

BLACK SABBATH

PARANOID



War Pigs

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

Preamble

Slowly $\text{♩} = 56$
N.C.(E5)

(D)

8va E
loco

*Gtrs. 1 & 2 (dist.)

TAB

*composite arrangement pitch: G#

pitch: F#

15ma

N.C.(D)

E

8va

loco

pitch: F#

pitch: F#

pitch: F#

N.C.(D)

8va E7(no3rd) E5

D5

E5

D5

pitch: F#

pitch: E

pitch: E

Intro

Faster $\text{♩} = 88$

D5 E5

Rhy. Fig. 1

loco

End Rhy. Fig. 1

D5 E5

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

Interlude

D5 E5 G5 F#5 F5 E5 D5E5 G5 F#5

4th time, To Coda ⊕

minds. } Oh, Lord, yeah!

wings. }

Gtrs. 1 & 2

12 14 17 16 16 14 12 (12) 12 14 17 16 17 16 17 16

10 12 (12) 15 14 13 12 10 12 (12) 15 14

1. F5 E5 F5 E5

Interlude

N.C. Rhy. Fig. 2

Em

End Rhy. Fig. 2

P.M. P.M.

16 14 (12 14) 12 15 14 14 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 Just for fun. — the war. —

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

12 14 17 16 15 14 12 (12) 12 14 17 16 15 14

12 14 17 16 15 14 12 (12) 12 14 17 16 15 14

10 12 (12) 15 14 13 12 10 12 (12) 15 14

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

15 15 13 | 14 14 12

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

Gtr. 1

14 12 16 14 12 12 15 15 12 15 12 15 15 12 15 12 14 12 15 12 14 12 15 12 14 12 14 14 14 14 14 14 14 14 14 14 14 14 14

Gtr. 2

14 12 12 14 12 12 15 15 12 14 12 15 12 14 12 15 12 14 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Gtr. 3 (dist.) *mf*

15 12 14 15 12 12 15 12 12 15 12 14 12 15 12 14 12 15 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

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

Tablature staff for guitar with fret numbers (10, 15, 12, 14, 15, 12, 14, 14, 12, 12, 14, 12, 14, 10, 12, 10, 10, 12, 12, 12, 12, 12) and dynamic markings "full" above the notes.

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

Tablature staff for guitar with fret numbers (12, 14, 12, 10, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 14, 12, 0) and dynamic markings "full" and "1/4" above the notes.

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

Tablature staff for guitar with fret numbers (15, 15, 12, 15, 12, 14, 12, 15, 12, 14, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12) and dynamic markings "full" and "1/2" above the notes.

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

Tablature staff for guitar with fret numbers (9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9) and dynamic markings "full" above the notes.

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

Tablature staff for guitar with fret numbers (9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9) and dynamic markings "full" above the notes.

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

Tablature staff for guitar with fret numbers (7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7) and dynamic markings "full" above the notes.

full full full full

(9) 9 7 7 0 9

(9) /

11/12 12 12 11 0 11 7 0 7 5 0 5 7

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(6) 0 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 0

E5 D5 E5 D5

D.S. al Coda (take repeat)

fdbk.

pitch: E

⊕ **Coda**

Gtrs. 1 & 2

Segue into "Luke's Wall"

15 14
15 14
13 12 12 0

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)

Musical staff with notes and guitar chords (E7, E5, B5, D5) and a "let ring" instruction.

TAB section with fret numbers (7, 9, 7, 7, 9, 7, 7, 9, 7, 9, 7, 9, 7, 7, 9, 7, 7, 7, 7, 7, 7, 7) and a "let ring" instruction.

Musical staff with notes and guitar chords (E7, E5, G5, E5) and a "let ring" instruction.

TAB section with fret numbers (7, 9, 7, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 7, 9, 7, 7, 9, 7, 7, 9, 7) and a "let ring" instruction.

Musical staff with notes and guitar chords (E5, B5, D5, E7, E5, G5, E5) and a "let ring" instruction.

TAB section with fret numbers (9, 7, 9, 7, 7, 7, 7, 5/6, 7, 9, 7, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7, 9, 7) and a "let ring" instruction.

Musical staff with notes and guitar chord (E7) and a "let ring" instruction.

TAB section with fret numbers (7, 9, 7, 7, 9, 7, 7, 9, 7, 7, 9, 7, 7, 9, 7, 7, 9, 7, 7, 9, 7, 7, 9, 7) and a "let ring" instruction.

Musical staff with notes and guitar chords (D7, C7) and "let ring" instructions.

TAB section with fret numbers (7, 9, 7, 7, 9, 7, 9, 7, 5, 5, 5, 5, 7, 5, 5, 5, 5, 7, 5, 5, 5, 5, 7, 5, 3, 3, 3, 5, 3, 5, 3) and "let ring" instructions.

B

B5 C5 B5 E5

let ring -----

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

C

N.C.(D) E5 (E5)

(D) (E5)

Gr. 1 (D) (E5)

Gr. 2

(D) (E5) (D)

(9) 7 9 7 9 7 9 7 9 9 7 | 9 7 5 7 5 4 5 4 5 4 5 4 7 4 5 4 7 4 5 4 7 | 4 5 7 4 5 4 7 4 5 4 7 X 7 5 5

(9) 7 9 7 9 7 9 7 9 | 9 (9) 7 9 7 9 7 7 5 5 4 7 4 5 4 7 4 5 4 7 4 5 4 7 4 5 4 7 4 5 4 7

full

D
Gtrs. 1 & 2

E5 (D) E5 (D)

let ring -----

7/9 5/7 0 4 5 4 5 4 4 5 2 5 7/9 5/7 0 4 5 7 7 7 4 5 7

E5 (D) E5 (D)

let ring -----

7/9 5/7 0 4 5 4 5 4 4 5 2 5 7/9 5/7 0 4 5 7 7 4 5 (5)/0

E
E7(no3rd)

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

E5

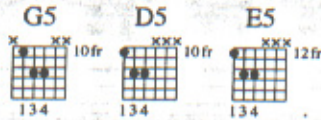
*accel.

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

*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 four measures. The first measure is marked 'Gr. 1 (dist.) E5'. The second measure is marked 'N.C.'. The third measure is marked 'Gtrs. 1 & 2 E5 (dist.)'. The fourth measure is marked 'N.C.'. The guitar part features a distorted electric guitar sound. The bass part is shown below the guitar staff with fret numbers 12, 14, and 12.

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

The Verse section consists of four measures. The first measure is marked 'E5'. The second measure is marked 'D5'. The third measure is marked 'G5 D5'. The fourth measure is marked 'E5 Em7'. The guitar part features a distorted electric guitar sound. The bass part is shown below the guitar staff with fret numbers 14, 12, and 10.

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

The Verse section consists of four measures. The first measure is marked 'E5'. The second measure is marked 'D5'. The third measure is marked 'G5 D5'. The fourth measure is marked 'E5'. The guitar part features a distorted electric guitar sound. The bass part is shown below the guitar staff with fret numbers 14, 12, and 10.

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E5

D5

G5 D5 E5 Em7 E5

8va

D5 *8va* G5 *loco* D5 E5 Em7 E5

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

D5 G5 D5 E5 Em7

⊕ **Coda**
Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

G5 D5 E5

Gtr. 2 Gtr. 1

Planet Caravan

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

E7sus4 Dadd9

Intro

Moderately Slow ♩ = 86

Em(add9) D(add⁴₆) Em(add9) D(add⁴₆)

1. We
2. While

End Rhy. Fig. 1

Gtr. 1 (clean) 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

Gtr. 1: w/ Rhy. Fig. 1, 6 times, 1st time, simile
Gtr. 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 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 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

*Gr. 2
Gr. 1 *p*

*Piano arr. for gtr.

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

D(add9) E7sus4 D(add9)

E7sus4 D(add9) E7sus4

D(add9) E7sus4 D(add9)

7 8 7 7 7 / 9 7 | 7 9 9 | 11 10 8 9 8 9 7 9 8 10

E7sus4 D(add9) E7sus4

14 12 14 15 12 14 12 15 12 12 | 15 15/17 15 15 | 16 14 12 14 14/15 14 12 | 12 14/16 14 12 14 12 14 15 14 12 14 12 14 12 14

Begin Fade
D(add9) E7sus4 D(add9)

14 12 13 14 12 13 14 12 11 12 11 12 14 | 11 12 14 11 12 11 (12) 12 | 14 14 14 12 11 12 11 11 12

E7sus4 D(add9) E7sus4

12 12 14 14 14 14 14 | 4 5 4 4 5 4 | 4 5 5 5 7 7

D(add9) E7sus4 D(add9)

(7) 5 7 8 5 | 7 8 7 5 7 5 7 8 7 5 7 | 7 7 7 7 9 7 7 9 7 7 9

E7sus4 D(add9) E7sus4 *Fade Out*

7 7 6 6 7/9 6 7 9 7 10 8 | 12 13 14 14 14 12 14 15 14 12 12 14 | 11 12 11 14 11 12 14 11 12 14 11 11 12 11

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.): *8va*, *full*, *fdbk.*
TAB: 0, (0), (0)
 *Bend behind the nut. **With effects. pitch: F#

Vocal Line: *loco*, *8va*, *loco*, *8va*
Gtrs. 1 & 2 (dist.): *full*, *fdbk.*, *full*, *fdbk.*
TAB: 0, (0), 0, (0)
 pitch: F#

Chords: B5, D5, E5, G5, F#5, G5, F#5, G5, D5, E5
Guitar Part: *loco*, *poco accel.*
TAB: 4 2, 7 5, 7 5, 9 7, 9 7, 12 10, 10 9, 12 10, 10 9, 12 10, 7 5, 7 5, 9 7, 9 7, 10

Chords: B5, D5, E5, G5, F#5, G5, F#5, G5, D5, E5
Guitar Part: *Rhy. Fig. 1*, *End Rhy. Fig. 1*
TAB: 4 2, 7 5, 7 5, 9 7, 9 7, 12 10, 10 9, 12 10, 10 9, 12 10, 7 5, 7 5, 9 7, 9 7, X 3

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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

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 ance trav-elled the time grave, 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

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

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 common time signature. The melody is written in eighth and quarter notes. Below the staff is a six-line guitar fretboard diagram with fret numbers: 2-4, 2-2-4, 4-2, 4, 2-4, 4-6, 5, (5), 6, 4, 6, 5, 5, 6, 4, 6, 4, 6.

The second system continues the melody. The fretboard diagram includes natural harmonics: 6, (9), 11, 11, 9, 12, 9, 11, 9, 9, 9, 10, 11, 9, 9, 11, 9, 11, (9), 12, 9, 11, 9, 12, 9.

The third system features more complex fretting and dynamics. The fretboard diagram includes: 9, 9, 12, 9, 11, 9, 9, 12, full, 1/2, 12, 9, 9, 12, full, 12, full, (12), 12, full, (12), 9, 12, 9, 12, 9, 12, 12, full.

The fourth system continues with various fretting techniques. The fretboard diagram includes: 12, full, 9, 12, 9, 11, full, 9, 12, 9, 11, 11, 9, 11, 9, 9, 11, 9, 11, 9, 11, 9, 11, 9, (9).

The fifth system consists of a single melodic line in the treble clef staff. The fretboard diagram below shows a sequence of natural harmonics: 9-11, 9-11, 9-11, 9-11, 9-11, 9-11, 9-11, 9-11, 9-11, 9-11, 9-11.

Gtrs. 1 & 2: w/ Riff C

Half - Time Feel ♩ = 76

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

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

Coda

(A5)
Gtrs. 1 & 2

Double - Time ♩ = 164

5 5 5

N.C.(E)

full

*Bend behind the nut.

*N.C.(E5)
Riff D

(D5)

(C#5)

(C5)

End Riff D

*Chords implied by bass.

Guitar Solo

N.C.(E5)

(D5)

(C#5)

(C5)

Gtr. 1

1 1/2 1 1/2 1 1/2

10 10/12 10 10/12

Gtr. 2

1 1/2 1 1/2 1 1/2

(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 (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 1/2 1/2 1/2

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

1 1/2 1 1/2

9 9 9 7 / 9 9 9 7 5 7 5 7 5 7 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)

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

End Riff A

Riff B

End Riff B

f

P.M. ---

T
A
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, -

To Coda

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

(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. -

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

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

Gtr. 1

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

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

(4 3 2 1)

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

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

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

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

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, -

1. Gtr. 3 tacet Gtr. 2 tacet 2. To Coda ⊕ Gtrs. 1 & 2 tacet

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

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

Interlude

Faster ♩ = 124 (♩ = ♩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 Gtr. 1 f let ring - - - - -

End Rhy. Fig. 1 Rhy. Fig. 2 Gtrs. 1 & 2

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. -

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, _____
 _____ sure, _____ you're giv _____ ing the death, a kiss...
 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**
 D5 C5 Rhy. Fig. 3

Gtrs. 1 & 2 C5 Eb5 F5 G5

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 nee - dle in. _____ Yeah!

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

Guitar Solo

C5 Bb Eb Bb C5 Eb5 Gr. 2 tacet N.C.(C5)

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)

3 5 3 /5 3 3 5 3 /5 3 /15 3

*composite arrangement
**vol. swell

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

3 6 3 4 3 4 3 6 3 3 6 3 4 3 4 3 6

3 3 6 3 4 5 3 5 3 5 5 full

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End Riff A **C** **Guitar Solo**

Gr. 2

Gr. 1 *divisi*

full

full

full

full

full

full

full

full

full

15 17 18 10 3 2 3 5 2 3 2 3

*Gr. 1 tabbed to right of slash.

Gr. 1

Gr. 2 *tacet*

2 3 2 5 2 3 5 2 2 3 2 2 3 2 2 3 2 5 2 3 5 2

3 5 2 5 2 5 2 3 2 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*

T
A
B

B (Am)

w/o echo P.M.

(Bm)

w/o echo P.M.

let ring

w/o echo P.M.

C

E5 D5 B5 A5 E5 D5 B5 A5 B5 C5

9 7 (7) 9 7 (7) 9 7 (7) 9 7 (7) 9 10

7 5 (7) 7 5 (7) 7 5 (7) 7 5 (7) 7 8

D

N.C.(C#m)

11 9 11 9 12 12 12 12 12 12 12 9 12 9 12 9 9

11 9 12 11 11 11 11 9 9 12 9 11 11 9 11 9 11 9 12 9 11 9 X

E

Segue into "Fairies Wear Boots"

E5 D5 B5 A5 E5 D5 B5 A5

9 7 (7) 9 7 (7) 9 7 (7) 9 7 (7)

7 5 (7) 7 5 (7) 7 5 (7) 7 5 (7)

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

P.M. -----

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. _____

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

Sud - den - ly _____ I got a fright. _____

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

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

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

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 10 15 5 3 6 8 10 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

3/4

Gtr. 2

3/4

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

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

8

P.M.

"Jack the Stripper"

Slower ♩ = 76 (♩ = ♩)

(Am)

(Bm)

let ring

E5 D5

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

D.S. al Coda

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

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

4 3 G5 Bb5 G5 F5/G (G5)

Yeah, fair -

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

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

2. So I went

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.