



BLACK SABBATH MASTER OF REALITY

BLACK SABBATH MASTER OF REALITY

SWEET LEAF
THE ELEGY
AFTER FOREVER
EMBRYO
CHILDREN OF THE GRAVE
THE HAUNTING
ORCHID
STEP UP
LORD OF THIS WORLD
SOLITUDE
DEATH MASK
INTO THE VOID

U.S. \$12.95

ISBN 0-7935-6775-0



0 73999 41996 2

HL00690148



HAL•LEONARD®



Transcribed by
STEVE GORENBERG

BLACK SABBATH MASTER OF REALITY

CONTENTS

8	AFTER FOREVER
14	CHILDREN OF THE GRAVE
33	DEATH MASK
7	THE ELEGY
13	EMBRYO
19	THE HAUNTING
34	INTO THE VOID
24	LORD OF THIS WORLD
21	ORCHID
30	SOLITUDE
23	STEP UP
3	SWEET LEAF
39	Guitar Notation Legend

ISBN 0-7935-6775-0



HAL•LEONARD®
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at
www.halleonard.com



Photo: Michael Ochs Archives

BLACK SABBATH

Sweet Leaf

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

Intro

Moderately Slow Rock ♩ = 74

Gtr. 2: w/ Riff A, 3 times, 2nd & 3rd times

A5

D5 D♭5 C5

D5

A5

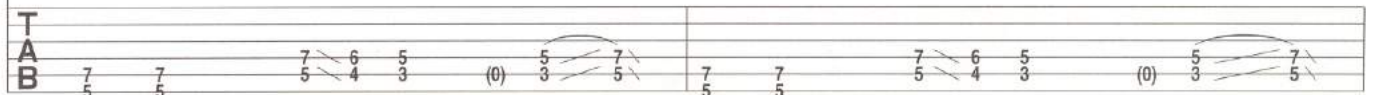
D5 D♭5 C5

D5



Al - right - now!
I love - you,
Come on - now,

* Gtr. 1 (dist.)



* doubled throughout

A5

D5 D♭5 C5

D5

A5

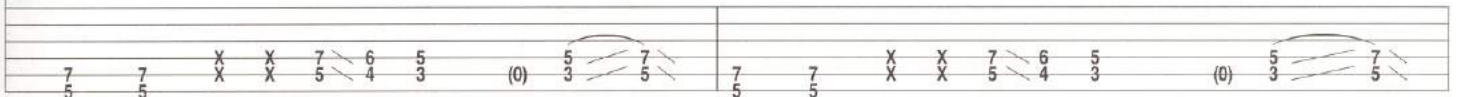
D5 D♭5 C5

D5



Won't you lis - ten?
oh, you know it.
try it out. —

Rhy. Fig. 1



A5

D5 D♭5 C5

D5

A5

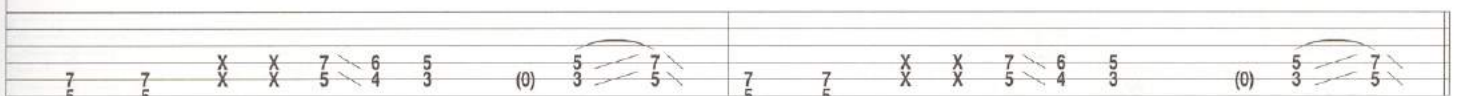
D5 D♭5 C5

D5



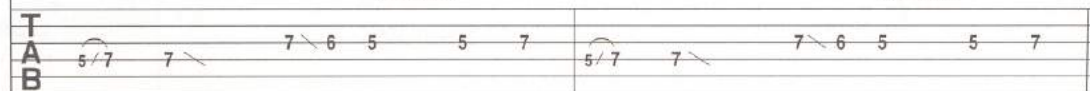
1. When I — first
2. My life was
3. Straight peo - ple

End Rhy. Fig. 1



Riff A

Gtr. 2 (dist.)



Verse

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

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

met you, did - n't real ize. I can't for - get
emp - ty, for - ev - er on a down. Un - til you
don't know what you're a bout. They put you down

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

you, or your sur - prise. You in - tro - duced
took me, showed me a round. My life is free
and shut you out. You gave to me

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

me to my mind and left me
now, my life is clear. I love you
a new be lief. And soon the

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

want - ing you and your kind. Oh, yeah.
sweet leaf though you can't hear. Oh, yeah.
world will love you sweet leaf. Oh, yeah, ba - by.

Interlude

Gtr. 2: w/ Riff B, 4 times, 2nd time

Gtr. 2: w/ Riff B, 2 times, 3rd time

To Coda ⊕

A5 G5 C5 E5 A5 A5 G5 C5 E5 A5

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

7 5 10 14 7 7 5 10 14 7

Riff B

Gtr. 2

TAB 5/7 5 5 7 (7) 5 7

A5 G5 C5 E5 A5 A5 G5 C5 E5 A5

A musical staff with a treble clef. It contains ten notes, each with a chord symbol above it. The notes and symbols are: A3, G3, C3, E3, A3, A3, G3, C3, E3, A3. The notes are placed on the staff lines: A3 on the first line, G3 on the first space, C3 on the second line, E3 on the second space, A3 on the third line, A3 on the third space, G3 on the fourth line, C3 on the fourth space, E3 on the fifth line, and A3 on the fifth space. The staff is divided into four measures by vertical bar lines.

Bridge

Gtr. 2 tacet

Faster ♩ = 173

Gtr. 2 A5 B

accel.

Gtr. 1

accel.

7 7 7 7

Gtr. 1

The guitar staff for Gtr. 1 shows a sequence of chords and techniques. Measures 1-4 contain a series of chords: a D major triad (D, F#, A), a D major triad with a natural 4th (D, F#, A, C), a D major triad with a natural 5th (D, F#, A, E), and a D major triad with a natural 6th (D, F#, A, F). Measures 5-10 show a C# major triad (C#, E, G#) with a natural 4th (C#, E, G#, A) and a natural 5th (C#, E, G#, B), followed by a B major triad (B, D#, F#). The tablature below the staff shows the fret numbers for each string: 4, 4, 4, 2 for measures 1-4; 4, 4, 4, 2 for measure 5; 4, 4, 4, 2 for measure 6; 4, 4, 4, 2 for measure 7; 4, 4, 4, 2 for measure 8; 4, 4, 4, 2 for measure 9; and 4, 4, 4, 2 for measure 10.

The second system of musical notation for 'The Rose Tree' in G major. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The first measure contains a whole note chord (G4, B4, D5). The second measure contains a whole note chord (A4, C5, E5). The third measure contains a whole note chord (B4, D5, F#5). The fourth measure contains a whole note chord (C5, E5, G5). The fifth measure contains a whole note chord (D5, F#5, A5). The sixth measure contains a whole note chord (E5, G5, B5). The seventh measure contains a whole note chord (F#5, A5, C6). The eighth measure contains a whole note chord (G5, B5, D6). The ninth measure contains a whole note chord (A5, C6, E6). The tenth measure contains a whole note chord (B5, D6, F#6). The eleventh measure contains a whole note chord (C6, E6, G6). The twelfth measure contains a whole note chord (D6, F#6, A6). The thirteenth measure contains a whole note chord (E6, G6, B6). The fourteenth measure contains a whole note chord (F#6, A6, C7). The fifteenth measure contains a whole note chord (G6, B6, D7). The sixteenth measure contains a whole note chord (A6, C7, E7). The seventeenth measure contains a whole note chord (B6, D7, F#7). The eighteenth measure contains a whole note chord (C7, E7, G7). The nineteenth measure contains a whole note chord (D7, F#7, A7). The twentieth measure contains a whole note chord (E7, G7, B7). The system ends with a double bar line. The tempo marking 'N.C.' (No Chords) is written above the final measure.

Guitar Solo

Coda

Gtr. 1: w/ Rhy. Fig. 1, till fade
Gtr. 2: w/ Riff A, till fade

A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5 A5 D5 D♭5 C5 D5

Come on, _ now. _ Whoa, _ yeah. _ Throw me out, ba - by, _ al -

right. _ Whoa, yeah. _ Oh won't you find the sweet _ leaf? Whoa, _ yeah. _

Begin Fade

al - right. _ Yeah, _ yeah, _ yeah, _ oh, _ try _ me _

Fade Out

out. _ I love ya sweet leaf, oh.

The Elegy

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

Tune Down 1 Whole Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

Moderate Rock ♩ = 96
Double-Time Feel

N.C.(A)
Gtrs. 1 & 2 (dist.)

(synth.)

f

let ring - - -

T															
A															
B	11	9	7	7	9	7	9	5	2	0	0	2	5	2	5

let ring - - -

7	7	7	7	9	9	14	7	7	7	7	7	7	7	7	7

End Double-Time Feel
Segue into "After Forever"

2	0	2	5	2	5	7	7	7	7	9	9	14	7	7	7

Interlude "The Elegy" Double-Time Feel

7 7 7 7 9 9 14 7 7 7 7 7 7 11 9 7 7 9 7 5

End Double -Time Feel

End Rhy. Fig. 2

2 0 2 5 2 5 7 7 7 7 9 9 14 7 7 7 7 7 7

Bridge

D5 E5 G5 F#5 G G6 G Gadd4 F Bb G

end of our days...

Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

1/4

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

G6 G Gadd4 F B♭ G G6 G Gadd4

Could it be you're a - fraid of what your friends might say if they

F B♭ G G6 G Gadd4

knew you be - lieve in God a - bove? They should re - al - ize be - fore they crit - i - cize that God.

Gtrs. 1 & 2

is the on - ly way - to love.

F B♭ G A A6 A Aadd4 G C A

is the on - ly way - to love.

Rhy. Fig. 4 End Rhy. Fig. 4

Is your mind so small that you have to fall in with

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

A6 A Aadd4 G C A A6 A Aadd4

Is your mind so small that you have to fall in with

G C A A6 A Aadd4

the pack - wher - ev - er they run? Will you still sneer when death is near and say

Gtrs. 1 & 2

the pack - wher - ev - er they run? Will you still sneer when death is near and say

Interlude "The Elegy" D.C. al Coda 1

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

N.C.(A)

that you may as well wor - ship the sun? —

8

8

4 4 9 6 6 7 7 7 5 3 0

full

Coda 1

D5 E5

G5

F#5 G5

G#5 N.C.(A)

can't re-trieve. —

Gtrs. 1 & 2

1/4

7 9 9 9 9 5 5 5 5 4 5 6 5 5 7 7 5 6 5 8 5 0 5 5 7 7 5 6 5 8 5

Guitar Solo

B

5

2fr

Gtrs. 1 & 2

Gtr. 3 (dist.)

(cont. in slash)

1/4

5 5 7 7 5 6 5 8 5 8 5 5 7 7 5 6 5 8 5 0 7 10 7 8 9 9 7

Gtrs. 1 & 2 tacet

N.C.(Bm)

Gtr. 3

7 8 9 7 9 9 7 9 7 10 7 8 9 9 7 7 7 8 9 7 8 9 7 9 7 10 7 7 10

let ring

1/4

full

7 9 (9) 7 8 9 11 10 11 11 9 7 9 7 10 7 7 10 7 7 10 7 9 7 9 7 7 10 7 9 7 7 9 9

let ring

full

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

9 7 10 9 7 10 9 7 10 9 7 10 9 7 10 9 (9) 7 9 9 7 14

D.C. al Coda 2
Interlude "The Elegy"

Gtrs. 1 & 2: w/ Rhy. Fig. 2
N.C.(A)

8 (#)

8 (#)

\oplus Coda 2

Outro "The Elegy"
Double-Time Feel
N.C.(A)

D5 E5 G5 F#5

think it's too late. .

Gtrs. 1 & 2

let ring --

7 9 9 9 9 7 5 5 5 5 5 4 X X 11 9 7 7 9 7 5 0 0 0 0 0 0

2 0 0 2 5 2 5 7 7 7 7 9 9 14 7 7 7 7 7 7

let ring --

11 9 7 7 9 7 9 7 5 2 0 0 2 5 2 5 7 7 7 7 9 9 14 0 0 0

let ring --

7 7 7 7 7 9 7 5 2 5 2 5 2 0 2 0 2 5 2 5 0 0 0

Gtrs. 1 & 2 tacet
(synth.)

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

Embryo

Music by Frank Iommi

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
 ② = G# ⑤ = F#
 ③ = E ⑥ = C#

Moderately Fast ♩ = 156

N.C.(Em)

Gtr. 1 (clean)

mf w/ fingers

let ring -- → let ring -- →

0	0	0	0	0	0	0	0	0	3	5	7	5	3	5	3	0	0	0	0		
2	4	5	4	2	4	5	4	2	2	0	2	4	5	4	2	4	2	0	2	2	0

let ring -- → let ring -- →

let ring -- → let ring -- →

5	4	2	0	2	4	5	4	2	2	0	2	4	5	4	2	4	5	4	2	2	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

let ring -- → let ring -- →

let ring -- → let ring -- →

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
14	12	9	12	7	9	5	4	2	2	0	2	4	5	4	2	4	5	4	2	2	0

rit.

let ring -- → let ring -- →

let ring -- → let ring -- →

3	2	0	0	0	0	0	0	0	0	7	5	3	0	0	0	0	0		
0	0	0	2	2	4	5	4	2	2	0	0	0	0	0	2	4	5	4	2

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

① = C# ④ = B
② = G# ⑤ = F#
③ = E ⑥ = C#

Moderate Rock ♩ = 146 (♩♩ = ♩♩♩)

[illegible]

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

E5 C5 B5 E5 C5 B5

Verse
E5

1. Rev - o - lu - tion in _____ their minds, _____ the
2. Chil - dren of _____ to - mor - row live _____ in the
3. So, you chil - dren of _____ the world, _____ lis - ten _____

G5

Fill 1

Gr. 3 (dist.)



End Fill 1

Gtrs. 1 & 2 Rhy. Fig. 2

End Rhy. Fig. 2

The musical notation for guitar tracks 1 and 2 is shown on a grand staff. The top staff is for guitar 1 and the bottom staff is for guitar 2. The key signature is one sharp (F#). The rhythm is 4/4. The notation includes a double bar line with repeat dots, a triplet of eighth notes, and a final ending marked 'End Rhy. Fig. 2'. The bottom staff includes a P.M. (Pedal Point) line with a dashed line and a series of numbers (0, 7, 0, 0, 0, 7, 0, 0, 0, 0, 0, 7, 0, 0, 0, 0, 5) indicating fret positions for a pedal point.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 6 times

Gtr. 3: w/ Fill 1, 6 times

E5

chil - dren start to march a - gainst the world in which they
tears that fall to day. Will the sun - rise of to -
to what I say. If you want a bet - ter

have to live in. Oh, the hate that's in their hearts. They're
mor - row bring in the peace in an y way?
place to live in, spread the words to day.

tired of be - ing pushed a - round and told just what to do.
Must the world live in the shad - ow of a tom - ic fear?
Show the world that love is still a live. You must be brave,

They'll fight the world un - til they've won and
Can the you win the fight for peace or
or you chil - dren of to day are

Gtr. 3 tacet

E5

Interlude

E5

G5

C5

love comes flow - ing through. Yeah!
will they dis - ap - pear? Yeah!
chil - dren of the grave. Yeah!

Gtrs. 1 & 2

P.M.

0 0 7 7 7 0 0 7 7 7 0 0 0 0 0 0 0 5 7 5 9 7 12 12 5 10 10 3

To Coda

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

E5 C5 B5 E5 C5 B5

5 5 5 7 5 7 5 (7) 5

Half-Time Feel
N.C.

B \flat 5 B5 C \sharp 5 D5 E5 G5 E5 D5 C \sharp 5 D5

8 6 8 6 9 7 6 4 7 5 9 7 12 10 9 7 X X 7 5 6 4 6 4 7 5

* End Half -Time Feel

* 2nd time

* 2nd time

D.S. al Coda
(no repeats)

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

C5 B5 E5 C5 B5

\oplus *Coda*

Guitar Solo

D5
Gtrs. 1 & 2

[illegible]

Gtr. 1

Gtr. 2

8va

8va

loco

8va

[illegible]

Outro

E5
Gtrs. 1 & 2

E5
 Gtrs. 1 & 2
 G5
 C5
 D5

12 12 5 5
 5 5 7 7

Segue into
"The Haunting"
E5

N.C.

8va

Gtrs. 1, 2 & 3

play 3 times

loco

8va
Gtrs. 1, 2 & 3

loco

full

full

full

full

full

(7)
5

7

7

12 12 14 14 15 15 16 16 17 17

15 15 17 17 18 18 19 19 20

9
7
0

The Haunting

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

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
 ② = G# ⑤ = F#
 ③ = E ⑥ = C#

Free Time

Gtr. 2 (dist.)

mp
let ring throughout

w/ bar

fdbk.

+1 1/2 +1

TAB

Gtr. 1 (dist.)

mp
let ring throughout

w/ bar

+1 1/2 +1/4

TAB

-1/2

Whispered: Children of the grave.

Whispered: Children of the

w/ bar

+1 1/4 +1/2 +1 1/2 +1 +2

-1/4 Bb A G

fdbk.

+1/4 +1 +1 1/2

pitch: A G Bb A A B D

(w/ random noise)

Fade Out



grave.

Whispered: Children of the grave.

Musical staff with notes and fdbk. label.

w/ bar

Musical staff with notes and fdbk. label.

Musical staff with notes and fdbk. label.

w/ bar

Musical staff with notes and fdbk. label.

Orchid

Music by Frank Iommi

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
 ② = G# ⑤ = F#
 ③ = E ⑥ = C#

Moderately Fast ♩. = 132

N.C.

* Gtr. 1 (acous.)

mf w/ fingers

T	3	5	7	12	10	12	7	7	7	7	7
A	2	4	5	10	9	10	5	5	5	5	5
B											

* Two gtrs. arr. for one.

let ring throughout

2	3	2	3	2	3	2	3	2	3	2	3
0	0	0	0	0	0	0	0	0	0	0	0

(Em)

3	0	3	0	3	0	3	0	3	0	3	0
2	2	2	2	2	2	2	2	2	2	2	2

(A7)

3	2	3	2	3	2	3	2	3	2	3	2
2	2	2	2	2	2	2	2	2	2	2	2

4th time, to Coda ⊕

(D)

2	3	2	3	2	3	2	3	2	3	2	3
0	0	0	0	0	0	0	0	0	0	0	0

2. (G)

(D)

(B7) (A7) (G#7)

(A7) *D.S. al Coda (take repeat)*

⊕ Coda (D) (Em) (A7) (D)

rit.

Step Up

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

Tune Down 1 1/2 Steps:

① = C# ④ = B

② = G# ⑤ = F#

③ = E ⑥ = C#

Intro

Moderately Slow Rock ♩ = 84

N.C.

*Gtrs. 1 & 2 (dist.)

mf

T
A
B

5 7 0 7 5 4 5 7 1 2 1 2 2

*Control dynamics w/ vol. knob.

N.C.

f

D5 E5 D5 C#5 D5

7 7 7 5 4 5 7 1 2 1 2 2 7 9 9 9 7 6 7

Segue into "Lord of This World"

E5 B5 Bb5 B5 E5 D5 C#5 D5 E5 B5 Bb5 B5

9 3 4 3 4 4 4 9 9 9 7 6 7 9 3 4 3 4 2

Lord of This World

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

Tune Down 1 1/2 Steps:

① = C# ④ = B

② = G# ⑤ = F

③ = E ⑥ = C

§ Intro

Slow Rock ♩ = 69 (♩ = ♩ ♩)

N.C.(E5)

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

Rhy. Fig. 1

End Rhy. Fig. 1

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The bottom staff is a bass line consisting of numbers 0, 7, 5, and 8, which correspond to the notes G, B, and D on a piano keyboard. The piece is divided into two measures by a double bar line. The first measure contains 14 notes, and the second measure contains 10 notes.

Verse


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

N.C.(E5)

1. You're search - ing for your mind, don't know where to start. _____
 2. You're world was made for you by some - one a - bove. _____
 3. You think you're in - no - cent, you've noth - ing to fear. _____

Can't find the key — to fit the lock on your heart. _____
But you choose e - vil ways in - stead of _____ love. _____
You don't know me, you say, but is - n't it clear? _____

You think you know but you are nev - er quite sure. _____
 You made me mas - ter of the world where you ex - ist. _____
 You turn to me in all your world - ly greed and pride. _____



Your soul is ill, but you will not find a cure. _____ Yeah.
 The soul I took from you was not e - ven missed. _____ Yeah.
 But will you turn to me when it's your turn to die? _____ Yeah.

© Copyright 1971 and 1974 Westminster Music Ltd., London, England
TRO - Essex Music International, Inc., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured
All Rights Reserved Including Public Performance For Profit
Used by Permission

1. B5 Bb5 A5 N.C. 2. B5 Bb5 A5 N.C. Faster ♩ = 78 (♩ · ♩ · ♩)
Gtrs. 1 & 2 N.C.

To Coda ⊕

Guitar Solo * N.C.(E5) (C5) (D5) Gtr. 2: w/ Fill 1 (E5) Gtr. 1

* Chord symbols implied by bass till end of solo.

(C5) (D5) (E5) Gtrs. 1 & 2

Fill 1 Gtr. 2

Interlude "Step Up"

Gtrs. 1 & 2
N.C.

Musical notation for Interlude "Step Up". The staff shows a sequence of chords: 7 0, 7 0, 7 0, 5, 4, 5, 7 \ 1 2, 1, 2, 2, 7 0, 7 0, 7 0, 5, 4, 5, 7 \ 1 2, 1, 2, 2.

Bridge

B5

N.C.

A5

N.C.

Musical notation for the Bridge section. The staff shows a sequence of chords: B5, N.C., A5, N.C. The lyrics are: Lord of this world. E - vil pos - ses - sor.

B5

N.C.

A5

N.C.

Musical notation for the Bridge section. The staff shows a sequence of chords: B5, N.C., A5, N.C. The lyrics are: Lord of this world. He's your con - fes - sor.

Interlude "Step Up"

N.C.

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

Musical notation for Interlude "Step Up". The staff shows a sequence of chords: 7 0, 7 0, 7 0, 5, 4, 5, 7 \ 1 2, 1, 2, 2, 7 0, 7 0, 7 0, 5, 4, 5, 7 \ 1 2, 1, 2, 2.

⊕ Coda

Guitar Solo

* N.C.(E5)

(C5)

(D5)

Gtr. 1

Gtr. 2

* Chords implied by bass till end of solo.

[illegible][illegible]

Solitude

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

Intro

Moderately ♩ = 123

Gm

F

Gm

F

Gm

F

Gtr. 1 (clean)

mp

T
A
B

Gm

F

Gm

F

Gm

F

§ Verse
Gm

Gm

F

Gm

F

H

1. My name it means noth - ing, — my
where can I go to and
_____ is a lone - ly place,

Rhy. Fig. 1

Gm

F

Gm

F

for - tune is _____ less. _____
 what can I do? _____
 you're on your own. _____

My

End Rhy. Fig. 1


Gtr. 1: w/ Rhy. Fig. 1, 3 times

Chorus: 1. 7/8 Rhy. Fig. 1, 5 times

Gm F Gm F

fu - ture — is shroud - ed — in dark wil - der - ness.
Noth - ing — can please me, — on - ly thoughts are of you.
Guess I will go home, — sit down and moan.

Gm F Gm F



Sun - shine — is far a - way, — clouds lin - ger on. —
You just ———— laughed when I begged you to stay. —
Cry - ing and think - ing is all ———— that I

Gm F Gm F Gm

do. Ev - 'ry - thing I

I've not stopped

F Gm F Gm

Cry - pos-sessed, now they are gone. You are gone.
Cry - ing since you went a way. You went a way.
Have re-mind me of you, you.

F
 Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.
 Gm F Gm F
 To Coda 1 ⊕ To Coda 2 ⊕
 They are _____ gone. _____
 You went a way. _____
 of you. _____

Interlude

[illegible]

2. Oh,

⊕ Coda 1

Guitar Solo

* Gm F Gm

Gtr. 1

* Chord symbols reflect overall tonality.

F Gm

F Gm F

Gm F Gm F

D.S. al Coda 2

3. The world _

⊕ Coda 2

Gtr. 1: w/ Rhy. Fig. 1, last 2 meas. Gtr. 1: w/ Rhy. Fig. 1

Gm F Gm F Gm F Gm F

Play 4 Times & Fade

Death Mask

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

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
 ② = G# ⑤ = F#
 ③ = E ⑥ = C#

Moderately ♩ = 103

Half-Time Feel

Gtrs. 1 & 2 (dist.)

N.C.

First system of music notation for Gtr. 1 & 2 (dist.). It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a series of eighth and sixteenth notes, with some triplets. Below the staff is a tablature line with fret numbers: 12, 0, 3, 0, 1, 2, 2, 2, 1, 2, 0, 1, 0, (0) 1, 0, 3, 0, (0) 1, 0, 3, 0, (0) 1, 0. There are also some wavy lines indicating bends or vibrato.

Second system of music notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a series of eighth and sixteenth notes, with some triplets. Below the staff is a tablature line with fret numbers: 3, 0, 1, 2, 2, 2, 0, 3, 0, 1, 2, 2, 2, 0, 0, 2, 2, 0, 0, 7, 6, 5, 0, 1, 2, 2, 2, 0, 0, 2, 2, 0, 0. There are also some wavy lines indicating bends or vibrato.

Third system of music notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a series of eighth and sixteenth notes, with some triplets. Below the staff is a tablature line with fret numbers: 0, 2, 3, 0, 1, 2, 2, 0, 1, 2, 2, 0, 0, 2, 2, 0, 0, 2, 2, 0, 0, 7, 6, 5, (5), 10, 8, 8, 8, 8, 8, 10, 10, 12, 9, 7, 7. There are also some wavy lines indicating bends or vibrato.

Fourth system of music notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a series of eighth and sixteenth notes, with some triplets. Below the staff is a tablature line with fret numbers: 0, 3, 0, 1, 2, 2, 2, 1, 2, 0, 1, 0, (0) 1, 0, 3, 0, (0) 1, 0, 3, 0, (0) 1, 0, 3, 0, 1, 2, 2, 2, 0, 3. There are also some wavy lines indicating bends or vibrato.

Fifth system of music notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a series of eighth and sixteenth notes, with some triplets. Below the staff is a tablature line with fret numbers: 0, 3, 0, 1, 2, 2, 2, 1, 2, 0, 1, 0, (0) 1, 0, 3, 0, (0) 1, 0, 3, 0, (0) 1, 0, 3, 0, 1, 2, 2, 2, 0, 2, 2. There are also some wavy lines indicating bends or vibrato.

Segue into "Into The Void"

Into the Void

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

Tune Down 1 1/2 Steps:

- ① = C# ④ = B
② = G# ⑤ = F#
③ = E ⑥ = C#

Intro

Moderate Rock ♩ = 78

N.C.

Gtrs. 1 & 2
(dist.) Riff A

End Riff A
play 4 times

Verse

N.C.

1. Rock-et en-gines burn-ing fuel — so fast, up in - to the night sky — they — blast.
2. Rock-et en-gines burn-ing fuel — so fast, up in - to the black sky — so — vast.
3. Past the stars in fields of an - cient void, through the shields of dark-ness where — they — find

Riff B

End Riff B

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

Through the un - i - verse the en - gines whine. Could it be the end of man — and — time?
Burn - ing met - al through the at - mos - phere. Earth re-mains in wor - ry, hate — and — fear.
love up - on the land, a world — un - known, where the sons of free-dom make — their — home.

Back on earth the flame of life — burns low. Ev - 'ry-where is mis - er - y — and — woe. Pol -
With the hate - ful bat - tles rag - ing on, rock - ets fly - ing to the glow - ing — sun.
Leave the Earth to Sa - tan and — his slaves. Leave them to their fu - ture in — their — graves.

© Copyright 1971 and 1974 Westminster Music Ltd., London, England
TRO - Essex Music International, Inc., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured
All Rights Reserved Including Public Performance For Profit
Used by Permission

⊕ Coda

Guitar Solo

N.C.(E5)

Gtrs. 1 & 2

Gtr. 1

Gtr. 2

Interlude

N.C.

Gtrs. 1 & 2

Gr. 1 E5 N.C. E5 N.C. E5 N.C.

Gr. 2

E5 N.C. E5 N.C. E5 N.C.

Outro-Solo N.C.(E5)

First system of guitar tablature. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and wavy lines indicating vibrato. The bottom staff is a six-string guitar tablature with fret numbers: 7, 9, 9, (9), 7, 9, 14, 14, 12, 12, 15, 15, 12, 15, 12, 15, 15, 12, 15, 12, 15, 12, 15, 15. Arrows labeled "full" point to specific frets.

Second system of guitar tablature. The top staff continues the melodic line. The bottom staff has fret numbers: 9, (9), 7, 9, 9, 9, 9, 9, 7, 9, 7, 5, 7, 5, 7, 7, 5, 9, 7, 9, 7, 5, 9, 9, 1 1/2, 9, (9). Arrows labeled "full" and "1 1/2" point to specific frets.

Outro
N.C.
Gtrs. 1 & 2

Third system of guitar tablature for the "Outro" section. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line. The bottom staff has fret numbers: 7, 6, 5, 7, 5, 6, 7, 5, 7, 7, 7, 6, 5, 7, 5, 6, 7, 5, 7, 7. Wavy lines indicate vibrato.

Fourth system of guitar tablature for the "Outro" section. The top staff continues the melodic line. The bottom staff has fret numbers: 7, 6, 5, 7, 5, 6, 7, 5, 7, 7, 7, 6, 5, 7, 5, 6, 7, 5, 7. A note at the end of the top staff is marked "w/ heavy reverb".

Guitar Notation Legend

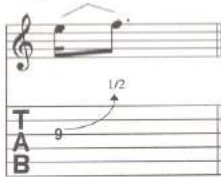
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

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.



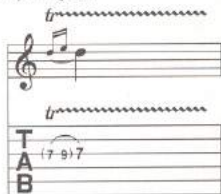
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



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.



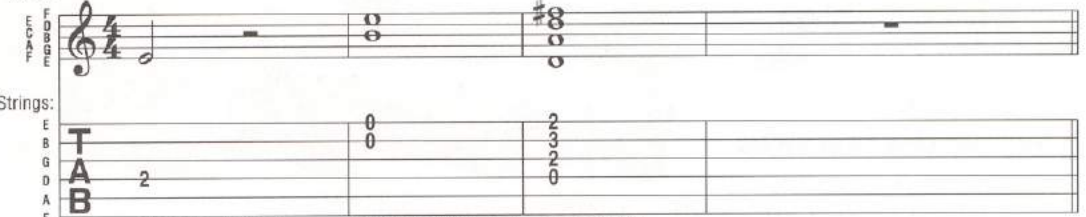
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



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



Notes:



4th string, 2nd fret

1st & 2nd strings open, played together

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



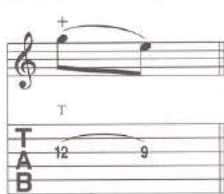
PRE-BEND: Bend the note as indicated, then strike it.



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.



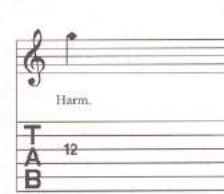
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



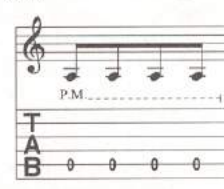
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



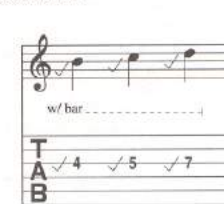
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



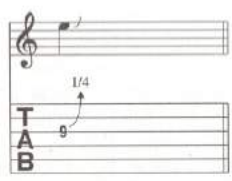
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



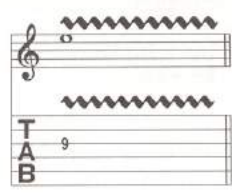
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



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



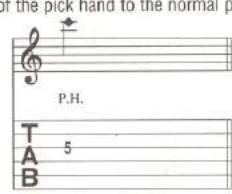
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



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.

