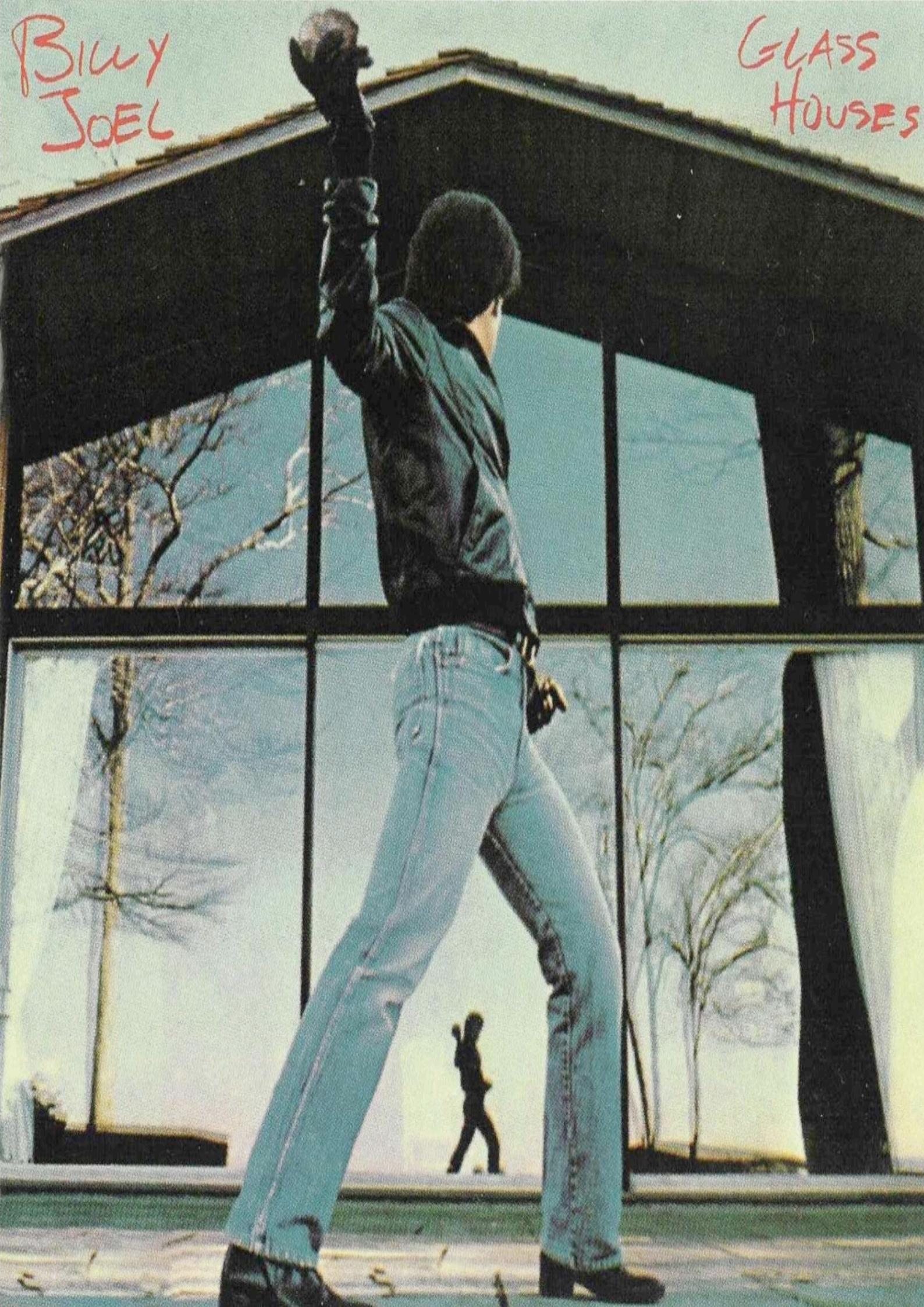
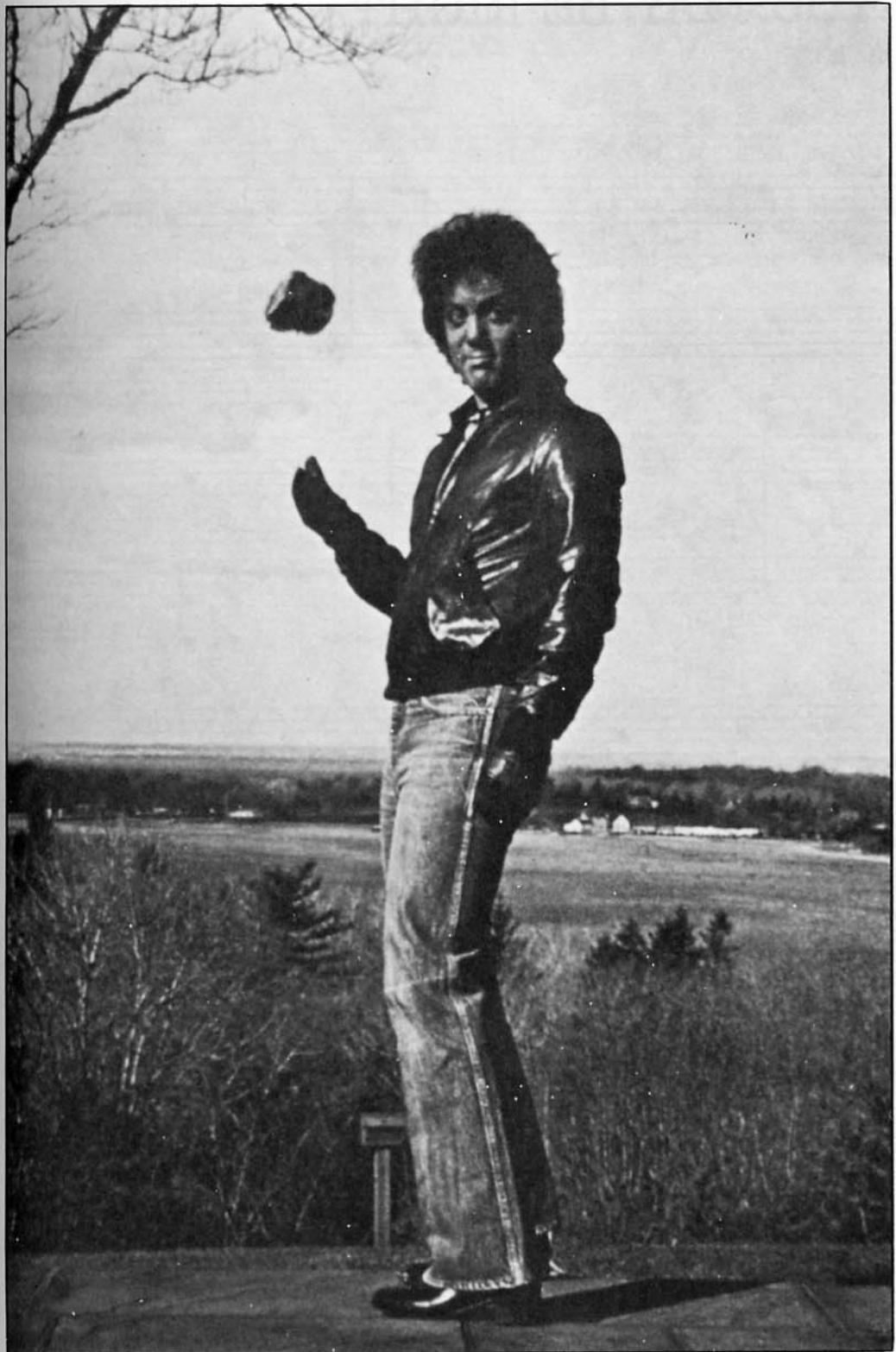


BILLY
JOEL

GLASS
HOUSES





GLASS HOUSES

YOU MAY BE RIGHT

Moderate Rock

Words and Music by
BILLY JOEL

A7sus



Musical score for piano and guitar. The piano part is in treble clef, 4/4 time, and A major (two sharps). The guitar part is in standard notation, also in A major. The first measure shows a power chord (A7sus) followed by a melodic line. Dynamics include *mf*.

Musical score for piano and guitar. The piano part continues in treble clef, 4/4 time, and A major. The guitar part starts with a power chord (A7sus).

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

Musical score for piano and guitar. The piano part continues in treble clef, 4/4 time, and A major. The guitar part starts with a power chord (A7sus).

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

Musical score for piano and guitar. The piano part continues in treble clef, 4/4 time, and A major. The guitar part starts with a power chord (A7sus).



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



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



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



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

1.3.

A7sus



end for a change. _____
 that I'm in -
 ness for a - while. _____
 y oth - er

2. I've been strand -
 4. Now think _____

2.4.5.



N.C.



sane. _____
 way. _____

2.5. You may _____
 4. You may _____
 be right. _____
 be right. _____

E

To Coda (last time)

1. A7sus

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

2. A7sus

D.S. §

3. Well re-mem —

D.S. § al Coda

For instr. verse (take 2nd ending)

Coda A7sus

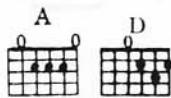
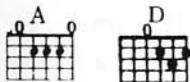
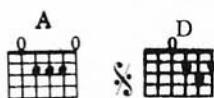
Repeat ad lib & fade

You may be wrong but you may be right.

SOMETIMES A FANTASY

Fast Rock

Words and Music by
BILLY JOEL

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



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

D

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 middle 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-----

Guitar chords: D (0 2 0), A (0 0 0), C (0 0 0). The A chord is shown in two variations.

Music staff: Treble clef, key signature of F# major (one sharp). Notes: D, D, rest, rest, A, A, A, A, C, C, C, C, C, C, C, C.

dis - tance
sis - tance.
se - crets.

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

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

Guitar chords: Em (0 0 0), G (0 0 0).

Music staff: Treble clef, key signature of F# major (one sharp). Notes: Em, Em, Em, Em, Em, Em, Em, Em, G, G, G, G, G, G, G, G.

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

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

Guitar chords: G (0 0 0), A7 (0 0 0), G/B (0 0 0), A/C# (0 0 0).

Music staff: Treble clef, key signature of F# major (one sharp). Notes: G, G, G, G, G, G, G, G, A7, A7, A7, A7, A7, A7, A7, A7.

8va b - - - - -

Guitar chords: D (0 0 0), A (0 0 0), Bm (0 0 0).

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

It's just a fan - ta- sy, oh _____

Guitar chords: G (0 0 0), A7 (0 0 0), G/B (0 0 0), A/C# (0 0 0).

Music staff: Treble clef, key signature of F# major (one sharp). Notes: G, G, G, G, G, G, G, G, A7, A7, A7, A7, A7, A7, A7, A7.

8va b - - - - -




 It's not the real____ thing. Oh_____ it's just a fan -

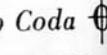





 ta-sy, oh_____ it's not the real____ thing. Oh_____






 To Coda 

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




 oh_____



 8va b-----

C9sus

oh _____ oh _____

8va b

Fmaj9

1.

2 Fmaj9

oh _____

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

C N.C.

(synthesizer)

D.S. *Sal Coda* A

Coda C9sus

It's just a fan - ta - sy.

ta - sy, It's not the real_

8va b-----

It's not the real_ C9sus thing. It's just a fan -

— thing. It's just a fan - ta - sy,

8va b-----

F

ta - sy,

it's not the real __

It's not the real __ thing.

8va b-

D
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

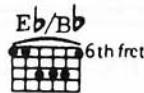
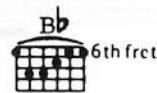
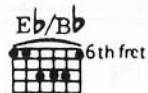
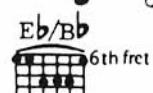
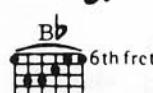
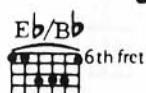
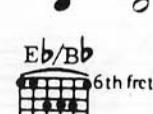
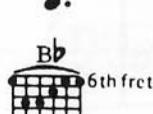
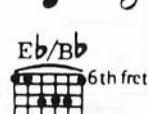
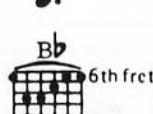
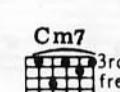
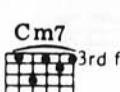
It's not the real __ thing.

It's just a fan -

DON'T ASK ME WHY

Words and Music by
BILLY JOEL

Moderately, in 2

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

F7 xx Gm7 xx 3rd fret F7/A 5th fret F7 xx Gm7 xx 3rd fret F7/A 5th fret

leave their ta - bles when on your

Still you're stand - ing

8va b

B♭ 6th fret Eb/B♭ 6th fret B♭ 6th fret Cm7 3rd fret B♭ 6th fret

blink. feet. Oh, Oh, ev - 'ry dog -

8va b

B♭ 6th fret Cm7 3rd fret B♭/D 6th fret C7 3rd fret Dm7 5th fret C7/E 8th fret

must have it's ev - 'ry day, mind.

es made you change you:

F7 xx Gm7 xx 3rd fret F7/A 5th fret F7 xx Gm7 xx 3rd fret F7/A 5th fret B♭ 6th fret

ev - 'ry drunk must have his drink. } Don't wait

Now your cal en - dar's com - plete. }

8va b

D7/A Gm Bb7/F

— for an - swers; just take _____ your chanc -

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

es; don't ask _____ me why. _____

Bb 6th fret Eb/Bb 6th fret 8va b- Bb 6th fret Eb/Bb 6th fret loco.

1. Bb 6th fret Eb/Bb 6th fret

Mm, — you can say the hu - man heart is on -



ly make _ be - lieve, _____ and I am on - ly



fight - ing fire _____ with fire. _____

But



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



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

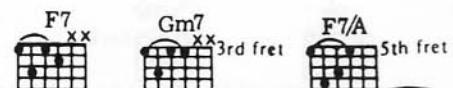
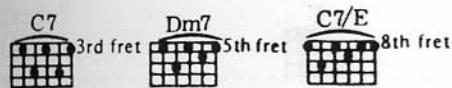
yi - yi - re. All Yes - the - ter - ser - day

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

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

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

8va b----- loco -----



I can tell.
clas - sic style.

You're no stran -
Now you "par -



ger lez - to vous the fran - street.
lez - vous fran - çais."

Don't ask
Don't look

for fa -
for an -

8va b -

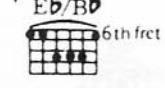
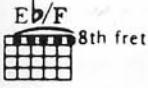


vors.
swers.

Don't talk
You took

to stran - gers.
your chanc - es.

Don't ask
Don't ask



To Coda

me why.
me why.

8va b -

loco

B \flat

E \flat /B \flat 6th fret

B \flat

F

gloss.

f

8va b - - - -

E \flat

8va b - - - -

F

B \flat

8va b - - - -

G

8va - - - -

C 

8va-


C7  3rd fret
 N.C. D.S. *Sal Coda* 

8va- *loco*
 6th fret
  6th fret

Bb  6th fret
 Eb/Bb  6th fret

Don't ask ___ me why...

Bb  6th fret
 Eb/Bb  6th fret

Bb  6th fret
 Eb/Bb  6th fret

Bb  6th fret
 Fb/Bb  6th fret
 Bb  6th fret

Bb  6th fret
 Eb/Bb  6th fret

Bb  6th fret
 Eb/Bb  6th fret

Bb  6th fret
 Eb/Bb  6th fret

Bb  6th fret

IT'S STILL ROCK AND ROLL TO ME

Words and Music by
BILLY JOEL

Moderately Fast

N.C.

N.C.

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

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

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

back to the age of jive.

gon - na cruise the mir - a - cle mile?



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



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

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

 still rock and roll to me.

   N.C.

still rock and roll to me.

1. 

 2. c 

 Oh,

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

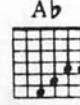


al - ways been the same old ____ scene. ____

There's a



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



sto - ry in a mag - a - zine, ____



aimed at your av - er-age teen. ____

N.C.

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

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

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

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





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



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



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



To Coda



N.C.

still rock and roll to me, _____

G

F

E⁰⁰

Am

G

F

E7

A^b

E♭ no 3rd F no 3rd G



Ooh, _____

D. S. al Coda

Coda C


—

N.C.

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

still rock and roll to me. _____

C9


ALL FOR LEYNA

Words and Music by
BILLY JOEL

Moderate

The sheet music consists of four staves of musical notation. The top staff is a treble clef staff with a 4/4 time signature, featuring a 'mf' dynamic marking. It includes three sets of chords: Am (with a chord diagram), F (with a chord diagram), Am (with a chord diagram), F (with a chord diagram), and Am (with a chord diagram). The second staff is also a treble clef staff with a 4/4 time signature, showing a continuous sequence of chords: Dm7 no 3rd (with a chord diagram), G (with a chord diagram), G add2 (with a chord diagram), Gsus (with a chord diagram), G (with a chord diagram), Gsus (with a chord diagram), G (with a chord diagram), G add2 (with a chord diagram), and G (with a chord diagram). The third staff is a bass clef staff with a 4/4 time signature, showing a continuous sequence of chords: Am (with a chord diagram), F (with a chord diagram), Am (with a chord diagram), F (with a chord diagram), Gsus (with a chord diagram), G (with a chord diagram), and G add2 (with a chord diagram). The fourth staff is a bass clef staff with a 4/4 time signature, showing a continuous sequence of chords: Gsus (with a chord diagram), G (with a chord diagram), Gsus (with a chord diagram), G (with a chord diagram), G add2 (with a chord diagram), G (with a chord diagram), and Am (with a chord diagram). The bass staff features several slurs and grace notes.

F/C Gsus G G add2 G

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 may —
 tell - ing my - self she still may —

8va b

N.C. F E Dm9 G

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

8va b

Gsus 00 A7sus F E 00 Am 00

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

8va b -

Dm 0 Gsus 00

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

8va b -

G 000 G add2 00 G 000 N.C. F E 00 Dm9

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

8va b -



wast - ing my time,
take an - y more,
wast - ing your time."

oh whoa.
oh whoa.
oh whoa.

8va b



There's noth - ing else I can do
There's noth - ing else I can do
There's noth - ing else I can do

'cause I'm do - ing it all
'cause I'm do - ing it all
'cause I'm do - ing it all

8va b

loco



for Ley - na.
for Ley - na.
for Ley - na.

I don't want an - y - one new.
I don't want an - y - one new.
Don't want an - y - one new.

Gsus



G



'Cause I'm liv - ing it all _____
 'Cause I'm liv - ing it all _____
 'Cause I'm liv - ing it all _____

for Ley - na.
 for Ley - na.
 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
000

To Coda

'cause I'm giv - ing it all _____
 'cause I'm giv - ing it all _____
 'cause I'm giv - ing it all _____

to Ley - na.
 to Ley - na.
 to Ley - na.

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

8va b —

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

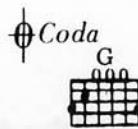
8va b —

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

8va b —

loco

D.S. al Coda



Coda

Fmaj7 G7sus A A7/G

8va b - - - - -

8va b

Fmaj7 F E Am

8va - - - - -

8va b - - - - -

p

F Am F Dm7no3rd G G add2 G

Am F/C Gsus G G add2 G

(Repeat ad lib and fade)

All for Ley - na.

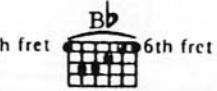
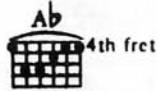
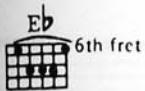
I DON'T WANT TO BE ALONE

Words and Music by
BILLY JOEL

Moderate



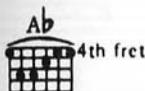
A musical score for piano, page 10. It features two staves. The top staff uses a treble clef, a B-flat key signature, and 4/4 time. The bottom staff uses a bass clef, a B-flat key signature, and 4/4 time. The dynamic 'mf' is written above the top staff. The music consists of eighth-note patterns.



A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of three flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a dotted half note in the bass, and a quarter note in the treble. Measure 12 starts with a half note in the bass, followed by a quarter note in the treble, a dotted half note in the bass, and a quarter note in the treble.



A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in B-flat major (two flats) and common time (indicated by a 'C'). Measure 11 starts with a repeat sign. The right hand plays eighth-note chords (G-B-D-G) while the left hand provides harmonic support. Measure 12 begins with a half note in the bass, followed by eighth-note chords in the right hand.



1. She said she'd meet me in the
— It's so confusing choosing

A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains measures 11 and 12, separated by a double bar line. The bottom staff is in bass clef, B-flat key signature, and common time. Measures 11 and 12 are identical, consisting of eighth-note patterns.

bar sides at the , Pla - za Ho - tel. _____ "Wear a jack - et and a

ties." "What's the oc - ca - sion ?" She just smiled

Ooh it's so e - rot - ic hav - ing

and she would - n't say why. _____ Mm

you tell me how it should feel. but I'm a-void-ing all the

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

4th fret 6th fret 6th fret 6th fret 4th fret

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

6th fret 8th fret 6th fret

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

4th fret 4th fret 6th fret N.C.

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

6th fret 6th fret

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



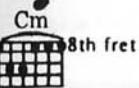
Dm7



got when she walked__ through the door.



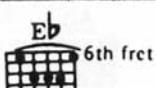
I said I'm sor - ry, but she said it was cool__ and I don't

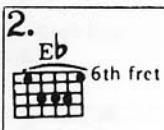


To Coda
1. E♭
6th fret

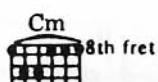
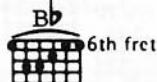
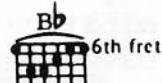


want to be a - lone an - y - more.

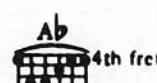




N.C.



N.C.

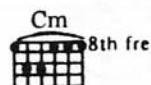
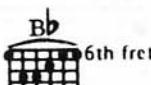


3. But, don't you know— that it's wrong, it's wrong,— it's wrong, _____

mf

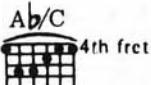


— But like the song, be - ing caught by the wink of an eye.—



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

D.S. *Sal Coda*



N.C.

As long as you can tell me

Coda



Repeat and fade - continue vocal ad lib

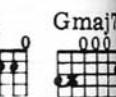
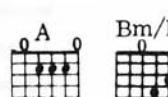
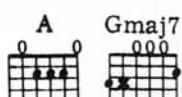
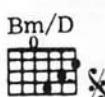
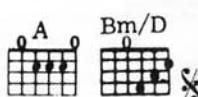
more.

8va b-

SLEEPING WITH THE TELEVISION ON

Words and Music by
BILLY JOEL

Moderate Rock

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



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



They nev - er no - tice the zap
 To - night un - less you take some
 I real - ly wish I was less

gun in____ your hand
 kind of chanc - es, dear,
 of a think - ing man,



un - til you're point - ing it and
 to - mor - row morn - ing you'll wake
 and more a fool who's not a -

stun - ning their sens - es.
 up with the white____ noise.
 afraid of re - jec - tion.

All____
 All____
 All____

end instrumental 4. All____



A *G*

D/F# *Em* *G*

D/F#

— night long, all — night long.
— night long, all — night long.
— night long, all — night long.
— night long, all — night long.

You'll shoot-'em down be-cause you're
You're on - ly stand- ing there 'cause
I'll just be stand - ing here 'cause
We'll just be stand - ing here 'cause

Bm *A* *Bm* *A* *G*

all — night long, all —

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

D/F# *Em* *G* *A*

night long.

To Coda

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

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

on.

2.3. A Gmaj7 Bm N.C.

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

— to me talk to me talk to me. Your eyes are say-ing
but your at-ti-tude is don't waste my time.
but my at-ti-tude is, "boy don't waste your time."

8va b D/G G X0/D/G G

talk to me talk to me. But you won't hear say a word, 'cause it just'

8va b —

52

Bm/A A Bm/A A7

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

might be the same old line.
just might be some-body else's same old line.

Gmaj7 A Bm/D A Gmaj7

Coda

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

A Bm/D A Gmaj7 A Bm/D

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

A Gmaj7 A D6

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

CLOSE TO THE BORDERLINE

Words and Music by
BILLY JOEL

Moderate Shuffle ($\text{J} = \frac{3}{2}$)



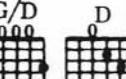

1. Black - out, heat - - wave for - ty - four ca - li - ber
 (2.) buck three eight - y won't buy you much late - ly on the
 3. Instrumental

C

 ho - mi - cide.
 street these days.

G

 The bums drop dead and the
 When you can get gas you know you



dogs go mad in packs on the West side.
can't drive fast any more on the Park ways.

Ooh,

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

su - i - cide. shov'd in - to the lost and found.

She wants to
The

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





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





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





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




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



N.C.



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

Uh



huh

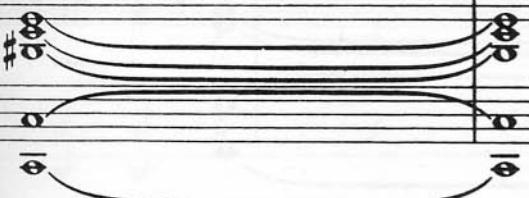
Close to the bor- der line.



Uh huh.

(2. A)

I thought I'd sac - ri- fice_ so _____ many_ things._____



C♯m
0

I thought I'd throw them all a

E
0

C♯m₀

way. I didn't think I needed

8va b

F♯m/E
0

D

an - y - thing.

Ah, but you can't afford to squan

8va b

E
0

D.S. Al Coda
(for instrumental verse)

der what you're not pre-prepared to pay.

8va J

Coda 

F#m 

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

 8va b-----

8va b-----





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

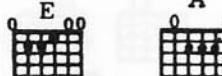
8va b-----

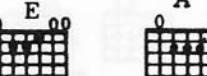


F#m 

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

8va b-----







8va b-----



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

8va b-----


Fdim


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

8va b-----





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

8va b-----

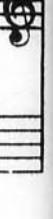



 An oth - er night I fought the good fight, but I'm get - ting

8va b-----


N.C.


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






 huh. Close to the bor - der - line _____



 Uh huh.







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








 Repeat & Fade

Close to the bor- der- line. _____

C'ETAIT TOI

(YOU WERE THE ONE)

Words and Music
BILLY JOEL

Moderately



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



with my bran - mes dy eyes. —

I'm Je talk .



- parle ing

to —

my moi - self: —

you Ooh, were c'é - the one,-
toi, —

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

by You were the one.
 ooh, c'é - tait toi.

Here I go a - gain,
 Me re - voi ci,
Instrumental

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

look - ing for your vi - face sage
 cher - chant ton vi - et je ré - al - ise

and et je ré - al - ise

Em D/F#

that que i je should de - look vrais
 cher - some - one un autre.

for

G A B Am/C B

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

you were the one.
 you were the one.

End Instrumental

E E7/G# Am Am/G

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

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

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

E E7/G# Am Am/G

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

D/F# D Em Am/C G/D D

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

3

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

one. one.

G/B C D G/B C

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

THROUGH THE LONG NIGHT

Words and Music
BILLY JOEL

Moderately Slow



mp

R.H.




(The) cold
warm
past

hands,
tears,
sins

the sad
the bad
are since

eyes
dreams
past.

the
the



 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,

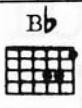
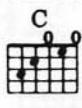


I'll wait through the long night with
 I'm here through the long night with
 sleep tight through the long night with

1.

you, with _____ you.


























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

F#7 Bm Bb+ Am7 D
 To Coda 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

Bb F Ab E7 A D#dim
 I'll wait through the long night with you, with _____

Em A Cm/Eb Dsus G
 you.

Em A Cm/Eb Dsus G
 [Chord progression] [Guitar chord diagram for G]