

BILLY JOEL • COMPLETE

VOLUME 1

Billy Joel

Billy Joel

COMPLETE
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CONTENTS - By Album

1971-1974 PIANO MAN

- 42 Ain't No Crime
- 21 (The) Ballad Of Billy The Kid
- 5 Captain Jack
- 30 If I Only Had The Words
(To Tell You)
- 34 Piano Man
- 26 Somewhere Along The Line
- 14 Stop In Nevada
- 18 Travelin' Prayer
- 10 Worse Comes To Worst
- 39 You're My Home

1976-1978 TURNSTILES

- 93 All You Wanna Do Is Dance
- 122 Angry Young Man
- 115 I've Loved These Days
- 110 James
- 126 Miami 2017 (Seen The Lights
Go Out On Broadway)
- 106 New York State Of Mind
- 118 Prelude
- 98 Say Goodbye To Hollywood
- 102 Summer, Highland Falls

1974-1975 STREETLIFE SERENADE

- 76 (The) Entertainer
- 55 (The) Great Suburban
Showdown
- 71 Last Of The Big Time Spenders
- 52 Los Angelenos
- 88 (The) Mexican Connection
- 60 Roberta
- 64 Root Beer Rag
- 86 Souvenir
- 47 Streetlife Serenader
- 80 Weekend Song

1977-1978 THE STRANGER

- 190 Everybody Has A Dream
- 194 Get It Right The First Time
- 135 Just The Way You Are
- 144 Movin' Out (Anthony's Song)
- 184 Only The Good Die Young
- 160 Scenes From An Italian
Restaurant
- 171 She's Always A Woman
- 150 (The) Stranger
- 176 Vienna

1978 52nd STREET

- 212 Big Shot
- 246 52nd Street
- 250 Half A Mile Away
- 200 Honesty
- 205 My Life
- 232 Rosalinda's Eyes
- 227 Stiletto
- 238 Until The Night
- 220 Zanzibar


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CONTENTS – Alphabetically

- 42 Ain't No Crime
- 93 All You Wanna Do Is Dance
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- 21 (The) Ballad Of Billy The Kid
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- 246 52nd Street
- 194 Get It Right The First Time
- 55 (The) Great Suburban Showdown
- 250 Half A Mile Away
- 200 Honesty
- 115 I've Loved These Days
- 30 If I Only Had The Words (To Tell You)
- 110 James
- 135 Just The Way You Are
- 71 Last Of The Big Time Spenders
- 52 Los Angelenos
- 88 (The) Mexican Connection
- 126 Miami 2017 (Seen the Lights Go Out On Broadway)
- 144 Movin' Out (Anthony's Song)
- 205 My Life
- 106 New York State Of Mind
- 184 Only The Good Die Young
- 34 Piano Man
- 118 Prelude
- 60 Roberta
- 64 Root Beer Rag
- 232 Rosalinda's Eyes
- 98 Say Goodbye To Hollywood
- 160 Scenes From An Italian Restaurant
- 171 She's Always A Woman
- 26 Somewhere Along The Line
- 86 Souvenir
- 227 Stiletto
- 14 Stop In Nevada
- 150 (The) Stranger
- 47 Streetlife Serenader
- 102 Summer, Highland Falls
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- 176 Vienna
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PIANO MAN

CAPTAIN JACK

Words and Music by
Billy Joel

Slowly

F Bbmaj7 F Bbmaj7

The piano introduction consists of four measures in 4/4 time. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. Chord diagrams for F, Bbmaj7, F, and Bbmaj7 are provided above the staff.

F Bbmaj7

1. Sat - ur - day night_ 'nd you're still_____ hang - in' a - round,_
 2. Your sis - ter's_ gone out,_____ she's on a date_
 3. So you de - cide_ to take_____ a hol - i - day,_
 4. So you play your_ al - bums and_____ you smoke your pot, _

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Chord diagrams for F and Bbmaj7 are shown above the vocal staff.

F Bbmaj7

You're tired of liv - in' in your_____ one horse town. _
 And you just sit at home and_____ mas - tur - bate. _
 You got your tape deck and your brand new Chev - ro - let.
 And you meet your girl friend in the park - ing lot. _

The second system shows the vocal melody and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Chord diagrams for F and Bbmaj7 are shown above the vocal staff.

F

Bbmaj7

You'd like to find a lit - tle hole in the ground for a
 The phone is gon - na ring soon, but you just can't wait for that
 Ah but there's no place to go an - y way and what
 Oh, but still you're ach - ing for the things you have - n't got, what went

Am7

C

while
 call
 for
 wrong

mmm
 mmm
 mmm
 mmm

F

Bbmaj7

So you go to the vil - lage in your tie - dye jeans,
 So you stand on the cor - ner in your new Eng - lish clothes,
 You've got ev - 'ry - thing, but noth - in's cool,
 And if you can't un - der - stand why your world is so dead,

Bbmaj7

F



And you stare at the junk - ies and the clo - set queens,
 And you look so pol - ished from your hair down to your toes,
 They've just found your fa - ther in the swim-ming pool,
 And why you've got to keep in style and feed your head,

Bbmaj7

F



It's like some por - no - graph - ic mag - a - zine, and you
 But still your fin - gers gon - na pick your nose af - ter
 And you guess you won't be go - ing back to school an - y -
 Well, you're twenty one and still your moth - er makes your bed and that's too

D7(sus4)





D7




smile
 all
 more
 long



mmm
 mmm
 mmm
 mmm

Chorus


G  D  C  D 





But Cap - tain Jack_ will get you high to - night_



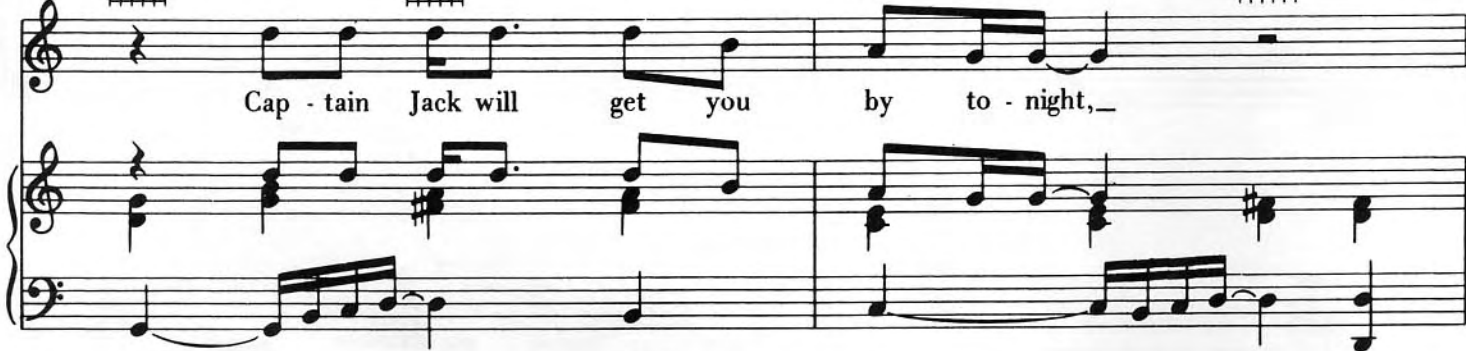
G  D  C 

and take you to_ your spe - cial is - land.



G  D  C  D 

Cap - tain Jack will get you by to - night,_



G  D  *To Coda* 

just a lit - tle push_ 'n' you'll be smil - in'._ La da, da_



TRUCKY OF BLOW

F  Bbmaj7 

Oh _____ yeah, yeah.



F  Bbmaj7  *D.S. al Coda* 



Coda  C  G  D 

smil - in' _____ Yeah, _____ Cap - tain Jack will get _____ you



C  D  G  D  C  D  G 

by to - night, _____ Yeah, _____ Cap - tain Jack will get _____ you by to - night. _____



WORSE COMES TO WORST

Words and Music by
Billy Joel

Moderately



Musical notation for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The melody is in the bass clef, and the accompaniment is in the treble clef. The chords C, G, Bb, and F are indicated above the staff.



1. To - day I'm liv - in' like a rich man's son,
 2. And if I don't_ have a car I'll hitch,
 3. Fun ain't eas - y if it ain't free,

Musical notation for the first verse, including vocal line and piano accompaniment.



to - mor - row morn - in' I could be_ a bum_ It does - n't mat - ter which di -
 I got a thumb and she's a son of a bitch._ I'll do my writ - ing on my
 too man - y peo - ple got a hold_ on me._ But I know some - thing that

Musical notation for the second verse, including vocal line and piano accompaniment.

G  Bb  F 

rec - tion though, I know a wom - an in New Mex - i - co. Oh
 road gui - tar, and make a liv - ing at a pia - no bar. Oh
 they don't know, I know a wom - an in New Mex - i - co. Oh



Dm  G  Dm 






worse comes to worse. I'll get a - long.



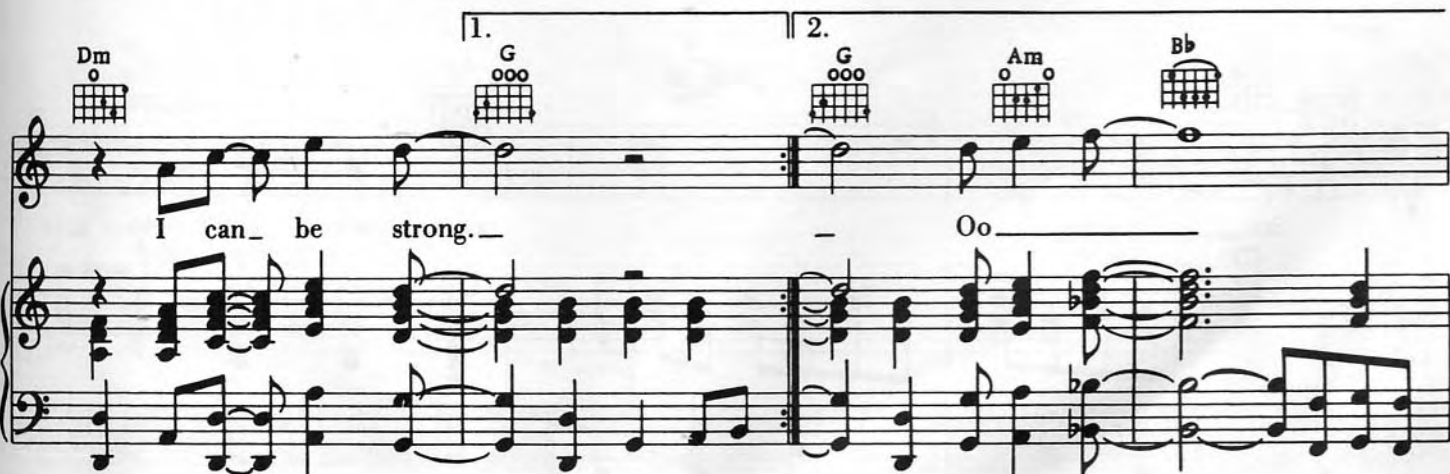
G  Dm  G  *To Coda* 

I don't know how but some - times



Dm  G  G  Am  Bb 

I can be strong. Oo



Bb F

Light - ning and thun - der

C G


flashed a - cross_ the roads_ we drove_ up on




Bb

Oh but it's clear_ skies_ we're un -

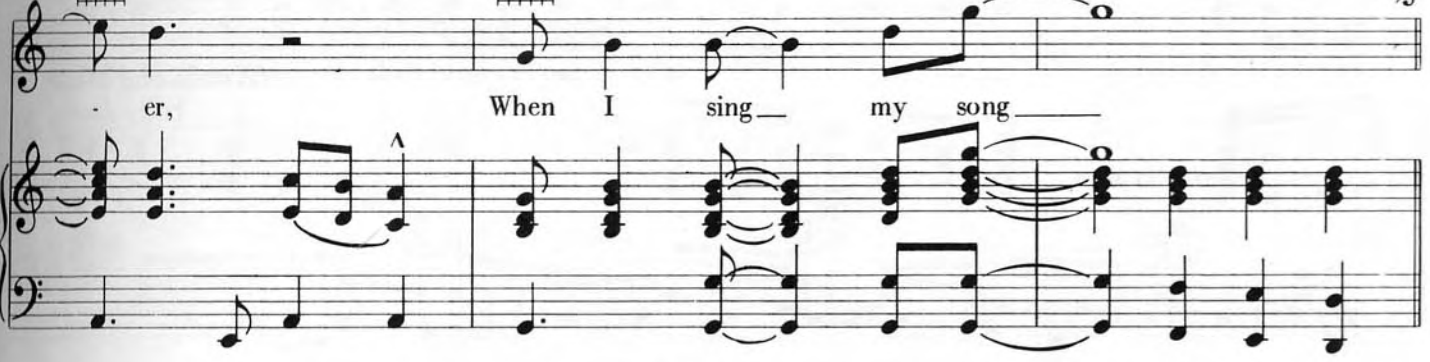
F Am






- der_ when we are to - geth -

D.S. al Coda 


Am  G  G7 

er, When I sing my song



Coda  Dm  G  Am  Bb 

I can be strong. Oo



F  C  G 



Bb  F  C 



STOP IN NEVADA

Words and Music
Billy Joel

Moderately slow

Chord diagrams: D, D/F#, G, G/F#

1. He al - ways found it hard to take her, —

Chord diagrams: Em, A7(sus4), D, G/D, D, D9 (5 fr.)

she would - n't lis - ten to ad - vice. And though he nev - er tried to

Chord diagrams: G, D/F#, Em, G, Bm

make her, — she of - ten thought it would be nice.

A   D 

Oh and now she's head-in' out to Cal - i - for - nia, It's been a



A   D 








long time com-in' but she's feel-in' like a wom-an to - night. And she



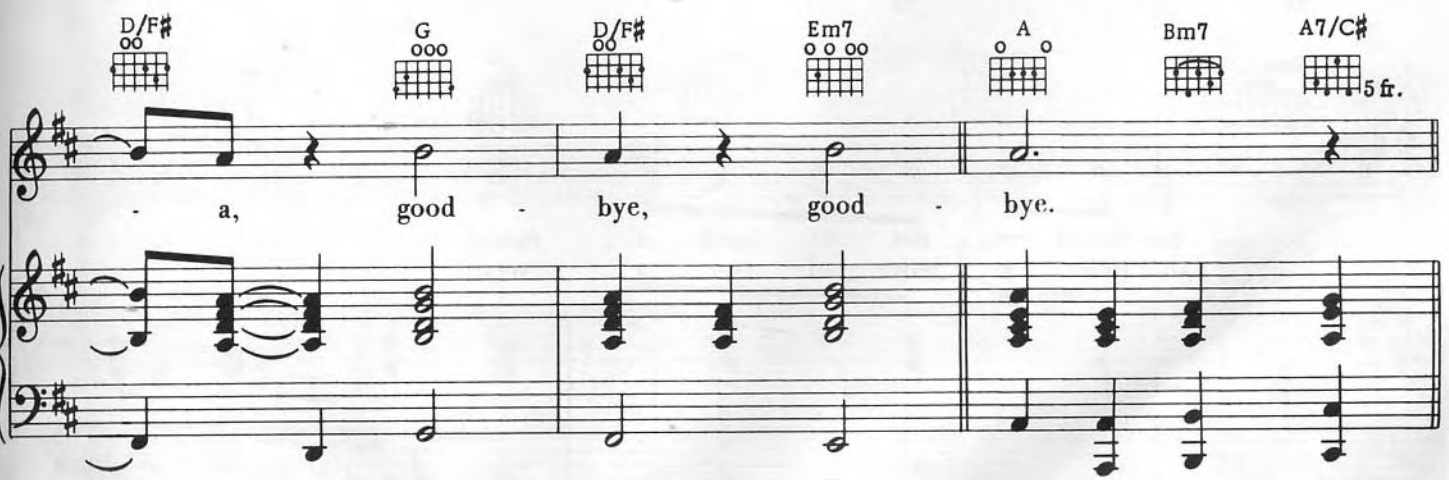
A 

left a lit - tle let - ter, said she's gon - na make a stop in Ne - vad -



    A  Bm7  A7/C#  5 fr.


- a, good - bye, good - bye.



D  D/F#  G  G/F# 





2. She tried for years to be a good wife, —
3. And though she finds it hard to leave him, —



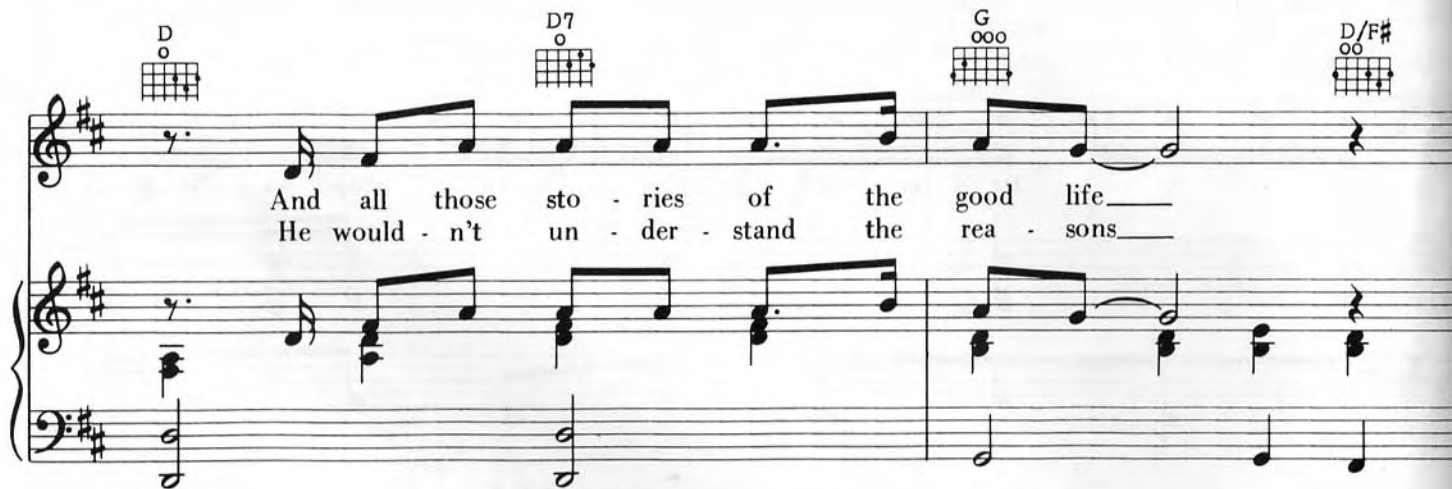
Em  A7  D  G/D 

it nev - er quite got off the ground,
she knows it would be worse to stay,



D  D7  G  D/F# 

And all those sto - ries of the good life —
He would - n't un - der - stand the rea - sons —



Em  G  Bm 




con - vinced her not to hang a - round.
that make a wom - an run a - way.



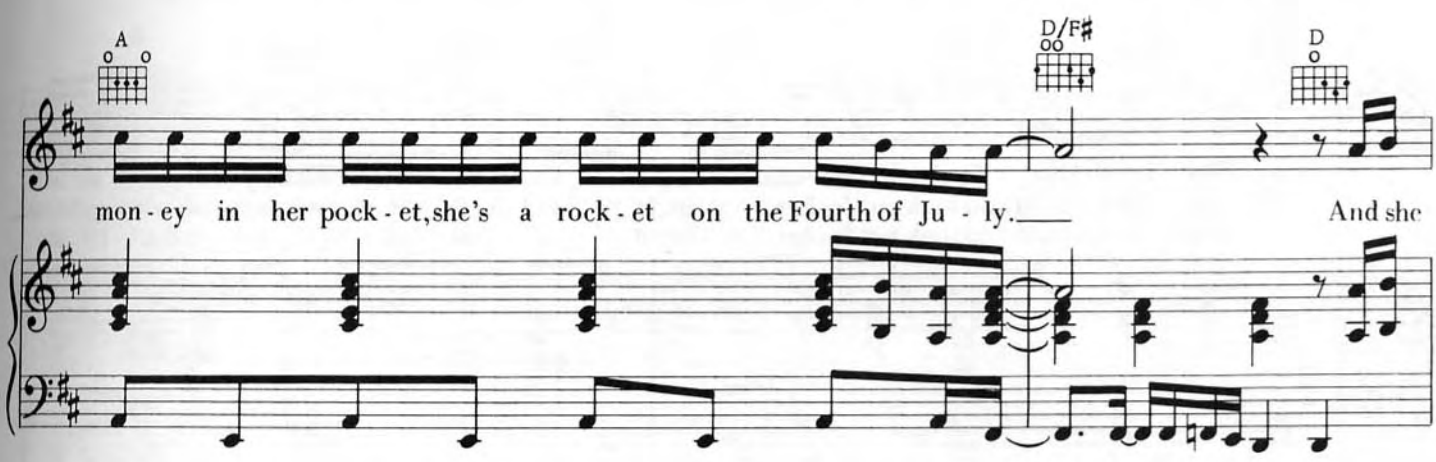
A  D/F#  D 

Oh and now she's head-in' out to Cal - i - for - nia with some



A  D/F#  D 






mon - ey in her pock - et, she's a rock - et on the Fourth of Ju - ly. And she



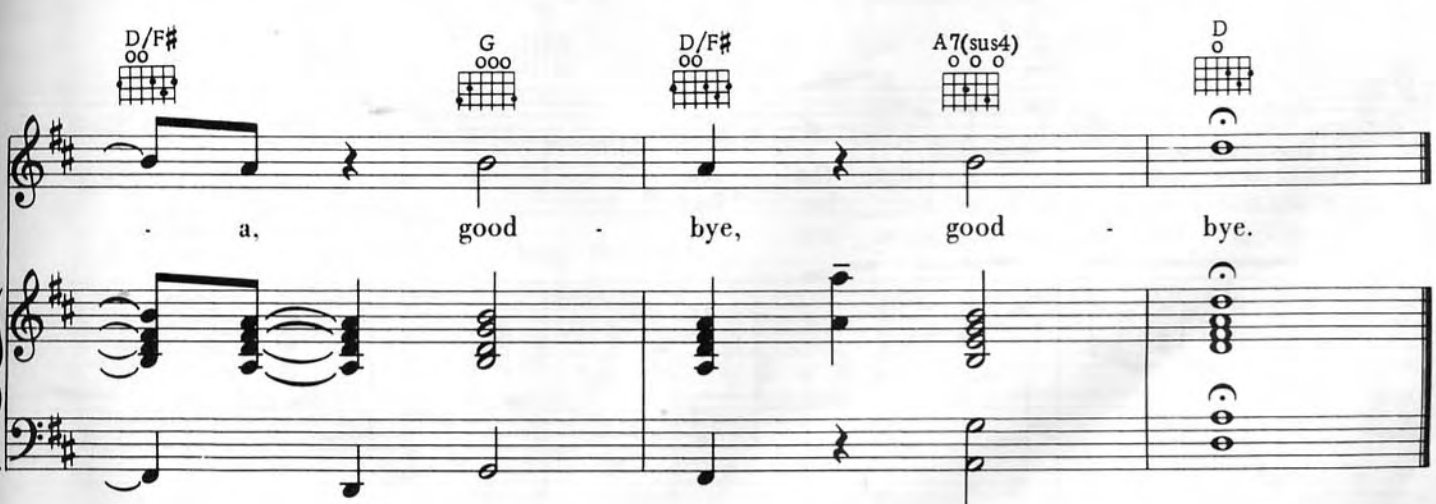
A 

left a lit - tle let - ter said she's gon - na make a stop in Ne - vad -



D/F#  G  D/F#  A7(sus4)  D 

a, good - bye, good - bye.



TRAVELIN' PRAYER

Words and Music by
Billy Joel

Bright 4

D

G

C

1. Hey Lord, take a look all a-round to - night_ and find where my ba-by's gon - na be.
 2. Hey Lord, would you look out for her to - night_ and make sure all her dreams are sweet.
 3. Hey Lord, would you look out for her to - night_ if she is sleep-in' un - der the sky.

D

Hey Lord, would ya look out for her to -
 Hey Lord, would ya guide her a-long the
 Hey Lord, make sure the ground she's

G

C

A

D

A

A7

night cause she is far a - cross_ the sea.
 roads and make them soft - er for_ her feet.
 sleep - in' on is al - ways warm_ and dry.

D G7 C F7

Hey Lord, would ya look out for her to - night_ and make sure that she's_ gon-na be all
 Hey Lord, would ya look out for her to - night_ and make sure that she's_ gon-na be all
 Hey don't you give her too much rain_ but try to keep her_ a - way from

Bb A D G D A

right and things_ are gon-na be all right_ with me._
 right un - til_ she's home in here_ with me._
 pain 'cause my_ ba-by hates_ to cry. _

D G D A D

4. Hey Lord, won't ya look out for her to -

G C D G D A

night 'cause it gets rough a - long the way. _

D G C

Said Lord, if this song sounds strange it's just be - cause_ I don't know how to

A D A A7 D G7

pray. So won't you give her peace of

C F7 Bb A

mind, and if you ev - er find the time, won't you tell her I miss her ev - 'ry day_

D G D A D G D A D

(THE) BALLAD OF BILLY THE KID

Words and Music by
Billy Joel

Moderately

F/G

C/G

G

F/G

C/G

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note bass line. Chord diagrams for F/G, C/G, G, F/G, and C/G are provided above the staff.

G

G

Em

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "From a town known as Wheel - ing West Vir - gin -". Chord diagrams for G and Em are shown above the vocal line.

F

G

Em

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "ia rode a boy with a six - gun in his hand,". Chord diagrams for F, G, and Em are shown above the vocal line.

F C D G Em

And his dar - ing life of crime_ made him a

F C G Am7 D7(sus4)

le - gend in his time_ east and west_ of the Ri - o Grande.

F/G C/G G

Well he

G Em F

2. start - ed with a bank_ in Col - o - ra - do, in the
 4. One cold day a pos - se cap - tured Bil - ly, and the

G  Em  F  C  D 

pock - et of his vest a Colt he hid, And his
 judge said string 'im up for what he did, And the



G  Em  F  C  G 

age and his size took the tell - er by sur - prise_ and
 cow - boys and their kin like the sea came pour - in' in_ to watch



Am7  D7(sus4)  F/G  C/G  G 

the word spread of Bil - ly the Kid. Well he
 the hang - in' of Bil - ly the Kid.



C  D  Em  Bm 


nev - er trav - elled heav - y, yes he al - ways rode a - lone, and he




C  C/D  5 fr. G7(sus4) 

soon put man - y old - er guns_ to shame. Well he



C  D  Em  Bm 

nev - er had a sweet - heart, and he nev - er had a home, but the
 tho' he fin - ally found a home un - der -



C  D(sus4)  D 

cow - boys and the ranch - ers knew_ his name. 3. Well he
 neath the boot - hill grave_ that bears_ his name. 5. From a



G  Em  F 

robbed his way from U - tah to O - kla - hom - a and the
 town known as Oy - ster Bay, Long_ Is - land rode a



G Em F C D

law just could-n't seem to track him down, And it
 boy with a six-pack in his hand, And his

G Em F C G

served his leg-end well, for the folks they love to tell 'bout
 dar-ing life of crime made him a leg-end in his time east and

Am7 D7(sus4) F/G C/G G D.S.al Coda

when Bil-ly the Kid was in town.
 west of the Ri-o

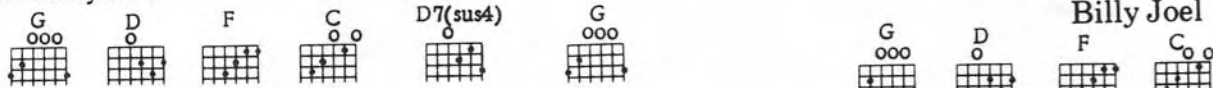
Coda F/G C/G G F/G C/G G

Grande.

SOMEWHERE ALONG THE LINE

Moderately slow

Words and Music by
Billy Joel



Musical notation for the first system, including piano accompaniment and guitar chords.



1. Well, it's a rain - y night_ in Par - is, and I'm
2. sweet Vir - gin - ia cig - ar - rette_

Musical notation for the second system, including piano accompaniment and lyrics.



sit - ting by the Seine,_ It's a pleas - ure to be soak - ing in the
burn - in' in my hand._ Well you used to be a friend of mine but

Musical notation for the third system, including piano accompaniment and lyrics.



Eur - o - pe - an rain, Now my bel - ly's full of fan - cy food and
now I un - der - stand, You've been eat - ing up in - side me for some

Musical notation for the fourth system, including piano accompaniment and lyrics.

C G/B C

wine. Oh but in the morn - ing there'll be hell to pay—
time. Oh and I know you're gon - na get me—

D(sus4) G C

some-where a - long the line.— In the morn - ing there'll be hell to pay—
some-where a - long the line.— Well I know you're gon - na get me—

D7(sus4) 1. G D F C D7(sus4) G 2. G D F C

some-where a - long the line.—
some-where a - long the line.—

D Eb dim Em C

Some - where a - long the line,— well I know it's just a mat - ter of time.— Well the

G/B
C
Am7

fun falls through and the rent comes due some-where a - long - the line.

F D(sus4) D7 G C



Oh 3. Well you know I love my wom-an, and I good to be a young man, and to

Am D G C G/B

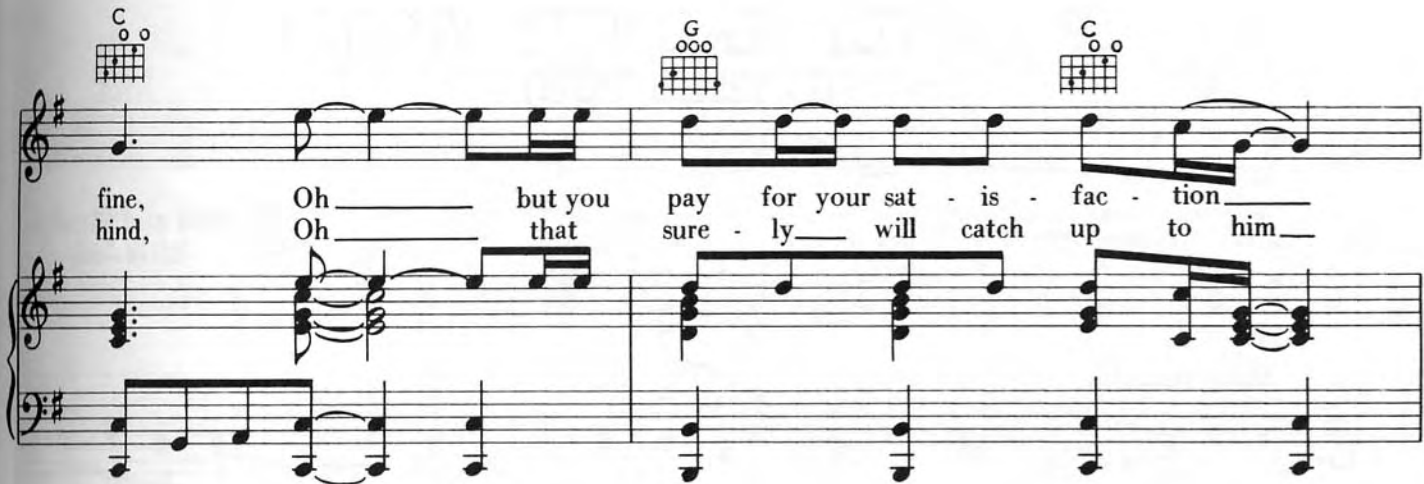
would not let her down, - And I did my share of lov - in' when I live the way you please, - Yes a young man is the king of ev - 'ry

Am D Em G/B/D

used to get a - round. Now I'm sat - is - fied, and she is look - in' king - dom that he sees. But there's an old and fee - ble man not far be -

C  G  C 








fine, hind, Oh _____ but you pay for your sat - is - fac - tion _____
 Oh _____ that sure - ly _____ will catch up to him _____



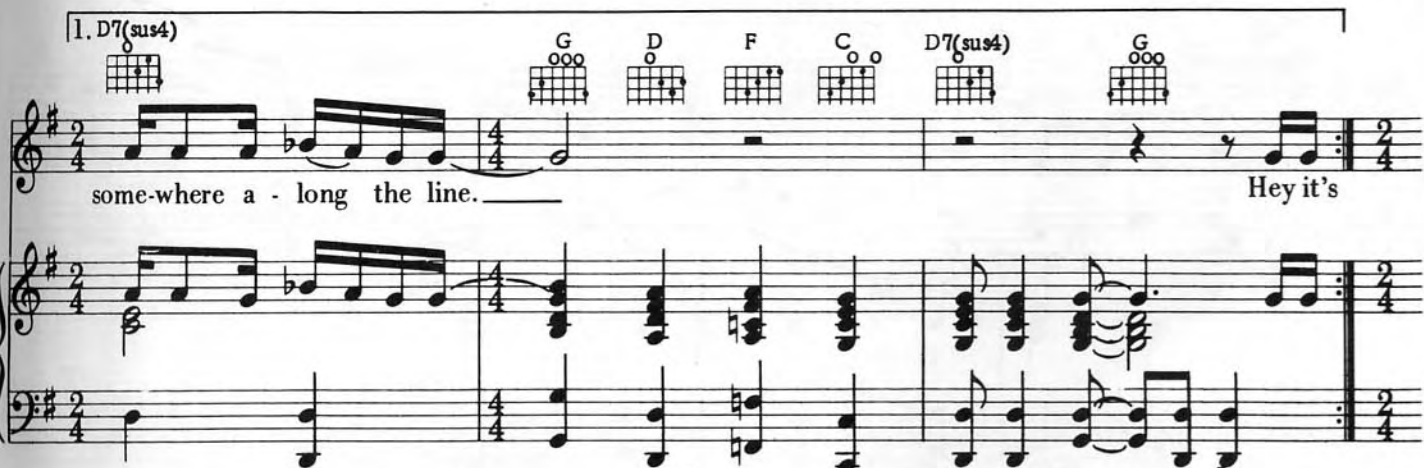
D(sus4)  G  C 



some-where a - long the line, _____ But you pay for your sat - is - fac - tion _____
 some-where a - long the line, _____ That sure - ly will catch up to him _____



1. D7(sus4)  G  D  F  C  D7(sus4)  G 

some-where a - long the line. _____ Hey it's _____



2. D7(sus4)  G  G  D  F  C  D7(sus4)  G 

some-where a - long the line. _____



IF I ONLY HAD THE WORDS (TO TELL YOU)

Words and Music by
Billy Joel

Moderately slow

Eb 3 fr. Bb/D Cm7 3 fr. Ab7 4 fr. F7

If I on - ly had the words to
 tell you, — if you on - ly had the time_ to un - der - stand. Though I

B \flat B \flat /D E \flat B \flat /D Cm7 F7(sus4)

know it would - n't change your feel - ings, — and I know you'll car - ry on the best you

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for B \flat , B \flat /D, E \flat (3 fr.), B \flat /D, Cm7 (3 fr.), and F7(sus4). The bottom two staves show piano accompaniment in G \flat major.

B \flat D \flat F7 B \flat B \flat /D E \flat B \flat /D

can, If I on - ly had the urge to tell you, — if you

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for B \flat , D \flat , F7, B \flat , B \flat /D, E \flat (3 fr.), and B \flat /D. The bottom two staves show piano accompaniment.

Cm7 F7(sus4) A \flat 7 F7 B \flat B \flat /D

on - ly knew how hard it is to say. When the sim - ple lines have all been

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for Cm7 (3 fr.), F7(sus4), A \flat 7 (4 fr.), F7, B \flat , and B \flat /D. The bottom two staves show piano accompaniment.

E \flat B \flat /D Cm7 F7(sus4) B \flat A \flat 11 A \flat 7

tak - en — and the ra - di - o re - peats them ev - 'ry day, If I

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for E \flat (3 fr.), B \flat /D, Cm7 (3 fr.), F7(sus4), B \flat , A \flat 11 (4 fr.), and A \flat 7 (4 fr.). The bottom two staves show piano accompaniment.

Db Db/F Gb Db/F Ebm7

nev - er find the song to sing you, — if you al - ways find it hard to com - pre -
 on - ly had the words to tell you, — if you on - ly had the time to un - der -

Cb9 Ab7 4 fr. Db Db/F Gbmaj7 Gb Db/F

hand, stand, Well you know there would-n't be much mean - ing — if I
 But I on - ly have these arms to hold you, — and it's

Ebm7 Ab11 4 fr. To Coda Db

had to sing those tired — words a - gain.
 all that you can ask of an - y -

F7 Bbm F7 Bbm

Life goes on and on, and to -

Ab 4 fr. Db Ab 4 fr. Db Gbmaj7

night will soon be gone, But if we try

Fm7 Ebm7 Ab11 4 fr. Ab7 4 fr. D.S. al Coda

we can be sure. If I

Coda Db

man.

PIANO MAN

Words and Music by
Billy Joel

Moderately

mf

1st time, directly to verse

Last time, Fine

slower

C

Em/B bass

Am

C/G bass

1. It's	nine	o -	clock	on	a	Sat - ur -	day,	The
(2. Now)	John	at	the	bar	is	a	friend	of
(3. Now)	Paul	is	a	real -	es -	tate	nov -	el -
(4. It's a)	pret -	ty	good	crowd	for	a	Sat - ur -	day,
								And
								the

mp

F C/E bass D7 G C

reg - u - lar crowd shuf - fles in There's an old man
 gets me my drinks for free, And he's quick with a
 nev - er had time for a wife And he's talk - in' with
 man - ag - er gives me a smile 'Cause he knows that it's

Em/B bass Am C/G bass F G11

— sit - ting next to me Mak - in' love to his ton - ic and
 joke or to light up your smoke But there's some - place that he'd rath - er
 Dav - y who's still in the Nav - y And prob - ab - ly will be for
 me they've been com - in' to see To for - get a - bout life for a

C F/C bass Cmaj7 G11 C

gin. He says, "Son, can you
 be. He says, "Bill, I be -
 life. And the wait - ress is
 while. And the pia - no

mf

Em/B bass Am C/G bass F C/E bass

play me a mem - o - ry? I'm not real - ly sure how it
 lieve this is kill - ing me," As a smile ran a - way from his
 prac - tic - ing pol - i - tics, As the bus - 'ness - men slow - ly get
 sounds like a car - ni - val And the mic - ro - phone smells like a

D7 G C Em/B bass Am

goes, _____
 face _____
 stoned _____
 beer _____

But it's sad and it's sweet and I knew it com -
 "Well, I'm sure that I could be a mov - ie
 Yes, they're shar - ing a drink they call lone - li -
 And they sit at the bar and put bread in my

C/G bass F G11 C

plete When I wore a young - er man's clothes."
 star If I could get out of this place."
 ness But it's bet - ter than drink - in' a lone.
 jar And say "Man, what are you do - in' here?"

Am Am/G bass D7/F# bass F Am

Da da da de de da da da

Da da da de de da da da

Instrumental

Da da da de de da da da

Am/G bass D7/F# bass D7 G G/F bass

— de de da da da

— de de da da da

— de de da da da

C/E bass G7/D bass C Em/B bass Am

Sing us a song, you're the pia - no man

C/G bass



F



C/E bass



D7



Sing us a song to - night.

G



C



Em/B bass



Am



Well, we're all in the mood for a mel - o - dy.

C/G bass



F



G11



C



And you've got us feel - in' al - right.

F/C bass



Cmaj7



1.2.3.



4.



D. C. al Fin

- 2. Now
- 3. Now
- 4. It's a

YOU'RE MY HOME

Words and Music by
Billy Joel

Moderate 4

F



C/E



E \flat add9



3 fr.

B \flat /D



F



C/E



B \flat /D



C7



F



C/F



E \flat /F



1. When you look in - to my eyes and you
2. When you touch my wea - ry head and you
3. If I trav - el all my life and I

B \flat



C7sus4



see the cra - zy gyp - sy in my soul,
tell me ev - 'ry - thing will be al - right, you say
nev - er get to stop and set - tle down,

F C/F Eb/F

It al - ways comes as a sur - prise — when I
 use my bod - y for your bed — and my
 Long as I have you by my side — there's a

Bb C7sus4 C7

feel my with - ered roots be - gin to grow. Well, I
 love will keep you warm through - out the night. Well, I'll
 roof a - bove and good walls all a - round. You're my

Am7 Bb F/A Gm7

nev - er had a place — that I could call my ver - y own, But
 nev - er be a stran - ger and I'll nev - er be a - lone, Where -
 cas - tle, you're my cab - in and my in - stant pleas - ure dome. I

Bb Gm C7sus4 To Coda F C/E Ebadd9 3 fr. Bb/D

that's al - right my love, 'cause you're my home.
 ev - er we're to - geth - er that's my home.
 need you in my house 'cause you're my

2. Bb/D. F/C Dm C F

Home can be the Penn-syl-van - ia Turn - pike,

Dm C Gm7 Dm C

In - di - an - a ear - ly morn - ing dew, High up in the hills of Cal - i -

F Dm C Gm

for - nia, home is just an - oth - er word for you.

D.S. al Coda
C9(sus4)

Coda F C/E Eb add9 3 fr. Bb/D F C/E Bb/D C7 F

home.

AIN'T NO CRIME

Words and Music by
Billy Joel

You got to o - pen your eyes — in the morn - ing, nine o' - clock com - in' with -
 out an - y warn - in' and you got - ta get read - y to go. —
 You say you went out late — last eve - nin', Well now you tell me you love — some - bod - y and you'll
 did a lot of drink - in', love 'em for ever, you may

by

F7 C/G F/G

come home stink - in', and you went and fell a - sleep on the floor.
 love 'em for - ev - er, but you won't like 'em all of the time.

C F

And then your la - dy comes and finds you a - sleep - in',
 Well now you tell me you need some - bod - y for the

D7 F7

starts in - to weep - in' 'bout the hours you been keep - in' and you
 rest of your life you might have some - bod - y, but you


C/G F/G C

bet - ter get your ass out the door.
 won't want 'em ev - 'ry day.

F  


Ain't no crime, _____ say ev - 'ry - bod - y gets that we



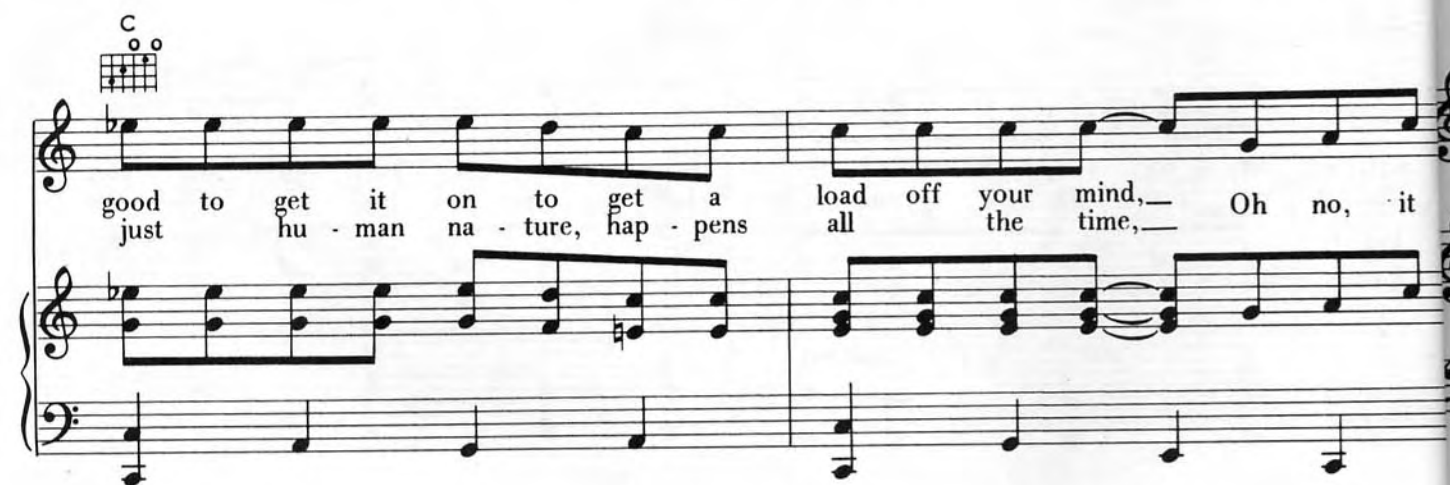
 

_____ some time. _____ Ain't no crime, _____ You know it's Well it's





good to get it on to get a load off your mind, _____ Oh no, it
just hu - man na - ture, hap - pens all the time, _____



F     

ain't no crime. _____ Oh _____



C F D7 F7

And just as sure - ly as the

C/G F/G C C

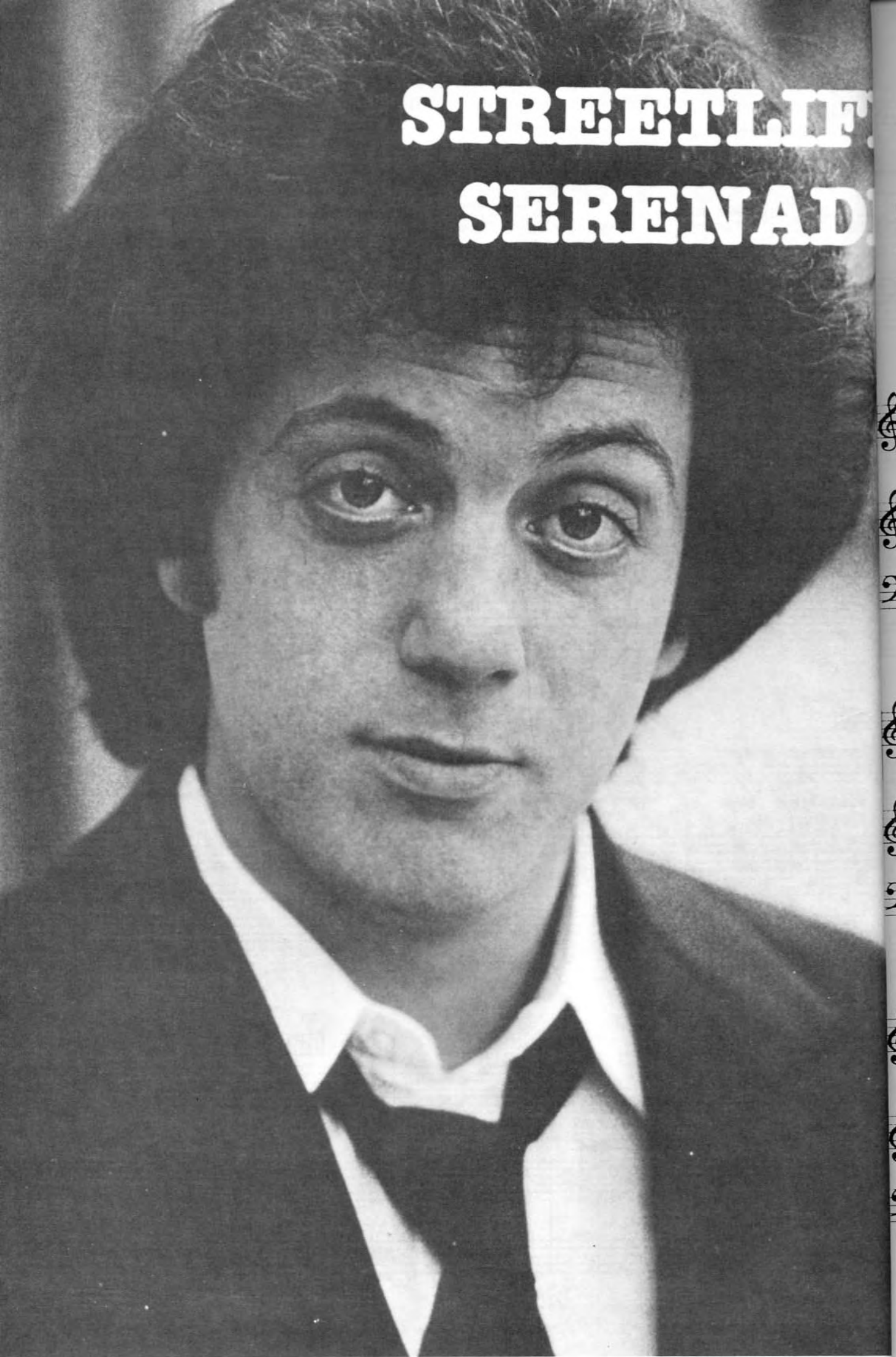
wind keeps blow - in', the grass keeps grow - in', you got - ta keep go - in', And the

F D7 F7

Lord have mer - cy on your soul. La la la la.

C/G F/G C C7 F D7 F/G G7 C7

STREETLIFE SERENADE



STREETLIFE SERENADER

Words and Music by
BILLY JOEL

Slowly

mf

1.

2.

A

G

Fmaj7

Street-life ser - e - nad - er,

mp

G

D

C

A

G

nev-er sang on stag - es. Needs no or - ches - tra -




Fmaj7

G

D

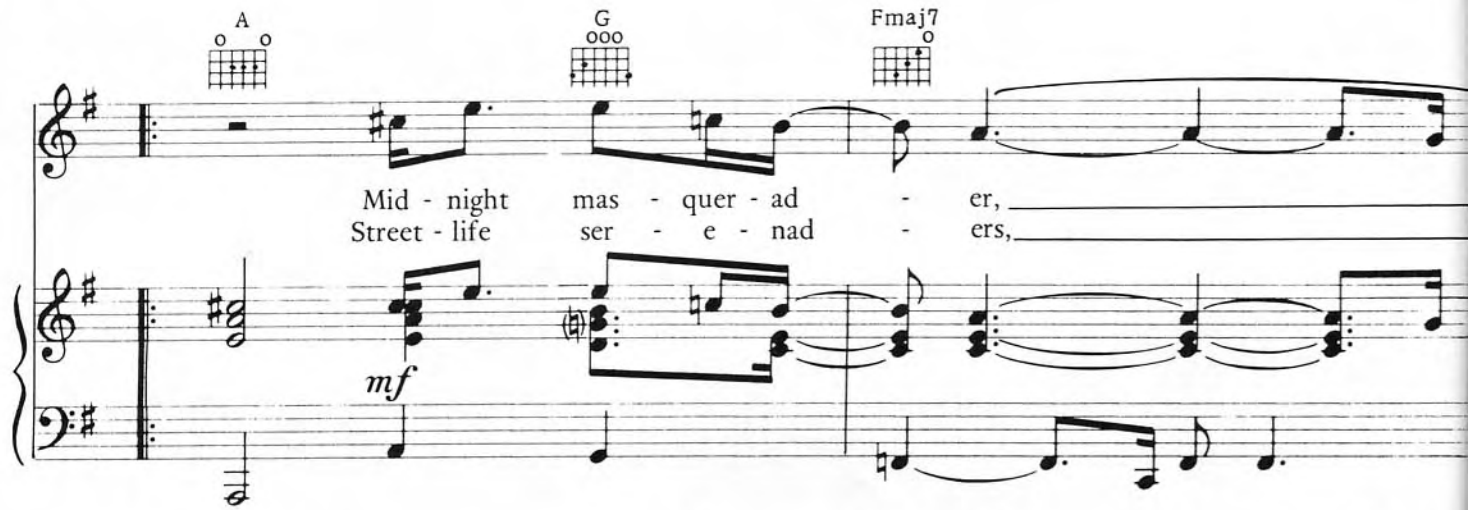
C






tion, mel - o - dy comes eas - y.

A  G  Fmaj7 

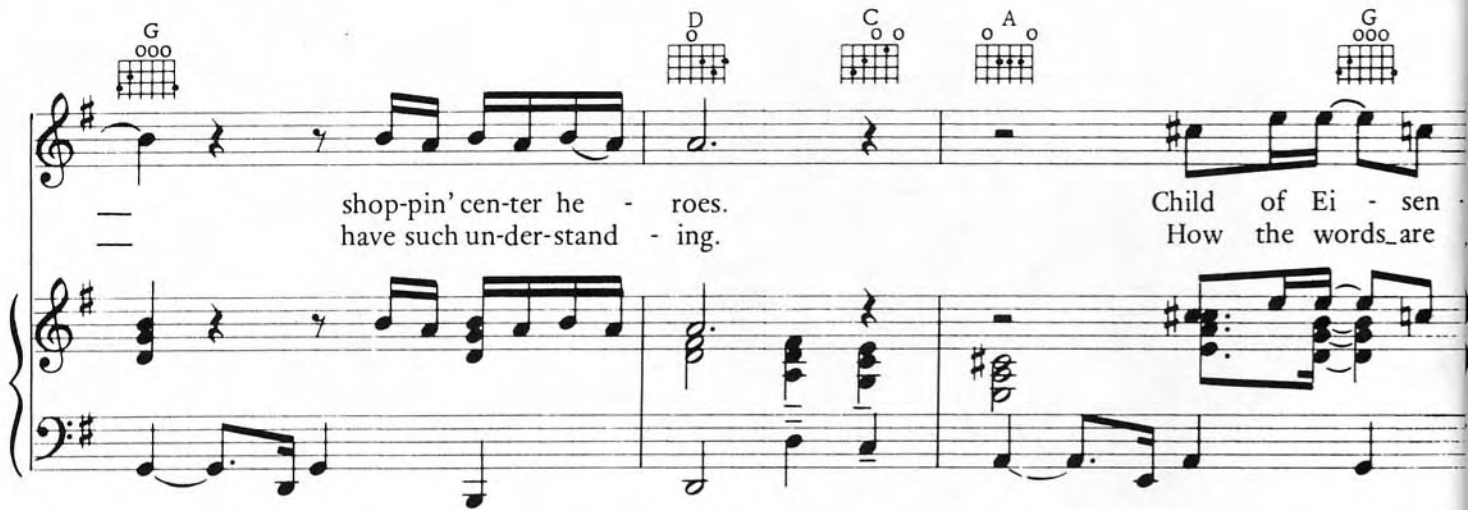
Mid - night mas - quer - ad - er,
Street - life ser - e - nad - ers,

mf



G  D  C  A  G 

shop-pin' cen-ter he - roes. Child of Ei - sen
have such un-der-stand - ing. How the words are



Fmaj7  G  D 

how - er, new world_ cel - e - bra - tor.
spok - en, how to_ make the mo - tions.



G  F  G  1.  

mf



2. C G G/F A/E A

F#m C#m E A/E E E/D G G/D (3 fr.)

Em Bm D C

A G Fmaj7 G

Street-life ser - e - nad - ers have no ob - li -

ga - tions. _____ Hold no grand il - lu - sions, _____

D C A G Fmaj7

_____ need no stim - u - la - tion. _____ Mid-night mas - quer

G D C A G

ad - ers, _____ work-in' hard for wag - es. _____

Fmaj7 G D C

Need no vast ar - range - ment _____ to do their har - mo -

A G Fmaj7 G

D A G

ni - zing. —

mp *p*

F Bb Dm A

A F#m C#m E A/E E E/D

G G/D Em Bm D C A

mf *rit.* *pp*

gva

Ped. *

LOS ANGELENOS

Words and Music by
BILLY JOEL

Moderate beat

1. Los An - ge - le -

mf

Dm C

- nos all come from some - where, To live in sun -
- nos all come from some - where, Cuz it's all so eas -

(Instrumental)



Dm C

- shine their funk - y ex - ile. Mid - west - ern
- y to be - come ac - quaint - ed. E - lec - tric


Dm  


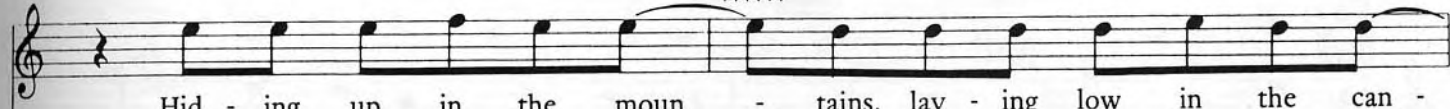
la - dies, high - heeled and fad - ed, — Driv-in' sleek new
 ba - bies, blue - jeaned and jad - ed, — Such hot sweet




Dm  





sports cars school - girls with their New York cow - boys. —
 so — ed - u - cat - ed. —




 

Hid - ing up in the moun - tains, lay - ing low in the can -
 Tan - ning out in the beach - es with their Mex - i - can reef -
 Hid - ing up in the moun - tains, lay - ing low in the can -



Am  F  C  

- yons, Go - in' no-where on the streets with the Span - ish names. — Mak - in' love with the na -
 - ers, No one ev - er has to feel like a ref - u - gee. — Go - ing in - to ga - rag -
 - yons, Go - in' no-where on the streets with the Span - ish names. — Mak - in' love with the na -



Bb Am F Bb/C F

- tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone - by.
 - es for ex - ot - ic mas - sag - es, Mak - ing up for all the time gone - by.
 - tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone - by.

1. 2. 3.

G C G

2. Los An - ge - le -
 3. (Instrumental)

C Dm C

Los An - ge - le - nos all come from some - where,

Dm C

It's so fa - mil - iar, their for - eign fac - es.

(THE) GREAT SUBURBAN SHOWDOWN

Words and Music by
BILLY JOEL

Moderately slow

mp

G Am G/B C




Fly-in' east on a plane — drink-in' all that free champagne, —

G D C A7 D7

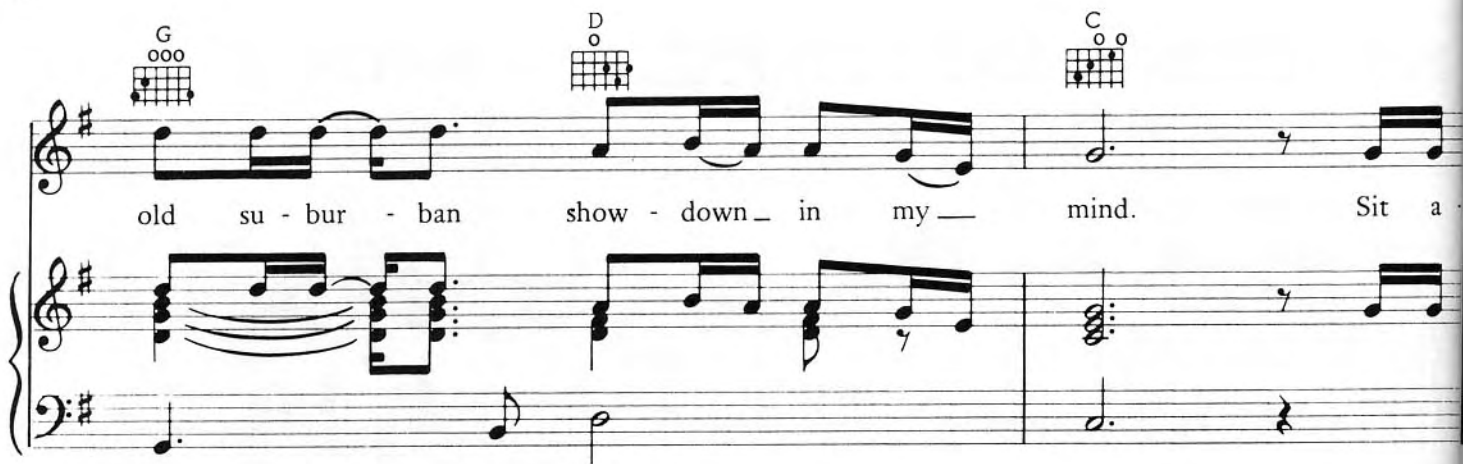
I guess I saw this com-in' down — the line. — And I




G Am G/B C

know it should be fun, — but I think I should've packed my gun, — Got that

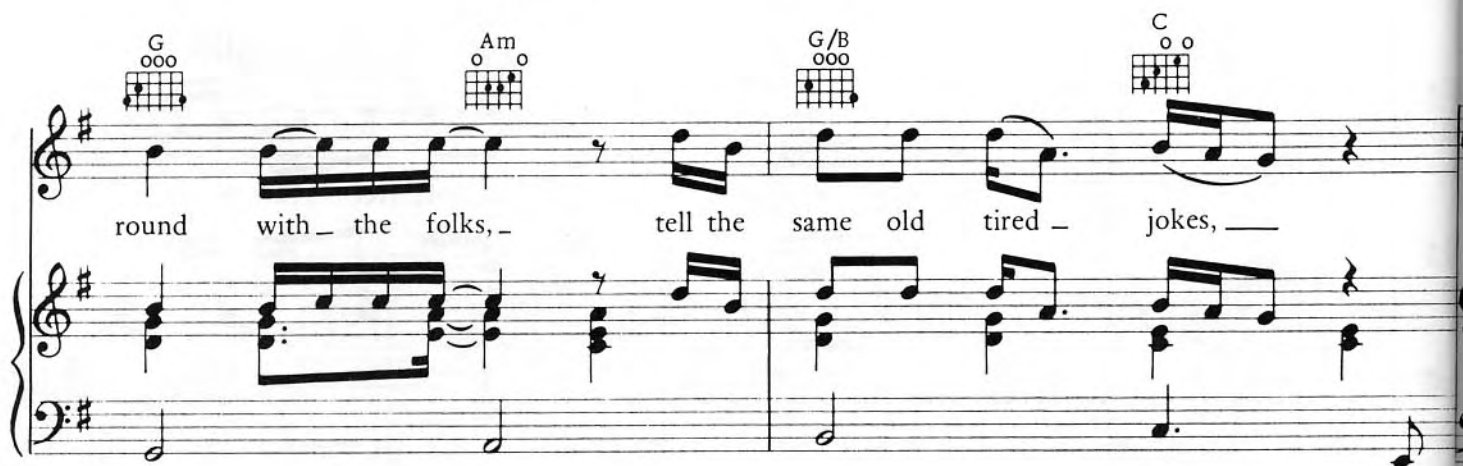
G  D  C 






old su - bur - ban show - down - in my - mind. Sit a



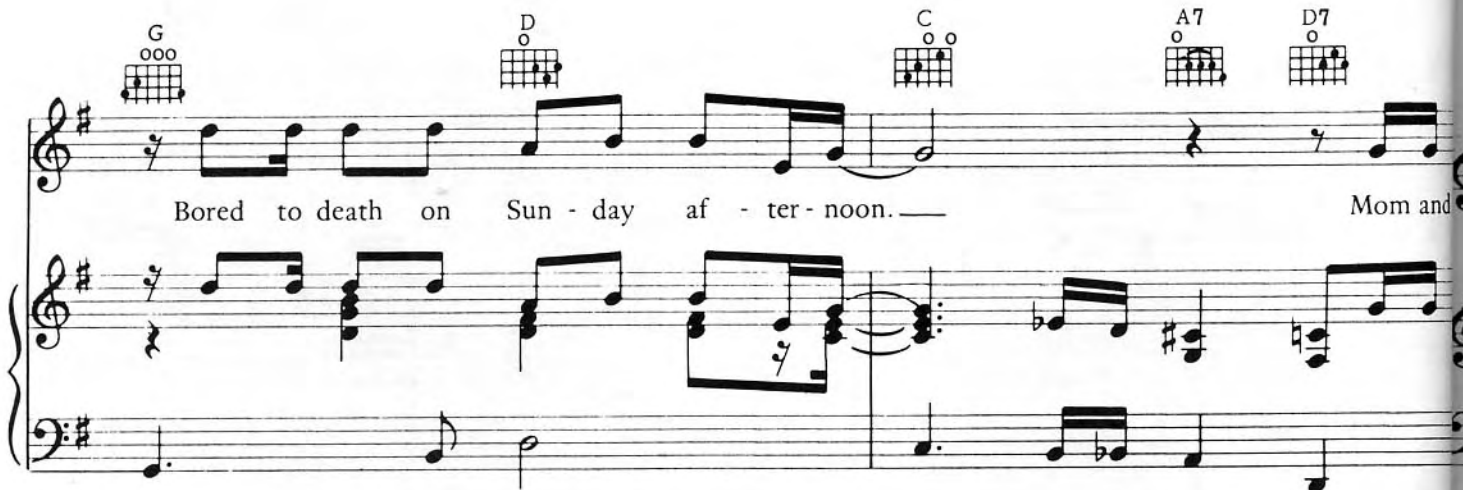
G  Am  G/B  C 





round with - the folks, - tell the same old tired - jokes, -



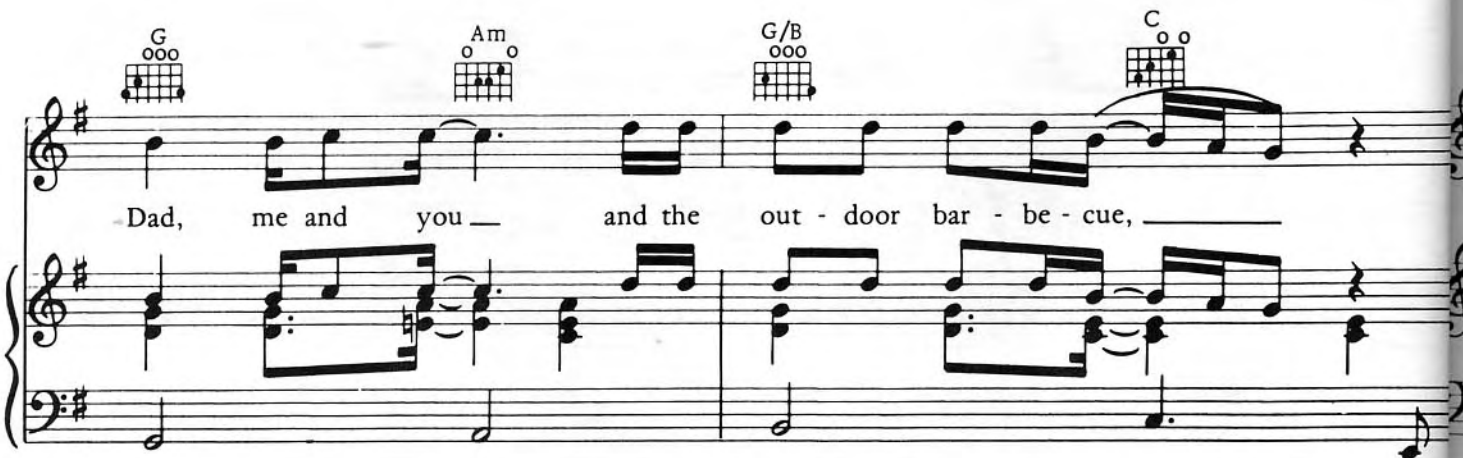
G  D  C  A7  D7 

Bored to death on Sun - day af - ter - noon. - Mom and



G  Am  G/B  C 

-Dad, me and you - and the out - door bar - be - cue, -



G 000 D 0 C 0 0 G 000

Think I'm gone - na hide__ out in my room. _____ I've been

Em7 Bm7

gone for a while, — made some chang - es in — my style — And they

mf

C 0 0 0 G/B 000 G 000 F

say you can't — go home an - y - more. — Well the

Em7 Bm7 E 0 0 0

streets all look the same — and I'll have to play — the game, — We'll

Am Bm C C/D 3 fr.

all sit a-round in the kitch-en chairs. With the T. V. on — with the neigh-bors there. —

G Am G/B C

Out in the yard — where my Dad - dy worked. so hard, —
We'll drive in - to town — when this big bird touch - es down, —

G D C A7 D7

He nev - er lets the crab - grass grow too high. Oh, the
I'm on - ly com - in' home - to say good - bye. Then I'm

G Am G/B C

place has - n't changed — and that's why I'm gon - na feel so — strange — But I
gone with the wind — and I won't be seen a - gain — Til that

mp

1. G D C G

have to face — the mu - sic bye — and — bye. I've been

2. G D C A7/C#

great sub - ur - ban show-down in — the sky. Til that

rit.

Repeat and fade

G/D D G Am

great sub - ur - ban show-down in — the — sky.

a tempo

G/B C G D C A7 D7

ROBERTA

Words and Music
BILLY JOEL

Moderately

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line with quarter notes.

Chords: F, G, Bb/C, C, Bb/C

Ro - ber - ta, you say — you know — me,
 Ro - ber - ta, how I've — a - dored — you,

(Instrumental)

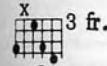
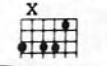


The vocal line is in 2/2 time. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Chords: F, G, Bb/C, C, Bb/C, C, Bb

But I see on - ly what — you're paid to show me. Oh, I
 I'd ask you o - ver but — I can't af - ford you. Oh, I
 Oh, I

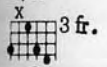




The vocal line continues with the same melody. The piano accompaniment provides harmonic support with chords and a steady bass line.

Music
OEL

F/A  3 fr. C7sus4/G  F  Bb 







wish you had — the time, — Oh, I
 wish you'd take — the time, — Oh, I
 wish you had — the time, — Oh, I



F/A  3 fr. G7  C  C7  F 

wish you had — the time, — Oh. ————— Ro - ber - ta,
 wish you'd take — the time, — Oh. ————— Ro - ber - ta,
 wish you had — the time, — Oh. ————— Ro - ber - ta,



G  Bb/C  C  Bb/C  C  F 

I un - der - stand — you, I know — you need -
 the night — goes slow - ly, I know — you're work -
 I real - ly need — you, But I — sup - pose -







G  Bb/C  C  Bb/C  C  Dm 

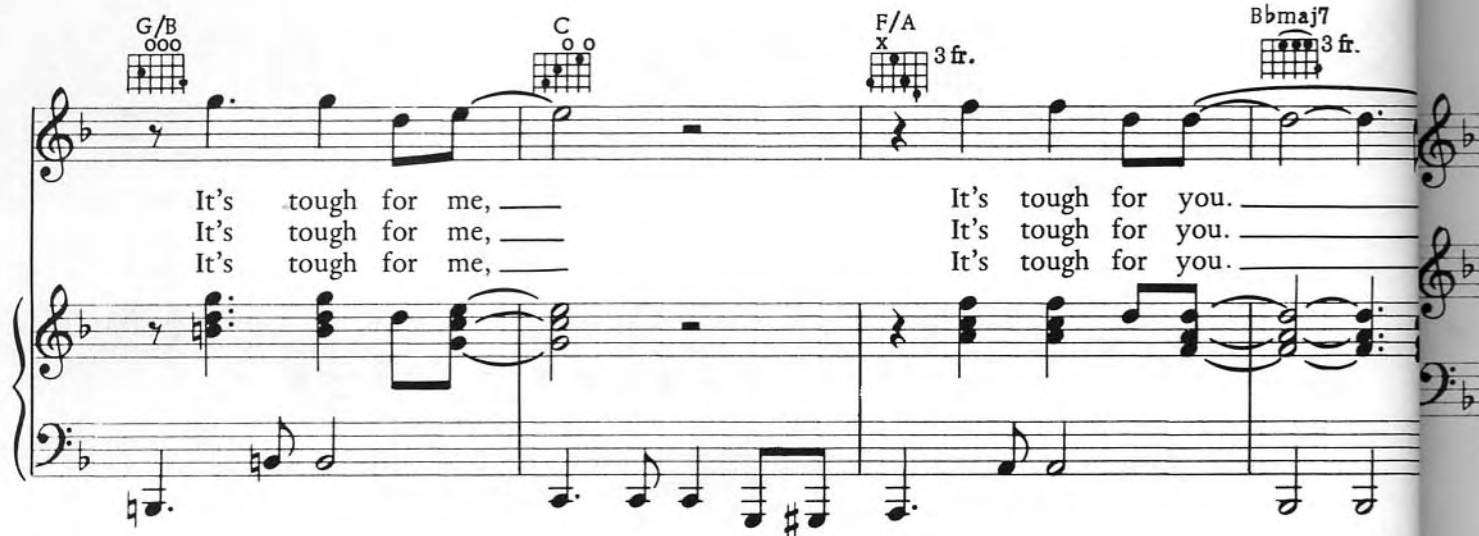
— to move — in oth - er — cir - cles — too;
 in' but — you must get — lone - ly — too;
 — that my — small change won't — see you — through;



f

G/B  C  F/A  3 fr. Bbmaj7  3 fr.

It's tough for me, — It's tough for you. —
 It's tough for me, — It's tough for you. —
 It's tough for me, — It's tough for you. —



C  To Coda  1. F  No Chord










mf



2. F  Eb/G  3 fr.

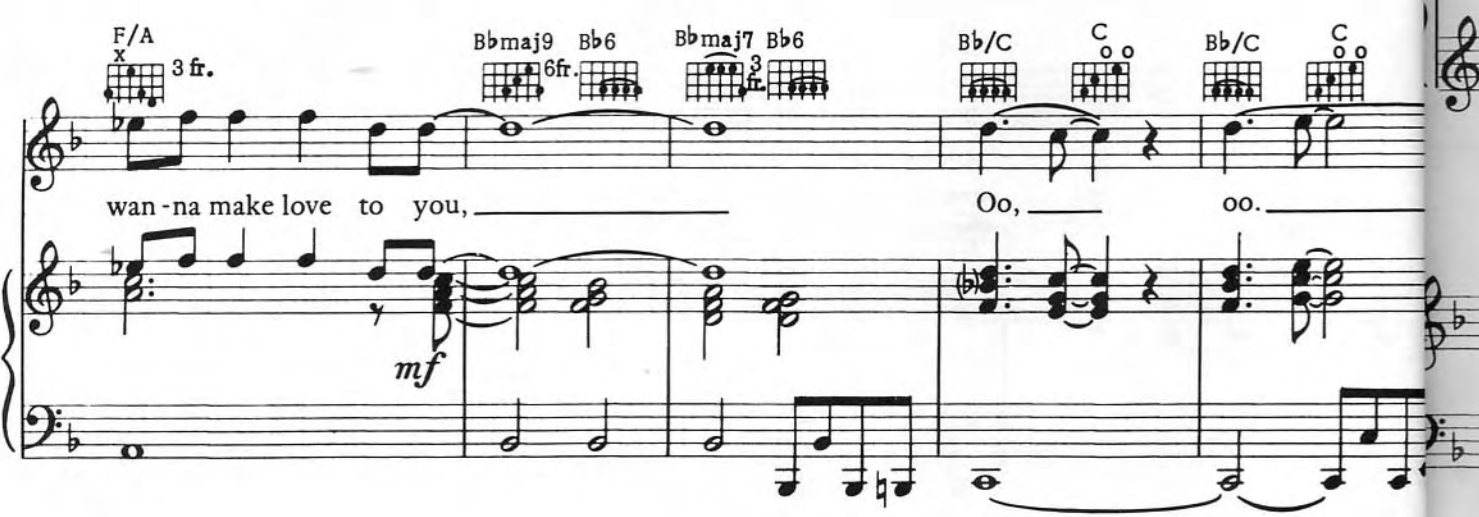
And I'm in a bad way and I



F/A  3 fr. Bbmaj9  6 fr. Bb6  Bbmaj7  3 fr. Bb6  Bb/C  C  Bb/C  C 

wan-na make love to you, — Oo, — oo. —

mf



Chord diagrams: F, Am, G, F

First system of musical notation. Treble clef, key signature of one flat. Chord diagrams for F, Am, G, and F are shown above the staff. The music features a piano introduction with a forte (*f*) dynamic. A first ending bracket with an 8-measure count is present.

Chord diagrams: C, F, C, F

Second system of musical notation. Treble clef, key signature of one flat. Chord diagrams for C, F, C, and F are shown above the staff. The music continues with a first ending bracket and an 8-measure count.

Chord diagrams: Am, G, F, C, F, C, D, G, C7

D. S. al Coda ⊕

Third system of musical notation. Treble clef, key signature of one flat. Chord diagrams for Am, G, F, C, F, C, D, G, and C7 are shown above the staff. The music concludes with a *mf* dynamic and a Coda symbol (⊕).

Chord diagram: F

Coda ⊕

Repeat and fade

Coda section of musical notation. Treble clef, key signature of one flat. A Coda symbol (⊕) is present. The music includes a *mf* dynamic and a *Repeat and fade* instruction. A chord diagram for F is shown above the staff.

Chord diagrams: Am, G, F, C, F, C

Final system of musical notation. Treble clef, key signature of one flat. Chord diagrams for Am, G, F, C, F, and C are shown above the staff. The music concludes with a first ending bracket and an 8-measure count.

ROOT BEER RAG

By
BILLY JOE

Fast Ragtime

Chord diagrams and fingering are provided for the following chords:

- G/B: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- F/A: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$ 5 fr.
- F: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Bb: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- G7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- D/F#: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- C/G: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- A7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- 1. D7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- 2. D7: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$

No Chord

Musical notation for the first system, featuring a treble and bass clef with various chords and melodic lines.

F C/E Dm7 C

N.C.

Musical notation for the second system, including guitar chord diagrams and a 'N.C.' marking.

F#07

C/G

A7

D7

G7

C

f

Musical notation for the third system, starting with a forte dynamic marking.

C

G/B

F/A

F

mp

Musical notation for the fourth system, starting with a mezzo-piano dynamic marking.

C

G/B

F/A

F

mf

Musical notation for the fifth system, starting with a mezzo-forte dynamic marking.

Chord diagrams: C, Bb, F, C

Chord diagrams: Bb, G7, C

Chord diagrams: Bb, F, D/F#, C/G, A7, D7, G7, C

Chord diagrams: F, A7/E, Dm, F7/C, Bb, F/A, G7, C7

5 fr.

Chord diagrams: F, A7/E, Dm, F7/C, Bb, C7, F, C, E7/B, Am, C7/G

Chord diagrams: F, C/E, D7, G7, C, E7/B, Am, C7/G

Musical notation for the first system, featuring a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. Chords are indicated above the treble staff.

Chord diagrams: F, G7, C, G7, C, N.C.

Musical notation for the second system, continuing the melodic and harmonic development. A triplet of eighth notes is marked in the treble staff.

Chord diagrams: G7, C, N.C., G7

Musical notation for the third system, showing a triplet of eighth notes in the treble staff and a 'N.C.' (Natural Chord) instruction.

Chord diagrams: C, C7, B7, Bb7, A7, F, F#07, C/G, A7

Musical notation for the fourth system, featuring a triplet of eighth notes in the treble staff and a variety of chords including Bb7 and F#07.

Chord diagrams: D7, G7, C, C, G/B, F/A 5 fr., F

mp

Musical notation for the fifth system, starting with a dynamic marking of *mp* (mezzo-piano). It includes a triplet of eighth notes in the treble staff.

Chord diagrams: C, G/B, F/A 5 fr., F

mf

Musical notation for the sixth system, starting with a dynamic marking of *mf* (mezzo-forte). It features a triplet of eighth notes in the treble staff.

Chord diagrams: C, Bb, F, C

Chord diagrams: Bb, G, C

Chord diagrams: Bb, F, F#07, C/G, A7, D7, G7, C

N.C.

Chord diagrams: F, C/E, Dm7, C

N.C.

Chord diagrams: F, F#07, C/G, A7, D7, G7, C

Chord diagrams: F, A7/E, Dm, F7/C, Bb, F/A 5 fr., G7, C7

mf

Chord diagrams: F, A7/E, Dm, F7/C, Bb, C7, F, C, E7/B, Am, C7/G

Chord diagrams: F, C/E, D7, G7, C, E7/B, Am, C7/G, F, G7, C

Chord diagrams: Am 5 fr., Am/G# 5 fr., Am/G 5 fr., Am/F# 4 fr., F, Am, E7, Am, Am/G# 5 fr., Am/G 5 fr., Am/F# 4 fr.

Chord diagrams: F, E7, Am 5 fr., Am/G# 5 fr., Am/G 5 fr., Am/F# 4 fr., F, C

Guitar chord diagrams: G7 (000), C (000), N.C., G (000)

Guitar chord diagrams: C (000), N.C., F, F#07, C/G, A7, D7, G (000), C (000)

Guitar chord diagrams: C (000), G/B (000), F/A (5 fr.), F

Guitar chord diagrams: C (000), G/B (000), F/A (5 fr.), F

Guitar chord diagrams: F#07, C/G, A7, D7, G (000), C (000)

LAST OF THE BIG TIME SPENDERS

Words and Music by
BILLY JOEL

Easy beat
opt. 8va

loco

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a bass line. The tempo is marked 'Easy beat' and 'loco'. The dynamic is 'mf'.

G *000* F/A *0 2 3 4* G/B *00 2 3 4* C *0 2 3 4* Gm/E *0 2 3 4*

oh) Well if mon - ey makes a rich man —
Tho' it seems like the days were wast - ed —

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

F *0 2 3 4* F7 *0 2 3 4* Bb *0 2 3 4* F/A *0 2 3 4*

then I might nev - er make the grade, —
and the nights have been o - ver - due, —

The piano accompaniment continues, with some chords marked with accents (y) in the right hand.

G7 *000* F/A *0 2 3 4* G/B *00 2 3 4* C *0 2 3 4* Gm/E *0 2 3 4*

I'll be a small time op - er - a - tor —
Well, I'm the last of the big - time spend - ers —

The piano accompaniment concludes the piece with the same rhythmic pattern.

F F7 Bb F/A

if I just get the land-lord paid.
and I've been spend-in' time on you.

G7 F/A G/B C Gm/E

But if time is an in - di - ca - tion _____
(Instrumental)

F F7 Bb F/A

of the wealth that I nev - er knew, -

G7 F/A G/B C Gm/E

Then I'm the last of the big time spend-ers _____

F F7 Bb D

'cause I've been spend-in' time_ on you. (Woo oo oo woo

mp

G C/E D G C/E

woo) It takes time to ap - pre - ci - ate_ It's been so long since we got to - geth - er,

f

D G Dm C

Lord knows that you can learn to hate it, — I be - lieve, —
in be - tween it seems to take for - ev - er, But I'm a dream - er,

G/B Am7 G C/E D

'cause I've been there too. — When it gets down to
I'll be there soon. — It takes time to ap -

des - per - a - tion, you make the best of the sit - u - a - tion
 pre - ci - ate — all of those that you can learn to hate —

I can tell, — I've seen it thru, — (Oh oh
 I be - lieve, — I've seen it thru, —

1. A7 G/D D7 | 2. A7

(Oh oh oh oh oh oh)

You can call me the Great Pre - tend - er, and in a

F7 Bb F/A G7

way it might be true, But I'm the

F/A G/B C Gm/E F

last of the big time spend - ers and I've been

F7 Bb D G

spend-in' time_ on you. (Woo oo oo woo woo)

mp *mf* *Opt. 8va*

F C G F C D C G

loco *rit.*

THE ENTERTAINER

Words and Music by
BILLY JOEL

Moderately fast

1. 1

mf

G

C/E

Dm7

C

am the en - ter - tain - er and I know just where I stand, An -

G/B

C

D

oth - er ser - e - nad - er and an - oth - er long - haired band. To -

G

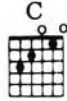
C/E

Dm7

day I am your cham - pi - on, I may have won your



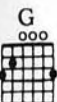
hearts But I know the game you'll for - get my name And I



won't be here in an - oth - er year If I don't stay on the charts. —



2. I



am the en - ter - tain - er and I've had to pay — my

C G/B



price, The things I did not know at first I



C D G



learned by do - ing twice. But still they come to haunt me,



C/E Dm7 C



still they want their say, So I've learned to dance with a



D Am7 C



hand in my pants I let 'em rub my neck and I write 'em a check And they



D D7 G C D G

go their mer-ry way. —

3. I am the entertainer, been all around the world,
I've played all kinds of palaces and laid all kinds of girls.
I can't remember faces, I don't remember names,
But what the hell, you know it's just as well
'Cause after a while and a thousand miles
It all becomes the same.
4. I am the entertainer, I bring to you my songs,
I'd like to spend a day or two but I can't stay that long.
I got to meet expenses, I got to stay in line,
Got to get those fees to the agencies
And I'd love to stay but there's bills to pay
So I just don't have the time.
5. I am the entertainer, I've come to do my show,
You've heard my latest record, it's been on the radio.
It took me years to write it, they were the best years of my life,
If you're gonna have a hit you gotta make it fit
So they cut it down to 3:05.
6. I am the entertainer, the idol of my age,
I make all kinds of money when I go on the stage.
You see me in the papers, I've been in the magazines,
But if I go cold, I won't get sold,
I get put in the back in the discount rack
Like another can of beans.
7. I am the entertainer and I know just where I stand,
Another serenader and another long-haired band.
Today I am your champion, I may have won your hearts,
But I know the game, you'll forget my name,
I won't be here in another year
If I don't stay on the charts.

WEEKEND SONG

Words and Music by
BILLY JOEL

Moderately slow Rock

This

back-break-in', bone-shak-in', bel-ly-ach-in', hard-work-in', two more hours. to go.— Yes, it's

INSTRUMENTAL

B \flat G C

keep-in' me a-live do-in' nine to five— and I ain't got noth-in' to show.— Pret-ty

F C

soon I'll be leav-in', with the wag-es I'm re- ceiv-ing, but I know it's gon-na be all— right.



B \flat Dm G B \flat /C F

Come on, babe,— and take— me a - way,— we got some mon-ey to spend— to - night.—

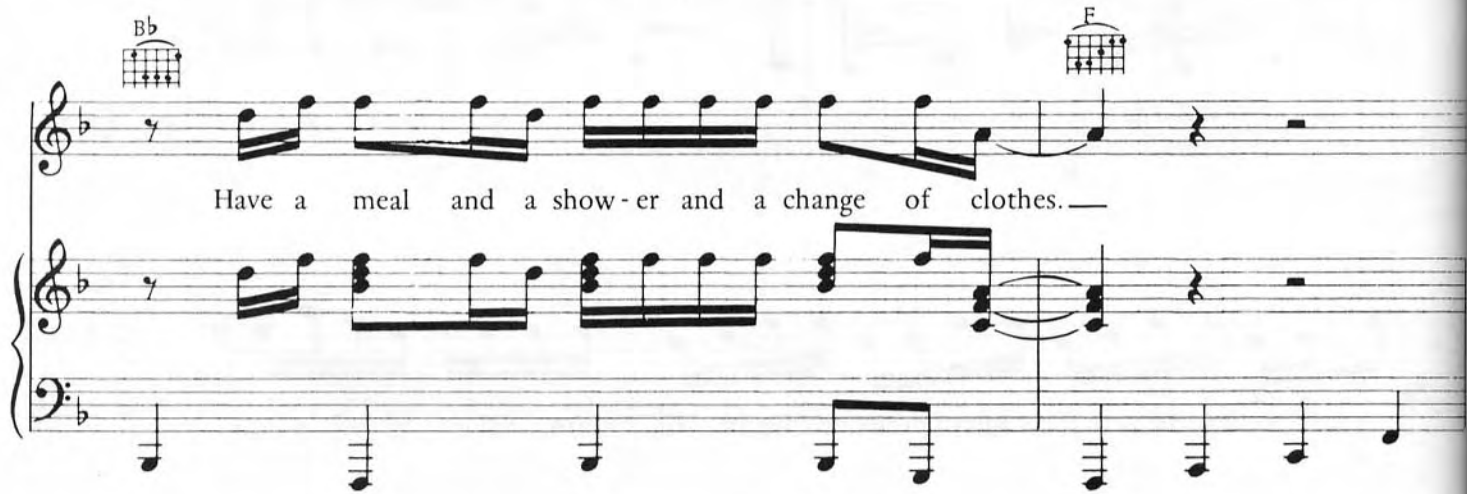
C  C#m 4 fr.  Dm  Eb 

Pick me up at the sta - tion, meet me at the train, -



Bb  F 

Have a meal and a show - er and a change of clothes. -



C  C#m 4 fr.  Dm  Eb 



I can't af - ford a va - ca - tion, but I can take the strain, -



Bb  G/B  C  No Chord

Long as I can be - with you, find a way to burn it as quick - ly as I earn it. {And it's
And it's



F  C 

back-break-in', bone-shak-in', bel-ly - ach - in', hard-work-in', two more hours to go. —
back-break-in', bone-shak-in', bel-ly - ach - in', hard-work-in', two more hours to go. — It's




Bb  G  C 






Sev-en long years for the same cor-po - ra-tion and I ain't got noth-in' to show. — And to -
keep-in' me a-live do-in' nine to five — and I ain't got noth-in' to show. — And to -




F  C 

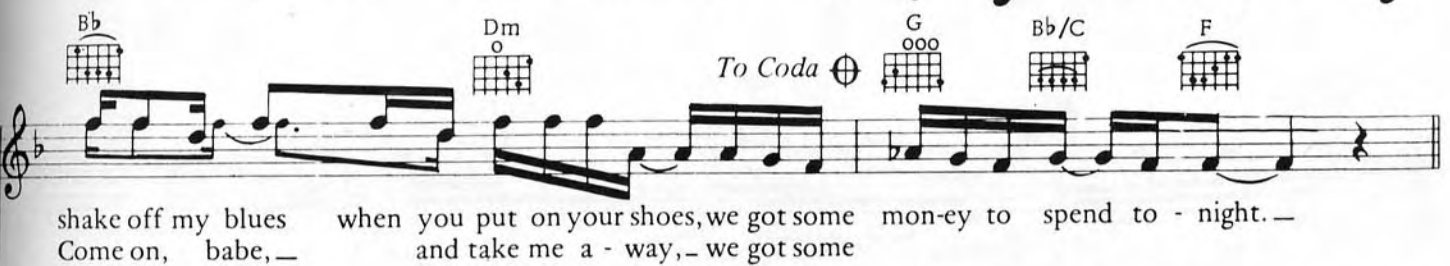
night when I'm leav-in' I'll be just break-in' e-ven but I know it's gon-na be all — right. I
night when I'm leav-in' I'll be just break-in' e-ven but I know it's gon-na be all — right.

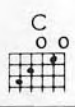



Bb  Dm  G  Bb/C  F 

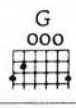
To Coda ⊕

shake off my blues when you put on your shoes, we got some mon-ey to spend to - night. —
Come on, babe, — and take me a - way, — we got some

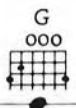


Musical notation for the first system, including treble and bass staves with piano accompaniment.



Musical notation for the second system, including treble and bass staves with piano accompaniment.



Vocal line and piano accompaniment for the first line of lyrics: "I don't wan - na stand here and sound ac - cus - in'".
 Musical notation for the first system, including treble and bass staves with piano accompaniment. Dynamics include *ff*.



N.C.

Vocal line and piano accompaniment for the second line of lyrics: "ev - 'ry - bod - y does their share — of los - in'".
 Musical notation for the second system, including treble and bass staves with piano accompaniment.

C/G

G

If I'm gon - na lose it I might — as well be do - in' it right.

C

N.C.

D. S. al Coda ⊕

Freely

G

Bb/C

F

Bb

mon - ey to spend to - night. — Come on, babe,

Dm

G7

C9

F

take me a - way, — got some mon-ey to spend — to - night. —

SOUVENIR

Words and Music by
BILLY JOEL

Slowly

mf

With pedal throughout

With pedal throughout

E^b 3 fr. F9 F7 G7 F/A G7/B

A pic-ture post-card, a fold-ed stub, a pro-gram - of the -

Cm Eb/Bb Am7-5 Abmaj7 Eb/G C7sus4 C7 Fm7

play, File a - way the pho-to-graphs of your hol - i -

Bb Fm7/Bb Bb7 Eb 3 fr. F9 F7

day. And your mo-men - tos will turn to dust, -

G7 000 F/A G7/B 0 00 Cm 3 fr. Eb/Bb Am7-5 Abmaj7

but that's the price — you — pay, For ev - 'ry year —

Eb/G x C7sus4 C7 0 Fm7 Fm7/Bb Bb7 Eb G7/D 000 Eb/Db 3 fr. C7 0

is a sou-ve-nir — that slow-ly fades a - way.

F7 Fm7/Bb Bb7 Eb/G x C7sus4 C7 0 Fm7 Fm7/Bb Bb7

Ev - 'ry year's — a sou - ve - nir — that slow - ly fades a -

rit.

Eb No Chord Eb





way.




THE MEXICAN CONNECTION





By
BILLY JOEL







Moderately

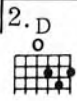
mf











Bm  A  Bm/E  A 










D  Bm  A  Bm/E  A  D 

Bm  A  Bm/E  A 

Cmaj7  G/B  A  Bm  A/C#  1. D 

2. D 

G  A  D  G  A  D  G  A  D  D7 

G  A7  D  G  A  D  G  A  D 

G A D D7 G A7 D

mf

G D D/C

mf

Bb F A D G/D 3 fr. D

mp

Bm A Bm/E A D Bm A Bm/E A D

mp

Bm A Bm/E A Cmaj7 G/B A Bm A/C# D

mp

Chords: G, D, G, C/E, F, C, F/C, C

Chords: G, D, G, C/E, F, C, F/C, C

Chords: G, Am, Em, F, C/E, F, G, C

Chords: G, Am, Em, F, C/E, F, G, C

Chords: G, A, D, G, A, D, G, A, D, D7

Chords: G, A7, D, C, G, Am, Em, F, C/E, F, G, C

Musical notation for the first system, measures 1-4. Includes guitar chord diagrams for G, Am, Em, F, C/E, F, and C. The piece is in G major, 4/4 time. The first measure has a 3-measure rest in the bass line. The dynamic marking *mf* is present at the end of the system.

Musical notation for the second system, measures 5-8. Includes guitar chord diagrams for G, D, and D/C. The bass line continues with a 3-measure rest in the first measure.

Musical notation for the third system, measures 9-12. Includes guitar chord diagrams for Bb, F, and A. The bass line has a 3-measure rest in the first measure.

Musical notation for the fourth system, measures 13-16. Includes guitar chord diagrams for D, G/D, Bm, A, Bm/E, and A. The bass line has a 3-measure rest in the first measure.

Musical notation for the fifth system, measures 17-20. Includes guitar chord diagrams for D, Bm, A, Bm/E, and A. The bass line has a 3-measure rest in the first measure.

Musical notation for the sixth system, measures 21-24. Includes guitar chord diagrams for Cmaj7, G/B, A, Bm, and A/C#. The system concludes with a *rit.* (ritardando) marking.



TURNSTILES

ALL YOU WANNA DO IS DANCE

Medium Reggae beat

Words and Music by
BILLY JOEL



mf

(1) Oh, ba - by _____ You don't get turned on _____ by the ra -
 (2) by _____ I think you are lost _____ in the sev -
 (3) by _____ where are the old - ies they used



di - o oh, ba - by _____ you got
 en - ties oh, ba - by _____ the
 to play oh, ba - by _____ you

noth - in' to play — on your ster - e - o "Why don't
 mu - sic she ain't — what she used to be you
 want to crawl back in - to yes - ter-day you

— the Beat - les get back to - geth - er? why don't
 don't un - der - stand — what they're say - ing
 don't want to deal — with the fu - ture, you

no - bod - y sing — of ro - mance? — Oh, ba -
 giv - in' it ev - 'ry — chance —
 don't want to make — an - y plans —

by, — all — you wan - na do is dance —

To Coda

D

G7

C

E7

Am

D

G

D

G

1. 2.

3.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains the first three measures of the melody.

2. Oh, ba -

Well, you wish you were back — in the

Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains the piano accompaniment for the first three measures.



Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains the first three measures of the melody.

good old days — when to - ma - toes were cheap - er —

and you

Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains the piano accompaniment for the first three measures.



Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains the first three measures of the melody.

nev - er heard the words of your fav - or - ite songs — through — a three - inch speak - er —



Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains the piano accompaniment for the first three measures.



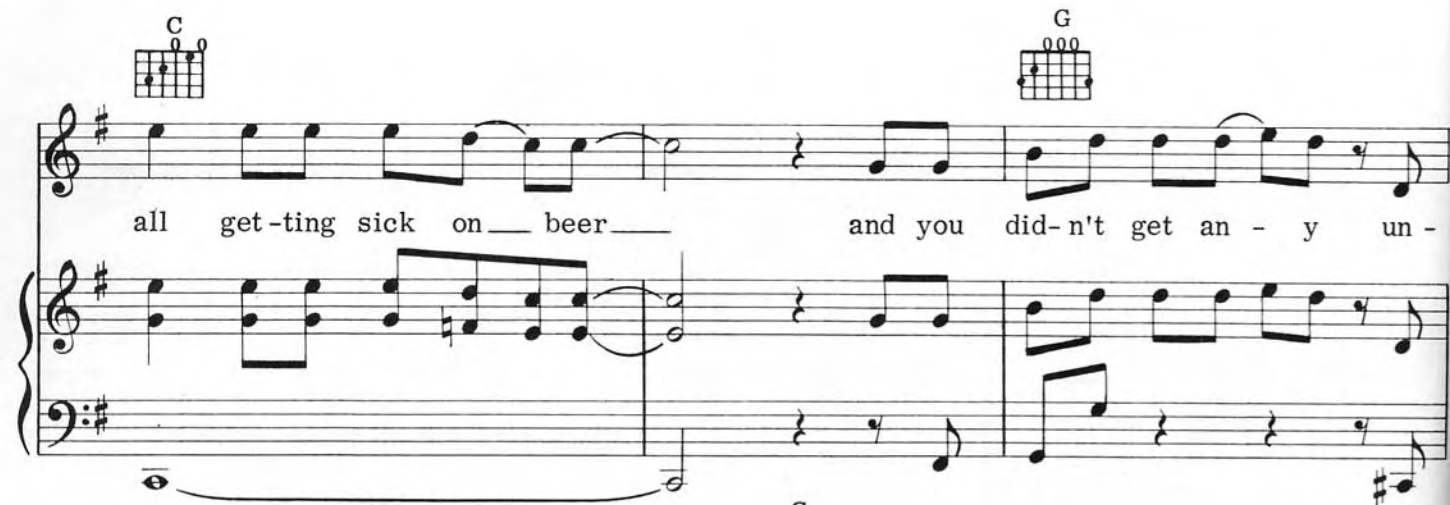
Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains the first three measures of the melody.



And you nev - er messed a - round with dan - ger - ous drugs you were

Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains the piano accompaniment for the first three measures.

C  G 

all get-ting sick on beer and you did-n't get an - y un -



D  G 

less you went stead - y and made out for a year



D 



G  D 



G7 

You can hide a - way hon - ey in your



C




rock 'n' roll dreams — an' you can stand by your blue suede — shoes —



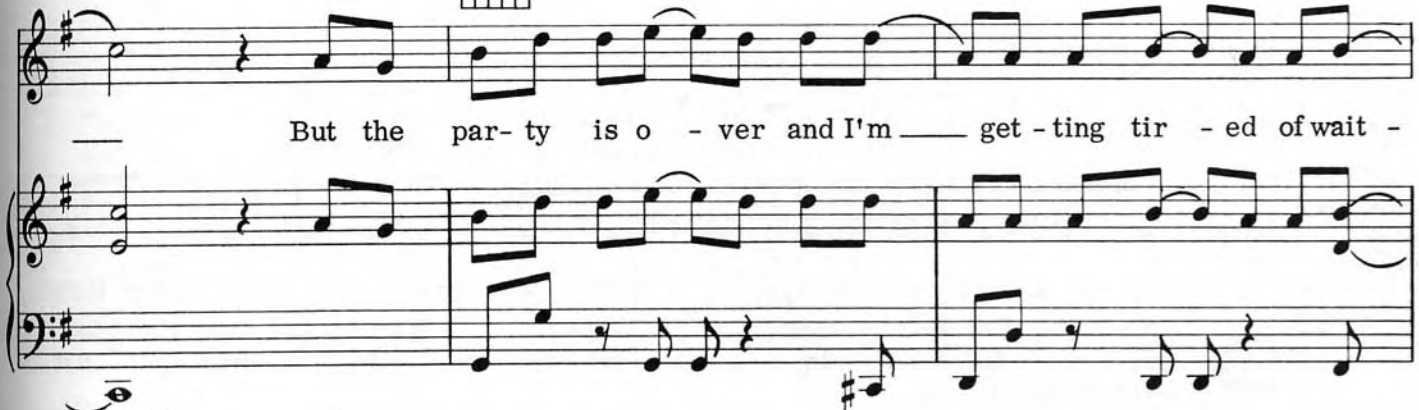
G




D



But the par-ty is o - ver and I'm — get - ting tir - ed of wait -




G



D. S. al Coda

ing for you. — 3. Oh, ba -



Coda


Oh, ba -



G



P



G



D. S. $\frac{3}{4}$ for instrumental verse and fade

by all — you wan - na do is dance —



SAY GOODBYE TO HOLLYWOOD

Words and Music by
BILLY JOEL

Fast Rock 'n' roll



6 Instrumental

1. Bob - by's driv - in' through the cit - y to - night through the lights
2. John - ny's tak - in' care of things for a while and his style
- 3.5. So ma - y fac - es in and out of my life some will last
4. Instrumental

F



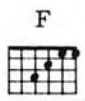
— in a hot new rent - a - car.
— is so right for trou - ba - dours.
— some will just be now and then.



Musical staff with treble clef and a single eighth rest at the beginning.

He joins the lov - ers in his heav - y ma - chine, — it's a scene —
They got him sit - ting with his back to the door — and he won't —
Life is a ser - ies of hel - los and good - byes — I'm a - fraid —

Piano accompaniment for the first system, including treble and bass staves.

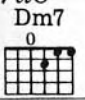


Musical staff with treble clef.

— down on Sun - set Boul - e - vard.
— be my fast gun an - y - more.
— it's time for good - bye a - gain.

Piano accompaniment for the second system, including treble and bass staves.

Chorus



Musical staff with treble clef, starting with a half rest.

Say good-bye to Hol - ly-wood, say good-bye my ba -

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, starting with a half rest.

by; say good - bye to Hol -

Piano accompaniment for the fourth system, including treble and bass staves.

G9 sus



ly - wood, say good - bye my ba -



D. C. for 6th (Instrumental) verse and fade

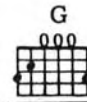
by.

Cmaj7

Bridge



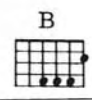
Mov - in' on — is a chance that you take an - y time —



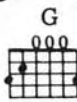
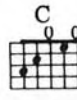
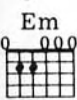
— you try — to stay — to - geth - er,



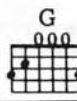
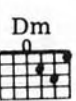
whoa



say a word out of line and you find that the friends



you had are gone for - ev - er



for - ev - er.

D. S. $\frac{3}{4}$ for 3rd verse & 4th (Instrumental) then D. S. $\frac{3}{4}$ for 5th verse

SUMMER, HIGHLAND FALLS

Moderate

Words and Music by
BILLY JOEL

F no3rd



Fmaj7



A bass

Gm7



Bb add2



Am7



C



1.

Bb add2



2.

Bb add2



F



Fmaj7



A bass

- 1. They say that these are not the best _____ of times, _____ but
- 2. So we'll ar - gue and we'll com - pro mise, _____ and
- 3. *Instrumental*

Gm7



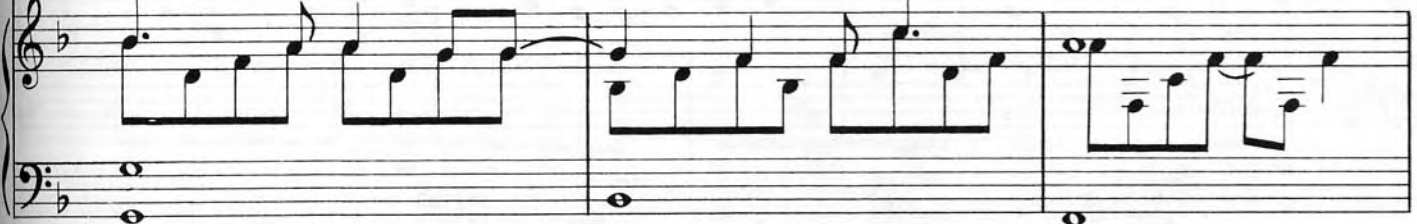
Bb add2



F



They're the on - ly times I've ev - er known
re - a - lize that noth - ing's ev - er changed



Fmaj7

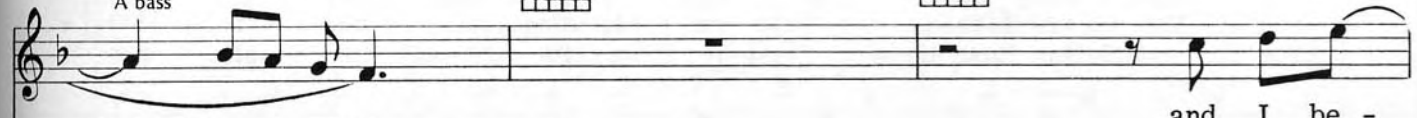


A bass

Gm7



Bb add2



and I be -
for all our



F



Fmaj7



A bass



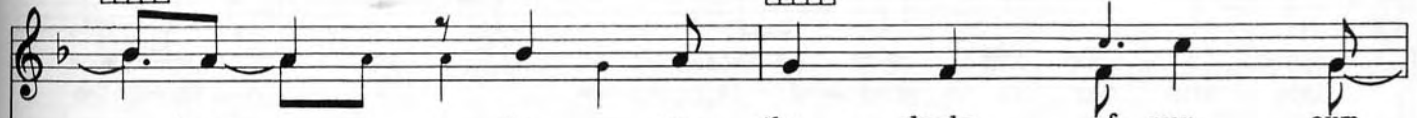
lieve there is a time for med - i - ta -
mu - tu - al ex - per - i - ence, our



Gm7

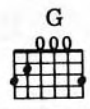


Bb add2



tion in ca - the - drals of our own
sep - a - rate con - clu - sions are the

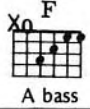




same.



Now, I have seen that sad sur - ren - der in my
 Now we are forced to re - cog - nize our in - hu -
 (3) How thought - less - ly we dis - si - pate our



lov - er's eyes _____ and I can on - ly
 man - i - ty _____ our rea - son co - ex -
 en - er - gies _____ per - haps we don't ful -



stand a - part and sym - pa - thize _____ For we are
 ists with our in - san - i - ty _____ And though we
 fill each oth - ers fan - ta - sies _____ And as we

Bb

F
A bass

al - ways what our sit - u - a - tions hand
choose be - tween re - al - i - ty - and mad -
stand up - on the ledg - es of our

Gm7

C

Bbadd2

us, it's eith - er sad - ness or eu - pho - ri - a
ness it's eith - er sad - ness or eu - pho - ri - a
lives, with our re - spec - tive sim - i - lar - i - ties

Eb

1. 2. Bb

D. C.
(take second ending at intro)

3. Bb

It's eith - er

C

F

F
A bass

D. S. $\frac{3}{4}$
and repeat intro til fade

sad - ness or eu - pho - ri - a

NEW YORK STATE OF MIND

Words and Music by
BILLY JOEL

Slowly, with a blues feel

Am D7 Am G G9sus

mf

1. Some folks like to get a-way take a
 2. I've seen all the mov-ie stars in their
 3. Comes down to re-al-i-ty and it's
 4. *Instrumental*

hol-i-day from the neigh-ber-hood hop a flight to Mi-
 fan-cy cars and their lim-ou-sines been high in the
 fine with me, 'cause I've let it slide don't care if it's

am-i beach or to Hol-ly-wood
 Rock-ies un-der the ev-er-greens.
 Chi-na-town or on Riv-er-side

C E7(#9) No root Am7 Cmaj7 F C

But I'm tak-in' a Grey-hound on the Hud-son Riv-er line
 But I know what I'm need-in' and I don't want to waste more
 I don't have an-y rea-sons I've left them all be-

D7 Fmaj9 G9sus

time hind }

I'm in a New York state of

Am7 D7 1. Am7 G G9sus

D. S. S. al Coda after verse 5

mind.

2. Am7 G E7(#9) Am7

It was so



ea - sy ——— liv - in' day by day, ———



out of touch with the rhy - thm and blues



And now I need a lit - tle



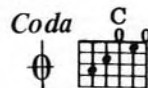
give and take ——— the New York Times ———



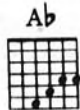
the Dai - ly News



D. S. for verse 3 & 5



mind

JAMES

Words and Music by
BILLY JOEL

Slowly, in 2

The musical score is written in 2/4 time, starting with a piano (*mp*) dynamic. It consists of five systems of piano accompaniment and one system of lyrics. The piano part is written in a grand staff (treble and bass clefs). Chord diagrams are provided above the staff for various chords: Dm7, Gm7, C, F, and A7. An 'E bass' instruction is also present. The lyrics are: 'James', 'We were always friends', 'Do you like your life;', 'You've been well behaved,'. The score includes repeat signs and first/second endings for the instrumental parts.

Chord diagrams shown in the score:

- Dm7: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 2 & 1 & 0 \\ \hline \end{array}$
- Gm7: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 3 & 2 & 1 & 0 & 0 \\ \hline \end{array}$
- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 2 & 3 & 0 \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 1 & 2 & 3 & 0 \\ \hline \end{array}$
- A7: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 0 & 2 & 2 & 0 \\ \hline \end{array}$

Lyrics:

(1. 2. 3. 5.) James
4. (Instrumental)

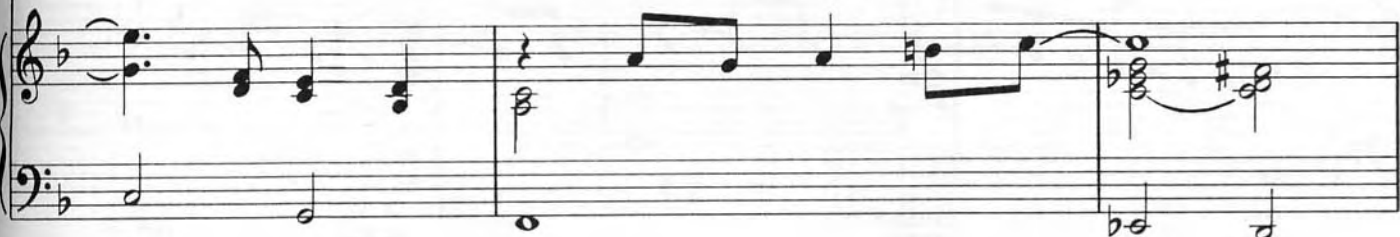
1. We were al - ways friends
2. 5. Do you like your life;
3. You've been well be - haved,



E♭ bass



from our child - hood days _____
 can you find re - lease, _____
 you've been work - ing hard _____



Gm7



And we made our plans _____
 And will you ev - er change, _____
 But will you al - ways stay _____

and we had to go _____
 Will you ev - er write _____
 Some - one else - 's dream _____
 (5) When _____ will you write _____



Dm7



G



F



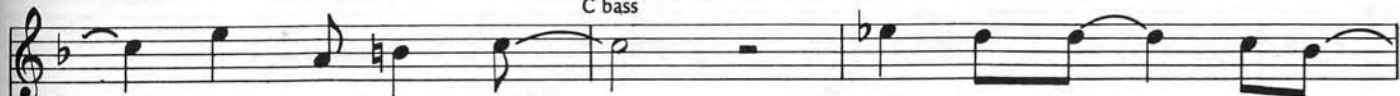
C



F9



C bass



our sep - 'rate ways _____
 your mas - ter - piece? _____
 of who you are? _____
 your mas - ter - piece _____

(1. 4.) I went on _____ the road _____
 Are you still _____ in school _____
 (3. 5.) Do what's good _____ for you, _____





To Coda

you pur - sued — an ed - u - ca - tion.
 liv - ing up — to ex - pec - ta - tions?
 or you're not good — for an - y - bod - y



(2.) James
 (4.) James



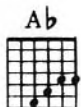
You were so re - lied — up - on —
 How you gon - na know — for sure, —



Ev - 'ry - bod - y knows how hard you tried —
 Ev - 'ry - thing was so well or - gan - ized —



Hey, _____
Hey, _____



Oh, look at what a job you've done _____
Oh, now ev - 'ry - thing is so se - cure, _____ and



D. S. $\frac{3}{4}$ then D. S. $\frac{3}{4}$ al Coda (take repeat)

car - ry - ing the weight of fam - 'ly pride _____
ev - 'ry - bod - y else is sat - is - fied _____

Coda



James _____

F C Dm7 Gm7

F: C: Dm7: Gm7:

E bass

C7 F A7 Dm7

C7: F: A7: Dm7:

Gm7 C F

Gm7: C: F:

Dm7 Gm7 C

Dm7: Gm7: C:

F A7 Dm7

F: A7: Dm7:

Gm7 F C Bb F

C bass F bass

Gm7: F: C: Bb: F:

C bass: F bass:

I'VE LOVED THESE DAYS

Words and Music by
BILLY JOEL

Slowly, Majestically

mf

mp

C

D
C bass

G
B bass

1. Now, we take our time, so non-cha-lant and spend our nights
2. We light our lamps for at-mos-phere and hang our hopes
3. 4. 6. (see extra lyrics)
5. (Instrumental)

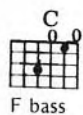
p mp

Bb6

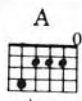
F

so bon vi - vant. We dress our days
on chan - de - liers We're go - ing wrong,

mf



in sil - ken robes _____ The mon - ey comes _____
we're gain - ing weight _____ We're sleep - ing long _____



the mon - ey goes _____ we know it's all _____
and far too late _____ and so it's time _____



a pass - ing phase _____
to change our ways _____

1.3.5.



2.6.



*D. S.
After last verse go to Coda*

But I've loved these days.

4.

Dm G6 Dm C

D. S. S. ✂✂
for instrumental verse

But I've loved these days

Coda

rit.

8va

3. Now as we indulge in things refined
We hide our hearts from harder times
A string of pearls a foreign car
Oh we can only go so far
on caviar and cabernet.
4. We drown our doubts in dry champagne
And soothe our souls with fine cocaine
I don't know why I even care
We get so high and get no where
We'll have to change our jaded ways
But I've loved these days.
5. Instrumental
6. So before we end and then begin
We'll drink a toast to how it's been
A few more hours to be complete
A few more nights on satin sheets
A few more times that I can say
I've loved these days.

PRELUDE

by
BILLY JOEL

Fast



f L.H.



*Repeat 4 times
at D. C. repeat twice*

Cm7

Ebmaj7

F

Bb9



Eb

Gm

C



F9

Bb



To Coda

Gadd2



Fadd2



Musical notation for the first system, including treble and bass staves. The bass line features a melodic line with a 'Let ring' instruction. The left hand (L.H.) is indicated with arrows pointing to specific notes in the bass line.

G add2



Musical notation for the second system, including treble and bass staves. The bass line features a melodic line with a 'Let ring' instruction. The left hand (L.H.) is indicated with arrows pointing to specific notes in the bass line.



Musical notation for the third system, including treble and bass staves. The bass line features a melodic line with a 'Let ring' instruction. The left hand (L.H.) is indicated with arrows pointing to specific notes in the bass line.



Musical notation for the fourth system, including treble and bass staves. The bass line features a melodic line with a 'Let ring' instruction. The left hand (L.H.) is indicated with arrows pointing to specific notes in the bass line.



Musical notation for the fifth system, including treble and bass staves. The bass line features a melodic line with a 'Let ring' instruction. The left hand (L.H.) is indicated with arrows pointing to specific notes in the bass line.

1. 2.

G

C

G

B bass

D

G

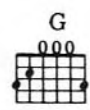
C

G

G7

D. C. al Coda

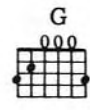
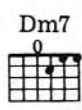
Coda
N.C.



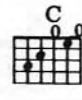
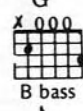
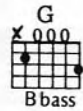
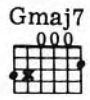
Musical notation for the first system, including treble and bass staves.



Musical notation for the second system, including treble and bass staves.

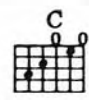


Musical notation for the third system, including treble and bass staves.

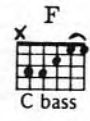


Musical notation for the fourth system, including treble and bass staves.

1. 3. 4. etc. (Repeat ad lib and fade)



2.



Go directly into "Angry young man"

Musical notation for the fifth system, including treble and bass staves.



(There's a)

Musical notation for the sixth system, including treble and bass staves.

ANGRY YOUNG MAN

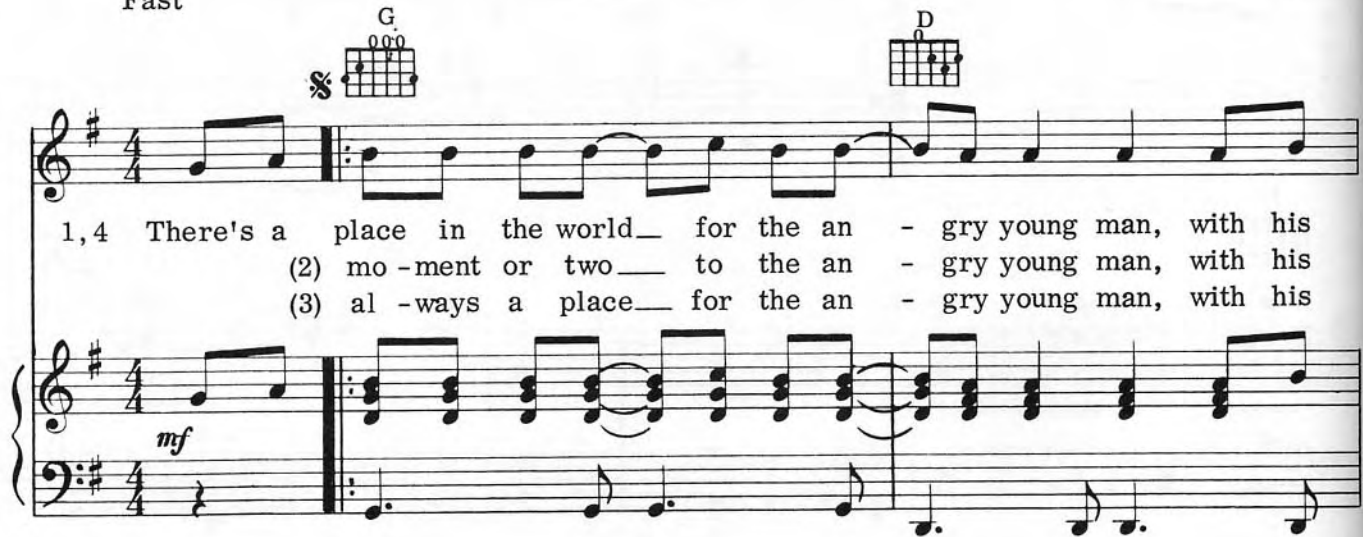
Words and Music by
BILLY JOEL



Fast

G  D 

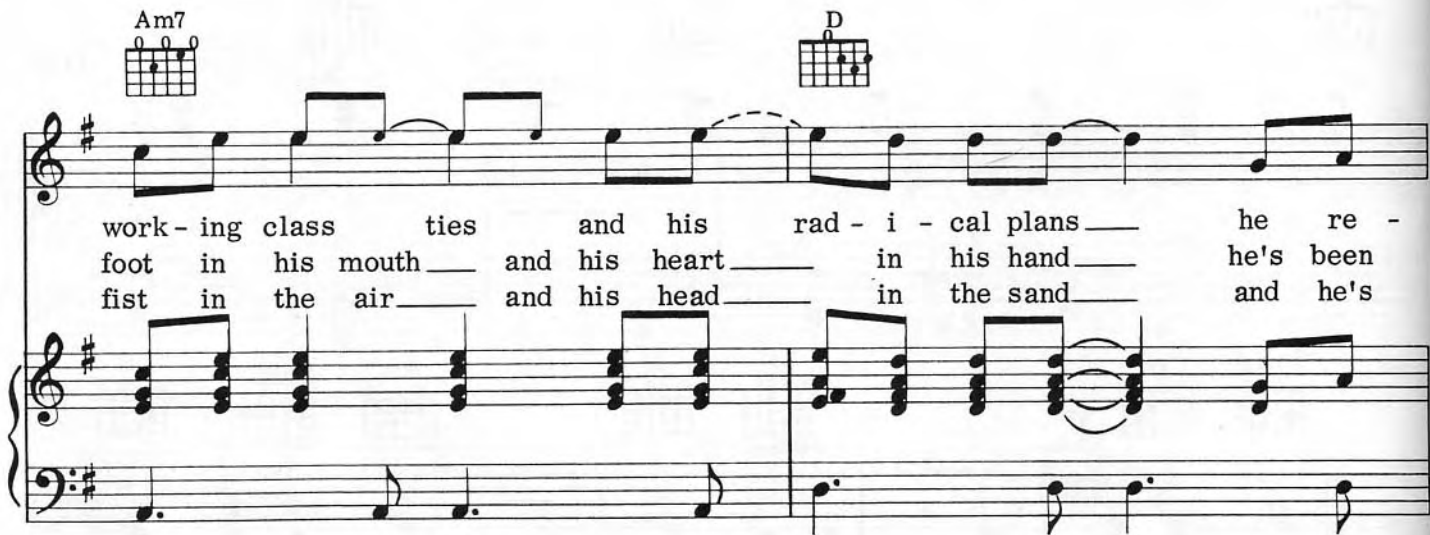
1, 4 There's a place in the world_ for the an - gry young man, with his
 (2) mo - ment or two_ to the an - gry young man, with his
 (3) al - ways a place_ for the an - gry young man, with his

mf



Am7  D 

work - ing class ties and his rad - i - cal plans_ he re -
 foot in his mouth_ and his heart_ in his hand_ he's been
 fist in the air_ and his head_ in the sand_ and he's






G  D 

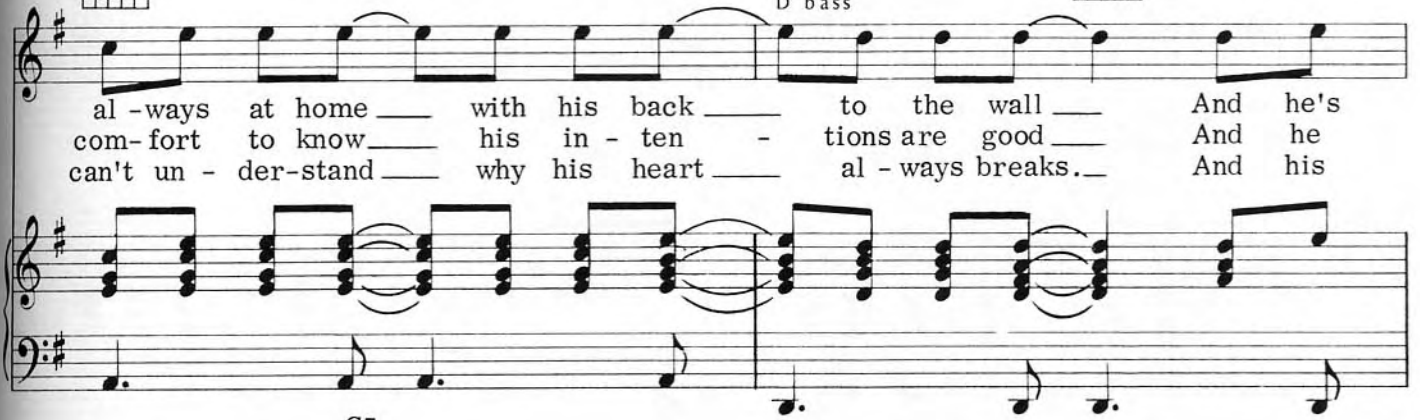
fus - es to bend_ he re - fus - es to crawl,_ And he's
 stabbed in the back_ he's been mis - un - der - stood,_ It's a
 nev - er been a - ble to learn_ from mis - stakes,_ So he



Am7 G D

al - ways at home ___ with his back ___ to the wall ___ And he's
com - fort to know ___ his in - ten - tions are good ___ And he
can't un - der - stand ___ why his heart ___ al - ways breaks. ___ And his



F G7 C





proud of his scars ___ and the bat - tles he's lost ___ and he
sits in a room ___ with a lock ___ on the door ___ With his
hon - or is pure ___ and his cour - age is well ___ And he's



G A D







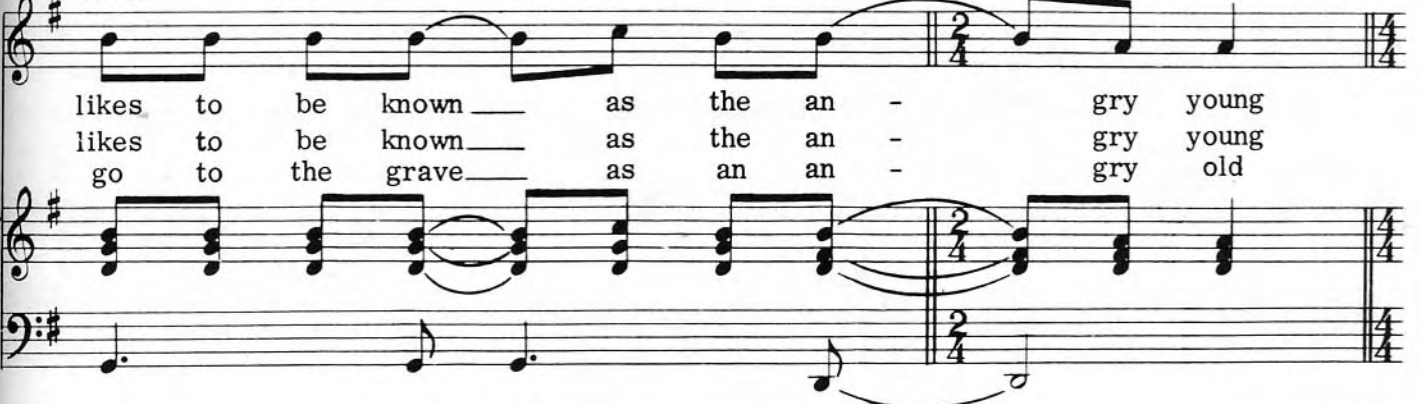
strug - gles and bleeds ___ as he hangs ___ on his cross ___ And he
maps and his med - als laid out ___ on the floor ___ And he
fair and he's true ___ and he's bor - ing as hell ___ And he'll



G D

likes to be known ___ as the an - gry young
likes to be known ___ as the an - gry young
go to the grave ___ as an an - gry old



1.4. *D.C. to 1st page of prelude*

Cmaj7 D G C Am7 G C F C

man. _____
 man. _____
 man. _____

Cmaj7 D G C Am7 G C F C

2. Give a

2.3.

F Gm7

(2) I be-lieve I've passed the age of
 (3) *(Instrumental)*

Bb C C F

con - scious-ness and right - eous rage. I found that just sur - viv -

B \flat C D G

— ing was a no - ble fight — I once be-lieved in —

Am7 C D

caus-es, too — I had my point-less point of view — and

G C A A9 sus

life went on — no — mat - ter who — was wrong — or right —

A A7 D D9sus D7 D.S.

oh ————— and there's

MIAMI 2017 (SEEN THE LIGHTS GO OUT ON BROADWAY)

Moderate, 2 feel

Words and Music by
BILLY JOEL



Sva

First system of musical notation. Treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody starts with a quarter rest followed by eighth notes. Bass clef staff shows a bass line with a common time signature and a dynamic marking of *mp*. Chord diagrams for D, C, and G are positioned above the staff.

Second system of musical notation. Treble clef staff continues the melody. Bass clef staff continues the bass line. Chord diagrams for Bb, D, C, and G are positioned above the staff.

Third system of musical notation. Treble clef staff continues the melody. Bass clef staff continues the bass line. Chord diagrams for Bb, D (with F# bass), Gmaj7, and D (with A bass) are positioned above the staff.

Fourth system of musical notation. Treble clef staff continues the melody. Bass clef staff continues the bass line. Chord diagrams for G (with B bass), A (with C# bass), G (with B bass), D, Dmaj7no3rd, and G (with B bass) are positioned above the staff.

Fifth system of musical notation. Treble clef staff continues the melody. Bass clef staff continues the bass line. Chord diagrams for D, G (with B bass), and D are positioned above the staff. The lyrics "1. Seen the lights go out on Broadway" are written below the treble staff, with a "(4) - way" correction below the bass staff.

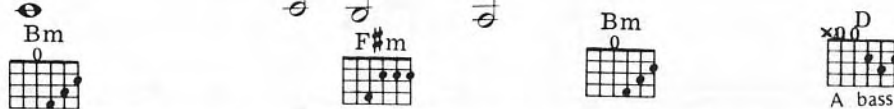


I saw the Em-pire— State laid
that was so man-y— years a -

(2nd time)



low — And life went on — be - yond the Pal -
go — Be - fore we all — lived here in

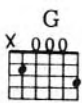


— i - sades they all bought — Cad - il - lacs,
Flor - i - da. Be - fore the Maf - i - a



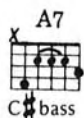
and left there long — a - go.
took ov - er Mex i - co. —

R. H.



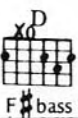
They held a concert out in Brook - lyn
There are not man - y who re - mem - ber

B bass



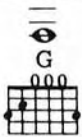
(2nd time only)

to watch the is - land brid - ges blow
they say a hand - ful still sur - vive



They turned our pow -
to tell the world

mf

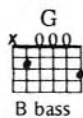


er down, — and drove us un - der-ground
a - bout the way the lights — went out

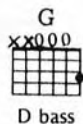
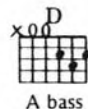
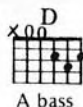
A bass

B bass

To Coda



But we went right on with the show _____



2. I've seen the lights _____ go out on Broad -
3. I've seen the lights _____ go out on Broad -



Bm



way — I saw the ru -
way — I saw the might -



ins at my feet.
y sky - line fall

F#m7



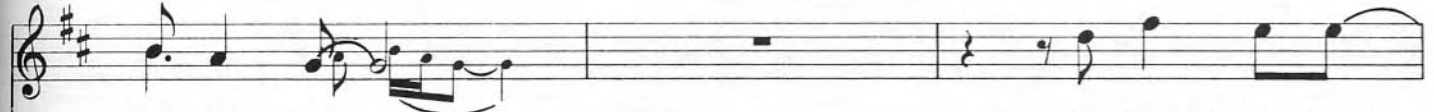
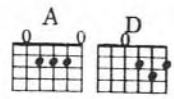
Bm7



You know we al - most — did - n't no - tice it.
the boats were wait - ing — at the bat - ter - y

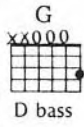


We'd seen it all — the time — on For - ty
the un - ion went — on strike — they nev - er



sec - ond street. —
sailed at all —

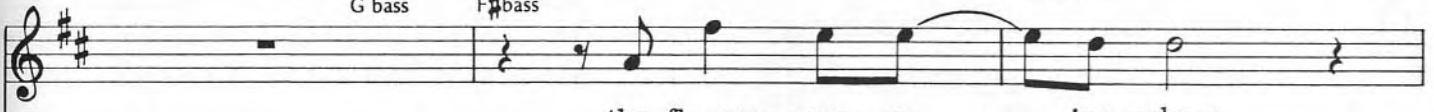
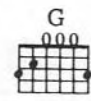
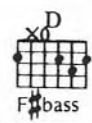
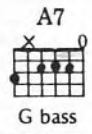
They burned the church -
They sent a car -



es down — in Har - lem
rier out — from Nor - folk



like in that Span - ish civ - il war
and picked the Yank - ees up for free



the flames were ev - 'ry - where
they said that Queens — could stay





A bass



B bass



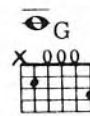
C# bass

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

but no - one real - ly cared
and blew the Bronx — a - way,

it al - ways
and sank Man -

Piano accompaniment for the first system, including treble and bass staves.



B bass



D

Musical staff with treble clef, key signature of two sharps, and a melody line.

burned up there be - fore
hat - tan out at sea

Piano accompaniment for the second system, including treble and bass staves.



A



A bass

1.



A

2.



A

Musical staff with treble clef, key signature of two sharps, and a melody line.

Piano accompaniment for the third system, including treble and bass staves.



D



A



D

A bass

Musical staff with treble clef, key signature of two sharps, and a melody line.

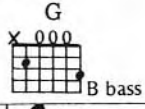
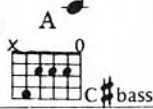
Piano accompaniment for the fourth system, including treble and bass staves.



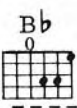
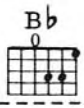
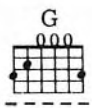
D. S. al Coda Φ

4. You know those lights — were bright on Broad —

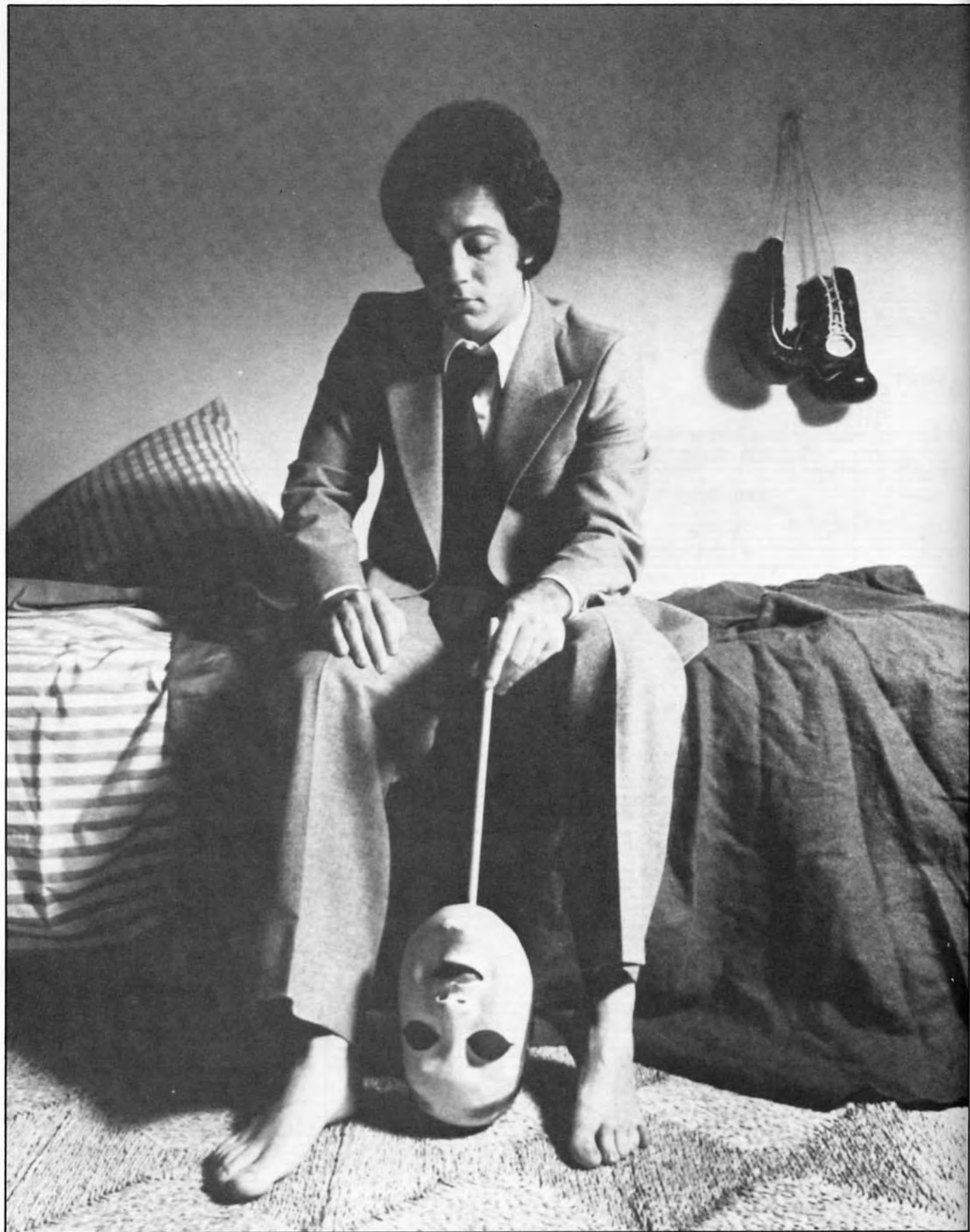
Coda and keep the mem - o - ry — a - live —



Sva-

Repeat and fade



THE STRANGER

JUST THE WAY YOU ARE

Words and Music by
BILLY JOEL

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a bass line with a half note G2, followed by quarter notes A2, B2, and C3. The tempo is marked 'Moderately' and the dynamic is 'mf'.



Don't go chang-ing — to try and please me —



You nev - er let me down — be - fore — mm — mm —



— don't im - ag - ine — you're too fa - mil - iar —

Bm7



E bass

E9



A9sus



And I don't see — you — an - y more —

D



Bm6



Gmaj7



I — would not leave you — in times of

Bm



D7



Gmaj7



Gm



trou-ble — We nev - er could have come — this far —

F#bass



Am



D7



Gmaj7



Gm6



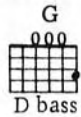
mm — mm — I took the good — times —



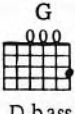
F#bass

I'll take the bad _____ times _____

I'll take you just _____



_____ the way _____ you are _____



Don't go try-ing



Some _____ new fash - ion _____

Don't change the col -

Gm D Am7 D7 Gmaj7

F# bass

- or of your hair mm mm You al - ways

Gm D Bm7

F# bass

have my un - spok - en pas - sion

E9sus E9 A9sus

Al - though I might not seem to care

D Bm6 Gmaj7

I don't want clever con - ver -



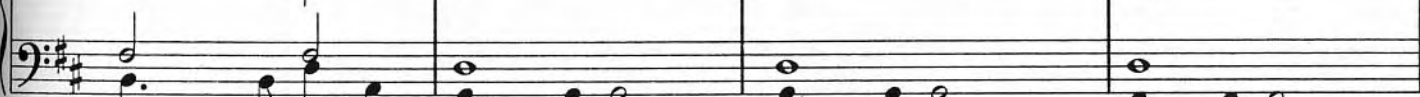
F# bass



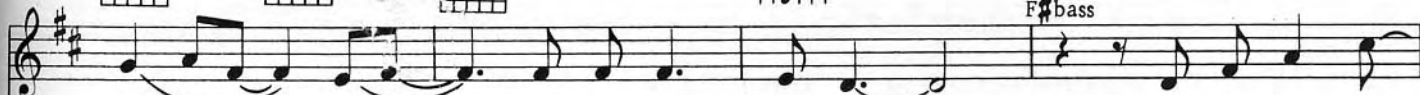
sa-tion —

I nev-er

want to work_ that hard_



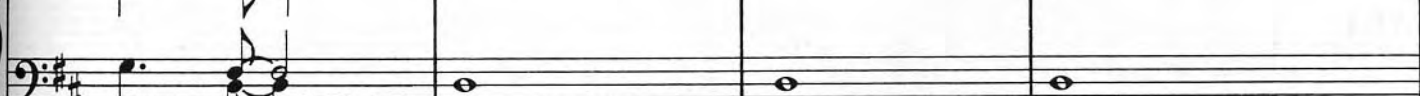
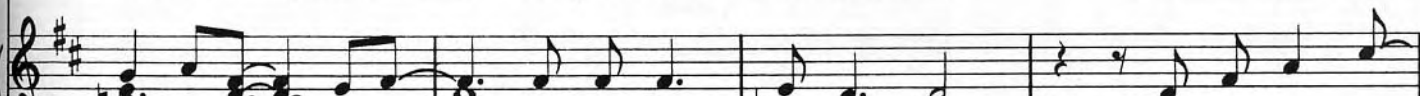
F# bass



mm_ mm_

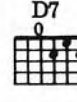
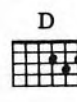
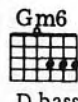
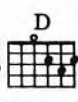
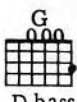
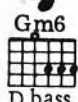
I just want some-one_

that I can talk_



to_

I want you just_ the way_ you are._



D bass

D bass

D bass



G

G

G

G



I need to know — that you — will al — ways be —



The same old some - one that I knew — Oh



What will — it take — till you — be - lieve — in me —



The way that I — be - lieve — in you —

A9sus



D



Bm6



voice tacet on D. S.

instrumental on D. S.

I said I love you

Gmaj7



Bm



D7



Gmaj7



Gm



Gm6



and that's for-ev - er And this I prom-ise from the heart.

Am7



D7



Gmaj7



Gm6



mm mm I could not love you

To Coda

Em7



an - y bet - ter I love you just

A9 sus



D



Gm6



G



D



Gm6



D bass

Musical staff with notes and lyrics: the way you are

the way you are

G



D



Coda

D



E9



D bass

D. S. al Coda

Musical staff with notes and lyrics: D. S. al Coda

Musical staff with notes and lyrics: Coda

A9 sus



D



Bm6



Musical staff with notes and lyrics: I don't want clever

I don't want clever

G7



Bm



D7



Gmaj7



Musical staff with notes and lyrics: con-ver-sa-tion I nev-er

con-ver-sa-tion I nev-er

Musical staff with notes and lyrics: con-ver-sa-tion I nev-er

Gm



D



F#bass

Am7



D7



Gmaj7



want_ to work_ that hard_

mm_

I just want

Gm6



F#bass

Bm7



Em7



some-one_

that I can talk_ to_

I want you just_

G



A bass

Bb



C



Am7



_ the way you are_

D7



Gm7



A7



Dmaj7



Whoa

MOVIN' OUT

(ANTHONY'S SONG)

Words and Music by
BILLY JOEL

Moderate 4 (not too slow)

mf

The piano introduction consists of a steady eighth-note accompaniment in the left hand and a series of chords in the right hand, starting with a *mf* dynamic.

Oo Ah Ha Mm

The vocal line features the syllables "Oo Ah Ha Mm" over a melodic line. The piano accompaniment continues with the same eighth-note pattern.

Dm Gm

An - tho - ny works in the gro - cer - y store
Ser - geant O' - Leary is walk - in' the beat At

The first verse begins with the lyrics "An - tho - ny works in the gro - cer - y store". The piano accompaniment features a series of chords in the right hand and the eighth-note accompaniment in the left hand.

C E+ F Dm

Sav - in' his pen - nies for some day
night he be - comes a bar - ten - der He works at Mis - ter Cac - cia tor - es down on

The second verse begins with the lyrics "Sav - in' his pen - nies for some day". The piano accompaniment continues with the eighth-note accompaniment and chords.

Gm7



C



E+



note on the door___ she said
Sul - li - van Street___

"Son - ny move out___ to the coun -
a - cross from the med - i - cal cen -

F



Dm



G9



— try!___ Ah but work-ing too hard can give you a
— ter___ And he's trad-in' in his Chev-y for a

heart at-tack ack ack ack ack
Cad-i-lac ack ack ack ack ack

Gm7



C



Dm



You ought - a know___ by now___
You ought - a know___ by now___

Who needs a house___ out in
if he can't drive___ with a

G7



C7



F



Hack-en-sack? Is that all you get___ for your mon - ey?___ And it
brok-en back At least he can pol - ish the fen - ders_

Bb C A7

seems such a waste of time _____ If that's what it's all a - bout _____

Dm Dm Bb Em7

C bass

Ma - ma if that's mov - in' up then I'm _____

A7 Dm Gm7

mov - in' out. Mm I'm mov - in' out _____

C7 Fmaj7 Dm

Mm Oo Oo Uh _____

Gm7



C7



Fmaj7



huh Mm Hm

Dm



G9



You should nev - er ar - gue with a cra - zy mi mi mi mi mi mind

Gm7



C



Dm



You ought-a know by now You can pay Un - cle Sam with the

G7



C7



F



ov - er-time Is that all you get for your mon - ey And if



that's what you have in mind _____ Then that's what you're all a - bout_



— Good luck mov - in' up 'cause I'm _____



— mov - in' out _____ Mm — I'm mov - in' out —



— Mm — Oo Oo — Uh —

This page contains a musical score for guitar and voice. It features four systems of music, each with a vocal line and a piano accompaniment. The score includes guitar chord diagrams for various chords: Bb, C, A7, Dm, Dm with C bass, Bb, Em7, A7, Dm, Gm7, C7, Fmaj7, and Dm. The lyrics are: "that's what you have in mind _____ Then that's what you're all a - bout_"; "— Good luck mov - in' up 'cause I'm _____"; "— mov - in' out _____ Mm — I'm mov - in' out —"; and "— Mm — Oo Oo — Uh —".

Gm7



C7



Fmaj7



huh Mm Hm

Repeat 'til fade
3rd time

out

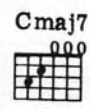
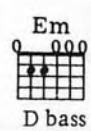
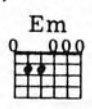
2nd time

I'm mov - in'

THE STRANGER

Words and Music by
BILLY JOEL

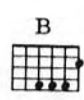
Slowly, a little bit sadly



(2nd time only)

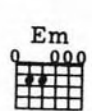
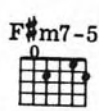
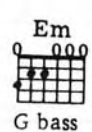
mp

3



F# bass G# bass

3



G bass

Em D bass B D# bass Em D bass Em D bass

(whistle) 3

Cmaj7 B C

glissando

E F# bass E G# bass Am Em G bass F#m7-5 Em

B D# bass A C# bass B7 B7 A bass

Repeat 'til fade

3 3

THE STRANGER

Words and Music by
BILLY JOEL

Moderately in two

mf

Well we

all have a face — That we hide a-way — for — ev-er, And we

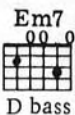
take them out — And show our-selves — When ev - 'ry-one — has gone — Some are

Em Am Em

Am C7 D B7



sat-in some are steel Some are silk and some are leath - er, They're the



fac - es of a strang - er But we love to try them



on.



Well we



all fall in love — But we dis - re - gard — the



dan - ger, Though we share so man - y se - crets There are



some we nev - er tell, — Why were you so sur - prised.



— That you nev - er saw the strang - er Did you ev - er let your



lov - er see the strang - er in your - self? _____



A bass



C bass

Don't be a - fraid to try a - gain. Ev - ry' - one goes



A bass



C bass

south Ev - ry' now__ and then. Ooh_____



A bass



C bass

You've done it, why can't some - one else?__ You should know__ by

Bm

Bb+

D

Bm



A bass

now,

You've been there_ your - self.

Once I
You may

Em

Am



used

to be-lieve_

I was

such a great_ ro -

nev - er

un - der-stand_

How the

strang-er is_ in -

Em

Am

C7

D



manc-er, Then I came home to_ a wo-man that I could not rec-og - nize_ spirited_ But he is - n't al - ways e - vil And he is - n't al-ways wrong.

B7

Em

Am



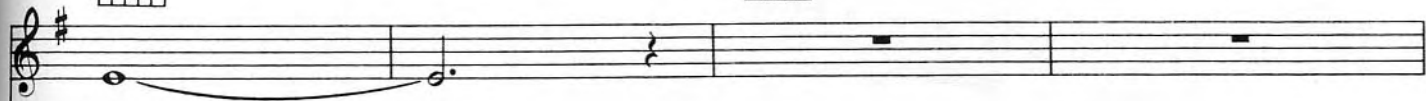
When I pressed her for a rea-son she re - fused to e - ven
Though you drown in good in - ten-tions you will nev - er quench_ the



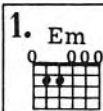
D bass



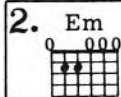
an-swer, It was then I felt the strang-er kick me right be-tween the
fire— You'll give in to your de - sires— When the strang-er comes a -



eyes.
long.



Well we



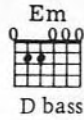
Repeat and fade



THE STRANGER

Words and Music by
BILLY JOEL

Slowly, a little bit sadly



(2nd time only)

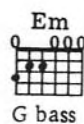
mp

The first system of music features a guitar part with a treble clef and a piano part with grand staff notation. The guitar part has a repeat sign and a first ending bracket. The piano part includes a mezzo-piano (*mp*) dynamic marking and a triplet of eighth notes in the right hand.



F# bass G# bass

The second system continues the musical notation. The guitar part has a treble clef and rests. The piano part features a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes in the left hand.



The third system shows the final musical notation on the page. The guitar part has a treble clef and rests. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Em D bass

B D# bass

Em D bass

Em D bass

(whistle)

Cmaj7

B

C

glissando

E F# bass

E G# bass

Am

Em G bass

F#m7-5

Em

B D# bass

A C# bass

B7

B7 A bass

Repeat 'til fade

SCENES FROM AN ITALIAN RESTAURANT

Words and Music by
BILLY JOEL

Moderate

L. H. *mf* *p* R. H. *mf* *p* L. H. *mf*

Let ring

F Gm

F bass

A bot-tle of white__ A bot-tle of red__

C Bb F C C




F bass F bass Bb bass

per-haps a bot-tle of ro-sé__ in-stead__ we'll get a ta-ble near the street__


F Bb C Gm C Gm C C9sus

A bass

in our old fa - mil - iar place you and I face to face mm mm__

F  Gm  C 
 F bass F bass F bass





A bot-tle of red_ A bot-tle of white_ it all de-pends up-on your
 (what ev-er kind of mood you're



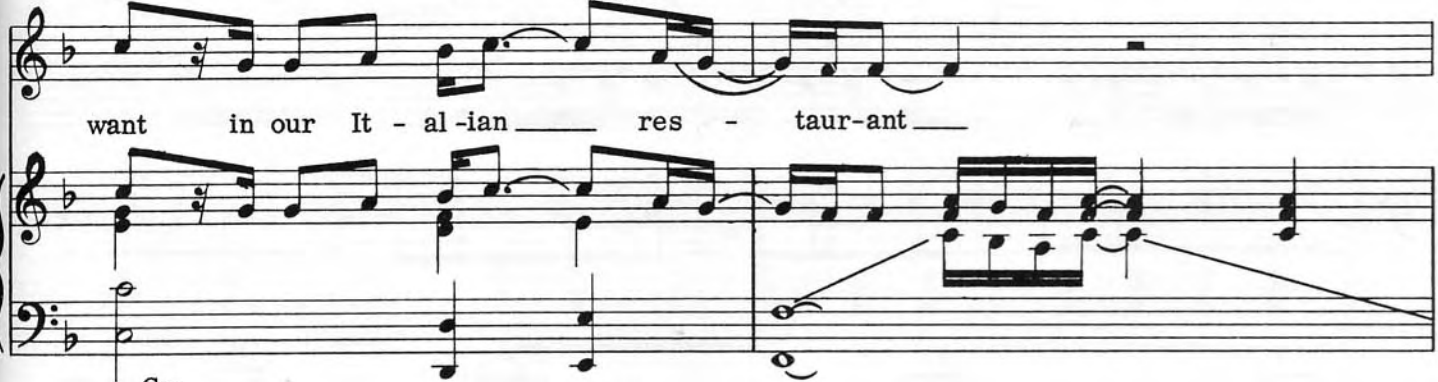
Bb  G  Am  G 
 B bass B bass

ap - pe-tite_ I'll meet you an - y time_ you
 in to-night)



C  Dm  C  F 
 E bass

want in our It - al-ian_ res - taur-ant_



Gm  Cmaj7  Fmaj7  Bbmaj7 
 F bass



To Coda

Cmaj7



Fmaj7



II Bbmaj7



Ebmaj7



Abmaj7



Musical notation for the first system of 'To Coda', featuring a treble and bass clef with piano accompaniment.

Ebmaj7



Abmaj7



D9 sus



D



D9 sus



D



Musical notation for the second system of 'To Coda', featuring a treble and bass clef with piano accompaniment.

G



D



Dm



G7 no3rd



Faster Rock Roll

Vocal line for 'Faster Rock Roll' in G major, starting with the lyrics 'Things are o-kay__ with me these days__ got a good job__ got a good of - fice'.

Things are o-kay__ with me these days__ got a good job__ got a good of - fice

Piano accompaniment for 'Faster Rock Roll', featuring a treble and bass clef with piano accompaniment.

C7



F7



D7sus



G



D



D bass

Vocal line for 'Faster Rock Roll' in G major, continuing with the lyrics 'got a new wife__ got a new life__ and the fam- i - ly's fine'.

got a new wife__ got a new life__ and the fam- i - ly's fine

Piano accompaniment for 'Faster Rock Roll', featuring a treble and bass clef with piano accompaniment.

G D Dm G7 no3rd

We lost touch long a - go — You lost weight I did not know —

C7 F7 D7sus G D

that you would ev-er look so nice af-ter so much time — Do you re -

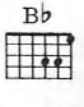
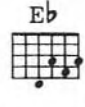
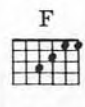
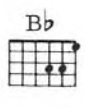
D bass

E \flat B \flat F

mem-ber those days hang-ing out at the vil-lage green The

E \flat B \flat F

En-gi - neer boots leath - er jack-ets and tight blue - jeans — you drop a



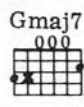
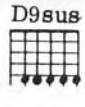
Musical staff with treble clef, key signature of two flats, and a melody line.

dime in the box play a song a-bout New Or-leans_____

Cold beer, hot lights

Musical staff with treble clef, continuing the melody.

Musical staff with bass clef, providing harmonic accompaniment.

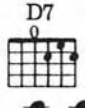
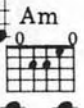
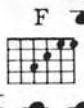
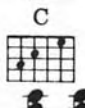
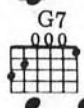


Musical staff with treble clef, key signature changes to one sharp.

My sweet ro-man-tic teen-age nights

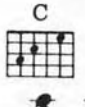
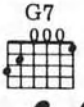
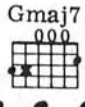
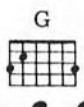
Musical staff with treble clef, continuing the melody.

Musical staff with bass clef, providing harmonic accompaniment.



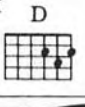
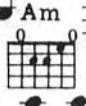
Musical staff with bass clef, providing harmonic accompaniment.

Musical staff with bass clef, providing harmonic accompaniment.



Musical staff with bass clef, providing harmonic accompaniment.

Musical staff with bass clef, providing harmonic accompaniment.



Musical staff with bass clef, providing harmonic accompaniment.

Musical staff with bass clef, providing harmonic accompaniment.

N.C.

G

F

C

E bass

D

Woh _____ woh _____ woh _____

G

F

C

E bass

D

woh _____ who _____ woh _____ Bren-

G

D

C



- 1. — da and Ed - die were the pop-u-lar stead-ies and the king and the queen of the prom -
- 2. da and Ed - die were still going steady_ in the sum-mer of sev-en-ty_ five_
- 3. *Instrumental*
- 4. Bren-da and Ed - die had had it al-read-y_ by the sum-mer of sev-en-ty five from the_



G

G

C



B bass



rid-ing a-round_ with the car top down_ and the ra-di-o on_

when they de-cid - ed the mar - riage would be at the end of Ju-ly -

high to the low_ to the end of the show for the rest of their lives_ They



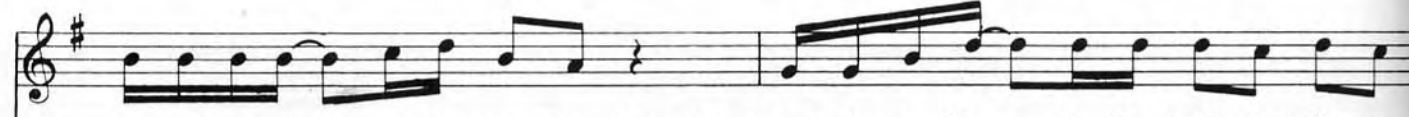
G

D

C

G

C



no-bod-y looked_ an - y fin - er or was more of a hit_ at the park-way din-er

ev - 'ry-one said_ they were cra-zy "Bren-da you know_ that you're much too la-zy

could-n't go back_ to the greas-ers Best they could do_ was pick up their piec-es





F# bass

G# bass

To Coda I



Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef.

we nev-er knew__ we could want more than that out of life_____ sure - ly
 Ed-die could nev - er af-ford to live that kind of life"_____ Oh but
 we al-ways knew they would both find a way to get by_____ Oh_____

Musical notation for the second system, continuing the melody and accompaniment from the first system.

Bren-da and Ed - die would al - ways know how__ to sur-vive_____ woh_____ woh_____
 there we were wav-ing Brenda__ and Ed-die good - by_____

Musical notation for the third system, including guitar chord diagrams for Am, G, C, D, G, and F, and bass line indications for B bass, D bass, G, and F.

(2nd and 3rd time) woh well, they woh woh woh

Musical notation for the fourth system, including guitar chord diagrams for C, D, G, and F, and bass line indications for E bass.

woh Bren- got an a-part - ment with big pile car - pets and a lived for a while__ in a ve-ry nice style but it's

Musical notation for the fifth system, including guitar chord diagrams for C, D, F, C, F, and C, and bass line indications for E bass, C bass, and C bass.



D



C

D bass



G



F

C bass



C



F

C bass



C

couple of paint - ings from_ Sears_ A big wat - er bed_ that they bought with the bread. they had
al - ways the same_ in the_ end_ they got a di - vorce_ as a mat - ter of course_ and they



D

D bass



C

G bass



G



F

C bass



C



F

C bass

saved for a cou - ple of years_ They start - ed to fight_ when the mon - ey got tight_ and they
part - ed the clos - est of friends_ The king and the queen_ went back to the green but_ you can



D



Em7



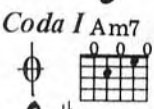
Am7



D9sus

D.S. $\frac{3}{4}$
D.S. $\frac{3}{4}$ al Coda $\frac{4}{4}$

just did - n't count_ on the tears_ Woh _____ woh _____ (spoken) rock n' roll!



Am7



Em7

B bass



C



D9 sus



Am7



Em7

B bass



C



D9 sus

That's all I heard_ a - bout_ Bren - da and_ Ed - die can't tell you more_ 'cause I've told you al - ready and here

Am7



Em7



B bass

C



D9 sus



G



F



we are wav - ing Bren - da and Ed - die good bye

woh

woh



E bass

D



G



F



woh

woh

woh



E bass

D



G



F



woh

woh

woh



E bass

D



ritard
N. C.

woh

F

Gm

Return to first tempo

F bass

This system features two staves of music. Above the top staff is a guitar chord diagram for F major (x21332), and above the bottom staff is a diagram for Gm (345332). The instruction "Return to first tempo" is placed above the music. Below the bottom staff, "F bass" is written.

C

Bb

F

C

F bass

F bass

This system continues the musical piece. It includes guitar chord diagrams for C major (x32310), Bb major (x21232), F major (x21332), and C major (x32310). Below the top staff, "F bass" is written. Below the bottom staff, "F bass" is also written.

F

Bb

C

Bb

C

Gm7

A bass

This system features guitar chord diagrams for F major (x21332), Bb major (x21232), C major (x32310), Bb major (x21232), C major (x32310), and Gm7 (345332). Below the top staff, "A bass" is written.

Coda II

D. S. S. *al*

Bbmaj7

Dm7

C

E bass

This system begins with the instruction "Coda II" and "D. S. S. al". It includes guitar chord diagrams for Bbmaj7 (x21232), Dm7 (234532), and C major (x32310). Below the bottom staff, "E bass" is written.

Fmaj7

G13

F

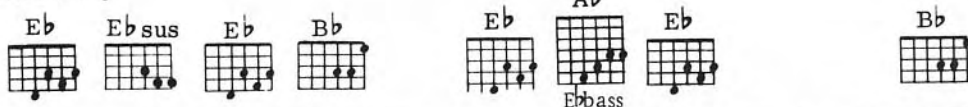
C

This system features guitar chord diagrams for Fmaj7 (x21332), G13 (345332), F major (x21332), and C major (x32310).

SHE'S ALWAYS A WOMAN

Words and Music by
BILLY JOEL

Moderately



She can kill with a

smile. She can wound with her eyes. She can ru - in your

faith with her cas - u - al lies. And she on - ly re -

veals what she wants you to see. She hides like a child but she's al-ways a wom-an to

E_b
E_b sus
E_b
B_b
E_b
B_b

me. She can lead you to love, she can take you or

E_b
A_b
A_b maj7

leave you she can ask for the truth but she'll nev - er be -

A_b6
A_b
B_b7
E_b
B_b7
G

lieve you, And she'll take what you give her as long as it's free yeah, she

C_m
C_m

E_b bass
A_b6
B_b7
E_b
E_b sus
E_b
E_b

D bass

steals like a thief but she's al-ways a wom-an to me.

Cm
Cm
F7
F7
Bb
Bb
Gm
Eb

Oh she takes care of her-self she can wait if she

Ab
Ab
Fm
Bb7
Eb
Ab
Eb

wants, she's a-head of her time.

Ebm
Ebm
Cm
Ab
Db
Db
Bbm
Gb6

Oh and she never gives out and she never gives

Cb
Cb
Adim7
F7
Bb
Bb6
Bb7

in, she just changes her mind.

1. And she'll promise you
 2. She is frequent-ly

E \flat B \flat E \flat E \flat 7

more than the gar - den of E - den. Then she'll care-less - ly
 kind and she's sud - den - ly cru - el. She can do as she

A \flat A \flat maj7 A \flat 6 A \flat B \flat 7

cut you and laugh while you're bleed - in'. — But she brings out the
 pleas - es she's no - bo - dy's fool — But she can't be con -









E \flat B \flat 7 G Cm Cm A \flat 6 B \flat 7

best and the worst you can be vict-ed she's earned her degree. Blame it all on your-self cause she's al-ways a wom-an to And the

To Coda

E \flat E \flat sus E \flat B \flat E \flat B \flat G

me. (Hum) (Hum)

Cm  Cm  Ab6  Bb7  Eb  Ebsus  Eb  Eb  D bass

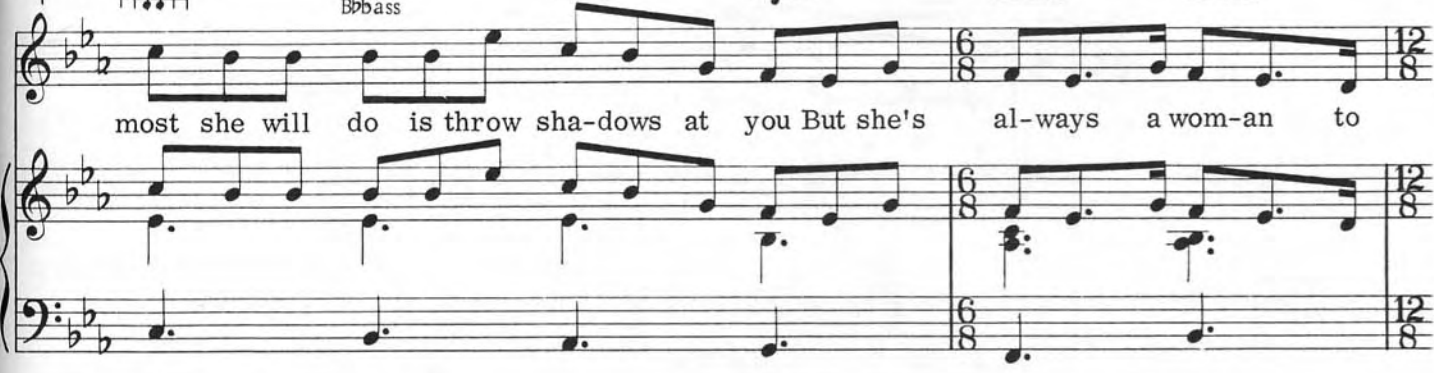
D. S. al Coda










Coda

Cm  Cm  Ab  Eb  Fm  Bb7 








most she will do is throw sha-dows at you But she's al-ways a wom-an to



Eb  Ebsus  Eb  Bb  Eb  Bb7  G 

me. (Hum) (Hum)



Cm  Cm  Ab6  Bb7  Eb  Ebsus  Eb 

rit.



VIENNA

Words and Music by
BILLY JOEL

Slowly in 2

mf 3
L.H.

Gm

Bb

F

Slow down — you cra - zy child — You're so am - bi - tious for a

Ab

Eb

Bb

ju - ve - nile. But then if you're so smart, tell me why are you still — so a -

C D9sus D Gm

fraid? Mm - Hm _____ Where's the fire, what's the

Bb F Ab

hur-ry a-bout? You bet-ter cool it off be-fore you burn it out You got

Eb Bb Am7 D9sus D

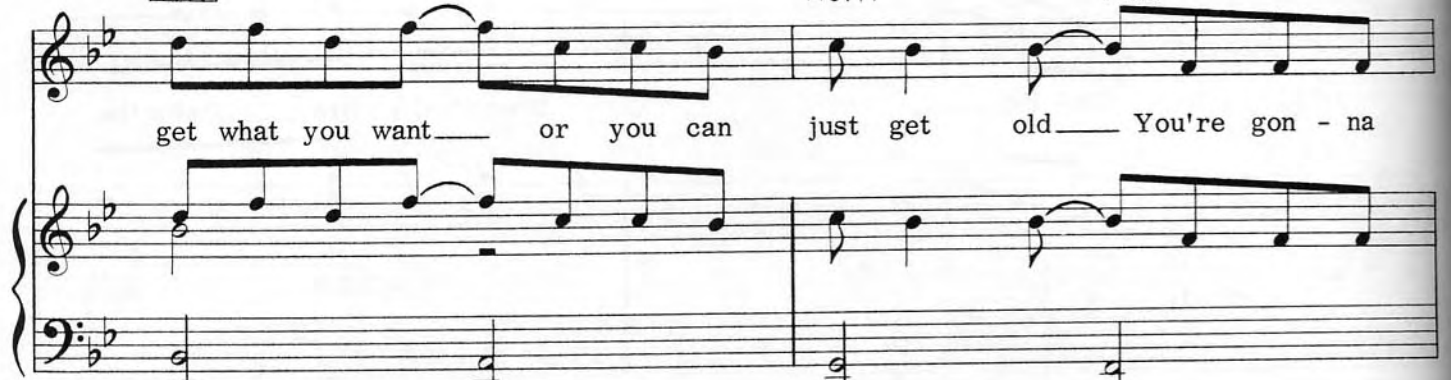
so much to do and on-ly so man-y hours in a day Hey Hey _____

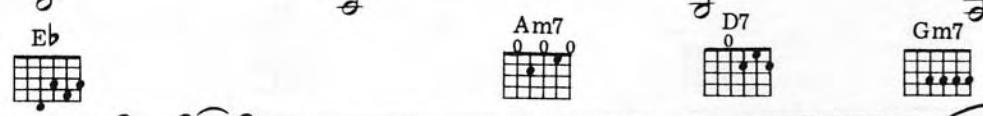
Eb F

But you know that when the truth is told That you can

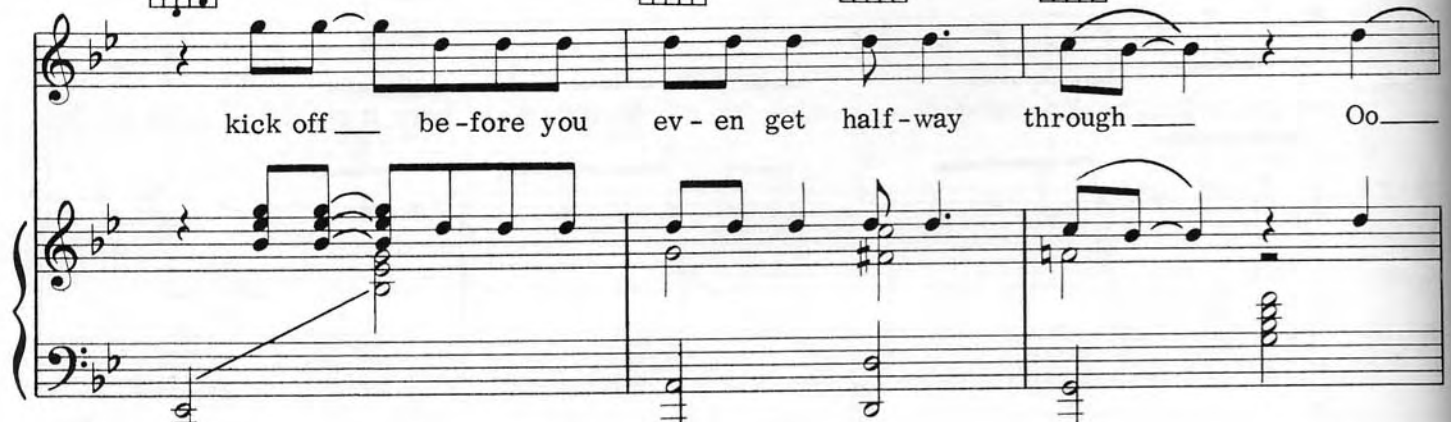
Bb Gm G

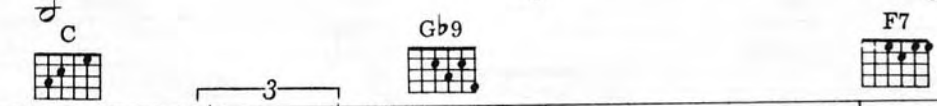

get what you want — or you can just get old — You're gon - na



Eb Am7 D7 Gm7


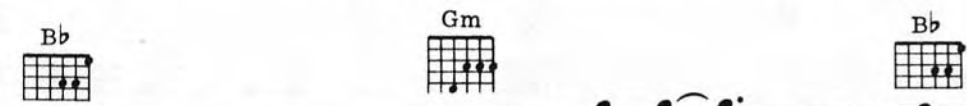
kick off — be-fore you ev - en get half-way through — Oo —



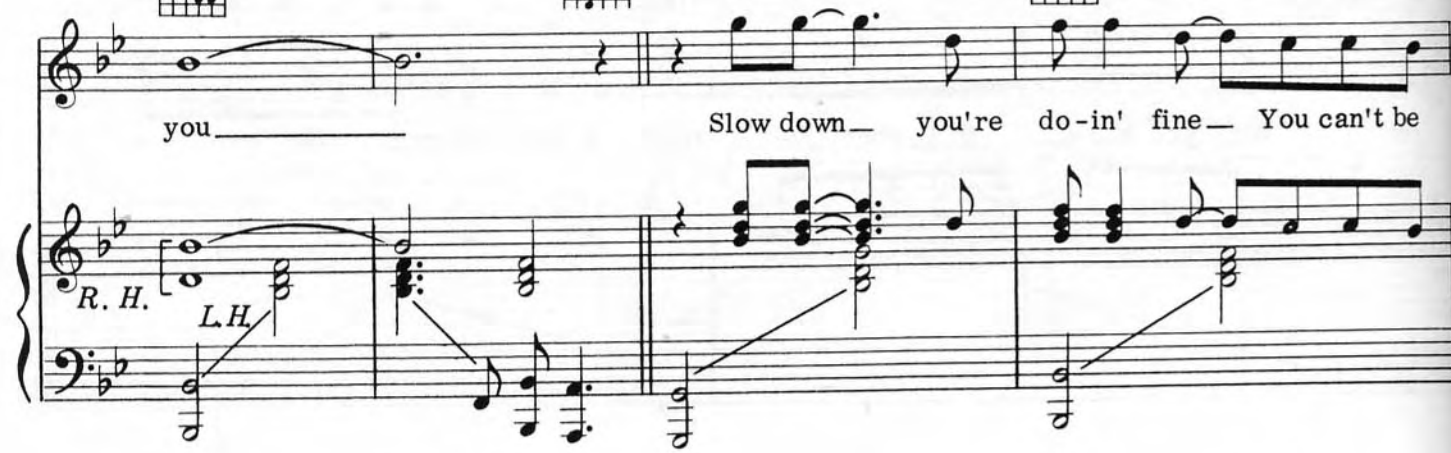
C Gb9 F7


When will you re-al-ize — Vi - en - na waits for



Bb Gm Bb


you — Slow down — you're do-in' fine — You can't be



F



Ab



Eb



ev'-ry-thing you want to be be - fore your time_ Al-though it's so ro - man-tic on the

Bb



C



D9sus



D



bor - der - line _____ to - night _____ to - night _____

Gm



Bb



Too bad _____ but it's the life you lead _____ you're so a -

F



Ab



head of your-self _____ that you for - got what you need _____ Though you can



see when you're wrong — You know you can't al- ways see — when you're



right You're right — You got your pas- sion you



A bass

got your pride — But don't you know that on- ly fools are



F bass



sat- is - fied? — Dream on — but don't im - ag- ine they'll all come true.

Gm7



C



C7



Gb9



Oo When will you re-al-ize

F7



Bb



Vi - en - na waits for you

Gm



Bb



F



Ab



Eb



Bb



Am7

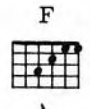
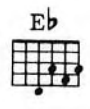


D9sus

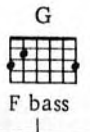
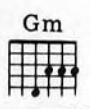
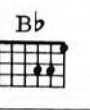


D

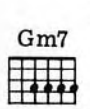
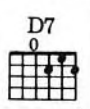
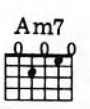




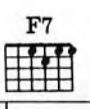
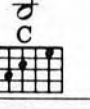
Slow down — that you cra - zy child — Take the
 And you know — that when the truth is told — That you can



phone off the hook — and dis - ap - pear for a - while —
 get what you want — or you can just get old — You're gon-na



It's al-right — you can af - ford to lose a day or two — Oo —
 kick off — be - fore you ev - en get half-way through — Oo —



When will you re - al - ize Vi - en - na waits for
 Why don't you re - al - ize Vi - en - na waits for



1.  

you _____
you _____

2.   

you _____ When will you



re-al-ize _____ Vi - en - na waits for you _____ *tacet*



L.H.






ONLY THE GOOD DIE YOUNG

Words and Music by
BILLY JOEL

Moderately Fast

mf

The piano introduction consists of two systems of music. The first system features a treble clef with a series of chords and a bass clef with a simple bass line. A dynamic marking of *mf* is present. The second system continues the piano accompaniment with similar chordal textures.

Fast shuffle (♩ = ♩³)

F

C/G

Am

F

Come out Vir - gin - ia don't let me wait — You Cath - o - lic girls — start
Showed you a sta - tue told you to pray — They built you a tem - ple and

G

C

F

much too a - late — Ah but soon - er or lat - er it
locked you a - way — Ah but they nev - er told — you the

C/G

Am

F

1 G

comes down to fate— I might as well be the one— Well they
price that you pay— The things that you might— have done

2 G

C

F

for on - ly the good— die young— that's what I

G

C

F

said On - ly the good— die young— On - ly the

G

C

F

good die young— You might have heard say I run— with a
there's a hea - ven for

C/G



Am



F



G



C



dan - ger - ous crowd - We ain't too pret - ty we ain't too proud - we
those who will wait - Some say it's bet - ter but I say it ain't I'd rath - er

might be laugh - ing a bit cry with too loud - but that nev - er hurt no - one
laugh with the sin - ners than cry with the saints - The sin - ners are much more fun -

So come on Vir - gin - ia show me a sign -

Send up a sig - nal I'll throw you a line - that stained glass cur - tain you're

To Coda

C/G Am F G

hid - ing be - hind_ nev - er lets in the sun_ Dar - lin'

C F G

On - ly the good_ die young_ woh_

C F

On - ly the good_ die young_ On - ly the

G C G

good die young_ You got a nice white dress and a

Instrumental

F



C



par - ty on your con - fir - ma - tion _____ You've got a

D



F



brand new soul _____ and a cross of gold _____

G



F



It's a pit - y they did - n't give you quite e - nough in - for - ma -
Said your moth - er told you all I could give you was a rep - u - ta -

C



D



- tion _____ you did - n't count on me _____
- tion _____ She nev - er cared for me _____



D.S. al Coda
2nd time D.S.S.S. al Coda
take 2nd ending fade out on Coda

— when you were count-ing on your ro - sa - ry — oh oh oh And they
 — But did she ev - er say a pray'r for me — (2nd time) oh Come out

CODA



— you know that on - ly the good — die young —

F



— that's what I say On - ly the good — die young —

F




D.S.S.

— On - ly the good die young —

EVERYBODY HAS A DREAM

Words and Music by
BILLY JOEL

Slow Gospel Feel (♩ = ♪) 














F# bass G bass A bass A bass



A bass B bass

While in these days of quiet des-per - a - tion as I
lieve in all the words I'm say - ing And if a








A bass G# bass

wan- der through the world in which I live I search
word from you can bring a bet - ter day then all I



G A Bm Bm
A bass

ev - 'ry where for some new in - spi - ra - tion but it's
have are these games that I've been play - ing to

E E Em7 A7
G bass

more than cold re - al - i - ty can give if I
keep my hope from crum - bling a - way so let me

D G F#m
B bass

need a cause for cel - e - bra - tion or a
lie And let me go on sleep - ing And I will

Bm Bm E E
A bass G bass

com - fort I can use to ease my mind I re -
lose my self in pal - ac - es of sand And all the

G

A

Bm

Bm

A bass

ly on my im - ag - in - a - tion And I
fan - ta - sies that I have been keep - ing will make the

E

E

A9sus

A

A9sus

G#bass

dream of an im - ag - in - ar - y time } Woh now I know that
emp - ty hours eas - i - er to stand }

D

F#m7

G

D

F#m7

ev - 'ry bod - y has a dream ev - 'ry bod - y has a

G

D

F#m7

dream ev - 'ry bod - y has a

G

F#m

Bm

G

F#m

F#7



dream — this is my dream, my own just to

Bm

G

F#m

F#7

Bm

G

F#m

D7



be at home and to be all a - lone with —
(2nd time) All a -

1. Em7

A9sus

2. Em7

you. If I be - lone with you

A9sus

D. S. $\frac{3}{4}$ to fade

I know

GET IT RIGHT THE FIRST TIME

Words and Music by
BILLY JOEL

Fast rock

F



G



F bass

1. I don't be-lieve__ in first im - pres-sions__
2. I'm not much good__ at con-ver - sa-tion__
3. So I sup - pose it's now or nev-er__

Gm7



F



F bass

For just this once I hope that looks don't de-ceive—
 I nev-er was much good at com-in on real strong—
 Be-fore that wom-an walks right out of my life—

G



F bass

I ain't got time— for true con-fes-sions
 If all it takes— is in-spi-ra-tion
 Well just let me pull— my-self to-geth-er

C9sus



C



C9sus



C7



Bb



Got-ta make the move— right now Got to meet that girl somehow and
 I might have just what— it takes if I don't make no bad mis-takes and I
 I've got to give it one— more try Gon-na take my chance to-night and

Am7



Ab13



Gm7



Samba

Get it right the first— time that's the main— thing Woh—

C9sus



Fmaj7



I can't af-ford to let it pass

Am7



A^b13



Gm7



Get it right the next time that's not the same thing Woh

C9sus



Fmaj7



Dm



Gon-na make the first time last

La la la la la la la

Asus



A



B^b



C



F



la

la la la la la la la lo



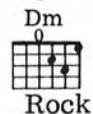
la la la_ la la_ la la_ la la



To Coda

la la la_ la la_ la_ la la la

R. H.



Rock

E bass

I might find the cour-age yeah I might get up_ the nerve_ Ah but



If my tim - ing ain't just right what pur- pose would_ that serve_

Dm  C  F 
 E bass 3

I don't know I don't know I don't know how to say those first few words If I



Gm  Am  Bbm  C9 sus  *D. S. al Coda*

want to put my - self in touch the first few moments mean so much



Coda

F  G  Gm 
 F bass F bass

la



G  Gm  F 
 F bass F bass

R. H.





52nd STREET

HONESTY

Words and Music by
BILLY JOEL

Slowly

Bb Bbm Gbmaj7 F7 Bb Eb

1. If you search for ten - der-ness,
2. I can al-ways find some-one.

mp L.H.

F F Dm7 Eb Gm

it is - n't hard to find. — You can have the love — you need to live. —
to say they sym-pa-thize — if I wear my heart out on my sleeve. —

Am Cm7 F F7 Bb Csus C

And if you look for truth - ful - ness — you might
But I don't — want some — pret-ty face — to

F

A

Dm

E^b

A7



C bass

C[#] bass



just as well — be blind; — it al-ways seems to be — so hard — to give. —
tell me pret-ty lies. — All I want — is some - one to be-lieve. —



Dsus

D

E^b maj7

F7

D

Gm7

F



Hon - es - ty — is such a lone - ly word. —



E^b

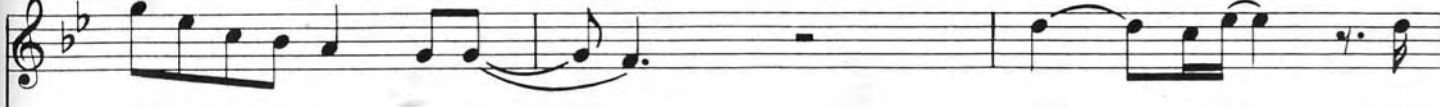
F

B^b

D

E^b maj7

F7



Ev - 'ry-one is so un-true. — Hon - es - ty — is







hard - ly ev - er heard, — but most - ly what I need from you. —

1. 

2. 







I can find a lov - er, I can find a friend, —

R.H.

Fm6



C7



I can have se - cur - i - ty — un - til the bit - ter end. —



F



An - y - one can com - fort me — with prom - is - es — a - gain — I know —



I know. —



3



When I'm — deep in - side of me — don't be too con - cerned. —

3













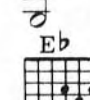

I won't ask for noth-in' while I'm gone.



When I want sin - cer - i - ty, tell me, where else can I turn? 'Cause
















D.S. $\frac{3}{4}$ al Coda

you're the one that I de - pend up - on.



Coda $\frac{3}{4}$









A \flat bass



MY LIFE

Words and Music by
BILLY JOEL

Moderate

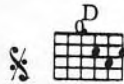
The musical score is written for piano and guitar in a 4/4 time signature with a key signature of two sharps (F# and C#). The tempo is marked 'Moderate' and the dynamic is 'mf'.

Piano Part: The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The melody starts with a half-note rest, followed by a series of eighth notes. There are several instances of sustained chords in the right hand, particularly in the later sections of the score.

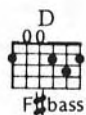
Guitar Part: The guitar part is primarily a bass line consisting of eighth notes. It includes several chord diagrams for specific chords:

- G:** Standard open G chord.
- D:** Standard open D chord.
- G6:** G major with a natural 6th (B).
- Bm:** B minor chord.
- Am:** A minor chord.
- C9:** C dominant 9th chord.
- Ebmaj7:** E-flat major 7th chord.
- Bb:** B-flat major chord.
- F:** F major chord.

 Some diagrams specify 'D bass' or 'F bass' to indicate the bass line for that chord. Fret positions are indicated for some chords, such as '7th fret' for Ebmaj7 and C9.



1. Got a call from an old
 2, 4. I don't need you to wor-
 3. They will tell you you can't



— friend, we used to be real close.
 — ry for me 'cause I'm al right.
 — sleep a - lone in a strange place.



Said he could - n't go on
 I don't want you to tell
 Then they'll tell you you can't

D G D
D bass

— the A - mer - i - can way —
 — me it's time — to come home —
 — sleep with some - bod - y else —

D F# bass

Closed the shop — sold the house — bought a tick - et to the West —
 I don't care — what you say — an - y - more — this is my —
 Ah, but soon - er — or lat - er you sleep — in your own —

G A

— Coast.
 — life.
 — space.

Now he gives — them a stand -
 Go a - head — with your own —
 Eith - er way — it's o - kay —

after 1st time play cue notes

1. 3.



Bm



Am



C9

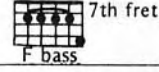


D bass

D bass

up rou - tine in L. A.
 life leave me a - lone.
 you wake up with your - self.

Ebmaj7



F bass

Bb



2. 4. Bm



F#



A# bass

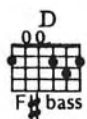
I nev - er said you had to of - fer me a sec - ond chance
 (I nev - er

said you had to) I nev - er said I was a vic - tim of cir -

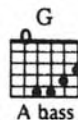




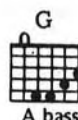
cum-stance
(I nev - er said) I still be-long—



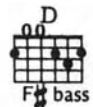
(still be - long) Don't get me wrong — (get me



wrong) You can speak your mind, but not on



D.S. al Fine for
3rd and 4th
verse (take
repeats)



my time.



First system of musical notation, including treble and bass staves for piano accompaniment and a guitar staff with a G chord diagram above it.



Second system of musical notation, including treble and bass staves for piano accompaniment and a guitar staff with chord diagrams (D, G, D, G6, D) and the label "D bass" above it.



Third system of musical notation, including a vocal line with lyrics and piano accompaniment. The lyrics are: "I don't care — what you say — an - y - more — this is my life."



Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment. The lyrics are: "Go a - head — with your own — life, leave me a - lone —"

D Bm Am C9 7th fret

Ebmaj7 7th fret Bb

(keep it to your -self, it's my _____ life.)

D Bm Am C9 7th fret

Ebmaj7 7th fret Bb

(keep it to your- self it's my _____ life.)

Repeat and fade

BIG SHOT

Words and Music by
BILLY JOEL

Fast rock 'n' roll

Em

G

Em

G

Em

Bm

C

F

D bass

C bass

C

G

Em

G

Em

G

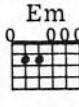
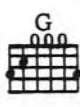
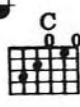
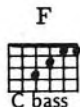
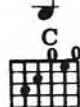
1. Well — you went up - town rid - ing in your lim - ou - sine, — with your
(2) all im - pressed — with your Hal - ston dress, — and the

fine Park Av - e - nue clothes. — You had the
peo - ple that you knew at E - laines, — and the



Dom Per - ig - non in your hand _____ and the spoon up your nose _____
sto - ry of your lat - est suc - cés _____ kept 'em so en - ter - tained. _____

8va -----



Ooh _____ and when you wake up in the morn - ing with your
Aw _____ but now you just don't re - mem - ber all the



head on fire _____ and your eyes too blood - y to see _____
things you said _____ and you're not _____ sure that you wan-na know _____



Go on and cry in your cof - fee but don't _____
I'll give you one hint, hon - ey, you sure _____

Bm
D bass

C
C bass

F
C bass

C
C bass

G
C bass

come bitch-in' to me.
did put on a show.

(1,3) Be-cause you had to be a
(2) Yes, yes, you had to be a

8va b

G
F bass

F
C bass

G
C bass

F
C bass

G
C bass

F
C bass

big big shot, didn't you. You had to
big shot, didn't you. You had to

G
F bass

Am
F bass

G
C bass

Am
C bass

G
C bass

F
C bass

G
C bass

o - pen up your mouth. You had to be a
prove it to the crowd. You had to be a

G
D bass

F
D bass

G
D bass

F
G bass

G
D bass

Am
D bass

big big shot shot didn't you. All your
big shot shot didn't you. All your

G Am G F G

000 G bass 000 D bass 000 C 000 E bass

friends were so knocked out You had to have the
 friends were so knocked out You had to have the

G F G F G Am

000 F bass 0 C bass 000 C bass 0 C bass 000 C bass 0 C bass

last word, last night, You know what
 last word, last night, so much

G Am G Am G F

000 F bass 0 F bass 000 C bass 0 C bass 000 C bass 0 F

ev - 'ry - thing's a - bout. You had to have a
 fun to be a - round. You had to have the

F C F C

0 C bass 0 C 0 C bass 0 C

white hot spot light, you had to be a
 front page, bold type, you had to be a

G D G 1. D

D bass

big shot last night. Whoa

big shot last

Em G Em

G Em Bm

D bass

C F F C G 2. D

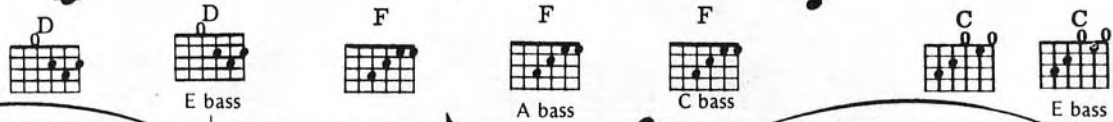
C bass G bass

2. Well, they were night whoa



Oh, oh Whoa _____ Oh, oh, Whoa _____

Musical notation for the first system, including vocal line, piano accompaniment, and bass line.



Oh, oh, oh, Whoa _____

Musical notation for the second system, including vocal line, piano accompaniment, and bass line.



Oh, oh, oh Whoa _____ 3. It's no _____

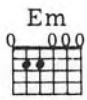
To Coda

Musical notation for the third system, including vocal line, piano accompaniment, and bass line.



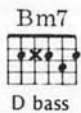
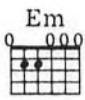
— big sin — stick your two — cents in — if you know —

Musical notation for the fourth system, including vocal line, piano accompaniment, and bass line.

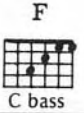


when to leave it a - lone. But you went

ov - er the line, you could - n't see it was time to go home.



ov - er the line, you could - n't see it was time to go home.



D.S. al Coda
(take 2nd ending)

No, no, no, no, no, no, you had to be a



Big shot.

G Am G Am G F G G F G

F bass F bass C bass C bass C bass C bass D bass D bass

mm Big shot.

F G Am G Am G F C G

G bass D bass D bass G bass G bass D bass E bass

G F G F G Am G Am G Am G

F bass C bass C bass C bass C bass F bass F bass C bass C bass C bass

Big shot.

F F C F C

C bass C bass

Repeat ad lib and fade

ZANZIBAR

Words and Music by
BILLY JOEL

Moderate (tempo I)

G+5



B7



E+



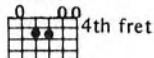
Am9



4th fret

mf

Am9



4th fret

F9



1. A - li danc - es and the aud -
2. Rose he knows he's such a

cred - it i - ence ap - plauds.
to the game,

Though he's
but the

8va b

Am9
4th fret

Bbmaj7

bathed in sweat, he has - n't lost his style.
Yan - kees grab the head - lines ev - 'ry time.

A - li don't you go down - town. You gave a - way an -
Mel - o - dram - a's so much fun. In black and white for

Am

8va
Bm7-5

E7

oth - er round for free.
ev - 'ry - one to see.

Whoa.
Whoa.

Am9
4th fret

F9

Me, I'm just an - oth - er face in Zan - zi - bar,
Me, I'm try - in' just to get to sec - ond base.

8va

Am9

but the wait - ress it al - ways she serves
 And I'd steal it if she on -

Bbmaj7

a se - cret smile. _____
 ly gave the sign. _____ Whoa _____

C

F

E7

(%) She's wait-ing out in Shan - ty - town. _____
 She's gon - na give the go a - head. _____
 She's gon - na pull the
 The in - ning is - n't

8va b
 Bm7-5

Am

G

cur - tains down for me _____
 ov - er yet for me _____
 for me _____
 for me _____



G+5



Cm7



I got the old__ man's car.____ (and)

Fm9



Bb



Ebmaj9



I got a jazz__ guit - ar.____ I got a tab__ at

Abmaj7



Gm7



Fm7



F#m7-5



Gm7



Abmaj7



Zan - zi - bar____ To - night____ is where__

Ab7 no 5th



D7



I'll be.

I'll

1.

G+5



B7



E+



Am9



4th fret

be.

E7#9



E7b9



2.

G+5



C6/9



6th fret

A6/9



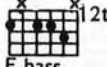
3rd fret

To Coda

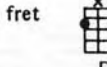


be.

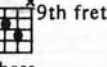
D \flat add2



B \flat add2



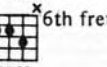
G add2



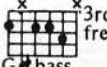
E add2



D \flat add2



Em6



B



F bass, D bass, B bass, G bass, F bass, D \flat bass





Bm  A  Am  B7b9  E7b9 

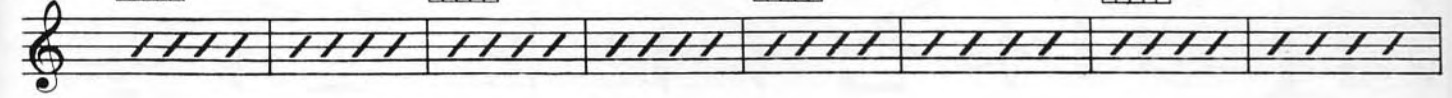
D bass  C# bass  C bass 










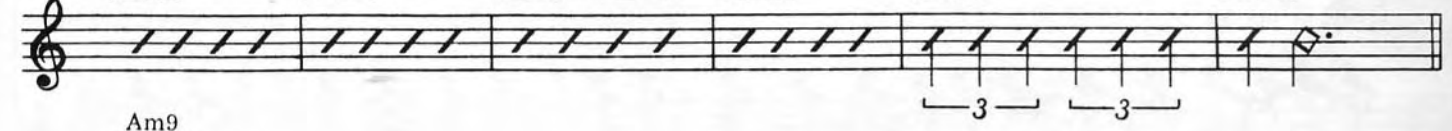
Tempo I Am9  4th fret




Optional Jazz Solo Am9  4th fret F9  Am9  4th fret Bbmaj7 



C  F  C  E7  Am  Bm7-5  E7 



Am9  4th fret continue solo



Am9 4th fret

F9

Tell the wait - ress I'll — come back to Zan - zi - bar. —

8va b.....

Am9 4th fret

I'll be hid - ing in — the dark -

Bbmaj7

D.S. $\frac{3}{4}$
al Coda $\frac{3}{4}$
take 2nd ending

ness with — my beer — Whoa. —

Am9 4th fret

Coda

Optional Am9 4th fret

F9

Am9 4th fret

Bbmaj7

Repeat and fade

STILETTO

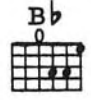
Words and Music by
BILLY JOEL

Brightly

Dm 
 C 
 Bb 
 Am 
 G 
 Bb 
 A7 



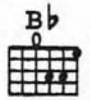
L.H. 8va bassa throughout (except where marked "loco")

Bb 

N.C. Snap fingers

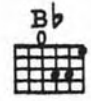


F7 

Bb 



F7 

Bb 



1. She
3. She



F



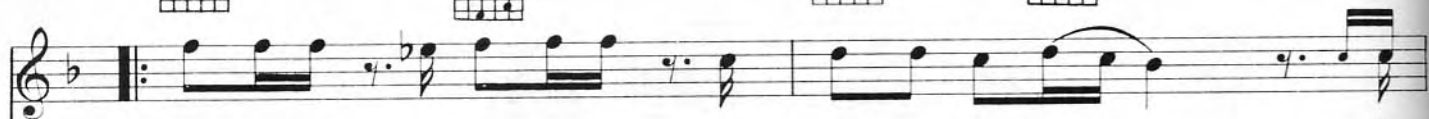
E \flat



Dm



B \flat



cuts you once, she cuts you twice, but still you be - lieve _____ The
 cuts you hard, she cuts you deep. She's got so much skill. _____ She's
 cuts you out, she cuts you down, she carves up your life. _____ But you



loco - - - - -

A m



Dm



B \flat



Dm



C



wound is so fresh you can taste the blood_ but you don't have strength to leave. You've been bought.
 so fas - ci - nat - in' that you're still there wait-in' when she comes back for the kill. You've been slashed_
 won't do noth-in' as she keeps on cut-tin' 'cause you know you love the knife. You've been bought_



F



E \flat



Dm



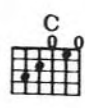
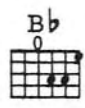
B \flat



_____ you've been sold. _____ You've been locked out - side the door. _____ But you
 _____ in the face. _____ You've been left here to bleed. _____ You
 _____ you've been sold. _____ You've been locked out - side the door. _____ But you



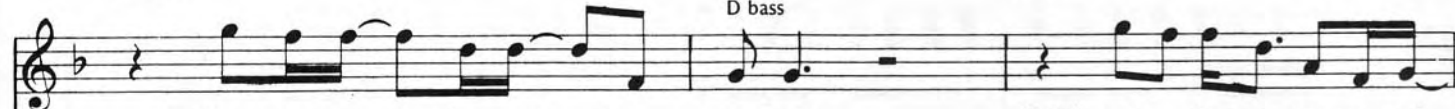
loco - - - - -



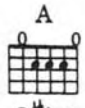
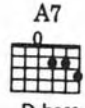
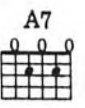
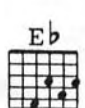
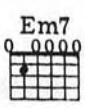
stand there plead - in' with your in - sides bleed-in', 'cause you deep down want some more.
 want to run a-way but you know you're gon - na stay, 'cause she gives you what you need
 stand there plead - in' with your in - sides bleed-in', 'cause you deep down want some more.



D bass



1. When she says — she wants — for - give-ness. (It's) such a clev-er mas-quer-ade...
 2. 3. Then she says — she needs — af - fec - tion while she search-es for the vein...



D bass

C# bass



She's so good with her sti - let - to,
 She's so good with her sti - let - to,



loco-----

loco-----

Cm



G



B bass

Gm



Bb bass

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the vocal melody for the first line of the song.

you don't e - ven see the blade.____
you don't real - ly mind the pain.____

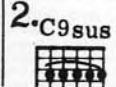
You don't see the blade.____
You don't mind the pain.____

Piano accompaniment for the first system, including both treble and bass clefs. It features a steady bass line and chords that support the vocal melody.



To Coda

1.



2. C9sus

F



N.C.

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the vocal melody for the second line of the song, including a 'Coda' section.

2. She Whoa _____ Whoa!

Piano accompaniment for the second system, including both treble and bass clefs. It features a steady bass line and chords that support the vocal melody.

F

Bb

G

C

Piano accompaniment for the third system, including both treble and bass clefs. It features a steady bass line and chords that support the vocal melody.

(8va bassa)



Piano accompaniment for the fourth system, including both treble and bass clefs. It features a steady bass line and chords that support the vocal melody.



Piano accompaniment for the fifth system, including both treble and bass clefs. It features a steady bass line and chords that support the vocal melody.

A Dm Cm Bb C A Dm

C# bass

Bb G7 Dm A

A bass

Bb Coda C9sus

D.S. $\frac{3}{4}$ al Coda

Dm Am Bb (L.H. over R.H.)

(loco) F G

A7sus A7 Bb N.C. Repeat 8 times snap fingers

F 8va bassa Bb Repeat and fade

ROSALINDA'S EYES

Words and Music by
BILLY JOEL

Moderate

A9 sus



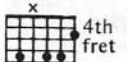
6th fret

B9 sus



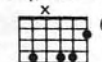
8th fret

E9 sus



4th fret

F#9 sus



6th fret

G7



F bass

mf



F



G7+



C9

1. I play _____ nights in the Span -
2. When she smiles, _____ she gives ev -
3. All a - lone _____ in a Puer -

Repeat 4 times

F7



Bbmaj9



Eb9 sus



ish part _____ of town. _____
 'ry - thing _____ to me. _____
 to Ric - can band. _____

I've got
 When she's all _____
 Un - ion wa -

Abmaj7



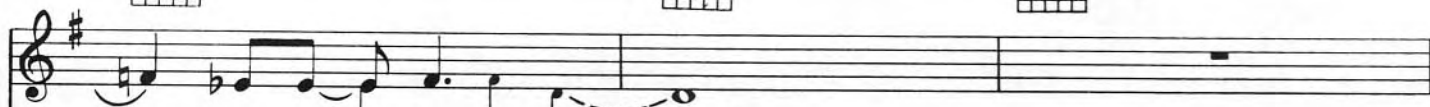
D7sus



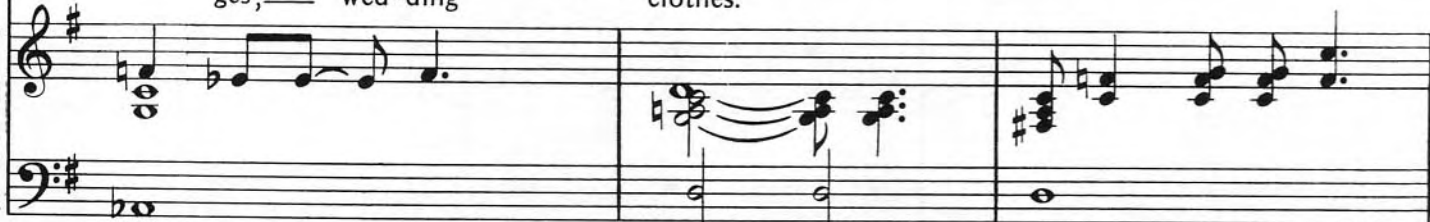
D7 #9



4th fret



mu - sic in my hands.
 a - lone she cries.
 ges, wed - ding clothes.



G7+



C9



The work is hard to find but
 I'd do an - y - thing to
 Hard - ly an - y - one has



F9



Bbmaj7



Eb9 sus



that don't get me down Ros - a - lin -
 take a - way her tears, be - cause they're
 seen how good I am Ros - a - lin -



Abmaj7



D7sus



D7 #9



4th fret



da un - der - stands.
 Ros - a - lin - da's eyes.
 da says she knows.



G G C G

B bass

1.3. Cra - zy Lat - in danc - ing so - lo down - in Her -
 2. % Señ - or - i - ta don't be lone - ly I will soon -

D G G C

B bass

ald Square. _____ Oh Ha - va - na I've been search -
 _____ be there. _____ Oh Ha - va - na I've been search -

G D G G

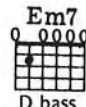
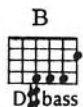
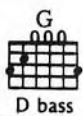
B bass

ing for _____ you ev - 'ry where. _____ Though I'll nev -
 ing for _____ you ev - 'ry where. _____ I got a chance -

C G A

B bass C bass

er be _____ there, I know _____ what I _____ would see _____ there.
 _____ to make _____ it. It's time for me _____ to take _____ it.



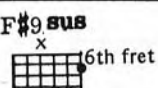
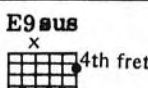
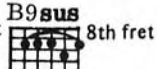
I can al - ways find _____ my Cu - ban skies _____ in Ros -
I'll re - turn _____ be - fore _____ the fi - re dies _____ in Ros -



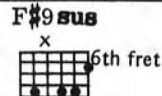
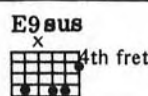
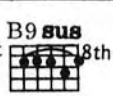
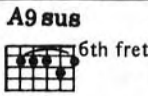
To Coda



a - lin - da's eyes. _____
a - lin - da's eyes. _____



F



G7 F bass

F

2. G

This system contains the first two measures of the piece. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. Above the staff are guitar chord diagrams: G7 (00), F bass, F, and a second ending G (000). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

G F bass

E♭maj7

Dm7

Cmaj7

This system covers measures 3 through 6. It includes guitar chord diagrams for G (000), F bass, E♭maj7, Dm7 (0), and Cmaj7 (000). The piano accompaniment continues with a right-hand melody and a left-hand bass line. A triplet of eighth notes is indicated in measure 6.

B♭maj7

Amaj7

Am7

This system covers measures 7 through 9. It includes guitar chord diagrams for B♭maj7, Amaj7, and Am7. The piano accompaniment continues with a right-hand melody and a left-hand bass line. A triplet of eighth notes is indicated in measure 7.

-D7sus (b9)

Gmaj7

C7sus

This system covers measures 10 through 12. It includes guitar chord diagrams for -D7sus (b9), Gmaj7 (000), and C7sus. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Triplet markings are present in measures 11 and 12.

Am Am(#7) Am7

D13 4th fret

D7 b13 4th fret

D7 4th fret

This system covers measures 13 through 15. It includes guitar chord diagrams for Am, Am(#7), Am7, D13 (4th fret), D7 b13 (4th fret), and D7 (4th fret). The piano accompaniment continues with a right-hand melody and a left-hand bass line.

3.



A9 sus



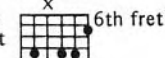
B9 sus



E9 sus



F#9 sus



Musical notation for the first system, including treble and bass staves.

G7

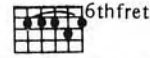


F bass

F



A9 sus



B9 sus



Musical notation for the second system, including treble and bass staves.

E9 sus



F#9 sus



D7



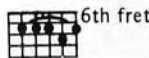
(no 3rd)

8va

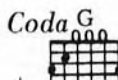
D.S. al Coda

Musical notation for the third system, including treble and bass staves.

A9 sus

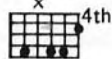


B9 sus

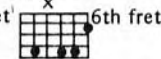


Musical notation for the fourth system, including treble and bass staves.

E9 sus



F#9 sus



G7



F bass

F



Repeat and fade

Musical notation for the fifth system, including treble and bass staves.

UNTIL THE NIGHT

Words and Music by
BILLY JOEL

Moderately slow

mf

8va b - - -

8va b - - -

8va b - - -

8va b - - -



1. I nev - er ask you where you _____ go
2. To - day I do what must be _____ done.
3. Now you're a - fraid that we have _____ changed.
4. I'll have my fears like ev - 'ry - man.

8va b - - -

8va b - - -

8va b - - -

af - ter I leave you _____ in the morn -
I give my time to _____ tot - al strang -
And I'm a - fraid we're _____ get - ing old -
You'll have your tears like _____ ev - 'ry wom -

8va b - - -



ing.
ers.
er.
an.

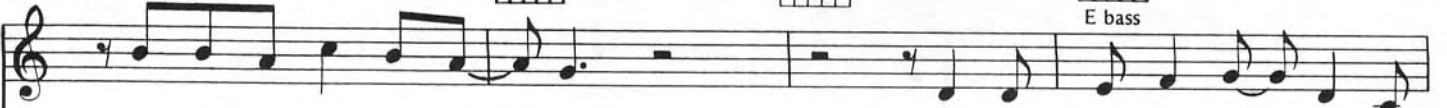
We go our dif - f'rent ways _____
But now it feels as though _____
So man - y bro - ken hearts, _____
To - day we'll be un - sure; _____



8va b - 1



E bass



to sep -'rate sit - u - a - tions.
the day goes on for - ev - er,
So man - y lone - ly fac - es,
is this what we be - lieve _____ in?

It's not that ea - sy _____ an - y -
more than it ev - er _____ did be -
so man - y lov - ers _____ come and
And won - der how can _____ we go



8va b - 1

8va b - 1

8va b - 1

1. 3.

F



2. 4.

F



F



G bass



more.
gone.

fore.
on.



8va b - 1



Un - til _____ the night, un - til _____ the night, Whoa _____

8va b -----



just might make it. Un - til _____ the night, un - til _____ the night, -



when I see you a - gain. _____

E bass



To Coda

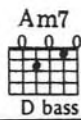
D.S. $\frac{8}{8}$ al Coda

8va b - - -

8va b - - -

8va b - - -

Coda



D bass



G bass

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



G bass

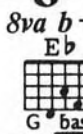
Musical notation for the second system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment. Includes a triplet of eighth notes in the treble staff.

mm mm mm mm mm mm



Musical notation for the third system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment. Includes a triplet of eighth notes in the treble staff.

mm mm When the sun goes down



8va b



Musical notation for the fourth system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment. Includes a triplet of eighth notes in the treble staff.

and the day is o - ver, when the last of the light has gone.



8va b



8va b



G Eb F

As they pour in - to the street I will be get-ting clos - er. As the

8va b-- *8va b--* *8va b--*

G bass



G9sus C

cars turn their head - lights on. As they're clos - in' it down,—

8va b--



Dm G

I'm gon - na op - en it up And while they're go - in' to sleep,



F G C

we'll just be start - ing to touch. I'm just be - gin - ning to feel,

A bass *B bass*



Musical staff with melody and accompaniment for the first line.

I'm just be - gin - ning to give, I'm just be - gin - ning to feel,

Musical staff with piano accompaniment for the first line.



Musical staff with melody and accompaniment for the second line.

I'm just be - gin - ning to live. Be - fore I leave you a - gain,

Musical staff with piano accompaniment for the second line.



Musical staff with melody and accompaniment for the third line.

be - fore the light of the dawn, be - fore this eve - ning can end,

Musical staff with piano accompaniment for the third line.



Musical staff with melody and accompaniment for the fourth line.

I have been wait - ing so long.

Musical staff with piano accompaniment for the fourth line.

Chord diagrams: Bb, F, C

8va b -----

Chord diagrams: Ab, Bb, F

8va b Bb -----

Chord diagrams: C, Ab, F

Chord diagrams: G, C, Bb

Un - til — the night, — un - til — the night —

Chord diagrams: F, G, C

whoa, — I just might make it; Un - til — the night,

8va b -----

Bb F G

un - til the night, Whoa I'll just keep hold - in' on

C Bb Dm C E bass

Un - til the night, un - til the night when


G Bb F

I see you a - gain.

Dm C

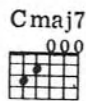
52nd STREET

Words and Music by
BILLY JOEL

Funky ballad in 2 ()



The musical score is arranged in four systems. The first system shows the piano introduction with guitar chords: D (0xx0232), E bass, D, Em (000032), and C9 (x32311). The second system continues the piano accompaniment with chords D, E bass, D, and Em. The third system introduces the vocal melody with chords C9 and Am7 (000021). The fourth system continues the vocal melody with chords Bm7 (212022), Em (000032), E bass, and Em. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The vocal line is in the treble clef, with lyrics: "They say it takes a lot (to) keep a love a - live. _".



In ev - 'ry heart there pumps a dif - f'rent beat.



But if we shift the rhy - thm in - to



N.C.

o - ver - drive, Well, we could



N.C.

gen - er - ate a lot of heat. On Fif - ty -

D: 0xx0232

 Em: 022040

 C9: 033333

E bass

 Sec - ond Street — oh oh —

2 (Instrumental (clarinet) vocal ad lib)

D: 0xx0232

 Em: 022040

E bass

 Fif - ty Sec - ond Street —

C9: 033333

 Em: 022040

 Ebm7: 033333

 Dm7: 022040

We're gon - na have a lit - tle show pa - rade

G7: 000032

 Cmaj7: 000032

 B9: 022333

be - fore they know the sec - ond bar was played —

Bb9

A9

Am7



We're gon - na slip it to 'em short and sweet on



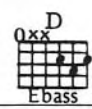
N.C.

To Coda

Fif - ty Sec - ond Street

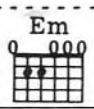
D.S. al Coda

Coda



Continue instrumental and vocal ad lib

8va b



8va b

Repeat and fade

HALF A MILE AWAY

Words and Music by
BILLY JOEL

Moderately fast

Gm



Eb



F



f

8va bassa -----

The first system of musical notation for 'Half a Mile Away' consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Moderately fast'. The first measure has a forte dynamic marking 'f'. The treble clef contains a melodic line with eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes. Above the staff, three guitar chord diagrams are provided: Gm (two flats), Eb (three flats), and F (one flat). A dashed line labeled '8va bassa' is positioned below the bass staff.

Gm



Eb



The second system of musical notation continues the piece. It features similar melodic and accompaniment patterns in the grand staff. The treble clef has some notes beamed together. Above the staff, two guitar chord diagrams are shown: Gm and Eb.

F



Gm



Eb



The third system of musical notation continues the piece. The treble clef features more complex chordal textures and some notes with accents. The bass clef continues with a steady accompaniment. Above the staff, three guitar chord diagrams are shown: F, Gm, and Eb.

F



The fourth and final system of musical notation concludes the piece. It features a final melodic flourish in the treble clef and a sustained accompaniment in the bass clef. A single guitar chord diagram for F is shown above the staff.

Bb

Dm7

Gm

1. Lit - tle Ge - o is a friend of mine —
 2. Wait for Ma - ma to turn out the light —

Ab

Bb

Eb

We'll get some mon - ey and we'll buy a cheap - a - wi - yine.
 Crawl on the roof and then I hit the ni - yi - yight.

Am7

D7

Gm7

Sit on the cor - ner and have a hol - i - day.
 I should be sleep - in' but to - night I just can't stay.

Bb9 sus 3rd fret

Eb

Dm

Hide the bot - tle when the
 I've giv - en ev - 'ry - bod - y

D7 Gm F

G bass

cop goes by, — talk a - bout wo - men and lie, lie,
so much time. — Now — I need a mo - ment that's mi - yi -

C7 Eb Bb F Bb

F bass

lie. — } Oh, — my oth - er world is just a half a mile — a - way. —
yine. — }

Gm Eb Edim

Ooh — ooh — ooh Ooh — ooh — ooh. Ooh — ooh — ooh — ooh —

L.H. 8va bassa til loco

1. Bb Bb Gm Eb

F bass

Ooh — ooh — ooh. Ooh — ooh — ooh

Edim



Bb



F bass

2.

F#dim



Ooh — ooh — ooh — ooh —

loco

continue 8va bassa

Gm



Eb



F



Ooh — ooh — It's just a half a mile a - way. —

Gm



Eb



Ooh — ooh, — It's just a half a

F



Gm



Eb



mile a - way. —

Ooh, — ooh —

F



(yeah) It's just a half a mile a - way. —

Bb



Dm



Gm



3. An - ge - lin - a save a place for me. — I've been
4. (instrumental)

loco

Ab



Bb



Eb



liv - in' some - one els - e's life and now I've got to be free.

Am7



D7



Gm



Turn your tran - sis - tor on and let the mu - sic play. —

Bb9 sus
3rd fret

Eb

Dm

(end of instrumental) (1) try to keep the fam - i - ly sat -
l've giv - en ev - 'ry - bod - y

D7

is - fied, but there's got to be more to life than just
so much time Now I need a mo - ment that's

Gm

F

C7

Eb

try, try. Oh, my oth - er world is on - ly
mi - yi - yine. (just a)

Bb
F bass

F

To Coda
Bb

Gm

Eb

half a mile a - way Ooh ooh ooh Ooh ooh ooh.

L.H. 8va bassa 'til loco

Edim F Bb Gm

Ooh_ ooh_ ooh_ ooh_ Ooh_ ooh_ ooh

Eb Edim F F#dim

Ooh_ ooh_ ooh. Ooh_ ooh_ ooh_ ooh_

D.S. $\frac{3}{4}$ al Coda

continue
L.H. 8va bassa

Coda

Bb Gm Eb

8va

Doo doo doo_ doo Doo doo doo_ doo

L.H. 8va bassa

Edim Bb F Bb

F bass

Repeat and fade

It's just a, It's just a half a mile_ a - way.

U.S. \$27.95

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