

BEST SOUNDS COLLECTION

DAVID BOWIE

LET'S DANCE

デビッド・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

CONTENTS

<i>BIOGRAPHY</i> / バイオグラフィー	4
演奏アドバイス	8
★ <i>Let's Dance</i> / レッツ・ダンス	14
★ <i>China Girl</i> / チャイナ・ガール	24
★ <i>Cat People (Putting Out Fire)</i> / キャット・ピープル	37
<i>Modern Love</i> / モダン・ラヴ	50
<i>Without You</i> / ウィズアウト・ユー	56
<i>Ricochet</i> / リコシェ	61
<i>Shaka It</i> / シェイク・イット	70

★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^b7

Ah ah ah ah

Gt.

Sax&Brass

Kb.

Ba.

Ds.

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

(flower)

Gt.

Sax&Brass

Kb.

Ba.

Ds.

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

Let's
Let's

Gt. *gliss*
swit. 1 (1x) $\frac{4}{8}$ $\frac{4}{8}$ *Tacet* \rightarrow *cho*
 $\frac{3}{8}$ $\frac{3}{6}$ $\frac{4}{8}$ $\frac{4}{6}$

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. $B^b m7^{(11)}$

Dance
Dance
Dance

For Put on your red shoes and dance the blues
2x Put on your grace— should fall and dance the blues
3x Put on your red shoes and dance the blues

Let's
Let's
Let's

Gt.

Sax&Brass

Kb.

Ba.

Ds.

Vo. G^b6 $B^b m7$

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 You could look in - to lights up your face eyes Let's Let's Let's

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 this seri - ous moon - light the se - ri - ous moon-light

Un - der the 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. $B^b m$ $2x$ G^b
 Let's Dance

Gt.

Sax&Brass

Kb.

Ba. $1x Tacet$

Ds.

Vo. $B^b m7$ 1. 2.
 Let's Let's

Gt.

Sax&Brass

Kb.

Ba. $(1x Tacet)$

Ds.

D.S.

F $B^b m7sus4$ $B^b m(13)$ gliss $B^b m(13)$ 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.vib. (H+P)

cho cho P.O.

$B^b m7sus4$ $B^b m(13)$ 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.

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 trag - ic like I'm Mar
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.

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 B Em

Gt. cho. cho. cho. cho.

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. **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.

Detailed description: This system contains the first five staves of music. The vocal line (Vo.) is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It starts with a whole rest, followed by quarter notes for 'you', 'shut', 'your', and 'mouth', then a half note for 'She' and a quarter note for 'says'. The guitar (Gt.) part is in treble clef, playing a rhythmic pattern of eighth notes with 'x' marks indicating muted notes. The piano (Kb.) part consists of a grand staff with a sustained chord in the right hand and a bass line in the left hand. The bass (Ba.) part is in bass clef, playing a steady eighth-note bass line. The drums (Ds.) part is in bass clef, showing a complex rhythmic pattern with 'x' marks for cymbals and numbers for other drums.

Vo. D C B

She says

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

Kb.

Ba.

Ds.

Detailed description: This system contains the next five staves of music. The vocal line (Vo.) continues with a whole rest, then a half note for 'She' and a quarter note for 'says'. The guitar (Gt.) part has a melodic line with lyrics 'cho. cho. H. cho. Pol, cho' written below it. The piano (Kb.) part continues with sustained chords and a bass line. The bass (Ba.) part continues with its eighth-note bass line. The drums (Ds.) part continues with its rhythmic pattern.

Vo. Em D C

Gt. *cho.* *H.* *cho.* *cho.* *p.* *cho.* *Xcho.* *gliss.*

Kb.

Ba.

Ds.

Vo. B G Am

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

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

Kb. (Organ) (Strings)

Ba.

Ds.

Repeat & F.O.

Cat People(Putting Out Fire)

●キヤット・ヒーブル ●by D. Bowie & G. Moroder

Intro

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

The musical score is arranged in five systems. The first system is the vocal line, which consists of a single staff with a whole rest in each of the five measures. The second system is the guitar part, labeled 'Gt. (Solo. 2)'. It features a treble clef and a 4/4 time signature. The notation includes a series of chords and melodic lines with various guitar-specific symbols like asterisks and 'x' marks. The third system is the piano accompaniment, labeled 'Kb.', with a grand staff (treble and bass clefs) showing block chords and some melodic movement. The fourth system is the bass line, labeled 'Ba.', with a bass clef and a whole rest in each measure. The fifth system is the drum part, labeled 'Ds.', with a bass clef and a simple drum pattern consisting of snare and bass drum hits.

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 chord in B^b (F major) for the first measure, then moves to Cm for the next two measures, $F^{(onC)}$ for the fourth measure, and B^b for the fifth measure. The lyrics are "Cold er than the moon Well it's". The guitar part features a series of chords: B^b (F major), Cm, Cm, $F^{(onC)}$, and B^b . The keyboard part has a simple accompaniment with chords in the right hand and a bass line in the left hand. The bass line starts with a whole note chord in B^b and then moves to Cm. 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 so long" in Cm, B^b , Cm, B , and Cm. The lyrics are "been so long And I've been put - ting out fire". The guitar part continues with Cm, B^b , Cm, B , and Cm. The keyboard part continues with a similar accompaniment. The bass line continues with Cm, B^b , Cm, B , and Cm. The drum part continues with a steady 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 five measures of the piece. The vocal line starts with the lyrics 'with gas - o - line' and has a long note on 'line'. The guitar part features a series of chords, with some circled in red. The keyboard part has a simple accompaniment. The bass line has a steady eighth-note pattern. The drum part has a consistent rhythm with snare and bass drum 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 five 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 consistent. The bass line continues its eighth-note pattern. The drum part maintains the same rhythmic accompaniment.

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 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 \oplus

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

Kb.

Ba.

Detailed description: This system contains the first three measures of the piece. The vocal line is mostly silent, with a few notes in the second measure. The guitar part features a series of glissandos and chords, with fret numbers 11, 13, and 19 indicated. The keyboard part provides harmonic support with chords in the F, B-flat, and C minor positions. The bass line has a simple melodic pattern.

Vo. F B \flat Cm

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

Kb.

Ba.

Detailed description: This system contains measures 4-6. The vocal line becomes more active with various ornaments like 'cho.' and 'P.'. The guitar part continues with glissandos and chords, including fret numbers 10, 11, 13, and 19. The keyboard and bass parts continue their respective parts from the previous system.

Vo. F B \flat Cm

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

Kb.

Ba.

Detailed description: This system contains measures 7-9. The vocal line has a 'gliss.' marking. The guitar part features a 'gliss.' marking and a 'Sola.' marking. Fret numbers 11, 13, 15, 19, and 20 are indicated. The keyboard and bass parts continue their parts.

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.

Gt.-I

Gt.-II

Kb.

Ba. Organ

H+P

tr mm

Vo. Cm Bb Ab Gm Ab Bb Cm

Put - ting out

cho. cho.

Gt.-I

Gt.-II

Kb.

Ba. Organ

tr mm

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.

Detailed description of the first system: The system contains five staves. The vocal staff (Vo.) has two lines of music with lyrics 'fire' and 'Put - ting out fire'. Above the staff are chord symbols: Cm, B^b, A^b, Gm, A^b, B^b, Cm, B^b. The first guitar staff (Gt.-I) shows a complex fretboard diagram with various techniques like bends and vibrato. The second guitar staff (Gt.-II) includes handwritten annotations such as 'tr.' (trills), 'cho.' (chords), and 'p.' (pizzicato). The keyboard (Kb.) and bass (Ba.) staves provide harmonic and rhythmic support.

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.

Detailed description of the second system: The system contains five staves. The vocal staff (Vo.) has two lines of music with lyrics 'Been so long so'. Above the staff are chord symbols: A^b, Gm, A^b, B^b, Cm, [H] Cm, Gm7, A^b, Gm. The [H] symbol indicates a harmonic change. The first guitar staff (Gt.-I) continues with fretboard diagrams. The second guitar staff (Gt.-II) has handwritten annotations including 'P' (pizzicato) and '3' (triplets). The keyboard (Kb.) and bass (Ba.) staves continue the accompaniment.

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 parts include complex fretting and techniques like bends and vibrato. The keyboard and bass provide harmonic support.

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: Similar to the first system, it features vocal lines with lyrics and chords, and instrumental parts for guitar, keyboard, and bass. The guitar parts are particularly intricate with many notes and techniques.

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.

B Vo. $Em7^{(11)}$ $Em7$ $D^{(onC)}$ $Dsus4^{(onC)}$

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. *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.

Without You

●ウイズアウト・ユー● by D. Bowie

The musical score is arranged in a system with five staves. The top staff is for the vocal line (Vo.), and the bottom four staves are for guitar (Gt.), bass (Ba.), and drums (Ds.).

- Vo.:** Starts with an "Intro" in Bb. The melody is simple, with a key signature change to Eb and a "2x Fill" section in 2/9 and 2/8 time.
- Gt.:** Features a complex rhythm with various time signatures (1/6, 2/6, 3/8) and includes "Guit. 1" and "Guit. 2" fills. The guitar part is heavily rhythmic with many "x" marks indicating muted notes.
- Ba.:** Provides a steady bass line, often playing a quarter-note pattern.
- Ds.:** Plays a consistent drum pattern, primarily consisting of eighth and sixteenth notes.

Additional annotations include "cho" (choir) markings above the vocal line and "gliss" (glissando) markings. The score includes various time signatures such as 2/6, 2/8, 2/10, 3/8, 3/6, 4/8, 2/9, and 2/11. A "4" is written above the bass staff in the second system, indicating a four-measure rest.

cho 1/11 cho 1/9 Eb Bb

This system contains the first two staves of music. The top staff is a vocal line with a melodic line and lyrics. The second staff is a guitar accompaniment with a rhythmic pattern of eighth notes and chords. Above the guitar staff, there are two small musical diagrams labeled 'cho 1/11' and 'cho 1/9'. The key signature is one flat (Bb).

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

This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The guitar accompaniment features a consistent rhythmic pattern with some chord changes. The key signature changes to G minor (Gm) and then to A-flat major (Ab).

Vo. Bb sus4 Bb

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

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics. The guitar accompaniment features a sustained chord (sus4) and a final rhythmic flourish. The key signature is B-flat major (Bb). A '2x' marking is present at the end of the guitar staff.

Vo. A^b B^b E^b

look in - to I ³ your eyes hold 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

(Solo. 3)

Gt. B B^b

Ba.

Ds.

Detailed description: This system contains measures 1 through 4. The vocal line starts with a whole rest, followed by a half note B^b and a quarter note G^b, with a fermata over the B^b. The guitar part features chords in the first two measures, a solo section in the third measure, and chords in the fourth. The bass line consists of eighth notes, and the drum line has a steady eighth-note pattern.

Vo. E^b B^b

(Solo. 1) *cho*

Gt. 1/6 3/8 3/5 1/6

Ba.

Ds.

Detailed description: This system contains measures 5 through 8. The vocal line has a solo section in measure 6 and a choir entry in measure 7. The guitar part has chords in measures 5 and 8, and a solo section in measure 6. The bass and drum parts continue with their respective rhythmic patterns.

Vo. E^b A^b

cho

Gt. 1/6 3/8 3/5 1/6

Ba.

Ds.

Detailed description: This system contains measures 9 through 12. The vocal line features a choir entry in measure 10. The guitar part has chords in measures 9 and 12, and a solo section in measure 10. The bass and drum parts continue with their respective rhythmic patterns.

E^b cho B^b

This system contains the first four measures of the piece. The vocal line (top staff) begins with a whole rest, followed by a half note G^b (marked *cho*), a quarter note A^b, and a half note B^b (marked *cho*). The guitar (Gt.) part features a rhythmic pattern of eighth notes in the first two measures, followed by chords in the last two. The bass (Ba.) part plays a steady eighth-note pattern. The drums (Ds.) play a consistent eighth-note pattern.

E^b cho cho cho A^b cho cho

$\frac{3}{5}$ $\frac{3}{3}$ $\frac{3}{5}$

This system contains the next four measures. The vocal line continues with a half note G^b (marked *cho*), a quarter note A^b, and a half note B^b (marked *cho*). The guitar part includes a $\frac{3}{5}$ time signature change in the second measure and a $\frac{3}{3}$ time signature change in the third measure. The bass and drums continue with their respective patterns.

$G7sus4$
cho

This system contains the final four measures. The vocal line features a long, sustained note G^b (marked *cho*) that spans across the measures. The guitar, bass, and drums parts are mostly silent, with some light accompaniment in the bass and drums.

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. ^{E (on G#)} A

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

Gt.

Ba.

Ds.

Detailed description: This system contains the first four staves of music. The vocal staff (Vo.) is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with lyrics: "- chet Ric - o - chet The" and "- chet Ric - o - chet". Above the staff, the chord "E (on G#)" is indicated for the first measure and "A" for the second. The guitar staff (Gt.) shows two systems of chords: the first system has chords E and A, and the second system has chords A and E. The bass staff (Ba.) contains a bass line with triplets and rests. The drum staff (Ds.) shows a 4/4 time signature with a drum fill in the second measure.

Vo. ^{D (on F#)} 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.

Detailed description: This system contains the next four staves of music. The vocal staff (Vo.) continues the melody with lyrics: "world is on a cor ner wait - ing for jobs Ric - o" and "These are the pris - ons These are the crimes Teach - ing life in a vio - lent new way". Above the staff, the chord "D (on F#)" is indicated for the first measure and "G" for the second. The guitar staff (Gt.) shows two systems of chords: the first system has chords D and G, and the second system has chords G and D. The bass staff (Ba.) continues the bass line with triplets and rests. The drum staff (Ds.) shows a 4/4 time signature with a drum fill in the second measure.

Vo. ^{D (on F#)} G

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

Gt.

Ba.

Ds.

Detailed description: This system contains the final four staves of music on the page. The vocal staff (Vo.) continues with lyrics: "- chet Ric - o - chet Turn the ho - ly". Above the staff, the chord "D (on F#)" is indicated for the first measure and "G" for the second. The guitar staff (Gt.) shows two systems of chords: the first system has chords D and G, and the second system has chords G and D. The bass staff (Ba.) continues the bass line with triplets and rests. The drum staff (Ds.) shows a 4/4 time signature with a drum fill in the second measure.

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 G Am G Am G Am

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

Gt. 3 3 3 3

Ba. 3

Ds. 3 3 3 3

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

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

Gt. 3 3 3 3

Ba. 3

Ds. 3 3 3 3

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

Gt. 3 3 3 3

Ba. 3

Ds. 3 3 3 3

Vo. Brass G

promises

Vo.

For who can bear to

Vo. H Am

be forgotten

1x Tacet

2x

1.~3

Vo.

Gt.

Ba.

Ds.

1x Tacet

Vo.

Gt.

Ba.

Ds.

3x

1x Tacet

Vo. 1 Am

Gt. cho cho H.o. cho cho gliss

Ba.

Ds.

The musical score is arranged in three systems, each containing five staves. The top staff is for the lead vocal (Vo.), the second for guitar (Gt.), the third for bass (Ba.), the fourth for drums (Ds.), and the fifth for a second vocal part (Vo.). The key signature is one sharp (F#) and the time signature is 3/4. The first system features a vocal line with triplets and lyrics, a guitar part with fret numbers (5, 7, 7, 7, 5, 7, 7, 6, 7, 5, 7, 0, 7, 0), and a drum part with '2x' markings. The second system includes a '1x Tacet' instruction for the guitar and bass parts. The third system starts with a first ending bracket (1) and an Am chord, followed by guitar techniques like 'cho', 'H.o.', and 'gliss'. The drum part continues with '3x' markings.

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

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

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

Ba.

Ds. 4

Shake It

●シェイク・イット● by D. Bowie

Vo. **A** F E7⁽⁹⁾

Gt.

Ba.

Kb.

Vo. G G^b F

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

Gt.

Ba.

Kb.

Vo. E7⁽⁹⁾ G G

Gt.

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 the place that I

Gt.

Kb.

Ba.

Vo. ⁽⁹⁾ E7 G G^b

phone me
know well

Gt.

Kb.

Ba.

Vo. ^{B'} F E7⁽⁹⁾

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

Gt.

Kb.

Ba.

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

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

Gt.

Kb.

Ba.

Vo. **E7⁽⁹⁾** **G** **G^b**

mon - ey

Gt.

Kb.

Ba.

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

Gt.

Kb.

Ba.

Vo. G G^b 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