

Metallica - Aint my bitch

$\text{♩} = 167,999939$

Gtr. I

Gtr. II

5

Gtr. I

Gtr. II

9

Gtr. I

Gtr. II

13

Gtr. I

Gtr. II

16

Gtr. I

Gtr. II

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19

Gtr. I

Gtr. II

22

Gtr. I

Gtr. II

25

Gtr. I

Gtr. II

Vocals

Out ta my way,

28

Gtr. I

Gtr. II

Vocals

out ta my day. Out ta your mind and in to mine.

31

Gtr. I

Gtr. II

Vocals

In to no one, in to not one. In to your step but out

34

Gtr. I

Gtr. II

Vocals

ta time. Head strong. What's wrong?

37

Gtr. I

Gtr. II

Vocals

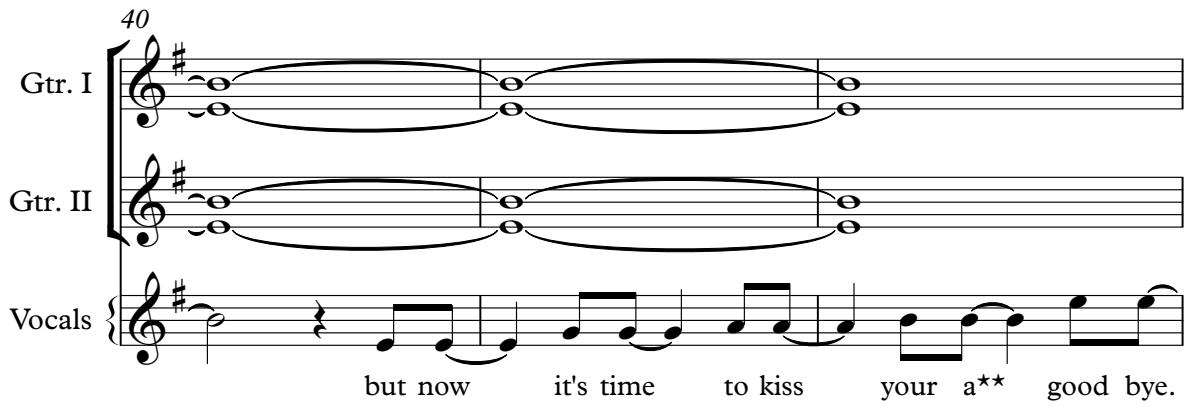
I've al read y heard this song be fore you ar rived,

40

Gtr. I

Gtr. II

Vocals



but now it's time to kiss your a** good bye.

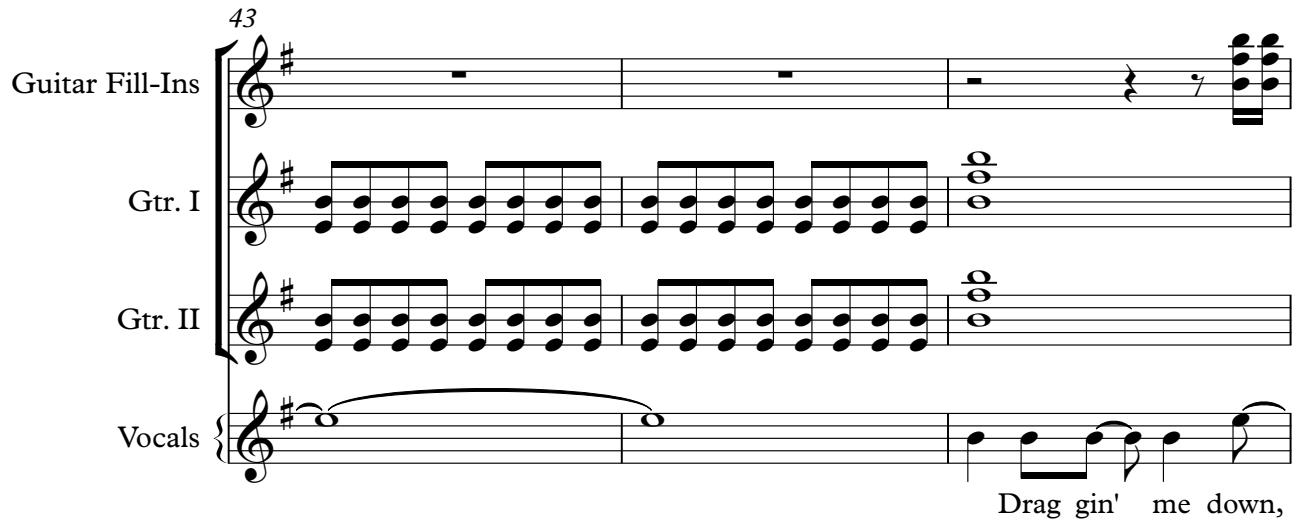
43

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals



Drag gin' me down,

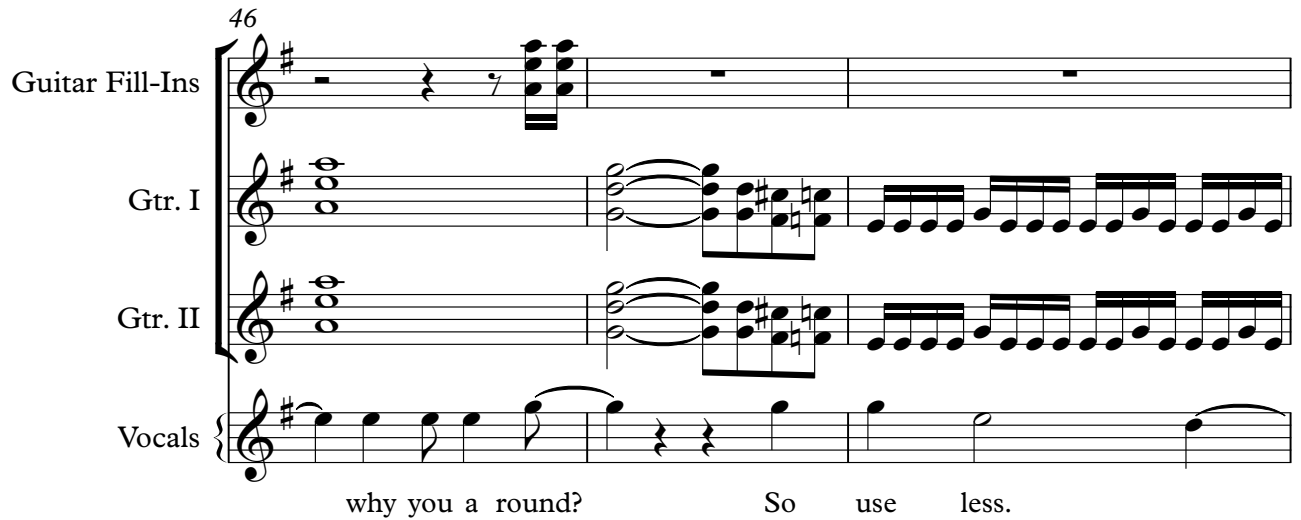
46

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals



why you a round? So use less.

49

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals



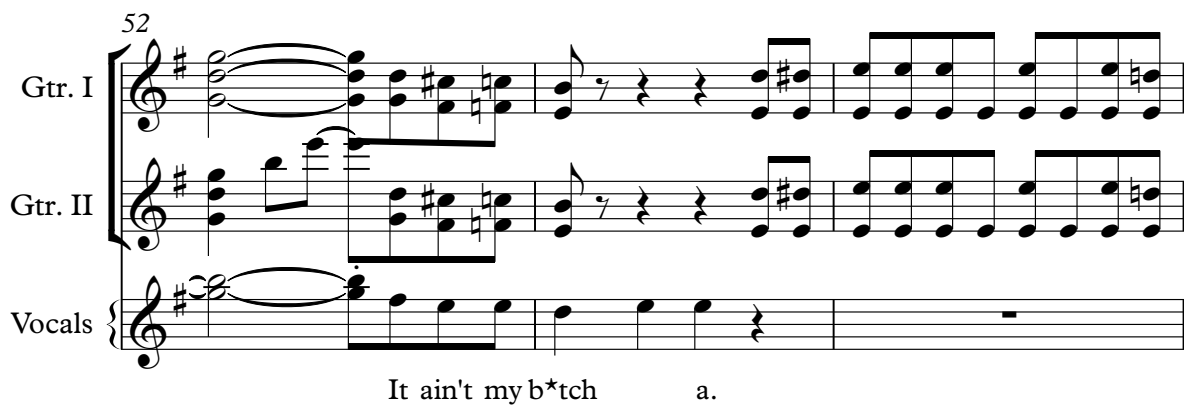
It ain't my fall, it ain't my call.

52

Gtr. I

Gtr. II

Vocals



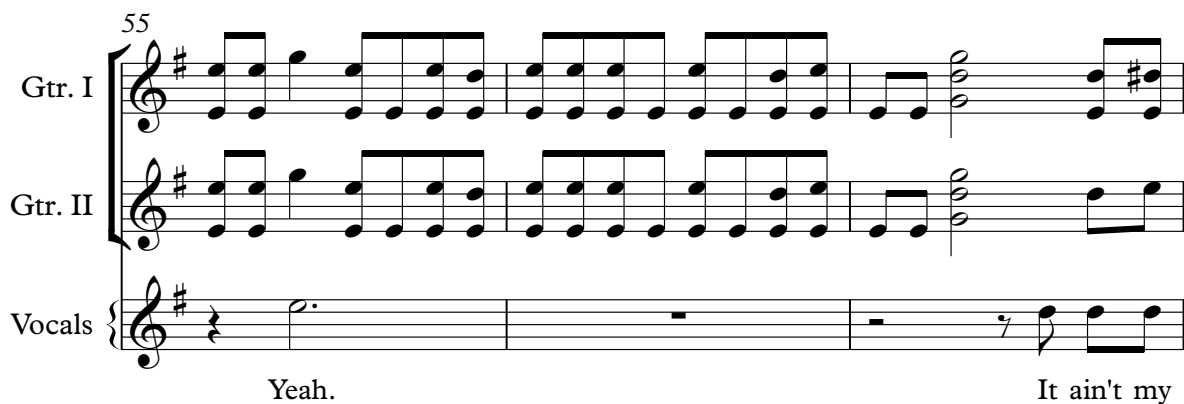
It ain't my b*tch a.

55

Gtr. I

Gtr. II

Vocals



Yeah. It ain't my

58

Gtr. I

Gtr. II

Vocals

b*tch

Oh.

61

Gtr. I

Gtr. II

Vocals

Down on the sun, down and no fun.

64

Gtr. I

Gtr. II

Gtr. III

Vocals

Down and out, where the h*ll ya been?

66

Gtr. I

Gtr. II

Gtr. III

Vocals

D*mn it on down, d*mn it un bound. D*mn it all down to h*ll

69

Gtr. I

Gtr. II

Gtr. III

Vocals

a gain. Stand tall, Can't fall.

72

Gtr. I

Gtr. II

Gtr. III

Vocals

Nev er e ven bend at all be fore. you ar rived,

75

Gtr. I

Gtr. II

Vocals

but now it's time to kiss your a** good bye.

78

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals

Drag gin' me down,

81

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals

why you a round? So use less.

84

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals

It ain't my fall, it ain't my call.

87

Gtr. I

Gtr. II

Vocals

It ain't myb*tch a.

91

Gtr. I

Gtr. II

95

Gtr. I

Gtr. II

98

Gtr. I

Gtr. II

101

Gtr. I

Gtr. II

104

Gtr. I

Gtr. II

Vocals

Yo,

107

Gtr. I

Gtr. II

Gtr. III

Vocals

out ta my way.

110

Gtr. I

Gtr. II

Gtr. III

113

Gtr. I

Gtr. II

Gtr. III

116

Gtr. I

Gtr. II

Gtr. III

Detailed description: This system contains measures 116, 117, and 118. Measure 116 starts with a whole note chord in the right hand and a whole note bass line in the left hand. Measure 117 features a half note chord in the right hand and a half note bass line. Measure 118 consists of a whole note chord in the right hand and a whole note bass line. The notation uses treble clefs and includes sharp signs for F#, C#, and G#.

119

Gtr. I

Gtr. II

Gtr. III

Detailed description: This system contains measures 119, 120, and 121. Measure 119 has a half note chord in the right hand and a half note bass line. Measure 120 features a half note chord in the right hand and a half note bass line. Measure 121 consists of a whole note chord in the right hand and a whole note bass line. The notation uses treble clefs and includes sharp signs for F#, C#, and G#.

122

Gtr. I

Gtr. II

Gtr. III

Detailed description: This system contains measures 122, 123, and 124. Measure 122 has a half note chord in the right hand and a half note bass line. Measure 123 features a half note chord in the right hand and a half note bass line. Measure 124 consists of a whole note chord in the right hand and a whole note bass line. The notation uses treble clefs and includes sharp signs for F#, C#, and G#.

125

Gtr. I
Gtr. II
Gtr. III

Detailed description: This system contains measures 125, 126, and 127. Gtr. I plays a continuous eighth-note melody. Gtr. II plays a similar eighth-note melody with some ties. Gtr. III provides a bass line with chords and single notes.

128

Gtr. I
Gtr. II
Gtr. III

Detailed description: This system contains measures 128, 129, and 130. Gtr. I continues the eighth-note melody. Gtr. II features a long sustained note in measure 129 and 130. Gtr. III plays chords and single notes.

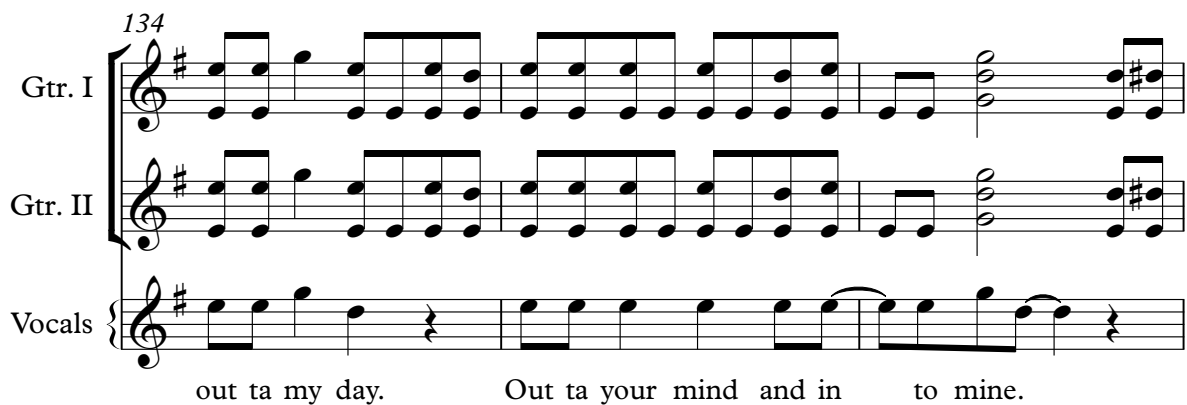
131

Gtr. I
Gtr. II
Gtr. III
Vocals

Detailed description: This system contains measures 131, 132, and 133. Gtr. I plays a melody with some chromatic movement. Gtr. II has long sustained notes in measures 131 and 132. Gtr. III plays chords. Vocals enter in measure 133 with the lyrics 'Out ta my way,'.

Out ta my way,

134



Gtr. I

Gtr. II

Vocals

out ta my day. Out ta your mind and in to mine.

137



Gtr. I

Gtr. II

Vocals

In to no one, in to not one. In to your step but out

140



Gtr. I

Gtr. II

Vocals

ta time. Head strong. What's wrong?

143

Gtr. I

Gtr. II

Vocals

I've al read y heard this song be fore you ar rived,

146

Gtr. I

Gtr. II

Vocals

but now it's time to kiss your a** good bye.

149

Gtr. I

Gtr. II

Vocals

And now it's

Backing Vocals

And now it's time to kiss your a** good bye

152

Gtr. I

Gtr. II

Vocals

time to kiss you.

Backing Vocals

155

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals

Drag gin' me down, why you a round? So

158

Gtr. I

Gtr. II

Vocals

use less, yeah.

160

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals

It ain't my fall, it ain't my call. It ain't my

163

Gtr. I

Gtr. II

Vocals

b*tch, oh.

165

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals

No way but down, why you a round? No

168

Gtr. I

Gtr. II

Vocals

fool in' yeah.

170

Guitar Fill-Ins

Gtr. I

Gtr. II

Vocals

It ain't my smile, it ain't my style. It ain't my

173

Gtr. I

Gtr. II

Vocals

b*tch,

175



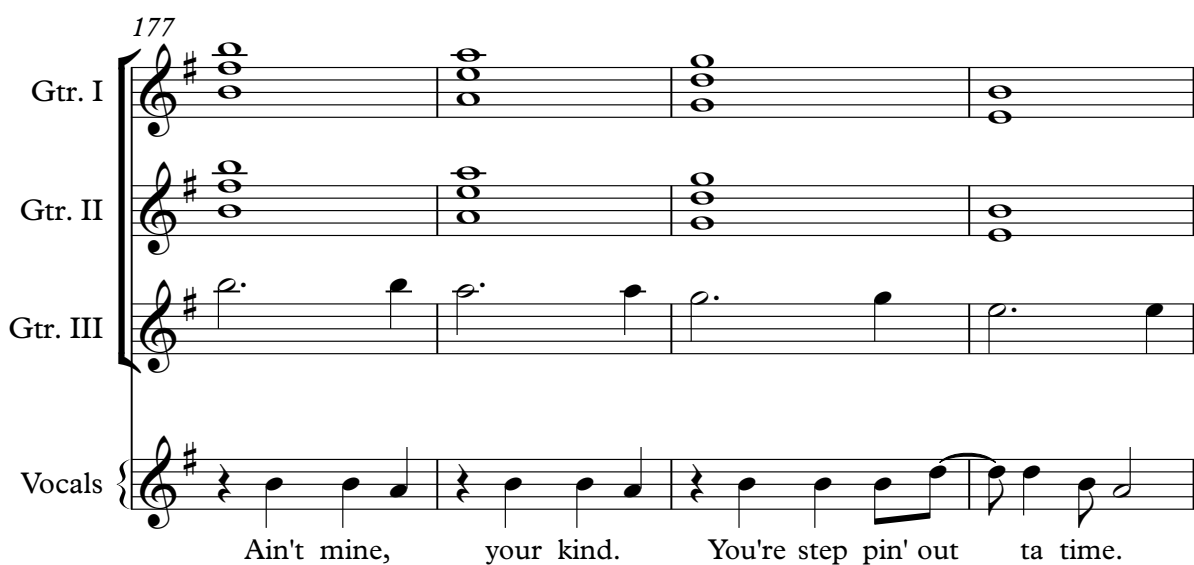
Gtr. I

Gtr. II

Vocals

no it ain't mine.

177



Gtr. I

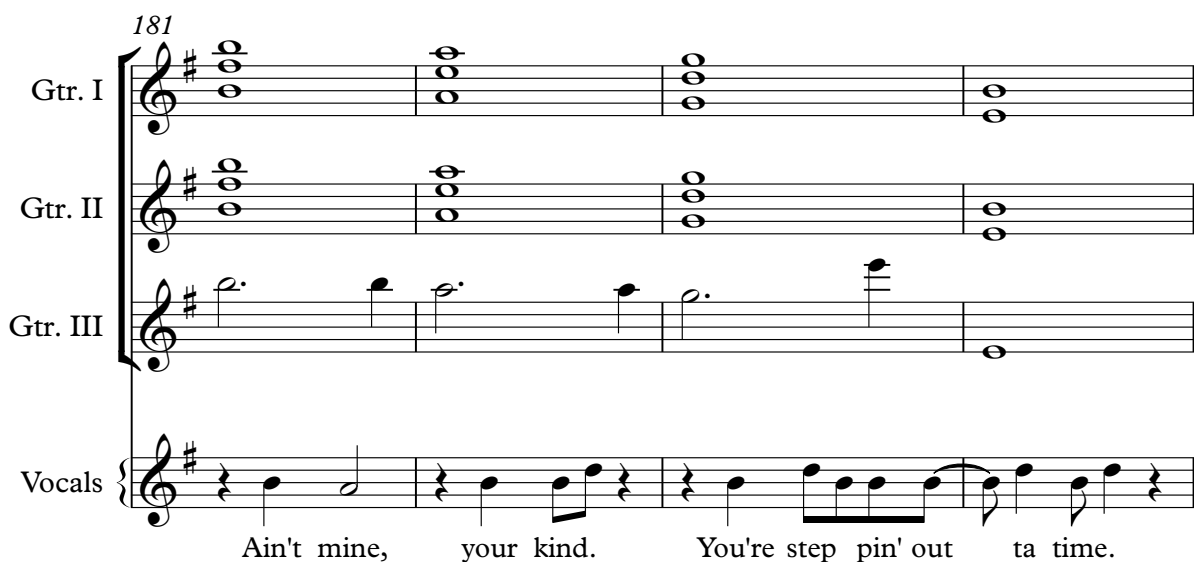
Gtr. II

Gtr. III

Vocals

Ain't mine, your kind. You're step pin' out ta time.

181



Gtr. I

Gtr. II

Gtr. III

Vocals

Ain't mine, your kind. You're step pin' out ta time.

185

Gtr. I

Gtr. II

Gtr. III

Vocals

Drag gin' me down, why you a round?

187

Gtr. I

Gtr. II

Gtr. III

Vocals

No fool in'.

189 ♩ = 140,000137 ²¹

Gtr. I

Gtr. II

Gtr. III

Vocals

It ain't my fall, it ain't my call. It ain't my,

192 ♩ = 120,000000 ♩ = 100,000000 ♩ = 89,999999 ♩ = 167,999939

Gtr. I

Gtr. II

Gtr. III

Vocals

ooh, b*tch. you ain't mine.

195

Gtr. I

Gtr. II

Guitar Fill-Ins Metallica - Aint my bitch

♩ = 167,999939

44

50

81

87

117

157

166

172

♩ = 140,91237100000000 ♩ = 167,999939

19

5

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Gtr. I

Metallica - Aint my bitch

♩ = 167,999939

6

11

15

19

23

27

31

35

40

Detailed description: This is a guitar score for the first guitar part of Metallica's song 'Aint my bitch'. The score is written in standard musical notation on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked as ♩ = 167,999939. The score is divided into measures, with measure numbers 6, 11, 15, 19, 23, 27, 31, 35, and 40 indicated at the start of their respective lines. The music features a complex, fast-paced rhythm with many sixteenth and thirty-second notes, characteristic of the thrash metal genre. The notation includes various articulations such as slurs and accents. The score ends with a double bar line and a repeat sign at measure 40.

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V.S.

47

51

56

60

64

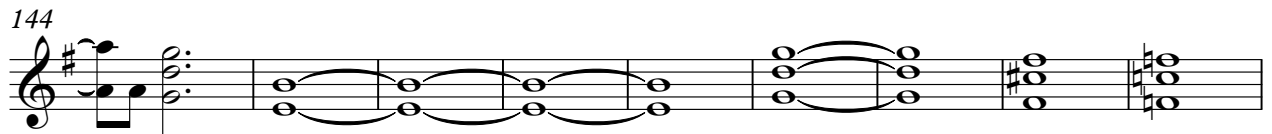
68

72

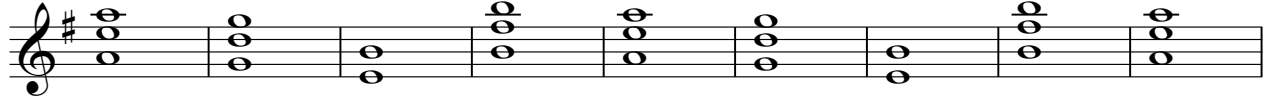
78

83

87



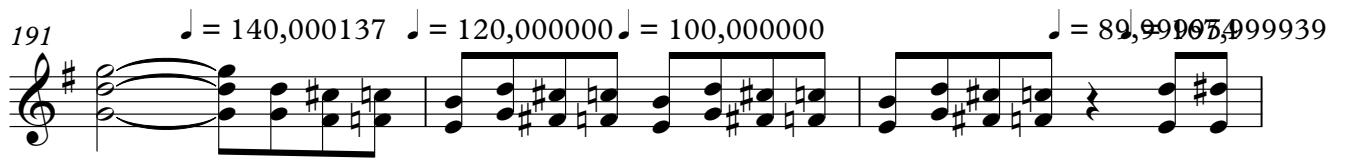
178



187



191



194



Gtr. II

Metallica - Aint my bitch

♩ = 167,999939

The image displays a guitar score for the second guitar part of Metallica's song 'Aint my bitch'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of 167,999939 BPM. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two measures with a '2' above them, indicating a double bar line. The score is divided into measures, with measure numbers 9, 13, 17, 21, 25, 29, 33, 37, and 43 marked at the beginning of their respective lines. The piece concludes with a double bar line and a 'V.S.' (Volte) instruction.

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V.S.

48

51

55

59

63

67

71

78

83

86

136

140

144

153

158

162

165

170

174

176

Gtr. II

5

183

♩ = 140,000137

192

♩ = 120,000000

♩ = 100,000000

♩ = 89,999939

194

♩ = 167,999939

2

♩ = 167,999939

64

69

74

34

111

3

115

119

124

129

44

The image displays a guitar score for the third guitar part of Metallica's song "Aint my bitch". The score is written in standard musical notation on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score is divided into measures, with measure numbers 64, 69, 74, 111, 115, 119, 124, and 129 indicated at the start of their respective lines. Measure 64 contains a whole rest. Measure 69 features a series of eighth notes followed by three eighth-note chords, each enclosed in an oval. Measure 74 begins with a whole rest, followed by a half note chord and a series of eighth notes. Measure 111 includes a triplet of eighth notes. Measure 115 consists of eighth notes and quarter notes. Measure 119 features eighth notes and quarter notes. Measure 124 contains eighth notes and quarter notes. Measure 129 starts with four eighth-note chords in ovals, followed by a whole rest. A large number "44" is positioned at the end of the final line of the score.

2

Gtr. III


177

Metallica - Aint my bitch

Vocals

♩ = 167,999939

26




Out ta my way, out ta my day. Out ta your mind and in

30




to mine. In to no one, in to not one. In to your step but out

34



ta time. Head strong. What's wrong? I've al read y heard

38



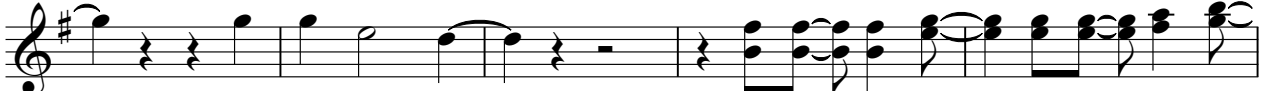
this song be fore you ar rived, but now it's time to kiss

42




your a** good bye. Drag gin' me down, why you a round?

47




So use less. It ain't my fall, it ain't my call.

52



It ain't my b*tch a. Yeah.

56




It ain't my b*tch

Copyright © 1996 Cherry Lane Music

60

 Oh. Down on the sun, down and no fun.

64

 Down and out, where the h*ll ya been? D*mn it on down,

67

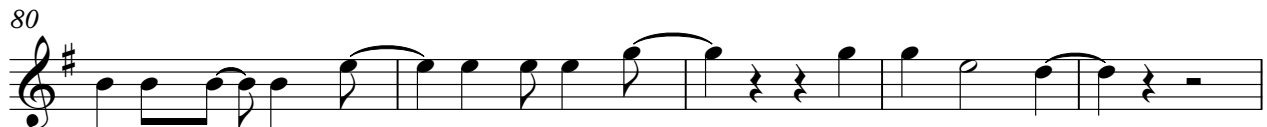
 d*mn it un bound. D*mn it all down to h*ll a gain. Stand tall,

71

 Can't fall. Nev er e ven bend at all be fore. you ar rived,

75

 but now it's time to kiss your a** good bye.

80

 Drag gin' me down, why you a round? So use less.

85

 It ain't my fall, it ain't my call. It ain't my b*tch a.

89


17
 Yo, out ta my way.

109

8 **8**

125

8
 Out ta my way, out ta my day. Out ta your mind and in

136


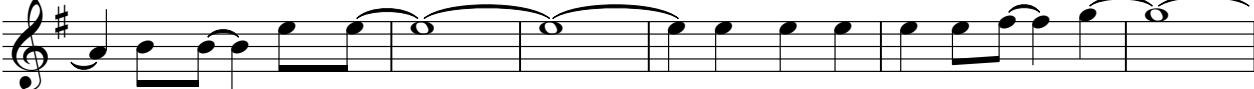
 to mine. In to no one, in to not one. In to your step but out

140



 ta time. Head strong. What's wrong? I've al read y heard

144


 this song be fore you ar rived, but now it's time to kiss

148


 your a** good bye. And now it's time to kiss you.

154


 Drag gin' me down, why you a round? So use less,

159

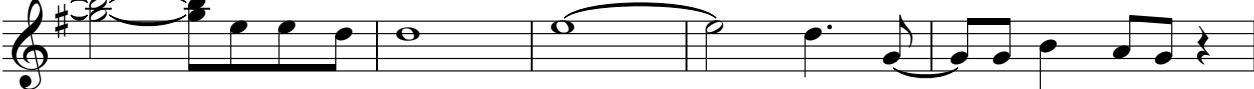

 yeah. It ain't my fall, it ain't my call. It ain't my

163


 b*tch, oh. No way but down, why you a round? No

168


 fool in' yeah. It ain't my smile, it ain't my style.

172


 It ain't my b*tch, no it ain't mine.

177


 Ain't mine, your kind. You're step pin' out ta time. Ain't mine, V.S.

182

your kind. You're step pin' out ta time. Drag gin' me down,

186

why you a round? No fool in'. It ain't my fall, it ain't my

191

♩ = 140,000137 ♩ = 120,000000 ♩ = 100,000000 ♩ = 89,000000

call. It ain't my, ooh, b*tch. you ain't mine.

Backing Vocals

Metallica - Aint my bitch

♩ = 167,999939

108 8

Detailed description: This block shows the beginning of a musical staff in 4/4 time. The key signature has three sharps (F#, C#, G#). Measure 108 is a whole rest. Measure 109 is a whole rest. The staff ends with a double bar line and a key signature change to two sharps (F#, C#).

117

8 24

And now it's time to kiss your a**

Detailed description: This block shows a musical staff in 4/4 time with a key signature of two sharps (F#, C#). Measure 117 is a whole rest. Measure 118 is a whole rest. Measure 119 is a whole rest. Measure 120 contains the lyrics 'And now it's time to kiss your a**' with notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

151

36

good bye

Detailed description: This block shows a musical staff in 4/4 time with a key signature of one sharp (F#). Measure 151 contains the lyrics 'good bye' with notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 152 is a whole rest. The staff ends with a double bar line.

191

♩ = 140,000137 = 120,000,000000 ♩ = 89,999,999,999,999

5

Detailed description: This block shows a musical staff in 4/4 time with a key signature of one sharp (F#). Measures 191, 192, and 193 are whole rests. Measure 194 is a whole rest. The staff ends with a double bar line.