

The Songs From Vital Idol

BILLY • IDOL

Guitar/Vocal
With Tablature



VITAL IDOL

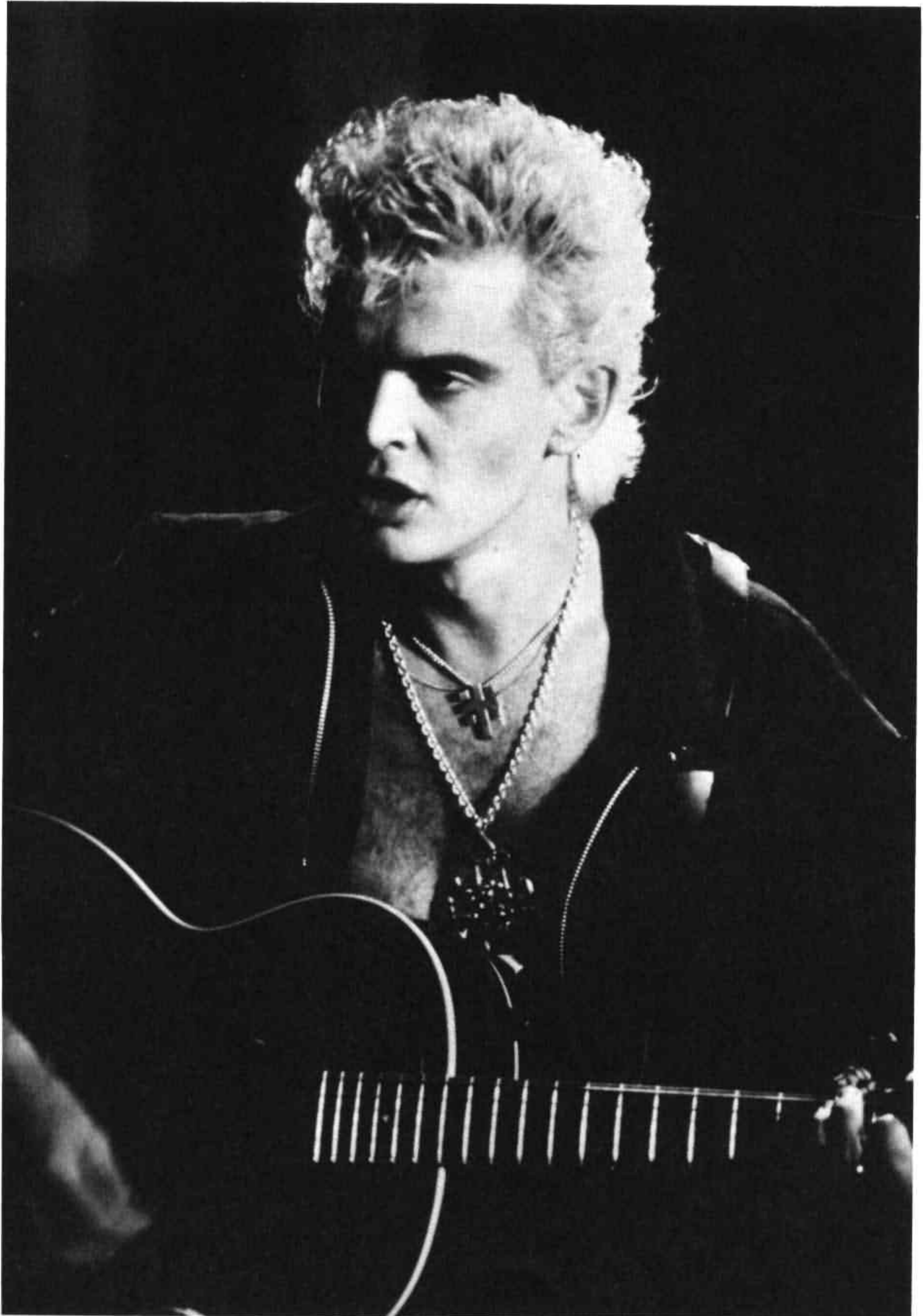
Full Color
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The Songs From

**V
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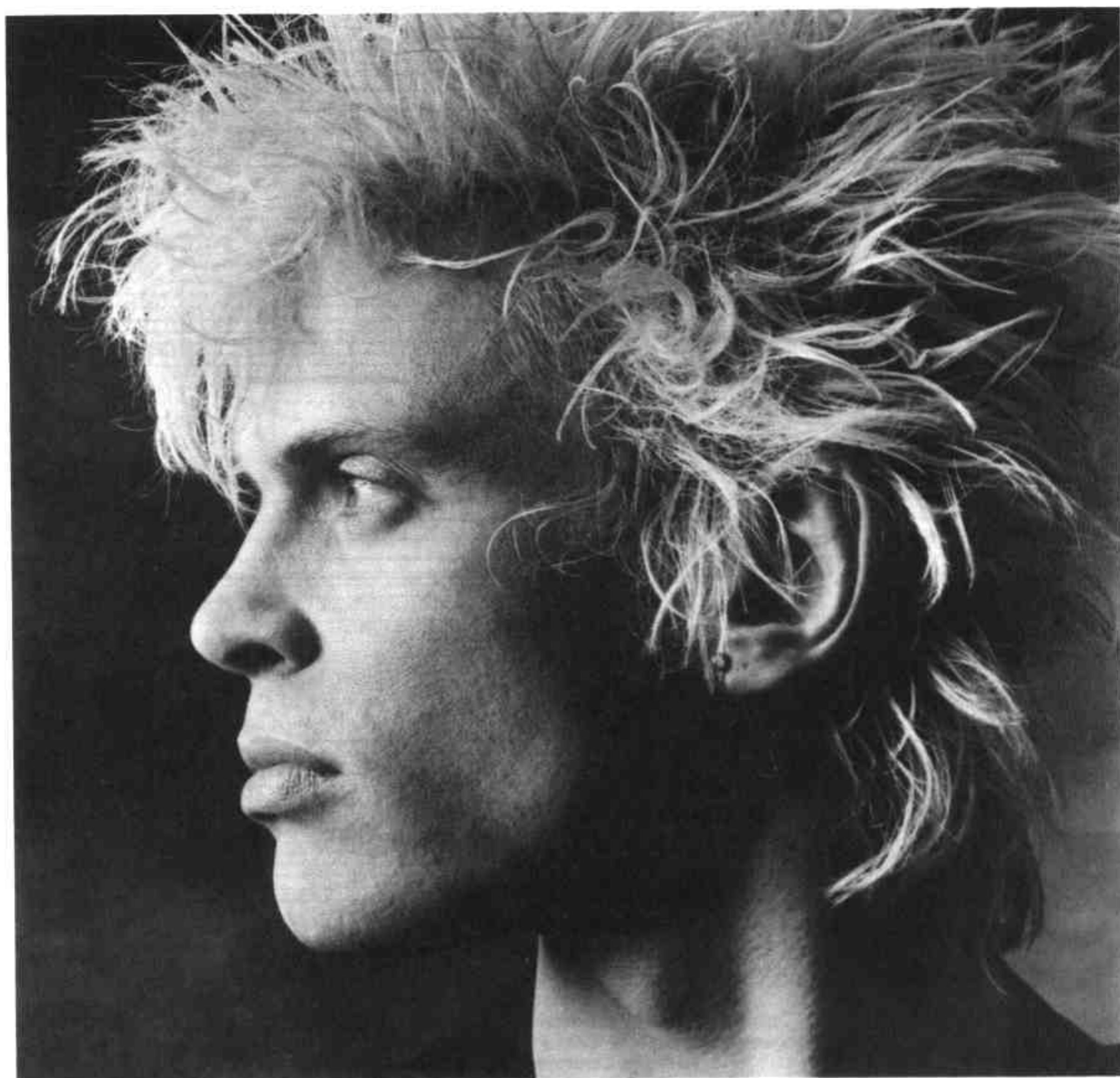
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R.J. CAPAK

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WHITE WEDDING

Words and Music by
Billy Idol

Bm E D D 5fr. E 4fr. Bm 7fr. A 5fr. Asus4 E7 A Bm/A D1 A1 Bm11 Bm(add11) 7fr. Bm1 7fr.

Brisk 4 (♩ = 126 - 132)

(Whole step shake)
(Use pick close to bridge)

Rest right hand palm across strings for "muffled" sound.

Guitar Lick: A

*Key signature represents Dorian mode on B B C# D E F# G# A B

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. B E Bm7fr. B

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. B

nice day to start_ a - gain. _

Bm

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

Guitar Lick: B

B B V B B V B B V V

Asus4 **E7**

(Continue Guitar Lick: B)

Bm **Asus4** **E7**

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

Bm **Asus4**

I've been a - way for so — long (so — long —) I've been a - way for so —

(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 B B B B B 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 B E B

It's a nice day to

D Bm

start— a - gain.—

Play Guitar Lick: A

8

Bm/A

Bm

D I

E

A I

Bm

(Pick it up)

A

E

Continue Strum Patern

Bm

Take me back home

There is

noth - in' fair in this world,

There is

(Keep top of chord ringing)

Bm 17fr.

noth - in' fair_ in this_ world, — And there's

B

11	11	11	11	11	11	11	11	11	11	11	11	11	11
9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7

Bm I

noth - in' sure_ in this world, — And there's noth - in' pure_ in this

B T B

Bm 17fr. Bm(add 11) 7fr.

world, — Look for some - thing left_ in this world_

T T B B T T B B T T B

E D Bm

Start_ a - gain_ come on, — It's a

Strum the last 4 measure pattern through the end

D E Bm

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

E D Bm

nice day to start_ a - gain_ It's a

Repeat and fade

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

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) 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

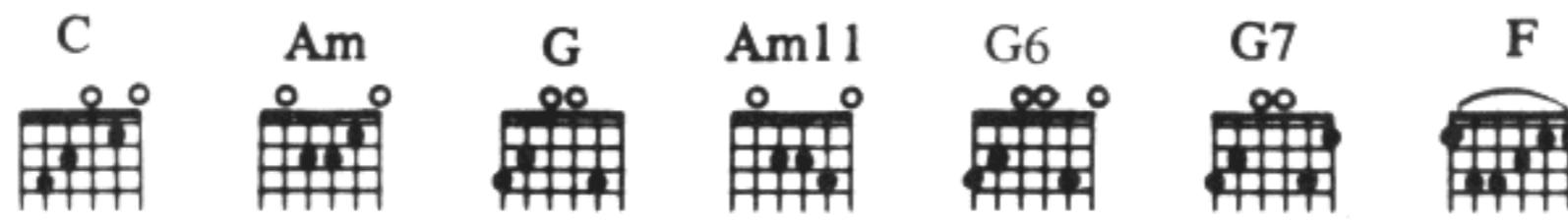
Come on! Come on, feel - all right, - I said yeah - (yeah) - yeah, -

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

- (yeah) - yeah, - (yeah) yeah, - (yeah) yeah, - (yeah) yeah, - (yeah).

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 G

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 -)

To Coda


C Am11 C Am11 C Am11 C Am11



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

1. D Guitar lick

Rhythm



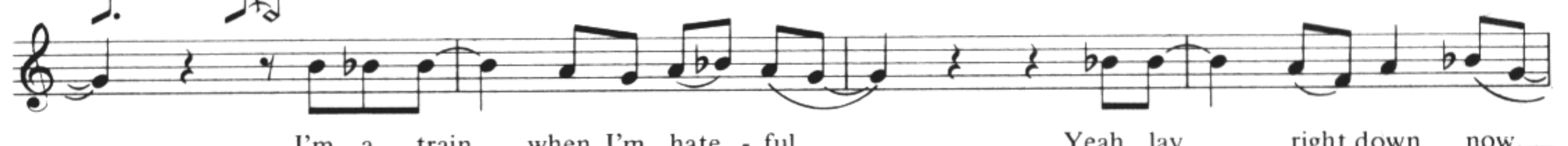
G G6 G7 G G G6 % etc.



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

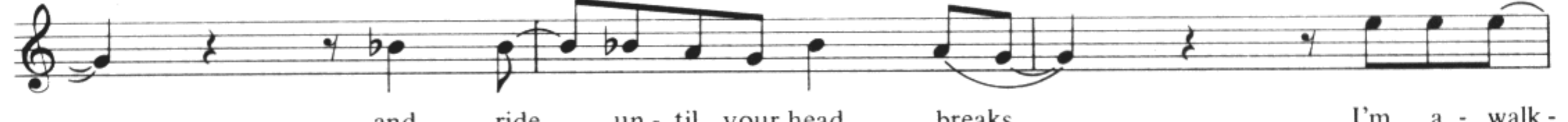
E 2nd guitar lick

G7 G6 G G6 G7 G G G6



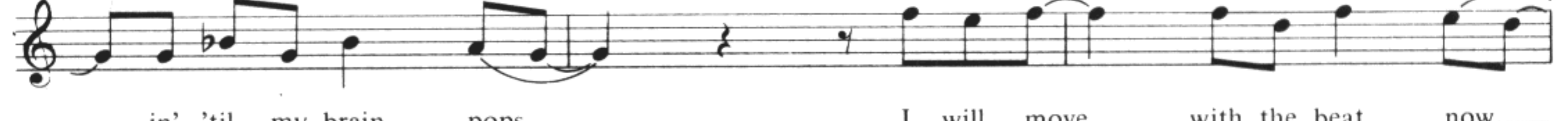
I'm a train when I'm hate - ful. Yeah, lay right down now,

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

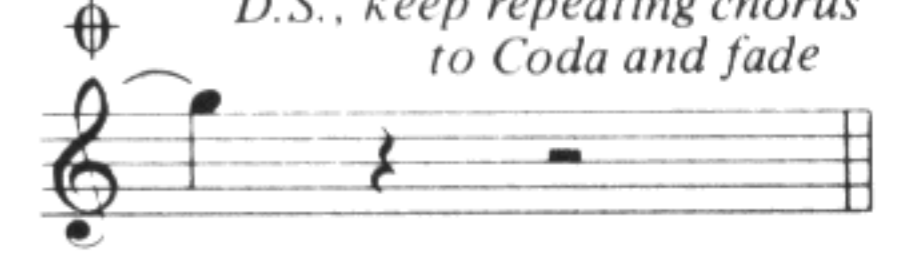
D.S. al Coda



- bon in the heat now. New York!

Coda

D.S., keep repeating chorus to Coda and fade



A

Musical notation for section A. The treble clef staff shows a melodic line starting with a quarter note on G4, followed by quarter notes on A4, B4, and C5. A slur covers the last two notes. The guitar fretboard diagram below shows the corresponding fingerings: index (1) on G, middle (2) on A, ring (3) on B, and index (1) on C.

B

3 times

Musical notation for section B. The treble clef staff shows a melodic line starting with a quarter note on G4, followed by quarter notes on A4, B4, and C5. A slur covers the last two notes. The guitar fretboard diagram below shows the corresponding fingerings: index (1) on G, middle (2) on A, ring (3) on B, and index (1) on C.

C

Musical notation for section C. The treble clef staff shows a melodic line starting with a quarter note on G4, followed by quarter notes on A4, B4, and C5. A slur covers the last two notes. The guitar fretboard diagram below shows the corresponding fingerings: index (1) on G, middle (2) on A, ring (3) on B, and index (1) on C.

D

E

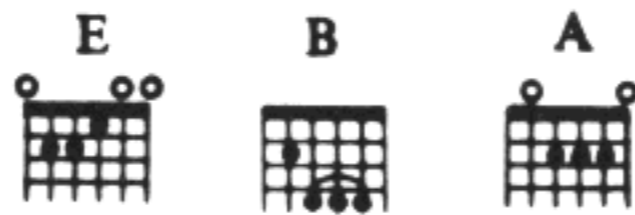
Musical notation for sections D and E. Section D starts with a treble clef staff showing a melodic line starting with a quarter note on G4, followed by quarter notes on A4, B4, and C5. A slur covers the last two notes. The guitar fretboard diagram below shows the corresponding fingerings: index (1) on G, middle (2) on A, ring (3) on B, and index (1) on C. Section E follows with a treble clef staff showing a melodic line starting with a quarter note on G4, followed by quarter notes on A4, B4, and C5. A slur covers the last two notes. The guitar fretboard diagram below shows the corresponding fingerings: index (1) on G, middle (2) on A, ring (3) on B, and index (1) on C.



MITCHELL BA

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
2.3. looked all over the world

a - down in Lon - don town's a go -
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** 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)

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

To Coda

A **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

A

oh, — oh. — Oh, — oh oh oh.

B

Oh, — oh oh oh (Scream)

Inst.

B E

(3 times) B

B

D.S. (2nd verse) al Coda

Well, if I

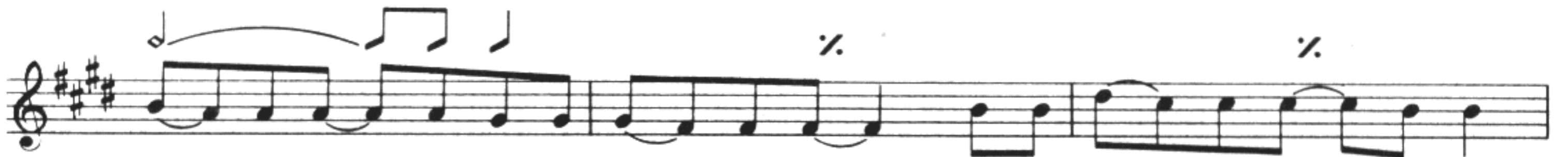
Coda

A

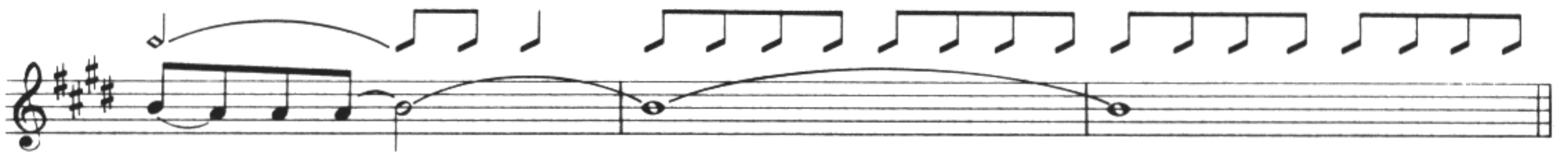
B



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



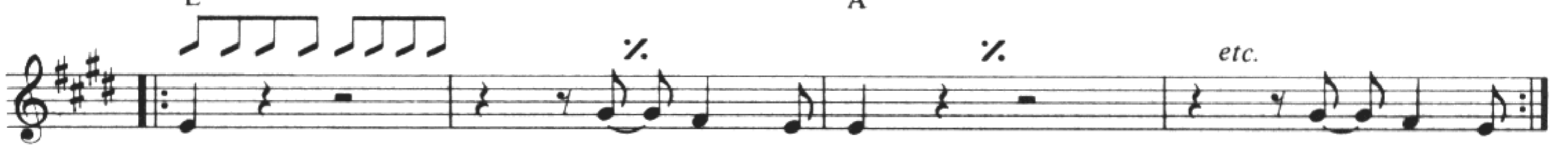
had— the chance, - I'd ask - a one— to dance, - if I had— the chance, - I'd ask



one— to dance. _____

E

A

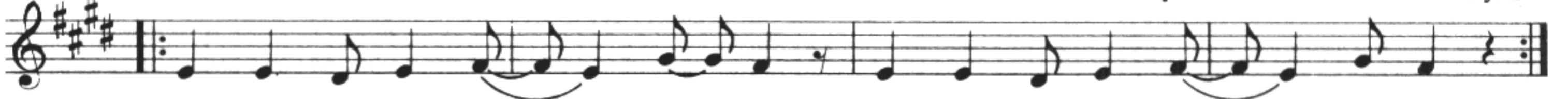


Oh, oh, — oh, oh oh. Oh, — oh, oh

E

A

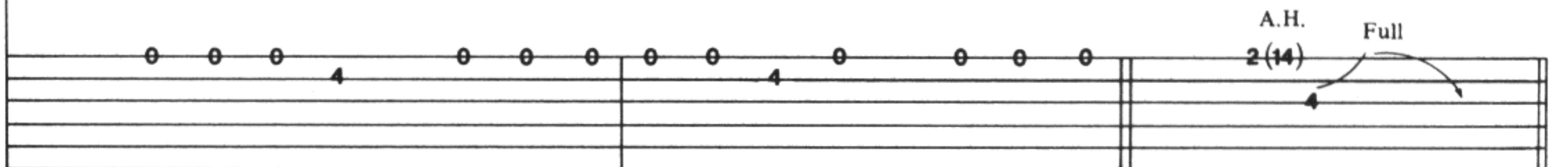
Repeat with Vocal ad lib and fade



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

B

C Fill



FLESH FOR FANTASY

Words and Music by
Billy Idol and Steve Stevens

C#m7/E 4fr. 13124
E11^{VII} 7fr. 11114
Bm7 113121
E11 11131
G 3fr. 134211
E 7fr. 12341
D 5fr. 12341
A6/C# 31111
Em 34 12
D/F# 10 0243
Em7/G 21
A 5fr. 134211
F#m 2fr. 134111
Esus 0234
E7 0201

Brisk Funk Beat (♩ = 96)

3 E11*

(Bass and Drums)

Lick **A**
sva —————
Sl.

Strike strings with volume off then smoothly turn up volume

14
12
11

2
3
2
3
2
3
2
3
2
3
2
3

There's a change in pace.

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 7

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

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 VII C#m7/E E11 VII Bm7 **C**

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

D E11

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

Bm7

Oh yeah...

Bm7 A6/C# D E

Face to — face — and back to — back, — you

Lick **E**

Sl. *Sl.*

Sl. *Sl.*

2 4 4 5 7 7

2 3 4 3 4 2 7 0 7 0 7 5 7 7 5 7 5 7 9 7 9 7

2 4 5 7

E Bm7 A6/C# D E

see and — feel — my sex at - tack — Sing it:

Chorus: **E** with **G** **G** A continue **F**

Flesh, flesh — for

F **G** 8va

VII pos

14 14 14 12
15 15 15 12

9 9 7 9 7 9 7 9 7 7

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^{VII} C#m7/E E11 E11^{VII} 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.

Sl.

2 3 2 4 2 4 5 5 2 3 5 7 2 4 6

*B stands for bass note

Oh yeah.

9 9 7 9 7 9 7 9 9 9 7 9 7 9 9 7 10 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, End F J, E11

Annotations: F with G, G continue F

VII pos.

Sl. 10 7 12 7

Perc.

Sl. Sl. Sl. Sl.

7-9 9-9 7-9 9-9 7-9 9-9 7-9 9-9 7-9 9-9

Sl. Sl. Sl. Sl.

Sl. Sl.

7-9 9-9 7-9 9-9 7-9 9-9 7-9 9-9

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,

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 E11 B

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

(muffled)

Full

Full

D E11 B

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

Bm7

Sl. Sl. Sl. Sl.

1/2

1/2

D E11 E11^{VII} C#m7/E E11^{VII} C#m7/E

Neigh - bor to neigh - bor, door_ to door_

H

VII pos

H

Musical notation for guitar. The top staff is in treble clef, showing a sequence of notes with slurs and accents. Labels include 'H', 'Full', 'P', and 'Sl.'. The bottom staff is in bass clef, showing fret numbers (9, 7, 9, 7, 9, 9, 7, 7, 7, 6, 7, 7, 6, 6, 7, 12, 9, 10, 11, 12, 11) and slurs.

D E11

Musical notation for guitar with lyrics. The top staff is in treble clef with lyrics: "En - joy the crime;_ you do_ your time._ nev - er been noth - in' be - fore..". The bottom staff is in bass clef with fret numbers: 10 7 7, 9 9, 10 7 7 9, 9.

Bm7

H

VII pos.

Musical notation for guitar. The top staff is in treble clef with notes and slurs. Labels include 'Full'. The bottom staff is in bass clef with fret numbers (10, 7, 9, 7, 9, 7, 10, 7, 10, 7, 9, 7, 9, 7, 9, 7) and slurs. Labels include 'Full'.

Repeat and fade

Musical notation for guitar. The top staff is in treble clef with notes and slurs. The bottom staff is in bass clef with fret numbers (7, 10, 10, 7, 12, 7, 10, 10, 7, 12, 7, 10, 10, 7) and slurs.

TO BE A LOVER

Words and Music by
William Bell and Booker T. Jones

Bright Rock ♩ = 180

Gtr. II (Synth. arr. for gtr.)

^C
(root)
Rhy. Fig. 1

end Rhy. Fig. 1

mf

w/Rhy. Fig. 1 (2 times)

C5

Gtr. I (Organ arr. for gtr.)

1.

2. 1st Verse
C5

Have I told you late - ly that I love you?

Gtr. I Rhy. Fig. 2

Gtr. II Rhy. Fig. 3

F9

If I did - n't, dar - lin', you see, I'm - so sor - ry. Did - n't I

end Rhy. Fig. 2

end Rhy. Fig. 3

Repeat Rhy. Fig. 2 & 3 (3 times)

C5

reach out - and hold - you in - these lov - in' arms?

F9

Well, if I did - n't, oh ba - by, well, I'm - so sor - ry.

C5

When I re - al - ized - that you need love too, gon - na spend my life - mak - in'

F9

love to you - Got to be a lov - er. Have - mer - cy. For - got -

(Bkgd. vocal)

C5

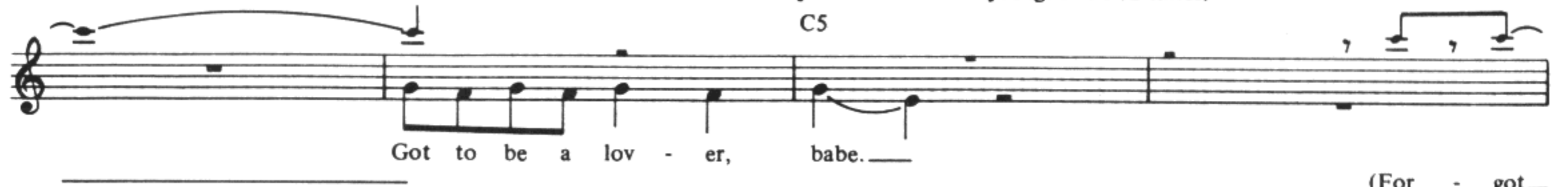
- to be a lov - er, babe. (Have mer - cy.) For - got - to be a lov - er. (Have

F9

mer - cy.) For - got to be a lov - er. Make it on through to you - some - how. (Have mer - cy, ba - by.)

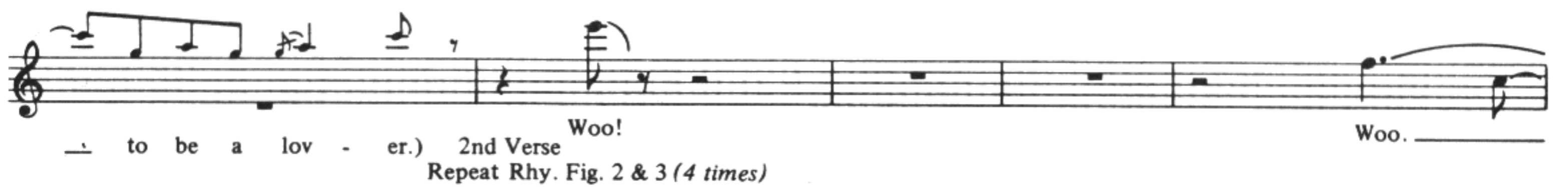
Repeat 1st half of Rhy. Fig. 2 & 3 (2 times)

C5



Got to be a lov - er, babe. (For - got

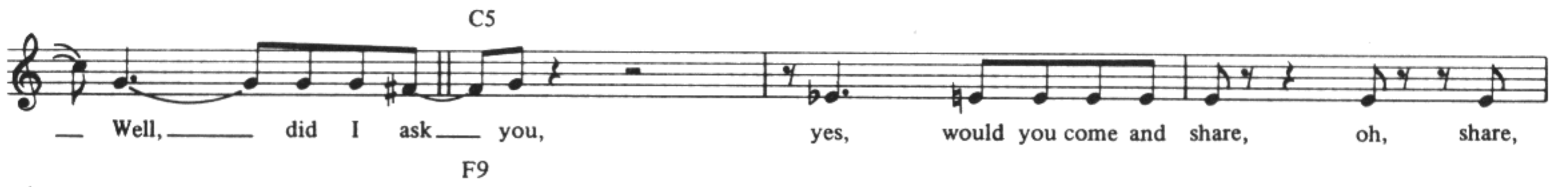
Woo!



to be a lov - er.) 2nd Verse Woo!

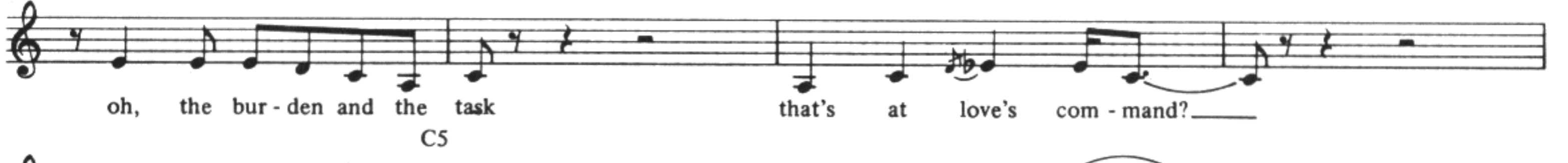
Repeat Rhy. Fig. 2 & 3 (4 times)

C5



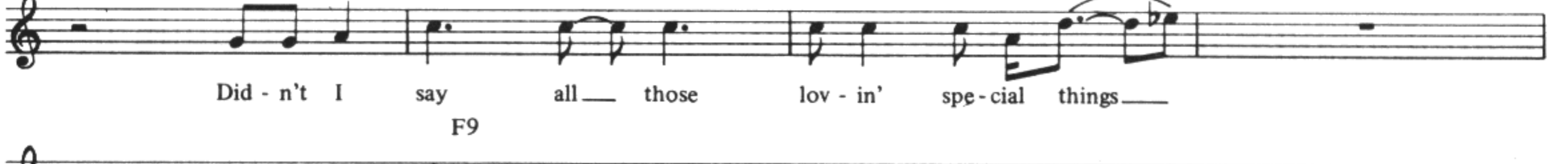
Well, did I ask you, yes, would you come and share, oh, share,

F9



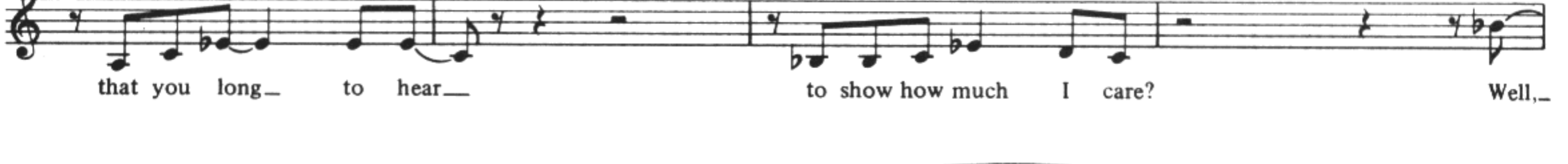
oh, the bur - den and the task that's at love's com - mand?

C5



Did - n't I say all those lov - in' spe - cial things

F9



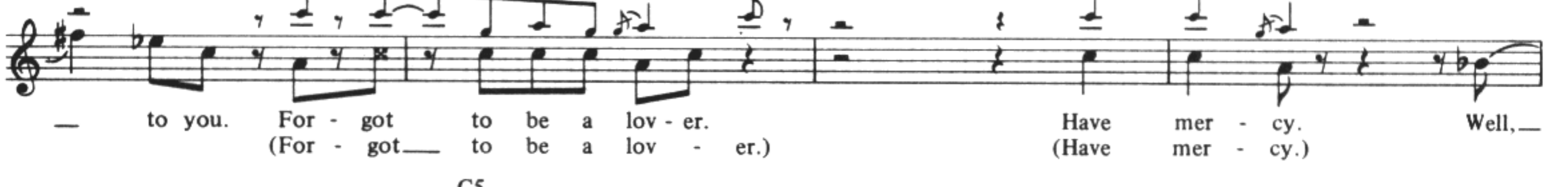
that you long to hear to show how much I care? Well,

C5



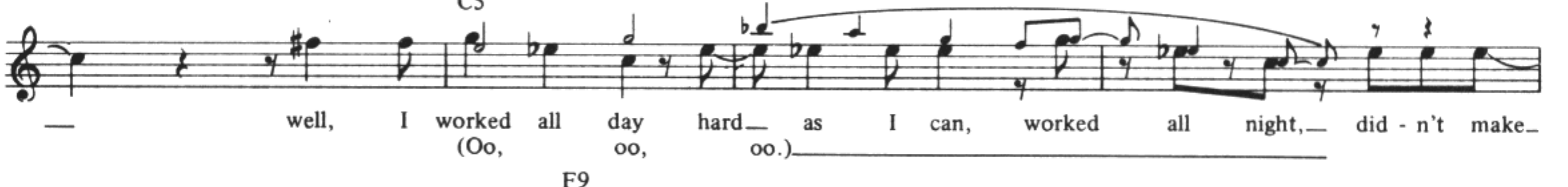
when I re - al - ized that you need love too, gon - na spend my life mak - in' love

F9



to you. For - got to be a lov - er. Have mer - cy. Well, (For - got to be a lov - er.) (Have mer - cy.)

C5



well, I worked all day hard as I can, worked all night, did - n't make

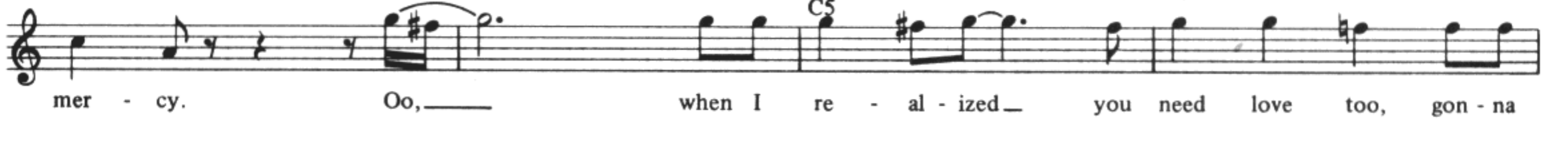
F9



me a man. (For - got to be a lov - er.) Have

Repeat Rhy. Fig. 2&3 (1st 2 bars only)

C5



mer - cy. Oo, when I re - al - ized you need love too, gon - na

w/2nd half of Rhy. Fig. 2

spend my life — mak - in' love — to you. (For - got — to be a lov - er.) Got

Tacet

F9

Gtr. I

Gtr. II

mf

w/Rhy. Fig. 2 (till double bar)

to be a lov - er, babe. — Oo, have — mer - cy. (Have

C5

Rhy. Fig. 4

mer - cy.) Have mer - cy, ba - by. (Have mer - cy, ba - by.) I'm gon - na

F9

make it on through to you — some - how, so have mer - cy. (Have mer - cy. Have

end Rhy. Fig. 4

Gtr. II repeat Rhy. Fig. 1

C5

mer - cy, ba - by.) _____ Have - I told -

3rd Verse

Gtr. II repeat Rhy. Fig. 3 (2 times)

(Gtr. I out)

C (root)

— you, yes, late - ly that I love you?

F (root)

If I did - n't, oh ba - by, yes, I'm — so sor -

C (root)

ry. Ah, but you know I real - ly love — you, ba - by.

(Love you, ba - by.) _____ I real - ly love — you, ba - by. (Love you, ba - by.) _____ I real - ly

Gtr. I repeat 2nd half of Rhy. Fig. 2

F9

need - you, ba - by. (Need you, ba - by.) _____ I real - ly want - you, ba - by. (Want you, ba - by.) _____

w/Rhy. Fig. 2 & 4 (2 times)

C5

Gtr. III

w/Rhy. Fig. 2 & 4 (1st 2 bars only)

C5

worked all day as hard — as I can, worked all night, — it did - n't

10:7

Gtr. I

Gtr. II

Repeat 2nd half of Rhy. Fig. 2 & 4

Tacet

F9

maké me a man, — babe. (For - got — to be a lov - er.) (Have

Repeat Rhy. Fig. 2 & 4 (till end)

C5

Oo, have mer - cy, ba - by. (Have mer - cy.) Have mer - cy, ba - by. (Have

F9

mer - cy.) Oo, have mer - cy, ba - by. (Have mer - cy, ba - by.) Oo, make it on through...

C5

Well, when I re - al - ized — that you need — (Got, got — to be a lov - er.) (For - got —

F9

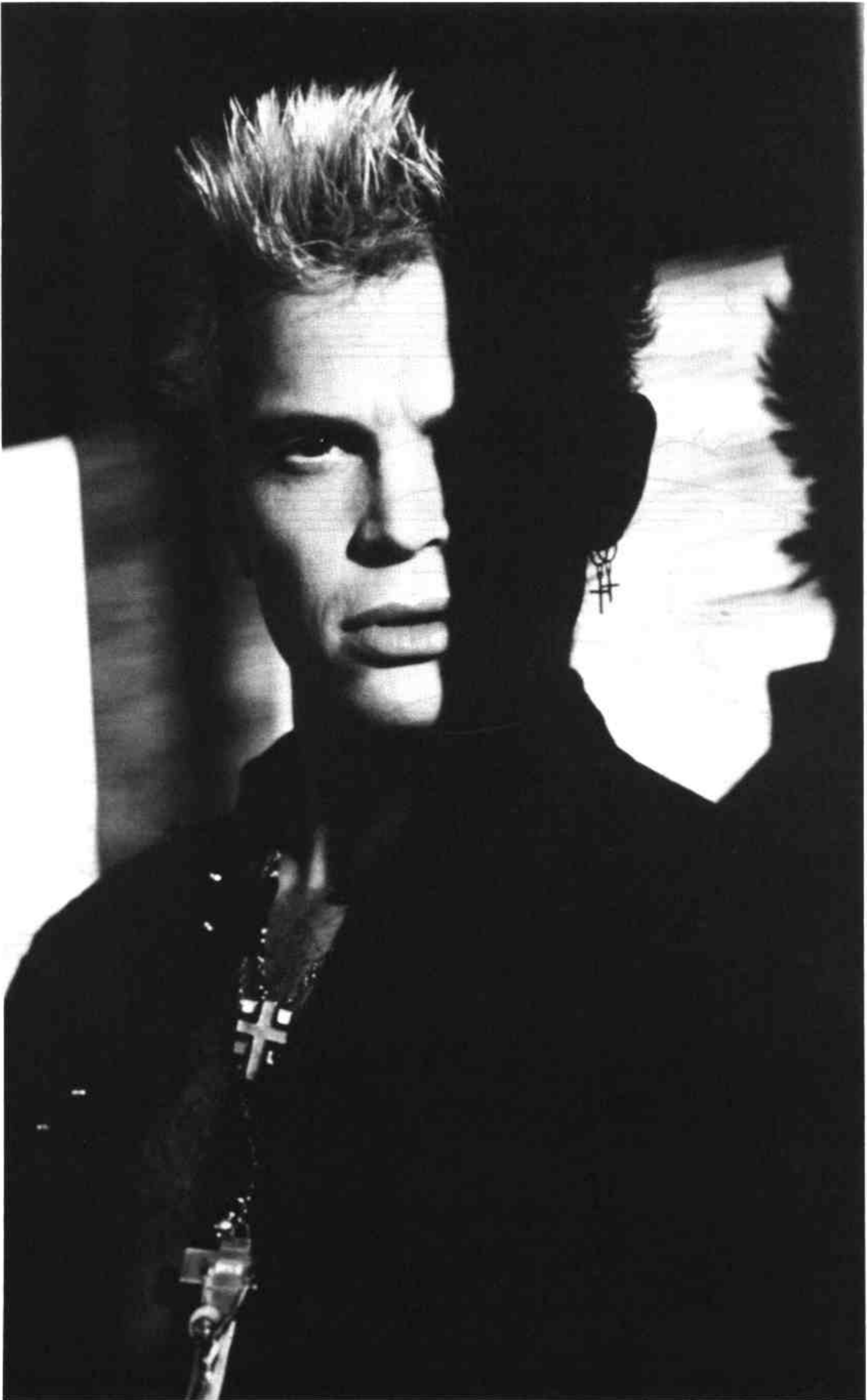
— to love too, I'm gon - na spend to my life, got - ta (Got, got — to be a lov - er.)

spend my life — mak - in' love — (Have mer - cy.) to

D.S. (vocal ad lib) and fade

C5

you. (For - got — to be a lov - er.) (Got, got —



ALBERT SANCHEZ

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. _____

(no guitar)
N.C.

Sun _____ goes _____ down. _____ I
Song _____ man _____ dreams. _____ for

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

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night. snake hot Mum - mey, ya,

lips.

mum - mey, ya. Steal Move,

(no guitar) N.C.

in move, to her mind..

move, move, move, move,

Walk with - out a sound. Fire.

move un - til we die. Move.

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

cries.

ya, mum - mey, ya.

Chorus

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

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

Love call - ing.

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 C F G

for the song man.


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]


Rhythm guitar: 



A  Em  A 

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

C (muted)  D 





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

To Coda 




C  D 

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








finger picking pattern 

1.  G^{III} (Sax solo)  D^{III}  C^{III}  D^{III}


fall. If I should stum - ble, catch my





G^{III}  D^{III}  C^{III}  D^{III}

fall. If I should stum - ble...


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




fall...

D.S. al Coda 


C  D  C  D 




fall, yeah...

Coda 

D  C  D 

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

finger pattern 

G^{III}  D^{III}  C^{III}  D^{III} *Repeat and fade*

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

A **B**

T
A
B

Finger picking pattern

C G D C

Solo

D

1. 2.

The Songs From Vital Idol

**WHITE WEDDING
MONY MONY
HOT IN THE CITY
DANCING WITH MYSELF
FLESH FOR FANTASY
TO BE A LOVER
LOVE CALLING
CATCH MY FALL**

