

TURN THE PAGE

As recorded by Metallica

(From the 1998 Double Album GARAGE INC.)

Transcribed by Jeff Jacobson, Steve Gorenberg, Paul Pappas, Jeff Perrin and Matt Scharfglass

Words and Music by James Hetfield and Lars Ulrich

A Intro

Moderately Slow ♩ = 74
Em

Tune down 1/2 step
(Eb Ab Db Gb Bb)

The Intro section is in 4/4 time and E minor. It features two guitar parts: Gtr II and Gtr I. Gtr II plays a single note on the high E string, which is marked with a *mf* dynamic and a slide from fret 15. Gtr I plays a complex, rhythmic pattern of chords and single notes, marked with a *mp* dynamic and the instruction "let ring throughout". The bass line consists of a simple, steady pattern of notes on the low E and A strings, marked with a "clean tone" instruction. The score includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The first measure is a whole rest for all instruments. The second measure has a whole rest for Gtr II and a chord for Gtr I. The third measure has a whole rest for Gtr II and a chord for Gtr I. The fourth measure has a whole rest for Gtr II and a chord for Gtr I. The fifth measure has a whole rest for Gtr II and a chord for Gtr I. The sixth measure has a whole rest for Gtr II and a chord for Gtr I. The seventh measure has a whole rest for Gtr II and a chord for Gtr I. The eighth measure has a whole rest for Gtr II and a chord for Gtr I. The ninth measure has a whole rest for Gtr II and a chord for Gtr I. The tenth measure has a whole rest for Gtr II and a chord for Gtr I. The eleventh measure has a whole rest for Gtr II and a chord for Gtr I. The twelfth measure has a whole rest for Gtr II and a chord for Gtr I. The thirteenth measure has a whole rest for Gtr II and a chord for Gtr I. The fourteenth measure has a whole rest for Gtr II and a chord for Gtr I. The fifteenth measure has a whole rest for Gtr II and a chord for Gtr I. The sixteenth measure has a whole rest for Gtr II and a chord for Gtr I. The seventeenth measure has a whole rest for Gtr II and a chord for Gtr I. The eighteenth measure has a whole rest for Gtr II and a chord for Gtr I. The nineteenth measure has a whole rest for Gtr II and a chord for Gtr I. The twentieth measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-first measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-second measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-third measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-fourth measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-fifth measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-sixth measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-seventh measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-eighth measure has a whole rest for Gtr II and a chord for Gtr I. The twenty-ninth measure has a whole rest for Gtr II and a chord for Gtr I. The thirtieth measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-first measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-second measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-third measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-fourth measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-fifth measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-sixth measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-seventh measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-eighth measure has a whole rest for Gtr II and a chord for Gtr I. The thirty-ninth measure has a whole rest for Gtr II and a chord for Gtr I. The fortieth measure has a whole rest for Gtr II and a chord for Gtr I. The forty-first measure has a whole rest for Gtr II and a chord for Gtr I. The forty-second measure has a whole rest for Gtr II and a chord for Gtr I. The forty-third measure has a whole rest for Gtr II and a chord for Gtr I. The forty-fourth measure has a whole rest for Gtr II and a chord for Gtr I. The forty-fifth measure has a whole rest for Gtr II and a chord for Gtr I. The forty-sixth measure has a whole rest for Gtr II and a chord for Gtr I. The forty-seventh measure has a whole rest for Gtr II and a chord for Gtr I. The forty-eighth measure has a whole rest for Gtr II and a chord for Gtr I. The forty-ninth measure has a whole rest for Gtr II and a chord for Gtr I. The fiftieth measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-first measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-second measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-third measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-fourth measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-fifth measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-sixth measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-seventh measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-eighth measure has a whole rest for Gtr II and a chord for Gtr I. The fifty-ninth measure has a whole rest for Gtr II and a chord for Gtr I. The sixtieth measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-first measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-second measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-third measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-fourth measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-fifth measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-sixth measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-seventh measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-eighth measure has a whole rest for Gtr II and a chord for Gtr I. The sixty-ninth measure has a whole rest for Gtr II and a chord for Gtr I. The seventieth measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-first measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-second measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-third measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-fourth measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-fifth measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-sixth measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-seventh measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-eighth measure has a whole rest for Gtr II and a chord for Gtr I. The seventy-ninth measure has a whole rest for Gtr II and a chord for Gtr I. The eightieth measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-first measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-second measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-third measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-fourth measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-fifth measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-sixth measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-seventh measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-eighth measure has a whole rest for Gtr II and a chord for Gtr I. The eighty-ninth measure has a whole rest for Gtr II and a chord for Gtr I. The ninetieth measure has a whole rest for Gtr II and a chord for Gtr I. The hundredth measure has a whole rest for Gtr II and a chord for Gtr I.

B 1st Verse

Em

The 1st Verse section is in 4/4 time and E minor. It features three parts: a vocal line, a guitar line (Gtr I), and a bass line. The vocal line consists of a series of notes, marked with a *sl.* (slide) instruction. The guitar line plays a complex, rhythmic pattern of chords and single notes, marked with a *sl.* instruction. The bass line consists of a simple, steady pattern of notes on the low E and A strings, marked with a "clean tone" instruction. The score includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The first measure has a whole rest for all instruments. The second measure has a whole rest for all instruments. The third measure has a whole rest for all instruments. The fourth measure has a whole rest for all instruments. The fifth measure has a whole rest for all instruments. The sixth measure has a whole rest for all instruments. The seventh measure has a whole rest for all instruments. The eighth measure has a whole rest for all instruments. The ninth measure has a whole rest for all instruments. The tenth measure has a whole rest for all instruments. The eleventh measure has a whole rest for all instruments. The twelfth measure has a whole rest for all instruments. The thirteenth measure has a whole rest for all instruments. The fourteenth measure has a whole rest for all instruments. The fifteenth measure has a whole rest for all instruments. The sixteenth measure has a whole rest for all instruments. The seventeenth measure has a whole rest for all instruments. The eighteenth measure has a whole rest for all instruments. The nineteenth measure has a whole rest for all instruments. The twentieth measure has a whole rest for all instruments. The twenty-first measure has a whole rest for all instruments. The twenty-second measure has a whole rest for all instruments. The twenty-third measure has a whole rest for all instruments. The twenty-fourth measure has a whole rest for all instruments. The twenty-fifth measure has a whole rest for all instruments. The twenty-sixth measure has a whole rest for all instruments. The twenty-seventh measure has a whole rest for all instruments. The twenty-eighth measure has a whole rest for all instruments. The twenty-ninth measure has a whole rest for all instruments. The thirtieth measure has a whole rest for all instruments. The thirty-first measure has a whole rest for all instruments. The thirty-second measure has a whole rest for all instruments. The thirty-third measure has a whole rest for all instruments. The thirty-fourth measure has a whole rest for all instruments. The thirty-fifth measure has a whole rest for all instruments. The thirty-sixth measure has a whole rest for all instruments. The thirty-seventh measure has a whole rest for all instruments. The thirty-eighth measure has a whole rest for all instruments. The thirty-ninth measure has a whole rest for all instruments. The fortieth measure has a whole rest for all instruments. The forty-first measure has a whole rest for all instruments. The forty-second measure has a whole rest for all instruments. The forty-third measure has a whole rest for all instruments. The forty-fourth measure has a whole rest for all instruments. The forty-fifth measure has a whole rest for all instruments. The forty-sixth measure has a whole rest for all instruments. The forty-seventh measure has a whole rest for all instruments. The forty-eighth measure has a whole rest for all instruments. The forty-ninth measure has a whole rest for all instruments. The fiftieth measure has a whole rest for all instruments. The fifty-first measure has a whole rest for all instruments. The fifty-second measure has a whole rest for all instruments. The fifty-third measure has a whole rest for all instruments. The fifty-fourth measure has a whole rest for all instruments. The fifty-fifth measure has a whole rest for all instruments. The fifty-sixth measure has a whole rest for all instruments. The fifty-seventh measure has a whole rest for all instruments. The fifty-eighth measure has a whole rest for all instruments. The fifty-ninth measure has a whole rest for all instruments. The sixtieth measure has a whole rest for all instruments. The sixty-first measure has a whole rest for all instruments. The sixty-second measure has a whole rest for all instruments. The sixty-third measure has a whole rest for all instruments. The sixty-fourth measure has a whole rest for all instruments. The sixty-fifth measure has a whole rest for all instruments. The sixty-sixth measure has a whole rest for all instruments. The sixty-seventh measure has a whole rest for all instruments. The sixty-eighth measure has a whole rest for all instruments. The sixty-ninth measure has a whole rest for all instruments. The seventieth measure has a whole rest for all instruments. The seventy-first measure has a whole rest for all instruments. The seventy-second measure has a whole rest for all instruments. The seventy-third measure has a whole rest for all instruments. The seventy-fourth measure has a whole rest for all instruments. The seventy-fifth measure has a whole rest for all instruments. The seventy-sixth measure has a whole rest for all instruments. The seventy-seventh measure has a whole rest for all instruments. The seventy-eighth measure has a whole rest for all instruments. The seventy-ninth measure has a whole rest for all instruments. The eightieth measure has a whole rest for all instruments. The eighty-first measure has a whole rest for all instruments. The eighty-second measure has a whole rest for all instruments. The eighty-third measure has a whole rest for all instruments. The eighty-fourth measure has a whole rest for all instruments. The eighty-fifth measure has a whole rest for all instruments. The eighty-sixth measure has a whole rest for all instruments. The eighty-seventh measure has a whole rest for all instruments. The eighty-eighth measure has a whole rest for all instruments. The eighty-ninth measure has a whole rest for all instruments. The ninetieth measure has a whole rest for all instruments. The hundredth measure has a whole rest for all instruments.

13

f P.M. P.M. P.M.

sl. sl. w/o slide sl.

Gtr III *f*

dist. tone H P

Detailed description: This system contains measures 13, 14, and 15. The top staff is a treble clef with a key signature of one sharp (F#). Measure 13 starts with a whole note chord (F#4, A4, C5) and a slide on the 9th fret. Measure 14 has a slide on the 9th fret, followed by eighth notes on the 7th fret. Measure 15 has eighth notes on the 7th fret, ending with a slide on the 9th fret. The middle staff is a guitar staff with a treble clef. Measure 13 has a whole note chord (0, 2, 3, 4, 5, 7). Measure 14 has eighth notes on the 2nd fret. Measure 15 has eighth notes on the 2nd fret, ending with a power chord (0, 2, 7) and a slide on the 9th fret. The bottom staff is a bass staff with a bass clef. Measure 13 has a whole note chord (0, 2, 3, 4, 5, 7). Measure 14 has eighth notes on the 2nd fret. Measure 15 has eighth notes on the 2nd fret, ending with a power chord (0, 2, 7) and a slide on the 9th fret.

16

D A

H P H

Detailed description: This system contains measures 16, 17, and 18. The top staff is a treble clef with a key signature of one sharp (F#). Measure 16 has eighth notes on the 7th fret. Measure 17 has eighth notes on the 7th fret. Measure 18 has a whole note chord (0, 2, 7) and a slide on the 9th fret. The middle staff is a guitar staff with a treble clef. Measure 16 has eighth notes on the 7th fret. Measure 17 has eighth notes on the 7th fret. Measure 18 has a whole note chord (0, 2, 7) and a slide on the 9th fret. The bottom staff is a bass staff with a bass clef. Measure 16 has eighth notes on the 2nd fret. Measure 17 has eighth notes on the 2nd fret. Measure 18 has eighth notes on the 2nd fret, ending with a power chord (0, 2, 7) and a slide on the 9th fret.

25

E5 D5 A

T
A
B

2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 2 2 2 2 2 2
0 0 0 x 0 0 0 0 5 5 x 5 5 5 5 5 x x 0 0 0 0 0 0

H P

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

T
A
B

2 2 2 2 7 7 7 7 7 (7) 2 2 3 2 2 2
0 0 0 0 5 5 5 5 5 (7) (5) 0 2 2 2 2 2 2 2 2 2 2 2

sl.

28

C5 D5 Em

T
A
B

5 5 7 7 7 0 15 14 (14) 10 (10) 10 12 (12)

sl. sl. sl. sl. sl. sl.

w/slide

T
A
B

5 5 7 7 0 0 0 0 0 0 2 2 0 0 0 0 2 2 0 0 0 0 7

H H sl.

A Em

43

T 8 7 (7) 8 (8) 10

A 0 2 0 2 0 0 0 0 2 0 2 2 0 2 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P sl. sl. sl. sl. sl.

w/slide

T 3 2 3 2 3 3 2 0 0

A 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

H H P

E Chorus
D5

E5

46

T 12 12 (12)

A 7 7 x 7 7 7 7 7 7 2 x 2 2 x 2 2 2 2 2

B 5 5 x 5 5 5 5 5 5 0 x 0 0 x 0 0 0 0 0

sl. sl. w/o slide

P.M. P.M. P.M. P.M. P.M.⁻¹

T 2 2 2 7 7 7 7 7 7 2 2 2 2 2 2 2

A 0 0 3 0 3 12 5 5 5 5 5 5 0 0 0 0 0 0 0

B 0 0 3 0 3 12 5 5 5 5 5 5 0 0 0 0 0 0 0

H sl.

77

E5 C5 D5

P.M.-----| 1/2

T
A 2 2 2 2 2 2 2 2 5 5 5 5 7 7 7 7 7
B 0 0 3 0 0 0 0 0 10 10 10 12 12 9 10 9 7

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

79

E5 D5

Guitar Solo

Gtr IV Full Full

15 15 12

dist. tone

Gtr III P.M.--| 1/2

T
A 9 9 9 9 (9) x x 12 12 12 (9) (12) 7 7 (7)
B 7 7 7 7 (7) x x 10 10 9 (9) (9) (9) 5 7 5 (5)

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

T
A 9 9 9 9 9 9 9 9 9 7
B 7 0 7 0 7 7 7 7 7 7 5

81

E5 D5

Full Full

P.M.-----|

H sl. 0 0 0

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

N.H.-----|

1/2

2 2 12 9 (9) (12) (9) (12) 7 5 7 5 7 (7) (7) sl. H H sl.

0 3 0 0 0 [3] [4] [5] 9 7 0 0 7 5 5 5 7 5 5 5 7 5 5 5 5 5 5 5

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

H

83

E5

D5

Full

Full

Full

1/2

1/2

Full

T

A

B

12- (12)

14- (14)

0

12 14 14- (14) 12 14

15 15 15 15 12

14 14 14 12

14 12 14 12

H

P

T

A

B

2

2

0

0 3 0

0 3 0

12 9 (9)

(12) (9)

(12) 7 7

(9) 5 7

5 7

(7) (7)

sl.

H

H

sl.

P.M.-|

P.M.-|

P.M.-|

P.M.-|

P.M.-|

P.M.-|

P.M.-|

P.M.-|

T

A

B

9 7

0 0 7 0 0 7 0 0

7 7 9

0 0

H

0 0

7 5 5 5 7

5 5 7 5 5 5 7 5 5

85

E5 C5 D5

Full Full Full

T
A
B

12 14 12 14 14 (14) 7 12 12 14 12 12 12 12 0 12 14 11 14 (14) 12

sl. sl. H H H P

P.M.-----| 1/2

T
A
B

2 2 12 10 10 10 12 12 9 10 9 7

0 0 3 0 0 0 0 0 0 9 10 9 7

H H sl.

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

T
A
B

9 9 9 7 9 5 3 3 5 3 3 7 5 5 7 5 5

0 0 0 0 0 0 0 0 0 3 3 5 5 5 5 5 5

H

93

A C5 D5 E5

T
 A 7 7-9 10-12 | 10 10-12 (12) | 9 7 7 7 7 9 7 9 9
 B sl. sl. sl. (wah off) sl. w/o slide H 0 0 H 0 0 7 7 7

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

P.M.

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

96

C5 D5 E5

T
 A 5 5 5 5 5 5 6 7 7 7 7 7 7 9 9 9 9 9 9 9 9 7
 B 3 3 3 3 3 3 5 5 5 5 5 5 5 7 0 7 7 0 7 7 7 7 7 7 5

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

P.M.-| P.M.

T
 A 5 5 5 5 5 5 6 7 7 7 7 7 7 0
 B 3 3 3 3 3 3 4 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0

103

E5

D5

sl. (12) 15 14 (14) 10 8 10

N.H.-----| 1/2

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

9 9 9 7 9 7 5 5 5 7 5 5 7 5 5 5 7 5 5 5 5

0 0 0 0 0 0 7 9 0 0 7 5 5 5 5 5 5 5 5 5 5 5

H

sl. H H sl.

105

E5 D5

sl. sl. sl. sl.sl. sl. sl. sl.

12 12 24 24 10 15 14 (14) 17 (17) 10

1/2

2 2 12 9 (9) (12) 7 (9) 5 7 5 7 (7) 7

0 0 3 0 0 3 0 9 9 7 7 5 5 5 5 5 5 5 5 5 5 5 5

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

9 9 7 7 9 7 7 9 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

H

107

E5 C5 rit.

sl. (12) sl. sl. w/wah sl. sl.

P.M.-----| 1/2 P.M.

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

H H

D5

E5

1