



LEARN TO PLAY

ON THE CD  
TRACKS 18-19  
+ CD-ROM



# METALLICA

## MASTER OF PUPPETS

LEARN METALLICA'S SEMINAL MASTERPIECE  
IN ALL ITS MENACING GLORY!

### 'MASTER OF PUPPETS'

WORDS & MUSIC BY  
HETFIELD/ULRICH/  
BURTON/HAMMETT

© COPYRIGHT 1986  
CREEPING DEATH MUSIC,  
USA. UNIVERSAL MUSIC  
PUBLISHING LIMITED  
ALL RIGHTS RESERVED.  
INTERNATIONAL  
COPYRIGHT SECURED



AVAILABLE ON  
WWW.MUSICROOM.COM  
"MASTER OF PUPPETS"  
BY METALLICA (GUITAR  
TAB/VOCAL, REF:  
AM91667, £14.95)

**M**etallica's album, *Master of Puppets* was released in 1985, and is considered by many as their masterpiece. The record reached number 29 in the US chart, and number 47 in the UK. As well as the title track, the album spawned *Battery* and *Welcome Home (Sanitarium)*.

*Master...* starts with stabbing power chords, which lead to a chromatic riff. Alternate picking and palm-muting should help the notes pop out more clearly. This is followed by a second riff that uses the fifth and sixth strings.

The verse features sixth string chugging and powerchords, including B<sub>5</sub> – a 1/5 interval away from E (E-B<sub>5</sub>). The end of each four bars concludes with a 5/8 bar that is easier to feel than count, pushing the rhythm onwards.

The pre-chorus section enters at bar 80, and features more power chords plus a short lead fill that's based around E natural minor (E F# G A B C D). This section concludes with a harmony line, diatonic thirds apart, using B Spanish phrygian (B C D# E F# G A B).

The chorus starts at bar 98, with more stabbing power chords, and driving palm muting. This section also swaps between time signatures of 6/4 and 4/4. The instrumental sequence enters at bar 184 and starts with clean arpeggiated chords.

James Hetfield:  
the sensitive  
type, obviously



At bar 194 a twin-lead harmony section is introduced that uses arpeggios diatonic to E natural minor, with a short melody using B Spanish phrygian (B C D# E F# G A) over the B7 chord. After this, a short lead solo enters at bar 204.

The tricky second solo begins at bar 252 (see the video tutorial for this in the CD-Rom section) with a fast arpeggio pattern. Although Kirk prefers to pick every second note, you may find it easier to do a pull-off. This leads to some fast tremolo picking, but don't be too pedantic about learning this exactly. Bar 260 features a screaming harmonic fretted near the 3rd fret, third string, and raised and lowered with the whammy bar.

You'll need lots of distortion to allow this lick to sustain. After bar 262's lick, based around a bluesy F# minor pentatonic idea, there's more fast-picked E natural minor lines. At bar 268 the F# section is introduced, which features a fast loop pattern based around F# minor pentatonic, with an added second, (F# G# A B C# E F#). The solo concludes with an ascending unison bend figure, as well as a wailing bend at the 22nd fret, first string, with whammy bar vibrato. After the third and final verse and chorus, the song concludes with the main verse riff.

This song was performed with Gibson and ESP guitars through Marshall and Mesa Boogie amps. **STEVE ALLSWORTH**

### AMP SETTING



Use this amp setting for the main riff guitars, using a thick distortion. When it comes to the solos, add a bit more mid to your sound to provide a more cutting sound.

### METALLICA: Master Of Puppets – complete

TRACK 18 »

**Intro**  
♩ = 208

E<sup>5</sup> D<sup>5</sup> D<sup>b5</sup> C<sup>5</sup>

w/distortion

TAB: 2 7 6 5, 7 6 5, 5 4 3

N.C. D<sup>5</sup> D<sup>b5</sup> C<sup>5</sup> N.C.

PM

x4

TAB: 0 0 7 0 0 6 0 0, 7 6 5, 5 4 3, 0 0 7 0 0 6 0 0, 5 0 4 0 3 0 2 0





» METALLICA: *Master Of Puppets* – complete (cont'd)

TRACK 18 »

Chorus (cont'd)

Chords:  $G^5$   $F\sharp^5$   $G^5$   $F\sharp^5$   $G^5$   $F\sharp^5$

PM-----

TAB: 0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0 5 4 3 2 0 5 4 3 2 0 5 4 3 2

N.C.  
(Drums enter)

PM-----

TAB: 0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 0 1 4 0 1 3 1 0 4 4 2

N.C.

Chords:  $G^5$   $F\sharp^5$   $G^5$   $F\sharp^5$   $G^5$   $F\sharp^5$

PM-----

TAB: 0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0 5 4 3 2 0 5 4 3 2 0 5 4 3 2

Chords:  $G^5$   $F\sharp^5$   $G^5$   $F\sharp^5$   $G^5$   $F\sharp^5$  N.C.

PM PM PM PM PM

TAB: 5 4 3 2 0 5 4 3 2 0 5 4 3 2 0 7 8 0 7 8 0 7 8 0 7 8 0 7 8

Chords:  $E^5$   $G^5$   $A^5$   $B\flat^5$   $A^5$   $G^5$   $A^5$   $E^5$   $G^5$   $A^5$   $G^5$   $A^5$

PM-----

TAB: 0 0 0 0 0 0 0 0 0 5 7 3 5 0 8 7 6 5 3 5 0 0 0 0 0 0 0 0 0 5 7 3 5 0

Verse

Chords:  $E^5$   $G^5$   $A^5$   $B\flat^5$   $A^5$   $G^5$   $A^5$   $E^5$

1. End of pas - sion pray  
2. Needle work the way  
3. Hell is worth all that

crum - bl - ing a - way  
nev - er you be - tray  
nat - ral hab - i - tat

1:00 2:20 6:48

PM-----

TAB: 0 0 0 0 0 0 0 0 0 5 7 3 5 0 8 7 6 5 3 5 0 0 0 0 0 0 0 0 0 5 7 3 5 0





Chorus (cont'd)

Chords: G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>b5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

Vocals:  
I'm life just your of a source death of self com de struc  
just a rhyme with out a clear rea

Guitar:  
PM- PM

TAB:  
B 0 5 3 7 5 3 7 5 0 0 0 0 0 0 0 0 0 5 3 7 0 6 5 3 7 5

Chorus (cont'd)

Chords: E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

Vocals:  
- tion. Veins that pump with fear  
- er. Pain mon op o ly  
- son. Nev er end ing maze

Guitar:  
PM- PM

TAB:  
B 0 0 0 0 0 0 0 0 0 5 3 7 5 3 7 5 0 0 0 0 0 0 0 0 0

Chorus (cont'd)

Chords: G<sup>5</sup> A<sup>5</sup> B<sup>b5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

Vocals:  
suck - ing dark - est clear  
rit - ual mis - er y  
drift on num - bered days

Guitar:  
PM- PM

TAB:  
B 0 5 3 7 5 0 6 5 3 7 5 0 0 0 0 0 0 0 0 5 3 7 5 3 7 5

Chorus (cont'd)

Chords: E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>b5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

Vocals:  
feed chop ing on your death s con struc tion.  
now your your break - fast on a mir ror.  
life is out of sea son.

Guitar:  
PM- PM PM

TAB:  
B 0 0 0 0 0 0 0 0 0 5 3 7 5 0 6 5 3 7 5 0 0 0 0 0 0 0 0



TRACK 18 »





Chord progression: B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Lyrics: Come crawl - ing fas - ter.

Tablature (T A B):

2	2	2	2	5	4	3	3	3	3	8	4	9	7	9
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chord progression: N.C. B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup>

Lyrics: O - bey your

Tablature (T A B):

2	4	4	0	4	5	2	2	2	2	5	4	3	3	3	3	8	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chord progression: E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C. B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup>

Lyrics: mas - ter. Your life burns

Tablature (T A B):

9	7	0	0	0	7	5	9	7	2	4	4	0	4	5	2	2	2	2	5	4	3	3	3	3	8	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chord progression: E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C. B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> N.C.

Lyrics: fas - ter. O - bey your

Tablature (T A B):

9	7	0	0	0	7	5	9	7	2	4	4	5	4	5	2	2	2	2	5	4	4	2	1	1	3	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0





Chorus

1:45  
3:05  
7:33

**Chorus**

**Staff 1 (Vocal):** E<sup>5</sup> mas - ter, F<sup>5</sup> mas - ter, E<sup>5</sup> mas - ter of pup - pets are pull - ing your F<sup>5</sup> N.C.

**Staff 2 (Guitar):** 1:45 3:05 7:33 PM----- PM-----

**Staff 3 (Bass):** TAB 2 0 2 0 3 1 3 1 2 0 0 0 0 4 2 0 0 0

**Staff 4 (Vocal):** G<sup>5</sup> strings, C<sup>5</sup> twis - ting your mind N.C. and smash - ing your B<sup>5</sup> N.C.

**Staff 5 (Guitar):** PM----- PM-----

**Staff 6 (Bass):** TAB 5 3 5 0 0 0 4 0 0 0

**Staff 7 (Vocal):** A<sup>5</sup> dreams, D<sup>5</sup> Blind - ed by me N.C. you can't see a C<sup>5</sup> N.C. thing, B<sup>5</sup>

**Staff 8 (Guitar):** PM-----

**Staff 9 (Bass):** TAB 2 0 7 5 3 3 3 5 3 3 3 3 4 2

**Staff 10 (Vocal):** E<sup>5</sup> just call my name D<sup>5</sup> N.C. cause I'll hear you C<sup>5</sup> scream E<sup>5</sup> mas - ter, F<sup>5</sup> mas - ter,

**Staff 11 (Guitar):** PM----- PM-----

**Staff 12 (Bass):** TAB 9 7 0 0 0 7 5 0 0 0 5 3 2 0 2 0 3 1 3 1







Chorus

E<sup>5</sup> N.C. F<sup>5</sup> N.C. C<sup>5</sup> E<sup>5</sup>

just call my name cause I'll hear you scream, mas - ter,

PM PM

TAB: 2 0 0 0 0 4 2 0 0 0 5 3 2 0 2 0

3..To Coda

1. 3. F<sup>5</sup> N.C.

mas - ter.

PM

TAB: 3 1 3 0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 0 1

B<sup>5</sup> N.C.

PM

TAB: 4 0 1 3 1 0 4 4 2 0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0

2. G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> F<sup>5</sup>

mas - ter. (w/delay rpts.)

TAB: S S S S S S 3 1 3 5 4 3 2 0 5 4 3 2 0 5 4 3 2 0 5 4 3 2 0 5 4 3 2 0 3 1 3

♩ = 104 Half time feel

Solo Interlude

Em Dsus<sup>2</sup> Cadd<sup>9</sup>

3:33 w/clean tone + chorus let ring

TAB: 0 2 2 0 0 2 3 2 0 2 0 3 2 3 0 3 0 3 0 2 0 3





» METALLICA: *Master Of Puppets* – complete (cont'd)

TRACK 18 »

Asus<sup>2</sup> B<sup>7</sup> B<sup>7</sup>/D<sup>♯</sup> Em Dsus<sup>2</sup>

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

Cadd<sup>9</sup> Asus<sup>2</sup> B<sup>7</sup> B<sup>7</sup>/D<sup>♯</sup>

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

Em Dsus<sup>2</sup> Cadd<sup>9</sup>

w/distortion

TAB 17 19 15 17 17 14 15 15 15 15 17 14 15 15 12 13 13 13 13 15 12 13

Asus<sup>2</sup> (8va) B<sup>7</sup>/D<sup>♯</sup>

TAB 14 12 14 12 16 13 12 13 13 15 13 16 12 12 14 15

Em (8va) Dsus<sup>2</sup> Cadd<sup>9</sup>

TAB 17 17 14 15 14 15 17 15 14 19 15 12 15 12 13 15(17) 15 17 15

Asus<sup>2</sup> (8va) B<sup>7</sup>/D<sup>♯</sup> Em

TAB 15 14 12 15 14 12 15 12 12 14 15 14(16) 15 14 16 14 12 14 12 14 12











» METALLICA: *Master Of Puppets* – complete (cont'd)

TRACK 18 »

Middle 8

Chords: F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5

Mas - ter, mas - ter, where's the dreams that I've been af - ter? Mas - ter, mas - ter,

5:20

TAB

4 4 5 4 4 4 5 4 4 4 4 5 4 4 4 4 5 4 4

2 2 3 2 2 2 3 2 2 2 3 2 2 2 3 2 2 2 3 4 4

Chords: F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

promised on - ly lies... Laugh - ter, laugh - ter, all I hear... or see... is laugh - ter.

TAB

4 4 5 4 4 4 5 6 4 4 4 5 4 4 4 5 4 4 4 4 5 6 4

2 2 3 2 2 2 3 4 2 2 3 2 2 2 3 4 2 2 2 3 4 4

Chords: F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5 G5

Laugh - ter laugh - ter, laugh - ing at my cries...

♩ = 208 Double time feel

TAB

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

2 2 3 2 2 2 3 2 2 2 3 2 2 3 4

Chords: F#5

pick scrape

TAB

4 17

2

pick scrape

Solo

Chords: E5 8va G5 A5 Bb5 A5 G5 A5 E5

5:42

TAB

17-12 13-12-13 12-17-12 13-12-13 12 17-12 13-12-13 12-15-12 13-12-13 12 17-12 13-12-13 12-17-12 13-12-13 12





Chord progression: G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>b</sup>5 A<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

(8va) *w/trem picking*

TAB: 17-12 13-12-13 12-15-12 13 17 19-19 17-17 17-17 15-15 15-15 14-14 14-14 17-17 17-15 15-15 15-14 14-14 14-14 15-15 15-17

Chord progression: E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

(8va) *w/bar*

TAB: BU 17(19) BD (17)17(19) BU 17 15 14 S 17-19 17 15 14 16 14 2.8 (-2)(0)(-2)(0) (-2)

Play harmonic then use bar to bend note by the number of frets displayed in brackets

Chord progression: G<sup>5</sup> A<sup>5</sup> B<sup>b</sup>5 A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

(w/bar)

TAB: (5) (0)(-2)(0)(-2)(0) 2 4 BU 2(4) 4 3 2 4 2 4 2 4 2 4

Chord progression: E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>b</sup>5 A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

TAB: 10 8 7 10 8 7 10 8 7 8 10 7 7 7 7 7 10 8 7 10 8 7 8 12 10 8 8 12 10 8 10

Chord progression: G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> F<sup>#</sup>5 D<sup>5</sup>/A B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> A<sup>6</sup> B<sup>5</sup>

(8va) *S*

TAB: 14-12-10-14-10-12-15-14-12-14 17-16-14-19-17-14-14-17-15-14-14-19-17-14-14 17-16-14-14-19-17-14-14-17-16-14-14-19-17-14-14



**TRACK 18 »**

Musical notation for the first staff of 'The Sound of Silence'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A dashed line below the staff indicates a finger position, labeled 'PM' (Palm Mute).

**TAB**  
 0 2 3 0 2 3 0 2 4 5 3 3 3 3 2 3 5 3 2 3 2 0 0 0 0 0 0 0 0 0





N.C. C<sup>5</sup> N.C. E<sup>5</sup> N.C.

TAB: 0 2 3 5 2 3 5 2 4 5 5 3 3 3 3 2 3 5 3 2 3 2 4 2 2 0 3 3 3 2 3 5 3 2 3 2

N.C.

TAB: 0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0

1. G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> 2. G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> D. al Coda

TAB: 5 4 0 5 4 0 5 4 5 4 0 5 4 0 5 4 5 4 0 5 4 0 5 4 5 4 0 5 4 0 5 4 0 5 4 0 5 4 0

⊕ Coda

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>b5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

TAB: 2 0 0 0 0 0 0 0 0 0 5 7 0 8 7 5 7 0 0 0 0 0 0 0 0 0 0 0 5 7 5 7 0 3 5 3 5

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>b5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> x3

TAB: 0 0 0 0 0 0 0 0 0 5 7 0 8 7 5 7 0 0 0 0 0 0 0 0 0 0 0 5 7 5 7 0 3 5 3 5

G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup>

TAB: 5 4 0 5 4 0 5 4 4 2 2 0 0

ENDS