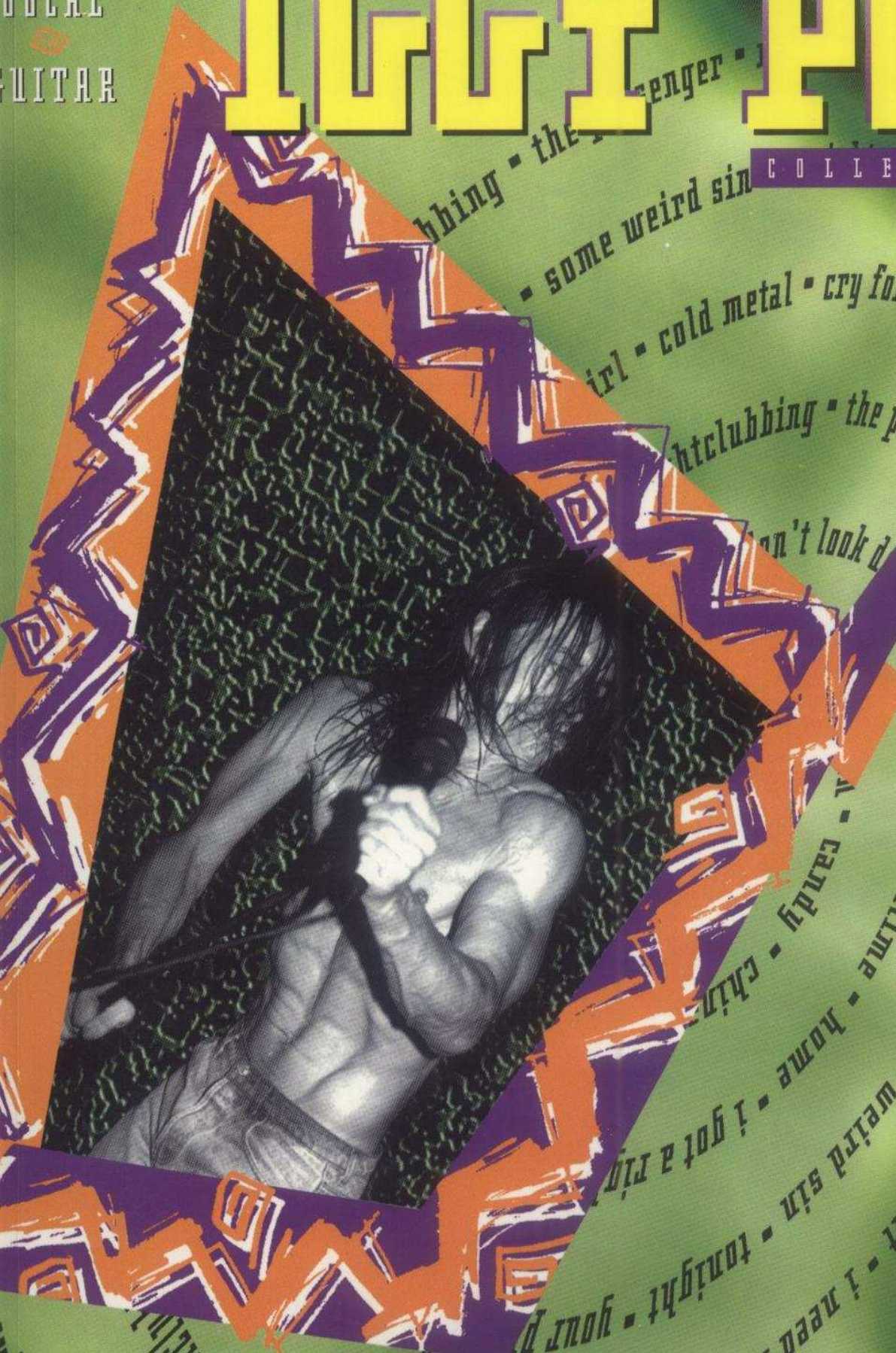


PIANO  
VOCAL  
GUITAR

# ICCY POP

COLLECTION



thing - the passenger - ch  
- some weird sin  
- cold metal - cry for love - dirt - don't look down - some weird  
- don't look d  
- five foot one - raw power - search and destroy - five foot one - china girl - cold metal - i got a right - i need more - i won't crap out  
- candy - funtime - home - i got a right - tonight - your p  
- five foot one - funtime - some weird sin - cry for love - dirt - don't look down - i got a right - i need more - i won't crap out  
- china girl - cold metal - home - i got a right - tonight - your p  
- funtime - some weird sin - cry for love - dirt - don't look down - i got a right - i need more - i won't crap out  
- home - i got a right - tonight - your p  
- i got a right - tonight - your p

Compiled  
and edited  
by Connie  
Ambrosch

47.75

PIANO  
VOCAL  
GUITAR

# IGGY POP

COLLECTION

6	Hang Hang	65	I Got A Right
12	Butt Town	70	I Need More
18	Candy	76	I Won't Crap Out
24	China Girl	84	Lust For Life
31	Cold Metal	81	Nightclubbing
37	Cry For Love	90	Passenger, The
42	Dirt	95	Raw Power
48	Don't Look Down	100	Search And Destroy
52	Five Foot One	104	Some Weird Sin
56	Funtime	110	Tonight
60	Home	114	Your Pretty Face Is Going To Hell

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# BANG BANG

Words and Music by IGGY POP  
and IVAL KRAL

Moderate Rock  
no chord

(Spoken:) This isn't the right thing to

do,

so let's go.

Em

D

C

Play 3 times

Em

D

C

Young girls I keep a good friend what they're af - ter. on vid - e - o tape.  
Oh girl, — oh girl, — my prob - lems can't fol - low me.

Em D

Young girls He'll drive his sports don't kiss me good -  
Phone calls, He'll drive his sports car take my ma - chine.

C Em

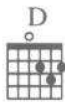
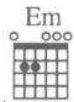
bye. un - til it's too late. Rock - ets But we'll have a hot -  
I wan - der lone - ly -

D C

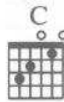
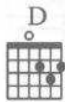
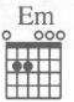
— time shoot off to space, on the town to - night, and  
— to the sea. Lone -

Em D C

build - ings rise - to the sky. and it's the best yet. }  
ly, 'cause love is my bet, Who, me?  
ha, ha, ha. What does it mean?



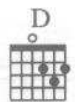
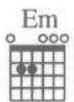
Bang, bang, I got mine. —



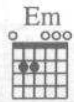
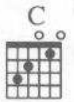
Bang, bang, reach for the sky.  
the sun don't shine.  
and you're next in line.

1

2, 3



Bang, bang, oh, what a hot time. And



that's all it means, man. Here Bang, bang, have a glass of wine.

D C

To Coda ⊕

I ought-a be in pic-tures. Let's go.

G D C

Instrumental solo

1 2 D.S. al Coda

CODA ⊕

G D C

Bang, bang. Rise, build-ings,

G D C

rise to the sky.

Em D C

Bang, bang. Young girls know what they're af-ter.

Em D C

Bang, bang. Young girls, don't kiss me good-bye. \_ Don't kiss me. \_

G D C

Bang, bang. Repeat and fade

# BUTT TOWN

Words and Music by  
IGGY POP

## Moderate Rock

E(no3rd) G(no3rd) A(no3rd) G(no3rd) E(no3rd) D(no3rd) A(no3rd) G(no3rd)

E(no3rd) G(no3rd) A(no3rd) G(no3rd) E(no3rd) D(no3rd) A(no3rd) G(no3rd) E(no3rd) G(no3rd) A(no3rd) G(no3rd)

E(no3rd) D(no3rd) A(no3rd) G(no3rd) E(no3rd) G(no3rd) A(no3rd) G(no3rd) E(no3rd) D(no3rd) A(no3rd) G(no3rd)

E(no3rd) G(no3rd) A(no3rd) G(no3rd) E(no3rd) D(no3rd) A(no3rd) G(no3rd)

cops are well - groomed, \_ with mus - cled Phy - siques, \_ in  
 I'm tell - in' you \_\_\_\_\_ it's a mot - ley crew \_ in

The



E(no3rd) G(no3rd) A(no3rd) G(no3rd) E(no3rd) D(no3rd) A(no3rd) G(no3rd)

Butt Town. Their  
Butt Town.

E(no3rd) G(no3rd) A(no3rd) G(no3rd)E(no3rd) D(no3rd) A(no3rd) G(no3rd)

tan un - i - forms — are tail - ored in chic, — in  
Mon - day you're new — and Fri - day you're through, — in

E(no3rd) G(no3rd) A(no3rd) G(no3rd) E(no3rd) D(no3rd) A(no3rd) G(no3rd)

Butt Town. An - y  
Butt Town. The pro -

E(no3rd) G(no3rd) A(no3rd) G(no3rd)E(no3rd) D(no3rd) A(no3rd) G(no3rd)

young black male — who walks down the street — is  
duc - er is wi - ley and owns what he sells. — The

E(no3rd)



G(no3rd)



A(no3rd)



G(no3rd)



E(no3rd)



D(no3rd)



A(no3rd)



G(no3rd)



gon - na get stopped — by a car full of meat, — but the  
tal - ent is ea - ger — to go straight to hell. — The

E(no3rd)



G(no3rd)



A(no3rd)



G(no3rd)



E(no3rd)



D(no3rd)



A(no3rd)



G(no3rd)



girl with the hair — flies by in her un - der - wear. She's done  
tits are a - maz - ing and ev - 'ry - one's ga - zing at

E(no3rd)



G(no3rd)



A(no3rd)



E(no3rd)



D(no3rd)



A(no3rd)



G(no3rd)



noth - ing so far — to de - serve that car. — When  
some bod - y part, — that's the na - ture of art.

B(no3rd)



A(no3rd)



G(no3rd)



A(no3rd)



G(no3rd)



E(no3rd)



you live in Butt — Town, love is a let - down.  
All o - ver Butt — Town, dreams have a show - down.

B(no3rd) A(no3rd) G(no3rd)

When you live in Butt Town,  
All o - ver Butt Town,

A(no3rd) G(no3rd) E(no3rd)

you got ta get down.  
val - ues are thrown down.

G(no3rd) A(no3rd) D(no3rd) A(no3rd) G(no3rd) E(no3rd) G(no3rd) A(no3rd)

But in Butt Town I'm learn - ing. In Butt

D(no3rd) A(no3rd) G(no3rd) E(no3rd) G(no3rd) A(no3rd) D(no3rd) A(no3rd) G(no3rd)

Town I'm earn - ing. In Butt Town I'm turn -

E(no3rd)



G(no3rd)



A(no3rd)



D(no3rd)



C#(no3rd)



D(no3rd)



C#(no3rd)



D(no3rd)



ing in - to my \_\_\_\_\_

C#(no3rd) D(no3rd)



E(no3rd)



worst night - mare.

1

2

In

G(no3rd)



A(no3rd)



G(no3rd)



E(no3rd)



D(no3rd)



A(no3rd)



G(no3rd)



Butt Town, ba - by, I'm gon - na be a star. \_

E(no3rd)

G(no3rd)

A(no3rd)

G(no3rd)

E(no3rd)

D(no3rd)

A(no3rd)

G(no3rd)



I'm gon - na shake my butt

E(no3rd)

G(no3rd)

A(no3rd)

G(no3rd)

E(no3rd)

D(no3rd)

A(no3rd)

G(no3rd)



far, now here we go. I'm gon - na

E(no3rd)

G(no3rd)

A(no3rd)

G(no3rd)

E(no3rd)

D(no3rd)

A(no3rd)

G(no3rd)



shake my butt, shake my butt, shake my butt in Butt Town.

Repeat and Fade

E(no3rd)

G(no3rd)

A(no3rd)

G(no3rd)

E(no3rd)

D(no3rd)

A(no3rd)

G(no3rd)



Shake my butt, shake my butt, shake my butt in Butt Town.

# CANDY

Moderately fast Rock

Words and Music by  
IGGY POP

G(no3rd)



*mf*

C(no3rd)



E(no3rd)



G(no3rd)



(Spoken:) *It's a rainy afternoon* *in nineteen ninety.*

C(no3rd)



E(no3rd)



*The big city,* *geez, it's been twenty years.*

G(no3rd)



C(no3rd)



E(no3rd)



*Candy,*  
*Yeah, well it hurt me real bad when you left.*

G(no3rd)

C(no3rd)

E(no3rd)



*you were so fine.  
I'm glad you got out, but*

*but I miss you.*

G(no3rd)

C(no3rd)

E(no3rd)



Beau - ti - ful,  
I've had a

beau - ti - ful  
hole in my

girl  
heart

from the north,  
for so long.

G(no3rd)

C(no3rd)

D



You burned my  
I've learned to

heart  
fake it and

with a flick - er - ing torch.  
just smile a long.

Bm



I had a dream  
Down on the street,

that  
those

CANDY

C A7

no one else could see. You gave me love love.  
men are all the same. I need a love

D C D

for not free. games, not games.

C D(no3rd) C(no3rd)

Can - dy, Can - dy, Can - dy, I can't let you go.

G/B A7sus G(no3rd) D(no3rd)

All my life you're haunt-ing me, I



C(no3rd)



G/B



A7sus



G(no3rd)D(no3rd)



To Coda ⊕

loved you so. — Can - dy, Can - dy, Can -

C(no3rd)



G/B



A7sus



G(no3rd) E(no3rd)



- dy, I — can't let you go. — Life is

C(no3rd)



cra - zy, —

1  
E(no3rd)



C(no3rd)



Can - dy ba - by. —

2  
E(no3rd) C(no3rd)

I'm no ba - by,

E(no3rd) C(no3rd)

Can - dy, ba - by.

D C(add2) D C(add2) D.S. al Coda

CODA  
C(no3rd) G/B A7sus G(no3rd)

dy, life is cra - zy.

D C(no3rd)

I know ba - by;

G/B A7sus G(no3rd) D(no3rd)

Can-

C(no3rd) G/B A7sus G D

- dy, ba - by;

C(no3rd) G/B A7sus D.S. and fade  
G(no3rd)

Can - dy; Can - dy;

# CHINA GIRL

Words and Music by IGGY POP  
and DAVID BOWIE

Medium Rock  
no chord

mf

G6/9

Oh, oh, oh,

Am7

G6/9

oh lit - tle Chi - na girl.

Am7

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

G6

Am



girl. I could es - cape — this feel - ing with my Chi - na girl, —  
 I'm — a mess — with - out — my lit - tle Chi - na girl, —

G6



I'm just a wreck - with - out — my  
 Wake up — in the morn - ing; where's my

Am

Em



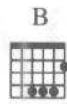
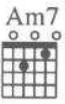
lit - tle Chi - na girl. — I hear — her  
 lit - tle Chi - na girl? — I hear — her

Em7

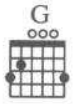
G6



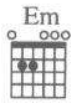
heart beat - ing loud as thun - der, —  
 heart's beat - ing loud as thun - der, —



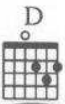
see the stars crash-ing.  
I'd see the stars crash-ing down.

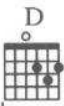


I'd feel tra - gic like I was Mar - lon \_ Bran -  
I could pre - tend that noth-ing real - ly meant \_ too \_

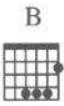


do, \_\_\_\_\_ when I'd look at \_\_\_\_\_ my Chi - na girl\_  
much, \_\_\_\_\_ when I'd look at \_\_\_\_\_ my Chi - na girl\_

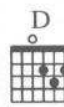




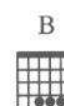
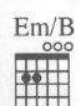
Musical notation for the first system, including treble and bass staves with chords D and C.



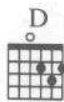
Musical notation for the second system, including lyrics: "I'd stum - ble in - to town,\_"



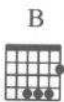
Musical notation for the third system, including lyrics: "just like a sac - red cow. \_\_\_\_\_ Vis - ions of swas - ti - cas \_\_\_ in my head, \_\_\_ and"



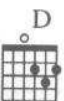
Musical notation for the fourth system, including lyrics: "plans for ev - 'ry-one. \_\_\_\_\_ It's in the whites \_ of \_ my"



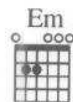
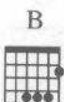
eyes. \_



My lit - tle Chi - na girl \_



you should - n't mess\_ with me. \_ I'll ru - in ev - 'ry-thing you are \_



I'll give you tel - e - vis-ion,



D  C 



I'll give you eyes \_\_\_\_\_ of blue, I'll give you men .



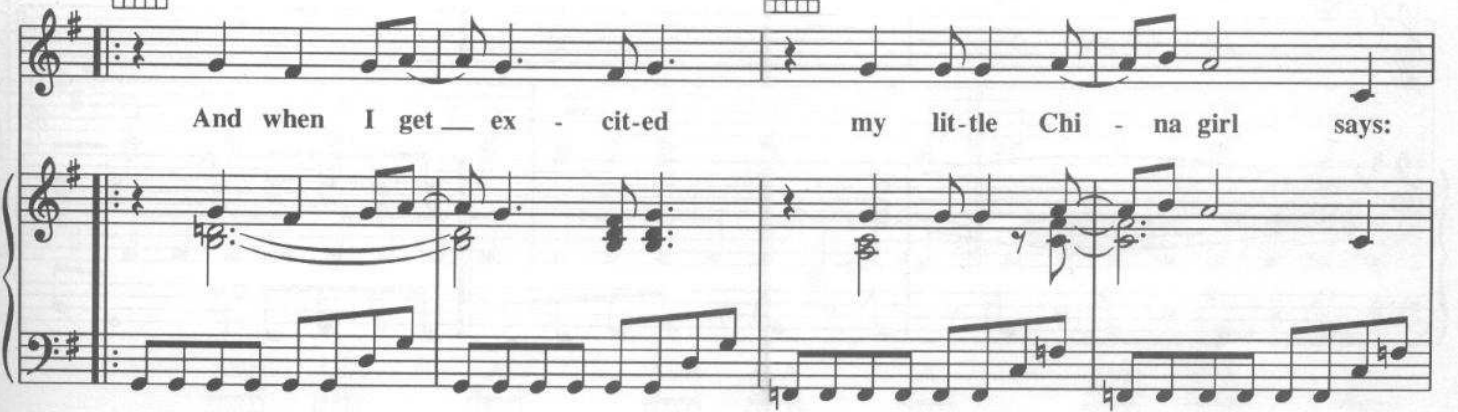
B 

\_\_\_\_\_ who want \_ to rule \_\_\_\_\_ the world.



G  F 

And when I get \_ ex - cit-ed my lit-tle Chi - na girl says:



Em  D 

(Spoken:) "Oh Jim-my just you shut your mouth." \_





She says: "shhh" —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).



she says: "shhh." —

The second system continues the vocal line and piano accompaniment. The vocal line has a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#).

B



G6/9



The third system shows the piano accompaniment for the B and G6/9 chords. The vocal line is silent. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature has one sharp (F#).



Repeat and Fade

Oh, oh, oh, oh oh — lit - tle Chi - na girl.

The fourth system features the vocal line and piano accompaniment for the final phrase. The vocal line starts with a double bar line, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#).

# COLD METAL

Words and Music by  
IGGY POP

## Hard Rock

B



Bsus



B



Bsus



B



Bsus



B



*mf*

Bsus



B



A



Asus



G/A



A



Asus



G/A



A



Asus



G/A



A



Asus



G/A



A



Asus



G/A



A



I played tag in the

Asus



G/A



A



Asus



G/A



A



Asus



G/A



A



au - to grave - yard.

Asus

G/A

A

Asus

G/A

A

Asus

G/A

A



I looked up at the ra - di - o tow - er.  
Grew my height in a home mo - bile. \_

Asus

G/A

A

Asus

G/A

A

Asus

G/A

A



Grabbed tit by the rail - road tracks,  
Heard a song called, "The Driv - in' Wheel."

Asus

G/A

A

Asus

G/A

E



con - crete poured o - ver steel grids. \_  
Pon - dered my fate while they  
Truck - ers, trail - ers,

A

Asus

G/A

A

Asus

G/A

A



built the in - ter - state.  
trac - tors \_ caught \_ me work - in'.

Asus G/A A Asus G/A A B Bsus B

I'm a product of A - mer - i - ca,  
 This is the song of my her - i - tage,  
*Instrumental solo*

Bsus B Bsus B Bsus B







from the walls to the pris - ons. Cold  
 from the bad to the bru - tal. Cold  
*End solo* Cold


A Asus G/A A Asus G/A A Asus G/A A

met - al, when I start my van. Cold met - al, in my  
 met - al, that's what it be. Cold met - al, from  
 met - al, in the af - ter - noon shines love - ly, like a

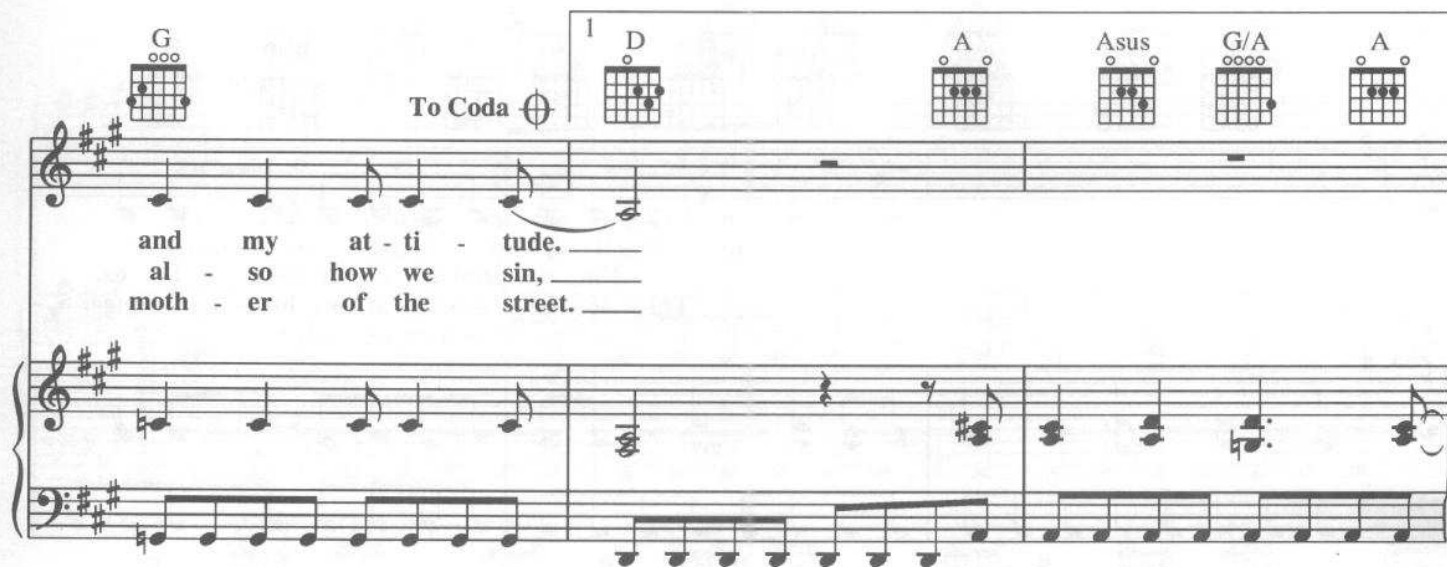
Asus G/A A A Asus G/A A Asus G/A










gar - bage can. Cold met - al gets in my food  
 see to sea. Cold met - al, it's how we win and  
 Hen - drix tune. Cold met - al, it's the fath - er of heat

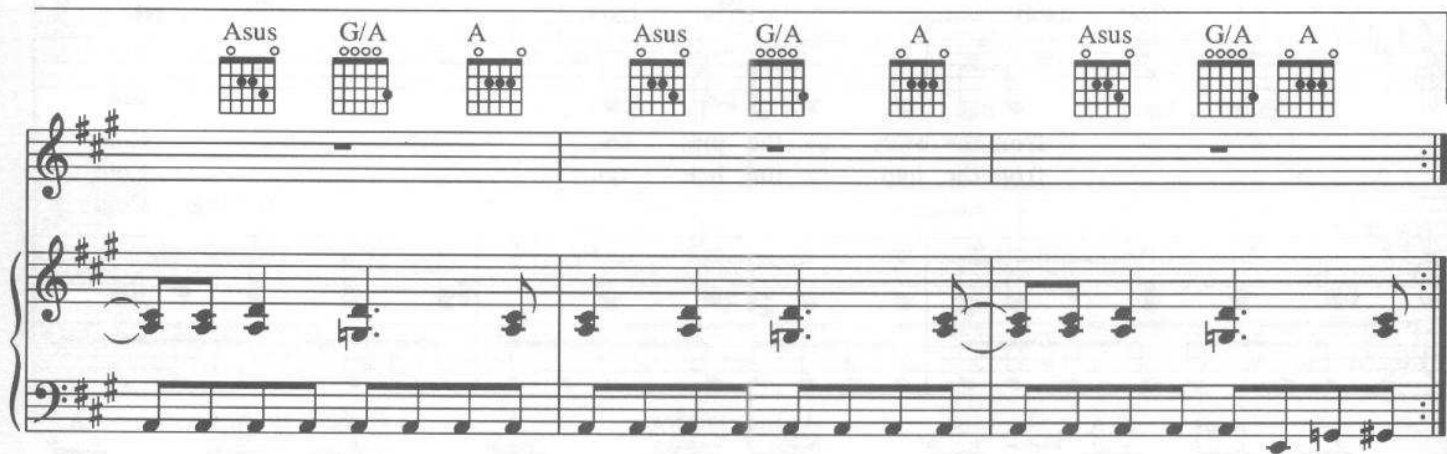
G  1 D  A  Asus  G/A  A 

To Coda 

and my at - ti - tude. \_\_\_\_\_  
 al - so how we sin, \_\_\_\_\_  
 moth - er of the street. \_\_\_\_\_



Asus  G/A  A  Asus  G/A  A  Asus  G/A  A 



2 D  A 

\_\_\_\_\_ how we sin, — how we sin, — how we sin, — how we sin. —



no chord 1



2

D.S. al Coda

CODA

D

Cold met-al, it

Asus G/A A Asus G/A A Asus G/A A

rolls on by. — Cold — met - al, gon - na raise it high. — Cold —

Asus G/A A Asus G/A G D 1,2

met - al, it - 'll e - ven fly, — rust buck - ets in the sky. — Cold  
 met - al, got to be — skel - e - ton of the free. — Cold  
 met - al, got to be. — Bet - ter save a tree, —

3

A

save a tree, save a tree, save a tree, save a tree. —

# CRY FOR LOVE

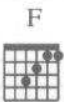
Words and Music by IGGY POP  
and STEVE JONES

Moderate Rock



mf





Sta - tus seek - ers \_ I nev - er cared \_  
 Bad \_ T. V. that \_ in - sults me free - ly; \_  
*Instrumental Solo*



Am Am/G F

once — I found out — they nev - er dared — to seize -  
 still — I know what — I'm dy - ing to see. In search -

Am Am/G F

— the world — and shake it up - side down, — and ev -  
 - ing for — a mean - ing - ful — em - brace, — some-times.

Am Am/G F

- 'ry stink - ing bum — should wear a crown. — Say - in' I  
 — my self re - spect — took sec - ond place. — And — I  
*End solo* Surf - ers

Am Am/G Fmaj7 Am/G

cry for love — till all — the plates are bro - ken.  
 cried for love, — I did — what my — heart told — me.  
 ride for love, — and wipe — out when — it hits — 'em. Sol - diers

Am Am/G Fmaj7 Am/G To Coda ⊕

Cry for love un - til my eyes are soak - in'. Yeah, I  
 Cried for love, can't stand it when they scold me. Yeah, I  
 kill for love, and no - bod - y ad - mits it. If you're

Am Am/G Fmaj7 Am/G

cried for love on ev - 'ry sam-my morn - ing. Yeah, I

Am Am/G Fmaj7 Am/G

cry for love 'cause im - i - ta - tion's bor - ing. Cry for love..

Am F/A

Cry for love. Cry for love..



1

2

D.S. al Coda

Cry for love. —

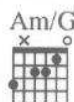
CODA



cry - in' for love, — well that's O. K. — don't



sweat it. If — you're cry - in' for love, — then there's



still a chance — you'll get it. Cry for love. —

G F G

Cry for love. Cry for love.

Am G F G

Cry for love.

Am G F G

Am G F G

Cry for love.

Repeat and Fade

# DIRT

Words and Music by IGGY POP, SCOTT ASHETON,  
RONALD ASHETON and DAVID ALEXANDER

Steadily, not too fast

Am7



*mf*

Ooh, \_\_\_\_\_ I been dirt  
Ooh, \_\_\_\_\_ I've been hurt

and I don't care..  
and I don't care..

Ooh, \_\_\_\_\_ I been dirt  
Ooh, \_\_\_\_\_ I've been hurt

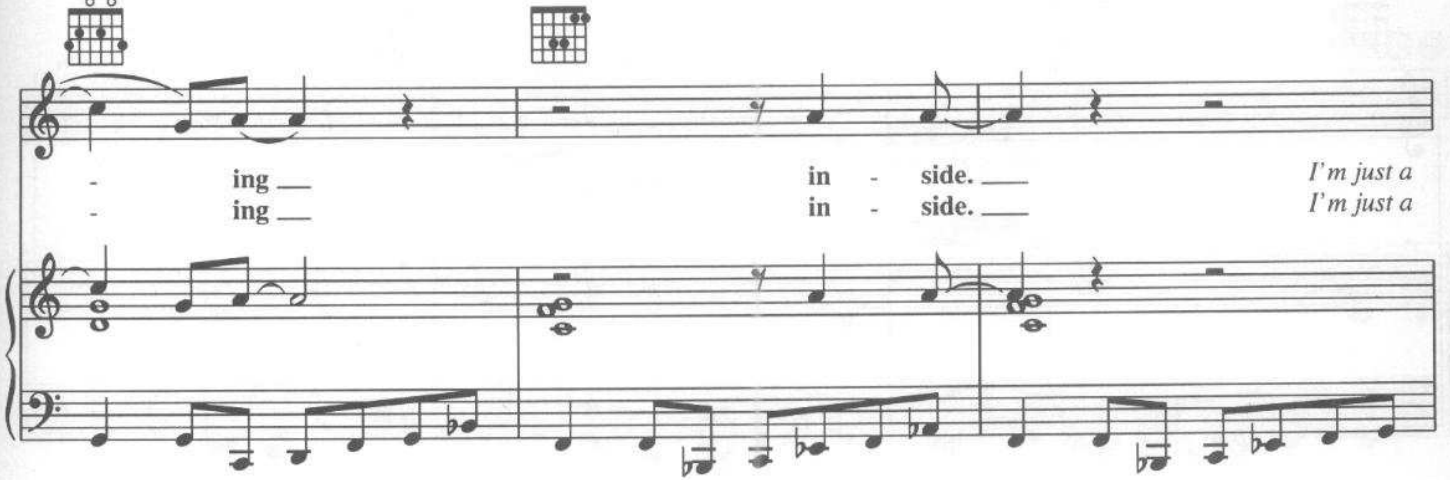
A(no3rd)



and I don't care. — 'Cause I'm burn —  
and I don't care. — 'Cause I'm burn —

Gsus2

Fsus2



ing in side. *I'm just a*  
 ing in side. *I'm just a*

Asus2

Gsus2

F#sus2


To Coda



yearn dream ing in side..  
 dream ing

Asus2

Gsus2




And I'm the fire o' life.

F#sus2

Asus2

Gsus2



Fsus2



Asus2



Yeah, al - right.

D.S. al Coda

Fsus2



CODA



Asus2



%%

this life...

And do you feel it?

Gsus2



Fsus2



Said do you feel it when you touch me?

Said do you feel it when you

Asus2



Gsus2



Fsus2



To Coda II ⊕ ⊕

touch me?                      There's a fire. —                      Well, it's a fire. —

Asus2



Yeah, al - right.                      Ooh!

Em7



(Spoken, last time only:) Play it for me, babe,

Play 4 Times

with love!



A(no3rd)



Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment.

G(no3rd)



F(no3rd)



Musical notation for the second system, featuring the lyrics "Burn - ing in - side." and piano accompaniment.

Asus2



Gsus2



Fsus2



Musical notation for the third system, featuring the lyrics "Burn - ing. Just a dream - ing. Just a" and piano accompaniment.

Asus2



Gsus2



Fsus2



D.S.S. al Coda II

Musical notation for the fourth system, featuring the lyrics "dream - ing." and piano accompaniment.

CODA II



Asus2



Gsus2



*It was just a burn - ing. It was just a*

Fsus2



Asus2



*dream - ing. — It was just a dream*

Gsus2



Fsus2



Asus2



*ing. —*

Gsus2



Fsus2



A(no3rd)



# DON'T LOOK DOWN

Words and Music by IGGY POP  
and JAMES WILLIAMSON

Moderately, not too fast

Em D Em D

Don't look down. — They're mak - ing sort of cra - zy sounds.


*mf*

A7 G/B D Em G C G/B G D Em Am7


So, why be bored?

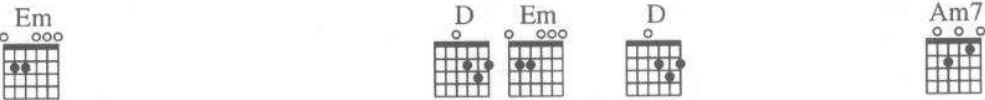
G/D A7 G C G/B G

ing you to cem - e - ter - y Who scared you? And why stay there? to see old Rud - y Val - en - ti - no bur - ied. It's no piece of cake. I can't see the clothes you wear. This is no piece of cake.





When I hear that cra - zy sound I don't look down  
 Lip - stick trac - es on his name re - main. He nev - er looked down  
 I just hear that cra - zy sound and I can't look  
 When I hear that cra - zy sound I don't look down






down from Cen - tral Park to Shan - ty Town. I  
 'cause they were mak - ing cra - zy sounds from I've  
 from Cen - tral Park to Shan - ty Town. Oh, I'll  
 from Cen - tral Park to Shan - ty Town.



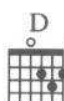


al - ways hear that cra - zy sound from New York to Shan - ty Town.  
 Cen - tral Park to Shan - ty Town. He al - ways heard that cra - zy sound.  
 al - ways heard that cra - zy sound from New York to Shan - ty Town.  
 al - ways hear that cra - zy sound from New York to Shan - ty Town.





To Coda

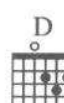
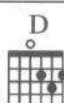


There's al - ways some - thing else.  
 There's al - ways some - thing else.  
 There's al - ways some - thing else.  
 I'm

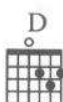
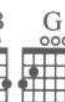
1



2



Went this mor -  
 So, why be bored?



Bm



G



Bm

G



Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a grand staff with piano accompaniment.

D.S. al Coda  
(take 1st ending)

Am

G/B

C

D

G



Lis - ten - ing to cra - zy sounds, \_ uh. \_\_\_\_\_ When I see

Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

CODA

Am

G/B

C

D

Em7



look-in' good. I don't look down. I'm

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

Repeat ad lib. and Fade

D

Em

D

Am7

Am

G/B

C

D



look-in' good.

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

# FIVE FOOT ONE

Words and Music by  
IGGY POP

Bright Rock  
no chord

Play 3 times



Musical notation for the first system, including a vocal line and piano accompaniment.

I got a pain in my neck.  
I got a pain in my heart.  
Un-less the time \_ has come,

I'm look-ing up in the cit -  
All \_ night \_ I'm work -  
I won't \_ grow an - y - more,

Musical notation for the second system, including a vocal line and piano accompaniment.



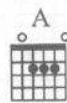
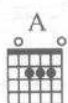
Musical notation for the third system, including a vocal line and piano accompaniment.

y.  
ing

What the hell?      What the heck?  
in the a - muse - ment park  
any-more, any-more      an - y - more

I  
with a  
till I'm

Musical notation for the fourth system, including a vocal line and piano accompaniment.



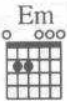
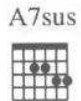
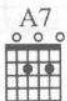
Musical notation for the fifth system, including a vocal line and piano accompaniment.

stare at the con-crete.      The gird-ers rise high.  
bot-tle of as - pi-rin, a sack full of jokes.  
us - ing my head.      I'm check-ing it twice.

The steel's a - bove me.  
I wish I could go home  
I'm gon-na find out

There's  
with  
who's

Musical notation for the sixth system, including a vocal line and piano accompaniment.



Musical notation for the seventh system, including a vocal line and piano accompaniment.

love      in \_ my      eyes. \_  
all      the \_ big      folks. \_  
naugh - ty \_ and      nice. \_

Musical notation for the eighth system, including a vocal line and piano accompaniment.



Chord diagrams: C, Em, D (1,3), Am, Em, C

And I'm } do - ing the things \_ a five-foot one man \_ can  
 And I'm }  
 And I'm }

Chord diagrams: Em, C, Em, C, Em

To Coda ⊕

do. \_

Chord diagrams: C, Em, A7 (2)

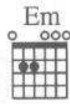
(1.-3.) I wish life could be  
 (4.) I wish life could be

Chord diagram: Em

Play 4 times

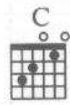
Swed - ish \_ mag - a - zines.  
 an - y - thing. \_

D.S. al Coda  
(take 1st ending)



First system of musical notation, including guitar chord diagrams for C and Em, and piano accompaniment for the first ending.

CODA



Second system of musical notation, including guitar chord diagrams for C and Em, and piano accompaniment for the coda.



Third system of musical notation, including guitar chord diagrams for C, Em, and A7, and piano accompaniment for the lyrics 'I wish life'.

Repeat ad lib. and Fade

Fourth system of musical notation, including piano accompaniment for the lyrics 'could be Swedish magazines.' and a repeat sign.

## HOME

Words and Music by  
IGGY POP

## Moderate Rock

A(no3rd)



E(no3rd)



E(no3rd)



1



2 E(no3rd)



no chord



E(no3rd)



A



E(no3rd)



I work so hard, man, so don't trip me up.  
So man-y peo - ple - rise - and fall.  
The life we live is - trick - y, trick - y

Shak - in' a leg like the  
Who's look - in' af - ter -  
I love - my home -



E(no3rd)



tail o' the pup.  
you at - all?  
and my fam - ily.

I'm pay - in' dues till I reg - is - ter heat.  
No - bod - y knows an - y - bod - y at all.  
Who's gon - na love you when the moun - tain gets steep?

E(no3rd)



no chord

E(no3rd)



no chord

E



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

Sure hope I don't end up on the street.  
Stran-gers in par - a - dise down at the mall. } Home, boy. —  
We're gon - na make it in a jeep.

Piano accompaniment for the first system, including treble and bass staves.



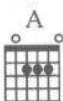
Home, boy. —



Ev - 'ry - bod - y needs a home. —



Piano accompaniment for the second system, including treble and bass staves.



Home, boy. —



Home, boy. —

To Coda ⊕

Ev - 'ry - bod - y needs a  
Ev - 'ry - bod - y needs a  
You bet - ter think a - bout your

Piano accompaniment for the third system, including treble and bass staves.

1

E(no3rd)



home.



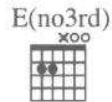
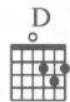
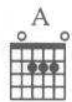
2

E(no3rd)

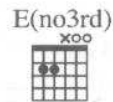
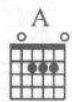


home. —

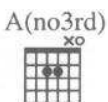
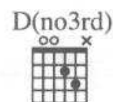
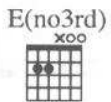
Piano accompaniment for the fourth system, including treble and bass staves.



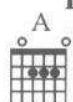
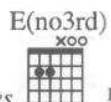
Home. \_ Home. \_ Ev-'ry-bod-y real-ly needs a home.



Home. \_ Home. \_ Ev-'ry bod-y needs a home. \_



Guitar solo



Play 3 times

no chord

D.S. al Coda

Solo ends

**CODA**  $\oplus$  **E(no3rd)** **A**

home. — *Vocal ad lib.*

**D** **E(no3rd)** **A**

**D** **E(no3rd)** *Play 6 times*

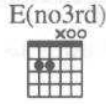
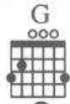
**A** **D** **E(no3rd)**

# I GOT A RIGHT

Words and Music by  
IGGY POP

Freely

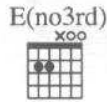
Fast Driving Rock



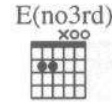
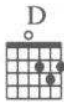
*gliss.*



Oo, \_\_\_\_\_ yeah.



An - y - time I want I got a right to move,  
sing,  
move,



no mat-ter what they say.

C(no3rd) G(no3rd) E(no3rd)

And an - y - time I want I got a right to

move,  
sing,  
move,

D A D A E(no3rd)

no mat - ter what they say.

C(no3rd) G(no3rd) Bsus/E B Bsus/E B

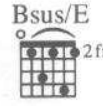
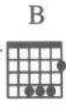
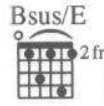
But I got — a right, — right to

D A D A C G

an - y - time I want, an - y old

move  
sing  
move



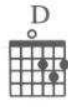
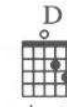


Musical staff with notes and rests.

time.

But I got a right, right to

Piano accompaniment for the first system.



To Coda ⊕

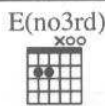
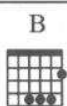
Musical staff with notes and rests.

move  
sing  
move

an - y time I want.

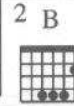
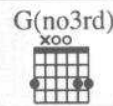
Piano accompaniment for the second system.

1



Musical staff with notes and rests.

Piano accompaniment for the third system.



2

Musical staff with notes and rests.

Oo, yeah.

Piano accompaniment for the fourth system.

E(no3rd)



Guitar solo

The first system of music features a guitar solo on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The solo consists of four measures of whole notes. Below the guitar staff is a piano accompaniment with two staves (treble and bass clefs) in the same key signature. The piano part consists of four measures of music, primarily using eighth and quarter notes.

1,2

The second system continues the piano accompaniment from the first system. It consists of two measures of music, with a first ending bracket labeled '1,2' above the guitar staff. The piano part continues with eighth and quarter notes.

3

D.S. al Coda

Solo ends

The third system concludes the piano accompaniment with two final measures. The guitar staff is empty, with the instruction 'Solo ends' written below it. The piano part continues with eighth and quarter notes. The system ends with a double bar line.

CODA



B



Bsus/E

B

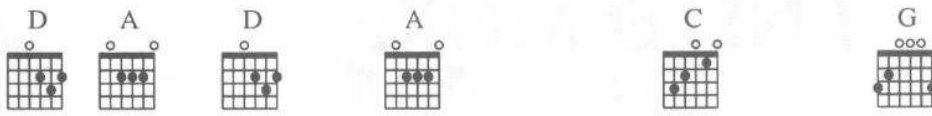
Bsus/E

B



I said, "Hey, hey, - hey, - hey - and al -

The CODA section begins with a vocal line on a single staff with a treble clef and a key signature of three sharps. The lyrics are 'I said, "Hey, hey, - hey, - hey - and al -'. The piano accompaniment continues with two staves (treble and bass clefs) in the same key signature, featuring chords and moving lines. Above the vocal staff, four guitar chord diagrams are provided: B, Bsus/E (2fr), B, Bsus/E (2fr), and B.



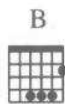
right." I said, "Hey, hey, — hey, — hey — and al -



right." I said, "Hey, hey, — hey, — hey, — and al -



right" I said, "Hey, hey, — hey, —



Repeat ad lib. and Fade

— hey — and al - right."

# I NEED MORE

Words and Music by IGGY POP  
and GLEN MATLOCK

Moderate Rock shuffle (♩♩ played as  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

F#(no3rd)



The first system of musical notation for 'I Need More'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is F# major (two sharps) and the time signature is 4/4. The tempo/style is 'Moderate Rock shuffle'. The lyrics are: 'I walk a - round. — More ven-oms,'. The piano part starts with a dynamic marking of *mf*.

The second system of musical notation. The vocal line continues with the lyrics: 'I flop a - round. — more dy-na-mite, Let me eat more dis - as -'. The piano accompaniment continues with a consistent rhythmic pattern.

The third system of musical notation, which includes a first and second ending. The vocal line lyrics are: 'some-thing ter. that will be found.' The piano accompaniment features a repeat sign and first/second ending brackets. The first ending leads back to the beginning of the piano part, and the second ending concludes the piece.

I need more than I ev - er did be - fore, — but  
 I need more than an or - di - nar - y grind -

ev - 'ry - thing is go - ing up in price. — My  
 and the more I think the more I need. — My

life is go - ing al - right up till now. —  
 life is go - ing al - right up till now. —

E - ven so, there's some - thing mis - sing. More  
 E - ven so, it's not e - nough for me

To Coda ⊕

Bm



D



truth, cars. more in - tel - li - gence, ha, ha. More more cham-  
I'll take more mon-ey,

A



F#(no3rd)



fu - ture, more laughs. More  
pagne. I can't for-get my brain. More

Bm



D



cul - ture. Don't for-get ad - ren - a - lin. More  
floors, — more doors. More

A



F#m



D/F#



A/E



F#m/C#

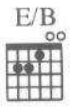
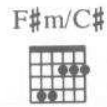


E/B



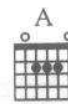
free - dom. pick - le and rel - ish. I need more than an or - di - nar - y grind -  
mus - tard,

F#(no3rd)



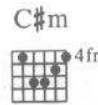
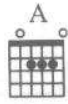
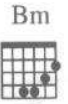
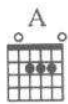
and the more I think the more I  
(2nd time vocal tacet)

F#(no3rd)

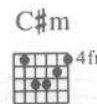
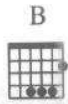
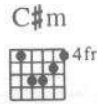
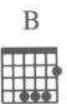


need. More Ev - 'ry - bod-y ought to love his job - and

Bm



live his life and keep his pride, — im - per - turb - a - bly hap - py with the



D.S. al Coda

one you love, — with an ex - ci - ting fu - ture on the fat of the land. —

## CODA



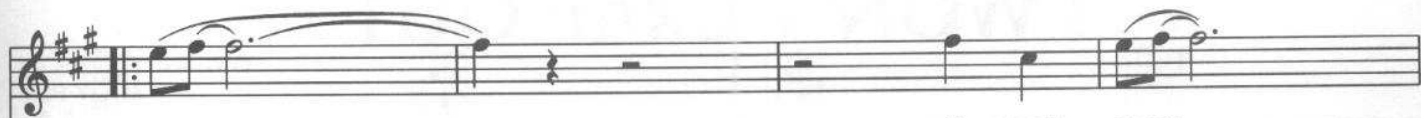
and I — need — more. I need more. And I — need —

more. I need more. And I need more. I need more, — oh, —

— oh, — oh, — oh, —

— than I ev - er did — be - fore. — I need



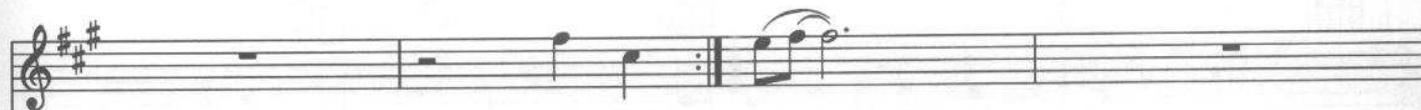


more. \_\_\_\_\_

I need more. \_

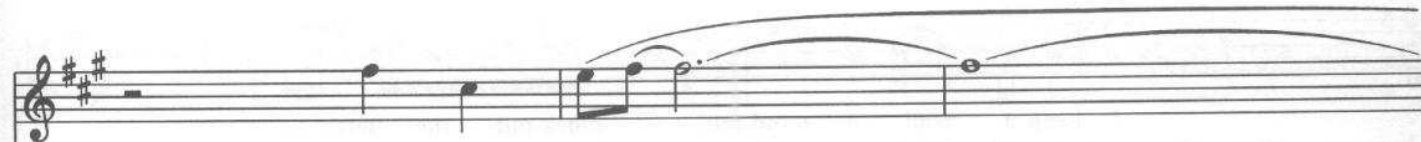
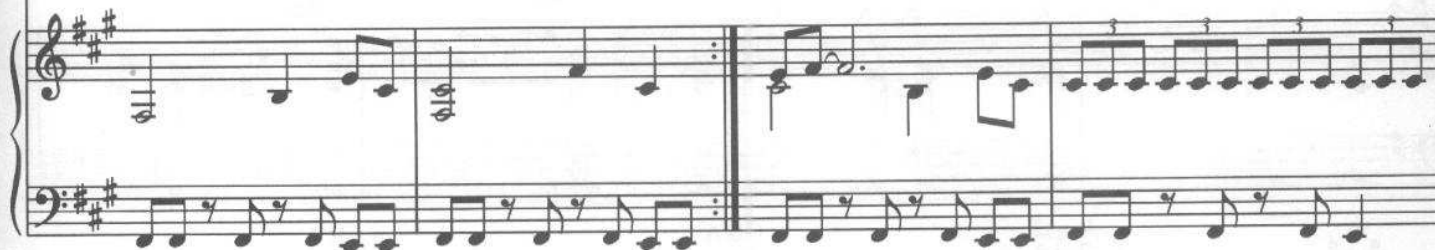
more distance,

(Spoken:) I need to lead a disciplined existence and play scratchy records and more future, more culture.

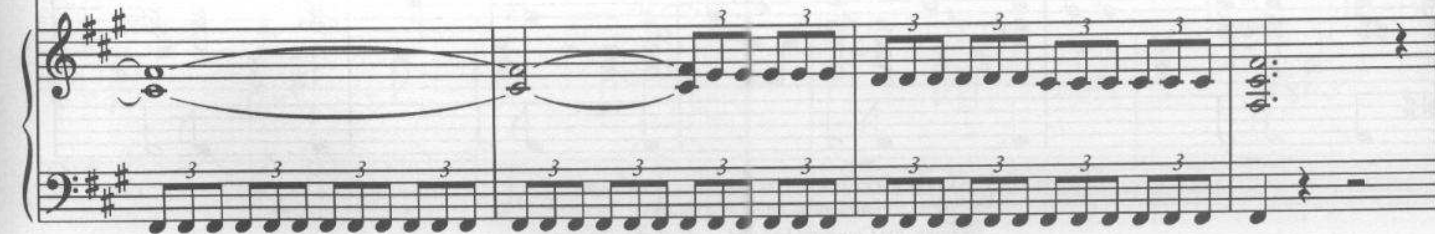
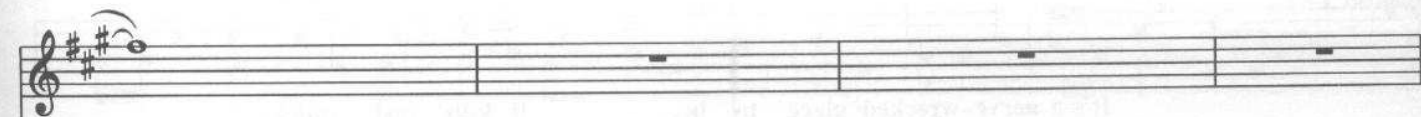


I need more. \_

enjoy my decline with more divorce.



I need more. \_\_\_\_\_



# I WON'T CRAP OUT

Words and Music by  
IGGY POP

Moderate Rock

Asus2



G6/A



Fmaj7/A



1

Asus2



mf

2

Asus2



G6/A



F/A



I'm stand-in' in the shad-ow, hat-ing the world.  
I'm glad I am cra-zy. it keeps me try-ing.

A



Asus2



G6/A



F/A



I keep a wall a-round me, block out the herd.  
I de-spise the trend-ies, I know they're ly-ing.

A



Asus2



G6/A



F/A



It's a nerve-wrecked place to be, it kills real quick.  
If you want to stir up real mud,

A Asus2 G6/A F/A

You got - ta scrape the con - crete off of your dick.  
 you had bet - ter pay with real blood.

A Cmaj9 G

But we're gon - na live so hap - pi - ly — in a far a - way place, — just  
 But the birds will sing a sweet mel - o - dy — in a cou - ple of green — in -

D Cmaj9

you and me, — if I don't crap out. — The sun will shine — and  
 dif - f'rent trees, — if I don't crap out. — And you're gon - na know — how

G D To Coda ⊕

give us a hug, — the world will sing — like a hap - py bug, — if I don't crap out. —  
 fine — you are. — Gon - na write your name — on a vi - 'let star, — if I don't crap out. —

Cmaj9



G



No, and I won't crap out. \_ No, I won't \_ crap out. \_

D



A



No, I won't crap out, \_

F



G



A



G6/A



Fmaj7/A



G6/A



crap out, \_ crap out. \_

Asus2



G6/A



Fmaj7/A



G6/A



Asus2



D.S. al Coda

## CODA

Cmaj9



We'll have a win-dow and we'll have a door \_ and a

G



D



rea-son to \_ be liv-ing for, \_ if I don't crap out. \_ And the mat-

Cmaj9



G



er-i-al sing-ers will fade in the dust \_ like for-got-ten mer-chants of dis - gust \_ if I

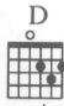
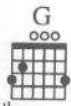
D



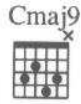
Cmaj9



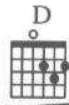
don't crap \_ out. No, I won't crap out. \_ No, and I'll



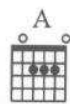
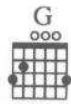
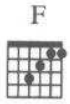
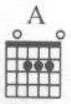
nev - er crap out. — Oh, — I won't — crap — out.



I won't crap out. — No, I won't —



— crap out. — No, I won't — crap out.



— crap out. — No, I won't crap out.

Repeat and Fade

# LUST FOR LIFE

Words and Music by IGGY POP  
and DAVID BOWIE

Moderate Rock (♩ played as  $\overset{\frown}{\text{♩}}$ )

**A**



*mf*



**A**      **G/A** **D/E** **A**      **G/A** **D/E** **A**      **G/A** **D/E**




**A**      **G/A** **D/E** **E**

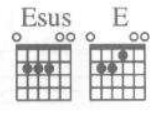
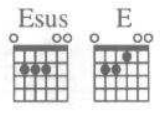
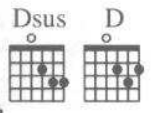



1      2

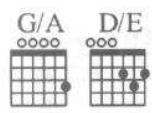
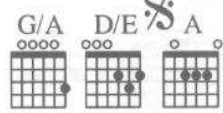
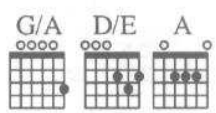
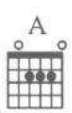


**G**      **Dsus** **D**

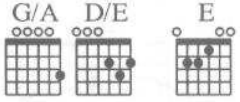


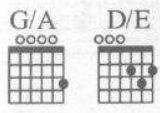
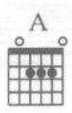
Musical notation for the first system, including treble and bass clefs and piano accompaniment.



Musical notation for the second system, including lyrics: (♩) Here comes - John - ny Yen - I'm worth a mil - lion in

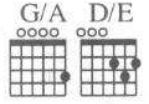
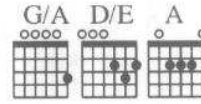


Musical notation for the third system, including lyrics: a - gain priz - es with the liq - uor and drugs with my tor - ture film, and the flesh ma - chine. - drive a G. T. O., - wear a



Musical notation for the fourth system, including lyrics: He's gon - na do an - oth - er strip tease. un - i - form all on a gov - er - ment loan. Hey man, where'd you get - that I'm worth a mil - lion - in





lo - tion. I been hurt-in' since I bought the gim - mick a-bout  
 priz - es I'm through sleep-in' on the side - walk, no more  
 (§) Your skin starts it - chin' once you buy the gim - mick a-bout

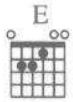
E

some-thing called love, ( § ) yeah, some-thing called love. Well,  
 beat - in' my brains, no more beat - in' my brains with  
 some-thing called love,

that's like hyp - no - tiz - ing with chick - ens.  
 liq - uor and drugs, with liq - uor and drugs.

G D

Well, I'm just a mod - ern guy. — Of course I've had it in the



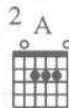
ear be - fore, — 'cause of a lust for life, 'cause a

To Coda ⊕

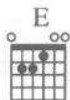
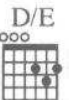
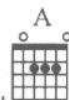


1  
no chord

lust for life.



I got a lust for life, —



got a lust for life. Oh, a





1

A  G/A  D/E 

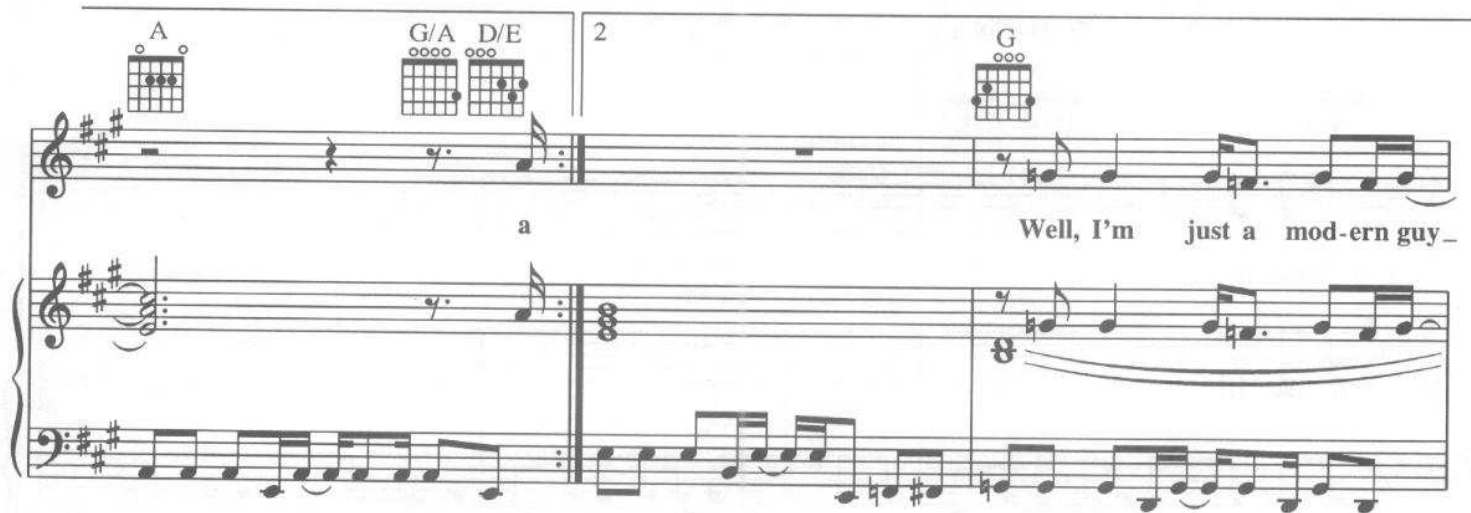
lust for life; oh, a lust for life;



2

A  G/A  D/E  G 


a Well, I'm just a mod-ern guy -



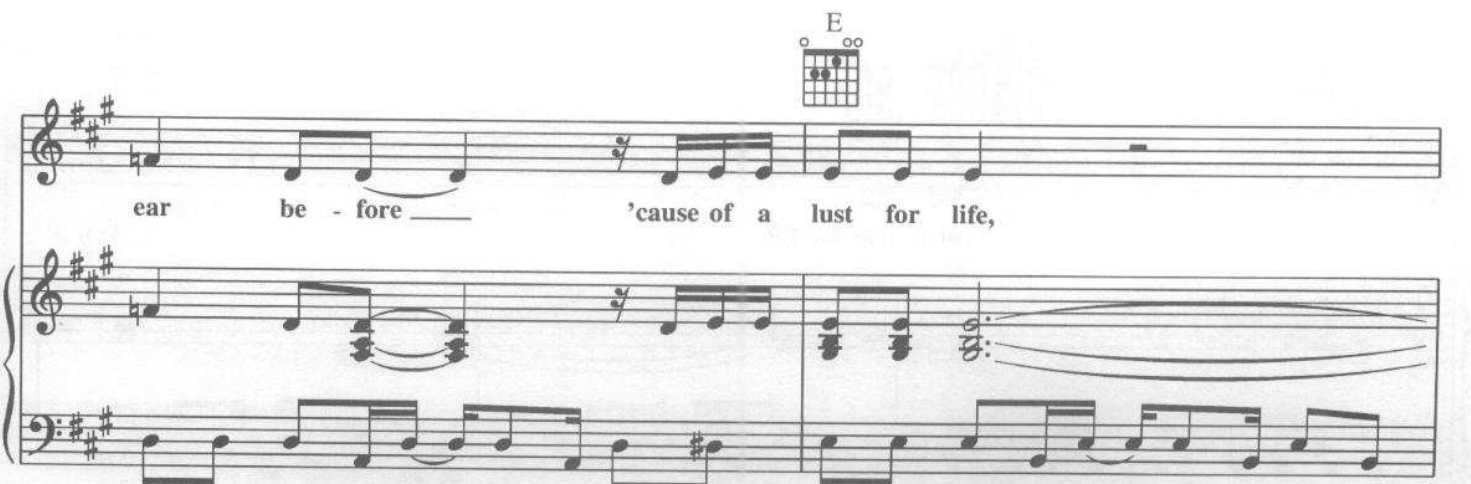
D 

Of course I've had it in the

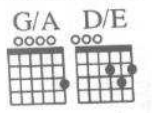
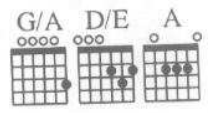
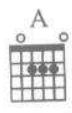


E 

ear be - fore 'cause of a lust for life,

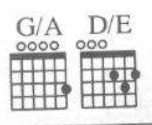
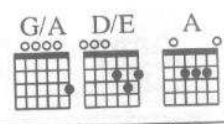
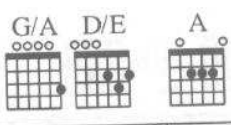
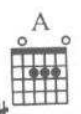


D.S. al Coda



'cause of a lust for life. Well,

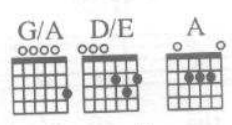
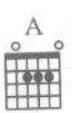
CODA



I got a lust for life, I got a lust for life. I got a



lust for life, got a lust for life. Got a lust for life, yeah,



Repeat and Fade

lust for life. I got a lust for life, a lust for life. A

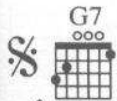
# NIGHTCLUBBING

Words and Music by IGGY POP  
and DAVID BOWIE

Moderately slow shuffle (♩ played as  $\overset{\frown}{\text{♩}}$ )



*mf*



Night - club-bing, we're night - club-bing, we're what's hap - pen - ing. —  
 Night - club-bing, we're night - club-bing, we're walk - ing through town. —

Night - club-bing, we're night - club-bing,  
 Night - club-bing, we're night - club-bing,

we're an ice ma - chine. — We see peo - ple,  
 we walk like a ghost. — We learn danc - es,

D7

brand new peo - ple. They're some-thing to see. —  
 brand new danc - es, like the nu - cle - ar bomb, — when we're



To Coda ⊕

Night-club-ing, we're night-club-bing, oh, is-n't it wild?—  
night-club-ing, bright white club-bing. Oh, is-n't it wild?—



G(no3rd)

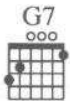
F#(no3rd) G(no3rd)

F#(no3rd) G(no3rd)

F#(no3rd) G(no3rd)

D.S. al Coda

CODA ⊕

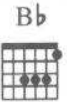
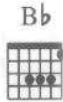
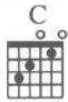


Repeat and Fade

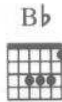
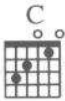
# RAW POWER

Words and Music by IGGY POP  
and JAMES WILLIAMSON

Moderately fast Rock



8va



(8va)



I dance to the beat of the liv - ing dead, — Lu - cy, ba - by, stay -  
Looked in the eyes of the sev - enth girl, — fall deep in love in the

*loco*

Bb

F

G



— a - way from bed. — } Raw pow - er is sure — to come a - run - nin' to you. —  
un - der - world. }



RAW POWER



Bb



Bb



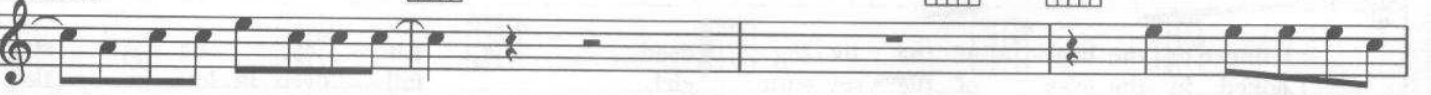
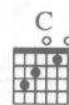
If you're a-lone and you got no fear, —  
If you're a-lone and you got the shakes, —



Bb

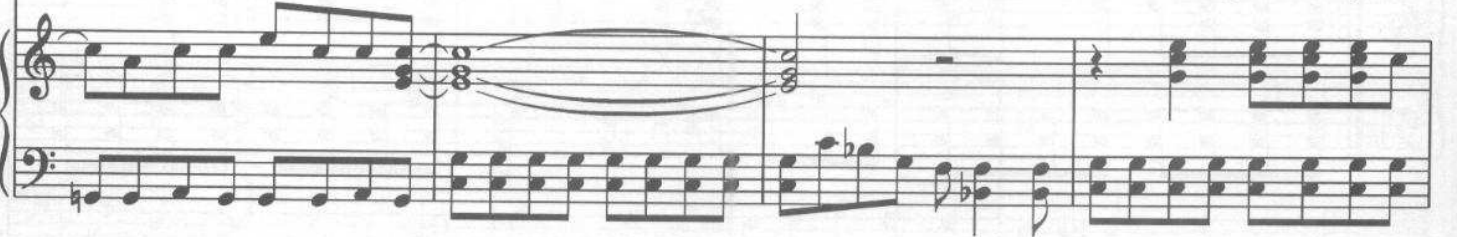


so am I ba-by, let's pull — on out - a here. } Raw pow-er is sure, —  
so am I ba-by, — I — got what it takes. }



— to come a-run-nin' to you. —

{ Raw pow-er's got a  
Raw pow-er's got a



Bb




Bb



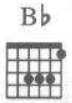
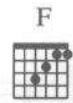

mag-ic touch. — Raw pow-er is a - much too much. —  
heal-ing hand. — Raw pow-er can de - stroy a man. —



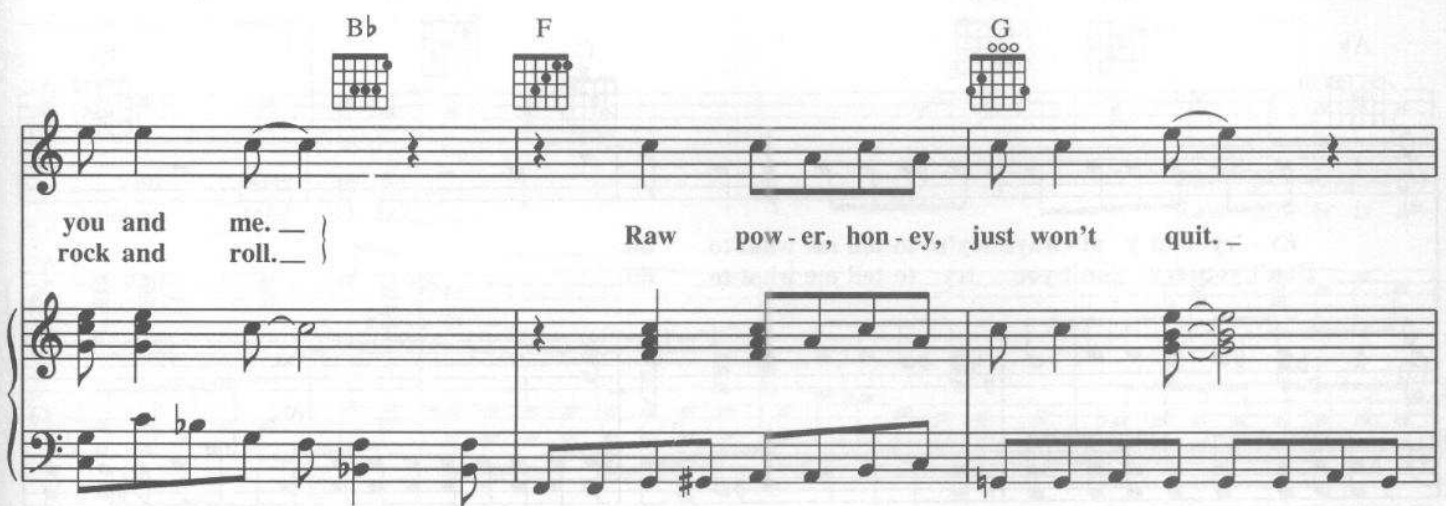
C  Bb  C 

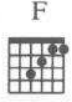

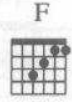
Hap - pi - ness is a - guar - an - teed. \_ It was made for  
 Raw pow - er is a mor - tal soul. \_ Got a son called



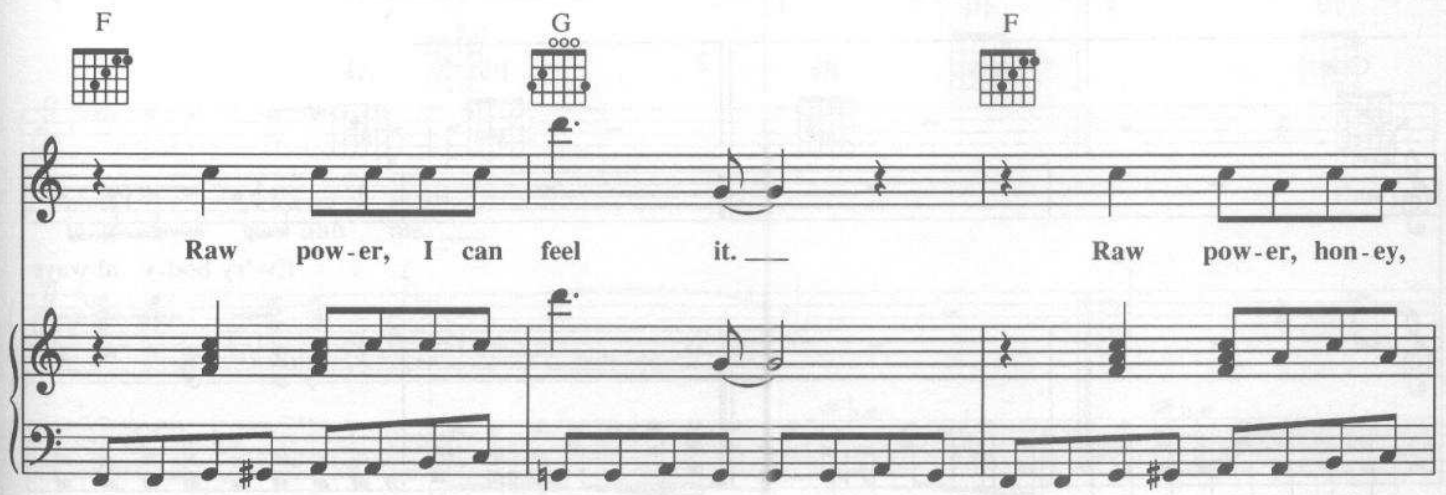
Bb  F  G 

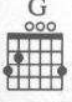
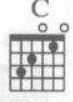
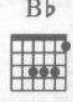
you and me. \_ } Raw pow - er, hon - ey, just won't quit. \_  
 rock and roll. \_ }



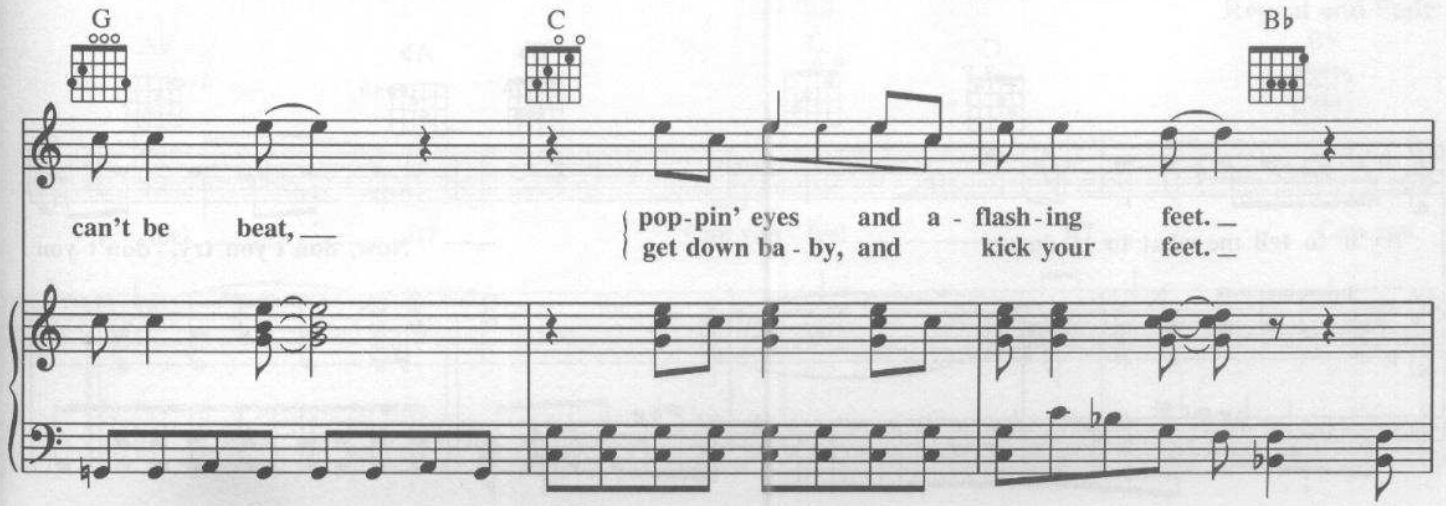
F  G  F 

Raw pow - er, I can feel it. \_ Raw pow - er, hon - ey,



G  C  Bb 

can't be beat, \_ { pop - pin' eyes and a - flash - ing feet. \_  
 get down ba - by, and kick your feet. \_



Ab C Bb

Don't you try, don't you try to tell me what to do. —  
 Ev - 'ry-bod-y al - ways try'n' to tell me what to do. —

Ab C 1 Bb

Ev - 'ry-bod y al - ways try'n' to tell me what to do. —  
 Don't you try - don't you try to tell me what to do. —

C Bb 2 Bb Ab

Ev-'ry-bod-y al-ways

C Bb Ab

try'n' to tell me what to do. — Now, don't you try, don't you

C Bb Ab

try to tell me what to do. — Raw pow-er has got —  
Raw pow-er is a

C Bb Ab

— no place to go. — Raw pow-er, just —  
guar-an - teed O. D. — Raw pow-er is a -

C 1 Bb 2 Bb

don't wan-na know. — Can you  
laugh-in' at you and me. —

Ab C Bb

feel — it? — Can you feel — it? — Can you

Repeat and Fade

# SEARCH AND DESTROY

Words and Music by IGGY POP  
and JAMES WILLIAMSON

Moderately fast Rock

Chords: C, F, C, F, C

Chords: Bb, Ab (4fr), Bb, C

Chords: F, C

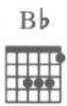
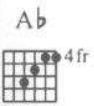
mf

Chords: F, C, Bb, Ab (4fr), Bb

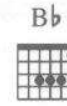
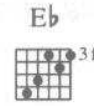
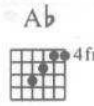
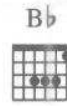
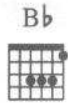
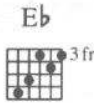
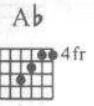
I'm a street walk-in' cheat - er with a hand full of na - palm. —  
(2., 3.) Look out hon - ey, 'cause mu - tant tech-nol - o -

Chords: C, F, C, Bb

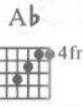
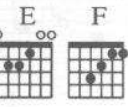
gy. I'm a run-a-way son — of a  
Ain't got time — to



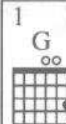
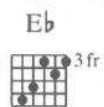
nu - cle - ar A - bomb. — I am the world's for -  
 make no a - pol - o - gy. — Sol - ar rad - i - a - tion in the



got - ten boy. — The one who search - es and de - stroy. —  
 dead of night, — Love in the mid - dle of a fire fight. —



Hon - ey, got - ta help me, please. — Some - bod - y got - ta save my  
 Hon - ey, got - ta strike a plan. — Some - bod - y got - ta save my



soul. Ba - by, det - o - nate for me, — ow. —  
 soul. Ba - by, tell em, take my mind. —

2, 3

G  C  Bb  Ab  4fr

I am the world's

Bb  C  Bb  Ab  4fr

for - got - ten boy, — the one who's search - in,

Bb  C  Bb  4fr

search-in' to de - stroy. — And

Ab  4fr Bb  C  Bb  4fr

hon - ey, I'm the world's for - got - ten boy, — the

Ab

Bb

C

Bb



To Coda



one who's search - in' { on - ly } to de - stroy. \_\_\_\_\_ *Instrumental Solo*  
 search-in'

Ab

Bb

C

1 F

C

2 F

D.S. al Coda



CODA

C

Bb

Ab



for - got - ten boy, - for -

1-3

Bb

4

Bb

C



got - ten boy; \_\_\_\_\_ got - ten boy; \_\_\_\_\_



# SOME WEIRD SIN

Words and Music by IGGY POP  
and DAVID BOWIE

Moderately fast Rock

F(add9)



G



F(add9)



G



Am



G/B



G





Am






G



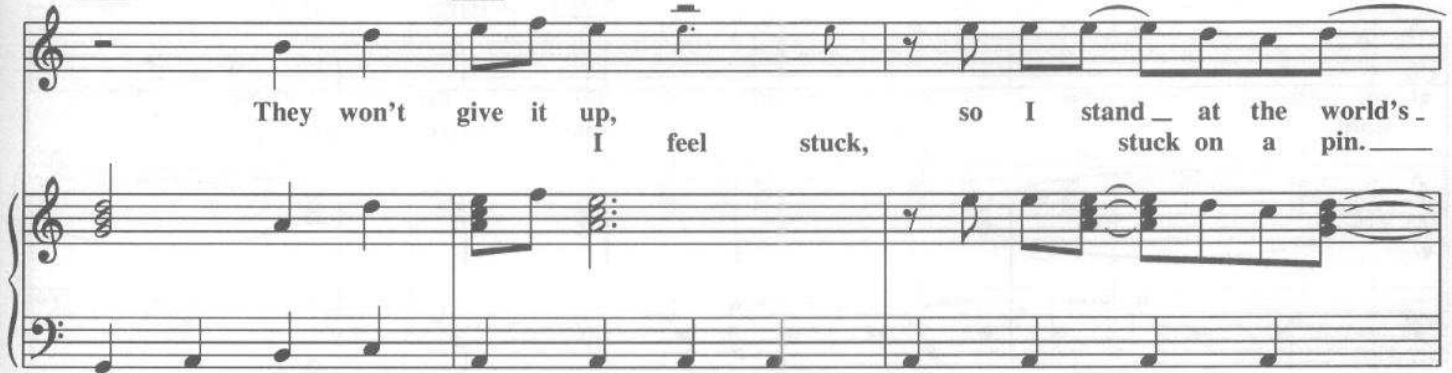
Am  G/B 

Well, I nev - er got my li - cense to live.  
When things get too straight I can't bear it.



G  Am 

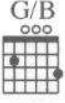


They won't give it up, I feel stuck, so I stand at the world's  
I feel stuck, stuck on a pin.



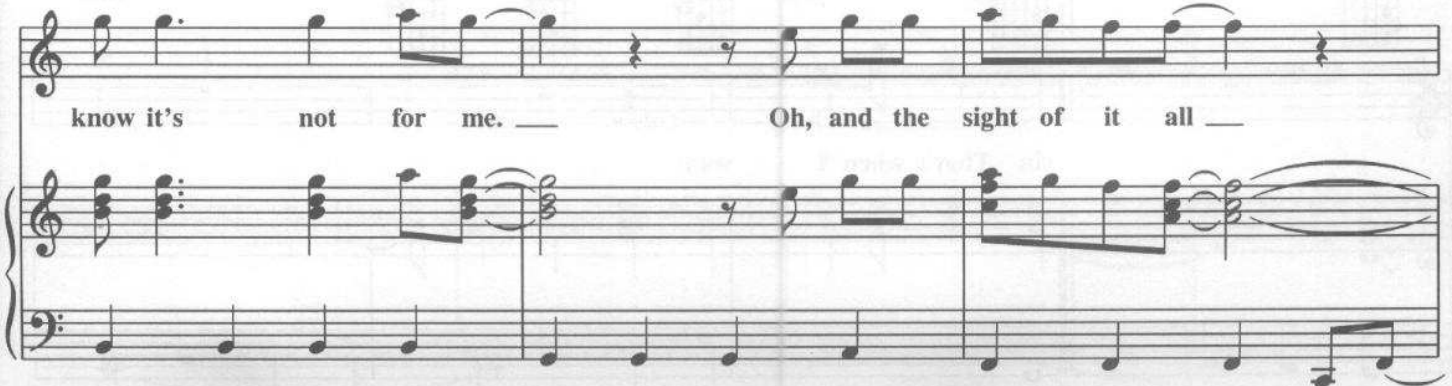
G/B  G  Am 

edge. } Well, I'm try'n to break in, oh, I




G/B  G  F 

know it's not for me. Oh, and the sight of it all




# WAKO SIN

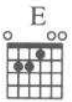
C



makes me sad \_\_\_\_\_ and ill. That's when I

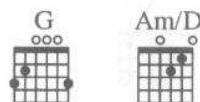


E





want

G Am/D



some weird sin.

1 G7


Am



G/B




G



2, 3 G7



F Fsus F



sin. That's when I want



G Am G F Fsus F

same weird sin just to re - lax with, yeah, some

Am F

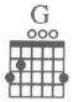
dumb weird sin, for a - while an - y - way, with my

G F

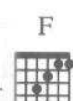
head on the ledge. That's what you get out on the

E F

edge, some weird sin.



Musical notation for the first system, including vocal line and piano accompaniment.



To Coda ⊕

Some weird

Instrumental solo

Musical notation for the second system, including vocal line and piano accompaniment.



1 2

D.S. al Coda

Musical notation for the third system, including vocal line and piano accompaniment.

CODA



no chord

sin;

Musical notation for the CODA section, including vocal line and piano accompaniment.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains four whole rests. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand with quarter and eighth notes, some tied across bar lines.

Some weid sin; —

The second system includes the lyrics "Some weid sin; —" under the vocal line. The vocal line has a quarter note, followed by a quarter rest, and then a quarter note with a fermata. The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system shows the piano accompaniment. The vocal line has four whole rests. The piano accompaniment continues with the eighth-note bass line and the melodic line in the right hand. The instruction "poco a poco rit." is written in the piano part.

The fourth system concludes the piece. The vocal line has four whole rests. The piano accompaniment features a final melodic phrase in the right hand and a bass line in the left hand, ending with a double bar line.

# TONIGHT

Words and Music by IGGY POP  
and DAVID BOWIE

Slow Rock, majestically

Db Fm Eb Bb

Oh, \_\_\_\_\_ Oh; \_\_\_\_\_

*mf*

Db Fm Eb

I saw my ba-by, she was turn-ing blue. \_ Oh, I knew that soon \_ her

Bb Db Fm

young life was through. And so I got down on my knees, down by her bed, \_

E $\flat$



B $\flat$



and these are the words\_ to her, I said.\_

Moderate Rock

E $\flat$



F $\flat$ m



C $\flat$ m



1 2

Ev -

E $\flat$



F $\flat$ m



C $\flat$ m



- 'ry - thing\_ will be al - right - to - night. \_  
 - 'ry - one\_ will be al - right - to - night. \_  
*Instrumental solo*  
 - am goin'\_ to love her till the end. \_



E $\flat$

F $m$



Ev - 'ry - thing\_ will be al - right\_ to -  
 Ev - ry - one\_ will be al - right\_ to -  
 I am go'n'\_ to love her till\_ the

C $m$

A $\flat$



night. \_  
 night. \_  
 end. \_

No one moves, \_  
 No one moves, \_  
 I will love \_\_\_ her

E $\flat$

F $m$

A $\flat$



no one talks, \_ no one thinks, \_ no one walks \_ to -  
 no one talks, \_ no one thinks, \_ no one walks \_ to -  
 till I die. \_\_\_ I will see \_\_\_ her in the sky \_\_\_ to -

1, 3 E $\flat$

B $\flat$



night.

2  
Eb  
3fr

Ev - night, to -

I

Bb

4  
Eb  
3fr

night. night,

Bb

Eb  
3fr

to - night, to - night,

Bb

Eb  
3fr

to - night, to - night.

# YOUR PRETTY FACE IS GOING TO HELL

Words and Music by IGGY POP  
and JAMES WILLIAMSON

Moderately fast Rock

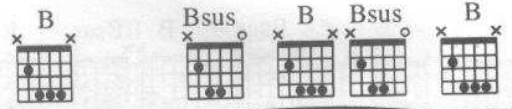
A F# B Bsus B Bsus B  
 (Spoken:) Al-right!

Bsus B Bsus A F#

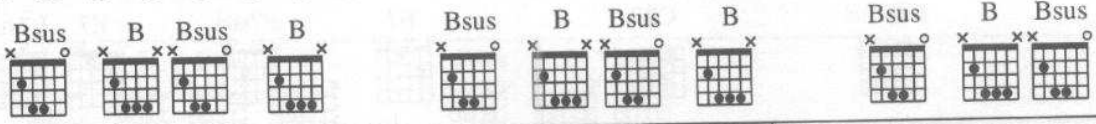
B Bsus B Bsus B Bsus B Bsus B Bsus B Bsus

no chord E7

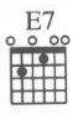
Pret-ty face and a dir-ty love, -  
 Hot flesh and a touch of bone, -



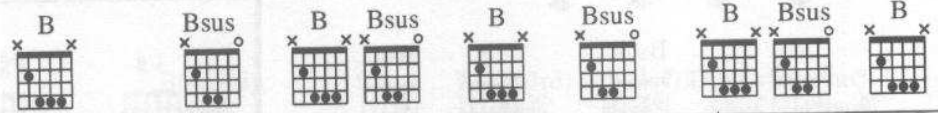
knew right a - way that I had to get my hooks in you, \_\_\_\_\_  
 smells in the air, but I'm feel-in' so a-lone, uh - huh, \_\_\_\_\_



— yeah, yeah, yeah. —  
 — yeah, yeah, yeah. —



Run-nin' low on a mem-o - ry, — if you wan-na make a buck, boy, you  
 Hal-lu - ci - na - tion to ro - mance, — I need-ed love, but I



got - ta be a tease, uh - huh, — yeah, yeah, yeah. —  
 on - ly got my sense, uh - huh, — that ain't all. —

Bsus
B
Bsus
B
Bsus
B
Bsus
B
Bsus
C#7
C#7sus
C#7

I need it all, ba-by  
I'll tell you hon-ey, it's a

C#7sus
C#7
E7
E7sus
E7
E7sus

that's no lie. — I need a lov-er with an  
cry-in' shame, — all the pret-ty girls real-ly

E7
E7sus
E7
E7sus
B
Bsus
B
Bsus

al-i bi. — } I wan-na fol-low you with  
look the same. —

B
Bsus
B
Bsus
F#
F#sus
F#
F#sus
A

love so sweet, — hon-ey, then I'll blame it on —

B Bsus B Bsus B

I love you. —

1 Bsus B Bsus B Bsus B Bsus no chord

2, 3 Bsus B Bsus G(no3rd) D(no3rd) B(no3rd)

G(no3rd) D(no3rd) B(no3rd) A(no3rd) B(no3rd) D(no3rd) B(no3rd)

Your pret-ty face is go-in' to hell. Your pret-ty face is go -

- in' to hell. Hon-ey, hon-ey, I can tell,

To Coda ⊕

your pret-ty face is go - in' to

hell,

A F# B Bsus B Bsus B

hell. \_\_\_\_\_

Bsus B Bsus B Bsus B Bsus

no chord D.S. al Coda

CODA

Bsus B Bsus B Bsus B Bsus

go - in' to hell. Your pret - ty face is

Repeat and Fade

B Bsus B Bsus B Bsus B Bsus B Bsus B Bsus

go - in' to hell. — Your pret - ty face is go - in' to hell.