

Under Pressure

Words & Music by David Bowie, Freddie Mercury,
Roger Taylor, John Deacon & Brian May

♩ = 120 N.C.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The bass line features a steady eighth-note accompaniment. The treble line has a whole note chord in the first measure, followed by a whole note chord in the second measure, and a long, sustained whole note chord in the third measure.

The second system continues the grand staff notation. The bass line maintains its eighth-note pattern. The treble line features a whole note chord in the first measure, a long, sustained whole note chord in the second measure, and a whole note chord in the third measure.

The third system continues the grand staff notation. The bass line maintains its eighth-note pattern. The treble line features a long, sustained whole note chord in the first measure, a whole note chord in the second measure, and a whole note chord in the third measure.

The fourth system includes lyrics for the vocal line. The bass line continues with its eighth-note accompaniment. The treble line has a vocal melody with lyrics: "Boom boom bah bah, boom boom bah bay, b - b-boom bah bay bay;". The lyrics are aligned with the notes in the treble staff.

D A/D

Pres-sure push-ing down on me, press-ing

G/D A/D D

down on you, no man ask for. Un-der pres-sure that burns a

A/C# G/B A G/A

build - ing down, splits a fam - ly in two, puts peo - ple on streets.

D A/C# Dsus4/B

Boom bah bah bay, boom bah bah bay, do day dah, do day dah.



That's O. K. That's the ter - ror of know - ing what this world is a - bout.



Watch - ing some good friends scream - ing "Let me out!" _ Pray to - mor - row _ takes me



high - er, pres - sure on peo - ple, peo - ple on streets. _

N.C.



Do do do. Ba da ba ba ba. O. K. _

D A/D

Chip - ping a - round, — kick my brains on the

G/D A/D D

floor. These are the days _____ it nev - er rains but it pours. —

A/C# G/B A G/A D

(Vocals ad lib.) People on streets,

A/C# Dsus4/B A

(Vocals ad lib.) peo - ple on streets. It's the

G(add9)



ter - ror of know - ing what this world is a - bout, _

A/G



G



watch-ing some good friends scream-ing "Let me out!" _ Pray to - mor - row, _ take me

A/G



D/F#



G



A



high high - er. Pres-sure on peo - ple, peo-ple on streets. _

G



C



Turned a - way from it all like a blind man,

G C G

sat on a fence but it don't work. Keep com - ing up with love but it's so

C Am F

slashed and torn, why. Why, Why?

A

Love, love, love, love. In -

G D

-san - i - ty laughs, un - der pres - sure we're crack - ing, can't we give our - selves one more

G A G D G A G

chance?_ Why can't we give love _____ one more chance?_____ Why can't we

D G A G D A/C#

give love, give love, give love, give love, give love, give love, give love, give love. 'Cause

G/B A D A/C#

love's such_ an old fash - ioned word and_ love dares you_ to

G(add9)/B A D A/C# G(add9)/B

care for_ the peo - ple on the edge of_ the night and_ love dares you_ to



change our way of car - ing a - bout our - selves this is our



last dance. This is our - selves. Un - der pres-sure.



Un - der pres-sure.



Repeat and Fade

Pres-sure.

Click