

rrrender

RAINBOW

Bells Bells

BLACK SABBATH

Iron Maiden

MOTORHEAD

Sanctuary

Lonely Heart

Procul

Since You've Been Gone

Sabbath Bloody Sabbath

AC/DC

AXON

747 (Strangers In The Night)

Chains, Chains, Chains

UFO

IRON MAIDEN

Overkill

Never Say Die

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AC/DC

AC/DC

Moderate rock

Moderate rock



D/A 5ft

A 5ft

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

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

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

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a half note G4, then a quarter note F#4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with a quarter note A3. Above the staff, there are five guitar chord diagrams: C (first measure), G/C (second measure), C (third measure), G/C (fourth measure), and C (fifth measure). Each diagram is labeled with its name and '3ft' below it.

gon - na take__ you down; ah, down,__ down,__ down. So,

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. Above the first two notes, a bracket indicates a D major chord. Above the third note, a bracket indicates a G/D chord. The melody continues with a quarter note G4, a quarter note F4, and a half note E4. Above the first two notes of this second group, a bracket indicates a D major chord. The system ends with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B-flat4. Above the first two notes of this final group, a bracket indicates an E major chord. The tempo marking 'Allegretto' is written above the staff.

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

CHORUS

1. Subject of trial _____ play to kill; _____ too man-y wom-en with too many rules _____ want
 2. Subject of trial _____ read-y to kill, _____ I can't get e-nough I can't get my trial _____

A 5ft *To Coda* **G** 3ft **D** 10ft

Shoot to thrill,— play to kill;— I got my gun at the read-y, gon-na fire at will.—

A 5ft *D.S. al Coda*

I'm like fire at will.—'Cause I

CODA **G** 3ft **D** 10ft **E** 12ft

play to kill;— yeah! Pull the trig-ger.

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.— play to kill.—
Shoot to thrill.— read-y to kill.—

Repeat as necessary, with vocal ad lib.

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

Hells Bells

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

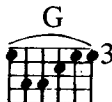
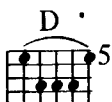
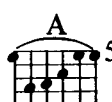
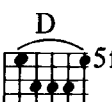
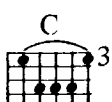
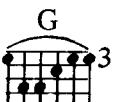
Hard rock 4

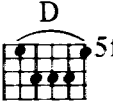
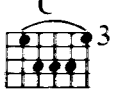
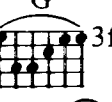
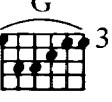
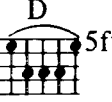
1. I'm a rol - lin' thun-der, pour - in' rain; I'm com-in' on like a
hur - ri - cane. My light - nin's flash - in' a - cross the sky;
You're on - ly young, but you're gon - na die. Won't take no pri - son - ers.
— square no lives. No - bod - y's put - tin' up — a fight.
— and my hell I'm gon - na take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

CHORUS

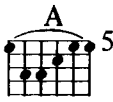
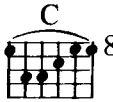
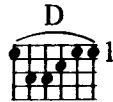
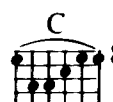
 5ft
 Bells, _____ Yeah, Hell's Bells. _____ You got me ring-in' Hell's
 To Coda 

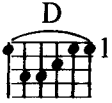
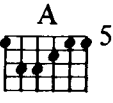
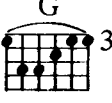
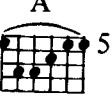
Bells. _____ My tem - p'ra - ture's high. _____ Hell's Bells. _____

12  3ft  5ft  5ft  5ft  3ft  3ft
 (Guitar)

 5ft  5ft  3ft  3ft  3ft  5ft *D.S. al Coda*
 2. I'll give you _____ Yeah, Hell's

Play 3 times

CODA   5ft  8ft  10ft  5ft  8ft
 (Guitar) *ritard.*

 10ft  5ft  3ft  5ft

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

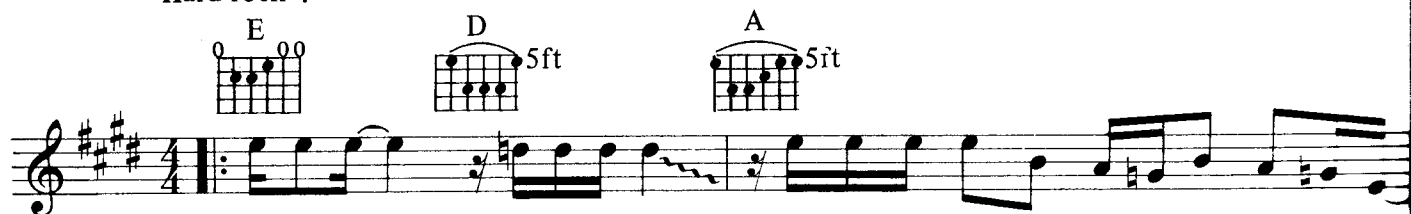
Coda

AC/DC

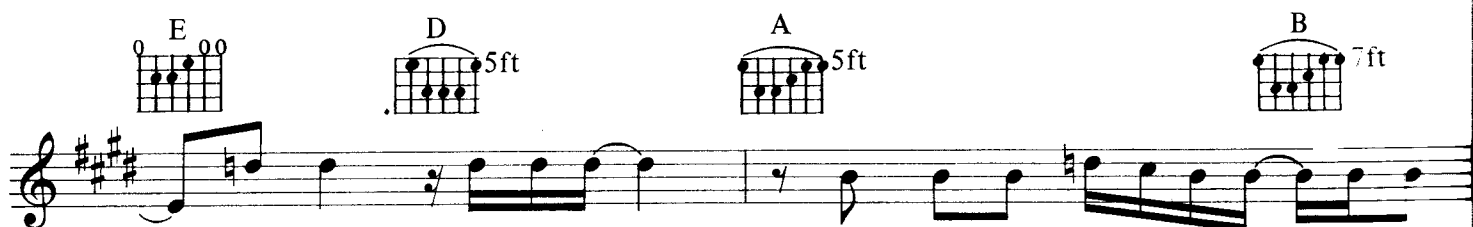
Back In Black

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

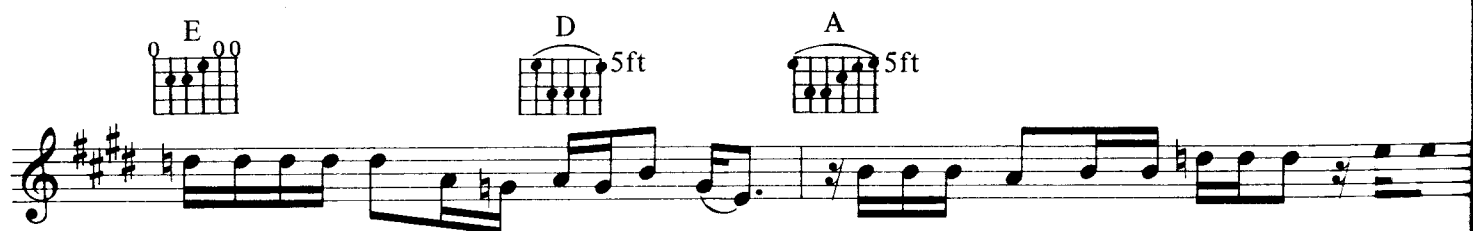
Hard rock 4



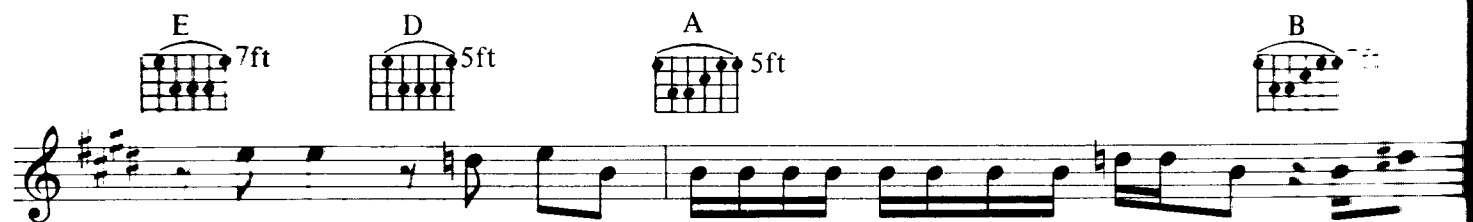
1. Back in black — I hit the sack, I've been too long, I'm glad to be back, yes.



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



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



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

CHORUS



back, yes I'm back — Well I'm back.

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

B 7ft

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

To Coda $\oplus$ 1 D 10ft 2 D 10ft D%. al Coda No Chord

G 3ft

back in black.

$\oplus$ CODA D 10ft E 00

(guitar)

A 5ft

E 00

Well I'm back

B 7ft

back _____ back _____ back _____

back _____ back _____ Well I'm back in black, _ yes I'm

back in _ black. _ (guitar)

Repeat and fade

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

What Do You Do For Money Honey?

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

AC/DC

Moderate rock 4

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

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

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

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

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

(rhythm guitar)

A 5ft, E, D, A/C#, G, D/F#, E, D, A/C#

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

E 7ft, D 3ft, G 3ft, D 5ft, No Chord

To Coda

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

E 7ft, G 3ft, D 5ft, E 7ft, G 3ft, D 5ft

CHORUS

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

E, D, A 5ft

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

E, D, A/C#, G 3ft, D/F#

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

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

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

G 3ft D/F# 7ft E 7ft A 5ft D.S. al Coda

mon - ey?___ Hon - ey,___

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

what - a ya do for mon - ey?___

E 7ft G 3ft D 5ft

mon - ey?___

E 7ft G 3ft A 5ft E 00 No Chord

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.
sent to me.

So I get out of bed; put on my shoes. And in my head
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.
You can't know what you mean to me.

These four walls are clos-
Your poi-son let-ter, your

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

in' in.
tel-e-gram,

Look at the fix you've put me in.
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

Chords: C (x000), D (0000), G (x000), D (0000), Em (0000), C (0000).

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

Chords: G (x000), D (0000), Em (0000), C (0000), D (0000), G (x000), D (0000).

you cast a spell.— So break — it. Oh, —————

Chords: Em (0000), C (0000), G (x000), D (0000), Em (0000), C (0000), D (0000).

oh, ————— oh, ————— Since you been gone.

Chords: G (x000), Am7 (0000), G/B (x0), C (0000), G/D (0000), B (0000), Em (0000), G7/D (0000).

Chords: C (0000), A7 (0000), D7sus4 (0000), G (x000), Am7 (0000), G/B (x0), C (0000), G/D (0000), B/D# (x0).

If you will come back, ba - by, you know you'll nev - er do

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. $\frac{5}{4}$ and fade

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 night long. You did-n't come just to
say good my - night. You're sort - a young but you're
on my 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 1 Bb F Gm 2 Bb F Gm

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

Cm Ab Cm Ab

Guitar solo, sounding octave lower

all night long,

Cm Ab F

all night long,

D.S. al Coda

all night long,

End solo

CODA Bb F Gm

all night long,

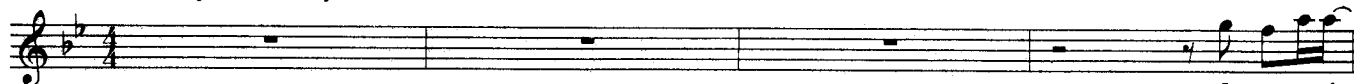
Gm Bb F Gm Repeat to fade

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

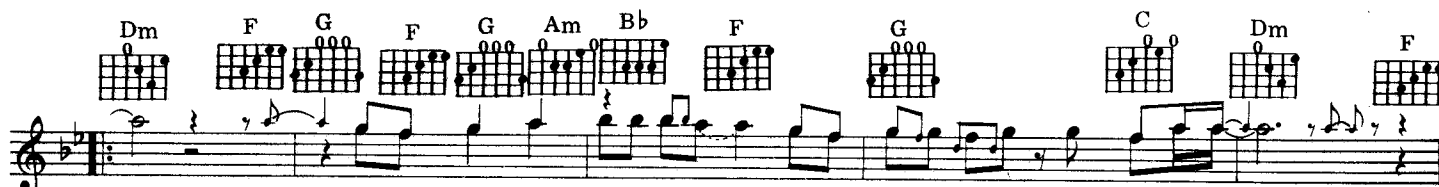
I Surrender

Words & Music: Russ Ballard.

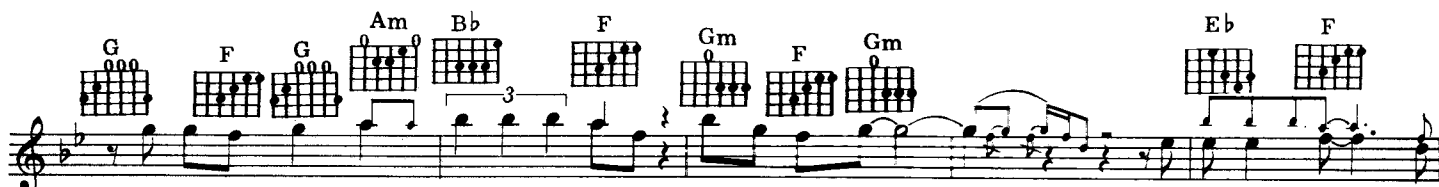
Moderately with a heavy beat



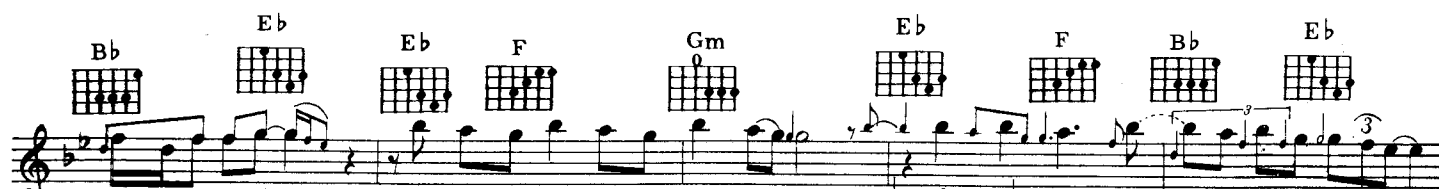
I sur-ren-der
(I remember)



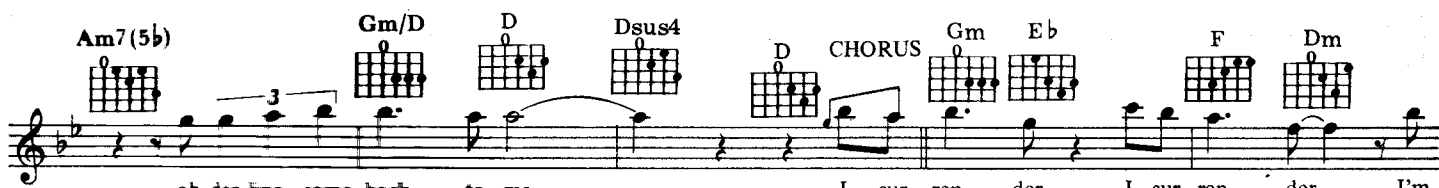
to your heart, babe, do an-y-thing_ that you want me to do; Please be ten-der_—
seems_ like a life - time ev-'ry_ min-ute's a mat-ter of days since you left me_ oh,—



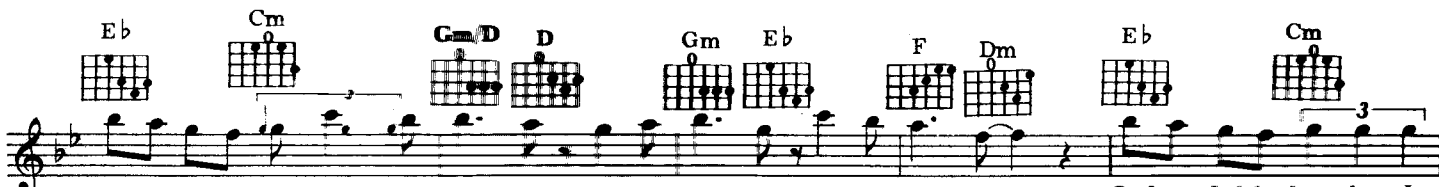
I'm in your hands girl, this is a feeling I nev-er knew.—— You know I tried_ to
I'm near to heart-break, I want you so bad don't turn a - way.—— What does it take_ to



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,



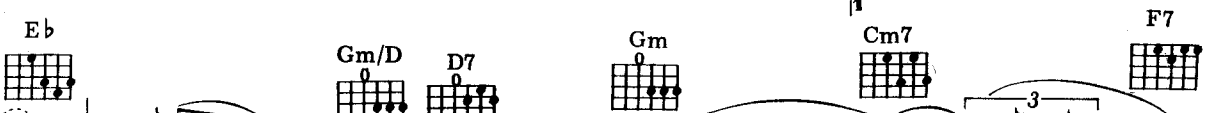
oh dar-ling, come back to me.—— I sur - ren - der, I sur - ren - der, I'm
I'm still in love with you.—— I sur - ren - der, I sur - ren - der,——



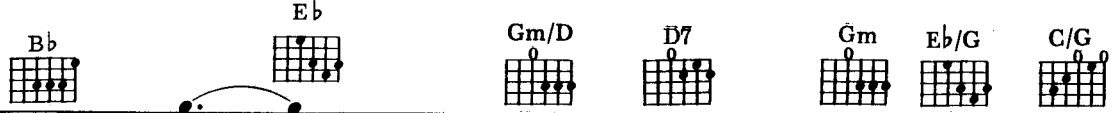
giv-ing up the role of pre - ten - der, hold me ten - der, girl be ten - der.—— Can't you feel the love that I
giv-ing up the role of pre - ten - der, I re - mem - ber, I re - mem - ber.—— Can't you feel the love that I



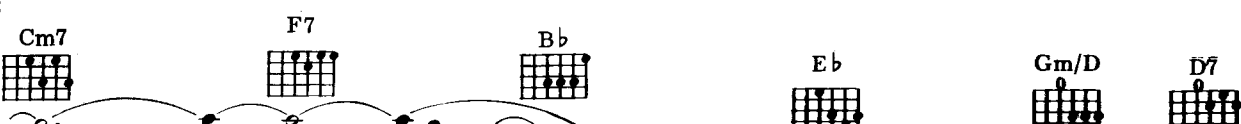
send yer _____ I sur-ren-der. _____ Oh
 send yer _____ I sur-ren-der. _____ Dar -



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

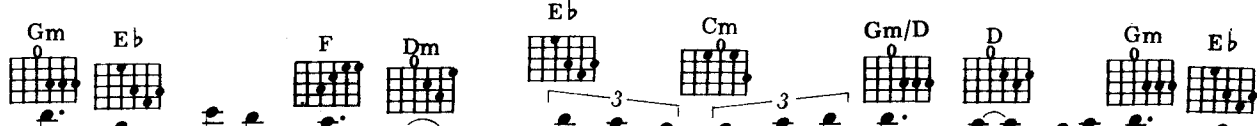


Oh _____ girl. I re-mem-ber _____

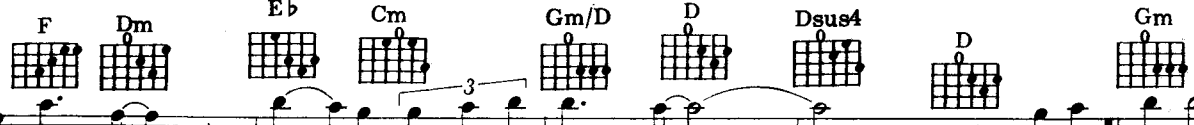




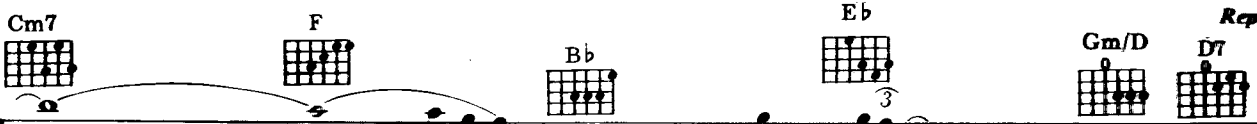
Oh _____ yeah _____ I sur -



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



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



oh yeah _____ I sur -

Repeat to Fade

Iron Maiden

Words & Music: Steve Harris.



Won't you come in - to my room,

I wan-na show you



all my wares

I just want to see your blood,



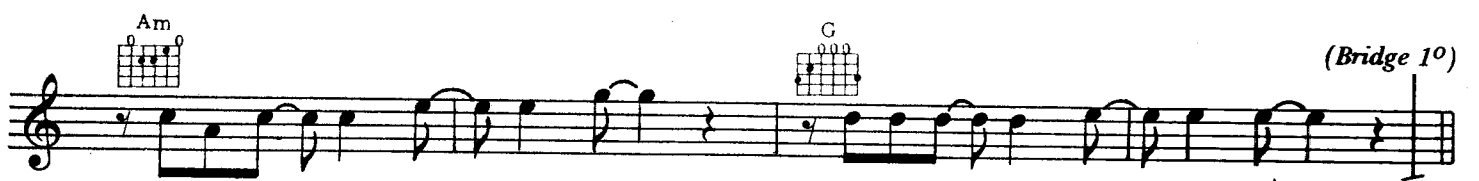
I just want to stand and stare.

See the blood be - gin



to flow,

As it falls up - on the floor.



Ir - on Maid - en can't be fought,

Ir - on Maid - en can't be sought.

(Bridge 1^o)

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

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

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

— Ir - on Maid - en wants — you for

To Coda ♦

dead. dead. —

♠ CODA

D.C. al Coda

to Fine

Instrumental

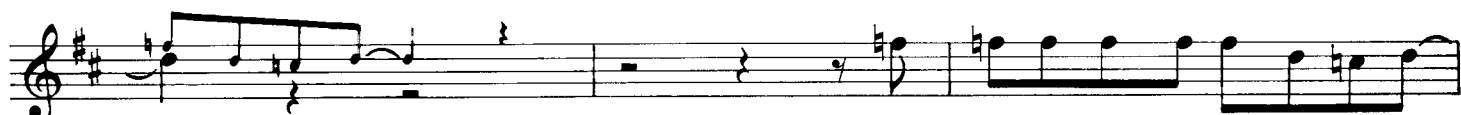
dead. —

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** **E** **D** **D** **C** **D** **C** **B**

_____ To - night. _____

A

To Coda $\diamond$ D.S. + Repeat verse al coda

Instrumental

$\diamond$ CODA to Fine

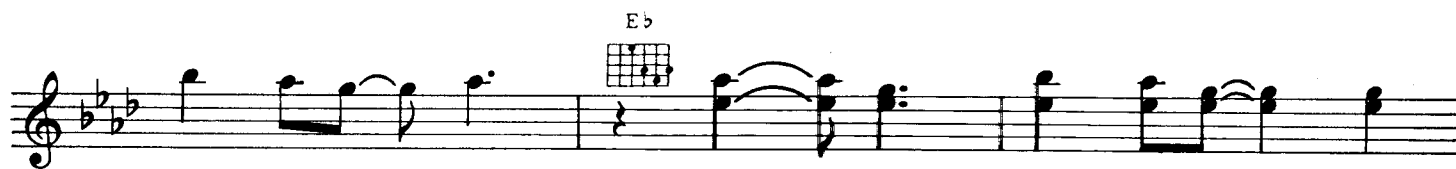
Instrumental

Browler

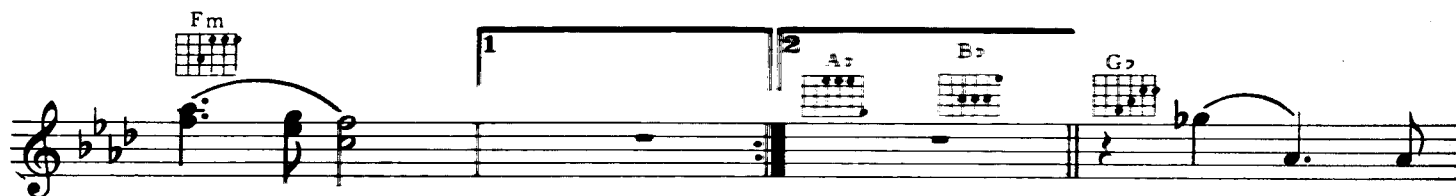
Words & Music: Steve Harris.



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.

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

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

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

self — and reel - ing — a - round. —

Got — me talk - ing — but

feel — like walk ing — a - round. —

Faster *D.C. al Coda* *A tempo primo*

Instrumental Middle ad lib. Bridge

♠ CODA

Limb From Limb

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

MOTORHEAD

Slow Tempo

A7

Well I nev-er done no — thing —

2. Instrumental

G

Em

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

Well I

A7

G

Em

nev-er done no — thing — That's ev-er gon-na shame my life

B

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

A

G

Em

There ain't no shame in my bed at night

A7

G

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

A7

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

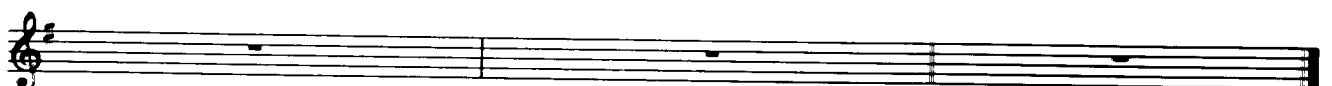
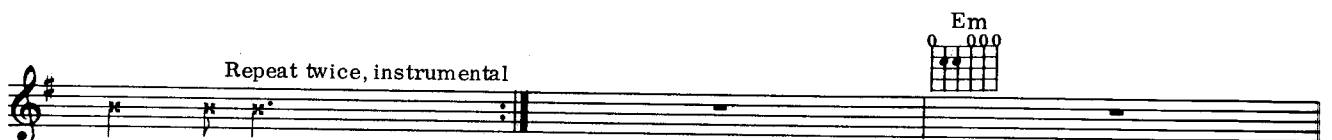
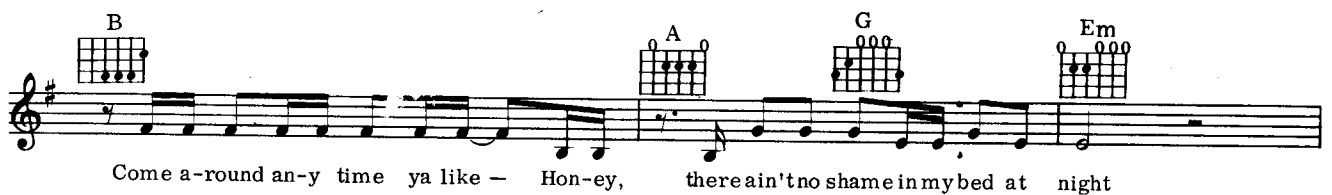
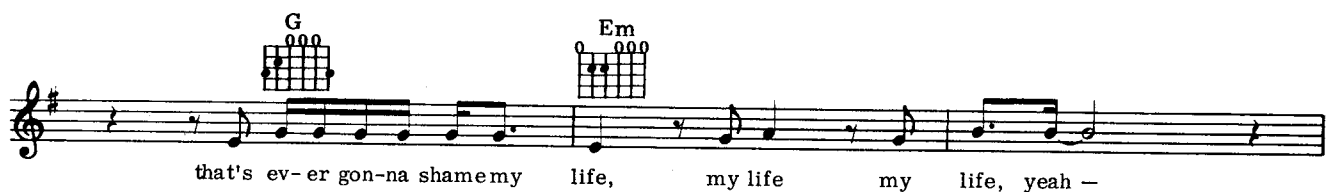
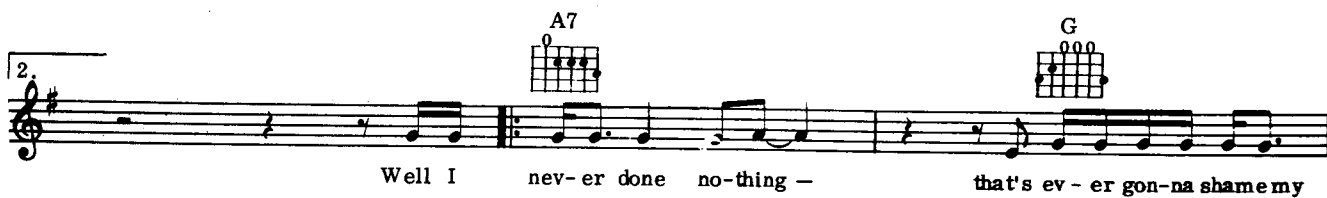
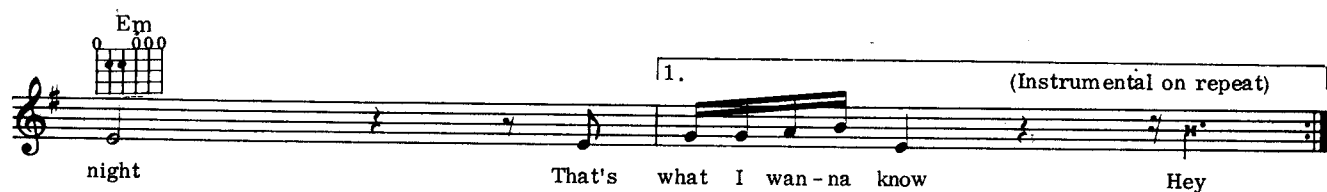
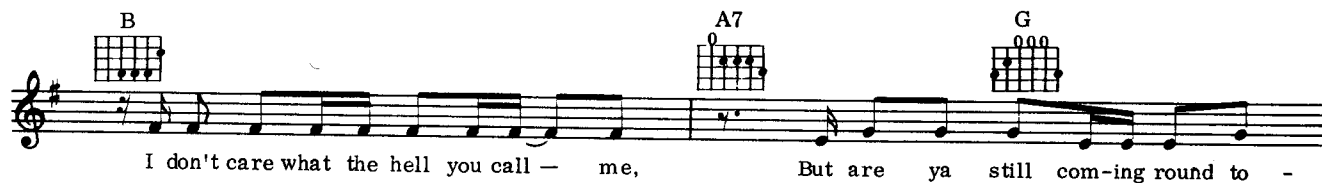
A7 G A7

Harsh cru - el words— babe — They're gon-na cut me like a

2nd time instrumental

A7 G

knife, Harsh cru- el words— babe, —



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

Overfill

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.
Shake your head, you must be dead if it don't make you fly.

Don't sweat it,

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 CODA 1 2

C

Dm

G

A musical staff in treble clef with a key signature of one flat. It contains three measures with guitar chords: C (first measure), Dm (second measure), and G (third measure). Above the staff, there are repeat signs and first/second endings indicated by '1' and '2'.

An empty musical staff in treble clef.

Dm

A musical staff in treble clef with a key signature of one flat. It contains one measure with the guitar chord Dm.

F

A musical staff in treble clef with a key signature of one flat. It contains one measure with the guitar chord F.

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

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

D. CODA

A musical staff in treble clef with a key signature of one flat. It contains a melody line with lyrics: "feel it in your guts. Rock 'n' roll ain't worth the name If it don't make a strut." Above the staff, there is a "D. CODA " instruction.

CODA

Dm

Dm/C

Bb

A musical staff in treble clef with a key signature of one flat. It contains three measures with guitar chords: Dm (first measure), Dm/C (second measure), and Bb (third measure). Above the staff, there is a "CODA" instruction.

1, 2, 3 4

Dm/A

Dm/A

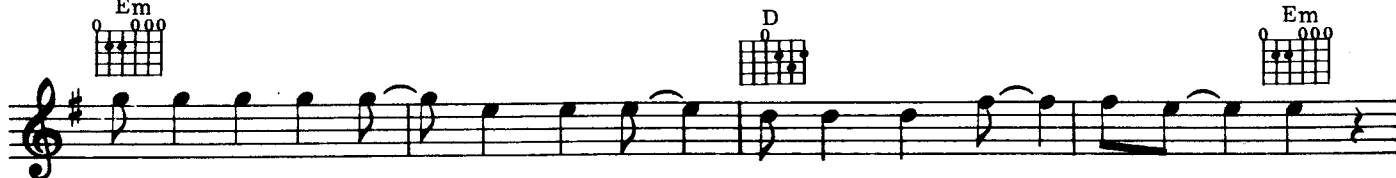
Dm

A musical staff in treble clef with a key signature of one flat. It contains three measures with guitar chords: Dm/A (first measure), Dm/A (second measure), and Dm (third measure). Above the staff, there are repeat signs and first/second endings indicated by '1, 2, 3' and '4'.

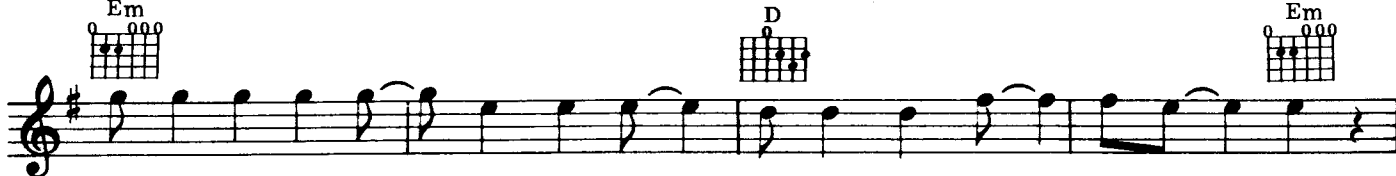
Paranoid

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

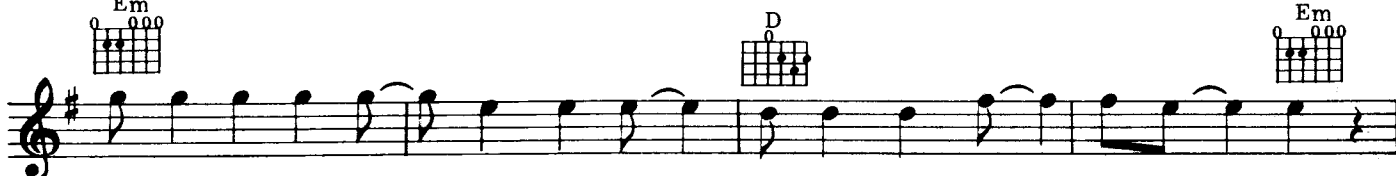
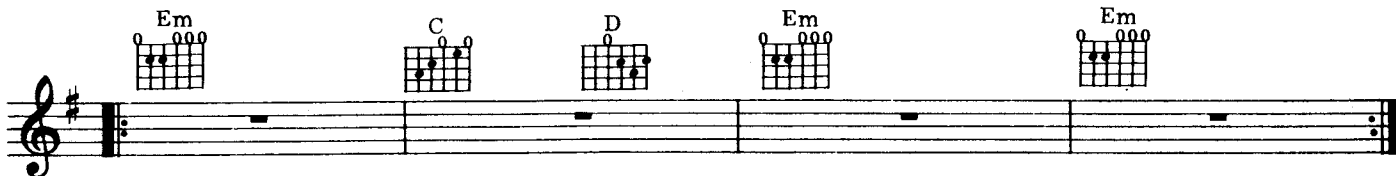
Medium.



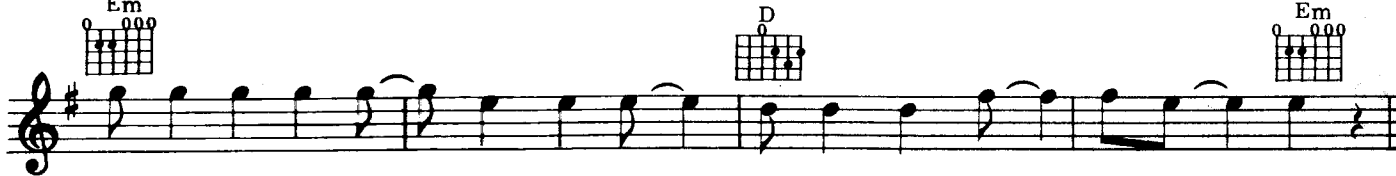
Fin-ished with my wo - man 'cause she - could-n't help me - with my - mind.



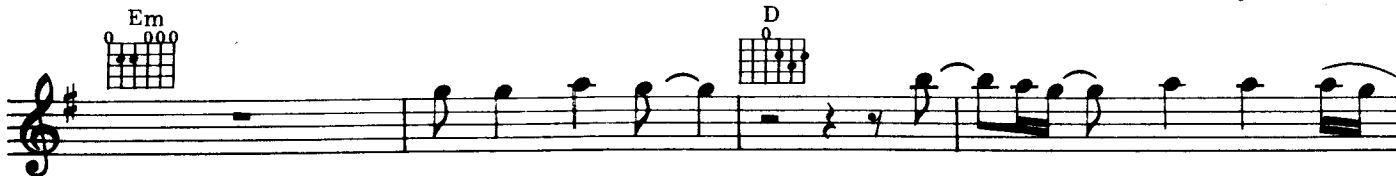
Peo-ple think I'm in - sane be-cause - I am frown-ing - all the - time



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

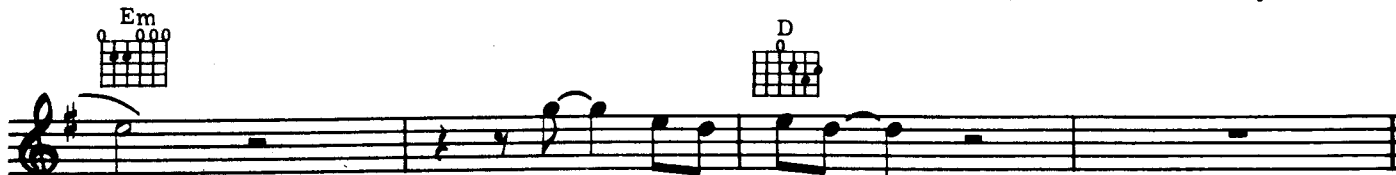


Think I'll lose my mind - if I don't - find some-thing to - pa - ci - fy.



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

Sabbath Bloody Sabbath

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

Guitar

Chords: C5, D5, C5, D5, Bb5, C5, D5, F5, D5

Chords: C5, D5, C5, D5, Bb5, C5, D5, F5, D5

Voice

Chords: 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,

Chords: 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

Chords: Bb5, C5, D5, F5, D5, C5, D5

had to turn.
no re - turn.

The race is run, the
You're wish-ing that the

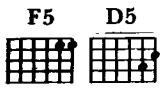
Chords: C5, D5, Bb5, C5, D5, F5, D5

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





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.




No - bod - y____ will ev - er





let you know.____ When you ask____ the rea - sons

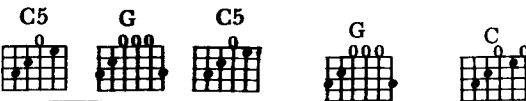
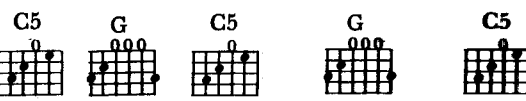




why.____ They just tell____ you that you're




on your____ own.____ Fill your head____ all full of____ lies.

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

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

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

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



Never Say Die

Words & Music: Black Sabbath.

♩ = 192

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

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

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

A **B** **D**

A **B** **D**

A **B** **D**

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

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

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)

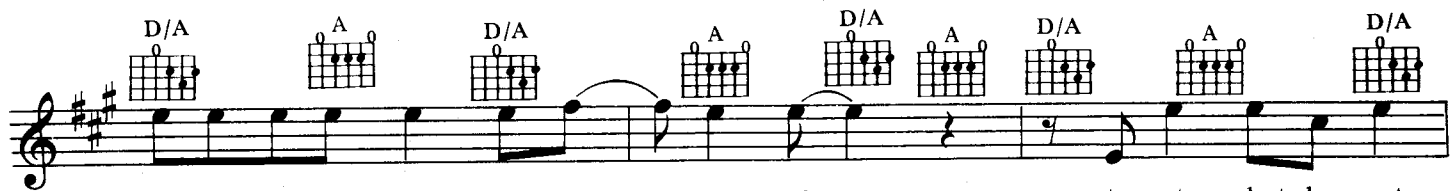
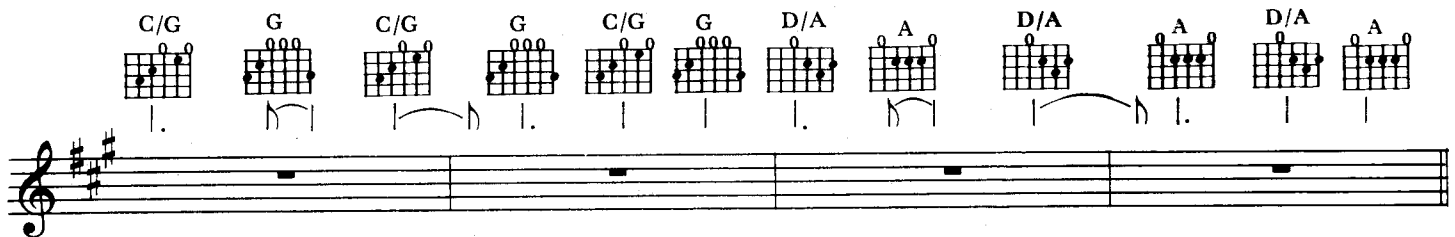
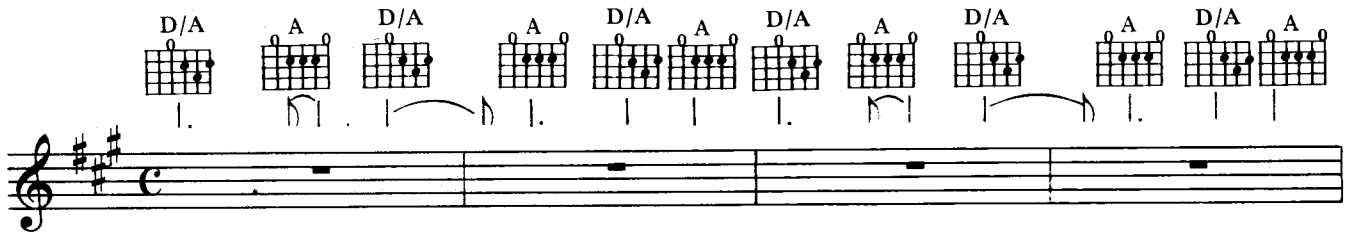
rall.

Nev-er say die

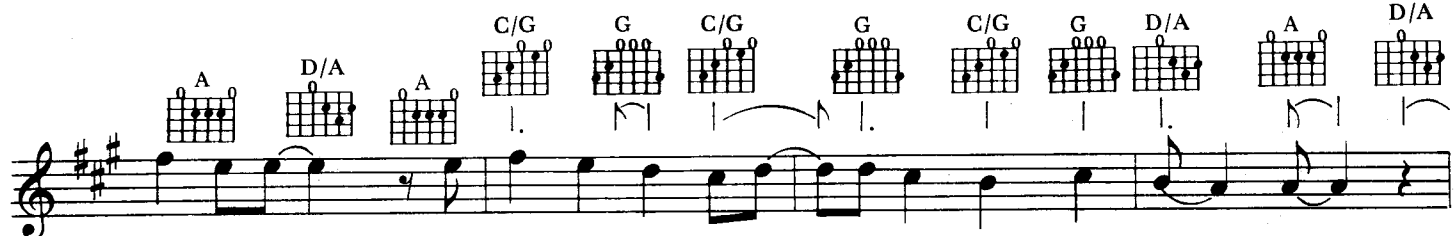
Lonely Heart

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

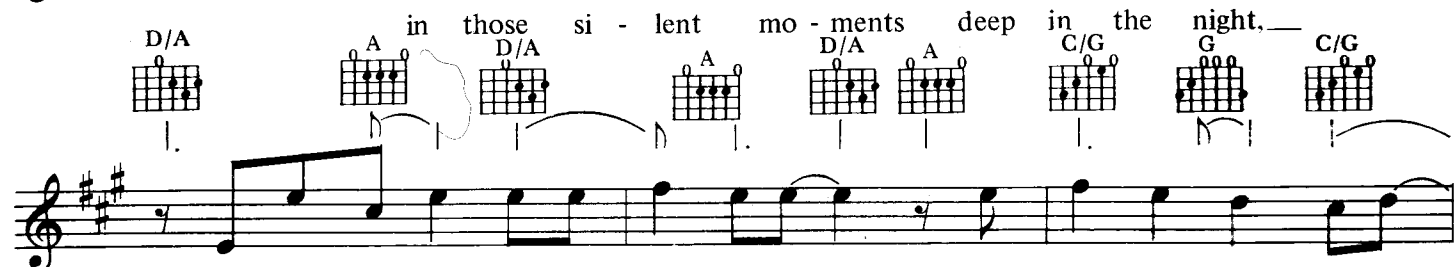
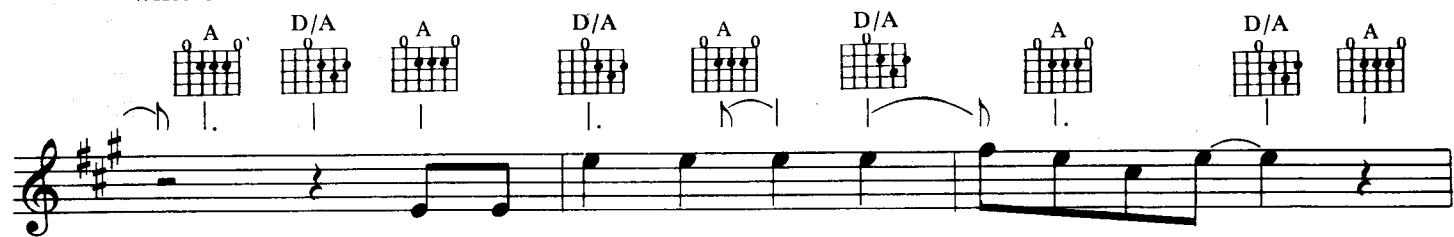
UFO



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



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



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

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

— life — some - thing more. —

E/A Gmaj7 A E/A

A

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

G

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. —

A A

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 —

G

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

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

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

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

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

lone - ly heart. _

To Coda ◆

2

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

D.S. al Coda

◆ CODA

To Fade

UFO

Profession Of Violence

Words & Music: Paul Chapman, Phil Mogg.

Am Am7/G Fmaj7 Em Dm

Cmaj7 Fmaj9 Em Am

Fmaj7 Em G6

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#

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

Am Fmaj7

— 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.

UFO

Chains, Chains, Chains

Words & Music: Pete Way, Phil Mogg.

Ad lib.

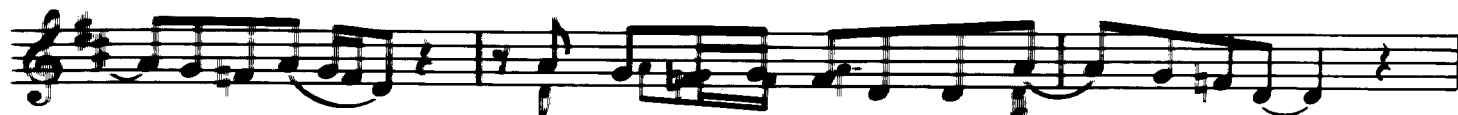
A tempo

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..

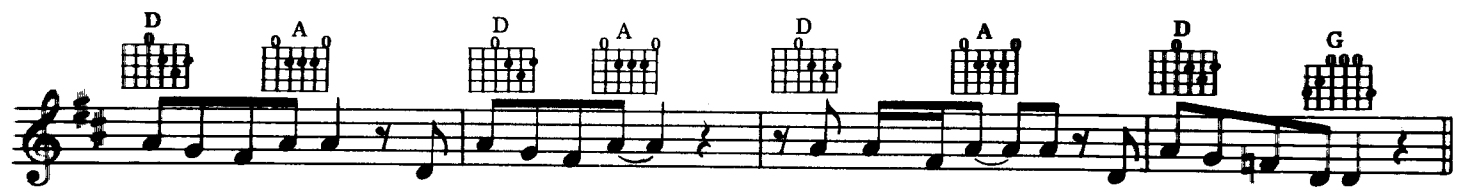
Lit - tle Jean - ie — to danc -
 Back round the ta - bles — she's roam -



- 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. _____

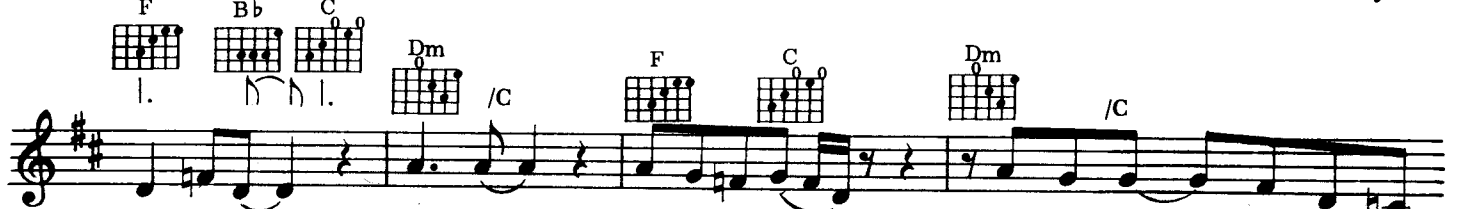


was-n't for mon-ey, it's on- ly a chance _____ you take the gam- ble, let's cut for ro- mance. _

CHORUS



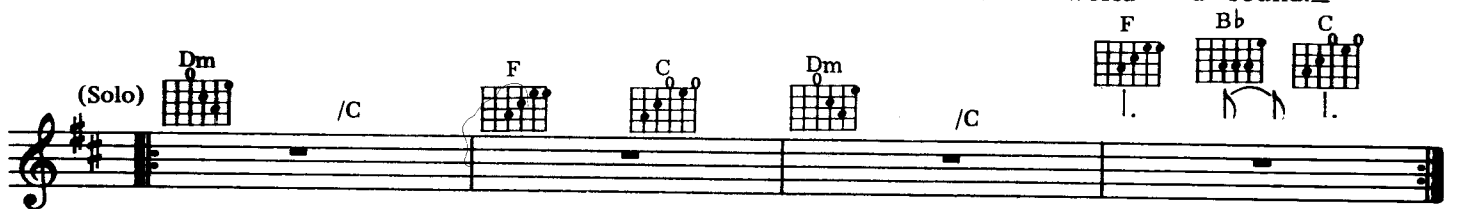
Chains, chains, _____ pull- in' you down, _____ chain of love _____ that turns your



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. _____

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.
sent to me.

So I get out of bed; put on my shoes. And in my head
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.
You can't know what you mean to me.

These four walls are clos-
Your poi-son let-ter, your

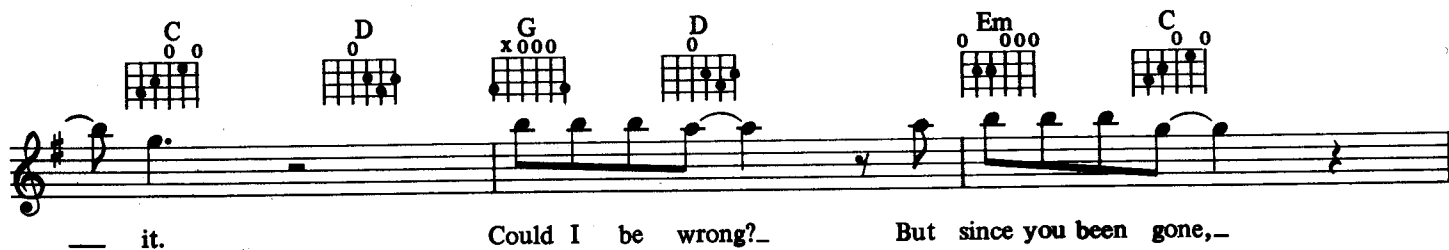
F Eb F/A 0 Cm7 3fr D 0

in' in.
tel-e-gram,

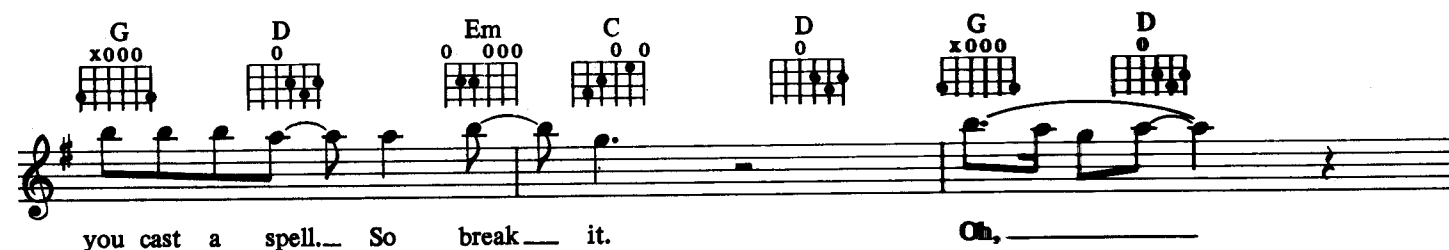
Look at the fix you've put me in.
just goes to show you don't give a damn.

G x000 D 0 Em 0 000 C 0 0 G x000 D 0 Em 0 000

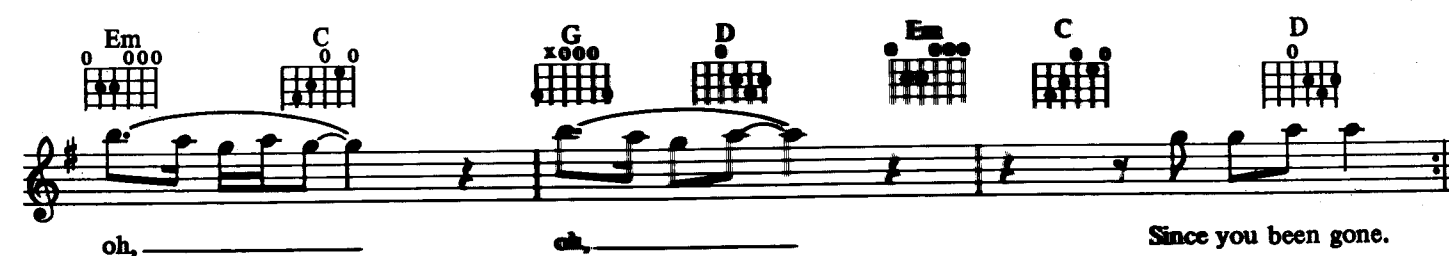
Since you been gone, since you been gone, I'm out of my head, can't take



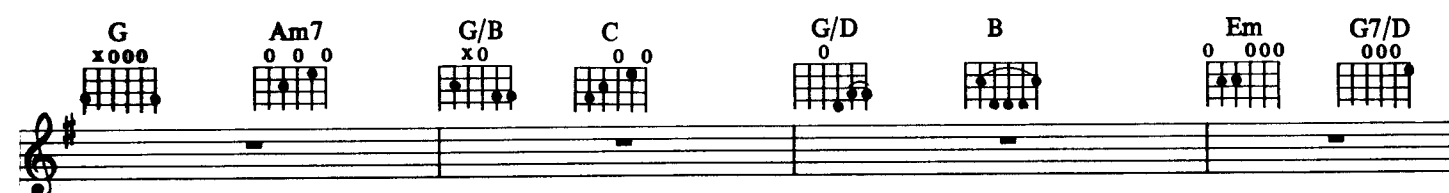
— it. Could I be wrong?— But since you been gone,—



you cast a spell. So break it. Oh,—



oh, oh, Since you been gone.




If you will come back, ba-by, you know you'll nev-er do

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. $\frac{5}{4}$ and fade

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 night long. You did-n't come just to
say good my - night. You're sort - a young but you're
on my 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 1 Bb F Gm 2 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, _____

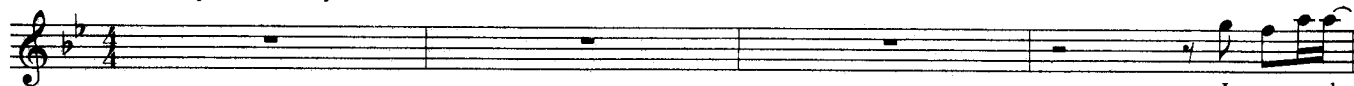
Gm Bb F Gm Repeat to fade

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

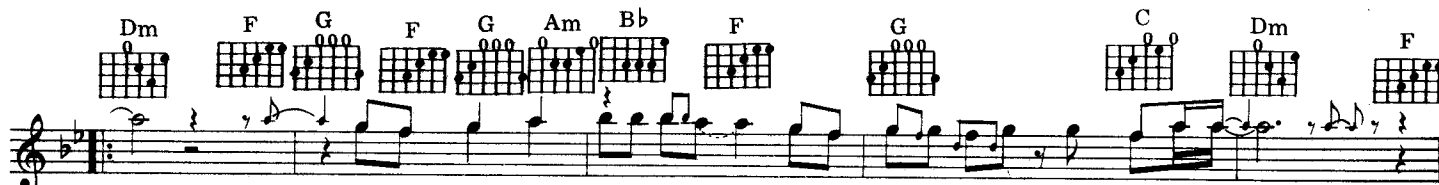
I Surrender

Words & Music: Russ Ballard.

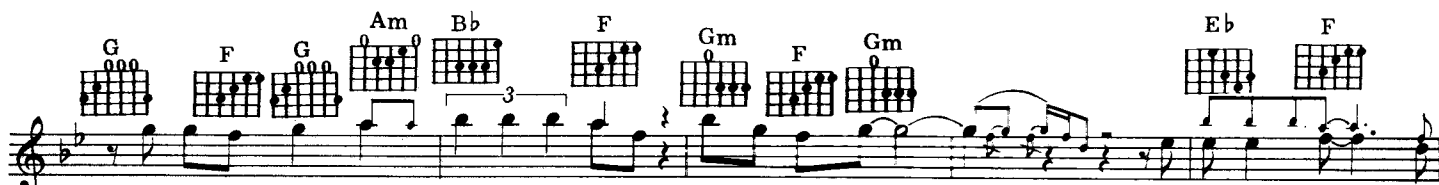
Moderately with a heavy beat



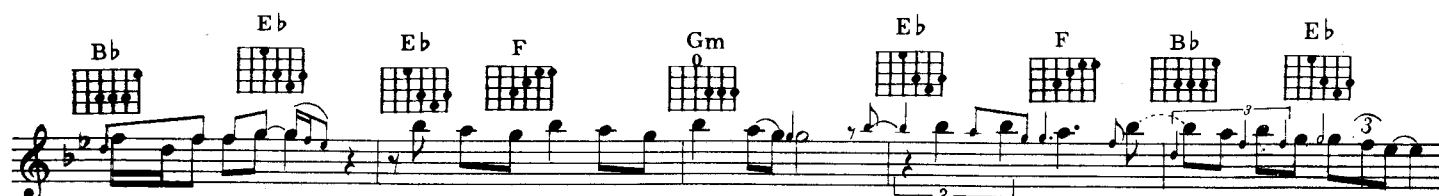
I sur-ren-der
(I remember)



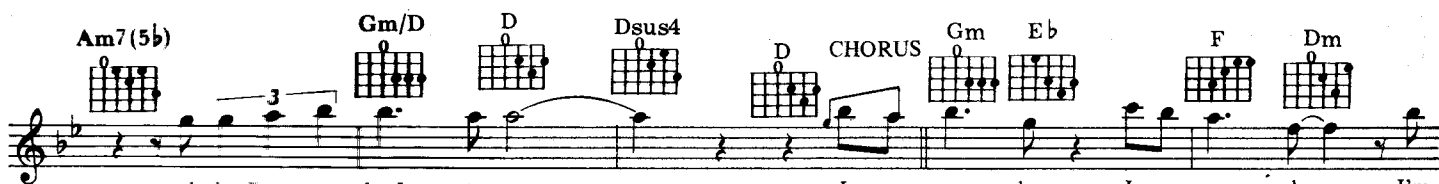
to your heart, babe, do an-y-thing_ that you want me to do; Please be ten-der_—
seems_ like a life-time ev-'ry_min-ute's a mat-ter of days since you left me— oh,—



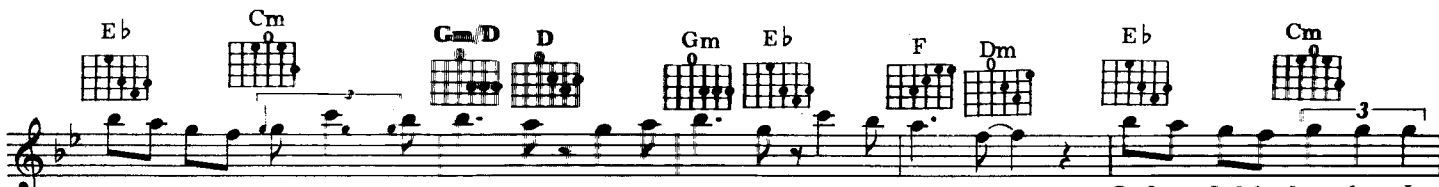
I'm in your hands girl, this is a feeling I nev-er knew.—— You know I tried_ to
I'm near to heart-break, I want you so bad don't turn a-way.—— What does it take_ to



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 in love with you.—— I sur-ren-der, I sur-ren-der, I'm



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

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

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

Oh _____ girl. I re-mem-ber_

Oh _____ yeah _____ I sur -

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

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

oh yeah_ I sur -

Repeat to Fade