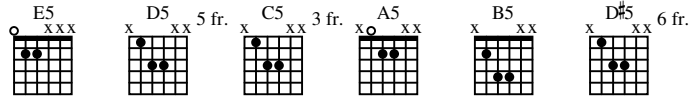


# MASTER OF PUPPETS

As recorded by Metallica  
(From the 1986 Album MASTER OF PUPPETS)

Transcribed by Jon Symons,  
Bakerman

Words by James Hetfield  
Music by James Hetfield, Lars Ulrich, Kirk  
Hammett, Cliff Burton  
Arranged by Metallica



## A Intro

♩ = 210

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

Elec. Gtr. w/Dist. tone\*  
Gtrs I, II *f*

Gtr III *mf* Elec. Gtr. w/Dist. tone\*  
P.M.

\*each Gtr. was layered multiple times.

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

\*not played last time.

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. P.M. 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.

4x

N.C.(F#5)

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

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

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

**D** Chorus

4. N.C. E5 F5 E5

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

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

Gtr II

T  
A  
B 7 5 4 4 7 6

F#5 G5 C5

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

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

B5 A5 D5

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

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

52

C5 B5 E5

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

T  
A  
B

5 3 3 3 4 2 9 0 0 0

55

D5 C5 E5

P.M.-----

T  
A  
B

7 5 0 0 0 5 (5) 6 6

59

F5 E5

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

T  
A  
B

9 9 6 0 0 0 4 0 0 0

62

C5 E5 F5

To Coda To Dbl. Coda

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

T  
A  
B

5 (5) 6 6 9 9

66

N.C.

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

1. 2.

D.S. al Coda

B5

69

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

T  
A  
B 4 0 1 3 1 0 (5 4 3 2 1) 0 (5 4 3 2 1) 0 (5 4 3 2 1) 0 (5 4 3 2 1) 0 (5 4 3 2 1) 0 (5 4 3 2 1) 0

ST. ST. ST. ST. ST. ST.

F5

72

w/vocal effects (delay repeats)

T  
A  
B 0 0

**E** Interlude

$\text{♩} = 105$   
Em

75

Em D Cadd9 Asus2 B7 B7/D#

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

T  
A  
B 0 2 2 0 0 2 3 2 0 2 0 3 2 (0) 3 0 3 0 3 0 0 2 0 2 0 2 0 1 2 0

H P P

80

Em D Cadd9 Asus2 B7 B7/D#

let ring

T  
A  
B 0 2 2 0 0 2 3 2 0 2 0 3 2 (0) 3 0 3 0 3 0 0 2 0 2 0 2 0 1 2 0

H P P

vol. swells

Gtr III *mp*

T  
A  
B 2 4 5 2 4 4

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 & out)

Gtr IV

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

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

A 0 2 2 0 0 2 3 2 0 2 0 3 2 3 0 3 0 3 0 0 2

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

A 0 2 0 2 1 2 0

B 0 2 0 2 1 2 0

**F** Guitar Solo

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

90

Gtr III *f* played w/neck pick-up

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 (Gtr. 2 final note & out) 8va

Gtr II *let ring*

T	20															
A		2	2	0	(20)	2	3	2	0	2	0	3	2	(0)	3	
B	0	2	2	0	0	2	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	12	14	12	14
A																
B																

H P P

Gtr IV

T																
A		2	0			2	0			1	2	0				
B	0			0		2		2					3		0	2



96

D Cadd9 Asus2 B7 8va-7

*p.M.* |

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

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

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

H P P

99

B7/D# 8va Em D 8va

Gtr. 3 final note, 1st time only

Gtr III Gtr I

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 played 2nd time only

Gtr II

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

B 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

Gr II 8va-----

105

T 17 (17)

A

B

Gr I

8va-----

T 20 19

A

B

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

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

A

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

H P P P.M. let ring P.M.

109

D#5 E5

Gtr I Gtrs I, II

P.M.-----|

T  
A  
B

112

F#5 G5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

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

T  
A  
B

**G** Bridge

116

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

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

T  
A  
B

120

F#5 G5 F#5 G5 C#5 G5 F#5

$\text{♩} = 210$

P.M.-----|

*pick scrapes*

T  
A  
B

*sl. sl. sl.*

**H** Guitar Solo II

N.C.(Em)

8va-----

125

Gtr III *f*

T 17 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 13 12 17 12 13 12 13 12

A

B

P P P P P P

Gtrs I, II

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

T

A

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

sl. sl. sl.

128

8va-----

T 17 12 13 12 13 12 12 12 15 12 13 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

A

B

P H P sl.

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

T

A

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

sl. sl. sl. sl. sl.

8va-----1

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

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 fretboard.

132

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

11 16 4

0 0 0 0 0 0 0 0

sl. sl.

15ma 15ma 15ma

15ma-----1

For example, "14th fret" F# is a combination of the bar dive loosening string and the fret-out point moving to somewhere above 14th fret against neck.

134

"28th fret" G# is the string returning to the "25th fret" position against pickup combined with approx 1.5 steps of bar pullup.

3/4 Pick is shoved into string, briefly sounding high pitches marked "X" before fretted notes.

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

135

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

11 16 4

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

sl. sl. sl. sl. sl.

137

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

sl. sl. sl.

138

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

11 16 4

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

sl. sl. sl.

140

*8va*-----

T  
A  
B

T  
A  
B

143

*8va*-----

T  
A  
B

T  
A  
B

146

*8va*-----

B5

T  
A  
B

T  
A  
B

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  
0 0 3 0 0 3 0 0 3 0 0 3 0 0 2 2 0 0 3 0 0 3 0 0

153 B5 E5 N.C.

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

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

156

P.M.-----|

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

159

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

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

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

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

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 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

*D.S.S. al Dbl. Coda*

168

N.C.

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 2 0 1 0 1 4 0 1 0 1 2 2 0 1 2 0 1 3 1 0 5/4 0 5/4 0 5/4 0 5/4 0 5/4 0 5/4

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



I Outro

173

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

T  
A  
B

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

T	8	(8)	(8)
A			
B			

177

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

T  
A  
B

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

181

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

T  
A  
B

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 0 8 5 5 7 | 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

H

189

Vocal: P.M. P.M.

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

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

E5

192

*fade out*

Vocal: P.M. P.M.

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

Bass: 15 14 | 12 14 | 11 12

Gtr II *mp* Full