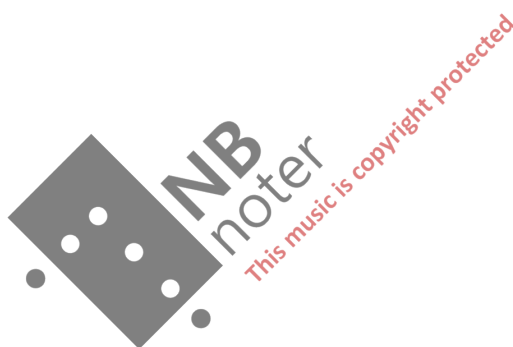


DAVID BOWIE, arr. MAJA S. K. RATKJE

## From Ziggy Stardust

Voice (B), Choir, Violin, Violoncello, Piano





# Five Years

David Bowie, arranged by Maja S. K. Ratkje

♩ = 53

rep. ad lib.

Bass

Choir

Strings: Rhythmic wind sound. Make a circular movement with the bow, bringing it all the way up the fingerboard and back to the bridge for each circle.  
Random pitches evolve, but finger position is static.  
Let the bow sometimes hit the bridge, making random percussive sounds.

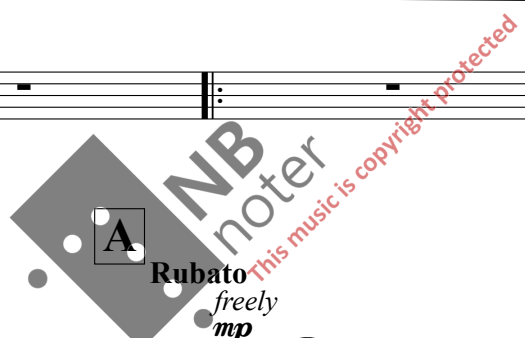
*both strings with the same finger*

Violin

Violoncello

2nd finger on A string and 1st on D

Piano



4

*Rubato freely mp*

Push-ing through the mar-ked square,

Col legno battuto.  
Let the bow bounce out naturally.

*mf*

*hard crush (no pitch)*

*mp*

*p*

*make a glissando on the strings inside the piano.  
use a guitar plectrum or something similar.*

(somewhere high)

*mp* ← *f*

*Red.*

7

so ma - ny moth - ers sigh - ing, news had just come

*col legno battuto*  
*f* — *p*  
*arco*  
*crush (some pitch)*  
*mp*

use the body of the piano  
 knock wood knock wood  
 lid down (vary!) lid up

*f*  
*sempre ped.*  
*mp* < *f*  
*8<sup>va</sup>* inside the piano

10

o - ver, we had five years left to cry in.

*pizz.* *arco*  
*pp*  
*arco*  
*s.p.*  
*p*  
*8*  
 inside the piano  
 loco

(inside the piano)  
*mp*  
 (sempre ped.)  
 ord.  
*pp*

News guy wept and told us earth was real-ly dy-ing,

Col legno battuto.  
Let the bow bounce out naturally.

*col legno battuto*  
**f** **p**  
*tr*  
**pp** **p** **p**  
*as before*  
*as before*

**f** **ff**

cried so much his face was wet, then I knew he was not

*col legno battuto*  
**mf** **mp** **f**  
*crush (some pitch) arco*  
**mf** **mp**

*pizz.*  
**mp** **mf** **p**  
*ord.*  
**fff**

*inside the piano*  
**mp** **f**

**B** In tempo

21

*mp* rit.

♩ = 53

ly-ing, *dolce*

*mp*

(pizz.)

3

**B**

*p*

~(sempre ped.)

ped. ad lib.

25

4

4

29

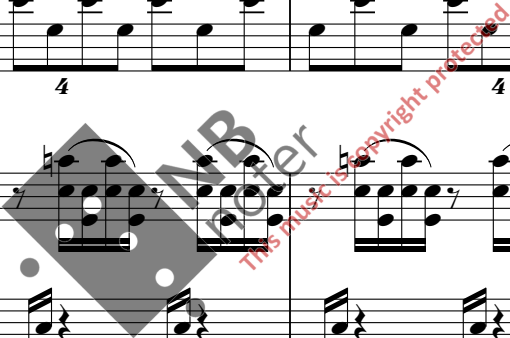
*mp*

I heard te-le-phones, ope-ra house, fa-vourite me-lo-dies, I saw

*pizz.*

*mf*

*mp*



32

5

boys, toys, e-le-ctric i-rons and T Vs. Mybrain hurt like a ware-house, it had

35

no room to spare, I had to cram so ma-ny things to store ev' ry thing in there, and all the fat -

38

skin-ny peo - ple, and all the tall - short peo - ple,

41

*mp*

*[3]* *[3]*

*[3]* *[3]*

and all the no - bo - dy peo - ple,

and all the some-bo-dy peo - ple.

*Ped.*

*Ped.*

**Rubato**

45

*p*

*dolce*

**C**

I ne-ver thought I'd need so ma-ny peo-ple.

Choir  
*pp*

Five more  
arco  
*s.p.*

*ppp*

*pp*

arco

*s.p.*

*ppp*

*pp*

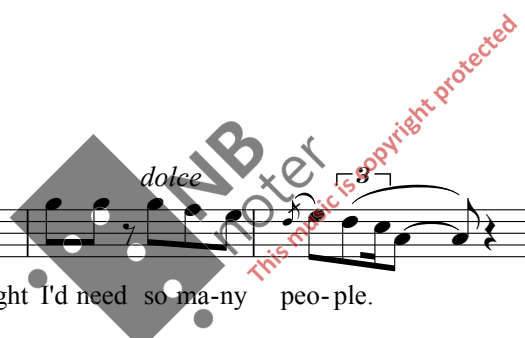
*l.v.*

*Ped.*

*p*

*pp*

*ped ad lib.*





50

— years, five— more years, five more years,

This system contains three staves of music. The top staff is a vocal line with lyrics: "— years, five— more years, five more years,". The middle two staves are piano accompaniment, with the upper staff featuring a melodic line and the lower staff featuring a bass line. The bottom staff is a grand staff with a continuous bass line of chords.

57

five more— years. five— more years, five more years,

This system contains three staves of music. The top staff is a vocal line with lyrics: "five more— years. five— more years, five more years,". The middle two staves are piano accompaniment. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the piano part.

64

five more— years. five— more years,

This system contains three staves of music. The top staff is a vocal line with lyrics: "five more— years. five— more years,". The middle two staves are piano accompaniment. The bottom staff is a grand staff with a continuous bass line of chords.

*pp*  
 [3] [4] [4]

*ord.* A girl my age went off her head,  
*ppp*

*inside the piano*  
*8va*

76 *p*  
*sempre ped.*

hit some ti-ny chil- dren. If the black hadn't a-pul- led her off, I

*pizz.*  
*pp*

80 *pp* **D**

think she would havkilled them. A sol- dier with a bro- ken arm, fixed his

Ooh... [3]

*l.v.* *mp*

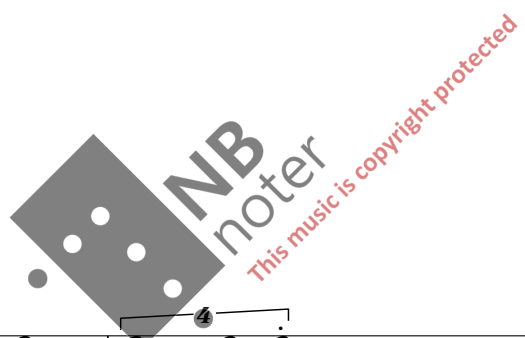
*mute ped.*  
*mp*

stare to the wheels of a Ca-dil-lac. A cop knelt and kissed the

*mf* Aah...

*mf*

*ord.*



feet of a priest, and the queer threw up at the sight of that.

*p* Ooh...

*mp* *p*

think saw you at an ice-cream par - lour drin-king milk shakes cold and

Musical notation for measures 90-92. The vocal line is in bass clef with lyrics: "think saw you at an ice-cream par - lour drin-king milk shakes cold and". The piano accompaniment includes a right-hand part with a long note and a left-hand part with a rhythmic pattern. There are triplets in the vocal line.

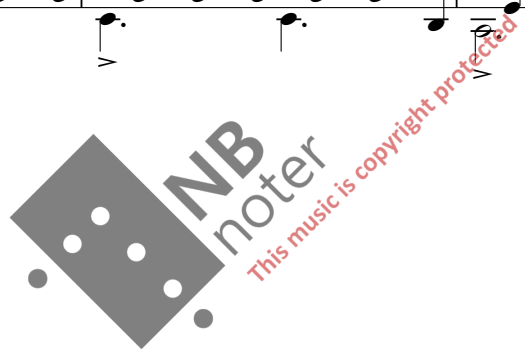
*loco*  
*mp* 4 4 4 4 4 4

*ord.*  
*mp* 4 4 4 4 4 4

Musical notation for measures 90-92, piano accompaniment. The right hand is marked *loco* and *mp* with a 4/4 time signature. The left hand is marked *ord.* and *mp* with a 4/4 time signature. Both hands play a rhythmic pattern of eighth notes.

*mf*

Musical notation for measures 90-92, piano accompaniment. The right hand is marked *mf* and plays a chordal accompaniment. The left hand plays a rhythmic pattern of eighth notes.



long, smi - ling and wa - ving and look-ing so fine.

Musical notation for measures 93-95. The vocal line is in bass clef with lyrics: "long, smi - ling and wa - ving and look-ing so fine.". The piano accompaniment includes a right-hand part with a rhythmic pattern and a left-hand part with a rhythmic pattern. There are 4/4 time signatures and accents in the piano parts.

*f*

Musical notation for measures 93-95, piano accompaniment. The right hand is marked *f* and plays a chordal accompaniment. The left hand plays a rhythmic pattern of eighth notes.

96

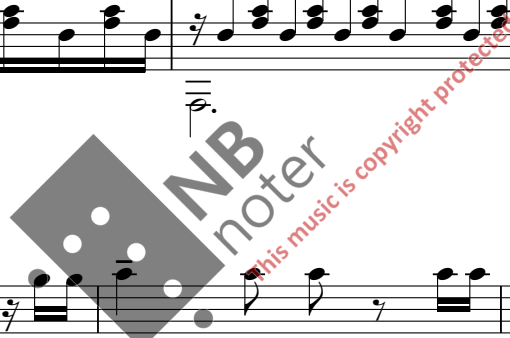
Don't think you knew you were in this song. And it was cold and it rained so I

*p* Ooh... *f* Aah...

*mf* 4 4 4 4 *f*

99

felt like an actor, and I thought of Ma and I wanted to get back there, your



Sprechgesang

102

*ff*

face, your race, the way that you talk, I kiss you, you're beau-ti-ful, I



105

want you to walk. We've got five years, stuck on my eyes, five years, what a sur prise, we've got

Five years. Five years.

110

five years, my brain hurts a lot, five years, that's all we've got, we've got five years,  
Five years. Five years. Five more\_

*mp*

*mf*



115

stuck on my eyes, five years, what a sur prise, we've got five years, my brain hurts a lot, —  
— years, Five more — years, Five more — years,

**F**

120

five years, that's all we've got, we've got five years, stuck on my eyes,  
 Five more years, Five more years,

*f*

*ff*



124

five years, what a surprise, we've got five years, my  
 Five more years, Five more



127

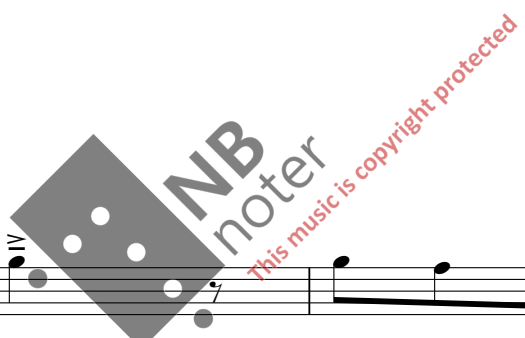
brain hurts a lot, five years, that's all we've got, we've got  
years, Five more years,

This system contains the musical notation for measures 127-130. It features a vocal line with lyrics, a piano accompaniment with a melodic line in the right hand and a rhythmic line in the left hand, and a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are: "brain hurts a lot, five years, that's all we've got, we've got years, Five more years,". The piano part includes a *ff* dynamic marking.

130

five years, stuck on my eyes,  
Five more years,

This system contains the musical notation for measures 130-133. It features a vocal line with lyrics, a piano accompaniment with a melodic line in the right hand and a rhythmic line in the left hand, and a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are: "five years, stuck on my eyes, Five more years,". The piano part includes a *ff* dynamic marking and an *8va* instruction for the right hand.

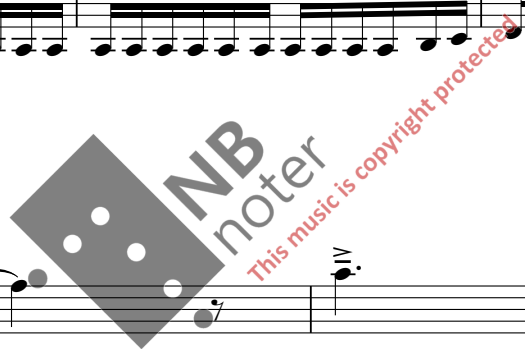


132

five years, what a surprise, we've got five years, my  
Five more years, Five more

135

brain hurts a lot, five years, years, Five more



137

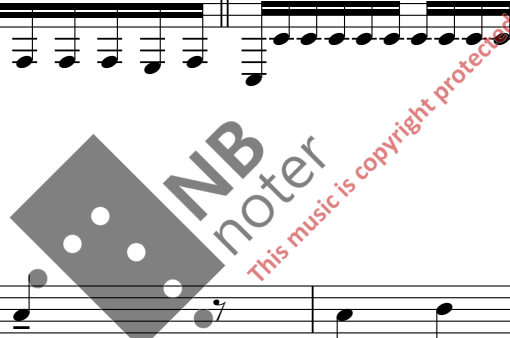
that's all we've got, — we've got five years, stuck on my eyes,  
— years, Five more — years,

This system contains the musical notation for measures 137 through 140. It includes a vocal line with lyrics, a piano accompaniment with a right-hand melody and a left-hand bass line, and a grand piano section with a right-hand chordal accompaniment and a left-hand bass line. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "that's all we've got, — we've got five years, stuck on my eyes, — years, Five more — years,".

140

five years, what a surprise, — we've got  
Five more — years,

This system contains the musical notation for measures 140 through 143. It includes a vocal line with lyrics, a piano accompaniment with a right-hand melody and a left-hand bass line, and a grand piano section with a right-hand chordal accompaniment and a left-hand bass line. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "five years, what a surprise, — we've got Five more — years,".



142

five years, my brain hurts a lot,  
Five more \_\_\_\_\_ years,

144

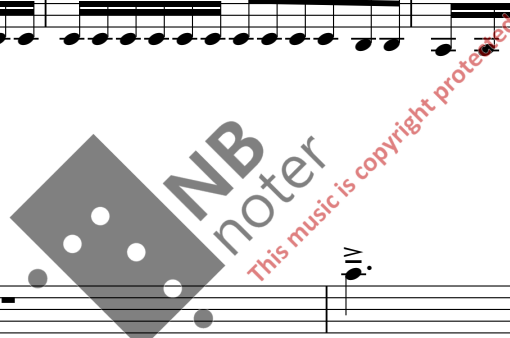
five years, that's all we've got, we've got  
Five more \_\_\_\_\_ years,

146

five years, five years,  
Five more years, Five more

149

years, five years,  
Five more



151

five years, years, Five more

153

that's all we've got, - fragile Five more years, Five more -

years,

as before

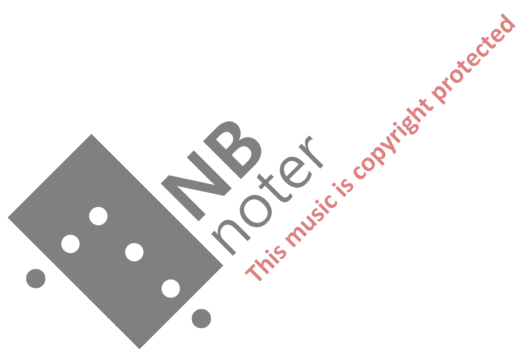
*mf*

as before

(l.v.) *mf*

157

— years, Five more — years, Five more — years,



# Moonage Daydream

David Bowie, arranged by Maja S. K. Ratkje

**Rubato**  
♩ = 60 *veery freely*

*mp* *mf* *p*

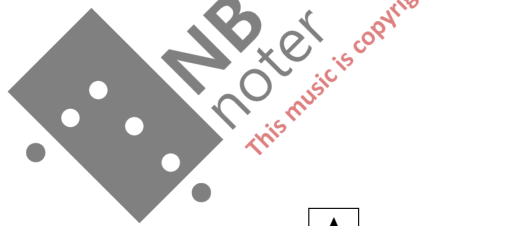
Bass

Violin

Violoncello

Piano

I am an al - li - ga - tor.



accel. **A** In tempo  
♩ = 70

3

*f* *f*

*p* *f*

*ped. ad lib.*



5

Musical score for measures 5 and 6. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). Measure 5 features a melodic line in the treble and a bass line in the middle staff. Measure 6 continues the melodic and bass lines. The bottom staff contains a complex accompaniment with chords and a moving bass line.

7

Musical score for measures 7 and 8. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 7 features a melodic line in the treble and a bass line in the middle staff. Measure 8 continues the melodic and bass lines. The bottom staff contains a complex accompaniment with chords and a moving bass line. A watermark for 'NB Music' is visible over the middle staff.

9

Musical score for measures 9 and 10. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. Measure 9 features a melodic line in the treble and a bass line in the middle staff. Measure 10 continues the melodic and bass lines. The bottom staff contains a complex accompaniment with chords and a moving bass line.

A musical score for piano, consisting of four staves. The top two staves are a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The bottom two staves are also a grand staff with a bass clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes and slurs. There are dynamic markings such as *mf* and *ff* throughout the piece.



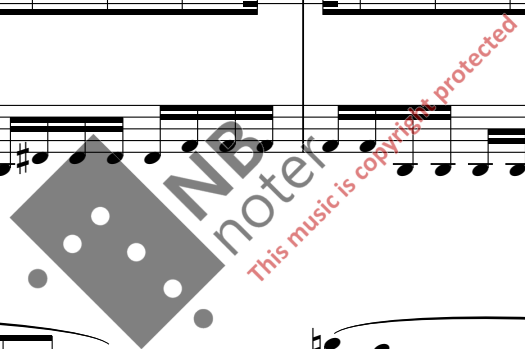
Musical score for measures 11-14. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major/D minor). The time signature is 7/8. The piano part features a complex rhythmic pattern with many beamed eighth notes and rests.

Musical score for measures 15-16. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat. The time signature is 7/8. The piano part features a complex rhythmic pattern with many beamed eighth notes and rests.

**B** **Meno mosso**

*dolce*  
*mp*

Musical score for measures 17-20. The system consists of four staves: a vocal line (treble clef), a choir line (treble clef), and two piano accompaniment staves (bass clef). The key signature is one flat. The time signature is 7/8. The vocal line has lyrics "Mm..." and "Ah...". The choir line has lyrics "Choir p Mm...". The piano part features a complex rhythmic pattern with many beamed eighth notes and rests.



21 *p* *pp*

Mm... Mm...

*pp* *ppp*

Ah... Ah...

*p* *pp* *ppp*

*p* *pp*

25 **C** *Rubato* *very freely* *mf*

I'm a ma - ma - pa - pa co - - ming just for

*pizz.* *mf* *pizz.* *mp*

**In tempo**  
♩ = 64

27 *p* *mp*

you. I'm a space in - va der, I'll be a rock 'n' rollbitch for you. Keep your mouth shut,

*ord.* *mp*

30

you're squaw-kin' like a pink mon-key  
ord.

ord.

*mp*

*p*

*p*

33

bird and I'm bu-sting up my brains for the words.

*mp*

*mp*

35

*mp*

*7*

*7*

*7*

Musical score for measures 37-38. The upper system contains a vocal line with a treble clef and a key signature of one flat. The lower system contains a piano accompaniment with a bass clef. The piano part features complex bass lines with sixteenth-note patterns and triplets, marked with '6' and '7'.

Musical score for measures 39-40. The upper system contains a vocal line with a bass clef and a key signature of one flat. The lower system contains a piano accompaniment with a bass clef. The piano part features complex bass lines with sixteenth-note patterns and triplets, marked with '6' and '7'. The vocal line includes the lyrics "Keep your e - lec - tric eye on me".

Musical score for measures 41-42. The upper system contains a vocal line with a bass clef and a key signature of one flat. The lower system contains a piano accompaniment with a bass clef. The piano part features complex bass lines with sixteenth-note patterns and triplets, marked with '6' and '7'. The vocal line includes the lyrics "ba - by. Put your ray - gun to my".

— head. Press your space face close to mine

— love. Freak out in a moon-age day-dream,  
*crush tone*  
*no pitch, unstable* ;

*gliss.*

*p*  
*air sounds*  
*unstable* ;

*f* *mf* *scrape on string*  
*inside the piano*  
*unstable* ;

47 *f* **D**  
 oh yeah! Don't fake it ba-by, lay the real thing on  
*col legno batt.*

*(ord.)*  
*f* *gliss.*  
*col legno batt.*

*ff*

50 *mp*

me. The church of man, love, is such a ho - ly place to be. Keep your mouth shut,

*pizz.*

*mp*

*mp*

53

Make me ba-by, make me know you real-ly

*ord.*

*mp*

*p*

56 *mp*

care. Make me jump right in - to the air.

*mp*

*mp*

*mp*

6 6 6 6



**E**

58 *f*

Ah...

60

Ah...

*mf*

Ah...

62

Ah...  
*mf*  
Ah...

64

Keep your e - lec - tric eye on me

*ff*

ba - by. Put your ray - gun to my

head. Press your space face close to mine

love. *s.p.* Freak out in a moon-age day-dream,

72 *mp* *f* *accel.*

Freak out in a moon-age day-dream, oh yeah!

*crush tone no pitch, unstable*

*air sounds unstable* *(ord.)* *tr*

*mf* *f* *fp*

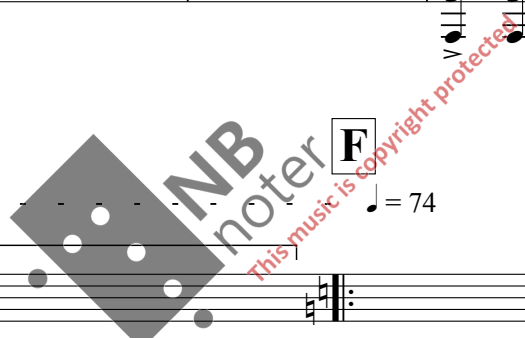
*scrape on string inside the piano unstable*

*fp*

75 *ad lib.* *f* *ad lib.*

*solos (guests or others)*

*(tr)* *f* *f* *ad lib.*



77

Musical score for measures 77-78. The system consists of three staves. The top staff is a treble clef with a 7/8 time signature, containing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a similar melodic line. The bottom staff is a grand staff (bass and treble clefs) with a complex accompaniment of chords and moving lines. A watermark 'MIB' is visible in the center.

79

Musical score for measures 79-80. The system consists of three staves. The top staff is a treble clef with a 7/8 time signature, containing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a similar melodic line. The bottom staff is a grand staff (bass and treble clefs) with a complex accompaniment of chords and moving lines. A watermark 'MIB' is visible in the center.

81

Musical score for measures 81-82. The system consists of three staves. The top staff is a treble clef with a 7/8 time signature, containing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a similar melodic line. The bottom staff is a grand staff (bass and treble clefs) with a complex accompaniment of chords and moving lines. A watermark 'MIB' is visible in the center.

83

Musical score for measures 83-84. The system consists of three staves. The top staff is in treble clef with a 7/8 time signature, featuring a complex melodic line with many accidentals. The middle staff is in bass clef, playing a series of chords with accents. The bottom staff is in bass clef, playing a rhythmic accompaniment of eighth notes. A large watermark 'NB noter' is visible across the middle of the page.

85

Musical score for measures 85-86. The system consists of three staves. The top staff is in treble clef with a 7/8 time signature, featuring a melodic line with some rests. The middle staff is in bass clef, playing chords with accents. The bottom staff is in bass clef, playing a rhythmic accompaniment of eighth notes. A large watermark 'NB noter' is visible across the middle of the page.

87

Musical score for measures 87-88. The system consists of three staves. The top staff is in treble clef with a 7/8 time signature, featuring a melodic line with many accidentals. The middle staff is in bass clef, playing a series of chords with accents. The bottom staff is in bass clef, playing a rhythmic accompaniment of eighth notes. A large watermark 'NB noter' is visible across the middle of the page.

# Rocn 'N' Roll Suicide

David Bowie, arranged by Maja S. K. Ratkje

**A**

*whisper words and short phrases from the lyrics as if it were secret things  
overlapping, continuous  
sometimes exaggerated*

♩ = 80

Choir

Violin *s.p.*  
*mp*

Violoncello *s.p.*  
*mp*

**Meno mosso**

7

*ord.*

*pp*  
*ord.*

*ppp* *p* *mp*

*ppp* *p* *mp*

*start whispering again, words and longer  
phrases very little activity on the beginning,  
gradually more*

13

2 Bass  
19 *p* Spoken

Time takes a cigarette, puts it in your mouth You pull on your finger, then another finger,

*continue*

24 *Più mosso*  
*mp*

then your cigarette. The wall-to-wall is calling, it lingers, then you forget.

29 *B* **Rubato**  
♩ = 82 *very freely, with nerve*  
*p*

You're a rock-n-roll su-i-cide.

*con sord.* *sul A* *gliss.*

*f* *ff* *p* *col legno batt.*  
*f* *ff* *Piano* *mp*  
*knock on wood*

*Led. f*



Time takes a ci-ga-rette, puts it in your mouth.

Solo, al fine *p* very freely, with nerve

You're too old to lose it, too young to

*gliss.* *gliss.* *sul A* *pizz.* *f* *p*

You pull on your finger, then a-no-ther finger, choose it.

And the clock waits so pa-tient

*NB noter* *This music copyright protected*

then your ci-ga-rette. The wall-to-wall is cal-ling, it

ly on your song. You walk past a ca-fe,

*tr* *pp* *p*

47

ling-ers, then you for - get. Oh, how\_ how\_

but you don't eat, when you've lived too long.

*senza sord.* *pizz.* *col legno batt.*

**Più mosso**

**rall.**

**mp**

51

how. You're a rock-n - roll su - i - cide. Chev brakes are

*unis* *unis*

You're a rock-n - roll su - i - cide.

*ord. sul A* *pp* *gliss.* *mf* *mp* *f*

*gva* *p* *knock on wood* *f*

*Red.*

C

In tempo

55 ♩ = 90 *Sprechgesang*

snar-ling as youstum-ble a - cross the road. But the

*solo, perhaps with megaphone, or in microphone with 'telephone' sound*  
*mf shouting in the background, enter after bass, tighter after the first lines.*

Chev brakes are snarling as you stumble across the road!

*ord.* *mf* *f* *mp*  
*mf* *f* *mf*

*mf*  
 > *ped. ad lib.*

59

day breaks in - stead, so\_you hur-ryhome. Don't let the sun blast\_ your

But the day breaks instead, so you hurry home! Don't let the sun blast your

*p* *mf*

*mf*



64

sha-dow, don't let the milk float ride your mind. You're so nat- ural, re-

*start phrases simultaneously*

shadow, don't let the milk float ride your mind! You're so natural, re-

*p mp mf p*

68

li-gious-ly un-kind. Oh no, love, you're not a - lone.

*Più mosso*

ligiously unkind!

*mf p mp dolce f*

A - - - - lone.

*mf*

You're watch-ing your-self but you're too un-fair. You got your head all tang - led

*mf* *f* *mf* *sul D*

I care. No, you're not a -

up, but if I could on-ly make you care. Oh no, love! You're not a -

*mf* *mf*

80

lone. No mat - ter who you have been. Where \_\_\_\_\_ you have

lone no mat-ter what or who you've been. No mat-ter when or where you've seen.

84

seen. All the \_\_\_\_\_ knives to your brain.

All the knives seem to la - ce - rate your brain. I've had my

87 *f*

**E**

Help \_\_\_\_\_ with the pains.

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

*ff*

*ad lib. al fine*  
*soul licks and honkey tonk*

91

*mf*

*improvise, al fine, use some or all lines, any order*  
*Tutti: Randomly shout "Wonderful and "gimme your hands"*

Give me your hands.

Just turn on with me and you're not alone.  
Let's turn on with me and you're not alone. Wonderful!  
Let's turn on and be not alone.  
Gimme your hands 'cause you're wonderful. Oh, gimme your hands.

*pizz. arco*

10<sub>97</sub>

Give me your hands. So give me your

103

*spoken*

hands. Yes, give me your hands.

108

You're not a - lone.



# Ziggy Stardust

David Bowie, arranged by Maja S. K. Ratkje

**A**

**Rubato**  
♩ = 50

*breathing and sighing ad lib.*  
*not continuous, some outbursts*  
**pp-mf**

First system of the musical score for 'Ziggy Stardust'. It features four staves: Bass, Violin, Violoncello, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Bass staff is mostly silent. The Violin staff has dynamics *p*, *mp*, *p*, and *mp*, with glissando markings and a five-measure phrase. The Violoncello staff has dynamics *mp*, *mp*, and *ppp*, with markings for *pizz.* and *ord.*. The Piano staff has dynamics *ppp* and *p*, with a tempo change from *fast* to *less fast* and an *8va* marking. A large watermark 'NB noter' is overlaid on the score.

Second system of the musical score, starting with a measure rest of 3. It features four staves: Bass, Violin, Violoncello, and Piano. The key signature is three sharps and the time signature is 6/4. The Bass staff is mostly silent. The Violin staff has dynamics *p*, *mp*, and *p*, with glissando markings. The Violoncello staff has dynamics *p* and a glissando marking. The Piano staff has a dynamic of *ppp* and a tempo change to *very fast*.

4

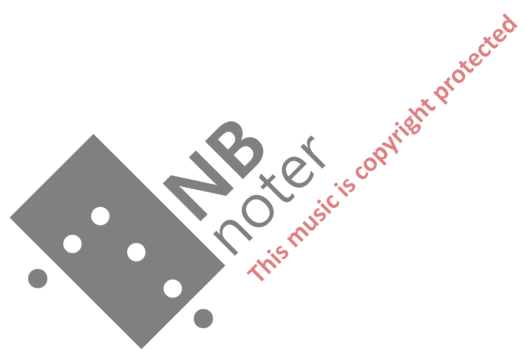
gliss. *mp* *pp*

gliss. *mp* *pp*

*mp* *pp*

→ less fast

*p*



6

gliss. *p* gliss. *pp*

*p* *pp*

→ fast

*ppp* loco

8

*mp* Ziggy played guitar.

*gliss.*

*f*

→ *less fast*                      *very fast*

*p*                      *pppp*                      *f*

*ped. ad lib.*

11

*non vibr.*                      Jamming good with Weird and Gilly,                      and the Spiders from

*mp* 3

(ord.)

13

*Sprechgesang*

Mars. He played it left hand,                      but made it too far,                      be-came the

*mf*

spe-cial man.

Choir *ugly and animated*  
*f*

Then we were Zig-gy's band!

*pp* *f*

*pp* *f*

*lid down (lid up)*

*f*

Ped.



accel. . . . .

20

*lid down (lid up)* *lid down (lid up)* *lid down (lid up)*

*ped. sim.*

3

25

slam lid in up position when tempo gets to quick  
keep this movement

♩ = 120 rit.

30

**D** Rubato

♩ = 80

*mp*

34

Zig-gy real-ly sang.

*mp*

*mp*

Ped.

6 37

Screwed up eyes and screwed down hair - do, like some cat from Ja pan. He could lick'em by smi

*(tr)*

*pp* *mp*

*mf* *mp*

40

- ling, he could leave 'em to hang. Came on so load - ed, man. Well hung and

*ped. ad lib.*

**E** *In Tempo*

43

snow-white tan. Choir *ugly and animated*

*f*

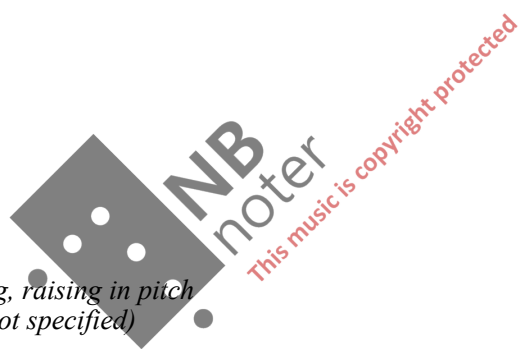
So where were the spi - ders?!

*ff* *s.p.*

*f*

46

While the fly tried to break\_\_ our balls. With just the beer light to guide



*shouting, raising in pitch  
(pitch not specified)*  
**ff**

49

\_\_ us. So we bitched a bout his fans. And should we crush his sweet hands?!

Red

52

*ff*

*ff*

*lid down (lid up)*

*ff*

*ped. sim.*

**F**

56

Zig gy played for time, ji ving us that we\_ were voo - doo, and the kids were just crass.

*tr*

*mp*

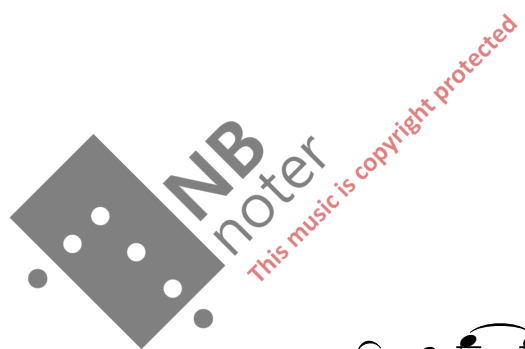
*sul A*

*gliss.*

*mp*

*mf*

*Ped.*





He was the nazz with God-giv-en ass. He took it

*mp*

*ped. ad lib.*

**G** In Tempo

all to far, but boy could he play gur far. \_\_\_\_\_

Choir *ugly and animated*  
*ff*

Ma-king love to his e-

*tr*

*ff*

*f*

*f*

65

- go, Zig-gy sucked up in-to\_\_\_ his mind. Like a le-per mes - si

**NB**  
noter  
This music is copyright protected

$\text{♩} = 108$

Sprechgesang

shouting,  
raising in pitch  
(pitch not specified)

69

ah. When the kids had killed the man, I had to break up the band.

72

*ff*

*ff*

*lid down (lid up)*

*ff*

*ped. sim.*

76

*ff*

*lid down (lid up)*

*lid down (lid up)*

*lid down l.v.*

*Ped.*