

BLACKENED

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

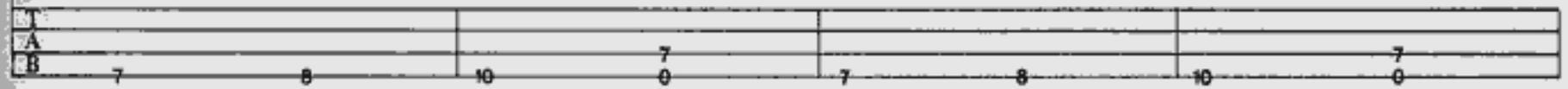
Slowly ♩ = 72

Intro

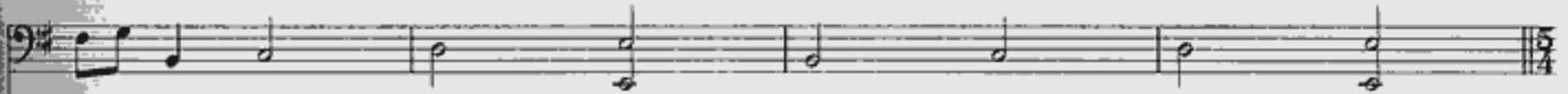
N.C.



p
Fade in



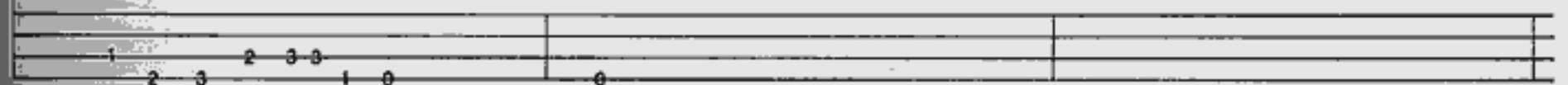
*Backwards bass guitar



Moderately fast Rock ♩ = 182

N.C.(E)

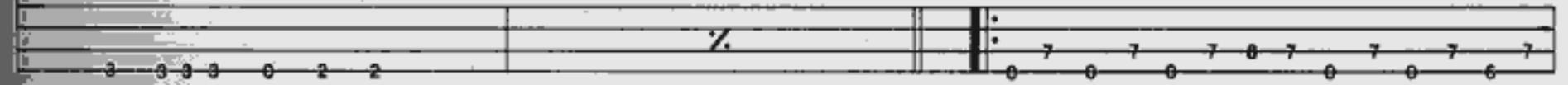
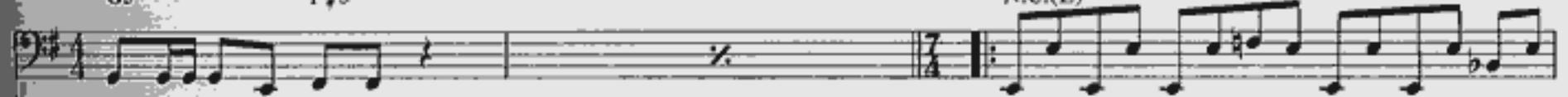
6



G5

F#5

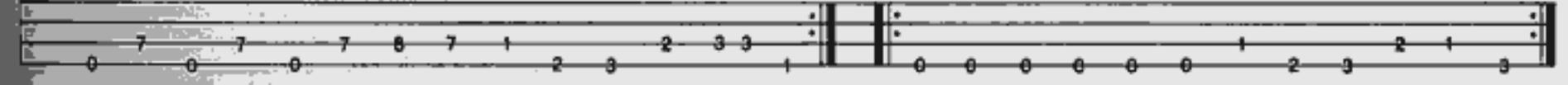
N.C.(E)



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, 1, 2, 3, 3, 0, 0, 0, 0, 0, 0, 1, 2, 3, 2, 1, 3, 0, 0, 0, 0, 0, 0, 0, 0, 1, 2, 3, 2, 1, 3, 0, 0, 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, 2, 3, 2, 1, 3, 0, 0, 0, 0, 0, 0, 0, 0, 2, 3, 2, 1, 3, 0, 0, 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, 2, 3, 2, 3, 3, 1, 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. The lyrics are: "N.C.(E)". 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, 1, 0, 7, 0, 7, 0, 7, 8, 7, 0, 7, 0, 7, 6, 7, 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. _____

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

N.C.(E)

Eb5

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

N.C.(E)

Eb5

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

0 5 6 7 0 0 0 0 | 7 6 7 0 0 0 0 | 0 5 6 7 0 0 0 0 | 6 0 4 4 4 4 0 7

E5

Eb5

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.

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

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

Moderately fast Rock $\text{♩} = 182$

G5 F#5 F5 N.C.(E) *sl.*
steady gliss.

3 3 3 3 0 2 2 *sl.*

0 0 0 0 0 0 0 7 7 0 0 5 7 7 7 7 0 7 0 5 0 5 0 5 0 0 0 0 0 0 0 0

E5 E5 D5 C5 F#5
H

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

G5 E5 D5 C5 F#5 G5 F#5

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

N.C.(E5) (A5) (G5) (C5) (G5)

0 7 0 7 0 7 0 6 7 5 7 5 7 5 7 5 7 3 5 3 5 3 5 3 5 8 10 8 10 3 5 3 5

(E5) (A5) G5 C5

0 7 0 0 0 7 6 7 5 7 5 7 5 7 5 7 3 5 3 5 3 5 3 5 8 10 8 10

G5 N.C.(E) *sl.* *Play 4 times* *D.S. al Coda*

3 3 3 3 3 3 3 0 7 7 7 0 7 0 7 0 6 7 0 7 7 0 7 0 7 0 7 0 7 1 2 3 3

Coda

G5 F#5 E5 D5 C5 F#5

Fire. Is the out - come of hy - poc - ri - sy.

G5 E5 D5 C5 F#5

Dark - est po - ten - cy. In the ex - it of hu - man - i - ty.

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

Col - or our world black - ened. Black - ened.

Additional Lyrics

2. Blistering of earth. Terminate its worth.
Deadly nicotine, kills what might have been.
Callous frigid chill. Nothing left to kill.
Never seen before. Breathing never more.
Never. *(To Chorus)*
3. Smoldering decay. Take her breath away.
Millions of our years in minutes disappears.
Darkening in vain. Decadence remains.
All is said and done. Never is the sun.
Never. *(To Chorus)*

... 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. Frets: 6 6 5 6 6 5 0 6 7 7 5 7 6 6 5 0 6 7 7 5 7

System 2: Chords: Bb5 A5 Bb5 A5 E5 A5 Frets: 6 6 5 6 6 5 0 0 0 0 0 0 2 3 0 0 5 3 5 5 0

System 3: Chords: E5 A5 F5 E5 Frets: 0 3 5 5 0 3 5 5 0 0 0 0 0 2 3 0 0 5 3 5 5 0 0 3 5 10 10 9 8 8 7

System 4: Chords: N.C. Bb5 A5 N.C. Bb5 A5 Bb5 A5 N.C. Frets: 0 6 7 7 5 7 6 6 5 0 6 7 7 5 7 6 6 5 6 6 5 0 6 7 7 5 7

System 5: Chords: Bb5 A5 N.C. Bb5 A5 G5 F#5 N.C. E E5 F Frets: 6 6 6 0 6 7 7 5 7 6 6 5 3 3 2 0 0 7 0 7 7 0 0 1

System 6: Chords: E Bb5 A5 Bb5 A5 E Frets: 0 7 0 7 7 6 6 5 6 6 5 0 7 0 7 7

System 7: Chords: E5 F E Bb5 A5 Bb5 Frets: 0 0 1 0 7 0 7 7 6 6 5 0 0 0 0

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

Detailed description: This system contains the first line of music. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass clef staff provides a bass line with quarter notes G2, A2, B2, and C3. The guitar staff shows chords: E (open), E5 (open), F (open), and E (open). The lyrics are '1. Halls of jus - tice paint - ed green. Mon - ey talk - ing. —' and '2.3. See additional lyrics'.

Bb5 A5 Bb5 A5 E E5 F E

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

Detailed description: This system contains the second line of music. The treble clef staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. The bass clef staff provides a bass line with quarter notes G2, A2, Bb2, and C3. The guitar staff shows chords: Bb5 (open), A5 (open), Bb5 (open), A5 (open), E (open), E5 (open), F (open), and E (open). The lyrics are '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. —

Detailed description: This system contains the third line of music. The treble clef staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. The bass clef staff provides a bass line with quarter notes G2, A2, Bb2, and C3. The guitar staff shows chords: Bb5 (open), A5 (open), Bb5 (open), E (open), E5 (open), F5 (open), and E (open). The lyrics are '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.

Detailed description: This system contains the fourth line of music. The treble clef staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. The bass clef staff provides a bass line with quarter notes G2, A2, Bb2, and C3. The guitar staff shows chords: Bb5 (open), A5 (open), Bb5 (open), A5 (open), E (open), E5 (open), and F5 (open). The lyrics are '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

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 5

1. 2.

C5 F5 Bb5 A5 Bb5 To Coda A5 F5

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 line with notes and rests, and a guitar line with fret numbers (0, 1, 2, 3).

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 line with notes and rests, and a guitar line 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 line with notes and rests, and a guitar line 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 line with notes and rests, and a guitar line with fret numbers and slurs.

Interlude 2

E5 E F

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

Bb5 A5 Bb5 E F E Bb5 A5 Bb5 A5

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

A5 G5 A5 G5 F#5 G5 F#5 F5 $\text{♩} = 104$
rit. *sl.*

Moderately slow $\text{♩} = 100$
 E D C B

mf

Bb *Play 3 times* E5 D *f*

C B5 Bb#4 *sl.*

E5 D C B5 *ff*

Bb#4 E5 D5

C5 B5 Bb5

Faster ♩ = 168

E5

Bass clef staff with slurs and dynamics. The first staff contains a series of slurs over notes, with a forte (*f*) dynamic marking. The second staff contains fret numbers: 0, (0), (0), (0), (0), (0), (0).

B♭5 A5 B♭5 A5 N.C. B♭5 A5 N.C.

Bass clef staff with notes and fret numbers. The first staff contains notes with slurs and a forte (*f*) dynamic. The second staff contains fret numbers: 6 6 5 6 6 5 0 6 7 7 5 7 6 6 5 0 6 7 7 5 7.

D.S. (take 1st ending) al Coda

B♭5 A5 G5 F#5 N.C.

Bass clef staff for the *D.S.* section. The first staff contains notes with slurs and a piano (*p*) dynamic. The second staff contains fret numbers: 6 6 5 3 3 2 0.

Coda

E5 A5

Bass clef staff for the Coda section. The first staff contains notes with slurs. The second staff contains fret numbers: 0 7 0 7 0 0 2 3 0 0 5 3 5 5 0.

E5 A5

Bass clef staff with notes and fret numbers. The first staff contains notes with slurs. The second staff contains 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.

F5 E5 A5

Treble and Bass clef staves with lyrics. The first staff is a treble clef staff with notes and slurs. The second staff is a bass clef staff with notes and slurs. The lyrics "Seek-ing no" are written below the treble staff. The third staff contains 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. _____

E5 A5 E5

A5 F5 E5 E5

1. D5 B5 A5 G5 F#5

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

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

This system contains the first system of music. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes. Below the treble staff is a bass clef staff with a similar rhythmic pattern. At the bottom is a guitar chord diagram with fret numbers (0-3, 2-2, 0-0, 0-3, 3-3, 2-2, 0-0, 0-0, 0-3, 3-3, 3-3).

F#5 E5 G5 F#5

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

This system contains the second system of music. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes. Below the treble staff is a bass clef staff with a similar rhythmic pattern. At the bottom is a guitar chord diagram with fret numbers (2-2, 2-2, 0-0, 0-0, 0-0, 0-3, 3-3, 3-3, 2-2, 2-2, 2-2, 2-2, 2-2, 2-2).

E5 G5 F#5 E5

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

This system contains the third system of music. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes. Below the treble staff is a bass clef staff with a similar rhythmic pattern. At the bottom is a guitar chord diagram with fret numbers (0-0, 0-0, 0-0, 0-3, 3-3, 2-2, 2-2, 2-2, 2-2, 2-2, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0).

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

This system contains the fourth system of music. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes. Below the treble staff is a bass clef staff with a similar rhythmic pattern. At the bottom is a guitar chord diagram with fret numbers (0-0, 0-0, 0-0, 0-3, 3-3, 2-2, 2-2, 2-2, 2-2, 2-2, 2-2, 2-2, 0-0, 0-0, 0-0, 0-3, 3-3, 3-3).

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)

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

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

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

D.S. al Coda

Coda

F# A

Free - dom no

E (♩ = ♩) E5 F5 D5 D#5 E5

Play 4 times

long - er frees you!

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 a slide (*sl.*) in the third measure. The guitar part includes a hammer-on (*H*) in the first measure and a slide (*sl.*) in the third measure.

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

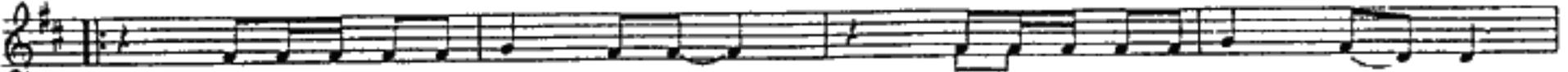
Fourth system of musical notation. Chords: (D), (G), (F), (Em). The bass line includes slides (*sl.*) in the first and second measures. The guitar part includes slides (*sl.*) in the first and second measures and a hammer-on (*H*) in the fourth measure.

1st, 2nd Verses
Bm

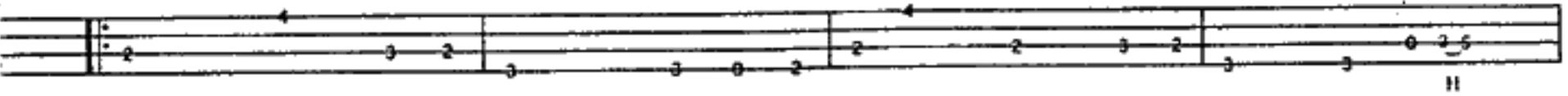
Gmaj7(no3rd)

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

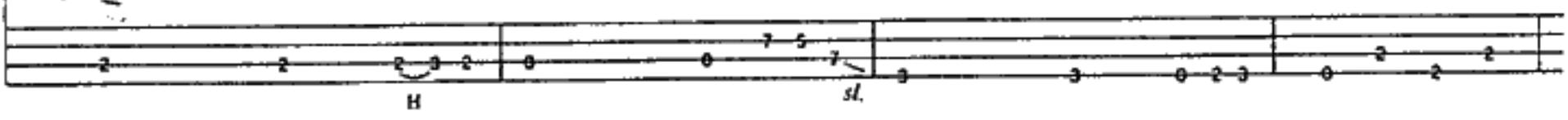
D/A

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

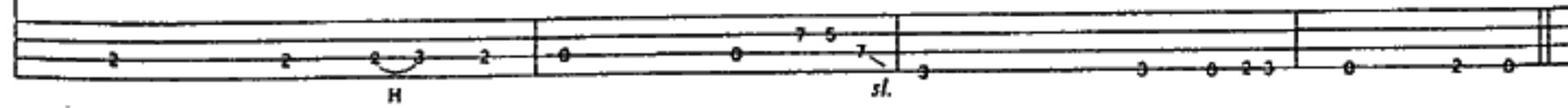
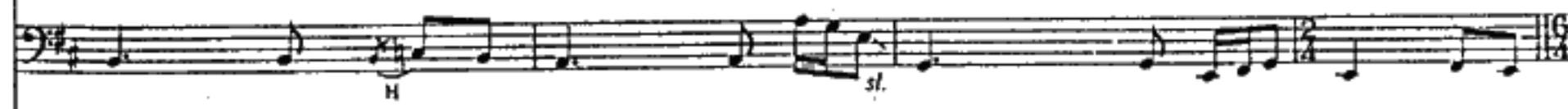
D/A

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 N.C. N.C.(D)

Hold my breath as I wish for death. Oh please God, wake 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

Play 5 times

E5 F5 E5

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

F5 E5

... I can't see
... I can't see
... I can't see
... I can't see

... all that I see,
... all that I see,
... all that I see,
... all that I see,

1. FS N.C.

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

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: Musical notation 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 GS/D, Ab5/Eb, and N.C.

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

System 6: Musical notation with chord labels N.C. 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 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 0 0

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

F#5 G5 F#5 F5

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

1. N.C.(E) G5 F#5 F5 | 2. N.C.(E) G5 F#5 F5 E5 E5 F5 E5 F5

E5 G5 E5 G5 E5 F5 E5 F5 E5 G5 F#5 F5 F#5

G5 G#5 A5 G#5 G5 F5

Tempo I

E5 F5 E5

F5 E5

G5

Bb5

E5

F5 E5

(Short - est straw.

Pulled for you.
Short - est straw.

F5 E5

Bb5

G5

E5

F5

E5

F5 E5

G5

Bb5

Pulled for you.
Short - est straw.

Pulled for

Guitar solo II

E5 F5 E5

F5 E5

G5

F#5

F5

E5

F5

E5

you.

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

F5 E5

G5

Bb5

E5

F5

E5

F5 E5

Bb5

G5

E5

F5

E5

F5 E5

G5

Bb5

E5

F5

E5

F5 E5

G5

F#5

F5

E5

D.S. al Coda

Coda

Double-time feel

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

Pulled for you.

E5 F5 F#5

1. G5 F#5 F5 2. G5 F#5 F5 N.C.(E) F5 E5

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)*

Bass line with chords: E5, N.C., E5, N.C., E5, N.C.

Chords: E5, N.C., E5, N.C., E5, N.C.

Tablature: 2 1 0 7 0 7 7 0 1 | 2 1 0 7 0 7 7 0 1 | 2 1 0 7 0 7 7 0 1

Bass line with chords: G, N.C., E5, N.C., G, N.C.

Chords: G, N.C., E5, N.C., G, N.C.

Tablature: 2 5 0 3 3 3 0 1 | 2 1 0 7 0 7 7 0 1 | 2 5 0 3 3 3 0 1

1st, 2nd Verses

1st, 2nd Verses

Chords: 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.

Chords: 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. —

Chords: 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, —

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

sl.

G N.C. 2. E5

Guitar solo

F5 N.C. E N.C. E N.C. E N.C.

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

E N.C. E5 N.C.

E5 N.C. F5 N.C.

(Spoken): In - fan - ti - cide...

(0) 0 0 0 0 0 0 3 2 0 2 1 0 3 2 1 1 1 1 1 1 3 2 0 2 1 0 1 2

Chorus

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

Har - vest - er... of sor - row. —

(Lan - guage of... the mad). —

Har - vest - er... of sor - row. —

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

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

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

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

E5 N.C. E5 N.C. Play 4 times E5

Har - vest - er... of sor - row. —

Har - vest - er... of sor - row. —

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

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 ES

Guitar solo
N.C.(E5)

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

Double-time ♩ = 192

Outro

E5 B♭5 N.C. B♭5 G5 F5 E5 B♭5 N.C.

me. Ah ha ha ha.

B♭5 G5 F5 E5 B♭5 N.C. B♭5 G5

me. Ah ha ha ha.

Play 5 times
F5

E5 Em/G D5 E5 Em/G D5 E5

me. Ah ha ha ha.

Play 3 times

P.M.--4

Em/G D5 E5 Em/G D5 E5 Em/G D5 E5 Em/G D5 E5

me. Ah ha ha ha.

Additional Lyrics

2. Birth of terror. Death of much more. I'm the slave of fear, my captor.
Never warnings, spreading its wings as I wait for the horror she brings.
Loss of interest, question, wonder.
Waves of fear, they pull me under. (To Chorus)
3. Into ruin I am sinking. Hostage of this nameless feeling.
Hell is set free, flooded I'll be, feel the undertow inside me.
Height, hell, time, haste, terror, tension.
Life, death, want, waste, mass depression. (To Chorus)

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

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

2nd time to Coda

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

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

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

Play 4 times

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 G5 E5 A G Am G
 Em F G Am G Em G
 16 *sl.* Am H P G Em F G
mp
sl. H P
 Am H P G H P Em G *sl.* Am H G
 H P H P *sl.*
 Em F G Am H P G Em G *sl.*
 H P
 Am G Em F G Am G
mf H P H P
 Em G Am G Em F G Am
 H P H P
 H P H P

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 A5 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.

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 of music features a bass staff with a series of eighth notes and a guitar staff with fret numbers. The notes in the bass staff correspond to the chords listed above: C5 B5, A6 B6, N.C., B5, C5 B5, A6 B5.

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

The second system continues the musical notation with a bass staff and a guitar staff. The notes in the bass staff correspond to the chords listed above: C5 B5, A6 B5, C5 B5, A6 B5, N.C.

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

The third system of music features a bass staff with notes and a guitar staff with fret numbers. The notes in the bass staff correspond to the chords listed above: E5, N.C., E5, N.C., E5, N.C., E5, B5, N.C.

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

The fourth system of music features a bass staff with notes and a guitar staff with fret numbers. The notes in the bass staff correspond to the chords listed above: C5, N.C., E5, N.C., E5, N.C., D5, N.C., C5, N.C.

B5 N.C. C5 N.C. E5

The fifth system of music features a bass staff with notes and a guitar staff with fret numbers. The notes in the bass staff correspond to the chords listed above: B5, N.C., C5, N.C., E5.

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

The sixth system of music features a bass staff with notes and a guitar staff with fret numbers. The notes in the bass staff correspond to the chords listed above: D5, C5, B5, N.C., C5, N.C.

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

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

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

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

E5 B5 C5 F#5 G5

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

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#)

2

N.C.(F#) F#5

G5 A5 E5 B5 C5

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

N.C.(F#) N.C.(E) C5 B5 A6 B5

N.C.(E) C5 B5 A6 B5 N.C.(E) C5 B5 A6 B5 N.C.(E)

F#5 D5 A5

N.C.(G) G5

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.

