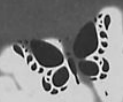


# IDOL

BILLY •

PLAY IT LIKE IT IS  
GUITAR / VOCAL

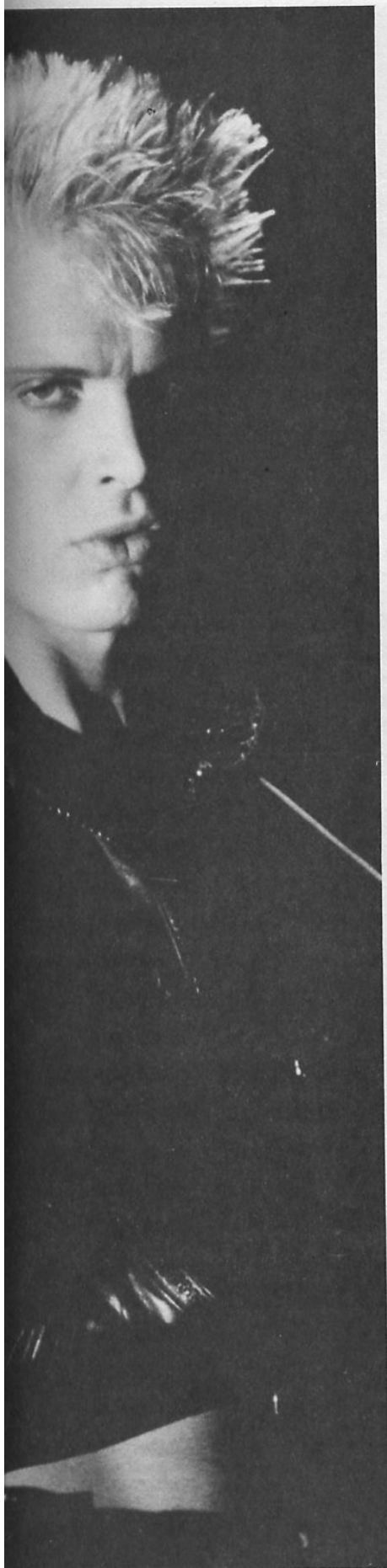


**Chrysalis**  
Chrysalis Music Group

*Edited by Milton...*

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— all right, yeah, feel— all right,  
 — on mo - ny, come— on, yeah,  
 — on mo - ny, come— on, mon, } I say yeah,— (yeah)— yeah,—

— (yeah)— yeah,— (yeah) yeah,— (yeah) yeah,— 'cause you make me feel —

Chorus

[A] guitar riff

F

(like a po - ny) so good,  
 (ride your po - ny)

(like a po - ny) so good,  
 (ride your po - ny)

(like a po - ny) so good,  
 (ride your po - ny)

(mo - ny, mo - ny) so fine,  
 (mo - ny, mo - ny) so fine,  
 (mo - ny, mo - ny) it's so fine.

(mo - ny, mo - ny) well, I feel— all right,— I say yeah,— (yeah)— yeah,—

— (yeah)— yeah,— (yeah) yeah,— (yeah) yeah,— (yeah) yeah,— (yeah)



# MONEY MONEY

See [B] guitar riffs

6 F [B] Bb (7 times)

Ooh, I love you mo - ny, mo - mo - mo - ny, ooh, I love you

F Bb C

mo - ny, mo - mo - mo - ny, say yeah, (yeah) yeah,

(yeah) yeah, (yeah) yeah, (yeah) yeah, (yeah)

(String scratching effect) F [A] see guitar riff

Come on! Come on! Come on!

Bb

Come on! Come on! Come on! Come on! Come on!

C

Come on! Come on, feel all right, I said yeah, (yeah) yeah,

*D.C. to 3rd verse, repeat chorus and fade*

(yeah) yeah, (yeah) yeah, (yeah) yeah, (yeah)

A

F

# COME ON, COME ON

Words and Music by  
Billy Idol and Steve Stevens



Medium rock

E B

Riff **A**

E A B 3 times

See guitar fig. **B**

E E/B A

You know Dia - monds, ru - bies, pearls, —  
rav - ings, crav - ings, sav -

E E/B

— fame and for - tune, no less, — won't get —  
ings, ad - dic - tions for sure. —

A E

— you what you need; on - ly dou - ble cross - es and death. —  
We — don't — need no — pan - ic, fas - cists no more, — no.

E/B A

It's on - ly your fear, sis - ter dear, nev - er fear. } No.  
Re - al - i - ty for fear, sis - ter dear, don't you fear. }



E E/B A  
 — one's gon - na make you fight\_ for your love life to - night. Oh.\_\_\_\_\_

Guitar fig. [C] C Dsus  
 How\_ do I know?\_ It's be -

C Gmaj7/D C  
 cause I be - lieve\_ in a love that is so strong\_

Dsus Bm C-5  
 — it's a love crush num - ber one. — If a (It's)

Bm C-5 B  
 Rhythm:   
 love crush says, Come on, — come on, —

Chorus: [A] E E/F# E/G# A B  
 come on, come on, come on! Come on, come on, come on, — come on, come on!

E E/F# E/G# A B E E/F# E/G#  
 Come on, come on, come, yeah, — I said come on! Come on, come on, come ooh, —

A B E E/F# E/G# A B  
 — I said come on! Place like this. \_\_\_\_\_

E E/F# E/G# A B E E/F# E/G#

Come on, come on, come on,— come on, come on! Come on, come on, come on,—

To Coda

A B E E/F# E/G# A B

— come on, come on! Come on, come on, come on,— come on, come on!

E E/F# E/G# 1. A B 2. A B

Place like this. \_\_\_\_\_ this. \_\_\_\_\_

Rhythm: E D A B

I said,

E D A B

no long - er room at the top;— guns beat ; down and the

B E D

pres - sure drops.— No— long - er room at the top.— Oh, the

A B

guns beat down and the pres - sure drops.—

D.S. al Coda

Coda E E/F# E/G# A B Repeat chorus and fade

Place like this. \_\_\_\_\_

**B** E E/B A

E E/B

1. 2. A A B

**C** C Dsus C



Gmaj7/D C

H P

Dsus Bm C-5

Bm C-5

**D** D A

2nd & 3rd time, for measures 1, 3 & 5 of **C**, substitute:



Bm7fr. "muffled" sound Continue Strum Pattern A5fr. E

Hey lit - tle sis - ter, what\_ have you\_ done?

Bm7fr. A5fr. E

Hey lit - tle sis - ter, who's\_ the on - ly one?

Bm7fr. A5fr.

Hey lit - tle sis - ter, who's\_ your su - per-man?\_ Hey lit - tle sis - ter, who's\_

E Bm7fr. *cresc.*

\_ the one\_ you want? Hey lit - tle sis - ter, shot - gun! It's a

A5fr. E Bm7fr.

nice day to start\_ a - gain, \_ It's a

E D5fr. Bm7fr.

nice day for a white wed - ding, \_ It's a

E D5fr. Bm7fr.

nice day to start\_ a - gain. \_





(Continue Lick as on E7 chord, but using A chord)

A Bm *cresc.*

— long (so— long— ) I let you go for so— long. It's a

A E (Guitar Lick: B - 1st two measures) Bm

nice day to start— a - gain, —

E D

It's a nice day for a white wed - ding, —

Bm E B

It's a nice day to

D Bm

start— a - gain. —

3	3	3	3	2	2	2	3
4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4

Play Guitar Lick: A

Bm/A

8

Bm

D I

B > B > B > B

E

A I

Bm

B > B > B > B

(Pick it up)

A

Continue Strum Pattern

Bm

B

Take\_ me back home

There is

Bm

Bm 17fr.

noth - in' fair\_ in this world,

There is

B

T B

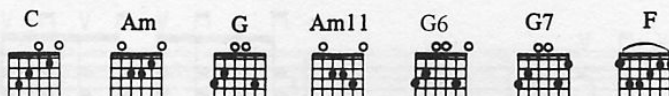
(Keep top of chord ringing)





# HOT IN THE CITY

Words and Music by  
Billy Idol



Moderate rock

C Am C Am C Am C Am

Stran - ger. Stran - ger.

C Am C Am C Am C Am

Stran - ger. Stran - ger. It's  
For all the

[A] (2nd time)

C Am C Am C Am

hot here at night, lone - ly, black and qui - et } on a hot sum - mer night...  
dreams and schemes, people are as they seem

C Am C Am C Am

Don't be a - fraid of the world - we've made - } on a  
Don't be no fun, don't for - get you're young

Guitar: [B] (enters here, 1st time)

C Am C Am

hot sum - mer night... 'Cause when a long leg - ged love - ly walks  
A some - time some-one you're

by, not. yeah you can see the look in her eye; then you know that it's  
Don't wait to see what you've got, 'cause you know that you're

Chorus [C] Guitar riff

C Am11 C Am11 C Am11 C Am11

hot in the cit - y, hot in the cit - y to - night... (To - night...)

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C Am11 C Am11 C Am11 *To Coda* C Am11



Hot in the cit - y, hot in the cit - y to - night... (To - night...)

1. *Rhythm* G *Guitar lick* 2. G G6 G7 G6

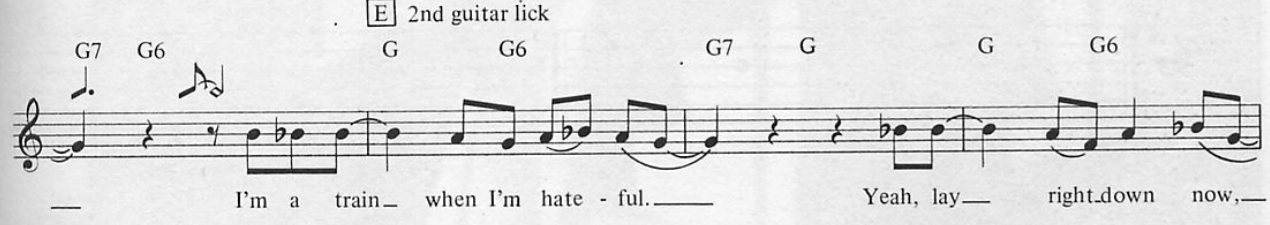


G G6 G7 G G G6 % etc.



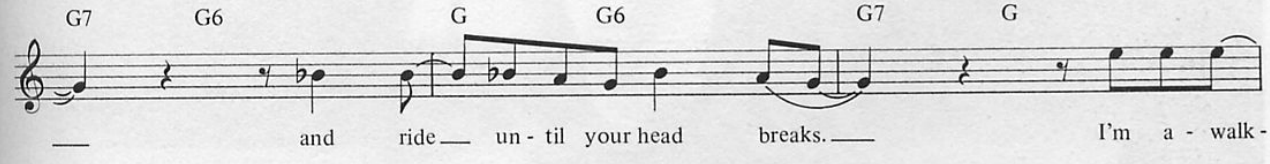
Well, I'll walk un - til my feet drop.

*E* 2nd guitar lick G7 G6 G G6 G7 G G G6



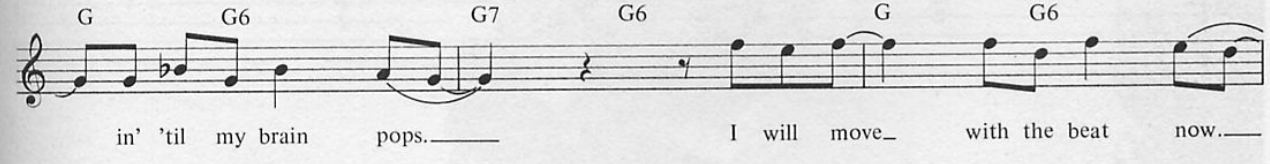
I'm a train when I'm hate - ful. Yeah, lay right down now.

G7 G6 G G6 G7 G



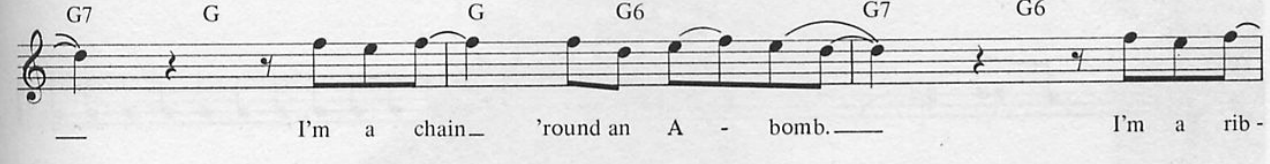
and ride un - til your head breaks. I'm a - walk -

G G6 G7 G6 G G6



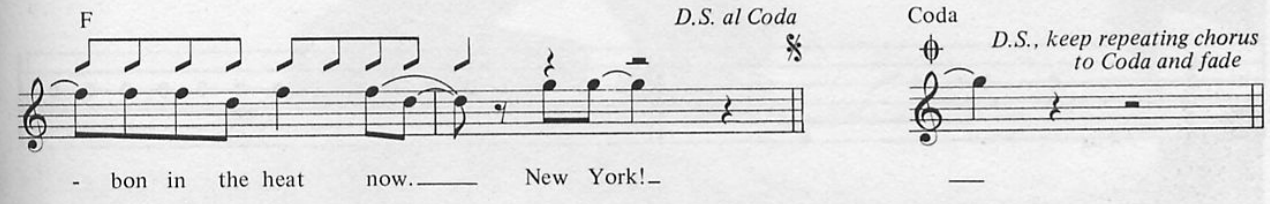
in' til my brain pops. I will move with the beat now.

G7 G G G6 G7 G6



I'm a chain 'round an A - bomb. I'm a rib -

F *D.S. al Coda* *Coda* *D.S., keep repeating chorus to Coda and fade*



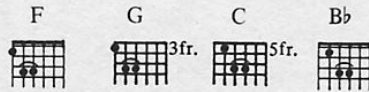
- bon in the heat now. New York!





# LOVE CALLING

Words and Music by  
Billy Idol and Keith Forsey



Moderate shuffle

Guitar rhythm:  
(enters 2nd time)

Mum - mey, ya,  
mum - mey, ya,  
mum - mey, ya,  
mum - mey, ya,

**A** Guitar lick  
(2nd time)

3 times

(no guitar)

N.C.

Sun goes down. I  
Song man dreams for

rise. you; Red hair flames so bright. Pas - sion breaks the  
moves his clap - ping sticks; turns us in - to

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night. snake hot Mum - mey, ya,

F G F G F

mum - mey, ya. Steal Move,

G F G C

(no guitar)  
N.C.

in move, to move, her move, mind. move,

Walk move, with - out un - til a we sound. die. Fire Move.

un - til she moun - tains now. Mum - mey,

F G F G

ya, mum - mey, ya.

F F G F G C



# LOVE CALLING

## Chorus

If you wan - na rub - a - dub, rub - a - dub.

If you wan - na rub - a - dub - dub love.

F G F G G F  
Sl. Love call - ing.

F G F G C Bb C  
Sl. Love call - ing.

If you wan - na rub - a - dub, rub - a - dub.

If you wan - na rub - a - dub - dub, love.

F G F G F G

Love call - ing. —

Bb To Coda F G F G F

{ So } ba - by rock on. — (Refrain) Clap hands, - clap hands —

F G F G C F G F G

for the song man.

F G F G C D.S. al Coda

Rock on, - rock on, - ooh, ba - by, rock on. —

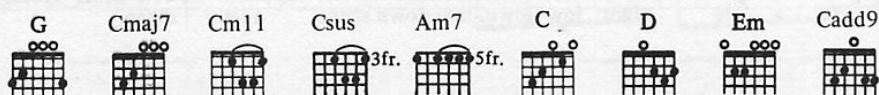
Coda (no guitar) G To chorus, repeat refrain and fade 8 times

Ki - nai, - ki - nai. —

[A]

# IT'S SO CRUEL

Words and Music by  
Billy Idol and Philip Hawk



Moderate rock  
Drums fade up  $\frac{4}{4}$

**A** (Intro pattern)

G Cmaj7 G Cmaj7 Csus

See **B** guitar solo (1st time)

Rhythm guitar: **A** Pattern

G Cmaj7 G

Here { I am— } a - gain,— pret - ty babe,

{ you are— }

Cm11 Csus G Cmaj7

hang-in' a - round. To - night— { I've been in— ev - 'ry— bar— in— }  
{ You walked through— all my— pleas - ant dreams— }

G Cm11 Csus G Cmaj7

— town.— } Here I am— a - gain,—  
Here I am—

G Cm11 Csus G

— pret - ty babe, hang - in' a - round. { To - night you'll have to try— }  
{ You know where I look— }



See [C] Lead guitar fills

Cmaj7 G Cm11 Csus

— out ev - 'ry girl in town. (Spoken: Took some ecstasy, you know.)  
 — leads to a late night, low down, low down scene, really mean.

Rhythm guitar:

[D] G Cmaj7 G

{ I took my trou - bles to the east side. } I get messed up on my bad -  
 { I took the sub - way to the east side. }

Cm11 Csus G Cmaj7

side. All the blocks, "A" to "D".

[E] Lead guitar lick (3rd time)

Am7 C D

End - ed up in some - bod - y els - e's sheets.

[F] Lead guitar lick (3rd time)

G D C D G D

(Chorus:) It's so cru - el, ah,

C D G D C D G

with - out you, with - out you,

[E] C D G D

— babe. It's so

C D G D C D

cru - el, ah,

G D C D Em

with - out you. Will it ev - er be

Lead Guitar: [G] D To Coda [1.] Em D

o - ver babe?\_ Feel my love come on o - ver, o - ver you.\_

G Cadd9 G Cadd9

[2.] [A] Guitar solo Em D G C G

Feel my love slide.

F G C G C D.S. al Coda 7/8

(Spoken: You know what I'm talkin' about now.)

Coda [I] Lead guitar [J] Rhythm guitar Em D G

Feel my love come on o - ver, o - ver you, - babe,

Cadd9 G Cadd9 Repeat and fade

for you, - babe, for you, -

**B** Solo

Sl.  
3  
3  
12 12 13 10 13 12

10 12 12 12 13 15 12 13 12

**C**

**C** continue

H Sl. H  
0 1 2 3 10 8 10 8 9 7 9 8 10 8 10 8 9 7

7 6 7 5 5 6 10 8 10 8 9 7 9 8



**D** Rhythm guitar

Chords: G, Cmaj7, G

Measure 1: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 3 (low E), 0 (A), 0 (D), 0 (G).

Measure 2: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 3 (low E), 2 (A), 0 (D), 0 (G).

Measure 3: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 3 (low E), 0 (A), 0 (D), 0 (G).

Chords: Cm11, Csus, G, Cmaj7

Measure 4: Treble clef, Bb4 quarter, Ab4 quarter, G4 quarter, F4 quarter. Bass clef: 1 (low E), 3 (A), 3 (D), 3 (G).

Measure 5: Treble clef, Bb4 quarter, Ab4 quarter, G4 quarter, F4 quarter. Bass clef: 3 (low E), 5 (A), 5 (D), 3 (G).

Measure 6: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 3 (low E), 0 (A), 0 (D), 0 (G).

**E** Lead guitar lick

Measure 1: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 3 (low E), 2 (A), 0 (D), 0 (G).

Measure 2: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 2 (A), 0 (D), 4 (G), 0 (low E).

**F** Lead guitar lick

Measure 3: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 7 (A), 7 (D), 7 (G).

Measure 4: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 7 (A), 7 (D), 7 (G).

Lead guitar

Chord: G

Measure 1: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 7 (A), 5 (D), 7 (G), 5 (low E).

Measure 2: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 7 (A), 5 (D), 7 (G), 5 (low E).

Measure 3: Treble clef, G4 quarter, A4 quarter, B4 quarter, G4 quarter. Bass clef: 12 (A), 12 (D), 7 (G), 7 (low E).

**G** continue 2nd & 3rd time, play a shorter **G**

**G** harm.

Guitar solo **H**

Full

Full

H P

15 17 15 17 15 17 19 19 20

A continued

P

20 20 19 10 17 20 20 19 17 15 15

Lead guitar

I

harm.

harm.

7 5 7 7 5 7 0 0 3

Feedback & vibrato sustains these notes

J Rhythm guitar

Repeat and fade

Repeat and fade

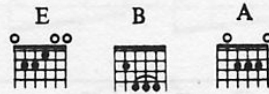
Sustain with feedback & vibrato

0 3 3 3 3



# DANCING WITH MYSELF

Words and Music by  
Billy Idol and Tony James



Fast Rock

(Drums) 3

[A] (Guitar pattern)

4 times

(Last time:)

On the

[A] Pattern

E

A

1. floors of To - ky - o - a - down in Lon - don town's a go -  
2.3. looked all over the world and there's ev - 'ry type of girl,

[B] Pattern

B

- go, a - with the re - cord se - lec - tion and the  
but your emp - ty eyes seem to

[A]

A

mir - ror's re - flec - tion, I'm - a - } danc - ing - a with my - self -  
pass me by and leave me

E

{ A - when there's no one else in sight,  
So let's sink an - oth - er drink,

A

a - in the crowd - ed, lone - ly night well, I  
'cause it - 'll give me time to think If I

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1st & 2nd time

**B** Last time:

**B** **C** (Last time) **A** **A**  
 1st & 2nd time **A** Last time:

wait so long— for my love vib - ra - tion and I'm } danc - in' - a with my - self...  
 had the chance\_ I'd ask one to dance\_ and I'd be }

**E**  
 (Last time) **E**

Oh— oh. Danc - ing a - with my - self, oh, oh,

**A** *To Coda* **B**

danc - ing with my - self. Well, there's noth - ing to lose and there's

**A** 1.

noth - ing to prove, well, danc - ing a - with my - self, oh, oh, oh

**E**

oh. If I

2. **A** **E**

Oh, oh, oh oh. Oh, oh oh

# PLAYING WITH MYSELF

A E

oh, — oh. — Oh, — oh oh oh.

B

Oh, — oh oh oh oh . . . ; (Scream)

Inst. E

B

(3 times) B

D.S. (2nd verse) at Coda

B

Well, if I



# FRESH FOR FANTASY

Coda

A

B

If I had the chance, I'd ask - a one - to dance, - a - if I

had the chance, I'd ask - a one - to dance, - if I had the chance, I'd ask

one - to dance.

E

A

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

E

A

Repeat with Vocal ad lib and fade

Danc-in' with my - self, oh, oh, danc - in' with my - self, oh, oh.  
(oh)

**B**

**C** Fill

A.H.

Full

A.H.

Full

2 (14)

# FLESH FOR FANTASY

Words and Music by  
Billy Idol and Steve Stevens

**C#m7/E** 4fr. 13124  
**E11<sup>VII</sup>** 7fr. 11114  
**Bm7** 113121  
**E11** 11131  
**G** 3fr. 134211  
**E** 7fr. 12341  
**D** 5fr. 12341

**A6/C#** x 31111  
**Em** 34 12  
**D/F#** 100243  
**Em7/G** 21  
**A** 5fr. 134211  
**F#m** 2fr. 134111  
**Esus** xx 0234  
**E7** 00xx 0201

Brisk Funk Beat (♩ = 96)

3

(Bass and Drums)

E11\*

There's a change in pace...

Lick **A**

*Sya* — *Sl.*

Strike strings with volume off then smoothly turn up volume

*Sl.*

14 12 11

2 3 2 2 2 0

3 Bm7

of fan - ta - sy — and — taste.

Lick **B**

Lick **C**

(muffled)  
VII pos

2 3 2

4 9 9 7 9 7 9 7 9 9 7

\* Unless rhythms are marked, chords are given as a guide only

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E11

Do you like good mu - sic? Do you like to dance?..

Lick **D**

*Sl.*

**C** Bm7 **D**

Oh yeah... Hang-in' out for a bod - y shop... at night..

E11<sup>vii</sup> C#m7/E E11<sup>vii</sup> Bm7 **C**

Ain't it strange what we do to feel... all right? Oh yeah... So

**D** E11 E11<sup>vii</sup> C#m7/E E11<sup>vii</sup>

when will you call?... I am ex - per - i - enced..

Bm7

Oh yeah...





Bm7 G

fan - ta - sy. — We want — flesh,

G End F

A E11 Bm7

flesh — for fan - ta - sy. —

A D E11 H

It's af - ter mid - night Are you feel - in' al - right

C Bm7 D E11

Oh yeah. — Turn on the light, — babe

I C Bm7

are you some - one else — to - night?

E11 E11<sup>vii</sup> C#m7/E E11 E11<sup>vii</sup> C#m7/E

\*B B

Neigh - bor to neigh - bor, door - to door, — don't ask ques - tions, there's time for it all —

H I Sl.

2 3 2 5 2 Sl.

3 2 5 2 3 5 7

4 4 4 2 2 2 4 6

\*B stands for bass note

Oh yeah.

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

Face to face and back to back, you see and feel my sex at tack. Sing it: Flesh, flesh for fan - ta - sy. We cry: Flesh, flesh for fan - tas - sy.

Chords: E, Bm7, A6/C#, D, E, Bm7, A6/C#, D, E, G, A, Bm7, G, G, G, A, E11, J

Annotations: F with G, G continue F, Sl.

VII pos.

Fingerings: 7 9 7 7 7 7 7 7 10 7 12 7



Perc.

Sl. Sl. Sl. Sl.

Sl. Sl. Sl. Sl.

Sl. Sl.

Sl. Sl.

Em D/F# Em7/G A Em D/F#

Fa - ther loves his son, — moth - ers, daught - ers, too. It's an old, — old sto - ry,

Em7/G A Rhy. Guit. Em F#m Bm7

cries the new world, too: Flesh, flesh, flesh — for fan - ta - sy. —

continue F G G A

We want — flesh, flesh — for

1.2. Bm7 3 Esus End F E7 Bm7 E7

fan - ta - sy. — We want — fan - ta - sy. —  
You cry. —

Bm7 D B  
 E11

(Let's go down) Do you like good mu - sic? Do you like to dance?\_

(muffled)

Full

9 9 7 9 7 9 7 9 9 7 9 7 9 10

D E11 B

It's near - ly morn - in' You wan - na risk a chance?\_

Bm7

Sl. Sl. Sl. Sl. 1/2

Sl. Sl. Sl. Sl. 1/2

6 7 7 6 6 4 4 2

D E11 E11<sup>VII</sup> C#m7/E E11<sup>VII</sup> C#m7/E

Neigh - bor to neigh - bor, door\_ to door\_

H

VII pos

H

7

Musical notation for the first system. The treble clef staff contains a sequence of notes with slurs and accents. Annotations include 'H' (harmonic), 'Full' (full sound), 'P' (piano), and 'Sl.' (slide). The bass clef staff shows fret numbers: 9, 7, 9, 7, 9, 7, 7, 7, 6, 7, 7, 6, 6, 7, 12, 9, 10, 11, 12, 11.

**D** E11

En - joy the crime;\_ you do\_ your time.\_                      nev - er been noth - in' be - fore..

Musical notation for the second system. The treble clef staff contains the melody with lyrics: "En - joy the crime;\_ you do\_ your time.\_                      nev - er been noth - in' be - fore..". The second treble clef staff shows a continuation of the melody. The bass clef staff shows fret numbers: 10, 7, 7, 9, 10, 7, 7, 9, 9.

Bm7

**H**

VII pos.

Musical notation for the third system. The treble clef staff contains notes with slurs and accents. Annotations include 'Full' (full sound) and 'VII pos.' (VII position). The bass clef staff shows fret numbers: 10, 7, 9, 7, 9, 7, 10, 7, 10, 7, 9, 7, 9, 7.

*Repeat and fade*

Musical notation for the fourth system. The treble clef staff contains notes with slurs and accents. The bass clef staff shows fret numbers: 7, 10, 10, 7, 12, 7, 10, 10, 7, 12, 7, 10, 10, 7.





# CRANK CALL

Rhythm guitar:  $\diamond$  Em  $\diamond$  A  $\diamond$  Em  $\diamond$  A  $\diamond$

It could hap - pen to you. so think for your - self.

C (muted)  $\diamond$  D  $\diamond$

If I should stum - ble, catch - my - fall, yeah -

C  $\diamond$  D  $\diamond$  To Coda  $\oplus$

If I should stum - ble, catch - my - fall; catch my

finger picking pattern  $\square$  C

1. G<sup>III</sup> (Sax solo) D<sup>III</sup> C<sup>III</sup> D<sup>III</sup>

fall. If I should stum-ble, - catch my

G<sup>III</sup> D<sup>III</sup> C<sup>III</sup> D<sup>III</sup>

fall. If I should stum-ble...

2. Rhythm guitar pattern (muted) (Synth. solo) D C D Guitar solo  $\square$  D

fall. -

C D C D D.S. al Coda  $\mathcal{C}$

Coda  $\oplus$  D C  $\diamond$  D  $\diamond$

fall, yeah, - If I should stum - ble, would you

finger picking pattern  $\square$  C

G<sup>III</sup> D<sup>III</sup> C<sup>III</sup> D<sup>III</sup> Repeat and fade

catch my fall. If I should stum-ble, - catch my

# CATCH MY FALL

**A** **B**

T 1 | 3 5 7

A 0 2 | 4 5 7

B 0 2 | 4 5 7

Finger picking pattern

**C** G D C

5 0 3 5 0 0 | 4 0 3 4 0 0 | 2 0 3 2 0 0

Solo

**D** **D**

4 0 3 4 0 0 | H 7 10 | 9 8 9 7 10 | H 9 8 9 7

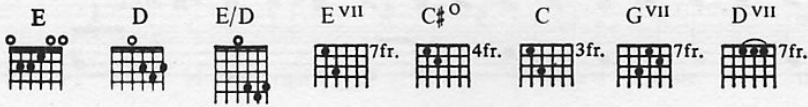
1. 2.

10 7 7 10 7 7 10 7 | 7 10 7 8 7 9 7 H 7 10 | 10 7 7 10 7 7 10 7



# CRANK CALL

Words and Music by  
Billy Idol and Steve Stevens



Fast rock (♩ = 132)

Intro:

Use this descending chord formation.

Trem. Bar (slowly)

2nd guitar

[A]

harm.

electronic thunder effect

electronic thunder effect

Trem. Bar (slowly)

Full

thunder

Full Trem. Bar (slowly)

thunder

# CRANK CALL

2-Bar Rhythm pattern:  $\frac{E}{4}$

If you're wait - ing for a call, — there's dou - ble — trou - ble; the  
 They want love, they want a pan - to - mime, — to cut you in two; that's a  
 noth - ing new in heav - en or hell, and hate has — tak - en con -

pres - sure of it all. — This line is through — for com - mu - ni - ca - tion.  
 sex - u - al crime. — They dig the dirt — they — deal in. — They  
 trol. They're break - in' the kids; they've — beat - en the bids, and

Rhythm D

Not if you've lost all — rea - son.) } Crank call, —  
 dig the dirt they feed — on. —  
 that is all they feed — on. —

**A**

yeah. Ain't no fun at all. —

Oh,

Rhythm guitar:

E<sup>VII</sup> (A) C<sup>#0</sup>

yeah, al - right. Why waste time\_ to -

C E<sup>VII</sup>

night? Oh yeah, al - right. {Why I'm

C<sup>#0</sup> C E<sup>VII</sup>

waste time\_ to - night?} Oh, yeah, al - bugged, and\_ I'll bite. }

To Coda C<sup>#0</sup> C

right. {I'm bugged, and I'll bite,\_ to - night. {Why

E<sup>VII</sup> Sl. Sl. Sl. Sl. Sl. Sl. Sl. Sl.

Sl. Sl. Sl. Sl. Sl. Sl. Sl. Sl.

Sl. Sl. Sl. Sl. Sl. Sl. Sl. Sl.

Sl. Sl. Sl. Sl. Sl. Sl. Sl. Sl.



Rhythm pattern:



Musical notation for the first system, featuring a treble clef staff and a guitar staff. The treble staff contains notes with 'Full' and 'A.H.' (Articulation Hair) markings. The guitar staff shows fret numbers 2, 0, and 2.

Musical notation for the second system, featuring a treble clef staff and a guitar staff. The treble staff contains notes with 'Full', 'A.H.', and 'Sl.' (Slide) markings. The guitar staff shows fret numbers 2, 2, 2, 2, 2, 4, 5, 4, 2.

Musical notation for the third system, featuring a treble clef staff and a guitar staff. The treble staff contains notes with 'Trem. Bar' (Tremolo Bar) and 'Full' markings. The guitar staff shows a barre at the 12th fret and fret numbers 7, 7, 7, 5, 7, 7, 7, 7.

Musical notation for the fourth system, featuring a treble clef staff and a guitar staff. The treble staff contains notes with 'Sl.' (Slide) and '2-Bar Rhythm pattern' markings. The guitar staff shows fret numbers 7, 7, 7, 7, 7, 7, 5, 7, 7, 7, 7, 8, 8, 8, 7, 8, 8, 8, 7, 7, 9, 9, 9, 7, 9, 8, 8.

D E/D D E/D

7	7	7	8	8	7	8	8	8	7	7	8	8	7	8	8	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	8	8	7	8	8	8	7	7	8	8	7	8	8	7

*electronic siren effect*

*etc.*

*D.S. al Coda*

There's

*electronic siren effect*

Coda

continue rhythm

C#° C E VII

waste time — to - night. Oh, yeah, al - right. —

C#° C

I'm bugged, and I'll bite, — to - night. —

[A]

E (D) E (A) E (D) E (A)

Oh,

2nd time, solo: see **B**

E<sup>VII</sup> C#<sup>o</sup> C

yeah, al - right. Why waste time\_ to - night? Oh,

1.

E<sup>VII</sup> C#<sup>o</sup> C

yeah, al - right. You know I'm bugged and\_ I'll bite. Oh,

2.

E<sup>VII</sup> C#<sup>o</sup> C

right. I'm bugged,\_ and I'll bite,\_ to - night.

E H P Sl.

Trem. Bar harm. Full Slower tempo Repeat and fade



A

Musical notation for section A, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has three sharps (F#, C#, G#).

B

Musical notation for section B, including a treble clef staff with a melodic line and a bass clef staff with a bass line. It includes a diagram of a descending chord form.

Use these descending chord forms: 

Musical notation for section C, including a treble clef staff with a melodic line and a bass clef staff with a bass line. It includes slurs and slurs over the bass line.

Musical notation for section D, including a treble clef staff with a melodic line and a bass clef staff with a bass line. It includes tremolo bar and thunder effect markings.

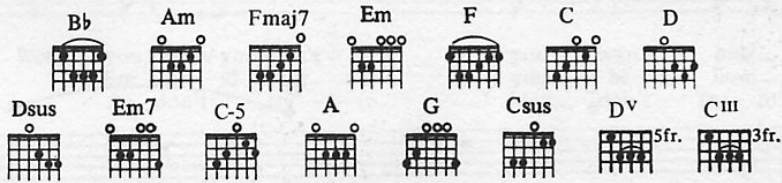
*Trem. Bar (slowly)*

*harm.*

*thunder effect*

# (DO NOT) STAND IN THE SHADOWS

Words and Music by  
Billy Idol and Steve Stevens



Fast rock (♩ = 176)

Intro.

Rhythm: ♩

Bb Am

XII pos.

T 15 12 14 12 14 12 14 12 14 12 15 12 14 12

A 12 14 12 14 12 14 12 14 12 14 12 14 12

B 14 12 14 12 14 12 14 12 14 12 15 12 14 12

Fmaj7 Em

15 12 14 12 14 12 14 12 14 12 14 12 14 12 15 12 14 12

15 12 14 12 14 12 14 12 14 12 14 12 14 12 15 12 14 12

Bb Am Fmaj7

15 12 14 12 14 12 14 12 14 12 15 12 14 12 14 12 14 12

15 12 14 12 14 12 14 12 14 12 15 12 14 12 14 12 14 12

Em (feedback)

14 12 14 12 14 12 14 12 14 12 14 12 15 17

14 12 14 12 14 12 14 12 14 12 14 12 15 17

Rhythm:  $Bb$   $Am$   $F$   $Em$

$Bb$   $C$   $D$

$D$   $Dsus$   $Em$   $Em7$   $C$   $C-5$   $D$   $Dsus$

2.  $A$   $D$   $Em$   $(muffled)$   $Fill A$

Up to the street to a pre-cise beat, paint-ing  
 Oh, lone-ly, oh, lone-ly, watch-ing  
 now we've touched down, mov-in' all a-round,

$C$   $D$   $Fill D$  (last time)  $Fill A$

shad-ows on the wall. Well, we cut out cars,  
 peo-ple on my walls. Well, Mom-my and Dad-dy thought  
 yeah, liv-ing to a blast-er sound. No preach-ers, teach-ers.

$Fill E$  (last time)

$Em$   $C$   $D$   $Dsus$

fly by bars; all for one, one for all. Like a  
 they had me fooled, I wasn't thinking, of false a-larm. Well, I  
 Freak out, man, to the sound They ain't

$D$   $Fill A$   $Em$   $Fill B$   $C$

teen-age sleaze, a com-ic book tease with your art on your sleeve...  
 got out; I was not gon-na stand in the dark with-out a light...  
 here to-day, let me hear you say, you're a-live and you're liv-ing with



Fill [C] (1st time)

Fill [A]

Fill [B]



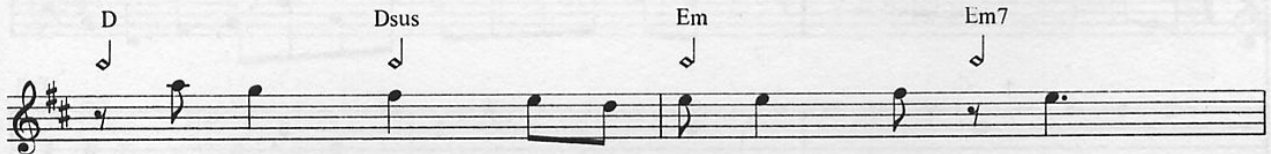
me. Well, you know you won't run; you won't hide, and you  
For - get ill luck, if you be - lieve that  
So, don't try to hide; don't try to die in the



jump like a son - of - a - gun... } Wow! Do not stand in the  
chance could sit and wait... }  
dark of the night. }



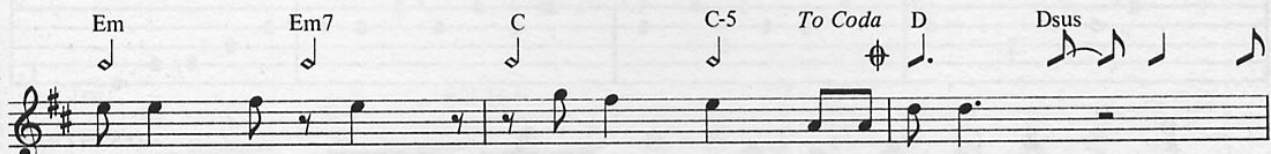
shad - ow. Do not stand in the shad - ow.



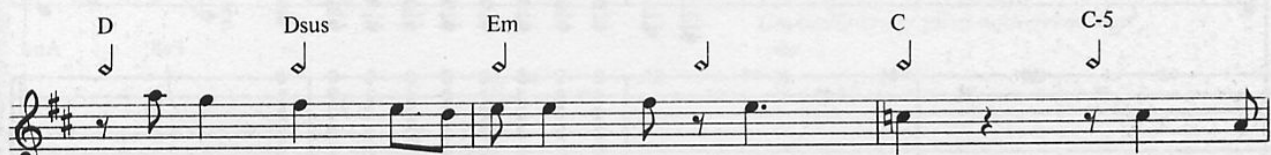
Do not stand in the shad - ow, oh, oh,  
Dark and e - vil in the shad - ows, oh, oh,



do not stand in the shad - ow. Do not stand in the



shad - ow, oh, oh, do not stand in the shad - ow.



Do not stand in the shad - ow, oh, oh, oh, oh, oh!

Rhythm:  $\text{A}$   $\text{G}$

Full Full Full Full etc.

Solo

XVII pos. Full Full Full XV pos. Full

Detailed description: This system contains a rhythm diagram at the top with two patterns labeled 'A' and 'G'. Below it, a 'Solo' section is written on a treble clef staff in G major. The first four measures are marked 'Full' and feature a rhythmic pattern of eighth notes. The second system shows fret numbers for the guitar solo: 10-17-17, 10-17-17, 10-17-17, and 18-15-15. The rest of the system continues with fret numbers 15-15-15-15 and 15-15-15-15-15.

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

D

Detailed description: This system continues the solo on the treble clef staff. It features several measures with a half-note rhythm, indicated by  $\frac{1}{2}$  markings. The guitar fret numbers are 15-15-16-15, 15-15-15-17, 15-17-18, and 18-17-17. The system concludes with a measure marked 'D' and fret numbers 0-2-4, 0-0-4, 0-2-2-3, and 0.

Full

Full

Detailed description: This system continues the solo on the treble clef staff. It features several measures with a half-note rhythm, indicated by 'Full' markings. The guitar fret numbers are 2-3-5, 15-12-14-15-17, 3-0-2-3-5-3, 2-3, 2-3, 0-4-0-0-5, and 5.

G Full Full Full

III pos. Full Full Full

Detailed description: This system continues the solo on the treble clef staff. It features several measures with a half-note rhythm, indicated by 'Full' markings. The guitar fret numbers are 3-5-4-5, 5-3-5-4-5, 5-3-5-5-5-4, 0-0-3-2-3, and 3.

D A Full Full

D.S. al Coda

Full And

Detailed description: This system concludes the solo on the treble clef staff. It features several measures with a half-note rhythm, indicated by 'Full' markings. The guitar fret numbers are 14-15-14-15, 14-15-14, 0-0-0-0-0-0-0-0-0-0, 0-0-0-0-0-0-0-0-0-0, 2-2-2-2-2-2-2-2-2-2, 2-2-2-2-2-2-2-2-2-2, 0-0-0-0-0-0-0-0-0-0, and 0-3. The system ends with the instruction 'D.S. al Coda' and 'And'.

# THE DEAD NEXT DOOR

Coda D Dsus D Dsus Em Em7

shad - ow, in the shad - ow, in the shad - ow.

C C-5 A Bb

Do not stand in the shad - ow.

A F E

Bb Csus C Dv CIII Dv CIII

*Slower tempo* *Repeat and fade*

Fill A muffled Fill B muffled Fill C

D 8va

2 2 2 2 2 2 2 2 2 2 2 0 4    0 0 0 0 0 0 0 0 0 0 0 0 4 0 4    14 14 15 15

Fill D *Sl.* Fill E Trem. Bar

3 3 3 3

*Gradually lower pitch with Trem. Bar*

10 10 10 10 10 10 10 10 10 10 10 10

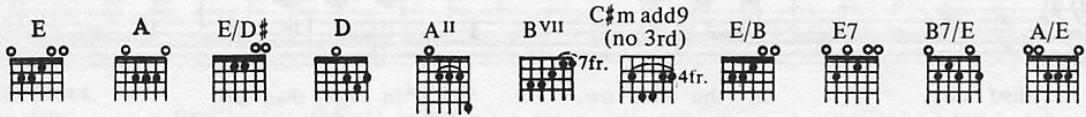
*Sl.* *Sl.*

6 7 7 7 6 7 7 7    4 5 5 5 4 5 5 5



# THE DEAD NEXT DOOR

Words and Music by  
Billy Idol and Steve Stevens



Moderately (♩ = 108)  
Fingerpicking ballad feel

(fade up) see **A** fingerpicking pattern (fade down)

2. The  
3. In

**B** fingerpicking pattern


# REBEL YELL

E B VII D



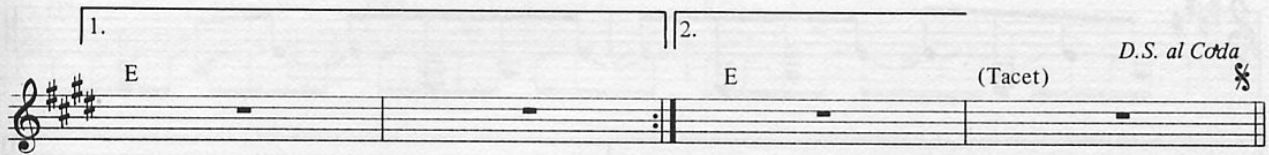
one er - ror, si - lent ter - ror, \_

A II E C



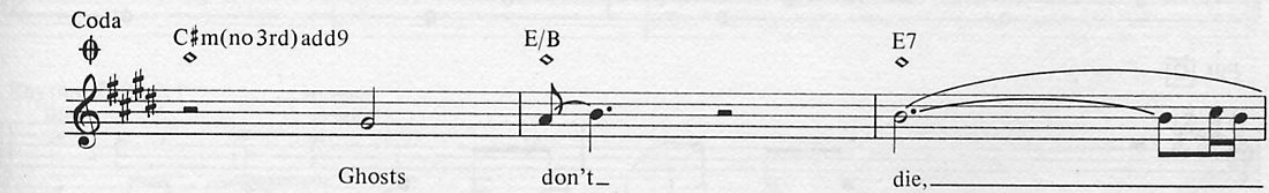
and we're the dead next door.\_

1. 2. E (Tacet) D.S. al Coda



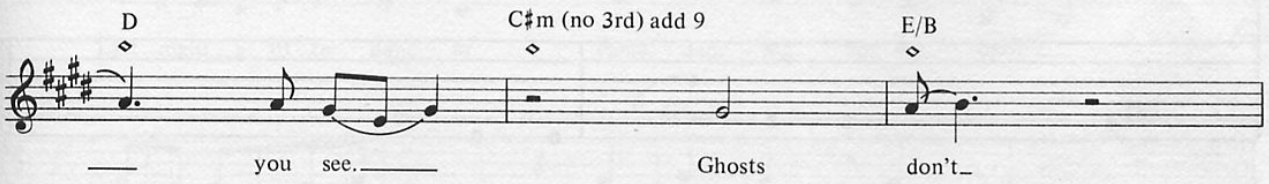
1. 2. E (Tacet) D.S. al Coda

Coda C#m(no3rd)add9 E/B E7



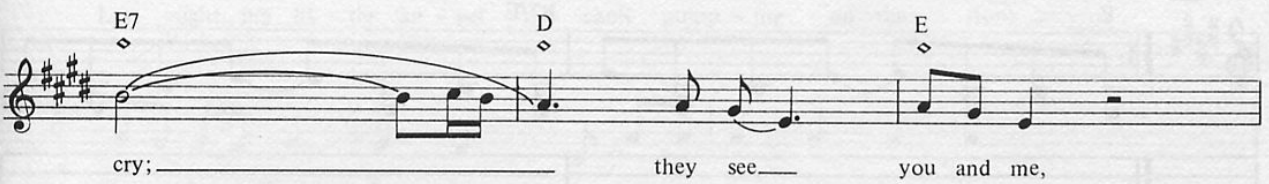
Ghosts don't\_ die, \_

D C#m (no 3rd) add 9 E/B



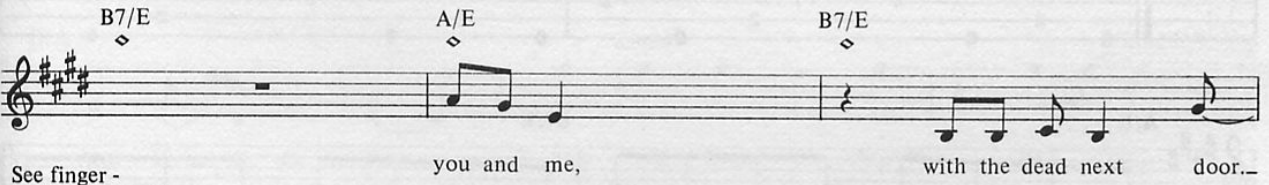
you see. Ghosts don't\_

E7 D E



cry; they see\_ you and me,

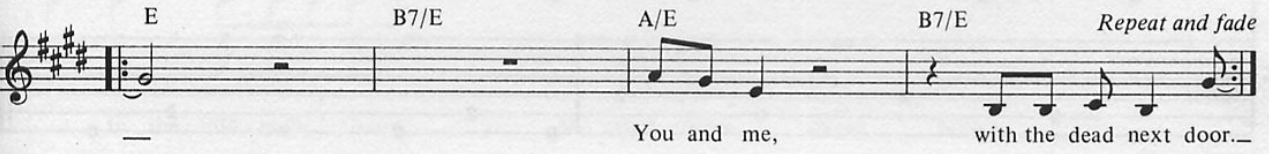
B7/E A/E B7/E



you and me, with the dead next door.\_

See finger-picking pattern

E B7/E A/E B7/E Repeat and fade



You and me, with the dead next door.\_

# DEAD NEXT DOOR

Finger-picking pattern

**A**

E

Musical notation for Finger-picking pattern A. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of eighth notes: E4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3. The bottom staff shows a bass clef with a common time signature. The bass line consists of eighth notes: 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0. The strings are labeled T, A, B.

Finger-picking pattern:

**B**

A

Musical notation for Finger-picking pattern B. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of eighth notes: E4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3. The bottom staff shows a bass clef with a common time signature. The bass line consists of eighth notes: 0, 2, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0. The strings are labeled T, A, B.

Fill **C**

Musical notation for Fill C. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of eighth notes: E4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3. The bottom staff shows a bass clef with a common time signature. The bass line consists of eighth notes: 2, 2, 0, 0, 2. The strings are labeled T, A, B.

**D**

E

B7/E

Musical notation for section D. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of eighth notes: E4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3. The bottom staff shows a bass clef with a common time signature. The bass line consists of eighth notes: 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0. The strings are labeled T, A, B.

A/E

B7/E

Musical notation for section D continuation. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of eighth notes: E4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3. The bottom staff shows a bass clef with a common time signature. The bass line consists of eighth notes: 0, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 1, 2, 0, 1. The strings are labeled T, A, B.





D/A Gmaj7 D5 A5

With a reb-el yell— she cried more more more.

Bm

In the mid-night hour, babe, more more more,

D/A Gmaj7 D5 A5

With a reb-el yell— more more more,— more more

Bm

more.—

Bm (with rhythm pattern I)

She don't like slav-ry, she won't sit and beg,—

D/A Gmaj7 D5 A5

But when I'm tired and lone-ly she sees me to bed.

Bm

What set you free and brought you to me, babe?—

D/A Gmaj7 Gmaj7/A

What set you free? I need you here by me! Be-cause—

Bm (with rhythm pattern II)

In the mid-night hour— she cried more more more,—

D/A Gmaj7 D5 A5

With a reb-el yell— she cried more more more.—

Bm

In the mid - night hour, — babe, more more more, —

D/A Gmaj7

With a reb - el yell — more more more, —

Rhythm Pattern III  
G5 F#5 etc. E5

He — lives in - a his own heav - en,

G5 F#5 E5

col - lects it to go from the sev - en e - lev - en.

G5 F#5 E5

Well, he's out all night to col - lect a fare, —

G5 F#5 E5 D5 A5

Just so long, just so long it don't mess up his hair. —

B5

Lead guitar

V pos. 1/2

T				
A			5	5
B				5



Full Full Full

1/2

VII pos.

1/2

D/A

10 7 9 7 9 8 7 8 7 10 7 8 7 10

Gmaj7

A.H.

Bm

Electronic effect

V pos.

A.H.

7 9 7 9 7 7 7 7 7 5 7 7

Full Full

1 1/2

Full Full

VII pos.

Full Full

X pos.

1 1/2

Full Full

9 7 9 7 10 12 10 12 12 12 10 10 10 10 10 11

D/A

Full Full Full Full Full

Full Full Full Full Full

VII pos.

9 9 7 9 9 9 7 9 9 9 7 9 9 9 7 9 7 7 12

Gmaj7

1/2

Tremolo pick slide

1/2

Tremolo pick slide

Bm

In the mid - night hour\_ she cried more more more, -

D/A

Gmaj7

D5 A5

With a reb - el yell\_ she cried more more more. -

Bm

In the mid - night hour, - babe, more more more, -

D/A

Gmaj7

D5 A5

With a reb - el yell\_ more more more, - more more

Bm

more. -

D/A

G

Bm

Repeat and fade

(Vocal ad libs.)





1st time, lead: **A**

2nd time, lead: **B**

Rhythm:  $Gm6$   $Cm6/G$

You Day by day, hour by hour,  
don't want hard cash, just the pure fact.

$Gm6$   $Cm6/G$

what haunts my night time, starts my day - light?  
Mis - use and a - buse, you write your sto - ry.

$F/G$

E - ven good friends have no an - swer, beau - ti - ful  
Pass - word for play - time: Time for love. my beau - ti - ful

$G$

1.   
star.   
star.

$G$

2.   
Beau - ti - ful star.

$Am7$   $Am7^{VII}$   $Gm11$

Don't touch her, man. I want her o - ver and o - ver a -

$Am7$   $Am7^{VII}$  To Coda

gain. A - don't touch her, man. I want her

Gm11  
 Synth, solo  
 Gm7  
 Cm6/G

o - ver and o - ver a - gain.

Gm7  
 G  
 Gm6  
 Beau - ti - ful

Cm6/G  
 Gm6  
 star in my day - time dra - ma, when I ask a

Cm6/G  
 F/G  
 ques - tion, for an an - swer, see you

danc - ing, ro - manc - ing; but I want my beau - ti - ful  
 D.S. al Coda

G  
 C lead guitar  
 star. Beau - ti - ful star.

Gm11  
 Coda  
 (synth.)  
 o - ver and o - ver and o - ver and o - ver.

2nd time, solo:  
 guitar riff E D

G  
 Em  
 Beau - ti - ful star of my day - time dra - ma  
 Some are laugh - ing some are a - mazed, some are de - vot - ed, some are slaves.  
 star of my day - time dra - ma.

C  
 Eb/G  
 Repeat and fade  
 yes, it's in my hand now. You're my hope for a fu - ture.  
 I was one, but I was saved a - gain, a - gain, beau - ti - ful

Guitar riff

**B** **C**

fade up

Pos. I

fade up

15

guitar riff

**D** G Em

Pos. I Pos. V

C Eb/G

Pos. III

Solo **E**

Pos. III



# EYES WITHOUT A FACE

C

3 2 0 10 9 8 12 13 12 15 11 11

Full

Pos. III Full

5 5 3 5 5 4 5 2 0 2 2

Pos. VIII

H P

0 2 2 0 0 2 10 9 10 9 10 9 10 10 9 10 10 9 10 10 9 10 10 8 8 11

Pos. VIII

13 15 18 15 13 15 15 15 15 15 15 15 15 5

A.H.

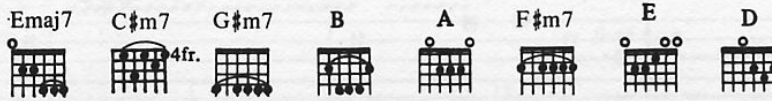
① 10th fr. A.H.

Fade

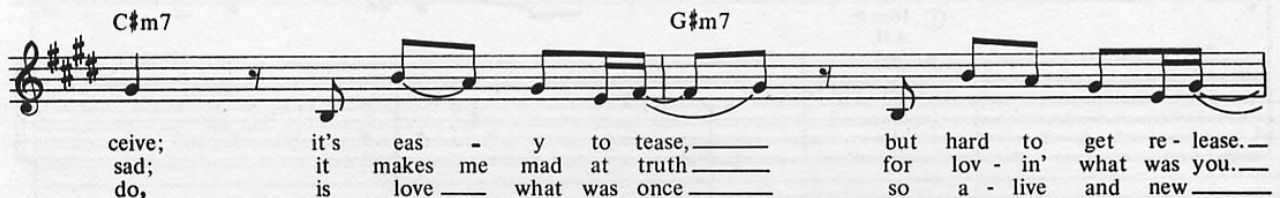
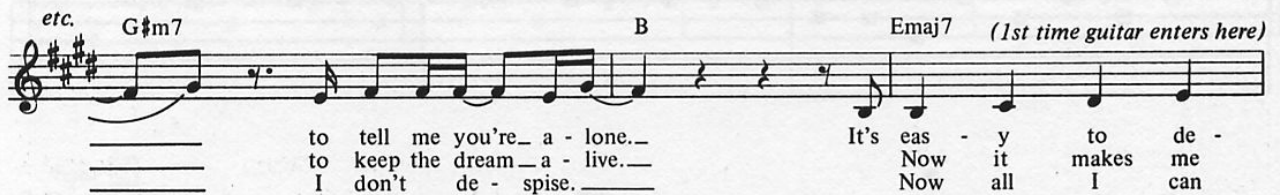
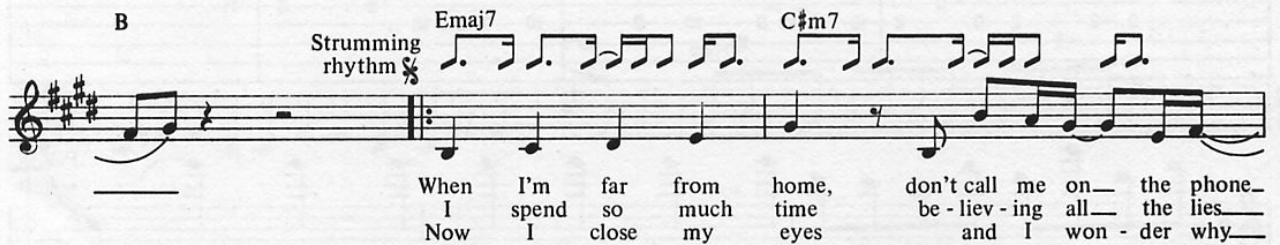
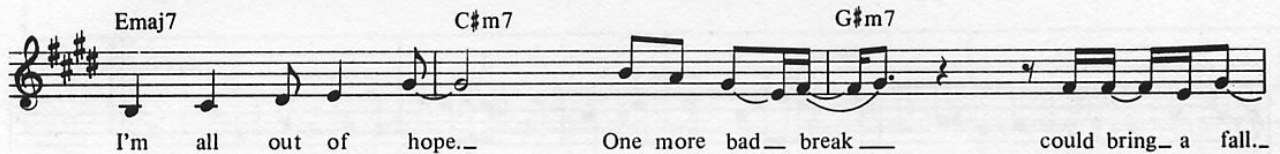
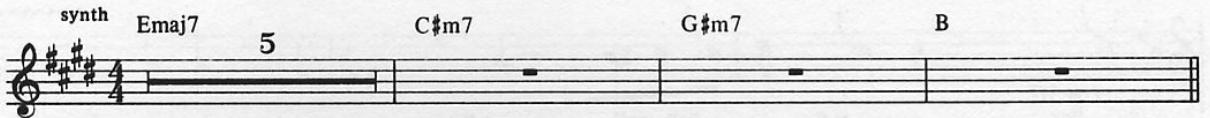
5 4 5 5 7 5 3

# EYES WITHOUT A FACE

Words and Music by  
Billy Idoi and Steve Stevens



Funky, half - time feel (♩ = 88)



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3rd verse only

B G#m7

But it's gone — from your eyes, — I'd bet - ter re - al -

to Chorus | 1st and 2nd verse | Chorus

B B A B

ize. — (Les yeux sans vis - age.) Eyes with - out — a

A B A

face. — (Les yeux sans vis - age.) Eyes with - out — a face. — (Les yeux sans vis -

B F#m7

age. — Eyes with - out — a face, — got — no hu - man grace, —

G#m7 To Coda Emaj7

you're eyes — with - out a face. —

1. Synth (Gtr. tacet) | 2. Guitar tacet

C#m7 G#m7 B 2

Guitar riff [A]

E D

T 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2

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

B 0 0 0 0 0 2 2 2 2 0 0 2 2 2 0 0



# EYES WITHOUT A FACE

continue [A] riff

E D E

When you hear the mu - sic you — make a dip in - to  
I'm on a bus on a — psy - che - del - ic trip

D E

some - one else - 's pock - et, then make a slip; steal a car and go — to Las Ve - gas.  
read - ing mur - der books, try - ing to stay hip. I'm think - in' of you; you're out there, so

continue [A] riff

[B] (end guitar solo)

D E

Oh! The gig - o - lo pool. Hang - in' out by — the state line, turn - in'  
say your prayers. say your prayers,

1. D E D

ho - ly wa - ter in - to wine; drink - in' it down... Oh, \_\_\_\_\_ ow!  
say — your prayers.

2. E D E D E D

*D.S. al Coda*

Coda

F#m7 G#m7

Such a hu - man waste, — you're eyes — with - out — a face. —

Emaj7

And now — it's get - tin' worse. —

Solo: **B**

harm. (♬) ④ 14fr. harm. (♬) ① 7fr.

harm. 2 (7)

harm. 2 (14) 2 2 4

harm. (♬) ② 16fr. harm. (♬) ③ 16fr.

Sl. Sl. harm. 9 (10) harm. 9 (16)

5 4 5 9 7 6 7 7 9 9 (10) 9 (16)

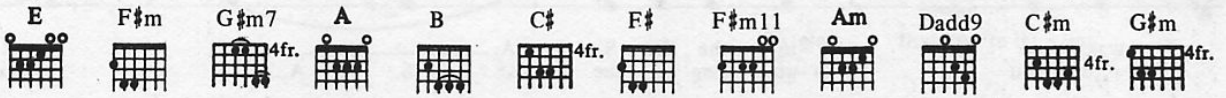
Pos. XII

14 12 14 12 14 12

14 12 14 12 12 14 12 14 12 14 12 14 12 14 12

# BLUE HIGHWAY

Words and Music by  
Billy Idol and Steve Stevens



Fast rock (♩ = 168)

Electronic effect  
(car revving up)

Drums in on 5th time  
11 times

So\_ my good friends the su - per drug - ends\_   
 Oh the sons from Mars on sto - len gui - tars\_

[A] Lick 2nd time

I go up to the strat - o - sphere. \_\_\_\_\_   
 out to ride the night life.

[B] Lick A B

Brain - fry, day - glo, ho - ly wa - ter for\_ your soul, \_\_\_\_\_ and I   
 Soul sis - ters, soul hit - ter, I hear you and I



F#m C# B

wake up in the U. S. A. ow!  
miss you co - star - ring in the U. S. A. ow!

E F# A

You know we gon - na ride\_ on\_ the blue high - way,  
(got - ta)

E F# A

walk with e - lec - tro - glide\_ on\_ the blue high - way,\_\_\_\_\_

**C** Lick

E F#m11 A Am G

wave hel - lo\_ to Christ on\_ my high - way.\_

To Coda E F#m11 A

Yes, I al - most died\_ on\_ the blue high - way.\_\_\_\_\_

E (Elect. revving effect) E

3 2 3

Why do I miss\_

Dadd9 C#m B D.S. at Coda

\_ you? Why did I kiss\_ you? be - cause,\_\_\_\_\_

Coda

F#m (Elect. effect)

So glad that you're liv - in'

Turn up guitar volume (Still louder)  
knob from "0"

G#m A

now. I'm glad that you're here. I'm

C# B

glad that you wan - na stay, be - cause,

4 times

E F#

you know	we're	gon - na	ride	on	the blue
Wave hel	lo	to	Christ	on	to my
Quaa - ludee	and	red	wine	for	love; yes

A E

high - way,	walk	with e - lec - tro - glide
high - way.	Yes	I al - most died
there's a time, time	for love and then you kiss	me,

F# A

on the blue high - way.

After 2nd time, to lead lick [D]

E

Hey! \_\_\_\_\_

E (Muted chord) 2 times

Repeat w/ad lib vocal. After 3rd time  
lead guitar **E** solo comes in.

E

**A** G#m7 **B** A H B

Full Full **C** E F#m11 A 1/2



Am G E F#m11 A Full

III pos.

A Full A 2nd time, last two bars of [C] Full Full

[D] 4 times 1.2.3.

4.

**E**

Full Full Full Full

Full Full

Full Full

2 0 2 2 0 2 2

Full

Full

XII pos.

Full

12 14 13 12 14

Full Full Full Full

XII pos.

Full Full Full

12 12 12 12 12 12 12 14 12 12 12 14 12 12 14 12 12

Full Full Full Full P

Full Full Full Full p

14 12 12 14 12 14 12 14 12 14 13 14 12 11 14





Full Full Full Full Sl. 1/2

14 12 12 12 15 12 15 15 Sl. 12 14 14 1/2 12 14 14

1/2 1/2 3 3 1/2 Full P Full

17 19 1/2 19 19 18 17 15 1/2 12 Full p Full

12 14 12 14 14 14 12 14 14 12 14

Full Full Full Full Full Full Full Full Full Full Sl.

12 14 Full Full Full Full Full Full Full Full Full Sl.

12 14 14 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 9

Sl. Sl.

Sl. 12 12 12 12 12 12 Sl. 12 13 12 12 12 12 12 12 12 12 9

14 12 12 12 12 12 12 14 12 12 12 12 12 9

1/2 P

14 14 12 14 12 14

10 16 16 16 16 16 16 16 16  
15 15 15 15 15 15 15 15 15  
1 16 16 16 16 16 16 16 16

Sl.

Sl.

4 4 4 4 4 4 4 4 3 3 3 3

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

(effects)

harm. ( )

E

harm. 7 (10)



## **DON'T STOP**

*Mony, Mony* ✓

## **REBEL YELL**

*Blue Highway*

*Catch My Fall*

*Crank Call*

*Daytime Drama*

*The Dead Next Door*

*(Do Not) Stand*

*In The Shadows*

*Eyes Without A Face* ✓

*Flesh For Fantasy*

*Rebel Yell* ✓

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