

# The Best Of **DAVID BOWIE** For Guitar

Includes SUPER-TAB<sup>®</sup> Notation

**CHANGES**  
**CHINA GIRL**  
**DIAMOND DOGS**  
**FAME**  
**HEROES**  
**REBEL, REBEL**  
**SPACE ODDITY**  
**STATION TO STATION**  
**TONIGHT**  
**TVC 15**  
**YOUNG AMERICANS**  
**ZIGGY STARDUST**

Arranged by YOICHI ARAKAWA



# *The Best Of* **DAVID BOWIE** *For Guitar*

Includes SUPER-TAB® Notation

Arranged by  
YOICHI ARAKAWA

## C O N T E N T S

|                          |    |
|--------------------------|----|
| CHANGES .....            | 42 |
| CHINA GIRL.....          | 47 |
| DIAMOND DOGS.....        | 2  |
| FAME .....               | 6  |
| HEROES .....             | 10 |
| REBEL, REBEL .....       | 16 |
| SPACE ODDITY .....       | 20 |
| STATION TO STATION ..... | 24 |
| TONIGHT .....            | 30 |
| TVC 15 .....             | 34 |
| YOUNG AMERICANS .....    | 54 |
| ZIGGY STARDUST.....      | 38 |

Any duplication, adaptation or arrangement of the compositions  
contained in this collection requires the written consent of the Publisher.  
No part of this book may be photocopied or reproduced in any way without permission.

# DIAMOND DOGS

Words and Music by  
DAVID BOWIE

### Medium Rock

**Intro:**

A C E $\flat$  B $\flat$  F

*Instrumental*

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T | 1 | 2 | 1 | 2 | 4 | 1 | 3 | 1 |
| A |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |

### Verses:

G A

1. As they pulled you out \_\_\_ of the ox - y - gen tent \_\_\_ you  
 (2.) Hal - lo - ween Jack is a real cool cat, \_\_\_ and he

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 2 | 2 | 2 | 2 | 0 | 2 | 2 | 2 | 2 | 0 |
| A |   |   |   |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |   |   |   |

E7 D7



asked for the lat - est par - ty. With your sil - i - cone hump and your ten  
 lives on top \_\_\_ of Man - hat-tan Chase. The el - e - va - tor's broke, so he


|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 2 | 0 | 2 | 0 | 0 | 2 | 0 | 2 | 1 | 1 | 1 | 1 | 2 | 2 | 1 |
| A |   |   | 2 |   | 2 |   |   |   |   | 2 |   |   |   |   | 2 | 2 |   |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

A

\_\_\_ inch stump, \_\_\_ dressed like a priest you was; Todd Brown-ing's beast you was.  
 slides down a rope \_\_\_ on - to the street be - low. Oh, Tar - zie, go man go.


|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 1 | 1 | 0 | 2 | 2 | 2 | 2 | 4 | 0 | 2 | 2 | 2 | 2 | 4 |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

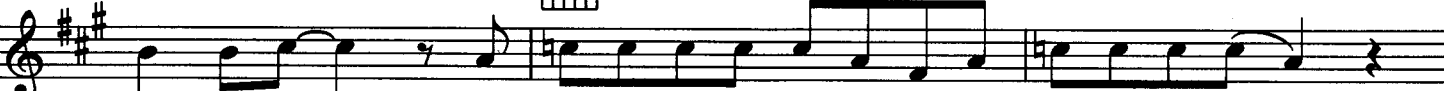
A  E7 



Crawl-ing down the al - ley on your hands and knees, \_ I'm sure you're not pro-lect-ed, for it's  
 Meets his lit - tle hus - sy with his ghost town ap-proach. \_ Her face is sans fea-ture, but she  
 Year of the scav-en-ger, the sea - son of the bitch, \_ sash-ay on the board-walk,



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 2 | 0 | 2 | 0 | 0 | 0 | 0 |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |


D7 



plain to see. \_ The dia-mond dogs are poach-ers and they hide be-hind trees; \_  
 wears a Da - li broach sweet-ly rem - i - nis-cent, some-thing moth-er used to bake.  
 scour-ry to the ditch. Just an - oth - er fu - ture sung lone - ly lit - tle kicks, there's


|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|
| T | 0 | 0 | 2 |   | 1 | 1 | 1 | 1 | 1 | 2 | 4 | 2 | 1 | 1 | 1 | 1 | 2 |  |  |
| A |   |   |   | 2 |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |

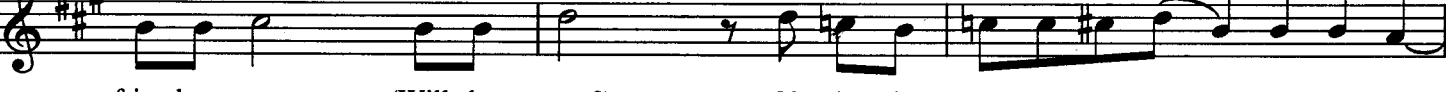
A  Chorus: E 



hunt you to the ground \_ they will, man-ne-quins \_ with kill ap-peal, }  
 Wrecked up and par - a - lyzed, dia-mond dogs are sa-ble-ized. (Will they come?) I'll keep a  
 gon-na be sor - row, try and wake up to-mor - row. }



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|
| T | 0 | 0 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 1 |  |  |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |

G 



friend se-rene. (Will they come?) Oh, ba - by come un - to me. \_ (Will they come?) \_

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|
| T | 0 | 0 | 2 | 0 | 0 | 3 | 3 | 1 | 0 | 1 | 1 | 2 | 3 | 0 | 0 | 0 | 0 | 2 |  |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |



A  D 

Well, she's come, been, and gone. \_ Come out of the gar -

T 3 0 3 3 3 0 2 2 0 3 2

A

B


A  B 

den, ba - by. You'll catch your death in the fog. \_ Young girl, \_

T 3 0 2 0 0 2 0 3 2 2 2 2

A

B

D7  A 

they call them the dia - mond dogs. \_

T 0 0 1 0 0 2 2 2 2

A

B



B  D7 

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

T 2 2 0 0 1 0 0 2 2 2

A

B

A  E 


To Coda  $\oplus$  1. 2. Now, Ooh. \_ Call \_

T 2 2 1 2 0 2 3

A

B

A





them the dia - mond dogs. Ooh.

T 2 2 0 0 0 2 1 2 0

A

B

E D7

*D.S. al Coda* ☉



Call them the dia - mond dogs. In the

T 2 0 3 2 2 0 0 0 1 0 2

A

B

A E

*Coda* ☉ *Play 3 times*



Ooh. Call

T 1 2 0 2 1

A

B

A A






them the dia - mond dogs. Instrumental

T 0 2 2 4 2 1 2

A

B

C Eb Bb F A

T 1 2 4 3 1 1 1 2

A




B

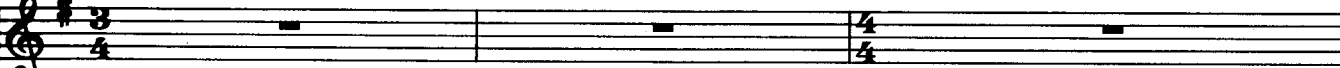
# FAME

Words and Music by  
DAVID BOWIE, JOHN LENNON  
and CARLOS ALOMAR


## Solid Rock Beat


**Intro:**

Gm  3 fr.      Dm       C7 



T  
A  
B

G9  3 fr.





*Instrumental*

T  
A  
B

2 3 2 3 2 3 3      2 3 2 3 2 3 3

## Verses:

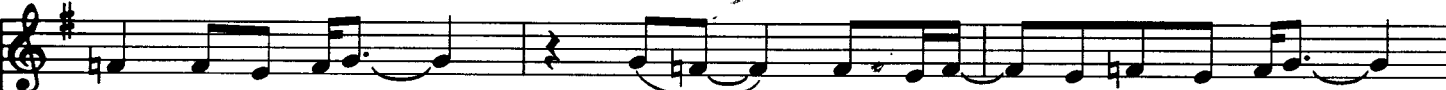
G9  3 fr.



1. Fame, \_\_\_\_\_ makes a man \_\_\_\_\_ take things o-ver. \_\_\_\_\_ Fame \_\_\_\_\_ lets him  
2. Fame, \_\_\_\_\_ what you like \_\_\_\_\_ is in the li-mo. \_\_\_\_\_ Fame, \_\_\_\_\_ what you

T  
A  
B

0 3 3 2 3      3 2 3 0      0 3 3 2




loose, hard to swal-low. \_\_\_\_\_ Fame \_\_\_\_\_ puts you there \_\_\_\_\_ where things are hol-low. \_\_\_\_\_ }  
get is no to-mor-row. \_\_\_\_\_ Fame, \_\_\_\_\_ what you need \_\_\_\_\_ you have to bor-row. \_\_\_\_\_ }

T  
A  
B

3 3 2 3 0      0 3 3 2 3      2 3 2 3 0

1. C9



Fame. \_\_\_\_\_ Fame, \_ it's not your brain, \_ it's

|   |   |   |  |  |  |  |  |  |  |  |  |
|---|---|---|--|--|--|--|--|--|--|--|--|
| T |   |   |  |  |  |  |  |  |  |  |  |
| A | 0 | 3 |  |  |  |  |  |  |  |  |  |
| B |   |   |  |  |  |  |  |  |  |  |  |


G9 3 fr.



just a flame \_ that burns your change to keep you in - sane. \_\_\_\_\_

|   |   |   |   |   |   |   |   |   |   |   |  |
|---|---|---|---|---|---|---|---|---|---|---|--|
| T |   |   |   |   |   |   |   |   |   |   |  |
| A | 3 | 2 | 3 | 2 | 3 | 3 | 3 | 3 | 2 | 0 |  |
| B |   |   |   |   |   |   |   |   |   |   |  |

2. C9



Fame. \_\_\_\_\_ Fame, \_ it's mine, it's mine, \_ it's

|   |   |   |  |  |  |  |  |  |  |  |  |
|---|---|---|--|--|--|--|--|--|--|--|--|
| T |   |   |  |  |  |  |  |  |  |  |  |
| A | 0 | 3 |  |  |  |  |  |  |  |  |  |
| B |   |   |  |  |  |  |  |  |  |  |  |




G9 3 fr.



just his line \_ to bind your time, it drives you to \_\_\_\_\_ crime. \_\_\_\_\_

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |
| A | 0 | 0 | 0 | 3 | 0 | 0 | 0 | 0 | 0 | 3 | 0 |
| B |   |   |   |   |   |   |   |   |   |   |   |

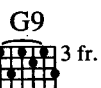
Gm 3 fr. Dm C7

Fame. \_\_\_\_\_

|   |   |   |  |  |  |  |  |  |  |  |  |
|---|---|---|--|--|--|--|--|--|--|--|--|
| T |   |   |  |  |  |  |  |  |  |  |  |
| A | 0 | 3 |  |  |  |  |  |  |  |  |  |
| B |   |   |  |  |  |  |  |  |  |  |  |





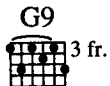
Instrumental

T

A 2 3 2 3 2 3 3

B 2 3 2 3 2 3 3

Chorus:



Is it an - y won - der \_ I re - ject you first? \_ Fame, \_ fame, fame,

T 0 0 0 0 2 3 3 0 3 1 2 0 3

A 0 0 0 0 2 3 3 0 3 1 2 0 3

B 1 2 0 3 0 3 1 2 0 3

fame. \_ Is it an - y won - der you are to cool to fool?

T 0 0 0 0 1 0 0 2 0 0 3 0

A 0 0 0 0 1 0 0 2 0 0 3 0

B 1 2 0 3 0 3 1 2 0 3

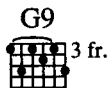


Fame. \_ Fame, \_ Bul - ly for you.

T 0 3 0 0 0 0

A 0 2 0 3 0 0 0 0

B 0 2 0 3 0 0 0 0



Chil - ly for me, got to get a rain check on pain. \_

T 0 0 0 0 0 0 0 3 0 0 3

A 0 0 0 0 0 0 0 3 0 0 3

B 0 0 0 0 0 0 0 3 0 0 3

Fame. Instrumental

T  
A 3  
B 2 3 2 3 2 3 3 2 3 2 3 2 3 3

Fame, \_ fame, \_

T  
A 2 3 2 3 2 3 3 2 3 2 3 2 3 3  
B 13 12 10 8

fame, \_ fame, \_ fame, \_ fame, fame, fame, fame, fame, fame,

T  
A 7 5 3 1 0 3 1 0 2 0 3 2  
B

fame, fame, fame, fame, fame, fame, fame. Fame, what's your name?

T  
A 0 3 2 0 3 1 0 0 3 3 3  
B

Repeat and fade

G9



Instrumental

T  
A 2 3 2 3 2 3 3 2 3 2 3 2 3 3 2 3 2 3 2 3 3  
B

# HEROES

Words by  
DAVID BOWIE

Music by  
DAVID BOWIE and BRIAN ENO

Medium Rock


**Intro:**  




**Instrumental**

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 3 | 3 |
| A | 2 | 2 | 2 | 0 | 0 |
| B |   |   |   |   |   |



**Verses:**






1. I, \_\_\_\_\_ I will be king. \_  
2. I \_\_\_\_\_ I will be king. \_


|   |   |   |  |   |       |
|---|---|---|--|---|-------|
| T | 3 |   |  |   |       |
| A | 0 |   |  |   |       |
| B |   | 4 |  | 4 | 2 0 0 |


 



And you, \_\_\_\_\_  
And you, \_\_\_\_\_



|   |  |  |     |  |  |
|---|--|--|-----|--|--|
| T |  |  |     |  |  |
| A |  |  | 0 4 |  |  |
| B |  |  |     |  |  |







you will be queen. \_ Though  
you will be queen. \_ Though

|   |  |         |  |  |   |
|---|--|---------|--|--|---|
| T |  |         |  |  |   |
| A |  | 4 2 0 0 |  |  | 2 |
| B |  |         |  |  |   |

C  D 



noth-ing will drive them a - way, \_\_\_  
noth-ing will drive them a - way, \_\_\_

T  
A 0 0 0 0 2 0 2  
B

Am  Em 



we can beat them just for one day. \_  
we can be he - roes just for one day. \_

T  
A 4 0 0 2 0 0 2  
B 0 3

D  C 

*Spoken:* We can be he - roes  
We can be us

T  
A x x x x x x  
B 0

G  D 

*Sung:* just for one day. \_\_\_ And  
just for one day. \_\_\_

T  
A 3 0 0 2 0 0  
B 0

D  G 

you, you can be mean. \_\_\_  
I, I can re - mem - ber

T  
A 4 4 0 2 2 0  
B



And I, I'll drink all the  
stand - ing by the

T  
A  
B



time. 'Cause we're lov - ers,  
wall. The guns

T  
A  
B



and that is a fact. Yes, we're lov -  
shot a - bove our heads, and we kissed

T  
A  
B





ers,  
*Spoken: and that is that.  
as though noth - ing could fall.*

T  
A  
B





*Sung:* Though noth - ing will keep us to - geth -  
And the shame was on the oth - er

T  
A  
B

D  Am 

er, we could steal time \_\_\_\_\_  
side. \_ Oh, we can beat them




T  
A 2 4 4 0 2 2  
B

Em  D 

just for one day. \_\_\_\_\_  
for - ev - er and ev - er.

Spoken: We can be he -  
Then we could be


T  
A 0 2 0 2 0  
B \* \* \* \*

C  G  D 

roes Sung: for - ev - er and ev - er.  
he-roes just for one day. \_\_\_\_\_



T  
A \* 2 0 0 0 2 0  
B

Chorus:

D 

What'd you say? \_\_\_\_\_  
What'd you say? \_\_\_\_\_ } We can be he -


T 2 2 2 0  
A 0 0 2 0  
B

G  D 

roes.

T 3  
A  
B

G




We can be he - roes.


2 2 2 0 3

T  
A  
B

D



G




I wish you could swim \_\_\_\_\_  
We can be he - roes \_\_\_\_\_

4 4 2 0 0

T  
A  
B

D




like the dol - phins,                      like dol - phins can swim. \_  
just for one \_ day.                              We can be he - roes. \_


2 0 4                      4                                      4 4 0 0 0

T  
A  
B

G



C



Though noth - ing,  
We're noth - ing,

2                      0 0

T  
A  
B




D




noth-ing will keep us to - geth - er,                      we can  
and noth - ing will help \_\_\_\_\_ us.                      Maybe we're \_

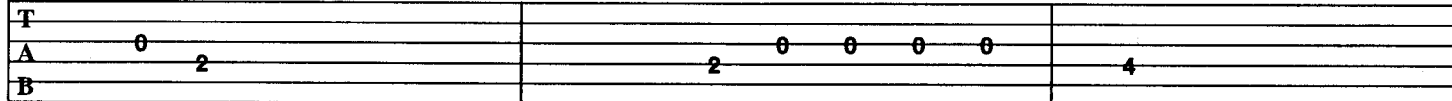
0 0                      0 0 0 0 0                                      4                                      0 4

T  
A  
B



Am  Em  D 




beat them  
ly - ing;                      for - ev - er and ev - er.  
then you bet - ter not stay, \_

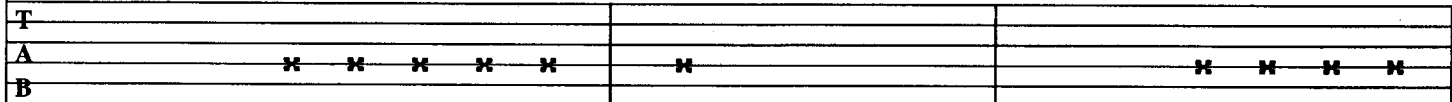


T  
A 0 2  
B 2 0 0 0 0 4



C  G 

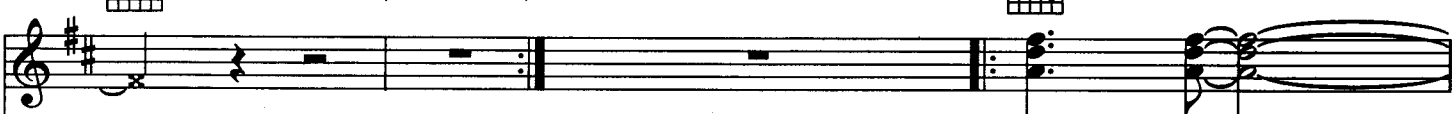


*Spoken:* Oh, we can be he - roes                      just for one day. \_  
But we could be saf - er                                      just for one day. \_

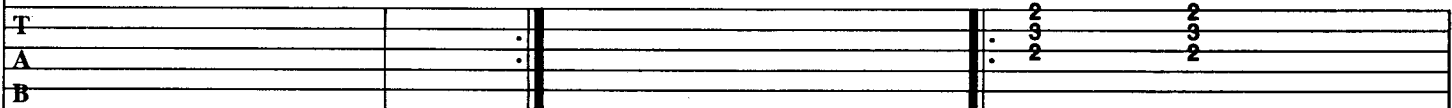


T  
A x x x x x x  
B x x x x x x


D  1. 2. *Repeat and fade* D 


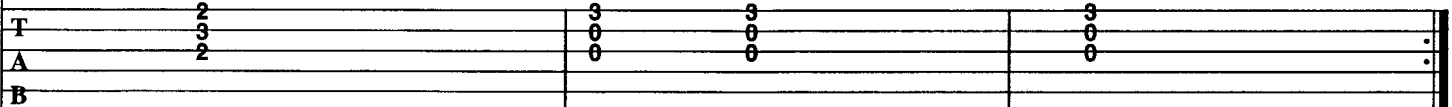


Instrumental



T  
A  
B 2 3 2 3 2

G 

T 2 3 2 3 2  
A 2  
B 0 0 0 0 0



# REBEL, REBEL

Words and Music by  
DAVID BOWIE

With a heavy beat

Verses:

**Intro:**

**Instrumental**

1. Do do do do \_  
2. Do do do do \_

T 0 3 2 0 | 0 2 0 1 2 | 0 3 2 0

A 0 | 2 | 0

B 0 | 2 | 0

E D E D

do do do do .  
do do do do .

Got your moth-er  
Got your moth-er

T 0 0 2 0 | 3 3 3 2

A

B

E D E

in a whirl, \_ she's not sure if you're a boy or a girl. \_  
in a whirl 'cause she's not sure if you're a boy or a girl. \_

T 2 0 2 | 0 3 3 2 2 0 | 0 0 0 2

A

B




D E D

Hey babe, \_ your hair's al - right. \_ Hey, babe, let's  
Hey babe, \_ your hair's al - right. \_ Hey, babe, let's

T 3 3 0 | 2 0 0 2 | 3 3 2

A

B




E  D  E 

go out to - night. \_ } You like me and I like it all, \_  
 stay out to - night. \_ }

T 2 0 0 2 | 3 0 3 2 0 | 0 0 2

A

B




D  E  D 

we like danc - ing and we look di - vine. \_ You love bands when they

T 0 0 3 2 2 0 | 0 0 0 2 | 0 0 3 2 0

A

B


E  D  E 

play it hard, \_ you want more and you want it fast. \_

T 0 0 0 2 | 0 0 3 2 0 | 0 0 0 2

A

B

A  D  Bm 




Put you down and say I'm wrong, \_ you tack - y thing, and

T 2 0 2 | 2 | 3 3 3 | 3 2 0 2 | 2

A

B

*Chorus:*

E  D  E 

put them on. \_ Reb - el, reb - el you've torn your dress, \_

T 0 0 0 | 0 3 3 2 0 | 0 0 0 2

A

B

D E D

reb - el, reb - el your face is a mess. \_ Reb - el, reb - el how

T 0 3 3 2 0 | 0 0 0 2 | 0 3 3 2 0

A

B

E D E

could they know \_ hot tramp, I love you so. \_

T 2 0 0 2 | 0 3 | 2 0 2

A

B 2

D E D

Don't you?

T 2 0

A

B

To Coda ⊕

1. E 2. E D

Do do do do \_

T 0 3 2 0

A

B

E D E

do do do do do do do do do do do do do do.

T 0 0 2 0 | 0 3 2 0 | 0 0 2 0

A

B

D.S. al Coda ⊕

Repeat and fade

Coda

E

D

You've torn your dress, \_\_\_ your  
 love your dress, \_\_\_  
 wan - na know \_\_\_ (Ad lib.)

T 0 | 0 2 0 2 0

A

B

E

D

E

face is a mess. \_ You can't get e-nough, but e - nough ain't the test. \_  
 You're a ju - ve - nile suc-cess, be-cause your  
 vocals to fade)

T 0 0 2 0 2 2 | 0 0 3 0 0 3 | 0 0 0 0

A

B

D

E

D

Trans - mis - sion and a live wire, \_ you got your cue lines and a  
 face is a mess. So how could they know,

T 0 0 2 2 0 | 0 0 0 2 0 | 0 0 2 0

A

B

E

D

E

hand-ful of ludes. \_ You wan - na dan - ger when they count out the pews. \_ But you  
 I said, how could they know? But you

T 0 0 0 0 2 2 0 | 0 0 0 3 | 0 0 0 0 2 0


A

B

# SPACE ODDITY





Words and Music by  
DAVID BOWIE

Moderately slow

**C**  **Em** 




Ground con-trol \_ to Ma - jor Tom. \_

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T | 1 | 1 | 1 | 1 | 1 | 3 | 1 | 0 |
| A |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |

**C**  **Em**  **Am**  **Am7** 

Ground con-trol \_ to Ma - jor Tom: \_ Take your pro-tein pills and



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 1 | 1 | 1 | 1 | 1 | 3 | 1 | 0 | 1 | 3 | 1 | 3 | 1 | 3 |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

**D7**  **C**  **Em** 

put your hel - met on. \_ Ground con-trol \_ to Ma - jor Tom: \_

(Spoken: Ten, Nine, Eight, Seven,

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 1 | 3 | 1 | 3 | 1 | 3 | 1 | 1 | 1 | 1 | 1 | 3 | 1 | 0 |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

**C**  **Em** 

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

Six, Five, Four, Three,

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T | 0 | 1 | 1 | 1 | 1 | 3 | 1 | 0 |
| A |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |

Am Am7 D7 C9#11

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

Two, One, Lift off!

T 1 3 1 3 1 3 | 1 3 1 3 3

A

B

C

This is ground control to Ma - jor Tom; This is Ma - jor Tom to ground con - trol;

T 0 0 1 3 1 0 3 1 0

A

B

E7 F

you've real - ly made the grade! And the I'm step - ping thro' the door, and I'm

T 0 0 3 1 0 1 | 3 1 2 2 0

A

B

Fm C F

pa - pers want to know whose shirts you wear. Now it's float - ing in a most pe - cu - li - ar way. And the stars

T 1 1 1 3 1 1 1 3 1 | 3 1 2 0

A

B

Fm C F

time to leave the cap - sule if you dare. look ver - y dif - fer - ent to - day. For

T 1 1 1 3 1 1 1 3 1 | 3 1

A

B

**Fmaj7** **Em7** **Fmaj7** **Em7**

here am I sit-ting in a tin can. \_\_\_ Far \_\_\_ a-bove\_ the world. \_  
 Here am I float-ing round my tin can. \_\_\_ Far \_\_\_ a-bove\_ the moon. \_

T 0 3 1 0 0 0 1 0 0 0 3 1 0  
 A  
 B

**Bbmaj7** **Am9** **G9** **F** **C** **F** **G** **A**

Plan-et Earth\_ is blue and there's noth-ing I can do.

T 3 3 3 0 1 1 1 0 0 1 0 2  
 A  
 B

**C** **F** **G** **A** **Fmaj7** **Em7** **A7** **C9** **D9/E**

T  
 A  
 B

**E9** **C** **E7**

*To Coda* ⊕

Though I'm past one hun-dred thous - and miles \_\_\_ I'm feel-ing ver - y still. \_




T 1 3 1 0 3 1 0 0 3 1 0 1  
 A 0 0 1 3 1 0 2 1 0 3 1 0 1  
 B

**F** **Fm** **C**

And I think my space-ship knows which way to go. \_

T 3 1 2 2 0 1 1 1 3 1 1 1 3 1  
 A  
 B

**F** **Fm** **C**




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

T 3 1 2 0 1 1 1 3 1 3 1 3 1

A 2 0

B

**F** **G** **E7b9**




"Ground con - trol to Ma - jor Tom: Your

T 0 3 1 3 3 3 3 3 3 3 0

A

B

**Am** **Am7** **D7**

cir - cuit's dead. There's some-thing wrong. Can you hear me Ma - jor Tom? Can you

T 3 1 1 2 1 3 0 1 1 3 3 3 0 3 3 3

A 2

B

**C** **G**





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

T 3 3 3 0 3 3 3 0 3 3 3 3

A

B

**G**



2. *D.S. (no repeats) al Coda*

hear me Ma - jor Tom? Can you?"


T 3 3 3 0 3 3 3

A

B

*Repeat (w/ad-lib) and fade*

**E9**



Coda 6 fr.

T

A

B

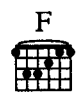


# STATION TO STATION

Words and Music by  
DAVID BOWIE

Moderately slow, in 2

**Intro:**



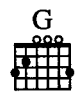
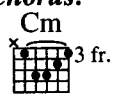
*Instrumental*

T 0 2 2 | 4 0 4 2 | 4 0 4 2 | 2 1 2 3 0 3

A | | | |

B | | | |

**Chorus:**

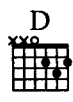


The re - turn of the thin white duke,

T 0 0 1 3 | 4 1 4 3 3 3

A | | | |

B | | | |



throw - ing darts in lov - ers' eyes.

T 2 2 4 2 | 1 3 3 1

A | | | |

B | | | |

**Verses:**




1. Here are we, one mag - i - cal mo - ment.  
2. Here am I, flash - ing no col - our,

T | 0 | | | | 0 2 0 2 2 2

A | | 2 | | 2 | | 2 | | 2 2

B | | | | | | | | |


F G Am



Such is the stuff from where dreams are wo - ven.  
tall in this room o - ver - look - ing the o - cean.

T 0 0 0 0 0 0 0 2  
A 0 3 0 3 0 0 0  
B 3 3 3 0 0 0


F G



\_\_\_\_\_

T \_\_\_\_\_  
A \_\_\_\_\_  
B \_\_\_\_\_


Am



Bend - ing are sound; dredg - ing the o - cean,  
Here are we, one mag - i - cal move - ment from

T 0 2 2 0 2 2 2  
A 2 2 2 2 2  
B 2 2 2 2 2


F G Am



lost in my cir - cle. }  
keth - er to mal - kuth. } Instrumental


T 0 3 0 0 3 0 2 2  
A 0 3 0 0 3 0 2 2  
B 3 3 3 3 3 3 3 3

F G



T 4 0 4 2 4 0 4 2 2 1 2 3 0 3 0 0 0 0  
A 4 0 4 2 4 0 4 2 2 2 3 3 0 0 0 0  
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Am




There are you. Drive like a de - mon from


T 0 2 0 2 0 2 0 2

A 2 2 2 2 2 2

B

F G Am







sta - tion to sta - tion. Instrumental

T 0 0 0 3 0 2 2

A 0 3 0 0 0 2 2

B

F G



T 0 0 4 2 4 0 4 2 2 1 2 3 0 3

A 4 0 4 2 4 0 4 2 2 2 3 3

B 3 3

Chorus:

Cm G



The re - turn of the thin white duke,

T 0 1 3 4 1 4 3 3 3

A 0 0 0 0 0 0 0 0 0

B

1. 2. Gb D






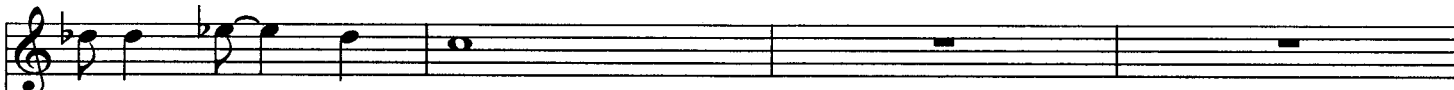
throw - ing darts in lov - ers' eyes. The re -

T 2 2 4 2 1 3 3 1 1 3

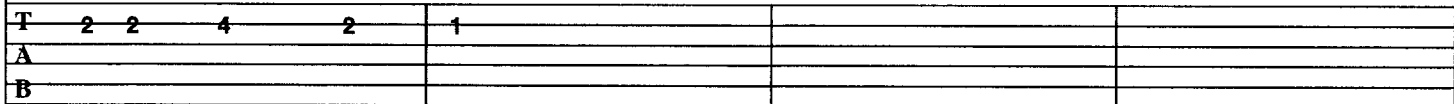
A

B


3.  




mak-ing sure\_ white stains.

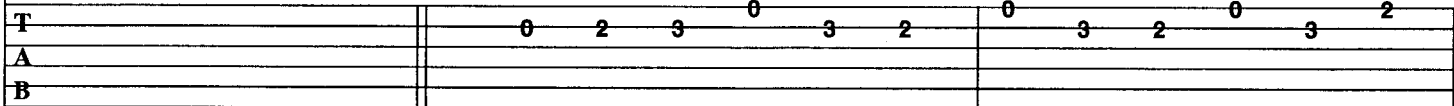






Moderately, with a strong beat  
Interlude:






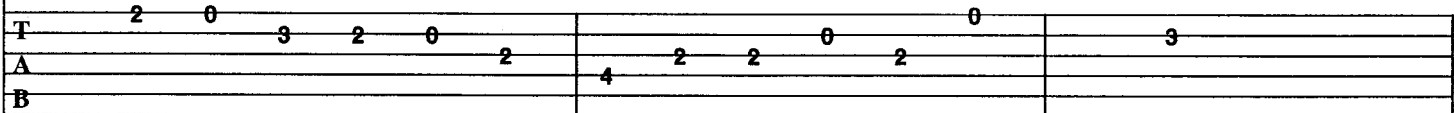
Once there were moun-tains on moun-tains, and once there were




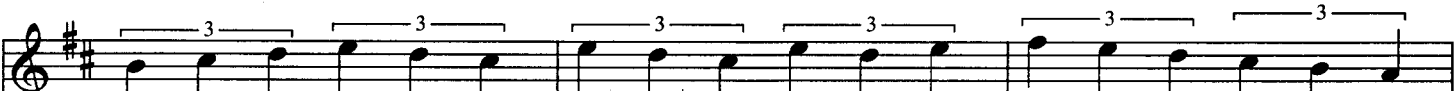
   



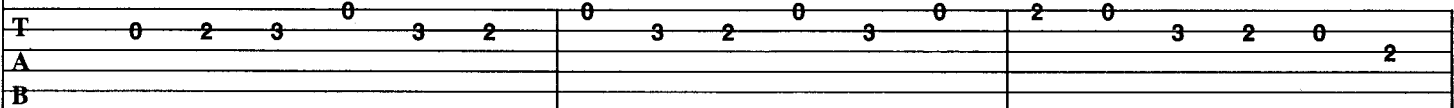
sun-birds to soar with, and once I could nev-er be down.







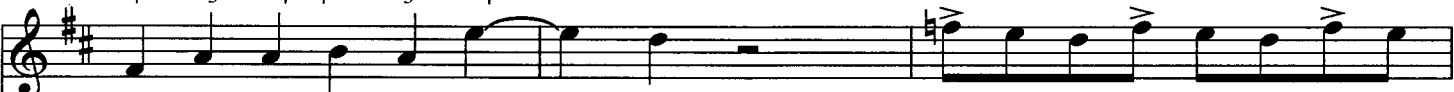




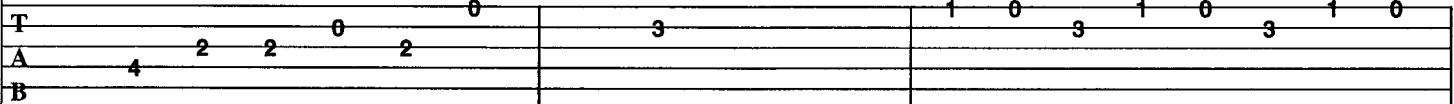
Got to keep search-ing and search-ing, and, oh, what will I be be-liev-ing, and










who will con-nect me with love? Won-der who, won-der who, won-der












G  F#m  F  C  D 

when. Have you sought for - tune, e - va - sive and shy?

T 3 3 2 0 2 0 2 2 0 3 2

A

B



E  A  E  F#m  G  F#m  F  C  D 

Drink to the men who pro - tect you and I.

T 3 2 0 2 0 2 2 0 3 2

A

B

E  A  E  F#m  G  F#m  F  C  D 








Drink, drink; drain your glass. Raise your glass high.

T 3 0 2 0 2 1 3 1 1

A

B

Verses:




E  A  E  F#m  G  A  Bm 

3. It's not the side ef - fects of the co - caine. I'm  
 (4.) must be on - ly one in a mil - lion. I  
 5. Should I be - lieve that I've been strick - en? Does

T 2 | 2 0 2 2 2 0 2 0 2 0

A

B

G  Bm  C 

think - ing that it must be love. \_\_\_\_\_  
 won't let the day pass with - out her. } It's too late \_\_\_\_\_ to be grate -  
 my face show some kind of glow? \_\_\_\_\_

T 3 2 3 3 2 2 0 0 3 2 2 2 0

A

B

D G Bm C

ful. It's too late \_\_\_ to be late \_\_\_ a-gain. It's too late \_\_\_ to be hate -

T 0 3 3 2 3 3 0 0 0 0 3 2 2 2 0

A

B

G A

ful. The Eu-ro-pe-an can-non is here. \_\_\_ 4. I \_\_\_

T 0 3 0 1 1 1 3 3 3 0 2

A

B

*Chorus:* A Bm G Bm

3. \_\_\_ It's too late. \_\_\_ It's too late. \_\_\_

T 2 2 0 2 2 0

A

B

C D G Bm

It's too late. \_\_\_ It's too late. \_\_\_

T 2 2 0 2 2 0

A

B

C G A

It's too late. \_\_\_ The Eu-ro-pe-an can-non is here. \_\_\_

T 2 2 0 3 0 1 1 1 3 3 3 0

A

B




*D.S. and fade*


# TONIGHT

Words and Music by  
DAVID BOWIE and IGGY POP

Medium tempo

**Intro:**




A  E  F#m 




*mf* Instrumental

|   |     |       |     |       |     |       |     |       |
|---|-----|-------|-----|-------|-----|-------|-----|-------|
| T | 0 0 | 0 0 0 | 4 4 | 4 4 4 | 5 5 | 5 5 5 | 5 5 | 5 5 5 |
| A | 2 2 | 2 2 2 | 5 5 | 5 5 5 | 7 7 | 7 7 7 | 7 7 | 7 7 7 |
| B |     |       |     |       |     |       |     |       |




**Verses:**

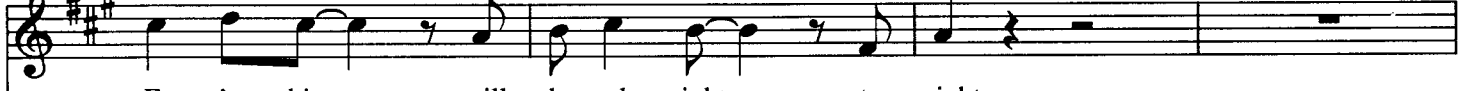
A  E  F#m 



1. Ev - 'ry - thing \_\_\_ will be al - right \_\_\_ to - night.  
 2. Ev - 'ry - one \_\_\_ will be al - right \_\_\_ to - night.  
 3. I am gon - na love you till \_\_\_ the end.


|   |     |     |   |       |   |   |  |  |
|---|-----|-----|---|-------|---|---|--|--|
| T | . 2 | 3 2 | 2 | 0 2 0 |   |   |  |  |
| A | .   |     | 2 |       | 4 | 2 |  |  |
| B |     |     |   |       |   |   |  |  |

A  E  F#m 



Ev - 'ry - thing \_\_\_ will be al - right \_\_\_ to - night.  
 Ev - 'ry - one \_\_\_ will be al - right \_\_\_ to - night.  
 I will love \_\_\_ you till I reach \_\_\_ the end.



|   |   |     |   |       |   |   |  |  |
|---|---|-----|---|-------|---|---|--|--|
| T | 2 | 3 2 | 2 | 0 2 0 |   |   |  |  |
| A |   |     | 2 |       | 4 | 2 |  |  |
| B |   |     |   |       |   |   |  |  |

D  A  E 




No one moves, \_\_\_ no one talks, \_\_\_ no one thinks, \_\_\_  
 No one moves, \_\_\_ no one talks, \_\_\_ no one thinks, \_\_\_  
 I will love \_\_\_ you till I die. \_\_\_ I will see \_\_\_ you

|   |   |   |   |       |       |  |  |  |
|---|---|---|---|-------|-------|--|--|--|
| T | 3 | 0 | 3 | 2 3 2 | 0 2 0 |  |  |  |
| A |   |   |   |       |       |  |  |  |
| B |   |   |   |       |       |  |  |  |

D  A 

no one walks to - night, to - night.  
 no one walks to - night, to - night.  
 in the sky to - night, to - night.




T  
 A 2 0 2 4 2 4 2  
 B

E 




1. 2. 3.

Instrumental



T  
 A  
 B 0 2 4 0 2

Bridge: A  E  F#m 

T  
 A 4 0 4 2 0 0 4 0 4 2 4 4 1 2 1 4 4  
 B




A  E  F#m 

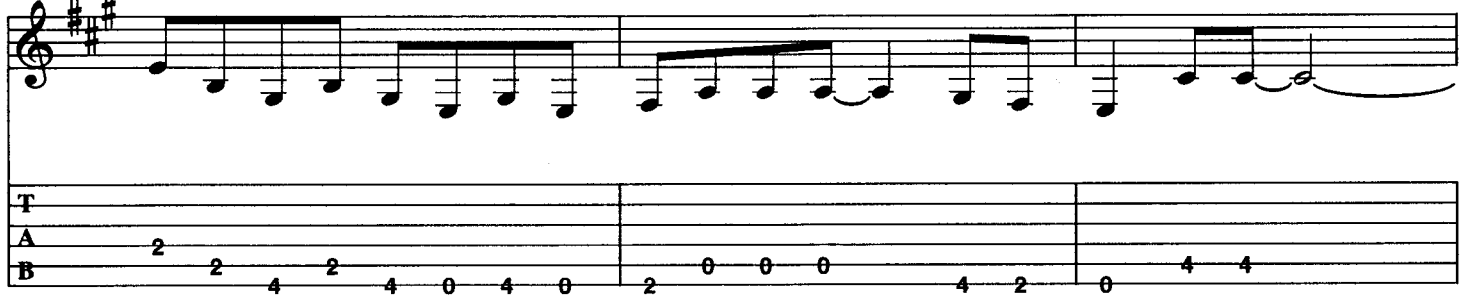
T  
 A 2 0 0 2 2 2 0 0 2 2 4 4 1 2 0 2  
 B

D  A 


T  
 A 2 2 4 2 4 0 4 0 2 2 4 2 4 0 4 0  
 B

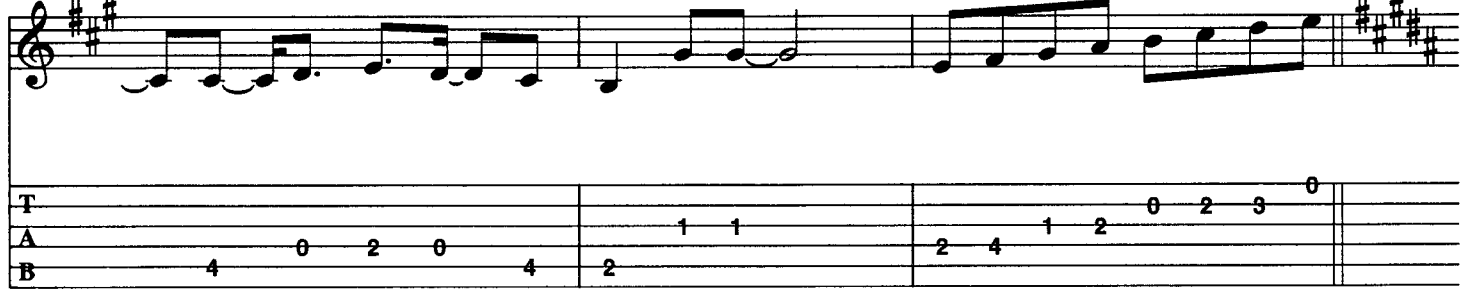


E  D  A 



T  
A 2 2 4 2 4 0 4 0 2 0 0 0 4 2 0 4 4  
B

E 



T  
A 4 0 2 0 4 1 1 2 4 1 2 0 2 3 0  
B



**Chorus:**

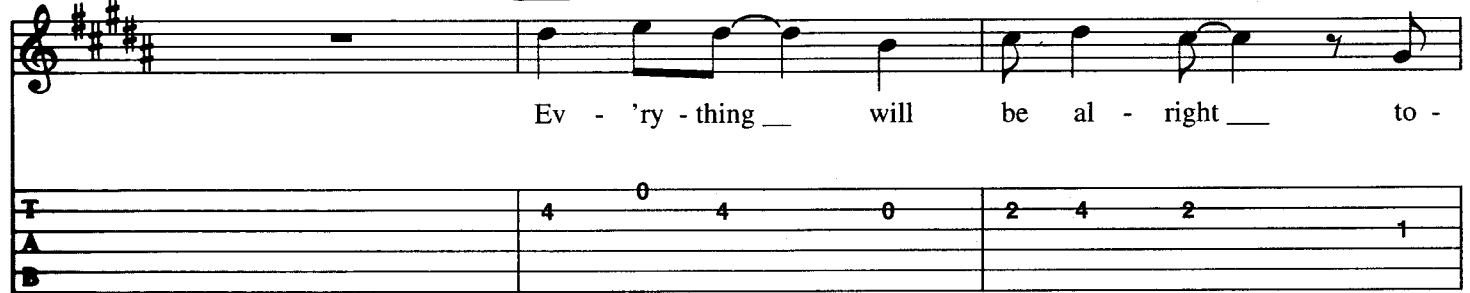
B  F#  G#m  4 fr.



Ev - 'ry - thing \_\_\_ will be al - right \_\_\_ to - night.



T 4 0 4 0 2 4 2 1 0  
A  
B

B  F# 



Ev - 'ry - thing \_\_\_ will be al - right \_\_\_ to -

T 4 0 4 0 2 4 2 1  
A  
B

G#m  4 fr. 

night. No one moves, \_

T 0 0 2 0

A

B


B  F#  E 

no one talks, \_ no one thinks, \_ no one walks \_ to - night. \_

T 4 0 4 2 4 2 0 2 0 0 4

A

B



B  F# 

\_ to - night, \_ to - night, \_

T 4 2 2 0

A

B

E  B 

\_ to - night.

T 0 0

A

B

# TVC 15

Words and Music by  
DAVID BOWIE

Moderately, with a beat

Intro:



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

T 0 1 0 | 1 0 | 0 1 0

A

B

F7



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

T 1 4 | 4 1 0 | 1 0 | 0 1 0

A

B

G



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

T 1 4 | 4 1 4 | 1 4 | 4 1 4 | 1 0

A

B

Verses:



1. Up ev - 'ry eve - nin' 'bout half eight or nine, I give my  
2. May - be if I pray ev - 'ry, each night I sit there plead - ing,

T . 4 4 1 4 3 3 | 4 4 1 0 | 2 2 2

A



B

com - plete at - ten - tion to a ver - y good friend of mine.  
 "Send back my dream - test ba - by. She's my main fea - ture."

T 4 4 1 0 0 0 1 1 3 0  
 A 2 2 2  
 B


He's quad - ra - phon - ic; he's a, he's got more chan - nels.  
 My T V C one five, he, he just stares back un - blink - ing.

T 0 0 1 0 0 0 0 1 1  
 A 3 3 3  
 B

F  Fm 

So hol - o - gram - ic, oh my T V C one five.  
 So hol - o - gram - ic, oh my T V C one five.

T 4 4 1 4 1 1 1 4 4 4 1 1  
 A  
 B

C 

I brought my ba - by home; she, she sat a - round for - lorn.  
 One of these nights I may just jump down that rain - bow way;

T 4 4 4 1 1 1 2 4 3 1 0 2 2  
 A  
 B

She saw my T V C one five; \_\_\_\_\_ ba - by's gone, yeah.  
 be with my ba - by. Then we'll spend some time to - geth - er.

T 0 0 1 0 | 0 2 1 2 0

A 2 2 0 | 0 2 1 2 0

B

She crawled right in, oh my. She crawled right in my,  
 So hol - o - gram - ic, oh my T V C one five.

T 0 3 1 0 | 0 3 1 0 2

A 2 2 | 2

B

so hol - o - gram - ic, oh my T V C one five.  
 My ba - by's in there some - place. Love's rat - ing in the sky.

T 4 4 1 4 4 4 1 | 4 4 4 1 1

A

B


Oh so de - mon - ic, oh my T V C one five.  
 So hol - o - gram - ic, oh my T V C one five.

T 0 0 3 0 0 0 3 | 3 3 3 5 3

A

B

F7




Tran - si - tion.      Trans - mis - sion.

T 4 3 1      4 3 1

A

B

A7



Tran - si - tion.


T 0 3 2

A

B

*Repeat and fade*

C




Trans - mis - sion.      Oh, my T V C one five.

T 0 3 2      1 1 3 3 3 1 3


A

B

D7



C



Oh, \_\_\_      T V C one five.

T 3 1      1 3 3 1 1

A

B

# ZIGGY STARDUST

Words and Music by  
DAVID BOWIE

Slow beat

**Intro:**

G D C G G D

*Instrumental*

T  
A 4 0 4 0 4 0 3 0 2 0 0 0 4 0 4 0 4 0  
B

**Verse:**

C G G Bm

1. Zig - gy played \_ gui-tar, \_ jam- ming good \_\_ with Wierd and

T 0 1 0 0 2 0 0 1 0 0 1 3  
A 3 0 2 0 0 0  
B

C D G



Gil - ly, the spi - ders from Mars. \_\_ He played it left hand \_\_ but made it too far, \_

T 2 0 2 2 4 0 2 2 2 0 1 3 0 0 2 4 2  
A  
B

Em Am C

\_ be- came \_ the spec - ial man. \_\_ Then we were Zig-gy's band. \_\_

T 0 2 0 1 0 2 0 2 0 2 1 0 2 0 2 0  
A  
B


G  Bm 

Zig - gy real - ly sang, \_\_\_\_\_ screwed up eyes \_\_\_\_\_ and screwed down hair -

T 0 1 0 0 0 | 0 0 0 0 1 0

A 0 0 0 0 0 | 0 0 0 0 0 0

B 0 0 0 0 0 | 0 0 0 0 0 0




C  D 

do like some cat from Ja - pan. \_\_\_\_\_ He could lick 'em by smil -

T 0 | 0 0 0 0 0 0

A 2 2 2 4 0 2 | 2 2 2 0 1 0

B 0 0 0 0 0 0 | 0 0 0 0 0 0

G  Em  Am 






ing, he could leave 'em to hang. Came on so load - ed, well hung and

T 3 | 0 0 0 2 4 2 | 0 2 0 1 | 0 0 0 2 0

A 0 0 0 2 4 2 | 0 2 0 1 | 0 0 0 2 0

B 0 0 0 2 4 2 | 0 2 0 1 | 0 0 0 2 0

*Chorus:*





C  Am  G  F  G 

snow - white tan. \_\_\_\_\_ So where were the spi - ders  
Mak - ing love with his e - go

T 1 | 0 2 0 | 1 3 1 2 1 | 3

A 0 0 2 0 | 0 2 0 1 | 0

B 0 0 2 0 | 0 2 0 1 | 0

Am  G  F  G 

while the fly tried to break \_\_\_\_\_ our balls \_\_\_\_\_  
Zig - gy sucked up in - to \_\_\_\_\_ his mind \_\_\_\_\_

T 1 1 3 1 2 3 | 0 3 2 2

A 0 0 2 0 | 0 2 0 1

B 0 0 2 0 | 0 2 0 1



Am G F

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

T 1 1 1 3 1 2 1 3 2 1

A

B

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.

T 3 1 3 1 3 1 1 2 3 3 3 0

A

B

G D C G To Coda ⊕ G D

*Instrumental*

T

A 4 0 4 0 4 0 3 0 2 0 0 0 4 0 4 0 4 0

B

Verse: C G G Bm

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

T 0 1 0 2 0 0 1 0 0 1 3 2

A 3 0 2 0 0 0

B

C D G

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

T 0

A 2 2 4 0 2 2 0 1 3

B 0 0 2 4 2

Em Am C

*D.S. al Coda*

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

T 0 2 0 1 0 0 2 0 0 2 1 0 2 0 2 0

A 0 2 0 1 0 0 2 0 0 2 1 0 2 0 2 0

B 0 2 0 2 0 0 2 1 0 2 0 2 0

Coda

G D C G D

Oh yeah.

T

A 4 0 4 0 4 0 3 0 3 0 2 0 0

B 3 0 3 0 2 0 0

C G D C G

Oh, Zig - gy played gui - tar.

T 0 3 0 0 0 0 3

A 0 3 0 0 0 0 3

B 0 3 0 0 0 0 3

# CHANGES

Words and Music by  
DAVID BOWIE

Moderately

Verses:

C Em

1. I still don't know what I \_\_\_ was wait - ing for and my  
 2. See additional lyrics

F G F C

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

Em F G13 3 fr.

got it made, it seemed the taste was not so sweet. \_\_\_ So I

C Dm7 Em7 Ebm7 Dm7

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

T 3 0 1 3 0 1 0 2 1 0 1 1 1

A

B

Dm7 G7 F C Em

*Chorus:*

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

T 1 2 1 0 0 1 1 1 1 3 1 0 0 3 0 1

A

B

Am C F Am D

ger. Don't want to be a rich-er man.

(Ch - ch - chan - ges)

T 2 1 1 1 1 1 3 3 3

A

B

G7 F C Em/B Am C/G

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

(Ch - ch - chan - ges)

T 1 1 1 1 3 1 0 0 3 0 1 2

A

B

F Am/E D Am G Bb(addC)

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

T 1 1 2 1 1 1 1 3 3 3 0 3 1

A

B

1.

F Am G G11 C

me, but I can't trace time.

T 1 3 0 3 1 0

A

B

D F D

a - tion, fas - cin - at - ing me.

T 3 1 0 3 1 0 2

A

B

*Interlude:*

2. C Dm7 Em7 F6

time. Strange fas - cin -

T 3 1 0

A

B

C F C

a - tion, fas - cin - at - ing me.

T 3 1 0 3 1 0 2

A

B

F6 G13 3 fr. G7

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

T 3 1 0 3 1 3 0 0 1 1 1

A

B

**Chorus:**

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

T 1 1 1 1 3 1 0 0 3 0 1

A

B 2

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

T 1 1 1 1 1 1 3 3 1 1 1 1 3 1

A

B

Turn and face the stran - ger. Pret - ty soon now \_\_ you're gon-na get<sup>3</sup>  
(Ch - ch - chan - ges)

T 0 0 3 0 1 2 0 0 0 1 1 1 1 1

A

B

old - er. Time may change me, but

T 1 3 0 3 1 1 3

A

B

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

T 0 3 1 0 0 2 1 0 3 1

A

B

F Am G G11 C

me, but I can't trace time.

T 1 3 0 3 1 0

A

B

*Additional lyrics*

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'

(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.

# CHINA GIRL

Words and Music by  
IGGY POP and DAVID BOWIE

Moderately bright

**Intro:** 

*mf* Instrumental



|   |   |   |  |   |   |   |   |   |  |   |   |  |   |   |   |   |  |  |  |
|---|---|---|--|---|---|---|---|---|--|---|---|--|---|---|---|---|--|--|--|
| T |   |   |  |   |   |   |   |   |  |   |   |  |   |   |   |   |  |  |  |
| A | 4 | 4 |  | 2 | 2 | 4 | 4 | 2 |  | 4 | 4 |  | 2 | 2 | 0 | 0 |  |  |  |
| B | 4 | 4 |  | 2 | 2 | 4 | 4 | 2 |  | 4 | 4 |  | 2 | 2 | 0 | 0 |  |  |  |

**Verses:**



1. I could es - cape \_  
2. I'm a mess \_



|   |   |   |   |   |   |   |   |   |  |   |   |  |  |  |   |   |  |  |  |
|---|---|---|---|---|---|---|---|---|--|---|---|--|--|--|---|---|--|--|--|
| T |   |   |   |   |   |   |   |   |  |   |   |  |  |  |   |   |  |  |  |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  | 0 | 0 |  |  |  |   |   |  |  |  |
| B | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  |   |   |  |  |  | 2 | 0 |  |  |  |

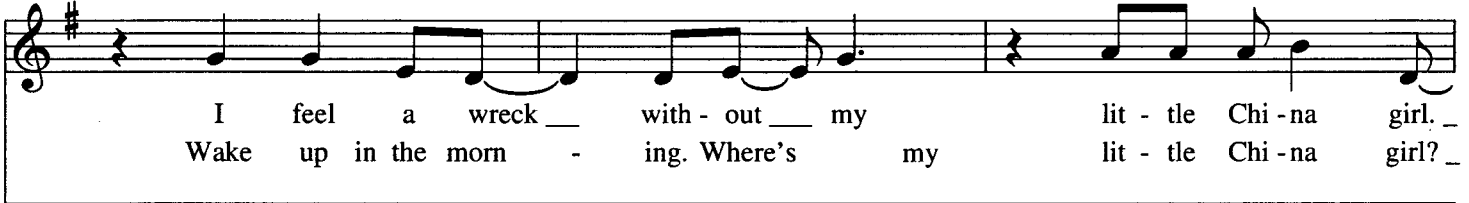




\_\_\_ this feel - ing with my Chi - na girl. \_\_\_  
\_\_\_ with - out my lit - tle Chi - na girl. \_\_\_

|   |   |   |   |  |   |   |   |   |  |  |  |  |  |  |  |  |  |  |  |
|---|---|---|---|--|---|---|---|---|--|--|--|--|--|--|--|--|--|--|--|
| T |   |   |   |  |   |   |   |   |  |  |  |  |  |  |  |  |  |  |  |
| A | 0 | 2 | 0 |  | 2 | 2 | 2 | 0 |  |  |  |  |  |  |  |  |  |  |  |
| B | 0 | 2 | 0 |  |   |   |   | 0 |  |  |  |  |  |  |  |  |  |  |  |




I feel a wreck \_\_\_ with - out \_\_\_ my lit - tle Chi - na girl. \_  
Wake up in the morn - ing. Where's my lit - tle Chi - na girl? \_

|   |   |   |   |   |  |   |   |   |  |   |   |   |   |  |  |  |  |  |  |
|---|---|---|---|---|--|---|---|---|--|---|---|---|---|--|--|--|--|--|--|
| T |   |   |   |   |  |   |   |   |  |   |   |   |   |  |  |  |  |  |  |
| A | 0 | 0 | 2 | 0 |  | 0 | 2 | 0 |  | 2 | 2 | 2 | 0 |  |  |  |  |  |  |
| B |   |   |   |   |  |   |   |   |  |   |   |   |   |  |  |  |  |  |  |




Em7




I hear her heart beat - ing  
I hear her heart's beat - ing

T  
A 0 0 2 0 0 2  
B

G



Am




loud as thun - der. Saw they  
loud as thun - der. Saw they

T  
A 0 2 2 0 0 2  
B

1.

B




stars crash - ing.

T  
A 0 0 0  
B

2.


B




stars crash - ing down.

T  
A 0 0 2 2 2  
B

G




F



I feel a trag - ic, like I'm Mar - lon Bran -

T  
A 0 0 0 2 0 2 0 0 0  
B


Em




do, when I look at my Chi - na girl.

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| T |   | 0 | 0 | 2 | 0 | 0 | 2 | 0 | 0 |
| A | 2 |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |   |

D




G



I could pre - tend

|   |   |   |   |  |  |   |   |   |   |
|---|---|---|---|--|--|---|---|---|---|
| T |   |   |   |  |  | 0 | 0 | 2 | 0 |
| A | 2 | 4 | 0 |  |  |   |   |   |   |
| B |   |   |   |  |  |   |   |   |   |

F



that noth-ing real - ly meant too much

|   |   |   |   |  |  |   |   |   |   |   |   |   |   |
|---|---|---|---|--|--|---|---|---|---|---|---|---|---|
| T |   |   |   |  |  | 0 | 2 | 0 | 2 | 0 | 3 | 0 | 2 |
| A | 0 | 2 | 0 |  |  | 2 | 0 | 3 |   |   |   |   |   |
| B |   |   |   |  |  |   |   |   |   |   |   |   |   |

Em




D




when I look at my Chi - na girl.

|   |  |   |   |   |   |   |   |   |   |   |   |   |
|---|--|---|---|---|---|---|---|---|---|---|---|---|
| T |  | 0 | 0 | 2 | 0 | 0 | 2 | 0 | 0 | 2 | 4 | 0 |
| A |  |   |   |   |   |   |   |   |   |   |   |   |
| B |  |   |   |   |   |   |   |   |   |   |   |   |



Em

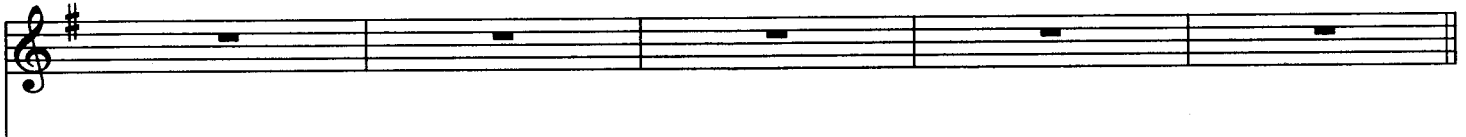


D





|   |  |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |  |

C  B 



T  
A  
B

Em  D 




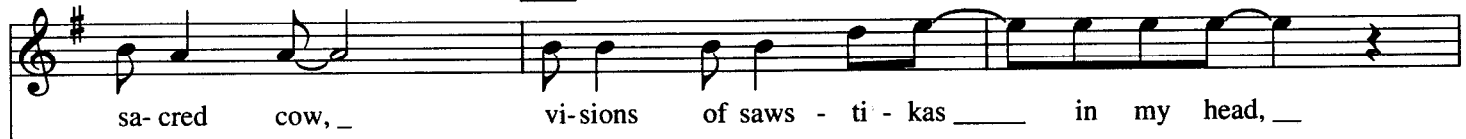
I stum - ble in - to town just like a

T 0 0 3 0 2 0 2 0 0 3

A

B

C 






sa - cred cow, vi - sions of saws - ti - kas in my head,

T 0 2 2 0 0 0 0 3 0 0 0 0

A

B

B  Em 





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

T 3 2 3 2 2 0 3 3 3 3

A

B

D 





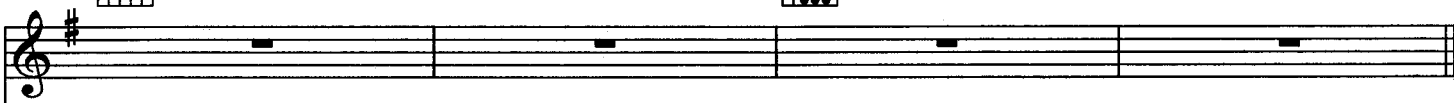
of my eyes.

T 0 3 3 0



A

B

C  B 




T  
A  
B


Em  D 



My lit - tle Chi - na girl, \_\_\_ you should - n't



T  
A  
B

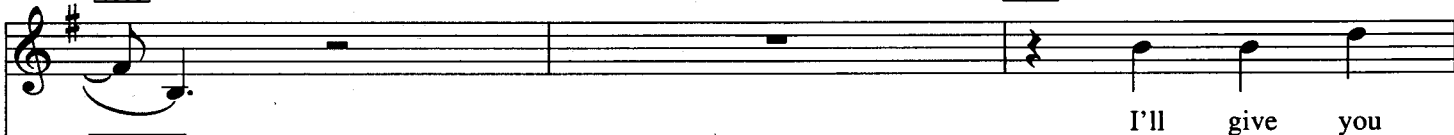
C 



mess with me. I'll ru - in ev - 'ry-thing you are. \_\_\_


T  
A  
B

B  Em 



I'll give you



T  
A  
B

D 



tel - e - vi - sion, I'll give you eyes of blue. \_\_\_

T  
A  
B


**C**  **B** 

I'll give you man who wants \_ to rule \_ the world. \_

T 0 0 0 0 0 2 3 2 0 0

A

B



**G** 

And when I get ex - cit - ed,

T 0 0 0 2 0 4 0

A

B


**F**  **Em** 

my lit - tle Chi - na girl says, *Spoken: "Oh, ba - by,*

T 0 0 0 2 0 2 0

A 0 0 0 2 0 2 0

B x x x



**D** 

just you shut \_ your mouth." \_ She says,

T

A x x x x x

B x x



**Em**  **D** 

"Sh." \_ She says,

T

A 4 x x


B

C  B 

"Sh."

T  
A  
B

4

G 

Sung: Oh, oh, oh,

T  
A  
B


3 0 3

Am  G  *Repeat and fade*

oh, \_\_\_\_\_ lit - tle Chi - na girl.

T  
A  
B

0 2 0 2 2

Am 

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

T  
A  
B

3 0 3 0 2 0 2

# YOUNG AMERICANS

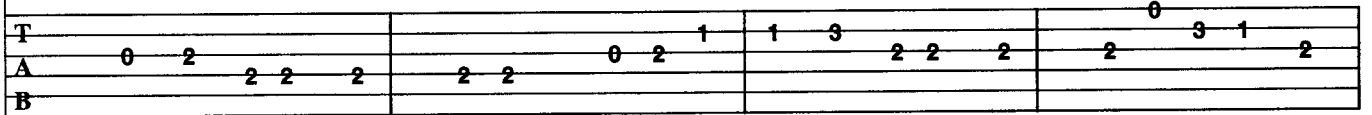
Words and Music by  
DAVID BOWIE

With a heavy beat, in 2

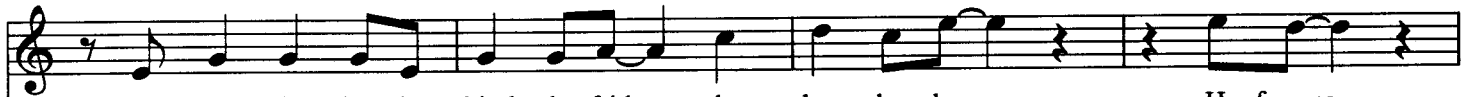
Intro:



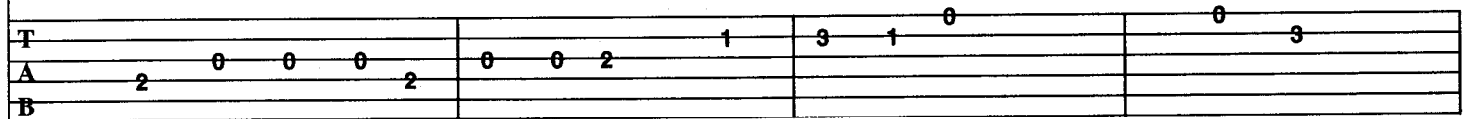
Instrumental



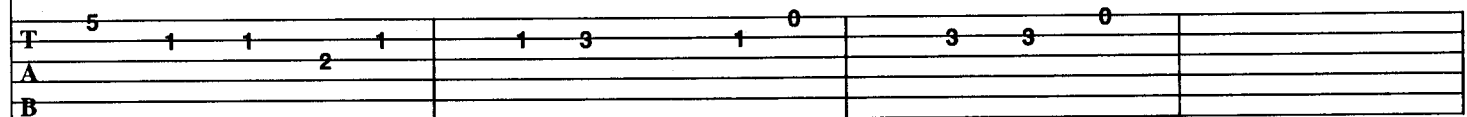
Verse:





They pulled in just behind the fridge, he lays her down. He frowns,



"Gee, my life's a funny thing. Am I still too young?"




C  Dm7 

He kissed her then and there; \_\_\_\_\_ she took his ring, \_\_\_\_\_ took his ba -

T 0 2 2 0 0 2 | 0 2 1 3 | 3 1 0

A

B



F 

bies. It took him min - utes, took her no - where. \_\_\_\_\_

T 3 1 | 0 0 3 1 | 4 4 3 1 4

A

B


G  F6 

Heav - en knows, \_\_\_\_\_ she'd have ta - ken an - y - thing. All \_\_\_\_\_

T 3 1 3 3 1 0 | 3 3 1 1 | 3

A

B



G6 

\_\_\_\_\_ night she wants the young \_\_\_\_\_ A - mer - i - can.

T 1 | 0 1 1 1 3 | 0 1 1 2

A

B

C  Dm7 

Young A - mer - i - can, young A - mer - i can, she wants the young \_\_\_\_\_

T 2 1 1 | 2 0 2 1 1 | 2 0 2 1 2

A

B





— A - mer - i - can. All right, she wants the young —

T 3 1 1 2 3 1 0 1 1 1 3

A

B



— A - mer - i - can. All the way from Wash - ing - ton her

T 0 3 1 1 0 3 3 1 1 3 1 1 3 1

A

B



bread - win - ner begs of the bath - room floor. We live for just these twen -

T 3 3 3 0 3 1 3 1 0 1 1 0 3 3 1 3

A

B



ty years till we have to die for the fif - ty more. —

T 1 0 1 1 3 1 3 3 1 1 0 0 3 1

A

B





All night he wants the young — A - mer - i - can.

T 3 1 0 1 1 1 3 0 1 1 2

A

B

C  Dm7 

Young A - mer - i - can, young A - mer - i - can, he wants the young \_

T 2 1 1 2 0 2 1 1 2 0 2 1 2

A

B




F6  G6 

\_ A - mer - i - can. All \_\_\_\_\_ right, he wants the young \_

T 3 1 1 2 3 1 0 1 1 1 3

A

B





Am  G  F 

\_ A - mer - i - can. \_\_\_\_\_

T 0 3 1 0

A

B




G  Am  Em  C 

Do you re - mem - ber your Pres - i - dent Nix -

T 1 3 0 3 0 2 2 2 2 1

A

B




G  Am  Em 

on? Do you re - mem - ber the

T 0 1 3 0 1 0 0

A

B


**Fmaj7**  **F6**  **E** 

bills you have to pay, \_\_\_\_\_ or e - ven yes - ter - day? \_\_\_\_\_

T 0 3 3 1 3 | 0 1 3 | 0 4 0

A

B



**D** 

\_\_\_\_\_ You ain't a pimp, and you ain't a hust - ler.

T 10 | 7 7 7 0 | 10 7 7 7 0

A

B


**Em7**  **G** 

Pimps got a Ca - di and a la - dy's got a Chrys - ler. Blacks got re - spect and

T 5 3 3 3 3 0 0 | 5 3 3 3 3 0 | 5 3 3 3 0

A

B



**A** 

white got his soul \_\_\_\_\_ train. Ma - ma's got cramps, and look at your hands, \_\_\_\_\_ hey.

T 10 0 3 | 0 0 0 0 3 | 7 5 3 6 2

A 7 7

B

**D**  **Em7** 


(I heard the news \_\_\_\_\_ to - day, \_\_\_\_\_ oh boy.) I got - ta suite and

T 2 5 2 7 | 7 5 7 | 2 2 0 3 3 0

A

B

G




you got de - feat. \_\_\_ Ain't there a man \_\_\_ who can say no more? \_\_\_ And

T 2 0 3 0 | 2 2 2 0 3 3 0 | 3 3 3 2


A

B

A



D




ain't there a wom-an I can sock on the jaw? \_\_\_ And ain't there a child \_\_\_ I can

T 3 3 2 0 3 3 0 | 0 3 0 0 3 | 2 2 2 0 3 3 0

A

B

Em7




hold with-out judg - ing? Ain't there a pen \_\_\_ that will write be - fore they \_\_\_ die?

T 3 3 3 0 3 | 2 2 2 0 3 3 0 | 3 3 3 0 3


A

B

G



A



Ain't you proud \_\_\_ that you still got fac - es? Ain't there one damn song \_\_\_ that can

T 2 2 0 3 3 0 | 3 3 0 3 | 2 2 2 2 0 3 3 3

A

B

G6  
○○○○

make me break down and cry? \_ All \_

T 0 2 10 7 5 7 5 0 3

*Repeat and fade*

A6  
x0○○○○

D  
xx0○○

night I want the young \_ A - mer - i - can. Young A - mer -

T 2 3 3 3 0 2 3 3 0 0 3 3

Em7  
0○○○○

i - can, young A - mer - i - can, I want the young \_ A - mer - i - can.

T 0 2 0 3 3 0 2 0 3 0 2 0 3 3 0

G6  
○○○○

A6  
x0○○○○

All \_ right.

T 0 3 2

# THE BEST GROUPS THE BEST MUSIC

This guitar series offers simplified guitar arrangements of the top performers—from the classics to the top of the charts. Includes Super-Tab™ notation for the guitarist reading tablature.

GF0404 • AEROSMITH

GF0354 • ALABAMA

GF0448 • AMERICA

GF0508 • BOHEMIAN RHAPSODY & THE BEST OF QUEEN

GF0350 • BOSTON

GF0450 • JACKSON BROWNE

GF0393 • JACKSON BROWNE,

EAGLES, NEIL YOUNG

GF0510 • THE BYRDS

GF0347 • CARS

GF0475 • JIM CROCE

GF0353 • CROSBY, STILLS, NASH & YOUNG

GF0346 • DOKKEN

GF0407 • DOOBIE BROTHERS

GF0336 • EAGLES

GF0473 • EAGLES, VOL. 2

GF0388 • EUROPE

GF0384 • FLEETWOOD MAC

GF0310 • GENESIS

GF0483 • GENESIS & PHIL COLLINS (Dual Dynamite)

GF0337 • GRATEFUL DEAD

GF0399 • GREAT WHITE

GF0344 • HEART

GF0332 • HOWARD JONES

GF0343 • LED ZEPPELIN

GF0355 • GORDON LIGHTFOOT

GF0345 • MADONNA

GF0499 • MEGADETH

GF0356 • MOTLEY CRUE

GF0485 • MOTLEY CRUE &

GREAT WHITE (Dual Dynamite)

GF0352 • PETER, PAUL & MARY

GF0427 • JOHN PRINE

GF0498 • QUEENSRYCHE

GF0395 • REO SPEEDWAGON

GF0420 • ROLLING STONES

GF0464 • DAVID LEE ROTH

GF0357 • RUSH

GF0360 • BOB SEGER & THE

SILVER BULLET BAND

GF0390 • TALKING HEADS

GF0348 • JAMES TAYLOR

GF0389 • TRIUMPH

GF0423 • VAN MORRISON

GF0403 • WHITE LION

GF0392 • WHITESNAKE

GF0365 • STEVE WINWOOD

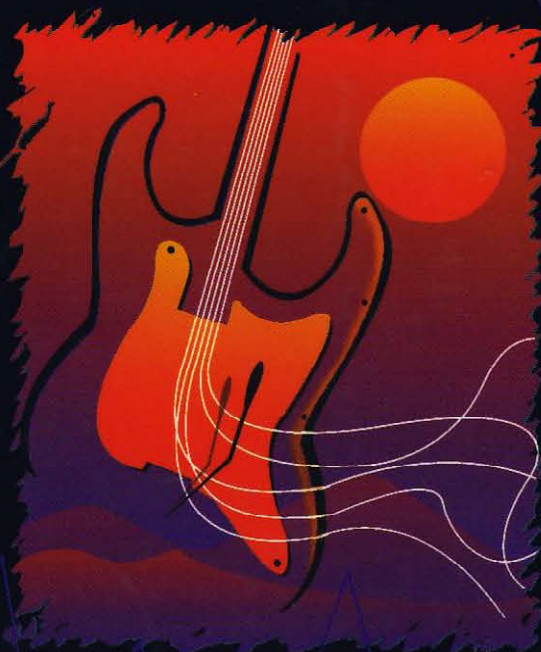
GF0327 • YES

GF0484 • YES & RUSH

(Dual Dynamite)

GF0371 • NEIL YOUNG

GF0436 • ZZ TOP



GF0529 • MEGADETH/

QUEENSRYCHE (Dual Dynamite)

GF0330 • JOHN COUGAR

MELLENCAMP

GF0439 • JONI MITCHELL

GF0317 • THE MONKEES



FLEA 2004



\$12.95  
in U.S.A.  
GF0608

9724-053-7

Distributed by  
WARNER BROS. PUBLICATIONS INC.

FLEA MUSIC PUBLISHING