

Billy Joel

Billy Joel

COMPLETE

VOLUME 2

HL Hal Leonard Publishing Corporation

7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213

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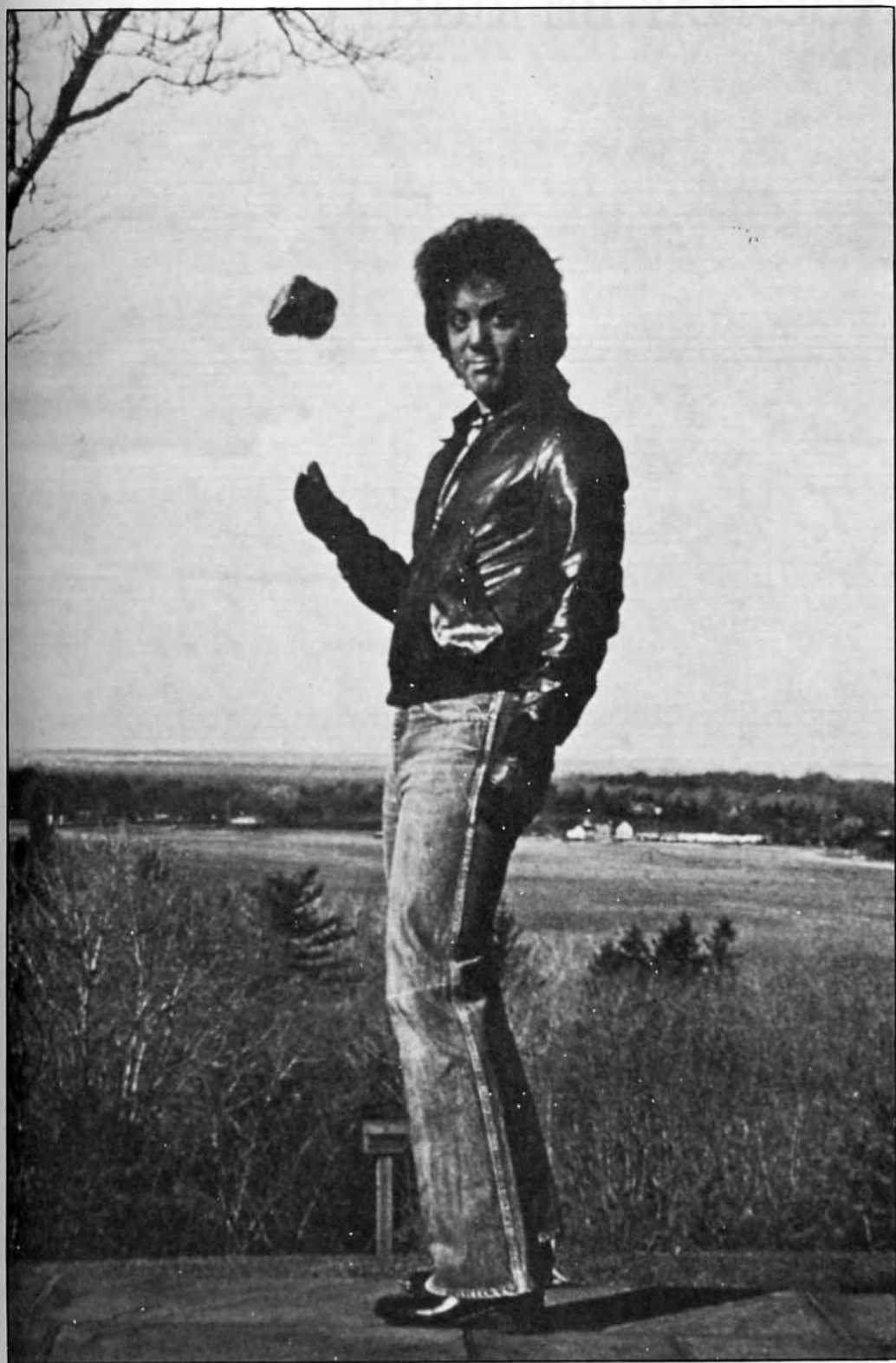
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GLASS HOUSES

YOU MAY BE RIGHT

Words and Music by
BILLY JOEL

Moderate Rock

A7sus




1. Fri - day night I crashed your par - ty
2. ed in the com - bat zone, I
3. ber how I found you there a
4. of all the years you tried to
5. Instrumental

Sat - ur - day I said I'm sor - ry,
walked through Bed - ford Stuy - a - lone, e - ven rode
lone in your e - lec - tric chair I told
find some - one to sat - is - fy you.

E7



Sun - day came and trashed me out a - gain.
 my mo - tor cy cle in the rain.
 you dir - ty jokes un - til you smiled.
 I might be as cra - zy as you say.

Bm



I was on ly hav - ing fun,
 And you told me not to drive,
 You were lone ly for a man,
 If I'm cra - zy then it's true.

G



was - n't hurt ing an y one.
 but I made it home a - live.
 I said, "Take me as I am."
 that it's all be - cause of you.



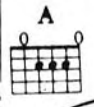
And we all _____ en - joyed _____ the week -
 So you said _____ that on - ly proves _____
 'Cause you might _____ en - joy _____ some mad -
 And you would _____ n't want _____ me an -

1.3.



_____ end for a change. _____ 2. I've been strand -
 _____ that I'm in - _____ 4. Now think _____
 _____ ness for a - while. _____
 _____ y oth - er _____

2.4.5.



N.C.



sanc. _____ 2.,5. You may _____ be right. _____
 way. _____ 4. You may _____ be right. _____

N.C.



N.C.

I may be cra - zy;
I may be cra - zy;

but it just —
but it just —



— may be — a lun - a - tic — you're look - ing for. —
— may be — a lun - a - tic — you're look - ing for. —

— may be — a lun - a - tic — you're look - ing for. —
— may be — a lun - a - tic — you're look - ing for. —



N.C.



N.C.

Turn out — the light, —
It's too late — to fight, —

don't try to save —
it's too late to change —



— me.
— me.

You may be wrong — for all — I know —
You may be wrong — for all — I know —

E

To Coda
(last time)

1. A7sus

— but you may — be right. —
— but you may — be right. —

2. A7sus

D.S. %

3. Well re - mem -

D.S. % al Coda

For instr. verse (take 2nd ending)

Coda

A7sus

Repeat ad lib & fade

You may be wrong but you may be right.

SOMETIMES A FANTASY

Fast Rock

Words and Music by
BILLY JOEL



mf



1. Oh did - n't want to
2. When am I gon - na take con -
3. Sure it would be bet - ter



do it but I got too lone - ly. _____
 trol get a hold of my e - mo - tions. _____
 if I had you here to hold me. _____

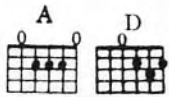
Mm I had to call you
Why does it on - ly seem to
Be bet - ter ba - by but be -

up in the mid-dle of the night.
hit me in the mid-dle of the night.
lieve me it's the next best thing.

8va b-

I know it's aw - ful hard to try to make - a - love long
You told me there's a num - ber I can al - ways di - al for as -
I'm sure there's man - y times you've want - ed me to hear your

8va b-



dis - tance
sis - tance.
se - crets.

(pant, pant, pant)
(pant, pant, pant)

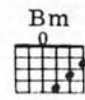
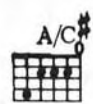
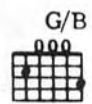
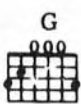
but I real - ly need - ed
I don't want to deal with
Don't be a - fraid to say the



stim - u - la - tion
out - side ac - tion.
words that - 'll move me.

though it was on - ly my im -
On - ly you can give me
An - y time you want to

8va b



ag - in - a - tion.
sat - is - fac - tion.
tell them to me. }

It's just a fan - ta - sy, oh_____

8va b

G A Bm D A

It's not the real thing. Oh it's just a fan -

Bm G A Bm

ta - sy, oh it's not the real thing. Oh

D A Bm Gmaj7 A

Some - times a fan - ta - sy oh is all you need

C9sus

Fmaj9

oh

8va b-----

To Coda

C9 sus



oh

oh

8va b

Fmaj9



1.

2. Fmaj9



oh

8va b



8va b



oh

8va b



oh

8va b



N.C.

Musical notation for the first system, including piano accompaniment and a synthesizer part.

(synthesizer)

D.S. *al Coda*



Musical notation for the second system, including piano accompaniment.

Coda C9sus

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

just a fan -



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

It's just a fan - ta - sy.

ta - sy, It's not the real

8va b-----



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

It's not the real thing. It's just a fan -

— thing. It's just a fan - ta - sy,

8va b-----

F
 ta - sy, it's not the real
 It's not the real thing.

8va b

D G
 thing. It's just a fan - ta - sy, It's not the real
 It's just a fan - ta - sy, It's not the real

D
 It's not the real thing. It's just a fan -
 — thing. It's just a fan - ta - sy.

G C9sus'
 ta - sy, It's not the real thing. Repeat and fade
 It's not the real thing. It's just a fan -

DON'T ASK ME WHY

Words and Music by
BILLY JOEL

Moderately, in 2

 6th fret
  6th fret
  6th fret
  6th fret


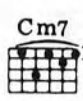


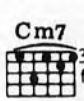
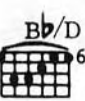
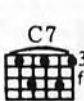




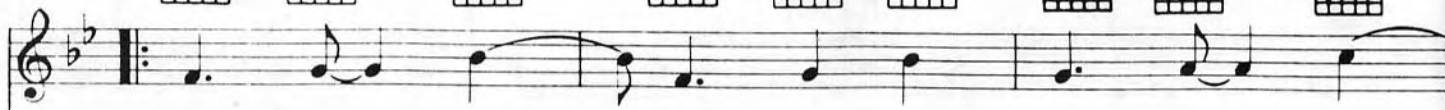
 6th fret
  6th fret
  6th fret
  6th fret



 6th fret
  6th fret
  6th fret
  6th fret

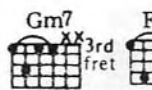
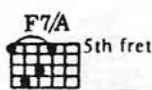
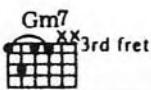


 6th fret
  3rd fret
  6th fret
  6th fret
  3rd fret
  6th fret
  3rd fret
  5th fret
  8th fret



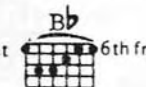
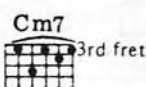
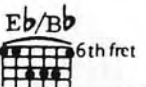
All the _____ wait - ers in your grand ca - fé _____
 All your _____ life _____ you had to stand in _____ line. _____





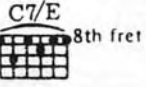
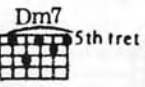
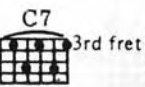
leave their ta - bles when you
Still you're stand - ing on your

8va b



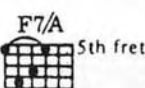
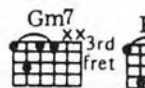
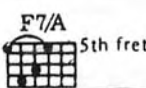
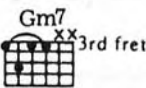
blink. Oh, ev - 'ry dog
feet. Oh, all your choic -

8va b



— must have it's ev - 'ry day,
es made you change you; mind.

8va b



ev - 'ry drunk must have his drink.
Now your cal - en - dar's com - plete. } Don't wait

8va b

D7/A **Gm** **Bb7/F**

for an - swers; just take your chanc -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, with lyrics "for an - swers; just take your chanc -". Above the staff are three guitar chord diagrams: D7/A, Gm, and Bb7/F. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Em7-5 **Eb/F** 8th fret **Bb** 6th fret **Eb/Bb** 6th fret

es; don't ask me why.

Detailed description: This system contains the next two lines of music. The vocal line continues with "es; don't ask me why.". Above the staff are four guitar chord diagrams: Em7-5, Eb/F (8th fret), Bb (6th fret), and Eb/Bb (6th fret). The piano accompaniment continues with the same texture as the first system.

Bb 6th fret **Eb/Bb** 6th fret **Bb** 6th fret **Eb/Bb** 6th fret *loco* **Bb** 6th fret **Eb/Bb** 6th fret

1.

Detailed description: This system contains the piano accompaniment for the third system. It features a series of chords: Bb (6th fret), Eb/Bb (6th fret), Bb (6th fret), Eb/Bb (6th fret), and Bb (6th fret). The word "loco" is written above the staff. A first ending bracket labeled "1." covers the final two chords: Bb (6th fret) and Eb/Bb (6th fret). The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand.

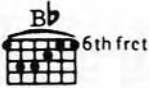
Bb 6th fret **Eb/Bb** 6th fret **Bb** 6th fret **F**

2. **Mm**, you can say the hu - man heart is on -

Detailed description: This system contains the final two lines of music. The vocal line begins with a fermata over a whole note "Mm," followed by the lyrics "you can say the hu - man heart is on -". Above the staff are four guitar chord diagrams: Bb (6th fret), Eb/Bb (6th fret), Bb (6th fret), and F. The piano accompaniment continues with the same texture as the previous systems.



ly make — be-lieve, — and I am on - ly



fight - ing fire — with fire. — But



you are still a vic - tim of the ac - ci - dents — you leave, —



— as sure as I'm a vic - tim of — de - si -

C7 3rd fret F7 xx % Bb Cm7 3rd fret Bb/D 6th fret

yi - yi - re. All the - ser day -
Yes - ter - day

Bb Cm7 3rd fret Bb 6th fret C7 3rd fret Dm7 5th fret C7/E 8th fret

vants in your new ho - tel
you were an on - ly child.

F7 xx Gm7 xx 3rd fret F7/A 5th fret F7 xx Gm7 xx 3rd fret F7/A 5th fret Bb 6th fret Eb/Bb 6th fret

throw their - ros - es at your feet. Oh,
Now your - ghosts have gone a - way. Oh,

Bb Cm7 3rd fret Bb 6th fret Bb Cm7 3rd fret Bb/D 6th fret

Fool them all, but, ba - by,
You can kill them in the

8va b- loco

C7 3rd fret Dm7 5th fret C7/E 8th fret F7 xx Gm7 xx 3rd fret F7/A 5th fret

I can tell. You're no stran-
 clas- sic style. Now you "par-

8va b-

F7 xx Gm7 xx 3rd fret F7/A 5th fret Bb 6th fret D7/A

ger to the street. Don't ask for fa-
 lez - vous fran - çais." Don't look for an -

8va b-

Gm Bb7/F Em7-5

vors. Don't talk to stran- gers. Don't ask
 swers. You took your chanc - es. Don't ask

Eb/F 8th fret Bb Eb/Bb 6th fret Bb Eb/Bb 6th fret

To Coda

me why. me why.

8va b- loco



gloss.

f

8va b



3

3

3

8va b



3

3

8va b



3

3

3

3

8va



8va--

Musical notation for the first system, including treble and bass staves with chords and melodic lines.



3rd fret

N.C.

D.S. al Coda



6th fret

6th fret

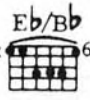
Coda

Musical notation for the second system, including treble and bass staves with chords and melodic lines.

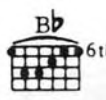
Musical notation for the Coda section, including treble and bass staves with chords and melodic lines.



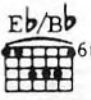
6th fret



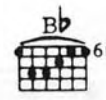
6th fret



6th fret



6th fret



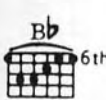
6th fret



6th fret

Musical notation for the third system, including treble and bass staves with chords and melodic lines.

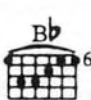
Don't ask — me why.—



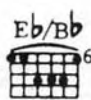
6th fret



6th fret



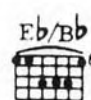
6th fret



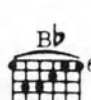
6th fret



6th fret



6th fret



6th fret

Musical notation for the fourth system, including treble and bass staves with chords and melodic lines.

IT'S STILL ROCK AND ROLL TO ME

Words and Music by
BILLY JOEL

Moderately Fast

N.C.

Introduction for piano in 12/8 time. The right hand is silent (N.C.), and the left hand plays a rhythmic pattern of eighth notes. The dynamic is marked *mf*.

N.C.

What's the mat - ter with the clothes I'm wear - ing? "Can't you
What's the mat - ter with the car I'm driv - ing? "Can't you

tell that your tie's too wide?"
tell that it's out of style?"

May - be I should buy some old tab col - lars? "Wel - come
Should I get a set of white wall tires? "Are you

back to the age of jive. _____
gon - na cruise the mir - a - cle mile? _____

Where have you been hid - in' out late - ly, hon - ey? You
Now - a - days you can't be too sen - ti - men - tal. Your

can't dress trash - y till you spend a - lot of mon - ey."
best bet's a true ba - by blue Con - ti - nen - tal."

C Em Bb F

Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's
Hot funk, cool punk e - ven if it's old junk, it's

Am G C N.C.

still rock and roll to' me. _____
still rock and roll to me. _____

1. 2. C

Oh, _____

G F

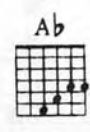
it does - n't mat - ter what they say in the pa - pers, 'cause it's



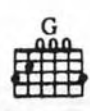
al - ways been the same old scene. There's a



new band in town but you can't get the sound from a



sto - ry in a mag - a - zine,



aimed at your av - er - age teen.



N.C.

How a - bout a pair of pink side - wind - ers and a
 What's the mat - ter with the crowd I'm see - ing? "Don't you

bright o - range pair of pants?
 know that they're out of touch?"

"Well, you could real - ly be a Beau Brum - mel ba - by, If you
 Should I try to be a straight 'A' stu - dent? "If you

just are, give then it half a chance.
 you think a too much."

F  Em 



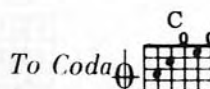
Don't waste your mon - ey on a new set of speak - ers. You
 "Don't you know a - bout the new fash - ion, hon - ey?"



get more mile - age from a cheap pair of sneak - ers."
 All you need are looks and a whole lot - ta mon - ey." It's the



Next phase, new wave, dance craze; an - y - ways it's
 next phase, new wave, dance craze; an - y - ways it's



To Coda

N.C.

still rock and roll to me,
 still rock and roll to me.



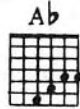
First system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff with a treble clef and a bass clef. The middle staff has a whole rest. The bass staff contains a melodic line: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5. A double bar line follows. The middle staff has a whole note chord G4. The bass staff has a bass line: quarter notes G3, A3, B3, C4, quarter notes D4, E4, F4, G4.



Second system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff. The middle staff contains a melodic line: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes G4, F4, E4, D4, quarter notes C4, B3, A3, G3. The bass staff contains a bass line: quarter notes G3, A3, B3, C4, quarter notes D4, E4, F4, G4, quarter notes G3, F3, E3, D3, quarter notes C3, B2, A2, G2.



Third system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff. The middle staff contains a melodic line: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes G4, F4, E4, D4, quarter notes C4, B3, A3, G3. The bass staff contains a bass line: quarter notes G3, A3, B3, C4, quarter notes D4, E4, F4, G4, quarter notes G3, F3, E3, D3, quarter notes C3, B2, A2, G2.



Fourth system of musical notation. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff. The middle staff contains a melodic line: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F#5, G5, quarter notes G4, F4, E4, D4, quarter notes C4, B3, A3, G3. The bass staff contains a bass line: quarter notes G3, A3, B3, C4, quarter notes D4, E4, F4, G4, quarter notes G3, F3, E3, D3, quarter notes C3, B2, A2, G2.

E \flat no3rd



Fno3rd



G



N.C.

Ooh, _____

D. S. al Coda

Coda C

N.C.

Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's

C9



still rock and roll to me.

ALL FOR LEYNA

Words and Music by
BILLY JOEL

Moderate






mf

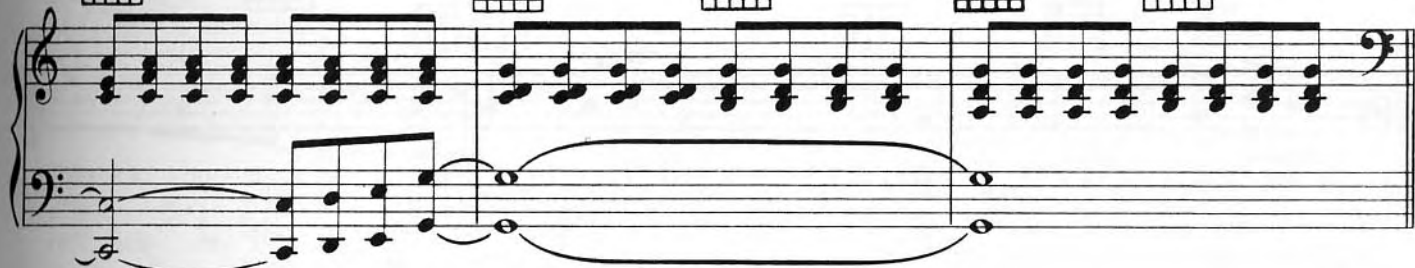
Am F Am F Am





Dm7no3rd G Gadd2 Gsus G Gsus G Gadd2 G

Am F Am F Gsus G Gadd2


Gsus G Gsus G Gadd2 G Am

F/C  Gsus  G  G add2  G 







F  E  Am  Dm 


1. She stood on the tracks, wav - ing her arms
 2. We laid on the beach, watch - ing the tide.
 3. Now I'm in my room, watch - ing the tube,



8va b

Gsus  G  G add2  G 

— lead - ing me to that third rail
 — She did n't tell me there were
 — tell - ing my - self she still may



8va b

N.C.  E  Dm9  G 

shock. Quick as a wink she changed her mind.
 rocks un - der the waves right off the shore.
 drop o - ver to say she's changed her mind.



8va b

Gsus



A7sus



F



E



Am



Musical staff with treble clef and guitar accompaniment.

She gave me a night,
Washed up on the
So I wait in the dark,

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

8va b

Dm



Gsus



Musical staff with treble clef and guitar accompaniment.

sand that's all it was
bare - ly a - live,
list - 'ning for her, What will it take
wish - ing the un -
'stead of my old

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

8va b

G



G add2



G



N.C.

F



E



Dm9

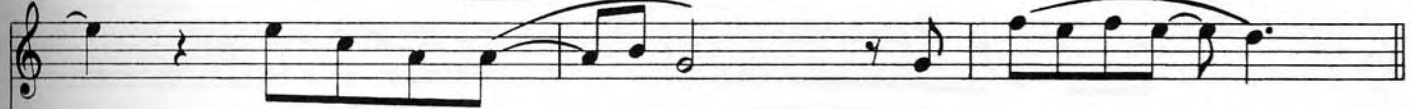


Musical staff with treble clef and guitar accompaniment.

un - til I stop kid - ding my - self
der - tow would stop. How can a man
man say - ing, "Stop kid - ding your - self,

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

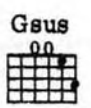
8va b



— wast - ing my time, _____ oh whoa. _____
 — take an - y more, _____ oh whoa. _____
 — wast - ing your time." _____ oh whoa. _____



8va b

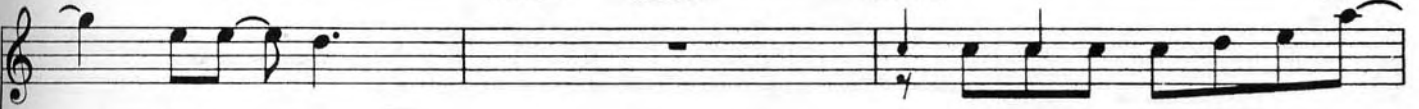
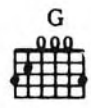


There's noth - ing else I can do _____ 'cause I'm do - ing it all _____
 There's noth - ing else I can do _____ 'cause I'm do - ing it all _____
 There's noth - ing else I can do _____ 'cause I'm do - ing it all _____



8va b

loco



— for Ley - na. I don't want an - y - one new. _
 — for Ley - na. I don't want an - y - one new. _
 — for Ley - na. Don't want an - y - one new. _



Gsus



G



Musical staff with treble clef and notes.

'Cause I'm liv - ing it all _____ for Ley - na.
'Cause I'm liv - ing it all _____ for Ley - na.
'Cause I'm liv - ing it all _____ for Ley - na.

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

Gadd2



Am



Dm7



Musical staff with treble clef and notes.

There's noth - ing in it for you _____
There's noth - ing in it for you _____
There's noth - ing in it for you _____

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



To Coda

Musical staff with treble clef and notes.

'cause I'm giv - ing it all _____ to Ley - na. _____
'cause I'm giv - ing it all _____ to Ley - na. _____
'cause I'm giv - ing it all _____ to Ley - na. _____

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

A A7/G Fmaj7

I'm fail - ing in school, — los - ing my friends, — mak - ing my fam -

8va b -
G7sus A A7/G

'ly lose — their minds — I don't want to eat — I don't want to sleep —

8va b -
Fmaj7 Bbmaj9 Am/E Am

— I on - ly want Ley - na one — more time.

8va b -
F Am F Gsus G G add2 G

loco *D.S. al Coda*

Coda



Musical notation for the first system, including treble and bass staves with a grand staff accompaniment.

Fmaj7



G7sus



8va b

8va-----1

8va-----1

Musical notation for the second system, including treble and bass staves with a grand staff accompaniment.

8va b

Fmaj7



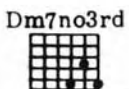
8va-----1

Musical notation for the third system, including treble and bass staves with a grand staff accompaniment.

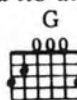
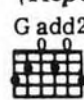
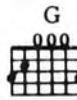
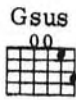
8va b

p

F



Musical notation for the fourth system, including treble and bass staves with a grand staff accompaniment.



(Repeat ad lib and fade)


All for Ley - na.


Musical notation for the fifth system, including treble and bass staves with a grand staff accompaniment.

I DON'T WANT TO BE ALONE

Words and Music by
BILLY JOEL

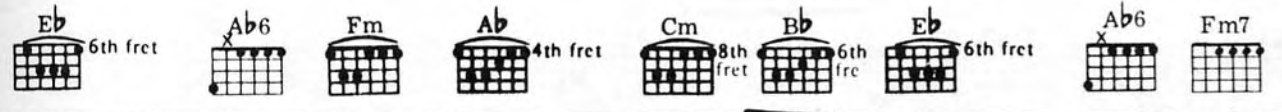
Moderate




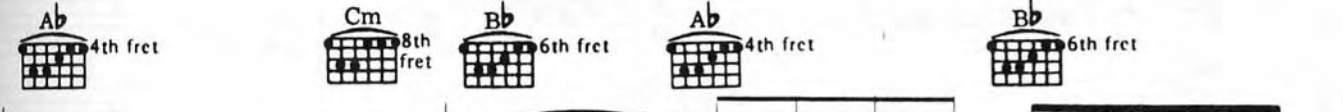









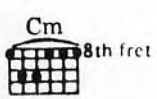






1. She said she'd meet me in the
It's so con- fus - ing choos- ing
2. M m _____

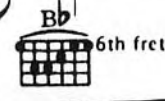
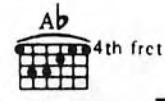
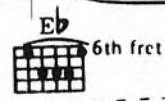




Musical staff with treble clef, key signature of two flats, and a common time signature. The melody consists of eighth and quarter notes.

bar sides at the Pla - za Ho - tel. "Wear a jack - et and a
in the heat of the mo - ment just to see if it's real

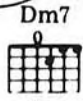
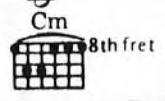
Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.



Musical staff with treble clef, continuing the melody from the first system.

tie." "What's the oc - ca - sion?" She just smiled
Ooh it's so e - rot - ic hav - ing

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



N.C.

Musical staff with treble clef, continuing the melody.

and she would - n't, say why. Mm
you tell me how it should feel. but I'm avoid - ing all the

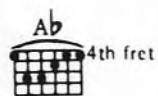
Piano accompaniment for the third system, including treble and bass staves.



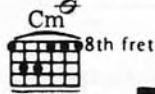
Musical staff with treble clef, continuing the melody.

so here I am stand - ing wait - ing in the lob - by sweat - ing
hard, cold facts that I've got to face, so ask me

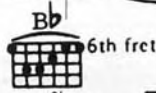
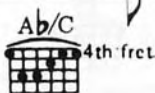
Piano accompaniment for the fourth system, including treble and bass staves.



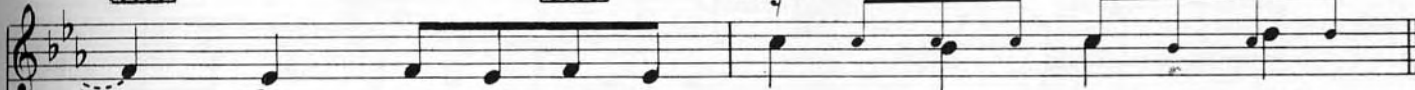
bul - lets in this stu - pid old _____ suit.
Just one ques - tion when this mag - ic night is through. —



And when she sees me she busts out laugh - ing, "You're a
Could it have been just an - y - one or did it have to be you? —



N.C.



sad sight hon - ey, but you look so cute, and
and will you still be say - in', }



I don't want to be a - lone an - y - more — I was



E_b 6th fret **B_b** 6th fret

check - ing you out, — I was just mak - ing sure — ooh —

Detailed description: This system contains the first two measures of the song. The vocal line starts with a half note 'check - ing you out,' followed by a quarter rest, then a half note 'I was just mak - ing sure' and a quarter note 'ooh'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Two guitar chord diagrams are shown above the staff: E_b 6th fret and B_b 6th fret.

E_b 6th fret **B_b** 6th fret

no I don't want to be a - lone an - y - more — and I

Detailed description: This system contains the next two measures. The vocal line continues with 'no I don't want to be a - lone an - y - more' and 'and I'. The piano accompaniment maintains the same rhythmic pattern. Two guitar chord diagrams are shown: E_b 6th fret and B_b 6th fret.

E_b 6th fret **B_b** 6th fret

want you to - night, al - though you hurt me be - fore. — Oh. —

Detailed description: This system contains the next two measures. The vocal line includes 'want you to - night, al - though you hurt me be - fore.' and 'Oh.'. The piano accompaniment continues. Two guitar chord diagrams are shown: E_b 6th fret and B_b 6th fret.

G7 **G7/B** **Cm** 8th fret **B_b** 6th fret **A_b** 4th fret

It did - n't mat - ter that I felt like a fool, — 'cause I for -

Detailed description: This system contains the final two measures. The vocal line starts with 'It did - n't mat - ter that I felt like a fool, — 'cause I for -'. The piano accompaniment changes to a more complex chordal structure. Five guitar chord diagrams are shown: G7, G7/B, Cm 8th fret, B_b 6th fret, and A_b 4th fret.

E^b
6th fret

Dm7

got when she walked through the door.

G7

G7/B

Cm
8th fret

B^b
6th fret

A^b
4th fret

I said I'm sor - ry, but she said it was cool and I don't

Cm
8th fret

B^b
6th fret

To
Coda

1. **E^b**
6th fret

A^b6

Fm7

want to be a - lone an - y - more.

A^b
4th fret

Cm
8th fret

B^b
6th fret

E^b
6th fret


A^b6

Fm7


A^b
4th fret

Cm
8th fret



B^b
6th fret

2.  6th fret

N.C.


 4th fret

 6th fret


 8th fret

 6th fret

 4th fret


 6th fret

 6th fret

 6th fret

 4th fret


 6th fret

 8th fret





N.C.

 4th fret

 6th fret

3. But, don't you know — that it's wrong, it's wrong, — it's wrong, —

mf



Cm 8th fret Bb 6th fret Ab 4th fret Bb 6th fret

But like the song, be - ing caught by the wink of an eye. —

Eb 6th fret Bb 6th fret Ab 4th fret Bb 6th fret Cm 8th fret Bb 6th fret

I can't be sure we'll get a - long but I'm wil - ling to try. —

Ab 4th fret Ab/C 4th fret Bb 6th fret N.C. D.S. al Coda

As long as you can tell me

Eb 6th fret Ab 4th fret Fm Cm 8th fret Bb 6th fret

Coda Repeat and fade - continue vocal ad lib

more.

8va b

SLEEPING WITH THE TELEVISION ON

Words and Music by
BILLY JOEL

Moderate Rock

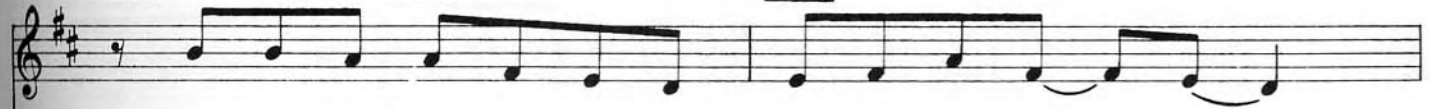
Chord diagrams: Gmaj7, A, Bm/D, A, Gmaj7, A, Bm/D

mf

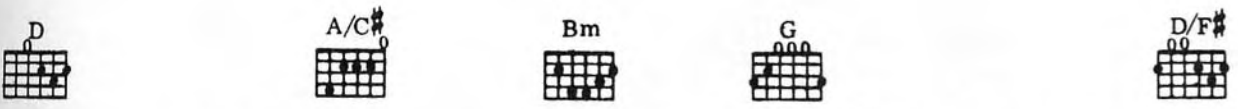
Chord diagrams: A, Gmaj7, A, Bm/D, A, Gmaj7

Chord diagrams: A, Bm/D, A/C#, Bm, G, D/F#

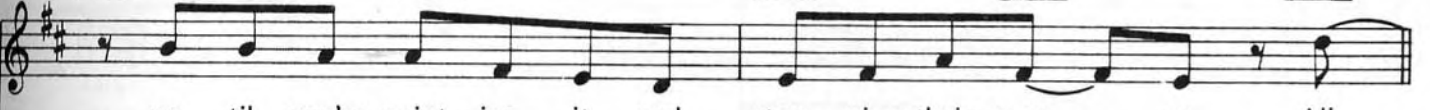
1. Well I've been watch - ing you waltz all night Di - ane.
2. You say you're look - ing for some - one sol - id here.
3. This is - n't ea - sy for me to say Di - ane.
4. *Instrumental*



No - bod - y's found a way be - hind your de - fens - es. _____
You can't be both - ered with those "just for the night" boys. _____
I know you don't need an - y - bod - y's pro - tec - tion. _____

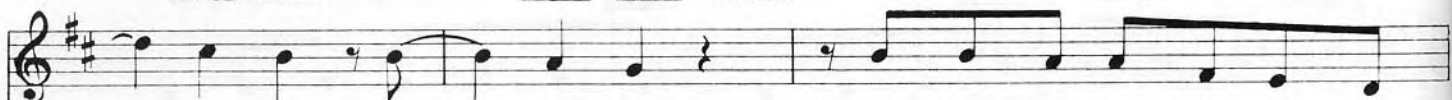
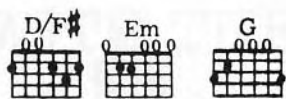
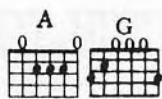


They nev - er no - tice the zap gun in your hand
To - night un - less you take some kind of chanc - es, dear,
I real - ly wish I was less of a think - ing man,



un - til you're point - ing it and stun - ning their sens - es. All _____
to - mor - row morn - ing you'll wake up with the white noise. All _____
and more a fool who's not a - fraid of re - jec - tion. All _____
end instrumental 4. All _____





— night long, all night long. You'll shoot 'em down be-cause you're
 — night long, all night long. You're on-ly stand-ing there 'cause
 — night long, all night long. I'll just be stand-ing here 'cause
 — night long, all night long. We'll just be stand-ing here 'cause



all night long, all
 wait - ing for some - bod - good to come on.
 some - bod - y once did some - bod - y wrong.
 I know I don't have the guts to come on.
 some - bod - y might do some - bod - y wrong.



night long.

To Coda

But you'll be sleep - ing with the te - le - vi - sion
 But you'll be sleep - ing with the te - le - vi - sion
 And I'll be sleep - ing with the te - le - vi - sion
 And we'll be sleep - ing with the te - le - vi - sion



1. Gmaj7 A Bm/D A Gmaj7 A Bm/D

on.

2.3. A Gmaj7 Bm N.C. D/G G D/G

talk to me. Talk_

on. Your eyes are say- ing talk to me,

on. Your eyes are say- ing talk to me,

to me talk to me talk to me. Your eyes are say- ing

but your at- ti- tude is don't waste my time. _____

but my at- ti- tude is, "boy don't waste your time." _____

talk to me talk to me.

But you won't hear a word, 'cause it just

But you won't say a word, 'cause it

8va b

Bm/A

A

Bm/A



1st time D.S. (take 2nd ending)
2nd time D.S. al Coda

might be the same old line.
just might besome-bod - y el - se's same old line.

Gmaj7

A

Bm/D

A

Gmaj7

Coda

on. Sleep-in' with the te - le - vi - sion,

A

Bm/D

A

Gmaj7

A

Bm/D

Sleep-in' with the te - le - vi - sion on.

A

Gmaj7

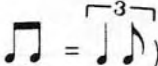
A

D6

Oh, Sleep-in' with the te - le - vi - sion on.

CLOSE TO THE BORDERLINE

Words and Music by
BILLY JOEL

Moderate Shuffle ()

A



D



G



D/G



G/D



D



mf



A




1. Black - out, heat - wave for - ty - four ca - li - ber
 (2.) buck three eight - y won't buy you much late - ly on the
 3. Instrumental



C



G




ho - mi - cide. — The bums drop dead and the
 street these days. — When you can get gas you know you



D



G D/G G/D D






dogs go mad in packs on the West side. Ooh,
can't drive fast an- y - more on the Park - ways.



A



young girl stand - ing on a ledge looks like an - oth - er
Rich man. Poor man, eith - er way A - mer - i - can




C



su - i - cide. — She wants to
shoved in - to the lost and found. — The



G

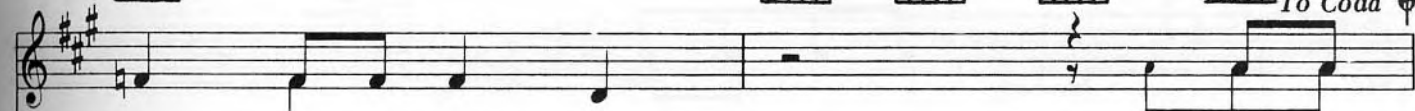


hit those bricks 'cause the news at six got - ta
no nukes yell we're gon - na all go to hell with the





To Coda



stick to a dead - line
next big melt - down.

While the
I got re -



mil - lion - aires hide in Beek - man Place, the
mote con - trol and a col - or T. V. I



8va b - - -

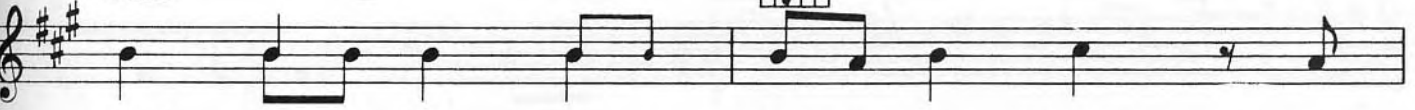
8va b - - -



bag la - dies throw their bones in my face. I get at -
don't change chan - nels so they must change me. I got



8va b - - -



tacked by a kid friends with ste - re - o sound. I
real close friends that are get - tin' me high. They



8va b - - -

8va b - - -

D

E A

don't want to hear it but he won't turn down.
 don't know how to talk and they ain't gon - na try.

8va b

Fdim

E

Life is tough but it's just e - nough — to
 I should-n't bitch, I should - n't cry. — I'd

8va b

Fdim

F#m

F#m/E

D

hold back the tears un - til it's clos - ing time. —
 start a rev - o - lu - tion but I don't have time. —

8va b

A

D

I sur - vived, — I'm still a - live, but I'm get - ting
 I don't know why I'm still a nice guy but I'm get - ting



N.C.



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes.

close to the bor- der line. _____
close to the bor- der line. _____ }

Uh

Piano accompaniment for the first system, including treble and bass clefs with chords and bass lines.



Musical staff with treble clef and key signature of two sharps. The melody continues with quarter notes.

huh

Close to the bor- der line. _____

Piano accompaniment for the second system, including treble and bass clefs with chords and bass lines.



Musical staff with treble clef and key signature of two sharps. The melody concludes with a double bar line.

Uh

huh.

(2. A)

Piano accompaniment for the third system, including treble and bass clefs with chords and bass lines.




Musical staff with treble clef and key signature of two sharps. The melody begins with a new phrase.

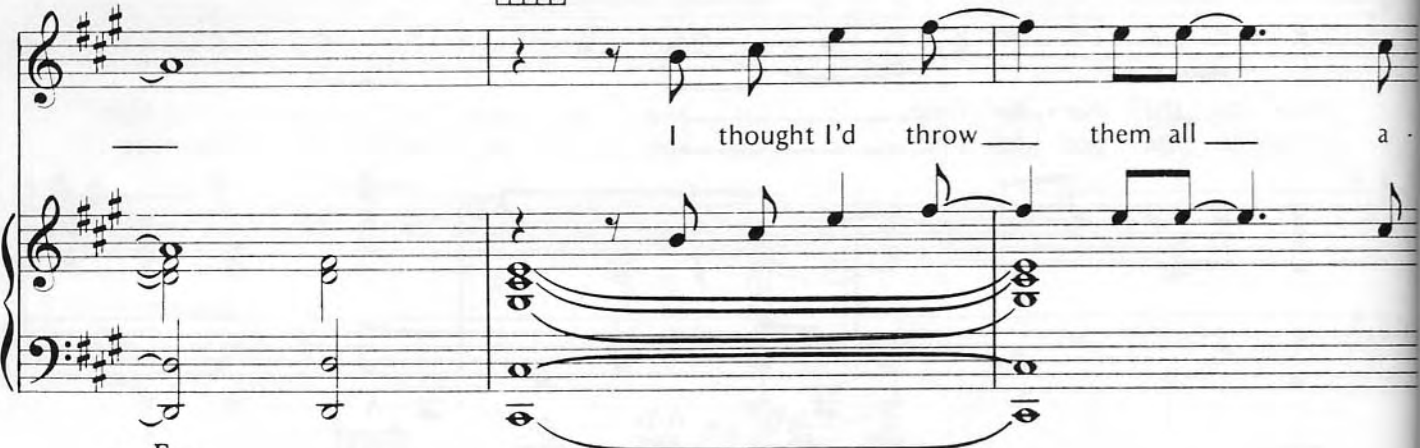
I thought I'd sac - ri - fice _____ so _____ ma - ny _____ things. _____

Piano accompaniment for the fourth system, including treble and bass clefs with chords and bass lines.

C#m



I thought I'd throw _____ them all _____ a



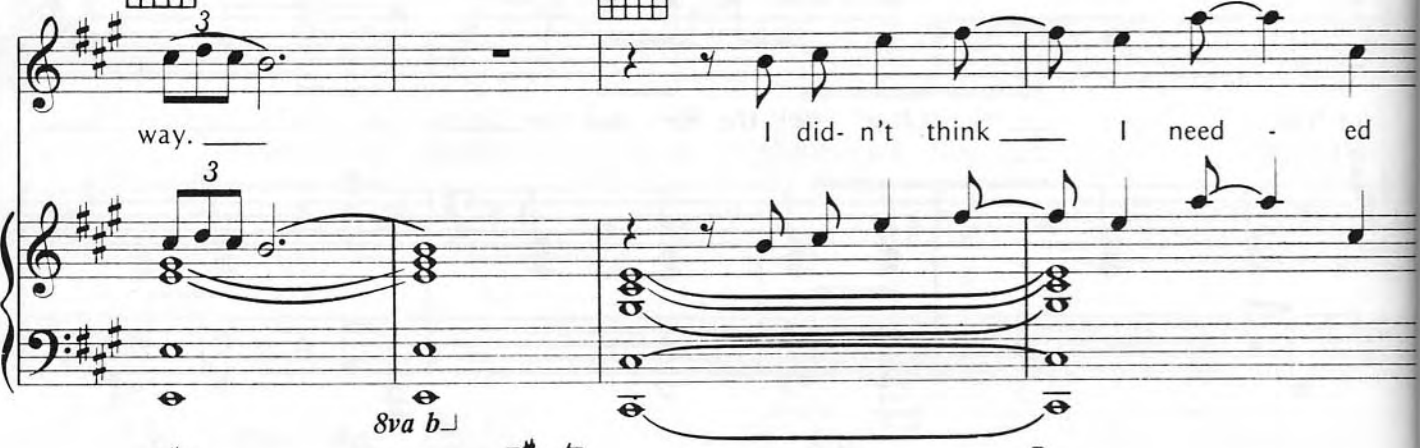
E



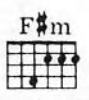
C#m



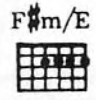
way. _____ I did- n't think _____ I need - ed



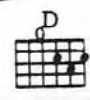
F#m



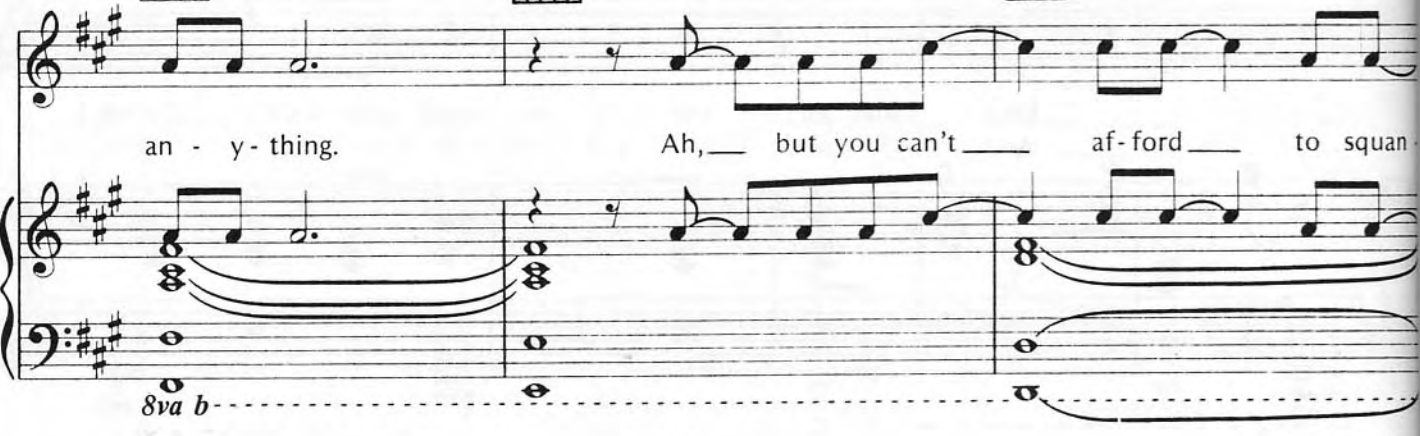
F#m/E



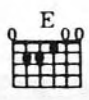
D



an - y - thing. Ah, _____ but you can't _____ af - ford _____ to squan

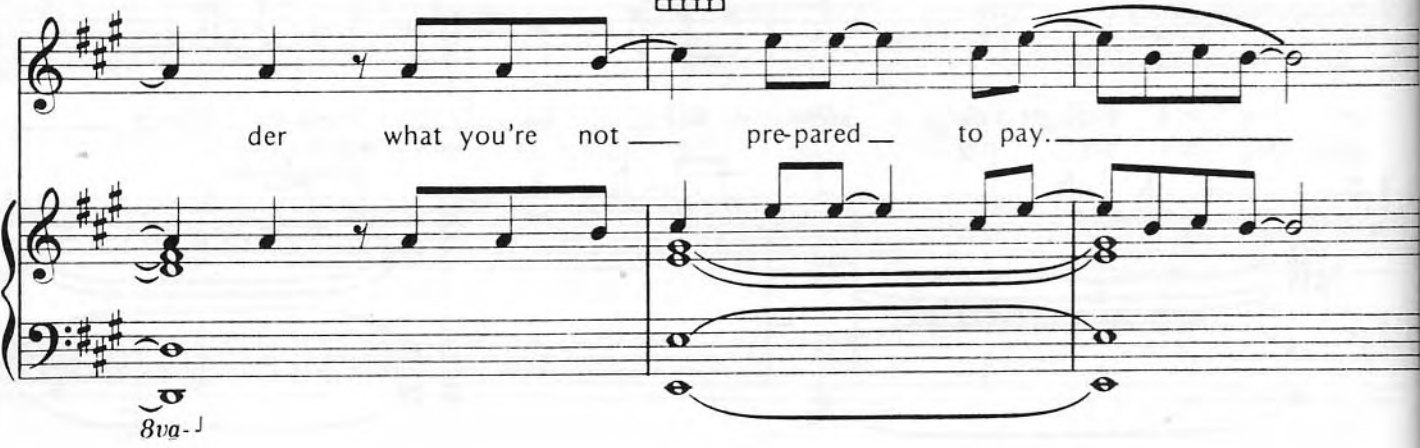


E



D.S. al Coda
(for instrumental verse)

der what you're not _____ pre - pared _____ to pay. _____



Coda 


I need a doc - tor for my pres - sure pills. I

8va b




need a law - yer for my med - i - cal bills.

8va b



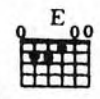

I need a bank - er to fi - nance my home. But

8va b




I need se - cur - i - ty to back my loan.

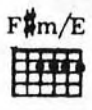
8va b



It is - n't new what I'm go - in' through, but

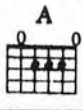
8va b -----

8va b -----



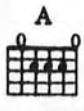
ev - 'ry - bod - y knows you got to break some time.

8va b -----



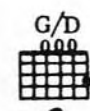
An oth - er night I fought the good fight, but I'm get - ting

8va b -----



N.C.

clos - er to the bor - der line. Uh -



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

huh.

Close to the bor - der - line

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



Musical staff with treble clef, continuing the melody.

Uh huh.

Piano accompaniment for the second system.



Musical staff with treble clef, ending with a double bar line and repeat sign.

Close to the bor - der - line. *Continue vocal ad lib.*

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



Repeat & Fade

Musical staff with treble clef, ending with a double bar line and repeat sign.

Close to the bor - der - line.

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

C'ETAIT TOI (YOU WERE THE ONE)

Words and Music by
BILLY JOEL

Moderately



mf



Here I am a - gain in this smok - y en place.
Me re - voi - ci dans ce bar en - fum

with my bran - dy eyes. I'm talk
a - vec mes yeux ivres. Je me



- parle ing to my - self: you were the one,
parle à moi même. Ooh, c'é - tait toi,

B Am/C D G A/E D/F#

You were the one. — Here I go a - gain, —
 ooh, c'é - tait toi. — Me re - voi - ci, —

Instrumental

G/F C/E A/C# B/D#

look - ing for your face — and I re - al - ize —
 cher - chant ton vi - sage — et je ré - al - ise —





Em D/F#

that I should look for some one else —
 que je de - vrais cher - cher un autre. —


G A B Am/C B





but you were the one, — you were the one. —
 Ooh, c'é - tait toi, — you were the one. —

End Instrumental


E  E7/G#  Am  Am/G 

I'm look - ing for com - fort that I can take.
 Je re - cherche l'af - fec - tion que qu'une autre
 I'm look - ing for com - fort that I can take.



D/F#  D  F#7(no3rd)  B7 

from some - one else. But af - ter all,
 pou - rait me don - ner. Mais a - près tout,
 from some - one else. But af - ter all,



E  E7/G#  Am  Am/G 

I know there is no one that can save.
 je sais qu'il n'y a per - sonne que per - sonne
 I know there is no one that can save.



D/F#

D

Em

Am/C

G/D

D



me from my - self. You were the on - ly
 qui puisse me sau - ver. tu é - tais la seule - ly
 me, save me from my - self. You were the on - ly

G

G/B

C

D

G/B

C

A

D



one.

one.

G/B

C

D

G/B

C



A

D



1st time D.S. (take 2nd ending)
 2nd time D.S.S. and Fade
 (no vocal on D.S.S.)

THROUGH THE LONG NIGHT

Words and Music by
BILLY JOEL

Moderately Slow

G D B \flat C

mp R.H.

G D B \flat C

G D/F \sharp B \flat F

(The) cold warm hands, the sad eyes
warm tears, the bad the sad eyes
past sins are since dreams past.

A^b
E^b
B^b
D
G
D/F[#]

dark I - rish si - lence. It's so late but
 soft trem - bling shoul - ders. The old fears, but
 You should be sleep - ing. It's all right,

B^b
F
A^b
E7

I'll wait through the long night with
 I'm here through the long night with
 sleep tight through the long night with

1.

A
D7
G
D
B^b
C

you, with you.

G D Bb C

The
 you, me, with you. Oh, what has it cost you?
 with me. No, I did - n't start it.
 I al - most lost you a long, long time a
 You're bro - ken heart - ed from a long, long time a
 go. go. Oh Oh you should have told me but
 the way you hold me is

2. A Em B E7 Am

D D#dim Em Am D D#dim

Em B E7 Am

F#7

Bm

Bb+

Am7

D

D.S. al Coda
take 2nd ending

you had to bleed _____ to know. _____ All your
all that I need _____ to know. _____

Coda

D

G

D

And it's so late but

Bb

F

Ab

E7

A

D#dim

I'll wait through the long night with you, with

Em

A

Cm/Eb

Dsus

G

you.



SONGS IN THE ATTIC

STREETLIFE SERENADER

Words and Music by
BILLY JOEL

Slowly

1.

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a complex, rhythmic chordal pattern with many accidentals, while the left hand plays a simple, steady bass line. The tempo is marked 'Slowly' and the dynamic is 'mf'.

2.

A G Fmaj7

Street-life ser - e - nad - er,

mp

The first vocal line begins with a guitar chord diagram for A major (022200) and continues with the melody. The piano accompaniment is marked 'mp' and features a steady bass line with some chordal textures in the right hand.

G D C A G




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

The second vocal line continues the melody. The piano accompaniment provides harmonic support with various chords and textures.

Fmaj7 G D C

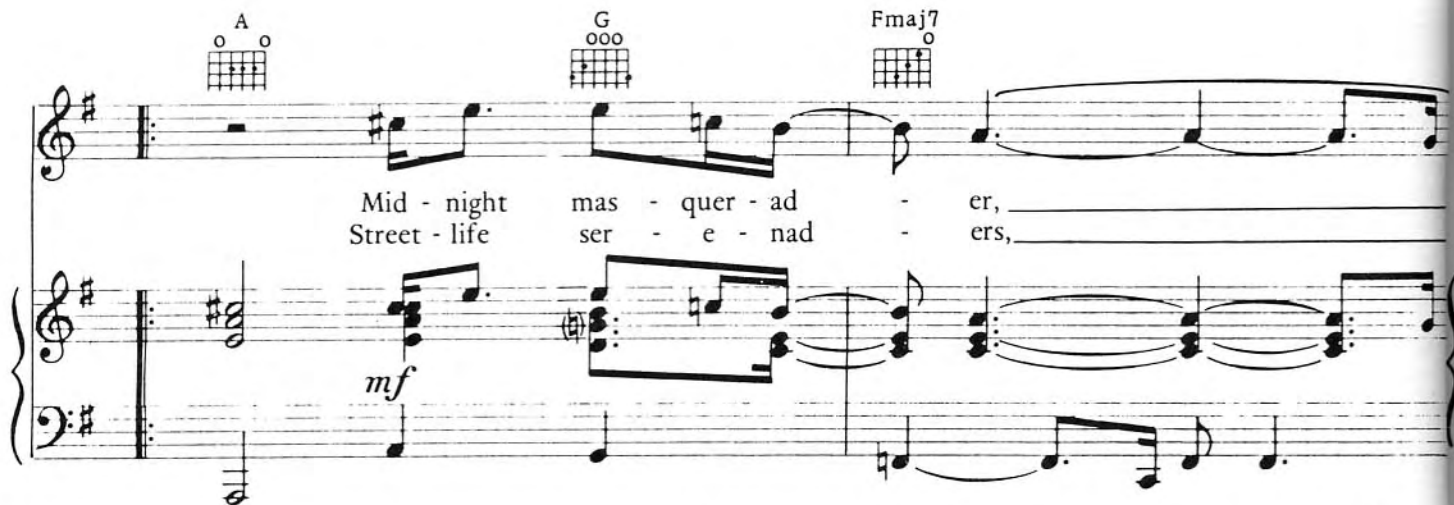
tion, mel - o - dy comes eas - y.






The final vocal line concludes the phrase. The piano accompaniment continues with a consistent bass line and chordal accompaniment.

A  G  Fmaj7 

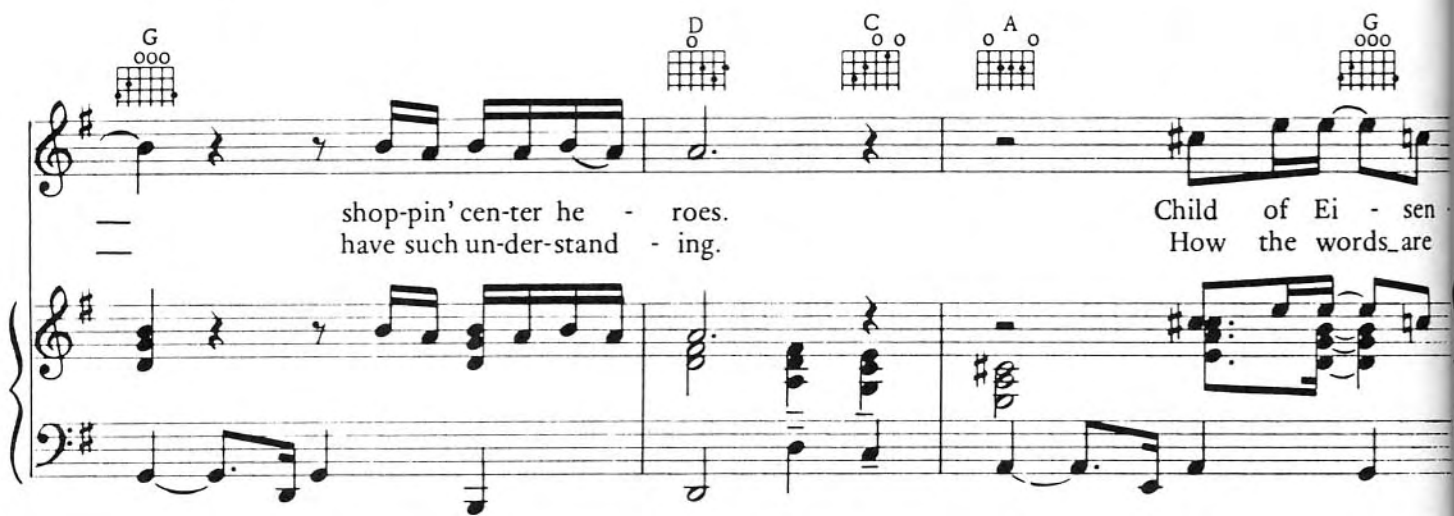
Mid - night mas - quer - ad - er,
Street - life ser - e - nad - ers,

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 3 fr.

A/E

A

p

F#m

C#m

E

A/E

E

E/D

G

G/D 3 fr.

mf

Em

Bm

D

C

mp

Ped.

A


G

Fmaj7


G

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

mf




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






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





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





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



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* *8va*

Ped. *

MIAMI 2017

(SEEN THE LIGHTS GO OUT ON BROADWAY)

Moderate, 2 feel

Words and Music by
BILLY JOEL



8va-----

mp










1. Seen the lights _____ go out on Broad - way
(4) - way







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.



P

G
X 0 0 0
B bass

P

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

A7
X C# bass

Bm7

G
0 0 0

(2nd time only)

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

A

G
0 0 0

D
X 0 0 0
F# bass

mf

They turned our pow -
 to tell the world

G
0 0 0

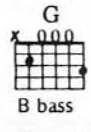
D
X 0 0 0
A bass

G
X 0 0 0
B bass

To Coda

er down,
 a - bout

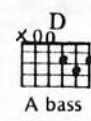
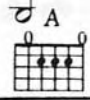
and drove us un - der-ground
 the way the lights went out



Musical staff with lyrics: But we went right on with the show

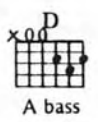
But we went right on with the show

Musical staff with piano accompaniment



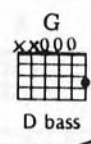
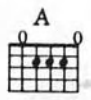
Musical staff with piano accompaniment

Musical staff with piano accompaniment



Musical staff with piano accompaniment

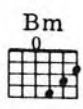
Musical staff with piano accompaniment



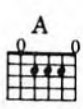
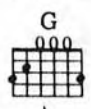
Musical staff with piano accompaniment

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

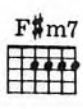
Musical staff with piano accompaniment



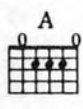
way — I saw the ru -
 way — I saw the might -



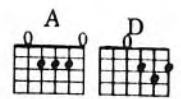
ins at my feet.
 y sky - line fall



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

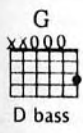


We'd seen it all — the time — on For - ty
 the un - ion went — on strike — they nev - er

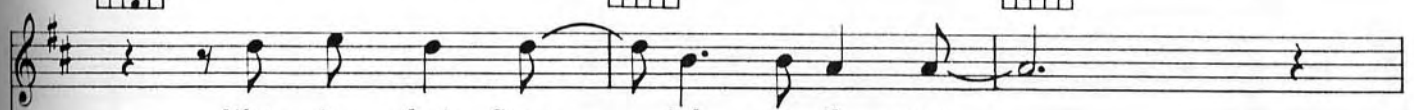
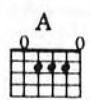
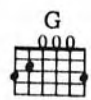
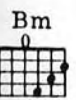


sec - ond street. -
sailed at all _____

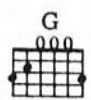
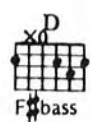
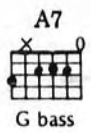
They burned the church -
They sent a car -



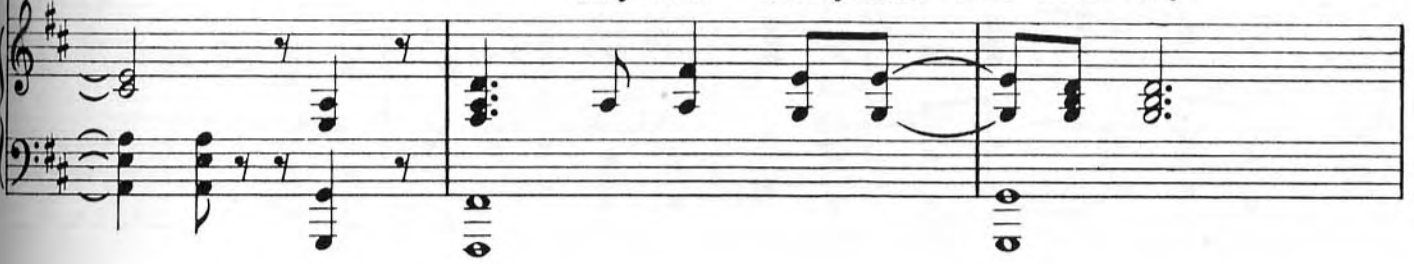
es down in Har - lem
rier out from Nor - folk



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

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

it al - ways
and sank Man -



B bass



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



A bass

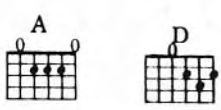
1.



2.

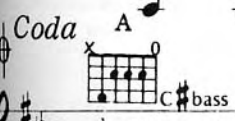


A bass

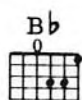
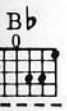
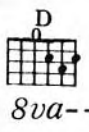


D. S. al Coda $\text{\textcircled{C}}$

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



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



Repeat and fade

SUMMER, HIGHLAND FALLS

Moderate

Words and Music by
BILLY JOEL

F no3rd

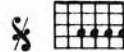


Fmaj7



A bass

Gm7



mf

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



Bbadd2



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



Bbadd2



and I be -
for all our

Fmaj7



A bass

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

Gm7



Bbadd2



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

B \flat x0 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 B \flat add2

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

E \flat 1. 2. B \flat D. C. (take second ending at intro) 3. B \flat

It's eith - er

C F x0 F
A bass D. S. $\frac{3}{4}$
and repeat intro til fade

sad - ness or eu - pho - ri - a

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

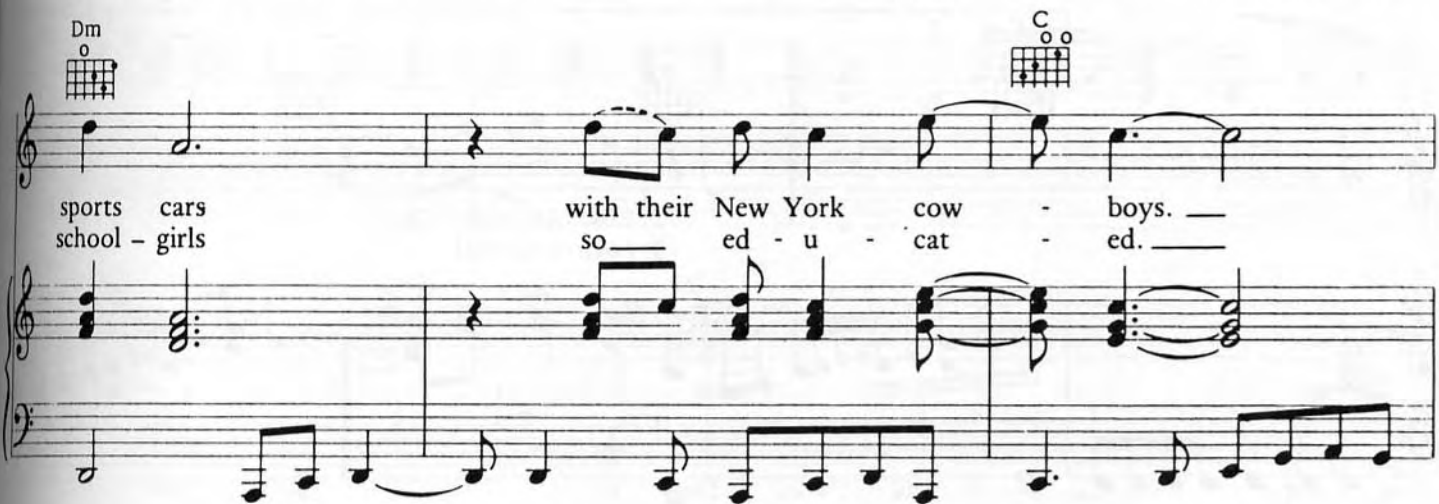
Dm  C 


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



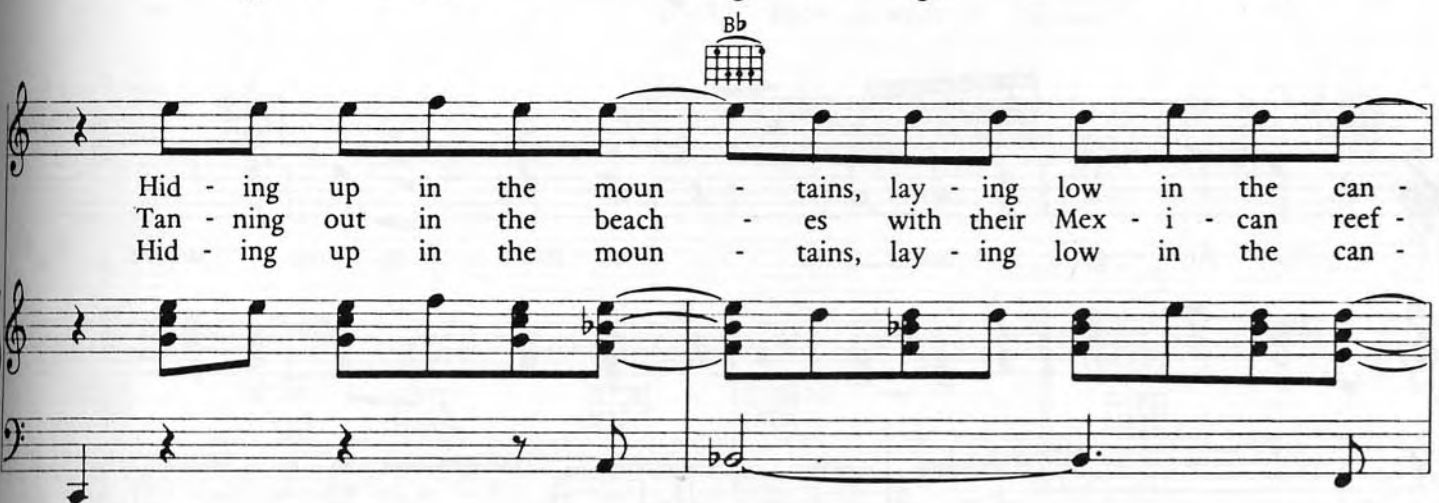
Dm  C 



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



Bb 

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. —

SHE'S GOT A WAY

Words and Music by
BILLY JOEL


Slow and steady

G

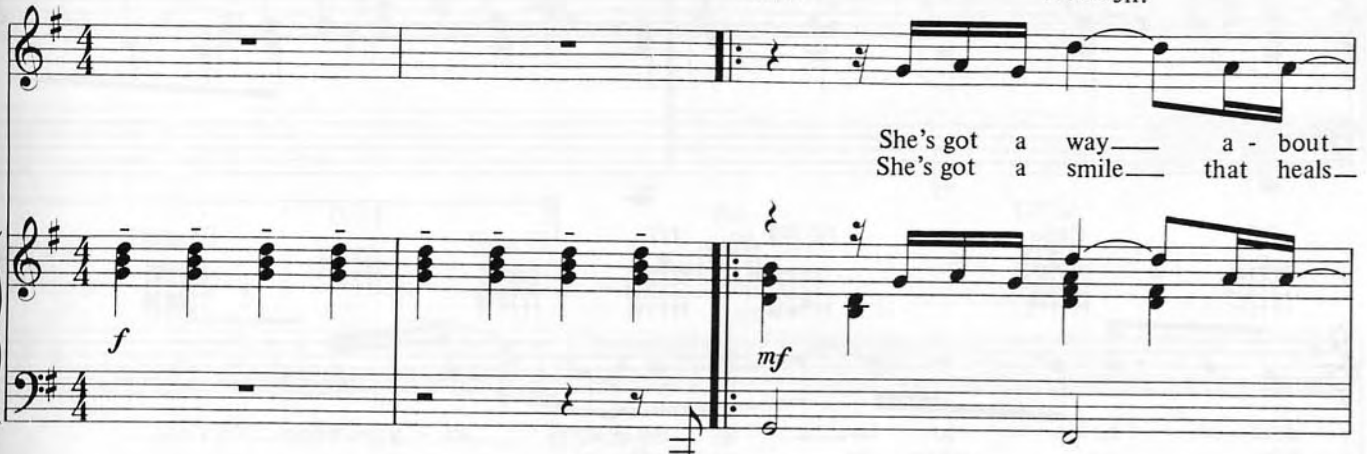


3fr.

D/F#



5fr.



She's got a way — a - bout —
She's got a smile — that heals —

Em



G7/D



C





— her. I don't know — what it is, — But I
— me I don't know — what it is, — But I

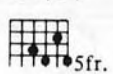
D7



C/E



D7/F#




5fr.

D7

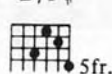


G



3fr.

D/F#



5fr.



know that I — can't live with - out — her. She's got a way — of
have to laugh — when she re - veals — me. She's got a way — of

Em

G7/D

C



pleas - in' -
talk - in' -

I don't know - why it is, -
I don't know - why it is, -

But there
But it



D7

C/E

D7/F#

D7

1. Eb maj7

F4addG



does - n't have - to be - a rea - son
lifts me up - when we - are walk - in'

an - y - where..



2. Eb maj7

F4addG

G



an - y - where..

She

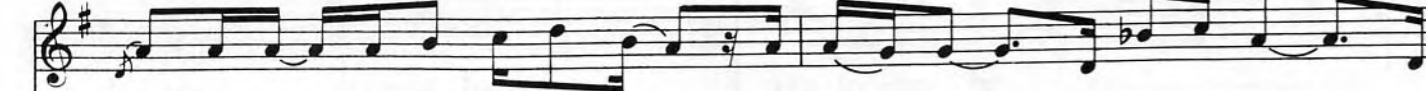


D

Am

G

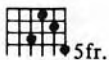
Gm



comes to me - when I'm feel - in' down, - In - spires - me - with - out a sound. - She



D/F#



F#/A#



Bm



D7/A



touch - es me and I get turned a - round.



G



D/F#



Em



G7/D



She's got a way of show - in'



C



D7



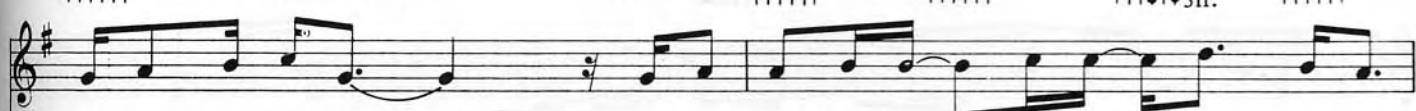
C/E



D7/F#



D7



How I make her feel, And I find the strength to keep on go - in'.



G



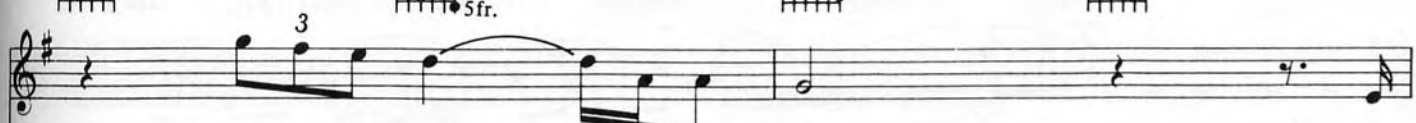
D/F#



Em



G7/D





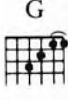
She's got a light a - round her, And



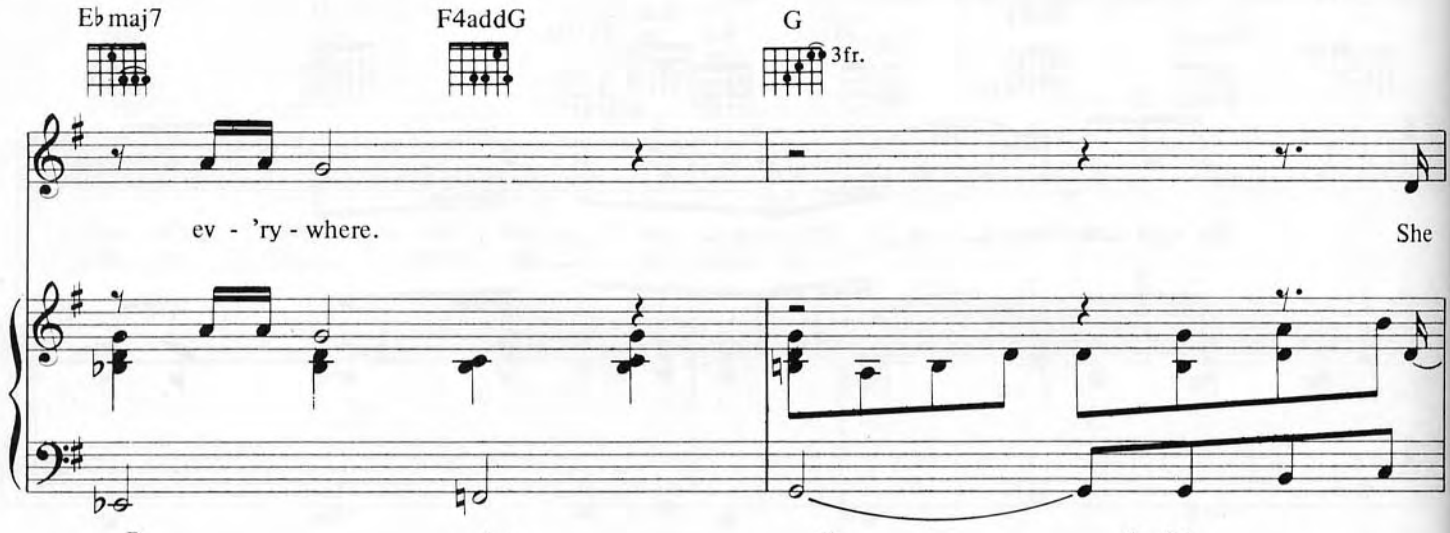
C  D7  C/E  D7/F#  5fr.  D7

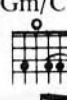
ev - 'ry - where — she goes — a mil - lion dreams — of love sur - round — her




Eb maj7  F4addG  G  3fr.

ev - 'ry - where. She



D  Am  G  3fr.  Gm/C

comes to me — when I'm feel - in' down, — in - spires — me — with - out a sound. — She



D/F#  5fr.  F#/A#  Bm  D7/A  G  D/F#  Em

touch - es me, — I get turned — a - round — Oh — Oh — Oh. —

poco rit.



G D/F# Em G7/D C

3
She's got a smile — that heals me. — I don't know why it is, But I

3
in tempo

D7 C/E D7/F# D7 G D7/F#

3
have to laugh — when she re - veals — me. she's got a way — a - bout —

Em G7/D C

— her. I don't know — what it is, — But I

D7 C/E D7/F# D7 Ebmaj7 F4addG G

3
know that I — can't live with - out — her an - y - way. —

EVERYBODY LOVES YOU NOW

Words and Music by
BILLY JOEL

Quickly, in 2

mf

C F/C C F/C C F/C

C F/C C F/C C F/C

1. Ba - by all the lights are turned on
(2 - 5 See extra lyrics)

Dm F

you. Now you're in the

C F/C C F/C

cen-ter of the stage.

C F/C C F/C Dm

Ev - 'ry - thing — re - volves — on what you do.

F

Ah, you are in — your prime — you've come of age. —

C F/C C F/C Dm

You can al - ways

G

have your way — some - how

To Coda

cause

EVERYBODY LOVES YOU NOW

Chorus

ev - ry - bod - y loves you now.

This system contains the first line of the chorus. It features a vocal line with lyrics, a guitar line with chords F, G, C, and F/C, and a piano accompaniment with treble and bass staves.

Chorus

This system contains the second line of the chorus. It features a guitar line with chords C, F/C, C, F/C, C, and F/C, and a piano accompaniment with treble and bass staves.

Chorus

Ah, they all want your white bod - y.

This system contains the third line of the chorus. It features a vocal line with lyrics, a guitar line with chords Bb, F/A, and C, and a piano accompaniment with treble and bass staves. A triplet of eighth notes is indicated over the F/A chord.

Chorus

And they a-wait — your — re - ply.

This system contains the fourth line of the chorus. It features a vocal line with lyrics, a guitar line with chords Bb, F/A, and C, and a piano accompaniment with treble and bass staves. A triplet of eighth notes is indicated over the F/A chord.

Bb F/A C

Ah, but be-tween _____ you and me _____ and the

Em/B Am C/G F#dim

Sta - ten Is - land fer - ry (verse 4) no _____ more. —

Fm D.C. for verse 3 and 4 then D.C. al Coda

so do I. _____

Coda

ev - ry - bod -

G C

y loves you now. _____

2. You can walk away from your mistakes.
 You can turn your back on what you do.
 Just a little smile is all it takes.
 You can have your cake and eat it too.
 Loneliness will get to you somehow,
 But everybody loves you now.

Chorus:

Ah, they all want your white body. . . etc.

3. All the people want to know your name,
 And soon there will be lines outside your door.
 Feelings do not matter in your game.
 'Cause nothing's gonna touch you anymore.
 So your life is only living anyhow,
 And everybody loves you now.
4. Close your eyes when you don't want to see,
 And stay at home when you don't want to go.
 Only speak to those who will agree,
 Yeah, and close your mind when you don't want to know.
 You have lost your innocence somehow,
 But everybody loves you now.

Chorus:

Ah, you know that nothin' lasts forever
 And it's all been done before
 Ah but you ain't got the time
 To go to Cold Spring Harbor no more.

5. See how all the people gather 'round.
 Hey, isn't it a thrill to see them crawl.
 Keep your eyes ahead and don't look down,
 Yeah, and lock yourself inside your sacred wall.
 This is what you wanted ain't you proud,
 'Cause everybody loves you now.

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 and sixteenth 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,_____

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._____

LAZY MAN

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,



F  Bbmaj7 

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,



F  Bbmaj7 

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



Am7  D7(sus4)  D7 

smile
 all
 more
 long

mmm
 mmm
 mmm
 mmm






Chorus











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

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

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


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

To Coda

F  Bbmaj7 

Oh _____ yeah, yeah.








F  Bbmaj7  *D.S. al Coda* 




Coda   

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



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



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. __



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 —

F



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

Chorus

Dm7



G9 sus




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

Am



by; say good - bye to Hol -

G9 sus



ly - wood, say good - bye my ba -



C



by.

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



Cmaj7



Bridge

B



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



Em



C



G

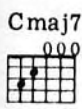


— you try — to stay — to - geth - er,

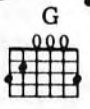
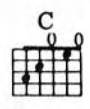
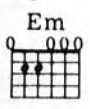




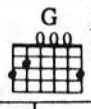
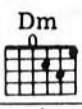
whoa



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



— you had are — gone — for - ev - er



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

for - ev - er.

YOU'RE MY HOME

Words and Music by
Billy Joel

Moderate 4

The piano introduction consists of two systems of music. The first system has four measures with chords F, C/E, Ebadd9 (3 fr.), and Bb/D. The second system has four measures with chords F, C/E, Bb/D, and C7. The music is in 4/4 time with a key signature of one flat.

The vocal introduction is in 4/4 time with a key signature of one flat. It features three lines of lyrics:

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

The final vocal line is in 4/4 time with a key signature of one flat. It features the lyrics:

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 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 1. 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. B \flat /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 E \flat add9 3 fr. B \flat /D F C/E B \flat /D C7 F

home.

(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 systems of music. The first system has five measures, and the second system has four measures. Each measure includes a guitar chord diagram above the treble clef staff. The bass clef staff contains a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

G

G

Em

From a town known as Wheel - ing West Vir - gin -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "From a town known as Wheel - ing West Vir - gin -". The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. The key signature is one sharp (F#) and the time signature is 4/4.

F

G

Em

ia rode a boy with a six - gun in his hand,

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,". The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. The key signature is one sharp (F#) and the time signature is 4/4.

(THE) BALLAD OF BILLY THE KID

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



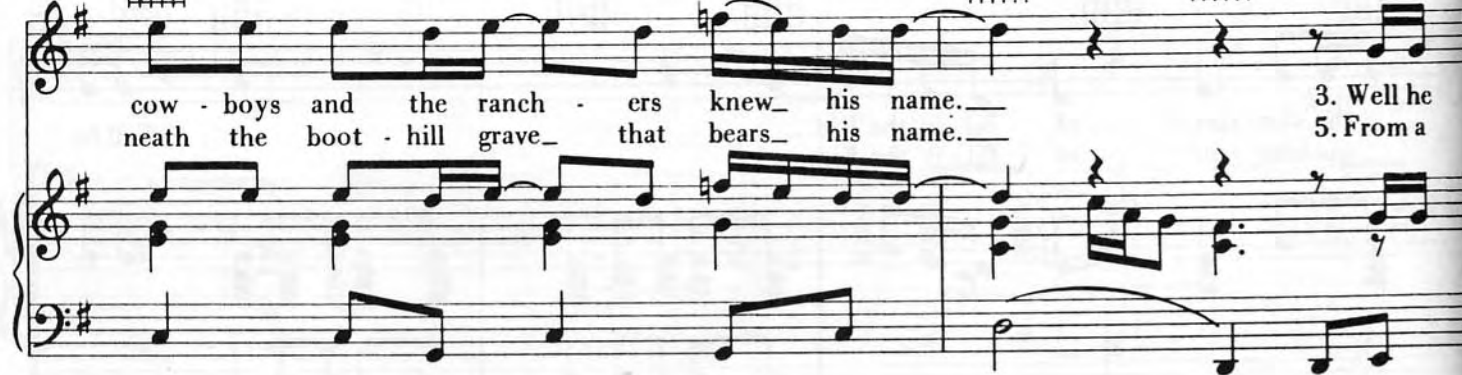
C  D  Em  Bm 

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 Oyster 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) To Coda F/G C/G G D.S.al

when Bil - ly the Kid_ was in town. Coda

west of the_ Ri - o

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

Grande.

I'VE LOVED THESE DAYS

Words and Music by
BILLY JOEL

Slowly, Majestically

mf

mp

C

D

G

C bass

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

C F bass Bb F bass F

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

C A Dm
C# bass

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

D G D7 Gsus 4 G
Dbass

a pass - ing phase
to change our ways

1.3.5. 2.6. C

Dm G bass G Dm G bass Dm G bass

D. S. After last verse go to Coda

But I've loved these days.

4.

Dm G6 Dm C
G bass G bass

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.



THE NYLON CURTAIN

LAURA

Words and Music by
BILLY JOEL

Slowly

Guitar → A5
(Capo up
1 fret)

7fr.

G5



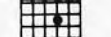
5fr.

F5

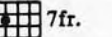


3fr.

D5

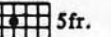


A5



7fr.

G5



5fr.

F5



3fr.

D5



Keyboard → Bb5

Ab5

Gb5

Eb5

Bb5

Ab5

Gb5

Eb5

p delicately

A



Bb

F#m



Gm

B7



C7

Lau - ra Calls me In the mid - dle of the night Pass - es on her

D



Eb

A



Bb

Pain - ful in - for - ma - tion Then these care - less fin - gers They get



Gm



C7



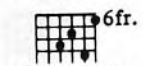
Gb

caught in her vice 'Til they're bleed-ing On my cof - fee ta - ble

Bb7(no 5th)

E7(no 5th)

F#m



Cb7(no 5th)

F7(no 5th)

Gm

3 3 3 3

Liv - ing a - lone is - n't all that It's cracked up to be

f

F

Bb7(no 5th)

E7(no 5th)



Cb7(no 5th)

F7(no 5th)

3 3 3 3

oh - wo - wo I'm on her side Why does she push the poi - son on

mp

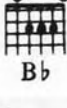
f

F#m

F

Bb

A



Gm

Gb

Cb

Bb

me? oh - wo Lau - ra Has a

mp

F#m

B7

D



Gm

C7

Eb

ver - y hard time All her life has Been one long dis - as - ter

A



Bb

A/G#



Bb/A

F#m



Gm

Then she tells me She sud - den - ly be - lieves she's seen A ver - y good sign

B7



C7

F



Gb

Bb7(no 5th)



6fr.

Cb7(no 5th)

She'll be tak - ing Some ag - res - sive ac - tion I fight her wars While she's

E7(no 5th)



F7(no 5th)

F#m



Gm

F



Gb

slam - ming her doors In my face Oh - wo

Bb7(no 5th)



Cb7(no 5th)

E7(no 5th)





F7(no 5th)

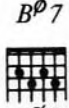

F#m

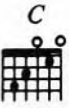



Gm

Fail - ure to break Was the on - ly mis - take That she made



 **F**
 **G^b**

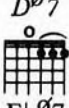

 **B^b7**
 **C^b7**

 **C**
 **D^b**

Oh - wo _____ Here I am Feel - ing like a (bleep) - ing

mp *mf*

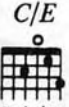
 **D7**
 **E^b7**

 **D^b7**
 **E^b7**

 **G7**
 **A^b7**

fool Do I re - act the way ex - act - ly She in -

 **C**
 **D^b**

 **C/E**
 **D^b/F**

tends me to?— Ev - 'ry - time I think I'm off the hook She makes me lose my

 **D7**
 **E^b7**

 **D^b7**
 **E^b7**

 **G7**
 **A^b7**

cool I'm her ma - chine And she can punch all the keys She can

G#°7



A°7

E7(no 5th)



F7(no 5th)

A



Bb

push an - y but - ton I was pro - grammed through

Lau - ra Calls me When she
Lau - ra Loves me E - ver

F#m



Gm

B7



C7

D



Eb

needs a good fix
if I don't care

All her ques - tions
That's my prob - lem

Will get sym - pa - thet - ic
That's her sa - cred ab - so

A



Bb

A/G#



Bb/A

F#m



Gm

an - swers I should Be so Im - mu - nized to
lu - tion If she Had to She would put her -

All of her tricks
self in my chair

B7



C7

F



Gb

Bb7(no 5th)



Cb7(no 5th)

6fr.

She's sur - viv - ing
E - ven though I

On her sec - ond chanc - es
Faced e - lec - tro - cu - tion

Some - times I feel like this
She al - ways says I'm the

E7(no 5th)



F7(no 5th)

F#m



Gm

F



Gb

God - fa - ther deal is all wrong
Best friend that she's ev - er had

Oh wo _____
Oh wo _____

mp

Bb7(no 5th)



Cb7(no 5th)

E7(no 5th)



F7(no 5th)

F#m



Gm

To Coda

How can she hold an um - bil - i - cal chord For so long?
How do you hang up on some - one who needs you that bad?

f

F



Gb

B^ø7



C^ø7

C



Db

D7



Eb7

D^ø7



Eb^ø7

G7



Ab7

Oh wo _____
Oh _____
Oh _____

mf

C



Db

C/E



Db/F

I've done ev - 'ry-thing I can What else am I sup - posed to do?.



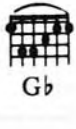
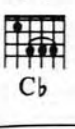


I'm her ma - chine And she can punch all the keys She can




push an - y but - ton I was pro - grammed through

D.S. al Coda

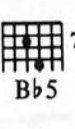
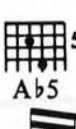
Oh - wo


Coda






(solo)
p delicately



PRESSURE

Words and Music by
BILLY JOEL

Moderately bright 4

N.C.

mp (Even 8th note feel)

The musical score is written for piano and guitar in 4/4 time. The piano part features a steady eighth-note bass line in the left hand and a melody in the right hand. The guitar part provides harmonic support with various chords and a melodic line in the right hand. The score is divided into four systems, each with a guitar chord diagram below the piano part.

System 1: Chords: Dm, Gm6/D, C#°7/D, Dm, Dm6, Gm/D.

System 2: Chords: A7/D, Dm, Gm6/D, C#°7/D, Dm.

System 3: Chords: Dm6, Gm/D, C#°7/D, D.

The score includes dynamic markings such as *mp* and *N.C.* (No Chords). The tempo is marked "Moderately bright 4".

PRESTIGE

G D

You have_ to learn_ to pace_ your - self_
 You used_ to call_ me par - a - noid_
 Don't ask_ for help_ you're all_ a - lone_

C/D D G

N.C.

Pres - sure
 Pres - sure
 Pres - sure

You're just_ like ev - 'ry - bod - y else_
 But e - ven you can not_ a - void_
 You'll have_ to an - swer to_ your own_

D C/D D Gm

N.C.

3fr.

Pres - sure
 Pres - sure
 Pres - sure

You've on - ly had_
 You turned_ the tap_
 I'm sure_ you'll have_

C C#°7 Dm Am/C

5fr.

5fr.

to run_ so far So good
 dance in - to your cru - sade
 some cos - mic ra - tion - ale

Bb F/A G7

But you will come to a place Where the on-
 Now here you are are with your faith And your Pe-
 But here you are are in the ninth Two men out-

A7/E A7/C# Dm Am/C Dm/C Bb

ly thing you feel Are load - ed guns in your
 ter Pan ad - vice You have no to scars on but your
 and three men on No - where to look in -

F/A A7/E A7/C# Dm Gm6/D

face And you'll have to deal with Pres - sure
 face And you can - not han - dle Pres - sure
 side Where we all re - spond to Pres - sure

C#07/D Dm Dm6 Gm/D A7/D Dm

Dm Gm6/D C#°7/D Dm Dm6 Gm/D

This system contains the first six measures of the piece. The guitar part features chords: Dm (measures 1-2), Gm6/D (measure 3), C#°7/D (measure 4), Dm (measure 5), Dm6 (measure 6), and Gm/D (measure 7). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of chords and eighth notes in the right hand.

1. C#°7/D D 2,3. C#°7/D D

This system contains measures 8-11. Measures 8-9 are a first ending with chords C#°7/D and D. Measures 10-11 are a second ending with chords C#°7/D and D. The piano accompaniment continues with the same rhythmic pattern as the first system.

G Dmaj7/F#

All grown up and no place to go—
Instrumental

This system contains measures 12-15. The guitar part has chords G (measures 12-13) and Dmaj7/F# (measures 14-15). The piano part includes the lyrics "All grown up and no place to go—" with an instrumental section in the first measure.

G Dmaj7/F#

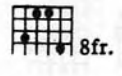
Psych One Psych Two What do you know?—

This system contains measures 16-19. The guitar part has chords G (measures 16-17) and Dmaj7/F# (measures 18-19). The piano part includes the lyrics "Psych One Psych Two What do you know?—".

F

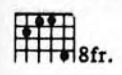


Cmaj7/E

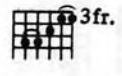


All your life is Chan - nel Thir - teen
 All your life is Time Mag - a - zine

Cm+7/Eb



G/D



D

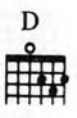
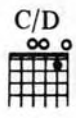


To Coda

Ses - a - me Street
 I read it too

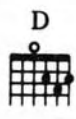
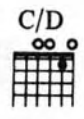
What does it mean?
 What does it mean?

N.C.



N.C.

I'll tell you what it means: Pres - sure!



D.S. al Coda

N.C.

N.C.

Pres - sure!

Coda

G D/G G D/G G

N.C.

lightly

This system shows a piano introduction. The guitar part consists of five chords: G, D/G, G, D/G, and G. The piano accompaniment is in a 3/4 time signature, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The word 'lightly' is written below the piano part.

G D/G G D/G G

N.C.

Pres - sure!

This system continues the piano introduction with the same guitar chords: G, D/G, G, D/G, and G. The piano accompaniment continues with the same rhythmic pattern. The word 'Pres - sure!' is written below the piano part.

G Gm C C#°7 Dm Am/C

3fr. 5fr. 5fr.

I'm sure you'll have some cos - mic ra - tion - ale

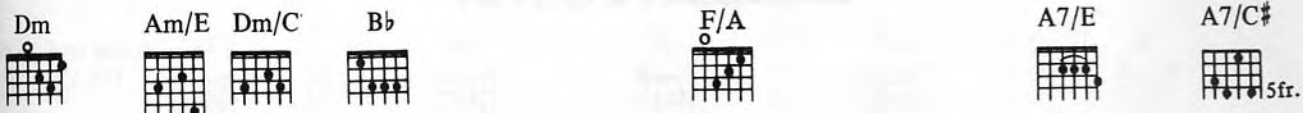
This system begins the vocal melody. The guitar chords are G, Gm (3fr.), C (5fr.), C#°7 (5fr.), Dm, and Am/C. The piano accompaniment provides harmonic support. The lyrics are: 'I'm sure you'll have some cos - mic ra - tion - ale'.

Bb F/A G7 A7/E A7/C#

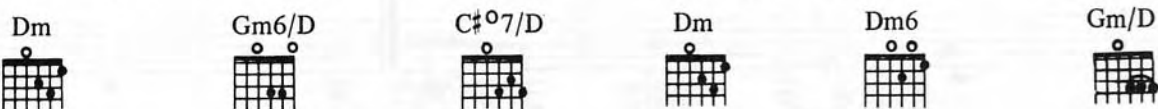
5fr.

But here_ you are with your faith And your Pe - ter Pan_ ad

This system continues the vocal melody. The guitar chords are Bb, F/A, G7, A7/E, and A7/C# (5fr.). The piano accompaniment continues. The lyrics are: 'But here_ you are with your faith And your Pe - ter Pan_ ad'.



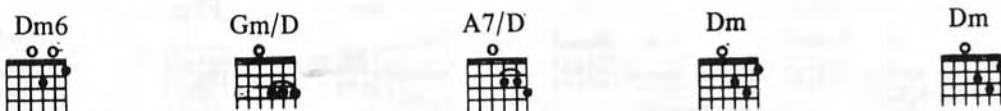
vice You have no scars on your face And you can - not han - dle



Pres - sure!



Pres - sure!



One, two, three, four Pres - sure!

ALLENTOWN

Words and Music by
BILLY JOEL

Moderately

N.C.

N.C.

mf

The first system of the piano introduction consists of two measures. The first measure is marked 'N.C.' and features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth notes, while the bass line consists of quarter notes. The second measure is also marked 'N.C.' and continues the melodic and harmonic patterns. The dynamic marking *mf* is placed below the first measure.

The second system of the piano introduction consists of two measures. The first measure continues the melodic and harmonic patterns from the first system. The second measure is marked 'N.C.' and features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth notes, while the bass line consists of quarter notes. The dynamic marking *mp* is placed below the second measure.

Well we're
Well we're

mp

Em7

A

D

Am7

D

The third system of the song features vocal lines and piano accompaniment. The vocal line consists of two lines of lyrics: 'liv - ing here in Al - len - town' and 'wait - ing here in Al - len - town'. The piano accompaniment consists of two staves, with the treble clef staff containing the melody and the bass clef staff containing the bass line. The dynamic marking *mp* is placed below the second measure.

G

Em7

A

Bm

F#m/A

The fourth system of the song features vocal lines and piano accompaniment. The vocal line consists of two lines of lyrics: 'Out in Beth - le - hem they're kill - ing time' and 'For the prom - is - es our teach - ers gave'. The piano accompaniment consists of two staves, with the treble clef staff containing the melody and the bass clef staff containing the bass line. The dynamic marking *mp* is placed below the second measure.

Out in Beth - le - hem they're kill - ing time
For the prom - is - es our teach - ers gave

Fill - ing out forms.
If we worked hard

Em/G 3fr. D/F# A4 A Em7 A

Stand - ing in line
If we be - haved

Well our fa - thers fought the Sec - ond World War.
So the grad - u - a - tions hang on the wall.

D Am7 D G

Spent their week - ends on the Jer - sey shore
But they nev - er real - ly helped us at all

Met our
No they

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

moth - ers in the U S
nev - er taught us what was

O real -

Asked them to dance
I - ron and coke

Danced with them slow -
and chro - mi - um steel.

A4 A Em7 A D

And we're liv - ing here in Al - len - town
And we're wait - ing here in Al - len - town

But the
But they've

F/A

G/B

C

Am7

D



rest - less - ness was hand - ed — down —
 tak - en all the coal from the ground —

And it's get - ting ver - y hard — to stay.
 And the un - ion peo - ple crawled a - way.

Em

G/B

C

D

C



N.C.

F

N.C.



(strong) Ev - 'ry

G/F

F

G/F

Bb/F



child had a pret - ty good shot To get at least as far as their old man

F G/F F

got But some - thing hap - pened on the way to that place They threw an

Detailed description: This system contains the first two measures of the piece. The guitar part features chords F, G/F, and F. The vocal line begins with the lyrics 'got But some - thing hap - pened on the way to that place They threw an'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G/F C

A - mer - i - can flag in our face

N.C.

mf

Detailed description: This system contains the next two measures. The guitar part features chords G/F and C. The vocal line continues with 'A - mer - i - can flag in our face'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* is present. The second measure of this system includes a 'N.C.' (No Chords) instruction for the guitar.

Detailed description: This system shows the piano accompaniment for the third measure. The right hand plays a sequence of chords and single notes, while the left hand continues with the eighth-note bass line.

Em7 A D

Well I'm liv - ing here in Al - len - town. And it's

mp

Detailed description: This system contains the final two measures. The guitar part features chords Em7, A, and D. The vocal line concludes with 'Well I'm liv - ing here in Al - len - town. And it's'. The piano accompaniment concludes with the same rhythmic pattern. A dynamic marking of *mp* is present.

F/A G/B C Am7 D

hard to keep a good man down But I won't be get-ting up to-day-

Em G/B C D C

N.C.

F G/F

(solo) f

F G/F Bb/F

sim.

GOLDMIDGET BALGON

F G/F

Musical notation for the first system, featuring guitar chords F and G/F, and piano accompaniment in 2/4 time.

C N.C.

dim.

Musical notation for the second system, featuring guitar chord C, N.C. (Natural Chords), and piano accompaniment with a "dim." marking.

C Em D Em G/B

And it's get - ing ver - y hard - to stay

Musical notation for the third system, featuring guitar chords C, Em, D, Em, and G/B, with the lyrics "And it's get - ing ver - y hard - to stay".

C D Am7 D G C/G G

And we're liv - ing here in Al - len - town

Musical notation for the fourth system, featuring guitar chords C, D, Am7, D, G, C/G, and G, with the lyrics "And we're liv - ing here in Al - len - town".

GOODNIGHT SAIGON

Words and Music by
BILLY JOEL

Slow and steady

F



Dm



B \flat maj7



G9



mp

We met as

Dm/F



G7



C



C/E



Dm/F



G7



p-mp

soul mates On Par - ris Is - land We left as in - mates From an a -
spas - tic Like tame - less hors - es We left in plas - tic As num - bered

C



Em



Am



Em



Am



sy - lum And we were sharp As sharp as knives And we were
corp - ses And we learned fast To trav - el light Our arms were

1. Dm



Dm/C



G/B



Dm7/A



G



so gung ho To lay down our lives We came in

2. Dm Dm/C Bb Gm Dm

heav - y But our bel - lies were tight

G9 Dm/F G7 C C/E







We had no home front We had no soft soap They sent us

Dm/F G7 C Em Am

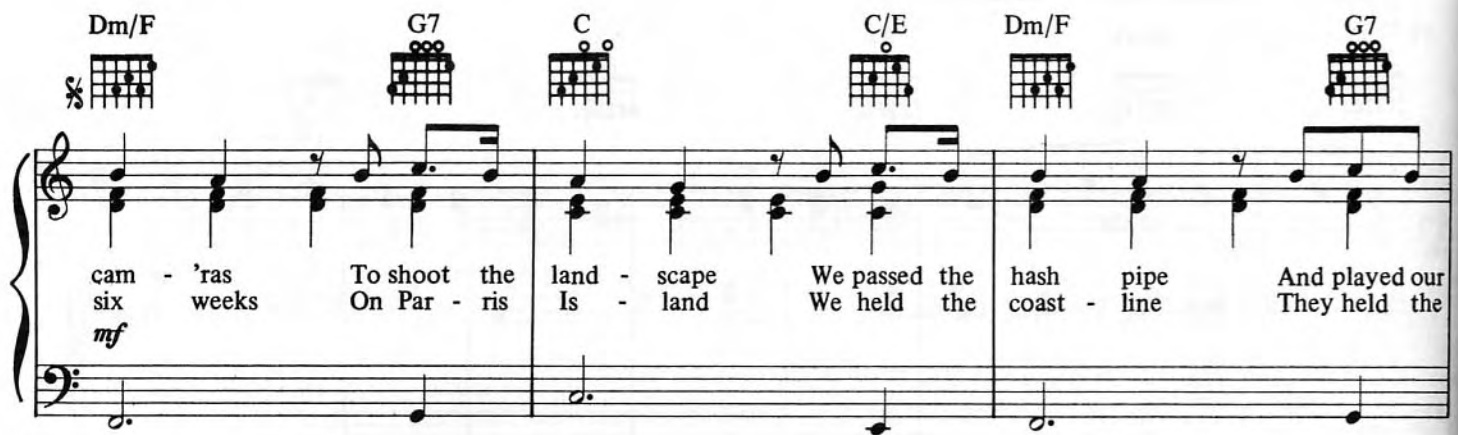
Play - boy They gave us Bob Hope We dug in deep And shot on






Em Am Dm Dm/C G/B Dm7/A G

sight And prayed to Je - sus Christ with all of our might We had no

Dm/F  G7  C  C/E  Dm/F  G7 

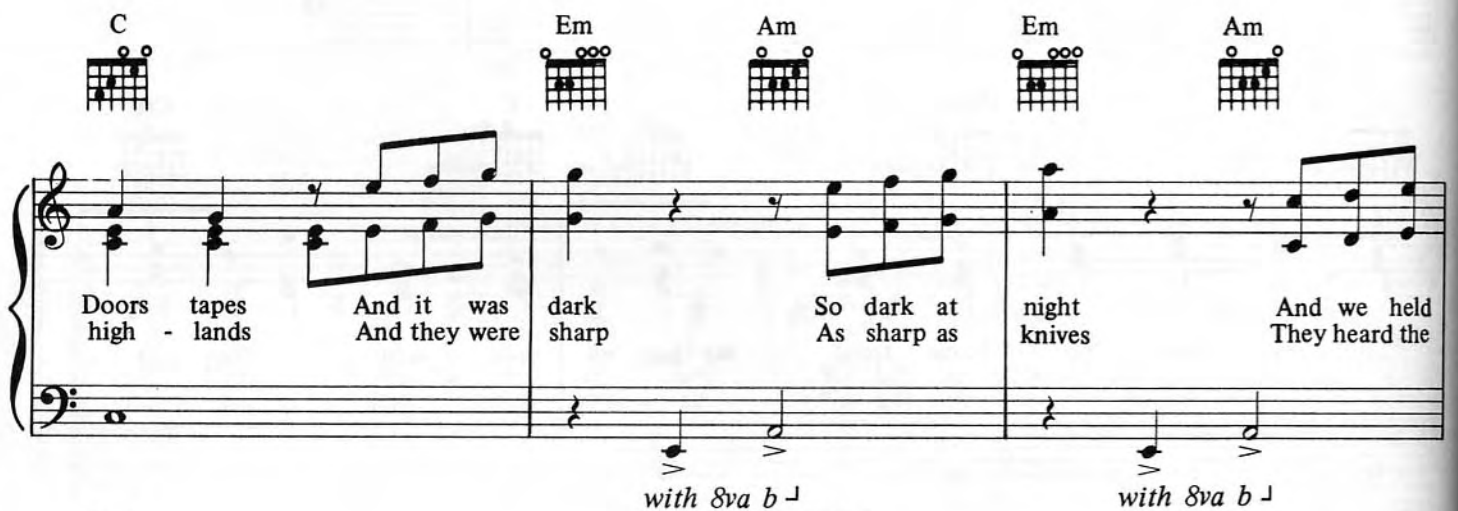
cam - 'ras weeks To shoot the land - scape We passed the hash pipe And played our
 six weeks On Par - ris Is - land We held the coast - line They held the
mf





C  Em  Am  Em  Am 

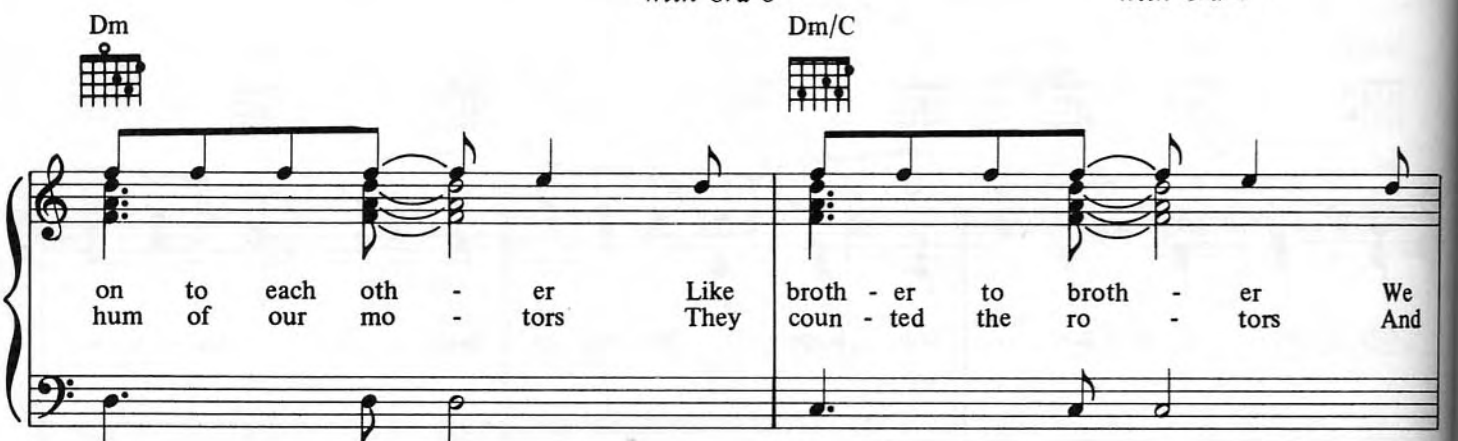
Doors tapes And it was dark sharp So dark at night And we held
 high - lands And they were sharp As sharp as knives They heard the





with 8va b[♭]



Dm  Dm/C 

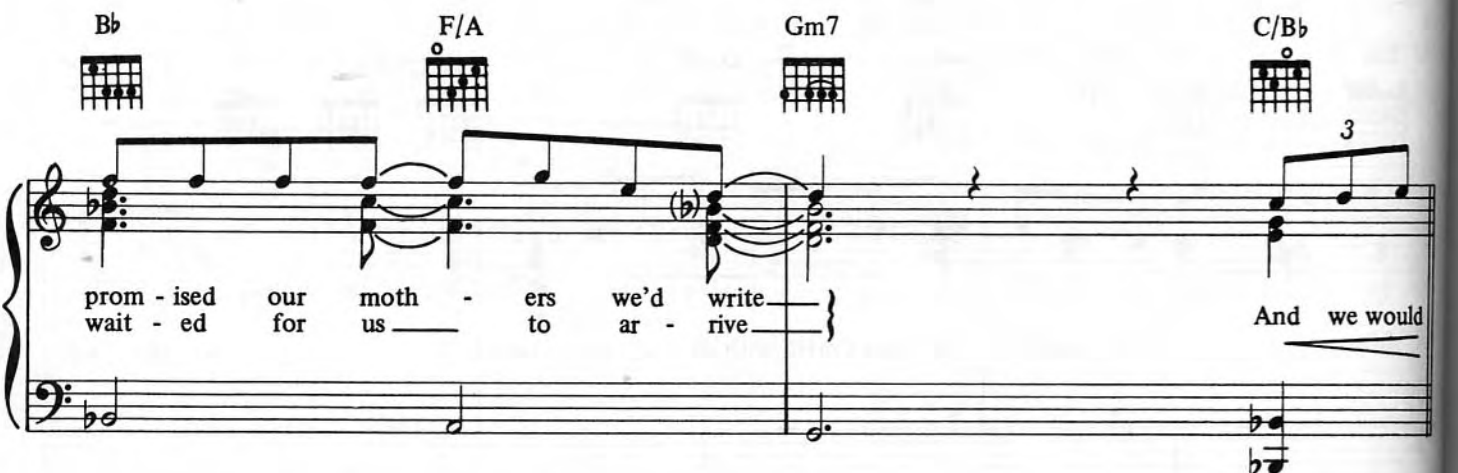
on to each oth - er Like broth - er to broth - er We
 hum of our mo - tors They coun - ted the ro - tors And



Bb  F/A  Gm7  C/Bb 

prom - ised our moth - ers we'd write } And we would
 wait - ed for us _____ to ar - rive }

3



F/A B \flat C C/B \flat F/A B \flat G7/B

all go down to - geth - er — We said we'd all go down to -

3

C C/B \flat F/A B \flat Dm/A G9 F

geth - er — Yes we would all go down to - geth - er —

p sub.

To Coda

Dm G9 Dm/F G7 C C/E

Re - mem - ber Char - lie Re - mem - ber Bak - er They left their

mp

Dm/F G7 C Em Am Em Am

child - hood On ev - 'ry a - cre And who was wrong? And who was right? It did - n't

f

with 8va b-----

Dm
Dm/C
Bb
G9

mat - ter in the thick of the fight

Am
G/B
C
Dm
E
Dm/F
F
E7 - 9

p
 We held the day In the palm Of our hand

Am
G/B
C
Dm
E
Dm/F
G9
D.S. al Coda

mp
 They ruled the night And the night Seemed to last as long as

Coda
Dm
Bbmaj7
G9
F
Repeat and fade

(A) ROOM OF OUR OWN

Words and Music by
BILLY JOEL

Bright Boogie Rock (♩ = ♪³)

A7
5fr.

2nd time; Listen!

A7
5fr.

D7
3fr.

You've got the dia - monds_ and I've got spades
 You've got the day shift_ and I've got nights

F7

C7
8fr.

You've got pills And I've_ got ra - zor blades_
 We go wrong at times_ But we've got rights_

*Tone cluster consisting of E₄, E_b and A

WVO EDO TO MOOF (A)

A7 5fr. D7 3fr.

You've got yo - ga, hon - ey I've got beer
 You've got T V shows I've got got crime

F7 C7 8fr.

You got o - ver - priced And I got weird But it's al -
 But you've got your room, hon - ey and I've got mine It's al -

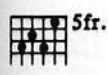
G7 3fr. Bb

right We're the same e - ven though we're a - lone
 right It's the one thing that we should have known

F7 G7 3fr.

It's al - right } Yes, we all need a room.
 Yes, it's al - right }

E7



5fr.

A7



5fr.

of our own

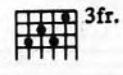
A7



5fr.

You've got
Instrumental

D7



3fr.

love, dar - lin' I've got sex

F7



C7



8fr.

You've got cash, ma - ma and I've got checks_

A7 5fr. D7 3fr.

You've got bus - 'ness, ba - by I've got the kids

F7 C7 8fr.

You got crowd - ed just the way I did But it's al -
And it's al -

G7 3fr. Bb

right right 'cause we all need a place to call
Yes, we all need a place to call

F7 G7 3fr.

home home it's al - right } Yes, we all need a room
it's al - right }

E7



A7



To Coda



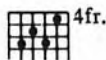
of our own

D7

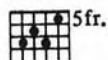


I can still re -

E^b7



E7

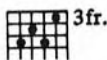


E^b7



mem - ber packed to - geth - er Like a can of sar - dines

D7



D^b7



C7



B7



N.C.

N.C.

ooo No no no

B \flat 7 6fr. A7 5fr. D7 3fr. E \flat 7 4fr.

Push - in', shov - in', That's when lov - in'

E7 5fr. F7 6fr.

Starts to come a - part at the seams

N.C. F7 6fr. N.C. 3

oh no, (stutter) no, no,

C 5fr. C/B \flat 5fr. *D.S. al Coda*

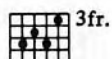
no

Coda A7 5fr.

It's al -

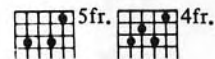
SHE'S RIGHT ON TIME

D7



Eb7

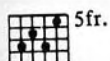
Eb7



right
(with vocal variations as below)

It's — al —

E7



A7



right

To have — a room — of your own —

Repeat and fade

No, no, no it's alright
 Yeah, it's alright, mama
 To have a room of our own
 Sometimes you've got to get away
 Got to get away
 Got to get away
 Got to get away to a room of our own
 Got to have a room
 Got to have a little elbow room of my own.

SHE'S RIGHT ON TIME

Words and Music by
BILLY JOEL

Slowly

C (Guitarists: Play
fingerstyle)

D

E5

mp

EIV

B^{II}/E

D/E

A/E

Turn on all the Christ-mas lights_ 'Cause ba - by's com - ing home to - night —
I'm a man with so much ten - sion Far too man - y sins to men - tion

C/E

B^{IV}/E

E

E/D

I can hear_ her foot - steps in the street
She don't have_ to take_ it an - y more — But

C

B

A⁷₄

A

Turn the chor - al mu - sic high - er — Pile more wood up - on — the fire —
since she said_ she's com - ing home_ I've torn out all my tel - e - phones —

Dm7 G7 C C/Bb

That should make_ the at - mos - phere com - plete
soon she will_ be walk - ing through that door

F G Am B

I've had to wait_ for - ev - er
I may be go - ing no - where
But bet - ter late_ than nev - er
But I_ don't mind_ if she's_ there

cresc.

E* Emaj7 A/E E Emaj7

Harmony in small notes

She's just_ in time_ for me_ She's right_ on time_ She's right_ where she_ should be_

f

1. E A/E 2. E Fmaj7

She's right_ on time_ She's right_ on time_

E F#m/E G#m/E A/E F#m/E G#m/E E F#m/E G#m/F A/E

*actual figure=

C D Em G7/D C A7/C#

Left to my own de-vice I can al-ways make be-lieve That there's noth-ing

mf

D Db+ C D Em G7/D

wrong Oh still I will choose to live In the com-pli-ca-ted world

C A7/C# D D#°7

That we shared for so long Good or bad Right or wrong

EIV BII/E D/E A/E

And it oc-curred to me While I set up my Christ-mas tree She

C/E

B¹/E

E



E/D



nev - er missed a cue Or lost a beat

C



B

A⁷₄

A



Ev - 'ry time I lost the me - ter There she was when I would need her
Turn the chor - al mu - sic high - er Pile more wood up - on the fire

Dm7



G7



C

C/B^b

Greet - ing me with foot - steps in the street
That will make the at - mos - phere com - plete

F



G



Am



B



I guess I should have known it
I've had to wait for - ev - er

She'd find the per - fect mo - ment
But bet - ter late than nev - er

E Emaj7 E A/E

harmony in small notes

She's just_ in time_ for me_ She's right_ on time_

E Emaj7 E Fmaj7

To Coda

She's right_ where she_ should be_ She's right_ on time_

C D Em G7/D C A7/C# D D#°7

(solo)
mp

D.S. al Coda

EIV BII/E D/E A/E C/E BIV/E E E/D

Oh_

mf

8URP1880

Coda

E A/E E Emaj7

She's right_ on time

E A/E E Emaj7

She's right_ on time

E A/E

She's right_ on time

C D E5

mp

SURPRISES

Words and Music by
BILLY JOEL

Moderately slow

The piano introduction consists of four measures in 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking is *mp*.

E4 Em addA D⁶

Don't get ex - cit - ed Don't say a word_ No - bod - y no - ticed

mf

A/C# Am/C G/B Gm/Bb

Noth - ing was heard_ It was com - mit - ted dis - crete - ly It was han - dled so neat - ly And it

F C/E Dm A4 A

should - n't sur - prise_ you at all You know_

E Em D

Break all the rec - ords Burn the cas - settes_ I'd be ly - ing if I told you That I

A/C# Am/C G/B Gm/Bb


had no re - grets - There were so man - y mis - takes_ And what a dif - f'rence it makes_ but still it

F C/E Dm Am G

should - n't sur - prise_ you at all_ You know_ I said it

C G/B Gm6/Bb A7

should - n't sur - prise_ you at all_ You know_

D  A7  Bb  D7/F#  Gm  D7  Eb  F 



Don't look now but you have changed Your
Instrumental



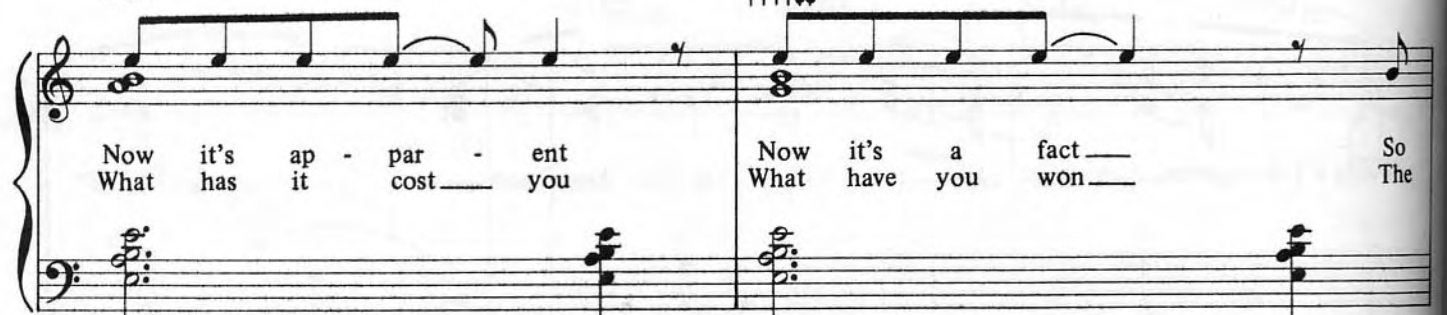
Gm  G7  Cm  A7  D  B7 

best friends would - n't tell you




E4  Em addA 

Now it's ap - par - ent So
 What has it cost you What have you won The



D6 

mar - shall your forc - es For an - oth - er at - tack You were so
 sins of the fa - thers Are the sins of the sons It was



A/C# 10fr. Am/C 10fr. G/B 8fr. Gm/Bb 8fr. F 6fr. C/E 8fr.

young and na - ive — I know it's hard to be - lieve — But now it should - n't sur - prise — you at all —
 al - ways with - in — you It will al - ways con - tin - ue But it should - n't sur - prise — you at all —

Dm 6fr. Am G C G/B 8fr.

You know — No, it should - n't sur - prise — you at all —
 You know — I said it should - n't sur - prise — you at all —

1 Gm6/Bb A7 2 Am

You know — You know —

Em addA

SCANDINAVIAN SKIES

Words and Music by
BILLY JOEL

Freely


p

Moderate Steady 4


Snare drum

(non legato)

Guitar → E
 (Capo up 1 fret)



D/E

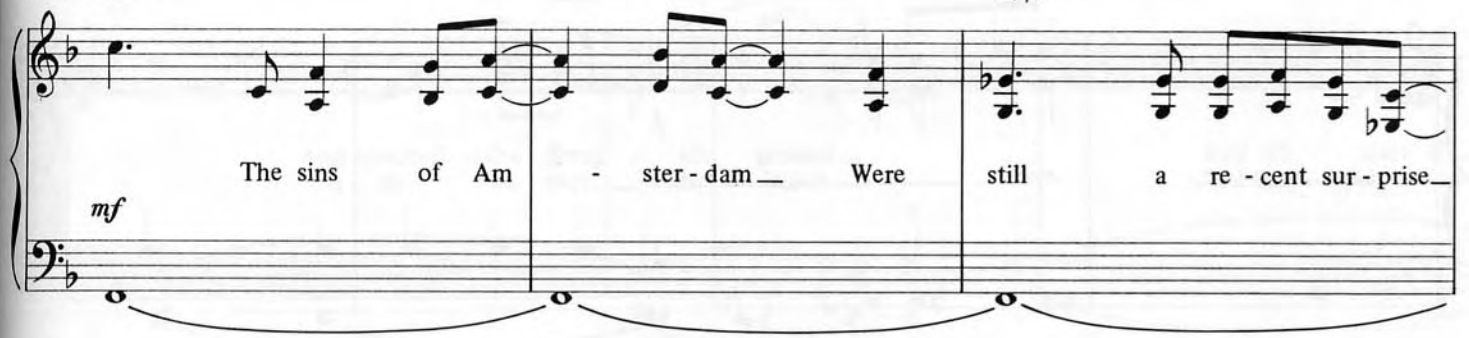


Eb/F


Keyboard → F

mf

The sins of Am - ster - dam — Were still a re - cent sur - prise —




E



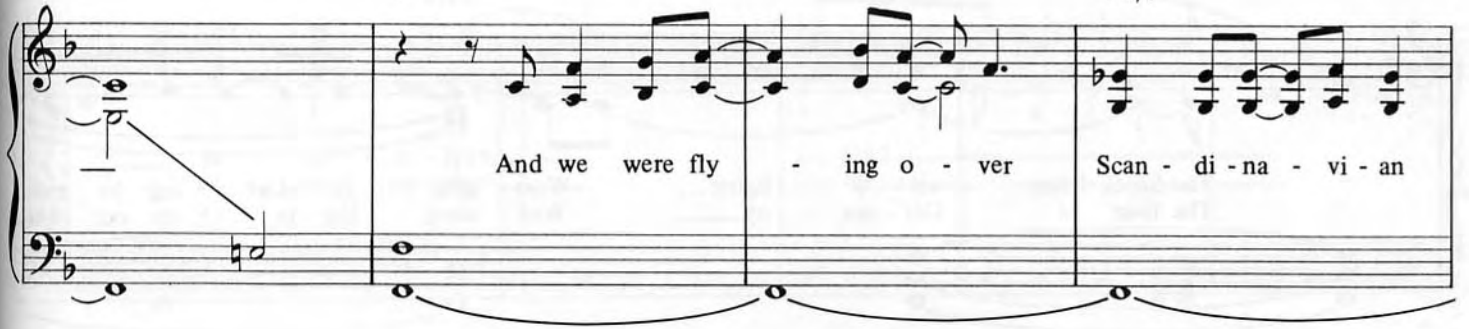
F

D/E




Eb/F

And we were fly - ing o - ver Scan - di - na - vi - an



E




F

A



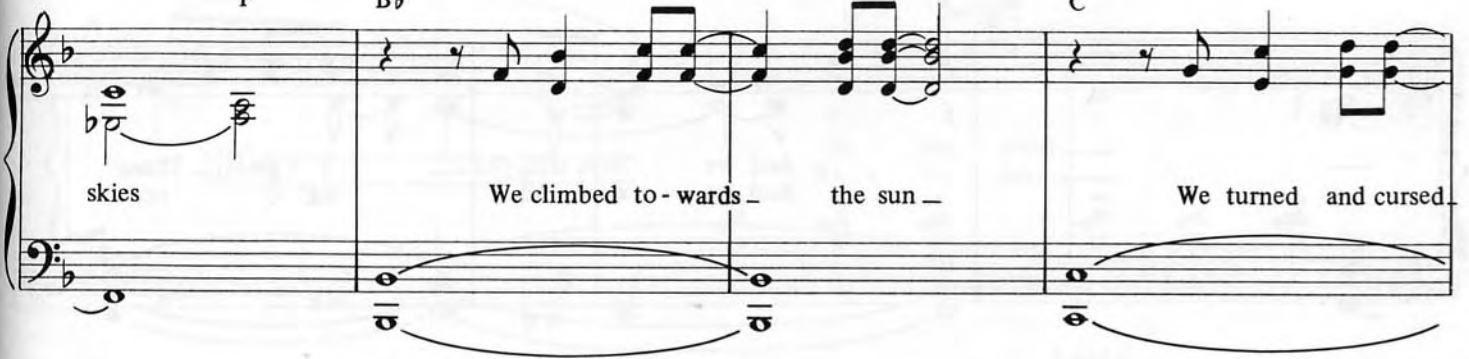
Bb

B




C

skies We climbed to - wards — the sun — We turned and cursed



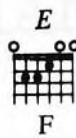
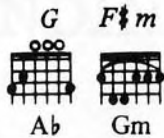
D



Eb

— as one — We pulled the shades — and closed — our — eyes —





Bb

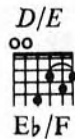
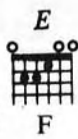
Ab

Gm

F

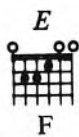
N.C.

eyes



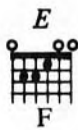
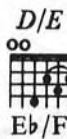
Eb/F

The Stock-holm cit - y lights Were slow - ly start - ing to rise
The tour of Ger - ma - ny Was bleed - ing in - to our eyes.

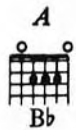


F

And we were strapped a - gainst Those
And we were sail ing o - ver



F



Bb

Scan - di - na - vi - an skies The land - ing gear came down
Scan - di - na - vi - an skies We had the Mi - das touch

* 2nd time, Bb

B



C

D



E_b

And touched the Swed - ish ground —
Un - til we met the Dutch —

And we were all —
And they ex - haust -

A



B_b

G



A_b

F \sharp m



G_m

E



F

— so par - a - lyzed —
— ed our sup - plies —

..... yzed —
..... ies —

E



F

D



E_b

C \sharp m



D_m

B \flat ⁶



C₉⁶

..... yzed —
..... ies —

On the plane pay —
Who's to pay —

E add 9



F add 9

N.C.

L.H.

We were main - ly sound — and lights
For this in - ter - na - tion - al flight

B_9^6

 C_9^6

In the veins
 Who could stay

To Coda



E

 F

Bm/D

 Cm/Eb

We could play the blues all
 We were on - (to Coda) night

$C\sharp$

 D

C

 Db

B

 C

N.C.

Ah

D.S. al Coda

Coda B_9^6 C_9^6 E F

ly there— for the night—

D G B E
 E_b A_b C F

D G E
 E_b A_b F

A B
 B_b C

We watched the pow - er fall — in - side the Os -

D



E_b

- lo hall — While all the cold — Nor - we - gians —

A



B_b

G



A_b

F \sharp m



G_m

B₉⁶



C₉⁶

cried — ... ied — Who could say —

Eadd 9



F add 9

N.C.

R.H. — What was left — and where — was right? —

B₉⁶



C₉⁶

By the way — R.H. — I could

E G/E F#/E A/E

F Ab/F G/F Bb/F

play the blues_ all night ... ight

G#/E A/F 4fr.

B/E C/F 7fr.

E F N.C.

as though fading into the distance

WHERE'S THE ORCHESTRA?

Words and Music by
BILLY JOEL

Slowly (but not dragging)

E \flat 8fr. B \flat 6fr. Cm 8fr. G 8fr. G+ 8fr.

mp
Where's _____ the

C 9fr. Cm 8fr. G/B 8fr.

or - ches - tra?_ Was - n't this sup - posed_ to be a mu - sic - al?_

Gm/B \flat 8fr. G+/B 8fr. C 9fr. Cm 8fr. G+/B 8fr.

Here I am_ in the bal - co - ny_ How the hell could I have missed the o

Gm7 Gm7/C Fmaj7 D9 5fr. Dm7 6fr.

ver - ture?_ I like_ the scen - er - y_ E - ven though I have

D⁹7 6fr. **G+** 8fr. **C** 9fr.

ab - so - lute - ly no - I - dea at all -

Cm 8fr. **G/B** 8fr. **G/B \flat** **G+/B** 8fr.

What is be - ing said Des - pite the di - a - logue - There's the

C 9fr. **Cm** 8fr. **G+/B** 8fr. **Gm7** **Gm7/C**

lead - ing man - The mov - ie star who nev - er faced an au - di - ence -

Fmaj7 **D9** 5fr. **Dm7** 6fr.

Where's the or - ches - tra? Af - ter all - This is

MYERBY THE DRUMPLAY

Ab 4fr. Bb 6fr. Lv 8fr. Cm7 4fr.

my big night on the town — My in - tro - duc - tion to the

Gm7 Ab 4fr. D7 6fr.

the - a - ter crowd — I as - sumed that the show would have a song — So I was

G+ 8fr. C 9fr. Cm 8fr.

wrong — At least I un - der - stand — All the in - nu - en - do — and the

G/B 8fr. Gm/Bb 8fr. G+/B 8fr. C 9fr.

i - ro - ny — And I ap - pre - ci - ate — The

Cm G+/B Gm7 Gm7/C

roles the ac - tors played — The point the au - thor made — And

Fmaj7 D9 Eb°7 C/E

af - ter the clos - ing lines And af - ter the

A⁷ A7 Bb

cur - tain calls — The cur - tain falls —

F/A Fm/Ab G7

On emp - ty chairs — Where's the

Pianists: omit —

Cmaj7



Gmaj7



Cmaj7



Gmaj7



in tempo

or - ches - tra? —

p

(solo)

Cmaj7



Gmaj7



Cmaj7



Gmaj7



Cmaj7



Gmaj7



8va

Cmaj7



Gmaj7



Cmaj7



Gmaj7



fading away

ppp

AN INNOCENT MAN



EASY MONEY

Words and Music by
BILLY JOEL

Brisk 4 (♩ = 126 - 132)

(2 bar drum break omitted)
mf

f

G7 3fr. Em

You don't have to talk all night
You don't have to try too hard
You don't have to start a fight

I'm a man who
I don't need a
I'm a man who

G7 3fr. 3rd time

can't say no
song and dance
can't say no

You don't have to twist my arm
I don't need an in - vit - a - tion
If you've got a lit - tle risk - y bus - 'ness

Em



Just point me where you want to go — Take.
 If you've got a game of chance — Take.
 Just point me where you want to go — Take.

C



— me to the ac - tion take — me to the track
 — me to the ta - bles take — me to the fights
 — me to the pow - er take — me to the heat

Take me to a par - ty if they're —
 Run me like the num - bers roll —
 Take me to the clean - ers if it's —

Em



C



bet - tin' in the back I've been work - ing all my life can't — af - ford to wait
 — me like the dice When you're count - ing on a kill - ing al - ways count me in
 o - pen to the street — Some - thing's got to pay off some - thing's got to break

D



Let me call my wife 'so I can tell her I'll be late }
 Talk me in - to los - in' just as long as I can win } I want the
 Some - one's got a for - tune that they're beg - gin' me to take }

Chorus

Em C

Eas - y eas - y *(group)* Eas - y mon - *(mon - ey)*

D G

ey { I - could get luck - y
I - want the good times -
I - could get luck - y

Oh, things could go right
Oh, I nev - er had
Oh, things could go right

Em C

I want the eas - y, eas - y *(mon - ey)* Eas - y mon -

8va b -----

D

ey { May - be this one time -
I - want the good life -
May - be just this time -

Oh, May - be to -
I want it -
may - be to -

3rd time to Coda

1. G7



night _____

Half time feel

2. G



A



D



bad _____

Eas - y

mon - ey

You say I

A



Bm



3

fool my - self _____

But

bet - ter me than be - ing a fool for

G





D






some - one else _____ I got a

hot slot ma - chine of a sys -


A  Bm  C  A/C# 



tem_ read - y to go Eas - y



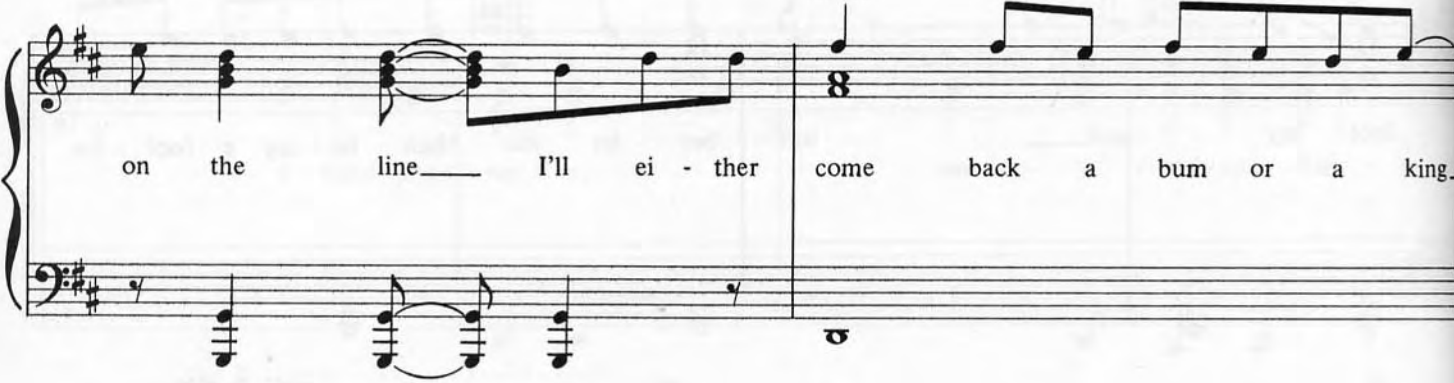
D  A  Bm 





mon - ey I got a one - track mind_ and a good rep - u - ta - tion lay - ing




G  D 

on the line_ I'll ei - ther come back a bum or a king_



A  Bm  A  *D.S. al Coda* 

_ ba - by, I don't know_



Coda

G

A

D

night _____

Eas - y

mon - ey

Oh, I don't want

A

Bm

no hard _____

cash _____

I just want _____

G

D

A

the eas - y

mon - ey _____

Oh, _____

Bm

C

A/C#

I could get luck - y, _____

Eas - y

Repeat and fade

THE LONGEST TIME

Words and Music by
BILLY JOEL

Bright rock and roll, in 2 (♩ = about 76)

Guitar → C
(Capo up 3 frets)

Piano → Eb

Guitar: C, G, C/E, F
Piano: Eb, Bb, Eb/G, Ab

mf Oh, oh, oh, oh

Sva b throughout

G7
Bb7

C
Eb

G
Bb

C/E
Eb/G

F
Ab

G7
Bb7

sim. For the long - est time Oh, oh, oh For the long - est.

C
Eb

C/B
Eb/D

C/A
Eb/C

Cmaj7/G
Ebmaj7/Bb

F
Ab

C
Eb

If you said good - bye to me to - night
Once I thought my in - no - cence was gone

C/B
Eb/D

C/A
Eb/C

Cmaj7/G
Ebmaj7/Bb

D7
F7





G
Bb

There would still be mu - sic left to write
Now I know that hap - pi - ness goes on

 **E7**
 **Am**
 **G7/B**
 **C**
 **C7/E**

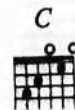
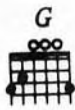
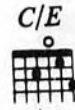


G7 **Cm** **Bb7/D** **Eb** **Eb7/G**

What else could I found do me When I'm so in - spired — by you
 That's where you found do me When you put your arms a - round me

 **F**
 **Dm**
 **G**
 **C**

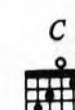




Ab **Fm** **Bb** **Eb**

That has - n't hap - pened for the long - est time
 I have - n't been there for the long - est time

 **C**
 **G**
 **C/E**
 **F**
 **G7**

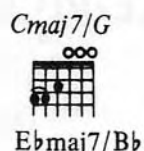
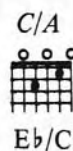
Eb **Bb** **Eb/G** **Ab** **Bb7**

Oh, oh, oh, oh *sim.* For the long - est

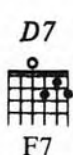
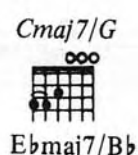
 **C**
 **G**
 **C/E**
 **F**
 **G7**

Eb **Bb** **Eb/G** **Ab** **Bb7**

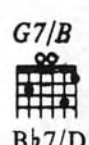
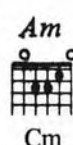
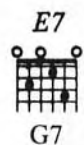
time Oh, oh, oh For the long - est . .



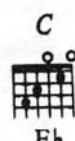
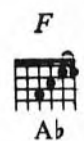
I'm Who that knows voice how you're much hear - ing in the go hall on
fur - ther we'll go on



And May the be great I'll est be mir - a - cle of all gone
sor - ry when you're gone



Is how I need you
I'll take my chanc - es
And how you
I for - got how
need - ed me too
nice ro - mance is



That has - n't hap - pened for the long long - est time
I have - n't been there for the the long - est time

G

 Bb

Am

 Cm



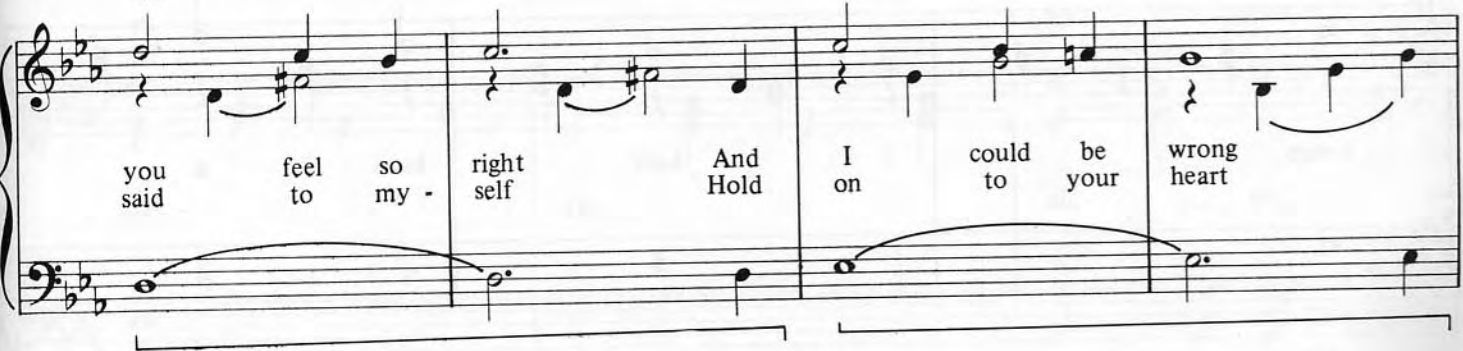
May I - be had this sec - ond last thoughts ver - y the long start But I

B7

 D7

C

 Eb



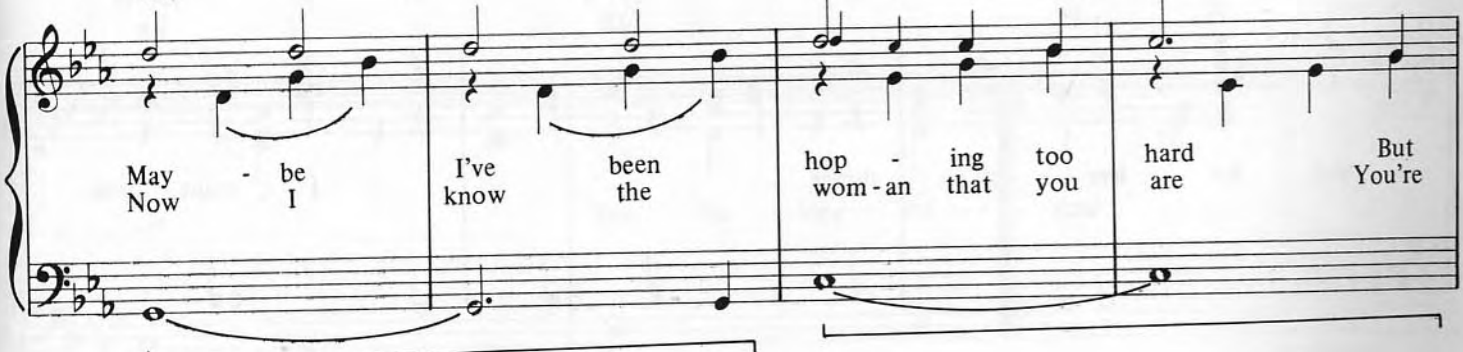
you said feel to so my - right self And Hold I on could be your wrong heart

Em

 Gm

Am


 Cm



May Now - be I I've know been the hop - ing that too you hard are But You're

D

 F

D7

 F7

G

 Bb

G7

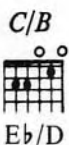
 Bb7



I've gone this far far And it's more more than I hoped for for won - der - ful so far And it's more more than I hoped for for



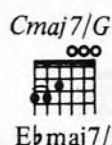
Eb



Eb/D



Eb/C

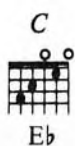


Eb maj7/Bb

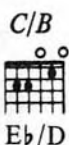


Ab

I don't care what consequence it



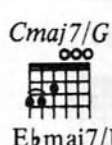
Eb



Eb/D

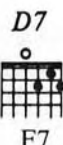


Eb/C



Eb maj7/Bb

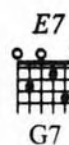
brings I have been a



F7



Bb



G7

fool for less - er things I want you



Cm



Bb7/D



Eb



Eb7/G

so bad I think you ought to know that

WAM TIBEDONVI MA

F
Ab

Dm
Fm

G
Bb

I in - tend to hold you for the long - est

C
Eb

G
Bb

C/E
Eb/G

time Oh, oh, oh

F
Ab

G7
Bb7

C
Eb

oh For the long - est time

G
Bb

C/E
Eb/G

F
Ab

G7
Bb7

Repeat and fade

Oh, oh, oh For the long - est

AN INNOCENT MAN

Words and Music by
BILLY JOEL

Moderate Caribbean feel (♩ = about 96)

* *mp*

D

Some peo - ple stay far a - way from the door_ if there's a
Some peo - ple say they will nev - er be - lieve_ an - oth - er

Em

chance of it o - pen - ing up_
prom - ise they hear in the dark_

G **A**

They hear a voice in the hall - out - side_ and hope_
Be - cause they on - ly re - mem - ber too well_ they heard_

* Recorded 1/2 step lower in D major; To play with record mentally change key signature to 5 flats and play notes as written.

D



— that it just — pass - es by
 some - bod - y tell — them be - fore

Some peo - ple live with the fear of a touch — and the an -
 Some peo - ple sleep all a lone ev - 'ry night — in - stead of

Em



G



ger of hav - ing been a fool —
 tak - ing a lov - er to bed —

They will not lis - ten to an -
 Some peo - ple find that it's eas -

A



D



y - one — so no hate - bod - y tells — them a lie —
 i - er — to hate — than to wait — an - y - more —

AN INNOCENT MAN

Am7

D

I know you're on - ly pro - tect - ing your - self
I know you don't want to hear what I say

C/G

G

I know you're think - ing of some - bod - y else
I know you're gon - na keep turn - ing a - way

A

D

Some - one who hurt you but I'm not a - bove mak - ing
But I've been there and if I can sur - vive I can
not be - low An - y -

N.C.

Em

up for the love you've been de - ny - ing you could ev - er feel
keep you a - live I'm not a - bove go - ing through it a - gain
bod - y I know if there's a chance of res - ur - rect - ing a love

G



A



I'm not a - bove do - ing an - y - thing_ to re - store_
 I'm not a - bove be - ing cool_ for a while_ if you're cruel_
 I'm not a - bove go - ing back_ to the start_ to find out_

D



— your_ faith_ if I can_
 — to me I'll_ un - der - stand_
 — where the heart - ache be - gan_

Some peo - ple see through the eyes of the old_ be - fore they
 Some peo - ple run from a pos - si - ble fight_ some peo - ple
 Some peo - ple hope for a mir - a - cle cure_ some peo - ple

Em



ev - er get a look at the young_
 fig - ure they can nev - er win_
 just ac - cept the world as it is_

G

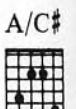
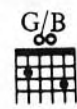
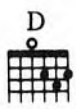
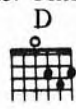


A



I'm on - ly will - ing to hear you cry be - cause I
 And al - though this is a fight I can lose the ac - cused
 But I'm not will - ing to lay down and die be - cause I

Pianists: Omit vocal melody



— am an in - no - cent man
 — is an in - no - cent man
 — am an in - no - cent man

D

G/D

D

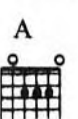
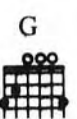
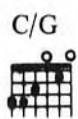
G/E

D/F#

G

I am

8va b



an in - no - cent man Oh yes I am

3rd time to Coda


8va b

1. D

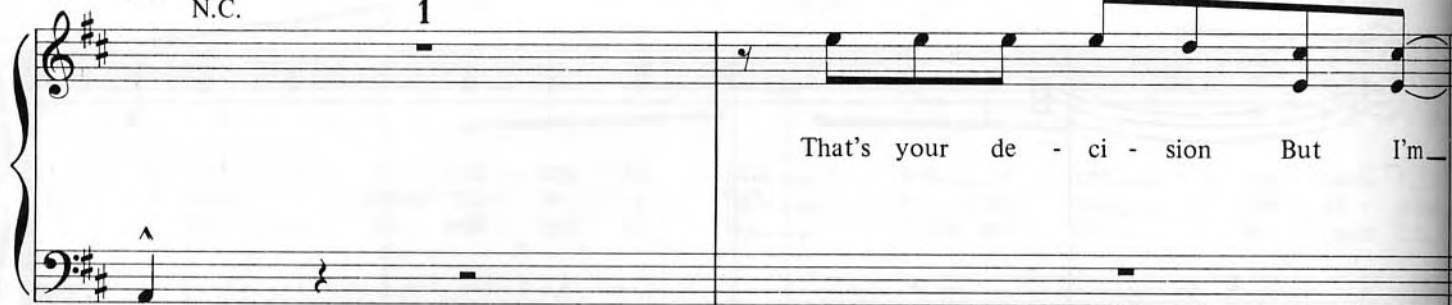


First system of musical notation. Treble clef staff contains a whole note chord D. Bass clef staff contains a melodic line with notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, 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A





N.C. 1




That's your de - ci - sion But I'm

Coda

an in - no - cent man

oh

very quietly



THIS NIGHT

Words and Music by
BILLY JOEL

Slow doo - wop tempo ($\text{♩} = 54$)

A

F#m

Bm7

E



mf

Did - n't I say I was - n't read - y_ for a ro - mance -
I've been a - round some - one like me should_ know_ bet - ter_

3 3 3 3 3

2nd time

A

F#m

Bm7

E



Did - n't we prom - ise_ we would on - ly_ be friends
Fall - ing in love would_ be the worst thing_ I could do

3 3 3 3 3

D

Bm7

E

F#m



And so we danced though it was on - ly_ a_ slow dance_
Did - n't I say I need - ed time_ to for - get her_

3 3 3 3 3

D

Bm7

E

A



I start - ed break - ing my prom - is - es right there and then
Are - n't you run - ning from some - one who's not o - ver you_

3 3 3 3 3

* Recorded $\frac{1}{2}$ step higher in B \flat major

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TRIVY FISH

A F# m Bm7 E

Did - n't I swear there would be no com - pli - ca - tions_
How man - y nights have I been lone - ly with - out you_

A F# m Bm7 E

Did - n't you want some - one who's seen it all be - fore
I tell my - self how much I real - ly don't care

D Bm7 E F# m

Now that you're here it's not the same sit - u - a - tion_
How man - y nights have I been think - ing a - bout you_

D Bm7 E A

Sud - den - ly I don't re - mem - ber the rules an - y - more
Want - ing to hold you but know - ing you would not be there

F C/E F/A C7/G F C/E Dm7 G7/B

This This night is mine it's on - ly you and
 This night you're mine it's on - ly you and

C C/Bb Am7 D7

I To - mor - row you is a long - time a - way
 I I'll tell you to for - get - yes - ter - day

Gm7 C7 C7/F F

This This night night can last are for - ev - er
 This night we are to - geth - er

A F#m Bm7 E

Sax solo

A

F# m

Bm7

E



Musical notation for the first system, featuring treble and bass staves with triplets and chord changes.

D

Bm7

E

F# m



Musical notation for the second system, featuring treble and bass staves with triplets and chord changes.

D

Bm7

E

F



Musical notation for the third system, featuring treble and bass staves with triplets and chord changes.

Bb

F/A

Bb/D

F7/C

Bb

F/A

Gm7

C/E



Musical notation for the fourth system, including lyrics and guitar chord diagrams.

This night — is mine it's — on - ly you and

F F9/Eb Dm7 G7 3fr.

I To - mor - row is such a long — time a - way

Cm7 F7 F7/Bb Bb F/A Bb/D 3fr. F7/C

This night can last for - ev - er (Inst.)

Bb F/A Gm7 C/E F F9/Eb

To - mor - row is such a

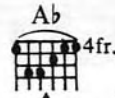
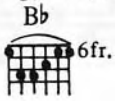
Bb/D 3fr. G7 3fr. Cm7 F7 F7/Bb Bb

long — time a - way This night can last for - ev - er

TELL HER ABOUT IT

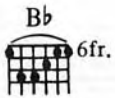
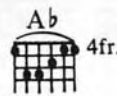
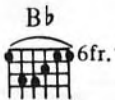
Words and Music by
BILLY JOEL

Bright 4 (♩ = 152 - 160)

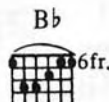


f

8va b throughout

Lis - ten boy Don't want to see you let a good thing slip a - way.



— You know I don't like watch - ing an - y - bod - y make the same.

Ab 4fr. Eb/F Dm7 5fr.

mis - takes I made She's a real nice girl and she's

Db 4fr. Cm7 Ebm 6fr. Bb/D 3fr.

al - ways there for you But a nice girl would-n't tell

Cm7 Eb/F

you what you should do Oh,

Bb 6fr. Ab 4fr.

Lis - ten boy I'm sure that you think you got it all un - der con - trol
 Lis - ten boy It's not au - to - mat - ic - ly a cer - tain guar - an - tee
 Lis - ten boy It's good in - for - ma - tion from a man who's made mis - takes.

(8va b cont.)

Eb/F



Bb



You don't want some - bod - y — tell - ing you — the way to
 To in - sure your - self you've - got to pro - vide com - mu - ni -
 Just a word or two that she gets from you — could be the

Ab



Eb/F

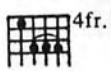


Dm7



stay in some - one's soul — You're a big — boy now — and you'll
 ca - tion con - stant - ly — When you love — some - one — You're
 dif - f'rence that it makes — She's a trust - ing soul — She's

Db

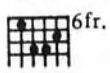


Cm7

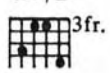


nev - er let — her go — But that's
 al - ways in - se - cure — And there's
 put her trust — in you — But a

Eb m



Bb/D



Cm7



Bb



C



just the kind — of thing — she ought to know —
 on - ly one — good way — to re - as - sure —
 girl like that — won't tell — you what you should do —

3rd time

Chorus

F  Am 

1. 3. Tell her a - bout it Tell her ev - 'ry - thing you feel
2. Tell her a - bout it Let her know how much you care.



Dm  Dm/C 

Give her ev - 'ry rea - son to ac -
When she can't be with you tell her



Gm7  Gm7/C  C  F 

cept that you're for real
you wish you were there.


Tell her a - bout
Tell her a - bout

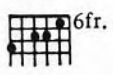


Am 

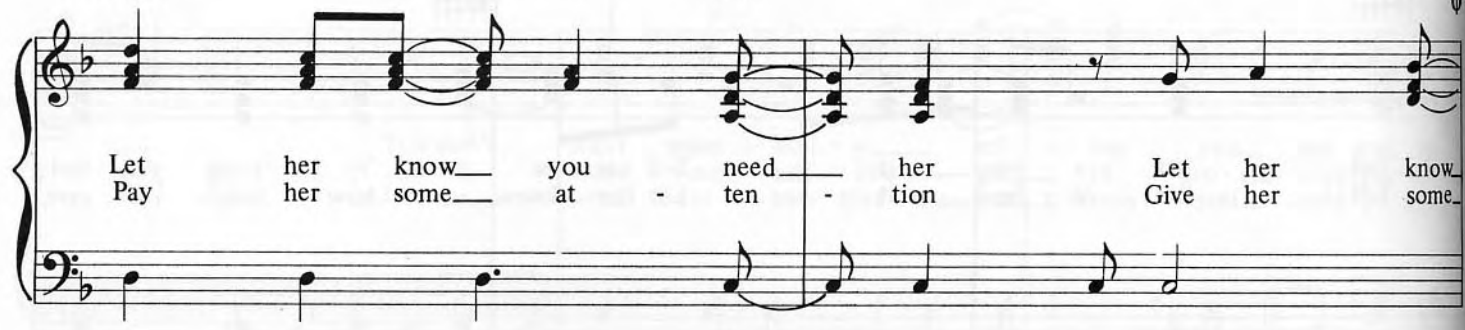
it Tell her all your cra - zy dreams
it Ev - 'ry day be - fore you leave.



Dm
 5fr.

Dm/C
 6fr.


To Coda




Let her know you need her Let her know
 Pay her some at ten tion Give her some

1.

Gm7



Gm7/C


C


Bb
 6fr.




— how much she means

Ab
 4fr.

Eb/F




Bb
 6fr.

Ab
 4fr.

Eb/F




2.

Gm7



Gm7/C



C/Bb



5fr.

Ab



4fr.

thing to be - lieve 'Cause now and then.

mp

Fm7



Gb



Ab



4fr.

She'll get to wor - ry - ing Just be - cause.

Bbm



6fr.

Eb



6fr.

F



you hav - en't spok - en for so long

Eb/G



Ab



4fr.

Fm7



Though you may not have done an -

Chord diagrams: Gb, Ab 4fr., Bbm 6fr.

y - thing _____ Will that be a con - so - la -

Chord diagrams: Eb 6fr., F

D.S. al Coda

tion when she's gone? _____

cresc.

Chord diagrams: Coda Gm7, Gm7/C, C, Bb 6fr., Gm7

— how much she means _____ Tell her a - bout.

Chord diagrams: Ab 4fr., Eb 6fr.

— it Tell her how you feel right now just

Bb 6fr. Gm Am 4fr. Eb 6fr.

tell her a - bout it The girl don't want to wait
tell her a - bout it You know the girl don't want to wait.

Bb 6fr. Gm

— too long — } You got to tell her a - bout it

Ab 4fr. Eb 6fr. Bb 6fr. Gm

Tell her now — and you won't go wrong — You got to tell her a - bout.

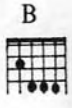
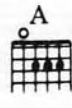
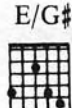
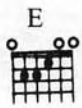
Ab 4fr. Eb 6fr. Repeat and fade

— it Be - fore it gets — too late — You got — to

UPTOWN GIRL

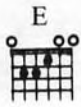
Words and Music by
BILLY JOEL

Moderate rock and roll (♩ = 120 - 126)



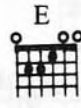
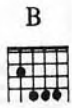
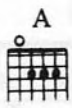
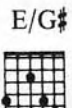
Ah _____ Ah _____

mf



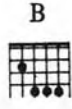
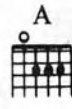
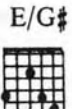
Up - town girl

She's been liv - ing in her



up - town_ world

I bet she nev - er had a back - street guy



I bet her ma - ma nev - er told her_ why

I'm gon - na try for an

E



F#m



E/G#



up - town girl
Up - town girl

She's been liv - ing in her
You know I can't af - ford to

white bread_ world
buy her_ pearls

A



B



E



F#m



As long as an - y - one with
But may - be some - day when my

hot blood can ____
ship comes in ____

And now she's look - ing for a
She'll un - der - stand what kind of

E/G#



A



B



C



down - town_ man
guy I've_ been

That's what I am
And then I'll win

And when she
And when she's

Am7



Dm



G



knows what She
walk - ing She's

wants from her
look - ing so

ti - yi - ime (time)
fi - yi - ine (fine)

C Am7 B^o7 E7-9

And when she wakes up And makes up her mi - yi - ind (mind)
 And when she's talk - ing She'll say that she's mi - yi - ine (mine)

A F#m Bm B7

She'll see I'm not so tough Just be - cause I'm in love With an
 She'll say I'm not so tough Just be - cause I'm in love With an

E F#m E/G#

up - town girl You know I've seen her in her up - town_ world
 up - town girl She's been liv - ing in her white bread_ world

A B E F#m

She's get - ting tired_ of her high class toys____
 As long as an - y - one with hot blood can____ And all her pres - ents from her
 And now she's look - ing for a

E/G#



A



B



G



Am7



up - town_ boys
down - town_ man

She's got a choice
That's what I am

Ah
Oh

F#7/A#



Bm



Bm/A



G



Ah
Oh

Am7



F#7/A#



B



B7



E



F#m



E/G#



A



B



Repeat and fade

Up - town girl —

She's my up - town girl —

You know I'm in love with an

CARELESS TALK

Words and Music by
BILLY JOEL

Moderate rock and roll (♩ = about 126)

F



mf Oh _____ Oh _____

D



Bb



6fr.

Oh _____ ha _____ ya ya

Bbm



6fr.

C



ya ya ya ha

F



Dm



5fr.

F



Care - less talk That's what you heard - a - bout me -

Dm
5fr.

F

Dm
5fr.

Jeal - ous talk That's what I heard — a - bout you —

F

Dm
5fr.

Gm

Bbm
6fr.

Ev - 'ry - bod - y's tell - ing lies —

Am7

D7

G7
3fr.

I don't e - ven know why — Why can't peo - ple —

Gm7/C

C7

Find some - thing bet - ter to do —

CARELESS TALK

F Dm F

Care-less talk
Care-less talk

I don't be-lieve what they say
Go-ing a-round on the streets

Dm F Dm

I heard them talk
Jeal-ous talk

They say you've been put-ting me down
I know how bad it can be


F Dm Gm

In the sha-dows on the
Let them stand where they

Bbm Am7 D7

phone
fall

They won't leave us a-lone
They don't know us at all


G7
 3fr.

Gm7/C




They've been talk - ing
 All that talk - ing

Ev - er since you came a - round
 won't make a dif - f'rence to me

C7


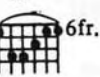
F




Oh

Oh

D


Bb
 6fr.



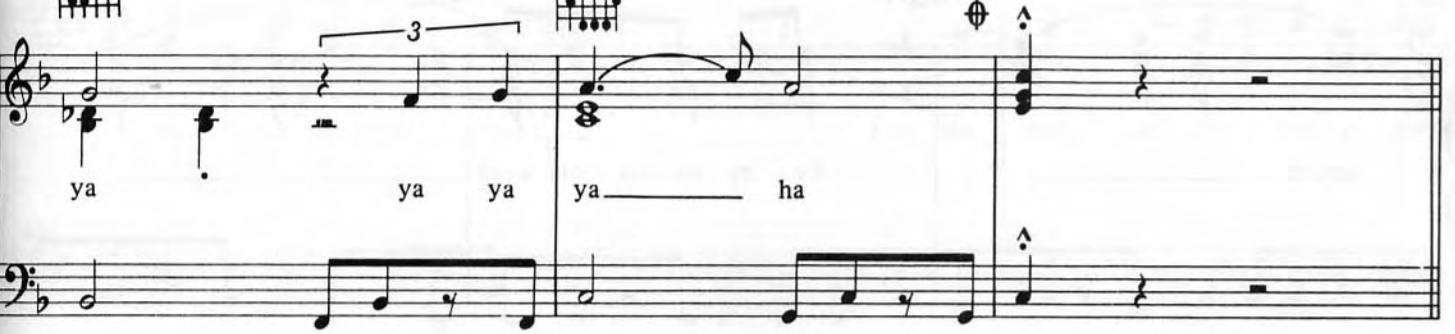
Oh

ha ya ya

Bbm
 6fr.

C


To Coda



ya ya ya ha

F Dm F

Care - less talk tell - ing you I'm — do - ing wrong

Dm F Dm

Jeal - ous talk Fol - lows wher - ev - er you go

F Dm Gm

I'm a - ware of what you

Bbm Am7 D7

heard ———— Ev - 'ry ter - ri - ble word

Gm Gm/F Gm/E

Ev - 'ry - bod - y's mak - ing be - lieve_ that they know_

A7 Dm

All of the in - ti - mate things_ That we ev - er might_ have said_

E7 A7 Dm

In the heat of a pas - sion - ate mo - ment_ In a con -

8ba

Gm C7

ver - sa - tion shared_ For the ears of no - bod - y else_

Am7



D7



Gm



There are some things they'll nev - er hear — There are se -

G7



Gm7/C



C7

*D.S. al Coda*

crets I'll nev - er tell

Coda



Oh — Care - less talk That's what they say — a - bout me —

F



Dm



F



Care - less talk
Care - less talk

Dm



F



Dm

*Repeat and fade*

That's what they say — a - bout you
That's what they say — a - bout me

CHRISTIE LEE

Words and Music by
BILLY JOEL

Bright boogie rock (♩ = 138 - 144)

C



Let me tell you a *f* sto - ry
night club
mu - sic

A - bout a wom - an and a
That's where he played the sax - o -
She had a rhy - thm all her

Am



G



F



D7



man
phone
own

May - be you will find fa - mil - iar
He used to fake to stock ar - range - ments
He blew a so - lo like a blind man

G7



May - be you won't un - der - stand
He left the cus - tom - ers a - lone
She real - ly dug his sax - o - phone

The man's name I don't re -
But one night be - fore the
She want - ed more than just an

C



Am



G





mem - ber
last song
en - core


He was al - ways Joe to
A - bout a quar - ter af - ter
And he could play in ev - 'ry

me
three
key

© 1983 JOEL SONGS

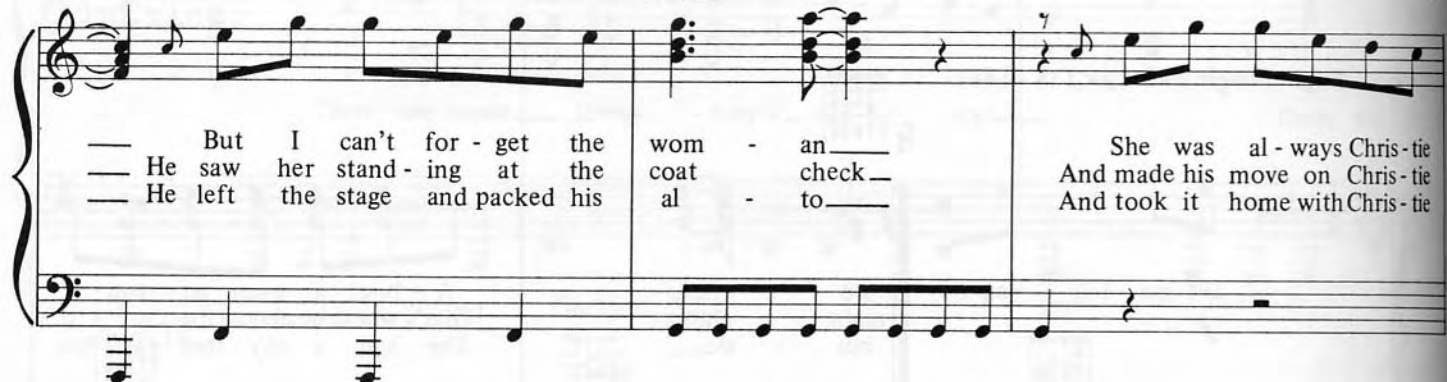
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F  G 

To Coda 

— But I can't for - get the wom - an —
 — He saw her stand - ing at the coat - check —
 — He left the stage and packed his al - to —

She was al - ways Chris - tie
 And made his move on Chris - tie
 And took it home with Chris - tie



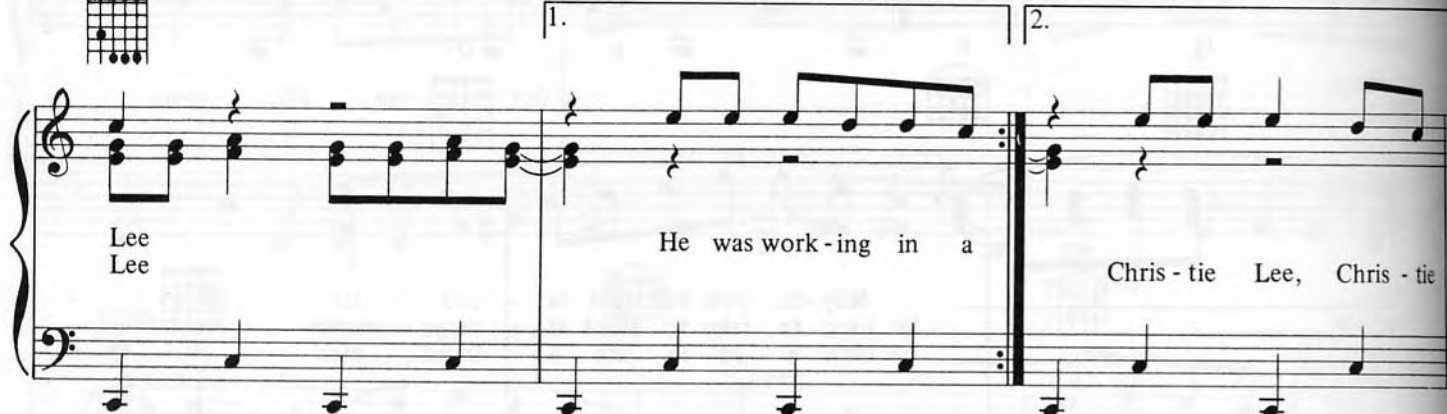
C 

1. | 2.

Lee
 Lee

He was work - ing in a

Chris - tie Lee, Chris - tie



C  Am  5fr. G  F 



Lee


Chris - tie Lee, Chris - tie

Lee

ooo —




G  C 

D.S. al Coda 

ooo —

She was a nice piece of



C

Coda 

F 

Lee Oh — I heard the man knew "the Bird" like the



C 


Bi - ble You know the man could blow an ed - u - cat - ed





F 

axe He could-n't see that Chris-tie Lee was a wom-an Who did-n't

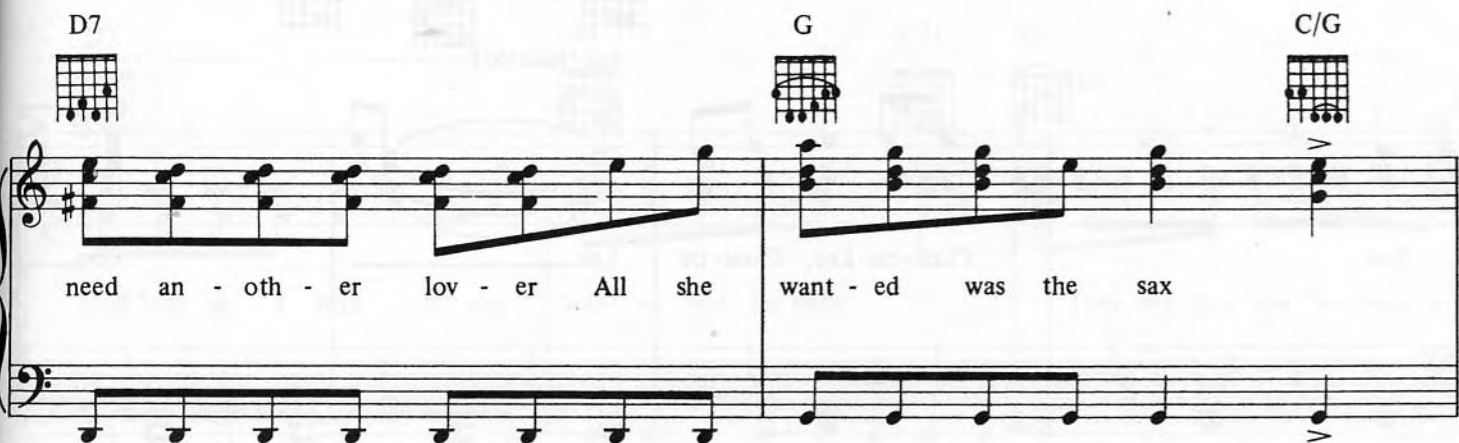


D7 

G 

C/G 

need an - oth - er lov - er All she want - ed was the sax



G7 3fr. N.C. C

It took a while for him to no - tice It took a while for him to

Am 5fr. G F G

see He was nev - er in con - trol here

C

It was al - ways Chris - tie Lee Chris - tie Lee, Chris - tie

Am 5fr. G F 8va (falsetto)

Lee Chris - tie Lee, Chris - tie Lee ooo

G

C



ooo _____ Oh _____ the

F

C



man took a cal - cu - lat - ed gam - ble Yes the man had the pow - er to per -

F

form But Chris - tie Lee was more than he knew how to han - dle She did - n't

D7

G

C/G




G7



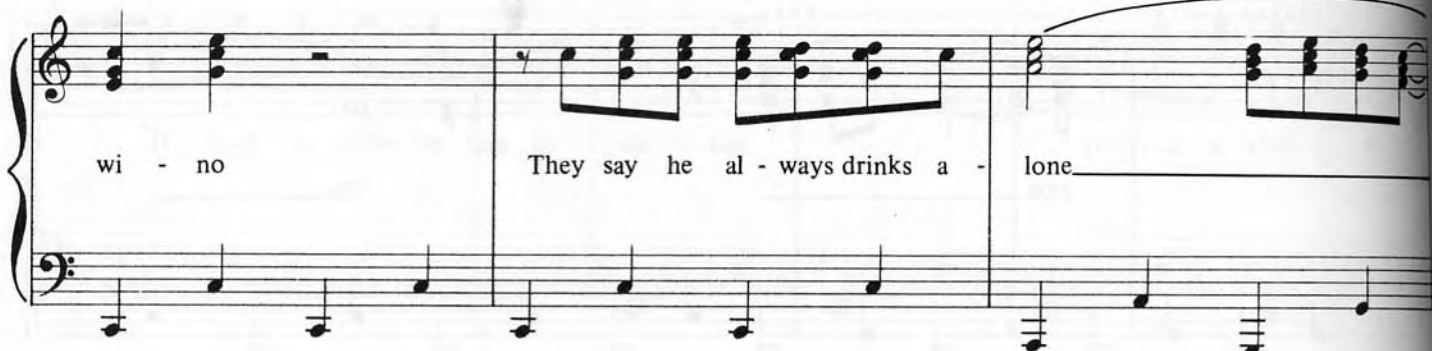
3fr.



N.C.

need him as a man All she want - ed was the horn They say that Joe be - came a


C  Am  5fr. G 



wi - no They say he al - ways drinks a lone



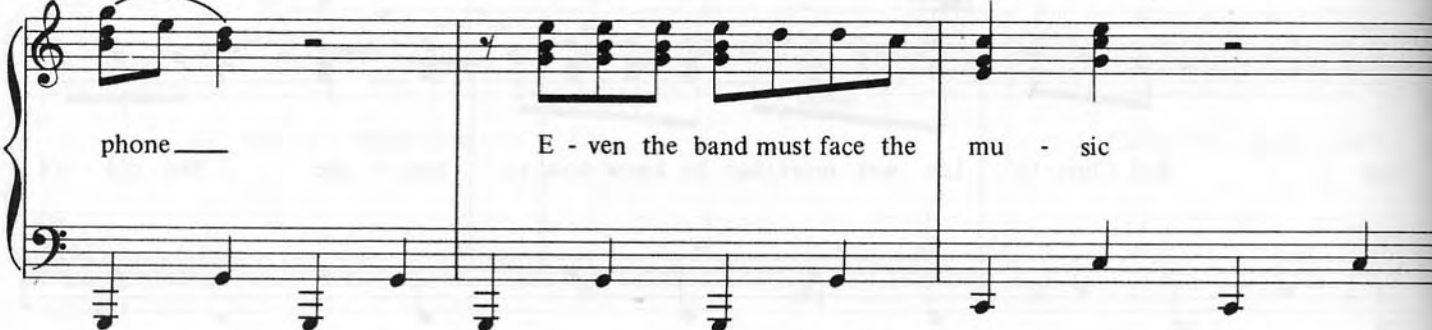
F  D7 




— They say he stum - bles like a blind man They say he sold his sax - o -




G  C 

phone — E - ven the band must face the mu - sic




Am  5fr. G  F 

That's what the mor - al is to me — The on - ly time you hit the



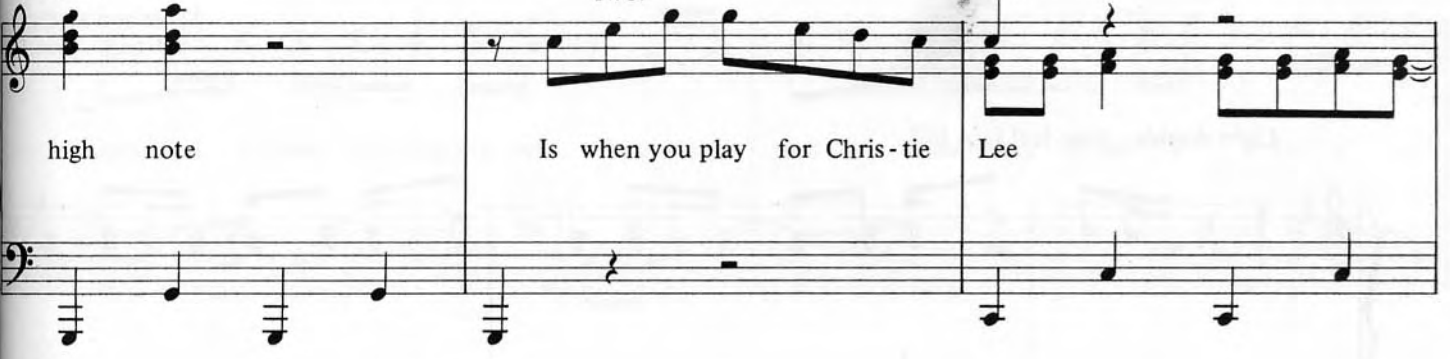
PLAYING THE GUITAR

G  C 

high note

N.C.

Is when you play for Chris - tie Lee



Chris - tie Lee, Chris - tie Lee

Chris - tie Lee, Chris - tie




Am  5fr. G  F  G  7

Lee

ooo

8va (falsetto)-----




C 

Chris - tie Lee, Chris - tie Lee

Chris - tie Lee, Chris - tie

Repeat and fade



KEEPING THE FAITH

Words and Music by
BILLY JOEL

Light double - time feel (♩ = 80)

The first system of music shows the piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and rests.

Sva b throughout

The second system continues the piano accompaniment. The right hand features a repeating eighth-note pattern, and the left hand maintains the bass line.

If it

The third system includes a guitar chord diagram for D major (D4, E4, F#4, G4, A4, B4) above the first measure. The piano accompaniment continues with the same melodic and bass lines.

seems like I've been lost in let's re - mem - ber

If you

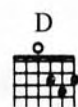
The fourth system introduces the vocal melody in the right hand. The lyrics are written below the notes. The piano accompaniment continues in the left hand.

think I'm feel - ing old - er And miss - ing my young - er days

Oh, - then you



should have known_ me much bet - ter 'Cause my past is some - thing that nev - er Got in my



way Oh no_ Still I

would not be here now If I nev - er had the hun - ger And I'm

not a - shamed_ to say the wild boys were my friends_ Oh_ 'cause I

KEEPING THE FAITH

G



nev - er felt the de - sire 'Til their mu - sic set me on fire And then I was



D/A



G/B



saved, yeah That's why I'm keep - ing the faith.



F#m/A



G



N.C.

Yeah, yeah, yeah, yeah keep - ing the faith.



D



We wore



mat - a - dor boots on - ly Flagg Broth - ers had them with a

Cu - ban heel— Ir - i - des - cent socks with the same col - or shirt and a

G

tight pair of chi - nos— Oh I put on my shark skin jack - et you know the

D

kind with the vel - vet col - lar and dit - ty - bop shades Oh

yeah_ I took a fresh pack of Luck - ies and a mint called Sen - Sen

My old man's Tro - jans and his Old Spice af - ter shave.

G

Oh_ combed my hair in a pomp - a - dour_ like the

D/A

rest of the Ro - me - os wore a per - ma - nent wave

G/B F#m/A

Yeah — we were keep - ing the faith —

G D

Yeah, yeah, — yeah, — yeah keep - ing the faith —

A G

You can get — just so much — from a good —
Oh —

D/F# A G

— thing You can lin - ger too long — in your dreams
Oh —

D/F#



A



G



Say good - bye to the old - ies but good -
Oh

D/F#



Em7



ies

'Cause the good ole days were-n't al - ways good and to -
You know the good ole days were-n't al - ways good and to -

Em7/A



mor - row ain't as bad as it seems _____
mor - row ain't as bad as it seems _____ Now I

D



Learned stick ball as a for - mal ed - u - ca - tion
told you my rea - sons for the whole re - vi - val

Now I'm

Lost a lot of fights but it taught me how to lose O. K. _____ Oh _____ I
 go - ing out - side to have an ice cold beer in the shade _____ Oh I'm gon - na

G

To Coda

heard a - bout sex but not e - nough I found you could dance and still look tough an - y
 lis - ten to my for - ty fives _____ Ain't it

D

way _____ Oh yes I did _____ I

found out a man ain't just be - ing ma - cho Ate an

aw - ful lot of late night drive - in food drank a lot of take - home pay_____ I

G

thought I was the Duke of Earl_ when I made it with a red-haired girl in the Chev-ro-let

D/A

D.S. al Coda %

Oh

G

Coda

won - der - ful to be a - live_ when the rock and roll

D/A

plays

G/B

Yeah when the mem - o - ry

LEAVE A TENDER MOMENT ALONE

Words and Music by
BILLY JOEL

In an easy 4 ($\text{♩} = \overset{3}{\text{♩}} \text{♩}$) ($\text{♩} = \text{about } 100$)

mf

8va b1

E - ven though I'm in love.

Ebmaj7 *Dm7* *8ba.* *Cm7* *Cm7/F*

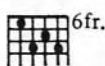
Ebmaj7 6fr. *Dm7* 5fr.

love. Inst. But Some - times I get so a - fraid. just when I ought to re - lax.

Bb



Ebmaj7



Dm7



I'll say some - thing so wrong
 I put my foot in my mouth
 (Leave a tender moment) Inst. (Leave it alone) 'Cause

8va b

Cm7



Cm7/F



Bb



Just to have some - thing to say I know the mo - ment is - n't
 I'm just a - void - ing the facts. I If the girl gets too
 I know the mo - ment is - n't

3

Fm7



G7



right
 close
 right

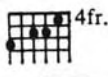
To
 If
 To

8va b

Cm



Cm/Bb



Cm/Ab






Cm/G



tell the girl a com - ic - al line To keep the con - ver - sa - tion
 I need some room to es - cape When the mo - ment a -
 hold my e - mo - tions in - side To change the at - ti - tude to -



8va b

Fm7  G7  3fr.



light _____ I guess I'm
 rose _____ I'd
 night _____ I've





8va b-----

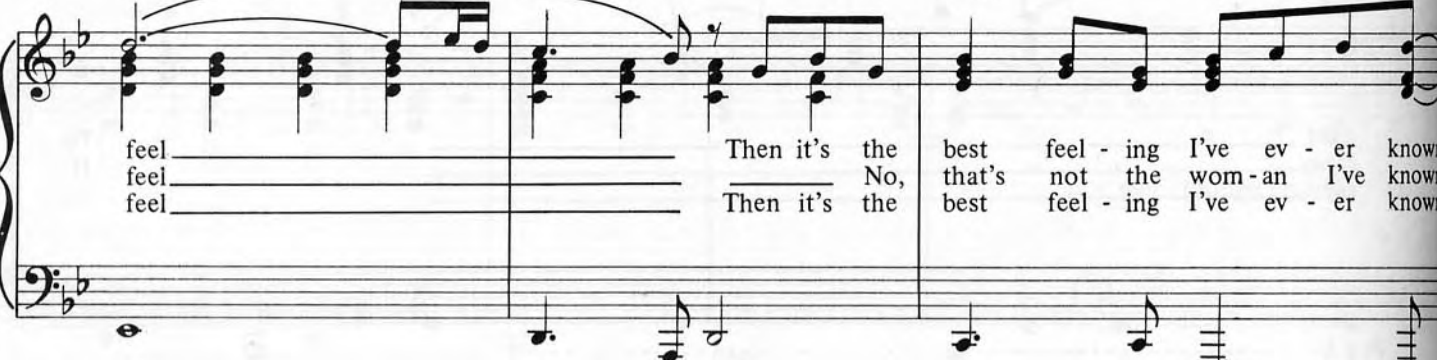
Cm  Cm/Bb  4fr. F/A  3fr. N.C.






just fright - ened out of my mind But if that's how I
 tell her it's all a mis - take But that's not how I
 run out of plac - es to hide And if that's how I


8va b-----

Eb maj7  6fr. Dm7  5fr. Cm7  Cm7/F 



feel _____ Then it's the best feel - ing I've ev - er known.
 feel _____ No, that's not the wom - an I've known.
 feel _____ Then it's the best feel - ing I've ev - er known.

Bb  Eb maj7  6fr. Dm7  5fr.



_____ It's un - de - ni - ab - ly real
 _____ She's un - de - ni - ab - ly real So
 _____ It's un - de - ni - ab - ly real

8va b-----

Cm7 Cm7/F Last time To Coda Bb N.C.

Leave a ten - der mo - ment a - lone Yes I know I'm in (repeat)
 leave a ten - der mo - ment a - lone But it's not on - ly (con't.)
 Leave a ten - der mo - ment a - lone (To Coda)

Am7(no 5th) D7-9 Eb 6fr. Eb/D 8fr.

me Break - ing down - when the ten - sion gets high -

Cm E \flat 7 7fr.


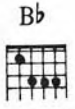
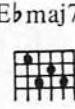
Just when I'm in a ser - i - ous mood -


8va -----




A7-9 6fr. Dm 5fr. C# 6fr. F $\frac{7}{4}$ /C 6fr. N.C. D.S. al Coda

She is sud - den - ly qui - et and shy - (Instrumental)

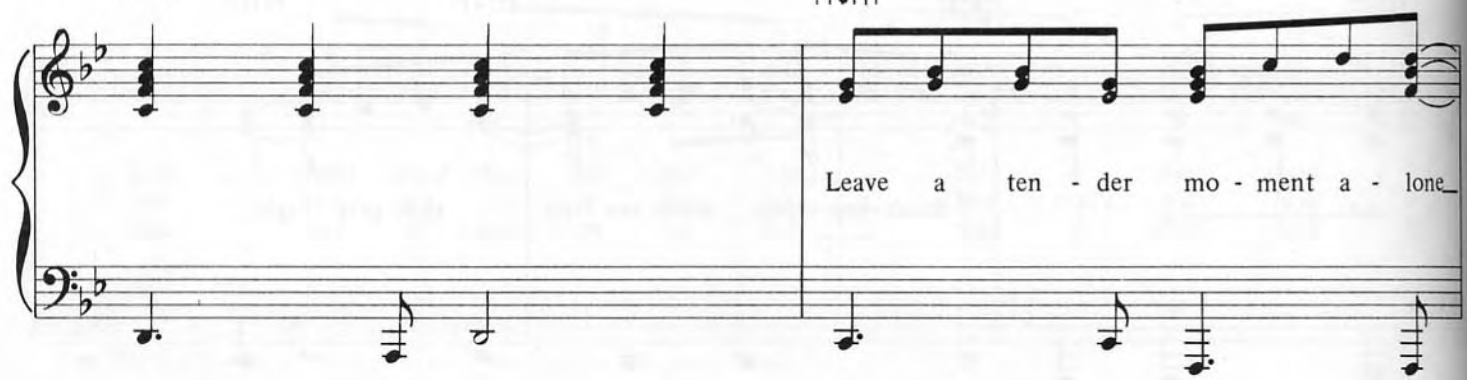
8va b -----




Coda    6fr.



 5fr.  

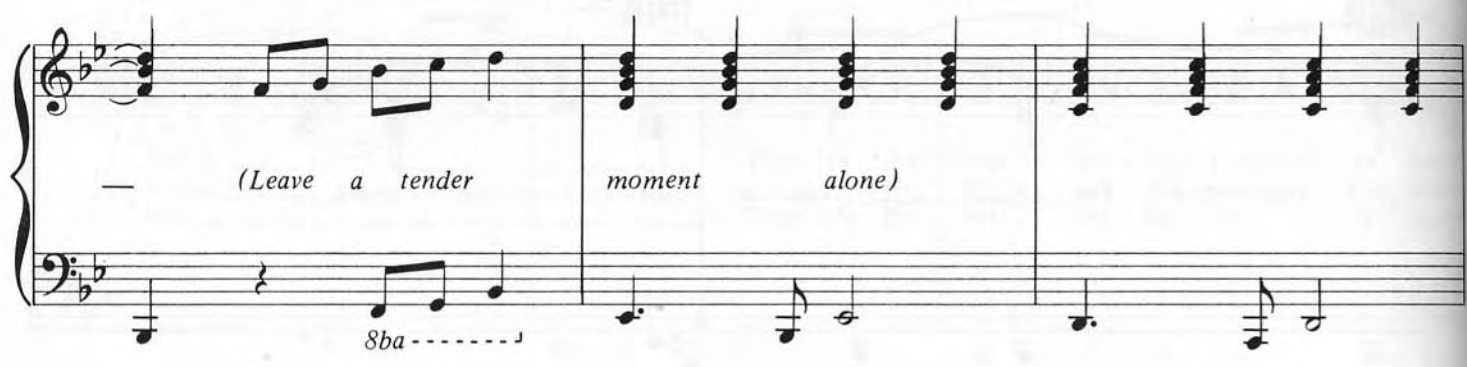
Leave a ten - der mo - ment a - lone






  6fr.  5fr.

(Leave a tender moment alone)

8ba -----

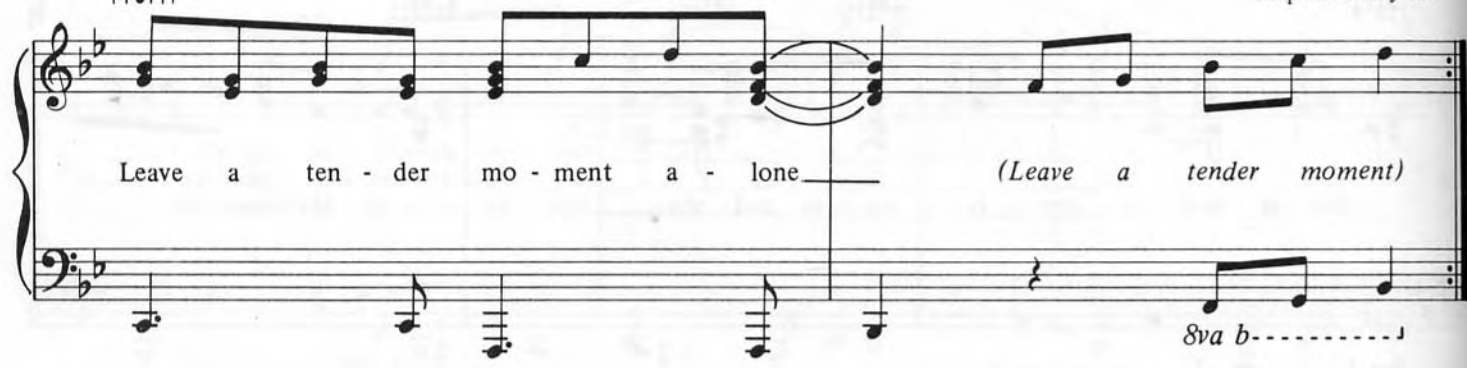


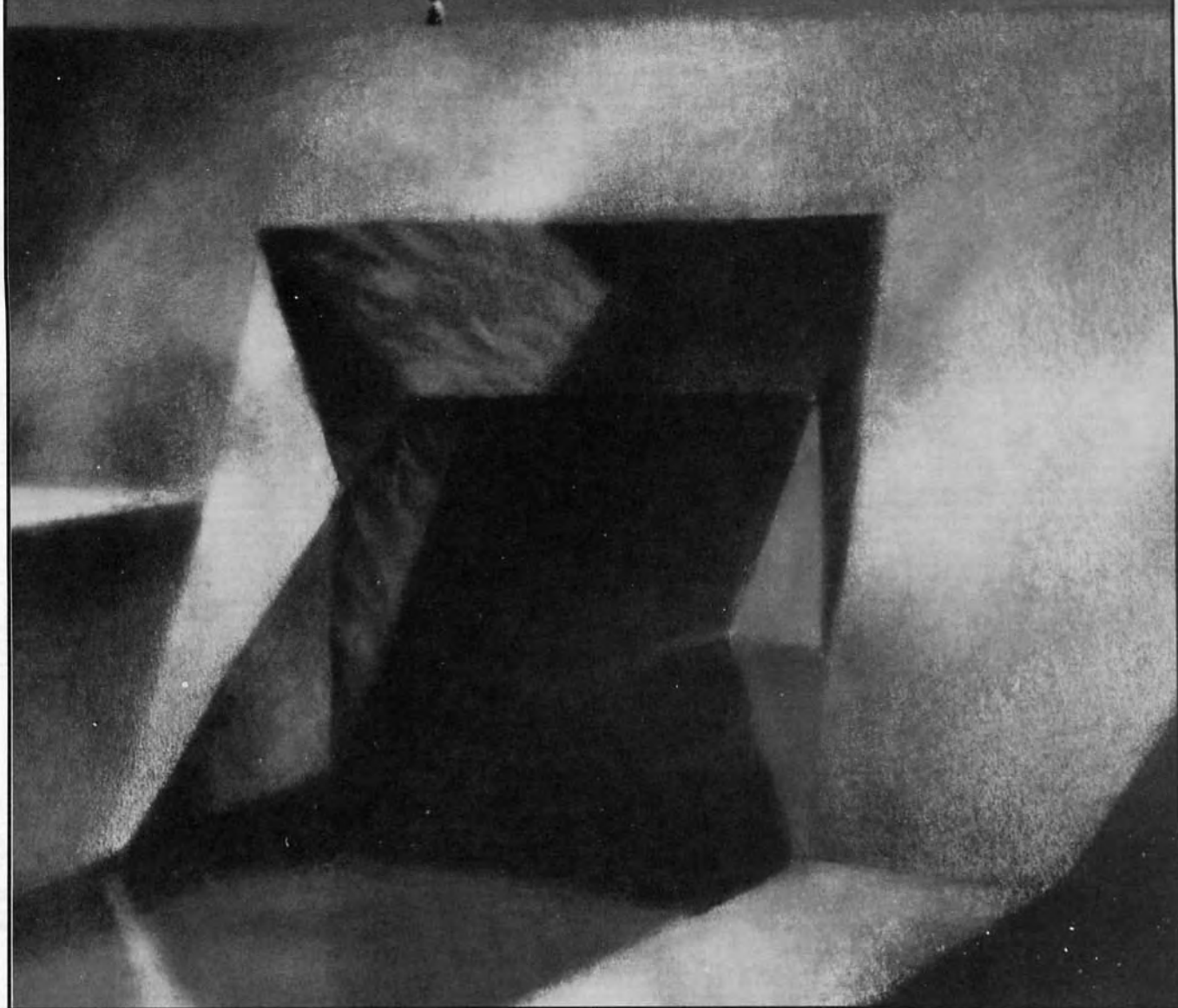
Leave a ten - der mo - ment a - lone (Leave a tender moment)

8va b-----

Repeat and fade



BILLY JOEL · THE BRIDGE



RUNNING ON ICE

Words and Music by
BILLY JOEL

Very fast (♩ = 160)

f

Gsus2 B♭maj7♯/G Am7♯/G F#sus2/G Gsus2 B♭maj7♯/G

sub.mf

(No repeat after D.S.)

Am7♯/G Gsus4 Verse: Gsus2 B♭maj7♯/G Am7♯/G F#sus2/G

There's a lot of ten - sion in this town, I know it's build - ing up in -

Gsus2



Bbmaj7♯/G



Am7♯/G



Gsus4



Gsus2



Bbmaj7♯/G



side of me.

I've got all the symp - toms and the

Am7♯/G



Fsus2/G



Gsus2



Bbmaj7♯/G



Am7♯/G



Gsus4



side ef - fects of cit - y life anx - i - e - ty.

Gsus2



Bbmaj7♯/G



Am7♯/G



Fsus2/G



Gsus2



Bbmaj7♯/G



I could ne - ver un - der - stand why the ur - ban at - ti - tude is so su - per - i - or.

To Coda

Am7♯/G



Gsus4



Gsus2



Bbmaj7♯/G



Am7♯/G



Fsus2/G



In a world of high rise am - bi - tion, most peo - ple's mo - tives are ul -

Gsus2 Bbmaj7♭/G Am7♭/G G7/B Chorus: C

ter - i - or. Oh! Some - times I feel as though I'm

F C F C G6 G

run - ning on ice, — pay - ing the price too long.

Am7 Bb C Bb C

Kind of get the feel - ing that I'm run - ning on ice. — Where did my life go wrong?

1. Dsus 2. Dsus Bridge: Gm Ebmaj7/G

You've got to run, run,

D/G Gm7 /F Eb Cm7 F Bb

run, oh, oh.

F C G6 G Am7
 tak - ing me twice as long. I get a bad re - ac - tion 'cause I'm
 run - ning on ice. — Where did my life go wrong?
 You've got to

Verse 2:

I'm a cosmopolitan sophisticate of culture and intelligence;
 The culmination of technology and civilized experience.
 But I'm carrying the weight of all the useless junk a
 modern man accumulates;
 I'm a statistic in a system that a civil servant dominates.

Chorus 2:

And all that means is that I'm running on ice,
 Caught in vise so strong.
 I'm slippin' and slidin' 'cause I'm running on ice;
 Where did my life go wrong?

(To Bridge:)

Verse 3:

As fast as I can climb, a new disaster every time I turn around;
 As soon as I get one fire put out, there's another building
 burning down.
 They say this highway's going my way, but I don't know where
 it's taking me.

(To Coda:)

It's a bad waste, a sad case, a rat race; it's breaking me.

(To Chorus:)

THIS IS THE TIME

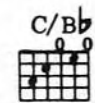
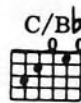
Words and Music by
BILLY JOEL

Moderately ♩ = 132



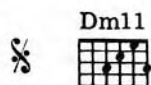
mf

mf



mf

mp



mf



Verse:

Dm11



Eb6



Fsus2



mf 1. We walked on the beach be-side that old ho-tel.

Dm11



Eb6



Fsus2



They're tear-in' it down now, — but it's just as well.

Dm11



Eb6



Fsus2



I have -n't shown you ev - ery - thing — a man can do, —

Dm11



Eb6



Fsus2



so stay with me, ba - by; I've got plans for you. *f* This is the time —

Chorus:

F/A



Bb



Eb



F



to re - mem - ber, — 'cause it will — not last — for - ev - er. These are the days.

F/A

Bb

To Coda

Eb

to hold on to, 'cause we won't, al-though we'll want

F

Bb

Fm/Ab

Fno3rd(G)

to. This is the time, but time is gon-na change.

G7(9)

Gb+

Gb6(9)

You've giv-en me the best of you, and now I need the
I know we've got to move some-how, but I don't want to

Bb/F

F

1.

2.

Bridge:

Dm7

rest of you, you now. dim. dim. mf Some-times it's so

Am7

Bb(2)

C(2)

A7/C#

Dm7

eas-y to let a day slip on by with-out e-ven

Am7 Bb(2) C(2) Dm7

see - ing each oth - er at all. But, this is the

Am7 Gm7 Em7 A7

time you'll turn back to, and so _____ will I,

Dm7 Am7 Bbsus2

and those will be days you can nev - er re - call. *dim.*

D.S. al Coda ✱

Coda Eb F Bb

al - though - we'll want - to. This is the time,

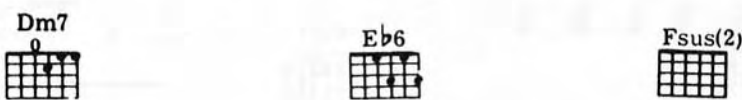
Fm/Ab Fno3rd/G G7(5)


but time is gon - na change. You've giv - en me the





best of you, but now I need the rest of you. *dim.*





mf *Repeat ad lib. and fade*

Verse 2:

Did you know that before you came into my life,
It was some kind of miracle that I survived.
Someday, we will both look back and have to laugh.
We lived through a lifetime and the aftermath.

(To Chorus:)

Verse 3:

And so we embrace again behind the dunes.
This beach is so cold on winter afternoons.
But holding you close is like holding the summer sun.
I'm warm from the memory of days to come.

(To Chorus:)

A MATTER OF TRUST

Words and Music by
BILLY JOEL

Moderate rock ♩ = 112

Intro

One, two, one, two, three, - four.

Bm7



D



Bm7



Verses
1 & 2:



1. Some love is just a lie of the heart, - the cold re-mains of what be-
2. I know you're an e - mo - tion - al girl; - it took a lot for you to

Bm7



F#m7



gan with a pas - sion - ate start; and they may not want it to end, -
not lose your faith in this world. I can't of - fer you proof, -

8va-----

A **D**

but it will, it's just a question of when. I've lived long e -
 but you're gon - na face a moment of truth. It's hard when you're

Bm7 **D** **Bm7**

nough to have learned - al - ways a - fraid. - the clo - ser you get to the fire - the more - you get burned; -
 You just re - cov - er when an - oth - er be - lief - is be - trayed. -

F#m7 **1. A**

but that won't hap - pen to us, be - cause it's al - ways been a mat - ter of trust. -
 So, break my heart if you must; -

8va - - - - -

D **Bm7** **D** **Bm7**

3 3

2. A **Bridge: G**

it's a mat - ter of trust. - 1. You can't go - the dis - tance - with
 sure you're - a - ware, love, - we've

D/F# **Em7** **A**

too much re - sis - tance.. I know you — have doubts, but for
 both had — our share of — be - liev - ing — too long when the

Dmaj7 **Gmaj7** **A** **D** *Verses 3 & 4:*

God's sake don't shut me out. — 3. This time, you've got
 whole sit - u - a - tion was wrong. — 4. Some love is just a

Bm7 **D** **Bm7**


noth - ing to lose; — you can take it, you can leave it, what - ev - er you choose.
 lie of the soul, — a con - stant bat - tle for the ul - ti - mate state — of con - trol.

F#m7 **A**


I won't hold back an - y - thing, — and I'll
 Af - ter you've heard lie up - on lie, — there can

8va

D Bm7



walk a - way a fool or a king. — Some love is just a lie of the mind; —
 hard - ly be a ques-tion of why. — Some love is just a lie of the heart, —



D Bm7 F#m7




it's make - be - lieve un - til it's on - ly a mat - ter of time. — And
 the cold re - mains of what be - gan with a pas - sion - ate start. — But

8va - - - - -




A

To Coda



some might have learned to ad - just, — but then it nev - er was a mat - ter of trust. —
 that can't hap - pen to us, — 'cause it's



Solo D Bm7 D




Bm7



F#m7



8va



D.S. al Coda

Coda



(Bridge:) I'm

al-ways been a mat-ter of trust...

8va



Bm7



3



Bm7



Repeat ad lib. and fade

3

BIG MAN ON MULBERRY STREET

Words and Music by
BILLY JOEL

Medium Shuffle (♩ = 120)

G7 F13 G7 F13

ff

G7 F13 *8va*

G7 F13 Verse: G7

mf

- Why can't _ I
- I'm on _ the

Bbmaj7 C/F G7 Bbmaj7 C/F

lay _ low? _
out - side. _

Why can't _ I
I don't _ fit

say what _ I mean?
in - to _ a groove.

G7 Bbmaj7 C/F G7

Why don't I stay home and get my self
Now, I ain't a bad guy, so tell me:

Bbmaj7 C/F Em7 A Bm7

in to some bor - ing rou - tine? Why can't I calm down?
what am I try - ing to prove? Why can't I cool out?

Em7 A Bm7 Em7

(2nd verse:) Why is it al - ways a fight? I can't get
Why don't I but - ton my lip? Why do I

A Bm7 Em7 C/D

To Coda I 1. Am7
To Coda II

un lash wound, Why do I throw my - self in - to the
lash out? Why is it

G7 F13 G7 F13

ff night?

8va - - - - -

G7 F13

G7 F13 2.Am

I al - ways shoot from the

Swing
(♩. ♩.)
Bridge:

Dm7 A+/C# Dm7/C

hip? I cruise from Hous - ton to Can - al Street, a mis - fit and a reb - el.

Bm7-5 Dm7 A+/C#

I see the wi - nos talk - ing to them - selves, and I

Dm7/C Bdim E7(#9) Am7

can ³ un - der - stand. — Why is it ev - ery - time I go

3

Am/G# Am7/G D9/F#

out I al - ways seem to get in trou - ble?

Am7 Am/D

I guess I made an im - pres - sion on some - bod - y north of Hes - ter and south of

Shuffle (♩ = ♩)

G7 F13 G7 F13

Grand. *ff*

G7 F13 G7 F13

D.S. al Coda I

Coda I Am7 Solo: Dm7 A/C#

seen from — the sen - si - tive side?

Cm11  Bdim  Dm7 



A/C#  Cm7  Bdim  E7-9  Am7 






E7/G#  Am7/G  D/F# 



Am7  N.C.  Shuffle (♩ = ♩)  F13 



G7  F13 



D.S. *al Coda II*

G7 F13 G7 F13
 Coda II Am C/D G7 F13
 bod - y_ finds out who - I am?
 8va - 4 4 4 G7 F13
 G13 Gb13 F13 G13 Gb13 G13 Ab13

The score is written for guitar and piano. It consists of four systems of music. The first system shows the guitar part with chords G7 and F13, and the piano accompaniment. The second system includes the vocal line with lyrics "bod - y_ finds out who - I am?" and guitar chords Am, C/D, G7, and F13. The third system features a guitar solo marked "8va" with triplets of eighth notes, and piano accompaniment with chords G7 and F13. The fourth system continues the piano accompaniment with a sequence of chords: G13, Gb13, F13, G13, Gb13, G13, and Ab13.

8va ----- 4 4

G13 Gb13 F13

G13 Gb13 G13 Ab13

8va ----- 3

G7 F13 G7 F13

ad lib. R.H. ----- Repeat ad lib. and fade
ad lib. R.H. -----

Verse 3:

And so, in my small way,
I'm a big man on Mulberry Street.
I don't mean always,
Only at night when I'm light on my feet.
What else have I got
That I'd be trying to hide?
Maybe a blind spot
I haven't seen from the sensitive side?

(To Solo:)**Verse 4:**

But you know, in my own heart,
I'm a big man on Mulberry Street.
I play the whole part;
I leave a big tip with every receipt.
I'm so romantic;
I'm such a passionate man.
Sometimes I panic. . .
What if nobody finds out who I am?

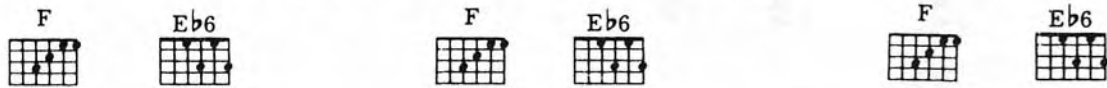
MODERN WOMAN

Words and Music by
BILLY JOEL

Bright Rock ♩ = 144



mf




1. You see her sit - ting with her



cof - fee and her pa - per, with her high - top sneak - ers of I -

F F13/A Bb Ab6

tal - ian de - sign. With a long cool stare, she

Bb Ab6 Bb Ab6 Bb C

ag-gra-vates ten - sion; makes up her face while she makes up her mind.

F Eb6 F Eb6

Now you're in troub - le; may - be she's an in - tel - lect - u - al.

F Eb6 F F13/A

What if she fig - ures out you're not ver - y smart? Or

B \flat Ab6 B \flat Ab6

may - be she's the qui - et type who's in - to heav - y met - al; boy, you

B \flat Ab6 B \flat B \flat 6

got to get it set - tled, 'cause she's break - ing your heart.

C Dm11 Am7 B \flat (#11) B \flat F/A Gm7

1. Don't try to put on an act; you can't do that to mod - ern wom -

B \flat /F C/E C Dm11 Am7 B \flat (#11)

an. And you're an old fash-ioned man; she un - der - stands

F/A

Gm7

F

Eb

To Coda

the things you're do - in'.

She's a mod - ern wom -

ff

F

Eb6

F

Eb6

F

Eb6

an.

mf

1. F Eb6

2. F Eb6

Dbmaj7

f

3

Eb6

Dbmaj7

Abmaj7

Dbmaj7

3

3

E \flat 6

D \flat maj7

Csus

cresc.

3

8va bassa-----J

F

E \flat 6

F

E \flat 6

F

E \flat 6

F

E \flat 6

D.S. C al Coda

p

f

mf

E \flat

F

E \flat 6

F

E \flat 6

Coda

f

She's a mod - ern

wom - an. —

mf

F

E \flat 6

F

E \flat 6

F

E \flat 6

3

BABY GRAND

F Eb6 F Eb6 F Eb6

F Eb6 F Eb6

Repeat ad lib. and fade

Verse 2:
 She looks sleek and she seems so professional;
 She's got a lot of confidence it's easy to see.
 You want to make a move, but you feel so inferior
 'Cause under that exterior is someone who's free.
 She's got style and she's got her own money,
 So she's not another honey you can quickly disarm.
 She's got the eyes that make you realize
 She won't be hypnotized by your usual charm.

Chorus 2:
 You've got your plan of attack;
 That won't attract the modern woman.
 When you're an old-fashioned man,
 She understands the things you're doin.
 She's a modern woman.

Verse 3:
 Time goes by, and you're sharing an apartment.
 She says she loves you but she doesn't know why.
 In the morning, she leaves you with your coffee and your paper;
 It's a strange situation for an old-fashioned guy.
 But times have changed; things are not the same, baby.
 You overcame such a bad attitude.
 Rock 'n' roll just used to be for kicks,
 And nowadays it's politics,
 And after 1986 what else could be new?

Chorus 3:
 You've got to learn to relax
 And face the facts of modern woman.
 And you're an old-fashioned man;
 She understands the things you're doin'.
 She's a modern woman.

BABY GRAND

Words and Music by
BILLY JOEL

Slow Stride ♩ = 66

Chords: Bb7, Bbm7-5, Bbm6, F/A, Ab13

Chords: Gm9 3fr, Bb/C


Verse: Chords: F, E+

1. Late at night, when it's dark and cold,—

Chords: Am7-5/Eb, D7, C/E, D/F#, D7

I reach out _____ for some - one to hold. _____

Gm9  ³

D/F# 

When I'm blue, when I'm lone - ly,



Gm9/F  ³

E7-5 


E7/G# 


Am11 


D7 


She comes through; she's the on - ly one who can. My ba - by





1. Gm9  ³


C7 


C7/Bb 


A7+ 

A7 

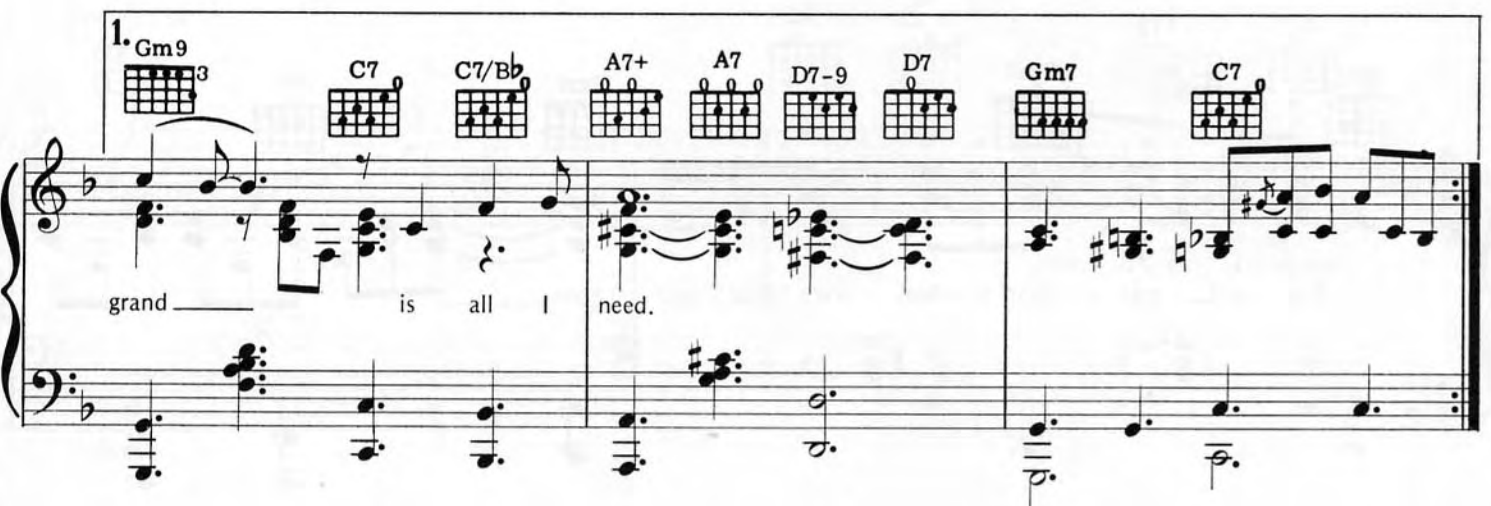
D7-9 


D7 


Gm7 


C7 


grand is all I need.





2. Gm9  ³

C7 

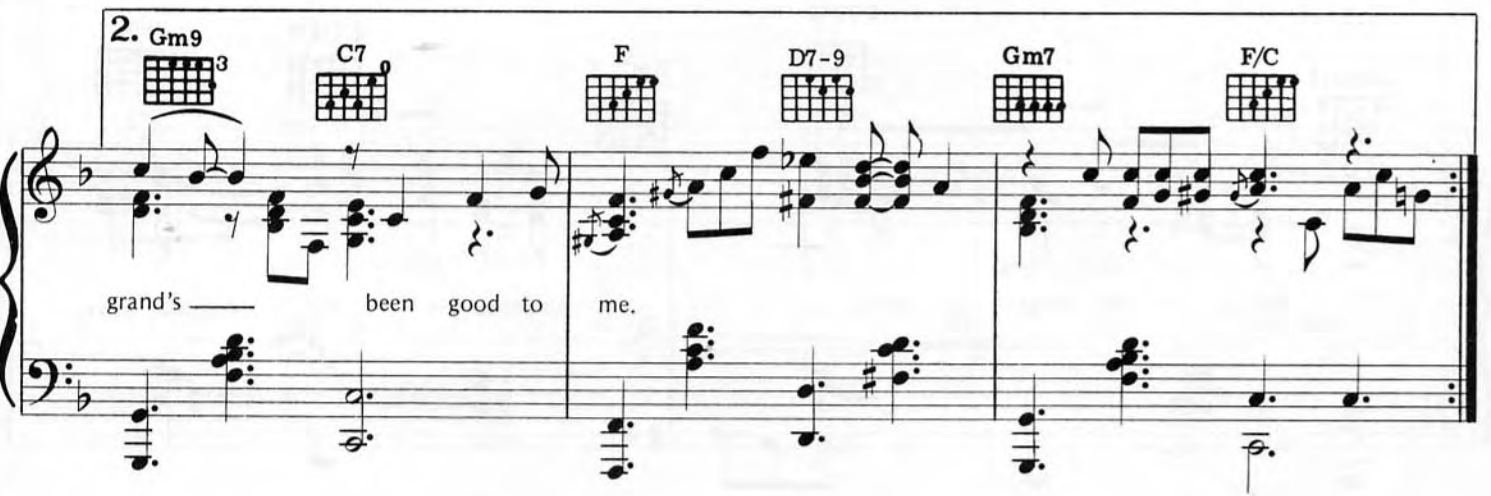
F 

D7-9 

Gm7 

F/C 

grand's been good to me.



3. **Gm9** **C7** **F** **Bb7** **F** **Em7** **A7-9**

grand's gon - na stand by me. They

Bridge: **Dm** **Dm(#7)** **Dm7** **Em7** **A7** **A7(#9)**

say no one's gon - na play this on the ra - di - o;

Dm **Dm(#7)** **Dm7** **Cm7** **F7**

they said mel - an - chol - y blues were dead and gone.

Bbmaj7 **Bm7-5** **E7(#9)**






But on - ly songs like these, played in mi - nor keys,

f

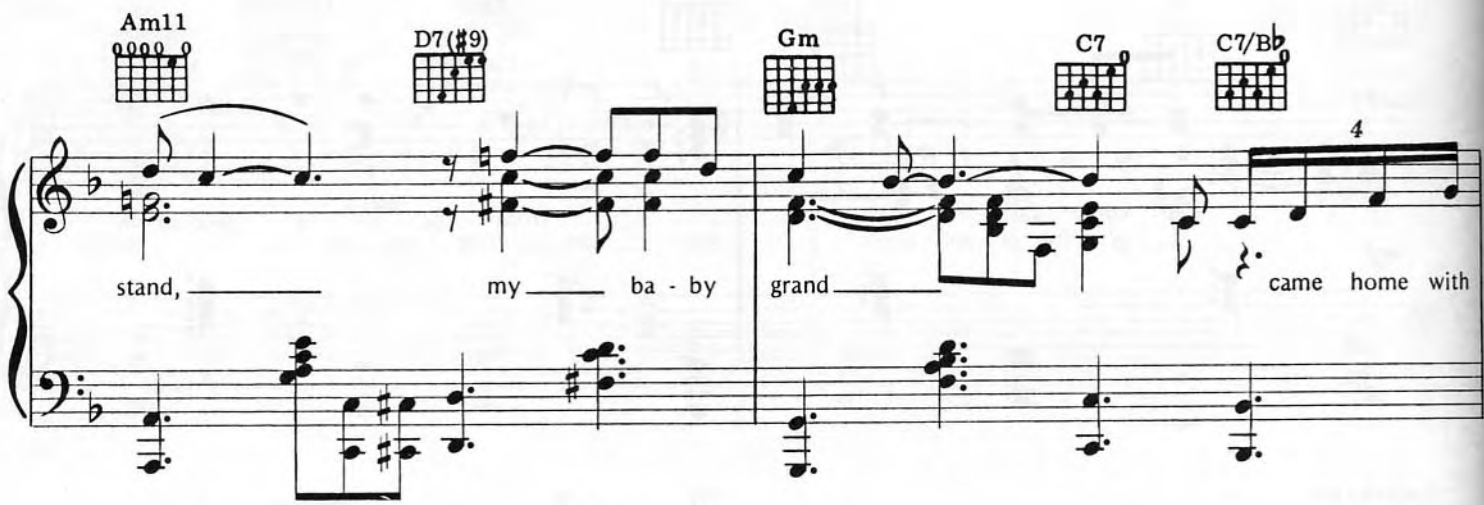
Gm/F  E7  E7(#9)/G# 






in my bones; *cresc.* ev - ery drea - ry one - night *f*



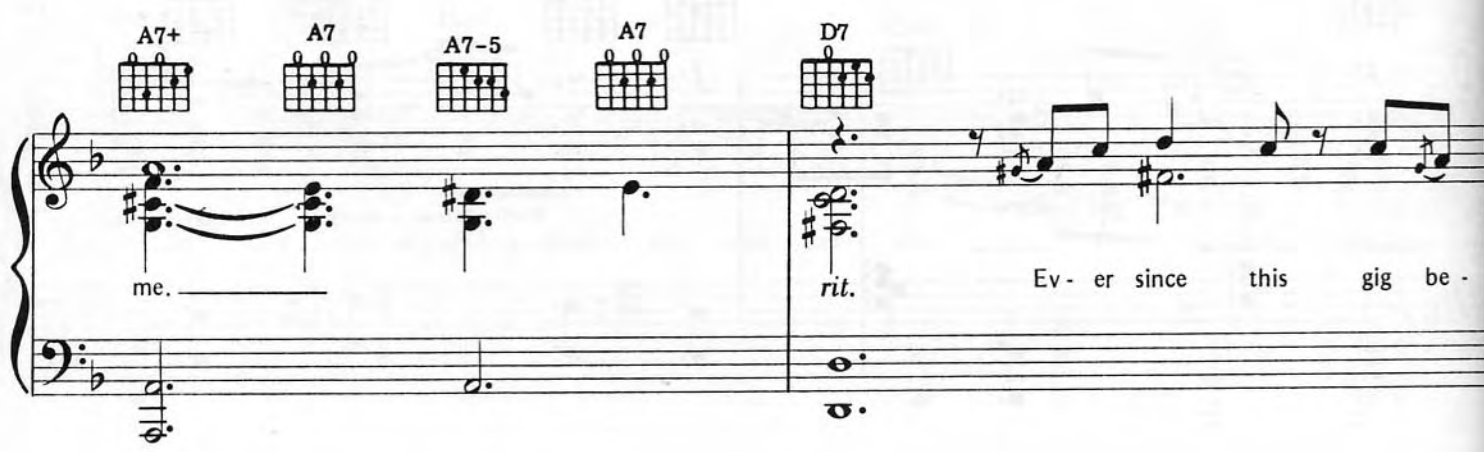
Am11  D7(#9)  Gm  C7  C7/Bb 

stand, _____ my _____ ba - by grand _____ came home with ⁴



A7+  A7  A7-5  A7  D7 

me. _____ *rit.* Ev - er since this gig be -



Gm7  Bb/C 

gan, _____ *tempo rubato* My ba - by grand's _____ been good to



CODE OF SILENCE

Bm7-5 Bbm6 F/A Ab7(13)
 Gm9 Gb7(#11)

me. a tempo

rubato

8va - - - - -

Detailed description: This is a piano accompaniment score for the song 'Code of Silence'. It consists of three systems of music. The first system has four measures with chords Bm7-5, Bbm6, F/A, and Ab7(13). The second system has two measures with chords Gm9 and Gb7(#11), featuring a 'rubato' section. The third system has one measure with chord Fmaj9(#11) and an 8va section. The score includes guitar chord diagrams and fingering numbers (0, 3, 4) for the guitar. The tempo is marked 'me. a tempo' and 'rubato'.

Verse 2:
 In my time, I've wandered everywhere
 Around this world; she would always be there,
 Any day, any hour;
 All it takes is the power in my hands.
 This baby grand's been good to me.

Verse 3:
 I've had friends, but they slipped away.
 I've had fame, but it doesn't stay.
 I've made fortunes, spent them fast enough.
 As for women, they don't last with just one man;
 But Baby Grand will stand by me.

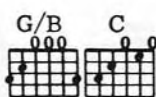
(To Bridge:)

CODE OF SILENCE

Words by
BILLY JOEL and
CYNDI LAUPER

Music by
BILLY JOEL

Slowly (♩ = 92)



mf-f

sfz

2.

Verse:

1. Ev - ery - bod-y's got a mil - lion ques - tions; ev - ery

mf

bod-y wants to know the score. — What you went through, — it's some-thing you — should be

G7sus



Cm



o - ver now. —

Ev - ery - bod - y wants to hear the se - crets that you

Abmaj7



Bb



ne-ver told a soul be-fore; — and it's

not that strange, — be - cause it would-n't change — what hap-pened

G7sus



G/B



Cm



an - y - how. —

But you swore to your-self a long — time a - go — there were

f

Abmaj7



Bb



some things that people never needed to know; this is

one that you keep, — that you bur - y so deep — no - one can



tear it out. —

And you

can't

talk

a - bout —

it —

'cause

you're



fol - low - ing a code of si - lence.

You're

nev - er gon - na lose

the ang - er,

you just



deal with it in a dif - ferent way.

And you

can't

talk

a - bout —

it;

and

mf



is - n't it a kind — of mad - ness

to be

liv - ing

by a code

of si - lence

when you've

when you've

F **F(2)/A**

To Coda \oplus 1. 2.

real - ly got a - lot to say. 2. You

Bridge: **E \flat** **F/E \flat** **B \flat /D**

I know you well enough to tell you've got your rea - sons;

E \flat **F/E \flat** **B \flat /D**

that's not the kind of code you're in - clined to break.

E \flat **F/E \flat** **Gm7**

Some things un - known are best left a - lone for - ev - er, and if a vow

Abmaj7



F(2)



— is what — it takes, — have - n't you paid — for your — mis-takes? —

Cm



Ab/C



Bb/C



mf

G/C



Cm



Abmaj7



3. Af-ter the mo-ment pass - es and the im-pulse dis - ap-pears, — you can

Bb



Gm7



D.S. al Coda

still hold back — 'cause you don't crack — ver-y eas - i - ly. — It's a

Coda

Am G/B C Am Bb(2) G

Am G/B C C/Bb F(2)/A

Repeat ad lib. and fade

sfz

Verse 2:

You don't want to lose a friendship;
 There's nothing that you have to hide,
 And a little dirt couldn't hurt no one anyway.
 And you still have a rage inside you
 That you carry with a certain pride
 In the only part of a broken heart that you could ever save.

But you've been through it once, you know how it ends;
 You don't see the point of going through it again,
 And this ain't the place, and this ain't the time,
 And neither's any other day.
 So you . . .

*(To Chorus:)**Verse 3:*

After the moment passes
 And the impulse disappears,
 You can still hold back because you don't crack very easily.
 It's a time-honored resolution
 Because the danger is always near;
 It's with you now, but that ain't how it was supposed to be.

And it's hard to believe after all these years
 That it still gives you pain and it still brings tears,
 And you feel like a fool, because in spite of your rules,
 You've got a memory.
 But you . . .

(To Chorus:)

GETTING CLOSER

Words and Music by
BILLY JOEL

Moderately Slow Rock (♩ = 88)

Verse:

1. I went search - ing for the truth, - but in my in - no - cence - I found all the

con men and - their ac - ro - bats - who stomped me in - the ground, - If I count up their per - cent - ag - es, - I

know they're get - ting rich, but they have - n't tak - en ev - ery - thing: - those pay - backs are a bitch. - Though I've

lost quite - a lot, I - am still in - con - trol. They - can keep what - they've got but - they

Chorus:

A D7/F# G A D

can't have — my soul. (1.) And if I — don't have — this all — worked out, still I'm

D7/F# G A D D7/F# G

get - ting clos - er, — get - ting clos - er. — I still have far to

A Bm D7/F# G To Coda

1. A D

go, — no doubt, but I'm get - ting clos - er, — get - ting close. 2. What was

2. A D G F Dm G

get - ting close.

G F G/D G F

System 1: Treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line features a simple accompaniment. Chord diagrams are provided above the staff for G, F, G/D, G, and F.

Dm G F Dm G G#

System 2: Continuation of the melody and bass line. Chord diagrams are provided above the staff for Dm, G, F, Dm, G, and G#.

A G Em A G

System 3: Continuation of the melody and bass line. Chord diagrams are provided above the staff for A, G, Em, A, and G.

Em A G Em A

System 4: Continuation of the melody and bass line. Chord diagrams are provided above the staff for Em, A, G, Em, and A.

G Em A

D.S. al Coda

3. l'm a

System 5: Final system on the page. Chord diagrams are provided above the staff for G, Em, and A. The system concludes with the instruction "D.S. al Coda" and the tempo marking "3. l'm a".

TEMPTATION

Coda

get-ting close.

Repeat ad lib.
and fade

Verse 2:

What was ripped off by professionals is not all that it seems;
 While I must live up to contracts, I did not give up my dreams.
 If I see it as experience, it hasn't gone to waste.
 Lately, all the missing pieces have been falling into place.
 And if I could go back and start over somehow,
 I would not change that much knowing what I know now.

Chorus 2:

Though there have been sins I will regret,
 Still I'm getting closer, getting closer.
 I don't have all the answers yet,
 But I'm getting closer, getting close.

Verse 3:

I'm a mark for every shyster from Topanga to Berlin;
 And I should have learned to kick them out as soon as they crawled in.
 So, to every bank in Switzerland that stores my stolen youth,
 I'm alright because, despite the laws, you cannot hide the truth.
 And although you will say I am still too naive,
 I have not lost faith in the things I believe.

(To Chorus 1:)

TEMPTATION

Words and Music by
BILLY JOEL

G/C C G/C C E/G# E+

Slowly $\text{♩} = 92$

mf

E/G# E+/G# G/C C G/C C E/G# E+/G#

E/G# E+/G# G#dim F E7 Am7

1. It's time for me to be on my way, I know, 'cause I've got
2. I look so tired, 'cause I don't get much sleep, and I've got

Dm F/A Gsus G G/F F

busi - ness to con - duct and I've got too man - y com - mit - ments that are
pla - ces to go. — too hard to keep. —
But I can't help look - ing at her
And I try to be ra - tion - al and I








sleep - ing in - stead. — An - o - ther morning I'll have trou - ble climb - ing out of bed, — be - cause:
 try to be wise, — but it all gets blown to piec - es when I look in her eyes — be - cause:











1. She's such a temp - ta - tion tion, it's driv - ing me
 2. She's such a temp - ta - tion, and no - thing can









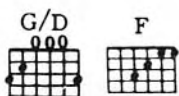

cra save — zy, me. and it's my fas - ci - na - tion tion that's
 But I might find sal - va - tion tion if



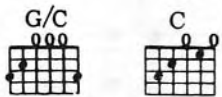




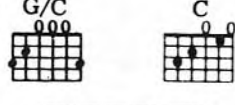
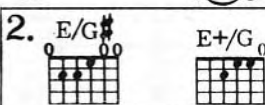
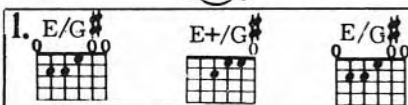

mak - ing me act — this way. — I know what all — of my friends —
 I can tear my - self a - way, — ('cause) I know what all — of my friends —



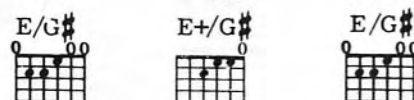
say: They're a - fraid that I'm los - ing my touch. } She's such a temp -
 say: There's a dan - ger in want - ing too much. }



ta - tion. *mf*



f




3. I should be leav - ing, — but I can't cut it loose. — I have my rea - sons for re - sist - ance, but I

F/A Gsus G G/F F E7 Am7

have no ex - cuse. — And I lose my com - po - sure; — I could use some re - straint. — I ne - ver

sfz *sfz*

Dm F/A G C Dm C/E

claimed to be — a he - ro, and I ne - ver said I — was a saint. She's such a temp -

cresc. *f*

F G F/G C Dm C/E F G F/G

ta - tion, and it's driv - ing me cra - zy,

8va

C Dm C/E F G Am D

and it's my fasc - i - na - tion that's mak - ing me act — this way.

mf

8va



And I can just hear all my friends say: "Bet - ter



watch out, you're los - ing your touch." She's such a temp - ta - tion.

p *sfz*



f Yes she is. She's such a temp -



ta - tion. Yes she is, oh, yes she is.



She's such a temp - ta - tion.

sfz

U.S. \$27.95

ISBN 0-7935-2070-3



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