

# ENTER SANDMAN

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Moderately

1.2.

N.C.

*mf*  
R.H.

3.

E5

N.C.

F5

F5

N.C.

F5

N.C.

F5

N.C.

1.2.3. 4.

N.C. F5 N.C. F5 N.C. E5 N.C. E5

N.C. E5 N.C. G5 3fr. F#5 G5 3fr. F#5 E5

N.C. F5 N.C. F5 N.C. G5 3fr.

Say your prayers, lit - tle one. Don't for - get, my son, — to in - clude ev - 'ry - one. —  
 Some - thing's wrong. Shut the light. Heav - y thoughts to - night, — and they aren't of Snow White. —

F#5 G5 3fr. F#5 E5 N.C. F5 N.C. F5

I tuck you in, warm with - in, keep you free from sin —  
 Dreams of war, dreams of liars, dreams of drag - on's fire. —

N.C.

G5



F#5



G5



F#5



N.C.

till the sand-man he comes, ah. } Sleep with one-  
and of things that will bite, yeah. }

eye o - pen, grip - ping your pil - low tight.

F#5



B5



F#5



B5



F#5



B5



E5



Ex - it: light. En - ter: night.

F#5

B5

E5

To Coda



Take my hand. We're

G5

F#5

G5

F#5

E5

N.C.

E5

N.C.

E5

off to nev - er - nev - er land.

1.

2.

D.S. al Coda



N.C.

G5

3fr.

F#5

G5

3fr.

F#5

E5

F#5

G5

3fr.

F#5

E5

Coda

G5 3fr. F#5 3fr. G5 3fr. F#5 3fr. E5

N.C.

off to nev-er - nev-er land.\_\_\_\_\_ (Spoken:) Now I lay me down to sleep. (Child:)

Now I lay me down to sleep. Pray the lord my soul to keep. Pray the lord my soul to keep.

If I die before I wake, If I die before I wake, pray the lord my soul to take.

pray the lord my soul to take. Hush, lit - tle ba - by, don't— say a word.\_\_\_\_\_

N.C.

And nev - er mind that noise you heard. It's just the beasts un - der-

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. The piano accompaniment consists of a steady eighth-note pattern in the bass clef and a similar eighth-note pattern in the treble clef, with some chords in the right hand.

— your bed,— in your clos - et, in— your head.—

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. The piano accompaniment maintains the eighth-note pattern from the first system.

F#5      B5      F#5      B5      F#5      B5      E5

Diagram 1 (F#5): 1st fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 4th fret, 5th string.

Diagram 2 (B5): 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string.

Diagram 3 (E5): 1st fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string.

Ex - it: light.— En - ter: night.—

The third system features a vocal line with a half note rest, followed by a half note: F#4. The piano accompaniment continues with the eighth-note pattern.

F#5



B5



E5



N.C.

Grain of sand.

F#5



B5



F#5



B5



F#5



B5



E5



Ex - it: light. — En - ter: night. —

F#5



B5



E5



Take my hand. — We're

G5 3fr. F#5

G5 3fr. F#5 E5

E5

N.C.

N.C. E5 N.C. E5 N.C. E5 N.C. E5

N.C. E5 N.C. G5 3fr. F#5 G5 3fr. F#5 E5

*Repeat and fade*

N.C. F5 N.C. F5 N.C. F5 N.C. F5