

# THE SONGS OF DAVID BOWIE

The words and music to the twenty-four essential David Bowie compositions including 'Changes', 'Life On Mars', 'The Man Who Sold The World', 'Space Oddity', 'Suffragette City' and 'Ziggy Stardust'.  
Arranged for piano/vocal with guitar chord boxes.



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# ALLTHEMADMEN

Words and music by David Bowie

Slow beat

1. Day af - ter day — they send my friends a - way, — to  
 2. Day af - ter day — they tell me I can go — they  
 3. Day af - ter day — they take some brain a - way — they

man-sions cold and gray — To the far side of town — where the  
 tell me I can blow — To the far side of town — where it's  
 turn my face a - round — To the far side of town — and

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Ebm7 F Gb F

thin men stalk the streets. While the sane stay un - der - ground.  
 point - less to be high. 'Cause it's such a - long way down.  
 tell me that it's real. Then ask me how I feel.

1 2 F

So I tell them that 1. I can fly, I will scream,  
 2. (Instrumental)

F7 Gb F

I will break my arm. I will do me harm.

F

1-2 Here I stand, foot in hand.



F7 Gb F

talk-ing to my wall— I'm not quite right at all— am I?

Gb Ab

1. Don't set me free,— I'm as hea - vy as can be— Just my  
 2. Don't set me free,— I'm as help - less as can be— my li -

Gb F

li - bri - um and me— and my E. S. T.— makes three 'Cause I'd  
 -bi - do's split on me— gim-me some good ole lo - bo - tom - y cause I'd

Bb F

1-2 rath - er stay— here— with all— the mad - men— than

Gm Bb

per - ish with the sad - men roam - ing free And I'd

Bb F

rath - er play here with all the mad - men for I'm

Gm Bb Cm

quite con - tent they're all as sane as me

F Bb

To Coda ⊕



Gm Cm Ab

Bb7 Ebm Adim Fm Cb

(Spoken) Where can the horizon lie when a nation hides it's organic minds in a cellar dark and grim they must be

Db F

*D.S. al Coda*

very dim.

⊕ CODA Bb Gm

Zane, zane, zane, — ou - vre le chien. —

Cm Ab

Zane, zane, zane, — ou - vre le chien. —

*repeat and fade*

# ALLTHEYOUNGDUDES

Words and music by David Bowie

Slowly

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

A D A/C#

Bm D/A F#m

A D A/C#

Well, Bill-y rapped all night a-bout his su - i - cide\_\_ how he'd

kick it in the head when he was twen-ty five, - speedjive don't wan-na stay a - live. -

When you're twen - ty five and Wen - dy's steal-ing clothes from un - locked cars, - and

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Bm D/A F#m

Fred-die's got spots from rip - pin' off the stars from his face, (Spoken: fun - ky lit - tle

A C Em

boat race) The tel - e - vi - sion man is craz - y say - ing we're

F#7 Bm F#m G D

ju - ve - nile de - lin - quent wrecks oh man, I need T. V. when I got

A(sus4) A A

T. Rex. Oh bro - ther you guessed I'm a dude dad.

**CHORUS**

(Group) Ah all the young dudes — car - ry the news —  
 singer(Hey! dudes)

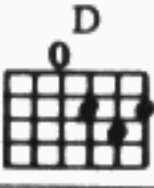
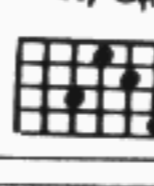
boo - ga - loo - dudes — car - ry the news  
 (Where are ya?) (Stand up! Stop!)

All the young dudes — car - ry the news  
 ( I wan-na hear you!)

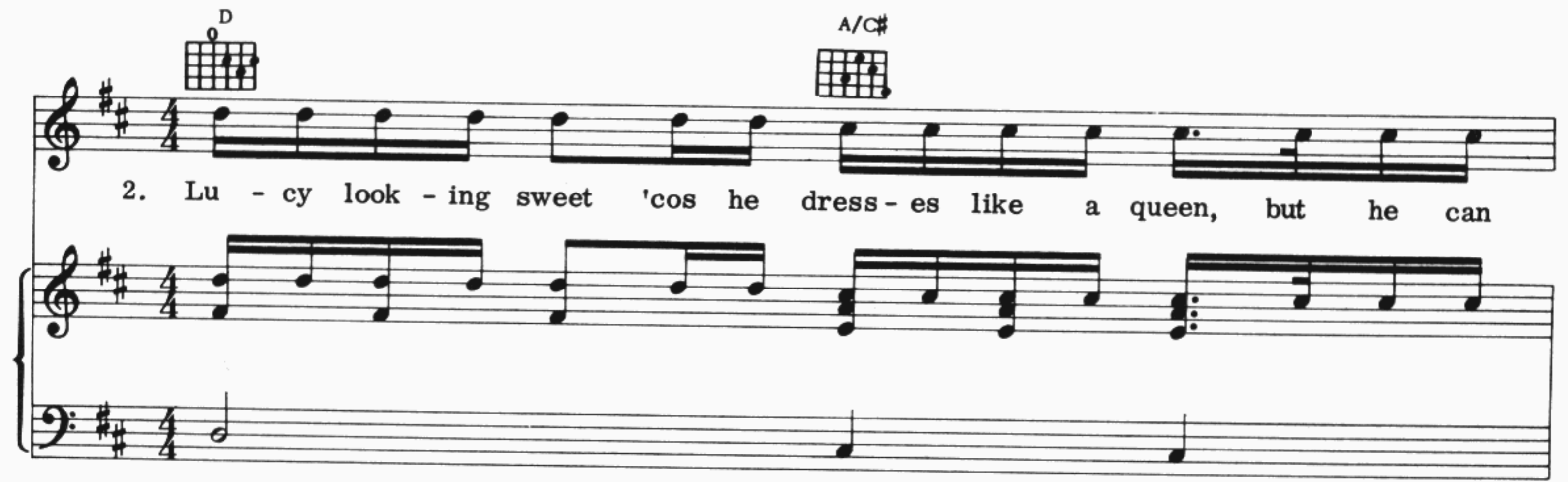
boo - ga - loo dudes — car - ry the news —  
 ( I wan-na see you!) ( I wan-na talk to you! All of you! now!)

**CHORDS:** D, A/C#, Bm7, D/A, Am, G, F, C/E, Bm, C, A/C#, D, Bm7, Am, G, C/E, Bm, C, A/C#



D  A/C# 

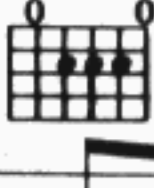
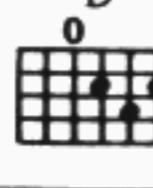
2. Lu - cy look - ing sweet 'cos he dress - es like a queen, but he can



Bm  D/A  F#m 

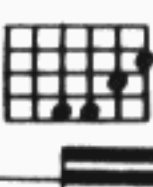
kick like a mule it's a real meanteam, but we can love\_ oh yes,



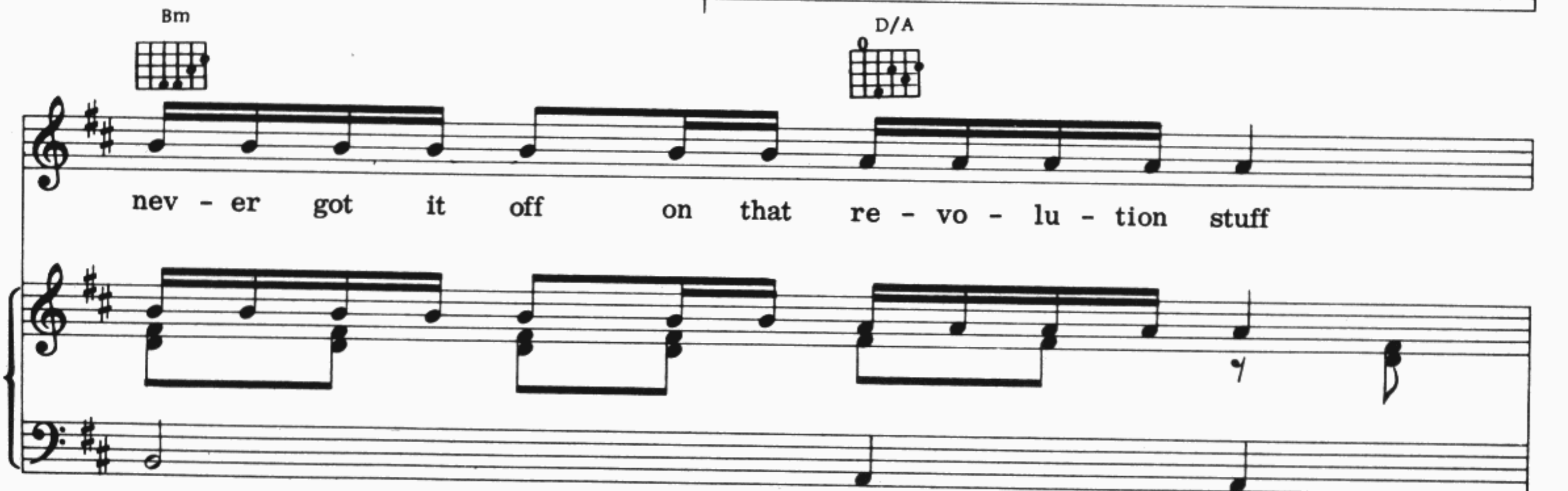
A  D  A/C# 

we can love. And my broth - er's back at home with his Bea - tles and his Stones, we



Bm  D/A 

nev - er got it off on that re - vo - lu - tion stuff



F#m A

what a drag. — too ma - ny snags. — Now I

Em F#7 Bm F#m

drunk a lot of wine 'n' I'm feel -in' fine\_ got to race some cat to bed\_ oh\_ is there

G D

con - crete all a - round\_ or is it in my

A(sus4) A

head? — Yeah!\_ I'm a dude\_ dad. —

*D.S. repeat chorus ad lib. and fade*



# ANDY WARHOL

Words and music by David Bowie

(Steady 2 beat)

Em 0 000

Em 0 000

Em 0 000

A 0 000

Am7 0 000

Em 0 000

C 0 000

D 0 000

Em6b7 0 000

Like to take a ce - ment fix... be a stand - ing cin - e - ma,

Dress my friends up just... for show... see them as they... real - ly

are. Put a peep - hole in...

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— my brain— Two new pence to have a go I'd like to be a

Chords: A

gal - ler - y — put you all in - side side my show.

Chords: C, Am7, Em

And - y War - hol looks a scream—

Chorus

Chords: C, D, A, Em, C

hang him on — my wall; And - y War - hol

Chords: Am7, C, G, A, D, A



Em C Am7 C G Am7 A

0 000 0 00 0 000 0 000 0 000 0 000

sil - ver screen, — can't tell them a - part — at all —

Tacet

1. (D.C.) 2. D.S. al Coda

(D.C.)

⊕ CODA

Verse 2.

Andy walking, Andy tired  
 Andy take a little snooze;  
 Tie him up when he's fast asleep  
 Send him on a pleasant cruise.  
 When he wakes up on the sea  
 be sure to think of me and you,  
 He'll think about paint and he'll think about glue -  
 What a jolly boring thing to do.

To Chorus (Repeat & fade ad-lib).

# THE BEWLEY BROTHERS

Words and music by David Bowie

Medium Beat

And so that

stor - y goes they wore the clothes they said the things to make it seem im - prob - a - ble

The whale of a lie like they hope it was

And the good - men to - mor - row had their feet in the wal - low and their

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Em G A D

heads of brawn were nic - er shorn And how they bought their po - si - tions with sac - cha - rin and trust

Em G A D

And the world was a - sleep to our lat - ent fuss

D Em

Sigh - ing, the swirl through the streets like the

A Bm G A G

crust of the sun, — The Bew - lay Broth - ers In our wings that bark

G  
000

flash - ing teeth of brass stand - ing

F#

All  
0 0

tall in the dark — Oh, — and we were gone

G  
000

hang - ing out with your dwarf — men We were so turned

Em  
G 000

C

on — by your lack of con - clus - ions

*pp*



D

Em

Well

D

Em

I was stone and he was wax so he could scream and still re - lax un - be - lie - va - ble

G A G

D

And he fright - ened the small child - ren a - way

Em

A7

D

And our talk was old and dust would flow thru' our

veins and lo! It was mid - night back o' the kitch - en door Like the grim face on the cath-

Em A

ed - ral floor And the sol - id book we wrote

D Em

can - not be found to - day

A D

And it was stalk - ing time for the moon boys the Bew - lay Broth - ers

Em A Bm



With our backs on the arch\_ in the dev- il may be here

but he can't sing a - bout that Oh, \_\_\_\_\_ and we were

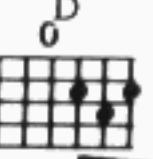
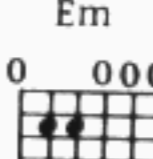
gone\_ Real cool trad - ers we were so turned

on\_ You thought we were fak - ers\_


D  Em  A 

Now the



D  Em 

dress is hung the tick-et pawned the fac-tor max that proved the fact is mel-ted down



A  D  Em 

Wov-en on the edg-ing of my pil-low

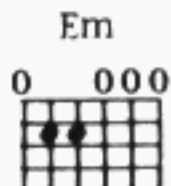
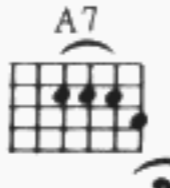
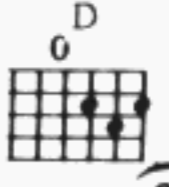


A7  D 

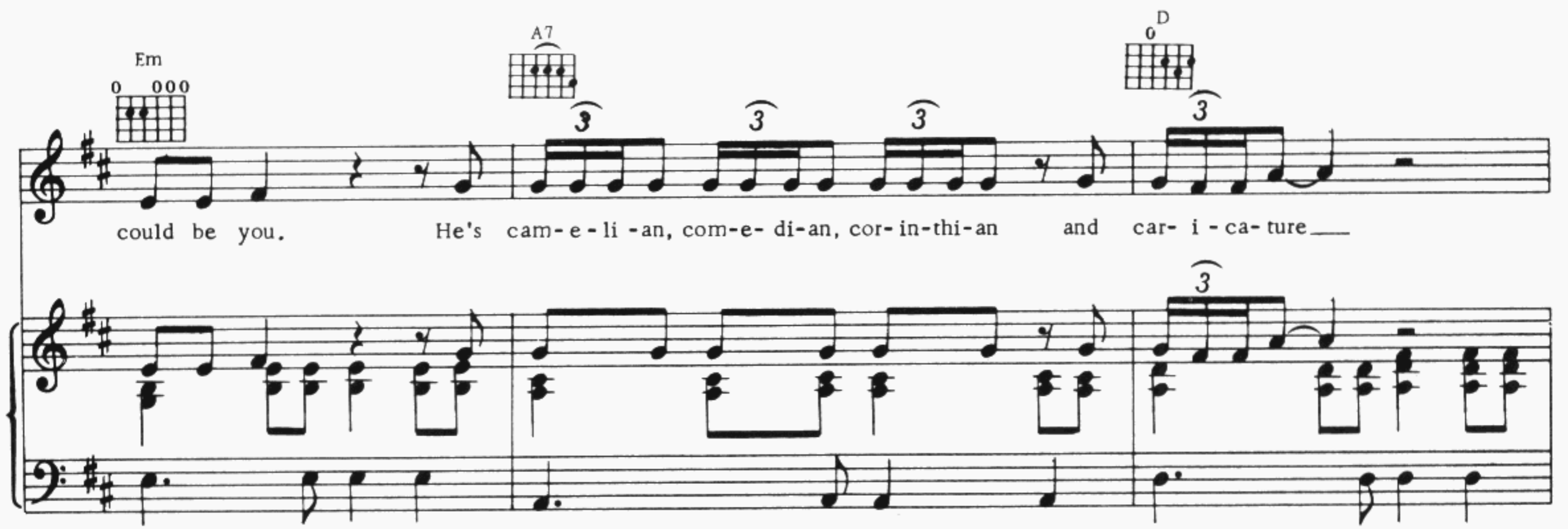
Now my broth-er lays up-on the rocks he could be dead, he could be not, he





Em  A7  D 

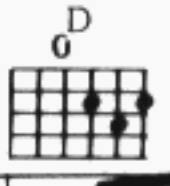
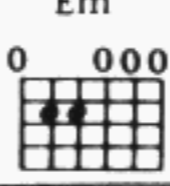
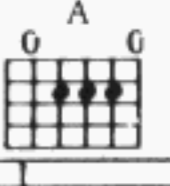
could be you. He's cam-e-li-an, com-e-di-an, cor-in-thi-an and car-i-ca-ture



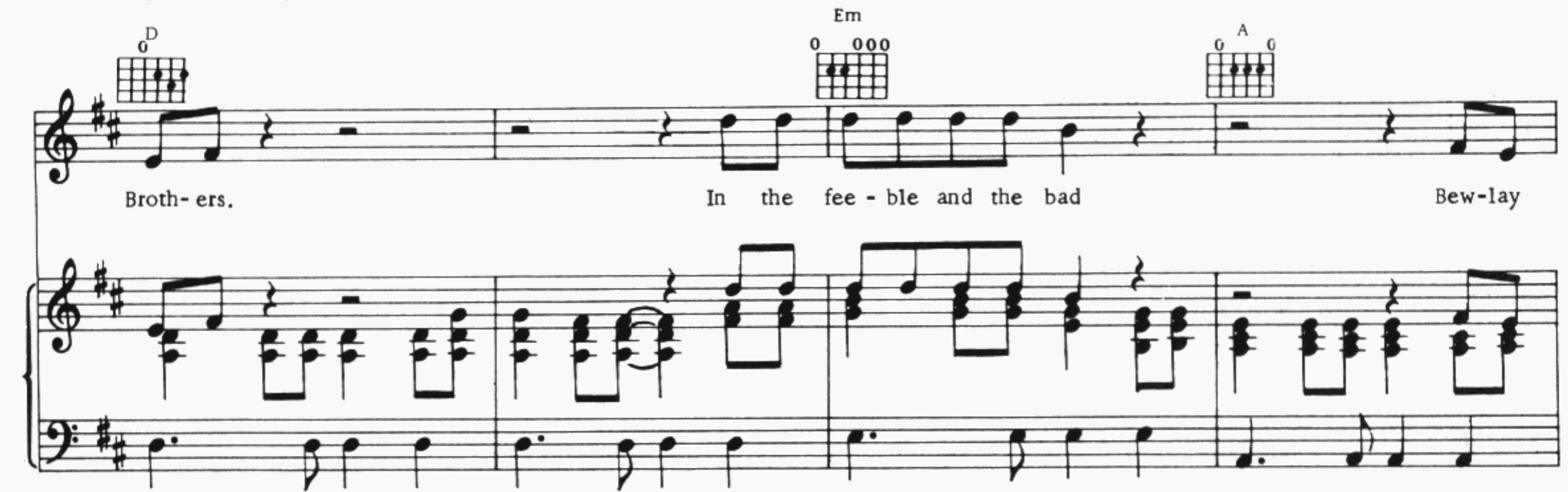
D7  Em  A 

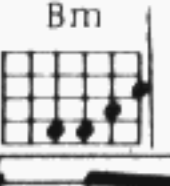
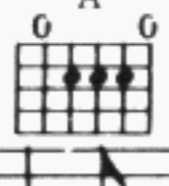
Shoot-ing up pie in the sky the Bew-lay



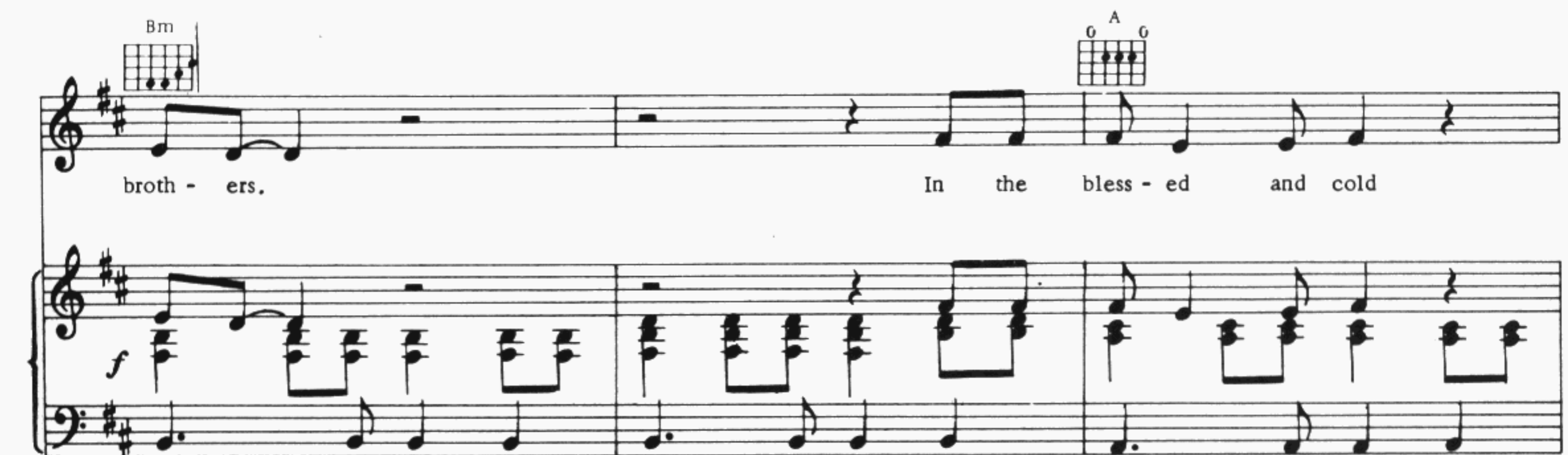
D  Em  A 

Broth-ers. In the fee-ble and the bad Bew-lay



Bm  A 

broth-ers. In the bless-ed and cold



G  
000

In the crutch hun - gry dark was where we

F#

flayed our mark\_ Oh, and we were gone\_

All

*pp*

G  
000

kings of O - bliv - i - on\_ We were so turned

Em

on\_ in the mind warp pav - il - i - on

C



Bm C

Lay me place and bake me pie I'm

*mf*

F Bm

starv - ing for me gra - vy Leave my shoes and

F Bm

door un - locked I might just slip a - way Hey

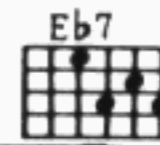
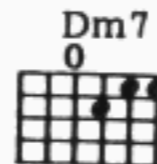
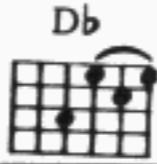
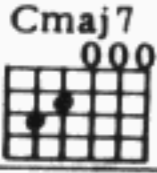
F

just for the day, Hey! please come a

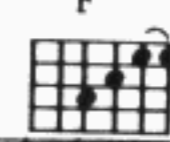
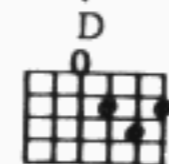
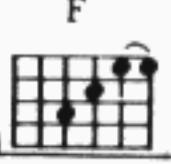
*Repeat and fade*

# CHANGES

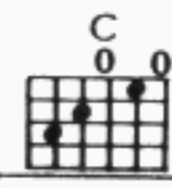
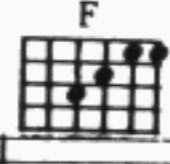
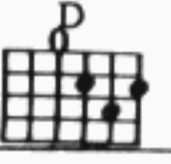
Moderate



*mf*

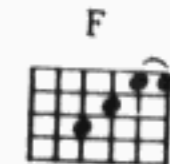
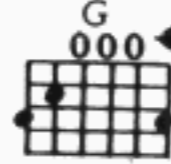
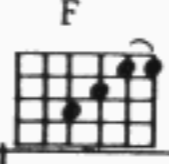
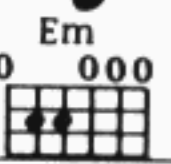


*mf* *mf*



(1.) I still don't know what I was

*mf* *mp*



wait - ing for and my time was run - ning wild. A mil - lion dead - end streets, and

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C Em F

ev - 'ry time I thought I'd got it made, it seemed the taste was not so sweet—

G13 C Dm7 Em7 Ebm7 Dm7

So I turned my - self to face me But I've nev - er caught a glimpse

G7 C Dm7 Em7 Ebm7

of how the oth - ers must see the fak - er I'm much too

Dm7 G7 F Chorus Em

fast to take— that test. — (Ch - ch - ch - ch - chan - ges) Turn and face the stran -

Am C F Am D

- ger (Ch - ch - chan - ges) Don't want to be a rich - er man.

G7 F C Em Am C

(Ch - ch - ch - ch - chan - ges) Turn and face the stran - ger (Ch - ch - chan - ges)

F Am G D Am G Bb(add9)

Just gon-na have to be a dif - 'frent man. Time may change

F Am G G11 C

me, but I can't trace time.

Tacet



Chord diagrams: D (0 2 3 2 1 0), F (2 1 3 2 1 0), D (0 2 3 2 1 0)

Chord diagrams: F (2 1 3 2 1 0), C (0 0 0 0 0 0), Dm7 (0 2 1 3 2 1), Em7 (0 2 1 3 2 1), F (2 1 3 2 1 0)

(Interlude)

time. strange fa - cin -

Chord diagrams: F (2 1 3 2 1 0), C (0 0 0 0 0 0), F (2 1 3 2 1 0), C6 (0 0 0 0 0 0)

a - tion, - fa - cin - at - ing me -

Chord diagrams: F (2 1 3 2 1 0), F (2 1 3 2 1 0), G13 (0 2 3 2 1 0), G7 (0 0 0 0 0 0)

Chan - ges - are tak - ing - the pace I'm go - ing thru', -

F C Em Am C

(Ch - ch - ch - ch - chan - ges) Turn and face the stran - ger (Ch - ch - chan - ges)

F Am D G7 F

Oh look out you rock 'n' roll - ers (Ch - ch - ch - ch - chan -

C Em Am C F Am G

ges) Turn and face the stran - ger (Ch - ch - chan - ges) Pret - ty soon now - you're gon-na get

D Am G Bb(add9) F

old - er - Time may change me but



Am G G11 C G Am G Bb(add9)

I can't trace time I said that time may change

F Am G G11 C

me, but I can't trace time

Verse 2.

I watch the ripples change their size, but never leave the stream  
 Of warm impermanence and so the days flow 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'

(Chorus 2.)

(Ch-ch-ch-ch-Changes) Turn and face the stranger -  
 (Ch-ch-changes) Don't tell them to grow up and out of it,  
 (Ch-ch-ch-ch-changes) Turn and face the stranger  
 (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. (To Interlude)

# CYGNET COMMITTEE

Words and music by David Bowie

Slow beat

Piano introduction in 4/4 time, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

I bless you mad - ly, — sad - ly as — I tie — my shoes, — I love you bad - ly, —

Piano accompaniment for the first vocal line, with chords and bass line.

just in time, — at times, — I guess, — Be - cause of you — I need — to rest, —

Piano accompaniment for the second vocal line, with chords and bass line.

Be - cause it's you — that sets — the test, —

Piano accompaniment for the third vocal line, with chords and bass line.

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E<sub>b</sub>



B<sub>bm</sub>



So much\_ has gone\_ and lit - tle is new, And as the

A



G<sub>b</sub>



B<sub>bm</sub>

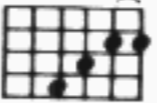


spar - row sings dawn chor-us for some - one else to hear, The think - er  
sun - rise stream flick-er on me, My friends talk of glor - y,

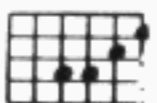
A



G<sub>b</sub>



B<sub>bm</sub>



sits a - lone dream, where grow - ing old \_\_\_\_\_ and God is so tired.  
un - told dream, where all is God \_\_\_\_\_ and God is just a word.

F



B<sub>bm</sub>



C



I gave them life, I gave them all. They drained\_ my ver - y  
We had a friend, a talk - ing man\_ who spoke\_ of man - y

Fm F Bbm C

*To Coda* ☉

soul dry. I crushed my heart to ease their pains— No thought for me re -  
 powers that he had. Not of the best of men, but ours.—

Fm Ab Bbm Db C

mains there. Noth- ing can they— spare. What of me?

Am F G

Who praised their ef - forts— to be free? Words of strength and care— and— sym- path-

C Am F

y. I opened doors that would have blocked their way. I braved



G C Am

— their cause to guide, for lit - tle pay, — I rav - aged at my fi - nance just for those,

F G4 G C

Those whose claims were stepped in peace, tran - quil - i - ty. — Those who

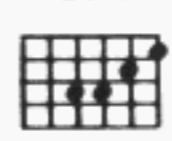
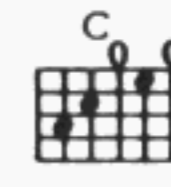
Am F G

said a new world, new ways ev - er free. Those whose promises stretched in hope and grace for me. —


C Am F

G  *D.S. al Coda*



**⊕ CODA** Bbm  

We used him, we let him



Fm  Ab  Bbm  Db  C 

use his powers. We let him fill our needs now we are strong.—



Am  F  G 

And the road is coming to it's end. Now the dammed have no time to make a-



C  Am  F 

mends. No purse of tok - en for - tunes stands in our way. The





G C Am G

sil - ent guns — of love will blast the sky. We broke — the rup - tured structures built — of age

F G C

Our wea - pons were the tongues of — cry - ing rage. Where

Am G F G

mon - ey stood — we plan - ted seeds of re - birth. — And stabbed the backs of fath - ers sons of

C Am F

dust In - fil - tra - ted bus - iness cess pools, ha - ting through our sleeves, Yea, and we

G 000

C 0 0

3

3

3

slit the cath - 'lic throat stoned the poor on slo - gans such as: - "Wish you could hear", love is all you need",

Am 0 0

F

"Kick out the jams", "Kick out your moth - er", "Cut up your friend", "Screw up your broth - er or he'll

G 000

C 0 0

get you in the end". And we know the flag— of love is from a - bove.

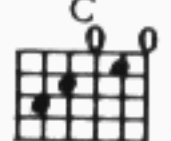

Am

F

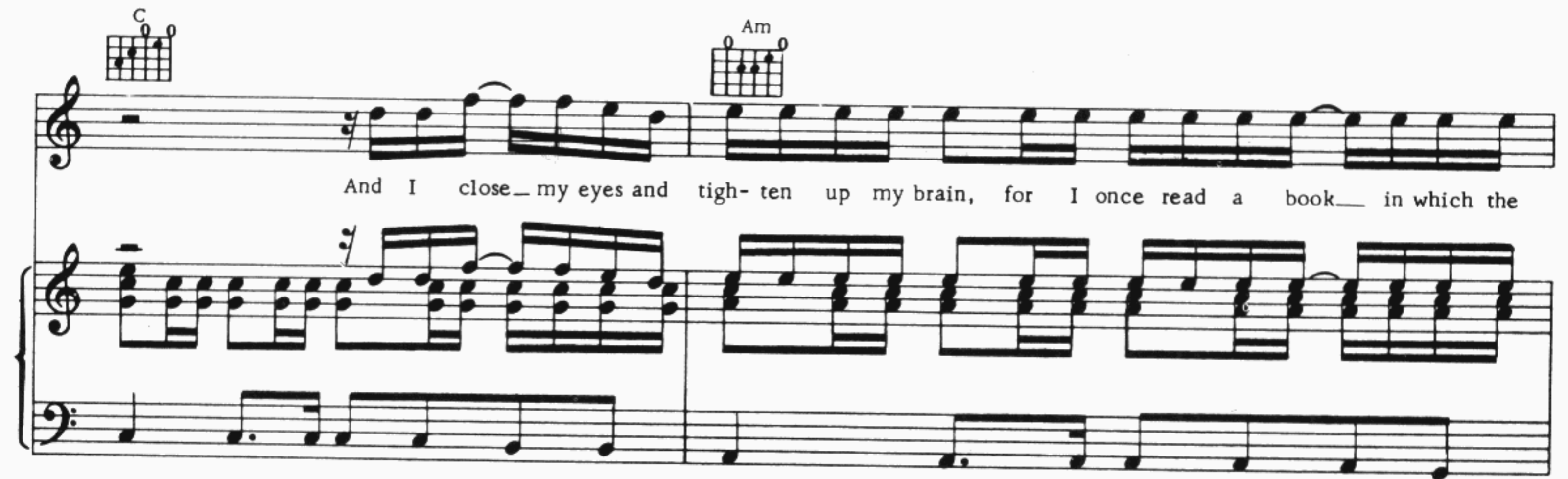
G 000

And we can force you to be free. And we can force you to be-lieve.



C  Am 

And I close my eyes and tight-ten up my brain, for I once read a book in which the



F  G 

lov-ers were slain, For they knew not the words of the free states re-frain, It said:



C  Am 

"I be-lieve in the power of good. I be-lieve in the state of love. I will fight-



F  G 

for the right to be right. I will kill for the good of the fight for the right to be



C 0 0

Am 0 0

right". And I o - pen my eyes — to look a - round,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a common time signature. It contains the lyrics "right". followed by a measure of rest, then "And I o - pen my eyes — to look a - round,". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple bass line. Chord diagrams for C and Am are provided above the vocal line.

F

G4 0 0

G 0 0 0

And I see a child laid slain on the ground.

The second system continues the musical score. The vocal line has the lyrics "And I see a child laid slain on the ground." The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F, G4, and G are shown above the vocal line.

C 0 0

Am 0 0

As a love machine lum - bers through des - o - la - tion rows,

The third system features the lyrics "As a love machine lum - bers through des - o - la - tion rows,". The piano accompaniment includes some chords in the right hand. Chord diagrams for C and Am are provided above the vocal line.

F

G 0 0 0

Plough-ing down man, wo - man, list-'ning to it's com- mand. But not hear

The fourth system contains the lyrics "Plough-ing down man, wo - man, list-'ning to it's com- mand. But not hear". The piano accompaniment continues with a consistent eighth-note pattern. Chord diagrams for F and G are shown above the vocal line.



C 0 0

Am 0 0

-ing an - y - more, — but not hear - ing an - y - more.

F

G4 0 0

G 0 0 0

Just the shrieks from the old rich.

C 0 0

And I want to be - lieve — in the mad - ness that calls —

G 0 0 0

C 0 0

— now. And I want — to be - lieve — that a light's shin - ing

000

Bb

through some-how.— And I want to be - lieve,— And you want to be -

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with lyrics: "through some-how.— And I want to be - lieve,— And you want to be -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Chord diagrams for "000" and "Bb" are shown above the vocal staff.

F

C 0 0

- lieve, And we want to be - lieve, and we want to

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics: "- lieve, And we want to be - lieve, and we want to". It includes a triplet of eighth notes in the vocal line. The piano accompaniment continues with chords and moving lines. Chord diagrams for "F" and "C 0 0" are shown above the vocal staff.

G 0 0 0

Ab

live, Oh we want to live, we want to

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with lyrics: "live, Oh we want to live, we want to". It features a triplet of eighth notes in the vocal line. The piano accompaniment continues with chords and moving lines. Chord diagrams for "G 0 0 0" and "Ab" are shown above the vocal staff.

Bb

C 0 0

live, we want to live, we want to

*Repeat ad lib. and fade*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with lyrics: "live, we want to live, we want to". It features a triplet of eighth notes in the vocal line. The piano accompaniment continues with chords and moving lines. Chord diagrams for "Bb" and "C 0 0" are shown above the vocal staff. The system ends with the instruction "Repeat ad lib. and fade".



# DRIVE-INSATURDAY

Words and music by David Bowie

E

A

F#m

E6

A

F#m

E6

E

D

Let me put my arms a-round your head-  
jung the fore man prayed at work-

Gee it's hot lets go to bed- don't for-get to turn on the light  
neith-er hands nor limbs would burst- it's hard en-ough to keep for-mation  
Don't laugh babe it'll be al-right  
with this fall out sat-ura-tion

pour me out an-oth-er please- I'll ring and see if your friends are home  
cur-sing at the Ast-ro-nette- that stands in still by his cab-in-et His  
Per-haps the strange ones in the doom- can  
crash-ing out- with sylvi-an- the

lend us a book we can read up a-lone and try to- get it on like- once be-  
bur-eau sup-ply for a-gree-ing men with snort-ing-head he gives us- to the

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Amaj7 0  
 D 0  
 A 0 0  
 F#m

-fore shore  
 When peo-ple stared in Jag-ger's eyes— and scored like the vide-o films—  
 Which once it raised a sea that raged— no more /

B  
 C 0 0  
 D 0  
 G 0 0 0  
 G7/F 0 0 0  
 E7 0 0 0 0  
 Am 0 0  
 Am7 0

we\_ saw\_ his name was al-ways Bud - dy and he'd shrug and ask to stay\_ She'd

*ff*

D/F# 0 0  
 G 0 0 0  
 C 0 0 0  
 G/B 0 0 0  
 D 0

sigh like\_ twig the won - der kid\_ and turn her\_ face a - way She's un -

C  
 D 0  
 G 0 0 0  
 G7/F 0 0 0  
 E7 0 0 0 0  
 Am 0 0  
 Am7 0

- cer - tain if she \* likes him But she knows she real - ly loves him it's a



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

*To Coda* 1

crash course for the rav-ers — It's a drive in Sat - ur - day

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

2

drive in Sat - ur -

D/F# D/E D D7

*D.S. al Coda*

day His

*CODA* C G/B Am C/G D/F# D/E

drive in Sat - ur - day

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

drive in Sat - ur - day It's a

# FIVE YEARS

Words and music by David Bowie

Jazz waltz tempo


Push - ing thru' the mark - et square, So

man - y moth - ers sigh - ing News had just come ov - er,

we had five years left to cry in

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G  F#m  Em 

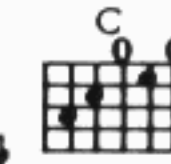
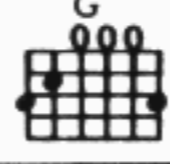
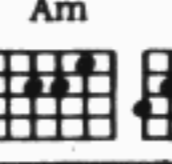
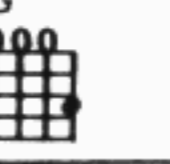
News guy wept— and told us Earth was real - ly



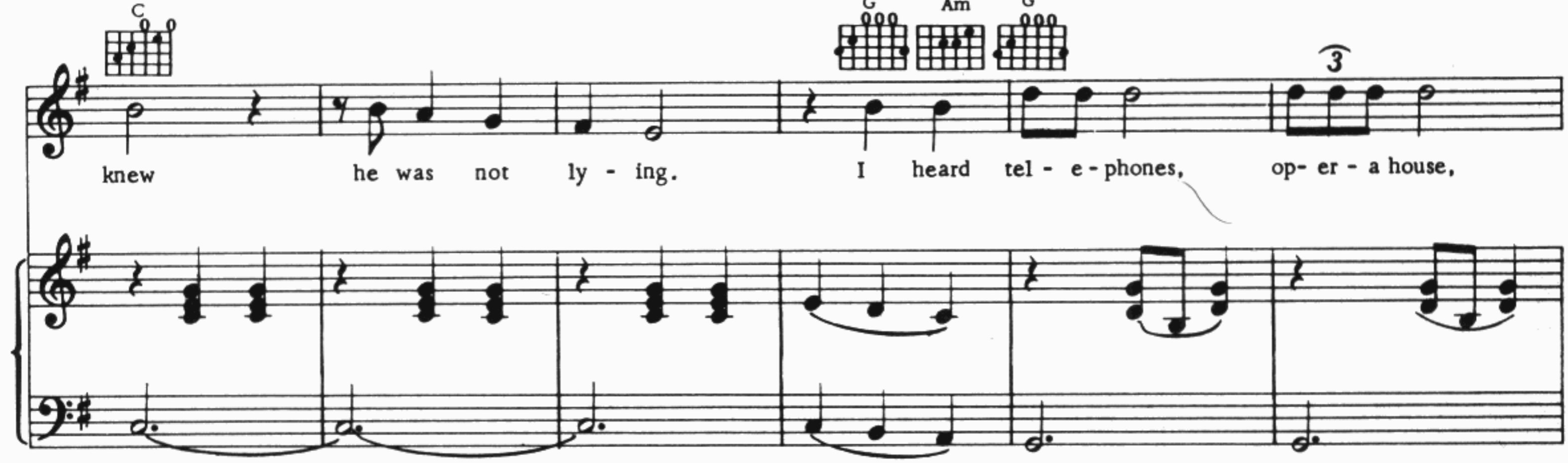
A 

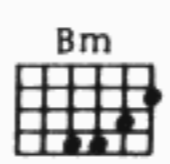
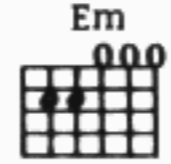
dy - ing Cried so much, his face was wet then I



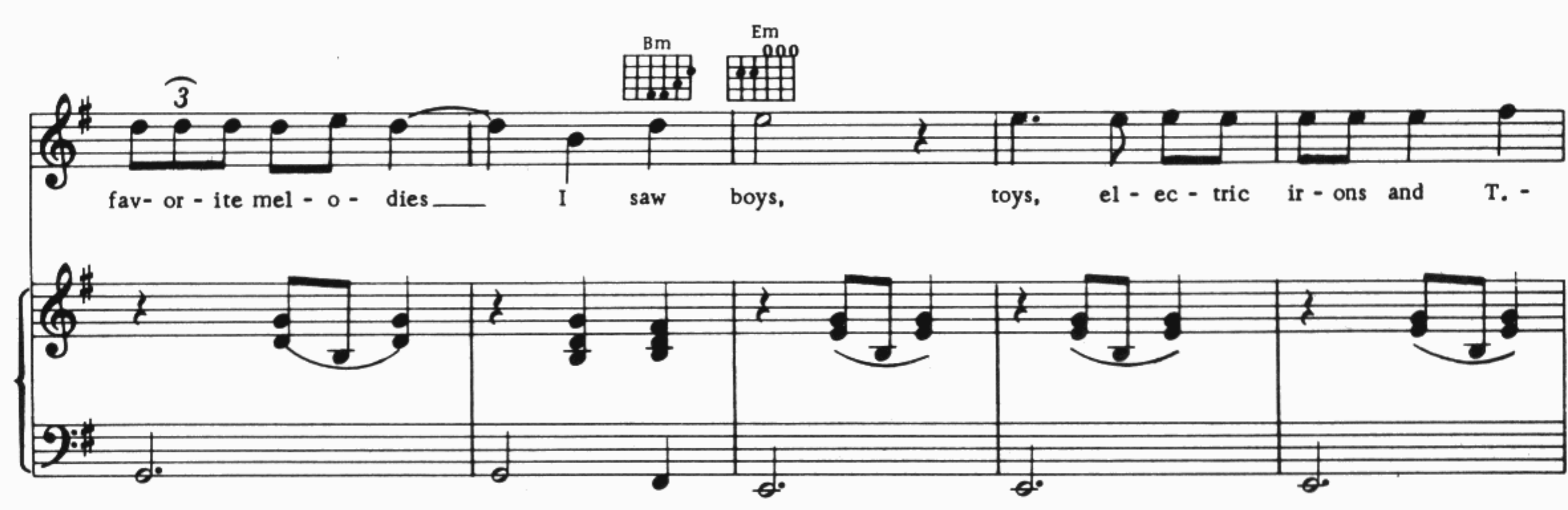
C  G  Am  G 

knew he was not ly - ing. I heard tel - e - phones, op - er - a house,

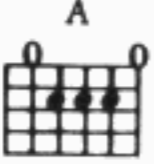


Bm  Em 


fav - or - ite mel - o - dies — I saw boys, toys, el - ec - tric ir - ons and T. -



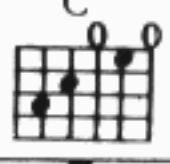
A




V's My brain hurt like a ware - house, it had no room to spare— I had to



C



cram so man - y things to store— ev - 'ry-thing in there and all the fat— skin-ny peo - ple



Am



And all the tall - short peo - ple

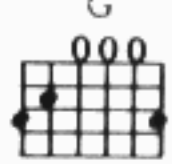
C



And all the no - bod - y

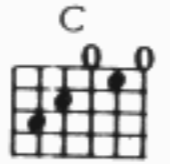


G



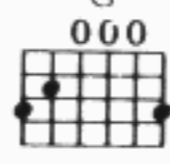
peo - ple

C



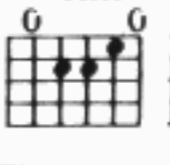
And all the some - bod - y

G



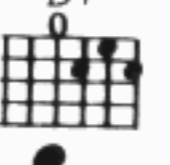

peo - ple

Am

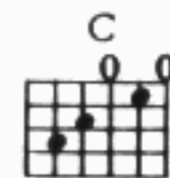
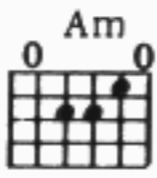


I nev - er thought

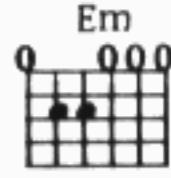
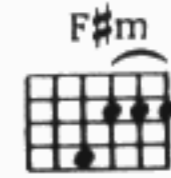
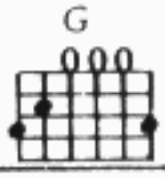
D7

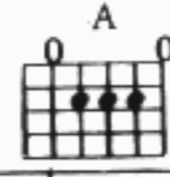




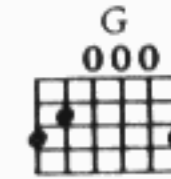
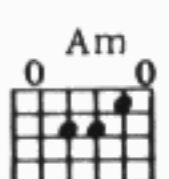
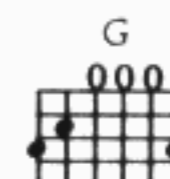
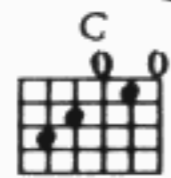
I'd need so man - y peo - ple.



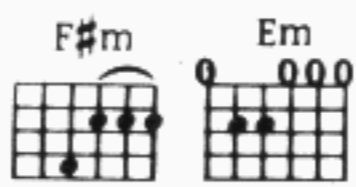
A girl my age— went off her head, hit some



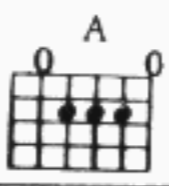
ti - ny child - ren — If the black had not pulled her off



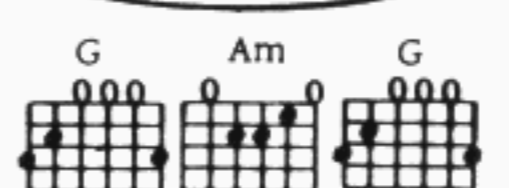
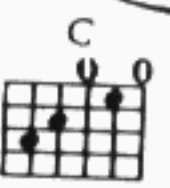
I think she would have killed them. A sol -



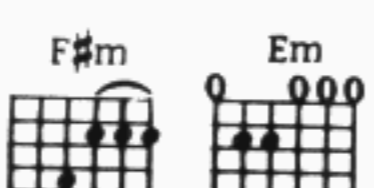
dier with a brok - en arm, fixed his stare to the wheels of a



Cad - il - lac, A cop knelt and kissed the feet of a priest— And— a



queer threw up— at at— the sight of that. I think I saw you— in an



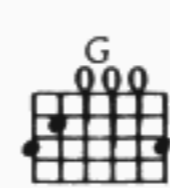

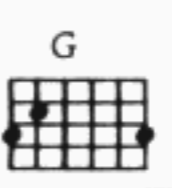
ice - cream par - lour drink - ing milk - shakes cold— and long—



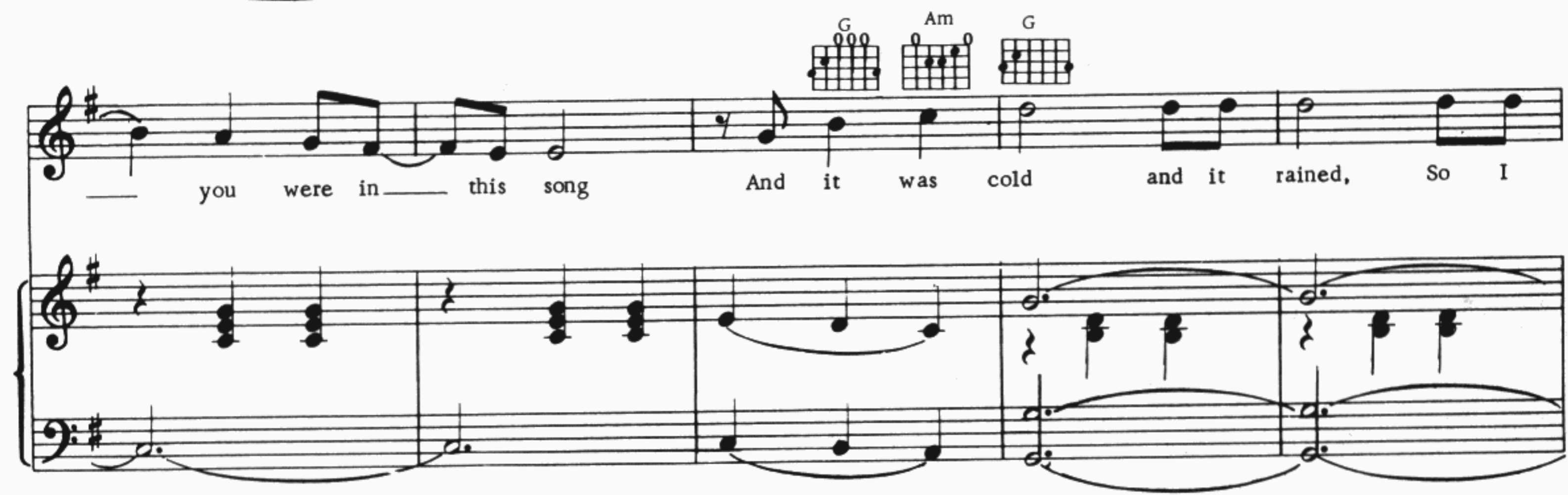
A  C 

Smil - ing and wav - ing, and look - ing — so fine Don't think you knew—



G  Am  G 

— you were in — this song And it was cold and it rained, So I



F#m  Em 

felt like an ac - tor, and I thought of Ma, and I wan - ted to get



A 

back there, your face, your race, The way that you talk I



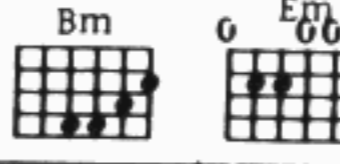
C



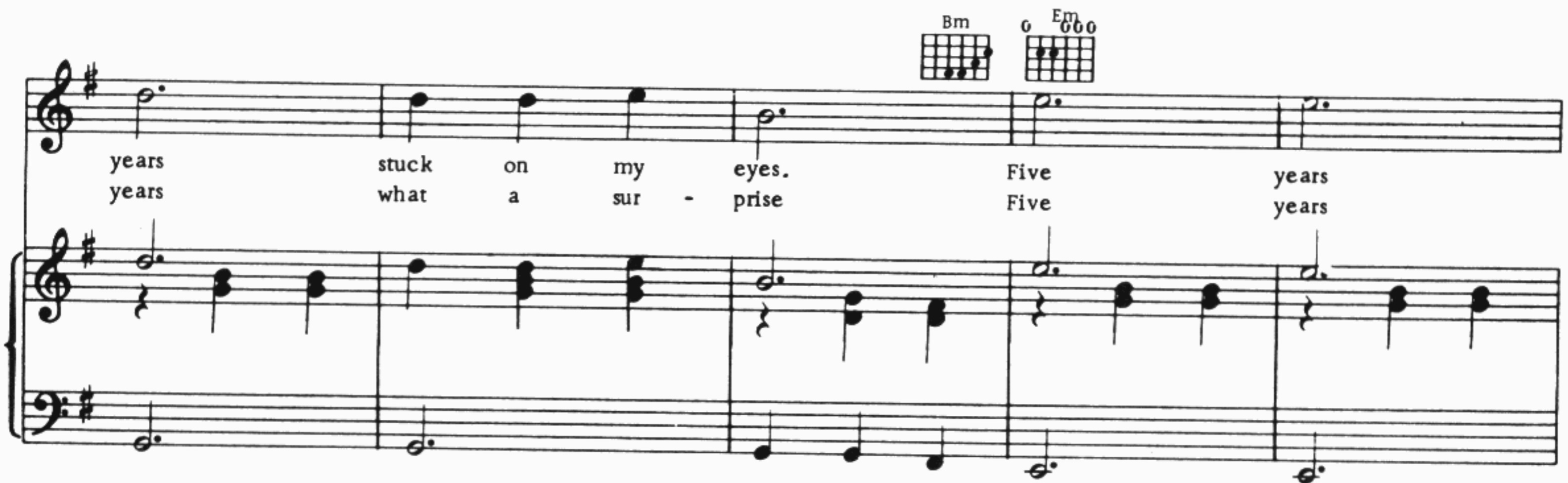
kiss you, you're beau-ti-ful, I want you to walk, we got Five Five




Bm Em



years years stuck on a my eyes. Five Five years years  
 what a sur-prise



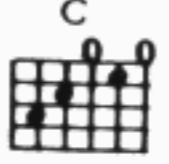
A



what a sur-prise— we got five years, my brain hurts a-lot—  
 stuck on my eyes— we got five years, my brain hurts a-lot—

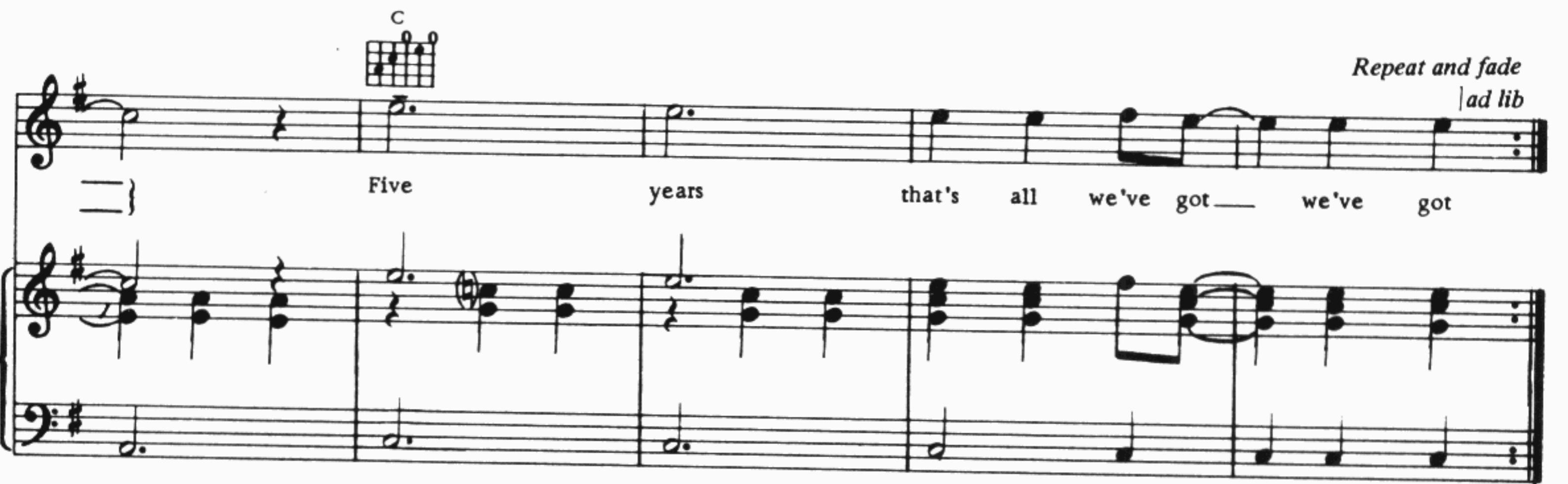


C



Five years that's all we've got— we've got

*Repeat and fade ad lib*





# HANG ON TO YOURSELF

Words and music by David Bowie

Moderato

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and a long, sustained note in the second measure. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a rhythmic pattern of eighth notes.

(SPOKEN) Oh she's a tongue twis - ting storm, — she will

The second system of the score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and a long, sustained note in the second measure. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a rhythmic pattern of eighth notes.

come to the show to-night

pray - ing to the light mach - ine.

The third system of the score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and a long, sustained note in the second measure. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a rhythmic pattern of eighth notes.

She wants my hon - ey, not my mon - ey, she's a

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A B F# A

fun - ky - thigh col - lec - tor Lay - in' on el - ec - tric dreams

CHORUS

So come on, ——— so come on,

D C P

We've real - ly got a good thing go - ing, ——— well, come on ———

C P C

Well, come on, If you think we're gon - na make it, you



bet - ter hang on to your - se - lf.

1. 3

2. We can't

2.

Repeat and fade ad lib.

2. We can't dance, don't talk much, just ball & play -  
 But then we move around like tigers on vaseline.  
 The bitter comes out better on a stolen guitar  
 You're the blessed, were the spiders from Mars.  
 (To Chorus)

# THE JEAN GENIE

Words and music by David Bowie

Moderato with a strong beat

*f* 3 3 3 3 3 3 3 3 *mf*

(1) Small Jean Gen - ie snuck off to the ci - ty—  
 (2) Sits like a man but smiles like a rep - tile— She  
 (3) So sim - ple mind - ed he can't drive his mod - ule— He

Strung out on lais-ers and slash back lais-ers, and ate all your raz-ors while pull - ing the wait - ers—  
 loves him, she love him, but just for a short while she'll scratch in the sand,—won't let go his hand— He  
 bites on a ne - on and sleeps in a cap - sule loves to be loved—

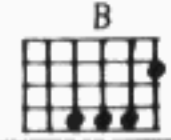
*To Coda* ♦

talk - ing 'bout Mon - roe and walk - ing on Snow - White New York's a go - go when ev - 'ry - thing tastes nice  
 says he's a beau - ti - cian Sells you nu - tri - tion and keeps all your dead hair for mak - ing up underwear  
 loves to be loved

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CHORUS



Poor lit - tle Green - ie . . .

The Jean Gen - ie

lives on his back -

The Jean Gen - ie loves chim - ney stacks -

he's out - rag - eous, he

screams and he hawls

The Jean Gen - ie let your - self go . . .

1

2

*D. S. al Coda*

**⊕ CODA**

B

The Jean Gen-ie lives on his back— The Jean Gen-ie loves chim-ney stacks

he's out - rag-eous, he screams and he bawls— The Jean Gen-ie let your-self go.

A D A D A

D E

*sfz*



# JOHN, I'M ONLY DANCING

Words and music by David Bowie

Fast rock tempo

Well, An-nie's pretty neat — she al-ways eats her meat  
Ah back street love is quick and clean Life's a well thumbed machine I

Joe is aw-ful strong bet your life he's put-ting us on Oh Lord - y  
saw you watching from the stairs you're ev-'ry-one who ev - er cared

Oh Lord - y You know I need some lov - ing

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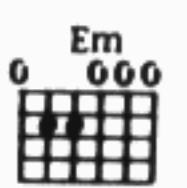
G



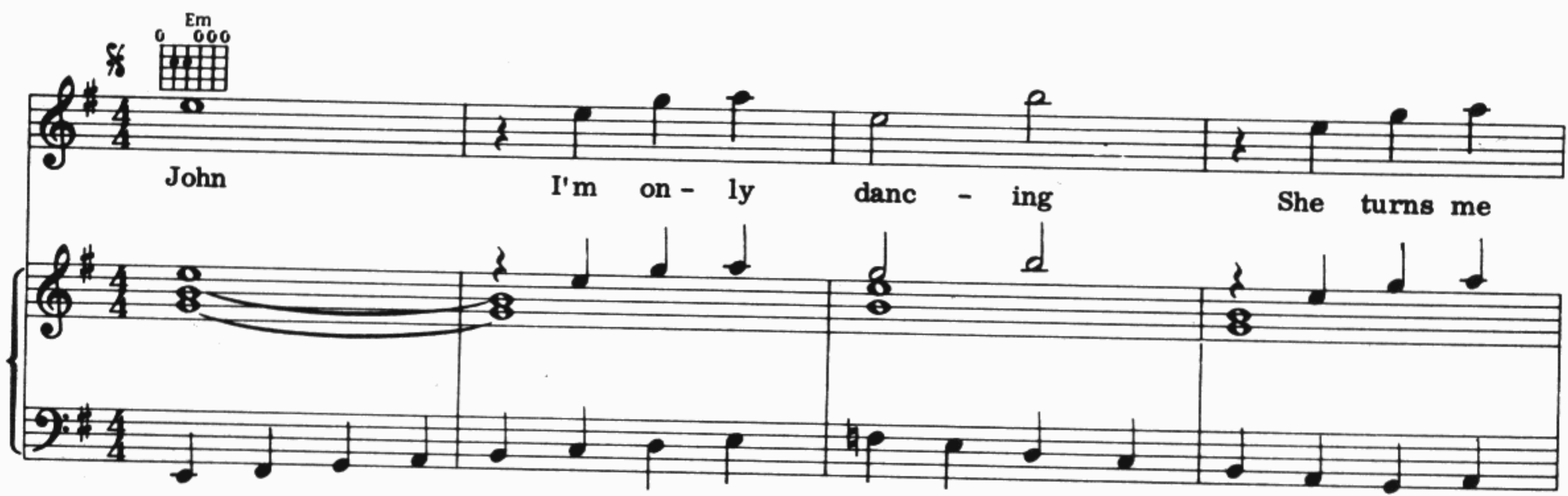
I'm mov - ing touch me



Em



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



E



on But I'm on - ly danc - ing



F



She turns me on Don't get me





Guitar chord diagrams: G (000333), A (022200), A11 (000222).

wrong I'm on - ly danc - ing

Guitar chord diagrams: A7 (020200), A11 (000222), A7 (020200), A (022200), A11 (000222).

danc - ing

*D.S. al Coda*

Guitar chord diagrams: A11 (000222), A7 (020200), A11 (000222), A7 (020200), A (022200).

**CODA**

Guitar chord diagrams: A11 (000222), A7 (020200), A (022200) 4 times, G (000333).

4 times

# LIFE ON MARS

Words and music by David Bowie

Moderato

The musical score is written in G minor (one flat) and 4/4 time. It consists of a vocal line and a piano accompaniment. The tempo is marked 'Moderato'. The score is divided into three systems, each with a vocal line and a piano accompaniment. Chord diagrams for guitar are provided above the vocal line for the first two systems. The lyrics are: 'It's a God aw-ful small af-fair to the girl with the mous-y hair But her mum-my is yell-ing "No" And her dad-dy has told her to go. But her friend is no-where to be seen Now she walks thru' her sunk-en dream'.

Chord diagrams for guitar:

- System 1: F (F major), F (F major)
- System 2: P (Piano), Gm (G minor)
- System 3: C7 (C7), F (F major), F (F major), Cm (C minor), D (D major)

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Gm C7

to the seat with the clear - est view ——— And she's

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

Ab C+

Fm Ab7 Db

for she's lived it ten times — or more, ——— She could  
'cause I wrote it ten times — or more, ——— It's a

Db7

A+ Bbm

spit in the eyes — of fools ——— as they ask her to fo - cus on  
bout to be writ - a - gain ——— as I ask her to fo - cus on

Bb Eb Gm7

sail - ors fight - ing in the dance hall oh man

F# F Fm

look at those cave - men go, It's the freak - i - est show\_

Cm7 Ebm7 Bb

Take a look at the Law - man

Eb Gm7 F#

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

Ebm7 Gm F#m Bb

Is there life on Mars?

C7 F F#dim Gm

To Coda ⊕

Ddim Am Bb Bbm

*Molto rall.*

F F Cm

It's on Am - er - i - kas tor - tured brow\_\_\_\_\_ That Mick - ey

*a tempo*

D Gm

Mouse has grown up\_\_\_\_\_ a cow,\_\_\_\_\_ Now the work - ers have struck\_\_\_\_\_ for fame\_\_\_\_\_

C7 F

'Cause Len - non's on sale\_\_\_\_\_ a - gain,\_\_\_\_\_ See the

F Cm D

mice in their mil - lion hordes\_\_\_\_\_ From I - be - za to the Nor - folk Broads,\_\_\_\_\_



Gm

Gm

Rule Bri - tan - nia is out of bounds

C7

C7

To my moth - er, my dog and clowns.

*D.S. al Coda*

Bb

⊕ CODA

*Rall.*

Eb

Ebm

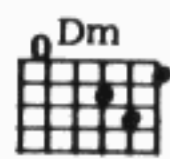
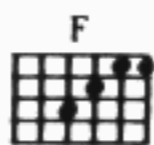
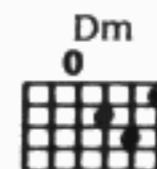
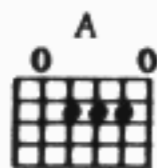
Bb

*Molto rall.*

# THE MAN WHO SOLD THE WORLD

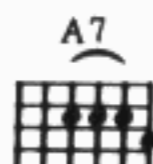
Words and music by David Bowie

Medium beat



We passed up - on the stair,  
I laughed and shook his hand,

We spoke of was\_ and when  
And made my way\_ back home



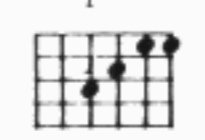
al - though I was - n't there,  
I searched for form and land,

He  
For

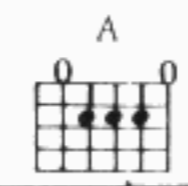
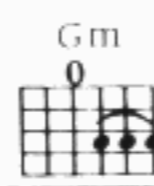
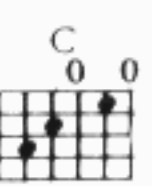
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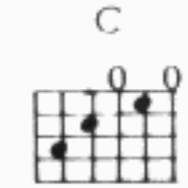
F



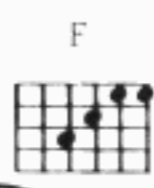
said I was his friend which came as some sur - prise,  
 years and years I roamed I gazed a gaze - ly stare



I spoke in - to his eyes I thought you died a -  
 At all the mil - lions here we must have died a -



lone, A long, long time a - go.  
 lone, A long, long time a - go.



1. Oh no, not me, I  
 2-3: Who knows? not me, we

Bbm F C

nev - er lost con - trol \_\_\_\_\_ You're face \_\_\_\_\_  
 nev - er lost con - trol \_\_\_\_\_ You're face \_\_\_\_\_  
 to face \_\_\_\_\_  
 to face \_\_\_\_\_

F Bbm A

1

with the man who sold the world...  
 with the

*p*

2 Bbm A

man who sold the world. \_\_\_\_\_

*p*

Dm F C



F  C  Dm  *To Coda*  $\oplus$  *D.S. al Coda*

Who knows\_\_



$\oplus$  CODA   Ah\_\_



 Ah\_\_   Ah\_\_



 Ah\_\_ *Repeat and fade*



# MEMORY OF A FREE FESTIVAL

Words and music by David Bowie

Moderato

The children of the summer's end gathered in the damp-ened grass, We played our songs and felt the London sky resting on our hands, it was God's land, it was ragged and naive it was heaven. Touch, we touched the very soul of holding each and every life We

Chords: G11, G, Dm7, Em, Am, Bm, Bb, C, G, C, G, Dm7, C, G, Dm7, Em, Am.

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Bm                      Bb                      C                      G

claimed the ver - y source of joy ran\_ through it did - n't, but it seemed that way. I

C                      G                      Eb                      C

kissed a lot of peo- ple that day.

C                      Em                      C7                      Am7

Oh to cap - ture just one drop of all, — all the ec - sta - sy — that swept that

F6                      G                      F                      C

af - ter - noon — To paint that love up - on a white bal - loon, — and

C Em C7 Am7

fly it from the top - pest top — of all the tops — that man has pushed be -

F6 000 F C A

yond his brain. — Sat - or - i must be some - thing just the same. — We

D F#m D7 Bm7

scanned the skies — with rain - bow eyes — and saw mach - ines — of ev - 'ry shape and

G6 A G D

size. — We talked with tall Ven - us - ians pass - ing through. — And



F#m D7 Bm7 G6

Pet-er tried to climb a-board but the Cap-tain shook his head— and a-way theysoared

A G D A G

Climb-ing thru' the iv - o - ry vi - brant cloud. Some-one passed some bliss a-mong the

D A G G

crowd; And we walked back to the road, un - chained. The

Moderately slow

D7 G D

sun mach-ine — is com-ing down— and we're gon-na have a par - ty Uh — the

*Repeat ad lib and fade*

# OH YOU PRETTY THINGS

Words and music by David Bowie

Steady tempo

Oh you pret - ty things, — don't you know you're driv — ing your  
ma - mas and pa - pas in - sane. — Oh you pret - ty things, —  
don't you know you're driv — ing your ma - mas and pa - pas in - sane. —  
(2nd chorus) Let me make it plain, — you've got to make way for the Ho - mo Su - pe - ri - or —  
say it a - gain, — you've got to make way for the Ho - mo Su - pe - ri - or —

To Coda

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**Verse**

(1) Wake up you slee-py head,— put on some clothes shake up your bed—  
 (2) What are we com-ing to,—there's no room for me no fun for you.—

Put an-oth-er log on the fire — for me, — I need some break- fast and cof-fee. — I  
 I think ab-out a world — to come, where the books were found by the gol-den ones. —

Look out my win-dow and what do I see, — a crack in the sky and a hand reach-ing down to me.  
 Writ-ten in pain, writ-ten in all — by the puz-zled man who ques-tioned what we're here for.

All your night-mares came to - day, — and it looks as though they're here to stay—  
 All the stran-gers came to - day, — and it looks as though they're here to stay—

**To Coda**

1

P

B $\flat$

A

C

B

C $\sharp$ sus4

cresc.

C $\sharp$

2

D

mf

cresc.

D.S. al

D

D

cresc.

D.S. al

Verse 3. Look at your children,  
 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 beast, 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.



# QUEENBITCH

Words and music by David Bowie

The musical score is written in 4/4 time and consists of several systems. The first system includes guitar chords (C, G, F, C, G, F, C, G, F) and piano accompaniment with dynamics *mf* and *f*. The second system continues the piano accompaniment. The third system features guitar chords (C, G, F, C, G, F, C) and includes the lyrics: "(Semi spoken) I'm up on the el- v'th floor, and I'm". The fourth system continues the piano accompaniment with a *mf* dynamic. The fifth system includes guitar chords (F, C, G, F, C, G, F) and the lyrics: "watch - ing the cruiz - ers be - low, He's". The sixth system continues the piano accompaniment.

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down on the street, and he's try - in' hard to pull sis - ter Flo.

Oh my hearts in the base - ment, my week - end's at an all time

low, 'Cos she's hop - in' to score, so I

can't see her let - ing him go. Walk out of her heart, walk out of her mind.



Am  B 

no, not her. She's so swish - y in her sat - in and tat

D  B  D 

in her frock-coat and Bip-per-ty hop-per-ty hat, Oh God,

B  C  G  F  C  G  F 

I could do bet - ter than that.

C  G  F  C  G  F  C 

(Semi spoken) (ad lib.) (2) She's an old time am - bas - sa - dor of



sweet talk - in' night - walk - in' games, — And she's  
 known in the dark - est clubs for push - in' a - head — of the dames —  
 If she say — she can do, it, — then she can do it she don't make false  
 claims For she's a 'queen, and such are queens that your



F 0 E 00 F

laugh - ter is sucked in their brains, — But now she's lead - ing him on — and she'll lay him right down,

C F 0 E 00

— Now she's lead - ing him on — and she'll lay him right down — But it could have been me —

F C 0 0 0 E 00

— yes, it could have been me — Why did - n't I say, — why did - n't I say —

0 A 0 B **Chorus**

no, — no no — She's so swish - y in her sat - in and tat —

D B D

in her frock-coat and Bip-per-ty bop-per-ty hat, Oh God,

B C G F C G G F

I could do bet - ter than that.

C G G F C G F

*To Coda* ⊕

(Semi spoken) (3) So I  
(ad lib.)

C F C G F

lay down a - while, — and I gaze at my ho - tel wall, —



C G F C F

Oh, the cot is so cold, it don't feel like no bed at all

C G F C G F C G

Yeah, I lay down a - while

F C G F C G G F

look at my ho - tel wall, But he's

G F E

down on the street, so I throw both his bags down the hall, and I'm phon - ing a cab

F C F

'Cos my stom- ach feels small, there's a taste in my mouth— and it's no taste at all.—

E G G F C G

It could have been me— yes, it could have been me— Why did - n't I say,—

E G C G G A G

why did - n't I say— no, no, no.— She's so

*D. S. al Coda*

⊕ CODA C G G G F C G G F C G



# QUICKSAND

Words and music by David Bowie

The musical score is written in G major and 4/4 time. It features a piano accompaniment and a vocal line. The piano part includes a dynamic marking of *mf* at the beginning. The guitar part provides harmonic support with various chords and chord diagrams. The lyrics are: "I'm clos-er to the gold - en dawn, im- mersed in Crow - leys un - i - form of im - ag - ery I'm".

**Chord Diagrams:**

- G: 000 (open strings)
- Am7: 0 (open string)
- C: 000 (open strings)
- Gsus4: 00 (open strings)

**Lyrics:**

I'm  
clos-er to the gold - en dawn, im- mersed in Crow - leys un - i - form of  
im - ag - ery I'm

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C



liv- ing — in a si - lent film — por - tray - ing Himmlers sac - red realm of dream —



G



re - al - i - ty. — I'm



Cm



F



frigh - tened by the to - tal goal — draw - ing to the rag - ged hole — and I



G



Em7



C



ain't got the pow - er an - y - more. — No, I





ain't got the pow - er an - y - more —

G Am7

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics 'ain't got the pow - er an - y - more —' are written below the notes. Above the staff are two guitar chord diagrams: a G major chord (000332) and an Am7 chord (022311). The bottom two staves are a piano accompaniment in treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

I'm the twist - ed name on Gar - bo's eyes, —

A D

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F#, C#). The lyrics 'I'm the twist - ed name on Gar - bo's eyes, —' are written below the notes. Above the staff are two guitar chord diagrams: an A major chord (022311) and a D major chord (022311). The bottom two staves are a piano accompaniment in treble and bass clefs, with a bass line of eighth notes and chords in the right hand.

liv - ing proof of Church - ill's lies — I'm des - tin - y

A G G

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics 'liv - ing proof of Church - ill's lies — I'm des - tin - y' are written below the notes. Above the staff are three guitar chord diagrams: an A major chord (022311), a G major chord (000332), and another G major chord (000332). The bottom two staves are a piano accompaniment in treble and bass clefs, with a bass line of eighth notes and chords in the right hand.

I'm torn be - tween the light — and dark — where

D

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics 'I'm torn be - tween the light — and dark — where' are written below the notes. Above the staff is one guitar chord diagram: a D major chord (022311). The bottom two staves are a piano accompaniment in treble and bass clefs, with a bass line of eighth notes and chords in the right hand.

oth - ers — see their tar - get di - vine — sym - met - ry

Should I kiss the vi - per's fang — or

her - ald loud the death of man — I'm sink - ing — in the quick - sand — of my

thoughts And I ain't got the pow - er an - y -



A

more.

E7 G G G G C#7 F#m7 Cdim

Don't be - lieve in your - self don't de - ceive with be - lief

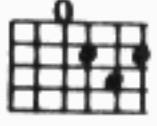
E C#dim Bm7 Cdim

know-ledge comes with death's re - lease. Ah

A E7 E

Ah I'm

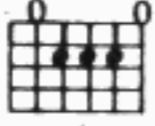
D



not a pro - phet or a stone - age man, — just a mor - tal with po - ten - tial of a

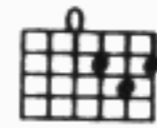
sup - er - man I'm — liv - ing on.

A

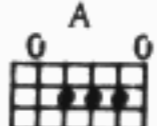


I'm teth - ered to the log - ic of ho - mo sap - ien,

D



Can't take my eyes from the great sal - va - tion of bull - shit faith —





F

If I don't explain what you

G

ought to know, You can tell me all about it on the next Bar - do I'm

A G F#m7 Em7 D

sink- ing in the quick - sand of my thoughts And I

A G

ain't got the pow - er an - y - more.

E7  
0 0 00

C#7

Don't be - lieve in your - self\_

F#m7

Cdim

E  
0 0 00

C#dim

— don't de - ceive — with be - lief — know-ledge comes — with death's re - lease...

Bm7

Cdim

A  
0 0 0

F#m7

Ah — Ah

E7  
0 0 00

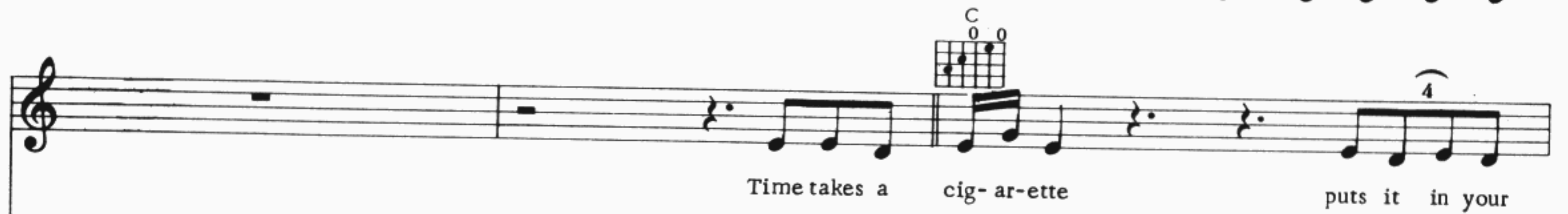
A  
0 0 0



# ROCK'N'ROLL SUICIDE

Words and music by David Bowie

Slow beat



Time takes a cig- ar-ette puts it in your



mouth You pull on your fin - ger, then an - oth - er fin - ger, then your



cig - ar - ette The wall to wall is call - ing it lin - gers, then you for -



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get Oh\_\_\_\_\_ you're a rock 'n roll su - i - cide... You're too old to

lose it too young to choose it, And the

clock waits\_\_\_\_\_ so pa - tient - ly\_\_\_\_\_ on your song You walk past a

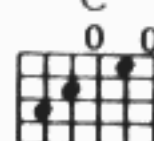
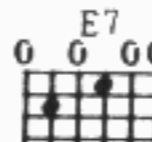
caf - e\_\_\_\_\_ but you don't eat when you've lived too long Oh no\_\_\_\_\_ no\_\_\_\_\_



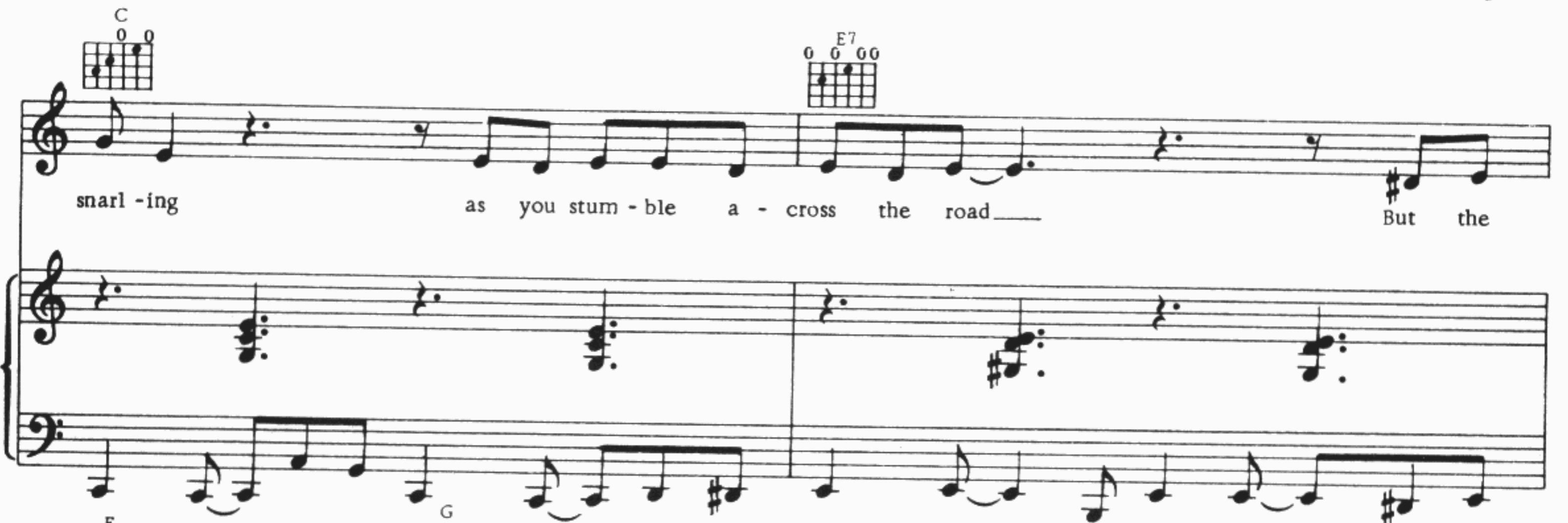
F  C  G 

no you're a rock 'n' roll su - i - cide\_\_\_ Chev brakes are



C  E7 

snarl - ing as you stum - ble a - cross the road\_\_\_ But the



F  G  Am  G 

day breaks\_\_\_ in - stead so you hur - ry home Don't let the



F  G  E7  Am 

sun blast\_\_\_ your sha - dow don't let the milk floats ride your mind So\_\_\_



F D9 G7

na - tur - al re - lig - ious - ly un - kind Oh no love you're not a-

C A

lone You're watch - ing your - self but you're too un - fair you got your

C A

head all tan - gled up but if I could on - ly make you care Oh

C#m G#m B D#m

no love you're not a - lone no mat - ter what or who you've been no mat - ter



Bbm Db B D#m

when or where you've seen all the knives seem to lac - er - rate your brain I've had my

Bbm Db Bb

share, I'll help you with the pain. you're not a - lone.

Db Bb Db

(Shouted) Repeat ad lib.

Just turn on me you're not alone, let's turn on me and be  
 you're not alone, you're wonderful, gimme your hands  
 you're wonderful, you're wonderful, gimme your hands  
 gimme your hands

Bb Fm Cm Gb Db

# SPACEODDITY

Words and music by David Bowie

Moderately slow

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo is marked 'Moderately slow' and the dynamics are marked 'mf'.

**System 1:** The vocal line begins with the lyrics 'Ground con-trol to Ma - jor Tom,'. The piano accompaniment starts with a C major chord (0 0 0 0) and moves to an E minor chord (0 0 0 0) at the end of the first measure.

**System 2:** The vocal line continues with 'Ground con-trol to Ma - jor Tom:' followed by 'Take your pro-te-in pills and'. The piano accompaniment includes guitar chord diagrams for C major (0 0 0 0), E minor (0 0 0 0), A minor (0 2 0 0), and A minor 7 (0 2 0 2).

**System 3:** The vocal line includes 'put your hel-met on.' followed by 'Spoken Ten, Nine, Eight, Seven,'. The piano accompaniment includes guitar chord diagrams for D7 (0 2 0 2), C major (0 0 0 0), and E minor (0 0 0 0).

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Com-men-cing count down: En-gines on.

Six, Five, Four, Three,

Check ig-ni-tion and may God's love be with you.

Two, One, Lift off!

*Space craft lift off music*


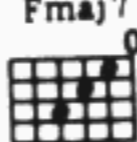
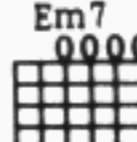
*cresc.*

This is ground control to Ma-jor Tom; You've real-ly made the grade! And the

This is Ma-jor Tom to ground con-trol; I'm step-ping thro' the door, And I'm

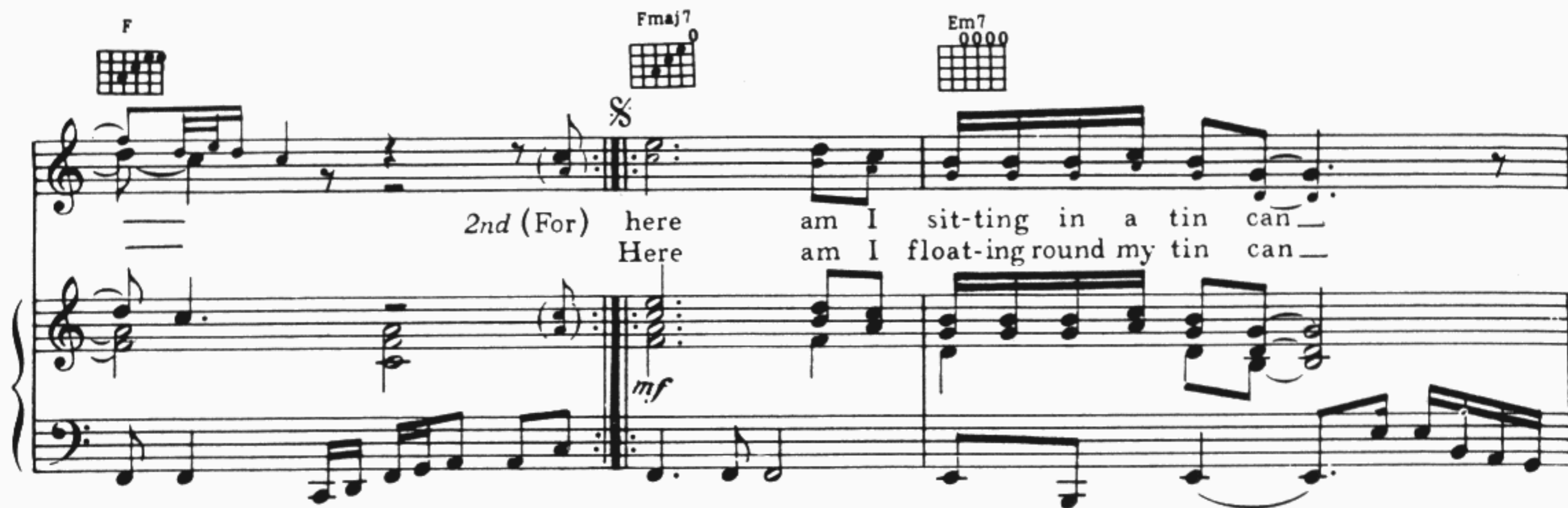
pa-pers want to know whose shirts you wear. — Now it's time to leave the cap-sule if you dare

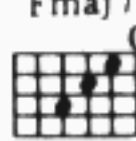
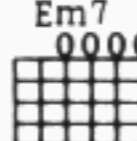

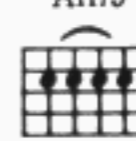
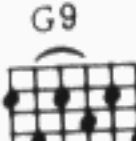
float-ing in a most pe-cu-li-ar way. — And the stars look ve-ry dif-fer-ent to day

F  Fmaj7  Em7 

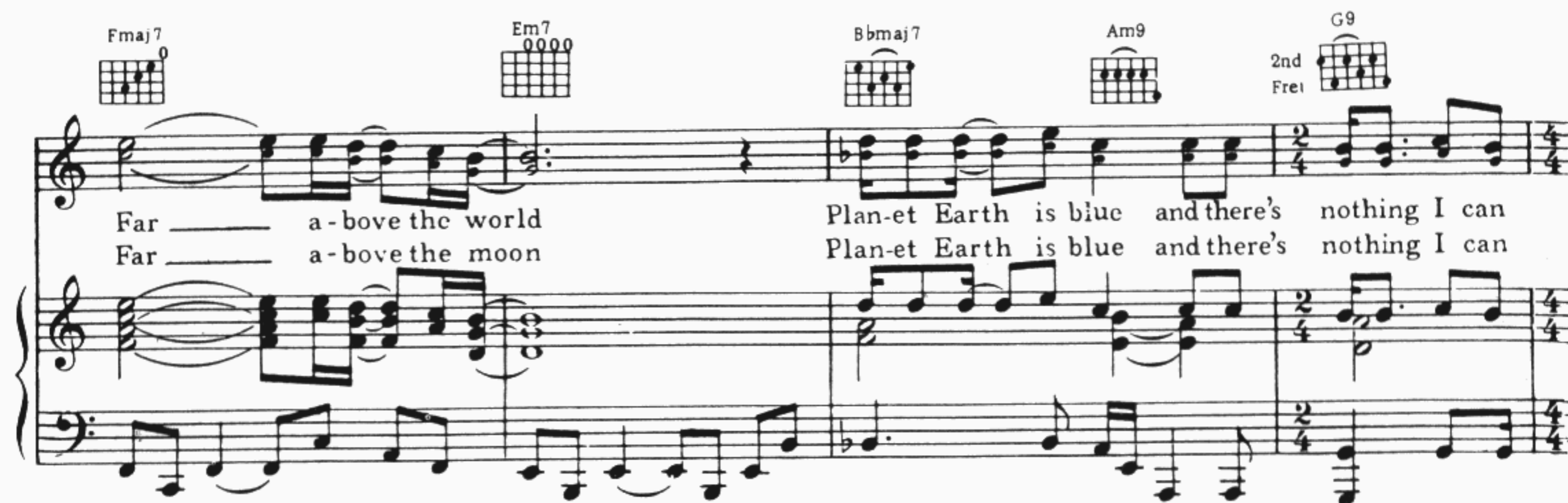
2nd (For) here am I sit-ting in a tin can—  
Here am I float-ing round my tin can—

*mf*



Fmaj7  Em7  Bbmaj7  Am9  G9  2nd Fret

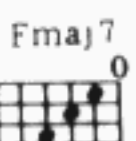
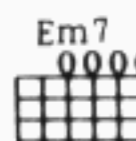
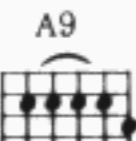
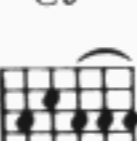
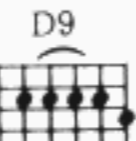
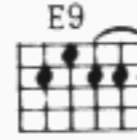
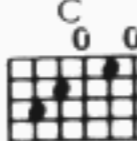
Far ——— a - bove the world Plan-et Earth is blue and there's nothing I can  
Far ——— a - bove the moon Plan-et Earth is blue and there's nothing I can



F  C  F  G  A  C  F  G  A 

do.  
do.

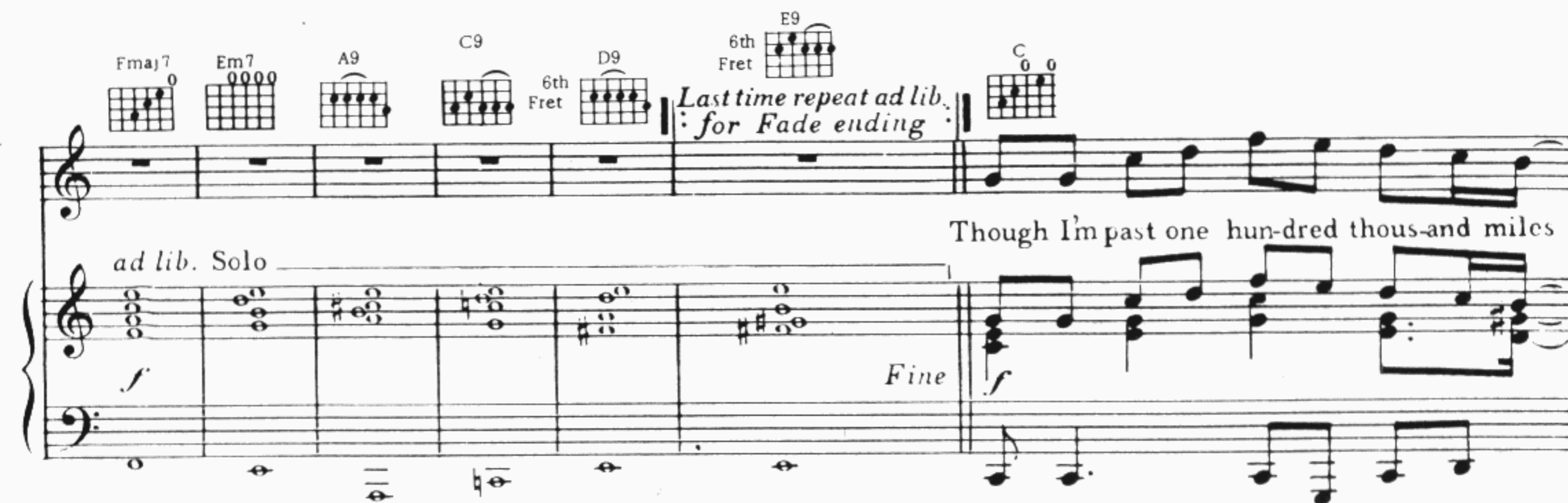


Fmaj7  Em7  A9  C9  6th Fret D9  6th Fret E9  C 

*ad lib. Solo* Last time repeat *ad lib.* for Fade ending

Though I'm past one hun-dred thous-and miles

*Fine*





E7 F Fm C

I'm feeling ve-ry still And I think my space-ship knows which way to go

F Fm C F

Tell my wife I love her ve-ry much. "She knows"

G E7b9 Am Am7

"Ground con-trol to Ma-jor Tom: Your cir-cuit's dead. There's some-thing wrong. Can you

D7 C G

hear me Ma-jor Tom? Can you hear me Ma-jor Tom? Can you hear me Ma-jor Tom? Can you"

*D.S. al Fine*

# SOULLOVE

Words and music by David Bowie

Medium beat

*p*

The piano introduction consists of two staves. The right hand plays a series of chords in a steady, medium-paced rhythm. The left hand plays a simple bass line with eighth notes.

G

1. Stone love she kneels be - fore — the grave —  
2. New love a boy and girl — are talk -  
3. Soul love the priest that tastes — the word —  
4. La la la la

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a G chord diagram (000032) and then continues with the lyrics. The piano accompaniment provides harmonic support with chords and a bass line.

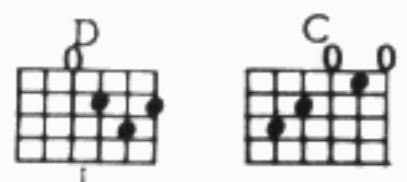
Em

— A brave son who gave his life — to save —  
— ing New told of words that on - ly they — can share —  
— And told of love and how my God — on high —


The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics and the piano accompaniment continues with chords and a bass line.

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— the slo — gan that ho - vers 'tween — the head —  
 — in new — words a love so strong — it tears —  
 — is all love love though reach-ing up — my lone






— stone and her eyes — for they pen - e - trate —  
 — their heart — to sleep — through the fleet - ing hour —  
 — li - ness e - volves — by the blind - ness that —





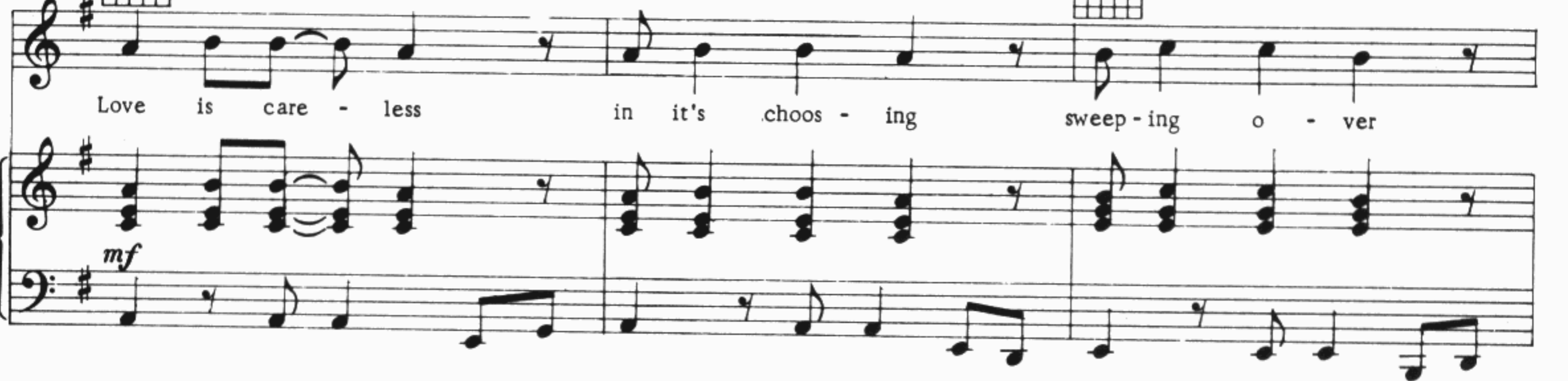
— her — griev - ing —  
 — of morn - ing —  
 — sur - rounds him —





Love is care - less in it's choos - ing sweep - ing o - ver

*mf*



F 0 0 D

cross a ba - by Love des- cends\_ on those\_ de - fense - less\_ id- iot love will

C D7 G7 C

spark the fu - sion In- spir- a - tion have\_ I none\_ just to touch the flam - ing dove

*f*

C Cm G

All I have\_ is my love of love\_ and

Dsus4 D7

To Coda  $\oplus$  D.S. al Coda

love is not lov - ing\_

$\oplus$  CODA D7

|D.S. and fade



# STARMAN

Words and music by David Bowie

Moderato

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment in the left hand and a vocal line in the right hand. The tempo is marked 'Moderato'. The score includes guitar chord diagrams for Bb, F, Gm, C, and C7. The lyrics are as follows:

Did-n't know what time it was, and the  
I had to 'phone some-one, so I

lights were low — ow — ow — I leaned back on my ra — di — o — o — o —  
picked on you — oo — oo — Hey, that s far out, so you heard him too — oo — oo —

— Some cat was lay - in' down some rock - n' roll, "lot-ta soul" he said.  
Switch on the T. V., we may pick him up on chan-nel two.

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Gm F

Then the loud sound did seem to fa - a - ade - came back like a slow voice on a  
 Look out your win-dow, I can see his ligh - igh - ight, - if we can spark-le he may

C C7

wave of pha - a - ase - That weren't no D. J. that was ha - zy cos - mic jive.  
 land to-nigh - igh - ight, Don't tell your pop - pa or he'll get us locked up - in fright.

A G F Dm

CHORUS

There's a Star - man wait-ing in the sky, he'd

Am C C7 F

like to come and meet us, but he thinks he'd blow our minds, There's a Star - man



Dm Am C C7

wait-ing in the sky, he's told us not to blow it, 'cause he knows it's all worth-while; he told me

Bb Bbm F D7 Gm C7

let the child-ren lose it, let the child-ren use it, let all the child-ren boog-ie.

Bb F C F

1.3. *To Coda*

Bb F C F

2. *D.S. al Coda*

Star - man

*CODA* Bb F C F

Repeat ad lib for fade.

La la - la la la la la la la la la la la

# SUFFRAGETTECITY

Words and music by David Bowie

Medium beat

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G major, F major, E major, D major, C major, B major, A major, G major. The left hand plays a rhythmic pattern of eighth notes, starting with a quarter rest followed by eighth notes on G, A, B, C, D, E, F, G.

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

Chords: G, A, G, F, G

The piano accompaniment continues with the same chord sequence as the introduction, providing harmonic support for the vocal line.

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

Chords: A, F, G, A, B

The piano accompaniment continues with the same chord sequence as the introduction, providing harmonic support for the vocal line.

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

Chords: D, F, G

The piano accompaniment continues with the same chord sequence as the introduction, providing harmonic support for the vocal line.

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A F G A F

Hey man my school days in - sane\_ Hey man my

G A B

work's down the drain\_ Hey man well she's a to - tal blam-blam She

P F G A

said she had to squeeze it but she and then she oh don't\_ lean on me man, cause you

D C G

can't af-ford the tic-ket I'm back on Suf-fra - gette Cit - y No don't

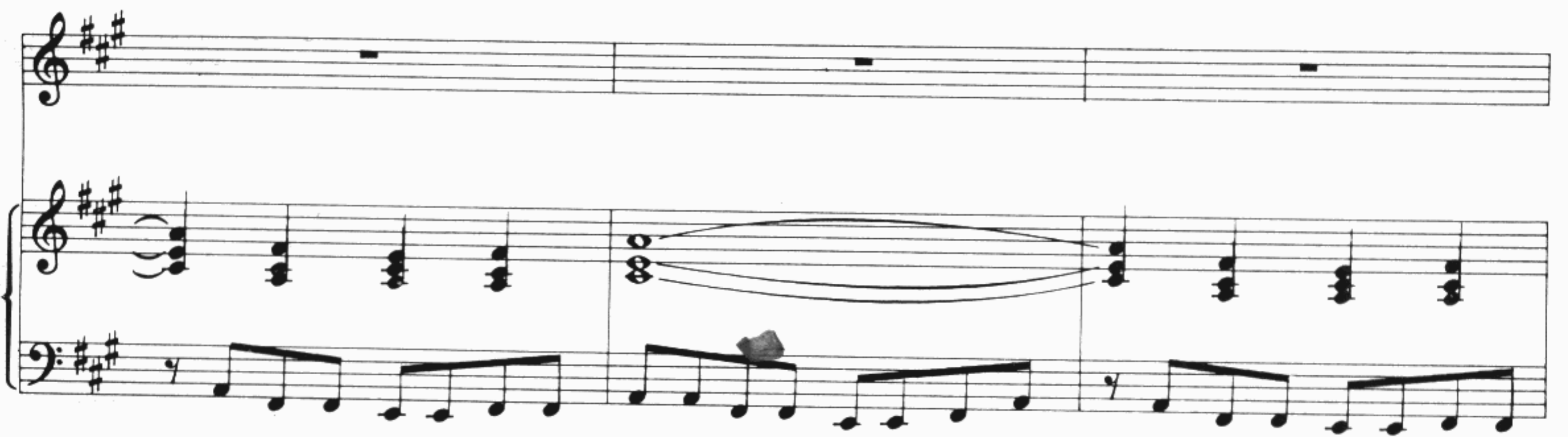
A  D  F 

lean on me man 'cause you ain't got time to check it You know my Suf - fra - gette Cit -



G  A  *To Coda* ⊕

- y is ou - ta sight She's al - right

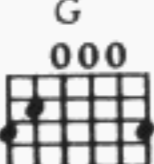
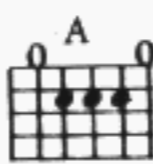
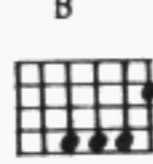



A  F  G  A  F 

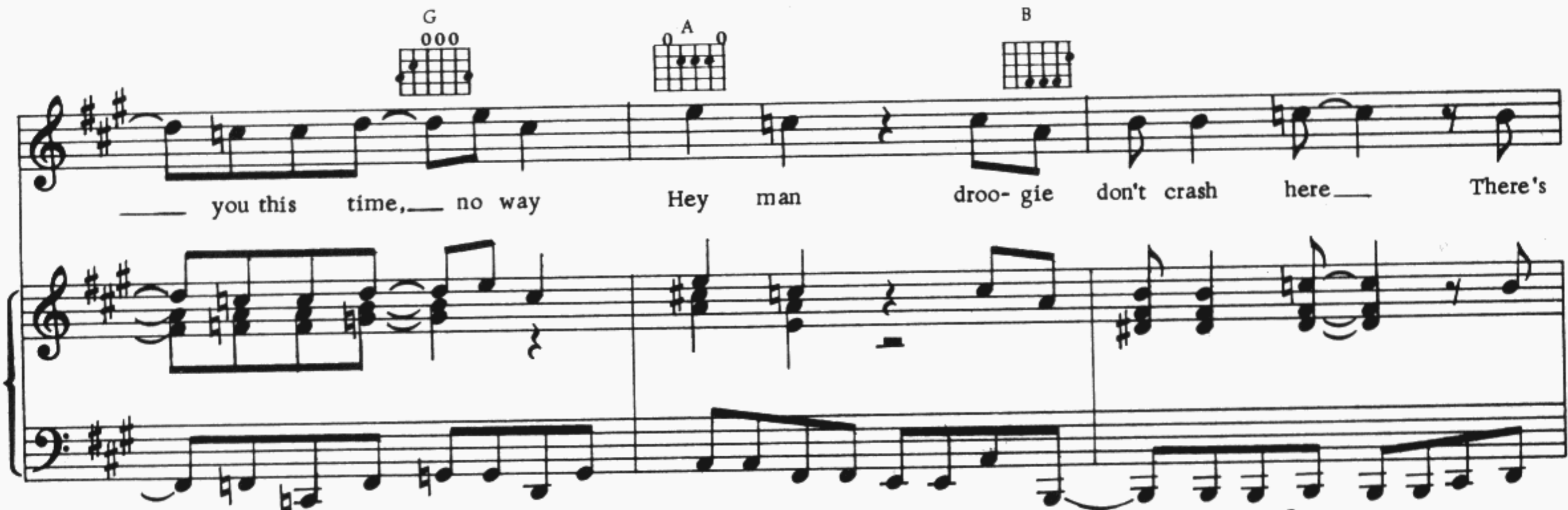
Hey man, ah Hen - ry don't be un-kind, go a - way Hey man I can't take

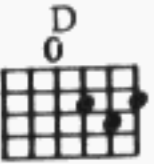

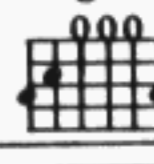




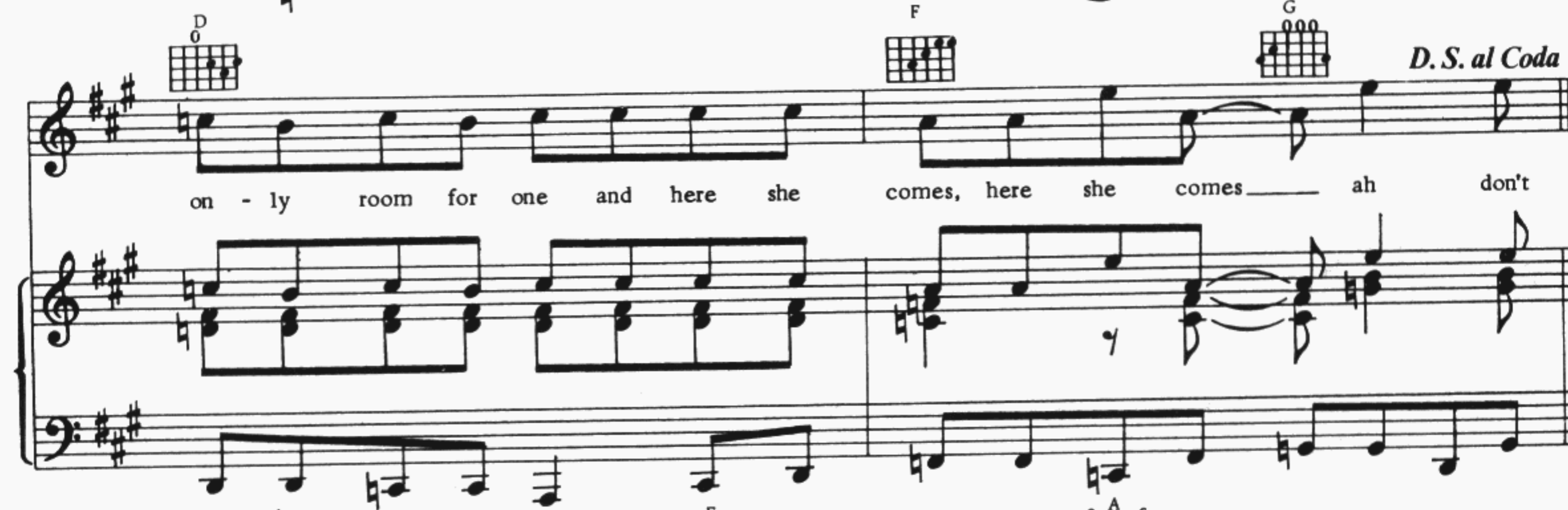
G  A  B 

— you this time, — no way Hey man droo-gie don't crash here — There's



D  F  G  *D. S. al Coda*

on - ly room for one and here she comes, here she comes — ah don't



**⊕ CODA**    *repeat ad lib.*

right A suf - fra - gette Ci - ty



E11  A 

Suf - fra - gette



# SUPERMEN

Words and music by David Bowie

Slow beat

*mp*

When

F

G

000

all the world was ver - y young and moun - tain mag - ic heav - y hung the  
all were minds in un - i - thought pow - ers weird by mis - tics taught no

F

G

000

su - per - men would walk in file guard - ians of a love - less isle and  
pain, no joy, no power too great col - os - sal strength to grasp a fate where

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Am  C 

gloom - y browed\_ with su - per - fear\_ Their Trag - ic end - less lives could heave nor  
 sad eyed mer - men tossed in slum - ber night - mare dreams no mor - tal mind could



E7 

sigh in sol - emn, per - verse ser - en - i - ty, \_\_\_\_\_ Won - drous be - ings chained to  
 hold man <sup>3</sup>would tear his broth - er's flesh \_\_\_\_\_ a chance to die, to turn to



F  G 

life mould Ah \_\_\_\_\_



F  G  F 

Strange Far games they would play then no  
 Far out in the red sky far



G   

death for the per - fect men Life rolls in - to one for them  
 out from the sad eyes strange, mad cel - e - bra - tion



A  F  Ab  C 

So soft - ly a su - per-God cries.  
 So soft - ly a su - per-God cries.



F  G 

Ah



F  G  G 

Ah where





# ZIGGYSTARDUST

Words and music by David Bowie

Slow beat

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Slow beat' and the dynamics are 'mf'.

G

000

Guitar chord diagram for G major: 000233

Bm

Guitar chord diagram for B minor: 212342

Zig-gy played gui- tar, —

jam-ming good — with Wierd and

The piano accompaniment continues with the same melodic and bass lines as the introduction, providing harmonic support for the vocal line.

C 000

D 000

G 000

Guitar chord diagrams for C major (000233), D major (023233), and G major (000233).

Gil - ly, The spi - ders from Mars. —

He played it left hand —

but made it too far, —

The piano accompaniment continues, with the right hand playing chords and the left hand playing a bass line.

Em 0000

Am 000

C 000

Guitar chord diagrams for E minor (0000), A minor (000), and C major (000233).

— be-came the spec - ial man, — Then we were

Zig-gy's band. —

The piano accompaniment concludes the section with the same melodic and bass lines.

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G 000 Bm 0 0

Zig-gy real-ly sang, — screwed up eyes — and screwed down hair - do like some cat from Ja - pan, —

D G Fm 0 000

— He could lick-'em by smil - ing he could leave 'em to hang Came on so

Am G G Am G G 000

load - ed, well hung and snow - white tan. So where were the spi - Mak-ing love with his e-

F G Am G F G 000

ders — while the fly tried to break — our balls — go — Zig - gy sucked up in - to his mind —



Am G F

with just the beer light to guide us So we  
like a lep - er mes - si - ah When the

D Em

bitched a - bout his fans and should we crush his sweet hands?  
kids had killed the man I had to break up the band

G D C G To Coda G D

C G Bm

Zig - gy played for time, jiv - ing us that we were Voo

- doo      The kid was just crass, ——— he was a nazz      with God giv - en ass, ———

——— He took it all ——— too far ——— but boy ——— could he play gui - tar ———

*D. S. al Coda*

CODA      Oh      yeah ———

Oh ———      *rubato*      Zig - gy played gui - tar



ALLTHEMADMEN  
ALLTHEYOUNGDUDES  
ANDYWARHOL  
THEBEWLAYBROTHERS  
CHANGES  
CYGNETCOMMITTEE  
DRIVE-INSATURDAY  
FIVEYEARS  
HANGONTOYOURSELF  
THEJEANGENIE  
JOHN,I'MONLYDANCING  
LIFEONMARS  
THEMANWHOSOLDTHEWORLD  
MEMORYOFAFREEFESTIVAL  
OHYOUPRETTYTHINGS  
QUEENBITCH  
QUICKSAND  
ROCK'N'ROLLSUICIDE  
SPACEODDITY  
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STARMAN  
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SUPERMEN  
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