

# REBEL YELL

As recorded by Billy Idol

(From the 1983 Album REBEL YELL - EXPANDED EDITION)

Wor

D5/A 10 fr. G5 3 fr. F#5 E5 D5(type 2) 5 fr. A Bm B5 D5V 5 fr. B5(type 2) 7 fr. G  
G(type 2) 3 fr. A5V 5 fr. B5VI 7 fr. Bm(type 2) 7 fr. Bm(type 3) 7 fr. Bm(type 4) 7 fr. D 5 fr. D/A 7 fr. Gmaj7/D 5 fr. Gmaj7 5 fr.

## A Intro

Fast Rock ♩ = 168  
N.C.(Bm)

Gtr I *mf* Electric w/dist.

Gtr II *mf* Electric w/overdrive

*f*

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

Gtr III Organ arr. for Gtr.

G5 F#5 E5 D5(type 2) A

9

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

T									
A			4	4	(4)		7	7	
B	3 3 3 3 3 3	5 5	2 2 2 2 2		0 0 0 0 0 0	5 5	0 0 0 0	5 5	
		D E				D E			

T 19 17 19 19 19 19 19 19 17 19 18 19 17 19 17 19 19 19 19 19 19 17 19 19 19 19

A 19 19 18 18 19 19 19 19

B

Bm

13

*Gr. feedback (pitch A) - [A.H. for playback purposes]*

A.H.-----| A.H. Pick scratch

T		10	((10))	((10))	
A		(9)	(9)	(9)	X
B		(7)	(7)	(7)	X
		A	A	A	sl.

Gtr IV Synth strings arr. for Gtr.

T	3	(3)	(3)	(3)
A	4	(4)	(4)	(4)
B	4	(4)	(4)	(4)

**B** Verses 1 & 2

B5 B B5 B B5 B B5 B B5 B B5 B B5 B B5 B B5 B B5 B B5 B B5 B B5 B  
 (5)2fr. (5)2fr. (5)2fr. (5)2fr. (5)2fr. (5)2fr. (5)2fr. (5)2fr. (5)2fr. (5)2fr. (5)2fr. (5)2fr.

17

*f*

T	7	7	x	(7)	x	7	7	x	(7)	x	7	7	x	(7)	x	7	7	x	(7)	x
A	7	7	x	7	x	7	7	x	7	x	7	7	x	7	x	7	7	x	7	x
B	9	9	x	9	x	9	9	x	(9)	x	9	9	x	(9)	x	9	9	x	(9)	x
	(7)	(7)		∇		(7)	(7)		∇		(7)	(7)		∇		(7)	(7)		∇	

*mp*

T	3	(3)	(3)	(3)
A	4	(4)	(4)	(4)
B	4	(4)	(4)	(4)

8va-----

Gtr V *mf* Lead synth arr. for Gtr.

T			17	19
A				19
B				

*sl.*

D5<sup>v</sup> D D5<sup>v</sup> D D5<sup>v</sup> D  
⑤5fr. ⑤5fr. ⑤5fr.

D5<sup>v</sup> D D5<sup>v</sup> D D5<sup>v</sup> D  
⑤5fr. ⑤5fr. ⑤5fr.

G5 G G5 G G5 G  
⑥3fr. ⑥3fr. ⑥3fr.

I.  
E5 E E5 E D E  
⑥open ⑥op ⑤5fr. ⑥open

P.M.-----+

T	5	5	x	(5)	x	5	5	x	(5)	x	(3)	(3)	x	(3)	x	(7)	(7)	
A	7	7	x	7	x	7	7	x	7	x	4	4	x	4	x	7	7	
B	5	5	x	5	x	5	5	x	5	x	3	3	x	5	x	5	5	7 7 7 7
	(5)	(5)		∇		(5)	(5)		∇		3	3		∇		5	5	5 5 5 5

*ff*

T	5	(5)	7	(7)	(7)	
A	7	(7)	7	(7)	9	(9)
B	7	(7)	10		(10)	12 12 12

*8va*

*p*

T						
A		19				
B			14	(14)	12	12 12

C 1st Chorus

2.

To Coda

D5 (type 2)

A

B5 (type 2)

25

Musical notation for guitar and vocal lines. The guitar part features a series of chords and melodic lines. Chord diagrams for D5 (type 2), A, and B5 (type 2) are provided. The vocal line is shown in a treble clef with a key signature of one sharp (F#).

T	(7)	(7)	7	7	x x x 7	(7)	7	7	x x x 7
A	7	7	7	7	x x x 7	(7)	7	7	x x x 7
B	5	5	5	5	x x x (9)	((9))	5 7 5	7	x x x (9)

sl.  $\overset{H}{5} \overset{P}{7} 5$

Musical notation for guitar and vocal lines. The guitar part continues with a dynamic marking of *mp*.

Gtr IV *mp* *fff*

T	7	3	2	7	(7)	(7)
A	7		2			
B	10		2			

B5 (type 2)

D5V

G5

E5

⑤5fr.⑤open

29

Musical notation for guitar and vocal lines. The guitar part includes a dynamic marking of *P.M.* and a first ending bracket.

T	7	7	x x x 7	(7)	7	7	x x x 7	(7)	(7)	(7)
A	7	7	x x x 7	(7)	7	7	x x x 7	(7)	(7)	(7)
B	5	5	x x x (5)	((5))	5	5	x x x 5	(5)	5	7 7 0 0

sl.  $\overset{H}{5} \overset{P}{7} 5$       sl.  $\overset{H}{5} \overset{P}{7} 5$       sl.

Musical notation for guitar and vocal lines. The guitar part includes a dynamic marking of *P.M.*

T	10	(10)	12	
A				
B				

2.

D.S. al Coda

E5 D5 (type 2) A

Bm

34

Gtr I *ff*

Pull up harmonic w/bar N.H. 6 4 3 2 1

Heavy vibrato w/bar

Pick scratches

Gtr IV *f*

D 2nd Chorus

B5 (type 2)

D5<sup>v</sup>

39

Gtr I

Gtr IV *fff*



53

G5 F#5 E5 D5(type 2) A

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

T  
A  
B

3 3 3 3 3 3 5 5 2 2 2 2 2 (4) (2) 7 7 2 2 0 0 0 0 0 0 5 5 0 0 0 0 5

D E 2 2 2 2 2 (4) (2) D E sl.

T  
A  
B

19 17 19 19 19 19 19 19 17 19 19 17 19 17 19 19 19 19 19 19 19 19 19 19

57

Bm A5^vB5^vI

Gtr I

A.H. Gtr. feedback

ff

1/2

T  
A  
B

4 (4) 10 10 9 (9) 7 7  
4 (4) (4) 2 4  
2 (2) (2) 0 2

A

Gtr V (doubled w/clean electric)

T  
A  
B

10 10

Gtr II

T  
A  
B

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9



**F** Guitar Solo

Gtr II *mf*

Bm<sup>(type 2)</sup> Bm<sup>(type 3)</sup> A B A Bm<sup>(type 4)</sup> Bm<sup>(type 3)</sup> A B A

⑥5⑥7⑥5fr. ⑥5⑥7⑥5fr.

Full Full Full  
let ring let ring

sl. 1/2

Gtr IV *mp*

T	10	(10)	10	(10)	10	(10)	10
A	11	11	(11)	11	11	(11)	11
B		12	12	12	12	12	12

D D/A A B A Gmaj7/D Gmaj7

⑥5fr⑥7fr⑥5fr.

Full Full Full A.H. Full

sl. P E

T	10	10	(10)	10	10	(10)	10
A	11	11	(11)	11	11	(11)	11
B		12	(12)	12	12	12	12

Gmaj7      D5 (type 2)      A5V      Bm (type 2)      Bm (type 3)      A B A

⑥5⑥7⑥5fr.

68

Gtrs V, VI *f* Synth effect      Gtr I      *f*

T	x x x x x x x x x x x x x x x x					10 11
A	x x x x x x x x x x x x x x x x					
B	x x x x x x x x x x x x x x x x				5 6	7 8 9 7 8 9 7 8 7 9

T		10	12	10	10	10	10	(10)	10
A			9			12	(12)	(12)	12
B						11	(11)	(11)	12

Bm (type 4)      Bm (type 3)      A B A      D

⑥5fr⑥7fr⑥5fr.

71

1 1/2      Full Full Full Full      Full      Full      Full      Full

T	12 10 11 12 10 12 (12)	10	10	10	10	10	9	9	7	9	9	9	9	7
A														
B														

T	10	10	(10)	10	10	10	10	10
A	11	11	(11)	11	11	11	11	11
B	12	12	(12)	12	12	12	12	12

D D/A A B A Gmaj7/D Gmaj7 D5 (type 2) A5<sup>v</sup>

⑥5⑥7⑥5fr.

74

Full Full

Gtrs V, VI Synth effect

sl.

**G** Bridge

N.C. Drum fill

77

8

**H** 3rd Verse

N.C.

85

Gtr VI **mp** Synth w/slow attack arr. for Gtr.

N.C.

89

sl.

N.C.

93

8va-----

N.C.  
8va-----

97

T			17			
A	(16)	(16)	(16)	19	17	18
B				19	16	(16)

N.C.

102

*mf*

T	17	17	14	17	17	19	17	18	16	(16)	19
A			16			19	19	18	19		
B											

Gtr IV

T	3	(3)	(3)	2
A	4	(4)	(4)	(3)
B	4	(4)	(4)	(4)

N.C.  
8va-----

106

*mf*

T	17	17	14	17	17	19	17	18	16	(16)	19
A			16			19	19	18	19		
B											

T		(2)	(2)	(2)
A		(3)	(3)	(3)
B		(4)	(4)	(4)

Gtr II D5<sup>(type 2)</sup> A

Gtr I

T				
A				
B			7/5	7/5

8va-----

Gtr VI

T	17	17	(17)	19	21	(21)
A						
B						

1/2 w/bar 5

*sl.*

Gtr IV *mp*

T		(2)	(2)	
A		(3)	(3)	3
B		(4)	(4)	2

**I** Out-Chorus

Gtr II B5<sup>(type 2)</sup> D5<sup>v</sup>

Gtr I

T	7	7	x x x 7	(7)	7	x x x 7	(7)	7	7	x x x 7	
A	9	9	x x x 7	(7)	7	x x x 7	(7)	7	7	x x x 7	
B	7	7	x x x (9)	((9))	5 7 5	x x x (9)	((9))	5 7 5	5	5	x x x (5)

*sl.* H P

Gtr IV *fff*

T	7	(7)	(7)	(7)	10
A					10
B					

The musical score for guitar includes a solo section starting at measure 118. The solo is written in treble clef with a key signature of one sharp (F#). It features a series of eighth-note patterns. Above the staff, there are fret numbers and chord diagrams for G5, E5, D, A, and G. A first ending bracket covers measures 118-121, with a second ending starting at measure 122. The solo concludes with a double bar line and a repeat sign. Below the solo staff is a bass line in bass clef, which includes a 'P.M.' (power chord) section and various fret numbers (7, 5, 10, 12) and fingerings. The bass line also includes a '3x' (triple) marking and a 'f' (forte) dynamic marking. The score is divided into two systems, with the solo and bass line continuing into the next page.

D5/A  
Gtr V

123

Gtr I  
*let ring*

N.H.-----

w/bar  
1/2 1/2 1 1 1 1/2 2 7

T [7] [9] ((9)) ((9))  
A [9] 2 4  
B 9 5 4 2

Natural harmonics pitches: G, F#, B

Gtr IV *mf*

Gtr. feedback (pitch A) A.H.-----

T 10 (4) (10) (10)  
A 4 (4) (4) (4) 2 4  
B 2 (2) (2) (2) 0 2

A A

Gtr II *mf*

T  
A  
B 7 9 7 9 7 9 7 9 7 9 7 9 5 7

127

Gtr V (*echo repeats*)

T 10 10 10 (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10)  
A  
B