

GUITAR • VOCAL

IDOL

BILLY •

CHARMED LIFE

WITH
TABLATURE



FULL
COLOR
FOLD-OUT
INSIDE



Cherry
Lane
Music

TRANSCRIBED BY KENN CHIPKIN



Chrysalis Music

CONTENTS

Tablature Explanation	4
The Loveless	7
Pumping on Steel	10
Prodigal Blues	14
L.A. Woman	18
Trouble with the Sweet Stuff	26
Cradle of Love	30
Mark of Cain	33
Endless Sleep	39
Love Unchained	42
The Right Way	46
License to Thrill	51

Full Color Fold-Out Follows Page 24

ALBERT SANCHEZ COURTESY OF CHRYSALIS RECORDS



CHERRY LANE MUSIC: THE PRINT COMPANY

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ART: Alisa Hill, Art Director; Kerstin Fairbend, Assistant Art Director.
PRODUCTION: Daniel Rosenbaum, Production Manager; Betty Chasan, Production Assistant.

THE LOVELESS

Words and Music by
Billy Idol and Mark Younger-Smith

Moderately fast Rock ♩ = 152

Intro w/Riff A (5 times)
A5

2 Rhy. Fig. 1-----7 4

1st, 2nd, 3rd Verses
w/Riff A (4 times)
N.C.(A5)

1. Well, I know she's a - wait - ing for me, yeah.

2.3. See additional lyrics

Out - side of so - ci - e - ty.

w/Riff B (2 times)
N.C.(D5)

I know she's sail - ing for me. Ooh ba - by.

w/Riff A (2 times)
N.C.(A5) w/Rhy. Fig. 1

Ran out of so - ci - e - ty, yeah. Dance with me. I said heal

Riff A

mf
P.M.

Riff B

mf
P.M.



Chorus

Rhy. Fig. 2
C5

D5

me.

Hear me.

I got to confess.

I'm

w/Rhy. Fig. 1

(end Rhy. Fig. 2)

* w/Riff A (2 times)
A5

one

of the love,

love,

love -

less.

To Coda

1.

2.

*2nd & 3rd times, add Riff C
w/Rhy. Fig. 2
C5

I know you got to heal me,

heal me.

D5

C5

D5

I got to confess.

I'm a one

of the love,

love, love -

N.C.(A5)

less.

P.M.

N.C.(A5)

(2nd time, spoken:) Yeah, hopelessly we look into the barrel of a gun. We gotta pull ourselves together and make a plan, woh!

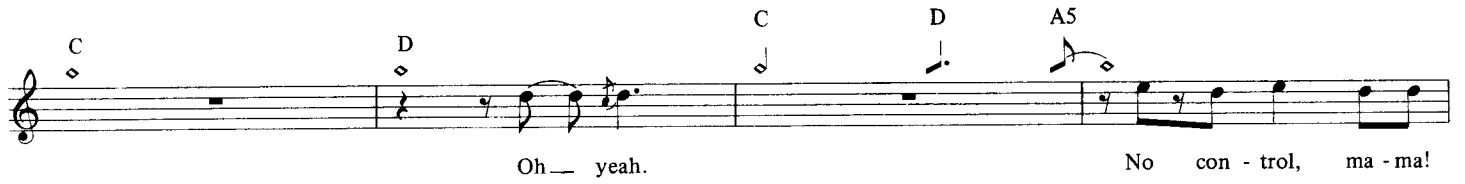
*w/vol. knob.

Riff C

mf

P.M.

C D C D A5



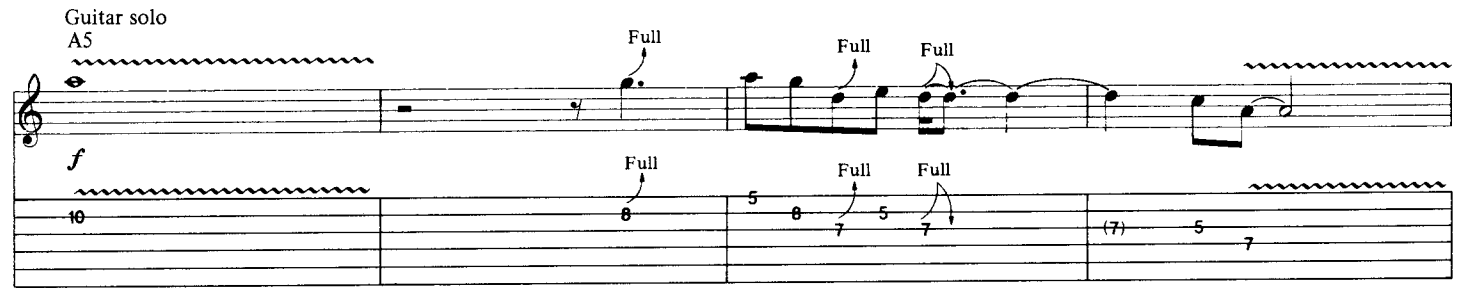
Oh — yeah. No con - trol, ma - ma!

C D A5 w/Rhy. Fig. 1 (4 times)



One of the love - less, ba - by, rock - in' to - night, — yeah, — — — woh!

Guitar solo
A5

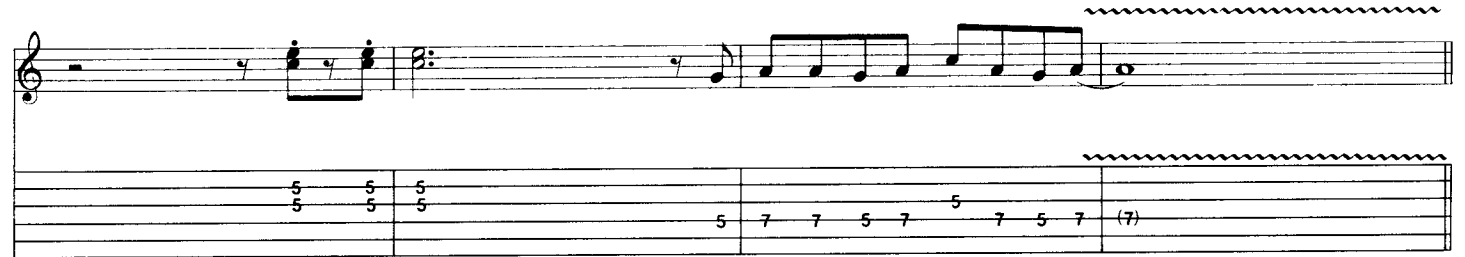


f

Full Full Full Full

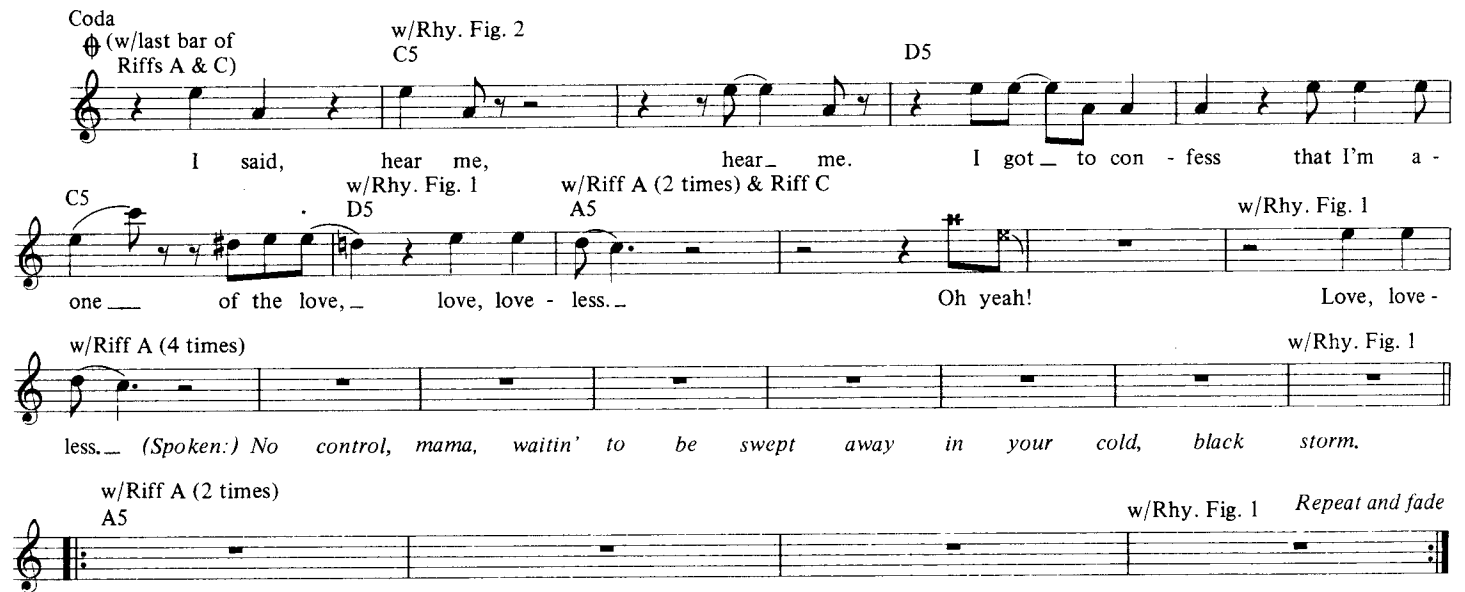
10 8 5 8 7 5 7 (7) 5 7

D.S. al Coda



5 5 5 5 7 7 5 7 5 7 (7)

Coda (w/last bar of Riffs A & C) w/Rhy. Fig. 2 C5 D5



I said, hear me, hear me. I got to con - fess that I'm a -
one of the love, — love, love - less. — Oh yeah! Love, love -
less. — (Spoken:) No control, mama, waitin' to be swept away in your cold, black storm.

w/Riff A (4 times) w/Riff A (2 times) & Riff C w/Rhy. Fig. 1 w/Rhy. Fig. 1






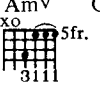


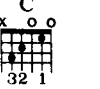


w/Riff A (2 times) A5 w/Rhy. Fig. 1 Repeat and fade

Additional Lyrics

2. I know you're hungry for me.
Love me.
Outside of society, yeah.
I know you're hungry for me.
Believe me, baby.
Out of rhyme and a subtlety. (To Chorus)
3. Drunk 'n' stupid 'n' naked.
Love me.
Outside of society.
Oh, rancid singin' lonely.
Believe me, baby.
Drunken on sobriety. (To Chorus)

PUMPING ON STEEL

Words and Music by
Billy Idol and Mark Younger-Smith

A5  7fr.
 Am7(no 3rd)  7fr.
 F/A  5fr.
 Am  5fr.
 D5  5fr.
 Amv  5fr.
 G6(no 3rd)  3fr.
 F1 
 C 
 F  8fr.
 G  10fr.

Moderate Rock ♩ = 108

Intro N.C.(Am) (Bass & Drums) 4

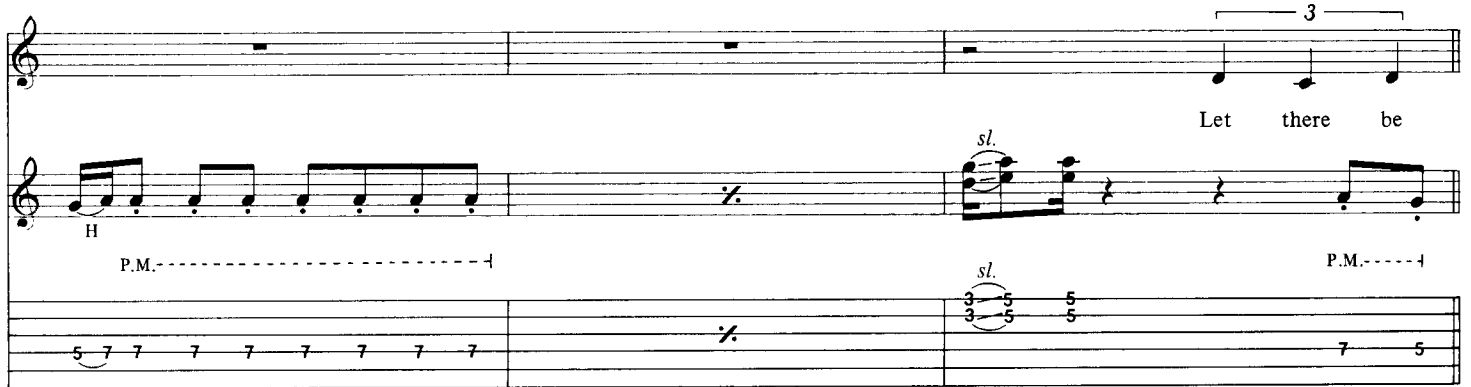
A5 Am7(no 3rd) F/A Am D5 N.C.(A5)

Fade in *mf* P.M.-----| H P.M.-----|



Let there be

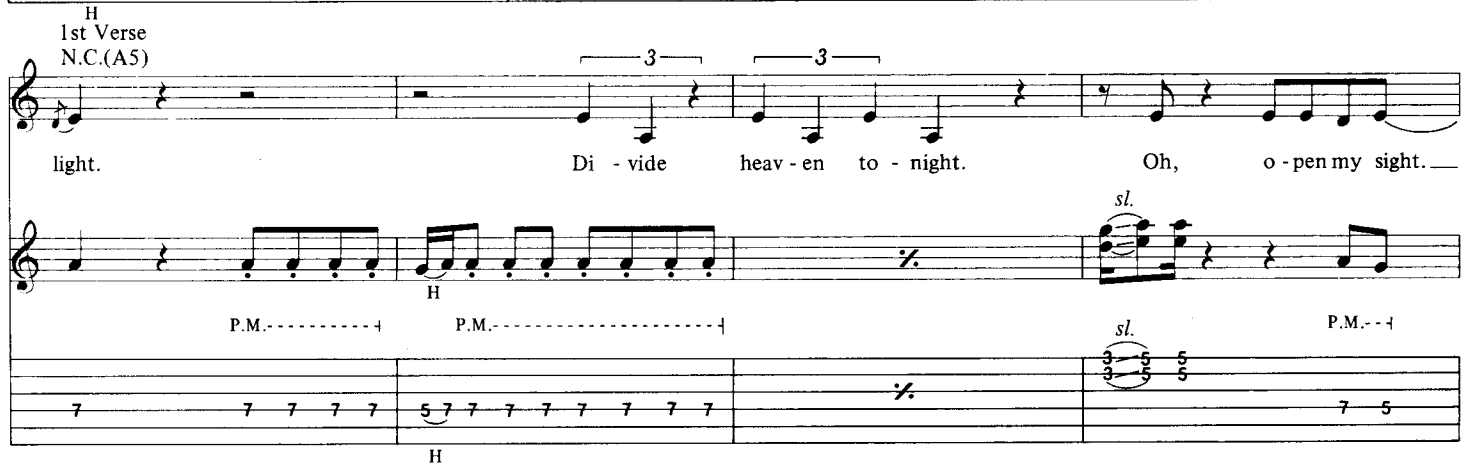
H P.M.-----| P.M.-----|



1st Verse N.C.(A5)

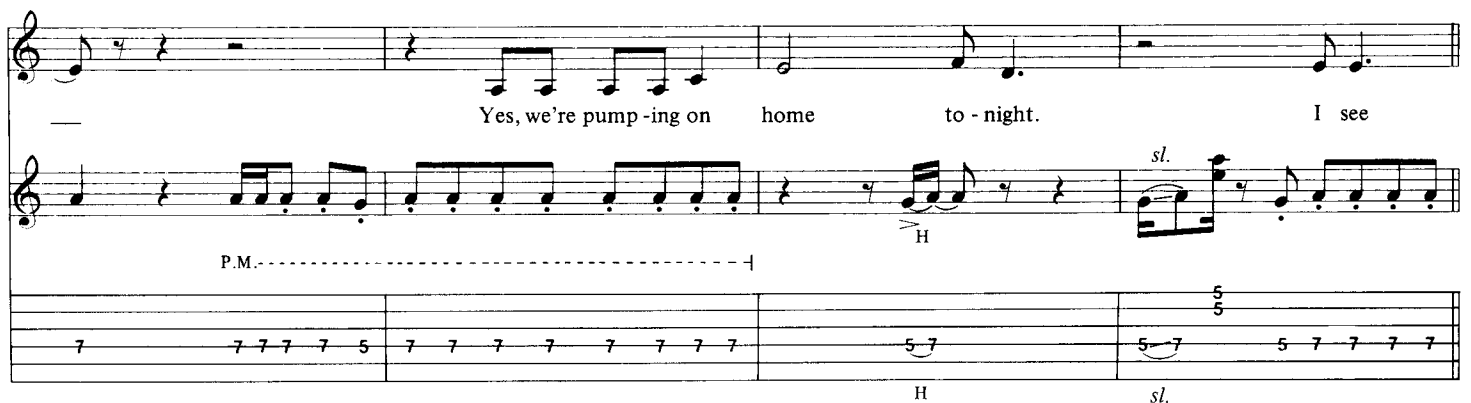
light. Di - vide heav - en to - night. Oh, o - pen my sight. —

H P.M.-----| P.M.-----| P.M.-----|



Yes, we're pump - ing on home to - night. I see

H P.M.-----| H P.M.-----|




(1st), 2nd Verses

Am^v

G6(no 3rd)

hearts are break - ing. I feel tears fall - ing.
2. Man myth break - er. Wom - an man mak - er.

Oo yeah. Sing - ing. Scenes from a mil - lion years. I want - a Oh,
scenes from a mil - lion years.

lov - ers talk - ing. See their fears sub - sid - ing.
now we're talk - ing. Ooh, fears break - ing.

Slid - ing down cross a mil - lion years. But when I get home.
Run - ning down cross a mil - lion years. But when I get home.

I walk right up your street. In - ves - ti - gate Babe,
I walk right to your door.

all that's sweet. I want some more. Lead me, ba - by. Lead me, girl. Switch on your lights
Switch on your lights

Chorus

to - night. Ooh, pump - ing on steel to - night. Gon - na be
to - night. We'll be pump - ing like steel to - night. 'S'gon - na be

w/Rhy. Fig. 1

A5 F A5 G A5 F

fine, that's right. —
wild, that's right. —
Yes, al - right. —
Al - right. —
Pump - ing on steel to - night. —
Pump - ing on steel to - night. —

1. A5 G w/Rhy. Fill 1 N.C.(A5) 3 A5 G

Well, al - right. Shake it out.

w/Rhy. Fig. 1 (1st 3 bars only)

A5 F A5 G A5 F

Wild, that's right, — hoo!
Aw, come on, yeah. —
Pump - ing on steel to - night. —

w/Rhy. Fill 2 A5 (G) w/Rhy. Fig. 2 (4 times) N.C.(A5) 2 3

Yes, and well al - right. Let there be

Rhy. Fill 1

Rhy. Fill 2

A5

w/trem. bar

Rhy. Fig. 2

3rd Verse
w/Rhy. Fig. 2 (12 times)
N.C.(A5)

light. Ooh. Di - vide your heav - en to - night.

I said, o - pen my sight. I've got to

slide to - night. I've got to ride.

I might die to - night. Switch on your lights.

A5 F A5 G A5 F A5 G

Lead vocal ad lib (see below)

Repeat and fade

Riff A

sl. w/trem. bar sl. sl. w/trem. bar sl. sl.

9 8 7 (7) (7) 7 7 9 8 7 (7) (7) (7)


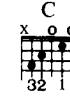

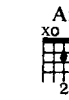
sl. sl.

Vocal Ad Lib

Got to be fine, that's right.
Oh, gonna be wild, that's right.
Believe me baby, lovin' tonight.
Pumping my steel, that's right.
Yes, and well alright.
Yes, and well alright.
Yes, and well alright.
Lead me, baby.
Pumping on steel.

PRODIGAL BLUES

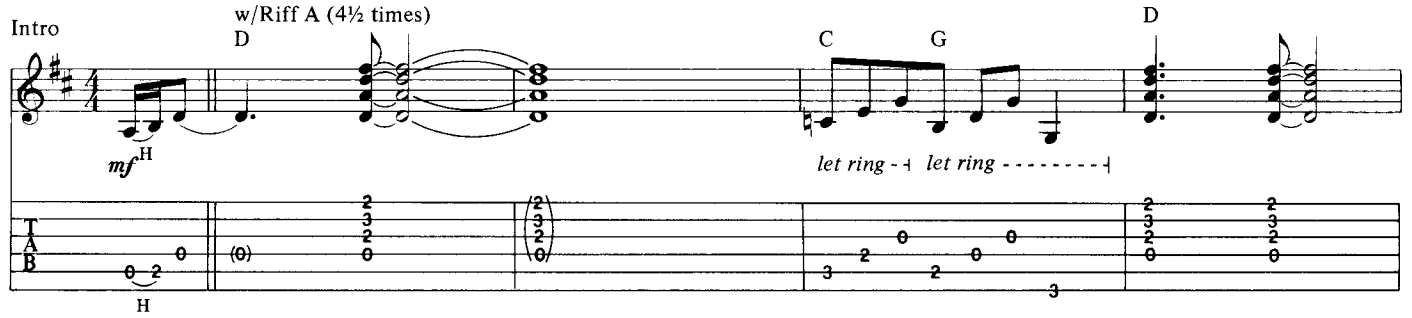
Words and Music by
Billy Idol

D  132
 C  32 1
 G  21 34
 Am  231

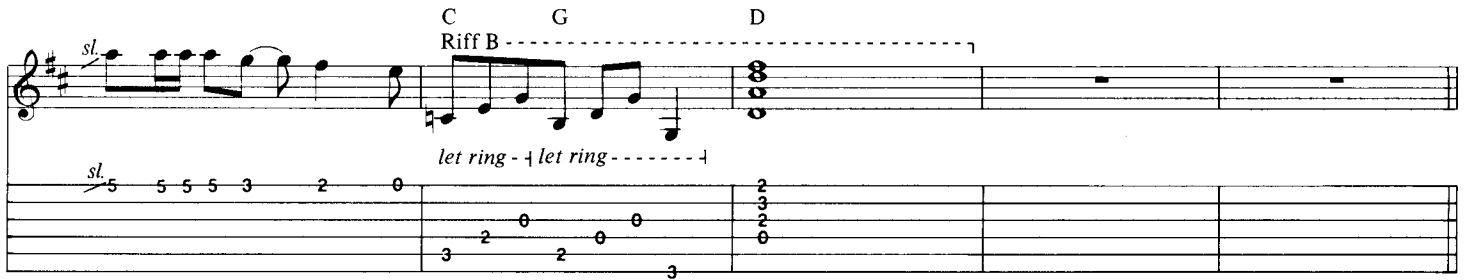
Moderate Rock $\text{♩} = 112$

Intro w/Riff A (4½ times)

mf^H *let ring - 4 let ring - - - - - 4*



Riff B *sl.* *let ring - 4 let ring - - - - - 4*



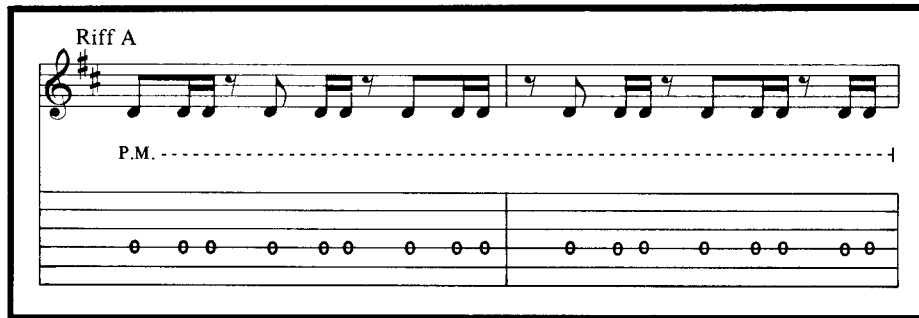
1st Verse w/Riff A1 (5½ times) N.C.(D)

1. Rid - ing my life__ like a run - a - way__ train,__ mov - ing from one__ track to that.__



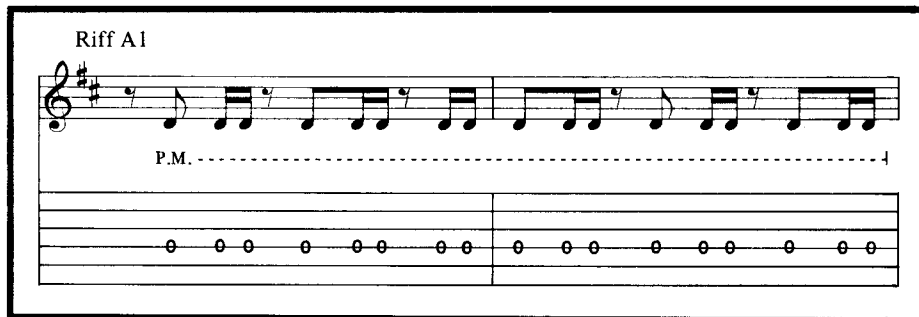
Riff A

P.M. - - - - - 4



Riff A1

P.M. - - - - - 4



w/Riff B
C G D

How-ling, cry - ing, scream-ing at the moon._ On-ly my voice came back.

D C G D

On - ly the ech - o came back.

2nd, 3rd Verses
w/Riff A (8 times)
N.C.(D)

2. When I was a boy, _ dad - dy told me, grow _ tall. _ Yes, and Bil - ly, don't crawl.
3. Rid - ing, walk - ing, look - ing so cool, _ guess I crossed o - ver the bor - der - line.

w/Riff B
C G D

Taught me how to ride, _ sent me out on my own. _ And I
Treat - ed like a dunce _ who just can't read. _ Did I

C G D C G

nev - er came back. } And yes, I'd do it a - gain. _ Oh, would - n't you? _
fool me too? }

D C G D

Yeah. I'd do it a - gain. _ Uh - huh.

C G D

Do it a - gain. _ Ba - by. Would - n't you?

Chorus
D

C G D C G

Re - mem - ber when I _ lied? _ Just when you need - ed me.

let ring mf let ring let ring P.M.

let ring mf let ring let ring P.M.

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

D C G C G

Now I sit a - lone and cry. 'Cause now I be - lieve in mer - cy.

let ring-----4 let ring-----4 let ring-----4 let ring-----4 let ring-----4

D Am G D

Re - mem - ber when I lied? Just when you need -

let ring-----4 P.M.-----4 let ring-----4

Am G C G

ed me, ba - by. I be - lieve in mer - cy.

let ring - 4 let ring-----4

1.
w/Riff A
N.C.(D)

2.
w/Riff A (4 times)

D A5 Csus2 D5 A5 Csus2

mer - cy.

(end Rhy. Fig. 1)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

w/Rhy. Fig. 1
D5

A5 Csus2 D5 A5 Csus2

I said come

w/Rhy. Fig. 1 (4 times) & Riff A (8 times)

D5 A5 Csus2 D5 A5 Csus2

here. Look in- to my face and hear in- to my heart. Hes- i-

D5 A5 Csus2 D5 A5 Csus2

ta- tion could re- ar- range the oth- er side_ to your love._ Take hold_

D5 A5 Csus2 D5 A5 Csus2

_ now, ba- by. And take what oth- er lov- ers have not._ Times is chang-

D5 A5 Csus2 D5 A5 Csus2

ing. Will they re- ar- range_ the oth- er side_ to your love?_

w/Rhy. Fig. 1 (2 times) & Riff A1 (till end)
D5 A5 Csus2 D5 A5 Csus2

D5 A5 Csus2 D5 A5 Csus2

Bkgd. voc.: (Come home. Here he is, im- pa- tient one. Come home, come home. Tell the sto- ry.)

D Am G D Am G

1. Come home. Here he is, the im- pa- tient one. Come home to claim a glo- ry. Prod- i- gal
2. Vocal ad lib till end

Rhy. Fig. 2

(end Rhy. Fig. 2)

let ring ----- | let ring -- | let ring ----- | let ring ----- | P.M. ----- |

w/Rhy. Fig. 2
D Am G D Am G

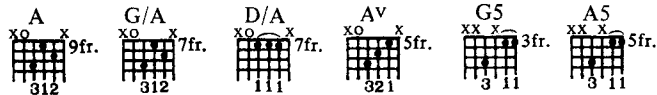
Repeat and fade
G

son, come home._ Prod- i- gal bum, come home._

L.A. WOMAN

Words and Music by
John Densmore, Robert Krieger,
Raymond Manzarek and Jim Morrison

Fast Rock ♩ = 176



w/Rhy. Fig. 1A
A5
Rhy. Fig. 1 (Kybd. arr for gtr.)

Intro

mf H H H (end Rhy. Fig. 1)

w/Rhy. Fig. 1A (2 times)
N.C.(A5)
Riff A

f *sl.*

A (Two gtrs.) G/A D/A A^v (end Riff A)
(both gtrs. vib.) *sl.*

w/Rhy. Figs. 1 & 1A
A5

D/A A5 Well, I
Rhy. Fig. 1B (end Rhy. Fig. 1B)
P.M. 2

Rhy. Fig. 1A (Bass arr. for gtr.)

P.M. 2

1st Verse
w/Rhy. Figs. 1A & 1B (both 5 times)
& Rhy. Fig. 1 (1st 2 bars only)

w/Rhy. Fig. 1 (2 times)
A5

A5 D/A

met a lit - tle babe an ho - ur a - go.____

D/A A5

Mm.____ Won - drin' which way, a - which____ way the wind____ blows.

D/A A5

Yeah.____ An - oth - er lit - tle dame in a

w/Rhy. Fig. 1 (1st 2 bars only) D/A

Hol - ly - wood bun - ga - low.____ Oh, I was

w/Rhy. Fill 1 A5 D/A w/Rhy. Fig. 1 (1st 2 bars only, 2 times) A5

rock - in' lit - tle la - dy in the cit - y of light.____ Yeah.____

D/A A5 D/A

I'm just an - oth - er lost an - gel____

w/Rhy. Fill 2 A5 Rhy. G5 Fig. 2

in the cit - y of night.____ Oh!

A5

Cit - y of night.____ Cit - y of night.____

G5 A5 (end Rhy. Fig. 2)

Woah____ yeah!____ Oo yeah!

Rhy. Fill 1
A5 H D/A

H

10	9	7
8		7
7		7

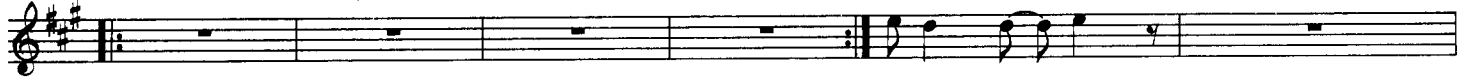
Rhy. Fill 2
A5 H H H

H H H

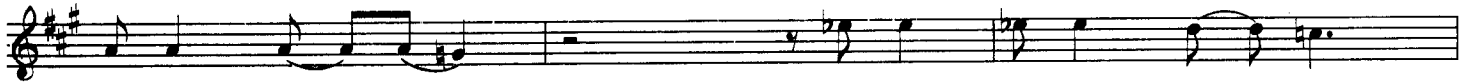
10	9	9
8		9
7		7

w/Rhy. Figs. 1, 1A & 1B
A5 D/A A5

2nd Verse
w/Rhy. Fig. 1A (5 times) & 1C (2 times)
N.C.(A5)



L. A. wom - an.



L. A. wom - an. —

I said, L. A. wom - an.



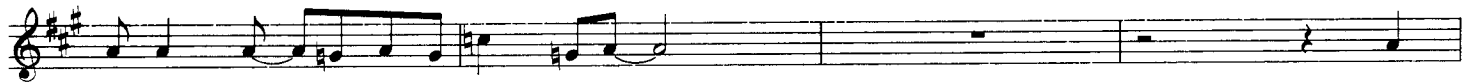
Oh, — L. A. wom - an. —

Yes,

w/Rhy. Fig. 1D (3 times)



L. A. wom - an Sun - day af - ter - noon. —



L. A. wom - an Sun-day af - ter-noon. —

Yes,



L. A. wom - an Sun-day af - ter-noon, — I see you ride through your sub - urbs, in - to your

w/Rhy. Fig. 2
G5

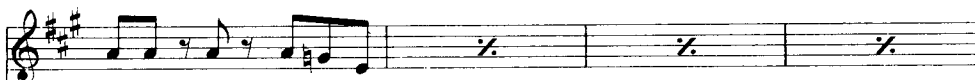


blues. —

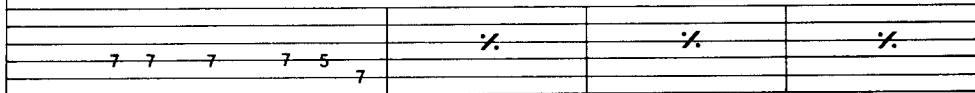
In - to your blue. —

In - to your

Rhy. Fig. 1C



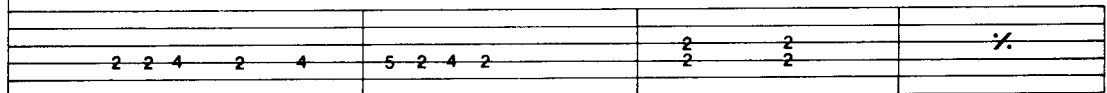
P.M. —————



Rhy. Fig. 1D



P.M. —————



G5 A5

blue, blue, blue, blue, yeah, oh, in-to your

w/Rhy. Fig. 1A (2 times) & Riff A
N.C.(A5)

3 A G/A D/A A^v

blue!

w/Rhy. Fig. 3

A G A G A G

1. A G 2. A G

Bridge
w/Rhy. Fig. 3 (6 times)

A G A G A G A G

see your hair, it's burn - ing.

A G A G A G A G

Hills are filled with fi - re. If they

A G A G A G A G

say I nev - er loved you, well, you

A G A G A G A G

know they are a li - ar.

A5 G5 A5 G5 A5 G5

Driv - in' down your free - way. Woh, yeah,

A5 G5 A5 G5 A5 G5

aw. Hills and val - leys roam. Ba - by!

Rhy. Fig. 3

let ring! let ring-----

7 6 5 3 4 5 4

A5 G5 A5 G5 w/Rhy. Figs. 1A & 1C (both 1/4 times) N.C.(A5)

Ah ah! I seen it. Cops in cars,

top-less bars, nev-er saw a wom-an so a-lone,

w/Rhy. Fig. 2 G5 A5

so a-lone. Said, so a-lone,

G5 A5

oh yeah! Woh.

(Gtrs. out) N.C.

Wine spo-dee-o-dee, she drink my wine, spo-dee-o-dee o-kay.

Ah. Wine spo-dee-o-dee, she drink-in'

A5

wine spo-dee-o-dee o-day. I took my mo-tor-bike out and went

for a ride.

A5

Slit the throat of the first babe who lied.

A5

See it, it's twice his size. Ooh.

A5

Wine spo-dee-o-dee. Al-right, wine

w/Rhy. Figs. 1A & 1E (both 3 times)
N.C.(A5)

— spo - dee - o - dee o - day. — Wine — spo - dee - o - dee.

Well, — she drink - in' wine spo - dee - o - dee, good for her bod - y.

Wine spo - dee - o - dee. An - oth - er lost an - gel —

— in the cit - y of night. —

w/Rhy. Fig. 2

G5 A5
— Cit - y of night. — Cit - y of night. —

G5 A5
— Cit - y of night. — Woh! —

w/Rhy. Fig. 1A (2 times) & Riff A

N.C.(A5) 4 A G/A D/A A^v
— Come on. —

w/Rhy. Figs. 1A & 1E (both till end)
N.C.(A5)

1. 2.
— L. A. wom - an, come on. — L. A. wom - an, come on. — I said,

N.C.(A5)

you're my wom - an. I said, you're my wom - an. I said.
(3rd time :) L. A. wom - an.

Repeat and fade

Rhy. Fig. 1E

TROUBLE WITH THE SWEET STUFF

Words and Music by
Billy Idol, Keith Forsey,
Mark Younger-Smith and Dave Concors

Moderately ♩ = 88

Intro
w/Rhy. Fig. 1 (2 times)
N.C.(D5)

(Wan - na give it up, got - ta give it up, can't_ give it up.)

1st Verse
w/Rhy. Fig. 2 (3 times)
N.C.(D5) (C5)

Woh, ma - ma, uh - oh, the mon - ey's run out, and I'm a hun - gry man...

(D5) (C5)

Aw, ma - ma, you see, I, I'm a hurt - ing

(D5) (C5)

man. I was just a boy, they told me "you're in - sane." Here I am, pis - tol in my hand, judge and

(D5) Chorus
Rhy. Fig. 3

ju - ry, one the same. Trou - ble with the sweet stuff, oh yeah... I got

(end Rhy. Fig. 3)

trou - ble with the sweet stuff, oh yeah... And I'm nev - er, nev - er gon - na shake

Rhy. Fig. 1 (Synth arr. for gtr.)
N.C.(D5)

mf

5	5	5	5	5	5	5	5	%	%	%
---	---	---	---	---	---	---	---	---	---	---

Rhy. Fig. 2 (Synth arr. for gtr.)
N.C.(D5) (C5) (D5)

5	5	5	5	5	5	5	5	%	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

⑥10fr.

D5

— it.

(cont. in slashes)

Trou-ble with the

⑥10fr.

D D5

sweet stuff.

Trou-ble with the sweet stuff.

⑥10fr.

⑥8fr.

⑥10fr.

D D5

C C5

D D5

Woo.

sl. *f* *P P sl.* *sl.* *sl.* *Full* *sl.*

2nd Verse

Rhy. Fig. 4

D5

C5

Bang, bang, they shot me down, — caught me rob-bin' the bank — a — gain. — Say I'm a — cra-zy, I'm a des — p'rate man. —

D5

(end Rhy. Fig. 4) w/Rhy. Fig. 4

D5

Nah, right. — Dad-dy's in the junk shop al — ley, babe, try'n — a smoke that stuff. — I said,

C5

D5

Chorus
w/Rhy. Fig. 3
C5^{III} D5^V

I can't be — lieve — it. I got — woo, trou-ble with the

C5^{III} D5^V C5^{III} D5^V C5^{III} C

sweet stuff, oh yeah. — I got trou-ble with the sweet stuff. And I'm nev — er, ev — er gon — na shake —

w/Rhy. Fig. 4 (2 times)

D5

— it. Shake it! Woo!

Riff A

f

C5 D5

(Don't wan - na give it up.)_ Don't wan - na give it up._ Ooh yeah._ Shake it.

(end Riff A)

sl. *p* *sl.*

w/Riff A

Got_ to give it up. (Don't wan - na give it up.)_ Gon - na give it up._

C5 D5

w/Rhy. Fig. 2 N.C.(D5) w/Fill 1 (C5) (D5)

3rd Verse w/Rhy. Fig. 2 (3 times) N.C.(D5)

Trou - ble with the sweet stuff. Oh_ yeah.

(C5)

Ma - ma's in the grave-yard. Pushed_ her for_ so_ long. Ba - by ain't cry - in', cra - dle's cold,_

(D5) (C5)

_ long gone. And me, ma - ma, ma - ma, yes, when the sit - u - a - tion breaks_ down, you've got

Fill 1

(D5)

(C5) (D5) (Shot me_ down.)_ (Gtrs, out) N.C.

smoke that stuff._ And me, _ nev - er gon - na shake it, ba - by, ba - by, yeah._

Chorus C5III D5V C5III D5V C5III D5V C5III D5V

C5III D5V C5III C Em Dm w/Rhy. Fig. 4 & Riff A (both 2 times) D5

C5 D5

C5 D5 w/Rhy. Fig. 2

(C5) (D5)

w/Rhy. Fig. 4 D5 w/last 2 bars of Riff A C5

D5 w/Rhy. Fig. 4 & Riff A (both till end) D5 C5 D5 Repeat and fade

Lead vocal ad lib till end

CRADLE OF LOVE

Words and Music by Billy Idol
and David Werner

A5 xxx 5fr. **F#5** xx 9fr. **E5** xx 7fr. **D5** xx 5fr. **F#m** 9fr. **C#m7/F#** 9fr. **A** xox 14fr. **B5** xx 7fr. **G5** xx 3fr. **E5¹¹** x 2fr.
 133 133 133 133 13421 11111 333 3 11 3 11 1134
Em 7fr. **C** 3fr. **G** 3fr. **Bm** 13421 **B5¹¹** xx 133
 13421 1333 3 211 13421 133

Intro Moderately fast Rock ♩ = 144

(Drum fill) A w/Riff A A5 w/Riff A

Well, now!

Chorus A5

Rhy. Fig. 1 P.M.

Rock the cra-dle of love. Rock the cra-dle of love. Yes, the
 cra-dle of love don't rock eas-i-ly, it's true. Well now.

1st, 2nd, 3rd Verses

Rhy. Fig. 2 P.M.

1. It burned like a ball on fire, when the reb-el took a
 2.3. See additional lyrics (end Rhy. Fig. 2)
 lit-tle child bride to tease, yeah. So go eas-y, yeah.
 'Cause love cuts a mil-lion ways, shakes the dev-il when he

Riff A

*Recorded a half step higher.

2nd time to Coda I;
3rd time to Coda II

F#m A B5

mis - be - haves... I ain't no - bod - y's fool, come on, shake it up, what-

G5 E5^{II} A5

Chorus
w/Rhy. Fig. 1 (2 times)

ev - er I do... Ow! Rock the cra - dle of love. Rock the cra - dle of love.

F#5 E5 F#5

Yes, the cra - dle of love don't_ rock eas - i - ly, it's true.

E5 A5

Oo_ yeah! Ow! Sent from heav - en a - bove, that's right, to rob the cra - dle of love.

F#5 E5 F#5

Yes, the pag - es of love don't_ talk de - cent - ly, it's true.

E5

D.S. al Coda I

Yeah.

Bridge

Em C G Bm

Rhy. Fig. 3

mf

ev - er I do... Ah ow! Woo!

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (2½ times)

Em C G Bm

Oh... These are the wag - es of love, I know... Rock the cra - dle. Woo

Em C G Bm

yeah. These are the wag - es of love.

Em C G B5^{II}

Ooh yeah, rock the cra - dle.

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah!

Guitar solo
w/Rhy. Fig. 1 (1st 6 bars only)
A5

w/Rhy. Fig. 1
A5

F#5 Full E5 Full

F#5 Full E5 Full F#5 Full E5 Full

D.S. al Coda II

Chorus
w/Rhy. Fig. 1 (1st 4 bars only) (2 times)
A5

Coda II

ev - er I do. Rock the cra - dle of love. Rock the cra - dle of love.

Sent from heav - en a - bove, that's right, to rob the cra - dle of love. Ow!

A5 D5/A A5 D5/A Repeat and fade

(Lead vocal ad lib)

let ring let ring let ring let ring





Additional Lyrics

2. Flesh for your Romeo.
Ah yeah, baby, I hear you moan.
It's easy.
Y'know how to please me, yeah.
This love starts my rollin' train.
You can't stop it; it ain't in vain.
I ain't nobody's fool.
Come on, shake it up, whatever you do. *(To Bridge)*
3. Well, it burned like a ball on fire
When the rebel took a little child bride
To tease, yeah.
I know how to please you, yeah.
Well, my love starts a rollin' train.
You can't stop it; it ain't in vain.
I ain't nobody's fool.
Come on, shake it up, whatever I do. *(To Chorus)*

MARK OF CAINE

Words and Music by
Billy Idol

Moderately ♩ = 92

G  3fr. A  5fr. D  5fr. C  3fr.

Intro
w/Rhy. Fig. 1 (2 times)
N.C.(Em)

1st Verse
w/Rhy. Fig. 1 (4 times)
N.C.(Em)

It's Christ-mas time,

and I'm lone - ly. — Here you know the liv - ing ain't

eas - y if you for - get — the pow - er to love. I — said,

w/Rhy. Fig. 2 (2 times)

don't give up, don't give up.

mf *P* *P* *let ring---*

T 8 8 7 9 8 8 (8) 9 8 10
A
B

2nd Verse
N.C.(Em)

If on - ly I could see — you once — a - gain. — If

let ring--- *let ring---*

(10) 9 8 9 10 8 9 7 7 8 8 7 7

*Rhy. Fig. 1 (Bass arr. for gtr.)

sl.

2 5 2 0 0 0

sl.

*Tune ⑥ down to D.

*Rhy. Fig. 2 (Bass arr. for gtr.)

2 5 7 2 5 7 7 5 7

*Tune ⑥ down to D.

w/Rhy. Fig. 2 (4 times)

on - ly to put my lips a - gainst you a - gain. — Don't hold back. The pow - er to
Riff A

let ring-----4 let ring-----4

Fingerings: 9 8 9 10 8 9 7 7 8 8 7 7

love. Don't hold back the pow - er to love.

let ring-----4 let ring-----4

Fingerings: 9 8 9 8 (8) 8 8 7 8 9 8 9 8

Don't hold back from the pluck of the lyre.

let ring-----4

Fingerings: (10) 8 8 7 8 9 9 8 7 8 8 7 8

In the arms of de - sire.

Rhy. Fig. 3 G A

(end Riff A) *f* *sl.*

let ring-----4

Fingerings: 9 8 9 8 7 7 8 9 12 14 12 14 14 (14)

(end Rhy. Fig. 3) w/Rhy. Fig. 3

N.C.(G) (A)

1. (Spoken:) It was dry and a fine day when we first came ashore I wasn't really
 2. (Spoken:) Right there and then I saw, or swore see with my own two eyes

(G) (A)

sure what I was looking for. The tracks of my mind made the tracks of my arms seem a
 yo' lying eyes, yo' lying

*2nd time, gtr. ad lib next 6 bars.

(G) (A) To Coda

lot more of a curse. To make matters worse
 eyes. Yes, right there and then it made the tracks of my mind seem worse, the

let ring-----

(G) w/Rhy. Fig. 3 (1st 3 bars only)

A G

(Sung:) I was lone - ly for you. So lone - ly for

Detailed description: This system contains the first three bars of music. The vocal line starts with '(Sung:) I was lone - ly for you.' and continues with 'So lone - ly for'. The guitar line features a rhythmic pattern of eighth notes. The bass line has fret numbers 14, 14, 14, 12, 14, 14, 12, 12, 14, 12.

A G N.C. (A)

you. — Ba - by yeah, so lone - ly.

Detailed description: This system contains the next three bars of music. The vocal line continues with 'you. — Ba - by yeah, so lone - ly.'. The guitar line continues with the same rhythmic pattern. The bass line has fret numbers 14, 14, 14, 12, 14, 14, 12, 12, 14, 14.

Bridge

Em N.C. Em

Oh, if I — should see you once a - gain. — If on - ly to press my lips to yours.

Detailed description: This system contains the bridge section. The vocal line starts with 'Oh, if I — should see you once a - gain. —' and continues with 'If on - ly to press my lips to yours.'. The guitar line features a complex rhythmic pattern. The bass line has fret numbers 10, 9, 9, 10, 10, 12, 12, 7, 6, 6, 7, 7, 9, 9.

w/Rhy. Fig. 2 (4 times) & Riff A
N.C.(Em)

N.C. And

Don't give up the pow - er to love.

Detailed description: This system contains the final three bars of music. The vocal line starts with 'Don't give up the pow - er to love.' and continues with 'And'. The guitar line features a complex rhythmic pattern. The bass line has fret numbers 10, 9, 9, 10, 10, 12, 12, 7, 6, 6, 7, 7, 9, 9.

don't hold back the pow-er to love. Don't hold back

from the pluck of the lyre. In the arms of de -

w/Rhy. Fig. 3
G A G

sire. And the tracks of my mind seemed more like a curse, ba -

A D C

by.

A D

C N.C.(A) (G) (A) (G)

sl.

(A) (G) (A) (Bass & drums) D.S. at Coda

sl.

Coda (G) (A)

tracks of my arms a lot more than a curse. (Sung:) Oh, lone - ly for

w/Rhy. Fig. 3 (2½ times) & Riff B (3 times)

G A G

you, ba - by yeah. So lone - ly for you, ba - by

A G A

yeah. So lone - ly for you, ba - by yeah. Oh. —

w/Rhy. Fig. 3 & Riff C (both till end)

Repeat and fade

G A G A

Lead vocal ad lib till end

Riff B

Riff C

ENDLESS SLEEP

Words and Music by
Delores Nance and Jody Reynolds

Moderately ♩ = 108 (♩ = ♩ = ♩)

Intro N.C.(E5)

mf sl. *sl.* *sl.* *sl.*

Ist, 2nd, 3rd Verses
N.C.(E5)

1. The night was black,— rain fall - ing down,— I looked my ba - by, she's a -
2.3. See additional lyrics

sl.

(B5) (E5)

no - where a - round.— Chased her foot - steps down by the shore. —

sl. *sl.* *sl.* *sl.*

Chorus
A5

(B5) (E5)

A - fraid she's gone — for - ev - er - more. — Well, I looked at the sea,

let ring -----

(E5) (B5) (E5)

seemed to say, — "I took your ba - by from you a - way." —

sl. *sl.* *sl.*

3rd time to Coda

A5 (E5)

I heard a voice cry in the deep, — "Come join me, ba - by, in my

let ring -----

1. (B5) (E5) 2. (B5) (E5) (B5) (E5)

end - less sleep." — end - less sleep, — end - less sleep." —

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

Guitar solo
N.C.(E5)

Coda

"I took your ba-by from the end - less sleep."

I grabbed my ba - by from the end - less sleep. _

(Whispered:) Yeah. _

Additional Lyrics

2. Why did we quarrel, why did we fight?
Why did I leave her alone last night?
That's why her footsteps ran down to the sea.
That's why my baby has gone from me. (To Chorus)
3. Out in the water, heart full of fear,
There in the breaker I saw her near.
Reached for my darlin', held her to me,
Dragged her away from the angry sea. (To Chorus)

LOVE UNCHAINED

Words and Music by
Billy Idol

Asus4 A5 D5 A B5 F#5 D E A^v

Medium Rock ♩ = 120

Intro

Asus4 Asus4 A5

1.

Asus4

2.

1st Verse

They say all —

D5 A

life will end one day, and friends, yeah —

D5 A B5 *sl.*

for - get — and die a - way. — Well, if fate is

F#5 D A B5 *sl.*

cruel — and dims — the light, — our love, come on, yeah —

F#5 D A

shine on, — al - right. — Ah, but oh, —

Pre-chorus

E D *sl.* E

if you're lone - ly, aw, — and so

sl. D E *sl.* D

blue, it's here — in - side — say - ing:



Chorus

Rhy. Fig. 1

A^v D E D E

Man for wom-an. Love's un-chained. Ah yeah, aw.— (end Rhy. Fig. 1)

Man for wom-an is in-sane.— Well,— yeah!

The chorus section features a vocal melody in treble clef with lyrics: "Man for wom-an. Love's un-chained. Ah yeah, aw.—" and "Man for wom-an is in-sane.— Well,— yeah!". The guitar accompaniment is in treble clef, playing a rhythmic pattern of eighth notes. Chords A^v, D, E, and D are indicated above the staff. A guitar solo section follows, with notes slurred and marked "sl.". Below the guitar staff, a tablature section shows fret numbers: 14 14 (14) 12 12 14 12 14 13 14, with slurs and "sl." markings.

Guitar solo

E D A^v

Full

sl. sl. sl.

12 14 14 13 12 14 12 14 14 17 14 17 17 17

*Bass plays F#.

P

The guitar solo section is in treble clef, starting with a melodic line marked "Full" and "sl.". It includes a wavy line representing a vibrato effect. The fretboard diagram below shows the following fret numbers: 12, 14, 14, 13, 12, 14, 12, 14, 14, 17, 14, 17, 17, 17. The solo concludes with a chord marked A^v.

E

8va

sl. P P P sl.

(17) (17) 16 17 19 17 19 19 17 19 (19) sl.

*Bass plays A.

**Bass plays F#.

This section of the guitar solo is in treble clef, starting with a melodic line marked "8va" and "sl.". It includes a wavy line representing a vibrato effect. The fretboard diagram below shows the following fret numbers: (17), (17), 16, 17, 19, 17, 19, 19, 17, 19, (19). The solo concludes with a chord marked E.

D A^v

8va

P P P P P H P sl.

21 17 21 21 17 20 17 16 17 17 16 17 (17) sl.

P H

The final section of the guitar solo is in treble clef, starting with a melodic line marked "8va". It includes a wavy line representing a vibrato effect. The fretboard diagram below shows the following fret numbers: 21, 17, 21, 21, 17, 20, 17, 16, 17, 17, 16, 17, (17). The solo concludes with a chord marked D.

2nd Verse

A^v 3 D

Times, pre - cious times, I've lost _____ what I _ was look -

ing for. And I could see it's true. _ A change_ had_ to come. _

Pre-chorus

Well_ ba - by, I was lone - ly, oh yeah, so blue. _

Look - ing at you _ and your want - ing me, yeah, _ yeah.

*Bass plays F#.

Chorus
w/Rhy. Fig. 1 (1st 6 bars only)

A^v D E D 3 E

Man for wom - an. Love's un - chained. Ah, come on, walk with me, ba - by.

A^v D 3 E 3

Man for wom - an. It's in - sane. It's in - sane, _ love's_ un - chained, _

ba - by.

Uh - huh, yeah! Love's un - chained, woo!

Well, I _ wan - na greet ya. Be - lieve me, I'm _ gon - na treat_ ya.

Ah ho yeah. Oh yeah! _ Wah! _

3rd Verse

A^v B5 sl. F#5 D A^v

Man with - out a wom - an, it's a lost, _ lone - ly time, _ For love, _

B5 *sl.* F#5 D A^v

it can be broken, yes, and love made un-kind. It's right here

Pre-chorus

E D E D

if you want it. Come on, baby, yes, and so blue. It's right here,

E D E

come on, and it's wanting you. Say yeah, make love with me, baby.

Chorus
w/Rhy. Fig. 1 (2 times)

A D E D E

Man for woman. Love's un-chained. Ah yeah! Come on! I said - a,

A D E

love's still the outlaw. Yeah, come on, baby, I say come on. Oh, love

A D E D E

without a woman, but you can see me, and I'm fine. Never in vain.

A D E

There's no shame, I pass no blame. Come on! Love's un-chained.

Asus4 A5

Ooh wow!

Asus4 A5

Make love to me, baby. Ooh ooh ooh,

A5

make love to me, baby. Ooh ooh ooh yeah.

Asus4 A5

Repeat and fade

Lead vocal ad lib till end

THE RIGHT WAY

Words and Music by
Billy Idol

Medium Rock ♩ = 138

Intro N.C.(C) 3 D C G5

1st Verse N.C.(D) D N.C.(D)

Had e-nough of hard times, fool-in' my babe. Had

(F) (G) (D) (F) (G) (D)

e-nough of hard times an-y old which way. Had e-nough of, yeah,

(F) (G) (D) (F) (G) (D)

say-in' to my love, "How could you, babe, get e-nough of this stuff?" Fed up with hard

D C/D D C/D D C/D D C/D D sl.

times. Sick of the boss and tell him

N.C.(D) (F) (G) (F) (G)

get out my way. Sick of the boss on just-a an-y old pay day.

(D) (D)

Laugh at them when they say I bet-ter change. Pick up my dough, yes, and



(F) (G) (D)

pay my own way. Fed up with hard times. Yeah!_

D C/D D C/D D C/D D C/D D C/D D C/D D C^{viii} Chorus

Oh yeah. Well, in the land of de-sire that

wan - ton fire, pret - ty lit - tle lips say - in' high - er and high - er. Love_

C/D D C/D D C/D D C/D D C/D D C/D D C/D D C^{viii}

_ me. Lov - in' you the right way. Well, in the land

To Coda

_ of fire that wan - ton de-sire, those pret - ty lit - tle lips say - ing high - er and high - er. Love_

C/D D C/D D C/D D C/D D C/D D C/D D C/D D

_ me. Lov - ing you the right way. Lov - ing you to - day.

Bridge

D C B C

Night - time lov - er, smile on my face.

D C B C

In this world, lit - tle girl, know no dis - grace.

D C B C

Lov - ers, vic - tim. If you lie to your - self,

D

this love, one love to love, a - love, a - love, a - love, a - love, love

C/D D C/D D C/D D C/D D C/D D C/D F5 sl. G5 (type 2) D

you. Love you, ba - by. Be

C/D D C/D D C/D D C/D D C/D D C/D F5 sl. G5 (type 2) D

my sweet hon-ey bee. Hey ow! I

2nd Verse
N.C.(D) (F) (G)

glo-ri - fy your face like I love rock 'n' roll. I glo-ri - fy your bod - y. Now lay down your soul.

(D) (F) (G)

Would you change? Oh, I nev - er change. But the way that you look, yes, I can love you,

⑤ 5fr. D P.M. ⑥ 1fr. F 3fr. G

love you. Al - right. Love you, ba - by.

⑤ 5fr. D ⑥ 1fr. F 3fr. G D

Love you, yeah. That's right. Lov - ing you the right way to - night. Love

C/D D C/D D C/D D C/D D C/D D C/D D C/D D C/VIII

me, love, love, love, love, love me. Be my sweet hon-ey bee. In the land

Coda

high - er. Love_ me. Love_ me, ba - by, _____

Guitar solo
N.C.(Cm)

al - right.

Lov - ing you the right way, love. _____

N.C.(Cm)

1/2 Full

Full P

C/D D C/D D C/D D C/D D C/D D C/D D C/D D C

And my heart's on fire.—

G5 D

Gon-na be, got-ta be,— babe. Al - right.

C/D D C/D D C/D D C/D D C/D D C/D D C/D D C

In the arms of de-sire,—

G5 D

gon-na be, got-ta be,— babe. Al - right.

C/D D C/D D C/D D C/D D C/D D C/D D C/D D C

Yeah,— yeah, yeah,— yeah, yeah!—

G5 D

— Gon-na be, got-ta be,— babe. Well,— al - right!

[1.2.3.] 4.

C/D D C/D D C/D D C/D D C/D D C/D D C

LICENSE TO THRILL

Words and Music by
Billy Idol and Keith Forsey

G Gsus4 A5 A Asus4 B5 E5 G5

T 3211 T 3411 T 3 11 T 3211 T 3411 T 3 11 0 XXX XXX

3fr. 3fr. 5fr. 5fr. 5fr. 7fr. 11 3fr.

Slow Rock ♩ = 80

Intro Esus4 Rhy. Fig. 1

1st, 2nd Verses
Esus4

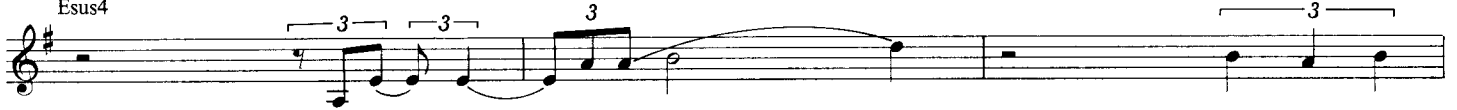
1. Breath of life — for which a man — must grieve. — Blood of
2. Breathe to - night — and slow - ly come — down. — Touch the

G

love, — in - to — my — heart. To - night we'll — dream.
stars — in - to — my — heart. To - night we'll — dream.

Rhy. Fig. 2

w/Rhy. Fig. 1 (3 times)
Esus4



A li - cense — to thrill. —————
A li - cense — to thrill. —————

I'll sing you
I'll turn you

w/Rhy. Fig. 2
G



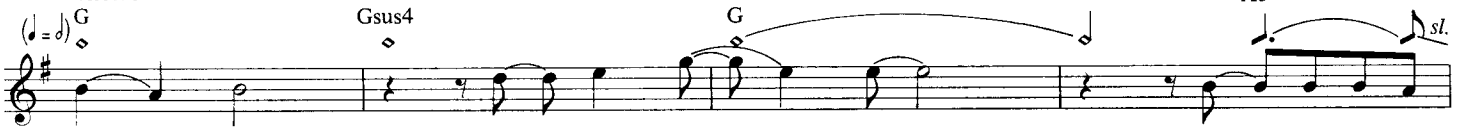
on, girl. I'll make you high, world. Lov-ers turn a - gain_ to dreams, —
on, girl. You make me high, world. Lov-ers turn a - gain_ to dreams, —

w/Rhy. Fig. 1
Esus4



oh. — To - night — a li - cense to thrill. — } I hear your
oh. — The taste, — a li - cense to thrill. — }

Double time
Chorus



voic - es scream - ing loud - er. — Seemed_ to break a

w/Riff A
N.C.(E)



spell. What - cha gon - na do? — I — hear



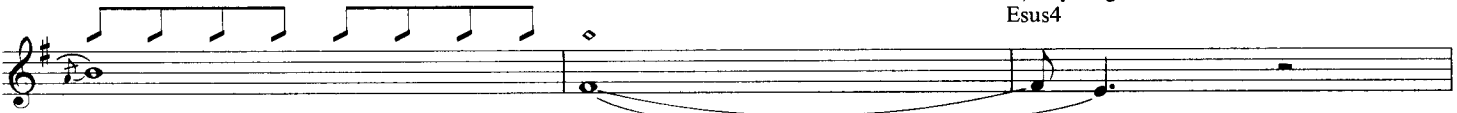
voic - es { sing - ing } loud - er.
{ scream - ing }



Oh — yeah, — oh —

B5

Tempo I
w/Rhy. Fig. 1
Esus4



yeah.

Riff A

H P H P H tr

H H H P H P H tr

1 (1) 2 1 (1) 2 9 10 9 (9) 10 9 10 9 (10)

w/Rhy. Fig. 1A

D.S. al Coda

Coda

A

Sing a fare - well.

Asus4

B5

Bridge

E5 G5 A5

What - cha gon - na do? I hear voic - es scream - ing loud -

E5 G5 B5

E5 G5 A5

er, scream - ing loud - er in - to the night, - try'n' to break the spell...

B5

Tempo I

w/Rhy. Fig. 1

Esus4

I said yeah, - sing the last - fare - well. - What - cha gon - na do?

w/Rhy. Fig. 1A

w/Rhy. Fig. 1 Esus4

Play 4 times

w/Rhy. Fig. 1 (3 times) Esus4

I'll sing you on, girl,

3

3 3 3

yeah. I'll make you high, world. A li - cense to thrill...

let ring

Rhy. Fig. 1A

3

3

sl.

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PRODIGAL BLUES
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TROUBLE WITH THE SWEET STUFF
CRADLE OF LOVE
MARK OF CAINE
ENDLESS SLEEP
LOVE UNCHAINED
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