

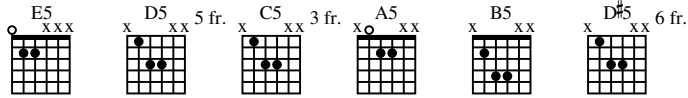
MASTER OF PUPPETS

As recorded by Metallica

(From the 1986 Album MASTER OF PUPPETS)

Transcribed by Jon Symons,
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Music by
Hammett



A Intro

♩ = 210

D5 C#5 C5 N.C.(E5)

1

Elec. Gtr. w/Dist. *f*

Gtrs I, II

Gr III *mf* Elec. Gtr. w/Dist.

P.M.-| P.M.-| P.M.-|

P.M.

*each Gtr. was layered multiple

D5 C#5 C5 N.C.(E5)

5

P.M.--| P.M.--| P.M.--| P.M. P.M. P.M.-----|

4x

4x

*not played last

8

N.C.

Gtr I
P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M. P.M.

T
A
B
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 0 5/4 0 5/4

Gtr II
P.M.

T
A
B
0 5/4 0 5/4 0 5/4

12

N.C.

Gtrs I, II
P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-

T
A
B
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 2

16

P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| P.M. P.M.

T
A
B
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 0 5/4 0 5/4

20

E5 N.C.(E5)

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

Gtr III

f P.M.-| P.M.-| P.M.-| P.M.-| P.M.-| A.H.

0 7 8 0 7 8 0 7 8 0 7 8 0 7 8 D

24

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

B Verse



27

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



31

P.M. P.M.

H H

C Pre-Chorus

C Pre-Chorus

1., 2., 3.

B5 E5 D5 E5 C5 B5 D#5 B5

35

P.M.-----| P.M.---| P.M.-----| P.M.-----| P.M.-----|

T
A
B 4 4 4 4 4 4 4 4 2 7 0 0 0 5 7 7 9 9 10 9 10 7 7 7 7 8 7 8 8 8 8 6 9

D Chorus

4.

N.C.

E5

F5

E5

40

Gtr I Gtrs I, II P.M.-----|

T
A
B 9 7 6 6 8 7 6 6 9 9 6 0 0 0

Gtr II

T
A
B 7 5 4 4 7 6

F#5

G5

C5

44

P.M.-----| P.M.-----|

T
A
B 4 0 0 0 5 5 (3) 5 0 0 0

B5

A5

D5

48

P.M.-----| P.M.-----|

T
A
B 4 2 0 0 0 2 0 (2) 7 5 3 3 3

52

C5 B5 E5

P.M.-----| P.M.-----|

T
A
B

55

D5 C5 E5

P.M.-----|

T
A
B

59

F5 E5

P.M.-----| P.M.-----|

T
A
B

62

C5 E5 F5

To Coda To DbL. Coda

P.M.-----| P.M.-----| P.M.-----|

T
A
B

66

N.C.

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T
A
B

1. 2.

D.S. al Coda

69

B5

P.M.--1 P.M.--1 P.M. P.M. P.M. P.M.

72

F5

w/vocal effects (delay)

E Interlude

$\text{♩} = 105$
Em

75

D Cadd9 Asus2 B7 B7/D#

Gr IV *mf* Elec. Gtr. with clean tone, chorus and *let ring*

H P P

80

Em D Cadd9 Asus2 B7 B7/D#

let ring

H P P

vol. swells

Gr III *mp*

Em D Cadd9

85va-----

Gtr I

T 17 19 15 17 17 14 15 15 15 15 17 14 15 15 12 13 13 13 13 15 12 13

A

B

8va-----

Gtr II

T 20 22 19 20 20 17 19 19 19 19 20 17 19 19 15 17 17 17 17 19 15 17

A

B

(Gtr 3 final swell &

Gtr IV

let ring----- let ring-----

T 0 2 2 2 0 0 2 3 2 0 2 0 3 2 3 0 3 0 3 0 0 2

A 2 2 2 0 0 2 3 2 0 2 0 3 2 (0) 0 3 0 3 0 0 2

B 0 2 2 0 0 2 3 2 0 2 0 3 2 (0) 0 3 0 3 0 0 2

H P P

Asus2 B7 B7/D#

88va-----

3

T 14 12 14 12 11 13 12 13 15 13 16 17 19 15

A

B

H P sl. sl.

8va-----

3

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

A

B

H P sl. sl.

let ring-----

T 0 2 0 2 0 1 2 0

A 2 0 2 0 1 2 0

B 0 2 0 2 2 1 2 3

F Guitar Solo

Em D Cadd9 8va-----1 8va-----1

90 Gtr III *f* played w/neck

T 17 17 19 20 19 20 17 20 19 20 17 20 17 13 15 (15)

A

B

H P sl.

8va-----1

Gtr I

T 17 (17)

A

B

8va 8va (Gtr. 2 final note &

Gtr II *let ring*

T 20 (20) 2 3 2 0 2 0 3 2 (0) 3

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

B 0 2 2 0 0 2 2 0 2 0 2

H P P

Asus2 B7 B7/D# Em 8va-----1

93 Gtr III

T 15 14 12 15 14 12 15 12 12 14 15 14 (14) (14) (14) 12 14 12 14 12

A

B

H P P

Gtr IV *let ring*

T 2 0 2 0 1 2 0

A 0 2 0 2 1 2 0

B 0 0 2 2 3 0 2 2 0

D Cadd9 Asus2 B7 8va-7

96

T 12 14 12 11 12 14 12 11 12 11 10 12 9 10 9 10 12 10 12 9 11 12 12 15 14

A 12 14 12 11 12 14 12 11 12 11 10 12 9 10 9 10 12 10 12 9 11 12 12 15 14

B 12 14 12 11 12 14 12 11 12 11 10 12 9 10 9 10 12 10 12 9 11 12 12 15 14

H P sl.

let ring

T 0 2 3 2 0 2 0 3 2 (0) 3 0 3 0 3 0 2 0 2 0 2 0

A 0 2 3 2 0 2 0 3 2 (0) 3 0 3 0 3 0 2 0 2 0 2 0

B 0 2 3 2 0 2 0 3 2 (0) 3 0 3 0 3 0 2 0 2 0 2 0

H P P

B7/D# 8va Em D 8va

99

T 11 12 11 12 10 19 17 19 15 17 17 14 15 15 15 15 17 14 (17) (14) 15

A 11 12 11 12 10 19 17 19 15 17 17 14 15 15 15 15 17 14 (17) (14) 15

B 11 12 11 12 10 19 17 19 15 17 17 14 15 15 15 15 17 14 (17) (14) 15

H P sl. H P

8va hammer/pulloff notes in parentheses

T 20 22 19 20 20 17 19 19 19 19 20 17 (20) (17) 19

A 20 22 19 20 20 17 19 19 19 19 20 17 (20) (17) 19

B 20 22 19 20 20 17 19 19 19 19 20 17 (20) (17) 19

H P

Gtr IV let ring

T 2 0 0 2 3 2 0 2 0 3 2 (0) 3

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

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

H P P

Cadd9 8va----- Asus2 B7 B7/D#

102

T 15 12 13 13 13 13 15 12 13 14 12 14 12 11 13 12 13 15 13 16 17 19 15

A

B

H P sl. sl.

8va-----

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

A

B

H P sl. sl.

let ring

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

A

B 3 0 2 0 2 2 3

E5 D5 C5 A5 B5

Gtr II 8va-----

105

T

A

B

Gtr I

8va-----

T

A

B

Gtr I (really last note of Gtr. 2 lead part, moved to slashes to save a

8va-----

T

A

B

Gtr III P.M.----- let ring----- P.M.-----

T

A

B

H P P

H Guitar Solo II

N.C.(Em)

8va-----

125

17 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 13 12

P P P P P P

Gtrs I, II
P.M.----- P.M.----- P.M.-----

0 0 0 0 0 0 0 0 5 3 5 sl. 0 8 6 5 sl. 5 3 5 sl. 0 0 0 0 0 0 0 0

128

8va-----

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

P H P sl.

P.M.----- P.M.----- P.M.-----

0 5 3 5 sl. 5 3 5 sl. 0 0 0 0 0 0 0 0 0 0 5 3 5 sl. 0 8 6 5 sl. 5 3 5 sl.

8va-----1

15ma-----1
Note is pulled off fretboard somewhere below 12th

131

Full FullFull

17 17 17 17 15 14 17 19 12 10 9 12 10 25 (25) 18 25 21 27 (27) 14

P P H sl. P P sl. sl. sl. sl. sl. sl.

This causes the string to fret out against neck pickup. Pitch change is solely the result of trem movement, which causes the fret-out point to glide from pickup along edge of

P.M.-----| P.M.-----|

14

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

sl. sl.

15ma-----1

Tab numbers are irrelevant and only represent sounding pitches. For example, "14th fret" F# is a combination of the bar dive loosening string

15ma-----1

15ma 15ma 15ma

134

"28th fret" G# is the string returning to the "25th fret" position

3/4

Pick is shoved into string, briefly sounding high pitches marked "X" before fretted P.M.

20 (20) 22 27 21 25 24 2 4 2 4 2 x 2 x 4 2 4 x 2 4 2 4

sl. sl. sl. sl. sl. sl. P P P P H

P.M. P.M. P.M.-----|

14

0 5 7 5 0 8 7 5 5 7 5 0 0 0 0 0 0 0 0 0 5 7 5 5 7 5

sl. sl. sl.

137

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

sl. sl. sl.

P.M.-----| P.M. P.M.-----|

0 0 0 0 0 0 0 0 0 5 7 5 0 8 7 5 5 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0

sl. sl. sl.

140 *8va*-----

T 14 12 10 14 10 12 15 15 13 14 17 16 14 19 17 14 14 17 16 14 14 19 17 14 14 17 16 14 14 19 17 14 14

A

B

sl. *sl.*

P.M. P.M.-----

T

A

B 0 3 5 5 3 5 2 2 2 2 2 2 2 2 2 2 2 0 2 3 2 0 2 3 2 0 2

sl. *sl.* H *sl.* H

143 *8va*-----

T Full Full Full 1 1/2 3 1/2 Full Full Full Full

A 14 14 17 14 14 17 (17) 17 14 19 14 17 19 14 14 17 14 17 14 17 14 17 14

B *skl.* P P

P.M.----- P.M.-----

T

A

B 2 2 2 2 2 2 2 2 2 2 0 2 0 2 2 2 2 2 2 2 2

H H

146 *8va*----- B5

T Full Full Full Full Full Full 1 1/2 Full Full 1 1/2 1 1/2 vib. w/ bar

A 10 15 10 15 10 15 10 15 20 17 20 17 21 18 21 18 22 19 22 19 22 (22)

B

P.M.----- P.M.----- P.M.-----

T

A

B 2 0 2 0 3 2 0 2 2 2 2 2 2 2 2 2 2 2 0 2 0 2 4 4 4 4 4 4 4 4 4 4

H *sl.* H H

150 N.C.

Gtrs I, II
P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

T
A
B

153 B5 E5 N.C.

P.M.--| P.M.--| P.M.-----|

T
A
B

156

P.M.-----|

T
A
B

159

Gtr I
P.M.-----| P.M.-----|

Gtr II
P.M.-----| P.M.-----|

T
A
B

162

C5 N.C.

P.M.-----| P.M.--|

T
A
B 0 0 0 0 0 0 0 0 0 0 0 2 3 0 2 3 0 2 4 5 5 3 3

T
A
B 0 0 0 0 0 0 0 0 0 0 0 2 3 0 2 3 4 5 2 4 5 3 3

165

E5 N.C.

P.M.-----| P.M.-----|

T
A
B 3 2 3 5 3 2 3 2 3 2 2 0 3 3 3 2 3 5 3 2 3 2

T
A
B 3 2 3 5 3 2 3 2 2 0 5 5 5 4 5 7 5 4 7 4

168

N.C. D.S.S. al Dbl. Coda

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

T
A
B 0 1 0 1 0 1 4 0 1 0 1 2 2 0 1 0 1 3 1 0 5/4 0 5/4 0 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4

T
A
B 0 1 0 1 0 1 4 0 1 0 1 2 2 0 1 0 1 3 1 0 5/4 0 5/4 0 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4 5/4

I Outro



173

Gtrs I, II

P.M.-----| P.M. P.M.-----|

T			
A			
B	0 0 0 0 0 0 0 0	0 $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$ 0 $\begin{smallmatrix} 8-7 \\ 6-5 \end{smallmatrix}$ $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$	0 0 0 0 0 0 0 0 0 $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$ $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$

Gtr III

Backwards guitar arr. for forward *mp* w/volume swells, delay and

T	8	(8)	(8)
A			
B			

177

P.M.-----| P.M. P.M.-----|

T			
A			
B	0 0 0 0 0 0 0 0	0 $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$ 0 $\begin{smallmatrix} 8-7 \\ 6-5 \end{smallmatrix}$ $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$	0 0 0 0 0 0 0 0 0 $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$ $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$

T	7	(7)	7	9	(9)
A	4	(4)			
B					

181

P.M.-----| P.M. P.M.-----|

T			
A			
B	0 0 0 0 0 0 0 0	0 $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$ 0 $\begin{smallmatrix} 8-7 \\ 6-5 \end{smallmatrix}$ $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$	0 0 0 0 0 0 0 0 0 $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$ $\begin{smallmatrix} 5-7 \\ 3-5 \end{smallmatrix}$

T	10	12	12	(12)	15	14	14	12
A								
B								

185

Vocal: P.M.-----| P.M. P.M.-----|

Guitar: 0 0 0 0 0 0 0 0 | 0 5 7 8 5 5 7 5 | 0 0 0 0 0 0 0 0 | 0 5 7 5 7

Bass: 12 15 12 12 14 15 14 17 14 17 (17) 14

46

189

Vocal: E5

Guitar: 0 0 0 0 0 0 0 0 | 0 5 7 8 5 5 7 5 | 0 0 0 0 0 0 0 0 | 0 5 7 5 7

Bass: 12 15 12 12 14 15 14 17 14 17 (17) 14

46

192

fade

Vocal: *fade*

Guitar: 0 0 0 0 0 0 0 0 | 0 5 7 8 5 5 7 5 | 0 0 0 0 0 0 0 0 | 0 5 7 5 7

Bass: 15 14 12 14 11 12

Gtr II *mp* Full

46