



BLACK SABBATH





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
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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

To Coda

G5 N.C.

Rhy. Fig. 1

End Rhy. Fig. 1

p w/ slight dist.

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.

Find out I'm the cho - sen one. Oh, no!
Watch - es those flames get high - er and high - er. Oh, no, no, please God help me!

2nd time, D.S. al Coda

⊕ Coda

Interlude
Faster ♩ = 126
N.C.

Gr. 1 G5

G5

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

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

peo - ple bet - ter — go — and — be - ware. — No, — no, — please, — no. —

Vocal line with lyrics: "peo - ple bet - ter — go — and — be - ware. — No, — no, — please, — no. —". The melody features several triplet patterns over the words "bet - ter", "go", "and", "be - ware", "No", "no", "please", and "no".

Guitar Solo

G Gm7 G Gm7 N.C. G Gm7 G Gm7

Gr. 1

Guitar solo notation for Gr. 1. Chords: G, Gm7, G, Gm7, N.C., G, Gm7, G, Gm7. Includes a P.H. (Pinch Harmonic) marking and a 1/4 note triplet. Fingering: 5 3 5, 5 (5) 5 5, 3 3 5, 3 3 5, 3 3 5.

Gr. 2

Rhy. Fig. 3 End Rhy. Fig. 3

Guitar rhythm notation for Gr. 2. Includes "w/ heavy chorus" marking. Fingering: 4 4 4 4 4 4 4 4.

Gr. 2: w/ Rhy. Fig. 3, 7 times

G Gm7 G Gm7

Gr. 1

Guitar solo notation for Gr. 1. Chords: G, Gm7, G, Gm7. Includes "8va" (octave) and "loco" markings. Fingering: 3 5, 6 8, 8 10, 12, 17, 15 15 18, 18 18 (18) 15, 18 (18) 18 15 18, 18 15 18.

G Gm7 G

Gr. 1

Guitar solo notation for Gr. 1. Chords: G, Gm7, G. Includes "8va" marking. Fingering: 18, 15 18 15, 18 18 15 15 18, 15 18 15 17 15 17 15 17 15 15, 17 15 17 15 17 15 17 15 15.

Gm7 G Gm7

8va

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

G Gm7 G

8va

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

Gm7 G Gm7

8va

Outro G Gm7

loco play 3 times

17 15 18 15 17 15 17 15 17 full full full full full full full (18) X

G Gm7 G

Gtr. 1

Gtr. 2

The Wizard

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

Intro

Moderately Slow ♩ = 102

A5 C5 A5

N.C.

A5 C5 A5

N.C.

(harmonica) * Gtrs. 1 & 2 (dist.)

mf

* composite arrangement

A5 C5 A5

N.C.

A5 C5 A5

N.C.

Gr. 2 tacet

Gr. 1

A5 C5 A5

Gtrs. 1 & 2

N.C.

A5 C5 A5

N.C.

Gr. 1

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

Gr. 2

Rhy. Fig. 1 End Rhy. Fig. 1

Verse

Gr. 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 _____

Gr. 1

A5 N.C. A5 B \flat 5

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

A5 N.C. A5 B \flat 5 A5

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

Chorus

C5 B5 A5

C5 B5 A5

C5 B5 A5

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

Rhy. Fig. 2

Gtr. 2

10 9 14 14 / 10 9 14 14 / 10 9 14 14 / 8 7 12 12 / 8 7 12 12 / 8 7 12 12

Gtr. 1

10 9 7 7 / 10 9 7 7 / 10 9 7 7 / 8 7 5 5 / 8 7 5 5 / 8 7 5 5

Interlude

C5 B5 A5

End Rhy. Fig. 2

A5 C5 A5

10 9 14 14 / 10 9 14 14 / 14 17 14 / 14 17 14 / 8 7 12 12 / 12 15 12

10 9 7 7 / 7 10 7 / 5 5 5 1 15 / 5 5 5 1/4 / 5 7 7 5 3 5 3

A5 C5 A5

A5 C5 A5

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

7 10 7 / 5 5 5 1/4 / 5 7 5 7 5 3 5 3 / 7 10 7 / 5 5 (5) 14

A5 C5 A5

14 17 14 14 17 14 12 14 12

5 7 5 3 5 3 5 7 5 3 5 3 5 7 5 3 5 3 5

Verse

Gtr. 2: w/ Rhy. Fig. 1
A B \flat A A5 B \flat A N.C.

Gtr. 1

2. E-vil pow - er dis-ap - pears.

6 7 6 6 7 6 5 6 6 7 6 5

A5 B \flat A N.C. A5 B \flat

De-mons wor - ry when the wiz-ard is near. He turns tears

7 8 6 6 7 7 5 10 12 17 7 7 7

full

A5 N.C. A5 Bb

in - to joy. Ev - 'ry-one's hap - py

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

Chorus

Gtr. 2: w/ Rhy. Fig. 2
C5 B5 A5

A5 C5 B5 A5 C5 B5 A5

when the wiz-ard walks by. Nev-er talk - in' just keeps walk - in',

Gtr. 1

7 5 | 5 (5) | 10 9 7 7 | 10 9 7 7 | 7 7 | 7 8 6

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 4 times
A5 Bb

C5 B5 A5 C5 B5 A5 Bb

trudg-in' his mag - ic.

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

A5 N.C. A Bb

7 5 | 3 5 3 3 5 7 5 7 5 7 (7) 15 7 | 7 5 7 5 7 5 5 8 5 8 5 8 5 7 5 8 5

A Bb

A Bb A

Harmonica Solo

Gtr. 2: w/ Rhy. Fig. 1
A5

Verse

Gtr. 2: w/ Rhy. Fig. 1, 4 times
A5

Bb5 A5 *play 4 times* 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

Gr. 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 _

The Chorus section consists of three measures. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment for Gr. 2 is in the same key signature and features a rhythmic figure of eighth notes. The lyrics are: "Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic _".

Outro

A5 C5 A5

N.C.

End Rhy. Fig. 3

Gr. 2

The Outro section consists of three measures. The guitar accompaniment for Gr. 2 is in treble clef with a key signature of two sharps. The first measure is marked with "C5 B5 A5". The second and third measures are marked with "A5 C5 A5" and "N.C." (Natural Chord). The section ends with "End Rhy. Fig. 3".

Gr. 1

The first guitar part (Gr. 1) is in treble clef with a key signature of two sharps. It features a rhythmic figure of eighth notes in the Chorus and a more melodic line in the Outro. The lyrics are: "Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic _".

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

Gr. 1 A5 C5 A5 N.C. A5 C5 A5

The second guitar part (Gr. 1) is in treble clef with a key signature of two sharps. It features a rhythmic figure of eighth notes in the Chorus and a more melodic line in the Outro. The lyrics are: "Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic _".

N.C. A5 C5 A5 N.C.

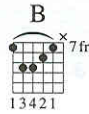
The third guitar part (Gr. 1) is in treble clef with a key signature of two sharps. It features a rhythmic figure of eighth notes in the Chorus and a more melodic line in the Outro. The lyrics are: "Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic _".

Gr. 1 Gr. 2 tacet

The final guitar part (Gr. 1) is in treble clef with a key signature of two sharps. It features a rhythmic figure of eighth notes in the Chorus and a more melodic line in the Outro. The lyrics are: "Nev-er talk - in' _ just keeps walk - in' _ drag-gin' his mag - ic _".

Wasp

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



Moderate Rock ♩ = 132 (♩ = ♩⁵)

B

Asus4/B

B

Gr. 1

Gtrs. 1 & 2 (dist.)

play 4 times

Gr. 2

f
let ring ----- let ring ----- (Gr. 1 cont. in slash)

(cont. in notation)

1., 2., 3.

4.

Segue to "Behind the Wall of Sleep"

B

Asus4/B

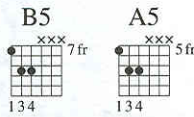
Asus4/B

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.)

f

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 A5 B5 A5 B5 A5

Double-Time Feel

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 2

(Gtr. 1 cont. in slash)

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

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

Gtr. 1

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

7 10 7 5 7 9 7 10 7 10 7 9 9 (9) 7 9 7 9 7 9 7 9 7 9 7 9

full full full let ring

10 7 10 7 9 (9) 7 9 7 7 9 11 10 11 9 7 9 7 10 7 9 9 7 9 9 7

full full full

10 7 9 9 7 9 9 7 9 7 9 6 7 6 7 6 7 6 7 6 9 9 9 9 7 9 7 9 7 9

full

Interlude 1., 2., 3. | 4. *D.C. al Coda*

Faster ♩ = 132 (♩ = ♩³)

B Asus4/B Asus4/B

Gtrs. 1 & 2

let ring let ring let ring

7 9 7 9 7 9 7 7 7 7 7 7 7 7 7 7 7 7

⊕ **Coda** *Segue to "Bassically"*

Begin Fade *Fade Out*

(A5) (D) (A5) 8

5 5 5 8 5 6 5 8 5

Bassically

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

Moderately Slow ♩ = 90

* Gtr. 1 N.C.(Em)

mf w/ wah-wah

T
A
B

7 7 5 7 5 7 7 7 5 7 5 7 5 7 9 7 9 9 7 9 9 7 9 9 7 9 9 5

* Bass arr. for gtr.

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

5 7 9 7 9 9 7 9 7 9 5 7 5 7 7 5 5 7 7 7 7 5 7 5 7 5

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

5 7 5 7 5 7 7 7 5 7 9 7 9 9 7 9 7 9 5 7 5 7 5 7 5 7 5 7 5 7 5 7

p

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

* < *mf*

* w/ vol. knob

N.I.B.

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

Intro Moderately ♩ = 104

* Gtr. 1 (dist.)

Rhy. Fig. 1

mf

End Rhy. Fig. 1

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

* 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 & 3 (dist.)

mp

simile on repeats

full

10 8

9 9 7 9 12 11 | 9 9 7 9 | 9 9 7 9 12 11

7 7 5 7 10 9 | 7 7 5 7 | 7 7 5 7 10 9

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. Fol - low me now and you will not re - gret
3. Now I have you with me un - der my pow'r.

6

1/4 1/4

7 7 7 7

8 8

9 9 7 9 12 11 | 9 9 7 9 | 9 9 7 9 12 11

7 7 5 7 10 9 | 7 7 5 7 | 7 7 5 7 10 9

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

Please be - lieve me, my love, and I'll show you. I will give you those things
 liv - ing the life you lead be - fore we met. You are the first to have
 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

you thought un - real, The sun, the moon, the stars all bear my seal.
 this love of mine, for - ev - er with me 'til the end of time.
 see who I am. My name is Lu - ci - fer, please take my hand.

1. **Interlude**
 Gtr. 1 tacet
 N.C.(E5)
 Gtrs. 2 & 3

(D5) (C5) B5 *To Coda 1*

2. **Bridge**
 Gtr. 1 tacet
 E5 D5 C5 B5

Your love for me has just got to be real

Gtrs. 2 & 3

E5 D5 C5 B5

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

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

*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. —

5/3 5/3 4/2 4/2 5/3 5/3 4/2

⊕ **Coda 1**

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

(D5) (C5)

5 4 5 4 7 5 4 5 4 7 4 5 7 4 4 4 4 7 7 7 9 9 9 9 full full

Gtr. 2 (B5)

(E5)

(D5)

full full full full

9 (9) 7 9 7 7 7 9 9 9 8 9 8 10 8 9 8 10 10 (10) 8 10 9 10 (10) 8 10 8

Gtr. 3

full full full full

9 (9) 7 9 7 7 7 9 9 9 9 9 9 9 9 9 9 9 10 (10) 8 10 9 8 10 10 (10) 8 10 9

(C5) (B5) (E5)

full full full

10 (10) 8 10 8 10 10 8 10 8 8 15 5 4 5 4 7 4 5 7 4

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

full full full

4 4 7 7 9 9 9 12 12 12 14 14 12 12 12 15 (15) 15 12 15 12 15 12 15 12 15 12 15 12 15

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

full full full full full

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

Gtr. 3 *sva*

1/2 full full full

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

⊕ Coda 2

Interlude

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

Oh, yeah,

full

10 8

9 9 7 9 12 11 9 9 7 7 5 9 9 9 7 5 9 9 9 7 5 9 12 11 9

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)

Gr. 2

(E5) (D5) (C5)

9 9 9 9 9 9 9 9 9 9 9 9

Gr. 3

9 9 9 9 9 9 9 9 9 9 9 9

(B5) E5 (D5)

8va

(10)(10) 8 10 8 10 8

8va

let ring

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

(C5) (B5)

8va

12 14 12 14 14 (14) 12 14 12 14 12 14 14 14 (14) X 12

8va

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

(E5) (D5) (C5)

8va

8va

Free Time

(B5)

8va

8va

E5 loco

8va loco

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.

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.

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.

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.

A Tempo
N.C.

1.
To Coda ⊕

Slower ♩ = 84
N.C.(E5)

2.

N.C.

Interlude

* Faster ♩ = 144

Gtr. 1 tacet
N.C.(E5)

Gtr. 2 (slight dist.)

* New tempo applies to guitar only; bass and drums continue freely in previous tempo until indicated.

Musical notation system 1: Treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a sequence of eighth-note triplets. The fretboard below shows fingerings: 0 3 0 3 0 3 0 3 | 0 3 0 3 0 3 0 3 0 0 | 0 0 0 0 0 0 0 0.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a sequence of eighth-note triplets. The fretboard below shows fingerings: 2 0 0 0 0 0 0 0 | 2 0 0 0 0 0 0 0 | 2 0 0 0 0 0 0 0.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a sequence of eighth-note triplets. The fretboard below shows fingerings: 2 2 2 2 2 2 2 2 | 2 2 2 0 2 2 2 2 | 2 2 2 0 2 2 2 2 | 2 2 2 2 2 2 2 2.

grad. rit.

< f
fdbk.

pitch: A

Guitar Solo
Moderately ♩ = 96

Gtr. 2 tacet
N.C.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a sequence of eighth-note triplets. The fretboard below shows fingerings: 14 12 12 14 | 12 15 12 14 | (14) 12 14 14 | 14 12 12 14 12 14 12 14 12 14 12 14 12 14 12 14.

f
w/pick

full

full

Musical notation system 5: Treble clef, key signature of one sharp (F#), 5/4 time signature. The staff contains a sequence of eighth-note triplets. The fretboard below shows fingerings: 14 12 12 14 | 12 15 12 15 | 15 12 14 (14) 12 14 12 (12) | 14 12 12 14 12 12 14 12 14 12 12 14 12 14 12 12.

P.H.

full

full

full

6 3 6 6 3

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

full

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

full

full

6

rit.

1 1/2

12 12 14 (14) 12 14 12 12 14 14 14 12 14 12

full

2 1/2

(12)

5

D.S. al Coda

⊕ Coda

Outro

N.C.

tr

tr

B5 D5 E5

play 4 times

tr

tr

4 6 4 6 5 4 7

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

14 12 14 12 14 12

A5 N.C. A5 N.C. A5 C5 D5

7 5 7 8 7 5 7 5 7

7 5 7 5 7 5 7

7 5 10 12

A5 C5 D5 A5 C5 D5

f&bk.

1/2

pitch: F#

7 5 10 12 7 5 10 12 (10) (10)

A Bit of Finger

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

Intro 1., 2., 3. | 4.

Moderately ♩ = 90
Em(add9)

Red sun

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

let ring throughout

T
A
B

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)

f *play 4 times* N.C.(A)

T
A
B

5 7 5 7 7 7 9 7 9 7 7 16 5 7 5 7 7 7 9 7 9 7 14 0 7 0 7 5 4 5 4 5 (5) 7

* Gtr. 2 enters at measure two

0 7 5 4 5 4 5 7 12 0 7 5 4 5 4 5 (5) 7 0 7 5 4 5 4 5 (5) 7

Gtr. 2 D5 A5 C5 N.C.(F5) (D5) D5 A5 C5 F5 D5 D5 A5 C5

10 12 10 10 12 10 10 12 10

Gtr. 1

12 (12) 7 10 (10) 12 (12) 7 10 (10) 10 (10) 12 (12) 7 10 (10) 10 (10) 10 (10) 12 (12) 7 10 (10) 10 (10) 10 (10)

Faster ♩ = 182

F5

D5

D5

A5

C5

F5

N.C.(D5)

N.C.

*(D5)

First system of musical notation. The treble clef staff shows chords for F5, D5, D5, A5, C5, F5, N.C.(D5), N.C., and *(D5). The bass staff shows corresponding fingerings: 10, 12, 12, 10, 10, 12, 10, 12.

Second system of musical notation. The treble clef staff shows chords for F5, D5, D5, A5, C5, F5, N.C.(D5), N.C., and *(D5). The bass staff shows complex fingerings: 10, 12, 12 (12/12), 7 (10/10), 10 (10/10), 8 (8/8), 10, 12.

* Chord implied by bass.

Third system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass staff shows fingerings: 12, 10, 10, 13, 10, 12, 12, 10, 12, 12, 10, 12, 10, 12, 10, 13, 13, 10, 13, 10, 12, 10, 12, 10, 12, 10, 13, 10, 12.

Fourth system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass staff shows fingerings: 12, 10, 12, 10, 12, 12, 10, 12, 10, 12, 12, 10, 12, 10, 12, 10, 13, 13, 10, 13, 13, 12, 10, 12.

Fifth system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass staff shows fingerings: 12, 10, 12, 12, 10, 12, 10, 10, 10, 13, 13, 10, 13, 13, 10, 13, 10, 13, 10, 13, 10, 13, 10, 13, 10.

Sixth system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass staff shows fingerings: 10, 10, 10, 13, 13, 10, 13, 10, 12, 13, 10, 13, 10, 13, 10, 12, 12, 10, 13, 10, 12, 12, 10, 12.

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

1/2

12 10 12 12 10 8 10/12 10 12 10 12 10 10 12 10 12 12 12 10 12 12 12

1 1/2

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

12 10 12 12 12 12 10 12 12 14 13 15 13 10 15 full 15 full 15 full wavy 15 15 13 14 14/12 12 12 1/2

13 10 12 12 10 12 12 10 12 10 12 10 12 10 12 10 12 10 10 10 10 10 10 10

1/4

10 13 10 10 13 full wavy 10 13 10 12 10 12 full 10 13 10 12 10 12 10 12 12 full 12 10 10 10 13 full 13 full

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

13 13 10 13 10 13 10 13 full 10 (10) 10 13 13 12 10 12 10 13 10 12 10 12 12 10 10 8 8 10 8 10

Slower ♩ = 72

12

12 10 12 10 10 12 10 12 10 10 10 10 12 10 10 1/2 (10)

D5 A5 C5 1., 2., 3. F5 D5 4. F5 *Segue to "Warning"*

10 10 8 12 12 10 10 10 8 10 10 8 (8) (8)

pitch: Gb

Warning

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

Intro

Slowly ♩ = 80

N.C. (D5) (F5) (F#5) (G5) (D5)

Gtr. 1 (dist.)

fdbk. mp 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

(G5)

sun turned all a blur and the thunder clouds rolled by. The sea began to shiver and the

full 1/4 full

12 10 12 10 12 10 12 10 12 10 12

(D5)

wind began to moan. It must have been a sign for me to leave you well alone. I was

full

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

F5 F#5 G5 N.C.(D5)

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

mf w/ flanger

1/2 full full full

12 10 13 (13) (13)

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

1 1 1 1 1 1 1 1 1 1 2 3 3 3 3 3 3 3 3 3 3 3

Verse N.C. (D5)

2. You nev-er said you loved me and I don't be-lieve _ you can, _ 'cause I

full

10 10 10 10 full 1/4

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

(G5)

saw you in a dream and you were with an - oth - er man. _ You look so cool and cas - ual and I

full

10 10 full

12 10 12 10 12 10 12 10 12

(D5)

try to look the same. _ But now I've got to love _ ya, tell me who have I to blame? _ I was

1/4 full

10 10 full

(12) 10 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

The first system of the score features a vocal line in treble clef with lyrics "born with-out you ba - by, but my feel - ings were a lit - tle bit — too". The guitar accompaniment is in bass clef, marked *mf w/ flanger*. It consists of a series of chords and arpeggios. Below the guitar staff are two fretboard diagrams showing fingerings for the first two measures. The first diagram shows a sequence of chords: F5 (1-3, 2-4, 3-5), F#5 (1-3, 2-4, 3-5), and G5 (1-3, 2-4, 3-5). The second diagram shows a sequence of chords: F5 (1-3, 2-4, 3-5), F#5 (1-3, 2-4, 3-5), and G5 (1-3, 2-4, 3-5).

Guitar Solo
N.C. (D5)

strong. —

full 13-10 (12) 10-12 10

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

The second system is titled "Guitar Solo" and "N.C. (D5)". The vocal line has the word "strong." followed by a long dash. The guitar solo is in bass clef and features a series of arpeggios and chords. The first diagram shows a sequence of notes: 13-10, 13-10, 12, (12), 10-12, 10. The second diagram shows a sequence of notes: 12, 10-10, 13-10, 12, (12), 10-12, 10, 12, 10.

8va

full 13-15 15-15 15-13

The third system continues the guitar solo. It features a series of arpeggios and chords. The first diagram shows a sequence of notes: (10), 12, 10, 10, 13, 10, 12, (12), 10-12, 12, 10, 12, 10, 12-14, 14, 13. The second diagram shows a sequence of notes: 13, 15, 13, 15, 15, 15, 13.

(G5) loco (D5)

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

full 10-12 10 12-10 12-10 8-10 8 12 10-12 12 (12) 10 12

The fourth system continues the guitar solo. It features a series of arpeggios and chords. The first diagram shows a sequence of notes: 13-14, 13-15, 13, 13-12, 10-12, (12), 10-12, 10. The second diagram shows a sequence of notes: 10-12, 10, 12-10, 12-10, 8-10, 8, 12, 10-12, 12, (12), 10, 12.

(F5) (F#5) (G5)

1/2 full 10-10 13 full 10-13

The fifth system continues the guitar solo. It features a series of arpeggios and chords. The first diagram shows a sequence of notes: 12, 12, 10, 10, 13, 10, 12, 10. The second diagram shows a sequence of notes: 10, 12, 10, 10, 12, 10, 10, 20, 10, 20. The third diagram shows a sequence of notes: 12, 10, 10, 13, 10, 13.

(D5)

13 10 13 10 12 (12)10 12 10

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

12

Sva *loco* (G5)

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

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

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

(D5)

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

(F5) (F#5) (G5) (D5)

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

Verse
N.C. (D5)

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

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

(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 features a vocal line in G5, a piano accompaniment with a 'full' dynamic marking, and a guitar fretboard with fingerings for the 10th and 12th frets.

(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 features a vocal line in D5, a piano accompaniment with a '1/2' dynamic marking, and a guitar fretboard with fingerings for the 10th and 12th frets.

F5

F#5

G5

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

The third system features a vocal line with chords F5, F#5, and G5, a piano accompaniment with a 'mf' dynamic marking, and a guitar fretboard with fingerings for the 3rd, 4th, and 5th frets.

Guitar Solo
Free Time
N.C.

strong, just a lit - tle bit too strong.

The guitar solo section is in D5 and includes a vocal line, a piano accompaniment with a 'delta va' marking, and a guitar fretboard with fingerings for the 7th, 10th, 12th, and 13th frets.

8va

7 5

3 3

full

full

8va

Harm.

1/2

8va

loco

rit. poco a poco

Faster ♩ = 130 (♩ = ♩³)

full

full

P.M. -----

P.M. -----

8va -----

8va -----

8va -----

8va

3

full 1 1/2 1 1/2 1 1/2

14 12 14 14 14 (14) 12 14 12 14 12 12

loco

Outro-Guitar Solo
Free Time

w/ rhythm section 8va

full full full full 1 1/4

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

8va

3 3 3 3 3

1 1/2 1/4 full 1/4 full

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

8va

6 3 3 7:6

full

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

8va

10:6 3

full

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

8va

6 6

full full

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

8va

full

full

full

full

full

1 1/2

1 1/2

1 1/2

full

8va

full

full

1 1/2

full

1 1/2

8va

full

8va

full

full

8va

full

full

full

8va

loco

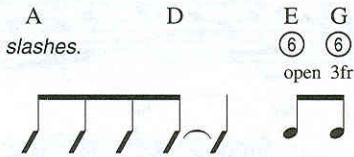
full

full

full

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.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

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

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

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

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

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

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

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

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.

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.

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.

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

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

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.

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

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.

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

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.

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

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

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

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.

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

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

BLACK SABBATH

BLACK SABBATH

THE WIZARD

WASP

BEHIND THE WALL OF SLEEP

BASSICALLY

N.I.B.

WICKED WORLD

A BIT OF FINGER

SLEEPING VILLAGE

WARNING

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