

Recorded by METALLICA  
**MASTER OF PUPPETS**

FLUTE/PICC.

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for Flute/Picc. part of Master of Puppets. The score is written in 4/4 time and consists of six staves. It begins with a dynamic marking of *ff* and a tempo instruction of "With 'Epic' drive and abandon". The score includes various musical notations such as accents, slurs, and dynamic markings like *ff*, *fff*, and *f*. Measure numbers 14, 33, 45, 53, and 61 are indicated in boxes. The piece concludes with a *fff* dynamic marking.

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Master of Puppets

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B<sup>b</sup> CLARINET

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for B<sup>b</sup> Clarinet part of Master of Puppets. The score is written in 4/4 time and consists of six staves. It begins with a dynamic marking of *ff* and a tempo instruction of "With 'Epic' drive and abandon". The score includes various musical notations such as accents, slurs, and dynamic markings like *ff*, *fff*, and *f*. Measure numbers 14, 33, 45, 53, and 61 are indicated in boxes. The piece concludes with a *fff* dynamic marking.

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E♭ ALTO SAX

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for E♭ Alto Saxophone. The score is in 4/4 time and begins with a dynamic marking of *ff*. It features six staves of music with various articulations such as accents (^) and slurs. Rehearsal marks are placed at measures 14, 33, 45, 53, and 61. The piece concludes with a final *fff* dynamic marking.

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B♭ TENOR SAX

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for B♭ Tenor Saxophone. The score is in 4/4 time and begins with a dynamic marking of *ff*. It features six staves of music with various articulations such as accents (^) and slurs. Rehearsal marks are placed at measures 14, 33, 45, 53, and 61. The piece concludes with a final *fff* dynamic marking.

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1st B $\flat$  TRUMPET

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for 1st B $\flat$  Trumpet. The score is written in 4/4 time and consists of six staves. It begins with a dynamic marking of *ff*. The first staff contains measures 14-17, with a triplet of eighth notes in measure 14. The second staff contains measures 18-21, with a triplet of eighth notes in measure 18 and a dynamic marking of *sfz* at the end. The third staff contains measures 22-25, with a triplet of eighth notes in measure 22, a *div.* marking in measure 24, and a dynamic marking of *fff* in measure 25. The fourth staff contains measures 26-29, with a dynamic marking of *ff* at the beginning and measure numbers 45, 53, and 61. The fifth staff contains measures 30-33, with measure numbers 61 and 69. The sixth staff contains measures 34-37, with a dynamic marking of *fff* at the beginning and a 2/4 time signature change at the end.

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2nd B $\flat$  TRUMPET

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for 2nd B $\flat$  Trumpet. The score is written in 4/4 time and consists of six staves. It begins with a dynamic marking of *ff*. The first staff contains measures 14-17, with a triplet of eighth notes in measure 14. The second staff contains measures 18-21, with a triplet of eighth notes in measure 18 and a dynamic marking of *sfz* at the end. The third staff contains measures 22-25, with a triplet of eighth notes in measure 22, a dynamic marking of *ff* in measure 25, and measure numbers 33 and 45. The fourth staff contains measures 26-29, with a dynamic marking of *ff* at the beginning and measure numbers 53 and 61. The fifth staff contains measures 30-33, with measure numbers 61 and 69. The sixth staff contains measures 34-37, with a dynamic marking of *fff* at the beginning and a 2/4 time signature change at the end.

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F HORN

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for F Horn, featuring six staves of music in 4/4 time. The score includes dynamic markings such as *ff*, *fff*, and *sfz*, and performance instructions like *div.* and *^*. Measure numbers 14, 33, 45, 53, and 61 are indicated in boxes. The piece concludes with a change in time signature to 2/4.

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3rd B<sup>b</sup> TRUMPET

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for 3rd B<sup>b</sup> Trumpet, featuring six staves of music in 4/4 time. The score includes dynamic markings such as *ff*, *fff*, and *sfz*, and performance instructions like *div.* and *^*. Measure numbers 14, 33, 45, 53, and 61 are indicated in boxes. The piece concludes with a change in time signature to 2/4.

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1st TROMBONE

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for 1st Trombone. The score is written in bass clef, 4/4 time, and B-flat major. It begins with a dynamic marking of *ff*. The piece features a driving, rhythmic melody with various articulations such as accents and slurs. Measure numbers 14, 33, 45, 53, and 61 are indicated in boxes. The score concludes with a final *fff* dynamic marking.

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2nd TROMBONE

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for 2nd Trombone. The score is written in bass clef, 4/4 time, and B-flat major. It begins with a dynamic marking of *ff*. The piece features a driving, rhythmic melody with various articulations such as accents and slurs. Measure numbers 14, 33, 45, 53, and 61 are indicated in boxes. The score concludes with a final *fff* dynamic marking.

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BARITONE B.C.

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for Baritone B.C. in 4/4 time, key of B-flat major. The score consists of 61 measures across seven staves. It begins with a *ff* dynamic and includes various articulations such as accents and slurs. Measure numbers 14, 33, 45, and 61 are indicated in boxes. The piece concludes with a *fff* dynamic.

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TUBA

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for Tuba in 4/4 time, key of B-flat major. The score consists of 61 measures across seven staves. It begins with a *ff* dynamic and includes various articulations such as accents and slurs. Measure numbers 14, 33, 45, and 61 are indicated in boxes. The piece concludes with a *fff* dynamic.

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CYMBALS

Words and Music by JAMES HETFIELD, LARS ULRICH,  
KIRK HAMMETT and CLIFF BURTON  
Arranged by JAY BOCOOK  
Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

The image shows five staves of cymbal notation for the song 'Master of Puppets'. The notation is written on a grand staff with a treble clef and a 4/4 time signature. The notes are represented by 'x' marks with stems, indicating cymbal strikes. Above the notes are various musical markings: accents (^), 'Choke' (Ch.), and 'Ch.' (Ch.). Dynamics include *ff* (fortissimo) and *f* (forte). Rehearsal marks are enclosed in boxes: 14, 33, 45, 53, and 61. Numerical counts (2, 3, 4, 7) are placed above the staves to indicate the number of measures in a specific rhythmic pattern. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often beamed together.

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MULTIPLE BASS DRUMS (4)

Words and Music by JAMES HETFIELD, LARS ULRICH,  
 KIRK HAMMETT and CLIFF BURTON  
 Arranged by JAY BOCOOK  
 Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Musical score for Multiple Bass Drums (4) from Master of Puppets, measures 1-32. The score is written on a grand staff with four staves. It features complex rhythmic patterns with various dynamics including *ff*, *sim.*, *p sub.*, and *ff*. Measure numbers 14, 14, and 14 are indicated in boxes. The score includes drum notation with stems and flags, and specific drum part notations like 'R', 'L', 'R L', 'R L R L', and 'R L R'. A '3' is written above the final measure of the first system.

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 Master of Puppets - 1

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**33** MULTIPLE BASS DRUMS (4)

Musical score for Multiple Bass Drums (4) from Master of Puppets, measures 33-60. The score is written on a grand staff with four staves. It features complex rhythmic patterns with various dynamics including *f*, *sim.*, *R R L*, *L R L*, *sim.*, *ff*, *sim.*, *p*, *ff*, *p*, *ff*, *2*, *p*, and *fff*. Measure numbers 33, 45, 53, and 61 are indicated in boxes. The score includes drum notation with stems and flags, and specific drum part notations like 'R', 'L', 'R L', 'R L R L', 'R L R L R R', 'r L L', and 'R'. A '2' is written above the final measure of the second system, and 'Rim Clicks' is written above the final measure of the third system.

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SNARE DRUM

Words and Music by JAMES HETFIELD, LARS ULRICH,  
 KIRK HAMMETT and CLIFF BURTON  
 Arranged by JAY BOCOOK  
 Perc. Arr. by OMAR CARMENATES

With "Epic" drive and abandon

Flat Flam  
 Rim Shot  
 F.F. ---

ff

R I R I R L R L R I I R I I R L R R

R L R L

R L R L

*p sub.* *ff*

2 2

R I R I R I R L R *sim.* R R I r I R I *sim.*

4

r I R I R I R L R I I R I I R L R

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SNARE DRUM

33

r I R I r I R I *sim.* R I I R I I R L R L

f

45

R I R I R L R L R L R L R R R L R R L L

*ff*

R L R L R R r *sim.* *ff* p

53

*ff* 2

61

R I I R I I R L R L R L R L

*p*

*fff* R L R L R L L R I I R I I R L R L R L R L R L R L R L R L R L R L R L R L R

03745694  
 Master of Puppets - 2

