

Authorized Edition
guitar

VOLUME 1

WITH
TABLATURE

METALLICA

COMPLETE

Includes All Songs From
Kill 'Em All • Ride The Lightning • Master Of Puppets



Heavy
and
Music



Limited Edition

Ride The Lightning

Fight Fire With Fire
Ride The Lightning
For Whom The Bell Tolls
Fade To Black
Trapped Under Ice
Escape
Creeping Death
The Call Of Ktulu

Fight Fire With Fire

Words and Music by
James Hetfield, Lars Ulrich
and Cliff Burton

Em G5(type 2) C G5 F#5 F5 E5 A5

23 3 32 1 133 133 11 133 3fr.

Moderately ♩ = 82

Intro *Gtr. G Am G/B C H P G/B Am E D

mp *sl.* *sl.*

*Two gtrs. arr. for one.

G Am G/B C H P G/B Am Bm7 A

G Am G/B C H P G/B Am A G

Am G/B C H P G/B Am Em G5(type 2) C

Vol. swell with increasing distortion

Fast Rock ♩ = 184

*Gtr. II
Rhy. Fig. 1

G5 F#5 G5 F#5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

*Gtr. II: 1st time tacet, 2nd time play slashes, 3rd and 4th times double Gtr. I.

G5 F#5 G5 F#5

Play 4 times F5 (end Rhy. Fig. 1)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Play 3 times

N.C.
Rhy. Fig. 2A

F#5 G5 N.C. F#5 (end Rhy. Fig. 2A)

P

N.C.
Rhy. Fig. 2B

F#5 G5 N.C. F#5 (end Rhy. Fig. 2B)

P

1st - 4th Verses
w/Rhy. Fig. 1 (2 times)

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F5

1. Do un to oth ers as they've done to you.

2,3,4. See additional lyrics

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F5

But what the hell is this world com - ing to?

w/Rhy. Fig. 2A N.C. F#5 G5 N.C. F#5 w/Rhy. Fig. 2B N.C. F#5 G5 N.C. F#5

Chorus

E5 G5 N.C. Bb5 B5 Bb5 N.C. E5 G5 N.C. Bb5 B5 Bb5

Fight fi - re with fi - re. End - ing is near.

P.M.

P.M.

N.C. E5 G5 N.C. Bb5 B5 Bb5 N.C.

Fight fi - re with fi - re.

P.M.

2nd time to Coda I;
3rd time to Coda II

D.S. (no repeat) al Coda I

E5 G5 N.C. Bb5 B5 Bb5

w/Rhy. Fig. 1

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F5

Burst - ing with fear. (Spoken:) We all shall die!

P.M.

Half time feel
Coda I

Bb5 D5 C5 B5 A5 G5 A5 B5 C5 (end half time feel) B5 G5 A5

P.M. P.M. P.M.

F#5 (2fr.) F# (end Rhy. Fig. 3) E5 F#5 Rhy. Fig. 4 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

sl.

10-2 10-10 12-12 12-10 12-10 12-10 12

sl.

w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 8va (Two gtrs.) (end Rhy. Fig. 4)

19/15 19/15 19/15 15/12 17/14 14 15/12 12 14 15 15/12

*Downstemmed guitar is notated to the right of slashes.

8va

15/12 12 14 15/12 14 14 15/12 13 13 12 13 12 13 10 12 10 12 10 13 12 13 12 13 13 12 13 12 10 12 10 13 12 13 12 13

P P P P P P P P

A5 (5fr.) A G5 (3fr.) G 1. (2fr.) F#5 F#

8va

13 10 12 13 12 13 12 12 10 12 13 10 12 13 12 10 10 12 (12) 10 13 13 12 13 10 12 12 (12) 11 14 14 12 14 11 12

H H H H H

2. F#5 (2fr.) F# w/Rhy. Fig. 4 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

sl. sl. sl.

12 10 13 12 13 10 12 12 10 13 12 14 11 12

H sl.

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5

(open) E

2nd time w/Fill 1
N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C. G5 N.C. F#5

1. N.C. G5 N.C. F#5 N.C. F5 N.C. G5 N.C. F#5 N.C. F5 D.S. (no repeat) at Coda II

2. N.C. G5 N.C. F#5 N.C. F5 Coda II N.C.

Play 8 times E5 G5 N.C. Bb5 B5 Bb5 Play 8 times w/Fill 2 E5

Fight fi - re with fi - re. Fight! (Sing 1st time only)

P.M. P.M. sl.

Fill 1

w/Fdbk.

trem. bar

Fill 2 Harm. (8va)

trem. bar

Harm.

Additional Lyrics

2. Blow the universe into nothingness.
Nuclear warfare shall lay us to rest. (To Chorus)
3. Time is like a fuse, short and burning fast.
Armageddon is here, like said in the past. (To Chorus)
4. Soon to fill our lungs, the hot winds of death.
The gods are laughing, so take your last breath. (To Chorus)

Ride The Lightning

Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Dave Mustaine

Chord Diagrams:

- C5 3fr. (X XXX 13)
- B5 (X XXX 13)
- Bb5 (X XXX 13)
- A5 (X XXX 13)
- F5 (X XXX 13)
- G5 (X XXX 13)
- Bb5VI (X XXX 13)
- F#5 (X XXX 13)
- D5 5fr. (X XXX 13)
- A5V 5fr. (X XXX 13)
- B5VII 7fr. (X XXX 13)
- G5(type 2) 3fr. (X XXX 13)
- F5VIII 8fr. (X XXX 13)
- C5VIII 8fr. (X XXX 13)
- E5 (X XXX 13)

Tempo: Moderate Rock ♩ = 152

Intro (Two gtrs.)

(Both gtrs.)

***Bass arr. for gtr.**

Play 12 times

Play 4 times

Rhy. Fig. 1

1st, 2nd, 3rd Verses

Rhy. Fig. 2

1. Guilt - y as charged. But damn it, it ain't right.

2.3. See additional lyrics

There's some - one else - con - trol - ling - me.

(end Rhy. Fig. 2)

w/Rhy. Fig. 2
Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C.

Death in the air. Strapped in the e-lec-tric chair. This can't be hap-pen-ing to

Bb5 N.C. Bb5 N.C. C5 B5 w/Rhy. Fig. 3 (4 times) F#5

me. Who made you God to say

"I'll take your life from you!"

Chorus
C#5 C5 B5 C#5 A5

Flash be-fore my eyes.

Rhy. Fig. 4 (end Rhy. Fig. 4)

P.M.

C#5 C5 B5 C#5 A5

Now it's time to die.

Rhy. Fig. 3
F#5

H H H P.M. H P.M.

w/Rhy. Fig. 3 (2 times)
F#5

w/Rhy. Fig. 4 (2 times)
C#5 C5 B5 C#5 A5

Burn - ing in my brain.

3rd time to Coda [1.]

C#5 C5 B5 C#5 A5

w/Rhy. Fig. 1 (4 times)
F#5 E5 F#5 A5 F#5 C5

I can feel the flame.

F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5

flame.

E5 E#5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C. (end Rhy. Fig. 5)

P.M. P.M. P.M. P.M. P.M.

Double time feel

Rhy. Fig. 6

C5 B5 Bb5

Some-one help me. Oh, please God help me! They're try - ing to take it all - a - (end double time feel)

*Play only lowest note of chord when P.M. is indicated (throughout).

A5 F5 G5 Bb5^{VI} (end Rhy. Fig. 6)

way. I don't want to die.

w/Rhy. Fig. 5

E5 E#5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C. w/Rhy. Fig. 5

E5 E#5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.

Half time feel

E5 E#5 D5 C5 B5

The musical score is written for guitar in standard notation. It includes a variety of chords (F#5, C#5, C5, B5, A5, E5, D5, N.C., Bb5, G5, Bb5^{VI}) and rhythmic figures (Rhy. Fig. 1, 3, 4, 5, 6). The score is divided into sections with different feels: 'Double time feel' and 'Half time feel'. Lyrics are written below the staff, and some parts are marked with 'P.M.' (play only lowest note of chord). The score ends with a double bar line and repeat signs.

[illegible]

D5
8va-----
F# G# A5^V B5^{VII}
⑥2fr. 4fr. loco

F#5
G# D5
F# G# A5^V B5^{VII}
⑥4fr. ⑥2fr. 4fr. 8va-----

A5^V G5
8va-----
Full----- (Two gtrs.)
Full-----
(22) 22 22 17 19 21 21 19 17 15 19 17 15 14 17 15 12 15 12 13 14 17/12 15 12 15 12 14 12 12 15 13 12 12 16 14 12 11

Double time feel
F5
8va-----
(Both gtrs.) *slack
trem. bar
*slack
Rhy. Fig. 9 (One gtr.)
⑧open E G5(type 2) E ⑧open G5(type 2) E ⑧open G5(type 2) B5 C5 B5 (end Rhy. Fig. 9)
Full Full Full Full Full Full Full Full
12 12 12 12 12 12 12 12
15 15 15 15 15 15 15 15

*Depress bar before striking chord.
w/Rhy. Fig. 9 (3 times)
⑧open E G5(type 2) E ⑧open G5(type 2) E G5(type 2) B5 C5 B5 ⑧open E G5(type 2) E G5(type 2)
8va-----
P P P Full----- (Two gtrs.)
P P P Full-----
vib. lower note only
Full-----
15 12 14 12 12 15 14 12 14 12 14 12 12 14 12 15 15 15 12 16 14 12 16 14 12 16 14 12 16 14 12 15 13 11

(8) open E G5(type 2) B5 C5 B5 (8) open E G5(type 2) E (8) open G5(type 2) E G5(type 2) B5 C5 B5

Sva-

Full *sl.*

w/Rhy. Fig. 6 (1st 3 bars only)

C5 B5

Sva-

*Lower gtr. indicated to right of slashes in TAB.

Bb5

Sva-

P.M.

w/Rhy. Fig. 6 (1st 3 bars only)

C5 B5

Sva-

Bb5

Sva-

P.M.

B5 Bb5

Oh, please God— help me! They're try -ing to take it all— a -

A5 F5 G5 Bb5^{VI} (end double time feel)

way. I don't want to die.

w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C. w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.

Half time feel E5 Eb5 D5 C5 (end half time feel)

sl. P.M. sl. sl.

9 8 7 5 (5) (5) (5) 0 3

sl. sl.

Bb5 N.C. Bb5 N.C. Play 11 times Bb5 N.C. Bb5 N.C. C5 B5 Bb5 D.S. al Coda C5 B5

sl. P.M. sl. P.M. sl. P.M. sl. P.M.

7 6 0 0 7 6 0 0 7 6 0 0 5 4 3 5 4

sl. sl. sl. sl.

Coda (w/last bar of Rhy. Fig. 4) A5 w/Rhy. Fig. 1 (4 times) F#5 E5 F#5 A5 F#5 C5

flame.

F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5

F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 F5

P.M. P.M.

F#5 E5 F#5 A5 F#5 C5 B5 F#5 E5 F#5 A5 F#5 E5

P.M. P.M. P.M. P.M. sl. P.M.

E5 (Two gtrs.) N.C. P.M. w/Echo repeats sl. sl. sl.

Additional Lyrics

2. Wait for the sign
To flick the switch of death.
It's the beginning of the end.
Sweat, chilling cold,
As I watch death unfold.
Consciousness my only friend.
My fingers grip with fear.
What am I doing here? (To Chorus)
3. Time moving slow.
The minutes seem like hours.
The final curtain call I see.
How true is this?
Just get it over with.
If this is true, just let it be.
Wakened by horrid scream.
Freed from this frightening dream. (To Chorus)

For Whom The Bell Tolls

Words and Music by
James Hetfield, Lars Ulrich
and Cliff Burton

Chord Diagrams:

- F#5 (3fr.)
- E5 (3fr.)
- G5 (3fr.)
- C5 (3fr.)
- A5 (3fr.)
- B5 (3fr.)
- E5VII (7fr.)
- F#5IX (9fr.)
- G5X (10fr.)

Intro: Moderate Rock $\text{♩} = 120$ w/Bells

Gtr. I: F#5, E5, Rhy. Fig. 1 (Play 8 times)

Gtr. II: F#5 (end Rhy. Fig. 1)

***Gtr. III:** w/Wah on as filter

Bass: 10 9 8 7, 8 7 10, 5 4 7 7 6, 5 4 (4)

***Bass arr. for gtr.**

Section 1: w/Rhy. Fig. 1 (Gtr. III out) E5, Play 4 times N.C., F#5

Gtr. I: F#5

Gtr. II: P.M.

Bass: 4 7 6 5 4 7 6 5, 4 7 6 5 4 7 6 5, 4 7 6 5 4 7 6 5, 4 7 6 5 4 7 6 5

***For next 4 bars, P.M. refers to both gtrs.**

Section 2: P.M., E5, G5

Rhy. Fig. 2 (Gtr. I): E5

Gtr. II: P.M.

Bass: 9 7 7 9 7 8 9 7 7 9, 9 7 7 9 7 8 9 7 7 9, 9 7 7 9 7 8 9 7 7 9, 9 7 7 9 7 8 9 7 7 9

Section 3: E5, G5, C5, A5 (end Rhy. Fig. 2)

N.C. G5 N.C. A5 Bb5 F#5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 F5 (end Rhy. Fig. 3)

Rhy. Fig. 3 (Gtrs. I & II)

P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

1st, 2nd Verses
w/Rhy. Fig. 2 (2 times)

1. Make his fight on the hill in the ear - ly day. Con - stant chill deep in -
2. Take a look to the sky just be - fore you die. It's the last time he

side. Shout - ing gun, on they run through end - less grey.
will. Black - ened roar, mas - sive roar fills the the crum - bling sky.

On they fight, for they're right... Yes, but who's to say? For a hill men would
Shat - tered goal fills his soul... with a ruth - less cry. Stran - ger now are his

kill. Why? They do not know. Suf - ferred wounds test their pride.
eyes to this mys - ter - y. Hears the si - lence so loud.

Men of five, still a - live... through the rag - ing glow. Gone in - sane from the pain -
Crack of dawn, all is gone ex - cept the will to be. Now they see what will be, -

Chorus
w/Rhy. Fig. 3 (2 times)

C5 A5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 N.C. G5 N.C. A5

— that they sure - ly know...
— blind - ed eyes to see...}

For whom the bell — tolls...

To Coda

N.C. G5 Bb5 F#5 F5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 F5

Time march - es on

for whom the bell — tolls.

ES

Gtr.

Gtr.

Riff A (Gtr. II)

Riff A (Gr. II)

P.M. -----

12 9 11 12 9 11 12 9 11 12 9 10

12 9 11 12 9 11 12 9 11 12 9 10

G5

Slight P.M.

BS

(end Riff A)

Slight P.M. -----

(end Riff A)

P.M. -----

12 9 11 9 12 9 11 9 12 10

w/Riff A

E5

Gtr. III

Gtr. IV

•P.M.

P.M.

*P.M. ----- P.M. -----

The musical score for 'The Rose Tree' is presented on two staves. The first staff is for the vocal line, and the second staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment begins with a bass clef and a key signature of one flat. The score is divided into two systems by a double bar line. The first system contains the first 16 measures of the piece, and the second system contains the remaining 16 measures. The vocal line is written in a simple, melodic style, and the piano accompaniment provides a harmonic and rhythmic foundation. The piece concludes with a final cadence in the second system.

8 9 7 7 9 7 8 10 7 8 7 (7) 8 9 7 7 9 8 9 10 7 8 7

9 12 11 12 9 10 12 9 11 12 9 10 9 12 11 12 9 10 12 9 11 12 9 10

*For next 6 bars, P.M. refers to Gtr. IV only.

G5

Slight P.M.

ES

B5

D.S. al Coda

Slight P.M. ----- J

P.M. ----- 4

D.S. al Coda

8 7 8 7 (7)

9 9 7 9 8 9 10 7 8

9 12 11 9 12 9 11 9

12 12 10 12 10

Not in strict time

2nd time w/trem. bar effects (till fade)

w/Bells

Coda

ESVII

F#5IX

E5 VII

F51X

G5x

Repeat and fade

Coda

3 3 3

Repeat and fade

Fade To Black

Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Kirk Hammett

Moderate Rock ♩ = 116

Acoustic gtr.
Bm(♭6)
Rhy. Fig. 1 (Acous. gtr.)

B5 7fr. A5 5fr. G5 3fr.

Bm/A

mf
let ring ----- *sim.*

Bm(♭6) A/C♯ Elec. gtr:
sl. *mf*
w/Flanger or chorus

sl.

end Rhy. Fig 1

w/Rhy. Fig. 1 (4 times)
Bm(♭6)

Bm/A 3

Bm(♭6) P P *sl.* H P

P P *sl.* H P

A/C♯ H Bm(♭6) Bm/A Bm(♭6) *sl.*

H 3

sl. *sl.* P *sl.*

H 7 8 7 9 7 9 7 7 9 (9) 7 6 7 6 8 7 8

sl.

A/C# Bm(b6) P Full Bm/A H H

Bm(b6) H P H A/C# Bm(b6) Bm/A

Bm(b6) A/C# F6 E/G# E/B H P

Acous. gtr.

Half time feel
(Drums enter 2nd time)

Am C A.H. G Em

(2nd time only) H dim. Play 2nd time only

Rhy. Fig. 2

w/Fill 3 E+5 A C A D5

me...free. he's gone. (Sing 3rd time only)

ff P.M.----- P.M.----- P.M.-----

E (C5 G/B) A C A 4th time to Coda I E

P.M.----- P.M.----- P.M.----- P.M.---

interlude w/Rhy. Fig. 2 Am C G Em

Gtr. I Gtr. II *mf*

sl. *3* *sl.* *3* *sl.* *sl.* *sl.* *sl.*

Am C w/Fill 1 G Full Full Full Full Em D.S. al Coda I

sl. *3* *Full* *Full* *Full* *Full* *Full* *dim.*

Fill 3

w/Rhy. Fill 1 (2 times)

Coda I D5 E5
 ⊕ Rhy. Fig. 3

Bridge
w/Rhy. Fig. 3

w/Rhy. Fig. 3

Fig. 5

Gr. I *sl.* D5 E5 *sl.* D5 E5 G5 F#5 D5

Gr. II *sl.* *sl.* P.M.

sl. *sl.*

7 8 8 8 7 8 8 12 10 7 7 12 12 7 7 7 12 12

sl. *sl.*

ES



N.C. D5 *sl.* E5 D5 *sl.* E5 G5 F#5

sl. *sl.* *sl.* *sl.*

D5 N.C. D.S. al Coda II

P.M.-----4

Coda II N.C. E5 N.C. G5 F#5 N.C. D

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

N.C. Rhy. Fig. 4 (Gtr. III) Riff A Gtr. I Gtr. II (2nd time only) *sl.* P.M.-----4

sl.

*Gtr. II indicated to left of slash in TAB

A5 (sim.) *sl.* G5 *sl.* P.M.-----4 P.M.-----4

sl. *sl.*

A5 *sl.* (end Rhy. Fig. 4) (end Riff A) w/Rhy. Fig. 4 & Riff A (till fade) B5 Lead gtr. *sl.* *f*

sl.

The second system of musical notation continues the piece. The treble clef staff features a melodic line with notes marked 'Full' and 'P'. The bass clef staff contains a bass line with notes marked 'Full' and 'P'. The system concludes with a double bar line.

The second system of the musical score for 'The Wind' consists of two staves. The upper staff continues the melodic line with notes and rests, featuring a half note (H), a triplet of eighth notes (3), a sixteenth note (sl), and another triplet of eighth notes (3). The lower staff contains a sequence of numbers: 7, 8, 7, 10, 10, 8, 10, 12, 10, 8, 8, 10, 8, 7, 8, 10, 9, 8, 9, 7. These numbers likely represent fret positions for a guitar or similar fretted instrument.

The musical score for 'G5' consists of two staves. The top staff is a guitar melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with dynamic markings 'P' (piano) and 'Full' (full sound) indicating articulation. The bottom staff is a bass line, likely for a double bass or electric bass, showing fret numbers (10, 7, 9) and a 9th fret barre. The piece is marked 'G5' at the beginning.

This page of musical notation is for guitar, featuring a treble and bass staff. The notation includes various chords (A5, B5, G5), fingerings, and dynamics (P, Full, sl.). The piece is in 4/4 time and consists of 12 measures. The notation is as follows:

- Measure 1:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 8 7 9 7 9 7 9 7 6 7 6 9.
- Measure 2:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 7 9 6 7 9 7 8 10 7 10 8 7.
- Measure 3:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 8 7 9 7 8 10 7 10 8 7 8 7.
- Measure 4:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.
- Measure 5:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.
- Measure 6:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.
- Measure 7:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.
- Measure 8:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.
- Measure 9:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.
- Measure 10:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.
- Measure 11:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.
- Measure 12:** Treble staff: A5 (4th fret, 2nd string, 3rd fret, 4th string, 5th fret, 6th string). Bass staff: 9 7 9 7 9 7 9 7 9 7 9 7.

The musical score consists of two staves. The top staff is labeled 'B5 8va' and the bottom staff is labeled 'A5'. The top staff features a series of notes, many of which are marked 'Full' with an arrow pointing to the note. There are also triplets and a wavy line indicating a tremolo. The bottom staff features a series of notes, many of which are marked 'Full' with an arrow pointing to the note. There are also triplets and a wavy line indicating a tremolo. The notes in the bottom staff are numbered 22, 22, 22, 22, 22, 22, 22, 22, 22(22), 19, 22, 20, 19, 20, 19, 17, 19, 17, 15, 17, 15, 14.

8va-----

Begin fade
G5
loco

3 3 3 3 3 3 3 3 3 3 3 3

15 14 12 14 12 10 12 10 9 10 9 7 9 7 10 7 10 8 10 8 7 8 7 9 7 9 7 9 7 9 7 7 7 7

The musical notation for the guitar solo in "Sweet Home Alabama" is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a measure labeled "A5" containing a single note with an upward bow stroke and the instruction "Full". This is followed by a series of eighth notes, some with upward bow strokes and "Full" markings, and others with downward bow strokes. A slur covers a sequence of notes, with a "trem. pick" instruction below the staff. The staff concludes with a double bar line and two repeat signs. The bottom staff is in bass clef. It starts with a measure containing a single note with an upward bow stroke and "Full" marking. This is followed by a series of eighth notes, some with upward bow strokes and "Full" markings, and others with downward bow strokes. A slur covers a sequence of notes, with a "trem. pick" instruction below the staff. The staff concludes with a double bar line and two repeat signs.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first four measures of the bass line. The second system contains the next four measures of the melody and the next eight measures of the bass line. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The bass line is written on a single staff with a bass clef. The melody features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of a sequence of numbers (10, 7, 10, 7, 9, 7, 9, 7, 9, 7) which likely represent fret positions on a stringed instrument. Above the melody staff, there are four 'Full' markings with arrows pointing to specific notes, and four 'P' markings with arrows pointing to other notes. Above the bass line staff, there are four 'Full' markings with arrows pointing to specific numbers, and four 'P' markings with arrows pointing to other numbers. The second system of the melody begins with a measure marked 'A5' above it. The second system of the bass line begins with a measure marked 'P' above it.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a piano (p) dynamic. It includes a triplet of eighth notes marked '3' and a slurred eighth-note pair marked 'sl.'. The second system continues the melody on a single staff, also marked 'p', and includes another slurred eighth-note pair marked 'sl.'. Below the main staff, a guitar accompaniment is shown on a six-line staff. It begins with a 'P' (piano) marking and contains a sequence of numbers representing fret positions: 7, 7, 9, 7, 9, 8, 7, 5, 7, 5, 5, 7, 9, 7, 9. This sequence is divided into two measures by a vertical line. The second measure continues with the numbers 7, 9, 11, 14, 11, 12, 13, 12, 14, 15, 12, 15. The numbers are connected by lines and slurs, indicating specific fretting techniques and phrasing. The score is labeled 'G5' at the beginning of the first system and 'P' at the beginning of the second system.

Trapped Under Ice

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Moderate Rock ♩ = 120

Grtr. I N.C. D5 E5

w/Fill 1 N.C. D5 A

Faster ♩ = 160

Grtrs. I & II B5

P.M.---4 *mf*

P.M.---4

P.M.-----4 *f*

T

A

B

0 0 0 2

0 0 0 2

0 0 0 2

2 2 2 2

2 2 2 2

2 2 2 2

Double time feel
N.C. D5 E5
Rhy. Fig. 1 (Gtrs. I&II)

(end Rhy. Fig. 1)
N.C. D5 E5 D5 F5
Fdbk.

w/Rhy. Fig. 1 (4 times)
N.C. D5 E5
Fdbk.

N.C. D5 E5 D5 F5
N.C. D5 E5

P.M. - - - †

P.M. - - - †

Fdbk.

Fdbk. pitch: B
*Bb(3)3fr.) sometimes sounds,
depending on pressure of attack.

N.C.D5 E5 D5 F5 N.C.D5 E5 N.C.D5 E5 D5 F5 N.C.D5 E5 N.C.D5 E5 D5 F5

sl.

sl.

Fill 1 (Gtr. II)

* slack

trem. bar

* slack

* Depress bar before sounding note.

F#5

w/Wah
as filter

*Lightly tap harm. w/L.H. finger.

F#5

2.3. See additional lyrics

Froz - en soul, - froz- en down to_ the core.



Chorus

G#5 A5 G#5 A5 B5 G#5 A5 G#5 A5 N.C. A5

Freez - ing, (freez - ing) can't move at all. Scream - ing, (scream - ing) can't hear my call.

Rhy. Fig. 3

P.M. P.M. P.M.

6 7 6 7 2 6 7 6 7 7 7
6 7 6 7 2 6 7 6 7 7 7
4 5 4 5 0 0 4 5 4 5 5 0

F#5 G5

F#5 G5 N.C. G5 G#5 A5 Bb5 A5

I am dy - ing to live. Cry out. I'm trapped un - der ice.

2nd time to Coda I;
3rd time to Coda II

(end Rhy. Fig. 3)

P.M. P.M.

4 5 4 5 5 5 6 7 7 0 7 7
4 5 4 5 5 5 6 7 7 0 7 7
2 3 0 0 3 3 0 4 5 5 6 5 5

Guitar solo II
w/Rhy. Fig. 2 (4 times)
F#5

Gtr. III

C5 B5 A5 B5 F#5

4 1/2 Harm. 4 1/2 Harm.

P H sim. trem. bar P H sim.

3 3

9 0 2 0 2 0 2 0 2 0 2 0 0 12 17 10 14 10 14 10 17 14 10 14 17 14 14 17 14 14

C5 B5 A5 B5 F#5

H sl. P

17 17 16 16 14 14 17 17 16 10 14 14 10 14 14 16 12 12 12 14 16 14 14 16 14 16 16 16

H sl. P

Coda I

(end double time feel)

A5 Bb5 A5 Bb5 G5 A5 (end Rhy. Fig. 4) F5

Rhy. Fig. 4

P.M.-----4

[illegible][illegible]

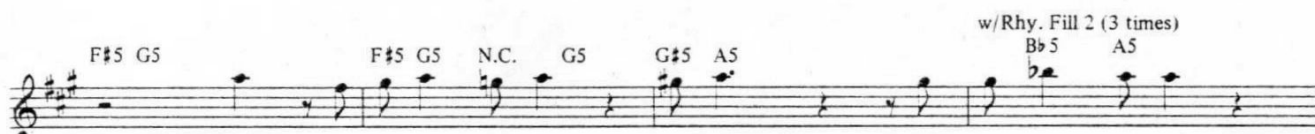
113

114

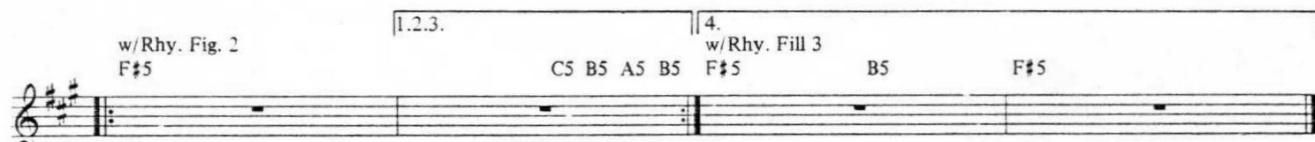
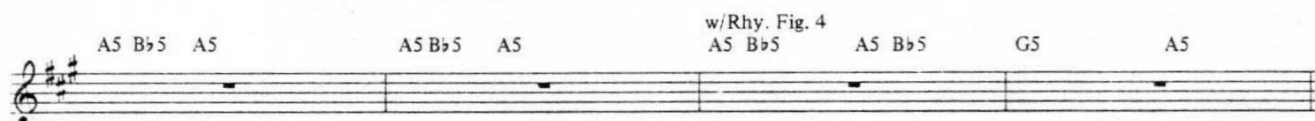
Coda II w/Rhy. Fig. 3



Freez - ing, (freez - ing) can't move at all. Scream - ing, (scream - ing) can't hear my call.



I am dy - ing to live. Cry out. I'm trapped un - der ice.



Rhy. Fill 2

A5 Bb5 A5

P.M.-----4

7 8 8 7 7

7 8 8 7 7

5 6 6 5 5

Rhy. Fill 3

F#5 B5 F#5

P.M.-----4

0 2 2 2 2 2 2

2 2 2

2 2 2

H

sl.

Additional Lyrics

2. Crystalized as I lay here and rest.
Eyes of glass stare directly at death.
From deep sleep I have broken away.
No one knows, no one hears what I say. (To Chorus)
3. No release from my cryonic state.
What is this? I've been stricken by fate.
Wrapped up tight, cannot move, can't break free.
Hand of doom has a tight grip on me. (To Chorus)

Escape

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Moderate Rock ♩ = 144

Intro N.C. Two gtrs. *f* P.M. H H H P H P H P P.M. H H

F#5 G5 E5 F5 B5 A5

Play 3 times N.C.

Play 4 times N.C.

1st, 2nd Verses

Rhy. Fig. 1 P.M. *sim.* G5 F#5

Feel no pain, but my life ain't eas - y. I know I'm my best
Rape my mind and de - stroy my feel - ings. Don't tell me what to

friend. — No one cares, but I'm so much strong - er.
do. — I don't care now, 'cause I'm on my side.

(end Rhy. Fig. 1)

F#5 G5 E5 F5 w/Rhy. Fig. 1 F#5

I'll fight un - til the end. To es - cape from the
And I can see through you. Feed my brain with your

true - false world. Un - dam-aged des - tin - y.
 so - called stan - dard. Who says that I ain't right?

F#5 G5 F#5 G5 E5 F5

Can't get caught in the end - less cir - cle. Ring of stu - pid - i - ty.
 Break a - way from your com - mon fash - ion. See through your blur - ry sight.

Chorus
 A5 G5 F#5

Out - for my own: out - to be free.

Riff A *sl.* (end Riff A)

Rhy. Fig. 2 (end Rhy. Fig. 2)

One - with my mind, they - just can't see.

A5 G5 F#5

No - need to hear things - that they say.

w/Rhy. Fig. 2 & Riff A (both 2 times)

w/Rhy. Fig. 2 & Riff A (both 1st 3 bars only)

Life's for my own to live - my own way.

A5 G5 F#5

1. w/Fill 1 2. w/Fill 1

Fill 1

A5 G5 F#5

No - need to hear things - that they say.

N.C.(F#5) B5 A5 N.C.(F#5) A5 G5

P.M.

2 4 2 0 2 4 4 0 5 3

Half time feel
Bridge

bridge

F#5 B5 A5 F#5 G5 F#5 B5 A5 F#5 G5

P.M. P.M. P.M.

See them try to bring the ham - mer down.

F#5 B5 A5 F#5 G5 F#5 B5 A5 E5 (end half time feel)
 P.M. P.M. P.M.
 No damn chains can hold me to the ground.
 N.C.(F#5) B5 A5 N.C.(F#5) A5 G5 N.C.(F#5) F5

Gtr. solo
w/Rhy. Fig. 3 (4 times)
E5

[illegible]

N.C. *p sl.* *1/2* Full *p* N.C.

p sl. *1/2* Full *p*

14 12 12 14 12 11 14 12 11 9 7 9 7 9 7 9 7 9 7 9 7 9 7

Rhy. Fig. 4 E5 F#5 E5 F#5 E5 F#5 E5 G5

P.M. Full H

w/Rhy. Fig. 4 (2 times) E5 F#5 E5 F#5

Full H

12 10 9 12 9 10 9 12 10 9 10 10 9 10 9 9 11 9 11

E5 Full F#5 E5 G5 E5 Full F#5 E5 F#5 E5 F#5

Full P Full P P P

11 11 9 11 9 11 9 11 9 12 9 11 9 12 9 10 9 11 9 11 9

E5 F#5 E5 G5 E5 F#5 E5 G5

H P P Full *p sl.* P.M. Full *p sl.* w/Delay

H P P Full *p sl.* w/Delay

11 9 9 11 12 9 12 9 11 11 9 8 9 8 0 0 7 0 0 9 0 0 0 10 0 0 0 12 0 0 0 10 0 0 0

w/Rhy. Fig. 3 E5 N.C. Play 6 times w/Rhy. Fig. 3 (2 times) & Riff B E5

N.C. E5

Life's_ for my
Repeat and fade
N.C.

own to live my own way.

Riff B
(Two gtrs.)

sl. *sl.*

8 7 5 7 8 5 7 5 5 3

6 5 3 0 6 3 5 3 3

Creeping Death

Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Kirk Hammett

E5 7fr. D5 5fr. E5(type 2) B5 C#5 4fr. F#5 C5 3fr. F5 8fr.

G5 10fr. A5 F5 I G5 III A5(type 2) G5(type 2) D/F# 2fr.

Fast Rock ♩ = 184

Intro
Rhy. Fig. 1

(Gtrs. I & II) P.M. E5 (end Rhy. Fig. 1)

Rhy. Fig. 2

(Gtr. I) P.M. E5 (end Rhy. Fig. 2)

Riff A
Gtrs. II & III P.M. (end Riff A)

Gtr. II Gtr. III

T A B

E5(type 2) *Gtr. II

A5 G5 D/F#

Gtrs. I & II Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. H P P

*1st time only;
2nd - 4th times tacet;
5th - 8th times double Gtr. I.

N.C. G5 N.C. G5 N.C.

Rhy. Fig. 4

P.M. P.M. P.M.

Play 4 times
(end Rhy. Fig. 4)

w/Rhy. Fig. 3
 E5

N.C. Rhy. Fig. 5 E5 (type 2) B5 C#5 F#5 (end Rhy. Fig. 5)

1st, 2nd, 3rd Verses
 w/Rhy. Fig. 3 (8 times)

1. Slaves, He - brews born to serve to the phar - aoh.
 2,3. See additional lyrics

Heed to his ev - 'ry word. live in fear.
 Faith of the un - known one. the de - liv - 'rer.
 Wait, some - thing must be done. four hun - dred years.

Chorus
 E5 (type 2)

w/Rhy. Fig. 4 (4 times)

8 Play 4 times

So let it be writ - ten.

So let it be done. I'm sent here by the cho - sen

one. So let it be writ - ten.

So let it be done. To kill the first
 3rd time to Coda

born phar - aoh son. I'm creep - ing death.
 w/Rhy. Fig. 3 (2 times)

N.C. E5 N.C.

B5 C#5 F#5 (end Rhy. Fig. 6)

8va Ⓢopen E C5 D5 F5

Bridge
Half time feel

Rhy. Fig. 8

E5

⑧open E

F5

D5

E5

⑧open E

C5

F5

Play 4 times (end Rhy. Fig. 8)

w/Rhy. Fig. 8 (2 times)

Die by my hand... I creep across the land... (end half time feel) w/Rhy. Fig. 3 (2 times)

E5 (8) open E F5 D5 E5 (8) open E G5 F5 E5 (end half time feel) w/Rhy. Fig. 3 (2 times)
 Kill - ing first born man. w/Fill 1 E5 E5 (type 2) F5 1 G5 III D5 D.S. al Coda
 N.C. E5 N.C. P.M.

Fill 1

P.M. 4

12 14 15 12 14 15 17 15 14 12 14 15 16 17

sl.

Free time

A5(type2) G5(type 2) D/F#

grad. rit.

(Two gtrs.)

H

Fdbk.

Fdbk

2. Now, let my people go, land of Gositen.
Go, I will be with thee, bush of fire.
Blood running red and strong down the Nile.
Plague. Darkness three days long, hail to fire. *(To Chorus)*

3. I rule the midnight air, the destroyer.
Born. I shall soon be there, deadly mass.
I creep the steps and floor, final darkness.
Blood. Lamb's blood, painted door, I shall pass. *(To Chorus)*

The Call Of Ktulu

Music by James Hetfield,
Lars Ulrich, Cliff Burton
and Dave Mustaine

A5 5fr. E5vii 7fr. D#5 6fr. F#5ix 9fr. Dm Dm(#5) Dm6 Dm7 5fr. E5 G5 3fr. F#5 B5

Moderately ♩ = 140

Dm
Rhy. Fig. 1 (Gtr. I)

mp *fingerstyle

Bb/D

*Let fingerstyle sections ring (throughout).

C/D

Dm

1. (end Rhy. Fig. 1)

2.

Am
Rhy. Fig. 2

Am/D#

Play 4 times

Dm Dm(#5) Dm6 Dm7 w/Rhy. Fig. 2 Am Am/D#

Rhy. Fig. 3

Gtr. II

Play 4 times

mf *mf*

*Swell w/volume knob.

w/Rhy. Fig. 3
 ⑤7fr. D
 (Gtr. III) P.M. *Play 4 times* *sl.*

A5 Rhy. Fig. 4 *Play 4 times* E5^{VII} D#5 *Play 4 times* E5^{VII} F#5^{IX} *sl.*

Rhy. Fig. 5

mf *mf* *mf*

P.M. w/Distortion

*Play 4th time only.
 4th time w/Fill 1
 Rhy. Fig. 6 Dm Dm(#5) Dm6 Dm7 *Play 4 times*

Rhy. Fig. 7

w/Rhy. Figs. 4 & 5 *Play 4 times* w/Rhy. Figs. 6 & 7 *Play 4 times*
 A5 E5 D#5 E5 F#5 Dm Dm(#5)

P.M.

Dm6 *Play 4 times* A5 Rhy. Fig. 8 E5 D#5 *Play 4 times* E5 F#5 w/Rhy. Fig. 6 *Play 4 times*
 Dm7 4th time w/Fill 2 Dm Dm(#5) Dm6 Dm7

P.M. *sl.*

Fill 1

pp H P H P H P H *sim.*
 w/Wah wah

H P H P H P H *sim.*

Fill 2

pp H P H P H P H P *sl.* P H P H P H P *sl.* P H P H P H P *sl.* P H P H *sl.*
 w/Wah wah

H P H P H P H P *sl.* P H P H P H P *sl.* P H P H P H P *sl.* P H P H *sl.*

A5 E5 D#5 E5 F#5 A5 E5 D#5 E5 F#5

Sva Full

Full

3

P

3

Full

1/2

Full

1/2

20 20 20 20 20 20 20 20 20 20 17

(20)

17

A5 *Sva* E5 D#5 E5 F#5 A5 E5
 Full P Full P Full P Full P *loco*
 20 20 17 20 20 17 20 20 17 20 20 17 20 17 20 17 19 17 17 19 17 19 17

D#5 E5 F#5 Dm Dm(#5) Dm6 Dm7

The musical notation shows a melodic line on a single staff with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Below the staff is a fretboard diagram with six strings and a 12-fret scale. The fret numbers are indicated by numbers on the lines and spaces. The diagram is divided into three sections corresponding to the chords Dm, Dm(#5), and Dm6/Dm7.

Fretboard diagram (fret numbers):
 String 6: 12 10 9 10 9 9
 String 5: 12 10 9 12 10 9 12 10 9 11
 String 4: 10 17 10 17 19 17 17 19 17 17
 String 3: 10 17 19 17 17 19 17 17 19 17
 String 2: 12 11 9 12 11 9
 String 1: 12 11 9

[illegible][illegible]*sl*

D#5 E5 F#5 A5 8va- E5 D#5 E5 F#5

sl. *sl.*

A5 8va- Full E5 D#5 E5 F#5 A5 E5

D#5 8va- E5 F#5 Dm Dm(#5)

w/Rhy. Fig. 6 (4 times)

w/Delay

Dm6 8va- Dm7 loco Dm Dm(#5)

Dm6 Dm7 Dm Dm(#5)

sl. *H* *P* *H* *P* *T* *P* *P* *H* *sim.*

sl. *H* *P* *H* *P* *T* *P* *P* *H* *T* *P* *P* *H* *T* *P* *P* *H*

*Tap w/edge of pick.

Dm6 Dm7 6 3 3 T_p T_p H P T_p T_p T_p H T_p T_p P T_p T_p H P

sl. T_p T_p P H T_p T_p P sl.

TP TP H P TP TP TP H TP TP P TP TP H P

7 5 7 5 7 5 7 10 12 10 12 10 7 10 12 10 7

Dm6 Dm7 6 3 3 T_p T_p H P T_p T_p T_p H T_p T_p P T_p T_p H P

sl. T_p T_p P H T_p T_p P sl.

w/Rhy. Fig. 8 A5 E5 D#5 Pl. y 4 times w/Rhy. Fig. 6 Dm Dm(#5) Dm6 Dm7 Play 4 times

TP TP H TP H TP H P TP TP TP P

10 10 10 7 10 10 7 10 10 7 10 7 10 10 7 10 10 7

sl.

E5 F5 Play 4 times F#5 G5 Play 4 times

P.M. P.M. P.M. P.M. P.M.

2 0 0 0 0 0 2 3 3 1 1 1 1 0 2 3 4 2 2 2 2 2 4 5 5 3 3 3 3 2 4 5

G5 A#5 Play 3 times A5 Bb5 Play 3 times

P.M. P.M. P.M. P.M. P.M.

5 3 3 3 3 3 5 6 6 4 4 4 3 5 6 7 5 5 5 5 5 7 8 8 6 6 6 6 5 7 8

A5 Rhy. Fig. 10 E5 D#5 w/Rhy. Fig. 10 (3 times) A5 E5 D#5 A5 E5

w/Wah wah trem. bar

7 5 9 7 8 6 0 (0)

D#5 A5 E5 D#5 slack trem. bar slack w/Rhy. Fig. 10 Am Am/D# Play 4 times

P.M.

7 5 0 0 5 5 7 6 5 7 0 5 7

1. 2. 3. 4.

Dm Dm(#5) Dm6 Dm6 E5

P.M. P.M.

Rhy. Fig. 11 G5 F#5 G5 E5 E5^{VII} E5 G5 F#5 G5 E5

Play 4 times (end Rhy. Fig. 11)

Full Full

pp Full Full

w/Rhy. Fig. 11 G5 F#5

(Two gtrs.)

f

H P H P H P H P

G5 E5 G5 E5

w/Rhy. Fig. 11 G5 F#5

(Three gtrs.)

H P H P H P H P

G5 E5 G5 E5

2. E5 B5

rit.

H H

w/Rhy. Fig. 1
Dm

B♭/D

(Play melody 2nd time only)

*2nd time play 1st 6 bars only.

C/D

1. Dm

rit. 2nd time

2. w/Rhy. Fill 1
Dm

(Drum fill)

Slower ♩ = 90

D5 C5 D5 B♭5 D5 F5 D5

ff

C5 D5 B♭5 D5 F5 D5

Slower ♩ = 72
w/Fill 4

rit. trem. pick. sl.

Rhy. Fill 1

rit.

Fill 4

sl. sl. sl. sim. sl.

trem. pick. w/Wah wah