

from *Greatest Hits*
Rebel Yell
 Words and Music by Billy Idol and Steve Stevens

Intro

Moderately fast ♩ = 167

Bm7

Gr. 1 (slight dist.)

The Intro section consists of two guitar parts. **Gr. 1 (slight dist.)** plays a rhythmic pattern of eighth notes in the treble clef, with a bass line of quarter notes. The notation includes a dynamic marking of *f* and the instruction "w/ fingers". Below the staff is a detailed TAB with fret numbers (10, 7, 9) and string numbers (10, 9, 7, 9). **Gr. 2 (dist.)** is silent for most of the section, with a final *f* chord at the end. A note indicates "*Delay set for quarter-note regeneration w/ 6 repeats." The TAB for Gr. 2 shows a final 0-2 chord.

Gr. 1 tacet

The Riff A section features **Gr. 1** playing a series of chords: G5, F#5, and E5. **Gr. 2** plays a rhythmic pattern of eighth notes with a pick (P.M.) and a 1/4 note pickup. The notation includes a dynamic marking of *f* and a note about "*Delay set for quarter-note regeneration w/ 6 repeats." The TAB for Gr. 2 shows fret numbers (3, 5, 2, 0, 5, 2, 4) and string numbers (3, 5, 2, 0, 5, 2, 4).

The End Riff A section features **Gr. 2** playing a rhythmic pattern of eighth notes with a pick (P.M.) and a 1/4 note pickup. The notation includes a dynamic marking of *f* and a note about "*Delay set for quarter-note regeneration w/ 6 repeats." The TAB for Gr. 2 shows fret numbers (3, 5, 2, 0, 5, 7, 2) and string numbers (3, 5, 2, 0, 5, 7, 2).

fdbk.
w/ bar

P.S.

Pitch: A

Verse

B5

D5/A G5

and if it ex - pires — pray help from a - bove." — } Be - cause —
 What set you free? I need you here by me.

Gr. 2

P.M. P.M. -1 P.M. -1 P.M. P.M. -1 P.M. -1 P.M. P.M. -1 P.M. -1 P.M.

Chorus
 3rd time, Gr. 4 tacet
 B5

in the mid-night hour, — she cried, "More, more, more." —

Rhy. Fig. 2

D5 G5 Gmaj7 D5 A5

With a reb - el yell, — she cried, "More, more, more." — Ow! —

End Rhy. Fig. 2

Gr. 2: w/ Rhy. Fig. 2
 2nd time, Gr. 2: w/ Rhy. Fig. 2 (1st 6 meas.)
 B5

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

1.

D5 G5 Gmaj7 D5 A5

To Coda

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

Interlude

B5

more. —

8va

Gtr. 3 (dist.)

f

w/ bar

loco

P.S.

Pitch: F#

2.

Bridge

Gtr. 2: w/ Riff A (1st 4 meas., 2 times)

G5

Gmaj7

G5

F#5

E5

more, more, more. —

Uh, he — lives in, uh,

Gtr. 2

7 7 X X X X 7 7

5 5

0 2

G5

F#5

E5

his own heav - en. —

Col - lects it to go from the Sev - en E - lev - en. —

Gtr. 2: w/ Riff A

G5

F#5

E5

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

Gmaj7 D5 A5 B5

D5

G5 Gmaj7 D5 A5

Interlude

Gtr. 3 tacet
N.C.
(Drums)

Verse

*** B5

*Synth. arr. for gtr.

Vol. swell *Chord symbols reflect implied harmony.

A5 G5 E5 D5 A5

B5

I dried your tears of pain, babe, ___

w/ bar

9 (9) -1/2 17 14 15 17 14 14 16

A5

a mil - lion times for you. ___

G5 E5 D5 A5

w/ bar

(16) (16) 17 14 15 17 14 14 16

B5

I'd sell my soul ___ for you, ___ babe, _

Riff B End Riff B

(16) 14 17 17 16 14 17 17 14 15 17 14 14 16

Gtr. 4: w/ Riff B (2 times)

A5

for ___ mon - ey to burn ___ for you. ___

G5 E5 D5 A5

B5

I'd ___ give you all ___ and have none, ___ babe, _ just - a,

A5 G5 E5 D5 A5

just - a, just - a, uh, just - a, uh, have you here by me. — Be - cause —

8va-----

Gr. 4

(16) 14 17 17 19 22 (22)

w/ bar

slack

Gr. 2

P.S.

⊕ Coda

Outro-Chorus

Gr. 2: w/ Rhy. Fig. 2 (2 times)

B5

more. — Oo yeah, — lit - tle

Rhy. Fig. 3 End Rhy. Fig. 3

Gr. 5 (dist.)

mf

7/7 7/7 6/6 6/6 5/5 4/4 4/4 5/5 5/5 6/6

D5 G5 Gmaj7 D5 A5

ba - by. She want more, — more, more, more, more,

w/ bar

7/7 (7/7) 6/6 5/5 4/4

Gtr. 5: w/ Rhy. Fig. 3

B5

more. — Oo yeah, — lit - tle an - gel.

D5

G5

Gmaj7

D5

A5

She want more, more, more, more

Gtr. 5

w/ bar

Gtr. 5 tacet

Bm7

A5 B5

more. —

Gtr. 3

don't pick

fdbk. w/ bar

Gtr. 1

w/ delay

Gtr. 2

fdbk.