

BEST SOUNDS COLLECTION

DAVID BOWIE

LET'S DANCE

デヴィッド・ボウイ
レッツ・ダンス

メイン・パートを収録
(代表曲3曲はスコアで!!)



Rittor Music

Bowie

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★印の曲はスコアで収録してあります。

※Criminal World (クリミナル・ワールド)は、著作権上の都合により収録致しませんのでご了承ください。

Let's Dance

● レッツ・ダンス ● by D. Bowie

Vo. A E \flat 7

Ah ah ah ah

Gt.

Sax&Brass

Kb.

Ba.

Ds.

Vo. **B** $B^b m7^{(11)}$ $B^b m$

(flower)

Gt.

Sax&Brass

Kb.

Ba.

Ds.

Vo. $G^b 6$ $B^b m7$

Let's
Let's

Gt. *gliss*
(swit. 1 (1x) 4/8 4/8 Tacet) →

3/8 3/6 4/8 4/6

Sax&Brass

Kb.

Ba.

Ds.

Vo. $B^{\flat}m7$ (11) *Sax (1x Only)* $B^{\flat}m7$ *1x Sax*

Dance
Dance
Let's
Let's

Gt. *gliss gliss*
3/8 3/10 3/9 3/10 3/8 3/6

Sax&Brass

Kb.

Ba.

Ds.

Vo. $G^{\flat}6$ $B^{\flat}m7$ *5* *5*

Dance
Dance
Let's
Let's

Gt. *gliss*
2/8 2/10

Sax&Brass

Kb.

Ba.

Ds.

Vo. $\text{B}^{\flat}7^{(11)}$

Dance
Dance
Dance

For Put on your red shoes and dance the blues
Put on your red shoes and dance the blues

Let's
Let's
Let's

Gt.

Sax&Brass

Kb.

Ba.

Ds.

Vo. $\text{G}^{\flat}6$ $\text{B}^{\flat}7$

Dance
Dance
Dance

To the song they're play - ing on the ra - di - o
To the song we're play - ing to - night is all

Let's
Let's
Let's

Gt.

Sax&Brass

Kb.

Ba.

Ds.

Vo. \square $B\flat m7^{(11)}$ $B\flat m$

Sway Sway Sway While col - or lights up your face Let's
 You could look in - to my eyes Let's
 Sway

Gt.

Sax&Brass

Kb.

Ba.

Ds.

Vo. $G\flat 6$ $B\flat m7$

Sway Sway Sway Sway through the crowd to an emp - ty space light the se - ri - ous moon-light
 Un - der the moon-light Un - der the moon-light this seri - ous moon - light the se - ri - ous moon-light

Gt.

Sax&Brass

Kb.

Ba.

Ds.

Vo. D A^b D^b E^b7 D^b E^b7

(and) If you say _____ run I'll run with you _____

Gt.

Sax & Brass

Kb.

Ba.

Ds.

Vo. A^b D^b E^b7 D^b E^b7

(and) If you say _____ hide we'll hide (hi - de ah ah

Gt.

Sax & Brass

Kb. *Strings + Vocal*

Ba.

Ds.

4

Vo. A^b Fm D^b E^b7

ah) Be - cause my — love for you would break my heart — in two if

Gt.

Sax & Brass

Kb.

Ba.

Ds.

Vo. E $B^b m7^{(11)}$ fx

you should fall in - to my arms and trem - ble like a flower Dance

Gt. $2x$ *Tacet*

Sax & Brass

Kb.

Ba.

Ds.

Vo. $B^b m$ G^b 2x

Let's Dance

Gt.

A B

Sax&Brass

Kb.

Ba. 1x Tacet

Ds.

Vo. $B^b m7$ 1. 2.

Let's Let's

Gt.

A B

Sax&Brass

Kb.

Ba. (1x Tacet)

Ds.

D.S.

F $B^b m7sus4$ $B^b m(13)$ gliss $P.O.$ gliss $P.O.$

cho $P.O.$ cho $P.O.$

Sax&Brass, Bass, Drums; 8 bars patterns Col[E] 1~8 Simile~

$G^b(13)$ cho $B^b m7$ tr. mm(H+P)

cho cho $P.O.$

$B^b m7sus4$ $B^b m(13)$ cho $P.O.$ cho cho $P.O.$ $P.O.$

H.o.

$G^b(13)$ cho gliss $P.O.$ cho $Vib.$

G Perc. Solo 16 **H** Sax. Solo 22

Exit. I $B^b m7$ **I** $B^b m7$ a cho.

$B^b m$ (13) *cho cho Po* G^b (13) *cho*

$B^b m7$ *cho* $B^b m7sus4$ *cho cho*

$B^b m$ (13) *Po. cho cho cho cho cho cho* G^b *cho cho cho cho*

$B^b m7$ *cho cho cho* $B^b m7sus4$ *cho cho* *Po.*

$B^b m$ (13) *Pol. cho Pol. cho Pol. cho Pol. cho* G^b (13)

cho $B^b m7$ *cho* *cho*

Repeat & F.O.

China Girl

●チャイナ・ガール● by D. Bowie & I. Pop

Vo. Intro N.C. G

(Girl)

Gt. *gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.* *gliss. gliss. gliss. gliss.*

(Organ)

Kb. (Strings)

Ba.

Ds.

The musical score is arranged in a system of six staves. The vocal line (Vo.) starts with an 'Intro' and 'N.C.' (No Chords) section, followed by a 'G' chord section. The guitar (Gt.) part features extensive glissando markings throughout. The organ part enters in the 'G' section. The keyboard (Kb.) part is marked '(Strings)'. The bass (Ba.) and drums (Ds.) parts provide the rhythmic foundation.

Vo. G Am Am G

Oh oh oh oh Lit - tle Chi - na Lit - tle Chi - na (Girl) I could es - cape I'm a mess

Gt. *gliss.*

Kb. (E. Piano) (Strings)

Ba.

Ds.

Vo. Am G

_____ this feel - ing with my Chi - na Girl _____ I feel a wreck _____ with - out _____ my
 _____ with - out my lit - tle Chi - na Girl _____ Wake up _____ in the morn - ing where's my

Gt.

Kb.

Ba.

Ds.

Am Em G

Vo. lit - tle Chi - na Girl I hear her heart beat - ing loud as
lit - tle Chi - na Girl

Gt.

Kb.

Ba.

Ds.

Am B

Vo. thun - der Saw they stars crash - ing down

Gt.

Kb.

Ba.

Ds.

2.

Vo. B B G F

I quite feel a tragic like I'm Mar lon Bran do
I could pre-tend noth ing real ly meant too much

Gt. Mute →

Kb. (Strings)

Ba.

Ds.

1. 2.

Vo. Em D

when I look at my Chi - na Girl

Gt. Mute →

Kb. (Strings)

Ba.

Ds.

Vo. C Em D C

1x tacet →

I stum - ble in - to town just like a sa - cred cow vi - sions of swas - ti -

Gt. *2x*

Kb.

Ba.

Ds.

Vo. B D Em 1x

cas in my head Plans for ev - ery - one It's in the white -
My lit - tle

Gt. *2x*

Kb.

Ba.

Ds.

Em

D

C

Vo. *2x (1x tacet)*

China Girl of my eyes You should - n't mess with me I ruin ev - ery - thing you're

Gt.

Kb.

Ba.

Ds.

B

Vo.

1. 2.

Em

you know I'll give you tel - e - vi - sion

Gt.

Kb.

Ba.

Ds.

Vo. ^D ^C ^B

I'll give you eyes _____ of blue _____ I'll give you man _____ who wants to rule _____ the world _____

Gt.

Kb.

Ba.

Ds.

Vo. ^E ^G ^F

And when I get _____ ex - cit - ed _____ my lit - tle Chi - na Girl _____ says _____

Gt. Hand Mute →

Kb. (E. Piano) → (Strings)

Ba.

Ds.

Vo. Em D F Em

Oh ba - by just you shut your mouth She says

Gt. — Mute → (Swit. 2) →

Kb.

Ba.

Ds.

Vo. D C B

She says

Gt.

Kb.

Ba.

Ds.

Vo. B G Em D C

She says

Gt. (Guit. 1) →

(Strings) (E. Piano or Guitar) →

Kb. (Strings)

Ba.

Ds.

Vo. B Em

Gt. cho. cho. cho. cho.

Kb.

Ba.

Ds.

Vo. D C

Gt. gliss. 8va. gliss. cho. P. P.

Kb. Ba. Ds.

Vo. B [H] G F

And when I get ex - cit - ed my lit - tle Chi -

Gt. P. gliss. cho. 8va. (Swit. R.)

(Organ)

(Strings)

Kb. Ba. Ds.

Vo. F Em D

na Girl says Oh ba - by just you shut your mouth

Gt. Hand Mute →

Kb.

Ba.

Ds.

Vo. 1 G F Em

And when I get ex - cit - ed my lit - tle Chi - na Girl says Oh ba - by just

Gt.

(Strings)

Kb.

Ba.

Ds.

Vo. Em D J Em

— you shut your mouth She says

Gt. (Guit. 1) →

Kb. (E. Piano or Guitar) →

(Strings)

Ba.

Ds.

Vo. D C B

She says

Gt. cho. cho. H. cho. Pol, cho

Kb.

Ba.

Ds.

Vo. Em D C

Gt.

Kb.

Ba.

Ds.

Detailed description: This system contains five staves. The vocal staff (Vo.) has a treble clef and a key signature of one sharp (F#), with chords Em, D, and C indicated above. The guitar staff (Gt.) has a treble clef and shows various fret numbers (7, 10, 12) and techniques like 'cho.' and 'gliss.'. The keyboard staff (Kb.) has a grand staff with a treble clef and a key signature of one sharp. The bass staff (Ba.) has a bass clef and shows a rhythmic pattern. The drum staff (Ds.) has a bass clef and shows a pattern of 'x' marks representing hits.

Vo. B G Am

(Girl) Oh oh oh oh Lit - tle Chi - na

Gt. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

(Organ) →

(Strings)

Kb.

Ba.

Ds.

Detailed description: This system contains five staves. The vocal staff (Vo.) has a treble clef and a key signature of one sharp, with chords B, G, and Am indicated. It includes the lyrics "(Girl) Oh oh oh oh Lit - tle Chi - na". The guitar staff (Gt.) has a treble clef and shows fret numbers (12) and "gliss." markings. The keyboard staff (Kb.) has a grand staff with a treble clef and a key signature of one sharp, with "(Organ)" and "(Strings)" markings. The bass staff (Ba.) has a bass clef and shows a rhythmic pattern. The drum staff (Ds.) has a bass clef and shows a pattern of 'x' marks.

Repeat & F.O.

Cat People (Putting Out Fire)

● キャット・ピープル ● by D. Bowie & G. Moroder

Intro

Vo. Cm B^b A^b Gm A^b B^b Cm Cm B^b

Vo. Cm B^b A^b Gm A^b B^b Cm Cm B^b

Gt. (Swit. 2) →

Kb.

Ba.

Ds.

Vo. A^b Gm A^b B^b Cm A Cm

See these eyes so

Gt. *gliss.*

Kb.

Ba.

Ds.

Detailed description: This system contains the first five staves of the score. The vocal line (Vo.) is in treble clef with a key signature of two flats and a 4/8 time signature. It features a melodic line with lyrics 'See these eyes so' and a final note with a fermata. The guitar (Gt.) part is in treble clef, showing a complex rhythmic pattern with many sixteenth notes and a 'gliss.' (glissando) marking. The keyboard (Kb.) part is in grand staff (treble and bass clefs), providing harmonic accompaniment with chords and single notes. The bass (Ba.) part is in bass clef, mostly playing sustained notes. The drums (Ds.) part is in bass clef, showing a steady drum pattern with 'x' marks indicating cymbal hits.

Vo. F (on C) Cm B^b

green I can stare for a thou - sand years

Gt.

Kb.

Ba.

Ds.

Detailed description: This system contains the next five staves of the score. The vocal line (Vo.) continues with the lyrics 'green I can stare for a thousand years'. The guitar (Gt.) part continues with similar rhythmic patterns and includes a 'gliss.' marking. The keyboard (Kb.) part continues with harmonic accompaniment. The bass (Ba.) part continues with sustained notes. The drums (Ds.) part continues with a consistent drum pattern.

Vo. B^b Cm $F^{(onC)}$ B^b

Cold er than the moon Well it's

Gt.

Kb.

Ba.

Ds.

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a whole note 'Cold' in the B^b key signature, followed by 'er' (half note), 'than' (half note), 'the moon' (quarter note), a whole rest, and 'Well it's' (quarter note) in the B^b key signature. The guitar part features a series of chords: B^b (measures 1-2), Cm (measures 3-4), $F^{(onC)}$ (measures 5-6), and B^b (measures 7-8). The keyboard part provides harmonic support with chords and moving lines. The bass line follows the vocal melody. The drum part consists of a steady eighth-note pattern.

Vo. Cm B^b Cm B Cm

been so long And I've been put - ting out fire

Gt.

Kb.

Ba.

Ds.

Detailed description: This system contains the next five measures. The vocal line continues with 'been' (quarter note), 'so' (quarter note), 'long' (quarter note), a whole rest, and 'And I've been put - ting out fire' (quarter note) in the Cm key signature. The guitar part continues with Cm (measures 9-10), B^b (measures 11-12), Cm (measures 13-14), B (measures 15-16), and Cm (measures 17-18). The keyboard part continues with harmonic accompaniment. The bass line follows the vocal melody. The drum part continues with the eighth-note pattern.

Vo. Cm F (onC) B \flat (onC) Cm

with gas - o - line _____

Gt.

Kb.

Ba.

Ds.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with the lyrics 'with gas - o - line' and has a long line indicating a continuation of the phrase. The guitar part features a series of chords, with some notes circled. The keyboard part consists of sustained chords. The bass line has a rhythmic pattern with eighth notes. The drum part includes a steady bass drum pattern and snare hits.

Vo. C Cm F B \flat Cm

See these eyes so red _____ Red like jun - gle burn - in' bright _____ Those who feel me near _____

Gt.

Kb.

Ba.

Ds.

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'See these eyes so red', 'Red like jun - gle burn - in' bright', and 'Those who feel me near'. The guitar part continues with similar chordal textures. The keyboard part remains harmonic. The bass line maintains its rhythmic flow. The drum part continues with the established pattern.

Vo. F B^b Cm B^b Cm B^b

Pull the blinds — and change their minds — It's been so long —

Gt.

Kb.

Ba.

Ds.

8. C Cm F B^b Cm

Still this puls - ing night a plague I call — a heart - beat — years —
 See these eyes so green I can stare — for a thou - sand years —

Gt.

Kb.

Ba.

Ds.

Chords: Cm, F, Bb, Cm

Vo. Cm F Bb Cm

Just be still with me — Ya would - n't be - lieve — what I've been thru You've
 Just be still with me You would - n't be - lieve what I've been thru Well you've

Gt.

Kb.

Ba.

Ds.

Chords: Cm, Bb, Cm, Bb

Vo. Cm Bb Cm Bb

been so long — Well it's been so long — And I've been
 been so long It's been so long

Gt.

Kb.

Ba.

Ds.

Vo. E^b B^b E^b C

put - ting out the fire with gas - o - line Put - ting out the fi - re with gas - o - line

Gt.

Kb.

Ba.

Ds.

Vo. D Cm F B^b Cm

Gt. (Swit. 1) →

Kb.

Ba.

Ds.

Simile

Simile 4bars Pattern

Vo. F B \flat Cm

Gt. gliss. cho. cho. cho. P.

Kb.

Ba.

Vo. F B \flat Cm

Gt. gliss. cho. P. cho. cho. P. cho. cho. gliss.

Kb.

Ba.

Vo. F B \flat Cm

Gt. gliss. Sola. gliss. gliss. gliss.

Kb.

Ba.

E

Vo. Cm F (onC) B^b (onC) Cm

See these tears _____ so blue An age - less heart that can ne - ver mend _____ These

Gt.

Kb.

Ba.

Vo. Cm F (onC) B^b (onC) Cm

tears can nev - er dry _____ A judge - ment made _____ can _____ nev - er bend _____

Gt.

Kb.

Ba.

D.S.

Vo. E^b F Cm F B^b Cm

Gt. *gliss.* *cho.* *P.* *gliss.*

Kb.

Ba.

Vo. Cm F G Cm Bb Ab Gm Ab Bb

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Gt.-I

Gt.-II

H+P →

tr mm

Kb.

Ba. Organ →

Vo. Cm Bb Ab Gm Ab Bb Cm

Put - ting out

cho. cho.

Gt.-I

Gt.-II

tr mm

Kb.

Ba. Organ →

Vo. Cm B^b A^b Gm A^b B^b Cm B^b

fire _____ Put - ting out fire _____

Gt.-I

Gt.-II

Kb.

Ba.

Vo. A^b Gm A^b B^b Cm [H] Cm Gm7 A^b Gm

Been so long so

Gt.-I

Gt.-II

Kb.

Ba.

Vo. A^b B^b Cm Cm Gm7 A^b Gm A^b B^b

long so long Been so long so long so

Gt.-I

Gt.-II

Kb.

Ba.

Detailed description of the first system: The vocal line consists of chords and lyrics. The guitar I part features a complex fretboard pattern with many naturals and accidentals. The guitar II part has a few notes with dynamics like 'f' and 'p', and some 'cho' markings. The keyboard and bass parts provide harmonic support with chords and a walking bass line.

Vo. Cm Cm Gm7 A^b Gm A^b B^b Cm

long Been so long so long so long

Gt.-I

Gt.-II

Kb.

Ba.

Detailed description of the second system: The vocal line continues with the same chord structure. The guitar I part has more complex fretwork, including some 'cho' and 'H' markings. The guitar II part has more notes with dynamics and 'cho' markings. The keyboard and bass parts continue their respective parts.

Vo. Cm Gm7 A^b Gm A^b B^b Cm

Been so long so long so long

Gt.-I

Gt.-II

Kb.

Ba.

Repeat & F.O.

Modern Love

●モダン・ラヴ● by D. Bowie

A N.C.

Gt.

Vo. **B** Em7⁽¹¹⁾ Em7 D^(onC) Dsus4^(onC)

I know when to go out but I want to stay in

Gt.

Sax&Brass

Kb.

Vo. D Dsus4 Em7⁽¹¹⁾ Em7

(to) get things down with Harmonics.

Gt.

Sax&Brass

Kb.

C

Vo. **C**

I catch a pa - per boy But things don't real - ly

Gt.

Sax&Brass *Sax Solo (1x Tacet)* →

Kb. *L Brass (1x Tacet)* →

Vo. **G** **Am**

change I'm stand - ing in the wind But I nev - er wave bye -

Gt.

Sax&Brass

Kb.

Vo. **E7** **F**

bye But I

Gt.

Sax&Brass

Kb.

Vo. C G

try I try

Gt.

Sax& Brass

Kb.

Vo. Em C

There 's no sign of life...
It's not real ly work...

Gt.

Sax& Brass

Kb.

1x Tacet

Vo. G

It's just the power to charm I'm ly - ing in the rain...
It's just the power to charm Still stand - ing in the wind...

Gt.

Sax& Brass

Kb.

Vo. Am E7

But I nev - er wave bye - bye
 But I nev - er wave bye - bye

Gt.

Sax & Brass

Kb.

Vo. F C

But I try I

Gt.

Sax & Brass

Kb.

1x Tacet

Vo. G Em

try Nev - er gon - na fall for

Gt.

Sax & Brass

Kb.

1x 2x

D

Vo. C D
 (Mod - ern Love) walks be - side me (Mod - ern Love) walks on by

Gt.

Sax&Brass

Kb.

Vo. Em F
 (Mod - ern Love) gets me to the church on time

Gt.

Sax&Brass

Kb.

(D.S. Time 5x Repeat to 141)

Vo. C D
 (Mod - ern Love) walks be - side me (Mod - ern Love) walks on by
 (Church on time) te - ri - fies me (Church on time) makes me par ty
 (God and man) no con - fes - sions (God and man) no re - li - gion

Gt.

Sax&Brass

Kb.

Vo. **Em** (Mod - ern Love) gets me to the **F** church on time

(Church on time) puts my trust in God and man
(God and man) don't be lieve in in Mod - ern and man Love

Gt. *5x only* Mod - ern

Sax&Brass

Kb. *8va.*

D.S.

Vo. **E** **C** Love (Mod - ern Love) **D** Mod - ern Love (Mod - ern Love) Mod - ern

Gt.

Sax&Brass (Sax Solo)

Kb.

Vo. **Em** Love (Mod - ern Love) **F** Mod - ern Love (Mod - ern Love) Mod - ern

Gt.

Sax&Brass

Kb.

Repeat & F.O.

Without You

●ウイズアウト・ユー● by D. Bowie

The musical score is arranged in four systems, each containing a vocal line and three instrumental lines (Guitar, Bass, and Drums).

- System 1:** Labeled "Intro" with a key signature change to Bb. The vocal line has a whole rest. The guitar line includes a "(Guit. 3)" annotation and a "(Guit. 2)" annotation with a rightward arrow. The bass line has a 2/9 2/8 time signature. The drum line has a 2/9 2/8 time signature.
- System 2:** The vocal line has a whole rest. The guitar line has a "(Guit. 1) 2x Fill" annotation. The bass line has a 2/9 2/8 time signature. The drum line has a 2/9 2/8 time signature.
- System 3:** The vocal line has a 2/6 2/8 2/10 time signature and includes "cho" and "gliss" annotations. The guitar line has a "(Guit. 1) 2x Fill" annotation with a rightward arrow. The bass line has a 4-measure rest. The drum line has a 4-measure rest.
- System 4:** The vocal line has a 2/9 2/11 time signature and includes a "gliss" annotation. The guitar line has a 2/9 2/11 time signature. The bass line has a 2/9 2/11 time signature. The drum line has a 2/9 2/11 time signature.

cho 1/11 cho 1/9 Eb Bb

Vo. **Bb**

Gt.

Ba.

Ds.

Vo. **A Gm Ab**

Just when I'm read - y to throw in my hand
 And when I'm will - ing to call it a day

Gt.

Ba.

Ds.

Vo. **Bb sus4 Bb**

Just when the best things in life are gone
 Just when I won't take an - oth - er chance

Gt.

Ba.

Ds.

Vo. A^b B^b E^b

look in - to I ³ your eyes — your hand

There's no smoke with - out fire
There's no smoke with - out fire

Gt.

Ba.

Ds.

Vo. B^b E^b B^b E^b

You're ex - act - ly who I want to be with
Wom - en I love — you —

With-out — You —
With-out — You —

(Solo 1) $\frac{3}{7}$ $\frac{3}{8}$ $\frac{3}{10}$
H.O. gliss

Gt.

Ba.

Ds.

Vo. B^b E^b A^b B^b

What would I do —
What would I do —

Gt.

Ba.

Ds.

Vo. 2

(Swit. 3)

Gt. B^b

Ba.

Ds.

Vo. E^b

(Swit. 1) *cho*

Gt. B^b

Ba.

Ds.

Vo. E^b

cho

Gt. A^b

Ba.

Ds.

E^b cho B^b

This system contains four staves. The top staff is the vocal line, starting with a whole rest, followed by a half note chord with a slur and the word "cho" above it, and ending with a whole note chord marked B^b . The guitar staff (Gt.) has a treble clef and contains rhythmic patterns of eighth notes and chords. The bass staff (Ba.) has a bass clef and contains a steady eighth-note bass line. The drum staff (Ds.) has a bass clef and contains a pattern of eighth notes with 'x' marks indicating hits.

cho cho cho E^b A^b cho cho

3/5 3/3 3/5

This system contains four staves. The vocal line has a whole rest, followed by a half note chord with a slur and "cho" above it (marked E^b), then another half note chord with a slur and "cho" above it (marked A^b), and ends with a whole note chord with a slur and "cho" above it (marked E^b). The guitar staff (Gt.) has a treble clef and contains rhythmic patterns, including triplets marked 3/5 and 3/3. The bass staff (Ba.) has a bass clef and contains a steady eighth-note bass line. The drum staff (Ds.) has a bass clef and contains a pattern of eighth notes with 'x' marks.

$G7sus4$
 cho

This system contains four staves. The vocal line has a whole note chord with a slur and "cho" above it, marked $G7sus4$. The guitar staff (Gt.) has a treble clef and contains a whole rest. The bass staff (Ba.) has a bass clef and contains a whole note chord. The drum staff (Ds.) has a bass clef and contains a whole rest.

Ricochet

●リコシェ● by D. Bowie

Intro

Vo. A

Like

Gt.

Ba.

Ds.

Vo. A D (on F#) G

weeds on a rock face wait - ing for the scythe Ric - o -
Sound of the thun - der Sound of gold Sound of de - vil Break - ing pa - role Ric - o -

Gt.

Ba.

Ds.

Vo. ^(onG#) E A

- chet Ric - o - chet The
- chet Ric - o - chet

Gt.

Ba.

Ds.

Vo. ^(onF#) D G

world is on a cor ner wait - ing for jobs Ric - o
These are the pris - ons These are the crimes Teach - ing life in a vio - lent new way

Gt.

Ba.

Ds.

Vo. ^(onF#) D G

- chet Ric - o - chet Turn the ho - ly

Gt.

Ba.

Ds.

Vo. ^(on G#)
E A

pic - tures — So they face the wall

Gt.

Ba.

Ds.

Vo. B

G Am G Am G Am G Am

(Spoken) And who can bear to be forgotten

Gt.

Ba.

Ds.

Vo. G Am G Am G Am G Am

And who can bear to be forgotten

Gt.

Ba.

Ds.

Vo. **C** G Am G Am G Am G Am

March of flow - ers March of dimes These are the pris - ons These are the crimes

Gt.

Ba.

Ds.

Vo. G Am G Am G Am G Am

(Spoken) Early, before (Spoken) Men wait for news the sun, they

Gt.

Ba.

Ds.

Vo. **D** Brass G Am G Am G Am G Am

while thousands struggle off to the gates are still asleep Dreaming of tramlines, In their secret

Gt.

Ba.

Ds.

Vo. Brass, G Am G Am G Am G Am

factories, pieces of
fearful place they see

machinery,
their lives unravelling

Mine shafts, things like that
before them

Gt.

Ba.

Ds.

Vo. E G Am G Am G Am G Am

March of flow - ers

March of dimes

These are the pris - ons

These are the crimes

Gt.

Ba.

Ds.

Vo. G Am G Am F

Sound of thun - der

Sound of gold

Sound of the dev - il

Break - ing pa - role

Gt.

Ba.

Ds.

Vo. *Freely* E 1 G Am G Am G Am

Ric - o - chet It's not the end of the world...

Gt.

Ba.

Ds.

Vo. G Am 2 E N.C. (Am)

(Spoken) But when they get home, damp eyed and weary

Gt.

Ba.

Ds.

Vo. they smile and crush their children to their heaving chests making unfulfillable

Gt.

Ba.

Ds.

Vo. Brass G

promises

Gt.

Ba.

Ds.

Vo.

For who can bear to

Gt.

Ba.

Ds.

Vo. H Am

be forgotten

Gt.

Ba.

Ds.

1x Tacet

2x

Vo. 1.~3

Gt.

Ba. 1x Tacet

Ds. 2x

Vo. 4

Gt. cho

Ba. 1x Tacet

Ds. 3x

Vo. 1 Am

Gt. cho cho H.o. cho cho gliss

Ba.

Ds.

Vo. *cho* *cho* *cho* *cho* *P.O.* *cho cho* *cho*

Gt.

Ba.

Ds.

Vo.

Gt. *P.O.* *P.O.* *P.O.* *P.O.* *P.O.* *P.O.* *gliss* *gliss* *gliss* *cho*

Ba.

Ds. **4**

Vo. *cho* *P.O.* *cho cho* *P.O.* *H.O.* *gliss* *H.O.*

Gt.

Ba.

Ds. **4**

F.O.

Shake It

●シェイク・イット● by D. Bowie

Vo. **A** F E7⁽⁹⁾

Gt.

Kb.

Ba.

Vo. G G^b F

(Shake It Shake It what's my life _____)

Gt.

Kb.

Ba.

Vo. E7⁽⁹⁾ G G

Gt. H.O.

Kb.

Ba.

Vo. B F E7⁽⁹⁾

(Shake It Shake It what's my life —) I I feel like a sail boat A - drift on the
 could take you to heav en I could spin you to

Gt.

Kb.

Ba.

Vo. G G^b F

sea hell But I'll take you to New, York so when you gon - na
 It's a brand new day It's the place that I

Gt.

Kb.

Ba.

Vo. ⁽⁹⁾ E7 G G^b

phone me know well

Gt.

Kb.

Ba.

Vo. ⁽⁹⁾ F E7

(Shake It Shake It what's my life _____)

Gt.

Kb.

Ba.

Vo. ⁽⁹⁾ C G G^b F

Sit - ting on a flag - stone talk - ing to a face - less girl
 Feel - ing dis - con - nect - ed well I sure know what to do

Gt.

Kb.

Ba.

Vo. $E_7^{(9)}$ G

(Shake It Shake It what's my life) ah Shake It wonder-ing what to say but my eyes do the talk - ing so ah Shake It Shake It

Gt.

Kb.

Ba.

Vo. D C $D_7^{(9)}$ C $D_7^{(9)}$

well I duck and I sway (what's my life) I shoot at a full moon (what's my

1x Only

Gt.

Kb.

Ba.

Vo. C $D_7^{(9)}$ E G G^b

life) (so) what's my life Shake It Shake It babe ha! ah Shake It Shake It

Gt.

Kb.

Ba.

Vo. F E7⁽⁹⁾

ooh Cause love is the an - swer love - 's talk - in' to

Gt.

Kb.

Ba.

Vo. G Gb F

me I'd scream and I'll fight for you You're bet - ter than

Gt.

Kb.

Ba.

Vo. E7⁽⁹⁾ G Gb

mon - ey

Gt.

Kb.

Ba.

Vo. F E7⁽⁹⁾
 (Shake It Shake It what's my life _____)

Gt.

Kb.

Ba.

Vo. G Gb F
 We're the kind of peo - ple who can Shake It if we're feel - ing blue

Gt.

Kb.

Ba.

Vo. E7⁽⁹⁾
 (Shake It Shake It what's my life _____) When I'm

Gt.

Kb.

Ba.

D.S.

Vo. **F** G **G^b** **F**

ba by Shake It Shake It (ooh)

Gt.

Kb.

Ba.

Vo. **E7⁽⁹⁾**

(Shake It Shake It what's my love) _____

Gt.

Kb.

Ba.

Repeat & F.O.

STEREO EYS-81980

DAVID

BOWIE



収録曲

Modern Love
モダン・ラヴ

China Girl
チャイナ・ガール

Let's Dance
レッツ・ダンス

Without You
ウイズアウト・ユー

Ricochet
リコシェ

Cat People (Putting Out Fire)
キャット・ピープル

Shake It
シェイク・イット