

# BARK AT THE MOON

月に吠える

Words and Music by Ozzy Osbourne

♩ Straight  
Am

♩ after D.S. Solo Guit.

A

G/A

F F/G F/B F/G

Am

G/A

N.C.

B Am

G/A

Screams break the si - lence — Wak - ing from the dead of night  
 Years spent in tor - ment — Bur - ied in a name - less cave  
 Howl ing in shad - ows — Liv - ing in a lu - nar spell

F F/G F/B F/G Am G/A

Ven - geance is boil - ing -  
 Now he has lis - ten -  
 He finds his heav - en -

He's re - turned to kill the light -  
 Mir - a - cles would have to save -  
 Spew - ing from the mouth of hell -

N.C. C F#m Dadd9/F# E/F#

Then when he's found who he's look - ing for -  
 Those that this beast is look - ing for -  
 And when he finds who he's look - ing for -

F#m D/F# E

1.2.3. Lis - ten in awe and you'll hear him

1. D Am G/A DELAY

Bark at the moon - Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha Ha

Arm. D&U  
 Gui. 2 Arm. D&U

G.2



G F

long with shame And thought his time - less soul had

Arm Port. down

Arm Port. down

Ph Ph

G F

gone (gone) In emp - ty burn - ing hell un -

Port. g

Port. g

Ph Ph

G F Dm

ho - ly one But he's re - turned to prove them

U Vol.

Arm Port. down

Arm Port. down

Gt.2 U Vol.

Bb C

wrong So wrong Woo yeah ba - by

Gt.2

Gt.2



D.S. to [A]

⊕ Coda

G F E

M S S

M S S

**H** Am 1st time only G F

8va →

P P P P P P P P P P P P P P P P P P

P P P P P P P P P P P P P P P P P P

E Am G

P P P P P P P P P P P P P P P P P P

P P P P P P P P P P P P P P P P P P

F E Am

P P P P P P H&P P 8va

P P P P P P H&P P

Fine

# YOU'RE NO DIFFERENT

ユアノー・ディファレント

Words and Music by Ozzy Osbourne

**A** Bm F#m7/B Gmaj7/B F#m7/B Bm F#m7/B

Musical notation for the first system, including treble and bass staves with chords and fingerings.

Gmaj7/B F#m7/B **B** Bm

How man - y times — can you put me — down — till in your

U & Port. D U & Port. D

U & Port. D U & Port. D

Musical notation for the second system, including treble and bass staves with lyrics and performance instructions.

F#m7/B Gmaj7/B Bm

heart you re - al - ize — If you choose to crit - i - cise — you choose — your en - e - mies —

Musical notation for the third system, including treble and bass staves with lyrics and performance instructions.



**Bm** **F#m7/B**

Eve - ry - thing — that I say and do — in your eyes is al - ways wrong — Tell me

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Eve - ry - thing — that I say and do — in your eyes is al - ways wrong — Tell me". Below the vocal line is a guitar TAB line with two staves. The first staff shows the fret numbers for the strings, and the second staff shows the corresponding chord diagrams for Bm and F#m7/B.

**Gmaj7/B** **Em D Bm** **Em7** **F#m7**

where do I — be-long — in a sick so-ci - e - ty — You're no — dif - ferent to me —

The second system continues the musical notation. The vocal line includes the lyrics "where do I — be-long — in a sick so-ci - e - ty — You're no — dif - ferent to me —". The guitar TAB line includes various techniques such as phrasing (Ph), palm muting (P), and muted notes (M). The chords Gmaj7/B, Em D Bm, Em7, and F#m7 are indicated above the staff.

**G** **F#m7** **Em7** **F#m7** **G** **A** **Bm11**

yeah — You're no — dif - ferent no dif - ferent to me —

The third system of music features the vocal line with the lyrics "yeah — You're no — dif - ferent no dif - ferent to me —". The guitar TAB line includes techniques like palm muting (P) and various fret numbers. The chords G, F#m7, Em7, F#m7, G, A, and Bm11 are indicated above the staff.

**Bm** **F#m7/B** **Bm** **F#m7/B**

cho & Port. D M H.C&D S H.C&D S

cho & Port. D M H.C&D S H.C&D S

The fourth system of music features a vocal line with lyrics "cho & Port. D M H.C&D S H.C&D S" and a guitar TAB line with techniques like palm muting (M), harmonics (H.C&D), and slurs (S). The chords Bm, F#m7/B, Bm, and F#m7/B are indicated above the staff.

**Bm** **F#m7/B**

Look at your-self in - stead o' look - ing at me with ac - cu - sa - tion in your eyes Do you  
 Liv - ing my life in a way that I choose you say I should a - pol - o - gize Is that

after D.S.

**Gmaj7/B** **Em D Bm**

want me cru - ci - fied for my pro - fan - i - ty Con -  
 en - vy in your eyes re - flect - ing jeal - ous - y

after D.S.

Gt. 2 (Octaver)

**Bm** **F#m7/B**

ceal - ing your crimes be - hind a gran - deur of lies tell me where do I be - gin If you  
 Tell me the truth and I'll ad - mit to my guilt if you'll try to un - der - stand Is that

**Gmaj7/B** **Em D Bm**

think you're with - out sin the first to cast the stone  
 blood that's on your hand from your de - moc - ra - cy

M Ph P M M

M Ph P M M

**F** Em7 F#m7 G F#m7 Em7 F#m7

You're no — dif - ferent to me — yeah — You're no — dif - ferent no

G A Bm11 Em7 F#m7 G F#m7

dif - ferent to me — You're no dif - ferent to me — yeah —

Em7 F#m7 G A Bm11 to  $\text{G}$  Bm

You're no — dif - ferent no dif - ferent to me —

F#m7/B Bm

H.C & D H.C & D

F#m7/B

H Em

F#m

G

F#/A#

Can't you see — can't you see —  
Want you see — want you see —

H&C&D P H&P&P P&P&P P&P&P Pick Portament

H&C&D P H&P&P P&P&P P&P&P Pick Portament

Em

F#m

G

F#/A#

F/A

You're no dif - ferent to me —  
You're no dif - ferent to me —

har. 5 7 5 6 5 5

G

F

M S P

M S P

Bm

F#m7/B

Bm

F#m7/B

Bm

F#m7/B

D.S.to [E]

**Coda**

**Bm** **C#7** **D** **Port.cho** **E** **H & P** **S**

**Bm** **C#7** **D** **E**

**H.C. & Port.D** **H & P** **cho & D** **Port.1.H.C** **Port.1.H.C** **Port.1.H.C**

**Bm** **C#7** **D** **E**

**Port.1.H.C** **& D & U & D** **M** **S** **S** **P** **S**

**Bm** **C#7** **D**

**S** **S** **S** **S** **S** **S** **S** **S** **S** **S** **S** **S**

**E** **Bm** **C#7**

**cho** **cho** **I.H.C** **U** **U**

# NOW YOU SEE IT (NOW YOU DON'T)

ナウ・ユー・シー・イット

Words and Music by Ozzy Osbourne

C B Am D C D **A** Em D Em G D

Em D Em G D **B** Em D Em G D

Em D C B Am D C D Em D

O - ver - bear - ing wom - an  
Give me cen - tral heat - ing

mak - in' it so hard for me Now you've laid it down  
hope that I can pay the bill Mak - in' me for - get

for all to see yeah  
 my fear of hell yeah

This system contains the first three measures of the piece. The vocal line has lyrics: "for all to see yeah" and "my fear of hell yeah". The guitar and bass parts feature a consistent rhythmic pattern with chords marked 'S' and 'M'.

Em D Em G D Em D

Can I ask a ques - tion, d' - ya think you can take a blow -  
 Must be luck in odd num - bers now you face me up - side down -

This system contains measures 4-6. The vocal line lyrics are: "Can I ask a ques - tion, d' - ya think you can take a blow -" and "Must be luck in odd num - bers now you face me up - side down -". Chord changes are indicated as Em, D, Em, G, D, Em, D.

C B Am D C D Em G D

This is why I al - ways come and go -  
 I'm so far up I'm af - raid to come back down -

This system contains measures 7-9. The vocal line lyrics are: "This is why I al - ways come and go -" and "I'm so far up I'm af - raid to come back down -". Chord changes are indicated as C, B, Am, D, C, D, Em, G, D.

Em D C B Am D C B C Am

yeah }  
 yeah } Now you see - it,

This system contains measures 10-12. The vocal line has "yeah" repeated twice, followed by "Now you see - it,". Chord changes are indicated as Em, D, C, B, Am, D, C, B, C, Am. The system ends with a double bar line and a circled '2' below it.

Am D/A Am F

now you don't— yeah — Care-ful of words that get caught in your throat—

H.C. M H.C. M H.C. M

H.C. M H.C. M H.C. M

Am D/A Am to

Face the mu - sic, take it like a man— yeah — Giv - in' it to me any -

H.C. M H.C. M H.C. M

H.C. M H.C. M H.C. M

Am F D F

way that you can — yeah —

H.C. M H.C. M H.C. M

H.C. M H.C. M H.C. M

F Em D Em G D

H M H M P P P S M M M M M M S M M M M M

H M H M P P P S M M M M M M S M M M M M



Em D Em G D **E** Em D Em G D

Eve - ry - bod - y's — feel - ing

Em D C B Am D C D Em D

eve - ry - thing you've got to feel — I've got some - thing — that —

Em G D Em D C B Am D C B

— you can — con - ceal — yeah —

**F** Am D/A Am

Now you see — it, now you don't — yeah — care - ful of words that get

Am F Am D/A

caught in your throat — Face the mu - sic, take it like a man — yeah —

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, starting with the lyrics 'caught in your throat'. The second line is the guitar accompaniment, featuring chords Am, F, Am, and D/A. The guitar part includes fingerings (e.g., 3 3, 0 1 2 0 3) and techniques like hammer-ons (M) and pull-offs (P). The bottom line shows the guitar fretboard with chord diagrams and fingerings.

Am F

Giv - in' it to me any - way that you can —

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'Giv - in' it to me any - way that you can'. The guitar accompaniment features chords Am and F. The guitar part includes fingerings (e.g., 3 3, 0 3 2 0 3) and techniques like hammer-ons (M) and pull-offs (P). The bottom line shows the guitar fretboard with chord diagrams and fingerings.

G F Am

Now you see — it, now you don't —

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with 'Now you see — it, now you don't'. The guitar accompaniment features chords G, F, and Am. The guitar part includes fingerings (e.g., 3 3 3 3 3 3, 0 2 0 2 0 3) and techniques like hammer-ons (M) and pull-offs (P). The bottom line shows the guitar fretboard with chord diagrams and fingerings.

Am F

Now you see — it, now you don't —

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with 'Now you see — it, now you don't'. The guitar accompaniment features chords Am and F. The guitar part includes fingerings (e.g., 0 0 0 0 0 0, 3 3 3 3 3) and techniques like hammer-ons (M) and pull-offs (P). The bottom line shows the guitar fretboard with chord diagrams and fingerings.

F Am

Now you see— it, now you don't —

1st System: Vocal line with lyrics 'Now you see— it, now you don't'. Two guitar parts (T and B) with chord diagrams and fret numbers. Chords F and Am are indicated.

F Am F

1st Guit.

2nd System: 1st Guit. part with treble clef and key signature of one flat. Bass line with bass clef and key signature of one flat. Chords F, Am, and F are indicated.

2nd Guit.

3rd System: 2nd Guit. part with treble clef and key signature of one flat. Bass line with bass clef and key signature of one flat. Chords F, Am, and F are indicated.

F Am G

4th System: Vocal line with lyrics 'Now you see— it, now you don't'. Two guitar parts (T and B) with chord diagrams and fret numbers. Chords F, Am, and G are indicated.

5th System: 2nd Guit. part with treble clef and key signature of one flat. Bass line with bass clef and key signature of one flat. Chords F, Am, and G are indicated.



**F** **Am** **C B Am D C D**

Now you see — it, now you don't —

D.S. to **A**

**Coda** **Am** **F** **Am** **D/A** \* \* \*

- way that you can — yei yei yei

**Am** **1.** **F** \* \* \* **2.** **Am** **F**

yei yei yei

**F** **C** **D Em**

Arm D&U Arm D&U

Arm D&U Arm D&U

*Fine*



**F#m** Tr. & gliss. down

cho 3 M (Ph) (Ph)(Ph)(Ph)(Ph)

Tr. & gliss. down

cho 3 M (Ph) (Ph)(Ph)(Ph)(Ph)

M M M M M M M M S g S g

M M M M M M M M S g S g

**C F#m A B D E F#m E F#m**

They could - n't see what I thought would be — so ob - vi - ous —  
 They live their lives for fear — and in - se - cur - i - ty —  
 God on - ly knows why they could - n't see — the ob - vi - ous —

M M M M S g S g

M M M M S g S g

**F#m A B D E F#m E F#m**

They hide be - hind the laws — they make — for all — of us — The  
 And all you do is pay — for their — pres - per - i - ty — The  
 Is it be - cause they — man - i - fest — the in - cu - bus — The

M M M M S g S g

M M M M S g S g

**G** min-is - try of truth that deals with pre-tense — The min - is - try of peace that sits oh de - fense — I'm  
 min-is - try of fear that won't let you live — The min - is - try of grace that does-n't for - give —  
 min-is - try of war that got caught in the draught — The min - is - try of joy that still has - n't laughed — When

**G** wash-ing my hands\_of what they're try -in' to do — It's for me It's for me It's for you It's for you I'm just a  
 Do what you will\_to try and make me con-form — I'll make you wish that you had nev - er been born Cause I'm a  
 it's all boiled down — and the days at an end — I'll give you no bull - shit and I'll nev - er pre - tend Cause I'm a

**A** **C** **D**

**D** **E** **D/E** **E** **D/E** **G** **A** **E** **(x2)G D**

Rock-'n' Roll\_ re-bel\_ I'll tell you no lies — They say I wor-ship the dev - il —  
 Rock-'n' Roll\_ re-bel\_ I'll do as I please — Cause I'm a Rock-'n' Roll re - bel —  
 Rock-'n' Roll\_ re-bel\_ I'll tell you no lies — They say I wor-ship the dev - il —

**E** **D** **E** **D/E** **G** **D to E** **D** **(x1)**

— Hey not be should\_ be no lies — I'm just a Rock-'n' Roll re - bel — Ha Ha Ha Ha Ha —  
 — I'm as\_ free\_ as the breeze — I'm just a Rock-'n' Roll re - bel —  
 — Why don't they op - en their\_ eyes — I'm just a Rock-'n' Roll





**F#m** **S** **3** **H** **cho** **8va** **H & P** **H & H** **H & H & P & S**

**S** **3** **H** **cho** **14** **14** **14** **16** **16** **17** **14** **17** **19** **19** **H & P** **H & H** **H & H & P & S** **17** **21** **19** **17** **19** **21** **17** **19** **21** **17** **16** **16**

**M** **M** **M** **M** **M** **M** **M** **M** **S** **g** **S** **g**

**M** **M** **M** **M** **M** **M** **M** **M** **S** **g** **S** **g**

**G** **Bm** **G**

They'll try play-in' with your heart — They know it rules — your head It's

2nd Guit.

**C#** **F#** **E** **D** **C#** **D** **E**

they could free — bet - ween the lies — you know that — see — the in your



**A**      **G**      **F#m**      **bm**      **D**      **A**

(cho) & D      (cho) & D & U      P & P      P

14 14 15 15 15 15 17 17 17 17 17 14 14 17 17 15 14 15 14 14

M      M

**Bm**      **D**      **A**      **H.C & D**      **H**      **Bm**      **D**      **C#**

M 3      3      3      H.C & D 3      H      (Ph)      H & H 6      H & H 6      H & H 6      H & H 3

10 14 17 15 14 10 14 17 18 14 16 18 18 14 12 14 12 12 12 14 10 14 10 17 14 18 17 14 16 17 14 16 17 15 17 18 15 15

**C#**      **D**      **E**

cho & D      (H.C)      (H.C)      6      6      3

19 19 19 21 21 21 21 7 10 7 12 7 10 7 10 7 12 7 10 7 10 11 7 8

M      M      M



Coda

I E D/E E D/E

re - bel I'll Rock-'n' Roll re - bel

2nd Guit.

Detailed description: This system contains the first two measures of the Coda. The vocal line starts with a quarter note 're' on a G4, followed by a quarter rest, then a quarter note 'bel' on a G4. The second measure has a quarter note 'I'll' on a G4, a quarter note 'Rock-' on a G4, a quarter note 'n' on a G4, a quarter note 'Roll' on a G4, a quarter note 're' on a G4, and a quarter note 'bel' on a G4. The guitar accompaniment for the 2nd guitar part features a steady eighth-note pattern in the lower register, with various fretting techniques like bends and slides indicated by slanted lines and 'S' markings. Dynamic markings like 'M' and 'Ph' are present.

D/E G A E G D E D

I'm just a Rock-'n' Roll re - bel

1st Guit. Pick Portament

Detailed description: This system contains the next two measures. The vocal line continues with 'I'm just a Rock-'n' Roll re - bel'. The guitar accompaniment for the 1st guitar part features a steady eighth-note pattern with a 'Pick Portament' technique indicated by a wavy line above the notes. The 2nd guitar part continues with a similar eighth-note pattern. Dynamic markings like 'M' and 'Ph' are present.

D/E

J E (H.C cho & D) (H.U U & D) (H.C cho & D) G D E H (Ph) H D/E cho & D H

Detailed description: This system contains the next two measures. The vocal line includes a '8va' marking above the first measure. The guitar accompaniment for the 1st guitar part features a steady eighth-note pattern with various techniques like 'H.C cho & D', 'H.U U & D', and 'Ph' indicated. The 2nd guitar part continues with a similar eighth-note pattern. Dynamic markings like 'M' and 'Ph' are present.

D/E E D/E G A E G D

Port. cho & Port.D 1 H.C H 2 M cho P 3

Detailed description: This system contains the final two measures. The vocal line includes 'Port. cho & Port.D', '1 H.C', 'H', '2 M cho', and 'P 3'. The guitar accompaniment for the 1st guitar part features a steady eighth-note pattern with various techniques like 'Port. cho & Port.D', '1 H.C', 'H', and 'M cho' indicated. The 2nd guitar part continues with a similar eighth-note pattern. Dynamic markings like 'M' and 'Ph' are present.



# CENTRE OF ETERNITY

センター・オブ・イターニティ

Words and Music by Ozzy Osbourne

**A** Am Violin

Ah Ah Ah Ah Ah

**B** C D G Am G

**D/F# F# Dm Esus4/B E/B** *a tempo*

Detailed description: This page contains the musical score for the song 'Centre of Eternity' by Ozzy Osbourne. It is divided into two main sections, A and B. Section A consists of five staves of music, each with a vocal line (labeled 'Ah') and an instrumental line. The first four staves are for Violin and the fifth is for Organ. The chords for section A are Am, D, and Am. Section B starts with a guitar part and an organ part. The chords for section B are C, D, G, Am, G, D/F#, F#, Dm, Esus4/B, and E/B. The tempo marking 'a tempo' is present at the end of section B. The score is written in treble clef with a key signature of one sharp (F#).



C/A                      D/A                      E<sup>b</sup>/A                      D/A                      C/A

C/A                      D/A                      E<sup>b</sup>/A                      D/A                      C/A

There's no

D C/A                      D/A                      E<sup>b</sup>/A                      D/A                      C/A

pre - sent    there's no    fu - ture    I don't    ev - en know a - bout    the past    It's all  
 com - ing    but al - so    go - ing    and it's    leav - ing nev - er    to re - turn    May - be

C/A                      D/A                      E<sup>b</sup>/A                      D/A                      C/A

time - less    and nev - er    end - ing    to take it - in it's all too vast  
 for - ever    it could be    heav - en    but if it's hell then you can watch me burn

(x2 Arm down) (Ph) P & P (Ph) P & P (Ph) P & P

It goes — for - ev - er and ev - er You thought — You knew but you nev - er

There goes — To - mor - row —

Arm down (x2 Pick portament)

Jour - ney to the cen - tre of e - ter - ni - ty —

Jour - ney



with in my mind An end -

Chords: C, E, D9, E

Arpeggio

Detailed description: This system contains the first line of music. The vocal line starts with a whole note 'with', followed by a half note 'in', a quarter note 'my', and a quarter note 'mind'. The final measure has a whole note 'An end -'. The guitar accompaniment features a bass line with notes G, B, and E, and a treble line with chords M, M, M, M. An arpeggio is marked over the final two measures of the system. The guitar tablature shows fingerings for the bass line and chords.

less path to en - deav - our But for - ev - er is

Chords: G, E, C, E, D9, E

Arpeggio

Detailed description: This system contains the second line of music. The vocal line starts with a whole note 'less', followed by a half note 'path', a quarter note 'to', a quarter note 'en -', a quarter note 'deav -', a quarter note 'our', and a whole note 'But for - ev - er is'. The guitar accompaniment features a bass line with notes G, B, and E, and a treble line with chords M, M, M, M. An arpeggio is marked over the final two measures of the system. The guitar tablature shows fingerings for the bass line and chords.

a long long time

Chords: G, E, C, E, D9, H, C, Bm

Arpeggio

Detailed description: This system contains the third line of music. The vocal line starts with a whole note 'a', followed by a half note 'long', and a whole note 'long time'. The guitar accompaniment features a bass line with notes G, B, and E, and a treble line with chords M, M, M, M. An arpeggio is marked over the final two measures of the system. The guitar tablature shows fingerings for the bass line and chords.

Chords: Am, Bm, C, Bm, G, Am, Bm

M, M, P

Detailed description: This system contains the final line of music. The guitar accompaniment features a bass line with notes G, B, and E, and a treble line with chords M, M, M, M. The guitar tablature shows fingerings for the bass line and chords. The system ends with a final chord diagram and tablature.















# SO TIRED

ソータイアード

Words and Music by Ozzy Osbourne

Chords: A, C#m, D, Bm7/F<sup>b5</sup>, G7, A, E7/G#

Piano

Time has come... to say... good-

Chords: F#m, D, E7, A, E7/G#, F#m, D, E7, D, D/C#

bye... I know it's gon - na make... you cry... But you be - long to an -

Chords: D/B, A, D, D/C#, E7sus4, E7, A, A/G# (Chorus)

oth - er my love... And half a love... that just is - n't e - nough... I am so... tired (so -

S & S H.C & D & H.U.

©1983 by Virgin Music (Publishers) Ltd.  
 The rights for Japan assigned to CBS / SONY SONGS  
 Sale of this edition is authorized within Japan only.

F#m D A/C# E7sus4 E7 A A/G#

tired) and I just can't wait a - round for you I am so tired (so

F#m D A/C# E7sus4 E7 D A

tired) and I al - ways thought we'd see it through yeah — Piano

C#m D Bm7/F G7 A E7/G# F#m D E7

I've wait - ed all this time for you

A E7/G F#m D E7 D D/C# D/B A

Be - lieved your prom - ises were true I keep be - liev - ing that you mean what you say

S & S & S

S & S & S

D D/C# E7sus4 E7 F#A A/G# F#m D

You'll leave to - mor - row now to - mor-rows to-day— I am so \_\_\_\_\_ tired (so\_ tired) and I just can't wait\_ a -

S & S H.C&D&H.U

A/C# E7sus4 E7 A A/G# F#m D

round for you \_\_\_\_\_ I \_ am \_ so \_\_\_\_\_ tired (so\_ tired) and I al - ways thought we'd

A/C# E7sus4 E7 G#F#m C#m

see it \_\_\_\_\_ through \_\_\_\_\_ yeah And \_ I of - ten sit and won - der why \_\_\_\_\_

D E7 F#m C#m

You're not with me to-night \_\_\_\_\_ I stayed at home re-main - ing true \_\_\_\_\_ While you

D E7 H A C#m A7

were out with you know who \_\_\_\_\_ yeah

cho & D (Ph) cho M M

D A C#m A7

Port.cho & 2.C 2.U&D & P & H & P

Port.cho & 2.C 2.U&D & P & H & P

cho & D (Ph) cho M M

cho & D U cho & D

cho & D U cho & D

D E7 F#m C#m D

And I H.C & D of-ten sit and won-der why \_\_\_\_\_ oh \_\_\_\_\_ You're not with me to-night

H.C & D

E7 F#m C#m D

I stayed at home re-main - ing true \_\_\_\_\_ While you were out with you know who \_\_\_\_\_

E7 J A A/G# F#m D A/C#

I am so tired (so tired) and I just can't wait a - round for you

E7sus4 E7 A A/G# F#m7 D A/C#

I am so tired (so tired) and I al-ways thought we'd see it through yeah

E7sus4 E7 A A/G# F#m D E7 A A/G# F#m D E7

So tired so tired So tired so tired

A A/G# F#m D E7 F G A

So tired so tired you ah

Fine

# SLOW DOWN

スローダウン

Words and Music by Ozzy Osbourne

( $\text{♪} = \text{♪}^3$ )

**A** E har.

**E** har.

©1983 by Virgin Music (Publishers) Ltd.  
The rights for Japan assigned to CBS / SONY SONGS  
Sale of this edition is authorized within Japan only.





**F#** **G** **C9** **Bsus4**

true —  
quence —  
say —

You know the writ - ing's on the wall —  
Now you're ob - sessed with such a pace —  
Tell me just what you're run - ning from —

**B9** **G** **C9** **Bsus4**

Why do you ride to take a fall —  
Now slow and stead - y wins the race —  
One day you're here and the next you're gone —

H & P & P

**B9** **C#m** **D** **A** **B**

Slow down — you're mov - ing way too fast —

**B** **C#m** **A** **B**

Slow down — you know you'll nev - er last —

**B** **C#m** **A** **B**

Slow down — your haste is mak - ing

Chords: B, C#m, A, B

Accompaniment: S<sub>3</sub>, P<sub>3</sub>, S<sub>3</sub>, M<sub>3</sub>, M<sub>3</sub>, M<sub>3</sub>, P<sub>3</sub>, H<sub>3</sub>, P<sub>3</sub>

**B** **C#m** **A** **B**

waste — Slow down — and join the hu - man

Chords: B, C#m, A, B

Accompaniment: S<sub>3</sub>, P<sub>3</sub>, S<sub>3</sub>, M<sub>3</sub>, M<sub>3</sub>, M<sub>3</sub>, P<sub>3</sub>, H<sub>3</sub>, P<sub>3</sub>

**B** **1.** **2. B**

race — yeah —

Chords: B, B

Accompaniment: S<sub>3</sub>, P<sub>3</sub>, H<sub>3</sub>, P<sub>3</sub>, H<sub>3</sub>, P<sub>3</sub>, H<sub>3</sub>

**E** **D/F#** **C/G** **A**

Chords: E, D/F#, C/G, A

Accompaniment: M, M, M, S & S, S & S

**F** **Am**

**F** **Am**

**G** **F** **P** **P** **G** **Am** **8va** **1HC** **1HC&D** **G**

1st Guit.

2nd Guit.

**F** **G** **Am** **cho** **2C** **H&P** **g**

cho

**M M M** **M M M**



A

and join the hu - man race

Detailed description: This system contains the first two measures of the Coda. The vocal line (treble clef) has a key signature of C#m and a 3/4 time signature. It features a melodic line with triplets and slurs. The lyrics "and join the hu - man race" are written below the notes. The guitar accompaniment (treble and bass clefs) consists of a rhythmic pattern of eighth notes, with triplets and slurs. Dynamics markings include 'P' (piano) and 'H' (forte). The guitar part includes fret numbers (0, 2, 4) and a capo sign.

B

race race race race

Detailed description: This system contains the next two measures. The vocal line repeats the phrase "race" four times, each with a triplet and slur. The guitar accompaniment continues with the same rhythmic pattern as the first system, marked with slurs and repeat signs. The key signature and time signature remain C#m and 3/4.

B

race race

Synth →

Detailed description: This system contains the next two measures. The vocal line repeats "race" twice, followed by a synth part. The synth part is indicated by an arrow labeled "Synth" and consists of a triplet of eighth notes. The guitar accompaniment continues with the same rhythmic pattern, marked with slurs and repeat signs. The key signature and time signature remain C#m and 3/4.

B

Synth ←

Detailed description: This system contains the final two measures. The vocal line repeats "race" twice, followed by a synth part. The synth part is indicated by an arrow labeled "Synth" pointing left and consists of a triplet of eighth notes. The guitar accompaniment continues with the same rhythmic pattern, marked with slurs and repeat signs. The key signature and time signature remain C#m and 3/4.

# WAITING FOR DARKNESS

暗闇の帝王

Words and Music by Ozzy Osbourne

**A**

Arm down & Up & down Em  
Bass Arm down & Up  
8va Arm down & Up

Em Arm down & Up Arm vib  
8va Arm down & Up Arm vib  
8va Arm vib  
8va

Em M C G G/F#  
M M

Em M C G G/F#  
M M

©1983 by Virgin Music (Publishers) Ltd.  
The rights for Japan assigned to CBS / SONY SONGS  
Sale of this edition is authorized within Japan only.

**B** Em Cmaj7/E D6/E D/E

Wait - ing for dark - ness — Why does - n't an - y - bod - y see — now —

M M Arpeggio

Em Cmaj7/E D6/E D/E

Deaf - ened by si - lence — Why does - n't an - y - bod - y hear —

Em C G G/F#

I'm wait - ing for dark - ness

M M M

**C** Em Cmaj7/E Dsus4/E D/E

Play - ing with fire — But they're scream - ing when they're burned — yeah  
 Prom - ise me re - birth — And then you tear me from the womb —  
 Who knows the an - swers — Is it friend or is it foe

Pick portament (x2) Pick portament (x2)



Em (2x) Cmaj7/E 9 D6/E D/E

Out of the sun - light — Has - n't an - y - bod - y learned —  
 Give me my free - dom — And then you lock — me in — a tomb —  
 Don't ask me ques - tions — There are — things — you should - n't know —

M M (x3) S

M M (x3) S

Em G D G C D/C C

I know what they find — is in their mind — It's what they want to see

M M M M M M M M P

M M M M M M M M P

Em G D G C D/C to 1.C

Spare me from the light — Here comes the night — and here I'll stay — Wait-ing for dark -

M M M M M M M M P

M M M M M M M M P

Em C G G/F#

- ness A wait - ing for dark - ness A wait - ing for dark -

M M M

M M M

Em C G G/F# 2.C

- ness A wait-ing for dark - ness stay Wait-ing for—

Detailed description: This system contains the first line of music. The vocal line (treble clef) has lyrics: "- ness A wait-ing for dark - ness stay Wait-ing for—". The piano accompaniment (treble clef) features a melodic line with a 'M' marking above it. The guitar part (bass clef) includes a 'M' marking and a sequence of fret numbers: 9 9 7 7 8 8 9 9 7 7 7 7. Chords are indicated as Em, C, G, G/F#, and 2.C.

E C9 C9/D

dark - ness— You got - ta be - lieve,— You got - ta be - lieve— it's true— I'm wait - ing for—

Detailed description: This system contains the second line of music. The vocal line (treble clef) has lyrics: "dark - ness— You got - ta be - lieve,— You got - ta be - lieve— it's true— I'm wait - ing for—". The piano accompaniment (treble clef) has a melodic line with a 'M' marking above it. The guitar part (bass clef) has a 'M' marking and fret numbers: 9 9 7 7 8 8 9 9 7 7 7 7. Chords are indicated as E, C9, and C9/D.

C9/E C9/D

dark - ness— I just can't con-ceive— why dark - ness is o - ver - due—

Detailed description: This system contains the third line of music. The vocal line (treble clef) has lyrics: "dark - ness— I just can't con-ceive— why dark - ness is o - ver - due—". The piano accompaniment (treble clef) has a melodic line with a 'M' marking above it. The guitar part (bass clef) has a 'M' marking and fret numbers: 9 9 7 7 8 8 9 9 7 7 7 7. Chords are indicated as C9/E and C9/D.

F B F# / A# B F# / A# F# E

Detailed description: This system contains the fourth line of music. The piano accompaniment (treble clef) has a melodic line with a 'M' marking above it. The guitar part (bass clef) has a 'M' marking and fret numbers: 2 2 2 2 1 2 4 3 2 2. Chords are indicated as F, B, F#/A#, B, F#/A#, F#, and E.

First system of musical notation. Treble clef, key signature of one sharp (F#). Chords: B, F#/A#, B, F#/A#, D. Fingerings: 2 2 2, 1 1 2 4. Performance techniques: H&P, Ph, H.C&D.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Chords: B, F#/A#, D, A/C#, E, B/D#, F#, G#, A, B. Fingerings: 2 2 2, 4 6 5 5, 7 7 7, 12 12, 12. Performance techniques: 8.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Chords: G, Dm, Cm, Dm. Performance techniques: W.C. (Wash Chord). Fingerings: 3, 7, 9, 5, 8, 10, 10.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Chords: Dm, Cm, Dm. Performance techniques: W.C. (Wash Chord). Fingerings: 6, 7, 9, 5, 8, 10, 10.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Chords: Cm, Dm. Performance techniques: W.C. (Wash Chord), H (Harmonics). Fingerings: 5, 7, 9, 18, 10, 12, 18, 10, 12, 18, 10, 12, 12, 10, 12, 12, 10, 12, 12, 10, 12.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Chords: Dm. Performance techniques: M (Mute), H (Harmonics). Fingerings: 5, 5, 5, 5, 5, 5.





year — ye - ness — A wait - ing for dark - ness

Chords: C, D/C, C, Em, G, D

Accompaniment: M, M, P, G

A wait - ing for dark - year — ye - ness — A wait - ing for dark -

Chords: D, G, C, D/C, C

Accompaniment: G, P

ness — A wait - ing for dark - year — ye - ness —

Chords: Em, G, D, G, C, D/C

Accompaniment: S, G, S, G

Solo section: S

