

PIANO • VOCAL • GUITAR

BILLY JOEL®

GREATEST HITS

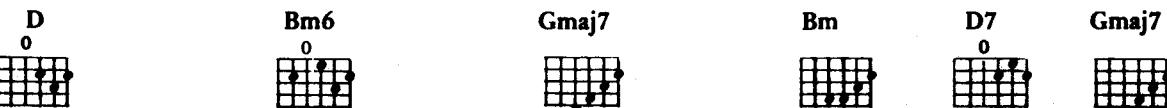
VOLUME I & VOLUME II



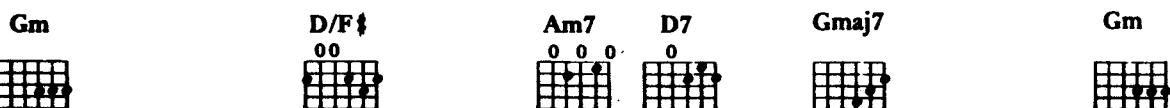
JUST THE WAY YOU ARE

Words and Music by
BILLY JOEL

Moderately



Don't go chang - ing — to try and please me — You never



let me down be - fore — mm — mm — don't im- ag - ine —

Just The Way You Are - 7 - 1

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D/F#

00

Bm7

0 0

Bm7/E

0 0 0

E9

0 0

G/A

0

you're too fa - mil - iar -

And I don't see — you an - y more —

D

0

Bm6

0

Gmaj7

Bm

D7

— I — would not leave you — in times of trou - ble —

Gmaj7

Gm

D/F#

00

Am7

0 0 0

D7

0

Gmaj7

We nev-er could have come this far mm mm I took the good

Gm6

D/F#

Bm7

0 0

Em7

0 0 0 0 0

G/A

0

— times —

I'll take the bad — times —

I'll take you just — the way — you are

D Gm6 G/D D Gm6 G/D D

Don't go trying Some new fashion Don't change the col-

Gm D/F\$ Am7 D7 Gmaj7 Gm

or of your hair mm mm You always have my

D/F\$ Bm7 Bm7/E E9

un-spok-en pas-sion— Al-though I might—not seem to care—

Just The Way You Are - 7 - 3

28

G/A 0 D 0 Bm6 Gmaj7

I don't want clev - er con - ver -

Bm D7 Gmaj7 Gm D/F# 00 Am7 D7

sa - tion I nev - er want to work _ that hard mm mm

Gmaj7 Gm D/F# 00 Bm7 Em7

I just want some-one that I can talk to I want you just

G/A 0 D 0 Gm6/D 0 G/D 000 D 0 Gm6/D 0 D 0 D7

the way you are.

G 000 A 0 0 F#m7 B7 0 Em7 0 0000

I need to know that you will al - ways be _____ The same old son

A 0 0 D 0 Am/C 0 0 Bb 0 C 0 0

one that I knew _____ Oh What will it take till you be - lieve

Am7 0 0 0 D 0 D7 0 Gm7 C 0 0 G/A 0

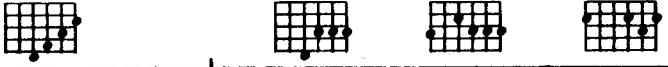
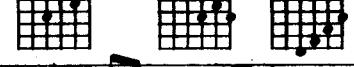
in me _____ The way that I be - lieve in you _____

D 0 Bm6 Gmaj7 Bm D7 0

voice tacet on D.S.

I said I love you _____ and that's for ev - er _____

instrumental on D.S.

Gmaj7 Gm Gm6 D/F#

 Am7 D7 Gmaj7


And this I promise from the heart — mm — mm — I could not love —

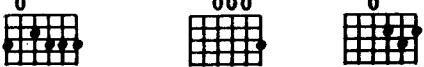
8

Gm6 D/F#

 Bm7 Em7 G/A


— you — an - y — bet - ter — I love you just — the way — you are —

D Gm6 G/D

 D Gm6 G/D D


D.S. al Coda



Bm6 0 G7 000 Bm D7 0 Gmaj7 0 Gm 0

clev - er con - ver - sa - tion I nev - er want _to work _that hard _

D/F# 00 Am7 0 0 0 D7 0 Gmaj7 0 Gm6 0 D/F# 00

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

Bm7 0 0 Em7 0 0 0 0 G/A 0 Bb 0 C 0

— to — I want you just — the way you are —

Am7 0 0 0 D7 0 Gm7 0 A7 0 Dmaj7 0

Whoa

MY LIFE

Words and Music by
BILLY JOEL

Moderate

The musical score consists of six staves. The top two staves are for the piano (treble and bass clef), and the bottom four staves are for the guitar. The key signature is F# major (one sharp). The tempo is Moderate.

Piano (Treble Clef): Starts with a dynamic of *mf*. The melody consists of eighth-note patterns.

Piano (Bass Clef): Provides harmonic support with sustained notes and chords.

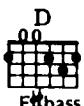
Guitar Chords:

- Staff 1: G, D, G, G6, D, G, G6, D.
- Staff 2: G, D, G, G6, D, Bm, Am, C9 (7th fret).
- Staff 3: D bass, D bass, D bass.
- Staff 4: G, D, G, G6, D, Bm, Am, C9 (7th fret).
- Staff 5: Ebmaj7 (7th fret), F bass, Bb.
- Staff 6: Bm, Am, C9 (7th fret), Ebmaj7 (7th fret), F bass.

Bass Line: The bass line is primarily provided by the piano bass staff, with occasional notes from the guitar bass staff.



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

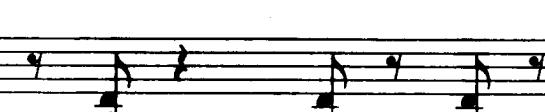


friend, we used to be real
- ry for me 'cause I'm al
sleep a - lone in a strange

close.
right.
place.



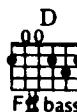
Said he could - n't go on
I don't want you to tell
Then they'll tell you you can't





D bass

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



F# bass

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

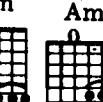


Coast.
 life.
 space.

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.



C9



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

E♭maj7



B♭



2.4. Bm



F♯



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



said you had to)

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

E9

E7 F# G

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

D F# bass Bm

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

E9 G A

wrong) You can speak your mind, but not on

G A D D

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

A bass F# bass

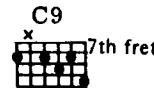
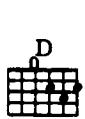
my time.



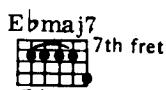
Musical score for a vocal and guitar piece. The vocal part is in soprano clef, and the guitar part is in bass clef. Chords indicated by diagrams are G (top), A (middle), D (bottom), G6 (top), D (middle), G (bottom), D (bottom), F# bass (bottom), and A (bottom). The lyrics are:

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

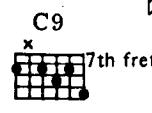
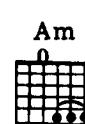
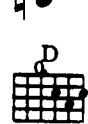
Go a -head— with your own — life, leave me a - lone—



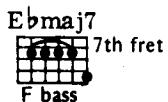
Sheet music for piano/vocal/guitar. Key signature: F# (one sharp). Time signature: Common time (indicated by 'C'). The vocal part starts with a sustained note followed by eighth-note chords. The piano accompaniment consists of eighth-note patterns.



(keep it to your -self, it's my _____ life.)



Piano accompaniment continues with eighth-note chords. The vocal part remains silent.



Repeat and fade

(keep it to your- self it's my _____ life.)

Piano accompaniment continues with eighth-note chords. The vocal part remains silent.

PIANO MAN

Words and Music by
Billy Joel

Moderately

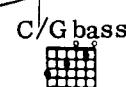
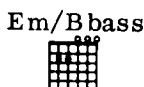
Musical score for the first two staves of 'Piano Man'. The top staff is in treble clef, 3/4 time, and dynamic 'mf'. The bottom staff is in bass clef, 3/4 time, and dynamic 'p'.

Musical score for the third and fourth staves of 'Piano Man'. The top staff is in treble clef, 3/4 time, and dynamic 'p'. The bottom staff is in bass clef, 3/4 time, and dynamic 'p'.

1st time, directly
to verse

Last time, Fine

slower



1. It's nine o - clock on a Sat - ur - day, The
(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, And the

Musical score for the fifth staff of 'Piano Man'. The top staff is in treble clef, 3/4 time, and dynamic 'mp'. The bottom staff is in bass clef, 3/4 time, and dynamic 'p'.



C/E bass



reg - u - lar crowd shuf - fles
 gets me my drinks for
 nev - er had time for a
 man - ag - er gives me a

in _____
 free,
 wife
 smile _____

There's an old man _____
 And he's quick with a
 And he's talk - in' with
 'Cause he knows that it's

Em/B bass



Am



C/G bass



joke sit - ting next to me _____
 or to light up your smoke
 Dav - . y who's _____ still in the Nav - y
 me they've been com - in' to see

Mak - in' love to his ton - ic and
 But there's some - place that he'd rath - er
 And prob - ab - ly will be for
 To for - get a - bout life for a



F/C bass



Cmaj7



gin.
 be.
 life.
 while.

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

Em/B bass



Am



C/G bass



F



C/E bass



play me a mem - o - ry?
lieve this is kill - ing me,"
prac - tic - ing pol - i - tics,
sounds like a car - ni - val

I'm not real - ly sure how it
As a smile ran a - way from his
As the bus - 'ness - men slow - ly get
And the mic - ro - phone smells like a

D7



G



C



Em/B bass



Am



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

C/G bass



F



G11



C



plete
star
ness
jar

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



Am/G bass

D7/F# bass



Am

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

Am/G bass

D7/F# bass

D7

G

G/F bass

de de da _____
 de de da _____
 de de da _____
 da da _____
 da da _____
 da da _____

C/E bass

G7/D bass

C

Em/B bass

Am

Sing us a song, you're the pia - no man _____

f

C/G bass



F



C/E bass



D7



Sing us a song to - night.

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

C/G bass



F



G11



C



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

VIENNA

Words and Music by
BILLY JOEL

Slowly in 2

Slow down— you cra - zy child— You're so am - bi - tious for a

ju - ve-nile— But then if you're so smart— tell me why are you still— so a -

C D9sus D Gm

fraid? Mm - Hm ————— Where's the fire,___ what's the

Bb F Ab

hur-ry a-bout?_ You bet-ter cool it off be-fore you burn it out_ You got

Eb Bb Am7 D9sus D

so much to do and on-ly so man-y hours_ in a day_ Hey Hey_

Eb F

But you know_ that when the truth is told_ That you can

This page contains four staves of musical notation. The top staff uses a treble clef and includes chords C, D9sus, D, and Gm. The second staff uses a bass clef and includes chords Bb, F, and Ab. The third staff uses a treble clef and includes chords Eb, Bb, Am7, D9sus, and D. The bottom staff uses a bass clef and includes chords Eb and F. The lyrics are integrated with the chords, such as 'fraid?' under C, 'Where's the fire' under D9sus, and 'burn it out' under Ab. The music includes various note values like eighth and sixteenth notes, and rests. Chord boxes are provided above the staff for each chord change.

B_b

Gm

G

F bass

get what you want — or you can just get old — You're gon - na

E_b

Am7

D7

Gm7

kick off — be-fore you ev - en get half-way through — Oo —

C

G_b9

F7

— When will you re-al-ize — Vi - en - na waits for

B_b

Gm

B_b

you — Slow down — you're do-in' fine — You can't be

R. H.

L. H.

53

F A_b E_b

ev'-ry-thing you want to be be - fore your time_ Al-though it's so ro - man-tic on the

B bB b

bor - der -line_ to - night_ to - night_

C $D9sus$ D

Gm Bb

Too bad_ but it's the life you lead_ you're so a -

F A_b

head of your -self_ that you for - got what you need_ Though you can



see when you're wrong — You know you can't al - ways see — when you're



right

You're right —

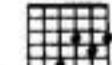
You got your pas - sion you



A bass

got your pride —

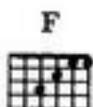
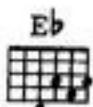
But don't you know that on - ly fools are



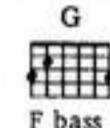
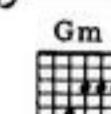
sat - is - fied? —

Dream on — but don't im - ag - ine they'll all come true.

Gm7 C C7 G \flat 9
Oo When will you re-al-ize
F7 B \flat
Vi-en-na waits for you
Gm B \flat F A \flat
E \flat B \flat Am7 D9sus D
Eb B \flat Am7 D9sus D
B \flat

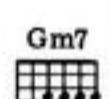
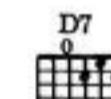
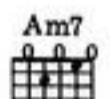


Slow down — And you know — that when the cra - zy child told — That Take the



F bass

phone off the hook — and dis - ap - pear for a - while — You're gon-na
get what you want — or you can just get a old —



It's al - right — you can af - ford to lose a day or two — Oo —
kick off — be - fore you ev - en get half-way through — Oo —



— When will you re - al - ize
Why don't you re - al - ize

Vi - en - na waits for
Vi - en - na waits for

1. B_b

you _____

2. B_b

G7

3

you _____ When will you _____

3

C9 sus

F7

tacet

re-al-ize _____ Vi - en - na waits for you _____

L.H.

3

3

3

3

ROOT BEER RAG

Billy Joel
Arr: Robert Wells
Örjan Fahlström

*Presto
Animato*

Musical score for measures 1-2. The top staff is in treble clef, common time, with a tempo marking of *Presto Animato*. The bottom staff is in bass clef, common time. Measure 1 starts with a quarter note followed by an eighth note. Measure 2 starts with a half note.

Musical score for measures 3-4. The top staff is in treble clef, common time. The bottom staff is in bass clef, common time. Measure 3 starts with a half note. Measure 4 starts with a half note.

Musical score for measures 5-6. The top staff is in treble clef, common time. The bottom staff is in bass clef, common time. Measure 5 starts with a half note. Measure 6 starts with a half note.

Musical score for measures 8-9. The top staff is in treble clef, common time. The bottom staff is in bass clef, common time. Measure 8 starts with a half note. Measure 9 starts with a half note.

A musical score consisting of five systems of music, each with two staves: treble (G-clef) and bass (F-clef). The score is divided by vertical bar lines and measures, with measure numbers 11, 13, 16, 20, and 23 indicated above the staves.

System 1 (Measures 11-12): The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns.

System 2 (Measures 13-14): The treble staff continues sixteenth-note patterns. The bass staff has eighth-note patterns. The dynamic marking *mp* appears at the end of the bass staff in measure 14.

System 3 (Measures 16-17): The treble staff features eighth-note patterns. The bass staff has eighth-note patterns.

System 4 (Measures 20-21): The treble staff shows eighth-note patterns. The bass staff has eighth-note patterns.

System 5 (Measures 23-24): The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns.

25

25

mp

27

27

30

30

mf

33

33

f

37

37

{ 41

3

{ 41

{ 44

44

f

{ 47

47

{ 49

49

{ 52

52

55

55

mp

58

58

61

61

63

63

mp

66

66

68

68

p

70

70

72

72

f

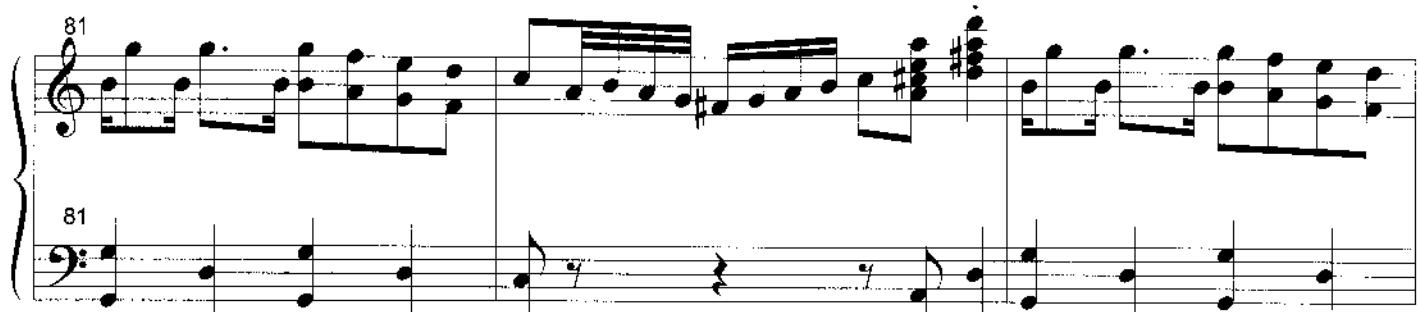
75

75

78

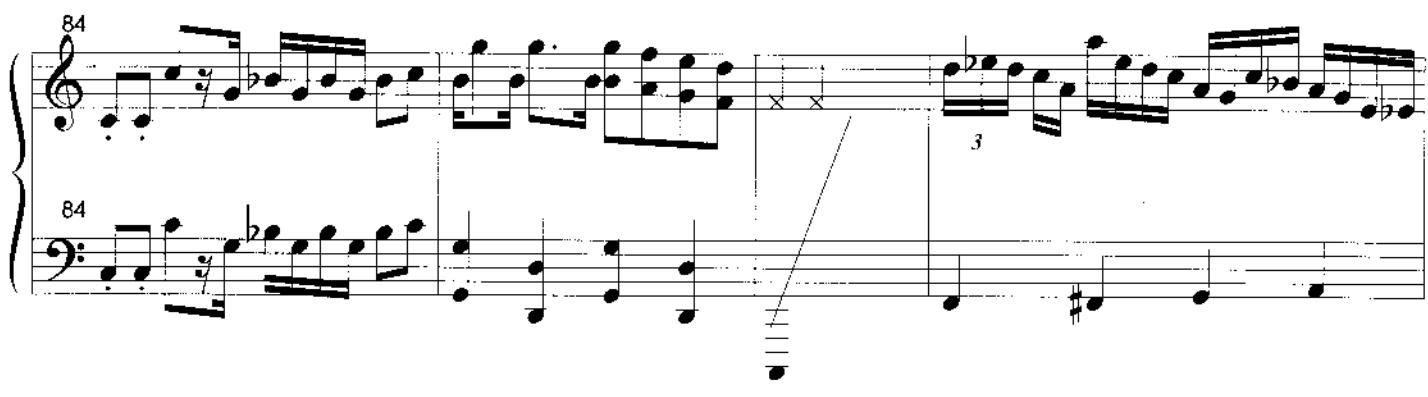
78

81



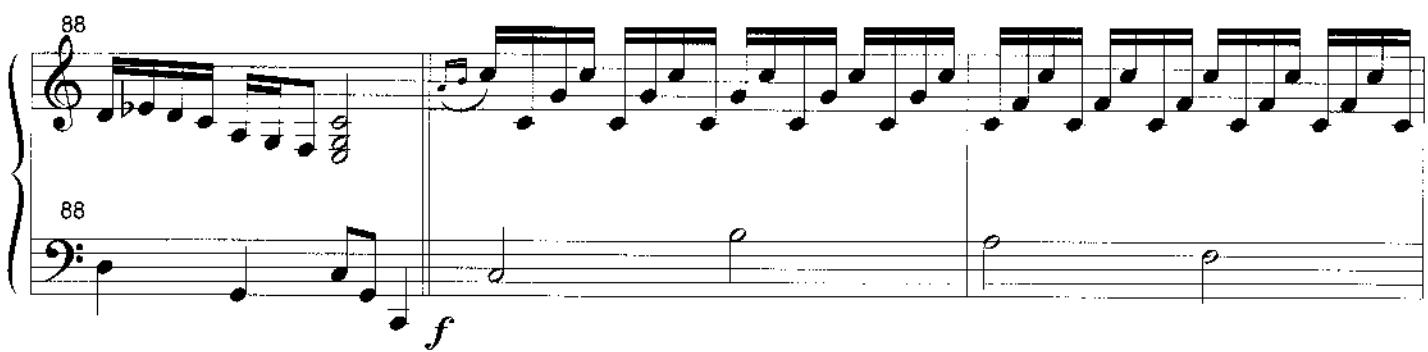
This musical score page contains two staves. The top staff is in treble clef and shows eighth-note patterns. The bottom staff is in bass clef and shows quarter-note patterns. Measures 81 and 82 are shown.

84



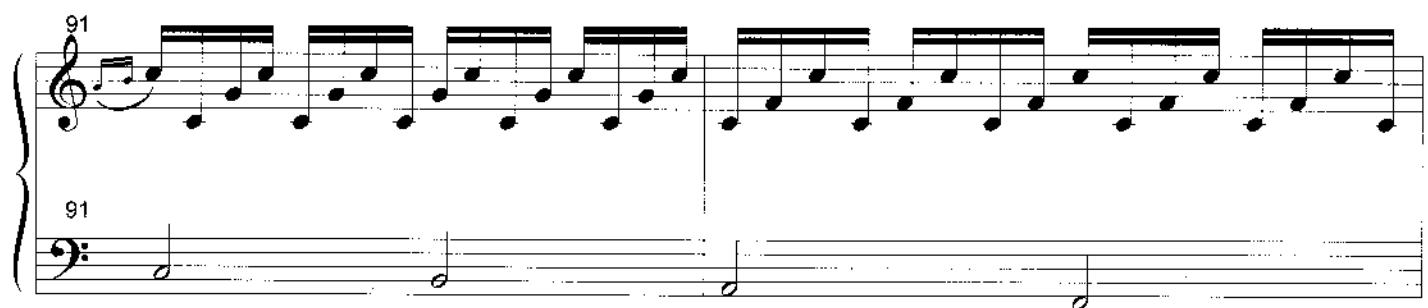
This musical score page contains two staves. The top staff is in treble clef and shows eighth-note patterns. The bottom staff is in bass clef and shows quarter-note patterns. Measures 84 and 85 are shown. Measure 85 ends with a repeat sign and a '3' above it, indicating a three-measure repeat.

88



This musical score page contains two staves. The top staff is in treble clef and shows sixteenth-note patterns. The bottom staff is in bass clef and shows quarter-note patterns. Measures 88 and 89 are shown. Measure 89 ends with a dynamic marking 'f' below the bass staff.

91



This musical score page contains two staves. The top staff is in treble clef and shows eighth-note patterns. The bottom staff is in bass clef and shows quarter-note patterns. Measures 91 and 92 are shown. Measure 92 ends with a vertical bar line.

93



This musical score page contains two staves. The top staff is in treble clef and shows eighth-note patterns. The bottom staff is in bass clef and shows quarter-note patterns. Measures 93 and 94 are shown.

96

 96

 100

 105

 105

 109

 113

PIANO MAN

Words and Music by
Billy Joel

Moderately

1st time, directly to verse

slower

Last time, Fine

Chords indicated below the staff:

- C
- Em/Bbass
- Am
- C/G bass

Lyrics:

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

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

— sit - ting next to me Mak - in' love to his ton - ic and
joke 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. He says, "Son, can you
be. He says, "Bill, I be -
life. And the wait - ress is
while. And the pia - no

mf

Em/B bass



Am



C/G bass



F



C/E bass



play me a mem - o - ry?
lieve this is kill - ing me,"
prac - tic - ing pol - i - tics,
sounds like a car - ni - val

I'm not real - ly sure how it
As a smile ran a - way from his
As the bus - ness - men slow - ly get
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

C/G bass



F



G11



C



plete star If I could get out of this clothes."
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 _____
Instrumental
Da da da _____ de de da _____ da da

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

— de de da _____ da da _____
— de de 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 pia - no man

f

SAY GOODBYE TO HOLLYWOOD

Vocal Part:

- C/G bass:** Chord boxes above the staff: F, C/E bass, D7.
- Text:** Sing us a song to - night.
- Guitar Chords:** F, C/E bass, D7.

Piano/Vocal Part:

- Chords:** G, C, Em/Bbass, Am.
- Text:** Well, we're all in the mood for a mel-o-dy.

Vocal Part:

- C/G bass:** Chord boxes above the staff: F, G11, C.
- Text:** And you've got us feel - in' al - right.
- Guitar Chords:** F, G11, C.

Piano/Vocal Part:

- Chords:** F/C bass, Cmaj7.
- Text:** 1. 2. 3. 4. G11
- Text:** D. C. al Fine
- Text:** 2. Now
3. Now
4. It's a

Piano Part:

- Chords:** F, Cmaj7, G11, G11.

SAY GOODBYE TO HOLLYWOOD

Fast Rock 'n' roll

Words and Music by
BILLY JOEL



6 Instrumental

8

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. So ma - y fac - es in and out of my life__ some will last__
 4. *Instrumental*

F



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

C

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 - afraid

F

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

Chorus

Dm7

G9 sus

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

Am

F

by; say good - bye to Hol -

SAY GOODBYE TO HOLLYWOOD

G9 sus

ly - wood, say good - bye my ba -



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

by.

Cmaj7

Bridge



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



— you try — to stay —

to - geth - er,

D

whoa

Cmaj7

B

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

Em

C

G

you had are — gone — for - ev - er

Dm

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

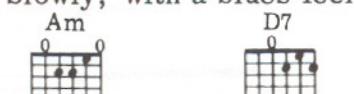
for - ev - er.

G

NEW YORK STATE OF MIND

Words and Music by
BILLY JOEL

Slowly, with a blues feel



Am



G



G9sus



mf

1. Some folks like to get a - way take a
2. I've seen all the mov - ie stars in their
3. 5. Comes down to re - al - i - ty and it's
4. *Instrumental*

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

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

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

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

mind.

1. D. S. S. Sal Coda after verse 5

2. It was so



ea - sy ____ liv - in' day by day, —



out of touch with the rhy - thm and blues



And now I need a lit - tle



give and take —

the New York Times —

D7 Gmaj7

the Dai - ly News _____

Dm7 G7sus G7

D. S. for verse 3 & 5

Coda C

mind _____

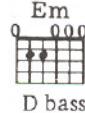
E7(#9) Am7 Bb

Eb6 Ab Dm7 Db9 Cmaj9

THE STRANGER

Words and Music by
BILLY JOEL

Slowly, a little bit sadly



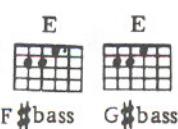
D bass



Musical score for the first section of "The Stranger". The key signature is F# major (one sharp). The time signature is 4/4. The melody starts with a sustained note followed by a sixteenth-note pattern. The bass line consists of eighth notes.

(2nd time only)

Musical score for the second section of "The Stranger". The key signature changes to E major (no sharps or flats). The melody continues with eighth-note patterns. The bass line consists of quarter notes.

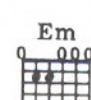


F# bass G# bass

Musical score for the third section of "The Stranger". The key signature changes to A major (no sharps or flats). The melody continues with eighth-note patterns. The bass line consists of quarter notes.



G bass



Musical score for the fourth section of "The Stranger". The key signature changes to E major (no sharps or flats). The melody continues with eighth-note patterns. The bass line consists of quarter notes.

Em 000
 D bass

B
 D# bass

Em 000
 D bass

(whistle)

Cmaj7 000
 B
 C

glissando

E
 F# bass
 G bass

E
 Am

Em 000
 G bass

F#m7-5
 Em 000

B
 D# bass

A
 C# bass

B7

A bass

Repeat 'til fade

THE STRANGER

Words and Music by
BILLY JOEL

Moderately in two

The musical score consists of eight staves of music. The top two staves are for piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#). The tempo is moderately in two. The vocal part begins with "Well we" on the third staff. Chords indicated above the vocal line are Em, Am, and Em. The lyrics "all have a face— That we hide a-way— for — ev-er, And we" follow. The piano accompaniment continues with eighth-note patterns. Chords indicated below the piano staves are Am, C7, D, and B7. The lyrics "take them out— And show our-selves_ When ev - 'ry-one_ has gone— Some are" are then sung. The piano part concludes with a final chord.

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

Am
 D
 Em7
 D bass
 Em
 Bm7

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

Em
 C7

on.

Em
 C7

Well we

Em

all fall in love _____ But we dis - re-gard____ the

Am

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

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

D Em Bm Em

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

Bm Bb+ Bm7 D
A bass C bass

Don't be a - afraid to try a - gain. Ev- ry' - one goes

Bm Bb Bm7 D
A bass C bass

south Ev- ry' now and then. Ooh

Bm Bb+ Bm7 D
A bass C bass

You've done it, why can't some-one else? You should know by

Bm B_b+ D
 A bass

now, You've been there— your - self. Once I
 You may

Em Am

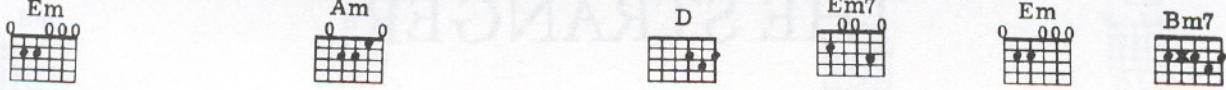

used to be - lieve— I was such a great— ro -
 nev - er un - der-stand— How the strang-er is— in -

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 rea-son she re - fused to e - ven
 Though you drown in good in - ten-tions you will nev - er quench— the

Em Am D Em⁷ Em Bm⁷


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 —


Em C7


eyes. —
 long. —


1. Em C7


Well we


2. Em C7


Repeat and fade


JUST THE WAY YOU ARE

Words and Music by
BILLY JOEL

Moderately

Piano/Vocal/Guitar Sheet Music. The music is in common time, key of G major. The vocal part starts with 'Don't go chang-ing ____'.

Don't go chang-ing ____ to try and please me ____

The vocal part continues with 'You nev-er let me down_ be-fore ____ mm mm ____'.

You nev-er let me down_ be-fore ____

mm mm ____

The vocal part continues with 'mm mm ____'.



— don't im-ag - ine_

you're too fa-mil - iar_

The vocal part continues with 'you're too fa-mil - iar_'. The piano part ends with a forte dynamic.

A musical score for a vocal and piano/guitar piece. The score consists of four staves. The top staff is for the voice, starting with a Bm7 chord (E, G, B, D, F#, A) and an E bass note. The second staff is for the piano/guitar, showing chords E9 (B, D, G, B, D, G) and A9 sus (A, C, E, G, B, D). The third staff is for the piano/guitar, showing chords D (B, D, F#, A), Bm6 (B, D, G, B, D, F#), and Gmaj7 (G, B, D, F#, A, C). The fourth staff is for the piano/guitar, showing chords Bm (B, D, F#, A), D7 (D, G, B, E, A, C), Gmaj7 (G, B, D, F#, A, C), and Gm (G, B, D, F#, A). The bottom staff is for the piano/guitar, showing chords Am (A, C, E, G, B, D), D7 (D, G, B, E, A, C), Gmaj7 (G, B, D, F#, A, C), and Gm6 (G, B, D, F#, A, C). The lyrics are:

And I don't see you any more
I would not leave you in times of trouble
We never 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


— the way you are

Gm6


D bass


Bm6


Don't go try-ing

Gmaj7


Bm


D7


Gmaj7


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







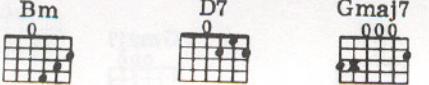


Gm D Am⁷ D⁷ Gmaj⁷
 - or of your hair mm mm You al - ways

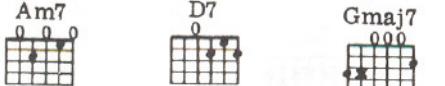
Gm F# bass Bm⁷
 have my un - spok - en pas - sion

E9sus E9 A9sus
 Al - though I might not seem to care

D Bm⁶ Gmaj⁷
 I don't want clev-er con - ver-

Bm D7 Gmaj7 Gm D


sation — I nev-er want to work_ that hard —

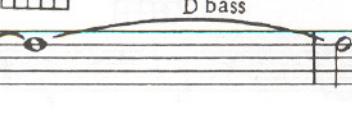
Am7 D7 Gmaj7 Gm D


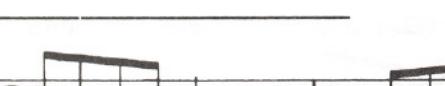
mm mm I just want some-one — that I can talk —

Bm7 Em7 A9 sus


— to — I want you just — the way — you are...

D Gm6 G D Gm6 D D7

D bass D bass D bass D bass D bass D7


G A F#m7 B7

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

The same old some - one that I knew— Oh

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

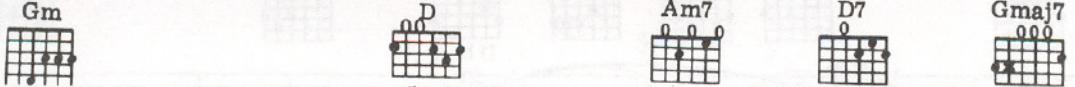
The way that I— be - lieve— in you—

A9 sus 0 D Gm6 G D D bass Gm6
 — the way you are

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

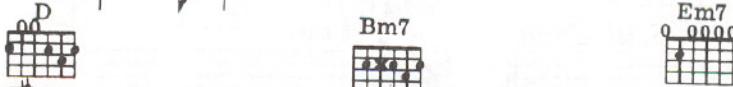
A9 sus D Bm6
 I don't want clever

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

F#bass

Gm6 D Bm7 Em7


 some-one that I can talk to I want you just-

A bass

G Bb C Am7


 the way you are

A bass

D7 Gm7 A7 Dmaj7


 Whoa

A bass

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 staves are for bass and guitar. The tempo is Moderate 4 (not too slow). The key signature is one flat (B-flat). The lyrics are integrated into the music, appearing below the notes. Chord diagrams are provided above the bass and guitar staves.

Piano/Bass Staves:

- Staff 1 (Treble): Starts with a forte dynamic (F).
- Staff 2 (Bass): Shows a bass line with quarter notes and eighth-note patterns.

Guitar/Bass Staves:

- Staff 3 (Bass): Shows a bass line with quarter notes and eighth-note patterns.
- Staff 4 (Guitar): Shows a guitar line with chords and strumming patterns. Chord diagrams are shown above the staff: Dm, Gm, C, E+, F, and 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

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


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

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

  
 Mm _____ Oo Oo _____ Uh _____

B_b

C

A₇

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

Dm

Dm

B_b

C bass

Em⁷

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

A₇

Dm

Gm⁷

mov- in' out I'm mov - in' out

C₇

Fmaj⁷

Dm

Mm _____ I'm mov - in' out

Mm _____ Oo Oo _____ Uh _____

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

Musical Notation:

- The music is in common time.
- The key signature changes throughout the piece, indicated by various symbols (F major, C major, Am, F major).
- A dynamic marking "mf" (mezzo-forte) is present above the bass staff.
- Guitar chords are indicated above the staff: F, C, Am, F, G, C, F, G, C, F.
- A "Fast shuffle" instruction is provided with a note value of $\text{note} = \text{note} + \text{note}$.
- A "G bass" instruction is shown below the first staff.

Lyrics:

Come out Vir-gin-ia don't let me wait
 Showed you a sta-tue told you to pray You Cath- o - lic girls start
 much too late Ah but sooner or lat - er it
 locked you a - way Ah but they nev - er told you the

C Am F

G bass

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

F C Am F

heard I run_ with a dan-gerous 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 ain't I'd rath - er might laugh be with the laugh-ing sin - ners than

G Am F

To Coda

bit cry with too loud_ but that sin - ners nev - er hurt no - one
the saints_ The are much more fun

G F C

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

F G C

Send up a signal I'll throw you a line that
stained glass curtain you're hiding behind
never lets in the sun Darlin' Only the good die
young woh

F G C
G bass Am

F G

C F G

young woh



On - ly the good die young On - ly the



good die young—

You got a 1) nice white dress and a
2) INSTRUMENTAL-----



par - ty on your con - fir - ma - tion

You've got a



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

when you were counting 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

C Dm C D. S. \$ al ♪
2nd time D. S. S. S. \$ \$ \$ al ♪
take 2nd ending fade out on Coda

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

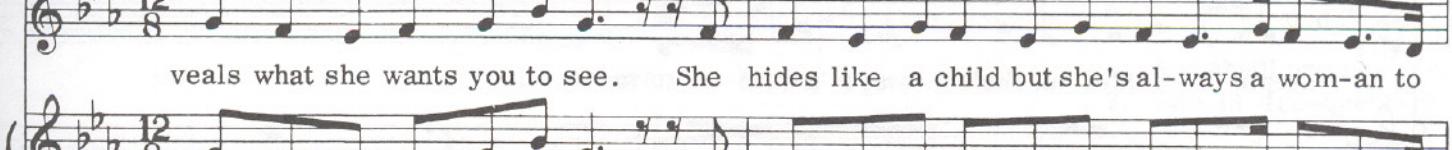
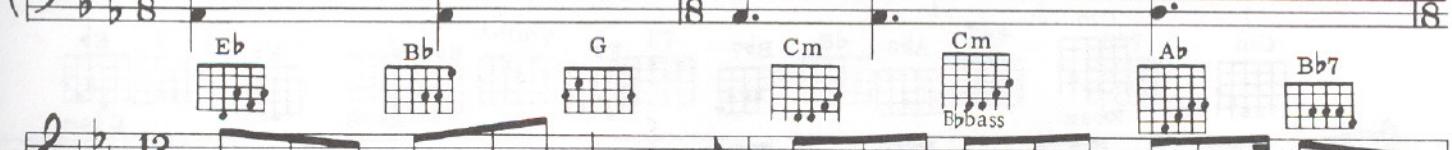
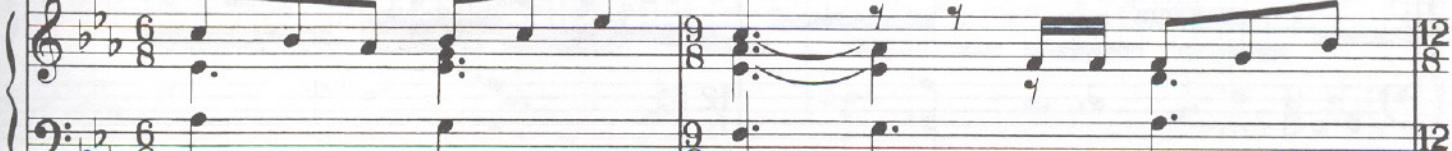
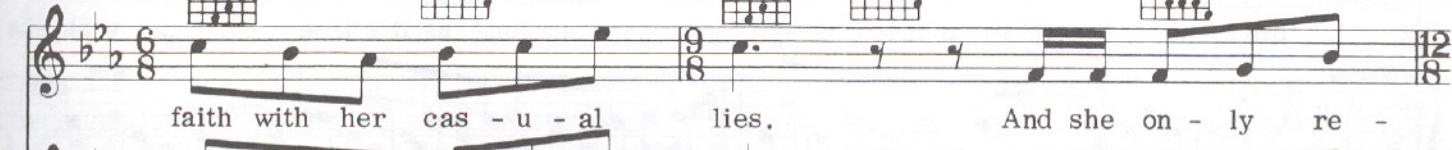
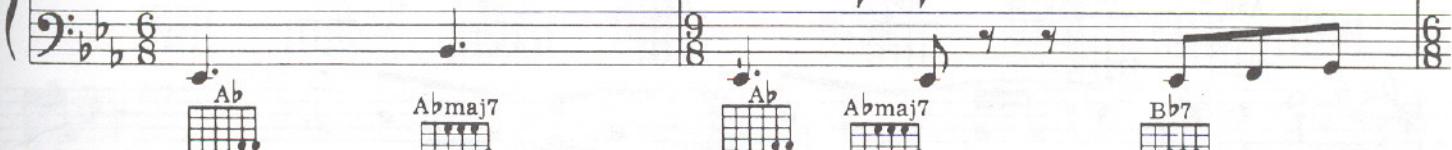
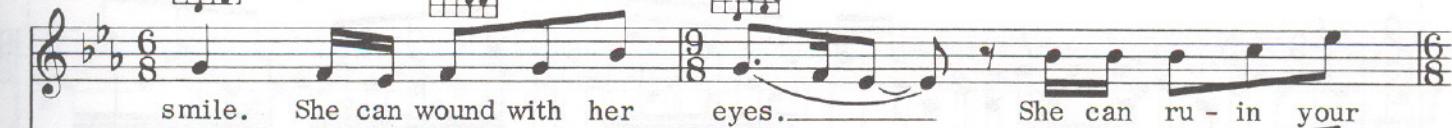
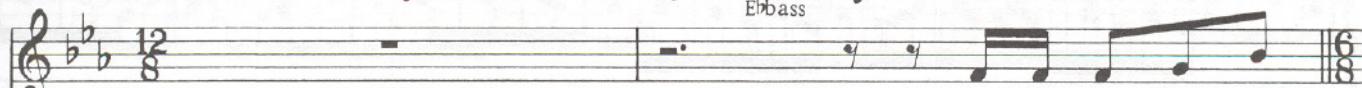
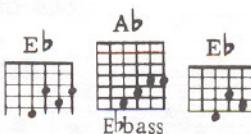
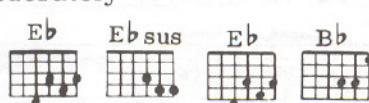
G C D. S. S. §§

good die young

SHE'S ALWAYS A WOMAN

Words and Music by
BILLY JOEL

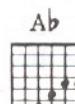
Moderately





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

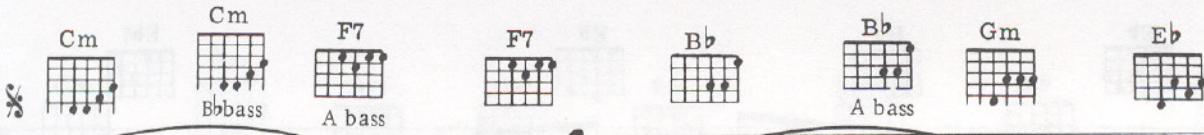
give her as long as it's free

yeah, she

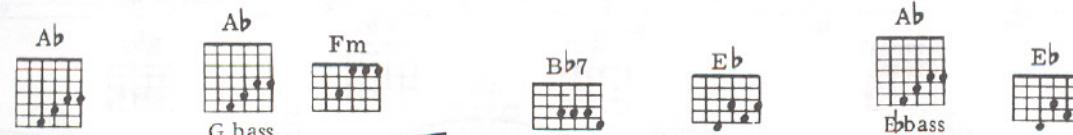


steals like a thief but she's al-ways a wom-an to me.





 Oh _____ she takes care of her-self _____ she can wait if she



 wants, she's a-head of her time.



 Oh _____ and she never gives out _____ and she never gives

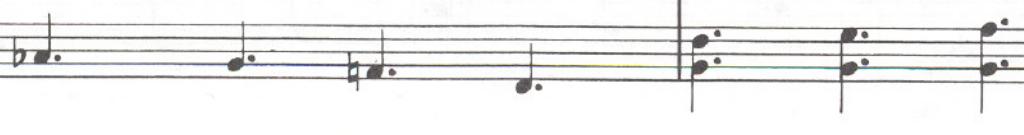


 in, she just changes her mind.

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



 6 8



 6 8

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

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)

To Coda

D. S. al Coda

The musical score consists of six staves of music. The top staff is for piano (treble and bass) and includes guitar chords: Cm, Cm, A♭6, B♭7, E♭, E♭sus, E♭, and Eb. The second staff continues with piano and guitar chords. The third staff starts with a 'Coda' instruction and includes guitar chords: Cm, Cm, A♭, E♭, Fm, and B♭7. The lyrics 'most she will do is throw sha-dows at you But she's al-ways a wom-an to me.' are written below this staff. The fourth staff continues with piano and guitar chords. The fifth staff includes guitar chords: E♭, E♭sus, E♭, B♭, E♭, B♭7, and G. The lyrics '(Hum)' appear twice above the piano part in this staff. The sixth staff continues with piano and guitar chords: Cm, Cm, A♭6, B♭7, E♭, E♭sus, and E♭. The lyrics 'rit.' (ritardando) appear twice below the piano part in this staff.

D. S. al Coda

Coda Cm Cm 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)

rit. rit.