

2ND EDITION



THE BEST OF
FZZY
OSBOURNE



Black Sabbath

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

Intro

Moderate Rock ♩ = 58

G5 G5 G5 G5 G5 G5

Gtr. 1 N.C. tr N.C. tr N.C. tr

G5 N.C. N.C. Rhy. Fig. 1 (end Rhy. Fig. 1)

To Coda

Verse

w/Rhy. Fig. 1 (6 times)

Fig - ure in black ___ which points _ at me, ___
Big ___ black shape ___ with eyes ___ of fire, ___

turn 'round quick and start to run. ___
tell - ing peo - ple their ___ de - sire. ___

1.
Find out I'm ___ the cho - sen one, ___ yeah. ___
Sa - tan's sit - ting there; _ he's smil -

2. ing. ___ Watch - es those flames ___

get high - er and high - er. Oh no, ___ no, please God, help me.

D.C. al Coda

Coda

Bridge
N.C.
12/8 feel

G5

G
ritard

This system contains three staves. The top staff is a vocal line in G major with a 'ritard' marking. It features a melodic line with triplet markings. The middle staff is a guitar accompaniment with a 'P.M.' (pedal point) marking and a sequence of notes: 9 9 9 1 9 0 1 9 0 1 9 0. The bottom staff is a second guitar part labeled 'Gtr.2' with triplet markings and notes: 5 5 5 5 5 5 5 5 5.

Rhy. Fig. 2

(end Rhy. Fig. 2)

This system contains two staves. The top staff is a vocal line with triplet markings and a 'P.M.' marking. The bottom staff is a guitar accompaniment with notes: 9 9 9 1 9 0 1 9 0 1 9 0.

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

This system contains two staves. The top staff is a vocal line with triplet markings. The bottom staff is a guitar accompaniment with notes: 5 5 5 5 5 5 5 5 5.

w/Rhy. Fig. 2 & 2A (16 times)

Is it the end my friend?

Sa - tan's come a - round the bend.

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

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

Interlude

Gr. 1: G5, G5/F, G5/E, G5/E♭

Gr. 2: G, B♭6, G, B♭6

Rhy. Fig. 3 (end Rhy. Fig. 3)

Guitar Solo

w/Rhy. Fig. 3 (11 times)

Gr. 1: G, B♭6, G, B♭6

Gr. 2: G, B♭6, G, B♭6

8va

full

1/4

1/2

3

P.H.

Bark At The Moon

Words and Music by Ozzy Osbourne

D5 **C5** **Bb5** **A5** **G5** **C** **C/B** **G5v**

Intro

Moderate Rock ♩ = 144

w/Fill 1 (3rd time only)

G5 **A5 N.C.** **A5 N.C.** **A5 N.C.** **A5 N.C.** **A7(no 3rd) N.C.**

f (distortion) Gr. 1 P.M. P.M. P.M. P.M. P.M.

G5 N.C. **G5 N.C.** **G5 N.C.** **F(4) N.C.** **F(4) N.C.** **F(4) N.C.** **G5** **A5 N.C.** **A5 N.C.** **A5 N.C.**

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A7(no 3rd) N.C. **A7(no 3rd) N.C.** **G5 N.C.** **G5 N.C.** **G5 N.C.**

P.M. P.M. P.M. P.M. P.M. P.M.

Fill 1 *8va* Gr. 2

Verse

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A7 (no 3rd) N.C. G5 N.C. G5 N.C. G5 N.C.

1. Screams break the si - lence. Wak - ing from the dead of night. _
 2. Years spent in tor - ment. Bur - ied in a name - less grave. _
 3. Howl - ing his shad - ows. Liv - ing in a lu - nar spell. _

Rhy. Fig. 1

(end Rhy. Fig. 1)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

w/Rhy. Fig. 1

F(4) N.C. F(4) N.C. F N.C. F5 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A7 (no 3rd) N.C. G5 N.C. G5 N.C. G5 N.C.

Venge - ance is boil - ing. His re - turn to kill the light. _
 Now he has ris - en. Mir - a - cles would have to save. _
 He finds his heav - en spew - ing from the mouth of hell. _

P.M. P.M. P.M.

Chorus

F#5 D5 E5 N.C.

1. Then when he's _____ found who he's look - ing for. _
 2.,3. Those that the beast is look - ing for. _

P.M.

w/Fill 2 (2nd time)
w/Fill 3 (3rd time)

F#5 D5 E5

Lis - ten - ing all and you'll hear him
Lis - ten - ing all and you'll hear him

Musical notation for guitar and bass. Includes a treble clef staff with notes and a bass clef staff with fret numbers. Chords F#5, D5, and E5 are indicated above the treble staff.

* w/Fill 4
E

Interlude
A5 N.C. Am7 D5/A G N.C.

G F

bark at the moon.
bark at the moon.

Hey, _____
Hey, _____

Rhy. Fig. 2

Musical notation for guitar and bass. Includes a treble clef staff with notes and a bass clef staff with fret numbers. Includes 'P.M.' markings and a 'Rhy. Fig. 2' label.

* 3rd time play Fill 4 simile

Em A5 N.C. Am7 D5/A G N.C.

yeah, bark at the moon.
yeah, bark at the moon.

Musical notation for guitar and bass. Includes a treble clef staff with notes and a bass clef staff with fret numbers. Includes 'P.M.' markings.

Fill 2 Gtr. 1
Musical notation for guitar solo. Includes a treble clef staff with notes and a bass clef staff with fret numbers. Includes 'P.M.' marking.

Fill 3 Gtr. 1
Musical notation for guitar solo. Includes a treble clef staff with notes and a bass clef staff with fret numbers. Includes 'P.M.' marking.

Fill 4 Gtr. 2
Musical notation for guitar solo. Includes a treble clef staff with notes and a bass clef staff with fret numbers. Includes 'dive w/bar' marking.

Bridge
w/half time feel

To Coda ♪

G F Em E5 F5 N.C. E5

Hey, _____ yeah, bark at the moon. _____ They cast and

(end Rhy. Fig. 2)

Rhy. Fig. 3

8va. P.H. loco

P.M. -----

P.H. -----

F5 N.C. G5 E5

bur - ied him, the long - est _____ shame. _____

8va P.H. -----

loco

(end Rhy. Fig. 3)

P.M. -----

dive w/bar P.H. -----
-1 1/2

dive w/bar

w/Rhy. Fig. 3 (twice) (play simile)

F5 N.C. E5 F5 N.C. G5 E5

And though his time is so have gone, _____ gone. _____

F5 N.C. E5 F5 N.C. G5 E5

An emp - ty burn - ing hell un - ho - ly _____ one. _____

F5 E5 D5 C5 Bb5 Bbsus4 Bb (Bbsus2)

But he's re - turned to prove them wrong. _____ So wrong. _____

Voic. -----
V. -----
V. -----
V. -----

let ring -----

Guitar Solo
Back to double time feel

C5 C Csus2

Rhy. Fig. 4
Gtr. 1

D5

Gtr. 2

C5

Ooh yeah, ba - by.

(Gtr. 1 cont. in slashes)

P.H.---

let ring

f (distortion)

1/2 full

P.H.---

full

D5 C5 Bb5

(end Rhy. Fig. 4)

15ma. P.H. loco

1/2

P.H.---

full

A5 G5

A5

8va

full

full

D5 w/Rhy. Fig. 4
8va

C5 15ma. P.H.

P.H.

Sounding: A

D5 loco 15ma. P.H. loco C5 Bb5

full

full

full

full

P.H.

Sounding: A

B \flat 5 C5 D5

10 0 10 12 10 10 12 10 10 12 10 10 12 12

B \flat 5

P.M. full

6 5 6 0 5 6 0 5 0 5 0 5 7 0 5 7 5 5 7 5 0

C

P.M. full

0 6 0 10 7 0 10 7 10 7 10 7 0 7 0 10 7 10 7 9 10 9 10 0 0

A5 B \flat 5

8va

7 10 7 0 10 7 0 10 7 10 7 0 10 0 10 7 9 7 9 10 0 10 0 10 11 10 11 0 10 10/12

C/B C

8va D. S. al Coda G5V

13 12 10 19 11 10 12 13/15 13 12 11 15 13 15 12 15 16 15 13 12 15 13 15 12 13 15 10 16 15 10 17 15 17 10 15

Interlude

Coda w/Rhy. Fig. 2 (play simile)

A5 N.C. Am7 D5/A G N.C.

G F Em

Musical staff with notes and lyrics: Oh _____ yeah, _____ bark at the

A5 N.C. Am7 D5/A G N.C.

G F Em E5

Musical staff with notes and lyrics: moon. _____ Ow! _____

A5 N.C. Am7 D5/A G N.C.

Musical staff with notes and chords: A5 N.C. Am7 D5/A G N.C.

Gr. 2

Guitar fretboard diagram for Gr. 2 with fingerings: 8 7 7 7 8 7 8 7 7 7 8 7 8 7 10 7 10 7 10 7 10 7 7 8 8 8 10 7 8 8

G F Em

Musical staff with notes and chords: G F Em

12 8 8 12 8 12 8 8 12 8 12 8 8 10 7 7 10 7 10 7 7 10 7 10 7 7

Guitar fretboard diagram with fingerings: 10 10 10 10 9 9

A5 N.C. Am7 D5/A G N.C. D5/A

Musical staff with notes and chords: A5 N.C. Am7 D5/A G N.C. D5/A

Guitar fretboard diagram with fingerings: 8 7 10 7 8 7 8 7 10 7 10 7 8 7 10 7 10 7 8 7 10 7 10 7 7 8

G F Em E5 A5 Gr. 1

Musical staff with notes and chords: G F Em E5 A5 Gr. 1

Guitar fretboard diagram with fingerings: 12 8 8 12 8 12 8 8 13 12 10 12 10 19 12 10 7 8 7 10 7 10 8 9 10

E (E5) Em7 B5 A5 E5 A5 E N.C.(E5)

they've gone o - ver the top. _____
 I'm gon - na do it till I die _____

No - bod - y's gon - na
 No - bod - y's gon - na

P.M. -----

P.H. -----

P.M. -----

P.H. -----

1/2

A5 E5 G5 D5 A5

tame them, ___ tame them, ___ they're nev - er gon - na stop. _____
 tame me, ___ tame me, ___ so you bet - ter not try. _____

P.H. -----

P.H. -----

1/2

Chorus

D5 C5 A5 A7 D5 C5 A5 G5 D5 C5 A5 A7

(spoken:) Walk ___ that walk (Ahh. _____)

15
14
14

15
14
14

To Coda ♠

D5 C5 A5 G5 D5 C5 A5 A7 D5 C5 A5 G5

Talk ___ that talk. (Ahh. _____) walk ___ that walk (Ahh. _____)

P.M. -1 P.M. -1

D5 C5 A5 A7 D5 C5 1. B5

Talk ___ that talk.

E5 A5 E5 A5 E5 Em7 B5 A5

P.M. -1 P.M. -1 P.M. -1

P.H. P.H. P.H.

1/2

E5 A5 2. B5

Interlude

Gtrs. 1 & 2 E5

talk. Gtrs. 1 & 2 cont. in slashes Gtrs. 3 & 4 (composite parts)

mf (w/phase shifter)

full

P.H. P.H. P.H.

1/2

(E5)

Musical notation for the first system, including a treble clef staff with a melodic line and a bass clef staff with guitar fret numbers. The fret numbers include (14), 9, 9, 7, 5, 7, 7, 7, 9, 10, 10, 10, 10, 10, 10, 9, 10, 9, 10, 9.

Musical notation for the second system. The treble clef staff includes annotations: "steady gliss.", "pick slide", "Gtrs. 1 & 2", and "E D/E*". The bass clef staff includes fret numbers: 9, 9, 9, 9, 9, 9, 9, 7, 7, 7, 7, 5, 5, 9, 9. A note at the end says "* bass plays E".

Musical notation for the third system. The treble clef staff includes annotations: "A5", "E5", "P.M. let ring", "E D/E*", and "P.M.". The bass clef staff includes fret numbers: 2, 2, 0, 9, 0, 4, 4, 0, 0, 9, 7, 7, 7, 7, 5, 5, 9, 9. A note at the end says "P.M.". A note above the staff says "1/4".

Guitar Solo
Rhy. Fig. 2

Musical notation for the fourth system. The treble clef staff includes annotations: "A5", "E5", "Gtrs. 1 & 2", "B5", "A5", "E5", "Gtrs. 5 & 6", "P.M. let ring", "cont in slashes", "f(distortion)", "P.H.", and "15ma.". The bass clef staff includes fret numbers: 2, 2, 0, 9, 0, 2, 4, 0, 0, 7, 7, 7, 7, 9, 7, 7, 7, 7, 9. A note at the end says "P.H.". A note above the staff says "1/4".

⑥ open E E5(type 2) B5 A5 ⑥ open E E5vii

P.M. P.M. P.M. P.M.

P.H. P.H. P.H.

full P.H. P.H.

11 9 11 9 11 12 (12) 12 5 7 5 5 7 4 7 7 5

B5 A5 D5 D.C. al Coda

P.M. P.M. P.M.

P.H. steady gliss.

full 1/2 full pick slide

7 7 (7) 5 (5) 2 5 2 5 2 5 2

CODA

D5 C5 A5 A7 D5 C5

(spoken:) Talk that talk.

15 14 14

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

Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Medium Rock ♩ = 136

Chords: F#5, A5, E5, F#5, D5, E5, F#5

Dynamic: *f*

Instruction: let ring -----

Chords: A5, E5, F#5, D5, E5, (F#5), (A5), (E5)

Instruction: let ring -----

Instruction: w/flanger slow bend

Instruction: 1/2

Instruction: (noise)

Chords: (F#5), (D5), (E5), (F#5), (A5), (E5)

Instruction: 8va P.H. loco

Instruction: 3

Instruction: 3

Instruction: P.H.

Instruction: 1 1/2, 1 1/2, 1 1/2, 1 1/2, 1 1/2, 2

Instruction: full

Instruction: full

Instruction: (*)

Instruction: (*)

Pitch: C#

* set volume of lead pick up to "10" and rhythm pick-up to "0" and flick switch in specified rhythm.

Chords: (F#5), (D5), (E5), (F#m), (A), (E), 1. (F#m)

Instruction: bend neck 1/2

Instruction: pick slides (flanger off)

Chords: (D), (E), 2. (F#m), D, E, A, E/A

Instruction: P.M.

Instruction: P.M.

Instruction: P.M.

D/A A E/A D/A A

P.M. --- P.M. --- P.M. --- P.M. ---

Verse A E/A D/A A E/A

P.M. --- P.M. --- P.M. --- P.M. ---

1. Cra - zy. but that's how it goes. _____
 2. Lis - tened to preach - ers, I've lis - tened to fools, _____
 3. Heirs of a cold war, that's what we've be - come. _____

P.M. --- P.M. --- P.M. --- P.M. ---

play Fill 1 2nd time;
 Fill 8 3rd time

D/A A E/A D/A A

Mil - lions of peo - ple liv - ing as foes. _____
 I've watched all the drop - outs who make their own rules. _____
 In - her - it - ing trou - bles, I'm men - tal - ly numb. _____

8va P.H. loco

P.H. full 1/2 full 2 1/2

P.M. --- P.M. --- P.M. --- P.M. ---

Fill 1

8va P.H. P.H. 2 1/2

P.M. full

T 5 5 2 2 0
 A 2 2 2 2
 B 4 4 0 2

Fill 8

P.M.

T 9 10 10 12 10 9
 A 10 12 12 14 12 10
 B 0

D/A A E/A D/A A Pre-chorus F#5 D5

and for - get how to hate. _____
 and you live the role. _____ } Men - tal wounds not heal -
 I don't wan - na share. _____

P.M. - - - - - P.M. - - - - - P.M. - - - - -

play Fill 4 2nd time; Fill 10 3rd time F#5 D5 play Fill 5 2nd time; Fill 11 3rd time

ing, } driv - ing me _____ in - sane. _____
 Harm. - - - - - } who and what's _____ to blame. _____ I'm
 Harm. - - - - - } driv - ing me _____ in - sane. _____

8va Harm. - - - - - ing, }
 Harm. - - - - - }
 * slight vibrato }
 sustain }

* Bend neck for vibrato

8va Harm. - - - - -
 Fill 4
 let ring
 Harm. - - - - -

T
A (7) 5 5 5 5
B (7) 5

Fill 5

T
A (7) 19
B (7) 5

8va Harm. - - - - -
 Fill 10
 Harm. - - - - -

T
A (7) 5 5 7
B (7) 5

Fill 11

T
A (7) 4 10 21 (21)
B (7) 5

Chorus
A5

E5 play Fill 12 3rd time
play Fill 6 2nd time (F#m)

go - ing off _ the rails _ _ on a cra - zy train. _ _ I'm

* vibrato 2nd time only.

To Coda \oplus play Fill 7 2nd time
A5 E5

go - ing off _ the rails _ _ on a cra - zy train. _ _ "Everybody clap

15ma Harm... loco
steady gliss.
pick slides
Harm...

Fill 6

T A B

Fill 12

8va

full full full

T A B

Fill 7

T A B

1.

F#m D5 E5 A E/A

your hands now. c'mon!"

15ma -----
Harm ----- loco

Harm ----- P.M. ----- P.M. ----- P.M. -----

D/A A E/A D/A A

2. I've

P.M. P.M. P.M. P.M. P.M.

2. Bridge

E F#5 A5 E5 F#5 D5 E5

I know that things are go - ing wrong for me. _

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

F#5 A5 E5 F#5 D5 E5

You got - ta lis - ten to my words, _____ yeah. _____

Coda

E5 F#5 D5 E F#5

15ma Harm loco

Outro

A5 E5 F#5 D5 E F#5 A5 E5 F#5

let ring

D5 E (F#5) (A5) (E5) (F#5) (D5) (E5)

8va P.H.

let ring slow bend full P.H. P.H.

A.H. pitch: C#

(F#5) (A5) (E5) (F#5) (D5) (F#5) (F#m) (A) (E)

3 3 3 3 3 3 3

8va P.H. loco steady gliss. pick slides bend neck 1/2 1/2

* Flick switch, as before, in specified rhythm.

1. (F#m) (D) (E) 2. (F#m) D5 E5 F#5

G5 D5 C5 G5

un - der - stand, _____ got - ta get a - way from _ here. _____ Feel -

P.M.

A5 G5 D5

ing like I should-a kept my feet on the ground, _____ wait-ing for the sun to ap-pear. _

1/4

C5 A5

Ma-ma's gon - na wor - ry. I _____ been a bad, _

3

P.M. P.M. P.M. P.M.

G5 D5 C5 A5

bad boy. _____ No use say - ing sor - ry,

1/4

P.M.

it's some - thing that I _____ en - joy. _____ If

G5 D5 C5

P.M.

Pre-chorus
F#m

you could be in - side of me _____

D5

P.M.

you'd see, you'd see what I had

F#m D

Chorus
A5

seen. _____ Fly - ing high _____ a - gain, _____

Harm. (slight P.M.)

Harm.

al - right!

D/A G5 D C5 G5

P.M. ...

A5 D/A G5 D5

Harm. (8va)

Harm.

P.M.

Verse A5

2. I _____ can see through moun-tains; watch me

tr

tr

D/A G5 D5 C5 G5

dis - ap - pear. _____ I _____ can e - ven touch the sky. _____ Swal -

A5 D/A G5 D5

- low - ing col - ors of the sound I hear, am I just a cra - zy guy?

pick slide

C5 A5

You bet! Ma - ma's gon - na wor - ry.

rake

P.M. P.M.

G5 D C5

I been a bad, bad boy.

P.H. (15ma) P.H. (8va)

P.H. 1/4

A5

No use say - ing sor - ry. It's some - thing that I

Volts

Pre-chorus

F#m

G5

D

C5

en - joy. If you could be in - side my

Guitar tablature for the first system of the pre-chorus, including fret numbers and chord diagrams.

D5

F#m

head

you'd

see

that

Guitar tablature for the second system of the pre-chorus, including fret numbers and chord diagrams.

black and white is red.

Fly - ing high a - gain.

Harm.

Harm.

Guitar tablature for the third system of the pre-chorus, including fret numbers, chord diagrams, and harmonic markings.

Chorus

A5

C5

D5

G5

C5

A5

C5

D5

Fly - ing high a - gain.

Guitar tablature for the chorus, including fret numbers and chord diagrams.

G5 C5 A5 C5 D5 G5 C5

Fly - ing high _ a - gain. _ Fly - ing high _ a - gain. _

The first system of music features a vocal line with the lyrics "Fly - ing high _ a - gain. _" repeated. The guitar accompaniment consists of chords G5, C5, A5, C5, D5, G5, and C5. The guitar fretboard diagram shows the following fret positions: (7) 7, 0, 5, 4, 2, 2, 2, 5, 7, 0, 5, 4.

A5 C5 D5 **Guitar Solo** F#m

Come on and join me.

8va

full full full full

The second system begins with a guitar solo section. The vocal line says "Come on and join me." The guitar accompaniment includes chords A5, C5, D5, and F#m. The guitar fretboard diagram shows fret positions: 2, 2, 0, 5, 7, 14, 17, 14, 10, 14, 17, 14, 10, 14, 17, 14, 10.

8va

D

The third system continues the guitar solo with a melodic line marked "8va" and a chord change to D. The guitar fretboard diagram shows fret positions: 17, 16, 14, 17, 15, 14, 17, 16, 14, 16, 14, 16, 15, 14, 15, 16, 17, 16, 17, 14, 16, 14, 16, 17, 14, 12, 14, 16, 15, 17, 14, 15.

8va loco F#m

P.M.

The fourth system features a guitar solo section with a melodic line marked "8va" and "loco", and a chord change to F#m. The guitar fretboard diagram shows fret positions: 14, 15, 14, 17, (x), 12, 12, 14, 12, 12, 14, 16, 14, 14, 16, 16, 14, 14, 16, 14, 16, 14, 15.

8va ----- D

8va ----- A

F ----- D

8va -----

Bb ----- E

8va -----

C ----- A

loco

C'-mon,

Chorus

F A5 C5 D5 G5 C5

ev - 'ry - bod - y clap your hands! Fly - ing high _ a - gain. _

T T T T T

15 10 15 10 7 10 15 10 15 10 7 10 15 10 7

0 9 4 0 2 2 2 2 5 7 (7) 5 7 0 5 4

1/4 1/4

A5 (C5) D5 G5 C5 A5 C5 D5 G5 C5

Fly - ing high _ a - gain. _ Fly - ing high _ a - gain. _

0 0 0 0 7 (7) 0 5 4 2 2 2 2 5 7 0 5 4

Interlude

A5 C5 D5 A5

Come on and join me. Oh no, _

2 2 2 2 5 7 2 2 2 2 4 2 2 1/4

0 0 0 0 5 5 0 0 0 0 0 0 9

G5 D5 A5

_ oh no. _ Here we go _ now. Oh no, _

P.M. P.M. P.M.

steady gliss. pick slide

0 0 0 0 0 0 0 2 0 2 0 2 0 1/4

9 0 0 0 0 0 0 2 9 0 0 0 9

D/A G5 D5 C5 G5

oh no. Here we go now.

P.M. -----

Verse
A5 G5 D5

3. Dad - dy thinks I'm la - zy, he don't un - der - stand. Nev - er saw in - side my head.

1/4 1/4 P.M. --- P.M. ---

A5 D/F# G5

Peo - ple think I'm cra - zy, but I'm in de - mand.

P.M. -----

D5 C5 A5

Nev - er heard a word I said. Ma - ma's gon - na wor - ry.

P.M. --- P.M. -----

G5 D C5

I _____ been a bad, _____ bad boy. _

P.M. -----|

A5 G5 D5

No use say - ing sor - ry, it's some-thing that I _____ en - joy. _

P.M. -----|

Chorus

C5 A5 C5 D5 G5 C5

_____ Fly - ing high _____ a - gain. _____ Fly - ing high _____ a - gain. _____

A5 C5 D5 G5 C5 A5 C5 D5

_____ Fly - ing high _____ a - gain. _____

G5 C5 A5 C5 D5

Fly - ing high _ a - gain. _ Ev - ry - bod - y clap your hands.

long slide

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The second line is a guitar accompaniment in treble clef, featuring chords and a 'long slide' instruction. The third line shows fretboard diagrams for the guitar, with fingerings and chord symbols like (7/7) and 9 4.

Outro

A5 C5 D5 A5 C5 D5

Detailed description: This system is labeled 'Outro' and contains the third line of music. It features guitar accompaniment with various chord voicings and techniques like slides. The fretboard diagrams show complex fingerings, including 15-17 and 12-14 patterns, and chord symbols like (7) and X.

A5 C5 D5 A5 C5 D5

Detailed description: This system contains the fourth line of music. It continues the guitar accompaniment with similar chord structures and techniques. The fretboard diagrams include slides and chord symbols like (7) and X.

A5

C' - mon and join me. _

Detailed description: This system contains the fifth line of music. The top line is a vocal melody with the lyrics 'C' - mon and join me. _'. The second line is a guitar accompaniment. The fretboard diagrams show chord symbols like (7) and X.

Goodbye To Romance

Words and Music by John Osbourne, Robert Daisley and Randy Rhoads

Intro

Moderately slow ♩ = 70

(D) (F#m/C#) (Bm) (A7)

Verse
Dmaj7

1. Yes - ter - day has been and gone; To -
2. been the king, I've been the clown; Now

Gtrs. 1 & 2 (composite chords)

mf

F#m F#m7 G6 A

mor - row will I find the sun or will it rain?
bro - ken wings can't hold me down, I'm free a - gain.

(w/slide 2nd verse)

Dmaj7 F#m F#m7 G6

Ev - 'ry bod - y's hav - ing fun, ex - cept me, I'm the lone - ly one; I live in shame.
The jest - er with the bro - ken crown, it won't be me this time a round, to love in vain.

Divisi

1. Chorus

A D F#m/C# Bm Bm/A

I say - yaay good - bye _____ to ro - mance, yeah.

Rhy. Fig. 1

G(6) A7sus4 A7 D F#m/C#

Good - bye to friends _____ I _____ tell ya. Good - bye _____ to all _____

Bm Bm/A G(6) A7sus4 A7

_____ the past, _____ I guess that we'll meet, _____ we'll meet in the end. _____

(end Rhy. Fig. 1)

2. Chorus

Interlude D F#m/C# Bm A7 D F#m/C#

2. I've yaay good - bye _____ to ro -

Gtrs. 3 & 4

Bm Bm/A G(6) A7sus4 A7

mance, yeah. _____ Good-bye to friends, _____ I _____ tell ya

D F#m/C# Bm Bm/A G(6)

Good-bye _____ to all _____ the past. _____ I guess that we'll meet, _____

Interlude

A7sus4 A7 D F#m/C# Bm A7

_____ we'll meet in the end. _____ And I _____

Em7 A(7) A7(9)

feel the time is right. Al-though I know that you just might say _____ to me: _____

rake

Guitar Solo

w/Rhy.Fig. 1 play simile

D

F#m/C#

Bm

Bm/A

8va

8va

rake

full

7 11 14 15 14 12 18 15 14 15 14 17 14 17 15 14 17 14 17 14 15

G(6)

A7sus4

A7

8va

17 15 14 14 17 15 14 15 14 15 14 17 15 17 15 19 17 19 17 21 19 21 19 21 21 19 21 19 22 21 (21) 19 21 19 19 21 (21)

D

F#m/C#

Bm

Bm/A

loco

full

full

1/2

P.M.

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

G(6)

A7sus4

A7

I

say

8va

9 10 7 9 10 7 8 10 7 8 9 7 7 9 6 7 9 11 14 16 18 15 17 19 14 15 17 15 14 17

w/Rhy. Fig. 1 (4 times) play simile

Chorus

D F#m/C# Bm Bm/A G(6)

hey! Good - bye _____ to ro - mance yeah, _____ Good - bye to friends, _

8va

19 19

A7sus4 A7 D F#m/C# Bm Bm/A

_____ I _____ tell ya good - bye _____ to all _____ the past, _____

G(6) A7sus4 A7 D F#m/C# Bm Bm/A

I guess that we'll meet, _____ we'll meet in the end. _____

Gr. 5

17 5 4 2 9 5

G(6) A7sus4 A7 D F#m/C#

And the weath - er's look - in' fine, and I

9 9 5 2 5 7 5 9 7 9 7 10 7 9 11 7 9

Bm Bm/A G(6) A7sus4 A7

think the sun will shine a - gai - - a - - ain. _ And I

11 9 11 9 7 10 12 12/14 12 9 9 7 6 7 6 4 6 4 7 5 4 7

D F#m/C# Bm Bm/A G(6)

feel I've cleared my mind, all the past is left be - hind a - gai - a - ain. _

5 4 2 5

A7sus4 A7 D F#m/C# Bm Bm/A

I say - yaay Good - bye _ _ to ro - mance, yeah. _ _ _

G(6) A7sus4 A7 D F#m/C#

Good - bye to friends, _ _ I _ _ tell ya, good - bye _ _ to all _

Bm Bm/A G(6) A7sus4 A7

_ the past. _ _ I guess that we'll meet, _ _ we'll meet in the end. _

Synthesizer Solo (trumpet sound)

D F#m/C# Bm Bm/A G(6) A7sus4 A7

Repeat and Fade

I Don't Know

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Moderate Rock ♩ = 144

A5
Rhy. Fig. 1

B5/A

C5/A

G5

D5

A5

B5/A

C5/A

(end Rhy. Fig. 1)

G5

D5

Verse

Repeat Rhy. Fig. 1 (2 times)

play Fill 1, 1st time

A5

B5/A

C5/A

1.,3. Peo - ple look ___ to ___ me ___ and say, ___ "Is the end near? ___ When is ___
2. How am I ___ sup - posed ___ to know ___ hid - den mean - ings that ___

play Fill 12 3rd time

play Fill 2 1st time
Fill 6 2nd time

Resume Rhy. Fig. 1

play Fill 7 2nd time
Fill 13 3rd time

play Fill 3 1st time:
play 4th bar of Rhy. Fig. 1
2nd time;
play Fill 14 3rd time

G5

D5

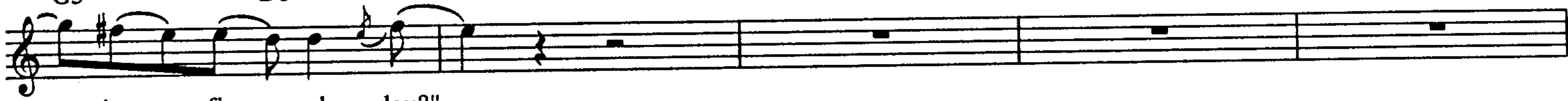
A5

B5/A

C5/A

G5

D5



___ the ___ fi - nal day?" ___
___ will ___ nev - er show? ___

Resume Rhy. Fig. 1

A5

B5/A

play Fill 1 2nd time

C5/A



What's the fu - ture ___ of ___ man - kind? ___
Fools and proph - ets ___ from ___ the past, ___

How do I ___ know I ___
life's a stage ___ and we're ___

Fill 12

Harm ---

(15ma)
P.H.

let ring ---

Harm ---

P.H.

T 19 17

A 0 19 17

B 0 0 2

sounding pitch: E

Fill 2

8va

P.H.

P.H.

T

A 2 2 2

B 0 10

Fill 6

full

T

A 2 2 2

B 0 3 (3) (3) 0

Fill 7

P.M.

T

A 5 5

B 0 0 0 0 19 0

Fill 13

P.M.

1/2

T

A 5 5

B 0 0 0 0

Fill 3

8va

Harm

let ring

Harm

T

A 0 7 7 7

B 0 0 7 0

Fill 14

(8va.)
Harm.

Harm.

T

A 0 0

B 0 0 5 0

play Fill 4 1st time:
Fill 8 2nd time;
Fill 15 3rd time

Resume Rhy. Fig. 1
B5/A

Play Fill 5 1st time,
3rd time

3rd time to Coda ♪
(Use previous chord voicings)

G5 D5 A5

G5 D5

— got left — be - hind? — (3rd time) Now — lost. —
— all — in — the — cast. —

* Sing cue notes 2nd time only.

Pre-chorus

G5 Fsus2/G G5

Ev - 'ry - one goes — through chang - es, look - ing to find —
You got - ta be - lieve — in some - one, ask - ing me who —

play Fill 9 2nd time

P.M. P.M. P.M. P.M.

Fill 4

Harm. (8va) bend neck 1/2

T A B

2 (5) (5)

Fill 8

P.H. (15ma) P.H.

T A B

2 2 10 12 14 12 0

sounding pitch: E

Fill 15

Harm. (8va) bend neck - 1/2

T A B

5 (5) (5)

Fill 5

P.M.

T A B

5 0 0 0 0 19 0

Fill 9

T A B

9 6 6 9

* Set volume of rhythm pickup to "0" and switch on-off-on in specified rhythm.

Fill 10

(light mute)

T A B

6 6 9 6 9 6 9 6

Fill 11

let ring

T A B

9 5 6 5 6 6 5

Fsus2/G

G5

Fsus2/G

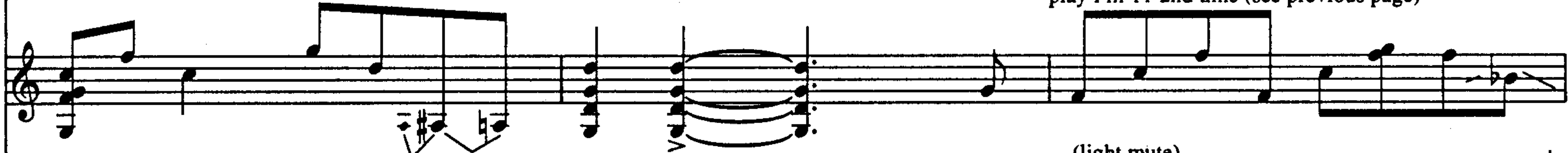


the truth.
is right.

Don't look at me for answers.
Ask - ing me who to fol - low.

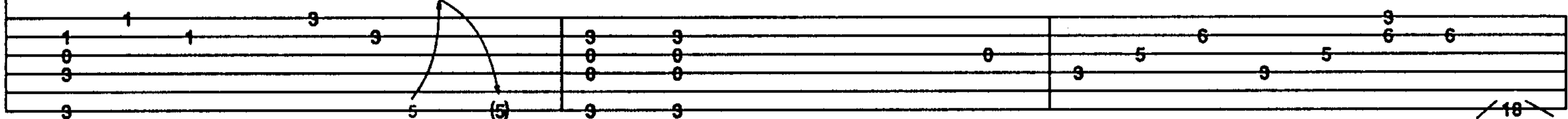
play Fill 10 2nd time (see previous page)

play Fill 11 2nd time (see previous page)



let ring -----

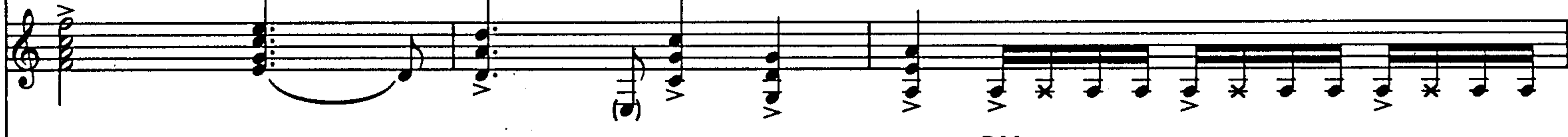
(light mute) -----



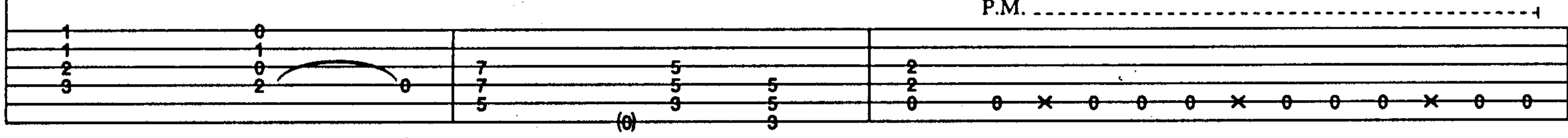
1. Chorus



Don't ask me, I don't know! (w/echo repeats) No!



P.M. -----



B5/A

C5/A

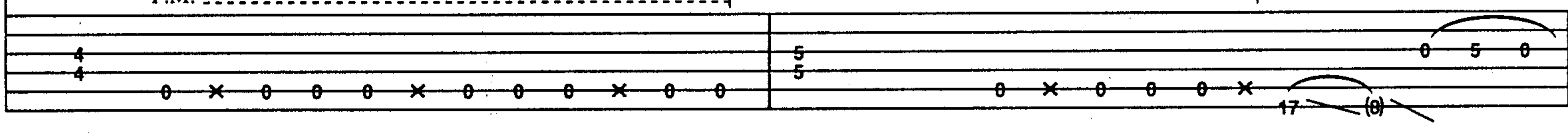


Ev - 'ry - bod - y now!



P.M. -----

P.M. ----- steady gliss.



G5

6

6

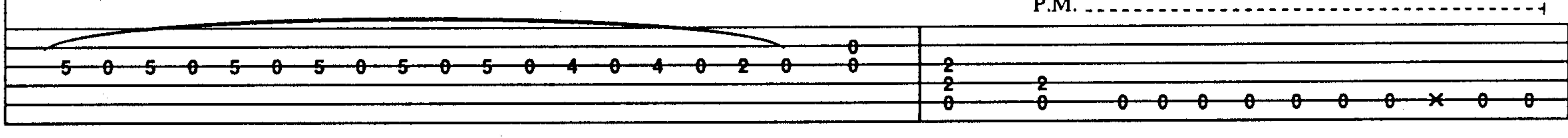
D5

5

A5



P.M. -----



B5/A

C5/A

G5

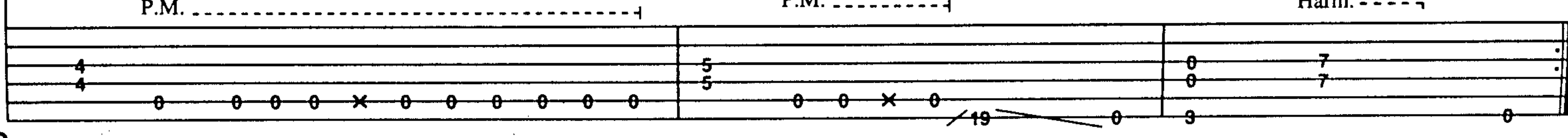
(8va) D5 Harm. -----



P.M. -----

P.M. -----

Harm. -----



2. A5 D5 G5 C5 G5 A5 D5 G5 C5 G5

know! (w/echo repeats) I don't know. I don't

(slight vib.)

P.M. - 1/2

A5 D5 G5 C5 G5 A5 N.C.

know! I don't know! (spoken) C'

P.M. - 1/2

Bridge
(Half-time feel)

mon, ev-'ry-bod-y, stand up now, c'-mon! Get up!

mf (w/Chorus effect) let ring

1/2

G/B F D D/C

G/B F D D/C

No - bod - y ev - er told me, I

let ring

G/B F D D/C

found out for my - self. You got-ta be - lieve in fool - ish mir -

(w/Flanger) Feedback P.H.

(8va) P.H.

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The second staff is the guitar melody, featuring triplets and notes marked with (8va) and P.H. The third staff shows fretboard diagrams for the guitar accompaniment, with chord changes from G/B to F to D to D/C.

G/B F D

a - cles. It's not how you play

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics. The second staff is the guitar melody. The third staff shows fretboard diagrams for the guitar accompaniment, with chord changes from G/B to F to D.

D/C G/B F D

the game, it's if you win or lose. You can choose,

Harm. 8va loco

Harm.

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics. The second staff is the guitar melody, including a section marked 'loco'. The third staff shows fretboard diagrams for the guitar accompaniment, with chord changes from D/C to G/B to F to D. There are also 'Harm.' and '8va' markings.

C G/B F D

win or lose, don't con - fuse,

P.M.

Detailed description: This system contains the seventh and eighth lines of music. The top staff is the vocal line with lyrics. The second staff is the guitar melody. The third staff shows fretboard diagrams for the guitar accompaniment, with chord changes from C to G/B to F to D. There is a 'P.M.' marking.

C F C/E Dm C5 G5

it's up to you! _____

f

Interlude
(Double-time feel)

A5 D5/A C5/A G5/A A5 D5/A C5/A G5/A

It's up to you! (w/echo repeats) It's up to

1/2 1/4 1/2

A5 D5/A G5/A A5 D5/A G5/A

you! It's up to you! Go! Go! Go!

8va

full

Guitar solo

G5
8va

full

full

full

full

full

P.H. P.H.

full P.H. P.H.

1/2 1/2

sl.

A5 D5/A C5/A

A5 D5/A C5/A

1/2 full 1/4

A5 D5/A C5/A A5 D5/A G5/A

1/2 full 1/2

A5 B5/A

P.M. P.M. P.M.

C5/A G5 D5 A5

P.M. P.M.

B5/A

C5/A

Musical notation for the first system, including guitar and bass staves. The guitar staff features a treble clef and a key signature of one sharp (F#). It includes a melodic line with notes, slurs, and dynamics like 'P.M.' (pizzicato) and 'full'. Fret numbers are indicated below the staff. The bass staff shows a simple bass line with fret numbers. Chord symbols B5/A and C5/A are placed above the staff.

Coda

Pre-Chorus

G

Fsus2/G

G5

Musical notation for the Pre-Chorus section. It includes a vocal line with lyrics: "Ev - 'ry - one goes ___ through chang - es, look - ing to find ___". Below the vocal line is a guitar accompaniment with a treble clef and a key signature of one sharp. It features chords G, F#sus2/G, and G5. The guitar part includes a wah-wah effect, indicated by a pedal symbol and the text "(Wah off) let ring". Fret numbers are shown below the staff.

* Wah-wah: + = closed (treble); o = open (bass)

F#sus2/G

G5

Fadd9

Musical notation for the second system. It includes a vocal line with lyrics: "___ the ___ truth. ___ Don't ___ look at me ___ for ___ an - swers." Below the vocal line is a guitar accompaniment with a treble clef and a key signature of one sharp. It features chords F#sus2/G, G5, and Fadd9. The guitar part includes a wah-wah effect, indicated by a pedal symbol and the text "(Wah off)". Fret numbers are shown below the staff.

* Switch pickups back & forth as in Fill 9.

F

C/E

D5

C5

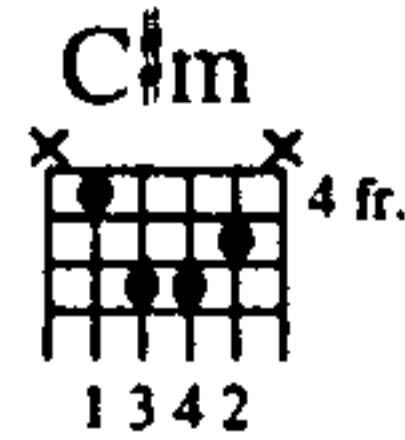
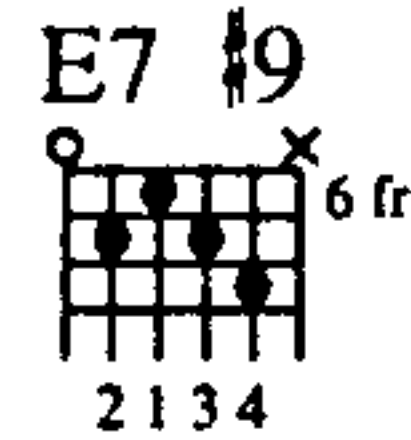
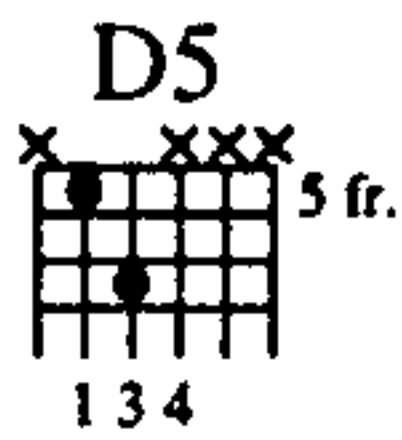
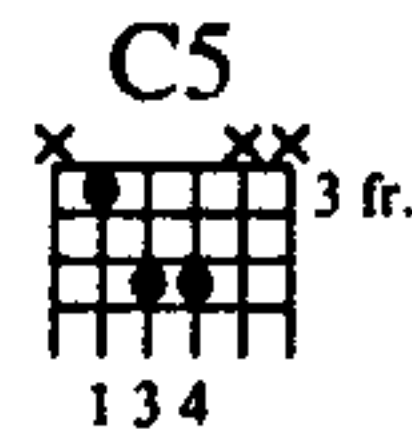
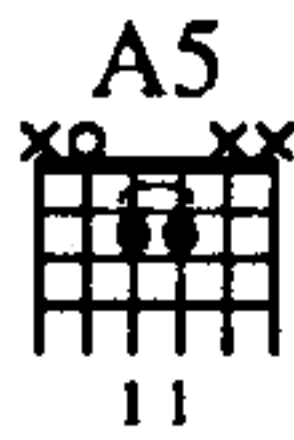
G5

A5

Musical notation for the final system. It includes a vocal line with lyrics: "Don't ___ ask ___ me, I don't know! (w/echo repeats)". Below the vocal line is a guitar accompaniment with a treble clef and a key signature of one sharp. It features chords F, C/E, D5, C5, G5, and A5. The guitar part includes a wah-wah effect, indicated by a pedal symbol and the text "(w/echo repeats)". Fret numbers are shown below the staff.

Mama, I'm Coming Home

By Ozzy Osbourne, Zakk Wylde and Lemmy Kilmister



Tune down 1/2 step

Intro

Moderately slow $\text{♩} = 72$

N.C.

mp
*Gtr.1 (w/pick & fingers let ring throughout)
full
Gtrs. 1 and 2*

T
A
B

*Acoustic gtr.

*Gtr.2 - 12 string acoustic.

E. N.C.

E. N.C.

Verse

1. Times have changed, ___ and times are strange, ___

Rhy. Fig. 1

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EN.C.

E

N.C.

Asus2

here I come, but I ain't the same.

Ma - ma, I'm com - ing home.

Chord diagrams for guitar, showing fingerings for various chords across two staves.

E

N.C.

w/Rhy. fig. 1

Times gone by it seems to be you

(end Rhy. fig.1)

Chord diagrams for guitar, showing fingerings for various chords across two staves.

E

N.C.

E

N.C.

Asus2

E

N.C.

could have been a bet - ter friend to me.

Ma - ma, I'm com - ing home.

You

Pre - Chorus

C#m7

A

E

Esus4

E

Esus4

E

took me in and you drove me out, yeah you had me hyp - no - tized, yeah.

Gtrs. 1 and 2

Chord diagrams for guitar, showing fingerings for various chords across two staves.

C#m7

A

B

Lost and found, and _ turned a - round _ by the fire in _ your eyes. 2. You

let ring

Verse

w/Rhy. fig. 1 (2 times)

N.C.

E N.C.

E

N.C.

made _ me cry, _ you told _ me lies, _ but I can't stand to say _ good - bye. _

mf
Gtr. 3 (distored electric)

Asus2

E N.C.

Ma - ma, I'm com - ing home. _ I could _ be right, _ I could _ be wrong, _ it

full

full

E N.C.

E N.C.

Asus2

Gtr. 4

⑤ 16f

C#

hurts so bad it's been so _ long. _ Ma - ma, I'm _ com - ing _ home. _

1/2

1/2

Pre - Chorus

C#5
w/Fill 1 on D.S.

A5

N.C.

E5

N.C.

1. Self - ish love, yeah, we're both a - lone. The ride be - fore the fall, yeah. But
2. took me in and you drove me out, yeah, you had me hyp - no - tized, yeah.

Gr. 4

P.H.
(15ma)

P.H.
(15ma)

P.H.
(15ma)

P.M.

P.M.

P.M.

P.M.

P.M.

P.H. pitches: B

G#

B

C#5

A5

B5

N.C.

I'm gon - na take this heart of stone I've just got to have it all.
Lost and found and turned a - round by the fire in your eyes.

P.M. - - -

P.M. - - -

Gtrs. 1 and 2

A5

A

w/Riff 1

Esus4

E

E(add9)

E5

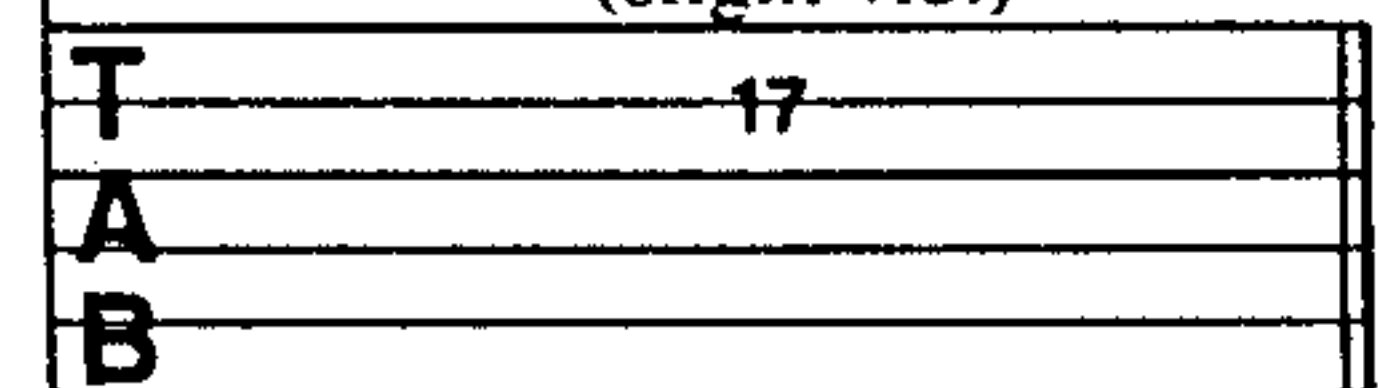
I've seen your face a hun - dred times
I've seen your face a thou - sand times

Riff 2

Fill 1 (end of solo)



Gr.3 Gr.3 out
(slight vib.)



Riff 1

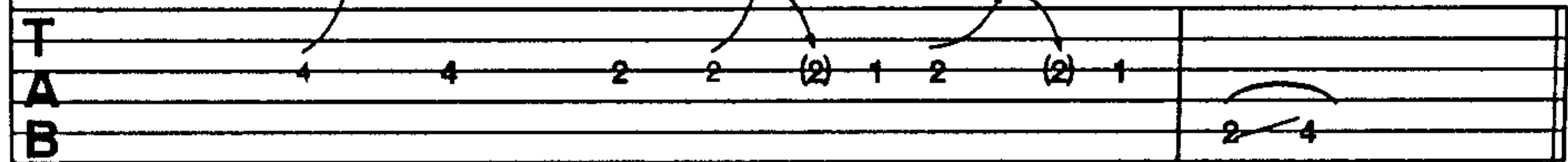


Gr.3

full

full

full



A5

w/Riff 1 (2nd time)
Esus4

N.C.

E5

N.C.

ev' - ry day ___ we've been a - part.

substitute Riff 2 (2nd time)

To Coda ⊕

A5

B

N.C.

E5

N.C.

A5

I don't care a - bout ___ the ___ sun - shine, yeah, ___ 'cause

Chorus

Rhy. Fig. 3B

Gr.4

A5

B5

C5

D5

Ma - ma, Ma - ma, I'm ___ com - ing home.

Rhy. Fig. 3A

Gr.1

(let ring)

(end Rhy. Fig. 3B)

⑥ 19fr.

E5

B

C5

D5

B5

I'm com - ing home.

(end Rhy. Fig. 3A)

P.M.
Gr.1 and 4

Interlude

G A E G E

*Gtr.5

mp (let ring as much as possible)

Harm.

Harm.

*Acoustic gtr.

Gtrs. 1 and 2

mp (let ring as much as possible)

G A E

B5

Gtr.4

P.M.

Harm.

Gtr.3

mf

Harm.

Guitar Solo

*A5

E5²

Gtrs. 1 and 4

Gtr.3

full

full

full

*Gtr. 1 play Asus2

Mr. Crowley

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Moderately ♩ = 94

Dm

Am

F

(Synth. arr. for gtr.)

First part of the guitar intro. Treble clef staff with a forte (f) dynamic marking. The melody consists of eighth notes. The guitar staff shows fret numbers: 0, 2, 3, 5, 2, 2, 0, 2, 0, 3, 5, 2, 4.

C

Am

Em

Second part of the guitar intro. Treble clef staff with a melody of eighth notes. The guitar staff shows fret numbers: 5, 5, 3, 5, 4, 7, 4, 5, 7, 9, 9, 7.

Am

B \flat

F

G5

F5

E5

F5

Asus4

1. A

Third part of the guitar intro. Treble clef staff with chords: Am, B \flat , F, G5, F5, E5, F5, Asus4, and a first ending A. The guitar staff shows fret numbers: 7, 8, 9, 5, 9, 7, 5, 4, 5, 2, 9, 2, 5, 6, 1, 9, 1, 0, 1, 2, 9, 2.

Verse

♩ = 106

A

Dm

B \flat 5

1. Mis - ter Crow - ley,

what went on in your head? _

First line of the verse. Treble clef staff with lyrics: "1. Mis - ter Crow - ley, what went on in your head? _". The guitar staff shows fret numbers: 7, 7, 5, 0, 1, 7, 7, 5, 9, 9, 1, 1, 1, 3, 1, 0. There is a wavy line above the guitar staff in the second measure and a wavy line below it in the fourth measure. A "P.M." marking is present in the fourth measure.

Dm Bb5

Oh, Mis - ter Crow - ley, did you talk to the dead? _

P.M. -----

C5

Your life - style to me ___ seemed so trag - ic, with the

Dm C5

thrill of it all. _____ You fooled all the peo - ple with mag :

P.M. P.M.

Bb5 A

ic. Yeah, you wait - ed on Sa - tan's call. _____ 2. Mis - ter Charm -

P.M. trem. bar 1/2

Verse
Dm

Musical staff with notes and a triplet of eighth notes. Chord Bb5 is indicated above the staff.

ing, did you think you were pure? _____

Two guitar staves. The top staff shows a bass line with a triplet and a slide. The bottom staff shows a guitar line with a triplet and a slide. Annotations include 'pick slides' and 'P.M.'.

Dm

Musical staff with notes and a triplet of eighth notes.

Mis - ter A - larm - ing in noc - tur - nal rap -

Two guitar staves. The top staff shows a bass line with a triplet and a slide. The bottom staff shows a guitar line with a triplet and a slide. Annotations include 'P.M.' and a '20' marking.

Bb5

C5

Musical staff with notes and a triplet of eighth notes.

port, _____ un - cov - er - ing things _____ that were sa -

Two guitar staves. The top staff shows a bass line with a triplet and a slide. The bottom staff shows a guitar line with a triplet and a slide. Annotations include 'P.M.'.

Dm

Musical staff with notes and a triplet of eighth notes.

cred, man - i - fest on this earth, _____

Two guitar staves. The top staff shows a bass line with a triplet and a slide. The bottom staff shows a guitar line with a triplet and a slide. Annotations include 'P.M.'.

B \flat Em7 \flat 5

8va

6 3 3 6 3 full

A Asus4 A

8va

6 6 full (hold bend)

Dm B \flat

oco

6 6 P.M. 6 6

C

6 6 P.M. 6 6 full (hold bend)

B \flat Em7 \flat 5 A

6 6 6

Verse
Dm

B \flat 5

3. Mis - ter Crow - ley, won't you ride my white horse? __

trem. bar (slow dive) P.M. -----

6 7 7 5 0 1 7 7 5 1 0 1 1 9 1 0

Dm

B \flat 5

Oh, Mis - ter Crow - ley, it's sym-bol - ic, of course. __

pick slide P.M. -----

9 9 7 7 5 0 1 7 7 5 1 9 9 9 1 9 1 0

C5

Ap - proch - ing a time __ that is clas - sic, I hear the

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

Dm

C5

maid - ens call. ____ Ap - proch - ing a time __ that is dras -

full

19 (19) 10 19 11 10 11 10 19 10 19 10 19 10 12 5 5 x 9 x 9

B \flat 5 A5

- tic, stand - ing with their backs to the wall.

Interlude
Dm B \flat C

(w/Chorus) *mf* let ring -----

Dm B \flat Em7 \flat 5 A

Dm B \flat

Was it po - lem - i - c'ly sent?

C Dm B \flat

I wan - na know what you meant,

let ring -----

Em7b5 A5

I wan - na know, I wan - na know what you meant, _____ yeah.

let ring -----

f (w/Distortion; flanger off)

Detailed description: This system contains the first two measures of the piece. The vocal line is in a G minor key signature. The guitar line features a tremolo effect on a single note. The fretboard diagrams show the initial chords: Em7b5 (5th fret, 2nd string) and A5 (5th fret, 1st string).

Outro solo

Dm Gm7

8va -----

Detailed description: This system begins the 'Outro solo' section. The guitar line is marked '8va' and consists of a continuous eighth-note pattern. The fretboard diagrams show the Dm (10th fret, 2nd string) and Gm7 (10th fret, 1st string) chords.

C F

8va -----

Detailed description: This system continues the eighth-note solo. The fretboard diagrams show the C (12th fret, 2nd string) and F (12th fret, 1st string) chords.

Bb Em7b5 A

8va -----

Detailed description: This system continues the eighth-note solo. The fretboard diagrams show the Bb (14th fret, 2nd string), Em7b5 (15th fret, 2nd string), and A (12th fret, 1st string) chords. A 'full' bend is indicated on the final note.

Dm

8va -----

loco

hold bend

full

Detailed description: This system concludes the eighth-note solo. It includes a 'loco' section with a wavy line indicating a slide. The fretboard diagrams show the Dm (10th fret, 2nd string) and various fret positions for the eighth-note pattern.

Gm7 C

F Bb

Em7b5 A

Dm 8va

Gm7 C F

B \flat
8va

loco

21 19 18 17 19 18 17 (17) 16 19 17 16 15 18 16 15 14 17 15 14 13 16 14 13 12 15 13 12 5 6 5 8

Em7 \flat 5

A

1/2 1/2

w/bar

1/2 1/2

5 6 5 6 5 7 5 7 6 7 7 9 8 19 x

Dm

Gm7

P.M. P.M.

5 5 9 5 9 5 9 5 5 6 5 9 5 9 5 9 5

C

6

5 7 5 7 (5) 7 9 (7) 9 10 12 10 13 15 13 15 16 15 13 15 16 (16)

F

6

15 13 15 16 15 13 15 16 15 13 x 15 16 15 13 x 15 16 15 x x x

B \flat

6 P.M. ---- 4

6 P.M. ---- 4

6 P.M. ---- 4

6

Em7 \flat 5

P.H. (8va)

N.C. (Ensemble) ----

full. (hold bend)

P.H.

3

6

7 5 3 5

F5

Free time

Fdbk. ----

trem. bar

Fdbk. ----

9 5 4 9 1 (9) (1)

Fdbk. pitches: F G

Harm. (8va)

Harm.

pick slide (steady gliss.)

3 2 0 12 17 19 17 19 17

Fdbk. ----

Fdbk. ----

trem. bar *

19 17 19 17 19 17 19 17 19 17 0 (0) (7) (7) (7) 0 17 0 0 0 0

* Depress trem. bar one whole step before striking note.

No More Tears

Words and Music by Ozzy Osbourne, Zakk Wylde, Randy Castillo, Michael Inez and John Purdell

D5 **D5^(type2)** **F5** **G5** **A5** **B^b5** **C5** **D** **Em** **F** **A[#]/C[#]**

Tune as follows:

- ⑥ = D^b ③ = G^b
- ⑤ = A^b ② = B^b
- ④ = D^b ① = E^b

Intro

Moderately ♩ = 104

Rhy. Fig 1
Play 4 times

Riff 1 ----- Riff 2 -----

Gtr.1 *mf*
(Bass arr. for guitar.)

T
A
B

9 5 0 0 9 5 0 0 9 5 0 0 9 5 0 0 9 5 0 0 9 5 0 0

*keys arr. for gtr.

w/Riff 2 (2 times)

F

w/ Riff 3

Rhy. Fig. 1
w/Riff 1 (4 times)

(end Rhy. Fig. 1)

D

E

Gtr. 3 (w/slide) *steady gliss.*

steady gliss.

* *steady gliss.*

*Do not pick.

w/Rhy Fig. 1
w/Riff 2 (1st time/3 times)
w/Riff (2nd time/4 times)

F

B^b

D

Em

mf

f

Riff 3

Gtr.1
(Bass arr. for guitar.)

T
A
B

9 5 0 0 9 5 0 0 9 5 9 5

w/Riff 3 (1st time)

F B \flat D5 N.C.

Rhy. Fig. 2

Verse
D5

*Gtr. 1

F5 D5

1. The light in the win - dow is a crack in the sky. _____
 now that it's o - ver, can we just say good - bye! _____

P.M. -----

*When playing to Coda II.

A \flat 5 G5 F5 G5 F5 (D) A \flat 5 G5 N.C. D5 N.C.

A stair-way to dark - ness in the
 I'd like to move on ___ and make the

P.H. (8va)

P.H. full

P.M. -----

P.H. pitch: C to D

G5 F5 G5 A \flat 5 G5 F5 G5 F5 A \flat 5 G5 F5 G5 F5

blink of an eye. _____ A
 most of the night. _____

(w/slide)

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (bar 1)

w/Rhy. Fig. 2 (bars 4 - 10))

D5 N.C.

D5 F5 D5 A \flat 5 G5 F5 G5F5 A \flat 5

lev - ee of tears ___ to learn she'll nev - er be come - ing back. ___
May - be a kiss ___ be - fore I leave you this way. _____

G5 N.C.

D5N.C.

G5 F5G5 A \flat 5 G5F5 G5 F5A

The man in the dark ___ will bring an - oth - er at - tack. _____
Your lips are so cold ___ I don't know what else to say. _____

G5F5 G5 F5

D5

N.C.

E5

N.C.

F5N.C.

B \flat 5

Your mom - ma ___ told ___ you that ___ you're ___ not ___ sup - posed ___ to tall
I see ___ the ___ man ___ a - round ___ the ___ cor - ner wait - ing, can
I nev - er ___ want - ed it ___ to ___ end ___ this way, ___ my lov

P.M. -----

P.M. -----

P.M. -----

N.C.

D5 N.C.

E5

N.C.

___ to ___ stran - gers. Look in ___ the ___ mir - ror, tell ___ me ___ do
___ he ___ see ___ me? I close ___ my ___ eyes ___ and wait ___ to ___ hear
___ my ___ dar - ling. Be - lieve ___ me ___ when ___ I say ___ to ___ you

P.M. -----

P.M. -----

Handwritten guitar tablature for the bottom system, including fret numbers and chord diagrams.

F5 N.C.

Bb5

N.C.

E

(C5)

you think your life's in dan - ger? Yeah.
the sound of some - one scream - ing here.
in love I. think I'm fall - ing here.

P.M.

tr steady gliss

F

Chorus
N.C.

G5 Ab5 G5 F5

No more tears. No more

Rhy. Fig. 3

(end Rhy. Fig. 3)

P.M.

w/Rhy. Fig. 3 (3 times)

N.C.

G5 Ab5 G5 F5

N.C.

G5 Ab5 G5 F5

N.C.

tears. No more tears. No more tears.

to Coda I ⊕

Verse

to Coda II ⊕ ⊕

w/Rhy. Fig. 2

G5 Ab5

G5

F5

D5 N.C.

2. An - oth - er day pass - es as the

D5 F5 D5

Ab5 G5 F5 G5 F5 (D) Ab5

G5 N.C.

D5 N.C.

night clos - es in.

The red light goes on to say it's

D.S. al Coda I

G5

F5 G5

Ab5

G5 F5

G5 F5

Ab5

G5 F5

G5 F5

time to be - gin.

Slower ♩ = 76

Bm

8va

Coda I ⊕

w/Orchestral acc.

D5

6

dim.

(Piano arr. for two gtrs.)

10 10 10 10
12 12 12 12
9 11 11 11 12 11

G N.C. D Dsus4 D C6 C C(add#4) C

full full full

12 12 12 (12) 11 11-12 10 13 15 (15) 19

B \flat G5 Gtr. P.M. 8va

full full full full full full full full full

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

Guitar solo
A tempo

F5 G5 F5 D5 \vee C \circ D P.M. C5 D5 \vee (end Rhy. Fig.)

Gr. full 1/4 1/2

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

w/Rhy. Fig. 4 (2 times)

F5 G5 F5 D5 C5 D5

full 1/2 1/4 full

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

Paranoid

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

Intro

Fast Rock ♩ = 172

E5 Play 3 times E5

The Intro section consists of two measures of music. The first measure is marked with a chord of E5. The second measure is marked with a chord of E5 and includes the instruction 'Play 3 times'. The guitar staff shows a melodic line with accents and slurs. The bass staff shows a rhythmic accompaniment with fret numbers 0, 7, 9, and 7.

Verse

E5

D5

1. Fin - ished with ___ my wom - an 'cause she could - n't help ___ me

The first line of the Verse features a vocal melody in the treble clef and a guitar accompaniment in the bass clef. The lyrics are '1. Fin - ished with ___ my wom - an 'cause she could - n't help ___ me'. The guitar part includes a double bar line and a 'bend neck 1/2' instruction. Fret numbers 0, 7, 9, and 5 are indicated.

G5 D5

E5

with my ___ mind. Peo - ple think ___ I'm in - sane be - cause I ___

The second line of the Verse continues the vocal melody and guitar accompaniment. The lyrics are 'with my ___ mind. Peo - ple think ___ I'm in - sane be - cause I ___'. The guitar part includes a double bar line and a 'bend neck 1/2' instruction. Fret numbers 7, 5, 7, 9, 7, 9, 9, 7, 9, 9, 7, 5, and 7 are indicated.

D5

G5 D5

E5

___ am frown - ing all the ___ time.

The third line of the Verse concludes the vocal melody and guitar accompaniment. The lyrics are '___ am frown - ing all the ___ time.'. The guitar part includes a double bar line and a 'bend neck 1/2' instruction. Fret numbers 7, 5, 5, 7, 5, 5, 7, 5, 7, 9, 0, 0, 3, 0, 0, and 0 are indicated.

C5 D5 E5

15ma. P.H. rake P.H. Fdbk. loco

C5 D5

E5

Verse E5

2. All day long ___ I think ___ up things ___ but

D5 G5 D5 E5

noth - ing seems ___ to sat - is - fy. Think I'll lose ___ my mind ___

D5 G5 D5 E5

___ if I ___ don't find ___ some - thing ___ to pac - i - fy.

D5

Can you help me? Thought you were my friend

Fdbk.

Fdbk. pitch: F#

12

E5 D5

Oh yeah.

tr

17

E5 D5 G5 D5 E5

full

D5 G5 D5 E5

Verse

E5

D5

3. I need some - one to _____ show me _____ the things _____ in life _____ that

G5 D5

E5

I can't _____ find. I can't see _____ the things _____ that make _____ true

Guitar Solo

D5

G5 D5

E5

E5

hap - pi - ness; _____ I must be _____ blind.

D5

G5 D5 E5 8va

15 17 (17) 12 14 16 12 16 16 15 14 12 14 15 14 12 14 15 14 17 14

8va D5

15 14 12 14 15 14 17 14 15 15 18 22 18 19 18 20 18 20 18 19 18 20 18 20 18 20 18 20 18

loco G5 D5 E5

18 21 18 20 (20) 2 4 (2) (2) 10 2 (2) (2) 9 2 (2) (2) (2) 0 2 0 2 0

D5 G5 D5 E5

14 17 14 (14) 12 15 16 0 12 12 15 (15) 12 15 12 14 12 15 12 15 12 12 13 12 12 15 13 11

D5 G5 D5 E5

11 14 11 14 11 12 11 14 (16) 4 5 7 4 5 7 4 5 7 6 7 9 7 6 10 10

E5 D5 G5 D5 E5

D5 G5 D5 E5

Verse
E5 D5

4. Make a joke ___ and I ___ will sigh, ___ and you will laugh, ___ and

G5 D5 E5

I will ___ cry. Hap - pi - ness ___ I can - not feel, ___ and love ___

P.H. 8va. *loco*

P.H.

sounding: G#

D5 G5 D5 E5 C5 D5

to me is so un - real.

sl. 1/4

bend neck 1/4

sl.

E5 C5 D5

Harm. 8va

loco

Harm.

* Flick pickup switch in specified rhythm.

E5

Verse E5

5. And so as you hear

1/2 full 1 1/4

D5 G5 D5 E5

these words tell - ing you now of my state;

D5

I tell you ___ to en - joy life, ___ I wish I could ___ but ___

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "I tell you ___ to en - joy life, ___ I wish I could ___ but ___". Below the vocal line is a guitar accompaniment in treble clef, consisting of a series of chords and single notes. At the bottom is a bass line in bass clef with fret numbers (0, 7, 5, 7, 5, 5, 7, 5, 5, 7).

G5 D5 E5

it's too ___ late.

The second system continues the vocal line with the lyrics "it's too ___ late.". The guitar accompaniment includes a chord marked with an 'X' on the 10th fret. The bass line continues with fret numbers (5, 7, 5, 10, 7, 0, 0, 7, 0, 0, 0, 7, 0, 0, 0, 5, 7, 5).

D5 G5 D5 E5

The third system shows guitar accompaniment and bass line. The guitar part includes a wavy line indicating a tremolo effect. The bass line includes a measure with a fret number of 15.

D5 G5 D5 E5

The fourth system shows guitar accompaniment and bass line. The guitar part includes a wavy line indicating a tremolo effect. The bass line includes a measure with a fret number of 9.

Shot In The Dark

Words and Music by Ozzy Osbourne and Phil Soussan.

Tuning:

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

Chord diagrams for: Bm, Aadd9/B, G/B, C, D, B5, E/G#, G5.

Prelude

Moderate Rock ♩ = 124

Rhy. Fig. 1 Bm Add9/B Bm Add9/B G/B Add9/B G/B (end Rhy. Fig. 3)

Gtr. 3 (clean tone) *mf* 8va N.H. P.H.

Gtr. 1 *mf* (distorted tone) N.H. P.H. full 2 1½ full

T A B 12 7 5 (5) (5) 9 (9) 9 (9) (9) (9)

* bend behind nut * vibrato behind nut * bend behind nut

w/Rhy. Fig. 1 Bm Add9/B Bm Add9/B G/B Add9/B G/B

Gtrs. 1 & 2 *f*

T A B (9) 12 7 5 (5) 12 12 (12) (12)

Intro

Bm7 A/B Bm7 A/B G/B A7/B G/B (end Rhy. Fig.)

Rhy. Fig. 2 (w/vocal Fill 1 2nd time) P.M. P.M. P.M. P.M. P.M.

8va P.H. P.M. P.H. P.M. P.M. P.M. P.M. P.M.

T A B 7 6 7 0 0 9 7 6 7 5 0 0 6 (6) 2 4 5 5

8va P.H. P.M. P.H. P.M. P.M. P.M. P.M. P.M.

T A B (4) 5 0 5 0 0 2 0 (0) 7 6 7 7 0 0 7 7 0 0 6 5 5

sounding pitch: D
* bend behind nut

Vocal Fill 1

night

w/Fill 1 (2nd time)

8va
P.H. -----

G/B A7/B G/B

P.M. -----

cont in slashes

P.H. -----

full full full full

Verse

B5

Bsus2

1. Out on the street, I'm stalk - ing the night, _____

2. Taught by the pow - ers that preach o - ver me. _____

Gr. 1

let ring -----

let ring -----

Em/B Em6/B Bsus2

I can hear ___ my heav - y breath - ing. _____

I can hear ___ their emp - ty rea - son. _____

Paid for the kill, but it

I would - n't lis - ten I

let ring -----

let ring -----

let ring -----

8va
P.H. -----

Fill 1

Gtrs. 1 & 2

P.H. -----

full

P.H. -----

full

T

A

B

B7sus2

Em/B

Em6/B

cont. in fram

P.S.

does - n't seem right, some - thing there _ I can't be - lieve in. But
 learned how to fight, I o - pened up my mind to trea - son.

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

Pre-chorus

w/Fill 2 (3rd time only)

G/B

A7/B

G/B

A7/B

G/B

1. Voic - es are call - ing from in - side my head. _____
 2, 3. Just like the wound - ed and when it's too late. _____

Gtrs. 1 & 2

P.M. ----- P.M. -----

let ring -----

Fill 2

Gtrs. 1

T
A
B

Bm

Bsus2

B5

Bsus4

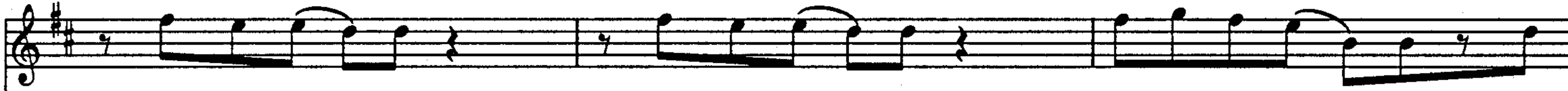
Bsus2

B5

G/B

A7/B

G/B



I can hear __ them,
They'll re - mem - ber,

I can hear __ them.
they'll sur - ren - der.

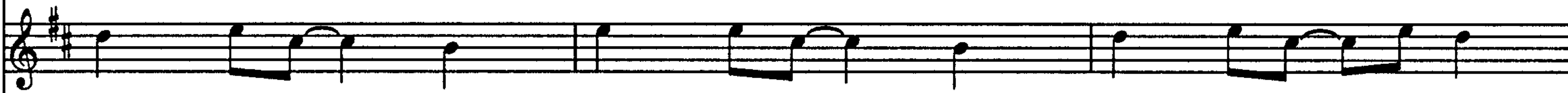
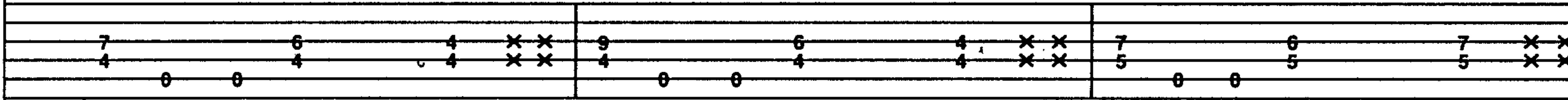
Van - ish - ing mem - 'ries of
Nev - er a care __ for the



P.M. -----

P.M. -----

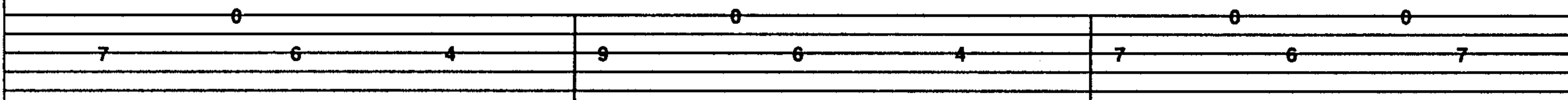
P.M. -----



let ring -----

let ring -----

let ring -----



A7/B

G/B

Bm/F#

F#5

Bm/F#

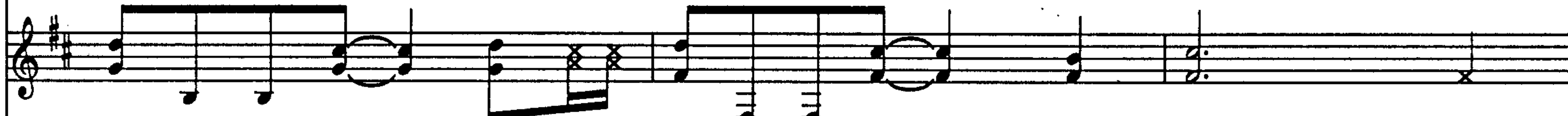
F#5



things that were said,
peo - ple who hate,

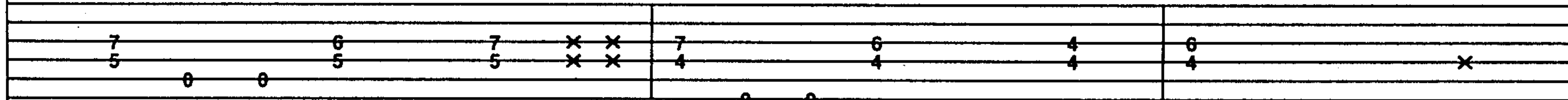
they can't try to hurt __ me
un - der - es - ti - mate __ me

now. _____ But a
now. _____ But a

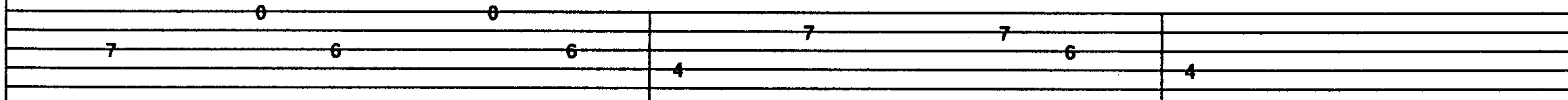


P.M. -----

P.M. -----



let ring -----



Chorus

w/Rhy. Fill 1 (2nd & 3rd times only)

B5 A5/B Bm7 A/B E5 D5 B5

Shot in the dark, _____
Shot in the dark, _____

one step _____ a - way
one step _____ a - way

P.M. P.M.

4 4 0 | x 9 7 7 6 | 0 12 10 x 10 8 | 7 7 5 5

C5 B5 A5/B B5 A5/B Bm

_____ from you. Just a shot in the dark, _____
_____ from you. Just a shot in the dark, _____

P.M.

x 8 8 0 9 0 | 4 4 0 | 9 7 9 9 11 9 7 7

E5 D5 B5 1. C5

al - ways creep - ing up _____ on you. Al -
no - thing _____ that you _____

12 10 (10) 7 7 x 8 8
10 8 (8) 5 5 6 6

Rhy. Fill 1 B5 Gtrs. 1 & 2 Bm7 B5 Bm7 A/B

P.M. P.M.

T 4 4 0 | 4 7 9 7 7 6 | 4 4 0 | 4 7 7 (7) |

A 4 4 0 | 4 7 9 7 7 6 | 4 4 0 | 4 7 7 (7) |

B 0 0 0 | 0 7 7 7 7 6 | 0 0 0 | 0 7 7 (7) |

2. 3. C5 B5 A5 B5 A5/B Bm7 A5 B5

___ can do. Just a shot in the dark. _____

P.M. -----

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

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

Al - ways creep - ing up _____ on you. Al -

Gr. 2 cont. in slash

P.M. -----

Guitar Interlude

C5 D5 C5

Gr. 2 (w/slide)

right.

Gr. 1 (w/slide) P.M. P.M. ----- P.M. -----

D5

C5

Guitar Solo

Rhy. Fig. 3 (w/out slide)

6 3fr. B5 A B5 5 3fr. D B5 6 3fr. A B5 5 3fr. D E/G

(w/out slide)

full full full full full

6 1fr. G E/G# 5 3fr. D (end Rhy. Fig. 3) G5 6 open F# G5 5 3fr. D 2fr. C# open B 6 3fr. A open F#

P.M.

8va

P.H. 3

P.H.

w/Rhy. Fig. 3

loco B5 A B5 D B5 A B5 D E/G

full

D.S. al Coda

G E/G \sharp $\textcircled{5}$ 5fr D G5 $\textcircled{6}$ open F \sharp G5 $\textcircled{6}$ 3fr. A $\textcircled{5}$ open B 2fr. C \sharp 3fr. D $\textcircled{4}$ 2fr. E

tr

P.M. -----

(2 10) 2 (3 10) 3 (5 10) 5 (7 10) 7 (3 10) 5 (3 10) 3 (7 14) 7 (9 14) 9 (10 14) 10 (12 14) 12

* trill to high D by hammering and pulling off with the edge of the pick, while the left hand frets the notes indicated.
 ** trill to high F \sharp by hammering and pulling off with the edge of the pick, while the left hand frets the notes indicated.

CODA w/Rhy. Fig. 2

Bm7 A/B Bm7 A/B G/B A7/B G/B

right. _____ Just a shot in the dark. _____

w/Rhy. Fig. 2

w/Fill 3 Bm7 A/B Bm7 A/B G/B A7/B G/B w/Fill 4

Just a shot in the dark. _____

w/Rhy. Fig. 2

Bm7 A/B Bm7 A/B G/B A7/B G/B w/Fill 5

Just a shot in the dark. _____ *Fade out*

Fill 3 Gtrs. 1 & 2

8va -----

P.H. -----

P.M. -----

P.H. -----

full

T (4) 0 5 5 0 0 2 0 (0)

A (5)

B

sounding pitch: D
* bend behind nut

Fill 4 Gtrs. 1 & 2

let ring --- let ring ---

T (4) 2 4 3 4 6 5 6 4 4 3

A (5)

B

Fill 5 Gtrs. 1 & 2

3 3

1/2

T 12 11 10 9 10 9 8 7 5 6 7 8 4 7

A (4)

B (5)

Suicide Solution

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads

Intro

Hard Rock ♩ = 108

Am7

f P.M. P.M. P.H. w/bar -1/2

Verse

Am7

1. Wine is fine, but whiskey's quicker, suicide is slow with liquor.

E5 D5 C5 G5

Take a bottle, down your sorrows, then it floods away tomorrow.

P.M. P.H. w/bar -1/2 P.M.

Sounding: C#

Am7

a-way to-mor-rows. (echo repeats) long slide

P.M. P.H. P.M. P.M. P.M.

Verse
Am7

2. E - vil thoughts _ and e - vil do - ings, _____ cold a - lone _ you hang _

P.M. P.M. P.M. P.M.

5 0 2 5 0 2 5 0 2 14 15 17 14 16 17 16 17 19 5 0 2 5 0 2 0 0

_ in ru - ins. _____ Thought that you'd _ es - cape _ the reap - er, _____

P.M. P.M.

5 0 2 5 0 2 5 0 2 5 0 2 4 5 4 7 5 7 5 9

you can't es - cape _ the mas - ter keep - er, _____ 'cause you feel _ life's un -

P.M. P.M.

E5 D5 C5 G5 Bm7

2 5 0 2 2 2 9 7 5 9 4 6 4 6 5 7 7 9 5 7 5 7 6 6

real _ and you're liv - ing a lie. _____ Such a shame, _ who's to blame, _ and you're won - der - ing why.

P.M.

rake rake

7 7 6 6 4 6 7 7 6 6 7 7 6 6 10 5 7 5 7 7 9 10 6 6 0

Then you ask ___ from your cask, ___ is there life af - ter birth? What you sow ___ can mean

P.M. rake rake

hell on this earth, _____ hell on this earth. ___ (echo repeats)

E Am7

w/bar P.M. Harm. (8va) loco w/trem. bar Harm. P.M.

Verse Am7

3. Now you live _ in - side ___ a bot - tle. The reap - er's trav - el - ling at

long slide P.M. P.M. P.M. P.M.

___ full throt - tle. ___ It's get - ting you, _ but you ___ don't see ___ it. ___ The reap - er's you _ and the

1/2 1/2

E5 D5 C5 G5 Bm7

reap - er is me. Break-ing laws, _ knock-in' doors, _ but there's no one at home.

P.M.

Made your bed, _ rest your head, _ but you lie there and moan. Where to hide, _ su - i -

P.M.

side _ is the on - ly way out. Don't you know _ what it's real - ly a - bout? _____

P.M.

E

Interlude

A5 C5

I _ know peo-ple, (*echo repeats*) you real-ly know where it's at!

trem. bar

B5 G5 A5 C5 D5 G5 A5

You got-ta (*echo repeats*) get the flags out! (*echo repeats*)

1/2 1 1 1/2

trem. bar

1/2 1 1 1/2

* flick pickup switch in specified rhythm

G5 B5 G5 A5 G5 D5 G5

You got-ta (*echo repeats*) get the flags

pick slide

Am7 Verse (1st Verse reprise) Am7

out! (*echo repeats*) Al-right! 4. Wine is fine, _butwhis

P.M. P.M. P.M. 8va 1/2 loco P.M. P.M.

trem. bar 1/2

12151215121512151215

key's quick - er, su - i - cide _ is slow _ with liq - uor. Take a bot - tle, drown

P.H. P.H. 1/2 P.M. P.M.

3 6

E5 D5 C5 G5

Am7

your sor - rows, then it floods a - way to - mor - rows.

P.M. P.M. P.M. P.M.

Take me a - way. (echo repeats) To - mor - row. (echo repeats)

P.M. P.M. P.M. P.M.

E5 D5 C5 G5

A5

You nev - er give me rest, no first, no first, no first, no day.

P.M. P.M. P.M.

Guitar Solo
N.C. loco

Fdbk. (8va)
Fdbk. pitch: G
* 8va Fdbk. pitch only

* Depress bar whole step before striking note, gradually release

* flick pickup switch in specified rhythm

tr

w/bar

tr

(0) 0 5 (0 2) 0 (0) (0)

-1/2 -1

8va

Harm.

Harm.

w/bar

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2

(0) 0 5 5 (5) (5) (5) (5) (5) (5)

* Fdbk.

8va

Harm.

Fdbk.

-1/2 -1/2 -1/2 -1/2

w/bar

-1/2 -1/2

7 (7) (7) (7) (7) (7) 0 17 20 17 20 17 20 17 20 17 20 17 20 17 20

* upper tone: Fdbk.
lower tone: harm.

8va

6

w/bar

1/4 1/4 1/2

full (hold bend)

w/bar

17 20 17 19 17 19 17 19 19 17 19 17 19 19 17 19 20 20 20 19 21 0

* hammer on from nowhere

8va

loco

16 15 16 15 16 15 17 16 18 17 19 18 19 18 17 5 7 5 7 4 6 4 6 3 5 3 5 2 4 2 4

* Flick pickup switch in specified rhythm.

Fdbk.-----

A5

Fdbk.-----

(0) (0) (0) (0) 15 A5

Interlude
Am7

Take me a - way, ---

P.M. P.M. full 1/2 P.M. P.M.

(0) P.M. P.M. full 1/2 P.M. P.M.

17

to - mor - row, to - mor - row.

full T 1/4 P.M. P.M. P.M. T(T) P.M. P.M.

full T 1/4 P.M. P.M. P.M. T(T) P.M. P.M.

15 16 (0)

P.M. P.M. full P.M.

P.M. P.M. full P.M.

rake

Semi-harm.

1/2 rake Semi-harm. 1/2 P.M.

1/2 rake Semi-harm. 1/2 P.M.

Free time

E5 D5 C5 G5

rit. Fdbk. (8va) trem. bar loco Fdbk. (8va)

Fdbk. pitches: D C

F#

A

A

Cadenza

N.C.

f %

P.M. P.M.

Fdbk. (8va) loco Fdbk.

8va full

8va full

8va

loco

P.M.

Fdbk. (screech)

Fdbk.

8va

w/trem. bar

A5 G5 D5/A N.C.

grad. rit.

* Flick pickup switch in specified rhythm.

P.M.

P.M.

8va

0 0 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 19 17 15

8va

20 19 19 17 17 21 18 17 20 17 16 19 16 15 18 15 14 17 14 13 16 13 12 15 12 11 14 11 10 13 10 9 12 9 8 11 8 7 10 7 6 9 6 5 8 5

loco

(E) (Am) (E) (Am)

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

(C) (E7) (Am) (E)

6 6 6 6 6 6 6 6 12 8 0 12 8 0 12 8 0 12 8 0 10 7 0 10 7 0 10 7 0 10 7 0 8 5 0 8 5 0 8 5 0 8 5 0 7 4 0 7 4 0 7 4 0 7 4 0

(Em) (B7) (Em) (B)

6 6 6 6 6 6 6 6 12 8 0 12 8 0 12 8 0 12 8 0 10 7 0 10 7 0 10 7 0 10 7 0 8 5 0 8 5 0 8 5 0 8 5 0 4 7 12 7 4 7 12 7 4

(Em) (E)

12 7 4 7 12 7 4 7 12 0 5 8 12 8 5 8 12 8 5 7 17 9 12 9 12 17 9 12 9

(Am) (G)

T 17 9 12 9 12 17 9 12 9 12 17 10 13 10 13 17 10 13 10 13 17 10 13 10 12 20 12 15 12 15 20 12 15 12 15

(Am) (F) (F+) (A) (C#m)

T 20 12 15 12 15 20 12 15 12 15 22 13 17 13 17 22 13 17 13 17 22 18 13 10 22 18 14 10 22 17 14 17 21 17 14 17

N.C. Harm. (8va) loco

T 21 17 14 17 21 17 14 (17)

0 (0) 0 0

-2 -1/2

Faster P.M.

7 5 7 5 8 5 7 5 7 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 10 8 10 8 11 8 10 8 10 8 11 8 10 8

P.M.

11 8 10 8 10 8 11 8 10 8 10 8 12 12 14 12 14 12 15 12 14 12 15 13 15 13 16 13 16 14 16 14 17 14 16 14 17 15 17 15 18 15 17 15

P.M. trem. bar * trem. bar

18 16 18 16 19 16 18 16 19 17 19 17 20 (20) 0 0

* Depress trem. bar one whole step before striking note, then release.

Tag
Tempo I
Am7

P.M. P.M. P.M. P.M.

Take me a - way

sl. P.M. 1/2

to - mor - row, to - mor - row.

P.M. P.M. 1/2

Free time

Fdbk.
(8va)

E5 D5 C5 G5

trem. bar 1/2 1/2 1/2 1/2

loco G5 A5

Fdbk
itches: A.

F#

B

B

A