

ENTER SANDMAN

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

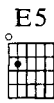
Moderately

1.2.

N.C.

mf
R.H.

3.



N.C.

F5



F5



N.C.

F5



N.C.

F5



N.C.

1.2.3. 4.

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

E5 N.C. N.C. G5 3fr. F#5 G5 3fr. F#5 E5

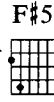
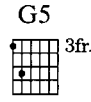
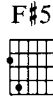
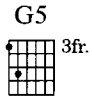
F5 N.C. N.C. F5 N.C. G5 3fr.

Say your prayers, lit - tle one. Don't for - get, my son, — to in - clude ev - 'ry - one. —
 Some - thing's wrong. Shut the light. Heav - y thoughts to - night, — and they aren't of Snow White..

F#5 G5 3fr. F#5 E5 N.C. F5 N.C. F5

I tuck you in, warm with - in, keep you free from sin -
 Dreams of war, dreams of liars, dreams of drag - on's fire -

N.C.



N.C.

Musical staff with treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and quarter notes, with a fermata over the final note of the first phrase.

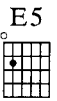
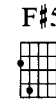
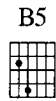
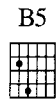
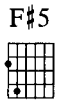
— till the sand - man he comes, — ah. } Sleep with one—
— and of things that will bite, — yeah. }

Piano accompaniment for the first system, featuring a bass line with eighth notes and chords in the right hand.

Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody continues with eighth and quarter notes.

— eye o - pen, grip - ping your pil - low tight. —

Piano accompaniment for the second system, continuing the bass line and right-hand accompaniment.



Musical staff with treble clef, key signature of two sharps, and a 7/8 time signature. The melody features half notes and quarter notes.

Ex - it: light. — En - ter: night. —

Piano accompaniment for the third system, concluding the piece with a final bass line and right-hand accompaniment.

F#5



B5



E5



To Coda



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody line with lyrics: "Take my hand. We're"

Take my hand. We're

We're

Piano accompaniment for the first system, showing bass and treble clefs with chords and melodic lines.

G5



F#5



G5



F#5



E5



N.C.

E5



N.C.

E5



Musical staff with treble clef, key signature of three sharps, and a melody line with lyrics: "off to nev - er - nev - er land."

off to nev - er - nev - er land.

Piano accompaniment for the second system, showing bass and treble clefs with chords and melodic lines.

1.

2.

D.S. al Coda



N.C.

G5



F#5



G5



F#5



E5



F#5



G5



F#5



E5



Musical staff with treble clef, key signature of three sharps, and a melody line with repeat signs.

Piano accompaniment for the third system, showing bass and treble clefs with chords and melodic lines.

Coda

G5 3fr. F#5 G5 3fr. E5 N.C.

off to nev-er - nev - er land. _____

(Spoken:) Now I lay me down to sleep.
(Child:)

Now I lay me down to sleep. Pray the lord my soul to keep. Pray the lord my soul to keep.

If I die before I wake, If I die before I wake, pray the lord my soul to take.

pray the lord my soul to take. Hush, lit - tle ba - by, don't say a word. _____

And nev - er mind that noise you heard. It's just the beasts un - der -

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note pattern in the bass and a similar eighth-note pattern in the treble, with some chords in the right hand.

— your bed, — in your clos - et, in — your head. —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern as the first system.

F#5 B5 F#5 B5 F#5 B5 E5

Diagram illustrating guitar chord shapes for F#5, B5, and E5. F#5 is shown as a barre on the 5th fret with the 2nd, 3rd, and 4th strings. B5 is shown as a barre on the 7th fret with the 2nd, 3rd, and 4th strings. E5 is shown as a barre on the 12th fret with the 2nd, 3rd, and 4th strings.

Ex - it: light. — En - ter: night. —

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a dotted quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

F#5



B5



E5



N.C.

Grain of sand.

F#5



B5



F#5



B5



F#5



B5



E5



Ex - it: light. — En - ter: night. —

F#5



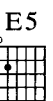
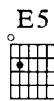
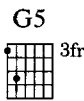
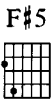
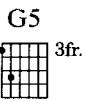
B5



E5



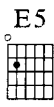
Take my hand. — We're



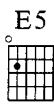
N.C.

off to nev - er - nev - er land. _____ Yeah.

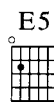
N.C.



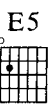
N.C.



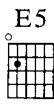
N.C.



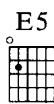
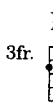
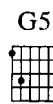
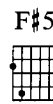
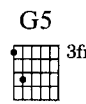
N.C.



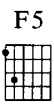
N.C.



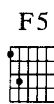
N.C.



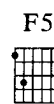
N.C.



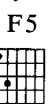
N.C.



N.C.



N.C.



Repeat and fade