

BLACK SABBATH

PARANOID



War Pigs

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Preamble

Slowly ♩ = 56
N.C.(E5)

(D)

E

*Gtrs. 1 & 2 (dist.)

*composite arrangement pitch: G#

pitch: F#

N.C.(D) pitch: F#

pitch: F#

pitch: F#

pitch: F#

pitch: E

pitch: E

Intro

Faster ♩ = 88

D5 E5

Rhy. Fig. 1

loco

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times

Gtr. 2: w/ Rhy. Fig. 1, 4 1/2 times

D5 E5

D5 E5

1. Gen - 'rals gath - ered in their mass - es, _____
2. Now in dark - ness, world stops turn - ing, _____

just like witch - es at black
ash - es where the bod - ies

D5 E5

mass - es, _____
burn - ing, _____

E - vil minds that plot de - struc - tion, _____
No more war pigs have the pow - er, _____

D5 E5

sor - cer - er of death's con - struc - tion.
 Hand of God has struck the hour.

D5 E5

In the fields the bod - ies
 Day of judge - ment, God is call -

D5 E5

burn - ing.
 - ing,

as the war - mach - ine keeps turn - ing.
 on their knees, - the war pigs crawl - ing.

Gtr. 2

4 2 0 2 (0) 7 0 7 0 (7)

(0 2) 0 (7)

D5 E5

Death and hat - red to man - kind,
 Beg - ging mer - cies for their sins,

Em D5 E5

pois - on - ing - their brain - washed
 Sat - an laugh - ing, spreads his

7 0 7 (7) 12 12 12 (12) 7 0 7 (7)

Interlude

D5 E5 G5 F#5 F5 E5 D5 E5

4th time, To Coda ⊕ G5 F#5

minds. } Oh, Lord, yeah!
 wings. }

Gtrs. 1 & 2

12 14 12 14 17 16 16 14 12 (12) 12 14 12 14 17 16 17 16 15 14 13 12 10 12 (12)

1. F5 E5 F5 E5

Interlude
 N.C.
 Rhy. Fig. 2

Em

End Rhy. Fig. 2

P.M. P.M.

10 14 (12 14) 12 15 14 14 12 12 (12) 12 (12) 12 (12)

N.C. Em N.C. Em N.C. Em

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

Bridge

Gtr. 2: w/ Rhy. Fig. 2, 1st time
N.C.(E5)

1. Pol - i - ti - cian's hide them - selves a - way, —
2. Time will tell on their — pow - er — minds, —

Gtr. 1 Gtrs. 1 & 2

P.M. P.M. 1/2 P.M. P.M. 1/2

they mak - ing war — on - ly start - ed the — war. —
Just for fun. —

Riff A End Riff A

P.M. P.M. 1/2 P.M. P.M. 1/2

Gtrs. 1 & 2: w/ Riff A, 2 times

Why should they go out to — fight? — They leave that — all to the poor! — Yeah!
Treat - ing peo - ple just like pawns in — chess, — Wait till their Judge - ment Day comes. — Yeah!

Interlude

D5 E5
Gtrs. 1 & 2

F5 F#5 F5

E5

D5 E5

G5 F#5

1. F5 E5 *tremolo* | 2. F5 E5 **Guitar Solo**
N.C.(E5)

15 14 (12 14) 12 | 15 14 12 12 0 | 11 12 0 12 11 0 11 7 0 7 5 0 5 7 7

(7) 7 5 0 5 7 7 7 11 0 11 12 | 12 11 0 11 12 12 14 14 12 14 12 14 | 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

1/4 *full*

Gtr. 1

full 14 12 10 14 12 12 15 15 *full* 12 15 12 15 15 12 | 15 12 14 12 15 12 14 12 15 12 14 12 14 14 *full* 12 16 *full* 15 15 *full*

Gtr. 2

full 14 12 12 14 *full* 12 12 15 15 *full* 12 15 12 14 12 15 12 | 14 12 15 12 14 14 15 12 14 12 14 *full* 14 12 14 12 12 14 14 12 14

Gtr. 3 (dist.)

mf 15 12 14 15 12 14 12 15 12 14 12 15 12 14 *full* 12 15 15 *full*

Musical staff with treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. The staff contains a melodic line with various note values and slurs. The word "fdbk." is written at the end of the staff.

Guitar fretboard diagram corresponding to the first staff. It shows fingerings for the strings, with "full" annotations above certain notes. The fret numbers are: 15, 15, 15, (15), 12, 15, 12, 14, 12, 15, 15, 12, 15, 14, 12, 14, 15, 12, 14, 14, (14), 12, 12, 14, 12, 14, 14, 10, 12, 10, 10, 12, 12, (12).

Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains a melodic line with various note values and slurs. The word "fdbk." is written at the end of the staff.

Guitar fretboard diagram corresponding to the second staff. It shows fingerings for the strings, with "full" and "1/4" annotations above certain notes. The fret numbers are: 12, 14, 12, 10, 12, 14, (12), 14, 12, 14, 12, 15, 12, 14, 12, (12), 14, 12, 12, 14, 14, 12, 0.

Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains a melodic line with various note values and slurs.

Guitar fretboard diagram corresponding to the third staff. It shows fingerings for the strings, with "full" and "1/2" annotations above certain notes. The fret numbers are: 15, (15), 12, 15, 12, 14, 12, 15, 12, 14, 14, 12, 14, 12, 14, 14, (14), 12, 15, 12, 15, 12, 14, (14), 12, 14, 12.

Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains a melodic line with various note values and slurs. The text "Gtr. 3 tacet" is written above the staff.

Guitar fretboard diagram corresponding to the fourth staff. It shows fingerings for the strings, with "full" annotations above certain notes. The fret numbers are: 9, 9, 9, 9, (9), 7, 9, 7, 0, (9), 7, 9, 7, 0, 7, 9, 7, 0, 7, 0.

Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains a melodic line with various note values and slurs.

Guitar fretboard diagram corresponding to the fifth staff. It shows fingerings for the strings, with "full" annotations above certain notes. The fret numbers are: 9, (9), (7-9), 7, 9, (9), (7-9), 7, 9, (9), (7-9), 7, 9, (9), (7-9), 7, 9, (9).

Musical staff with treble clef, key signature of two sharps, and 2/4 time signature. The staff contains a melodic line with various note values and slurs.

Guitar fretboard diagram corresponding to the sixth staff. It shows fingerings for the strings, with "full" annotations above certain notes. The fret numbers are: (7-9), 7, 9, (9), (7-9), 7, 9, (9), (7-9), 7, 9, (9), (7-9), 7, 9, (9), (7-9), 7, 9, (9).

E5 D5 E5 D5 *D.S. al Coda (take repeat)*

pitch: E

Coda
Gtrs. 1 & 2

Segue into "Luke's Wall"

Luke's Wall

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

A Moderately

Gtrs. 1 & 2
(dist.) E7(no 3rd)

let ring -----

let ring -----

T
A
B

7 9 7 9 7 9 7 | 7 9 7 9 9 7 9 7 | 9 9 7 7 7 7 7 7

7 0 7 0 7 0 7 | 7 0 7 0 7 0 7 0 | 7 0 7 5 7 7 7 7

let ring -----

let ring -----

E7(no3rd) E5 G5 E5 E7(no3rd)

7 9 7 7 9 7 9 7 | 9 9 9 9 9 7 7 7 | 7 9 7 7 9 7

7 0 7 0 7 0 7 0 | 7 0 7 10 9 7 7 7 | 7 0 7 0 0 0

let ring -----

E5 B5 D5 E7(no3rd) E5 G5 E5

9 9 7 7 7 7 5 6 | 7 9 7 7 9 7 9 7 | 9 9 9 9 9 7 7

7 7 7 5 5 5 5 6 | 7 0 7 0 7 0 7 0 | 7 0 7 10 7 7 7 7

let ring -----

E7(no3rd)

7 9 7 9 7 9 7 | 7 9 7 9 7 9 7 | 7 9 7 7 9 7 9 7

7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0 | 7 0 7 0 7 0 7 0

let ring ----- let ring ----- let ring -----

D7(no3rd) C7(no3rd)

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

7 0 7 0 7 0 7 | 5 5 5 5 5 7 5 | 5 5 5 5 5 7 5 | 3 3 3 5 3 5 3

B

B5 C5 B5 E5

let ring -----

N.C.(D) E5 N.C.(D) E5

C

N.C.(D) E5 (E5)

full full full

(D) (E5)

full full full full full full full full full full full full full full full

Gr. 1 (D) (E5)

full full full full

Gr. 2

full full full full

(D) (E5) (D)

D
Gtrs. 1 & 2

E5 (D) E5 (D)

let ring -----

E5 (D) E5 (D)

let ring -----

E
E7(no3rd)

E5

*accel.

*Tape speeds up; last chord sounds 10 1/2 steps higher.

Paranoid

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler



Intro

Fast Rock ♩ = 164

Gr. 1 (dist.) E5 N.C. Gtrs. 1 & 2 E5 (dist.) N.C.

The Intro section consists of two systems of musical notation. The first system shows a guitar staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with notes like G4, A4, B4, and C5, and rests. Above the staff are guitar-specific instructions: 'Gr. 1 (dist.) E5', 'N.C.', 'Gtrs. 1 & 2 E5 (dist.)', and 'N.C.'. Below the guitar staff is a TAB staff with fret numbers (12, 14) and a bar line. The second system continues the melodic line and TAB.

Verse

E5 D5 G5 D5 E5 Em7

1. Fin-ished with my wom-an 'cause she could-n't help me with my mind.
4. Make a joke and I will sigh and you will laugh and I will cry.

Rhy. Fig. 1

slight P.M.

The Verse section begins with a guitar staff and a corresponding TAB staff. The guitar staff has a treble clef and a key signature of one sharp. It contains two lines of lyrics with notes placed above them. Chord symbols E5, D5, G5, D5, E5, and Em7 are placed above the staff. Below the lyrics is a rhythmic figure (Rhy. Fig. 1) consisting of a series of chords. Below that is a TAB staff with fret numbers (14, 12, 10) and a bar line. The text 'slight P.M.' is written below the TAB.

E5 D5 G5 D5 E5

Peo-ple think I'm in-sane be-cause I am frown-ing all the time.
Hap-pi-ness I can-not feel and love to me is so un-real.

End Rhy. Fig. 1

slight P.M.

This section continues the Verse with a guitar staff and a corresponding TAB staff. It features two lines of lyrics with notes above them. Chord symbols E5, D5, G5, D5, and E5 are placed above the staff. Below the lyrics is a rhythmic figure (End Rhy. Fig. 1) consisting of a series of chords. Below that is a TAB staff with fret numbers (14, 12, 10) and a bar line. The text 'slight P.M.' is written below the TAB.

Gr. 2: w/ Rhy. Fill 1, 3rd time

E5 C5 D5 E5

slight P.M. ----->

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14
 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14
 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 G5 D5 E5 Em7

2. All day long I think of things but nothing seems to satisfy.
 5. And so as you hear these words telling you now of my state.

To Coda ⊕

E5 D5 G5 D5 E5

Think I'll lose my mind if I don't find something to pass it by.
 I tell you to enjoy life, I wish I could but it's too late.

Bridge

E5 D5

Can you help me? Thought you were my friend..

Gtrs. 1 & 2

14 14 12 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Rhy. Fill 1

Gr. 2

P.M. ----->

T
A
B

14 14 14 14 14 14 14 14 14 14 14 14 12
 14 14 14 14 14 14 14 14 14 14 14 14 12
 12 12 12 12 12 12 12 12 12 12 12 12 10

E5 D5

Whoa, yeah!

14
14
12

12
12
10

Interlude

E5 D5 G5 D5 E5 Em7

slight P.M.

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 12 12 12 12 14 14 14 14

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 G5 D5 E5 Em7

3. I need some - one to show me the things in life that I can't find.

E5 D5 G5 D5 E5

I can't see the things that make true happiness, I must be blind.

Guitar Solo

Gr. 2: w/ Rhy. Fig. 1, 1st 4 meas., 4 times

*Gr. 1 E5 D5 G5 D5 E5 Em7

1 1/2

9 (9) 7 (7) 0 0 7 0 7 9 7 5 7 5 7 5 7 7 5 7 7

*With heavily distorted ring modulation effect in right channel.

E5

D5

full

full

(10)

(10)

G5 D5 E5 Em7 E5

8va

1/2

full

1/2

full

1/2

full

full

full

(15)

(15)

(15)

D5 8va

G5 loco

D5 E5 Em7 E5

1/4

full

full

full

(14)

Interlude *D.S. al Coda*
 Gtrs. 1 & 2: w/ Rhy. Fig. 1,
 1st 4 meas., 2 times

D5 G5 D5 E5 Em7

8

⊕ **Coda**
Outro
 Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

G5 D5 E5

Gtr. 2

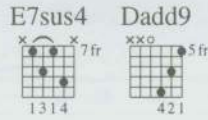
Gtr. 1

7

1/4

Planet Caravan

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler



Intro

Moderately Slow ♩ = 86

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

1. We
2. While

Gr. 1 (clean) Rhy. Fig. 1 End Rhy. Fig. 1

mf

TAB

0 7 4 0 0 4 2 5 4 0 5 4 0 2 0 7 4 0 0 4 2 5 4 0 5 4 0 2

Verse

Gr. 1: w/ Rhy. Fig. 1, 6 times, 1st time, simile
Gr. 1: w/ Rhy. Fig. 1, 5 1/2 times, 2nd time, simile

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

sail _____ through _____ end - less _____ skies, _____ stars _____ shine like
down _____ be - low _____ the trees, _____ bath - ing through

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

eyes, _____ the black _____ night _____ sighs, _____ The moon
breeze, _____ sil - ver _____ star - light _____ breaks down from

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

_____ night. _____ in _____ sil - ver _____ dreams, _____ falls _____ down in
_____ And _____ so _____ we _____ pass on

Em(add9) D(add⁴₆) Em D(add⁴₆)

peace, _____ light _____ up the night. _____ Be - low
by _____ the cra - dle, the night _____ on _____ great god

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Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

Mars. a pur - As ple blaze, tra - vel a sap - phire haze - they

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

re - a - lize. in all bet - ter ways.

2. **Guitar Solo**

Gr. 1 *Em(add9) D(add⁴₆) Em(add9)

4 4 5 7 7 | 7 5 7 7/8 7 5 7 5 | 5 7 7 7 5 7 7 7

*Chord symbols implied by bass.

D(add⁴₆) Em(add9) D(add⁴₆)

7 7 5 7 8 8 7 | 7 5 5 5 5 7 7 7 | 7 8 7 7 7 6 9 6 7 9 7

Em(add9) D(add⁴₆) Em(add9)

8 10 8 7 8 7 6 9 6 7 6 9 6 6 | 7 9 6 7/8/9 7 | 8 7 8 7 7 7 6 9 6 7 9 7 10 7 8 7 (7)

D(add⁴₆) Em(add9) D(add⁴₆)

7 7 6 6 7 6 9 6 7 6 9 6 7 6 9 6 7 9 | 7 10 7 7 8 7 7 7 | 7 6 6 7 10 7 8 9 7 8 9 8 11 10

Em(add9) D(add⁴) Em(add9)

D(add⁴) E7sus4 Rhy. Fig. 2 D(add9) End Rhy. Fig. 2

*Gtr. 2 Gtr. 1 *p*

*Piano arr. for gtr.

Gtr. 2: w/ Rhy. Fig. 2, till end
Gtr. 1 E7sus4 D(add9) E7sus4

D(add9) E7sus4 D(add9)

E7sus4 D(add9) E7sus4

D(add9) E7sus4 D(add9)

E7sus4 D(add9) E7sus4

Begin Fade
D(add9) E7sus4 D(add9)

E7sus4 D(add9) E7sus4

D(add9) E7sus4 D(add9)

E7sus4 D(add9) E7sus4 *Fade Out*

Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Slow Rock ♩ = 69

N.C.(Em)

Vocal line: **Spoken: I am I - ron Man!

Gtrs. 1 & 2 (dist.)

TAB

*Bend behind the nut. **With effects. pitch: F#

loco

loco

loco

pitch: F#

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

loco

poco accel.

B5 Rhy. Fig. 1 D5 E5 G5 F#5 G5 F#5 G5 D5 E5 End Rhy. Fig. 1

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Verse

Slightly faster ♩ = 76

N.C.(B5) (D5)

(E5)

(G5) (F#5) (G5) (F#5) (G5)

(D5)

(E5)

1. Has he lost his mind? Can he see or is he blind?
 2. Is he live or dead? I see thoughts with in his head.
 3. Heav - y boots of lead, fills his vic - tims full of dread.

Riff A End Riff A

Gtrs. 1 & 2: w/ Riff A
(B5) (D5)

(E5)

(G5) (F#5) (G5) (F#5) (G5)

(D5)

(E5)

Can he walk at all, or if he moves will he fall?
 We'll just pass him there. Why should we e - ven care?
 run - ning as fast as they can. I - ron Man lives a - gain!

1. Gtrs. 1 & 2: w/ Rhy. Fig. 1

B5

D5

E5

G5

F#5

G5

F#5

G5

D5

E5

2. Interlude

Gtrs. 1 & 2 N.C.(B5)

(A5)

(B5)

simile on repeat

To Coda ⊕

(A5)

(B5)

(A5)

B5

D5

E5

G5

F#5

G5

F#5

G5

D5

E5

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

4/2 7/5 7/5 9/7 12/10 10/9 12/10 10/9 12/10 7/6 7/5 9/7 9/7 X 3

Verse

Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(B5) (D5)

(E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

3. He was the turned to steel here in the great mag-net-ic field,
4. Now the time is here for I-ron Man to spread fear,

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

when he trav-elled time for the fu-ture of man-kind,
Venge-ance from the grave, kills the peo-ple he once saved.

Bridge

E5

D5 B5

No-bod-y wants him, he just stares at the world,
No-bod-y wants him, they just turn their heads.

Gtrs. 1 & 2
Rhy. Fig. 2

End Rhy. Fig. 2 Riff B

End Riff B

9/7 7/5 4/2 4/2 2 5 2 2 3 4 2 3 4 4/2 4/2 2 5 2 2 3 4 2 3 4

Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5

D5

Gtrs. 1 & 2: w/ Riff B
B5

Plan-ning his venge-ance that he will soon un-furl,
No-bod-y helps him, now he has his re-venge.

Interlude

Double - Time ♩ = 164

N.C.(C#m)

Gtrs. 1 & 2 Riff C

End Riff C

6 4 6 5 4 2 2 2 4 4 6 4 6 5 4 2 2 2 4 4

Guitar Solo

Gtr. 2 tacet

Gtr. 1 N.C.(C#m)

The first system of the guitar solo consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a guitar fretboard diagram with six strings. The first measure contains fret numbers 2, 4, 2, 2, 4, 4, 2, 4. The second measure contains 4, 6, 4, 4, 4, 6, 5, 6. The third measure contains 6, 4, 6, 5, 5, 6, 4, 6.

The second system continues the melody. The treble staff shows notes with slurs and accents. The fretboard diagram includes fret numbers 6, (9), 11, 11, 9, 12, 9, 11, 9, 9, 9, 10, 11, 9, 9, 11, 9, 11, (9), 12, 9, 11, 9, 9, 12, 9.

The third system features more complex phrasing. The treble staff includes slurs and accents. The fretboard diagram includes fret numbers 9, 9, 12, 9, 11, 9, 9, 12, 12, 12, (12), 12, (12), 9, 12, 9, 12, 9, 12, 12, 12, full, with wavy lines indicating vibrato.

The fourth system continues the melodic line. The treble staff shows notes with slurs and accents. The fretboard diagram includes fret numbers 12, 9, 12, 9, 11, (9), 12, 9, 11, 11, 9, 11, 9, 9, 11, 9, 11, 9, 11, 11, 9, 11, 9, (9).

The fifth system concludes the solo with a rhythmic pattern. The treble staff shows eighth notes with slurs. The fretboard diagram shows a consistent pattern of 9-11 across all six strings in each measure.

Gtrs. 1 & 2: w/ Riff C

Half - Time Feel ♩ = 76

Gtrs. 1 & 2: w/ Riff B, 2 times

D.S. al Coda
(take 2nd ending)

Coda

(A5)

Double - Time ♩ = 164

Gtrs. 1 & 2

N.C.(E)

*N.C.(E5)
Riff D

(D5)

(C#5)

(C5)

End Riff D

Guitar Solo

N.C.(E5)

(D5)

(C#5)

(C5)

Gtr. 1

Gtr. 2

(E5) (D5) (C#5) (C5)

full full full

12 12 12 (12) 10 12 10 X | 10 12 12 10 8 / 10 8 9 7 | 9 7 5 7 5 7 5 7 5 7 | 5 7 7 / 9 7 9 7 9

full full full

14 17 (17) 17 | 17 15 17 15 16 10 14 0 10 9 7 7

(E5) (D5) (C#5) (C5)

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 | 7 9 7 9 | 7 9 7 5 7 5 7 | 7 1/2 1/2 1/2 (7) 5 7

1 1/2 1 1/2

9 (9) 9 | 7 / 9 9 | 9 7 5 7 5 7 5 7 5

Outro

Gtrs. 1 & 2: w/ Riff D, 3 times

N.C.(E5)

Gtrs. 1 & 2

7 5 7

Electric Funeral

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro
Slowly ♩ = 66
N.C.(Em)

Verse
N.C.(E5) (E(b5)) (Em) (E5) (E(b5)) (Em)

1. Re - flects in the sky, - warn you, you're gon-na die. -
2. Ro - bot minds of ro-bot slaves, - lead them to a - tom-ic rage. -
3. And so in the sky, - shines the e - lec - tric eye. -

*Gtrs. 1 & 2 (dist.)
Riff A End Riff A Riff B End Riff B

f P.M. ---

T
B
0 0 2 3 2 0 2 3 2 0 0 2 3 2 0 2 3 2 0 0 2 1 0 3 0 0 0 0 2 1 0 3

*composite arrangement; Gtr. 2: w/ wah-wah

Gtrs. 1 & 2: w/ Riff B, 6 times, simile
(E5) (E(b5)) (Em) (E5) (E(b5)) (Em) (E5) (E(b5)) (Em)

Storm com-ing, you bet - ter hide - from the a - tom - ic dye. - Flash - es in the sky, -
Plas - tic flow - ers, melt - ing sun, - fad - ing moon falls a - part. - Dy - ing world of ra - di - a - tion,
Su - per - nat - u - ral king, - takes us un - der his wing. - Hea - ven's gold - en cho - rus sings, -

(E5) (E(b5)) (Em) (E5) (E(b5)) (Em) (E5) (E(b5)) (Em)

turns hous - es in - to sty. - Turns peo - ple in - to clay. - ra - di - a - tion, minds de - cay. -
vic - tims of man's frus - tra - tion. Burn - ing globe of ob - scene fire, - like e - lec - tric fun - er - al pyre. -
Hell's an - gels flap their wings. - E - vil souls fall to Hell, - ev - er trapped in burn - ing cell. -

To Coda ⊕

Gtrs. 1 & 2: w/ Riff A
2 times

Interlude
Double - Time ♩ = 132
N.C.(E5)

Gtr. 2 tacet
E Eb/E D/E E Eb/E D/E

Gtr. 1

E Eb/E D/E E Eb/E D/E E Eb/E D/E

6 5 4 6 5 4 6 5 4
7 6 5 7 6 5 7 6 5
0 0 0 0 0 0 0 0 0

(4)
6 5 4 6 5 4 6 5 4
7 6 5 7 6 5 7 6 5
0 0 0 0 0 0 0 0 0

Bridge

Moderately ♩ = 108

E5 D5 E5 Em7

E5 D5 E5 Em7

E5 D5 E5 Em7

D5

9 7 9 12 12 12 12 12 | 9 7 9 12 12 12 12 12 12 | 9 7 9 12 12 12 12 12 12 | 9 7 9 12 12 12 12 12 12

E5 D5 E5 Em7

N.C.(E5)

Build - ings - crash - ing down, two worlds crack - ing. Brown - riv -

9 7 9 12 12 12 12 12 | 12 14 12 14 12 14 full | 12 14 12 14 14 full | 12 14 12 14

E5 D5 E5 Em7 D5

- ers - turn - to wood, eyes melt - in - to blood. -

12 14 12 14 12 14 full | 12 14 12 14 14 full | 9 7 9 12 12 12 12 12 | 9 7 9 12 12 12 12 12 12

E5 D5 E5 Em7

D5 E5 D5 E5 Em7

D5 E5 D5 E5 Em7

9 7 9 12 12 12 12 12 | 9 7 9 12 12 12 12 12 12 | 9 7 9 12 12 12 12 12 12 | 9 7 9 12 12 12 12 12 12

N.C.(E5)

Earth lies - in - their bread, clouds fly - for - the dead. - Ter - ri - fy - ing rain

12 14 12 14 12 14 full | 12 14 12 14 14 full | 12 14 12 14 14 full | 12 14 12 14

is the burn - ing flame. 'Lec - tric fun - 'ral. 'Lec - tric fun - 'ral.

Fretboard diagram: 12-14, 12, 14, 14 (full), (14) 12, 14, 12, 15 (full), 12, 15 (full), 12, 15 (full), 12, 15 (full), 5, 0, 12, 15 (full), 12, 15 (full), 12, 15 (full), 12, 15 (full), 5, 0

'Lec - tric fun - 'ral. E - lec - tric fun - 'ral.

Fretboard diagram: 12, 15 (full), 12, 15 (full), 12, 15 (full), 12, 15 (full), 5, 0, 12, 15 (full), 12, 15 (full), 12, 15 (full), 12, 15 (full), 5, 0, 3, 5 (full), 3, 5 (full), 3, 5 (full), 5, 7 (full), 12, 0

D.C. al Coda
Slower ♩ = 66

Fretboard diagram: 3, 5 (full), 3, 5 (full), 3, 5 (full), 5, 7 (full), 12, 0, 3, 5 (full), 3, 5 (full), 3, 5 (full), 5, 7 (full)

⊕ *Coda*

Repeat and Fade

N.C.(E5) (E(b5)) (Em) (E5) (E(b5)) (Em) (E5) (E(b5)) (Em) (E5) (E(b5)) (Em)

Fretboard diagram: 0 0 2 1 0 3, 0 0 0 0 2 1 0 3, 0 0 0 0 2 1 0 3, 0 0 0 0 2 1 0 3

P.M. (Percussive Mute) markings are present under the guitar line.

Hand of Doom

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately ♩ = 88

N.C.
Gtr. 1 (clean)

Verse

N.C.

1. What you gon - na do? —
2. First it was — the bomb; —
- 3., 4. See Additional Lyrics

Riff A

End Riff A

Gtr. 1: w/ Riff A, 2 times

times — caught up with you. —
Vi - et - nam — na - palm. —

Now — you wait — your turn, — you
Dis - il - lu - sion - ing, — you

know there's no — re - turn. —
push the nee - dle in. —

Take — your dir - ty rules, — you'll
From — life you — es - cape, — re -

Gtr. 1

Gtrs. 1 & 2 (dist.)

Gtr. 3 (dist.)

*Distortion pedal produces fdbk.

dine the oth - er fools. - Turn - to some - thing new. -
 al - i - ty's - not faith. - Col - ors in - your mind. -

3 5 5 5 3 4 5 3 3 5 5 5 3 4 5 3

full 10 13 /7

1. 2. To Coda ⊕

Gtr. 3 tacet Gtr. 2 tacet Gtrs. 1 & 2 tacet

now its kill - ing you. - 5
 sat - is - fy your time. -

Gtrs. 1 & 2 Gtr. 1 (clean) 5

mf

3 5 5 5 3 4 5 3

Interlude

Faster ♩ = 124 (♩ = 3-3-3)
 C5

Bb Eb5 Bb C5 Eb5 D5 Bb5 F5 C5 Bb5 C5

play 4 times

*1. Oh you, _____ you know you
 mind _____ is full of - pleas -

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1 Gtrs. 1 & 2

f

let ring - - - - -

*Sung 4th time.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 7 times
 Eb5 D5 Bb5 F5

C5 Bb5 C5 Eb5 D5 Bb5 F5 C5 Bb5 C5

must be - blind - to do _____ such things like this. -
 ure, your bod - y's look-ing ill. -

3

Eb5 D5 Bb5 F5 C5 Bb5 C5 Eb5 D5 Bb5 F5 C5 Bb5 C5

To take _____ a sweet that you
 To you _____ it's shal-low lei

Eb5 D5 Bb5 F5 C5 Bb5 C5 Eb5 D5 Bb5 F5 C5 Bb5 C5

don't know, _____ you're giv _____ ing the death, a kiss...
 sure, _____ so drop _____ the a-cid veil..

1. Gr. 2 tacet
 Gr. 1: w/ Rhy. Fig. 1, 4 times

Eb5 D5 Bb5 F5 C5 Bb5 C5 C5 Bb Eb5 Bb

Poor lit-tle fool now!
 Don't stop to think now!

2. Your

2. **Bridge**
 Db5 C5 Rhy. Fig. 3

Gtrs. 1 & 2 C5 Eb5 F5 G5

play 3 times

End Rhy. Fig. 3

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 9 times
 Db5 C5

Db5 C5

Db5 C5

You're hav-ing a good time ba-by but that won't last.

Db5 C5

Db5 C5

Your minds all full of things, you're liv-ing too fast.

Db5 C5

Db5 C5

Go out, en-joy your-self, don't bar with-in.

Db5 C5

Db5 C5

You need some-one to help you stick the needle in. Yeah!

Gr. 2 tacet
 Gr. 1: w/ Rhy. Fig. 1, 3 1/2 times

C5 Bb Eb Bb C5 Eb5

Gr. 1

Gr. 2 *f* *divisi*

Gr. 2 tacet
 N.C.(C5)

Gr. 1

Guitar Solo

Gtrs. 1 & 2

C5 Bb5 G5 C5 Bb5 G5

D.C. al Coda (take repeats)

⊕ Coda

Fade Out

Additional Lyrics

3. Now you know the scene.
Your skin starts turning green,
Your eyes no longer see,
Life's Reality.
Push the needle in,
Face that sickly grin.
Holes are in your skin,
Caused by deadly pin.

4. Head starts spinning 'round,
Fall down to the ground.
Feel your body heave,
Death hand starts to weave.
It's too late to turn,
You don't want to learn.
Price of life you hide.
Now you're gonna die.

Rat Salad

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

A Moderately ♩ = 90

*Gtrs. 1 & 2 N.C.(G5)

Musical notation for section A, measures 1-4. The guitar part is in treble clef with a key signature of one flat and a 5/4 time signature. It features a melody with dynamics *p* and *f*, and a wavy line indicating a vibrato effect. The bass part is in bass clef with fret numbers: 3, 3-5-3, 3, 3-5-3, 3, 3, 15-3.

*composite arrangement
**vol. swell

Musical notation for section A, measures 5-8. The guitar part continues the melody from the previous section. The bass part consists of a series of fret numbers: 3 6 3 3 (3) 4 3 6 3 4 3 6 3 4 3 6 3 3 6 3 3 (3) 4 3 6 3 4 3 6 3 4 3 6 3.

B

Riff A

Musical notation for section B, measures 1-2. The guitar part is labeled 'Riff A' and features a triplet. The bass part has fret numbers: 3 6 3 4 3 4 3 6 3 3 6 3 4 3 4 3 6.

Musical notation for section B, measures 3-4. The guitar part continues the riff with a wavy line. The bass part has fret numbers: 3 3 6 3 4 5 3 5 3 5 5. An arrow points to the final note with the word 'full'.

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End Riff A [C] **Guitar Solo**

Gr. 2
Gr. 1 *divisi* *

full full full full full full full full

6 8 8 8 8 8 | 15 17 15 15 15 15 15 15 15 15 15 15 15 15 15 15 | 2 3 5 2 3 2 3

*Gr. 1 tabbed to right of slash.

Gr. 1 Gr. 2 tacet

2 3 2 2 3 5 2 3 5 2 2 3 2 | 2 3 2 3 2 2 3 2 2 3 2 2 3 2 2 3 5 2 | 3 5 2 3 2 2 3 2 2 3 2 2 3 2 5 3 5 2

3 5 2 5 2 5 2 3 2 5 2 3 2 5 2 3 | 5 2 3 5 5/7 5 5 3 3 2 2 3 2 0 2 3 2 2 3 5 2 3 4 3

D

Gtrs. 1 & 2: w/ Riff A, simile

8

3 5 5 5 (5) /

E Drum Solo

F

Gtrs. 1 & 2 Gtrs. 1 & 2: w/ Riff A, simile Gtrs. 1 & 2

20 8

full full

15 18 15 18

Jack the Stripper

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

A Moderately Slow ♩ = 76

Gtr. 1 (dist.) N.C.(Gm)

Gtrs. 1 & 2 (dist.)

mf w/ echo P.M. mf

B (Am)

w/o echo

P.M. w/o echo

(Bm)

let ring

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C

Musical notation for section C. The top staff shows a melodic line with chords E5, D5, B5, A5, E5, D5, B5, A5, and B5 C5. The bottom staff shows guitar tablature with fret numbers 9, 7, 5, and 10, and a 7/5 chord shape.

D

Musical notation for section D. The top staff starts with 'N.C.(C#m)' and features a melodic line with wavy lines above it. The bottom staff shows guitar tablature with fret numbers 11, 9, 11, 9, 11, 9, 12, 12, 12, 12, 12, 9, 12, 9, 12, 9, 9, 12, 9, 9, 12, 9, 12, 9, 9. Annotations include 'full' and wavy lines above the notes.

Continuation of musical notation for section D. The top staff shows a melodic line with wavy lines above it. The bottom staff shows guitar tablature with fret numbers 11, 9, 12, 11, 11, 11, 11, 9, 9, 9, 12, 9, 11, 11, 9, 11, 9, 11, 9, 11, 9, 9, 12, 9, 11, 9, X. Annotations include 'full' and wavy lines above the notes.

E

Musical notation for section E. The top staff shows a melodic line with chords E5, D5, B5, A5, E5, D5, B5, and A5. The bottom staff shows guitar tablature with fret numbers 9, 7, 5, and 10, and a 7/5 chord shape. The text 'Segue into "Fairies Wear Boots"' is written above the final chord.

Fairies Wear Boots

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Intro

Moderately ♩ = 124 (♩ = ♩³)

*Gtrs. 1 & 2 (dist.)

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5

Rhy. Fig. 1 End Rhy. Fig. 1

G5 Bb5 G5 Gm7 (G5) G5 Bb5 G5 F5/G (G5) G5 Bb5 G5 F5/G (G5)

Rhy. Fig. 2 End Rhy. Fig. 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 8 times

G5 Bb5 G5 F5/G (G5) G5 Bb5 G5 F5/G (G5) G5 Bb5 G5 F5/G (G5)

I. Go - ing home late last night.

Sud - den - ly I got a fright.

Yeah I look through a win - dow a sur - prise what I saw; _

Fair - y boots and danc - ing with the dwarfs, _

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile

G5 Bb5 G5 F5/G (G5) G5 Bb5 G5 F5/G (G5) G5 Bb5 G5 Gm7 F5

al - right now. Yeah, fair -

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 8 times, 2nd time, simile

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5

ies wear boots and you got ta be lieve me. Yeah I

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Bm7 F5 G5 Bb5 G5 Gm7 F5

saw it, I saw it, I tell you no lies. Yeah fair

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5

ies wear boots, and you got ta be lieve me. I

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5

saw it, I saw it with my own two eyes, w' al right, now. **To Coda**

Guitar Solo

N.C.(Gm)

Gtrs. 1 & 2

Riff A

End Riff A

3 5 3 5 3 5 3 5

3 5 3 5 3 5 3 5

(3) 6 8 15 5 3 6 8 10 12 17 15 10 10

10 10 (10) 15 10 10 15 18 15 10 18 15 10 10 15 17 17 15 15 10 15 17 15 17 15 5

Gtr. 1

1/4

Gtr. 2

1/4

Gtrs. 1 & 2:
w/ Riff A,
2 times

N.C.(G5)
Gtrs. 1 & 2

P.M.

"Jack the Stripper"
Slower ♩ = 76 (♩♩ = ♩♩)
(Am)

(Bm)

let ring

E5 D5

E5 D5

E5 D5

E5 D5

Faster $\text{♩} = 124$ ($\text{♪} = \text{♩} \text{ } \text{♩}$)

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

G5 Bb5 G5 F5/G (G5)

4 3

Yeah, fair -

\oplus Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times, simile

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5

2. So I went

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times, simile

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Bm7 F5 G5 Bb5 G5 Gm7 F5

to the doc-tor, see what he would give me. He said

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Bm7 F5 G5 Bb5 G5 Gm7 F5

son, son you've gone too far. 'Cause

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Bm7 F5 G5 Bb5 G5 Gm7 F5

smok-ing and trip-ping is all that you do. Yeah -

G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Gm7 F5 G5 Bb5 G5 Bm7 F5 G5 Bb5 G5 Gm7 F5

Outro

Gtrs. 1 & 2 N.C.(Gm)

*N.C.(Gm)

(F)

Play 4 Times and Fade

*Chord symbols implied by bass.