

Ozzy Osbourne

Crazy Train

Electric Bass (finger) – Bob Daisley – Bass

Standard 4-string bass tuning: E A D G

♩ = 138
Intro

The bass line for the intro of 'Crazy Train' is written for a 4-string bass in standard tuning (E A D G). It consists of 16 measures, numbered 1 through 16. The tempo is marked as 138 beats per minute (♩ = 138). The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various fret numbers (2, 5, 0) and rhythmic values (quarter notes, eighth notes, and rests). The bass line is written on a four-line staff, with the bottom line representing the E string and the top line representing the G string. The first measure (1) starts with a quarter rest on the E string, followed by a quarter note on the A string (2nd fret), a quarter note on the D string (2nd fret), and a quarter rest on the G string. The second measure (2) starts with a quarter rest on the E string, followed by a quarter note on the A string (5th fret), a quarter note on the D string (5th fret), and a quarter rest on the G string. The third measure (3) starts with a quarter rest on the E string, followed by a quarter note on the A string (2nd fret), a quarter note on the D string (2nd fret), and a quarter rest on the G string. The fourth measure (4) starts with a quarter rest on the E string, followed by a quarter note on the A string (5th fret), a quarter note on the D string (5th fret), and a quarter rest on the G string. The fifth measure (5) starts with a quarter rest on the E string, followed by a quarter note on the A string (2nd fret), a quarter note on the D string (2nd fret), and a quarter rest on the G string. The sixth measure (6) starts with a quarter rest on the E string, followed by a quarter note on the A string (5th fret), a quarter note on the D string (5th fret), and a quarter rest on the G string. The seventh measure (7) starts with a quarter rest on the E string, followed by a quarter note on the A string (2nd fret), a quarter note on the D string (2nd fret), and a quarter rest on the G string. The eighth measure (8) starts with a quarter rest on the E string, followed by a quarter note on the A string (5th fret), a quarter note on the D string (5th fret), and a quarter rest on the G string. The ninth measure (9) starts with a quarter rest on the E string, followed by a quarter note on the A string (2nd fret), a quarter note on the D string (2nd fret), and a quarter rest on the G string. The tenth measure (10) starts with a quarter rest on the E string, followed by a quarter note on the A string (5th fret), a quarter note on the D string (5th fret), and a quarter rest on the G string. The eleventh measure (11) starts with a quarter rest on the E string, followed by a quarter note on the A string (2nd fret), a quarter note on the D string (2nd fret), and a quarter rest on the G string. The twelfth measure (12) starts with a quarter rest on the E string, followed by a quarter note on the A string (5th fret), a quarter note on the D string (5th fret), and a quarter rest on the G string. The thirteenth measure (13) starts with a quarter rest on the E string, followed by a quarter note on the A string (2nd fret), a quarter note on the D string (2nd fret), and a quarter rest on the G string. The fourteenth measure (14) starts with a quarter rest on the E string, followed by a quarter note on the A string (5th fret), a quarter note on the D string (5th fret), and a quarter rest on the G string. The fifteenth measure (15) starts with a quarter rest on the E string, followed by a quarter note on the A string (2nd fret), a quarter note on the D string (2nd fret), and a quarter rest on the G string. The sixteenth measure (16) starts with a quarter rest on the E string, followed by a quarter note on the A string (5th fret), a quarter note on the D string (5th fret), and a quarter rest on the G string.

17 18 19

0 7 0 7 0 7 0 7 0 7 0 7

Verse 1

20 21 22

0 7 0 6 4 7 0 7 0 7 0 7 0 7 0 6 4 7

Cra zy, - but that's how it go

23 24 25

7 0 7 0 0 7 0 6 4 7 0 7 0 7 0 7

- - es. Mill ions of peo - ple,

26 27 28

0 7 0 6 4 7 0 7 0 7 0 7 0 7 0 6 4 7

liv ing as foes. - - - -

29 30 31

7 0 7 0 0 7 0 6 4 7 0 7 0 7 0 7

May be, - it's not too - la - - te. -

32 33 34

0 7 0 6 4 7 0 7 0 7 0 7 0 7 0 6 4 7

To learn how to lo ve, and for get how to hate.

Chorus

35 36 37

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

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

- - - - - Men tal wounds not - heal

38 39 40

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

- ing, - life's a bi - ter - shame. I'm

41 42 43

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

go in' - off - the - rails - on a cra zy - tra in. -

44 45 46

4 4 4 4 0 0 X 4 2 0 0 0 2 0 4 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

I'm go in' - off - the - rail s on a cra zy - tra

47 48 49

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

in. -

50 51 52

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

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

Let's go!

Verse 2

53 54 55

I've list ened to prea - chers,

56 57 58

I've list ened to foo - ls. - I've

59 60 61

watched all the drop - outs, - who make their own rules. - - - - -

62 63 64

One per son con di - tioned, to rule and con tr

65 66 67

- ol. - The me di a sells - it, -

68 69 70

and you live the role. - - - - -

Chorus

71 72 73

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

Men tal wounds - still - scream - ing, - driv ing me in - sane.

74 75 76

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

- I'm go in' - off - the - rails - on a cra zy - tra

77 78 79

4 4 4 4 4 2 2 2 2 2 2 0 0 X 4 2 0

in. - I'm go in' - off - the - rails

80 81 82

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

- on a cra zy - tra in. -

Bridge

83 84 85

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

I know that

86 87 88

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

things are go - ing wrong for me. -

89 90 91

9 9 5 5 5 4 0 0 2 0 9

You've go ta list en - to my wo - r ds.

Guitar Solo

92 93

5 — 7 — 4 — 4 — 4 — 4 — 4 — 4 — 2 — 2

| | | | |

Yeah, yeah, yeah!

94 95 96

5 — 5 — 5 — 5 — 5 — 5 — 4 — 4 — 2 — 2 — 2 — 2 — 0 — 0 — 4 — 4 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2

| | | | | | | | | | | | | | |

97 98

4 — 4 — 4 — 4 — 4 — 4 — 2 — 2 — 5 — 5 — 5 — 5 — 5 — 5 — 4 — 4

| | | | | | | | | | | | | |

99 100

2 — 2 — 2 — 2 — 2 — 0 — 0 — 4 — 4 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2

| | | | | | | | | | | | | |

101 102

4 — 4 — 4 — 4 — 4 — 4 — 2 — 2 — 5 — 5 — 5 — 5 — 5 — 5 — 4 — 4

| | | | | | | | | | | | | |

103 104

2 — 2 — 2 — 2 — 2 — 0 — 0 — 4 — 4 — 2 — 2 — 2 — 2 — 2 — 2 — 2 — 2

| | | | | | | | | | | | | |

105 106

4 — 4 — 4 — 4 — 4 — 4 — 2 — 2 — 5 — 5 — 5 — 5 — 5 — 5 — 4 — 4

| | | | | | | | | | | | | |

107 108 109

2 — 2 — 2 — 2 — 0 — 0 — 4 — 4 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 0 — 2 — 2 —

| | | | | | | | | | | | | | | |

110 111 112

113 114 115

116 117

118 119 120

Verse 3

121 122 123

Heirs of a cold - war, - that's what we've be co - me. -

124 125 126

In her i ing trou - bles, - I'm men tal ly numb.

127 128 129

- - - - Cra zy, -

130 131 132

0 7 0 6 7 4 7 7 0 0 0 0 0 0 7 0 6 7 4 7

I just can not bear. - - - - I'm

133 134

7 7 7 7 0 0 7 0 6 7 4 7

li vin' with - some thin' that just is n't fair. -

Chorus

135 136 137

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

- Men tal wounds not heal

138 139 140

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

- - ing, who and what's to - blame? - I'm

141 142 143

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

go in' - off - the - rails. - on a cra zy - tra in. -

144 145 146

4 4 4 4 2 2 2 2 0 0 X 4 2 0 0 0 2 0 4 5

I'm go in' - off - the - rails - on a cra zy - tra

147 148 149

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

in. -

Outro

150 151 152

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

153 154 155

2 2 5 5 7 7 2 2

156 157 158

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

159 160 161

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

162 163

5 5 7 7 9 9