

KEEPING THE FAITH

Words and Music by
BILLY JOEL

Light double - time feel (♩ = 80)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is a piano accompaniment for the song, starting with a light double-time feel. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment with quarter and eighth notes.

Sva b throughout

The second system of musical notation continues the piano accompaniment. It features two staves in treble and bass clefs. The lyrics "If it" are written below the treble staff. The musical notation includes various note values and rests, maintaining the light double-time feel.

The third system of musical notation includes a guitar chord diagram for the D chord (x02321) above the treble staff. The lyrics "seems like I've been lost in let's re-mem - ber If you" are written below the treble staff. The piano accompaniment continues with two staves in treble and bass clefs.

The fourth system of musical notation continues the piano accompaniment with two staves in treble and bass clefs. The lyrics "think I'm feel - ing old - er And miss - ing my young - er days Oh, - then you" are written below the treble staff. The music concludes with a final chord in the treble staff.

G



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

D



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

G



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



D/A



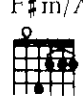
G/B




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



F#m/A

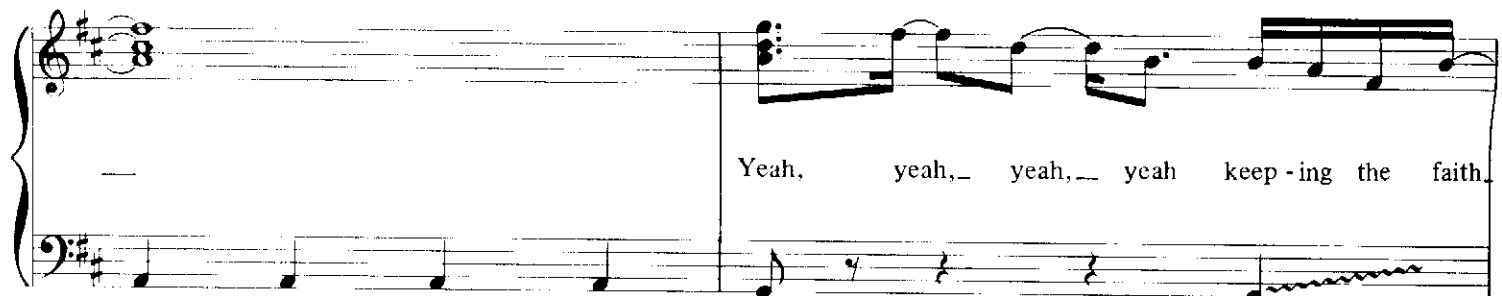


G



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.

Oh_____ combed my hair in a pomp - a - dour... like the

G



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

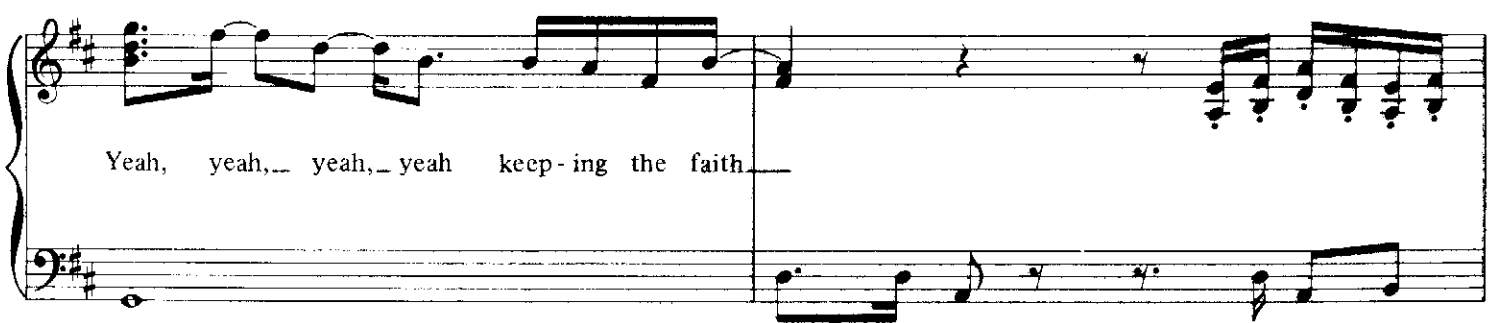
D/A

G/B  F#m/A 





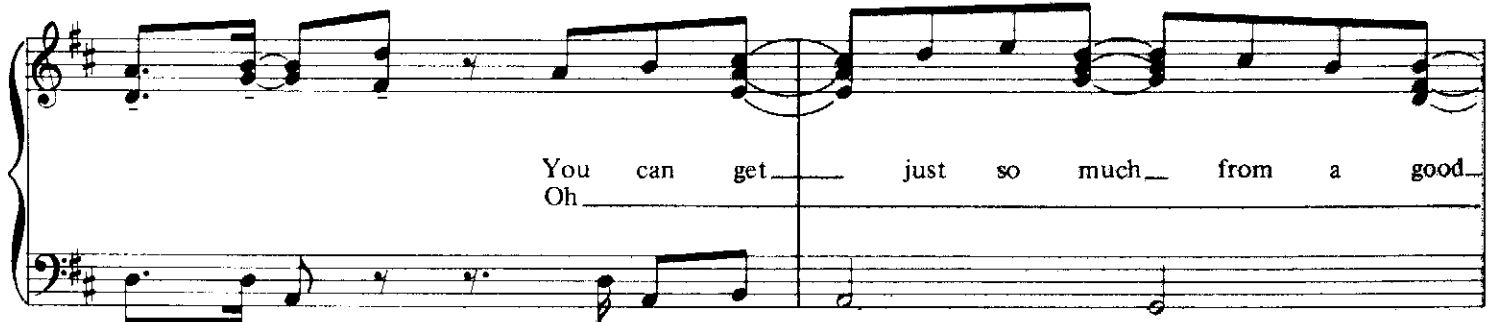
Yeah we were keep-ing the faith

G  D 

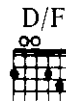




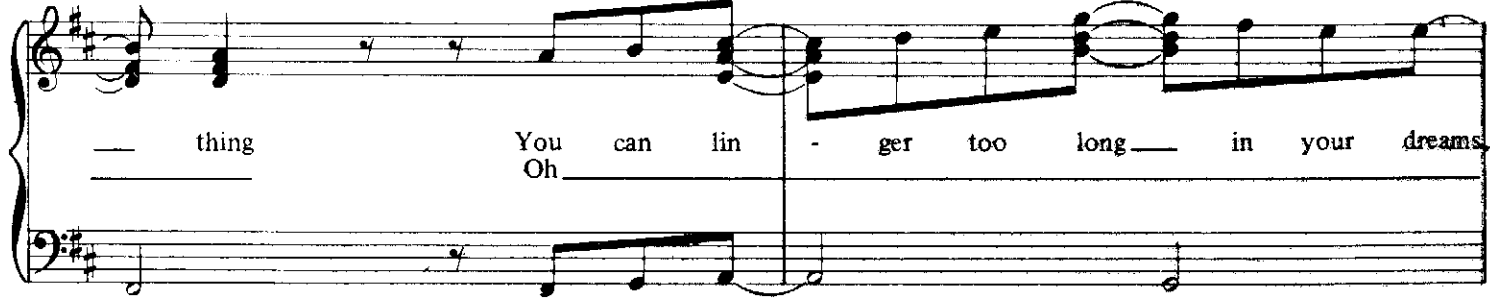
Yeah, yeah, yeah, yeah keep-ing the faith

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

3

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

G/B

plays Yeah when the mem - o - ry

F#m/A



G/B



stays

Yeah

I'm keep - ing the faith

F#m/A



G



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

D



I'm keep - ing the faith

3

Repeat and fade

Yes, I am

you know I'm keep - ing the faith

AN INNOCENT MAN

Words and Music by
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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

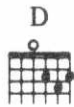
chance of it o - pen - ing up_
prom - ise they hear in the dark_

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.

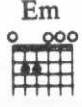
D




— 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 - bod - y tells — them a lie —
i - er — to hate — than to wait — an - y - more —

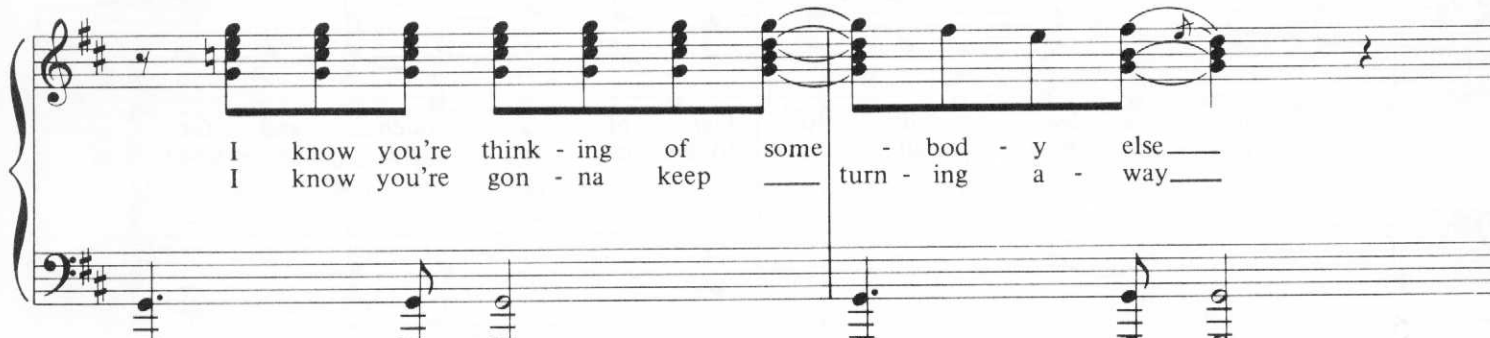
Am7  D 



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 —



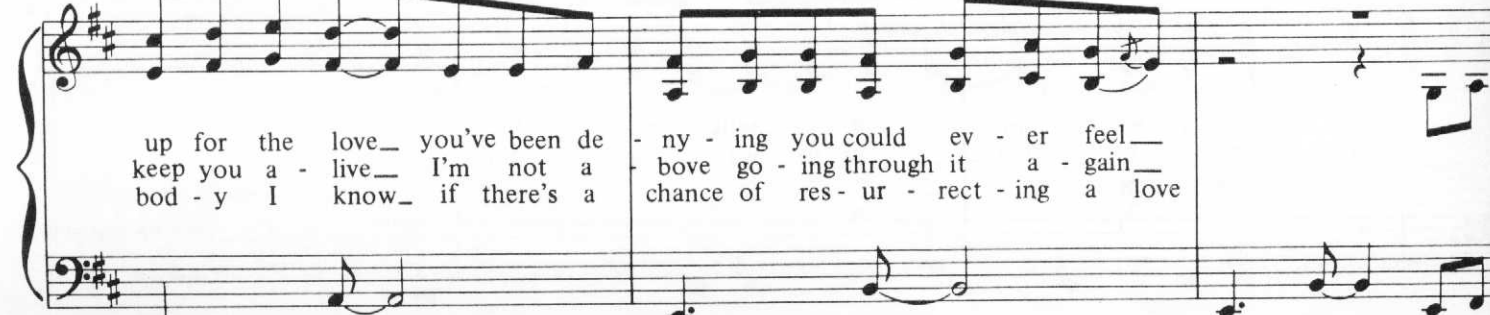
A  D  N.C.

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 -



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

D G/D D G/B A/C#

— 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 -----

C/G G A

an in - no - cent man Oh yes I am

8va b -----

3rd time to Coda

1. D

Musical notation for the first system, including a guitar chord diagram for D and piano accompaniment for the first two measures.

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

Musical notation for the second system, including guitar chord diagrams for D, G/D, D, G/B, A/C#, D, G/D, D, G/E, and D/F#, and piano accompaniment with lyrics "an in - no - cent man".

Am7 D

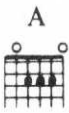
Musical notation for the third system, including guitar chord diagrams for Am7 and D, and piano accompaniment with lyrics "You know you on - ly hurt your - self out of spite".

Am7 G

Musical notation for the fourth system, including guitar chord diagrams for Am7 and G, and piano accompaniment with lyrics "I guess you'd rath - er be a mar - tyr to - night".

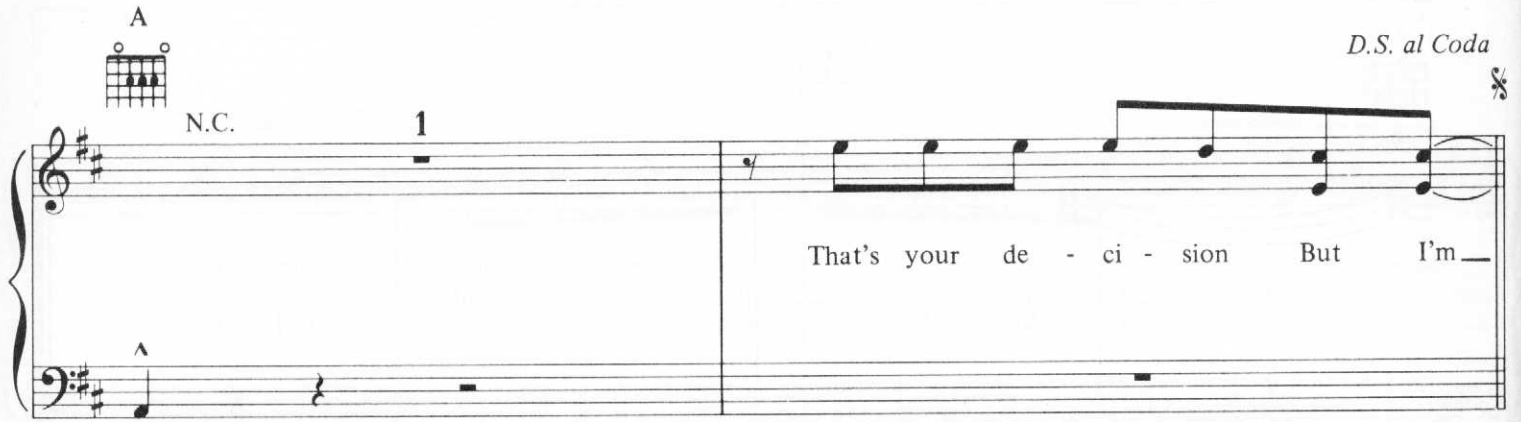
D.S. al Coda

A




N.C. 1

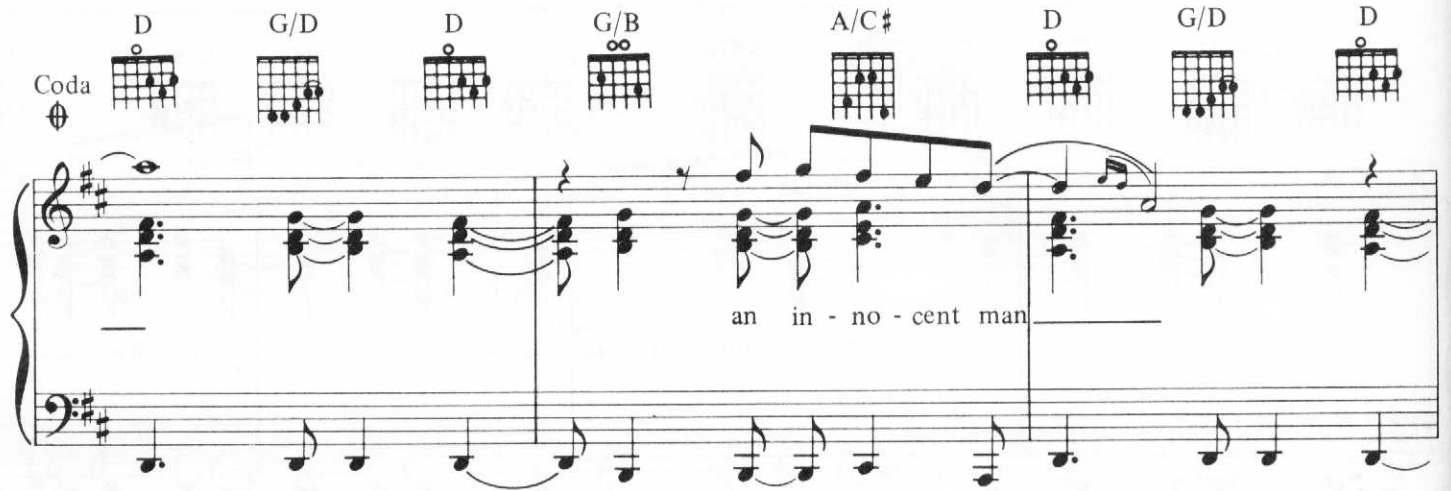

That's your de - ci - sion But I'm



Coda

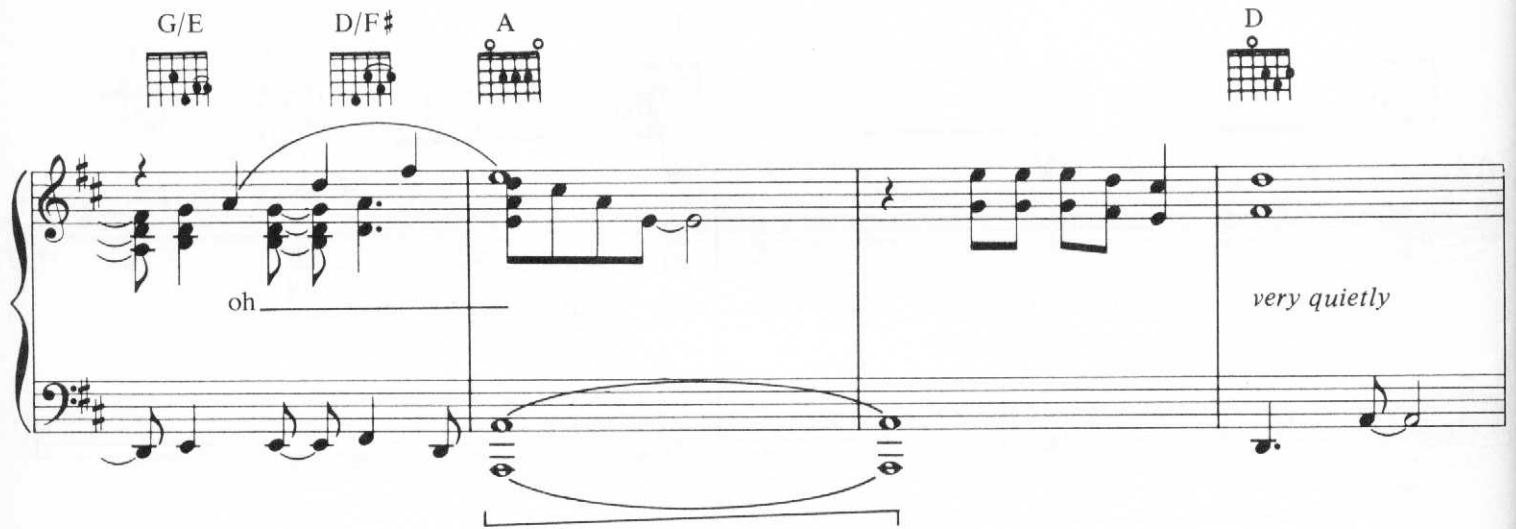
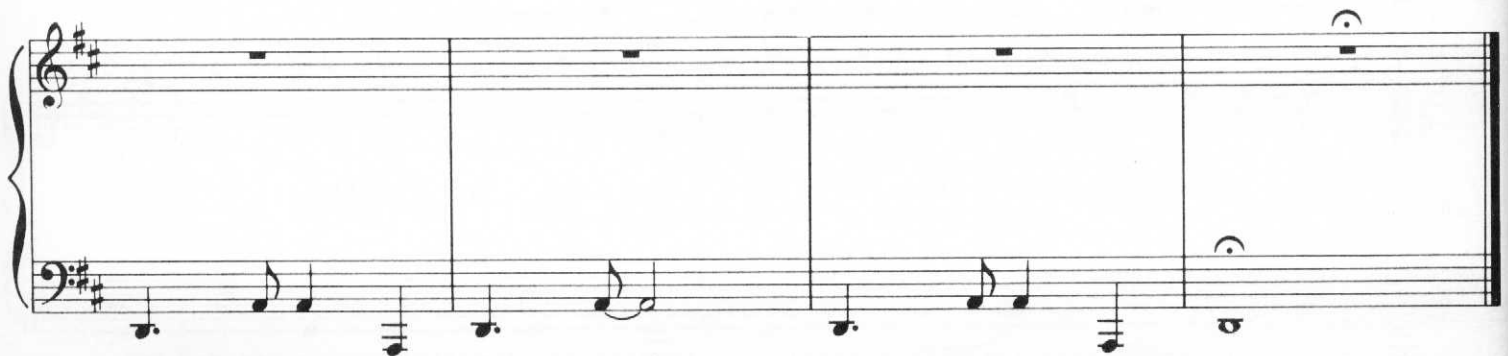


an in - no - cent man

oh

very quietly

A MATTER OF TRUST

Words and Music by
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

Moderate Rock




One, two, one, two, three, _ four.






Some love is just a lie of the heart, —
I know you're an e - mo - tion - al girl; —

D  Bm7 


the cold re - mains of what be - gan with a pas - sion - ate start; —
it took a lot for you to not lose your faith — in this world. —



F#m7  A 

and they may not want it to end, — but it
I can't of - fer you proof, — but you're

8vb



D  Bm7 

will, it's just a ques-tion of when. — I've lived long e - nough to have learned —
gon - na face a mo-ment of truth. — It's hard when you're al - ways a - fraid. —



D  Bm7 

the clos - er 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 _____
So, break my heart if you must; - be - cause it's

8vb

D

Bm7

al - ways been a mat - ter of trust. _____

D

Bm7

2 A

it's a

G

mat - ter of trust. _____ You can't go the dis - tance with
sure you're a - ware, love, we've

D/F# Em7

too much re sist ance. I know you have
both had our share of be liev ing too

A Dmaj7 Gmaj7 A D

doubts, long but for God's sake, don't shut me out.
when the whole sit - u - a - tion was wrong.

Bm7 D

This time, you've got noth - ing to lose; — you can take it, you can
Some love is just a lie of the soul, — a con - stant bat - tle for the

Bm7 F#m7

leave it, what - ev - er you choose. — I won't hold back an - y - thing.
ul - ti - mate state — of con - trol. — Af - ter you've heard lie up - on lie, —

8vb

A D

and I'll walk a - way a fool or a king. — Some love is just a
 there can hard - ly be a ques - tion of why. — Some love is just a

Bm7 D Bm7

lie of the mind; — it's make - be - lieve un - til it's on - ly a mat - ter of time. —
 lie of the heart, — the cold re - mains of what be - gan with a pas - sion - ate start. —

F#m7 A To Coda ⊕

And some might have learned to ad - just, — but then it
 But that can't hap - pen to us — 'cause it's

8vb

D Bm7

nev - er was a mat - ter of trust. —

D  Bm7  F#m7 





8vb


A  D.S. al Coda

I'm



CODA  D 

al - ways been a mat - ter of trust. _____



Bm7  D  Bm7  Repeat and Fade



BABY GRAND

Words and Music by
BILLY JOEL

Slowly

B \flat 7 **Bm7 \flat 5** **B \flat m7** **F/A** **A \flat 7**

mf

Gm7 **B \flat /C**

F **E+**

Late at night,
In my time,
I've had friends,

when it's dark and cold,
I've wan-dered ev - 'ry - where,
but they slipped a - way.

Cm/E \flat **D7** **C/E** **D7/F#**



I reach out
a - round this world.
And I've had fame,

for some-one to hold.
She would al - ways be
but it does - n't stay.

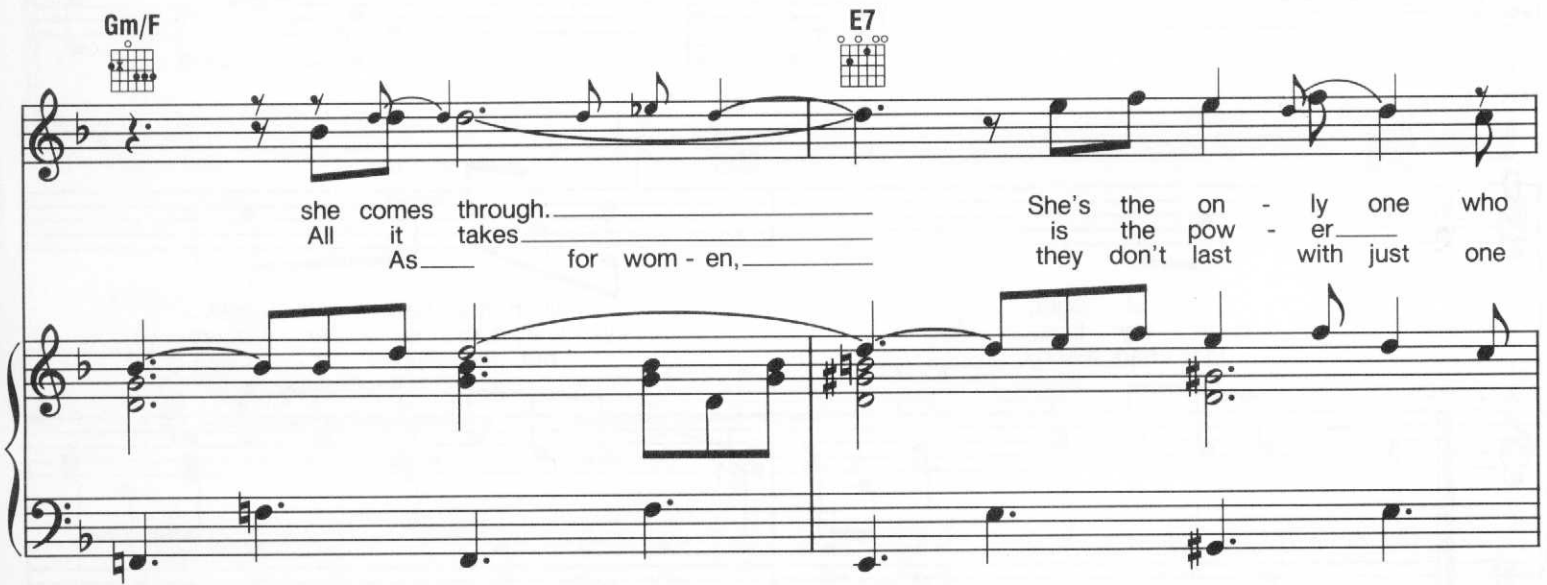
Gm  **D/F#** 





there. When I'm blue, when I'm lone - ly, —
 An - y day, an - y hour, —
 I've made for - tunes, — spent them fast e - nough.



Gm/F  **E7** 

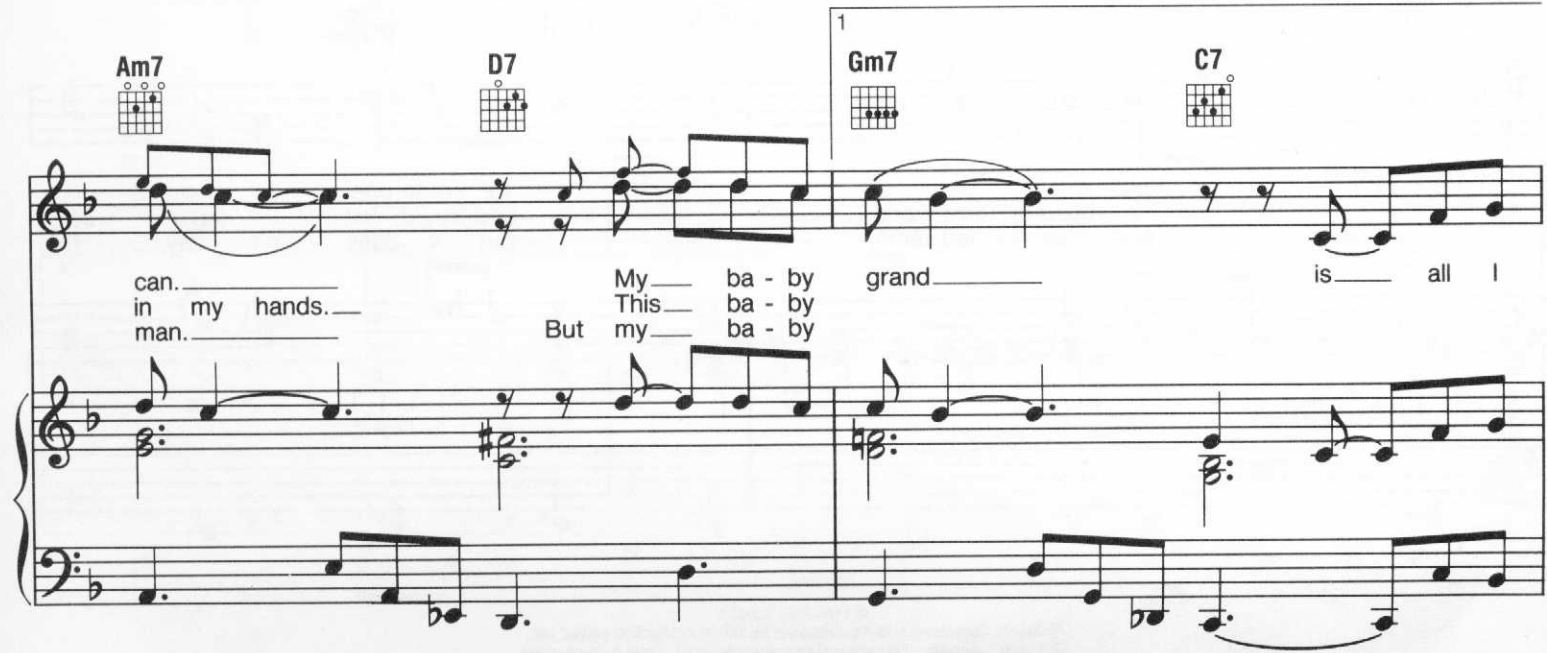
she comes through. — She's the on - ly one who
 All it takes — is the pow - er —
 As — for wom - en, — they don't last with just one



Am7  **D7**  **Gm7**  **C7** 

can. — My — ba - by grand — is — all I
 in my hands. — This — ba - by
 man. — But my — ba - by

1



A7#5

A7

D7b9

D9

Gm7

C7



need.

2

Gm7

C7

F

D7b9

Gm7

C7#5



grand's

been good to me.

3

Gm7

C7

F

Bbm7



grand

is gon-na stand by me.

F

Em7b5

A7#5

Dm

Dm#7

Dm7



They say

no - one's gon - na play this

Em7 \flat 5 A7 \sharp 5 Dm Dm \sharp 7 Dm7

on the ra-di-o. ——— They said mel-an-chol-y blues were dead and

Cm7 F7 B \flat

gone. ——— But on - ly songs like these, —

Bm7 \flat 5 E7 \sharp 9 Am7 A \flat 7 \flat 5

played in mi - nor keys, ——— keep those mem-o-ries hold - ing

Gm7 C7 F

on. ——— I've come far

E+



Cm/Eb



from the life I strayed in.

And I've got the scars

D7



C/E



D7/F#



Gm



from those dives

I played in.

now I'm home

D/F#



Bb/F



and I'm wea - ry,

and in my bones,

E7



E7#9



Am7



D7



ev - 'ry drea - ry one night stand.

My

Gm7 C7 A7#5 A7 A7b5 A7

ba - by grand is com - ing home with me, with me.

D7 C/E D7/F# Gm7

Ev - er since this gig be - gan, my ba - by

rubato

C7 Bm7b5 Bbm7

grand's been good to me.

a tempo

F/A Ab7 Gm7 Gb F

THIS IS THE TIME

Words and Music by
BILLY JOEL

Moderately ♩ = 132



First system of piano accompaniment. Treble clef, bass clef, 4/4 time. Dynamics include *mf*. Triplet markings are present over the right hand.



Second system of piano accompaniment. Treble clef, bass clef, 4/4 time. Dynamics include *mf* and *mp*. Triplet markings are present over the right hand.



Third system of piano accompaniment. Treble clef, bass clef, 4/4 time. Dynamics include *mf*.



Fourth system of piano accompaniment. Treble clef, bass clef, 4/4 time.

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(♯) **G♭+** **G♭6(♯)**

{ 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

B♭/F **F** **Bridge:** **Dm7**

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

Am7 **B♭(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 _____, _____

Dm7 Am7 Bb sus2

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(9)

_____ but time is gon - na change. _____ You've giv - en me the

Gb+ Gb6(♯)
 B♭/F F

best of you, but now I need the rest of you. *dim.*

Dm7 E♭6 Fsus(2)

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:)

LENINGRAD

Words and Music by
BILLY JOEL

Slow Ballad






grad. Vik - tor was born in the spring of for - ty four,
Went off to school and learned to serve the state.



and nev - er saw his fa - ther an - y - more.
fol - lowed the rules and drank his vod - ka straight.

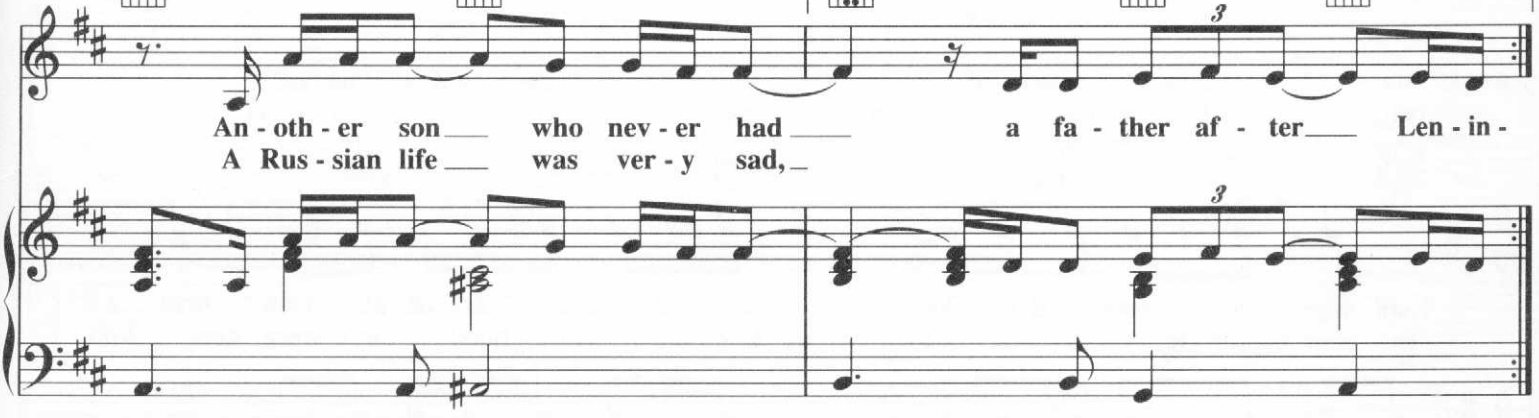
D7/C  G/B  Dsus/A  D/A  E/G# 





A child of sac - ri - fice, a child of war.
 The on - ly way to live was down the hate.



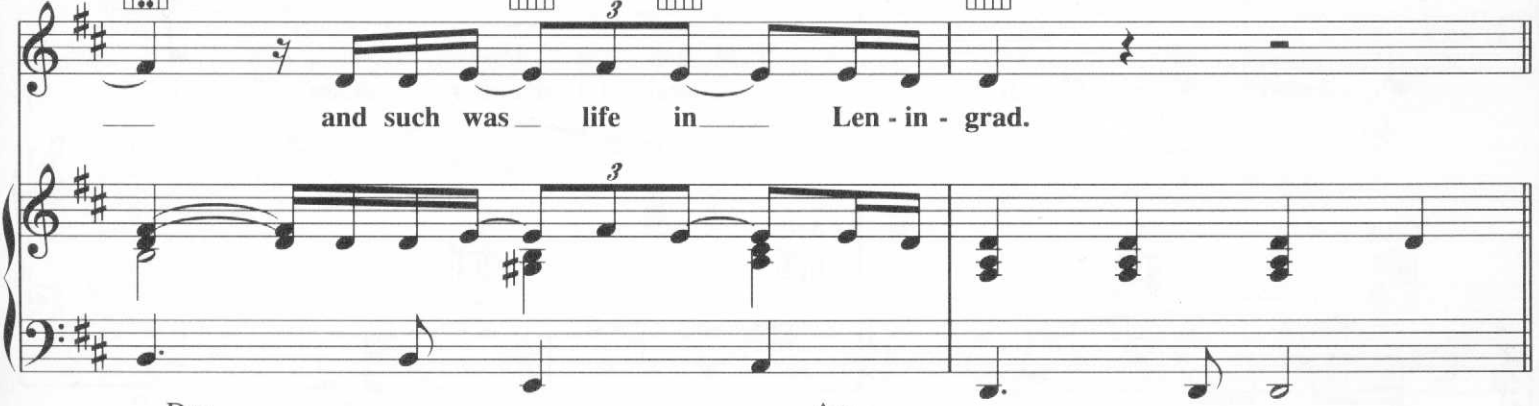
D/A  A#dim  1 Bm  G  A 

An - oth - er son who nev - er had a fa - ther af - ter Len - in -
 A Rus - sian life was ver - y sad,



2 Bm  E  A  D 

and such was life in Len - in - grad.



Dm  Am 

I was born in for - ty nine, a cold war kid in Mc - Carth - thy time.
 But child - ren lived in Lev - it - town and hid in the shel - ters un - der - ground. Till the



Gsus G Asus A

Stop 'em at the thir-ty-eighth par-al - lel. Blast those yel-low reds to hell.
So - viets turned their ships a - round and tore the Cu - ban mis-siles down. And

Dsus Dm Asus Am

Cold war kids were hard to kill un - der their desk in an air raid drill.
in that bright Oc - to - ber sun we knew our child - hood days were done. And I

Gsus G Asus A

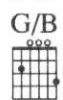
Have-n't they heard we won the war, - what do they keep on fight - ing for? -
- watched my friends go off to war, - what do they keep on fight - ing for? -



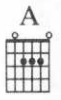
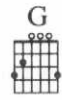
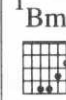
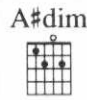
Vik - tor was sent to some Red Ar - ³ my town.
And so my child and I came to this place.



Served out his time, be - came a cir - cus clown.
To meet him eye to eye and face to face.



The great - est hap - pi - ness he'd ev - er found,
He made my daugh - ter laugh, then we em - braced.



was mak - ing Rus - sian chil - dren glad. And chil - dren lived in Len - in -
We nev - er knew what friends we had

D 2 Bm E A D E

grad. un - til we came to Len - in - grad

Detailed description: This system contains the first two measures of the piece. The guitar part shows chords D, 2 Bm, E, A, D, and E. The vocal line starts with a half rest followed by a quarter note, then a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

Detailed description: This system covers measures 3 through 8. The guitar part shows chords A, E/A, Bm, F#/B, D/F#, and A/C#. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

Bm E/G# E A E/A Bm F#/B

Detailed description: This system covers measures 9 through 14. The guitar part shows chords Bm, E/G#, E, A, E/A, Bm, and F#/B. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

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

Detailed description: This system covers measures 15 through 20. The guitar part shows chords D/F#, A/C#, Bm, E/G#, E, D, E, and A. The piano accompaniment continues with the eighth-note bass line and chords in the right hand, ending with a double bar line.

WE DIDN'T START THE FIRE

Words and Music by
BILLY JOEL

Bright Rock

G/D



1, 2, 3

Em7



C(add9)



4 G/B



C(add9)



G



D



Har-ry Tru-man, Dor-is Day, Red Chi - na, John-nie Ray,

Em(add11)



C



G



South Pac - if - ic, Wal - ter Win-chell, Joe Di - Mag - gi - o.

Joe Mc-Car - thy, Rich-ard Nix-on,

D



Em(add11)






C




Stu - de - bak - er, Tel - e - vi - sion, North Ko - re - a, South Ko - re - a, Mar - i - lyn Mon - roe.




G/D  Em7 



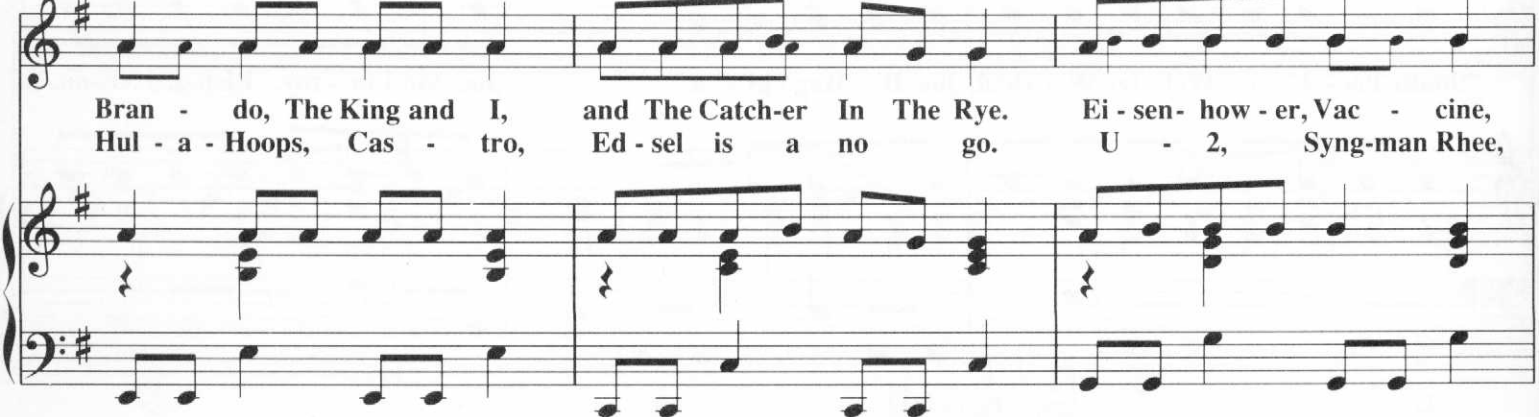
C(add9)  G  D 

Ro - sen - bergs, H - Bomb, Sug - ar Ray, Pan - mun-jom,
Bud - dy Hol - ly, Ben Hur, Space Mon-key, Ma - fi - a,



Em(add11)  C  G 

Bran - do, The King and I, and The Catch-er In The Rye. Ei - sen- how - er, Vac - cine,
Hul - a - Hoops, Cas - tro, Ed - sel is a no go. U - 2, Syng-man Rhee,



D  Em  C 

Eng-land's got a new queen Mar - ci - an - o, Li - ber - a - ce, San - ta - yan - a good - bye. }
pay - o - la and Ken - ne - dy. Chub-by Check-er, Psy - cho, Belgians in the Con - go. }



G/D



Em7



We did - n't start the fi - re. It was al - ways burn - ing since the

C(add9)



G/D



world's been turn - ing. We did - n't start the fi - re. No, we

G/B



C(add9)



G



did - n't light - it, but we tried to fight - it.

{ Jo - seph Sta - lin, Ma - len - kov,
Hem - ing - way, Eich - mann,
Birth Con - trol, Ho Chi Minh,

D



Em(add11)



C



Nas - ser and Pro - ko - fi - ev, Rock - e - fel - ler, Cam - pa - nel - la, Com - mu - nist Bloc.
Stran - ger In A Strange Land. Dyl - an, Ber - lin, Bay of Pigs In - va - sion.
Rich - ard Nix - on back a - gain. Moon - shot, Wood - stock, Wa - ter - gate, Punk Rock.

G D Em(add11)

Roy - Cohn, Juan Pe - rón, Tos - ca - ni - ni, Da - cron. Dien Bien Phu Falls,
Law - rence of A - ra - bi - a, Brit - ish Bea - tle - ma - ni - a. Ole Miss, John Glenn,
Be - gin, Rea - gan, Pal - es - tine, Ter - ror on the air - line. Ay - a - toll - ahs in I - ran,

C G D

Rock - A - round The Clock. Ein - stein, James Dean, Brook - lyn's got a win - ning team,
Lis - ton beats Pat - ter - son. Pope Paul, Mal - colm X, Brit - ish Pol - i - ti - cian sex,
Rus - sians in Af - ghan - i - stan. Wheel of For - tune, Sal - ly Ride. Heav - y Met - al Su - i - cide,

Em 1 C G

To Coda ⊕

Dav - y Crock - ett, Pet - er Pan, El - vis Pres - ley, Dis - ney - land. Bar - dot, Bu - da - pest
J. F. K. blown a - way.
For - eign debts, Home - less Vets,

D Em C

Al - a - bam - a, Khru - shchev, Prin - cess Grace, Pey - ton Place, Trou - ble in the Su - ez.

G/D



Em7



We did - n't start the fi - re. It was al - ways burn - ing since the

C(add9)



G/D



world's been turn - ing. We did - n't start the fi - re. No, we

G/B



Am7



C



did - n't light — it, but we tried to fight — it. Lit - tle Rock, Pas - ter - nak,

Am



Em



D



Mic - key Man - tle, Ker - ou - ac, Sput - nik, Chou En - Lai, Bridge On The Riv - er Kwai,

C Am Em

Leb - a - non, Charles de Gaulle, Cal - i - for - nia base - ball, Stark - weath - er Ho - mi - cide,

D

Chil - dren of Tha - lid - o - mide. Oh,

2 C G/D

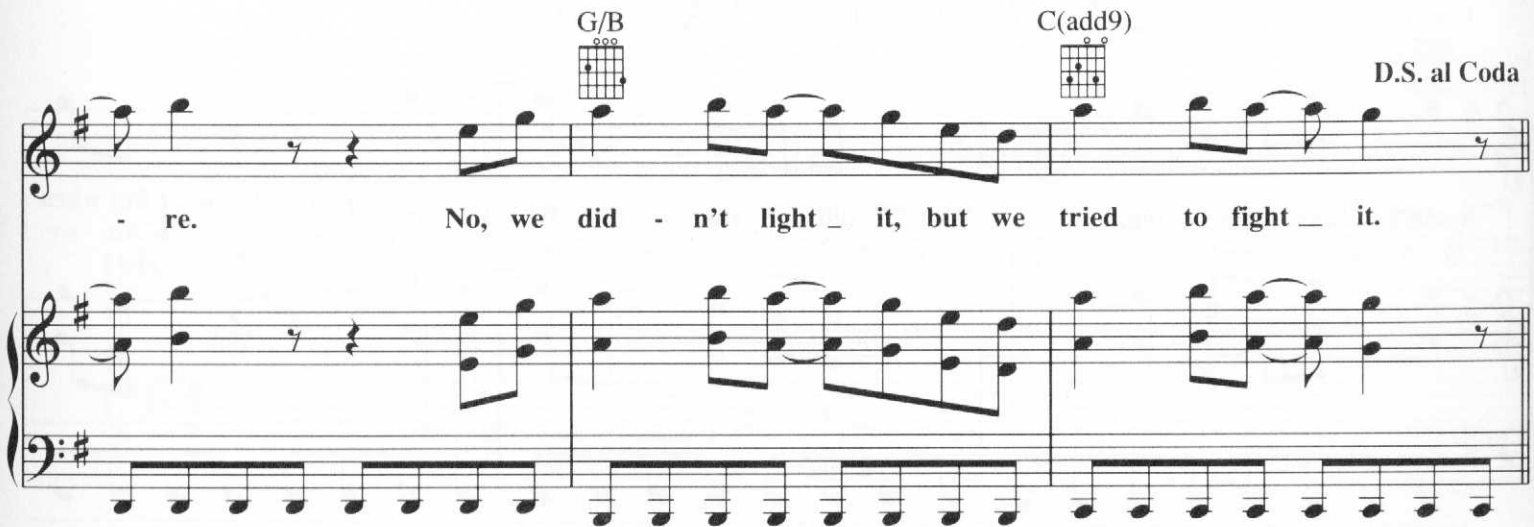
what else do I have to say? We did - n't start the fi - re. It was

Em7 C(add9) G/D

al - ways burn - ing since the world's been turn - ing. We did - n't start the fi -

G/B  C(add9)  D.S. al Coda



- re. No, we did - n't light - it, but we tried to fight - it.



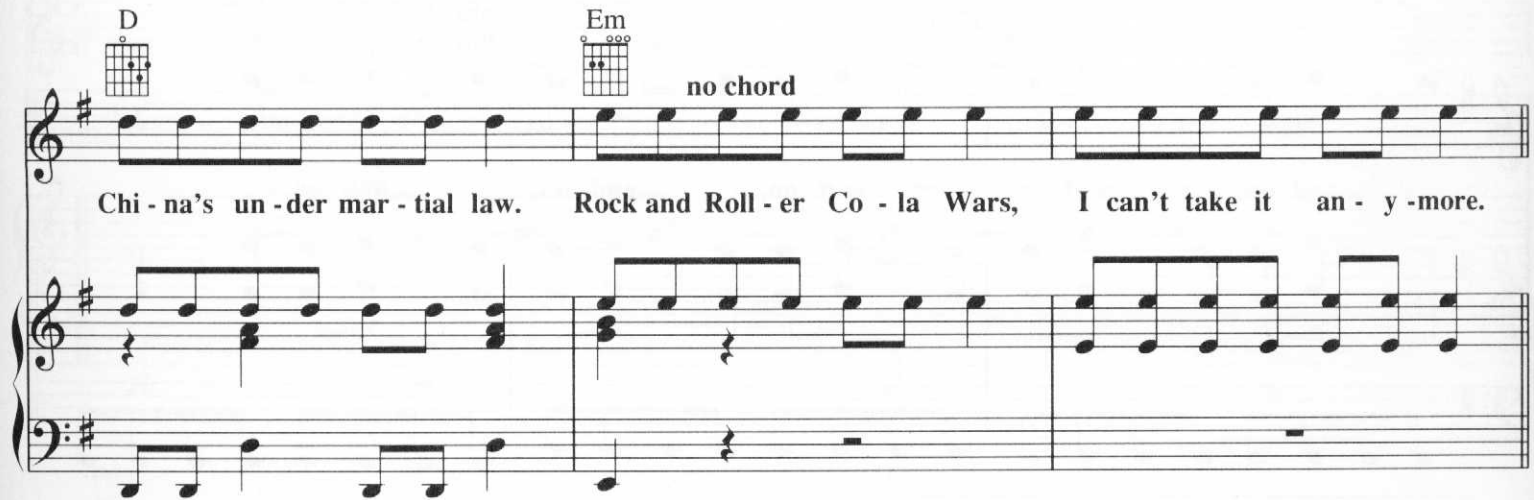
CODA C  G 

AIDS, Crack, Ber - nie Goetz. Hy - po - der - mics on the shores,



D  Em  no chord

Chi - na's un - der mar - tial law. Rock and Roll - er Co - la Wars, I can't take it an - y - more.



G/D  Em7 



We did - n't start the fi - re. It was al - ways burn - ing since the



C(add9)  G/D 



world's been turn - ing. We did - n't start the fi - re. { But when
No, we



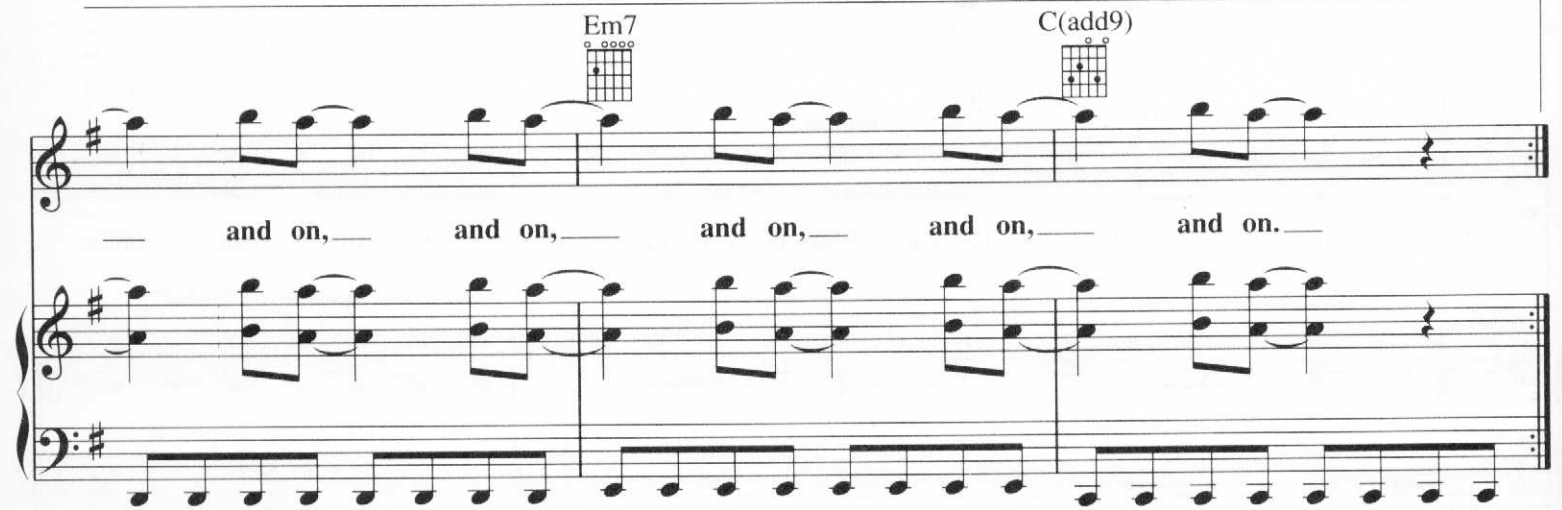
1 G/B  C(add9)  G/D 

we are gone — will it still burn on, — and on, — and on, — and on, —



Em7  C(add9) 

— and on, — and on, — and on, — and on, — and on. —



2 Em7  C(add9) 

did - n't light — it, but we tried to fight — it. Repeat and Fade



I GO TO EXTREMES

Words and Music by
BILLY JOEL

Steady rock beat



mf




Call me a jo - ker call me a fool.
Some - times I'm tired, some - times I'm shot.



Right at this mo - ment I'm to - tal - ly cool.
Some - times I don't know how much more I've got.

C C/E F

Clear as a crys - tal, sharp as a knife, I feel like I'm in the
 May - be I'm head - ed o - ver the hill, May - be I've set my - self

C C/Bb F/A

prime of my life. Some - times it feels like I'm go - ing too fast.
 up for the kill. Tell me how much do you think you can take

C/G D/F#

I don't know how long this feel - ing will last;
 un - til the heart in you's start - ing to break?

C/G G C C/Bb

may - be it's on - ly to - night. } Dar - ling I don't know why
 Some - times it feels like it will. }

F/A G C C/Bb

I go to ex - tremes. Too high or too low, there

F/A G C

ain't no in be - tweens. { And if I
You can be

Gm6/Bb A7 Dm

stand or I fall. It's all or noth - ing at
sure when I'm gone. I won't be out there too

Fm C/Bb F/A G

all. Dar - ling I don't know why I go to ex -
long. Dar - ling I don't know why I go to ex -

C

D

tremes. }
tremes. }

Out of the dark - ness,

Bb

F

C

in - to the light, leav - ing the scene of the crime, -

D

Bb

F

Eith - er I'm wrong or I'm per - fect - ly right ev - 'ry time. _____

Am

F

Some - times I lie a - wake, night af - ter night

C G D Bb

com - ing a - part at the seams. Ea - ger to please read - y to fight.

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for C, G, D, and Bb. The piano part includes triplets in the right hand and a bass line in the left hand.

F C C/Bb

Why do I go to ex - tremes?

This system contains the next four measures. It continues the vocal line and piano accompaniment. Guitar chord diagrams for F, C, and C/Bb are shown above the vocal line. The piano part maintains the accompaniment pattern.

F/A G C

This system contains the next four measures, primarily piano accompaniment. The vocal line is silent. Guitar chord diagrams for F/A, G, and C are positioned above the staff. The piano part features a complex texture with many chords in the right hand.

C/Bb F/A G C

This system contains the final four measures of the page. It continues the piano accompaniment. Guitar chord diagrams for C/Bb, F/A, G, and C are shown above the staff. The piano part concludes with sustained chords in the right hand and a simple bass line in the left hand.

Gm6/Bb

A7

And if I stand or I fall,

it's all or noth - ing at all. Dar - ling I don't know why

I go to ex - tremes. No I don't know why too low there

I ain't go to ex - tremes. Too high or You can't in - be - tweens. You can be

Gm6/Bb

A7

Dm

sure _____ when _ I'm gone I won't _ be out there _ too

Fm

C/Bb

long. _____ Dar - ling _____ I don't know _____ why

F/A

G

C

C/Bb

I go _____ to ex - tremes.

F/A

C

Repeat and Fade

I don't know why. I don't know why.

AND SO IT GOES

Words and Music by
BILLY JOEL

Slow Ballad, with much rubato

C F Asus Am C F
 G C F Asus Am C F(add9) F/G
 C F Asus Am
 C F G C F

In ev - 'ry heart there is a room, you in cau - tious tones; sanc - tu - ar - y safe and strong. To heal the wounds from lov - ers an - swered me with no pre - tense. And still I feel I said too

Asus Am C F F/G C

past, un - til a new one comes a - long. I spoke to
much. My si - lence is my self de - fense. And ev - 'ry

C/B \flat F/A Fm6/Ab C/G Am D/F \sharp Gsus

time I've held a rose it seems I on - ly felt the thorns.

G C C/B \flat F/A Fm6/Ab C/E

And so it goes and so it goes, and so will you

Am D/F \sharp Gsus G C F C/E F

soon I sup - pose. But if my si - lence made you

Asus

Am

C

F

G

C

leave, then that would be my worst mis - take So I will

F

Asus

Am

C

F

F/G

share this room with you. And you can have this heart to break.

C

F

Asus

Am

C

F

F/G

C

C/Bb

F/A

And this is why my eyes are

Fm6/Ab

C/G

Am

D/F#

Gsus

G

C



closed, — it's just as well — for all I've seen. — And so it goes —

C/Bb

F/A

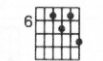
Fm6/Ab

C/G

Am

D/F#

Gsus



— and so it goes — And you're the on - ly one who knows. —

G

C

F

Asus

Am



— So I would choose — to be with you. That's

C

F

G

C

F



if the choice were mine to make But you can make de - ci - sions

Asus

Am

C

F

F/G

C



too. And you can have this heart to break.

F

Asus

Am

C

F



G

C/Bb

F/A



And so it goes, and so it goes,

Fm6/Ab

C/G

F

F/G

C



and you're the only one who knows.

THE DOWNEASTER "ALEXA"

Words and Music by
BILLY JOEL

Not Too Fast

Am G Am

G Am C G

Well I'm on the Down - east - er A - lex -
 my - Down-east - er A - lex -
 drive my - Down-east - er A - lex -

Am C G F

- a, and I'm crui - sing_ through Block Is - land Sound. I have
 - a, and I go where the o - cean_ is deep. There are
 - a, more and more miles from shore - ev - 'ry year, since they

chart - ered a course - to the Vine - yard. But to - night -
 gi - ants - out there in the can - yons. And a good -
 told me I can't sell no stri - pers. And there's no -

C

Dm

I am Nan-tuck-et bound. We took on die - sel back in Mon -
 cap - tain can't fall a - sleep. I got bills to pay and
 luck in sword fish - ing here. I was a bay - man like my

C

G

F

C

F

G

- tauk yes - ter - day. and left this morn - ing from the bell -
 chil - dren who need clothes. I know there's fish out there but
 fa - ther was be - fore. Can't make a liv - ing as a

C/E

F

G

Am



G/B



F



G



in Gar - di-ner's Bay. _____
where, God on - ly knows. _____
bay - man an - y - more. _____

Like all the lo - cals here I've _____
They say these wa - ters are-n't what _____
There ain't much fu - ture for a man _____

C/E



F



G



had to sell my home, _____
they used to be. _____
who works the sea. _____

too proud to leave. I worked my _____
But I've got peo - ple back on land _____
But there ain't no is - land left for is - _____

Am



G/B



To Coda ⊕

C



G



fin - gers to the bone so I could own _____
who count on me. So when you see my Down - east - er A - lex - _____
lan - ders like me. Ya, Ya, Ya,

my Down - east - er A - lex -



- a, and if you work with the rod and the reel, tell my



wife I am troll-ing At-lan-tis, and I still have my hands on the wheel.




22. LMAHE

First system of musical notation, featuring a treble clef staff with a whole rest and a piano accompaniment in the bass clef staff.

Am

Second system of musical notation, continuing the piano accompaniment and melodic lines.

CODA

C

G

D.S. al Coda

Now I

Third system of musical notation, including the vocal line and piano accompaniment.

Fourth system of musical notation, including the vocal line and piano accompaniment.

Am

C

G

1 Am

2 Am

Fifth system of musical notation, including the vocal line and piano accompaniment.

Yo

Ya - Ya - Ya
Ya - Ya - Ya

Yo

Ya - Ya -

Yo.

SHAMELESS

Words and Music by
BILLY JOEL

Slow Rock beat

G D Em

C Bb/C G D Em

C Bb/C G

Well, I'm shame-less when it comes to
shame-less Ba-by I don't

D/F# Em

lov-ing you. I'd do an-y-thing you want me to. I'd do an-y-thing at
have a prayer. An-y-time I see you stand-ing there I go down up-on my

C

Bb/C

G

all. _____
knees. _____

And I'm stand- ing
And I'm chang - ing.

here for all the
I swore I'd nev - er

D/F#

Em

world to see. _____ ah
com- pro - mise. _____ ah

There ain't that much left of me
But you con- vinced me oth - er - wise.

that has ver - y far
I'll do an - y - thing

C

Bb/C

D

B/D#

to fall. _____
you please. _____

You know - I'm not a man who's ev - er been in - se -
You see in all my - life I've nev - er found what I

Em

Am7

cure a - bout the world - I've been liv - ing in. I
could - n't re - sist, what I could - n't turn down. I could

D B/D# 1 Em F F#

don't break eas - y. I have my pride. But if you need to be sat - is - fied I'm
walk a - way from an - y - one I ev - er knew - but I

2 Em F Gm F/A

can't walk a - way - from you. I have

Bb Am

nev - er let an - y - thing have this much con - trol o - ver me. I

Ab Eb Eb/G F/A

worked too hard to call my life my own. Well, I

Bb



Am



made my - self a world _ and it worked so _ per - fect - ly. _ But it's

Ab



Am



D7



your world now. I can't re - fuse. _ I nev - er had so much to lose. _ I'm

G



D/F#



Em



shame-less.

C



Bb/C



G



D/F#



Em



C C/B \flat Em Em/D C B \flat /C

You know it

D B/D \sharp Em Am7

should be eas - y for a man who's strong - to say he's sor - ry or ad - mit where he's wrong. I've

D B/D \sharp Em F

nev - er lost an - y - thing I ev - er missed, but I've nev - er been in love - like this. -

It's out of my hands. - I'm

G  D/F# 

shame - less. — I don't have the pow - er now. — But I don't want it
shame - less. — (vocal ad lib.)



Em  C  Bb/C 

an - y - how. — So I've got to let it go. — I'm



G  D/F# 

shame - less, — shame-less as a man can be. — You can make a to - tal



Em  C  Bb/C  Repeat and Fade

fool of me. — I just want-ed you to know. — I'm



ALL ABOUT SOUL

Words and Music by
BILLY JOEL

Moderately



mf

Eb sus2



Eb sus2



She waits for me — at night,
peo - ple who — have lost



ev - 'ry trace of hu - man kind - ness. There are

she waits for me — in si - lence. She

gives me all — her ten - der - ness and takes a - way my pain -
 man - y who have fal - len, there are some who still sur - vive.

Dm **Am7** **Gm7** **F/A** **Bb**

— And so — far she has - n't run, though I
 She comes — to me — at night and she

C **Dm** **C6**

swear she's — had — her mo - ments she still be - lieves — in
 tells me — her — de - sires and she gives me all — the

Bbmaj7 **C** **Dm**

mir - a - cles while oth - ers cry in vain. — It's all a - bout
 love I need to keep my faith a - live. —

Am7 **Gm7** **Am7** **Bb** **no chord**

To Coda I ⊕

F C/E Bb/D F/C

soul. soul. It's all a - bout faith and a deep - er de - vo -
 soul. It's all a - bout joy that comes out of sor -

C/Bb F/A C/A Bb

tion. row. It's all a - bout soul — 'cause un - der the love —
 It's all a - bout soul, — who's stand - ing now —

F/C C

— is a strong - er e - mo - tion. She's got to be strong -
 — and who's stand - ing to - mor - row. You've got to be hard, —

Dm G7/B

'cause so man - y things -
 hard as the rock -

C/Bb



F/A



get - ting out of con - trol _____ should drive her a - way.
 in that old rock 'n' roll, _____ but that's on - ly part,

Bbmaj7



F/A



So, why does she stay? _____ It's all a - bout
 you know in your heart _____ it's all a - bout

C/D



Dm7



C/D



Dm7



Ebsus2



Eb



soul. _____
 soul. _____

Ebsus2



Eb



C/D



Dm7



C/D



Dm7



To Coda II ⊕ ⊕

Ebsus2

Eb

Ebsus2

Eb



She

Dm7

C6

Bbmaj7



turns to me — some - times — and she asks me for what I'm dream-
ask her how — she knew — to reach out for me at that

C

Dm

Am7



- ing and I — re - al - ize — I — must have gone
mo-ment and she — smiles be - cause — it's — un - der-stood

Gm7

F/A

Bb

Bb/C



a mil - lion miles — a - way. — And — I — It's
there are no words — to say. —

F C/E B \flat /D

all a - bout soul. It's all a - bout

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

know-ing what some - one is feel - ing. The wo-man's got soul, —

F/C C

the pow - er of love — and the pow - er of heal - ing. This life is - n't

Dm G7/B C/B \flat

fair. — It's gon - na get dark, it's gon - na get cold.

F/A Bbmaj7 F/A

You've got to get tough, but that ain't e-nough. It's all a-bout

C/D Dm7 C/D Dm7 Ebsus2 Eb

soul. _____

Ebsus2 Eb Gm7 C

Ah, _____ na na na na na na na.

Am7 Dm7 Gm7

It's all a-bout soul. _____ Na na na na

C Am

na na na. Yes, it is.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes 'na na na.' in the first measure, and eighth notes 'Yes, it is.' in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bbmaj7 C Am7

Na na na na na na na. It's

Detailed description: This system contains the next three measures. The vocal line continues with 'Na na na na na na na.' and ends with 'It's'. The piano accompaniment continues with similar rhythmic patterns and chord changes.

Dm7 Gm7 C

all a - bout soul.

Detailed description: This system contains the next three measures. The vocal line continues with 'all a - bout soul.'. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

Am7

D.S. al Coda I

There are

Detailed description: This system contains the final two measures of the main section. The vocal line has a quarter rest followed by 'There are'. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line.

CODA I

Detailed description: The coda section consists of two measures. The vocal line has a quarter rest. The piano accompaniment features sustained chords in the right hand and a simple bass line.

D.S.S. al Coda II

It's all a - bout

CODA II

Ebsus2

Eb

Oh,

Ebsus2

Eb

Gm7

yeah, oh. Na na na na na na na.

Am7

Dm7

Gm7

It's all a - bout soul. Na na na

C

Am7

Repeat ad lib. and Fade

na na na na. Yes, it is.

LULLABYE

(Goodnight, My Angel)

Words and Music by
BILLY JOEL

Rubato, gently

mf

G Cm6/G G C(add2) G Cm6/G G C(add2)

Good-night, my an - gel, time to close your eyes,
Good-night, my an - gel, now it's time to sleep,

D7sus D7 D7/E Em D/C C

and save these ques - tions for an - oth - er day.
and still so man - y things I want to say.

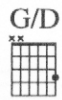
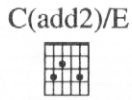
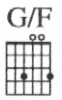
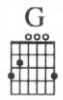
G Cm6/G G Cm/G G D7sus D7 D7/E Em D/E

I think I know what you've been ask - ing me. I think you know what I've been
Re - mem - ber all the songs you sang for me when we went sail - ing on an



trying to say.
em - 'rald bay.

I prom - ised I would nev - er leave you,
And like a boat out on the o - cean,

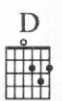
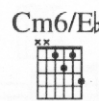
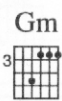
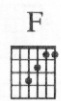
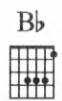
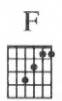
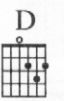


and you should al - ways know
I'm rock - ing you to sleep.

wher - ev - er you may go,
The wa - ter's dark and deep.



no mat - ter where you are, I nev - er will be far a - way.
in - side this an - cient heart you'll al - ways be a



part of me.

Gm F Bb Cm6 Gm/D Cm6/Eb D G7 G(#5) G7b9 G(#5)

G7 Cm(add9) Cm A7 A6 A7(b9) A6 Am7/D D D9

G Cm6/G G Cm/G G D7sus D7 D7/E Em Bm

Good-night, my an - gel, now it's time to dream, and dream how won - der - ful your

D/C C G Cm6/G G G7/F C/E G7/D A/C#

life will be. Some - day your child may cry, and if you sing this lull - a - bye,

Cm6 G/B Cm/A G/B A7 D7sus D7 G Cm6/G G C(add2)

then in your heart there will al - ways be a part of me.

G Cm6/G G C(add2) G Cm6/G G G7/F

Some-day we'll all be gone but

C/E G7/D A/C# Cm6 G/B Cm/A G/B A7 D7sus D7



lull - a - byes go on and on. They nev - er die, that's how you and I will

G Cm6/G G G7 Cm/G Fm/G Adim/G D7sus/G G

be.

THE RIVER OF DREAMS

Words and Music by
BILLY JOEL

Smooth shuffle, with soul ( played as )



Musical notation for the first system, including a vocal line with the lyric "Ooh," and piano accompaniment.



Musical notation for the second system, including a vocal line with the lyric "ah;" and piano accompaniment.



Musical notation for the third system, including a vocal line with the lyric "ooh," and piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.