

PLAY IT  
LIKE IT IS  
GUITAR  
WITH TABLATURE  
NOTE-FOR-NOTE  
TRANSCRIPTIONS

**OZZY  
OSBOURNE**

GUITAR • VOCAL

**BLIZZARD OF OZZ**



CHERRY LANE  
MUSIC COMPANY

**Guitar**one  
Approved





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# RANDY RHOADS REMEMBERED

by Ozzy Osbourne

The biggest battle I had with Sabbath was that since I don't play an instrument I had to hum my musical ideas. They never had the patience to try and listen to where I was coming from. Randy Rhoads was the first guy who ever sat down with me and listened to my humming and worked with it. For instance, with "Suicide Solution" I was walking past Randy's dressing room and he was just knocking around. I said, "What a great riff!" He said, "What riff?" I said, "What you just played." So we worked it out and had a song.

Randy came along and he was such a gentle person. He would offer his seat to your mother and open a door for a lady. He also had style as a guitarist, and you don't have to sit there for three hours to realize a man's got class and style. Randy was one of the classiest individuals I've ever had the privilege of knowing. He was also very deeply into music. I would say, "Randy, I'm stumped on this section and we're gonna need a track for the album and it's driving me nuts." He'd say, "Don't worry; we'll get one."

I think Randy's high point on the *Blizzard* album was the guitar solo on "Revelation (Mother Earth)." It was a step forward for him. You know when you've got something in the studio, and Randy knew straight down the line. He knew what he wanted. On our first British tour he wasn't getting the sound that made him feel good and he would scream and go nuts until he got that sound. We had a special pedal board custom designed to his specifications. He talked to the guy for hours until it was exactly what he wanted. Where a lot of guitarists know exactly what they want but not how to get there, he knew everything about how he wanted to sound. He was a very professional, artistic man. Randy was as much of an artist as a painter. He was pictorial in his playing.

When we did "Crazy Train" Randy spent three days and nights in the studio. It was driving me nuts. I walked and said, "Randy just play as your heart tells you to play. Play as if you're in front of an audience." Guitar players want to impress other guitar players. I said, "Listen, we're not out there to sell records to other guitar players. We're out there to sell records to people. If you have to bang your guitar with a stick and it makes a funny noise which turns a song into a song, then do it."

I'll never forget when we first got "Goodbye to Romance" together. As it happens, I was walking in my house humming the melody. I used to be McCartney mad. I loved the Beatles and "Romance" is kind of Beatlesque. Anyway, Randy phoned his mom and tried to

play it for her over the phone. Obviously she couldn't hear it well, but she did pick up on Randy's excitement. Many of the songs on *Blizzard* were put together in an old mill house by a river in Wales. When "Crazy Train" was ready we went down to the local pub and played it for the people who were there. When they started moving about we knew it worked for other people. We knew it sounded good to us, but until then we didn't know how it would really go over.

Some nights Randy would give me a spine chill. His live playing was so unpredictable. He wouldn't think about it; he would just go for it. He wouldn't wonder if his ideas would fit the song structure; he would just play them as if they would.



Clockwise, from bottom left: Ozzy Osbourne, Rudy Sarzo, Randy Rhoads, Tommy Aldridge  
Photography by Ross Halfin

The day he died it was like a Fellini movie. It was craziness and he was dead. When someone dies of cancer you know he wasn't well. At the end of his life Elvis looked like he was on his way out. But Randy was at the beginning of his life and bursting forward. He was just maturing. You should have heard him playing classical guitar at the end of his days. He said to me once that he wanted to quit the rock business. I said, "Why on earth do you want to do that? You're just getting a taste of success." He said that didn't bother him and he wanted to get a degree in classical guitar. He bought a Spanish classical guitar for \$2,000 and spent his days

and nights with it. He lived for guitar. In every town he'd have tutors. He didn't have a big head, he just wanted to learn. He would have a classical tutor come to his room every single day and work out these new structures.

Randy was so funny sometimes. I remember one occasion in Canada where the guy at the bar was playing "My Way" all night. Randy went to his room, picked up his Pignose amp, and brought it down to this bar with all these old farts and started wailing along with the piano player. I was on the floor.

I can tell you that there are no songs we did in the studio that haven't already come out. Just before he died he started to work on new sounds. He had his pedal board set up for an echo thing. He was bouncing chords off the echo. He was consistently writing. If he wanted to do a solo album, he could have done one in a week. On the last night before he died, he was working on classical modes. He would work on his playing day and night and do the gigs at the same time.

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# I DON'T KNOW

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

Moderate Rock ♩ = 135

Intro

Gtr. I A5 B5/A

*f* *sl.* *steady gliss.* *dist. tone*

P.M. P.M.

17 *sl.*

The intro features a guitar solo in E major. It begins with a Gtr. I (Guitar I) playing a series of eighth notes. The solo is marked with a forte (f) dynamic, a slide (sl.) instruction, and a 'steady gliss. dist. tone' (steady glissando, distorted tone) effect. The solo is divided into two measures, each marked with a P.M. (Palm Mute) instruction. The first measure is in 4/4 time, and the second measure is in 4/4 time. The solo ends with a slide (sl.) instruction on the 17th fret.

C5/A G5 D5/A N.C.(G5) A5

P.M. *sl.* P.M.

5 12 *sl.* 3

The first guitar solo is in E major. It begins with a C5/A (C major 5th) chord, followed by a G5 (G major 5th) chord, a D5/A (D major 5th) chord, and a N.C.(G5) (Natural Chord, G major 5th) chord. The solo is marked with a forte (f) dynamic, a slide (sl.) instruction, and a P.M. (Palm Mute) instruction. The solo is divided into two measures, each marked with a P.M. instruction. The first measure is in 4/4 time, and the second measure is in 4/4 time. The solo ends with a slide (sl.) instruction on the 12th fret.

B5/A C5/A N.C. P H P H P P H P P H P P

P.M. P.M. *sl.*

4 5 12 *sl.* P H P P

The second guitar solo is in E major. It begins with a B5/A (B major 5th) chord, followed by a C5/A (C major 5th) chord, and a N.C. (Natural Chord) chord. The solo is marked with a forte (f) dynamic, a slide (sl.) instruction, and a P.M. (Palm Mute) instruction. The solo is divided into two measures, each marked with a P.M. instruction. The first measure is in 4/4 time, and the second measure is in 4/4 time. The solo ends with a slide (sl.) instruction on the 12th fret.

§ Verse

A5 B5/A C5/A

1.3. Peo - ple look to me and say, "Is the end near? When is that

2. How am I sup - posed to know hid - den mean - ings that

P.M. P.M. P.M. *sl.*

2 4 5 12 *sl.*

The verse guitar accompaniment is in E major. It begins with an A5 (A major 5th) chord, followed by a B5/A (B major 5th) chord, and a C5/A (C major 5th) chord. The accompaniment is marked with a forte (f) dynamic, a slide (sl.) instruction, and a P.M. (Palm Mute) instruction. The accompaniment is divided into three measures, each marked with a P.M. instruction. The first measure is in 4/4 time, the second measure is in 4/4 time, and the third measure is in 4/4 time. The accompaniment ends with a slide (sl.) instruction on the 12th fret.



The second system of the musical score for 'The Wind' features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a G5 note at the beginning and an F note at the end. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill-like figure in the middle. Below the staff, there is a section labeled 'P.M.' followed by a dotted line. At the bottom of the system, there are two staves of fingerings, with numbers 1 through 10 indicating the fingers used for each note.

[illegible]

Interlude  
Dsus4/A                      D/A                      G5/D    C5/G                      N.C.

Gr. I

P.M. ....4

8 7 0 5  
7 7 0 5

1 0 1 0 2 0 2 0 3

P P P P P

Dsus4/A      D/A      G5/D      C5/G      N.C. *sl.*      Full

P.M. .....4

*sl.*      17      Full

0      0      8      7      7      7      0      5

7      7      7      7      7      7      0      5

6      10      17      20



w/Rhy. Fig. 1 (7 times)

G5

8va

F

Gr. V 1/2

1/2

1/2 grad. release

P H P H P H P sl.

5

17 15 17 15 17 15 17 15 13 13

G5

8va

Full

\*T P T P T P T P T P T P T P

6

hold bend

Full

\*T P T P T P T P T P T P T P

16 13 16 13 16 13 16 13 16 13 16 13 16 13 16 13

\*Tap w/edge of pick.

F

8va

T P T P T P T P T P T P T P

6

2

2

3

loco

16 13 16 13 16 13 16 13 16 13 16 13 16 13 16 13

G5

F

G5

5

\*\*5

sl.

P

8va

\*trem. bar

trem. bar

5

\*\*5

3 0

0

15 0

15 18 18

15 17 15

15 17

15 15 17 17 19 19 18

\*Trill while diving w/bar.

\*\*Depress bar before striking note

F

8va

G5

F

P P

1 1/2

1 1/2

loco

1 1/2

1 1/2

1 1/2

loco

P.M.

18 20 20 18 21 20 18

20 18 20 18

20 18

20

0

19

19

19

19

0 0



D5/A N.C. Dsus4/A D/A G5/D C5/G G5/D N.C.

It's up to you. It's up to

P.M. ....4 *sl.* 1/2

*sl.* 1/2

Dsus4/A D/A G5/D C5/G D5/A N.C. Dsus4/A D/A G5 N.C.

you. It's up to you. Go, go, go!

P.M. ....4 P.M. ....4 *pick slide*

Guitar solo  
G5  
Gtr. V  
8va  
Full

F

*f* w/ dist. tone

Full Full Full

18 18 15 18 15 15 18 15 18 15 18 15 17 15 17 17

Rhy. Fig. 1 (end Rhy. Fig. 1)

P.M. P.M. ....4 P.M. ....4

3 3 1 3 1 3 1 3

3 3 1 3 1 3 1 3



F D C (end half time feel)

win or lose. It's up to you.

(Gtr. IV out)

17 15 14 12  
14 12 11 9

P H P H P sl. (Gtr. III out)

P H P H P sl. 5 8 6 5 7 5 5 7 5 7 2 3 5 12 10 8 10

sl. (Gtr. II out) sl.

3 2 2 3 0 3 2 3 5 7 8 6 5 5 sl.

F5 Em D5 C5/G G5 Dsus4/A D/A G5/D C5/G

Gtr. I P.M. ....

6 3 5 7 5 7 7 7 5 5 0 0 8 7 7 0 5



C G/B F

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

12 10 17 15  
9 7 14 12

sl. P P H P sl.

sl. P P H P

0 3 0 3 0 3 3 2 3 1 0

3 2 0 3 1

D C G/B

Don't con - fuse

14 12 10  
11 9 7

H P sl. P 3 3 H P H P

sl. P H P H P

H P

sl. sl.

3 2 0 5 7 8 8 5 8 5 3 3 0 3 3

0 7 2



F D C

You got - ta be - lieve in fool - ish mir -

17 15 14 12  
14 12 11 9

3 P P H P sl. 3 3 5 3 sl. 8 5

5 8 6 6 7 5 5 7 5 7 0 3 3 5 3 8 5

3 1 0 2 0 3 2 3 5 7 3 0 3 3

G/B F D

a - cles. It's not how you play -

10 17 15 14 14  
7 14 12 11 11

3 P P H P sl. 3 3 5 2 3 5

3 3 5 8 6 6 7 5 5 7 5 7 4

3 3 0 3 3 3 1 0 2 0 3 2 3 5 3



Gr. IV

D C G/B F

Gr. III

Gr. II

D C G/B

No - bod - y ev - er told me, I found out for my - self.



N.C.(C5) (G5) A5 N.C.(G5) (F#5) F5

I don't know!

# Half time feel

Bridge

D

Gtr. IV

Harm.-----1

C

G/B

F

*mp*  
w/clean tone

Pitch: G

Pitch: G

Gtr. III

*mp*  
w/clean tone

*sl.*

*sl.*

Gtr. II

*mp*  
w/pick & fingers  
let ring throughout

*sl.*

Gtr. I

(Gtr. I out)



G5 D5/A N.C.(G5) A5 B5/A  
 P.M. P.M.

C5/A

N.C.

P.M.-----4

*sl.*

T P P T P P T P P T P P T P P T P P T P P T P P

6 6 6 6

TPP TPP TPP TPP TPP TPP TPP TPP TPP TPP TPP

5 0 0 0 0 0 0 0 12

*sl.*

12 5 0 12 5 0 12 5 0 12 5 0 12 4 0 12 4 0 12 2 0 12 2 0

2.

Dsus4/A D/A G5 N.C.(C5) (G5)

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

P.M. ....1

[illegible]



Chorus

G5 D5/A D/F# G5 F#sus2

Ev - 'ry - one goes through chang - es  
You got - ta be - lieve in some - one,

\*T - Thumb on ⑥

P.M. .... 4

1/2

G5 F#sus2 G5

look - ing to find the truth.  
ask - ing me who is right.

Don't look at me  
Ask - ing me who

P.M. .... 4

1/2

F#sus2 Em D5 C5/G G5

for an - swers. Don't ask me, I don't  
to fol - low. Don't ask me, I don't

P.M. .... 4 let ring .... 4

To Coda

1. Interlude

A5 B5/A C5/A

know! (w/echo repeats)

P.M. .... 4 P.M. .... 4 P.M. .... 4

sl.

12

sl.



G5 D5/A N.C.(G5) A5 B5/A

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

P.M. P.M.

C5/A G5 D5 A5

What's the fu - ture of  
Fools and proph - ets from

P.M. Harm. P.M.

B5/A C5/A G5 D5/A N.C.(G5)

man - kind? How do I know I got left be - hind?  
the past, life's a stage and we're all in the cast.

P.M. P.M. sl.

A5 B5/A C5/A

P.M. P.M. P.M. sl.



Dsus4/A      D/A      G5/D      N.C.

P.M. ....4

*sl.*

*steady gliss.*

8 7 7 8 8

7 7 7 0 0

0 0

15

*sl.*

[illegible]

CS/A G5 D5/A N.C.(G5) A5

P.M. sl. P.M.

B5/A C5/A N.C.

*8va* *P*

P.M. P.M. P

4 4 5 5 20 17

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*D.S. al Coda*

The second system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff begins with a *δva* marking and contains a melodic line with six measures, each starting with a *P* (piano) dynamic. The bottom staff contains a bass line with five measures, each starting with a *P* dynamic. The final measure of the bottom staff is marked *sl.* (sforzando).

Coda  
 A5  
 know!  
 sl.  
 14  
 14  
 12  
 sl.



# CRAZY TRAIN

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

Moderate Rock ♩ = 138

Intro Free time N.C. In time (F♯m)

All a - board! Ha! Ha! Ha! Ha! Ha! Ha!  
(w/echo repeats)

Aye! Aye! Aye! (w/echo repeats)

f pick sl. Feedback N.C. (F#m) Play 3 times

Fdbk.  
pitches: E, C♯  
• With neck pickup off and bridge pickup on full,  
lick toggle switch from neck to bridge position  
on beat four, producing non-harmonic feedback.

D5 E5

Rhy. Fig. 1 A E/A

P.M. .... 4 P.M. .... 4 P.M. .... 4

D/A A (end Rhy. Fig. 1) E/A D/A A

P.M. .... 4 P.M. .... 4 P.M. .... 4

sl. sim. rake P P P P P P P



8va

B5 A5 G#5 F#5<sup>II</sup>

P P P P Full 1/2 H H

trem. bar

14 17 14 17 15 14 15 14 10 14 10 14 10 Full 1/2 H H

(16) 17 (17) 14 14 10

F#5                      E                      D5                      C#5  
 8va                      loco  
 3                      3                      3                      3  
 P H                      P H                      P H                      P H  
 6  
 H P H                      P H                      sl.  
 14                      16 14 16                      14                      16 14 16                      14                      16 14 16                      14                      16 14 16  
 P H                      P H                      P H                      P H  
 13 14 13 14                      13 14 13 14                      13 14 13 14                      16



A5 E5 F#5 D5 E

things\_ are \_ go - ing wrong for me\_

P.M. .... 4 P.M. .... 4 sl.

sl.

F#5 A5 E F#5

You've got - ta lis - ten\_ to my words, \_\_\_\_\_

sl. P.M. .... 4 P.M. .... 4 sl.

sl. sl.

D5 E

yeah, \_\_\_\_\_

Guitar solo

F#5 E

yeah.

sl.

TPH PH TP TPH PH TP TPH PH TTPH

6 6 6 6

TPH PH TP TPH PH TP TPH PH TTPH

14 7 10 7 10 14 7 14 10 7 10 14 7 10 14 15 14 10 7 10

D5 C#5 B5 A5 G#5

Full 1/2 Full

Hold bend Full 1/2 Full

TP TPH PH TP TPH PH TP TPH PH TP

15 7 15 7 10 7 10 15 7 10 7 10 15 7 10 7 10 15 11

TP TP TP TP TP TP TP TP TP

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



A5 E F#5 A

go - ing off the rails on a cra - zy train.

Harm. .... (15ma)

P

Harm. ....

P

To Coda

E5 F#5 D5 E

Let's go!

Harm. .... (15ma)

P.M. ....

Harm. ....

A E/A D/A A E/A

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

sl. sim.

sl.

D/A A (D5) E Bridge F#5

2. I've I know that

rake P P P P P

pick sl. sl.

Microphonic feedback

sl.



Play Fill 2 2nd time;  
Fill 5 3rd time

Fill 2

12-string guitar

Fill 5

Full P Full P Full P Full P Full P Full P

3

sl.

Full P Full P Full P Full P Full P

14 17 14 17 15 16 15 16 10 19 17 19 20 17 20 16 21 16

17

sl.



Repeat Rhy. Fig. 1 (7 times)

1. Cra - zy,
2. lis - tened to preach - ers,
3. Heirs of a cold — war,

\*Sing cues notes 2nd, 3rd times

but that's how it goes. \_\_\_\_\_  
I've lis - tened to fools. \_\_\_\_\_  
that's what we've be - come. \_\_\_\_\_

I've  
In -

\*Sing cues notes 2nd, 3rd times

Mil - lions of peo - ple  
watched all the drop - outs  
her - it - ing trou - bles,

liv - ing as foes. \_\_\_\_\_  
whomake their own rules. \_\_\_\_\_  
I'm men - tal - ly numb. \_\_\_\_\_

One

Resume Rhy. Fig. 1

Second staff of musical notation, continuing the exercise. It features a melodic line with chords E/A, D/A, A, and E/A.

May - be  
per - son con - di - tioned  
Cra - zy,

it's not too late. \_\_\_\_\_  
to rule and control, \_\_\_\_\_  
I just can - not bear. \_\_\_\_\_

\*Sing cue notes 2nd time only.

to learn how to love,—  
the me - di - a sells— it  
I'm liv - ing with some - thing

and for - get how to hate.\_\_\_\_  
and you live the role.\_\_\_\_  
that just is - n't fair.\_\_\_\_

\*Sing cue notes last time only

Play Fill 1 2nd time

E/A    D    A    F#5    D5

*Play Pm 4 3rd time*

Men - tal	wounds	not	heal	-	ing,
Men - tal	wounds	still	scream	-	ing,
Men - tal	wounds	not	heal	-	ing,

Harm.  $s/$   $\frac{1}{2}$

**Fill 3**

The musical notation for Fill 3 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music, including eighth notes, quarter notes, and half notes, some with slurs and wavy lines indicating improvisation or grace notes. The bottom staff is a five-line bass staff containing a sequence of numbers: (5), 0, 2, 2, 0, 0, 0, 0, 0, 0, 0. These numbers likely represent fret positions for a guitar.

Fill 4

Harm. .... ,  
(15ma)

Harm. .... ,







# GOODBYE TO ROMANCE

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

Slowly ♩ = 70

1st, 2nd Verses

Intro      \*\*D      A/C#      Bm      A7      Dmaj7      D<sup>6</sup><sub>9</sub>

1. Yes - ter - day \_ has been and gone \_ To -  
been the king \_ I've been the clown \_ Now

\*Gtr. I  
mf  
clean tone  
let ring

let ring

\*Two gtrs. arr. for one.

\*\*Chord names reflect gtr. and bass (throughout).  
Chords are implied till Verse.

\*\*\*Play all gtr. parts w/slight variations ad lib  
when repeated or recalled (throughout).

Bm9      F#m7      G6      A7sus4      A7      A7sus2      A7

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

Gtr. II  
clean tone

Gtr. I

G6 A7sus4 A7

I said, (cont. in Fill 1)

9 10 7 9 10 7 8 10 7 8 9 7 7 9 6 7 9 11 (12) 14 16 14 15 17 14 15 17 15 14 17

H 8va P

w/Rhy. Fill 2

Coda I A7sus4 A7 D A/C#

we'll meet in the end.

Gtr. III sl.

Gtr. I let ring

17 sl. 5 4

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

Bm G A G6 A7sus4 A7

And the

2 3 5 3 3 5 5 7 5 9 7 9 7 9 7 10 7 7 9

sl. P P P P P P H

2 4 4 3 4 0 0 3 0 0 0 0 0 0 0 0 0 2 4 2







2. D A/C# Bm A7 Bridge I Em7

And I feel the time is right, al-though I

let ring

let ring

A7 D

know that you just might say to me, "What ya gon - na do?\_\_

Em7 A7

What ya gon - na do?"\_\_ But I have to take this chance, good-bye to friends and to ro - mance\_\_



Bm Bmadd4/A G6 A7sus4 A7

mance, yeah, good-bye to friends. I tell ya.

H Rhy. Fill 1 (end Rhy. Fill 1)

let ring

2 4 2 2

H (end Rhy. Fig. 1)

D A/C# Bm Bmadd4/A G

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

Rhy. Fig. 2 (end Rhy. Fig. 2)

let ring

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

let ring

5 4 2 3 5 3 2 2 2 3 5 2 4 4 9 3 4 4 4 3 0 3 4 3 0 3 0 3 0

3rd time to Coda I; 4th time to Coda II

A7sus4 A7 1. D A/C# Bm A7

we'll meet in the end. 2. I've

Rhy. Fill 2 (end Rhy. Fill 2)

P H P P

10 10 10 9 3 0 2 5 3 2 2 0 3 0 3 0 2 3 2 0 2 0

H P P

H st.



Dmaj7 Bm9 F#m7

Ev - 'ry - bod - y's hav - ing fun\_\_ ex - cept me, I'm\_\_ the lone - ly one,\_\_ I  
 jest - er with\_\_ the bro - ken crown,\_\_ it won't be me\_\_ this time\_\_ a - round\_\_ to

7

7 6 7 5 9 10 11 12

9 12 10 9 11 9

G6 A7sus4 A7 A7sus2 A7 Chorus 3rd time w/Fill 1 A/C#

live in shame. } I said, hey, good - bye\_\_ to ro -  
 love in vain. }

H H H sl. H

H H H sl. H

0 2 3 5 5 7 5 7 5 7 7 8 5 10 7

Rhy. Fig. 1

let ring

H H H

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

Fill 1 (Gtr. III)  
 8va ----- sl. (Gtr. III out)

14 15 (15) sl.



Bridge II  
w/Rhy. Fig. 1 (2 times)

D A/C# Bm Bmadd4/A G6

weath-er's look-in' fine, and I think the sun will shine a - ga - a - ain.

10 7 12 9 14 11 12 9 14 12 10 7 10 12 12 14 9 11

sl. sl. sl. sl. sl. sl.

A7sus4 A7 D A/C# B Bmadd4/A

And I feel I've cleared my mind, all the past is left be - hind a - ga -

(Gtr. III out)

12 9 12 9 10 7 12 10 7 5 7 6 5 4

sl. sl.

G6 A7sus4 A7

a - ain. I said,

D.S. al Coda II

w/last bar of Rhy. Fig. 1

Coda II w/Rhy. Fill 1

A7sus4 A7

we'll meet in the end. (Sing 1st time only)

\* Gtr. IV

7 7 9 10 7 9

\* Synth arr. for gtr.

Bm Bmadd4/A G6

w/Rhy. Fill 1

A7sus4 A7

Repeat and fade

10 7 7 8 10 7 9 7 7 9 7

Music by Randy Rhoads

[illegible]



# SUICIDE SOLUTION

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

Moderate Rock ♩ = 112

A5 C5 G5 A5 C5 G5 A5 N.C. A5 C5 G5 A5

Intro \* Gtrs I & II

*f* *sl.* *dist. tone* *P.M. ---4* *sl.* *P.M. ---4* *sl.* *1/4* *P.M. ---4* *sl.* *P.M. ---4*

*sl.* *sl.* *sl.* *3* *(9)* *sl.*

\* Composite arrangement

C5 G5 A5 N.C. 1st Verse A5 \*\* C5/A G5/A A5 C5/A G5/A A5 N.C.

1. Wine is fine, but whiskey's quick - er.

*sl.* *1/2* *trem. bar* *sl.* *P.M. ---4* *P.M. ---4* *sl.* *P*

*sl.* *sl.* *sl.* *P*

\*\* Notes to right of slash played by bass (throughout).

A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5

Su - i - cide is slow with liq - uor. Take a bot - tle, down.

*sl.* *P.M. ---4* *sl.* *P.M. ---4* *3* *H P* *sl.* *P.M. ---4* *P.M. ---4*

*sl.* *sl.* *H P* *sl.*

C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5

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

*sl.* *1* *trem. bar* *sl.* *P.M. ---4* *P.M. ---4* *sl.*

*sl.* *1* *sl.* *P.M. ---4* *P.M. ---4* *sl.*

*sl.* *sl.* *19* *sl.*

C5/A G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5

Take me a - way.\_\_\_\_ Oh, oh. To - mor - row.

*sl.* *P* *P.M. --4* *sl.* *P.M. --4* *1* *trem. bar* *sl.* *P.M. --4* *P.M. --4*

*sl.* *P* *sl.* *sl.* *sl.*

C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5

It nev - er gives me flaps,\_\_\_\_ no flaps,\_\_\_\_ no bodge, no flaps\_\_\_\_ for me.\_\_\_\_

*sl.* *1* *trem. bar* *P.M. --4* *sl.* *sl.* *sl.*

*sl.* *sl.* *15* *sl.*

A5

\_\_\_\_ (w/echo repeats)

Gr. II

*sl.* *P.M. --4* *sl.*

*sl.*

Gr. I

Fdbk.

Fdbk.

Fdbk. pitch: E



C5/A B5/A G5/A A5 B5/A C5/A D5/A G5/A

Guitar diagram: 5, 4, 0, 5, 4, 7, 0

A5 C5/A G5/A A5 C5/A G5/A A5 N.C. 1/4 A5 C5/A G5/A A5

sl. P.M.---4 sl. P.M.---4 sl. P.M.---4

Guitar diagram: 5, 0, 2, 5, 0, 2, 0, 0, 5, 0, 2, 0, 0, 5, 0, 2, 0, 0

4th Verse

C5/A G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C.

4. Wine is fine, but whis - key's quick - er.

Harm. (15mg) 1 trem. bar P.M.---4 sl. P.M.---4 P

Guitar diagram: 5, 0, 2, 5, 0, 2, 0, 0, 5, 0, 2, 0, 0, 5, 0, 2, 0, 0

A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5

Su - i - cide is slow with liq - uor. Take a bot - tle, drown.

sl. P.M.---4 sl. P.M.---4 Harm. 1 trem. bar P.M.---4 P.M.---4

Guitar diagram: 5, 0, 2, 5, 0, 2, 0, 0, 5, 0, 2, 12, 5, 0, 2, 5, 0, 2, 0, 0

C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5 A5 C5/A G5/A A5

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

trill sl. P.M.---4 P.M.---4 P.M.---4 P.M.---4

Guitar diagram: 5, 0, 2, 0 (2), 5, 0, 2, 0, 0, 7, 5, 3, 0, 5, 0, 2, 0, 0

G5/A A5 N.C. A5 C5/A D5/A G5/A A5 N.C.

hell on this earth. (w/echo repeats)

A.H. (15ma) 1/2 1 trem. bar P.M. P.M. 1/2 sl.

A.H. 1

A.H. pitch: E

2. D5 E5 Interlude A5

real - ly a - bout? I know, peo - ple, (w/echo repeats)

1 1/2 trem. bar 1 1/2

7 9 7 0

C5/A B5/A G5/A

you real - ly know where it's at. (Ah. Ah, ah.) You got - ta! (w/echo repeats)

Fdbk. (8va) pick slide steady gliss. Fdbk.

Pitch: G

A5 C5/A D5/A G5/A A5 B5/A

Watch! Get the flags out!

w/voc. ad lib (next 3 bars)

P P

\*With one of gtr.'s vol. knob set to zero, flick toggle switch to "on" position in rhythm indicated.



C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5

the reap - er. You can't es - cape the Mas - ter Keep - er.  
 don't see, the reap - er's you and the reap - er is me.

*sl.* *sl.* *sl.* *sl.* *sl.*

P.M. --4 P.M. --4

*sl.* *sl.* *sl.*

Bridge  
N.C. B5 C#5 D5 C#5 N.C. B5 C#5

'Cause you feel life's un - real and you're liv - ing a lie. Such a shame, who's to  
 Break - ing laws, knock - ing doors, but there's no one at home. Made your bed, rest your

5 7 4 5 7 7 9 7 7 6 5 7 5 7 7 9

D5 C#5 B5 A5 N.C. B5 C#5 D5 C#5 A5

blame, and you're won - der - ing why. Then you ask from your cask, "Is there life af - ter birth?"  
 head, but you lie there and moan. Where to hide, su - i - cide is the on - ly way out.

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

1.  
N.C. B5 C#5 D5 E5 A5 C5/A D5/A

What you saw can mean hell on this earth, (w/echo repeats)  
 Don't you know what it's

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

P.M. P.M.

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

A5 C5/A D5/A G5/A A5 N.C. A5 C5/A D5/A

a - way to - mor - rows. (w/echo repeats)

P.M. P.M. A.H. (15ma) trem. bar P.M.---4 P.M.---4

A.H. pitch: G

2nd, 3rd Verses

G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C.

2. E - vil thoughts and e - vil do - ings.

3. Now you live in - side a bot - tle.

1/2 sl. P.M. - 4 sl. P.M. - 4 P

2nd time Gtrs. I & II substitute Rhy. Fill 1

A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5

Cold, a - lone, you hang in ru - ins.

The reap-er's trav - el - ing in full throt - tle.

Thought that you'd es - cape.

It's catch - ing you, but you.

7 sl. P.M.---4 sl. P.M.---4 6 H P H P P.M.---4 P.M.---4

Rhy. Fill 1 (Gtrs. I & II)

1 sl. trem. bar P.M.---4 P.M.---4 Full Full



Outro  
A5

C5/A

1/2 P

1/2 P

sl.

sl.

14 (14) 12 (12)

\* w/vol. knob

\*\* Flick toggle switch as before.

4th time, begin fade

A5

slack

1st time w/Fill 1

1. 2. 3. 4. Fade out

vib. w/bar

trem. bar

slack

trem. bar

trem. bar

1 1 1 1 1

1/2

1/2

8 (8) 0 14 4

2 1 1/2

2 1 1/2

0 (0) 0 (0) (0)

\* Play w/ variations ad lib on repeats.

\*\* Depress bar before striking note.

Fill 1

w/dist.

# MR. CROWLEY

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

Dm Am F C Em Bb Asus4 G5  
 F5 A D5 Bb5 C5 Em7b5 Gm7 Gm E5

Moderately slow  $\text{♩} = 92$   
Synthesizer line (adapted for guitar)

Intro

*f*

Em Am Bb G5 F5 E5 F5 Asus4 A

2.

G5 F5 E5 F5 Asus4 A

Moderate  $\text{♩} = 108$   
1st Verse

In tempo

Dm Bb5

Mis - ter Crow - ley, what went on in your head?.. Oh, - Mis - ter Crow -

*sl.* H H P

*sl.* H H P



Rhy. Fig. 2

Dm

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a treble clef, a key signature change to Bb, and a common time signature. The melody is written in a simple, folk-like style, featuring a series of eighth notes and a final cadence. The bottom staff is in bass clef and contains the bass line, which includes fingerings (e.g., 13, 12, 15, 14, 13, 12) and a final cadence. The score is marked with 'F' and 'Bb' at the beginning and 'Em7b5' at the end. The title 'The Rose Tree' is written in a decorative font at the top right.

[illegible]

\*Root note only

Repeat Rhy. Fig. 2

Repeat 1st time

Dm Gm C

8va- loco

1/2

10 9 10 9 10 10 11 9 10 9 10 6 7 6 7 6 (0) 9 10 9 10 12 10 12 (12) 5 6 5 5 6 5 6 5 7 5 8 7 5 8

P H P H 6 6 6 H H 1/2 H P P P P

P H P H H P H P H P H P P H H 1/2 H P P P

P

Musical score for "The Rose Tree" featuring a piano and a guitar. The piano part is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The guitar part is in bass clef. The score includes a key signature change from F major to Bb major and a time signature change from 3/4 to 6/8. Fingerings and articulations (piano/pizzicato) are indicated throughout.

Interlude  
Rhy. Fig. 1

Gtr. I Riff [A] *a tempo*

Gtr. II Riff [A<sup>1</sup>] *a tempo*

Bb

Em7b5

A

Repeat Riff [A], [A<sup>1</sup>], & Rhy. Fig. 1

Dm

Bb

C

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

Dm

Bb

I wan-na know what you\_\_\_\_\_meant.\_\_\_\_\_

Em7b5

A

I wan-na know, I wan-na know what you meant.\_\_\_\_\_ Yeah.



**3rd Verse**

**A** **Dm** **Bb 5**

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

*Depress trem. bar slowly* *pick slide* **H P P**

**Dm** **Bb 5**

Mis - ter Crow - ley, it's sym - bol - ic, of course.. **Ap -**

*pick slide* **H P P**

**C5** **F** **D(m)5**

proach-ing a time\_ that is clas - sic, I hear (the) maid - ens call.. **Ap -**

*Muted* **P**

**C5** **Bb 5** **A**

proach-ing a time\_ that is dras - tic, stand - ing with their backs to the wall.. *poco rit.*

*sl.*

Bb Em7b5 (D<sup>6</sup>open) A Asus4

8va-

H P PH H P P P P sl. P 6 3 3 6 sl. P 6 3 1/2 3 5

H P P H H P P P P sl. P sl. 1/2 H P

17 18 17 20 17 18 17 20 18 17 15 17 15 P sl. P sl. 15 (15) 15 15 15 13 12 13 12 12

20 17 20 17 18 17 20 16 17 15 17 15 13 15 13 13 14 15 12 15 14 12 14 (14)

[illegible]

B $\flat$

(6 open)  
E Em7 $\flat$ 5 A Asus4

P P P H P sl. P P sl.

P P P

6 7 7 5 6 5 7 5 7 6 5 8 5 6 5 8 8 5 4 5 3 5 3 5 5 7 7 7 7 4

P P H P sl. P P sl.



Dm Bb5

- ing, in noc-tur-nal rap-port... Un-

pick slide

H P P

H P P

C5 F Dm5

cov-er-ing things that were sa-cred, man-i-fest on this earth. Ah, de-

H P P

H P P

P sl.

P sl.

P P sl.

C5 Bb5 A

ceived in the eye of a se-cret and they scat-tered the af-ter-birth.

H

Depress trem. bar slowly

(t)

Guitar solo

Dm Bb

Full P Full P Full P Full P

6 6 6 6 6 6 6 6

Full P Full P Full P Full P

10 10 10 10 10 10 10 10

12 12 12 12 12 12 12 12

Dm Bb 5

- ley, 'did you talk with the dead?.. Your

6 7 7 5 0 1 7 7 5 3 3 1 1 1 3 1 0 3 3 1

sl. H P P

C5 F D(m)5

life-style to me... seemed so trag - ic. With the thrill of it all you

5 5 5 (5) 5 7 5 7 7 7 5 5 6 6 5 6 8 6 5 7 5 7 9 7

sl. sl. H

C5 Bb 5 A5

fooled all the peo - ple with mag - ic. Yeah, you wait - ed on Sa - tan's call. Mis - ter Charm -

5 5 5 (5) 5 5 5 3 3 3 3 2

p P

2nd Verse

Dm Bb 5

- ing, did you think you were pure?.. Mis - ter A - larm -

6 7 7 5 0 1 7 7 5 12 (12) 3 3 1 1 3 1 0 3 3 3

sl. sl. H P P slight vib.



Begin fade  
Dm  
Sva-

Gm

C

H P P P H

rake

3

17 18 19 17 18 19 18 17 18 17 20 20 18 17 18 20 20 18 17

Em7b5  
8va

sl. P H P P H P

loco P P P sl. P H P P H P

7

sl. P H P P H P

12 6 5 6 5 8 8 6 5 7 5 7 5 3 2 3 2 0 2 0 2 3 2 3 5

sl. sl.

The musical notation for the guitar solo is presented in two systems. The first system shows the melody in a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is divided into four measures, each with a chord label above it: Asus4, A, Dm, and Gm. The notes are: Measure 1 (Bb4, A4, G4, F4), Measure 2 (E4, D4, C4, Bb3), Measure 3 (Bb3, A3, G3, F3), and Measure 4 (E3, D3, C3, Bb2). The melody is marked with a 'sl.' (sustained) line. The second system shows the fretboard positions for the solo, with numbers 1-5 indicating the frets. The positions are: Measure 1 (7, 5, 8, 7), Measure 2 (5, 3, 5, 3, 1), Measure 3 (6, 5, 3, 5, 3), and Measure 4 (5, 6, 3, 5, 3, 5, 3). The fretboard is marked with a 'sl.' (sustained) line.

[illegible]

# NO BONE MOVIES

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

Moderate Rock ♩ = 136

Intro



\*Gtr. I



\*Gtr. II



\*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

\*\*Chord names reflect gtr. and bass (throughout).

\*\*\*T = fret ③ w/thumb



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w/Bkgd. Voc. Fig. 1 (13 times)

D G A5 D/A A D G A5

8va Full

Full

Full Full Full Full Full

Full

19 19 19 19 19 17 17

End Rhy. Fig. 3

let ring-4 let ring-4 let ring-4 let ring-4 let ring-4 let ring-4 let ring-4 let ring-4

(2) (2) (2) (2) (2) (2) (2) (2)

0 0 0 0 0 0 0 0

0 4 2 4 5 0 4 2

3 2 3 4 5 0 3 2 4 5 0

5 3 2 5 5 2 3 2 4 5 0

0 0 0 0 0 0 0 0

D/A A D5 D G/D(G5) D/G G A D/A A D/A A D G

8va Full

Full

Full Full Full Full Full

Full

19 (19) 19 17 17 20 20 20 20 20 19

grad. bend

loco

Rhy. Fig. 4

(end Rhy. Fig. 4)

let ring4 let ring4

(2) (2) (2) (2) (2) (2) (2) (2)

0 0 0 0 0 0 0 0

0 4 0 0 0 0 0 0

7 8 7 8 14 15 14 15 14 7 7 8 0 0 0

7 9 7 9 14 14 14 14 14 7 7 9 0 0 0

0 0 0 0 0 0 0 0

w/Rhy. Fig. 4 (3 times)

A D/A A D/A A D

Gtr. III

G A D/A A D/A A G

Full Full 1 1/2 Full 1 1/2 1 1/2 1 1/2

Full Full 1 1/2 Full 1 1/2 1 1/2 1 1/2

Full

17 19 21 21 21 21 21 19 20 19

hold bend hold bend



w/ Rhy. Fig. 1 (bars 3 & 4 only)  
(2½ times)

The musical score for "Rhy. Fig. 3" consists of two staves. The top staff is for guitar, marked with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with the instruction "\*Gtrs: I & II". The notation includes various chords and melodic lines, with some notes beamed together. Below the staff, there are markings "T.P.M." and "let ring-----4" repeated three times. The bottom staff is for piano, marked with a grand staff (treble and bass clefs). It contains a sequence of chords and single notes, with some notes beamed together. Below the staff, there are markings "0 4 2" and "3" repeated three times.

\*\*Refers to upstemmed notes only.

w/Rhy. Fig. 2 (3 times)

A D Dsus4 D A D

8va

sl.

16 17 17 17 17 17 17 13 14 13 14 13 16 17 19 13 14 12 22

Dsus4 D A A loco D Dsus4 D

8va

P.M.

22 22 (22) 13 13 14 13 14 0 22 22 19 19 17 17 (17)

E5 Gtr. III loco A5/E E D5 G5/D D5/F# w/Fill 1 D7/F#

8va

semi-harm.

9 9 8 (8) 9 9 9 8 9 8 19 19 (19) 22 22 (22) 17

Gtrs. I & II

8va

sl.

0 2 2 2 1 2 2 2 0 2 2 0 3 3 3 3 20 20 19 19

Fill 1 (Gtr. IV)

mf w/dist.

P

8 5 7



2nd & 3rd times  
Gtrs. I & II substitute Rhy. Fill 2  
G5 E

A blue ad-dic-tion, I live in dis-gust... Deg-ra-da-tion, (I'm) be-ing eat-en by lust...

D9(no3rd) A5

P.M.---4 P.M.---4

1/4 1/2

grad. bend

let ring<sup>4</sup>

1/4 1/2

# Chorus

w/Rhy. Fig. 1 (Gtrs. I & II)

No bone mov-ies. No bone mov-ies. No bone mov-ies.

A5 D5 G5 A5 D5 G5 A5 D5 G5

To Coda

w/Rhy. Fill 1 (Gtr. I)

E5 A5/E E D5 G5/E D5/F# D7/F#

Gtr. II

1.3. Vocal tacet  
2. Flaps...

Gtrs. I & II

sl.

sl.

2.

\*Gtr. III

Guitar solo

A D Dsus4 D

w/dist. & slide steady gliss

8 9 12 14 13 12 14 13 12 13 14 14

Gtrs. I & II

Rhy. Fig. 2

(end Rhy. Fig. 2)

sl. P.M. P.M. P.M. sl.

let ring---4

12 2 2 3 4 2 4 0 0 7 8 9 9

sl.

\* ⊕ = D

Rhy. Fill 2 (Gtrs. I & II)

1/4 1/4

3 0 0 0 3 2

E5 A5/E E5 D5 G5/E D5/F#

*sl.*

H

Rhy. Fill 1 (end Rhy. Fill 1)

H

H

1st, 2nd, 3rd Verses  
3rd time w/Fill 1A

A5 A6 A5 D G D G A5 G D A5

1. Sil-ver screen, such a dis - grace. I could-n't look her straight in the face.

2.3. See additional lyrics

\*Gtrs. I & II

P.M. P.M. P.M. P.M. *sl.*

let ring----4 let ring----4 let ring----4 let ring

*sl.*

\*Composite arrangement

Fill 1A (Gtr. IV)

Fdbk.

P

(5)

Fdbk.

(5)



### Free time

A7

(Gtr. III out)

[illegible]

Gtr. II

Voc. ad lib

17 17 16 (16) 14 15 15 (15) 12 15 (15) 5 8 5 7 6 6 7 5 7 5 4 7 5 5 (5) 6

P P P sl. P H P H

Gtr. I

sl. \*1/4 1/4 1/4 \*\*Fdbk. (8va)

\*1/4 1/4 1/4 \*\*Fdbk.

2 3 3 (3)

5 4 sl.

\*Lower pitch by lightly pushing neck forward (most 2 bass)

\*Lower pitch by lightly pushing neck forward while holding body of gtr. in place (next 2 bars).

\*\*Microphonic fdbk.

### Additional Lyrics

2. Inspiration that's blue and uncut.  
Can't kick the habit, obsession of smut.  
Voyeur, straining, in love with his hand.  
A poison passion, a pulsating gland. *(To Chorus)*
3. I shouldn't do it. The guilt tells me why.  
I just can't stop it. I try and I try.  
X-rated demon that lives in my head,  
Hungry for bodge and he wants to be fed. *(To Chorus)*

# REVELATION

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



Moderately slow  $\text{♩} = 98$

\* Em

B7

Em

Intro

Riff A (Gtr. III)  
Harm.-----  
(8va)

*mp*  
clean tone  
Harm.-----

Rhy. Fig. 1 (\*\* Gtrs. I & II)

*mp*  
let ring throughout

\*Chord names reflect gtr. and bass (throughout).  
\*\*Acous. gtrs.

B7

Em

w/Rhy. Fill 1 (Gtr. II)  
G

D

Harm.-----

Harm.-----

Gtr. I

Gtrs. I & II

Rhy. Fill 1 (Gtr. II)



B5 C5 B5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 ES

sl. P.M. Sva loco

8 (0) 14 14 (14) 20 20 22 20 19 19 19 19 22 20 19 22 20 19 21 16 17 16 16 19 17 16 14 15

P P sl. H P

B5 C5 B5

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

P P H P H P P H H P P H H P P H H P P

C5 Gtr. IV

12 13 12 15 12 15 13 12 14 12 14 11 12 14 12 13 15 12 0 0 0 10 8 0 0 8 0 0 0 7 0 0 0

H P P P H H H H 0

5 open A

B5

5 7 5 8 5 8 6 5 7 5 7 5 4 5 4 7 4 5 7 4 7 5 4 7 4 5 7 4 (5)

H P P P H P P H P P H H

5 open E

Gtr. IV

B5 C5 B5 C5 B5 C5

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

\*Gtrs. VI & VII

dist. tone

Sva

H P

6 (7) 9 (10) 9 (10) 8 (9) 11 (12) 12 (13) 13 (12) 12 (14) 14 (15) 15 (17) 17 (19) 19 20 19

\*Composite arrangement

\*\*Play only lowest note of chord when P.M. is indicated (till end).

**Guitar solo**

B5 E5 E5 E5

Rhy. Fig. 4

P.M. P.M.

8va

sl. loco

H P

P

17 19 15 19 14 19 17

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

sl. H P P P

Fill 1

H H tr

*mf*

*w/dist.*

H H tr

6 7 9 9



1st time w/Rhy. Fig. 3

2nd time w/Rhy. Fig. 3 (1st 6 bars only)

Em D#° D 1. G A7/C#

12 12 14 15 14 11 14 15 17 15 15 12 14 14 15 17  
9 9 11 12 11 8 13 10 11 11 12 14 12 12 9 11 11 12 14

F#m7b5/C B B/D# Em B+ G 2. A7/C#  
(Gtr. V out)

17 13 15 17 16 14 12 15 12 12 14 14 15 14  
14 10 12 14 14 13 12 10 12 9 10 11 11 12 11

F#m7b5/C B5 C5 N.C. N.C. E5 Bb5 N.C. E°  
Gtr. V (Gtr. V out)

13 13 15 13 12 13 12 11 9 9  
10 10 12 10 9 10 10 9 7

Gtr. IV H  
f sl. let ring

4 3 2 0 1 2 2 3 5 3 3

N.C. E5 Bb5 N.C. E° N.C. E5 Bb5 N.C.  
Gtr. IV sl. let ring

0 9 3 1 2 2 3 5 3 3 0 9 3 1

1/2 E° C5 B5 N.C. Faster ♩ = 152 E5  
1/2 let ring P.M.

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

B C A B C A C5 B5 N.C. N.C. E5 Bb5 N.C.

Gtr. IV

E° N.C. E5 Bb5 N.C. 1/2 E° N.C. E5 Bb5 N.C.

let ring ..... 1/2 let ring .....

E° C5 B5 N.C. (Gtr. IV out)

Gtr. IV *open* E

Gtrs. I & II *mp*

let ring ..... 1/2 let ring ..... (cont. in slash)

\*w/ vol. knob

Interlude  
2nd time w/piano solo (next 7 3/4 bars)  
Em D#°  
Rhy. Fig. 3

let ring

A7/C# F#m7b5/C B B/D# Em B+

\* Gtr. V

Gtrs. I & II H (end Rhy. Fig. 3)

\*\*

\*Piano arr. for gtr. \*\*Gtr. V to left of slash in TAB.



B C A B C A C5 B5 N.C. E5

I had a

let ring ..... let ring .....

1 2 3 4 1 2 3 4 0 2 3 2 0

Bridge  
w/Rhy. Fig. 2  
E5

Bb5 Fm/Bb

vi - sion: I saw the world burn and the seas had turned red.

\* (The  
\*Synth. voice

E5 Bb5 Fm/Bb

The sun had fall - en, the fi - nal cur - tain in the land of the dead...

sun turned red. The

E5

Moth - er, please show the chil - dren...

land of the dead. be -

Bb5 Fm/Bb

Gr. IV substitute Rhy. Fill 2 N.C. (Resume Rhy. Fig. 2) E5

fore it's too late... Be - fore it's too late... to find each oth - er. There's no one

Bb5 Fm/Bb

win - ing. We must fight all the hate... Fight Oh... all the hate...

Rhy. Fill 2 (Gr. IV)

2 3 2 2

Bridge  
E5

Bb5

Fm/Bb

Fa - ther of all cre - a - tion, I think we're all go - ing wrong. — The course they're

Rhy. Fig. 2 (Gtr. IV)

let ring ..... let ring ..... sl.

E5

Bb5

Fm/Bb

tak - ing seems to be break - ing, and it won't take too long. —

sim. sl.

E5

Bb5

Fm/Bb

Chil - dren of the fu - ture, watch - ing em - pi - res fall. —

sl.

E5

Bb5

Fm/Bb

Mad - ness, the cup they drink from. Self - de - struc - tion, the toll. —

(end Rhy. Fig. 2)

pick slide steady gliss.



B7/D# B7b9 Cmaj7 Bsus4/F# B/D# Em Em(add2) Em (end Riff A)

Harm.-----4

Harm.-----4

7 5 7 7 5 7

(end Rhy. Fig. 1)

2 1 2 0 7 5 5 4 5 0 5 0 5 0 5 0 3 0

1 2 1 3 0 5 4 4 4 0 5 4 0 5 0 5 0 0

\*Gtr. I plays lower note only;  
Gtr. II plays higher note only.

1st, 2nd Verses  
w/Rhy. Fig. 1 and \* Riff A

Em B7 Em

1. Moth - er, please for - give them, for they know not what they do.  
2. Heav - en is for he - roes and hell is full of fools.

\*Play w/ variations ad lib.  
2nd time, play 1st 9 bars only.

Gtr. II substitute Rhy. Fill 1  
G

B7 Em

Look - ing back in his - tory's books, it  
Stu - pid - i - ty, no will to live. They're

(Resume Rhy. Fig. 1)  
D

B7/D# B7b9 Cmaj7 Bsus4/F# B/D#

seems it's noth - ing knew. Oh! Let my moth - er  
break - ing God's own rules. Please let my moth - er

1. 2.  
Em Em

live. live.

Gtr. I P (Gtr. I out)

7 11 7 10 6 7 8 7 10 8 10 0 0 7 9 7 8 7 10 8

Gtr. II (Gtr. II out)  
\* Gtr. IV

f sl. dist. tone

8 7 9 7 3 0 9 2 7

\*Two gtrs. arr. for one.

P.M. .... P.M. .... B5 (cont. in notation)

sl. H H sl. H H H

7 4 5 7 4 (5) 7 4 5 7 4 (5) 6 7 4 5 4 7

sl. H H sl. H H H

Outro  
E5  
Gtrs. VI & VII

D/F#

G5

1.  
B5

sl. H sl. H sl. H

7 7 4 5 4 4 5 7 5 5 9 9 10 9 (9) 13 13 (13)

sl. H sl. sl.

Gtr. IV

let ring-----

10 12 12 10 4 4 4

9 9 10 10 2 2 2

\*2nd time only, slide into 1st note.

2. B5 3. B5 C5 C#5 D5 D#5 E5 Freely  
N.C.

Full Full slack

14 (14) 12 13 14 15 16 17

9 (9) 13 9 10 11 12 13 14 0

sl. trem. bar slack

Gtr. IV

4 4 4 4 4 7 8 9

2 2 2 2 2 5 6 7

Segue to "Steal Away (The Night)"



# STEAL AWAY

(The Night)

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

Bright Rock ♩ = 166

Intro E5 C5 F#5 B5

f sl. P sl. P

E5 C5 F#5 B5

sl. sl. sl. sl.

1st Verse E5 D

Now I feel the time is right. Love will flow like wine.

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

G5

to - night. Give your love and it will come to you.

P.M. P.M.



— the light... Hap - pi - ness is what you give to me...

- Flick pickup switch in specified rhythm.

### Chorus

B

steal\_a - way\_ the night...

P.M.-4

P

7 7 7 8 8 8 10 10 10 11 11 11 12 12 12 13 13 14 14



B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5/A

E5 C5 F#5 B5

*sl.* *pick slide*

E5 C5 F#5 B5

*sl.* *H*

3rd Verse

E5 D

Could it be a dream come true now that I am here

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

*H* *sl.*

G5 B5

with you? Tear - ful eyes of joy is some - thing new.

*sl.* *P.M. - - - 4* *sl.*



Bridge

Chord progression: E5, B5, A5, G5, Asus4, A

Second system of guitar notation. Chords B5, A5, G5, Asus4, and A are indicated. It includes a wavy line indicating a slide or bend. The bass staff shows fret numbers like 12, 10, 7, 8, (8), 15, 14, 14, 14, 12, 10, 11, 12.

Guitar solo (Gm)



## F

steal — a — way — the night. —

P.M. ————

B

7 7 *sl.* 8 8 *sl.* 9 9 *sl.* 10 10 *sl.*

4 4 4-5 5 5-6 6 6-7 7 7-

## Interlude

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef and the guitar accompaniment in a single staff. The second system continues the accompaniment with a multi-measure rest of 9 measures, followed by a 7-measure rest, and then continues with the guitar part. The score includes various musical notations such as slurs, accents, and dynamic markings like 'sl.' (sforzando). The key signature is one sharp (F#), and the time signature is 2/4. The piece concludes with a final chord and a double bar line.

G5

am free. Bro - ken chains\_ have fall - en all a - round...

sl.

P.M.:-:4

B5 E5

Point my fin - ger at —

A.H. (15ma) A.H. P.M.:-:4 P.M.:-:4 P.M.

D

the fools, bro - ken chains\_ and bro - ken rules.

P.M.:-:4 P sl.

G5 B5

Let it be, re - bel - lion rules\_ to - night.

P.M.:-:4 Harm. (8va) Harm.



way, — steal — a — way — the night. —

[illegible]

### 2nd Verse

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Now I've met your hon - es - ty. You are here and I". The second system shows the piano accompaniment in treble clef, featuring chords and eighth-note patterns. The third system shows the guitar accompaniment in treble clef, with chords and a bass line. The guitar part includes a capo position of 4 and a key signature change to one sharp (F#) in the final measure.

**Vocal Line:**

Now I've met your hon - es - ty. You are here and I

**Piano Accompaniment:**

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 H

**Guitar Accompaniment:**

H 12 10 12 11

B5 E5

if you feel that you and me

A.H. (8va) 2

trem. bar

A.H. 2 (2)

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

A.H. pitch: C ♯

D G5

could es - cape and hold the key to a par - a - dise

sl.

sl.

B5

that's true and free. Yeah!

Harm. (8va)

P.M. --- 4

Harm.

(5)

sl.

Chorus E

Steal a way, steal a

P.M. --- 4

H



E

Steal\_ a - way, - steal\_ a - way, - steal\_ a -

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

H P H P H H

B E

way\_ the night\_ Steal\_ a - way, -

8va 1 1/4 loco

slow bend trem. bar sl.

1 1/4

H P.M. H

sl.

steal\_ a - way, - steal\_ a - way\_ the night\_

H P sl. H P sl.

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

H P sl.

B5 C5 C#5 D5 D#5 E5

(Drum solo)



# • Tablature Explanation/Notation Legend •

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

1st string - High E			
2nd string - B		10	0
3rd string - G		9	0
4th string - D			1
5th string - A	3		2
6th string - Low E			0

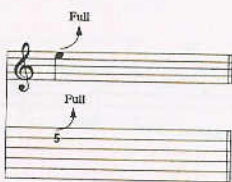
5th string, 3rd fret      2nd string, 10th fret and 3rd string, 9th fret played together      an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up a half step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



**PRE-BEND:** Bend the note up a half (or whole) step, then strike it.



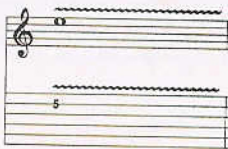
**PRE-BEND AND RELEASE:** Bend the note up a half (or whole) step, strike it and release the bend back to the original note.



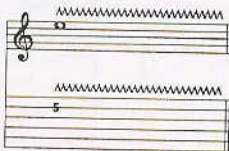
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



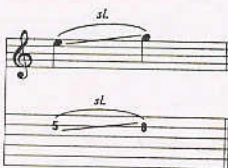
**VIBRATO:** Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



**WIDE OR EXAGGERATED VIBRATO:** Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



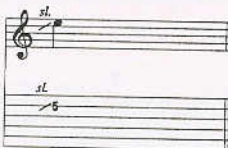
**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



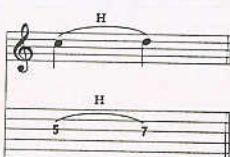
**SLIDE:** Same as above, except the second note is struck.



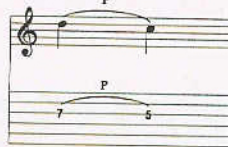
**SLIDE:** Slide up to the note indicated from a few frets below.



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



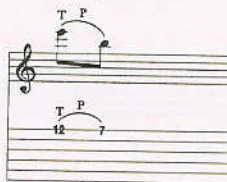
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



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



**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



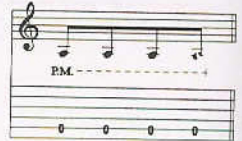
**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



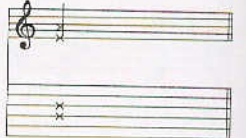
**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



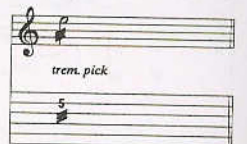
**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.



**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.



**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





I DON'T KNOW

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DEE

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