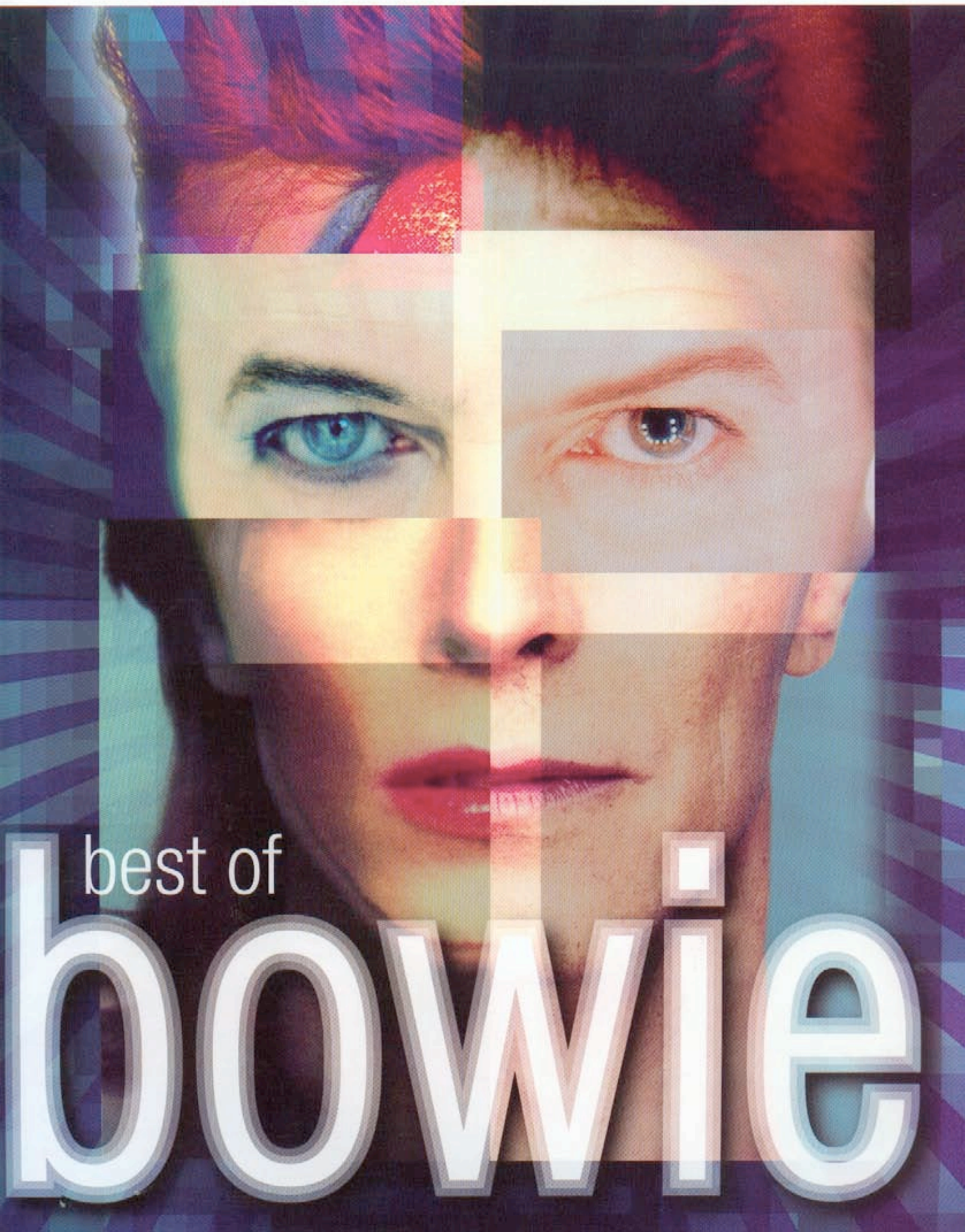


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| 2 { Space Oddity | 126 { "Heroes" |
| 9 { The Man Who Sold The World | 115 { Boys Keep Swinging |
| 14 { Oh! You Pretty Things | 132 { Under Pressure |
| 24 { Changes | 140 { Ashes To Ashes |
| 19 { Life On Mars? | 150 { Fashion |
| 30 { Starman | 145 { Scary Monsters (& Super Creeps) |
| 42 { Ziggy Stardust | 154 { Let's Dance |
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| 46 { John, I'm Only Dancing | 174 { Modern Love |
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| 84 { Young Americans | 196 { Jump They Say |
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| 102 { Golden Years | 216 { Little Wonder |
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Space Oddity

Words & Music by David Bowie.

♩ = 68



Ground Con-trol— to Ma - jor Tom,—



Ground Con - trol— to Ma - jor Tom,—



take your pro - tein pills and put your hel - met on.—



Ground Con - trol— to Ma - jor Tom,—

Ten Nine Eight Seven



com-menc - ing count - down, en - gines on, check ig - ni-tion and may

Six Five Four Three Two One



God's love be with you.—
lift-off.



This is Ground Con - trol— to Ma - jor Tom,— you've real - ly made the grade—



and the pa - pers want to know— whose shirts you wear—



Now it's time to leave the cap - sule if you dare—



This is Ma - jor Tom— to Ground— Con - trol—



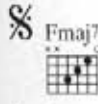
I'm step - ping - through the door, and I'm



float - ing in a most - pe - cu - li - ar way, and the stars -



look ve - ry dif - fer - ent to - day. For



here am I sit - ting ' in a tin can, —
(%) (float - ing round my)



far a - bove the world.
(the moon.)



Pla - net Earth is blue and there's no-thing I can do.




F G E7(9)

Ground Con - trol to Ma - jor Tom, - your -

Am Am/G D7/F#

cir - cuits dead, there's some - thing wrong, can you hear me Ma - jor Tom, - can you

C G

hear me Ma - jor Tom, - can you hear me Ma - jor Tom? - Can you

D.S. al Coda

Ⓞ Coda

E

Repeat ad lib. to fade

The Man Who Sold The World

Words & Music by David Bowie.

♩ 116

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Above the treble staff, there are guitar chord diagrams for A7 and Dm. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a simple bass line with whole notes.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there is a guitar chord diagram for F. The treble staff continues the melodic line. The bass staff continues the bass line.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there are guitar chord diagrams for Dm and A7. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The lyrics are: "1. We passed up - on the - stair, we".

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there is a guitar chord diagram for Dm. The treble staff contains the piano accompaniment. The bass staff contains the piano accompaniment. The lyrics are: "(Verse 2 see block lyric)".

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there is a guitar chord diagram for Dm. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. The lyrics are: "spoke of was - and when. - Al - though I was - n't there -".

Sixth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains the piano accompaniment. The bass staff contains the piano accompaniment. The instruction "sim." is written below the bass staff. The lyrics are: "spoke of was - and when. - Al - though I was - n't there -".



he said I was his friend, — which






came as some sur - prise, — I spoke in - to his



eyes, I thought you died a - lone, a —

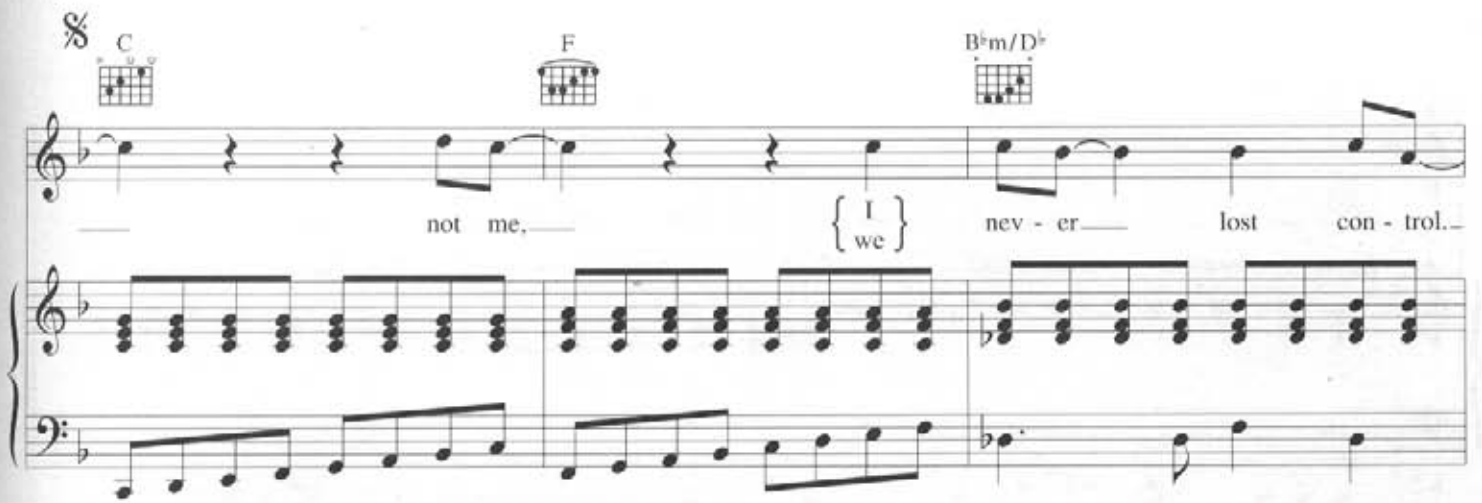





long, long time a - go. — Oh no, —

 C
  F
  B^bm/D^b

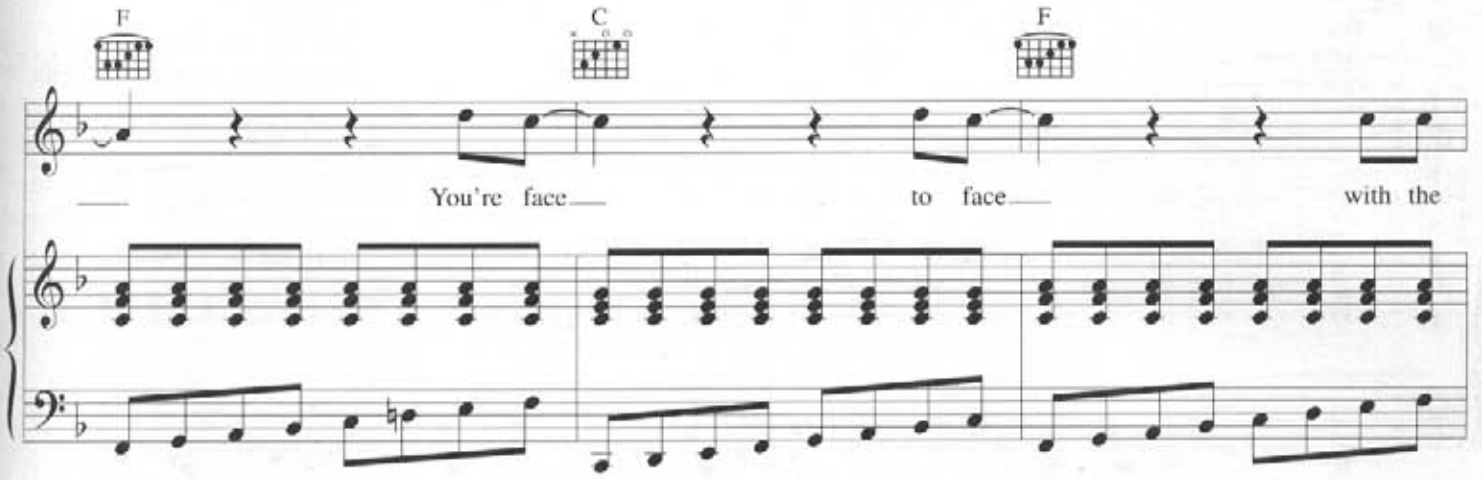
not me, ——— { I } nev - er ——— lost ——— con - trol. —



{ we }



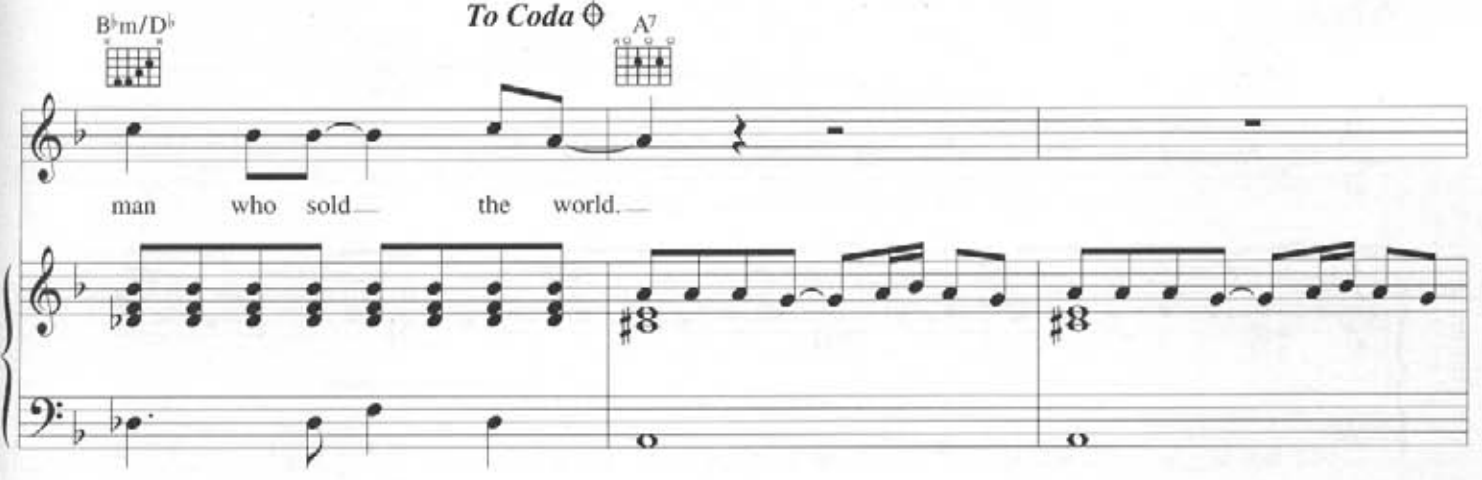
 F
  C
  F

You're face ——— to face ——— with the



 B^bm/D^b
 To Coda Φ
  A⁷

man who sold ——— the world. —



 Dm
  F



1.



2. I laughed and shook his

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "2. I laughed and shook his". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (Bb), and the time signature is 2/4. The system concludes with a repeat sign.

2.



D.S. al Coda

Who knows—

The second system continues the vocal line with the lyrics "Who knows—". The piano accompaniment continues with the same melodic and bass patterns. The system concludes with a repeat sign.

⊕ *Coda*



The Coda section features a vocal line with whole rests and piano accompaniment. The piano accompaniment includes a right-hand melody and a left-hand bass line. The key signature has one flat (Bb). The system concludes with a repeat sign.



The final system of the score features a vocal line with whole rests and piano accompaniment. The piano accompaniment continues with the same melodic and bass patterns. The system concludes with a repeat sign.

Dm

A7

Ah.

Dm

F

Ah.

Dm

Repeat ad lib. to fade

Verse 2:

I laughed and shook his hand
 And made my way back home.
 I searched for form and land
 For years and years I roamed
 I gazed a gazely stare
 At all the millions here
 We must have died alone
 A long, long time ago.

Who knows? Not me
 We never lost control
 You're face to face
 With the man who sold the world.

Oh! You Pretty Things

Words & Music by David Bowie.

♩ = 76

The musical score is arranged in three systems. The first system features a piano introduction with a bass line and guitar chords (F, G, F). The second system continues the piano accompaniment with more guitar chords (E^b, D^b, F, G, F, E^b) and includes the first vocal line: "Wake up you sleep-y head,". The third system continues the piano accompaniment with guitar chords (D^b, G^b/D^b, D^b, G^b/D^b, D^b, G^b/D^b, D^b, G^b, G^b, D^b) and includes the second vocal line: "put on some clothes, shake up— your bed, put a-no-ther log on the fire— for me,".

I've made some break-fast and cof - fee. Look out my win-dow, what do I see? a

crack in the sky, — and a hand reach - ing down to me, all the night-mares came to - day,

and it looks as though they're here — to stay. —

What are we coming to?

E^bsus4 E^bm G^b D^b

No room for me, no fun— for you, I think a- bout a world— to come,— where the

(2^o see block lyrics)

A^b E^b G^b D^b

books were found— by the Gol- den Ones,— writ-ten in pain,— writ-ten in awe,— by a—

B^b7/D E^bm G^b/F^b C^b/E^b A^b7/E^b

— puz- zled man who ques- tioned what we were here for.— All the stran- gers— came to —

D^b D^b7 G^b

- day, and it looks as though they're here— to stay.—

B^bm/F⁷

E^bm⁷

G^b/D^b



Musical staff with treble clef, key signature of three flats, and a melody line.

Oh! You pret - ty things, — don't you know you're driv - ing your

Piano accompaniment for the first system, including bass and grand staff.

C^b7

G^b

B^bm/F



Musical staff with treble clef, key signature of three flats, and a melody line.

ma - mas and pa - pas in - sane? — Oh! You pret - ty things, —

Piano accompaniment for the second system, including bass and grand staff.

E^bm⁷

G^b/D^b

C^b7

G^b

A^b



Musical staff with treble clef, key signature of three flats, and a melody line.

don't you know you're driv - ing your ma - mas and pa - pas in - sane? — Let me make it plain, —

Piano accompaniment for the third system, including bass and grand staff.

D^b

C^b

G^b

D^b



Musical staff with treble clef, key signature of three flats, and a melody line.

got - ta make way for the Ho - mo Su - pe - ri - or. — Look out at your child - ren.

Piano accompaniment for the fourth system, including bass and grand staff.

2.   



    **rit.**   

2°:
 Look out at your children
 See their faces in golden rays
 Don't kid yourself they belong to you
 They're the start of the coming race.

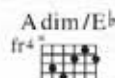
The earth is a bitch
 We've finished our news
 Homo sapiens have outgrown their use.
 All the strangers came today
 And it looks as though they're here to stay.

Oh! You pretty things *etc.*

Life On Mars?

Words & Music by David Bowie.

$\text{♩} = 124$



1. It's a God aw - ful small - af - fair to the
(Verse 2 see block lyric)



Con pedale






girl with the mou - sy hair. But her mum-my is yel - ling 'no'




and her dad - dy has told - her to go. But her



Am/E  Adim/E^b  D 

friend is no - where - to be seen, — now she walks through her sunk - en dream,



Gm  B^b/F  C⁷ 

to the seat with the clear - est view and she's



A^b/E^b  E aug 

hooked to the sil - ver screen. But the film is a sad - d'ning bore



Fm  G^b  D^b 

for she's lived it ten times — or more. She could



A aug B^bm D^b7/C^b

spit in the eyes— of fools— — — as they ask her to fo - cus on

B^b E^b Gm⁷

sail - ors fight - ing in the dance hall. Oh man,

G^b aug F Fm

look at those cave - men go, it's the freak - i - est show.

Cm⁷ E^bm⁷ B^b

Take a look at the law - man

E^b Gm⁷ G^b aug

beat - ing up the wrong guy. Oh, man, won - der if he'll ev - er know

F Fm Cm⁷

he's in the best sell - ing show.

E^bm⁷ Gm⁷ G^b aug

Is there life — on Mars?

B^b/F To Coda ⊕ Em⁷(b5) F

Verse 1: F#dim, Gm, Ddim, Am, Bb

Verse 2: Bbm, F *D.S. al Coda*

Coda: Em7(b5), F

2. It's on A-

rit. Eb, Ebm, Bb

Verse 2:

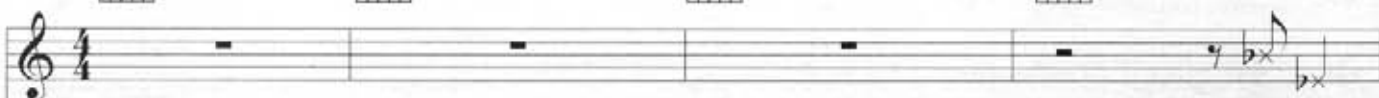
It's on Amerika's tortured brow that Mickey Mouse has grown up a cow
 Now the workers have struck for fame 'cause Lennon's on sale again
 See the mice in their million hordes, from Ibiza to the Norfolk Broads
 Rule Britannia is out of bounds to my mother, my dog and clowns
 But the film is a saddening bore 'cause I wrote it ten times or more
 It's about to be writ again as I ask her to focus on

Sailors fighting in the dance hall *etc.*

Changes

Words & Music by David Bowie.

♩ = 112



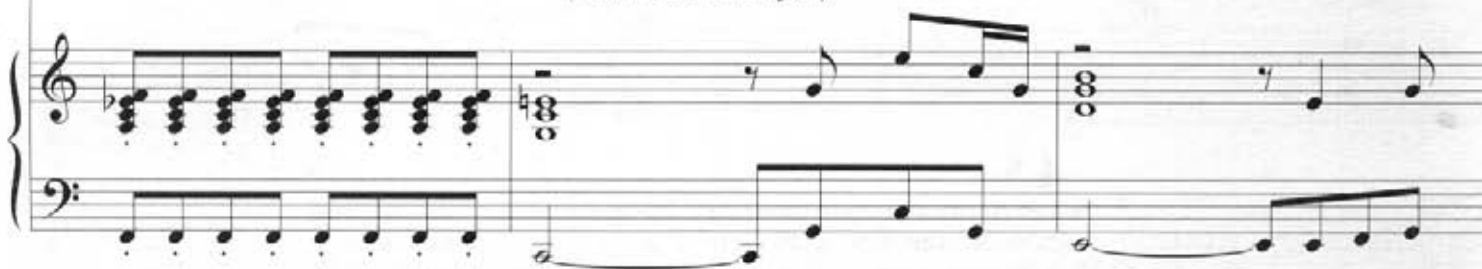
Oh yeah,



mm.—



1. Still don't know what I— was wait-ing for, and my
(Verse 2 see block lyric)



F G F C

time was run-ning wild, — a mil-lion dead end streets, and ev-'ry time I thought I'd

Em7 F G

got it made — it seemed the taste was not so sweet. So I

Cmaj7 Dm7 Em7 Ebm7 Dm7

turned my - self to face me, — but I've nev - er caught a glimpse

G Cmaj7 Dm7 Em7 Ebm7

of how the oth - ers must see — the fa - ker, I'm much too

fast to take that test. Ch - ch - ch - ch - chan - ges. Turn and face the strange

— ch - ch - chan - ges, — don't want to be a rich - er man.

Ch - ch - ch - ch - chan - ges. Turn and face the strange. — Ch - ch - chan - ges, —

it's gon - na have to be a dif - ferent man. Time may change

1.

F C/E G/D F/A C

me, but I can't trace time.

8vb

2.

C Dm Em F

time. Strange fas - - ci - na - tion, — fas -

C F/C C F

- ci - nat - ing me, oh, chan - ges — are

G F

tak - ing — the pace I'm go - ing thru. Ch - ch - ch - ch - chan - ges.

C C/B C/A C/G F F/E

Turn and face the strange— ch - ch - chan - ges, — ooh, look out you rock and roll - ers. —

D G F C C/B

— Ch - ch - ch - ch - chan - ges, Turn and face the strange

C/A C/G F F/E D

— ch - ch - chan - ges, — pret - ty soon — now — you're gon - na get old - er.

F/A C/G B^b F C/E G/D F/A C

Time may change me, but I can't trace time, I said that

F/A C/G B^b F C/E G/D F/A C

time may change me, but I can't trace time.

Saxophone

Dm⁷ Em⁷ E^b7

rit. D^o maj⁷ Cmaj⁷

Verse 2:
 I watch the ripples change their size
 But never leave the stream of warm impermanence and
 So the days float thru' my eyes
 But still the days seem the same.

And these children that you spit on
 As they try to change their worlds
 Are immune to your consultations
 They're quite aware of what they're going thru'.

Ch-ch-ch-changes
 Turn and face the strange
 Ch-ch-changes
 Don't tell them to grow up and out of it.
 Ch-ch-ch-changes
 Turn and face the strange
 Ch-ch-changes
 Where's your shame
 You've left us up to our necks in it
 Time may change me
 But you can't trace time.

Starman

Words & Music by David Bowie.

♩ = 96



Fmaj7



1. Did-n't know what time it was, the lights were low, _____ I leaned back on my
(Verse 2 see block lyric)



ra - di - o. _____ Some cat was lay - in' down some rock 'n' roll, lot-ta soul he said.

F A^b B^b Gm

Then the loud sound did seem to fade,

F C

came back like a slow voice on a wave of phase. That weren't no D. J. that was

C7 A G

ha - zy cos - mic jive. There's a

F Dm Am C/G

star - man wait-ing in — the sky, he'd like to come — and meet us but he

C7 F Dm

thinks he'll blow our minds. There's a star - man wait-ing in— the sky, he's

Am C/G C7

told us not to blow it 'cause he knows— it's all worth-while. He told— me,—

B^b B^bm F D/F[#] Gm C7

— 'Let the chil - dren lose it, — let the chil - dren use it, — let all the chil-dren boo - gie.'

I. B^b F C

F Gm Am B^b F C

Star - man wait - ing in — the sky, he'd like to come — and meet us but he

2. F Dm Am C/G

Star - man wait - ing in — the sky, he'd like to come — and meet us but he

C⁷ F Dm

thinks he'll blow our minds. There's a star - man wait - ing in — the sky, he's

Am C/G C⁷

told us not to blow it 'cause he knows — it's all worth - while. He told — me, —

'Let the chil - dren lose it, — let the chil - dren use it, — let all the chil - dren boo - gie.'

La la — la la la la — la la la la — la la la la — la la la.

Verse 2:
 I had to phone someone so I picked on you
 Hey, that's far out so you heard him too!
 Switch on the T.V. we may pick him up on channel two
 Look out your window, I can see his light
 If we can sparkle he may land tonight
 Don't tell your poppa or he'll get us locked up in fright.
 There's a starman *etc.*

Suffragette City

Words & Music by David Bowie.

♩ = 140

A

F

G

A

F

G

A

Hey man, oh,— leave me a-lone,— you know,

hey man, oh Hen-ry get off the phone,— I got-ta, hey man, I got-ta

B D F G

straight-en my face,— this - mel-low thighed chick— just put my spine out of place.—

A F G A

Hey man, my school-days in - sane,— hey man, my

(2^a see block lyric)

F G A B

work's down the drain,— hey man, well she's a to - tal blam-blam, she

D F G

said she had to squeeze it but she, and then she. Oh,— don't—

A D F C

lean on me man 'cause you can't af-ford the tick-et. I'm back on Suf-fra-gette Ci -

G A D

- ty. Oh, don't lean on me man 'cause you ain't got time to check it.

F C G A

You know my Suf-fra-gette Ci - ty is out-ta sight. She's al -

1.

- right. Mm._____

2.



- right. Oh, hit me.




Oh, don't lean on me man 'cause you



can't af - ford the tick - et. I'm back on Suf - fra - gette Ci -

G A D

-ty. Oh, don't lean on me man 'cause you ain't got time to check it.

F C G

You know my Suf - fra - gette Ci - ty. Don't

1.

G A

ty is out - ta sight, oh, she's al -

2.

A F A

-right. A Suf - fra - gette Ci - ty.

F A F

A Suf - fra - gette Ci - ty. I'm back on Suf - fra - gette Ci -

A F A



- ty. I'm back on Suf - fra - gette Ci - ty.

F A F

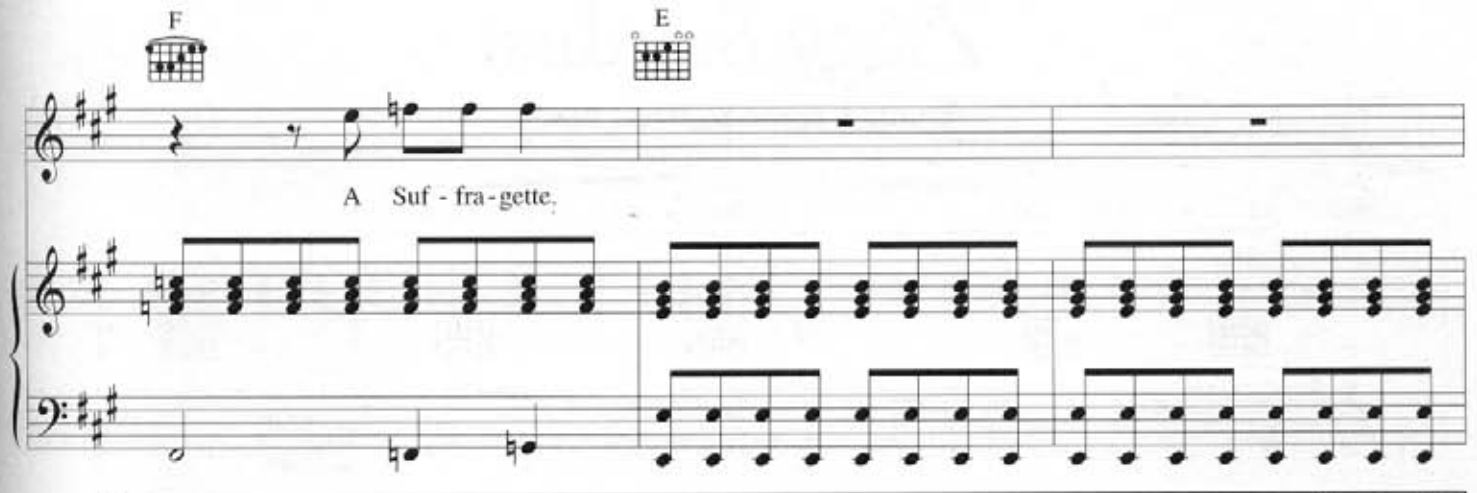
A Suf - fra - gette Ci - ty. A Suf - fra - gette Ci -

A F A

- ty. A Suf - fra - gette Ci - ty.

F  E 

A Suf - fra - gette.



1. Repeat ad lib.

A  G 

Oh, _____ wham bam thank - you Mam!

gliss



2.

A 

Suf - fra - gette.



2°
 Hey man, oh Henry don't be unkind, go away
 Hey man, I can't take you this time, no way
 Hey man, say Droogie don't crash here
 There's only room for one and here she comes, here she comes.

Oh don't lean on me *etc.*

Ziggy Stardust

Words & Music by David Bowie.

♩ = 80



The first system of music features a guitar part with five chords: G, D, Cadd9, G/B, and Am7. The piano accompaniment consists of a treble and bass clef staff. The treble clef staff has a melody of eighth notes, and the bass clef staff has a simple bass line.



The second system of music continues the guitar part with the same five chords: G, D, Cadd9, G/B, and Am7. The piano accompaniment continues with the same melodic and bass line patterns.



The third system of music features a guitar part with three chords: G, Bm, and C. The piano accompaniment continues with the same melodic and bass line patterns. The lyrics are: "Zig-gy played gui-tar, jam-ming good—with Weird and Gil-ly, and The Spi-ders from Mars."

D G

He played it left-hand, but made it too far,

Em Am7 C

be-came the special man, then we were Zig-gy's band,

G Bm C

Zig-gy real-ly sang, (2nd see block lyric) screwed up eyes and screwed down hair-do, like some cat from Ja-pan.

D G Em

He could lick 'em by smil-ing, he could leave 'em to hang. They came on so

Am7 C

load - ed man, — well hung and snow white tan. —

A5 G5 F5 E5 F5 E5 F5 G5 A5 G5

So where were the spi - ders while the fly tried to break

F5 E5 F5 E5 F5 E5 F5 G5 A5 G5 F5 E5 F5 E5 F5 G5

our balls? — With just the beer — light to guide — us, so we

D E G D

bitched a - bout — his fans — and should we crush his sweet hands? — Oh!

1.

Cadd⁹ G/B Am⁷ G D Cadd⁹ G/B Am⁷

Mm.

2.

Cadd⁹ G/B Am⁷ G D Cadd⁹ G/B Am⁷

Oh yeah. Ooh.

Free time

G D Cadd⁹ G

Zig - gy played gui - tar.

2°
 Ziggy played for time
 Jiving us that we were Voodoo
 The Kids were just crass
 He was the nazz
 With God-given ass
 He took it all too far
 But boy, could he play guitar.

Making love with his ego
 Ziggy sucked up into his mind
 Like a leper Messiah
 When the kids had killed the man
 I had to break up the band.

John, I'm Only Dancing

Words & Music by David Bowie.

♩=160



1. An-nie's ve - ry sweet she al - ways eats— her meat and Jo - cy comes— on strong.
(Verse 2 see block lyric)



bet your life he's put - ting us on. Oh Lawd - y, oh Lawd - y,



you know— I need some lov - ing. Hold— me,

touch— me.



John, I'm on - ly danc - ing.— She turns— me on—



— but I'm on - ly danc - ing.— She turns— me on—



but don't get me wrong, — I'm on - ly danc -



1.

ing. —

2.



John, I'm on - ly danc - ing. —



She turns — me on — but I'm on - ly danc - ing. —

Fmaj7



G6



She turns me on — but don't get me wrong, —

A



I'm on - ly danc - ing. —

Danc - ing. —

Won't some - one dance with me.

Touch me!

G

Verse 2:

Shadow love is quick and clean
 Life's a well-thumbed machine
 I saw you watching from the stairs
 You're everyone that ever cared.
 Oh Lawdy, oh Lawdy
 You know I need some loving
 Hold me, touch me.

John, I'm only dancing etc.

The Jean Genie

Words & Music by David Bowie.

♩ = 128

E A

E A E A E A

1. Small Jean-Ge-nie-snuck off to the ci-ty, strung out on la-sers and
(Verse 2 see block lyric)

E A E A E A

slash-back bla-zers and ate all your ra-zors while pull-ing the wai-ters.

E A E A

Talk - in' 'bout Mon - roe- and walk - ing on Snow White,

E A E A E A

New York's a go - go and ev - 'ry - thing tastes nice, poor lit - tle Green - ie.

E A E A E

1^o only
E/B

Ooh.

B

Jean Ge - nie — lives on his back. — The Jean Ge - nie —

loves chim-ney stacks.— He's out - ra - geous, he screams and he bawls.—

Jean Ge - nie,— let your - self go!

3. He's

E A E A E A

so sim - ple mind-ed, he can't drive his mo-dule, he bites on— the ne - on,— and

E A E A E A

sleeps in a cap - sule. Loves to be loved,——

E A E A E A

loves to be loved.——

E A E A E A

E A E A E A

The first system of music features guitar chord diagrams for E and A at the top. The piano accompaniment consists of a treble and bass staff. The treble staff begins with a whole rest, followed by a melodic line with a triplet of eighth notes. The bass staff provides a steady accompaniment of eighth notes.

E A E A E A

The second system continues the piano accompaniment. The treble staff features a melodic line with several triplet markings. The bass staff continues with eighth-note accompaniment.

E A E A

The third system shows the piano accompaniment with more triplet markings in the treble staff. The bass staff continues with eighth-note accompaniment.

E

Oh

The fourth system concludes the piano accompaniment with a final triplet in the treble staff. The bass staff continues with eighth-note accompaniment. The word "Oh" is written above the final measure of the treble staff.



— Jean Ge - nie lives on his back. — The Jean Ge - nie loves —

— chim - ney stacks. — He's out - ra - geous, he screams and he bawls. —

Jean Ge - nie, let your - self go!



1.



Go! — Go! —

2.



Go, go! —

Play 4 times ad lib.




Verse 2:

Sits like a man but he smiles like a reptile
 She loves him, she loves him but just for a short while
 She'll scratch in the sand, won't let go his hand
 He says he's a beautician and sells you nutrition
 And keeps all your dead hair for making up underwear
 Poor little Greenie, ooh!

Drive-In Saturday

Words & Music by David Bowie.

♩ = 68



1. Let me



put my arms— a-round your head. Gee it's hot let's go to bed.
(Verse 2 see block lyric)



Don't for-get to turn on the light. Don't laugh babe, it-'ll be al-right.



Musical notation for the first system, including a vocal line and piano accompaniment.

Pour me out an - oth - er phone, I'll ring and see if your friends are home.

Piano accompaniment for the first system, including treble and bass staves.



Musical notation for the second system, including a vocal line and piano accompaniment.

Per-haps the strange ones in the dome can lend us a book we can read up a - lone. And

Piano accompaniment for the second system, including treble and bass staves.



Musical notation for the third system, including a vocal line and piano accompaniment.

try to — get it on like — once be - fore, when

Piano accompaniment for the third system, including treble and bass staves.



Musical notation for the fourth system, including a vocal line and piano accompaniment.

peo-ple stared in Jag-ger's eyes — and scored, like the vi-de-o films — we saw. His

Piano accompaniment for the fourth system, including treble and bass staves.

name was al - ways Bud - dy and he'd shrug and ask to stay.— She'd

sigh like— Twig the Won - der Kid and turn her face a - way.— She's un -

- cer - tain if she likes him but she knows she real - ly loves him. It's a crash course— for the rav - ers, it's a

To Coda ⊕

1. drive - - - in— Sa - tur - day.

D.S. al Coda

2. C G/B Am7 C/G D/F# D/E D D/C

drive - - - in Sa - tur - day. His

♩ Coda C G/B Am7 C/G D/F# D C G/B Am7 C/G

drive - - - in Sa - tur - day. Yeah, yeah.

D/F# D/E D C G/B Am7 C/G D/F# D/E D

Drive - - - in Sa - tur - day. It's a

Repeat ad lib. to fade

Verse 2:
 Jung the foreman prayed at work
 That neither hands nor limbs would burst
 It's hard enough to keep formation
 Amid this fall out saturation
 Cursing at the Astronette
 That stands in steel by his cabinet
 He is crashing out with Sylvian
 Bureau supply for ageing men
 With snorting head he gazes to the shore
 Where once it raged, the sea that raged no more
 Like the video films we saw.

His name was always Buddy *etc.*

Sorrow

Words & Music by Bob Feldman, Jerry Goldstein & Richard Gottehrer.

$\text{♩} = 120$
N.C.

G  C/G 



With your long— blond hair— and your
eyes of blue,— the on - ly thing— I ev - er got from you— was

C  G 


sor - row, — sor - row, — You



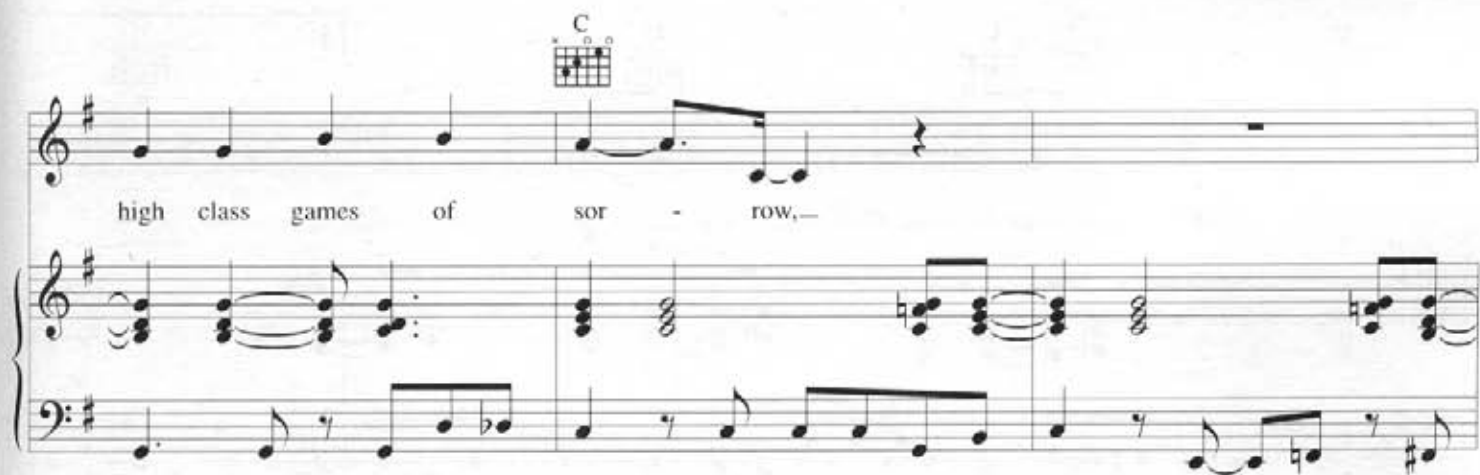
G 

act - ed fun - ny tryin' to spend my mo - ney, you're out there play - ing your—
(2^o see block lyric)



C 

high class games of sor - row, —



G 

sor - row, — You nev - er do what you



know you ought - a, some - thing tells— me you're the de - vil's daught - er.

Sor - row, — sor - row. —

Ooh. —



Musical notation for the first system, including a vocal line and piano accompaniment.

2.



Musical notation for the second system, including a vocal line with lyrics and piano accompaniment.

With your long blonde hair I could-n't



Musical notation for the third system, including a vocal line with lyrics and piano accompaniment.

sleep last night. With your long blonde hair.

Musical notation for the fourth system, including a vocal line and piano accompaniment.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole note G4. The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

The second system continues the musical score. It includes a guitar chord diagram for a G major chord (x02332) above the vocal staff. The vocal line has two 'Ooh.' phrases, each marked with a fermata. The piano accompaniment continues with the same rhythmic pattern.

The third system concludes the musical score. It features a final 'Ooh.' phrase in the vocal line. The piano accompaniment ends with a double bar line. The instruction 'Repeat ad lib. to fade' is written at the end of the system.

2°:
 I tried to find her
 'Cause I can't resist her
 I never knew just how much I miss her
 Sorrow, sorrow.

With your long blond hair
 And your eyes of blue
 The only thing I ever got from you
 Was sorrow, sorrow.

Rebel Rebel

Words & Music by David Bowie.

♩ = 128



(*Tacet 1°*) Do do do do do do do do.



Do do do do



do do do do.

D E A E D

1. You got your Moth-er in a whirl, she's not sure if you're a

(Verse 2 see block lyric)

E A E D E A E

boy or a girl.— Hey babe, your hair's al - right.—

D E A E D

Hey babe, let's go out to - night.— You like me and I

E A E D E A E

like it all.— We like dan-cing and we look di - vine.—

D E A E D

You love bands when they play it hard.— You want more and you

E A E A D

want it fast.— They put you down, they say I'm wrong.—

Bm E D

You tack - y thing, you put them on.— Reb - el reb - el, you've

E A E D E A E

torn your dress.— Reb - el reb - el your face is a mess.—

D E A E D

Reb - el reb - el, how could they know?— Hot tramp, I

E D E A E

love you so. — Don't ya.

D E A E D

Do do do do

1.
E A E D E A E

do do do do.

2.

D E A E D



Do do do do do do do do. Reb - el reb - el, you've



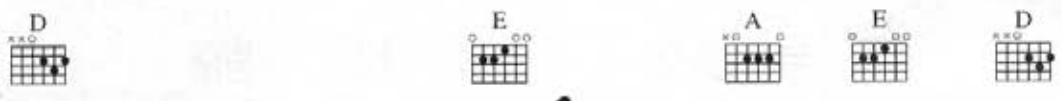
E A E D E A E



torn your dress.— Reb - el reb - el, your face is a mess.—



D E A E D



Reb - el reb - el, how could they know?— Hot tramp, I



E D E A E



love you so.—



D E A E D

You've torn your dress,— your

E A E D E A E

face is a mess.— You can't get e-nough, but e - nough ain't the test.— You've got your

D E A E D

trans - mis - sion and a live wire.— You've got your cue lines and a

E A E D E A E

hand - ful of ludes.— You wan - na be there when they count up the dudes.— And I

D E A E D

love your dress.— You're a ju - ven - ile suc - cess,—

E A E D E A E

be-cause your face is a mess.— So

D E A E D

how could they know.— I said how could they know?—

E A E D E A E

So what-cha wan - na know Ca - la - mi - ty's child?— chi-child,

D E A E D

chi-child, Oh where d'ya wan - na go? — What can I do for you? Looks like I

E A E D E A E

been there too — be - cause you've torn your dress — and your

D E A E

face is a mess. — Oo, your

D E A E

face is a mess. — Ooh, ooh, so

how could they know?—

How could they know?—

Do do do do do do do do.

Verse 2:

You got your mother in a whirl
 'Cause she's not sure if you're a boy or a girl
 Hey babe, your hair's alright
 Hey babe, let's stay out tonight
 You like me and I like it all.
 We like dancing and we look divine
 You love bands when they play it hard
 You want more and you want it fast.

They put you down, they say I'm wrong
 You tacky thing, you put them on
 Rebel rebel, you've torn your dress
 Rebel rebel, your face is a mess
 Rebel rebel, how could they know?
 Hot tramp I love you so.

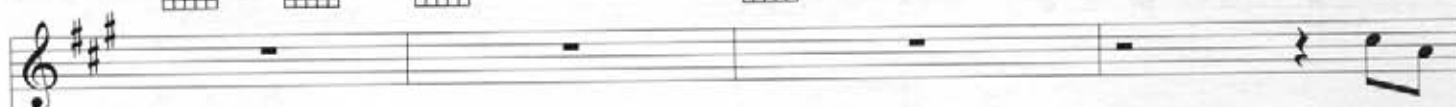
Diamond Dogs

Words & Music by David Bowie.

♩ 116



Spoken: This ain't rock 'n' roll. This is genocide!



1. As they





pulled you out— of the ox - - y - gen tent— you asked for the la - test par -

(Verse 2 see block lyric)



- ty. With your si - li - cone hump and your ten — inch stump.—



dressed like a priest you was,— Tod Brown-ing's freak you was.— Crawl-ing down the al-ley on your

(§ see block lyric)



hands and knee,— I'm sure you're not pro- tect - ed for it's — plain to see — the

D  

dia-mond dogs are poach-ers and they hide be-hind trees.— Hunt you to the ground they will,



E 

man-ne - quins— with kill ap - peal.— I'll keep a friend se - rene.—
 (Will they come?)— (Will they come?)



G  

Oh ba - by, come un - to me.— (Will they come?)— Well she's



D 

come, been and gone.— Come out of the gar - den ba - by,



A  B 



you'll catch your death in the fog. — Young girl, — they



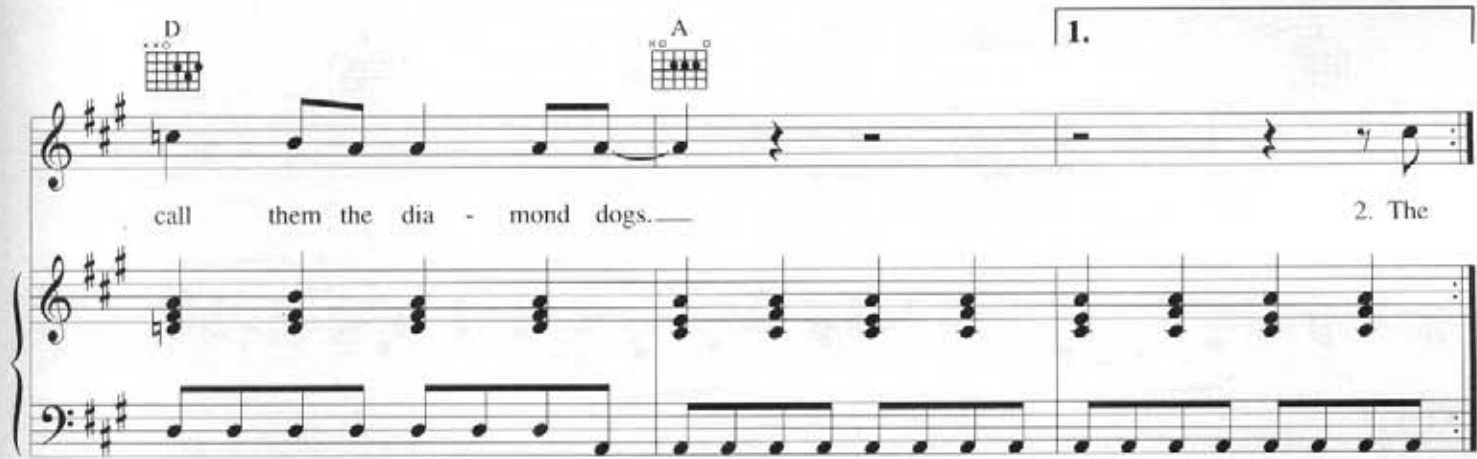
D  A  B 

call them the dia - mond dogs. — Young girl, — they



D  A  1.

call them the dia - mond dogs. — 2. The



2, 3. E 

Ooh ooh ooh ooh! Call — them the dia - mond dogs.



A  E 





Ooh ooh ooh ooh! — Call



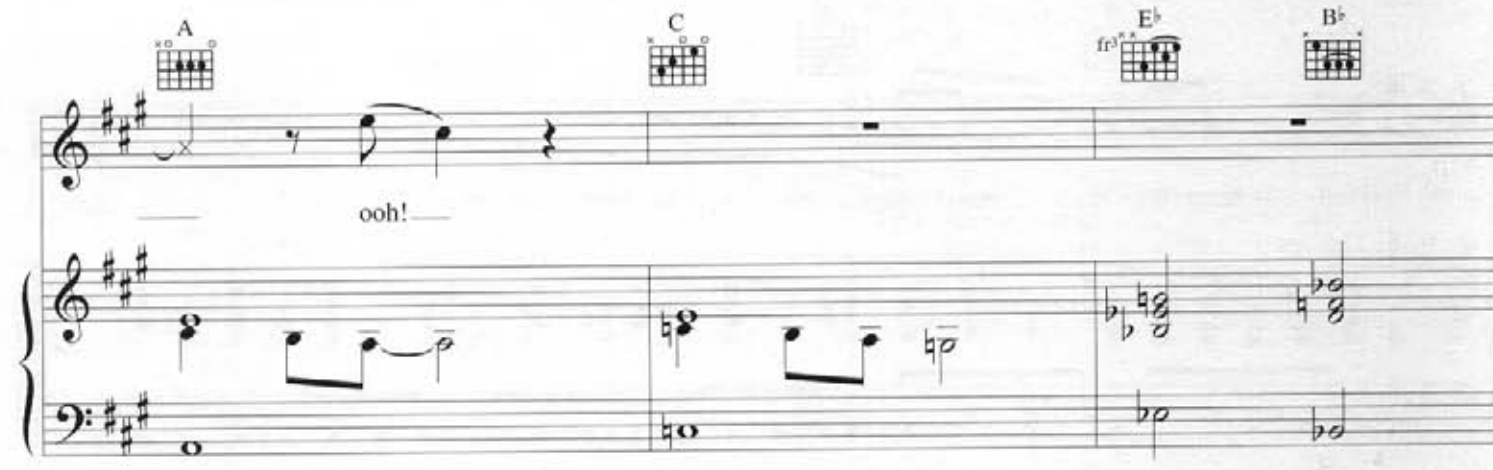
To Coda  D 






them the dia - mond dogs. — Oh, —



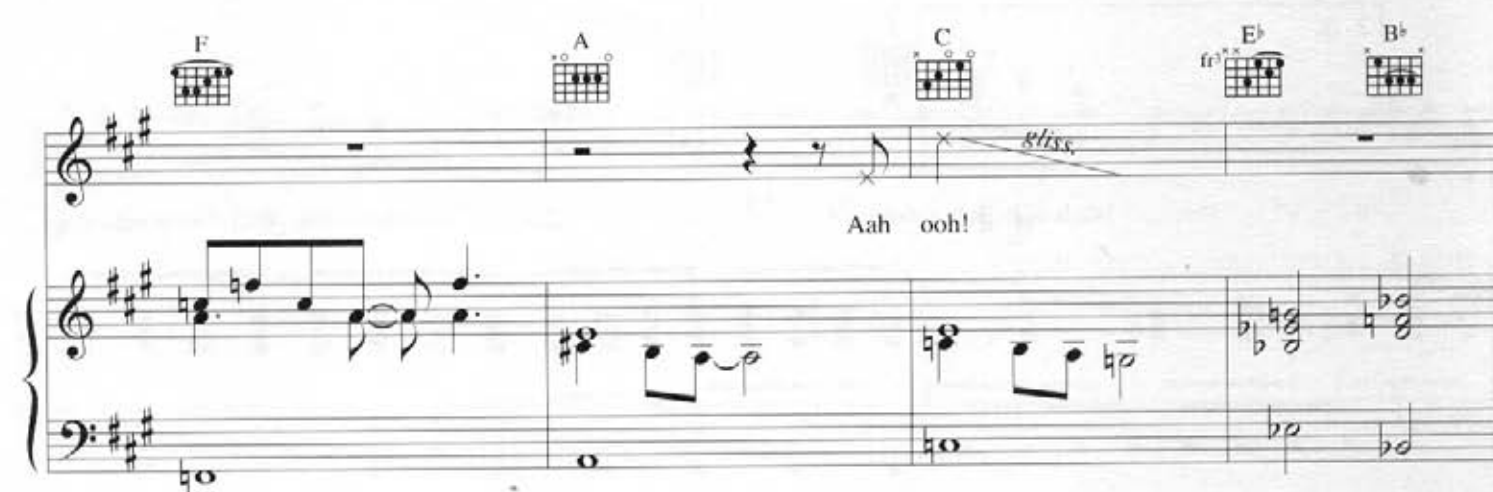
A  C  E^b  B^b 

ooh! —



F  A  C  E^b  B^b 

Aah ooh! *gliss.*





D.S. al Coda

Ooh ooh! 3. In the

Coda



Bow wow, woof woof, bow bow, wow. Call



them the dia - mond dogs. — Dogs! —



Call — them the dia - mond dogs. — Call



them— the, call them. Call— them the dia - mond dogs.



Call— them, call them. Call.



them the dia - mond dogs.— Keep cool.



Spoken: Diamond dogs rule O.K.

F A C

The first system of music features guitar chord diagrams for F, A, and C. The piano accompaniment consists of a treble and bass clef with notes and rests.

E^b B^b F A

Hey, hey, hey, hey.

The second system includes guitar chord diagrams for E^b, B^b, F, and A. The piano accompaniment features a treble and bass clef. The lyrics "Hey, hey, hey, hey." are written above the vocal line.

Repeat ad lib. to fade

Be - ware of the dia - mond dogs.

The third system includes the instruction "Repeat ad lib. to fade" above the vocal line. The piano accompaniment continues with a treble and bass clef. The lyrics "Be - ware of the dia - mond dogs." are written below the vocal line.

Verse 2:

Now Halloween Jack is a real cool cat
 And he lives on top of Manhattan Chase
 The elevators broke so he slides down a rope
 Onto the street below, oh Tarzie go man, go.
 Meet his little hussy with his ghost town approach
 Her face is sans feature but she wears a Dali brooch
 Sweetly reminiscent, something Mother used to bake
 Wrecked up and paralyzed, diamond dogs are sableized.

(Will they come?) etc.

On 8:

In the year of the scavenger, the season of the bitch
 Sashay on the broadwalk, scurry to the ditch
 Just another future song, lonely little kitsch
 (There's gonna be sorrow) try and wake up tomorrow.

(Will they come?) etc.

Young Americans

Words & Music by David Bowie.

♩ = 84



F G11 G

Musical notation for the first system, including guitar chords F, G11, and G.

C Dm7

1. They pulled in just be-hind the bridge.— He lays her down,— he frowns—

Musical notation for the second system, including guitar chords C and Dm7.

F G11 G

"Gee my life's a fun - ny thing, am I— still too— young?"

Musical notation for the third system, including guitar chords F, G11, and G.

C Dm7

2. He kissed her then and there,— she took his ring,— took his ba - bies. It
(Verse 3 see block lyric)

Musical notation for the fourth system, including guitar chords C and Dm7.

F G11 G

took him min - utes, took her no - where, - heav - en knows - she'd have ta - ken a - ny - thing.

F6 G

(All _____ night) She wants the young — A - me - ri - can.
(He)

C Dm7

(Young A - me - ri - can, young A - me - ri - can, she wants the young - A - me - ri - can.
(he)

1. G11 G

F

All _____ right) But she wants the young — A - me - ri - can.

2.

G11 G Am G F G

right) but he wants the young - A - me - ri - can.

Am G F G Am Em

Do you re - mem - ber

C G Am Em

your Pre - si - dent Nix - on? Do you re - mem - ber the

F7/9 E7 N.C.

bills you have to pay, — or ev - en yes - ter - day?

Drums



4. You ain't a pimp and you ain't a hus - tler. A pimp's got a Ca-di and a la-dy got a Chry-sler.



Black's got re-spect and whites's got a soul-train. Ma-ma's got cramps and look at your hands-ache.



5. (I heard the news— to-day— oh boy) I got a suite and you got de-feat.—



Ain't there a man— who can say no more?— And ain't there a wo-man I can sock on the jaw?— 6. And



ain't there a child I can hold with-out judg - ing? And ain't there a pen that will write be-fore they - die?

Free time

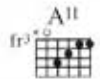


Ain't you proud— that you've still got fa - ces? Ain't there one damn song— that can



make me break down and cry?

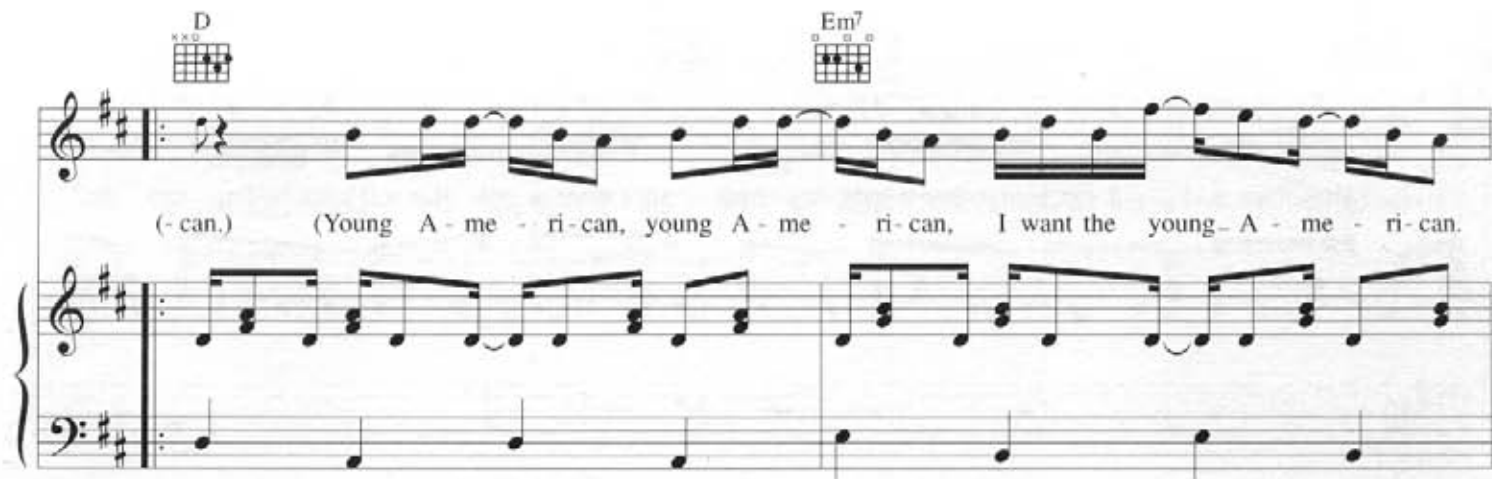
Drums

a tempo



All night I want the young— A - mer - ri - can.

D  Em7 



(- can.) (Young A - me - ri - can, young A - me - ri - can, I want the young - A - me - ri - can.

G  A¹¹  A  *Repeat ad lib. to fade*



All right) I want the young A - me - ri - can, young A - me - ri -

Verse 3:

All the way from Washington
 Her bread-winner begs off the bathroom floor
 "We live for just these twenty years
 Do we have to die for the fifty more?"

All night etc.

TVC 15

Words & Music by David Bowie.

♩ = 108

N.C.



Oh oh oh



oh oh.

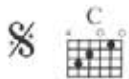
Oh oh oh oh oh.



Oh oh oh oh oh.

Ooh.





1. Up ev - 'ry ev - 'ning 'bout half eight or nine, I give my

(Verse 4 see block lyric)

com-plete at - ten-tion to a ve - ry good friend of mine. He's quad - ro - pho - nic he's a,



he's got more chan-nels. So ho - lo - gram - ic, oh my T V C one five.



2. I brought my ba - by home she, she sat a-round for-lorn. She saw my T V C one

(Verse 3 & 8 see block lyrics)

five, ba - by's gone. She, she crawled right in my, my, my,

she crawled right in my, so ho - lo - gram - ic, oh my T V C one five.

F7 Fm7

Oh, so de - mon - ic, oh my T V C one five.

E G

T V C one five. Tran - - - si - tion.

3. G 19



T V C one five. Oh my T V C one five,



oh, oh, T V C one five. Oh my T V C one five,



D.S. and fade on chorus

oh, oh, T V C one five.

Verse 3:
 Maybe if I pray every
 Each night I sit there pleading
 "Send back my dream test baby
 She's my main feature"
 My TVC one five he
 He just stares back unblinking
 So hologramic, oh my TVC one five.

One of these nights *etc.*

Verse 4 & 5:
 One of these nights I may just
 Jump down that rainbow way
 Be with my baby, then
 We'll spend some time together
 So hologramic, oh my TVC one five
 My baby's in there someplace
 Love's rating in the sky
 So hologramic, oh my TVC one five.

Transition *etc.*

Fame

Words & Music by David Bowie, John Lennon & Carlos Alomar.

♩ = 96

The first system of music is in 3/4 time and B-flat major. It features a piano introduction with a treble clef staff containing eighth-note patterns and a bass clef staff with a single bass note. Chord diagrams for Fm7 and Cm are shown above the staff.

The second system continues the piano introduction in 4/4 time. The treble clef staff has a sustained B-flat chord in the first measure, followed by eighth-note patterns. The bass clef staff has a steady eighth-note bass line.

The third system continues the piano introduction in 4/4 time. The treble clef staff features a melodic line with eighth notes and chords, starting with an F7 chord diagram. The bass clef staff has a bass line with eighth notes and rests.

The fourth system continues the piano introduction in 4/4 time. The treble clef staff has a melodic line with eighth notes and chords. The bass clef staff has a bass line with eighth notes and rests.

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First system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The vocal line contains rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, identical in structure to the first system, with a vocal line and piano accompaniment.

§

1. Fame — makes a man — take things ov - er. Fame — lets him
(Verses 2 & 3 see block lyrics)

Third system of musical notation. It includes a vocal line with lyrics, a piano accompaniment, and a section marked with a double bar line and a section symbol (§). The piano accompaniment has a more sparse, rhythmic texture.

loose, hard to swal-low. Fame — puts you there — where things are hol - low.

Fourth system of musical notation, continuing the vocal line and piano accompaniment from the previous system.



Fame. ——— It's not your brain, — it's Fame. ———



just the flame — that burns your change to keep you in — sane. ———

To Coda ⊕

Fame. ———

Fm7



Cm



Bb



Musical notation for the first system, including treble and bass staves with a piano accompaniment.

F7



Musical notation for the second system, including treble and bass staves with a piano accompaniment.

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment. The lyrics are: "Do be da be da de. Do be da be."

Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment. The lyrics are: "Do be da be. Do be da de."

D.S. al Coda

Do be da be da da. Do be da de. Do be da de. Do be da de.

⊕ *Coda*



Fame.

Fame, fame, fame, fame, fame, fame, fame,

fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame.

Repeat to fade

Fame, what's your name?—

Verse 2:

Fame, what you like is in the limo
 Fame, what you get is no tomorrow
 Fame, what you need you have to borrow
 Fame.
 Fame, "Mine, it's mine!" is just his line
 To bind your time, it drives you to crime
 Fame.

Verse 3:

Is it any wonder I reject you first?
 Fame, fame, fame, fame
 Is it any wonder you're too cool to fool?
 Fame.
 Fame, bully for you, chilly for me
 Gotta get a raincheck on pain
 Fame.

Golden Years

Words & Music by David Bowie.

♩ 108

F#

E

F#

E

F#

E

The first system of music features a guitar part with six chords: F# (two bars), E (two bars), F# (two bars), E (two bars), F# (two bars), and E (two bars). The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

F#

E

F#

E

F#

E

The second system continues the guitar part with chords F# and E. The vocal line begins with the lyrics "Gold - en years, — gold, — whop, whop, whop." The piano accompaniment continues with chords in the treble and a bass line in the bass.

F#

E

F#

E

F#

E

The third system repeats the guitar part with chords F# and E. The vocal line repeats the lyrics "Gold - en years, — gold, — whop, whop, whop." The piano accompaniment continues with chords in the treble and a bass line in the bass.

F# E F# E F# E

Gold - en years, — gold, — whop, whop, whop.

F# E F# E F# E

Don't let me hear you say life's tak - ing you no - where, — an - gel. —

F# E F# E F# E

Come get up my ba-by. Look at that sky, life's be - gun. Nights are warm and the days are

F# E F# E D Bm7

young. — Come get up my ba-by. There's my ba-by, lost that's all.

D Bm7 F# E

Once I'm beg-ging you save her lit-tle soul. Gold-en years,

F# E F# E F# E

gold, whop, whop, whop. Come get up my ba-by.

F# E F# E F# E

Last night they loved you, op-en-ing doors and pull-ing some-strings, an-gel.
(% see block lyric)

F# E F# E F# E

Come get up my ba-by. In walked luck and you looked in time. Ne-ver look back, walk tall, act

F# E F# E D Bm7

fine. Come get up my ba-by. I'll stick with you ba-by— for a

D Bm7 G C Am C#dim

thou-sand years. No-thing's gon-na touch you in these gold-en years.

Bm Em N.C. *To Coda* ⊕ F# E

Gold. Gold-en years,—

F# E F# E F# E

gold, whop, whop, whop. Come get up my ba-by.

F# E F# E

Some of these days and it won't be long. Gon-na drive back down where you once be-longed in the

F# E F# E

back of a dream car, twen-ty foot long. Don't cry my sweet don't break my heart.

F# E F# E

Do-ing al-right but you got-ta get smart. Wish up-on, wish up-on, day up-on day, I'll be-

F# E F# E

-lieve oh Lord, I'll be-lieve all the way. Run for the sha-dows.—
Come get up my ba-by.

D.S. al Coda

Run for the sha - dows. — Run for the sha - dows in these gold - en years. —

⊕ *Coda* *Repeat ad lib. to fade*

Gold - en years, — gold, — whop, whop, whop.

§:
 Don't let me hear you say life's taking you nowhere, angel
 Come get up my baby.
 Run for the shadows, run for the shadows
 Run for the shadows in these golden years
 I'll stick with you baby for a thousand years
 Nothing's gonna touch you in these golden years
 Gold.

Golden years *etc.*

Wild Is The Wind

Words by Ned Washington.
Music by Dimitri Tiomkin.

♩ 96

Am

Am/G

F

Dm7

G7/sus4

G

E

Am  Dm7 




1. Love me, — love me, love me, love — me, — say — you do. —



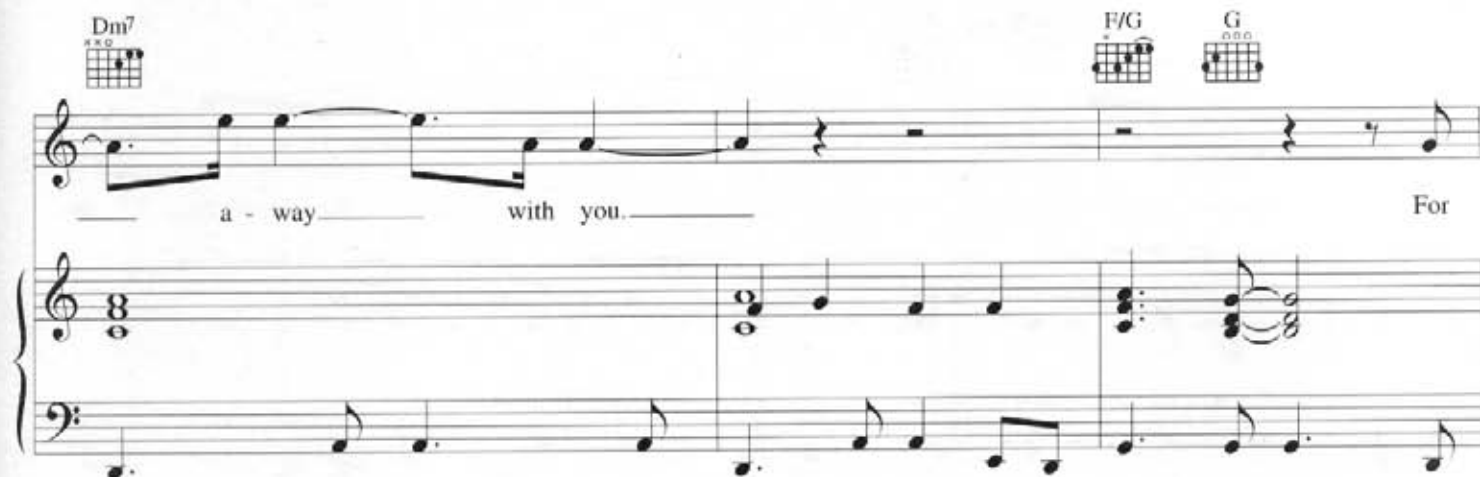
Am 

Let — me fly —



Dm7  F/G  G 

a - way — with you. — For



F/G  G  D add9 


my love is like — the wind,



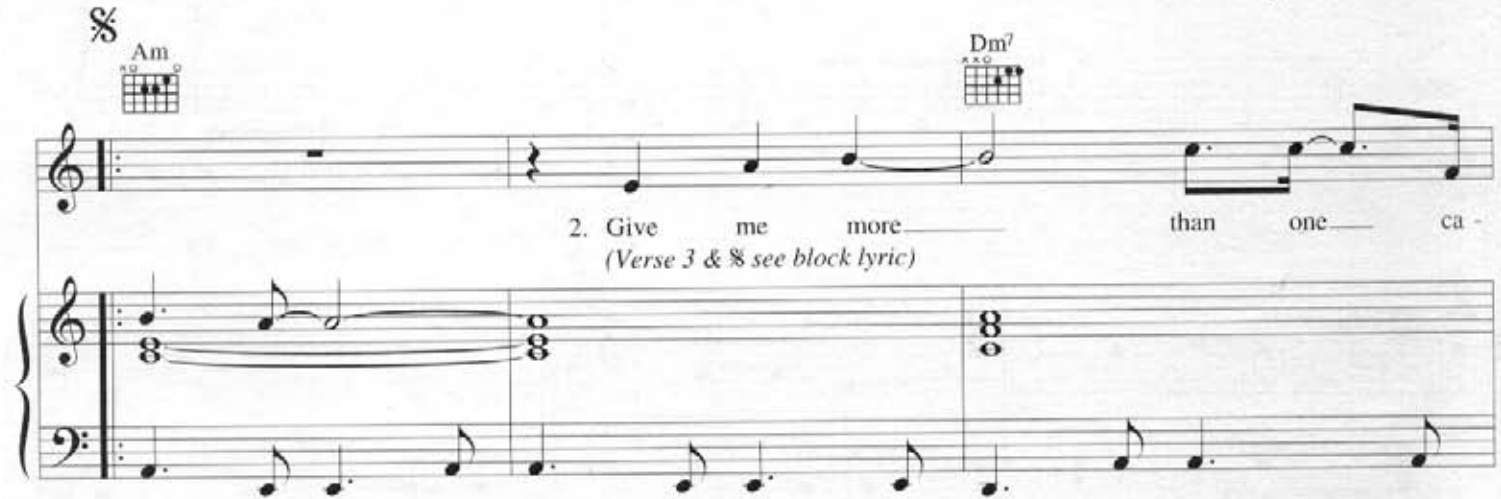
Am  E 


and wild is the wind. Wild is the wind.



Am  Dm7 

2. Give me more than one ca -
(Verse 3 & § see block lyric)



Am 

-ress. Sa - tis - fy this -



Dm7  F/G  G 

hun - gri - ness. Let the





To Coda ⊕

wind blow— through— your— heart,



Oh wild— is the wind.— Wild— is the wind.



You— touch— me.



I hear the sound—

Dm7



E



of man - do - lins.

You

kiss me,

Am



Am/G



with your kiss my life be - gins.

F



G



You're Spring to me,

Free time

F Em Dm7 N.C.

all — things to me. Don't you know you're life it -

1. **a tempo** 2. **a tempo** *D.S. al Coda*

-self. - self.

Drums *Drums* 6 6

⊕ *Coda*

Em Am

And wild — is

Am/G

the wind. Wild — is — the wind.

F

Wild is the wind.

Dm7

G7sus4

Wild is the wind.

G

E

Wild.

Repeat ad lib. to fade

Verse 3 & 8:
 Like the leaf clings to the tree
 Oh, my darling cling to me
 For we're like creatures of the wind
 Wild is the wind
 Wild is the wind.

You touch me *etc.*

Boys Keep Swinging

Words & Music by David Bowie & Brian Eno.

♩ 120



Hea-ven loves— ya.



The clouds part for— ya. No-thing stands— in the way.



when you're a boy.—

E7  B^b 



Clothes al - ways fit ya. Life is a pop of the cher -



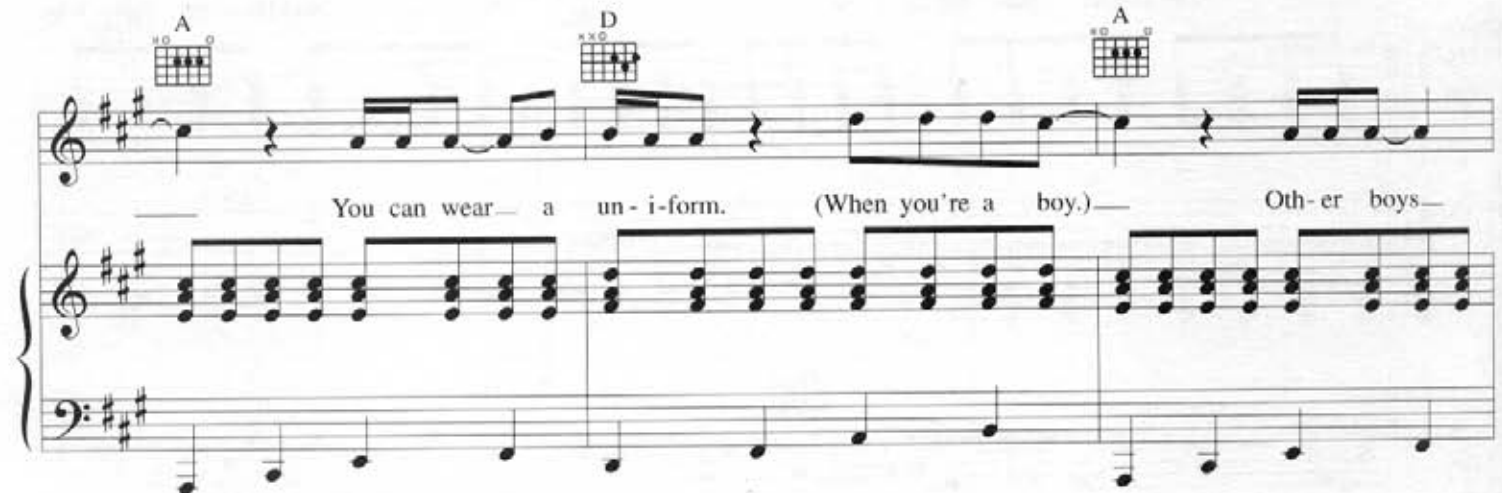
D 

- ry when you're a boy. (When you're a boy.)



A  D  A 

You can wear a un - i - form. (When you're a boy.) — Oth - er boys —



D  G 

check you out. (You get a girl.) — These are your fav - 'rite things. (When you're a boy.)





Musical notation for the first system, including a vocal line with a long note and a piano accompaniment with chords and a bass line.



Musical notation for the second system, featuring a vocal line with a rest and a piano accompaniment. Includes the label "(Boys)".

Musical notation for the third system, featuring a vocal line with the lyrics "(Boys)" and "(Boys keep swing-ing.)" and a piano accompaniment.



Musical notation for the fourth system, featuring a vocal line with the lyrics "boys al - ways— work it out.) — Un- cage the col- ours, (Gtr. solo on D.%) and a piano accompaniment.

E7  B⁷ 

un-furl the flag. Luck just kissed you "hel-lo,"



D 

when you're a boy.



E7  B⁷ 



They'll ne-ver clone ya. You're al-ways first on the line.



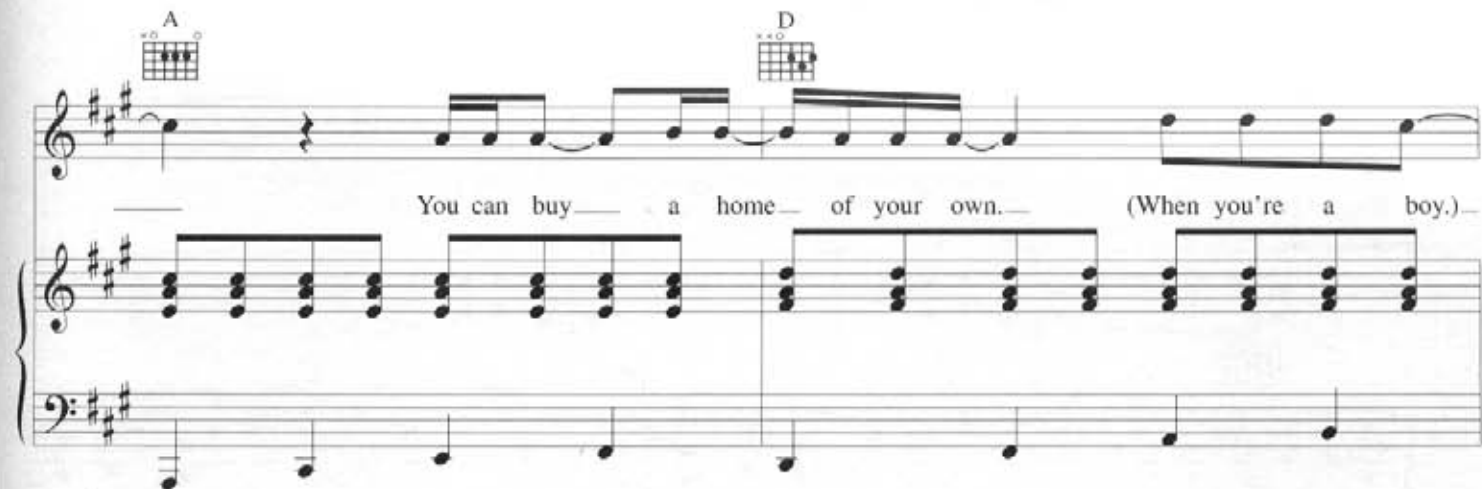
D 



when you're a boy. (When you're a boy.)



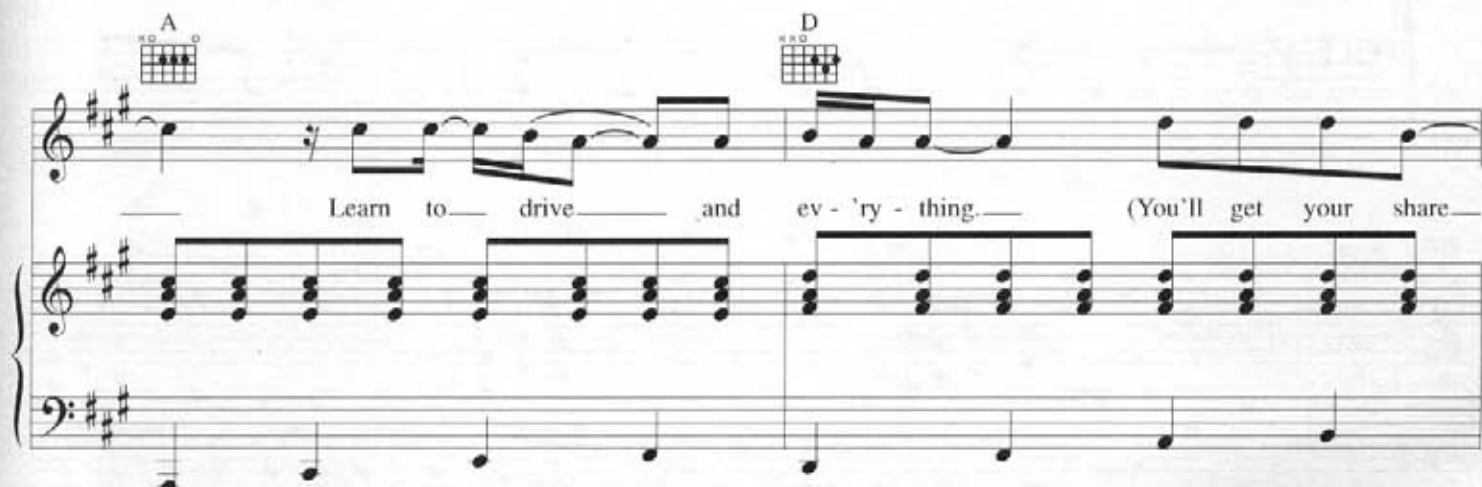
A  D 

You can buy — a home — of your own. — (When you're a boy.) —



A  D 

Learn to — drive — and ev - 'ry - thing. — (You'll get your share —



G  A 

when you're a boy.)



D.S. to fade



Sound And Vision

Words & Music by David Bowie.

The first system of musical notation for 'Sound And Vision' is in G major and 4/4 time. It features a piano accompaniment with a treble and bass clef. The treble clef part starts with a G chord (G4, B4, D5) and a quarter note G4. The bass clef part starts with a quarter note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3. A guitar chord diagram for G major is shown above the treble clef staff.

The second system of musical notation continues the piano accompaniment. The treble clef part has a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Chord diagrams for Am (A2, C3, E3) and D (D4, F4, A4) are shown above the treble clef staff.

The third system of musical notation continues the piano accompaniment. The treble clef part has a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. A guitar chord diagram for G major is shown above the treble clef staff.

The fourth system of musical notation continues the piano accompaniment. The treble clef part has a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Chord diagrams for G major and Am (A2, C3, E3) are shown above the treble clef staff. The word 'Red.' is written below the bass clef staff.

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Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

Aah

Piano accompaniment for the first system, including treble and bass staves with chords and a melodic line.



Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

Piano accompaniment for the second system, including treble and bass staves with chords and a melodic line.



Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

Aah

Piano accompaniment for the third system, including treble and bass staves with chords and a melodic line.



Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

Piano accompaniment for the fourth system, including treble and bass staves with chords and a melodic line.

C6 G C6 G

Do do do do do do do do do do do do do

Am

do.

D Em G

Don't you wonder some times

Am

'bout sound and vi-sion?



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



Blue, blue, e-lectric blue, that's the col-our of my room

Red



where I will live. Blue, blue,

pale blinds drawn all day, no-thing to read, no-thing to say.

Red

Am G

Blue, blue.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter note G4 in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for Am and G are provided above the staff.

C6 G C6 G

I will sit right down, wait-ing for the gift of sound and

Detailed description: This system covers measures 3 through 6. The vocal line begins with a quarter note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for C6, G, C6, and G are shown above the staff.

C6 G

vi - sion. ——— And I will sing.

Detailed description: This system covers measures 7 through 10. The vocal line has a whole rest in measure 7, followed by a quarter note G4 in measure 8, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment provides harmonic support. Chord diagrams for C6 and G are shown above the staff.

C6 G

wait-ing for the gift of sound and vi - sion. ——— Drift - ing - in -

Detailed description: This system covers measures 11 through 14. The vocal line continues with a quarter note G4 in measure 11, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment concludes the phrase. Chord diagrams for C6 and G are shown above the staff.



- to my so-li - tude, ov - er my head. Don't you won - der some - times



'bout sound and



vi - sion? —



Repeat to fade

"Heroes"

Words by David Bowie.
Music by David Bowie & Brian Eno.

♩ = 116



Guitar





1. 1, I wish you could swim, —
(Verse 2 see block lyric)



like the dol - phins, like dol - phins can swim.



Though no - thing,



no - thing will keep us to - geth - er. We can

Am  Em  D 

beat them for ev - er and ev - er.



C  G 

Oh we can be he - roes just for one day.



D 

1. 2.

8




G 

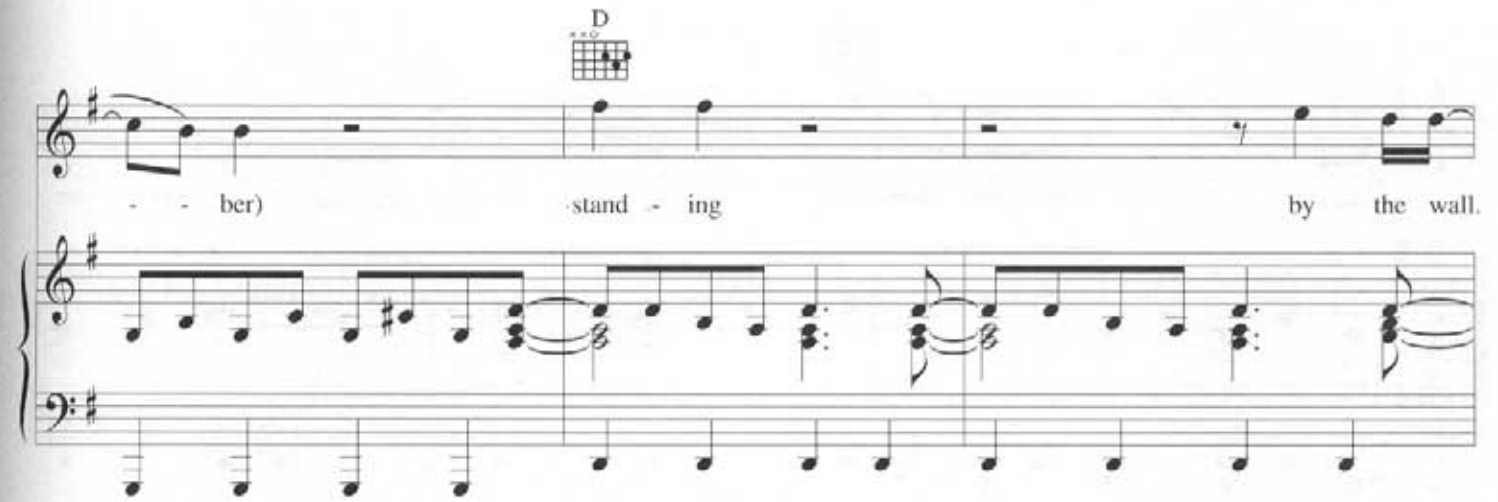
I, I can - re - mem - ber (I re - mem -



D



ber) stand - ing by the wall.



G



D



(By the wall) — And the guns —



G



shot a - bove our heads. (Ov - er our — heads) And we kissed



D



G



as though no - thing could fall. — (No - thing could fall —



C



And the shame— was on the



D



oth-er side.

Am



Oh we can beat— them



Em



for ev - er and ev - er,

D






C

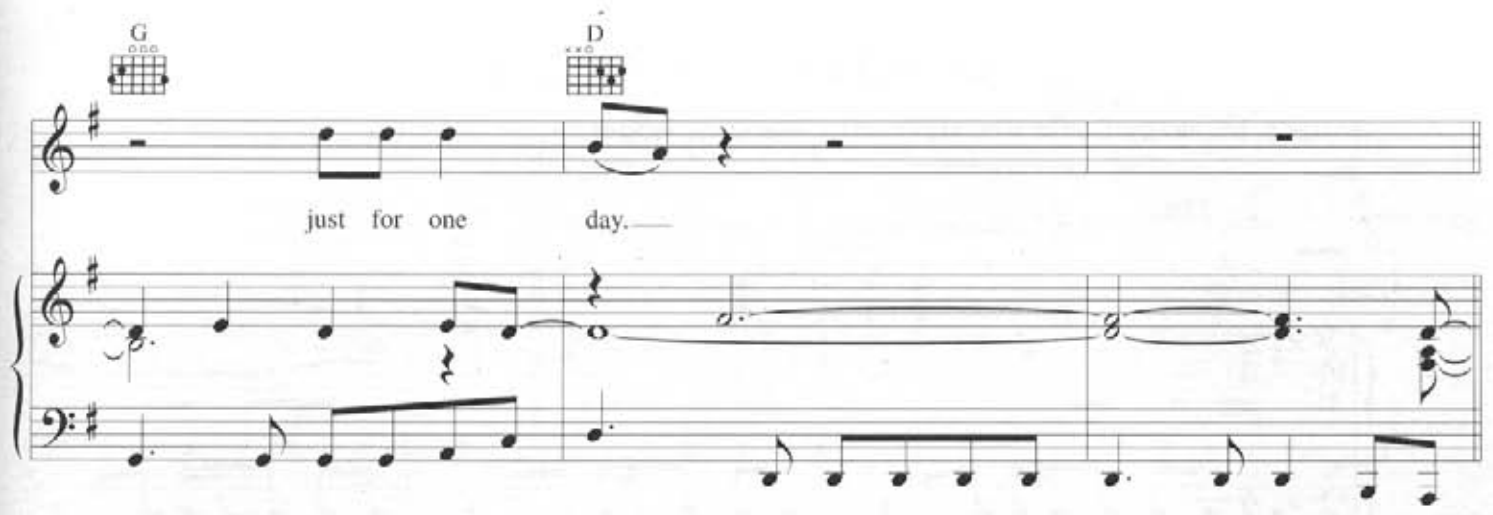


then we could be he - roes



G  D 

just for one day.



D 

We can be he -



G 

roes.

Repeat to fade



Verse 2:
 I, I will be King
 And you, you will be Queen
 Though nothing will drive them away
 We can be heroes, just for one day
 We can be us, just for one day.

Under Pressure

Words & Music by David Bowie, Freddie Mercury, Roger Taylor, John Deacon & Brian May.

♩ = 120

N.C.

Boom boom bah bah, boom boom bah bay, b - b - boom bah bay bay,

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D A/D

Pres - sure push - ing down on me, — press - ing

G/D A/D D



down on you — no man ask for. Un - der pres - sure that burns a

A/C# G/B A G/A

build - ing down, splits a fam - 'ly in two, — puts peo - ple on streets.

D A/C# Dsus4/B

Boom bah bah bay, boom bah bah bay, do day dah, do day dah.

A  **Gadd9** 

That's O. K. That's the ter - ror of know - ing what this world is a - bout.



A/G  **G** 

Watch - ing some good friends scream - ing "Let me out!" Pray to - mor - row - takes me



A/G  **G**  **D/F#**  **G**  **A** 

high - er, pres - sure on peo - ple, peo - ple on streets.



N.C.  **D** 

Do do do. Ba da ba ba ba. O. K. —





Chip - ping a- round, ——— kick my brains on the



floor. These are the days ——— it nev - er rains but it pours. ———



Vocals ad lib. Peo - ple on streets,



(Vocals ad lib.) peo - ple on streets. It's the

Gaddy



ter - ror of know - ing what this world is a - bout, —

watch - ing some good friends scream - ing "Let me out!" Pray to - mor - row, — take me

high — high er. Pres - sure on peo - ple, peo - ple on streets.

Turned a - way from it all like a blind man,

G C G

sat on a fence but it don't work. Keep com - ing up with love but it's so

C Am F

slashed and torn, — why. — Why, — Why? —

A

Love, love, love, love. In -

G D

-san - i - ty laughs, un - der pres - sure we're crack - ing, can't we give our - selves one more

G A G D G A G

chance? Why can't we give love one more chance? Why can't we

D G A G D A/C#

give love, give love, give love, give love, give love, give love, give love, give love. 'Cause

G/B A D A/C#

love's such an old fash - ioned word and love dares you to

Gadd9/B A D A/C# Gadd9/B

care for the peo - ple on the edge of the night and love dares you to



change our way of car - ing a - bout our - selves this is our



last dance. This is our - selves. Un - der pres - sure.



Un - der pres - sure.



Repeat to fade

Pres - sure.

Click

Ashes To Ashes

Words & Music by David Bowie.

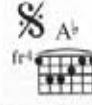
$\text{♩} = 120$



| 1, 2.



| 3.



1. Do you re -
(Verse 2 see block lyric)



- mem-ber a guy - that's been -

in such an ear - ly song?



I've heard a ru-mour from Ground-Con-trol, oh no, don't



say it's true. They got a mes-sage from the Ac-tion Man.



I'm hap-py, hope you're hap-py too. I've



loved all I've need-ed love, sor-did de-tails fol-low-ing:

B^b **F**

The shriek-ing of no-thing is kill - ing just, pic - tures of Jap girls in

A^b

syn - the - sis. — And I ain't got — no mo - ney — and I ain't — got no hair.

E^b **G^b**

But I'm hop-ing to kick but the pla-net is

D^b **Fm** **G^b** **A^b**

glow - ing. (*echo*) Ash-es to ash - es funk to fun - ky.

D^b

B^bm

G^b

A^b



We know Ma - jor Tom's - a jun - ky. Strung out in hea - vens high hit - ting an

B^bm7

A^b

E^bm

To Coda ⊕

all time low.

1, 2.

B^bm7

A^b

E^bm

3.

E^bm

D.S. al Coda

⊕ Coda

B^bm7

A^b

E^bm

B^bm7

My ma - ma said, to get things done, you'd

bet - ter not mess with Ma - jor Tom. — My ma - ma said, to

get things done, you'd bet - ter not mess with Ma - jor Tom. —

My ma-ma said, to get things done, you'd bet-ter not mess with Ma - jor Tom. — *Repeat ad lib. to fade*

Verse 2:
 Time and again I tell myself
 I'll stay clean tonight
 But the little green wheels are following me
 Oh no, not again
 I'm stuck with a valuable friend
 I'm happy, hope you're happy too
 One flash of light but no smoking pistol
 I've never done good things
 I've never done bad things
 I never did anything out of the blue
 Want an axe to break the ice
 Want to come down right now.

Ashes to ashes
 Funk to funky etc.

Scary Monsters (& Super Creeps)

Words & Music by David Bowie.


$\text{♩} = 144$




E  D  E 

(1.) hor - ror of rooms, she was tired, you can't hide beat.
 (2.) asked me to stay and I stole her room.



D 

When I looked in her eyes, they were blue but no - bo - dy home.
 She asked for my love and I gave her a dan - ger - ous



E 

mind. Well she could - 've been a kil - ler if she
 Now she's stu - pid in the street and she



D  E 

did - n't walk the way she do, and she do. She
 can't so - cial - ise. Well I love.



D E

op - ened strange doors that we'd nev - er close a - gain,
 the lit - tle girl and I'll love her till the day she dies.

D

She wails, She be - gan to wail, jea - lous - ies scream,
 Jim - my's gui - tar sound, jea - lous - ies scream,

C G D E

wait - ing at the light, know what I mean?
 wait - ing at the light, know what I mean?

B

Sca - ry mon - sters,

su - per creeps, keep me run - ning,

To Coda Φ

A E B

run - ning scared. Sea - ry mon - sters,

su - per creeps, — keep me run -

A 1. E 2. E

- ning, run - ning scared. 2. She scared.

D



E



D.S. al Coda

Solo ad lib.

The first system features a vocal line with whole rests and a piano accompaniment. The piano part consists of a treble clef with sustained chords and a bass clef with a steady eighth-note accompaniment.

Coda

D



B



Solo ad lib.

The second system continues the musical piece with a vocal line of whole rests and piano accompaniment. The piano part features sustained chords in the treble and a consistent eighth-note bass line.

E



ad lib.

A



Oh, oh, oh, oh, oh, oh, oh, oh.

The third system introduces vocal melody with the lyrics 'Oh, oh, oh, oh, oh, oh, oh, oh.' The piano accompaniment remains consistent with sustained chords and eighth-note accompaniment.

D



B



Repeat to fade

Oh, oh, oh, oh, oh, oh, oh, oh.

The fourth system repeats the vocal melody and piano accompaniment from the third system, ending with the instruction 'Repeat to fade'.

Fashion

Words & Music by David Bowie.

♩ = 114

N.C.



1. There's a brand new dance but I don't know its name,
(2.) brand new talk but it's not ve - ry clear,



(Ooh bop.) that peo - ple from bad homes do a -
that peo - ple from good homes are

Gm 3fr Fm N.C.

-gain and a - gain... It's
talk - ing this year... (Ooh bop! Fash - ion!) It's

G F N.C. G F

big and it's bland... full of ten - sion and fear...
love and it's taste - less and I've heard it be - fore... (Ooh bop!)

N.C. G F N.C.

They do it ov - er there but we don't do it here...
You shout it while you're danc - ing on the _____ dance - floor...

Gm 3fr Fm N.C. Bb 6fr Ab 4fr N.C.

(Ooh bop! Fash - ion!) Fash - ion! Turn to the left.





Fash - ion! Turn to the right. Ooh, 2^o Fashion fash - ion!







We are the goon squad and we're com - ing to town, beep beep!







Beep, beep!

ad lib.





N.C.

Lis - ten to me, — don't lis - ten to me, — talk to me, — don't talk to me, —



Dm F C

dance with me, — don't dance with me, — no. Beep, beep.

1. F 2. F G F

2. There's a Beep, beep! Ooh bop!

N.C. G F 1, 3. N.C.

Do do do do do do do do. Fa - fa - fa - fa - fash - ion

2, 4. N.C. G F N.C. Repeat to fade

fash - ion! La la la la la la la la.



dance, put on your red shoes and dance the blues.
 (2.) dance, for fear— your grace— should fall.—




Let's dance to the song they're play - ing on the
 Let's dance for fear— to - night— is all.



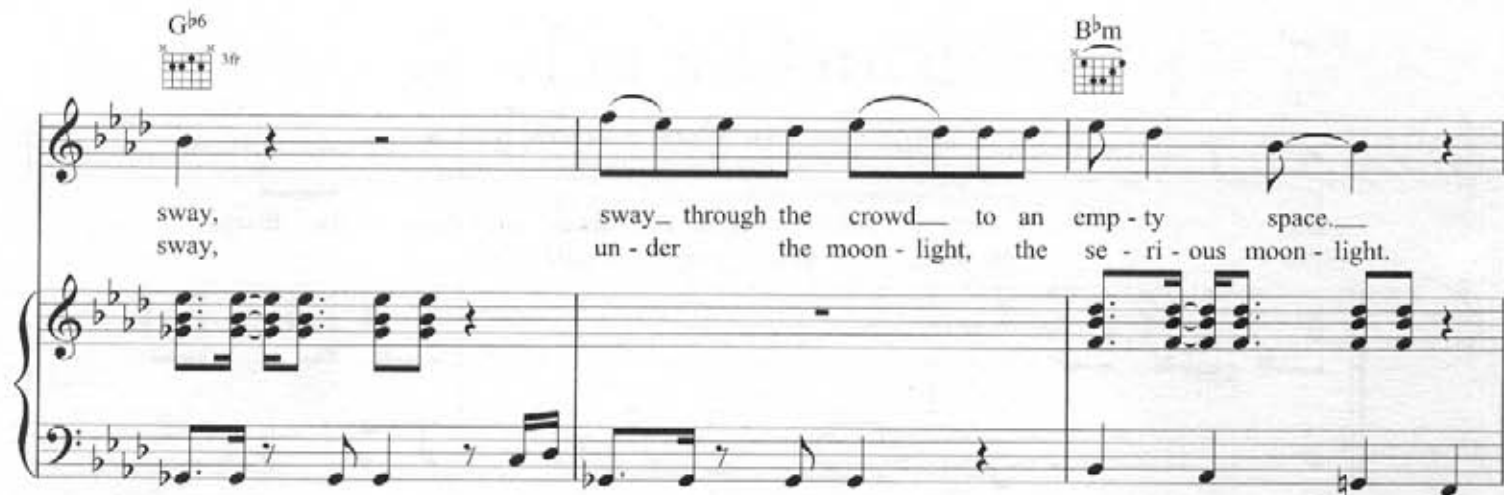
ra - di - o. Let's sway, while
 Let's sway, you could



co - lour lights— up your face. Let's
 look in - to— my eyes. Let's

G^b6  3fr B^bm 

sway, sway, sway_ through the crowd_ to an emp - ty space_ —
un - der the moon - light, the se - ri - ous moon - light.



A^b  4fr D^b  4fr E^b  6fr

(And) If you say run, I'll run with you.



D^b  4fr E^b  6fr A^b  4fr D^b/E^b  6fr E^b  6fr

(And) If you say hide, we'll hide.



D^b/E^b  6fr E^b  6fr A^b  4fr F^m 


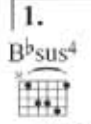
Be - cause my love for you would break_





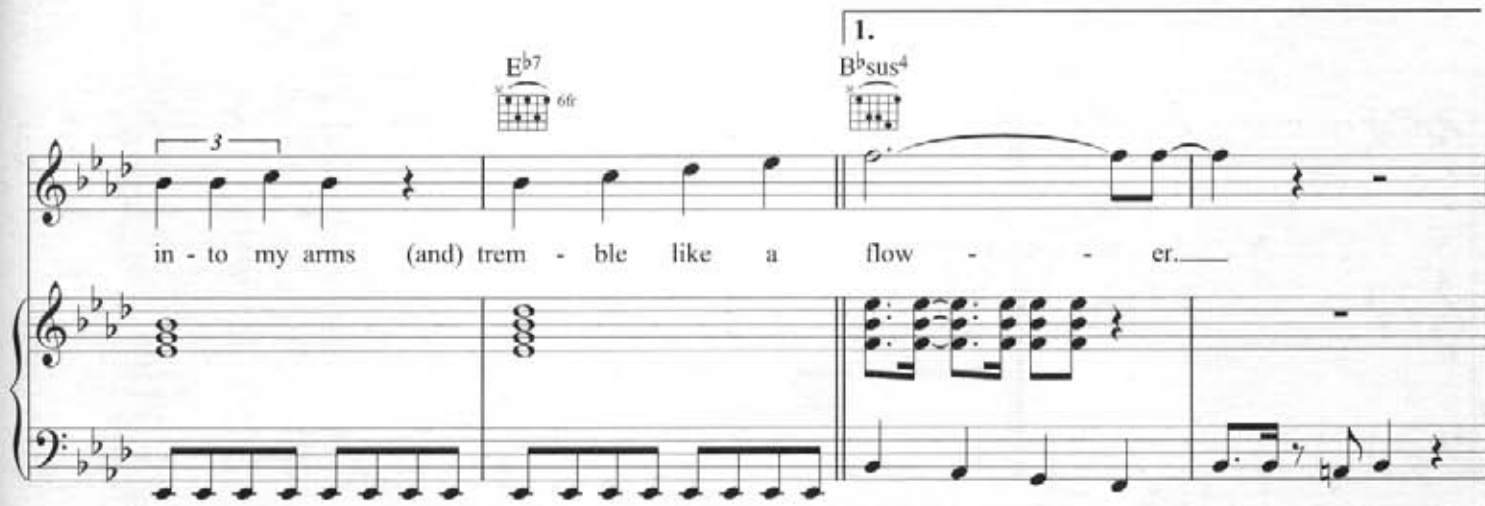

— my heart_ in two_ — If you should fall_



in - to my arms (and) trem - ble like a flow - er. —

1.






Let's dance.






Let's flow - er. —

2.



E^b7  N.C. G^b6  3fr N.C. B^bm 



N.C. B^bsus⁴ 

1. Let's dance put on your red shoes and
 (2^o Instrumental)
 (3.) sway put on your red shoes and



E^b7  G^b6  3fr

dance the blues... Let's sway,
 dance the blues... Let's sway.



B^bm  Repeat to fade

un - der the moon - light. The se - ri - ous moon - light.
 Let's dance, let's dance, let's dance, let's dance. 3. Lets



This Is Not America

Words & Music by David Bowie, Pat Metheny & Lyle Mays.

♩ = 114



This is not A - me - ri - ca, sha - la - la - la -

(2° only)



- la. Lit - tle piece_ of you, the lit - tle peace_ in me will



— die, for this is not A - me - ri - ca.

Gm Dm/F E^bmaj⁷ Dm/F Gm

Blos - som fails_ to bloom_ this sea - son pro - mise not to_ stare_ too_ long,

Dm/F Em^{7b5} Am⁷ B^bmaj⁷ Gm⁷

for this is not the mi - ra - cle. There_ was a time, a

E^bmaj⁷ Cm⁷ Dm

storm that blew so_ pure, for this could be the big - gest sky, and

Dm⁷ Em^{7b5} E^bmaj⁷

I could have the faint - est i - dea, for this is not A - me - ri - ca,

Dm⁷



Gm



Dm/F



E^bm^{7b5}



Dm/F



sha-la-la-la-la,

sha-la-la-la-la,

sha-la-la-la-la.

G[#]m



D[#]m/F[#]



Emaj⁷



D[#]m/F[#]



This is not

A - me - ri - ca, no,—

this is not

sha - la - la - la -

G[#]m



D[#]m/F[#]



Emaj⁷



D[#]m/F[#]



- la. snow - man_ melt - ing from the in - side,—

fal - con_ spi - rals_ to_ the_

G[#]m



D[#]m/F[#]



Emaj⁷



D[#]m/F[#]



— ground,—

so_ blood - y red to - mor - row's_ clouds,






a lit-tle piece_ of you, the lit-tle peace_ in me_ will_








die, for this is not A - me - ri - ca.








There_ was a time,_ a wind that blew so_ young,





for this could be the big - gest_ sky,_ and I could have the_ faint-est i - dea,_



E[#]m⁷^b5sus⁴



E[#]m⁷^b5



Emaj⁷



D[#]m⁷



but this is not A - me - ri - ca.

G[#]m



D[#]m/F[#]



Emaj⁷



D[#]m/F[#]



Sha - la - la - la - la,
(1^o only)

sha - la - la - la - la,

sha - la - la - la - la.

G[#]m



D[#]m/F[#]



Emaj⁷



D[#]m/F[#]



This is not A - me - ri - ca, no, — this is not, sha - la - la - la,

G[#]m



D[#]m/F[#]



Emaj⁷



D[#]m/F[#]



Repeat ad lib. to fade

this is not A - me - ri - ca, no, — this is not.

China Girl

Words & Music by David Bowie & Iggy Pop.

♩ = 136

N.C.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It contains a rhythmic accompaniment of eighth notes in both hands. The bottom staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing three measures of whole rests.

G

A guitar chord diagram for G major, showing the fretting on the strings: 2 on the 1st string, 3 on the 2nd, 2 on the 3rd, 3 on the 4th, 2 on the 5th, and 3 on the 6th.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature. It contains three measures: the first two are whole rests, and the third contains three eighth notes with lyrics "(Oh, oh, oh,". The middle staff is a grand staff with a key signature of one sharp and a 4/4 time signature, containing a rhythmic accompaniment of eighth notes. The bottom staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a rhythmic accompaniment of eighth notes.

Am

A guitar chord diagram for A minor, showing the fretting on the strings: 2 on the 1st string, 4 on the 2nd, 2 on the 3rd, 2 on the 4th, 2 on the 5th, and 4 on the 6th.

G

A guitar chord diagram for G major, showing the fretting on the strings: 2 on the 1st string, 3 on the 2nd, 2 on the 3rd, 3 on the 4th, 2 on the 5th, and 3 on the 6th.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature. It contains three measures: the first has a long note with lyrics "oh,"; the second has notes with lyrics "lit - tle Chi - na"; the third has a whole note with lyrics "Girl." The middle staff is a grand staff with a key signature of one sharp and a 4/4 time signature, containing a rhythmic accompaniment of eighth notes. The bottom staff is a bass clef with a key signature of one sharp and a 4/4 time signature, containing a rhythmic accompaniment of eighth notes.

Am



Oh, oh, oh, oh, lit - tle Chi - na

G



Am



Girl.) I could es - cape this feel - ing with my Chi - na Girl...

G



I feel a wreck with - out my

Am



Em



lit - tle Chi - na Girl. I hear her

G



heart beat - ing loud as thun - der.

Am



B



Saw these stars crash - ing.

G



Am



I'm a mess with - out my lit - tle Chi - na Girl.

G



Am



Wake up in the morn - ing; where's my lit - tle Chi - na Girl?

Em



G



I hear our hearts beat - ing loud as thun - der.

Am



B



I saw these stars crash - ing down.

G



Fdim



I feel tra - gic like I'm Mar - lon Bran - do



Em



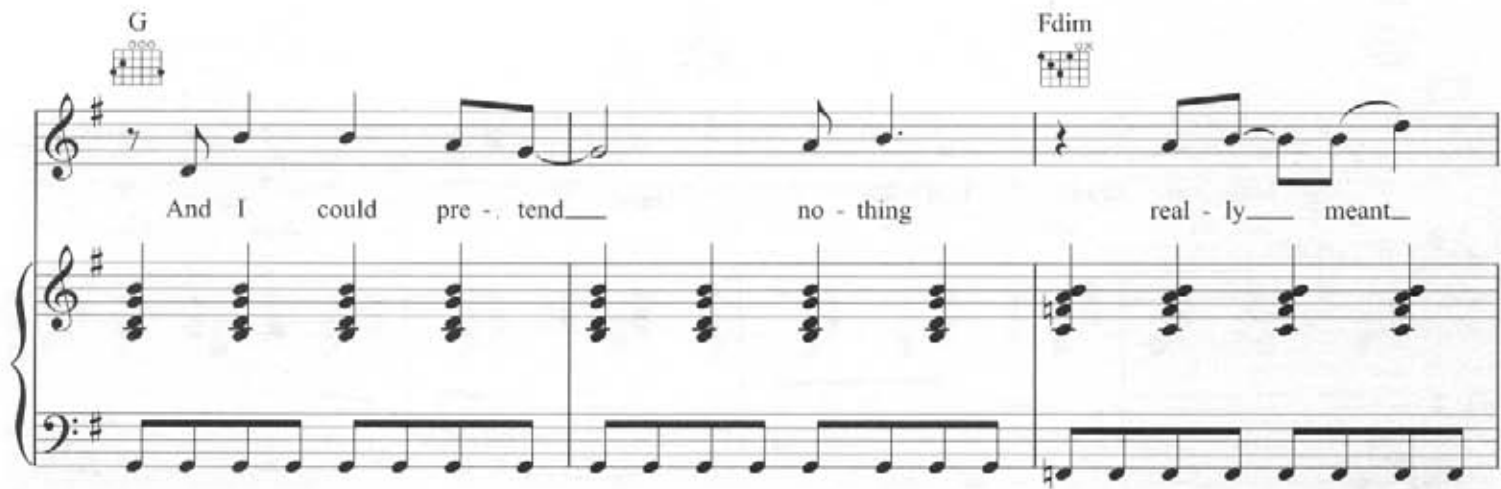
D




when I look at my Chi - na Girl.

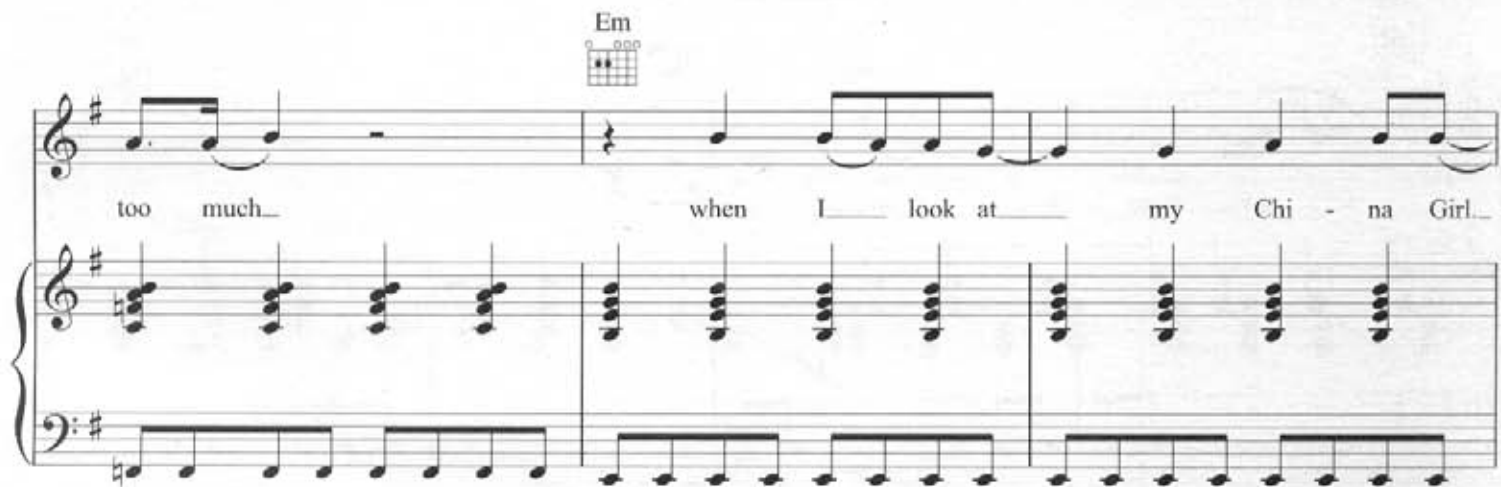
G  Fdim 

And I could pre - tend no - thing real - ly meant



Em 

too much when I look at my Chi - na Girl



D  Em 



D  D/C#  C 



B  **Em** 

I stum - ble in - to town



D  **D/C#**  **C** 

just like a sac - red cow, vis - ions of swa - sti - ka's in my head,



B  **Em** 

plans for ev - 'ry - one. It's in the white of my



D  **D/C#**  **C** 

eyes...



B  Em 

My lit - tle Chi - na Girl,



D  D/C#  C 

you should - n't mess with me; I'll ru - in ev - 'ry - thing you are.



B  Em 

You know, I'll give you te - le - vi - sion,



D  D/C#  C 


I'll give you eyes of blue; I'll give you a man who wants to rule.



B  

— the world. And when I get ex - cit - ed,



Fdim  Em 

my lit - tle Chi - na Girl says "Oh ba - by, just you shut your mouth!"



D  Em 

She says "Ssh."

(2 & 3° Instrumental)



D  D/C#  C 

She says "Ssh."



B

1. | 2. | 3.

She says

8^{va}

G

Fdim

And when I get ex - ci - ted, my lit - tle Chi -

8^{va}

Em

na Girl says "Oh ba - by, just you shut your

8^{va}

D

1. | 2.

Em

mouth!" She says (2^o Instrumental)

8^{va}

D



D/C#



C



"Ssh."

She says.

(8)

B



1.

2.

G



Am



(Oh, oh, oh, oh, lit - tle Chi - na

Repeat to fade

Girl.

Oh, oh, oh, oh, lit - tle Chi - na

Modern Love

Words & Music by David Bowie.

$\text{♩} = 180$

4 4

Guitar (dampened strings) add Drums

$\text{♩} = \text{♩}$

D/E Em D/C Dsus⁴/C

Spoken: I know when to go out. I know when to stay in,

D Dsus⁴ D/E Em

get things done.



1. I catch the pap - er - boy, but
 2. There's no sign - of life, it's



things don't real - ly change... I'm stand - ing in... the wind...
 just the pow'r to charm... I'm ly - ing in... the rain...



but I nev - er wave bye - bye.
 but I nev - er wave bye - bye.



But I try, I

G Em⁷ Em 1.

try.

2. C

Nev - er gon - na fall for (mod - ern love,) walks be - side me.

D⁷ D Em⁷ Em

(Mod - ern love,) walks on by. (Mod - ern love,)

Fmaj⁷ F

gets me to the church on time.

C D7 D

(Church on time,) ter - ri - fies me. (Church on time,)

Em7 Em

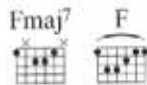
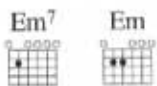
makes me par - ty. (Church on time,) puts my trust in

Fmaj7 F C

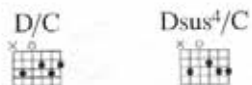
God and man. (God and man,)

D7 D

no con - fes - sion. (God and man,) no re - li - gion.



(God and man,) don't be - lieve on mod - ern love.





3. *Instrumental* 4. It's not real - ly work, it's just the pow - er to

G Am⁷ Am

charm. Still stand - ing in the wind, but I nev - er wave bye -

E⁷ E F

bye. But I

C G

try, I try.

Em⁷ Em

1. 2.

D.S. repeat Chorus to fade

Nev - er gon - na fall for

Blue Jean

Words & Music by David Bowie.

♩ = 123



N.C.



N.C.



1. Blue Jean, I just met a girl named Blue.
2. One day, I'm gon-na write a po-em in a

— Jean. Blue Jean, she got a cam-ou-flage face and no mo-
let-ter. One day, I'm gon-na get the fa-cul-ty to-



-ney. Re-mem-ber, they al-ways let you down when you
-geth-er. Re-mem-ber, like ev-'ry-bo-dy has to wait in

need 'em. Oh Blue Jean, is hea - ven a - ny sweet - er than Blue
 line. Oh Blue Jean, look out world, ah you know I've got

Jean? She got a po - lice bike.
 mine. She got La - tin roots.

D C N.C.

She got a turned up nose. Some - times I feel like,
 She got ev - 'ry - thing.

D C G A N.C. N.C.

(oh, _____ the whole hu - man race) _____ jazz - in' for Blue Jean.

F#m A

F#m  A 

(Oh, _____ and when my Blue Jean's blue)



F#m 


Blue Jean can send me. (Oh, _____ some - bo - dy send me.)




A  F#m 

Some - bo - dy send me. (Oh, _____)



To Coda  1. C  N.C. G  N.C. 2. C  N.C. G  N.C.

— some - bo - dy send me.)



G7omit3



D.S. at Coda

Some-times I feel like

♩ Coda A



Some - bo - dy, some - bo - dy, (oh,



— some - bo - dy send me) some - bo - dy send me. (Oh,



— some - bo - dy send me.)

Dancing In The Street

Words & Music by Marvin Gaye, Ivy Hunter & William Stevenson.

$\text{♩} = 130$

B



Call - in' out — a - round — the world, — are you rea - dy for a brand new beat? —

Sum - mer's here — and the time is right — for

danc - ing in the street, — they're danc - ing in — Chi - ca - go, —

down in New Or - leans, — in New York Ci -

- ty. All — we need — is mu - sic, sweet mu -

E 

- sic, there'll be mu - sic ev - 'ry- where. — There'll be

B7



swing - ing, sway - ing, re - cords play - ing, danc - ing in the street. — Oh, —

D#7



G#m



it does - n't mat - ter what — you wear just as long — as you are there, — so come on,

C#7



F#7



ev - 'ry guy — grab a girl, — ev - 'ry - where — a - round the world, — there'll be danc -

B



- ing, — danc - ing in the street. — It's an

in - vi - ta - tion a - cross the na - tion, a chance for folks_ to meet. There'll be

laugh - ing and sing - ing and mu - sic swing - ing, danc - ing in the street. Phi - la - del - phi - a, P. A. -

NC.
Bal - ti - more and D. C. now, don't for - get the mo - tor

ci - ty, on the streets of Bra - zil. Back in the U. S. S. R., -

B

don't mat-ter where you are. All we need is mu-

E

- sic, sweet mu - sic, there'll be mu - sic ev - 'ry where. There'll be

B7

swing - ing, sway - ing, re - cords play - ing, danc - ing in the street. Oh,

D7

6fr

G[#]m

4fr

it does - n't mat - ter what you wear just as long as you are there,

C#7 F#7

so come on, ev - 'ry guy, grab a girl, ev - 'ry - where a -

B

-round the world, they'll be danc - ing, danc - ing in the street,

B

lay down in L. A. a - cross in Chi - na too, don't you know they'll be danc -

Repeat ad lib. to fade

(for ever and a day,) danc - ing in the street, - ing. (me and you,)

Absolute Beginners

Words & Music by David Bowie.

♩ = 114

D G/D D G/D

Ba - ba - ba ooh, ba - ba - ba

A Asus⁴ G/A A Asus⁴ G/A

ooh, ba - ba - ba ooh, ba - ba - ba

D G/D D G/D

ooh, ba - ba - ba ooh, ba - ba - ba

A Asus⁴ G/A A Asus⁴ G/A

ooh, ba - ba - ba ooh, ba - ba - ba

D Bm

ooh. I've no - thing much to of - fer,
No - thing much could hap - pen,

Ama⁷ Edim/G F#7b9

there's no - thing much to take,
no - thing we can't shake,

G D

I'm an ab - so - lute be - gin - ner,
well we're ab - so - lute be - gin - ners,

C  Bm  Em  A 

but I'm ab - so - lute - ly sane.
with no - thing much at stake.



D  Bm7 

As long as we're to - ge - ther,
As long as you're still smil - ing,



Amaj7  Edim/G  F#7b9 

the rest can go to hell,
there's no - thing more I need,



G  G6  D 

I ab - so - lute - ly love you,
I ab - so - lute - ly love you,





but we're ab - so - lute be - gin - ners.
 but we're ab - so - lute be - gin - ners.



With eyes com -
 But if my love is



- plete - ly op - en, —
 your love,




but ner - vous all the same.
 we're cer - tain to suc - ceed.

If our
 If our

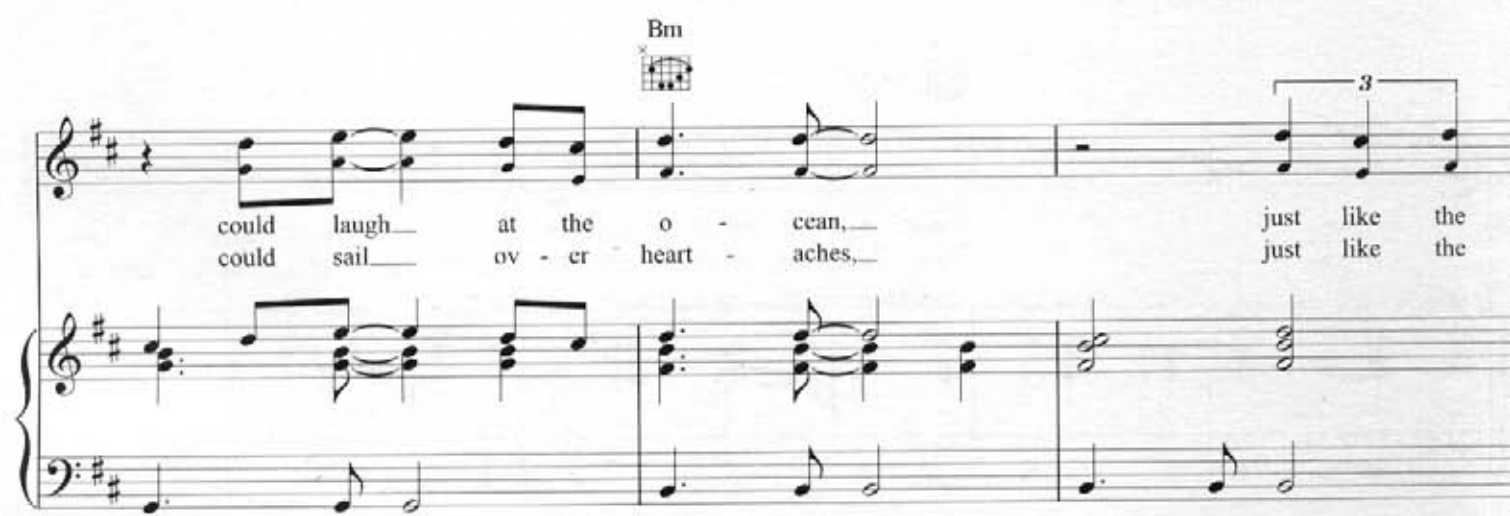
D  G 



love song could fly ov - er moun - tains,
 love song could fly ov - er moun - tains,



Bm 

could laugh at the o - cean, just like the
 could sail ov - er heart - aches, just like the



F#7  Asus^{4/2}  A  D 

films, there's no rea - son
 films, if there's rea - son



G 

to feel all the hard times, to lay down the



Bm **1.** **A** **G/A**

hard lines, it's ab - so - lute - ly true. Ba - ba - ba

2. **A** **D**

true.

G **Bm**

1, 3. **F#** **Em7** **A** **2, 4.** **A**

Repeat ad lib. to fade

Jump They Say

Words & Music by David Bowie.

$\text{♩} = 134$

C⁵ **B^b/D** **C⁵** **B^b/D**

C⁵ **B^b/D** **C⁵** **B^b/D**

C⁵ **B^b/D** **C⁵**

When comes the shak - ing man, a na - tion in his eyes.





Striped with blood and em-blazed tat-too.






Streak-ing ca-th-dral spire they say, they say,






they say; he has no brain. They say;





he has no mood. They say; he was





born a - gain. — They say; — look at him climb. They say






“Jump!” They say






“Jump!”






They say;—

he has two gods. They say;— he has no fear. They say;—

he has no eyes. They say;— he has no mouth.

They say, hey, that's real - ly some - thing, they feel he should get—

C B \flat C

— some time. — I say he should watch — his ass, — my friend, —

B \flat C Dm

To Coda Φ

don't lis - ten to — the crowd, — they say, "Jump!"

F 5 Gm C 5

They say, "Jump!" —

Dm F 5 Gm 7 C 5

(Watch out!)

C⁵



(Ad lib. solo)

(Watch out!)

D.S. al Coda

⊕ Coda Dm⁷



1. 2. "Jump!"
3. "Jump!"



Got to be - lieve some - bo - dy. They say
Got to be - lieve

Repeat ad lib. to fade

Loving The Alien

Words & Music by David Bowie.

♩ = 116






1. Watch - ing them come and go, — the Temp - lars and the

 tor - ture goes... Knights who'd give you

3. Think - ing of a diff - 'rent time... Pa - le - stine a

 come and go, — to - mo - rows and their



Sa - ra - cens. — They're tra - vel - ling the Ho - ly Land, —

an - y - thing, — they bear the cross of Coeur de Le - on:

mod - ern prob - lem, bount - y and your wealth in land,

yes - ter - days, Chris - tians and the un - be - liev - ers

1. Baug

D

op - en - ing te - le - grams, oh ho. — 2. Tor - ture comes and
 sal - va - tion for the mir - ror blind, oh ho. —
 ter - ror in a best - laid plan, oh ho. — 4. Watch - ing them
 hang - ing by the cross and nail, oh ho. —

2. Baug

Cm

Bb

But if you pray all your sins are hooked up - on -

F/A

Fm7

Dm

the sky. — Pray and

Am

Fm9

G N.C.

the heath - en life will dis - ap - pear. —

Tempo 1

C



Pray'rs

D/C



they hide the sad - dest view; be - liev - ing the strang -

E^b/C



- est things, — lov - ing the a -

D/C




C




li - en. — And your pray'rs,

D/C



3

they break the sky in two;— be - liev - ing the strang -



E^b/C



est things,— lov - ing the a -



D/C



To Coda

D⁹/B



D.S. al Coda


li - en.—



C



You'll pray till the break of



D/C



E^b/C



dawn.

be - liev - ing the strang - est things,

D/C



lov - ing the a - li - en.

And you'll be -

C



D/C



- lieve

you're lov - ing the a - li - en,

E^b/C



be - liev - ing the strang - est things,

lov - ing the a -

D/C



C



li - en.

D/C



be - liev - ing the strang -

E^b/C



est things,

lov - ing the a -

D/C



E⁹sus⁴



li - en.

Hallo Spaceboy

Words by David Bowie.
Music by David Bowie & Brian Eno.

♩ = 130

N.C.

Spoken: If I fall, moon dust

The first system of music features a vocal line on a single treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal line consists of four measures of rests. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a whole note chord in the first measure, followed by a half note chord in the second measure, and then a series of chords in the third and fourth measures. A slur is placed under the piano accompaniment for the last two measures.

will cover me.

The second system continues the vocal line with four measures of rests. The piano accompaniment continues with chords in the first two measures, followed by a series of chords in the third and fourth measures. A slur is placed under the piano accompaniment for the last two measures.

Bm⁶



Gmaj⁷b⁵



The third system shows the piano accompaniment for the third and fourth measures of the second system. The bass line features a rhythmic pattern of eighth notes. The treble line features chords. A slur is placed under the piano accompaniment for the last two measures.

Bm⁶



The fourth system shows the piano accompaniment for the fifth and sixth measures of the second system. The bass line continues with the rhythmic pattern of eighth notes. The treble line features chords. A slur is placed under the piano accompaniment for the last two measures.

Gmaj^{7b5} Gmaj⁷ Em⁶ F#7omit³ Bm Bm^{b5}

1. Space - boy, - you're
2. Ground to Maj -

Bm Bm^{b5} Bm

sleep - y now, -
- or: bye - bye Tom, -

Your sil - hou - ette

G G(b5) G G(b5)

is so sta - tion - ar - y.
Death is suc - cored, count down from -

G Bm Bm^{b5} Bm

You're re - leased, but your cus - to - dy calls, -
Pla - net Earth - is con - trol

Bm^{b5}

Bm

G

G(b5)



arms.

And I wan - na be free. }
Do you wan - na be free? }

G

G(b5)

G



Don't you wan - na be - free?_

Do you like girls or

3



boys?

It's con - fus - ing these days.



But moon - dust_ will cov - er you_

F#m Bm

cov - er you... So bye - bye love...

G

Yeah, bye - bye love... Hal - lo Space -

Bm Em⁶/G

Vocal 1^o Only

- boy. (This cha - os is kill - ing me.)

Em⁶ F#7 I. Bm

To Coda

Hal - lo Space - boy.

Em⁶



2.

Bm



Space - boy,

G



Em⁶



F#7



you're sleep - y now...

This cha - os is

Bm



Em⁶/B



kill - ing me...

Bm



This cha - os is kill - ing me...

Edim7/B

Bm

So bye-bye love.

G/B

Yeah, bye-bye love. *(Instrumental)*

A

Do you wan-na be free?

F

Bm(add9)

Yes, I wan-na be free. Hal-lo Space-boy,

D.S. (2°) al Coda

Gmaj7

G7^{b9}

you're sleep - y now... Do you like girls or

⊕ Coda

Bm

G

Space - boy, you're sleep - y now...

Em⁶

F#7

Bm

Hal - lo Space - boy.

Em⁶/G

Em⁶

F#7

Bm

Em⁶/B

Hal - lo, hal - lo. (Voice loop)

A C E

You lit - tle won - der, lit - tle won - der you. — { 2. Big screen dolls,
4. Ma's hap - py na - tion,

C^m A C

tits and ex - plos - ions. Sleep - y time, bash - ful but nude. }
sit on my Kar - ma. Dame Me - di - ta - tion, take me a - way. }

E C^m A

Lit - tle won - der, then; lit - tle won - der. You lit - tle won - der, lit - tle

C E N.C.

won - der you. —

2.

C D/C E N.C.

won - der you.

E N.C. E B N.C.

F# N.C. F# C# 4fr N.C.

Send - ing me

G Aadd9

so far a - way. So far a - way.

B

1.

So far a-way. So far a-way.

2.

So, so far a-way.

Lit-tle won-der,

N.C.

B

lit-tle won-der you.

E B E

First system of musical notation. It features a guitar part with three measures, each with a chord diagram above it: E (open), B (x2220), and E (open). Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The treble clef has whole notes, and the bass clef has a rhythmic pattern of eighth notes.

G

Send - ing me so far a - way. —

Second system of musical notation. It features a guitar part with two measures, each with a chord diagram above it: G (x32000). Below the guitar part is a piano accompaniment. The treble clef has a triplet of eighth notes in the first measure, followed by a whole note in the second measure. The bass clef has a rhythmic pattern of eighth notes.

Aadd9 B

So far a way. — So far a way.

Third system of musical notation. It features a guitar part with two measures, each with a chord diagram above it: Aadd9 (x02020) and B (x2220). Below the guitar part is a piano accompaniment. The treble clef has whole notes, and the bass clef has a rhythmic pattern of eighth notes.

1, 2. 3.

So far a way. So, so far a way.

Fourth system of musical notation. It features a piano accompaniment with two measures, each with a first and second ending bracketed together. The treble clef has whole notes, and the bass clef has a rhythmic pattern of eighth notes.

4.

So, so far a way.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note 'So', followed by a half note 'so', and then a quarter note 'far' followed by a quarter note 'a way'. The piano accompaniment consists of a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment.

Lit - tle won - der.

The second system continues the vocal line with a whole rest, followed by a quarter note 'Lit - tle', a quarter note 'won -', and a quarter note 'der'. The piano accompaniment remains consistent with the first system.

You lit - tle won - der you...

The third system features a vocal line starting with a whole rest, followed by a quarter note 'You', a quarter note 'lit - tle', a quarter note 'won -', a quarter note 'der', and a quarter note 'you...'. The piano accompaniment continues.

N.C.
(Whisper)
You... lit - tle won - der you...

The fourth system is marked 'N.C. (Whisper)'. The vocal line begins with a whole rest, followed by a quarter note 'You...', a quarter note 'lit - tle', a quarter note 'won -', a quarter note 'der', and a quarter note 'you...'. The piano accompaniment concludes with a final chord in the treble clef and a whole rest in the bass clef.

E C#m A C

You lit - tle won - der, lit - tle won - der you. —

E C#m A C

E C#m A

Lit - tle won - der, then; lit - tle won - der. You lit - tle won - der, lit - tle

D/C E

won - der you. —

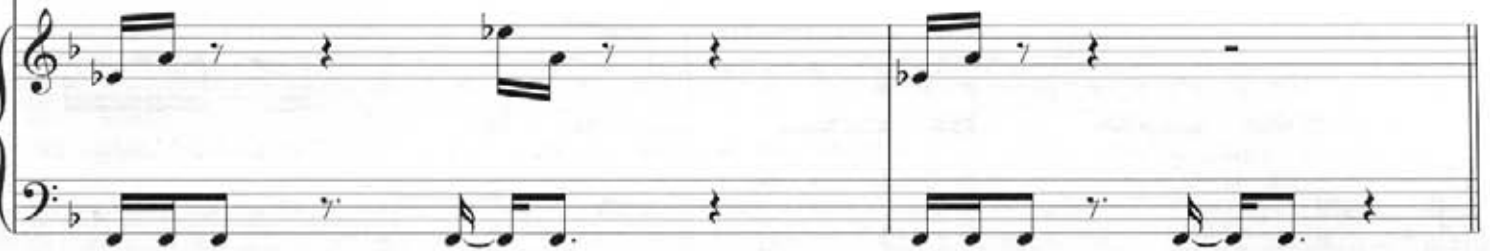
I'm Afraid Of Americans

Words by David Bowie.
Music by David Bowie & Brian Eno.

♩ = 86



Da da da da da da da da da da.



John-ny's in A - me - ri - ca, low tech's at the wheel.



Da da da da da da da da da da.

No - one needs a - ny - one, they don't ev - en just pre - tend.

Da da da da da da da da da da da. John-ny's in A - me - ri - ca. I'm a - fraid of A - me -

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cans.

John - ny's in A - me - ri - ca.

Da da da da da da da da da da.

John - ny wants a brain, John - ny wants to suck on a coke. —

John - ny wants a wo - man, John - ny wants to think of a joke. —

Da da da da da da da da da da.

John - ny's in A -

- me - ri - ca. I'm a - fraid of A - me -

Da da da da da da da da da da da.

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me - ri - cans.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in B-flat major and 4/4 time, with lyrics: "help it, I'm a - fraid I can't. I'm a - fraid of A - me - ri - cans." The piano accompaniment features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

The second system of music continues the piano accompaniment from the first system. It consists of two staves (treble and bass clef) with a consistent eighth-note bass line and a treble line with various rhythmic patterns.

NC.
John - ny's in A - me - ri - ca, John - ny looks up at the stars, —

Drum rhythm

The third system of music includes a vocal line and a drum rhythm pattern. The vocal line is in B-flat major and 4/4 time, with lyrics: "John - ny's in A - me - ri - ca, John - ny looks up at the stars, —". The drum rhythm is indicated by 'x' marks on a staff, showing a consistent eighth-note pattern.

John - ny's combs his hair and John - ny wants pus - sy in cars. — John - ny's in A -

The fourth system of music includes a vocal line and a drum rhythm pattern. The vocal line is in B-flat major and 4/4 time, with lyrics: "John - ny's combs his hair and John - ny wants pus - sy in cars. — John - ny's in A -". The drum rhythm continues with 'x' marks on a staff, showing a consistent eighth-note pattern.

-me - ri - ca. John - ny's in A -

Da da da da da da da da da da.

-me - ri - ca. I'm a - fraid of A - me -

Da da da da da da da da da da.

- ri - cans, I'm a - fraid of the world, _____ I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major). The lyrics are: "- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "help it, I'm a - fraid I can't. I'm a - fraid of A - me -". The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

- ri - cans, I'm a - fraid of the words, I'm a - fraid I can't

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- ri - cans, I'm a - fraid of the words, I'm a - fraid I can't". The piano accompaniment continues with the same melodic and rhythmic patterns.

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "help it, I'm a - fraid I can't. I'm a - fraid of A - me -". The piano accompaniment continues with the same melodic and rhythmic patterns.

- ri - cans. God is an A -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. After a full bar rest, there is another quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note G2. This pattern repeats in the second measure. The treble line is mostly silent, with a few notes in the second measure.

-me - ri - can. God is an A -

R.H. Tacet 1°

The second system continues the musical score. The vocal line is identical to the first system. The piano accompaniment in the bass line is identical. The right-hand piano part (treble clef) is marked *R.H. Tacet 1°* and contains a melodic line starting with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note G4. This line is tied across the first two measures. In the second measure, it continues with a quarter note G4, a quarter note A4, and a quarter note Bb4.

-me - ri - can. God is an A -

The third system is identical to the second system, featuring the same vocal line and piano accompaniment.

-me - ri - can. God is an A -

Repeat ad lib. to fade

The fourth system is identical to the previous systems, but the piano accompaniment in the right hand is more active. It features a rhythmic pattern of eighth notes: G4, A4, Bb4, G4, A4, Bb4, G4, A4, Bb4, G4. This pattern is repeated across the two measures.

Slow Burn

Words & Music by David Bowie.

♩ = 108

N.C.

F

Am/E

F

Am/E

F

Am/E

1. Here shall we live
2. These are the days,

in this ter - ri - ble town.
these are the strang - est of all.

F

But the price for our eyes shall squeeze them
 These are the nights, these are the

Am/E

F

tight like a fist... And the walls show a pair of
 dark - est to fall... But_ who knows

Am/E

eyes and the doors shall per - ish... But we'll
 ech - oes in te - ne - ment halls...

F

Am/E

dance in the dark_ and_ they'll play_ with their lives...
 Who knows, though the years_ slay them all...

$\frac{3}{8}$ Dm



And the slow burn, lead - ing us
 Like the slow burn, lead - ing us
 (8) the slow burn, lead - ing us

F F/E F/D F/C Dm

on and on and on... And the slow burn,
 on and on and on... Like the slow burn,
 on and on and on... Like the slow burn,

F F/E F/D F/C

turn - ing us round and round... and round...
 turn - ing us round and round... and up - side down. There's
 turn - ing us round and round... and round... And

B \flat B \flat /A Gm

But who are we, so small in times such as these?
 fear ov - er - head, there's fear ov - er - ground.
 here are we, at the centre of it all.

To Coda Φ

G^b

F



Slow

burn.

Am/E



F



Slow

burn.

Am/E



1.

2.

D.S. al Coda

Like

Φ Coda

F



Am/E



Repeat to fade

burn.

Slow

Everyone Says "Hi"

Words & Music by David Bowie.

♩ = 104

C Am C

1. Said you took a big
2. Said you sailed a big

Detailed description: This system contains the first three measures of the song. It features a vocal line in 4/4 time, a piano accompaniment with chords in the right hand and a bass line in the left hand, and guitar chord diagrams for C, Am, and C.

Em Am Cmaj7

— trip. they said you moved a - way. —
— ship, said you sailed a - way. —

Detailed description: This system contains measures 4-6. The vocal line continues with lyrics. The piano accompaniment and guitar chords (Em, Am, Cmaj7) are shown.

F G C

Hap - pened oh so qui - et - ly they say. —
Did - n't know the right — thing to say. —

Detailed description: This system contains measures 7-9. The vocal line continues with lyrics. The piano accompaniment and guitar chords (F, G, C) are shown.

Am7

C

Em

Should - 've took a pic - ture,
I'd love to get a let - ter,

Am

Em

F

some - thing I could keep, — buy a lit - tle frame, —
like to know what's what, — hope the wea - ther's good, —

G

Dm

G

— some - thing cheap — for you. —
— and it's not too hot. — for you. —

Dm

I.
G

C

Ev - 'ry - one says hi. —

C Am⁷ C Am⁷

hi.

E^b Dm Am⁷

If the mo - ney is lous - y, you can al - ways come -
 If the food gets you lear - y, you can al - ways phone -

A^b C Am

— home. — We can do — the old — things,
 — home. — We could do all the good — things,

F Am Dm

we can do — all the bad — things. — Don't stay in — a
 we could do it, we could do it, we could do it.

Em F G NC.

bad place, where they don't care how you are. Ev - 'ry - one says

Dm Em F

hi, Ev - 'ry - one says hi.

G Dm Em

Ev - 'ry - one says hi. (Ev - 'ry - one says hi.) And the girl next
 Ev - 'ry - one says
 Ev - 'ry - one says
 Ev - 'ry - one says

F G

door, (Ev - 'ry - one says hi.) And the guy up - stairs
 hi, And your mum and dad
 hi, And your big fat dog
 hi,

4° to fade