

render

RAINBOW

Bells Bells

BLACK SABBATH

Iron Maiden

render

MOTORHEAD

Sanctuary

Sanctuary

Since You've Been Gone

Sabbath Moody Sabbath

AC/DC

AXON

77 (Strangers In The Night)

UFO

Chains, Chains, Chains

IRON MAIDEN

Curtain

Secret 200 200

HEAVY METAL MUSIC

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Shoot To Thrill

Words & Music: Angus Young, Malcolm Young, Brian Johnson.

AC/DC

Moderate rock

D/A 5ft A 5ft

1. All you wom-en who want a man of the street— but you don't

D/A 5ft A 5ft D/A 5ft

know which way— you wan-na turn. Just keep a - com - in' and put your

A 5ft D A 5ft A 5ft

hand out to me,— 'Cause I'm the one who's gon-na make you burn.—— I'm

C 3ft G/C 3ft C 3ft G/C 3ft C 3ft

gon - na take — you down; ah, down,— down,— down. So,

D 5ft G/D 3ft D 5ft E 12ft

don't you fool— a-round. I'm gon-na pull it, pull it, pull the trig-ger.

CHORUS

A 5ft G 3ft D 10ft

2. Shoot to thrill— play to kill:— too man-y wom-en with too much pull— gear
3. Shoot to thrill— ready to kill,— I can't get e-nough I can't get no more— gear

A 5ft To Coda G 3ft D 10ft

Shoot to thrill, play to kill; I got my gun at the ready, gonna fire at will.

A 5ft

I'm like fire at will. 'Cause I

⊕ CODA G 3ft D 10ft E 12ft

play to kill; yeah! Pull the trigger.

Play two times

G/A 3ft D/A 3ft G/A 3ft D/A 3ft A 5ft G/A 3ft D/A 3ft G/A 3ft

(guitar)

D/A 3ft A 5ft C 3ft G/C 3ft C 3ft G/C 3ft C 3ft

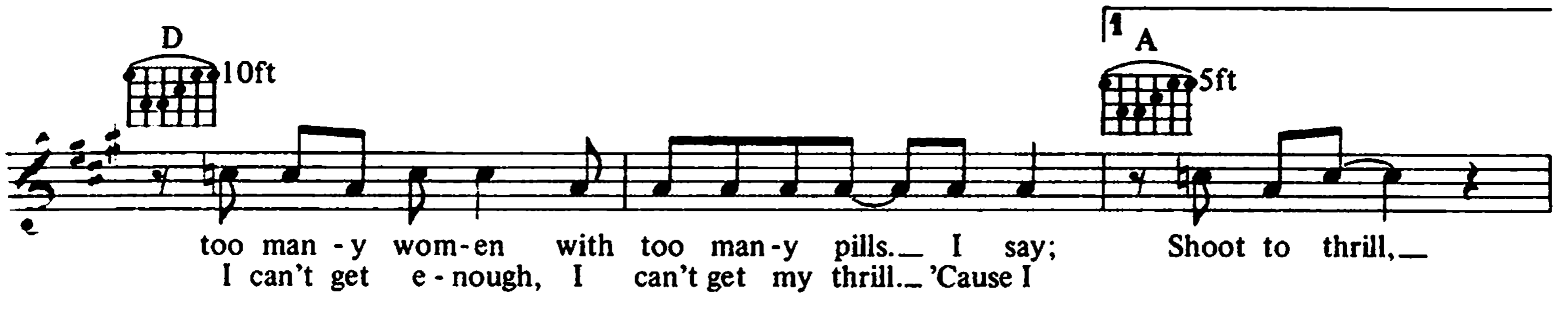
(rhythm guitar)

D 5ft G/D 3ft D 5ft E 12ft

CHORUS

A 5ft G 3ft

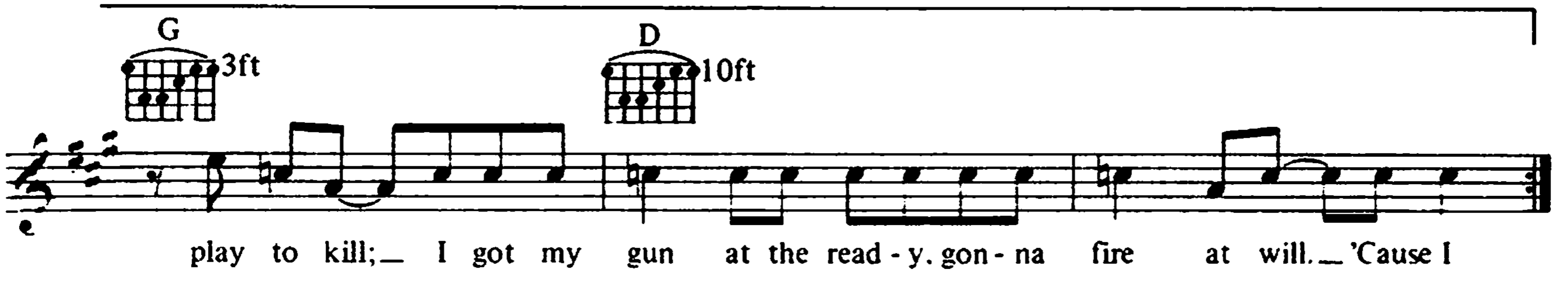
Shoot to thrill. Shoot to thrill. ready to kill.



D 10ft

A 5ft

too man - y wom-en with too man-y pills. I say; Shoot to thrill,
I can't get e-nough, I can't get my thrill. 'Cause I



G 3ft

D 10ft

play to kill; I got my gun at the read - y. gon - na fire at will. 'Cause I



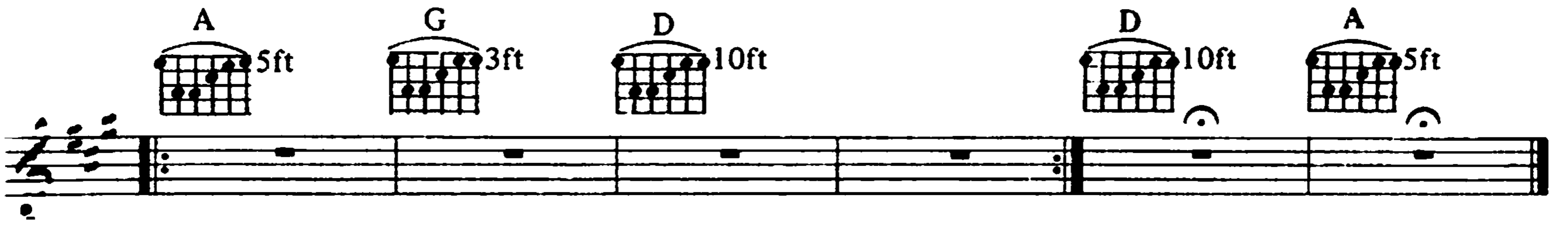
A 5ft

G 3ft

D 10ft

shoot to thrill play to kill.

Repeat as necessary, with vocal ad lib.



A 5ft

G 3ft

D 10ft

D 10ft

A 5ft

shoot to thrill play to kill.

2. I'm like evil; I get under your skin
Just like a bomb that's ready to blow
'Cause I'm illegal; I got everything
That all you women might need to know.
I'm gonna take you down
Down, down, down.
So don't you fool around
I'm gonna pull it. pull it, pull the trigger.

Chorus

AC/DC

Back In Black

Words & Music: Angus Young, Malcolm Young, Brian Johnson.

Hard rock 4

E D A

1. Back in black — I hit the sack, I've been too long, I'm glad to be back, yes.

E D A B

— let loose from the noose — That's kept me hang-in' a - bout. — I keep

E D A

look-in' at the sky 'cause it's get-tin' me high. — For-get the hearse 'cause I'll nev-er die. I

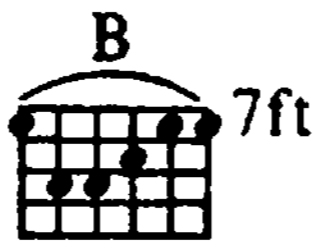
E D A B

nine lives. cat's eyes a - bus-in' ev ry one of them and run-nin' wild. Cause

CHORUS

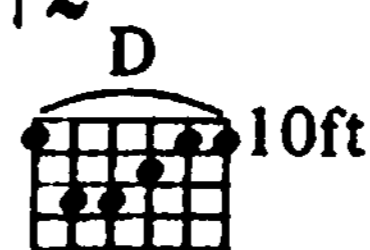
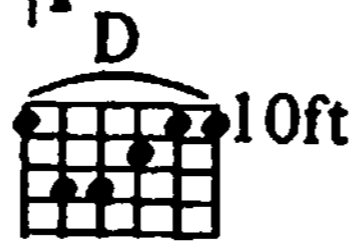
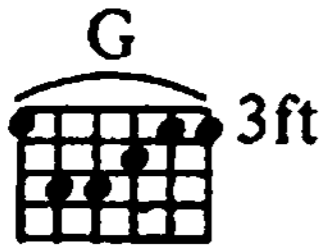
B A

back, yes I'm back — Well I'm back.



back, Well I'm back, back. Well I'm

To Coda

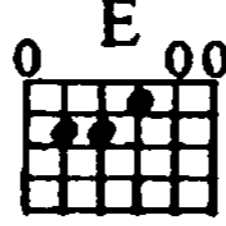
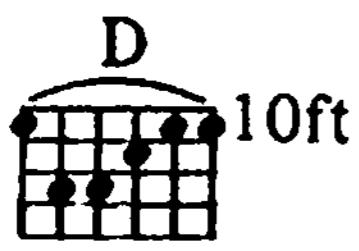


D.%. al Coda

No Chord

back in black, yes, I'm back in black. back in black well I'm

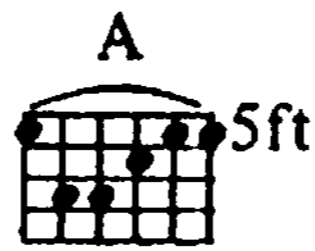
⊕ CODA



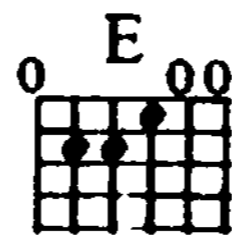
back in black.

(guitar)

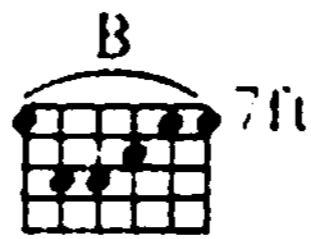
(Guitar accompaniment)



(Guitar accompaniment)



(Guitar accompaniment)



Well I'm back

The musical score consists of three staves of music in a key signature of three sharps (F#, C#, G#). The first staff features a melodic line with lyrics "back" repeated three times, each followed by a horizontal line. Above the staff are three guitar chord diagrams: A (5ft), B (7ft), and G (3ft). The second staff continues the melody with lyrics "back", "back", "Well I'm", "back in black,", and "yes I'm". Above this staff are guitar chord diagrams for B (7ft) and G (3ft). The third staff begins with the lyrics "back in black." followed by a double bar line and "(guitar)". Above this staff are guitar chord diagrams for D (10ft), E (12ft), D (10ft), and A (5ft). The instruction "Repeat and fade" is centered above the third staff.

2. Back in the back of a Cadillac
 Number one with a bullet, I'm a power pack.
 Yes, I'm in a bang with the gang,
 They gotta catch me if they want me to hang.
 'Cause I'm back on the track, and I'm beatin' the flack
 Nobody's gonna get me on another rap.
 So, look at me now, I'm just makin' my play
 Don't try to push your luck, just get outta my way.

Chorus

Guitar Solo

Chorus

Guitar Solo

Chorus

AC/DC

Hells Bells

Words & Music: Angus Young, Malcolm Young, Brian Johnson.

Hard rock 4

1. I'm a rol - lin' thun-der, pour - in' rain; I'm com-in' on
hur - ri - cane. My light - nin's flash - in' a - cross the sky;
You're on - ly young, but you're gon - na die. Won't take no prison - ers.
no lives. No - bod - y's put - tin' up a fight.
I'm gon - na take you to Hell.
I'm gon - na se - tan

Chord diagrams: A (5ft), D (5ft), C (3ft), G (3ft), A (5ft), D (5ft), C (3ft), G (3ft), D (5ft), C (3ft), G (3ft), D (5ft), C (3ft), G (3ft), D (5ft), A (5ft), E (5ft).

CHORUS

Bells. Yeah, Hell's Bells. — You got me ring-in' Hell's
To Coda

Bells. — My tem - p'ra - ture's high. — Hell's Bells. —

12

(Guitar)

2. I'll give you — Yeah. Hell's

D. al Coda

Play 3 times

(Guitar) ritard.

2. I'll give you black sensations up and down your spine
 If you're into evil, you're a friend of mine.
 See my white light flashin' as I split the night,
 'Cause if good's on the left, then I'm stickin' to the right
 Won't take no prisoners, won't spare no lives
 Nobody's puttin' up a fight
 I got my bell, I'm gonna take you to Hell
 I'm gonna get ya, Satan get ya.

Chorus

Guitar Solo

Coda

What Do You Do For Money Honey?

Words & Music: Angus Young, Malcolm Young, Brian Johnson.

AC/DC

Moderate rock 4

E 7ft D/E 5ft A/E 5ft G/E 3ft D/E 5ft

1. You're work - in' the bars, — rid - in' in cars; nev -

E 7ft D/E 5ft A/E 5ft G/E 3ft D/E 5ft

er gon - na give it for free. — Your a - part -

E 7ft D/E 5ft A/E 5ft G/E 3ft D/E 5ft

ment with a view on the fin - est a - ve - nue Look -

E 7ft D/E 5ft A/E 5ft G/E 3ft D/E 5ft

in' at your beat on the street. — You're al - ways

E 7ft D/E 5ft A/E 5ft G/E 3ft D/E 5ft

push - in', shov - in', sat - is - fied with noth - in'. You bitch, —

(rhythm guitar)

A/C# D E D/F# G A/C# D E A

Hon - ey - what - a ya do for mon - ey?

No Chord

To Coda

E D G E

Hon - ey, what - a ya do for mon - ey?

CHORUS

E D G E D G E

won - der. Yes, I won - der, I won - der.

E D A

love on the road, all your dig - gin' for gold. You make me

E D A/C# G D/F#

you must be get - tin' old. So stop your

E D/E A/E G/E D/E

2. You're lov - mon - ey?___

mon - ey?___ Hon - ey,___

what - a ya do for mon - ey?___

mon - ey?___

2. You're lovin' on the take, and you're always on the make
 Squeezin' all the blood outta men.
 They're standin' in a queue, just to spend a night with you;
 It's business as usual again.
 You're always grabbin', stabbin', try'n' to get it back in.
 But girl, you must be gettin' slow,
 So stop your love on the road.
 All your diggin' for gold
 You make me wonder
 Yes, I wonder, I wonder.

Chorus

What-a ya do for money, honey
 How do you get your kicks
 What-a ya do for money honey
 How do you get your licks.

Guitar Solo

Chorus

Since You've Been Gone

Words & Music: Russ Ballard.

RAINBOW

Moderately bright Rock beat

G $x000$ D/F# $x0$ Em $0\ 000$ D 0 C $0\ 0$ G/B $x0$

I get the same_ old dreams same_ time ev - 'ry night. Fall to the ground and I
So in the night_ I stand be - neath the back street light. I read the words that you

A $0\ 0$ D 0 G $x000$ D/F# $x0$ Em $0\ 000$ D 0

wake up. So I get out of bed; put on my shoes. And in my head
sent to me. I can take the af - ter - noon, but night-time comes a - round too soon..

C $0\ 0$ G/B $x0$ A $0\ 0$ D 0 Eb

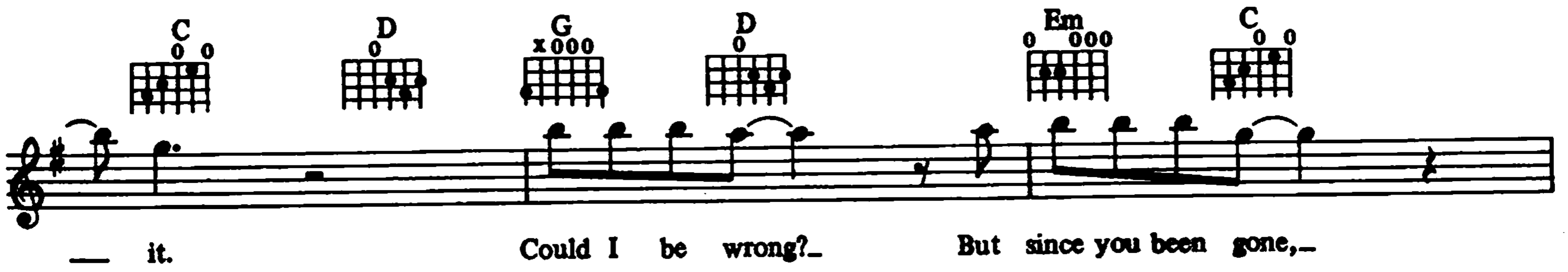
thoughts slide back to the break - up. These_ four walls are clos -
You can't know what you mean to me. Your poi-son let - ter, your

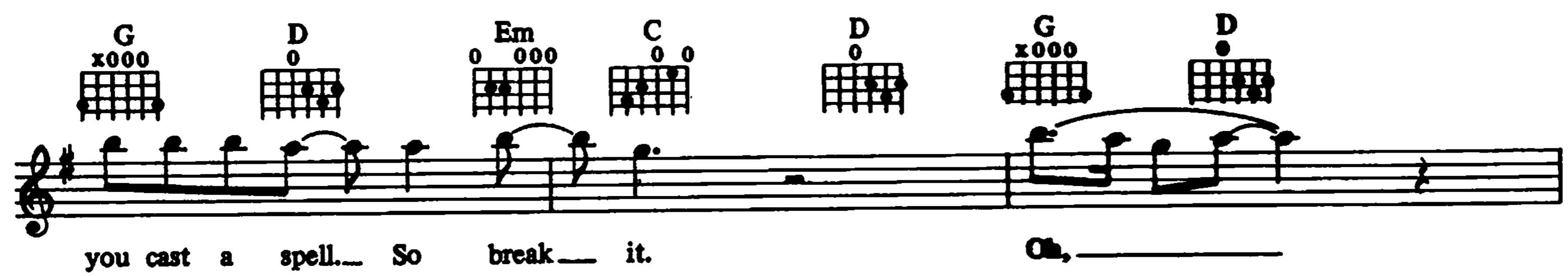
F Eb F/A Cm7 $3fr.$ D 0

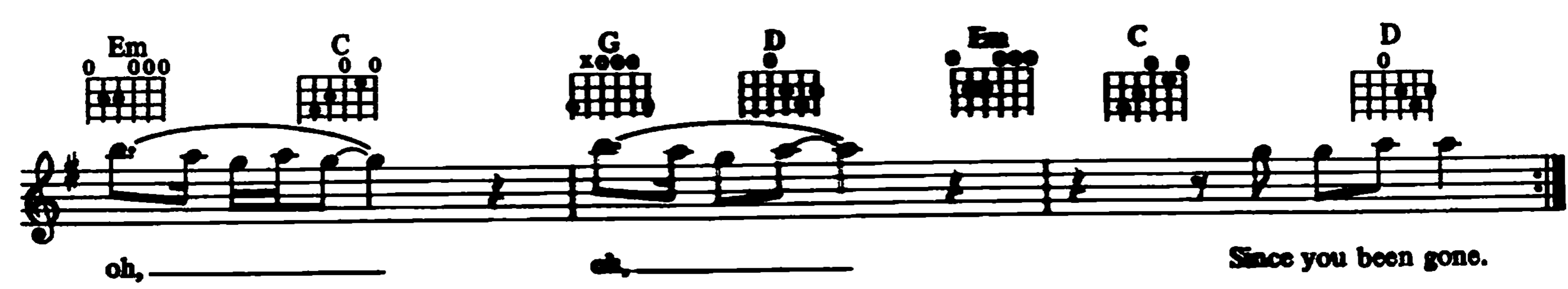
in' in. Look at the fix you've put me in. —
tel - e - gram, just goes to show you don't give a damn... }

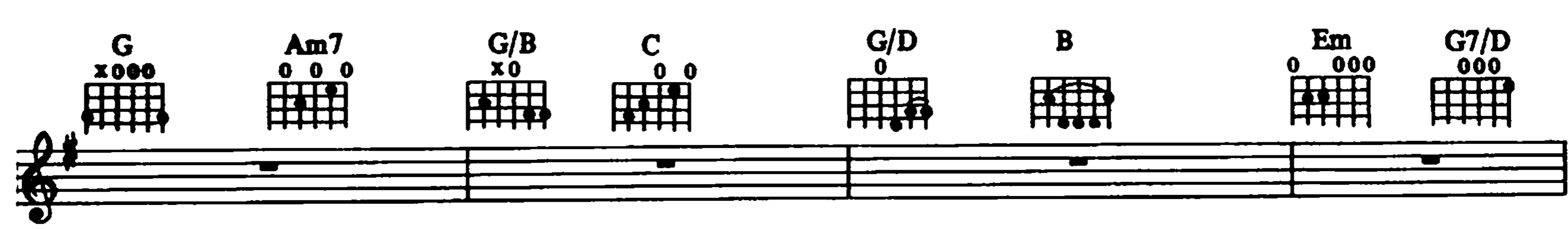
G $x000$ D 0 Em $0\ 000$ C $0\ 0$ G $x000$ D 0 Em $0\ 000$

Since you been gone, — since you been gone, — I'm out of my head, can't take —











Em G7/D C Am7 D(no 3rd)

wrong. Uh.

A E F#m D A E F#m

Since you been gone, since you been gone, I'm out of my head; can't take

D E A E F#m D

it. Could I be wrong? But since you been gone,

A E F#m D E A E/G#

you cast a spell. So break it. Oh,

F#m F A/E E F#m F

oh, oh, oh,

A/E E A

ev - er since you been gone.

D.S. al fine

All Night Long

Words & Music: Ritchie Blackmore, Roger Glover.

Medium rock

Bb F

You've woken up with your eyes on me it's look-ing good but I
 I saw you stand-ing down by the stage your black stock-ings and your
 You're kind-a dir - ty but your hands are clean you're short on class but your

Eb

just don't know I need a girl who can keep her head
 see-through dress your mouth is o - pen but I don't wan-na hear you,
 legs are long I know I can't stand an - oth - er night

Bb F Bb

all say night long. You did-n't come just to
 on my good - night. You're sort - a young but you're
 own. Hey girl would you

F

see the show I guess you know what you wan - na see
 o - ver age I don't care 'cause I like your style
 like some wine, what's your name are you by your - self,

Cm Eb Bb

the way you smile lets me know I can't go wrong.
 don't know a-bout your brain but you look al-right.
 are you the one. what's your sign can I take you home.

Cm Ab Cm

I wan - na touch you, I wan - na feel you I wan - na make you

F

mine. _____

Gm

I wan-na love you all night long, — I wan-na be with you

Bb F Gm Gm

all night long, — I wan-na love you all night long, —

To Coda Bb F Gm Bb F Gm

I wan-na be with you all night long, — all night long, —

Cm Ab Cm Ab

Guitar solo, sounding octave lower

Cm Ab F

D.S. al Coda

End solo

⊕ CODA Bb F Gm

all night long, —

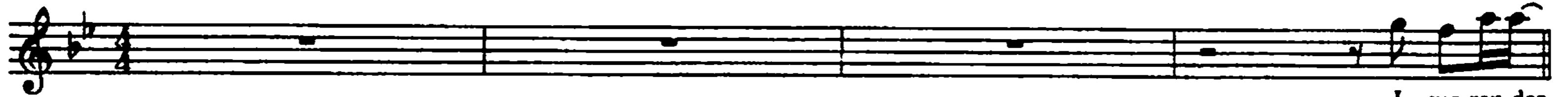
Gm Bb F Gm Repeat to fade

I wan-na love you all night long, — I wan-na be with you all night long, —

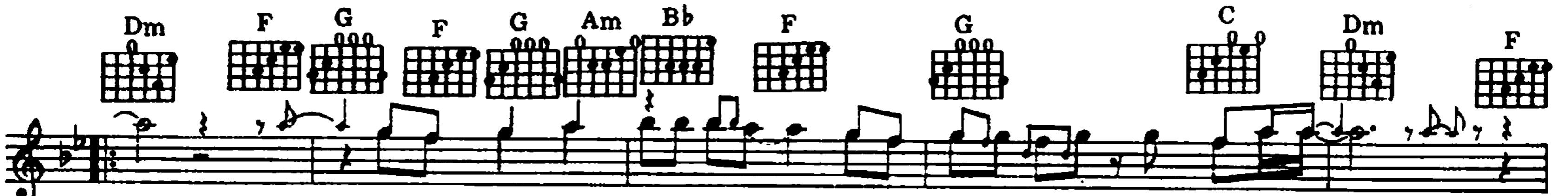
I Surrender

Words & Music: Russ Ballard.

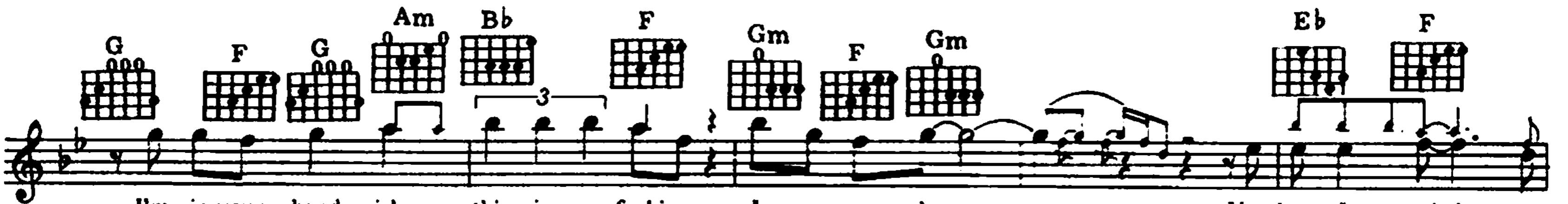
Moderately with a heavy beat



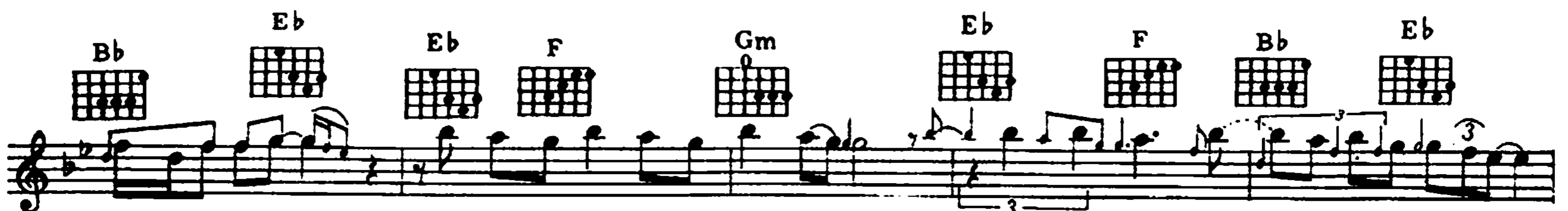
I sur-ren-der
(I remember)



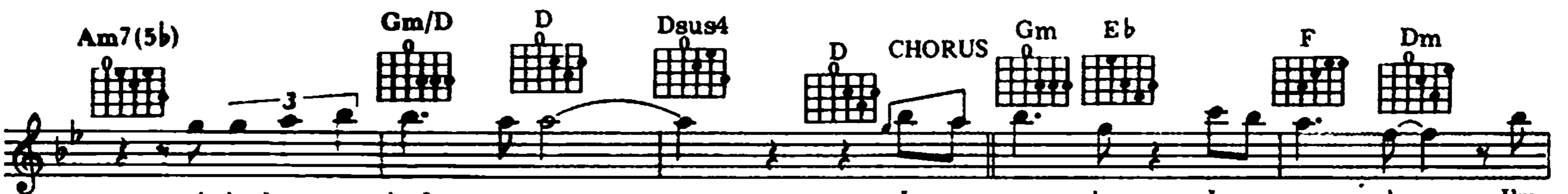
— to your heart, babe, do an-y - thing_ that you want me to do; Please be ten - der_ —
— seems_ like a life - time ev - 'ry_ min - ute's a mat - ter of days since you left me_ — oh, —



I'm in your hands girl, this is a feeling I nev - er knew. — You know I tried_ to
I'm near to heart - break, I want you so bad don't turn a - way. — What does it take_ to



make it on my own, — that's not the way it was meant to_ be, spent my time wait - ing by the 'phone, —
stay by my side. — you know I'll do what you want me to, don't_ take a - way this feel - ing in - side,



oh dar - ling, come back to me. — I sur - ren - der, I sur - ren - der, — I'm
I'm still at love with you. — I sur - ren - der, I sur - ren - der, —



giv - ing up the role of pre - ten - der, hold me ten - der, girl be ten - der. — Can't you feel the love that I
giv - ing up the role of pre - ten - der, I re - mem - ber, I re - mem - ber. — Can't you feel the love that I

Gm/D D Dsus4 D Gm Cm7 F7 Bb

send yer _____ I sur-ren-der. _____ Oh Dar -
 send yer _____ I sur-ren-der. _____

Eb Gm/D D7 Gm Cm7 F7

stop it girl _____ I sur-ren-der. _____
 ling girl _____ I sur-ren-der. _____

Bb Eb Gm/D D7 Gm Eb/G C/G

Oh girl. _____ I re-mem-ber _____

2 Cm7 F7 Bb Eb Gm/D D7

Gm/D D Gm/D D

Oh _____ yeah _____ I sur -

Gm Eb F Dm Eb Cm Gm/D D Gm Eb

red-der, I sur-ren-der, dar-ling now won't you be ten-der? I sur-ren-der, I sur-

F Dm Eb Cm Gm/D D Dsus4 D Gm

ren-der, feel the love that I send yer. I sur-ren-der.

Cm7 F Bb Eb Gm/D D7

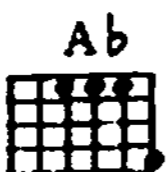
oh yeah _____ I sur -

Repeat to Fade

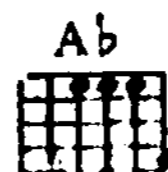
Wheels Of Steel

Words & Music: Byford, Quinn, Oliver, Dawson, Gill.

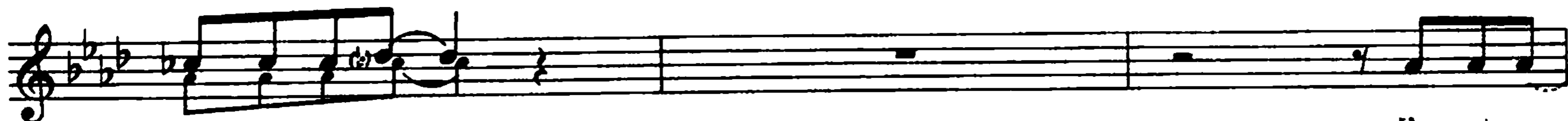
Medium rock



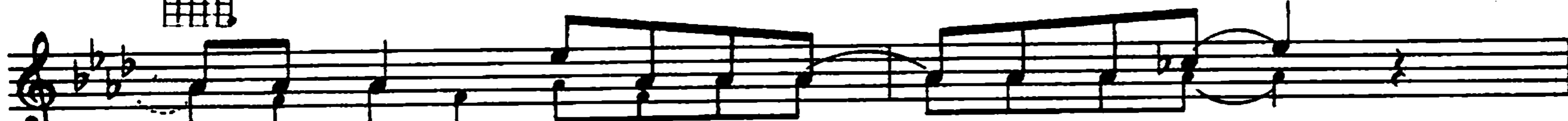
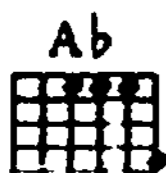
When my foot's on the throt - tle there's no look-ing back
take no jibe from no mo - tor-way pigs



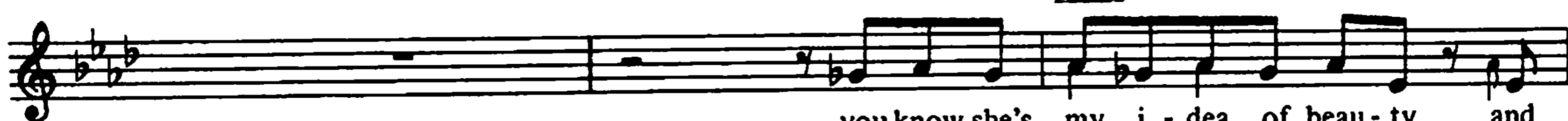
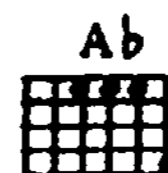
I leave my mo - tor tick - ing o - ver when she's
when I'm cruis - in' down the free - way I



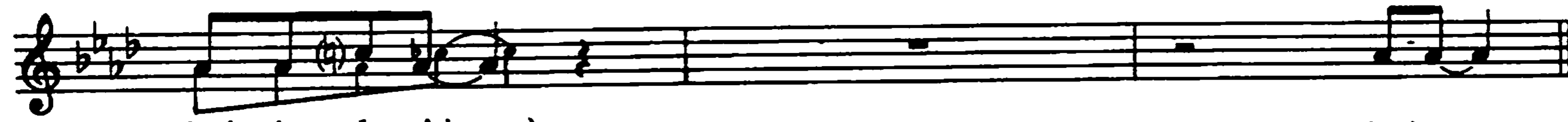
parked on the track. I've got a
don't give no lifts. if



six - ty eight Chev - vy with pipes on the side
you see me com - in' get out of my way.

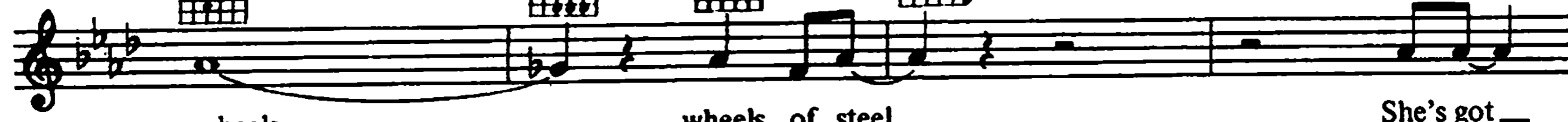
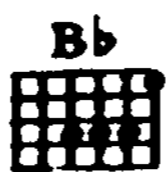
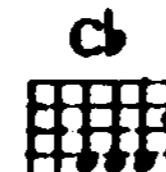
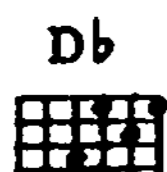


you know she's my i - dea of beau - ty and
you know a Trans - Am did - n't - I



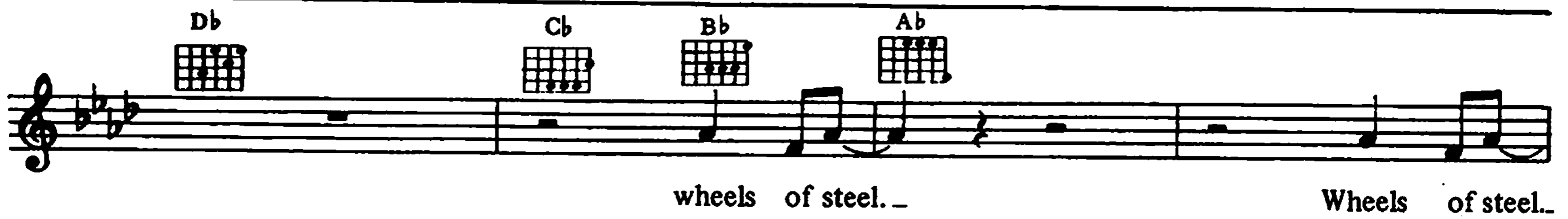
that's what I drive. She's got
blew it a - way.

CHORUS



wheels wheels of steel. She's got

Db Cb Bb Ab



wheels of steel. — Wheels of steel.

To Coda ◆



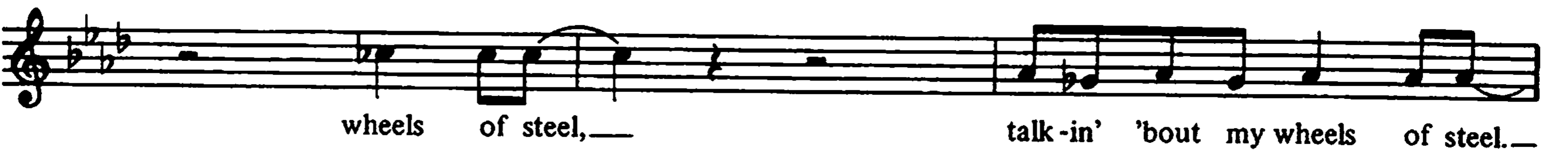
Talk-in' 'bout my wheels of steel. — I don't.

2

Ab



wheels of steel — my my my_ wheels of steel, —



wheels of steel, — talk-in' 'bout my wheels of steel. —

Ab



D.%. al Coda

She's got. —

◆ CODA Ab



my my my_ wheels of steel, — wheels of steel. —

Tacet



Talk-in' 'bout my wheels of steel. —

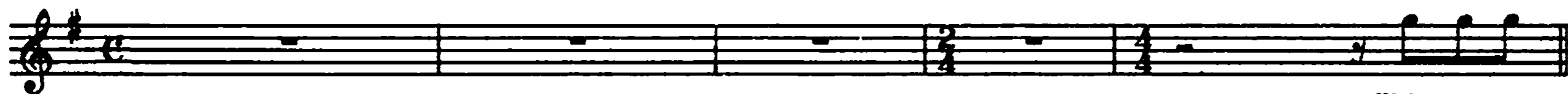
Ab



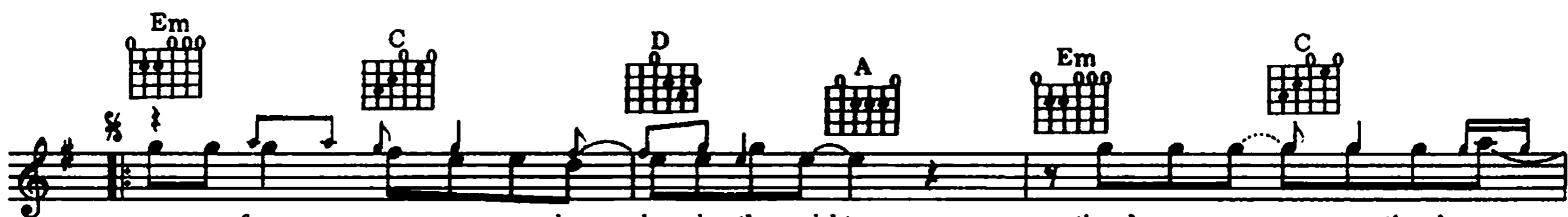
wheels of steel. — *(Repeat to Fade)*
wheels of steel. —

(Strangers In The Night)

Words & Music: Byford, Quinn, Oliver, Dawson, Gill.

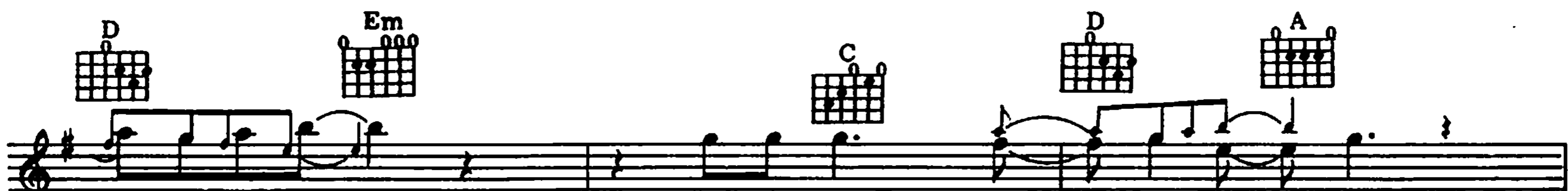


We've got a



sev - en - four - sev - en com - ing down in the night -
Scand - in - av - ian one - o - one

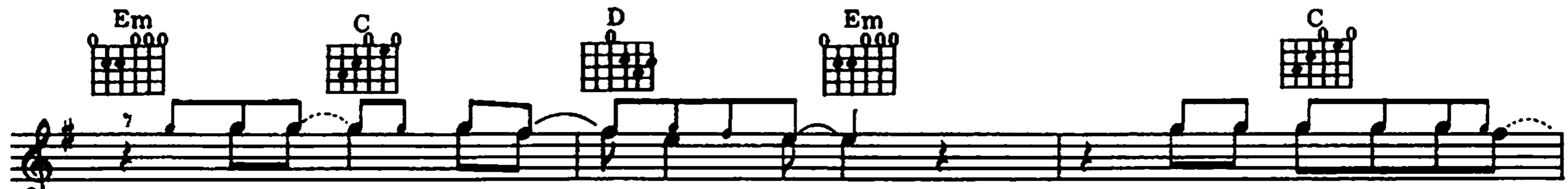
there's no pow - er, there's no
flight from Ha - wa - ii com - ing



run - way lights -
out of the sun.

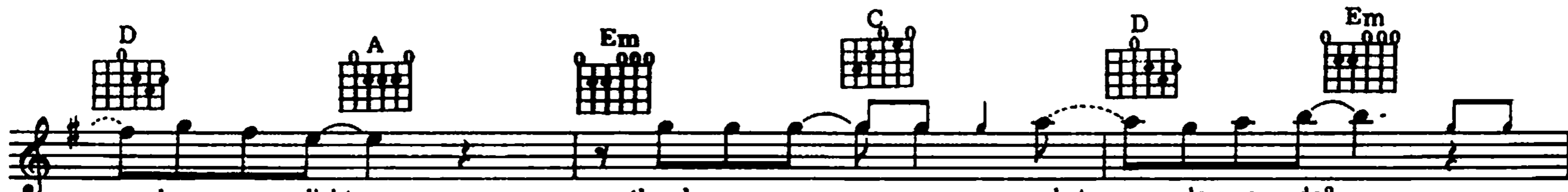
Rad - i - o
Ken - ne - dy

op - er - a - tor
should be in sight



try to get a mess - age through -
we can't see a thing here in the night.

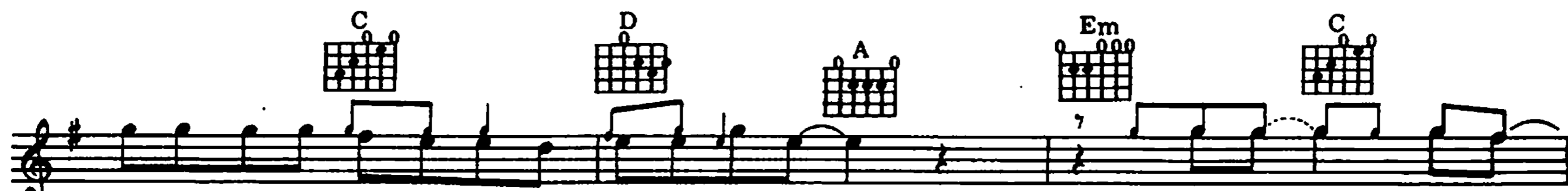
Tell the flight deck New York -
Nav - i - gat - or says we're



has no lights -
on the flight path

there's no pow - er,
there's no ra - di - o,

what do we do? -
no sign of life. This is



Sev - en - for - ty - sev - en com - ing down in the night -
Scand - in - av - i - an one - o - one

try to get a mess -
for God's sake, get the ground

D Em Dm

- age through. We were } strang-ers in the night
lights on. 'cause we were }

Dm/C Dm/B

both on sep-'rate flights. strang-ers in the night

1 Bbmaj7 Asus4

To Coda go-ing no-where. (2) This is

2 Bbmaj7 Asus4 Bbmaj7

where. (3) There's a where.

E C D A E C D E

Strang-ers in the night, we were strang-ers in the night.

Dm Dm/C

Strang-ers in the night. both on sep-'rate flights.

Dm/B Bbmaj7

strang-ers in the night, go-ing no-where.

D.C. fade on instrumental

Verse 3 There's a seven-four-seven going into the night.
 There's no power — they don't know why.
 They've no fuel, they've got to land soon —
 They can't land by the light of the moon.
 They're overshooting, there's no guiding lights.
 Set a course into the night.
 Scandinavia one-o-one — for God's sake get your ground lights on.

Iron Maiden

Words & Music: Steve Harris.

Am G

Won't you come in - to my room, I wan-na show you

Am

all my wares I just want to see your blood,

G Am

I just want to stand and stare. See the blood be - gin

G

to flow, As it falls up - on the floor.

Am G

Ir - on Maid - en can't be fought, Ir - on Maid - en can't be sought. (Bridge 1^o)

C G D

Oh well, — wher - ev - er — wher - ev - er you are. —

Am C G D

— Ir - on Maid - en's gon - na get — you no mat - ter how

Am C G D

far. See the blood flow watch - ing it — shed up a - bove my head.

Am C G

— Ir - on Maid - en wants — you for

To Coda ◆

1 D Am 2 D

dead. dead. —

D.C. al Coda CODA to Fine

Instrumental dead. —

Sanctuary

Words & Music: Steve Harris, Paul Di'Anno, Dave Murray, Clive Burr, Dennis Stratton.

Out of the win - ter came a war horse of steel.
Met up with a singer last night to keep me a - live.
(%) Laugh at the wind. I can

howl at the rain. I've nev - er killed a wo - man be - fore.
He spends all his mon - ey on gam -
Down in the can - yon,

but I know how it feels.
bling and guns to sur - vive.
or out in the plains.

I know you'd have gone in - sane if you saw what I saw

so now I've got to look for

A

sanct - uar - y — from the law.

D (no rhythm) (add rhythm)

(%) I can

2

So give me sanc - tu - ar - y from

G A D

the law, and I'll be al - right. Just give me

A G A

sanc - tu - ar - y from the law, and love me to - night.

D E D E D D C D C B

To - night.

A

To Coda ♦ D.S. + Repeat verse al coda

Instrumental

⊕ CODA to Fine

Instrumental

Brawler

Words & Music: Steve Harris.

Walk - ing through the cit - y. look - ing
See the lad - ies flash - ing all their

oh so pret - ty } I've just got to find my
legs and lash - es }

way. Well, you

see me crawl - ing through the bush - es with it o - pen

wide. What you see - ing girl.

G \flat

Can't you be - lieve that feel - ing, —

F A \flat B \flat

can't you be - lieve it, — can't you be-lieve your eyes. It's the

F D \flat Middle

real thing girl. — Got — me feel - ing — my -

E \flat F \sharp

self — and reel - ing — a - round. —

D \flat

Got — me talk - ing — but

E \flat F m To Coda ♦

feel — like walk ing — a - round. —

Faster A tempo primo

Instrumental Middle ad lib. Bridge

♦ CODA

Overkill

Words & Music: Ian Kilmister, Philip Taylor, Edward Clarke.

Moderately **3**

F

On - ly way to feel the noise is when it's good and loud.
On your feet you feel the beat, it goes straight to your spine.

Bb

So good I can't be-lieve it, scream-in' with the crowd. Don't sweat it,
Shake your head, you must be dead if it don't make you fly.

Dm

We'll get it back to you.

Bb

Dm

Don't sweat it, We'll get it back to you.

E

A D A D E

O-ver-kill,— O-ver-kill,— O-ver-kill.—

TO \diamond CODA

1 1/2

C

Dm

G

Dm

F

Know your bo-dy's made to move, Ya

D. $\frac{5}{8}$. at \diamond CODA

feel it in your guts. Rock 'n' roll ain't worth the name If it don't make a strut.

\diamond CODA

Dm

Dm/C

Bb

1, 2, 3 1/4

Dm/A

Dm/A

Dm

Damage Case

Words & Music: Ian Kilmister, Philip Taylor, Edward Clarke, Mick Farren.

E7-10

1. Hey babe ————— don't act so scared —————
 2. Hey babe — wait a min - ute stop —————
 3. Instl
 4. Hev babe — don't turn a - way —————

all I want is some spe - cial care —
 don't run a - way don't call a cop
 I'm here to - mor - row I'm gone to - day

I'm on the run ————— from some in - sti - tu - tion
 I ain't look - ing to vic - ti - mise — you
 I don't care what you think your game is

All I want's a lit - tle con - sol - a - tion
 All I want to do is tan - tal - ise — you
 I don't ev - en care what your name is

B G Dsus4 B

And I can tell by your face — I'm a
 And I can tell by your face — I'm all
 And I can tell by your face — You're all

G Dsus4 B

to - tal dis - grace - Let me in -
 ov - er the place - I can
 ov - er the place - Let me in -

G Dsus4 Em

side your place - Move ov - er for a
 tell by your face - Got no time for a
 side your place - Move ov - er for a

A7 B A

dam-age case -
 dam-age case -
 dam-age case -

1. 2. 3rd time instrumental

E7-10 D E7-10 D E7-10 Bb B D E7-10 Bb B D

Oh

3. 4.

E7-10 E7-10

Repeat (ad lib instrumental) till fade

Limb From Limb

Words & Music: Ian Kilmister, Philip Taylor, Edward Clarke.

Slow Tempo

Well I nev-er done no-thing

2. Instrumental

That's ev-er gon-na shame my life

nev-er done no-thing

That's ev-er gon-na shame my life

Come a-round an-y time ya like,— hon-ey

There ain't no shame in my bed at night

(Instrumental on repeat) Long-leg lov-er — I'm gon-na tear ya limb from

limb

Long-leg lov-er —

G

I'm gon-na tear ya limb from limb

B A7 G

Get you smashed as a rat in some bar

Sink my claws— in—to your vel - vet

Em

skin

E D

E D E D E

Faster tempo

Em

A7 G A7

Harsh cru - el words— babe —
2nd time instrumental

They're gon-na cut me like a

A7 G

knife,

Harsh cru- el words— babe, —

They're gon-na cut me like a knife.

I don't care what the hell you call - me, But are ya still com-ing round to -

night That's what I wan-na know Hey

1. (Instrumental on repeat)

Well I nev-er done no-thing - that's ev-er gon-na shame my

2.

life, my life, my life, my — life, Well I nev-er done no-thing -

that's ev-er gon-na shame my life, my life my life, yeah -

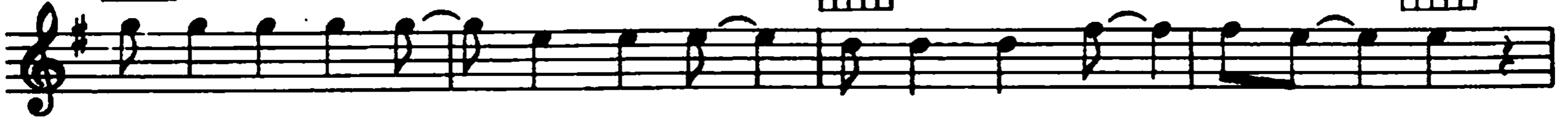
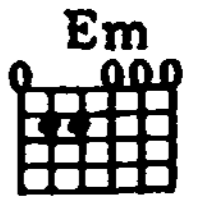
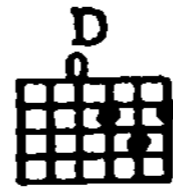
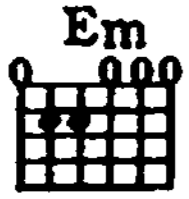
Come a-round an-y time ya like - Hon-ey, there ain't no shame in my bed at night

Repeat twice, instrumental

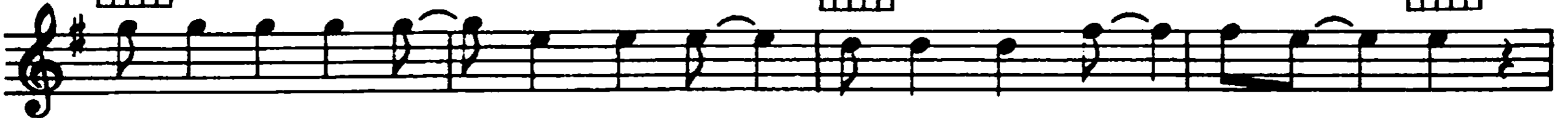
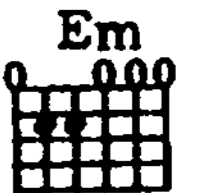
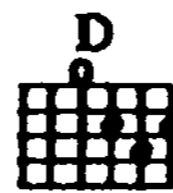
Paranoid

Words & Music: Terence Butler, John Osbourne, Frank Iommi, William Ward.

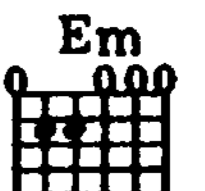
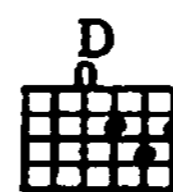
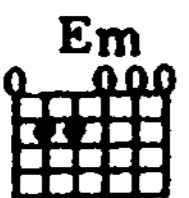
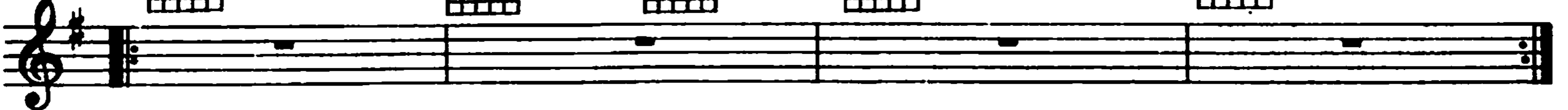
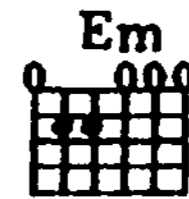
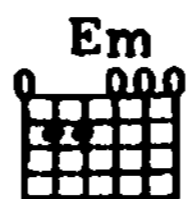
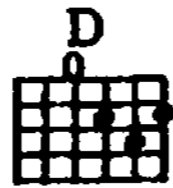
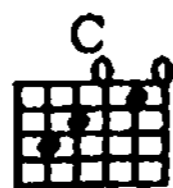
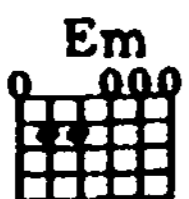
Medium.



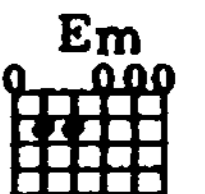
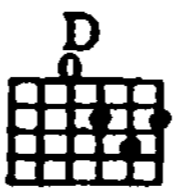
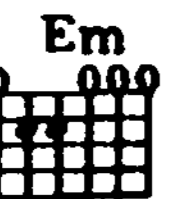
Fin-ished with my wo - man 'cause she - could-n't help me - with my - mind.



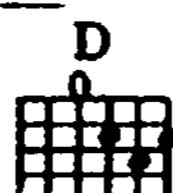
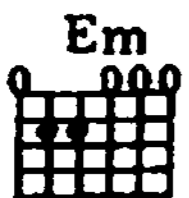
Peo-ple think I'm in - sane be-cause - I am frown-ing - all the - time



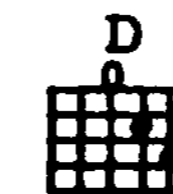
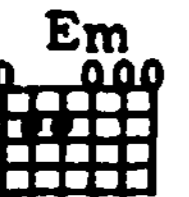
All day long I think - of things but - noth-ing seem to - sat - is - fy,



Think I'll lose my mind - if I don't - find some-thing to - pa - ci - fy.



Can you help me? - Are - you - for my brain, -



Oh - - - - - yeah. - - - - -

Em D Em

Em D Em

I need some one to — show me the — things in life that — I can't find,

Em D Em

I can't see the things — that make true — hap-pi-ness, I — must be — blind.

GUITAR SOLO

Em D Em

Em D Em

Make a joke and I — will sigh and — you will laugh and — I will — cry.

Em D Em

Hap-pi-ness I can - not feel so — love to me is — so un - real.

Em C D Em Em

Em D Em

And so as you hear — these words tell - ing you now — of my — state,

Em D Em

I tell you to en - joy life, I — wish I could but — it's too — late.

Em D Em

Never Say Die

Words & Music: Black Sabbath.

A(no3rd) **B(no3rd)** **D(no3rd)** **A(no3rd)**

♩ = 192

1 **A(no3rd)** **B(no3rd)** **D(no3rd)** **A(no3rd)**

2 **A(no3rd)** **B(no3rd)** **D(no3rd)** **A(no3rd)**

A **B** **D**

1. Peo -
2. Sun -
3. Fad -

- ple go - ing no - where Ta - ken for a ride -
- day's sat - is - fac - tion Mon - day's home and dry -
- ing sil - ver lin - ing Writ - ing's on the wall -

A **B** **D**

Look - ing for the ans - wers That they know in - side.
Truth is on the door - step Well-com-ing the lies_
Child - ren get to - geth - er You can save us all -

A **B** **D**

Search - ing for a rea - son Look ing for a ride
All ___ dressed up in sor - row Got no place to go -
Fu - ture's on the corn - er Show ing us the time

A B D

Snow - white_ par - a - sites_ Part - ners in crime
 Hold_ tight_ do_ it right_ Take_ it in slow_
 Slow_ down_ turn_ a - round_ Ev - ery-thing's fine_

A F C Bm Am

Don't they ev - er have_ to wor - ry
 There's no need to have_ a rea - son

G F C Bm C

Don't you e - ver won - der why
 There's no need_ to won - der why

D Em F C Bm Am

It's a part_ of me_ that tells_ you

G F G (sustain chord)

oh_ Don't you e - ver don't nev - er say die,

G (sim.)

Ne - ver, ne - ver ne - ver say die_

G (sim.) A(no3rd) B(no3rd) D(no3rd) To Coda 1 A(no3rd) D.S.

ah_

2 A(no3rd) A(no3rd) B(no3rd) D(no3rd) A(no3rd)

G Dm G

Don't you e - ver say die, Don't

G Dm Am

you e - ver say die,

Dmaj Am

ne - ver say die.

E(no3rd)

D.%. al Coda

♩ CODA Play 4 times - Guitar solo

A(no3rd) A(no3rd) B(no3rd) D(no3rd) A(no3rd)

1,2,3

4 A(no3rd)

rall.

Nev-er say die

Sabbath Bloody Sabbath

Words & Music: Frank Iommi, William Ward, Terence Butler, John Osbourne.

Guitar

C5 D5 C5 D5 Bb5 C5 D5 F5 D5

C5 D5 C5 D5 Bb5 C5 D5 F5 D5

Voice C5 D5 C5 D5 Bb5 C5 D5

You've seen life through dis - tort - ed eyes, — you know you had to — learn, —
 The peo - ple - who have crip - pled you, — you want to see them — burn, —

F5 D5 C5 D5 C5 D5

— The ex - e - cu - tion of your mind — you real - ly
 — The gates of life have closed on you — and there's just

Bb5 C5 D5 F5 D5 C5 D5

had to — turn. — The race is run, the
 no re - turn. — You're wish - ing that the

C5 D5 Bb5 C5 D5 F5 D5

book is read, — the end be - gins to — show. —
 hands of doom — could take your mind a — way. —

C5 D5 C5 D5 F5 C5 D5

The truth is out, the lies are old but you don't want to know.
 And you don't care if you don't see a-gain the light of day.

F5 D5 Gm7

No - bod - y will ev - er

F5 F Gm7

let you know. When you ask the rea - sons

F5 F Gm9

why. They just tell you that you're

Fmaj7 Gm

on your own. Fill your head all full of lies.

C5 G C5 G C C5 G C5 G C5

You bas - tards!

Play 5 times - Guitar solo improvised over figures below.

Guitar

C5 D5 C5 D5 Bb5 C5 D5 F5 D5

Gm Dm/F C/E Dm C Dm/F C/G C/E Bb/F C5

A5 Dm D Dm D

Voice

Dm D Dm D

* Where can you run ___ to? ___ What more can you do? ___
 Ev-'ry - thing a - round you ___ what's it com - ing to? ___

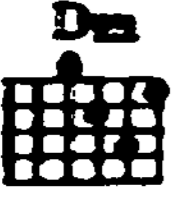
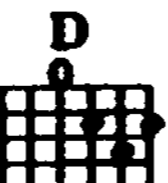

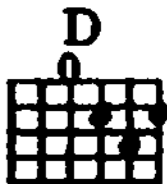
Dm D Dm D

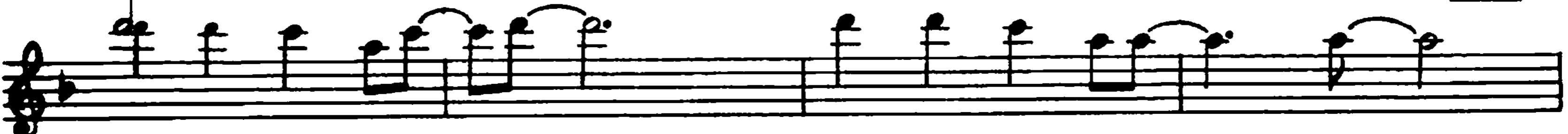
No more to - mor - row ___ life is kill - ing you. ___
 God knows as your dog nose ___ bog - blast all of you. ___

Dm D Dm D

Dreams turn to night - mares, ___ heav - en turns to hell. ___
 Sab - bath, blood - y Sab - bath, ___ noth - ing more to do. ___

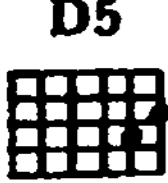
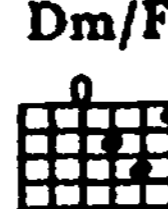
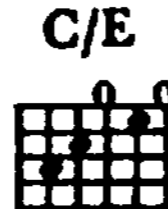
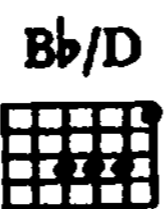
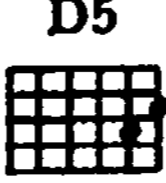

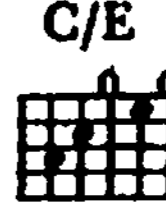
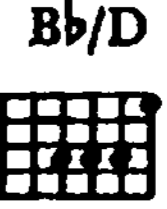
* 2nd line only is sung on the single record.





 2nd time to Coda 

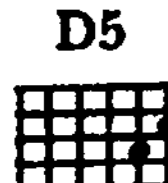
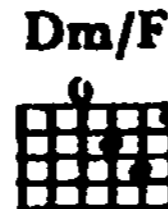

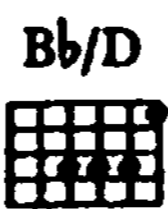

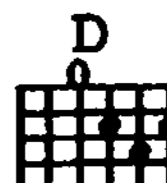



Burned out con-fu - sion__ noth - ing more to tell.__ Yeah.__
 Liv - ing just for dy - ing__ dy - ing just for you.__

Guitar

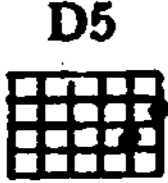
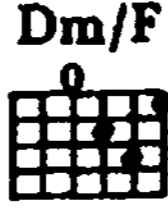

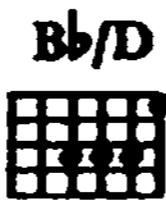
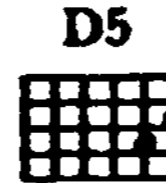

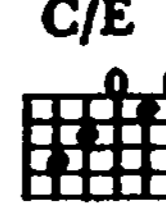
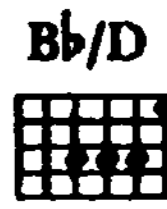


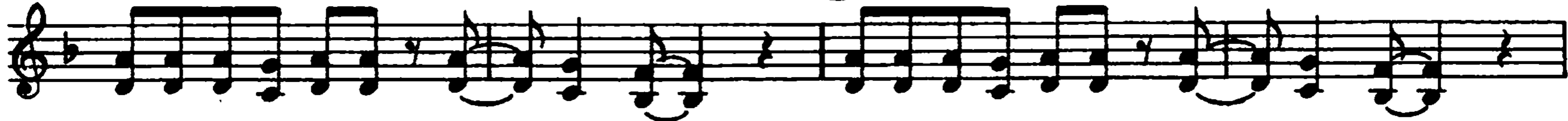





 Coda 

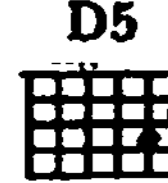

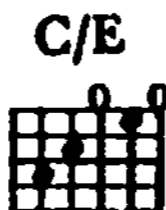
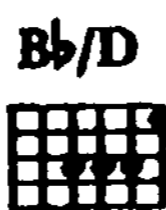



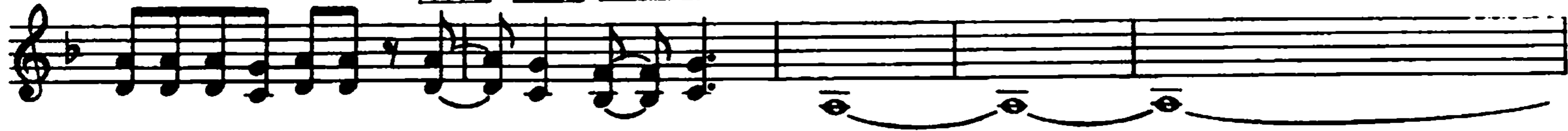
— Yeah..

Guitar


















 Tacet



Fade



Chains, Chains, Chains

Words & Music: Pete Way, Phil Mogg.

Ad lib.

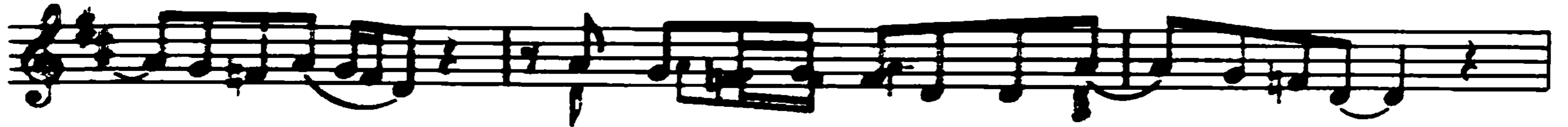
A tempo

Jack of

dia - monds to - ge - ther were men, he play the ta - bles, play
warn - ing she took off one night, Jack got so mean boy, he

while he can. Take some ad - vice boy, stay clean, stay out of his way
just had to fight. He died on the floor, some - one else ev - ens the score.

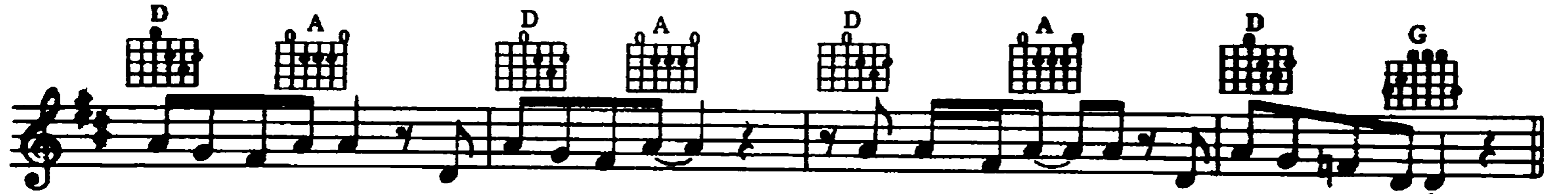
Lit - tle Jean - ie to danc -
Back round the ta - bles she's roam -



- in' the queen. — She bounce 'n' shak in' it since she — was six-teen —
- ing to night. — That one look of love that told her a lie, —

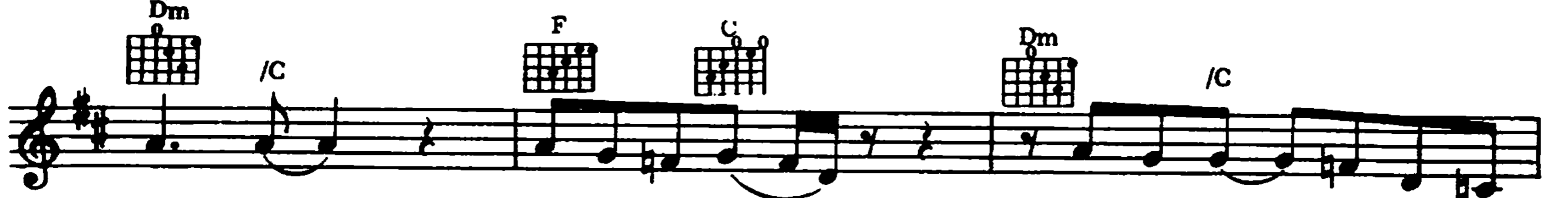


skips a-cross the ta - bles, act - ing out her pas - sion play. — } It
and for her there's no waves crash - ing on — sea shores. — }

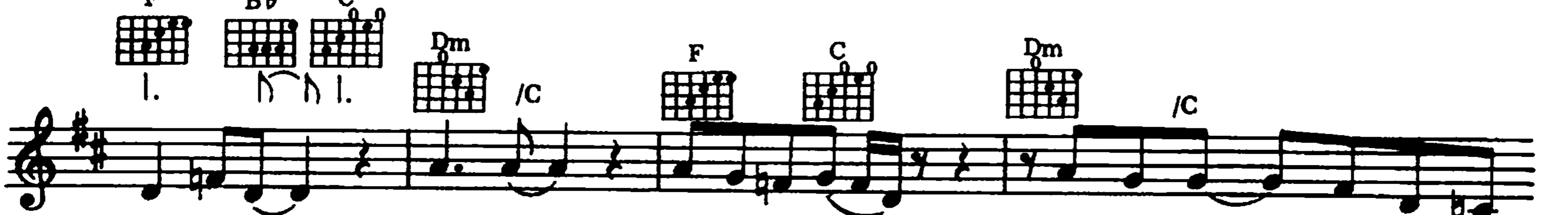


was-n't for mon-ey, it's on-ly a chance — you take the gam-ble, let's cut for ro - mance. —

CHORUS



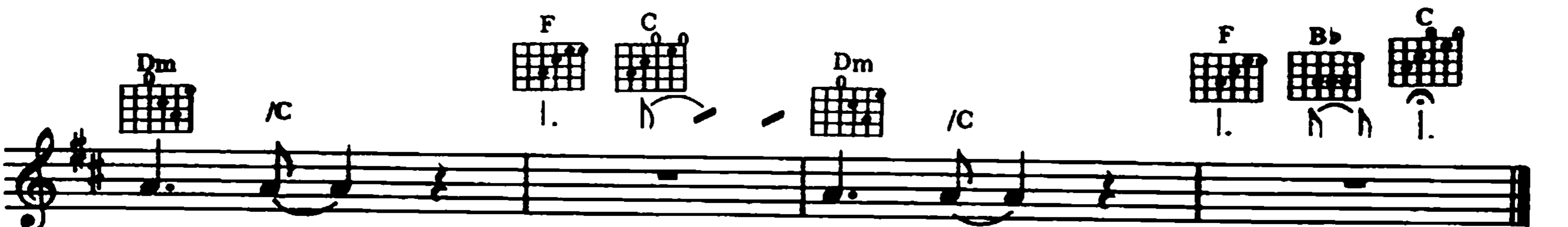
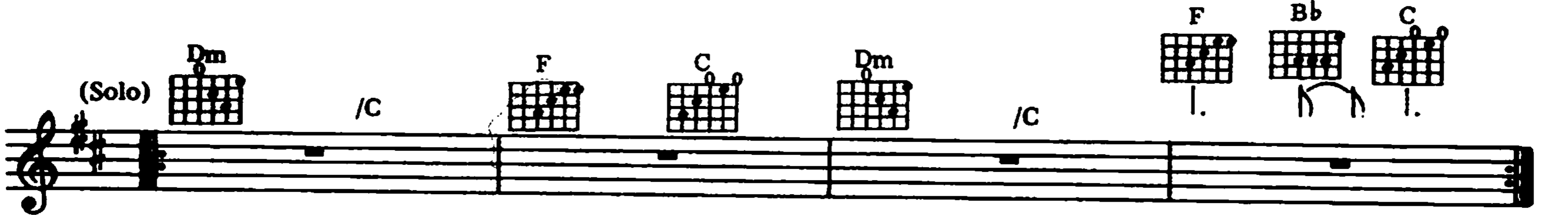
Chains, chains, — pull - in' you down, — chain of love — that turns your



world a - round. — Chains, chains, — pull-in' you down, — chain of love — that turns your



world a - round. — With-out a world a - round. —



Chains, chains, — chains, chains. —

UFO

Profession Of Violence

Words & Music: Paul Chapman, Phil Mogg.

Am Am7/G Fmaj7 Em Dm

Am: 020210
Am7/G: 020210
Fmaj7: 013210
Em: 022500
Dm: 020210

Cmaj7 Fmaj9 Em Am

Cmaj7: 000000
Fmaj9: 013210
Em: 022500
Am: 020210

Fmaj7 Em G6

Fmaj7: 013210
Em: 022500
G6: 030000

Hey babe what we gon - na do, — no look be-hind me glan-
Try to pick up the pie - ces may - be move a - way..

Am Dm E-9/G#

Am: 020210
Dm: 020210
E-9/G#: 020210

- ces. Straight time this time we'll take our chan-
But the lif - er is on-ly yes-ter -

Am Fmaj7

Am: 020210
Fmaj7: 013210

- ces. Dar - ling it's been
day. Down the halls of

Em G6 Am

so long. ev - 'ry lone - ly hour
jus - tice. the ech - oes nev - er fade

Dm E-9/G# Am

Lord, the sin - ner pulls the trig - ger and the world turns sour.
notch - es on my gun an - other debt is paid.

Am7/G Fmaj7 Em7

Whis - per on the wind locked in si - lence,

Dm C Fmaj7

pro - fes - sion of vio - lence. Whis - per on the wind locked in

Em Am

si - lence pro - fes - sion of vi - o - lence.

*Rpt Verse and Chorus
to FINE*

(Gtr. solo)

Instr.

Lonely Heart

Words & Music: Paul Chapman, Pete Way, Phil Mogg.

UFO

D/A A D/A A D/A A D/A A D/A A D/A A

C/G G C/G G C/G G D/A A D/A A D/A A

D/A A D/A A D/A A D/A A D/A A

Sar - ah has her dreams and makes — her plans, — to get what she wants

A D/A A C/G G C/G G D/A A D/A

when she can — A lit - tle bit of heav - en was all she asked — for, —

A D/A A D/A A D/A A D/A A

D/A A D/A A D/A A C/G G C/G

she'd find her - self. make it feel al - right — and hun - gers for the bright.

— life — some - thing - more. —

With her ___ young heart so gent-ly beat-ing, a sec - ret ___ ren - dez-
 And be-neath the lights and rock 'n' roll band, el - ec - tric ___ gui - tars
 And now you cry your - self to sleep, a - gainst the odds you

vous lov - ers' meet-ing, out in the night, — out in the n - n - n - night.
 one night stand — are you giv - ing a - way, — giv-ing a - way — yeah, yeah, yeah.
 want - ed to beat you'll nev - er say no, nev-er say no, — no, no, no. —

—
 —
 —

Played on the ra - di - o, heard on the news, —
 With hun-gry and oh so des - per - ate eyes, —
 And with the pro - mis - es that you swore —

ba - by's gone lost, they found her shoes, — you can turn out the light, — you
 the souls who get hurt be - lieve in their lies, — you on - ly be - tray, —
 the price you pay, the love you tore — now where did it go, —

1

F#m F C# B

bet-ter turn out the light. _____ } You go walk-ing on the
 where did it go. _____ }

A C# B A C# B

wild_ side, _ learn how to run _ 'cause a' you can't hide, _ bet-ter steal your-self _

A C# B A C# B

_ a-way an-oth-er page, _ an-oth - er day_ in your la la la la la

A C#m B A C# B

lone - ly heart, beat-ing out _ in _ the dark. La la la la la

A F# E

To Coda ◆

lone - ly heart. _

2

A

D.S. al Coda

Instr.

on-ly be-tray, _ yeah, yeah, yeah. _

⊕ CODA

D/A E/A

To Fade