Thanks so much for requesting *Billy Joel's Keyboard Transcriptions* special compilation by me:

Sir_Knight57
Member: http://www.pianofiles.com?365326

In this pdf document I have added 43 Individual Songs into this book making it *315* pages. I find [*as most people do*] it easier to work with one file developed from a compilation of related multiple music compositions from the same composer.

It would be nice if you left this file intact so that others can benefit from my hard work compiling these compositions. This work was that of separating the pdf documents and putting them back together into one book; unharmed so that everyone sharing these wonderful compositions could appreciate them as one book and one file.

Sharing and trading sheet music with me is greatly appreciated and I strive to have the neatest and cleanest scans possible. Unfortunately, these pages were scanned poorly. I did not realize this poor scan of these pages until AFTER I received them. I cropped and cleaned each page so that it would fit nicely onto a 8 x 11 sheet of paper and did my best to make them more presentable.

As a professional pianist my goal is to obtain and play all classical, jazz, blues and ragtime in my collection and make my interpretations of these terrific compositions available as high-quality digital music samples on my website:

FREE Digital Samples
http://www.sure-success-studio.com

Please email me if you have any questions/requests:
suresuccess@bluemarble.net

ABOUT THIS BOOK

WHEN PLAYING THROUGH THE TRANSCRIPTIONS IN THIS BOOK, IT IS IMPORTANT TO CONSIDER THE FOLLOWING:

1. THE PRIMARY KEYBOARD PART ALWAYS APPEARS DIRECTLY BELOW THE VOCAL LINE.

2. ANY SECONDARY KEYBOARD PARTS APPEAR BELOW THE PRIMARY KEYBOARD PART. THE INSTRUMENT SOUND IS ALWAYS INDICATED IN THE MEASURE IN WHICH THE PART IS FIRST PLAYED. (SOUND CHANGES ARE ALSO INDICATED WHERE APPROPRIATE.)

3. INSTRUMENTAL PARTS, SUCH AS STRING AND HORN LINES, ARE ALSO INCLUDED THROUGHOUT. IT IS IMPORTANT TO NOTE THAT THESE PARTS ARE ARRANGED SO THAT THEY MAY BE PLAYED AS SECONDARY KEYBOARD PARTS. THE PITCHES ARE ACCURATE, HOWEVER, THE VOICINGS OF THE CHORDS MAY BE MODIFIED SO THAT THEY ARE MORE INDICATIVE OF A KEYBOARD APPROACH.

4. IF THERE IS NO KEYBOARD PART ON THE RECORDING (FOR AN EXTENDED TIME), OTHER INSTRUMENTAL PARTS ARE OFTEN ARRANGED TO BE PLAYED BY THE PRIMARY KEYBOARD, AND ARE INDICATED AS CUE NOTES. THESE ARE OPTIONAL AND ARE INTENDED TO BE PLAYED ONLY IF THE ACTUAL INSTRUMENTS (SUCH AS GUITAR) ARE NOT AVAILABLE.

5. FILL BOXES ARE SOMETIMES INCLUDED WHEN A PARTICULAR FILL, OR FIGURE, IS PLAYED ON THE REPEAT OR D.S. ONLY. A TYPICAL INDICATION WOULD BE 2ND TIME-PLAY FILL 2.

THE TRANSCRIPTIONS IN THIS BOOK ARE USABLE IN A VARIETY OF SITUATIONS: WITH A BAND; WITH A SEQUENCER; WITH A TAPE RECORDER; OR SOLO PLAYING. WHATEVER YOUR PURPOSE IS, YOU CAN NOW PLAY YOUR FAVORITE SONGS JUST AS THE ARTISTS RECORDED THEM.

JAS

52ND STREET

Funky ballad in 2 (♩♩ = ♩ ♪)

Words and Music by
BILLY JOEL

D
E bass
mf
8va b

D
Em
C9

D
E bass

D
Em

C9

Am7

They say it

Bm7

Em

D
E bass

Em

takes a lot (to) keep a love a - live.

8va b

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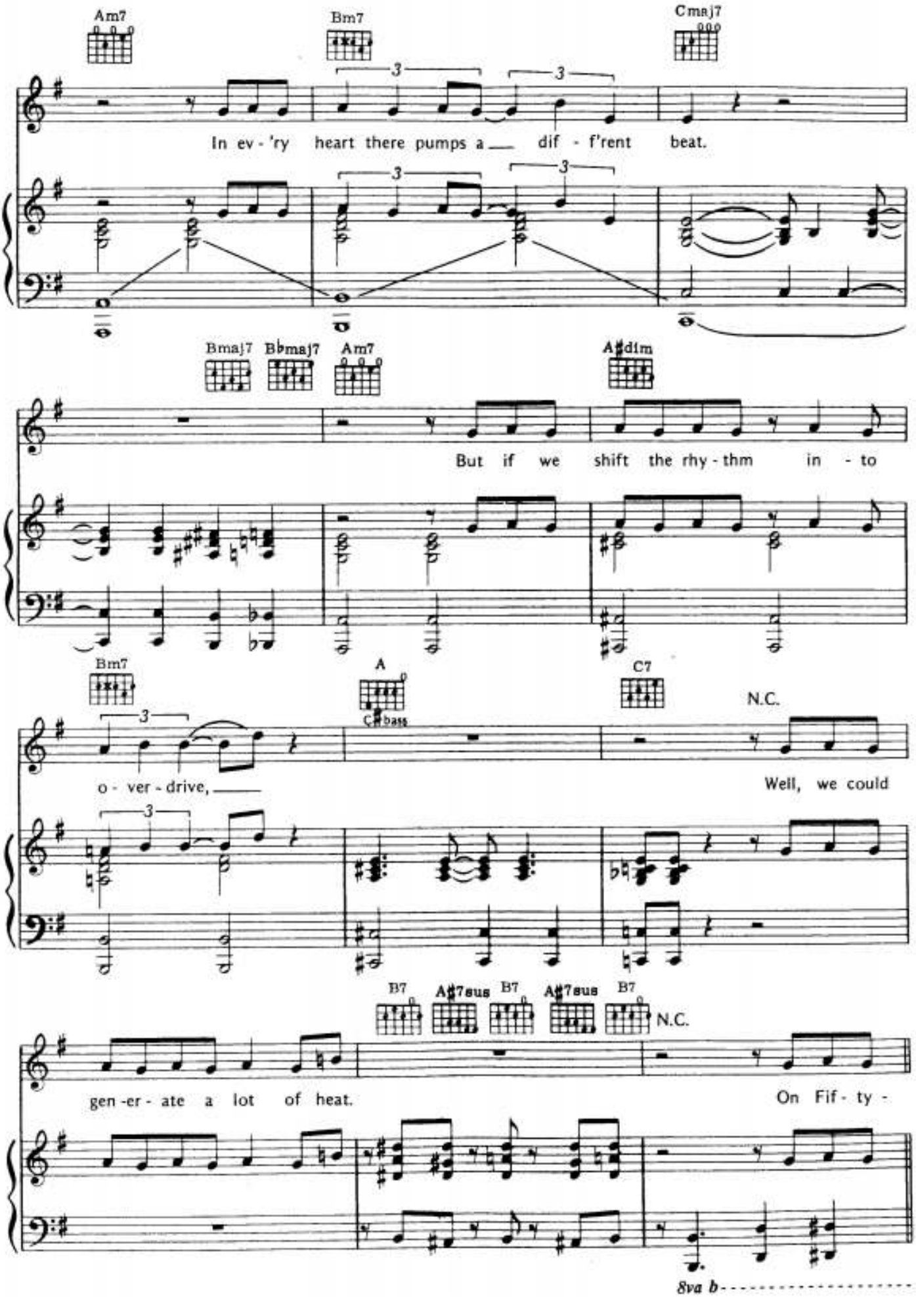
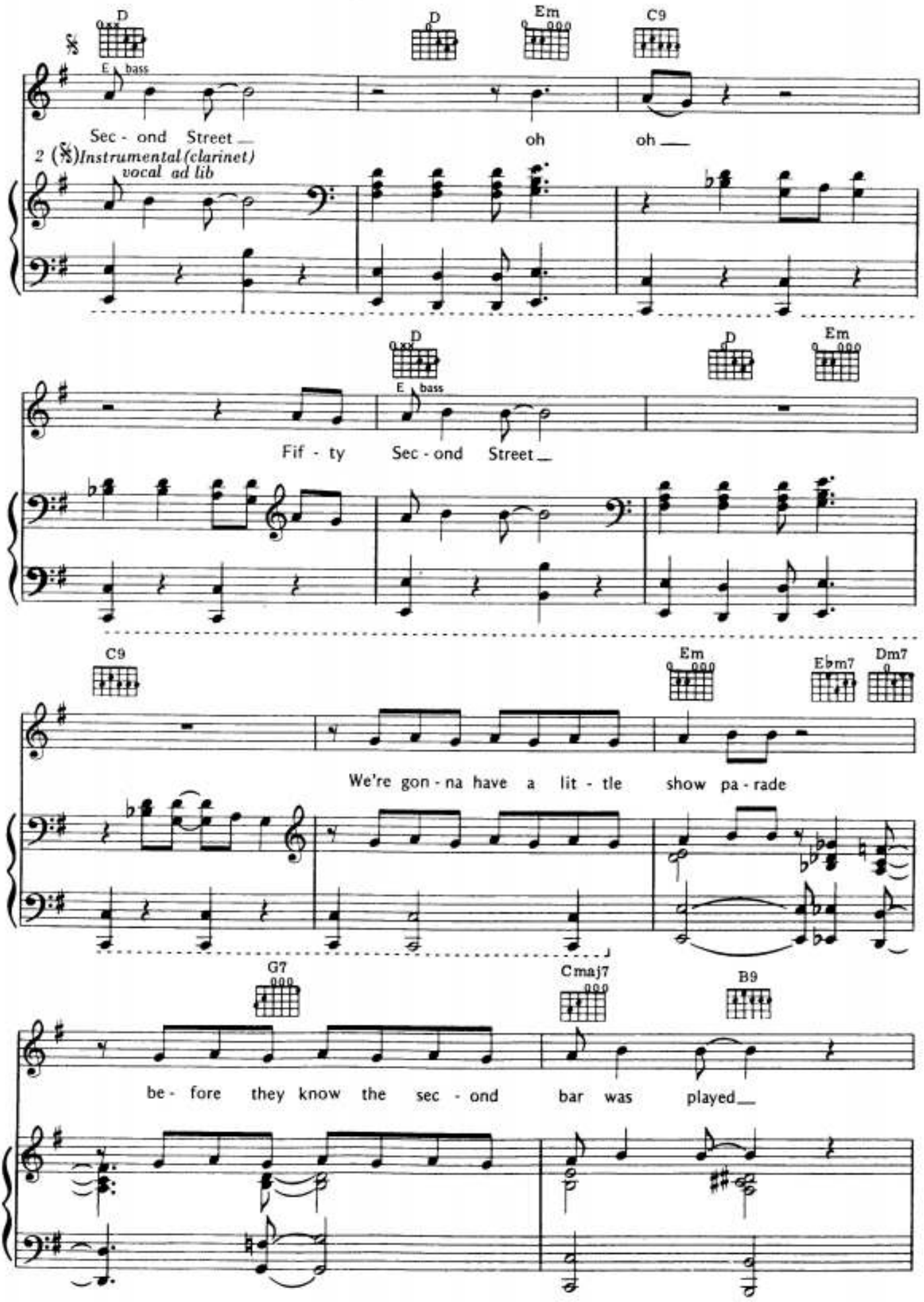
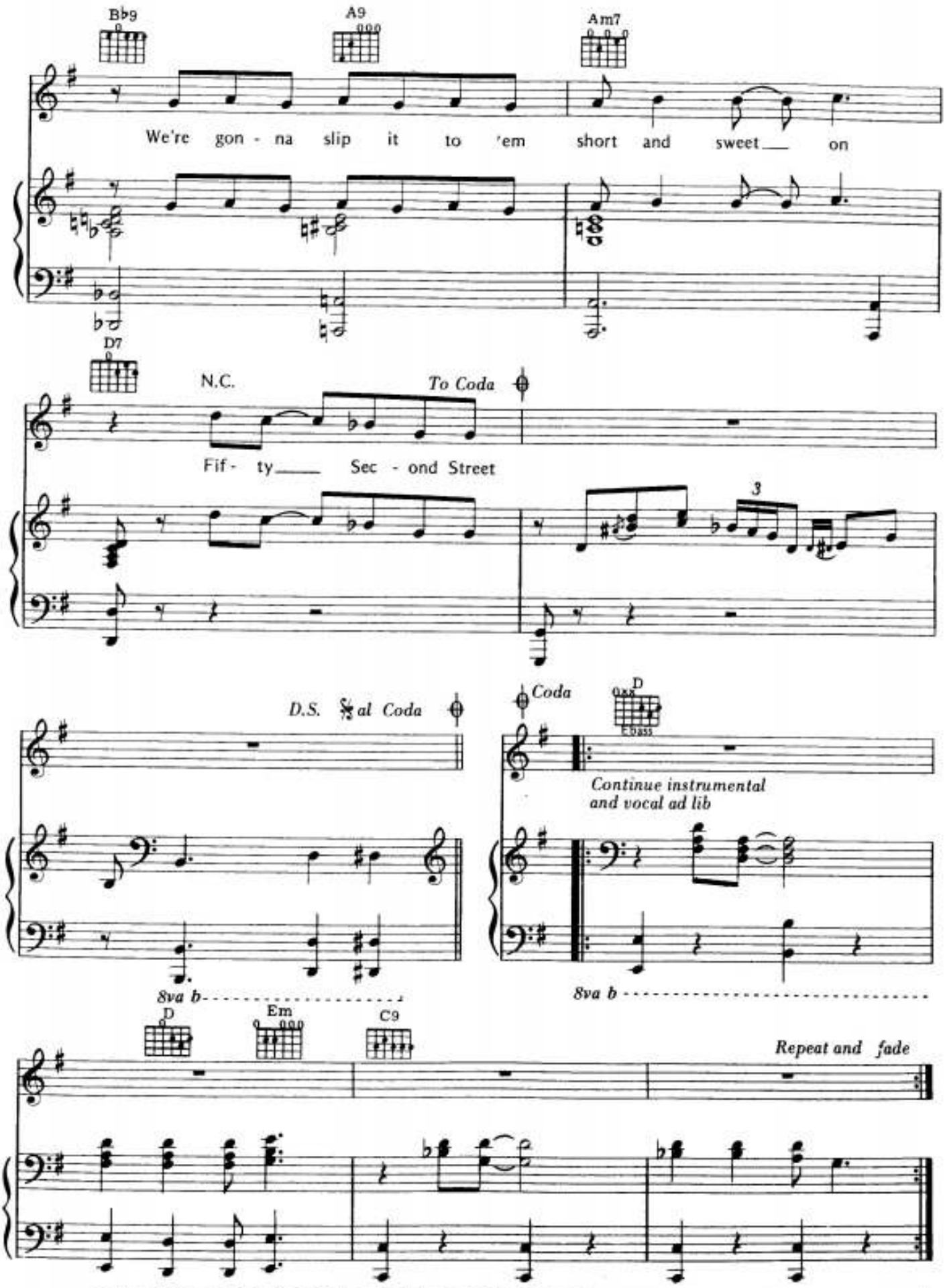
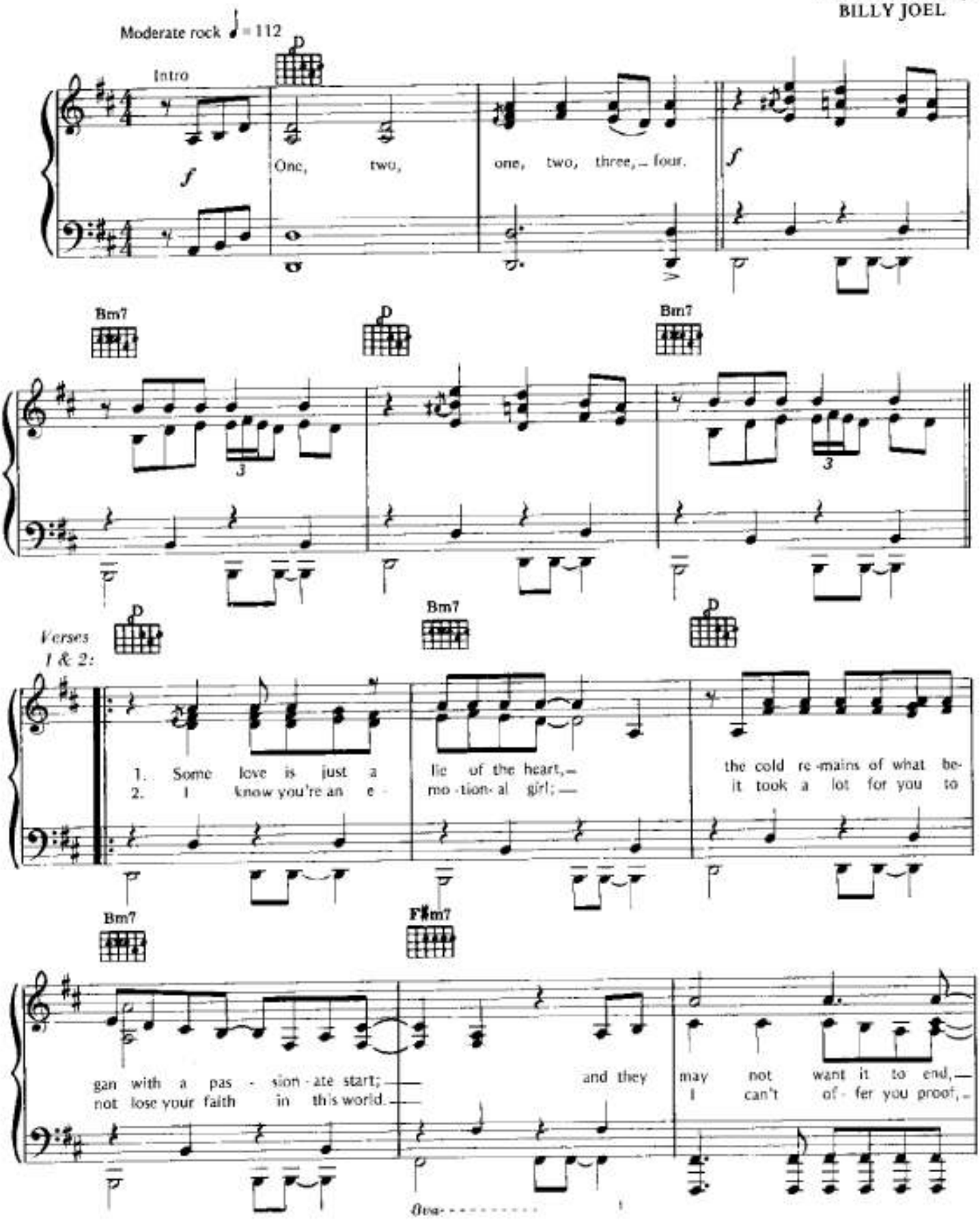

Am7
Bm7
Cmaj7
In ev - 'ry heart there pumps a dif - f'rent beat.
Bmaj7
B♭maj7
Am7
A♯dim
But if we shift the rhy - thm in - to
Bm7
A
C♯bass
C7
N.C.
o - ver - drive,
Well, we could
B7
A♯7sus
B7
A♯7sus
B7
N.C.
gen - er - ate a lot of heat.
On Fif - ty -
8va b


D
D
Em
C9
E bass
Sec - ond Street
oh
oh
2 (𝄋) Instrumental (clarinet)
vocal ad lib
D
D
Em
E bass
Fif - ty Sec - ond Street
C9
Em
E♭m7
Dm7
We're gon - na have a lit - tle show pa - rade
G7
Cmaj7
B9
be - fore they know the sec - ond bar was played


B♭9
A9
Am7
We're gon - na slip it to 'em short and sweet on
D7
N.C.
To Coda
Fif - ty Sec - ond Street
3
D.S. al Coda
Coda
D
Continue instrumental
and vocal ad lib
8va b
8va b
D
Em
C9
Repeat and fade

A MATTER OF TRUST

Words and Music by
BILLY JOEL



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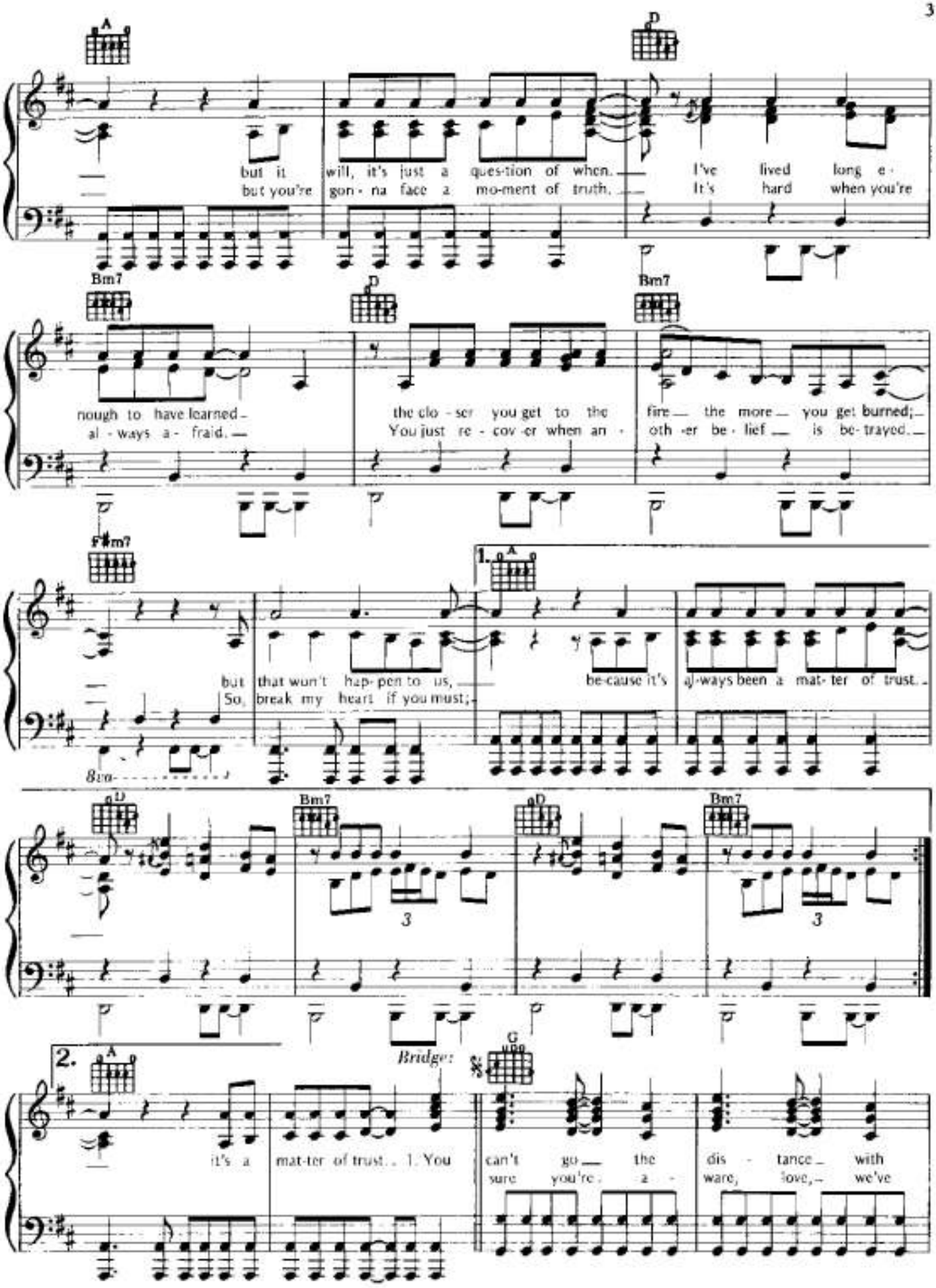

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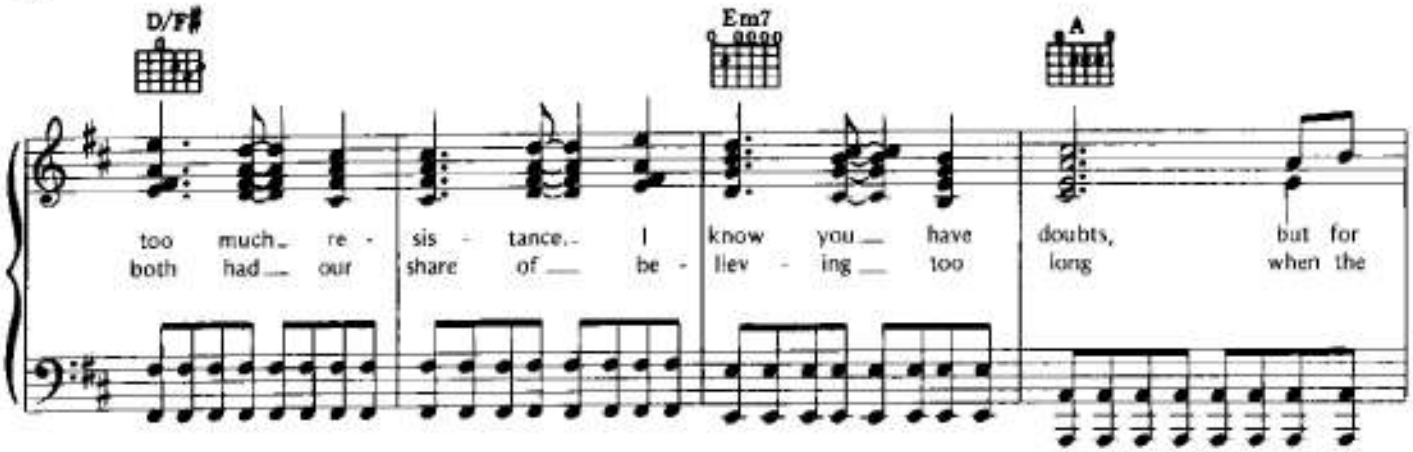

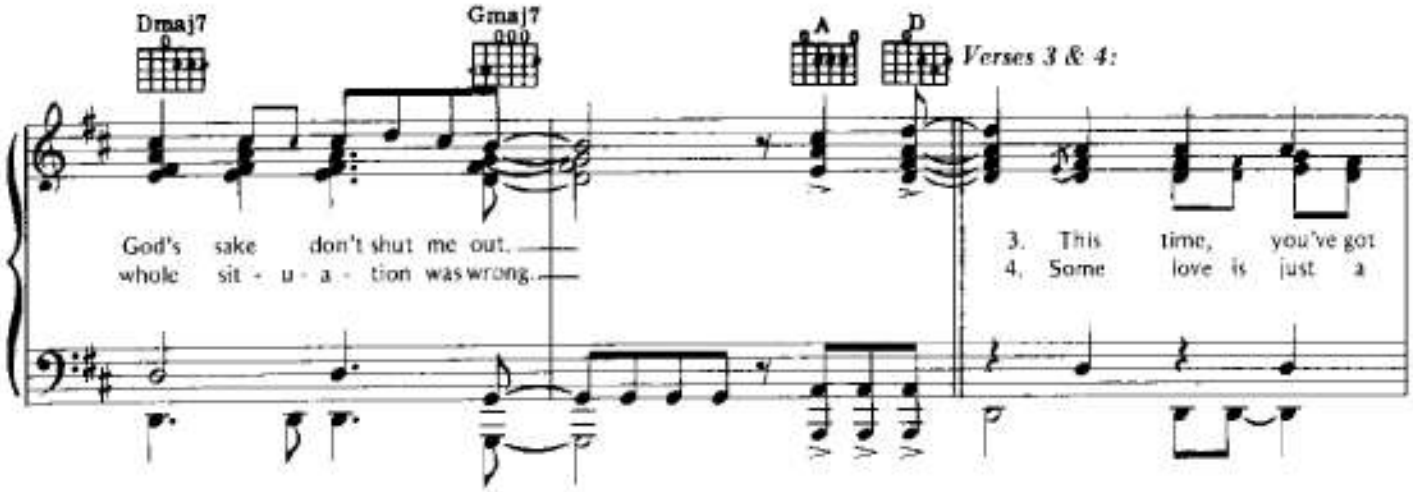

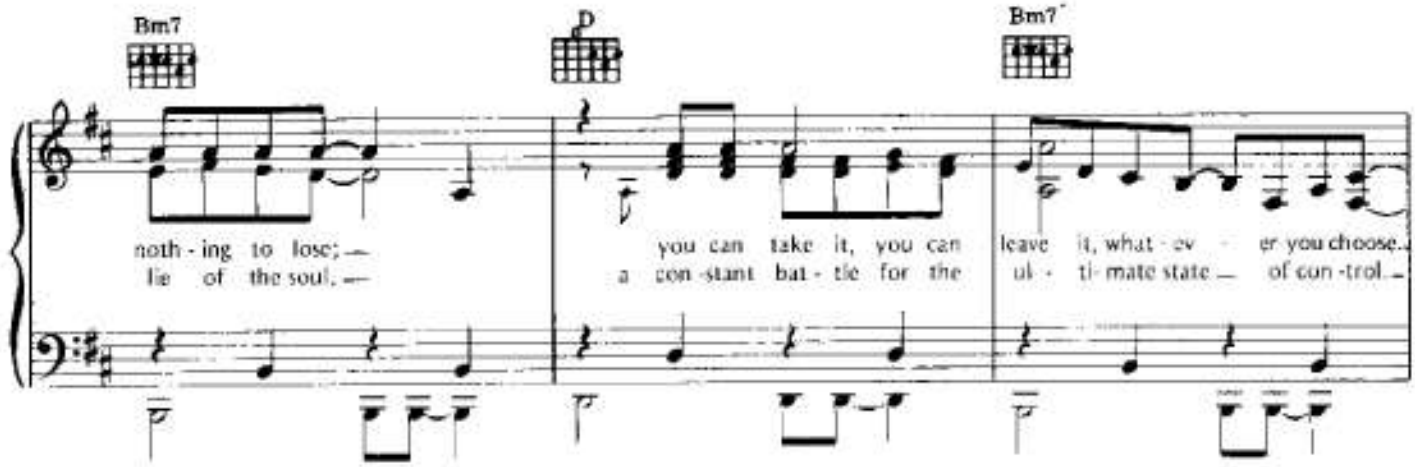

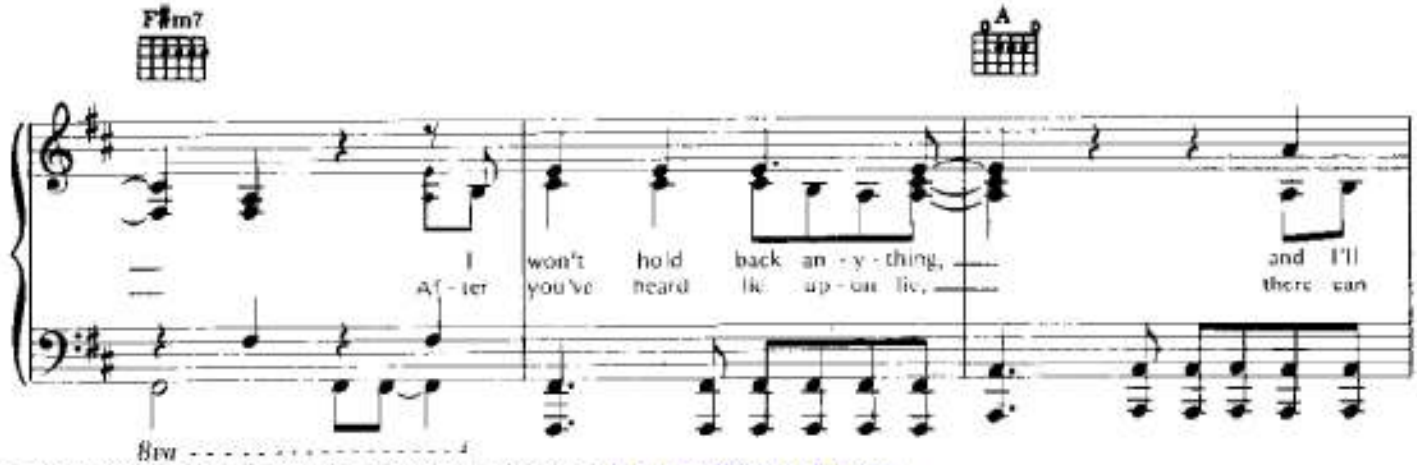

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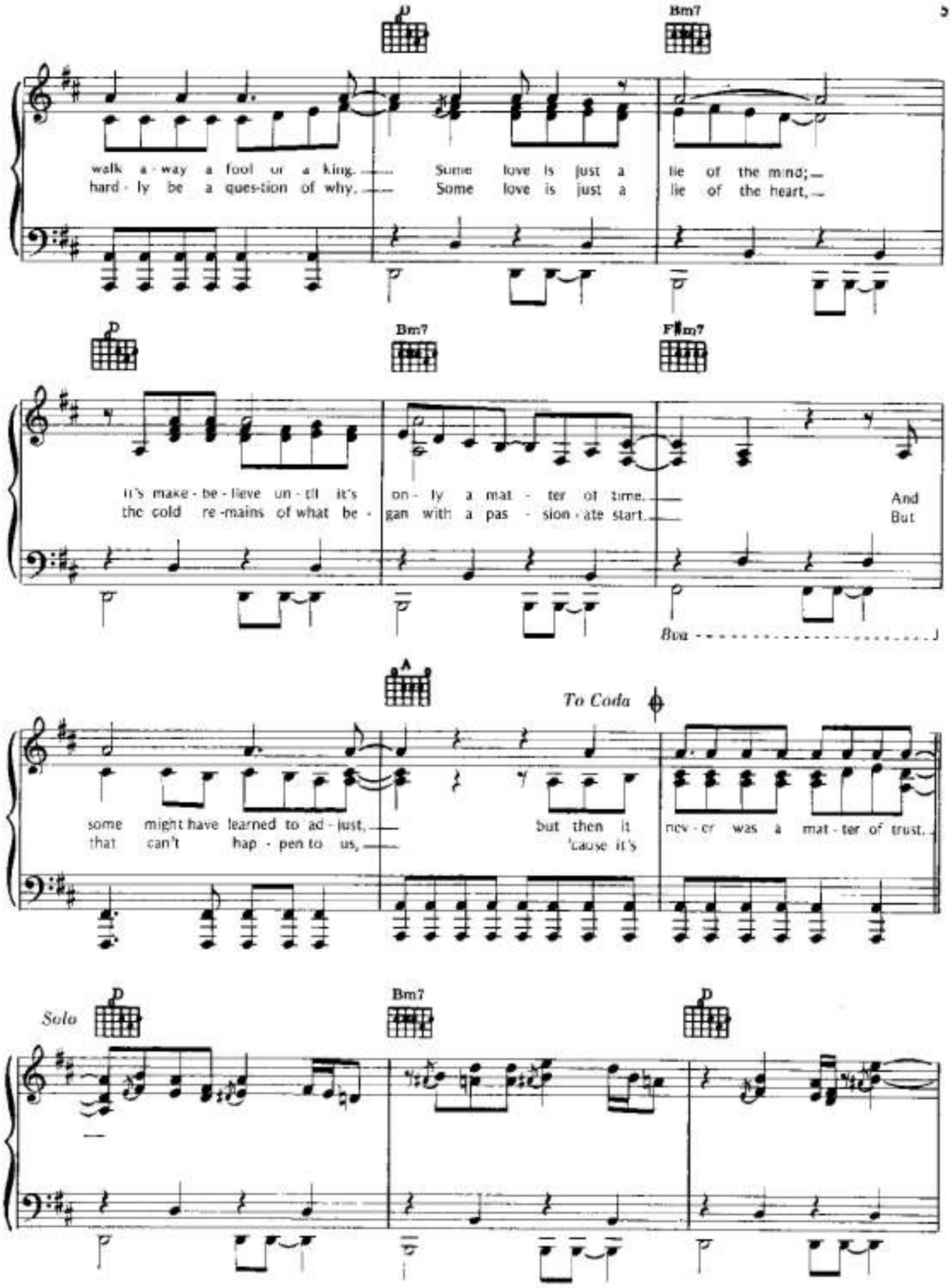

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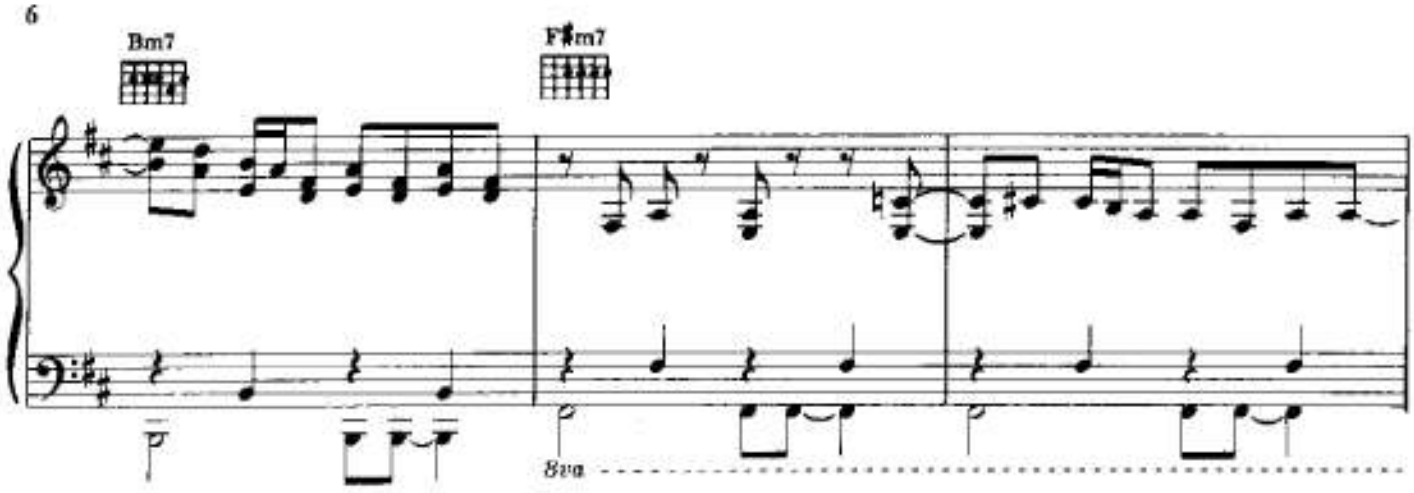

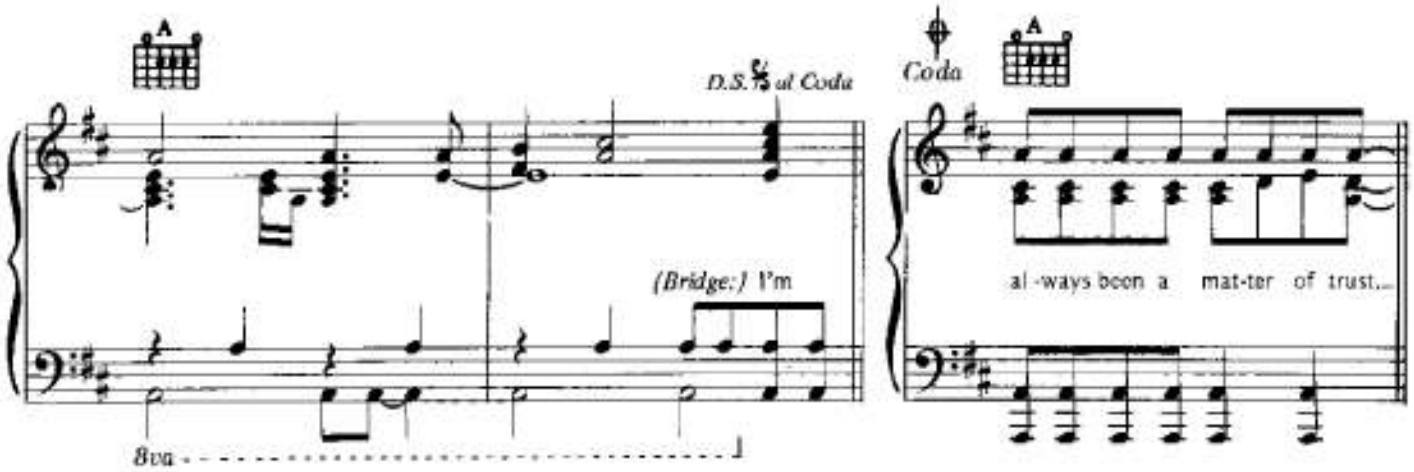

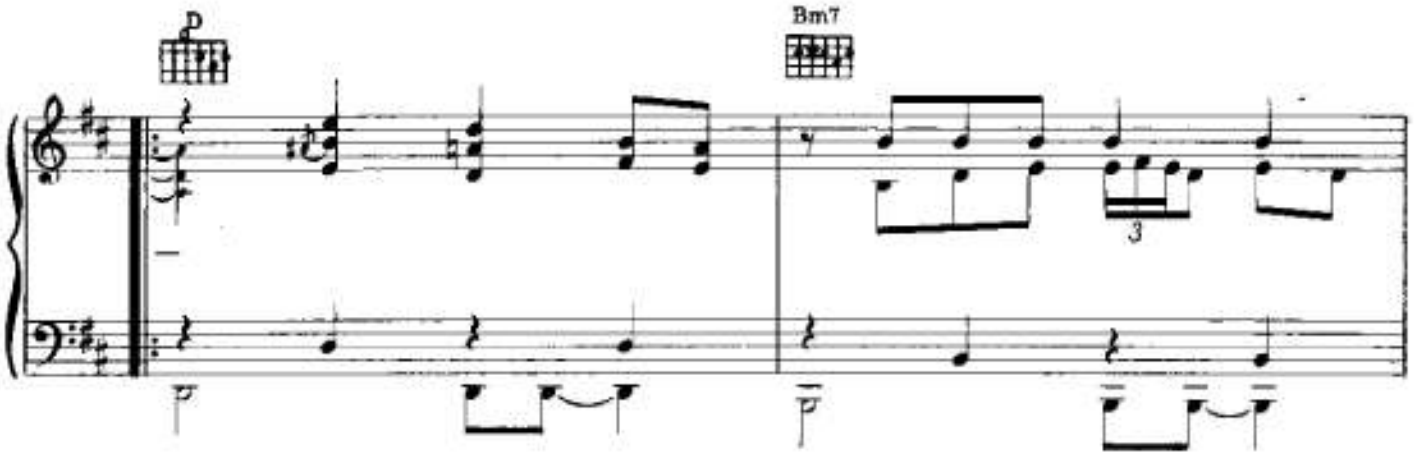

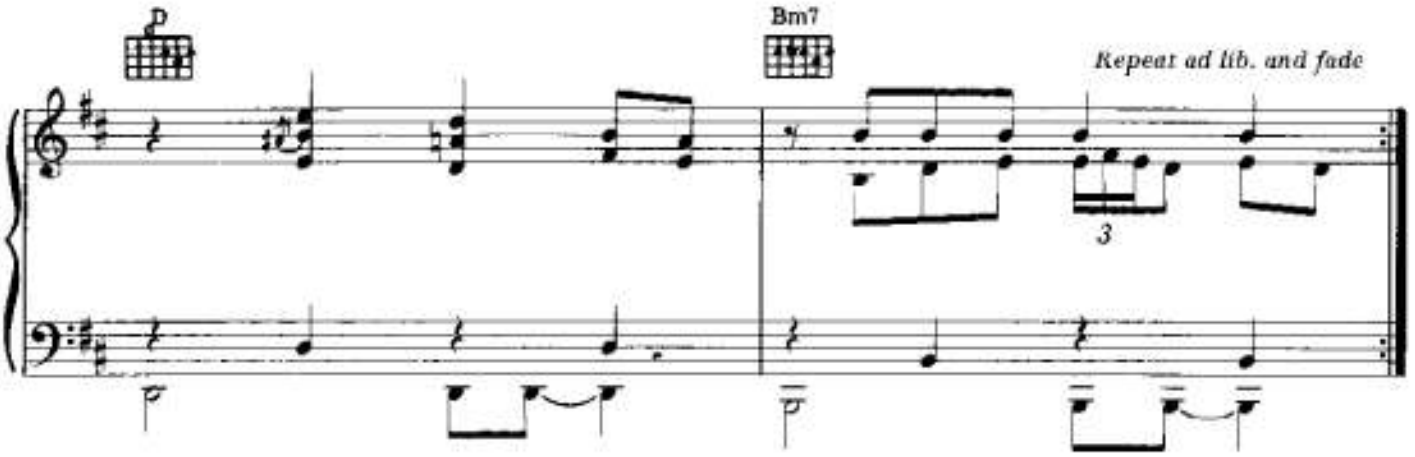

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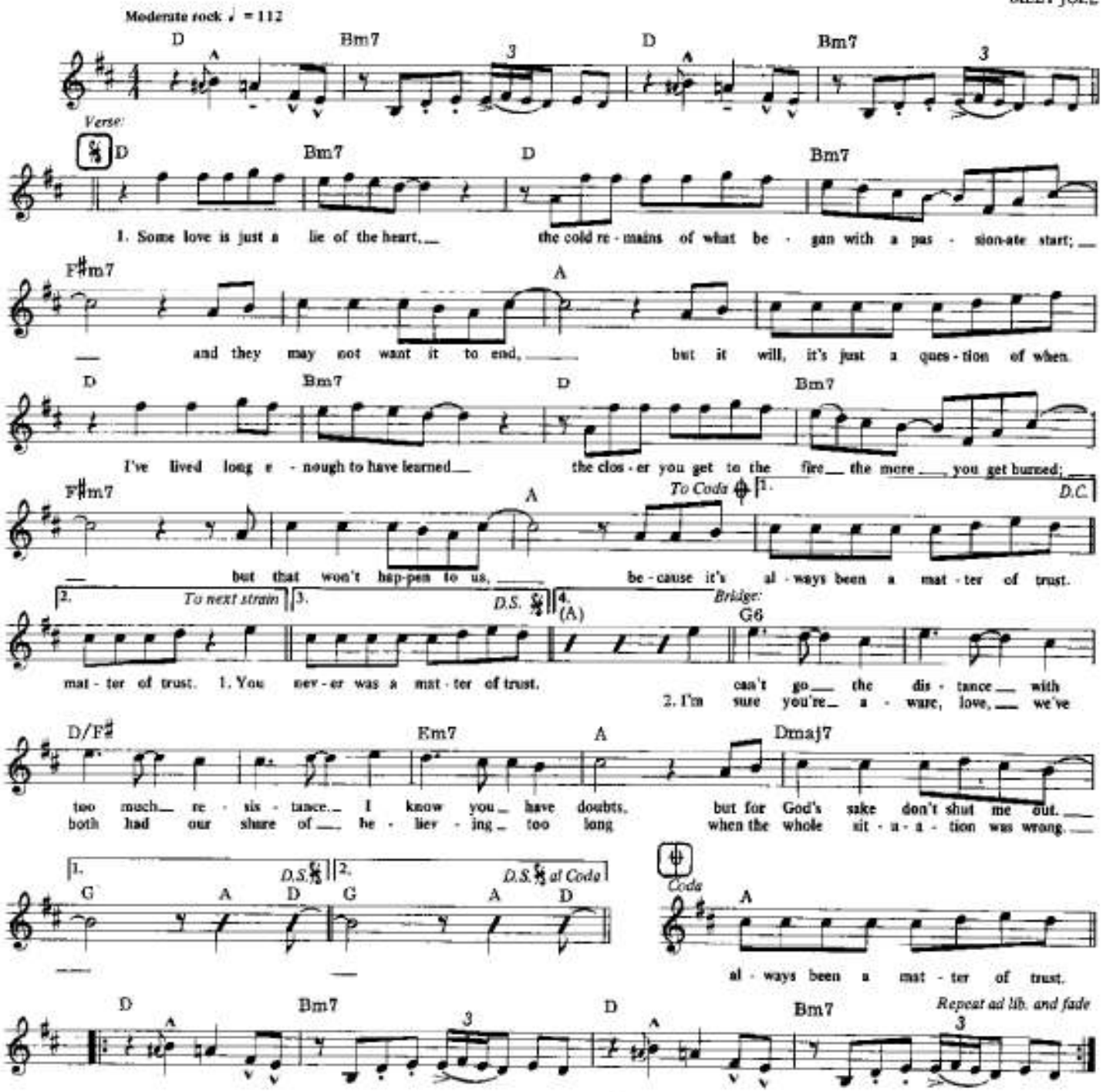
A MATTER OF TRUST

Words and Music by
BILLY JOEL



Verse 2:
I know you're an emotional girl;
It took a lot for you to not lose your faith in this world.
I can't offer you proof,
But you're gonna face a moment of truth.

It's hard when you're always afraid.
You just recover when another belief is betrayed.
So break my heart if you must;
It's a matter of trust. *(To Bridge:)*

Verse 3:
This time, you've got nothing to lose;
You can take it, you can leave it, whatever you choose.
I won't hold back anything,
And I'll walk away a fool or a king.

Some love is just a lie of the mind;
It's make-believe until it's only a matter of time.
And some might have learned to adjust,
But then it never was a matter of trust.

Verse 4: Inst. solo ad lib. (To Bridge:)

Verse 5:
Some love is just a lie of the soul,
A constant battle for the ultimate state of control.
After you've heard lie upon lie,
There can hardly be a question of why.

Some love is just a lie of the heart,
The cold remains of what began with a passionate start.
But that can't happen to us,
'Cause it's always been a matter of trust.

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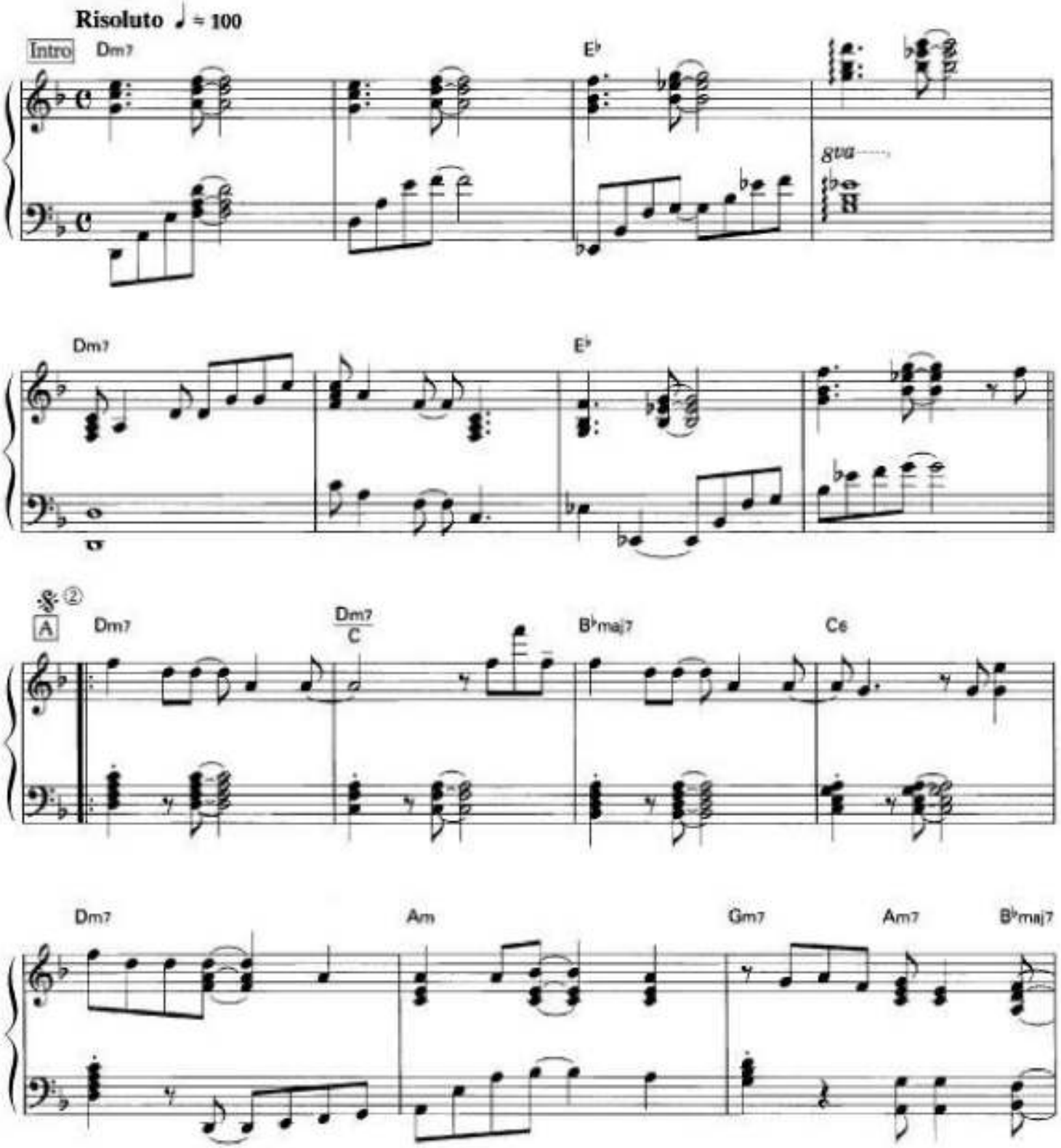
All About Soul

Words and Music by Billy Joel



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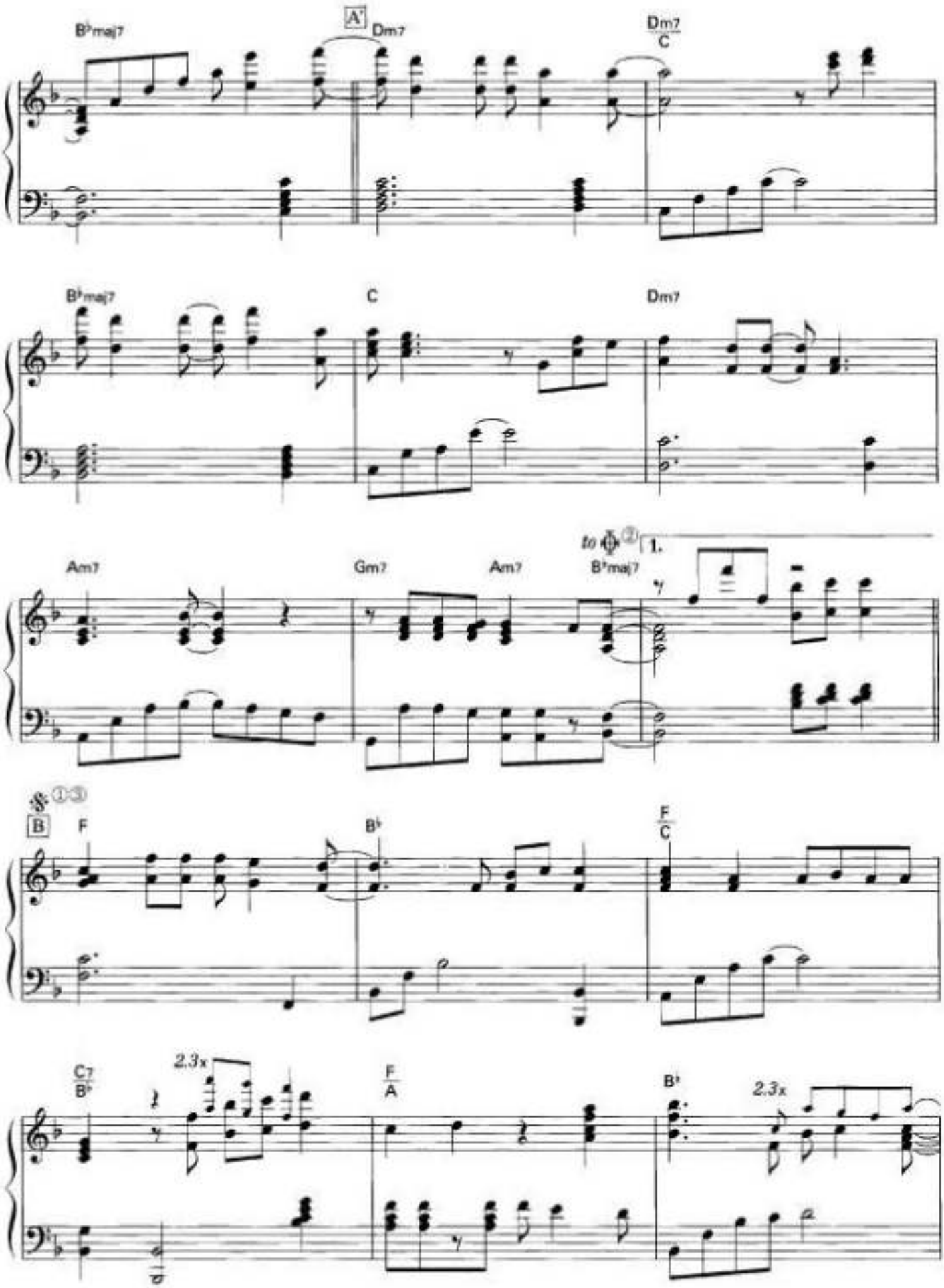
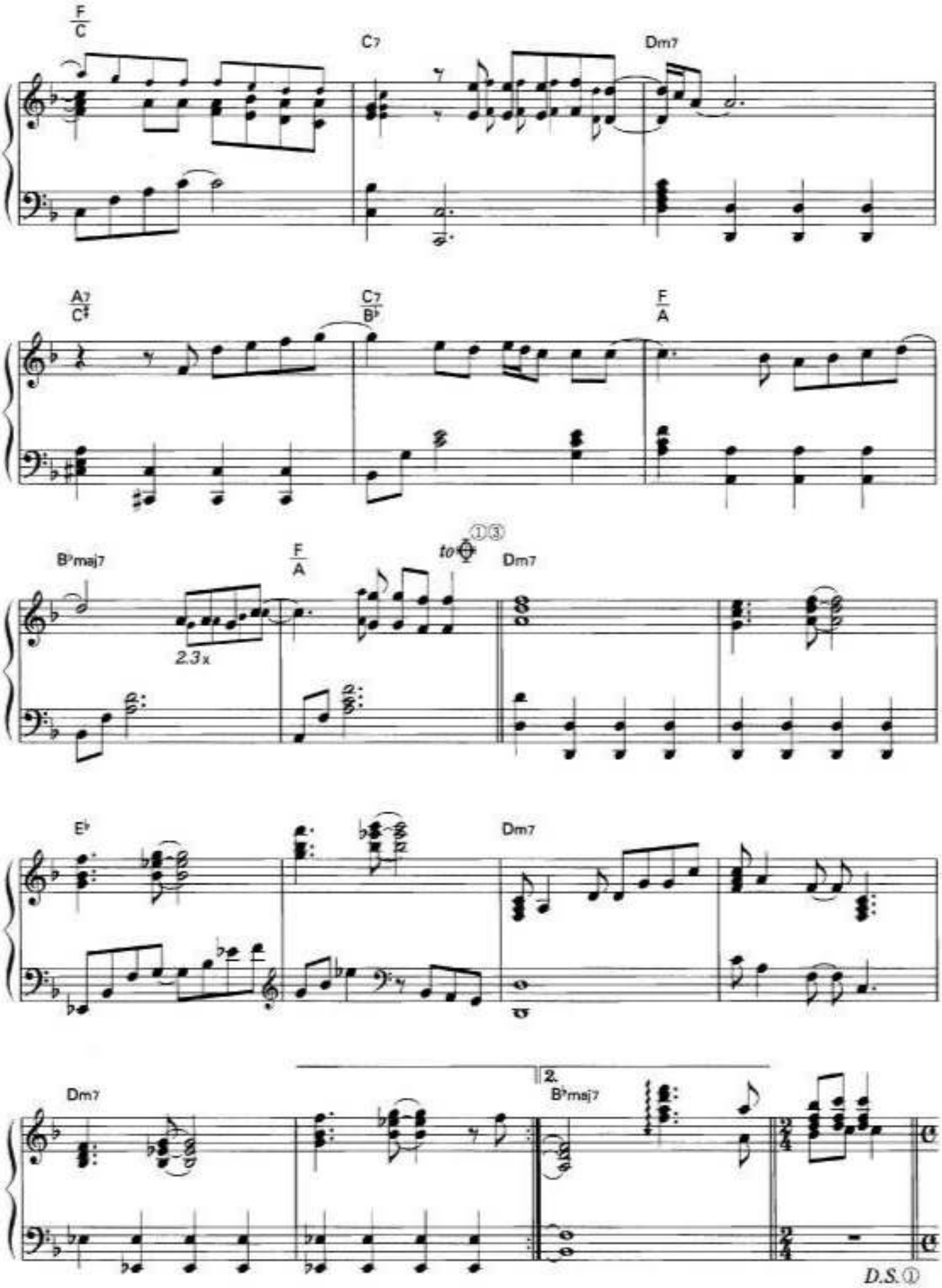
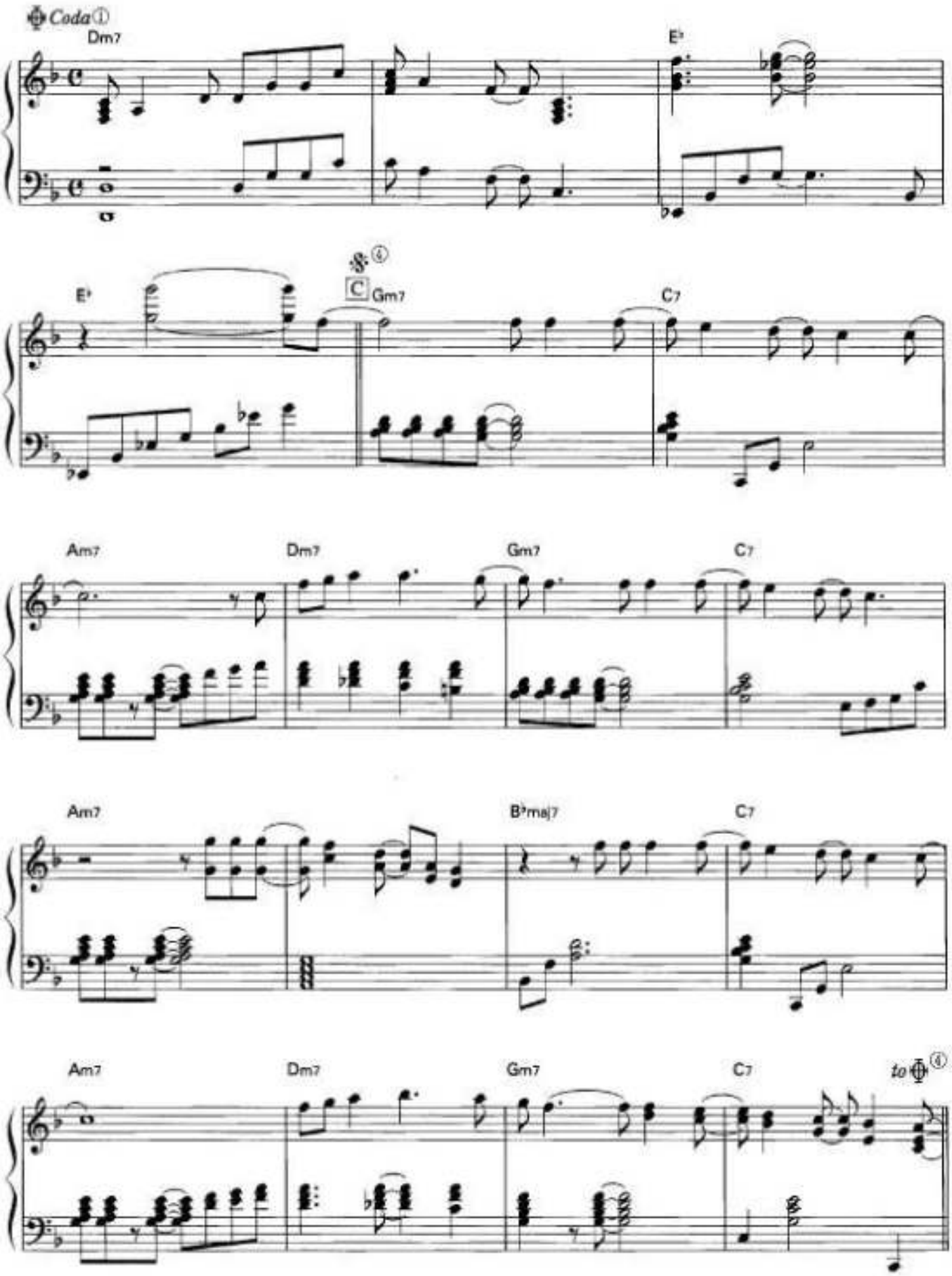
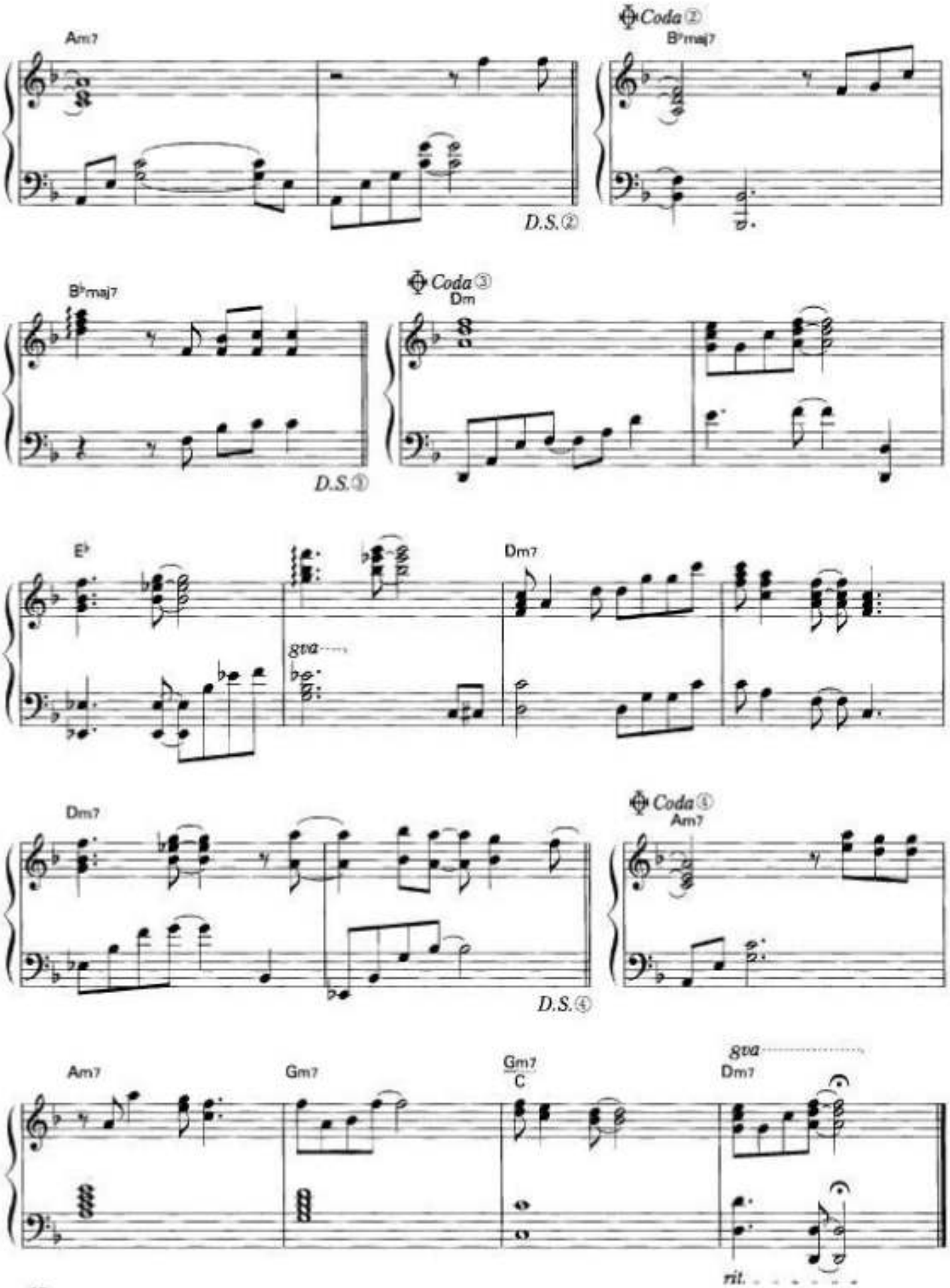

A'
B♭maj7
Dm7
Dm7/C
B♭maj7
C
Dm7
Am7
Gm7
Am7
B♭maj7
to ⊕ ②
1.
B
F
B♭
F/C
C7/B♭
2.3x
F/A
B♭
2.3x


F/C
C7
Dm7
A7/C♯
C7/B♭
F/A
B♭maj7
F/A
to ①③
Dm7
2.3x
E♭
Dm7
Dm7
2.
B♭maj7
D.S.①

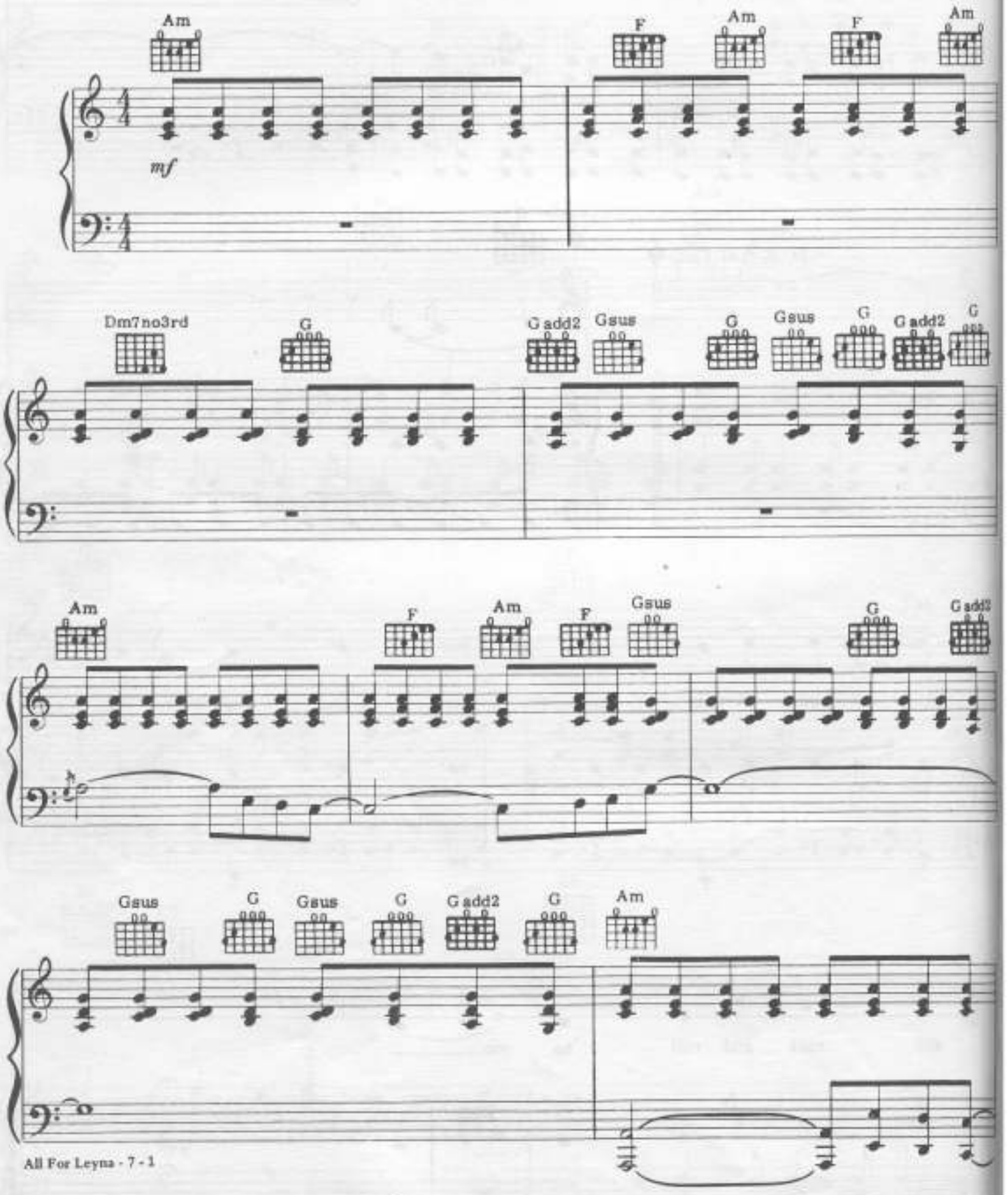

Coda ①
Dm7
E♭
E♭
C Gm7
C7
Am7
Dm7
Gm7
C7
Am7
B♭maj7
C7
Am7
Dm7
Gm7
C7
to ④


Am7
D.S.②
Coda②
B♭maj7
B♭maj7
D.S.③
Coda③
Dm
E♭
8va
Dm7
Dm7
D.S.④
Coda④
Am7
Am7
Gm7
Gm7
C
8va
Dm7
rit.

ALL FOR LEYNA

Words and Music by
BILLY JOEL

Moderate



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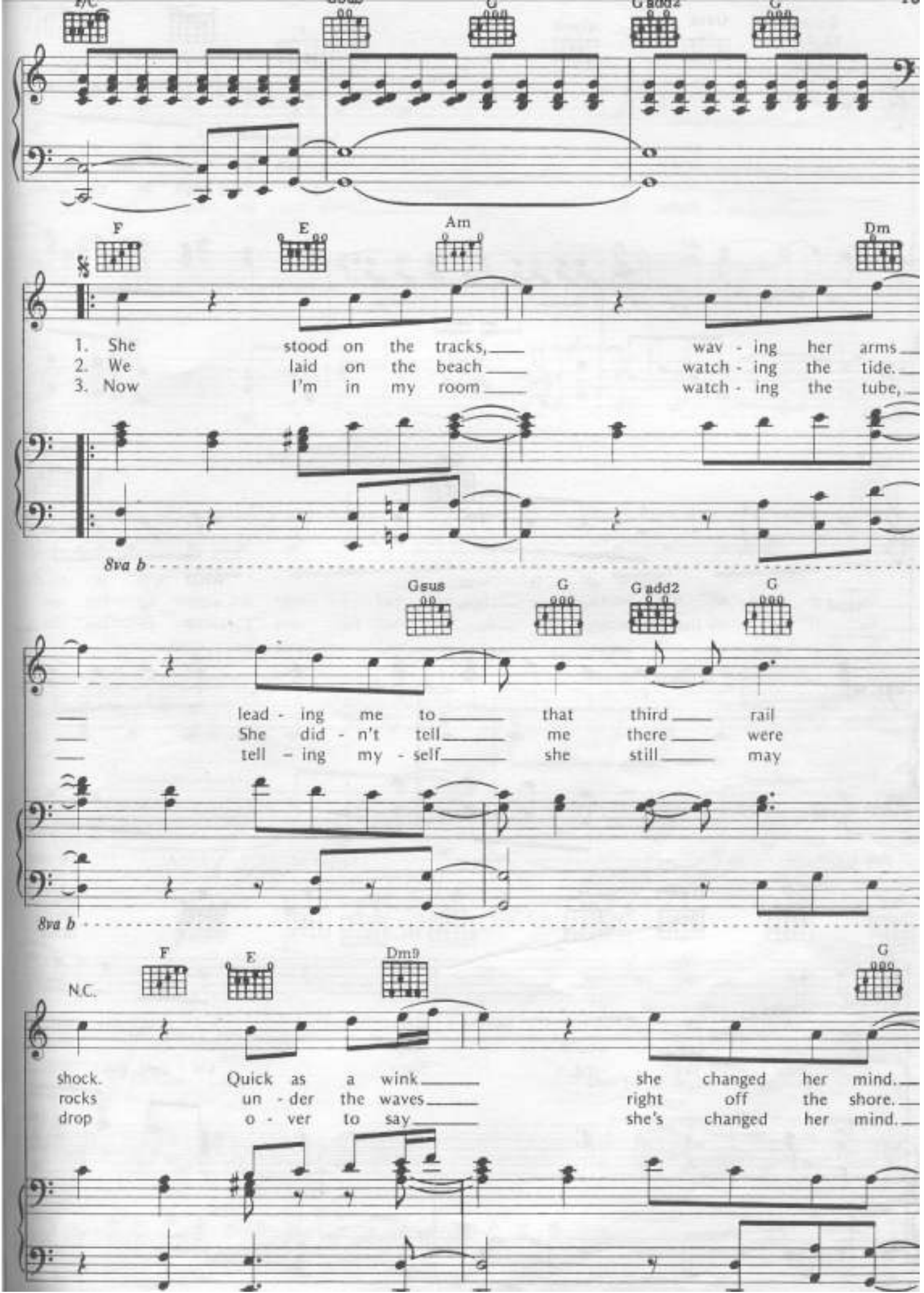
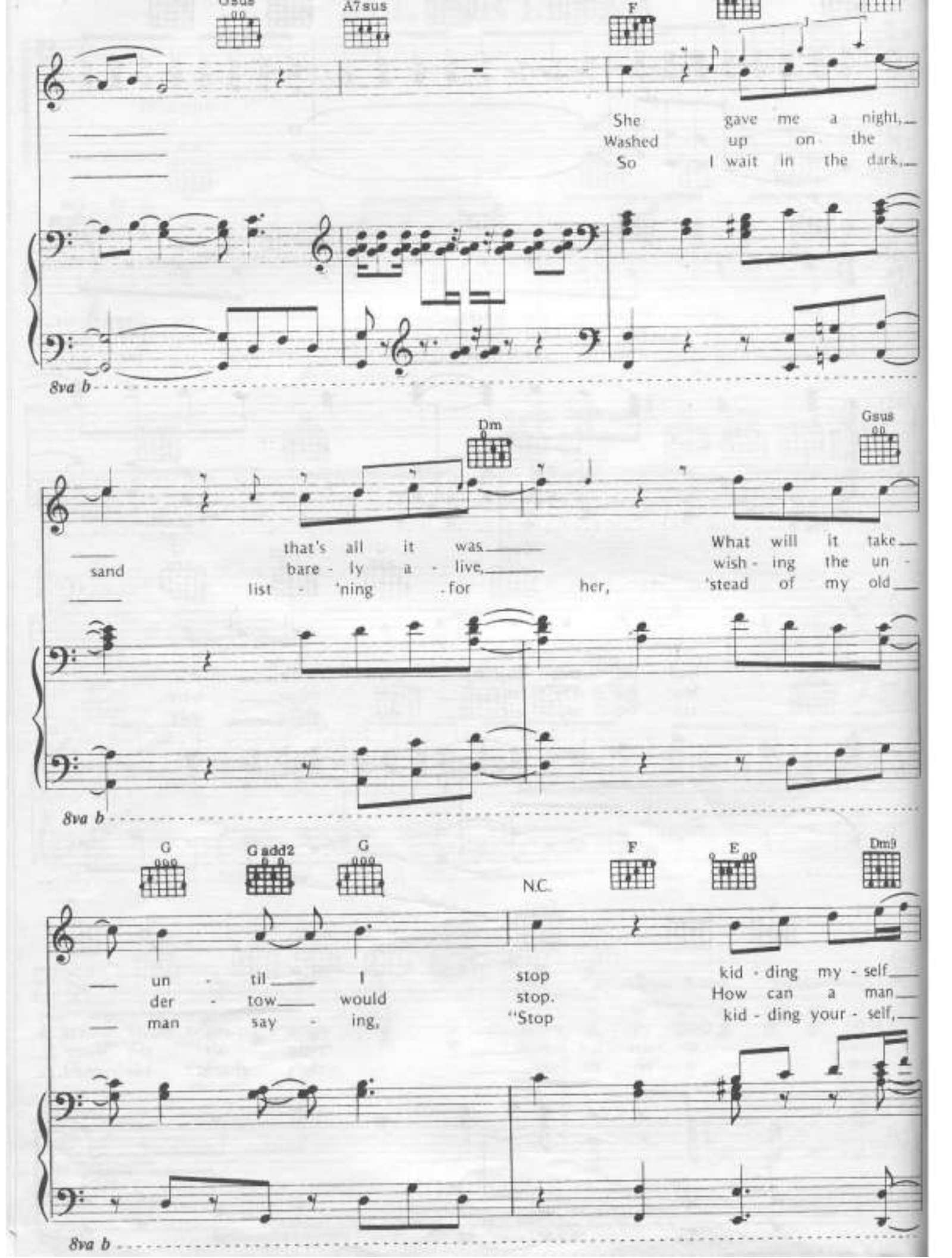
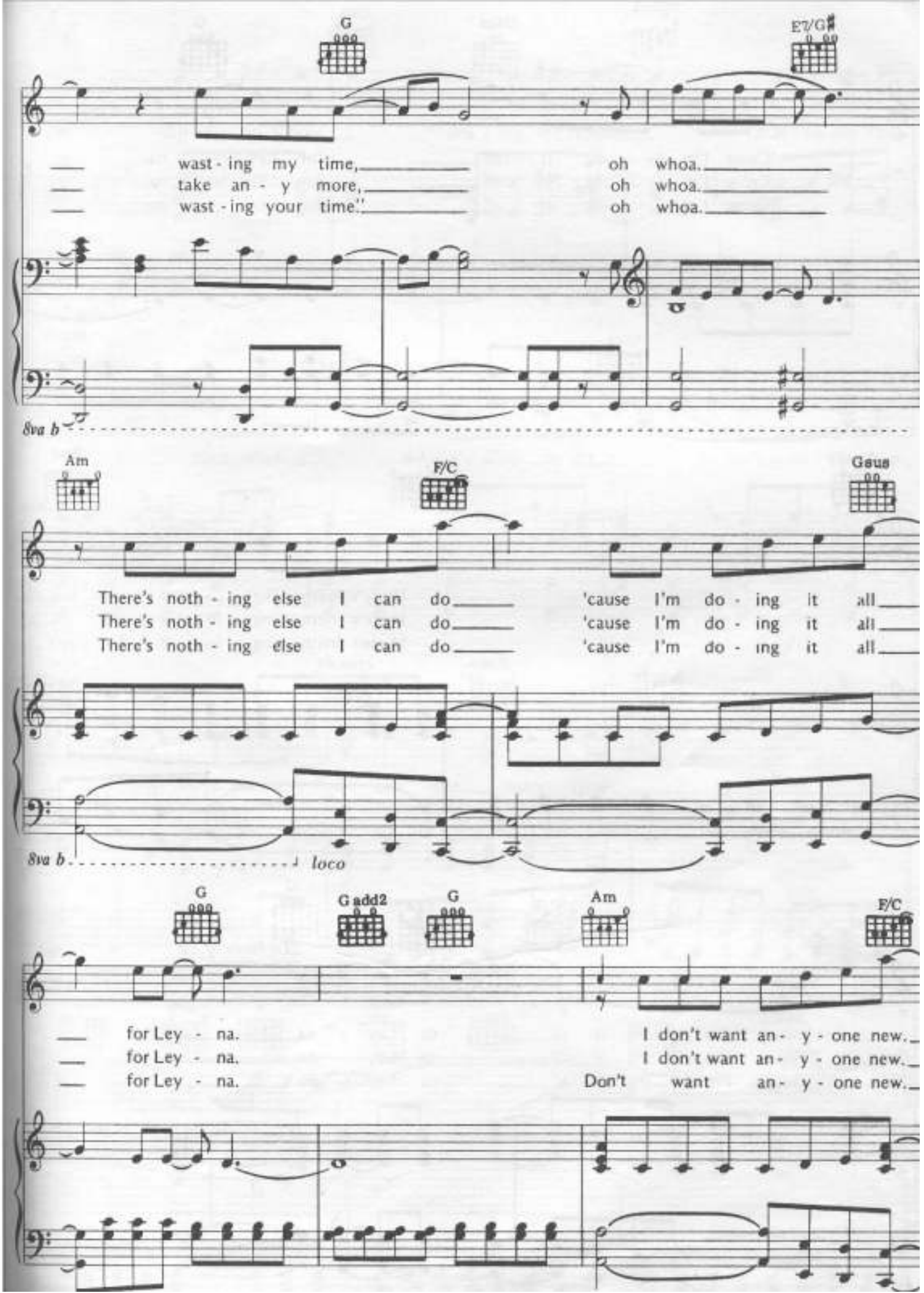
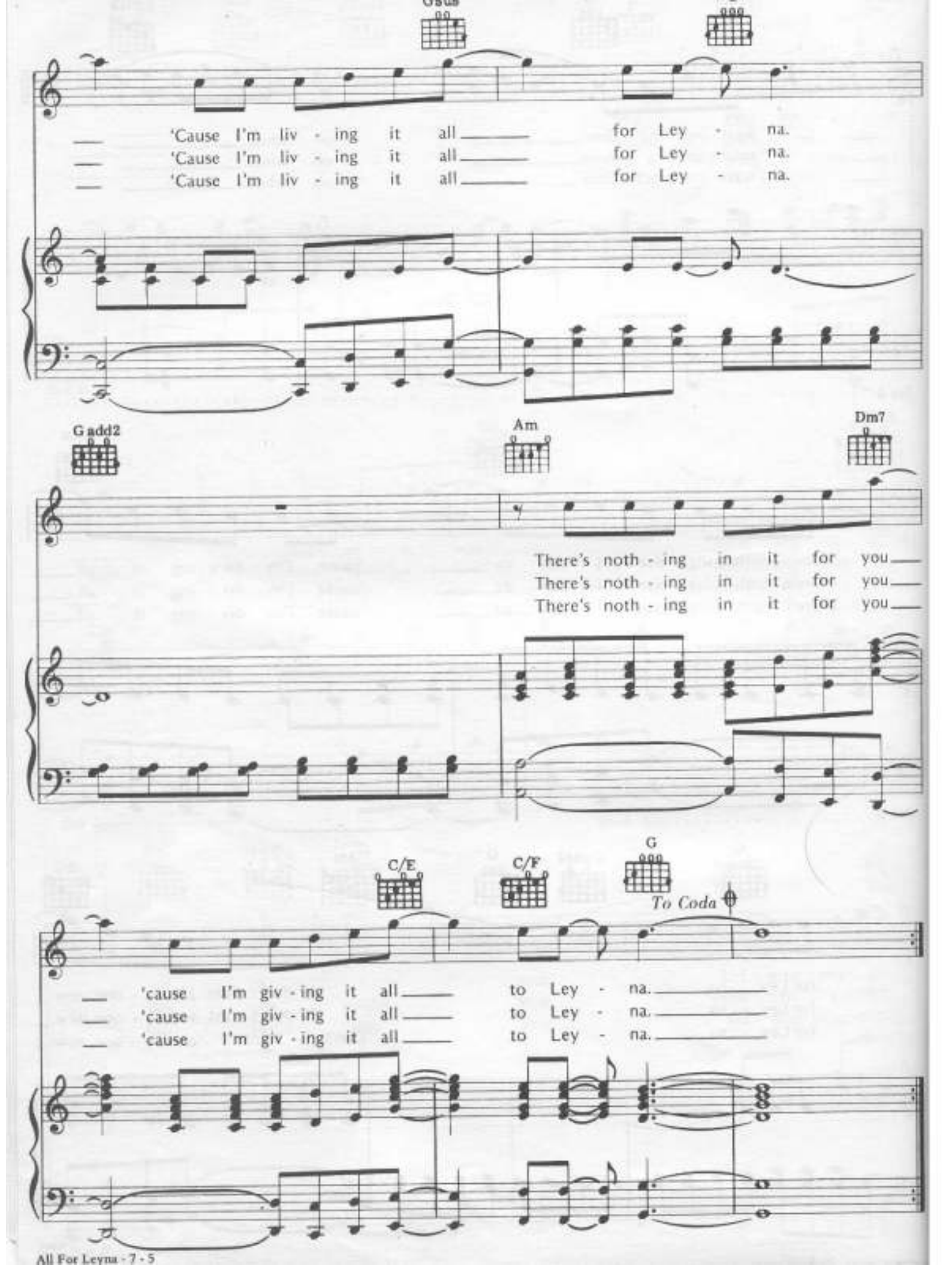
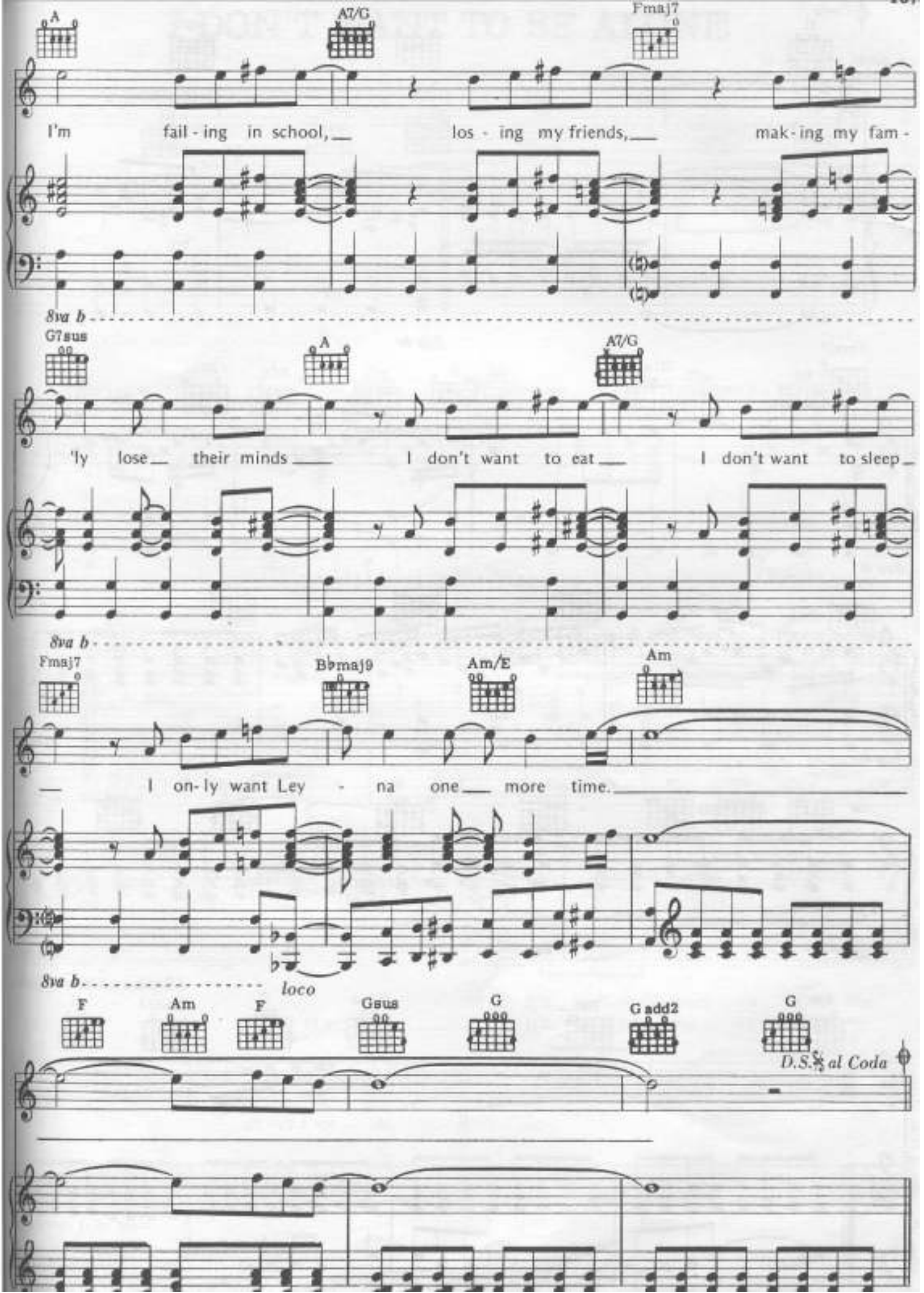
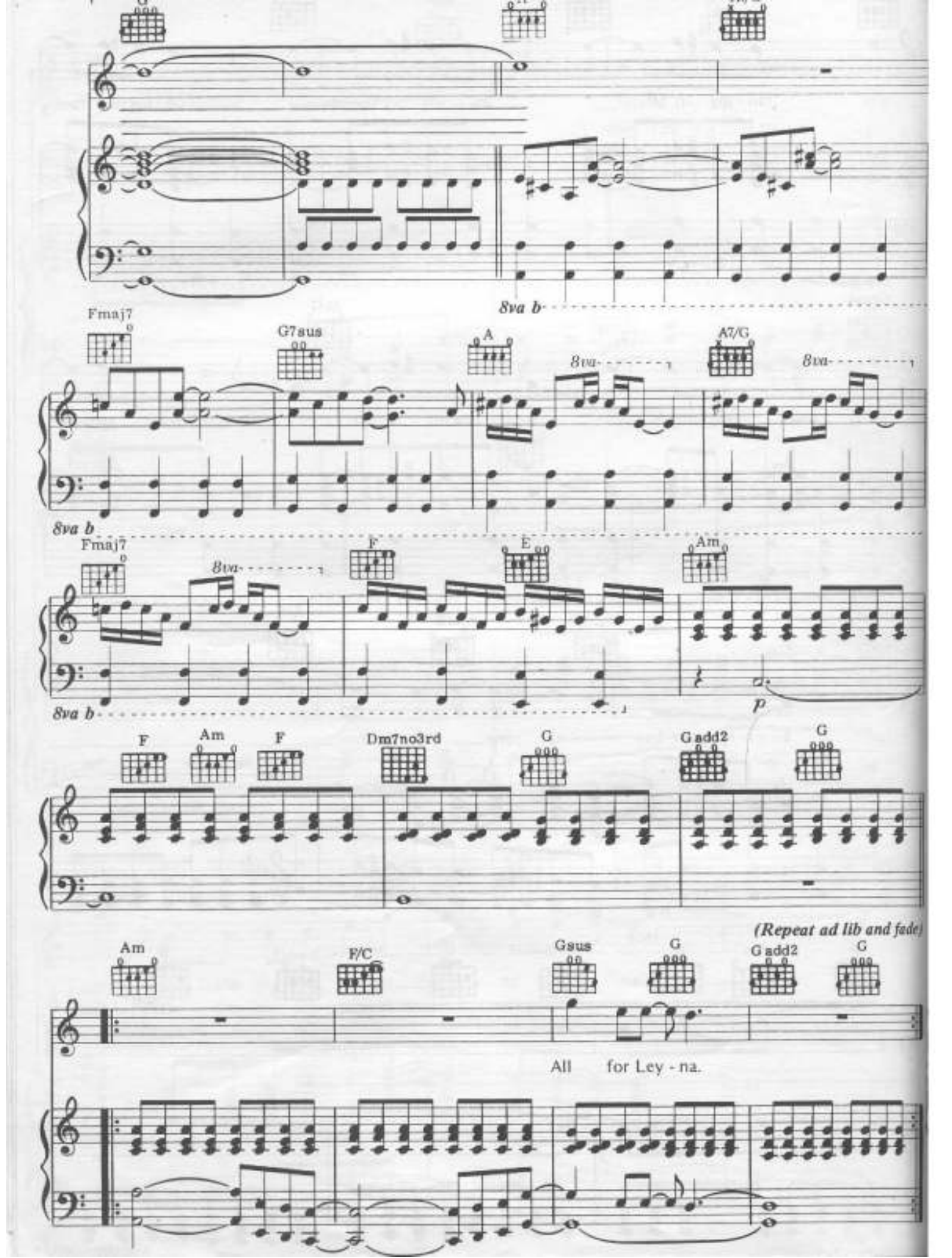

F/C
Gsus
G
G add2
G
F
E
Am
Dm
1. She stood on the tracks, wav - ing her arms
2. We laid on the beach watch - ing the tide.
3. Now I'm in my room watch - ing the tube,
8va b
Gsus
G
G add2
G
lead - ing me to that third rail
She did - n't tell me there were
tell - ing my - self she still may
8va b
N.C.
F
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.


Gsus
A7sus
F
She gave me a night,
Washed up on the
So I wait in the dark,
8va b
Dm
Gsus
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
8va b
G
G add2
G
N.C.
F
E
Dm9
un - til I
der - tow would
man say - ing,
stop
stop.
"Stop
kid - ding my - self
How can a man
kid - ding your - self,
8va b


G
E7/G♯
wast - ing my time, oh whoa.
take an - y more, oh whoa.
wast - ing your time." oh whoa.
8va b
Am
F/C
Gsus
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
G
G add2
G
Am
F/C
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
'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.
G add2
Am
Dm7
There's noth - ing in it for you
There's noth - ing in it for you
There's noth - ing in it for you
C/E
C/F
G
To Coda
'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.


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
B♭maj9
Am/E
Am
I on - ly want Ley - na one more time.
8va b
loco
F
Am
F
Gsus
G
G add2
G
D.S. al Coda


8va b
Fmaj7
G7sus
A
8va
A7/G
8va
8va b
Fmaj7
8va
F
E
Am
8va b
p
F
Am
F
Dm7no3rd
G
G add2
G
(Repeat ad lib and fade)
Am
F/C
Gsus
G
G add2
G
All for Ley - na.

Allentown

Words and Music by Billy Joel

Intro

Moderately (not too fast) ♩ = 112

C(add9) Em7 D G(add9)/B C(add9) Em7 D G(add9)/B

Piano

mf

C(add9) Em7 D G C/G G

Uh, ch, uh, ha. Well, we're

Verse A

Em7 G/A D Am7 D9sus

liv - ing here in Al - len - town and they're clos - ing all the fac - tor - ies down.
wait - ing here in Al - len - town for the Penn - syl - va - nia we nev - er found,

2nd time - sim.

G Em7 A Bm F♯m/A

Out in Beth - le - hem they're kill - ing time fill - ing out forms.
for the pro - mis - es our teach - ers gave if we worked hard,

8vb

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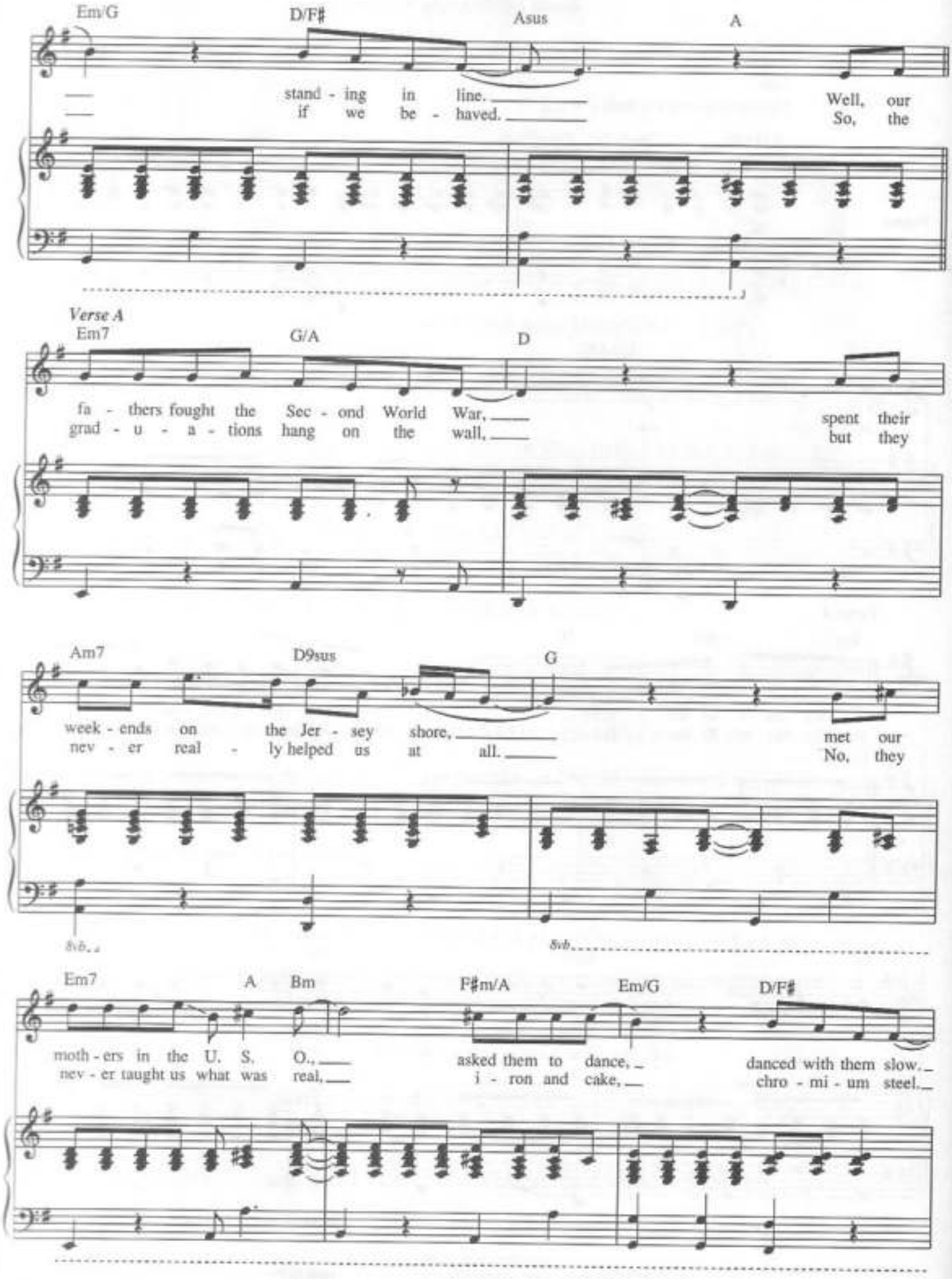
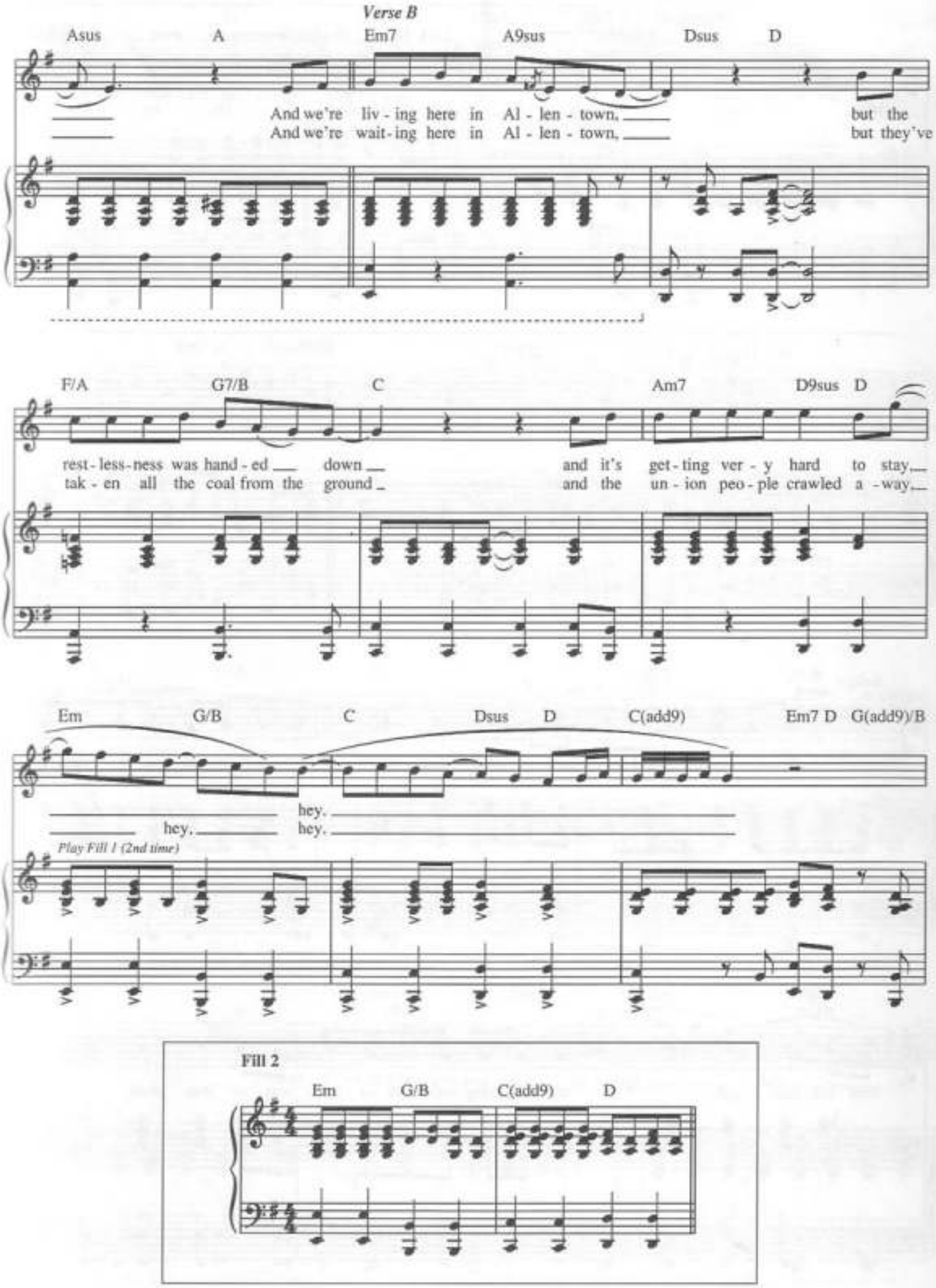

Em/G
D/F♯
Asus
A
stand - ing in line.
if we be - haved.
Well, our
So, the
Verse A
Em7
G/A
D
fa - thers fought the Sec - ond World War,
grad - u - a - tions hang on the wall,
spent their
but they
Am7
D9sus
G
week - ends on the Jer - sey shore,
nev - er real - ly helped us at all.
met our
No, they
8vb.
8vb.
Em7
A
Bm
F♯m/A
Em/G
D/F♯
moth - ers in the U. S. O.,
nev - er taught us what was real,
asked them to dance,
i - ron and cake,
danced with them slow.
chro - mi - um steel.


Verse B
Asus A Em7 A9sus Dsus D
And we're liv - ing here in Al - len - town, but the
And we're wait - ing here in Al - len - town, but they've
F/A G7/B C Am7 D9sus D
rest - less - ness was hand - ed down and it's get - ting ver - y hard to stay,
tak - en all the coal from the ground and the un - ion peo - ple crawled a - way,
Em G/B C Dsus D C(add9) Em7 D G(add9)/B
hey.
hey. hey.
Play Fill 1 (2nd time)
Fill 2
Em G/B C(add9) D

C(add9) | 1 | Em7 D | G(add9)/B | C(add9)

Hey, hey, hey. O whoa ho. Oh, uh, ha.

Em7 D | G C/G G | 2 | F

Well, we're hey.

8vb

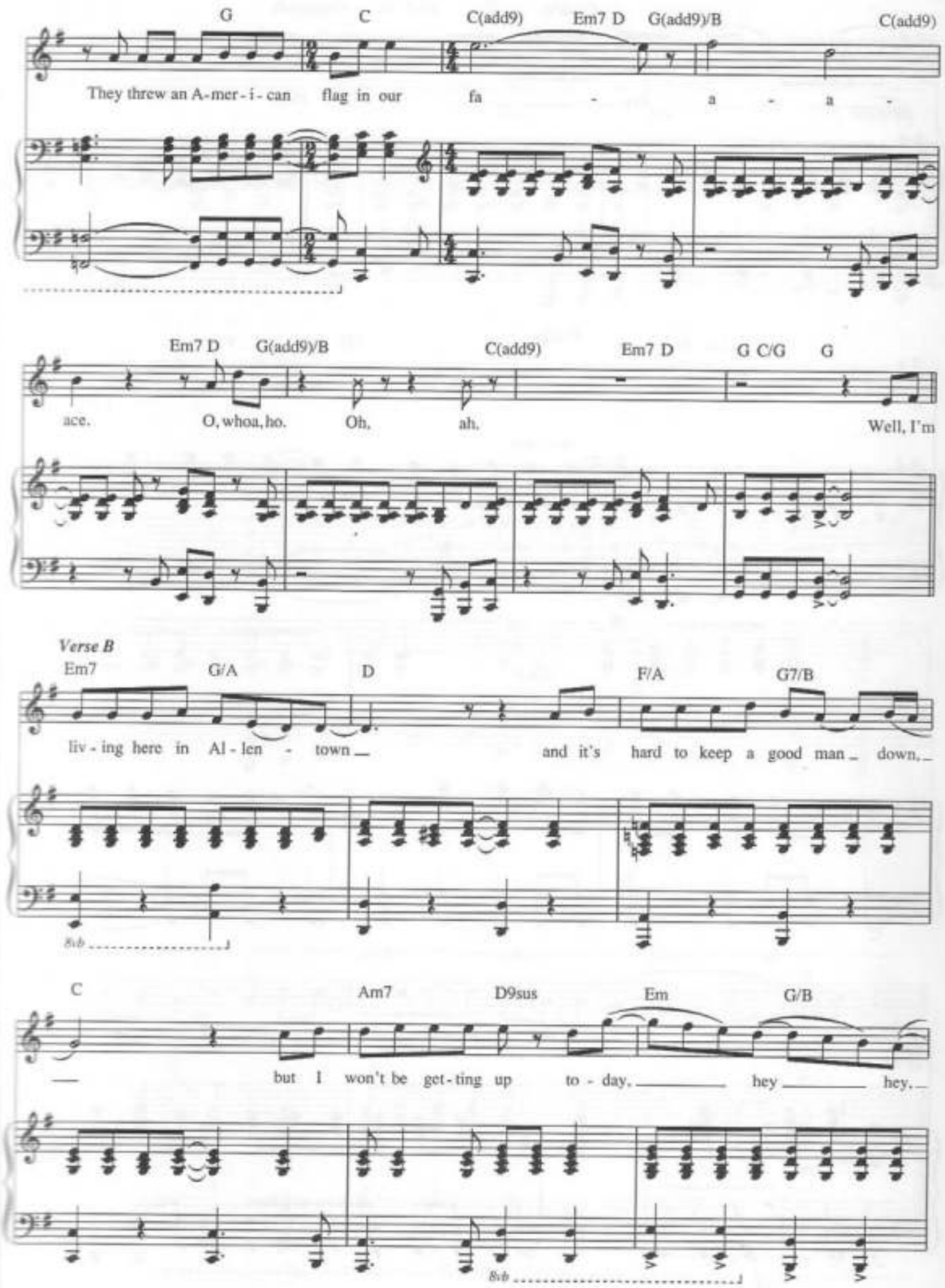
Bridge

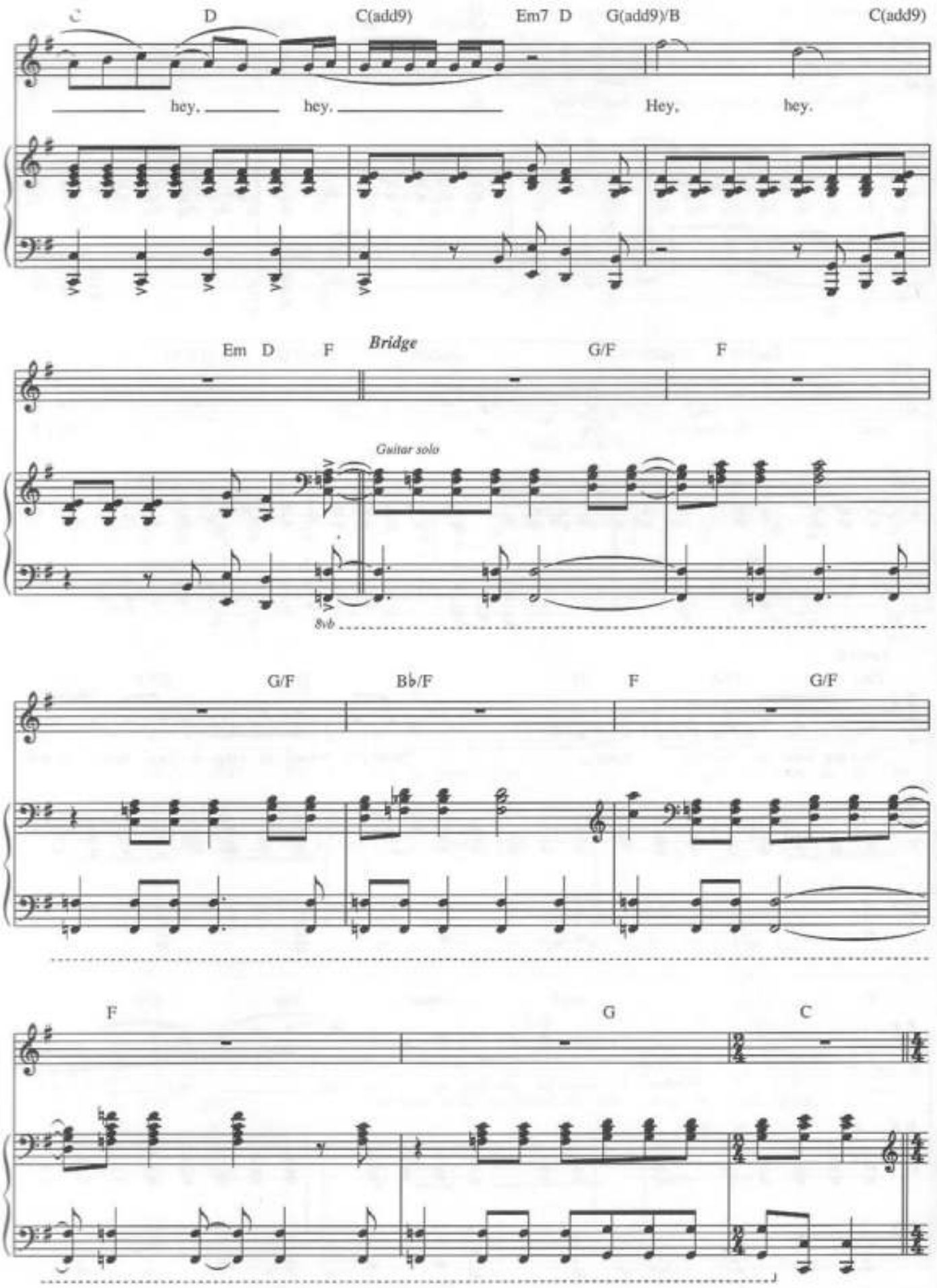
G/F | F | G/F

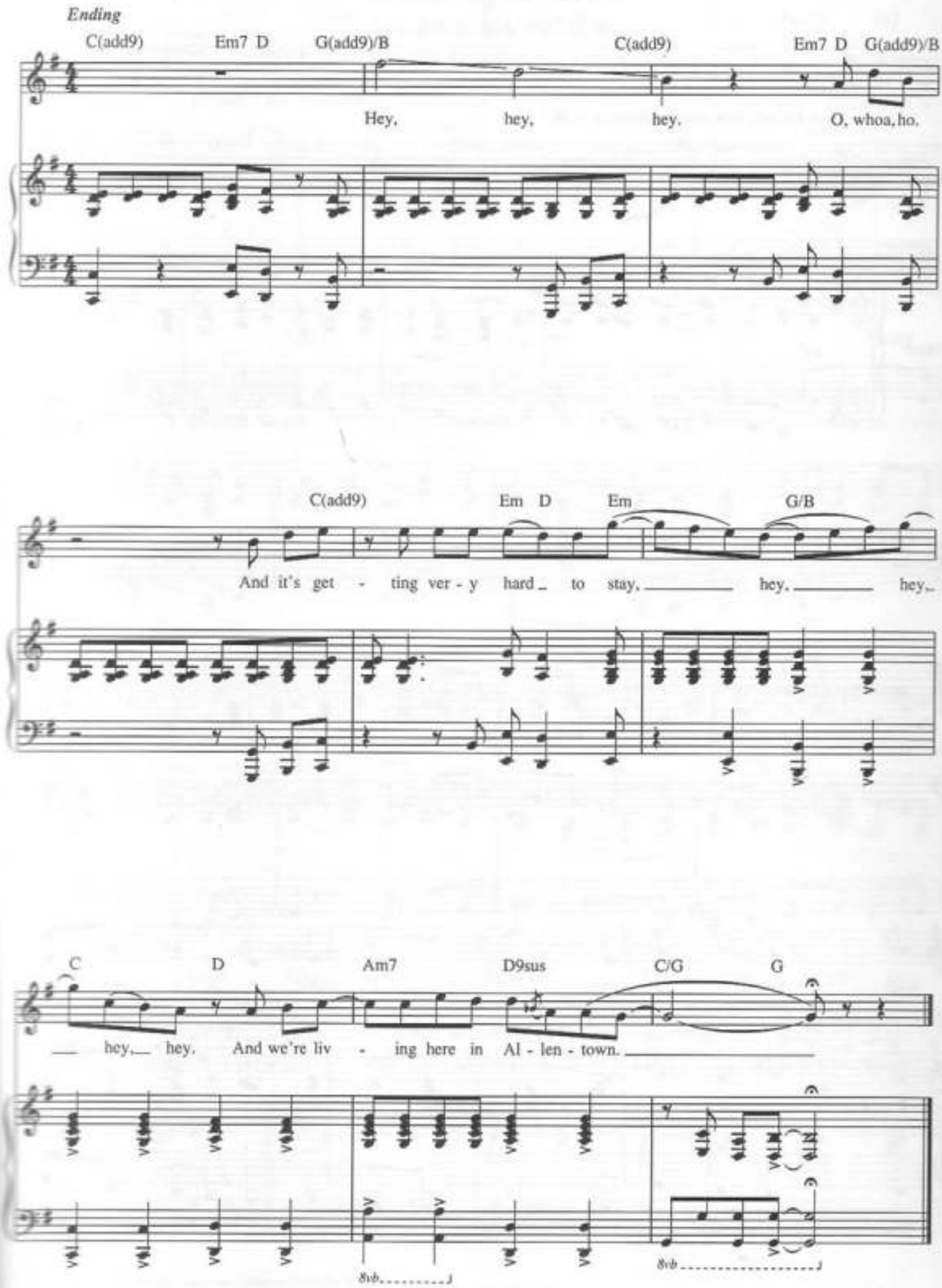
Ev - ery child had a pret - ty good shot to get at least as far as

B♭/F | F | G/F | F

their old man got, but some-thing hap-pened on the way to that place.

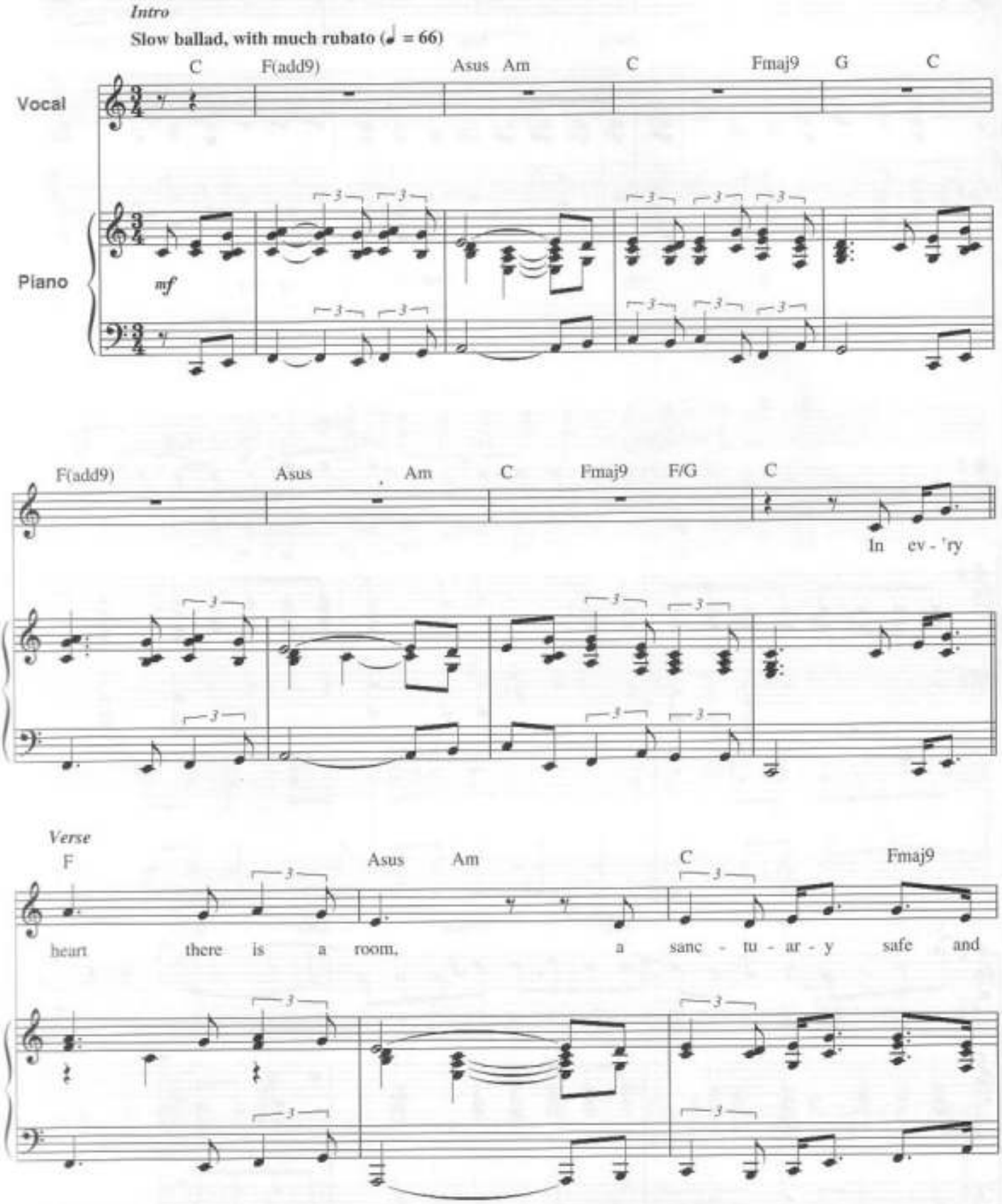

G C C(add9) Em7 D G(add9)/B C(add9)
They threw an A-mer-i-can flag in our fa - a - a -
Em7 D G(add9)/B C(add9) Em7 D G C/G G
ace. O, whoa, ho. Oh, ah. Well, I'm
Verse B
Em7 G/A D F/A G7/B
liv-ing here in Al-len - town and it's hard to keep a good man down,
8vb
C Am7 D9sus Em G/B
but I won't be get-ting up to-day, hey hey,
8vb


C
D
C(add9)
Em7 D
G(add9)/B
C(add9)
hey, hey, Hey, hey.
Em D F
Bridge
G/F
F
Guitar solo
8vb
G/F
B♭/F
F
G/F
F
G
C


Ending
C(add9) Em7 D G(add9)/B C(add9) Em7 D G(add9)/B
Hey, hey, hey, O, whoa, ho,
C(add9) Em D Em G/B
And it's get - ting ver - y hard to stay, hey, hey,
C D Am7 D9sus C/G G
hey, hey, And we're liv - ing here in Al - len - town.
8vb
8vb

And So It Goes

Words and Music by Billy Joel



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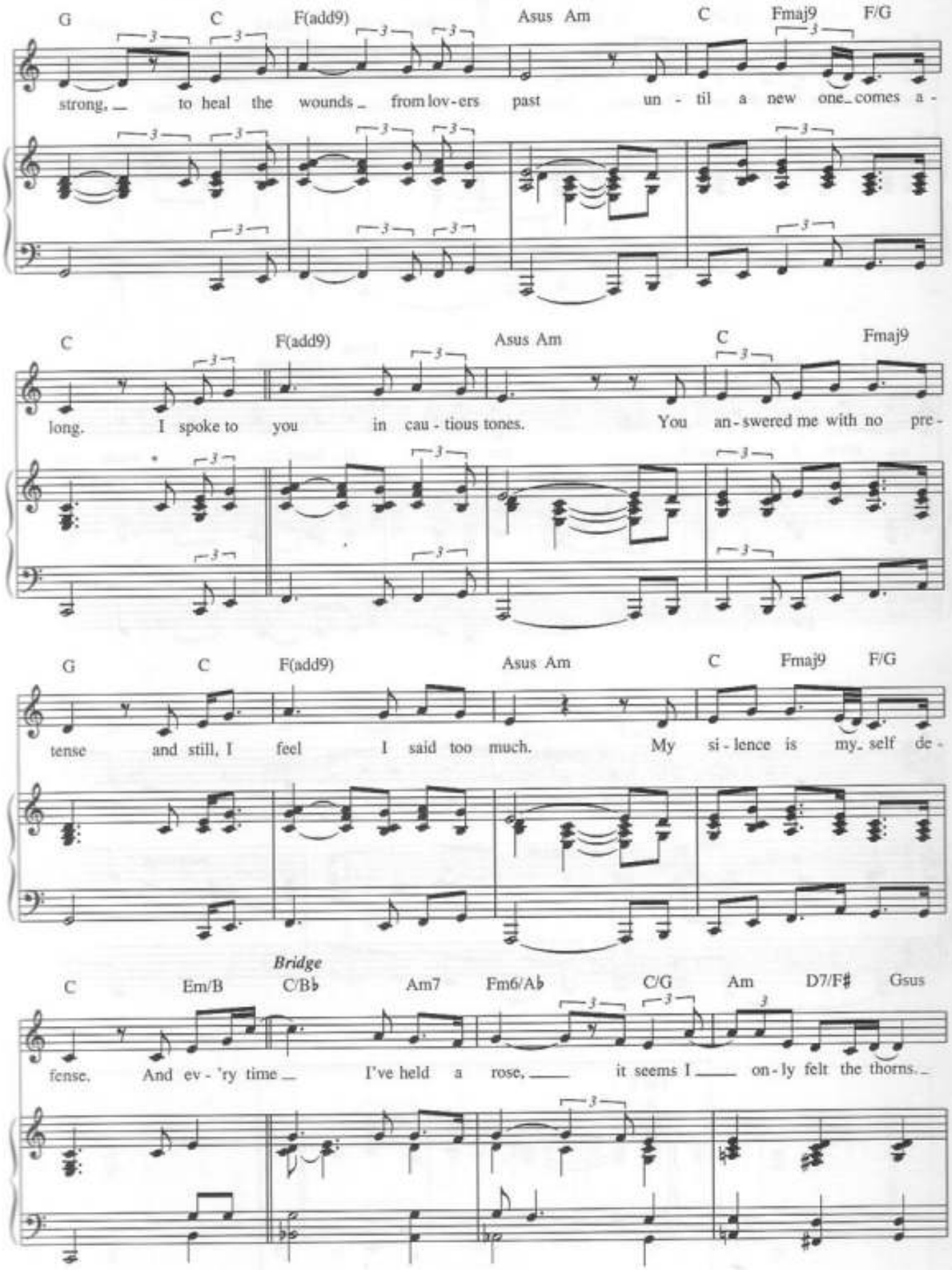


Synthesizer doubles Piano part. Any differences will be noted.

G C C/B♭ Am7 Fm6/A♭ C/G

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

Am7 D7/F♯ Gsus G

Verse

F(add9) Cmaj7/E F G

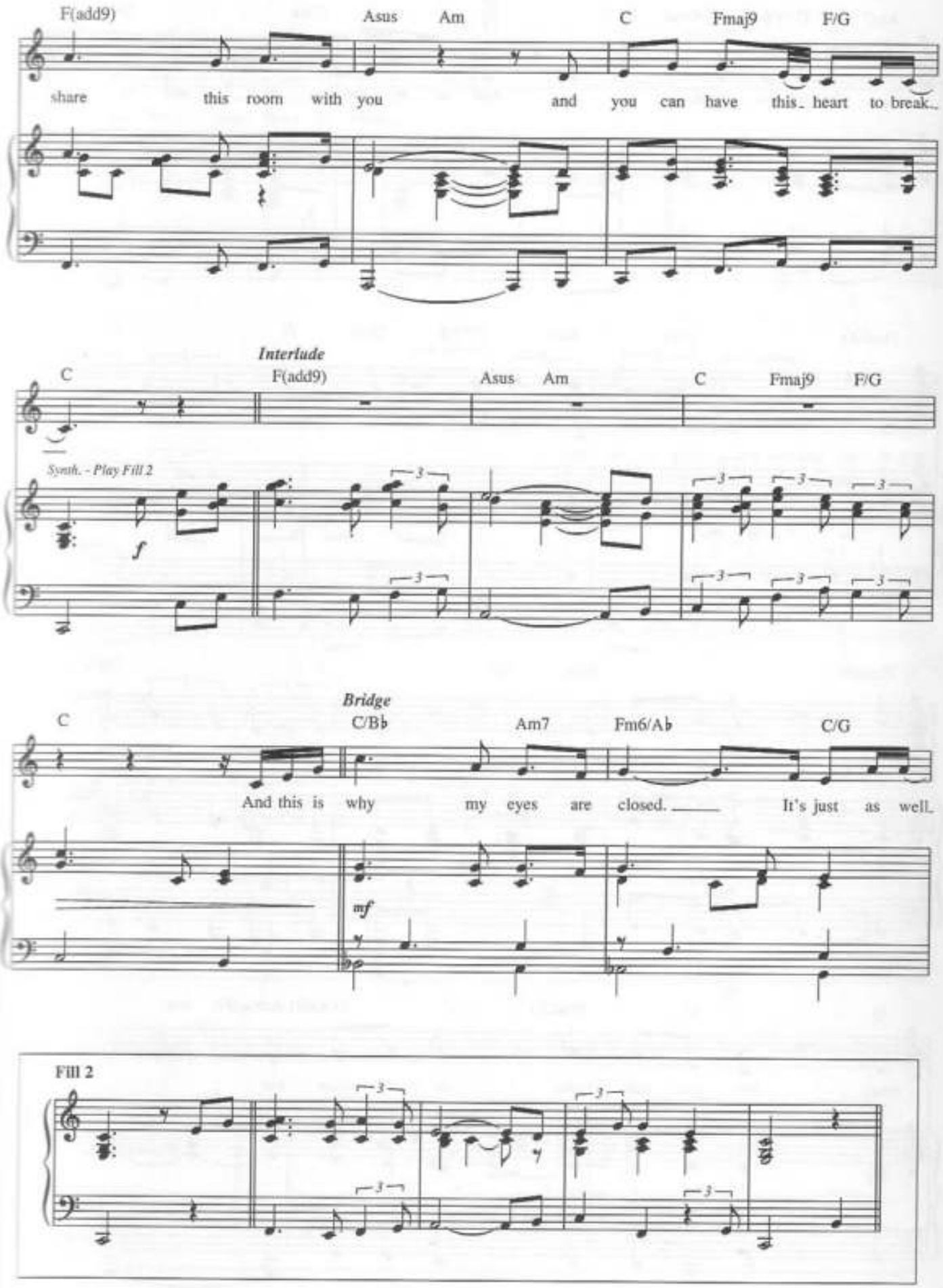
soon I sup - pose, but if my si - lence made you

Synth. - Play Fill 1

G/A Am C Fmaj9 G C

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

Fill 1


F(add9)
Asus
Am
C
Fmaj9
F/G
share this room with you and you can have this heart to break.
Interlude
C
F(add9)
Asus
Am
C
Fmaj9
F/G
Synth. - Play Fill 2
f
Bridge
C
C/B♭
Am7
Fm6/A♭
C/G
And this is why my eyes are closed. It's just as well.
mf
Fill 2

Am7 D7/F♯ Gsus G C C/B♭ Am7

for all I've seen. And so it goes, and so it goes,

Fm6/A♭ C/G Am7 D7/F♯ Gsus G C

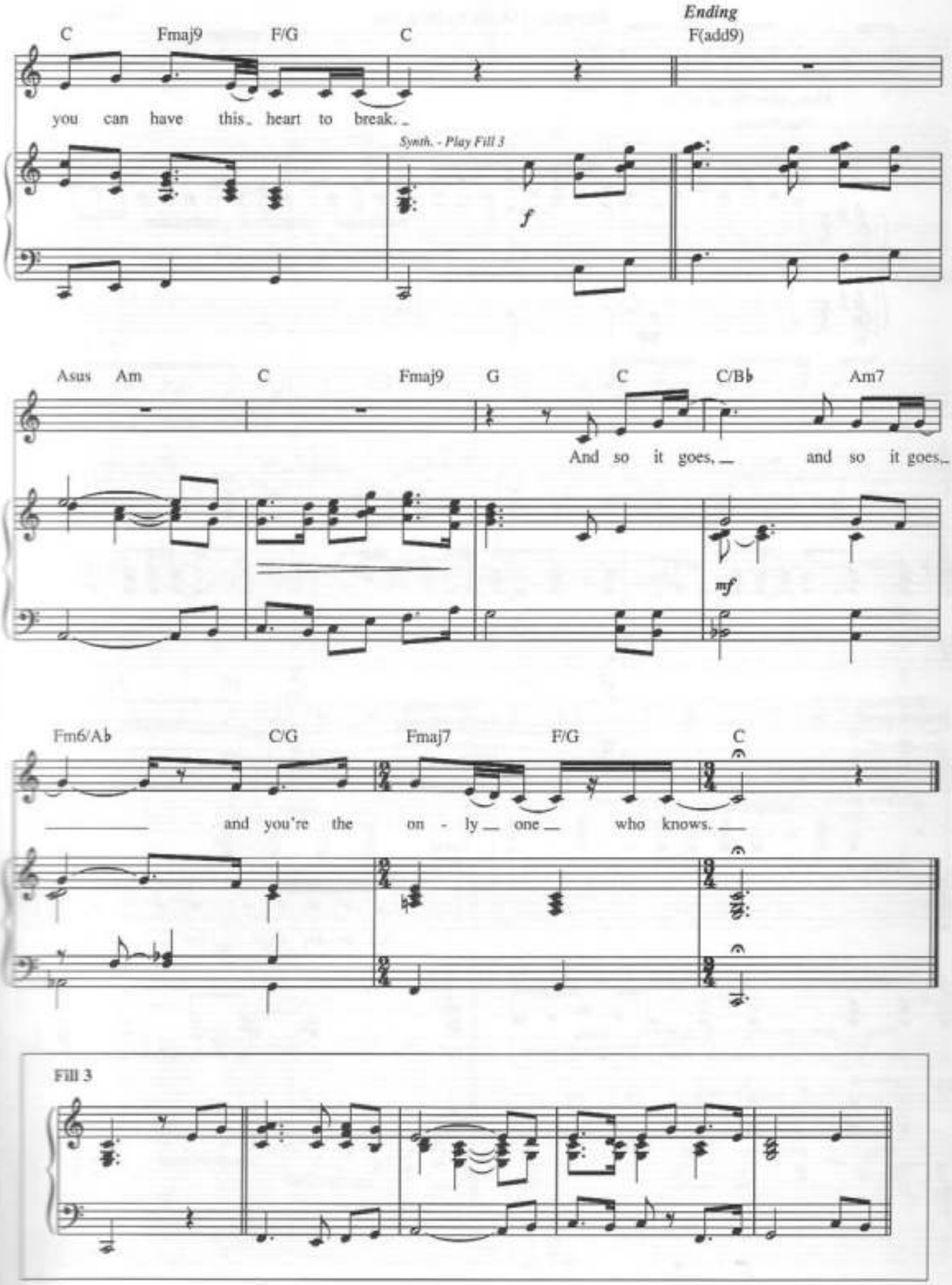
and you're the on - ly one who knows. So, I would

F(add9) Asus Am C F(add9)

choose to be with you, that's if the choice were mine to

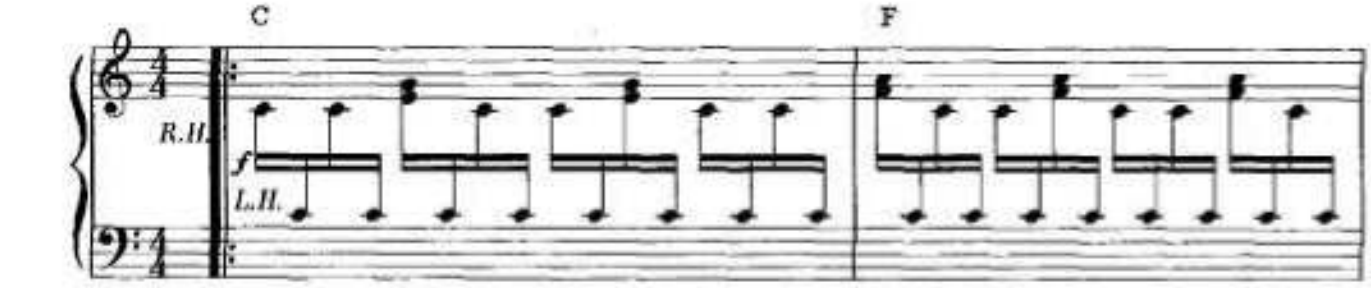
G C F(add9) G(add9) Am(add9) Am

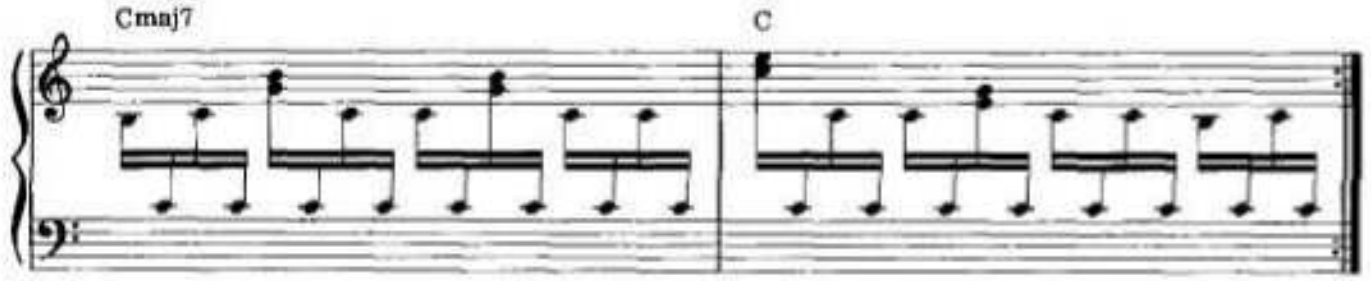
make, but you can make de - ci - sions too and

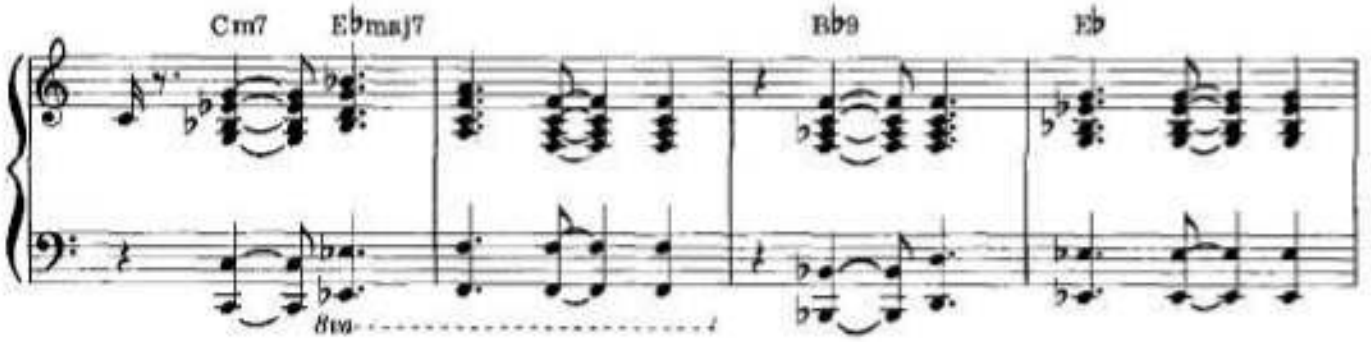

C
Fmaj9
F/G
C
Ending
F(add9)
you can have this heart to break.
Synth. - Play Fill 3
f
Asus
Am
C
Fmaj9
G
C
C/B♭
Am7
And so it goes, and so it goes.
mf
Fm6/A♭
C/G
Fmaj7
F/G
C
and you're the on - ly one who knows.
Fill 3

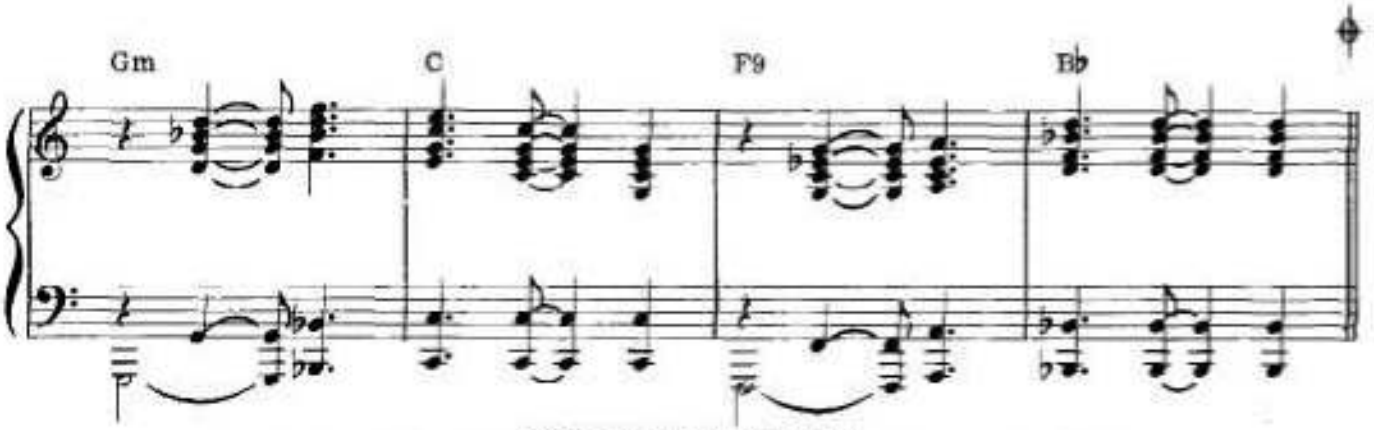
Prelude

by
BILLY JOEL









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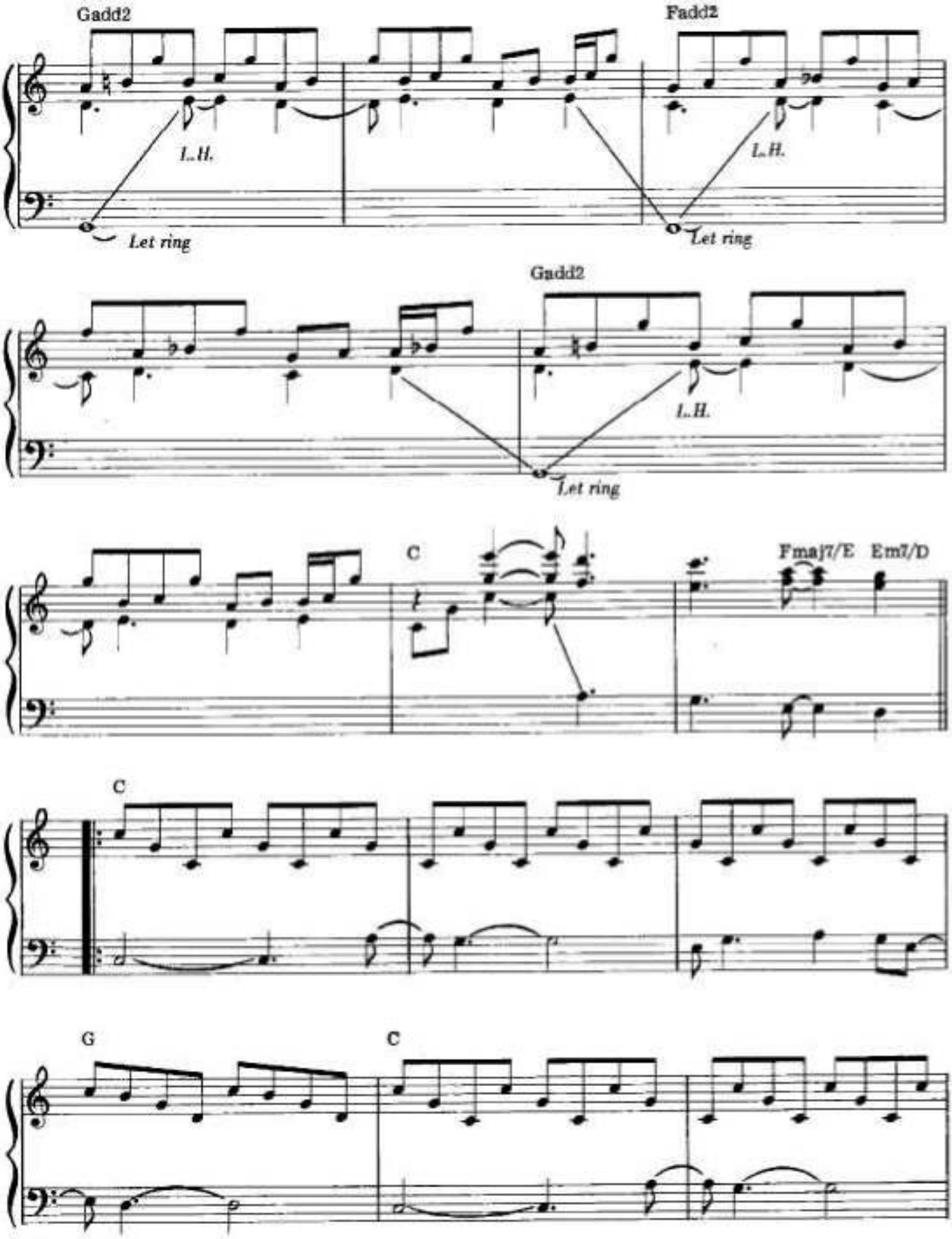
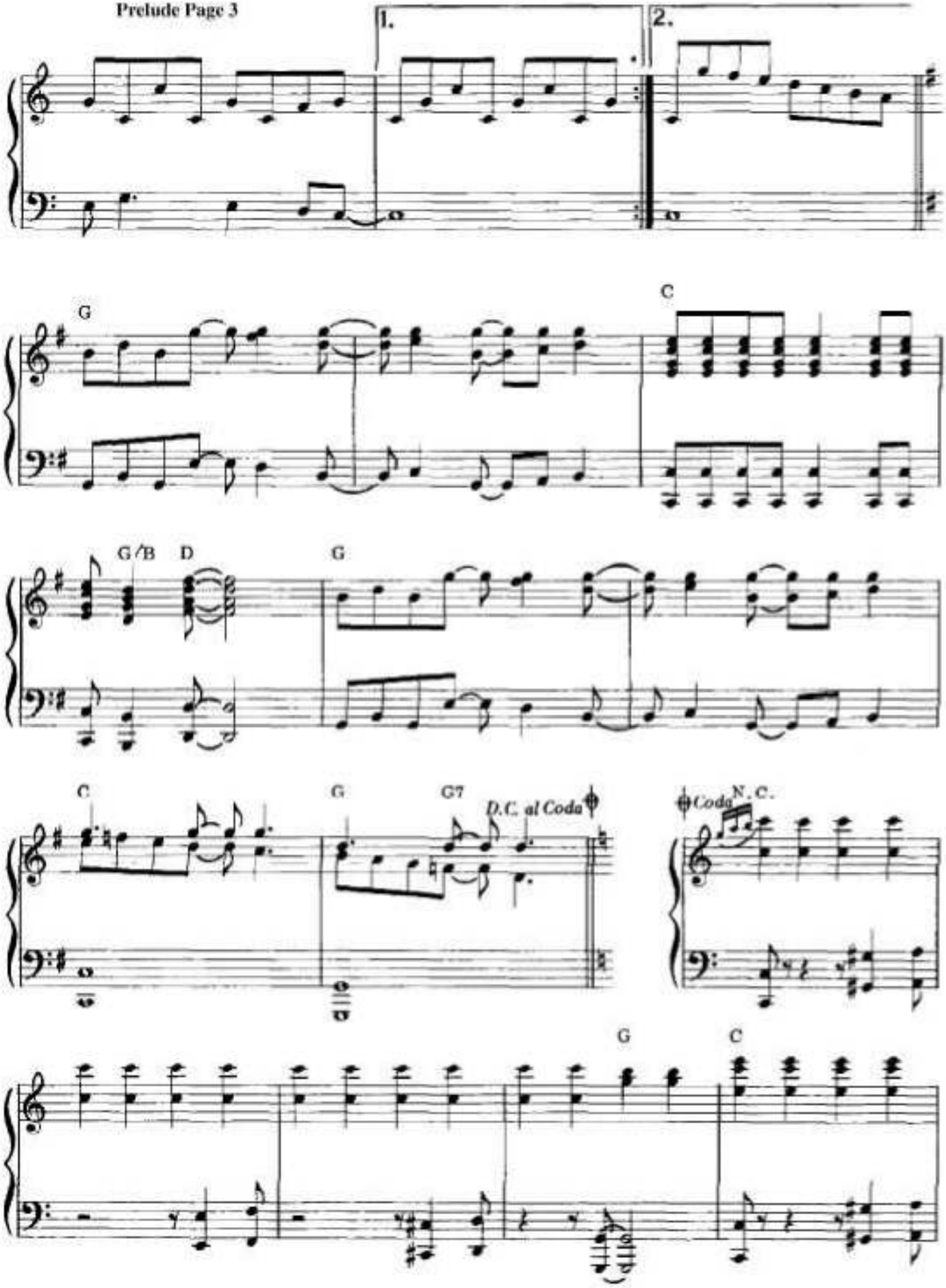
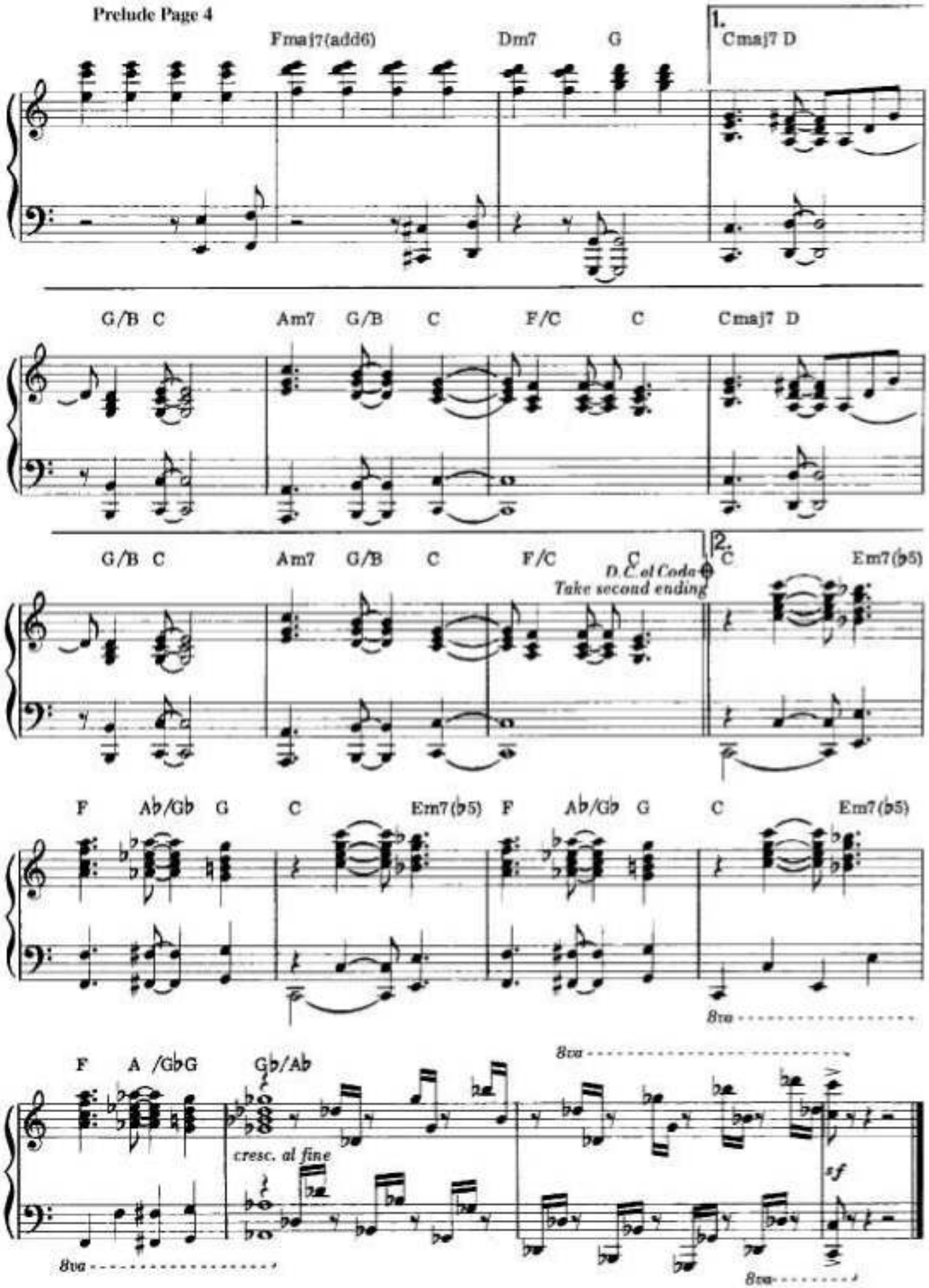
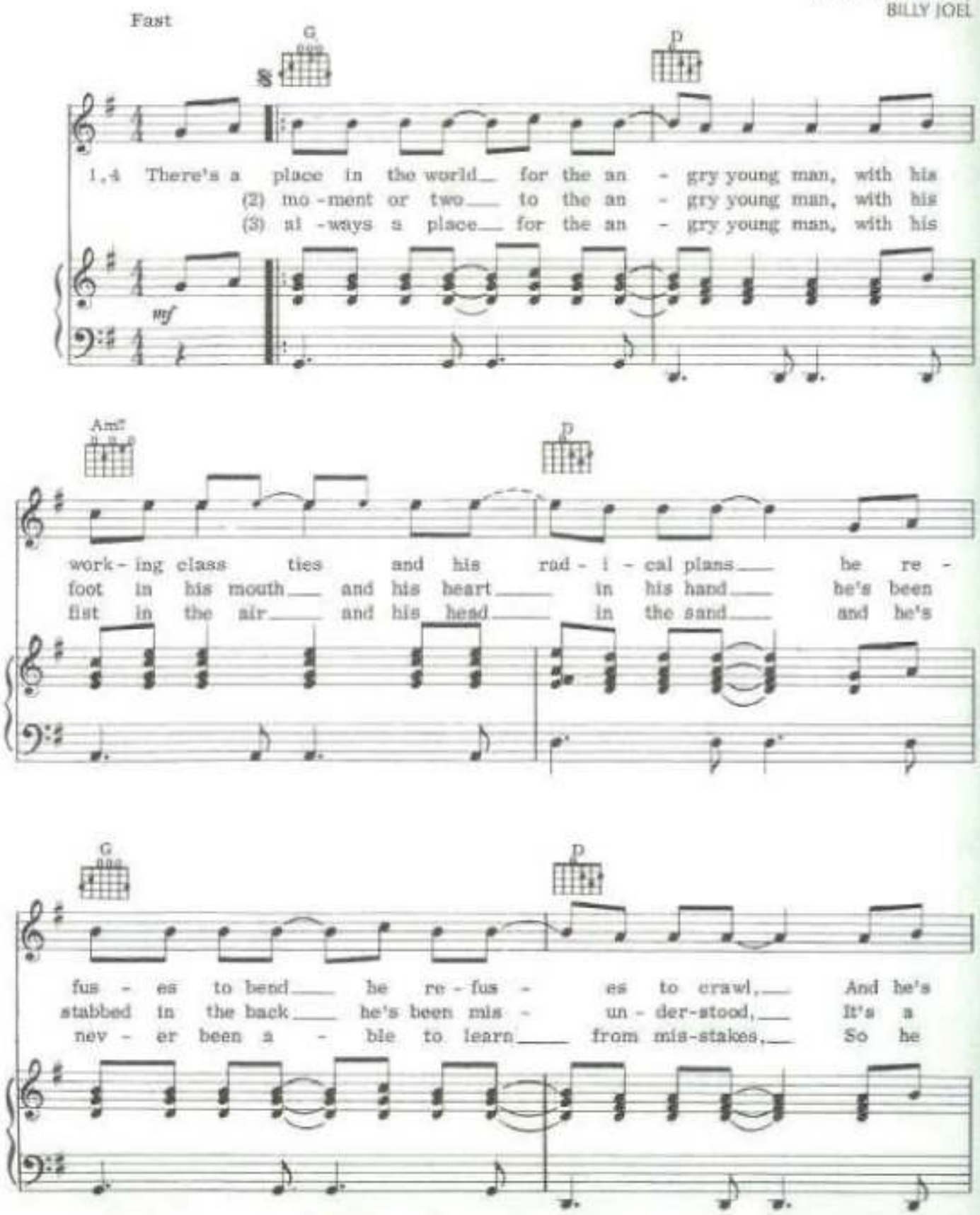

Gadd2
Fadd2
L.H.
L.H.
Let ring
Let ring
Gadd2
L.H.
Let ring
C
Fmaj7/E
Em7/D
C
G
C


1.
2.
G
C
G/B
D
G
C
G
G7
D.C. al Coda
Coda
N.C.
G
C


Fmaj7(add6)
Dm7
G
1.
Cmaj7 D
G/B C
Am7
G/B
C
F/C
C
Cmaj7 D
G/B C
Am7
G/B
C
F/C
C
D.C. al Coda
Take second ending
2.
C
Em7(♭5)
F
A♭/G♭
G
C
Em7(♭5)
F
A♭/G♭
G
C
Em7(♭5)
8va
F
A /G♭G
G♭/A♭
8va
cresc. al fine
sf
8va
8va

ANGRY YOUNG MAN

Words and Music by
BILLY JOEL



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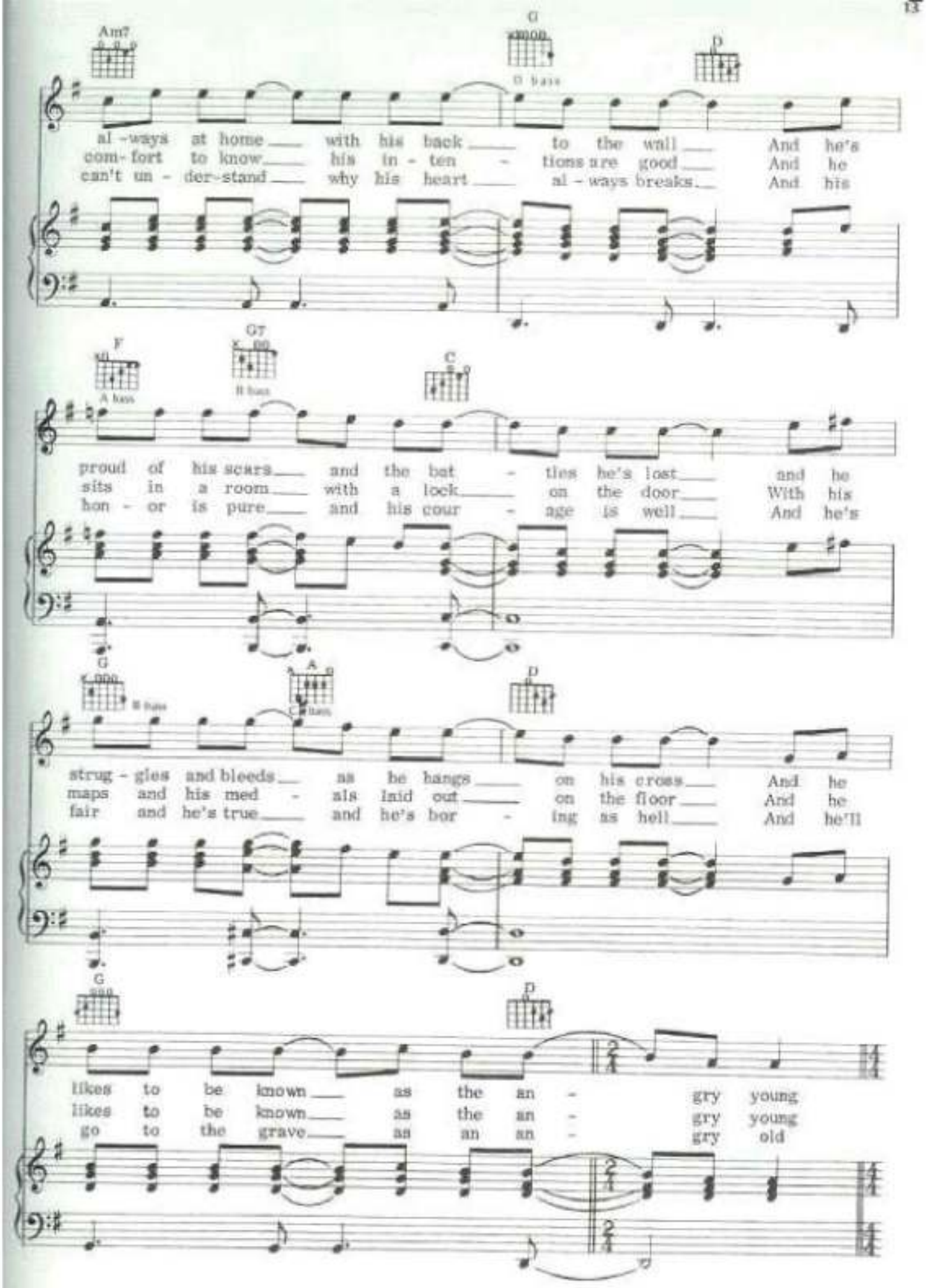
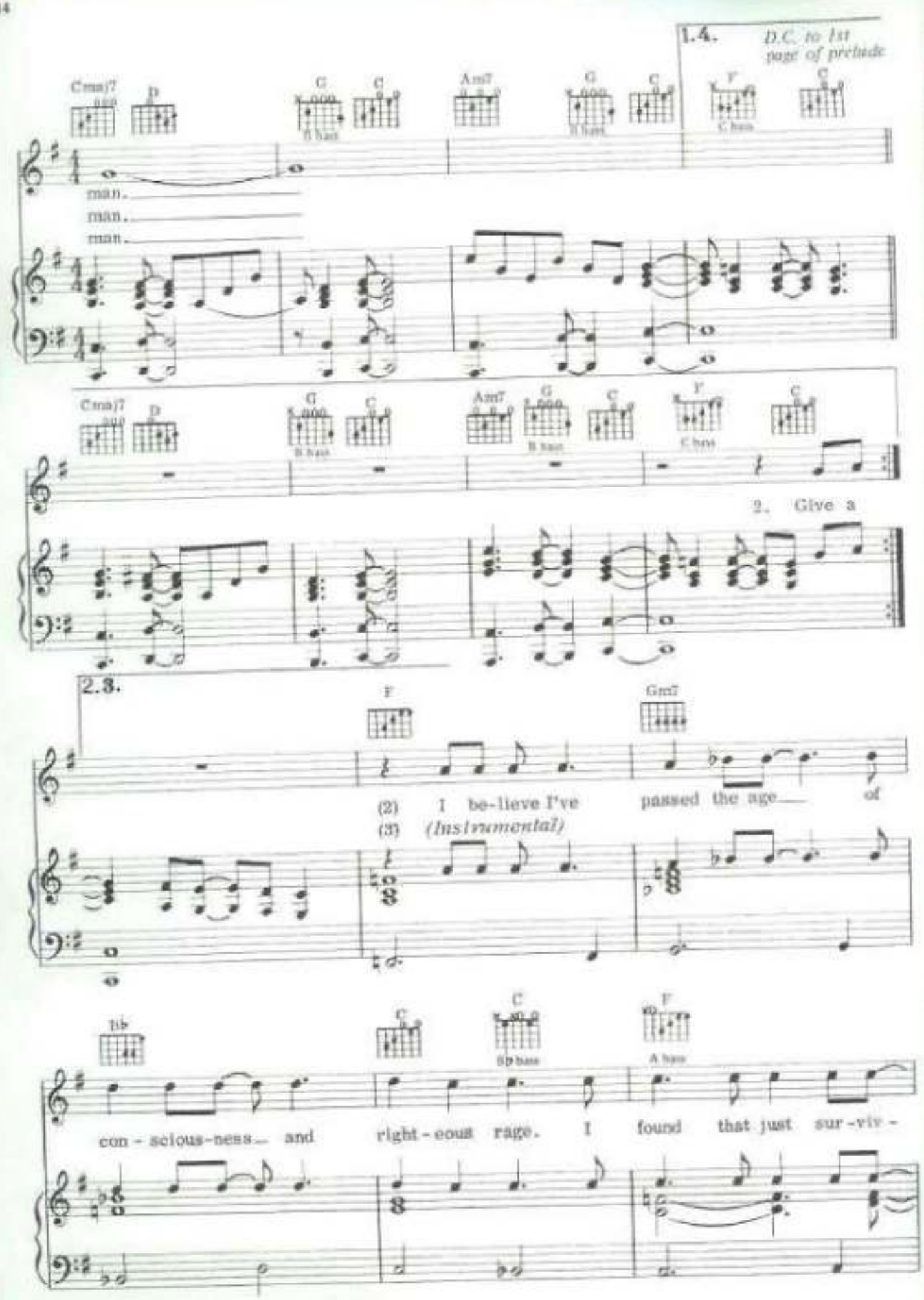
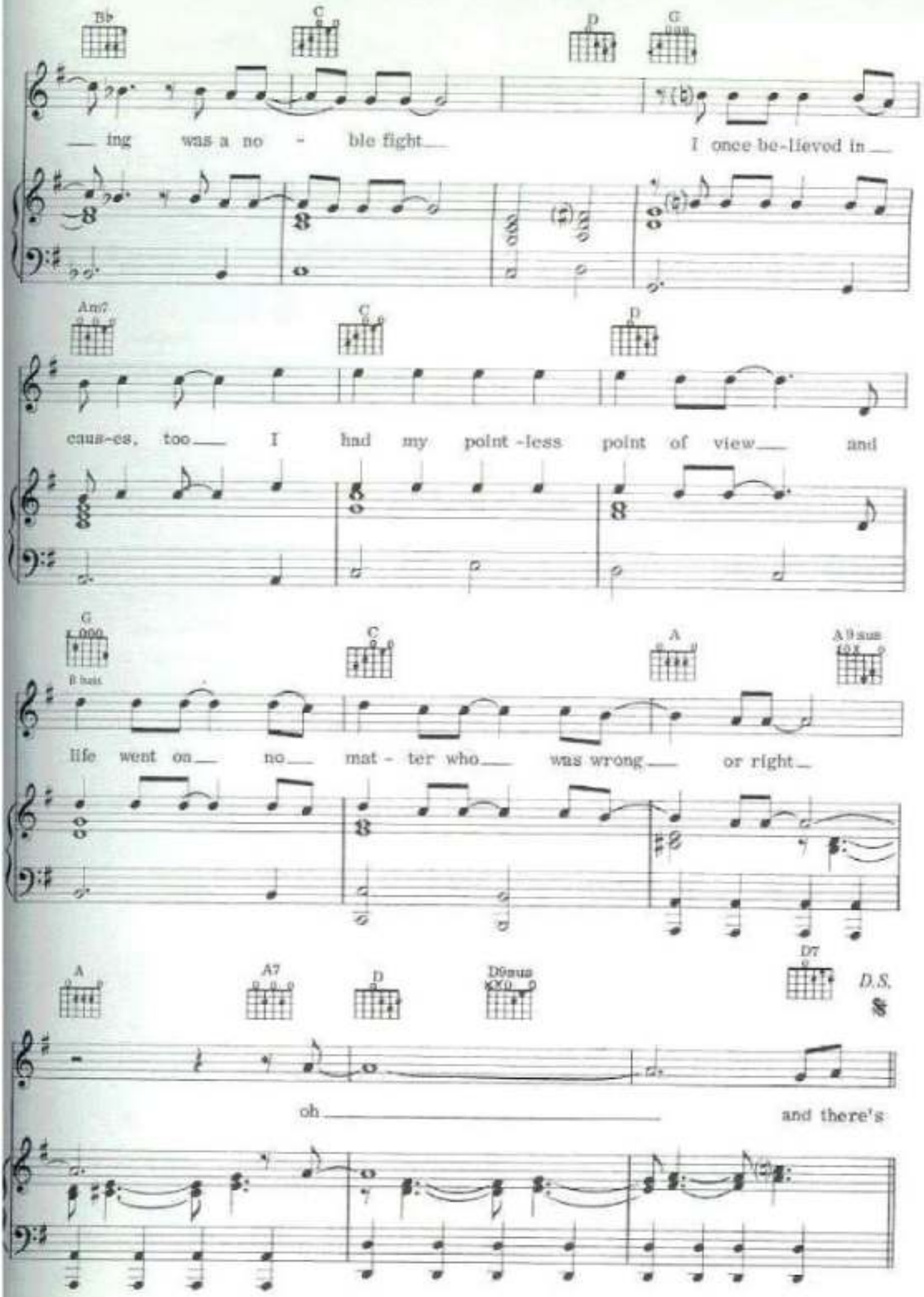
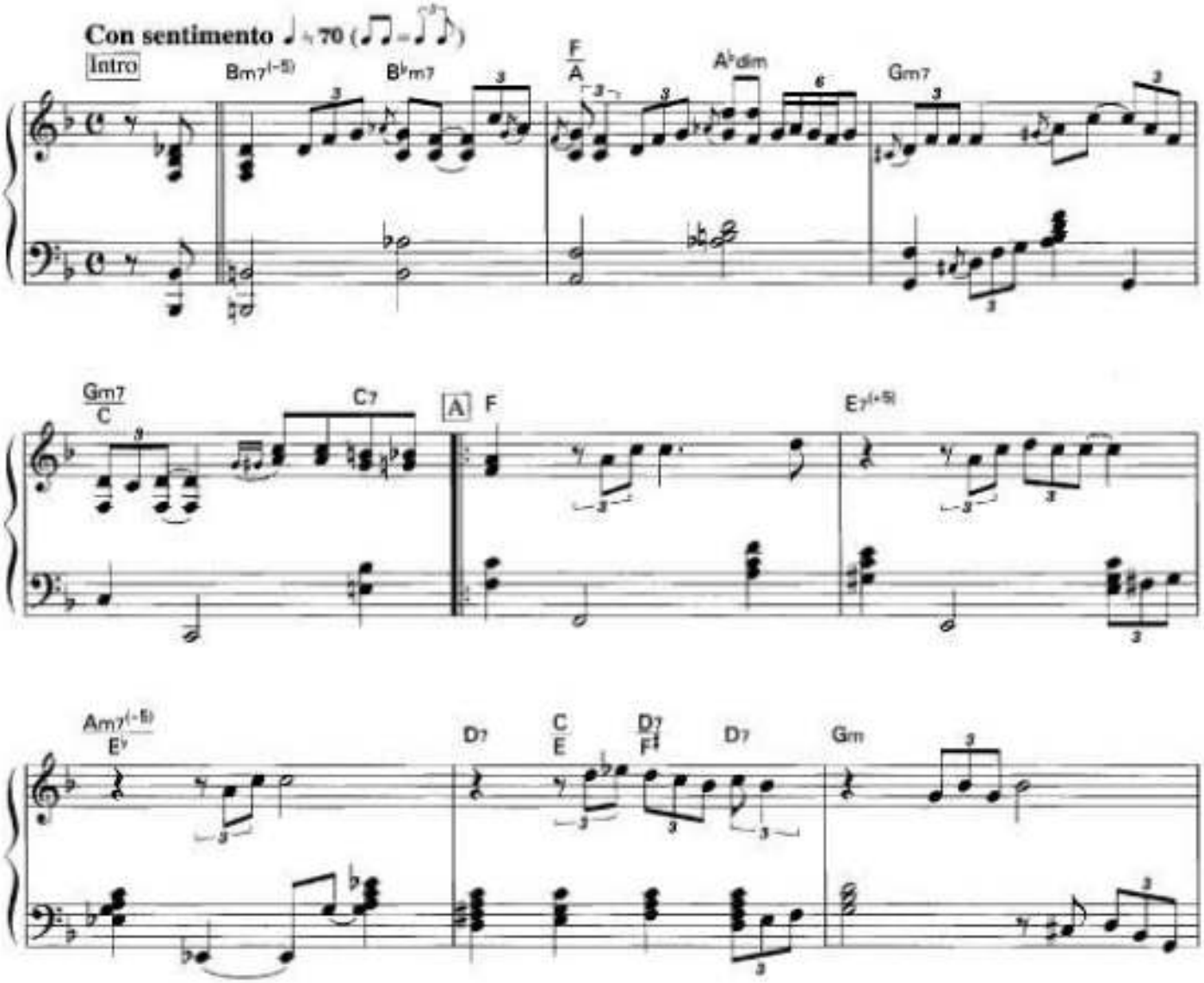

Am7
G
G bass
D
al - ways at home with his back to the wall And he's
com- fort to know his in - ten - tions are good And he
can't un - der-stand why his heart al - ways breaks. And his
F
A bass
G7
B bass
C
proud of his scars and the bat - tles he's lost and he
sits in a room with a lock on the door With his
hon - or is pure and his cour - age is well And he's
G
B bass
A
C bass
D
strug - gles and bleeds as he hangs on his cross And he
maps and his med - als laid out on the floor And he
fair and he's true and he's bor - ing as hell And he'll
G
D
likes to be known as the an - gry young
likes to be known as the an - gry young
go to the grave as an an - gry old


1.4.
D.C. to 1st page of prelude
Cmaj7
D
G
B bass
C
Am7
G
B bass
C
F
C bass
C
man.
man.
man.
Cmaj7
D
G
B bass
C
Am7
G
B bass
C
F
C bass
C
2. Give a
2.3.
F
Gm7
(2) I be-lieve I've passed the age of
(3) (Instrumental)
Bb
C
C
Bb bass
F
A bass
con - scious-ness and right - eous rage. I found that just sur-viv -


B♭
C
D
G
ing was a no - ble fight
I once be-lieved in
Am7
C
D
caus-es, too
I had my point-less point of view
and
G
B bass
C
A
A9sus
life went on
no
mat - ter who
was wrong
or right
A
A7
D
D9sus
D7
D.S.
oh
and there's

Baby Grand

Words and Music by Billy Joel



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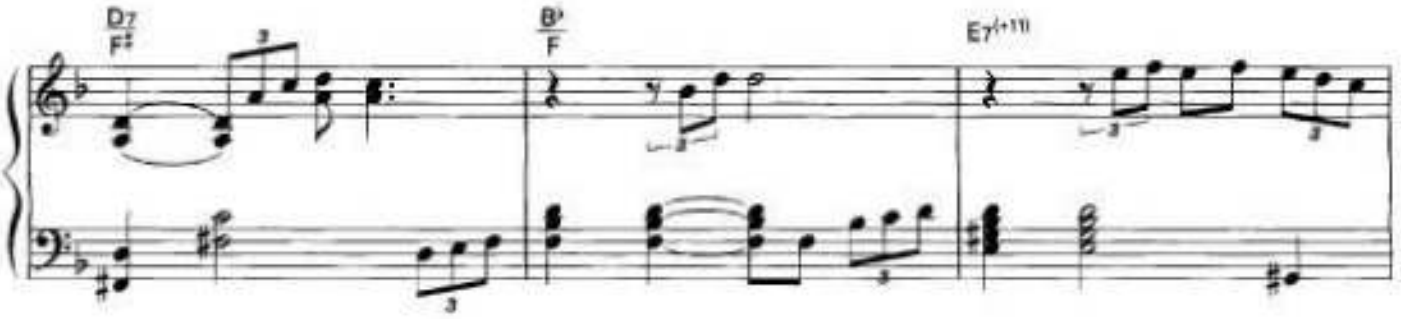
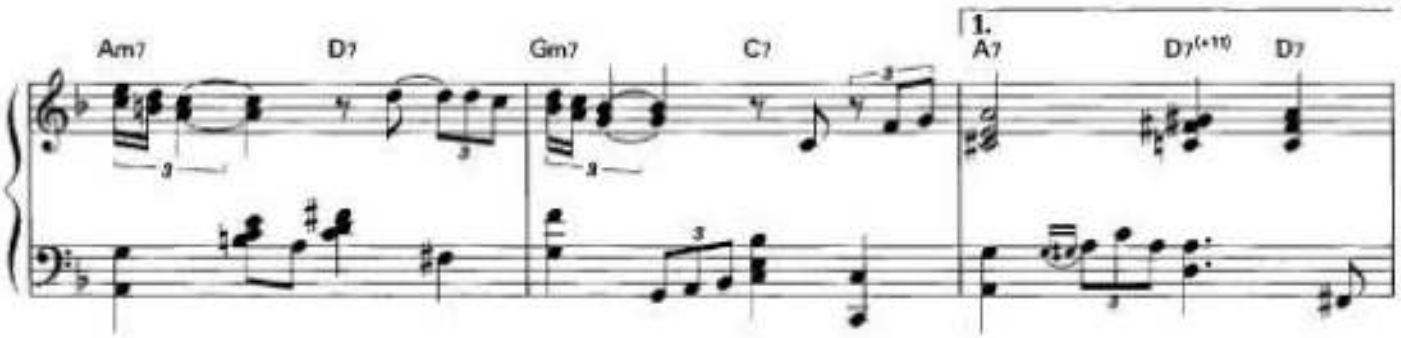
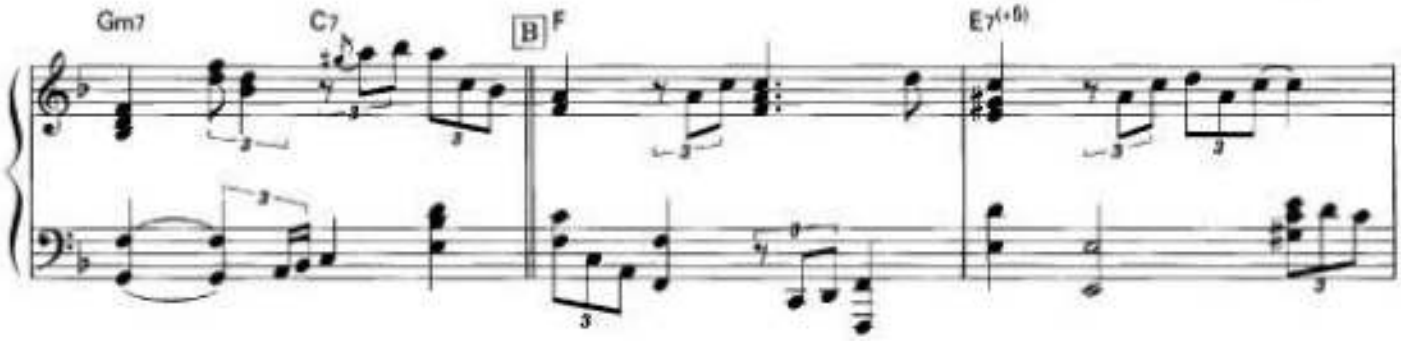
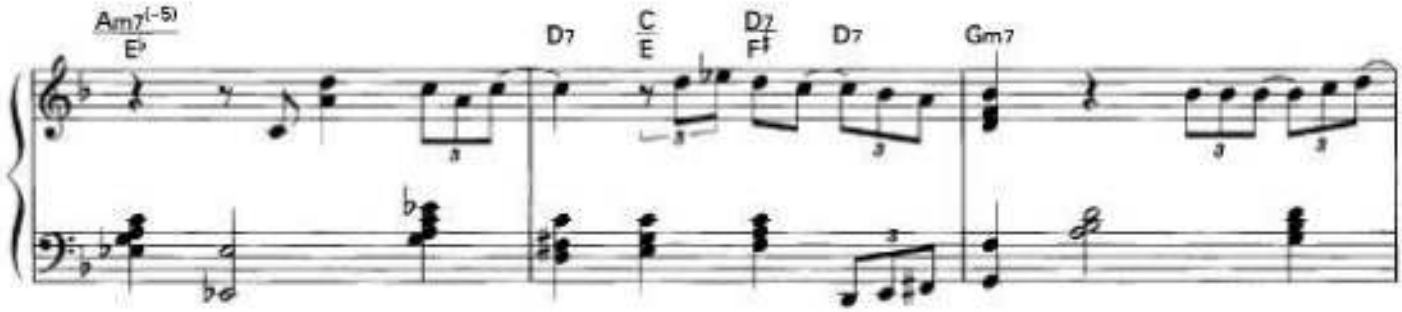
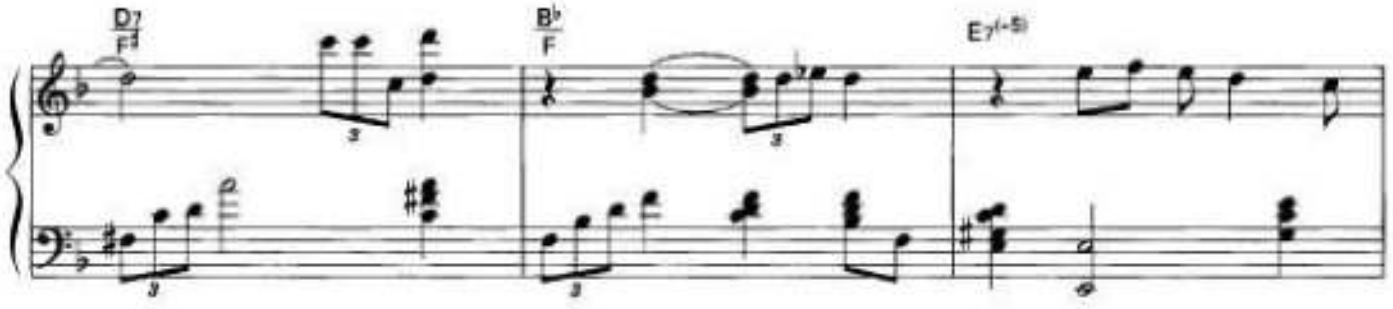
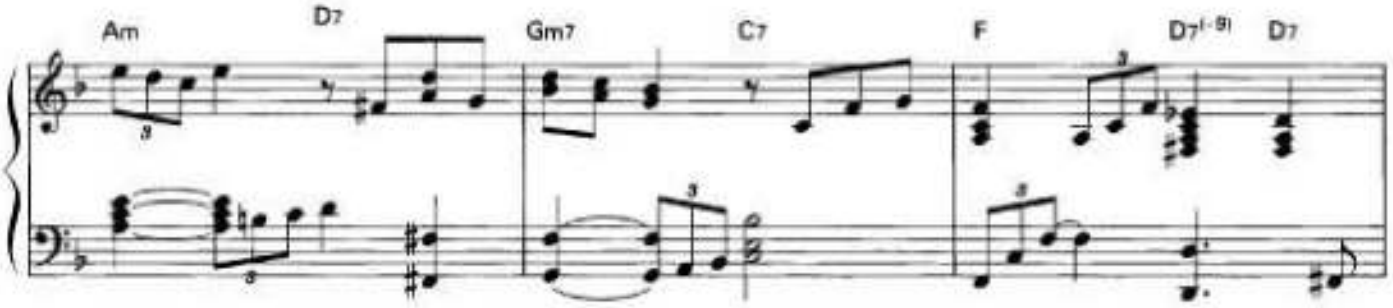

D7/F♯
B♭/F
E7(+11)

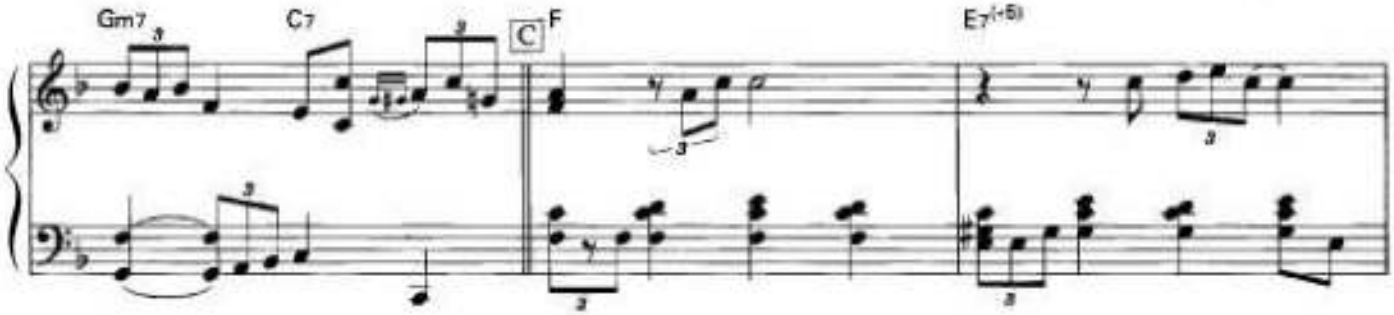

Am7
D7
Gm7
C7
1.
A7
D7(+11)
D7

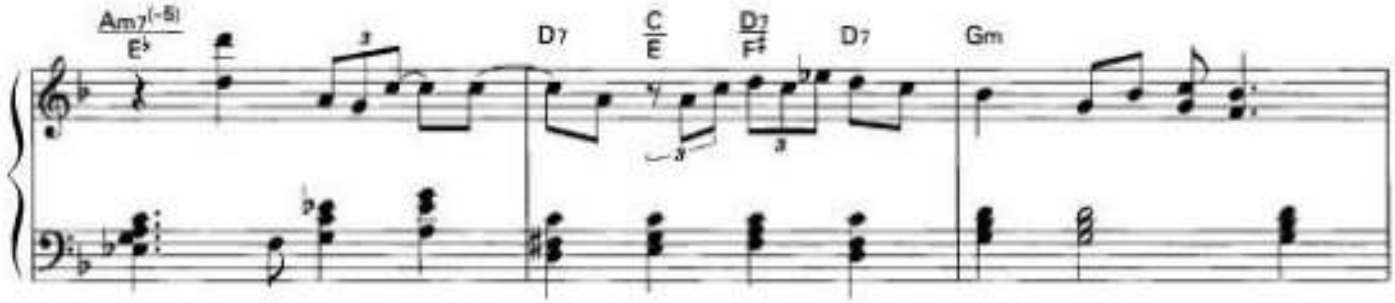

Gm7
C7
B
F
E7(+5)


Am7(-5)/E♭
D7
C/E
D7/F♯
D7
Gm7

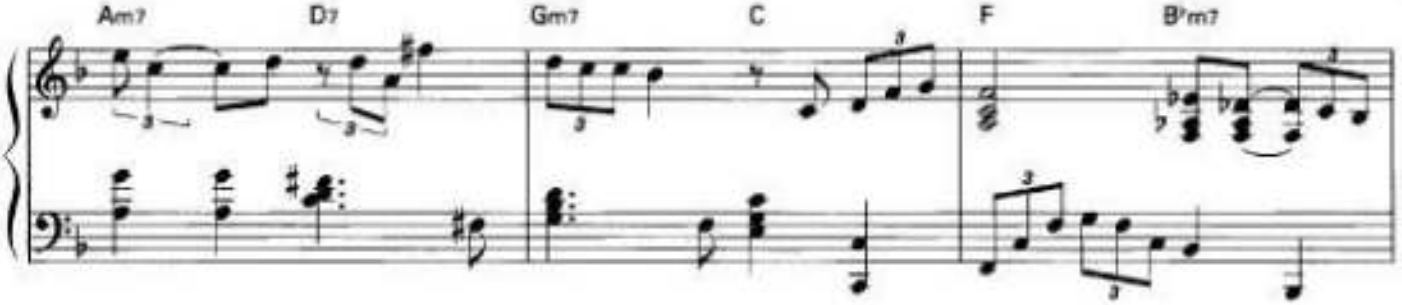

D7/F♯
B♭/F
E7(-5)

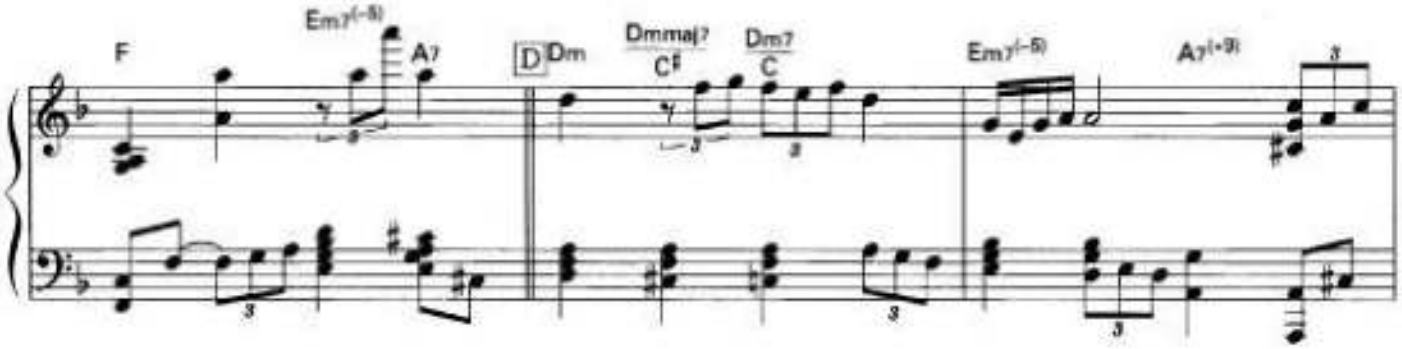

Am
D7
Gm7
C7
F
D7(-9)
D7

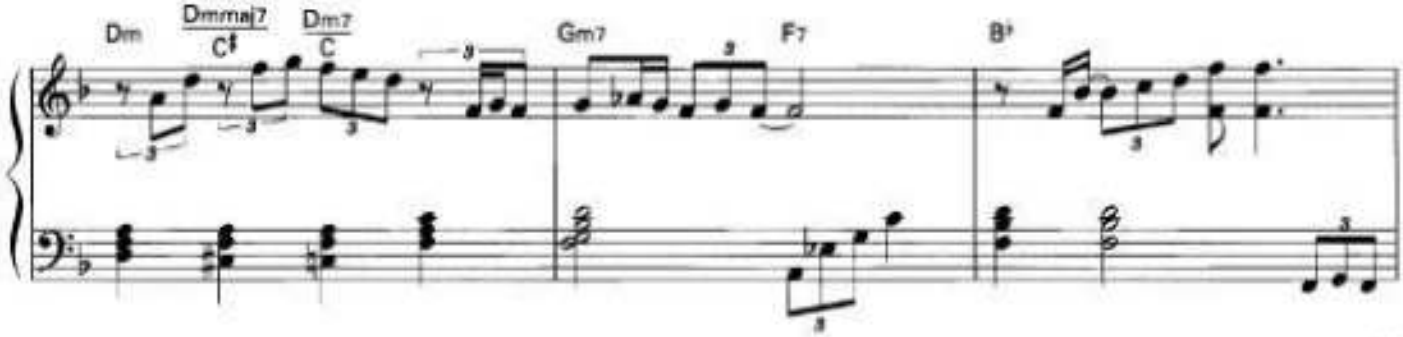

Gm7
C7
C
F
E7(-5)

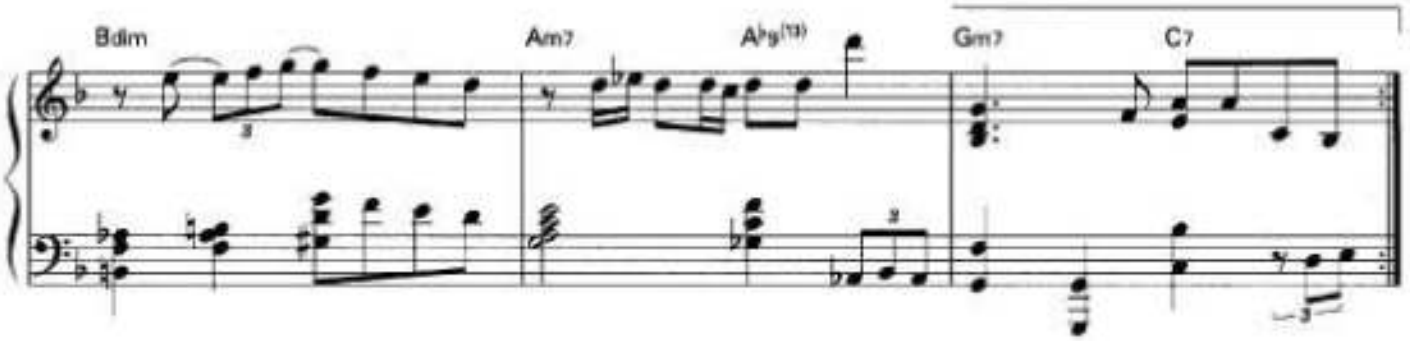

Am7(-5)/E♭
D7
C/E
D7/F♯
D7
Gm

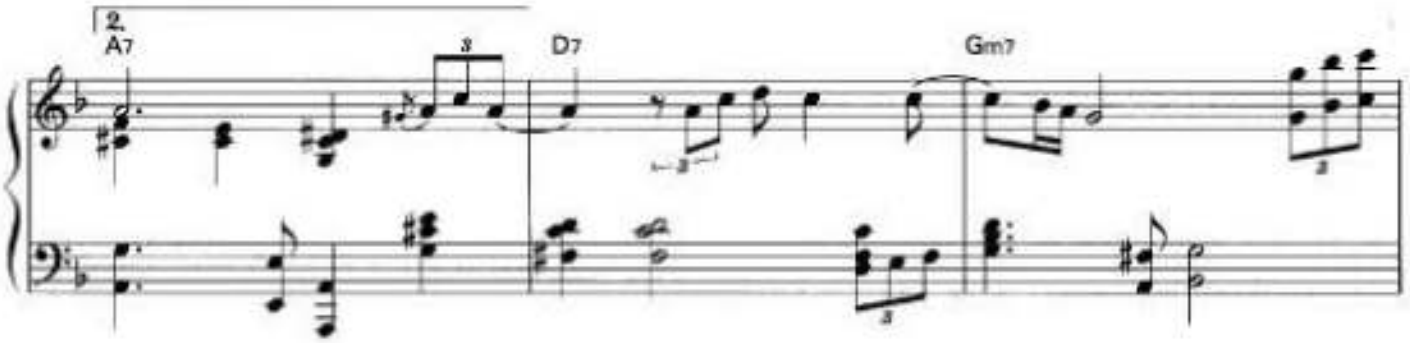
D7
F♯
B♭
F
E7

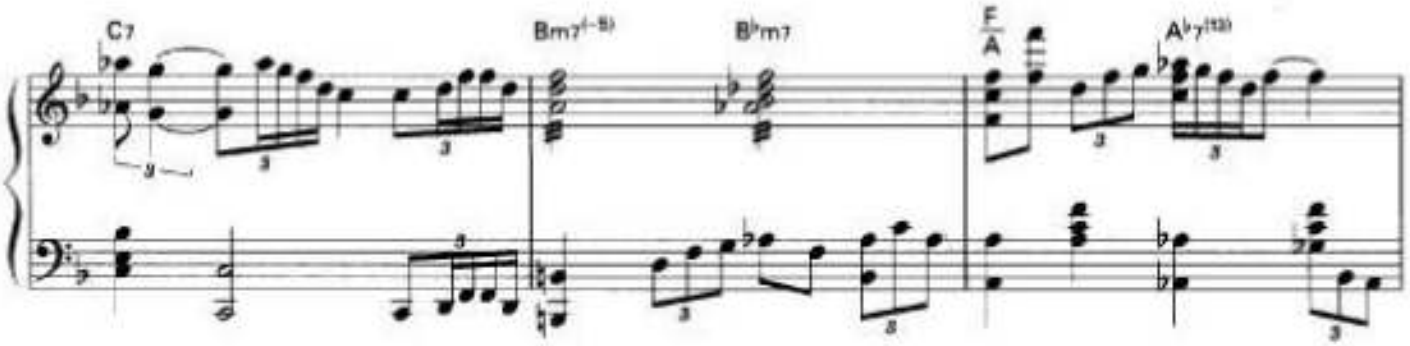

Am7
D7
Gm7
C
F
B♭m7

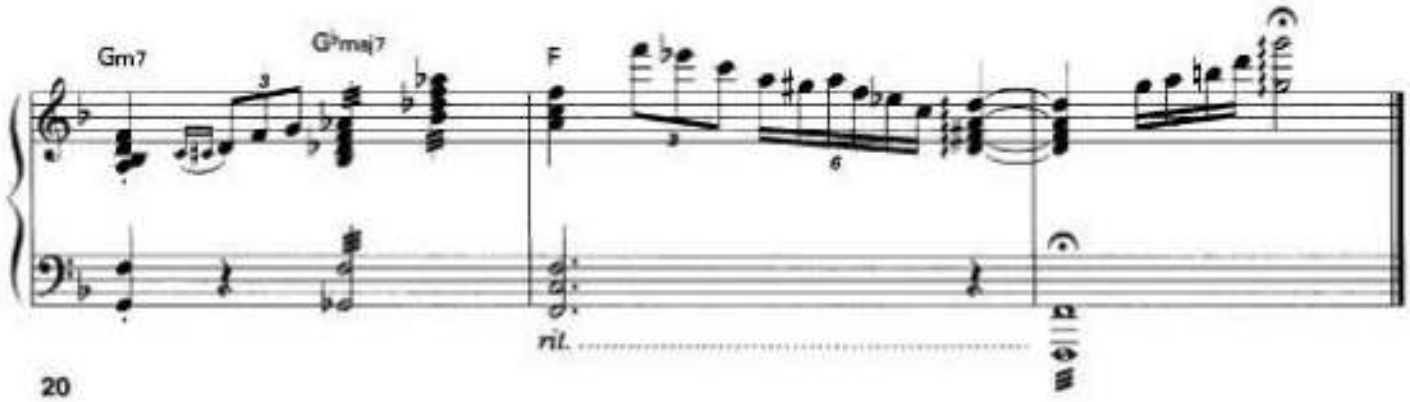

F
Em7(-5)
A7
D
Dm
Dmmaj7
C♯
Dm7
C
Em7(-5)
A7(+9)


Dm
Dmmaj7
C♯
Dm7
C
Gm7
F7
B♭


Bdim
Am7
A♭9(13)
Gm7
C7


2.
A7
D7
Gm7


C7
Bm7(♭5)
B♭m7
F/A
A♭7(13)


Gm7
G♭maj7
F
rit.

BIG SHOT

Words and Music by
BILLY JOEL

Fast rock 'n' roll

Em G Em

f

G Em Bm C F

D bass C bass

C G Em G

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

Em G

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

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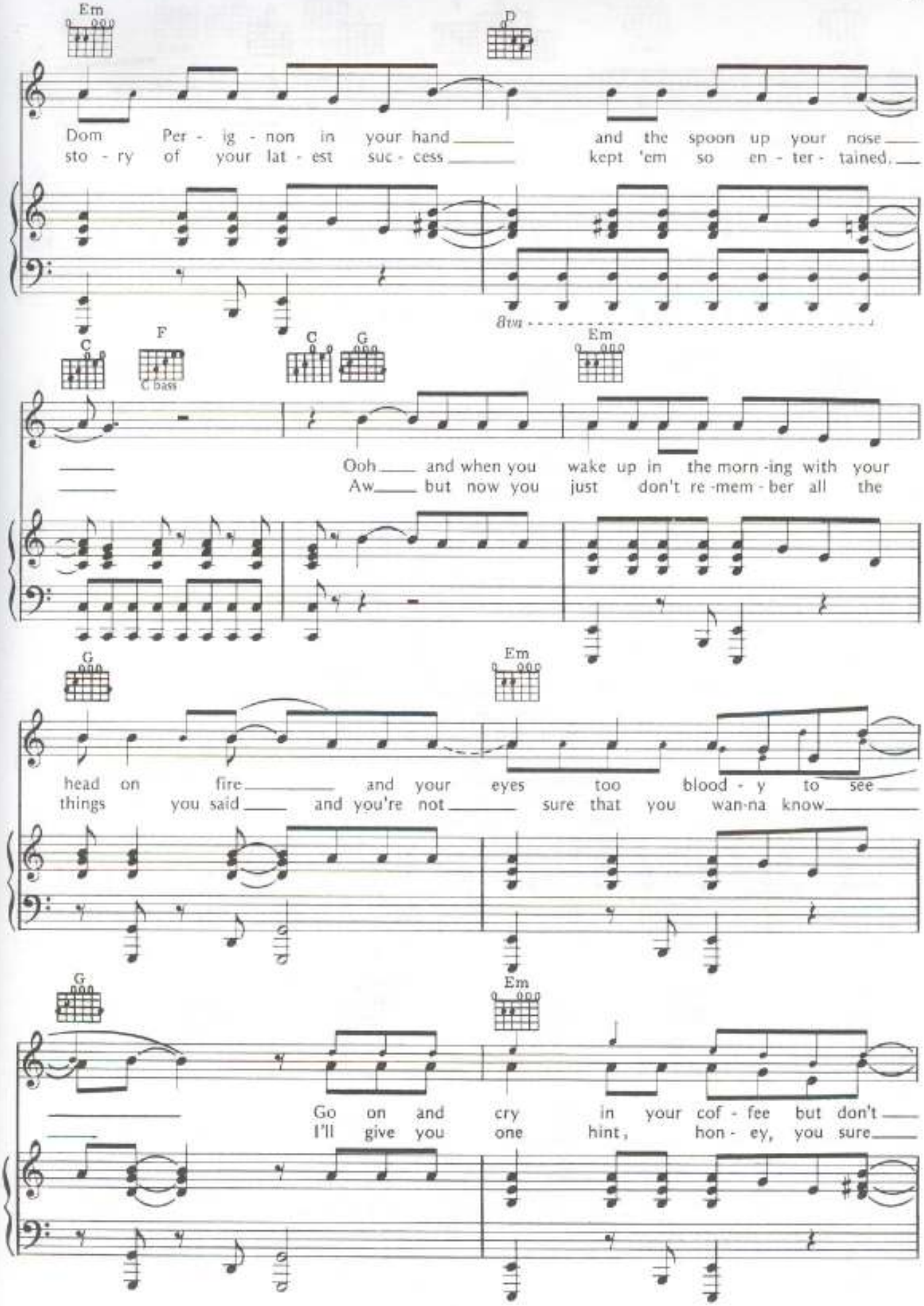
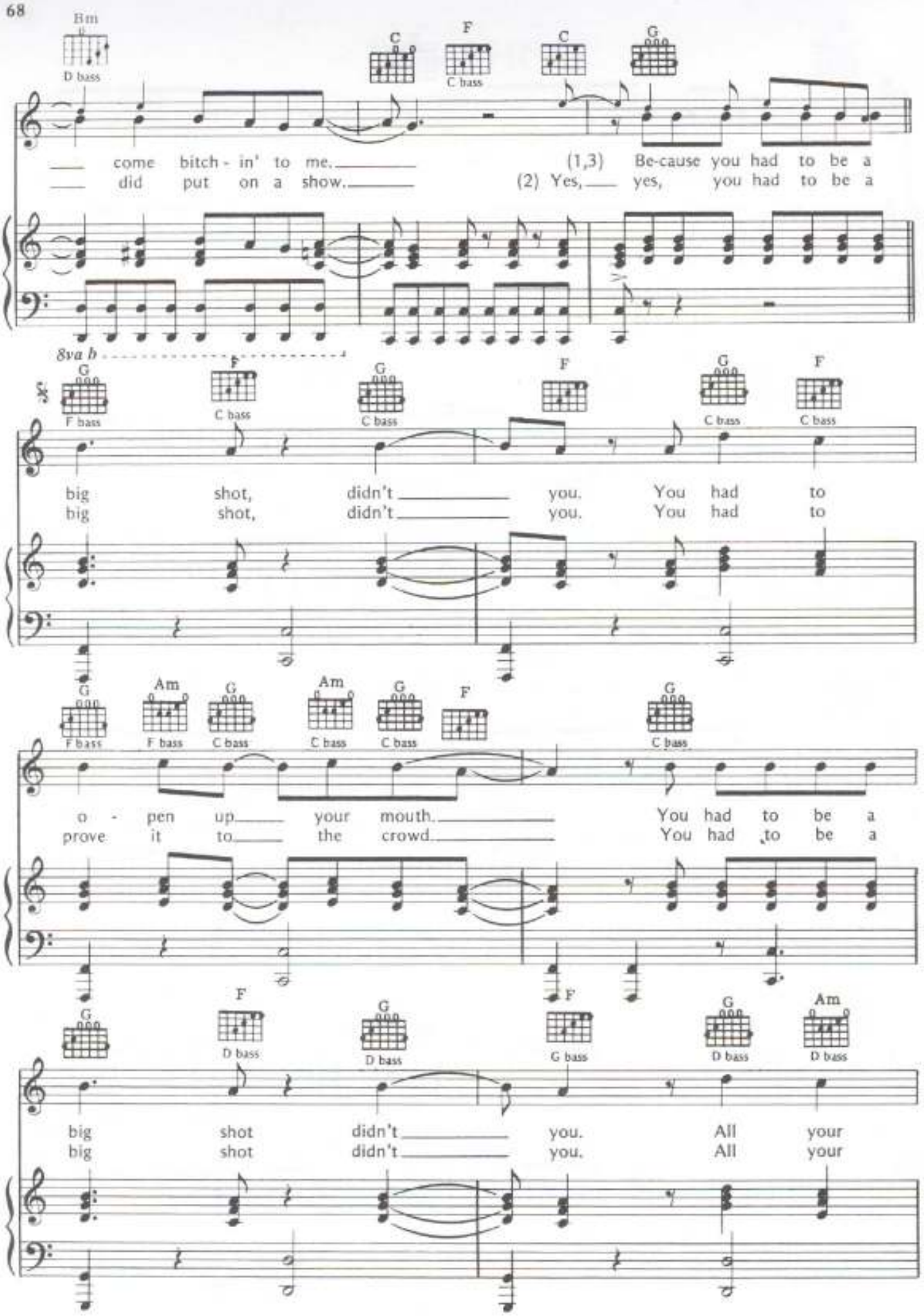
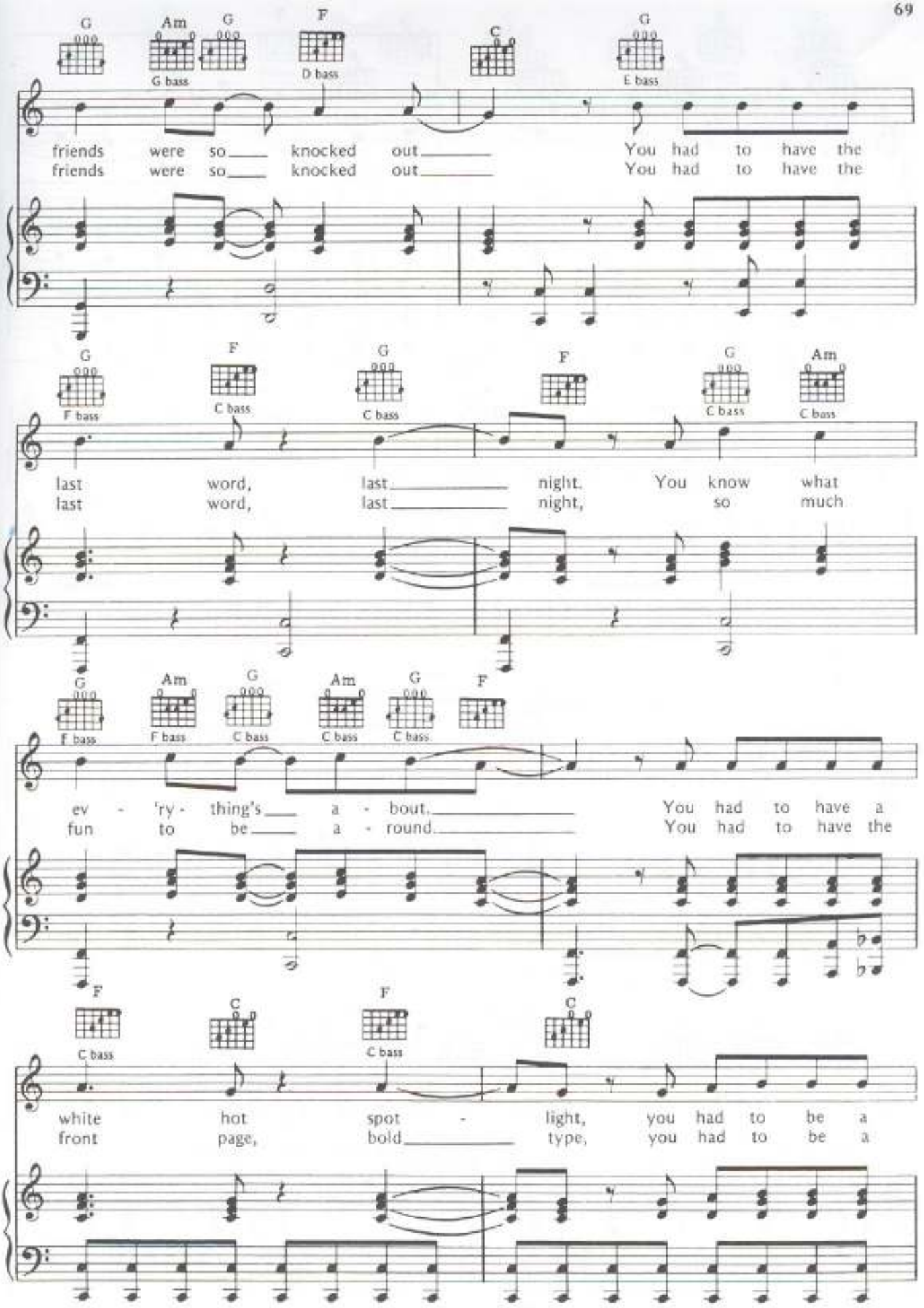
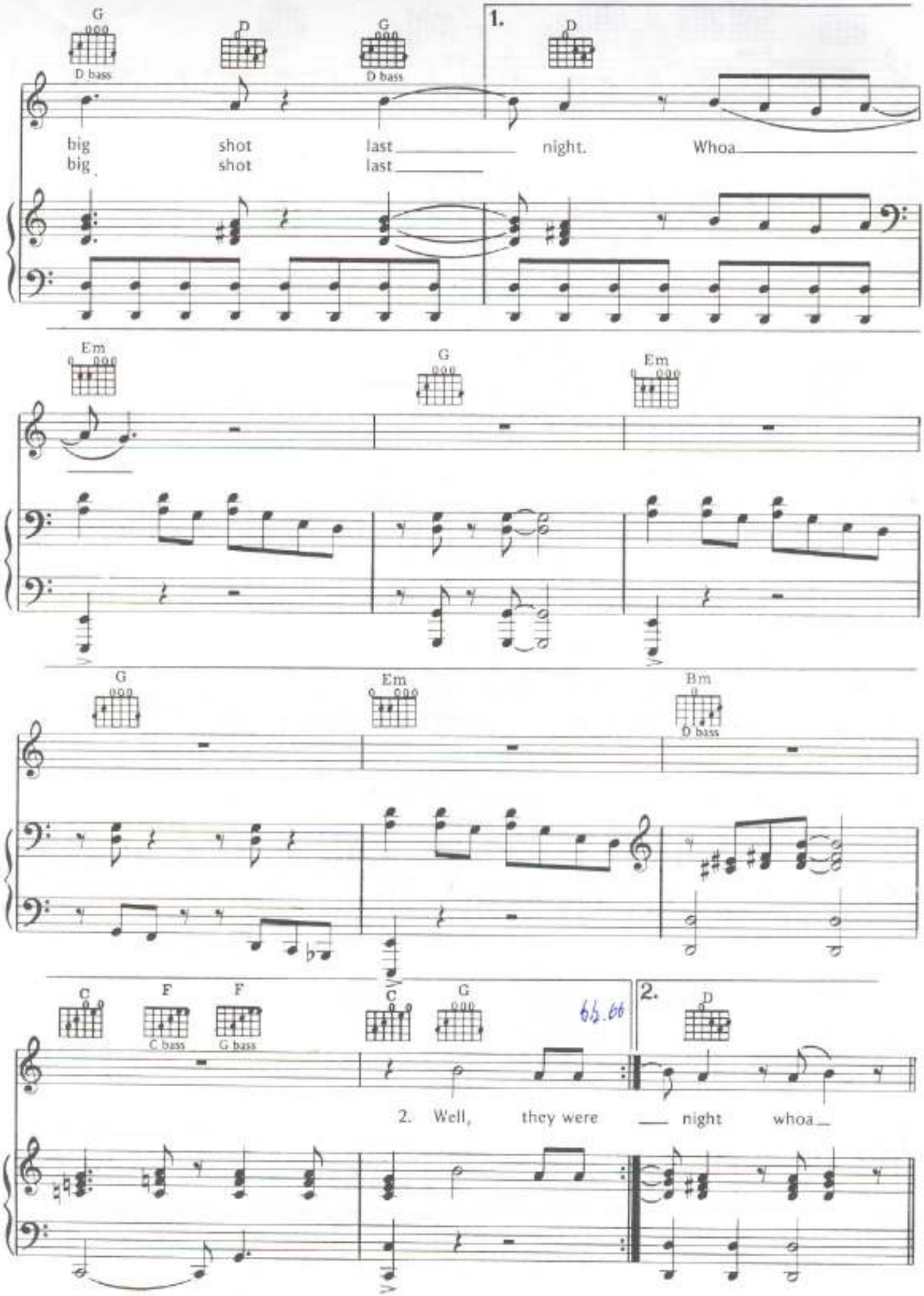
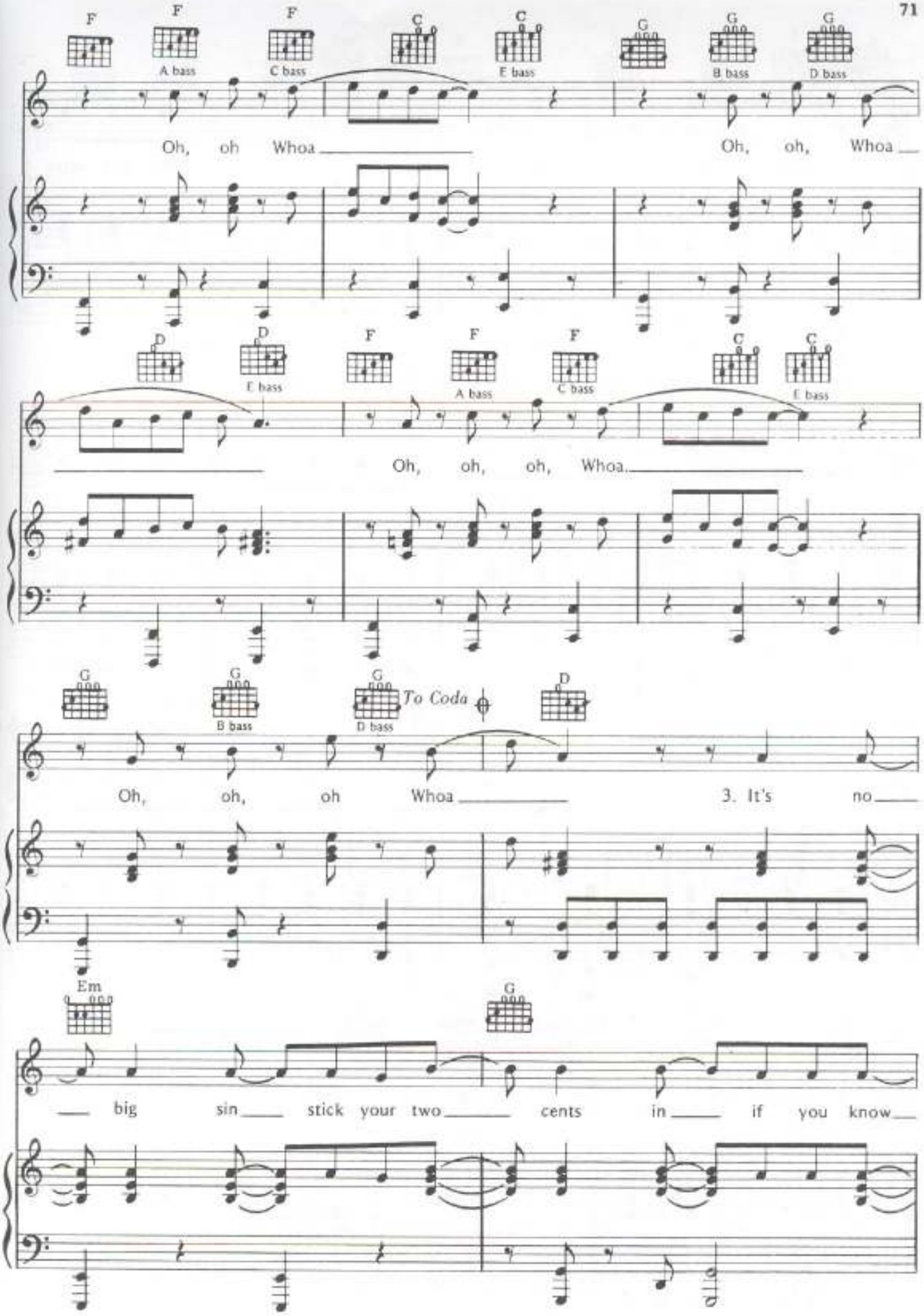
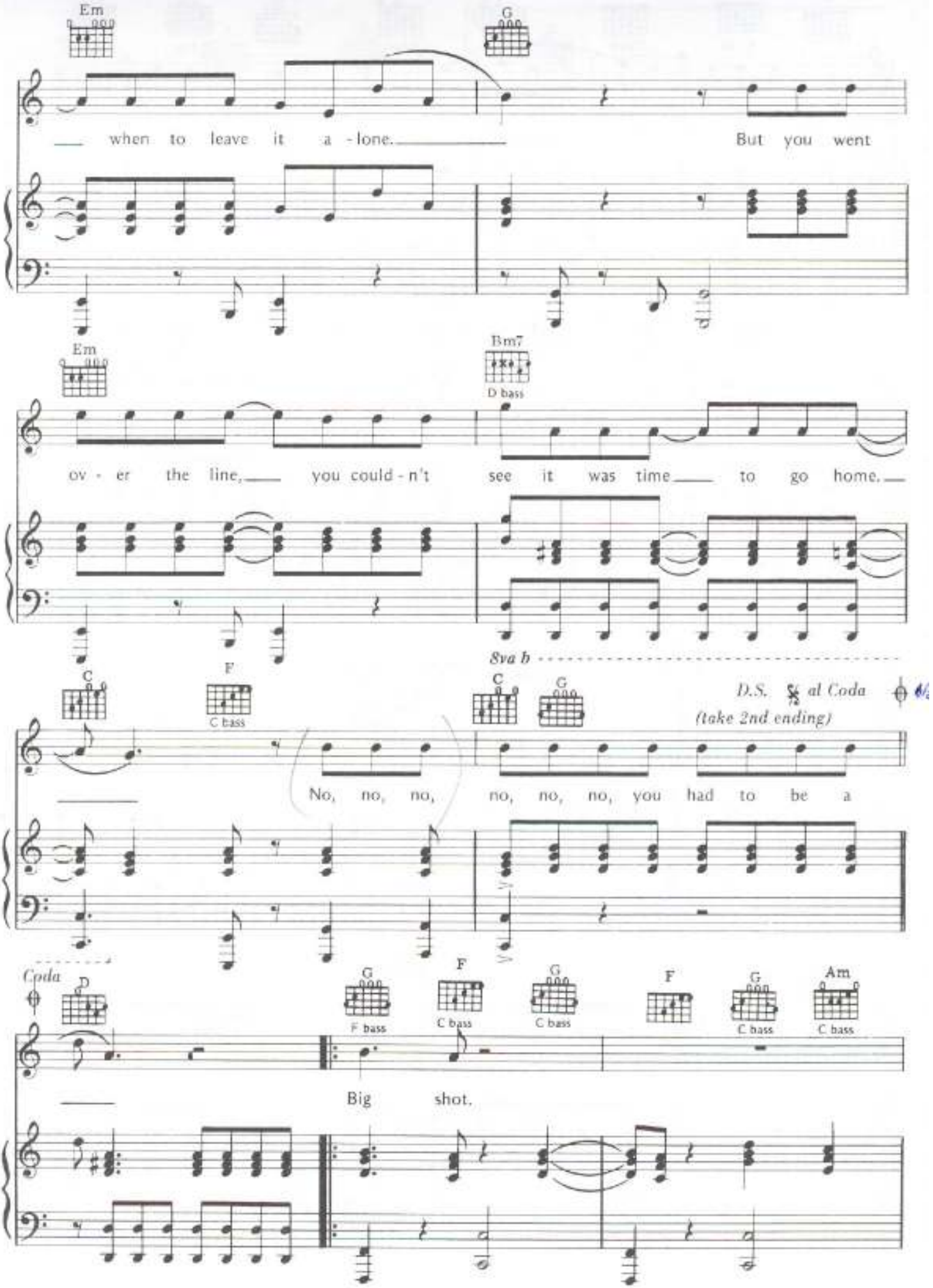

Em
D
Dom Per - ig - non in your hand and the spoon up your nose
sto - ry of your lat - est suc - cess kept 'em so en - ter - tained.
8va
C
F
C bass
C
G
Em
Ooh and when you wake up in the morn -ing with your
Aw but now you just don't re -mem - ber all the
G
Em
head on fire and your eyes too blood - y to see
things you said and you're not sure that you wan-na know
G
Em
Go on and cry in your cof - fee but don't
I'll give you one hint, hon - ey, you sure

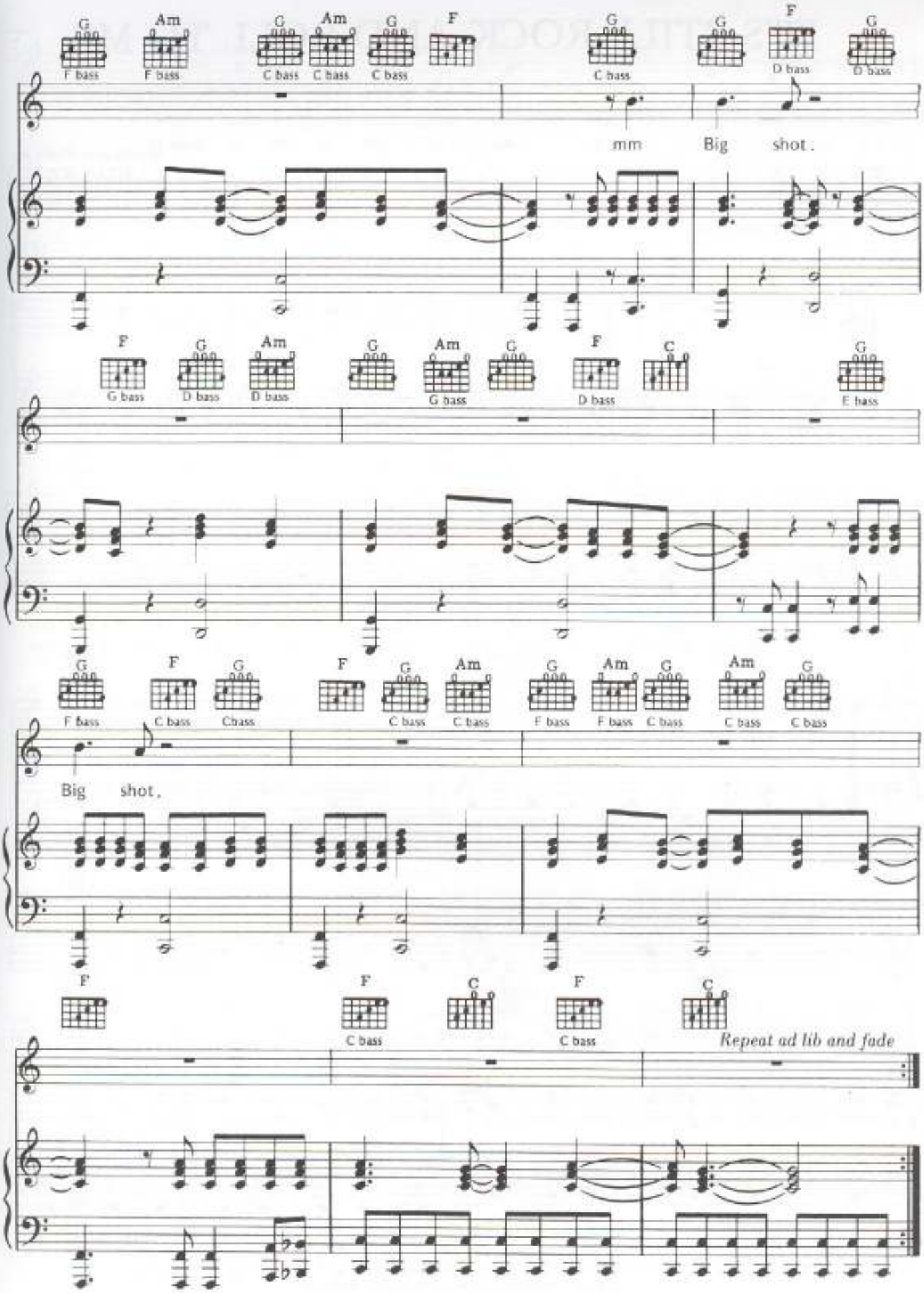

Bm
D bass
C
F
C bass
C
G
come bitch - in' to me.
(1,3) Be-cause you had to be a
did put on a show.
(2) Yes, yes, you had to be a
8va b
G
F bass
F
C bass
G
C bass
F
G
C bass
F
C bass
big shot, didn't you. You had to
big shot, didn't you. You had to
G
F bass
Am
F bass
G
C bass
Am
C bass
G
C bass
F
G
C bass
o - pen up your mouth. You had to be a
prove it to the crowd. You had to be a
G
F
D bass
G
D bass
F
G bass
G
D bass
Am
D bass
big shot didn't you. All your
big shot didn't you. All your


G Am G F C G
G bass D bass E bass
friends were so knocked out You had to have the
friends were so knocked out You had to have the
G F G F G Am
F bass C bass C bass C bass C bass
last word, last night. You know what
last word, last night, so much
G Am G Am G F
F bass F bass C bass C bass C bass
ev - 'ry - thing's a - bout. You had to have a
fun to be a - round. You had to have the
F C F C
C bass C bass
white hot spot - light, you had to be a
front page, bold type, you had to be a


G
D
G
D bass
1.
D
big shot last night. Whoa
big shot last
Em
G
Em
G
Em
Bm
D bass
C
F
F
C bass
G bass
C
G
2.
D
2. Well, they were night whoa


F
F
A bass
F
C bass
C
C
E bass
G
G
B bass
G
D bass
Oh, oh Whoa
Oh, oh, Whoa
D
D
E bass
F
F
A bass
F
C bass
C
C
E bass
Oh, oh, oh, Whoa
G
G
B bass
G
D bass
To Coda
D
Oh, oh, oh Whoa
3. It's no
Em
G
big sin stick your two cents in if you know

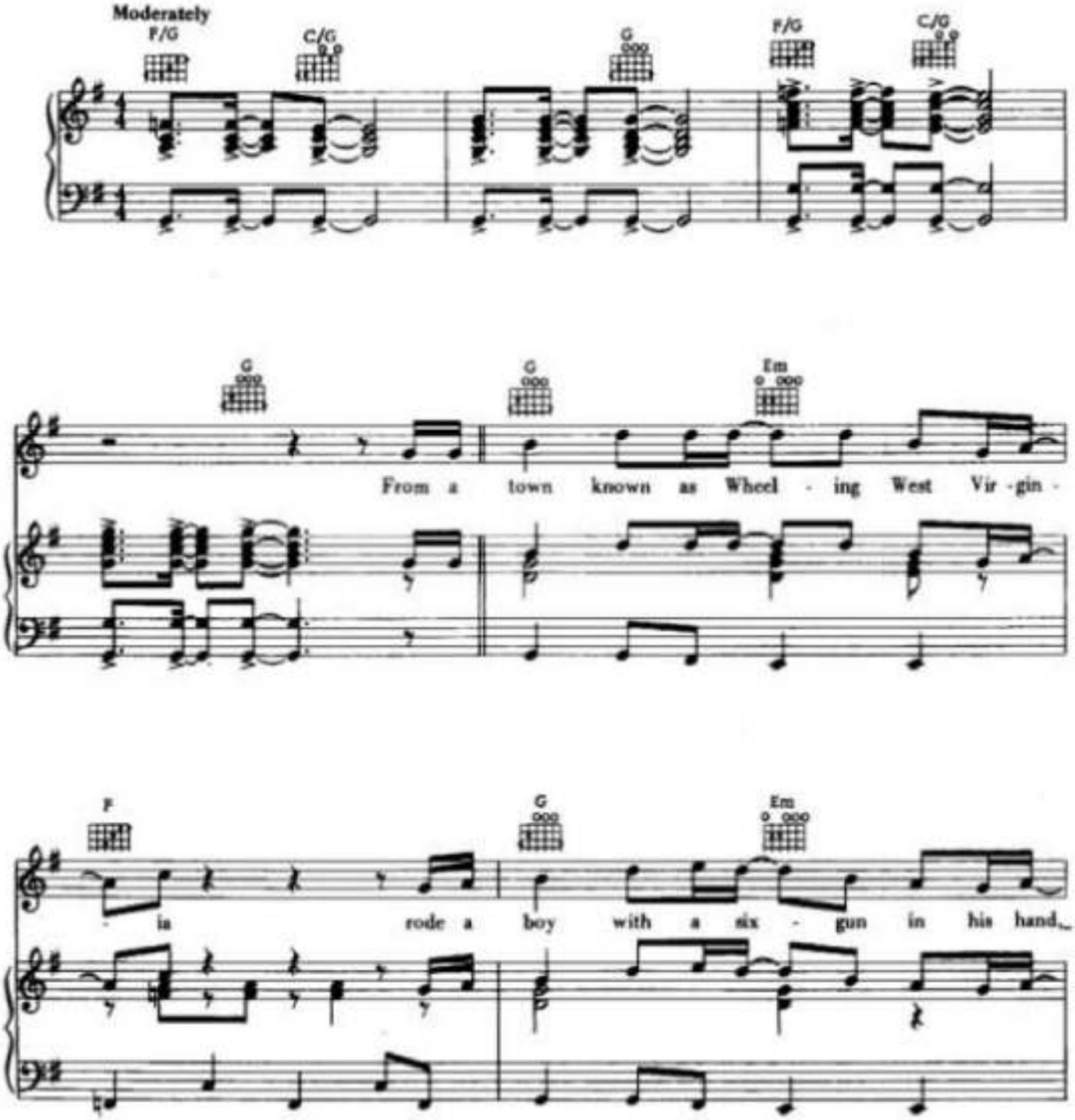

Em
G
when to leave it a - lone.
But you went
Em
Bm7
D bass
ov - er the line, you could - n't see it was time to go home.
8va b
C
F
C bass
C
G
D.S. al Coda
(take 2nd ending)
No, no, no, no, no, no, you had to be a
Coda
D
G
F bass
F
C bass
G
C bass
F
G
C bass
Am
C bass
Big shot.


G Am G Am G F G G F G
F bass F bass C bass C bass C bass C bass D bass D bass
mm Big shot.
F G Am G Am G F C G
G bass D bass D bass G bass D bass E bass
G F G F G Am G Am G Am G
F bass C bass C bass C bass C bass F bass F bass C bass C bass C bass
Big shot,
F F C F C
C bass C bass
Repeat ad lib and fade

THE BALLAD OF

"BILLY THE KID"

Words and Music by
Billy Joel



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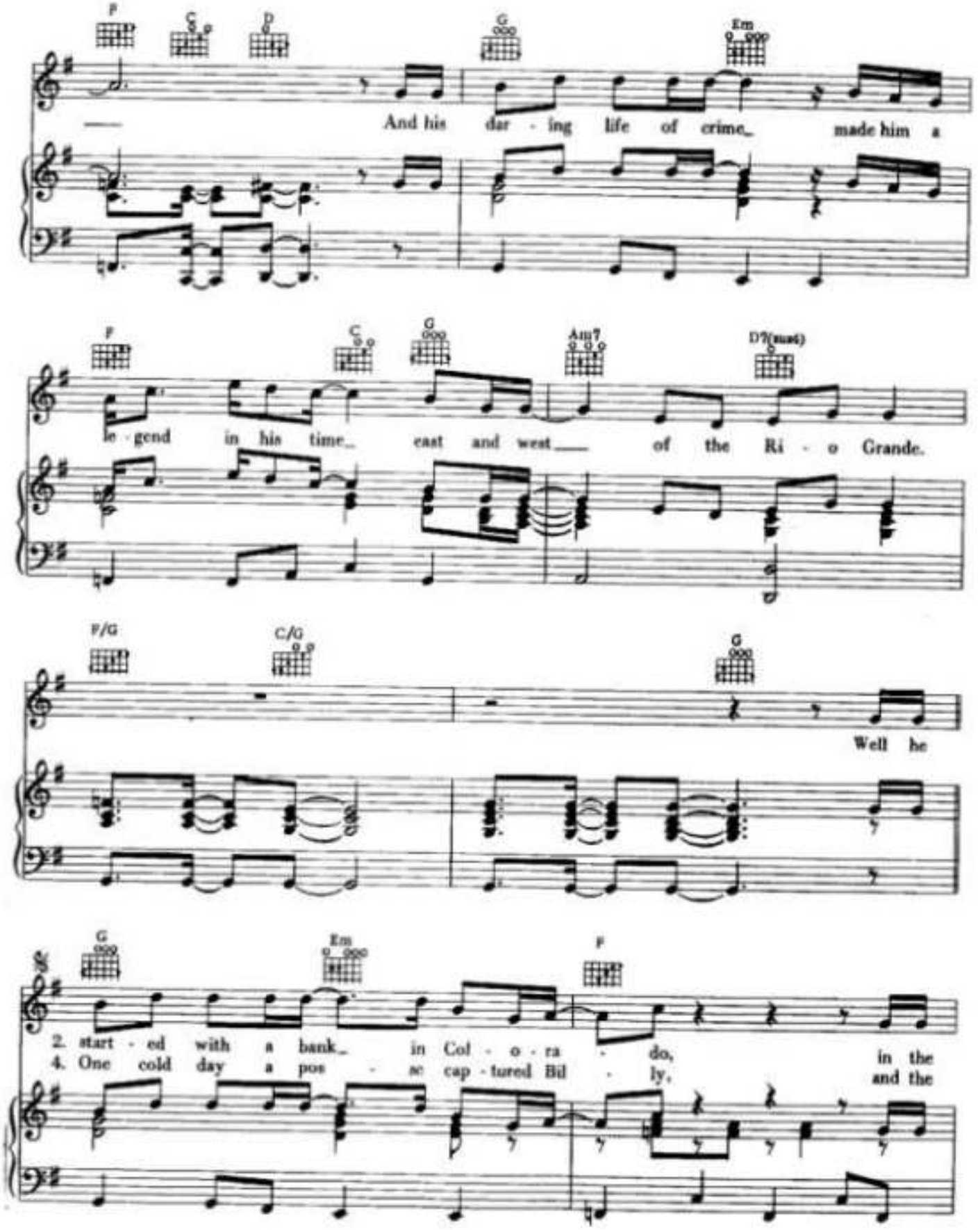
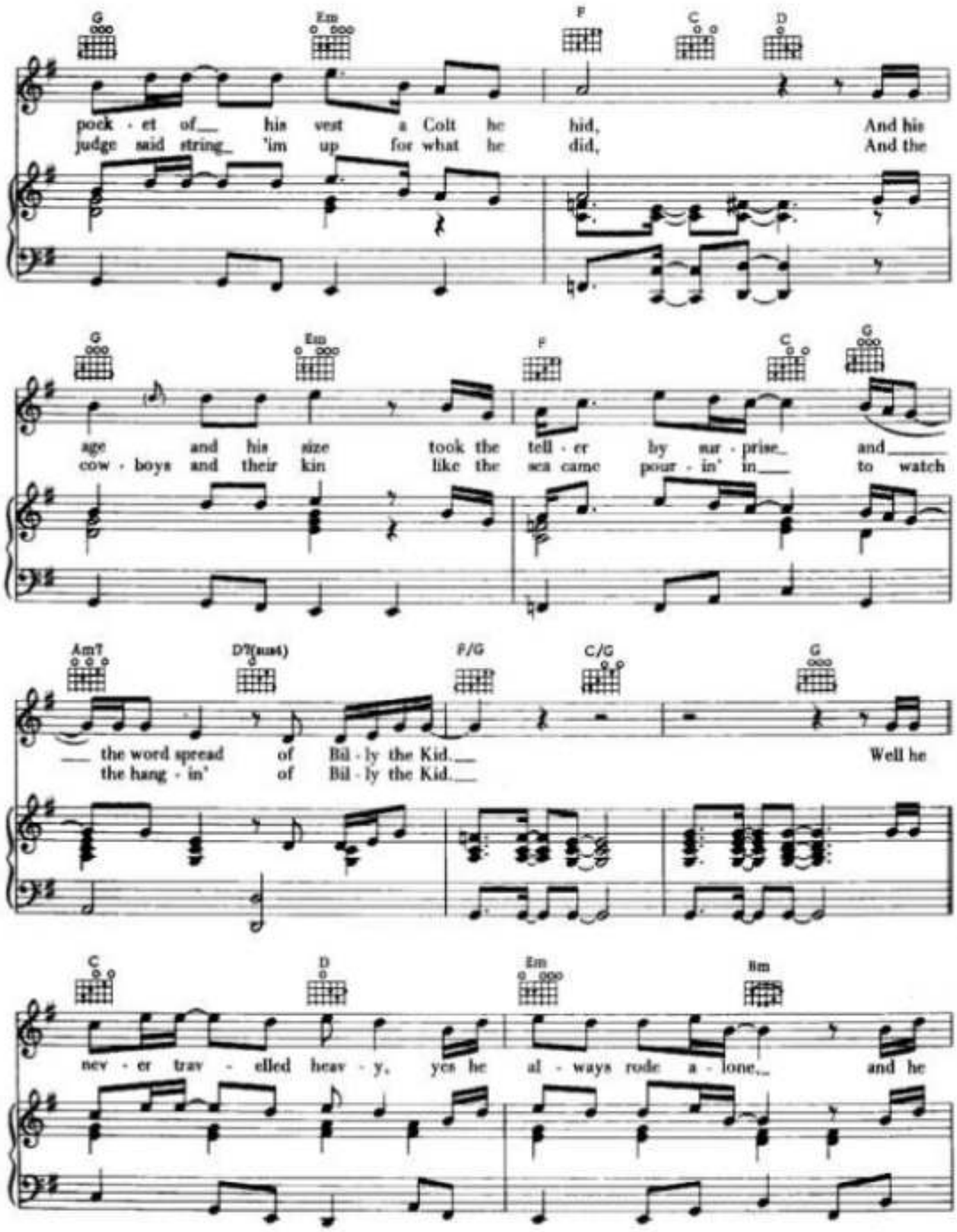
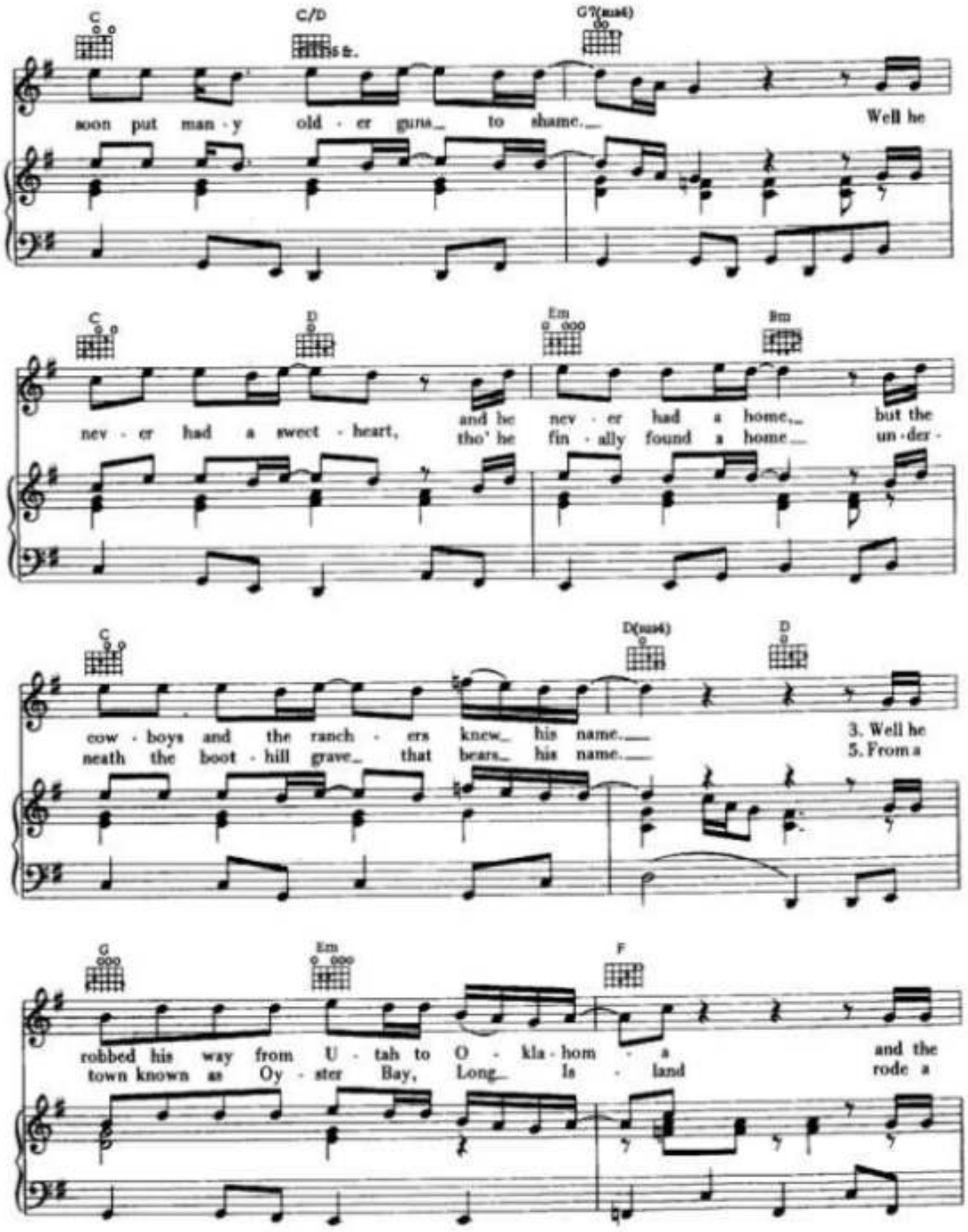
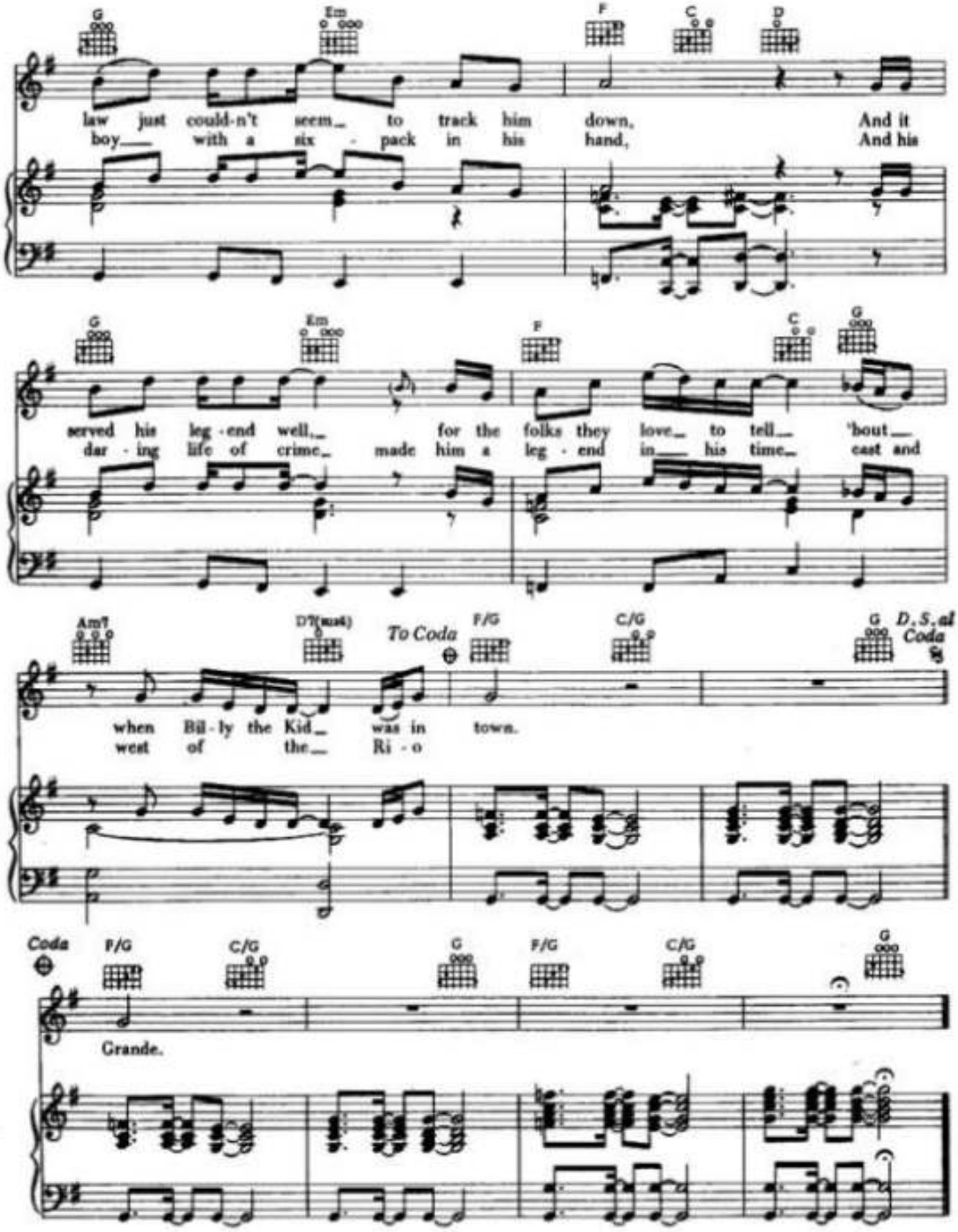

F
C
D
G
Em
And his dar - ing life of crime made him a
F
C
G
Am7
D7(sus4)
le - gend in his time east and west of the Ri - o Grande.
F/G
C/G
G
Well he
G
Em
F
2. start - ed with a bank in Col - o - ra - do,
4. One cold day a pos - se cap - tured Bil - ly,
in the
and the

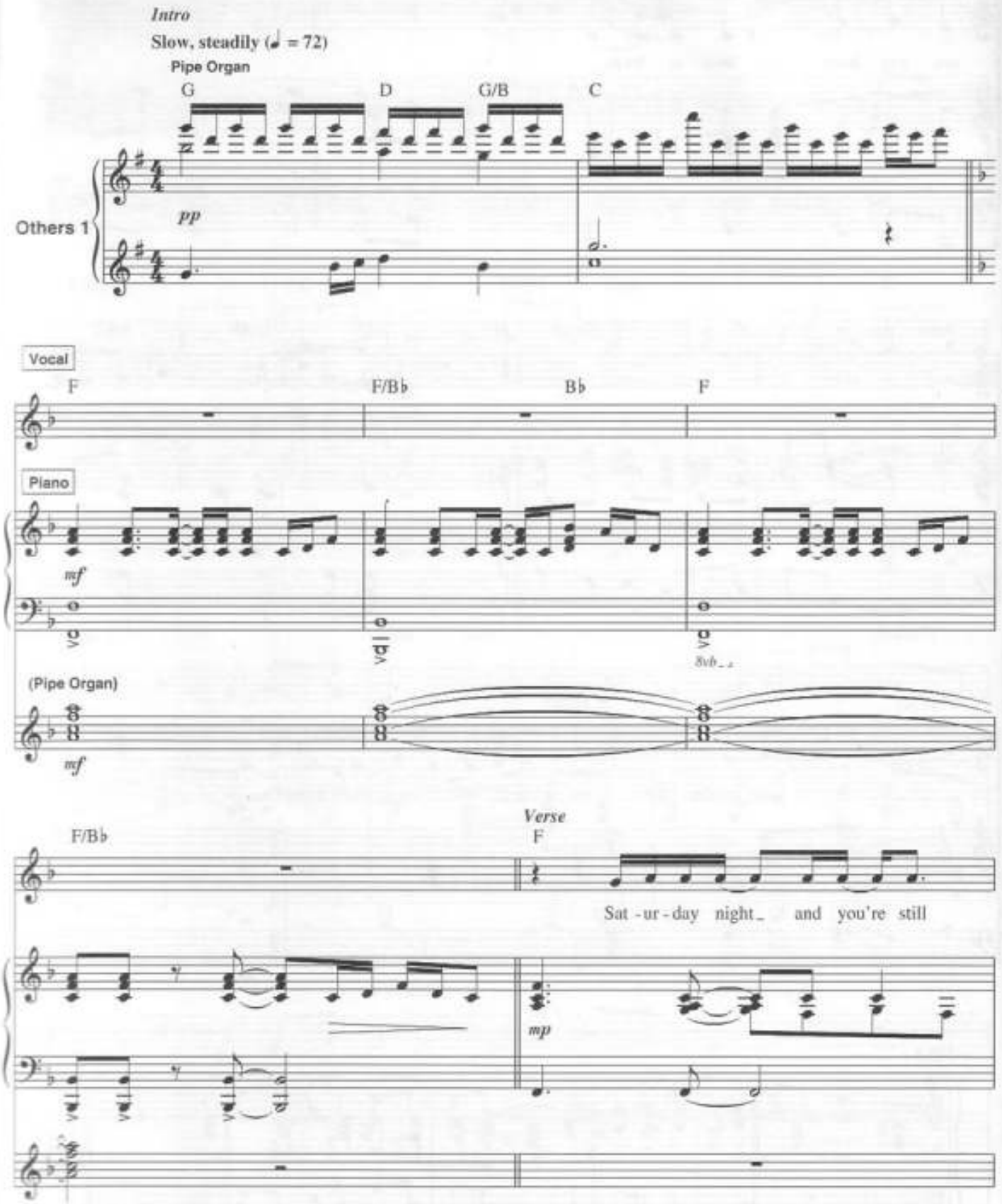

G
Em
F
C
D
pock - et of his vest a Colt he hid, And his
judge said string 'im up for what he did, And the
G
Em
F
C
G
age and his size took the tell - er by sur - prise and
cow - boys and their kin like the sea came pour - in' in to watch
Am7
D7(sus4)
F/G
C/G
G
the word spread of Bil - ly the Kid. Well 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
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.
neath the boot - hill grave that bears his name.
3. Well he
5. From a
G
Em
F
robbed his way from U - tah to O - kla - hom - a and the
town known as Oy - ster Bay, Long Is - land rode a


G
Em
F
C
D
law just could-n't seem to track him down, And it
boy with a six - pack in his hand, And his
G
Em
F
C
G
served his leg - end well, for the folks they love to tell 'bout
dar - ing life of crime made him a leg - end in his time east and
Am7
D7(sus4)
To Coda
F/G
C/G
G
D.S. al Coda
when Bil - ly the Kid was in town.
west of the Ri - o
Coda
F/G
C/G
G
F/G
C/G
G
Grande.

Captain Jack

Words and Music by Billy Joel



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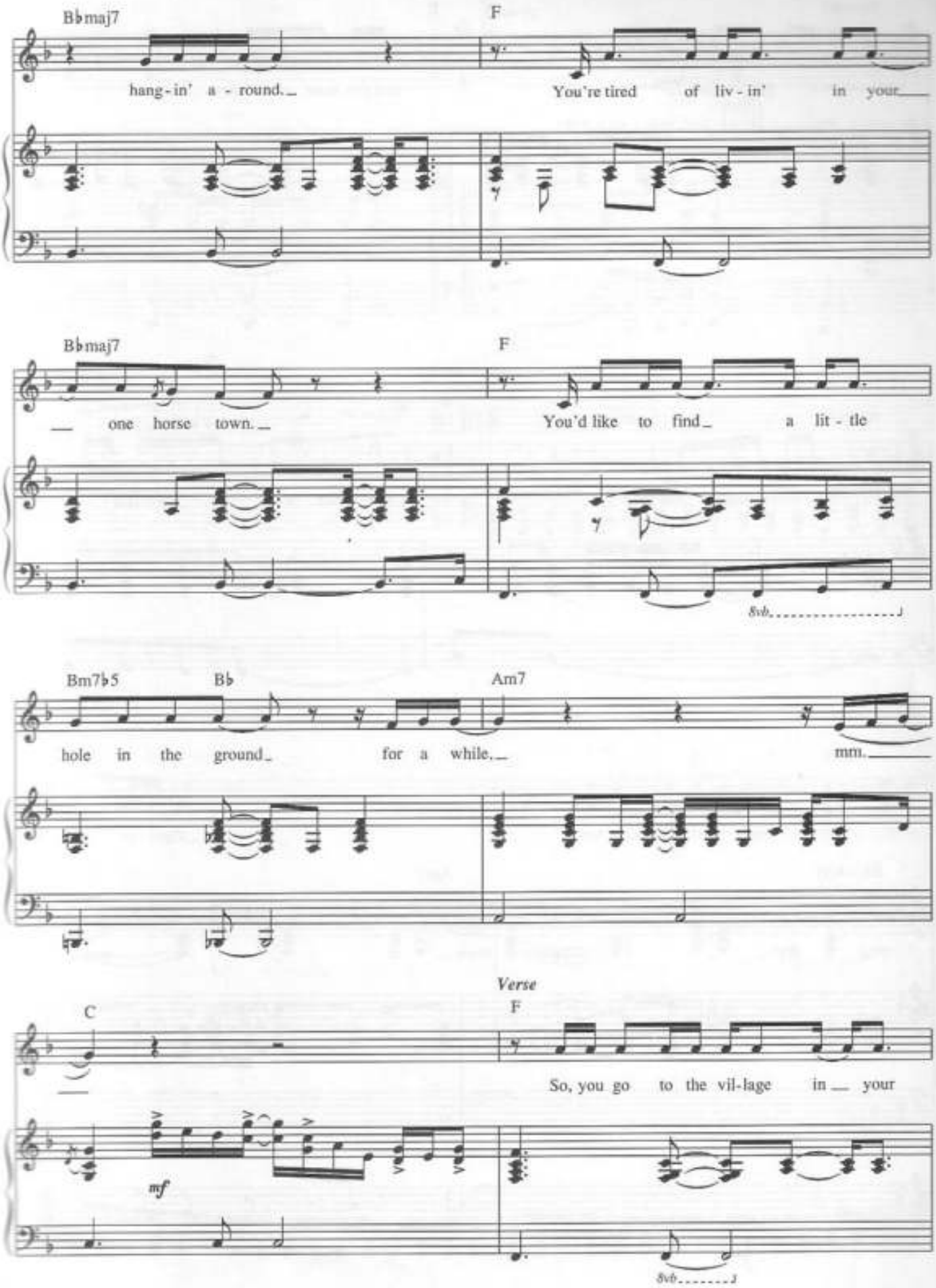
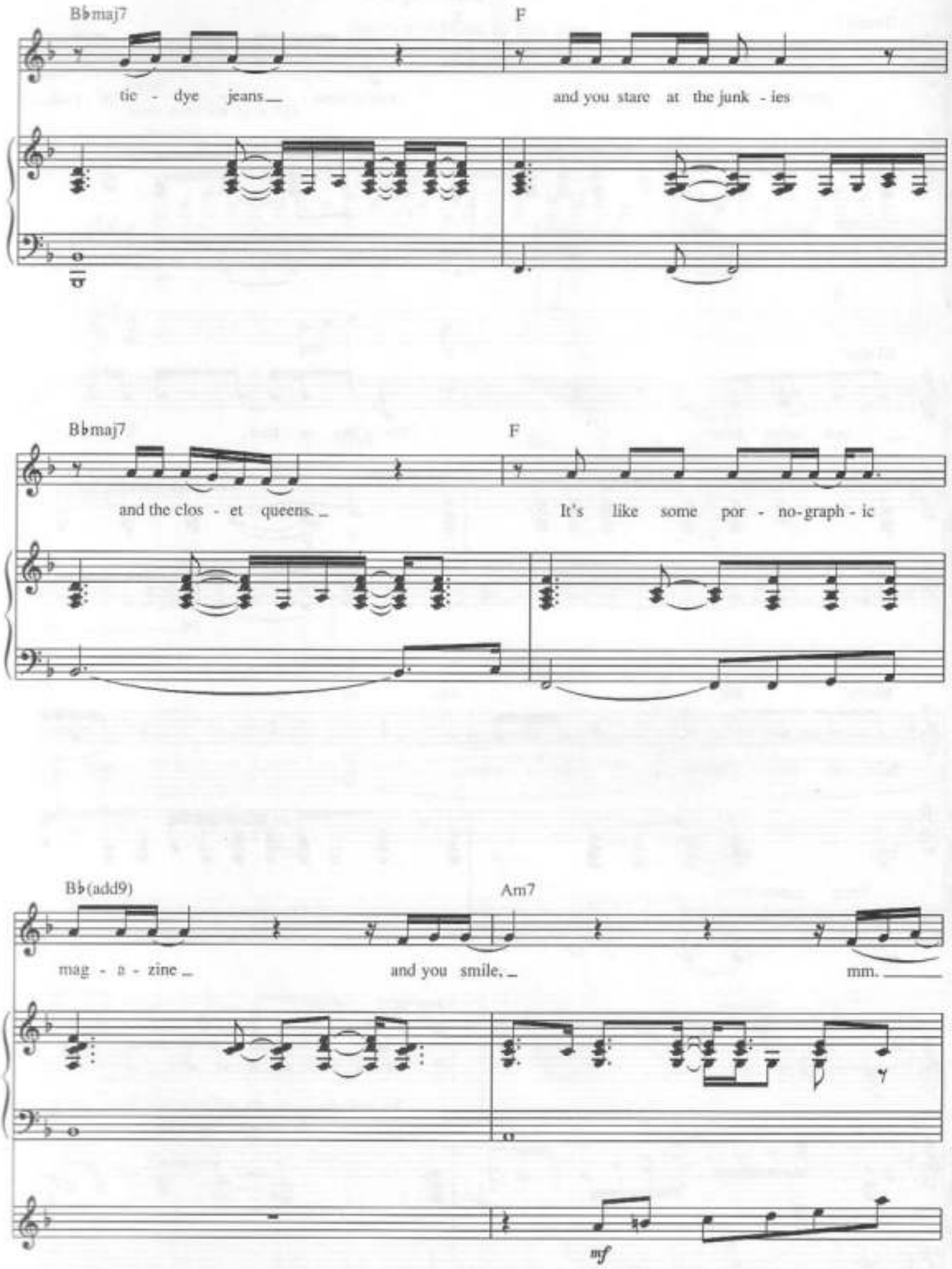
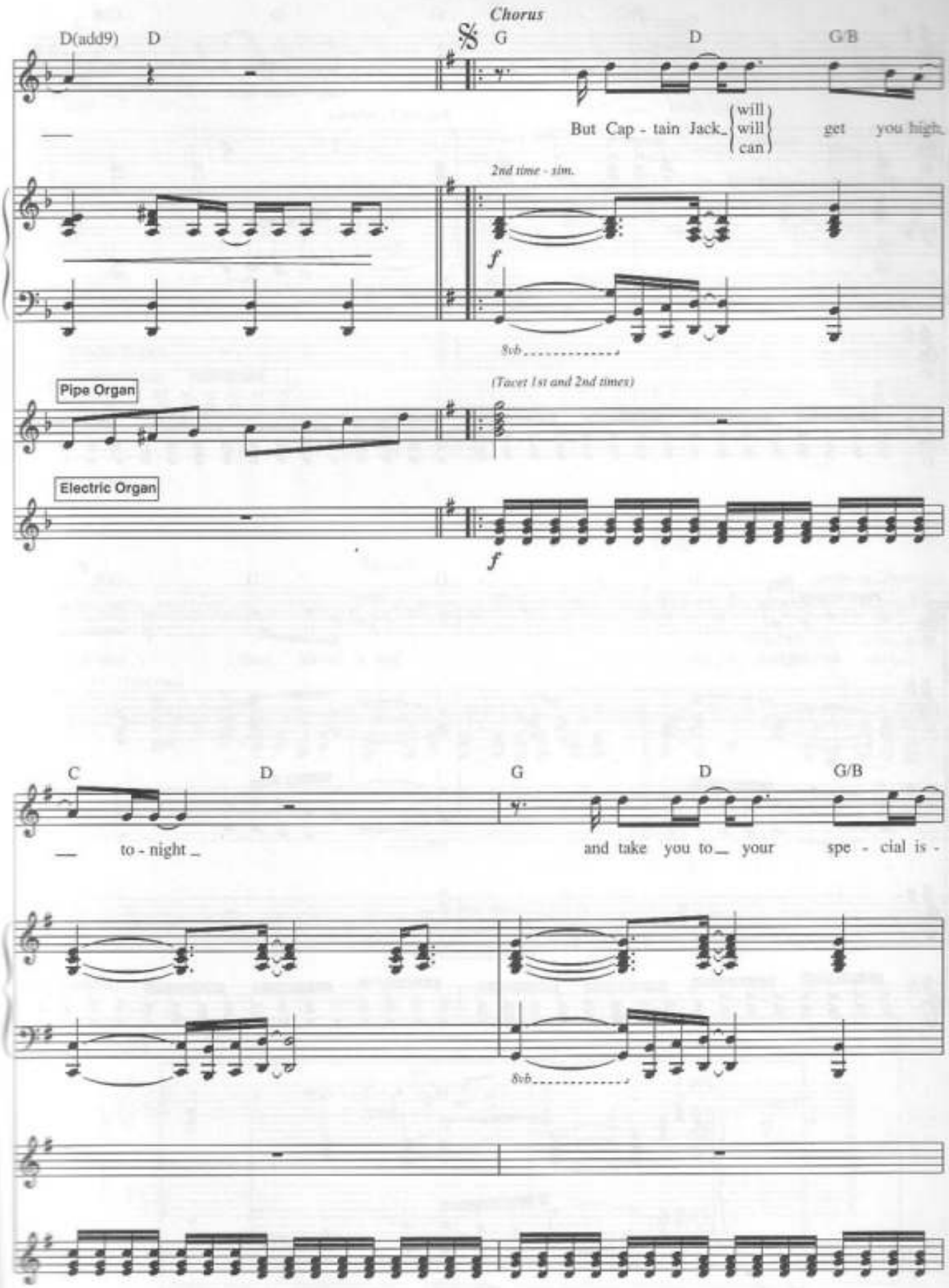
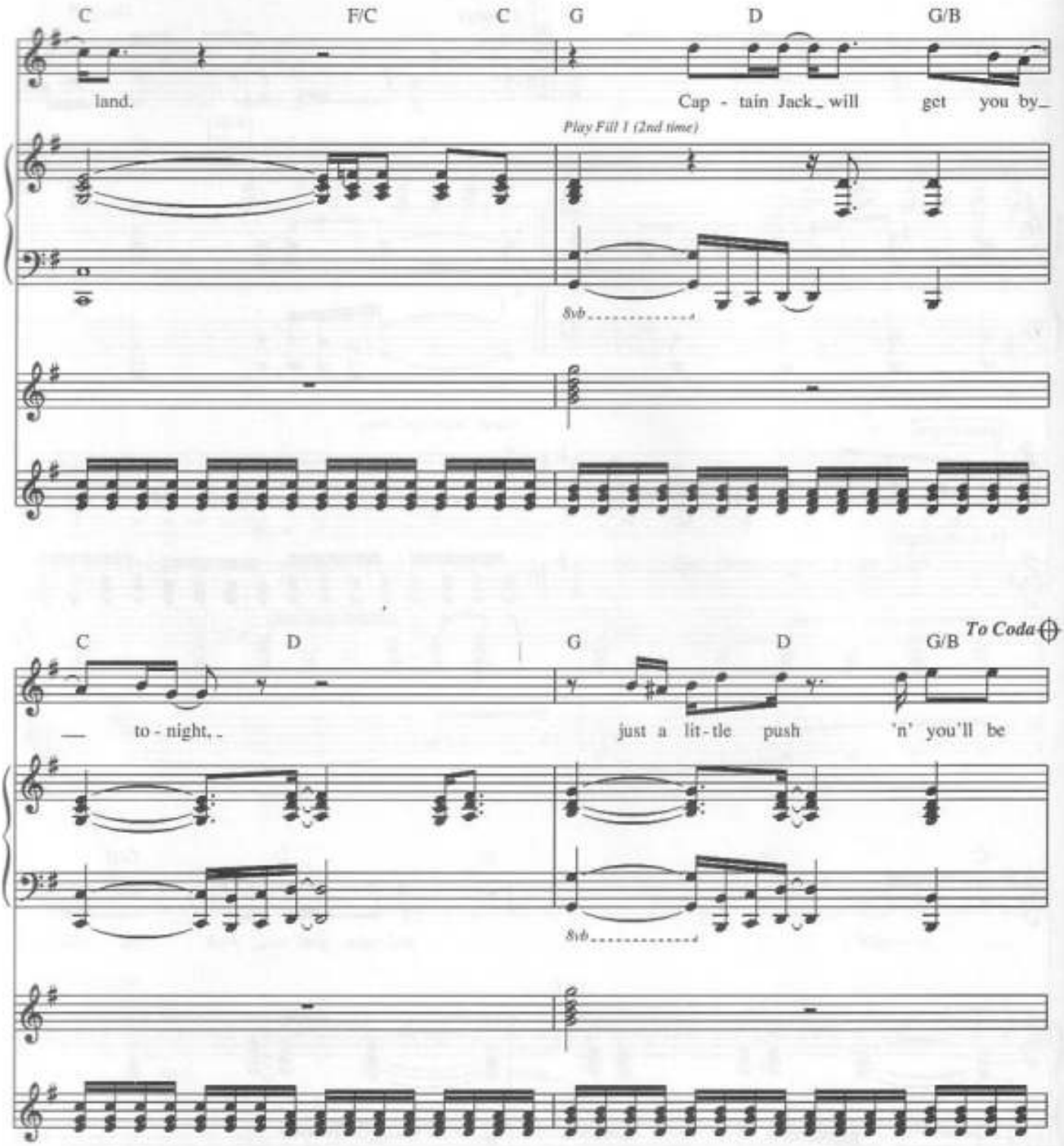
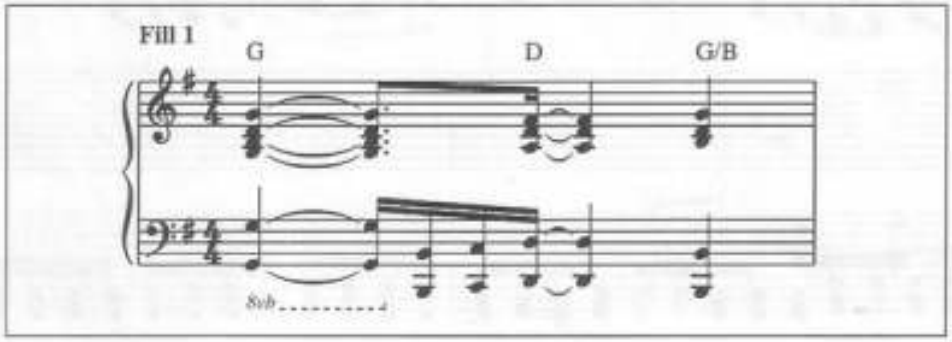

B♭maj7
F
hang - in' a - round.
You're tired of liv - in' in your
B♭maj7
F
one horse town.
You'd like to find a lit - tle
8vb
Bm7♭5
B♭
Am7
hole in the ground
for a while.
mm.
Verse
C
F
So, you go to the vil - lage in your
mf
8vb


B♭maj7
F
tie - dye jeans
and you stare at the junk - ies
B♭maj7
F
and the clos - et queens.
It's like some por - no-graph - ic
B♭(add9)
Am7
mag - a - zine
and you smile.
mm.
mf


Chorus
D(add9)
D
G
D
G/B
But Cap - tain Jack_ will will can get you high_
2nd time - sim.
f
8vb
Pipe Organ
(Tacet 1st and 2nd times)
Electric Organ
f
C
D
G
D
G/B
_ to - night _
and take you to_ your spe - cial is -
8vb


C F/C C G D G/B
land.
Cap - tain Jack_ will get you by_
Play Fill 1 (2nd time)
8vb
C D G D G/B
To Coda
— to - night, _
just a lit - tle push 'n' you'll be
8vb


Fill 1
G D G/B
8vb

C F B♭maj7

smil - in'_ Oh ___ yeah, yeah.

mf

(Electric Organ)

(2nd time sim.)

mp

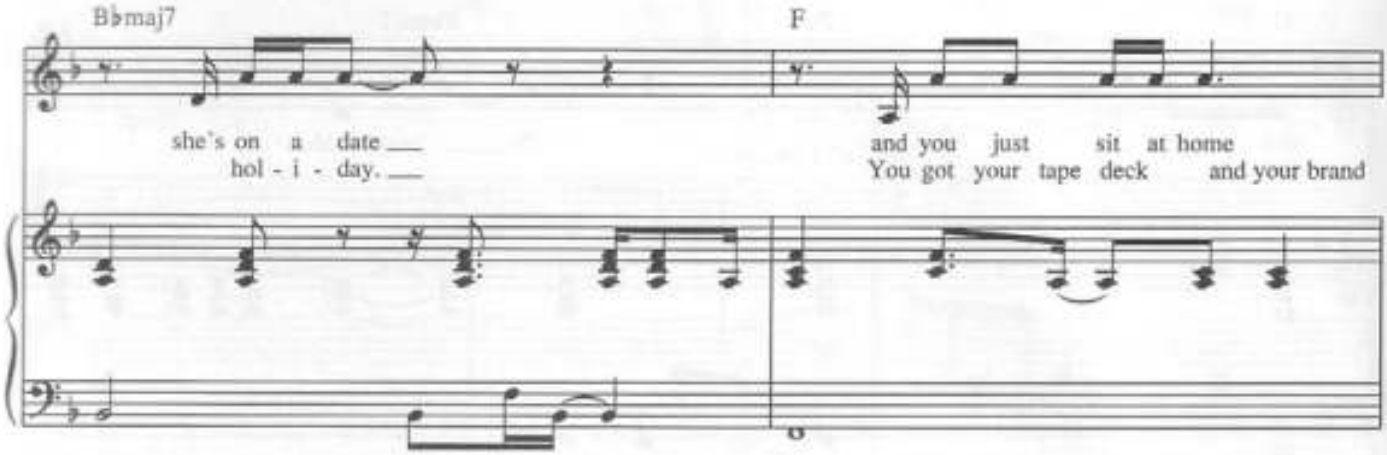
F B♭maj7 *Verse* F

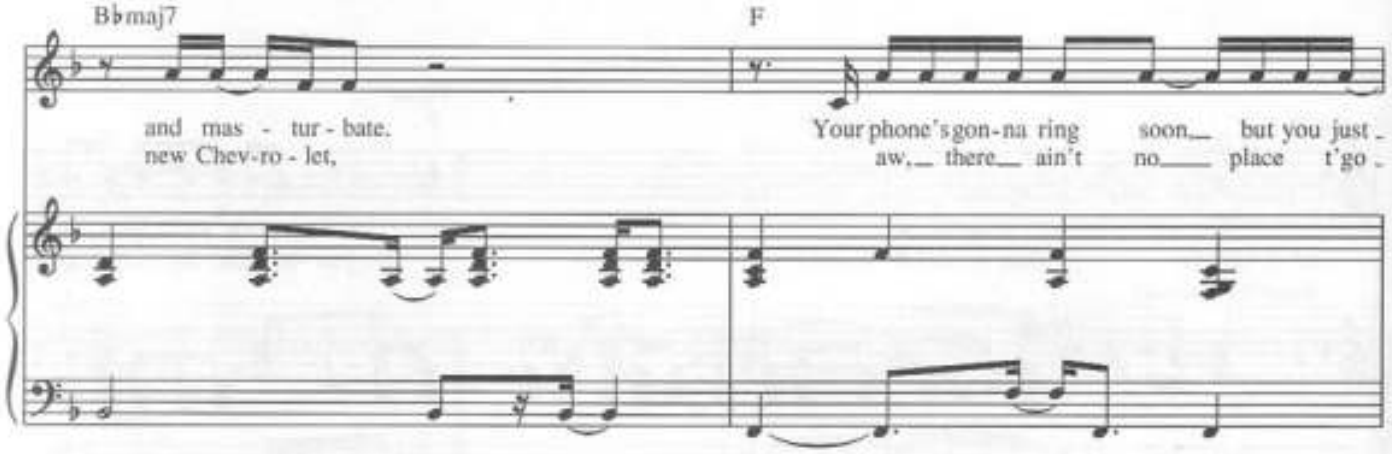
Your sis - ter's gone_ out,
So, you de - cide_ to take_ a

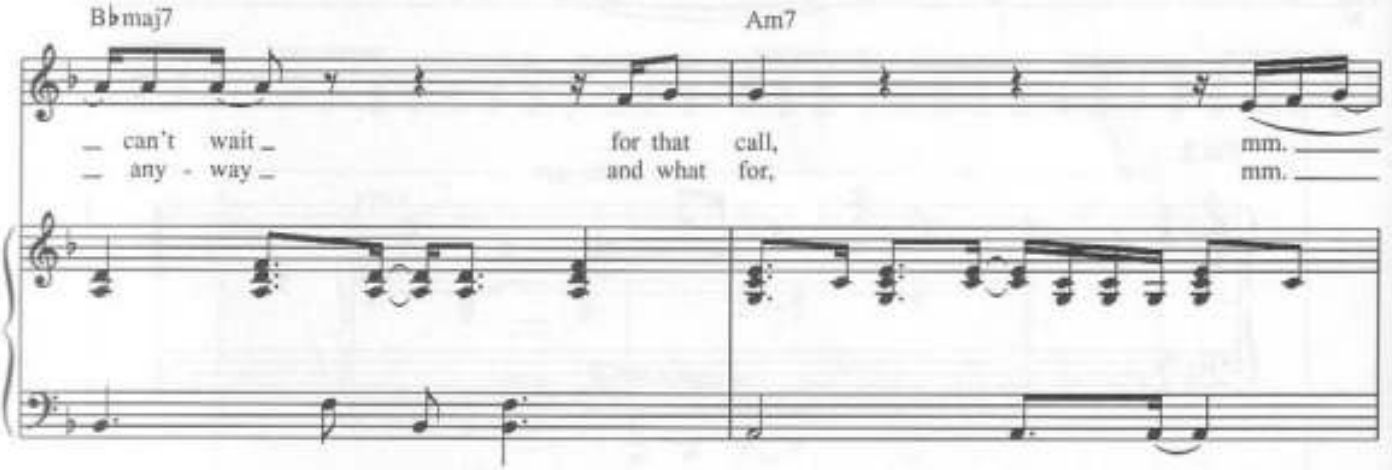
Play Fill 2 (2nd time)

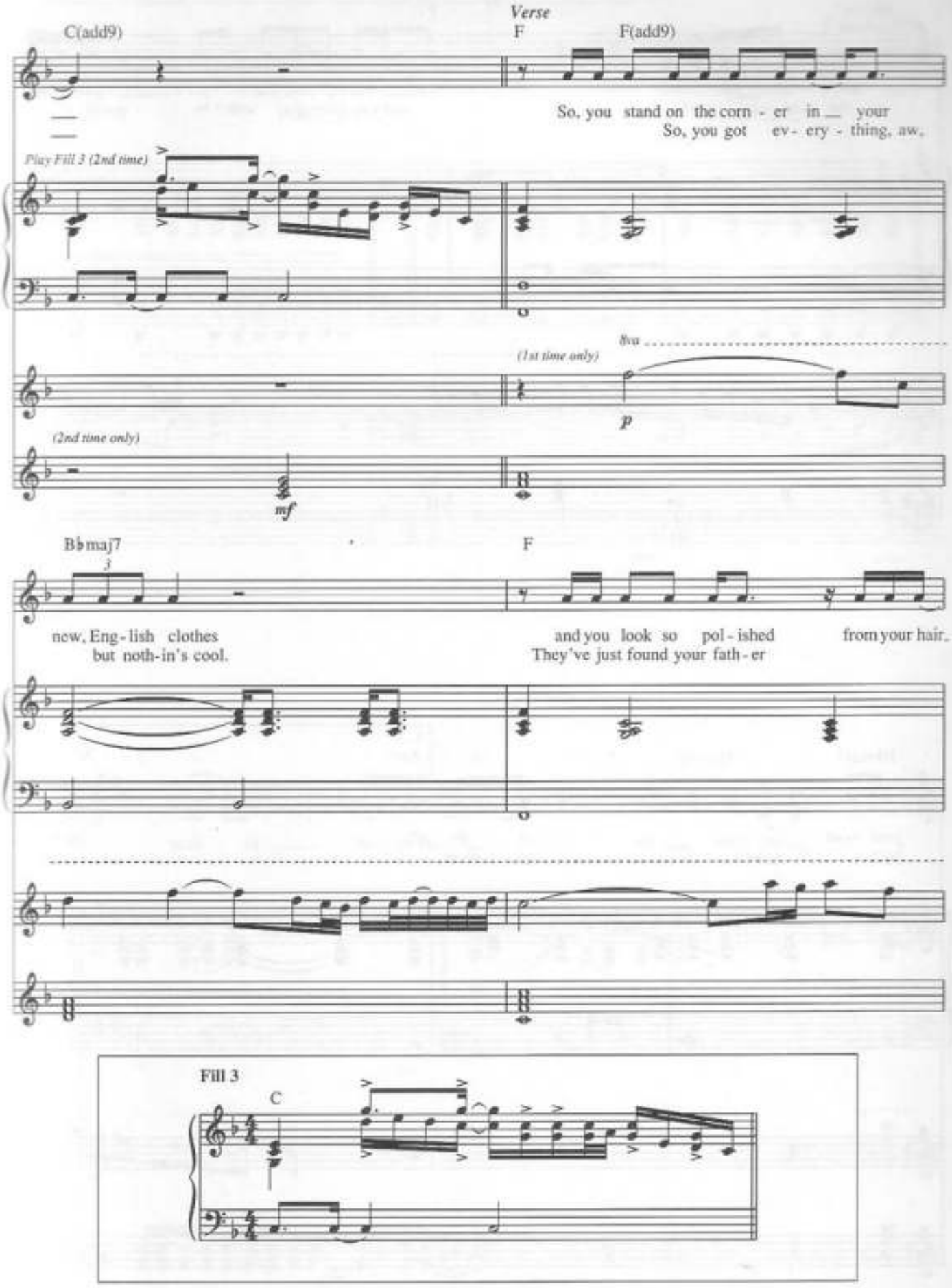
Fill 2

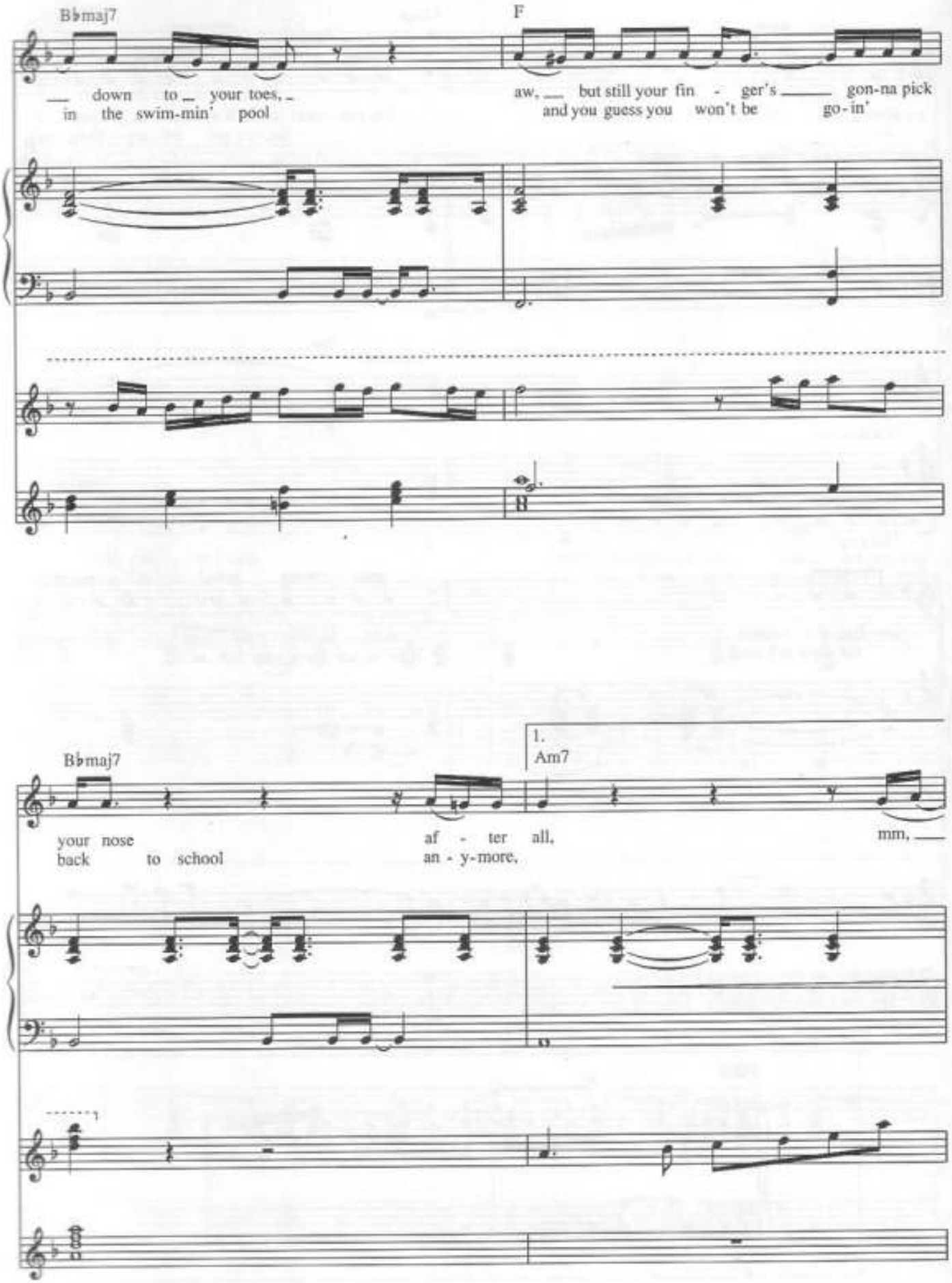
F B♭maj7

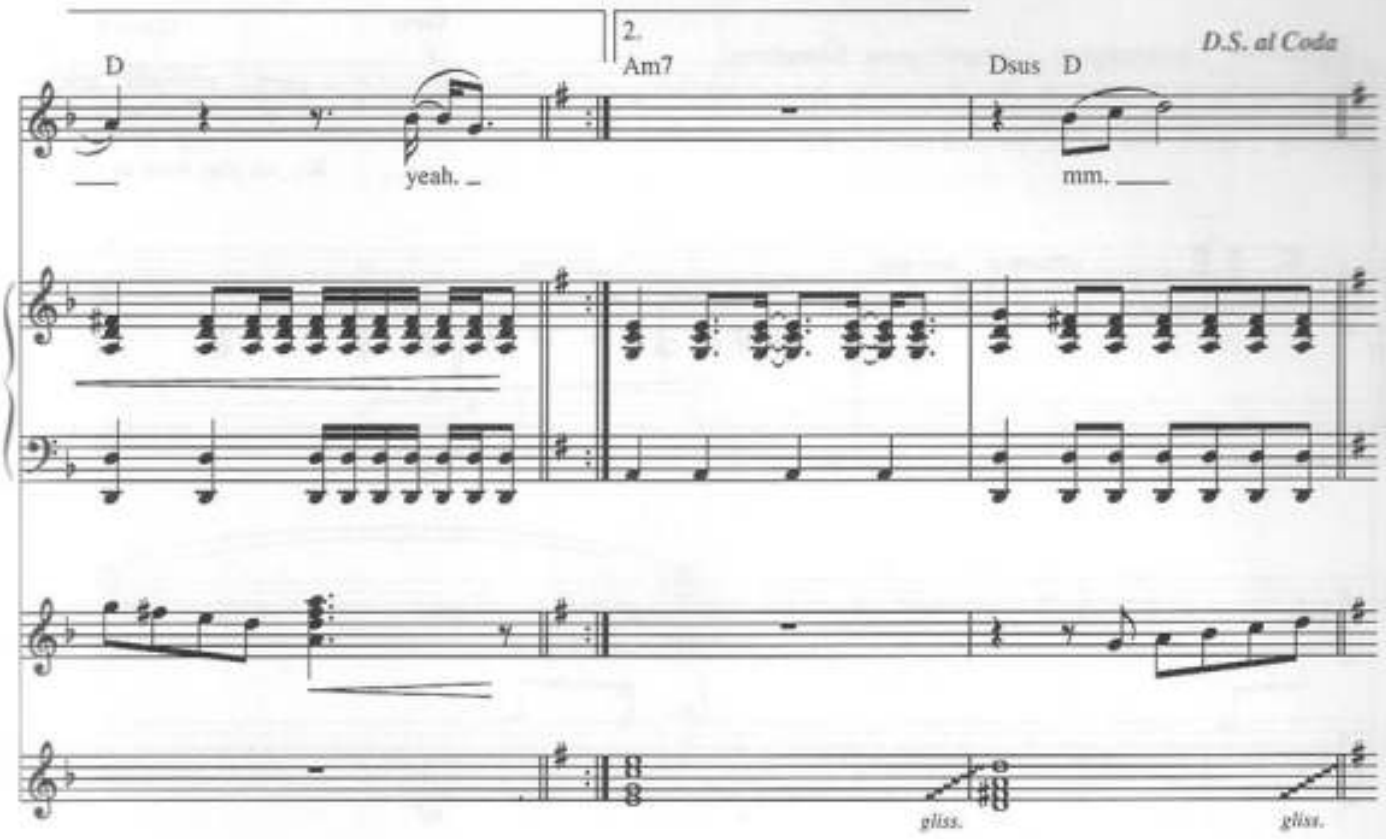

B♭maj7
F
she's on a date
hol - i - day.
and you just sit at home
You got your tape deck and your brand

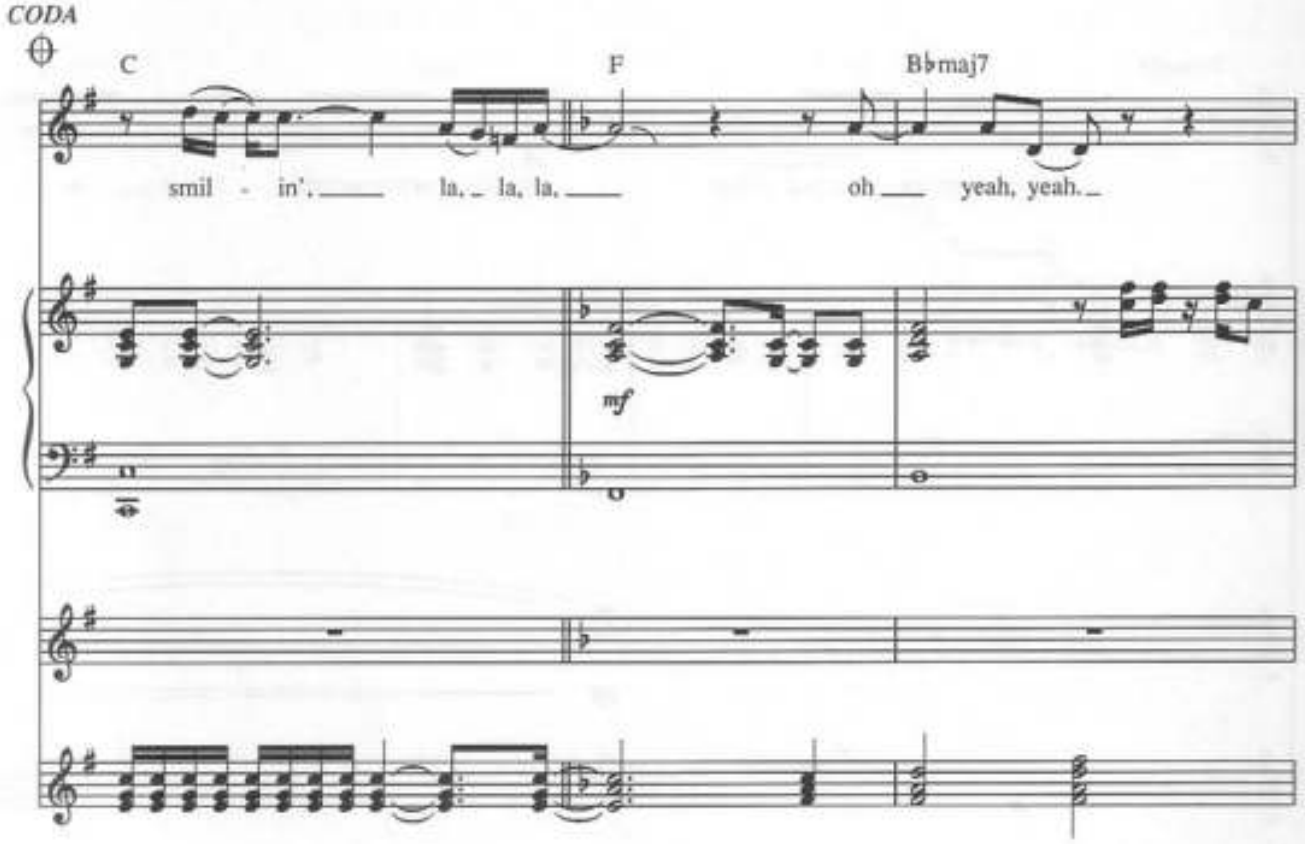

B♭maj7
F
and mas - tur - bate.
new Chev-ro - let,
Your phone's gon-na ring soon but you just
aw, there ain't no place t'go

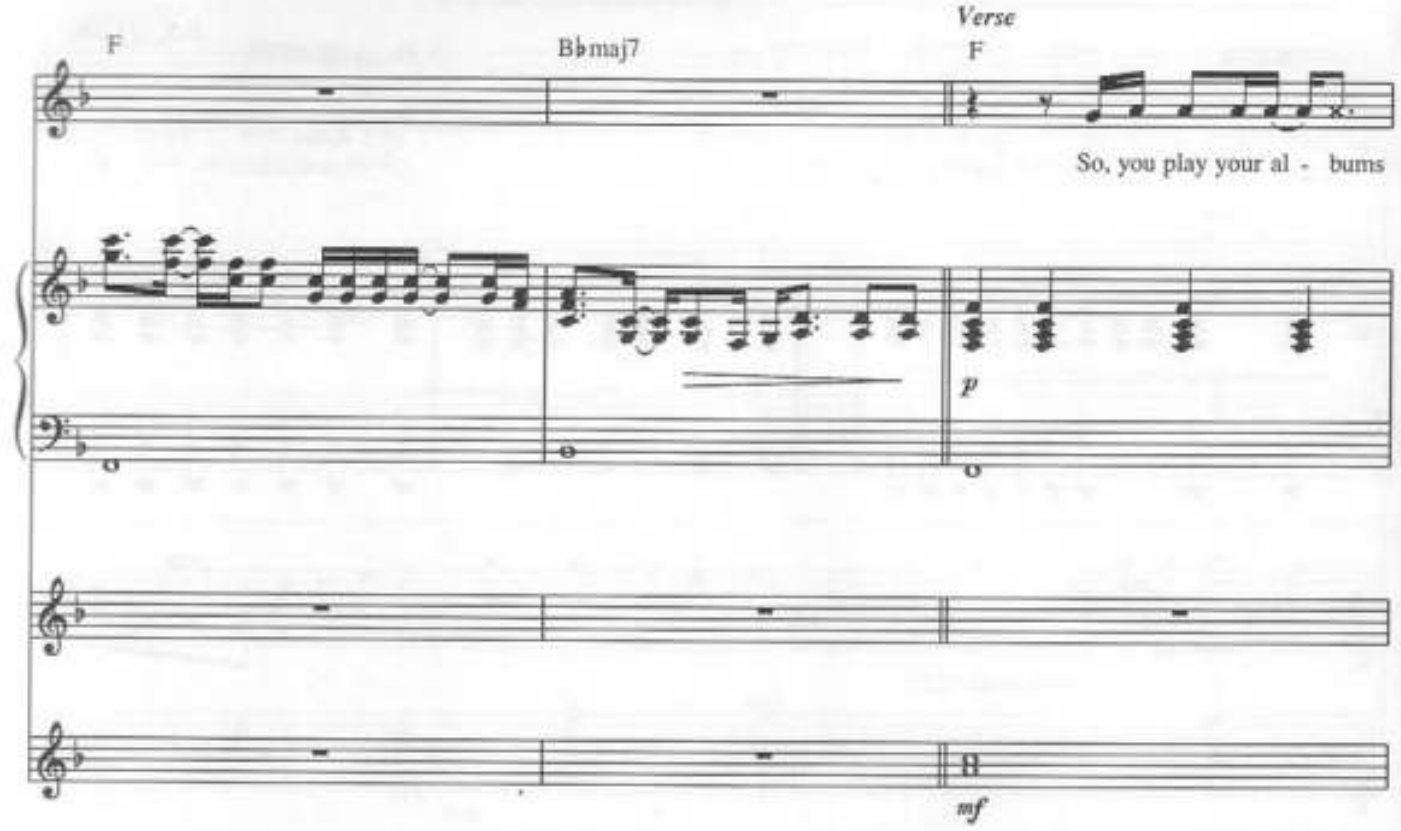

B♭maj7
Am7
can't wait
any - way
for that call,
and what for,
mm.
mm.

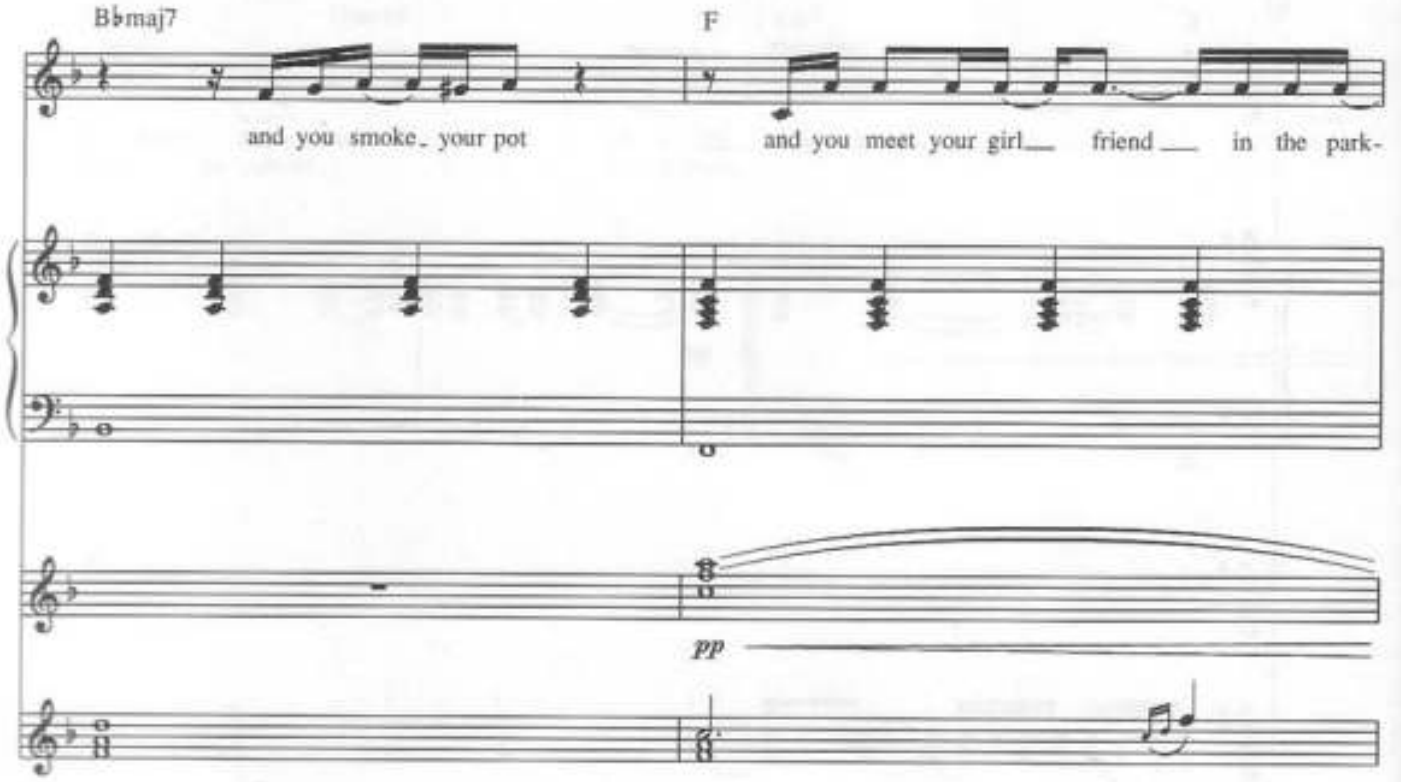

Verse
C(add9)
F
F(add9)
So, you stand on the corn - er in your
So, you got ev- ery - thing, aw,
Play Fill 3 (2nd time)
8va
(1st time only)
p
(2nd time only)
mf
B♭maj7
3
F
new, Eng - lish clothes
but noth-in's cool.
and you look so pol - ished
They've just found your fath - er
from your hair,
Fill 3
C

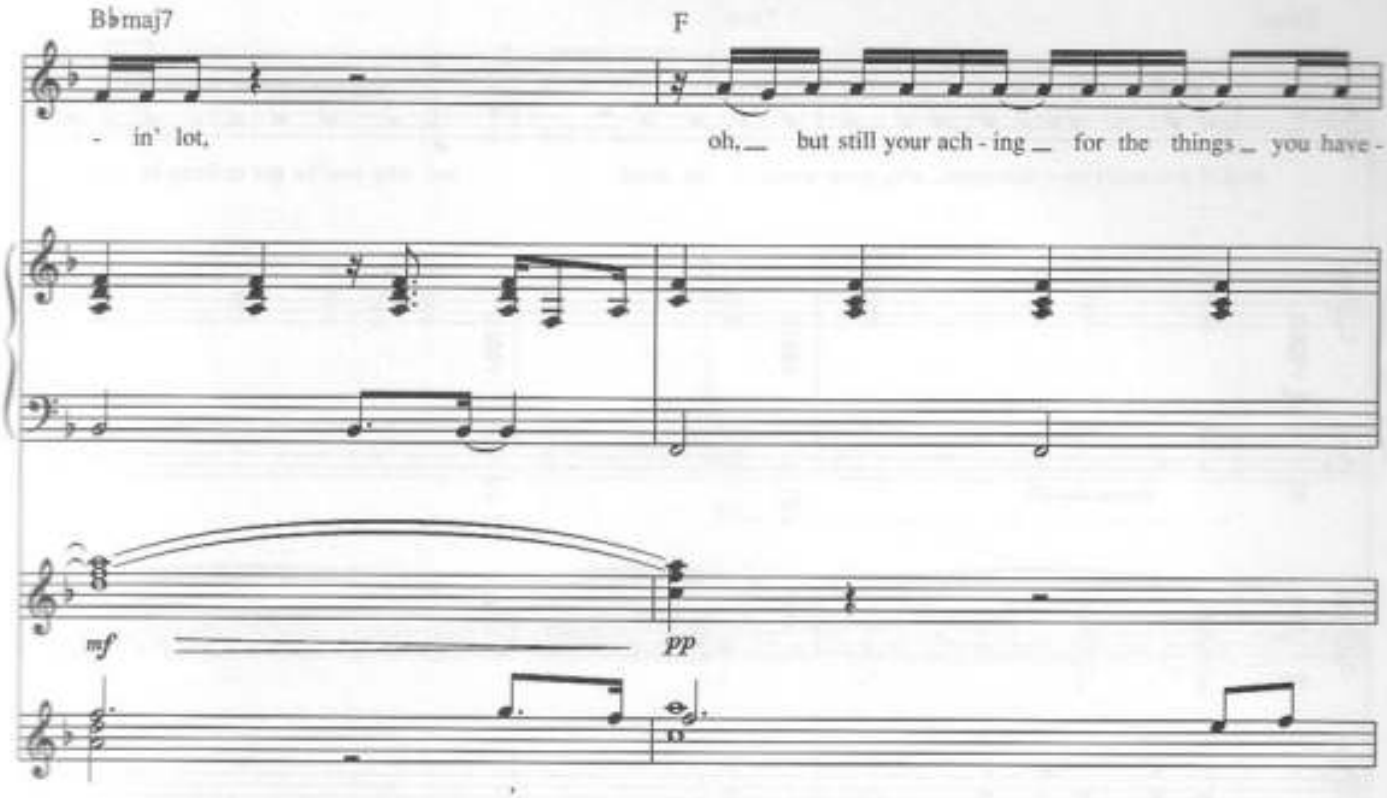

B♭maj7
F
down to your toes,
in the swim-min' pool
aw, but still your fin - ger's gon-na pick
and you guess you won't be go-in'
B♭maj7
1.
Am7
your nose
back to school
af - ter all,
an - y-more,
mm,

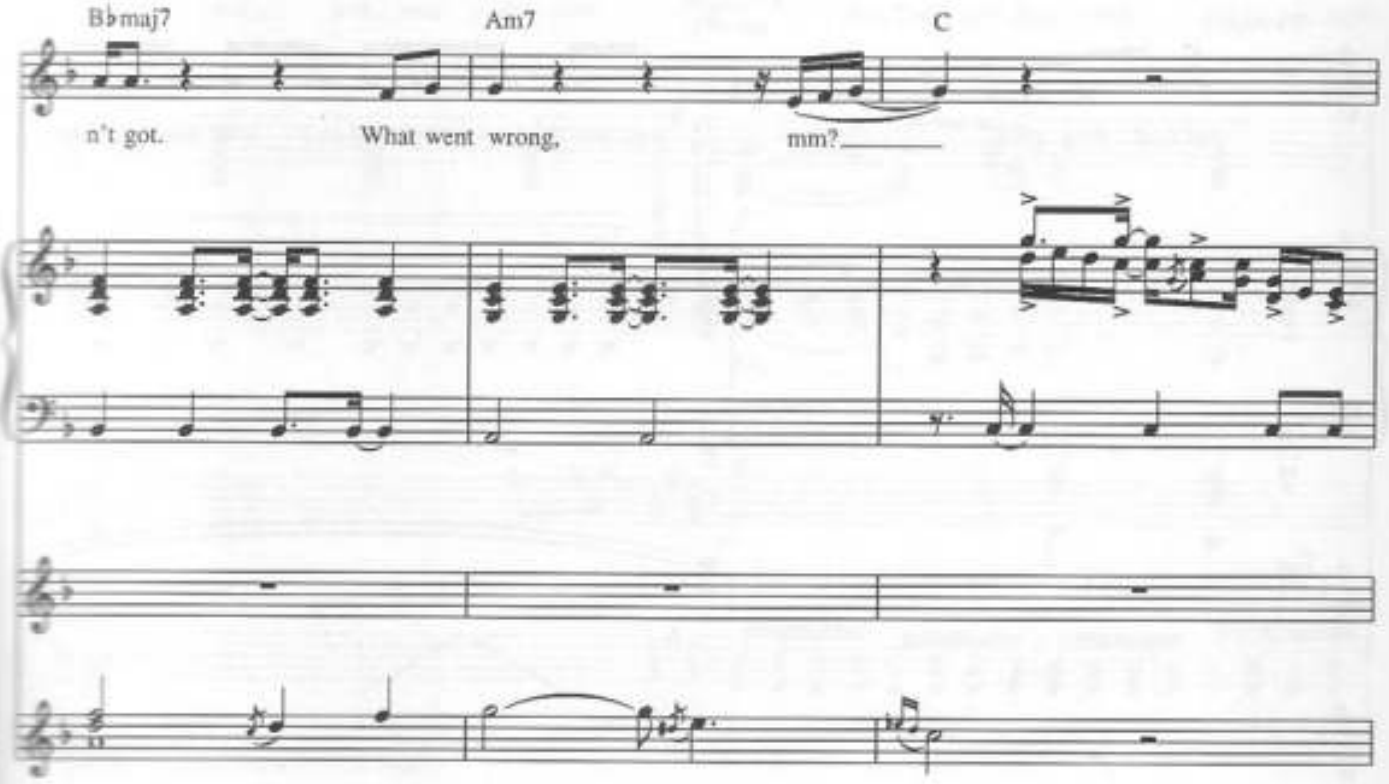

D
yeah.
2.
Am7
Dsus
D
mm.
D.S. al Coda
gliss.
gliss.

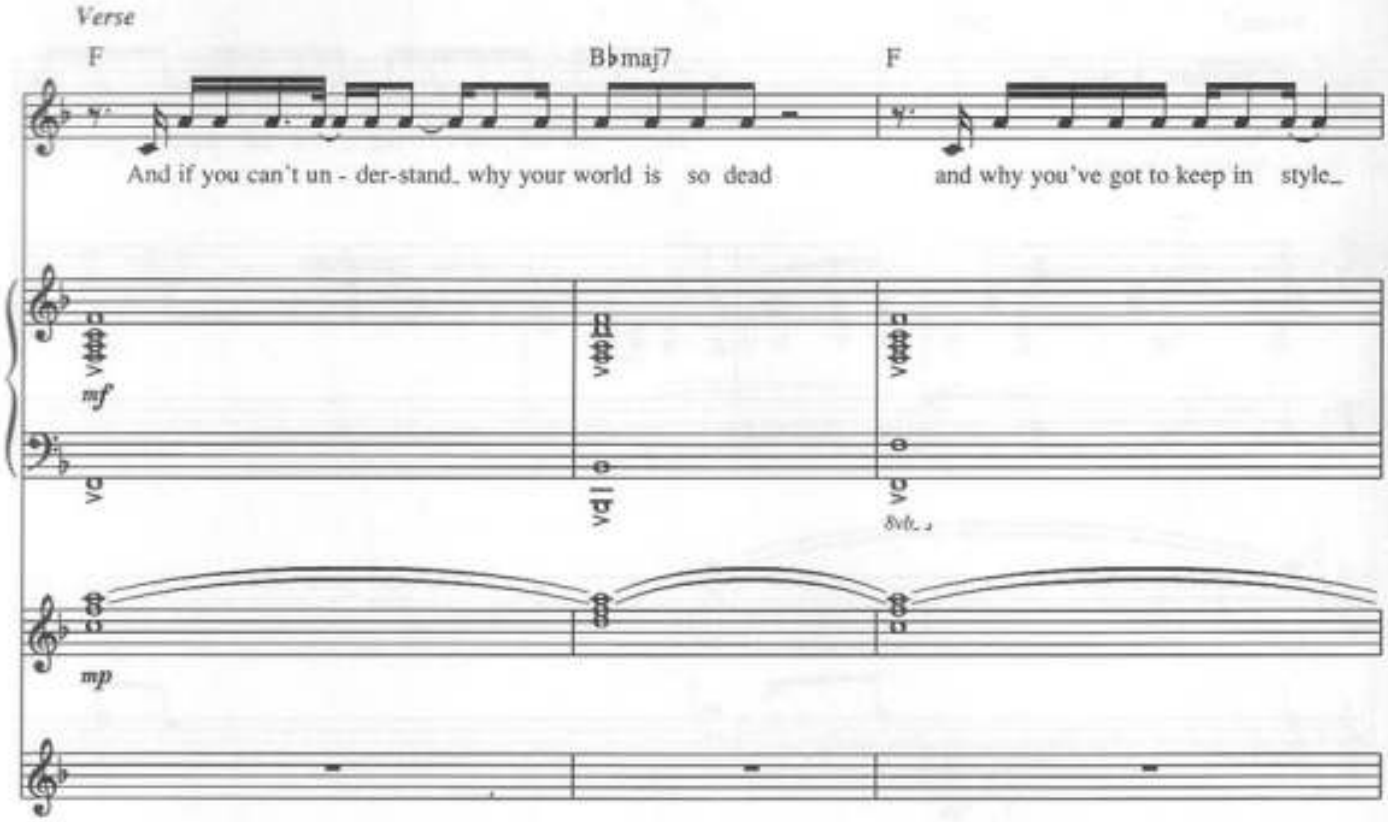

CODA
C
smil - in', la, la, la,
F
mf
B♭maj7
oh yeah, yeah.

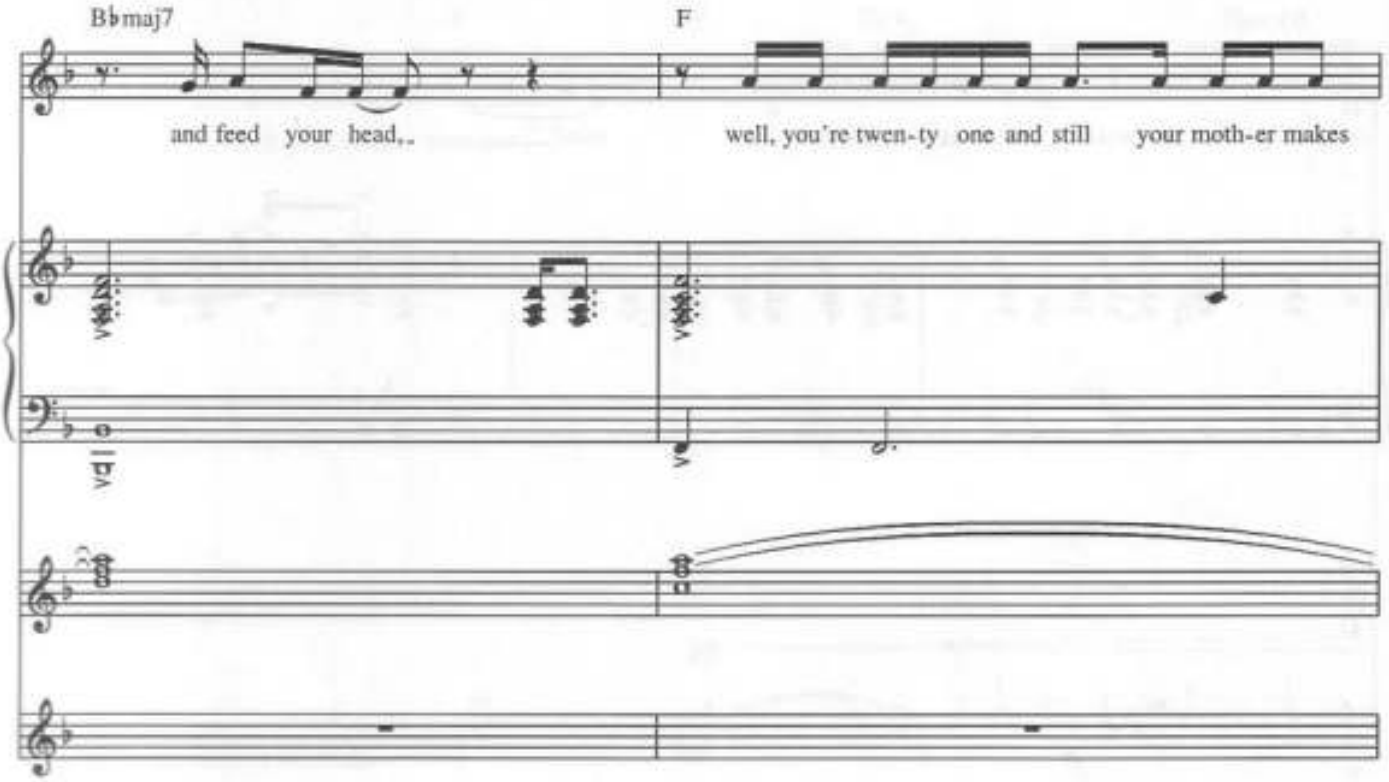

F
B♭maj7
Verse
F
So, you play your al - bums
p
mf

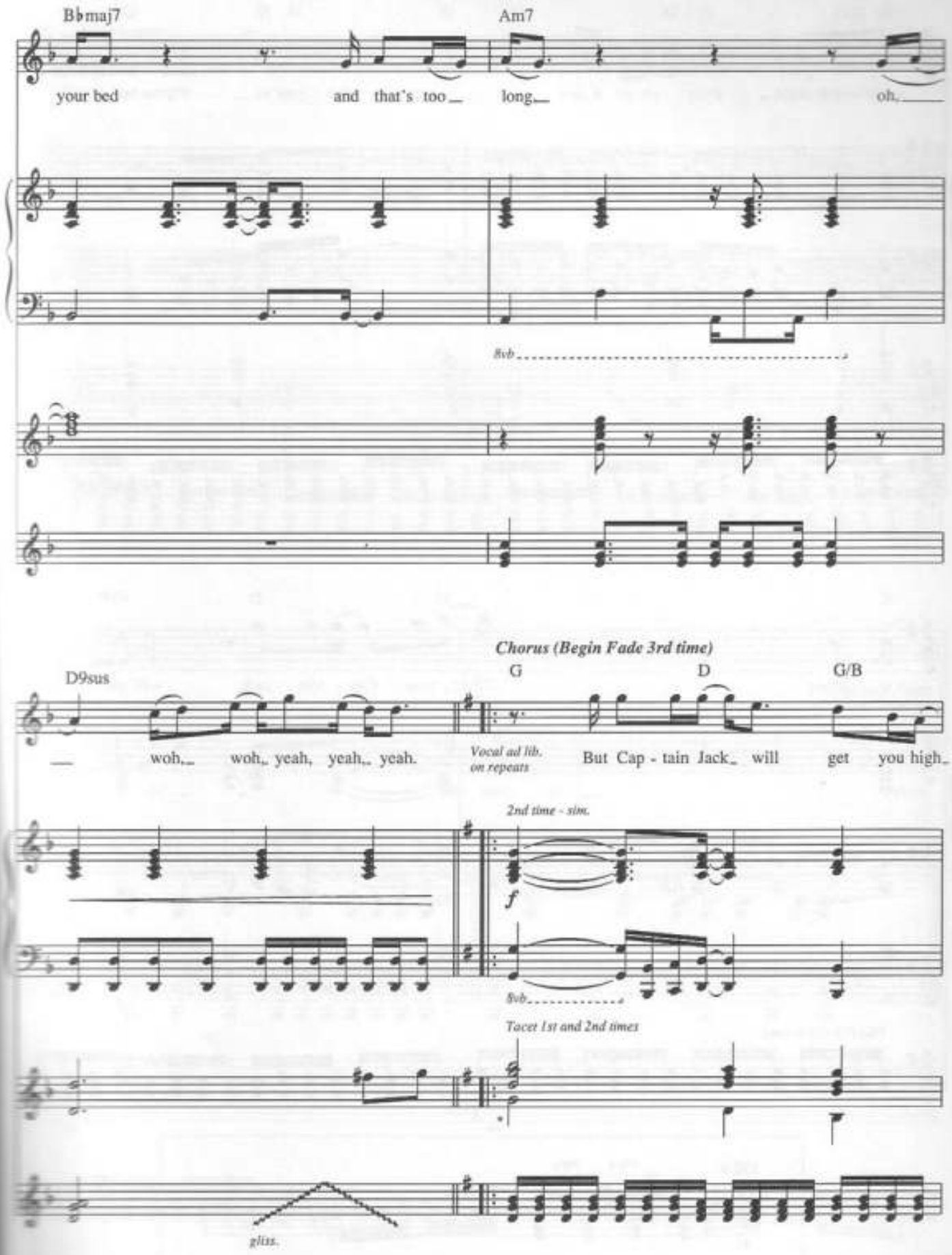

B♭maj7
F
and you smoke your pot
and you meet your girl friend in the park-
pp


B♭maj7
F
- in' lot,
oh, but still your ach - ing for the things you have -
mf
pp


B♭maj7
Am7
C
n't got.
What went wrong,
mm?


Verse
F
B♭maj7
F
And if you can't un - der-stand, why your world is so dead
and why you've got to keep in style,
mf
8vb.
mp


B♭maj7
F
and feed your head,
well, you're twen-ty one and still your moth-er makes



All notes are played one octave lower on organ.

C D G D G/B

— to - night — and take you to — your spe - cial is -

8vb

C G D G/B

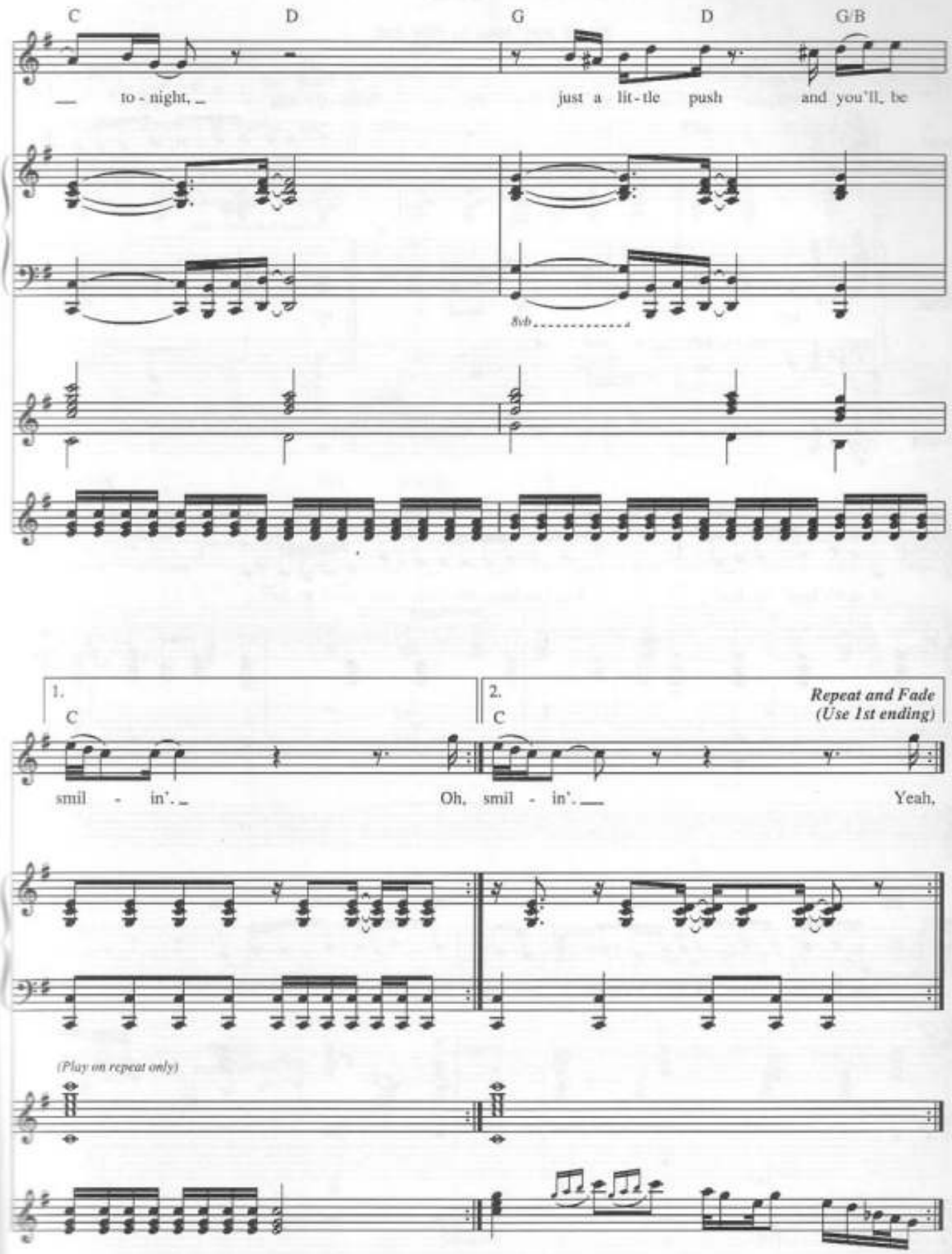
- land. Well, now, Cap - tain Jack will get you by—

8vb

Play Fill 4 (3rd time)

Fill 4

C


C
D
G
D
G/B
to - night,
just a lit - tle push
and you'll be
8vb
1.
C
2.
C
Repeat and Fade
(Use 1st ending)
smil - in'.
Oh, smil - in'.
Yeah,
(Play on repeat only)

Words and Music
BILLY JOEL

Moderate Shuffle (♫ = ³♩♪)

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

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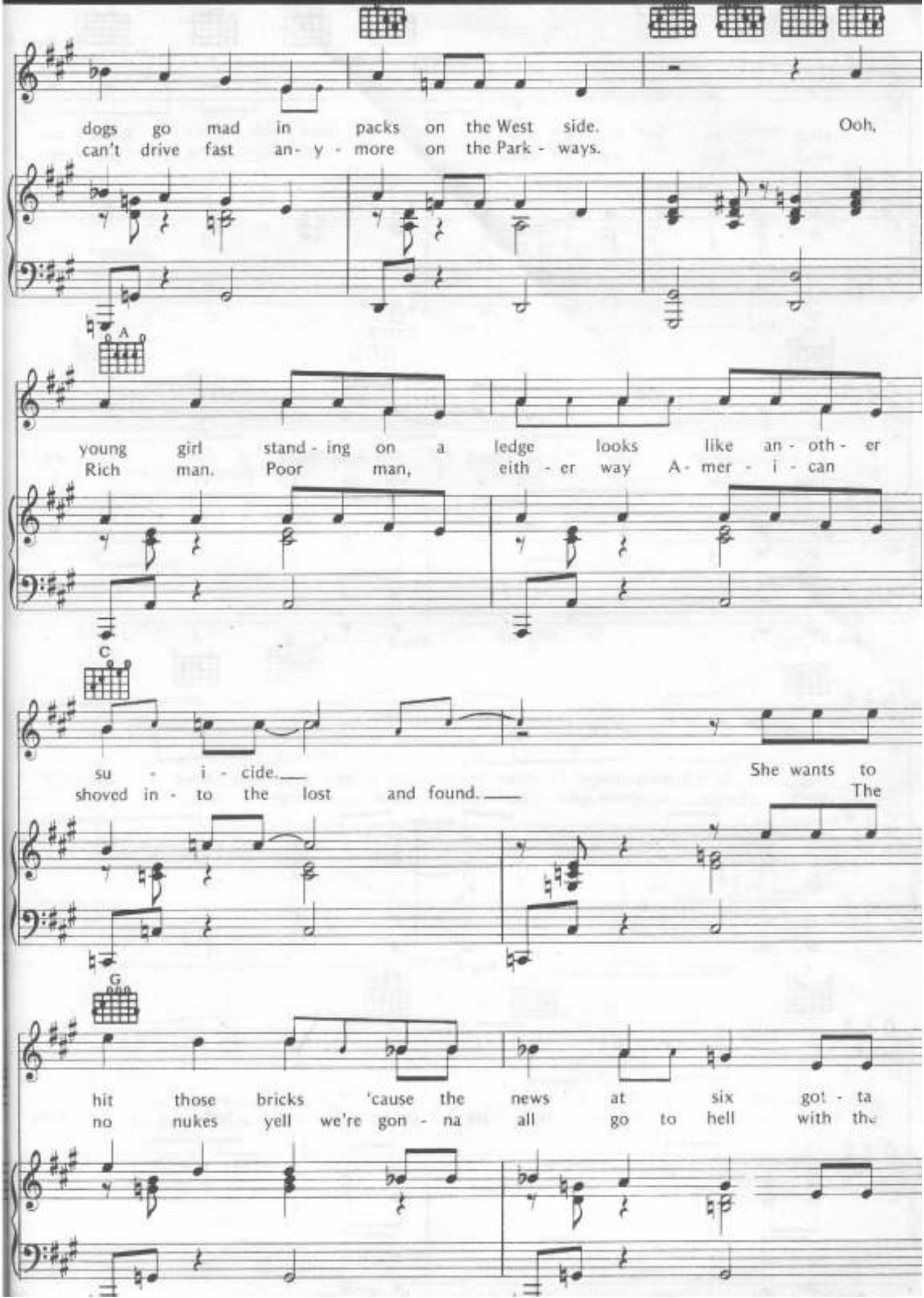
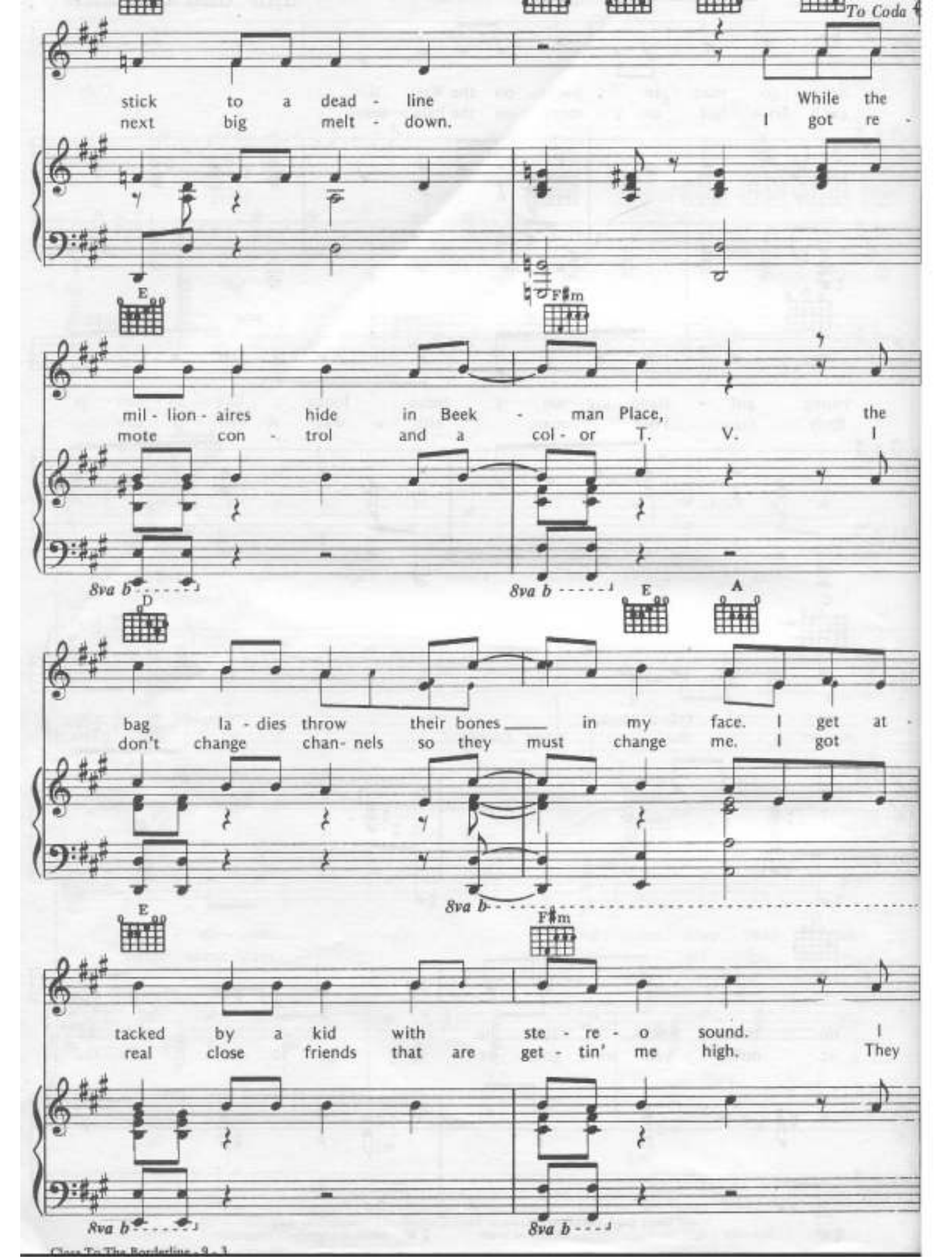

dogs go mad in packs on the West side. Ooh,
can't drive fast an- y - more on the Park - ways.
A
young girl stand - ing on a ledge looks like an - oth - er
Rich man. Poor man, eith - er way A - mer - i - can
C
su - i - cide. She wants to
shoved in - to the lost and found. The
G
hit those bricks 'cause 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 -
E
F♯m
mil - lion - aires hide in Beek - man Place,
mote con - trol and a col - or T. V.
the
I
8va b
D
E
A
bag la - dies throw their bones in my face. I get at -
don't change chan- nels so they must change me. I got
E
F♯m
tacked by a kid with ste - re - o sound.
real close friends that are get - tin' me high.
I
They
8va b

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

E Fdim

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

8va b 8va b

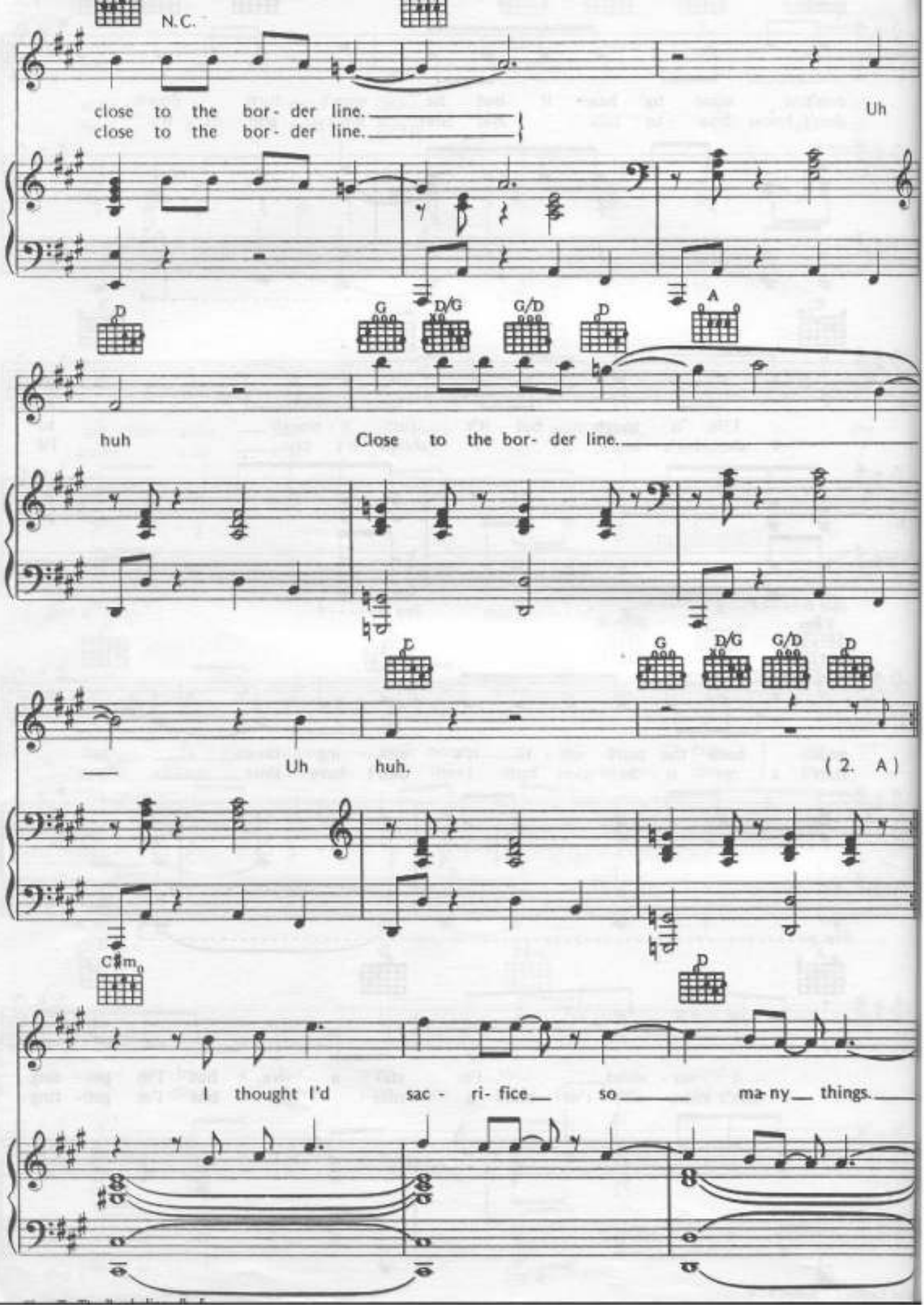
F♯m F♯m/E D

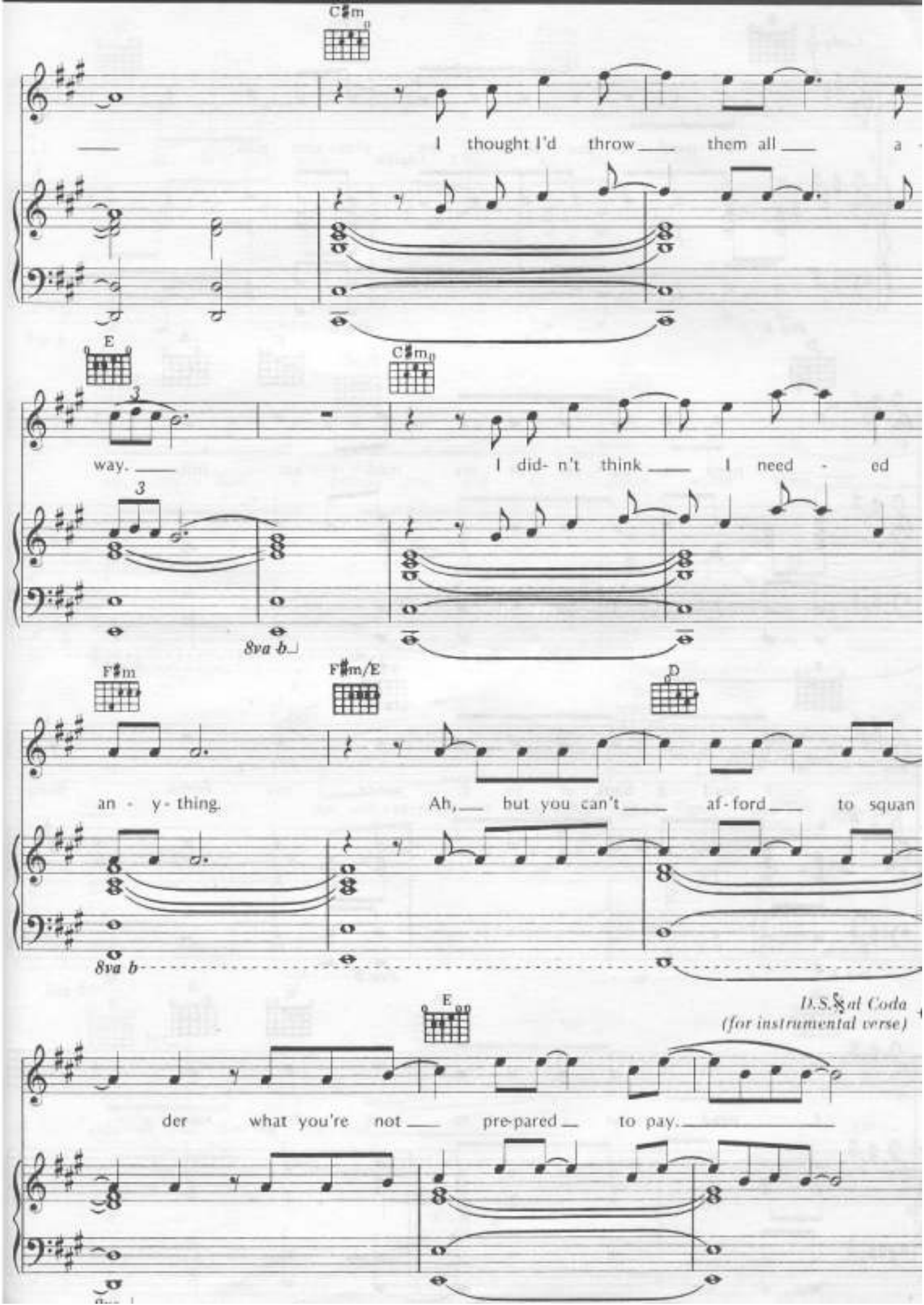
hold back the tears un - til it's clos - ing time.
start a rev - o - lu - tion but I don't have time.

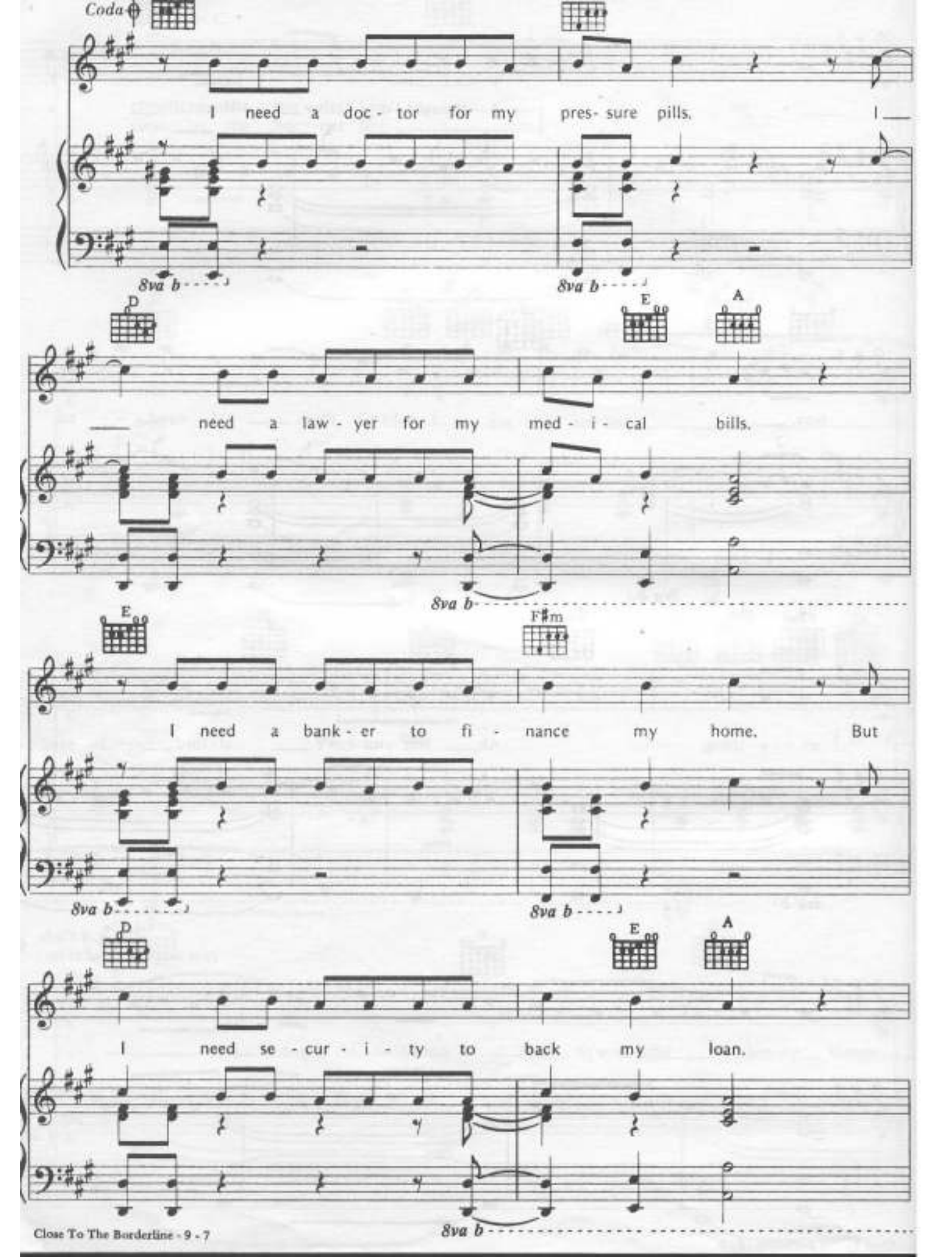
8va b

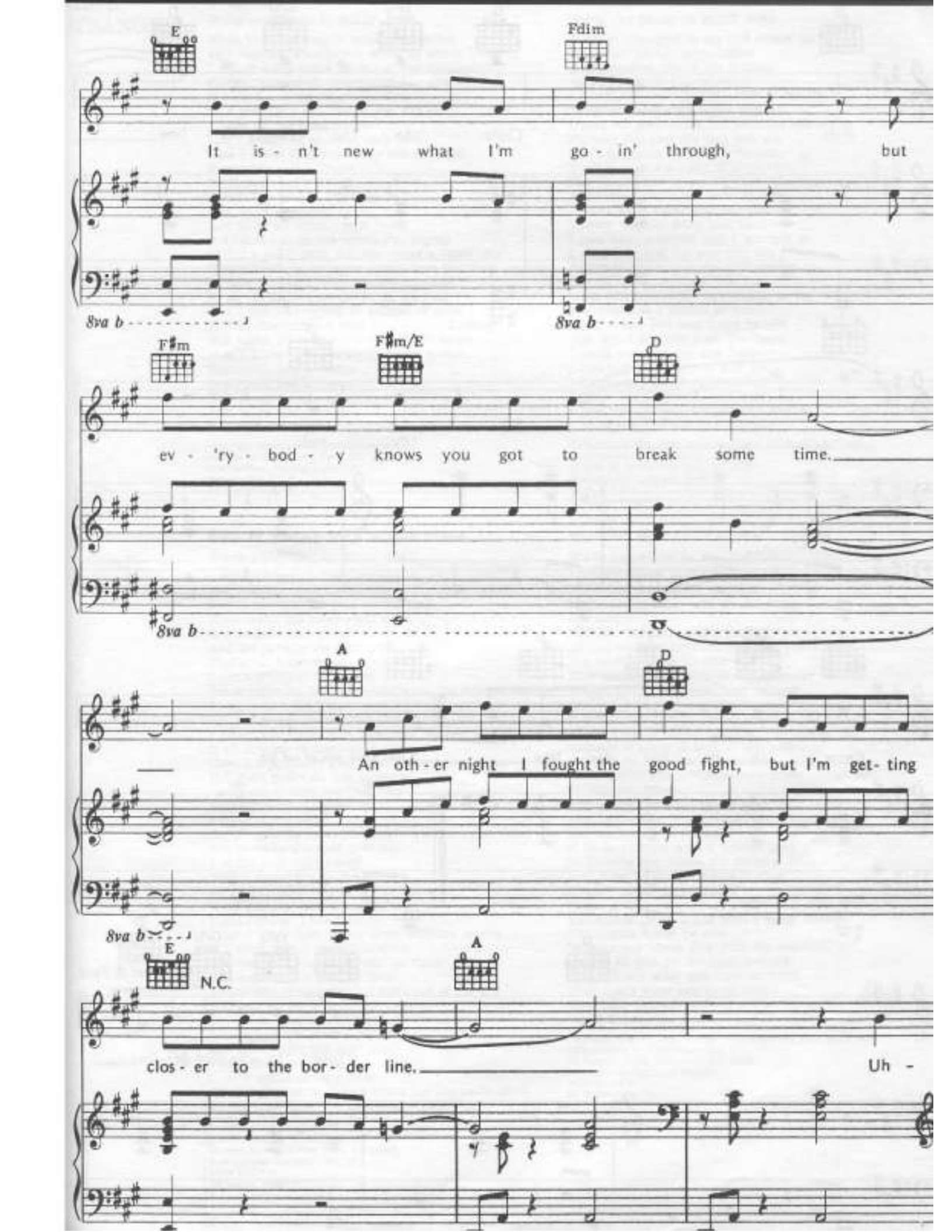
A D

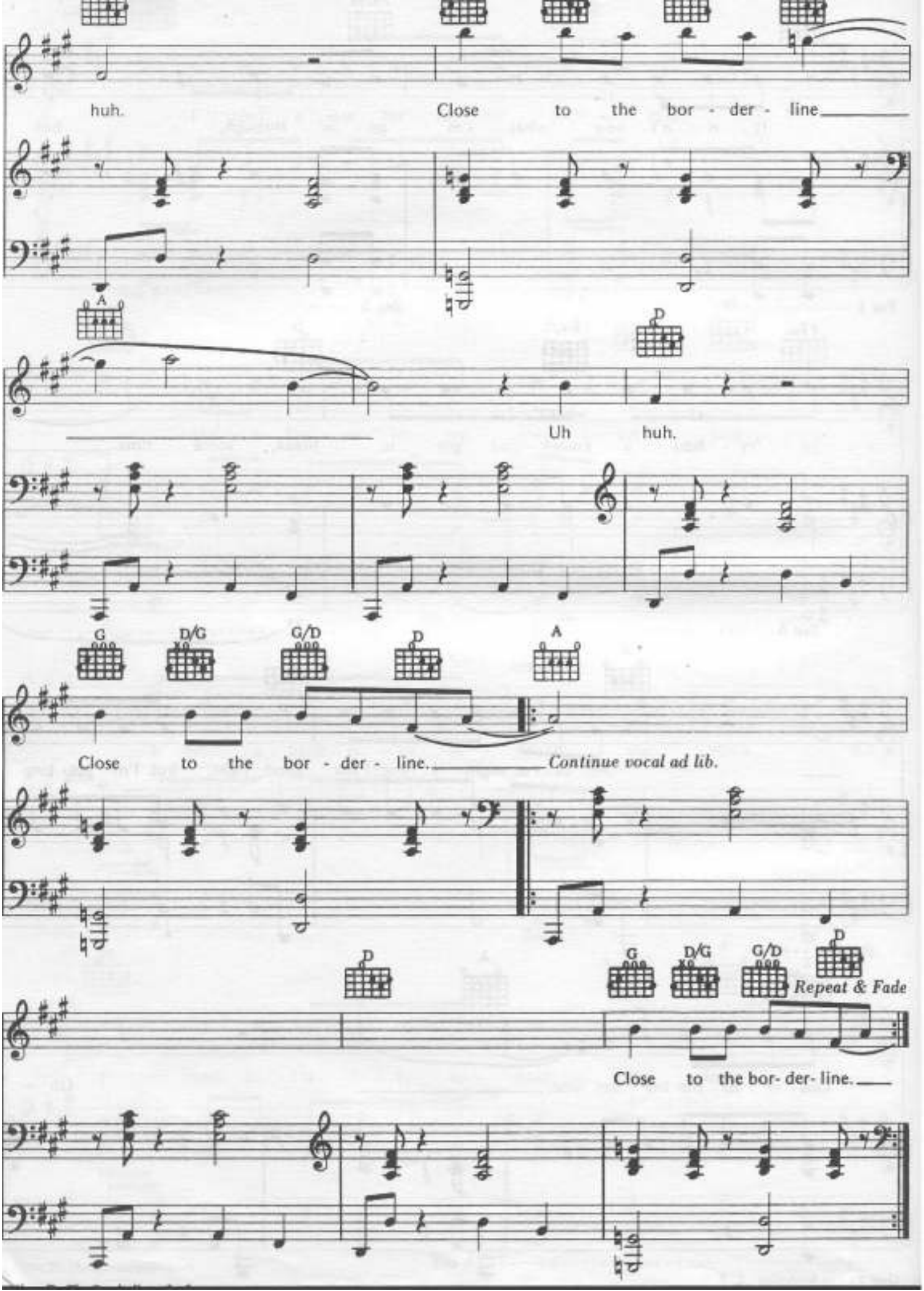
I sur - vived, I'm still a - live, but I'm get - ting
I don't know why I'm still a nice guy but I'm get - ting


N.C.
close to the bor- der line.
close to the bor- der line.
Uh
D
G
D/G
G/D
D
A
huh
Close to the bor- der line.
D
G
D/G
G/D
D
Uh huh.
(2. A)
C#m
D
I thought I'd sac- ri- fice so many things.


C♯m
I thought I'd throw them all a
E
C♯m
way. I did- n't think I need - ed
8va b
F♯m
F♯m/E
D
an - y - thing. Ah, but you can't af - ford to squan
8va b
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
8va b
D
E
A
need a law - yer for my med - i - cal bills.
8va b
E
F♯m
I need a bank - er to fi - nance my home. But
8va b
8va b
D
E
A
I need se - cur - i - ty to back my loan.
8va b

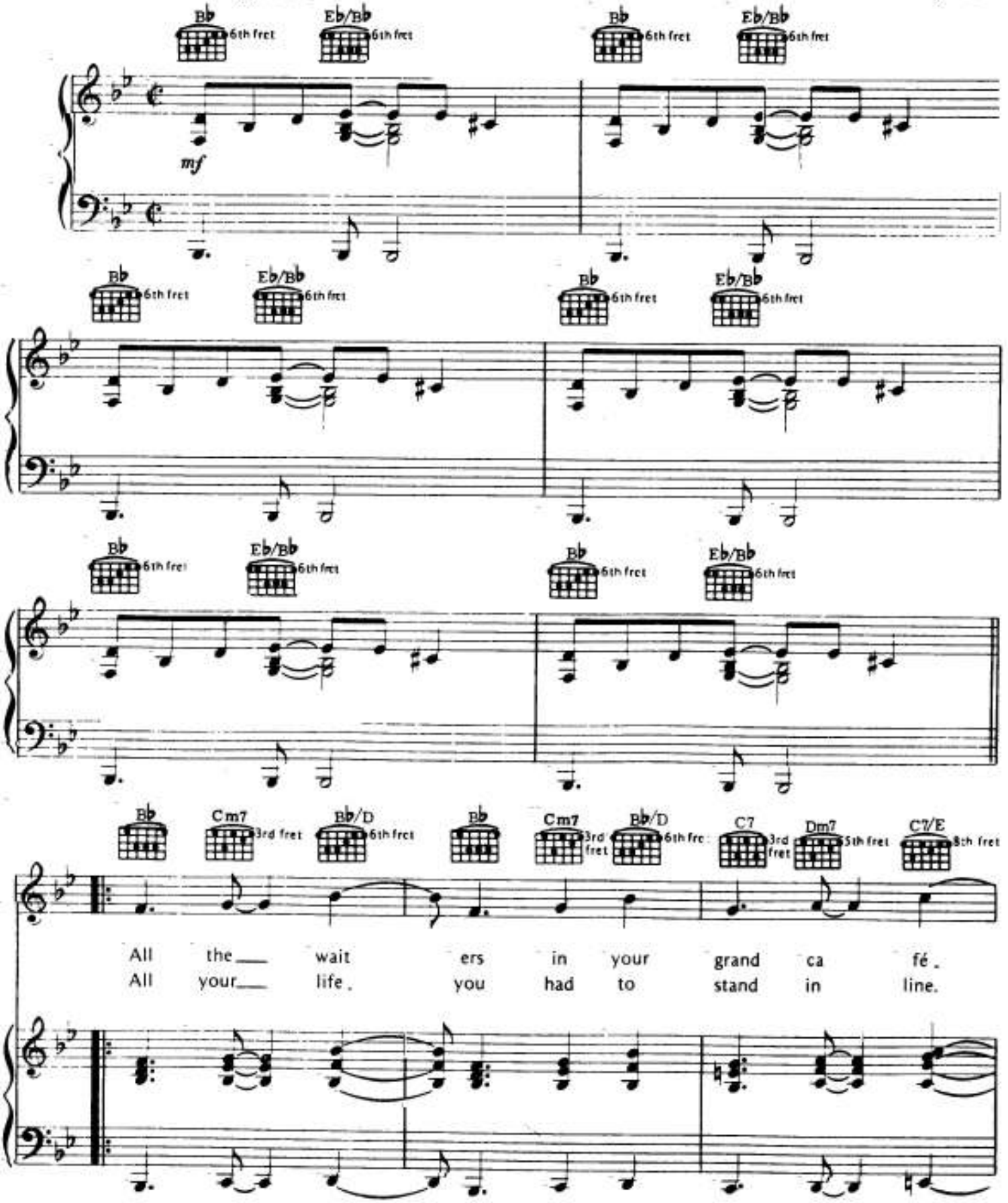

E
Fdim
It is - n't new what I'm go - in' through, but
8va b
8va b
F♯m
F♯m/E
D
ev - 'ry - bod - y knows you got to break some time.
8va b
A
D
An oth - er night I fought the good fight, but I'm get- ting
8va b
E
N.C.
A
clos - er to the bor - der line.
Uh -


huh.
Close to the bor - der - line
A
D
Uh huh.
G
D/G
G/D
D
A
Close to the bor - der - line.
Continue vocal ad lib.
D
G
D/G
G/D
D
Repeat & Fade
Close to the bor- der- line.

DON'T ASK ME WHY

Words and Music by
BILLY JOEL

Moderately, in 2



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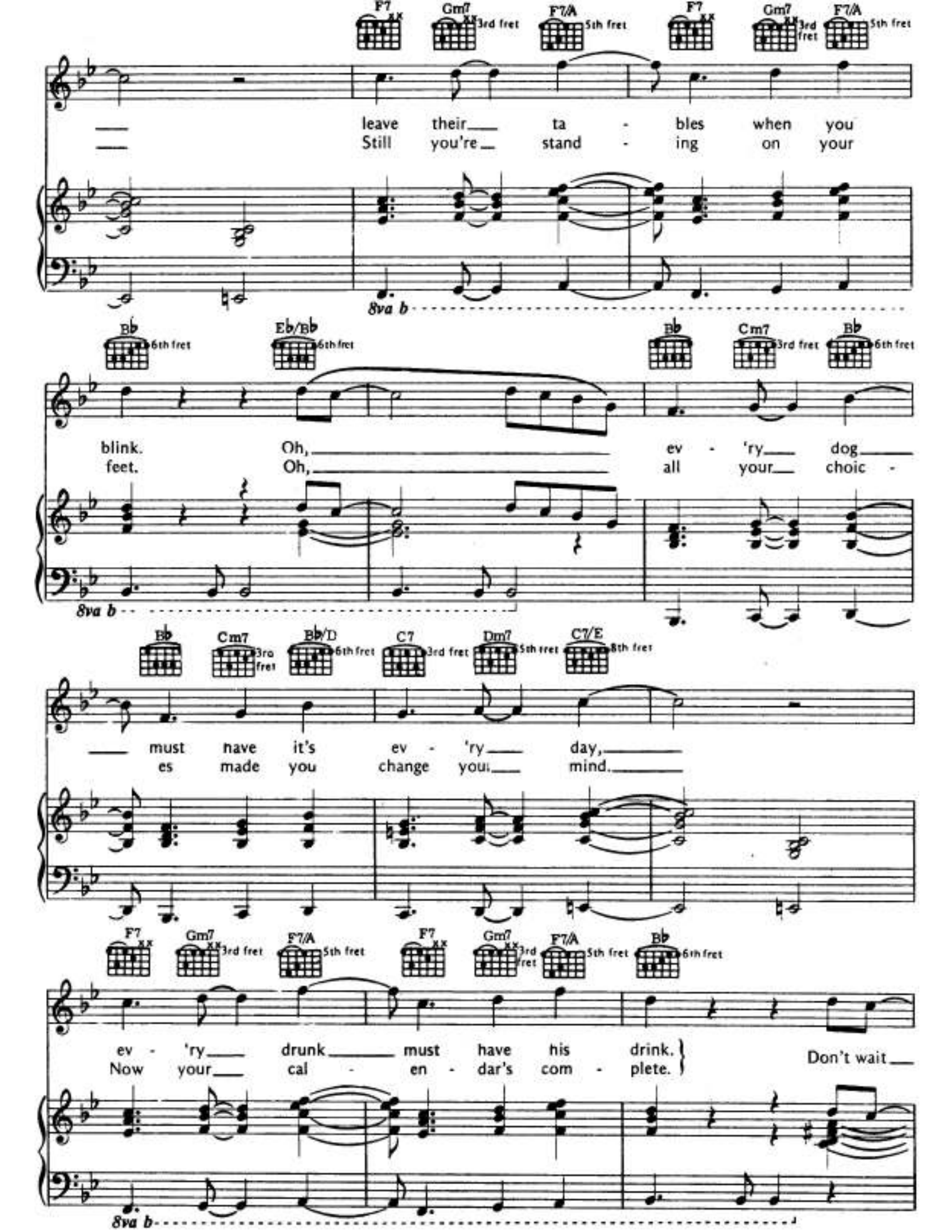
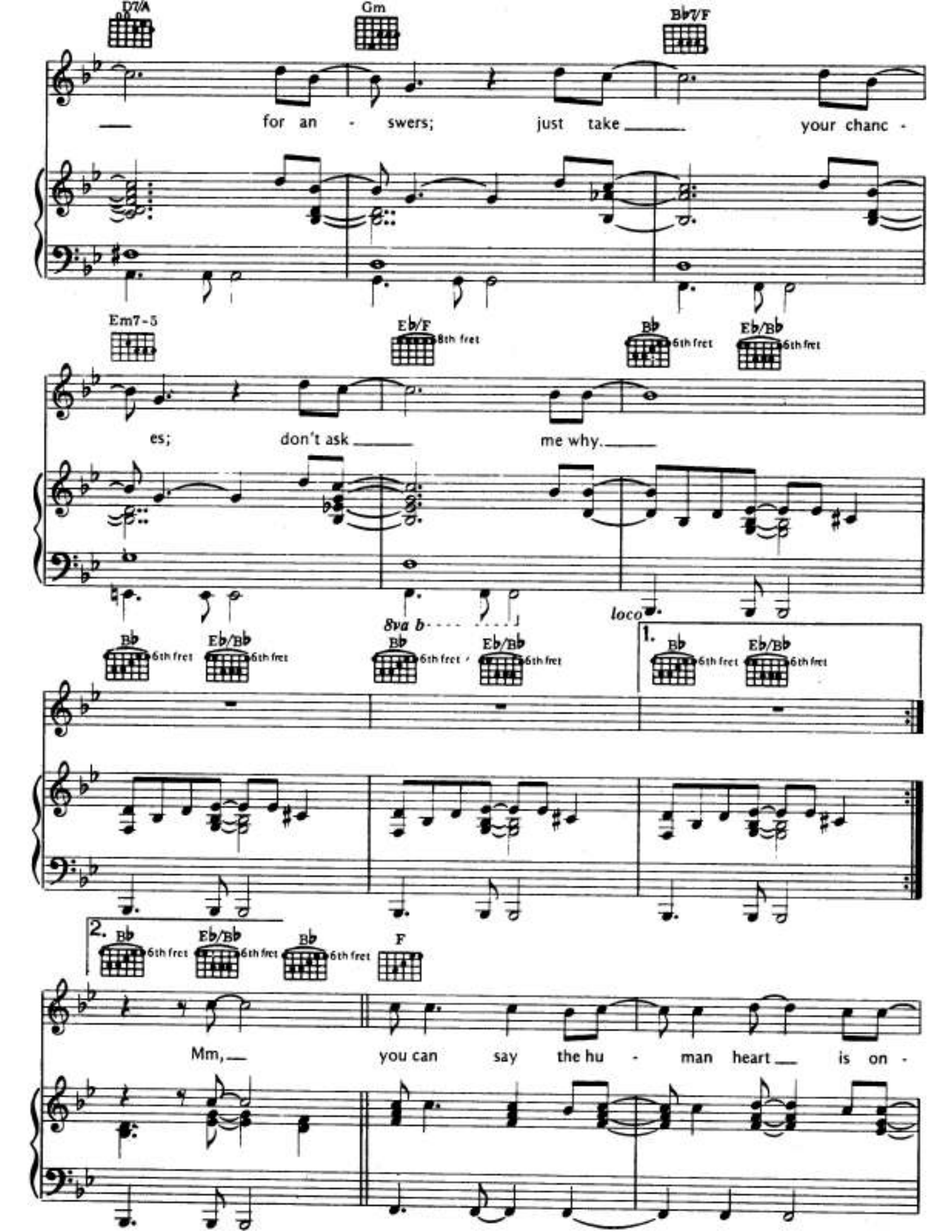
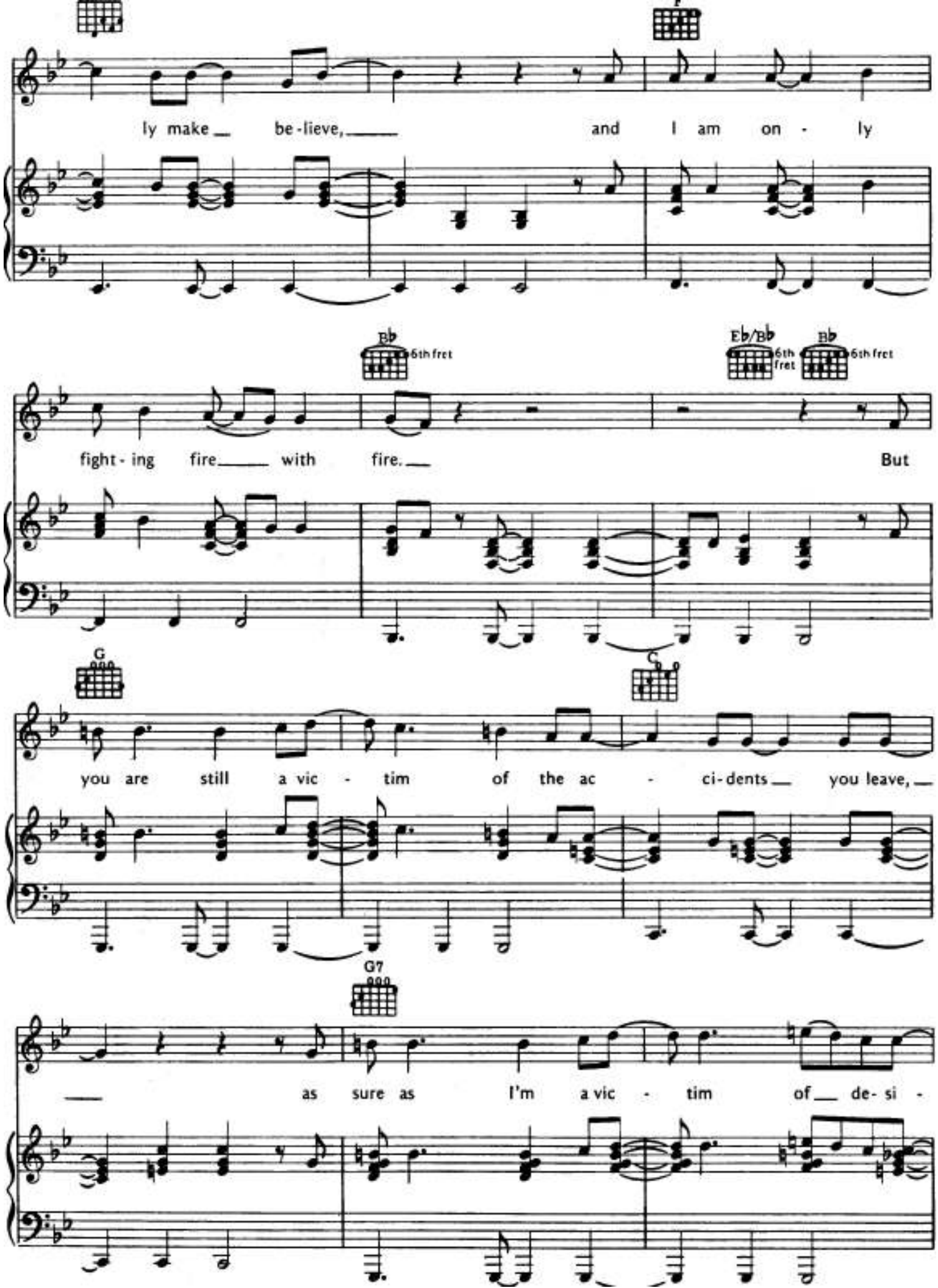
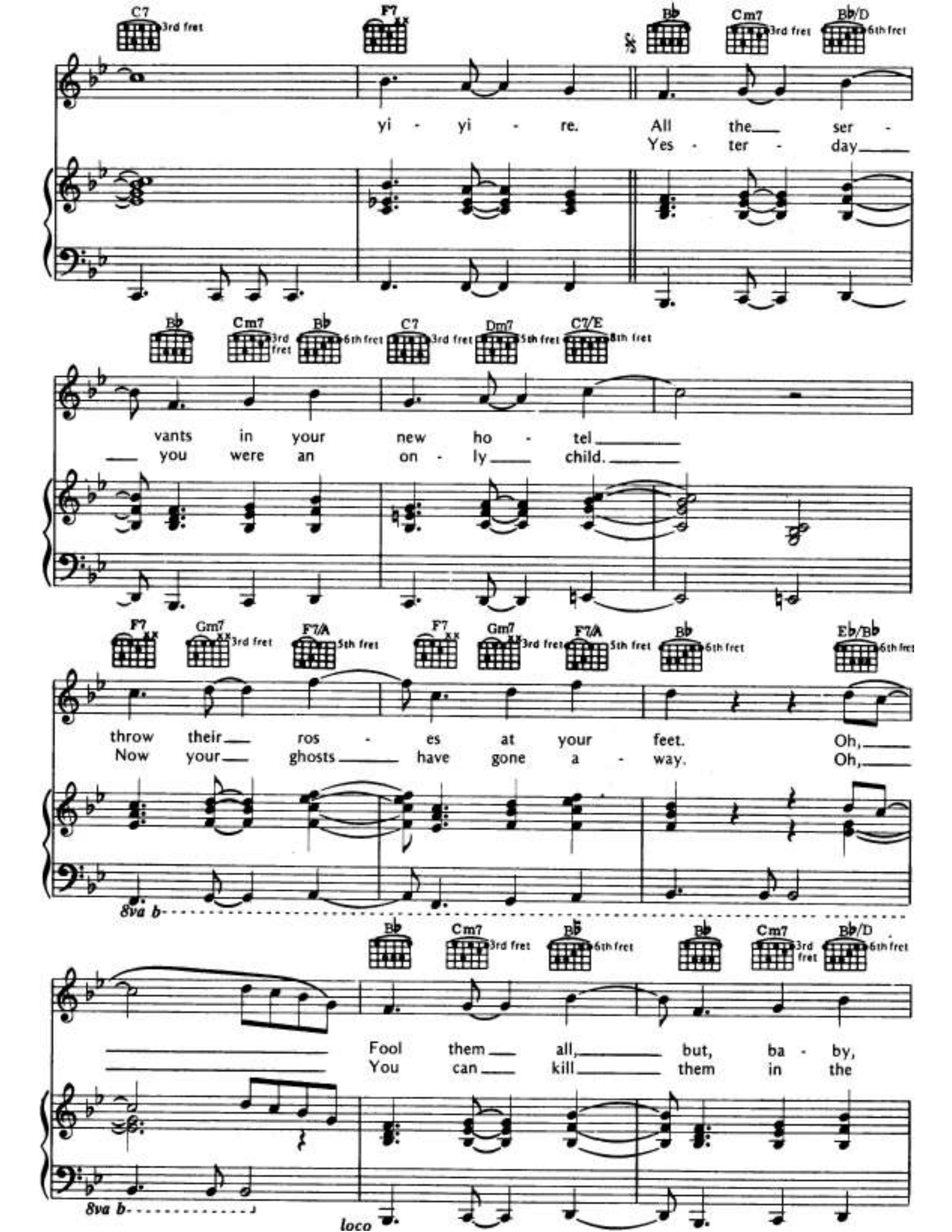

F7 Gm7 3rd fret F7/A 5th fret F7 Gm7 3rd fret F7/A 5th fret
leave their ta - bles when you
Still you're stand - ing on your
8va b
B♭ 6th fret E♭/B♭ 6th fret B♭ Cm7 3rd fret B♭ 6th fret
blink. Oh, ev - 'ry dog
feet. Oh, all your choic -
8va b
B♭ Cm7 3rd fret B♭/D 6th fret C7 3rd fret Dm7 5th fret C7/E 8th fret
must have it's ev - 'ry day,
es made you change your mind.
F7 Gm7 3rd fret F7/A 5th fret F7 Gm7 3rd fret F7/A 5th fret B♭ 6th fret
ev - 'ry drunk must have his drink.
Now your cal - en - dar's com - plete.
Don't wait
8va b


D7/A
Gm
B♭7/F
for an - swers; just take your chanc -
Em7-5
E♭/F
8th fret
B♭
6th fret
E♭/B♭
6th fret
es; don't ask me why.
8va b
loco
1.
2.
F
Mm, you can say the hu - man heart is on -


F
ly make be-lieve, and I am on - ly
B♭
6th fret
E♭/B♭
6th fret
B♭
6th fret
fight - ing fire with fire. But
G
C
you are still a vic - tim of the ac - ci-dents you leave,
G7
as sure as I'm a vic - tim of de- si -


C7
3rd fret
F7
B♭
Cm7
3rd fret
B♭/D
6th fret
yi - yi - re. All the ser -
Yes - ter - day
B♭
Cm7
3rd fret
B♭
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
Gm7
3rd fret
F7/A
5th fret
F7
Gm7
3rd fret
F7/A
5th fret
B♭
6th fret
E♭/B♭
6th fret
throw their ros - es at your feet. Oh,
Now your ghosts have gone a - way. Oh,
8va b
B♭
Cm7
3rd fret
B♭
6th fret
B♭
Cm7
3rd fret
B♭/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) B♭ (6th fret) D7/A (xo)

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

8va b

Gm B♭7/F Em7-5

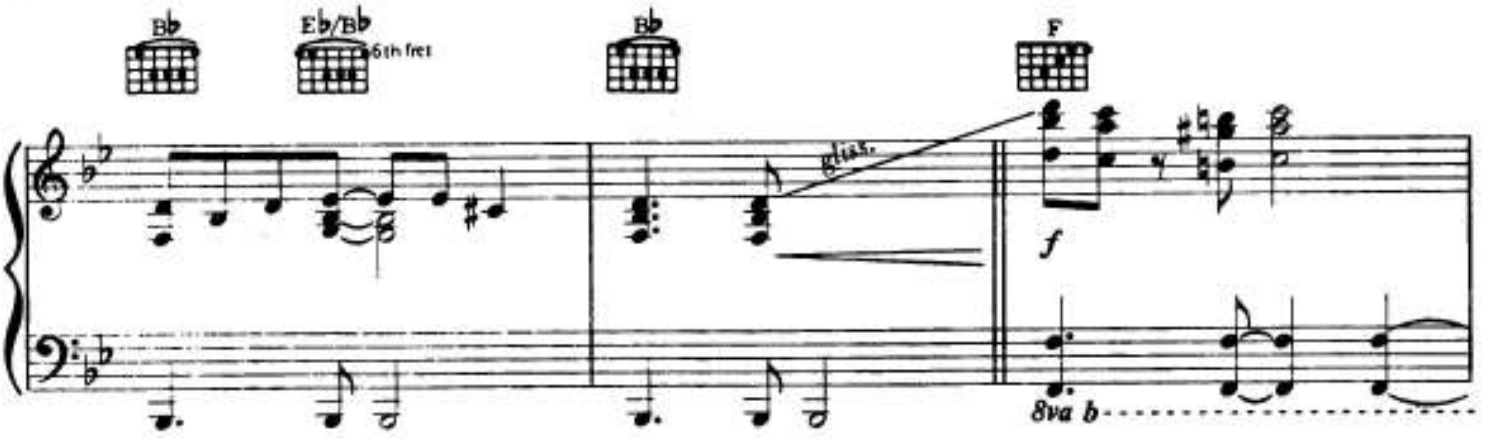
vors. Don't talk to stran - gers. Don't ask
swers. You took your chanc - es. Don't ask

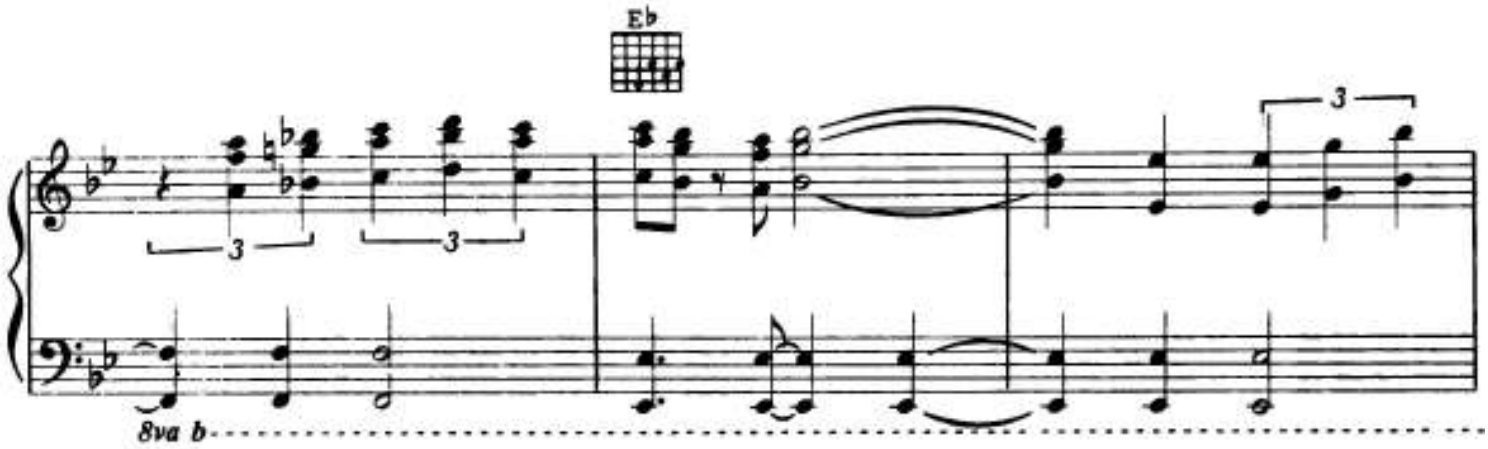
E♭/F (8th fret) B♭ E♭/B♭ (6th fret) B♭ E♭/B♭ (6th fret)

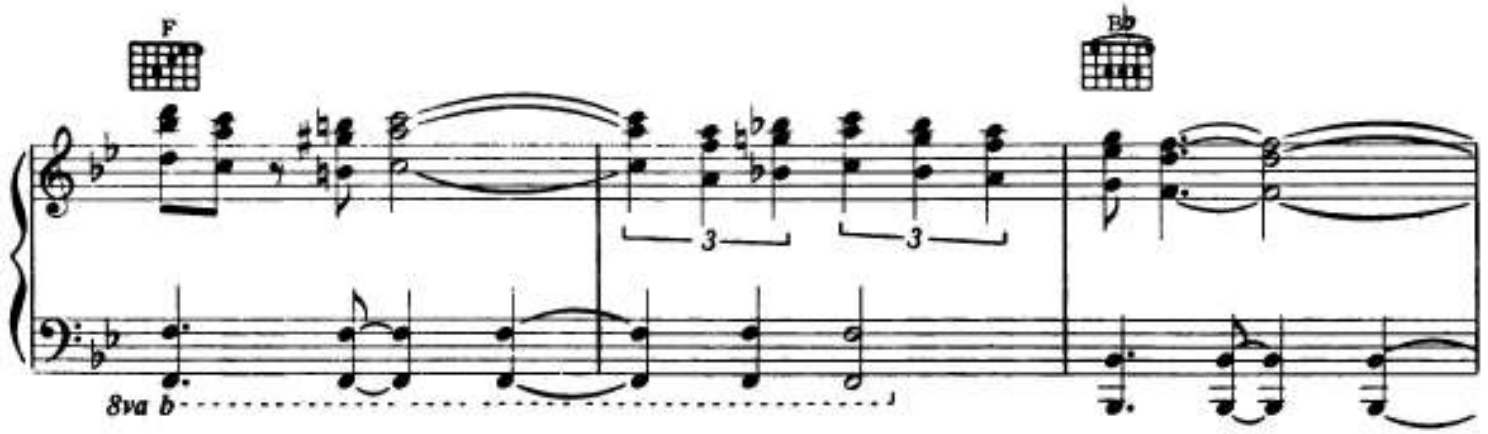
To Coda

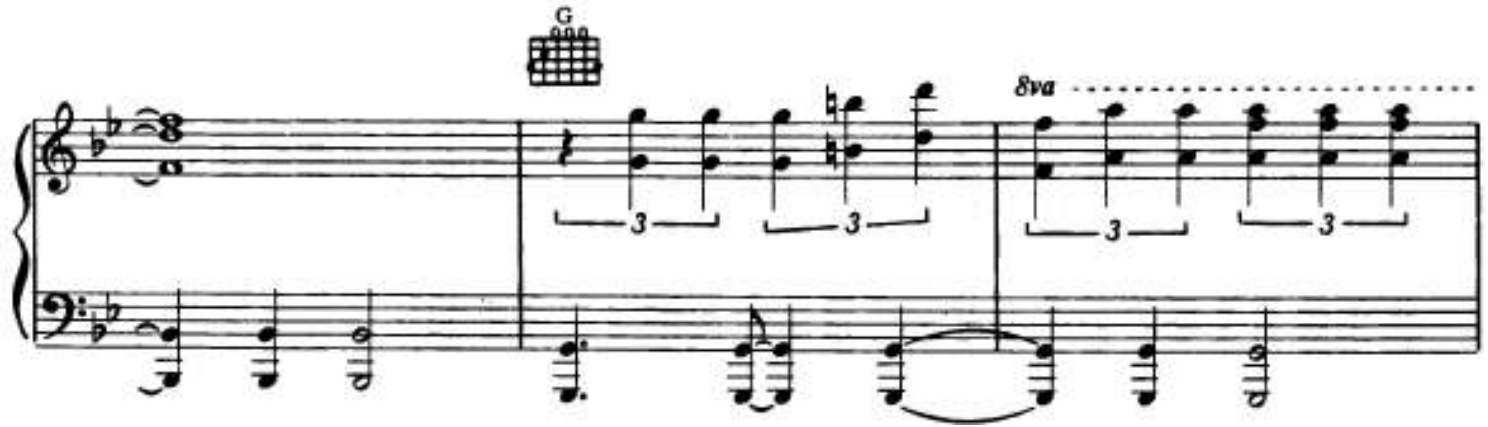
me why.
me why.

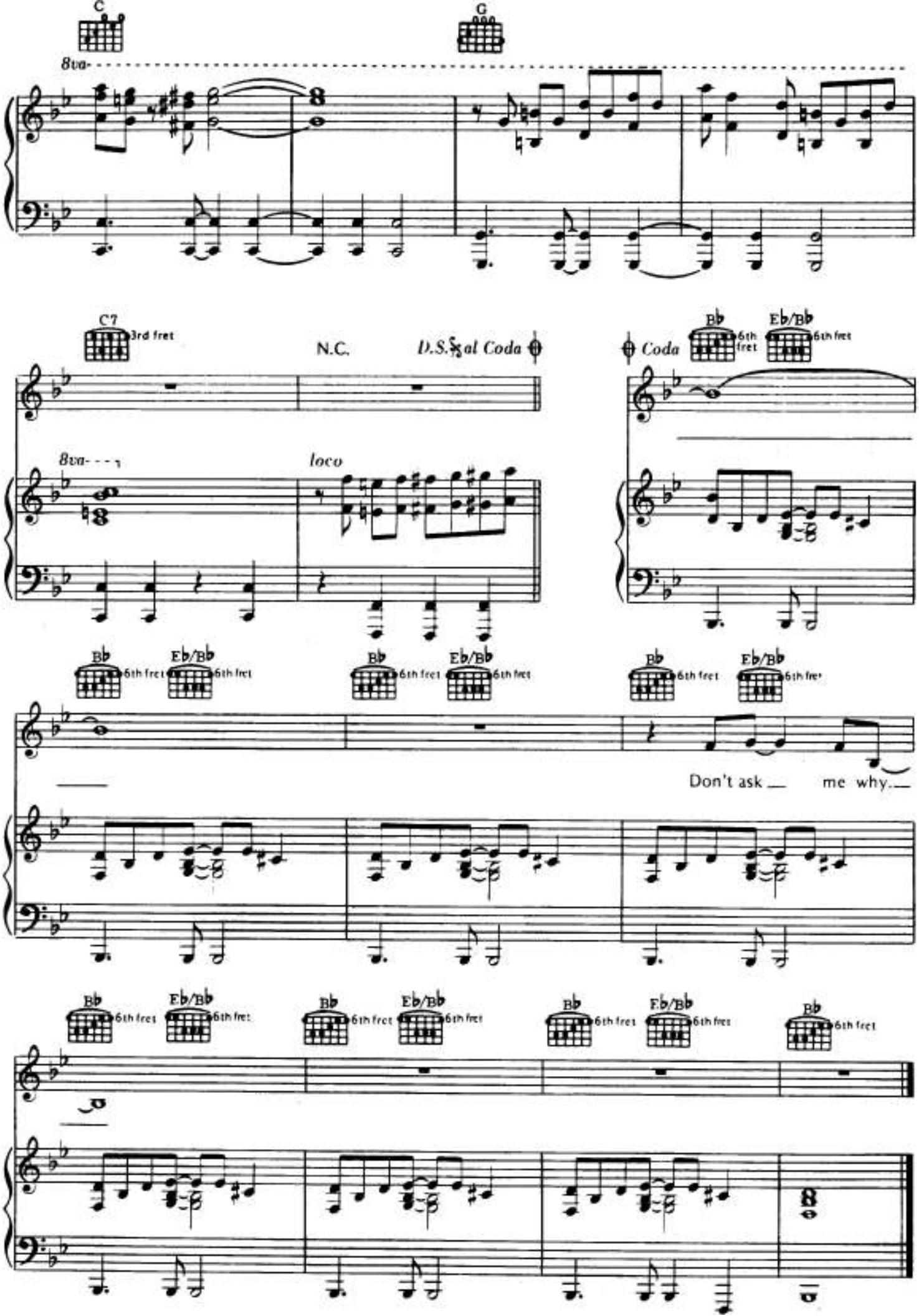
8va b loco


B♭
E♭/B♭
6th fret
B♭
F
glissando
f
8va b


E♭
3
3
3
3
8va b


F
B♭
3
3
8va b


G
8va
3
3
3
3


C
G
8va
C7
3rd fret
N.C.
D.S. al Coda
Coda
Bb
6th fret
Eb/Bb
6th fret
8va
loco
Don't ask me why.

EVERYBODY HAS A DREAM

Words and Music by
BILLY JOEL

Slow Gospel Feel (♩♩ = ♩♩)

D (F♯ bass) | Em (G bass) | G♯dim | D (A bass) | Bm | G | D (A bass)

mf

Em (A bass) | A | D | G (B bass) | F♯m

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

Bm | Bm (A bass) | E (G♯ bass) | E

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

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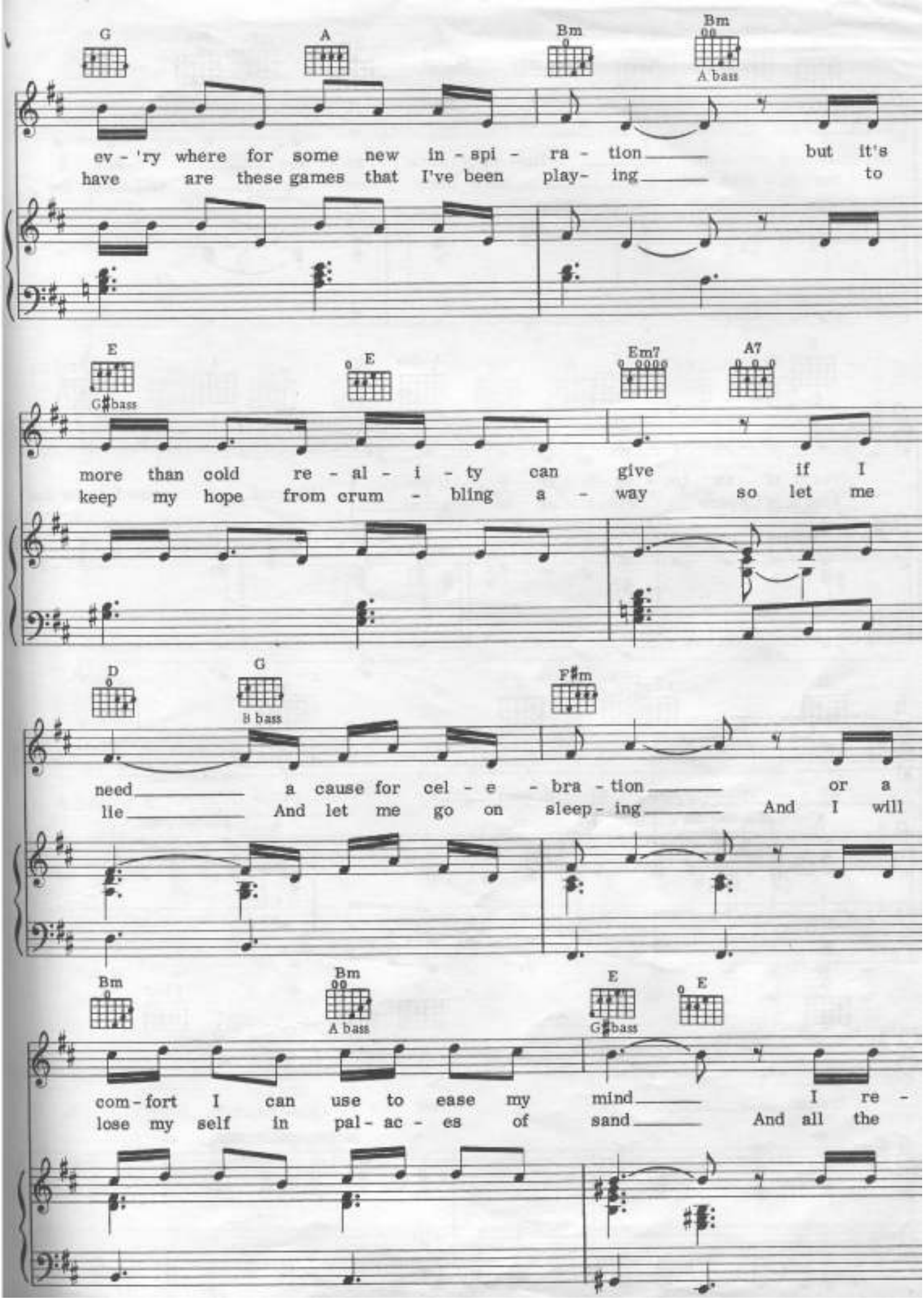

G
A
Bm
Bm
A bass
ev - 'ry where for some new in - spi - ra - tion but it's
have are these games that I've been play- ing to
E
G♯bass
E
Em7
A7
more than cold re - al - i - ty can give if I
keep my hope from crum - bling a - way so let me
D
G
B bass
F♯m
need a cause for cel - e - bra - tion or a
lie And let me go on sleep - ing And I will
Bm
Bm
A bass
E
G♯bass
E
com - fort I can use to ease my mind I re -
lose my self in pal - ac - es of sand And all the

A bass

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

E G♯bass E A9sus A A9sus

dream of an im - ag - in - ar - y time
emp - ty hours eas - i - er to stand

Woh now I know that

D F♯m7 G D F♯m7

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

G D F♯m7

dream ev - 'ry bod - y has a

G F♯m Bm G F♯m F♯7

dream this is my dream, my own just to

Bm G F♯m F♯7 Bm G F♯m D7

be at home and to be all a - lone with

(2nd time) All a -

1. Em7 A9sus 2. Em7

you. If I be - lone with you

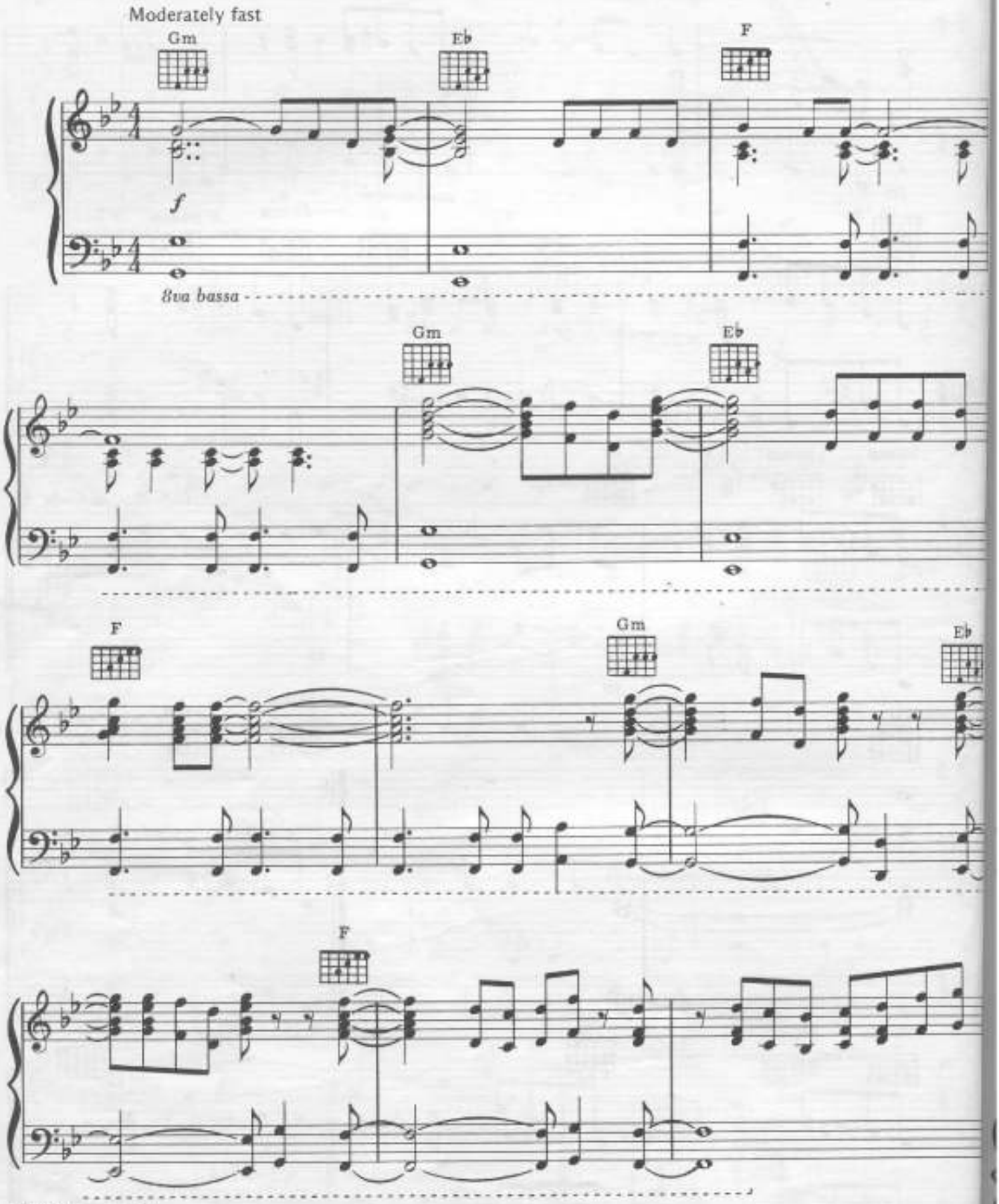
A9sus

D. S. 𝄋 to fade

I know

HALF A MILE AWAY

Words and Music by
BILLY JOEL



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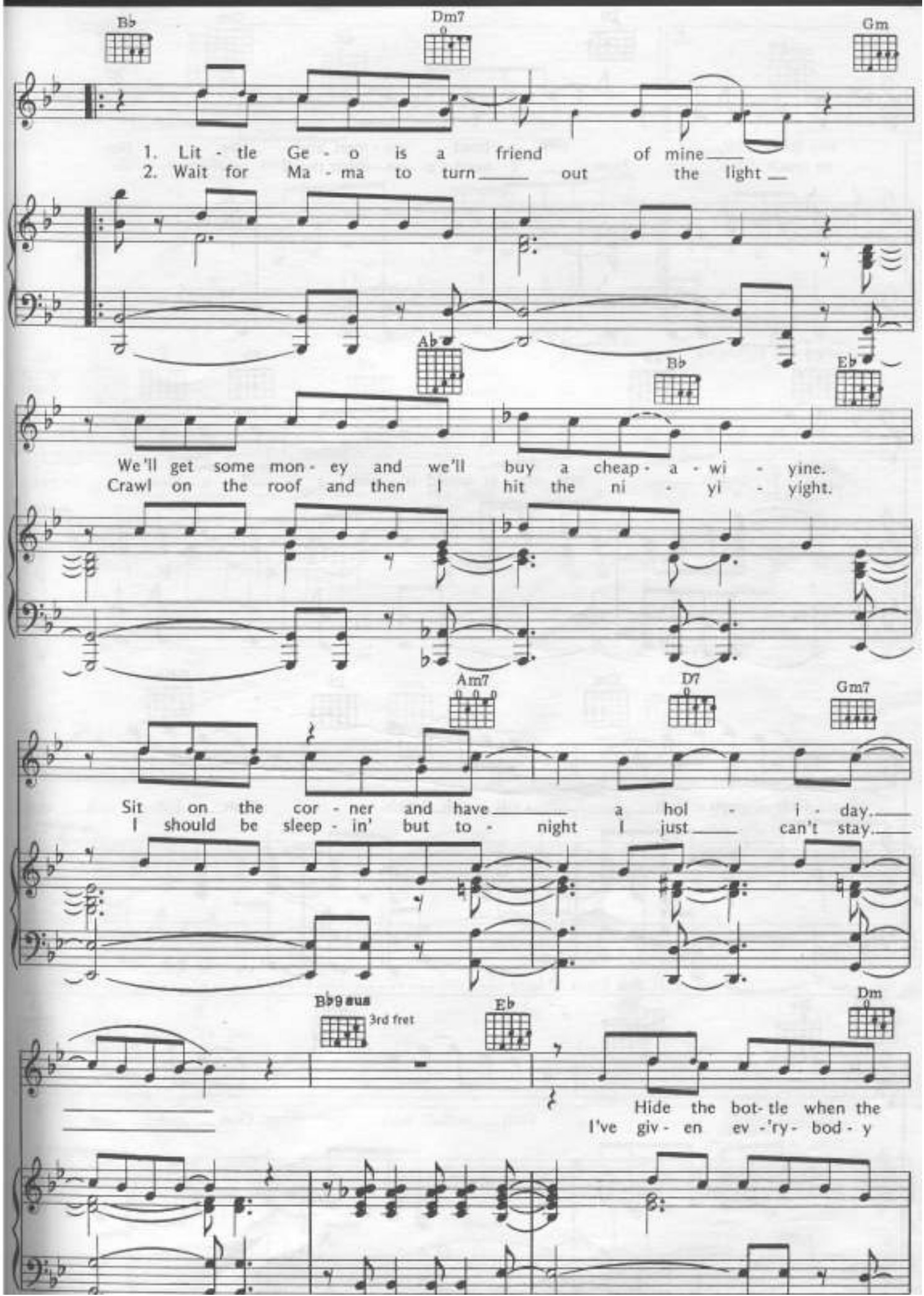
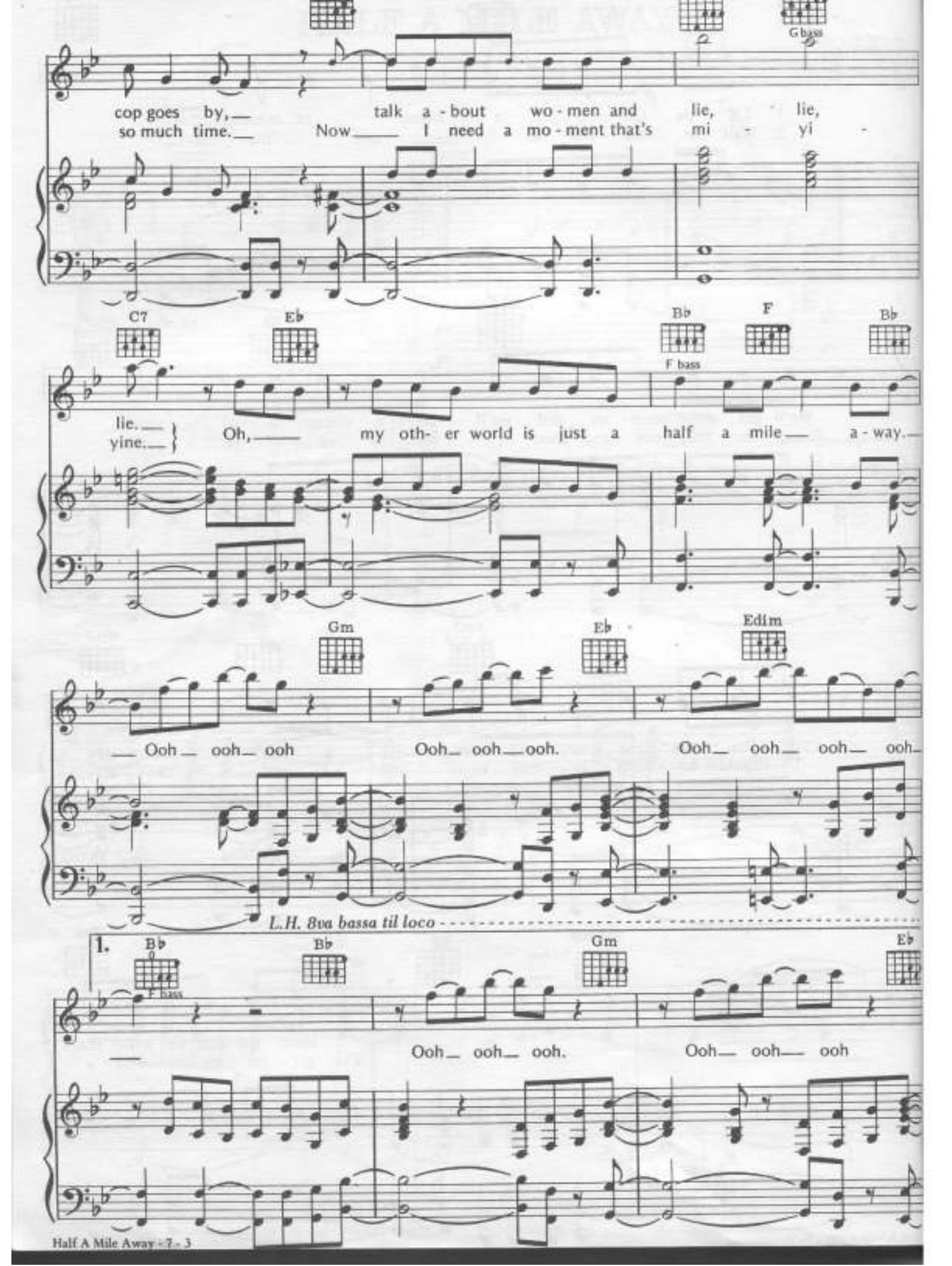
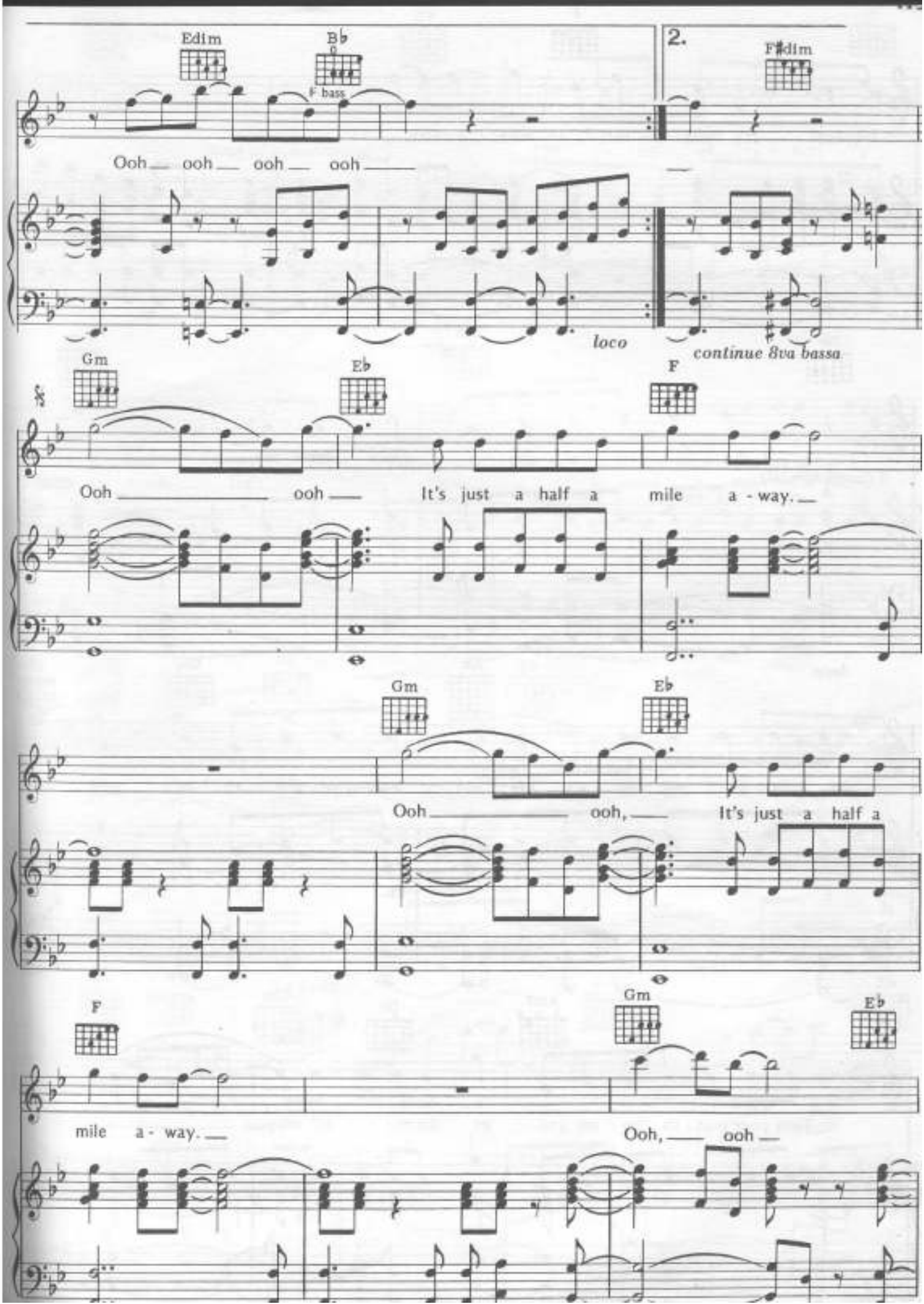
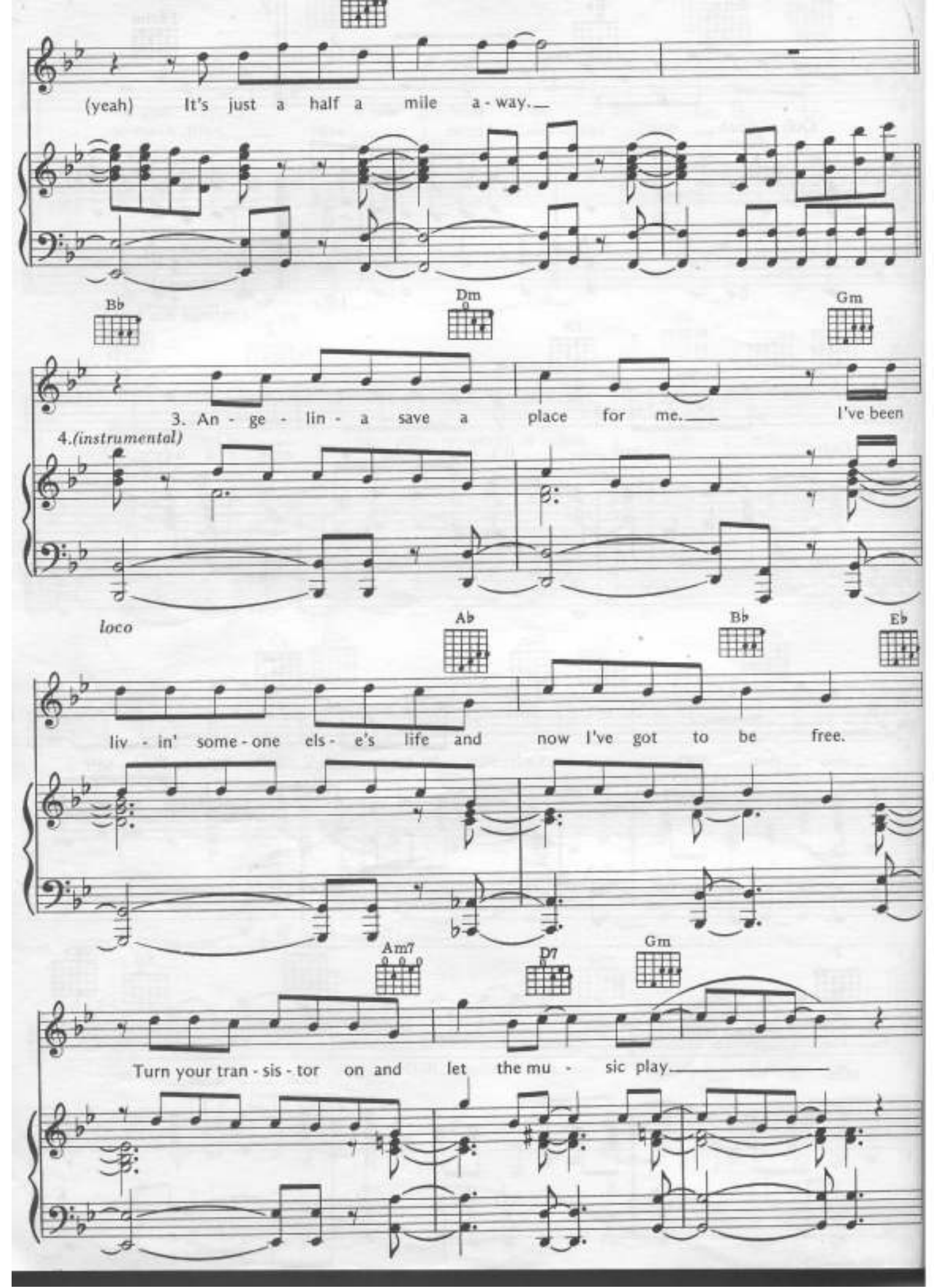
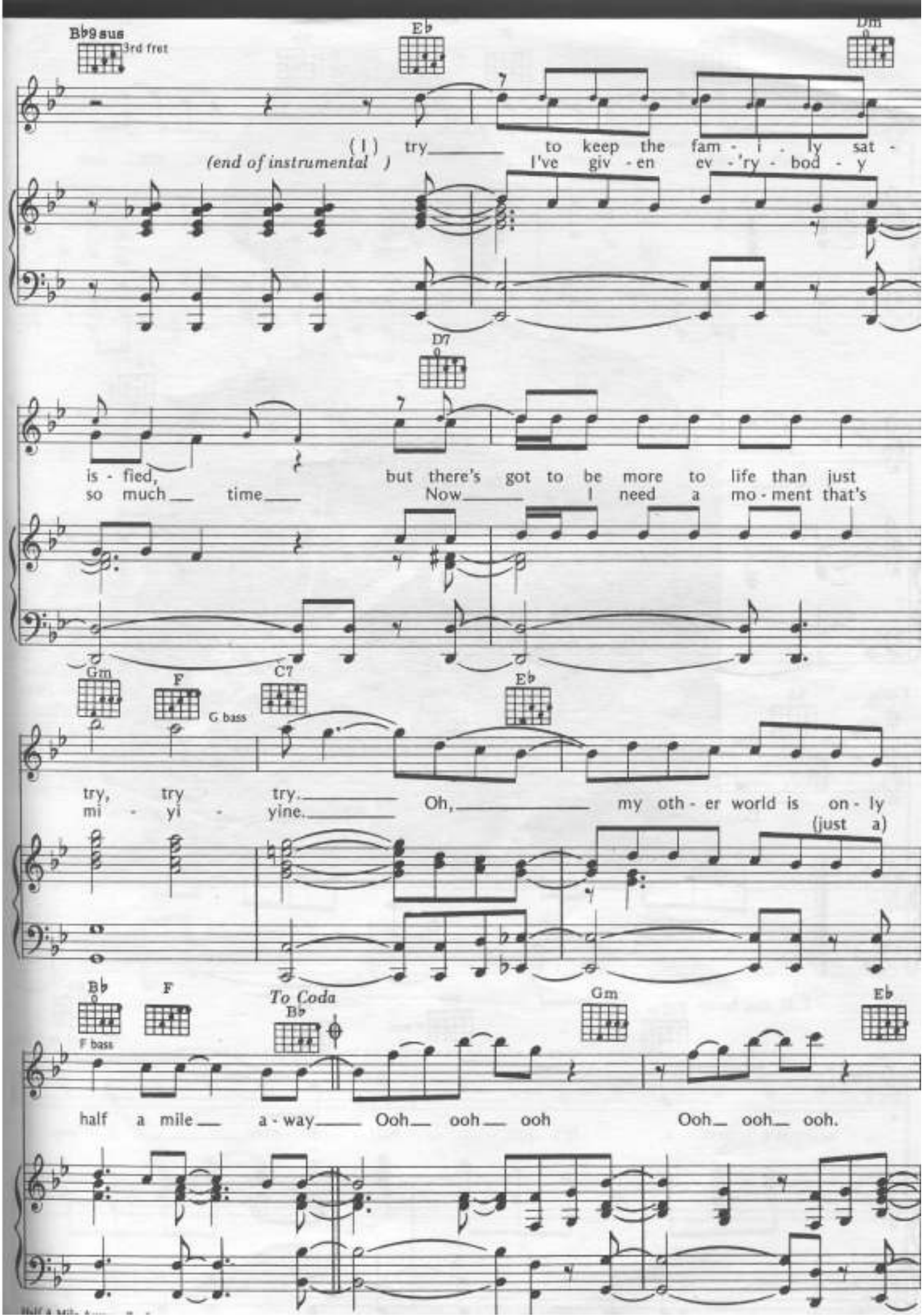

B♭
Dm7
Gm
1. Lit - tle Ge - o is a friend of mine
2. Wait for Ma - ma to turn out the light
A♭
B♭
E♭
We'll get some mon - ey and we'll buy a cheap - a - wi - yine.
Crawl on the roof and then I hit the ni - yi - yight.
Am7
D7
Gm7
Sit on the cor - ner and have a hol - i - day.
I should be sleep - in' but to - night I just can't stay.
B♭9sus
3rd fret
E♭
Dm
Hide the bot- tle when the
I've giv - en ev -'ry - bod - y


G bass
cop goes by, talk a - bout wo - men and lie, lie,
so much time. Now I need a mo - ment that's mi - yi -
C7
E♭
B♭
F
B♭
F bass
lie.
yine.
Oh, my oth- er world is just a half a mile a - way.
Gm
E♭
Edim
Ooh ooh ooh Ooh ooh ooh. Ooh ooh ooh ooh
L.H. 8va bassa til loco
1.
B♭
F bass
B♭
Gm
E♭
Ooh ooh ooh. Ooh ooh ooh


Edim
B♭
F bass
2.
F♯dim
Ooh ooh ooh ooh
loco
continue 8va bassa
Gm
E♭
F
Ooh ooh It's just a half a mile a - way.
Gm
E♭
Ooh ooh, It's just a half a
F
Gm
E♭
mile a - way.
Ooh, ooh


(yeah) It's just a half a mile a - way.
Bb
Dm
Gm
3. An - ge - lin - a save a place for me. I've been
4.(instrumental)
loco
Ab
Bb
Eb
liv - in' some - one els - e's life and now I've got to be free.
Am7
D7
Gm
Turn your tran - sis - tor on and let the mu - sic play.


B♭9sus
3rd fret
E♭
Dm
(I) try to keep the fam - i - ly sat -
(end of instrumental)
I've giv - en ev - 'ry - bod - y
D7
is - fied, but there's got to be more to life than just
so much time Now I need a mo - ment that's
Gm
F
G bass
C7
E♭
try, try try. Oh, my oth - er world is on - ly
mi - yi - yine.
(just a)
B♭
F
F bass
To Coda
B♭
Gm
E♭
half a mile a - way Ooh ooh ooh Ooh ooh ooh.

Ooh_ ooh_ ooh_ ooh_ Ooh_ ooh_ ooh

E♭ Edim F F♯dim

D.S. ♋ al Coda

Ooh_ ooh_ ooh. Ooh_ ooh_ ooh_ ooh_

continue L.H. 8va bassa

Coda

B♭ Gm E♭

8va

Doo doo doo_ doo Doo doo doo_ doo

L.H. 8va bassa

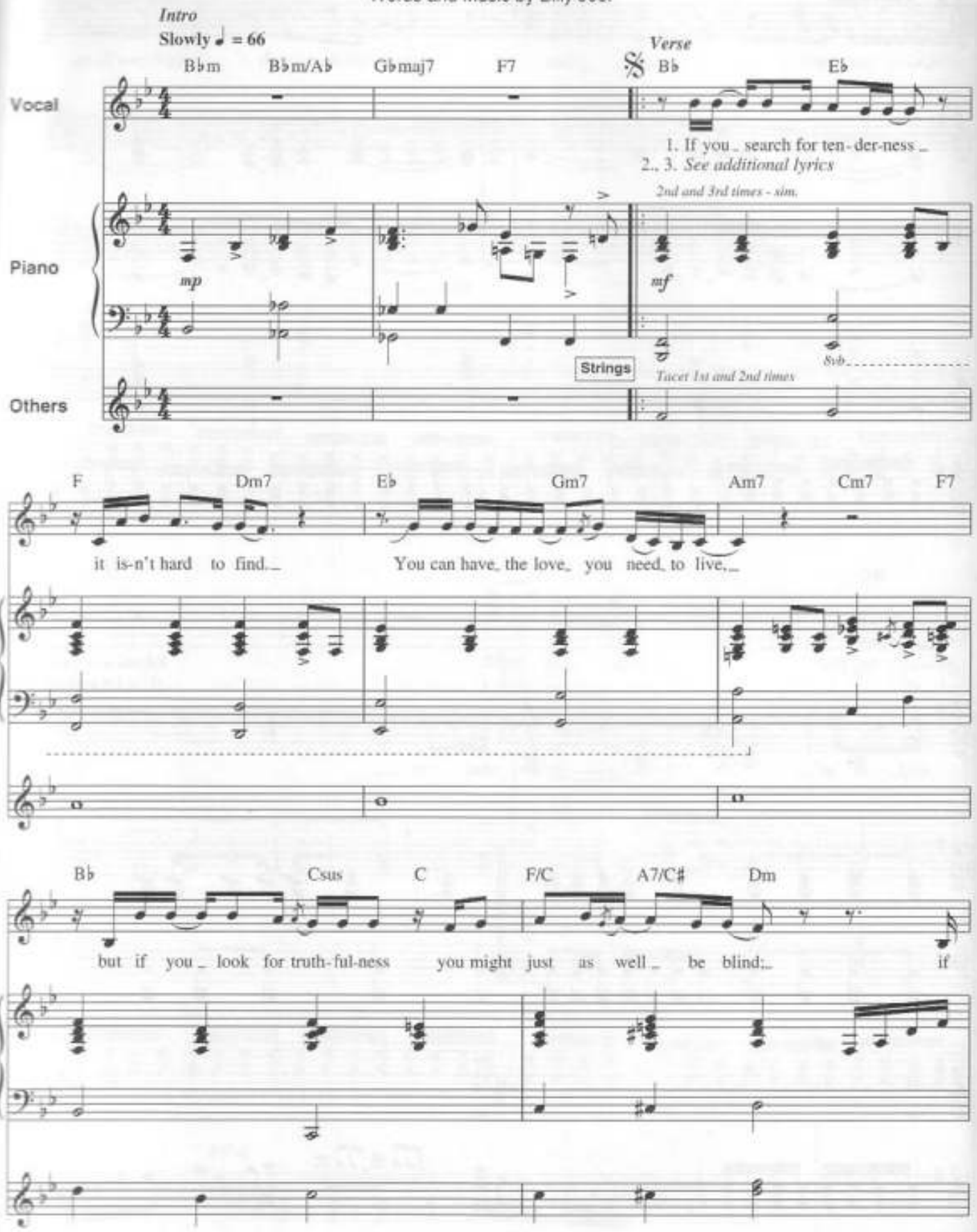
Edim B♭ F bass F B♭

Repeat and fade

It's just a, It's just a half a mile_ a - way.

Honesty

Words and Music by Billy Joel



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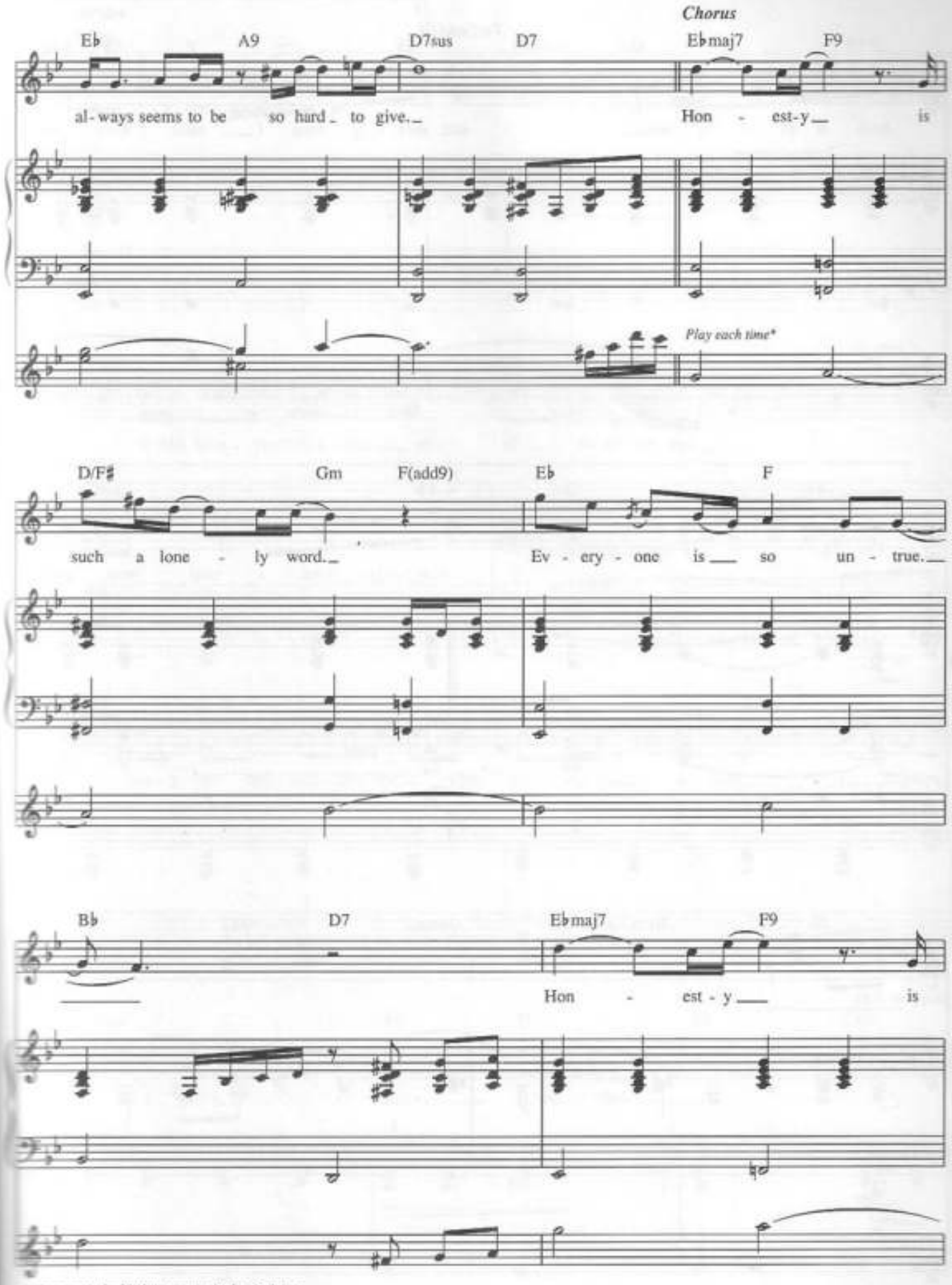
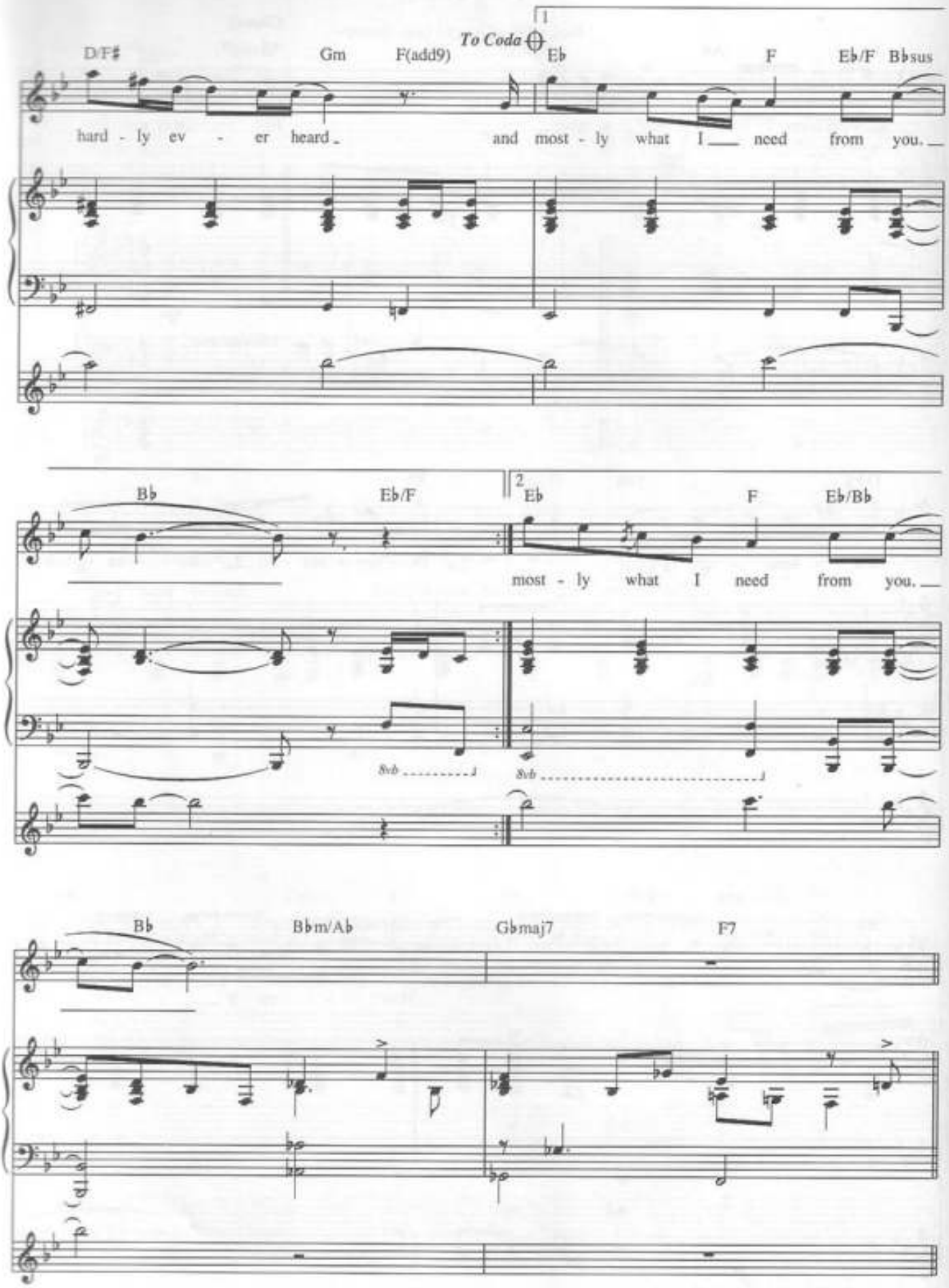
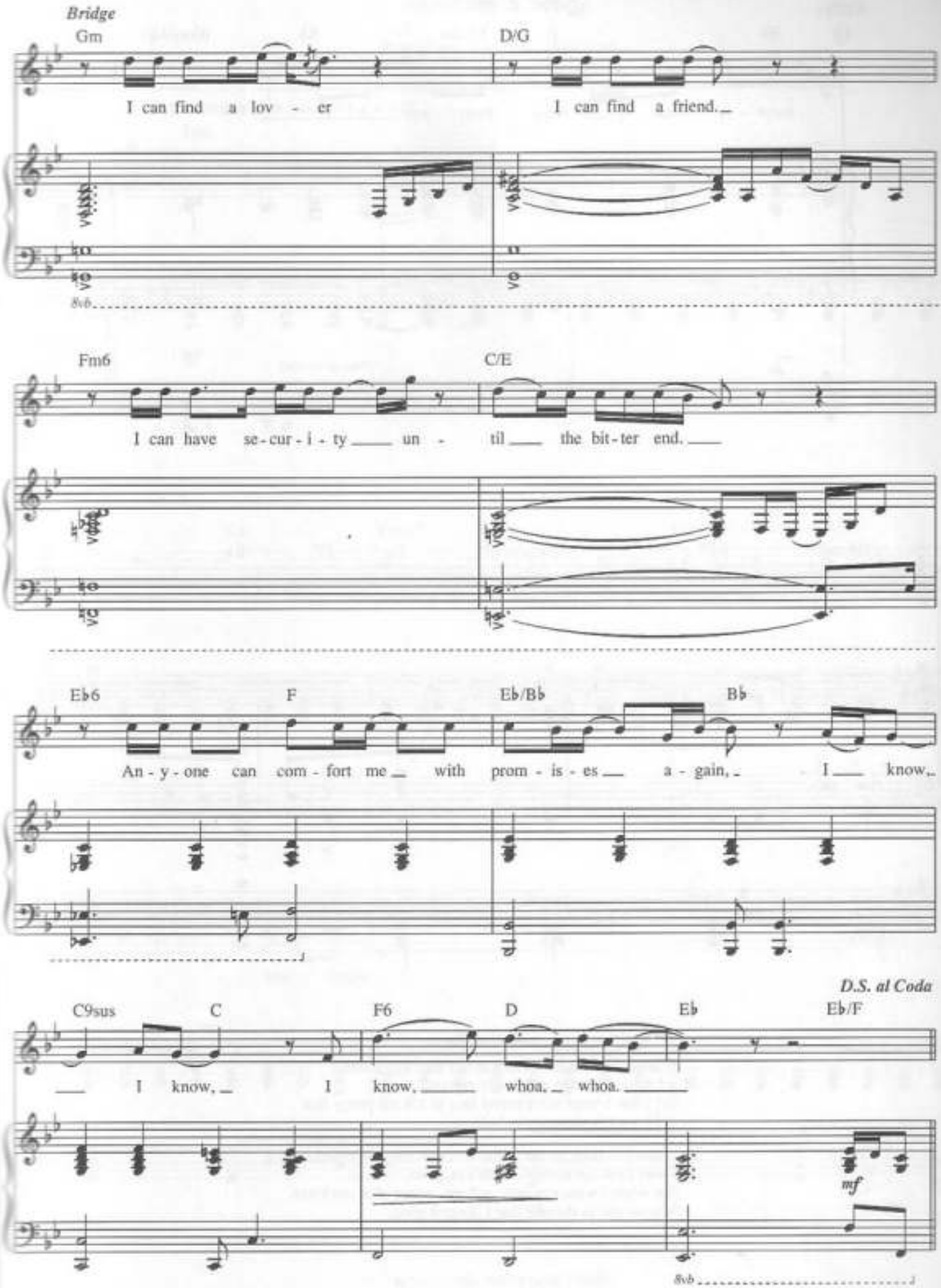
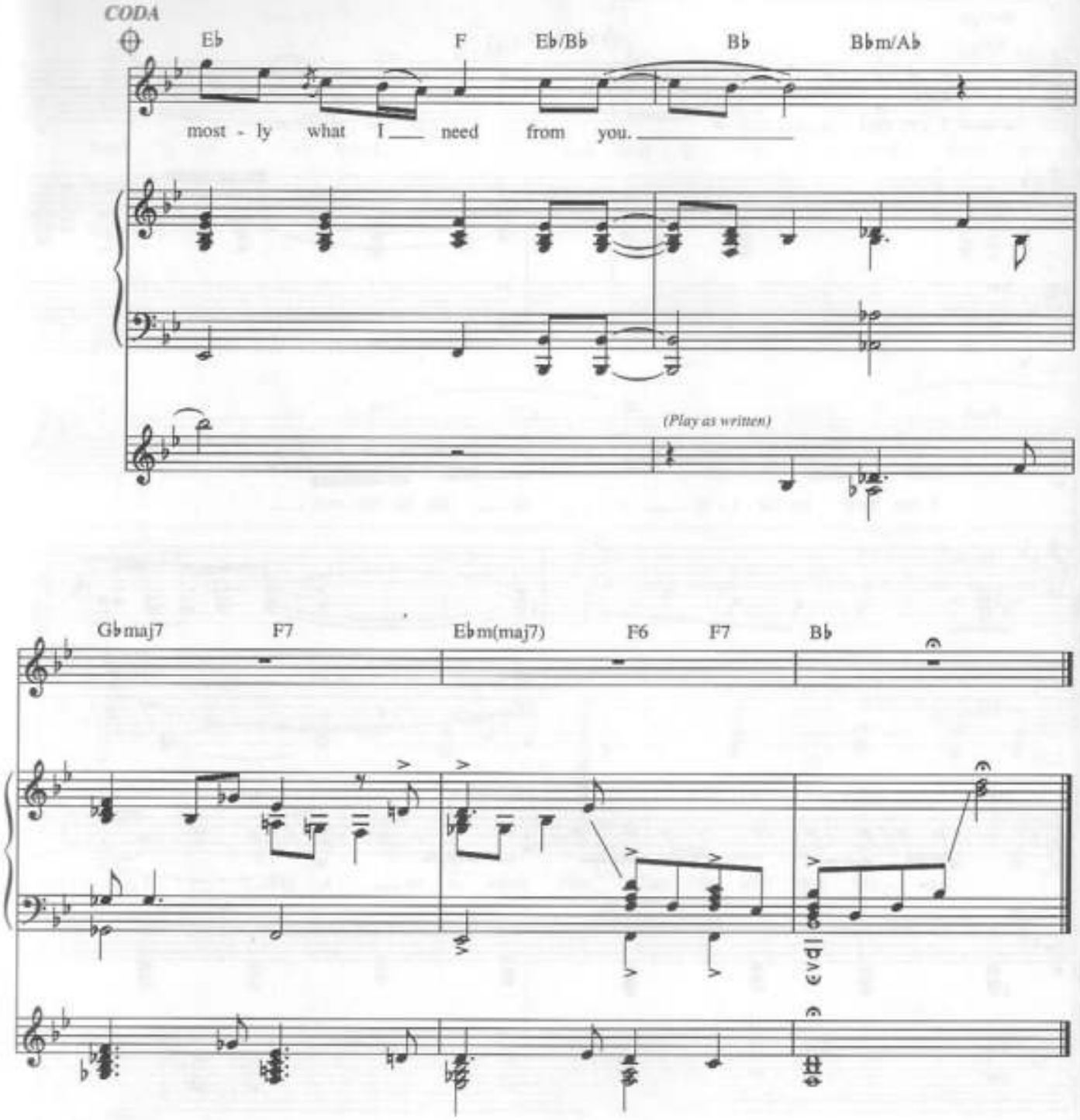


*Tenor part is doubled one octave higher 3rd time.


D/F♯
Gm
F(add9)
To Coda
1
E♭
F
E♭/F
B♭sus
hard - ly ev - er heard
and most - ly what I need from you.
B♭
E♭/F
2
E♭
F
E♭/B♭
most - ly what I need from you.
8vb
8vb
B♭
B♭m/A♭
G♭maj7
F7


Bridge
Gm
D/G
I can find a lov - er
I can find a friend.
8vb
Fm6
C/E
I can have se - cur - i - ty un - til the bit - ter end.
E♭6
F
E♭/B♭
B♭
An - y - one can com - fort me with prom - is - es a - gain, I know,
D.S. al Coda
C9sus
C
F6
D
E♭
E♭/F
I know, I know, whoa, whoa.
mf
8vb



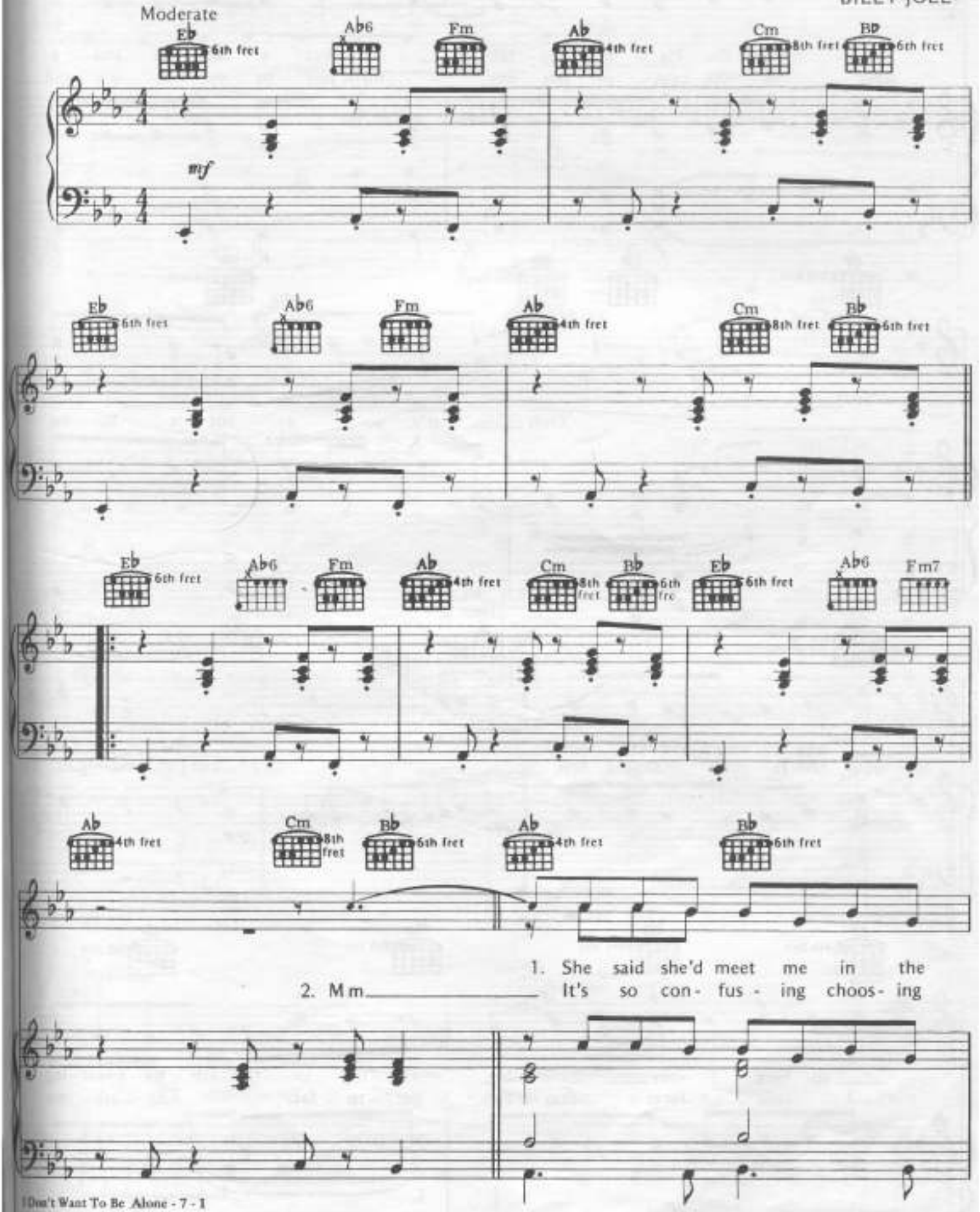
Additional lyrics

2. I can always find someone to say they sympathize
if I wear my heart out on my sleeve,
but I don't want some pretty face to tell me pretty lies.
All I want is someone to believe.

3. When I'm deep inside of me don't be too concerned,
I won't ask for nothin' while I'm gone.
But when I want sincerity, tell me, where else can I turn
'Cause you're the one that I depend upon.

I DON'T WANT TO BE ALONE

Words and Music by
BILLY JOEL



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Administered by April Music Inc., 49 East 52 Street, New York, N.Y. 10022

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

Eb 6th fret | Bb 6th fret | Ab 4th fret | Bb 6th fret

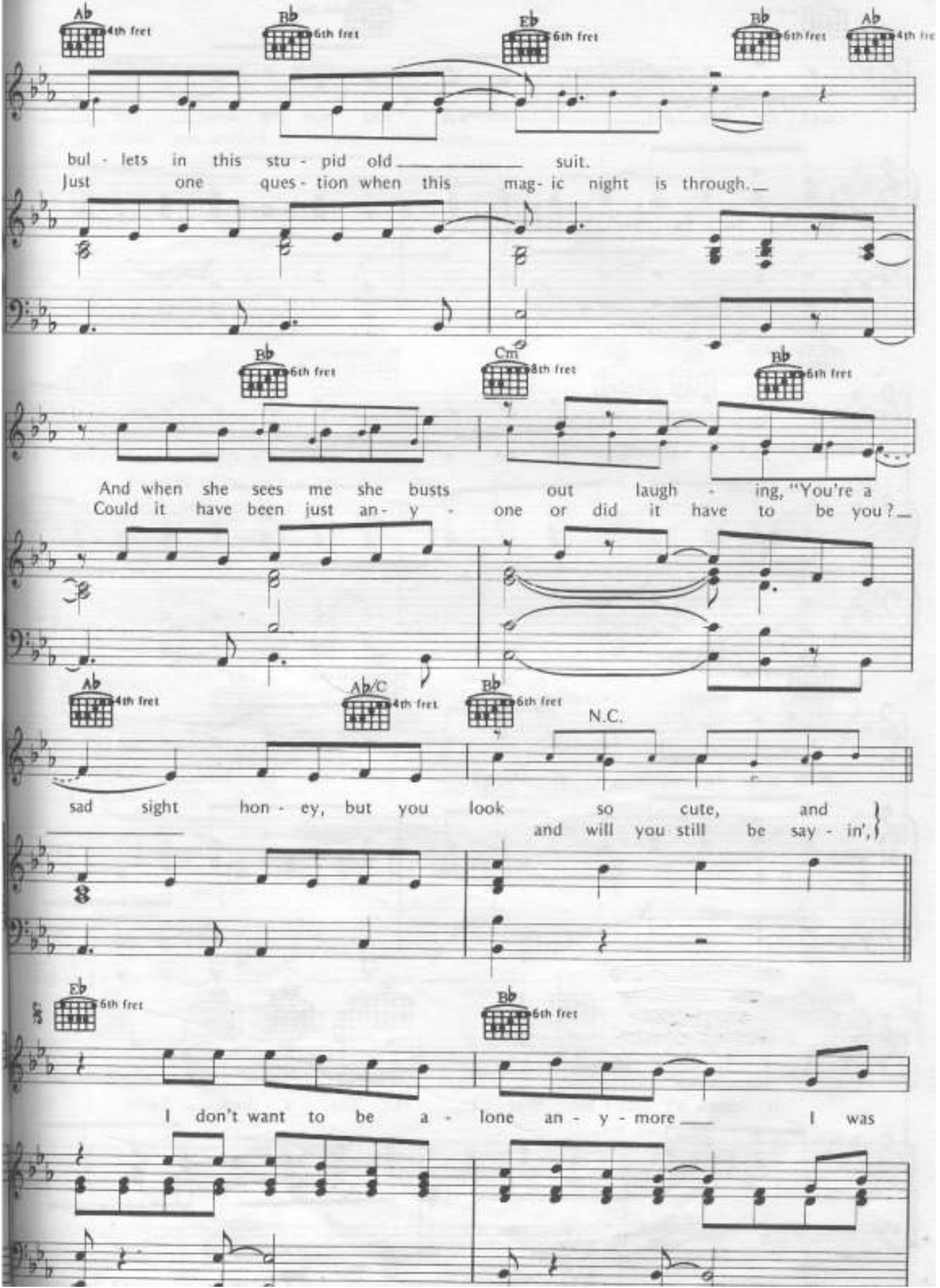
tie." "What's the oc - ca - sion?" She just smiled
Ooh it's so e - rot - ic hav - ing

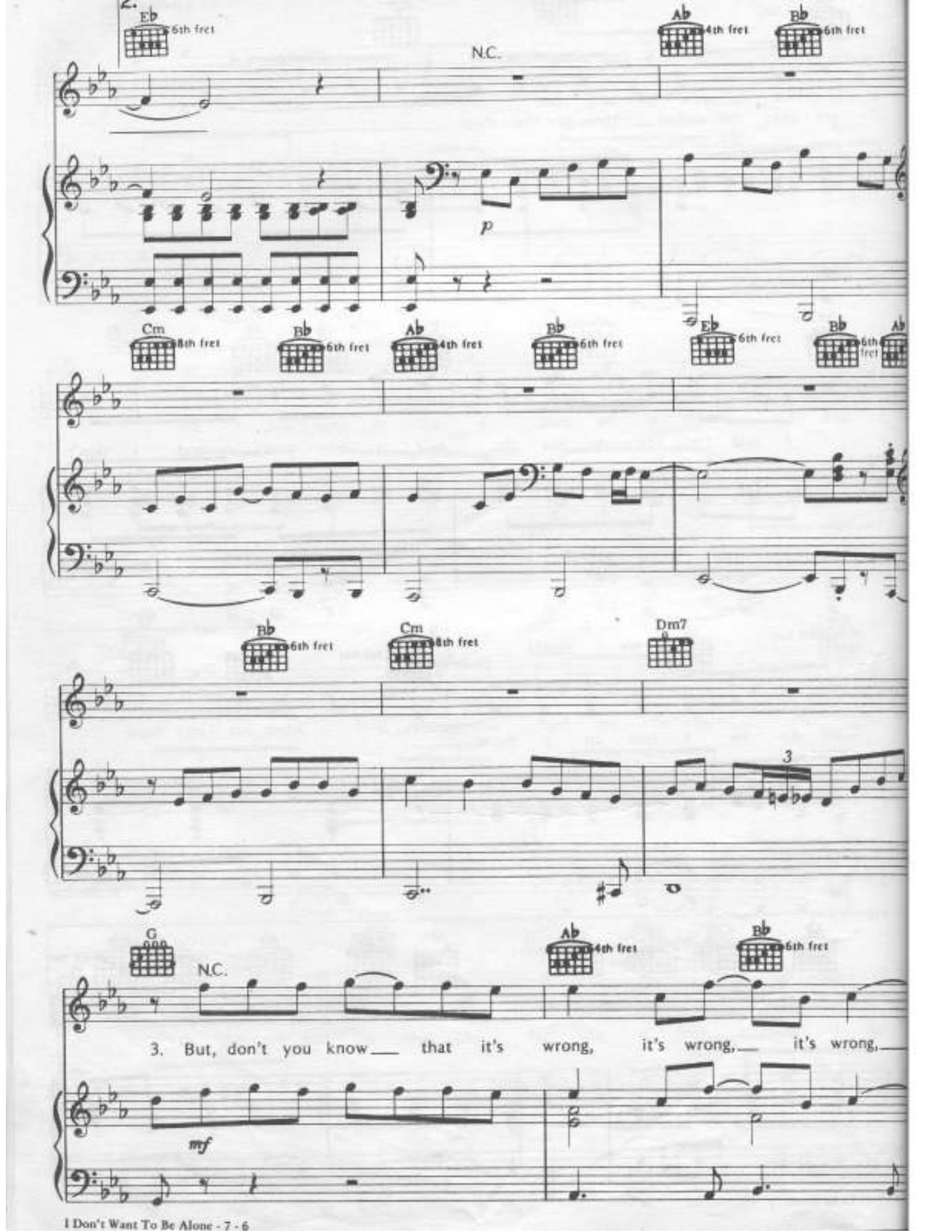
Cm 8th fret | Dm7 | G | N.C.

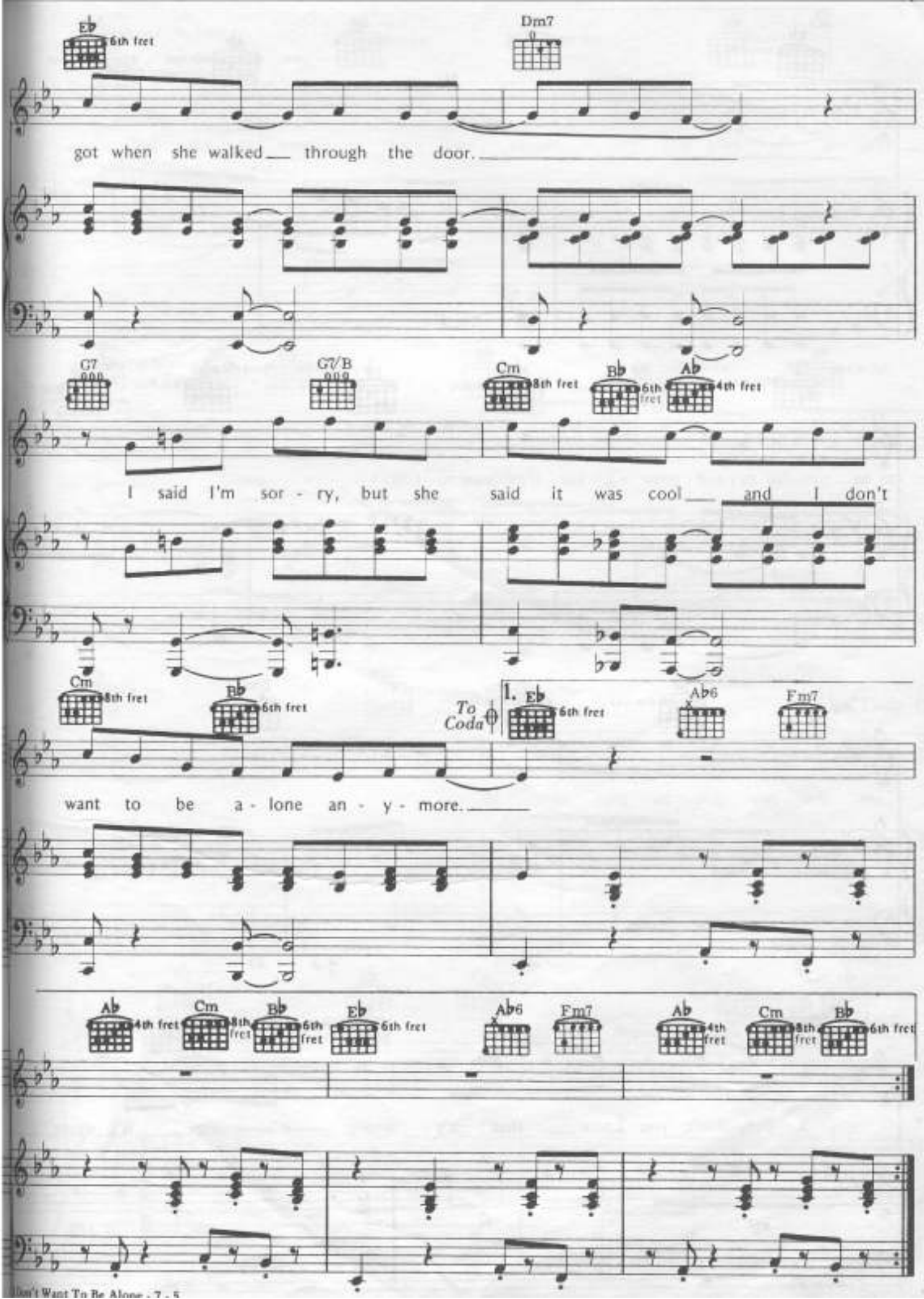
and she would - n't say why. Mm
you tell me how it should feel. but I'm a-void-ing all the

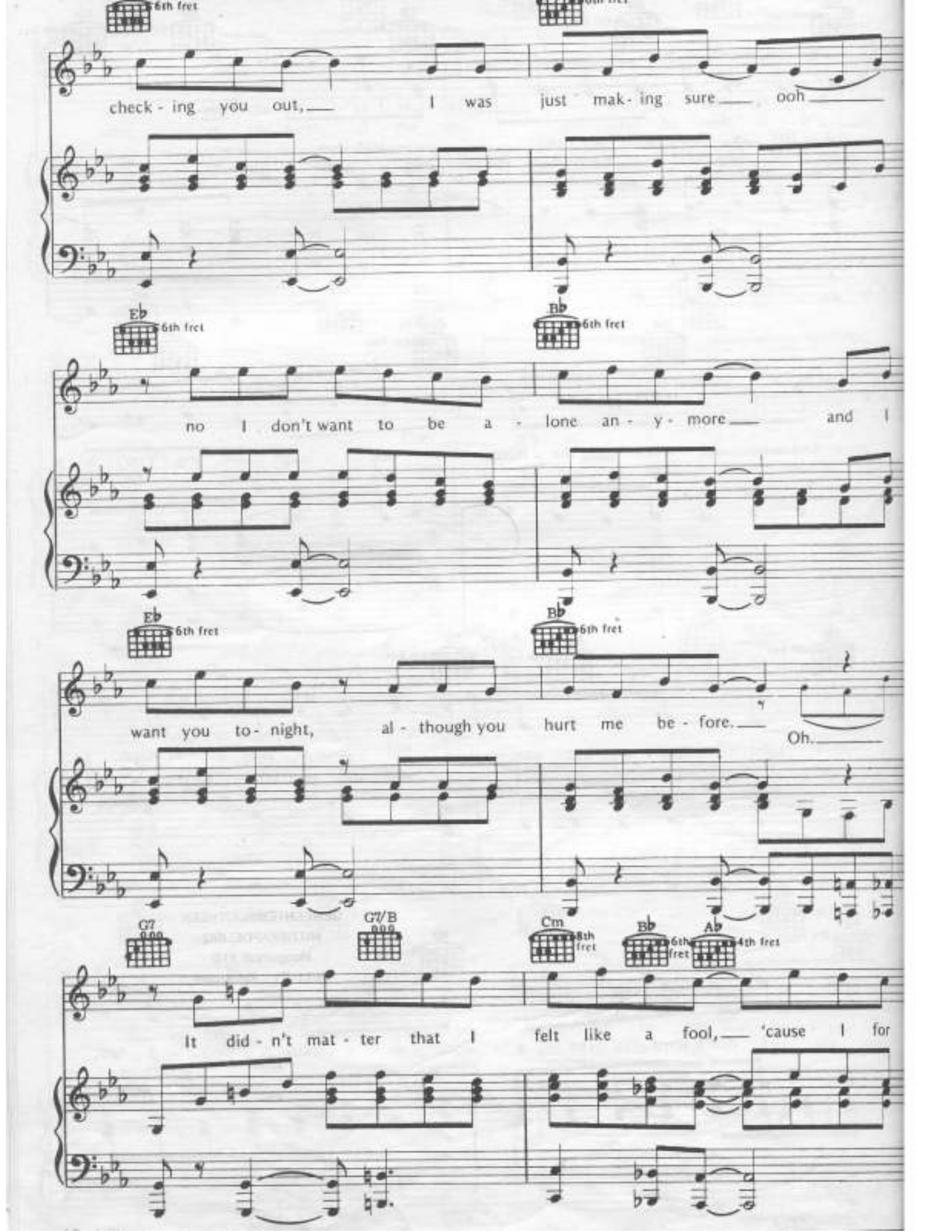
Ab 4th fret | Bb 6th fret | Cm 8th fret | Bb 6th fret

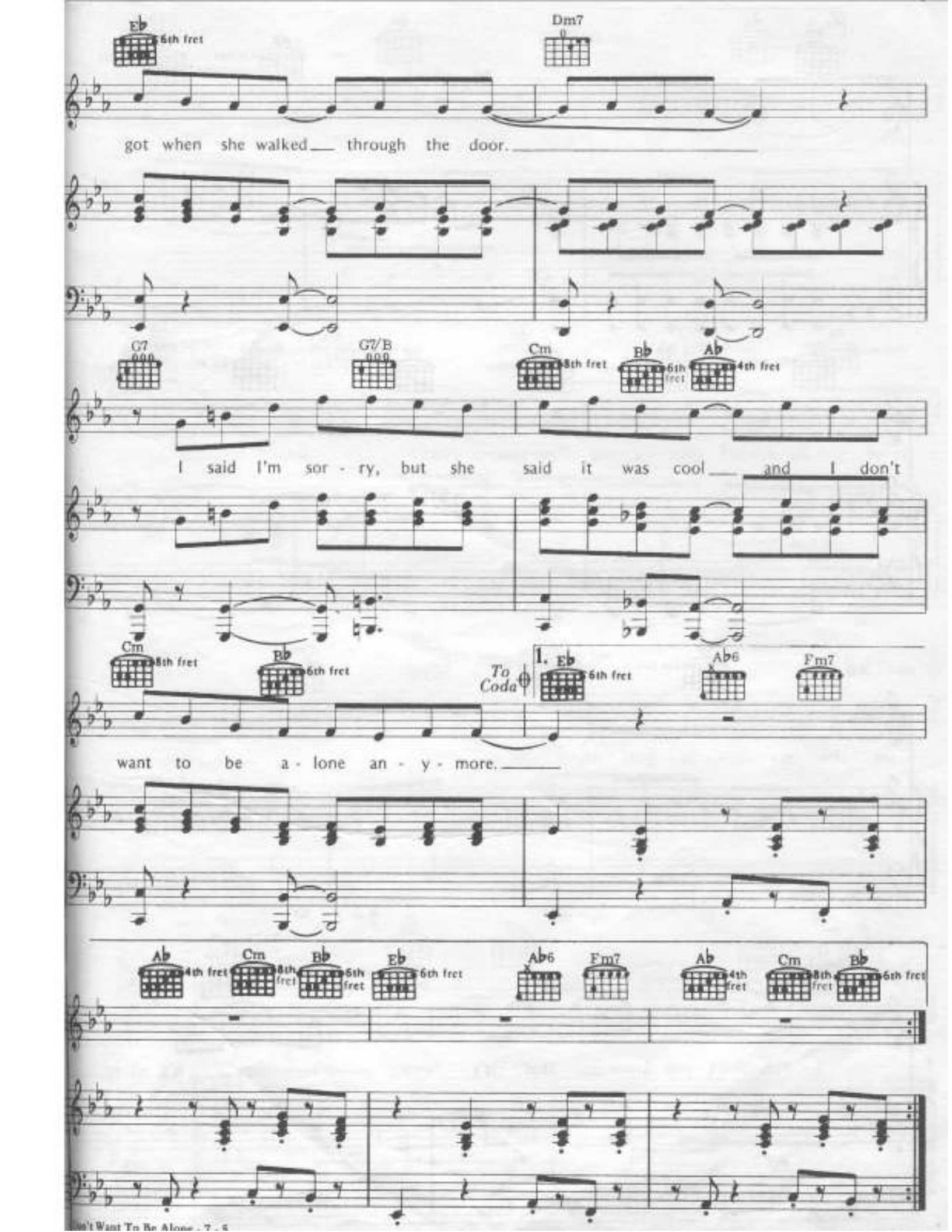
so here I am stand - ing wait - ing in the lob - by sweat - ing
hard, cold facts that I've got to face, so ask me

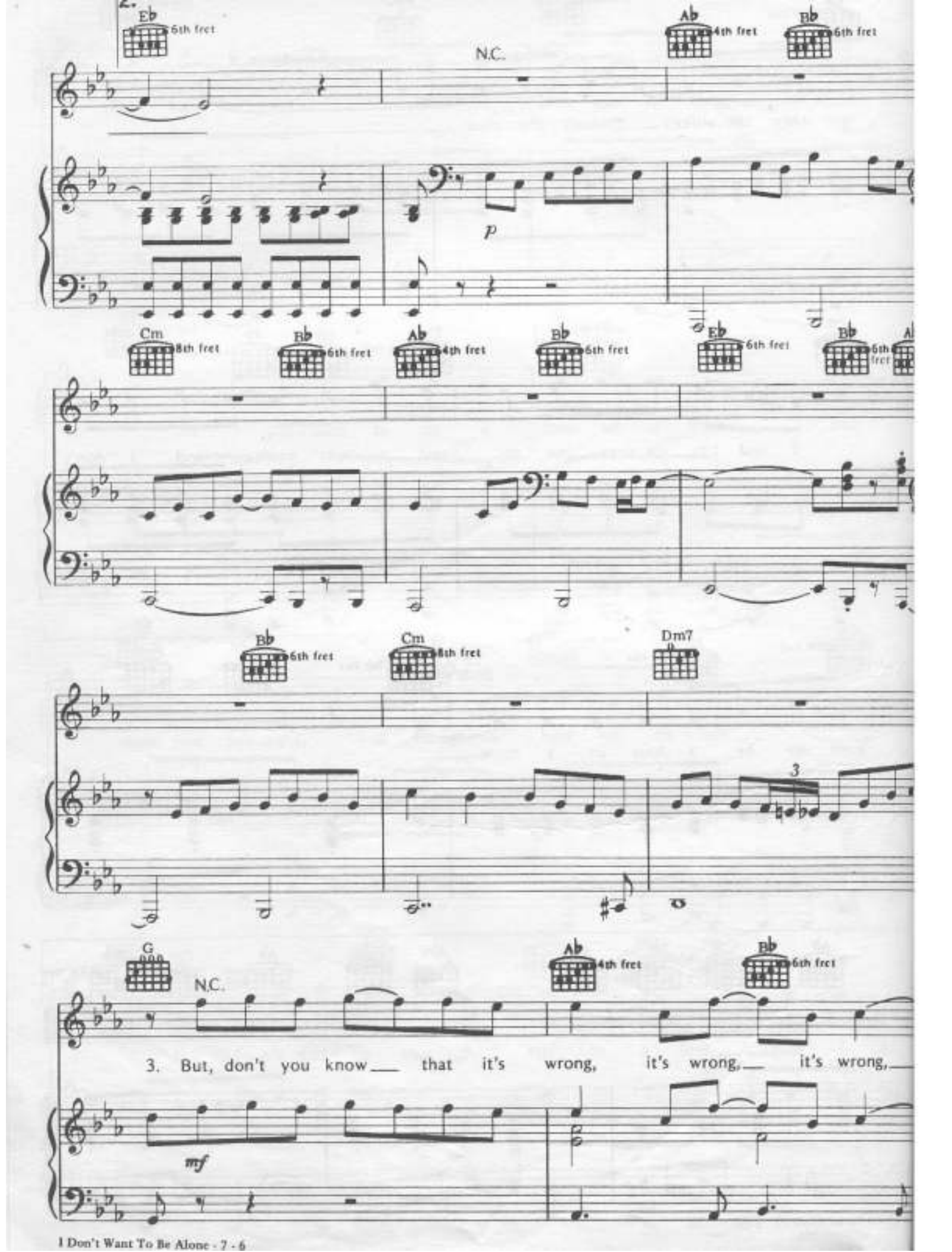

Ab 4th fret
Bb 6th fret
Eb 6th fret
Bb 6th fret
Ab 4th fret
bul - lets in this stu - pid old suit.
Just one ques - tion when this mag - ic night is through.
Bb 6th fret
Cm 8th fret
Bb 6th fret
And when she sees me she busts out laugh - ing, "You're a
Could it have been just an - y - one or did it have to be you?
Ab 4th fret
Ab/C 4th fret
Bb 6th fret
N.C.
sad sight hon - ey, but you look so cute, and
and will you still be say - in',
Eb 6th fret
Bb 6th fret
I don't want to be a - lone an - y - more I was

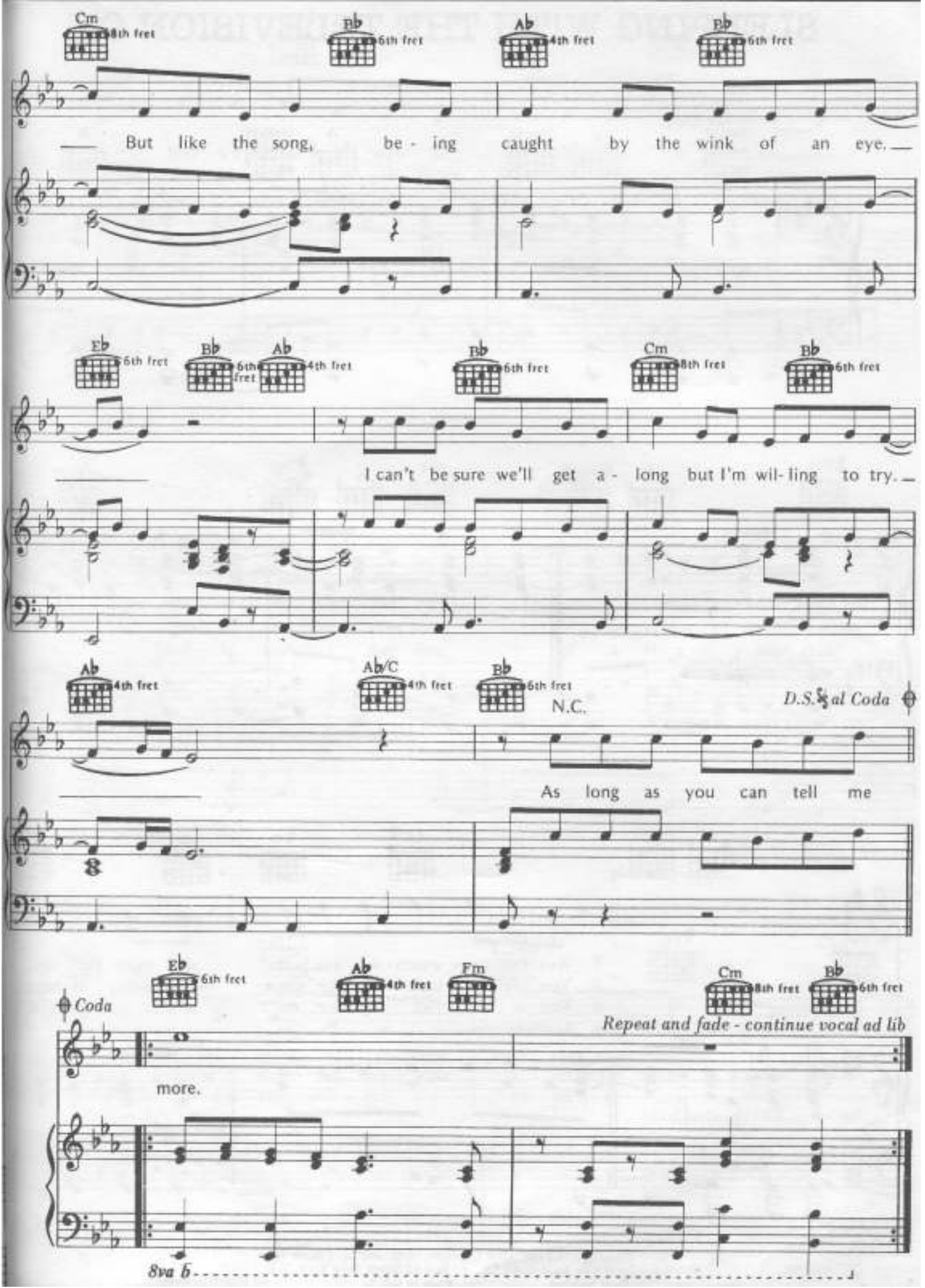

2.
Eb 6th fret
N.C.
Ab 4th fret
Bb 6th fret
p
Cm 8th fret
Bb 6th fret
Ab 4th fret
Bb 6th fret
Eb 6th fret
Bb 6th fret
Ab
Bb 6th fret
Cm 8th fret
Dm7
3
G
N.C.
Ab 4th fret
Bb 6th fret
3. But, don't you know that it's wrong, it's wrong, it's wrong,
mf


Eb
6th fret
Dm7
got when she walked through the door.
G7
G7/B
Cm
8th fret
Bb
6th fret
Ab
4th fret
I said I'm sor - ry, but she said it was cool and I don't
Cm
8th fret
Bb
6th fret
To Coda
1. Eb
6th fret
Ab6
Fm7
want to be a - lone an - y - more.
Ab
4th fret
Cm
8th fret
Bb
6th fret
Eb
6th fret
Ab6
Fm7
Ab
4th fret
Cm
8th fret
Bb
6th fret


6th fret
check - ing you out, I was just mak - ing sure ooh
Eb
6th fret
Bb
6th fret
no I don't want to be a - lone an - y - more and I
Eb
6th fret
Bb
6th fret
want you to - night, al - though you hurt me be - fore. Oh.
G7
G7/B
Cm
8th fret
Bb
6th fret
Ab
4th fret
It did - n't mat - ter that I felt like a fool, 'cause I for

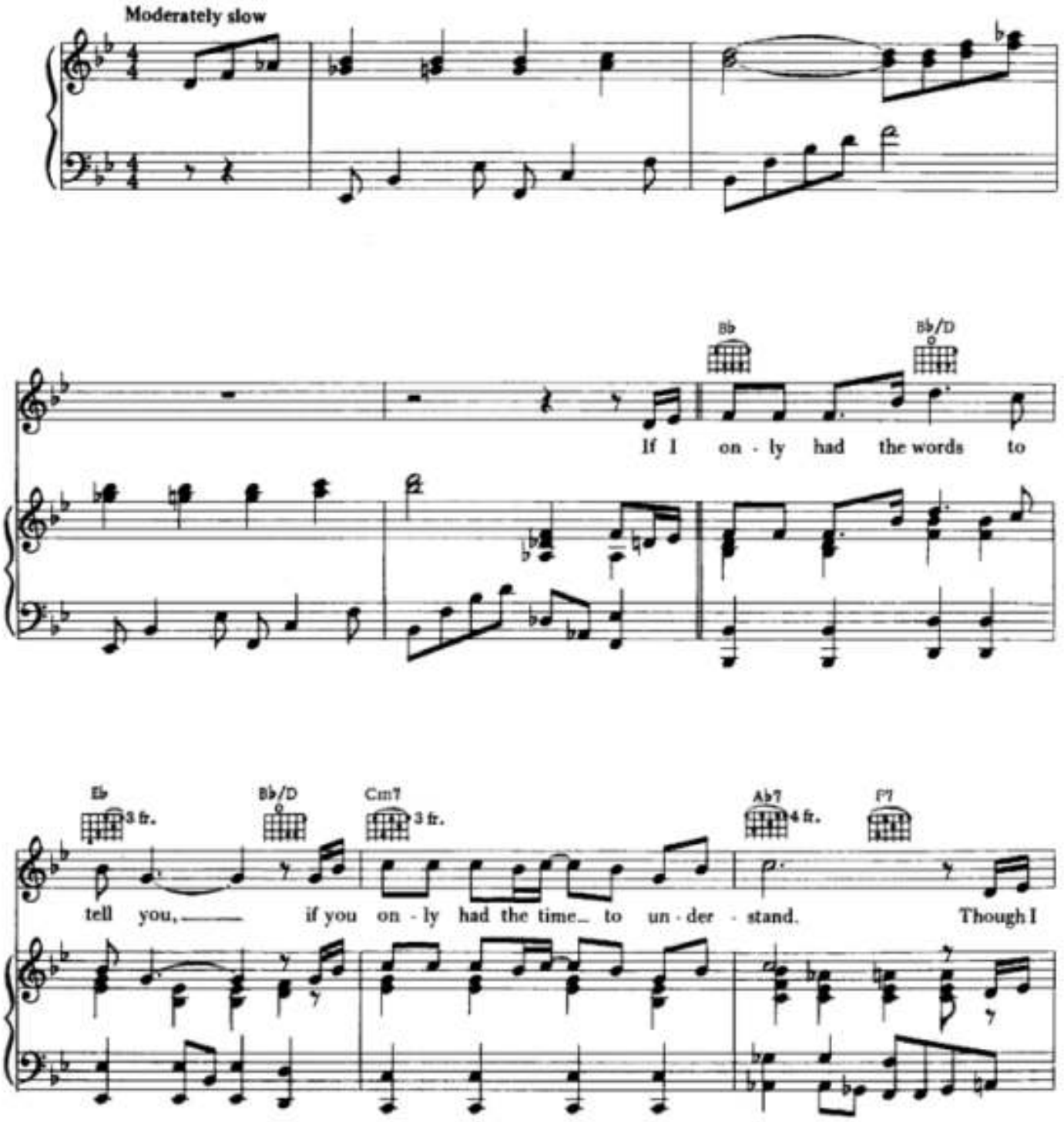

Eb
6th fret
Dm7
got when she walked through the door.
G7
G7/B
Cm
8th fret
Bb
6th fret
Ab
4th fret
I said I'm sor - ry, but she said it was cool and I don't
Cm
8th fret
Bb
6th fret
To Coda
1. Eb
6th fret
Ab6
Fm7
want to be a - lone an - y - more.
Ab
4th fret
Cm
8th fret
Bb
6th fret
Eb
6th fret
Ab6
Fm7
Ab
4th fret
Cm
8th fret
Bb
6th fret


2.
Eb 6th fret
N.C.
Ab 4th fret
Bb 6th fret
p
Cm 8th fret
Bb 6th fret
Ab 4th fret
Bb 6th fret
Eb 6th fret
Bb 6th fret
Bb 6th fret
Cm 8th fret
Dm7
3
G
N.C.
Ab 4th fret
Bb 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
Coda
Eb 6th fret
Ab 4th fret
Fm
Cm 8th fret
Bb 6th fret
Repeat and fade - continue vocal ad lib
more.
8va

IF I ONLY HAD THE WORDS
(TO TELL YOU)

Words and Music by
Billy Joel



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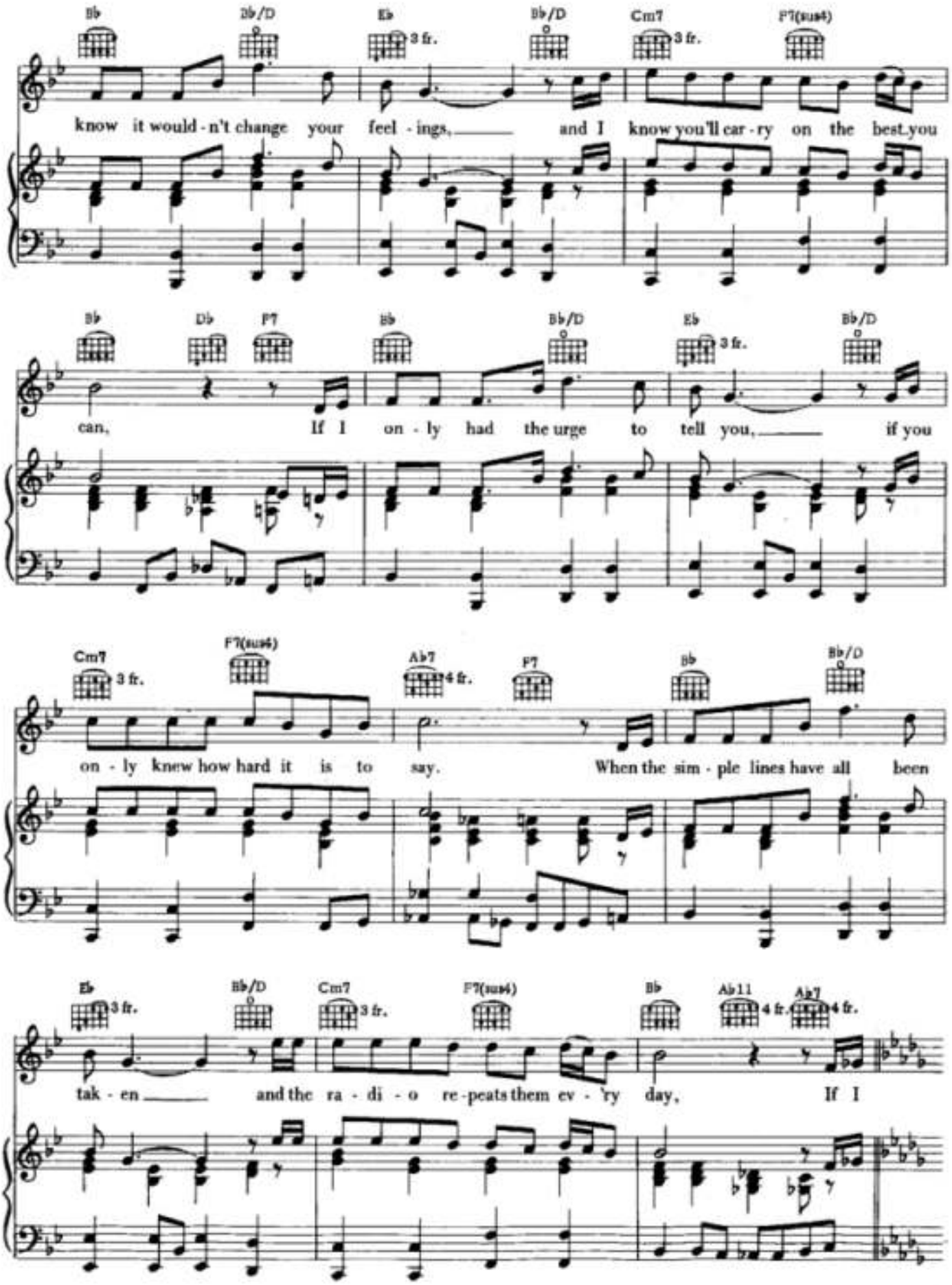
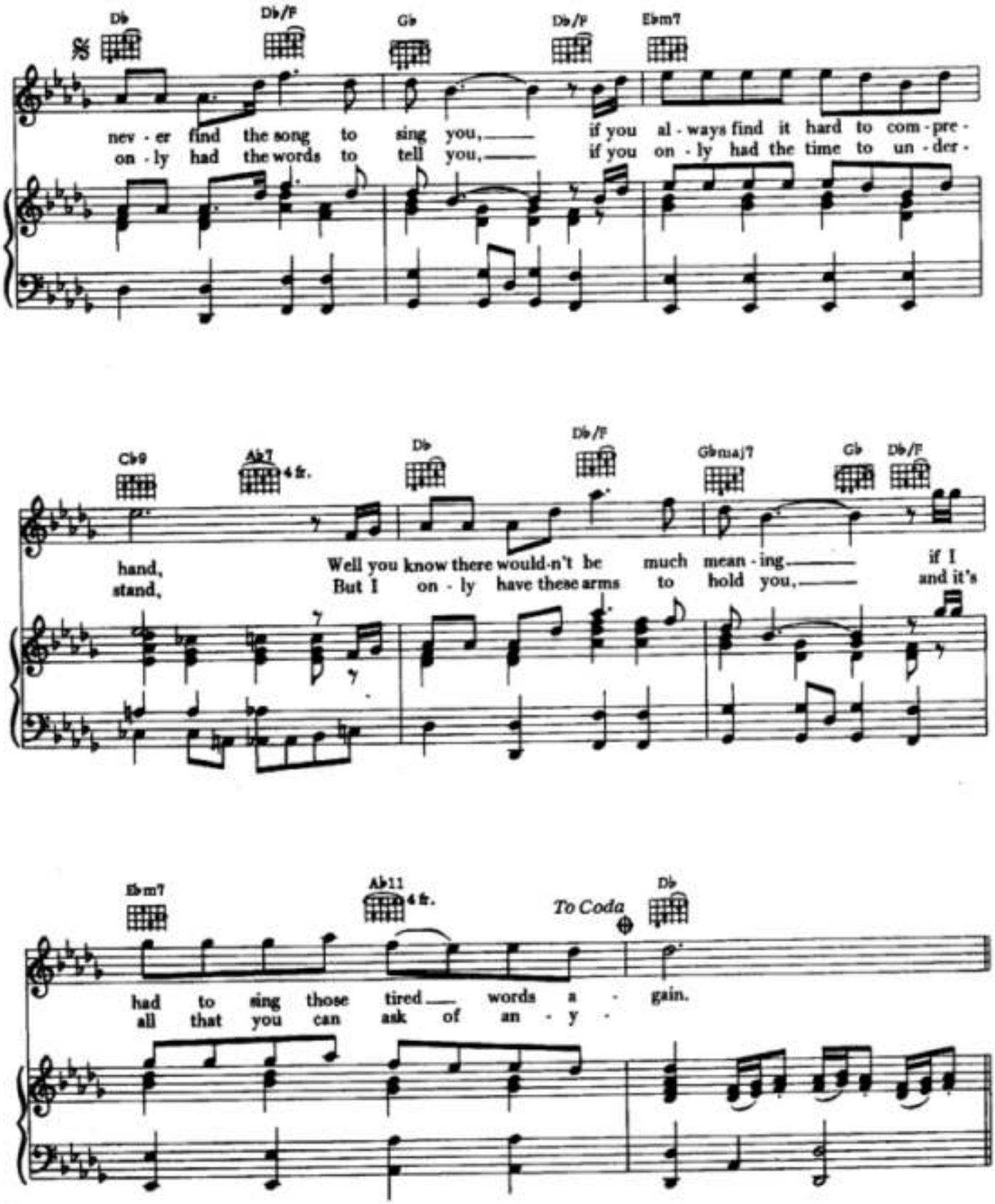
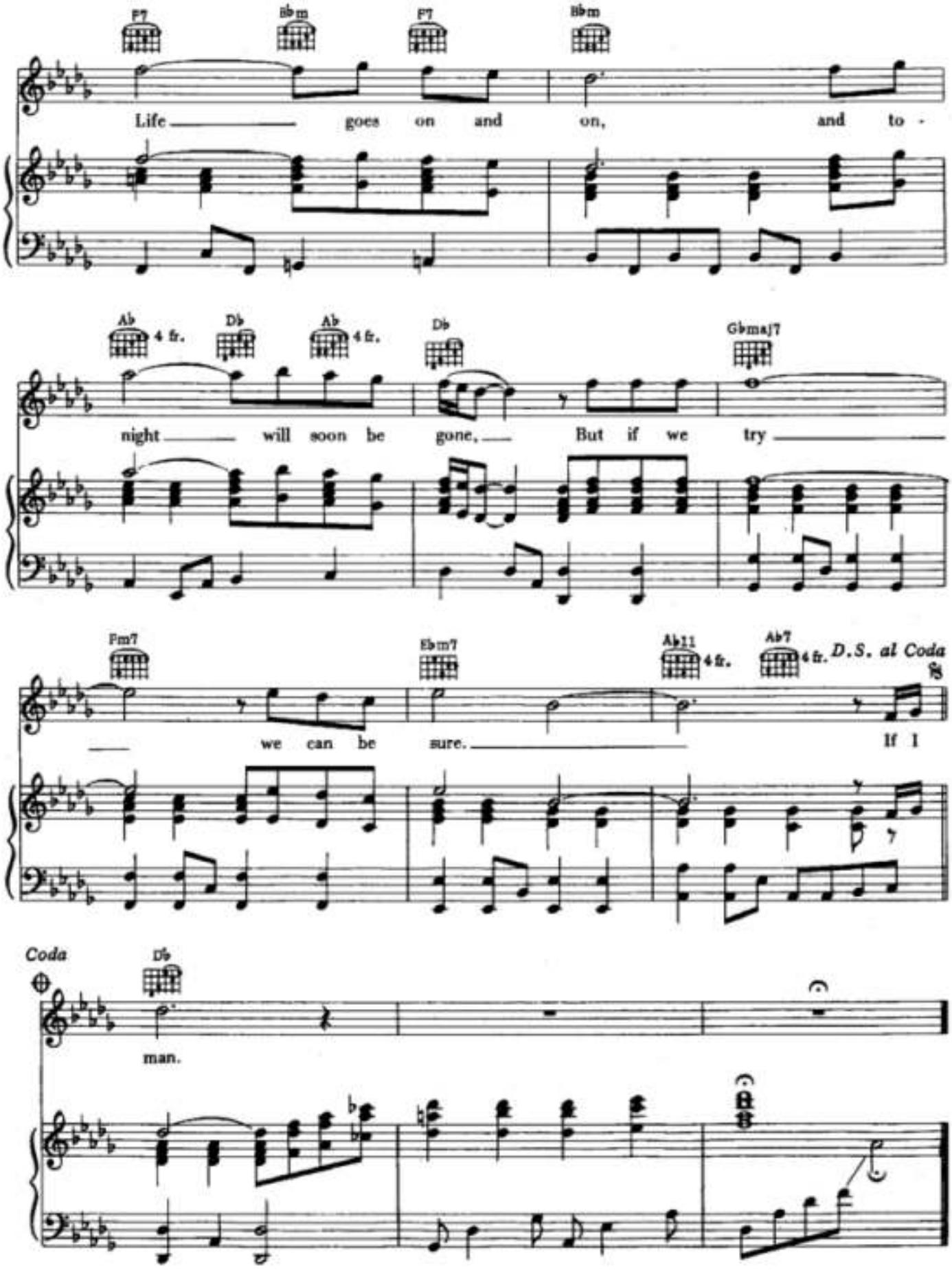
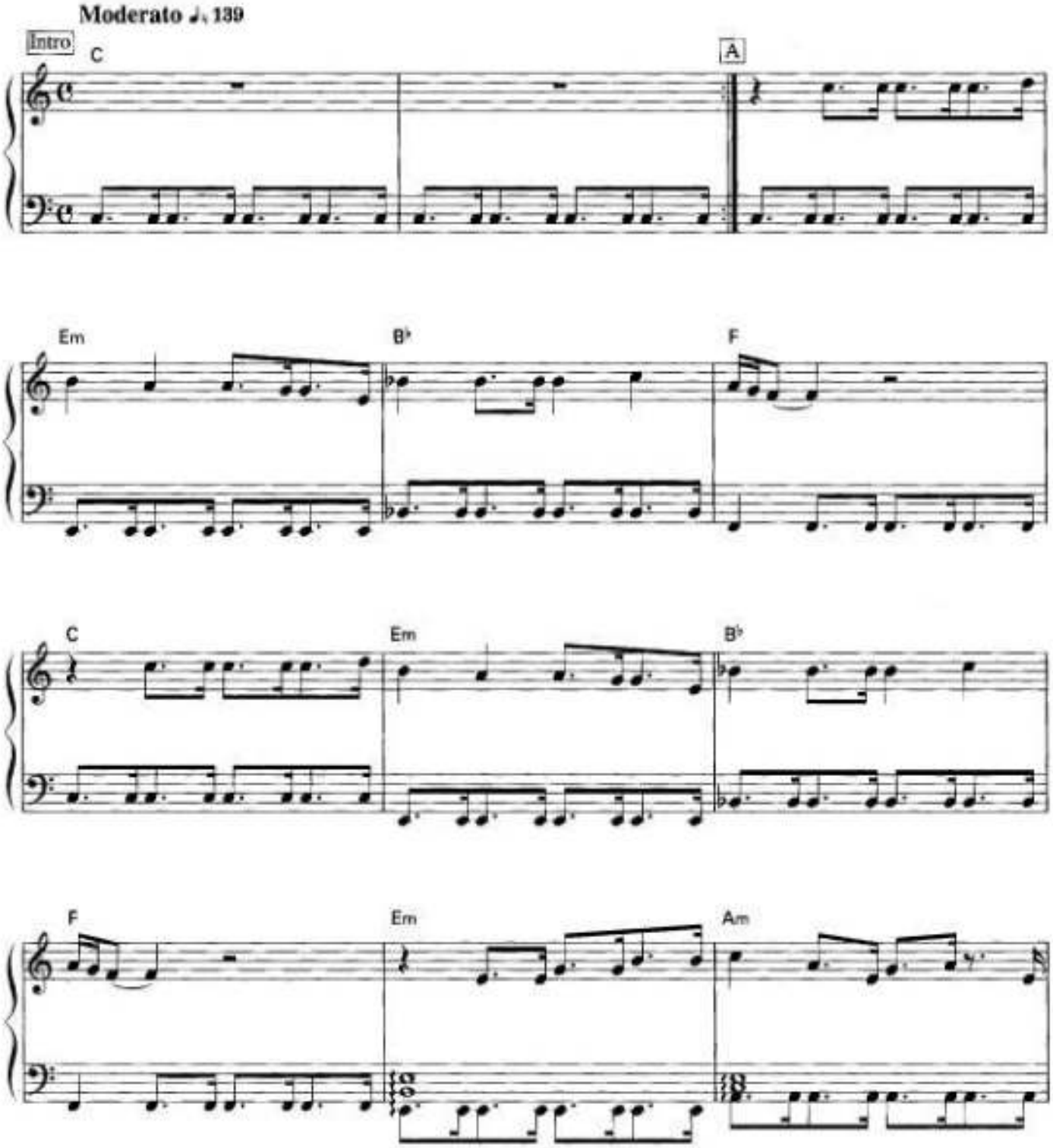

Bb
Db/D
Eb
3 fr.
Bb/D
Cm7
3 fr.
F7(sus4)
know it would - n't change your feel - ings, and I know you'll car - ry on the best you
Bb
Db
F7
Bb
Bb/D
Eb
3 fr.
Bb/D
can, If I on - ly had the urge to tell you, if you
Cm7
3 fr.
F7(sus4)
Ab7
4 fr.
F7
Bb
Bb/D
on - ly knew how hard it is to say. When the sim - ple lines have all been
Eb
3 fr.
Bb/D
Cm7
3 fr.
F7(sus4)
Bb
Ab11
4 fr.
Ab7
4 fr.
tak - en and the ra - di - o re - peats them ev - 'ry day, If I


Db
Db/F
Gb
Db/F
Ebm7
nev - er find the song to sing you, if you al - ways find it hard to com - pre -
on - ly had the words to tell you, if you on - ly had the time to un - der -
Cb9
Ab7
4 fr.
Db
Db/F
Gbmaj7
Gb
Db/F
hand, Well you know there would-n't be much mean - ing if I
stand, But I on - ly have these arms to hold you, and it's
Ebm7
Ab11
4 fr.
To Coda
Db
had to sing those tired words a - gain.
all that you can ask of an - y -


F7
Bbm
F7
Bbm
Life goes on and on, and to -
Ab 4 fr.
Db
Ab 4 fr.
Db
Gbmaj7
night will soon be gone, But if we try
Fm7
Ebm7
Ab11 4 fr.
Ab7 4 fr.
D.S. al Coda
we can be sure. If I
Coda
Db
man.

It's Still Rock and Roll to Me

Words and Music by Billy Joel



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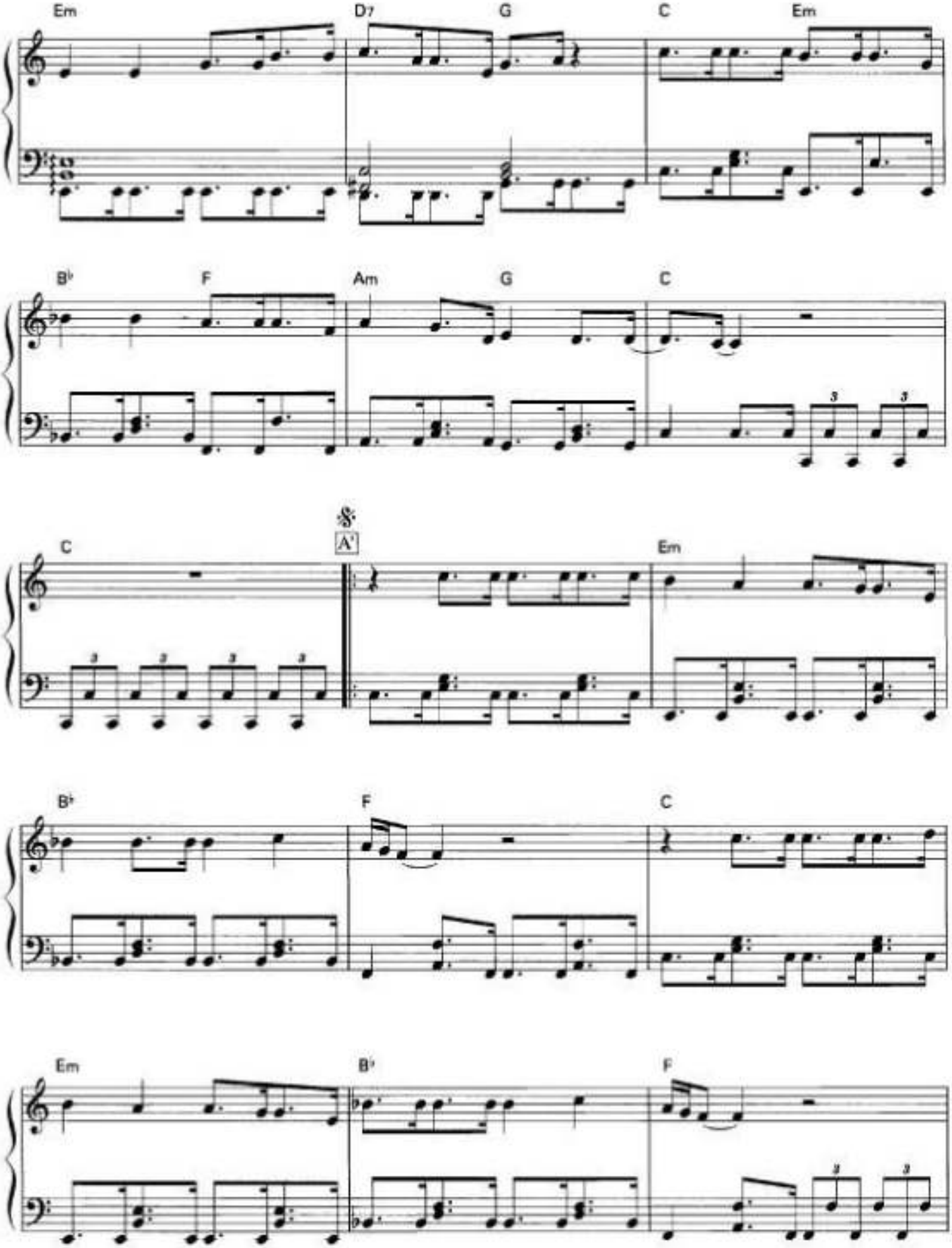
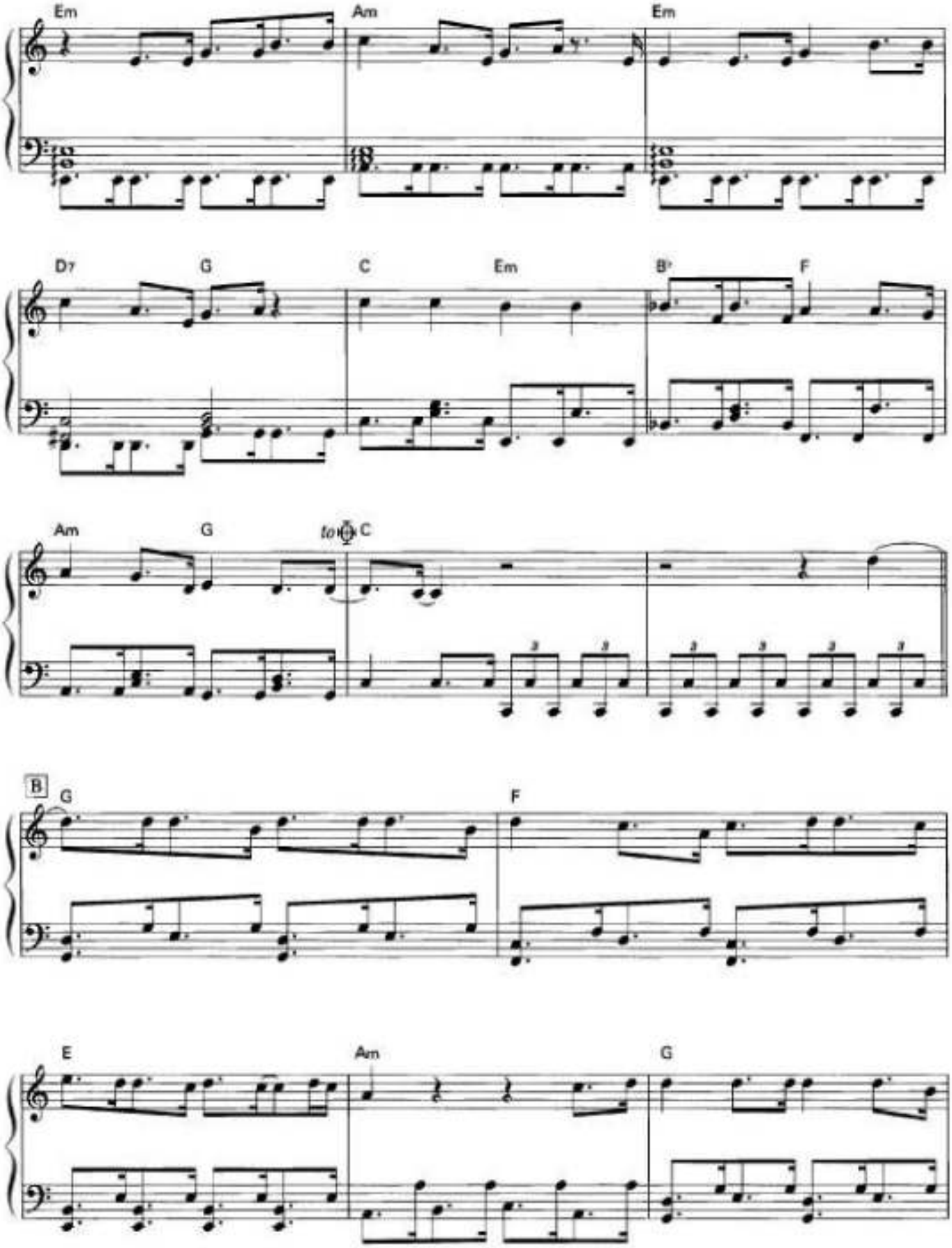
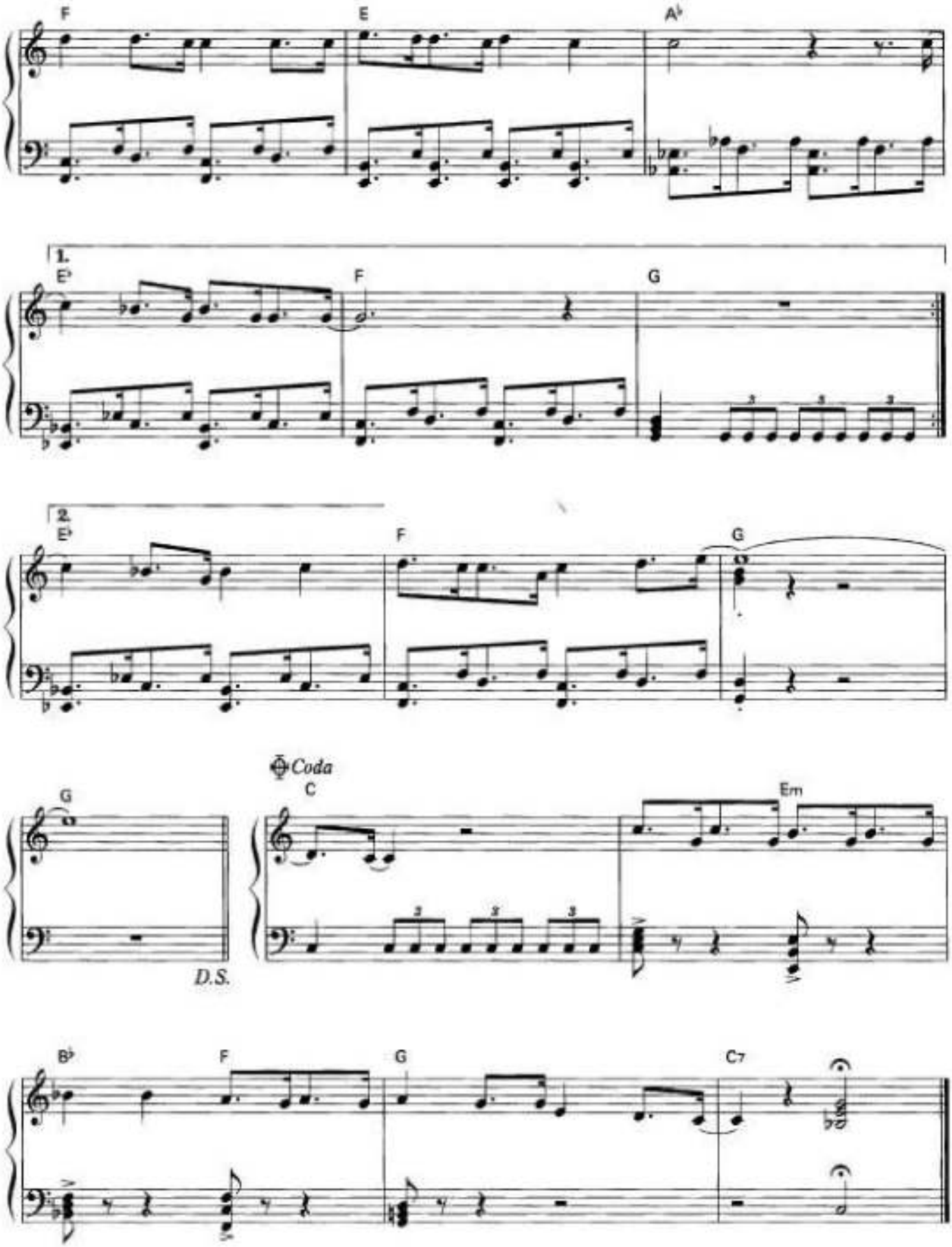
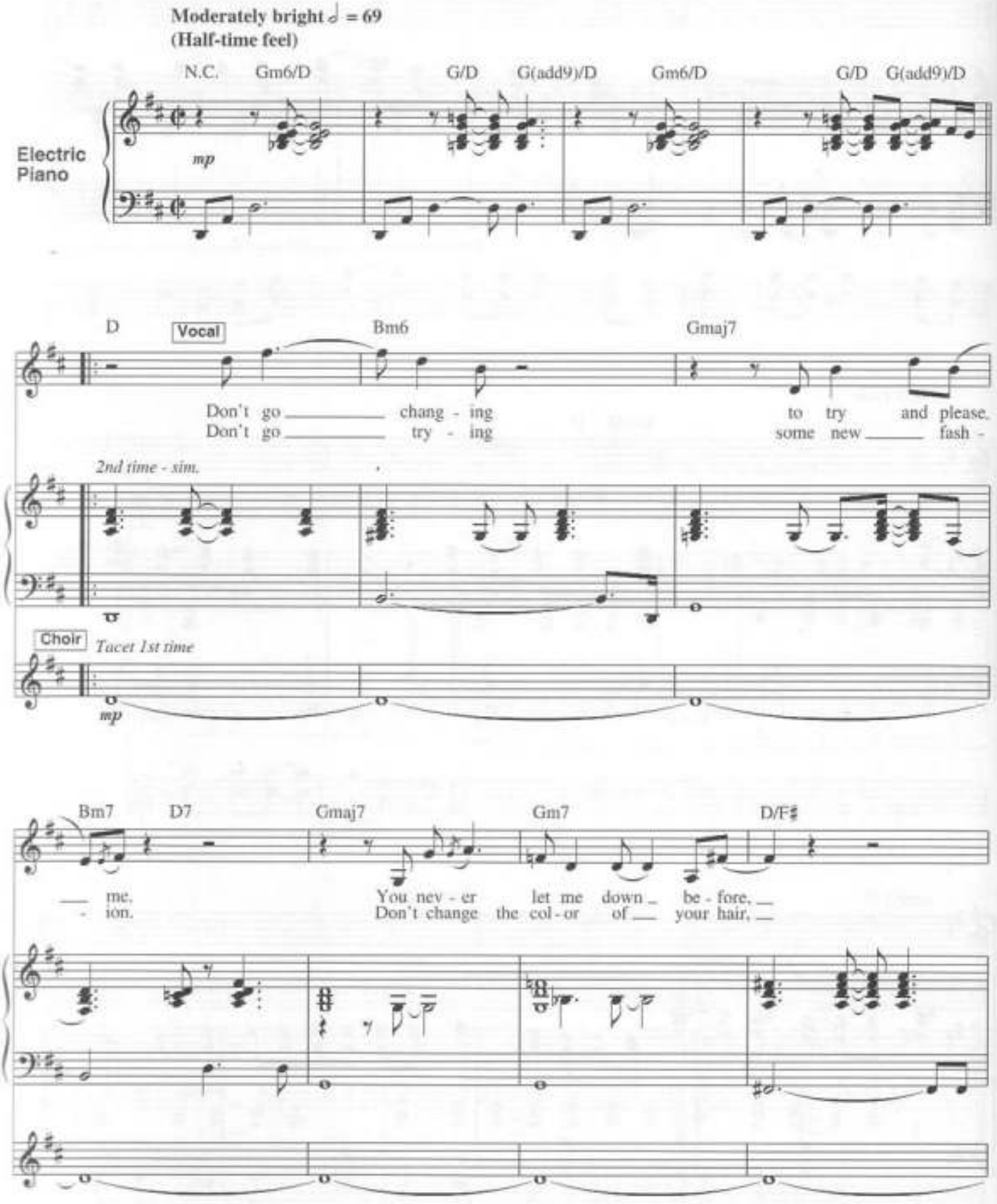

Em
D7
G
C
Em
B♭
F
Am
G
C
C
A'
Em
B♭
F
C
Em
B♭
F


Em
Am
Em
D7
G
C
Em
B♭
F
Am
G
to ⊕ C
B
G
F
E
Am
G


F
E
A♭
1.
E♭
F
G
2.
E♭
F
G
G
D.S.
Coda
C
Em
B♭
F
G
C7

Just the Way You Are

Words and Music by Billy Joel



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Am7 D7 Gmaj7 Gm7

mm, hmm, hmm. I don't im - ag - ine
mm, hmm, hmm. You al - ways have my

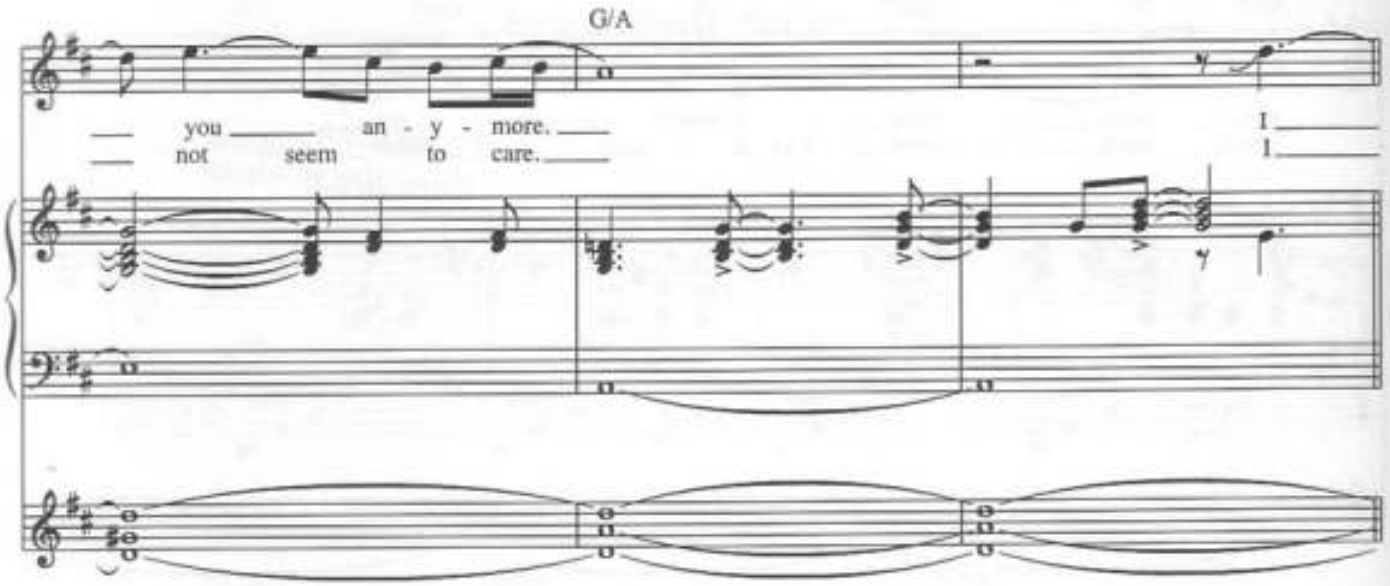
Play Fill (2nd time)

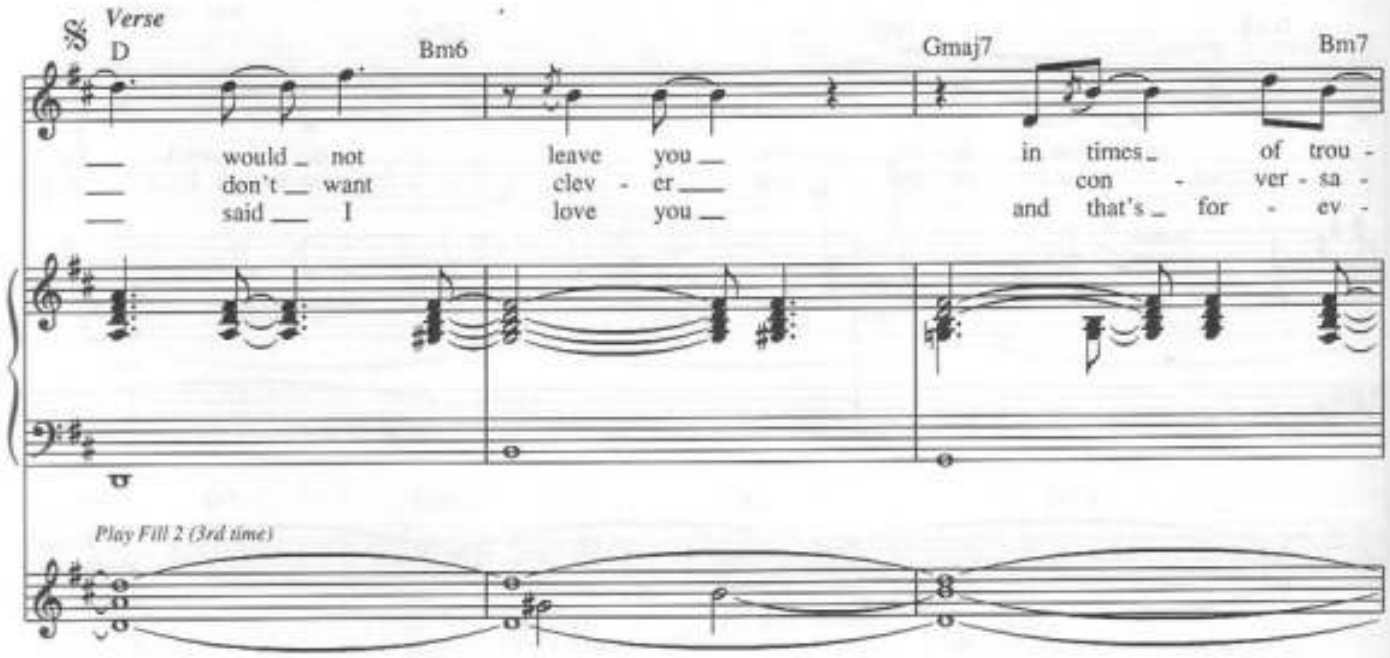
D/F♯ Bm7 E9sus E7

you're too fa - mil - iar and I don't see
un - spok - en pas - sion al-though I might

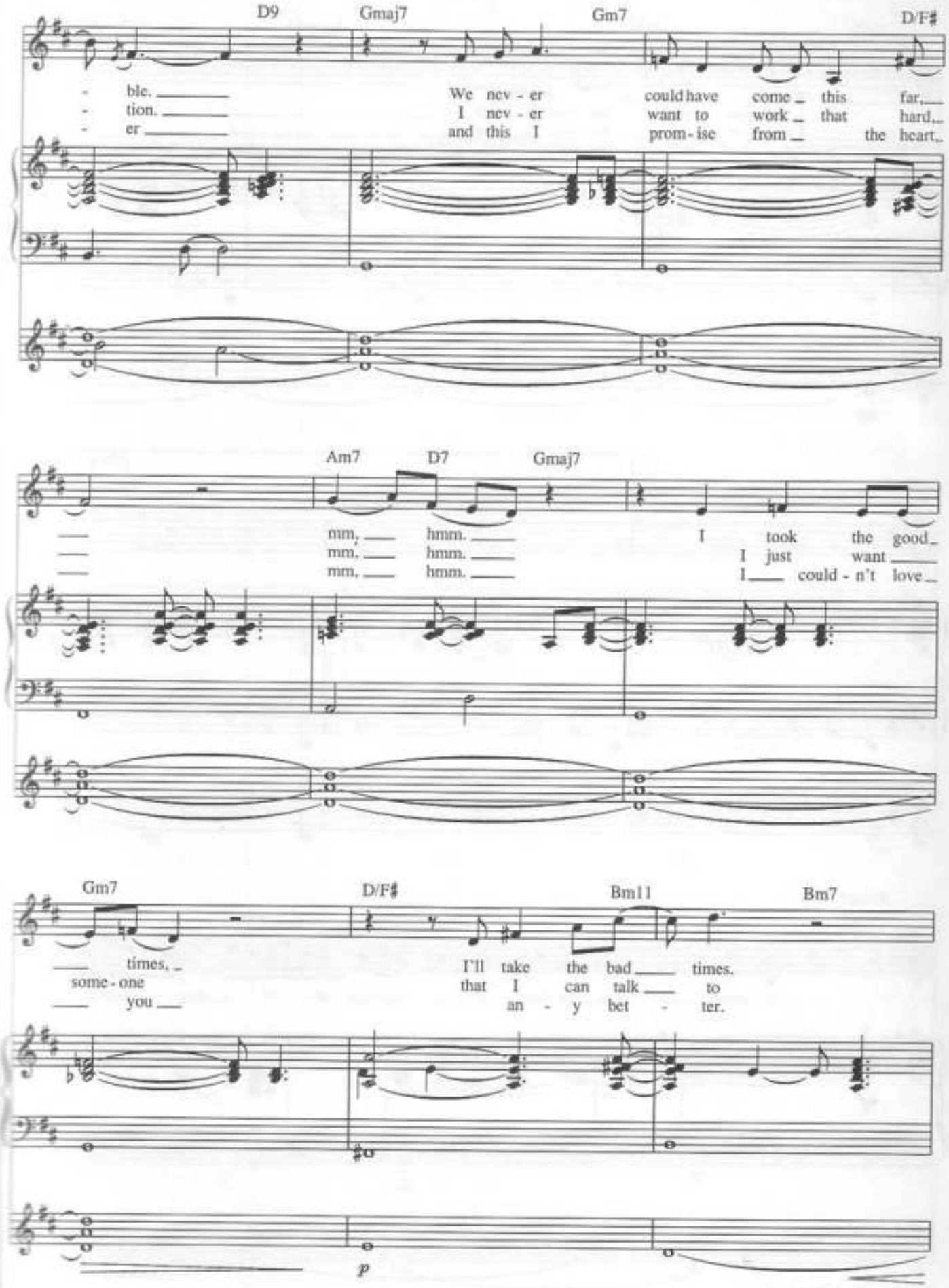
Fill 1

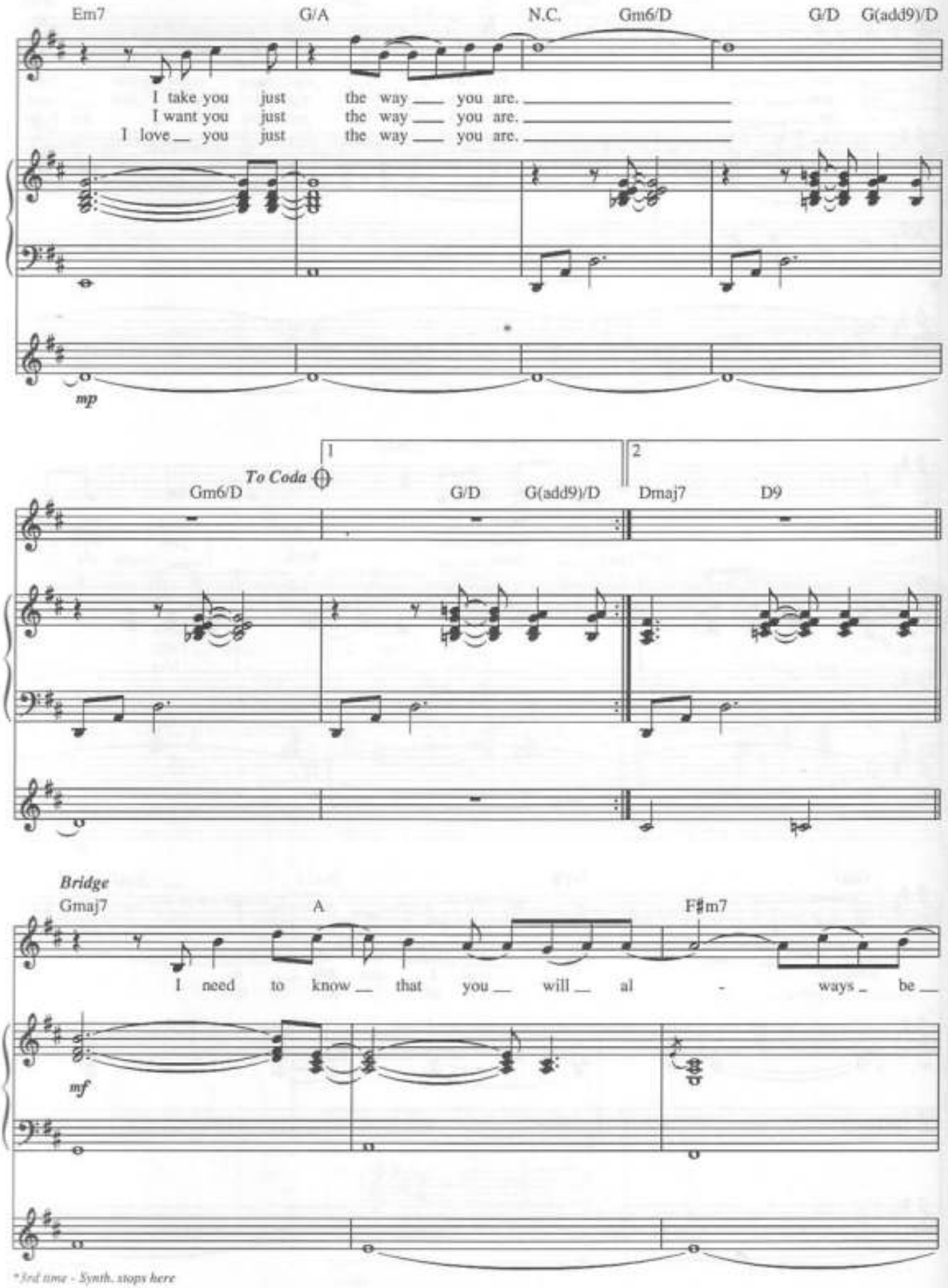
Gm7

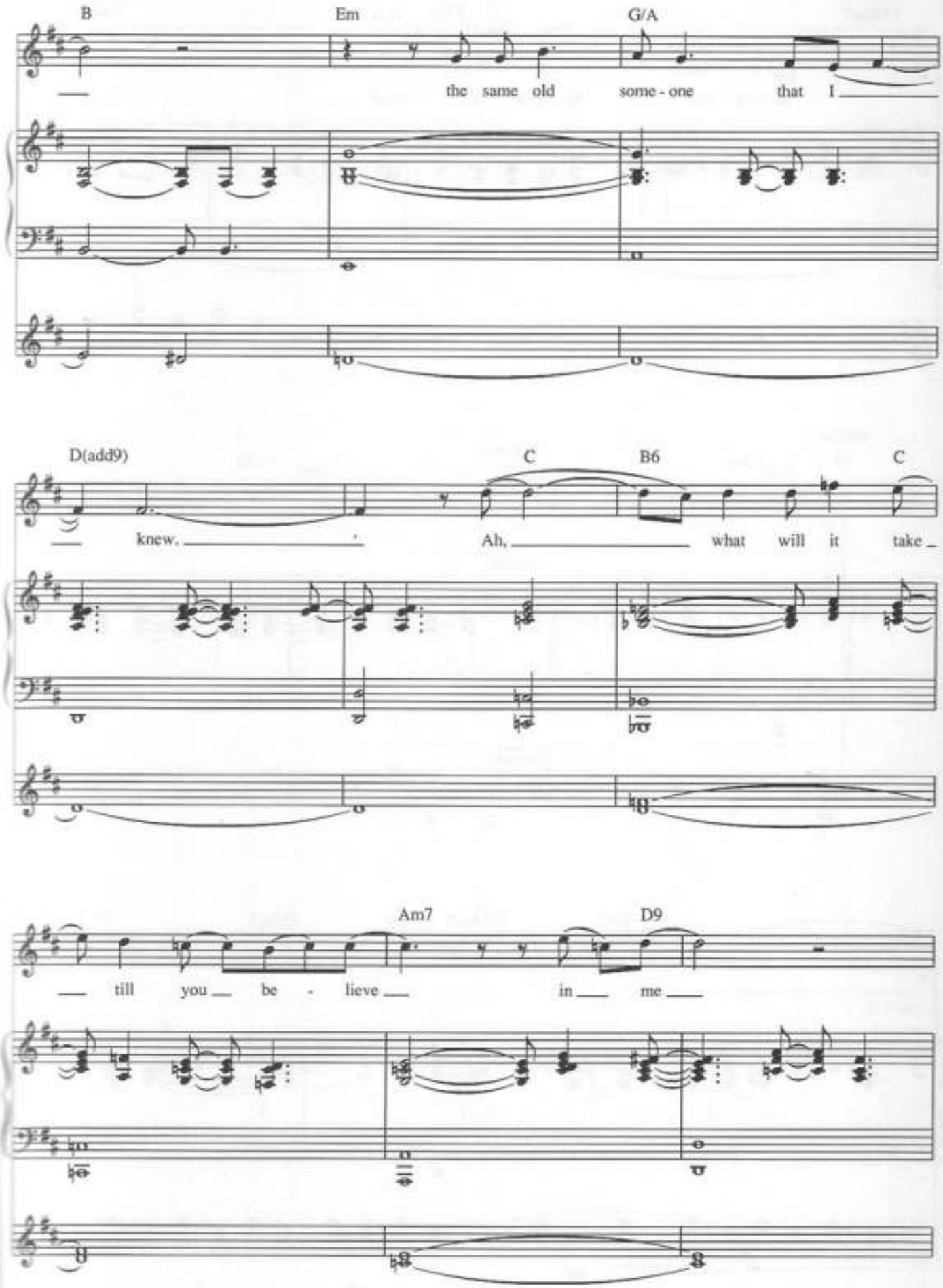

G/A
you an - y - more.
not seem to care.
I
I

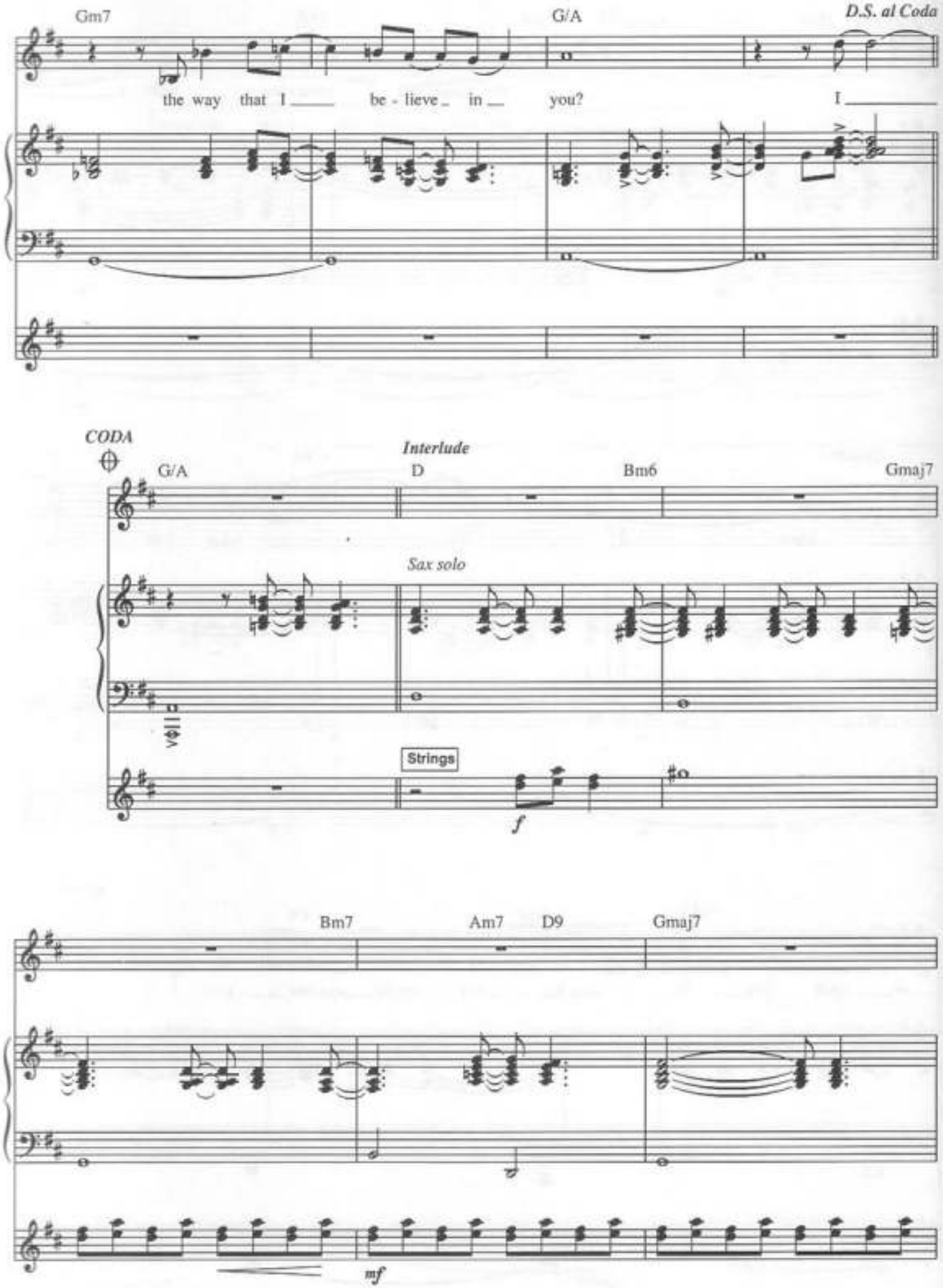

Verse
D
Bm6
Gmaj7
Bm7
would not leave you in times of trou -
don't want clev - er con - ver - sa -
said I love you and that's for - ev -
Play Fill 2 (3rd time)

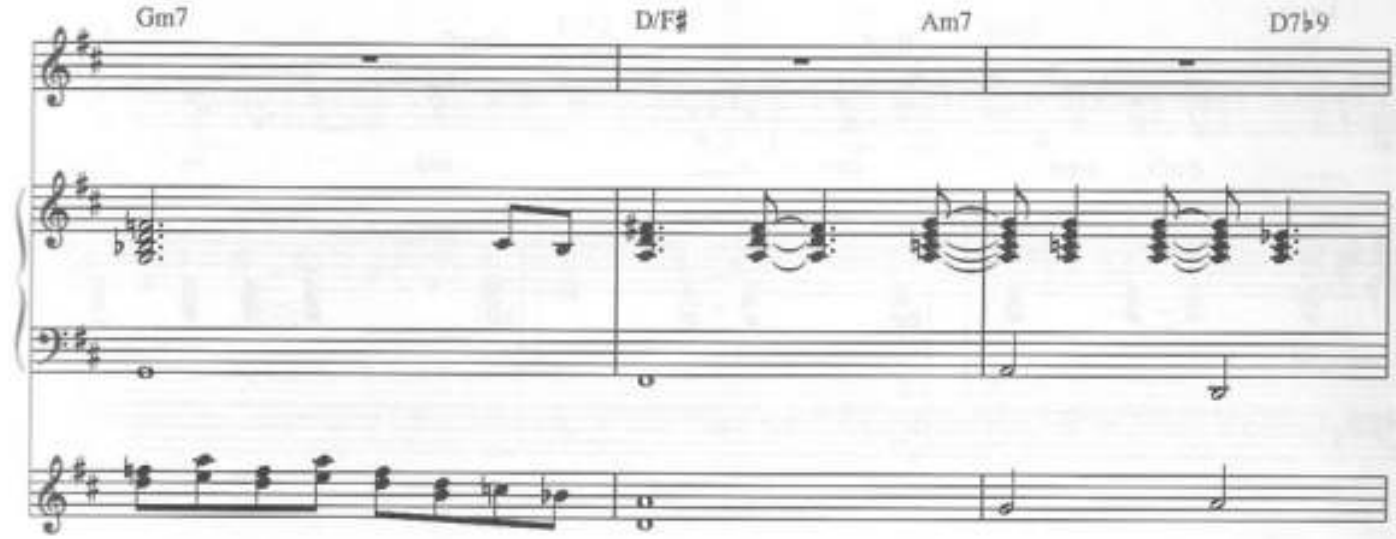
Fill 2

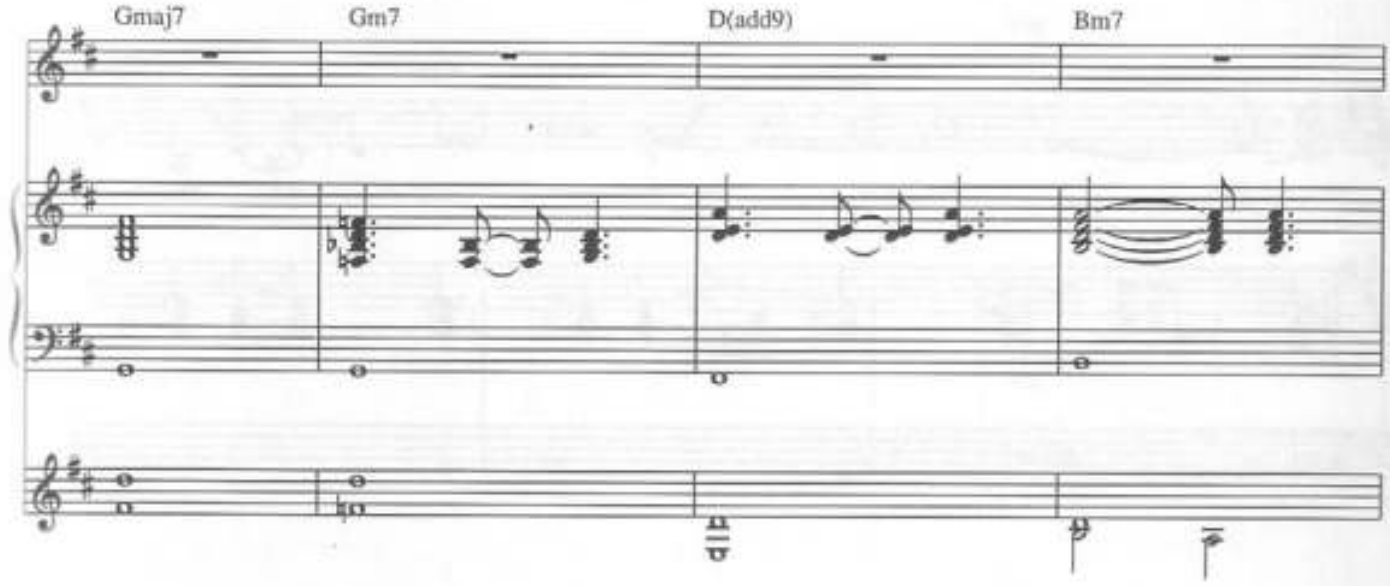

D9
Gmaj7
Gm7
D/F♯
- ble. We nev - er could have come this far,
- tion. I nev - er want to work that hard,
- er and this I prom - ise from the heart,
Am7
D7
Gmaj7
mm, hmm. I took the good
mm, hmm. I just want
mm, hmm. I could - n't love
Gm7
D/F♯
Bm11
Bm7
times, I'll take the bad times.
some - one that I can talk to
you an - y bet - ter.
p

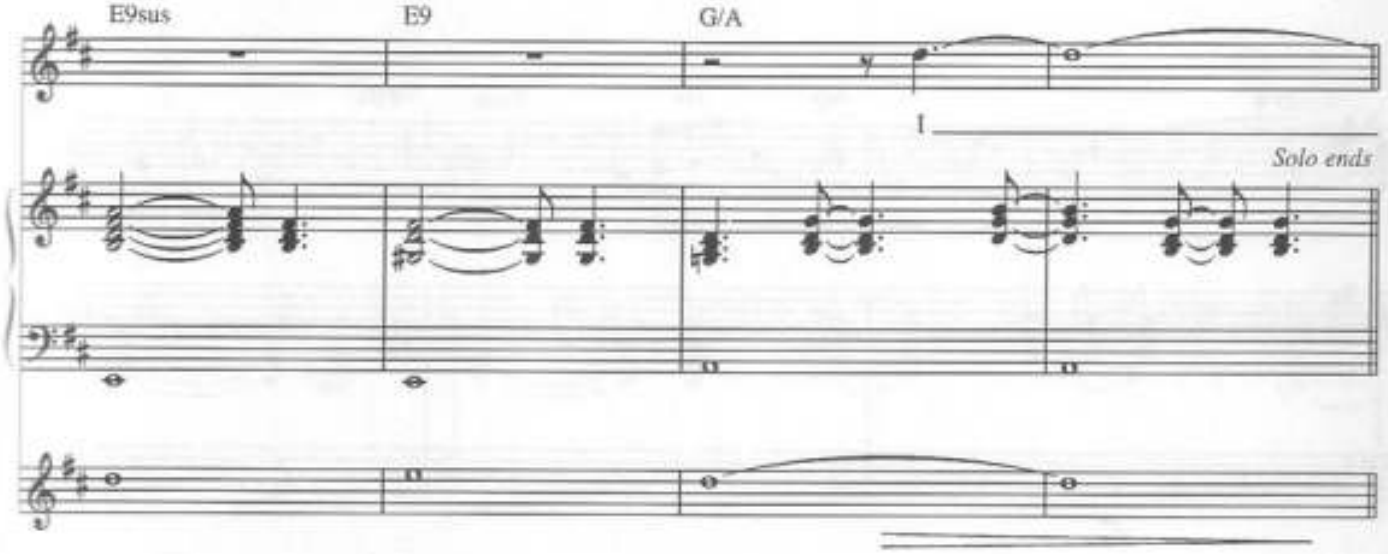

Em7
G/A
N.C.
Gm6/D
G/D
G(add9)/D
I take you just the way you are.
I want you just the way you are.
I love you just the way you are.
mp
To Coda
1
2
Gm6/D
G/D
G(add9)/D
Dmaj7
D9
Bridge
Gmaj7
A
F♯m7
I need to know that you will al - ways be
mf
* 3rd time - Synth. stops here

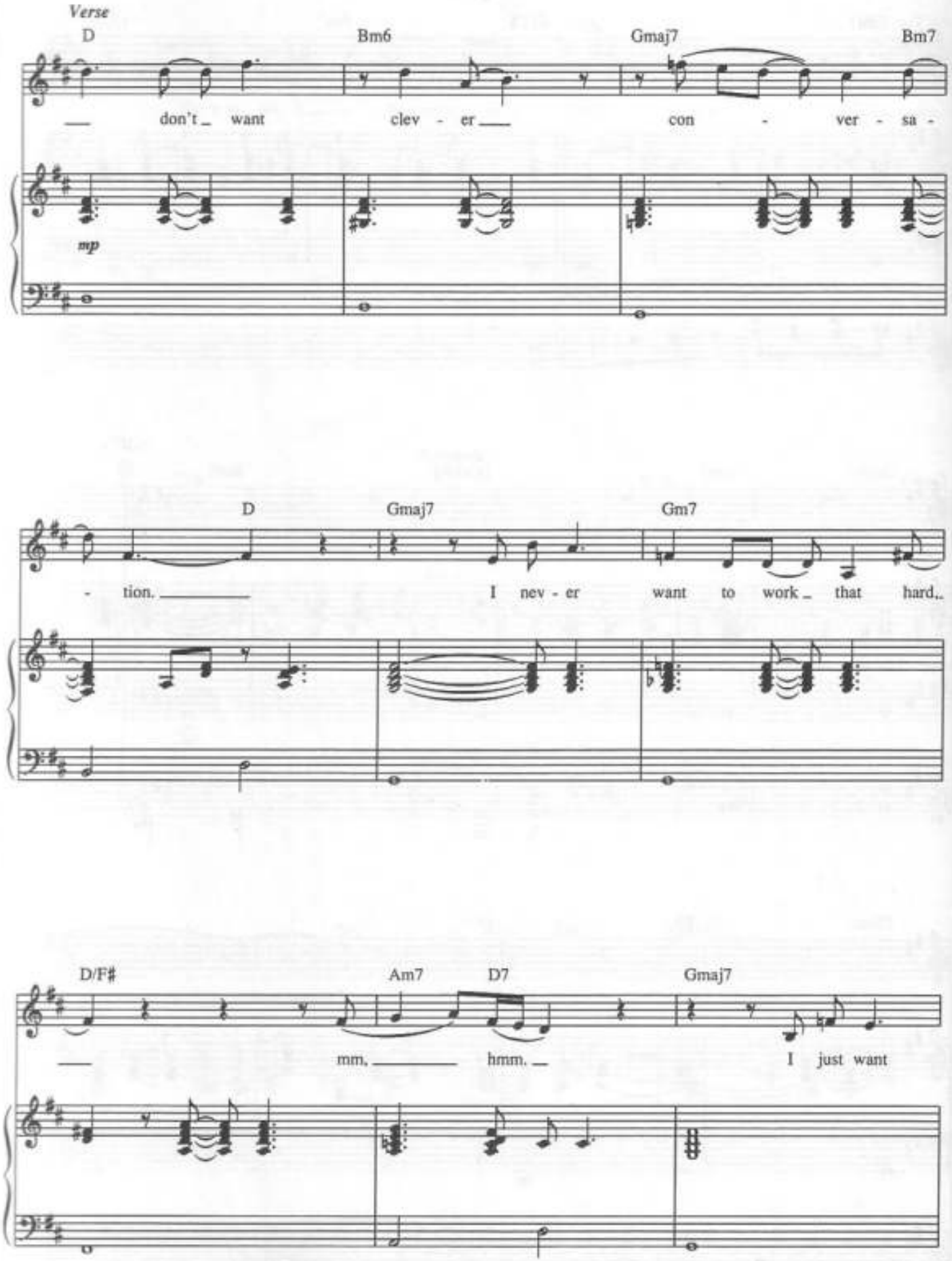

B
Em
G/A
the same old some - one that I
D(add9)
C
B6
C
knew. Ah, what will it take
Am7
D9
till you be - lieve in me

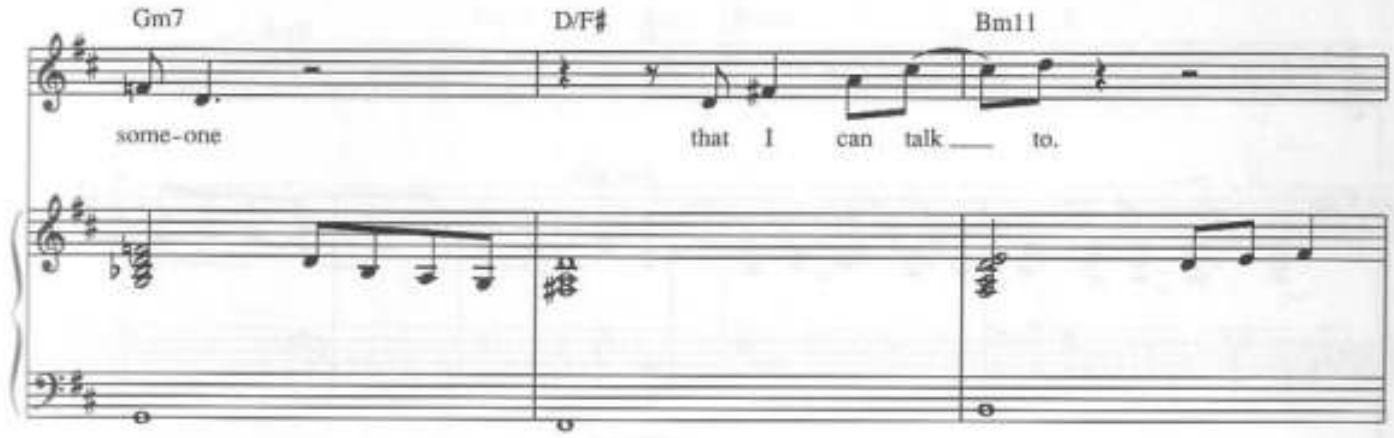

Gm7
G/A
D.S. al Coda
the way that I be - lieve in you?
I
CODA
G/A
Interlude
D
Bm6
Gmaj7
Sax solo
Strings
f
Bm7
Am7
D9
Gmaj7
mf

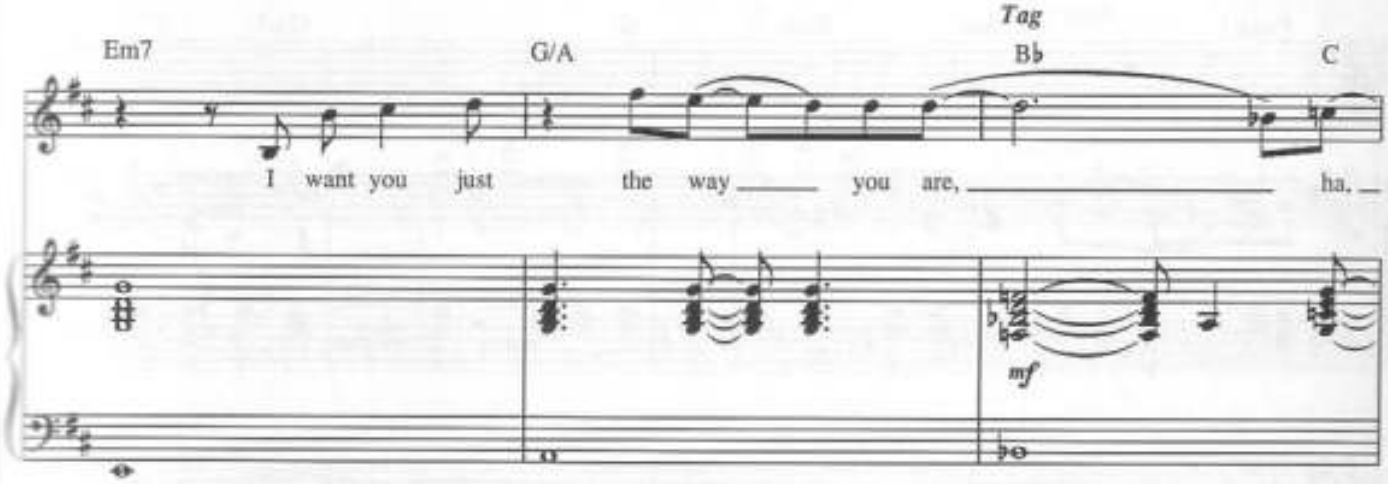

Gm7
D/F♯
Am7
D7♭9

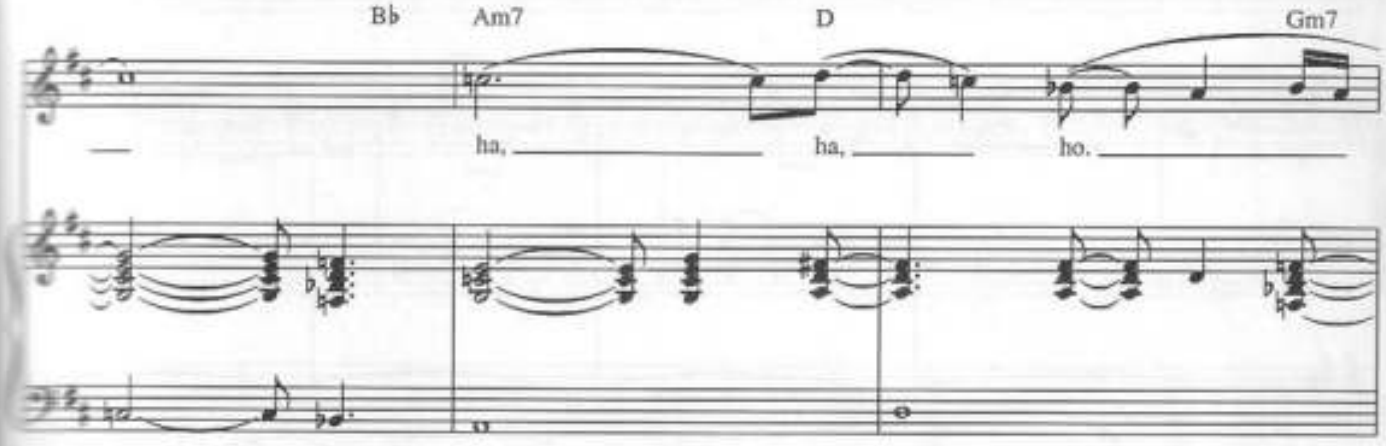

Gmaj7
Gm7
D(add9)
Bm7

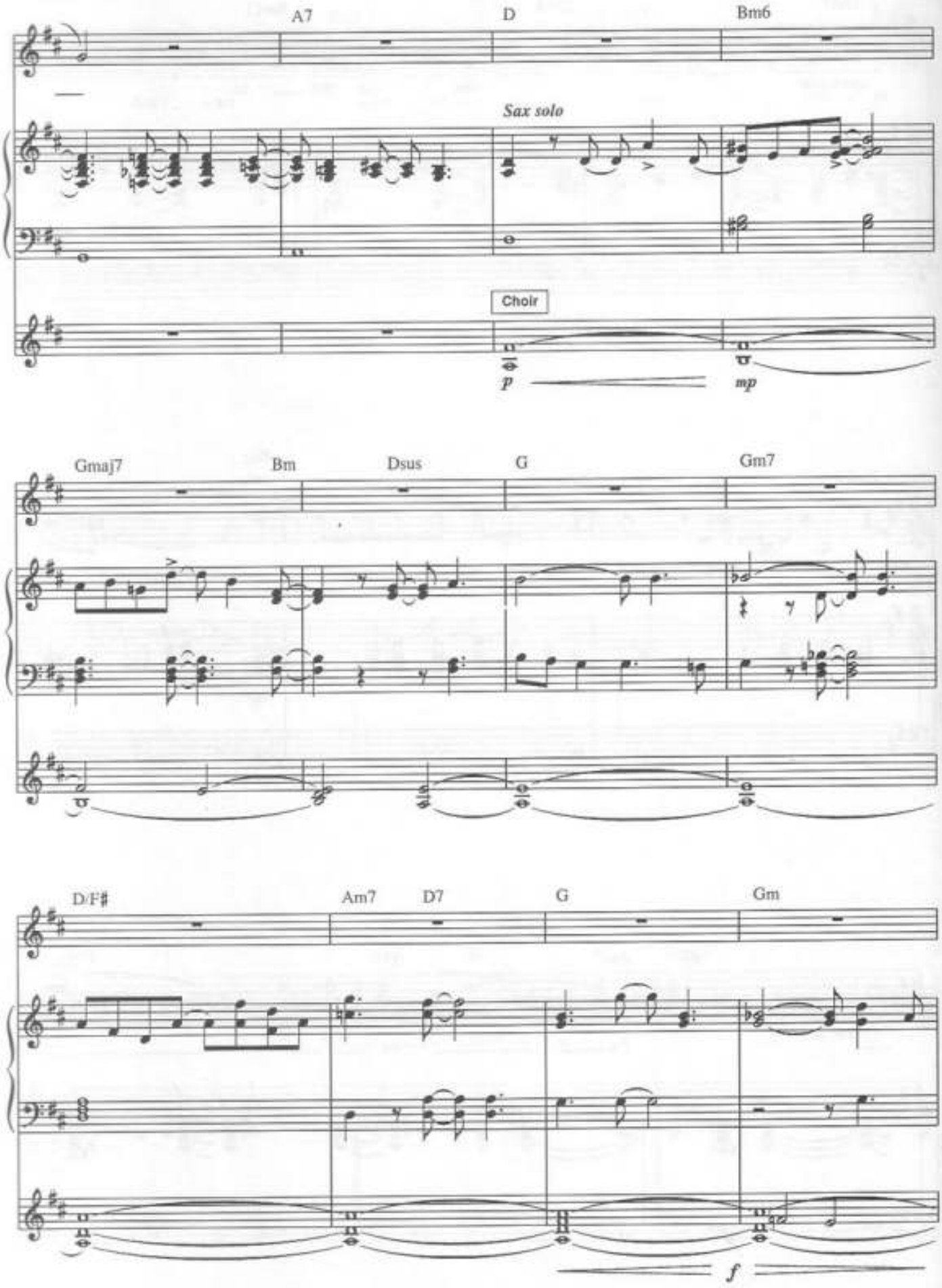

E9sus
E9
G/A
Solo ends

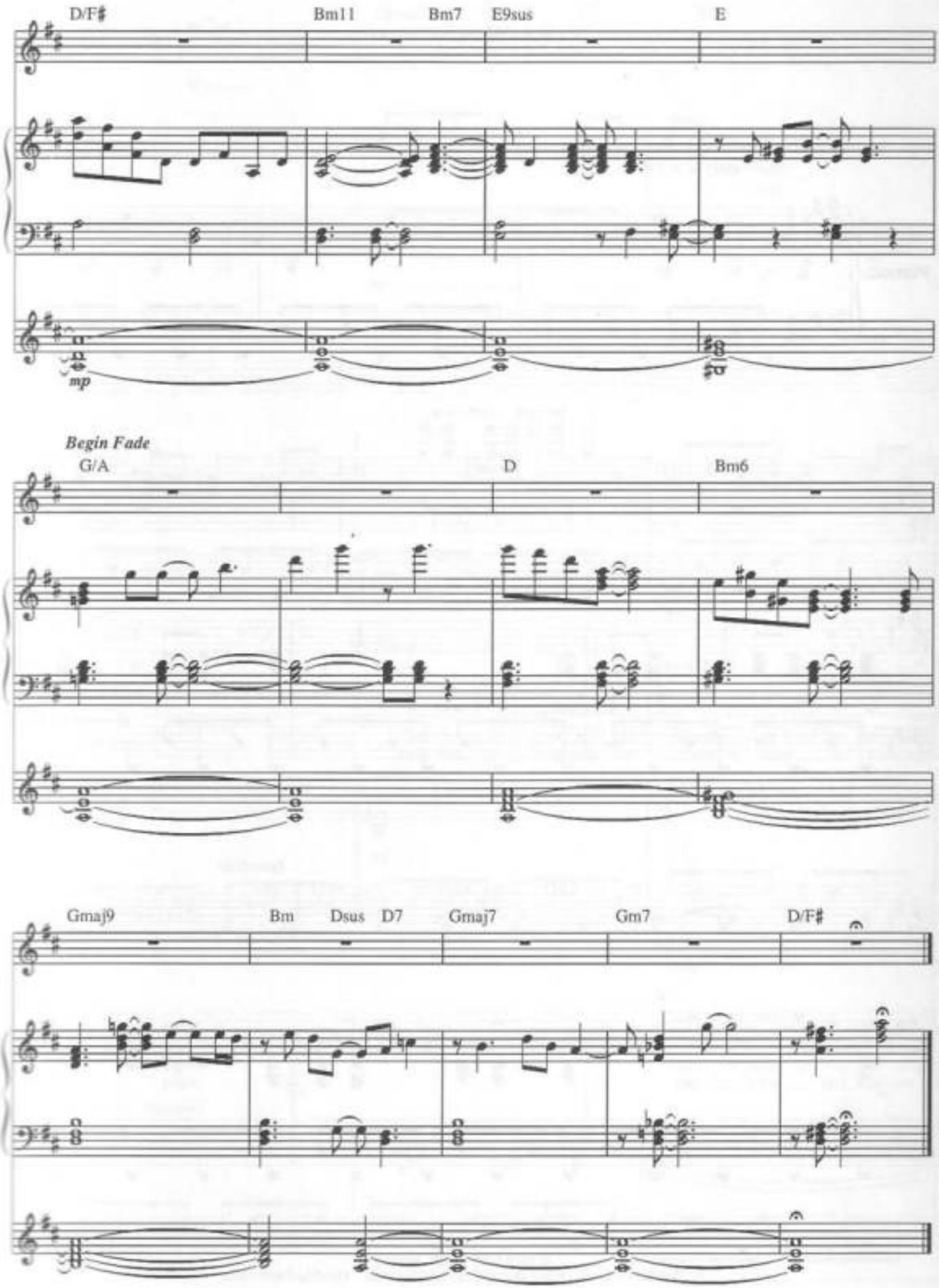

Verse
D
Bm6
Gmaj7
Bm7
don't want clev - er con - ver - sa -
mp
D
Gmaj7
Gm7
- tion. I nev - er want to work that hard.
D/F#
Am7
D7
Gmaj7
mm. hmm. I just want


Gm7
D/F♯
Bm11
some-one
that I can talk to.


Tag
Em7
G/A
B♭
C
I want you just the way you are, ha.
mf

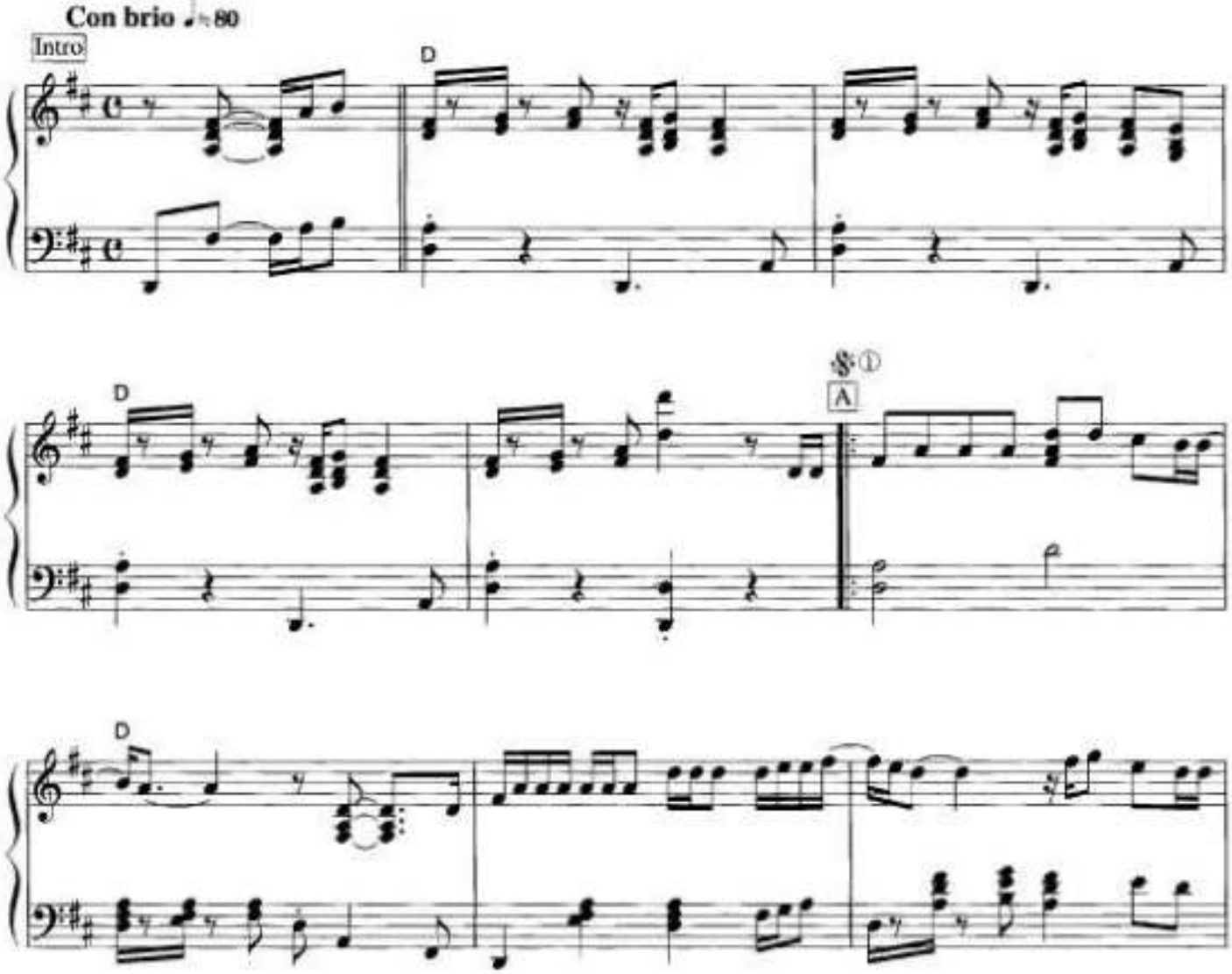

B♭
Am7
D
Gm7
ha, ha, ho.


A7
D
Bm6
Sax solo
Choir
p
mp
Gmaj7
Bm
Dsus
G
Gm7
D/F#
Am7
D7
G
Gm
f


D/F♯
Bm11
Bm7
E9sus
E
mp
Begin Fade
G/A
D
Bm6
Gmaj9
Bm
Dsus
D7
Gmaj7
Gm7
D/F♯

Keeping the Faith

Words and Music by Billy Joel



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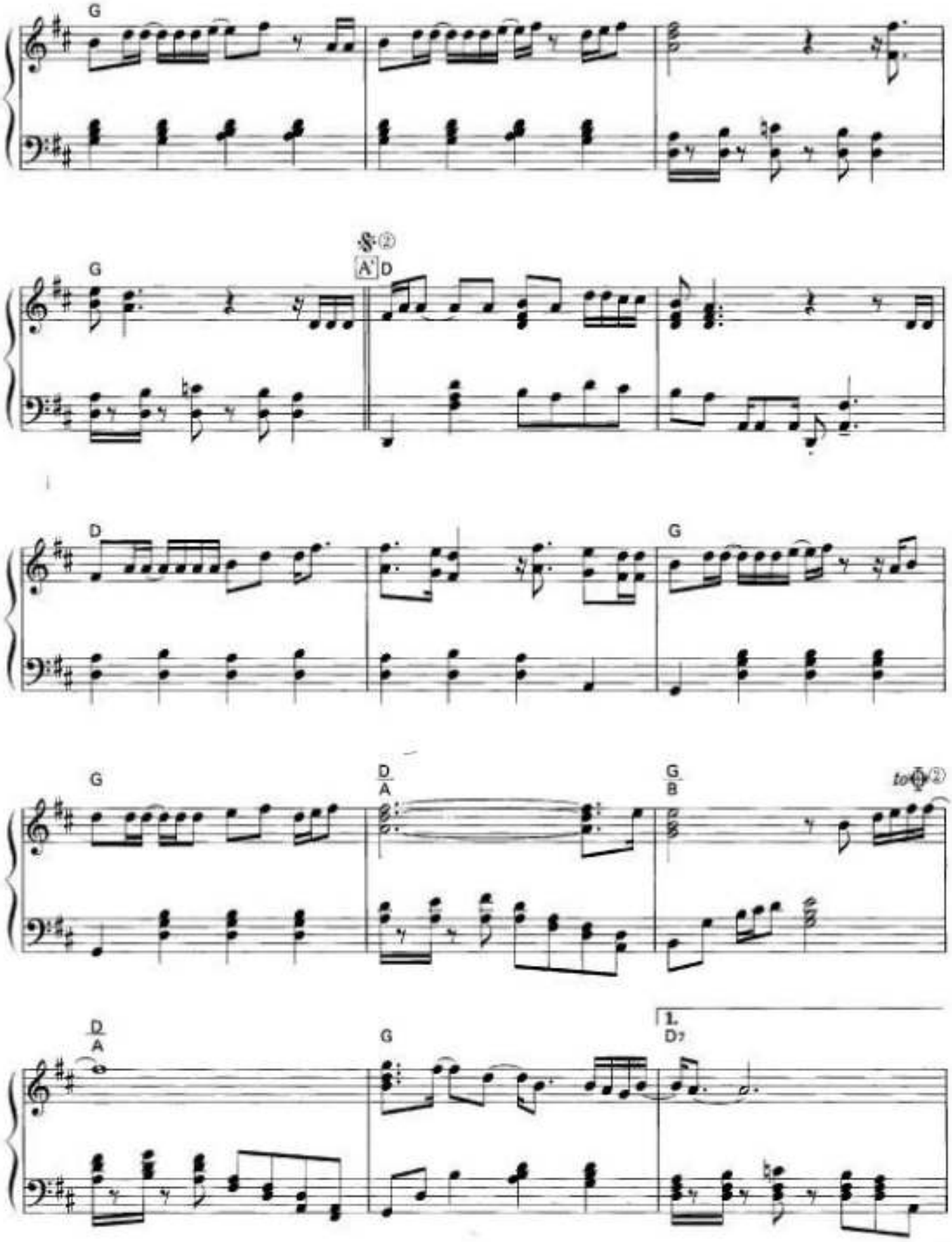
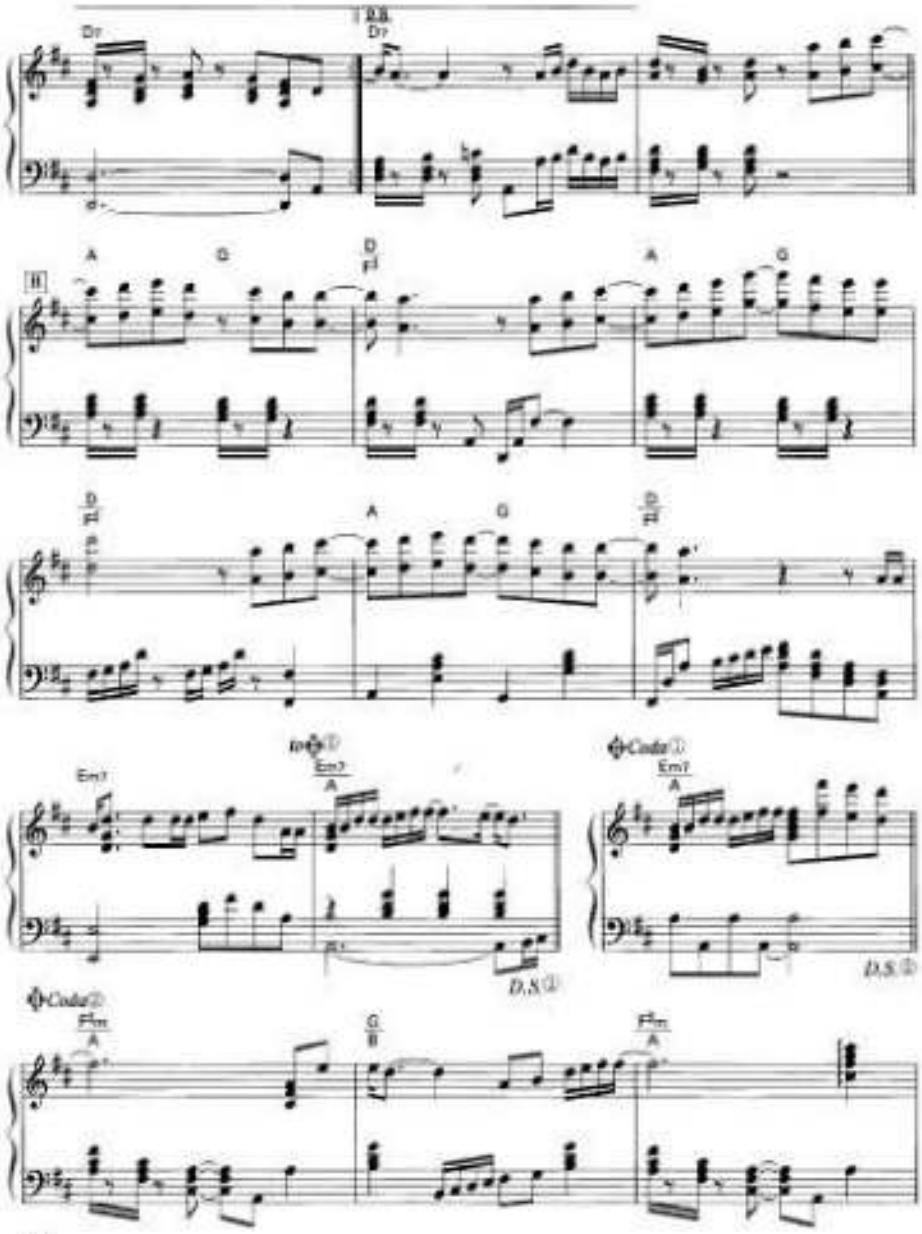
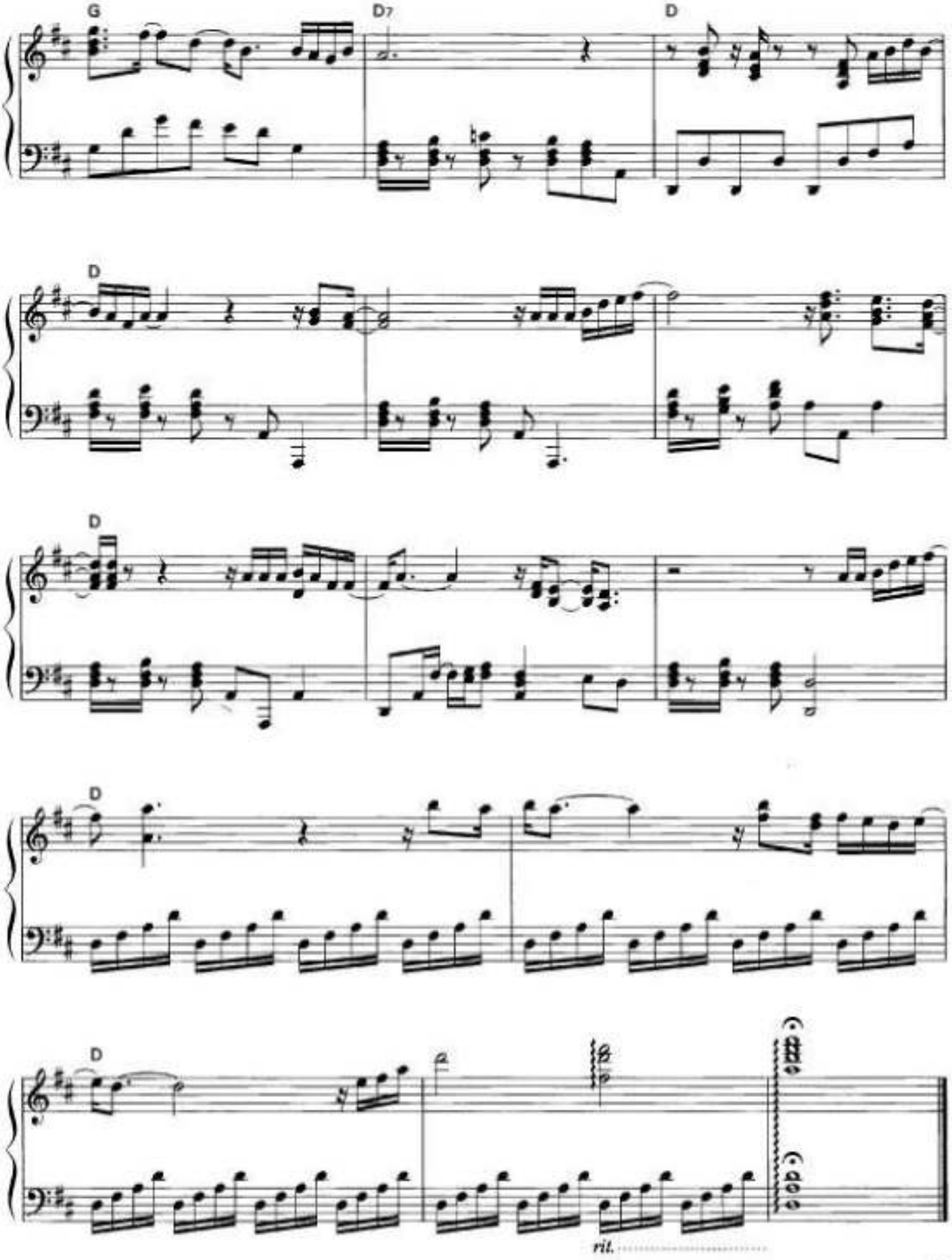
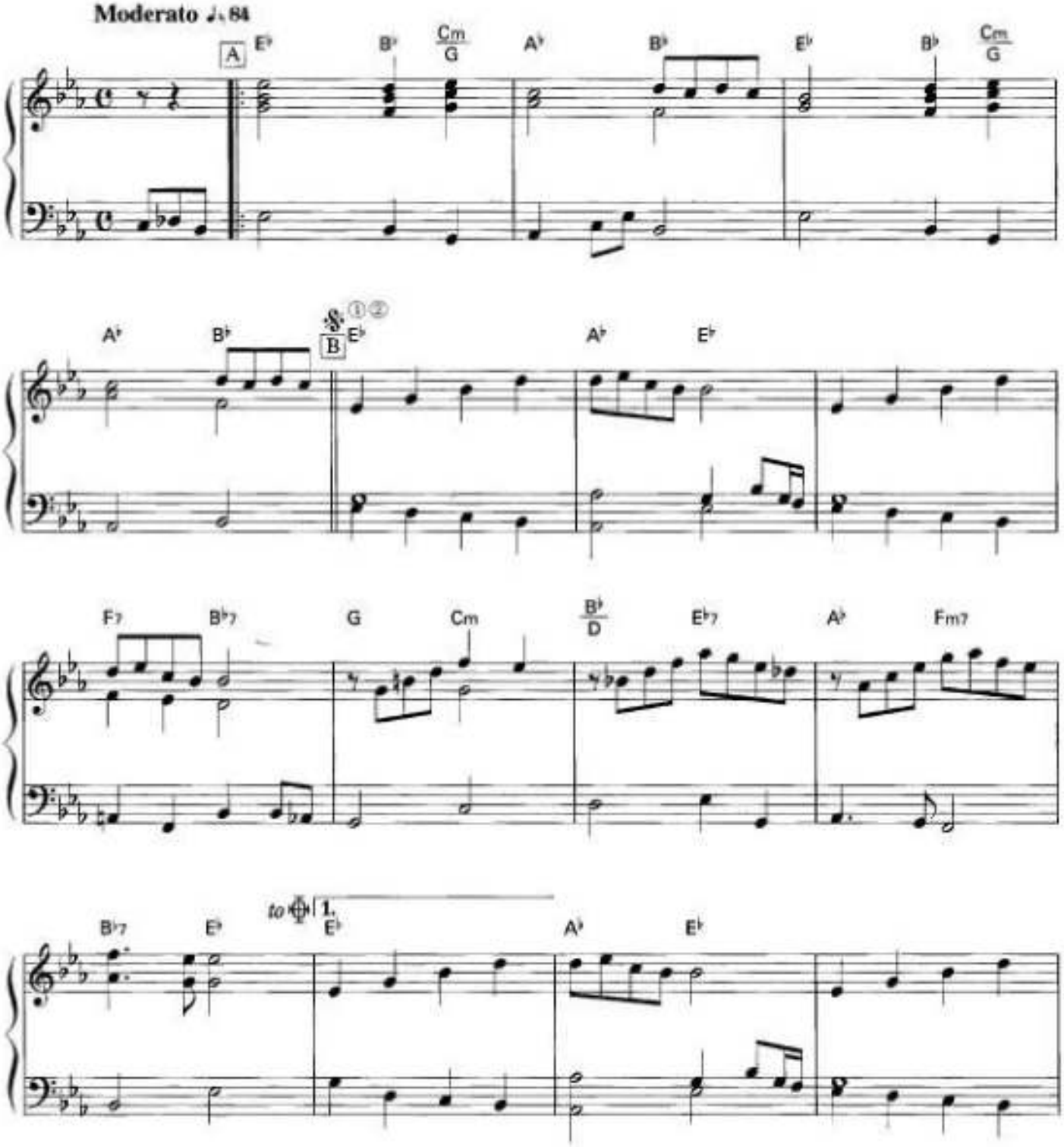

G
G
A' D
D
G
G
D/A
G/B
to ⊕
D/A
G
1.
D7


D.S.
Dr
Dr
A
G
D/F♯
A
G
D/F♯
A
G
D/F♯
to ⊕①
Em7
A
Em7
A
D.S.①
⊕Coda①
Em7
A
D.S.①
⊕Coda②
F♯m
A
G
B
F♯m
A


G
D7
D
D
D
D
D
D
rit.

The Longest Time

Words and Music by Billy Joel



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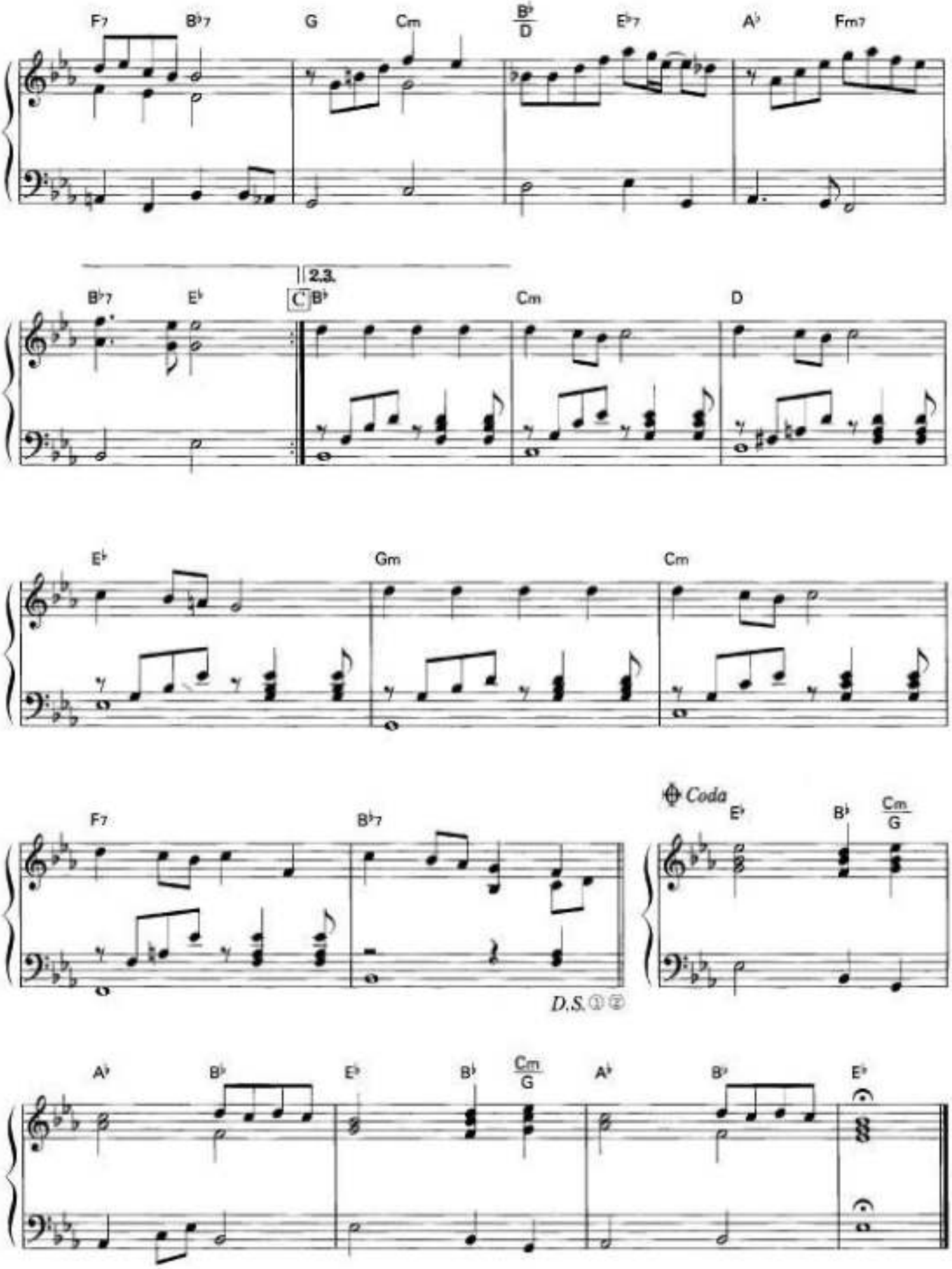

F7
B♭7
G
Cm
B♭/D
E♭7
A♭
Fm7
B♭7
E♭
2.3.
C
B♭
Cm
D
E♭
Gm
Cm
F7
B♭7
D.S. ① ②
Coda
E♭
B♭
Cm/G
A♭
B♭
E♭
B♭
Cm/G
A♭
B♭
E♭

As recorded by BILLY JOEL

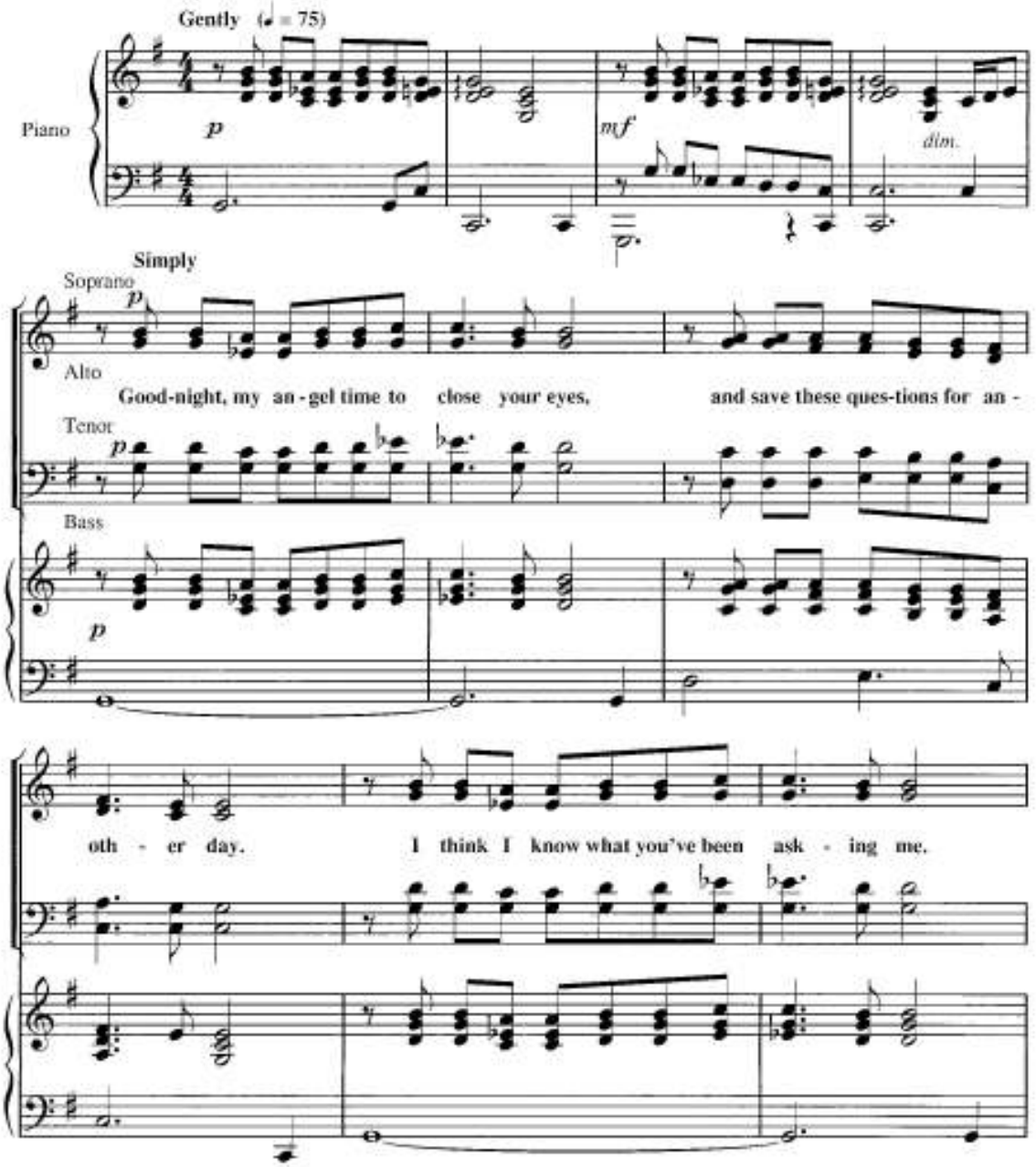
Lullabye
(Goodnight, My Angel)

For SATB* and Piano

Performance Time: Approx. 3:30

Arranged by
MAC HUFF

Words and Music by
BILLY JOEL



*Available for SATB, SAB, and SSA

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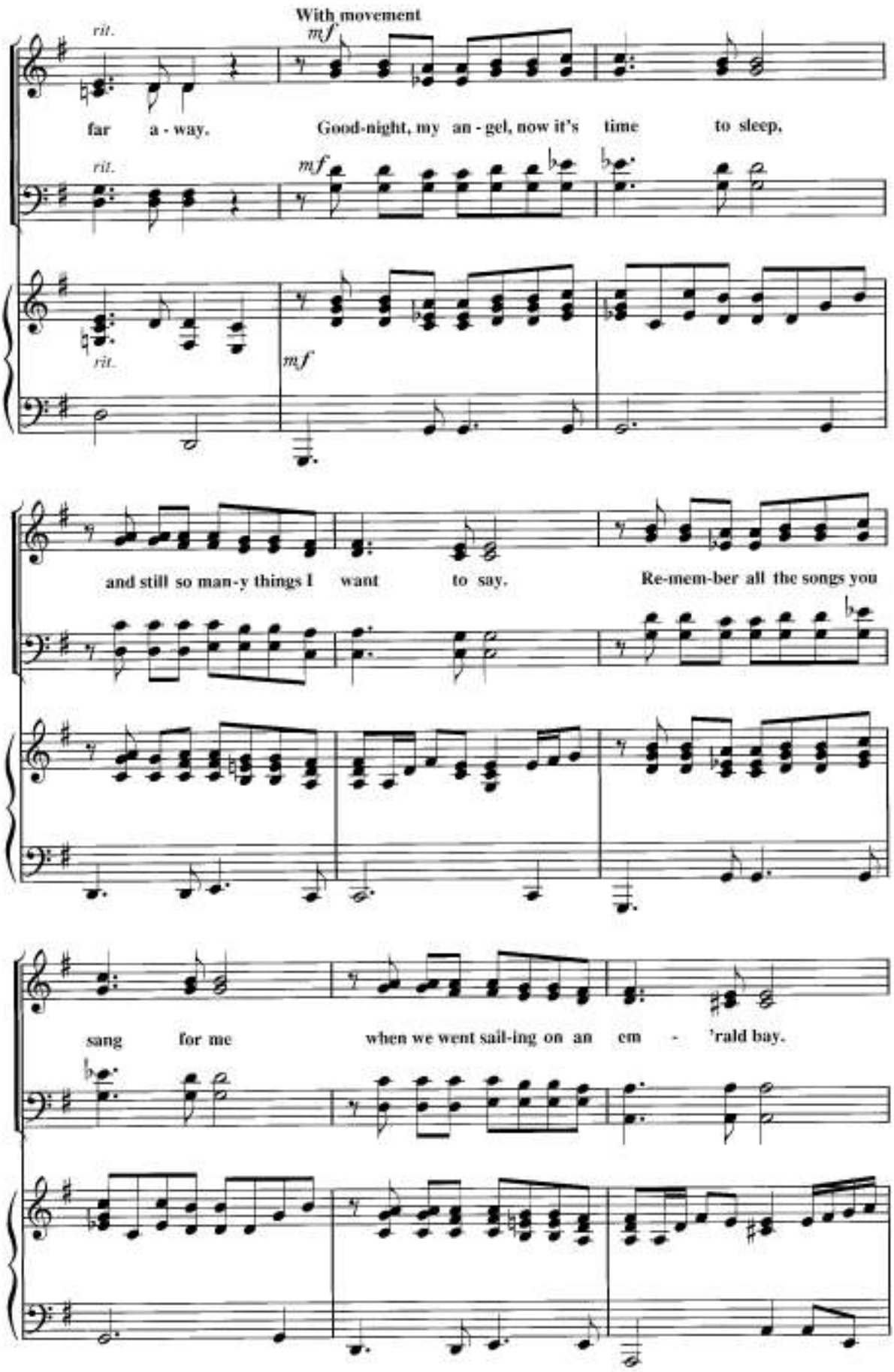
I think you know what I've been trying to say. I prom-ised I would nev-er

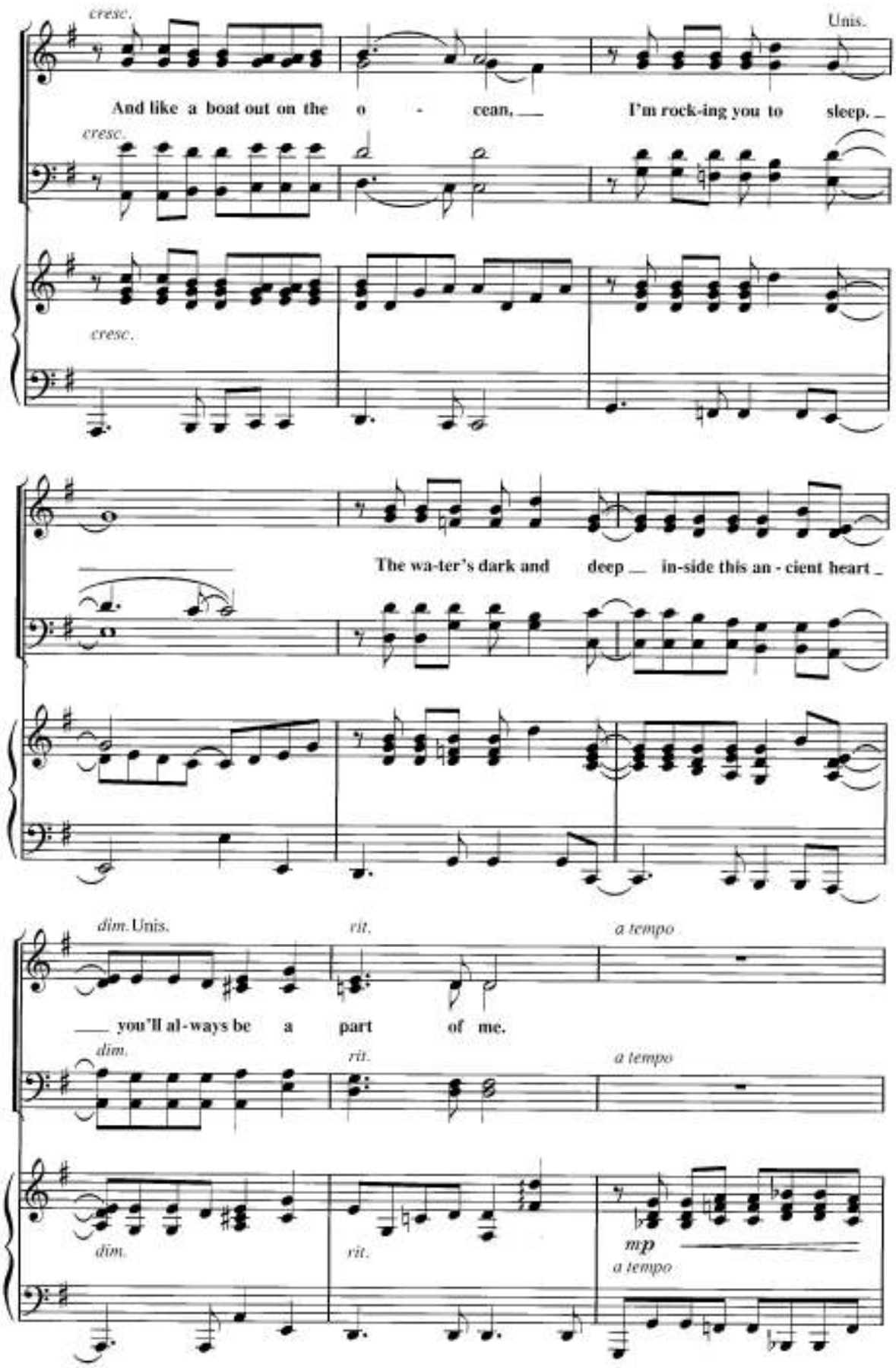
Unis.

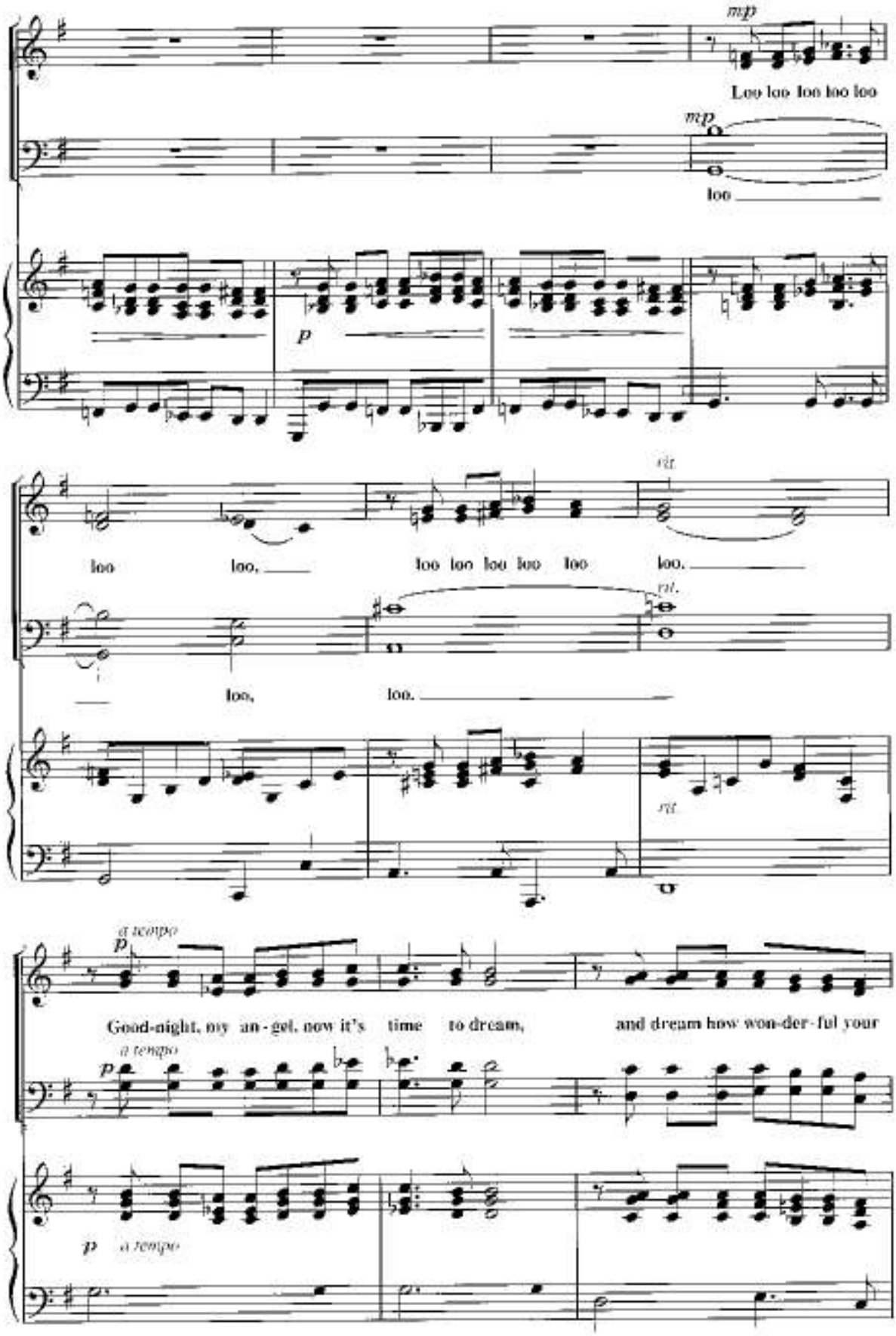
leave you, and you should al-ways know

Unis.

where-ev-er you may go, no mat-ter where you are, I nev-er will be


With movement
rit.
mf
far a - way. Good-night, my an - gel, now it's time to sleep,
and still so man-y things I want to say. Re-mem-ber all the songs you
sang for me when we went sail-ing on an em - 'rald bay.


cresc.
Unis.
And like a boat out on the o - cean, I'm rock-ing you to sleep.
cresc.
cresc.
The wa-ter's dark and deep in-side this an - cient heart
dim. Unis.
rit.
a tempo
you'll al-ways be a part of me.
dim.
rit.
a tempo
dim.
rit.
mp
a tempo


mp
Loo loo loo loo loo
mp
loo
p
loo loo, loo loo loo loo loo loo.
rit.
loo, loo.
rit.
a tempo
p
Good-night, my an - gel, now it's time to dream, and dream how won-der-ful your
a tempo
p
p a tempo

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

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

rit. Unis. a tempo

rit. Unis. a tempo

rit. a tempo

mf dim.

Movin' Out
(Anthony's Song)

Words and Music by Billy Joel

Intro

Moderately (not too slow) ♩ = 132

Vocal

Piano

mf

Dm Gm7

C E+ Fmaj7 Dm

Oo oo, uh — huh.

Gm7 C E+ Fmaj7

Mm — hmm. —

8vb

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Verse

Dm Gm7

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

C9sus E7♭9 F

sav - in' his pen - nies for some - day.
night, he be - comes a bar - ten - der. He works at

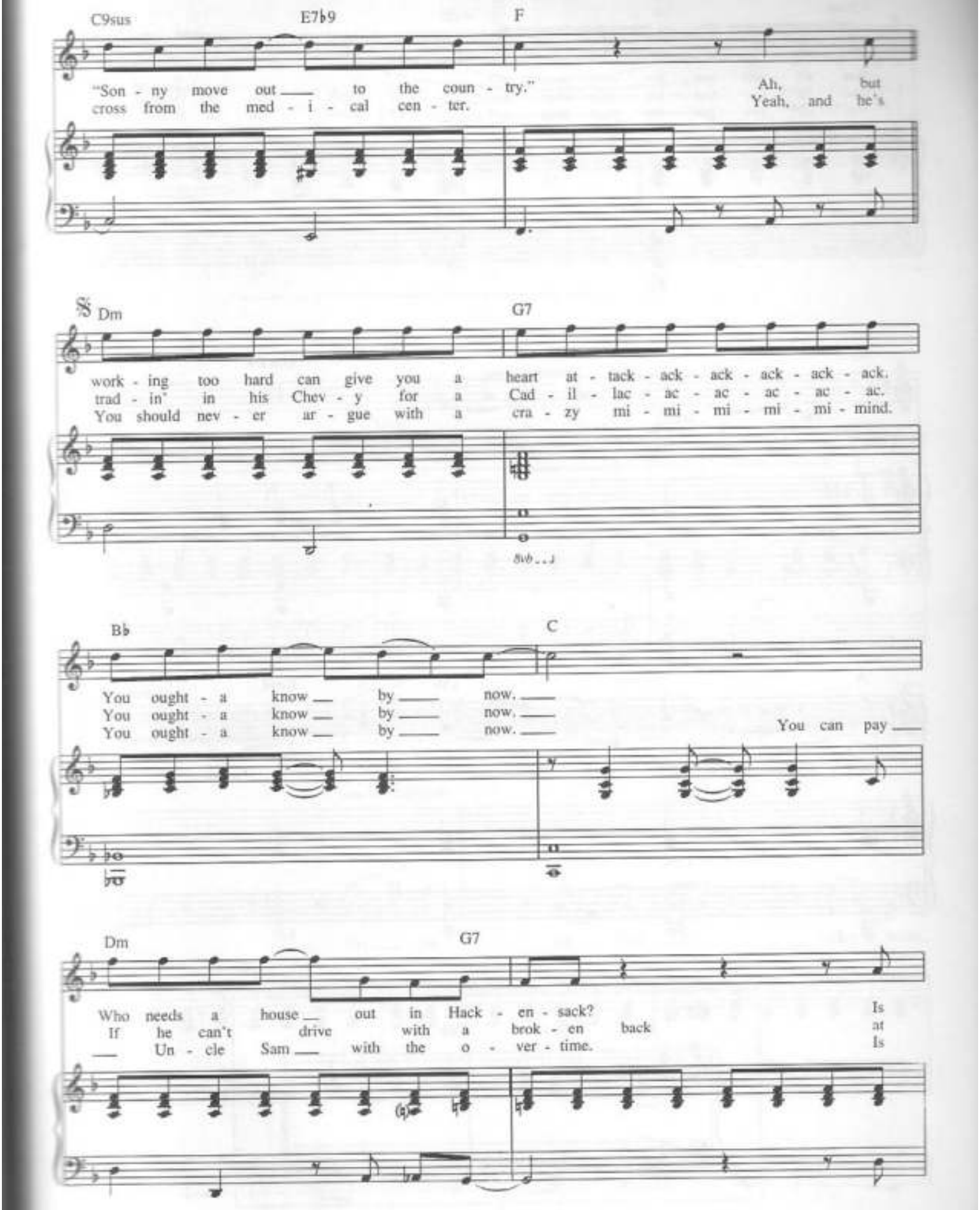
Play Fill 1 (2nd time)

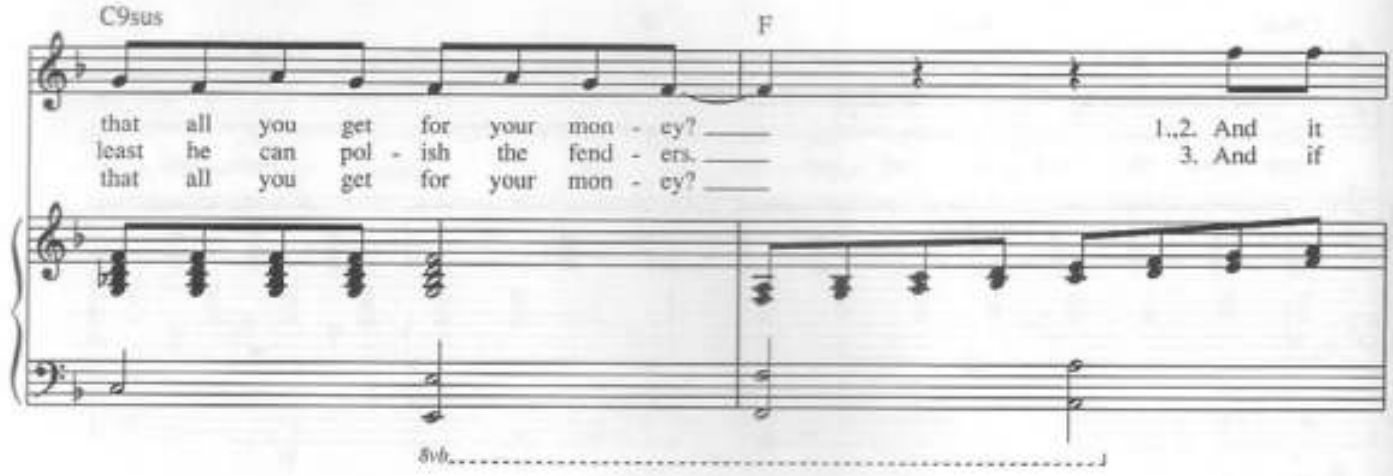
Dm Gm7

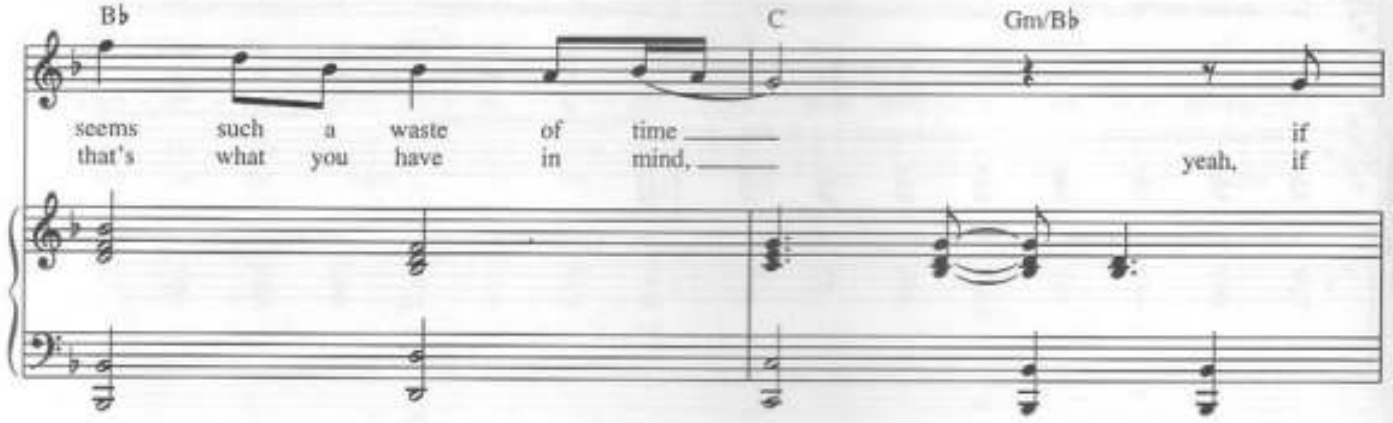
Ma - ma Le - o - ne left a note on the door. She said,
Mis - ter Cac - cia - tor - es down on Sul - li - van Street a -

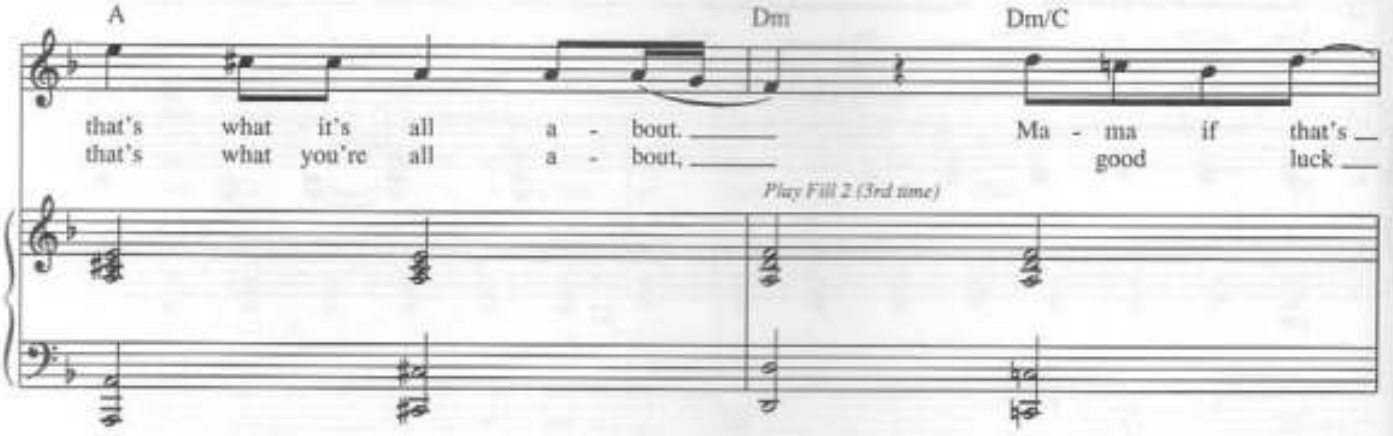
Fill 1

Fmaj7

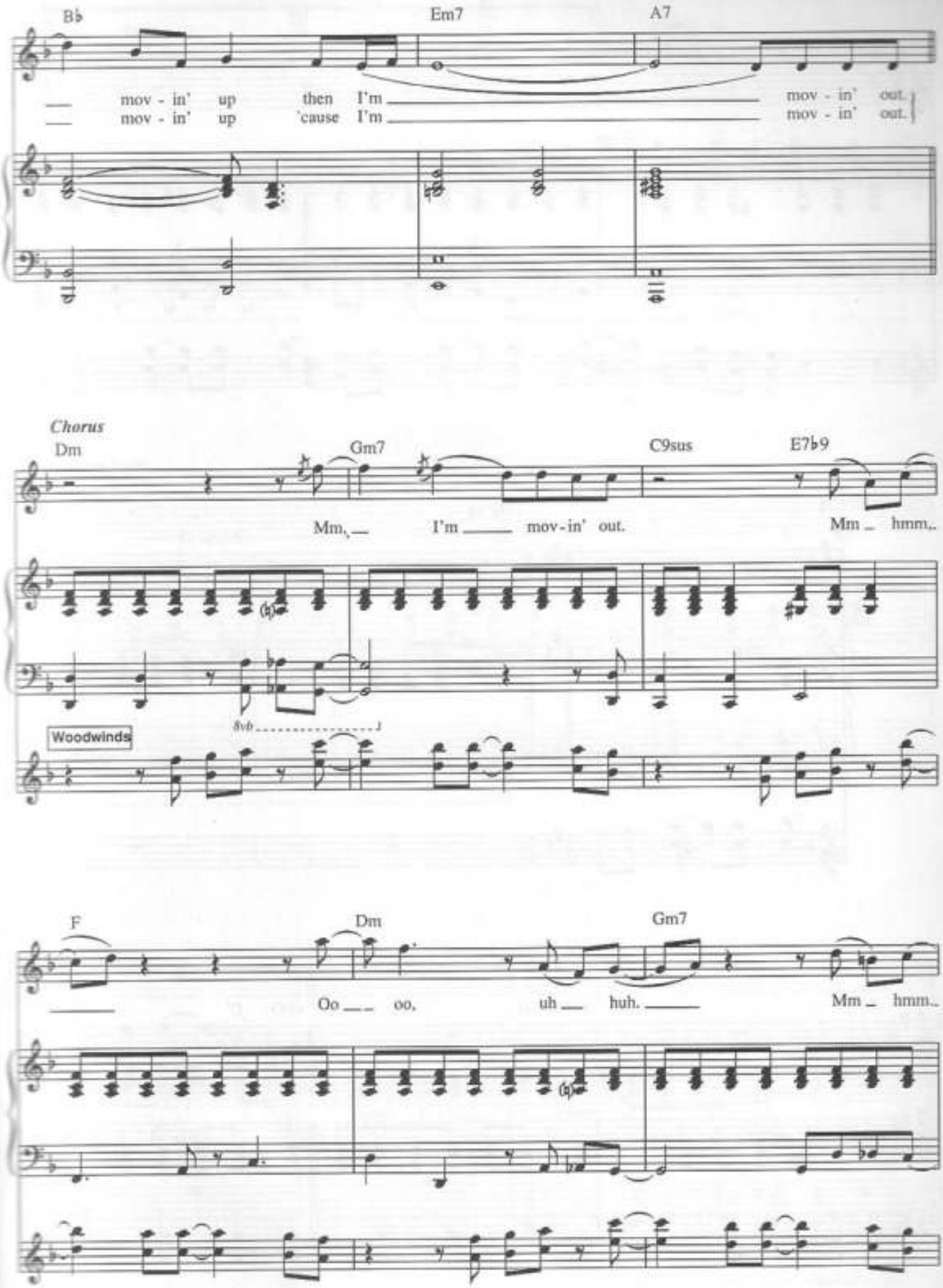

C9sus
E7b9
F
"Son - ny move out to the coun - try."
cross from the med - i - cal cen - ter.
Ah, but
Yeah, and he's
Dm
G7
work - ing too hard can give you a heart at - tack - ack - ack - ack - ack - ack.
trad - in' in his Chev - y for a Cad - il - lac - ac - ac - ac - ac - ac.
You should nev - er ar - gue with a cra - zy mi - mi - mi - mi - mi - mind.
8vb
Bb
C
You ought - a know by now.
You ought - a know by now.
You ought - a know by now.
You can pay
Dm
G7
Who needs a house out in Hack - en - sack?
If he can't drive with a brok - en back
Un - cle Sam with the o - ver - time.
Is
at
Is

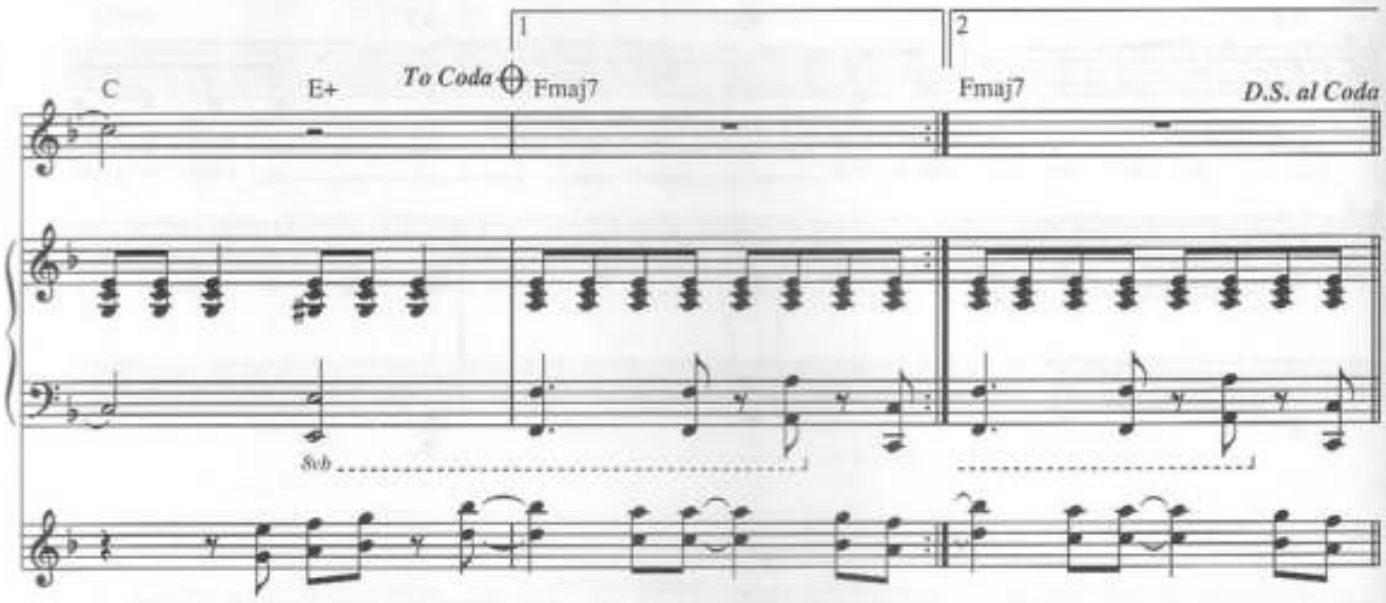

C9sus
F
that all you get for your mon - ey?
least he can pol - ish the fend - ers.
that all you get for your mon - ey?
1.,2. And it
3. And if
8vb

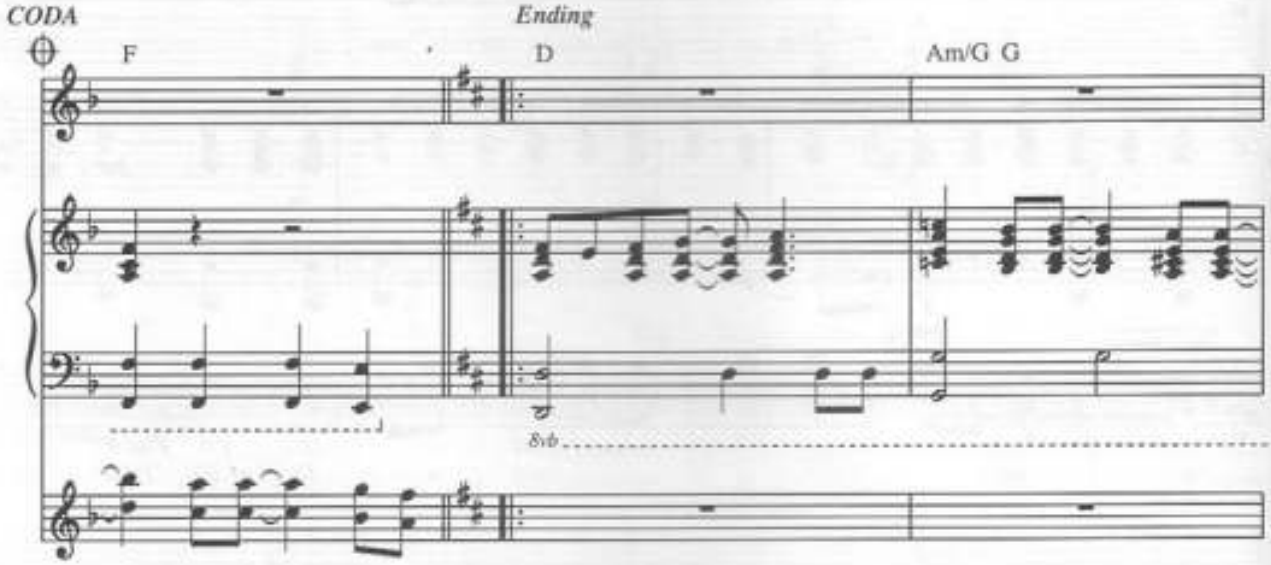

B♭
C
Gm/B♭
seems such a waste of time
that's what you have in mind,
if
yeah, if

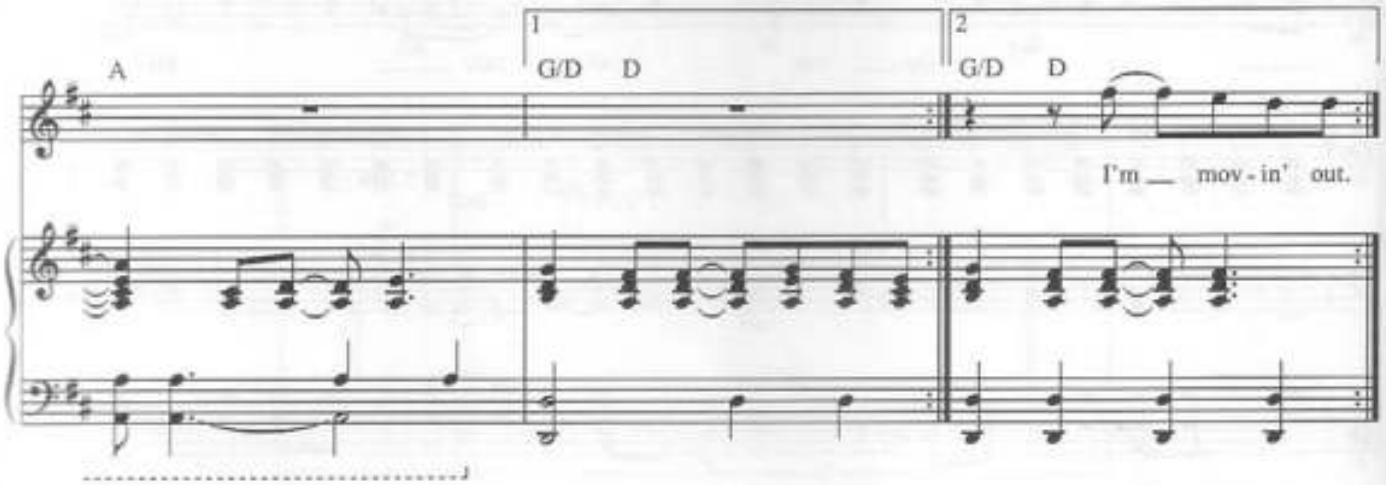

A
Dm
Dm/C
that's what it's all a - bout.
that's what you're all a - bout,
Ma - ma if that's
good luck
Play Fill 2 (3rd time)

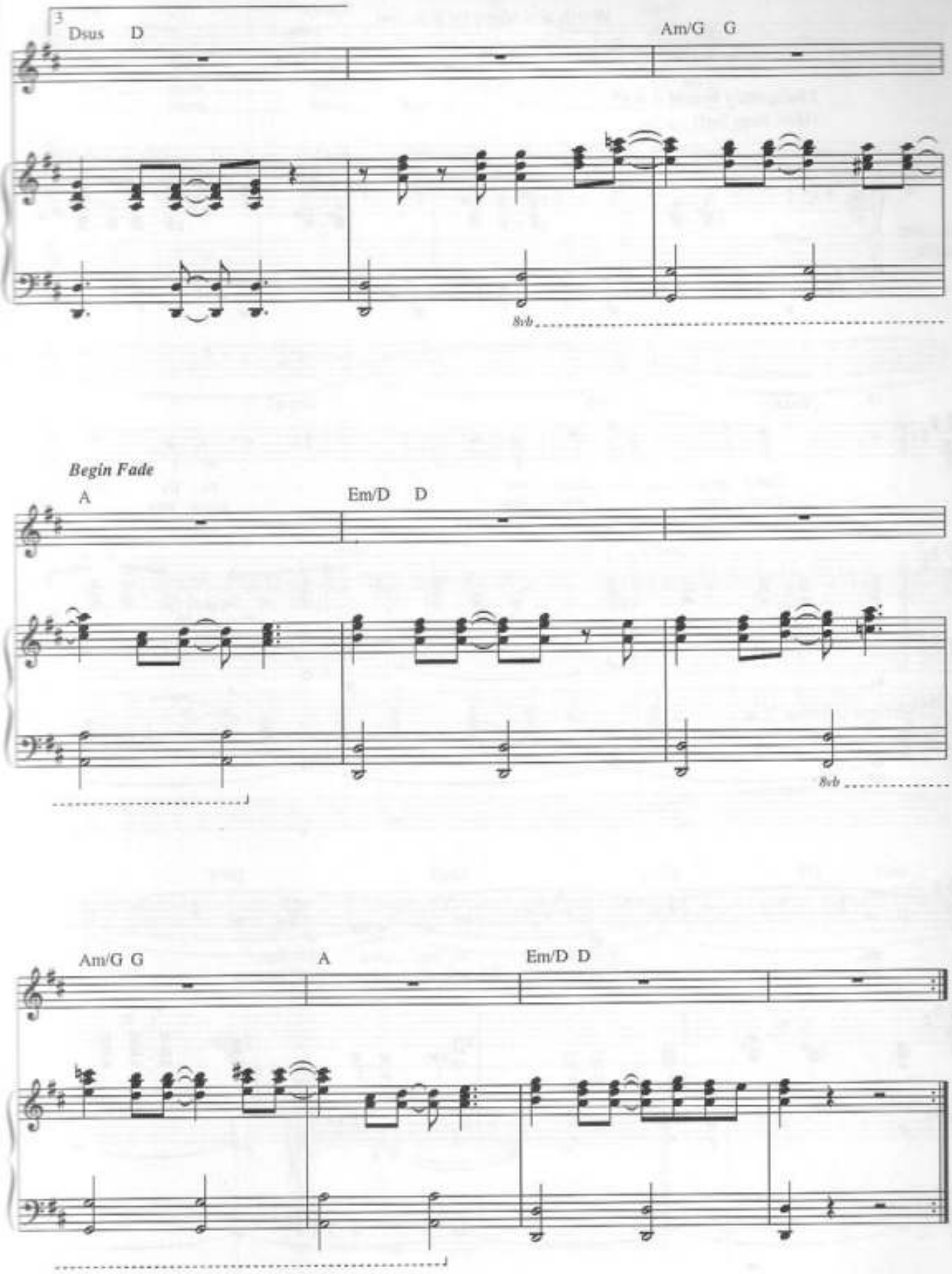
Fill 2
Dm
Dm/C
B♭


B♭
Em7
A7
mov - in' up then I'm mov - in' out.
mov - in' up 'cause I'm mov - in' out.
Chorus
Dm
Gm7
C9sus
E7♭9
Mm, I'm mov-in' out. Mm hmm.
8vb
Woodwinds
F
Dm
Gm7
Oo oo, uh huh. Mm hmm.


C
E+
To Coda
Fmaj7
Fmaj7
D.S. al Coda
8vb

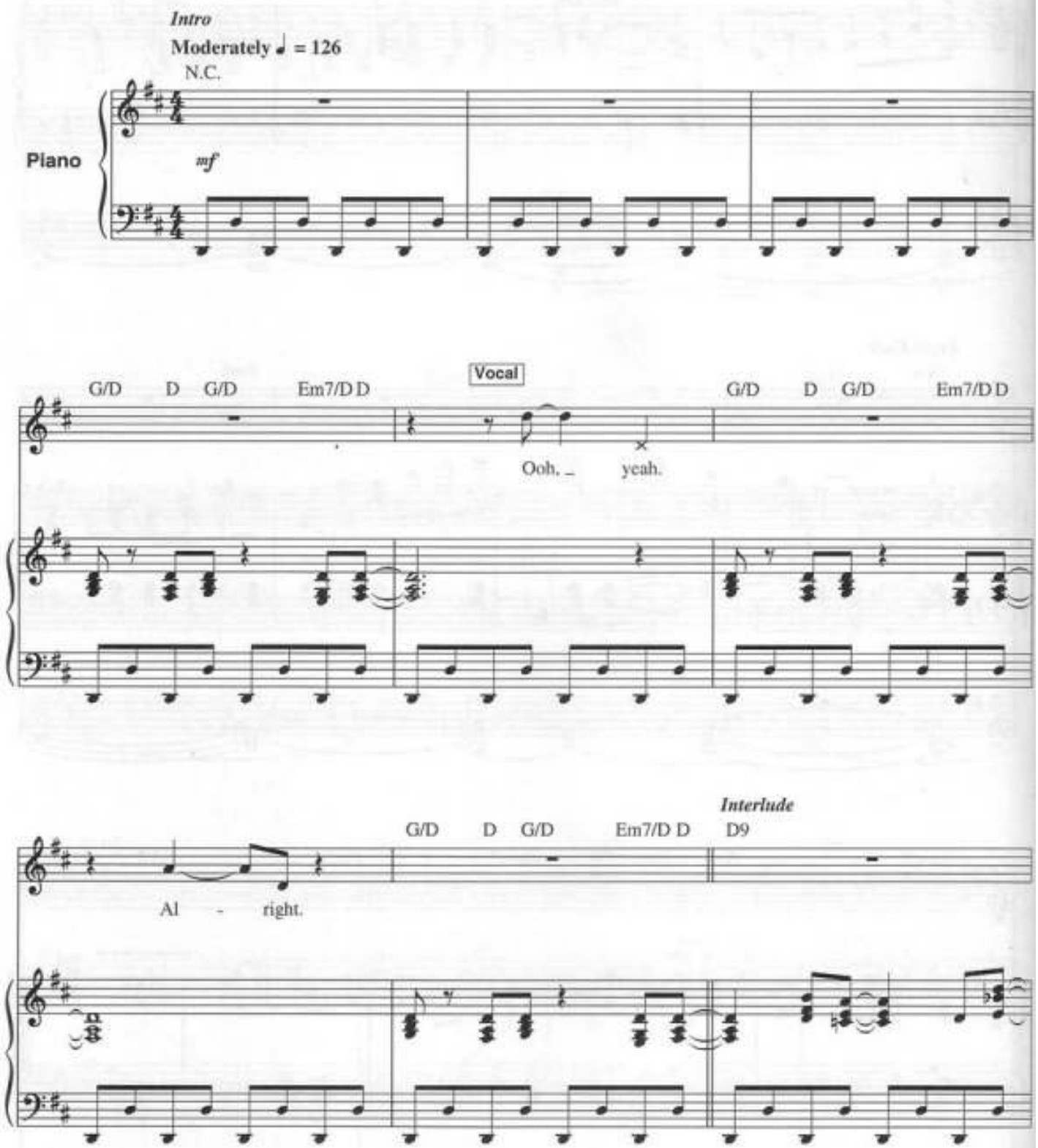

CODA
F
Ending
D
Am/G G
8vb


A
G/D D
G/D D
I'm mov - in' out.


3
Dsus D
Am/G G
8vb
Begin Fade
A
Em/D D
8vb
Am/G G
A
Em/D D

My Life

Words and Music by Billy Joel



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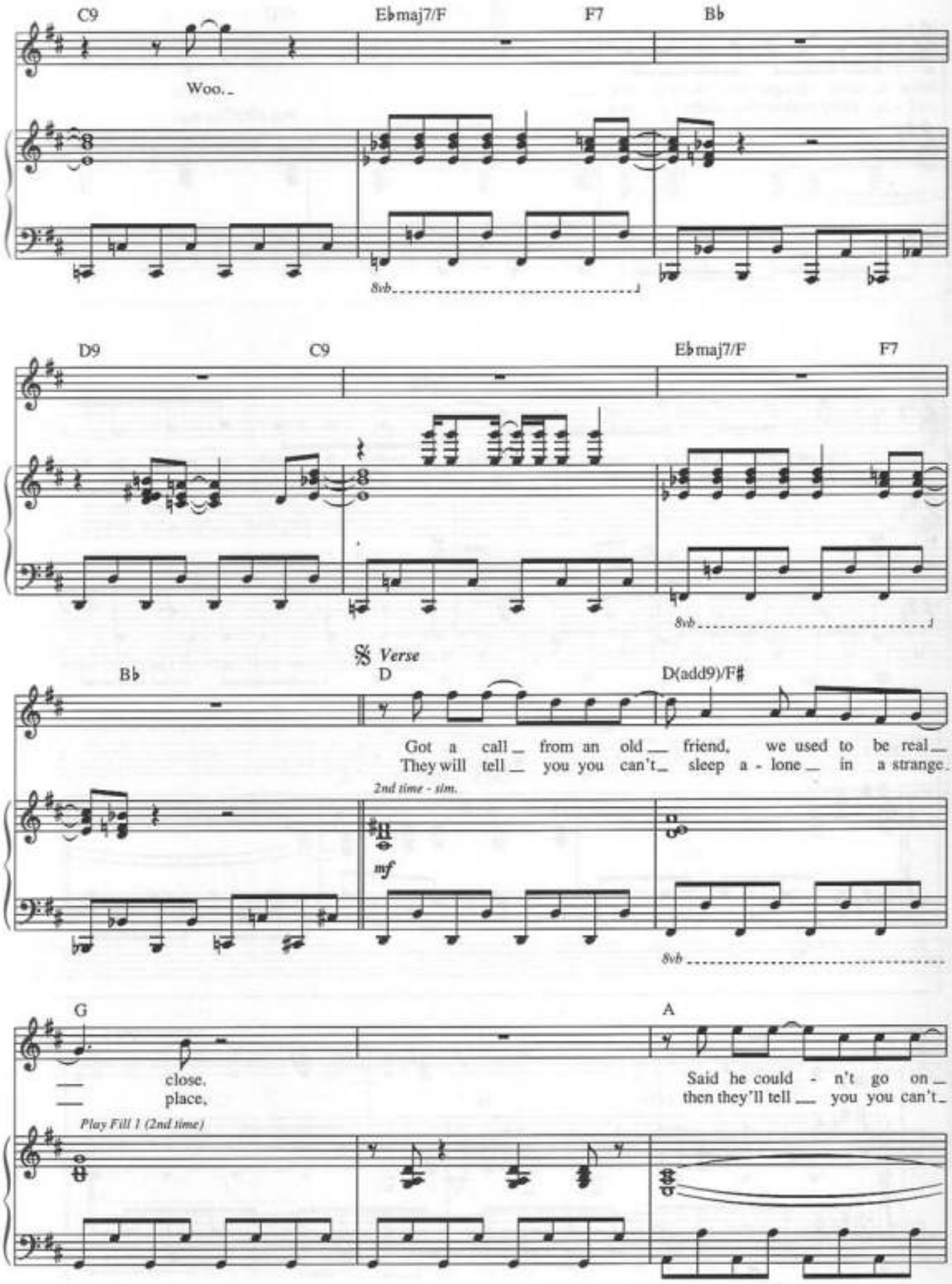
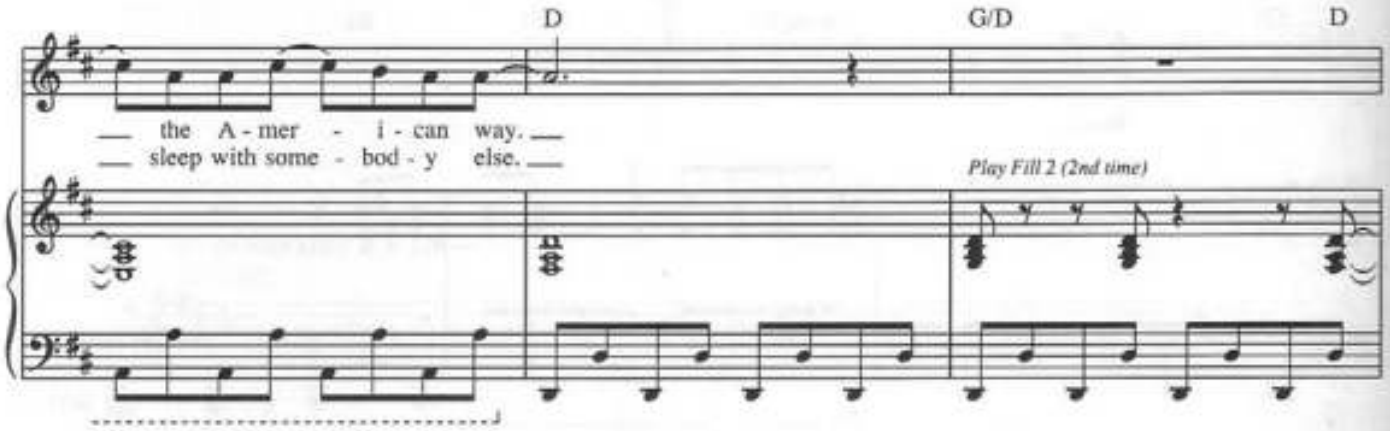
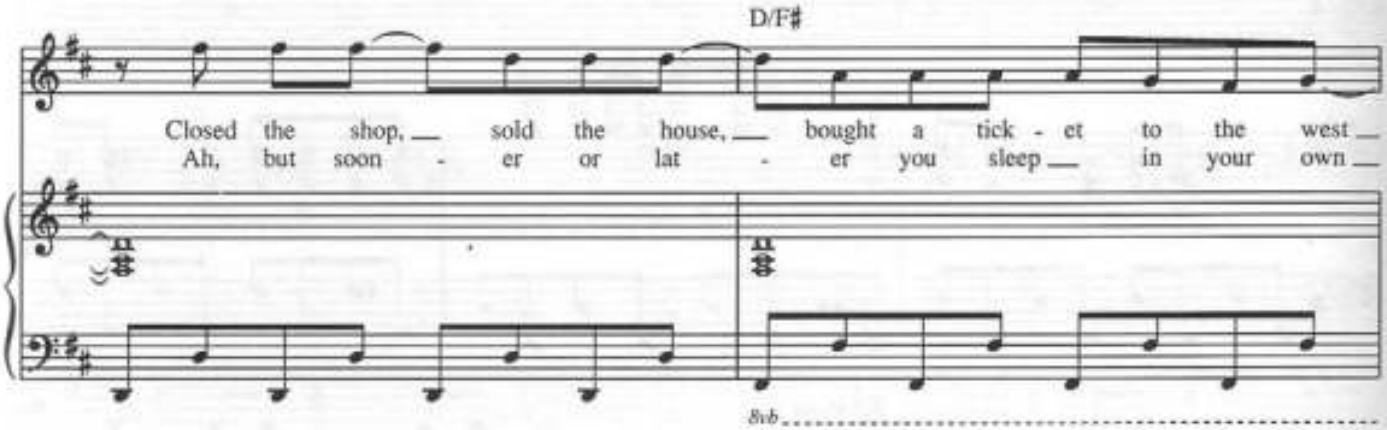
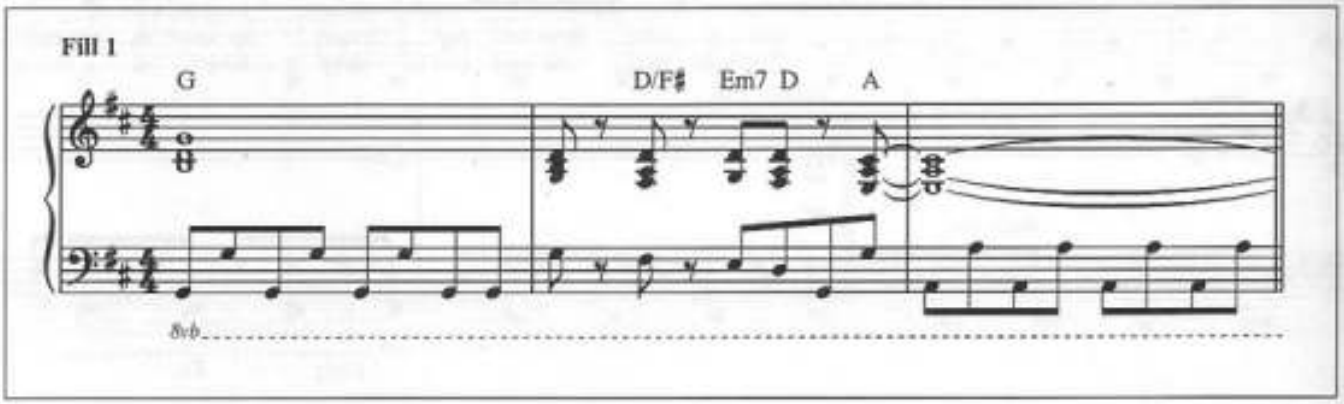
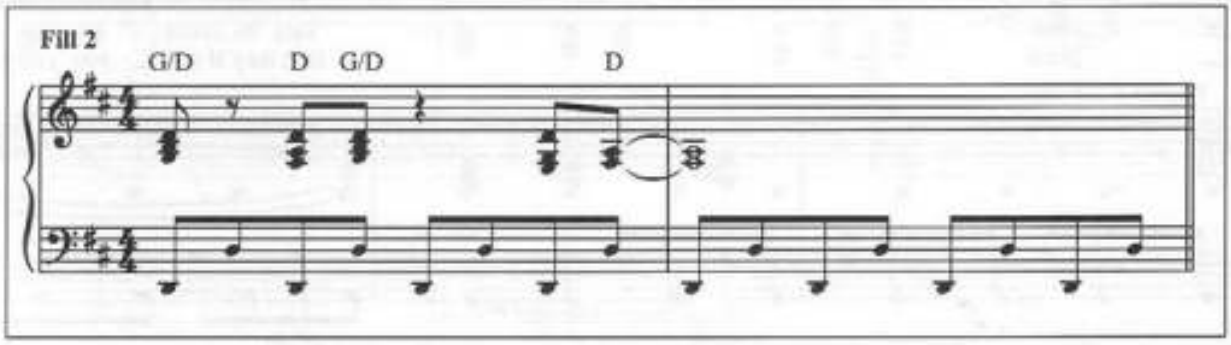
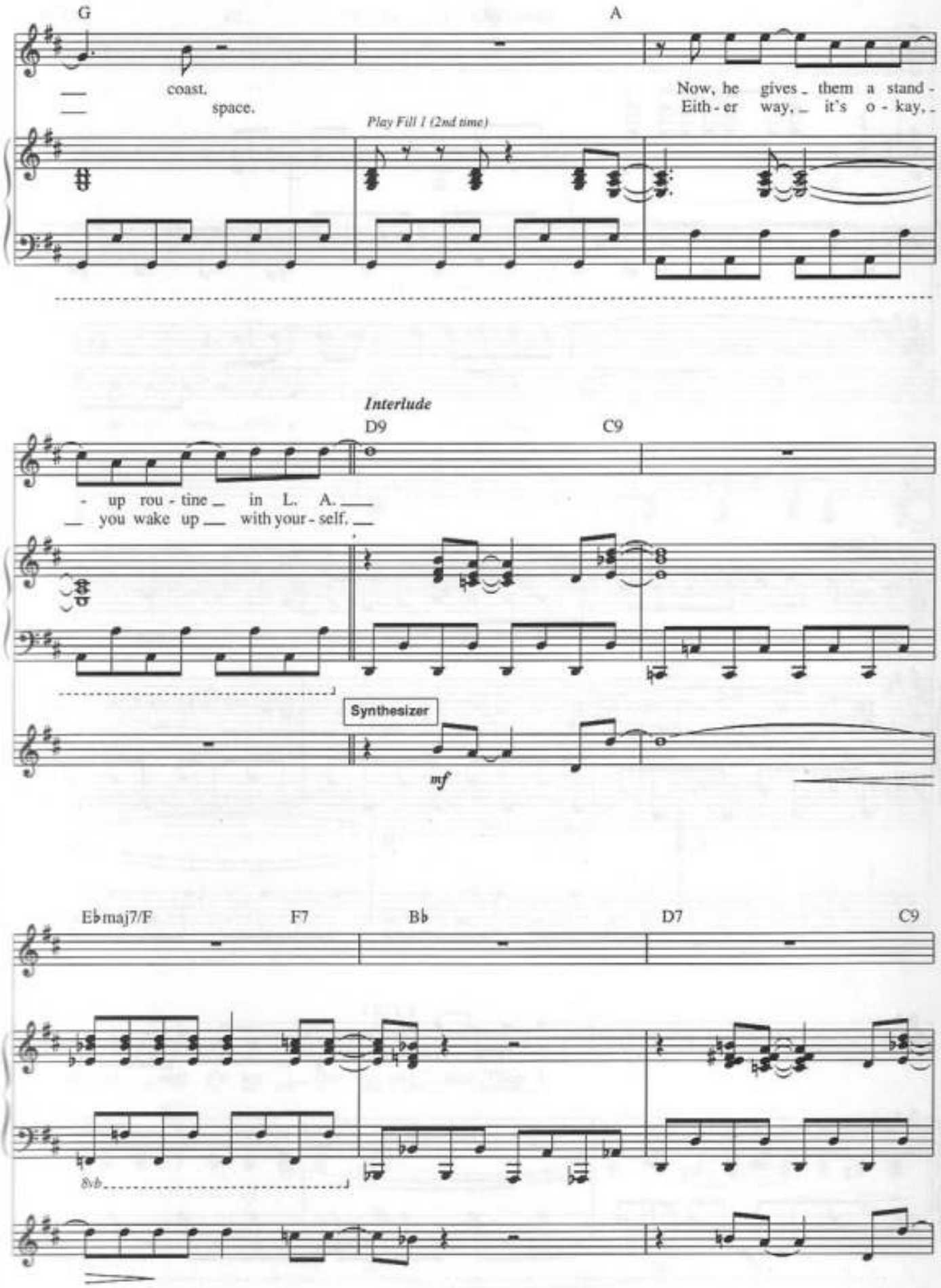

C9
E♭maj7/F
F7
B♭
Woo.
8vb
D9
C9
E♭maj7/F
F7
8vb
B♭
Verse
D
D(add9)/F♯
Got a call from an old friend, we used to be real
They will tell you you can't sleep a - lone in a strange
2nd time - slm.
mf
8vb
G
A
close,
place,
Said he could - n't go on
then they'll tell you you can't
Play Fill 1 (2nd time)

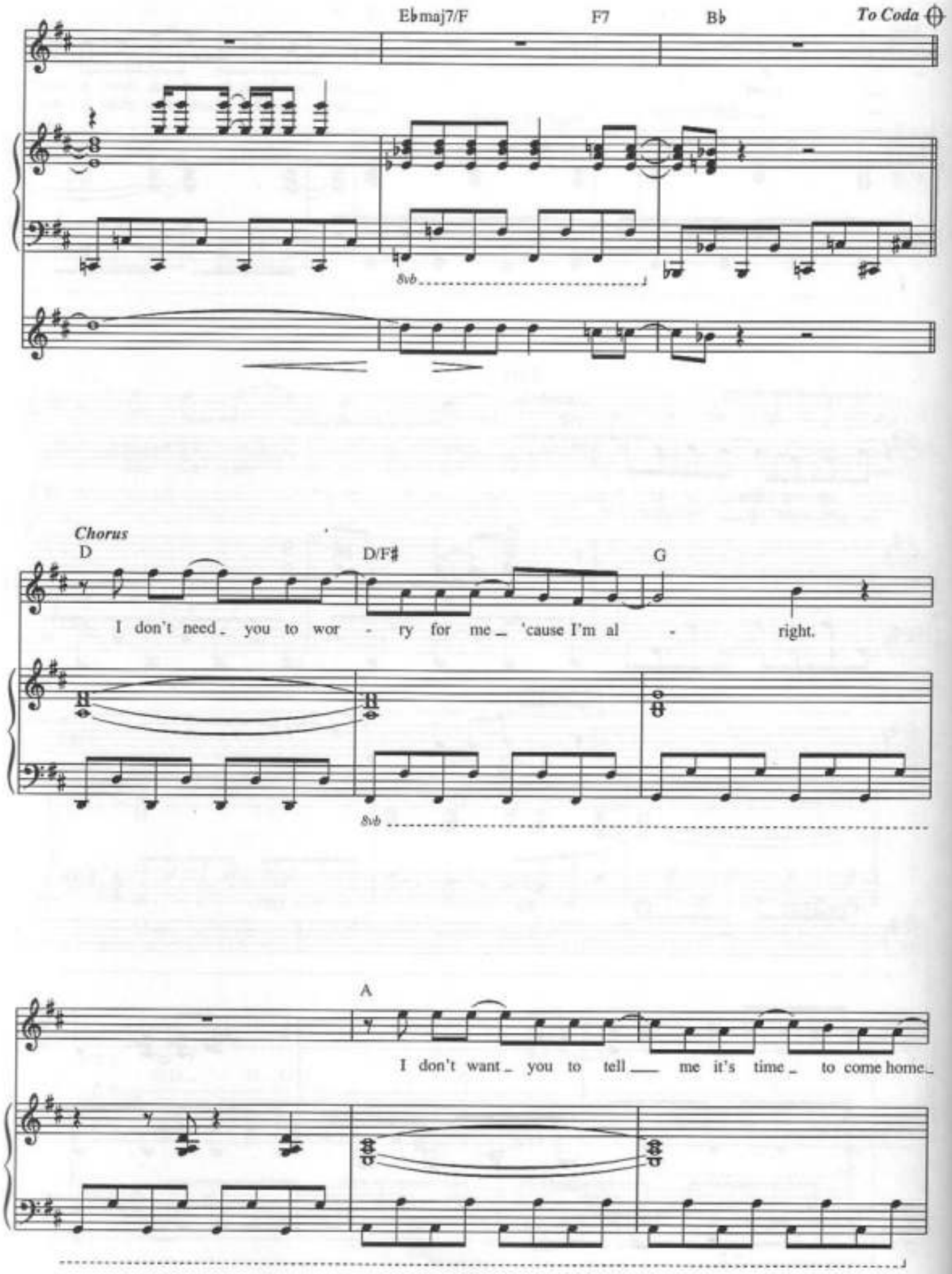

D
G/D
D
the A - mer - i - can way.
sleep with some - bod - y else.
Play Fill 2 (2nd time)

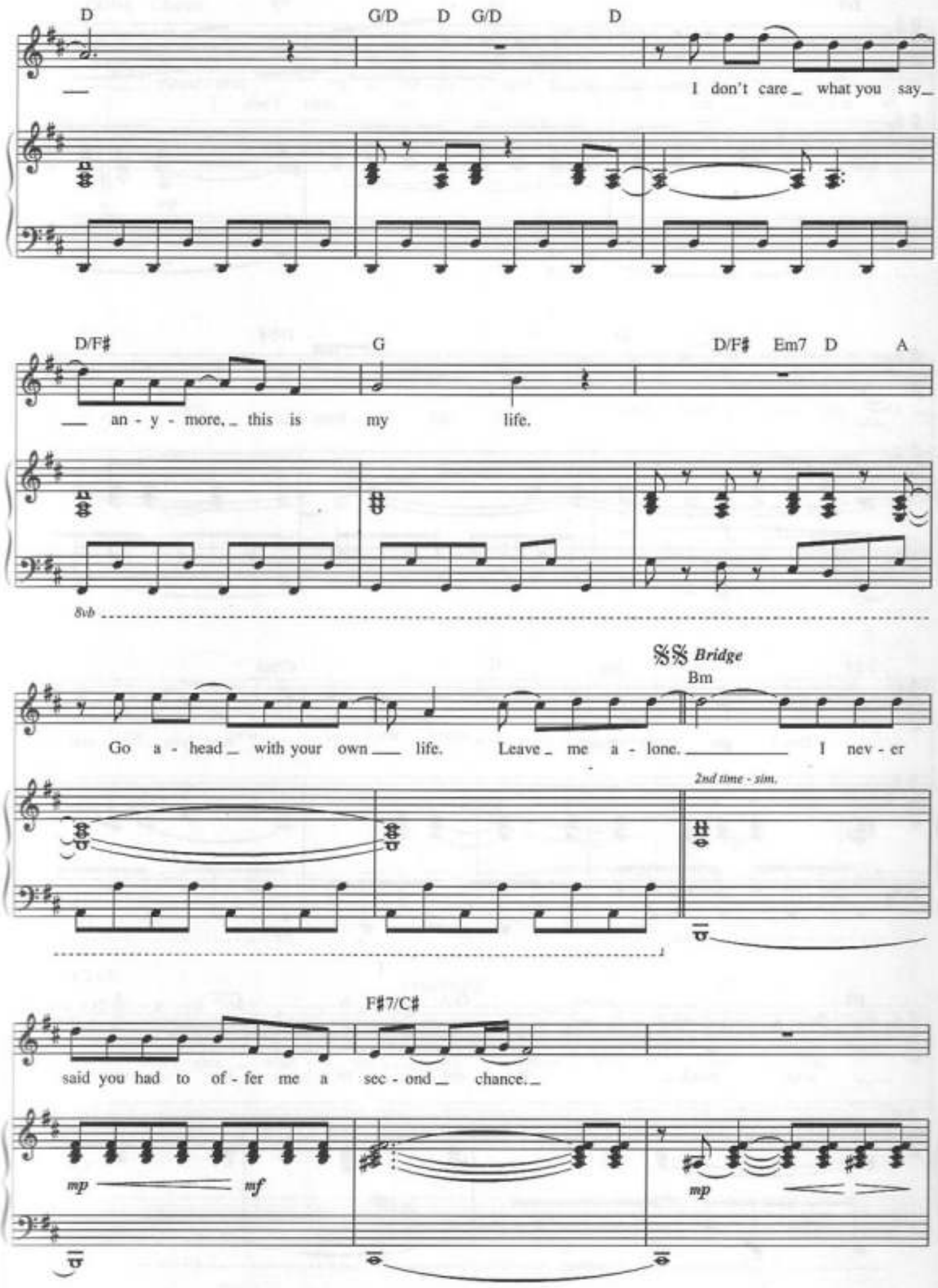

D/F♯
Closed the shop, sold the house, bought a tick - et to the west
Ah, but soon - er or lat - er you sleep in your own
8vb

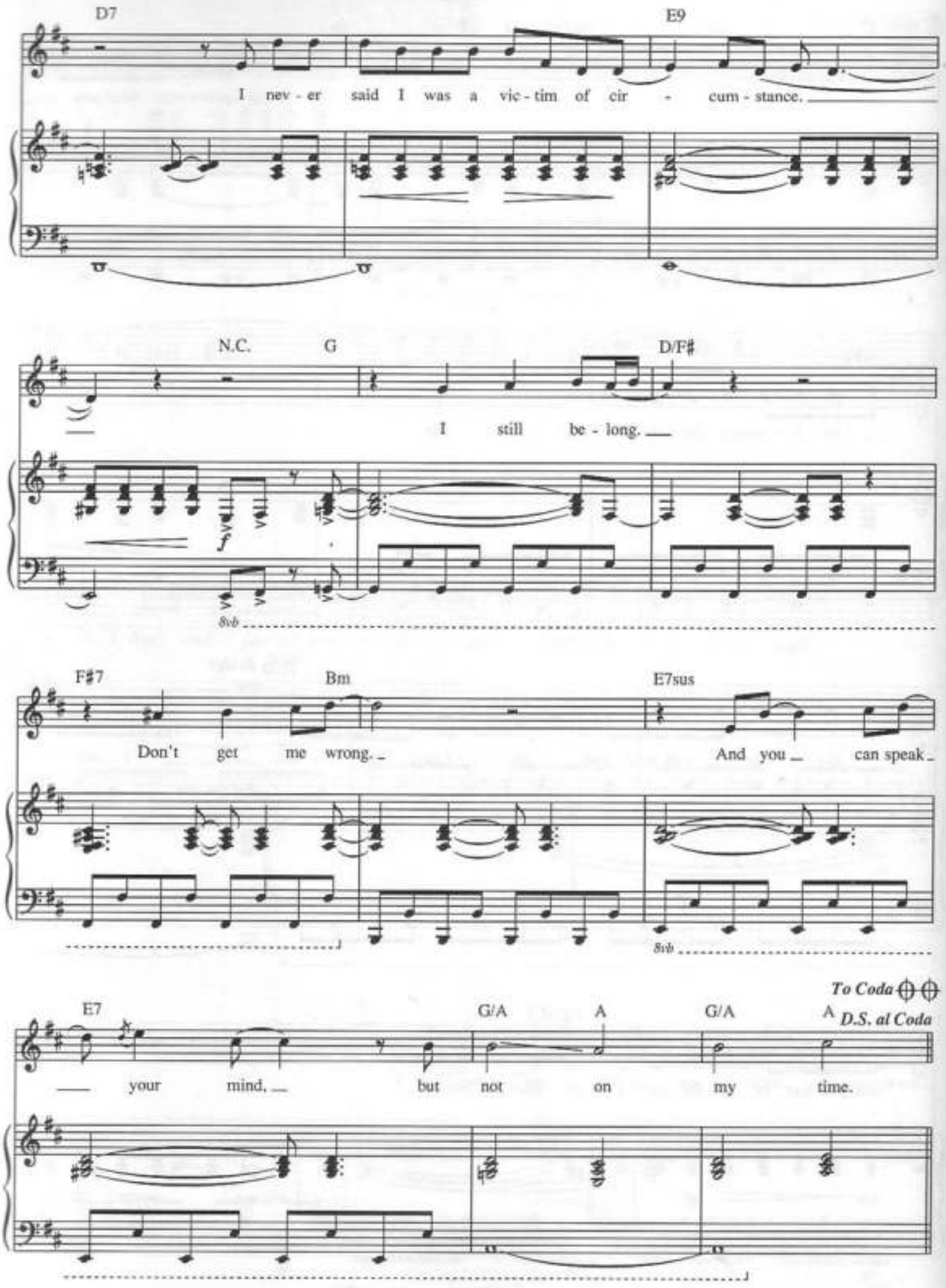

Fill 1
G
D/F♯ Em7 D A
8vb

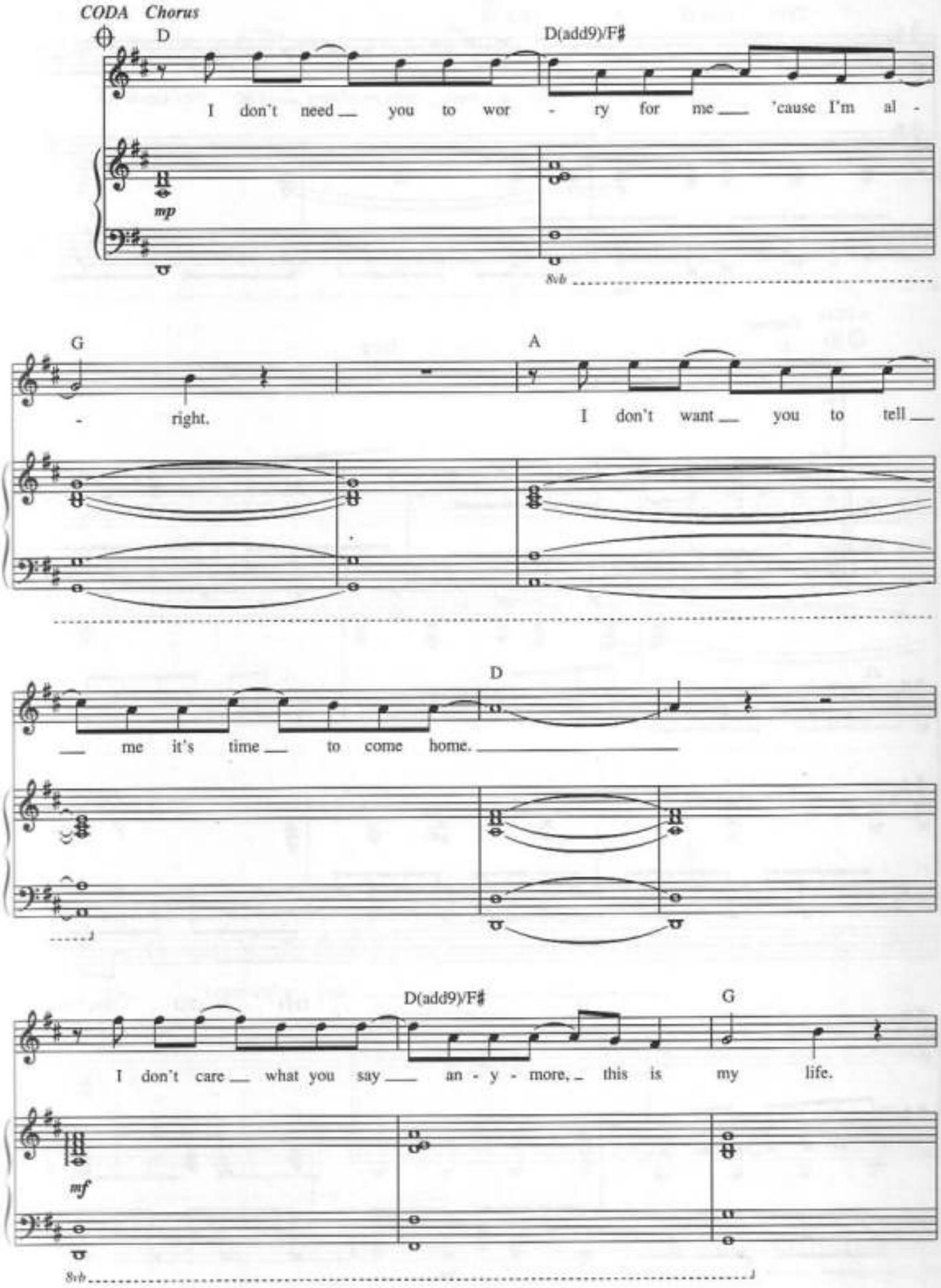

Fill 2
G/D D G/D D

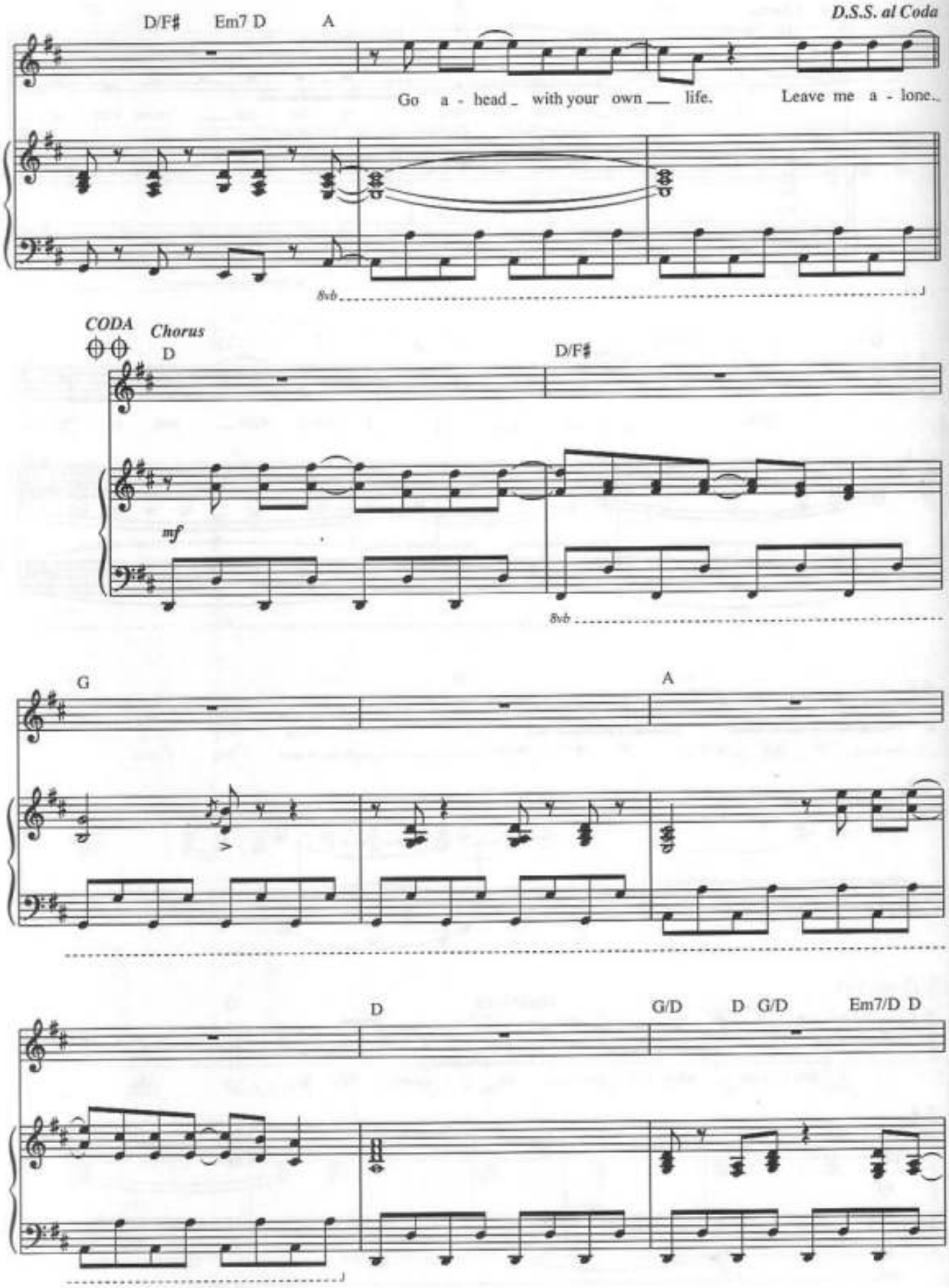

G
A
coast.
space.
Now, he gives them a stand -
Eith - er way, it's o - kay,
Play Fill 1 (2nd time)
Interlude
D9
C9
- up rou - tine in L. A.
you wake up with your - self.
Synthesizer
mf
E♭maj7/F
F7
B♭
D7
C9
8vb


E♭maj7/F
F7
B♭
To Coda
8vb
Chorus
D
D/F♯
G
I don't need you to wor - ry for me 'cause I'm al - right.
8vb
A
I don't want you to tell me it's time to come home.


D
G/D D G/D D
I don't care what you say
D/F♯ G D/F♯ Em7 D A
an - y - more, this is my life.
8vb
Bridge
Bm
Go a - head with your own life. Leave me a - lone. I nev - er
2nd time - sim.
F♯7/C♯
said you had to of - fer me a sec - ond chance.
mp mf
mp


D7
E9
I nev - er said I was a vic - tim of cir - cum - stance.
N.C.
G
D/F♯
I still be - long.
8vb
F♯7
Bm
E7sus
Don't get me wrong.
And you can speak
8vb
To Coda
D.S. al Coda
E7
G/A
A
G/A
A
your mind, but not on my time.


CODA Chorus
D
D(add9)/F♯
I don't need you to wor - ry for me 'cause I'm al -
mp
8vb
G
A
- right.
I don't want you to tell
D
me it's time to come home.
D(add9)/F♯
G
I don't care what you say an - y - more, this is my life.
mf
8vb


D/F♯ Em7 D A
D.S.S. al Coda
Go a - head with your own life. Leave me a - lone.
8vb
CODA
Chorus
D
D/F♯
mf
8vb
G
A
D
G/D D G/D Em7/D D

D/F♯

I don't care ___ what you say ___ an - y - more, ___ this is

8vb

G D/F♯ Em7 D A

my life. Go a - head _ with your own _

Ending (Begin Fade 2nd time)

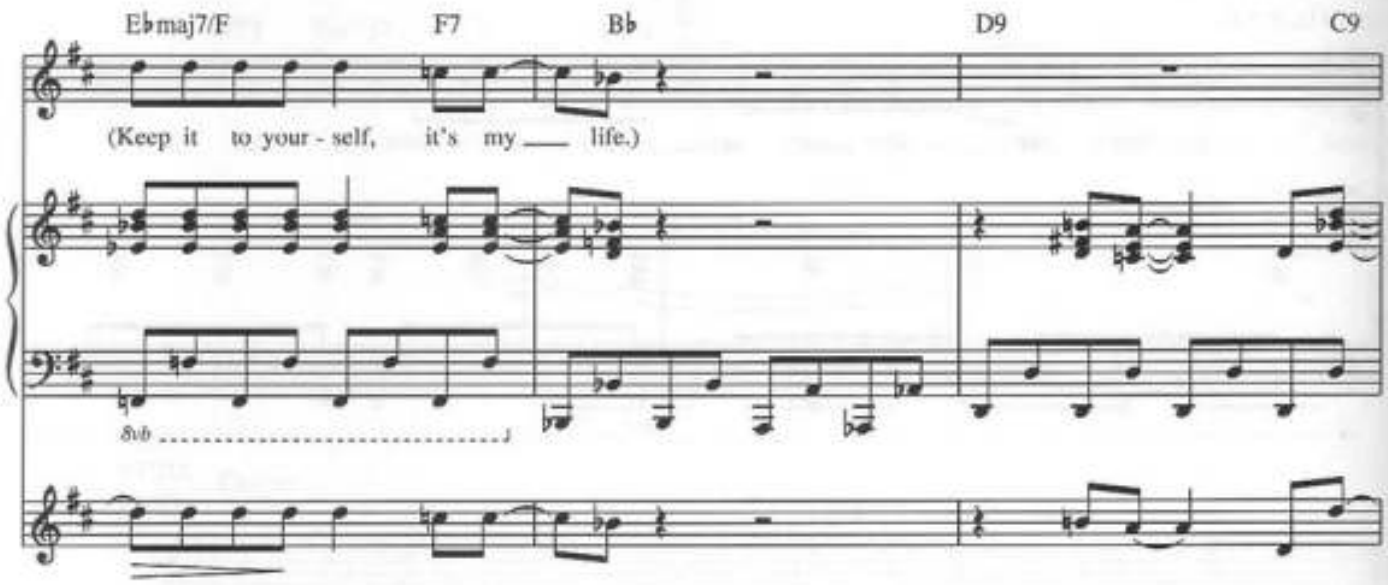
D9 C9

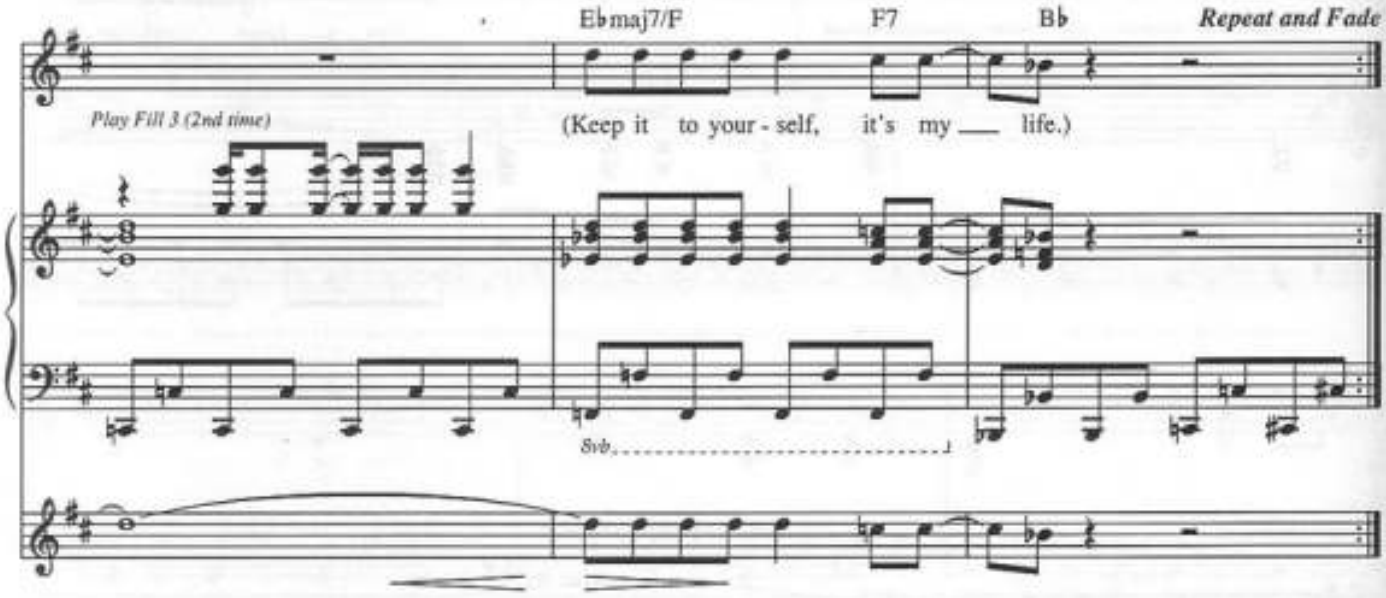
___ life. Leave me a - lone. ___

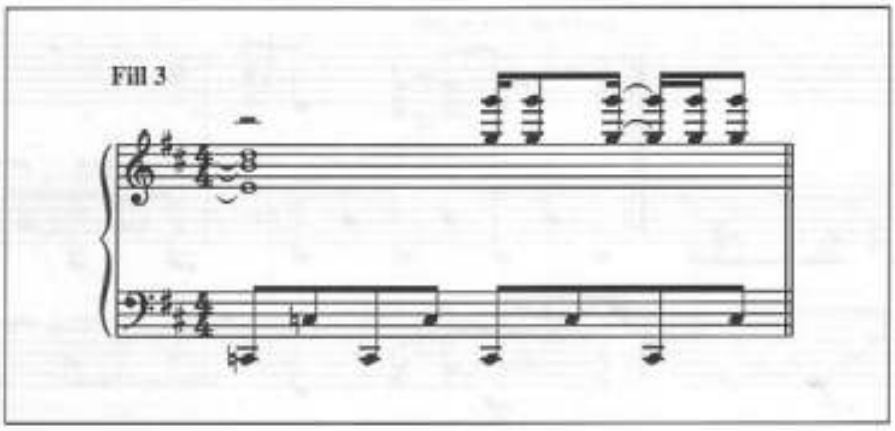
Lead vocal 1st time only

Synthesizer

mf

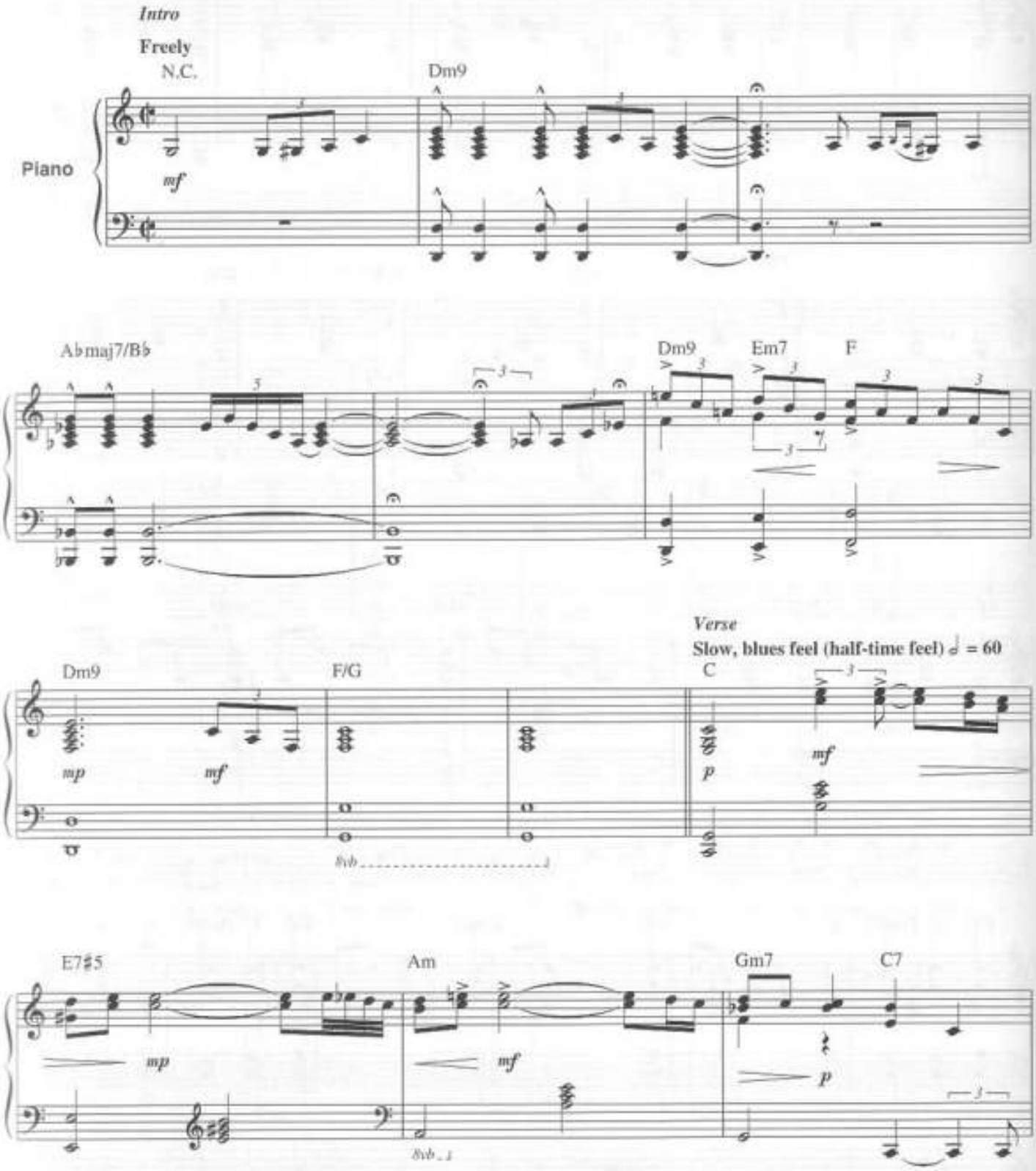

E♭maj7/F
F7
B♭
D9
C9
(Keep it to your - self, it's my ___ life.)
8vb


E♭maj7/F
F7
B♭
Repeat and Fade
Play Fill 3 (2nd time)
(Keep it to your - self, it's my ___ life.)
8vb


Fill 3

New York State of Mind

Words and Music by Billy Joel



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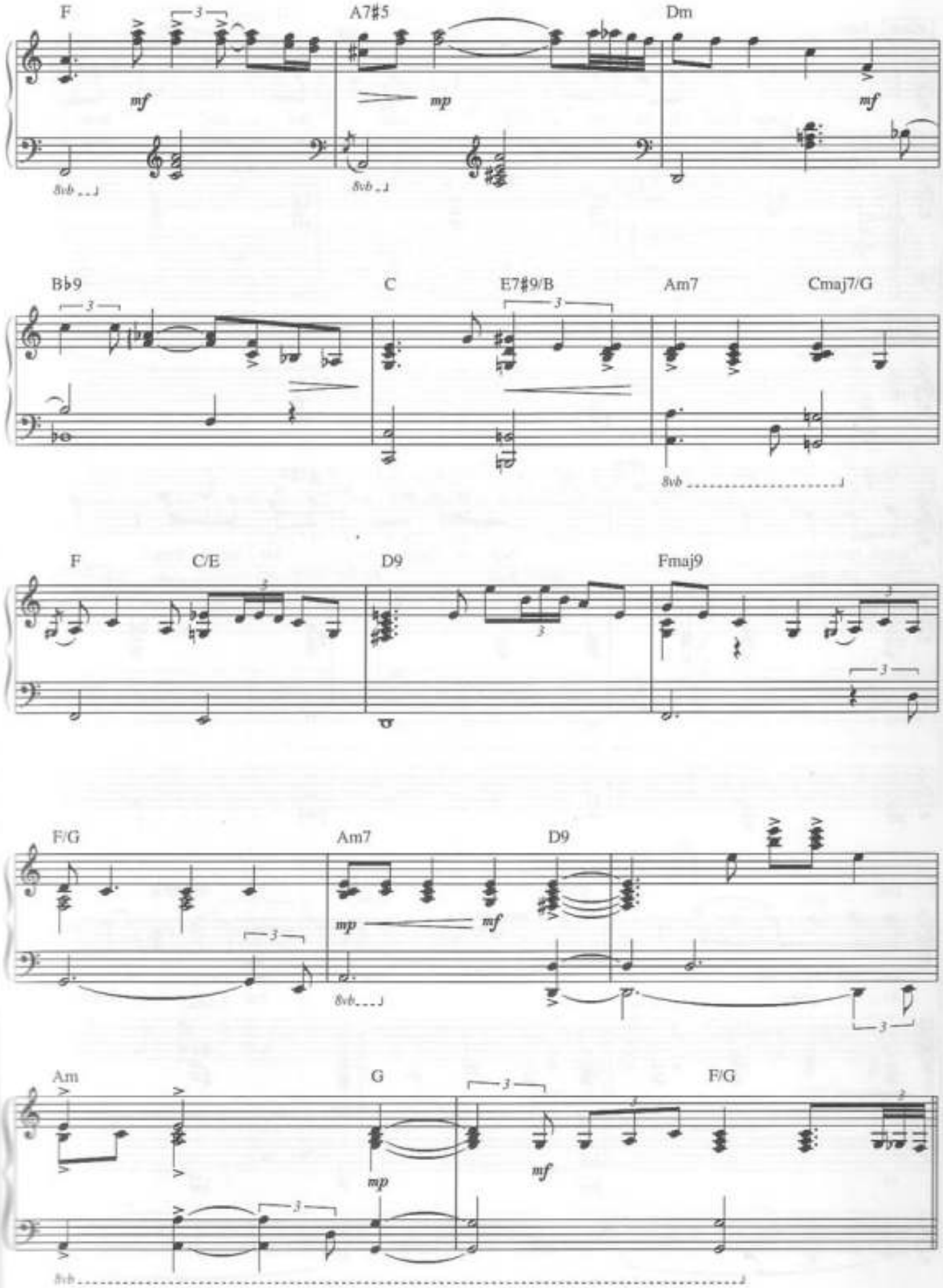
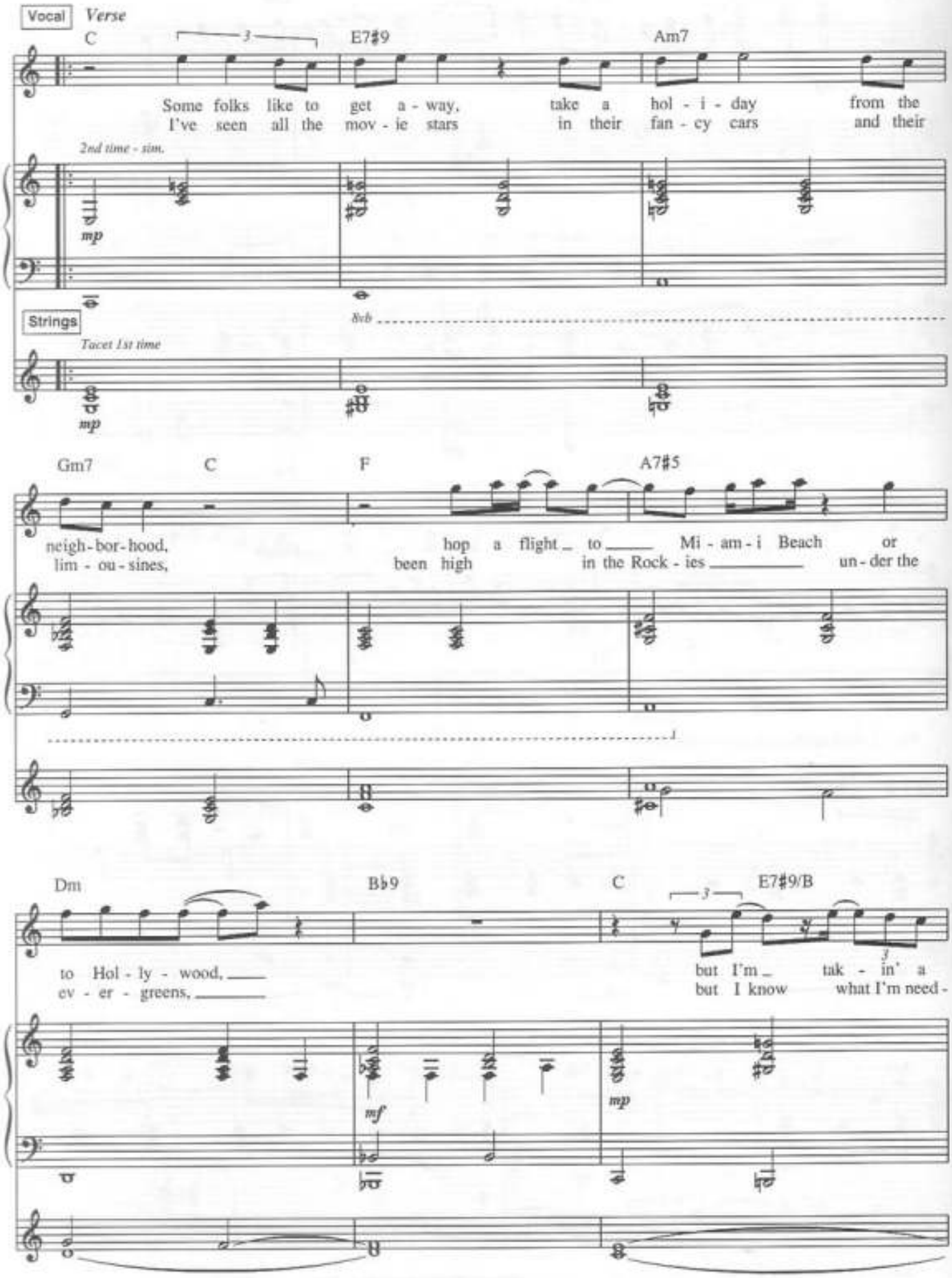
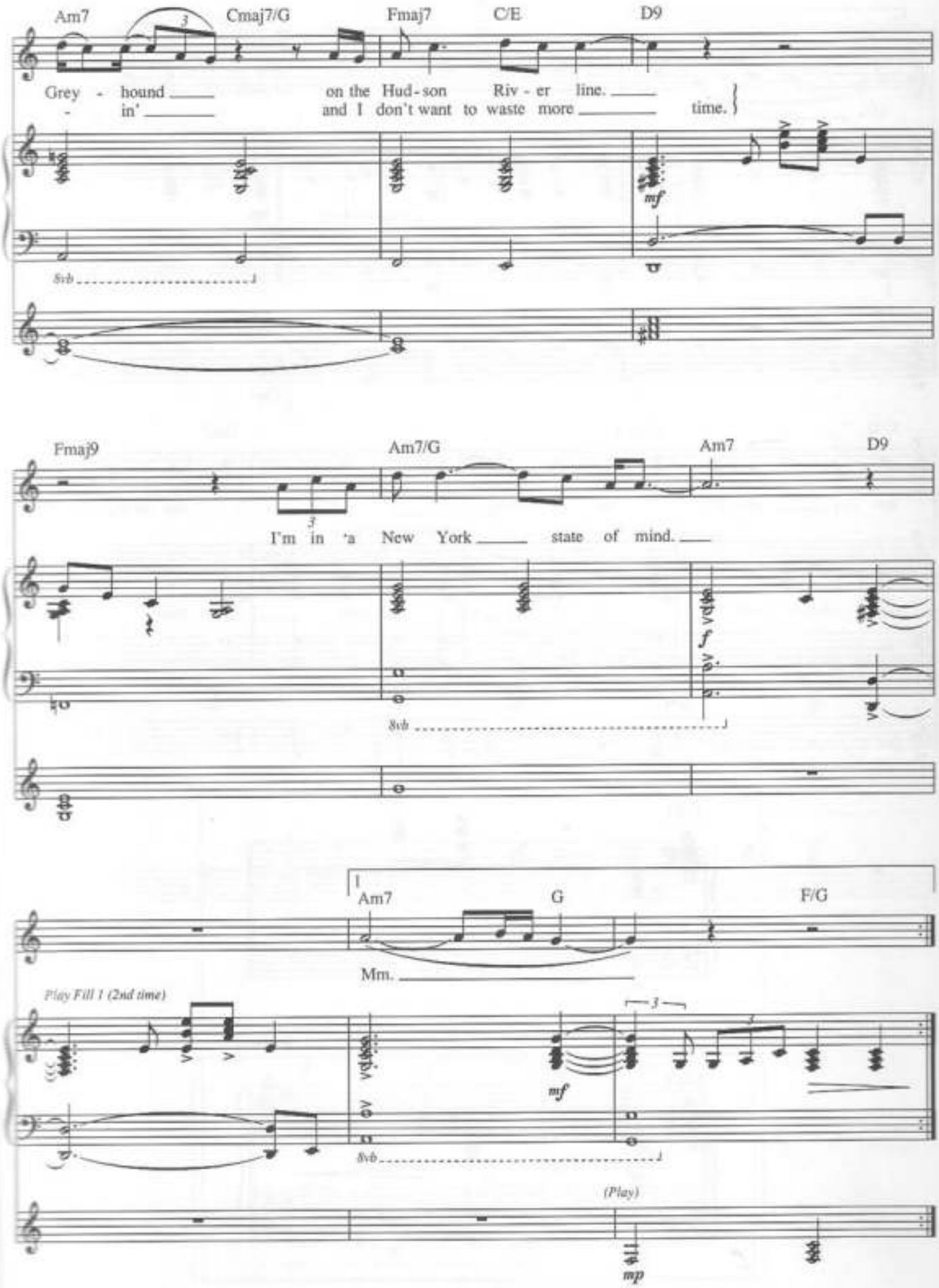

F
A7#5
Dm
mf
mp
mf
8vb
8vb
B♭9
C
E7#9/B
Am7
Cmaj7/G
8vb
F
C/E
D9
Fmaj9
F/G
Am7
D9
mp
mf
8vb
Am
G
F/G
mp
mf
8vb


Vocal
Verse
C
E7♯9
Am7
Some folks like to get a - way, take a hol - i - day from the
I've seen all the mov - ie stars in their fan - cy cars and their
2nd time - sim.
mp
Strings
8vb
Tacet 1st time
mp
Gm7
C
F
A7♯5
neigh - bor - hood, hop a flight to Mi - am - i Beach or
lim - ou - sines, been high in the Rock - ies un - der the
Dm
B♭9
C
E7♯9/B
to Hol - ly - wood,
ev - er - greens,
but I'm tak - in' a
but I know what I'm need -
mf
mp


Am7
Cmaj7/G
Fmaj7
C/E
D9
Grey - hound on the Hud-son Riv - er line.
- in' and I don't want to waste more time.
mf
8vb
Fmaj9
Am7/G
Am7
D9
I'm in 'a New York state of mind.
8vb
1
Am7
G
F/G
Mm.
Play Fill 1 (2nd time)
mf
8vb
(Play)
mp

2

Am7 G E7♯9 Bridge Am7

Mm. It was so

2nd time - sim.

mp

8vb

2nd time - sim.

mf

C/D Gmaj7 Gm7

eas - y liv - in' day by day, out of touch

Play Fill 2 (2nd time)

8vb

Fill 1

Fill 2

mf

8vb

C9sus Fmaj7

with the rhy - thm and ___ blues. ___

Play Fill 3 (2nd time)

Bm7 D/E Amaj7

Well, now I ___ need ___ a ___ lit - tle give and take. ___

8vb

Fill 3

F C/F Fmaj7 Fmaj9

8vb

Am7 C/D

the New York Times, the

Gmaj7 Dm7 F/G G7

Dai - ly News.

Play Fill 4 (2nd time)

mf

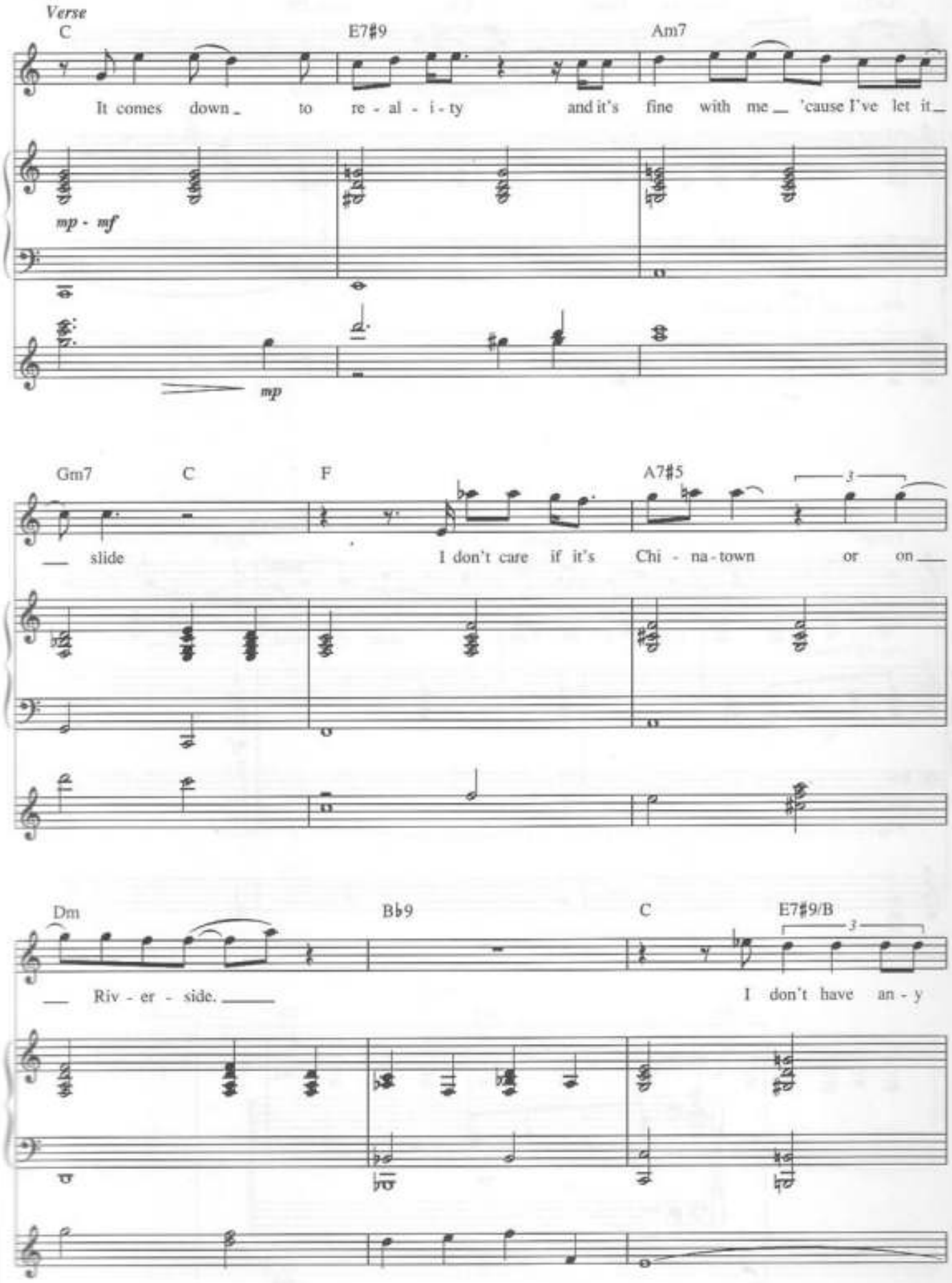
8vb

Fill 4

Dm Dm7 F/G G C

mf

8vb


Verse
C
E7#9
Am7
It comes down to re - al - i - ty and it's fine with me 'cause I've let it
mp - mf
mp
Gm7
C
F
A7#5
slide
I don't care if it's Chi - na - town or on
Dm
B♭9
C
E7#9/B
Riv - er - side.
I don't have an - y

Am7 Cmaj7/G Fmaj7 C/E D9

rea - sons. I've left them all be - hind.

8vb

Fmaj9 Am7/G To Coda Am7 D9

I'm in a New York state of mind, mm.

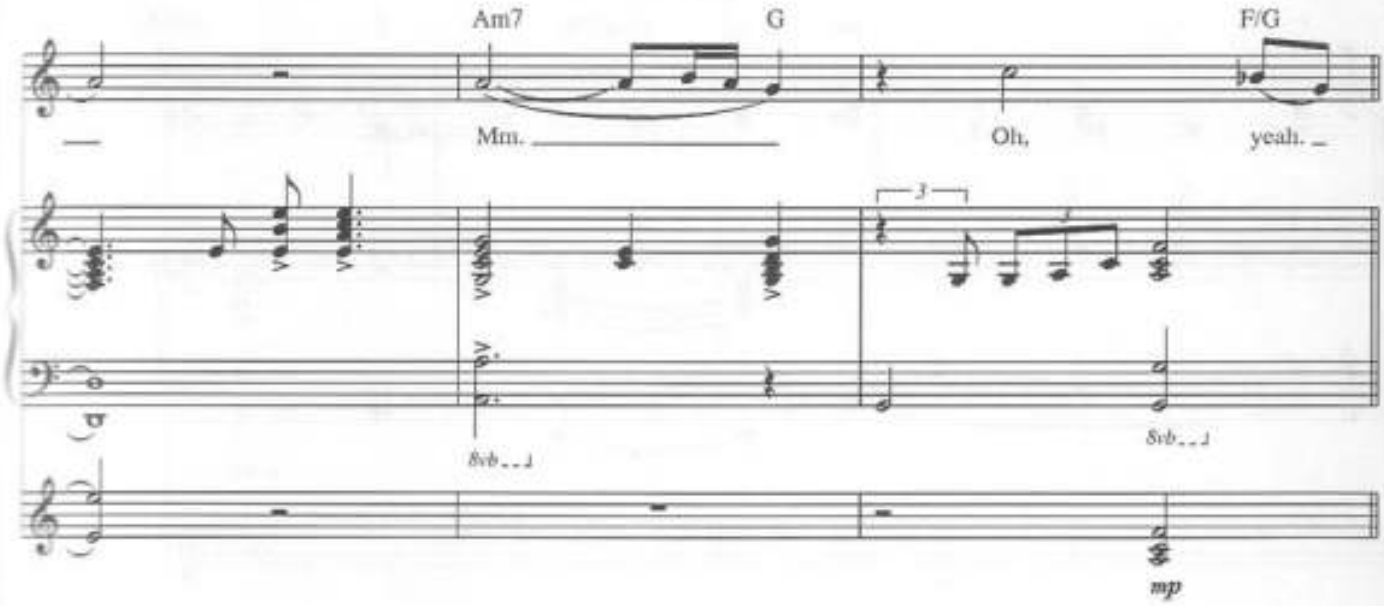
Play Fill 5 (2nd time)

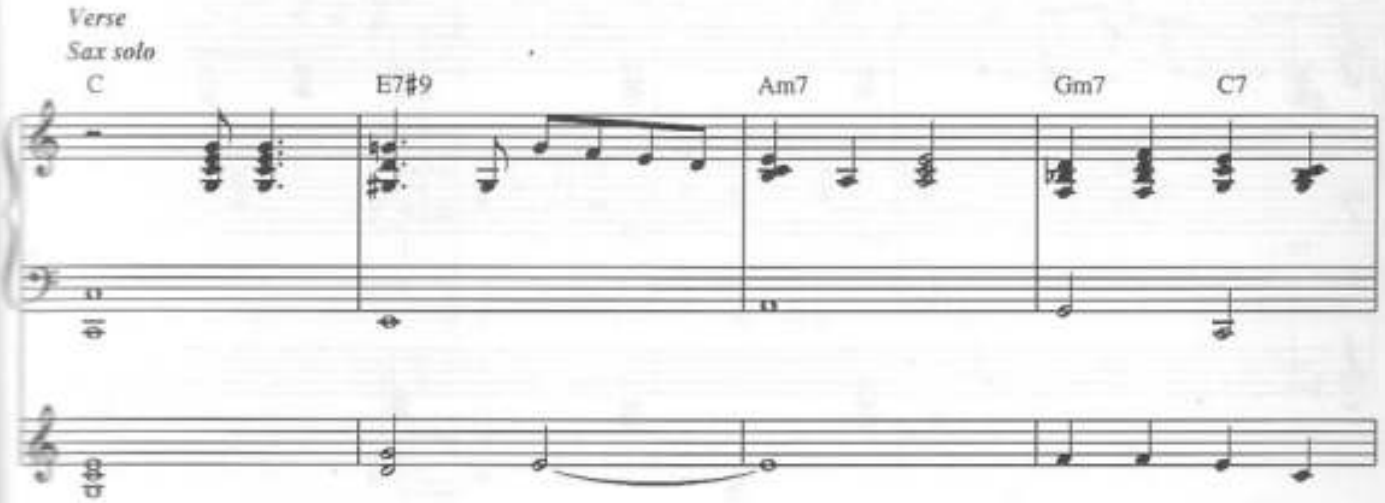
mf

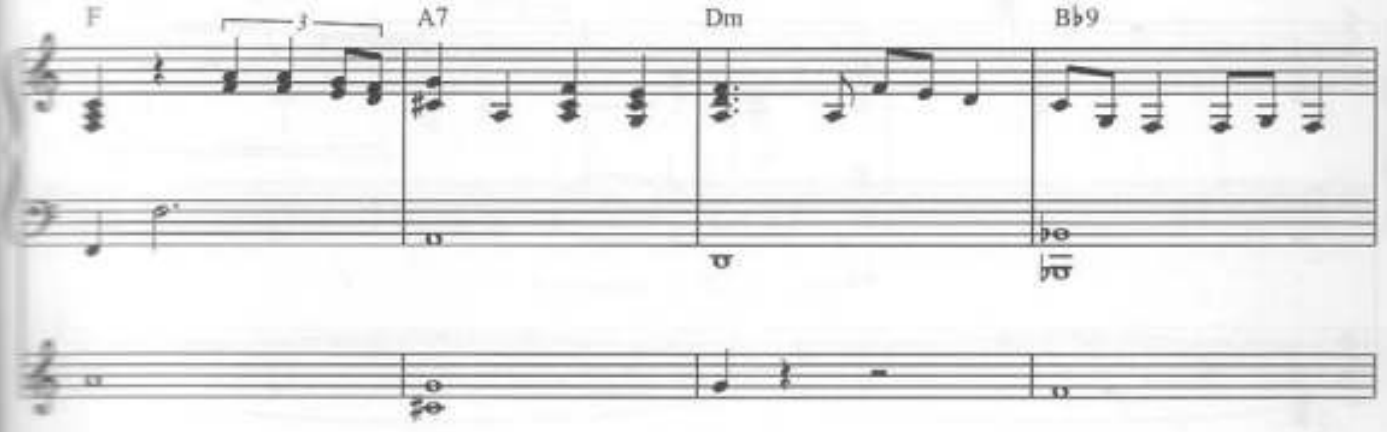
8vb

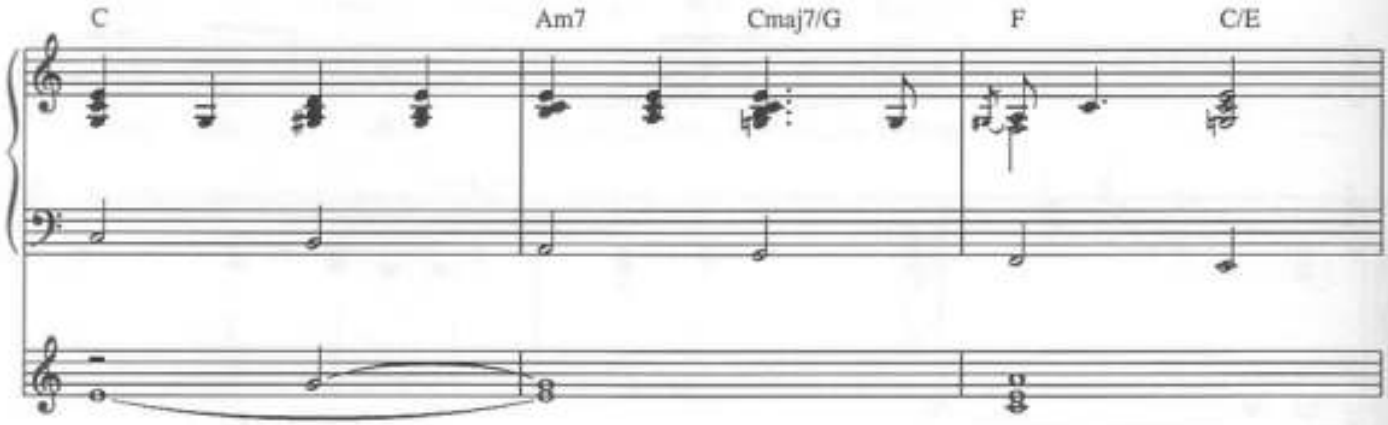
Fill 5

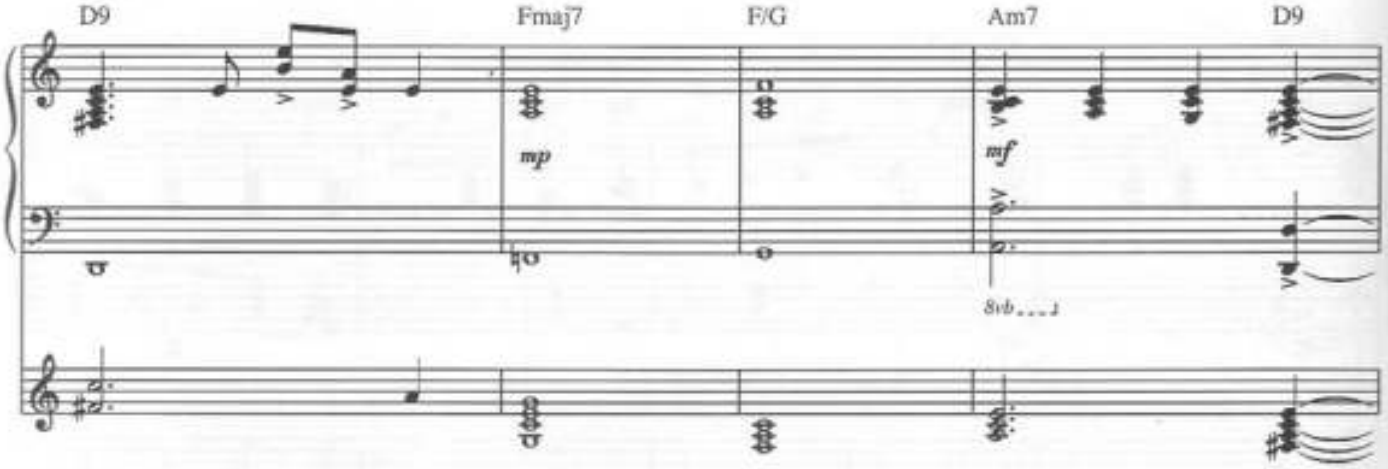
8vb

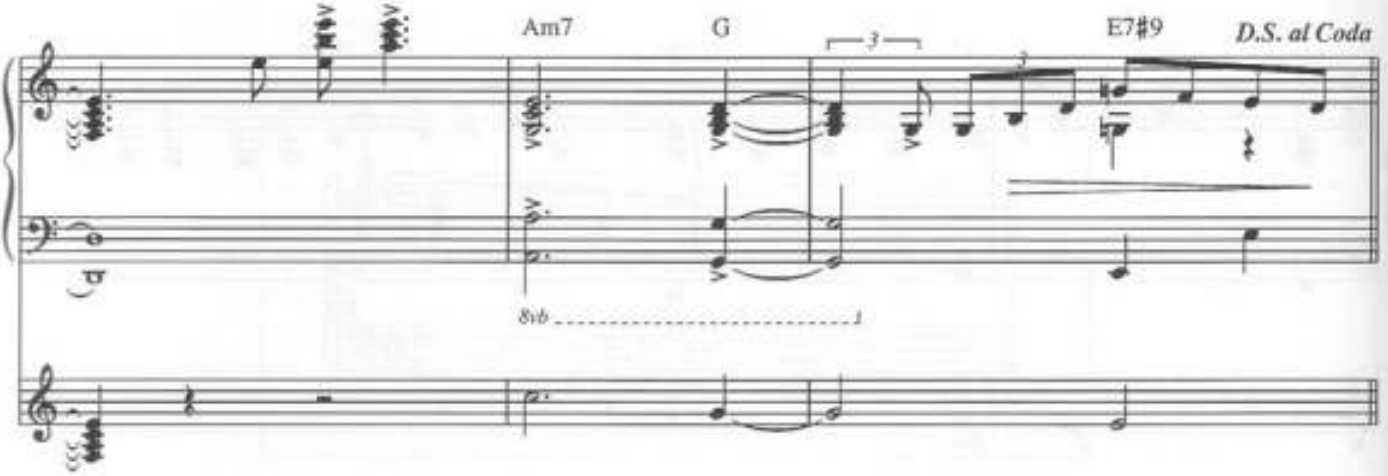

Am7
G
F/G
Mm.
Oh,
yeah.
8vb
8vb
mp

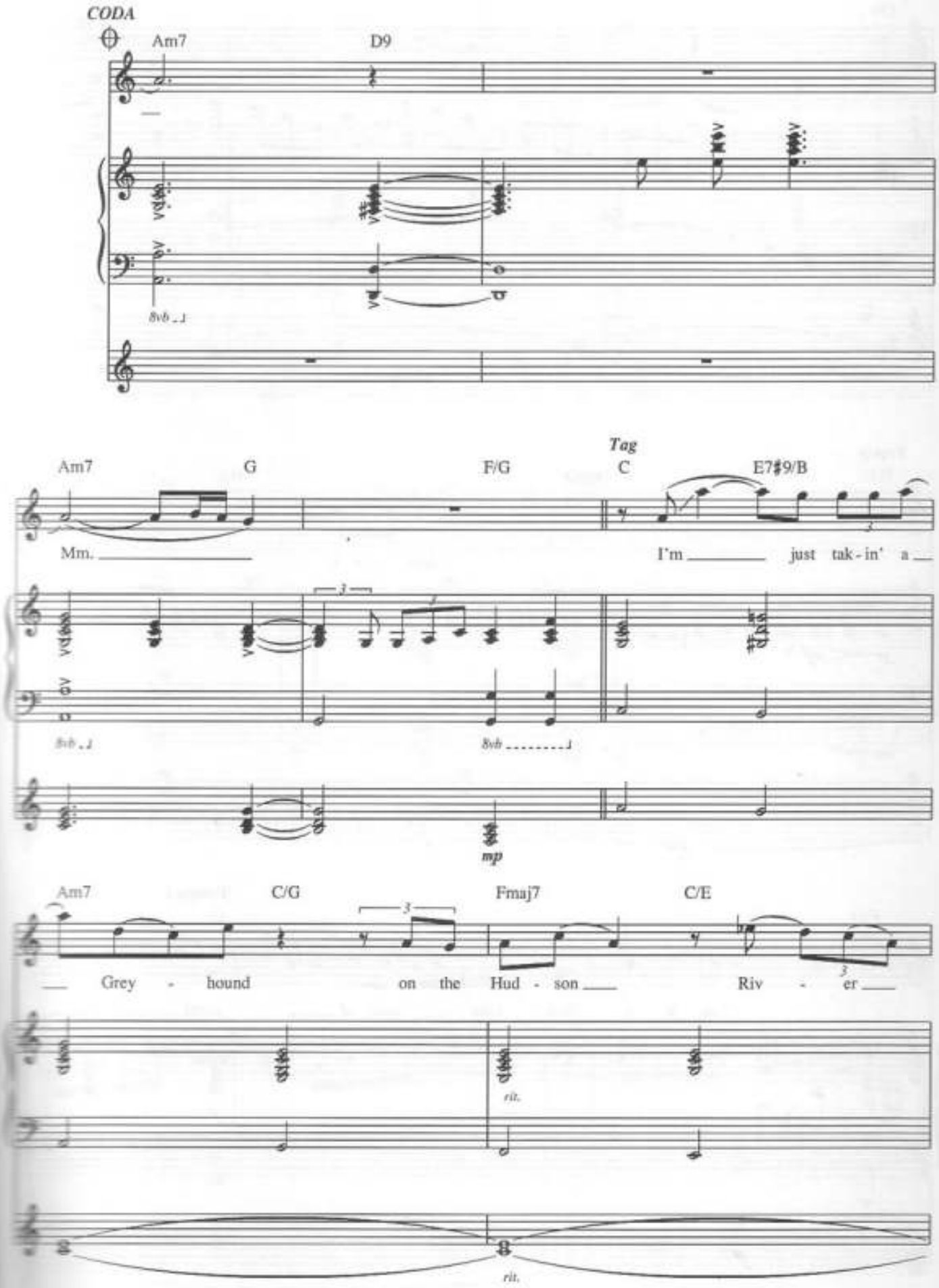

Verse
Sax solo
C
E7♯9
Am7
Gm7
C7

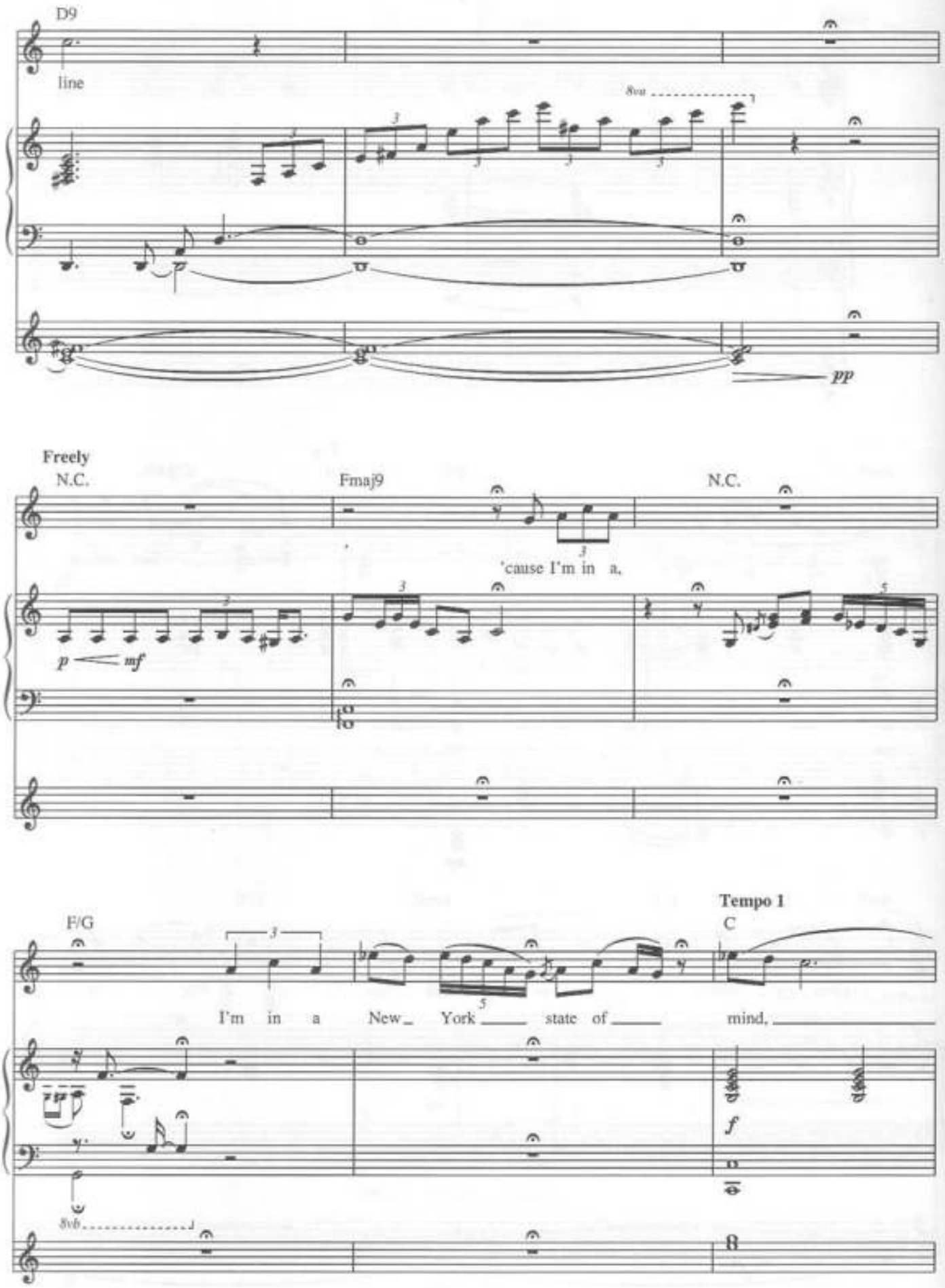

F
A7
Dm
B♭9

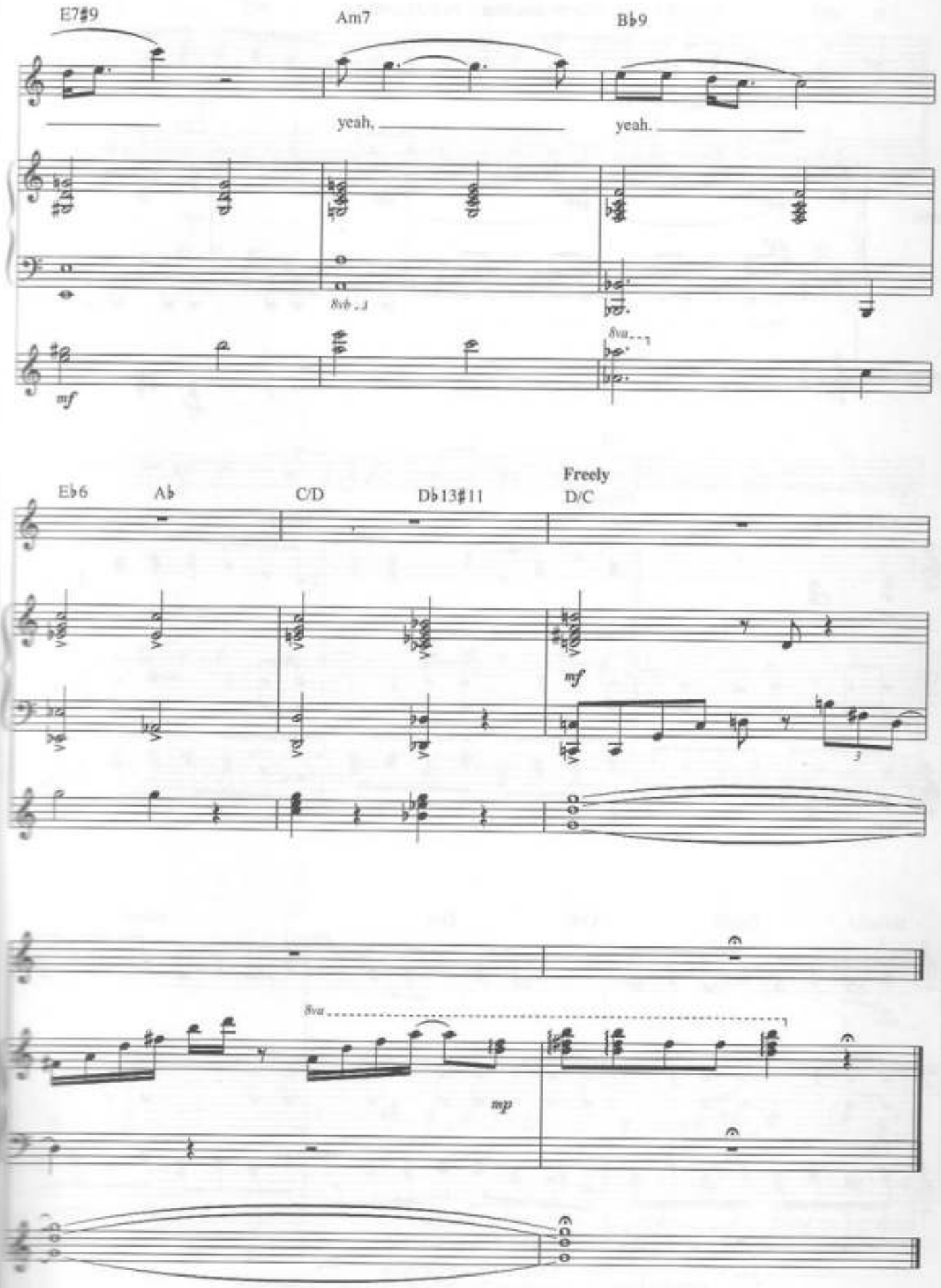

C
Am7
Cmaj7/G
F
C/E


D9
Fmaj7
F/G
Am7
D9
mp
mf
8vb


Am7
G
E7#9
D.S. al Coda
8vb

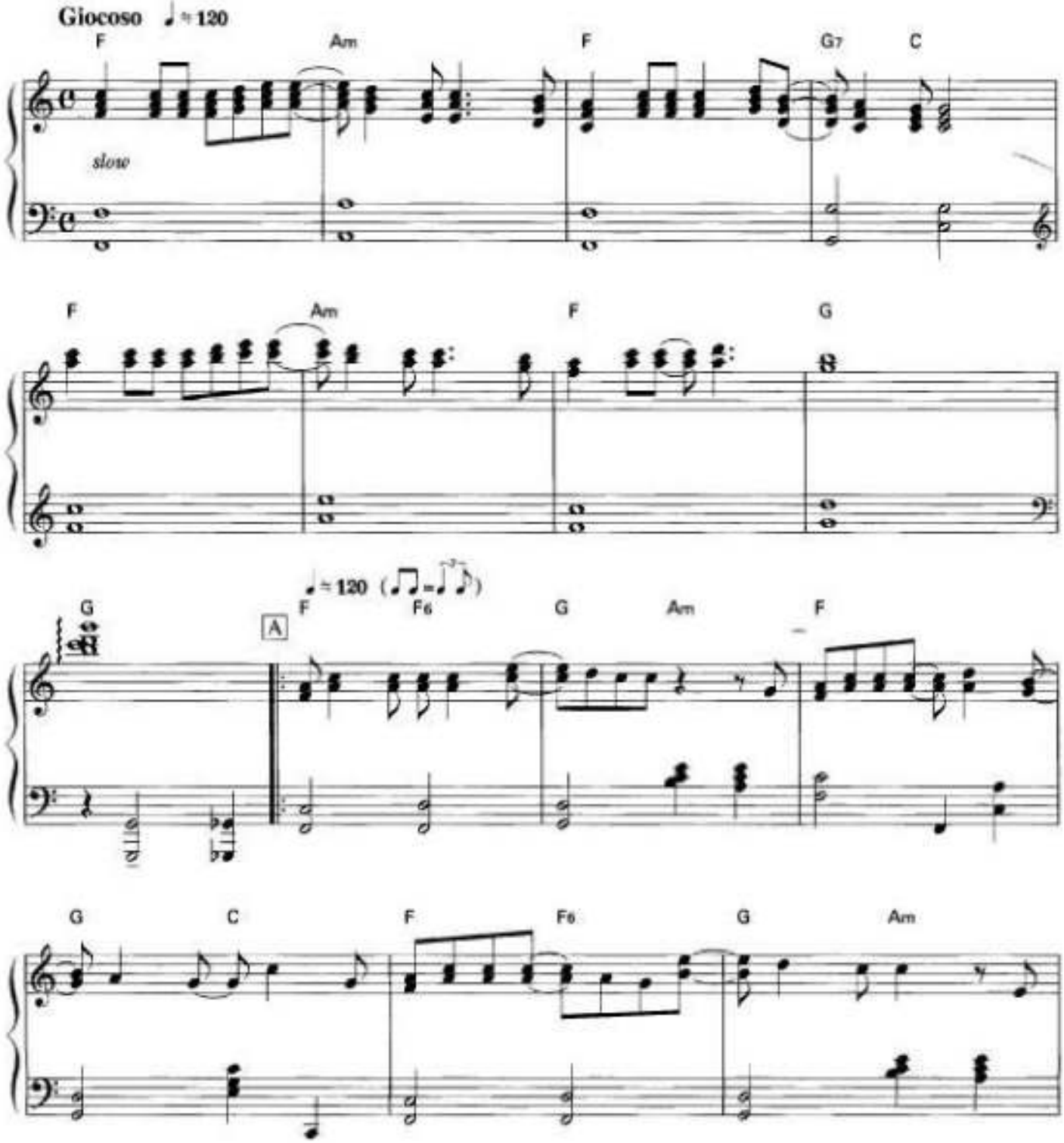

CODA
Am7
D9
8vb
Am7
G
F/G
Tag
C
E7♯9/B
Mm.
I'm just tak - in' a
8vb
8vb
mp
Am7
C/G
Fmaj7
C/E
Grey - hound on the Hud - son Riv - er
rit.
rit.


D9
line
8va
pp
Freely
N.C.
Fmaj9
N.C.
'cause I'm in a,
p
mf
F/G
Tempo 1
C
I'm in a New York state of mind,
f
8vb


E7♯9
Am7
B♭9
yeah,
yeah.
8vb
8va
mf
E♭6
A♭
C/D
D♭13♯11
Freely
D/C
mf
8va
mp

Only the Good Die Young

Words and Music by Billy Joel



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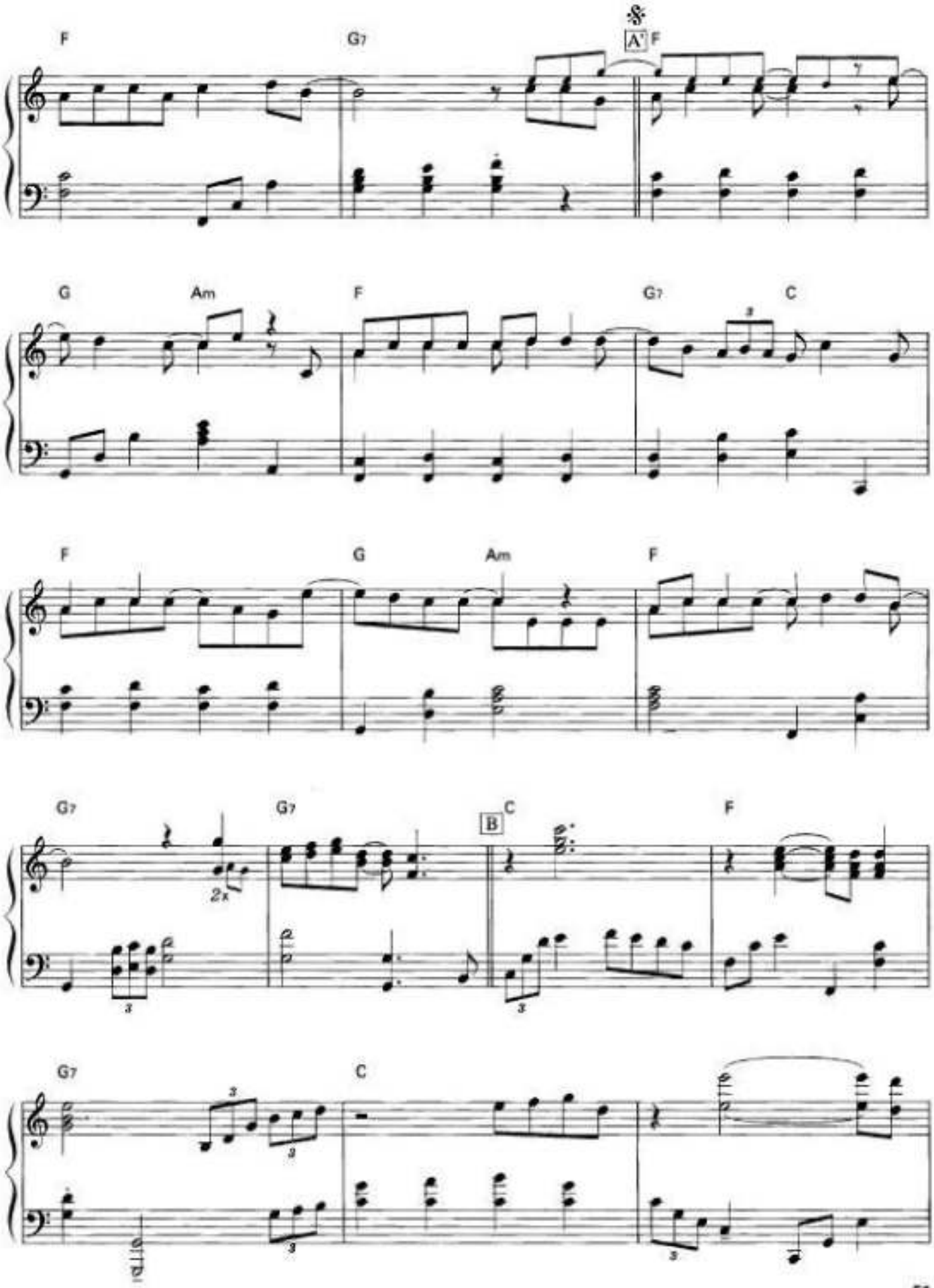
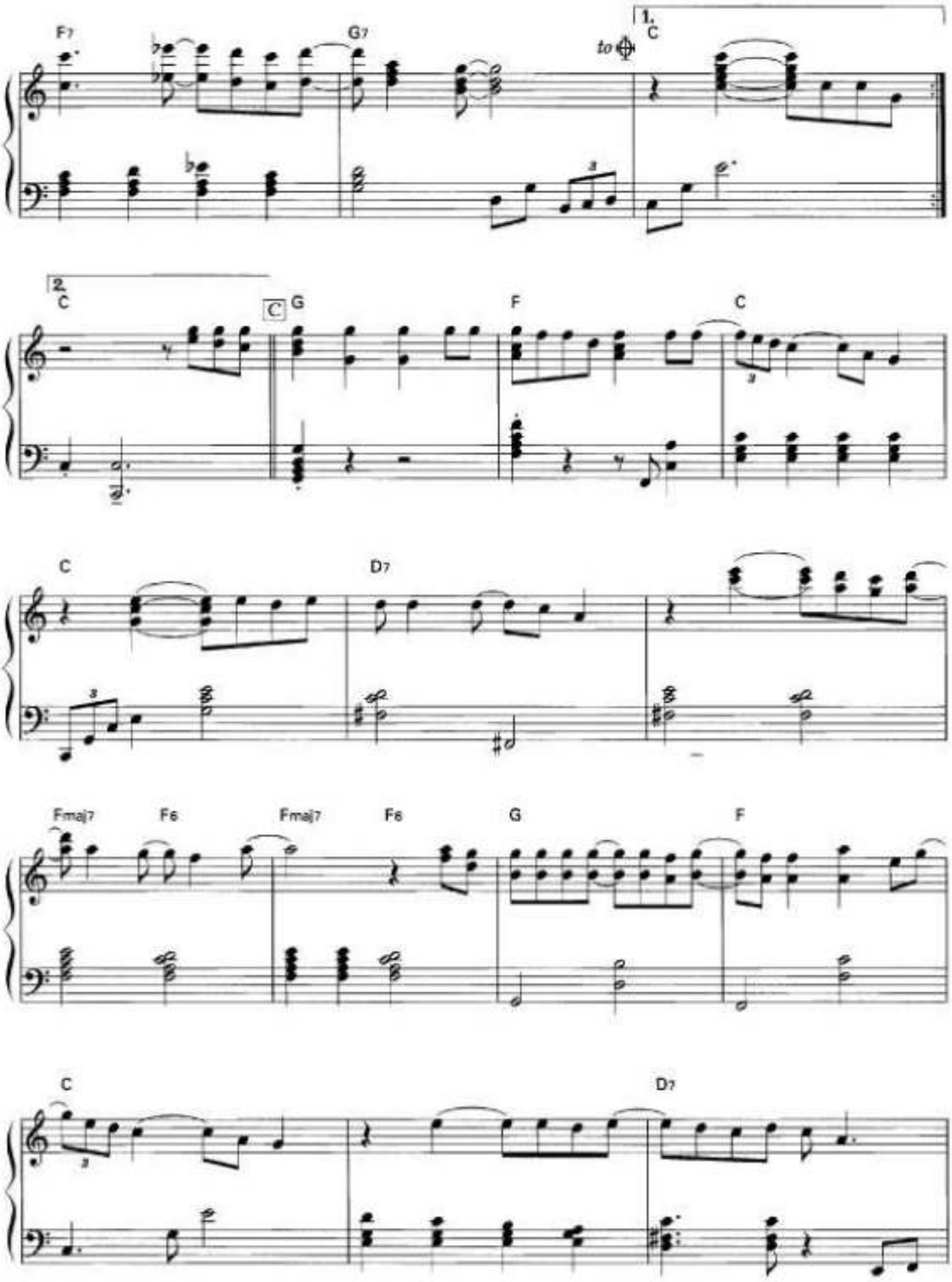
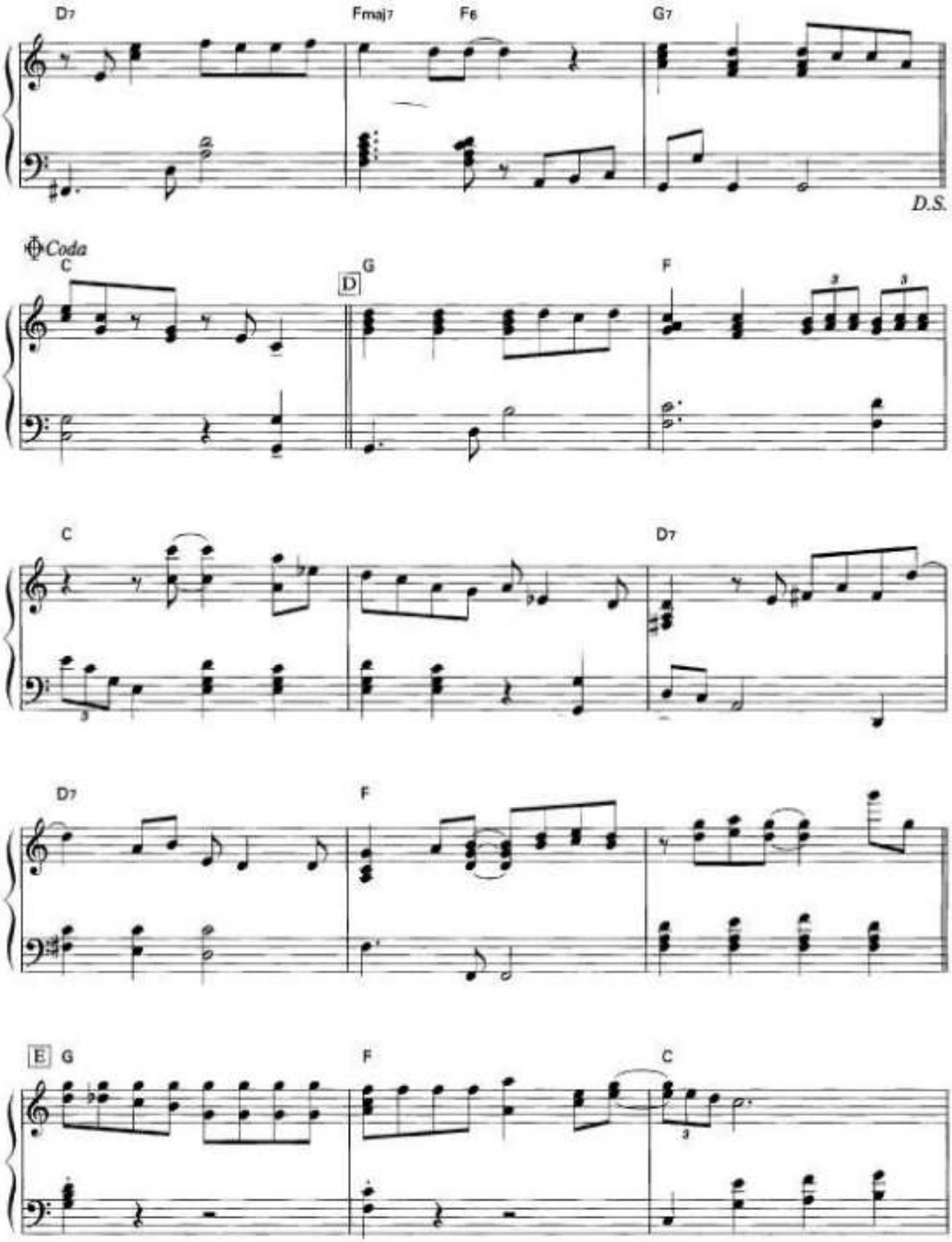
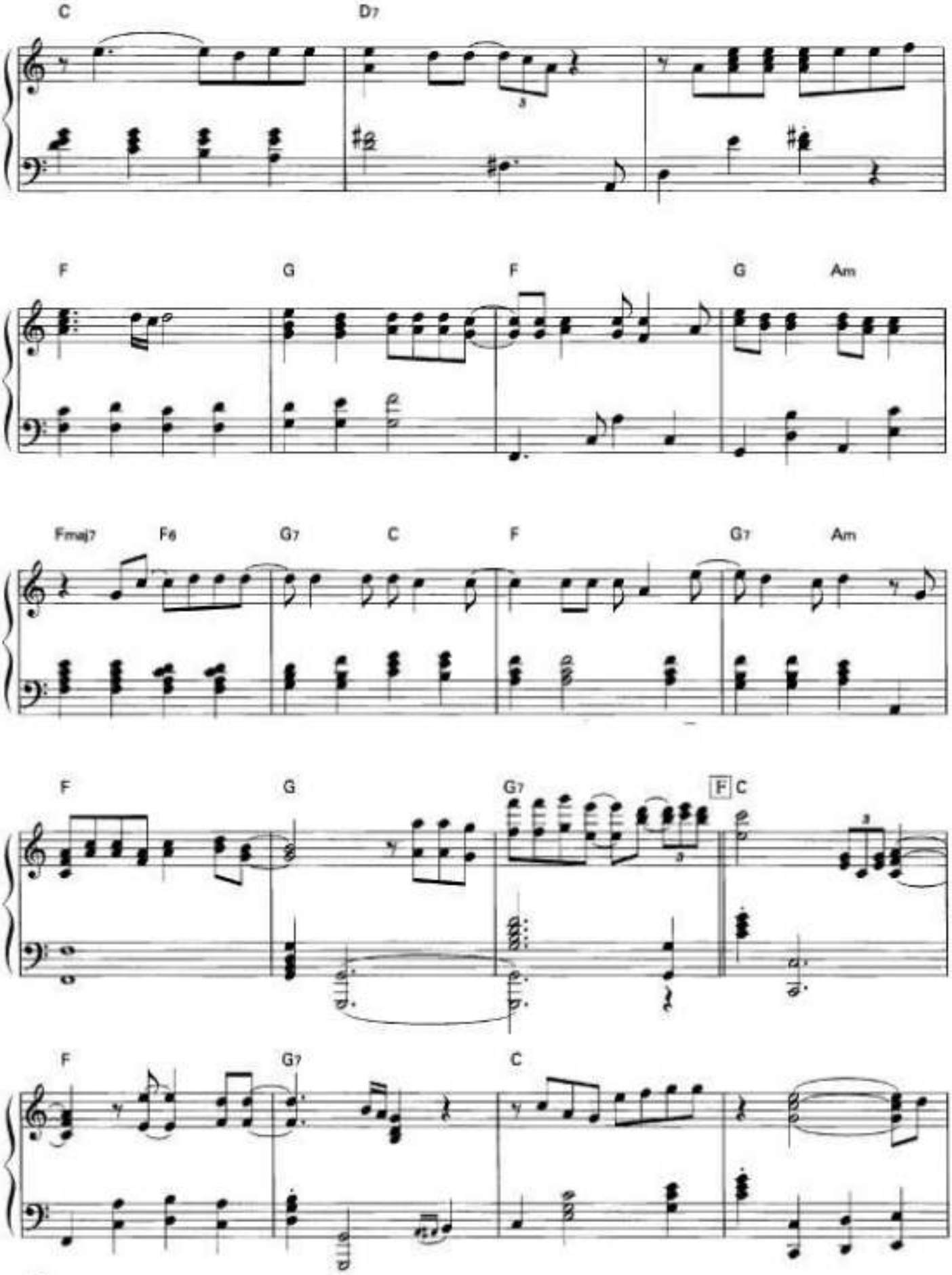
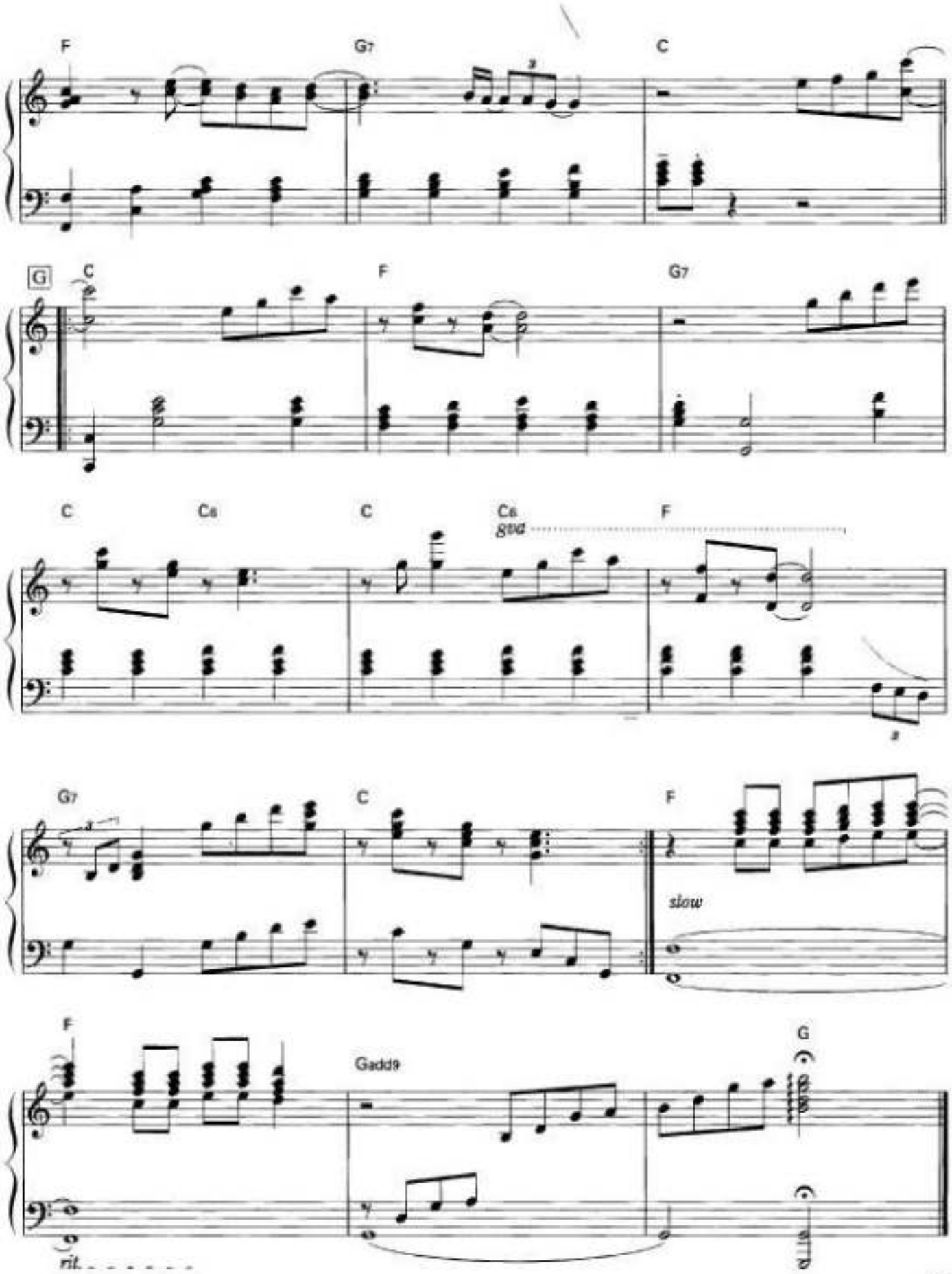

F
G7
A' F
G
Am
F
G7
C
F
G
Am
F
G7
G7
2x
B C
F
G7
C


F7
G7
to
1.
C
2.
C
C
G
F
C
C
D7
Fmaj7
F6
Fmaj7
F6
G
F
C
D7

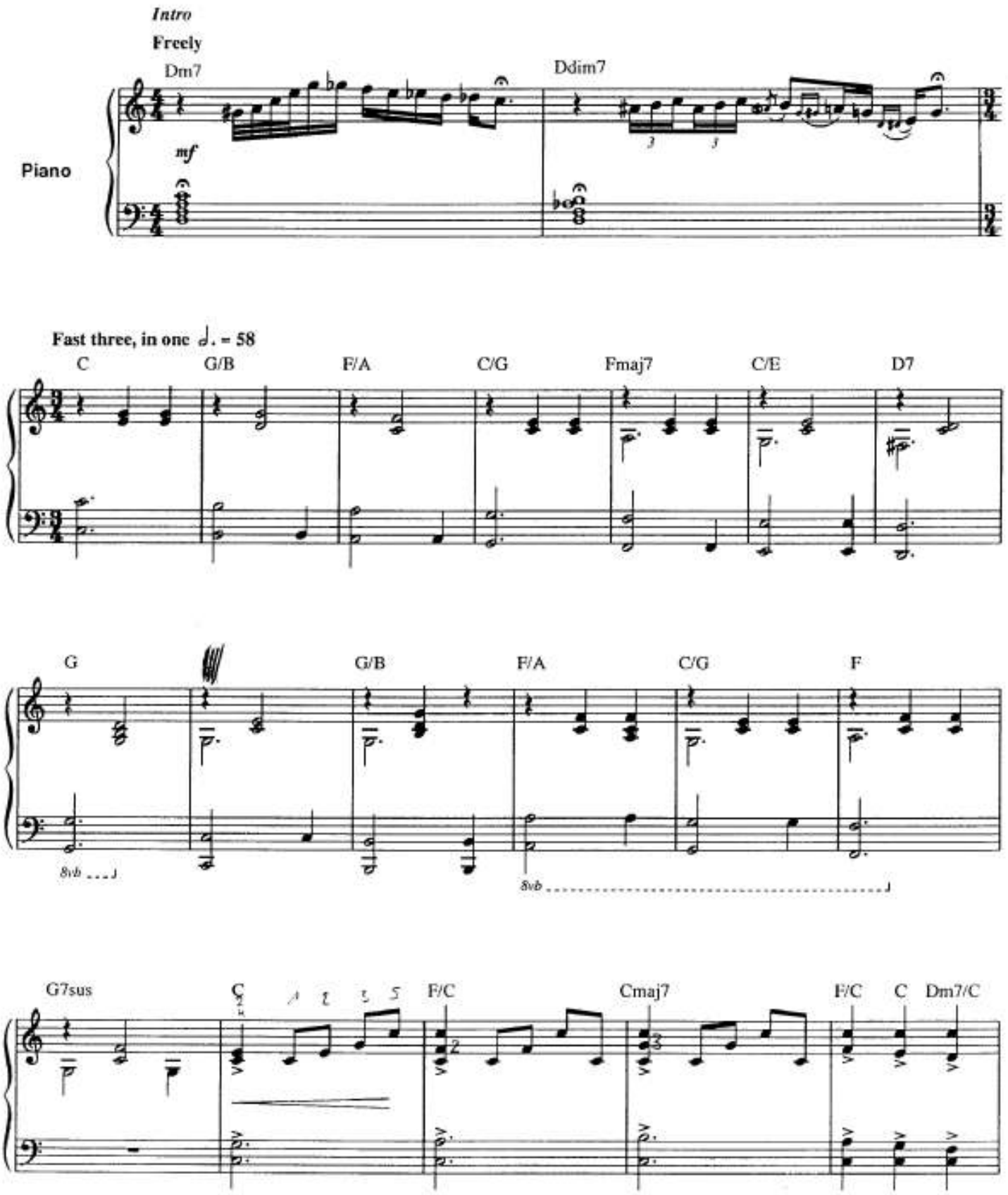

D7
Fmaj7
F6
G7
D.S.
Coda
C
D
G
F
C
D7
D7
F
E
G
F
C


C
D7
F
G
F
G
Am
Fmaj7
F6
G7
C
F
G7
Am
F
G
G7
F C
F
G7
C


F
G7
C
G
C
F
G7
C
C6
C
C6
8va
F
G7
C
F
slow
F
Gadd9
G
rit.

Piano Man

Words and Music by Billy Joel



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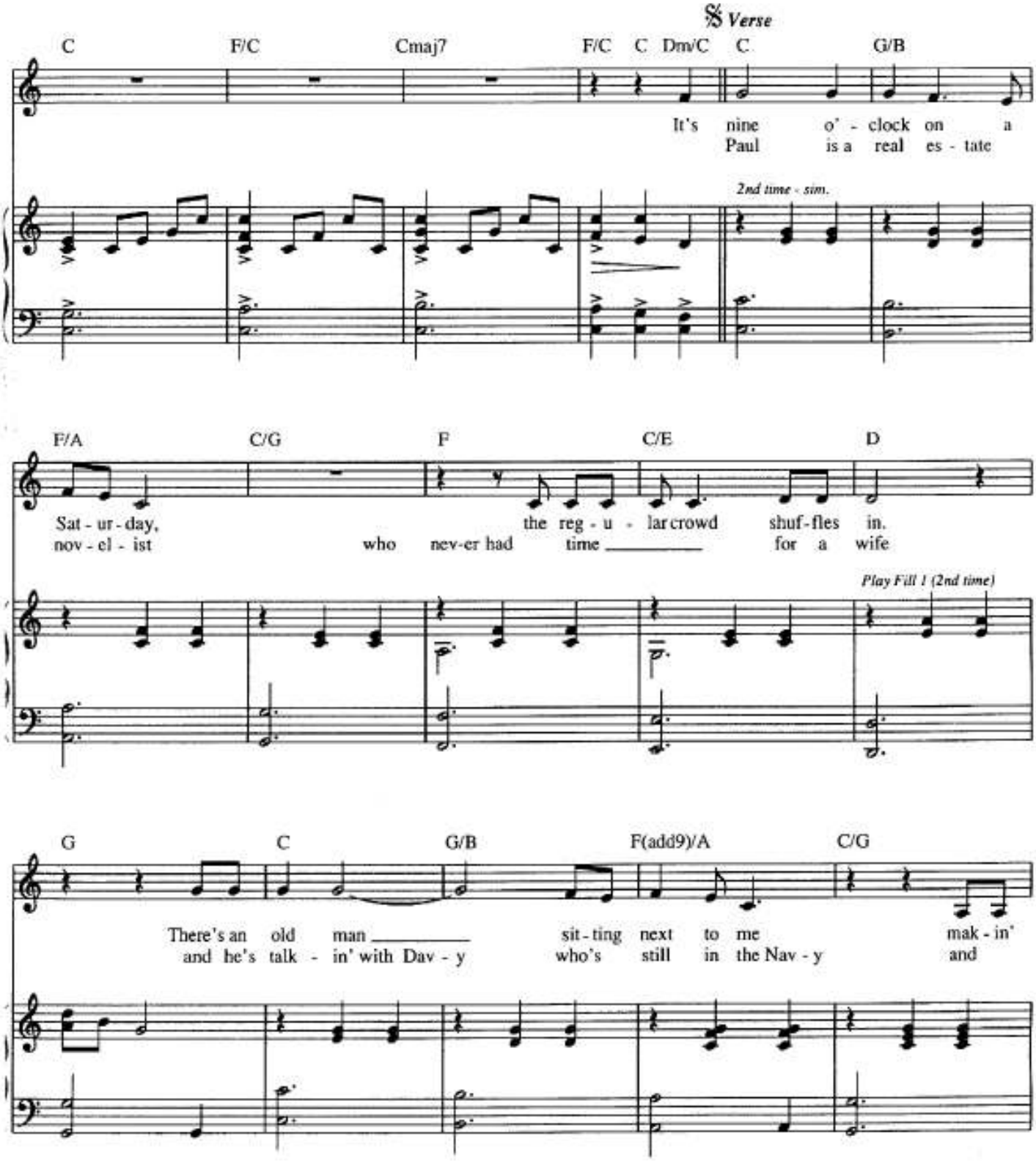
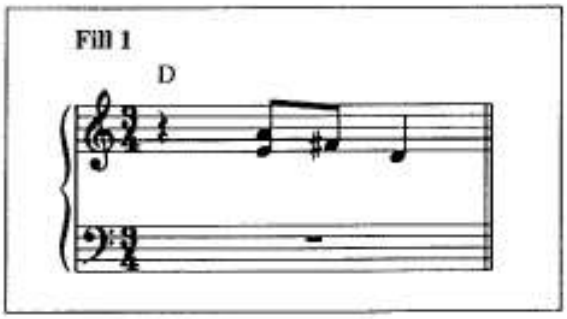

Verse
C
F/C
Cmaj7
F/C
C
Dm/C
C
G/B
It's nine o' - clock on a
Paul is a real es - tate
2nd time - sim.
F/A
C/G
F
C/E
D
Sat - ur - day, the reg - u - lar crowd shuf - fles in.
nov - el - ist who nev - er had time _____ for a wife
Play Fill 1 (2nd time)
G
C
G/B
F(add9)/A
C/G
There's an old man _____ sit - ting next to me mak - in'
and he's talk - in' with Dav - y who's still in the Nav - y and


Fill 1
D

F(add9) G9sus C G/B

love to his ton - ic and _ gin.
prob - ab - ly will be for life.

F/A C/G F F/G C

Play Fill 2 (2nd time)

cresc.

Accordion

2nd time - sim.

p

Verse

F/C C G/B F/A C/G

He says, "Son, can you play me a mem-o - ry? I'm
And the wait - ress is prac - tic - ing pol - i - tics as the bus -

f

8vb

mf

Fill 2

F(add9)/G C F/C

8vb

**Octaves are played in L.H. 2nd time.*

F C/E D G C G/B

not real-ly sure ___ how it goes, but it's sad and it's sweet and I
- 'ness-men slow - ly get stoned. _ Yes, they're shar - ing a drink they call

Play Fill 3 (2nd time)

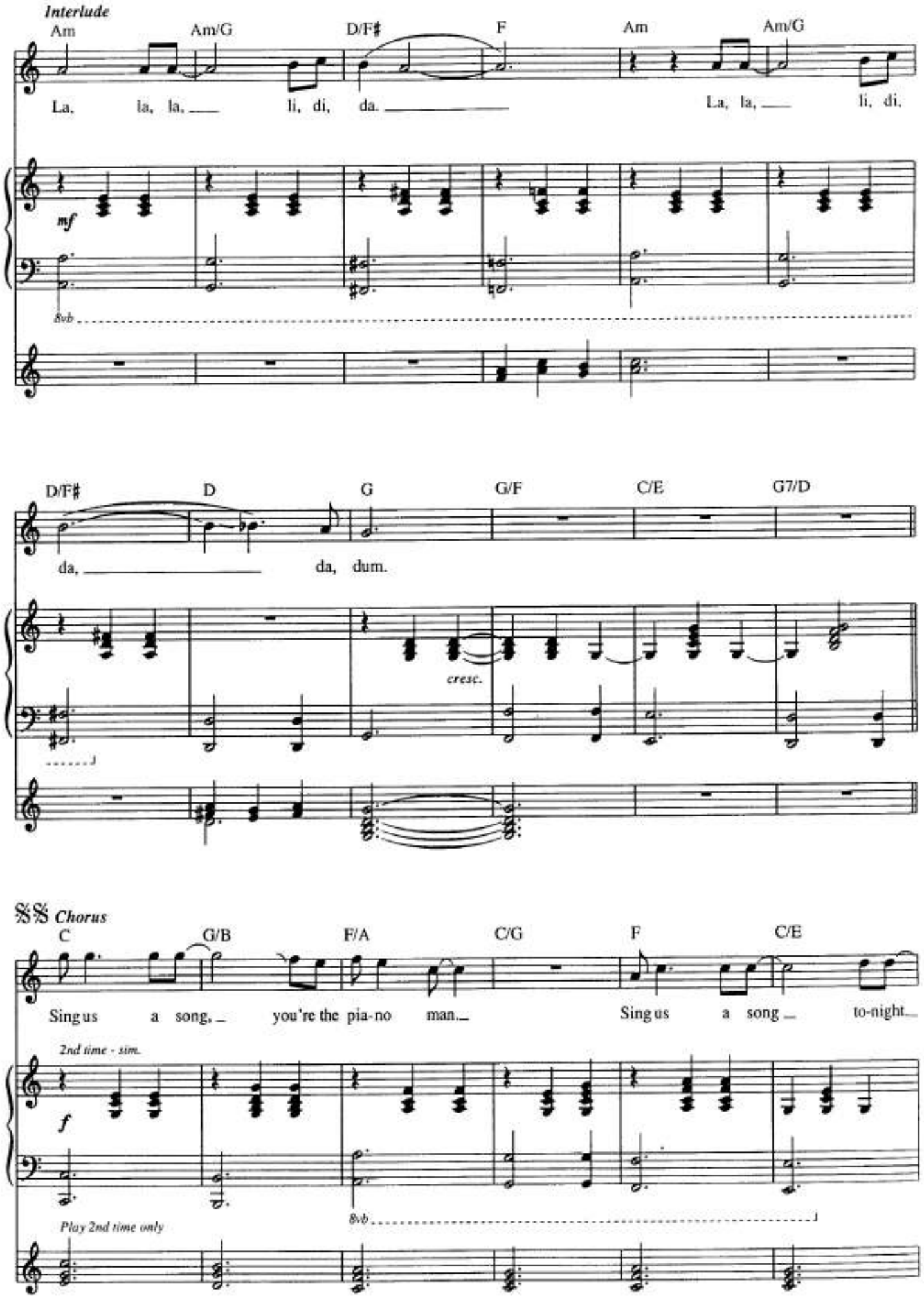
F/A C/G F F/G *To Coda* C G/B

knew it com - plete ___ when I wore a young - er man's clothes."_____
lone - li - ness, but it's bet - ter ___ than drink - in' a -

8vb

Fill 3

D G


Interlude
Am
Am/G
D/F♯
F
Am
Am/G
La, la, la, li, di, da.
La, la, li, di,
mf
8vb
D/F♯
D
G
G/F
C/E
G7/D
da, da, dum.
cresc.
Chorus
C
G/B
F/A
C/G
F
C/E
Sing us a song, you're the pia-no man.
Sing us a song to-night.
2nd time - sim.
f
8vb
Play 2nd time only

D G C G/B F(add9)/A C/G

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

Play Fill 4 (2nd time)

8vb

F(add9) F/G C G/B

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

mf

F(add9)/A C/G F F/G C F/C

8vb

Fill 4

D G

8vb

Cmaj7 F/C C Dm7/C C F/C Cmaj7

Play Fill 5 (2nd time)

Verse

F/C C Dm/C C G/B F/A C/G

Now, John at the bar is a friend of mine. He
It's a pret-ty good crowd for a Sat - ur - day and the

mf

F C/E D G C

gets me my drinks for free. And he's quick with a joke
man - a - ger gives me a smile 'cause he knows that it's

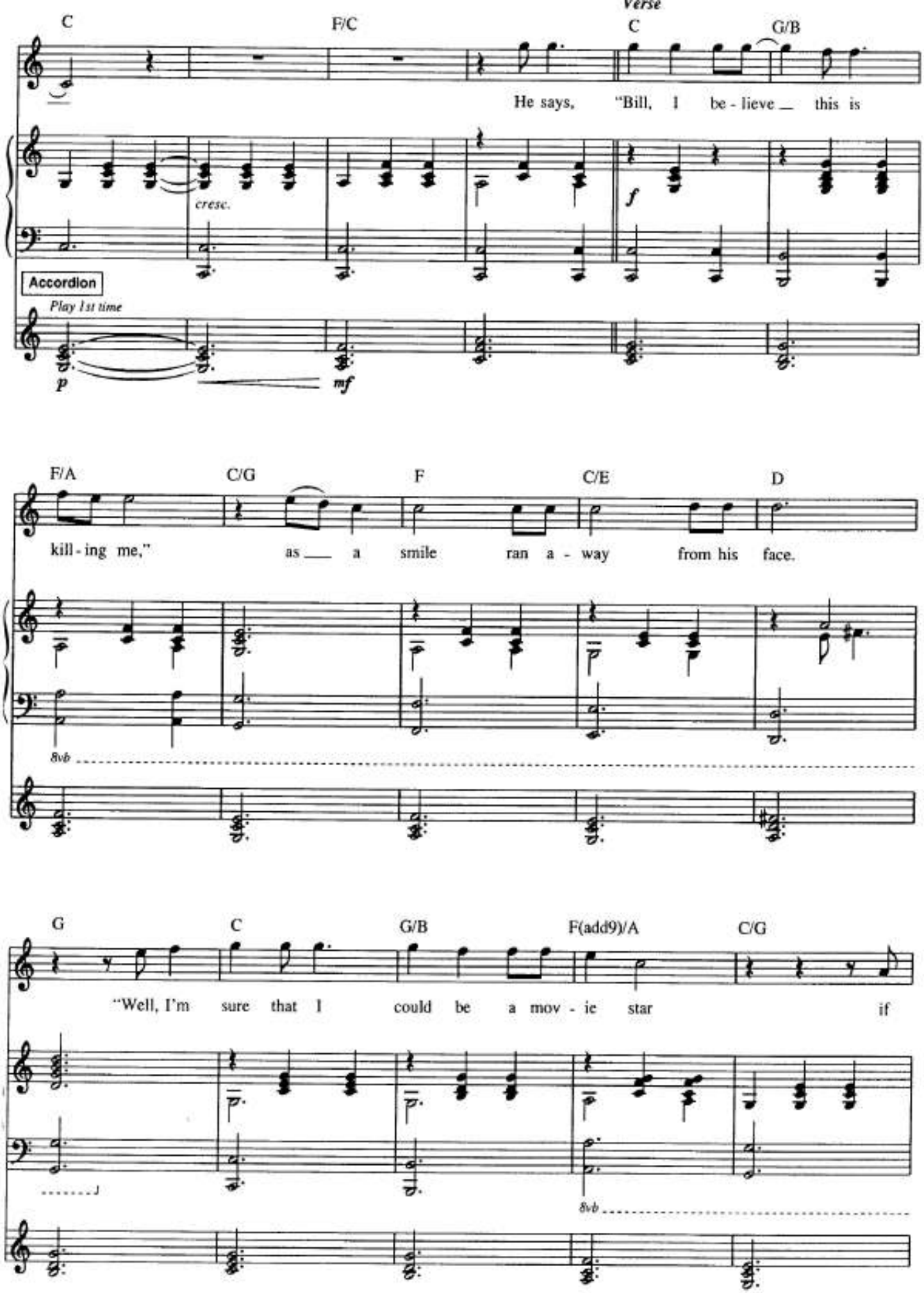
To Coda ⊕ ⊕

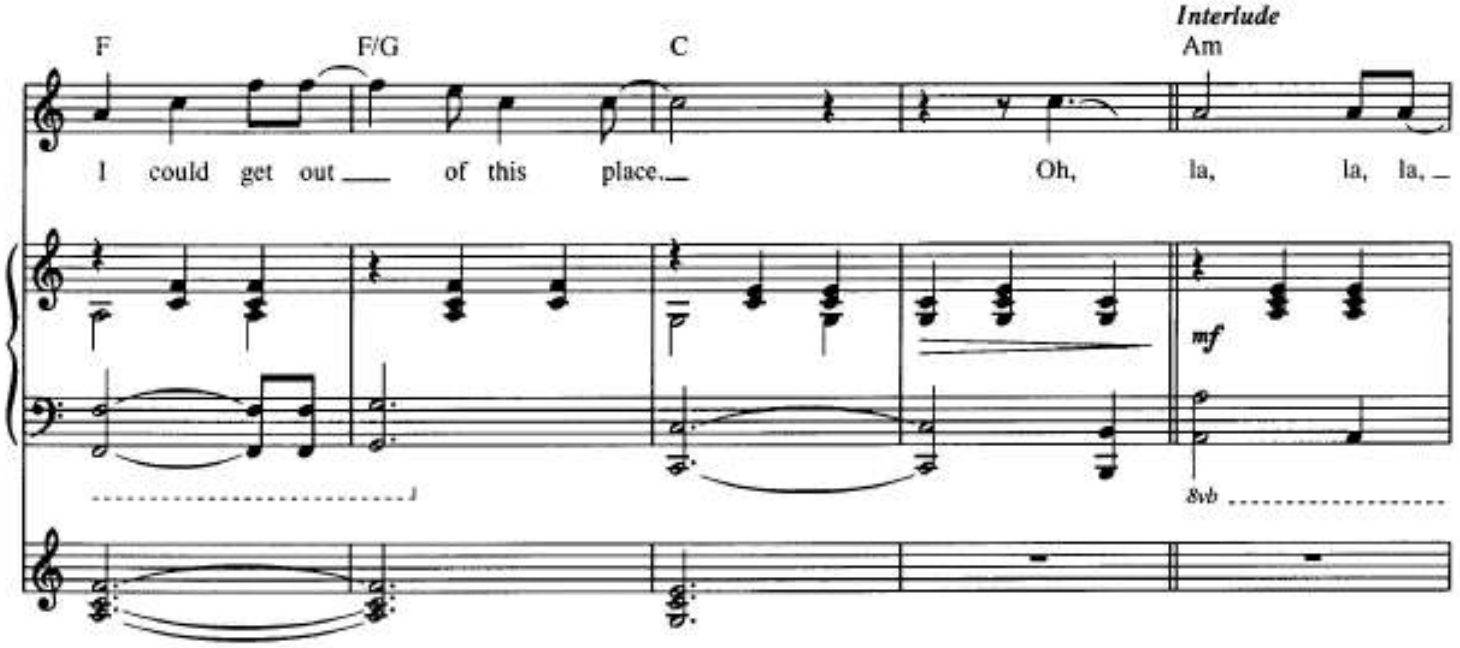
G/B F/A C/G F(add9) G9sus

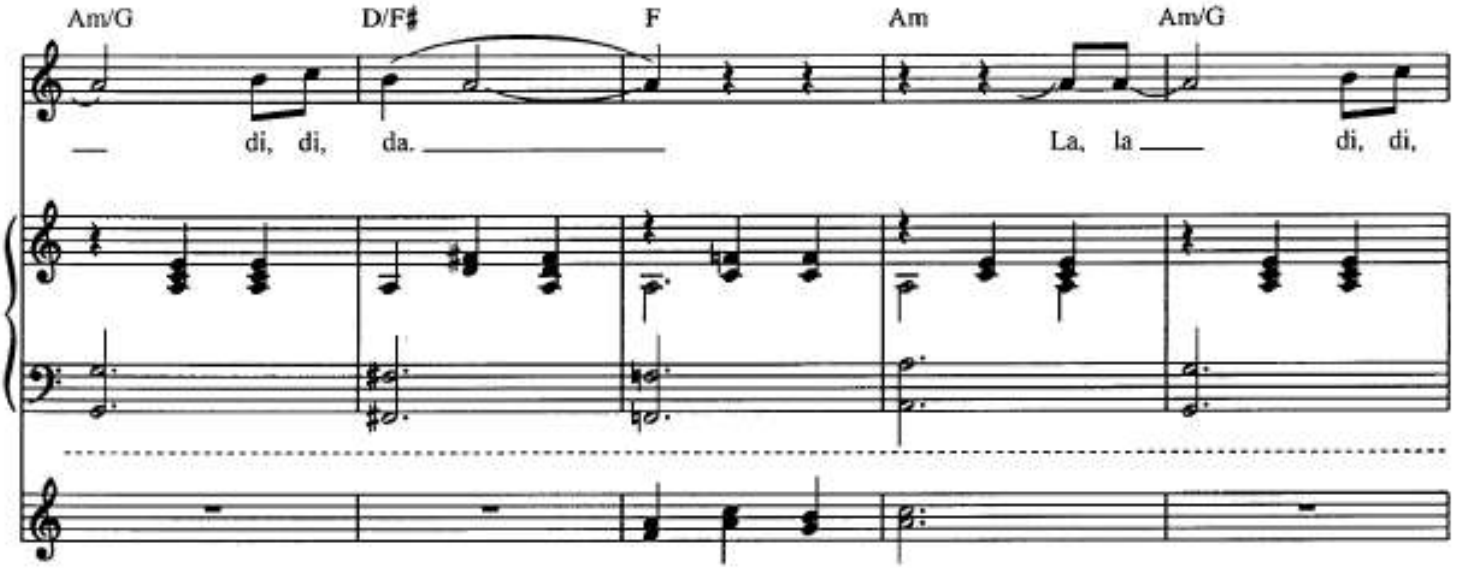
or to light up your smoke, but there's some-place that he'd rath - er be.
me they've been com - ing to see to for - get a - bout life for a - while.

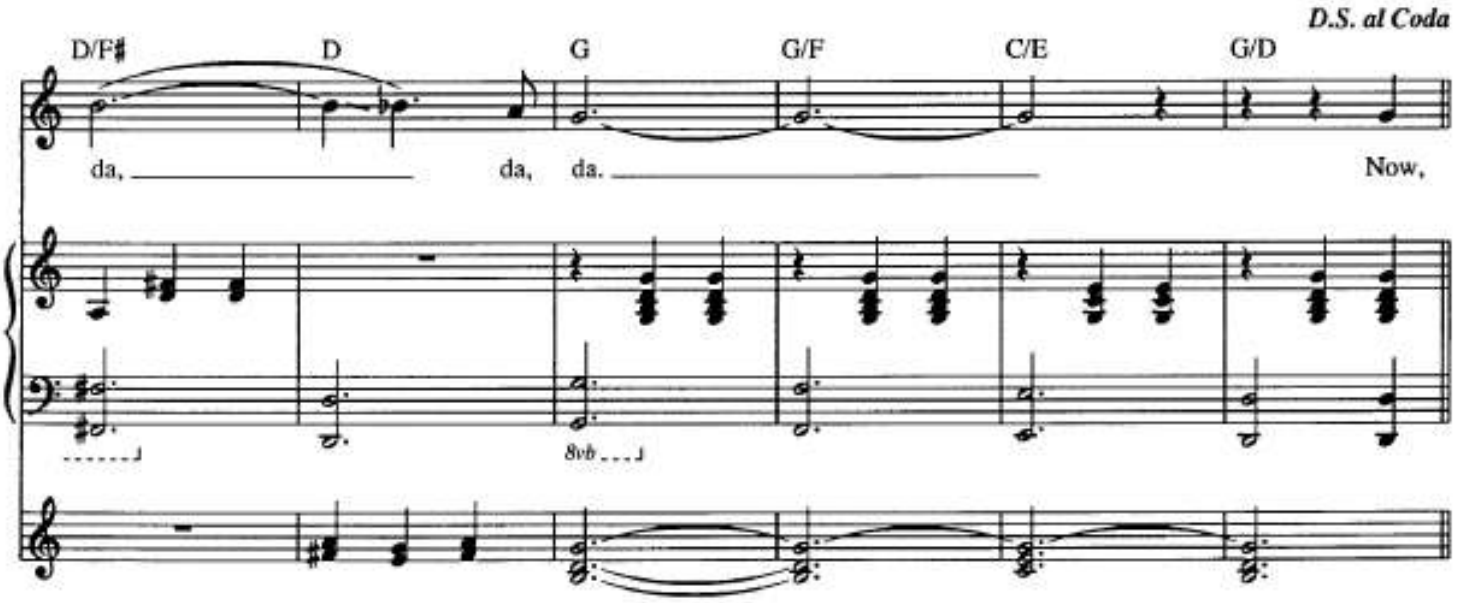
Fill 5

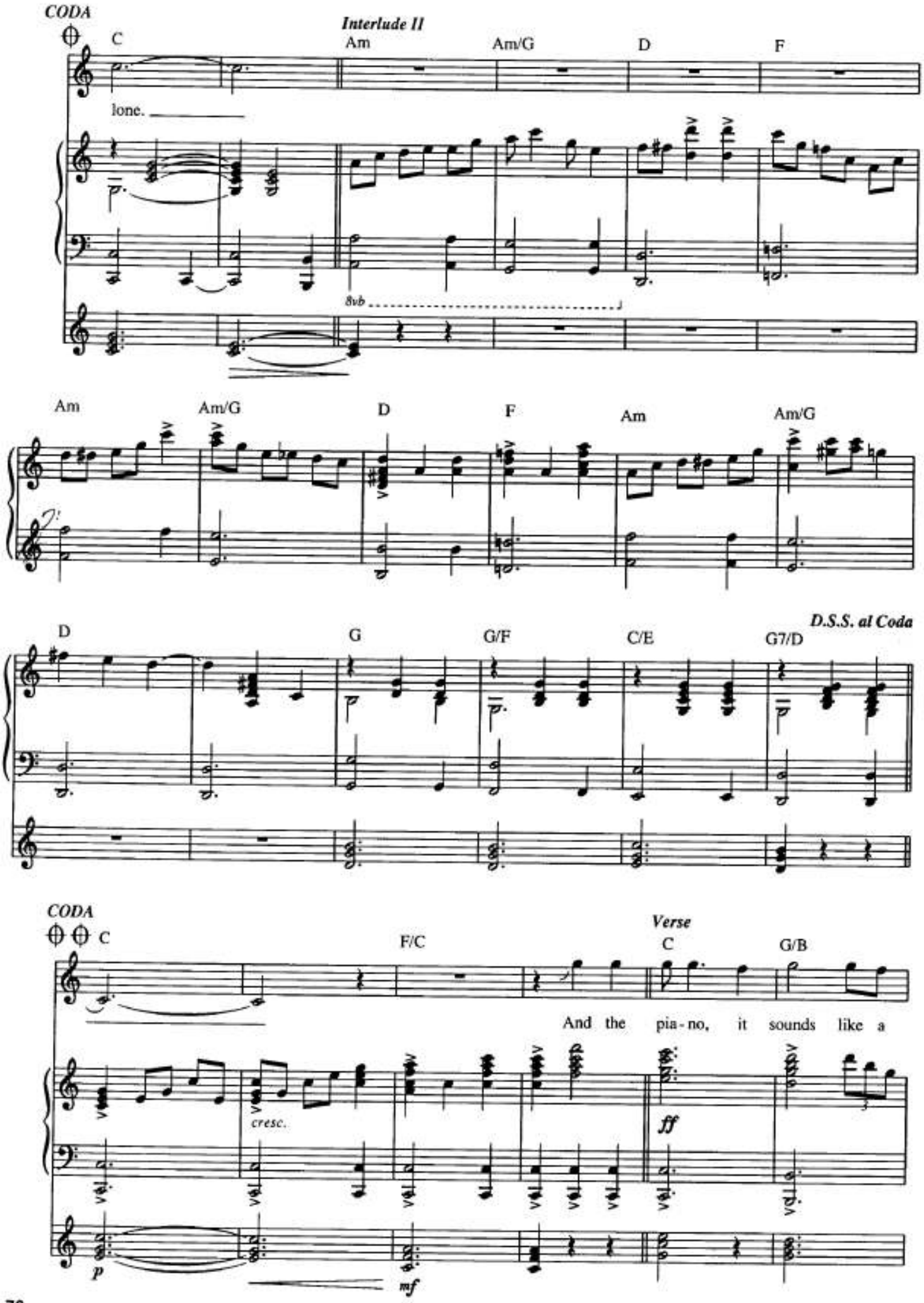
Cmaj7 F/C C Dm/C


Verse
C
F/C
C
G/B
He says, "Bill, I be - lieve _ this is
cresc.
f
Accordion
Play 1st time
p
mf
F/A
C/G
F
C/E
D
kill - ing me," as _ a smile ran a - way from his face.
8vb
G
C
G/B
F(add9)/A
C/G
"Well, I'm sure that I could be a mov - ie star if
8vb


Interlude
F
F/G
C
Am
I could get out of this place.
Oh, la, la, la,
mf
8vb


Am/G
D/F♯
F
Am
Am/G
di, di, da.
La, la
di, di,


D.S. al Coda
D/F♯
D
G
G/F
C/E
G/D
da,
da, da.
Now,
8vb


CODA
Interlude II
C
Am
Am/G
D
F
lone.
8vb
Am
Am/G
D
F
Am
Am/G
D
G
G/F
C/E
G7/D
D.S.S. al Coda
CODA
C
F/C
Verse
C
G/B
And the pia - no, it sounds like a
cresc.
ff
p
mf

F/A C/G F C/E D G

car - ni - val and the mi - cro-phone smells like a beer and they

8vb

C G/B F/A C/G F F/G

sit at the bar and put bread in my jar and say, "Man, what are you do - in' here?"

8vb

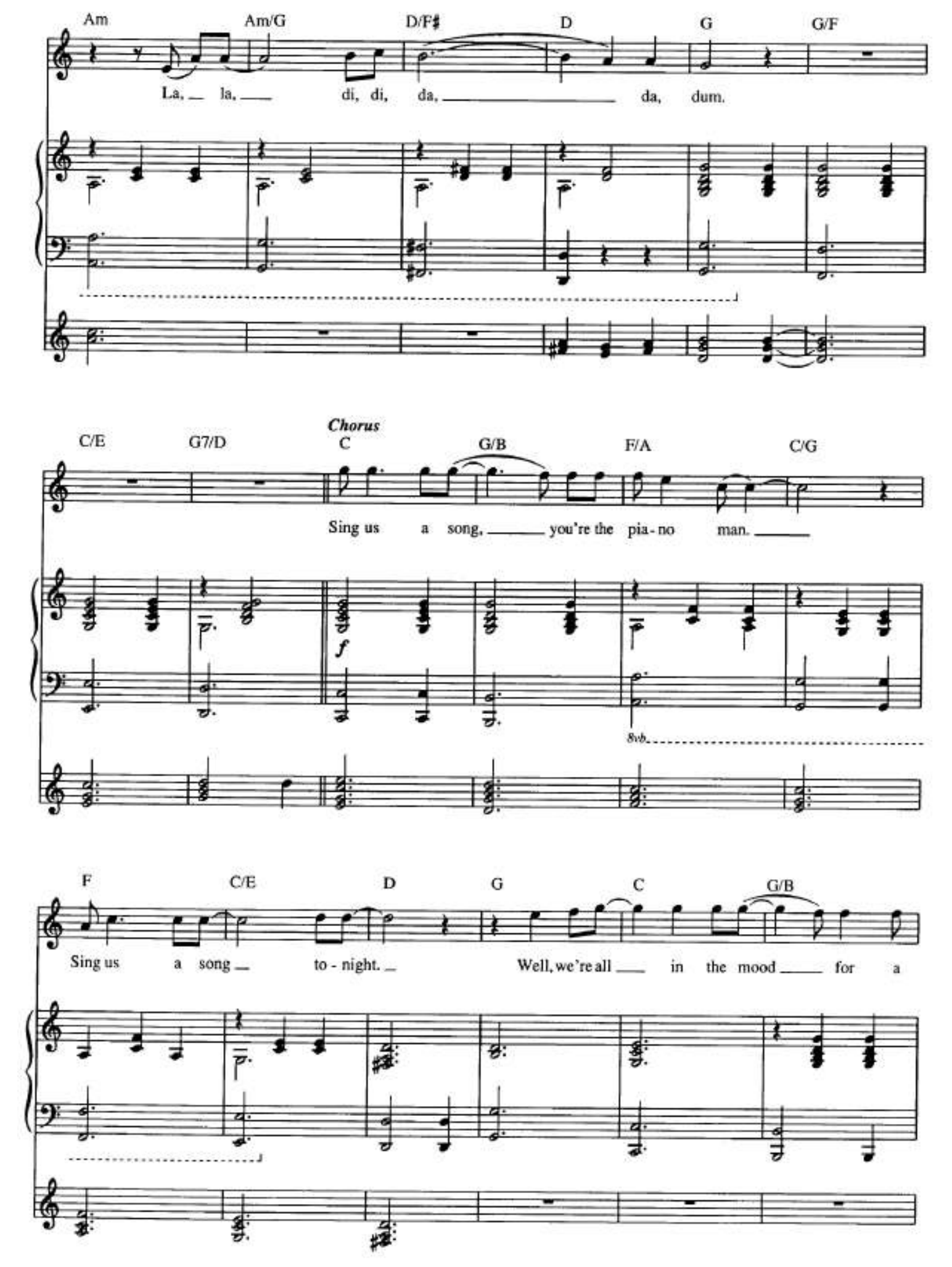
Interlude

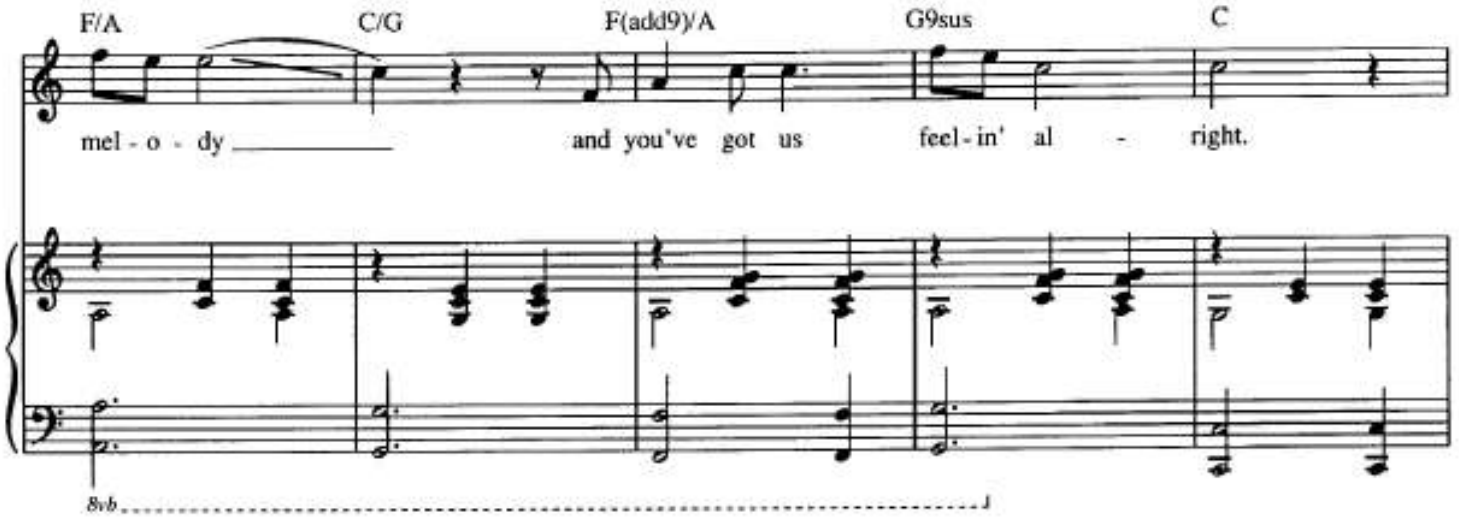
C Am Am/G D/F# F

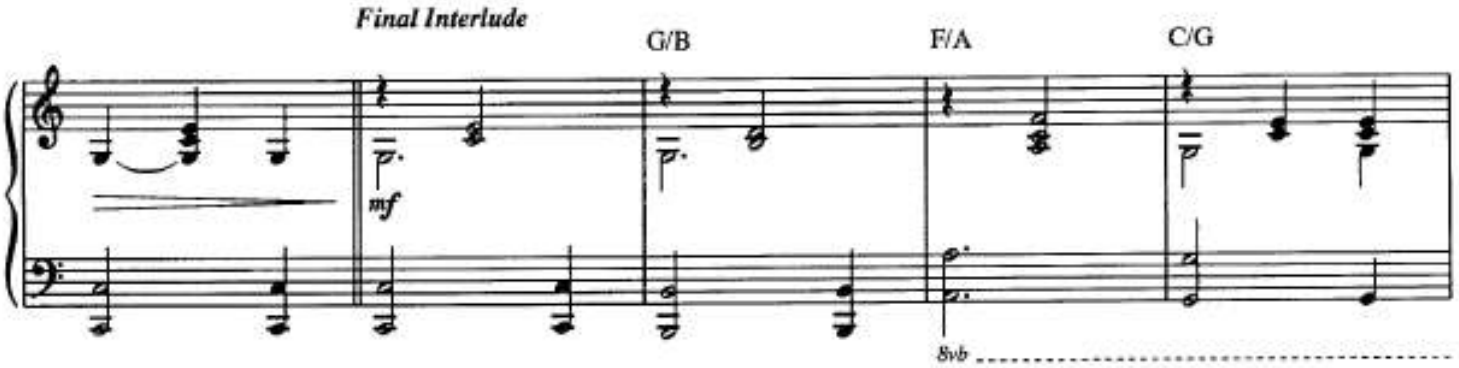
Oh, la, la, la, di, di, da.

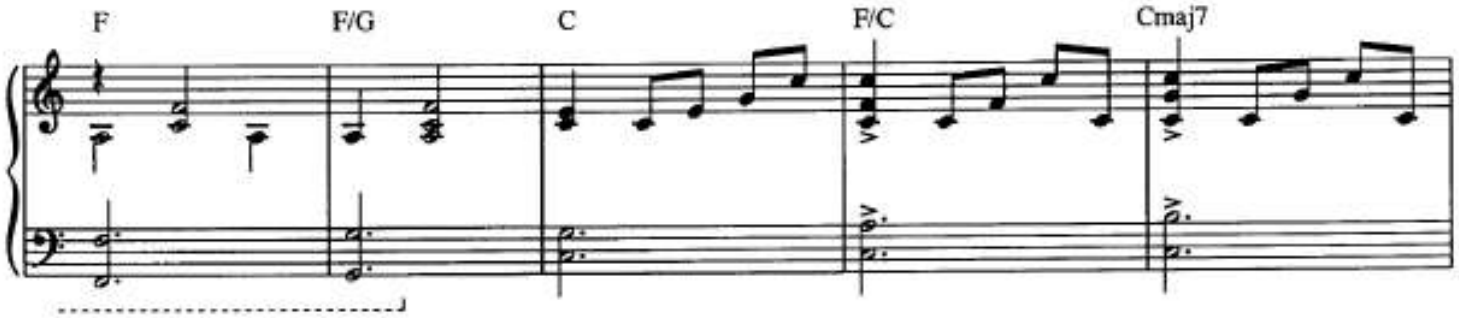
mf

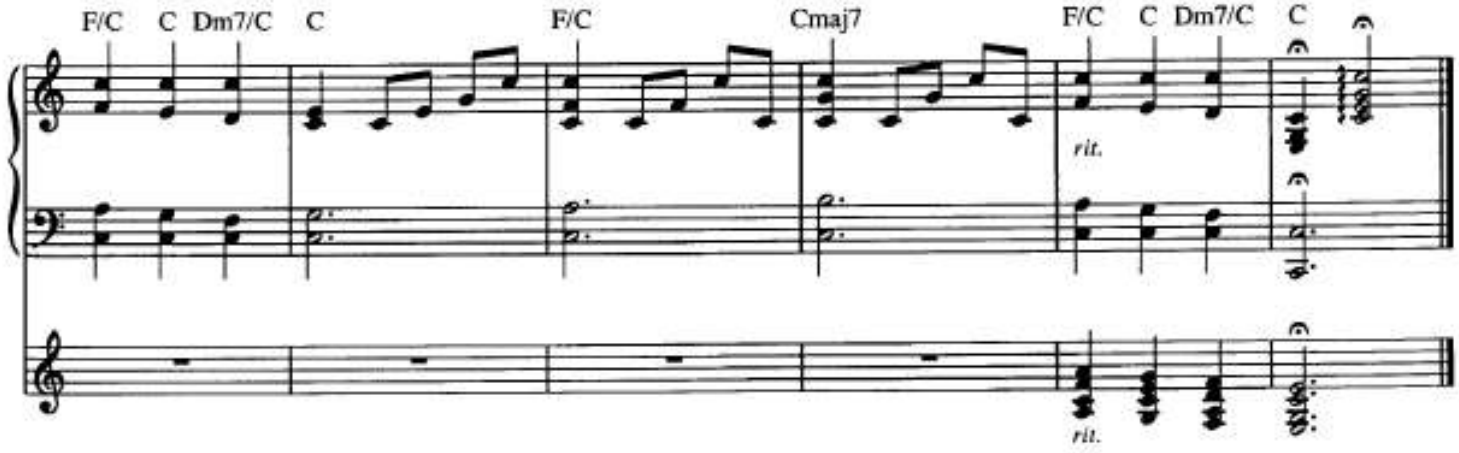
8vb


Am
Am/G
D/F♯
D
G
G/F
La, la, di, di, da, da, dum.
C/E
G7/D
Chorus
C
G/B
F/A
C/G
Sing us a song, you're the pia-no man.
f
8vb
F
C/E
D
G
C
G/B
Sing us a song to-night. Well, we're all in the mood for a


F/A
C/G
F(add9)/A
G9sus
C
mel - o - dy
and you've got us
feel - in' al - right.
8vb

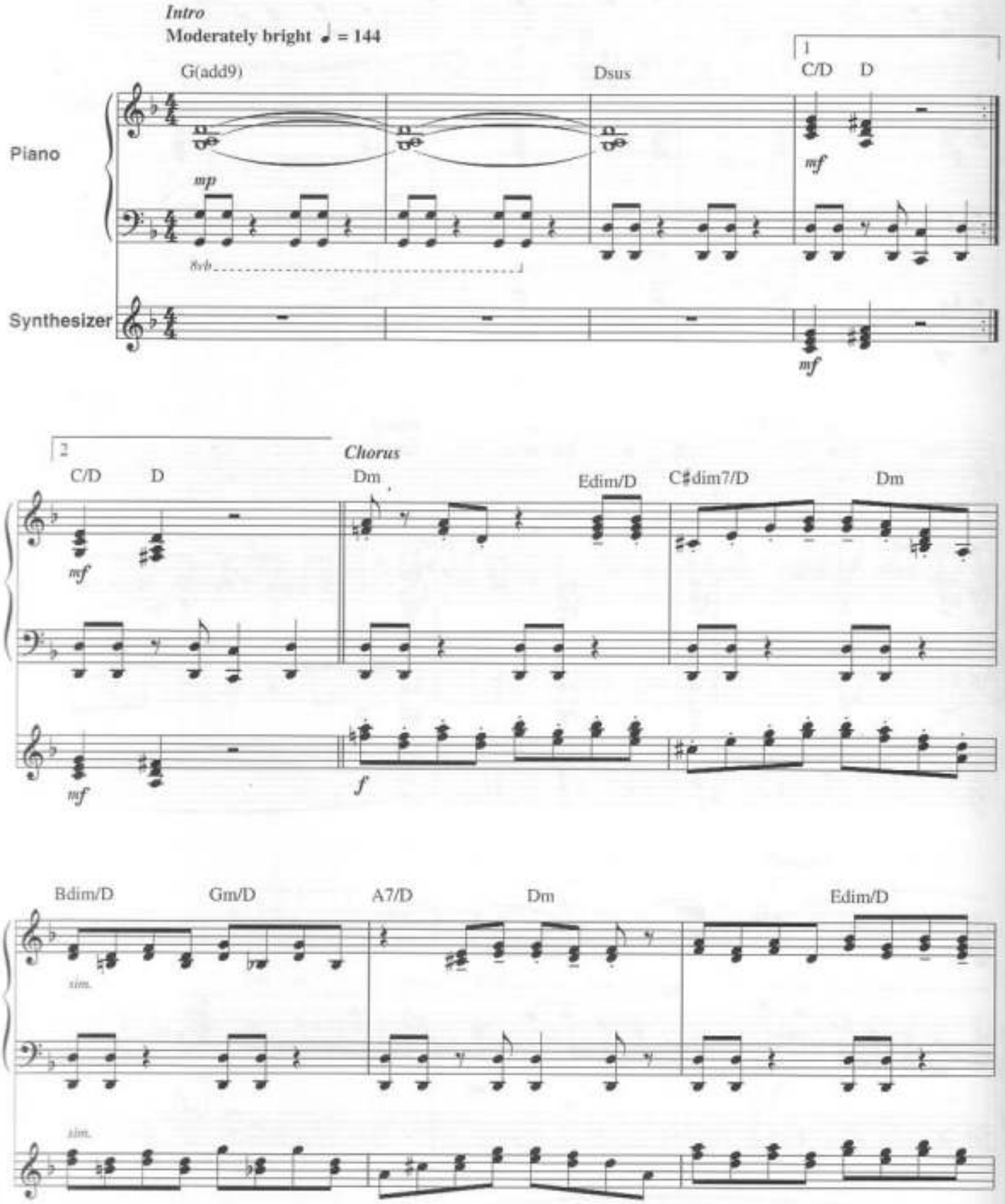

Final Interlude
G/B
F/A
C/G
mf
8vb


F
F/G
C
F/C
Cmaj7


F/C
C
Dm7/C
C
F/C
Cmaj7
F/C
C
Dm7/C
C
rit.
rit.

Pressure

Words and Music by Billy Joel



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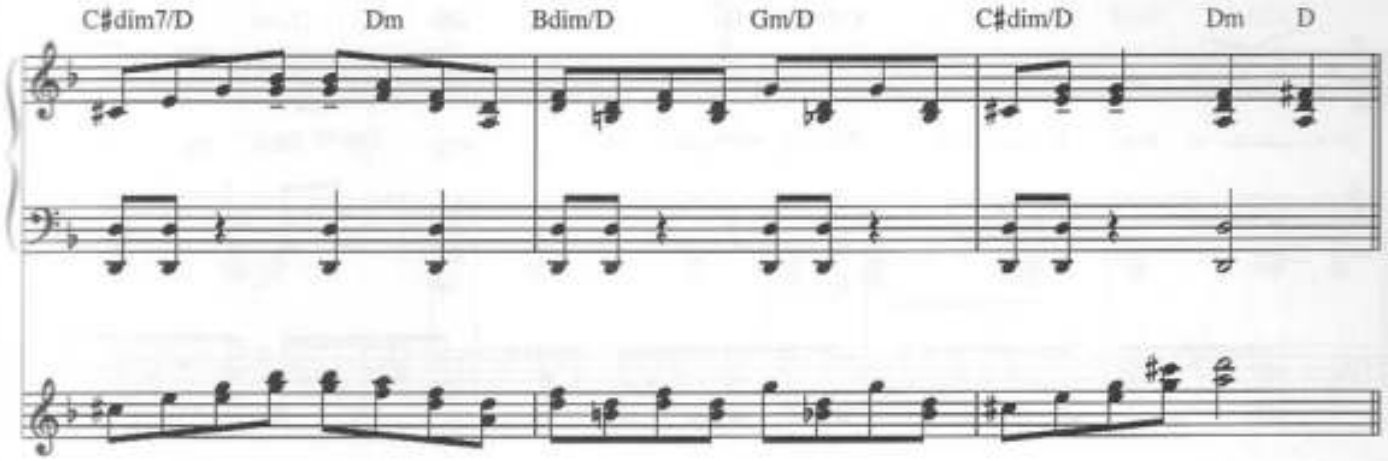
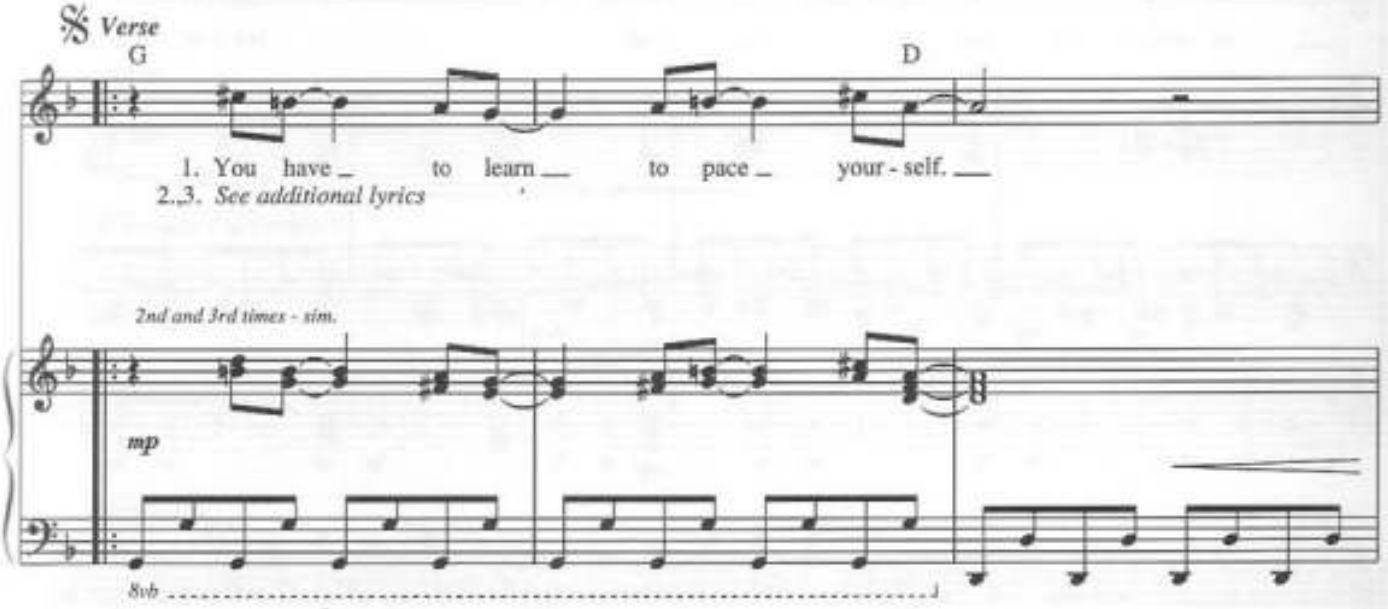
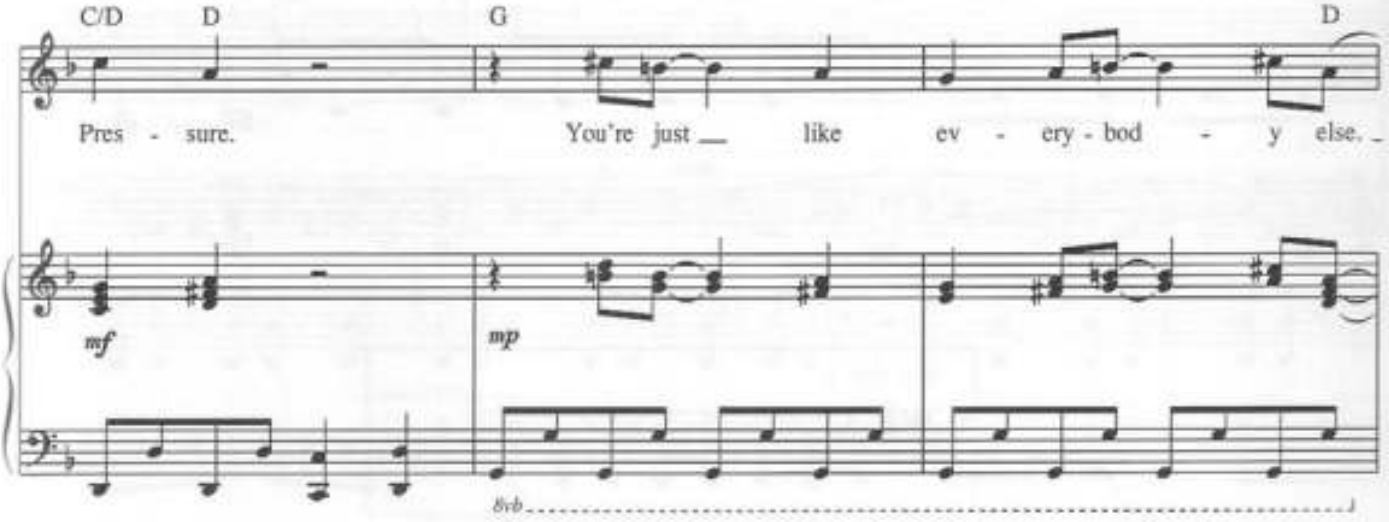

C♯dim7/D
Dm
Bdim/D
Gm/D
C♯dim/D
Dm
D


Verse
G
D
1. You have to learn to pace your - self.
2.,3. See additional lyrics
2nd and 3rd times - sim.
mp
8vb


C/D
D
G
D
Pres - sure.
You're just like ev - ery - bod - y else.
mf
mp
8vb

C/D D Gm C

Pres - sure. You've on - ly had

mf *mp*

8vb

A7♭9/C♯ Dm A/D Dm Am/G B♭

to run so for, so good, but you will

mf

Play Rhy. Fig. 1. (2nd and 3rd times)

Strings

mp

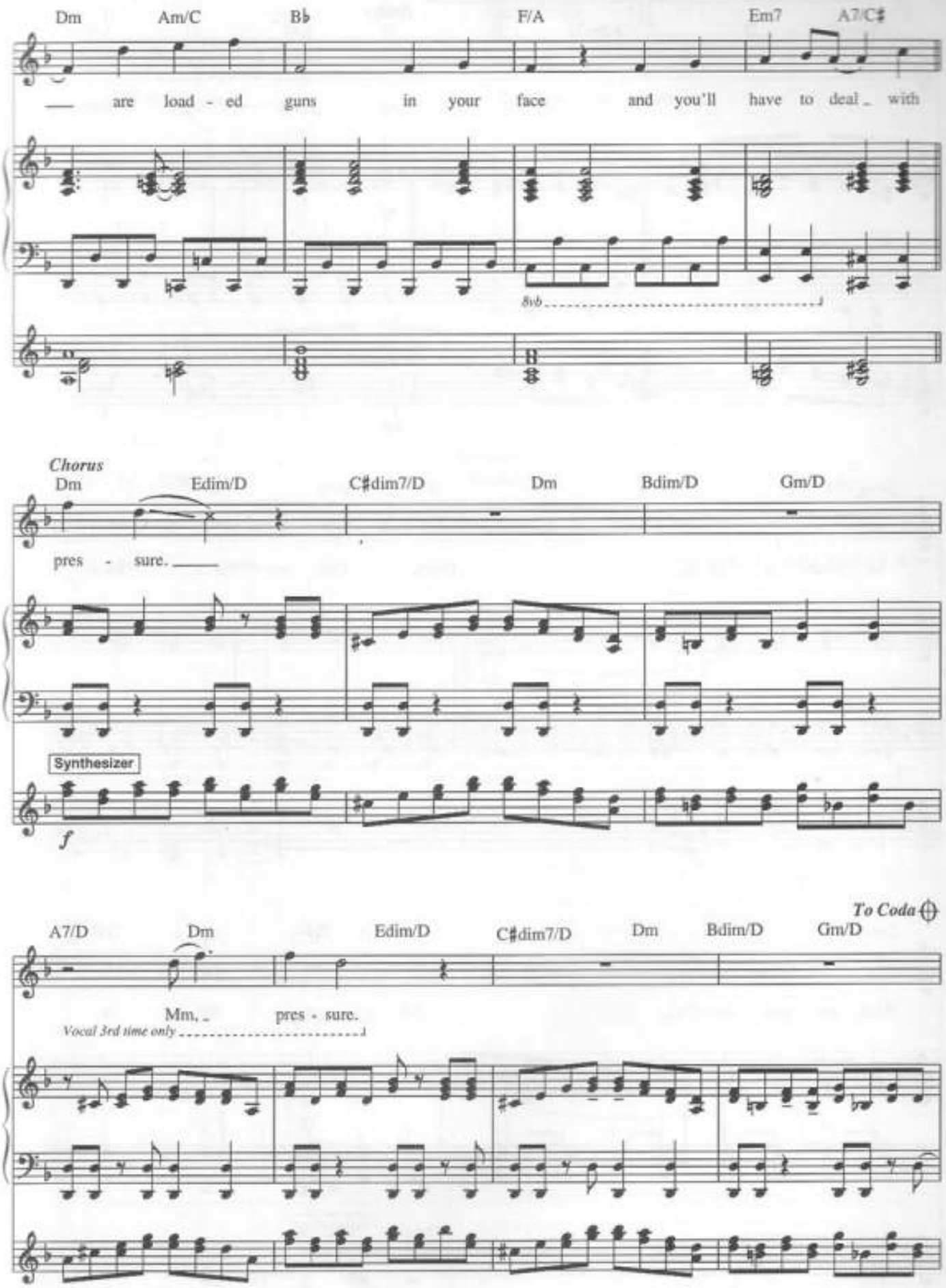
F/A G7 Em7♭5 A/C♯

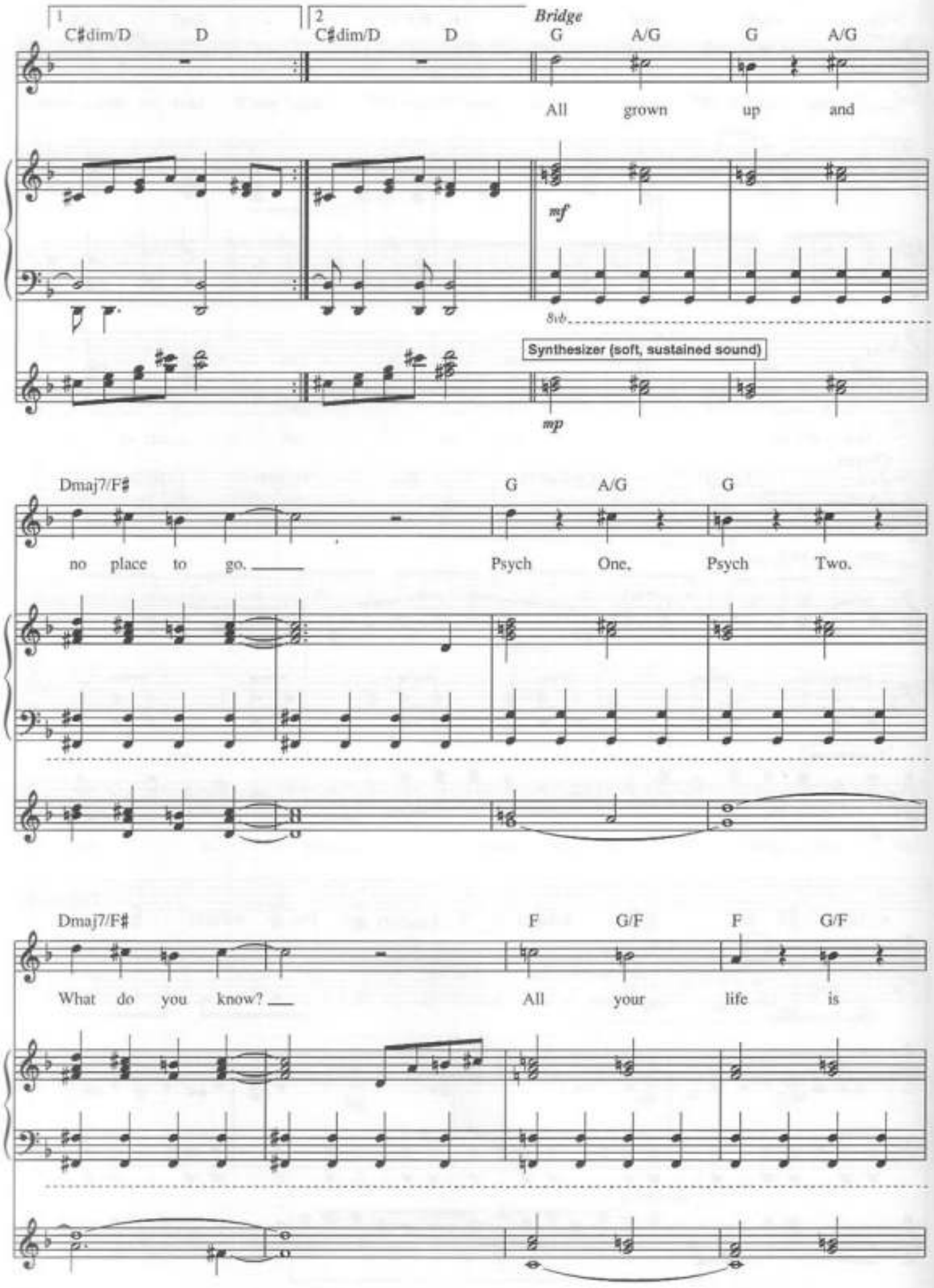
come to a place where the on - ly thing you feel

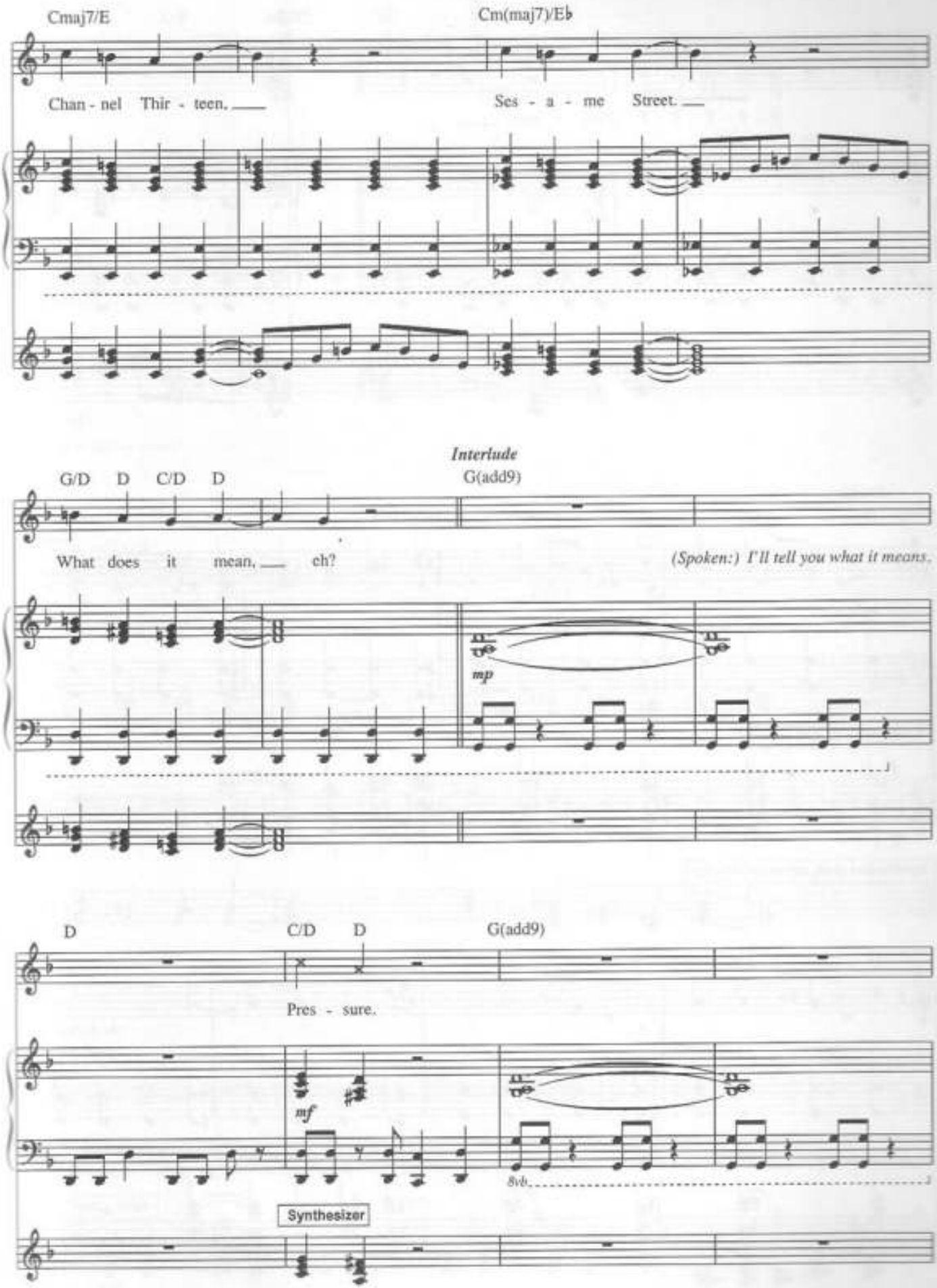
8vb

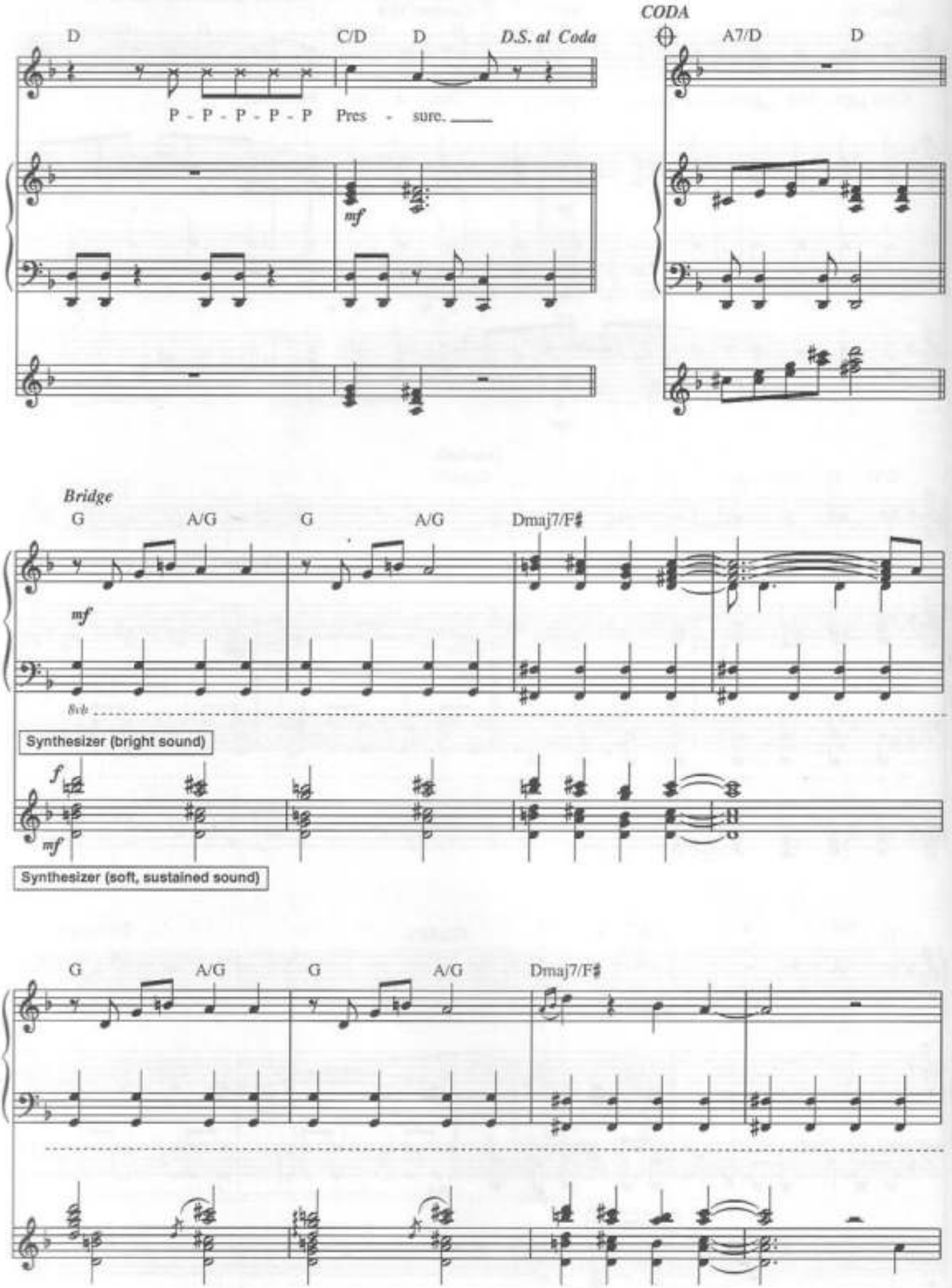
Rhy. Fig. 1

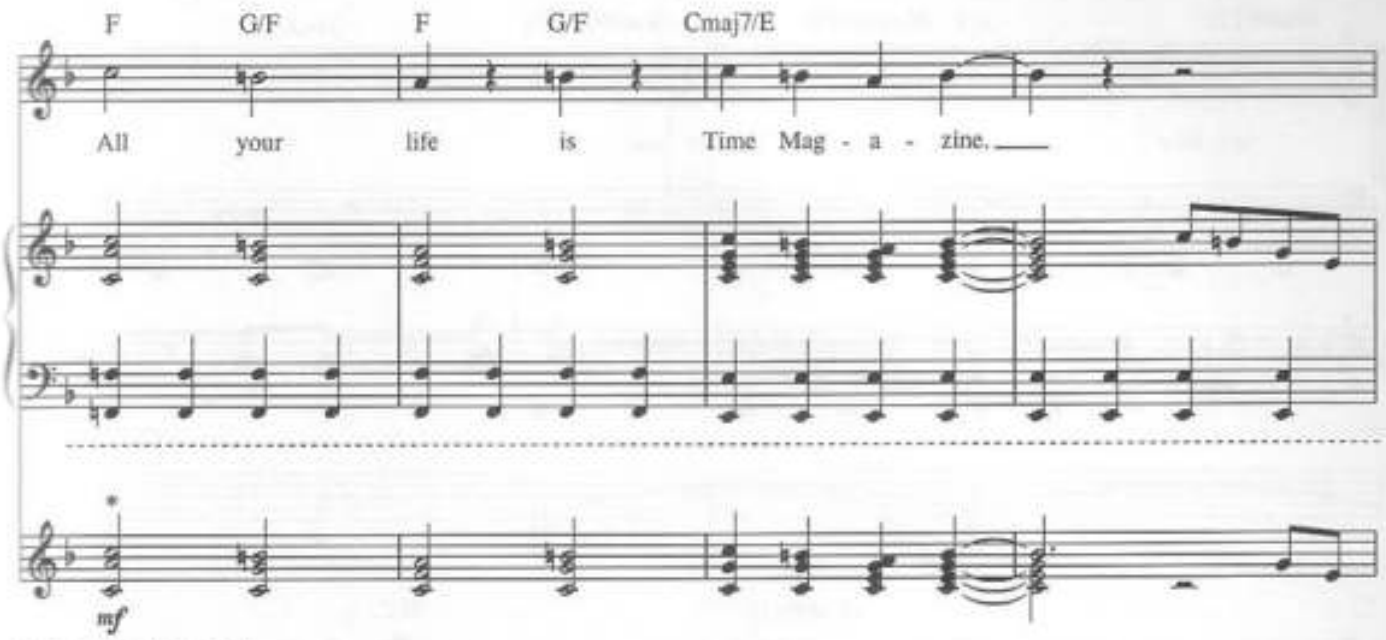
etc. until Chorus


Dm
Am/C
B♭
F/A
Em7
A7/C♯
are load - ed guns in your face and you'll have to deal with
8vb
Chorus
Dm
Edim/D
C♯dim7/D
Dm
Bdim/D
Gm/D
pres - sure.
Synthesizer
f
To Coda
A7/D
Dm
Edim/D
C♯dim7/D
Dm
Bdim/D
Gm/D
Mm, pres - sure.
Vocal 3rd time only

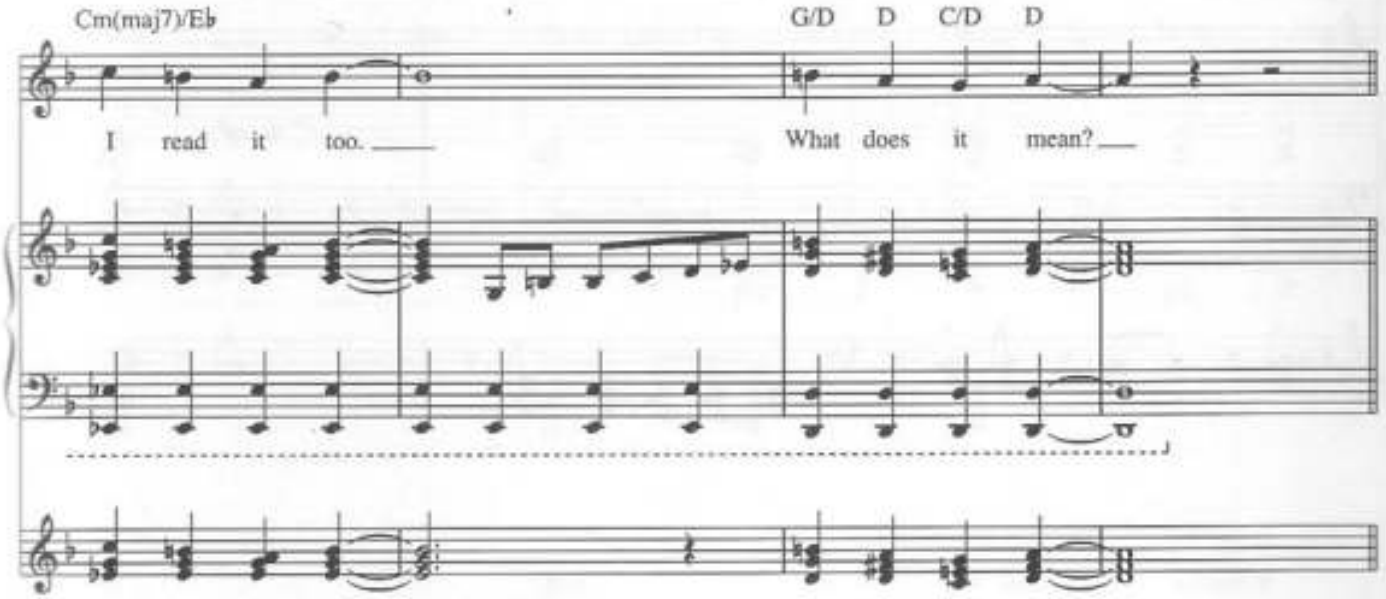

1
C♯dim/D
D
2
C♯dim/D
D
Bridge
G
A/G
G
A/G
All grown up and
mf
8vb
Synthesizer (soft, sustained sound)
mp
Dmaj7/F♯
G
A/G
G
no place to go.
Psych One, Psych Two.
Dmaj7/F♯
F
G/F
F
G/F
What do you know?
All your life is

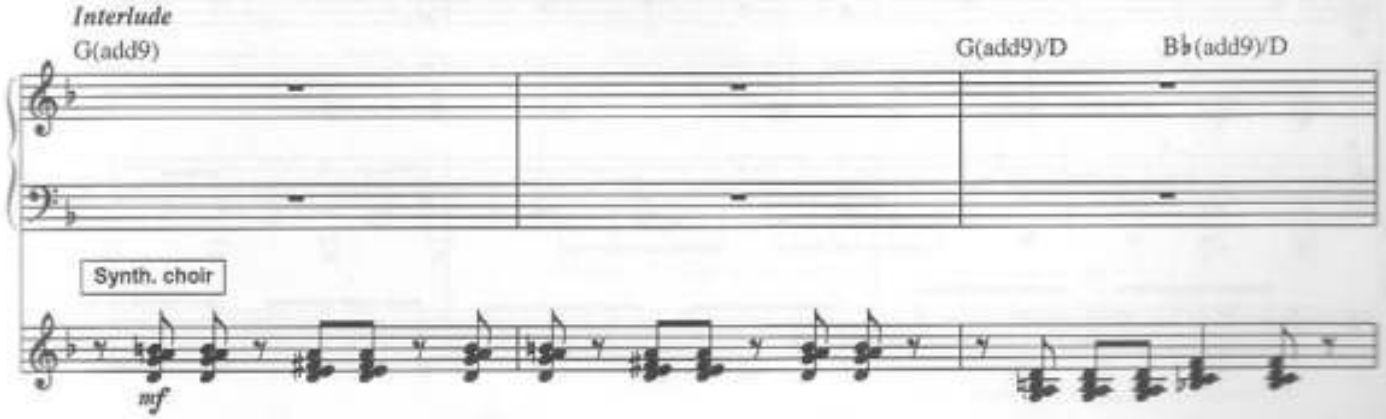

Cmaj7/E
Cm(maj7)/E♭
Chan - nel Thir - teen.
Ses - a - me Street.
Interlude
G/D D C/D D
G(add9)
What does it mean, eh?
(Spoken:) I'll tell you what it means.
mp
D
C/D D
G(add9)
Pres - sure.
mf
8vb
Synthesizer

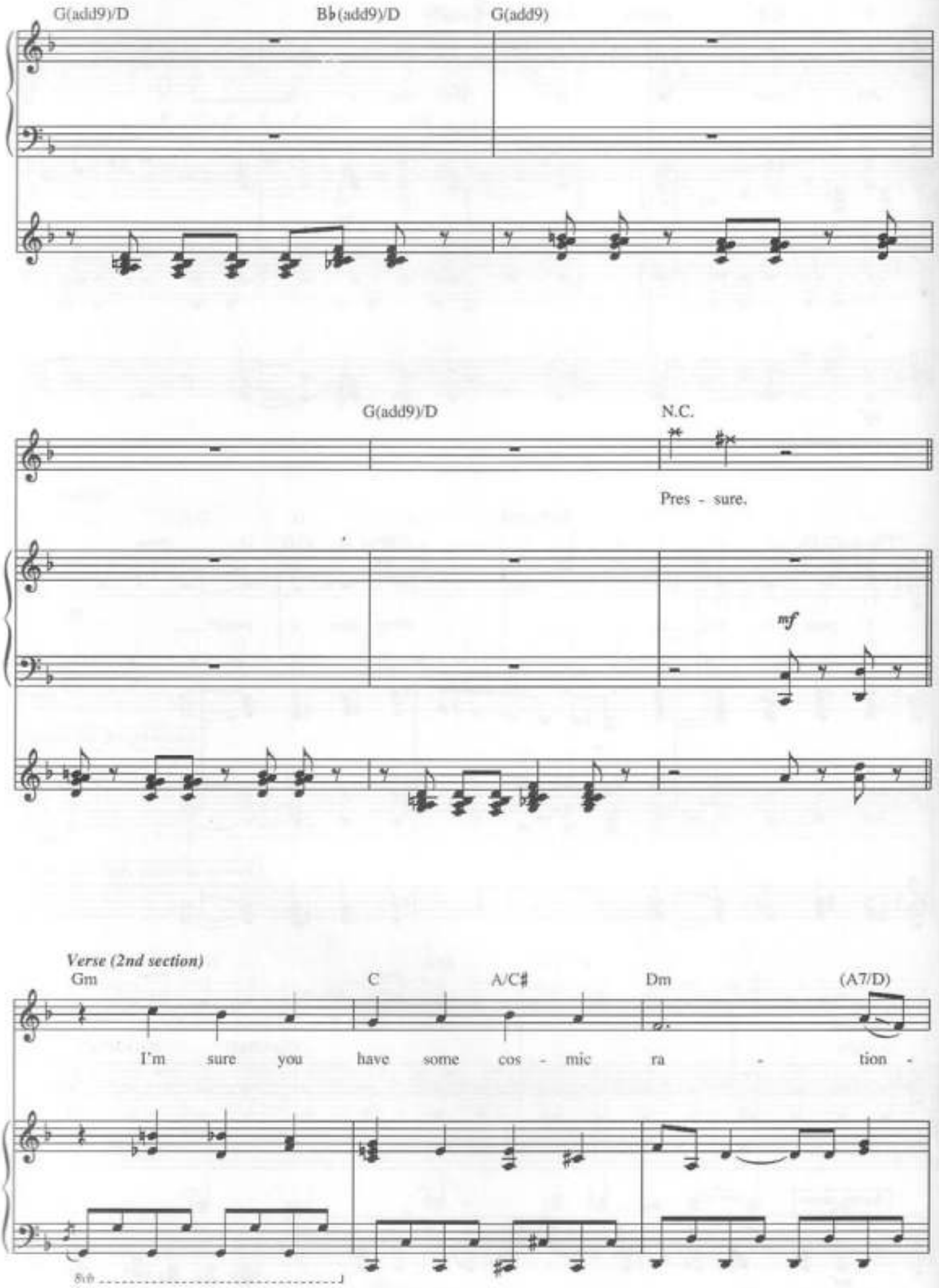

D
C/D
D
D.S. al Coda
CODA
A7/D
D
P - P - P - P - P
Pres - sure.
mf
Bridge
G
A/G
G
A/G
Dmaj7/F♯
mf
8vb
Synthesizer (bright sound)
f
mf
Synthesizer (soft, sustained sound)
G
A/G
G
A/G
Dmaj7/F♯

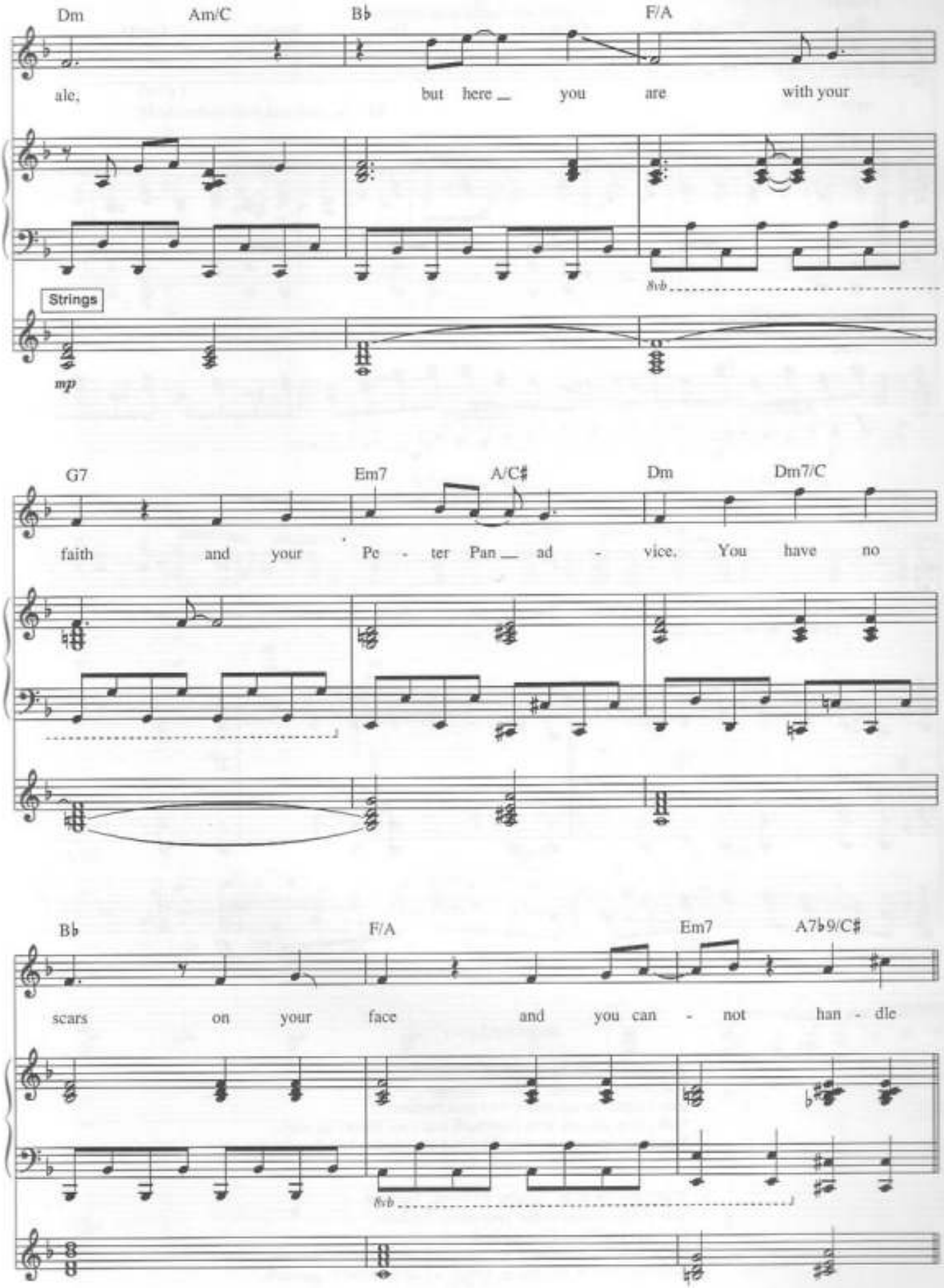


*Both synths play same part.






G(add9)/D
B♭(add9)/D
G(add9)
G(add9)/D
N.C.
Pres - sure.
mf
Verse (2nd section)
Gm
C
A/C♯
Dm
(A7/D)
I'm sure you have some cos - mic ra - tion -
8vb


Dm
Am/C
B♭
F/A
ale,
but here
you
are
with your
8vb
Strings
mp
G7
Em7
A/C♯
Dm
Dm7/C
faith
and your
Pe - ter Pan
ad - vice.
You have no
B♭
F/A
Em7
A7♭9/C♯
scars
on your face
and you can - not han - dle
8vb

Chorus

Dm Edim/D C♯dim7/D Dm Bdim/D Gm/D

pres - sure.

2nd and 3rd times - sim.

Synthesizer (Bright sound)

2nd and 3rd times - sim.

f

1,2 A7/D Dm

Mm, the

Vocal 1st time only

3 A7/D Dm

One, two, three, four, Pres - sure!

ff

ff

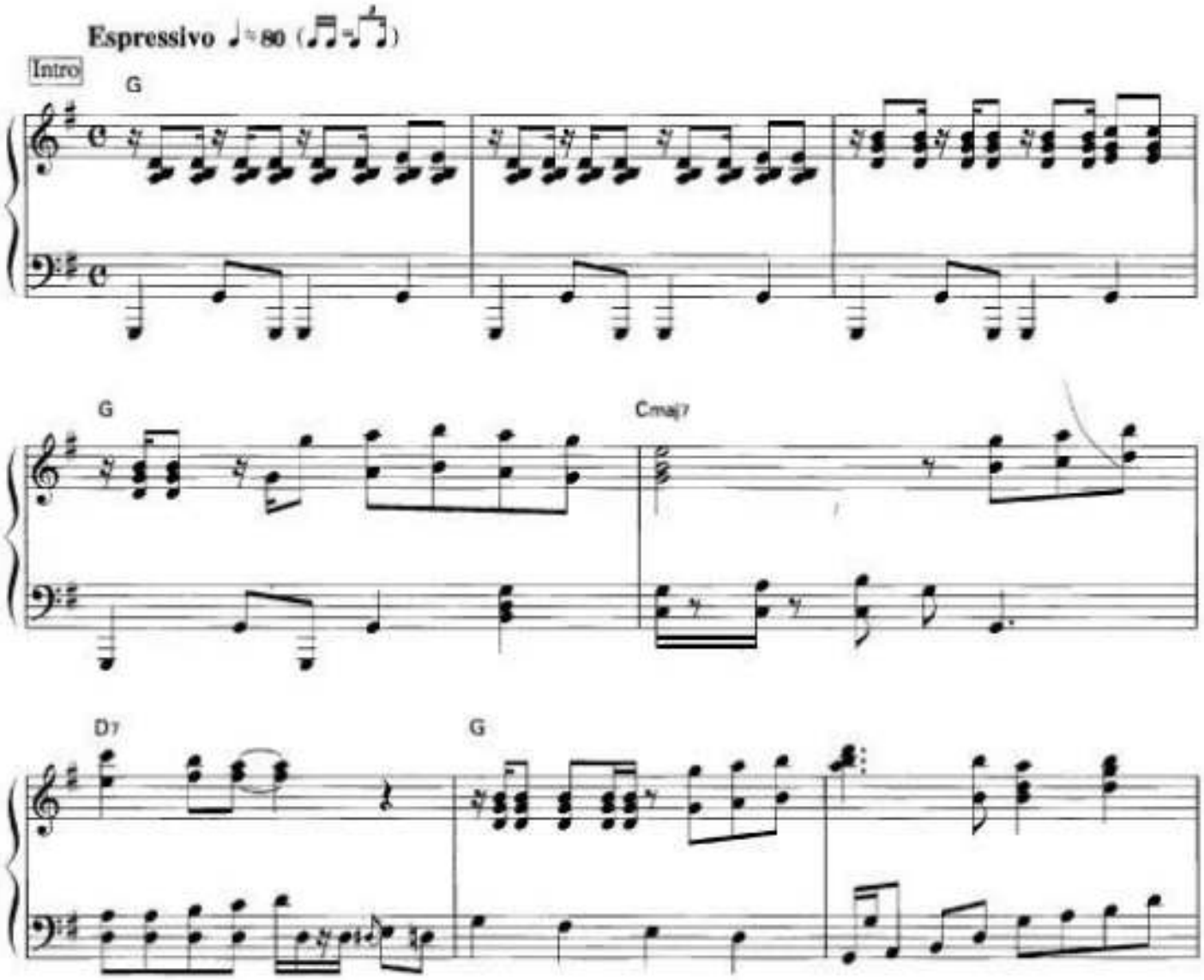
Additional Lyrics

2. You used to call me paranoid. Pressure.
But even you cannot avoid pressure.
You turned the tap dance into your crusade.
Now, here you are with your faith and your Peter Pan advice.
You have no scars on your face and you cannot handle pressure.

3. Don't ask for help. You're all alone. Pressure.
You'll have to answer to your own. Pressure.
I'm sure you have some cosmic rationale,
but here you are in the ninth, two men out and three men on.
Nowhere to look but inside, where we all respond to pressure.

The River of Dreams

Words and Music by Billy Joel



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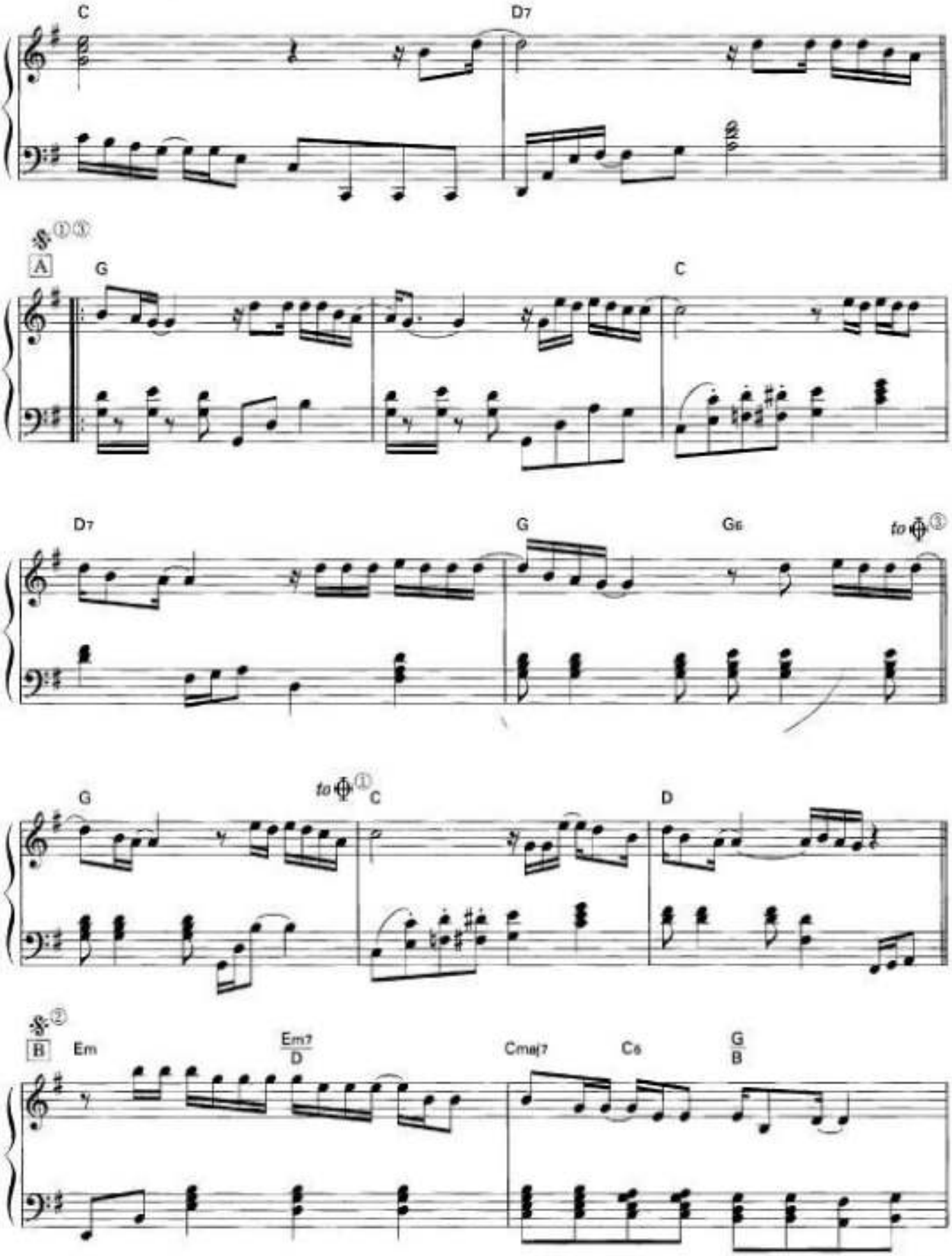
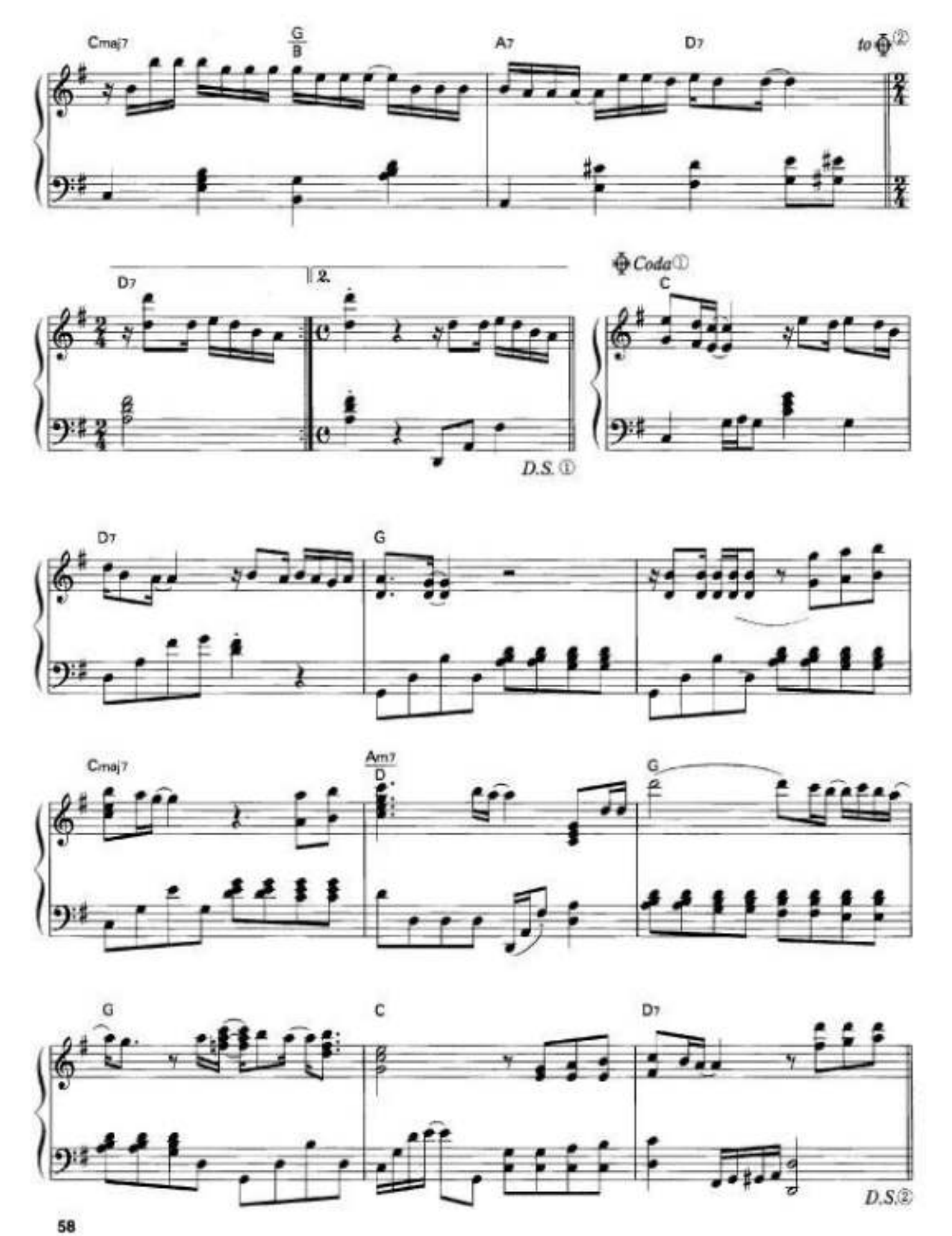
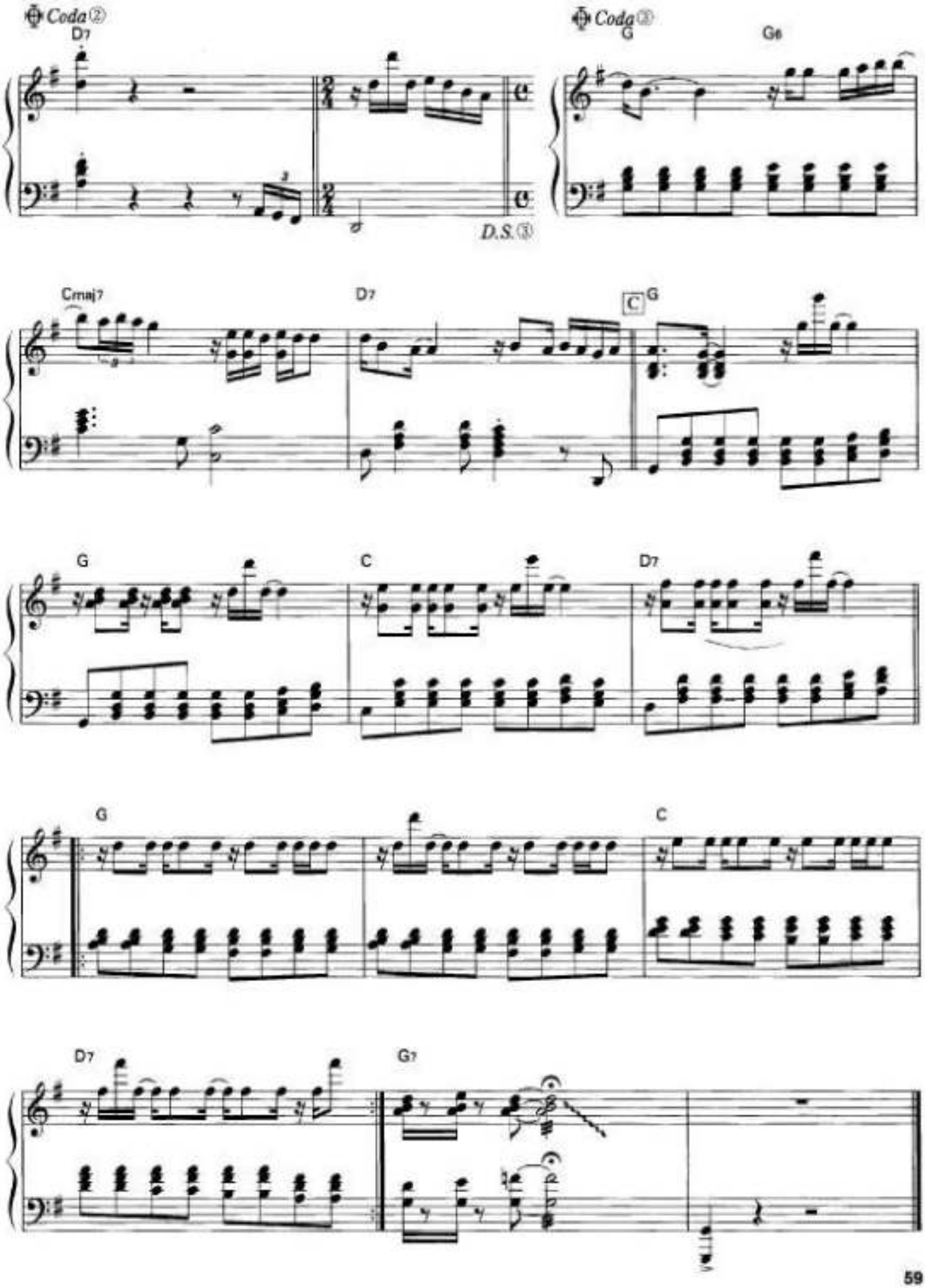

C
D7
A
G
C
D7
G
G6
to ③
G
to ① C
D
B
Em
Em7/D
Cmaj7
C6
G/B


Cmaj7
G/B
A7
D7
to ⊕②
D7
2.
D.S.①
⊕Coda①
C
D7
G
Cmaj7
Am7/D
G
G
C
D7
D.S.②


Coda②
D7
D.S.③
Coda③
G
G6
Cmaj7
D7
C
G
G
C
D7
G
C
D7
G7

0017RSMB

ROOT BEER RAG

By Billy Joel

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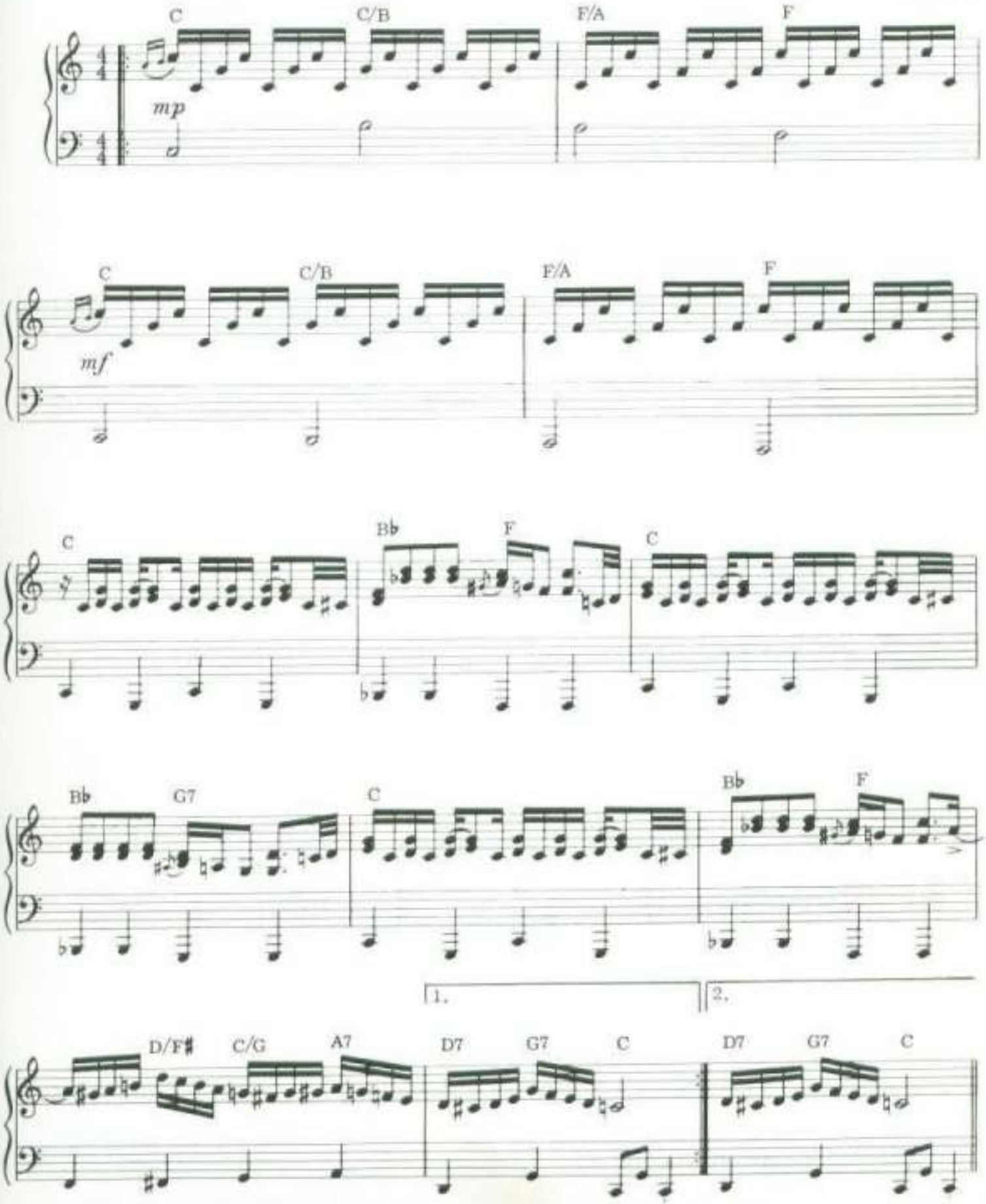
ROOT BEER RAG

Fast Ragtime

by
BILLY JOEL



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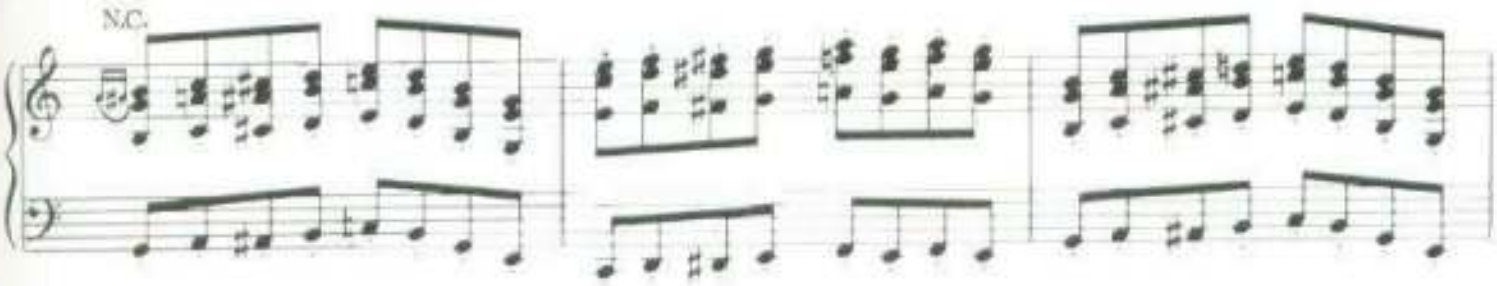
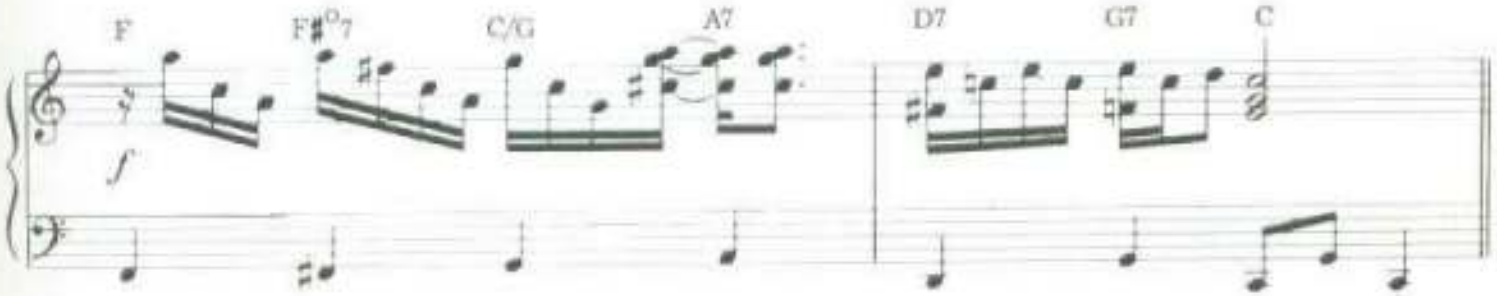
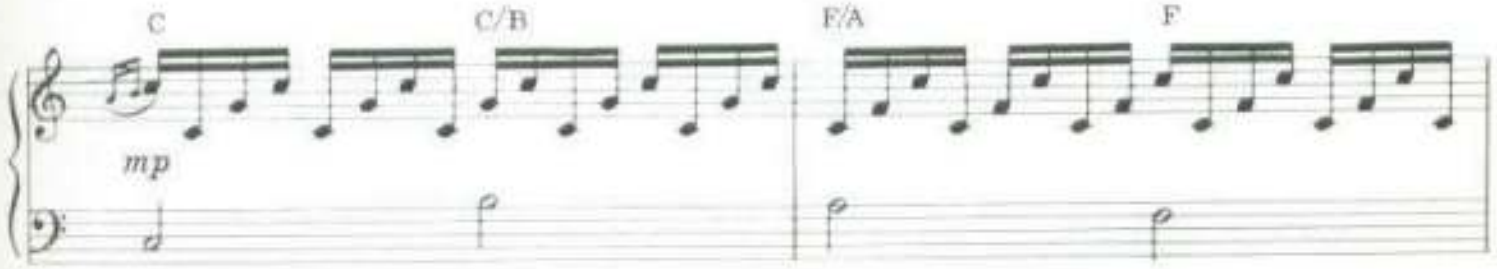
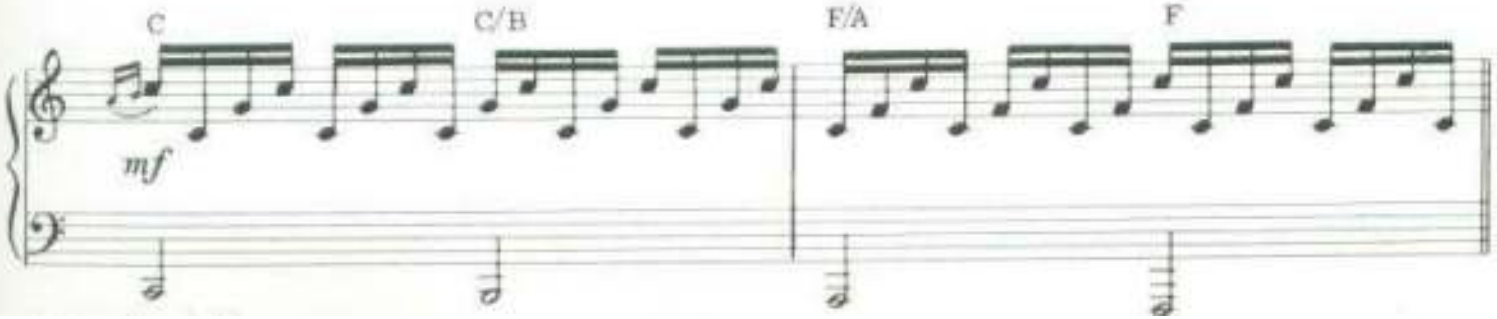
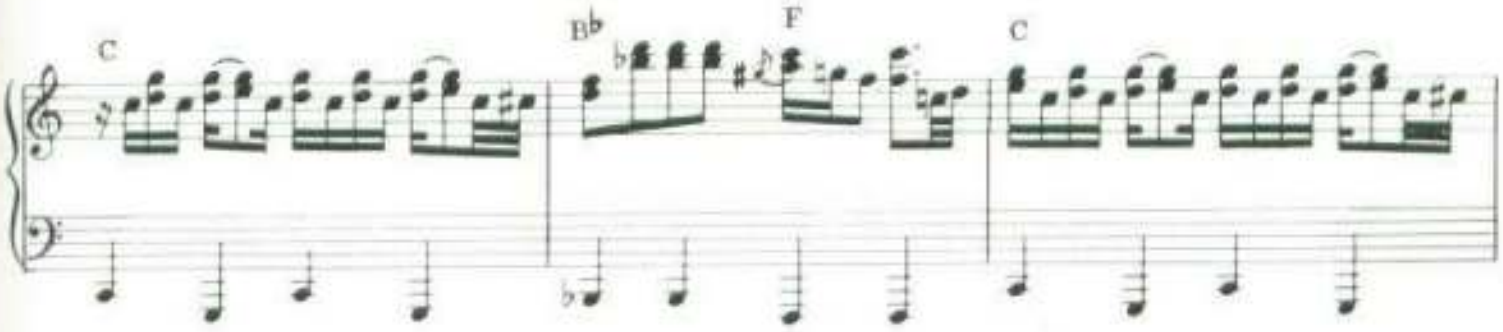

N.C.

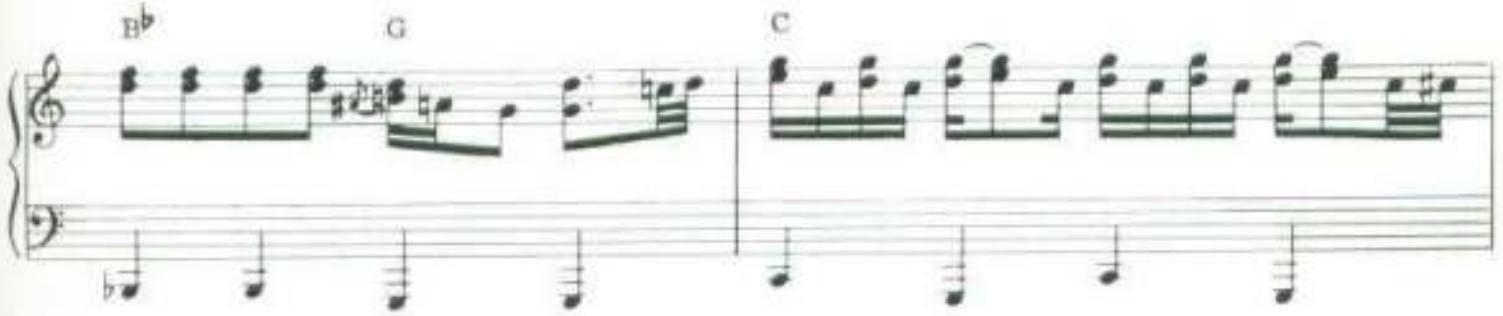
F
C/E
Dm7
C
N.C.

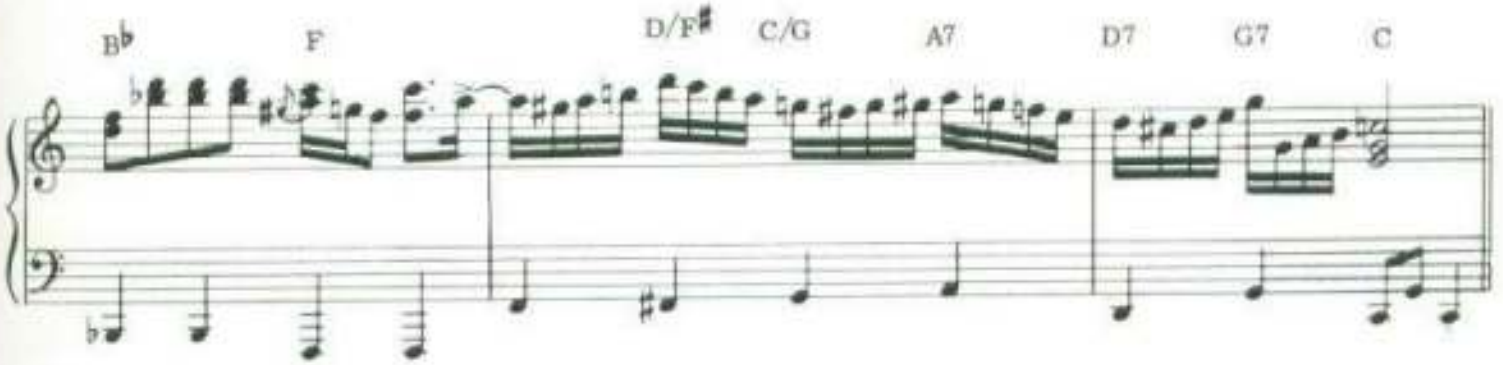

F
F#°7
C/G
A7
D7
G7
C
f

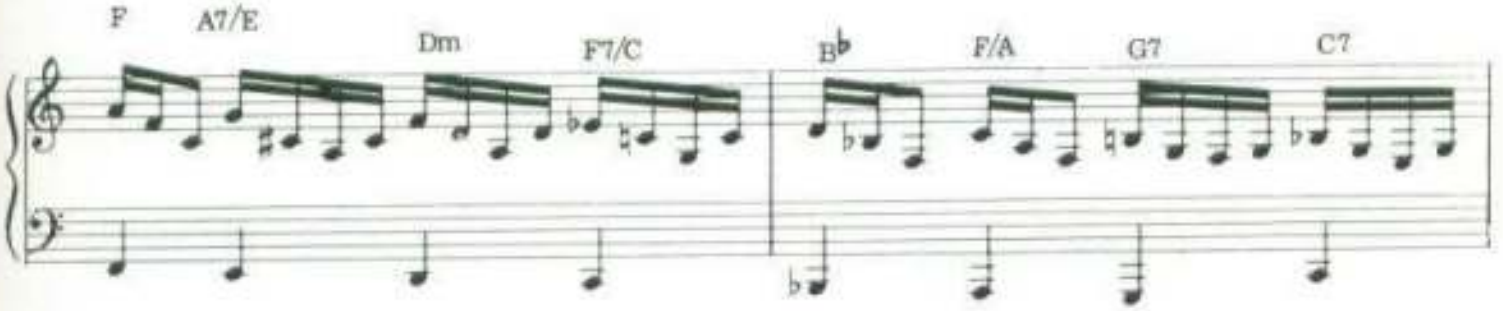

C
C/B
F/A
F
mp

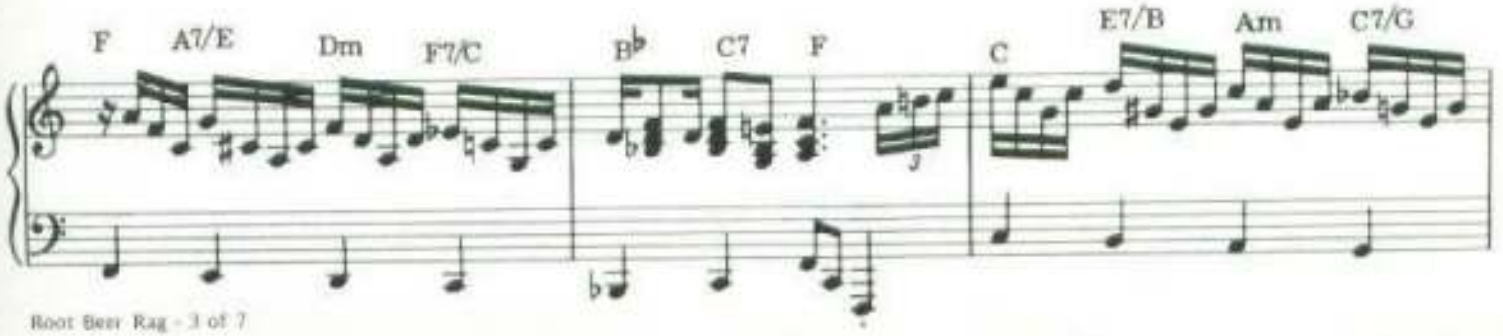

C
C/B
F/A
F
mf

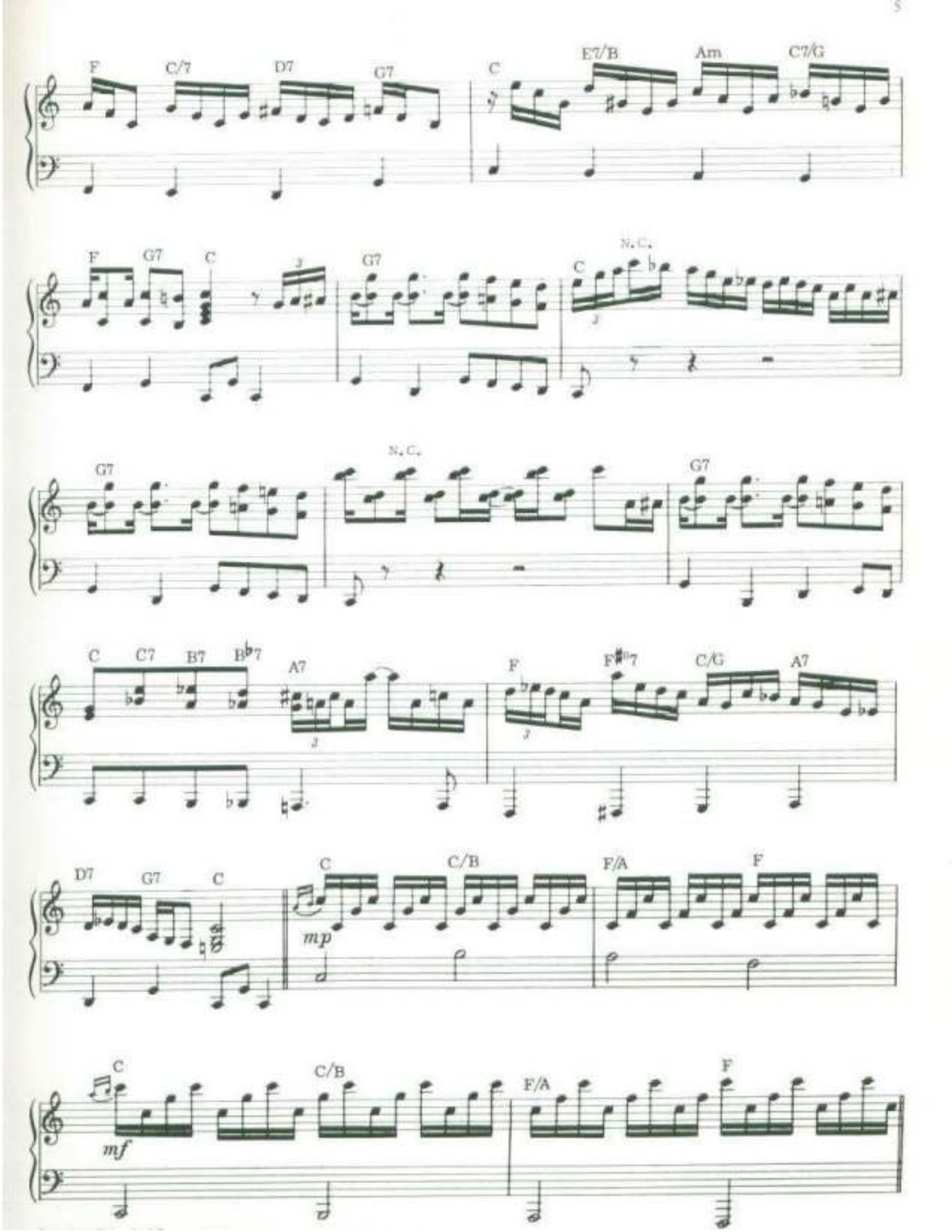

C
B♭
F
C

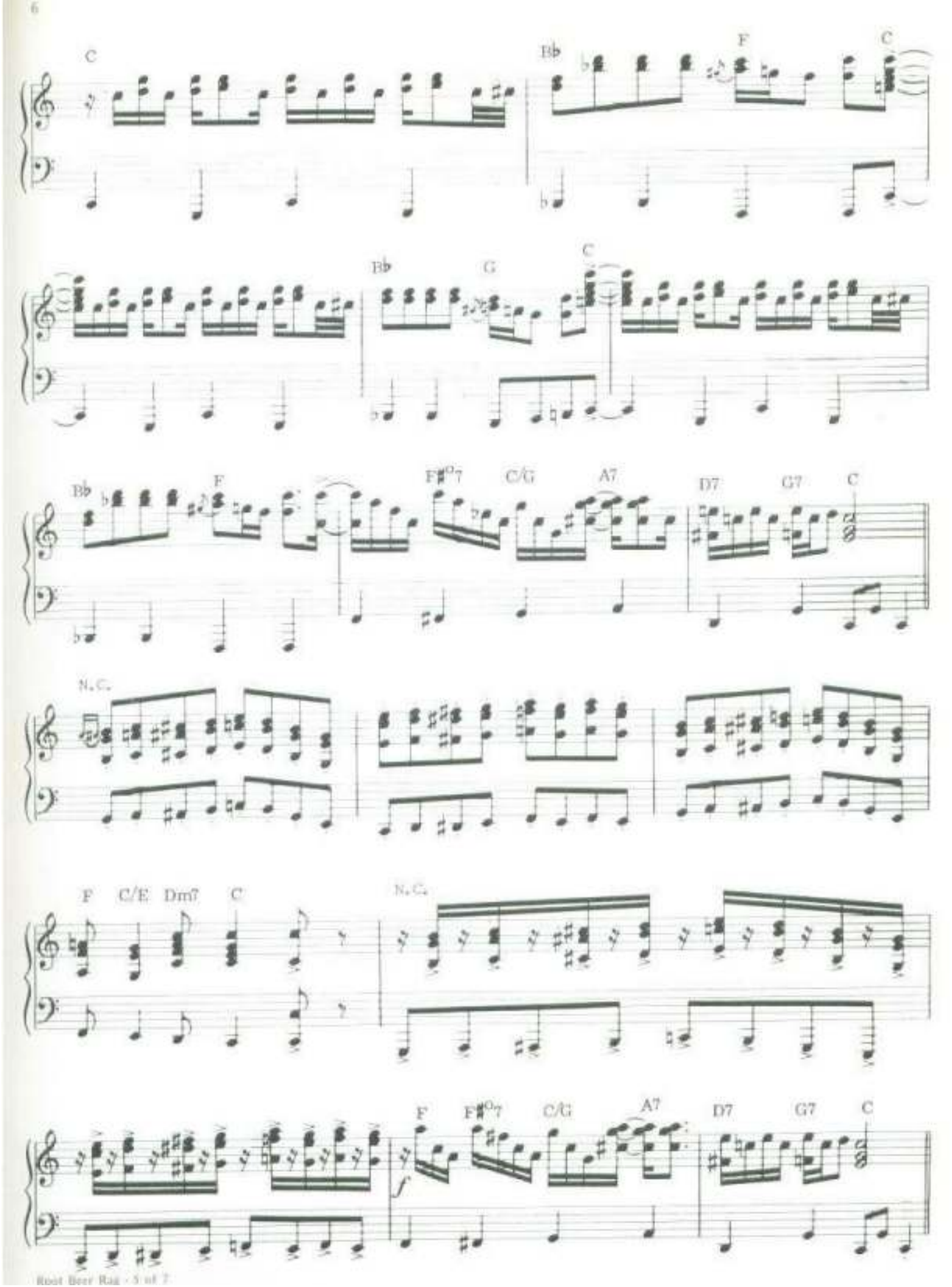

B♭
G
C

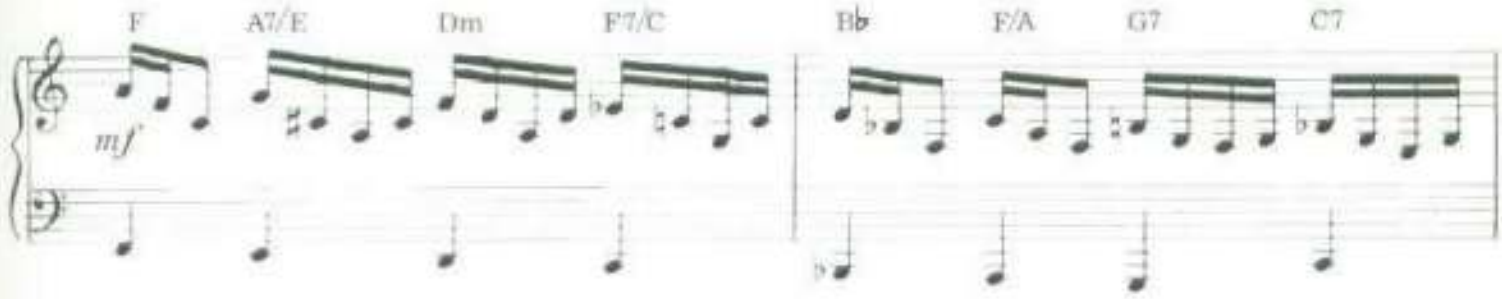

B♭
F
D/F♯
C/G
A7
D7
G7
C

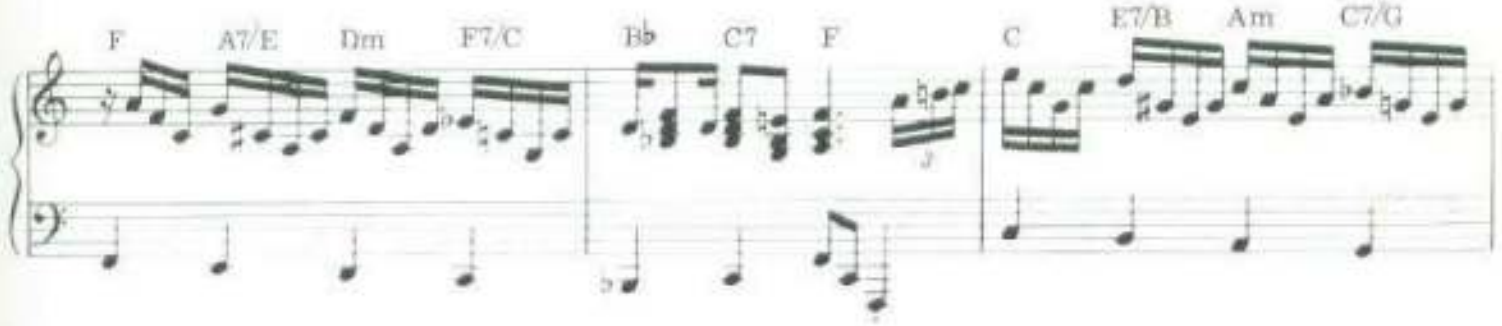

F
A7/E
Dm
F7/C
B♭
F/A
G7
C7

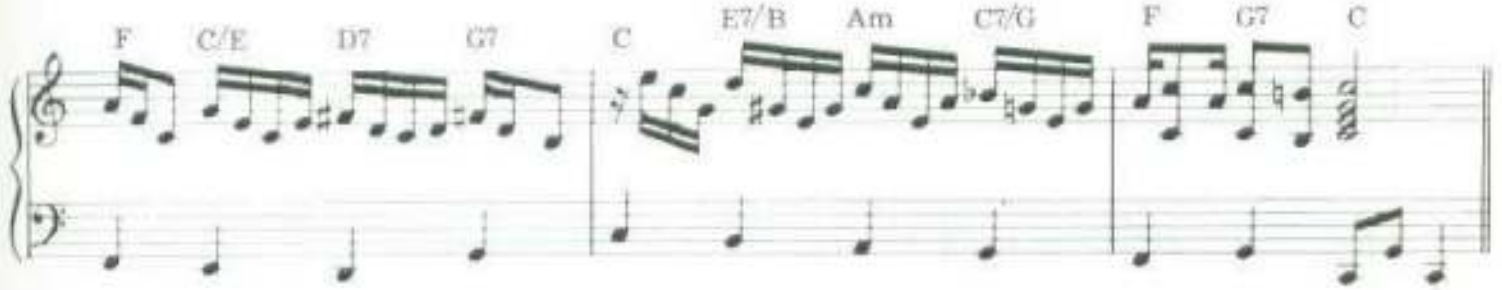

F
A7/E
Dm
F7/C
B♭
C7
F
C
E7/B
Am
C7/G

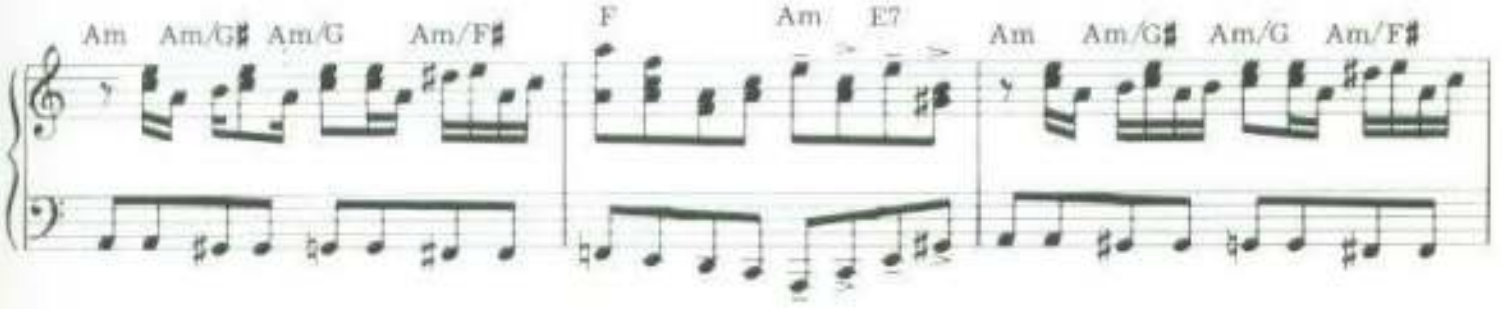

F
C/7
D7
G7
C
E7/B
Am
C7/G
F
G7
C
G7
N.C.
C
G7
N.C.
G7
C
C7
B7
B♭7
A7
F
F♯°7
C/G
A7
D7
G7
C
C
C/B
F/A
F
mp
C
C/B
F/A
F
mf

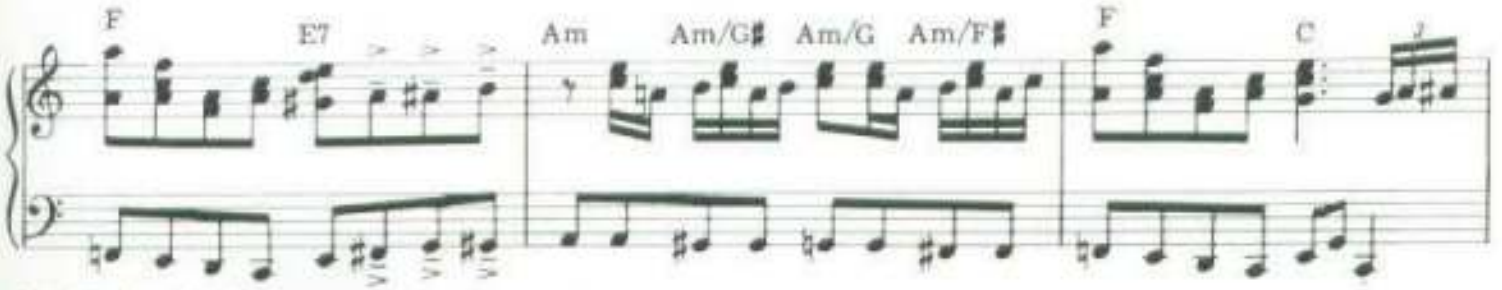

C
B♭
F
C
B♭
G
C
B♭
F
F♯°7
C/G
A7
D7
G7
C
N.C.
F
C/E
Dm7
C
N.C.
F
F♯°7
C/G
A7
D7
G7
C

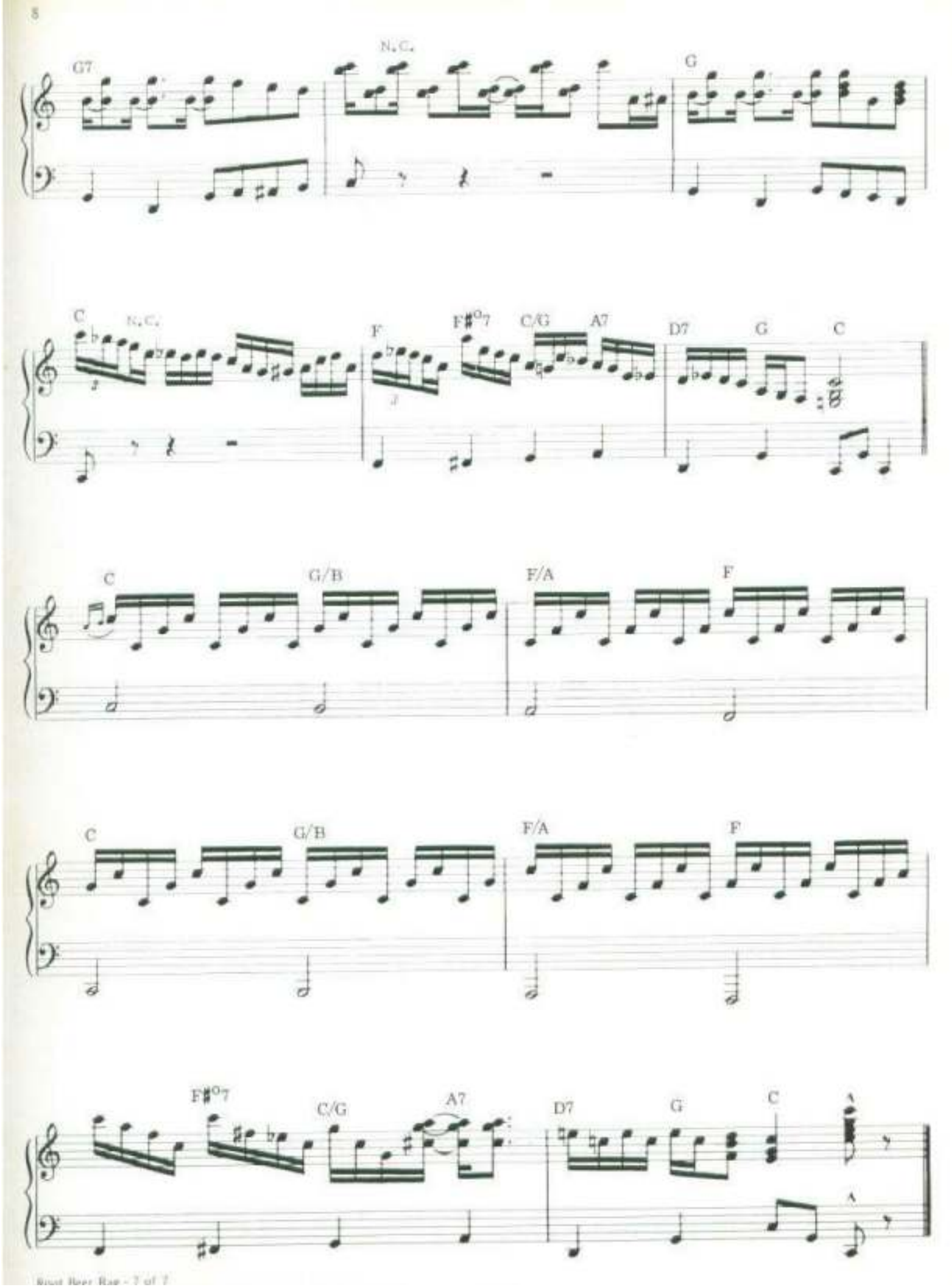

F A7/E Dm F7/C Bb F/A G7 C7
mf


F A7/E Dm F7/C Bb C7 F C E7/B Am C7/G


F C/E D7 G7 C E7/B Am C7/G F G7 C


Am Am/G♯ Am/G Am/F♯ F Am E7 Am Am/G♯ Am/G Am/F♯


F E7 Am Am/G♯ Am/G Am/F♯ F C


G7
N.C.
G
C
N.C.
F
F#o7
C/G
A7
D7
G
C
C
G/B
F/A
F
C
G/B
F/A
F
F#o7
C/G
A7
D7
G
C

ROSALINDA'S EYES

Words and Music
BILLY JOEL

Moderate

A9sus (6th fret) B9sus (8th fret) E9sus (4th fret) F♯9sus (6th fret) G7 (F bass)

mf

F G7+ C9

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

Repeat 4 times

F7 B♭maj9 E♭9sus

ish part of town. I've got
'ry-thing to me. When she's all
to Ric - can band. Un - ion wa-

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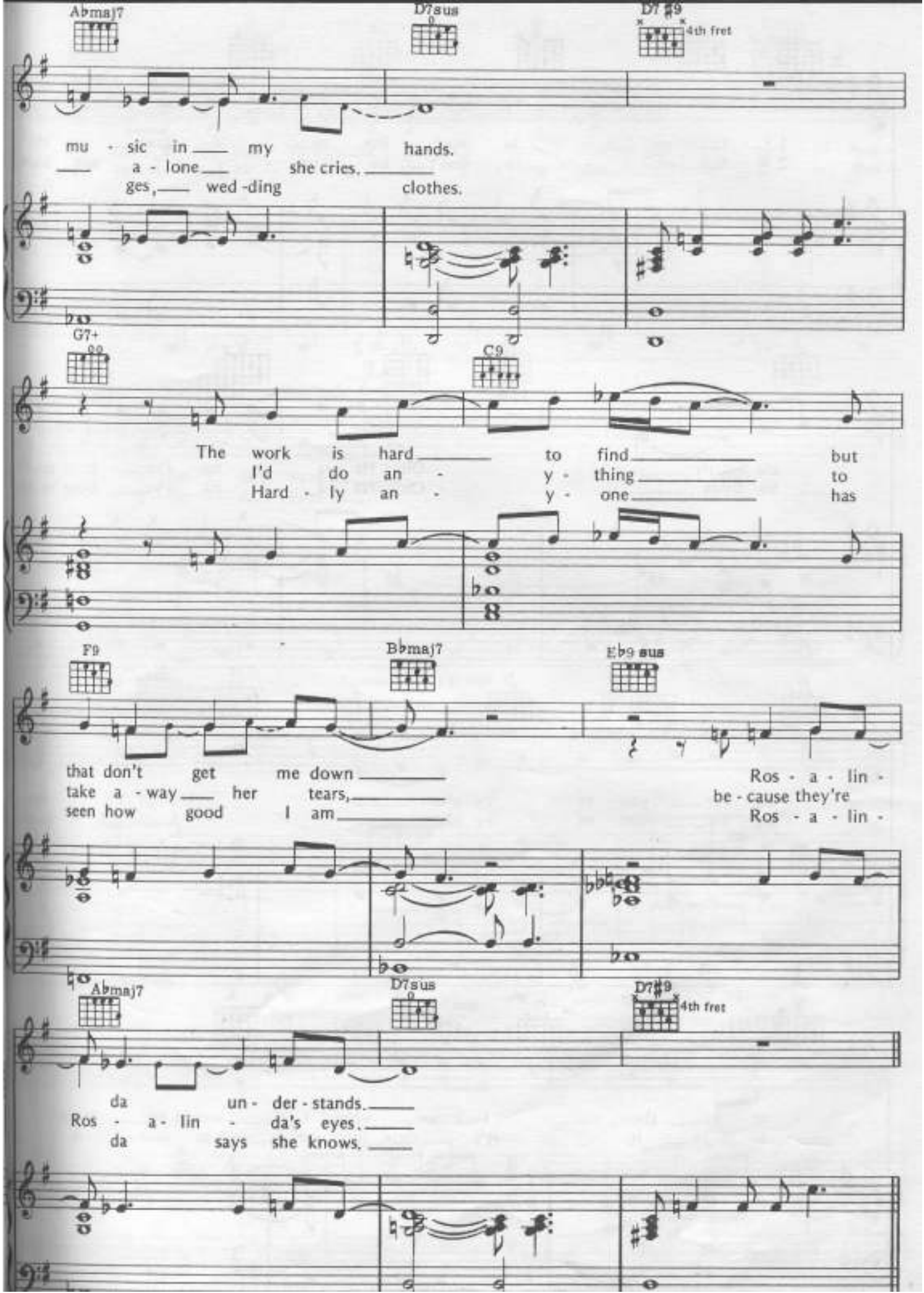
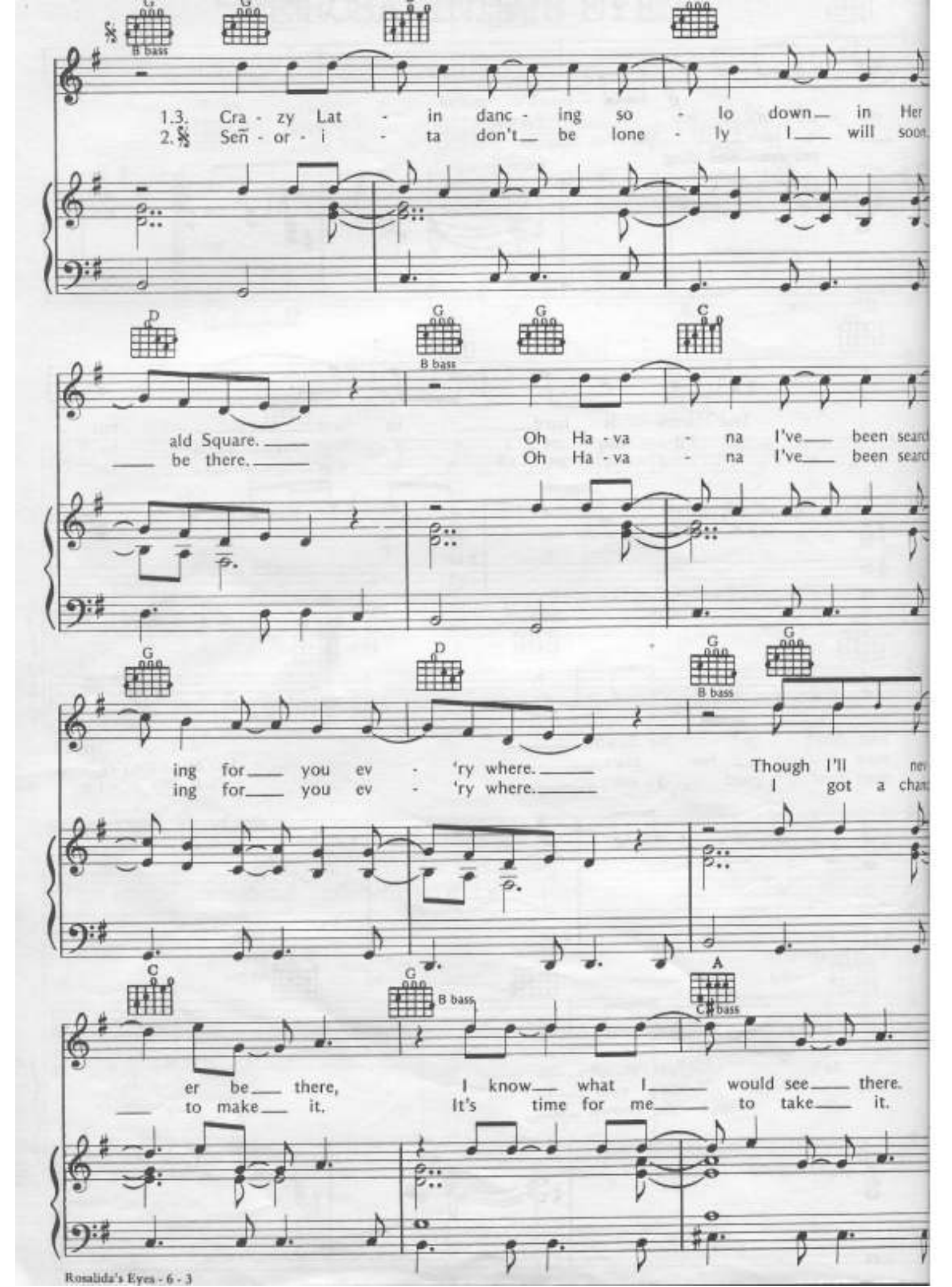
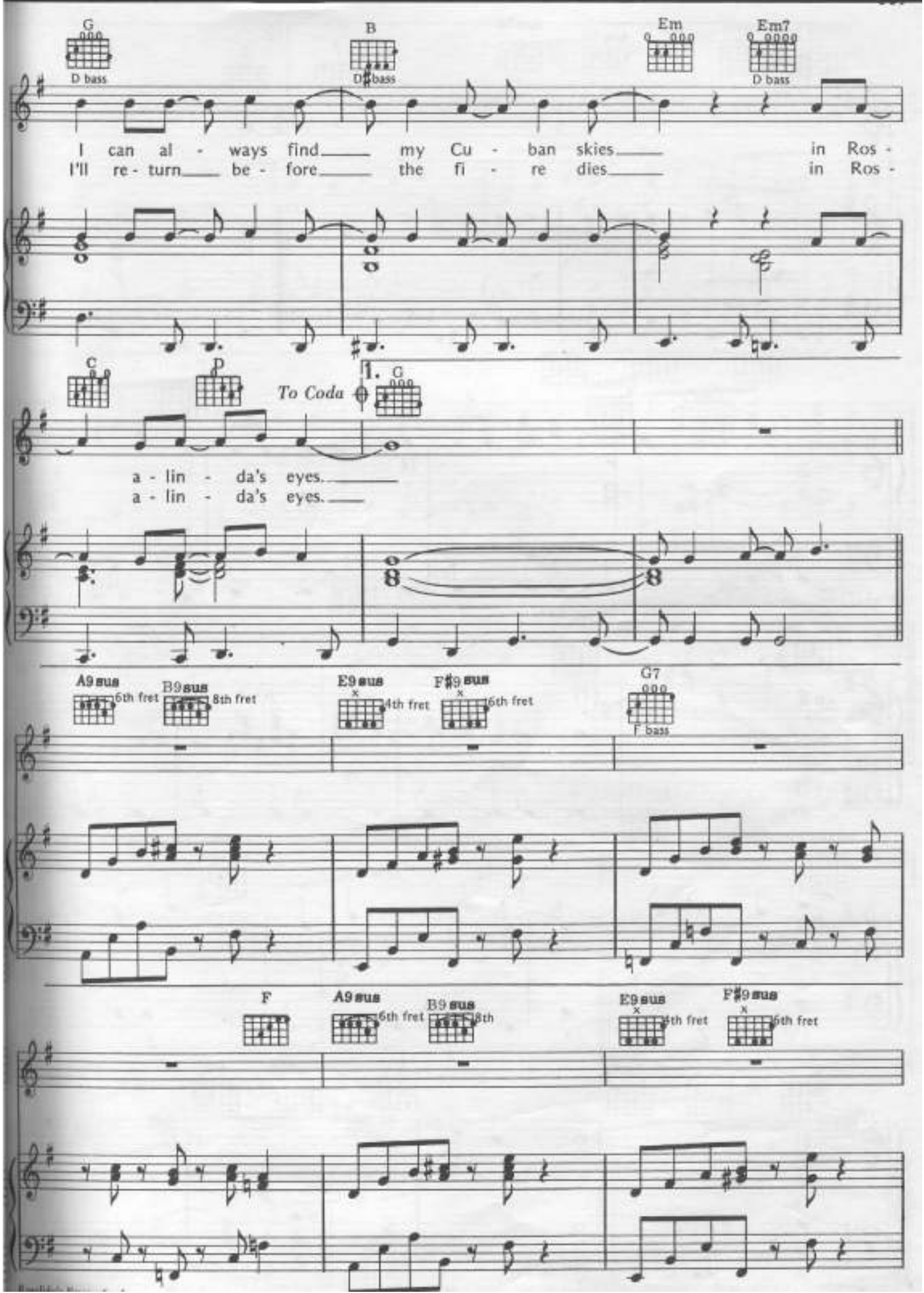
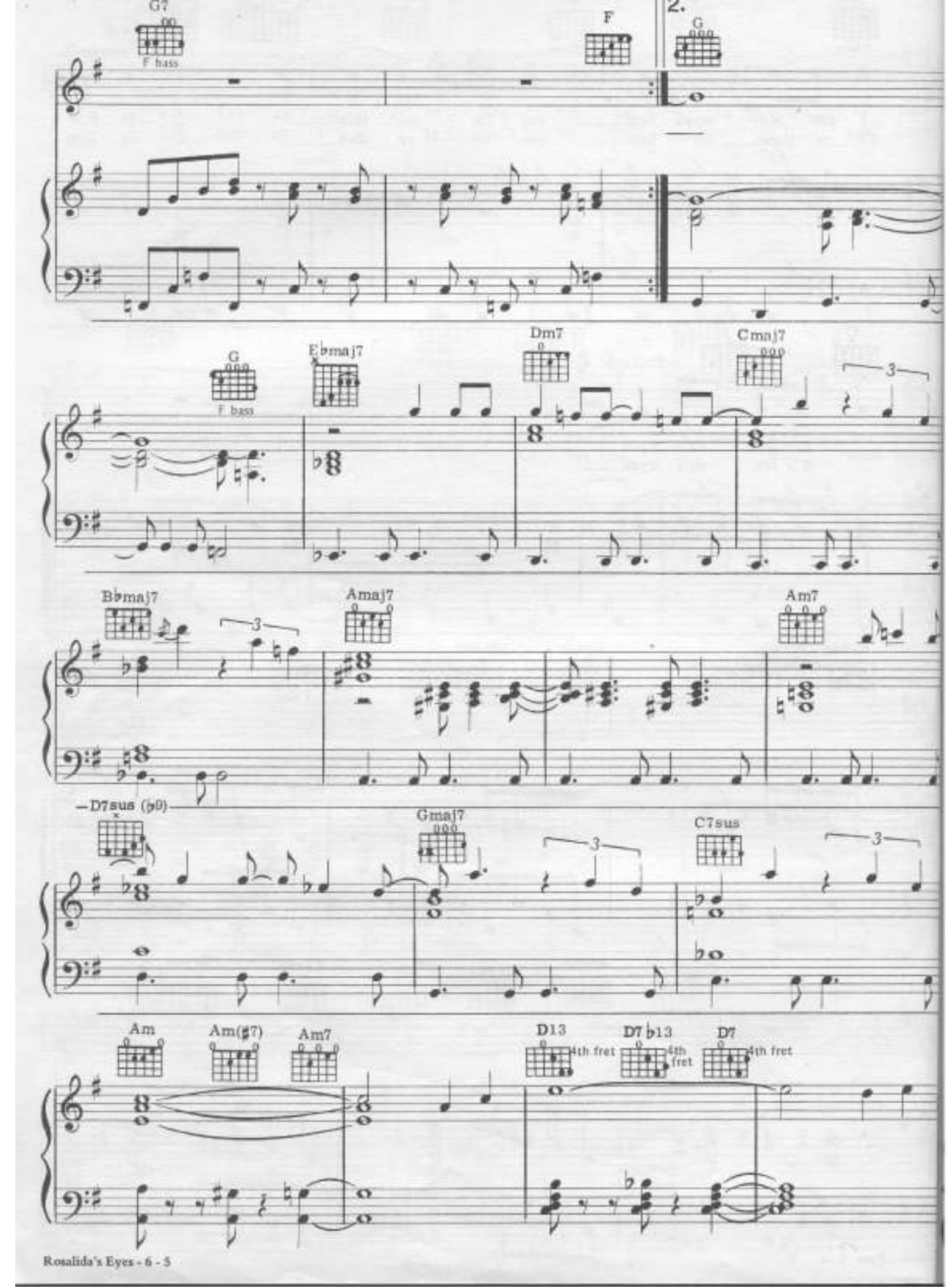
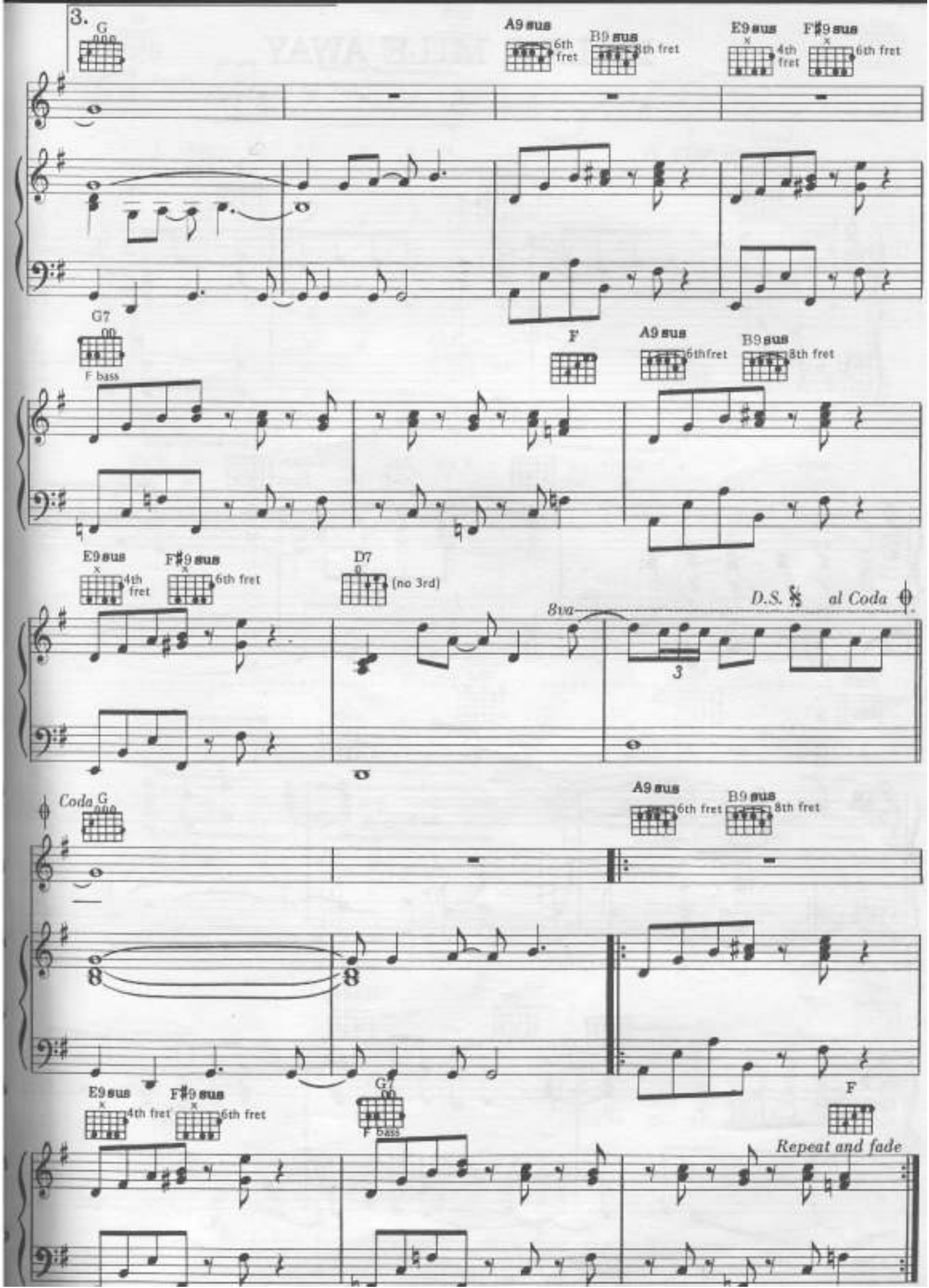

A♭maj7
D7sus
D7♯9
4th fret
mu - sic in my hands.
a - lone she cries.
ges, wed -ding clothes.
G7+
C9
The work is hard to find but
I'd do an - y - thing to
Hard - ly an - y - one has
F9
B♭maj7
E♭9 sus
that don't get me down
take a - way her tears,
seen how good I am
Ros - a - lin -
be - cause they're
Ros - a - lin -
A♭maj7
D7sus
D7♯9
4th fret
da un - der - stands.
Ros - a - lin - da's eyes.
da says she knows.


G
G
B bass
1.3. Cra - zy Lat - in danc - ing so - lo down in Her
2. Señ - or - i - ta don't be lone - ly I will soon
D
G
B bass
G
C
ald Square. Oh Ha - va - na I've been seard
be there. Oh Ha - va - na I've been seard
G
D
G
B bass
G
ing for you ev - 'ry where. Though I'll ne
ing for you ev - 'ry where. I got a chan
C
G
B bass
A
C# bass
er be there, I know what I would see there.
to make it. It's time for me to take it.

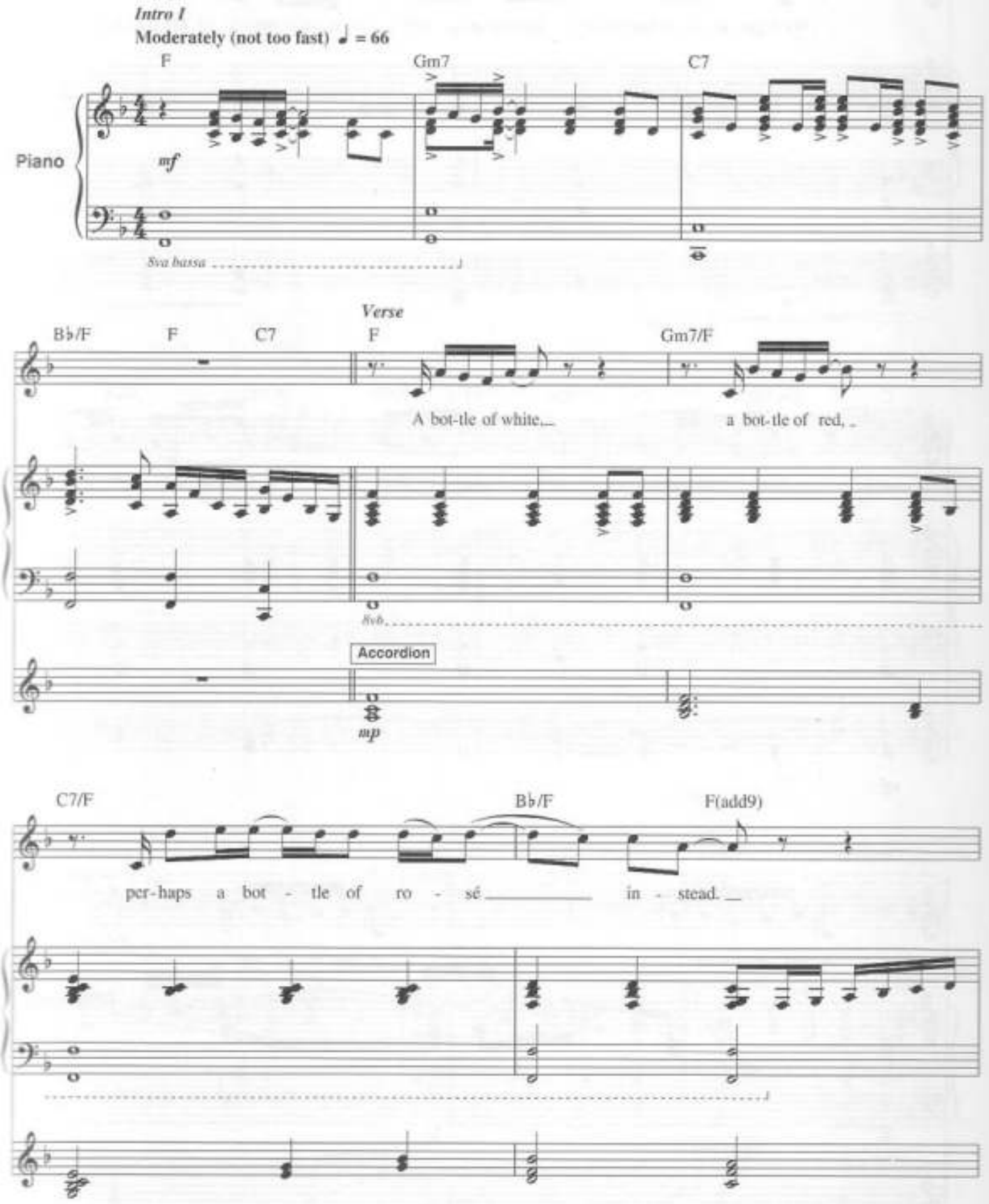

G
D bass
B
D♯bass
Em
Em7
D bass
I can al - ways find my Cu - ban skies in Ros -
I'll re - turn be - fore the fi - re dies in Ros -
C
D
To Coda
1. G
a - lin - da's eyes.
a - lin - da's eyes.
A9sus
6th fret
B9sus
8th fret
E9sus
4th fret
F♯9sus
6th fret
G7
F bass
F
A9sus
6th fret
B9sus
8th
E9sus
4th fret
F♯9sus
6th fret


G7
F bass
F
2.
G
G
F bass
E♭maj7
Dm7
Cmaj7
3
B♭maj7
3
Amaj7
Am7
D7sus (♭9)
Gmaj7
3
C7sus
3
Am
Am(♯7)
Am7
D13
4th fret
D7♭13
4th fret
D7
4th fret


3.
G
A9 sus
6th fret
B9 sus
8th fret
E9 sus
4th fret
F♯9 sus
6th fret
G7
F bass
F
A9 sus
6th fret
B9 sus
8th fret
E9 sus
4th fret
F♯9 sus
6th fret
D7
(no 3rd)
8va
D.S. al Coda
3
Coda G
A9 sus
6th fret
B9 sus
8th fret
E9 sus
4th fret
F♯9 sus
6th fret
G7
F bass
F
Repeat and fade

Scenes from an Italian Restaurant

Words and Music by Billy Joel



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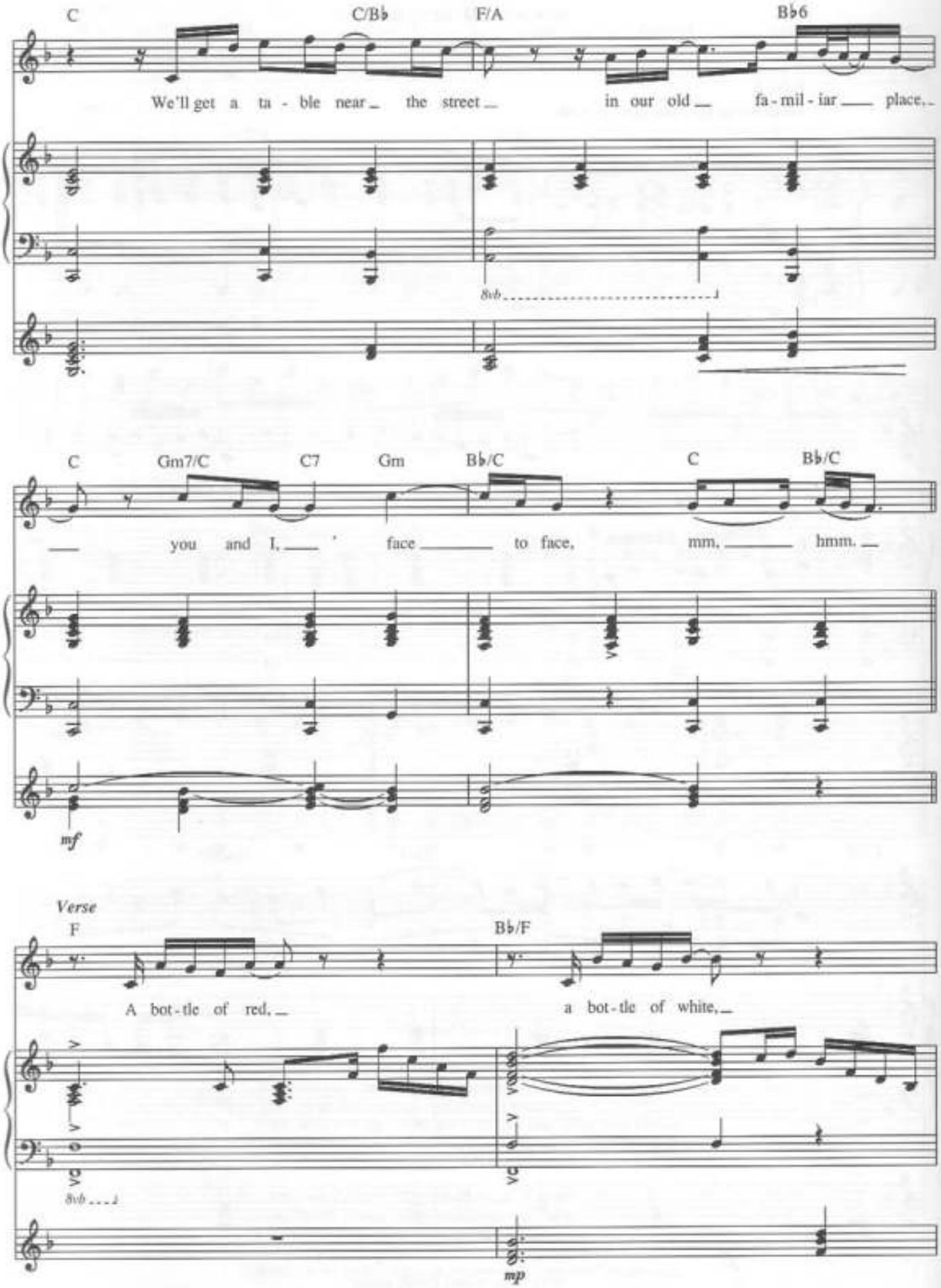
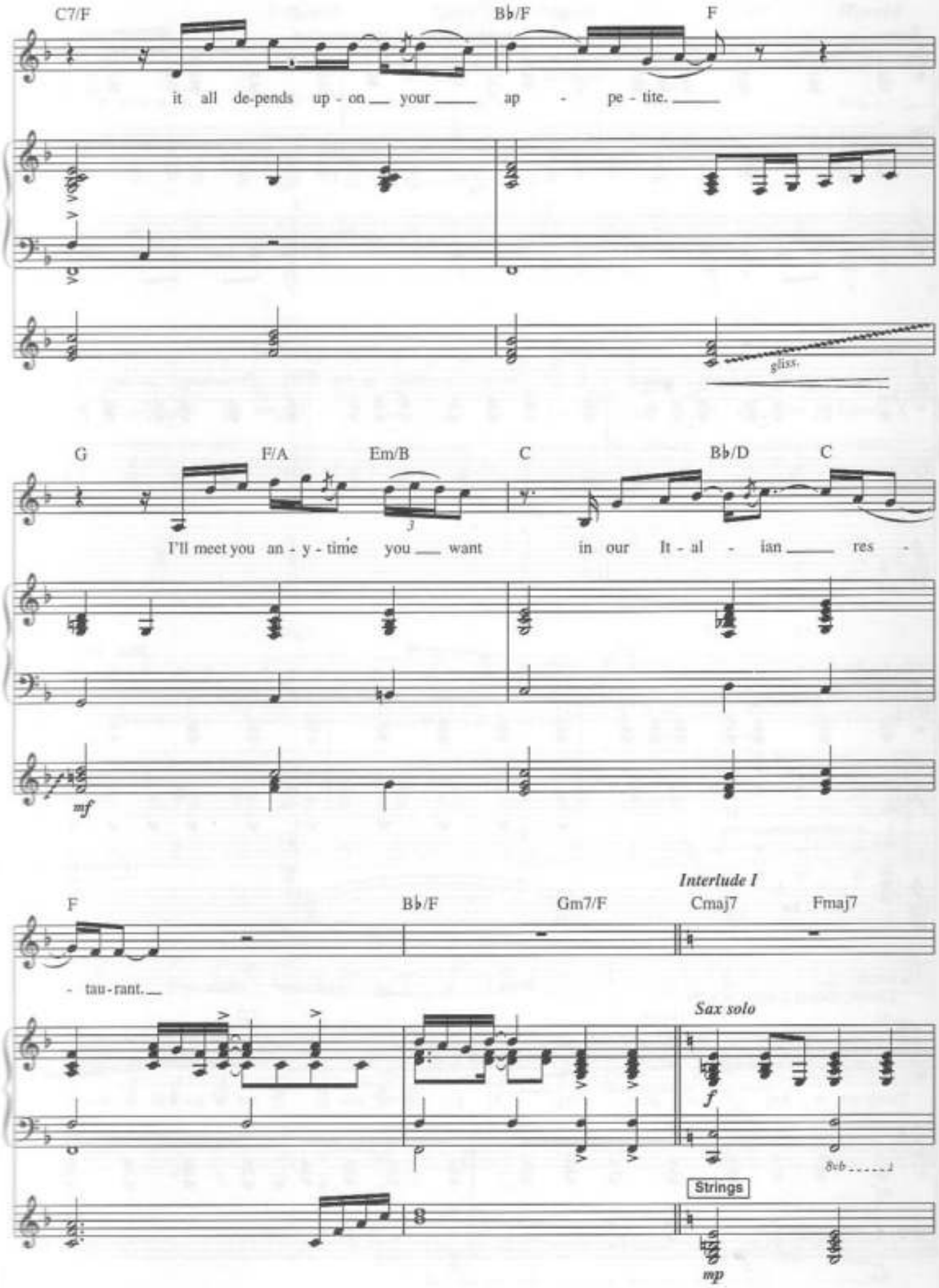
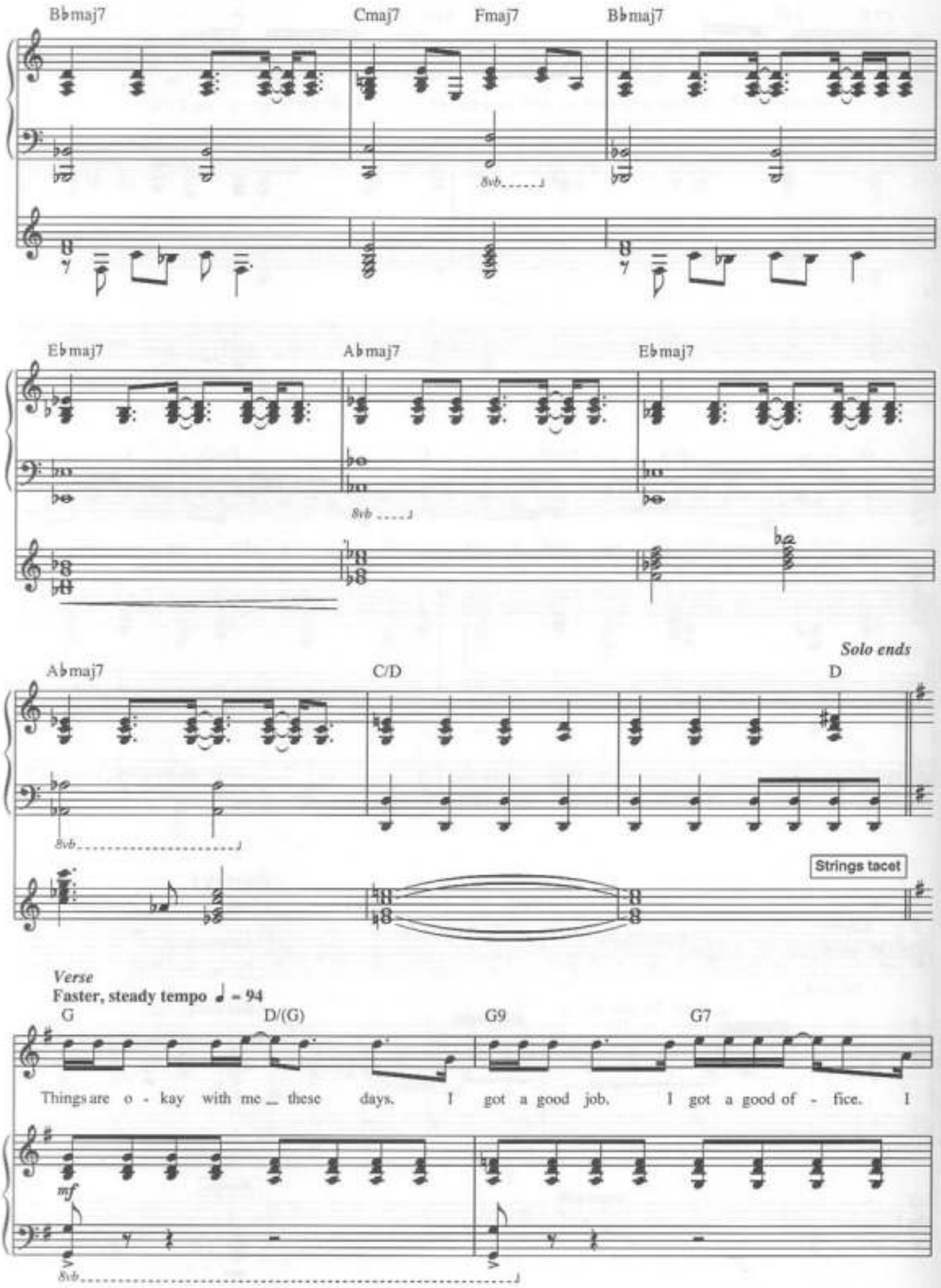
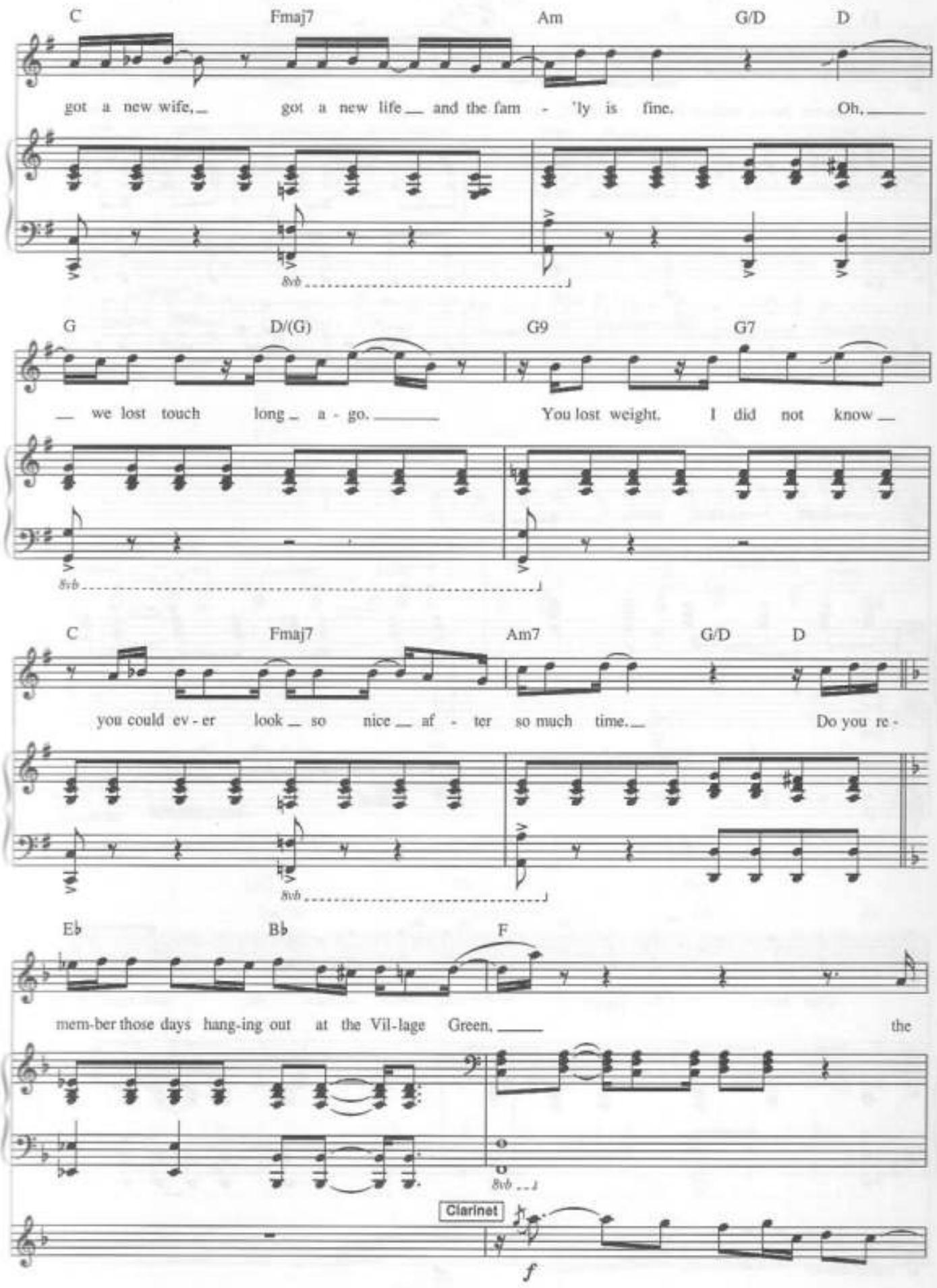
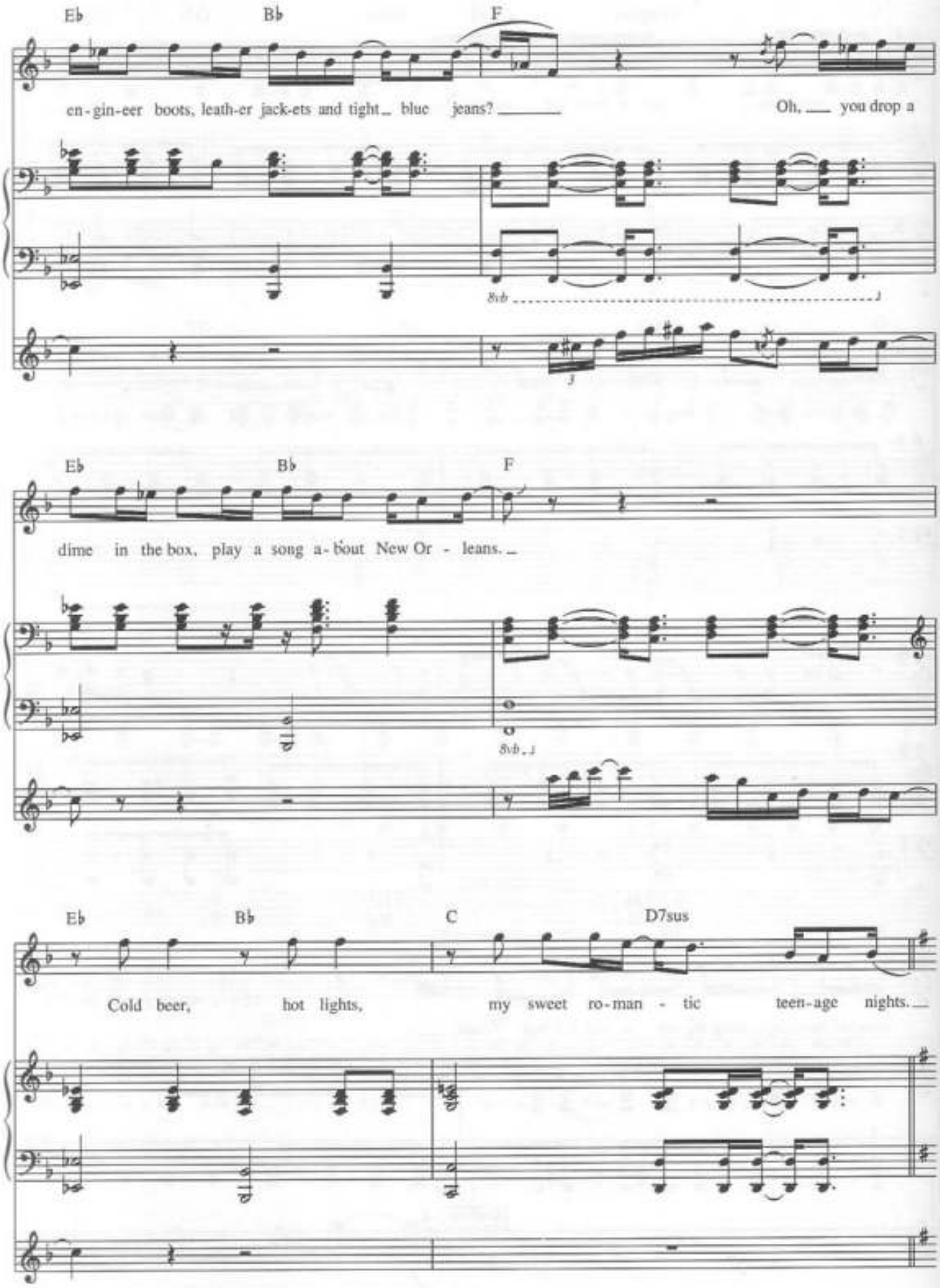
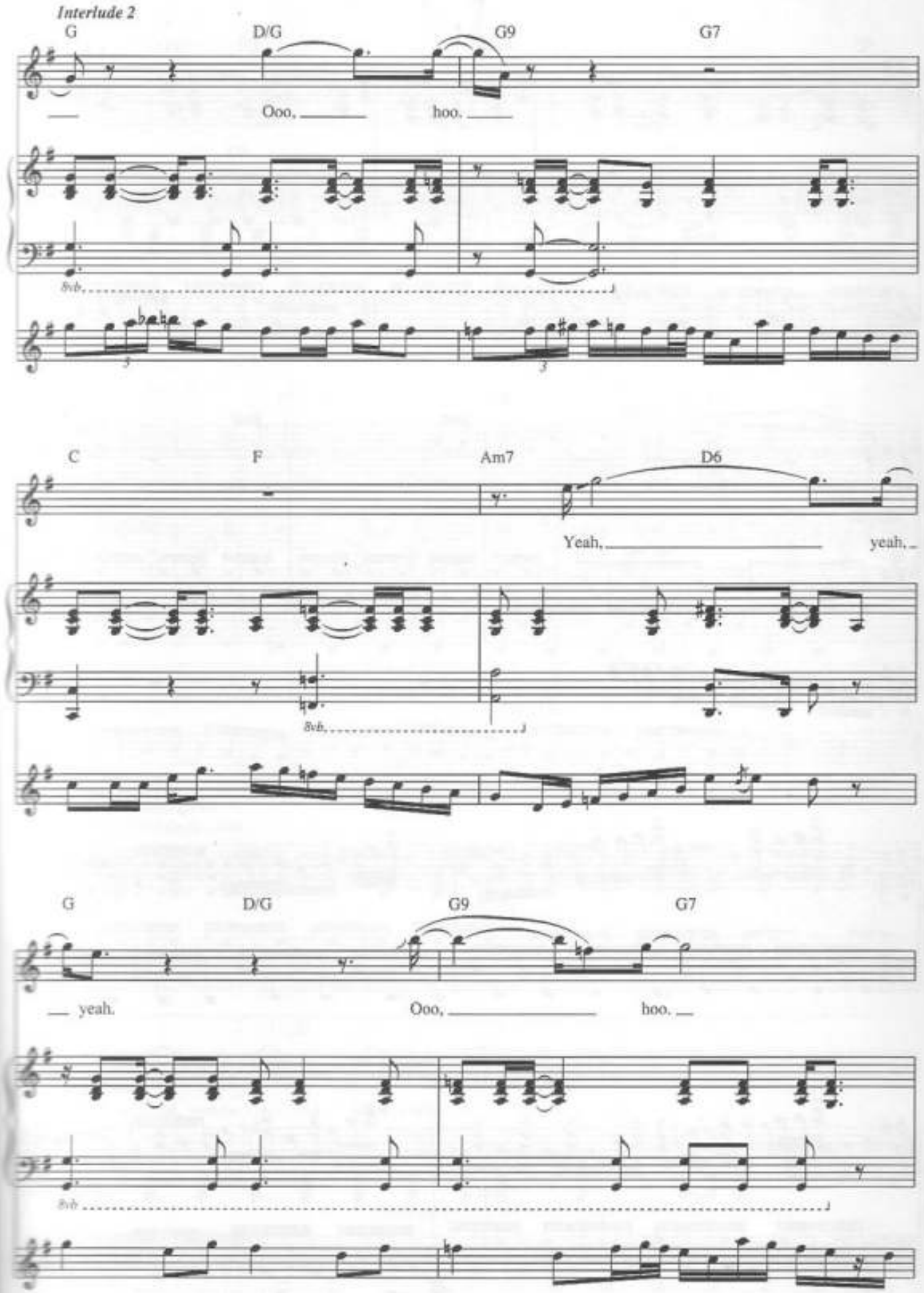

C
C/B♭
F/A
B♭6
We'll get a ta - ble near the street in our old fa - mil - iar place,
8vb
C
Gm7/C
C7
Gm
B♭/C
C
B♭/C
you and I, face to face, mm, hmm.
mf
Verse
F
B♭/F
A bot - tle of red, a bot - tle of white,
8vb
mp

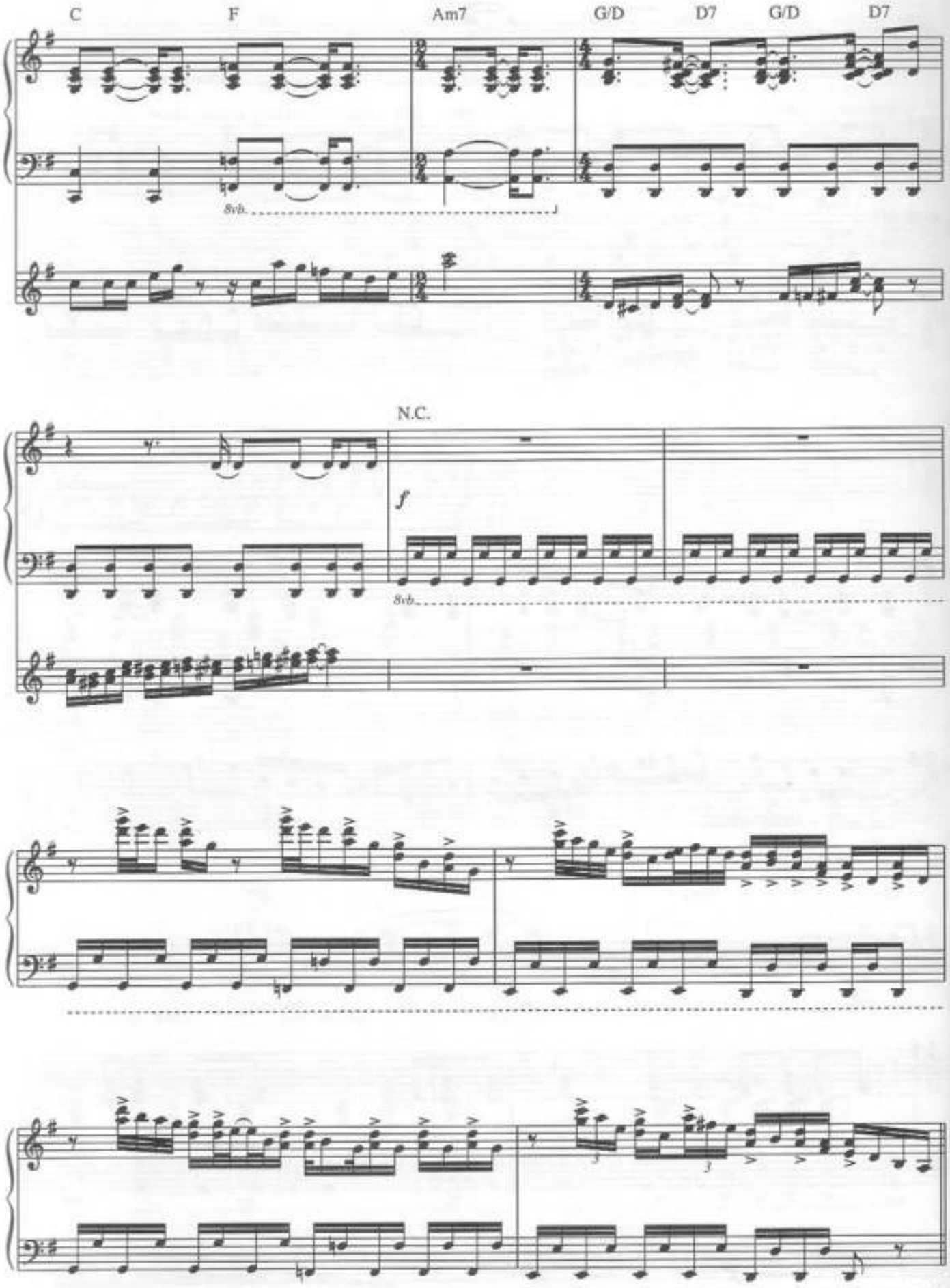

C7/F
B♭/F
F
it all de-pends up - on your ap - pe - tite.
gliss.
G
F/A
Em/B
C
B♭/D
C
I'll meet you an - y - time you want in our It - al - ian res -
mf
Interlude I
F
B♭/F
Gm7/F
Cmaj7
Fmaj7
- tau - rant.
Sax solo
f
8vb
Strings
mp

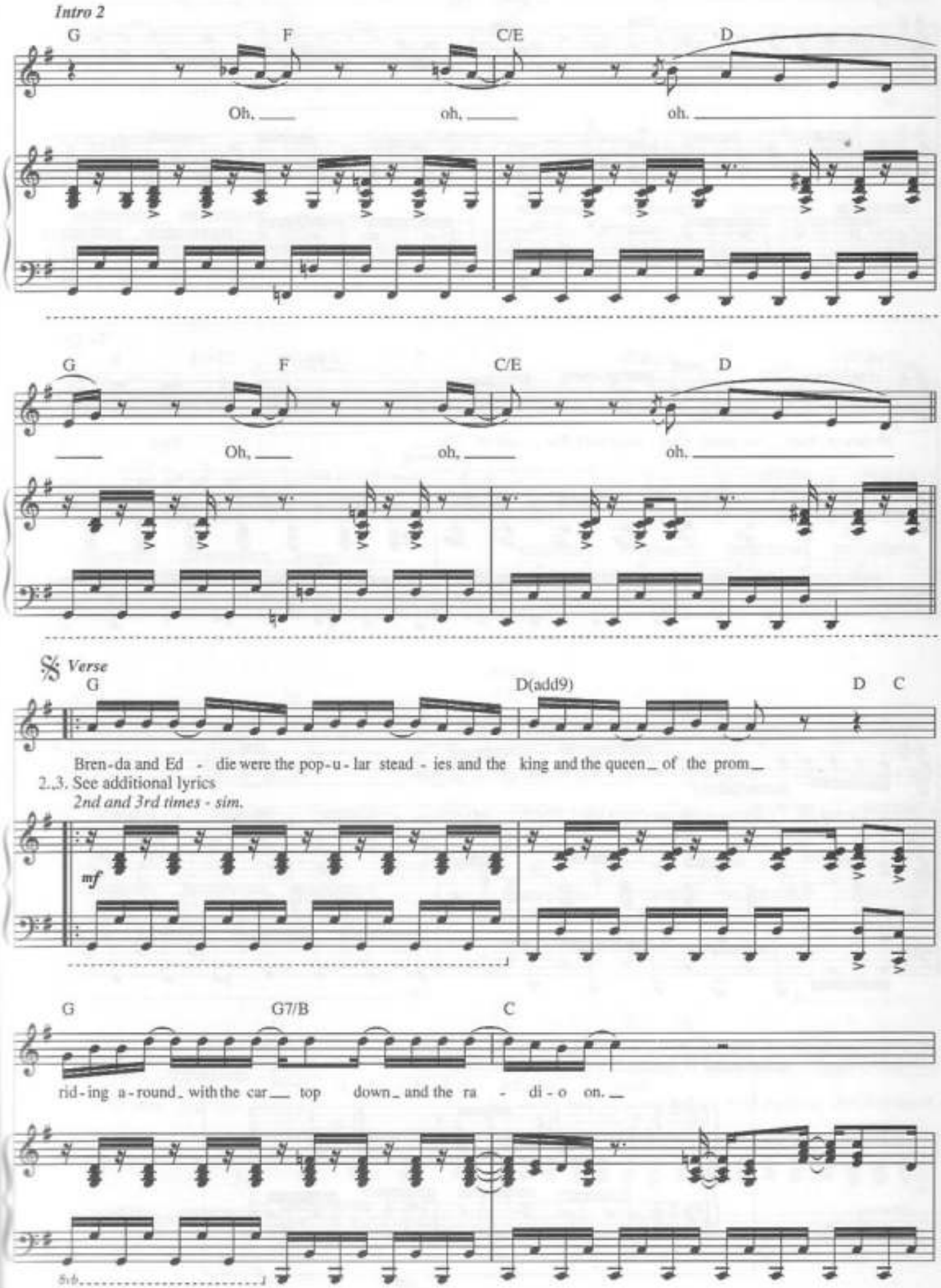

B♭maj7
Cmaj7
Fmaj7
B♭maj7
8vb
E♭maj7
A♭maj7
E♭maj7
8vb
A♭maj7
C/D
D
Solo ends
8vb
Strings tacet
Verse
Faster, steady tempo ♩ = 94
G
D/(G)
G9
G7
Things are o - kay with me these days. I got a good job. I got a good of - fice. I
mf
8vb


C
Fmaj7
Am
G/D
D
got a new wife, got a new life and the fam - 'ly is fine. Oh,
8vb
G
D/(G)
G9
G7
we lost touch long a - go. You lost weight. I did not know
8vb
C
Fmaj7
Am7
G/D
D
you could ev - er look so nice af - ter so much time. Do you re -
8vb
E♭
B♭
F
mem-ber those days hang-ing out at the Vil-lage Green, the
8vb
Clarinet
f


Eb
Bb
F
en-gin-eer boots, leath-er jack-ets and tight blue jeans?
Oh, you drop a
8vb
Eb
Bb
F
dime in the box, play a song a-bout New Or - leans.
8vb
Eb
Bb
C
D7sus
Cold beer, hot lights, my sweet ro-man - tic teen-age nights.


Interlude 2
G
D/G
G9
G7
Ooo,
hoo.
8vb
C
F
Am7
D6
Yeah,
yeah,
8vb
G
D/G
G9
G7
yeah.
Ooo,
hoo.
8vb


C
F
Am7
G/D
D7
G/D
D7
8vb.
N.C.
f
8vb.


Intro 2
G
F
C/E
D
Oh, oh, oh.
G
F
C/E
D
Oh, oh, oh.
Verse
G
D(add9)
D
C
Bren-da and Ed - die were the pop-u-lar stead - ies and the king and the queen of the prom
2.3. See additional lyrics
2nd and 3rd times - sim.
mf
G
G7/B
C
rid-ing a-round with the car top down and the ra - di-o on.

G D C G C

No-bod-y looked an-y fin - er or was more of a hit at the park - way din - er.

8vb

To Coda

G(add9) F(add9) E F♯m7♭5 E7/G♯ E

We nev-er knew we could want more than that out of life. Sure - ly Bren-

Play Fill 1 (2nd time)

8vb

Am G/B C D G F

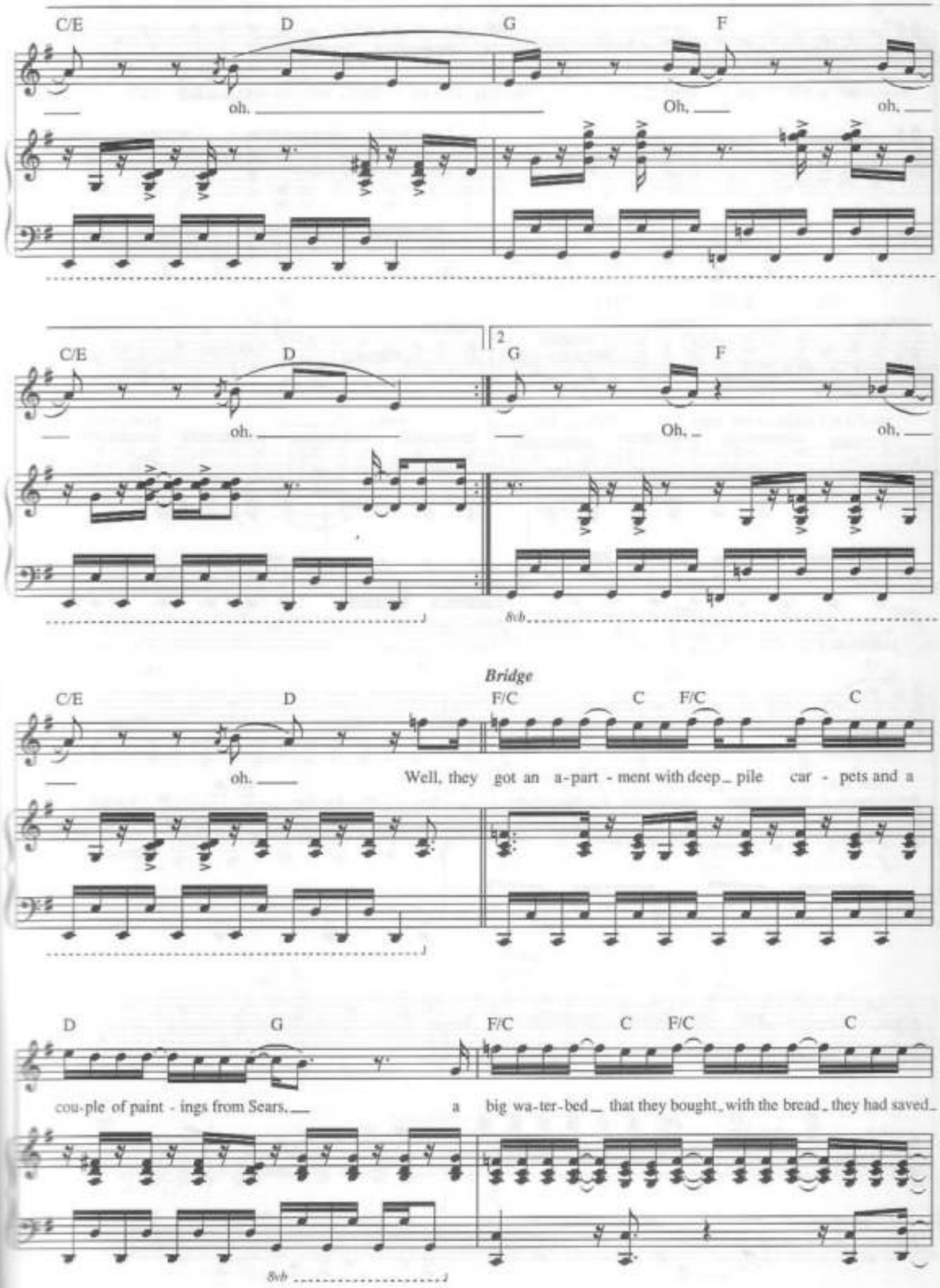
- da and Ed - die would al - ways know how to sur-vive. Oh, oh.

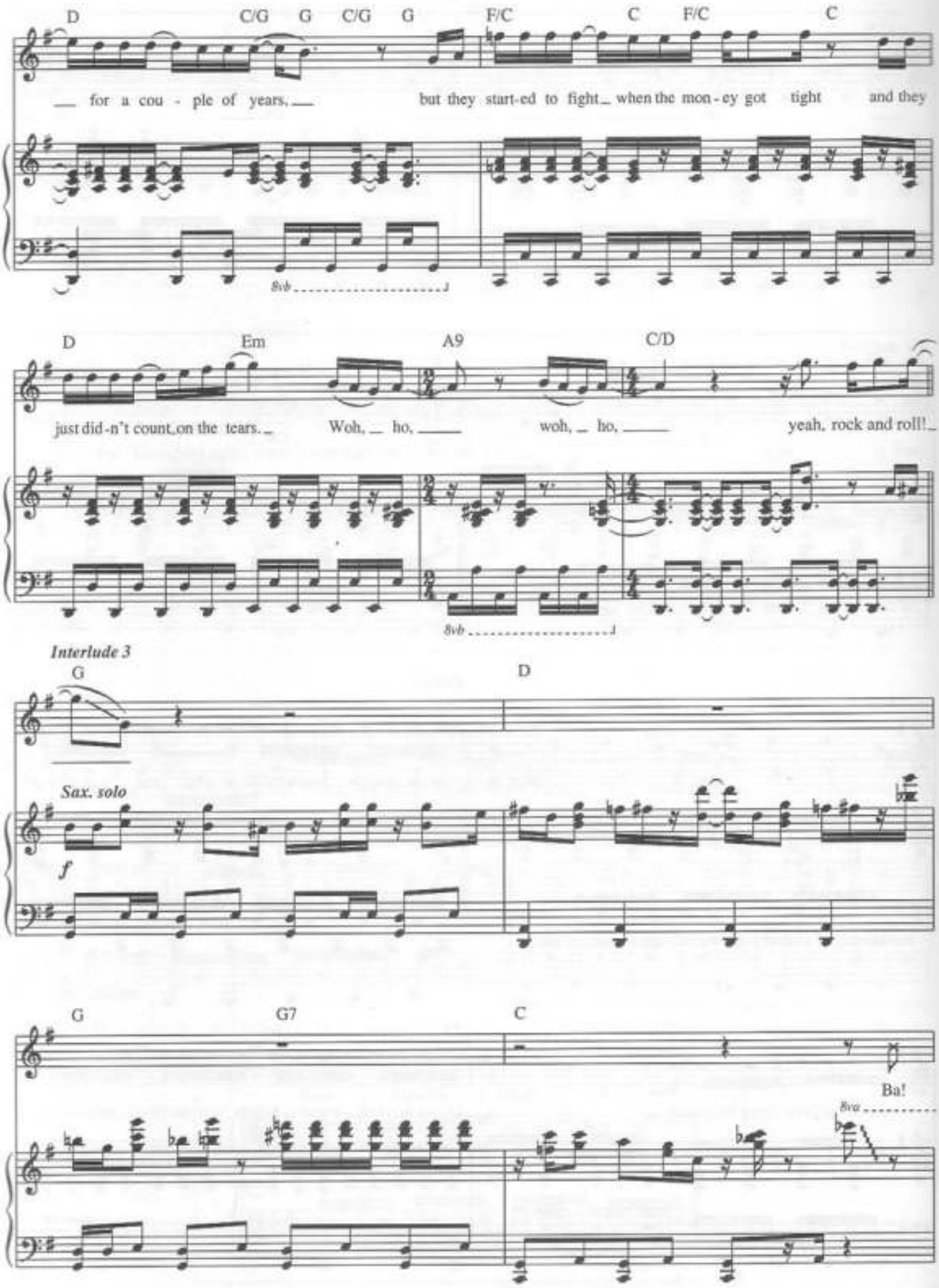
8vb

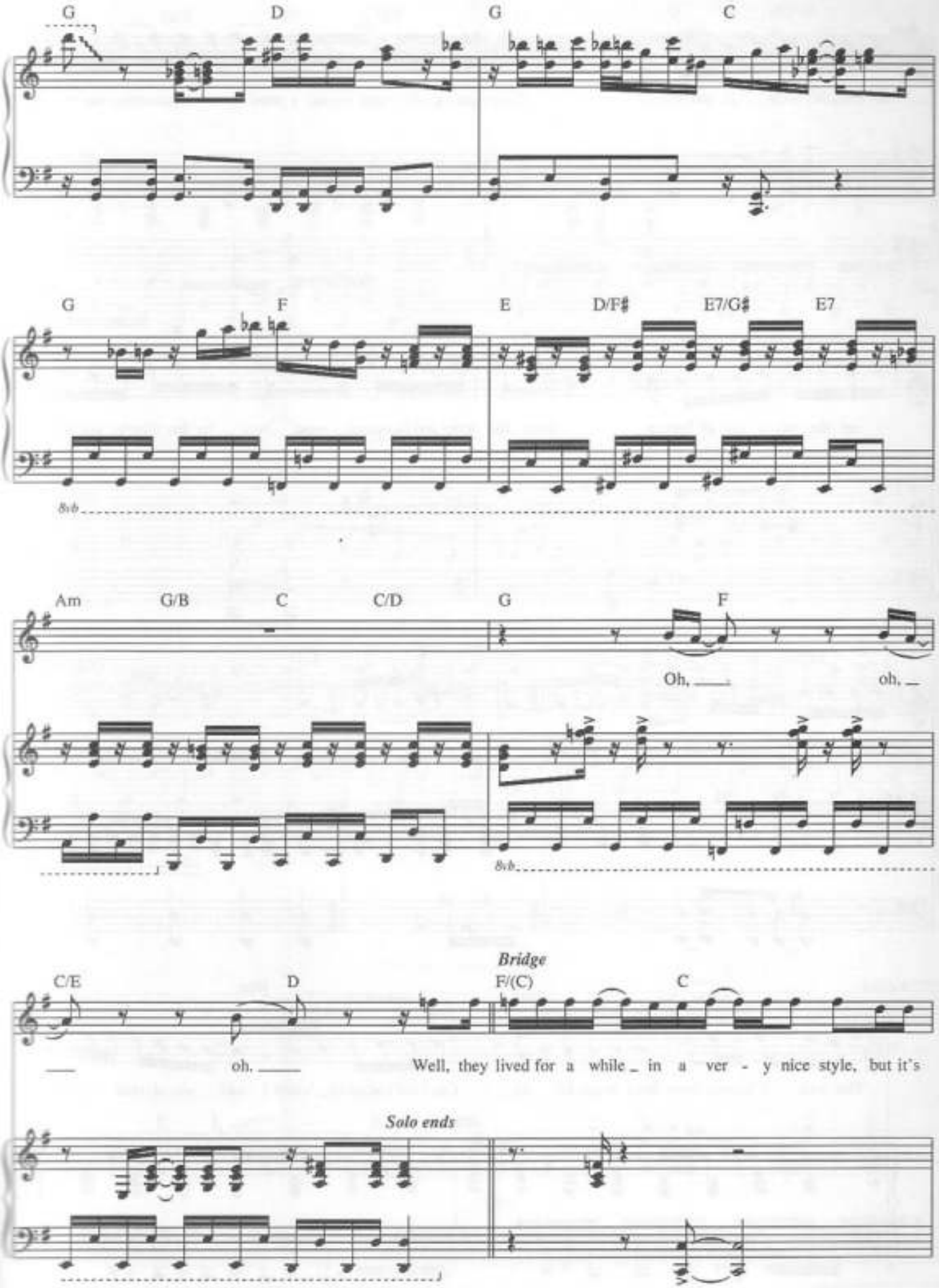
Fill 1

Esus Esus/F♯ E E/G♯ E

8vb


C/E
D
G
F
oh.
Oh,
oh.
C/E
D
G
F
oh.
Oh,
oh.
8vb
Bridge
C/E
D
F/C
C
F/C
C
oh.
Well, they got an a-part - ment with deep pile car - pets and a
D
G
F/C
C
F/C
C
cou-ple of paint - ings from Sears.
a big wa-ter-bed that they bought with the bread they had saved
8vb


D C/G G C/G G F/C C F/C C
for a cou - ple of years, but they start-ed to fight when the mon - ey got tight and they
8vb
D Em A9 C/D
just did-n't count on the tears. Woh, ho, woh, ho, yeah, rock and roll!
8vb
Interlude 3
G D
Sax. solo
f
G G7 C
Ba!
8va


G D G C
G F E D/F♯ E7/G♯ E7
8vb
Am G/B C C/D G F
Oh, oh,
8vb
C/E D F/(C) C
Bridge
oh. Well, they lived for a while in a ver - y nice style, but it's
Solo ends

G/(D) D G F/(C) C

al-ways the same in the end. They got a di-vorce as a mat - ter of course and they part-

G/(D) G F/(C) C

- ed the clos - est of friends then the king and the queen went back to the Green but you can

G/(D) D Em7 A7 C/D

D.S. al Coda

nev-er go back there a - gain. Oh, ho, oh, ho.

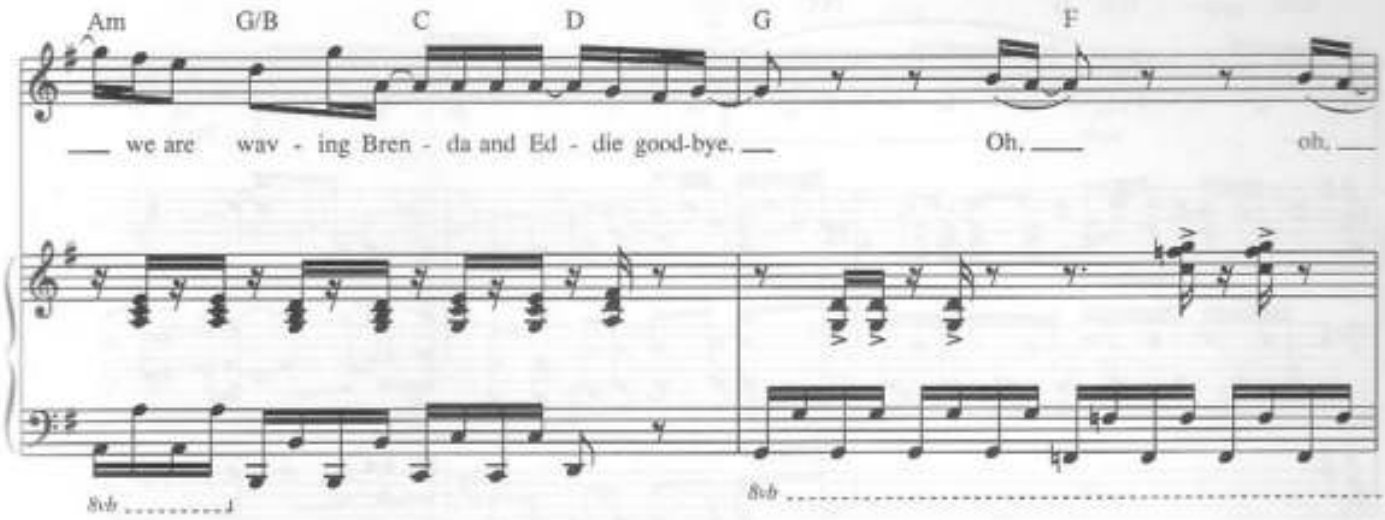
8vb

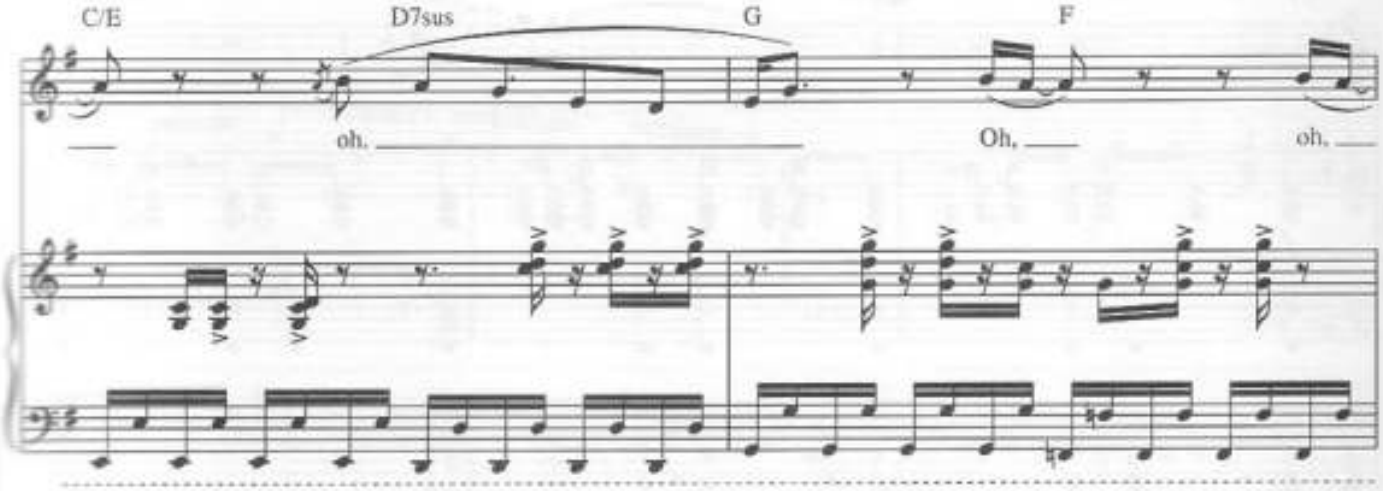
CODA

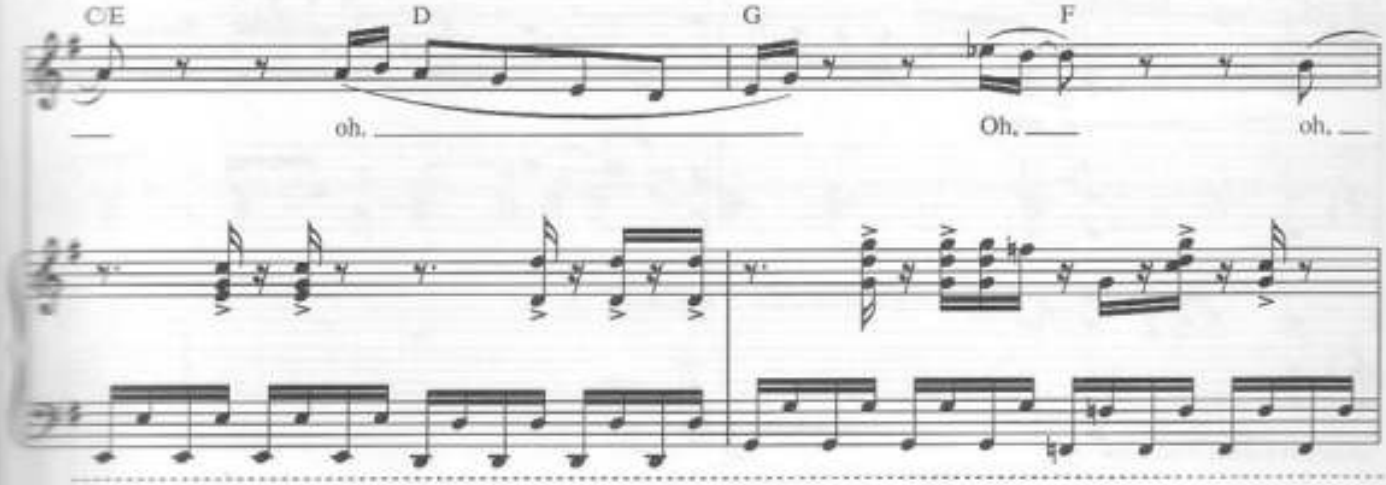
Am G/B C D Am G/B C D

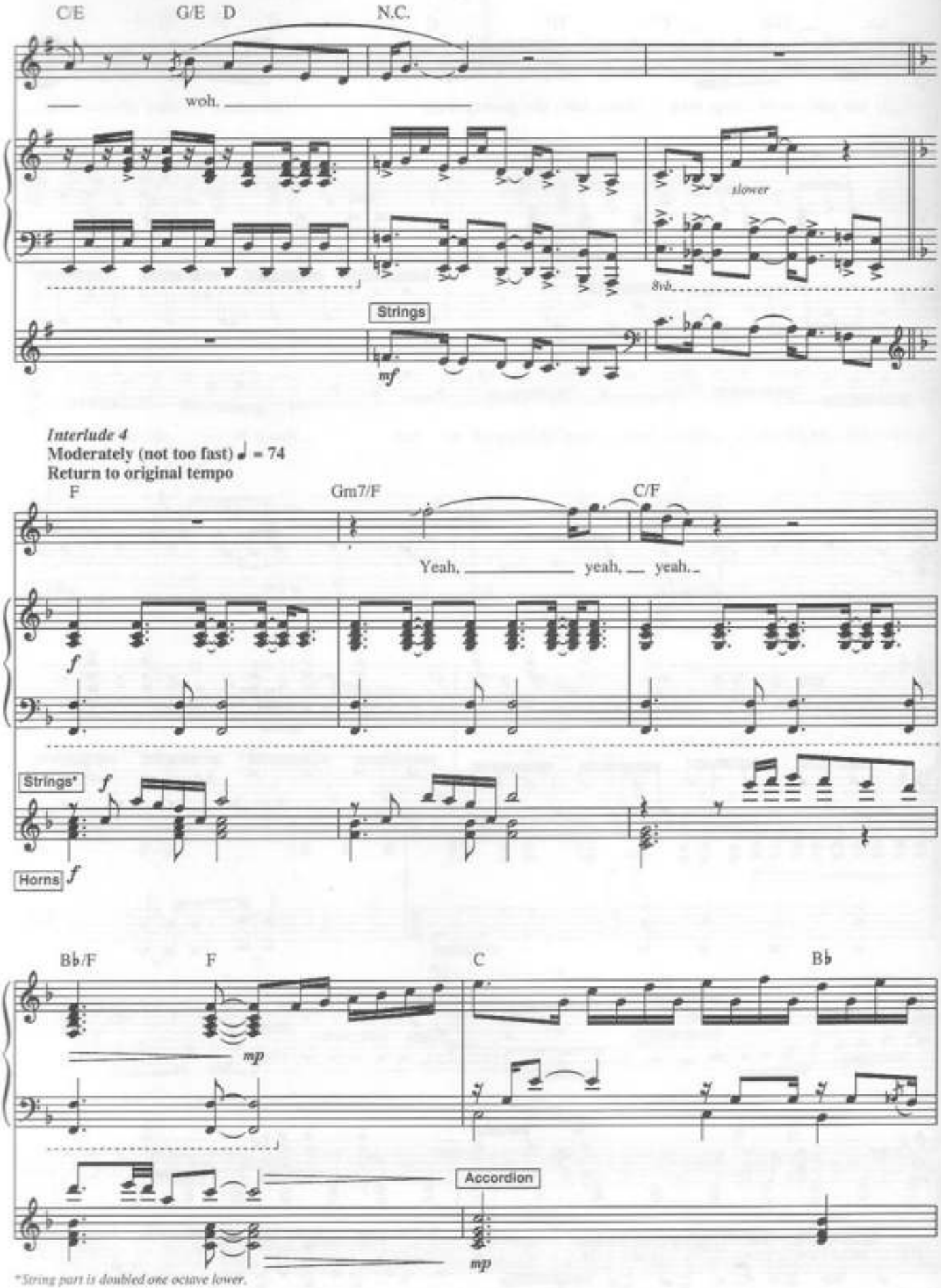
That's all I heard a-bout Bren-da and Ed - die. Can't tell you more 'cause I told you al-read - y and here

(8vb) 8vb

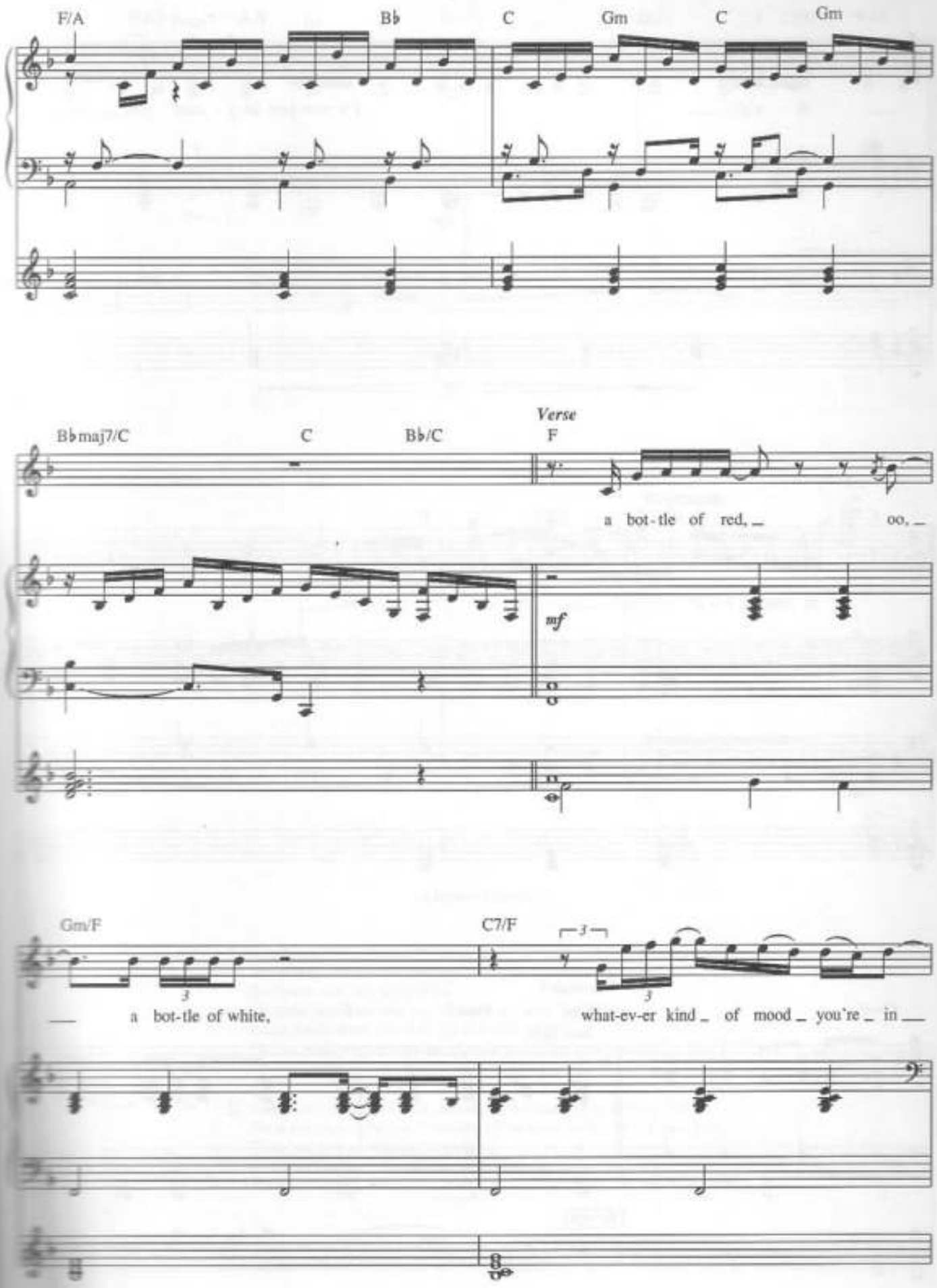

Am
G/B
C
D
G
F
we are wav - ing Bren - da and Ed - die good-bye.
Oh,
oh.
8vb
8vb

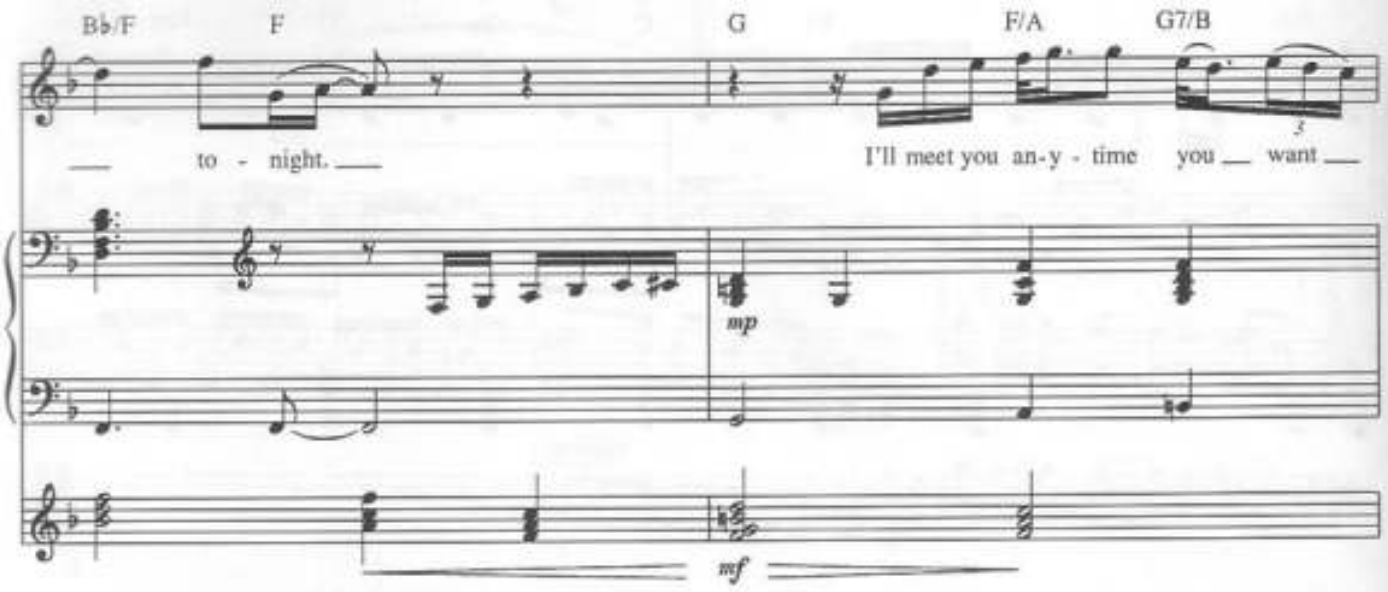

C/E
D7sus
G
F
oh.
Oh,
oh.

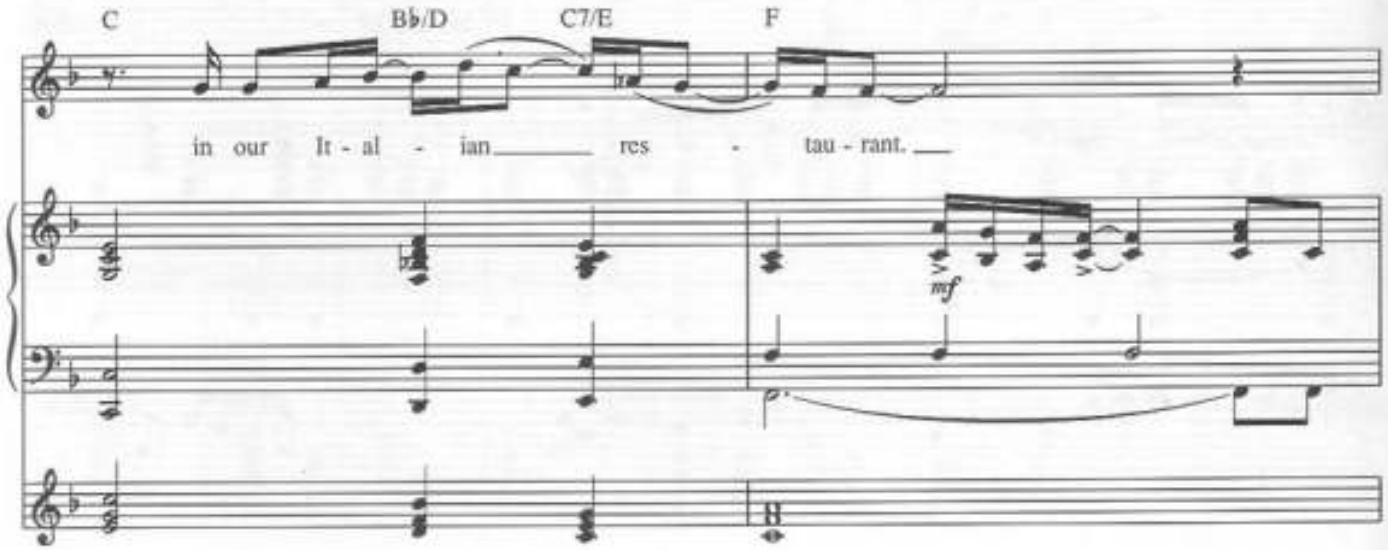

C/E
D
G
F
oh.
Oh,
oh.

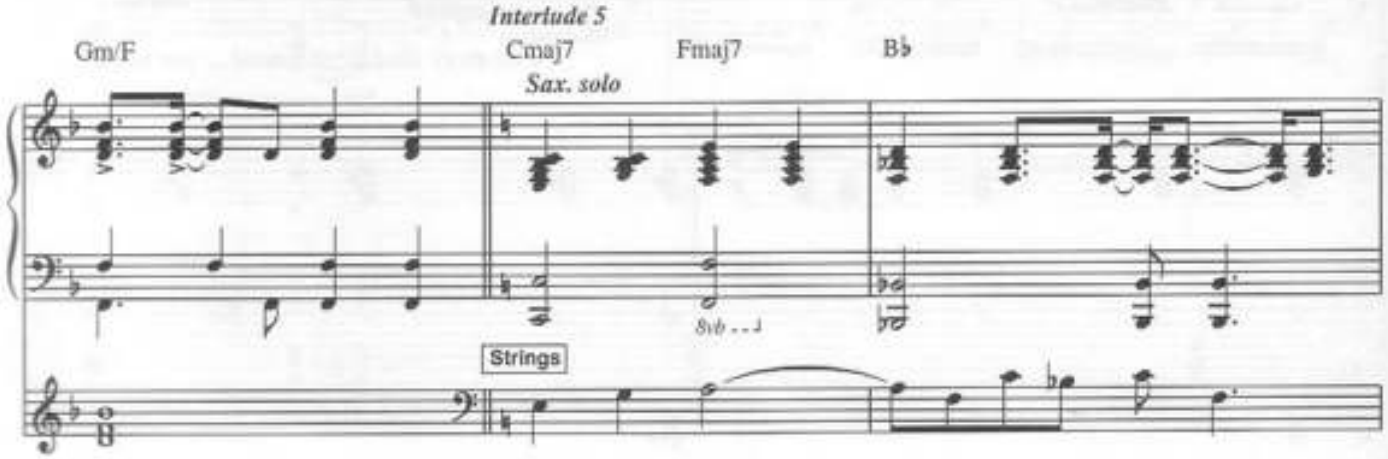


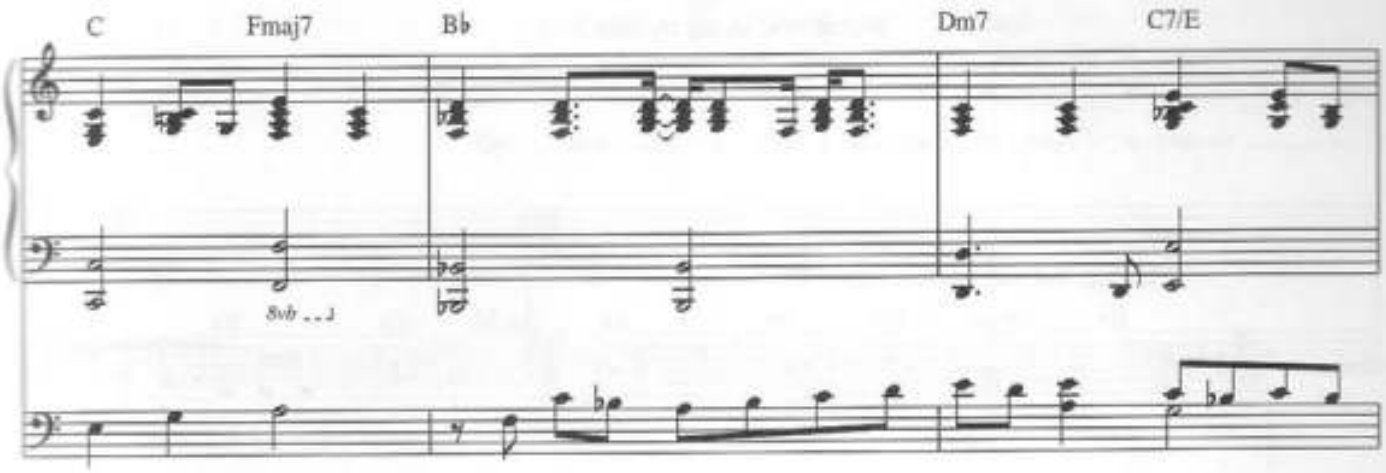
*String part is doubled one octave lower.

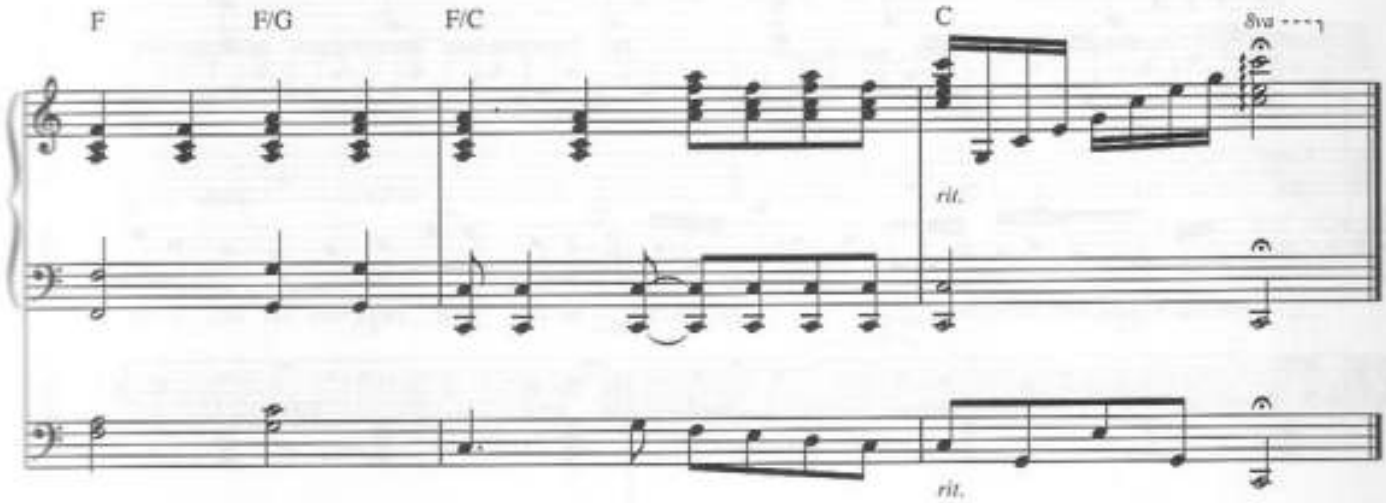

F/A
B♭
C
Gm
C
Gm
B♭maj7/C
C
B♭/C
Verse
F
a bot-tle of red, oo,
mf
Gm/F
C7/F
a bot-tle of white,
what-ev-er kind of mood you're in


B♭/F
F
G
F/A
G7/B
to - night.
I'll meet you an-y - time you want
mp
mf


C
B♭/D
C7/E
F
in our It - al - ian res - tau - rant.
mf


Interlude 5
Gm/F
Cmaj7
Fmaj7
B♭
Sax. solo
8vb
Strings





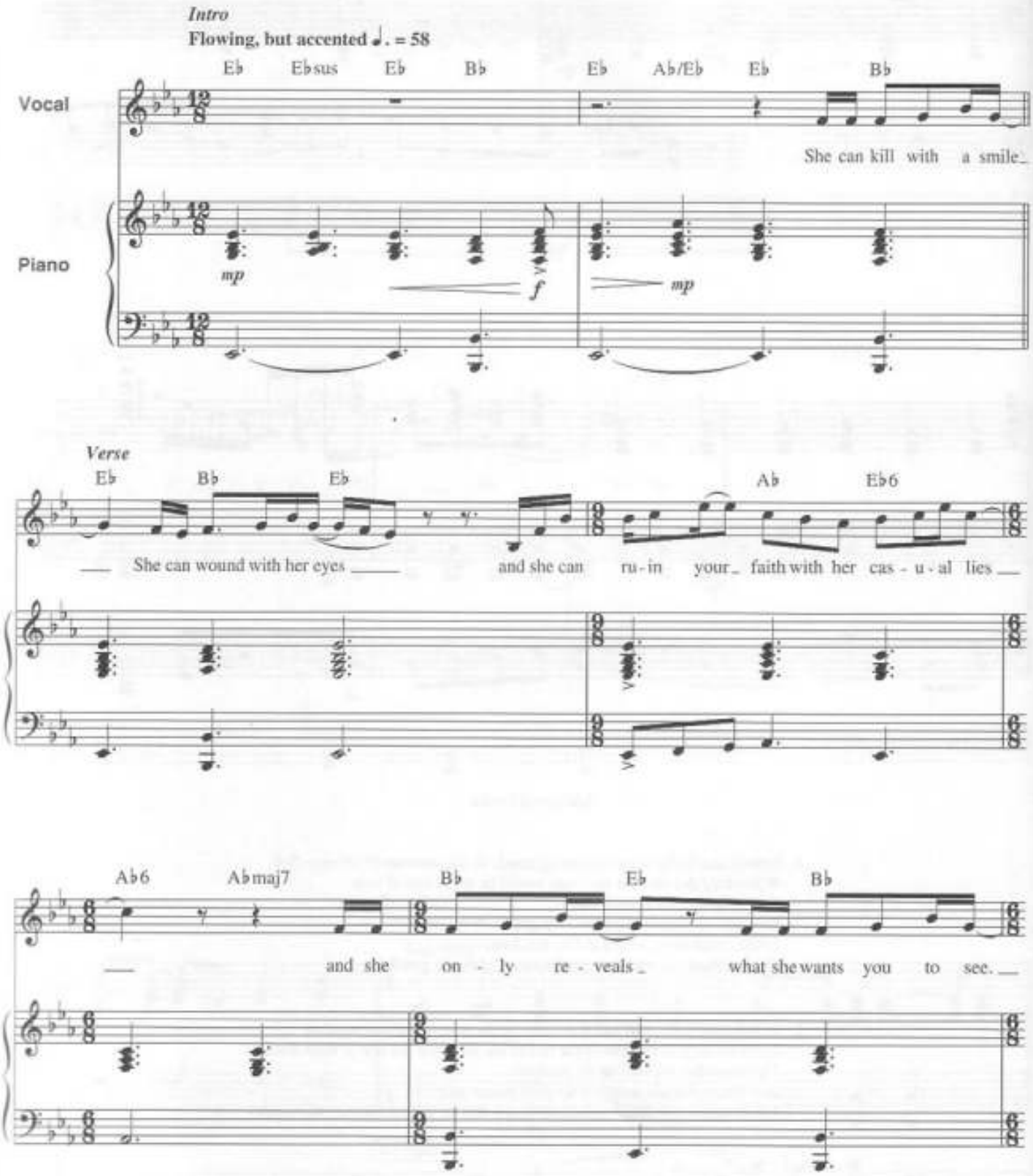
Additional Lyrics

2. Brenda and Eddie were still going steady in the summer of seventy-five
When they decided the marriage would be at the end of July
Everyone said they were crazy
"Brenda, you know that you're much too lazy" and
Eddie could never afford to live that kind of life.
Oh, but there we were waving Brenda and Eddie goodbye.

3. Brenda and Eddie had had it already by the summer of seventy-five
From the high to the low to the end of the show for the rest of their lives.
They couldn't go back to the greasers
Best they could do was pick up their pieces and
We always knew they would both find a way to get by, oh and *(To Coda)*

She's Always a Woman

Words and Music by Billy Joel



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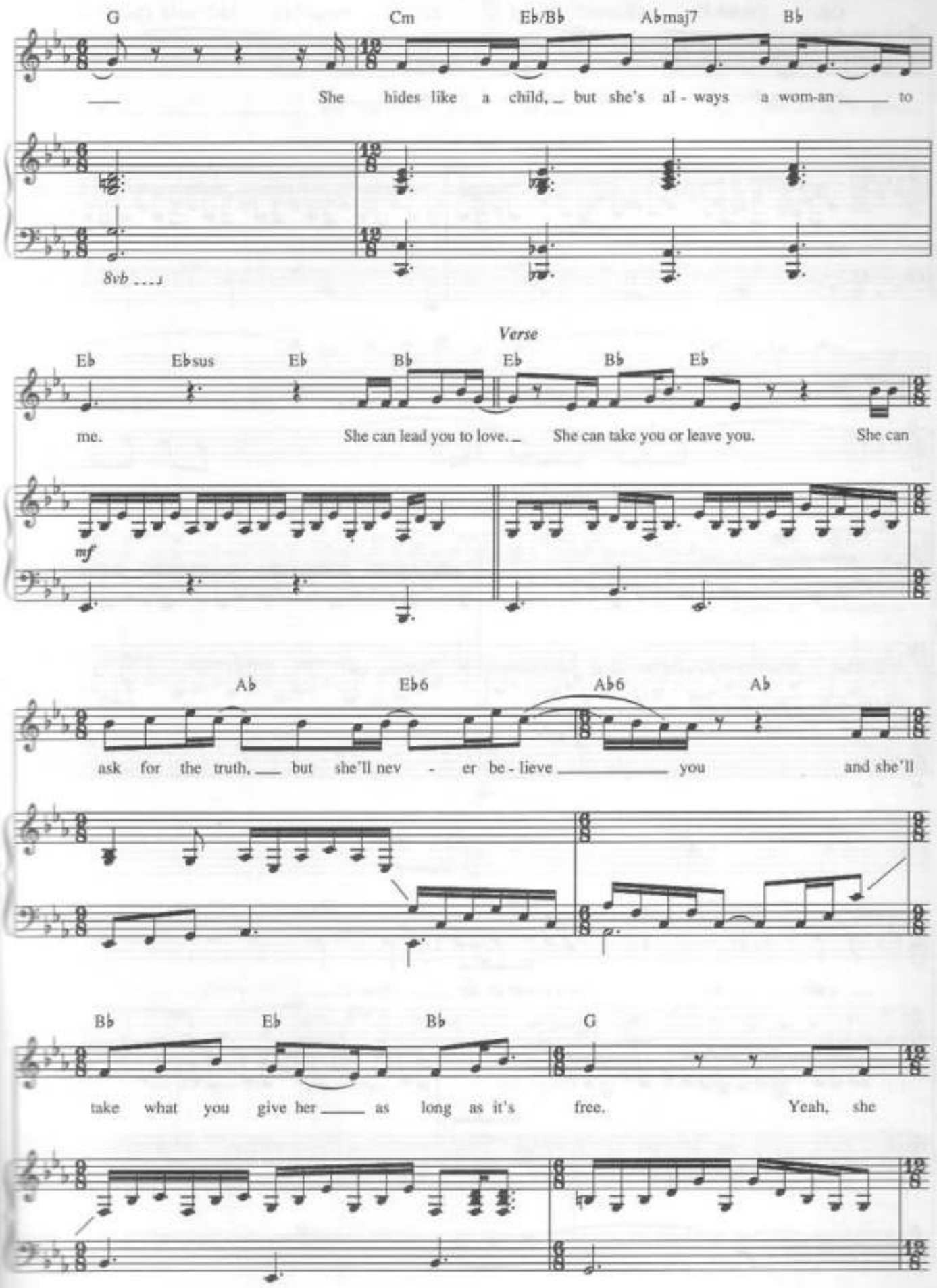
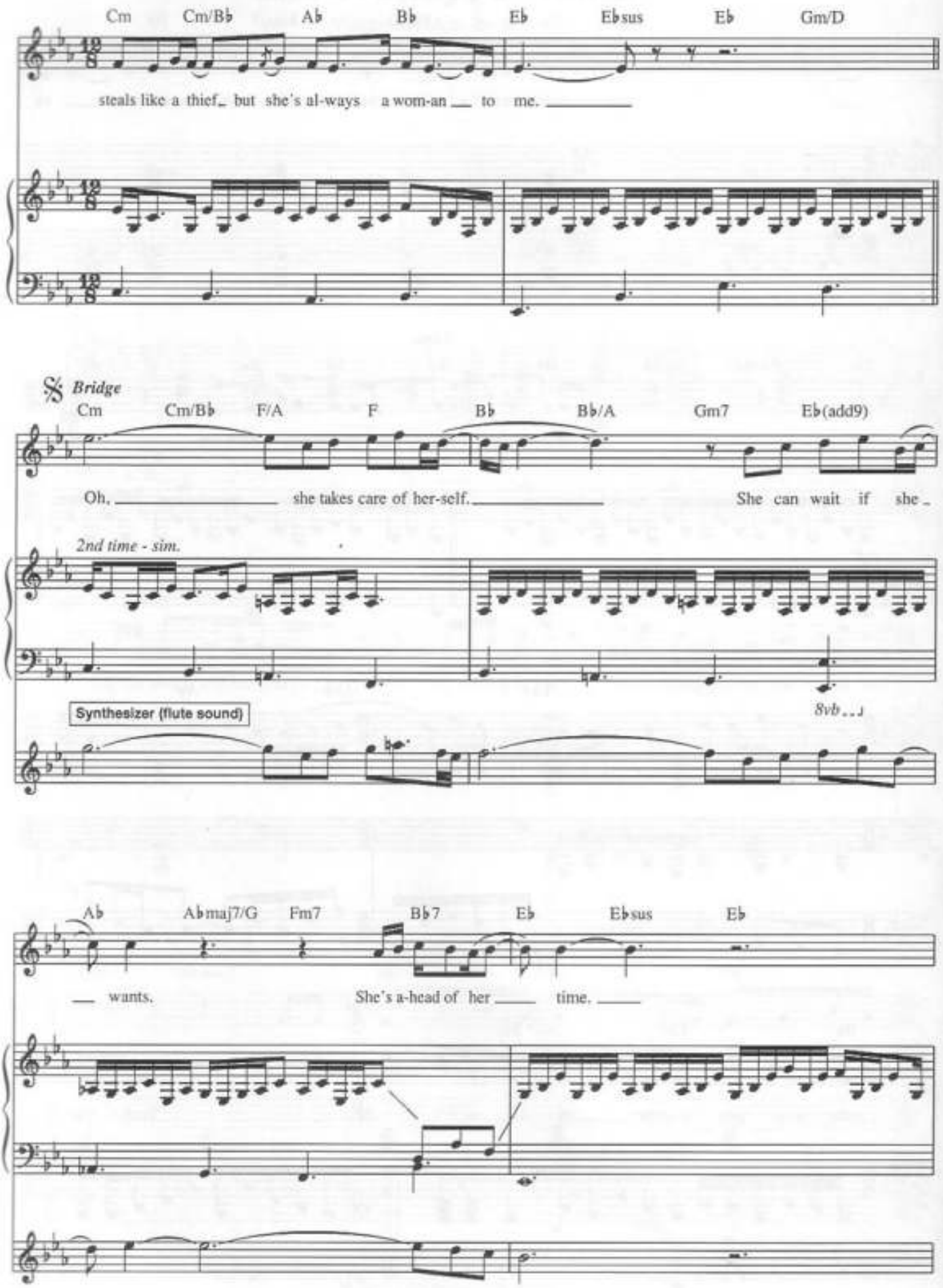
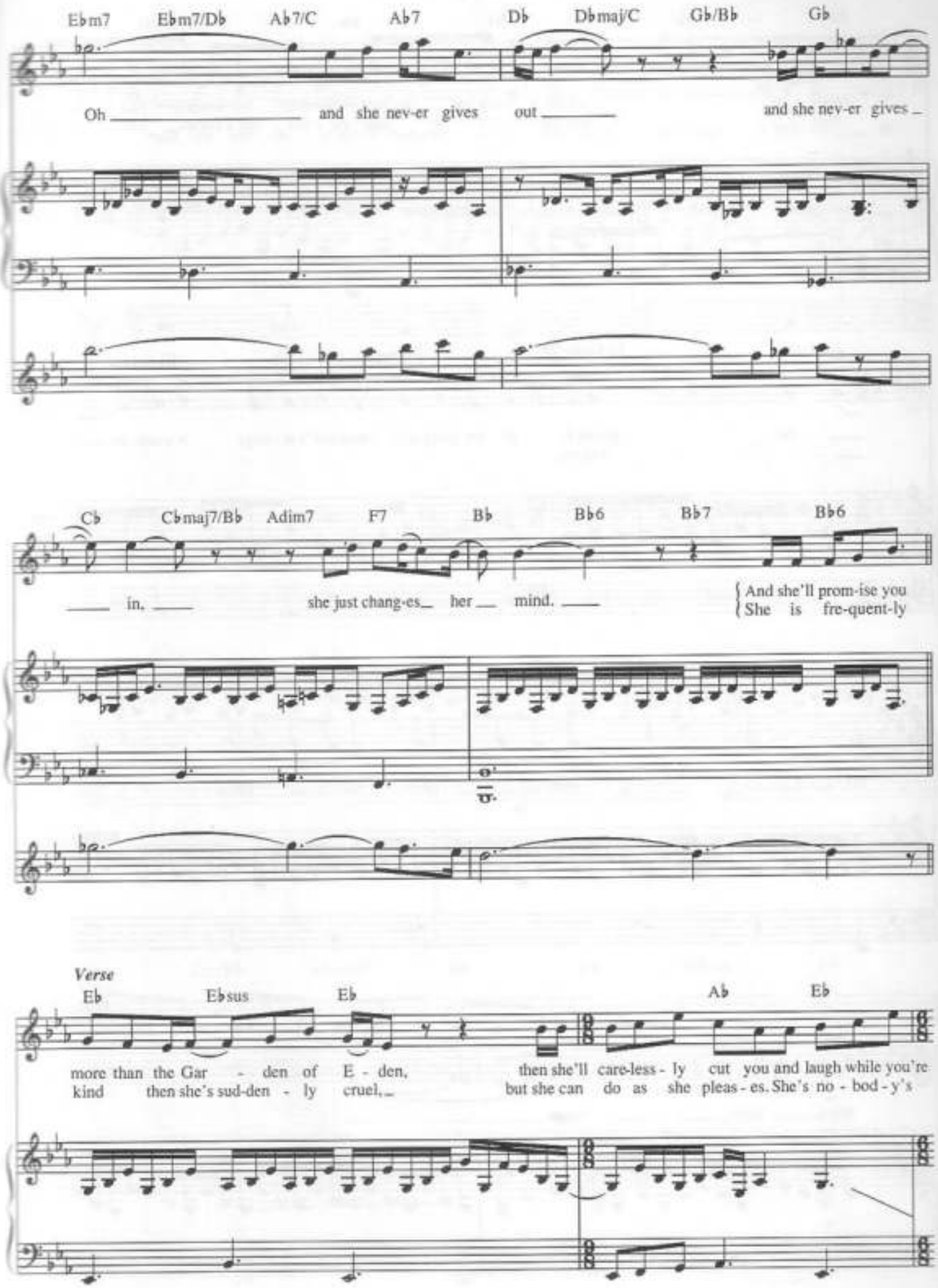
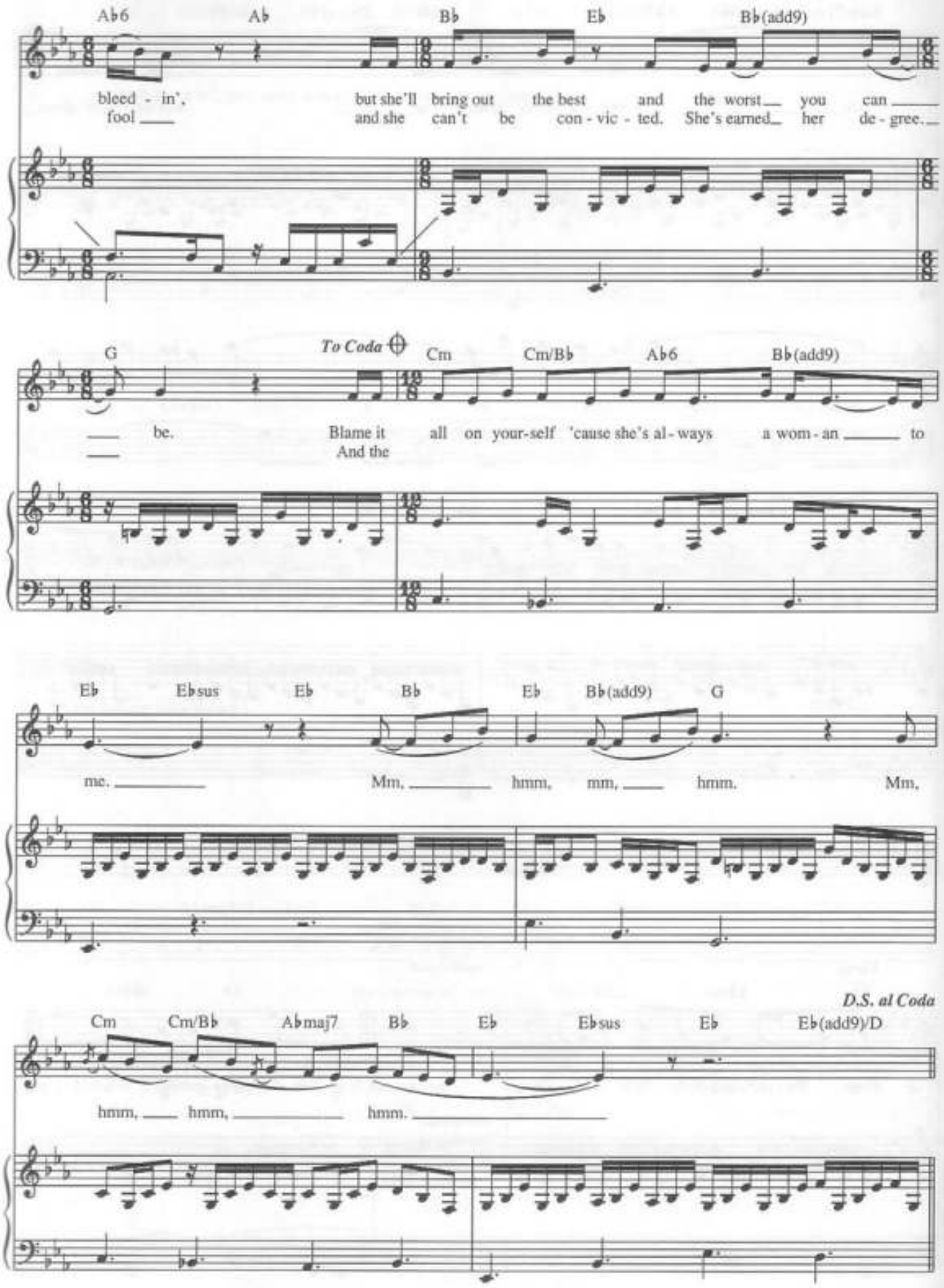
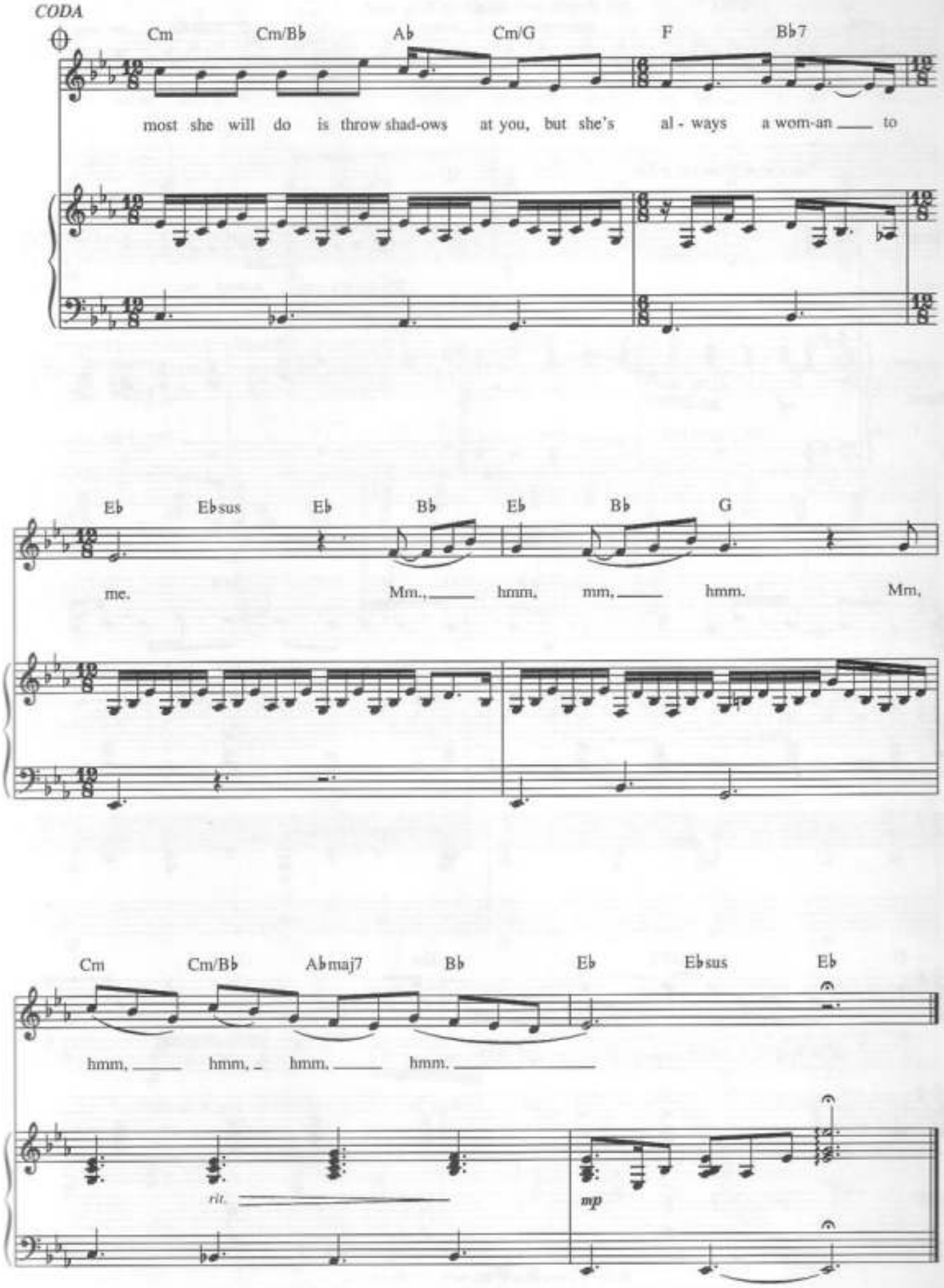

G
Cm
Eb/Bb
Abmaj7
Bb
She hides like a child, but she's al - ways a wom-an to
8vb
Verse
Eb
Ebsus
Eb
Bb
Eb
Bb
Eb
me.
She can lead you to love.
She can take you or leave you.
She can
mf
Ab
Eb6
Ab6
Ab
ask for the truth, but she'll nev - er be - lieve you
and she'll
Bb
Eb
Bb
G
take what you give her as long as it's free.
Yeah, she


Cm Cm/B♭ A♭ B♭ E♭ E♭sus E♭ Gm/D
steals like a thief_ but she's al-ways a wom-an __ to me. _____
Bridge
Cm Cm/B♭ F/A F B♭ B♭/A Gm7 E♭(add9)
Oh, _____ she takes care of her-self. _____ She can wait if she _
2nd time - sim.
Synthesizer (flute sound)
8vb
A♭ A♭maj7/G Fm7 B♭7 E♭ E♭sus E♭
__ wants. She's a-head of her ____ time. ____

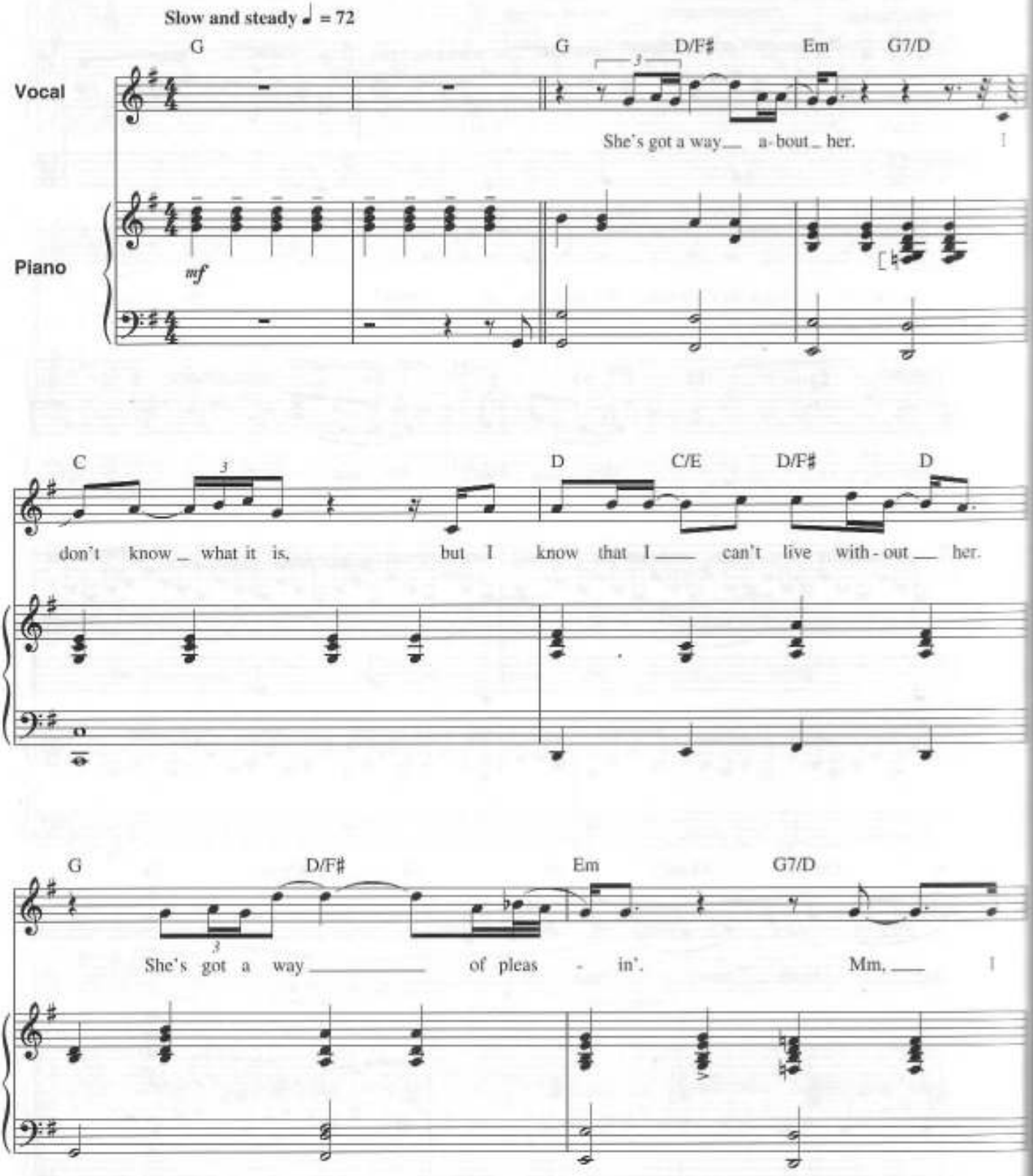

Ebm7 Ebm7/Db Ab7/C Ab7 Db Dbmaj/C Gb/Bb Gb
Oh and she nev-er gives out and she nev-er gives
Cb Cbmaj7/Bb Adim7 F7 Bb Bb6 Bb7 Bb6
in. she just chang-es her mind.
And she'll prom-ise you
She is fre-quent-ly
Verse
Eb Ebsus Eb Ab Eb
more than the Gar - den of E - den, then she'll care-less - ly cut you and laugh while you're
kind then she's sud-den - ly cruel, but she can do as she pleas - es. She's no - bod - y's


Ab6 Ab Bb Eb Bb(add9)
bleed - in', but she'll bring out the best and the worst you can
fool and she can't be con - vic - ted. She's earned her de - gree.
G
To Coda
Cm Cm/Bb Ab6 Bb(add9)
be. Blame it all on your-self 'cause she's al - ways a wom - an to
And the
Eb Ebsus Eb Bb Eb Bb(add9) G
me. Mm, hmm, mm, hmm. Mm,
D.S. al Coda
Cm Cm/Bb Abmaj7 Bb Eb Ebsus Eb Eb(add9)/D
hmm, hmm, hmm.


CODA
Cm Cm/B♭ A♭ Cm/G F B♭7
most she will do is throw shad-ows at you, but she's al - ways a wom-an ___ to
E♭ E♭sus E♭ B♭ E♭ B♭ G
me. Mm., ___ hmm, mm, ___ hmm. Mm,
Cm Cm/B♭ A♭maj7 B♭ E♭ E♭sus E♭
hmm, ___ hmm, _ hmm. ___ hmm. ___
rit.
mp

She's Got a Way

Words and Music by Billy Joel



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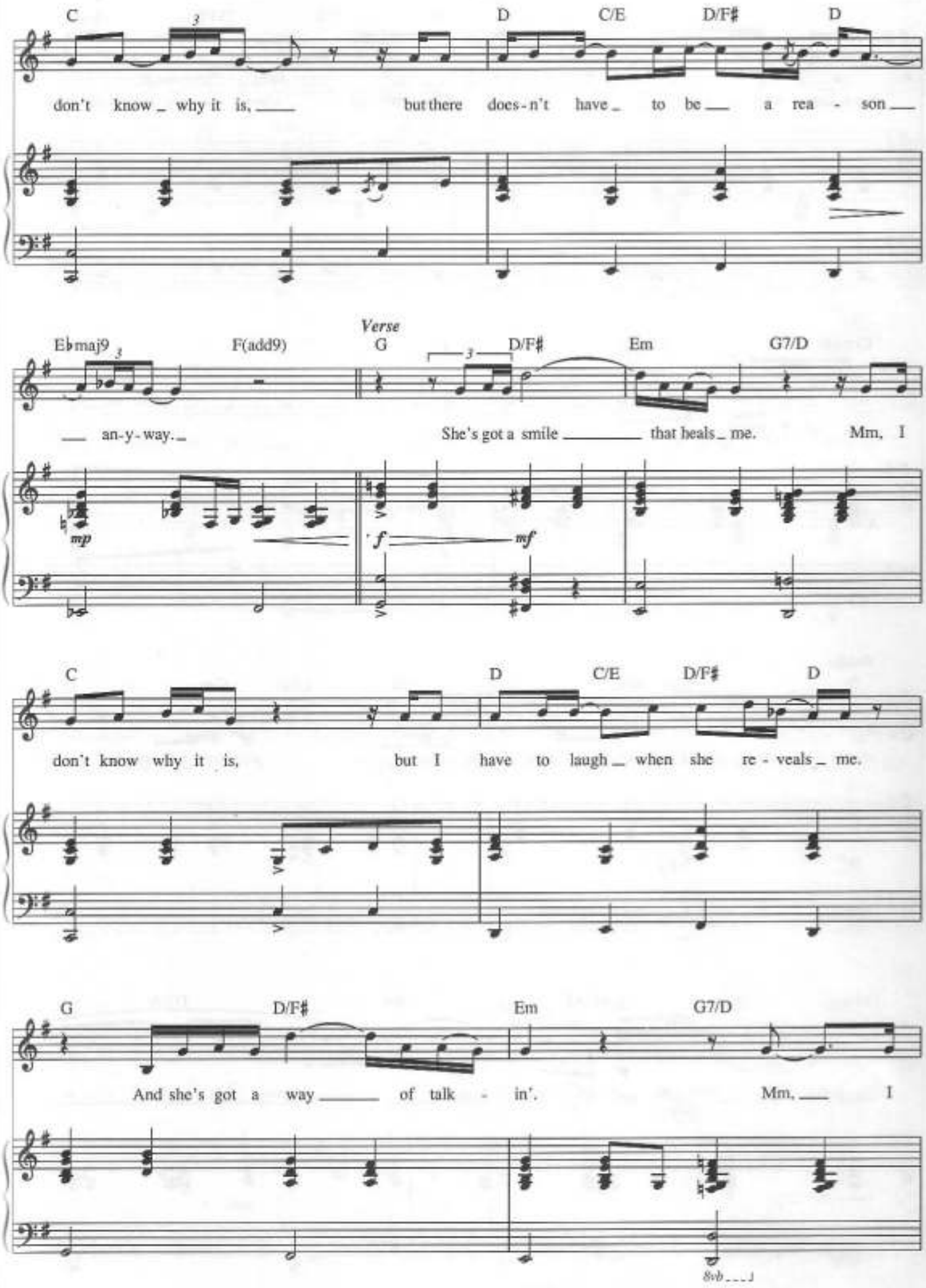
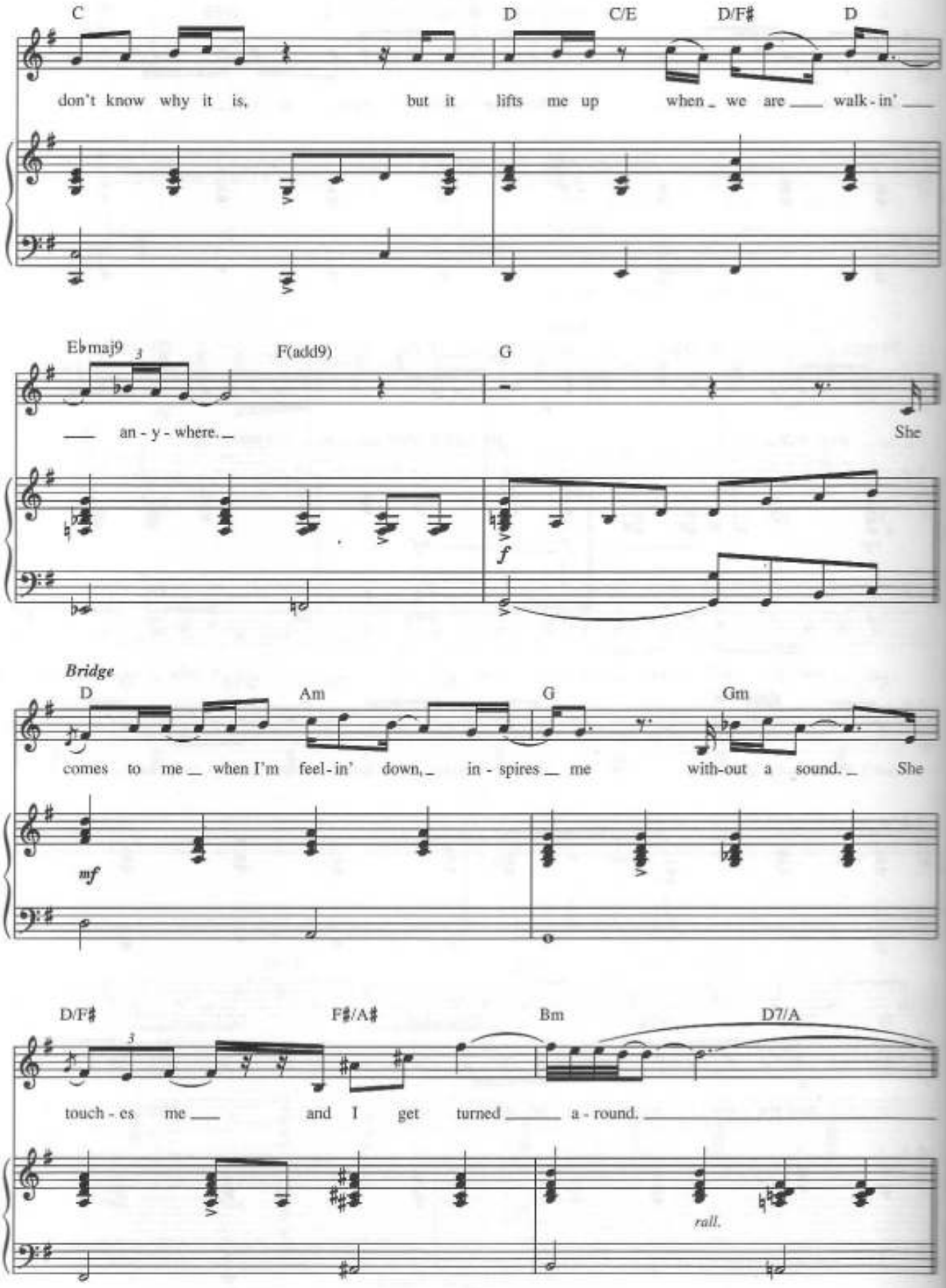
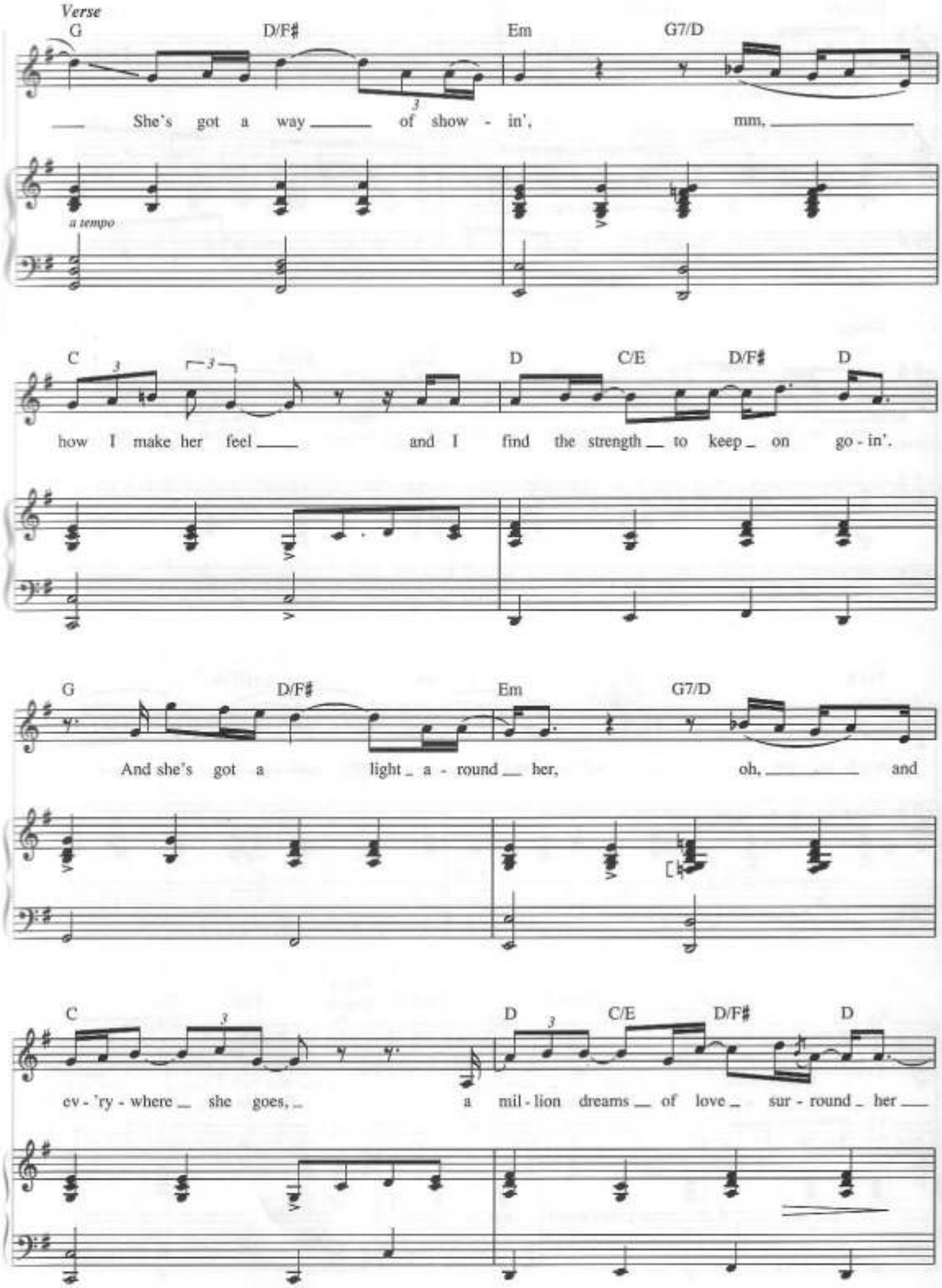
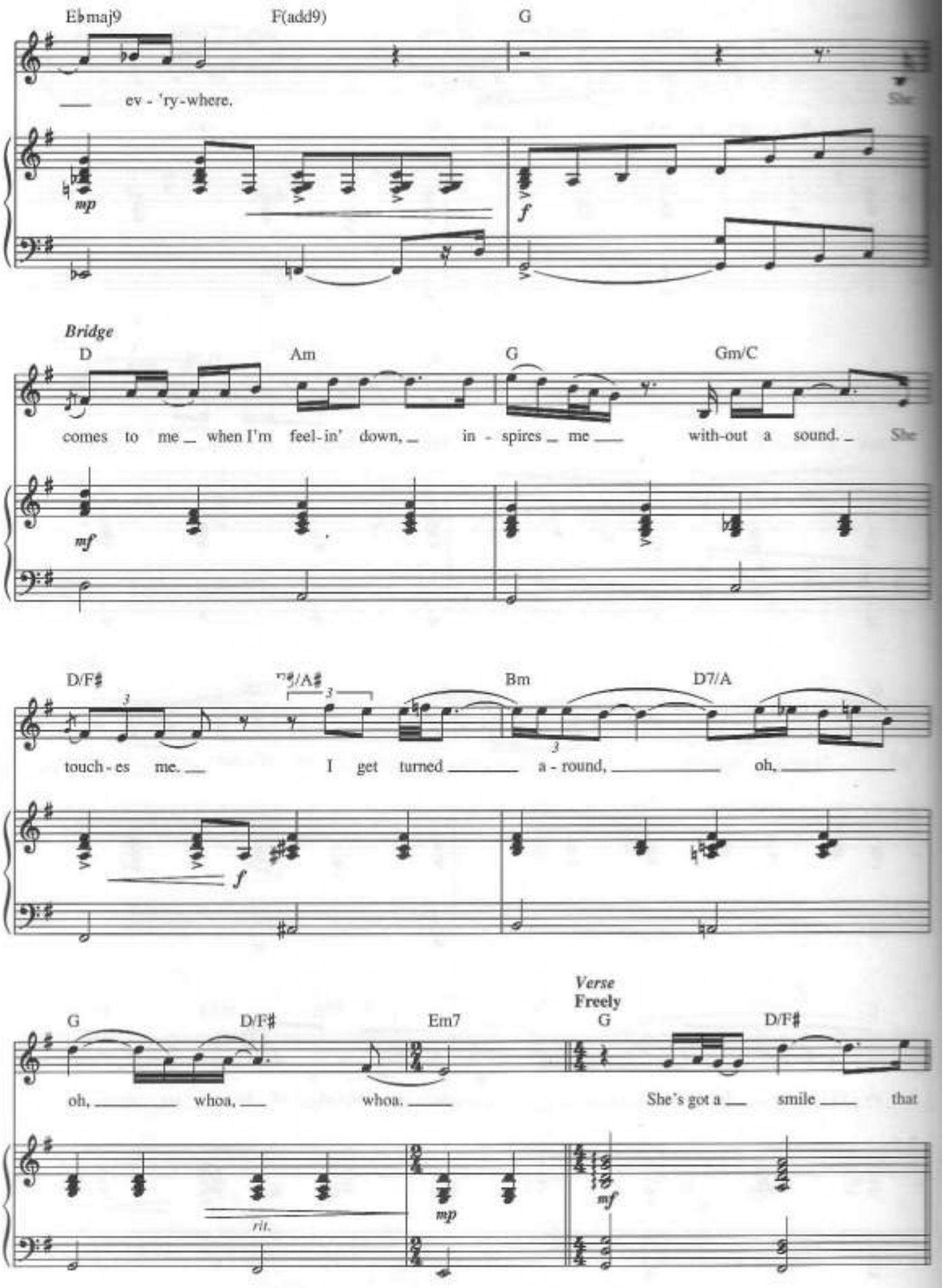
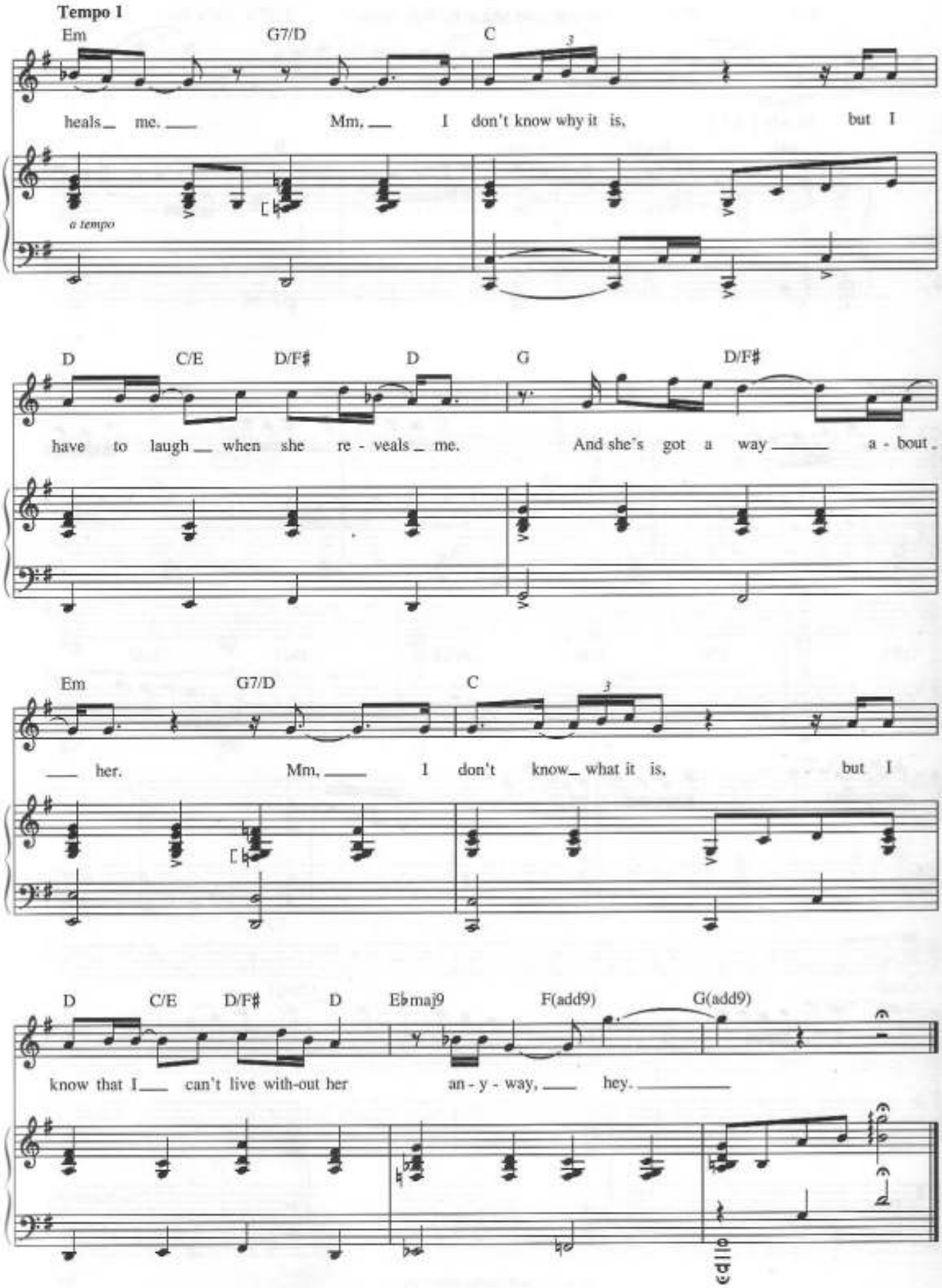

C
D
C/E
D/F♯
D
don't know why it is, but there does-n't have to be a rea - son
Verse
E♭maj9
F(add9)
G
D/F♯
Em
G7/D
an-y-way.
She's got a smile that heals me.
Mm, I
mp
f
mf
C
D
C/E
D/F♯
D
don't know why it is, but I have to laugh when she re - veals me.
G
D/F♯
Em
G7/D
And she's got a way of talk - in'.
Mm, I
8vb


C
D
C/E
D/F♯
D
don't know why it is, but it lifts me up when we are walk-in'
E♭maj9
F(add9)
G
an-y-where.
She
f
Bridge
D
Am
G
Gm
comes to me when I'm feel-in' down, in-spires me with-out a sound.
She
mf
D/F♯
F♯/A♯
Bm
D7/A
touch-es me and I get turned a-round.
rall.


Verse
G
D/F♯
Em
G7/D
She's got a way of show - in', mm,
a tempo
C
D
C/E
D/F♯
D
how I make her feel and I find the strength to keep on go - in'.
G
D/F♯
Em
G7/D
And she's got a light a - round her, oh, and
C
D
C/E
D/F♯
D
ev - 'ry - where she goes, a mil - lion dreams of love sur - round her

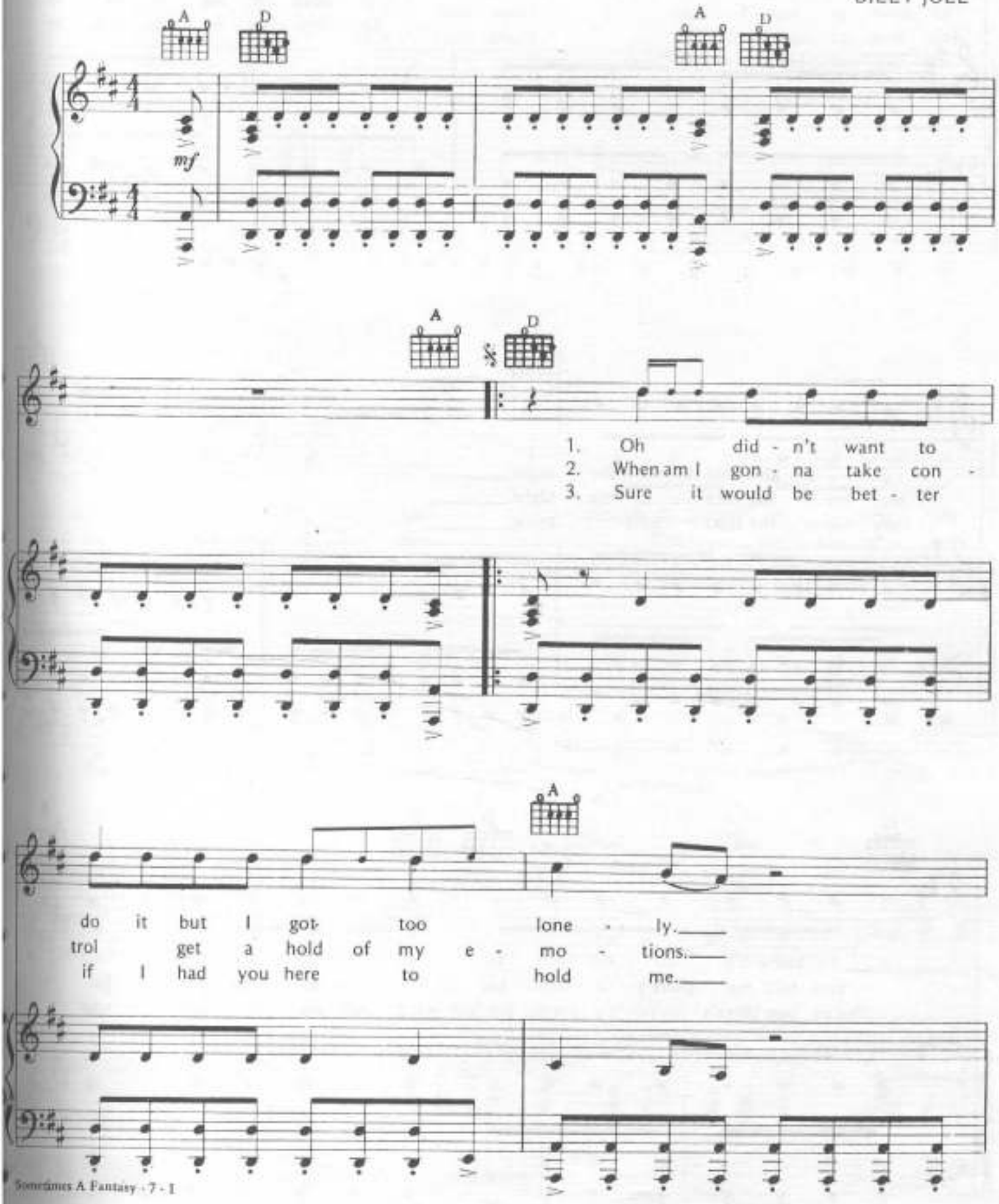

E♭maj9
F(add9)
G
ev - 'ry - where.
She
mp
f
Bridge
D
Am
G
Gm/C
comes to me when I'm feel - in' down, in - spires me with - out a sound.
She
mf
D/F♯
Bm
D7/A
touch - es me. I get turned a - round, oh,
f
G
D/F♯
Em7
Verse
Freely
G
D/F♯
oh, whoa, whoa.
She's got a smile that
rit.
mp
mf


Tempo 1
Em
G7/D
C
heals me. Mm, I don't know why it is, but I
a tempo
D
C/E
D/F♯
D
G
D/F♯
have to laugh when she re - veals me. And she's got a way a - bout
Em
G7/D
C
her. Mm, I don't know what it is, but I
D
C/E
D/F♯
D
E♭maj9
F(add9)
G(add9)
know that I can't live with-out her an - y - way, hey.

SOMETIMES A FANTASY

Fast Rock

Words and Music by
BILLY JOEL



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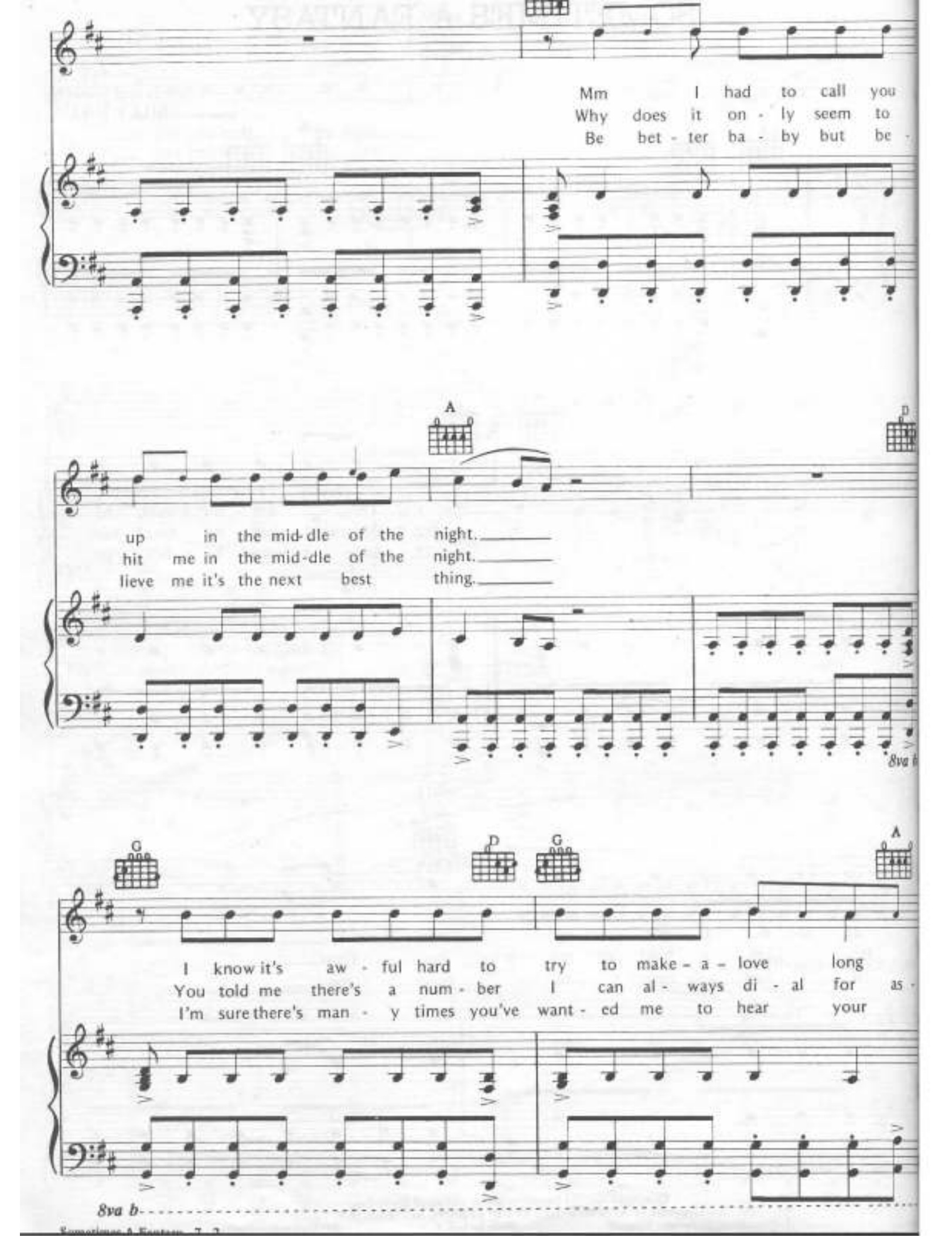
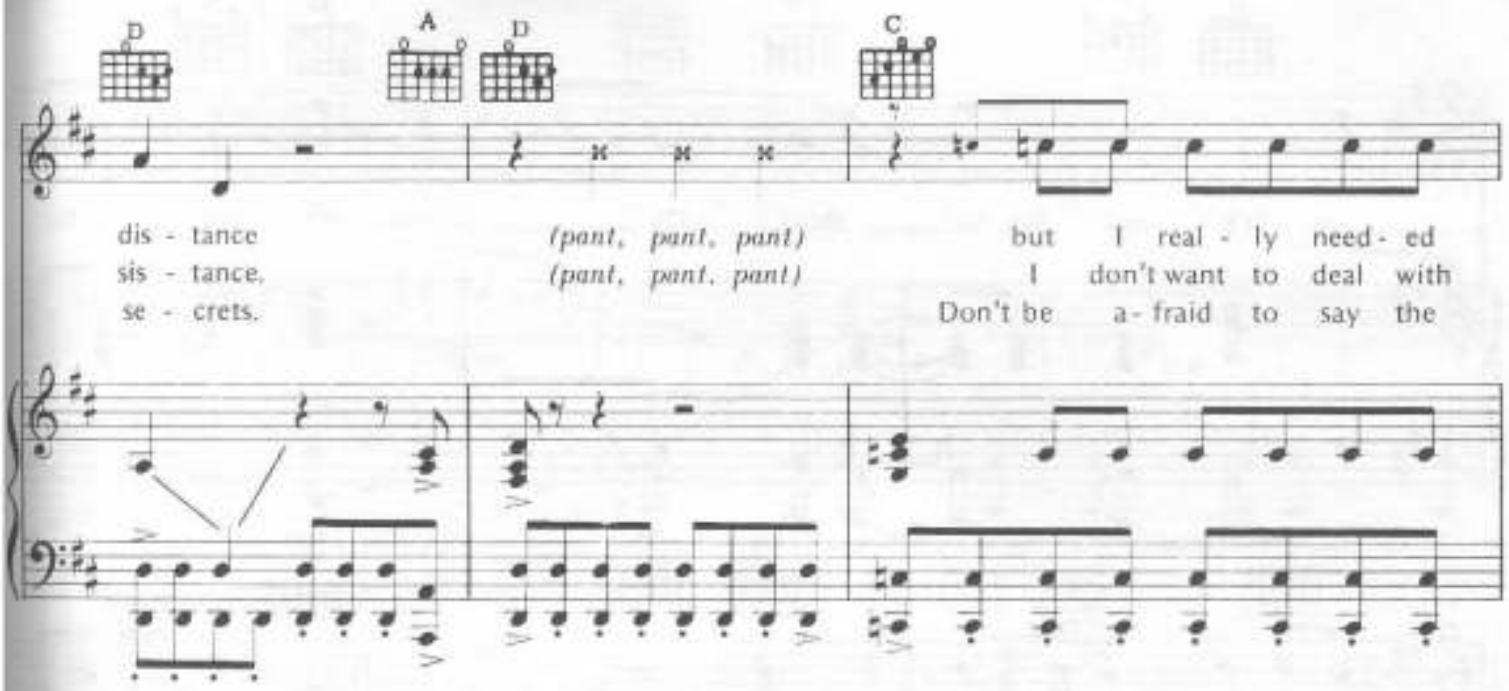
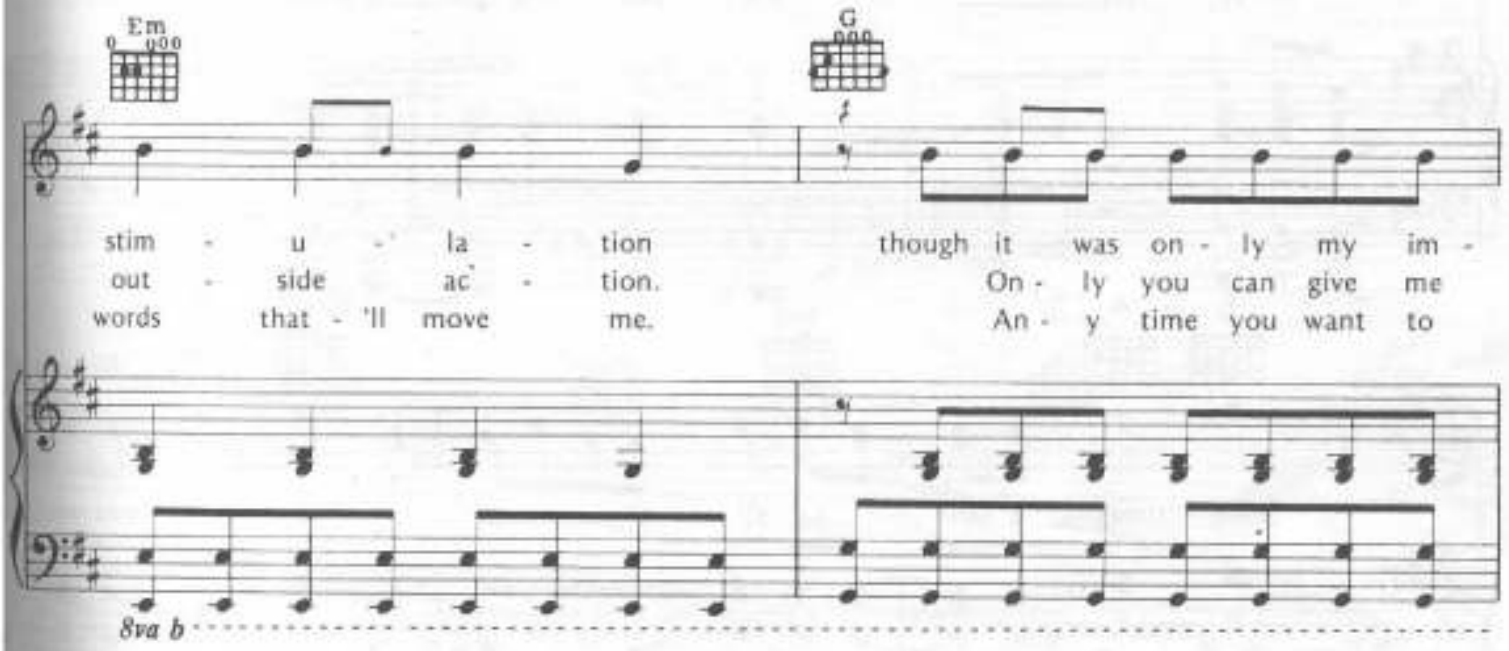
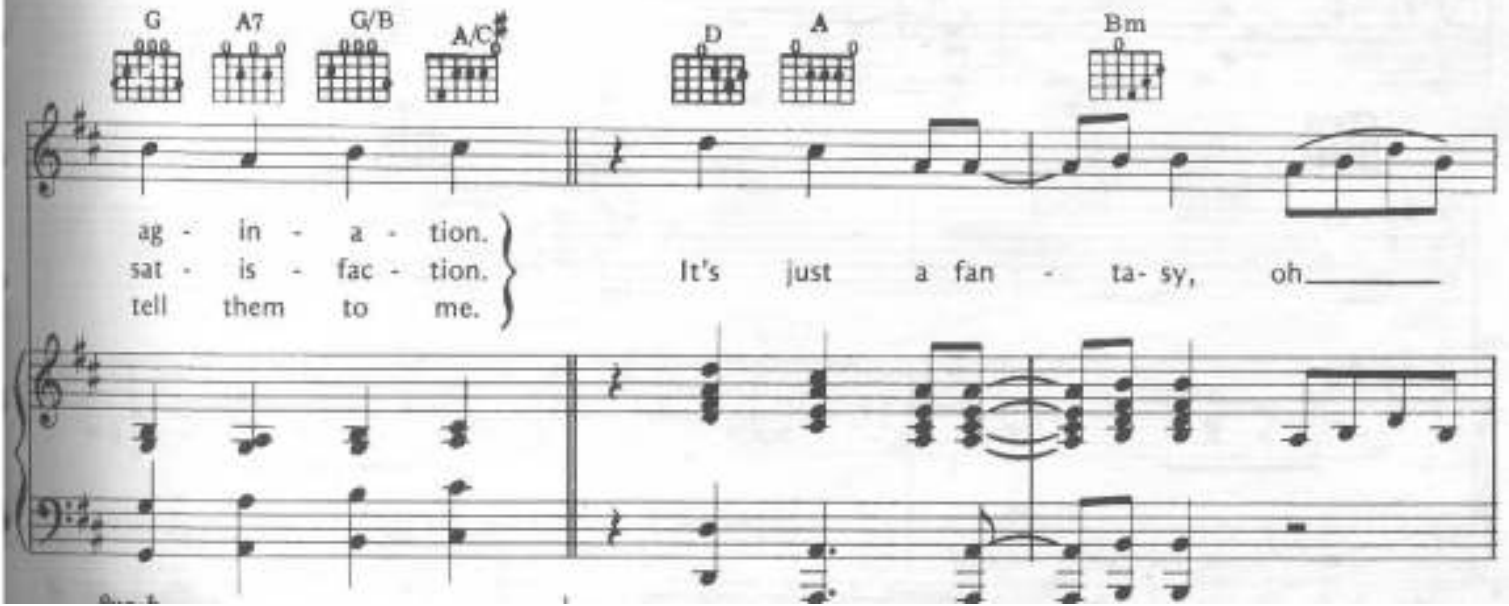
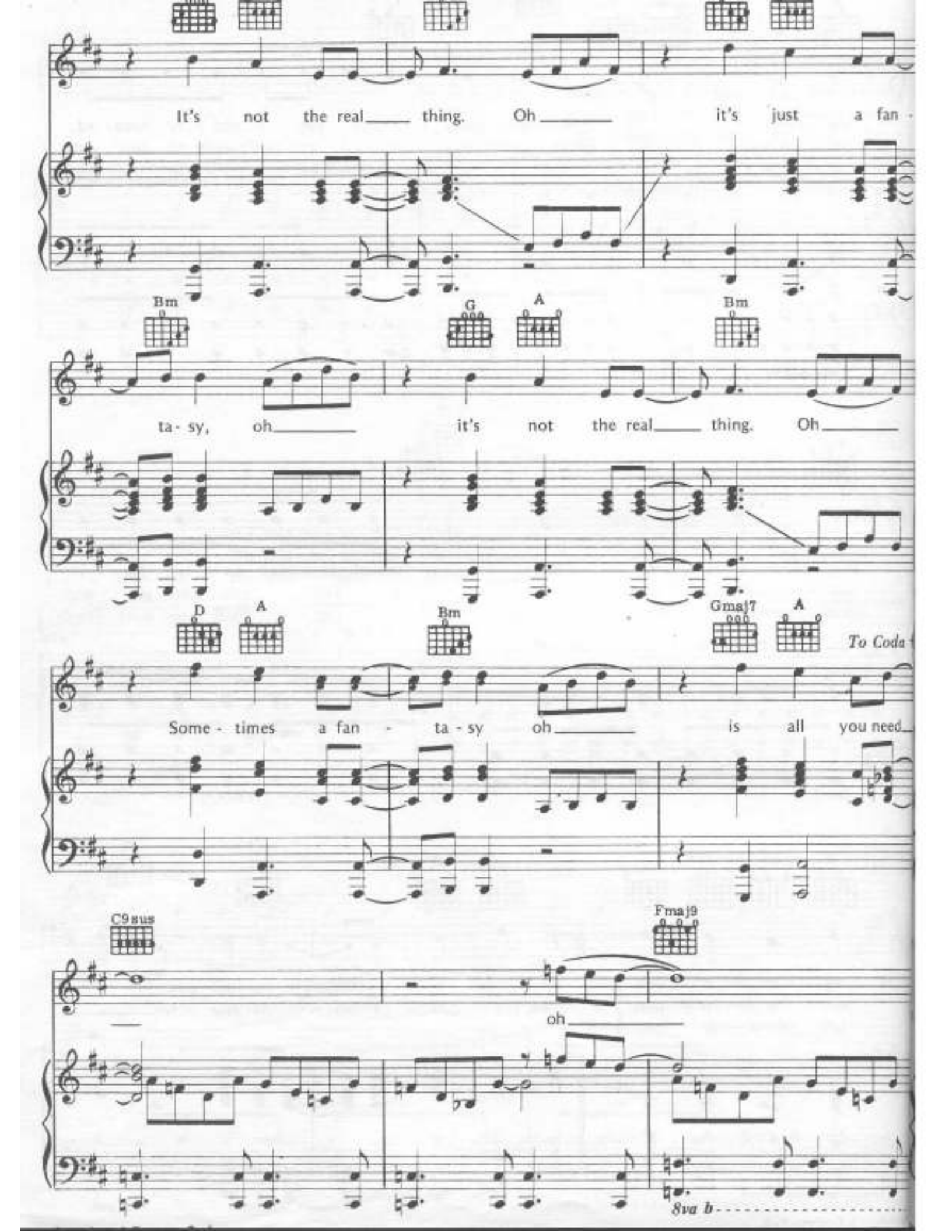
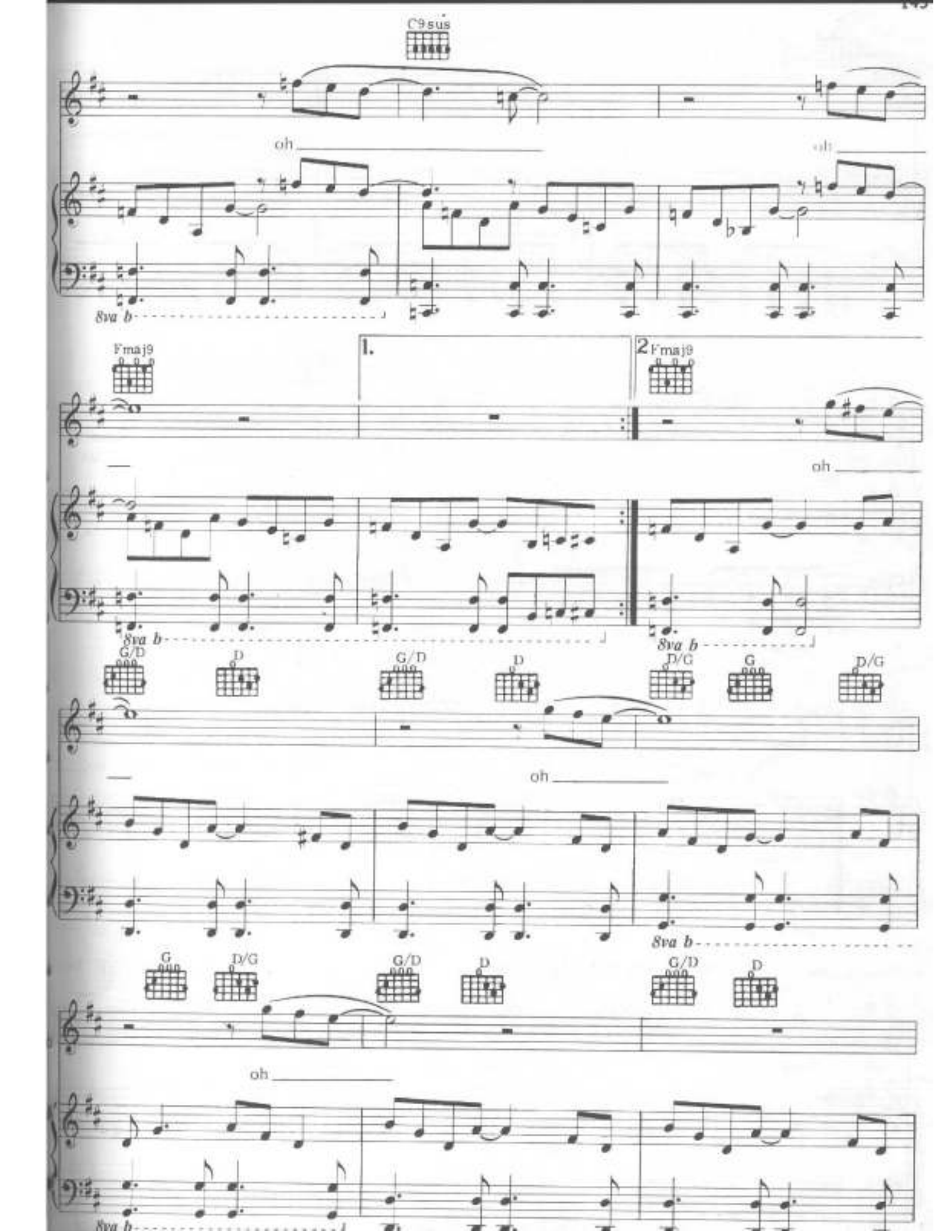

Mm I had to call you
Why does it on - ly seem to
Be bet - ter ba - by but be -
A
D
up in the mid-dle of the night.
hit me in the mid-dle of the night.
lieve me it's the next best thing.
8va b
G
D
G
A
I know it's aw - ful hard to try to make - a - love long
You told me there's a num - ber I can al - ways di - al for as -
I'm sure there's man - y times you've want - ed me to hear your
8va b

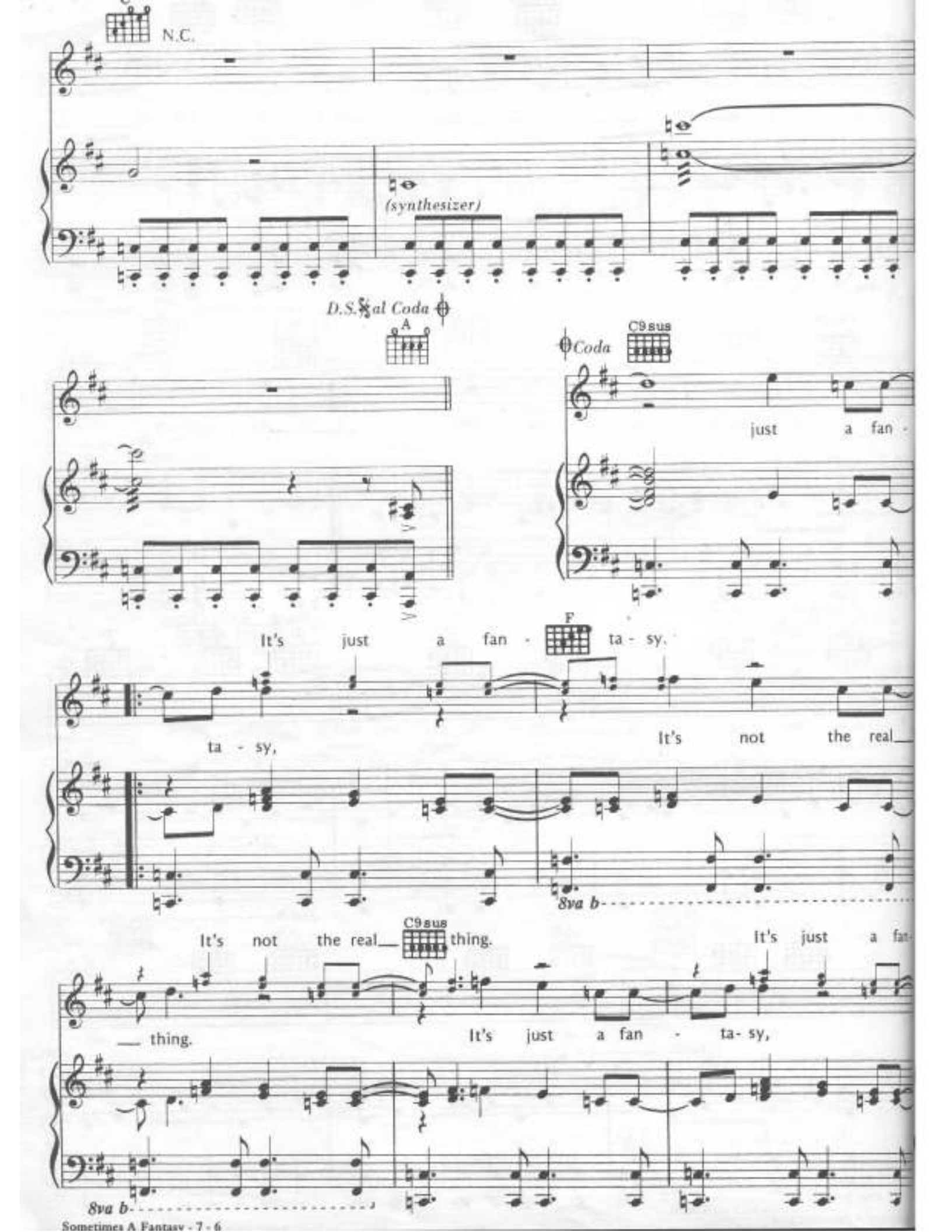

D
A
D
C
dis - tance
(pant, pant, pant)
but I real - ly need - ed
sis - tance.
(pant, pant, pant)
I don't want to deal with
se - crets.
Don't be a - fraid to say the


Em
G
stim - u - la - tion
though it was on - ly my im -
out - side ac - tion.
On - ly you can give me
words that - 'll move me.
An - y time you want to
8va b


G
A7
G/B
A/C♯
D
A
Bm
ag - in - a - tion.
sat - is - fac - tion.
tell them to me.
It's just a fan - ta- sy, oh


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
To Coda
Some - times a fan - ta - sy oh is all you need
C9sus
Fmaj9
oh
8va b


C9sus
oh
oh
8va b
Fmaj9
1.
2 Fmaj9
oh
8va b
8va b
G/D
D
G/D
D
D/G
G
D/G
oh
8va b
G
D/G
G/D
D
G/D
D
oh
8va b


N.C.
(synthesizer)
D.S. al Coda
A
Coda
C9sus
just a fan -
It's just a fan - ta - sy.
F
ta - sy,
It's not the real
8va b
It's not the real thing.
C9sus
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

___thing. It's just a fan- G ta- sy,

It's just a fan - ta- sy, It's not the real___

It's not the real___ D thing. It's just a fan -

___ thing. It's just a fan - ta- sy.

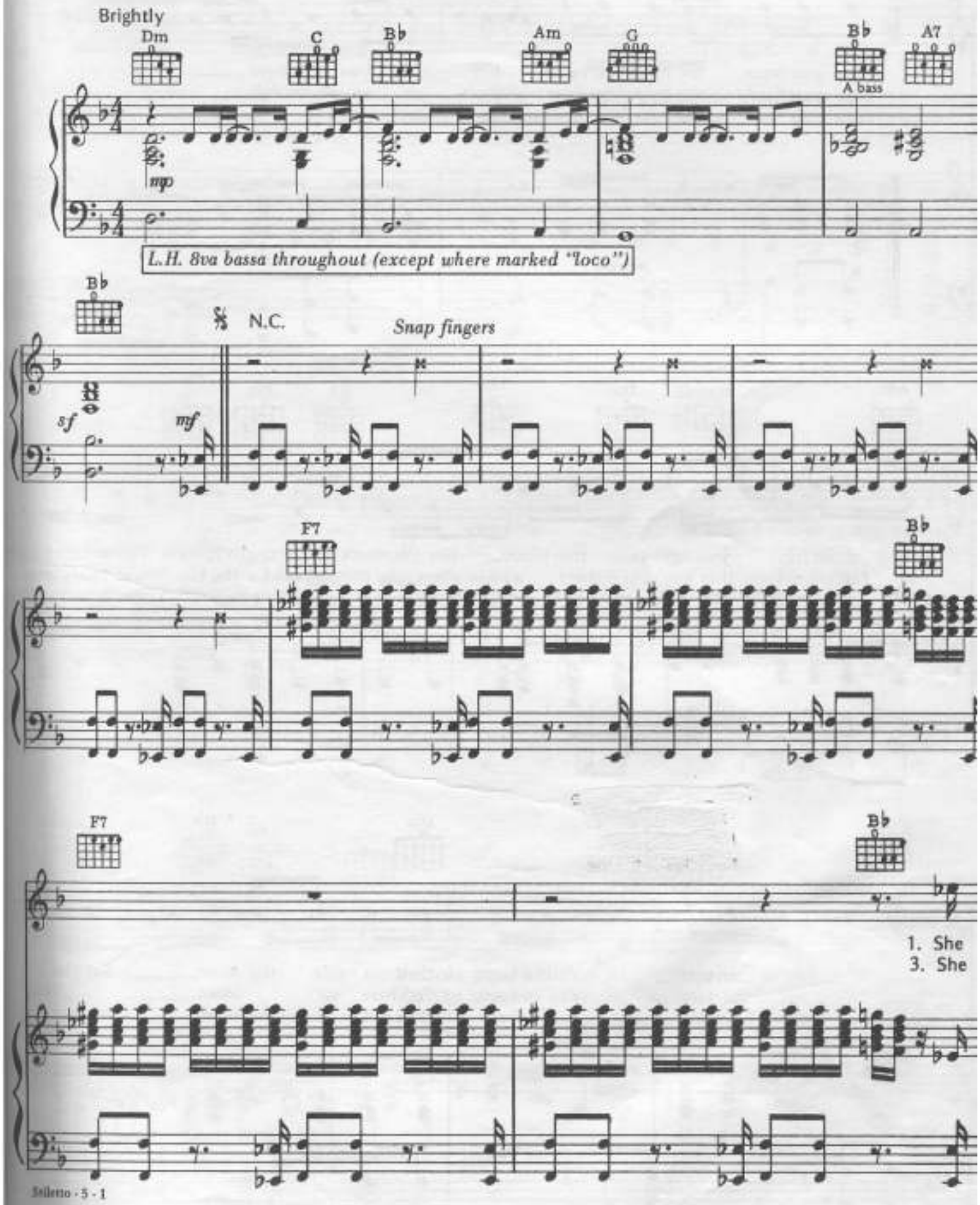
G

ta- sy, It's not the real___ C9sus thing. *Repeat and fade*

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

STILETTO

Words and Music b
BILLY JOEL



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F Eb Dm Bb

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

loco

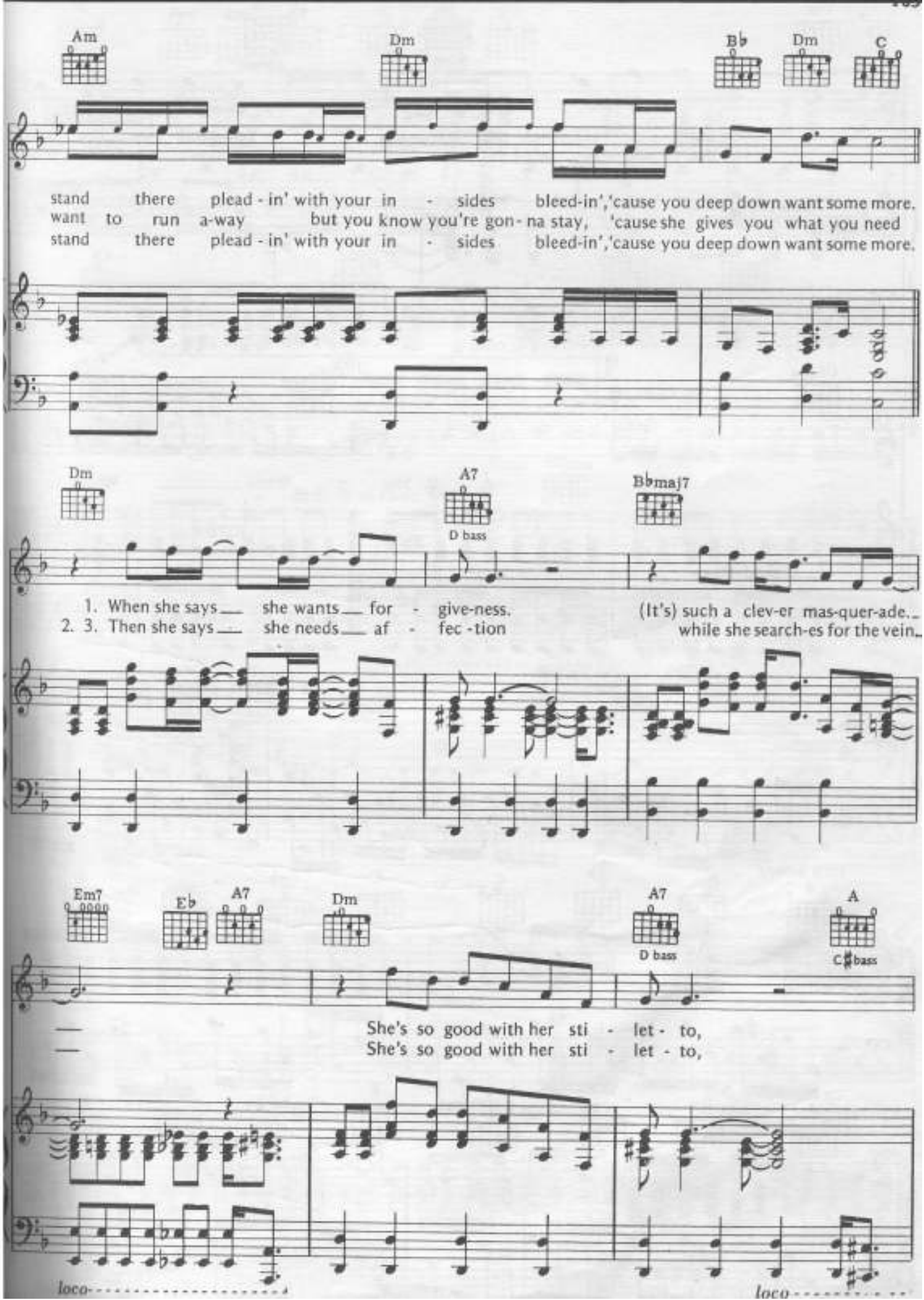
Am Dm Bb Dm C

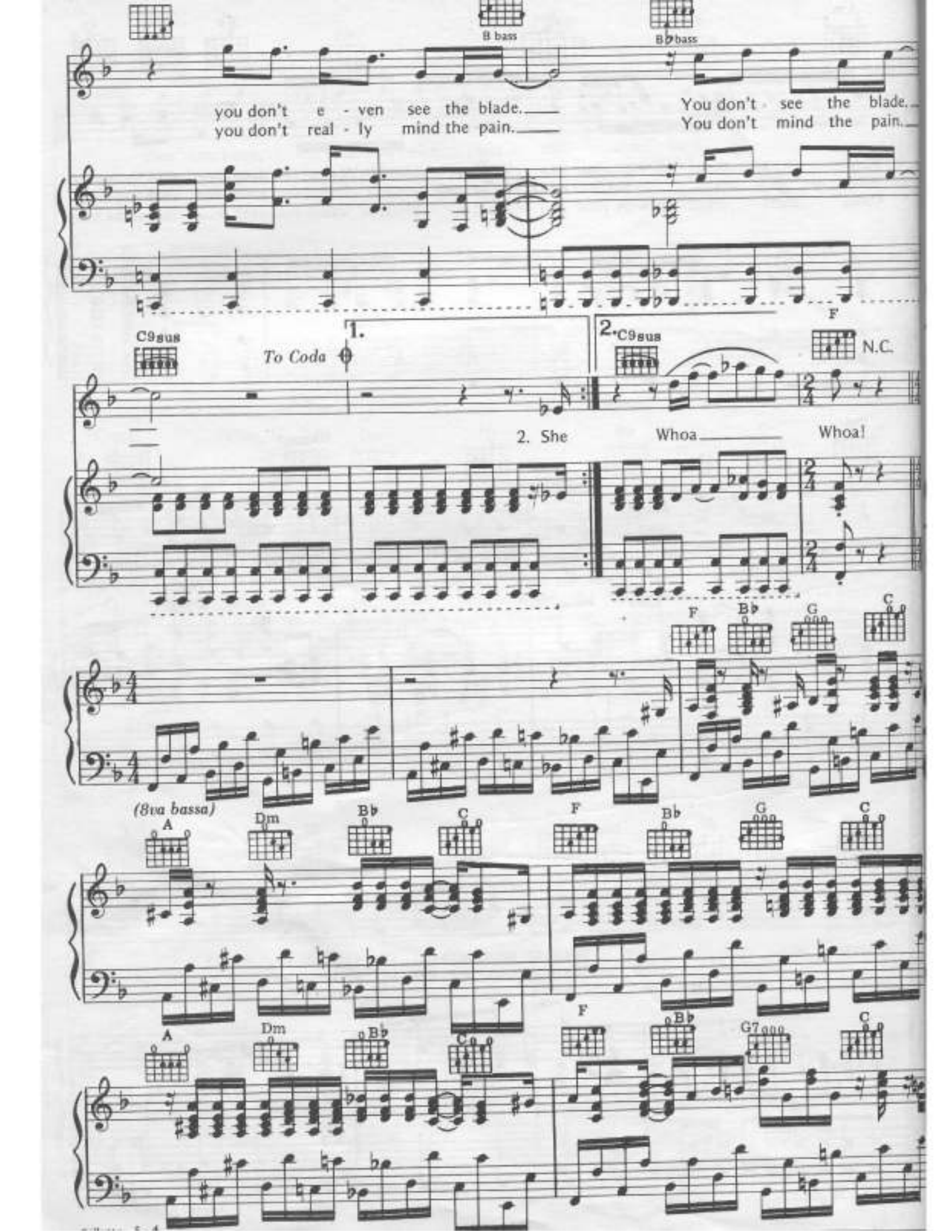
wound is so fresh you can taste the blood ___ but you don't have strength to leave. You've been bou
so fas- ci - nat - in' that you're still there wait-in' when she comes back for the kill. You've been slashe
won't do noth-in' as she keeps on cut-tin' 'cause you know you love the knife. You've been bought

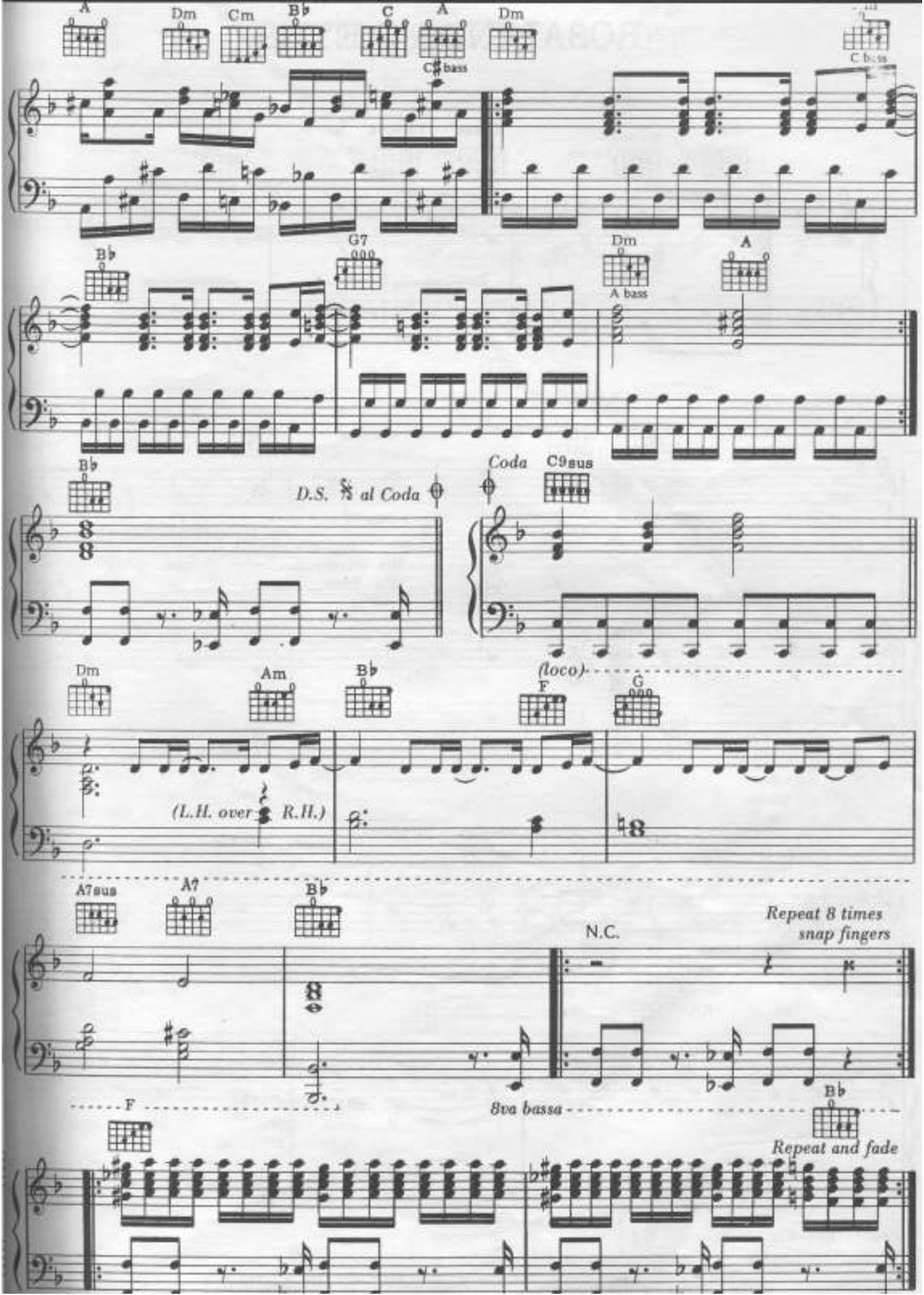
F Eb Dm Bb

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

loco

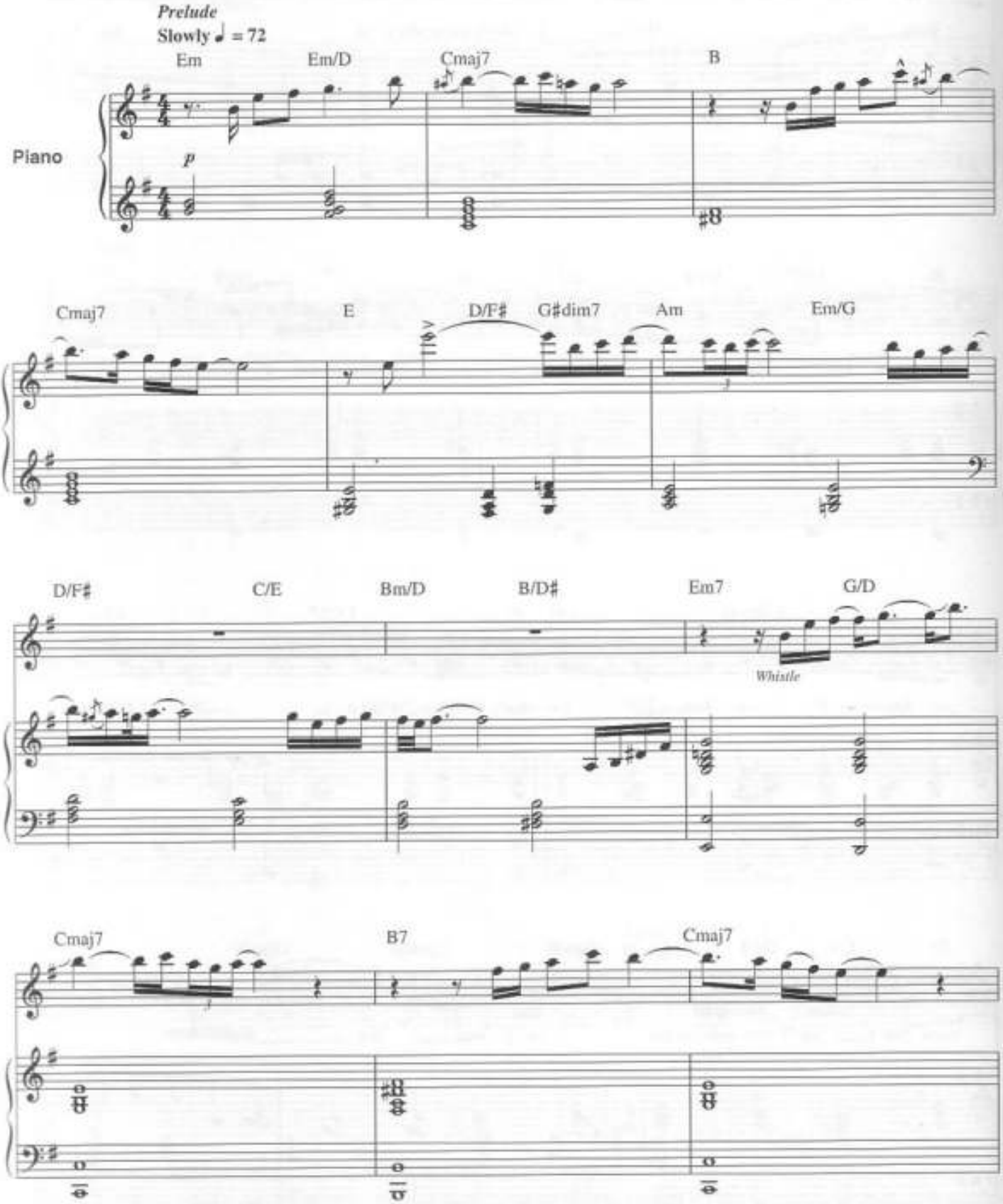

Am
Dm
B♭
Dm
C
stand there plead - in' with your in - sides bleed-in','cause you deep down want some more.
want to run a-way but you know you're gon - na stay, 'cause she gives you what you need
stand there plead - in' with your in - sides bleed-in','cause you deep down want some more.
Dm
A7
D bass
B♭maj7
1. When she says she wants for - give-ness.
2. 3. Then she says she needs af - fec - tion
(It's) such a clev-er mas-quer-ade.
while she search-es for the vein.
Em7
E♭
A7
Dm
A7
D bass
A
C♯bass
She's so good with her sti - let - to,
She's so good with her sti - let - to,
loco
loco


B bass
B♭bass
you don't e - ven see the blade.
you don't real - ly mind the pain.
You don't see the blade.
You don't mind the pain.
C9sus
1.
To Coda
2.
C9sus
F
N.C.
2. She
Whoa
Whoa!
F
B♭
G
C
(8va bassa)
A
Dm
B♭
C
F
B♭
G
C
A
Dm
B♭
C
F
B♭
G7
C


A
Dm
Cm
B♭
C
A
Dm
C♯ bass
C bass
B♭
G7
Dm
A
A bass
B♭
D.S. 𝄋 al Coda
Coda
C9sus
Dm
Am
B♭
(loco)
F
G
(L.H. over R.H.)
A7sus
A7
B♭
N.C.
Repeat 8 times
snap fingers
F
8va bassa
B♭
Repeat and fade

The Stranger

Words and Music by Billy Joel



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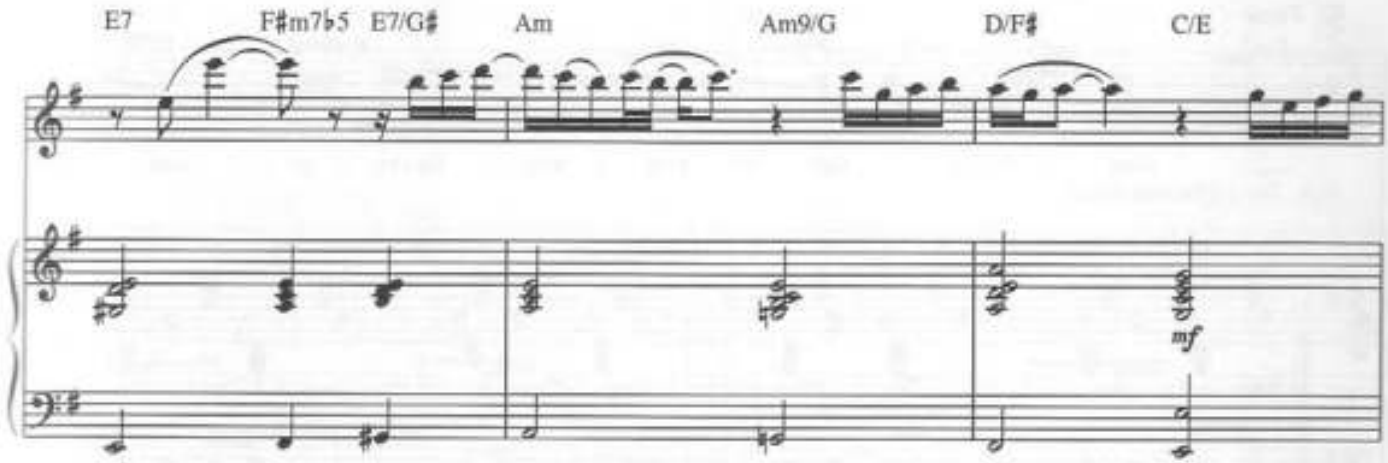
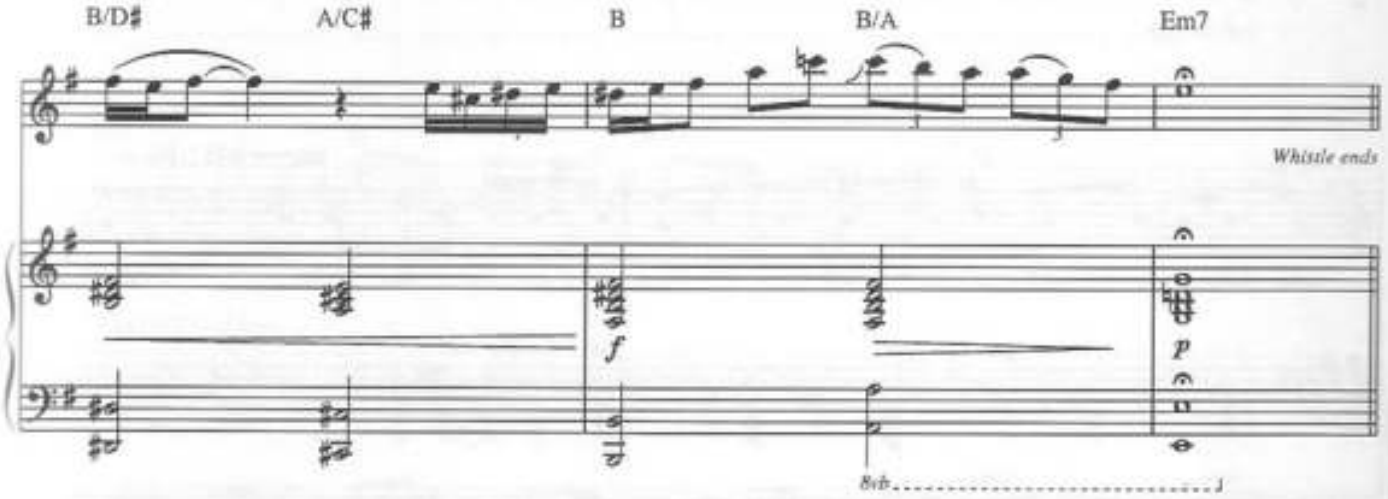
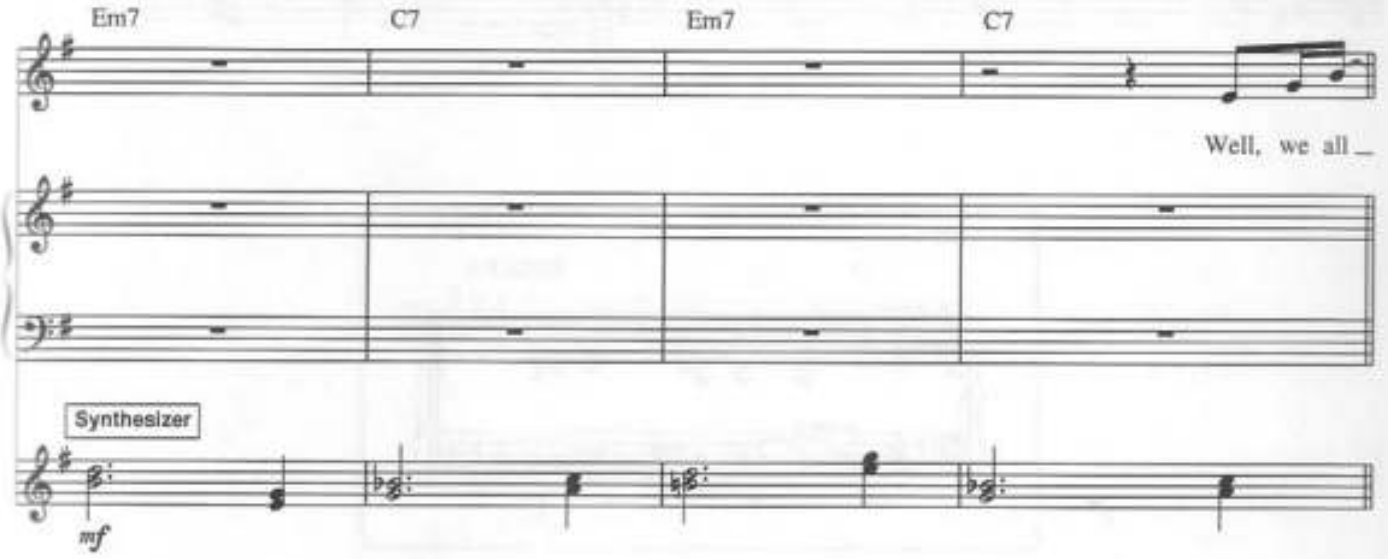
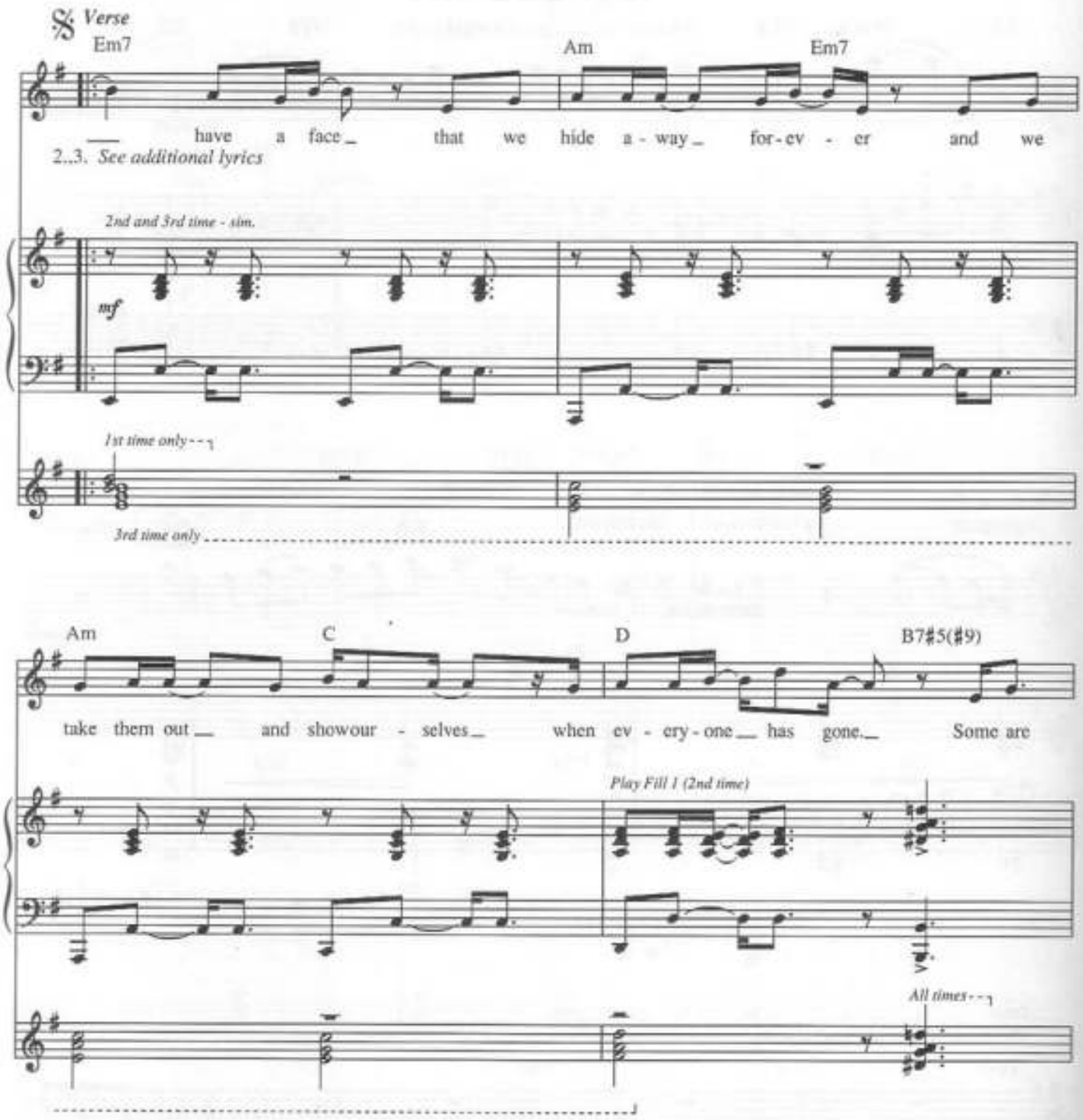


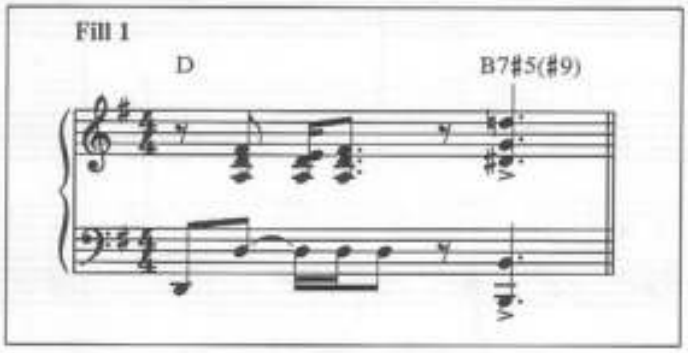


Intro

Moderately (not too fast) ♩ = 90




Verse
Em7
Am
Em7
have a face that we hide a - way for - ev - er and we
2..3. See additional lyrics
2nd and 3rd time - sim.
mf
1st time only
3rd time only
Am
C
D
B7♯5(♯9)
take them out and showour - selves when ev - ery - one has gone. Some are
Play Fill 1 (2nd time)
All times


Fill 1
D
B7♯5(♯9)

Em7 Am Em7

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

3rd time only

Am7 D Bm7 *To Coda* Em7

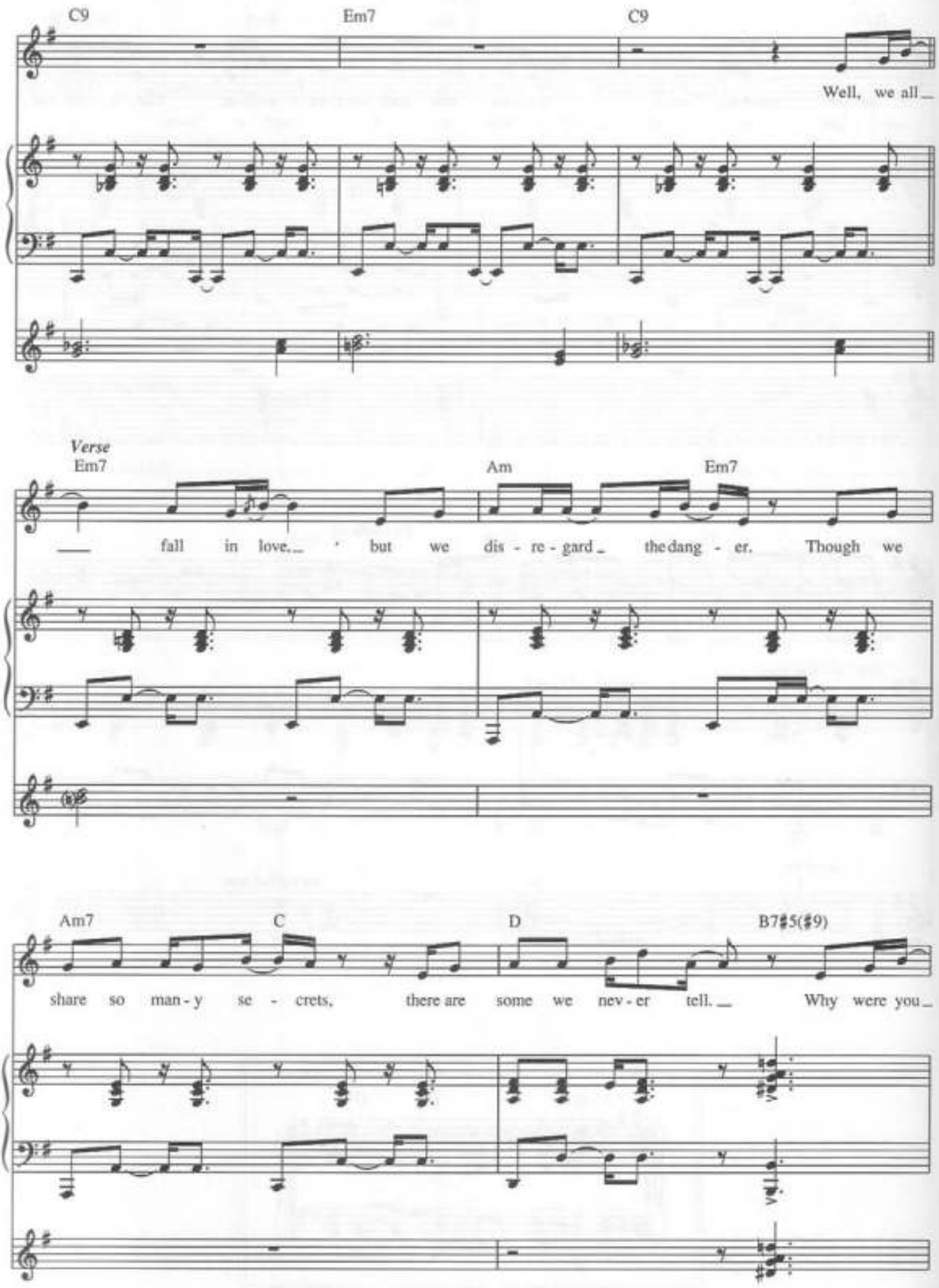
- es of the strang - er, but we love ___ to try _ them_ on.

Play Fill 2 (2nd time)

1st and 2nd times

Fill 2

Am7 D


C9
Em7
C9
Well, we all
Verse
Em7
Am
Em7
fall in love, but we dis - re - gard the dang - er. Though we
Am7
C
D
B7♯5(♯9)
share so man - y se - crets, there are some we nev - er tell. Why were you

Em7 Am Em7

so sur-prised that you nev-er saw the strang-er? Did you

Am7 D Bm7 Em7

ev-er let your lov-er see the strang-er in your-self?

Play Fill 2 (2nd time)

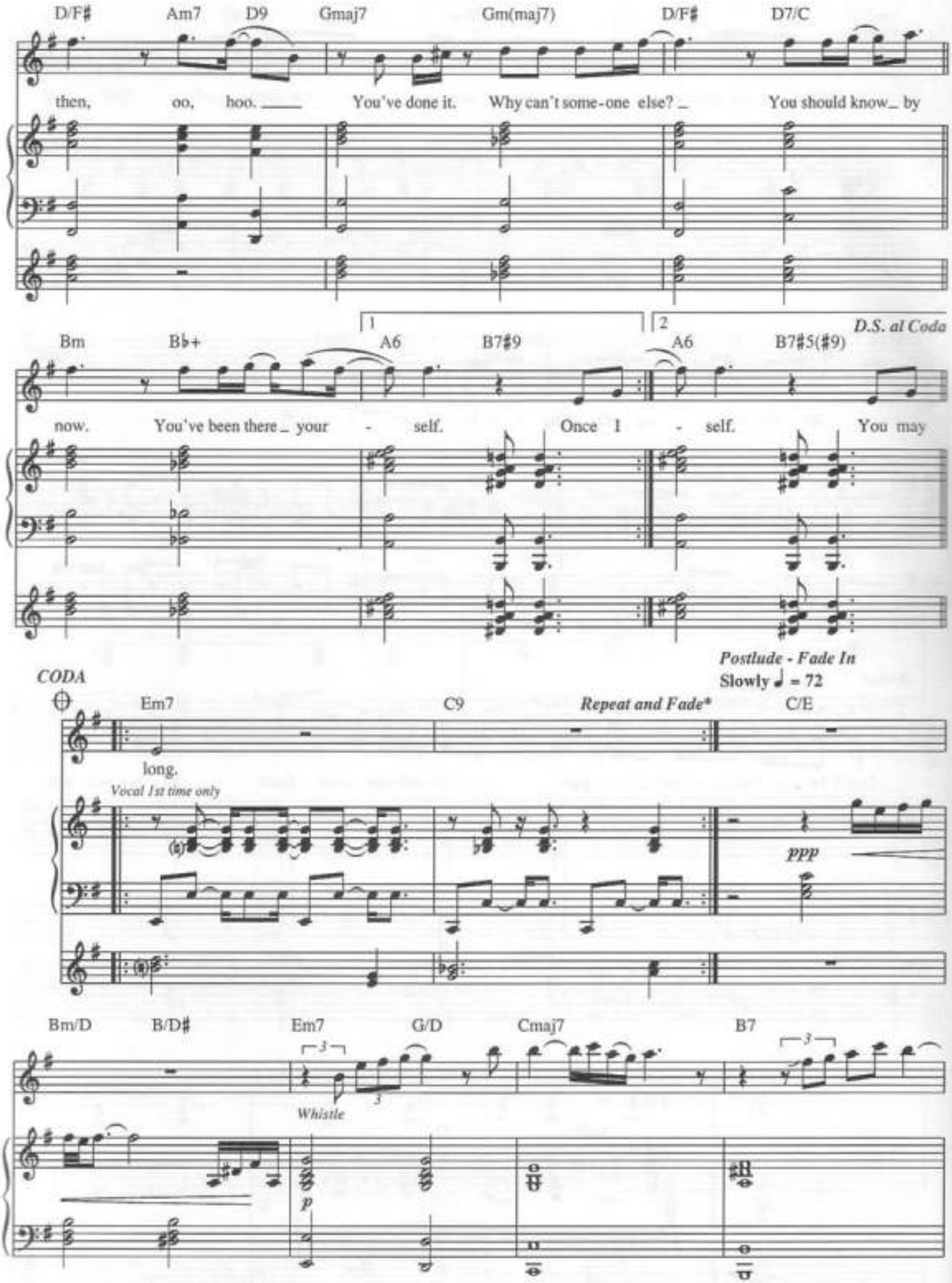
Bridge

Gmaj7 Gm(maj7) D/F♯ D7 Gmaj7 Gm(maj7)

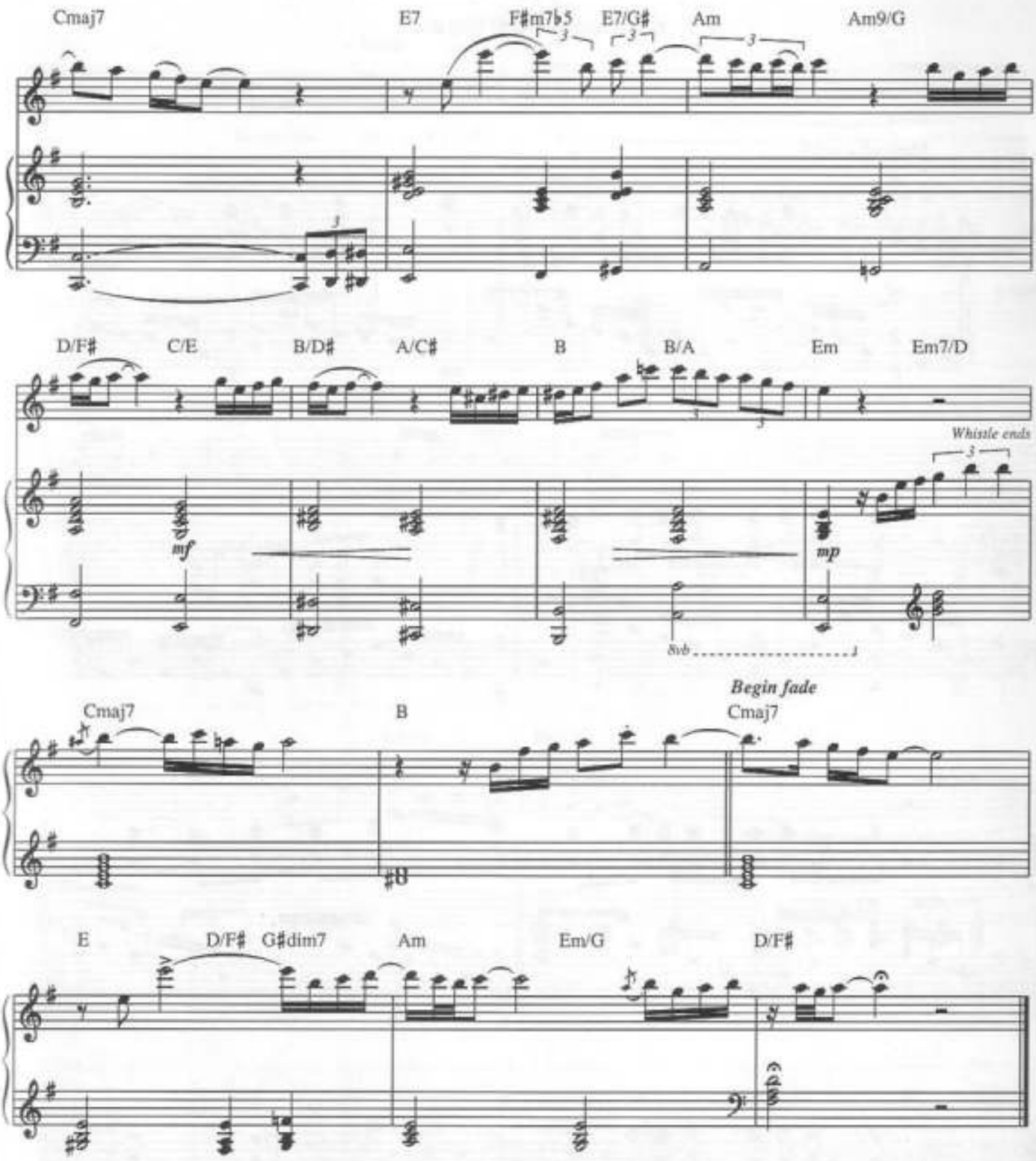
Don't be a-fraid to try a-gain. Ev-ery-one goes south ev-ery now and

Fill 2

Am7 D



*This section fades out while Postlude fades in.



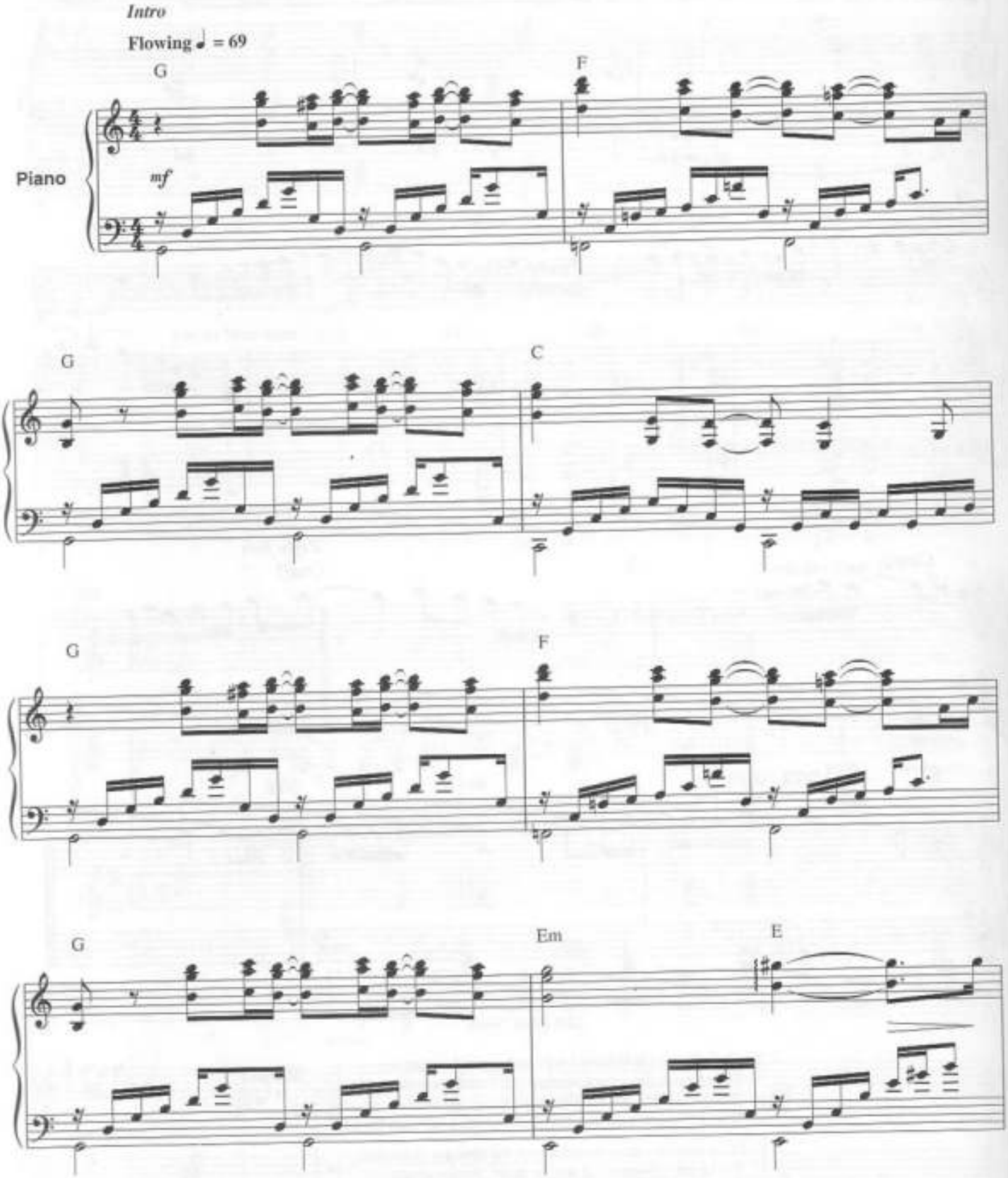
Additional Lyrics

2. (Once I) used to believe I was such a good romancer,
Then I came home to a woman that I could not recognize.
When I pressed her for a reason she refused to even answer.
It was then I felt the stranger kick me right between the eyes.

3. (You may) never understand how the stranger is inspired,
But he isn't always evil and he is not always wrong.
Though you drown in good intentions, you will never quench the fire.
You'll give in to your desire when the stranger comes along.

Streetlife Serenader

Words and Music by Billy Joel



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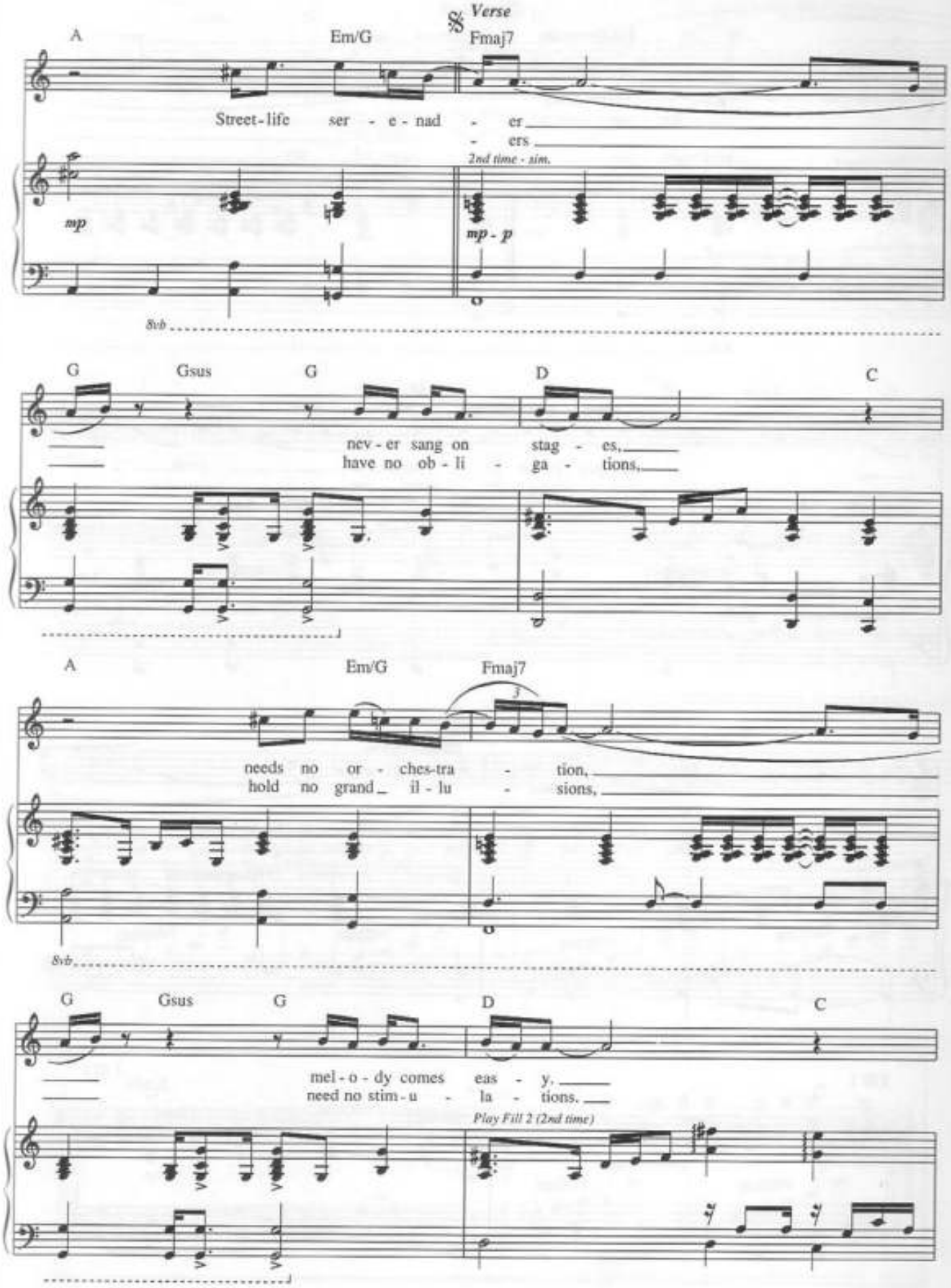
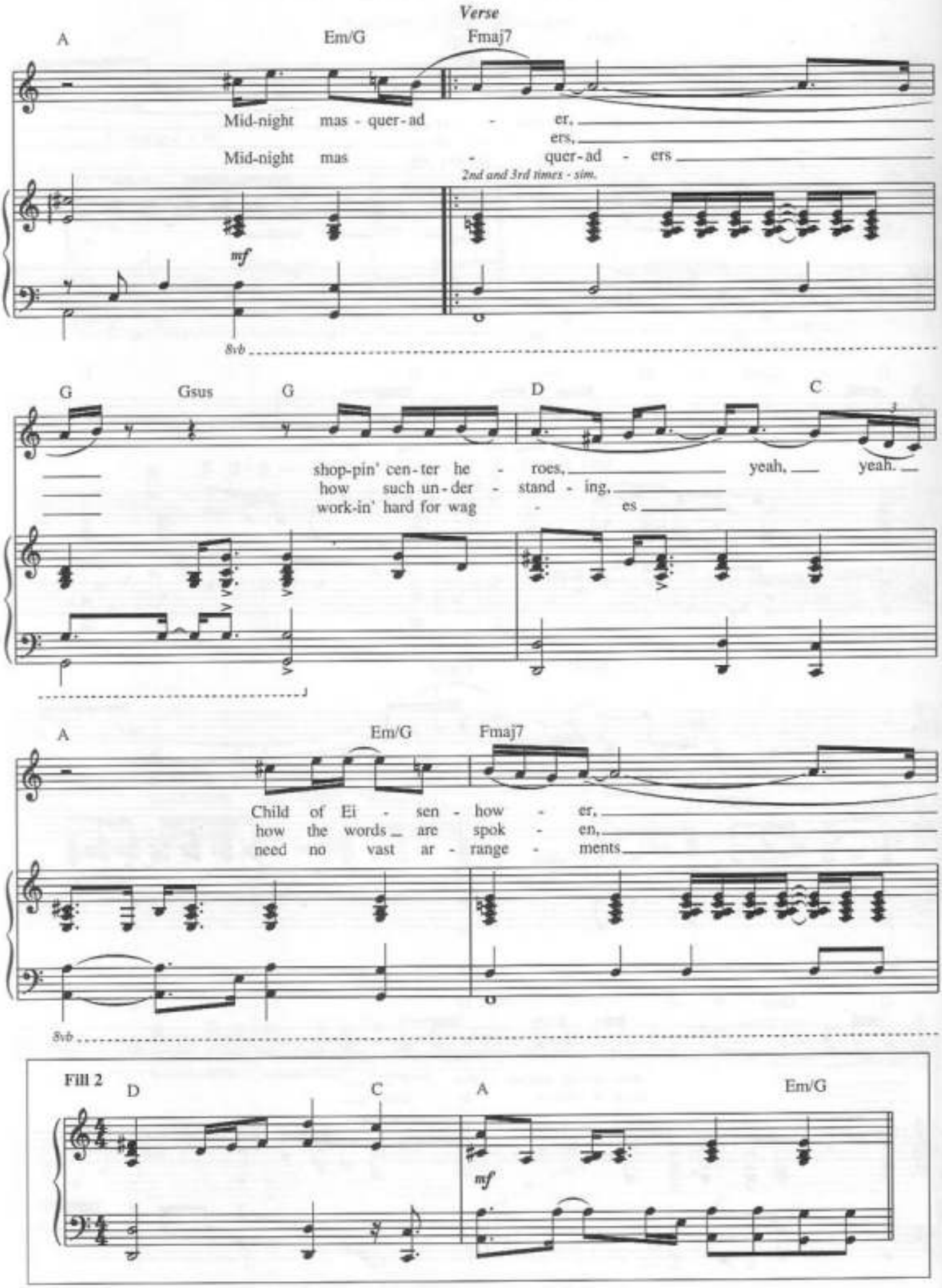
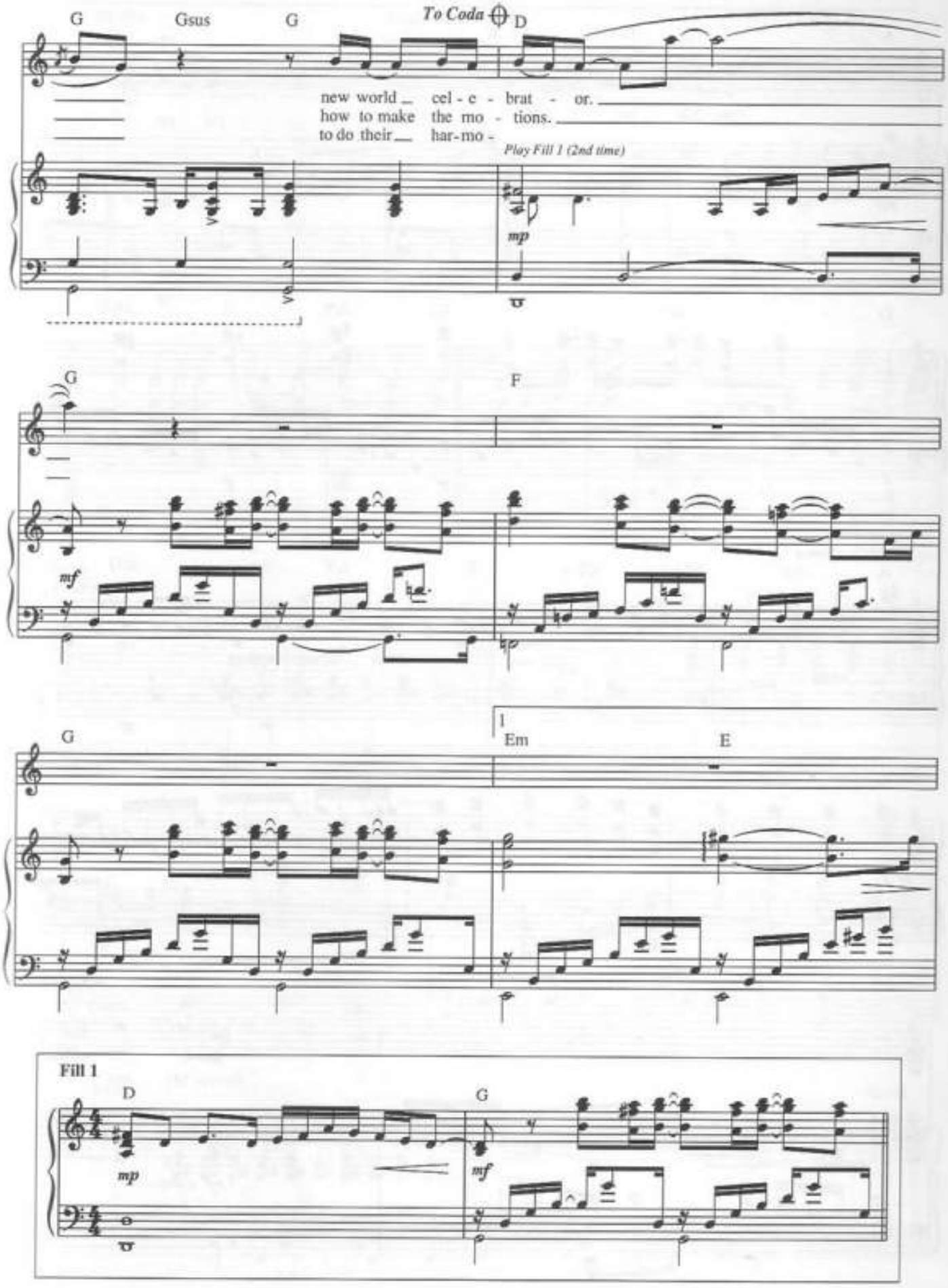
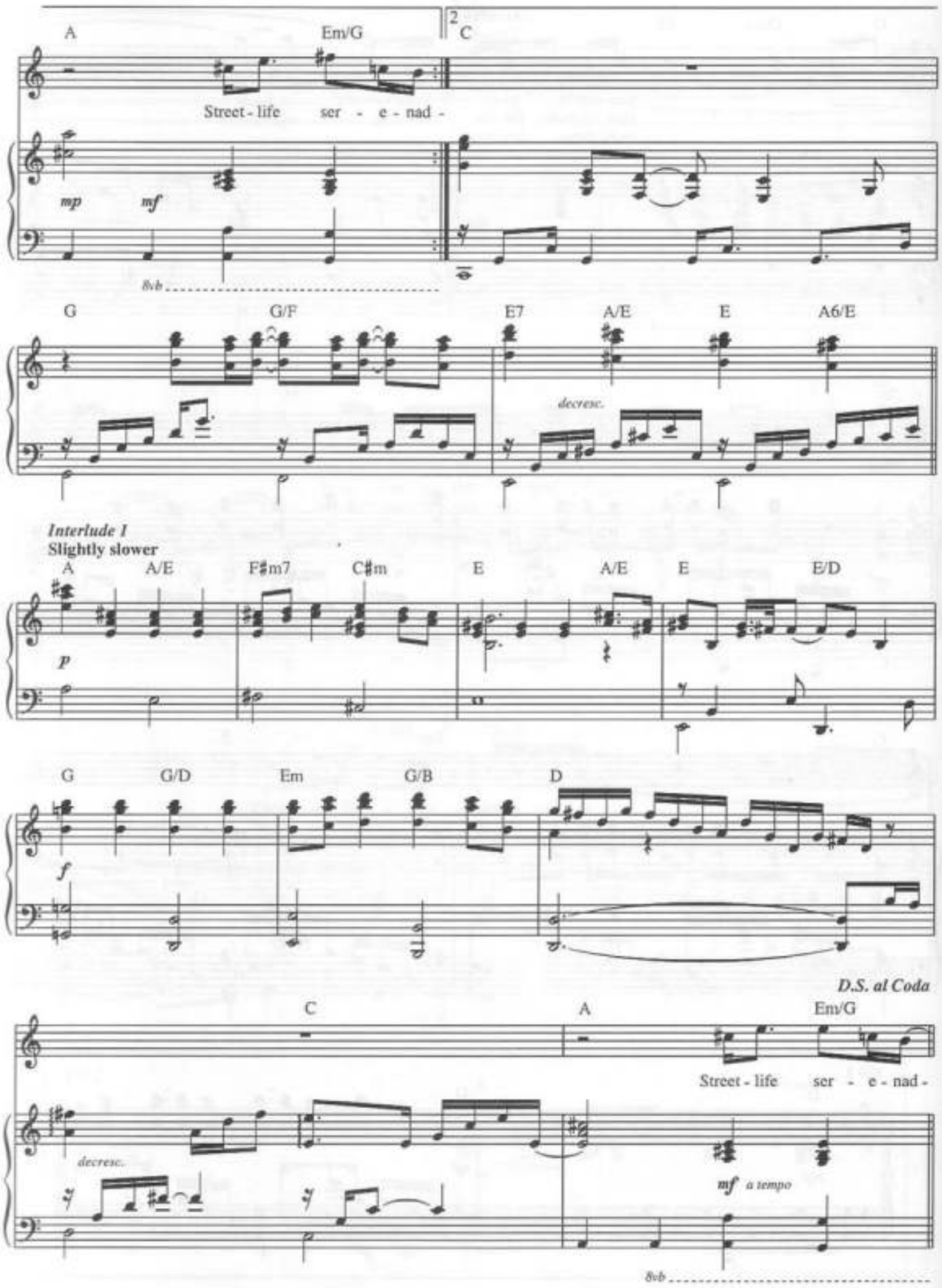
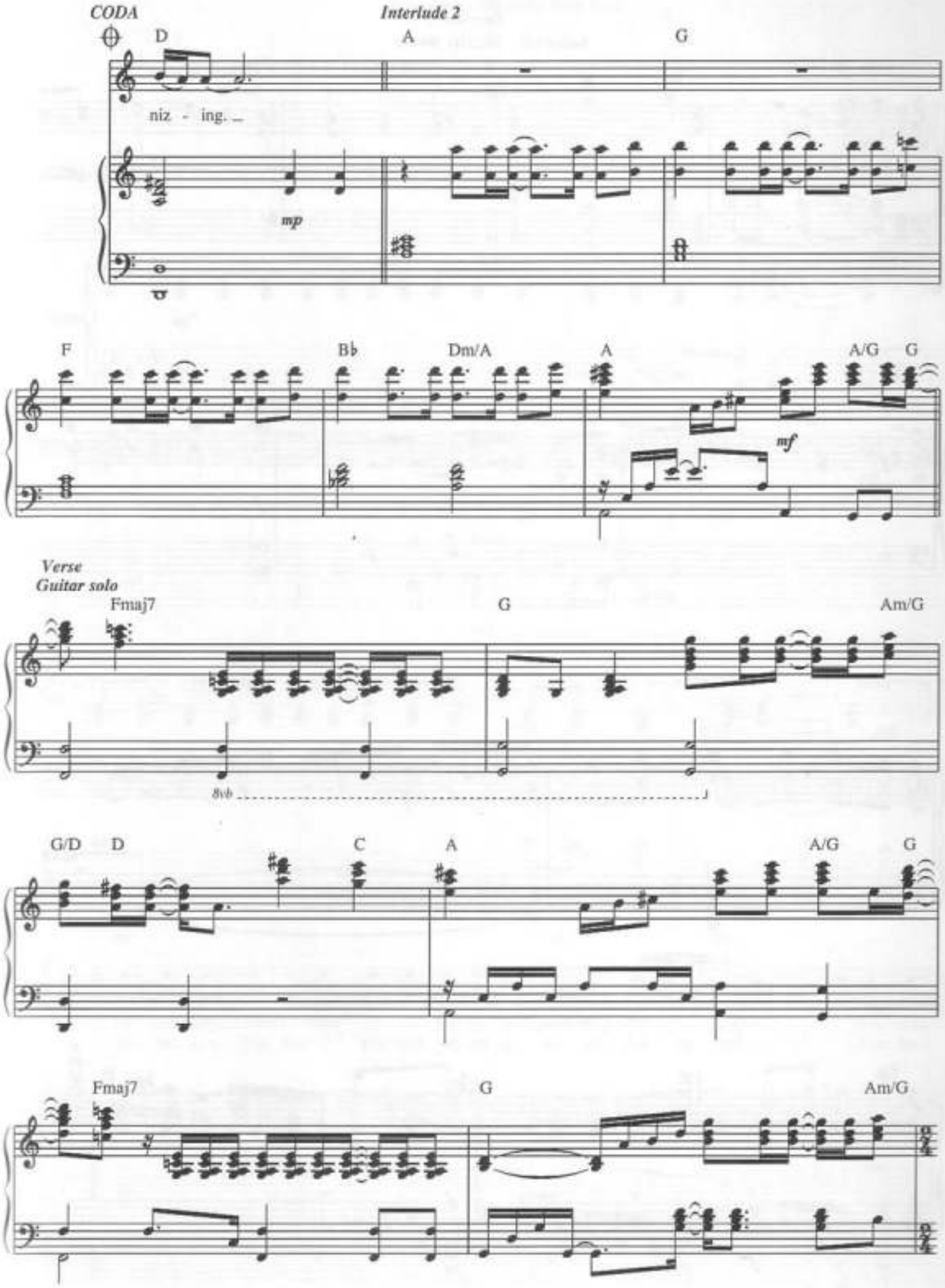
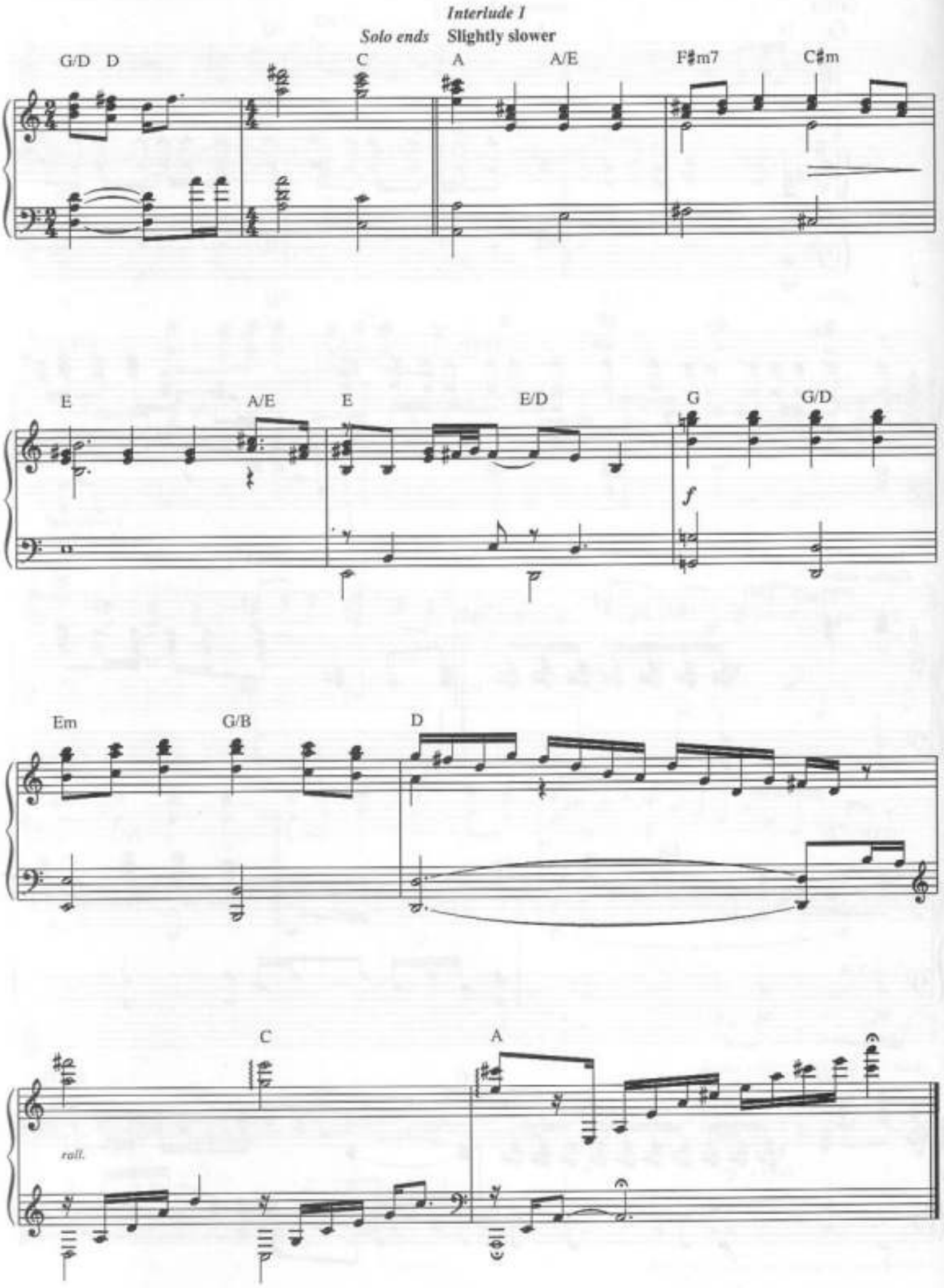

A
Em/G
Verse
Fmaj7
Street-life ser - e - nad - er
- ers
2nd time - sim.
mp
mp - p
8vb
G
Gsus
G
D
C
nev - er sang on stag - es,
have no ob - li - ga - tions,
A
Em/G
Fmaj7
needs no or - ches-tra - tion,
hold no grand il - lu - sions,
8vb
G
Gsus
G
D
C
mel - o - dy comes eas - y,
need no stim - u - la - tions.
Play Fill 2 (2nd time)


Verse
A
Em/G
Fmaj7
Mid-night mas - quer-ad - er,
ers,
Mid-night mas - quer-ad - ers
2nd and 3rd times - sim.
mf
8vb
G
Gsus
G
D
C
shop-pin' cen-ter he - roes, yeah, yeah.
how such un-der - stand - ing,
work-in' hard for wag - es
A
Em/G
Fmaj7
Child of Ei - sen - how - er,
how the words are spok - en,
need no vast ar - range - ments
8vb
Fill 2
D
C
A
Em/G
mf


G
Gsus
G
To Coda
D
new world cel - e - brat - or.
how to make the mo - tions.
to do their har-mo -
Play Fill 1 (2nd time)
mp
G
F
mf
G
1
Em
E
Fill 1
D
G
mp
mf

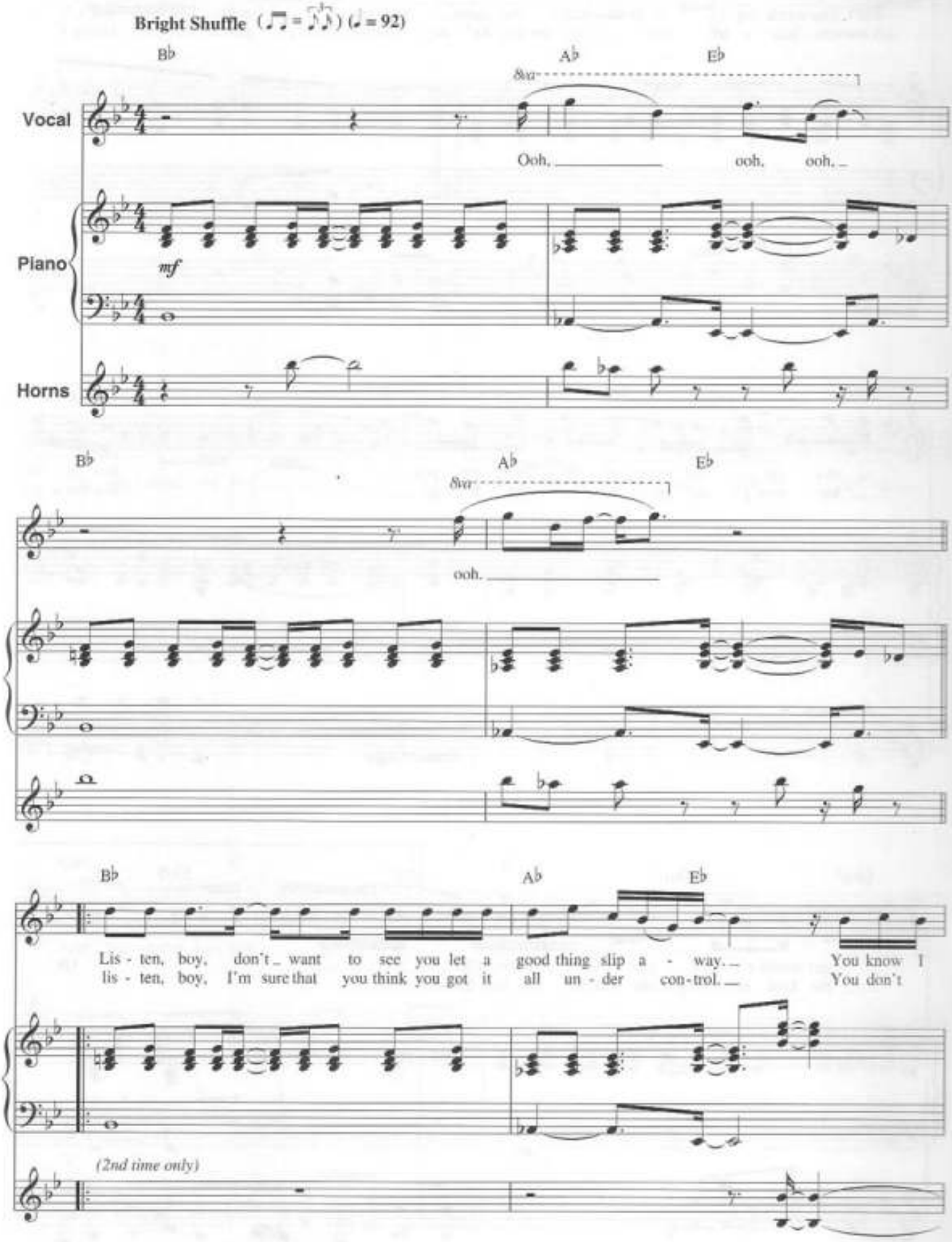

A
Em/G
2
C
Street - life ser - e - nad -
mp
mf
8vb
G
G/F
E7
A/E
E
A6/E
decresc.
Interlude I
Slightly slower
A
A/E
F♯m7
C♯m
E
A/E
E
E/D
p
G
G/D
Em
G/B
D
f
D.S. al Coda
C
A
Em/G
Street - life ser - e - nad -
decresc.
mf a tempo
8vb


CODA
Interlude 2
D
A
G
niz - ing.
mp
F
B♭
Dm/A
A
A/G
G
mf
Verse
Guitar solo
Fmaj7
G
Am/G
8vb
G/D
D
C
A
A/G
G
Fmaj7
G
Am/G


Interlude I
Solo ends
Slightly slower
G/D D
C
A
A/E
F♯m7
C♯m
E
A/E
E
E/D
G
G/D
f
Em
G/B
D
C
A
rall.

Tell Her About It

Words and Music by Billy Joel



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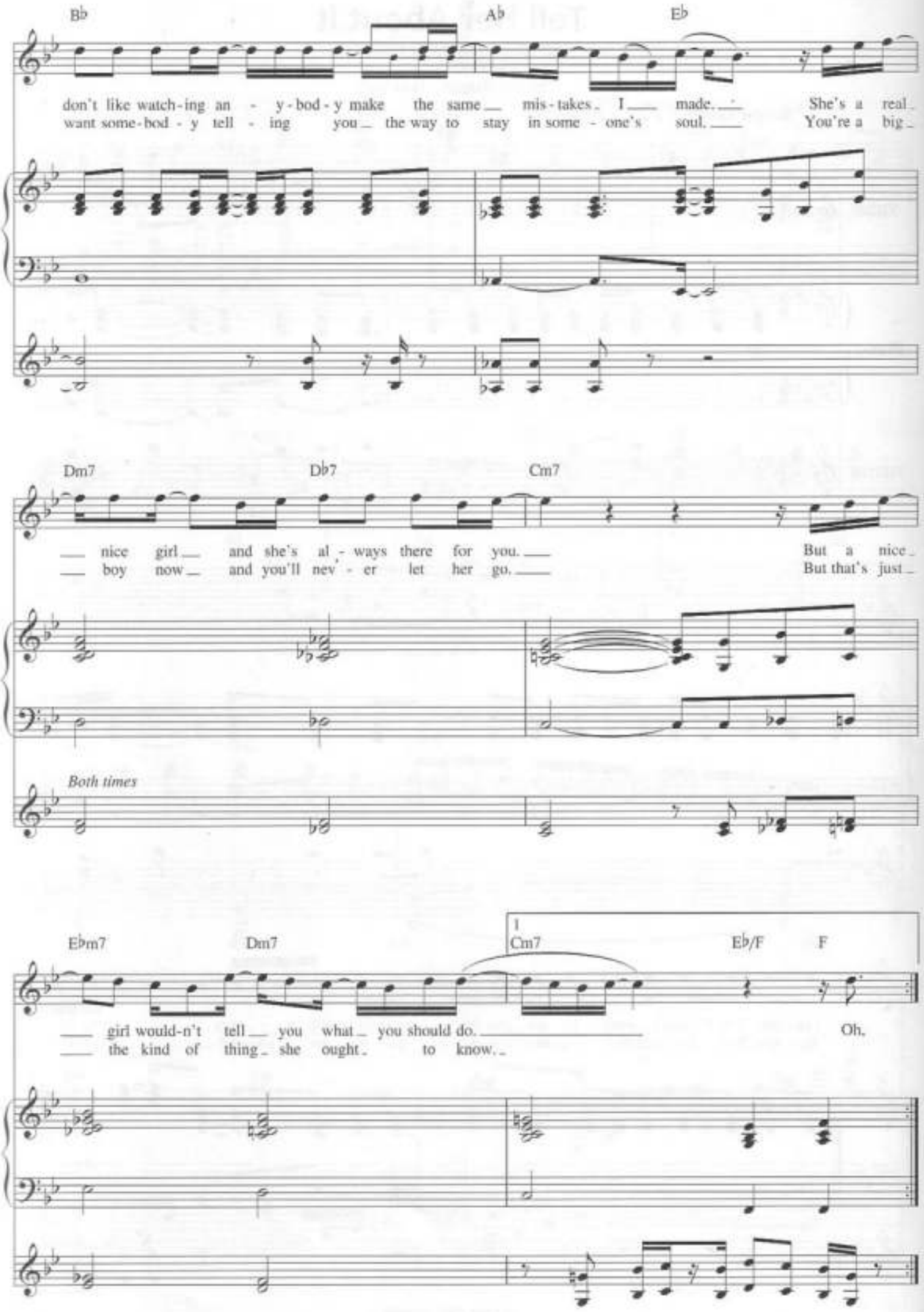
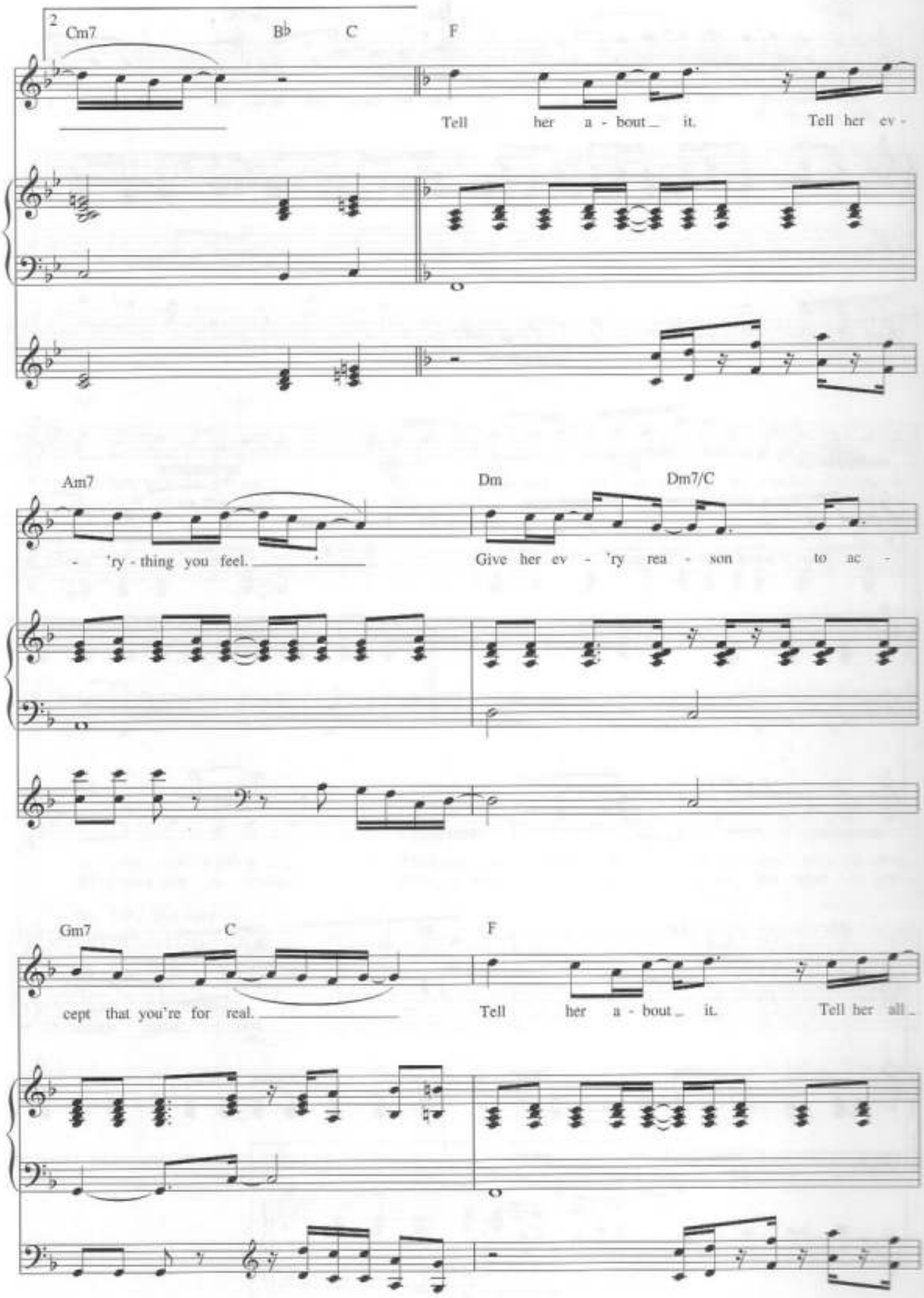
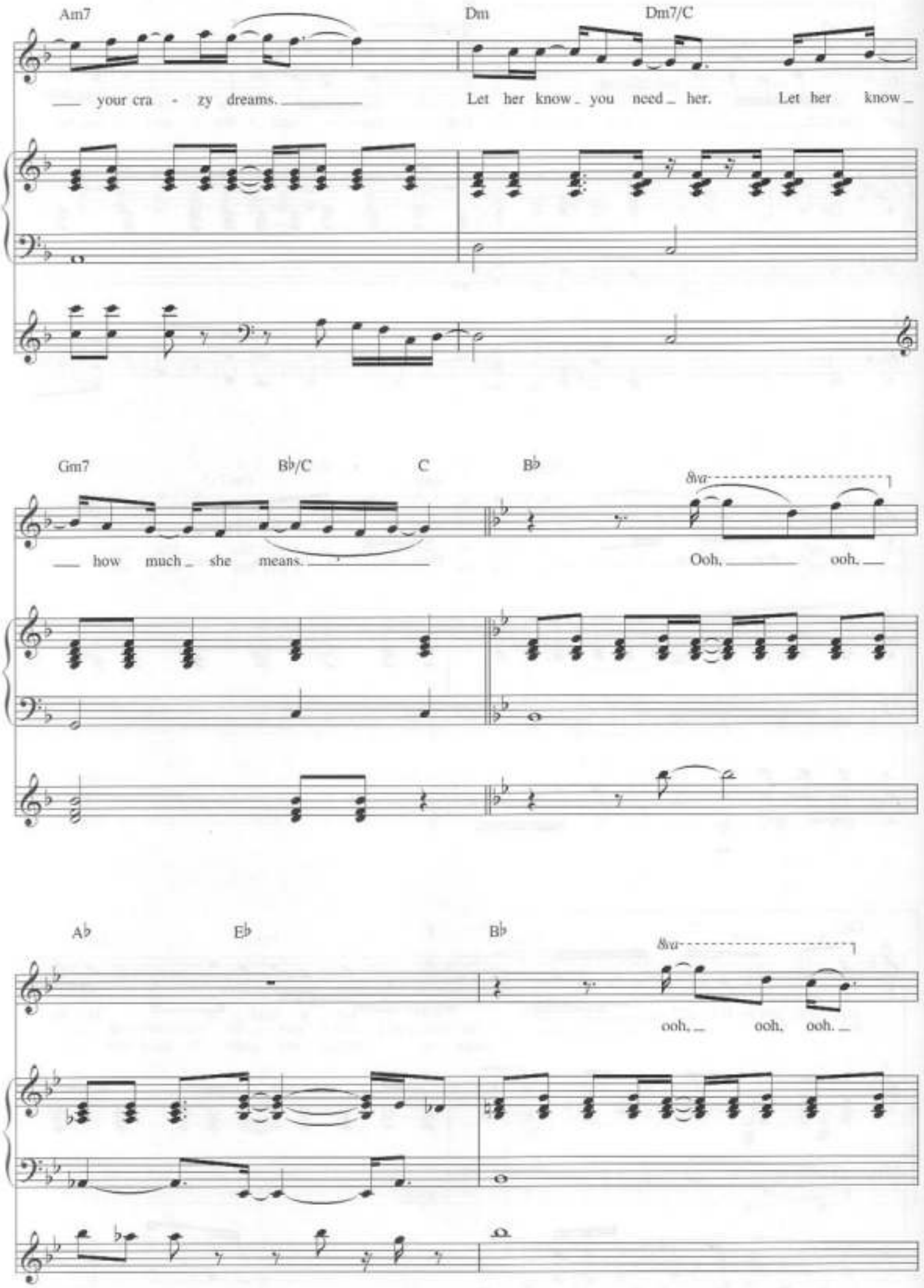
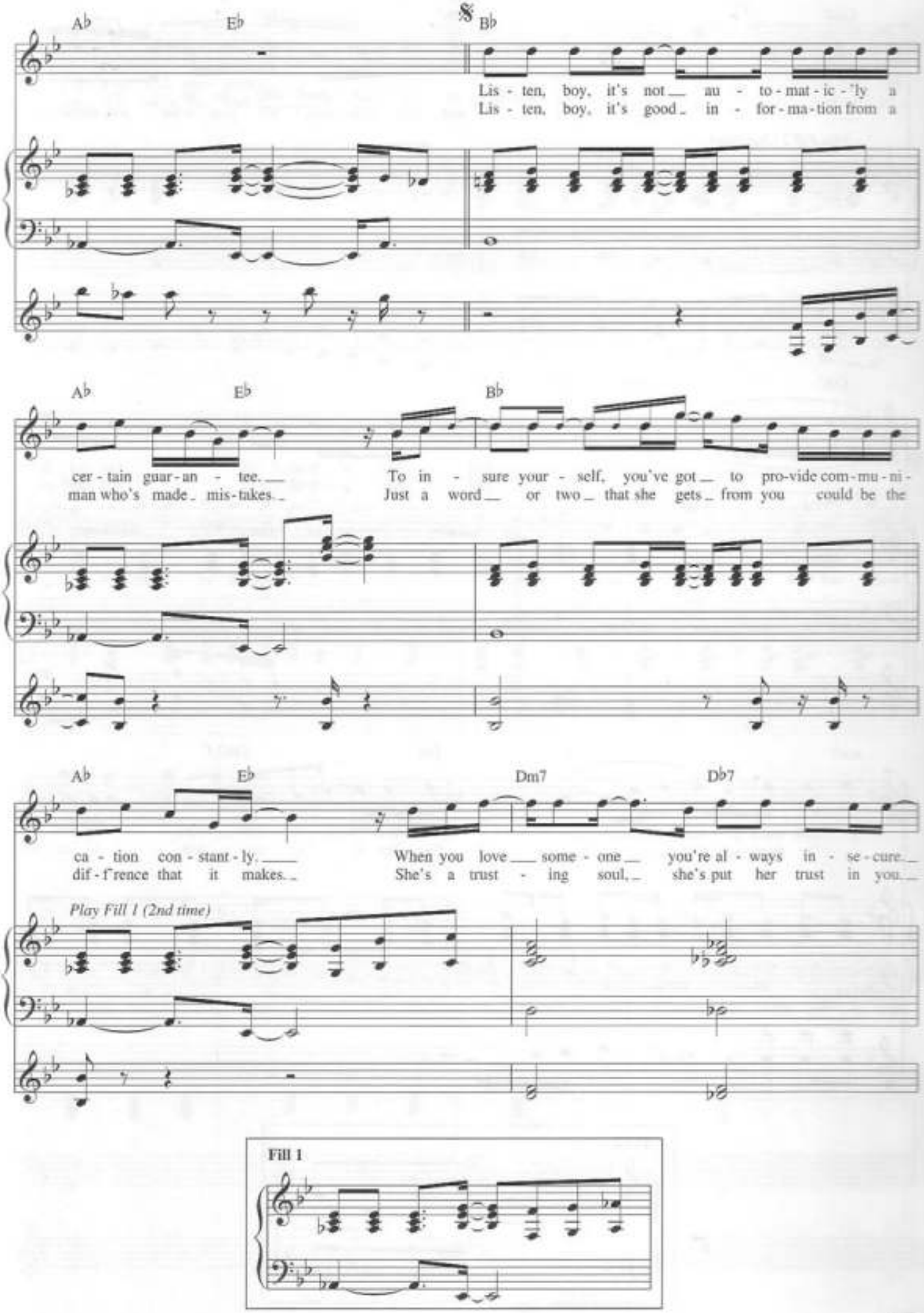

B♭
A♭
E♭
don't like watch-ing an - y-bod-y make the same mis-takes. I made. She's a real
want some-bod-y tell-ing you the way to stay in some-one's soul. You're a big
Dm7
D♭7
Cm7
nice girl and she's al-ways there for you. But a nice
boy now and you'll nev-er let her go. But that's just
Both times
E♭m7
Dm7
1
Cm7
E♭/F
F
girl would-n't tell you what you should do. Oh,
the kind of thing she ought to know.


2
Cm7
B♭
C
F
Tell her a - bout it.
Tell her ev -
Am7
Dm
Dm7/C
- 'ry - thing you feel.
Give her ev - 'ry rea - son to ac -
Gm7
C
F
cept that you're for real.
Tell her a - bout it.
Tell her all


Am7
Dm
Dm7/C
your cra - zy dreams.
Let her know you need her.
Let her know
Gm7
B♭/C
C
B♭
8va
how much she means.
Ooh, ooh,
A♭
E♭
B♭
8va
ooh, ooh, ooh.


A♭ E♭ 𝄋 B♭
Lis - ten, boy, it's not au - to - mat - ic - ly a
Lis - ten, boy, it's good in - for - ma - tion from a
A♭ E♭ B♭
cer - tain guar - an - tee. To in - sure your - self, you've got to pro-vide com - mu - ni -
man who's made mis - takes. Just a word or two that she gets from you could be the
A♭ E♭ Dm7 D♭7
ca - tion con - stant - ly. When you love some - one you're al - ways in - se - cure.
dif - f'rence that it makes. She's a trust - ing soul, she's put her trust in you.
Play Fill 1 (2nd time)
Fill 1

Cm7 E♭m7 Dm7

And there's on - ly one good way to re - as - sure.
But a girl like that won't tell you what you should do.

Play Fill 2 (2nd time)

Cm7 B♭ C F

Tell her a - bout it. Let her know
Tell her a - bout it. Tell her ev -

Am7 Dm Dm7/C

how much you care.
- 'ry thing you feel.

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

Fill 2

Gm7 C F

you wish you were there. Tell her a - bout it ev - 'ry day
cept that you're for real. Tell her a - bout it. Tell her all

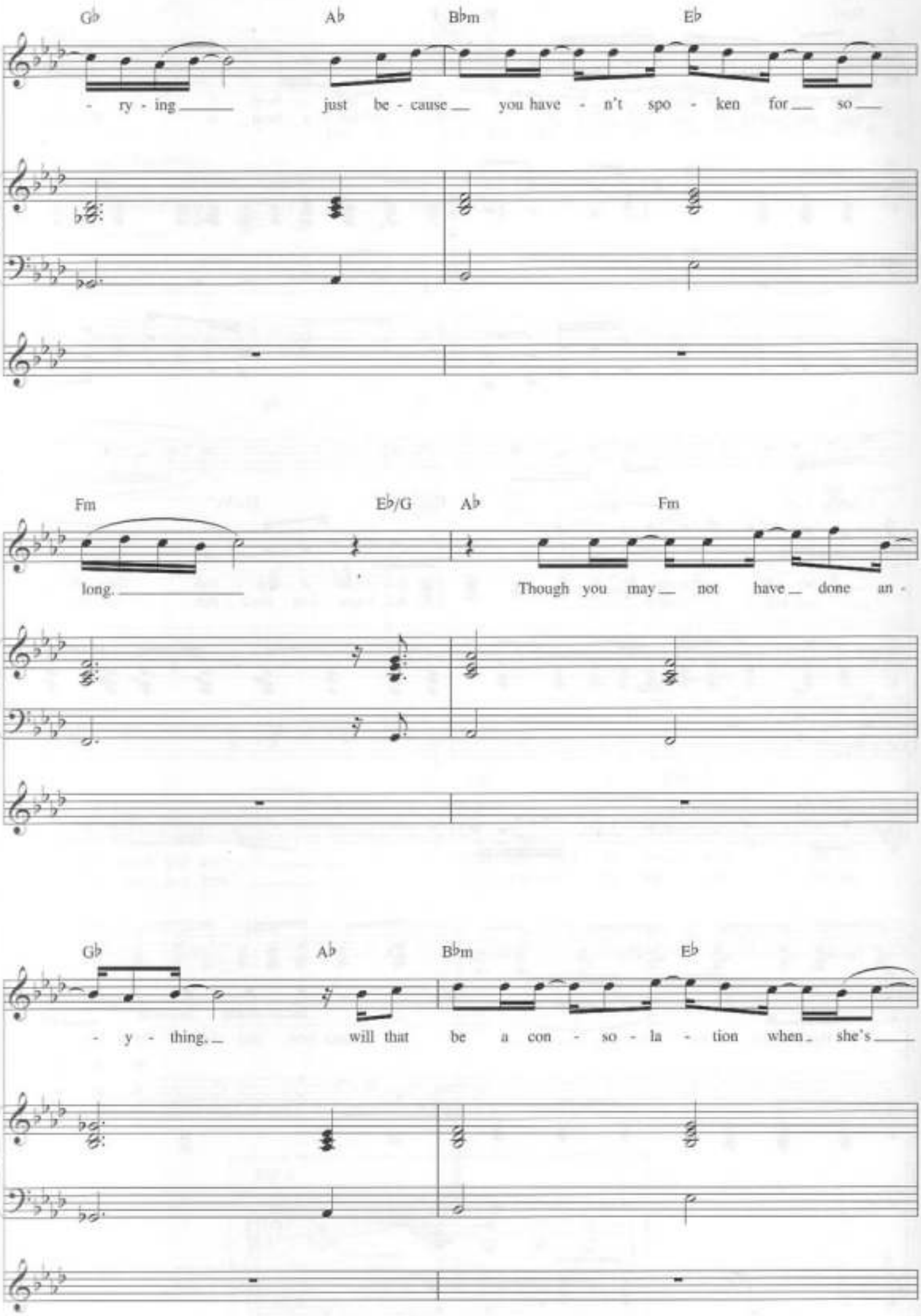
To Coda

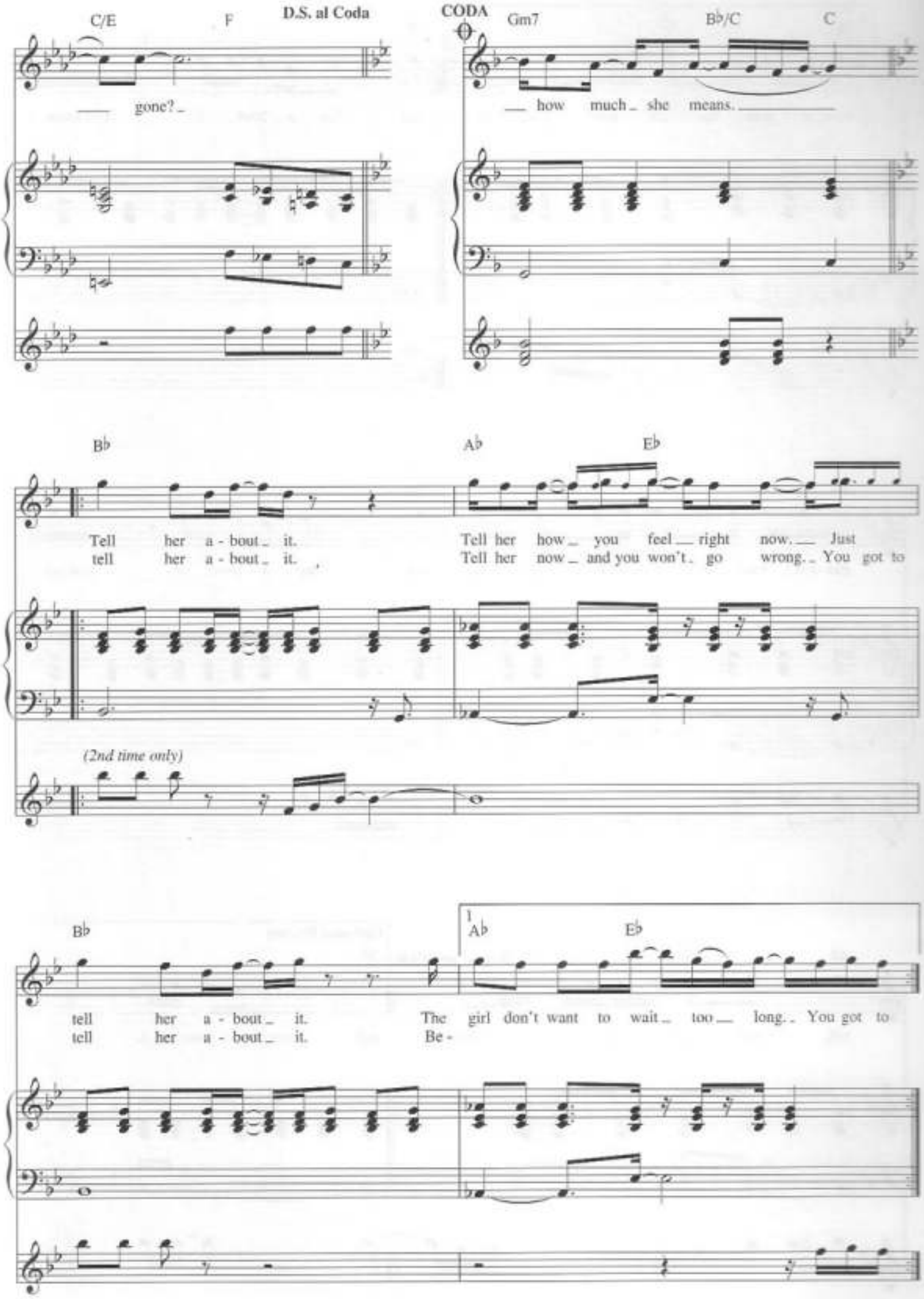
Am7 Dm Dm7/C

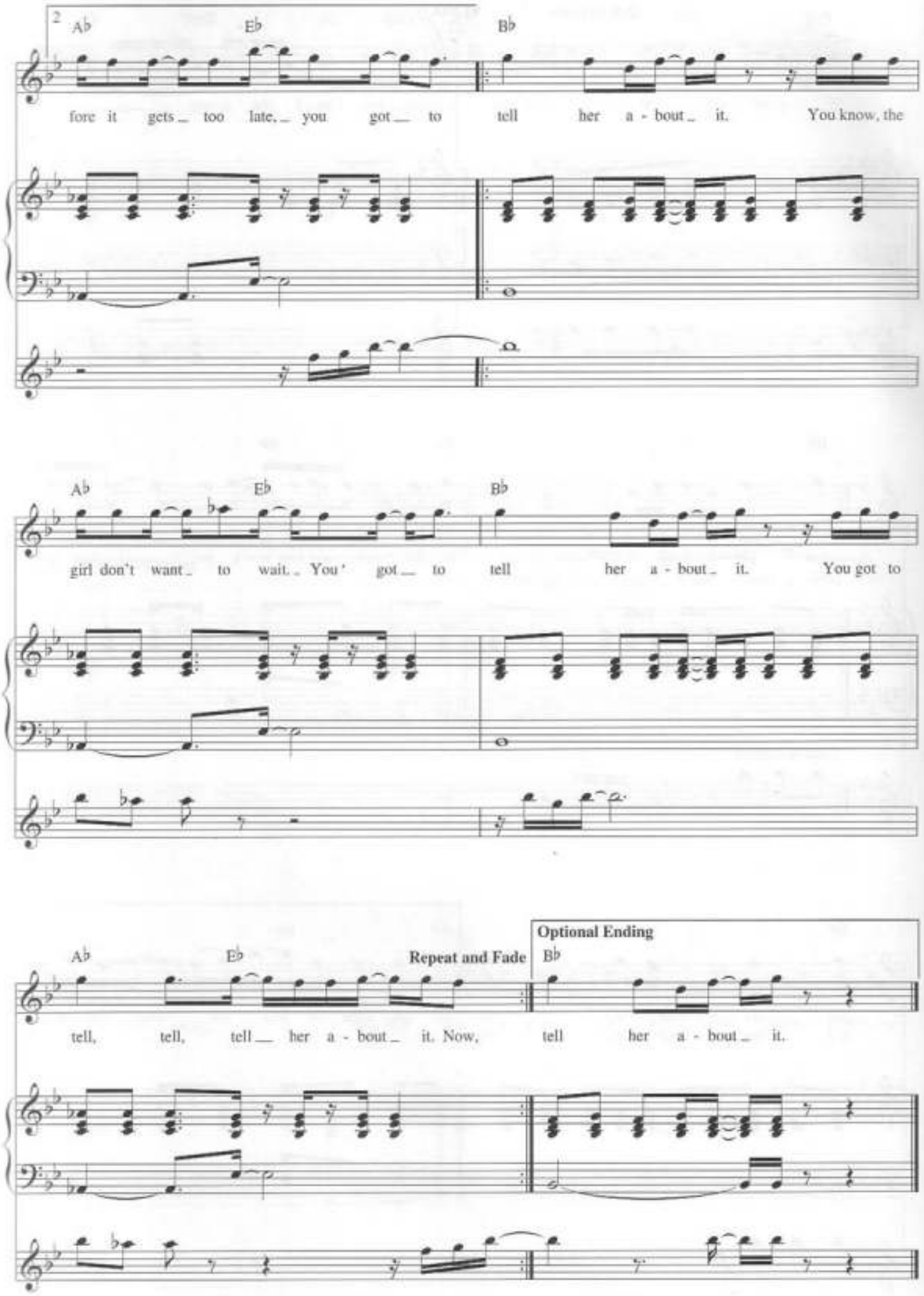
be - fore you leave. Pay her some at - ten - tion. Give her some -
your cra - zy dreams. Let her know you need her. Let her know

Gm7 B♭/C B♭ A♭ Fm

- thing to be - lieve. 'Cause now and then she'll get to wor -


G♭ A♭ B♭m E♭
- ry - ing just be - cause you have - n't spo - ken for so
Fm E♭/G A♭ Fm
long. Though you may not have done an -
G♭ A♭ B♭m E♭
- y - thing. will that be a con - so - la - tion when she's

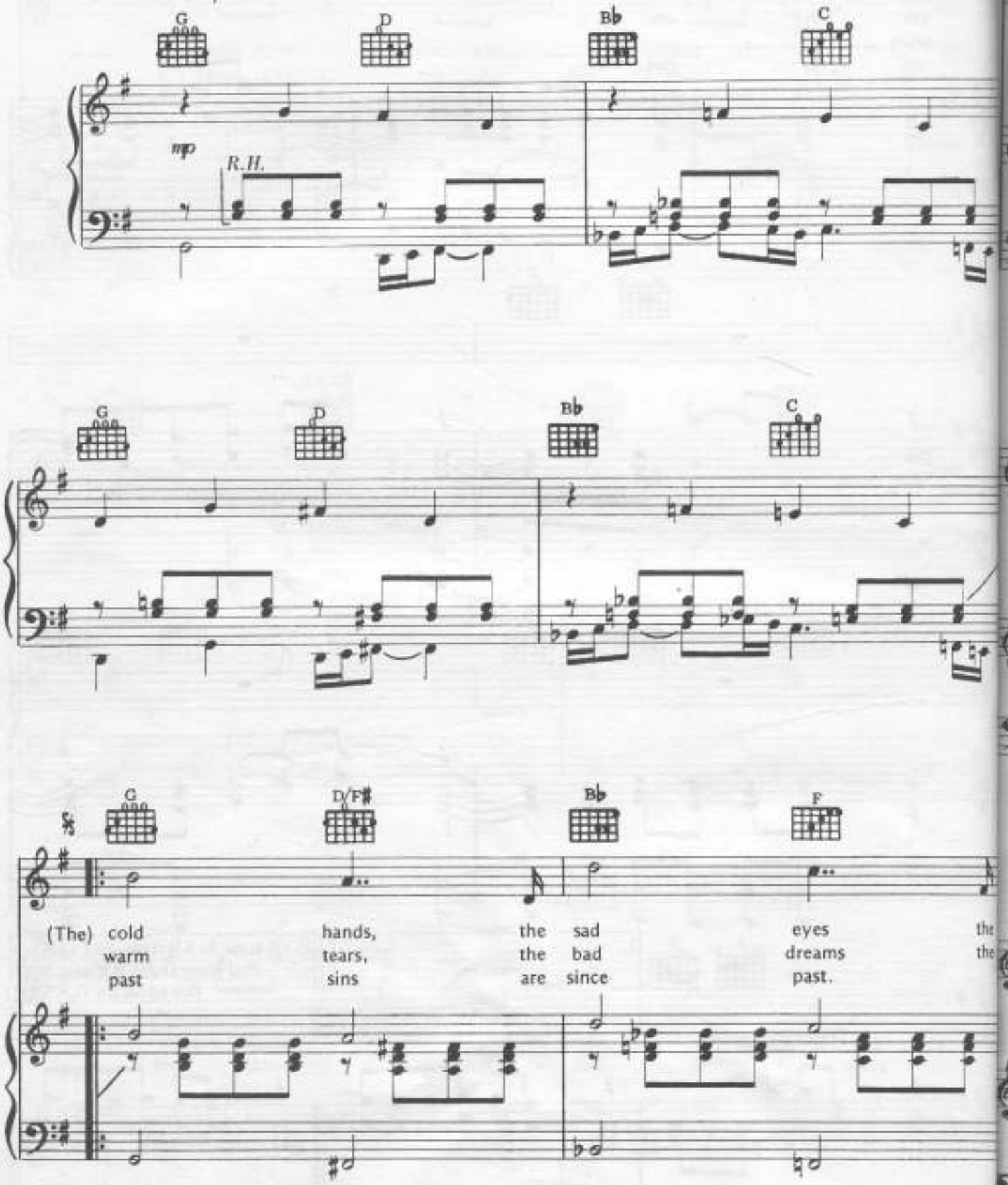

C/E
F
D.S. al Coda
CODA
Gm7
B♭/C
C
gone?
how much she means.
B♭
A♭
E♭
Tell her a - bout it.
tell her a - bout it.
Tell her how you feel right now. Just
Tell her now and you won't go wrong. You got to
(2nd time only)
B♭
1
A♭
E♭
tell her a - bout it.
tell her a - bout it.
The girl don't want to wait too long. You got to
Be -


2
A♭ E♭ B♭
fore it gets too late, you got to tell her a - bout it. You know, the
A♭ E♭ B♭
girl don't want to wait. You' got to tell her a - bout it. You got to
A♭ E♭
Repeat and Fade
tell, tell, tell her a - bout it. Now,
Optional Ending
B♭
tell her a - bout it.

THROUGH THE LONG NIGHT

Words and Music by
BILLY JOEL

Moderately Slow



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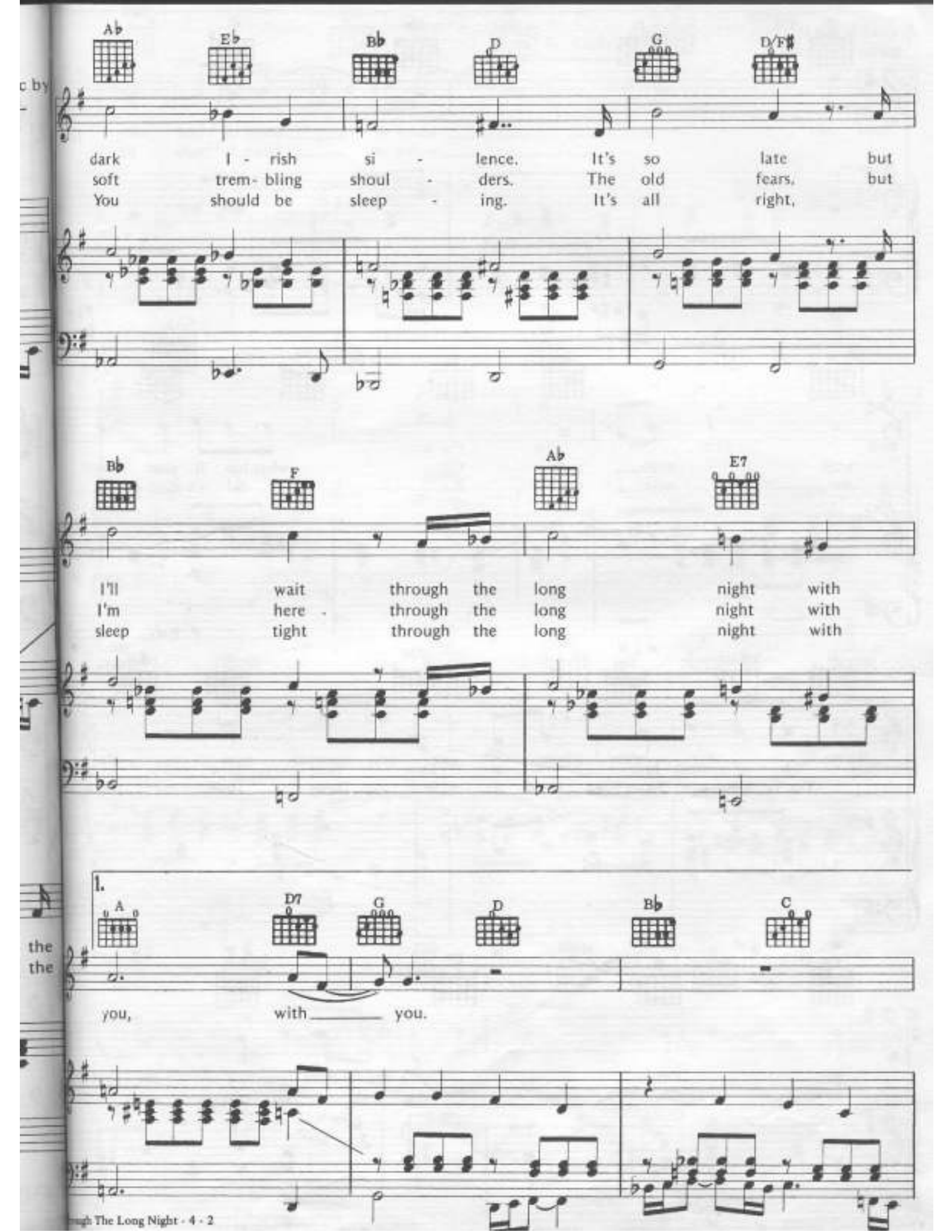
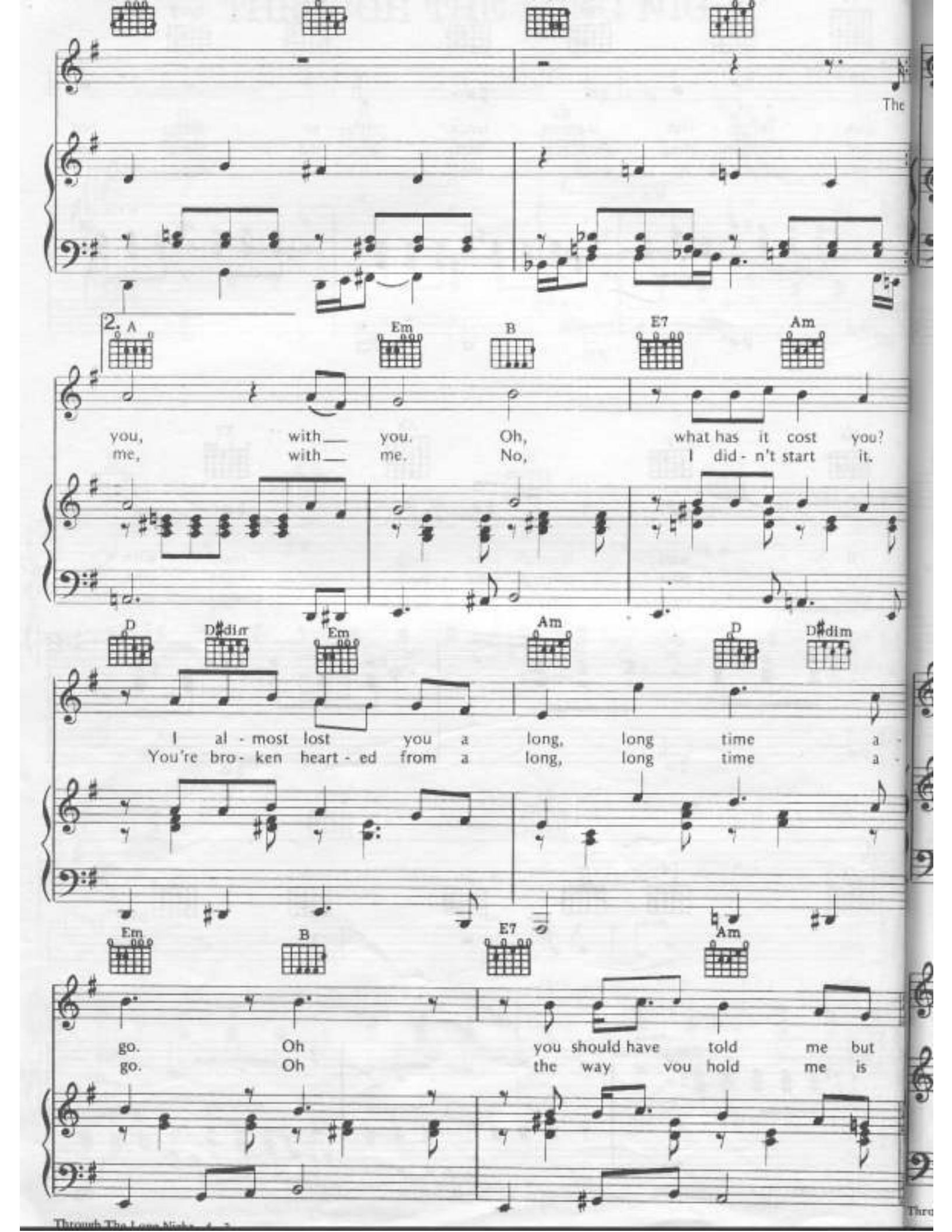
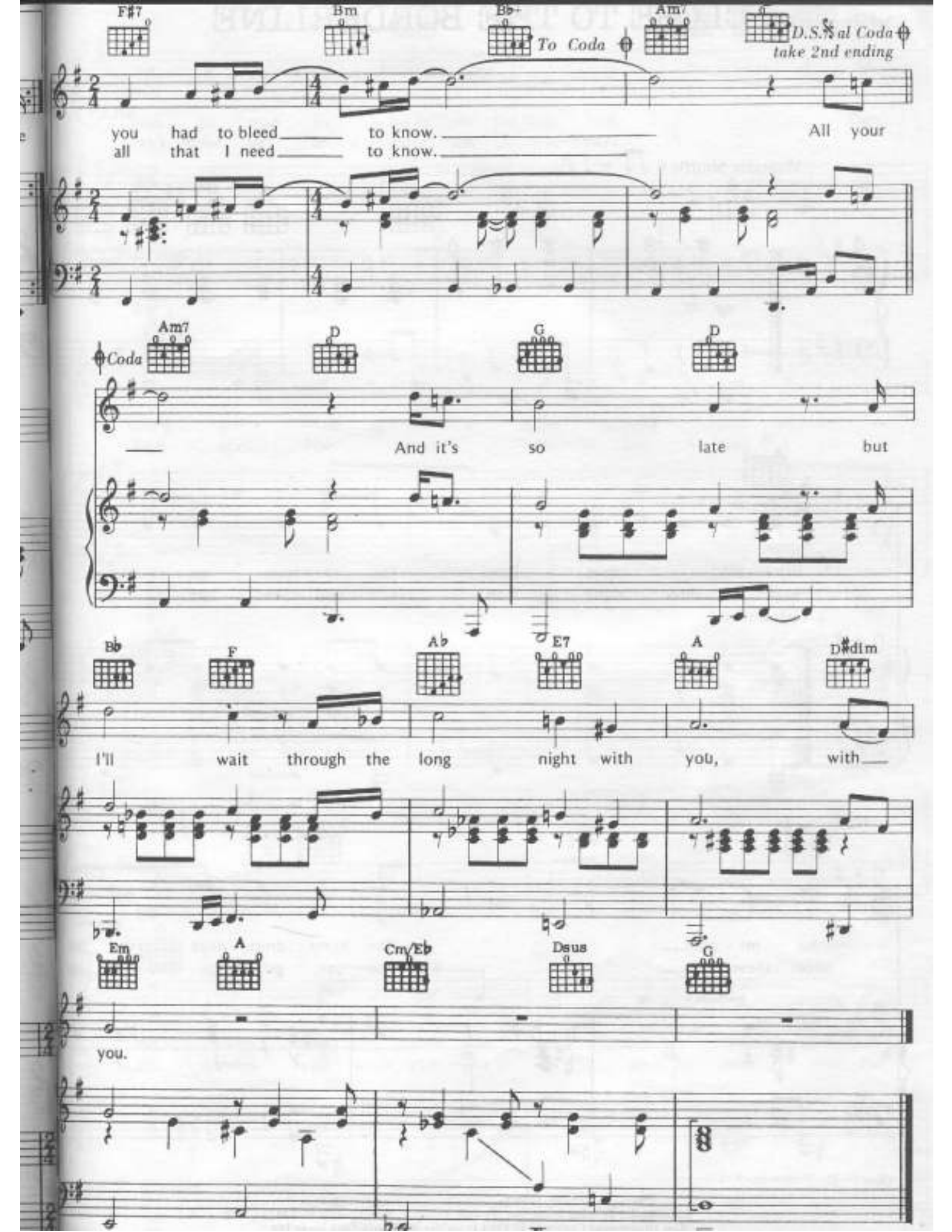
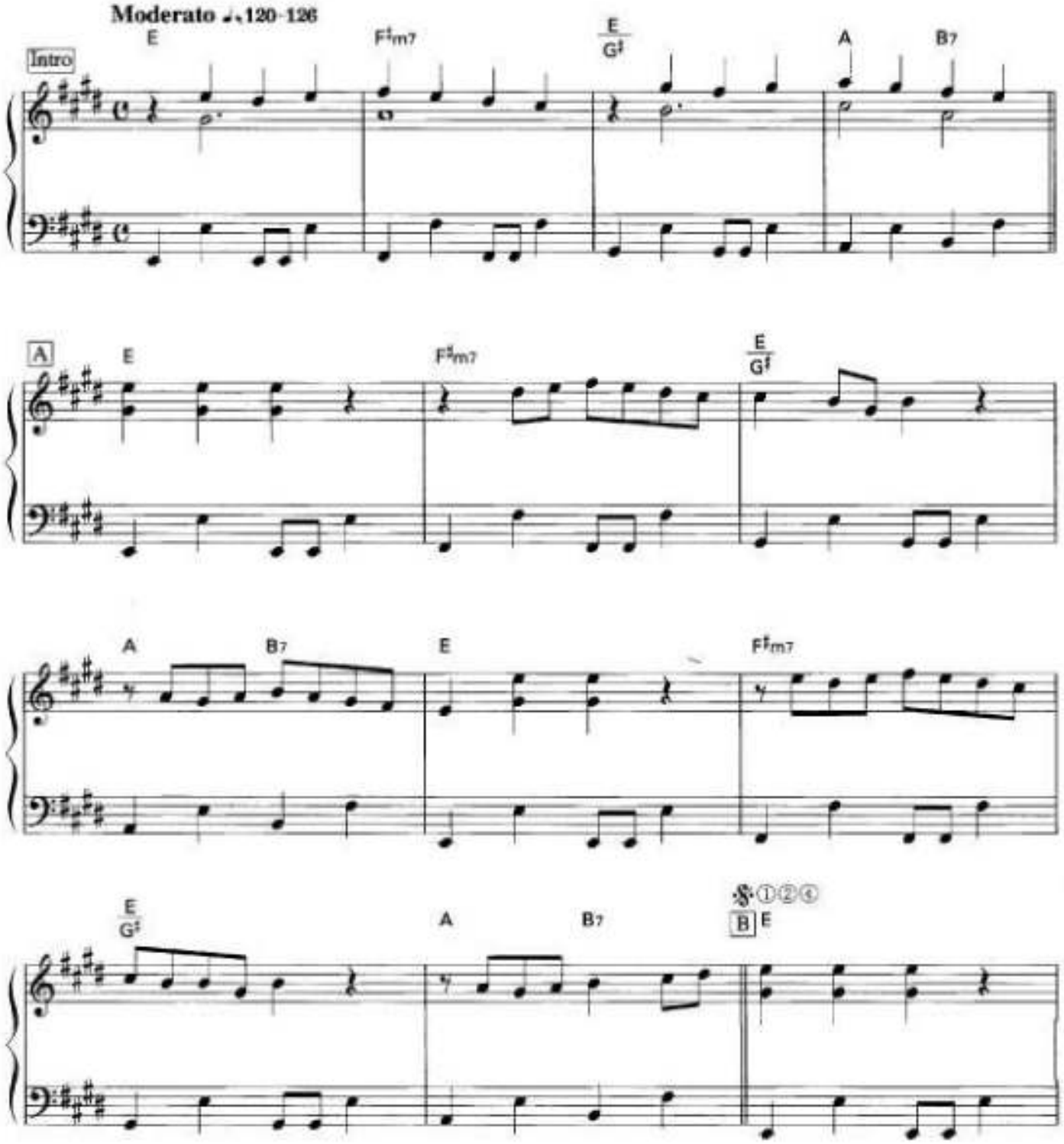

Ab Eb Bb D G D/F♯
dark I - rish si - lence. It's so late but
soft trem- bling shoul - ders. The old fears, but
You should be sleep - ing. It's all right,
Bb F Ab E7
I'll wait through the long night with
I'm here - through the long night with
sleep tight through the long night with
1.
A D7 G D Bb C
you, with _____ you.


The
2.
A
Em
B
E7
Am
you, with___ you. Oh, what has it cost you?
me, with___ me. No, I did - n't start it.
D
D#dim
Em
Am
D
D#dim
I al - most lost you a long, long time a -
You're bro - ken heart - ed from a long, long time a -
Em
B
E7
Am
go. Oh you should have told me but
go. Oh the way you hold me is


F♯7
Bm
B♭+
To Coda
Am7
D.S.𝄋 al Coda
take 2nd ending
you had to bleed to know. All your
all that I need to know.
Coda
Am7
D
G
D
And it's so late but
B♭
F
A♭
E7
A
D♯dim
I'll wait through the long night with you, with
Em
A
Cm/E♭
Dsus
G
you.

Uptown Girl

Words and Music by Billy Joel



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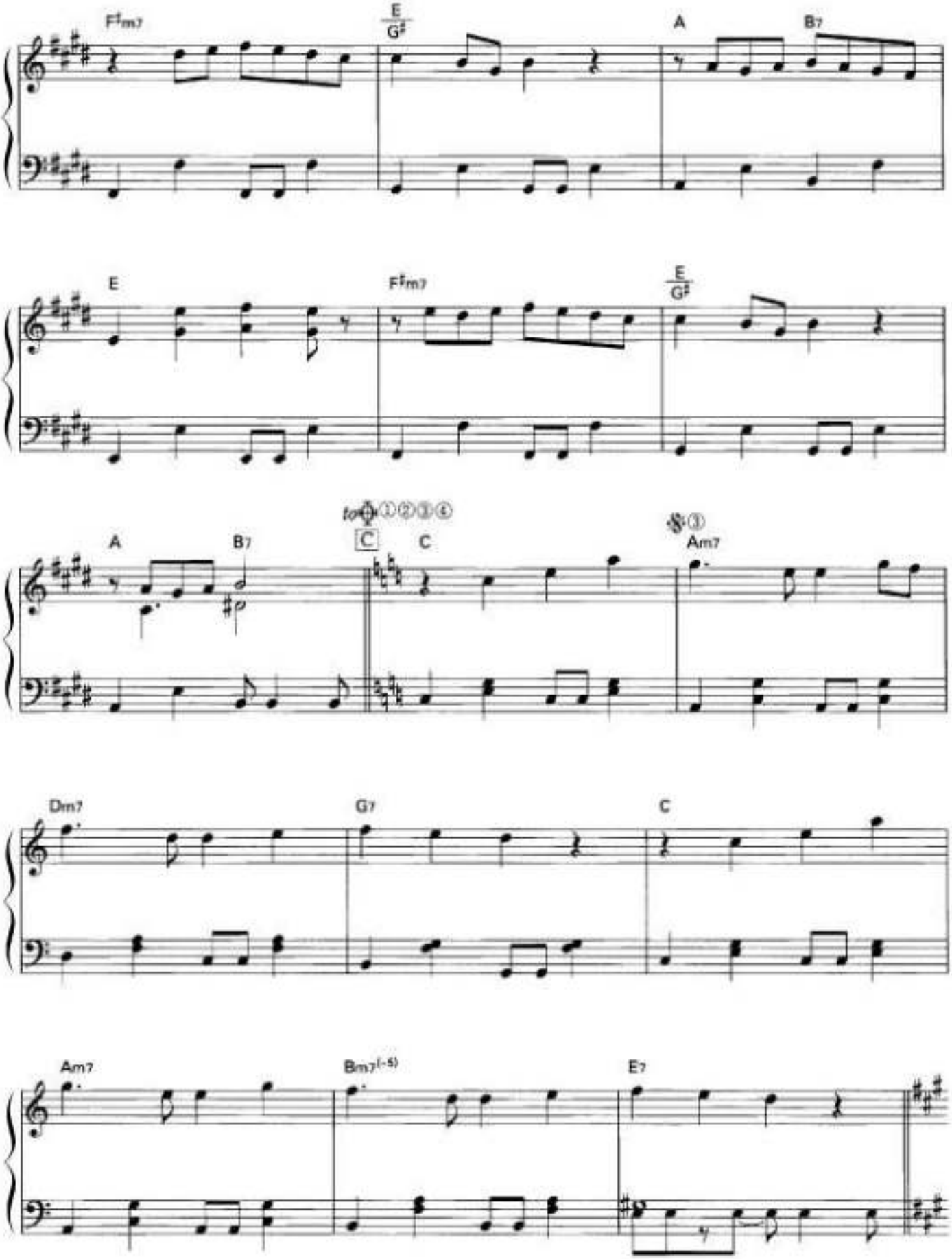
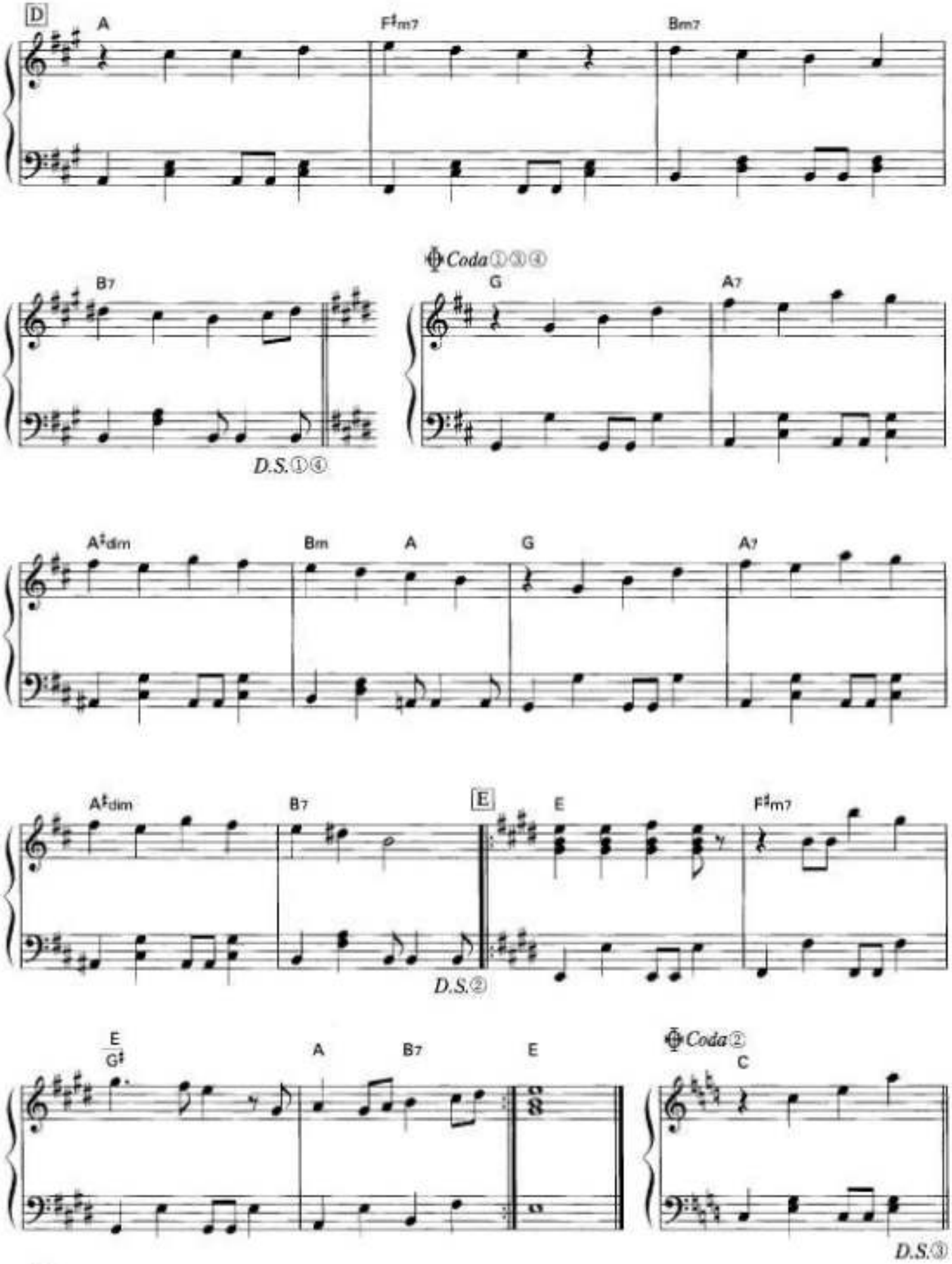
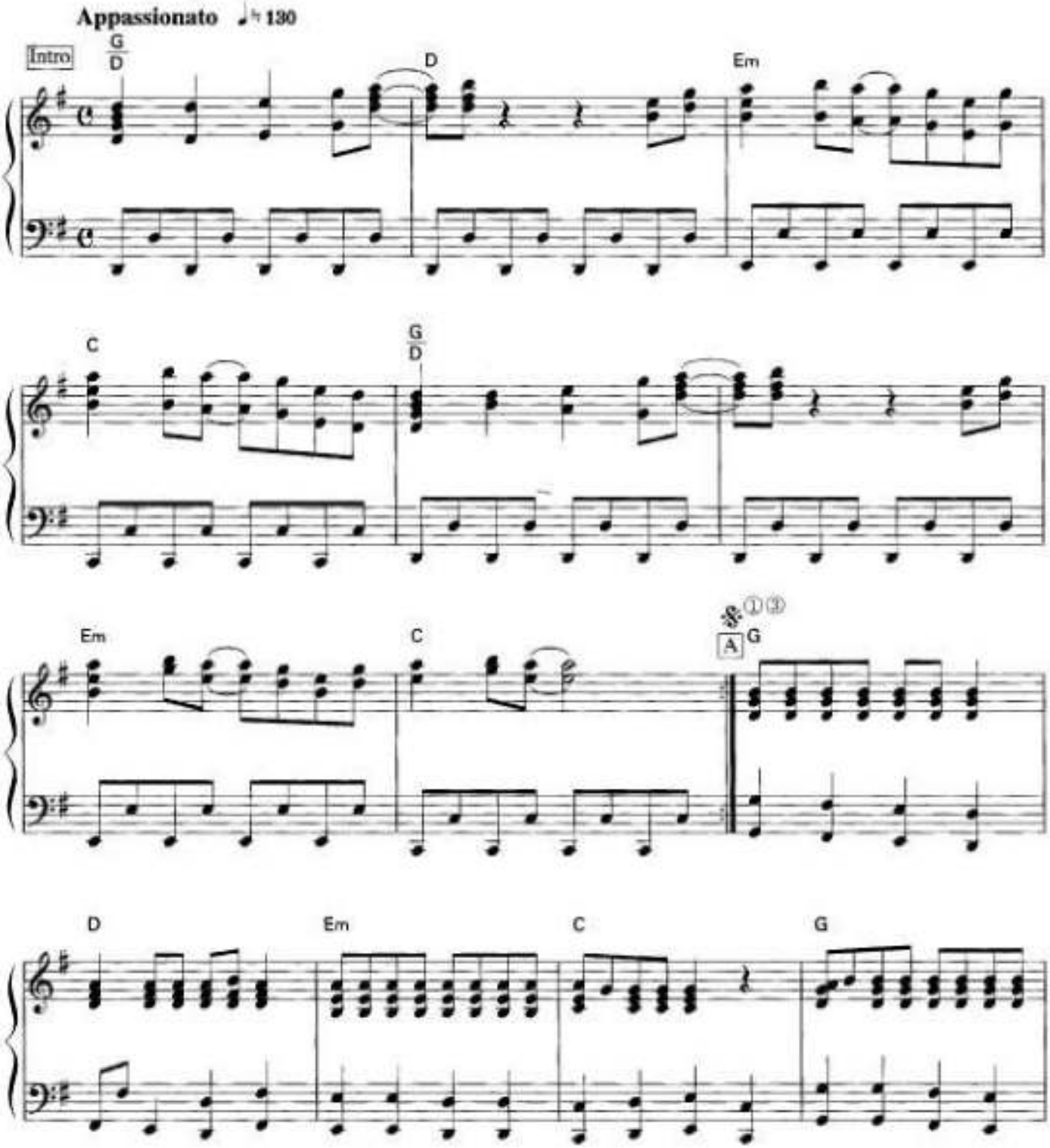

F♯m7
E/G♯
A
B7
E
F♯m7
E/G♯
A
B7
to ①②③④
C
C
Am7
Dm7
G7
C
Am7
Bm7(-5)
E7


D
A
F♯m7
Bm7
B7
D.S.①④
Coda①③④
G
A7
A♯dim
Bm
A
G
A7
A♯dim
B7
E
E
F♯m7
D.S.②
E
G♯
A
B7
E
Coda②
C
D.S.③

We Didn't Start the Fire

Words and Music by Billy Joel



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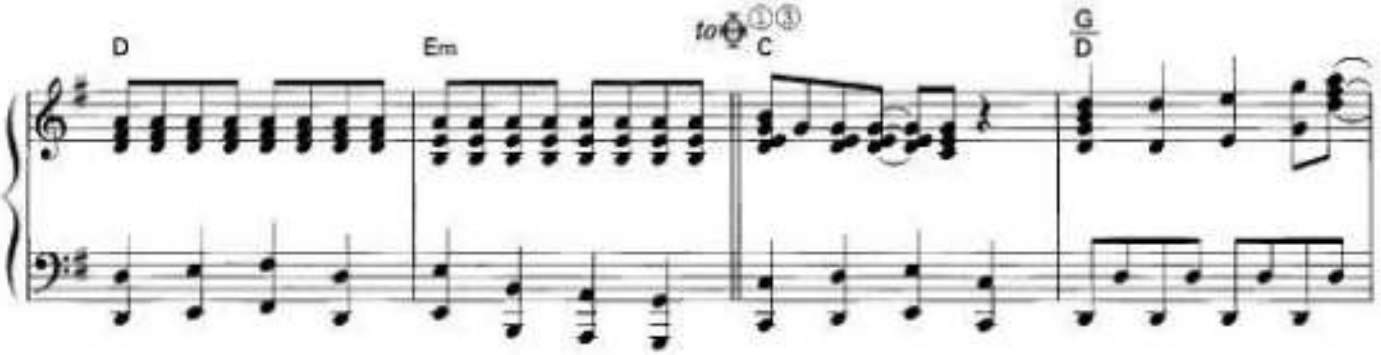
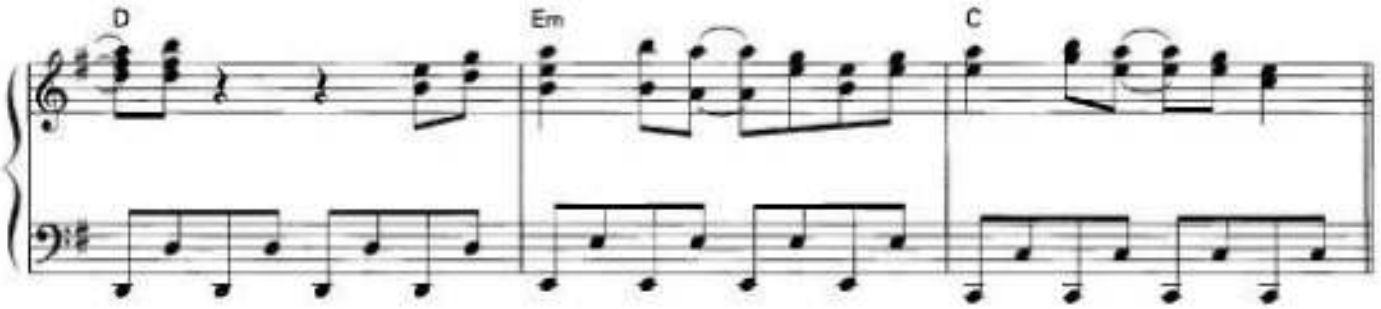
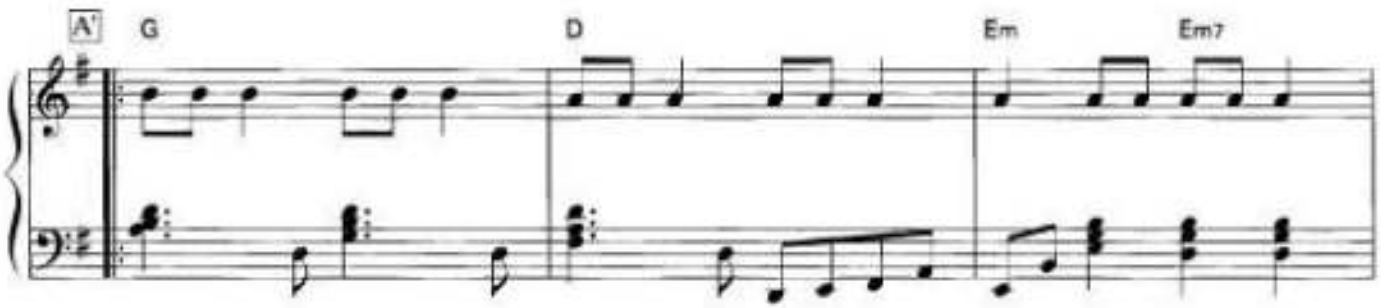
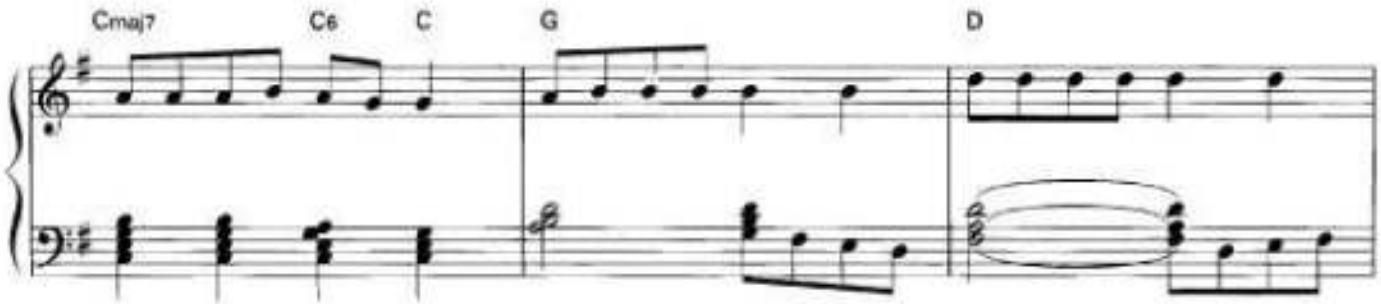
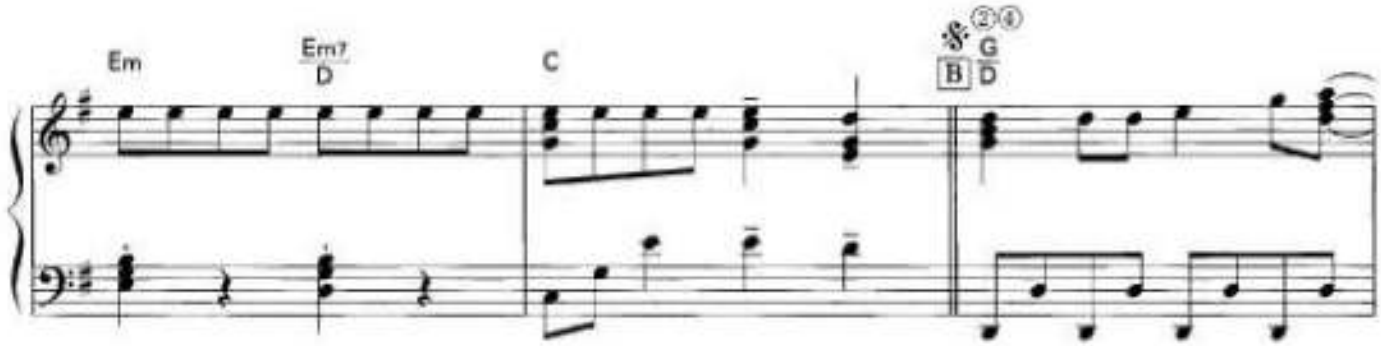
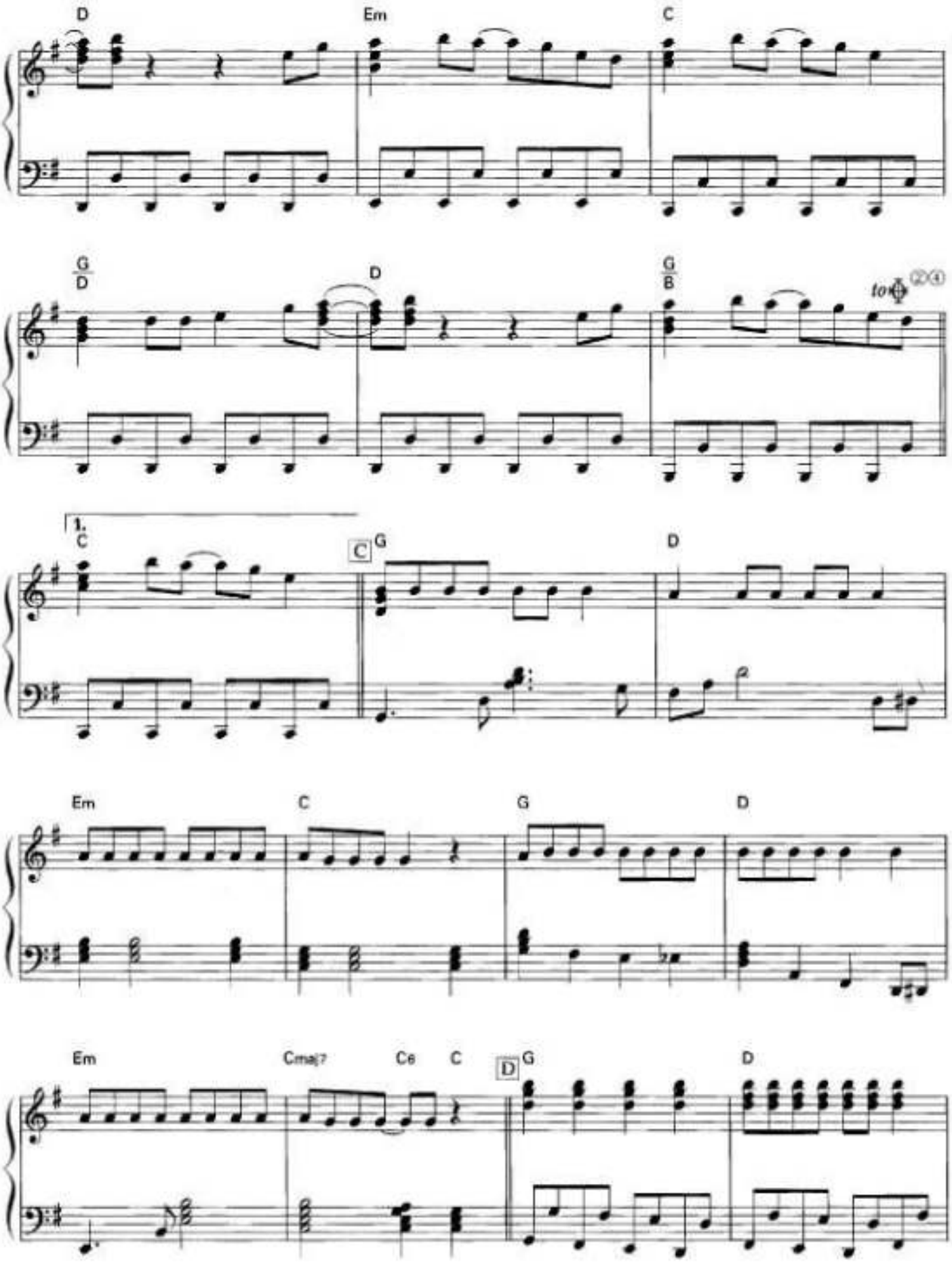

D
Em
to ①③
C
G/D

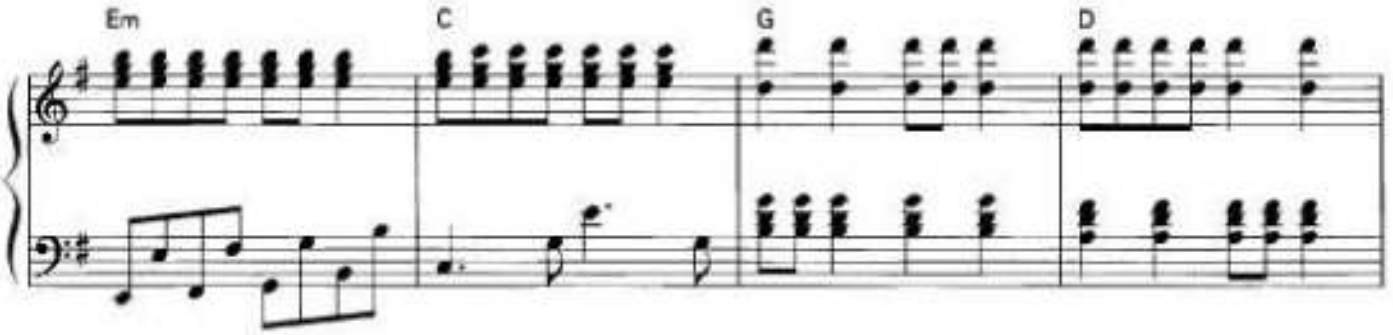

D
Em
C

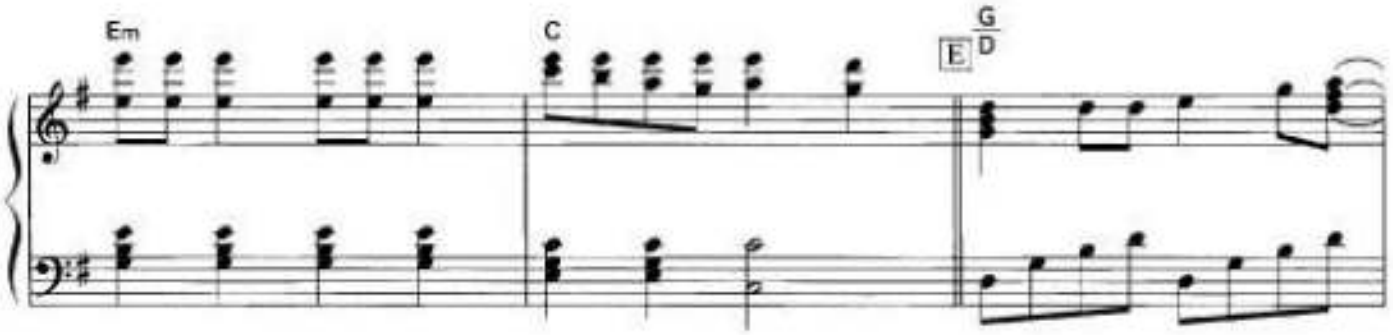

A'
G
D
Em
Em7

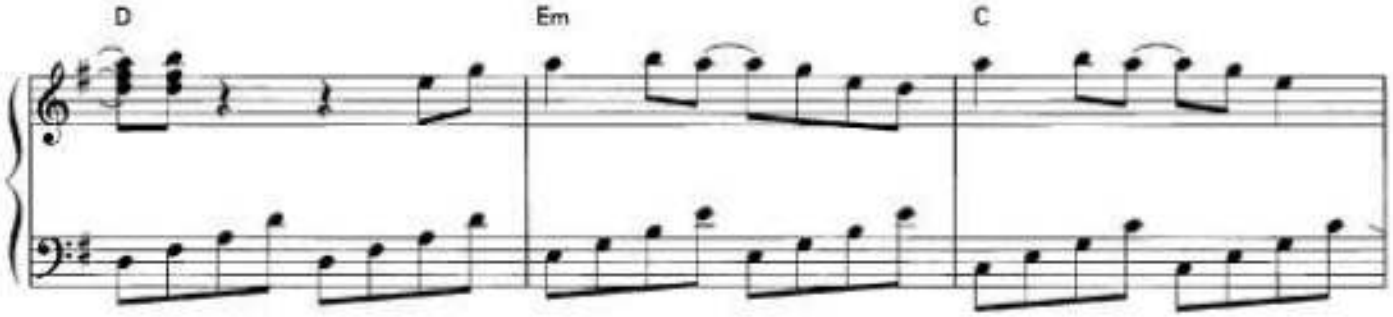

Cmaj7
C6
C
G
D

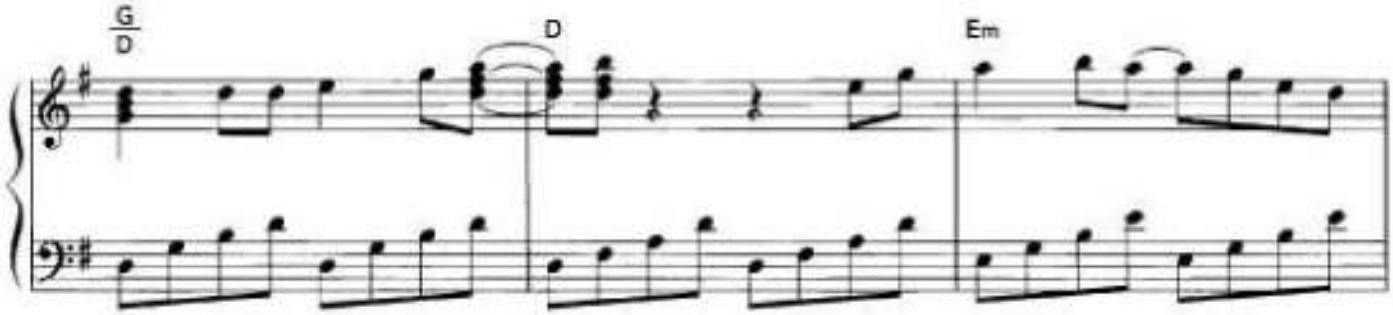

Em
Em7/D
C
②④
B
G/D

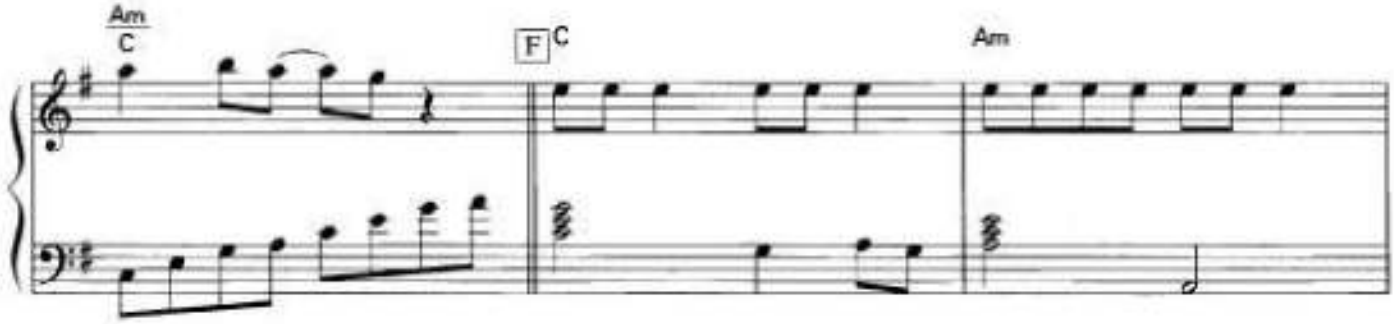

D
Em
C
G/D
D
G/B
to ⊕ ②④
1.
C
C
G
D
Em
C
G
D
Em
Cmaj7
C6
C
D
G
D

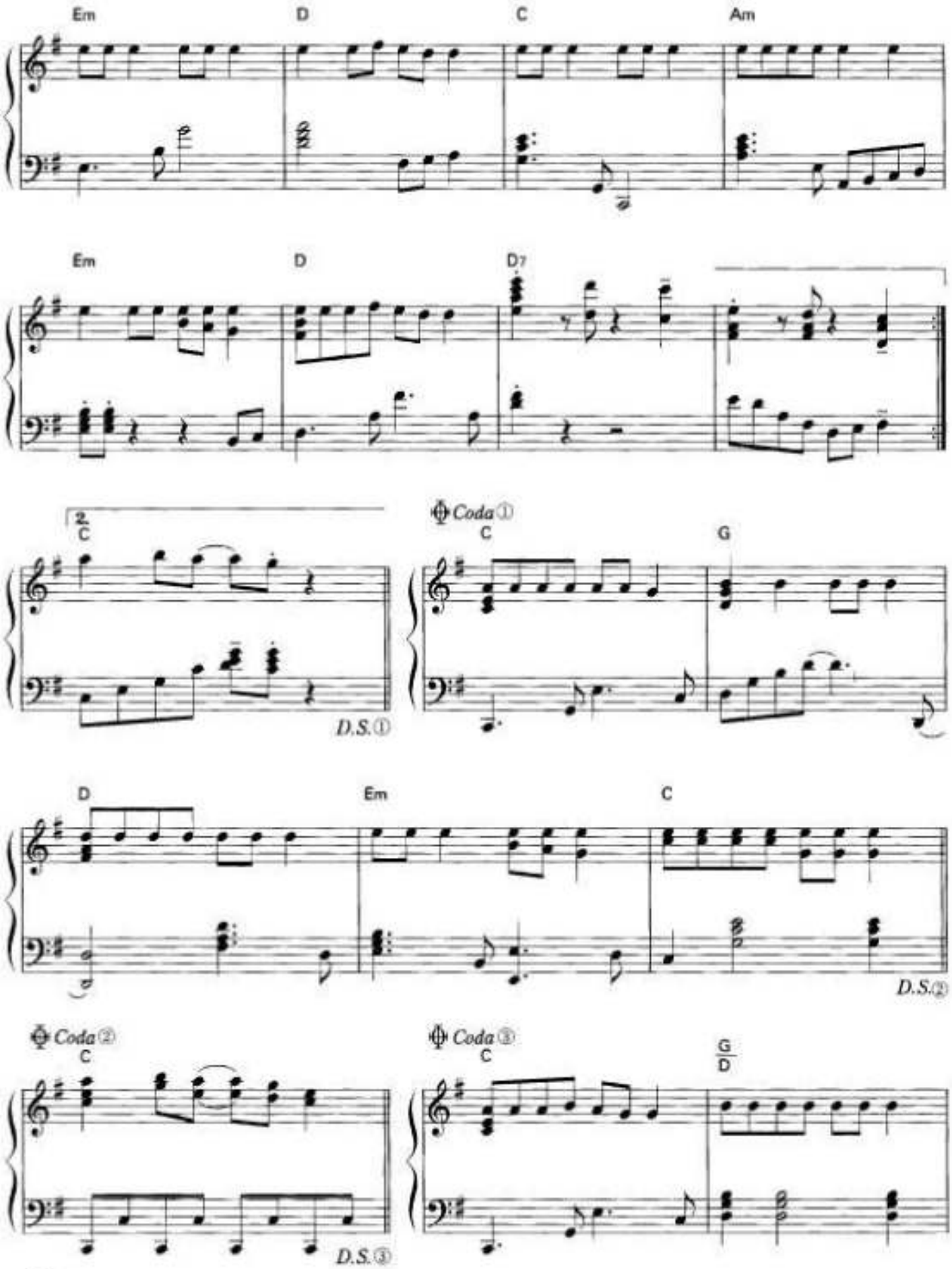

Em
C
G
D

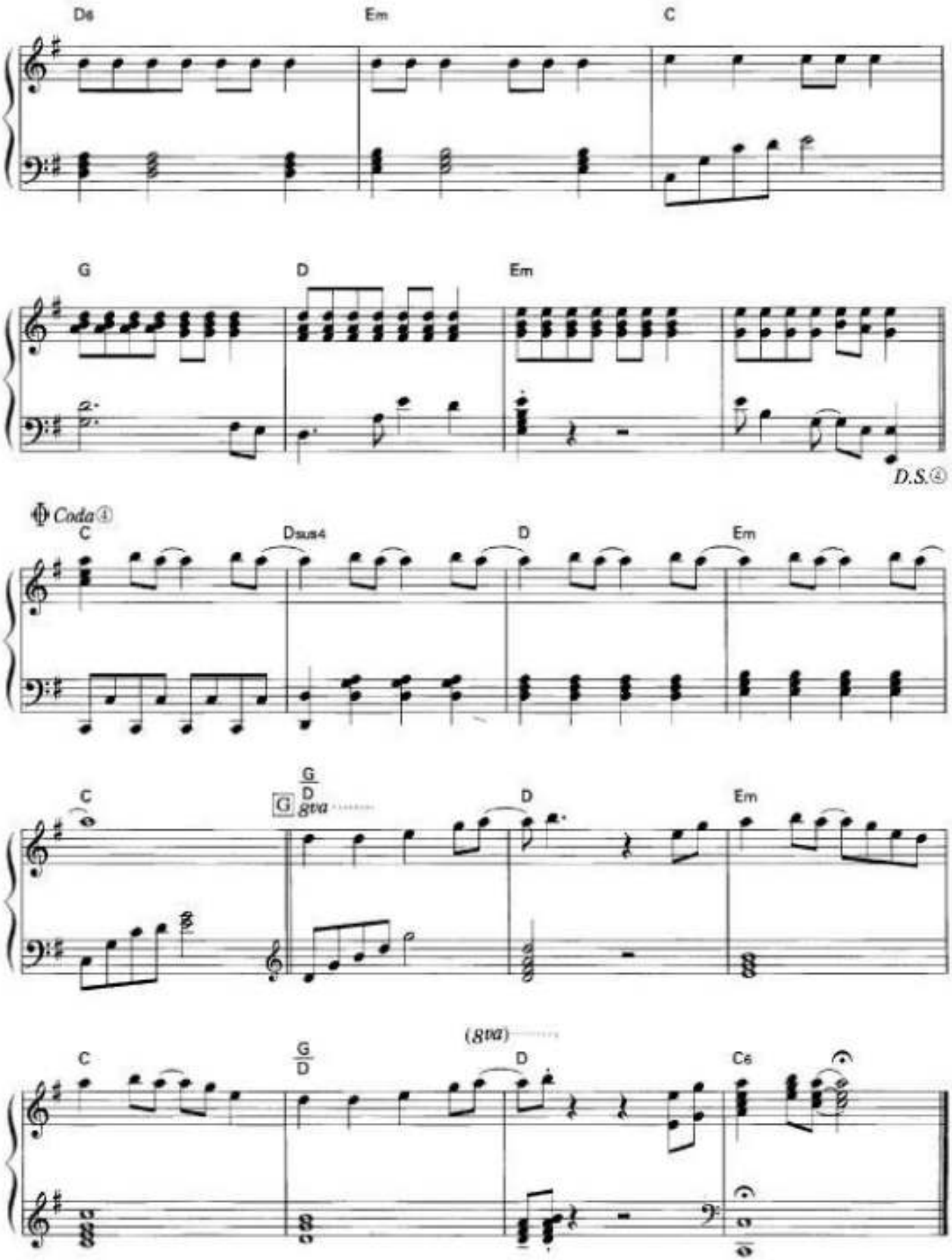

Em
C
E
G/D


D
Em
C


G/D
D
Em


Am/C
F
C
Am


Em
D
C
Am
Em
D
D7
2
C
D.S.①
Coda①
C
G
D
Em
C
D.S.②
Coda②
C
D.S.③
Coda③
C
G/D


D6
Em
C
G
D
Em
D.S.④
Coda④
C
Dsus4
D
Em
C
G
D
8va
D
Em
C
G
D
(8va)
D
C6