

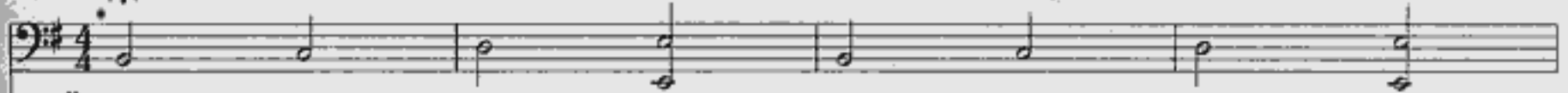
# BLACKENED

Words and Music by  
James Hetfield, Lars Ulrich  
and Jason Newsted

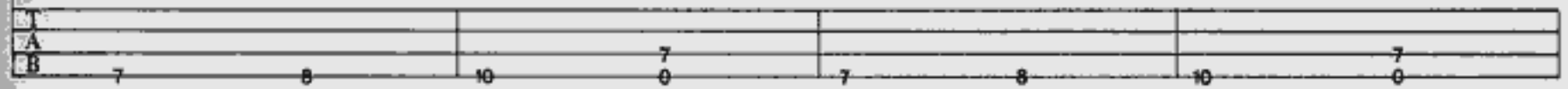
Slowly ♩ = 72

Intro

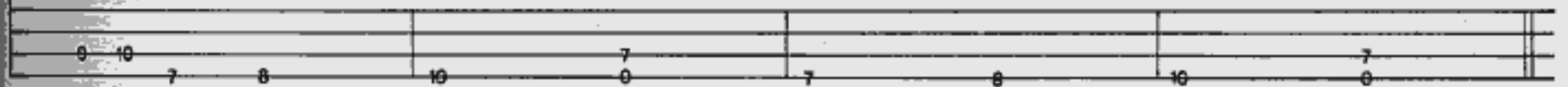
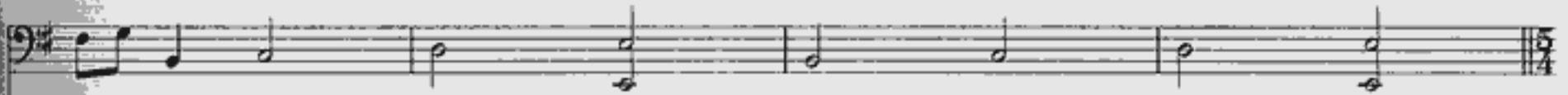
N.C.



*p*  
Fade in



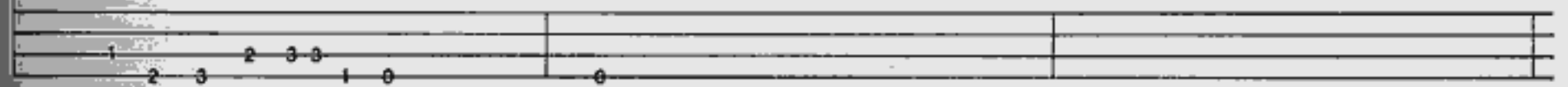
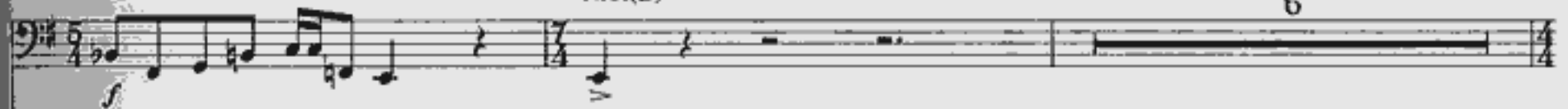
\*Backwards bass guitar



Moderately fast Rock ♩ = 182

N.C.(E)

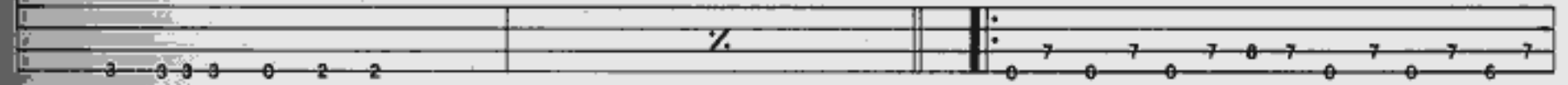
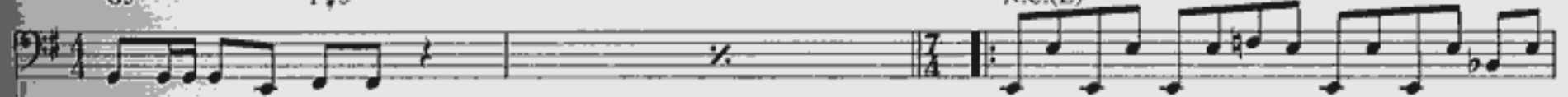
6



G5

F#5

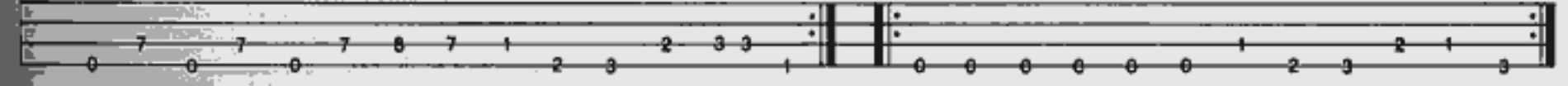
N.C.(E)



Play 4 times

N.C.(E)

Play 4 times



1st, 2nd, 3rd Verses

N.C.(E)

1. Black-ened is the end. Win-ter it will send, throw - ing all you see in -

2,3. See additional lyrics

This system contains the first line of music. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The lyrics are: "1. Black-ened is the end. Win-ter it will send, throw - ing all you see in -". Below the treble staff is the bass clef staff with a corresponding bass line. At the bottom is a guitar fretboard with fret numbers: 0 0 0 0 0 0 1 2 3 2 1 3 | 0 0 0 0 0 0 1 2 3 2 1 3 | 0 0 0 0 0 0 1 2 3 2 1 3.

G5

N.C.

N.C.(E)

to ob - scu - ri - ty. \_\_\_\_\_ Death of Moth - er Earth. Nev - er a re - birth.

This system contains the second line of music. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The lyrics are: "to ob - scu - ri - ty. \_\_\_\_\_ Death of Moth - er Earth. Nev - er a re - birth.". Above the treble staff, there are guitar chord markings: "G5" above the first measure, "N.C." above the second measure, and "N.C.(E)" above the third measure. Below the treble staff is the bass clef staff with a corresponding bass line. At the bottom is a guitar fretboard with fret numbers: 3 3 3 3 3 3 1 2 3 2 1 3 | 0 0 0 0 0 0 1 2 3 2 1 3 | 0 0 0 0 0 0 1 2 3 2 1 3.

G5

N.C.

N.C.(E)

Ev - o - lu - tion's end; Nev - er will it mend. \_\_\_\_\_ Nev - er. \_\_\_\_\_

This system contains the third line of music. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The lyrics are: "Ev - o - lu - tion's end; Nev - er will it mend. \_\_\_\_\_ Nev - er. \_\_\_\_\_". Above the treble staff, there are guitar chord markings: "G5" above the first measure, "N.C." above the second measure, and "N.C.(E)" above the third measure. Below the treble staff is the bass clef staff with a corresponding bass line. At the bottom is a guitar fretboard with fret numbers: 0 0 0 0 0 0 1 2 3 2 3 | 3 3 3 3 3 3 1 2 3 2 3 3 | 0 7 0 7 0 7 8 7 0 7 0 7 6 7.

N.C.(E)

This system contains the fourth line of music. The treble clef staff has a key signature of one sharp (F#) and a common time signature. Below the treble staff is the bass clef staff with a corresponding bass line. At the bottom is a guitar fretboard with fret numbers: 0 7 0 7 0 7 8 7 1 2 3 2 3 3 | 0 7 0 7 0 7 8 7 0 7 0 7 6 7 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0.

Chorus  
E5

Fire. To be - gin whip - ping dance of the dead. Black - ened is the

E5

end. — To be - gin whip - ping dance of the dead. — Col - or our world black - ened.

1. N.C.(E)

Slow Rock ♩ = 128  
E5

Black - ened.

N.C.(E)

E♭5 N.C.(E)

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

E♭5 N.C.(E) E♭5

Op-po-

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

E5 E♭5

si - tion. Con - tra - dic - tion. Prem - o - ni - tion. Com - pro - mise. Ag - i -

(Op - po - si - tion. Con - tra - dic - tion. Prem - o - ni - tion.

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

E5 E♭5

ta - tion. Vi - o - la - tion. Mu - ti - la - tion. Plan - et dies.

Ag - i - ta - tion. Vi - o - la - tion. Mu - ti - la - tion).

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

F#5

Dark - est col - or.      Blis - tered earth.      True death of life. \_\_\_\_\_

F5

N.C.(E)

E♭5

N.C.(E)

E♭5

Ter - mi - na - tion.      (Ter - mi -

E5

E♭5

Ter - mi - na - tion.      Ex - pi - ra - tion.      Can - cel - la - tion hu - man race.      Ex - pec -

na - tion.      Ex - pi - ra - tion.      Can - cel - la - tion.

E5 Eb5

Ex-pec-ta-tion. Lib-er-a-tion. Pop-u-la-tion lay to waste.  
 ta-tion. Lib-er-a-tion. Pop-u-la-tion).

F#5 F5

See our moth-er put to death. See our moth-er die.

E5 D5 C5 B5 E5 D5 C5 B5

E5 D5 C5 B5 E5 B5 *Play 3 times*

Guitar solo N.C.(E) *Play 6 times*







# ... AND JUSTICE FOR ALL

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

Moderately slow  $\text{♩} = 96$

Intro

6

Bm

*f*

1. Bb Bb5 Bb5 E D C

2. Bb5 Bb5 Bb5 E D C

Moderate Rock  $\text{♩} = 160$   
Freely

Bsus4 Bb#4 Bb5 Bb5 A5 Bb5 A5 Ab5 Bb5 A5 Ab5 G5

Faster  $\text{♩} = 168$   
In time

N.C.(Bb5) (A5) (G5) (F5) (E5) (F5/C) (E5/B) (D5/A) (C5/G) (E5/B) (D5/A) E5

*Play 4 times*

System 1: Chords: Bb5 A5 Bb5 A5 N.C. | Bb5 A5 N.C.

System 2: Chords: Bb5 A5 Bb5 A5 E5 | A5

System 3: Chords: E5 | A5 | F5 E5

System 4: Chords: N.C. | Bb5 A5 N.C. | Bb5 A5 Bb5 A5 N.C.

System 5: Chords: Bb5 A5 N.C. | Bb5 A5 G5 F#5 N.C. E | E5 F

System 6: Chords: E | Bb5 A5 Bb5 A5 E | Bb5 A5 Bb5

1st, 2nd, 3rd Verses

E E5 F E

1. Halls of jus - tice paint - ed green. Mon - ey talk - ing. —  
 2.3. See additional lyrics

Bb5 A5 Bb5 A5 E E5 F E

Pow - er wolves be - set your door, hear them stalk - ing. —

Bb5 A5 Bb5 E E5 F5 E

Soon you'll please their ap - pe - tite, they de - vour. —

Bb5 A5 Bb5 A5 E E5 F5

Ham - mer of jus - tice crush - es you.

3rd time substitute Rhy. Fill 1  
N.C.

E B♭5 A5 B♭5 A5

O - ver - pow - er. —

0 7 0 0 7 0 6 6 5 6 6 6 0 7 7 0 0 5 5 9

Pre-chorus

F♯5 G5 F♯5 E5 G5 F♯5 G5 F♯5 E5 G5

The ul - ti - mate in van - i - ty. —

2 2 2 2 2 2 2 3 2 0 0 3 H H 2 2 2 2 2 2 2 3 2 0 0 3 H H

F♯5 G5 F♯5 E5 G5 A5 F♯5 N.C. F♯5

Ex-ploit-ing their su - prem - a - cy. —

2 2 2 2 2 2 2 3 2 0 0 3 (3) 5 H sl. sl. 0 5 7 H H 0 5 7 H H 0 5 7 0 2 3 H H H H 2 2 2 2 2 2 2

Rhy. Fill 1  
N.C.

0 7 7 0 0 5 5 3 0 7 7 0 0 5 5 9

\*Vocal rests for two bars.

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

can't be - lieve... the things... you say. \_\_\_\_\_

3 2 0 2 3 H H 2 2 2 2 2 2 2 3 2 0 2 3 H H 2 2 2 2 2 2 2

G5 F#5 E5 G5 A5 F#5 N.C. E5

can't be - lieve, I can't be - lieve... the price (3rd time) you pay. we pay.

3 2 0 2 3 (3) 5 sl. sl. 2 2 2 2 2 2 2 10 8 8 5 7 5 7 0 0 0 0 0 0 0 0

F5 E5 N.C. F5 Chorus A B5 C5 F5 E5

Noth - ing can save... you. Jus - tice is lost. Jus - tice is raped. Jus - tice is gone.  
 Noth - ing can save... us.

1 0 0 0 1 H H 5 5 5 5 3 5 7 7 7 7 5 7 8 7 5 3 1 0 0 0 0 0 0 0 0 0

F5 E5 N.C. F5 A B5 F5 E5

Pull - ing your strings. Jus - tice is done.

1 0 0 0 1 H H 5 5 5 5 3 5 7 8 5 7 8 0 0 0 0 0 0 0 0 0 0 0

F5 E5 N.C. F5 A B5 G5

Seek - ing no truth. Win - ning is all. Find it so

1 0 0 0 1 0 5 5 5 5 9 5 7 7 7 7 8 7 5 9 9 9 5 9

1. 2.

C5 F5 Bb5 A5 Bb5 A5 F5 To Coda

grim, so true, so real. real.

9 9 9 2 9 2 1 1 6 6 5 6 6 5 1 1

Bb5 A5 Bb5 A5 N.C. Bb5 A5 N.C.

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

Freely In time

Bb5 Bb5 A5 Bb5 A5 Ab5 Bb5 A5 Ab5 G5 N.C.(Bb5) (A5)

6 6 5 6 5 4 6 6 4 9 6 5 9 1 5 9 1 0

(G5) (F5) (E5) (F5/C) (E5/B) (D5/A) (C5/G) (E5/B) (D5/A) E5 N.C.

9 1 0 0 8 7 3 2 0 9 2 0 9 2 0 3 2 1 0 7

Interlude 1

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

First system of musical notation for Interlude 1, including a bass staff with notes and a guitar staff with fret numbers.

F5 E5 N.C. F5 G5 E5 N.C. H H H 3 3 H H H 3 3 C5 B5 C5 B5

Second system of musical notation for Interlude 1, including a bass staff with notes and a guitar staff with fret numbers and triplets.

Guitar solo

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

Third system of musical notation for the guitar solo, including a bass staff with notes and a guitar staff with fret numbers.

E5 F#5 G5 E5 F#5 E5 F#5 C5 B5 C5 B5 N.C.

Fourth system of musical notation for the guitar solo, including a bass staff with notes and a guitar staff with fret numbers and slurs.

Interlude 2

E5 E F

Fifth system of musical notation for Interlude 2, including a bass staff with notes and a guitar staff with fret numbers.

E Bb5 A5 Bb5 A5 E F E Bb5 A5 Bb5 A5

Sixth system of musical notation for Interlude 2, including a bass staff with notes and a guitar staff with fret numbers.

Bb5 A5 Bb5 E F E Bb5 A5 Bb5 A5

Seventh system of musical notation for Interlude 2, including a bass staff with notes and a guitar staff with fret numbers.

♩ = 104  
F5

A5 G5 A5 G5 F#5 G5 F#5

*rit.*.....

Moderately slow ♩ = 100

E H D C B

*mf*

Bb Play 3 times E5 D

*sl.* *f*

C B5 Bb#4

*sl.*

E5 D C B5

*ff*

Bb#4 E5 D5

C5 B5 Bb5



Faster ♩ = 168

E5

Bass clef, 4/4 time signature. The staff contains a melodic line with slurs and a dynamic marking of *f*. The fretboard below shows fret numbers: 0, (0), (0), (0), (0), (0), (0).

Bass clef, 4/4 time signature. Chords: Bb5, A5, Bb5, A5, N.C., Bb5, A5, N.C. The fretboard below shows fret numbers: 6, 6, 5, 6, 6, 5, 0, 6, 7, 7, 5, 7, 6, 6, 5, 0, 6, 7, 7, 5, 7.

Bass clef, 4/4 time signature. Chords: Bb5, A5, G5, F#5, N.C. Dynamic marking: *p*. The fretboard below shows fret numbers: 6, 6, 5, 3, 3, 2, 0.

Bass clef, 4/4 time signature. Chords: E5, A5. The fretboard below shows fret numbers: 0, 7, 0, 7, 0, 0, 2, 3, 0, 0, 5, 3, 5, 5, 0.

Bass clef, 4/4 time signature. Chords: E5, A5. The fretboard below shows fret numbers: 0, 3, 5, 5, 0, 3, 5, 5, 0, 7, 0, 7, 0, 0, 2, 3, 0, 0, 5, 3, 5, 5, 0.

Treble clef, 4/4 time signature. Chords: F5, E5, A5. The lyrics "Seek-ing no" are written below the staff. The fretboard below shows fret numbers: 0, 3, 5, 10, 8, 10, 8, 9, 7, 0, 7, 0, 7, 0, 0, 2, 3, 0, 5, 5, 5, 5, 3, 5.

B5 G5 C5 F#sus2 Bb5 A5 Bb5 A5

truth. Win-ning is all. Find it so grim, so true, so real. \_\_\_\_\_

7 7 7 7 8 7 5 3 3 3 5 3 5 3 3 3 2 3 2 1 1 1 6 6 5 6 6 5

E5 A5 E5

6 6 0 0 0 0 2 3 0 0 5 3 5 5 0 0 3 5 6 0 3 5 5 0 0 0 0 0 0

A5 F5 E5 E5

2 3 0 0 5 3 5 5 0 0 3 5 10 10 9 9 9 7 7 9 7 7

1. D5 B5 A5 G5 F#5

12 12 9 9 7 12 10 10 7 9 7 7 5 3 3 2

2. B5 Bb5 A5 A5 G5 F#5 G5 F#5 E5

9 7 7 6 6 5 6 3 3 2 3 2 0

Additional Lyrics

- 2. Apathy their stepping stone. So unfeeling.  
Hidden deep animosity. So deceiving.  
Through your eyes their light burns, hoping to find.  
Inquisition sinking you with prying minds. (To Pre-chorus)
- 3. Lady justice has been raped. Truth assassin.  
Rolls of red tape seal your lips. Now you're done in.  
Their money tips her scales again. Make your deal.  
Just what is truth? I cannot tell, cannot feel. (To Pre-chorus)

# EYE OF THE BEHOLDER

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

Medium tempo ♩ = 124

Intro E5 *Play 14 times* G D/F#

*Fade in pp to f*

B5/F# E5 *Play 3 times* G D/F# B5/F#

E5 *Play 4 times*

1. N.C. H P H H P H

2. N.C. H P H H P H E5

1st, 3rd Verses

E5 G5 F#5 E5

1. Do you see what I see? Truth is an of-fense... You si-lence for your con-fi-dence...

3. See additional lyrics

F#5 E5 G5 F#5

Do you hear what I hear? Doors are slam-ming shut...

E5 G5 F#5 E5

Lim-it your i-mag-i-na-tion, keep you where they must...

2nd, 4th, 5th Verses

E5 G5 F#5 E5 G5

2. Do you feel what I feel? Bit-ter-ing dis-tress. Who de-cides what you-ex-press?...

4.5. See additional lyrics



3rd time substitute Rhy. Fill 2

Play 1st and 2nd times only

E5 F5 D5 D#5

G5 E5

You can do it your own way, if it's done just how I say.

The first system of music features a vocal line in treble clef with lyrics "You can do it your own way, if it's done just how I say." The bass line is in bass clef with a sl. (slur) marking. The guitar part is shown on a fretboard with fingerings: 7 0 7 0 8 0 5 0 5 0 6 7 0 0 0 0 7 0 0 0 0 0. A double bar line is present after the first two measures.

Play 1st time only

G5

Bb5 G5 A5 G5 F#5 G5 F# G F# G

The second system continues the bass line and guitar part. The bass line has a sl. marking. The guitar fretboard shows fingerings: 2 3 3 3 3 6 6 6 3 3 3 5 5 5 3 3 3 2 2 2 3 3 3 2 3 2 3. A double bar line is present after the first two measures.

sl. Chorus

F# G F# G F# G F# G F# G F# G F# G

In - de - pend - ence lim - it - ed. Free - dom of choice is made - for

The third system features a vocal line in treble clef with lyrics "In - de - pend - ence lim - it - ed. Free - dom of choice is made - for". The bass line has a triplet marking (3). The guitar fretboard shows fingerings: 2 3 2 3 2 3 2 3 2 3 2 4 2 3 5 3 2 3 2 3. A double bar line is present after the first two measures.

3rd time to Coda

F# G F# G F# G F# G F# G F# G F# G

you, my friend! Free - dom of speech is words - that they will bend!

The fourth system features a vocal line in treble clef with lyrics "you, my friend! Free - dom of speech is words - that they will bend!". The bass line has a triplet marking (3). The guitar fretboard shows fingerings: 2 3 2 3 2 4 2 3 5 3 2 3 2 3 2 3. A double bar line is present after the first two measures.

Rhy. Fill 2

E5 G5 E5

The Rhythmic Fill 2 section is enclosed in a box. It shows a bass line with a sl. marking and a guitar fretboard with fingerings: 7 0 0 0 0 2 3 0 0 0 0. A double bar line is present after the first two measures.

F# A E ES

Free - dom with their ex - cep - tion!

N.C. H P H H P H ES N.C.(Em)

H P H H P H H P H

N.C.(Bm)

N.C.(Dm)

N.C.(Am)

N.C.(Dm)

5 5 5 5 0 3 3 | 5 5 5 5 6 3 5 | (5) 5 5 0 0 3 3 | 5 5 5 5 6 3 5 | (5) 5 5 0 0 3 3

B5 A5 Ab5 A5 B5 A5 Ab5 A5 D5 C5 B5 C5 D5 C5 B5 G5

7 7 7 5 5 5 4 4 4 5 5 5 | 7 7 7 5 5 5 4 4 4 5 5 5 | 5 5 5 3 3 3 2 2 2 3 3 3 | 7 7 5 5 4 4 4 | 5 5 3 3 2 2 3 3

Guitar solo  
F# G F# G F# G F# G F# G E G F# G F# G F# G

2 3 2 3 | 2 3 2 3 | 2 3 2 3 | 0 3 2 3 | 2 3 2 3

F# G F# G F# G F# G F# N.C.

*D.S. al Coda*

2 3 2 3 | 2 3 2 3 | 2 2 2 2

Coda  
F# A

Free - dom no

2 4 2 5 7 0

E (♩ = ♩) E5 F5 D5 D#5 E5

long - er frees you!

*Play 4 times*

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



E5 F5 D5 D#5 E5 F5 D5 D#5 E5

Does-n't mat - ter what - you see, or in - to it what - you read. You can do it your - own way,

G5 E5

if it's done just how - I say!

*Additional Lyrics*

3. Do you fear what I fear? Living properly.  
Truths to you are lies to me.  
Do you choose what I choose? More alternatives.  
Energy derives from both the plus and negative.
4. Do you need what I need? Boundaries overthrown.  
Look inside, to each his own.  
Do you trust what I trust? Me, myself and I.  
Penetrate the smoke screen, I see through the selfish lie. *(To Pre-chorus)*
5. Do you know what I know? Your money and your wealth.  
You silence just to hear yourself.  
Do you want what I want? Desire not a thing.  
I hunger after independence, lengthen freedom's ring. *(To Pre-chorus)*

# ONE

16-1

Words and Music by  
James Hetfield and Lars Ulrich

Moderately ♩ = 108

Intro

Intro musical notation for bass and guitar. The bass line starts with a whole note chord in the key of D major, followed by a 7-measure rest. The guitar part is silent during this section.

\*Battlefield sound effects  
for approx. 15 sec.

First system of musical notation. Chords: N.C., Bm, Gmaj7, Bm, Gmaj7. The bass line features a melodic line with a *mf* dynamic marking. The guitar part includes fret numbers and a hammer-on (*H*) in the fifth measure.

Second system of musical notation. Chords: Bm, D/A, Gmaj7, N.C.(Em), (F#m), G5, A5. The bass line includes slurs and a slide (*sl.*) in the third measure. The guitar part includes fret numbers and a hammer-on (*H*) in the first measure.

Third system of musical notation. Chords: N.C.(D), (G), (F), (Em). The bass line features slurs and slides (*sl.*) in the first and second measures. The guitar part includes fret numbers and a slide (*sl.*) in the first measure.

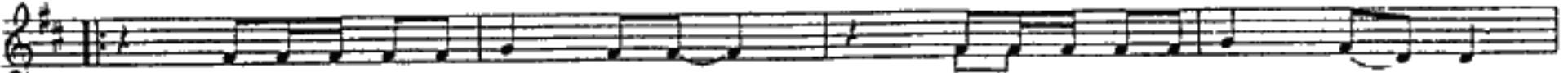
Fourth system of musical notation. Chords: (D), (G), (F), (Em). The bass line features slurs and slides (*sl.*) in the first and second measures. The guitar part includes fret numbers and a hammer-on (*H*) in the fourth measure.

1st, 2nd Verses  
Bm

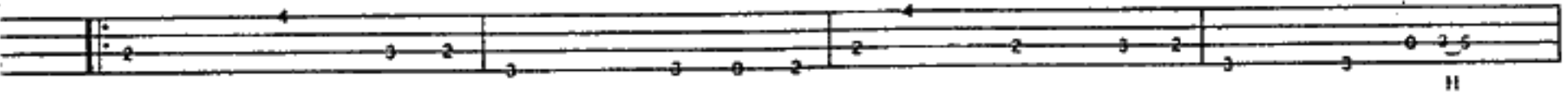
Gmaj7(no3rd)

Bm

Gmaj7(no3rd)



1. I can't re-mem-ber an - y - thing, — can't tell if this is true or — dream.  
2. Back in the womb is much too real, — in pumps life that I must — feel,



Bm

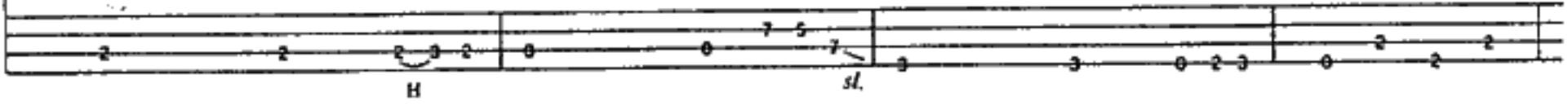
D/A

Gmaj7(no3rd)

N.C.



Deep down in - side I feel to scream, — this ter - ri - ble si - lence stops me.  
but can't look for - ward to re - veal, — look to the time when I'll live.

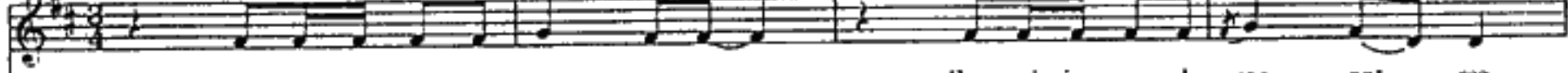


Bm

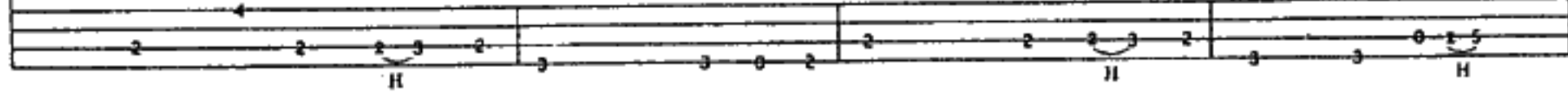
Gmaj7(no3rd)

Bm

Gmaj7(no3rd)



Now that the war is through with me, — I'm wak - ing up, I can - not — see  
Fed through the tube that sticks in me, — just like a war - time nov - el - ty;



Bm

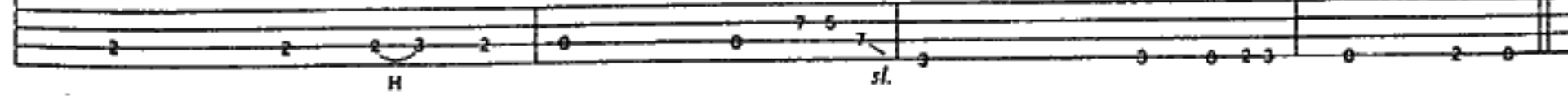
D/A

Gmaj7(no3rd)

N.C.



that there's not much left to me. — Noth - ing is real but pain now!  
tied to ma - chines that make me be. — Cut this life off from me! }





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

Now the world is gone, I'm just one. — Oh God, help me

*f*

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

hold my breath as I wish for death. — Oh, please God, help me! —

Am N.C.(G) (B) (C) Am

N.C.(G) (B) (C) Am N.C.(G)

(B) (C) Am N.C.(G) (B)

(C) C/E D B5 C5

C/E D B5 C5 C/E

E5

*ff*

Play 5 times

E5 F5 E5

Dark - ness im pris - on - ing me,  
Land - mine has tak - en my sight,

F5 E5

all that I see, ab - so - lute hor - ror! I can - not live!  
tak - en my speech, tak - en my hear - ing, tak - en my arms, I can - not die!  
tak - en my legs,

Trapped in my - self, bod - y my hold - ing cell!  
 tak - en my soul, left me with life in

1. FS N.C.

2. Double time ES ES/B ES FS/C ES ES/B ES

hell!  
 (Sing 1st time only)

ES/B ES FS/C ES ES/B ES ES/B ES FS/C

ES ES/B ES ES/B ES FS/C ES 3 3 3

\*J.N. uses a pick and plays both open and 7th fret E for next 4 measures. If you are not using a pick, play high E (7th fret) only.

System 1: Bass line with triplets and guitar fretboard diagram.

Guitar solo

E5 ES/B ES ES/B ES F5/C E5 3 3 3

Play 4 times

System 2: Musical notation with chord labels and a 'Play 4 times' instruction.

\*If not using a pick, play high E only.

System 3: Bass line with triplets and guitar fretboard diagram.

F5 G5 G5 G5/D G5 G5/D

System 4: Musical notation with chord labels F5, G5, and G5/D.

G5 GS/D Ab5/Eb F5 N.C. GS N.C. GS

System 5: Musical notation with chord labels G5, GS/D, Ab5/Eb, F5, N.C., and GS.

N.C. GS N.C. GS F5 3 3 3 3

System 6: Musical notation with chord labels N.C., GS, and F5.





# THE SHORTEST STRAW

Words and Music by  
James Hetfield and Lars Ulrich

Moderate Rock ♩ = 126

E5 F5 E5 F5 E5 F5 E5 G5 F5 E5 F5

*f*

\*Not in strict time till bar 9

E5 F5 E5 B♭5 F5 E5 F5 E5 F5 E5 G5 F5 E5 F5 E5 F5 E5

E5 F5 E5 F5 E5 G5 B♭5 E5 F5 E5 F5 E5 B♭5 G5

E5 E5 E5 F5 E5 G5 B♭5 E5 F5 E5 F5 E5 G5 F♯5 F5

F5 E5 G5 F♯5 F5 E5 F5 E5 F5 N.C.(E)

Double-time feel E5 F5 E5 F5

N.C.(E) E5 G5 E5 G5 N.C.(E)

E5 A5 E5 A5 N.C.(E) G5 F#5 F5

1st, 2nd, 3rd Verses

N.C.(E) F5 N.C.(E) G5 N.C.(E) F5

1. Sus - pi - cion is your name. Your hon - es - ty to blame. Put dig - ni - ty to shame.  
2.3. See additional lyrics

N.C.(E) G5 F#5 F5 N.C.(E) F5 N.C.(E) G5

Dis - hon - or. Witch - hunt mod - ern - day. De - ter - min - ing de - cay.

N.C.(E) F5 N.C.(E) G5 F#5 F5 N.C.(F#) G5

The bla - tant dis - ar - ray. Dis - fig - ure. The pub - lic eye's dis - grace.

N.C.(F#) A5 N.C.(F#) G5 N.C.(F#) A5 Ab5 G5

De - fy - ing com - mon - place. Un - end - ing pa - per - chase. Un - end - ing.

2 2 2 2 2 2 2 5 2 5 | 2 2 2 2 2 2 2 3 2 3 | 2 2 2 2 5 4 3

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

Deaf - en - ing. Pains - tak - ing. Reck - on - ing.

2 2 2 2 2 2 2 3 2 3 | 2 2 2 2 2 2 2 5 2 5 | 2 2 2 2 2 2 2 3 2 3

N.C.(F#) A5 Ab5 G5 N.C.(E) E5 F5 E5 F5

This ver - ti - go, it doth bring.

2 2 2 2 5 4 3 | 0 7 0 0 0 0 5 0 6 0 7 | 0 0 0 0 0 0 0 0 0 1 0 1

N.C.(E) E5 F5 E5 F5 B5

0 7 0 0 0 0 5 0 6 0 7 | 0 0 0 0 0 0 0 0 0 1 0 1 | 2 2 2 2

Tempo I

3rd time substitute Fill 1

E5 F5 B5 C5 N.C. A5 E5 F5 B5 C5 N.C.

H P P H P P H P P H P P

7 7 7 0 0 2 3 3 2 3 2 0 2 3 2 0 0 7 0 0 2 3 3 2 3 2 0

H H

Chorus

E5 F5 E5 F5 E5 G5 Bb5 E5 F5 E5

Short - est straw. Chal - lenge lib - er - ty. Downed by law.

F5 E5 Bb5 G5 E5 F5 E5 F5 E5 G5 Bb5

Live in in - fa - my. Rub you raw. Witch - hunt rid - ing through.

E5 F5 E5 F5 E5 G5 F#5 F5

Short - est straw. This short - est straw has been pulled — for you.

Fill 1

D5 E5 F5

5 5 7 8 8

E5 F5 E5 *To Coda* F5 G5 B♭5 E5 F5 E5

Pulled for you.  
(Short - est straw.)

F5 E5 B♭5 G5 E5 F5 E5 F5 E5 G5 B♭5 E5 F5 E5

Pulled for you.  
Short - est straw. Pulled for you.  
Short - est straw).

F5 E5 G5 F♯5 F5 N.C.(E) F5

Short - est straw has been pulled — for you. —

Double-time feel

N.C.(E) 1. G5 N.C.(E)

A5 N.C.(E) G5 F♯5 F5

H p sl.

2.

F5

E5

F5

First system of musical notation. The bass staff contains a melodic line with notes and rests. The guitar staff shows fret numbers: 0 0 0 0 0 0 0 1 0 1 | 0 7 0 0 0 7 0 0 0 7 | 1 3 1 1 1 3 1 1 1 3.

F#5

G5

F#5

F5

Second system of musical notation. The bass staff continues the melodic line. The guitar staff shows fret numbers: 2 4 2 2 2 4 2 2 2 4 | 3 6 3 3 3 3 2 1 |

Guitar solo  
N.C.(E)

F5

N.C.(E)

G5

N.C.(E)

F5

Third system of musical notation, labeled "Guitar solo". The bass staff features a melodic line with notes and rests. The guitar staff shows fret numbers: 0 7 0 0 0 0 0 1 0 1 | 0 7 0 0 0 0 0 3 0 3 | 0 7 0 0 0 0 0 1 0 1.

1.

N.C.(E)

G5

F#5

F5

2.

N.C.(E)

G5

F#5

F5

E5

E5

F5

E5

F5

Fourth system of musical notation. The bass staff continues the melodic line. The guitar staff shows fret numbers: 0 7 0 0 0 3 2 1 | 7 7 7 7 7 7 3 2 1 | 0 0 1 0 1.

E5 G5 E5 G5

E5 F5 E5 F5 E5

G5 F#5 F5 F#5

Fifth system of musical notation. The bass staff continues the melodic line. The guitar staff shows fret numbers: 0 3 0 3 | 0 1 0 1 | 0 3 2 1 | 2 4 2 2 2 4 2 2 2 4.

G5

G#5

A5

G#5

G5

F5

Sixth system of musical notation. The bass staff continues the melodic line. The guitar staff shows fret numbers: 3 5 3 3 3 5 3 3 3 5 | 4 6 4 4 4 6 4 4 4 6 | 5 7 6 5 5 5 4 3 | 1.

Tempo I

E5 F5 E5

F5 E5

G5

Bb5

E5

F5

E5

Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

(Short - est straw.

Pulled

for you.

Short - est straw.

Musical staff with bass clef and a bass line.

Guitar fretboard diagram for the first system.

F5 E5

Bb5

G5

E5

F5

E5

F5 E5

G5

Bb5

Musical staff with treble clef and a melody line.

Pulled

for you.

Short - est straw.

Pulled

for

Musical staff with bass clef and a bass line.

Guitar fretboard diagram for the second system.

E5 F5 E5

F5 E5

G5

F#5

F5

E5

F5

E5

Guitar solo II

Musical staff with treble clef and a melody line.

you.

Short - est straw

has been

pulled —

for

you. —

Musical staff with bass clef and a bass line.

Guitar fretboard diagram for the third system.

F5 E5

G5

Bb5

E5

F5

E5

F5 E5

Bb5

G5

E5

F5

E5

Musical staff with bass clef and a bass line.

Guitar fretboard diagram for the fourth system.

F5 E5

G5

Bb5

E5

F5

E5

F5 E5

G5

F#5

F5

E5

D.S. al Coda

Musical staff with bass clef and a bass line.

Guitar fretboard diagram for the fifth system.



Coda

Double-time feel

E5 F5 E5 N.C.(E) F5 N.C.(E) G5

Pulled for you.

E5 F5 F#5

G5 F#5 F5 G5 F#5 F5 N.C.(E) F5 E5

sl.

sl.

The musical score for the Coda section is written for guitar and bass. It begins with a treble clef and a key signature of one sharp (F#). The guitar part starts with a melodic line in the first system, with lyrics 'Pulled for you.' underneath. The bass part provides a rhythmic accompaniment. The second system shows a change to a double-time feel. The guitar part continues with a melodic line, and the bass part provides a rhythmic accompaniment. The third system shows a first ending and a second ending. The guitar part ends with a slide (sl.) and the bass part ends with a slide (sl.).

Additional Lyrics

2. The accusations fly. Discrimination, why?  
Your inner self to die. Intruding.  
Doubt sunk itself in you. It's teeth and talons through.  
Your living catch two-two. Deluding.  
A mass hysteria. A megalomania.  
Reveal dementia. Reveal.  
Secretly. Silently.  
Certainly. In vertigo you will be. *(To Chorus)*
3. Behind you, hands are tied. Your being, ostracized.  
Your hell is multiplied. Upending.  
The fallout has begun. Oppressive damage done.  
Your many turned to none. To nothing.  
You're reaching your nadir. Your will has disappeared.  
The lie is crystal clear. Defending.  
Channels red. One word said.  
Blacklisted. With vertigo make you dead. *(To Chorus)*



E5 N.C. E5 N.C. E5 N.C.

G N.C. E5 N.C. G N.C.

1st, 2nd Verses

N.C. E N.C. E N.C.

1. My life suf - fo - cates. Plant - ing seeds\_ of hate.  
 2. Pure black look - ing clear. My work is done\_ soon here.

E N.C. G N.C.

I've loved, turned\_ to hate. Trapped far be - yond\_ my fate. —  
 Try get - ting back \_ to me. Get back which used \_ to be. —

E N.C. E N.C. E N.C.

I give, you take in. this life that I \_ for - sake.  
 Drink up, shoot in. Let the beat - ings\_ be - gin.

E N.C. G N.C.

Been cheat - ed of my youth. You turned this lie to truth.  
 Dis - trib - u - tor of pain. Your loss be - comes my gain.

E5 N.C. Pre-chorus E N.C. E N.C.

An - ger, mis - er - y,

E N.C. E5 E5 N.C.

you'll suf - fer un - to me.

F5 N.C. Chorus E5 N.C. F5 N.C.

Har - vest - er of sor - row. (Lan - guage of the mad).

E5 N.C. F5 N.C. 1. E5

Har-vest-er\_ of sor-row, \_

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

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

sl. sl. sl.

(0) 1 0 1 2 sl. 0 0 7 7 0 0 1 2 sl. 0 0 7 7 0 0 1 2 sl. 0 0 7 7 0 0 1

G N.C. 2. E5

2 5 0 3 3 3 0 1 0 0 0

Guitar solo F5 N.C. E N.C. E N.C. E N.C.

(0) 1 0 1 2 0 0 1 2 0 0 1 2 0 0 0 0 0 1

E N.C. E N.C. G N.C. E N.C. E N.C.

2 0 0 1 2 0 0 1 2 3 3 0 3 0 1 2 0 0 1 2 0 0 1

E N.C. E5 N.C.

2 0 0 0 0 0 1 0 (0) (0) (0) 0 1

N.C.(E5) E5 N.C. N.C.(E5)

F5 N.C. N.C.(E5) E5 1. N.C.(E5) F5

2.3. N.C.(E5) F5 E5 F5

3rd Verse  
N.C. E N.C. E N.C.

All have said — their — prayers. In - vade their — night-mares.

E N.C. G N.C. E5

To see in - to — my — eyes. You'll find where mur - der lies. —



# THE FRAYED ENDS OF SANITY

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

Moderate Rock ♩ = 116

Intro E5 C5 E5 D5

*mf*

E5 Bb5 E5 Bb5 E5 Bb5 E5 Bb5 E5 Bb5 E5 Bb5 E5

1.2.

3. Bb5 Slower ♩ = 96 N.C.(E5) Bb5

E5 Bb5 N.C. Bb5 G5 N.C. F5 E5 Bb5 N.C. Bb5

E5 Bb5 N.C. Bb5 G5 N.C. F5 E5 Bb5 N.C. Bb5 E5 Bb5 N.C. Bb5 G5 N.C. F5





Double-time feel      Half-time feel

B5      Bb5      A5      G#5      E5      Bb5 N.C.      Bb5      G5 N.C.      F5

Fall - ing deep in - to de - men - tia. —

Double-time feel

E5      G5      A5 N.C.      G5      A5 N.C.      G5      G#5      A5      Bb5      N.C.      G5      A5 N.C.      F#5      G5      E5

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

E5

Old hab - its re - ap - pear. —

E5      B5      G5      G#5      A5      Bb5      E5      G5

Fight - ing... the fear of fear...      Grow - ing... con - spir - a - cy...

F#5      G5      G#5      A5      Bb5      E5      D5

(1,2.) Ev - 'ry - one's af - ter me...      Frayed ends... of san - i - ty...  
 (3.) My - self — is af - ter me...

3rd time to Coda

G5 G#5 A5 Bb5 C5 C#5 D5 D#5 G5 G#5 A5 Bb5 **Half-time feel** E5 Bb5 N.C. Bb5 G5 N.C. F5

Hear them call - ing, — hear them call - ing me. —

E5 Bb5 N.C. Bb5 G5 N.C. F5

1. E5 Bb5 N.C. Bb5

2. E5 Bb5 N.C. Bb5 G5 F5 B5 **Double-time** ♩ = 192 *Play 4 times*

C#5 B5

C#5

D5 Eb5 E5



N.C.(E5)

System 1: Bass clef, treble clef. Staff 1: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Staff 2: Fretboard diagram with circles on strings 1-6 at frets 0, 0, 0, 0, 0, 0.

N.C.(F#5)

System 2: Bass clef, treble clef. Staff 1: Quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Staff 2: Fretboard diagram with circles on strings 1-6 at frets 2, 2, 2, 2, 2, 2.

N.C.(A5)

System 3: Bass clef, treble clef. Staff 1: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F3, G3, A3, B3, C4. Staff 2: Fretboard diagram with circles on strings 1-6 at frets 0, 0, 0, 0, 0, 0.

D5 E#5 N.C.(A5)

System 4: Bass clef, treble clef. Staff 1: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F3, G3, A3, B3, C4. Staff 2: Fretboard diagram with circles on strings 1-6 at frets 5, 0, 0, 0, 0, 0.

System 5: Bass clef, treble clef. Staff 1: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F3, G3, A3, B3, C4. Staff 2: Fretboard diagram with circles on strings 1-6 at frets 5, 0, 0, 0, 0, 0.

A5 Em/G D5 E5 Em/G D5 E5

Play 3 times

System 6: Bass clef, treble clef. Staff 1: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F3, G3, A3, B3, C4. Staff 2: Fretboard diagram with circles on strings 1-6 at frets 6, 6, 6, 6, 6, 6.

Em/G D5 E5 Em D5 E5 B5 B5

System 7: Bass clef, treble clef. Staff 1: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F3, G3, A3, B3, C4. Staff 2: Fretboard diagram with circles on strings 1-6 at frets 0, 0, 0, 5, 7, 7, 7.

E5 Em/G D5 E5 Em/G D5 E5 *Play 3 times* Em/G D5 E5

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

Em/G D5 E5 B5

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

Bb5

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

E5 Bb5 N.C. Bb5 G5 F5 E5 Bb5 N.C. Bb5 *D.S. al Coda*

*Coda* E5 D5 G5 G#5 A5 Bb5

Frayed ends of san - i - ty. — Hear them call - ing.

E5 D5 G5 G#5 A5 Bb5 C5 C#5 D5 D#5 G5 G#5 A5 Bb5

Frayed ends of san - i - ty. — Hear them call - ing, — hear them call - ing



# TO LIVE IS TO DIE

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

Slow ♩ = 56

Intro (acoustic guitars)

13

(Drums fade in with 8th note snare hits, ♩ = 100,  
which last for equivalent of 3 bars at ♩ = 56;  
Bass plays muted 4th string open in time with  
snare hits)

3

Slow Rock ♩ = 100

Play 3 times

*mf*

F#5 E5 F#5 G F#5 E5 F#5 A G F#5

F#5 G5 F#5 A5

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

F#5

E5 F#5 G

F#5

E5 F#5 A

G F#5

F#5 G5 F#5 A5

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



F# E5 F#5 G F# E5 F#5 A G F# F#5 A5 F#5 C5 B5 A5

2 2 H H 0 2 3 3 H H 3 2 2 2 H H 0 2 5 5 5 3 3 2 2 2 5 2 3 2 5

F#5 A5 F#5 C#5 C5 B5 F#5 A5 F#5 C5 B5 A5 F#5 A5 F#5 C#5 C5 B5

2 5 2 H H 4 3 2 2 2 5 2 3 2 5 2 H H H 5 2 H H 4 3 2

2nd time to Coda

F# E5 F#5 G F# E5 F#5 A G F#

2 2 H H 0 2 3 3 H H 3 2 2 2 H H 0 2 5 5 5 3 3 2

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

2 2 2 3 3 3 2 2 2 5 5 5 / 2 3 2 5 2 3 2 5 2 3 2 5 2 0 2 5 2 0 2 5 2 0 2 5 2 0 2 5

Guitar solo F# E5 F#5 G F# E5 F#5 A G F#

2 2 H H 0 2 3 3 H H 3 2 2 2 H H 0 2 5 5 5 3 3 2

Play 4 times

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

2 2 2 3 3 3 2 2 2 5 5 5 / 2 3 2 5 2 3 2 5 2 3 2 5 2 0 2 5 2 0 2 5 2 0 2 5

F# E5 F#5 G F# E5 F#5 A G F#

2 2 H H 0 2 3 3 H H 3 2 2 2 H H 0 2 5 5 5 3 3 2

F#5      G5      E5      A      G      Am      G

Em      F      G      Am      G      Em      G

16      *sl.* Am      H P      G      Em      F      G

*mp*

Am      H P      G      H P      Em      G      *sl.* Am      H      G

Em      F      G      Am      H P      G      Em      G      *sl.*

Am      G      Em      F      G      Am      G

*mf*

Em      G      Am      G      Em      F      G      Am

G Em G Am G

sl. f

Em F G Am G Em G

Am G

B5 A

*ff*

B5

(Drum fill)

*poco rit.* ..... *rit.*

F# ES F#5 G F#

*f* (Spoken): When a man lies, he murders some part of the

*p*

world. These are the pale deaths which men miscall their

E5 F#5 A G F#5

lives. All this I cannot bear to witness any longer.

E5 F#5 G F#5

Cannot the kingdom of salvation take me home?

E5 F#5 A G F#5

*P D.S. al Coda*

Coda

F#5 G5 F#5 AS G5 F#5

G E F#5 E5 F#5 G F#5

Bass Fig. 1 .....

E5 F#5 A G F#5

Slow ♩ = 56  
 Cont. Bass Fig. 1 at ♩ = 100 for four bars, slowly fading out as acous. gtr. fades in.

9

Segue to "Dyers Eve"

# DYERS EVE

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

Moderate Rock  $\text{♩} = 102$   
Half time feel

Intro

N.C. E5 F5 E5 G5 E5 F5

*f*

2 3 2 0

E5 F5 E5 F5 E5 G5 E5 F5 E5 N.C.

E5 F5 E5 G5 E5 F5 E5 N.C.

E5 F5 E5 G5 E5 F5 E5 N.C.

E5 (Drum fill) B5 C5 B5 A6 B5 C5 B5 A6 B5

Fast Rock  $\text{♩} = 194$

0 (0) 2 2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 2 0 2

C5 B5 A6 B6 N.C. B5 C5 B5 A6 B5

The first system consists of a bass staff and a guitar staff. The bass staff contains a sequence of notes: C5, B5, A6, B6, N.C., B5, C5, B5, A6, B5. The guitar staff shows the corresponding fretting: 2-2-2-2-2-2-2-2-2-2-0-2, 2-2-2-2-2-2-2-2-2-2-0-2, and 2-2-2-2-2-2-2-2-2-0-2-0-2.

C5 B5 A6 B5 C5 B5 A6 B5 N.C.

The second system consists of a bass staff and a guitar staff. The bass staff contains a sequence of notes: C5, B5, A6, B5, C5, B5, A6, B5, N.C. The guitar staff shows the corresponding fretting: 2-2-2-2-2-2-2-2-2-0-2, 2-2-2-2-2-2-2-2-2-0-2, and 2-2-2-2-2-2-2-2-2-0-2-0-2.

E5 N.C. E5 N.C. E5 N.C. E5 B5 N.C.

The third system consists of a bass staff and a guitar staff. The bass staff contains a sequence of notes: E5, N.C., E5, N.C., E5, N.C., E5, B5, N.C. The guitar staff shows the corresponding fretting: 0-2-3-0, 2-3-0, 2-3-0, 2-3-0, 2-2-2-2-2-2-2-0-2-0-2.

C5 N.C. E5 N.C. E5 N.C. D5 N.C. C5 N.C.

The fourth system consists of a bass staff and a guitar staff. The bass staff contains a sequence of notes: C5, N.C., E5, N.C., E5, N.C., D5, N.C., C5, N.C. The guitar staff shows the corresponding fretting: 0-0-0-0-2-0, 0-2-0-0-7-7, 2-3-0, 5-5-2-3-0-2-0-2-0-2-0-2-0-2.

B5 N.C. C5 N.C. E5

The fifth system consists of a bass staff and a guitar staff. The bass staff contains a sequence of notes: B5, N.C., C5, N.C., E5. The guitar staff shows the corresponding fretting: 2-2-2-2-2-2-2-0-2-0-2, 0-0-0-0-2-0, 0-2-0-7.

D5 C5 B5 N.C. C5 N.C.

The sixth system consists of a bass staff and a guitar staff. The bass staff contains a sequence of notes: D5, C5, B5, N.C., C5, N.C. The guitar staff shows the corresponding fretting: 5-3, 2-2-2-2-2-2-2-0-2-0-2, 0-0-0-0-5-4-5-0.

B5 C5 B5 A6 B5 B5 C5 B5 A6 B5 C5 B5 A6 B5

This system shows a bass line with chords B5, C5 B5, A6 B5, B5, C5 B5, A6 B5, C5 B5, and A6 B5. The guitar tablature below consists of three measures of fretted notes.

N.C. B5 C5 B5 A6 B5 C5 B5 A6

This system shows a bass line with chords N.C., B5, C5 B5, A6 B5, C5 B5, and A6. The guitar tablature below consists of three measures of fretted notes.

B5 C5 B5 A6 B5 N.C. E5 N.C. E5

This system shows a bass line with chords B5, C5 B5, A6 B5, N.C., E5, N.C., and E5. The guitar tablature below consists of three measures of fretted notes.

1st, 2nd, 3rd Verses  
F#5 G5 A5

1. Dear Moth - er, dear Fa - ther. — What is this — hell you.

2.3. See additional lyrics

This system contains the vocal line for the first verse and its corresponding bass line. The vocal line starts with a treble clef and a key signature of one sharp (F#). The chords F#5, G5, and A5 are indicated above the notes. The lyrics are: "1. Dear Moth - er, dear Fa - ther. — What is this — hell you."

E5 B5 C5 F#5 G5

— have put — me through? Be - liev - er, de - ceiv - er. —

This system contains the vocal line for the second verse and its corresponding bass line. The vocal line continues with the lyrics: "— have put — me through? Be - liev - er, de - ceiv - er. —". The chords E5, B5, C5, F#5, and G5 are indicated above the notes.

E5 A5 F#5 G5 F#5

Day in, day — out, live — my life — for you. Pushed on - to me what's wrong —

7 0 0 7 0 0 7 0 0 7 0 0 | 5 5 5 5 5 5 5 2 3 0 | 2 0 0 2 0 0 2 0 0 2 0 0

To Coda

D5 A5 G5

— or right. — Hid - den from — this thing — that they — call —

5 0 0 5 0 0 5 0 0 5 0 0 | 5 0 0 5 0 0 5 0 0 7 0 | 3

C5 B5 C5 B5 C5 B5 A6 B5 B5 C5 B5 A6 B5

life.

0 2 3 3 | 2 2 2 2 2 2 3 2 0 2 | 2 2 2 2 2 2 2 2 3 2 0 2

F#5 G5 A5

Dear Moth - er, dear Fa - ther. — Ev - 'ry thought — I'd think —

2 0 0 2 0 0 2 0 0 2 0 0 | 3 0 0 3 0 0 3 0 0 3 0 0 | 5 0 0 5 0 0 5 5 3 2



E5 B5 C5 F#5 G5

— you'd dis - ap - prove. Cur - a - tor, die - ta - tor. —

E5 A5 F#5 G5 F#5

Al - ways cen - sor - ing — my ev - 'ry move. Chil - dren are seen but are —

D5 A5 G5

— not heard. — Tear out ev - 'ry - thing — in - spi - red. —

N.C. C5 B5 C5 B5 A6 B5 C5 B5 A6 B5



B5 C5 B5 A6 B5 C5 B5 A6 B5 C5 B5 A6 B5

B5 N.C. B5 C5 B5 A6 B5 C5 B5 A6

B5 C5 B5 A6 B5 N.C.

E5 F5 E5 G5 E5 F5 1. E5 N.C.

2.3. E5 N.C. Guitar solo N.C.(E) C5 B5 A6 B5 N.C.(E) C5 B5 A6 B5

N.C.(E) C5 B5 A6 B5 N.C.(E) N.C.(F#) G5 F#5 E6 F#5

N.C.(F#) G5 F#5 E6 F#5 N.C.(F#) G5 F#5 E6 F#5 1. N.C.(F#)



Moderate Rock ♩ = 168

N.C.(E) F5 E5 D6 E5 N.C.(E) F5 E5 D6 E5 N.C.(E) F5 E5 D6 E5 N.C.(E)

F5 E5 D6 E5 N.C.(E) F5 E5 D6 N.C.(E) F5 E5 D6 E5 N.C.(E)

F5 E5 D6 E5 N.C.(E) F5 E5 D6 E5 N.C.(E) F5 E5 D6 E5

I'm in hell — with - out you. Can - not cope...

N.C.(E) F5 E5 D6 E5 N.C.(E) F5 E5 D6

— with - out you two. — Shocked at the world — that I see. —

N.C.(E) F5 E5 D6 E5 N.C.(E) E5 N.C. E5

In - no - cent vic - tim, please res - cue — me.

