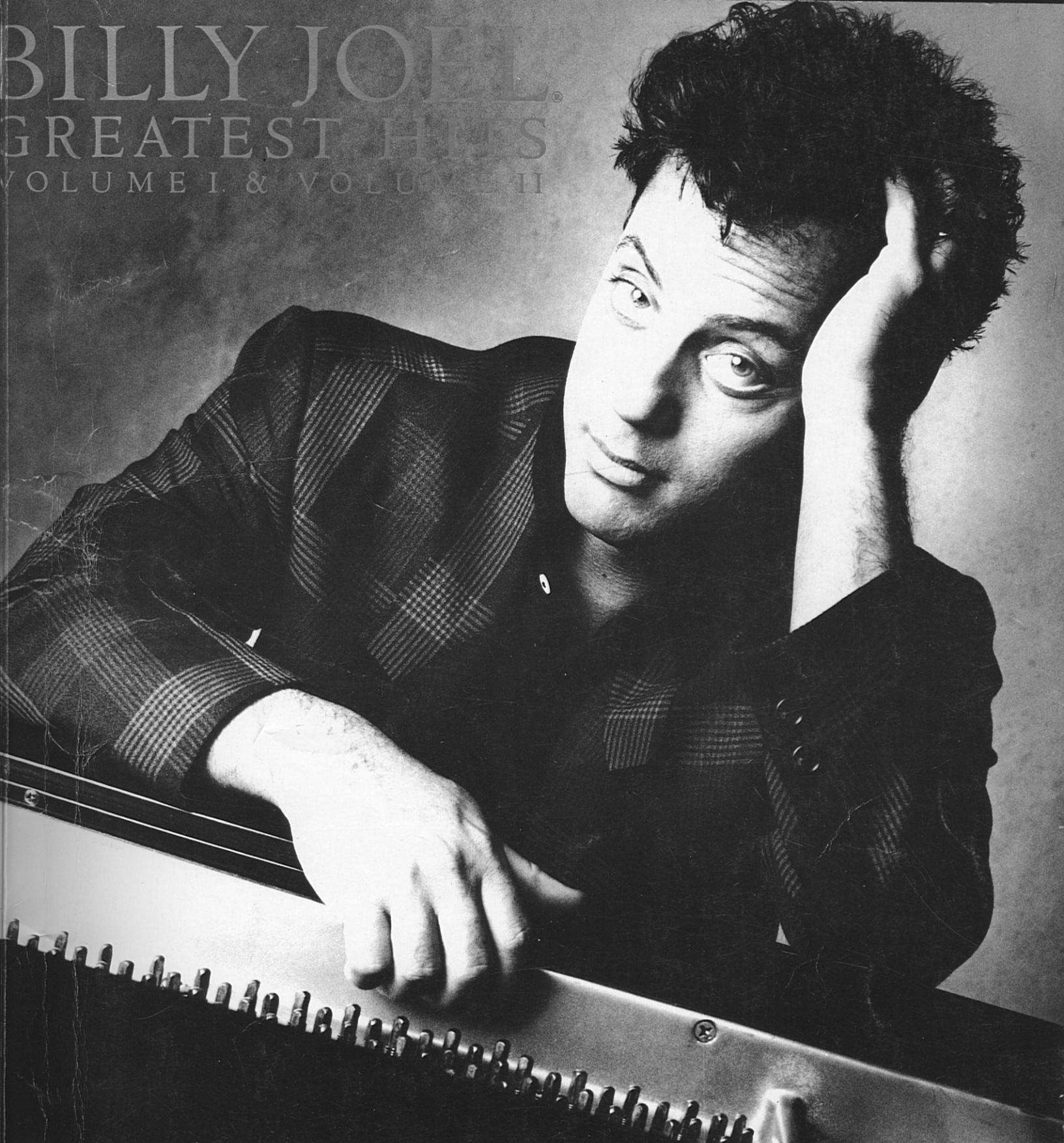


BILLY JOEL

GREATEST HITS

VOLUME I & VOLUME II



PIANO/VOCAL/CHORDS

1750

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BILLY JOEL.[®]

GREATEST HITS

VOLUME I & VOLUME II



DAVE SNIDER
MUSIC
CENTRE LIMITED
3225 YONGE STREET
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PIANO MAN

Words and Music by
Billy Joel

Moderately

Music staff 1: Treble clef, 3/4 time, dynamic (f).

Music staff 2: Bass clef, 2/4 time, dynamic (p).

1st time, directly to verse

slower

Last time, Fine

C Em/Bbass Am C/Gbass

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

Piano Man - 5 - 1

F C/E bass D7 G C

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

Em/Bbass Am C/G bass F G11

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

C F/C bass Cmaj7 G11 C

gin.
be.
life.
while.

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

mf

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

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

goes,
face.
stoned.
beer.

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

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

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


 Da da da _____ de de da _____ da da
 Da da da _____ de de da _____ da da
Instrumental
 Da da da _____ de de da _____ da da



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

Sing us a song, you're the piano man

C/G bass



F

C/E bass



D7

Sing us a song to - night.



Em/Bbass



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

C/G bass



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

F/C bass



Cmaj7

1. 2. 3.
G114.
G11

D. C. al Fine

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

SAY GOODBYE TO HOLLYWOOD

Fast Rock 'n' roll

Words and Music by
BILLY JOEL



6 Instrumental

This section consists of two staves. The top staff is in treble clef, 4/4 time, and has a key signature of C major. It features a continuous eighth-note pattern on the first five strings. The bottom staff is in bass clef, 4/4 time, and has a key signature of C major. It features a continuous eighth-note pattern on the first four strings.



1. Bob -by's driv - in' through the cit - y to - night__ through the lights__
2. John -ny's tak - in' care of things for a while__ and his style__
3. 5. So ma - y fac - es in and out of my life__ some will last__
4. Instrumental

This section consists of two staves. The top staff is in treble clef, 2/4 time, and has a key signature of C major. It features a continuous eighth-note pattern on the first five strings. The bottom staff is in bass clef, 2/4 time, and has a key signature of C major. It features a continuous eighth-note pattern on the first four strings.

This section consists of two staves. The top staff is in treble clef, 2/4 time, and has a key signature of C major. It features a continuous eighth-note pattern on the first five strings. The bottom staff is in bass clef, 2/4 time, and has a key signature of C major. It features a continuous eighth-note pattern on the first four strings.

F



in a hot__ new rent - a - car.
is so right__ for trou - ba - dours.
some will just__ be now and then.

This section consists of two staves. The top staff is in treble clef, 4/4 time, and has a key signature of F major. It features a continuous eighth-note pattern on the first five strings. The bottom staff is in bass clef, 4/4 time, and has a key signature of F major. It features a continuous eighth-note pattern on the first four strings.

Say Goodbye To Hollywood - 4 . 1

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

F



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

Chorus
Dm7

G9sus



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

Am



by; say good - bye to Hol -

G9 sus



ly - wood, say good - bye my ba -

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

by.



Bridge



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



— you try — to stay —

to - geth - er,



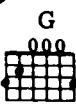
whoa

Cmaj7



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

Em



— you had are gone — for - ev - er



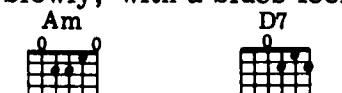
G D. S. for 3rd verse & 4th
(Instrumental) then D. S. for 5th verse

for - ev - er.

NEW YORK STATE OF MIND

Words and Music by
BILLY JOEL

Slowly, with a blues feel



Musical score for the first section of the song. It includes two staves: a treble staff with a bass line below it, and a bass staff. Chords shown are Am, D7, Am, G, and G9sus. Measure numbers 1 through 3 are indicated above the treble staff.

1. Some folks like to get away
 2. I've seen all the moving stars take in
 3. 5. Comes down to the mobility and their
 4. *Instrumental*

Musical score for the instrumental section. It includes two staves: a treble staff with a bass line below it, and a bass staff. Chords shown are C, E7(\$9), and Gm7. Measure numbers 1 through 3 are indicated above the treble staff.

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

Musical score for the second section of the song. It includes two staves: a treble staff with a bass line below it, and a bass staff. Chords shown are Am7, Gm7, C7, and F. Measure numbers 1 through 3 are indicated above the treble staff.

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

Musical score for the final section of the song. It includes two staves: a treble staff with a bass line below it, and a bass staff. Chords shown are A7, Dm7, Bb9, and Bb9. Measure numbers 1 through 3 are indicated above the treble staff.

Chords shown: C, E7(#9) No root, Am7, Cmaj7, F, C. Fingerings: 3, 3, 3.

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

Chords shown: D7, Fmaj9, G9sus. Fingerings: 3, 3.

Chords shown: D7, Fmaj9, G9sus. Fingerings: 3.

time hind { I'm in a New York state of

Am7 D7 1. Am7 G G9sus D. S. S. \$ al Coda after verse 5

mind.

Fingerings: 3, 3.

2. Am7 G E7(#9) Am7

It was so

Fingerings: 3, 3.



ea - sy _____ liv - in' day by day, _____

Gm7

C9

Fmaj7

out of touch with the rhy - thm and blues

Bm7

E7

And now I need a lit - tle



give and take _____

the New York Times



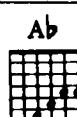
the Dai - ly News —



D. S. for verse 3 & 5



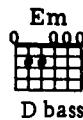
mind —



THE STRANGER

Words and Music by
BILLY JOEL

Slowly, a little bit sadly



(2nd time only)




The Stranger - 10 - 1



 Em B Em D bass

(whistle)



 Cmaj7

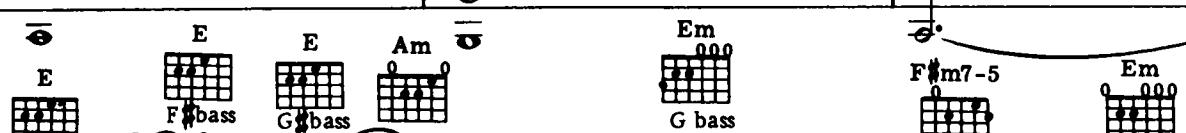


 B



 C

glissando



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



 B A B7 A bass

Repeat 'til fade

3 3

THE STRANGER

Words and Music by
BILLY JOEL

Moderately in two

Well we

Em Am Em

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

Am C7 D B7

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

The Stranger - 10 - 3

Em 000

Am 0 000

Em 0 000

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

Am 0 000

D

Em7 00 0
D bass

Em 0 000

Bm7

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

Em 0 000

C7

on.

Em 0 000

C7

Well we

The Stranger - 10 - 4

Em 

all fall in love_____ But we dis - re-gard____ the

Am 

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

Em 

Am 

C7 

D 

B7 

Em 

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

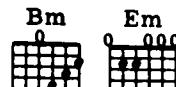
Am 

Em 

Am 

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

The Stranger - 10 - 5



D Em Bm Em

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



A bass

C bass

Don't be a - afraid to try a - gain.

Ev- ry' - one goes



A bass

C bass

south

Ev- ry' now and then.

Ooh



A bass

You've done it, why can't some-one else?—

You should know by

Bm B_b+ D Bm
   
 now, You've been there— your - self. Once I
 You may
 Em Am
 
 used to be - lieve— I was such a great— ro -
 nev - er un - der-stand— How the strang-er is— in -
 Em Am C7 D
   
 manc-er, Then I came home to— a wo-man that I could not rec-og - nize—
 spired— But he is - n't al - ways e - vil And he is - n't always wrong,
 B7 Em Am
  
 When I pressed her for a re-a-son she re - fused to e - ven
 Though you drown in good in - ten-tions you will nev - er quench_ the



D bass

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

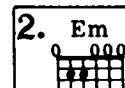


eyes.

long.



Well we

*Repeat and fade*

THE STRANGER

Words and Music by
BILLY JOEL

Slowly, a little bit sadly



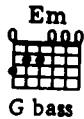
D bass



(2nd time only)



3



G bass



Em 0 0 0
D bass

B 0 0 0
D# bass

Em 0 0 0
D bass

(whistle) 3

Cmaj7 0 0 0
B 0 0 0
C 0 0 0
glissando

E 0 0 0
F# bass
G bass

Am 0 0 0
G bass

F#m7-5 0 0 0
Em 0 0 0

B 0 0 0
D# bass

A 0 0 0
C# bass

B7 0 0 0
A bass

Repeat 'til fade 3 3

The musical score consists of six staves of music. The top staff features guitar chords (Em, B, Em) and bass notes (D bass, D# bass, D bass). It includes a 'whistle' instruction with a '3' below it. The second staff shows a melodic line with a 'glissando' instruction. The third staff contains chords (Cmaj7, B, C) and bass notes (F# bass, G bass). The fourth staff includes chords (Am, G bass) and bass notes (F#m7-5, Em). The fifth staff shows chords (E, F# bass, G bass) and bass notes (Am, G bass). The sixth staff includes chords (B7, A bass) and bass notes (B, D# bass, A bass). The bottom staff is mostly blank with a few bass notes. Various dynamics and performance instructions like 'Repeat 'til fade' and '3' are scattered throughout.

JUST THE WAY YOU ARE

Words and Music by
BILLY JOEL

Moderately

Musical notation for 'Just The Way You Are' featuring two staves (treble and bass) and lyrics. Chords are marked below the notes.

Chords:

- Section 1: D, Bm6, Gmaj7, Bm, D7
- Section 2: Gm, D, Am7, D7
- Section 3: Gmaj7, Gm, D, Bm7

Lyrics:

Don't go chang-ing — to try and please me —
 You nev-er let me down — be-fore — mm — mm —
 — don't im-ag - ine — you're too fa-mil - iar —

Just The Way You Are - 9 - 1

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And I don't see — you — an - y more —

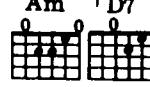


I — would — not leave you — in times of



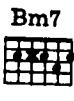
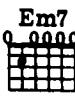
trou - ble —

We nev - er could have come — this far —



mm — mm —

I took the good — times —


F# bass

Bm7

Em7

I'll take the bad ___ times ___ I'll take you just


A9sus

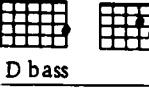
D

Gm

G

D bass
D

the way ___ you are ___


Gm6

G

D bass

Bm6

Don't go try-ing


Gmaj7

Bm

D7

Gmaj7

Some ___ new fash - ion ___ Don't change the col -

 - or of your hair mm mm You al - ways

 have my un - spok - en pas - sion_

 Al - though I might not seem to care

 I don't_ want clev-er_ con - ver-

Bm D7 Gmaj7 Gm D
F#bass

sa-tion — I nev-er want to work_ that hard —

Am7 D7 Gmaj7 Gm D
F#bass

mm mm I just want some-one — that I can talk

Bm7 Em7 A9sus
— to — I want you just — the way — you are.

D Gm6 G D Gm6 D D7
D bass D bass D bass



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



C bass

The same old some - one that I knew —

Oh



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



The way that I be - lieve — in you —



voice tacet on D. S.

I said I love you—
8
instrumental on D S.

8



and that's for-ev - er—

And this I prom-ise from the heart

D Am7 D7 Gmaj7 Gm6

Ebass

mm mm I could not love you—

Bm7 Em7

To Coda

Ebass

an - y bet-ter—

I love you just—

A9sus D Gm6 G D Gm6

the way you are

G D D. S. al Coda Coda E bass E9

A9sus D Bm6

I don't want clever

G7 Bm D7 Gmaj7

con - ver - sa - tion I nev - er

Gm D Am7 D7 Gmaj7

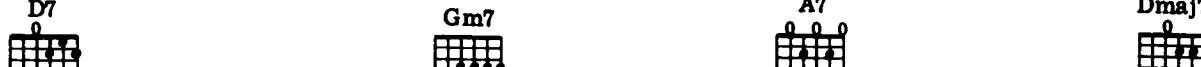

want_ to work_ that hard_ mm I just want

Gm6 D Bm7 Em7


some-one_ that I can talk_ to_ I want you just_

G Bb C Am7


A bass the way you are_

D7 Gm7 A7 Dmaj7


Whoa

MOVIN' OUT (ANTHONY'S SONG)

Words and Music by
BILLY JOEL

Moderate 4 (not too slow)

The musical score consists of four staves. The top two staves are for piano (treble and bass clef) and the bottom two are for guitar (two staves, one for each hand). The score includes lyrics and chords indicated by small boxes above the staff.

Piano/Vocal/Guitar Chords:

- Top Staff (Treble): **Dm** (x3), **Gm** (x2), **C**, **E+**, **F**, **Dm**.
- Bottom Staff (Left Hand): **Dm** (x3), **Gm** (x2), **C**, **E+**, **F**, **Dm**.
- Bottom Staff (Right Hand): **Dm** (x3), **Gm** (x2), **C**, **E+**, **F**, **Dm**.

Lyrics:

Oo Ah Ha _____ Mm _____
 An - tho - ny works in the gro - cer - y store
 Ser - geant O' - Leary is walk - in' the beat At
 Sav - in' his pen - nies for some day
 night he be - comes a bar - ten - der He works at Ma - ma Le - o - ne left a
 Mis - ter Cac - cia tor - es down on

Movin' Out - 6 - 1

Gm7 C E+




note on the door she said "Son -ny move out to the coun -
 Sul - li - van Street a - cross from the med - i - cal cen -

F Dm G9




try" Ah but work-ing too hard can give you a heart at -ack ack ack ack ack
 ter And he's trad -in' in his Chev -y for a Cad -i - llac ack ack ack ack

Gm7 C Dm




You ought - a know by now Who needs a house out in
 You ought - a know by now if he can't drive with a

G7 C7 F




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

Movin' Out - 6 - 2

B_b

C

A7

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

Dm

Cbass

B_b

E_m7

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

A7

Dm

G_m7

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

C7

Fmaj7

Dm

Mm — Oo Oo — Uh —

This musical score page contains two staves of music. The top staff is for the voice and piano, and the bottom staff is for the bassoon. The vocal part includes lyrics like 'seems such a waste of time', 'If that's what it's all about', 'Ma - ma if that's mov - in' up then I'm —', 'mov - in' out.', 'Mm I'm mov - in' out —', 'Mm — Oo Oo — Uh —', and 'Uh'. The piano part provides harmonic support with chords such as Bb, C, A7, Dm, Cbass, Bb, E_m7, A7, Dm, G_m7, C7, Fmaj7, and Dm. The bassoon part provides harmonic support with chords such as C7, Fmaj7, and Dm.

Gm7 C7 Fmaj7

huh Mm Hm

Dm G9

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

Gm7 C Dm

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

G7 C7 F

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

Movin' Out - 6 - 4

B_b C A7

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

Dm Dm B_b Em⁷

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

A7 Dm Gm⁷

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

C7 Fmaj⁷ Dm

Mm Oo Uh _____

Movin' Out - 6 - 5

Gm7 C7 Fmaj7

huh Mm Hm

*Repeat 'til fade
3rd time*

out

2nd time

I'm mov - in'

ONLY THE GOOD DIE YOUNG

Words and Music by
BILLY JOEL

Moderately Fast

Moderately Fast

Fast shuffle ($\text{dotted note} = \text{two eighth notes}$) G bass

C C Am F

G C F

Chords: F, C, Am, F, G, C, F

Lyrics:

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

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

Only The Good Die Young - 7 - 1 .

C Am F
  

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

1. G 2. G
 

Well they for on - ly the good die
 —

C F G C
   

young _____ that's what I said On - ly the good_

F G C
  

— die young _____ On - ly the good die young_ You might have

Only The Good Die Young - 7 - 2

F C Am F

heard I run with a dan-ger-ous crowd We ain't too pret-ty we
say there's a hea-ven for those who will wait Some say it's bet-ter but

G C F

ain't I too say it proud I'd rath - er we might laugh with the laugh - ing a
ain't say it aint I'd rath - er we might laugh with the laugh - ing a

G Am F

To Coda

bit cry with too loud but that never hurt no - one
cry with the saints The sin - ners are much more fun

G F C G bass

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

F G C

Send up a sig - nal I'll throw you a line that

F C Am

G bass

stained glass cur - tain you're hid - ing be - hind

F G

nev - er lets in the sun Dar-lin' On - ly the good die

C F G

young woh

Only The Good Die Young - 7 - 4


C

F
 On - ly the good die young On - ly the

G

C

G
 good die young You got a 1) nice white dress and a
 2) **INSTRUMENTAL**

F

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

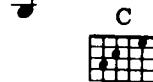
D

F
 brand new soul and a cross of gold

G



It's a pit - y they did - n't give you
Said your moth - er told you all I could



quite e - noug in - for - ma - tion
give you was a rep - u - ta - tion



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



C Dm C D.S. \$ al Ⓛ

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

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

Coda

G

you know that on - ly the good die

C F G

young that's what I say

C F

On - ly the good die young On - ly the

G C D. S. S. XX

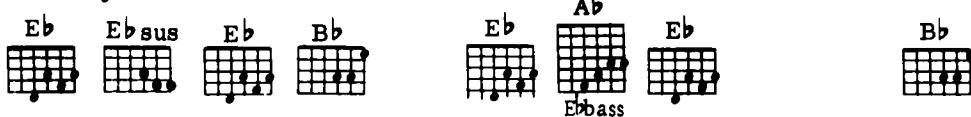
good die young

Only The Good Die Young - 7 - 7

SHE'S ALWAYS A WOMAN

Words and Music by
BILLY JOEL

Moderately



Musical score for She's Always A Woman, featuring piano/vocal parts and guitar chords. The score includes lyrics and time signatures (12/8, 6/8) throughout.

Chords shown in the score include:

- E♭
- E♭sus
- E♭
- B♭
- E♭
- A♭
- E♭
- B♭
- E♭
- B♭
- E♭
- Ab
- E♭
- smile. She can wound with her eyes. She can ru - in your
- faith with her cas - u - al lies. And she on - ly re -
- E♭
- Abmaj7
- E♭
- Abmaj7
- B♭7
- E♭
- B♭
- G
- Cm
- Cm
- Ab
- B♭7
- E♭
- B♭
- G
- Cm
- Cm
- Ab
- B♭7
- veals what she wants you to see. She hides like a child but she's al - ways a wom - an to








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










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














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









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









Cm Cm F7 F7 Bb Bb Gm Eb
 Bbass A bass A bass
 Oh she takes care of her-self she can wait if she

Ab Ab Fm Bb7 Eb Eb
 G bass Eb bass Eb
 wants, she's a-head of her time.

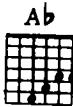
Ebm Ebm Cm Ab Db Db Bbm Gb6
 Db bass C bass
 Oh and she never gives out and she never gives

Cb Cb Adim7 F7 Bb Bb6 Bb7
 Bbass
 in, she just changes her mind.

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

She's Always A Woman - 5 - 3

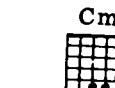
more kind than the gar - den of
and she's sud - den - ly E - den.
cru - el. Then she'll care-less - ly
She can do as she



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



To Coda



best and the worst you can be
vict-ed she's earned her de-gree.

Blame it all on your-self cause she's al-ways a wom-an to
And the



me.

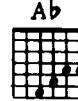
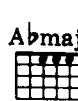
(Hum)

(Hum)



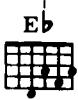


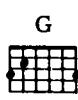
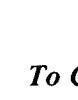
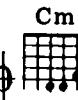
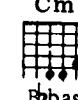

more kind than the gar - den of and she's sud - den - ly E - den. Then she'll care-less - ly She can do as she



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

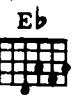
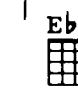


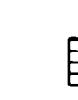





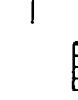


To Coda


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

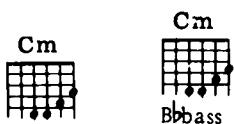









me. (Hum) (Hum)



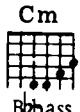
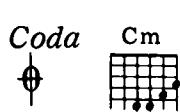
A♭6

B♭7

E♭

E♭sus

E♭

*D. S. al Coda*


A♭

E♭

Fm

B♭7

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



me.

(Hum)

(Hum)



A♭6

B♭7

E♭

E♭sus

E♭

rit.

rit.

MY LIFE

Words and Music by
BILLY JOEL

Moderate

The sheet music consists of five staves. The top two staves are for the piano (treble and bass clef), and the bottom three staves are for the guitar. The key signature is F# major (one sharp). The time signature is common time (indicated by '4'). The tempo is Moderate.

Piano (Treble Clef): Starts with a dynamic of *mf*. The first measure shows eighth-note patterns. Measures 2-5 show chords G, D, G, G6, D, G, D, G, G6, D. Measures 6-10 show chords G, D, G, D, G, D, Bm, Am, C9 (7th fret).

Piano (Bass Clef): Measures 1-5 show eighth-note patterns. Measures 6-10 show chords D, D, D, D, D, D, D, D, D, D.

Guitar: Measures 1-5 show chords G, D, G, G6, D. Measures 6-10 show chords G, D, G, D, G, D, Bm, Am, C9 (7th fret). Measures 11-15 show chords Ebmaj7 (7th fret), F bass, Bb. Measures 16-20 show chords Bm, Am, C9 (7th fret), Ebmaj7 (7th fret), F bass. Measures 21-25 show chords D, D, D, D, D, D, D, D, D, D.

My Life - 7 - 1

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B♭

D

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

F♯ bass

D

G

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

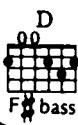
A

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

My Life - 7 . 2



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



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

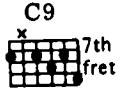
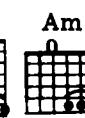


Coast.
life.
space.

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

after 1st time play cue notes

1.3.



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

E♭maj7
7th fret
F bass



2.4.



F♯
A bass

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

D7
0

said you had to)

I nev - er said I was a vic - tim of cir -





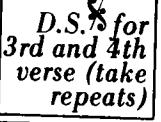
















cum-stance
 (I nev - er said) I still be-long

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

wrong) You can speak your mind, but not on

my time.

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

G

A

D

D bass

G D G G6 D

D

F#bass

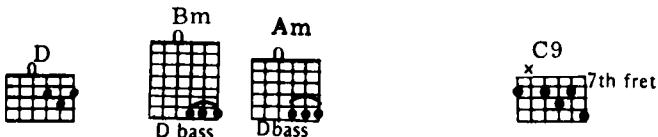
G

I don't care— what you say — an - y - more — this is my life.

A

Go a -head — with your own — life, leave me a - lone —

My Life - 7 - 6



Sheet music for a vocal and piano/guitar piece. The vocal part includes lyrics and musical notation on two staves. The piano/guitar part includes chords and fingerings. The music consists of four systems separated by repeat signs.

System 1:

- Chords: D, Bm, Am, C9 (7th fret).
- Lyrics: (keep it to your -self, it's my _____ life.)

System 2:

- Chords: Ebmaj7 (7th fret), F bass, Bb.
- Lyrics: (keep it to your -self, it's my _____ life.)

System 3:

- Chords: D, Bm, Am, C9 (7th fret).
- Lyrics: (keep it to your -self, it's my _____ life.)

System 4:

- Chords: Ebmaj7 (7th fret), F bass, Bb.
- Text: Repeat and fade
- Lyrics: (keep it to your -self, it's my _____ life.)

YOU MAY BE RIGHT

Moderate Rock

A7sus

Words and Music by
BILLY JOEL

Musical notation for piano and guitar (chords). The piano part consists of a treble clef staff and a bass clef staff. The guitar part shows chords A7sus.

Musical notation for piano and guitar (chords). The piano part consists of a treble clef staff and a bass clef staff. The guitar part shows chords A7sus.

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

Musical notation for piano and guitar (chords). The piano part consists of a treble clef staff and a bass clef staff. The guitar part shows chords 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.
 (The last two lines are in parentheses)

Musical notation for piano and guitar (chords). The piano part consists of a treble clef staff and a bass clef staff. The guitar part shows chords A7sus.

You May Be Right - 5 - 1

E7



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

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. _____

Bm



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

G



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



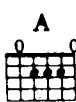
And we all _____ en - joyed _____ the week -
 So you said _____ that on - ly proves _____
 'Cause you might _____ en - joy _____ some mad -
 And you would _____ n't want _____ me an -

I.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 _____ be right. _____
 4. You may _____ be right. _____

N.C.

A 0

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

N.C.

but it just
but it just

E 00

D 0

F#m7

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

A 0 0

E

N.C.

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

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

A

D

— me.
— me.

You may be wrong
You may be wrong

for all
for all

know
know

You May Be Right - 5 - 4

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.

For instr. verse (take 2nd ending)

Coda
A7sus

Repeat ad lib & fade

You may be wrong but you may be right. —

You May Be Right - 5 - 5

N.C.



N.C.

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

but it just
but it just



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



N.C.



N.C.

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

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



— me.
— me.

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

E

To Coda
(last time)1.
A7sus— but you may — be right.
— but you may — be right.2.
A7sus

D.S.

3. Well

re - mem -

D.S.  Coda

For instr. verse (take 2nd ending)

A7sus

Coda

Repeat ad lib & fade

You may be wrong but you may be right.

BIG SHOT

Words and Music by
BILLY JOEL

Fast rock 'n' roll

The musical score consists of four staves. The top two staves are for piano/vocal, indicated by a treble clef and bass clef. The bottom two staves are for guitar, indicated by a treble clef and bass clef. Chords are indicated above the staves: Em, G, Em, G, Em, Bm, D bass, C, F, C, G, G. The vocal part includes lyrics:

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

Em

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

Big Shot - 8 - 1

Em 0 000 D

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

C F C G 8va 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 things fire _____ and your eyes too blood - y to see _____
you said _____ and you're not _____ sure that you wan-na know _____

G Em

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

Big Shot - 8 - 2

Bm
D bass

C F C G

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

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

8va b

G F C bass C bass F C bass C bass

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

G Am G Am G F G C bass

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

F G D bass G D bass F G D bass Am D bass

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

This musical score page contains six staves of music. The top staff features a treble clef and includes lyrics: 'come bitch - in' to me.' and 'did put on a show.' Chords shown above the staff are Bm, D bass, C, F, C, and G. The second staff has a bass clef and lyrics: '(1,3) Be-cause you had to be a' and '(2) Yes, yes, you had to be a'. The third staff shows a treble clef and lyrics: 'big shot, didn't you. You had to' and 'big shot, didn't you. You had to'. Chords shown are G, F, C bass, C bass, F, C bass, and C bass. The fourth staff has a bass clef and lyrics: 'o - pen up your mouth. You had to be a' and 'prove it to the crowd. You had to be a'. Chords shown are G, Am, G, Am, G, F, G, and C bass. The fifth staff shows a treble clef and lyrics: 'big shot didn't you. All your' and 'big shot didn't you. All your'. Chords shown are F, G, D bass, G, D bass, F, G, D bass, and Am, D bass. The bottom staff has a bass clef and lyrics: 'big shot didn't you. All your' and 'big shot didn't you. All your'. Chords shown are G, Am, and D bass.

G 000 Am 0 0 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 000 F C G F G Am
 F bass C bass C bass C bass C bass C bass

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

G 000 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
000
D bass

D
000
D bass

G
000
D bass

1.

big big shot shot last last night. Whoa

Em
000

G
000

Em
000

G
000

Em
000

Bm
0
D bass

C
000
C bass

F
000
G bass

C
000
G

2.

Well, they were — night whoa

Big Shot - 8 - 5

F F F C C G G G
 A bass C bass E bass B bass D bass

Oh, oh Whoa _____ Oh, oh, Whoa _____

D F F F C C
 E bass A bass C bass C bass C E bass

Oh, oh, oh, Whoa. _____

G G G D
 B bass 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 _____

Big Shot - 8 - 6

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.

C  F 
 C bass

8va b — D.S.  al Coda
 (take 2nd ending)

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

Coda  G  F 
 F bass C bass C bass F G Am
 C bass C bass

Big shot.

Big Shot - 8 - 7

G
Am
G
Am
G
F
G
G
F
G
 F bass F bass C bass C bass C bass F bass C bass G 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 D bass E bass

G
F
G
F
G
Am
G
Am
G
C
F
C
 F bass C bass Cbass C bass C bass F bass F bass C bass C bass C bass

Big shot .

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

Repeat ad lib and fade

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

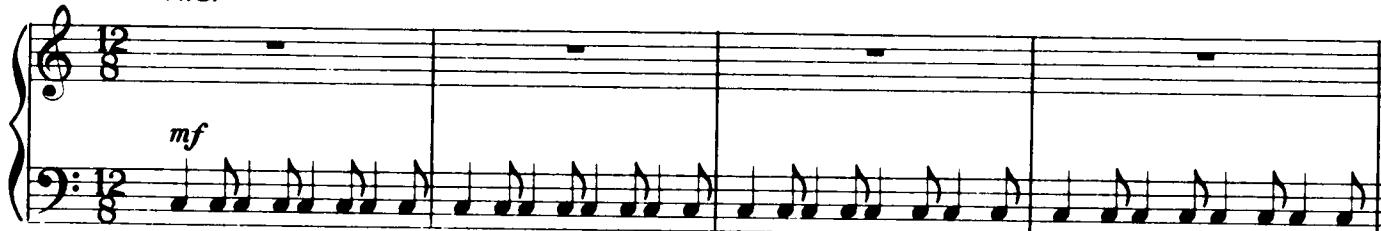
Big Shot - 8 - 8

IT'S STILL ROCK AND ROLL TO ME

Words and Music by
BILLY JOEL

Moderately Fast

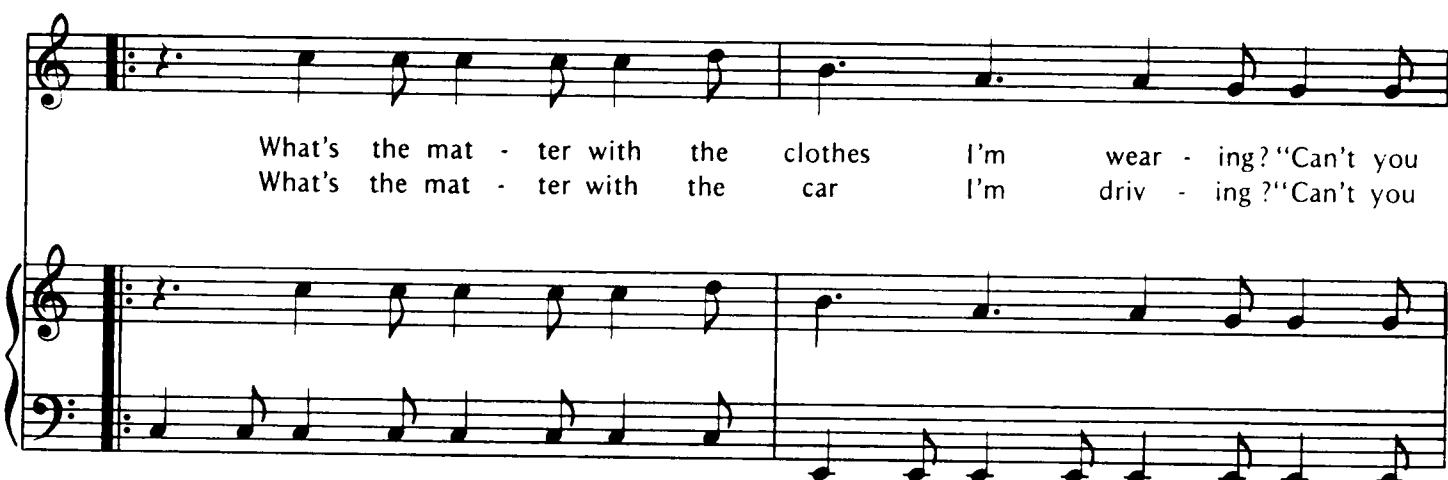
N.C.



12/8

mf

N.C.



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

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



It's Still Rock And Roll To Me - 8 - 1

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

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

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



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

C Em Bb F
   

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

B: B: B: B:


Am G C N.C.
  

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

B: B: B:


1. 2. C


Oh,

G F
 

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

B: B: B:

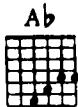



al - ways been the same old scene.

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 pink
the mat - ter with the crowd side I'm - wind - ers and a
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 new fash - ion, hon - ey?"



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



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



To Coda



N.C.

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

G

G

F

E

Am

G

F

E7

A♭

8:

$E\flat$ no 3rd

F no 3rd



G



N.C.

Ooh,

D. S. al Coda

Coda C

N.C.

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

still rock and roll to me.

C9



DON'T ASK ME WHY

Moderately, in 2

Words and Music by
BILLY JOEL

Musical notation for 'Don't Ask Me Why' featuring two staves of musical notation with guitar chord boxes above them. The chords shown are Bb (6th fret), Eb/Bb (6th fret), Bb, Cm7 (3rd fret), Bb/D (6th fret), Bb, Cm7 (3rd fret), Bb/D (6th fret), C7, Dm7 (5th fret), and C7/E (8th fret). The lyrics 'All the ____ wait - ers in your _____ grand stand ca - fe _____' are written below the notes.

Don't Ask Me Why - 8 - 1



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

8va b

Chords: Bb (6th fret), Eb/Bb (6th fret), Bb, Cm7 (3rd fret), Bb (6th fret)

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

8va b

Chords: Bb, Cm7 (3rd fret), Bb/D (6th fret), C7 (3rd fret), Dm7 (5th fret), C7/E (8th fret)

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

Chords: F7 (xx), Gm7 (xx 3rd fret), F7/A (5th fret), F7 (xx), Gm7 (xx 3rd fret), F7/A (5th fret), Bb (6th fret)

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



for an - swers; just take _____ your chanc -

Em7-5

E_b/FB_bE_{b/Bb}

es;

don't ask _____

me why. _____

B_bE_{b/Bb}

8va b-

E_{b/Bb}

loco.

1. B_bE_{b/Bb}2. B_bE_{b/Bb}B_b

F

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 -

86

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

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

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

8va b-----

 Fool You them can all, kill but, them ba - by,
 You loco

8va b-----

C7 3rd fret Dm7 5th fret C7/E 8th fret F7 xx 3rd fret Gm7 xx 3rd fret F7/A 5th fret
 I clas - sic can tell. You're no stran -
 sic style. Now you "par -
 ger lez - vous to the fran - street. Don't ask for fa -
 lez - vous francois." Don't look for an -
 vors. swers. Don't talk to stran - gers. Don't ask
 You took your chanc - es. Don't ask
 E/F 8th fret B7/F Em7-5
 To Coda Bb Eb/Bb 6th fret Bb Eb/Bb 6th fret
 me why. me why.
 loco
 8va b ...

66

pizz.

f

8va b-

Musical staff showing notes and rests. Measure 1: Bb, E, G, A, C. Measure 2: Bb, E, G, A, C. Measure 3: Bb, E, G, A, C. Measure 4: F, A, C, D, G.

8va b-

Musical staff showing notes and rests. Measure 5: Eb, G, B, D, E. Measure 6: Eb, G, B, D, E. Measure 7: Eb, G, B, D, E. Measure 8: Eb, G, B, D, E.

8va b-

Musical staff showing notes and rests. Measure 9: F, A, C, D, G. Measure 10: F, A, C, D, G. Measure 11: Bb, D, F, G, B.

8va

Musical staff showing notes and rests. Measure 12: G, B, D, E, G. Measure 13: G, B, D, E, G. Measure 14: G, B, D, E, G.


C
8va-


G

8va-


C7
 3rd fret

N.C. *D.S. Sal Coda*


Bb
 6th fret


Eb/Bb
 6th fret

Coda

loco


Bb
 6th fret


Eb/Bb
 6th fret


Bb
 6th fret


Eb/Bb
 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


Eb/Bb
 6th fret


Bb
 6th fret

8va-

8va-

ALLENTOWN

Words and Music by
BILLY JOEL

Moderately

N.C.



N.C.

Well we're
Well we're
mp

Em7 A D Am7 D

liv - ing here in Al - len - town
wait - ing here in Al - len - town

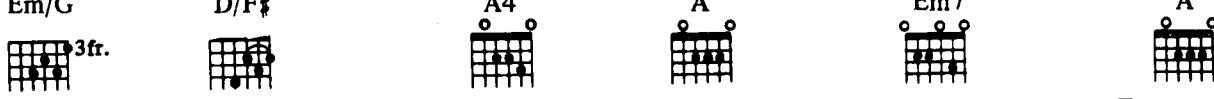
And they're
For the
clos - ing all the fac - to - ries down
Penn - syl - va - nia we nev - er found.

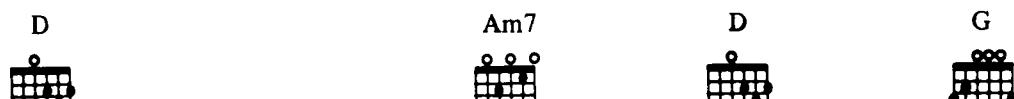
G Em7 A Bm F#m/A

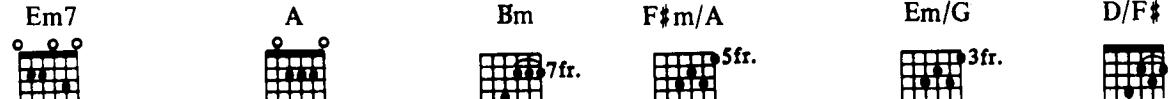
Out in
Beth - le - hem they're kill - ing
prom - is - es our teach - ers
time gave

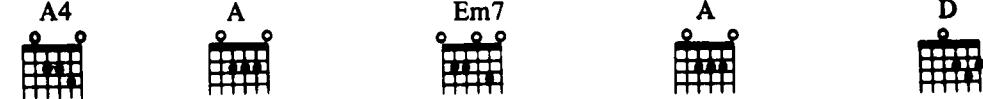
Fill - ing out forms
If we worked hard.

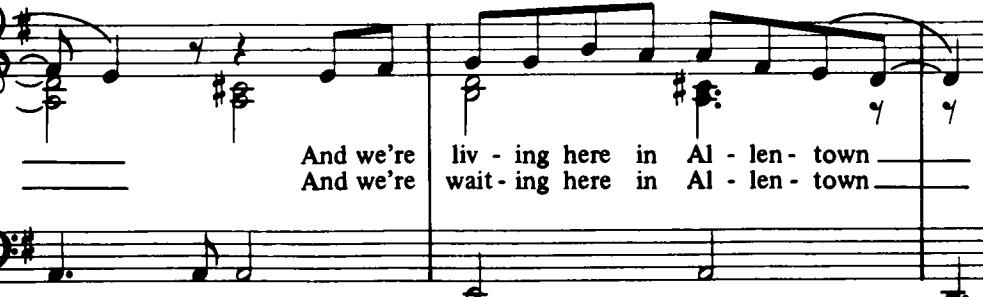
Allentown - 6 - 1

Em/G D/F# A4 A Em7 A


Stand-ing in line Well our fa - thers fought the Sec - ond World War.
 If we be - haved So the grad - u - a - tions hang on the wall.


Spent their week - ends on the Jer - sey shore Met our No they
 But they nev - er real - ly helped us at all


moth - ers in the U S Asked them to dance Danced with them slow
 nev - er taught us what was O real I - ron and coke and chro - mi - um steel


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



G/B



C



Am7



D



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

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

Em



G/B



C



D



C



N.C.

N.C.



Ev - ry

(strong)

child had a pret - ty good

shot

To get at least as far as their old man

G/F



F



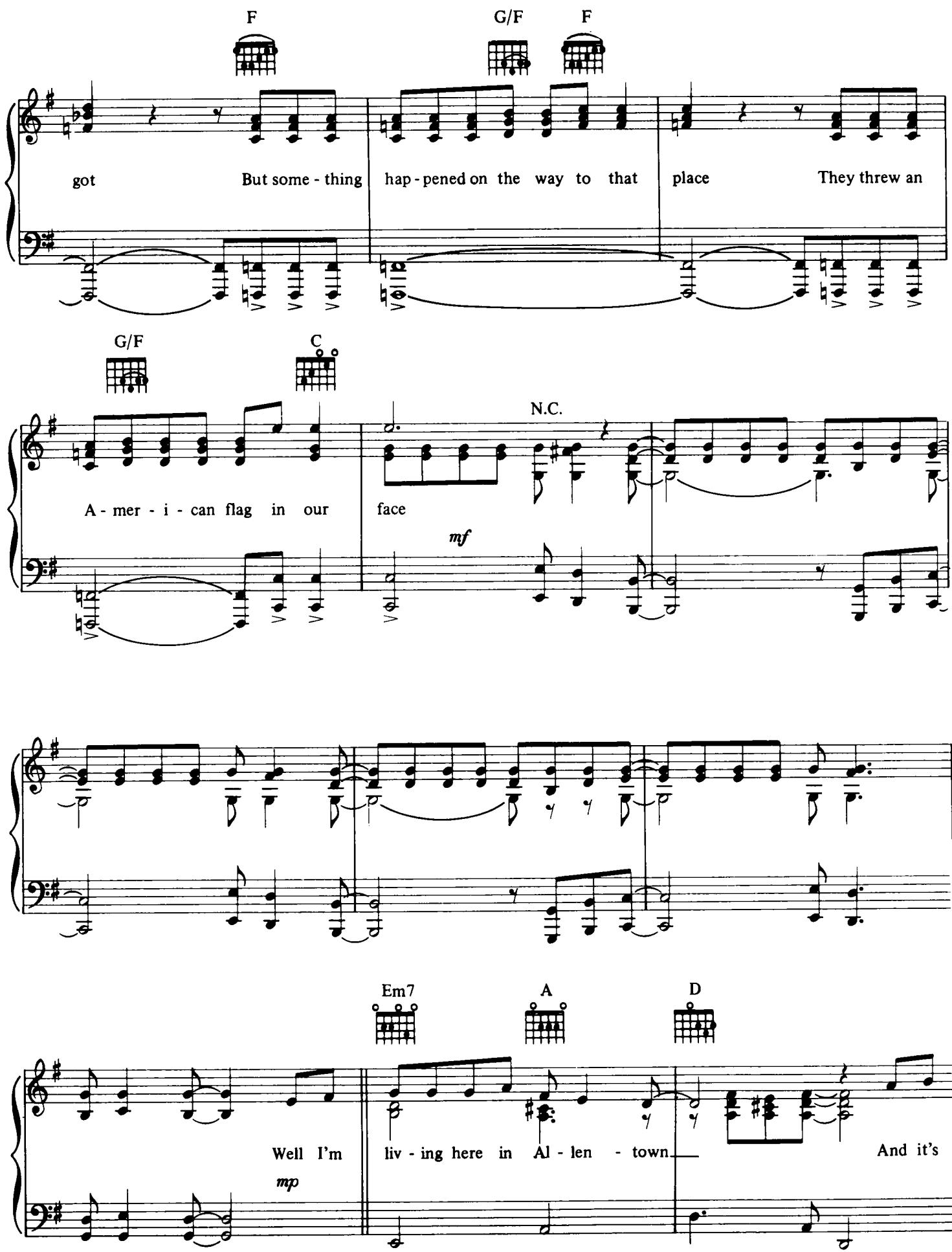
G/F



Bb/F



F G/F F



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

A - mer - i - can flag in our face

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

F/A G/B C Am7 D

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

Em G/B C D C

N.C.

F G/F

(solo)

f

F G/F Bb/F

3 3 3 3

sim.

F

G/F

C

N.C.

dim.

Em D Em

G/B

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

C D Am7 D G C/G G

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

Allentown - 6 - 6

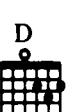
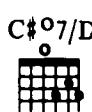
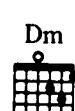
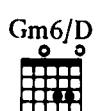
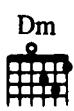
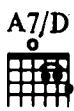
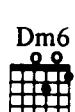
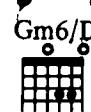
PRESSURE

Words and Music by
BILLY JOEL

Moderately bright 4

N.C.

mp (Even 8th note feel)



Pressure - 7 - 1

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G

You have_ to learn_ to pace_ your - self
You used_ to call_ me par - a - noid
Don't ask _ for help_ you're all_ a - lone

C/D D G

N.C.

Pres - sure You're just_ like ev - 'ry - bod - y else
Pres - sure But e - ven you can - not a - void
Pres - sure You'll have_ to an - swer to your own

D

3fr.

N.C.

Pres - sure You've on - ly had -
Pres - sure You turned - the tap -
Pres - sure I'm sure_ you'll have

Gm

5fr.

C 5fr. C⁷ 5fr. Dm

Am/C

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

B♭ F/A G7

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

A7/E A7/C♯ Dm Am/C Dm/C B♭

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

F/A A7/E A7/C♯ Dm Gm6/D

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

C♯7/D Dm Dm6 Gm/D A7/D Dm

(#)

Pressure - 7 - 3

Dm Gm6/D C^o7/D Dm Dm6 Gm/D

1 C^o7/D D 2,3 C^o67/D D

G Dmaj7/F[#]

All grown up and no place to go

Instrumental

Psych One Psych Two What do you know?

F



Cmaj7/E



8fr.

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

Cm+7/E♭



8fr.

G/D

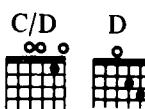


3fr.



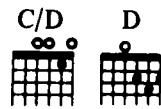
To Coda

Ses - a - me Street What does it mean?
 I read it too What does it mean?



N.C.

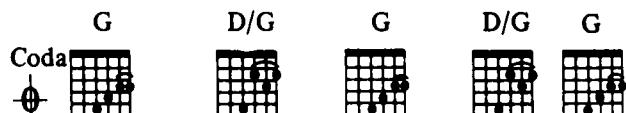
N.C. I'll tell you what it means: Pres - sure!



D.S. al Coda

N.C.

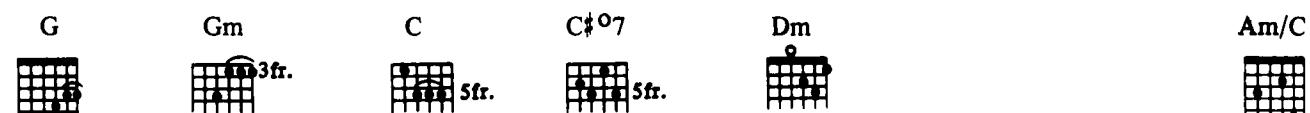
N.C. Pres - sure!



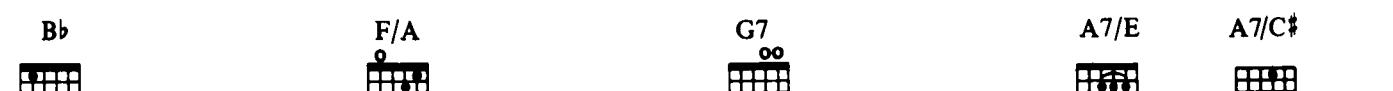
N.C.

lightly

N.C.

Pres - sure!

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



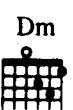
But here - you are with your faith And your Pe - ter Pan - ad -



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



Pres - sure!



Pres - sure!



One, two, three, four Pres - sure!

GOODNIGHT SAIGON

Words and Music by
BILLY JOEL

Slow and steady



Dm



B♭ maj7



G9



mp

We met as

Dm/F



G7



C



C/E



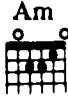
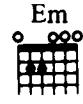
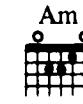
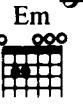
Dm/F



G7

soul mates
spas - tic
p - mpOn Par - ris
Like tame - lessIs hors - land
hors - esWe left as
We left inin plas - mates
As num - bered

p - mp

sy - lum
corp - sesAnd we were
And we learnedsharp
fastAs sharp as
To trav - elknives
lightAnd we were
Our arms were

1. Dm



Dm/C



G/B



Dm7/A



G



so gung ho To lay down our lives

We came in

2 Dm Dm/C B_b Gm Dm

heav - y But our bel - lies were tight

G9 Dm/F G7 C/E

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

Dm/F G7 C Em Am

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

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

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

Dm/F

G7

C

C/E

Dm/F

G7

cam - 'ras weeks
six

To shoot the
On Par - ris

land - scape
Is - land

We passed the
We held the

hash coast - pipe
coast - line

And played our
They held the

mf



Doors tapes
high - lands

And it was
And they were

dark sharp

So dark at
As sharp as

night knives

And we held
They heard the

Dm



Dm/C



on hum

to of

each our

oth mo

Like They

broth - er coun - ted

to the broth - ro

er tors

We And

Bb



F/A



Gm7



C/Bb



prom - ised
wait - ed

our
for

moth -
us

ers
to

we'd
ar

write
rive

And we would

3

168

F/A Bb C C/Bb F/A Bb G7/B

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

C C/Bb F/A Bb Dm/A G9 F

geth - er _____. Yes we would all go down to - geth - er _____. *p sub.*

To Coda

Dm G9 Dm/F G7 C C/E

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

Dm/F G7 C Em Am Em Am

child - hood On ev - 'ry a - cre And who was wrong? *f* And who was right? It did - n't with 8va b-----

Dm Dm/C B_b G9

mat - ter in the thick of the fight.

Music staff with notes and rests corresponding to the lyrics.

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

We held the day In the palm Of our hand

p

Music staff with dynamics (p) and measure endings.

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

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

mp

Music staff with dynamics (mp) and measure endings.

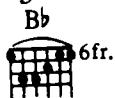
Coda Dm B_bmaj7 G9 F *Repeat and fade*

Music staff with measure endings (double bar lines).

TELL HER ABOUT IT

Words and Music by
BILLY JOEL

Bright 4 ($\text{♩} = 152 - 160$)



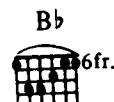
f

8va b throughout




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

Eb/F



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

Tell Her About It - 8 - 1

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A♭ 4fr. E♭/F Dm7

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

D♭ 4fr. Cm7 E♭m 6fr. B♭/D 3fr.

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

Cm7 E♭/F

 you what — you should do — Oh,

B♭ 6fr. A♭ 4fr.

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

(8va b cont.)

E♭/F



B♭



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

A♭



E♭/F



Dm7



stay in some - one's soul
ca - tion con - stant - ly
dif - f'rence that it makes

You're a big boy now_ and you'll
When you love some - one You're
She's a trust - ing soul She's

D♭



Cm7



nev - er let__ her go
al - ways in - se - cure
put her trust__ in you

But that's
And there's
But a

E♭ m



B♭/D



Cm7



B♭



C



just the kind_ of thing__
on - ly one_ good way
girl like that_ won't tell

she ought to know
to re - as - sure
you what you should do

Chorus

F

Am

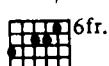


1.3. Tell her a - bout it
2. Tell her a - bout it
Tell her ev - ry how - thing you feel
Let her know -

Dm



Dm/C



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

Gm7



Gm7/C



C



F



cept you that wish you're you for were real
you you there Tell Tell her her a - bout
a - bout

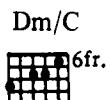
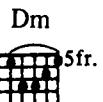
Am



— it — it

Tell her all
Ev - 'ry day

your cra - zy dreams
be - fore you leave



To Coda

Dm 5fr. Dm/C 6fr.

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

I.

Gm7

Gm7/C

C

Bb



— how much she means —




2.

Gm7



Gm7/C



C/Bb



Ab



thing to be - lieve

'Cause now and then

mp

Fm7



Gb



Ab



She'll get to wor - ry - ing

Just be - cause

Bbm



Eb



F



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

Eb/G



Ab



Fm7



Though you may not have done an

G \flat

A \flat

B \flat m

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

Chord changes: G \flat to Ab to Bbm.

E \flat

F

tion when — she's gone? cresc.

D.S. al Coda

Chord changes: Eb to F.

Coda Gm7

Gm7/C

C

B \flat

Gm7

— how much_ she means — Tell her a - bout

Chord changes: Gm7 to Gm7/C to C to Bb to Gm7.

A \flat

E \flat

— it Tell her how_ you feel right now_ just

Chord changes: Ab to Eb.

B_b 6fr. G_m Am 4fr. E_b 6fr.

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

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

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

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

Repeat and fade

UPTOWN GIRL

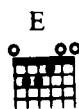
Moderate rock and roll ($\text{♩} = 120 - 126$)

Words and Music by
BILLY JOEL

The sheet music consists of four staves. The top staff is for the piano, showing chords E, F#m, E/G#, A, and B. The second staff is for the right hand on a guitar, with lyrics "Up - town girl" and "She's been liv - ing in her". The third staff is for the left hand on a piano, with lyrics "up - town world" and "I bet she nev - er had a back - street guy". The bottom staff is for the bass, with lyrics "I bet her ma - ma nev - er told her why I'm gon - na try for an". The tempo is Moderate rock and roll ($\text{♩} = 120 - 126$). Dynamics include *mf* and sustained notes labeled "Ah".

Uptown Girl - 4 - 1

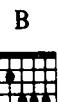
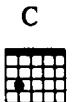
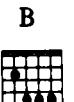
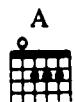
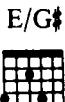
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F#m

E/G#

up - town girl

She's been liv - ing in her
You know I can't af-ford towhite buy bread_ world
her__ pearlsAs long as an - y-one with
But may - be some-day when myhot ship blood comes can ____
in ____And now she's look - ing for a
She'll un - der - stand what kind ofdown - town_ man
guy I've__ beenThat's what I am
And then I'll winAnd when she
And when she's

Am7



Dm



G



knows walk - what ing She She's

wants look - from ing her so

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

C Am7 B^o7 E7-9

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

A F#m Bm B7

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

E F#m E/G\$

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

A B E F#m

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

E/G[#]

A



B



G



Am7

up - town boys
down - town manShe's got a choice
That's what I amAh
OhF[#]7/A[#]

Bm



Bm/A



G

Ah
Oh

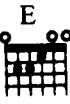
Am7

F[#]7/A[#]

B



B7

*Repeat and fade*

Up - town girl —

She's my up - town girl —

You know I'm in love with an

THE LONGEST TIME

Bright rock and roll, in 2 ($\text{d} = \text{about } 76$)Words and Music by
BILLY JOELGuitar
(Capo up
3 frets) → C

Piano → E♭



B♭

E♭/G

A♭

mf

8va b throughout

G7
B♭7C
E♭G
B♭C/E
E♭/GF
A♭G7
B♭7sim.
For the long - est

time

Oh, oh, oh

For the long - est..

C
E♭C/B
E♭/DC/A
E♭/CCmaj7/G
E♭maj7/B♭F
A♭C
E♭If
Onceyou
Isaid
thoughtgood
mybye
in - no - meto
was
night
goneC/B
E♭/DC/A
E♭/CCmaj7/G
E♭maj7/B♭D7
F7G
B♭There
Nowwould
Istill
knowbe
thatmu - sic
hap - pi - left
ness goesto
write
on

E7
 G7

Am
 Cm

G7/B
 Bb7/D

C
 Eb

C7/E
 Eb7/G

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

F
 Ab

Dm
 Fm

G
 Bb

C
 Eb

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

C
 Eb

G
 Bb

C/E
 Eb/G

F
 Ab

G7
 Bb7

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

C
 Eb

G
 Bb

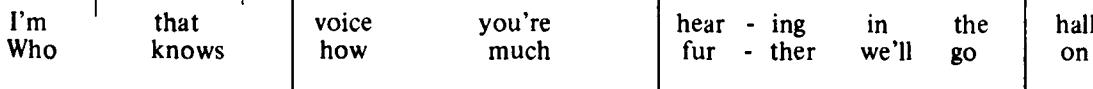
C/E
 Eb/G

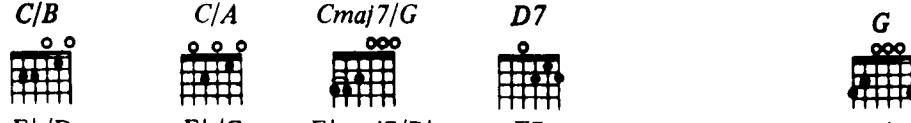
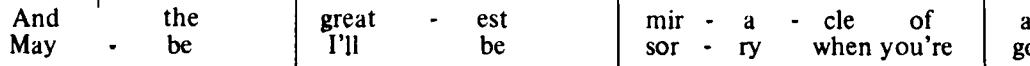
F
 Ab

G7
 Bb7

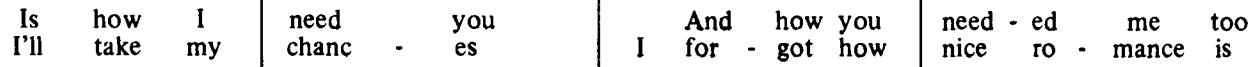
time Oh, oh, oh For the long - est ...

C C/B C/A Cmaj7/G F C

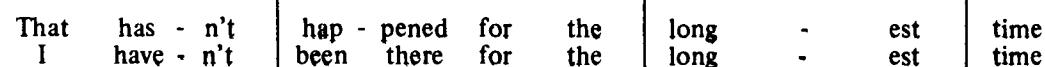
 Eb Eb/D Eb/C Ebmaj7/Bb Ab Eb


C/B C/A Cmaj7/G D7 G

 Eb/D Eb/C Ebmaj7/Bb F7 Bb


E7 Am G7/B C C7/E

 G7 Cm Bb7/D Eb Eb7/G


F Dm G C

 Ab Fm Bb Eb


G

Bb

May I - be had

Am

Cm

this sec - won't ond

last thoughts ver - y the long start But I

B7

D7

you said feel to so my - right self And Hold

C

Eb

I on could to be your wrong heart

Em

Gm

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

A

Cm

D

F

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

D7

F7

G

Bb

G7

Bb7

C

E♭

C/B

E♭/D

C/A

E♭/C

Cmaj7/G

E♭maj7/B♭

F

A♭

I don't care what con - se - quence it

C

E♭

C/B

E♭/D

C/A

E♭/C

Cmaj7/G

E♭maj7/B♭

brings I have been a

D7

F7

G

B♭

E7

G7

fool for less - er things I want you

Am

Cm

G7/B

B♭7/D

C

E♭

C7/E

E♭7/G

so bad I think you ought to know that

F

Ab

Dm

Fm

G

Bb

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

C

Eb

G

Bb

C/E

Eb/G

time Oh, oh, oh

F

Ab

G7

Bb7

C

Eb

oh For the long - est time

G

Bb

C/E

Eb/G

F

Ab

G7

Bb7

Repeat and fade

Oh, oh, oh For the long - est

YOU'RE ONLY HUMAN (SECOND WIND)

Words and Music by
BILLY JOEL

Moderately bright shuffle $\text{♩} = 132$



12

mf



12

1. You're hav-ing a hard time and late - ly you don't feel so good.



12

You're get - ting a bad rep - u -



12

ta - tion in your neigh - bor - hood.

You're Only Human - 4 - 1

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B_b Gm7 A_bmaj7 A_b/F B_b Gm7

It's_ al - right, it's_ al - right. Some - times_ that's_what it takes. —

A_bmaj7 A_b/F B_b Gm7 A_bmaj7 A_b/F

You're on - ly hu - man;_you're al - lowed to make your share of _ mis -

B_b Gm7 A_bmaj7 Fm

take. (On - ly hu - man; ooo, ooo.) You bet - ter be - lieve there will be

E_b maj7 D7([#]9) Gm

times in your life when you'll be feel - ing like a stum - bl-ing fool. (Ah.) —

Fm7 E_b maj7 Cm

So take it from me, you'll learn more from your ac - ci - dents than an - y - thing that you could ev - er

Chorus:



learn at school. —

cresc.

Don't _____ for - get your sec - ond _ wind.

f



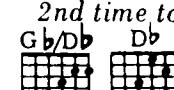
—

Soon- er_ or lat - er.you'll get your sec-ond_wind.

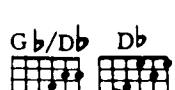
1.2.

1st time D.C.

3.



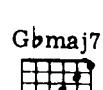
Db

D.S. al
Coda

To Coda

—

Bridge: Ab-5



You've been keep - ing to your - self these days, — 'cause you're think - ing ev - ery - thing's gone _ wrong.



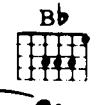
Some - times you just want to lay down and die; — that e -



mo - tion can be _ so strong.

But hold on

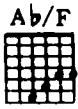
till that



old sec- ond wind comes _ a -

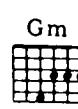
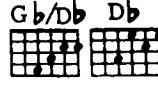
long. _____

Ooo. _____

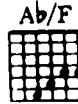


D.C.

Coda



mf

Repeat ad lib.
and fade*Verse 2:*

It's not always easy to be living in this
World of pain.
You're gonna be crashing into stone walls
Again and again.
It's alright, it's alright,
Though you feel your heart break.
You're only human, you're gonna have to
Deal with heartache.
Just like a boxer in a title fight;
You got to walk in that ring all alone
You're not the only one who's made
Mistakes.
But they're the only things that you can
Truly call your own. (*To Chorus:*)

Chorus 2:

Don't forget your second wind.
Wait in your corner until that breeze blows in.

Verse 3:

You probably don't want to hear advice
From someone else.
But I wouldn't be telling you if I hadn't
Been there myself.
It's alright it's alright;
Sometimes that's all it takes.
We're only human,
We're supposed to make mistakes.
But I survived all those long lonely days
When it seemed I did not have a friend.
'Cause all I needed was a little faith
So I could catch my breath and face the
World again.

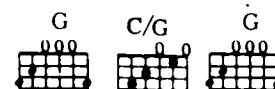
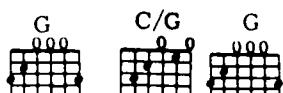
Chorus 3 & 4:

Don't forget your second wind.
Sooner or later you'll feel that momentum kick in.

THE NIGHT IS STILL YOUNG

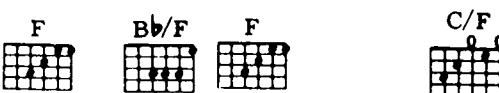
Words and Music by
BILLY JOEL

Moderately Slow ♩ = 80



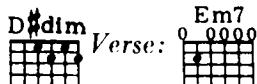
f

8va bassa -----



8va bassa -----

p



Verse:



1. I'm young e-nough to still see the pas-sion-ate boy _____ that I

mp

loco

Dm7



Bbmaj7



used to be, _____ but I'm old e-nough to say I got a good look at the oth-er side.

The Night Is Still Young - 5 - 1

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E♭maj7



Em7



131

8 | know we got to work real hard, may-be e -ven for the



Dm7



rest of our lives, —

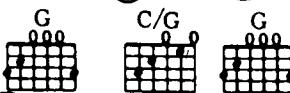
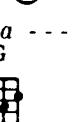
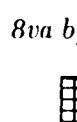
but right now I just want to take what I can get to -

Chorus:



night. —

While the night is still young, —



I want to keep mak-ing love to you, — while the

8va bassa —



night is still young.

2. I'd

8va bassa —

Em7



Dm7



like to set -tle down, get mar-ried and may - be have a child some - day. I can

mp

Bbmaj7



Ebmaj7



see a time com - ing when I'm gon - na throw my suit - case out.

Em7



F



No more sep - a - ra - tions where you have to say good -night to a tel - e - phone. _____

Dm7



C



Ba -by I've de - ci-deed that ain't what this life is all a - bout. _____

Bridge:



(bkgrd) Oh, _____

mf

oh, _____

cresc. poco a poco

F B_b Dm7 G C F B_b Dm7

While the night is still young, oh, I want to keep making

G C F B_b Dm7 Chorus: G C/G G D/G

love to you, oh, (young...)

While the night is still young.

8va bassa

F B_b/F F C/F

I want to try to make the world brand new, while the night is still young.

8va bassa

1. P D[#]dim D.S.

1. P D[#]dim D.S.

I want to try to make the world brand new, while the night is still young.

loco

2.

P

To next strain

3.4.

While the night is still young.

8va bassa

loco

8va bassa

F B^b/F F C/F

Repeat ad lib. and fade

G(2)

young.

The night is still

Instr. solo, ad lib.

p

F6/9

Em7

Play 2 times then D.S.S.

8va bassa

Verse 3:

Rock and Roll music was the only thing I
Ever gave a damn about.
There was something that was missing,
But I never used to wonder why.
Now I know you're the one I need
To make things right again;
And I may lose the battle,
But you're giving me the will to try.

Bridge 2:

Oh . . .
While the night is still young.

Chorus 3:

Because the night is still young,
I've got a lot of catching up I've got to do,
While the night is still young.

S I D E O N E

PIANO MAN

SAY GOODBYE TO HOLLYWOOD
NEW YORK STATE OF MIND
THE STRANGER
JUST THE WAY YOU ARE

S I D E T W O

MOVIN' OUT (ANTHONY'S SONG)
ONLY THE GOOD DIE YOUNG
SHE'S ALWAYS A WOMAN
MY LIFE
BIG SHOT
HONESTY

S I D E T H R E E

YOU MAY BE RIGHT
IT'S STILL ROCK AND ROLL TO ME
PRESSURE
ALLENTOWN
GOODNIGHT SAIGON

S I D E F O U R

TELL HER ABOUT IT
UPTOWN GIRL
THE LONGEST TIME
YOU'RE ONLY HUMAN (SECOND WIND)
THE NIGHT IS STILL YOUNG.

This album consists
of previously released
material except (*).



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