

FADE TO BLACK

Words and Music by
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Moderate Rock ♩ = 116
Acoustic gtr.
Bm(b6)
Rhy. Fig. 1 (Acous. gtr.)

B5 7fr. A5 5fr. G5 3fr.

Bm/A

mf
let ring-----
sim.

Bm(b6) A/C# Elec. gtr.

sl.
mf
w/Flanger or chorus

sl.

end Rhy. Fig 1

w/Rhy. Fig. 1 (4 times)
Bm(b6)

Bm/A 3

Bm(b6) P P *sl.* H P

sl.

P P *sl.* H P

A/C# Bm(b6) Bm/A Bm(b6)

H 3 *sl.* P *sl.*

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

A/C# Bm(b6) Full Bm/A

Bm(b6) A/C# Bm(b6) Bm/A

Bm(b6) A/C# F6 E/G# E/B

Acous. gr.

Half time feel
(Drums enter 2nd time)

Am C A.H. G Em

(2nd time only) Play 2nd time only

Rhy. Fig. 2

Am C G Em

A.H. T T T T T

2 0 5(17) 4(16) 3(15) 5(17) 3(15)

*2nd time substitute Fill 2
Fill 1-----

(end Rhy. Fig. 2)

H H H H P H P sl.

H H H H P H P sl.

0 1 2 2 2 2 0 2 1 (1) 1 0 0 (0) 3 3 0 0 0 2 0 0 0 2 0 0 (1) 3 (2) 4

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

1st, 2nd Verses
w/Rhy. Fig. 2

Am C G Em

1. Life it seems will fade a - way, drift - ing fur - ther ev - 'ry day.
2. Things not what they used to be, miss - ing one in - side of me.

Am C G Em

Get - ting lost with - in my - self, noth - ing mat - ters, no one else.
Death - ly lost, this can't be real, can - not stand this hell I feel.

w/Rhy. Fig. 2 (1st 7 bars only)

Am C G Em

I have lost the will to live, sim - ply noth - ing more to give.
Emp - ti - ness is fill - ing me to the point of ag - o - ny.

Am C G

There is noth - ing more for me. Need the end to set
Grow - ing dark - ness tak - ing dawn, I was me but now

Fill 2

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 E

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

Interlude
w/Rhy. Fig. 2

Am C G Em

Gtr. I *mf* *sl.* *3* *sl.* *sl.* *sl.*

Gtr. II *mf* *sl.* *3* *sl.* *sl.* *sl.*

Am C G Full Full Full Full Full Em D.S. al Coda I

sl. *3* *Full* *Full* *Full* *Full* *Full* *Em* *dim.*

Fill 3

Faster ♩ = 144

w/Rhy. Fill 1 (2 times)

Coda I
D5 E5
Rhy. Fig. 3

N.C.

D5

N.C.

(end Rhy. Fig. 3)

Bridge

w/Rhy. Fig. 3

1. No one but me can save my-self but it's too late. _____
2. Yes-ter - day seems as though it nev - er ex - ist - ed. _____

D5 E5

D5 E5

G5 F#5

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

D5 E5

D5 E5

G5 F#5

D5

Rhy. Fill 1 (Gtr. II)

E5

N.C. D5 *sl.* E5 D5 *sl.* E5 G5 F#5

D5 N.C. D.S. al Coda II

Coda II N.C. E5 N.C. G5 F#5 N.C. D

N.C. Rhy. Fig. 4 (Gtr. III) Riff A Gtr. I Gtr. I (2nd time only) P.M.---

*Gtr. II indicated to left of slash in TAB

A5 (sim.) G5

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

A5 Full Full Full Full P G5 H HP H

H 3 A5 sl. 3 H 3 3 3

B5 Full P Full P Full P Full A5 Full P Full P Full P Full

G5 P Full P Full P Full P P P P P P P P P P P P P

A5 Full Full B5 P

A5 P G5 3 3 3 3

A5

Musical notation for A5. Treble clef, key signature of one sharp (F#). The melody consists of repeated eighth-note triplets. The bass line contains various fret numbers (9, 7, 8, 10, 7, 9, 8, 10, 7, 10, 8, 7, 9) and includes a dynamic marking 'P'.

B5 Full Full Full Full Full A5 3/4 1/2 1/4 P

Musical notation for B5 and A5. Treble clef, key signature of one sharp. B5 section has four notes marked 'Full'. The A5 section features a triplet of eighth notes and is followed by a passage marked 'grad. release' with a '5' above it and time signatures '3/4', '1/2', and '1/4'. The bass line contains fret numbers (9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9) and includes dynamic markings 'P' and 'H P'. A '5' is written above the bass line during the 'grad. release' section.

G5 Full Full Full P H P A5 3 3

Musical notation for G5 and A5. Treble clef, key signature of one sharp. G5 section has three notes marked 'Full'. The A5 section has two triplets of eighth notes. The bass line contains fret numbers (10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 7, 7, 8, 7, 8, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7) and includes dynamic markings 'Full', 'P', and 'H P'.

B5 8va- sl.

Musical notation for B5 8va. Treble clef, key signature of one sharp. The melody consists of eighth notes marked 'P'. The bass line contains fret numbers (9, 7, 5, 7, 5, 7, 8, 9, 5, 5, 5, 7, 12, 15, 12, 12, 15, 12, 14, 12, 12, 15, 12, 14, 12, 12, 15, 12, 12, 15, 12, 14, 12, 12, 15, 12, 12, 15, 12, 14, 12, 12) and includes a dynamic marking 'P'. A 'sl.' (slur) is indicated above the bass line.

A5 8va- G5

Musical notation for A5 8va and G5. Treble clef, key signature of one sharp. A5 8va section has three notes marked 'P'. G5 section has five notes marked 'P'. The bass line contains fret numbers (17, 14, 15, 17, 15, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 18, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15) and includes a dynamic marking 'P'.

8va- A5

Musical notation for 8va and A5. Treble clef, key signature of one sharp. The melody consists of eighth notes marked 'P'. The bass line contains fret numbers (18, 15, 17, 15, 15, 17, 15, 17, 15, 17, 15, 21, 17, 17) and includes a dynamic marking 'P'. Slurs are present in the final measures of both the treble and bass staves.

A5

Sya B5
Full Full Full Full Full Full Full Full Full Full

22 22 22 22 22 22 22 22 22 22(22) 10 22 20 19 20 10 17 19 17 15 17 15 14

Sya G5
loco
Begin fade

15 14 12 14 12 10 12 10 9 10 9 7 9 7 10 7 10 8 10 8 7 8 7 9 7 9 7 9 7 7 7 7 7

A5 Full Full Full Full Full Full Full Full Full Full Full Full

trem. pick

9 9 9 9 9 9 7 7 10 7 10 10 7 7

A5 Full P Full P Full P Full P Full P Full P Full P Full P

10 10 7 10 10 7 10 10 10 10 10 10 10 7 10 7 9 7 9 7 9 7 9 7 9 7 9 7

G5 P

sl

7 7 9 7 9 8 7 5 7 5 7 5 7 9 7 9 7 9 11 14 11 12 13 12 14 12 x 15 12 15

A5 Full Full Full Full Full Full Full Full Full Full Full Full

Fade out

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 14 15 14 15 14 15 14 15 14 15 14