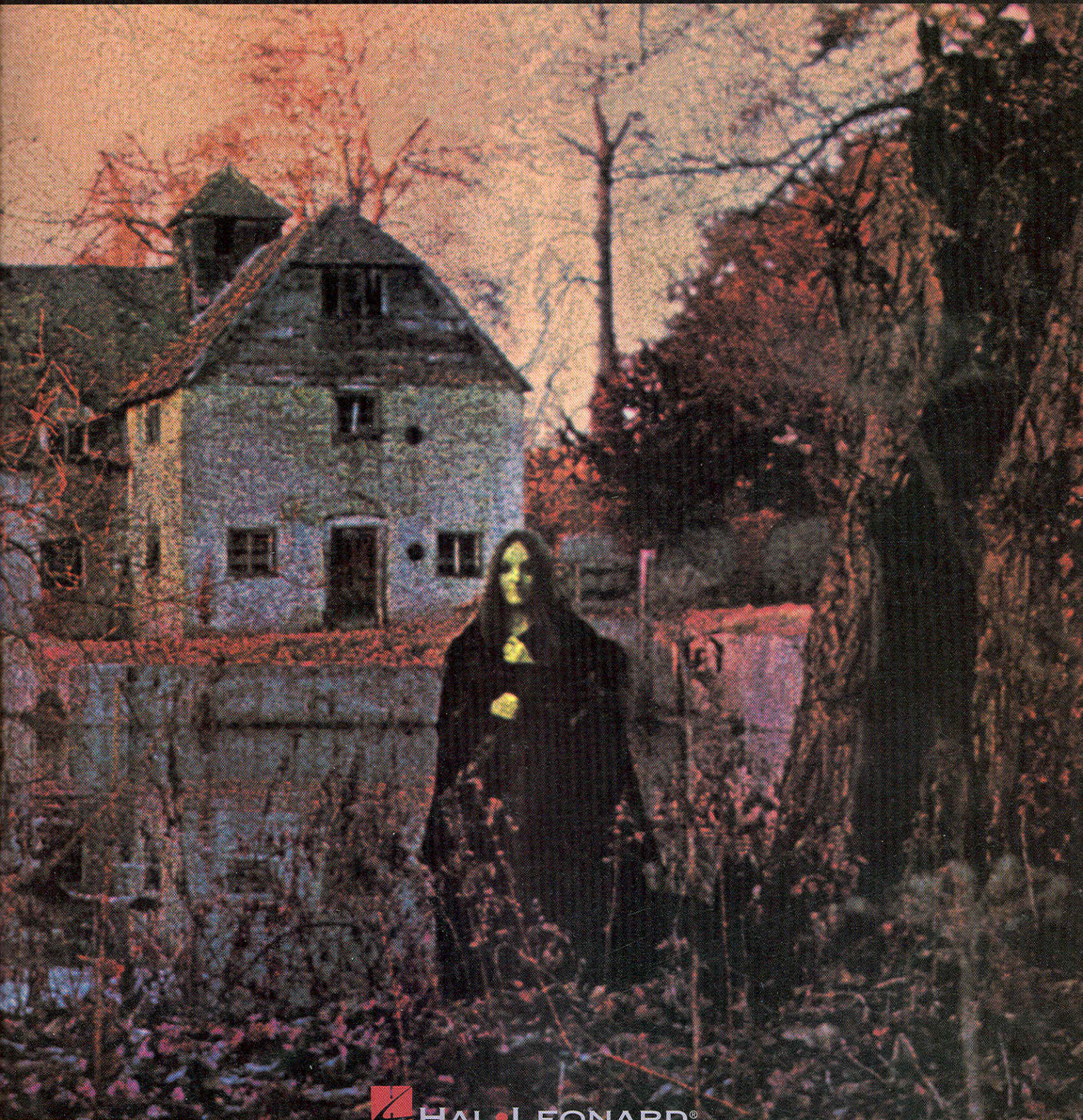




# BLACK SABBATH







AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
**STEVE GORENBERG**

# BLACK SABBATH

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# Black Sabbath

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

## Intro

Slow Rock ♩ = 68



(thunderstorm & church bells)  
approx. 35 sec.

G5 N.C. G5 N.C. G5 N.C.

Gtr. 1 (dist.)

*mf*  
*simile on repeats*

TAB

5 (4 5) 4 (4) 5 4 (4) 5

## To Coda

G5 N.C. Rhy. Fig. 1 End Rhy. Fig. 1

*p* w/ slight dist.

(4 5) 4 (4) 12 4 5 4 3 5 4 3 5 4

## Verse

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

N.C.

1. What is this shape that stands be - fore me?

2. Big black shape with eyes of fire,

Fig - ure in black which points at me.

tell - ing peo - ple their de - sire.

Turn 'round quick and start to run.

Sa - tan's sit - ting there, he's smil - ing.

2nd time, D.S. al Coda

Find out I'm the cho - sen one.

Watch - es those flames - get high - er and high - er.

Oh, no!  
Oh, no, no, please God help me!



⊕ Coda

Interlude  
Faster ♩ = 126  
N.C.

Gtr. 1 G5

G5

Gtr. 1 G5

P.M. \_\_\_\_\_

Gtr. 2 (dist.)

3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2

P.M. \_\_\_\_\_

3 3 3 6 3 5 6 3 5 6 3 5 3 3 3 6 3 5 6 3 5 6 3 5

Rhy. Fig. 2A

End Rhy. Fig. 2A

Rhy. Fig. 2A

5 5

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

Is it the end my friend? Sa - tan's com - in' 'round the bend.

Peo - ple run - nin' 'cause they're scared. You







Gm7 8va. G Gm7

15 15 15 17 18 15 18 (18) 15 18 (18) 15 18 (18) 18 15 18 (15) 15 18 15 18

8va

Gm7

G

Gm7

Outro

G

Gm7

loco

play 3 times

full

15

18

15

17

15

17

15

15

17

15

15

17

15

15

18

18

18

(18)

X

0

0

0

X

3

3

3

X

Gr. 1

Gr. 2

Gr. 3

Gr. 4

Gr. 5

Gr. 6

Gr. 7

Gr. 8

Gr. 9

Gr. 10

Gr. 11

Gr. 12

Gr. 13

Gr. 14

Gr. 15

Gr. 16

Gr. 17

Gr. 18

Gr. 19

Gr. 20

Gr. 21

Gr. 22

Gr. 23

Gr. 24

Gr. 25

Gr. 26

Gr. 27

Gr. 28

Gr. 29

Gr. 30

Gr. 31

Gr. 32

Gr. 33

Gr. 34

Gr. 35

Gr. 36

Gr. 37

Gr. 38

Gr. 39

Gr. 40

Gr. 41

Gr. 42

Gr. 43

Gr. 44

Gr. 45

Gr. 46

Gr. 47

Gr. 48

Gr. 49

Gr. 50

Gr. 51

Gr. 52

Gr. 53

Gr. 54

Gr. 55

Gr. 56

Gr. 57

Gr. 58

Gr. 59

Gr. 60

Gr. 61

Gr. 62

Gr. 63

Gr. 64

Gr. 65

Gr. 66

Gr. 67

Gr. 68

Gr. 69

Gr. 70

Gr. 71

Gr. 72

Gr. 73

Gr. 74

Gr. 75

Gr. 76

Gr. 77

Gr. 78

Gr. 79

Gr. 80

Gr. 81

Gr. 82

Gr. 83

Gr. 84

Gr. 85

Gr. 86

Gr. 87

Gr. 88

Gr. 89

Gr. 90

Gr. 91

Gr. 92

Gr. 93

Gr. 94

Gr. 95

Gr. 96

Gr. 97

Gr. 98

Gr. 99

Gr. 100

Gr. 101

Gr. 102

Gr. 103

Gr. 104

Gr. 105

Gr. 106

Gr. 107

Gr. 108

Gr. 109

Gr. 110

Gr. 111

Gr. 112

Gr. 113

Gr. 114

Gr. 115

Gr. 116

Gr. 117

Gr. 118

Gr. 119

Gr. 120

Gr. 121

Gr. 122

Gr. 123

Gr. 124

Gr. 125

Gr. 126

Gr. 127

Gr. 128

Gr. 129

Gr. 130

Gr. 131

Gr. 132

Gr. 133

Gr. 134

Gr. 135

Gr. 136

Gr. 137

Gr. 138

Gr. 139

Gr. 140

Gr. 141

Gr. 142

Gr. 143

Gr. 144

Gr. 145

Gr. 146

Gr. 147

Gr. 148

Gr. 149

Gr. 150

Gr. 151

Gr. 152

Gr. 153

Gr. 154

Gr. 155

Gr. 156

Gr. 157

Gr. 158

Gr. 159

Gr. 160

Gr. 161

Gr. 162

Gr. 163

Gr. 164

Gr. 165

Gr. 166

Gr. 167

Gr. 168

Gr. 169

Gr. 170

Gr. 171

Gr. 172

Gr. 173

Gr. 174

Gr. 175

Gr. 176

Gr. 177

Gr. 178

Gr. 179

Gr. 180

Gr. 181

Gr. 182

Gr. 183

Gr. 184

Gr. 185

Gr. 186

Gr. 187

Gr. 188

Gr. 189

Gr. 190

Gr. 191

Gr. 192

Gr. 193

Gr. 194

Gr. 195

Gr. 196

Gr. 197

Gr. 198

Gr. 199

Gr. 200

Gr. 201

Gr. 202

Gr. 203

Gr. 204

Gr. 205

Gr. 206

Gr. 207

Gr. 208

Gr. 209

Gr. 210

Gr. 211

Gr. 212

Gr. 213

Gr. 214

Gr. 215

Gr. 216

Gr. 217

Gr. 218

Gr. 219

Gr. 220

Gr. 221

Gr. 222

Gr. 223

Gr. 224

Gr. 225

Gr. 226

Gr. 227

Gr. 228

Gr. 229

Gr. 230

Gr. 231

Gr. 232

Gr. 233

Gr. 234

Gr. 235

Gr. 236

Gr. 237

Gr. 238

Gr. 239

Gr. 240

Gr. 241

Gr. 242

Gr. 243

Gr. 244

Gr. 245

Gr. 246

Gr. 247

Gr. 248

Gr. 249

Gr. 250

Gr. 251

Gr. 252

Gr. 253

Gr. 254

Gr. 255

Gr. 256

Gr. 257

Gr. 258

Gr. 259

Gr. 260

Gr. 261

Gr. 262

Gr. 263

Gr. 264

Gr. 265

Gr. 266

Gr. 267

Gr. 268

Gr. 269

Gr. 270

Gr. 271

Gr. 272

Gr. 273

Gr. 274

Gr. 275

Gr. 276

Gr. 277

Gr. 278

Gr. 279

Gr. 280

Gr. 281

Gr. 282

Gr. 283

Gr. 284

Gr. 285

Gr. 286

Gr. 287

Gr. 288

Gr. 289

Gr. 290

Gr. 291

Gr. 292

Gr. 293

Gr. 294

Gr. 295

Gr. 296

Gr. 297

Gr. 298

Gr. 299

Gr. 300

Gr. 301

Gr. 302

Gr. 303

Gr. 304

Gr. 305

Gr. 306

Gr. 307

Gr. 308

Gr. 309

Gr. 310

Gr. 311

Gr. 312

Gr. 313

Gr. 314

Gr. 315

Gr. 316

Gr. 317

Gr. 318

Gr. 319

Gr. 320

Gr. 321

Gr. 322

Gr. 323

Gr. 324

Gr. 325

Gr. 326

Gr. 327

Gr. 328

Gr. 329

Gr. 330

Gr. 331

Gr. 332

Gr. 333

Gr. 334

Gr. 335

Gr. 336

Gr. 337

Gr. 338

Gr. 339

Gr. 340

Gr. 341

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Gr. 343

Gr. 344

Gr. 345

Gr. 346

Gr. 347

Gr. 348

Gr. 349

Gr. 350

Gr. 351

Gr. 352

Gr. 353

Gr. 354

Gr. 355

Gr. 356

Gr. 357

Gr. 358

Gr. 359

Gr. 360

Gr. 361

Gr. 362

Gr. 363

Gr. 364

Gr. 365

Gr. 366

Gr. 367

Gr. 368

Gr. 369

Gr. 370

Gr. 371

Gr. 372

Gr. 373

Gr. 374

Gr. 375

Gr. 376

Gr. 377

Gr. 378

Gr. 379

Gr. 380

Gr. 381

Gr. 382



**Piano**  
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**Moderately Slow**  $\text{♩} = 102$

7



Gtr. 1

A B $\flat$  A B $\flat$  A(b5)

6 6 7 6 6 7 6 7 6 6

7 7 8 7 7 8 7 8 7 7

5 5 6 5 5 6 5 6 5 5

Gtr. 2

Rhy. Fig. 1 End Rhy. Fig. 1

6 6 7 6 6 7 6 7 6 6

7 7 8 7 7 8 7 8 7 7

5 5 6 5 5 6 5 6 5 5

# Verse

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

A B $\flat$  A N.C. A B $\flat$ 5

1. Mist-y morn - ing, \_\_\_\_\_ clouds in the sky. \_\_\_\_\_ With-out warn - ing \_\_\_\_\_

Gtr. 1

6 6 7 6 6 7 6 7 6 6

7 7 8 7 7 8 7 8 7 7

5 5 6 5 5 6 5 6 5 5

A5 N.C. A5 B $\flat$ 5

a wiz-ard walks by. \_\_\_\_\_ Cast-ing his shad - ow, \_\_\_\_\_

7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

5 5 6 5 5 6 5 6 5 5

A5 N.C. A5 B $\flat$ 5 A5

weav-ing his spell. \_\_\_\_\_ Long grey cloak, \_\_\_\_\_ twin-kl-ing bell. \_

7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

5 5 6 5 5 6 5 6 5 5



### Chorus

C5 B5 A5 C5 B5 A5 C5 B5 A5



Nev-er talk - ing, \_ just keep walk - ing, \_ push-ing his mag - ic. \_

Gtr. 2

Rhy. Fig. 2

[illegible]

Gr. 1

Gr. 1

[illegible]

## Interlude

C5 B5 A5

End Rhy. Fig. 2

A5 C5 A5

10	14	14	14	14	17	14
10	14	14	14	14	17	14
10	12	12	12	12	15	12

The first staff of the exercise is written in treble clef with a key signature of one sharp (F#). It contains six measures of music. The first measure has a whole note chord labeled A5 (A4, C#5, E5). The second measure has a whole note chord labeled C5 (C5, E5, G5). The third measure has a whole note chord labeled A5 (A4, C#5, E5). The fourth measure has a whole note chord labeled A5 (A4, C#5, E5). The fifth measure has a whole note chord labeled C5 (C5, E5, G5). The sixth measure has a whole note chord labeled A5 (A4, C#5, E5). The notes are written as whole notes on a five-line staff.

14	17	14	14	17	14
14	17	14	14	17	14
12	15	12	12	15	12



10







A Bb

A Bb A

### Harmonica Solo

Gtr. 2: w/ Rhy. Fig. 1

A5

Bb5 A5

play 4 times

### Verse

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

A5

Bb

A5

3. Sun is shin - in', \_\_\_\_\_ clouds have gone by. \_\_\_\_\_

A5 Bb A5 Bb5

All the peo - ple \_\_\_\_\_ give a hap-py sigh. \_\_\_\_\_ Seers - pass by \_\_\_\_\_

A5 Bb A5

gov - er-nor's sign, \_\_\_\_\_ tells all the peo - ple \_\_\_\_\_ feel-in' so fine. \_



# Chorus

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.

C5 B5 A5

C5 B5 A5

C5 B5 A5

Nev-er talk - in' -

just keeps walk - in' -

drag-gin' his mag - ic -

Musical notation for the Chorus section. It includes a vocal line with lyrics and two guitar parts. The first guitar part (Gtr. 2) plays a rhythmic figure (Fig. 2) in the first three measures. The second guitar part (Gtr. 1) plays a similar figure. The notation includes fret numbers (10, 9, 8, 7, 5) and a 1/4 note rhythm.

## Outro

A5 C5 A5

N.C.

End Rhy. Fig. 3

Musical notation for the Outro section. It includes a vocal line with lyrics and two guitar parts. The first guitar part (Gtr. 2) plays a rhythmic figure (Fig. 3) in the first three measures. The second guitar part (Gtr. 1) plays a similar figure. The notation includes fret numbers (10, 9, 8, 7, 5) and a 1/4 note rhythm.

Musical notation for the Gtr. 1 part of the Chorus section. It shows a single guitar line with fret numbers (10, 9, 8, 7, 5) and a 1/4 note rhythm.

Gtr. 2: w/ Rhy. Fig. 3, 3 times

A5 C5 A5

N.C.

A5 C5 A5

Musical notation for the Gtr. 2 part of the Chorus section. It shows a single guitar line with fret numbers (10, 9, 8, 7, 5) and a 1/4 note rhythm.

Musical notation for the Gtr. 1 part of the Chorus section. It shows a single guitar line with fret numbers (10, 9, 8, 7, 5) and a 1/4 note rhythm.

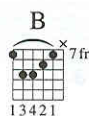
Gtr. 1 Gtr. 2 tacet

Musical notation for the Gtr. 1 part of the Chorus section. It shows a single guitar line with fret numbers (10, 9, 8, 7, 5) and a 1/4 note rhythm.



# Wasp

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



Moderate Rock ♩ = 132 (♩ = ♩ = ♩)

B

Asus4/B

B

Gtr. 1

Gtrs. 1 & 2 (dist.)

play 4 times

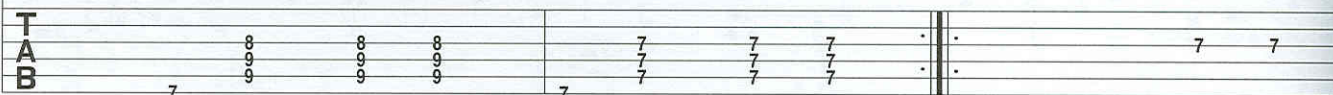
Gtr. 2

*f*

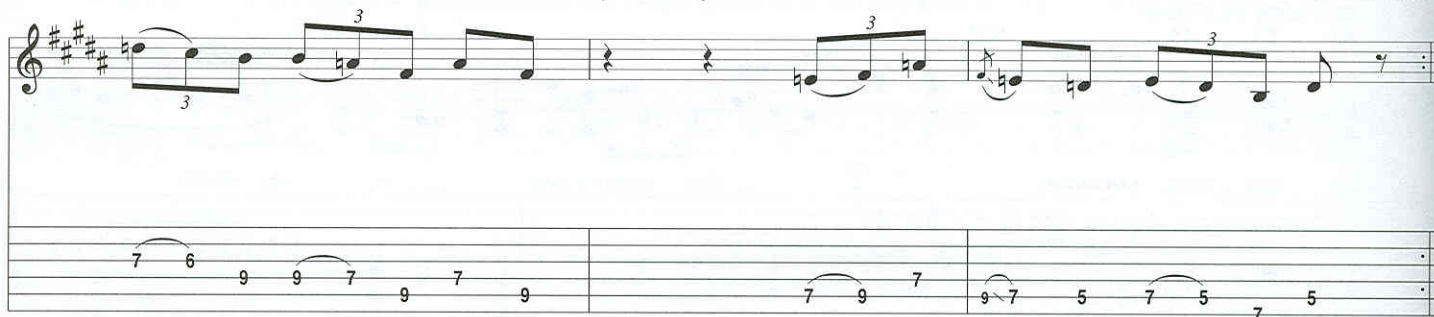
(Gtr. 1 cont. in slash)

let ring

let ring



(cont. in notation)



1., 2., 3.

4.

Segue to "Behind the Wall of Sleep"

B

Asus4/B

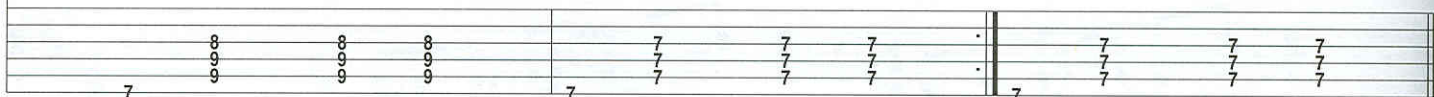
Asus4/B

Gtrs. 1 & 2

let ring

let ring

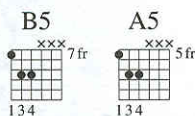
let ring





# Behind the Wall of Sleep

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



## Intro

Moderately Slow Rock ♩ = 90

N.C.(B5)

## Verse

N.C.(A5)

1. Pleas - ures cupped with-in the flow - er.  
2. Chill that numbs from head to toe. \_\_\_\_  
3. Now from dark - ness there springs night. \_\_\_\_

Gtrs. 1 & 2 (dist.)

**TAB**

7 5 8 5 7 5 5 7

Dead - ly pet - als with strange pow-er.  
Ic - y sun with frost - y glow.  
Wall of sleep is cold and bright.

5 8 5 7 5 5 7 5 8 5 7 5 5 7

Fac - es shine a dead - ly smile, \_\_\_\_  
Words a - go read to your sor - row.  
Wall of sleep is ly - ing bro - ken.

look up - on you at your trial.  
Words a - go read no to-mor-row.  
Sun shines in, you have a-wok-en.

(7) 5 8 5 7 5 5 7



1. 2.

3rd time, To Coda ⊕

(D) (A5) A5

**Double-Time Feel**

B5  
Rhy. Fig. 1

A5 B5 A5

End Rhy. Fig. 1

Gtr. 1

Rhy. Fig. 1A

Gtr. 2

End Rhy. Fig. 1A

(Gtr. 1 cont. in slash)

5 5 8 5 6 5 8 5 5 7 5 7

### Bridge

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times

B5

A5 B5 A5

Feel your spir - it rise with the priest. \_\_\_\_ Feel your bod - y fall - ing to its knees. \_

B5 A5 B5 A5

Take your worn \_ out \_ re - morse. \_\_\_\_ Change your bod - y to \_ a corpse. \_\_\_\_

B5 A5 B5 A5

Change your bod - y to \_ a corpse. \_\_\_\_ Change your bod - y to \_ a corpse. \_\_\_\_

B5 A5 B5 A5

Gtr. 1

Keep your worn \_ out \_ re - morse. \_\_\_\_ Change your bod - y to \_ a corpse. \_\_\_\_

Gtr. 2

full 7 10 full 10 full 10

### Guitar Solo

Gtr. 1 tacet

N.C.(B5)

Gtr. 2

full 10 7 10 7 9 7 10 9 7 (7) 14 3 7 5 5 5 7 7 7



The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' below it. The bottom staff is a bass clef and contains a bass line with numbers 10, 7, 9, (9), 7, 9, 7, 9, 11, and 10, which likely represent fret numbers for a guitar. Arrows labeled 'full' point to the first and fourth numbers (10 and 9) in the bass line.

**Interlude**

Faster ♩ = 132 (♩ = 3<sup>3</sup> ♩)

B Asus4/B Asus4/B

Gtrs. 1 & 2

let ring ——— let ring ——— let ring ———

7 9

7 8 8 8 7 7 7 7 7 7 7 7

The Coda section is written for guitar. It begins with a treble clef and a key signature of one flat (Bb). The first measure is in 4/4 time, marked (A5), and contains a whole note chord. The second measure is in 3/4 time, marked (D), and contains a quarter note. The third measure is in 4/4 time, marked (A5), and contains a triplet of eighth notes. The fourth measure is in 4/4 time, marked (A5), and contains a whole note chord. The fifth measure is in 4/4 time and contains a whole note chord. The sixth measure is in 4/4 time and contains a whole note chord. The seventh measure is in 4/4 time and contains a whole note chord. The eighth measure is in 4/4 time and contains a whole note chord. The section ends with a double bar line. Below the staff, there are fingerings: 5 for the first measure, 5 5 8 5 6 5 8 for the second measure, and 5 for the fourth measure.

**Coda**

(A5) (D) (A5) (A5) (A5) (A5) (A5) (A5)

Segue to "Bassically"  
Begin Fade Fade Out

8



# Bassically

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

Moderately Slow ♩ = 90

\* Gtr. 1 N.C.(Em)

*mf* w/ wah-wah

TAB

\* Bass arr. for gtr.

*p*

Segue to "N. I. B."

\* w/ vol. knob



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

Moderately  $\bullet = 104$

\* Gtr. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fig. 1

mf

End Rhy. Fig.

T  
A  
B

7 7 5 7 5 4

7 7 5 7 7 9 7 5

7 7 5 7 5 4

7 7 5 7 5 7 5

\* Repeat four times

\* Bass arr. for gtr.

§

Gtr. 1: w/ Rhy. Fig. 1, simile

E5      D5   E5      G5   F#5      E5      D5   E5   N.C.      E5      D5   E5      G5   F#5

Oh, yeah,

Gtrs. 2 &amp; 3 (dist.)

mp

*simile on repeats*

full

### Verse

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

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

1. Some peo - ple say my love can - not be true.  
2., 4. Fol - low me now and you will not re - gret  
3. Now I have you with me un - der my pow'r.

[illegible]







E5 D5 C5 B5

be - fore you know — the way — I'm go - in' to feel, —

D.S. al Coda 1 (take 1st ending)  
2nd time, To Coda 2

C5 B5 C5 B5

I'm go - in' to feel, — I'm go - in' to feel. —

### ⊕ Coda 1

N.C.(E5)  
Gtrs. 2 & 3

(D5) (C5)

Gtr. 2 (B5) (E5) (D5)

Gtr. 3



(C5) (B5) (E5)

Gtrs. 2 & 3 (D5) (C5) (B5) (E5) *8va*

Gtr. 2 (D5) (C5) B5 *8va* *D.S. al Coda 2 (take 2nd ending)*

Gtr. 3 *8va*

⊕ **Coda 2**  
Interlude

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5



**Verse**

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

5. Now I have you with me un - der my pow'r.

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Our love grows stron - ger now with ev - 'ry hour. Look in - to my eyes you'll

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

see who I am. My name is Lu - ci - fer please take my hand.

**Outro**

N.C.(E5) (D5) (C5) (B5)

(E5) (D5) (C5) (B5)



(E5) (D5) (C5)

Gtr. 2

Gtr. 3

(B5) E5 (D5)

8va

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

(C5) (B5)

8va

3



The image displays a musical score for guitar, featuring a sequence of chords and a corresponding fretboard diagram. The score is written in treble clef with a key signature of one sharp (F#). The chords are labeled as (E5), (D5), and (C5). The fretboard diagram shows the frets and fingerings for each chord, with numbers 1 through 12 indicating the fret position and 12 indicating the fret number.

The musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together. The fretboard diagram below the staff shows the fret positions and fingerings for each chord. The fret numbers are written below the staff, and the fingerings are written above the staff.

The chords are labeled as (E5), (D5), and (C5). The fretboard diagram shows the fret positions and fingerings for each chord. The fret numbers are written below the staff, and the fingerings are written above the staff.

8va

Musical notation for the '8va' exercise. The top staff shows a treble clef with a key signature of one sharp (F#) and a melody of eighth notes. The bottom staff shows a bass clef with a sequence of numbers (15, 12) indicating fingerings for the left hand.

## Free Time

[illegible]

8va

loco

full

12

9

12 14 12 14 14 (14) 12 14 12 12 14 12 14 12 14 12 11 9



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

**Piano**  
**Sheets.ru**  
архив нот

**Moderate Rock** ♩ = 120 (♩ = ♩)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system is a bass clef staff, likely for a guitar accompaniment, featuring a 12-string configuration. The bass line includes fret numbers (7, 7, 5, (5), 7, 7, 7, 7, 5, 5, 7, 7, 5, (5), 7, 7, 7, 7, 5, 7, 14, 14, 12, 14, 14, 14, 12, 12) and a 1/4 note rhythm. The score is marked with a 1/4 note and a 1/4 note, indicating the tempo. The piece is in common time (C) and has a key signature of one sharp (F#).

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Verse  
N.C.(E5)

1. The world to - day — is such a wick - ed place, —  
pol - i - ti - cian's job they say is ver - y high, —  
3. A wom - an goes to work ev - 'ry - day af - ter day, —

P.M.

14 14 12 14 14 14 12 (12)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

fight - ing go - ing on be - tween the hu - man — race. —  
for he has to choose — who's got to go and — die. —  
she just goes to work — just to earn her — pay. —

P.M.

1/4

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

Peo - ple go to work just to earn — their bread, —  
They — can put a man on the moon — quite eas - y, —  
Child — sit - ting by but his life's much hard - er, —

P.M.

1/4

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

while peo - ple just a - cross the sea are cart - ing their dead. —  
while peo - ple here on earth are dy - in' of all dis - eas - es. —  
he does - n't ev - en know who is his fath - er. —

P.M.

1/4

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5







Musical notation system 1 (Treble and Bass clefs). Treble clef contains eighth-note triplets. Bass clef contains fret numbers (0, 2, 3, 4, 5).

Musical notation system 2 (Treble and Bass clefs). Treble clef contains eighth-note triplets. Bass clef contains fret numbers (0, 2).

Musical notation system 3 (Treble and Bass clefs). Treble clef contains eighth-note triplets. Bass clef contains fret numbers (0, 2). Includes the instruction *grad. rit.* and a dynamic marking  $< f$  fdbk. at the end of the system.

pitch: A

# **Guitar Solo** Moderately ♩ = 96

Gtr. 2 tacet  
N.C.

Musical notation system 4 (Treble clef). Includes the instruction *f* w/pick. Fret numbers (14, 12, 15, 14, 12, 14, 14) are written below the staff. Includes the instruction *full* with an upward arrow.

Musical notation system 5 (Treble clef). Includes the instruction *8va loco*. Fret numbers (14, 12, 15, 14, 12, 14, 12, 14, 12, 14, 12, 14) are written below the staff. Includes the instruction *full* with an upward arrow and *P.H.* (Palm Heel).



The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The piano part is in 5/4 time, marked 'rit.' and 'D.S. al Coda'. The bassoon part has fingerings 12, 14, (14), 12, 14, 12, 14, 14, 12, 14, 12, and (12). The piano part includes a wavy line indicating a tremolo or rapid oscillation. The bassoon part includes a wavy line indicating a tremolo or rapid oscillation.

$\oplus$  *Coda*

## Outro

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef with a key signature of one sharp (F#). The melody is divided into three measures, each with a harmonic label above it: A5, N.C., and A5. The second system contains the bass line in bass clef, also divided into three measures corresponding to the first system. The bass line includes fingerings (7, 5, 7, 8, 7, 5, 7, 5, 7) and a final measure with a double bar line and a repeat sign. The overall tempo is marked 'Moderato'.



# A Bit of Finger

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

**Intro**

Moderately ♩ = 90  
Em(add9)

1., 2., 3. | 4.

Red sun

Gtr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mp

let ring throughout

TAB

0 7 4 7 4 0 4 7 0 7 4 7 4 0 0 0 0 7 4 7 4 0 0 0

\* Recording sounds approx. 1/4 step flat.

**Verse**

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times  
Em(add9)

ris - ing in the sky. Sleep - ing vil - lage, cock - 'rel's

cry. Soft breeze blow - ing in the trees. Peace of

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

mind, feel at ease.

E  
Gtr. 1 ⑥  
open  
○

Segue to "Sleeping Village"

# Sleeping Village

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

## Intro

Moderately Slow Rock ♩ = 72

\* Gtrs. 1 & 2 (dist.)

N.C.(A)

play 4 times

N.C.(A)

Intro musical notation for Gtr. 1 & 2 (dist.) in D major, 4/4 time. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 72 beats per minute. The music features a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning. The notation is divided into two systems, each with a treble and bass staff. The first system includes a measure with a 'full' marking. The second system includes a measure with a 'play 4 times' marking. The notation ends with a double bar line.

\* Gtr. 2 enters at measure two

Intro musical notation for Gtr. 1 in D major, 4/4 time. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 72 beats per minute. The music features a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning. The notation is divided into two systems, each with a treble and bass staff. The first system includes a measure with a 'full' marking. The second system includes a measure with a 'play 4 times' marking. The notation ends with a double bar line.

Gtr. 2 musical notation in D major, 4/4 time. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 72 beats per minute. The music features a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning. The notation is divided into two systems, each with a treble and bass staff. The first system includes a measure with a 'full' marking. The second system includes a measure with a 'play 4 times' marking. The notation ends with a double bar line.

Gtr. 1 musical notation in D major, 4/4 time. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 72 beats per minute. The music features a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning. The notation is divided into two systems, each with a treble and bass staff. The first system includes a measure with a 'full' marking. The second system includes a measure with a 'play 4 times' marking. The notation ends with a double bar line.



Faster ♩ = 182

Chord progression: F5 D5 D5 A5 C5 F5 N.C.(D5) N.C. \*(D5)








\* Chord implied by bass.





The image displays a page of guitar sheet music, likely for a piece in D major (one sharp). The music is written in treble clef and 4/4 time. It consists of six systems, each with a musical staff and a corresponding fretboard diagram below it. The fretboard diagrams show fingerings for the right hand, with numbers 1-4 indicating fingers and 10-15 indicating frets. The piece is in 4/4 time and consists of 16 measures. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'full' and '1/2'. The fretboard diagrams show fingerings for the right hand, with numbers 1-4 indicating fingers and 10-15 indicating frets. The piece is in 4/4 time and consists of 16 measures.





# Warning

Words and Music by Alex Dmochowski, Victor Hickling, John Moreshead and Aynsley Dunbar

## Intro

Slowly ♩ = 80

Gtr. 1 (dist.) N.C. (D5) (F5) (F#5) (G5) (D5)

fdbk. mp full full full full full

TAB (8) 8 10 12 12 10 13 (13) 10 13 13 10 13 10 12 (12) 10 12 10 12

## Verse

N.C. (D5)

1. Now, the first day that I met ya I was look-in' in the sky when the

1/4 full 1/4

(12) 10 12 10 12 10 12 10 12 10 12 10 12

(G5)

sun turned all a blur and the thun-der clouds rolled by. The sea be-gan to shiv-er and the

full 1/4 full

12 10 12 10 12 10 12 10 12 10 12 10 12

(D5)

wind be-gan to moan. It must have been a sign for me to leave you well a-lone. I was

full

(12) 10 12 10 12 10 12 10 12 10 12 10 12





F5 F#5 G5

born with-out you ba-by, but my feel-ings were a lit-tle bit too

*mf w/ flanger*

full 13 full 13-13

N.C.(D5) Guitar Solo N.C. (D5)

strong. —

full 13 10 13 10 12 (12) 10 12 10 12

full 12 10 10 13 10 12 (12) 10 12 10 12 10 12 10

8va

full 13 15 13 15 15 15 15 13

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

(G5) loco (D5)

full 13 14 13 15 13 13 12 10 12 (12) 10 12 10 10 12 10 12 10 12 10 8 10 8 12 10 12 12 (12) 10 12

(F5) (F#5) (G5)

1/2 full full

12 12 10 10 13 10 12 10 10 10 10 12 10 10 20 10 20 12 10 10 13 full 10 full 13

(D5)

8va

loco

(G5)

(D5)

(F5)

(F#5)

(G5)

(D5)

Verse

N.C. (D5)

3. Now the whole wide world is mov - in' 'cause there's i - ron in my heart. I



(G5)

just can't keep from cry - in' 'cause you say we've got to part. \_ Sor - row grips my voice as I

The first system contains a vocal melody and a guitar accompaniment. The vocal line is in G major, with a key signature of one sharp (F#). The guitar line is in standard tuning, with fret numbers 10, 12, and 10 indicated. A 'full' instruction is written above the guitar line.

(D5)

stand here all a - lone \_ and watch you slow - ly take a - way a love I've nev - er known. \_ I was

The second system continues the vocal melody and guitar accompaniment. The vocal line is in D major, with a key signature of two sharps (F# and C#). The guitar line is in standard tuning, with fret numbers 10, 12, and 10 indicated. A 'full' instruction is written above the guitar line.

F5 F#5 G5

born with - out you ba - by, but my feel - ings were a lit - tle bit too

The third system continues the vocal melody and guitar accompaniment. The vocal line is in F major, with a key signature of one sharp (F#). The guitar line is in standard tuning, with fret numbers 3, 5, and 5 indicated. A 'full' instruction is written above the guitar line.

Guitar Solo  
Free Time  
N.C.

D5

strong, just a lit - tle bit too strong.

The fourth system features a guitar solo and a vocal line. The guitar solo is in D major, with a key signature of two sharps (F# and C#). The vocal line is in D major, with a key signature of two sharps (F# and C#). The guitar line is in standard tuning, with fret numbers 7, 7, and 5 indicated. A 'full' instruction is written above the guitar line.

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is a vocal line in G major, 4/4 time, with a key signature of one sharp (F#) and a common time signature of 4/4. The bottom staff is a piano accompaniment in G major, 4/4 time. The piano part features a complex rhythmic pattern in the right hand, including triplets and sixteenth notes, and a bass line in the left hand. The score is written for a vocal soloist and piano.

[illegible]

loco

rit.

on cue:

D5 E5

N.C.

12 10 12 10 12 12 10 12 10 10 12 11 10 11 10 8 10 12 14 12 14 12 12 12 12 12 14

8va...

full

8va

3 3 3 3 3 3 3 3

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12



8va.

loco

full

rit. poco a poco

full

rit. poco a poco

[illegible][illegible]

8va

8va

loco

full

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

full

14 14 14 (14) 12 14

2

2

14 12 12 14 14 12 14 14

12 14 14

[illegible]



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes, some grouped in triplets. Below the staff is a dashed line labeled "P.M.". The bottom staff is a six-string guitar fretboard diagram with fret numbers (0, 2, 3) indicated for each string.

Second system of musical notation. The top staff continues the melodic line with triplets and some chromatic movement. Below the staff is a dashed line labeled "P.M.". The bottom staff shows fret numbers (0, 2, 3, 4, 9) and includes an annotation "full" with an arrow pointing to a specific fret position.

Third system of musical notation. The top staff features a more complex melodic line with triplets and slurs. The bottom staff shows fret numbers (4, 9, 8, 10, 12, 15) and includes annotations "1/2", "full", and "8va" (octave up).

Fourth system of musical notation. The top staff continues the melodic development. The bottom staff shows fret numbers (15, 12, 14) and includes an annotation "full".

Fifth system of musical notation. The top staff shows the final melodic phrase. The bottom staff shows fret numbers (12, 14) and includes an annotation "1/4".

8va

loco

full 12 12 1 1/2 1 1/2 1 1/2 (14) 12 14 12 14 12

# **Outro-Guitar Solo** **Free Time**

w/ rhythm section 8va

(12) (12) (12) full 12 15 12 full 15 15 12 12 12 full 15 12 15 12 full 12 15 12 15 12 14 12 15 1 1/4

8va

15 1 1/2 (15) 12 14 1 1/4 12 15 12 14 12 14 12 full 15 15 12 15 12 15 12 15 12 15 12 14 1 1/4 12 15 full

8va

15 12 15 12 15 12 15 12 15 12 15 12 14 14 12 12 15 12 14 12 full 14 (14) 12 12

8va

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

8va

15 12 14 12 15 12 14 12 full 14 12 14 12 14 12 14 12 14 14 12 14 12 10 12 14 14 full 12 15 12 13



[illegible]

The musical score for the Soprano part is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of several measures, some with triplets and others with slurs. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score ends with a double bar line.

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is the vocal line, written in G major (one sharp) and 4/4 time. It begins with a melodic line featuring triplets and a 'loco' section. The bottom staff is the piano accompaniment, written in G major and 4/4 time. It features a rhythmic pattern of eighth and sixteenth notes, with 'full' markings indicating dynamic changes.



# Guitar Notation Legend

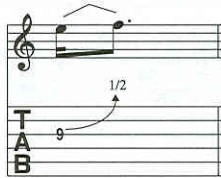
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

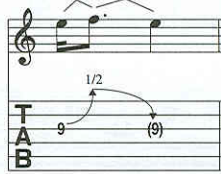
**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

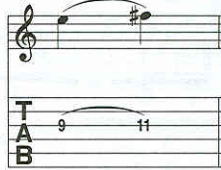
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



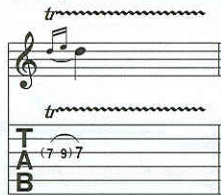
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



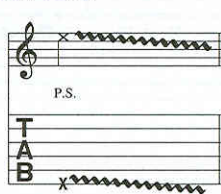
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



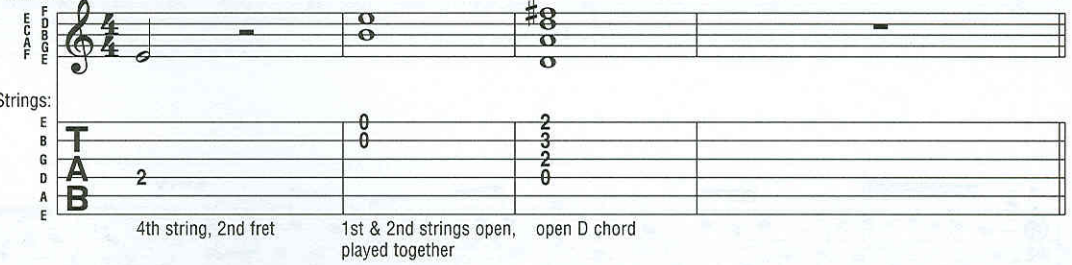
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



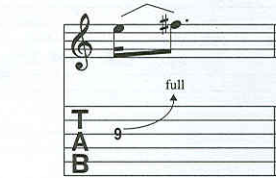
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



Notes:



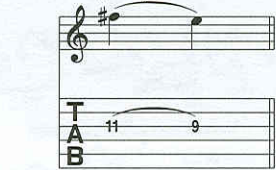
**WHOLE-STEP BEND:** Strike the note and bend up one step.



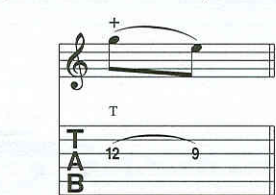
**PRE-BEND:** Bend the note as indicated, then strike it.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



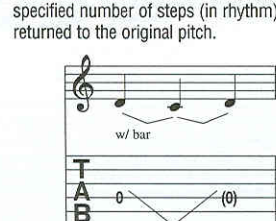
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



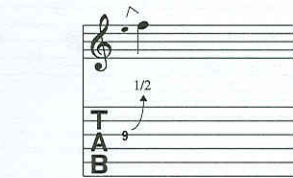
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



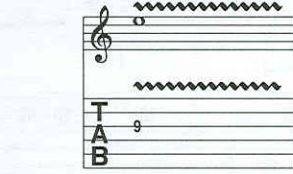
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



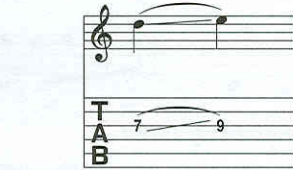
**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



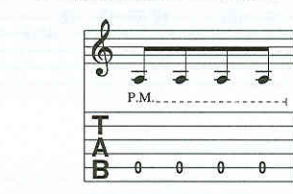
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



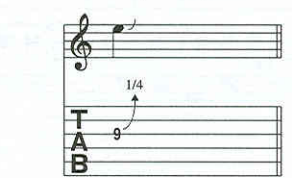
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



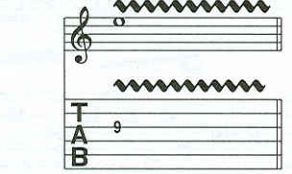
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



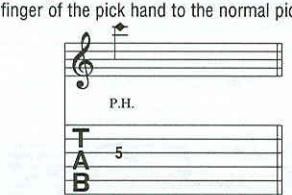
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



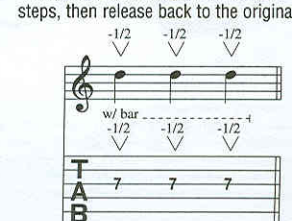
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





# BLACK SABBATH

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BASSICALLY

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