

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

N.C.
Rhy. Fig. 2A

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

P P

N.C.
Rhy. Fig. 2B

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

P 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. 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

(end half time feel)
B5 G5 A5

Bb5 D5 C5 B5 A5 G5 A5 B5 C5

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

Rhy.
Fig. 3

w/Wah as filter

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.

sl.

w/Rhy. Fig. 3

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

sl.

sl.

w/Rhy. Fig. 3

*Downstemmed guitar is notated to the right of slashes.

8va

sl.

sl.

w/Rhy. Fig. 3

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

sl.

sl.

w/Rhy. Fig. 3

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

sl.

sl.

w/Rhy. Fig. 3

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

sl.

sl.

w/Rhy. Fig. 3

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

2. D.S. (no repeat) at Coda II Coda II N.C.

Play 8 times E5 G5 N.C. Bb5 B5 Bb5 3 3 E5 G5 N.C. Bb5 B5 Bb5 3 3 w/Fill 2 E5

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

P.M. P.M.

sl.

Fill 1

w/Fdbk.

8 (8) (8) (8)

Fill 2 Harm. (8va)

trem. bar

Harm.

3

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 3fr. (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.]

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 [2.] A5

flame.

E5 E#5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. Play 4 times 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

[illegible]

F#5

⑥ 4fr. G# D5

⑥ 2fr. 4fr. F# G# A5^v B5^{vi}

H P

P

3

3

3

H P

P

14 16 14 15 14 15 16 14 15 17 14 15 14 15 17 14 15 17 15 17 19 17 19 20 19 20 22 22

Double time feel *Lower gtr. indicated to right of slash in TAB. P

Rhy. Fig. 9 (end Rhy. Fig. 9)

③ open E G5 (type 2) E G5 (type 2) E G5 (type 2) B5 C5 B5

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

Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

12 12 12 12 12 12 12 12
15 15 15 15 15 15 15 15

(10)
(8)

*Dance has before multi-measure rest

*Depress bar before striking chord.
w/Rhy. Fig. 9 (3 times)

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

Sva-----

(Two gtrs.)

P P P Full- Full- Full- Full-

vib. lower note only

15 12 14 12 12 15 15 14 12 14 12 14 12 12 14 12 12 14 16 14 12 16 14 12 16 14 12 16 14 12 16 14 12 15 13 11

[illegible]

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

Bb 5

The musical score consists of a single staff with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and sixteenth notes, often beamed together. Above the staff, there are various musical symbols: 'P' for palm mute, 'A5' for a power chord, and 'P.M.' for palm mute. Below the staff, there is a guitar tablature with fret numbers (17, 10, 13, 6, 15, 8, 12, 5, 13, 9, 12, 5, 16, 9, 12, 5, 12, 5, 16, 9, 12, 5, 12, 5, 16, 9, 12, 5, 12, 5) and slash notation indicating bends. The tablature is divided into measures by vertical bar lines, corresponding to the measures of the melody above.

[illegible][illegible]

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.

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 w/Bells

Moderate Rock $\text{♩} = 120$

Gtr. I

Rhy. Fig. 1

Gtr. II

*Gtr. III *f*

w/Wah on as filter

Play 8 times (end Rhy. Fig. 1)

*Bass arr. for gtr.

w/Rhy. Fig. 1 (Gtr. III out) E5

Play 4 times N.C.

F#5

Gtr. I

Gtr. II

*P.M.

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

P.M.

Rhy. Fig. 2 E5 (Gtr. I)

Gtr. II

P.M.

(end Rhy. Fig. 2)

E5

G5

C5

A5

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)

E5

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

E5

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

G5 C5 A5 E5

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

G5

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

E5 G5

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. } For whom the bell — tolls. —
— blind - ed eyes to see. }

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)

I
 Riff A (Gtr. II)

P.M.

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

G5

Slight P.M.

85

(end Riff A)

G5 3 E5 B5

Slight P.M. (end Riff A)

P.M. 4

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

w/Riff A

ES

Gtr. III

Gtr. IV

•P.M.

P.M.

Gtr. III

Gtr. IV

*P.M. ----- 4

P.M. ----- 4

8 7 8 10 7 8 7 (7)

9 9 7 9 9 10 9 11 9

12 11 12 9 10 12 9 11 12 9 10

8 7 8 10 7 8 7

9 9 7 9 9 10 9 11 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

[illegible]

Not in strict time

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

w/Bells

Coda

ESVII

F: SIX

E5 VII

F51X

G5X

Repeat and fade

Coda

The musical score for the Coda section is written on a single staff in 2/4 time. It begins with a repeat sign. The first measure contains a quarter rest. The second measure contains a triplet of eighth notes: G4, A4, and B4. The third measure contains a quarter rest. The fourth measure contains another triplet of eighth notes: G4, A4, and B4. The fifth measure contains a quarter rest. The sixth measure contains a triplet of eighth notes: G4, A4, and B4. The section concludes with a double bar line. The tempo marking 'Repeat and fade' is written above the final measure.

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

*Use Fill 2 in place of this bar when Rhy. Fig. 2 is played behind the verse sections

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

D5 E5 D5 E5 G5 F#5 3 D5 N.C. 2nd time to Coda II

Now I can't think, think why I should e - ven try. _____
 Death greets me warm. now I will just say good - bye. _____

w/Rhy. Fig. 3

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

Gtr. II *sl.* *sl.* *sl.* *sl.* P.M. - - - -

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

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

sl. *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

*Gtr. II indicated to left of slash in TAB

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

sl. *sl.*

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

sl. *sl.*

[illegible]

The second system of the musical score for 'The Wind' consists of two staves. The upper staff continues the melodic line with notes, rests, and articulation marks including 'H', '3', 'sl.', and 'A5'. 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) which likely represent fret positions for a guitar accompaniment.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system contains the next two measures, continuing the melody. The score includes dynamic markings such as 'B5', 'Full', and 'P' (piano). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The accompaniment is written on a single staff below the melody, using a simplified notation system with numbers (7, 9) and dots to represent fingerings or positions. The score is divided into four measures by vertical bar lines.

This page of musical notation is for a guitar piece, featuring a treble and bass staff with various chords (A5, B5, G5), fingerings, and dynamics (P, Full, sl., H P). The notation includes a variety of musical symbols such as triplets, slurs, and dynamic markings. The piece is written in a key with two sharps (F# and C#). The notation is arranged in a standard musical score format, with the treble staff on top and the bass staff on the bottom. The piece is divided into measures by vertical bar lines. The notation includes a variety of musical symbols such as triplets, slurs, and dynamic markings. The piece is written in a key with two sharps (F# and C#). The notation is arranged in a standard musical score format, with the treble staff on top and the bass staff on the bottom. The piece is divided into measures by vertical bar lines.

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, mostly whole notes, with 'Full' markings above them. The bottom staff features a series of notes, mostly whole notes, with 'Full' markings above them. The notes are connected by lines, indicating a continuous melody. The bottom staff also includes a sequence of numbers: 22, 22, 22, 22, 22, 22, 22, 22, 22(22), 19, 22, 20, 19, 20, 19, 17, 19, 17, 15, 17, 15, 14.

The musical notation for the guitar solo in "Sweet Home Alabama" is presented in two systems. The first system is for the treble clef (A5) and the second is for the bass clef (B5). Both systems include a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various guitar-specific techniques such as "Full" (full pick), "trem. pick" (tremolo pick), and "P" (palm mute). The solo is divided into measures by bar lines, with some measures containing multiple notes or chords. The notation is written on a five-line staff, with the first system ending with a double bar line and a repeat sign.

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 begins with a piano (p) dynamic and includes a slurred eighth-note triplet. The second system continues the melody, marked with a G5 note, a triplet of eighth notes, and a piano (p) dynamic. The lyrics 'The Rose Tree' are written below the notes. The second system also includes a bass staff with a numerical bass line, starting with a piano (p) dynamic and featuring a slurred triplet of eighth notes. The lyrics 'The Rose Tree' are repeated below the bass line.

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

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.

FIS

2.3. See additional lyrics

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

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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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 14 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]

E Rhy. Fig. 6 D C B E5 (end Rhy. Fig. 6)

P.M. . . .

9	9	9	7	7	7	5	5	4	
9	9	9	7	7	7	5	5	4	
9	9	9	7	7	7	5	5	4	
7	7	7	5	5	5	3	3	2	2

113

w/Rhy. Fig. 5
E5 G5 N.C. E5 D5 1.2.3. 4.
B \flat B \flat

(Sing 1st time only)

w/Rhy. Fig. 5 (last bar only) ⑤ open
A
P.M.

Double time feel
Guitar solo III
w/Rhy. Fig. 2 (4 times)
F#5 8va C5 B5 A5 B5
N.C. Gtr. III Full loco sl.
Gtrs. I&II P.M.-----

F#5 C5 B5 A5 B5
Full sl.

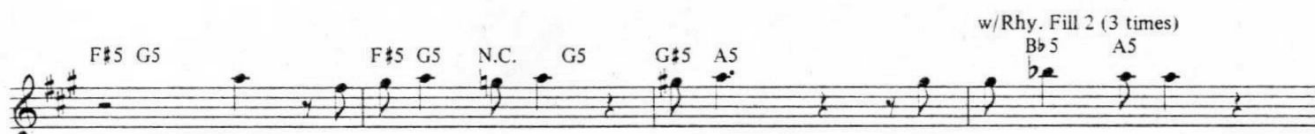
F#5 C5 B5 A5 B5
P.M.-----

F#5 C5 B5 A5 B5
trem. pick Full
H

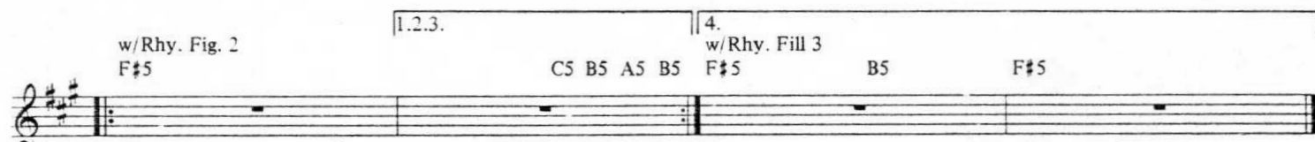
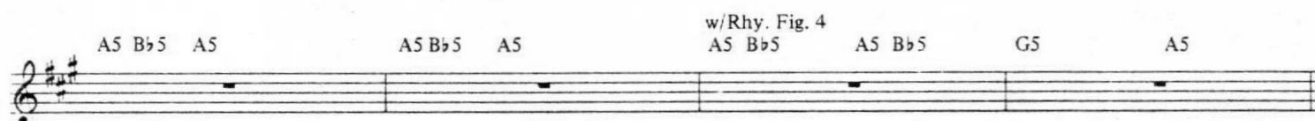
Coda II w/Rhy. Fig. 3



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

Rhy. Fill 3
F#5 B5 F#5

accel. sl.

P.M.-----4

H

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? _

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

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

Riff A

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

Rhy. Fig. 2

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

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

One _ with my mind, they _ just can't see. _
 No _ need to hear things _ that they say. _

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

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

Fill 1

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

Half time feel
Bridge

The bridge section is written in 2/4 time with a half-time feel. It consists of 12 measures. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: 'See them try to bring the ham-mer down.' The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half). The chords are: F#5, B5, A5, F#5, G5, F#5, B5, A5, F#5, G5, F#5, G5. The lyrics are: 'See them try to bring the ham-mer down.'

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

[illegible]

Rhy. Fig. 3
E5

P.M.

N.C.

2 0 0 0 0 0 0 0

0 0 0 0 8 7 5 7

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# Rhy. Fig. 3 Play 8 times (end Rhy. Fig. 3)

Gtrs. I & II 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. Play 4 times (end Rhy. Fig. 4)

Rhy. Fig. 4 P.M. P.M. P.M.

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

E5 ⁸open E F5 D5 E5 ⁸open E C5 F5 *Play 4 times*
(end Rhy. Fig. 8)

Rhy. Fig. 8

P.M.

w/Rhy. Fig. 8 (2 times)

E5 ⑧ open E F5 D5 E5 ⑧ open E G5 F5

Die by my hand... I creep a - cross 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

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 4th time w/Fill 2 Dm Dm(#5) Dm6 *Play 4 times* 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.*

Guitar solo
w/Rhy. Fig. 8 (4 times)

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

8va Full

Full

3 3

Full

1/2

20 20 20 20 20 20 20 20 20 20 20 20 17

A5 E5 D#5 E5 F#5 A5 E5

8va Full

Full P Full P Full P Full P

Full

loco

20 20 17 20 20 17 20 20 17 20 20 17 20 17

20 17 20 17 17 20 17 19 17 19 17 19 17

w/Rhy. Fig. 6 (4 times)

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

12 10 9 12 10 9 12 10 9 12 10 9 11 10 9 13 11 9 12 11 9

17 19 17 17 17 17 17 17 17 17 17 17 17 17

Dm Dm(#5) Dm6 Dm7 Dm Dm(#5)

H H H H H sl. P

12 11 9 11 9 12 11 9 12 11 9 12 11 9 12 11 9 12 10 9 12 10 9 12 10 9 11 4

5 7 4 5 7 4 5 7 5 7 5 7

H H H H H sl. P

Dm6 Dm7 Dm Dm(#5) Dm6 Dm7 w/Rhy. Fig. 8 (4 times) A5 E5

Full T P Full T P Full T P Full T P Full T P Full T P Full T P Full

grad. release

sl. 3 3 3 3

7 14 7 16 7 17 7 15 7 17 7 7 7 10 17 13 16 10 17 13 16

*Pull off and bend simultaneously.

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.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of two systems. The first system shows the vocal melody and guitar accompaniment. The second system shows the guitar accompaniment with fingerings. Chords are indicated above the melody: Dm, Dm(#5), Dm6, Dm6, and E5. The guitar part includes a "P.M." (Palm Mute) section.

Rhy. Fig. 11

G5 F#5 G5 E5 E5⁷ E5 G5 F#5 G5 E5

Play 4 times (end Rhy. Fig. 11)

[illegible][illegible]

w/Rhy. Fig. 11
G5 F#5

(Three gtrs.)

H 3 P

G5 E5

H

G5 F#5

H 3 P

G5 E5

H

H P

H P

H

H P

H

10 9 10 9 9 10 12 10 11 12 11 12 14

H

10 12 11 8 9 10 12 10 12 11 12 14

H P

H

10 12 10 12 7 10 12 14 9 10

[illegible]

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