BILLY JOEL
MY LIVES

PIANO • VOCAL • GU

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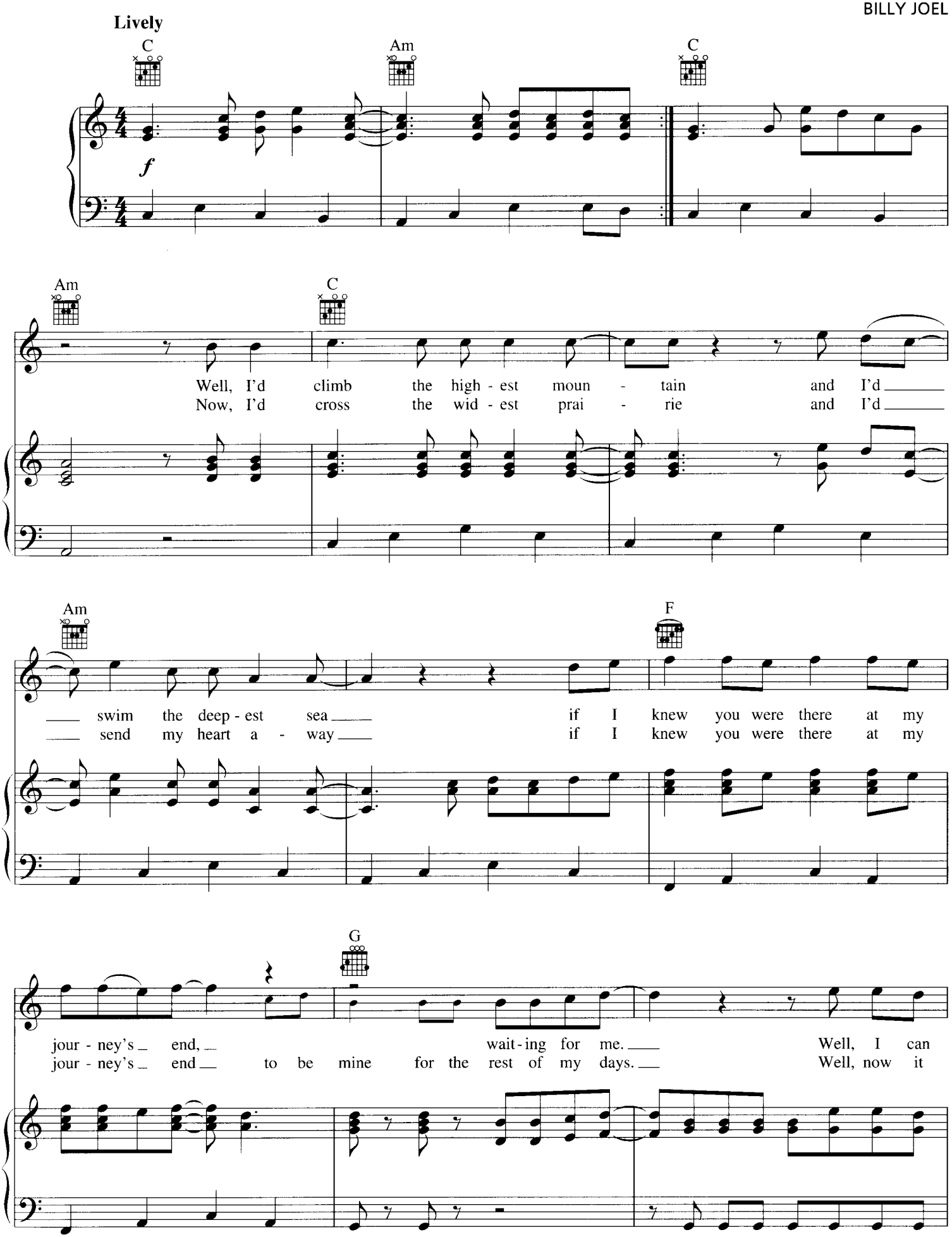
MY JOURNEY'S END

Words and Music by
BILLY JOEL



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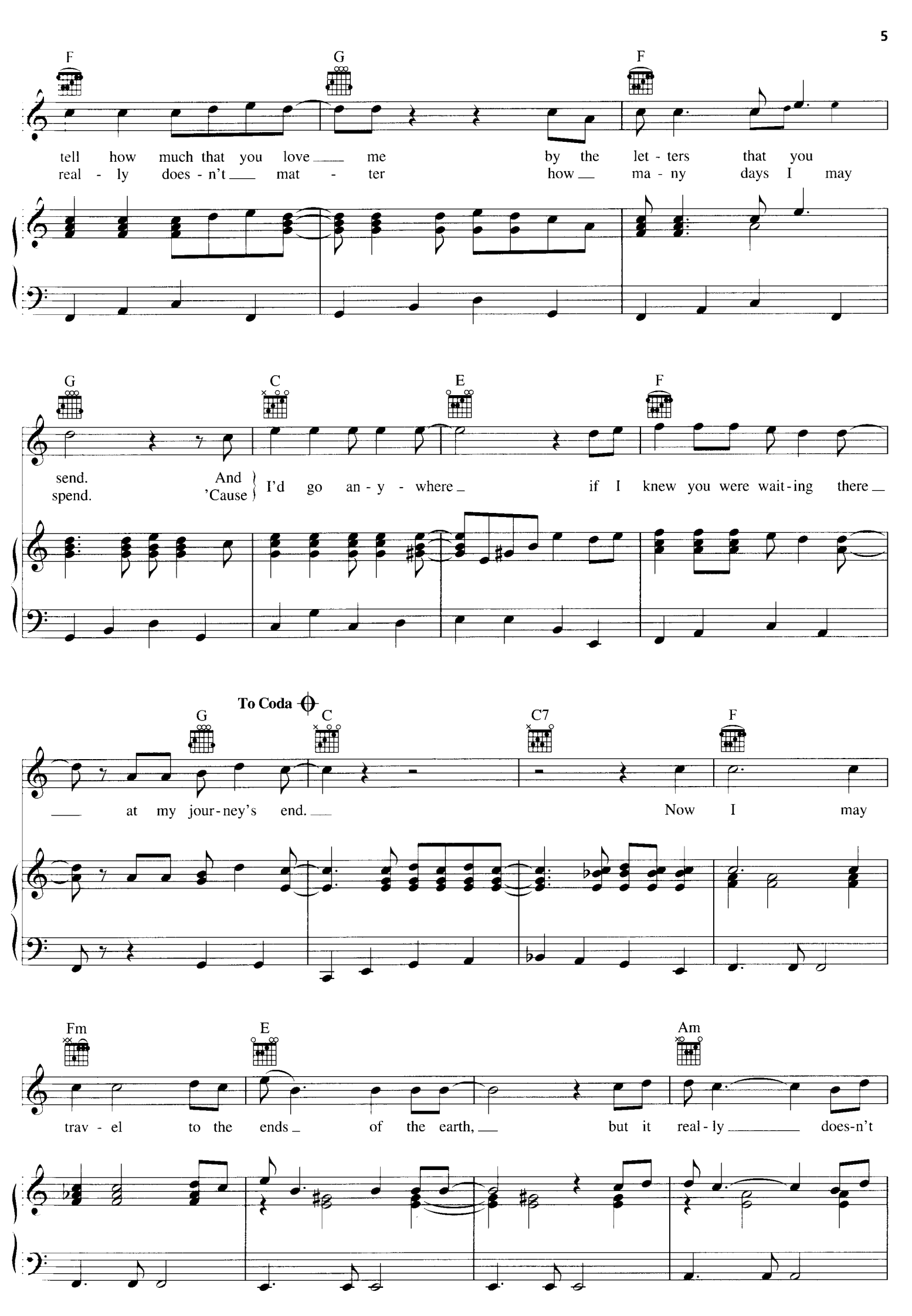
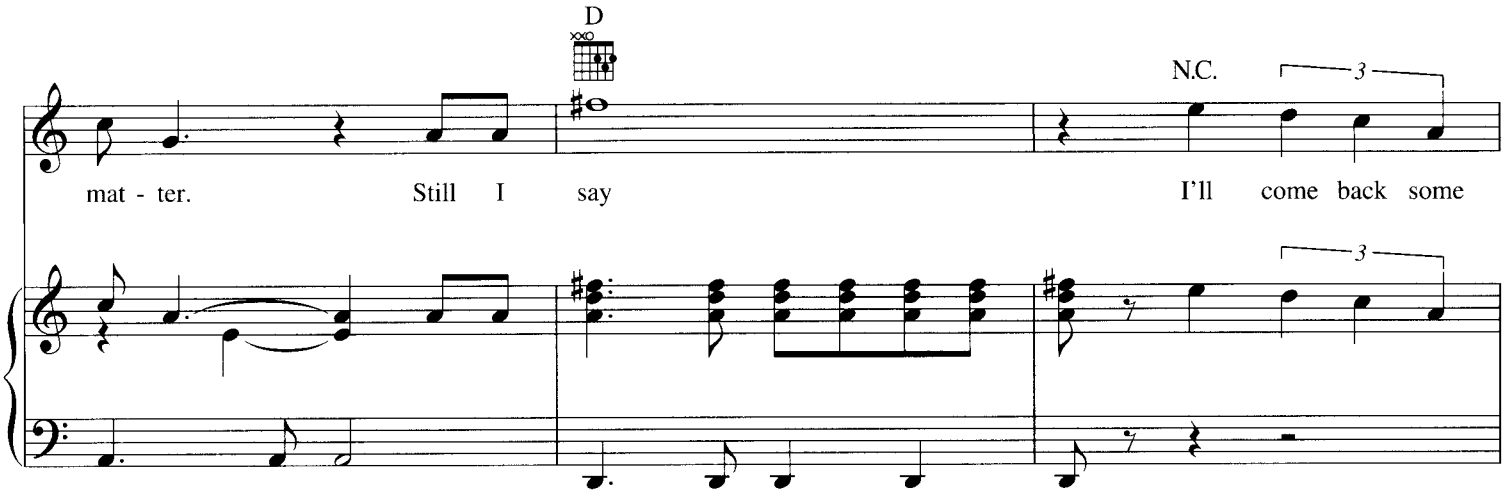
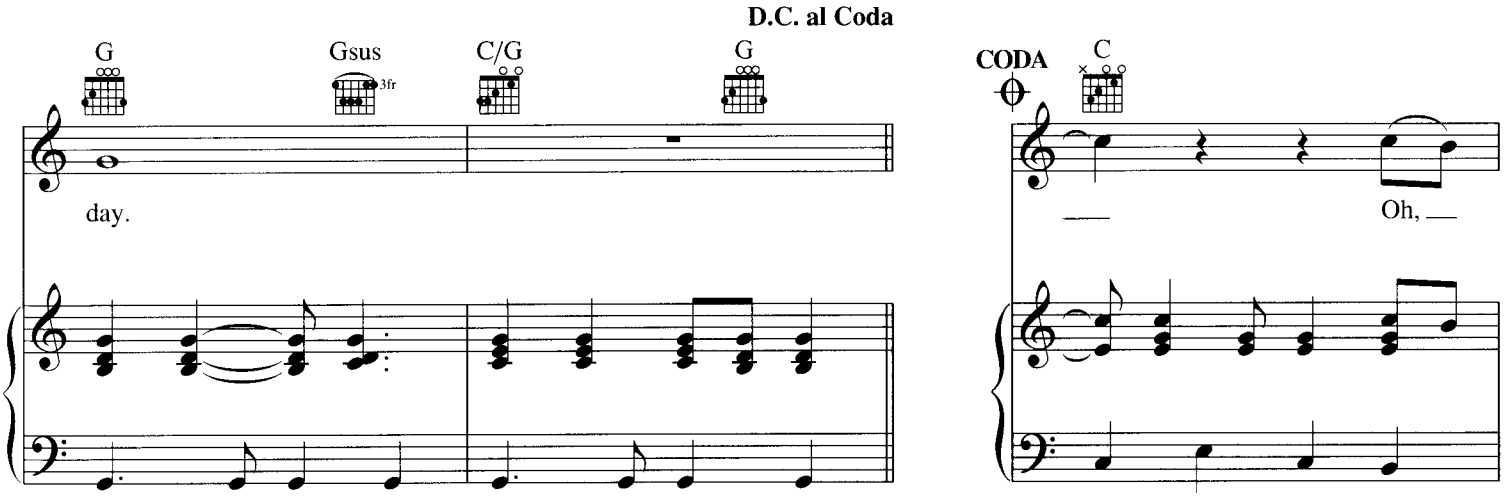
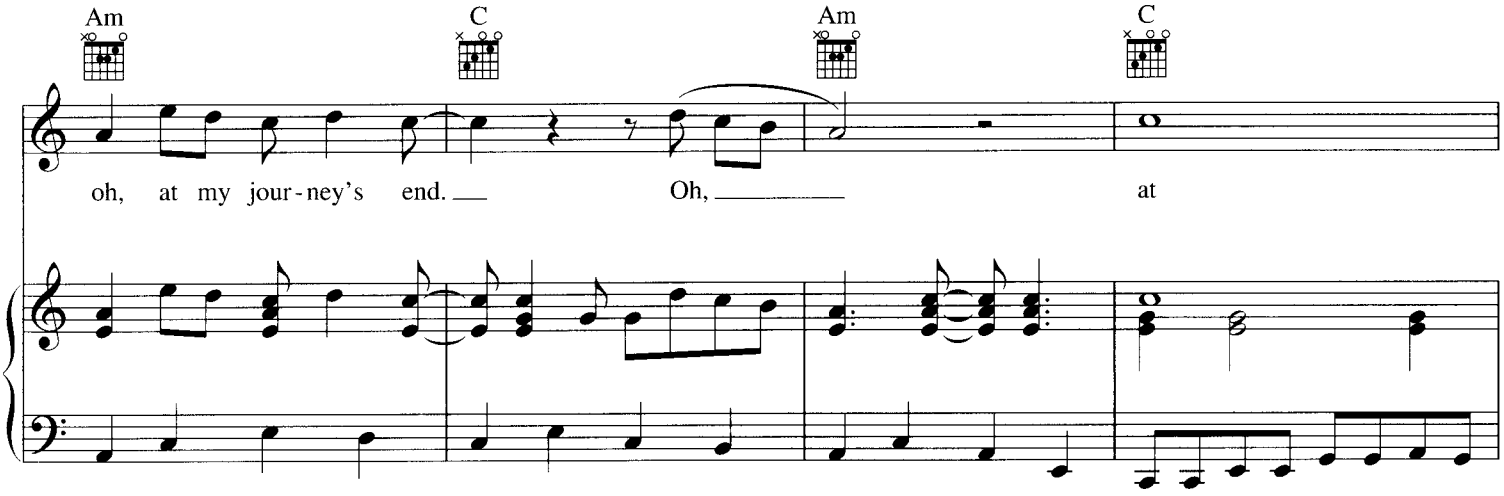
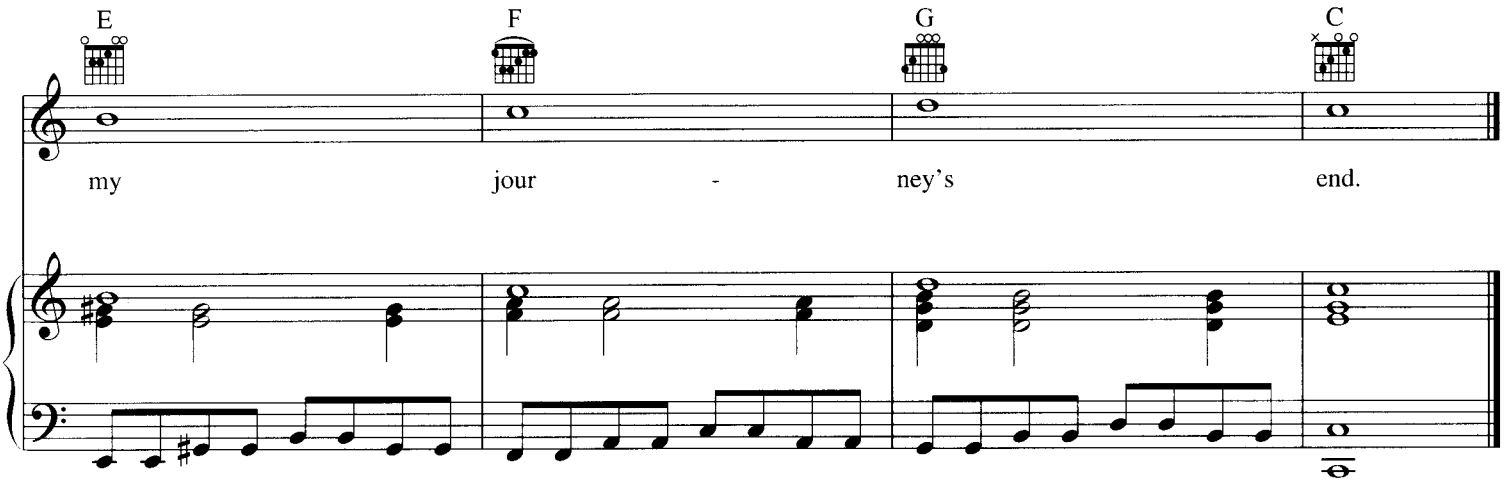

F
G
F
tell how much that you love me by the let - ters that you
real - ly does - n't mat - ter how ma - ny days I may
G
C
E
F
send. And
spend. 'Cause
I'd go an - y - where if I knew you were wait - ing there
To Coda
G
C
C7
F
at my jour - ney's end. Now I may
Fm
E
Am
trav - el to the ends of the earth, but it real - ly does-n't


D
N.C.
3
mat - ter. Still I say I'll come back some

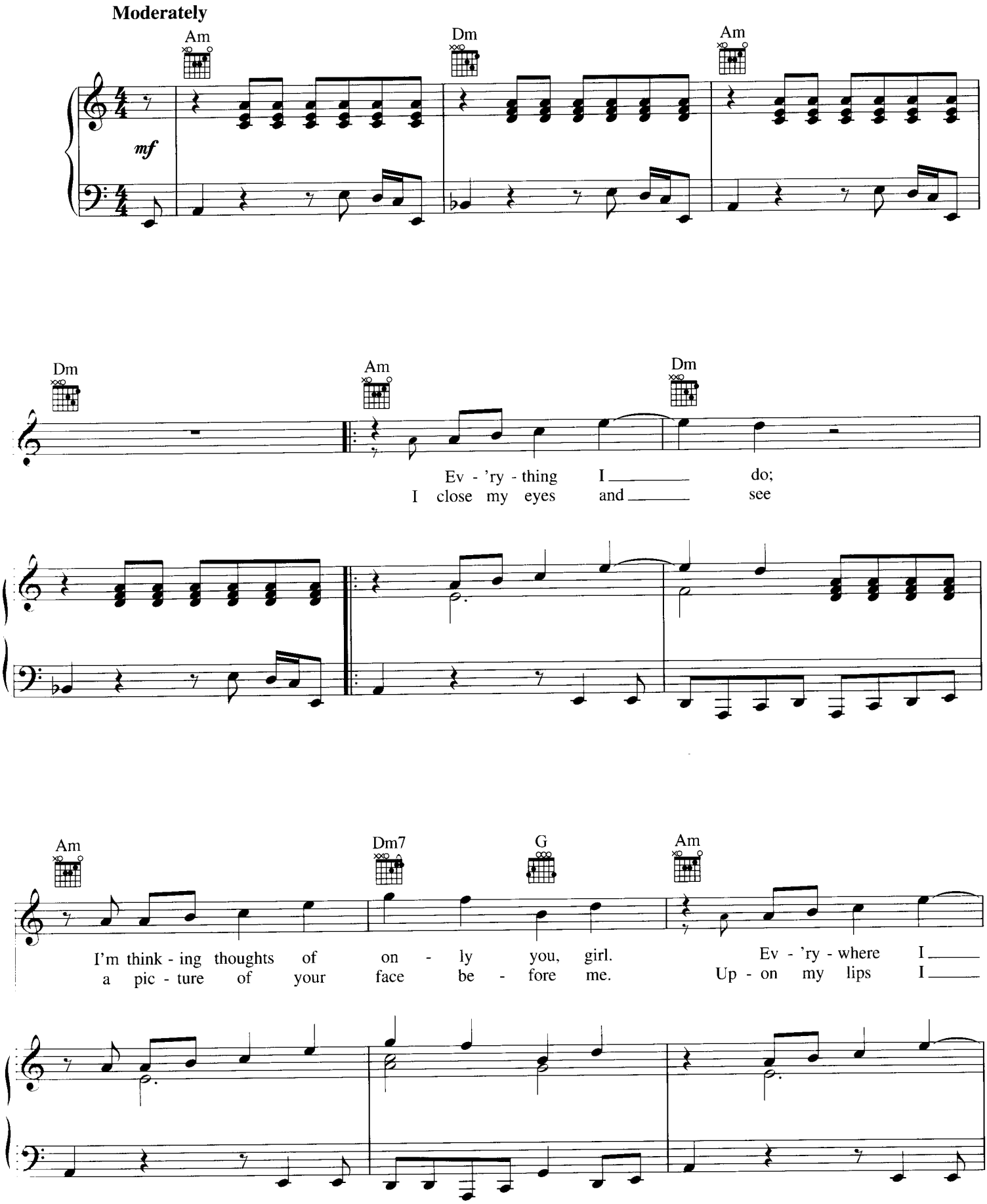

D.C. al Coda
G
Gsus
3fr
C/G
G
CODA
C
day.
Oh,


Am
C
Am
C
oh, at my jour-ney's end. Oh, at


E
F
G
C
my jour - ney's end.

EVERY STEP I TAKE
(Every Move I Make)

Words and Music by BILLY JOEL,
VINNY GORMANN and TONY MICHAELS



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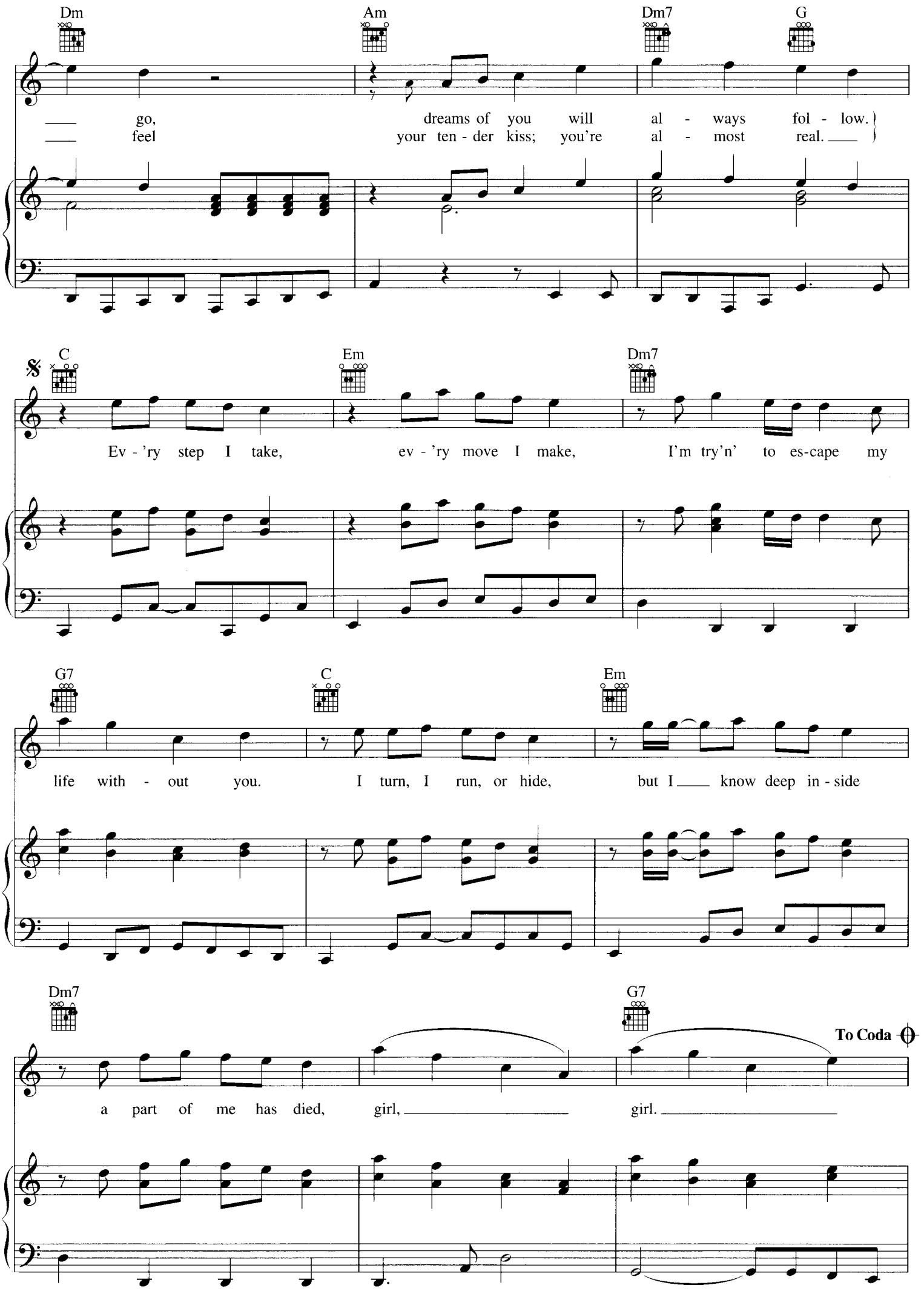
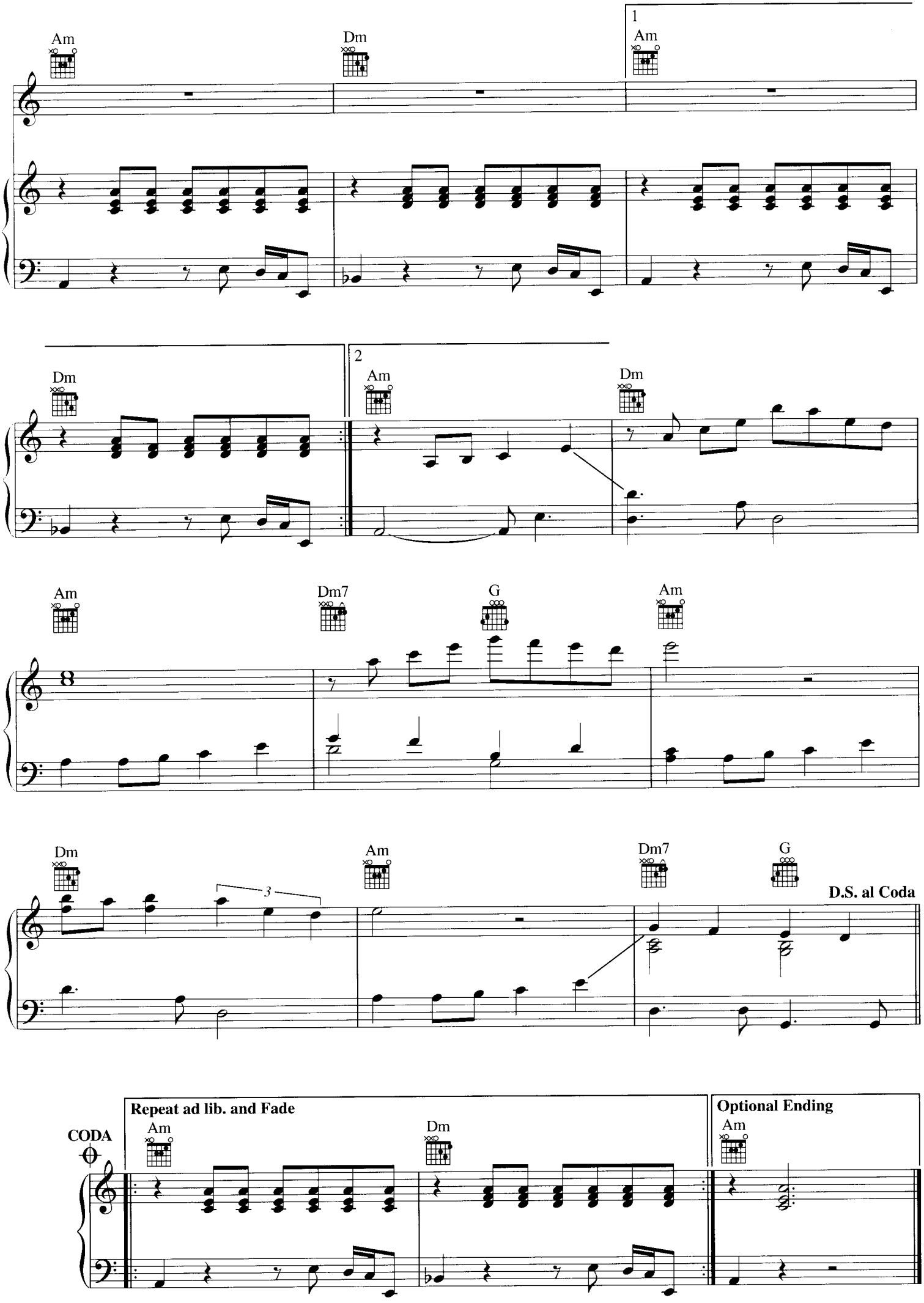
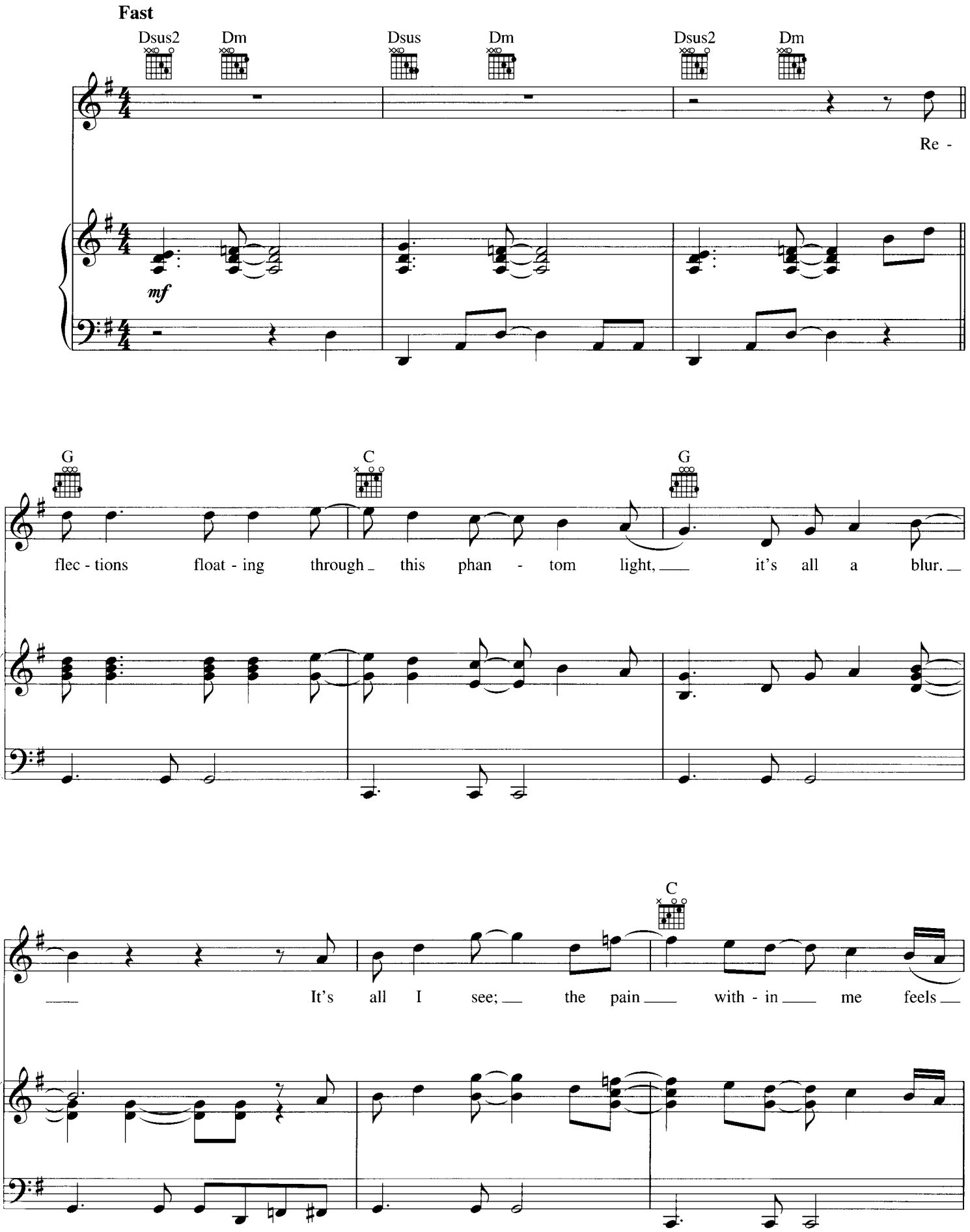

Dm
Am
Dm7
G
go, dreams of you will al - ways fol - low.
feel your ten - der kiss; you're al - most real.
C
Em
Dm7
Ev - 'ry step I take, ev - 'ry move I make, I'm try'n' to es-cape my
G7
C
Em
life with - out you. I turn, I run, or hide, but I know deep in - side
Dm7
G7
To Coda
a part of me has died, girl, girl.


Am
Dm
1
Am
Dm
2
Am
Dm
Am
Dm7
G
Am
Dm
Am
Dm7
G
D.S. al Coda
CODA
Repeat ad lib. and Fade
Am
Dm
Optional Ending
Am

TIME AND TIME AGAIN

Words and Music by
BILLY JOEL



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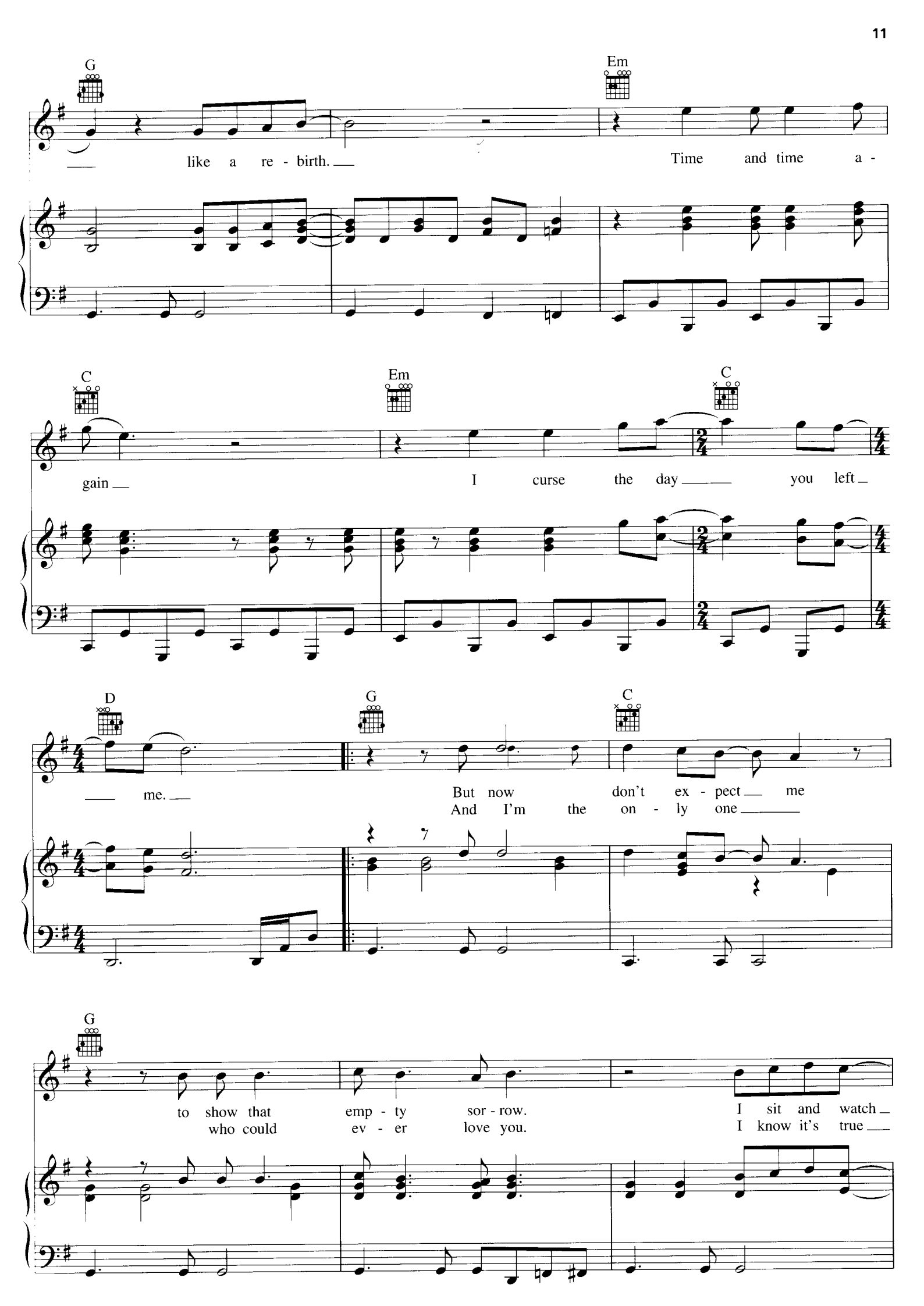
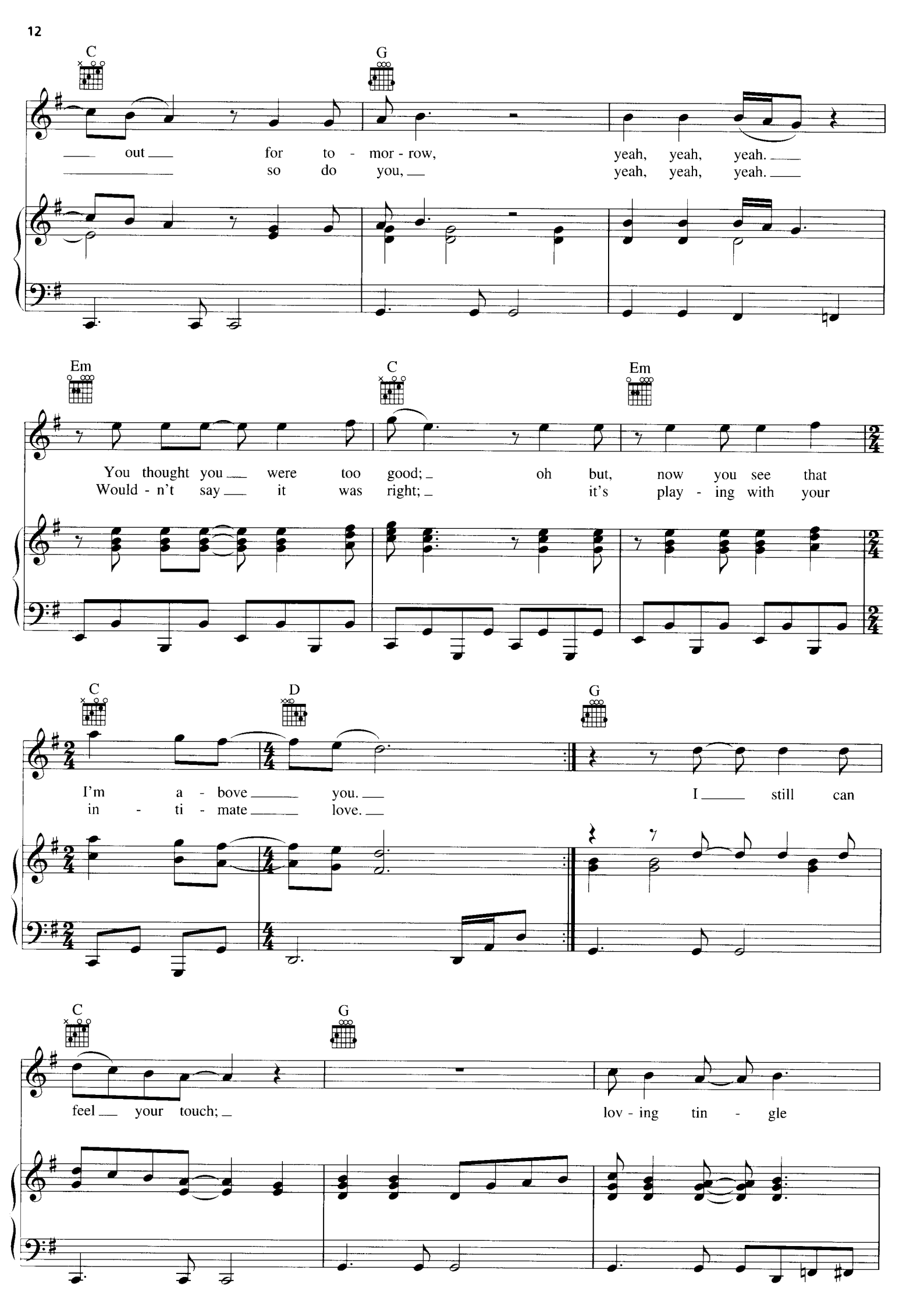
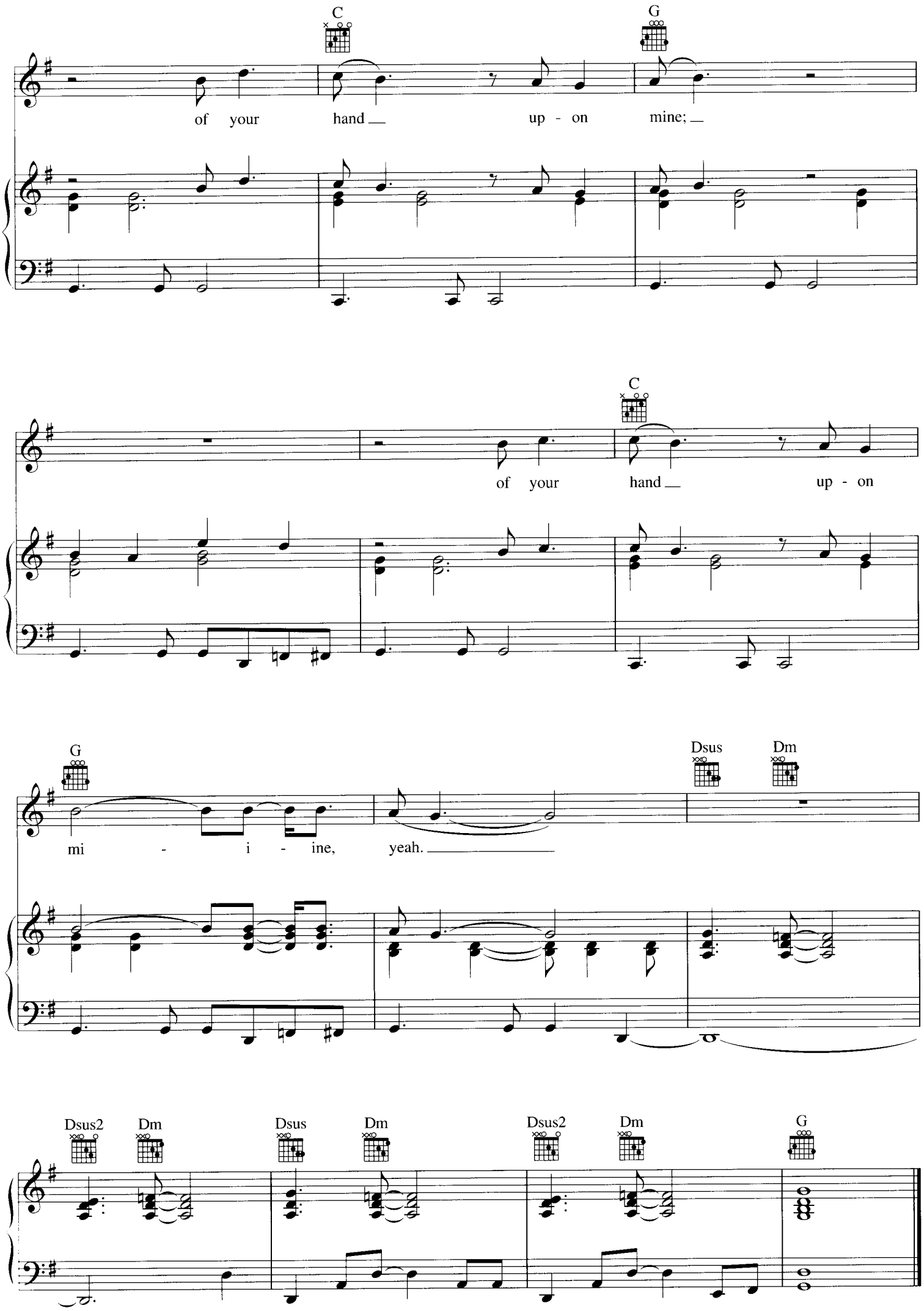
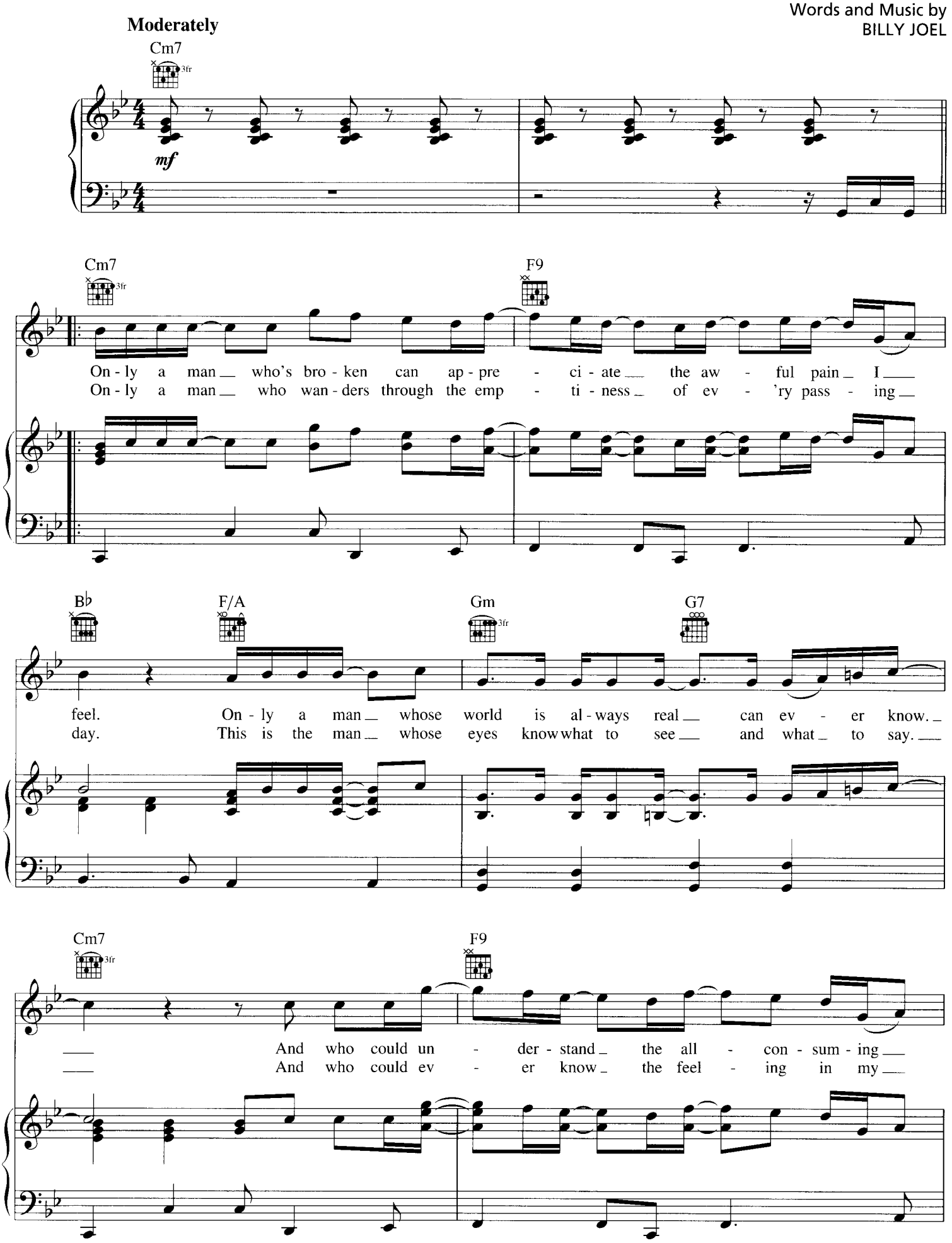

G
like a re - birth.
Em
Time and time a -
C
gain
Em
I curse the day
C
you left
D
me.
G
But now don't ex - pect me
And I'm the on - ly one
C
G
to show that emp - ty sor - row.
who could ev - er love you.
I sit and watch
I know it's true


C
G
out for to - mor - row, yeah, yeah, yeah.
so do you, yeah, yeah, yeah.
Em
C
Em
You thought you were too good; oh but, now you see that
Would - n't say it was right; it's play - ing with your
C
D
G
I'm a - bove you. I still can
in - ti - mate love.
C
G
feel your touch; lov - ing tin - gle


C
G
of your hand up - on mine;
C
of your hand up - on
G
Dsus
Dm
mi - i - ine, yeah.
Dsus2
Dm
Dsus
Dm
Dsus2
Dm
G

ONLY A MAN

Words and Music by
BILLY JOEL



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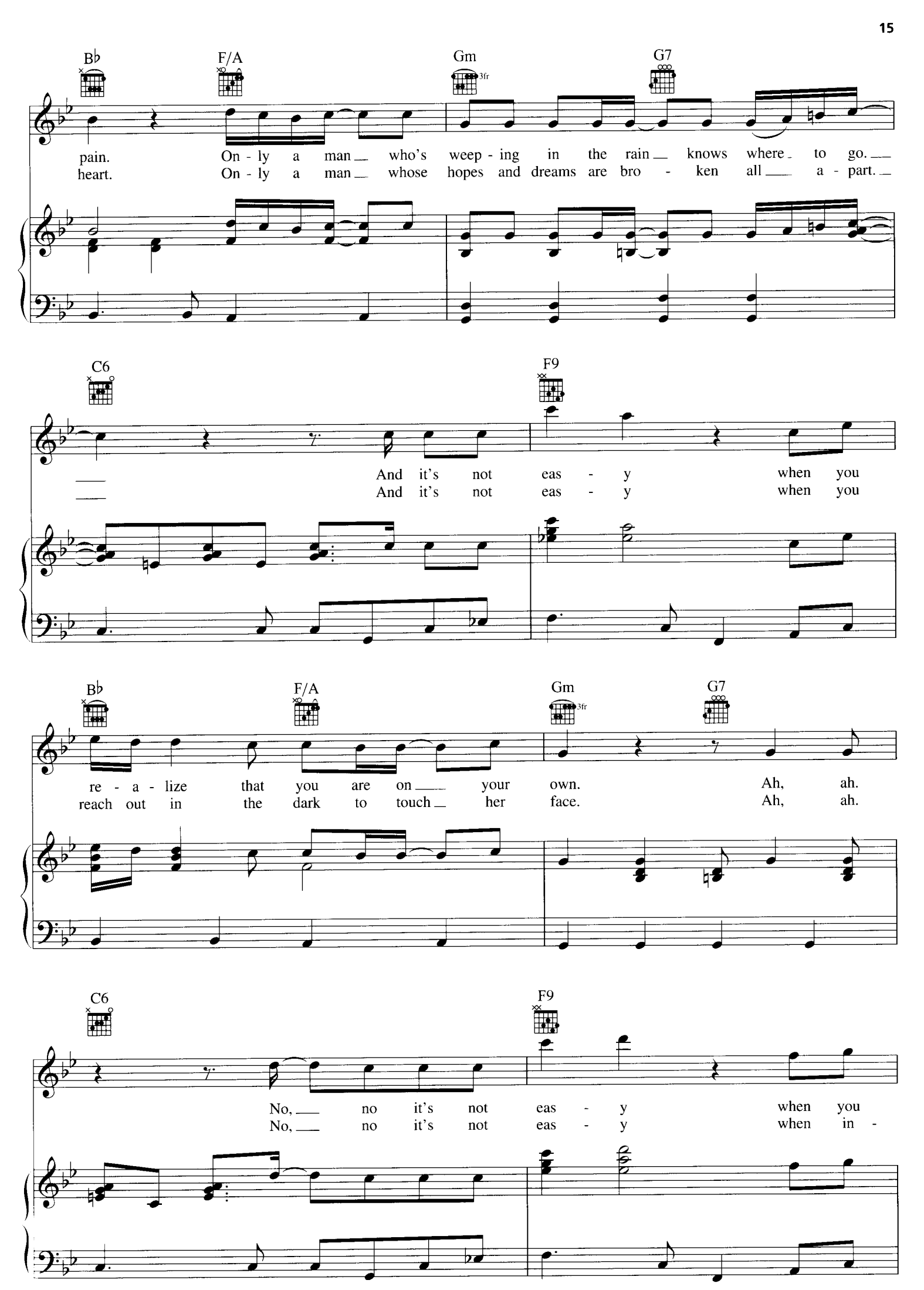
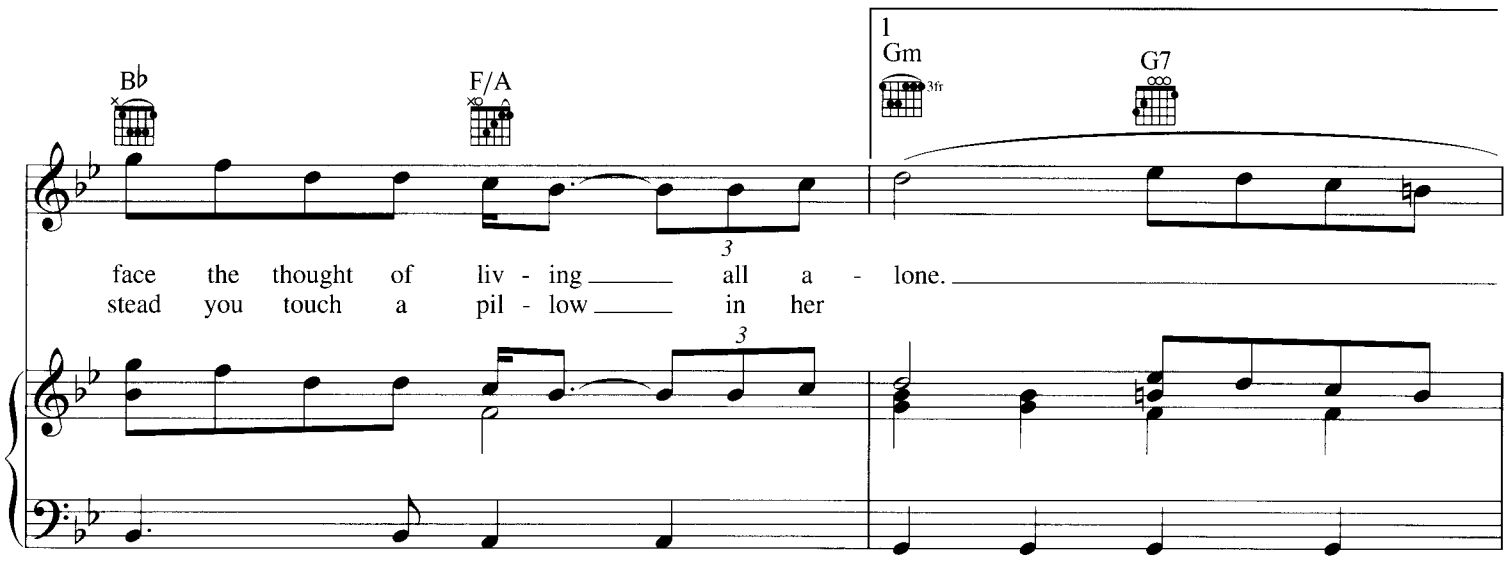
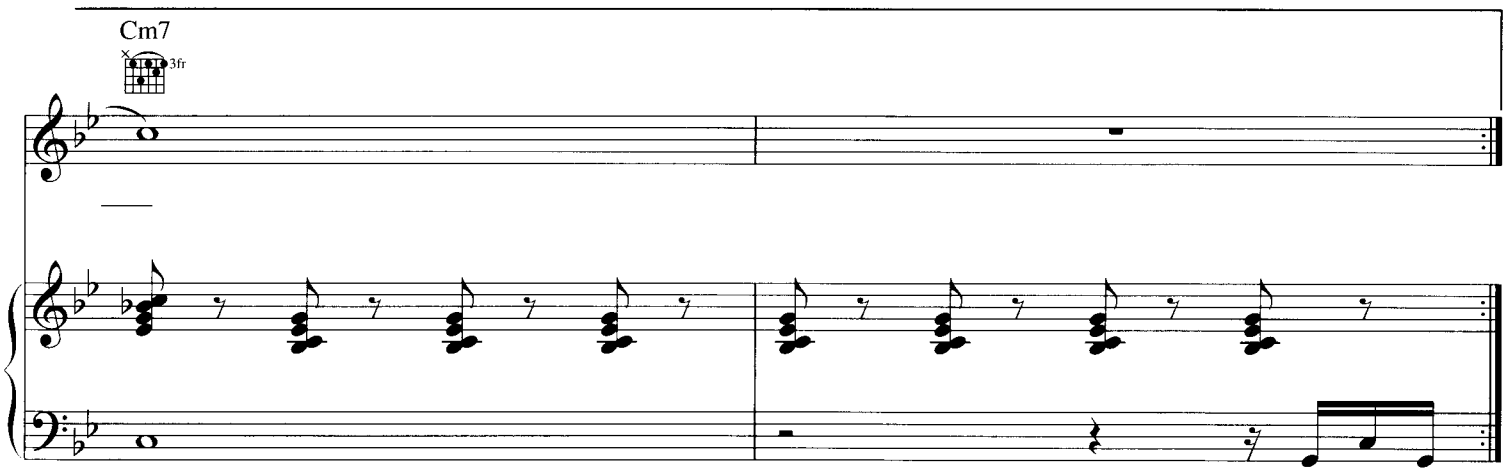
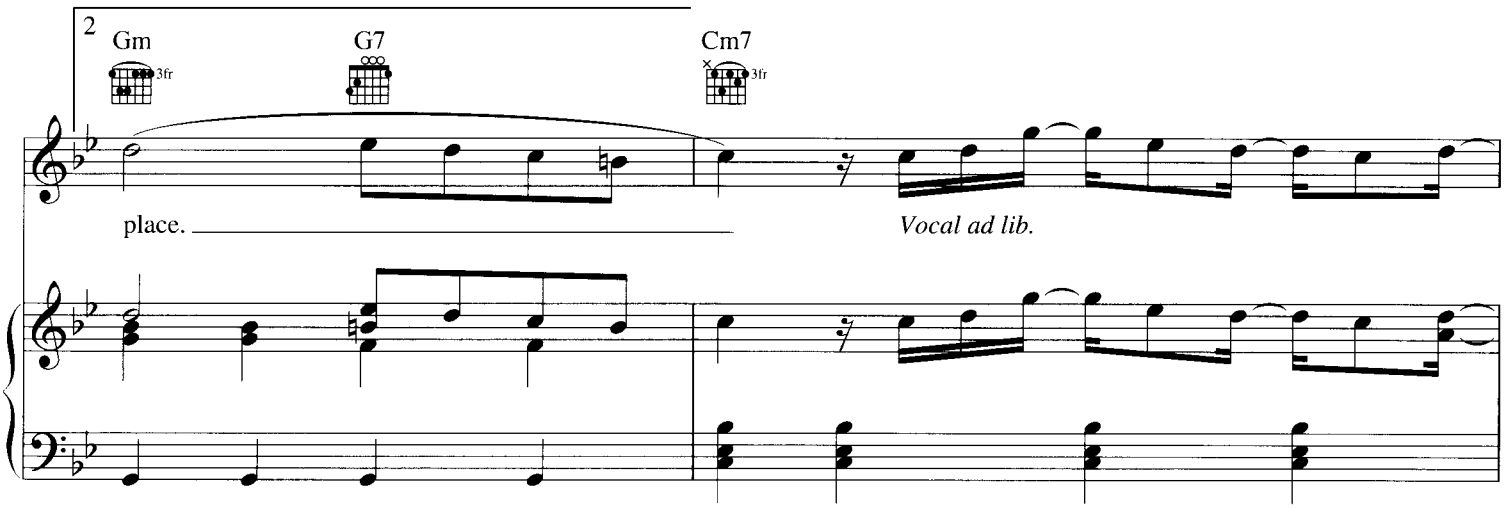
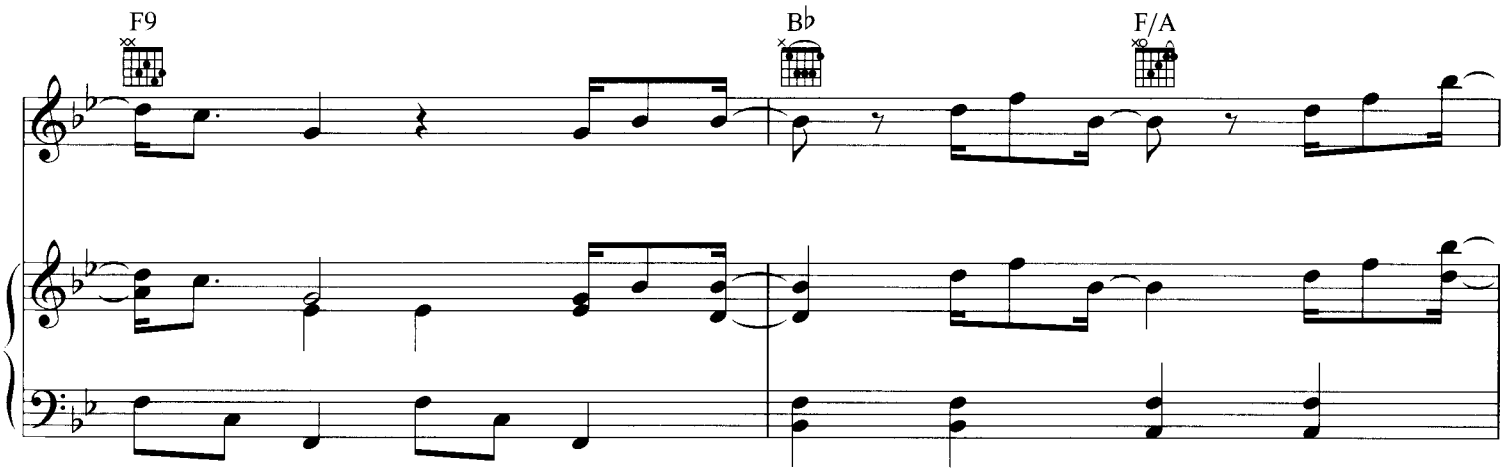
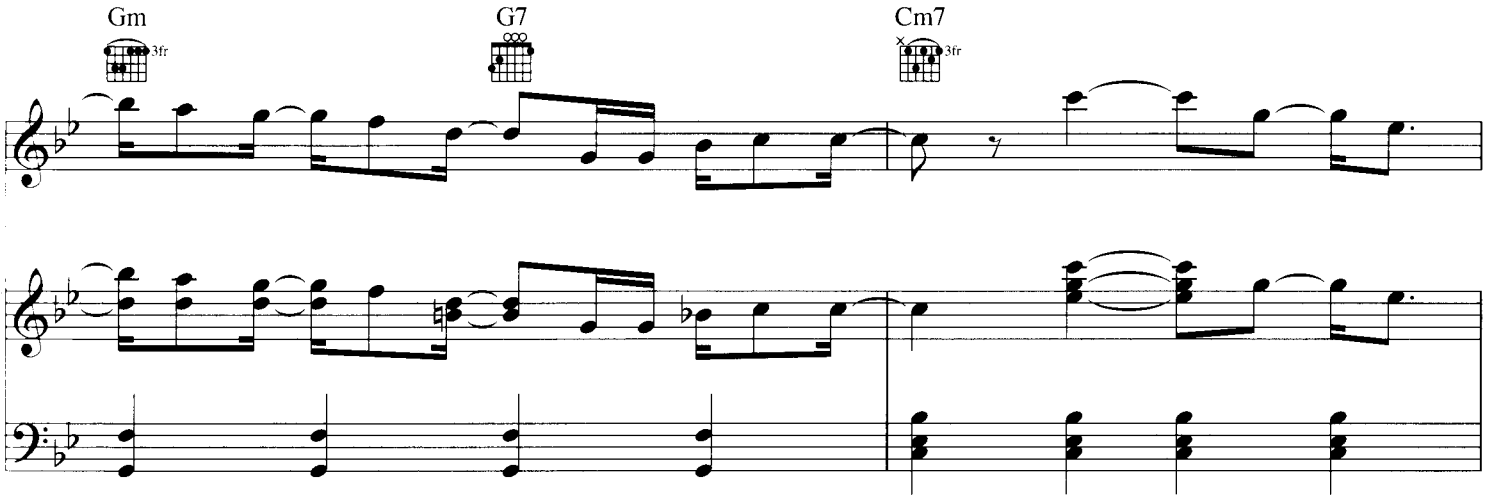

B♭
F/A
Gm
3fr
G7
pain. On - ly a man who's weep - ing in the rain knows where to go.
heart. On - ly a man whose hopes and dreams are bro - ken all a - part.
C6
F9
And it's not eas - y when you
And it's not eas - y when you
B♭
F/A
Gm
3fr
G7
re - a - lize that you are on your own. Ah, ah.
reach out in the dark to touch her face. Ah, ah.
C6
F9
No, no it's not eas - y when you
No, no it's not eas - y when in -

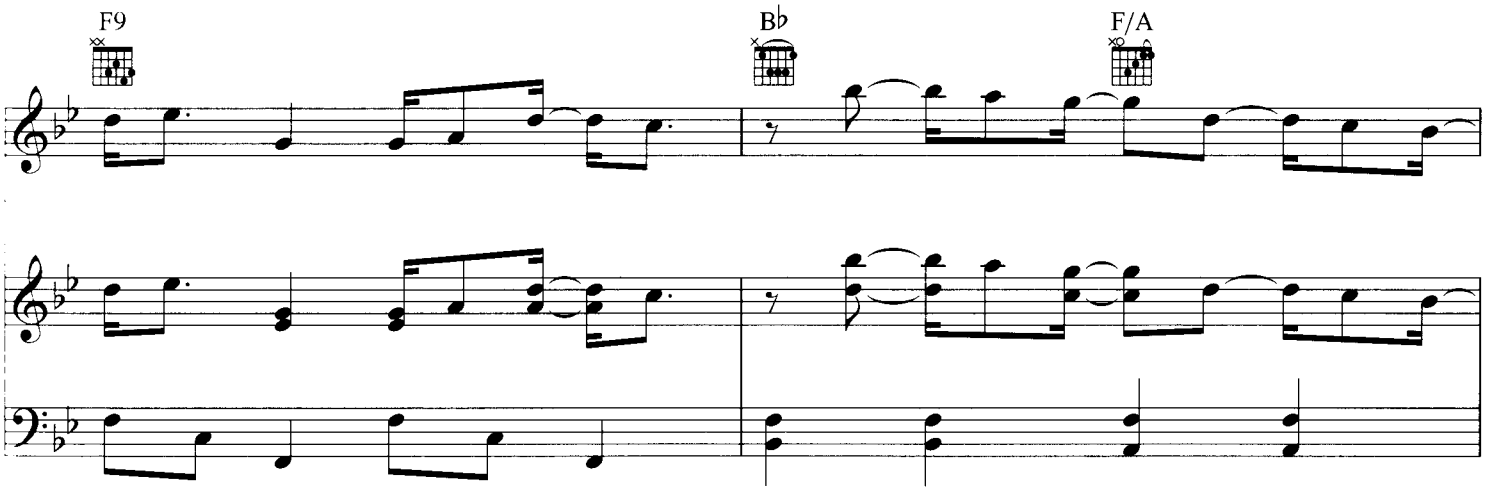

B♭
F/A
1
Gm
3fr
G7
face the thought of liv - ing all a - lone.
stead you touch a pil - low in her

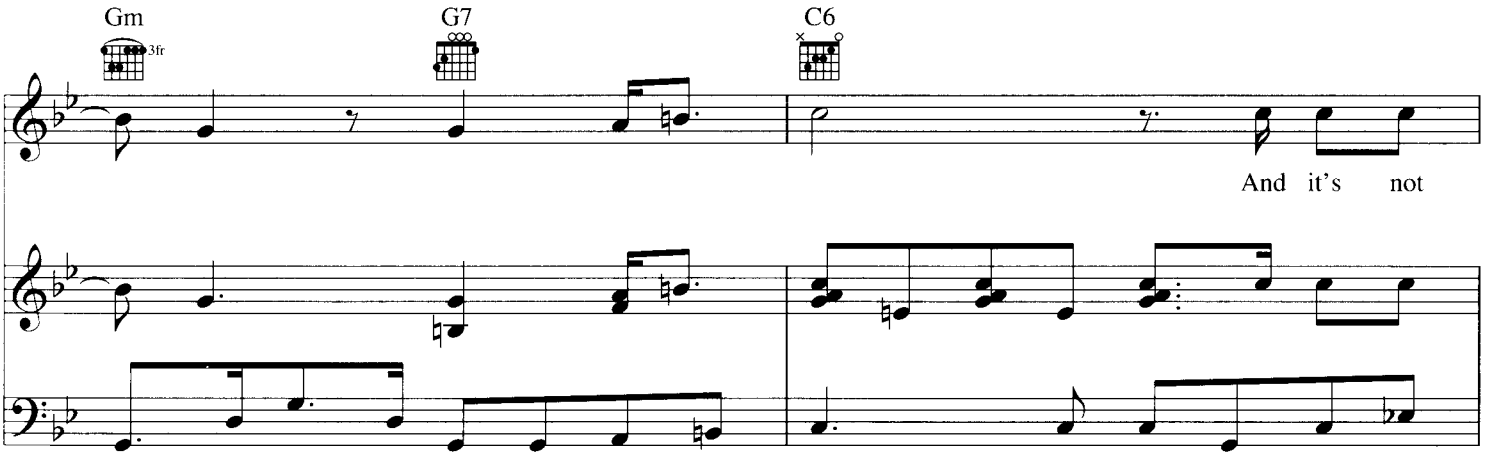

Cm7
3fr

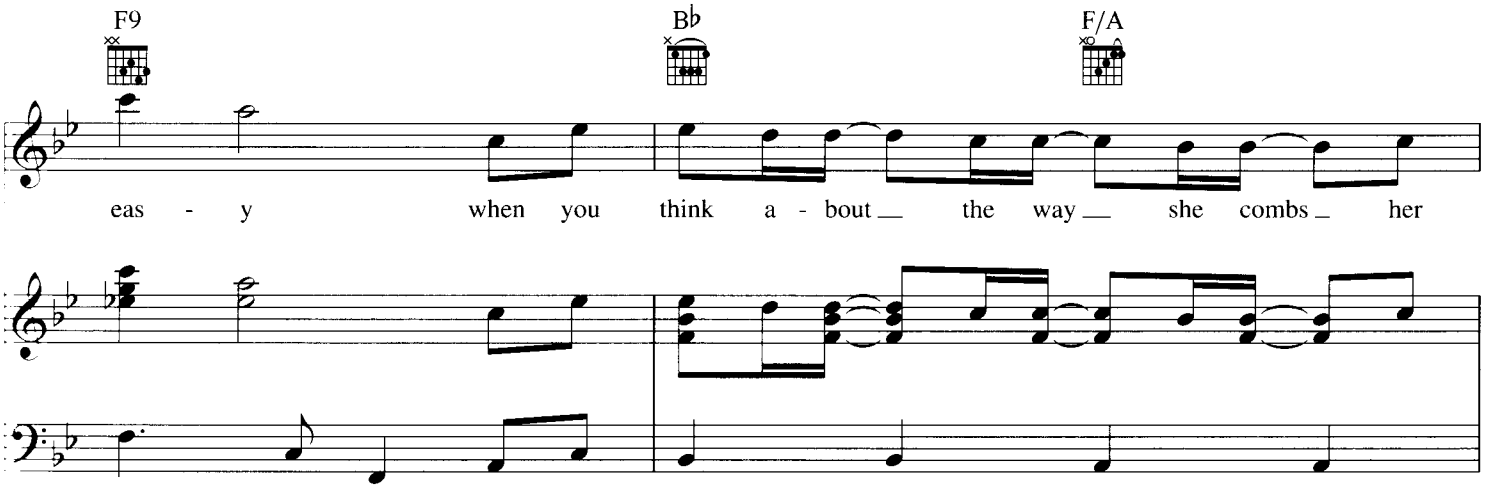

2
Gm
3fr
G7
Cm7
3fr
place.
Vocal ad lib.

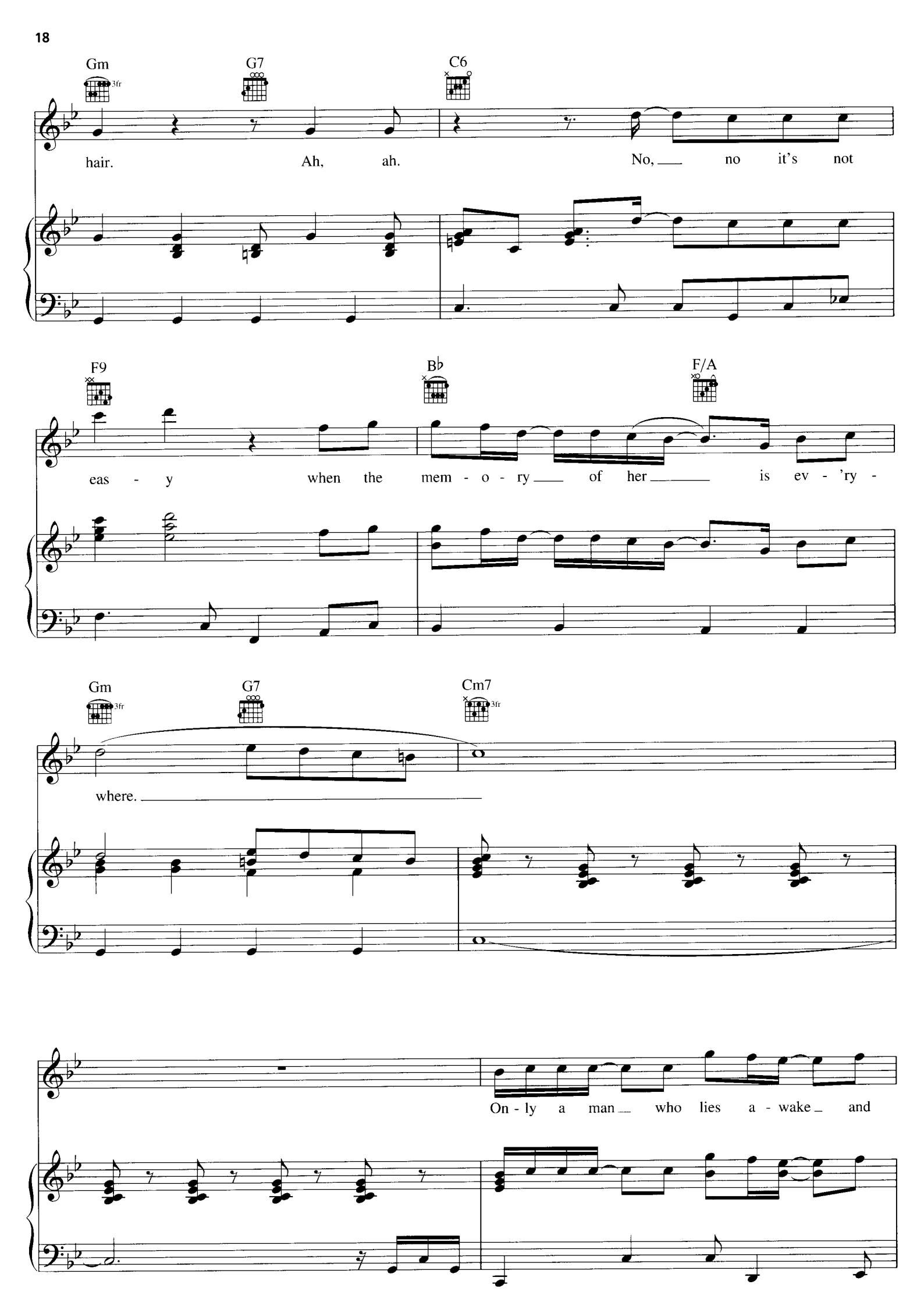

F9
B♭
F/A

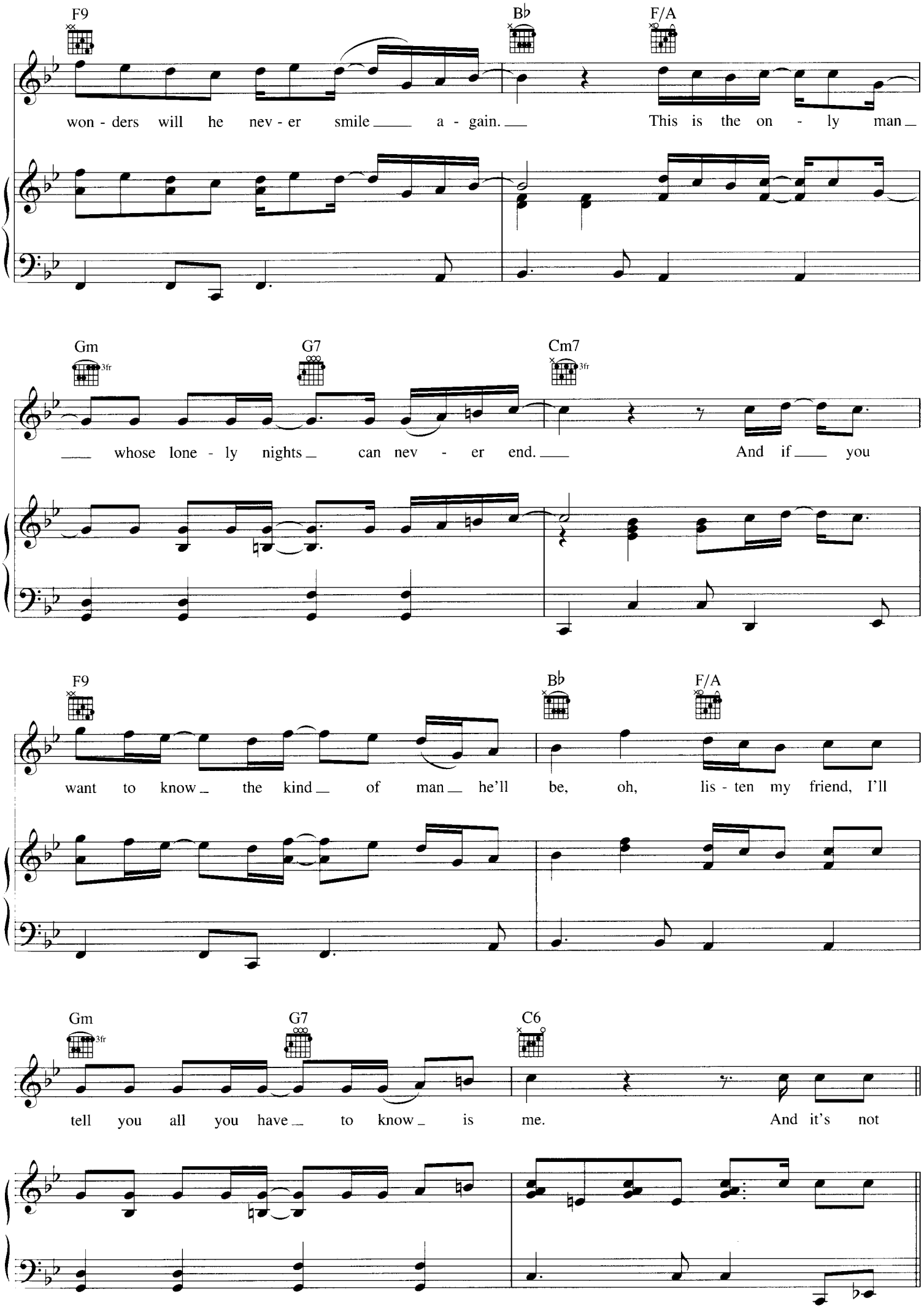

Gm
3fr
G7
Cm7
3fr

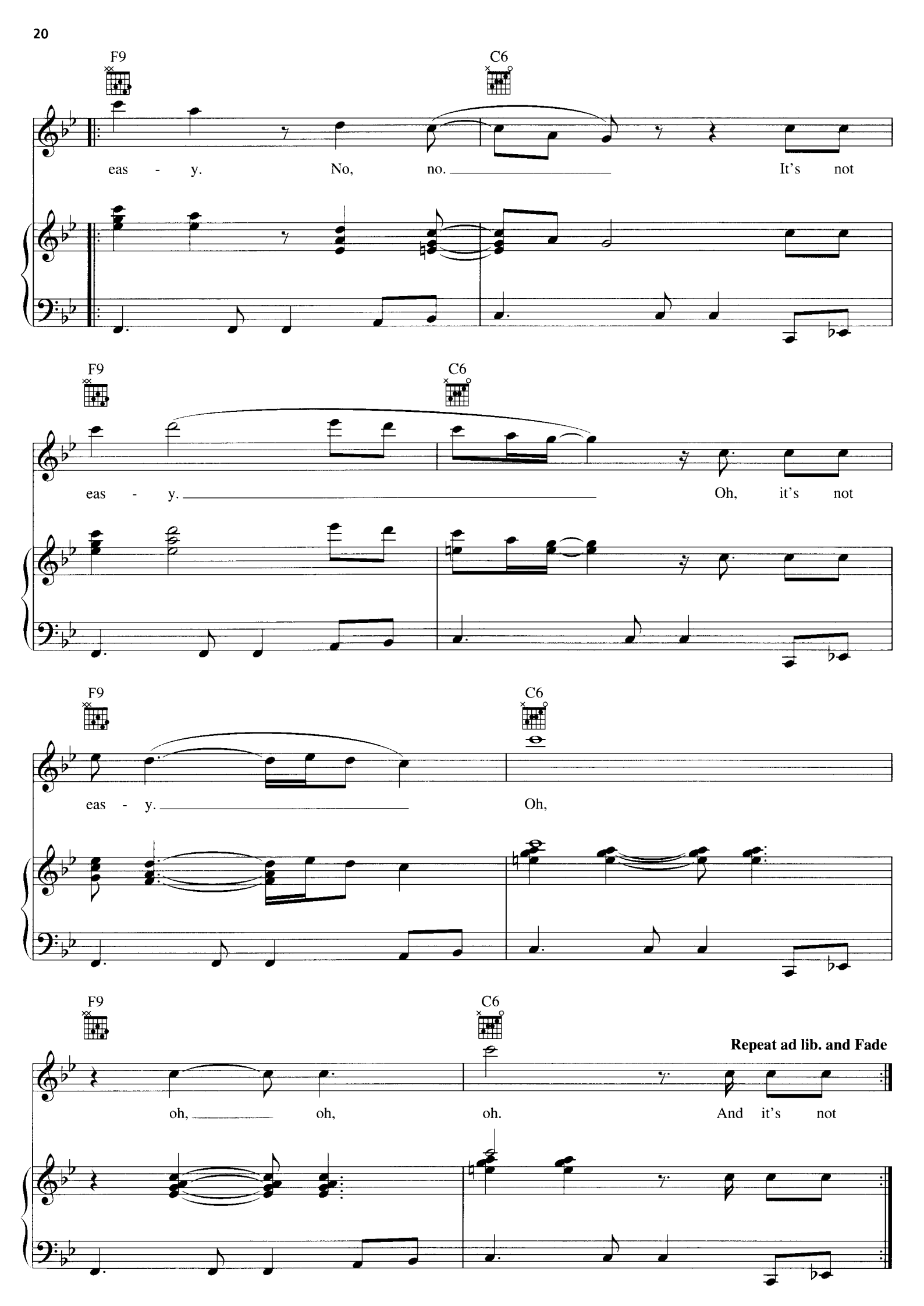

F9
B♭
F/A


Gm
3fr
G7
C6
And it's not


F9
B♭
F/A
eas - y when you think a - bout the way she combs her

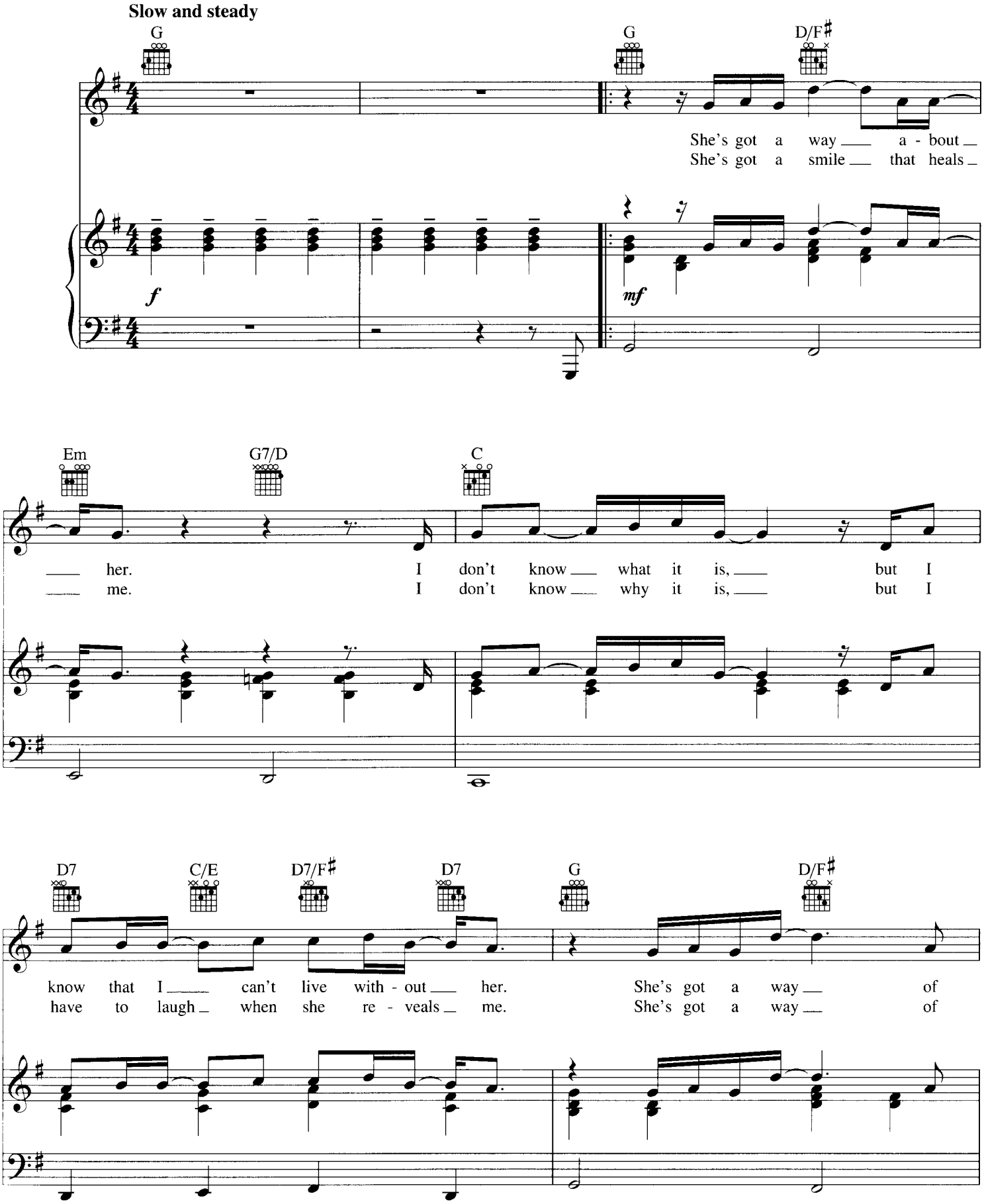

Gm
3fr
G7
C6
hair. Ah, ah. No, no it's not
F9
B♭
F/A
eas - y when the mem - o - ry of her is ev - 'ry -
Gm
3fr
G7
Cm7
3fr
where.
On - ly a man who lies a - wake and


F9
B♭
F/A
won - ders will he nev - er smile a - gain. This is the on - ly man
Gm
3fr
G7
Cm7
3fr
whose lone - ly nights can nev - er end. And if you
F9
B♭
F/A
want to know the kind of man he'll be, oh, lis - ten my friend, I'll
Gm
3fr
G7
C6
tell you all you have to know is me. And it's not


F9
C6
eas - y. No, no. It's not
F9
C6
eas - y. Oh, it's not
F9
C6
eas - y. Oh,
F9
C6
Repeat ad lib. and Fade
oh, oh, oh. And it's not

SHE'S GOT A WAY

Words and Music by
BILLY JOEL



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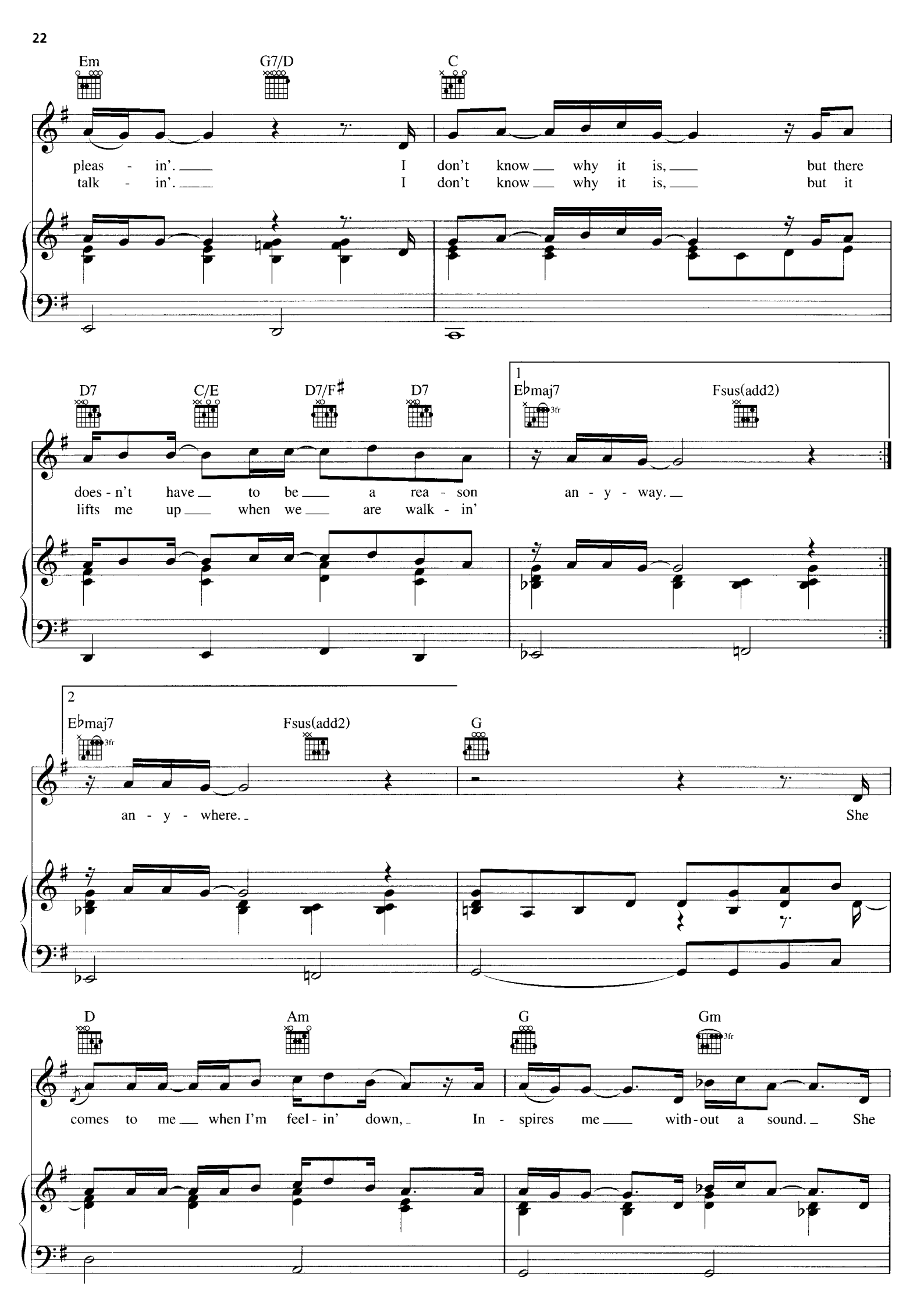
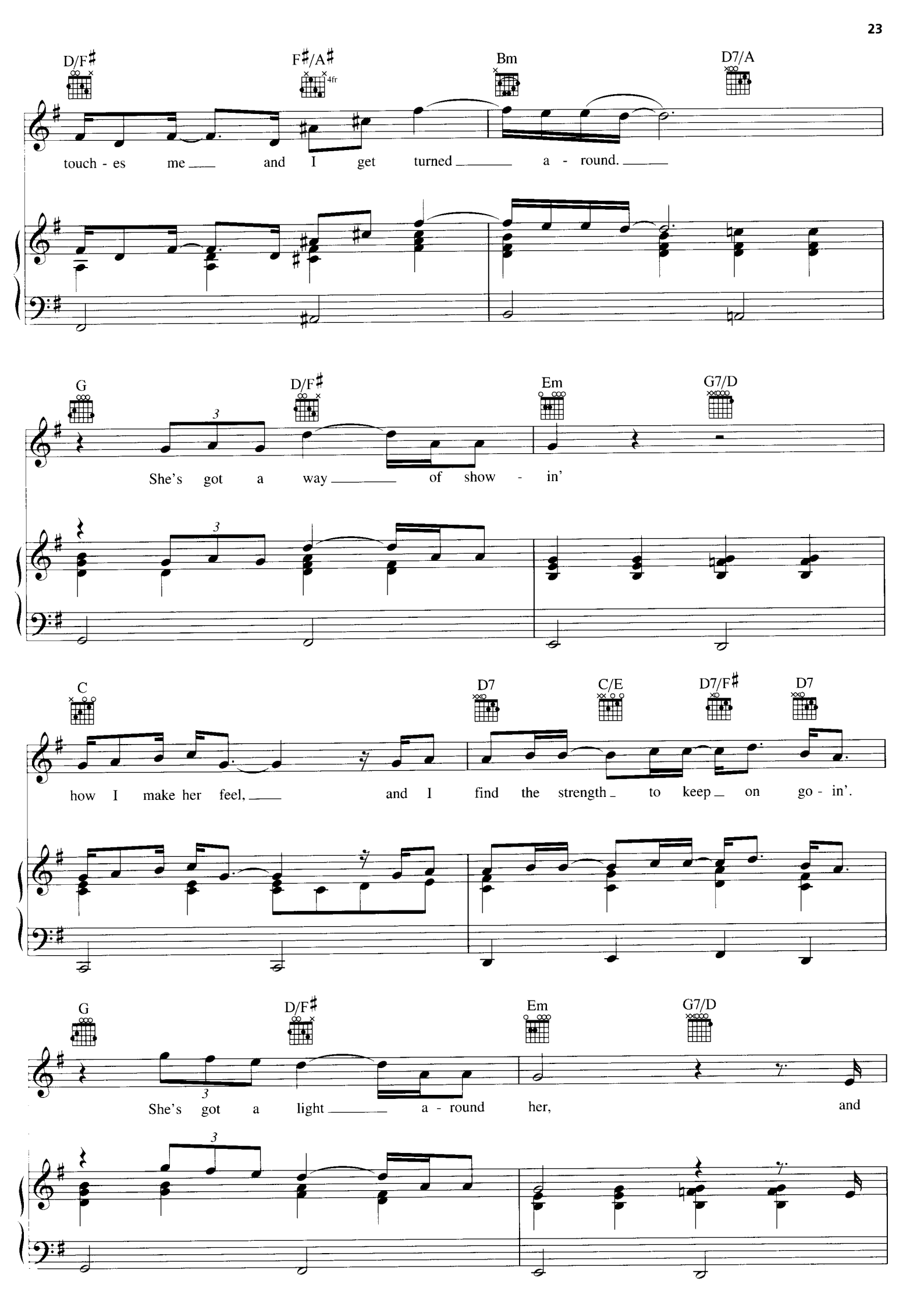
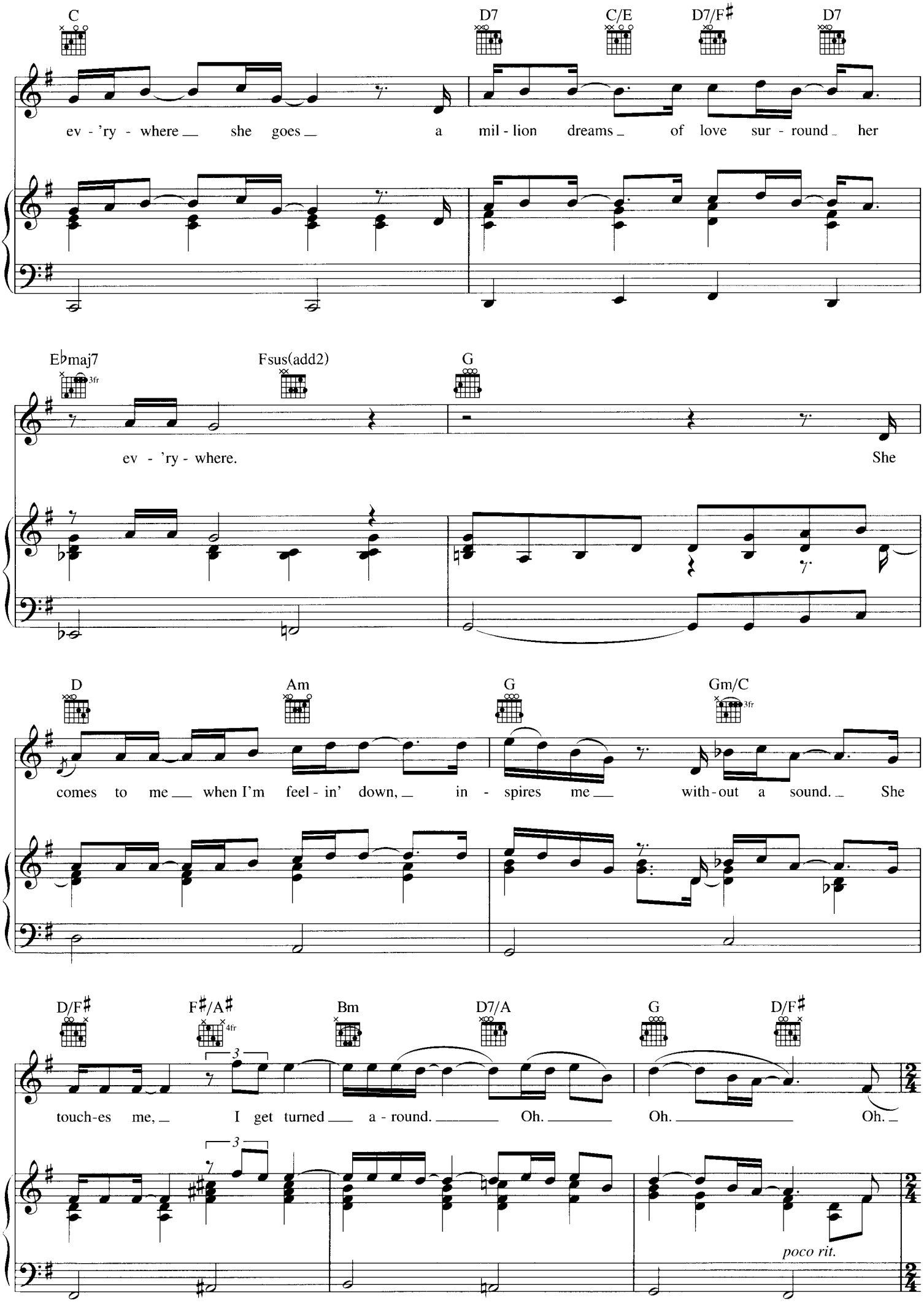
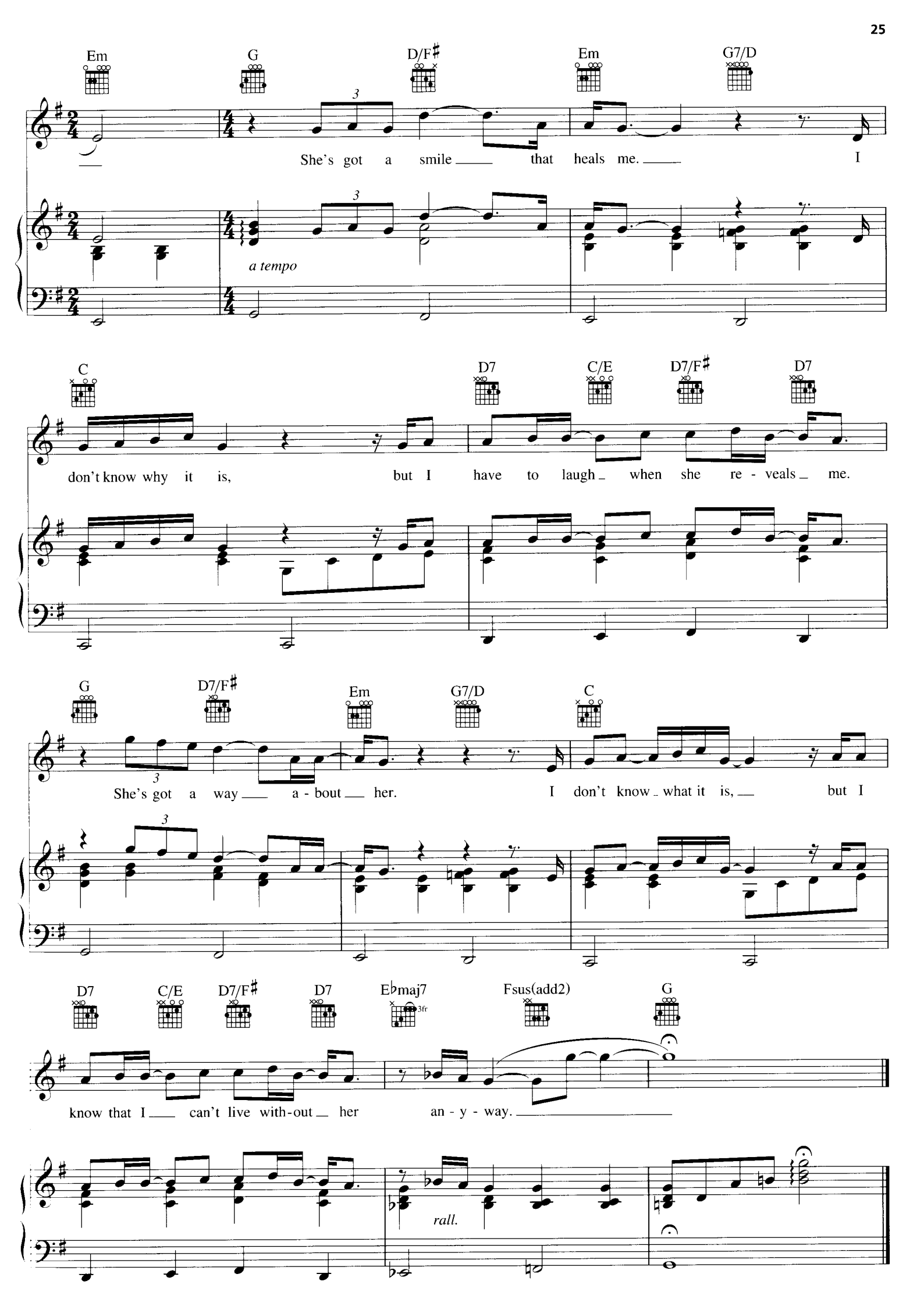

Em
G7/D
C
pleas - in'. I don't know why it is, but there
talk - in'. I don't know why it is, but it
D7
C/E
D7/F♯
D7
1
E♭maj7
3fr
Fsus(add2)
does - n't have to be a rea - son an - y - way.
lifts me up when we are walk - in'
2
E♭maj7
3fr
Fsus(add2)
G
an - y - where. She
D
Am
G
Gm
3fr
comes to me when I'm feel - in' down, In - spires me with - out a sound. She

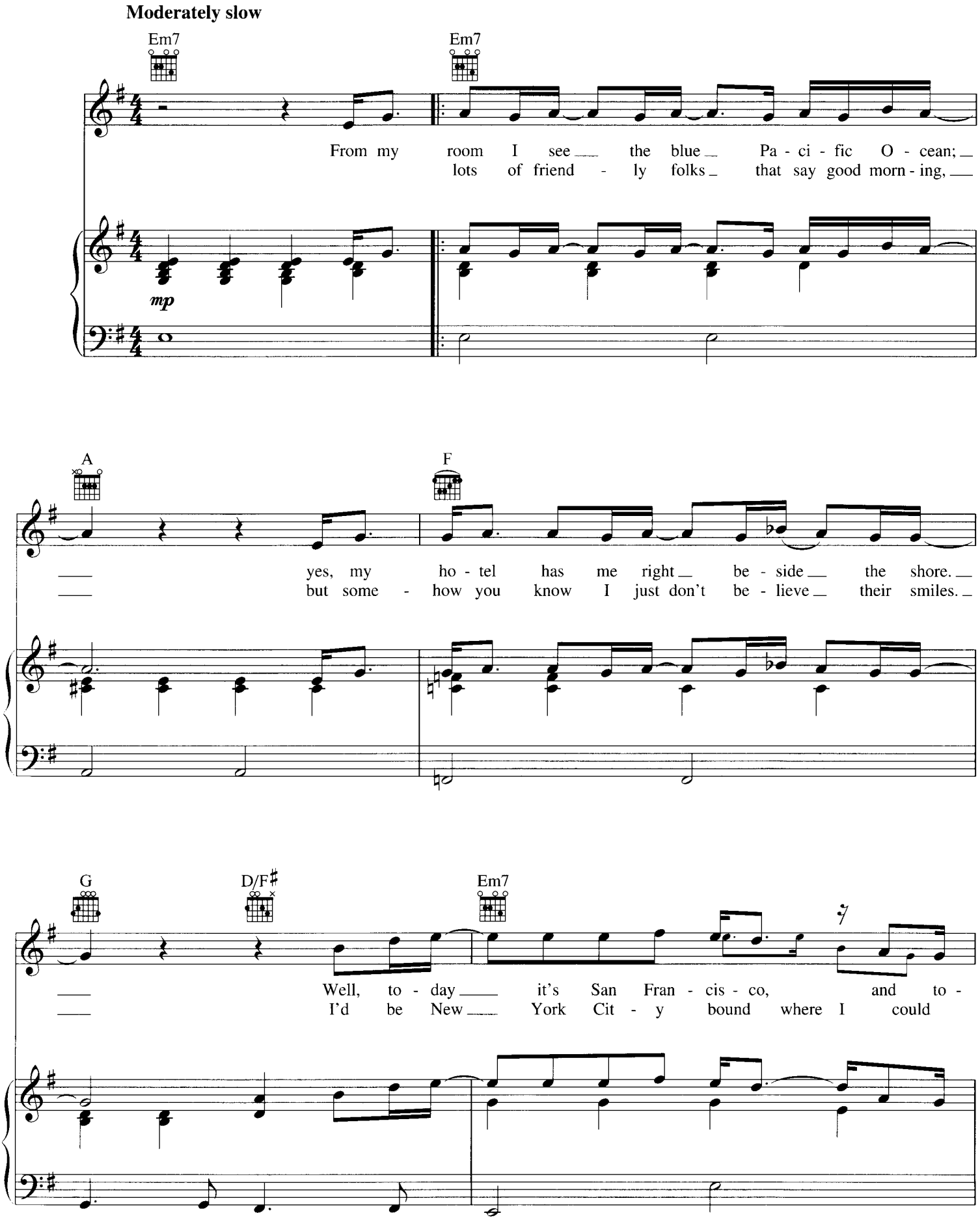

D/F♯
F♯/A♯
4fr
Bm
D7/A
touch - es me and I get turned a - round.
G
D/F♯
Em
G7/D
She's got a way of show - in'
C
D7
C/E
D7/F♯
D7
how I make her feel, and I find the strength to keep on go - in'.
G
D/F♯
Em
G7/D
She's got a light a - round her, and


C
D7
C/E
D7/F♯
D7
ev - 'ry - where she goes a mil - lion dreams of love sur - round her
E♭maj7
3fr
Fsus(add2)
G
ev - 'ry - where.
She
D
Am
G
Gm/C
3fr
comes to me when I'm feel - in' down, in - spires me with - out a sound. She
D/F♯
F♯/A♯
4fr
Bm
D7/A
G
D/F♯
touch-es me, I get turned a - round. Oh. Oh. Oh.
3
poco rit.


Em
G
D/F♯
Em
G7/D
She's got a smile that heals me. I
a tempo
C
D7
C/E
D7/F♯
D7
don't know why it is, but I have to laugh when she re - veals me.
G
D7/F♯
Em
G7/D
C
She's got a way a - bout her. I don't know what it is, but I
D7
C/E
D7/F♯
D7
E♭maj7
3fr
Fsus(add2)
G
know that I can't live with-out her an - y - way.
rall.

OYSTER BAY

Words and Music by
BILLY JOEL



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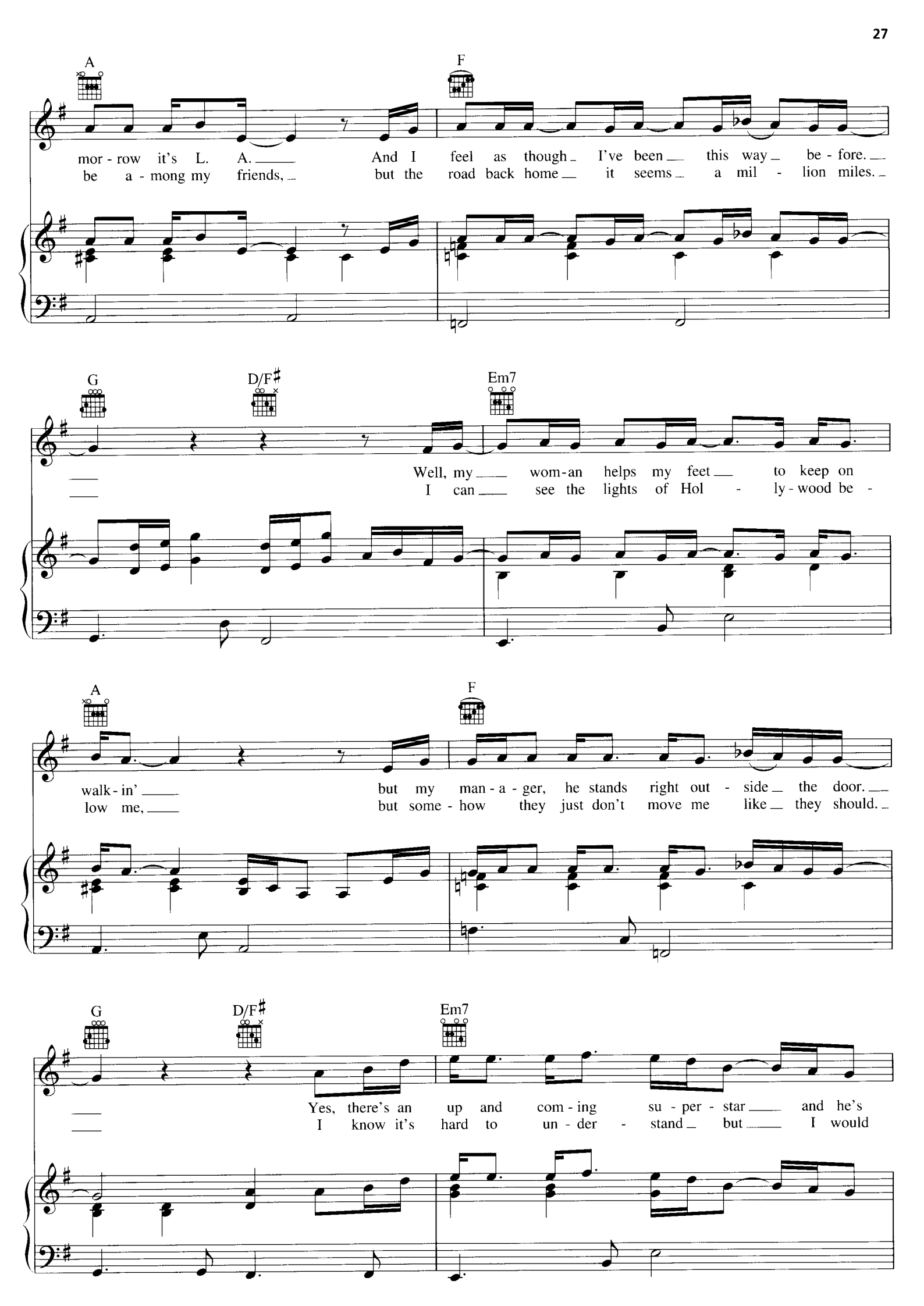
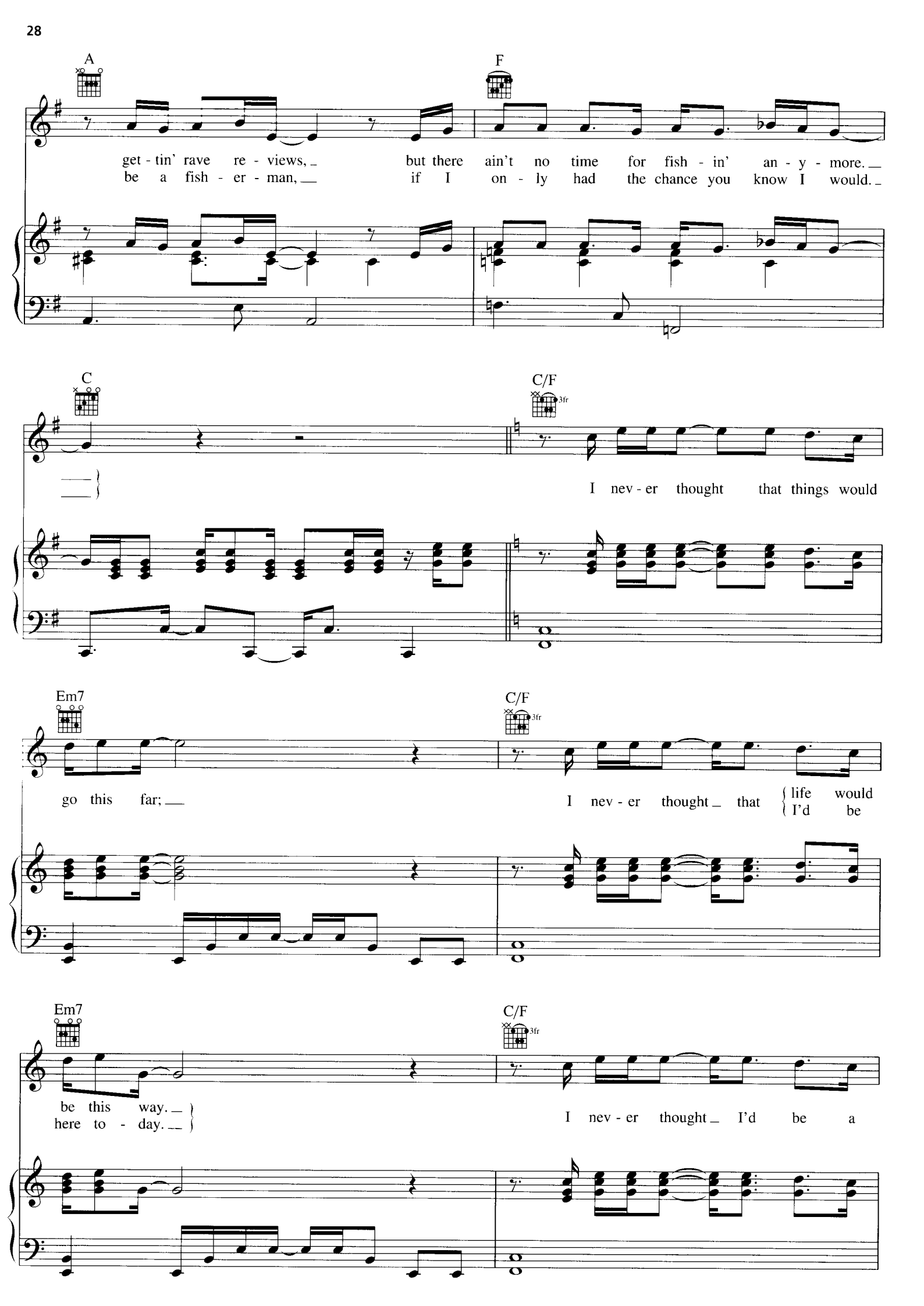
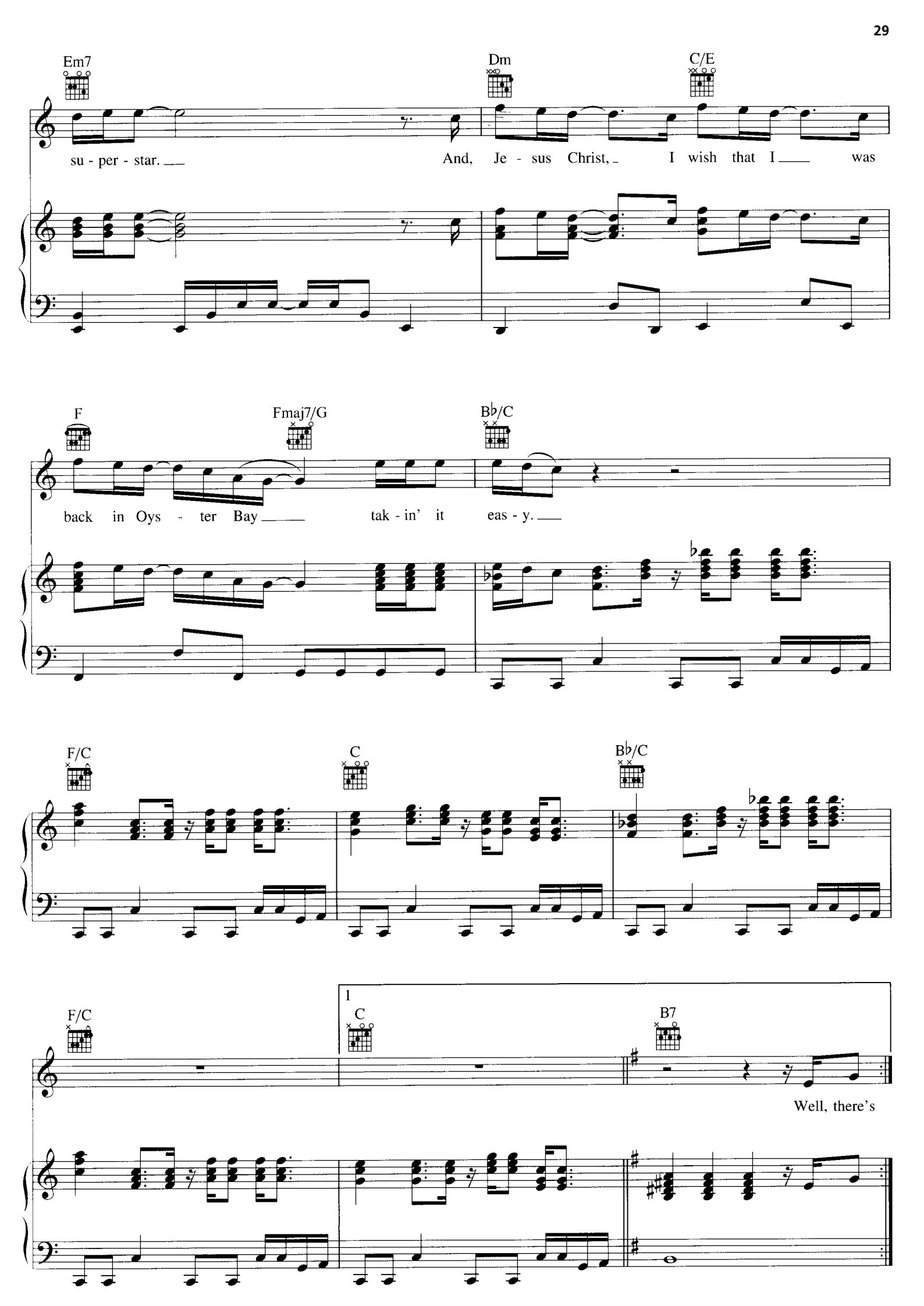
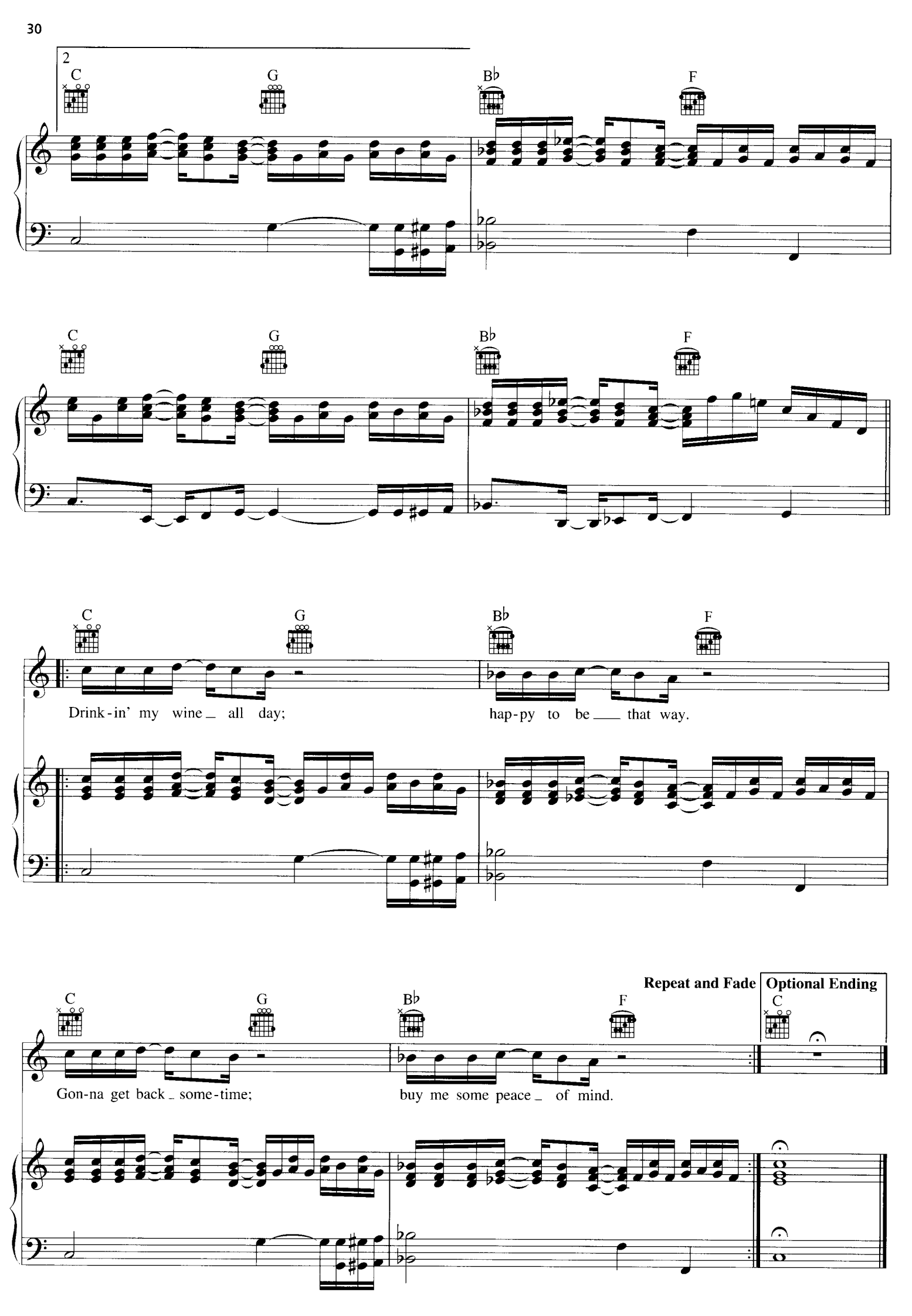

A
F
mor - row it's L. A. And I feel as though I've been this way be - fore.
be a - mong my friends, but the road back home it seems a mil - lion miles.
G
D/F♯
Em7
Well, my wom - an helps my feet to keep on
I can see the lights of Hol - ly - wood be -
A
F
walk - in' but my man - a - ger, he stands right out - side the door.
low me, but some - how they just don't move me like they should.
G
D/F♯
Em7
Yes, there's an up and com - ing su - per - star and he's
I know it's hard to un - der - stand but I would

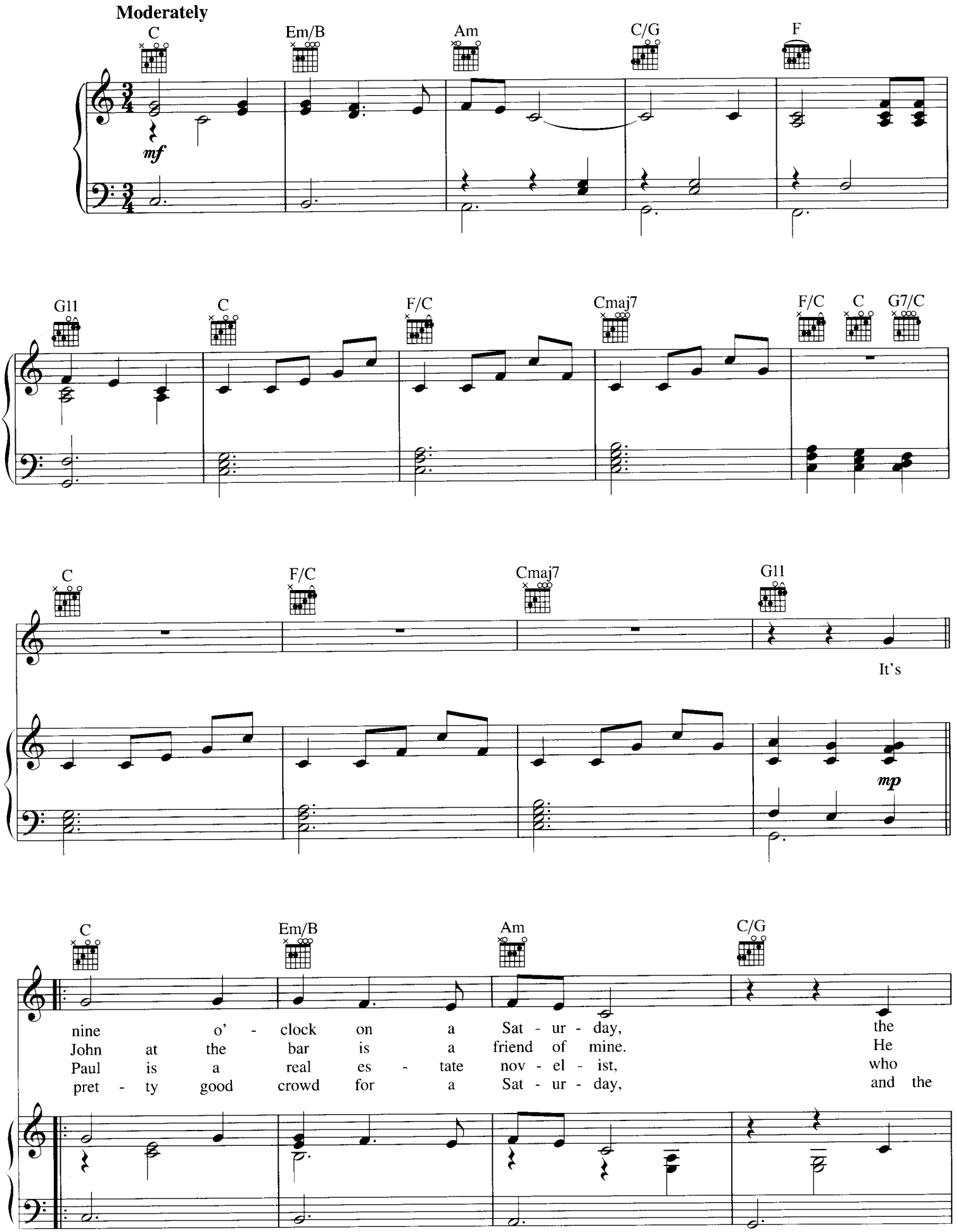

A
F
get - tin' rave re - views, but there ain't no time for fish - in' an - y - more.
be a fish - er - man, if I on - ly had the chance you know I would.
C
C/F
3fr
I nev - er thought that things would
Em7
C/F
3fr
go this far;
I nev - er thought that life would
I'd be
Em7
C/F
3fr
be this way.
here to - day.
I nev - er thought I'd be a


Em7
Dm
C/E
su - per - star.
And, Je - sus Christ,
I wish that I
was
F
Fmaj7/G
B♭/C
back in Oys - ter Bay
tak - in' it
eas - y.
F/C
C
B♭/C
F/C
1
C
B7
Well, there's


2
C
G
B♭
F
C
G
B♭
F
C
G
B♭
F
Drink-in' my wine all day;
hap-py to be that way.
Repeat and Fade
Optional Ending
C
G
B♭
F
C
Gon-na get back some-time;
buy me some peace of mind.

PIANO MAN

Words and Music by
BILLY JOEL



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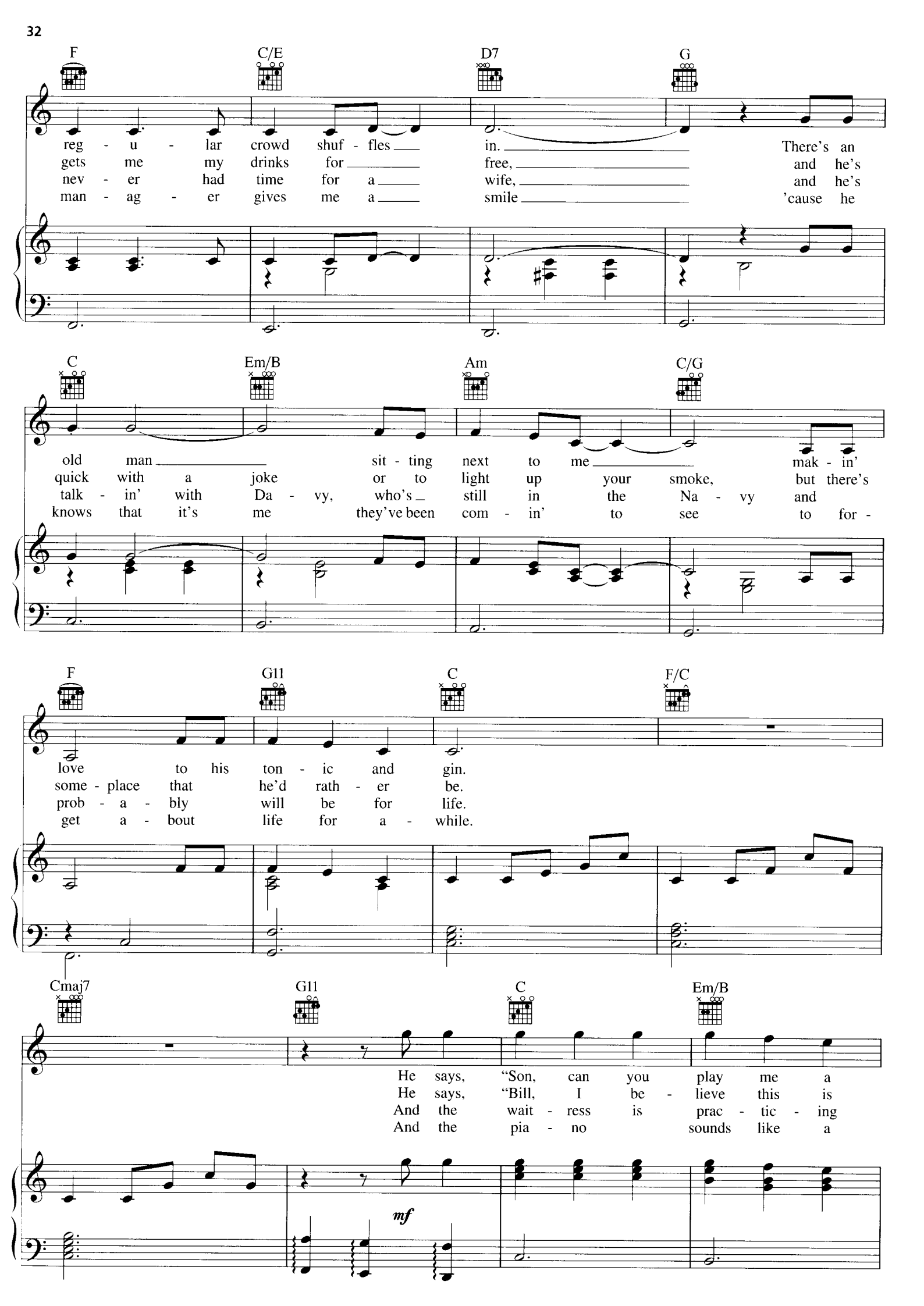
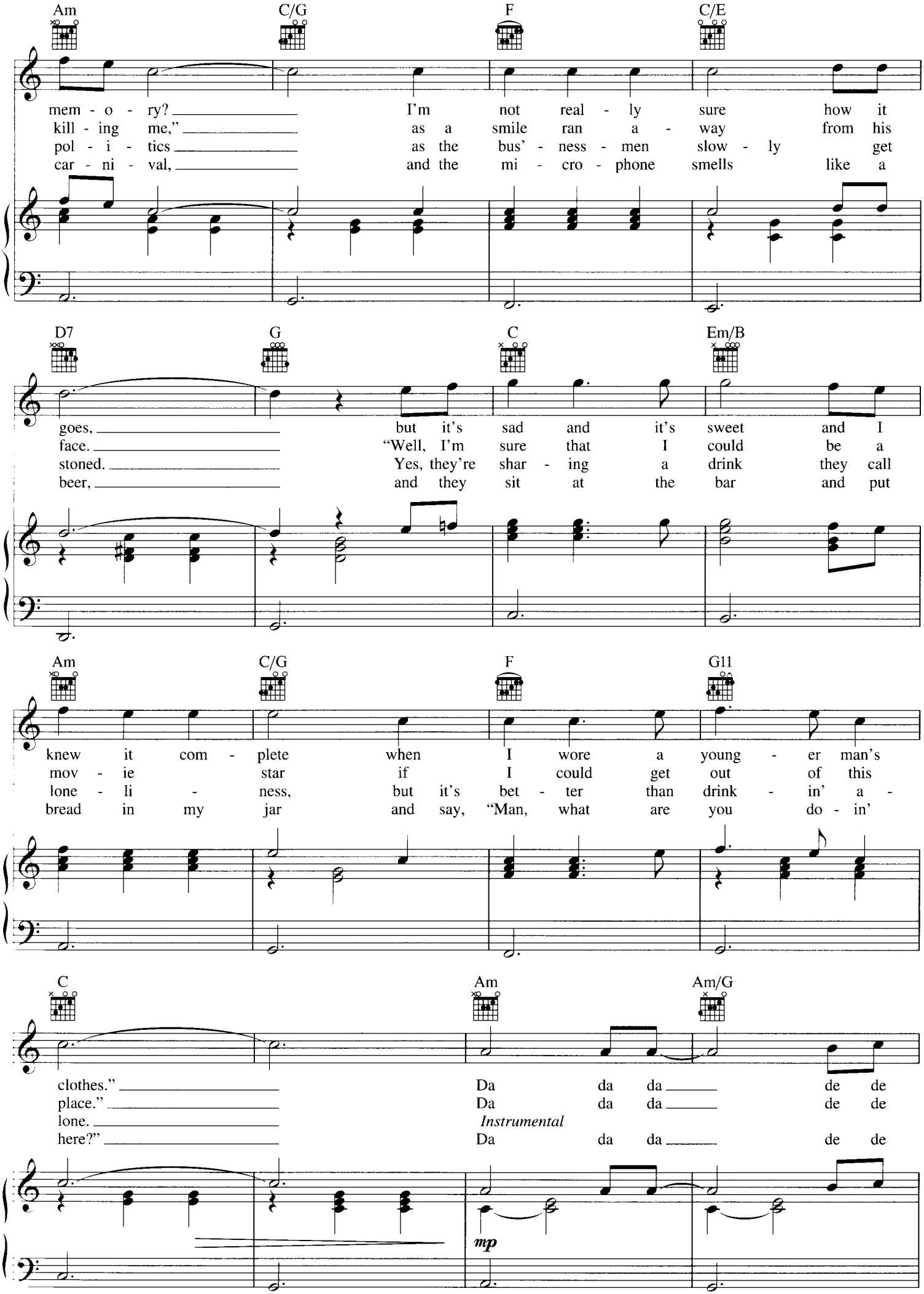
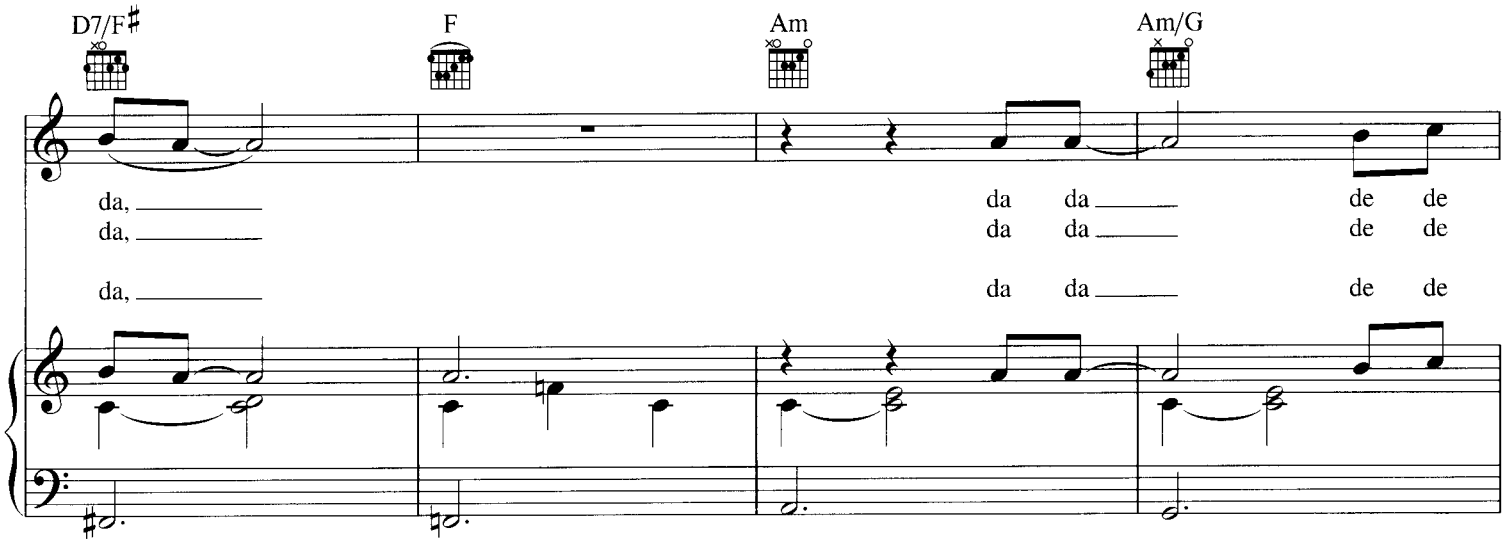
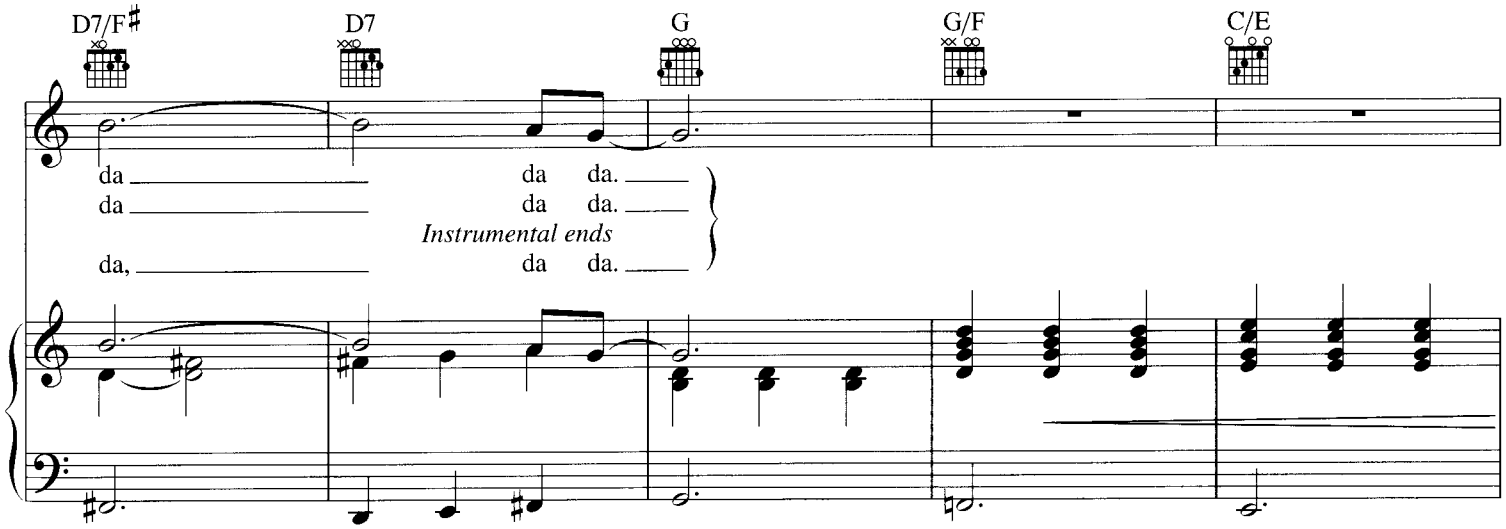
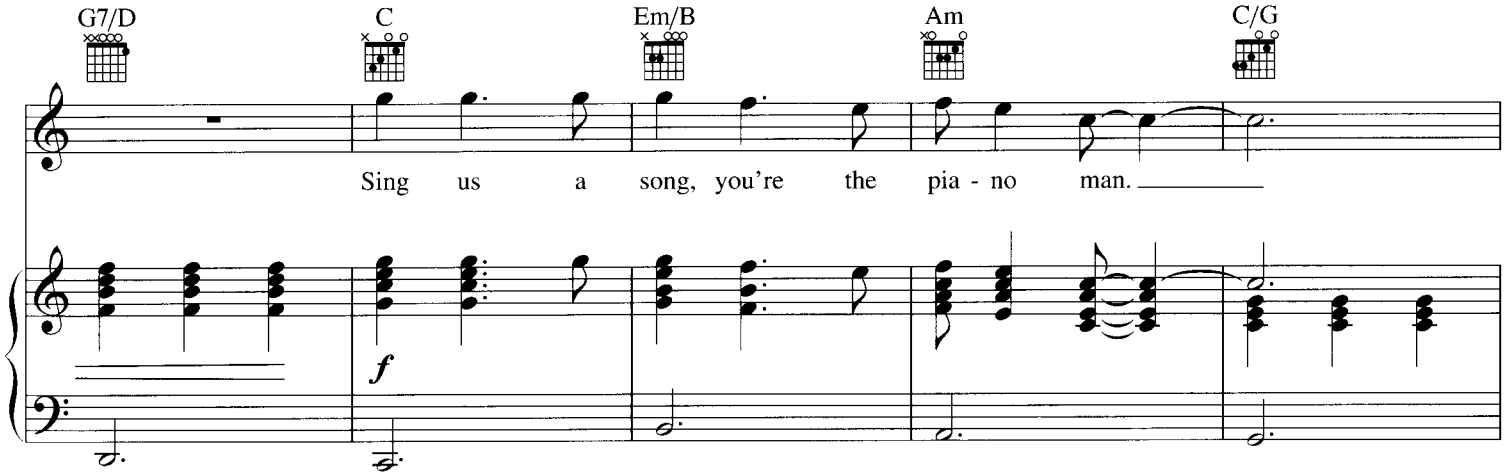
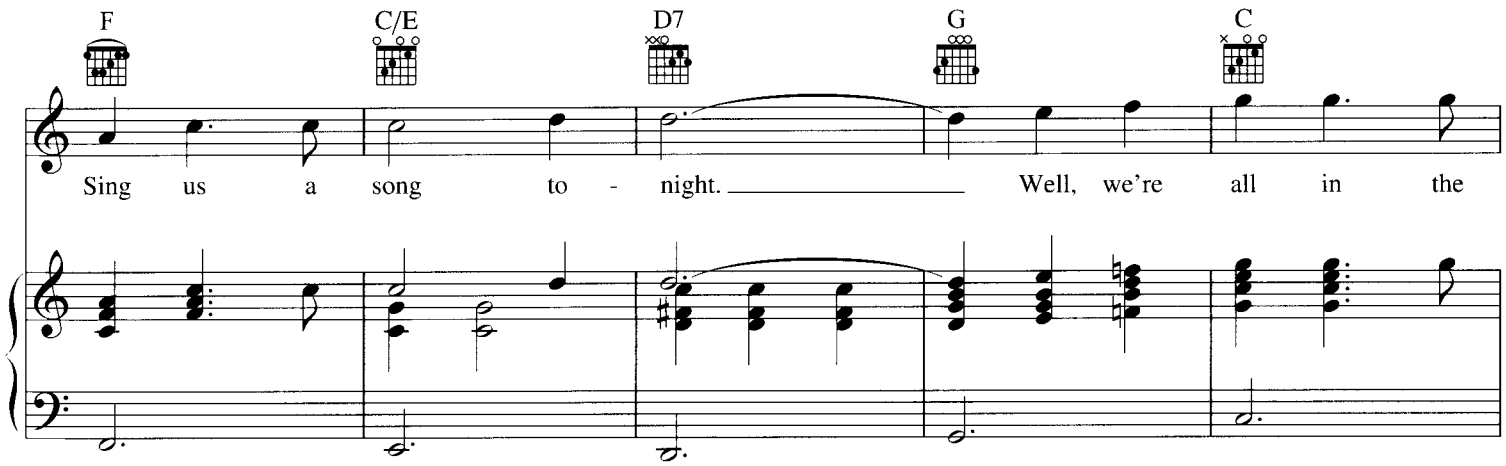

F
C/E
D7
G
reg - u - lar crowd shuf - fles in. There's an
gets me my drinks for free, and he's
nev - er had time for a wife, and he's
man - ag - er gives me a smile 'cause he
C
Em/B
Am
C/G
old man sit - ting next to me mak - in'
quick with a joke or to light up your smoke, but there's
talk - in' with Da - vy, who's still in the Na - vy and
knows that it's me they've been com - in' to see to for -
F
G11
C
F/C
love to his ton - ic and gin.
some - place that he'd rath - er be.
prob - a - bly will be for life.
get a - bout life for a - while.
Cmaj7
G11
C
Em/B
He says, "Son, can you play me a
He says, "Bill, I be - lieve this is
And the wait - ress is prac - tic - ing
And the pia - no sounds like a
mf

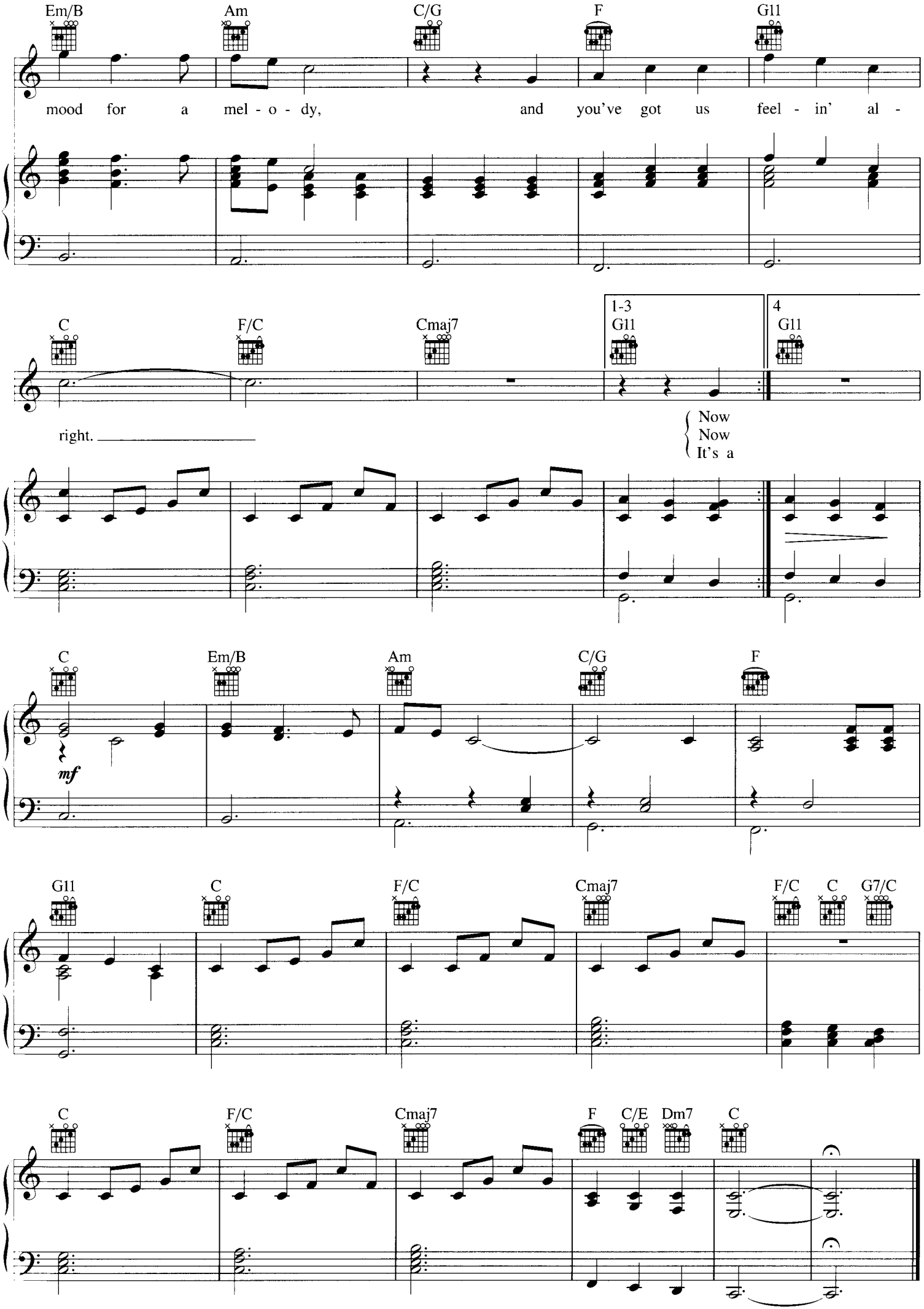

Am C/G F C/E
mem - o - ry? I'm not real - ly sure how it
kill - ing me," as a smile ran a - way from his
pol - i - tics as the bus' - ness - men slow - ly get
car - ni - val, and the mi - cro - phone smells like a
D7 G C Em/B
goes, but it's sad and it's sweet and I
face. "Well, I'm sure that I could be a
stoned. Yes, they're shar - ing a drink they call
beer, and they sit at the bar and put
Am C/G F G11
knew it com - plete when I wore a young - er man's
mov - ie star if I could get out of this
lone - li - ness, but it's bet - ter than drink - in' a -
bread in my jar and say, "Man, what are you do - in'
C Am Am/G
clothes." Da da da de de
place." Da da da de de
lone. Instrumental
here?" Da da da de de
mp


D7/F♯
F
Am
Am/G
da, da, da, da da da da de de de de de de


D7/F♯
D7
G
G/F
C/E
da da da da da da da da.
Instrumental ends

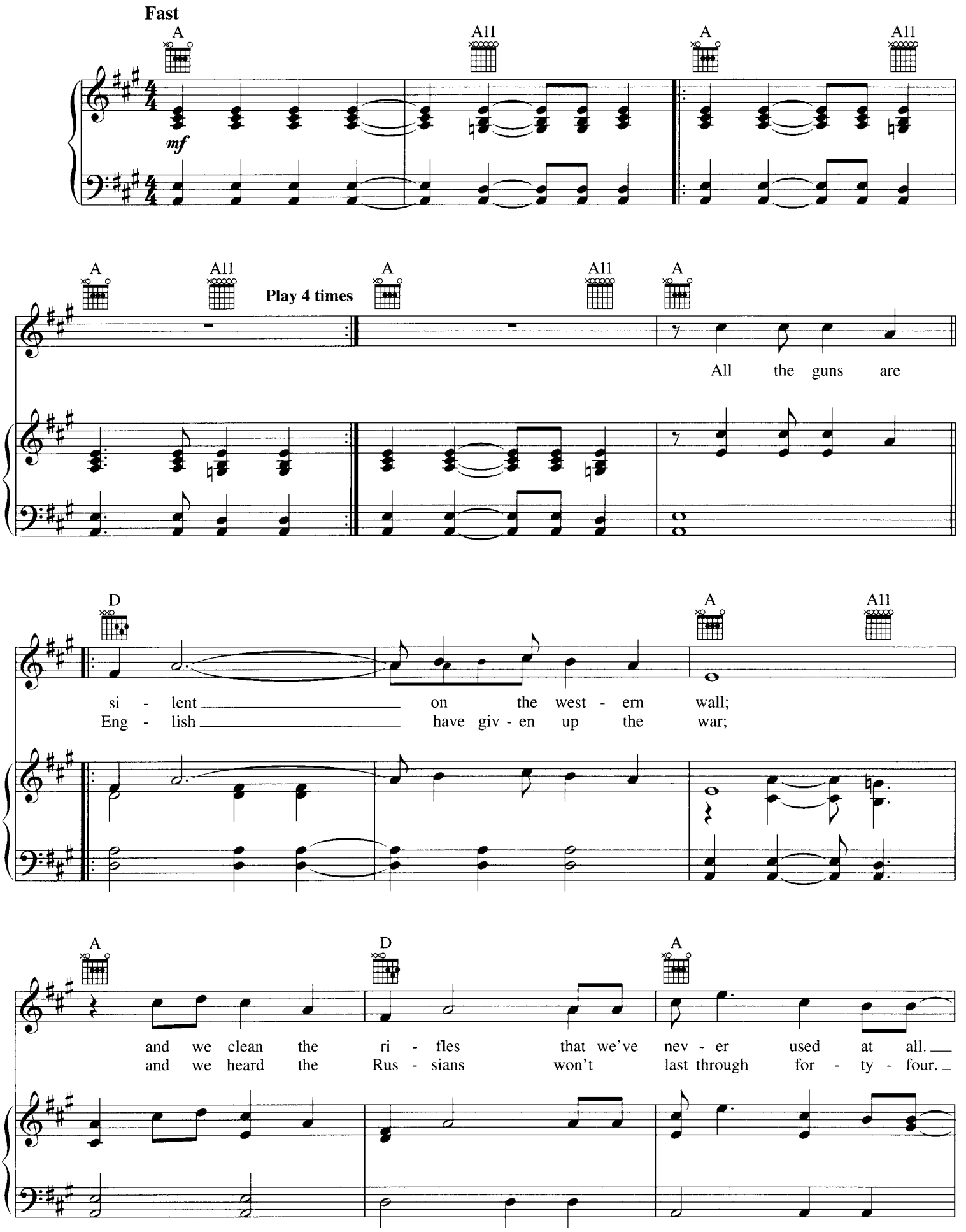

G7/D
C
Em/B
Am
C/G
Sing us a song, you're the pia - no man.
f


F
C/E
D7
G
C
Sing us a song to - night. Well, we're all in the


Em/B
Am
C/G
F
G11
mood for a mel - o - dy, and you've got us feel - in' al -
C
F/C
Cmaj7
1-3
G11
4
G11
right.
Now
Now
It's a
mf
C
Em/B
Am
C/G
F
G11
C
F/C
Cmaj7
F/C
C
G7/C
C
F/C
Cmaj7
F
C/E
Dm7
C

THE SIEGFRIED LINE

Words and Music by
BILLY JOEL



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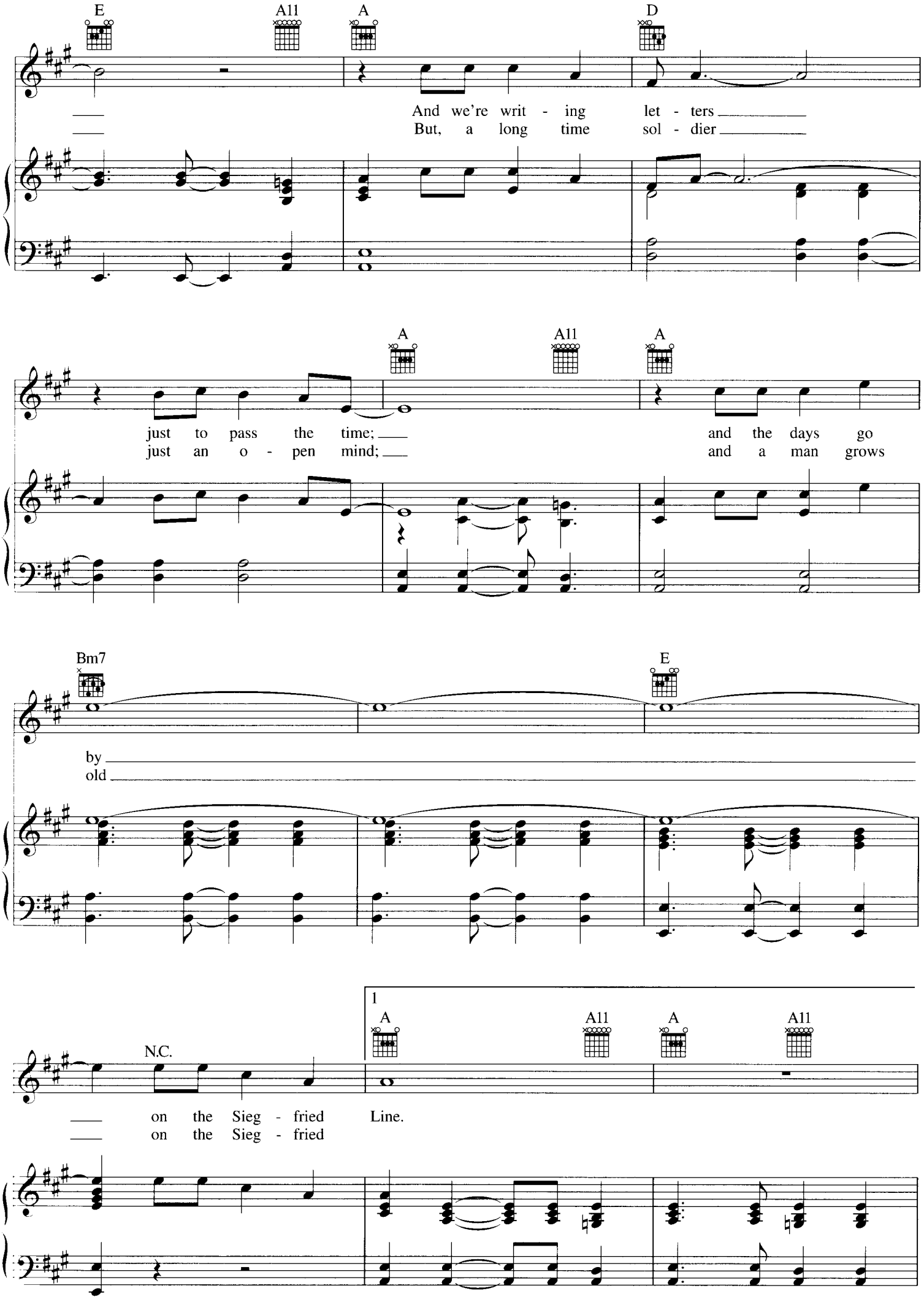
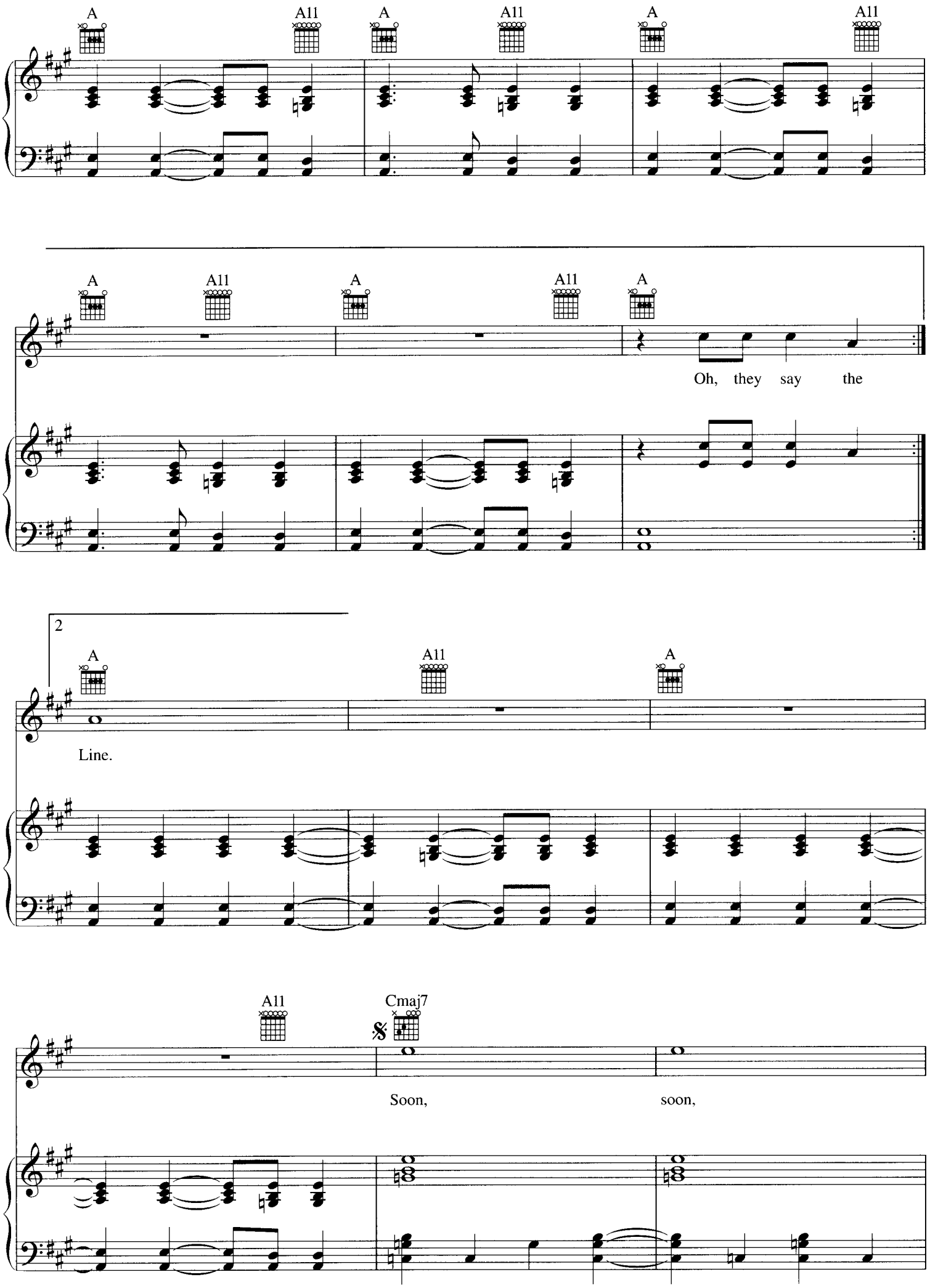
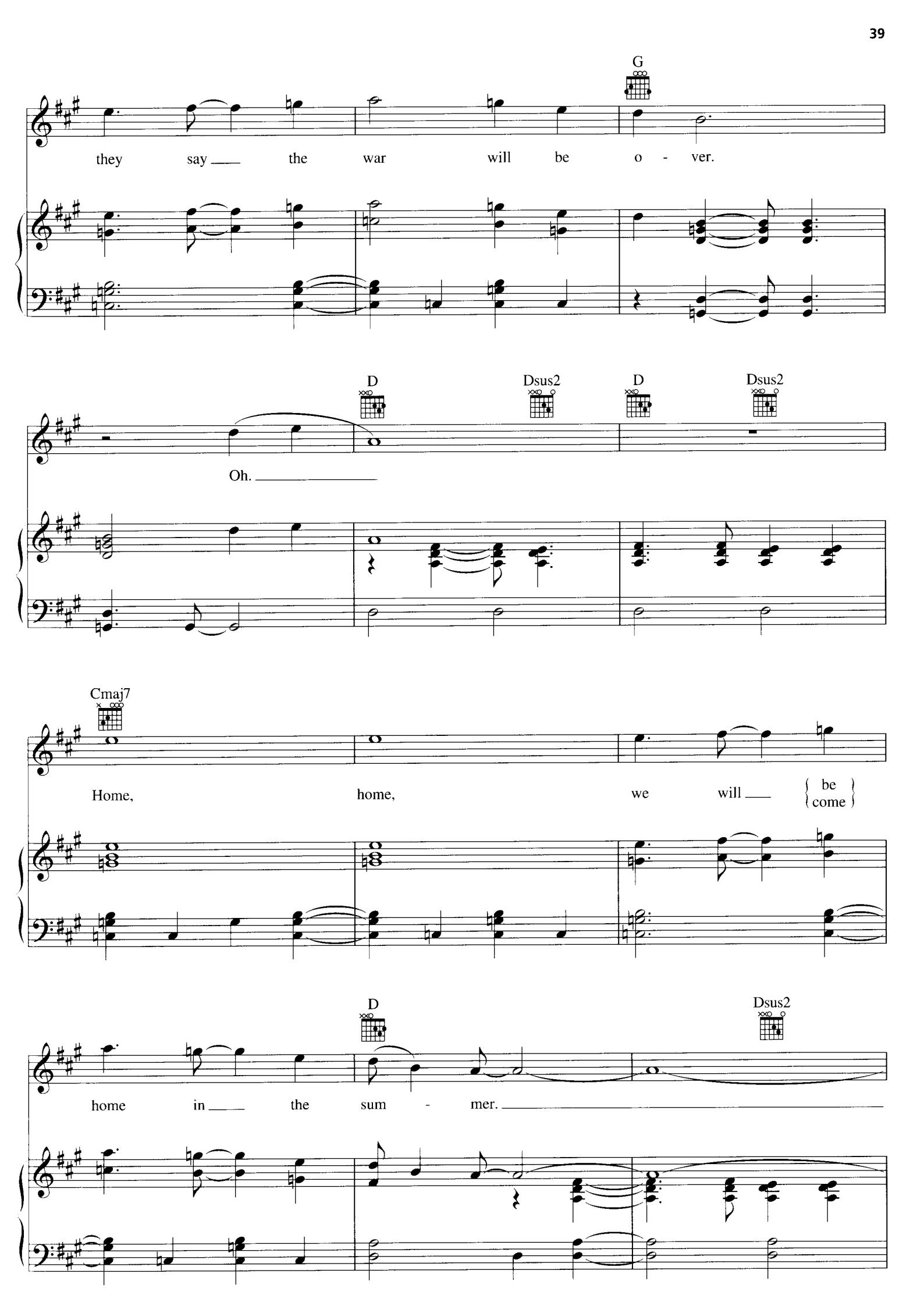
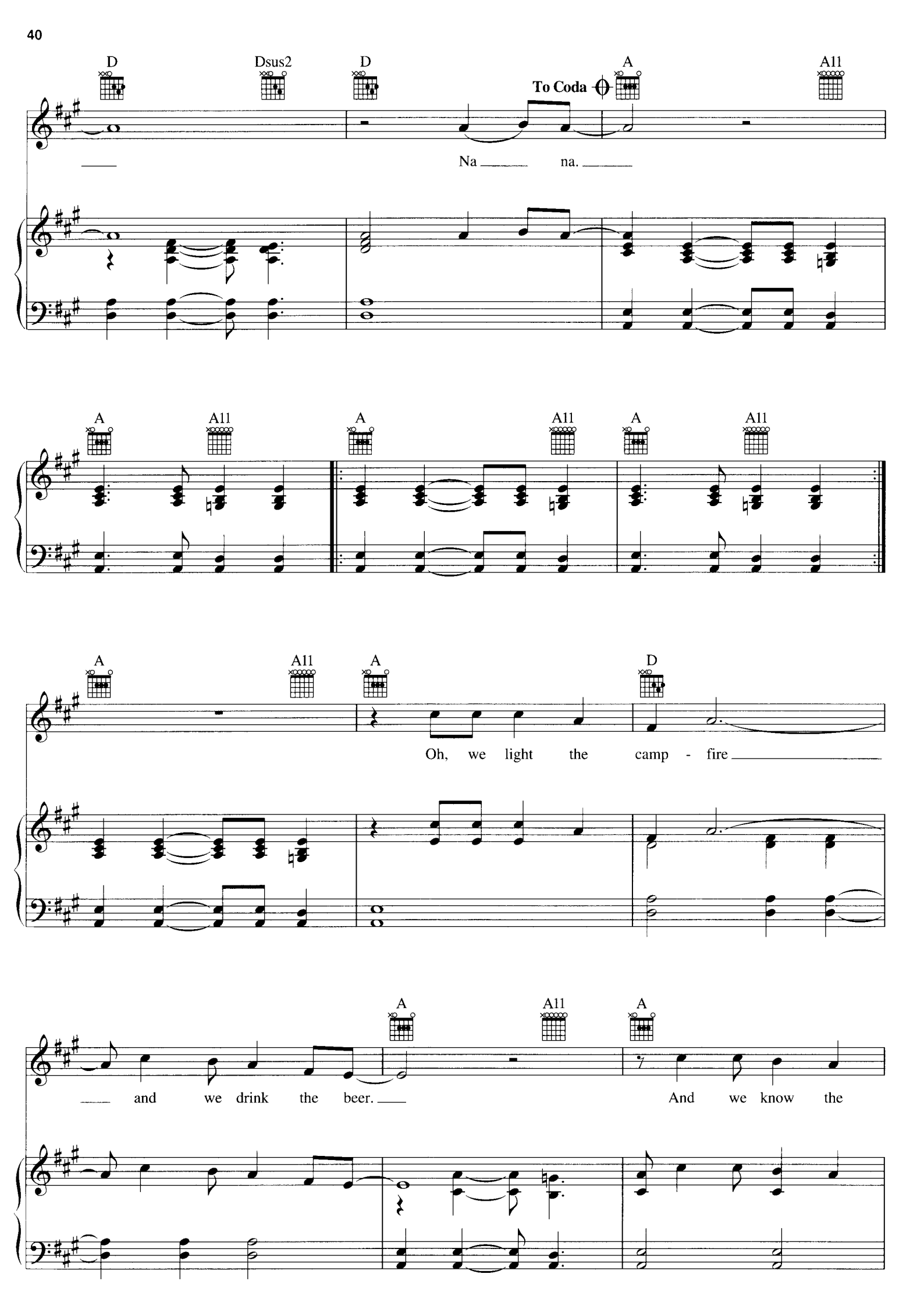
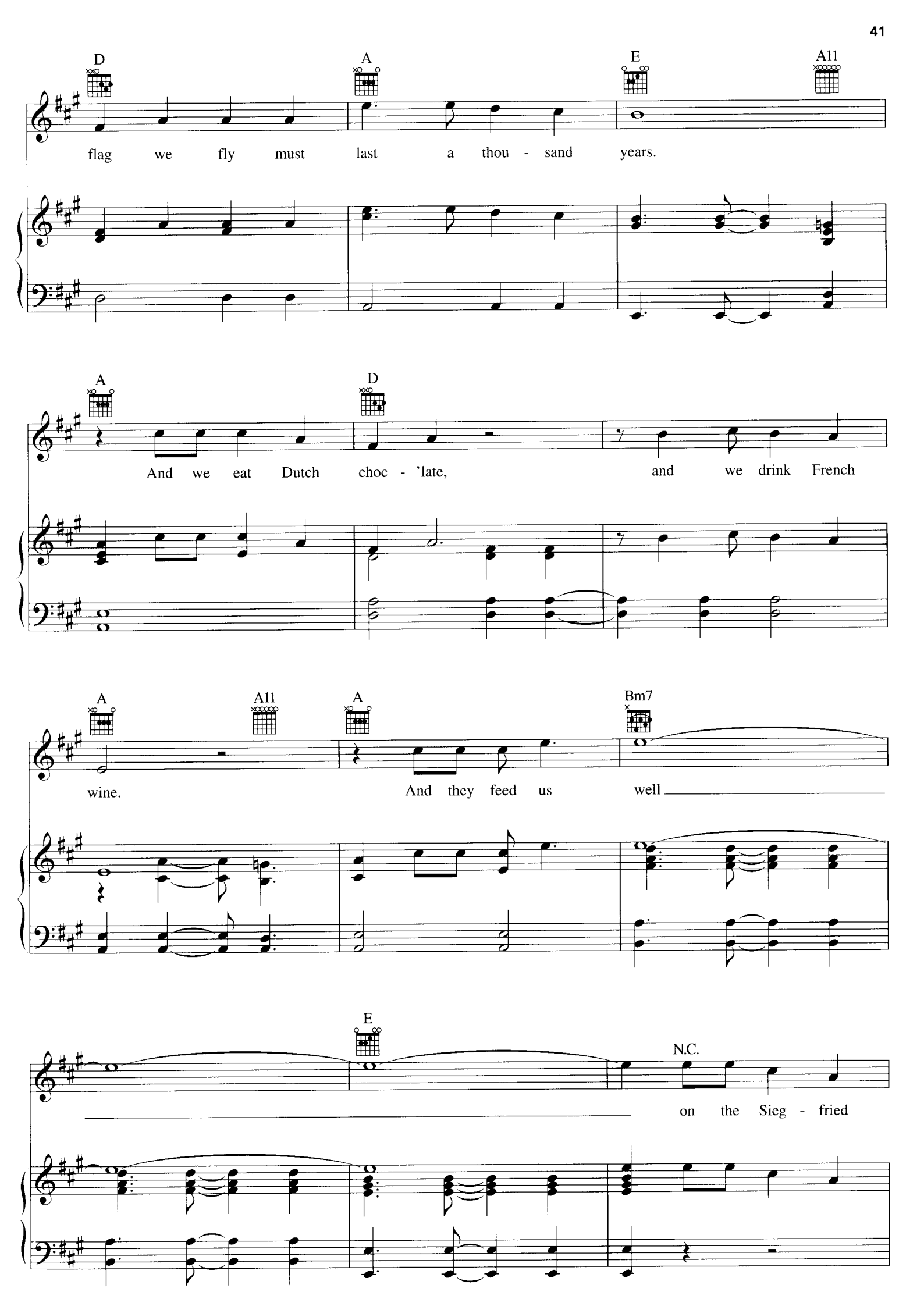
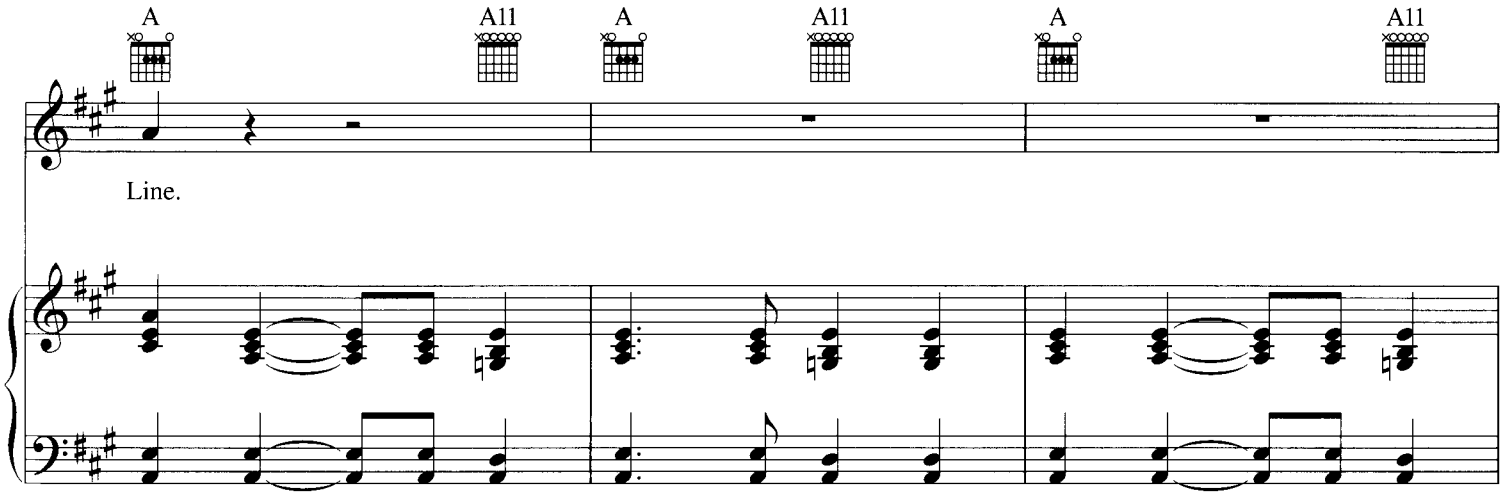

E
A11
A
D
And we're writ - ing let - ters
But, a long time sol - dier
A
A11
A
just to pass the time;
just an o - pen mind;
and the days go
and a man grows
Bm7
E
by
old
N.C.
1
A
A11
A
A11
on the Sieg - fried Line.
on the Sieg - fried

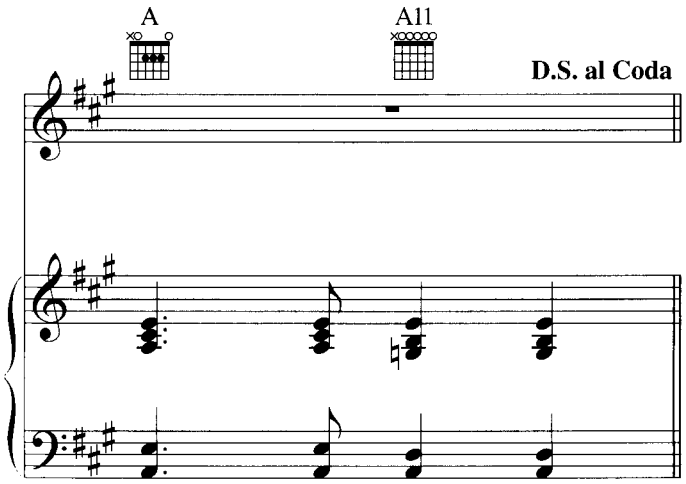

A
A11
A
A11
A
A11
A
A11
A
A11
A
Oh, they say the
2
A
A11
A
Line.
A11
Cmaj7
Soon,
soon,

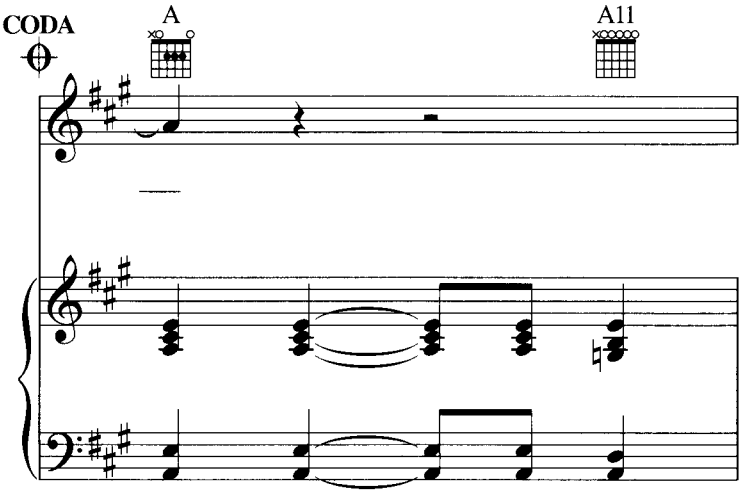

G
they say the war will be o - ver.
D
Dsus2
D
Dsus2
Oh.
Cmaj7
Home, home, we will be come
D
Dsus2
home in the sum - mer.

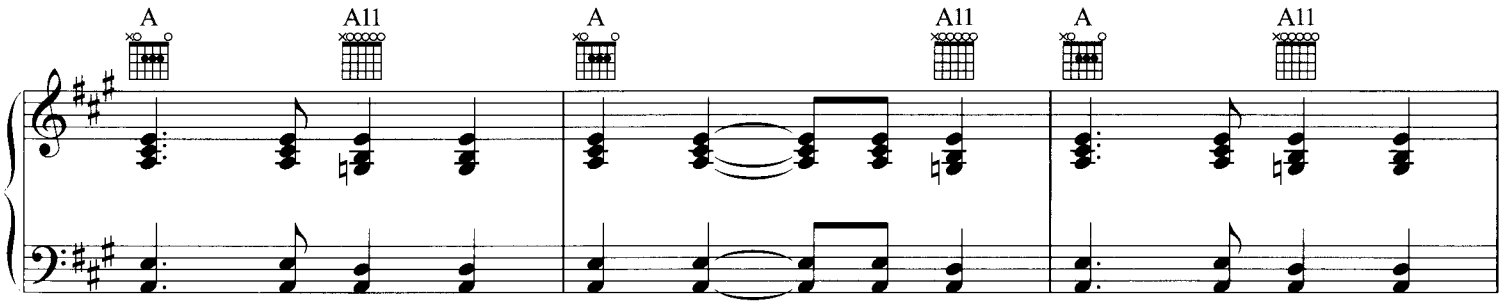

D
Dsus2
D
To Coda
A
A11
Na na.
A
A11
A
A11
A
A11
A
A11
A
D
Oh, we light the camp - fire
A
A11
A
and we drink the beer.
And we know the

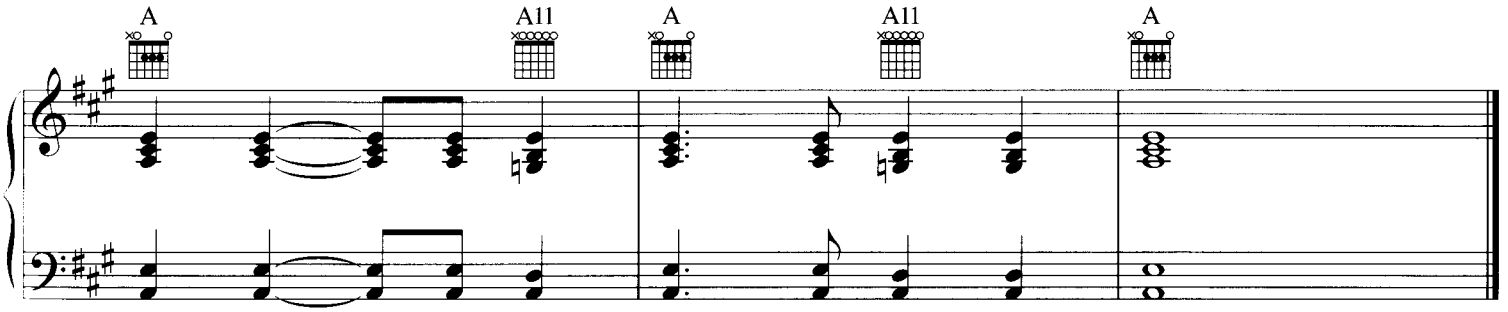

D
A
E
A11
flag we fly must last a thou - sand years.
A
D
And we eat Dutch choc - 'late, and we drink French
A
A11
A
Bm7
wine. And they feed us well
E
N.C.
on the Sieg - fried


A
A11
A
A11
A
A11
Line.


A
A11
D.S. al Coda

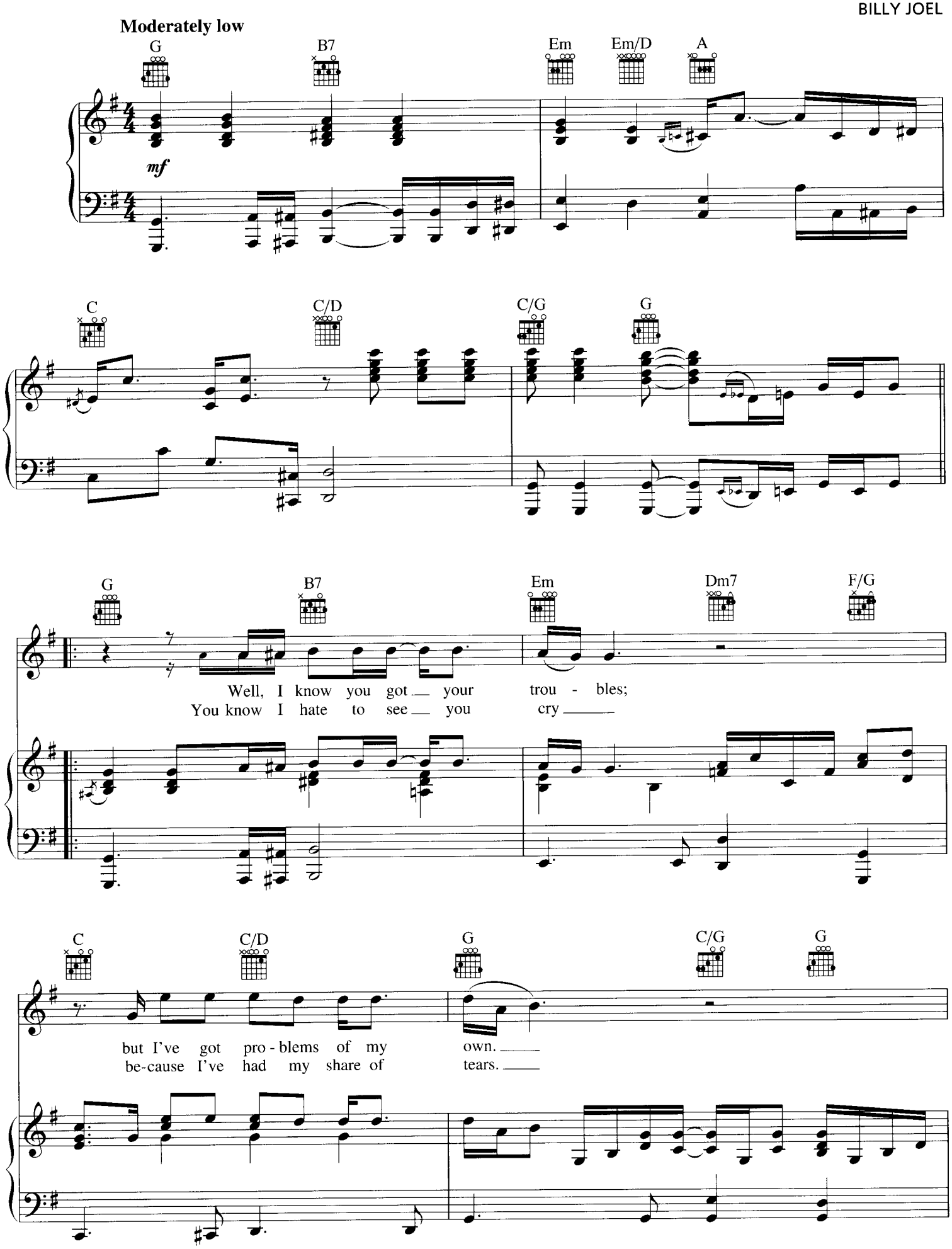

CODA
A
A11


A
A11
A
A11
A
A11


A
A11
A
A11
A

CROSS TO BEAR

Words and Music by
BILLY JOEL



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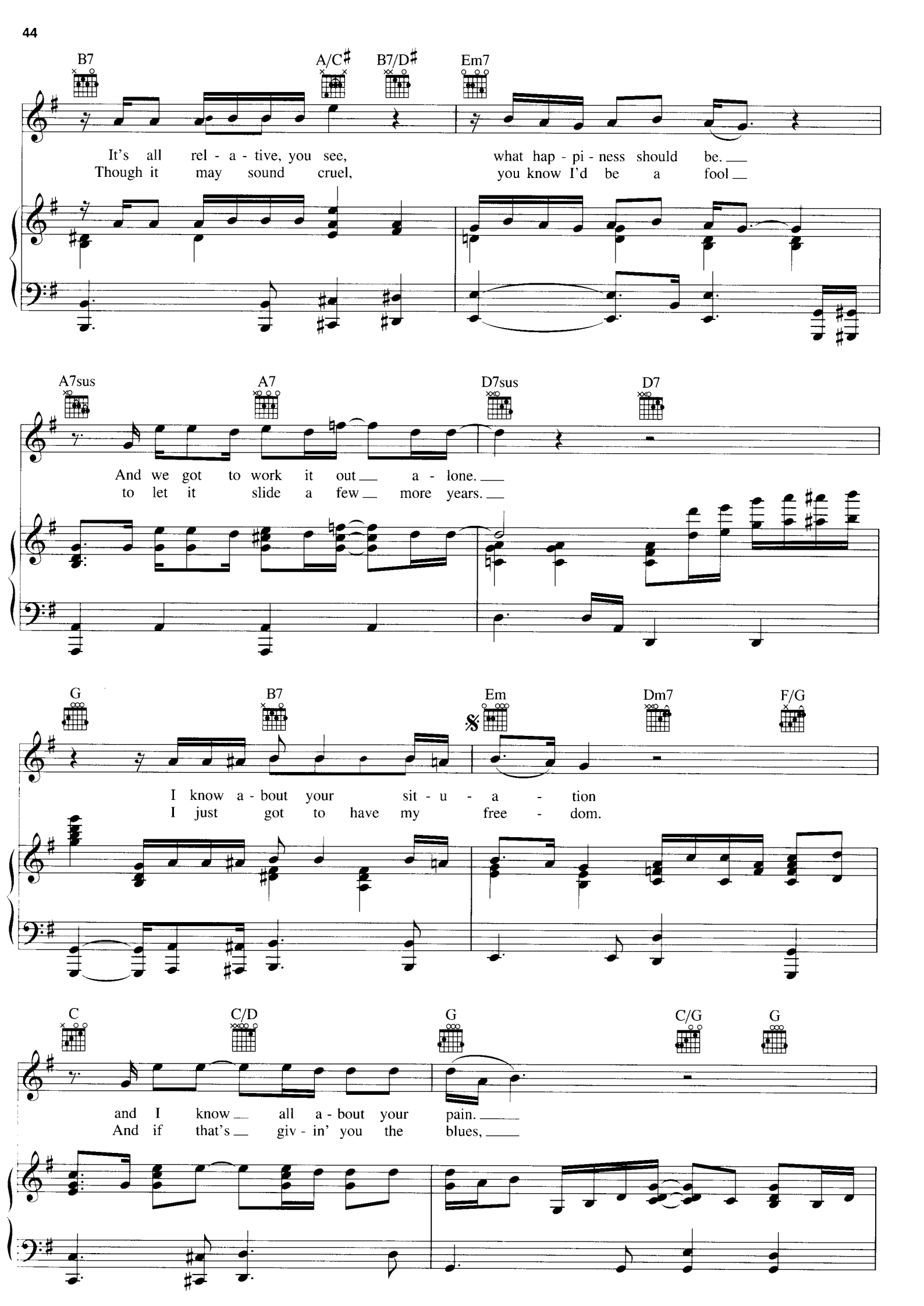
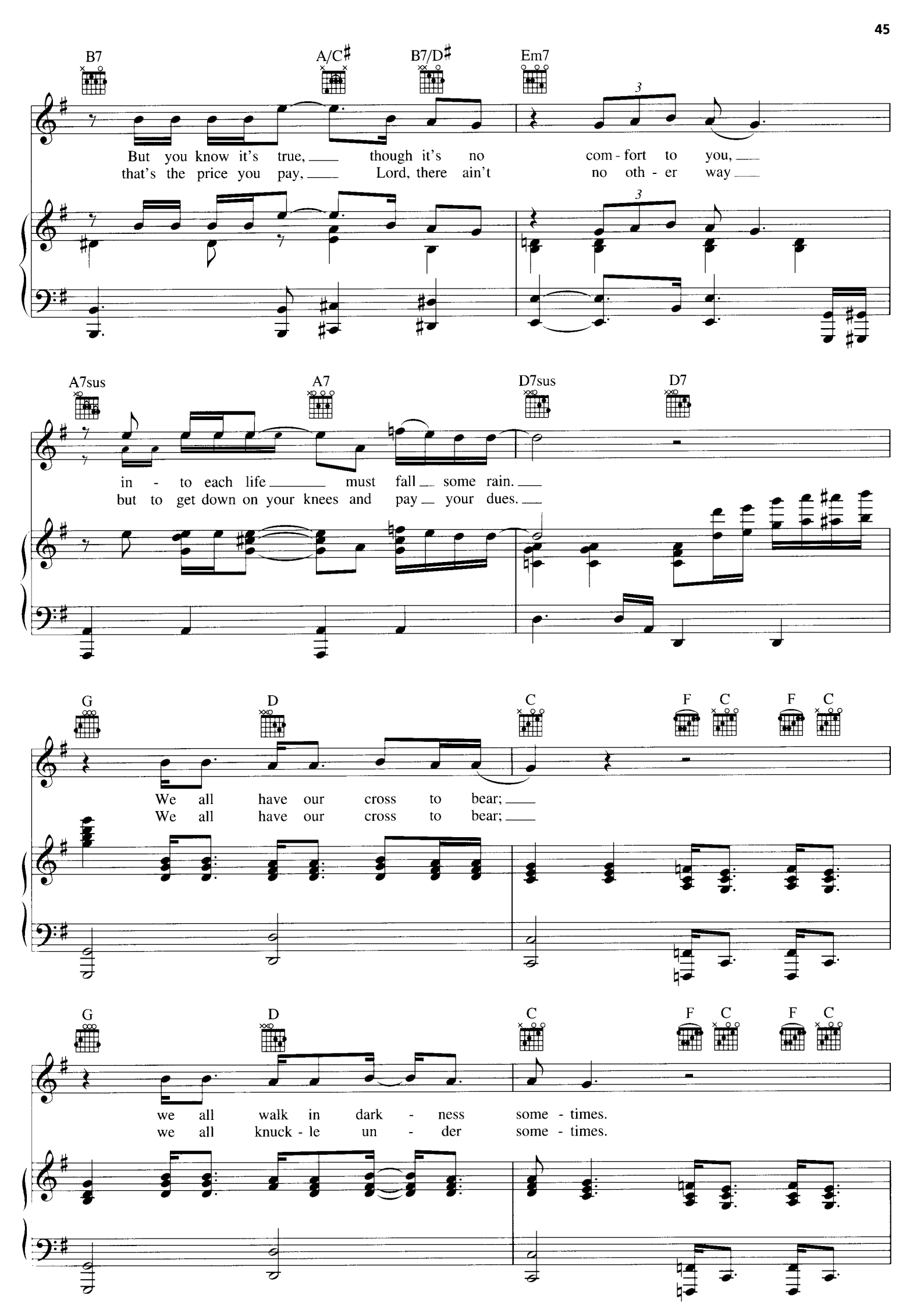
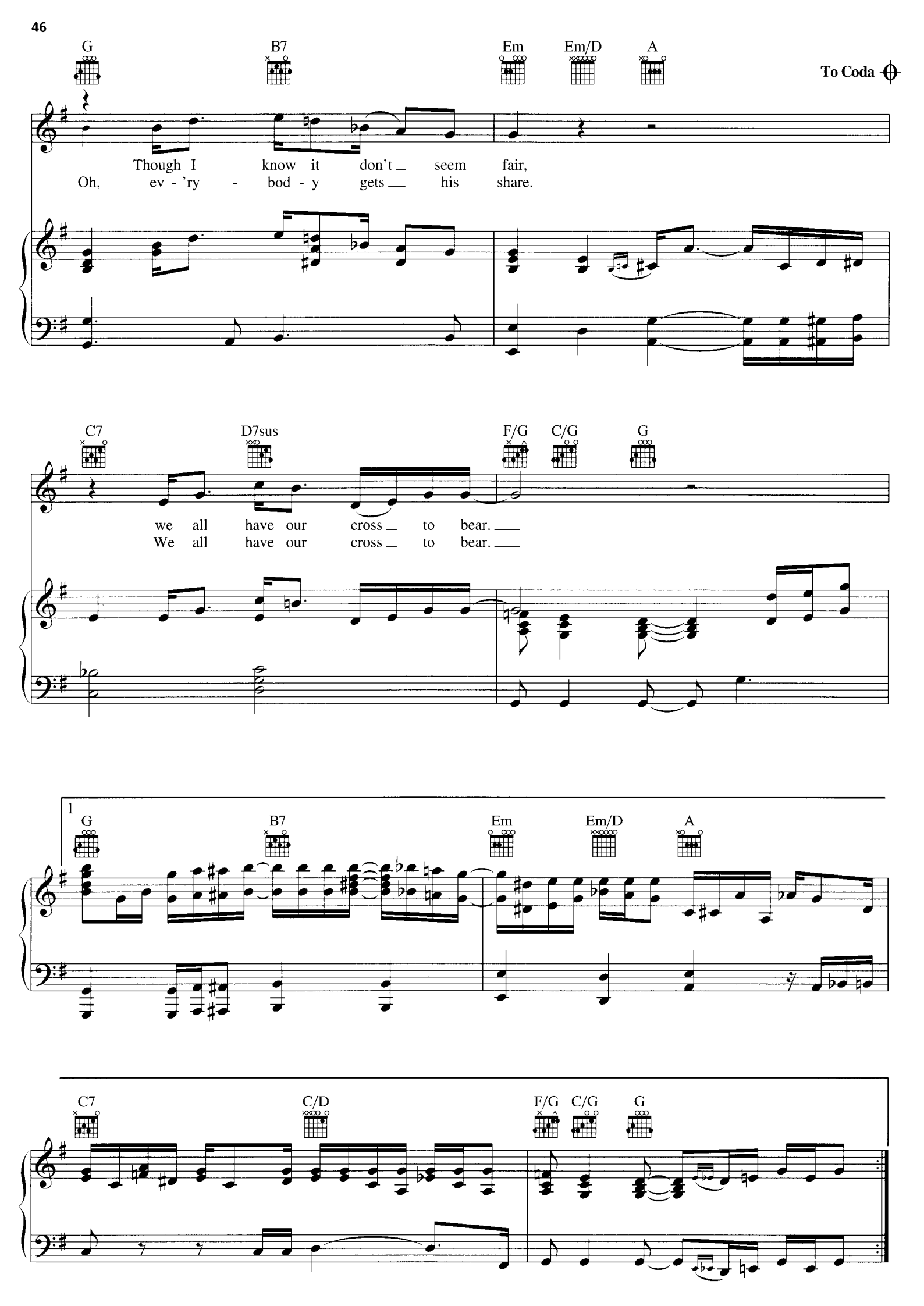
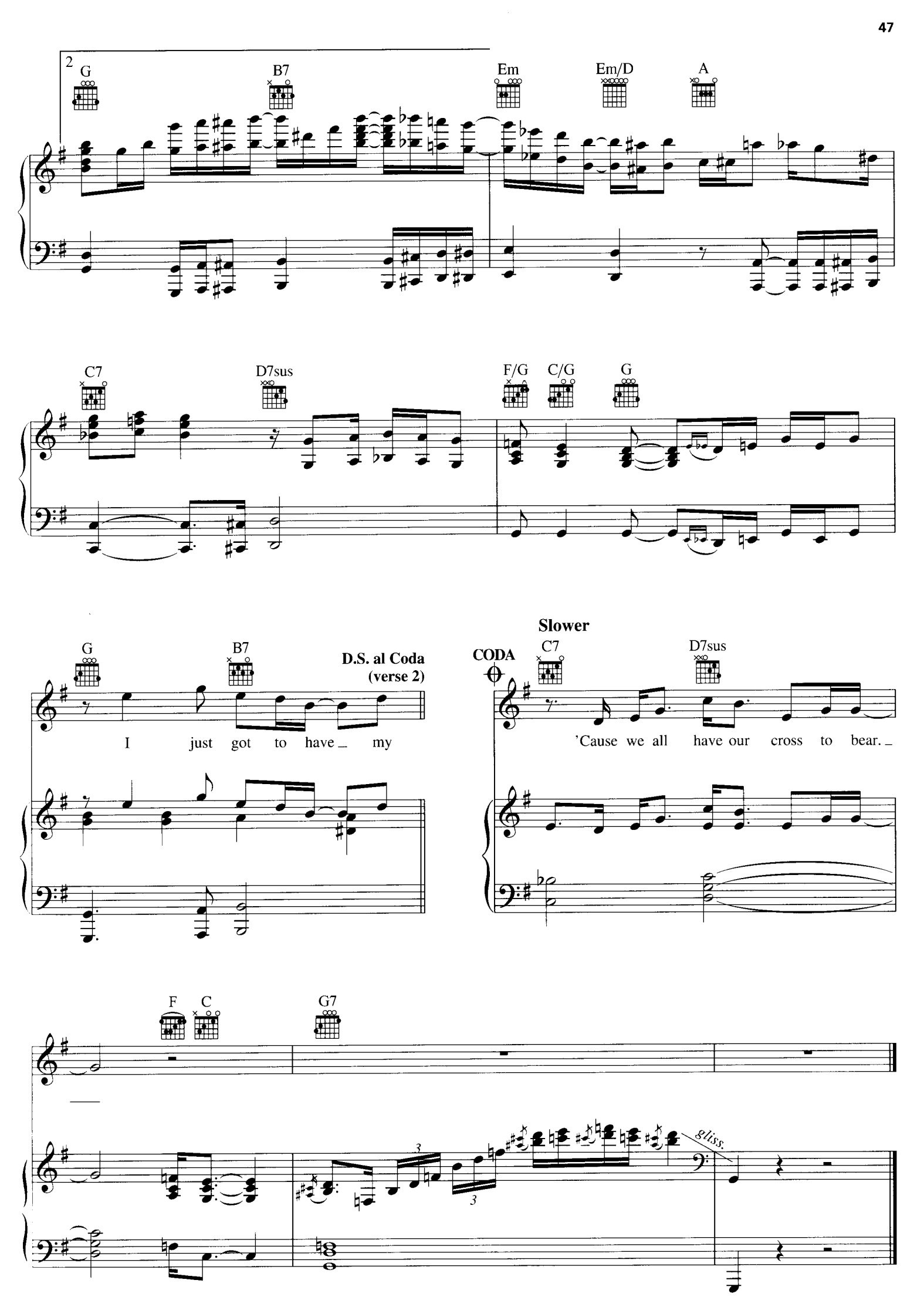

B7
A/C♯
B7/D♯
Em7
It's all rel - a - tive, you see, what hap - pi - ness should be.
Though it may sound cruel, you know I'd be a fool
A7sus
A7
D7sus
D7
And we got to work it out a - lone.
to let it slide a few more years.
G
B7
Em
Dm7
F/G
I know a - bout your sit - u - a - tion
I just got to have my free - dom.
C
C/D
G
C/G
G
and I know all a - bout your pain.
And if that's giv - in' you the blues,


B7
A/C♯
B7/D♯
Em7
But you know it's true, though it's no com - fort to you,
that's the price you pay, Lord, there ain't no oth - er way
A7sus
A7
D7sus
D7
in - to each life must fall some rain.
but to get down on your knees and pay your dues.
G
D
C
F
C
F
C
We all have our cross to bear;
We all have our cross to bear;
G
D
C
F
C
F
C
we all walk in dark - ness some - times.
we all knuck - le un - der some - times.


G
B7
Em
Em/D
A
To Coda
Though I know it don't seem fair,
Oh, ev - 'ry - bod - y gets his share.
C7
D7sus
F/G
C/G
G
we all have our cross to bear.
We all have our cross to bear.
1
G
B7
Em
Em/D
A
C7
C/D
F/G
C/G
G


2
G
B7
Em
Em/D
A
C7
D7sus
F/G
C/G
G
G
B7
D.S. al Coda
(verse 2)
I just got to have my
Slower
CODA
C7
D7sus
'Cause we all have our cross to bear.
F
C
G7
gliss.

NEW MEXICO

Words and Music by
BILLY JOEL

Moderately

C G B♭ F

mf

C G

1. To - day I'm liv - in' like a rich man's son,
2. And if I don't ___ have a car I'll hitch,
3. *Instrumental solo ad lib.*
4. Fun ain't eas - y if it ain't free,

B♭ F

to - mor - row morn - in' I could be ___ a bum. ___
I got a thumb and she's a son of a bitch. ___

too man - y peo - ple got a hold ___ on me. ___

C G

It does - n't mat - ter which di - rec - tion though,
I'll do my writ - ing on my road gui - tar,

But I know some - thing that they don't know,

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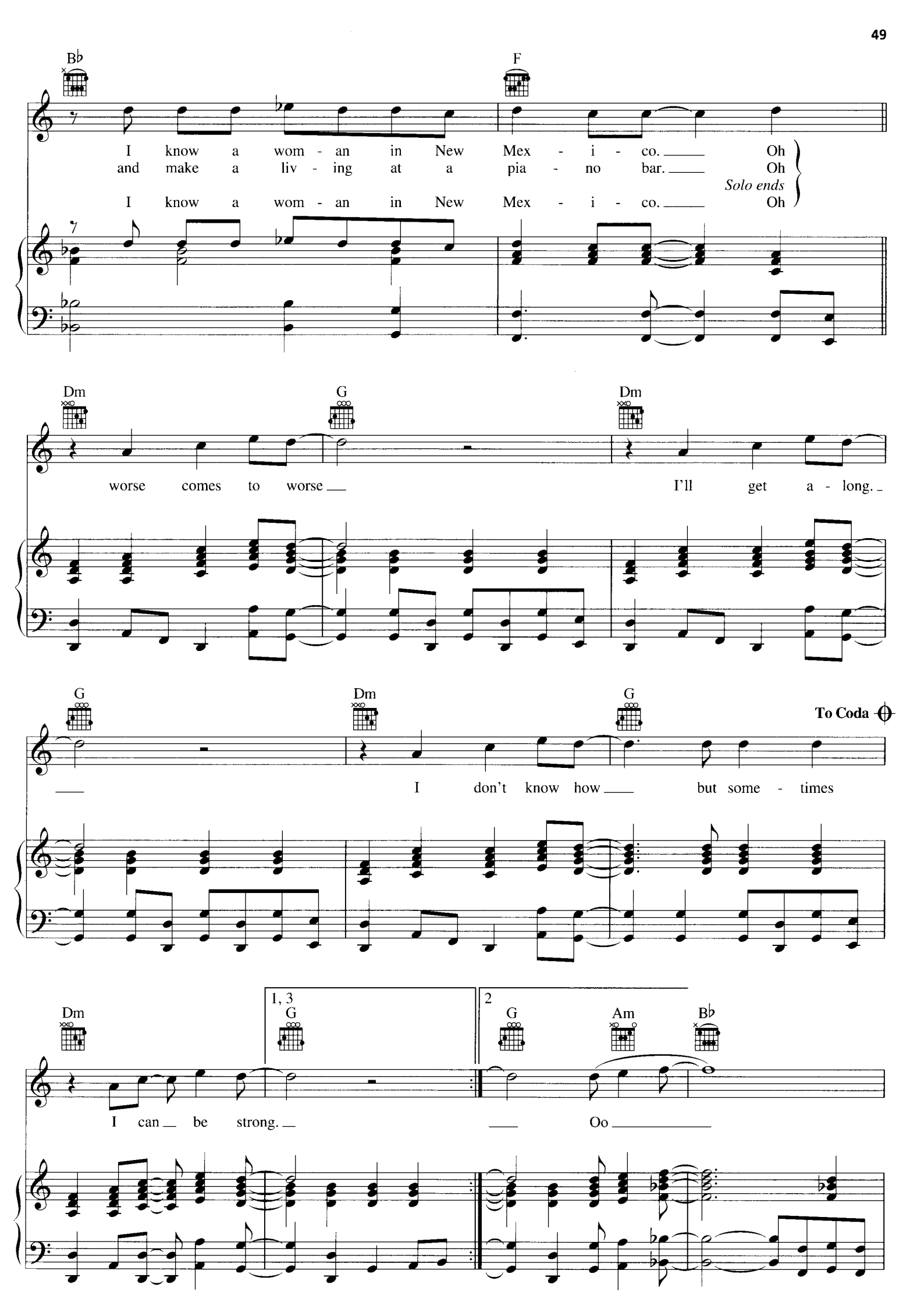
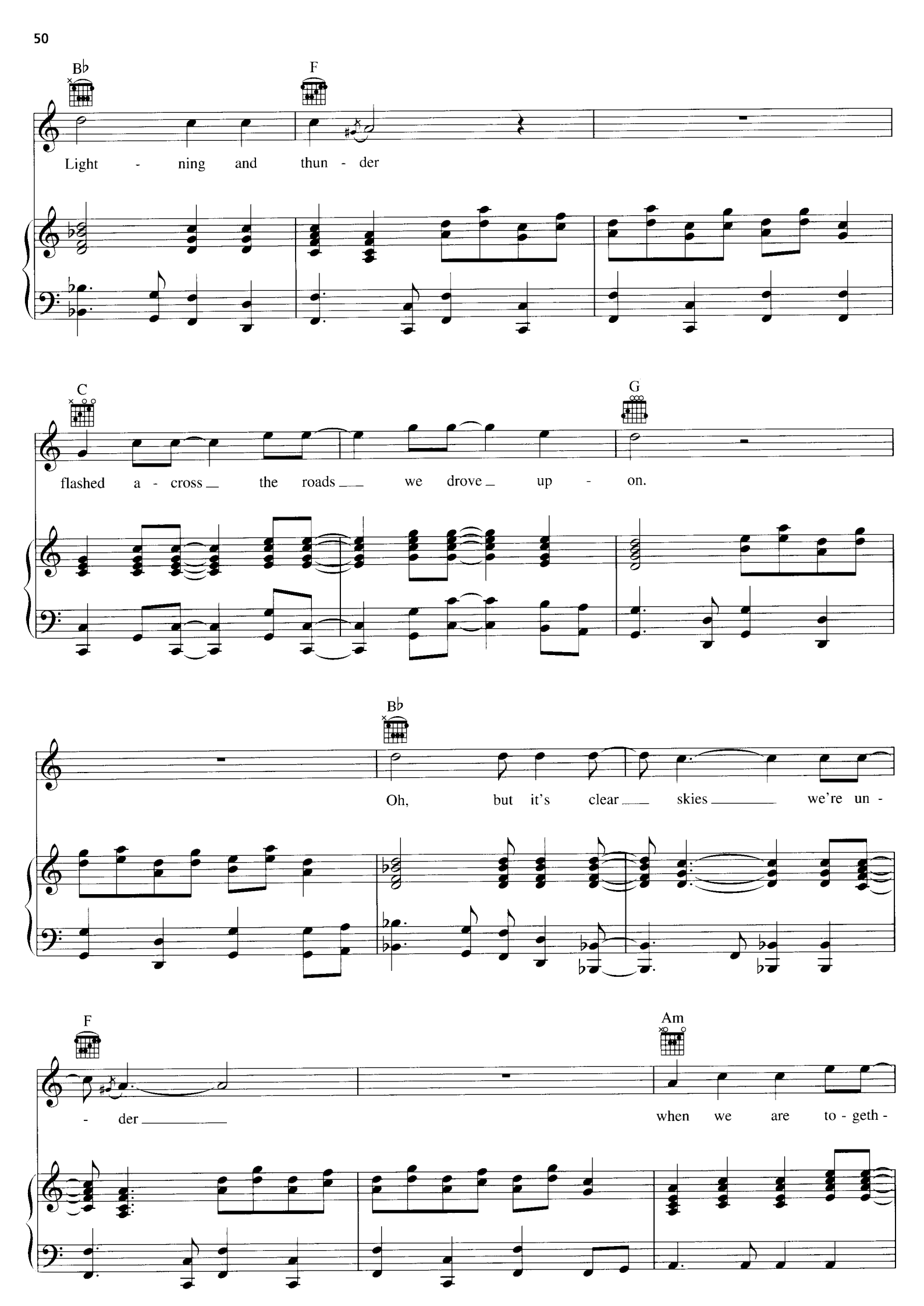
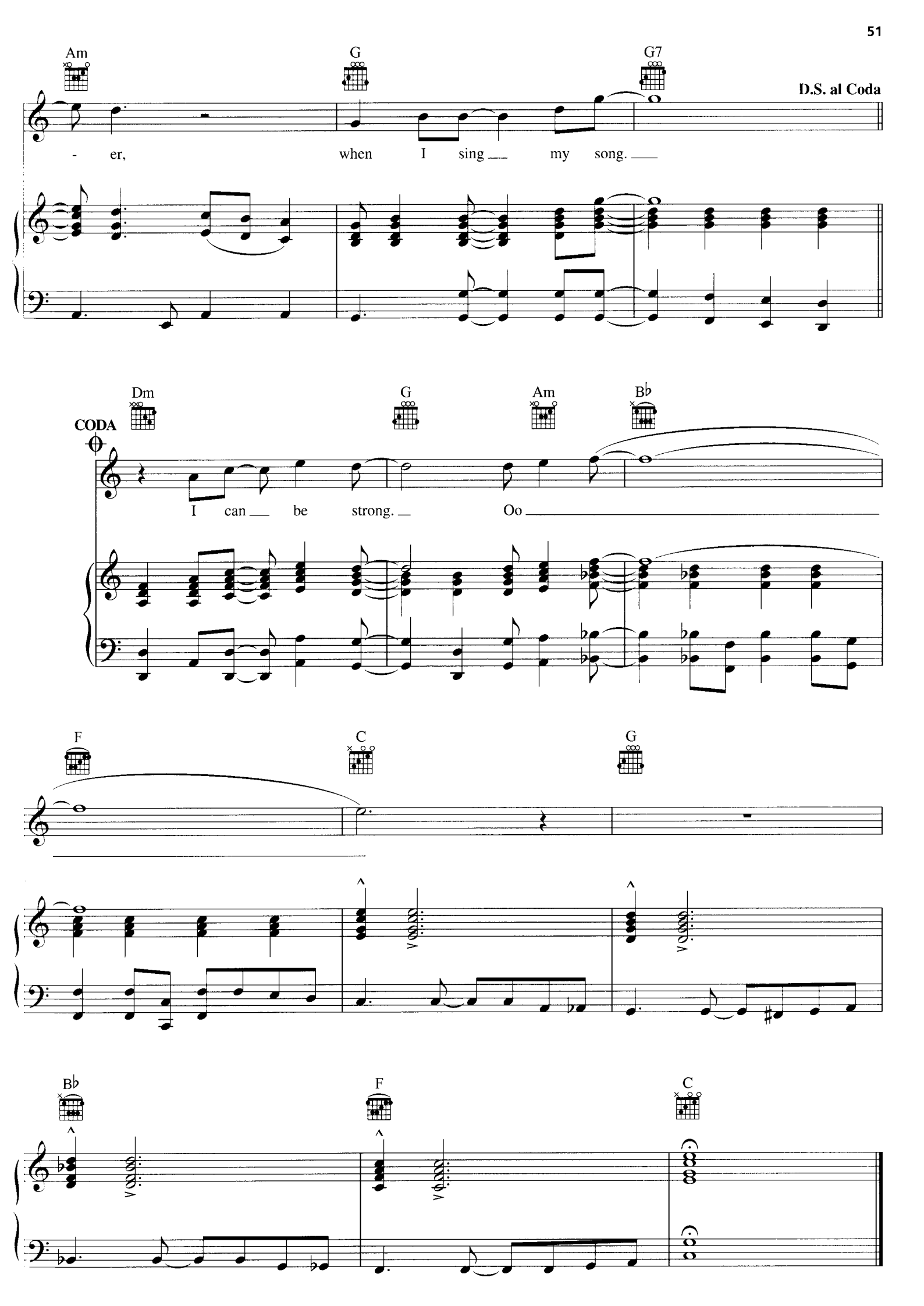
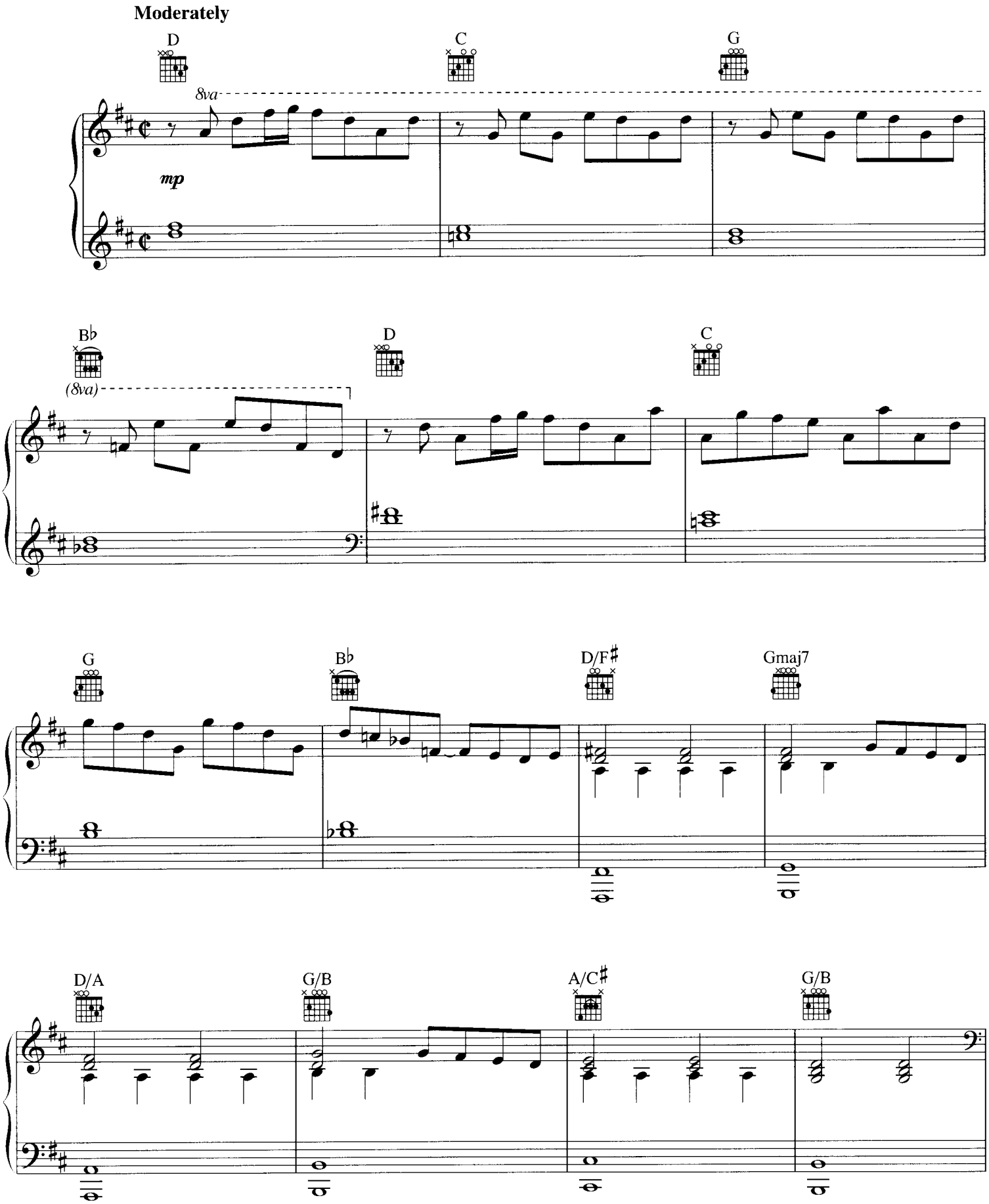

B♭
F
I know a wom - an in New Mex - i - co. Oh
and make a liv - ing at a pia - no bar. Oh
Solo ends
I know a wom - an in New Mex - i - co. Oh
Dm
G
Dm
worse comes to worse I'll get a - long.
G
Dm
G
To Coda
I don't know how but some - times
Dm
1, 3
G
2
G
Am
B♭
I can be strong. Oo


B♭
F
Light - ning and thun - der
C
G
flashed a - cross the roads we drove up - on.
B♭
Oh, but it's clear skies we're un -
F
Am
- der
when we are to - geth -


Am
G
G7
D.S. al Coda
- er, when I sing my song.
Dm
G
Am
B♭
CODA
I can be strong. Oo
F
C
G
B♭
F
C

MIAMI 2017
(Seen the Lights Go Out on Broadway)

Words and Music by
BILLY JOEL



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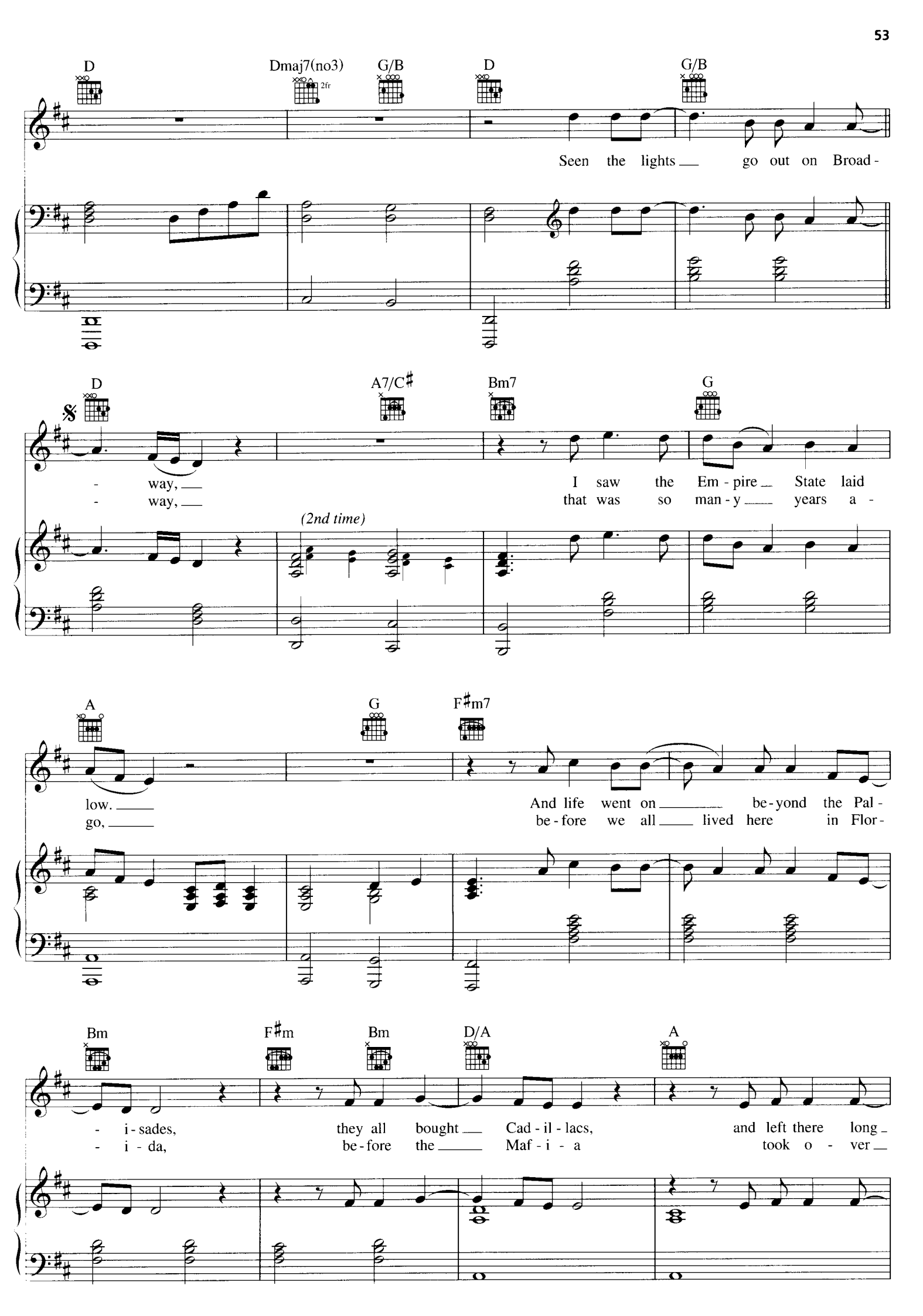
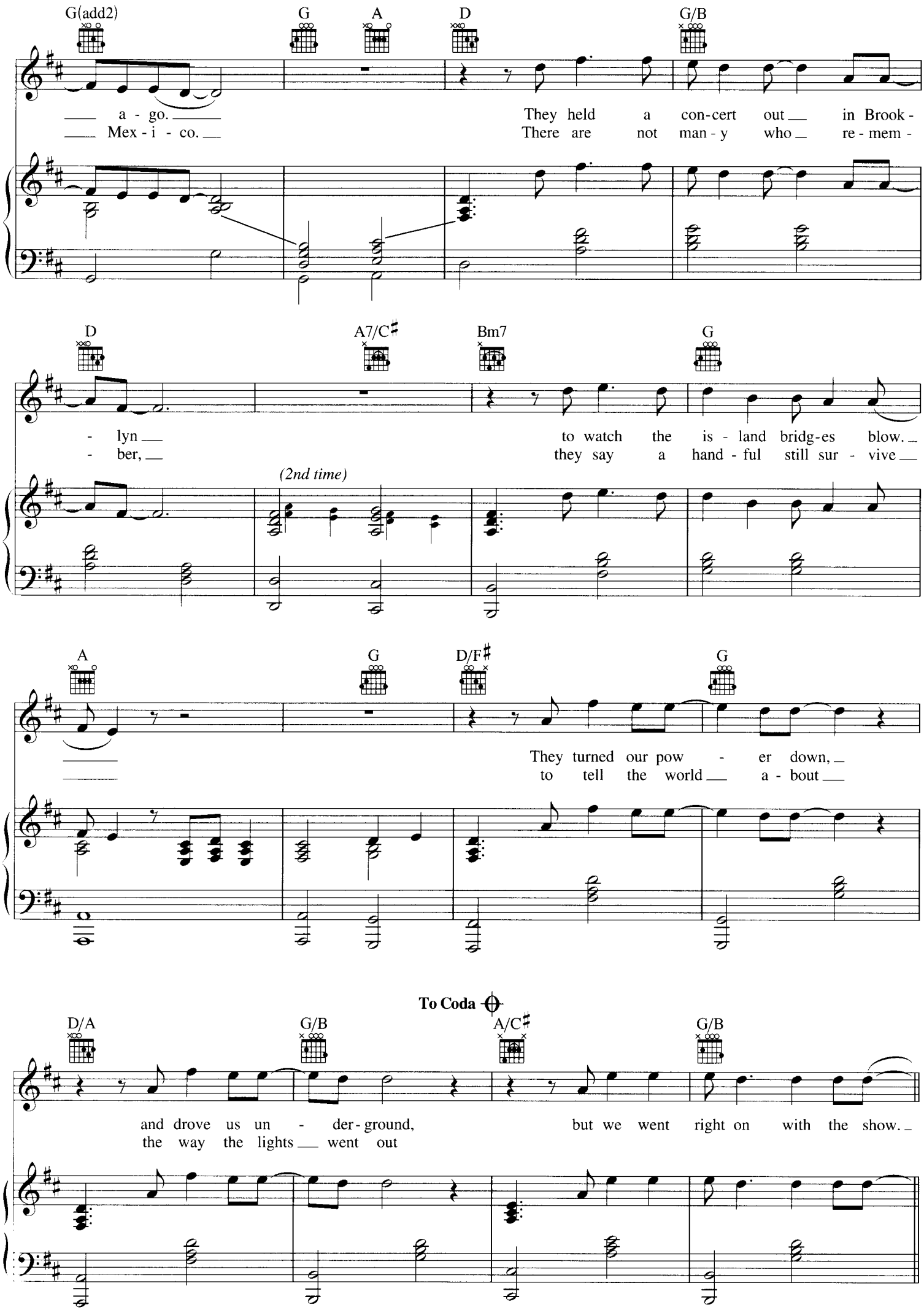
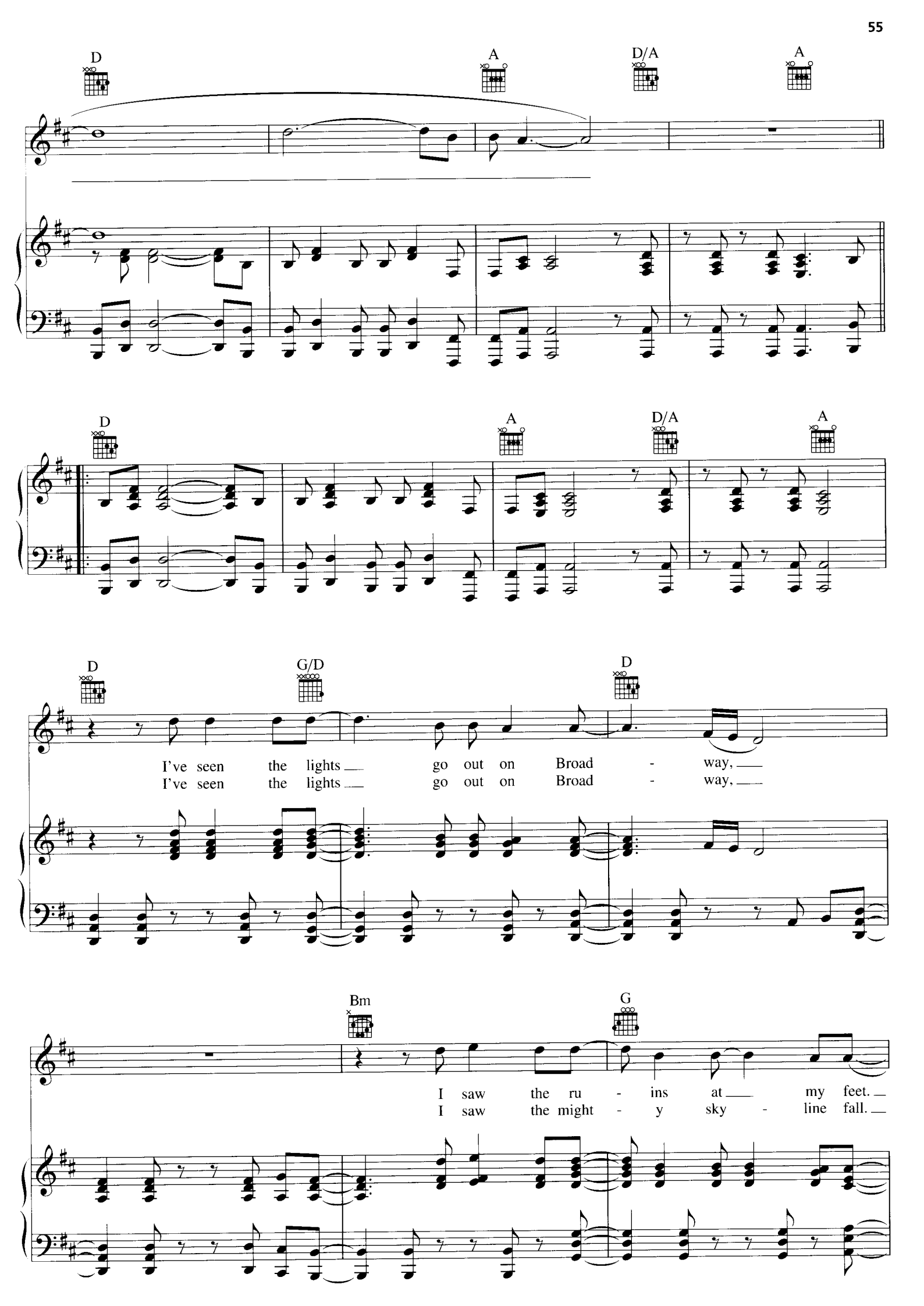
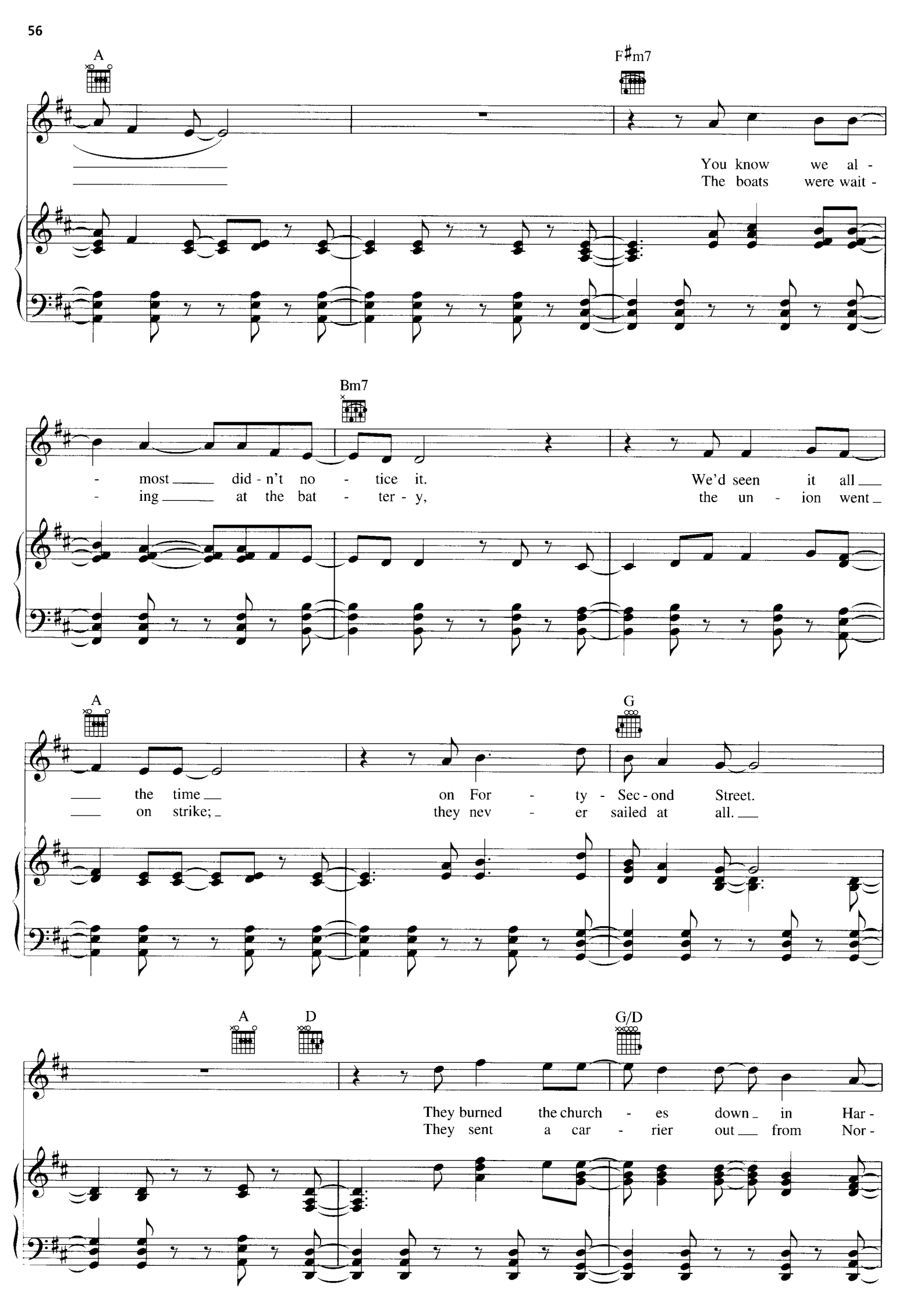
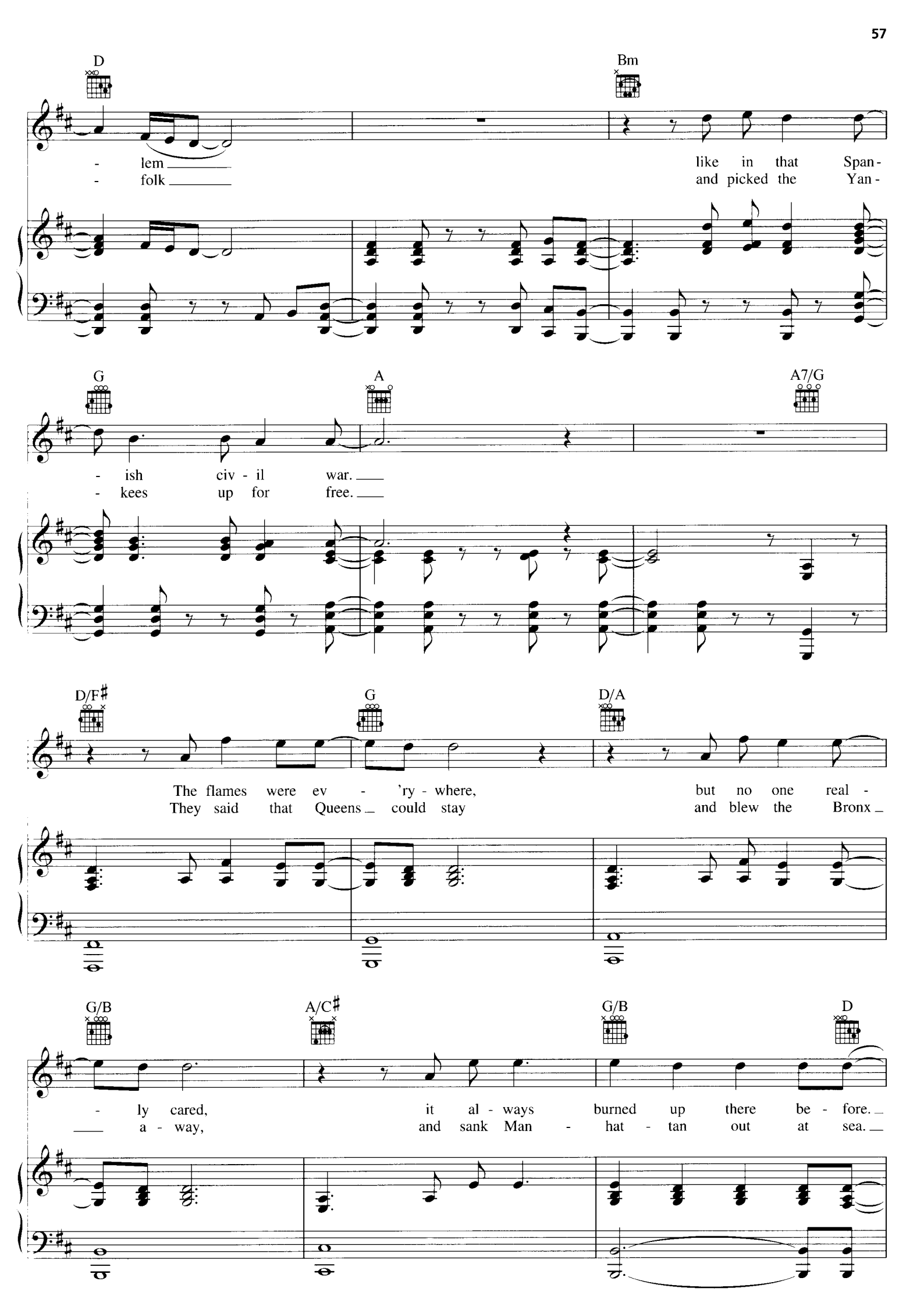
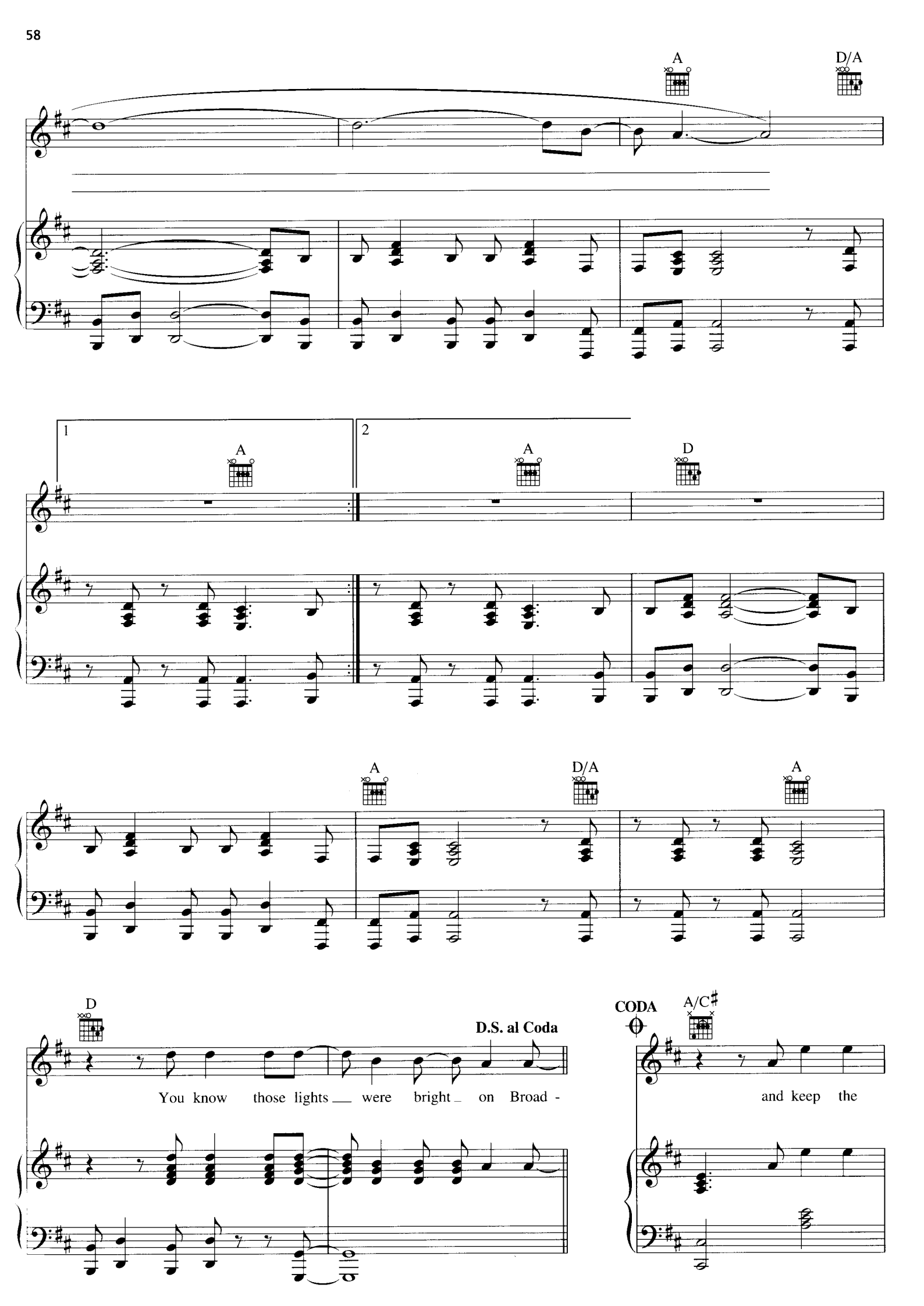

D
Dmaj7(no3)
2fr
G/B
D
G/B
Seen the lights go out on Broad-
D
A7/C♯
Bm7
G
- way,
- way,
I saw the Em - pire State laid
that was so man - y years a -
(2nd time)
A
G
F♯m7
low.
go,
And life went on be - yond the Pal -
be - fore we all lived here in Flor -
Bm
F♯m
Bm
D/A
A
- i - sades,
- i - da,
they all bought Cad - il - lacs,
be - fore the Maf - i - a
and left there long
took o - ver

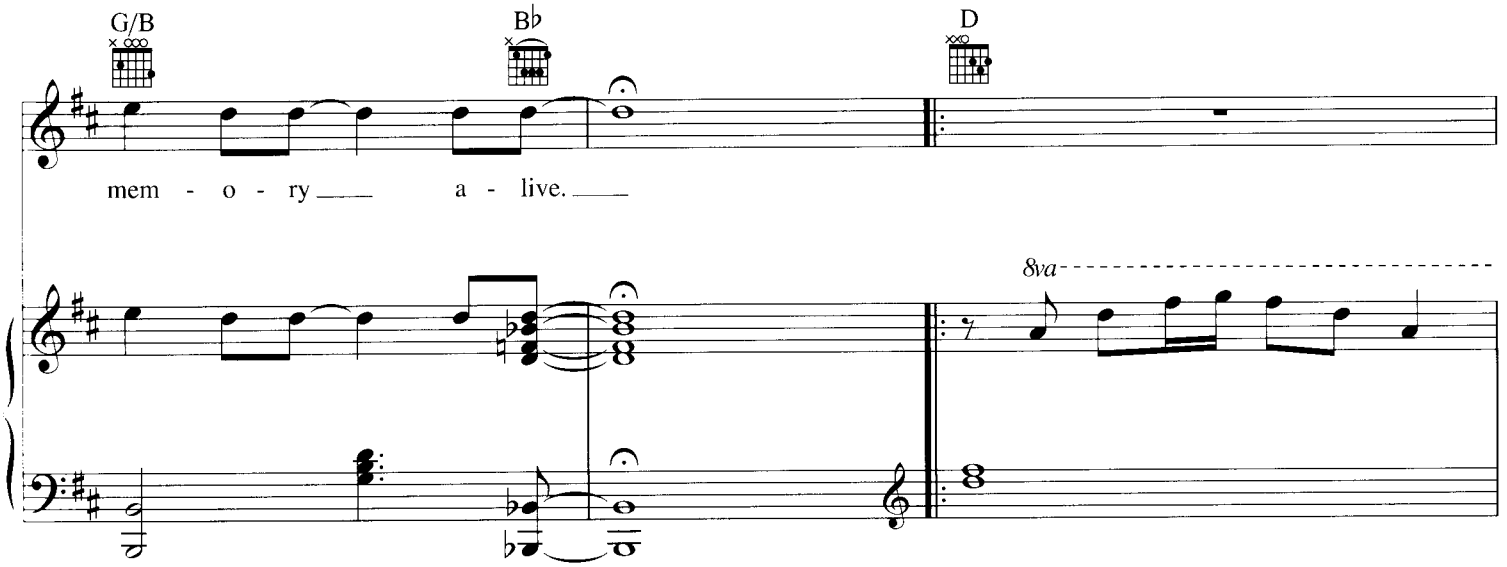

G(add2)
G
A
D
G/B
a - go.
They held a con-cert out in Brook-
Mex - i - co.
There are not man - y who re - mem -
D
A7/C♯
Bm7
G
- lyn
to watch the is - land bridg-es blow.
- ber,
they say a hand - ful still sur - vive
(2nd time)
A
G
D/F♯
G
They turned our pow - er down,
to tell the world a - bout
To Coda
D/A
G/B
A/C♯
G/B
and drove us un - der-ground,
but we went right on with the show.
the way the lights went out

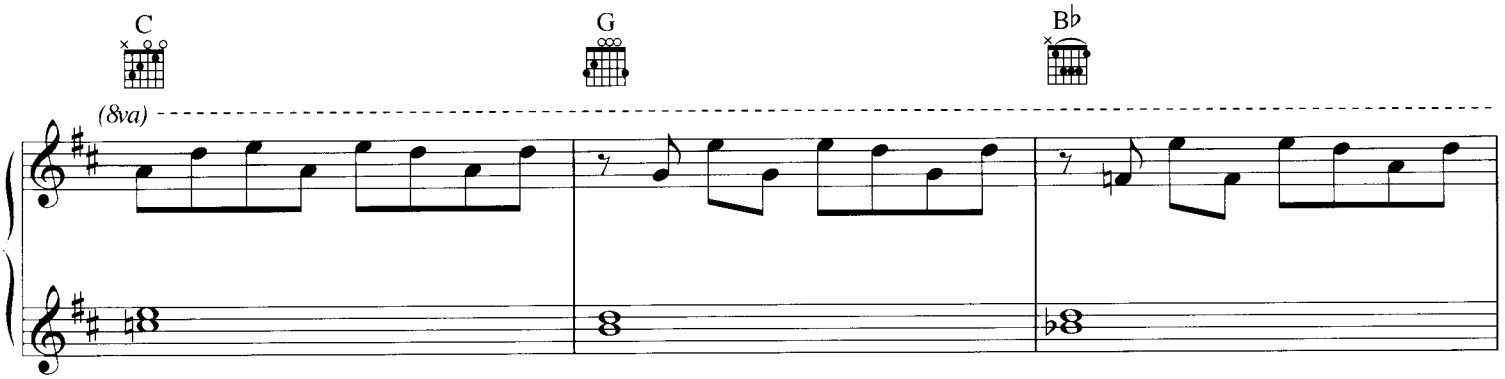

D
A
D/A
A
D
A
D/A
A
D
G/D
D
I've seen the lights go out on Broad - way,
I've seen the lights go out on Broad - way,
Bm
G
I saw the ru - ins at my feet.
I saw the might - y sky - line fall.

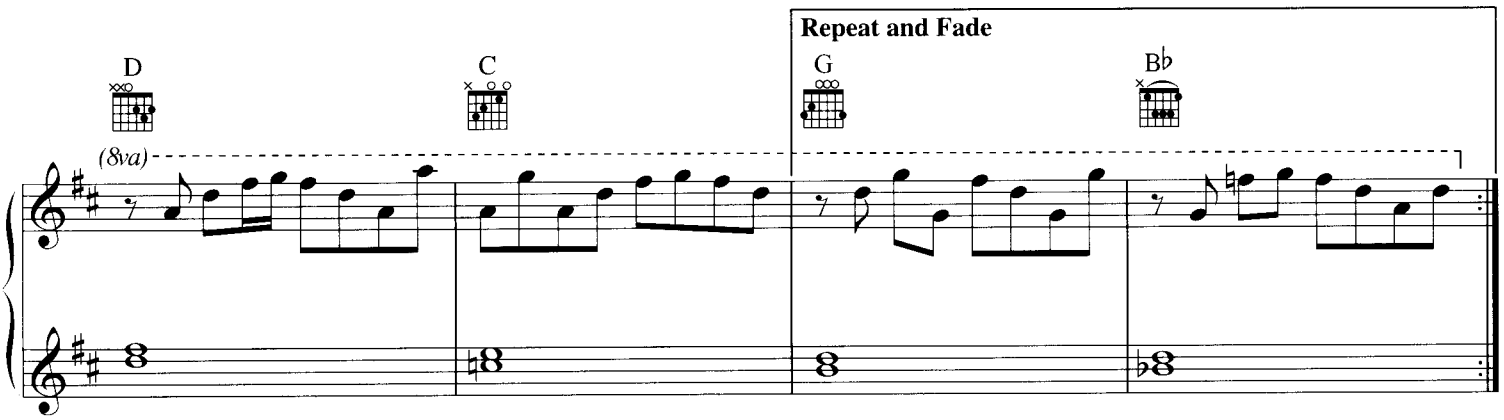

A
F♯m7
You know we al -
The boats were wait -
Bm7
- most did - n't no - tice it.
- ing at the bat - ter - y,
We'd seen it all
the un - ion went
A
G
the time on For - ty - Sec - ond Street.
on strike; they nev - er sailed at all.
A
D
G/D
They burned the church - es down in Har -
They sent a car - rier out from Nor -

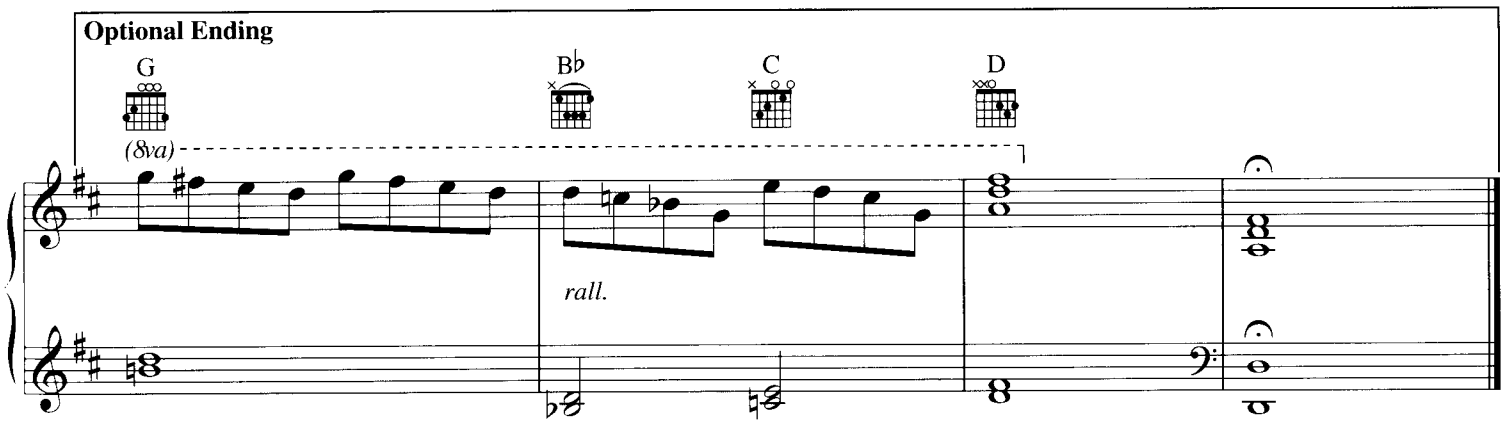

D
Bm
- lem
- folk
like in that Span-
and picked the Yan-
G
A
A7/G
- ish civ - il war.
- kees up for free.
D/F♯
G
D/A
The flames were ev - 'ry - where,
They said that Queens could stay
but no one real -
and blew the Bronx
G/B
A/C♯
G/B
D
- ly cared,
a - way,
it al - ways burned up there be - fore.
and sank Man - hat - tan out at sea.


A
D/A
1
A
2
A
D
A
D/A
A
D
D.S. al Coda
You know those lights were bright on Broad -
CODA
A/C♯
and keep the


G/B
B♭
D
mem - o - ry a - live.
8va

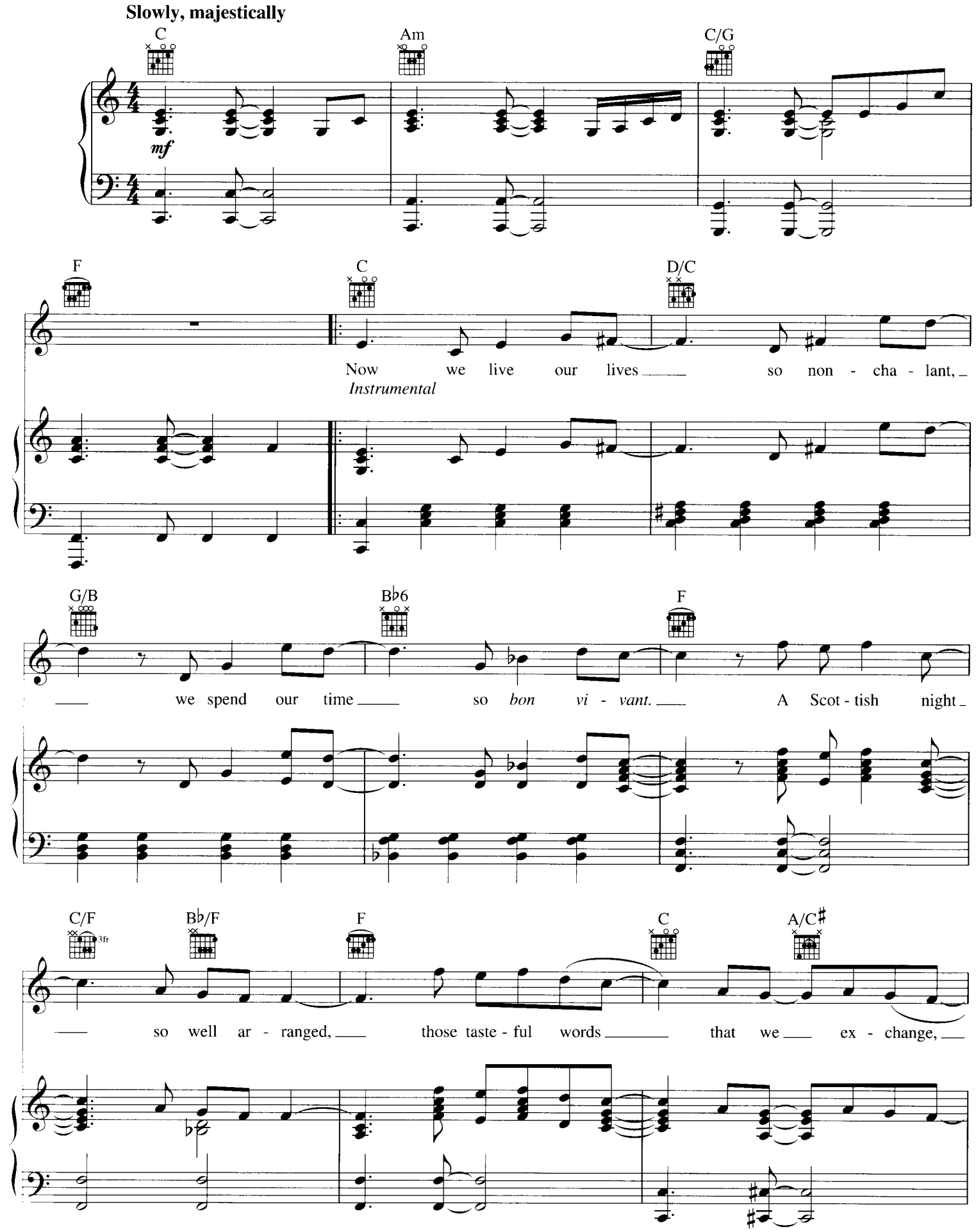

C
G
B♭
(8va)


Repeat and Fade
D
C
G
B♭
(8va)


Optional Ending
G
B♭
C
D
(8va)
rall.

THESE RHINESTONE DAYS

Words and Music by
BILLY JOEL



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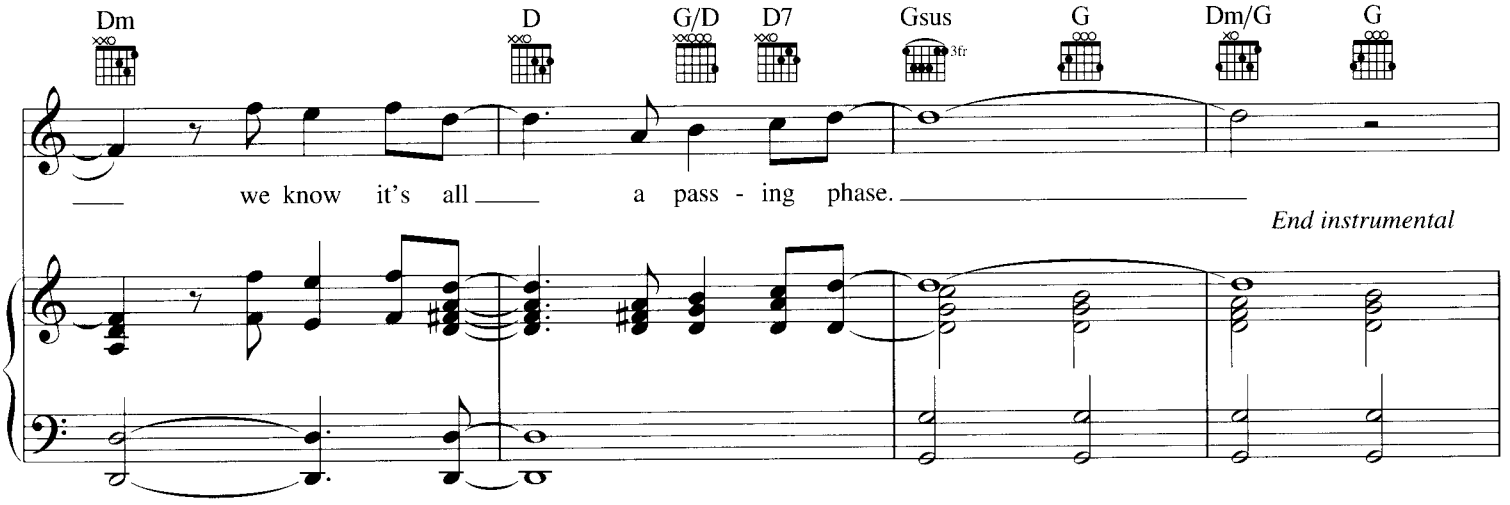
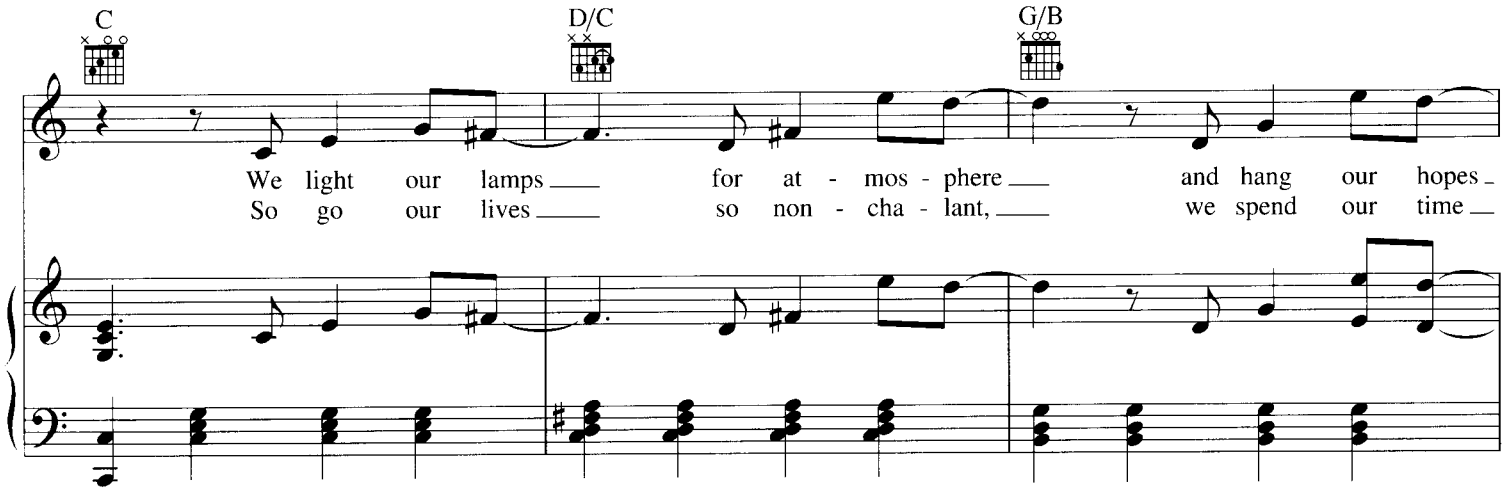
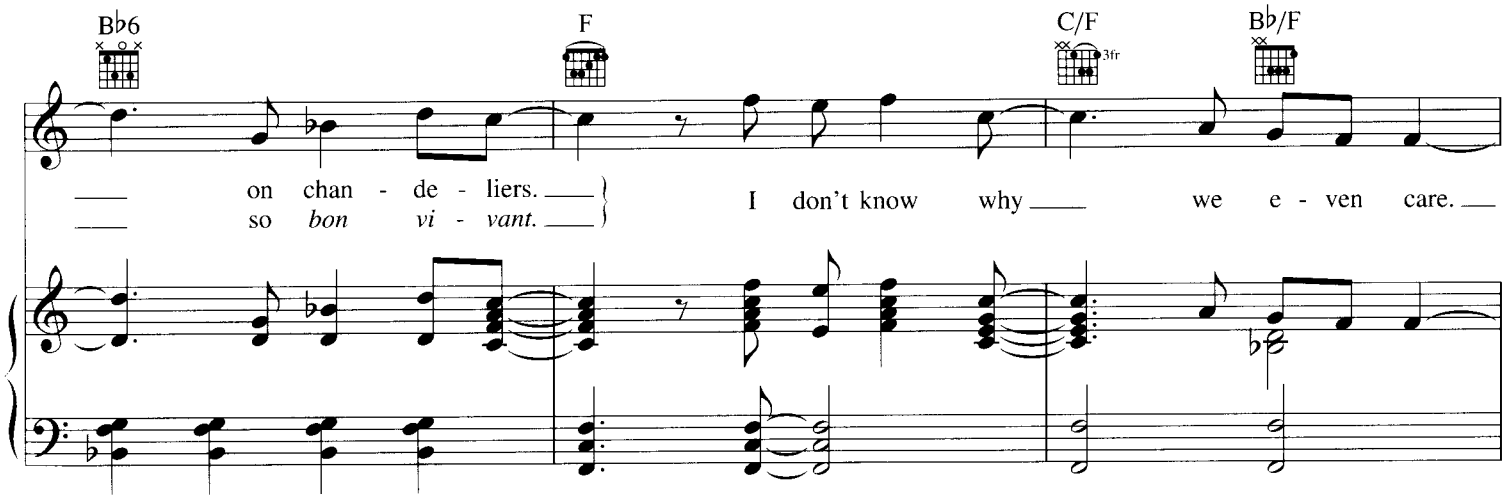
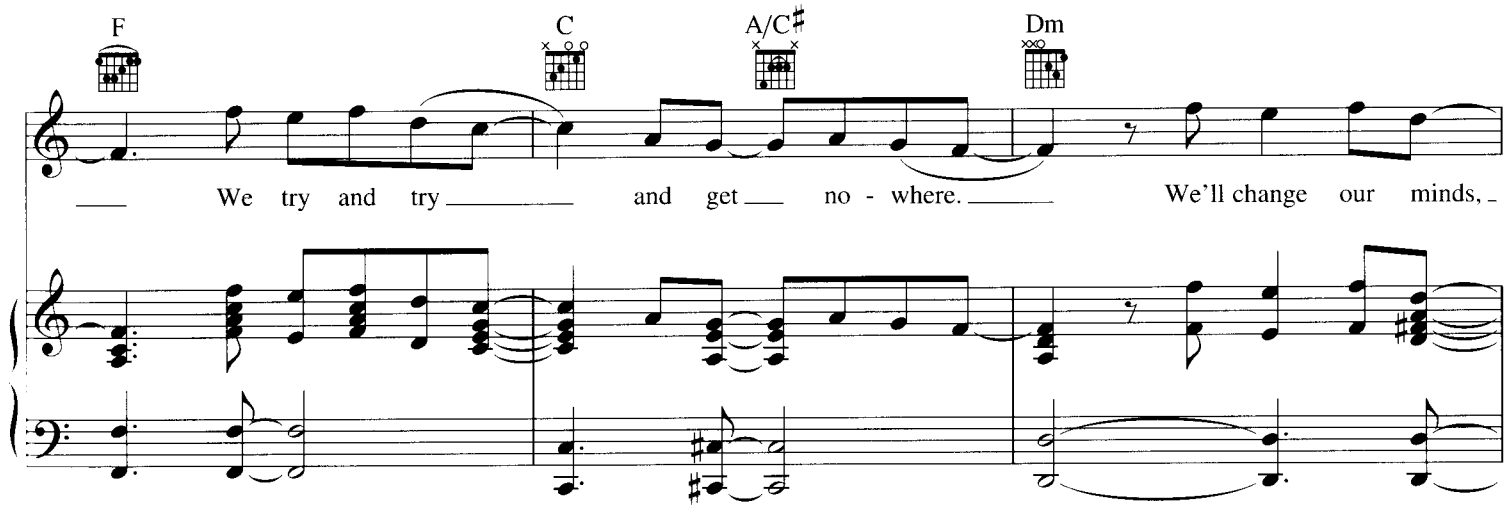
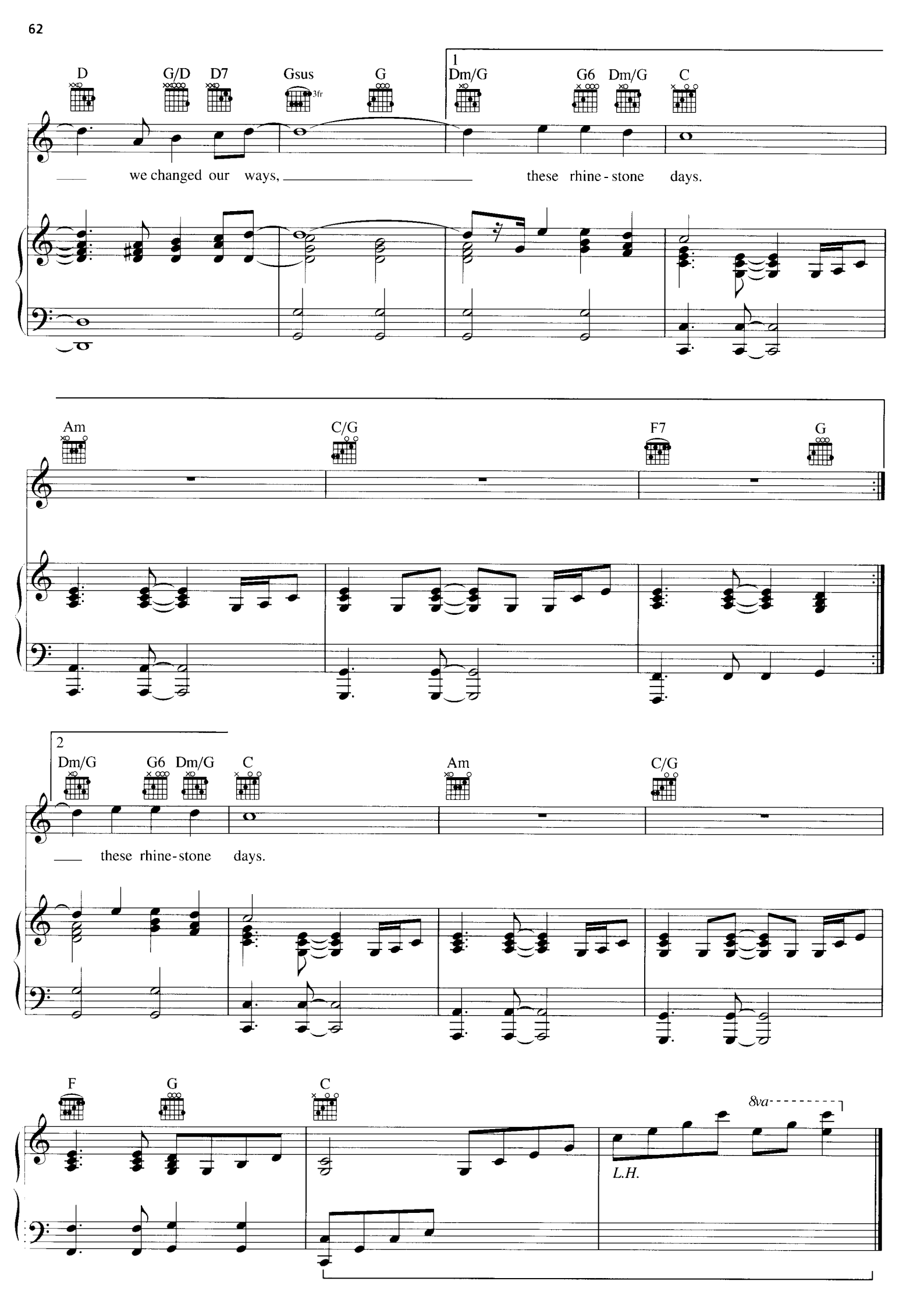

Dm
D
G/D
D7
Gsus
3fr
G
Dm/G
G
we know it's all a pass - ing phase.
End instrumental


C
D/C
G/B
We light our lamps for at - mos - phere and hang our hopes
So go our lives so non - cha - lant, we spend our time


B♭6
F
C/F
3fr
B♭/F
on chan - de - liers.
so bon vi - vant.
I don't know why we e - ven care.


F
C
A/C♯
Dm
We try and try and get no - where.
We'll change our minds,


D
G/D
D7
Gsus
3fr
G
1
Dm/G
G6
Dm/G
C
we changed our ways,
these rhine-stone days.
Am
C/G
F7
G
2
Dm/G
G6
Dm/G
C
Am
C/G
these rhine-stone days.
F
G
C
8va
L.H.

EVERYBODY HAS A DREAM

Words and Music by
BILLY JOEL

Slow Gospel feel (♩♩ = ♪♪)

D/F♯ Em/G G♯dim D/A Bm G D/A

mf

Em/A A D G/B F♯m

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

Bm Bm7/A E/G♯ E G A

wan - der through the world in which I live. I search ev - 'ry - where for some new in - spi -
word from you can bring a bet - ter day, then all I have are these games that I've been

Bm Bm7/A E/G♯ E Em7 A7

ra - tion, but it's more than cold re - al - i - ty can give. If I
play - ing to keep my hope from crum - bling a - way. So let me

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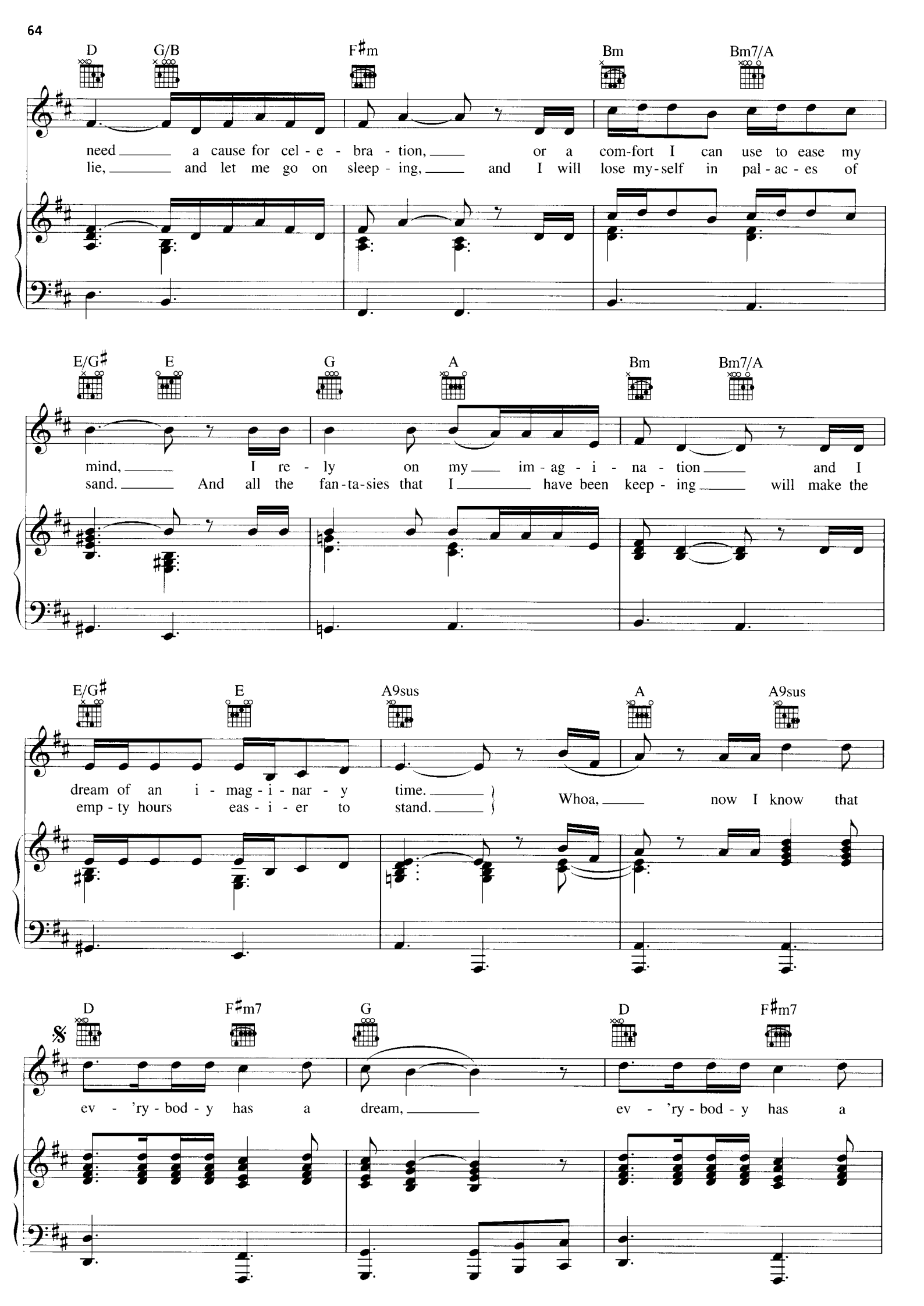
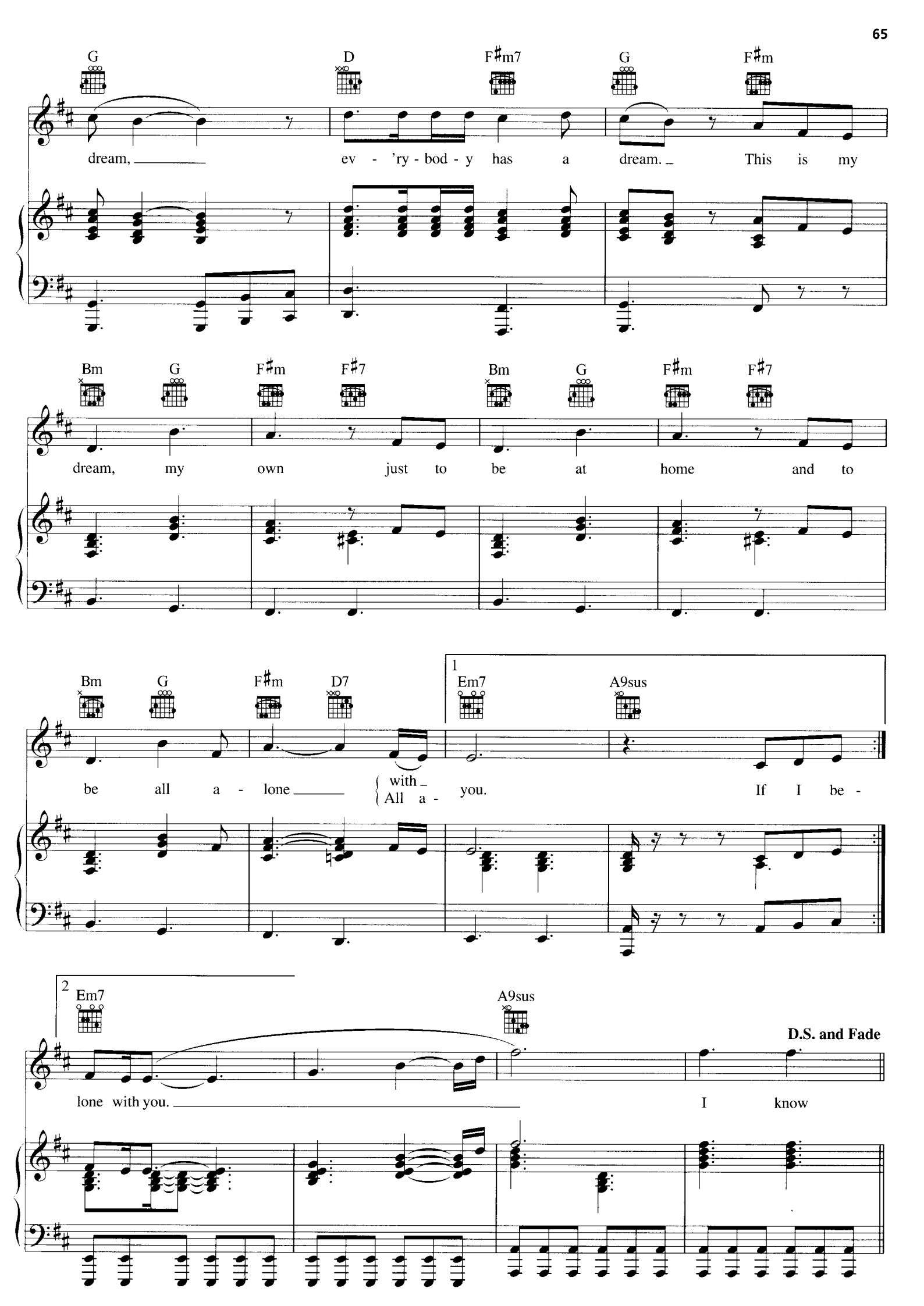
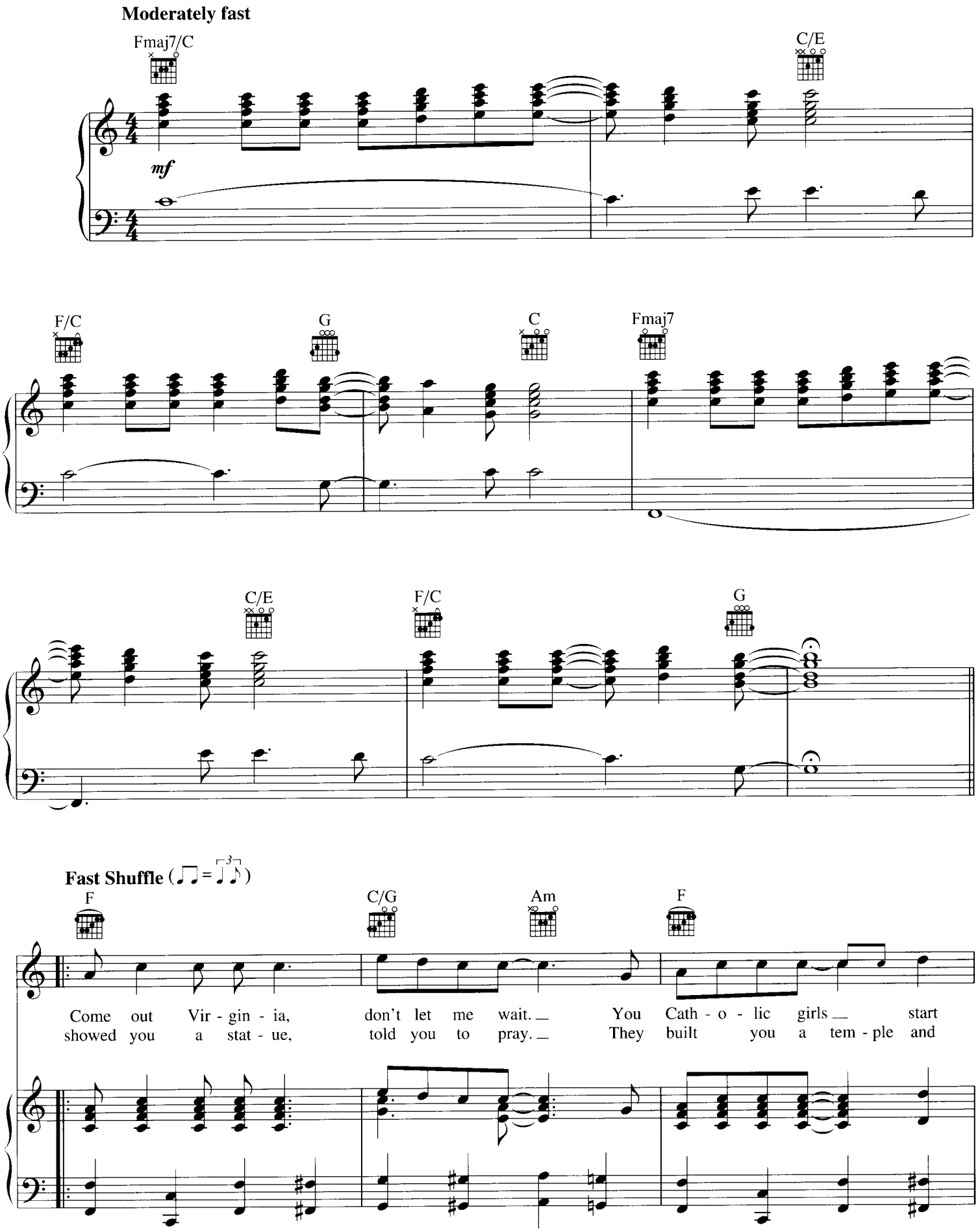

D G/B F♯m Bm Bm7/A
need a cause for cel - e - bra - tion, or a com-fort I can use to ease my
lie, and let me go on sleep - ing, and I will lose my-self in pal - ac - es of
E/G♯ E G A Bm Bm7/A
mind, I re - ly on my im - ag - i - na - tion and I
sand. And all the fan-ta-sies that I have been keep - ing will make the
E/G♯ E A9sus A A9sus
dream of an i - mag - i - nar - y time.
emp - ty hours eas - i - er to stand.
Whoa, now I know that
D F♯m7 G D F♯m7
𝄋
ev - 'ry - bod - y has a dream, ev - 'ry - bod - y has a


G D F♯m7 G F♯m
dream, ev - 'ry - bod - y has a dream. This is my
Bm G F♯m F♯7 Bm G F♯m F♯7
dream, my own just to be at home and to
Bm G F♯m D7 1 Em7 A9sus
be all a - lone with All a - you. If I be -
2 Em7 A9sus
lone with you. I know
D.S. and Fade

ONLY THE GOOD DIE YOUNG

Words and Music by
BILLY JOEL



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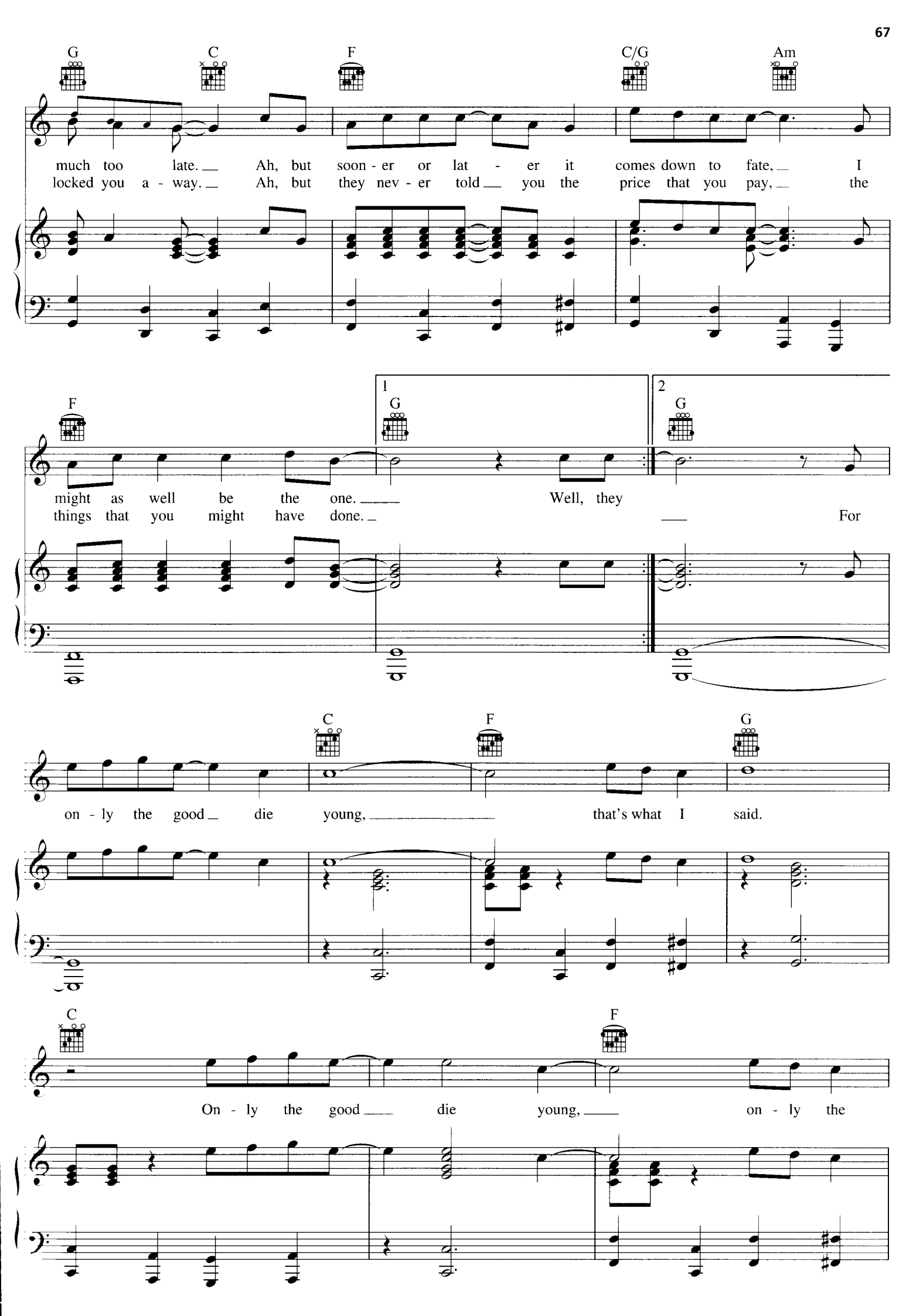
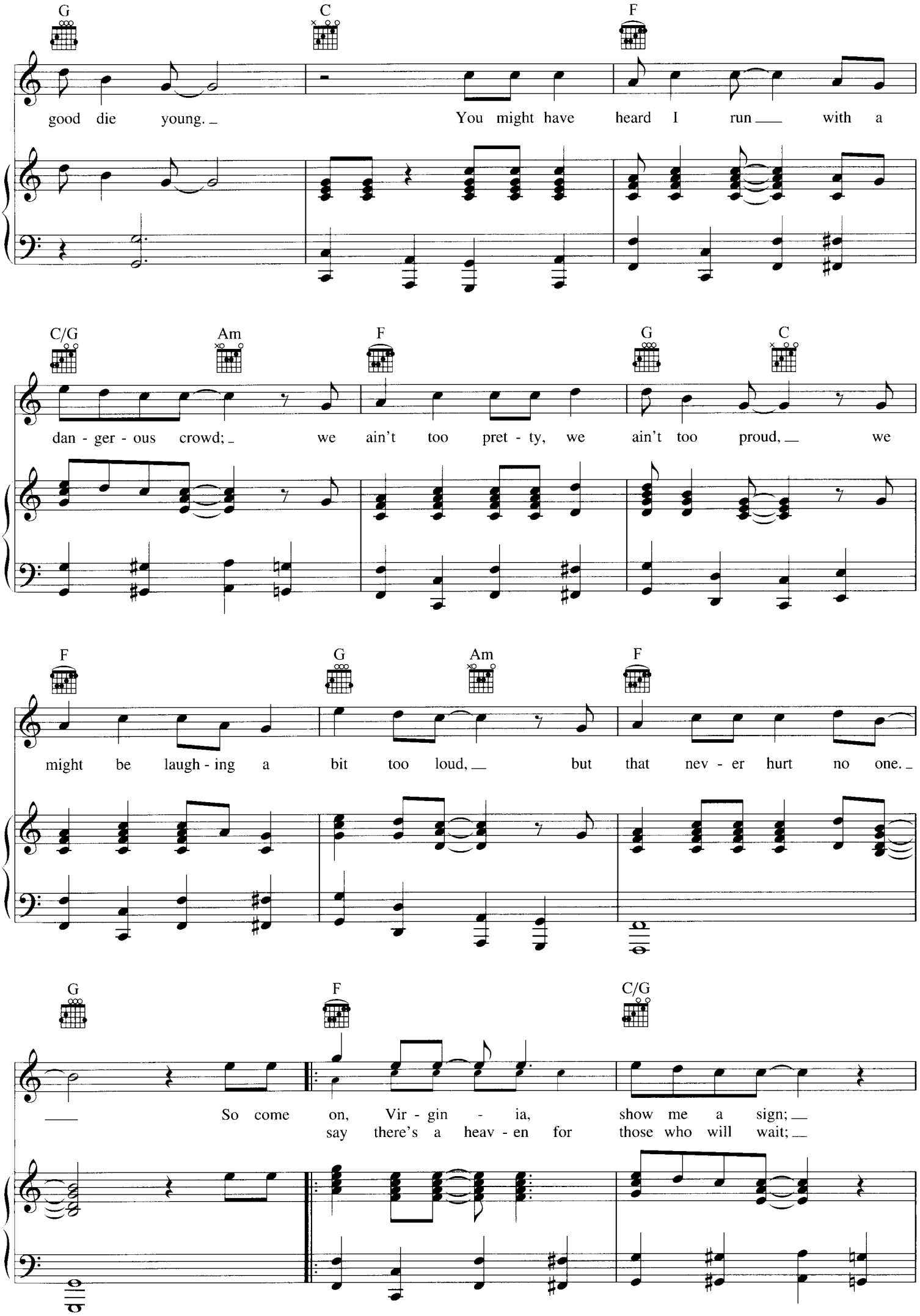
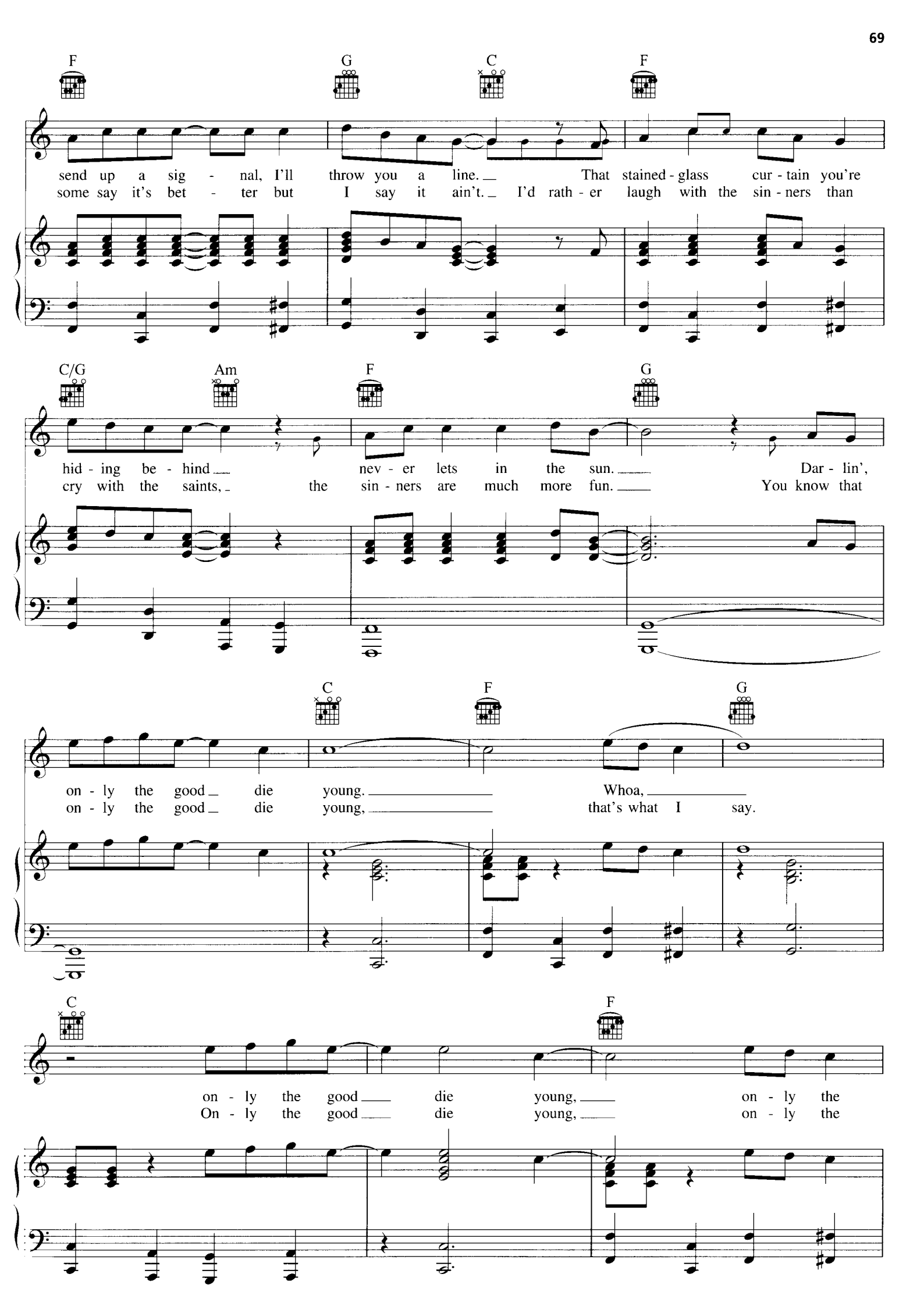
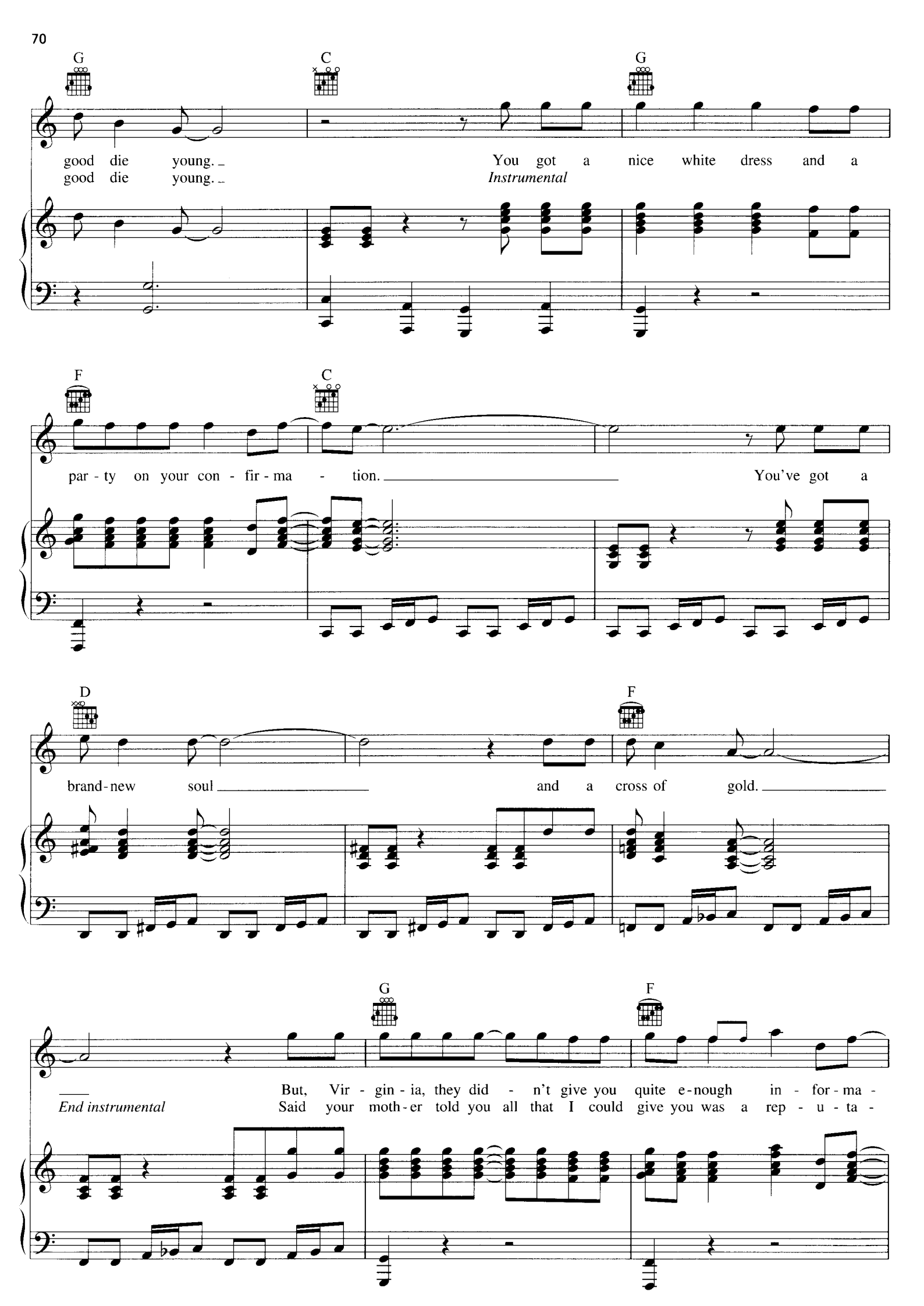
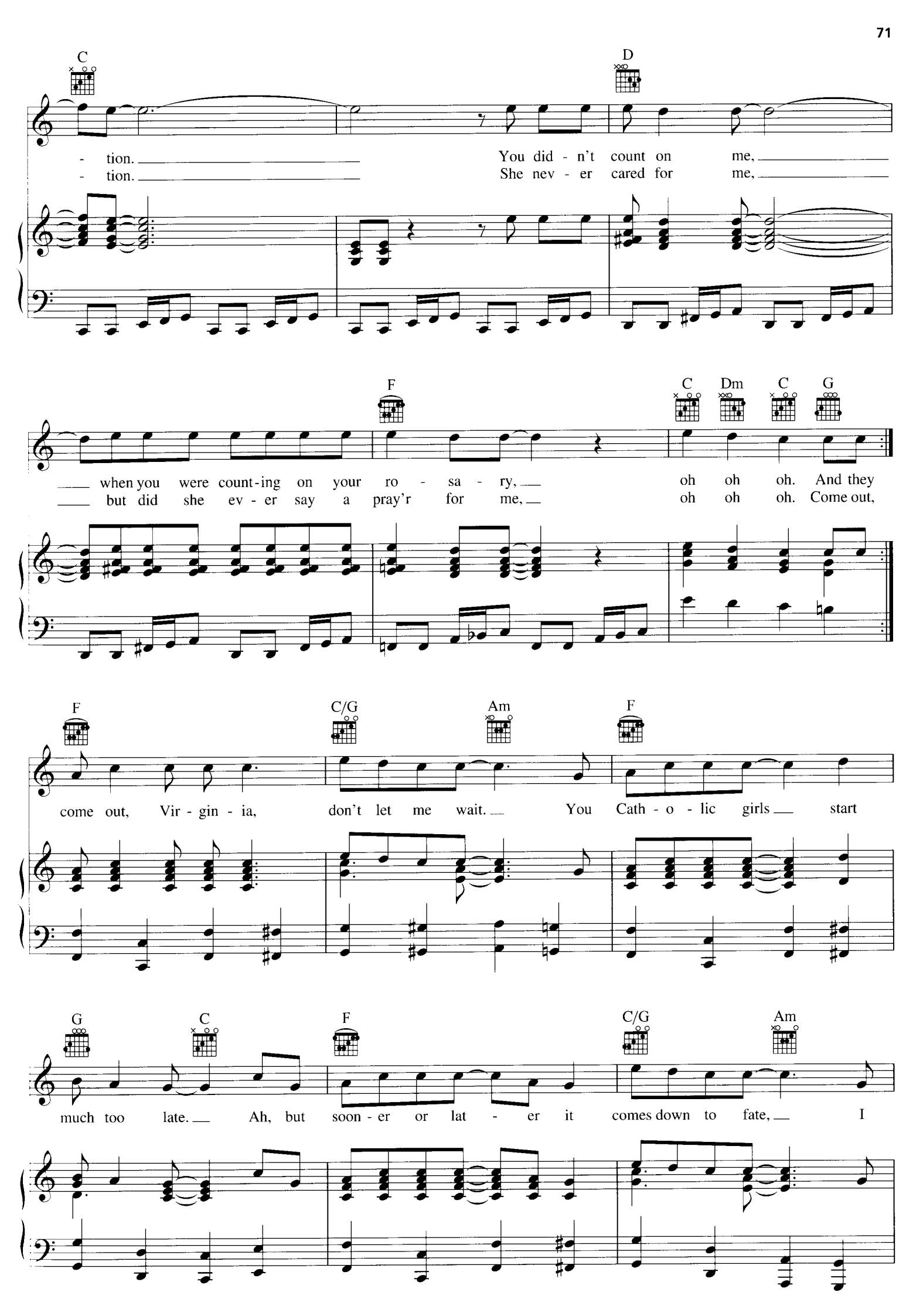
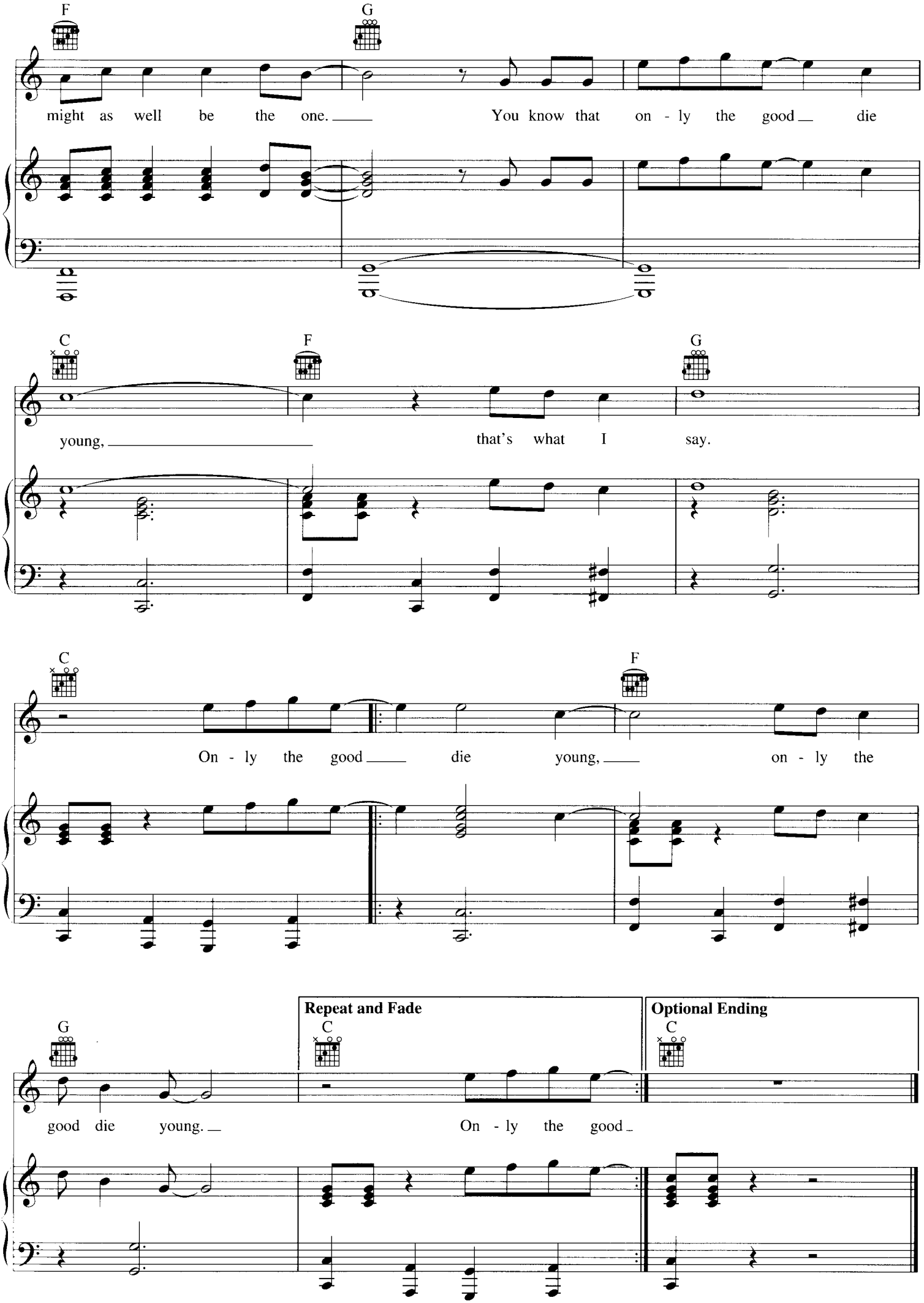

G
C
F
C/G
Am
much too late. Ah, but soon - er or lat - er it comes down to fate, I
locked you a - way. Ah, but they nev - er told you the price that you pay, the
F
1
G
2
G
might as well be the one. Well, they
things that you might have done. For
C
F
G
on - ly the good die young, that's what I said.
C
F
On - ly the good die young, on - ly the


G C F
good die young. You might have heard I run with a
C/G Am F G C
dan - ger - ous crowd; we ain't too pret - ty, we ain't too proud, we
F G Am F
might be laugh - ing a bit too loud, but that nev - er hurt no one.
G F C/G
So come on, Vir - gin - ia, show me a sign;
say there's a heav - en for those who will wait;


F G C F
send up a sig - nal, I'll throw you a line. That stained - glass cur - tain you're
some say it's bet - ter but I say it ain't. I'd rath - er laugh with the sin - ners than
C/G Am F G
hid - ing be - hind nev - er lets in the sun. Dar - lin',
cry with the saints, the sin - ners are much more fun. You know that
C F G
on - ly the good die young. Whoa,
on - ly the good die young, that's what I say.
C F
on - ly the good die young, on - ly the
On - ly the good die young, on - ly the

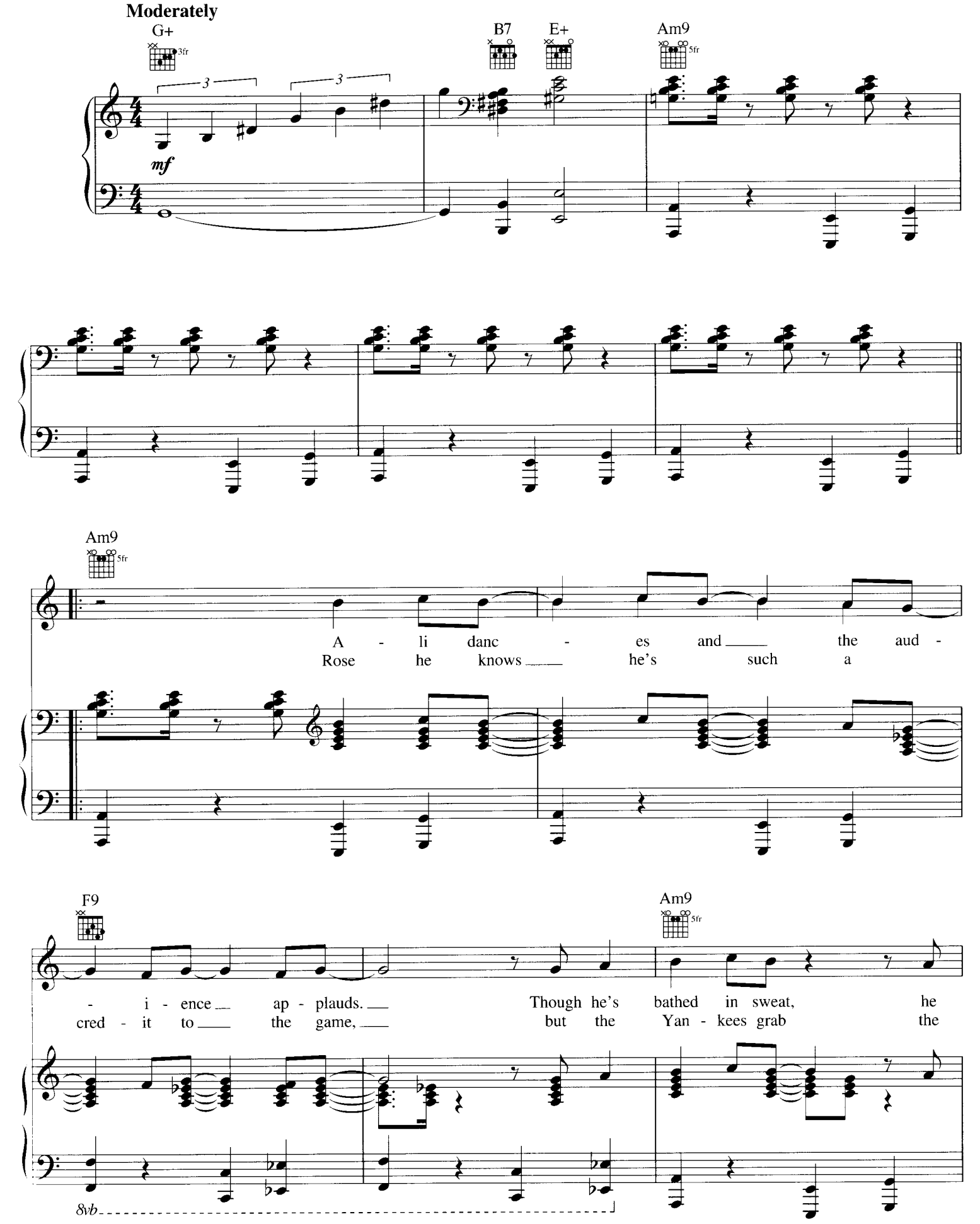

G
C
G
good die young.
good die young.
You got a nice white dress and a
Instrumental
F
C
par - ty on your con - fir - ma - tion.
You've got a
D
F
brand-new soul
and a cross of gold.
G
F
End instrumental
But, Vir - gin - ia, they did - n't give you quite e-nough in - for - ma -
Said your moth-er told you all that I could give you was a rep - u - ta -


C
D
- tion. You did - n't count on me,
- tion. She nev - er cared for me,
F
C
Dm
C
G
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, oh oh oh. Come out,
F
C/G
Am
F
come out, Vir - gin - ia, don't let me wait. You Cath - o - lic girls start
G
C
F
C/G
Am
much too late. Ah, but soon - er or lat - er it comes down to fate, I


F
G
might as well be the one.
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
Repeat and Fade
C
Optional Ending
C
good die young.
On - ly the good

ZANZIBAR

Words and Music by
BILLY JOEL



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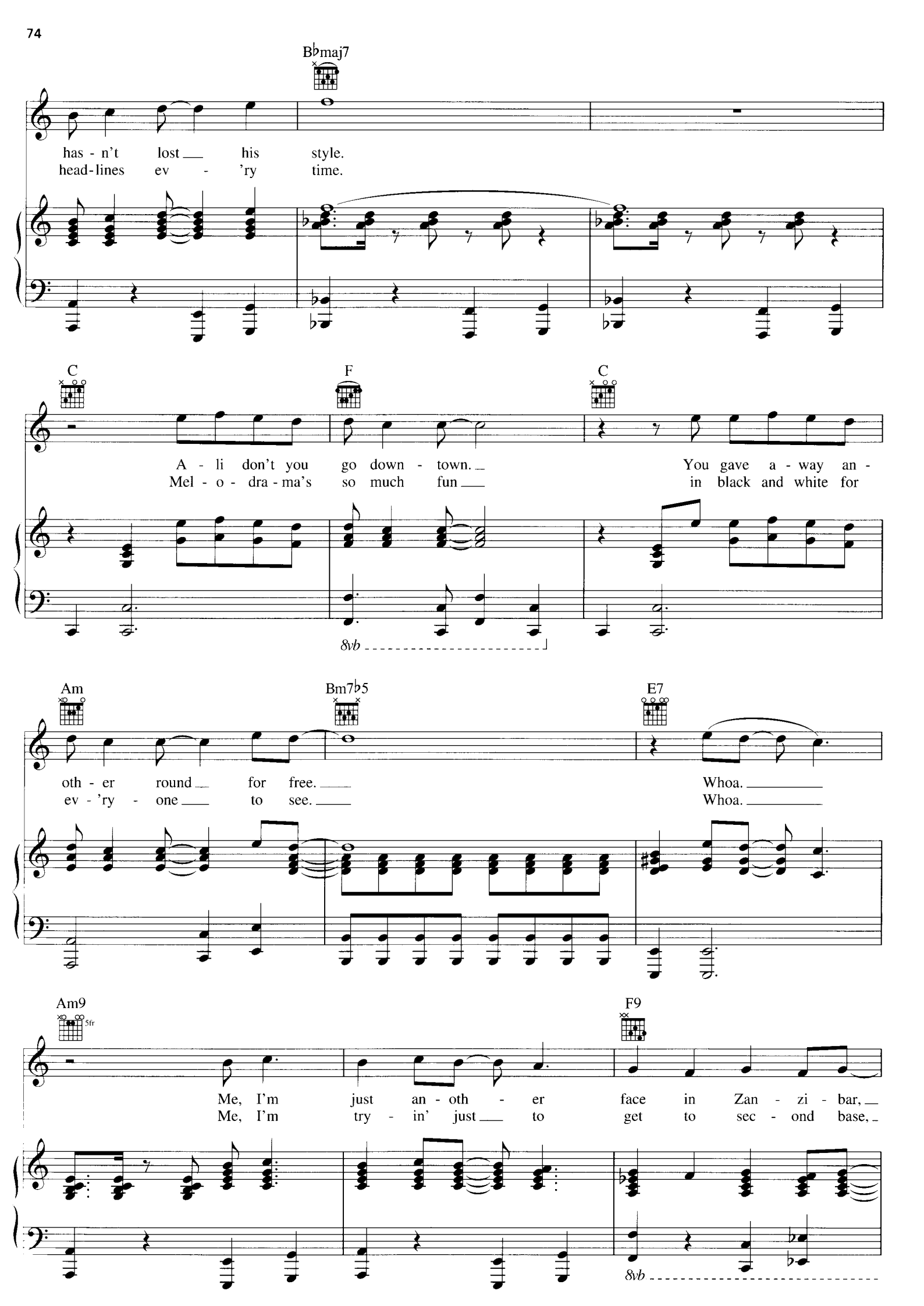
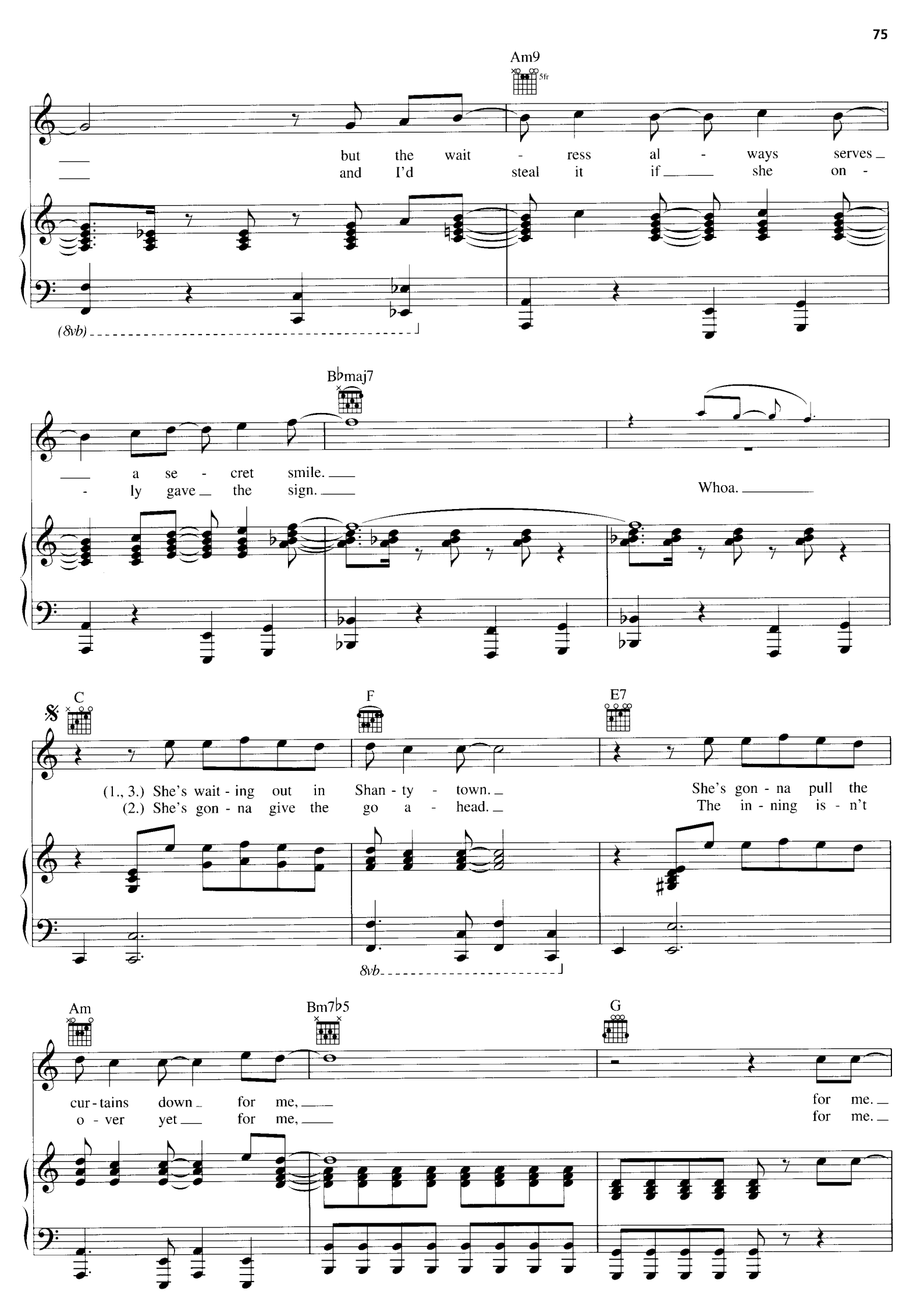
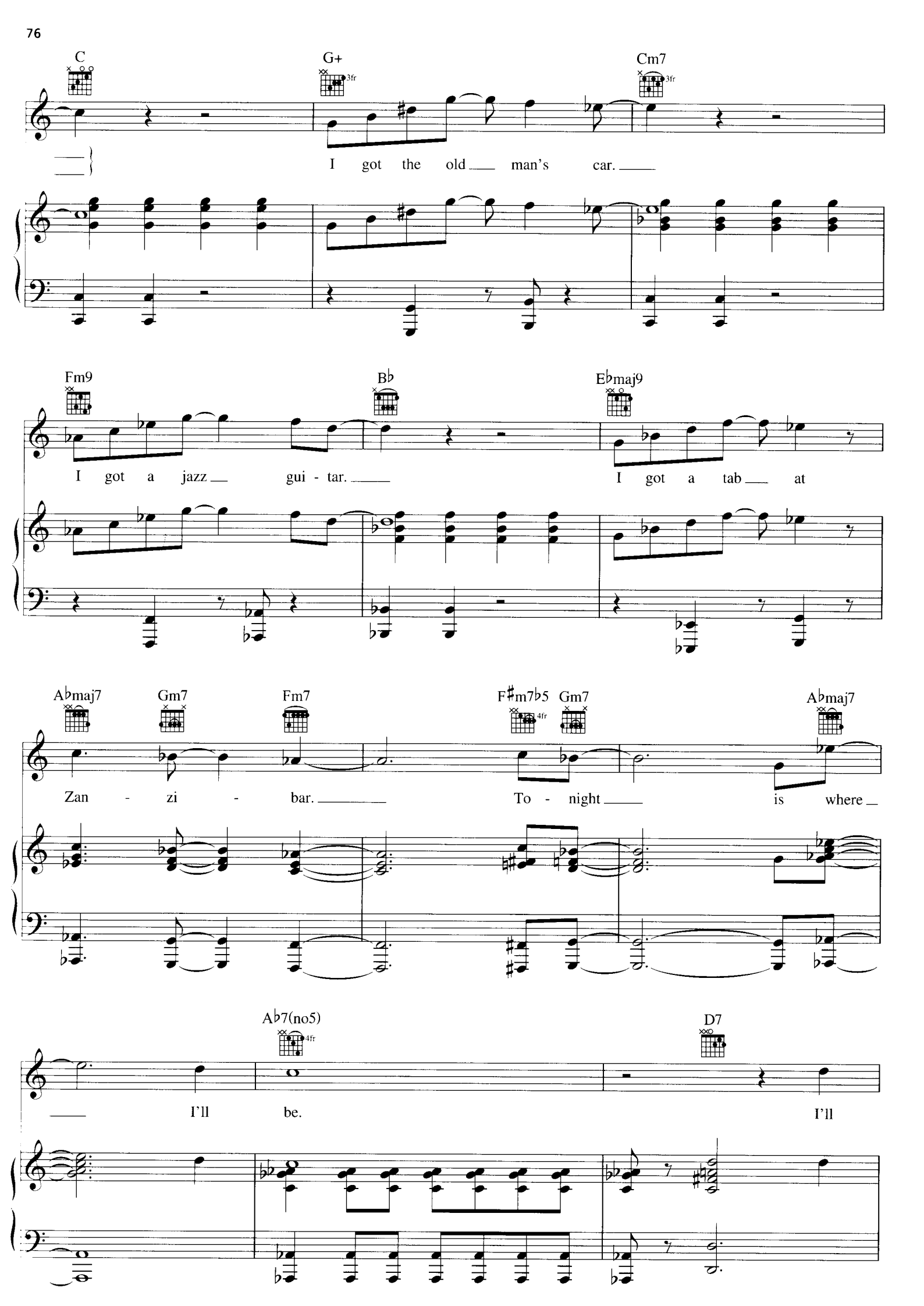
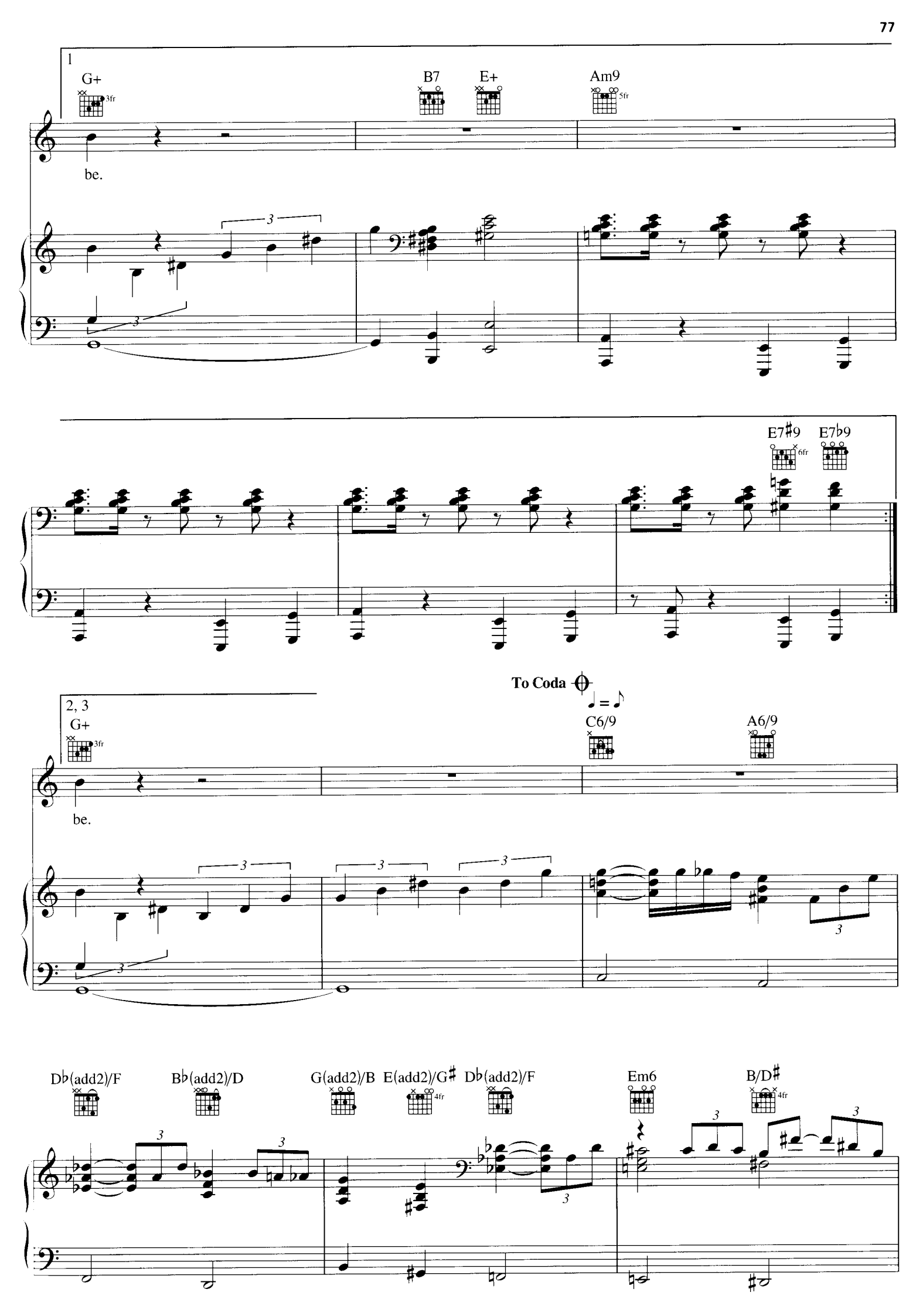
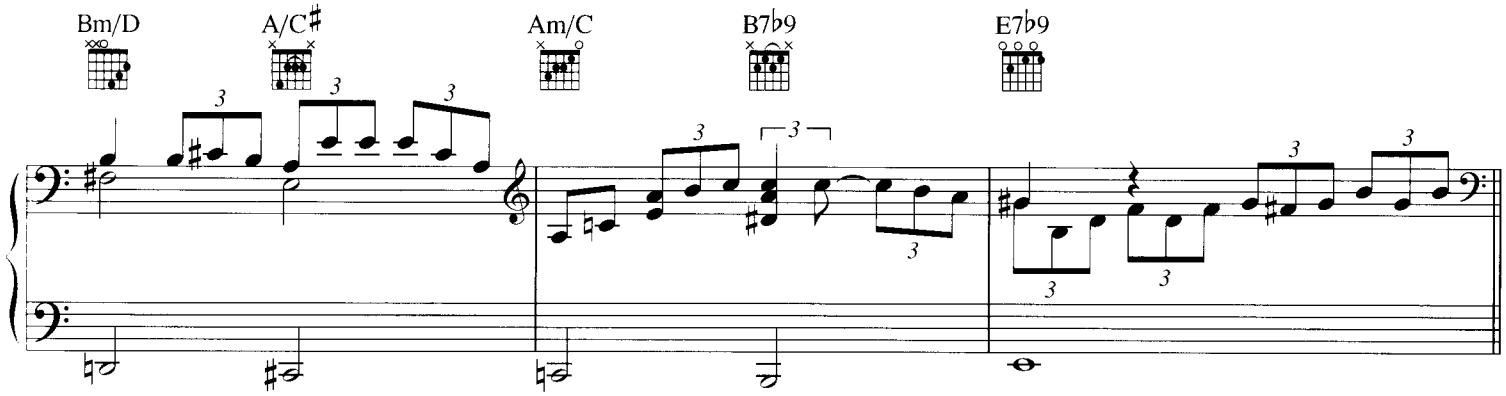

B♭maj7
has - n't lost his style.
head-lines ev - 'ry time.
C
F
C
A - li don't you go down - town.
Mel - o - dra - ma's so much fun
You gave a - way an -
in black and white for
8vb
Am
Bm7♭5
E7
oth - er round for free.
ev - 'ry - one to see.
Whoa.
Whoa.
Am9
5fr
F9
Me, I'm just an - oth - er face in Zan - zi - bar,
Me, I'm try - in' just to get to sec - ond base,
8vb


Am9
5fr
but the wait - ress al - ways serves
and I'd steal it if she on -
(8vb)
B♭maj7
a se - cret smile.
- ly gave the sign.
Whoa.
C
F
E7
(1., 3.) She's wait - ing out in Shan - ty - town.
(2.) She's gon - na give the go a - head.
She's gon - na pull the
The in - ning is - n't
8vb
Am
Bm7♭5
G
cur - tains down for me,
o - ver yet for me,
for me.
for me.

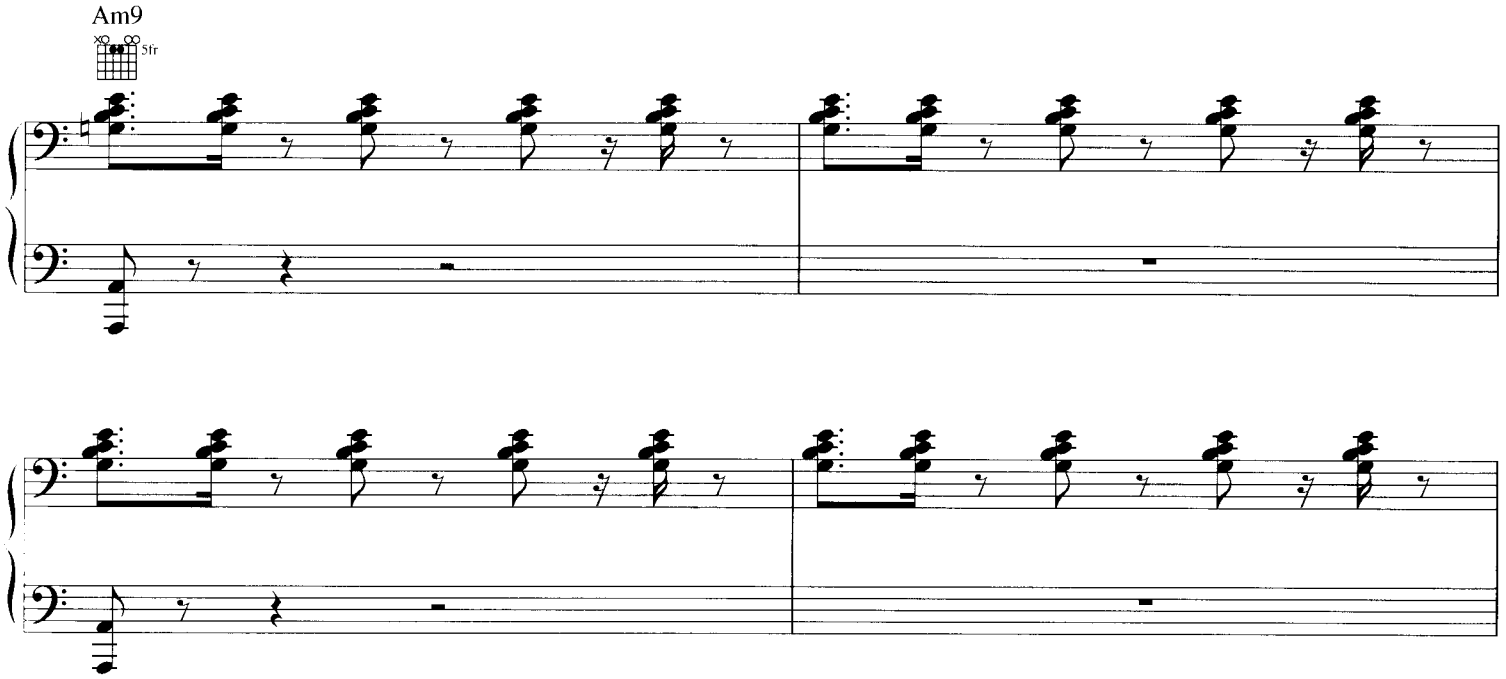

C
G+
3fr
Cm7
3fr
I got the old man's car.
Fm9
B♭
E♭maj9
I got a jazz gui - tar.
I got a tab at
A♭maj7
Gm7
Fm7
F♯m7♭5
4fr
Gm7
A♭maj7
Zan - zi - bar.
To - night
is where
A♭7(no5)
4fr
D7
I'll be.
I'll


1
G+
3fr
B7
E+
Am9
5fr
be.
E7♯9
6fr
E7♭9
To Coda
♩ = ♪
2, 3
G+
3fr
C6/9
A6/9
be.
D♭(add2)/F
B♭(add2)/D
G(add2)/B
E(add2)/G♯
4fr
D♭(add2)/F
Em6
B/D♯
4fr

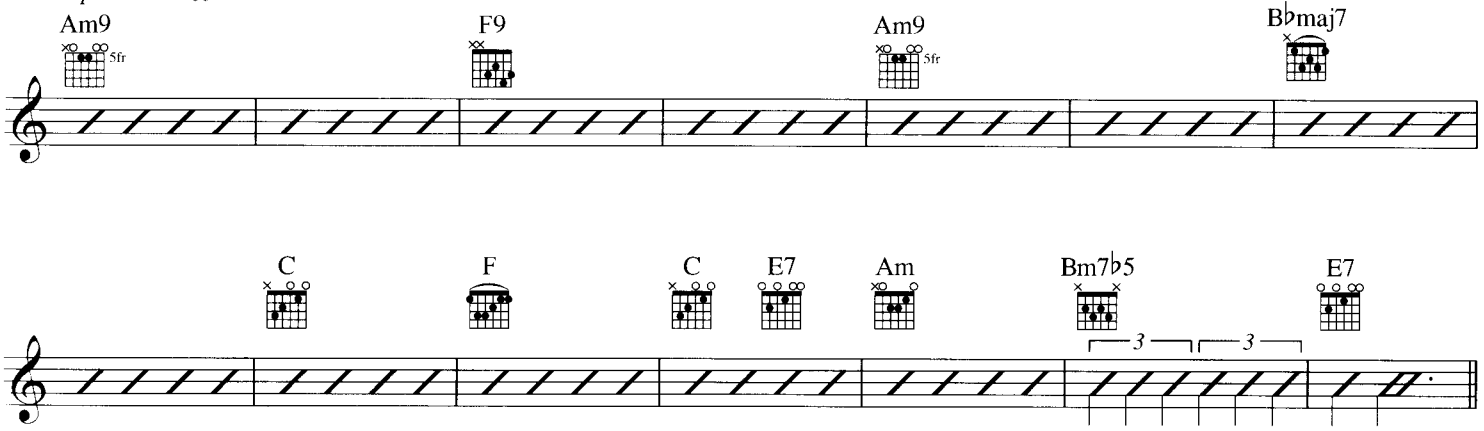


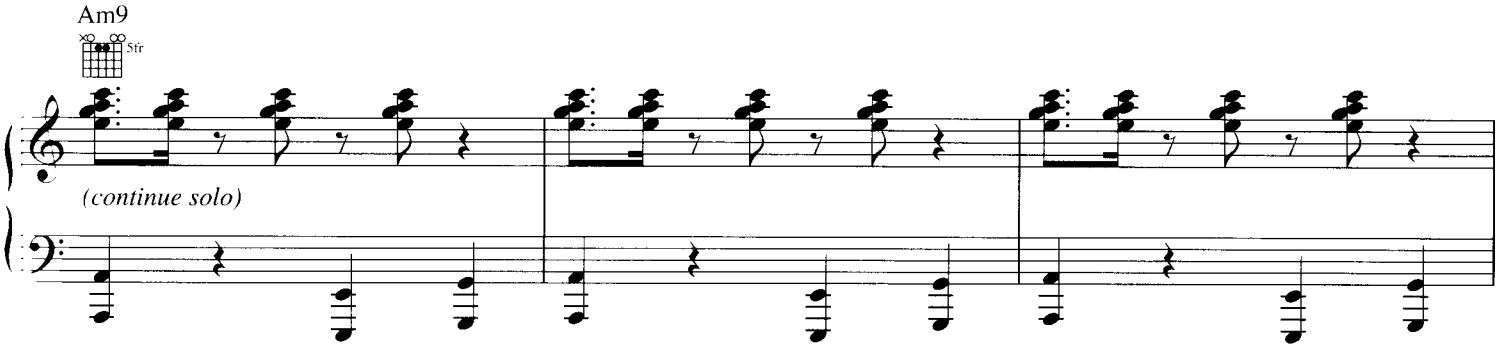
Tempo I

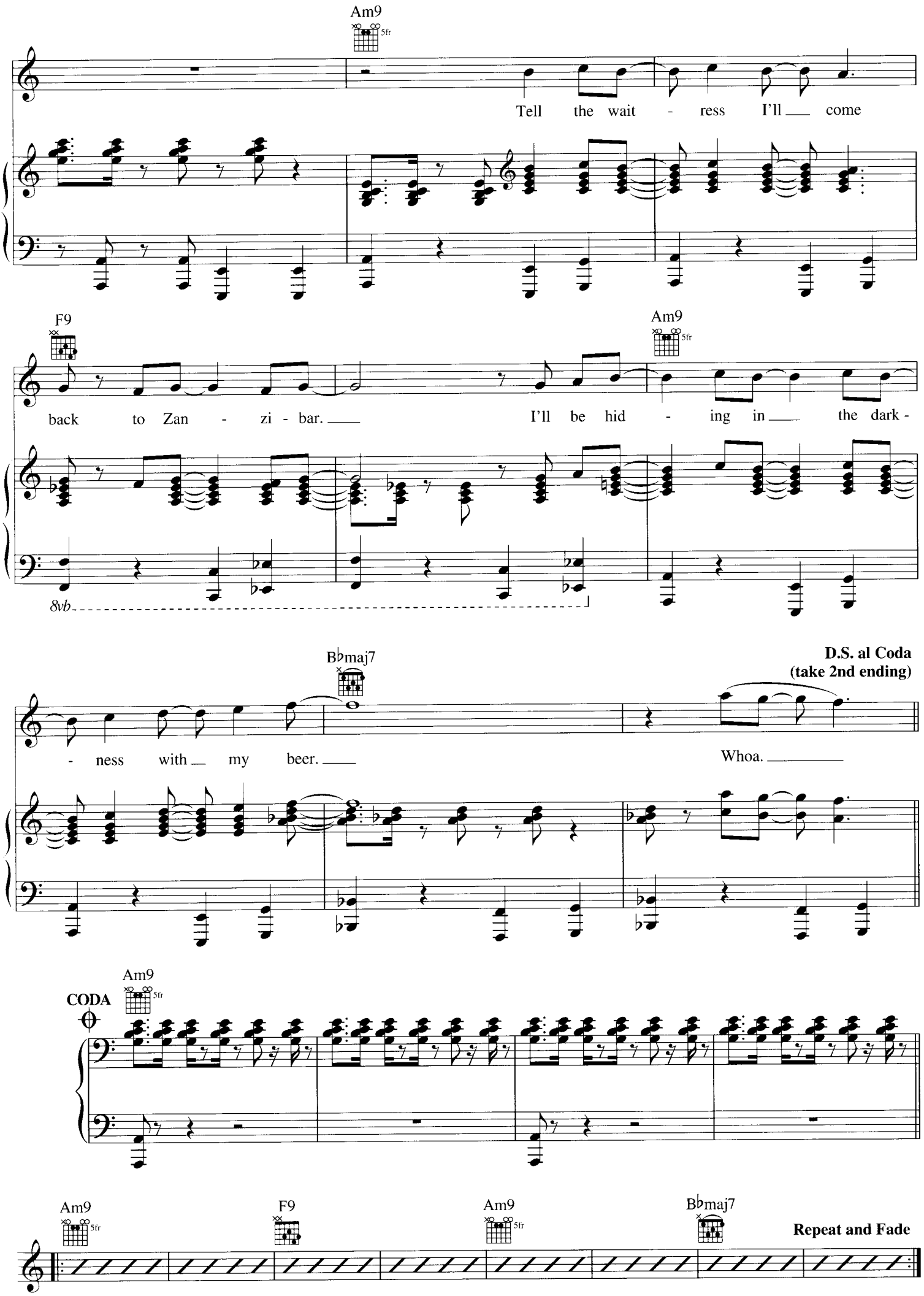
♪ = ♩



Optional Jazz Solo



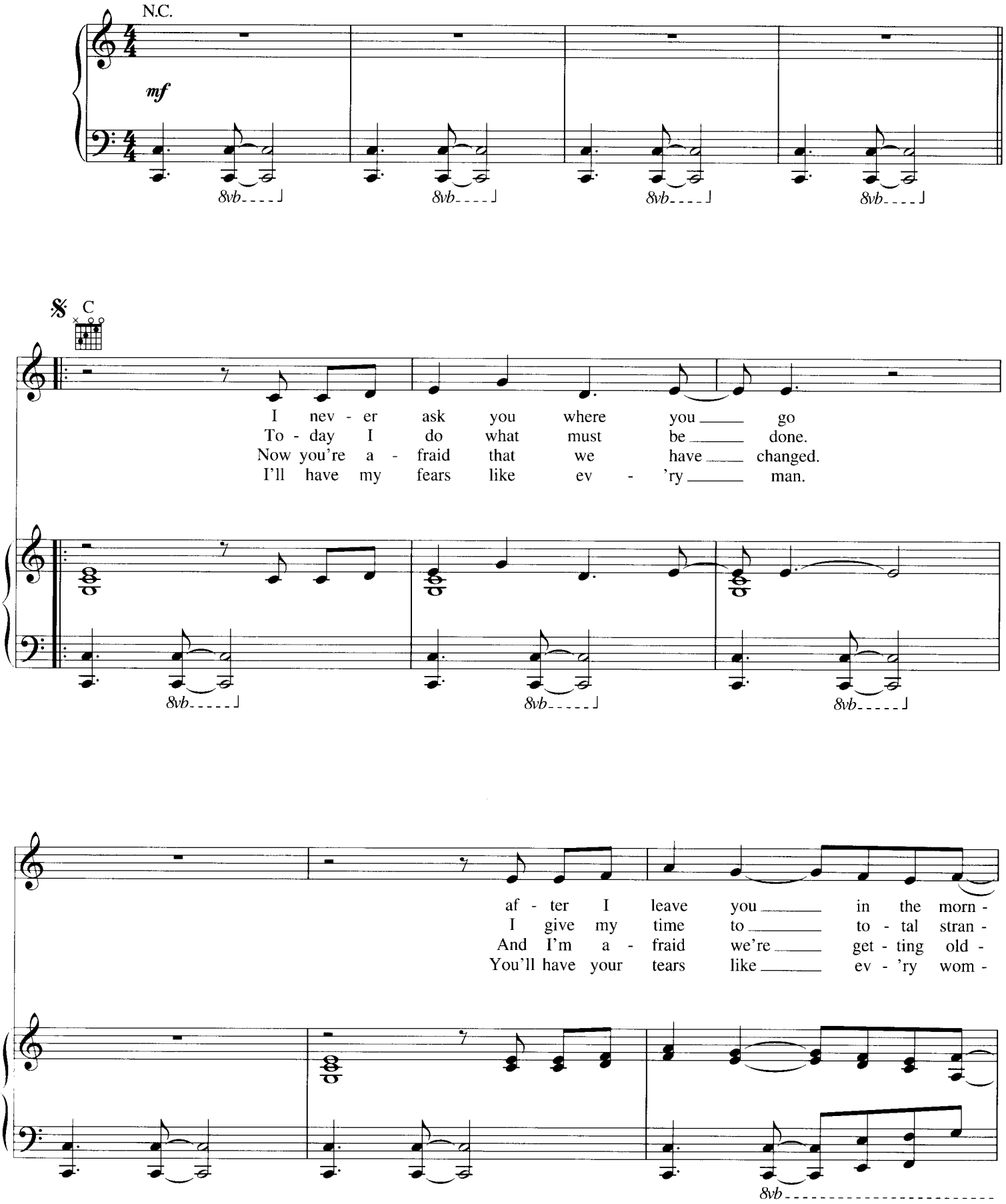



Am9
5fr
Tell the wait - ress I'll come
F9
back to Zan - zi - bar.
Am9
5fr
I'll be hid - ing in the dark -
8vb
B♭maj7
- ness with my beer.
D.S. al Coda
(take 2nd ending)
Whoa.
CODA
Am9
5fr
Am9
5fr
F9
Am9
5fr
B♭maj7
Repeat and Fade

UNTIL THE NIGHT

Words and Music by
BILLY JOEL

Moderately slow



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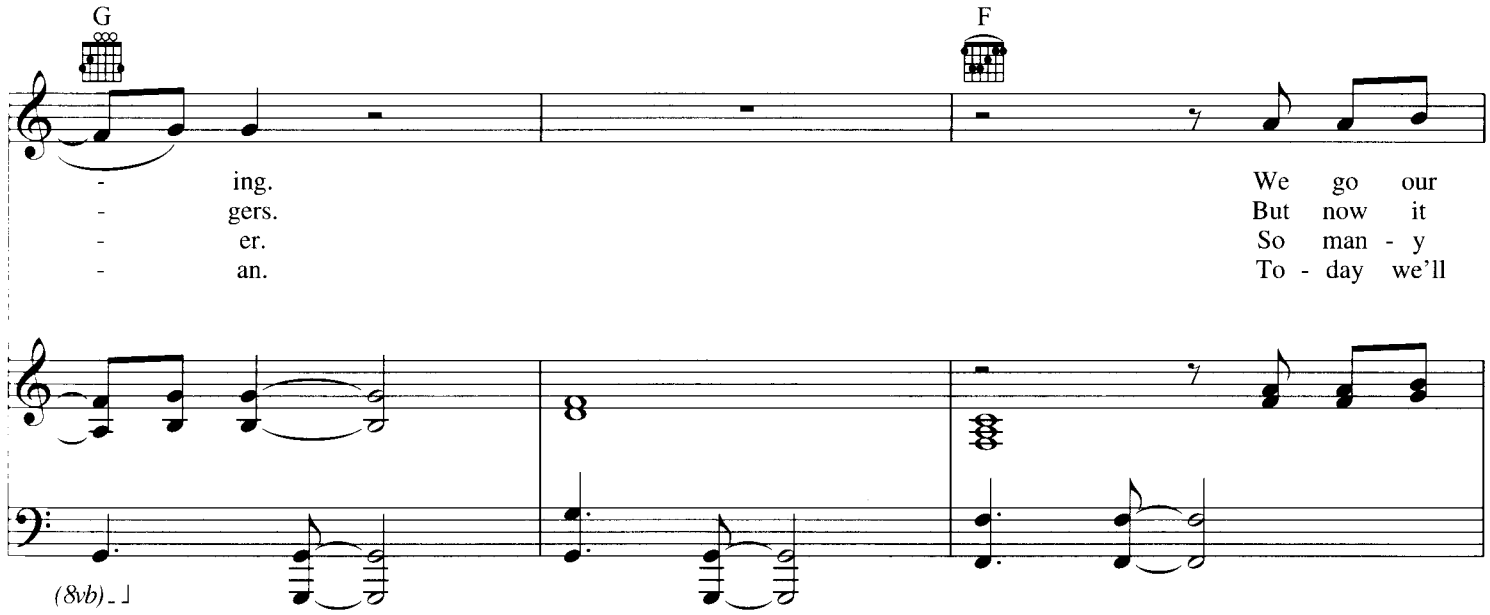
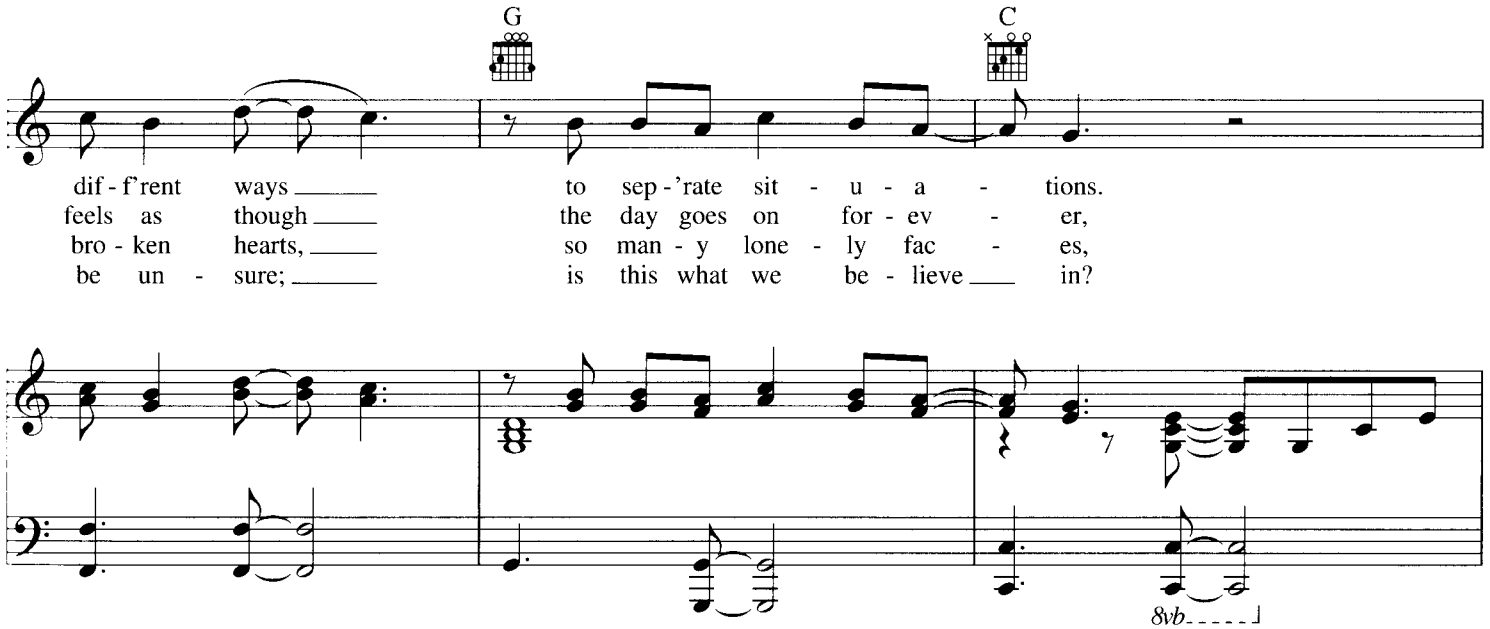
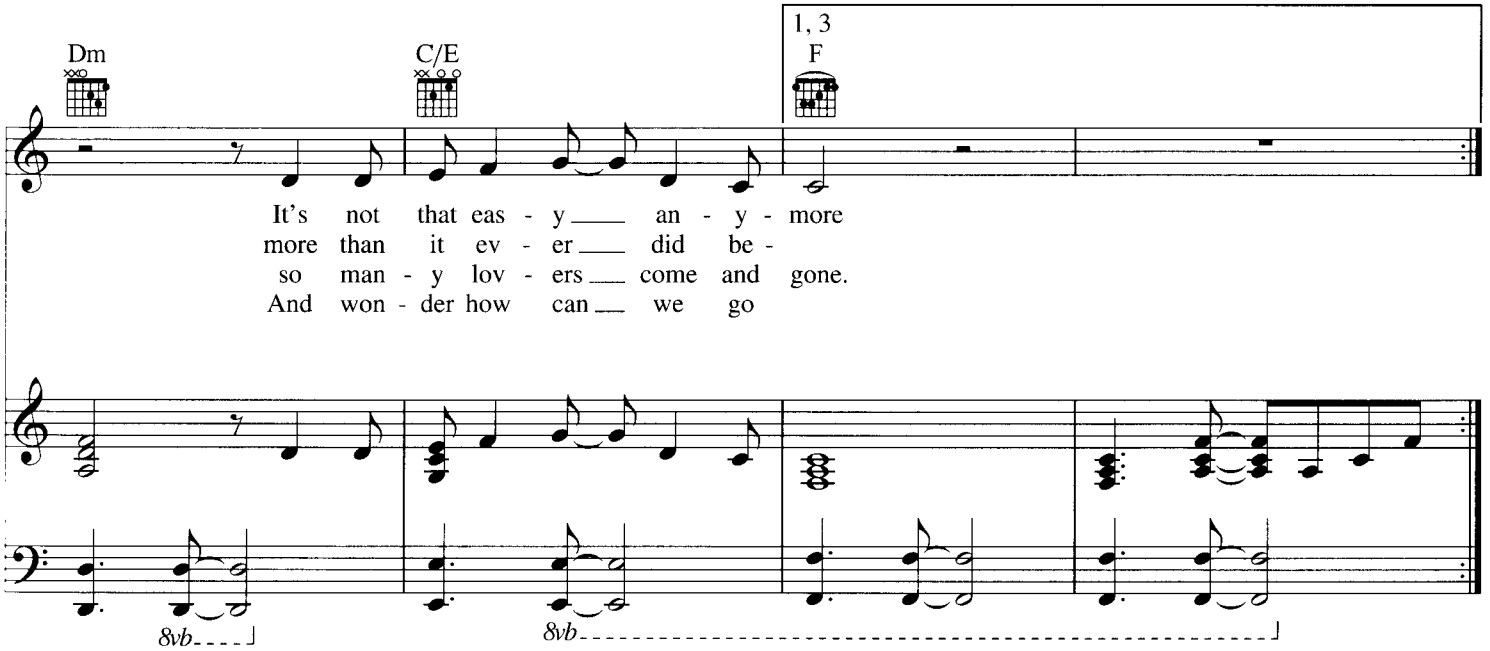
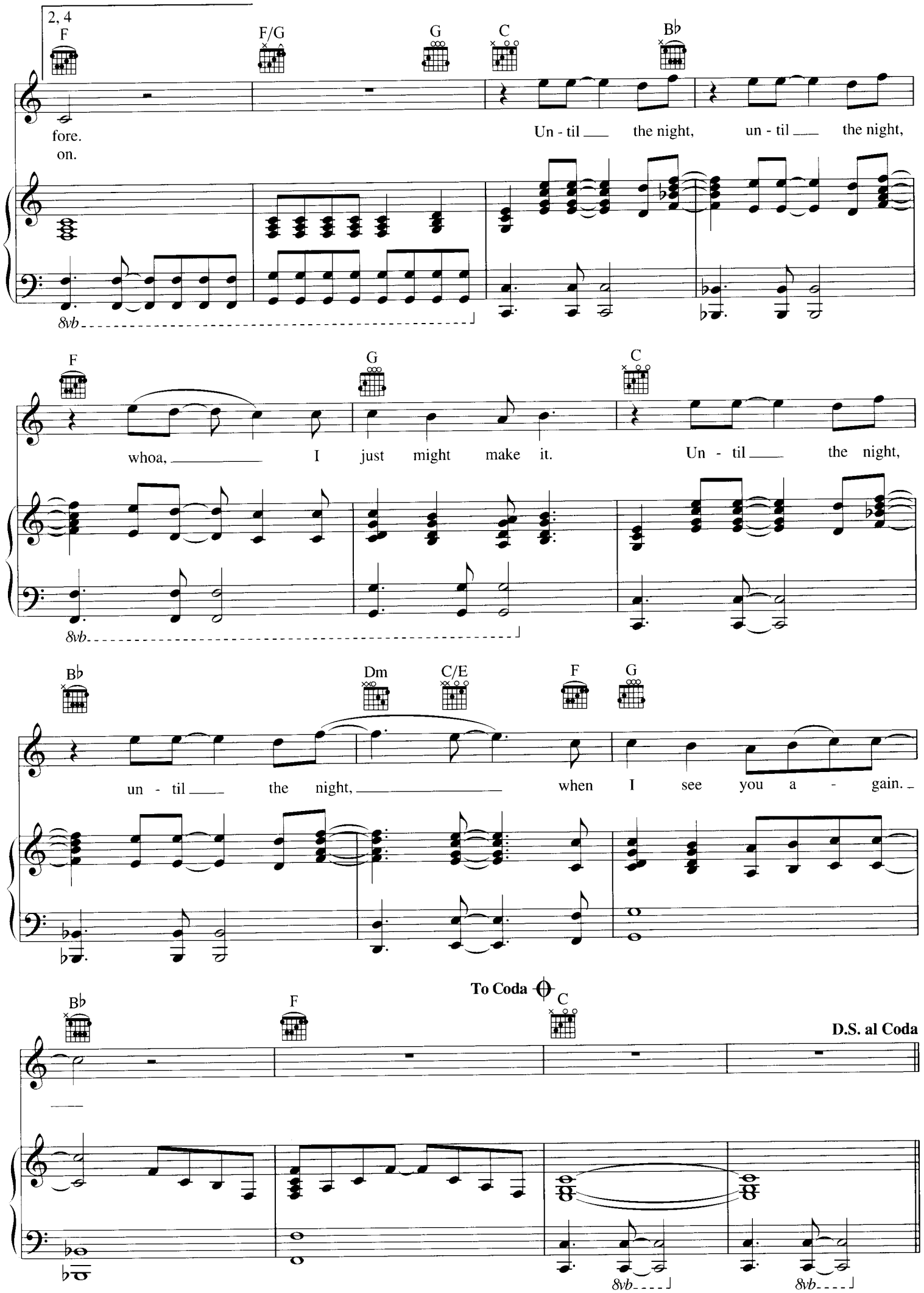
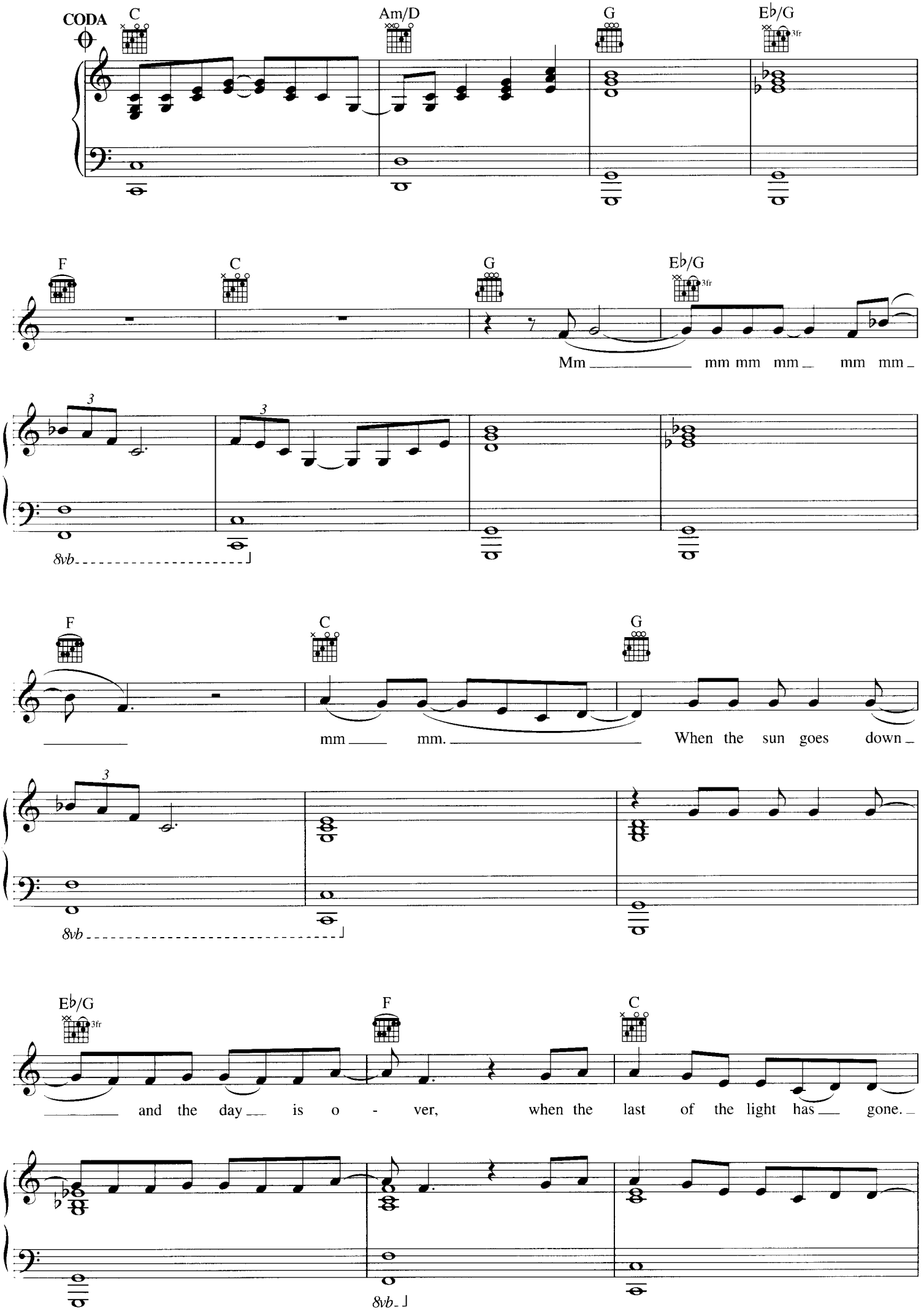
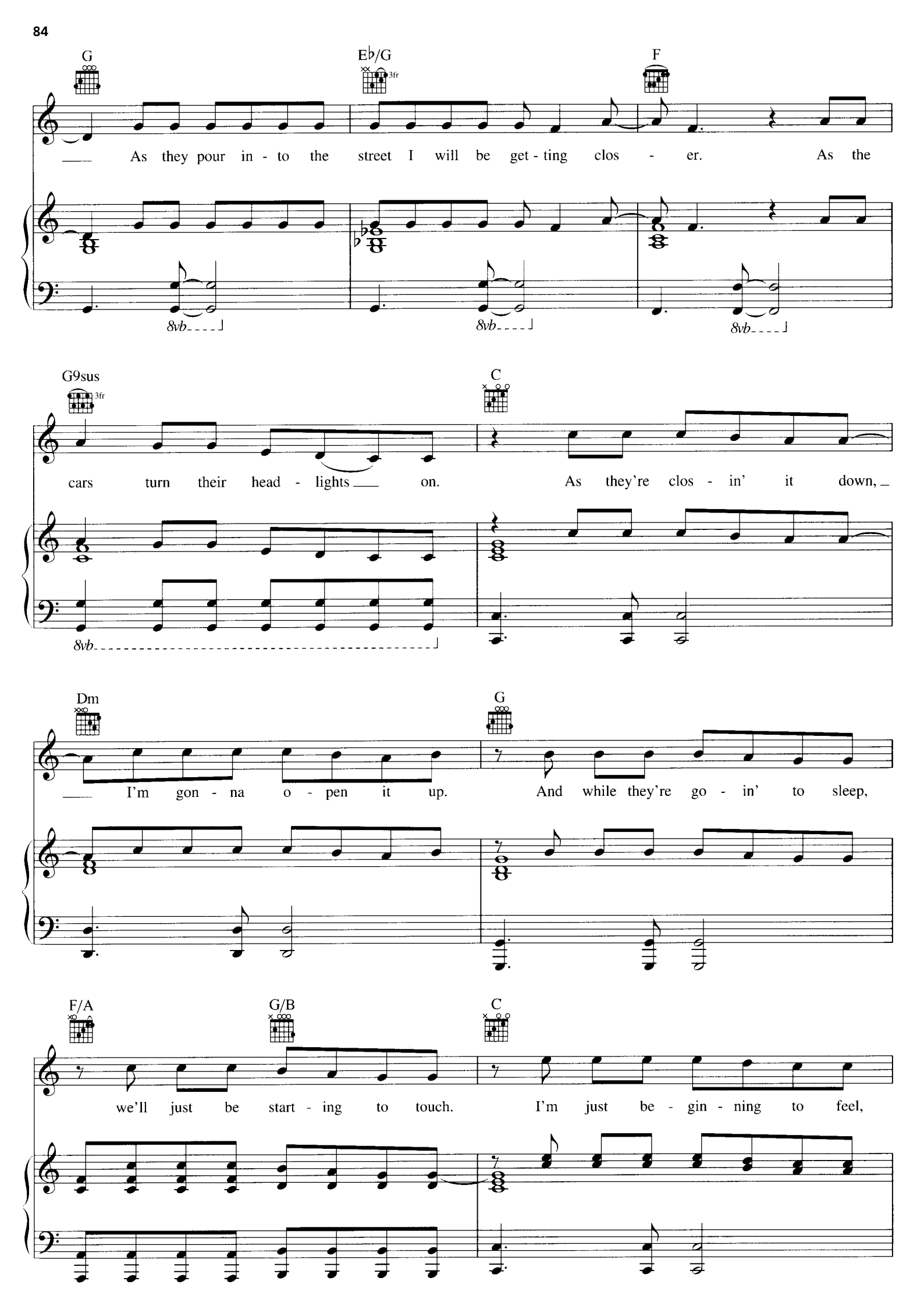

G
F
- ing.
- gers.
- er.
- an.
We go our
But now it
So man - y
To - day we'll
(8vb)

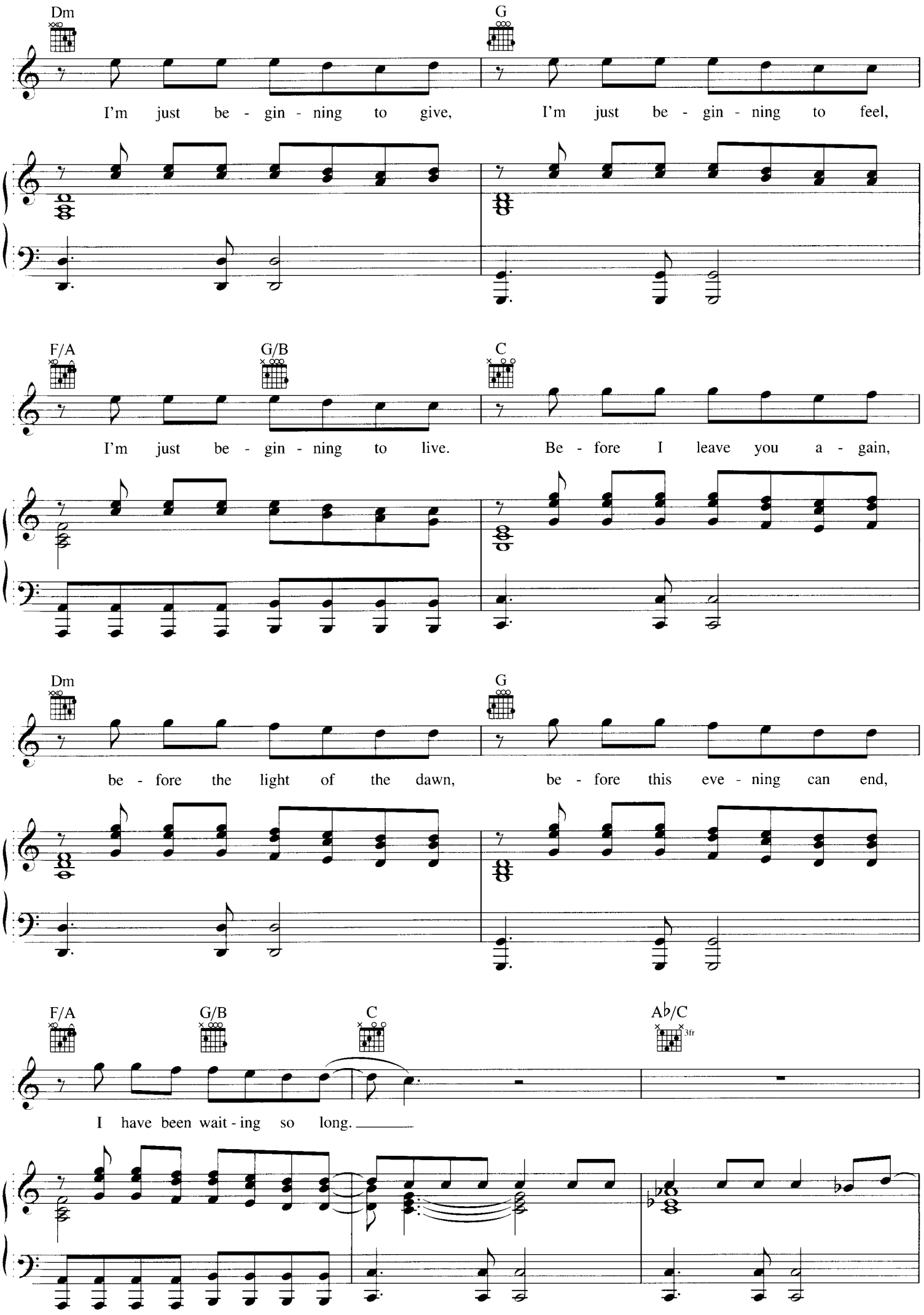

G
C
dif - f'rent ways
feels as though
bro - ken hearts,
be un - sure;
to sep - 'rate sit - u - a - tions.
the day goes on for - ev - er,
so man - y lone - ly fac - es,
is this what we be - lieve in?
8vb

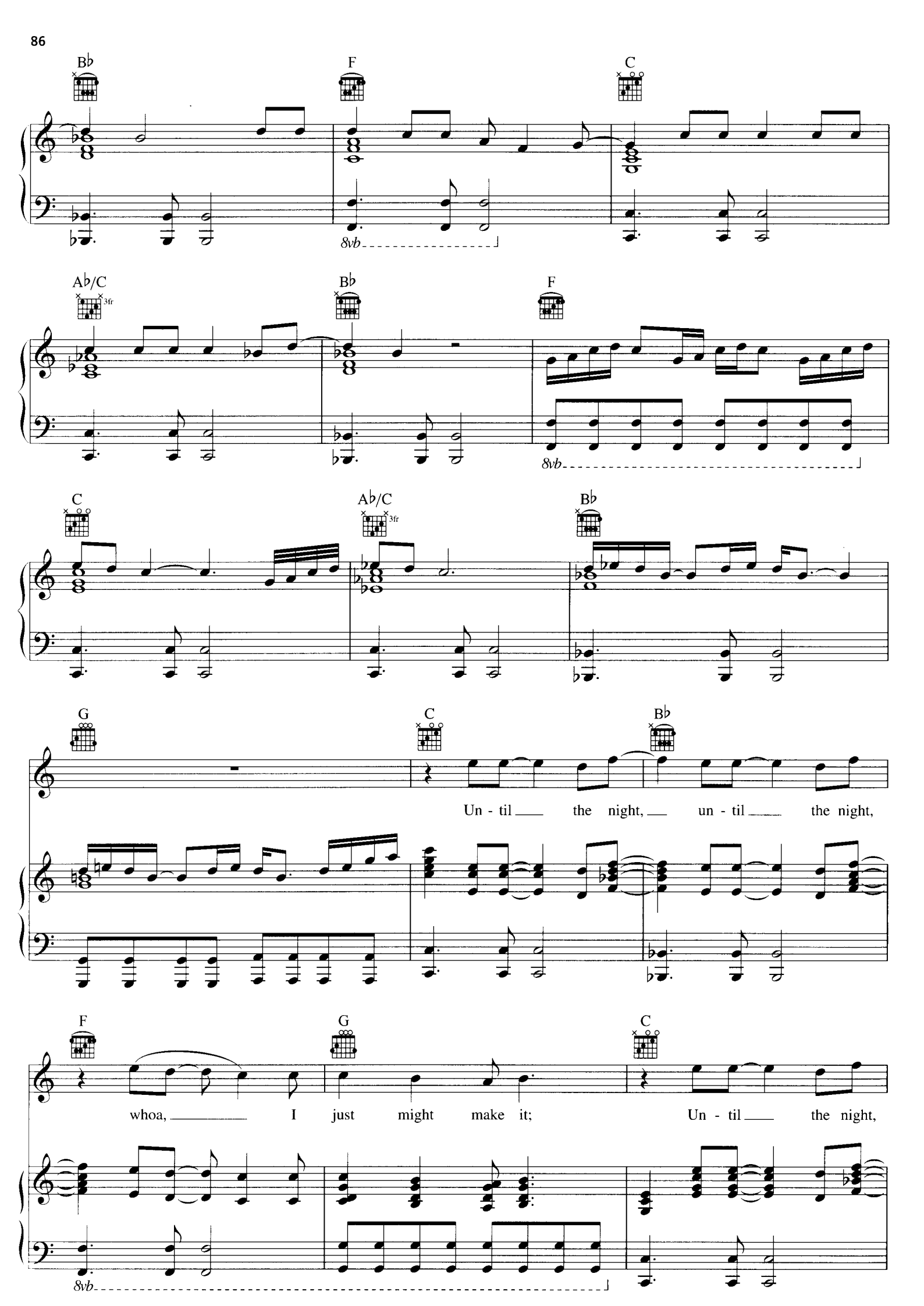

Dm
C/E
1, 3
F
It's not that eas - y an - y - more
more than it ev - er did be -
so man - y lov - ers come and gone.
And won - der how can we go
8vb
8vb

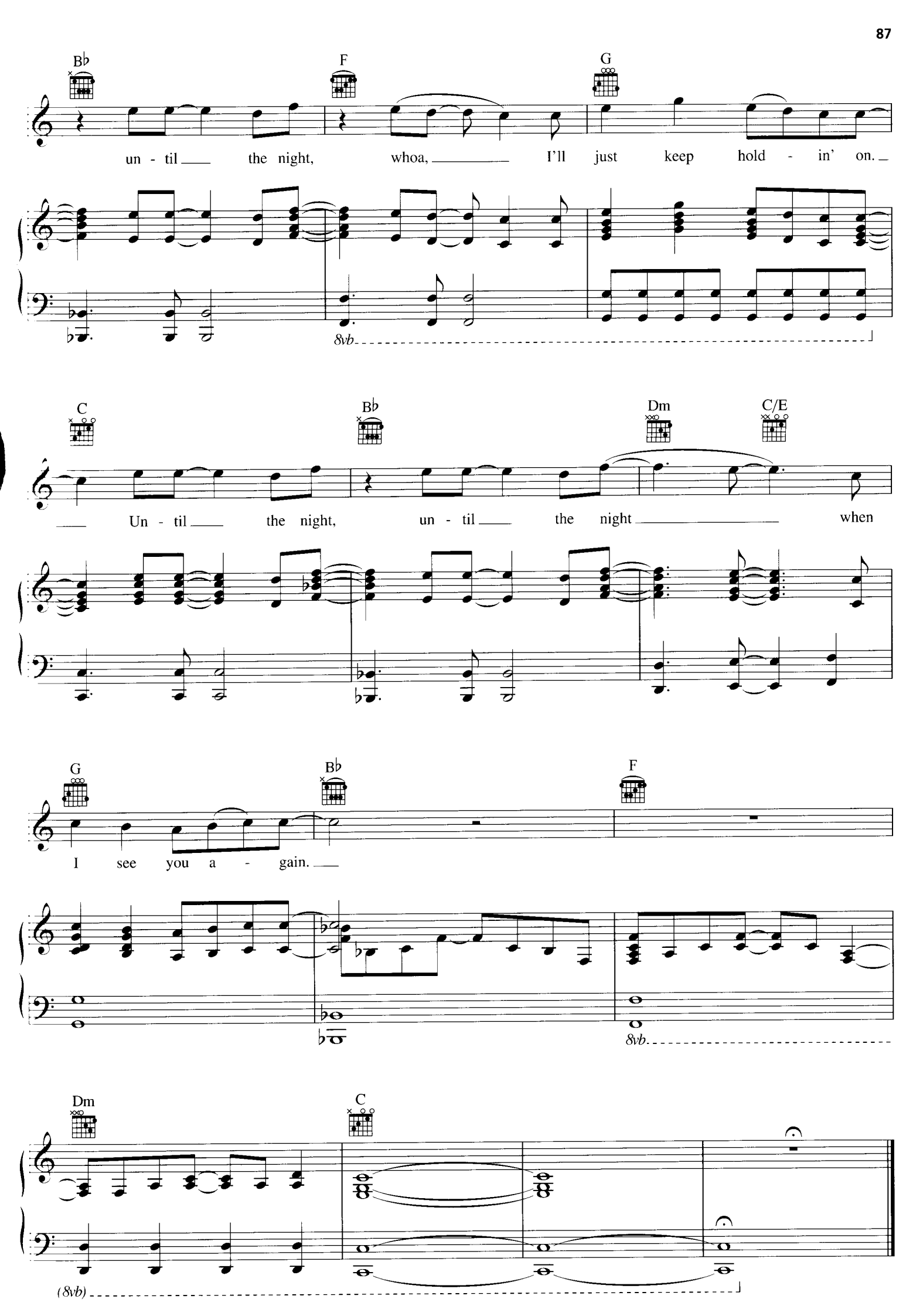

2, 4
F
F/G
G
C
B♭
fore.
on.
Un - til the night, un - til the night,
8vb
F
G
C
whoa, I just might make it. Un - til the night,
8vb
B♭
Dm
C/E
F
G
un - til the night, when I see you a - gain.
To Coda
B♭
F
C
D.S. al Coda
8vb
8vb


CODA
C
Am/D
G
E♭/G
3fr
F
C
G
E♭/G
3fr
Mm mm mm mm mm mm
3
3
8vb
F
C
G
mm mm. When the sun goes down
3
8vb
E♭/G
3fr
F
C
and the day is o - ver, when the last of the light has gone.
8vb


G
E♭/G
3fr
F
As they pour in - to the street I will be get - ting clos - er. As the
8vb
G9sus
3fr
C
cars turn their head - lights on. As they're clos - in' it down,
8vb
Dm
G
I'm gon - na o - pen it up. And while they're go - in' to sleep,
F/A
G/B
C
we'll just be start - ing to touch. I'm just be - gin - ning to feel,

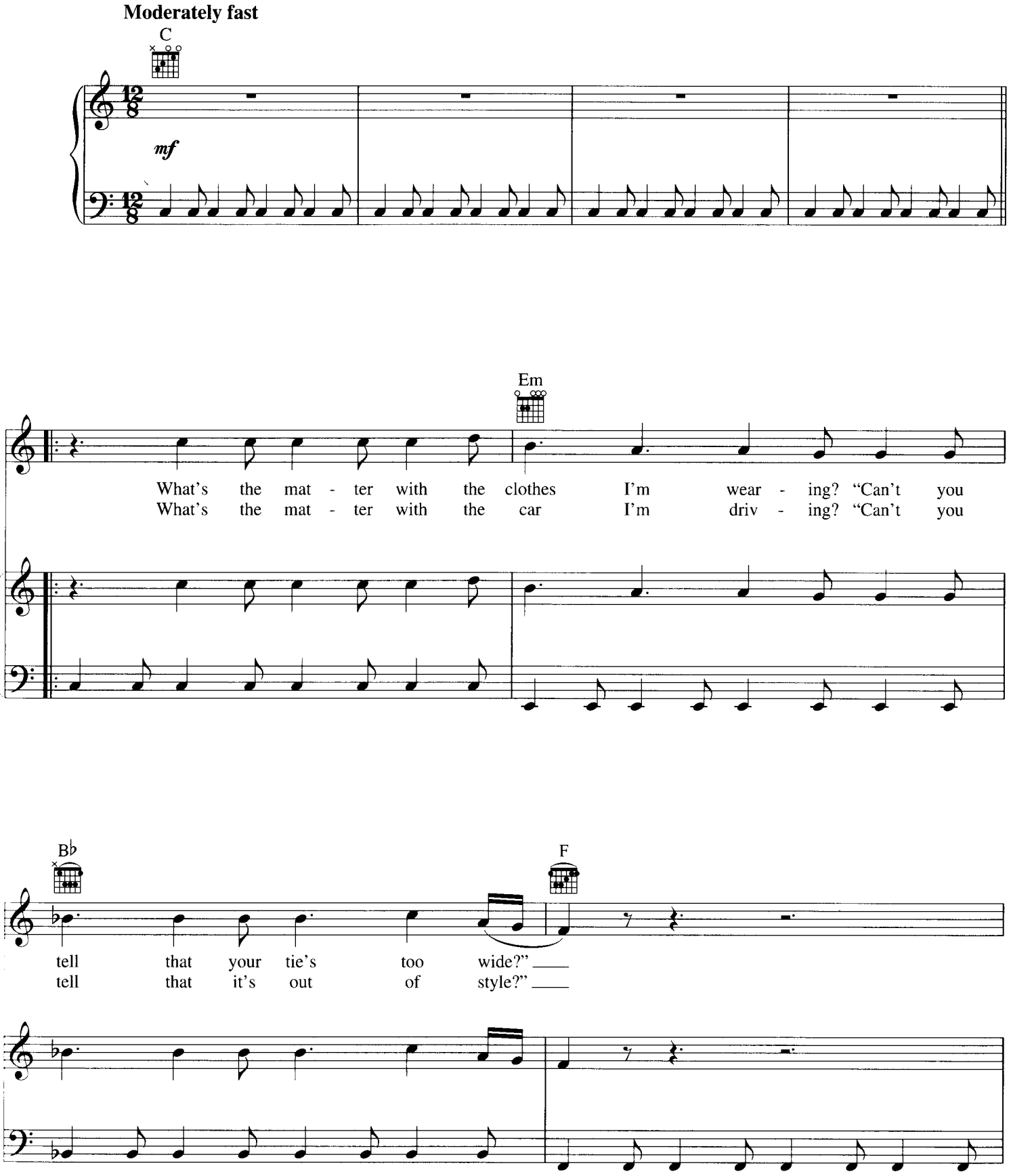

Dm
G
I'm just be - gin - ning to give,
I'm just be - gin - ning to feel,
F/A
G/B
C
I'm just be - gin - ning to live.
Be - fore I leave you a - gain,
Dm
G
be - fore the light of the dawn,
be - fore this eve - ning can end,
F/A
G/B
C
A♭/C
3fr
I have been wait - ing so long.


B♭
F
C
8vb
A♭/C
3fr
B♭
F
8vb
C
A♭/C
3fr
B♭
G
C
B♭
Un - til the night, un - til the night,
F
G
C
whoa, I just might make it; Un - til the night,
8vb


B♭
F
G
un - til the night, whoa, I'll just keep hold - in' on.
8vb
C
B♭
Dm
C/E
Un - til the night, un - til the night when
G
B♭
F
I see you a - gain.
8vb
Dm
C
(8vb)

IT'S STILL ROCK AND ROLL TO ME

Words and Music by
BILLY JOEL



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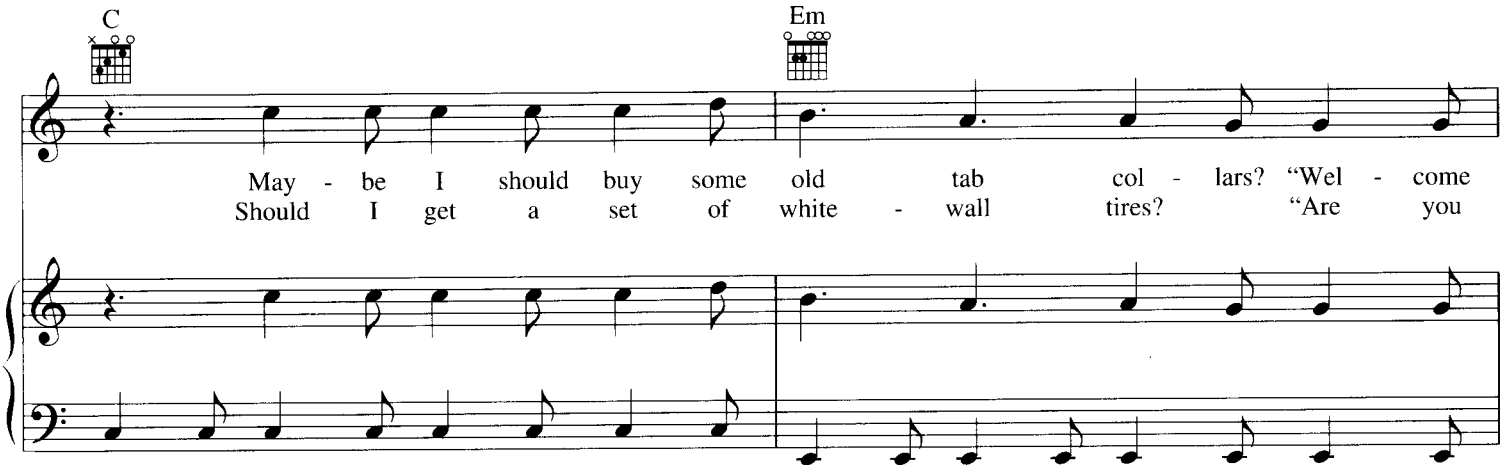
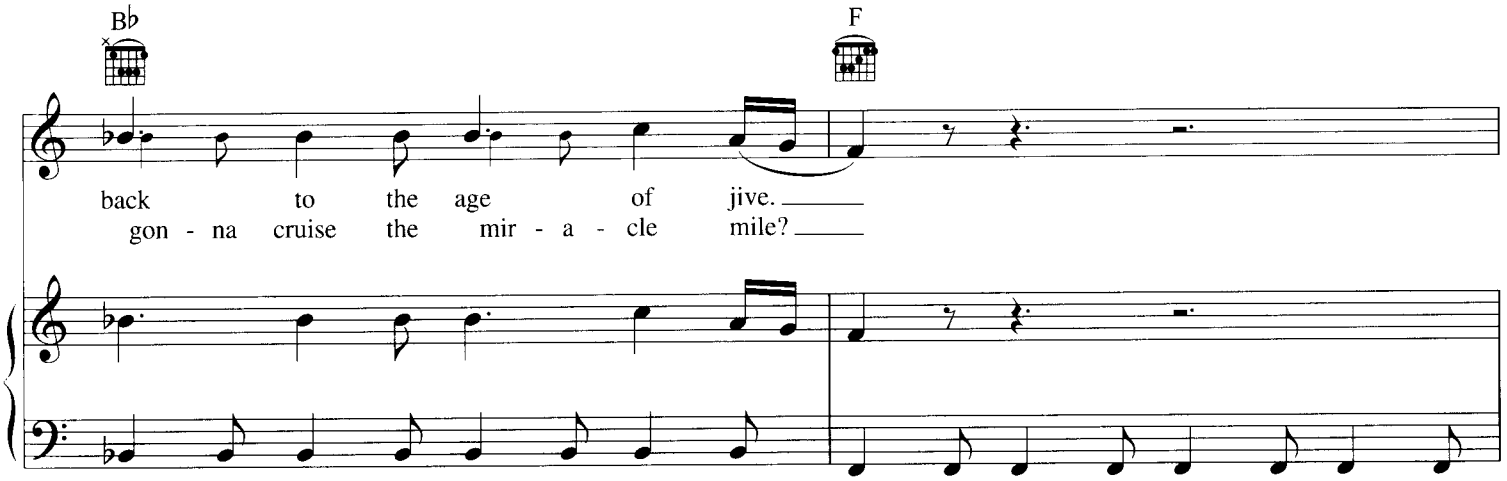
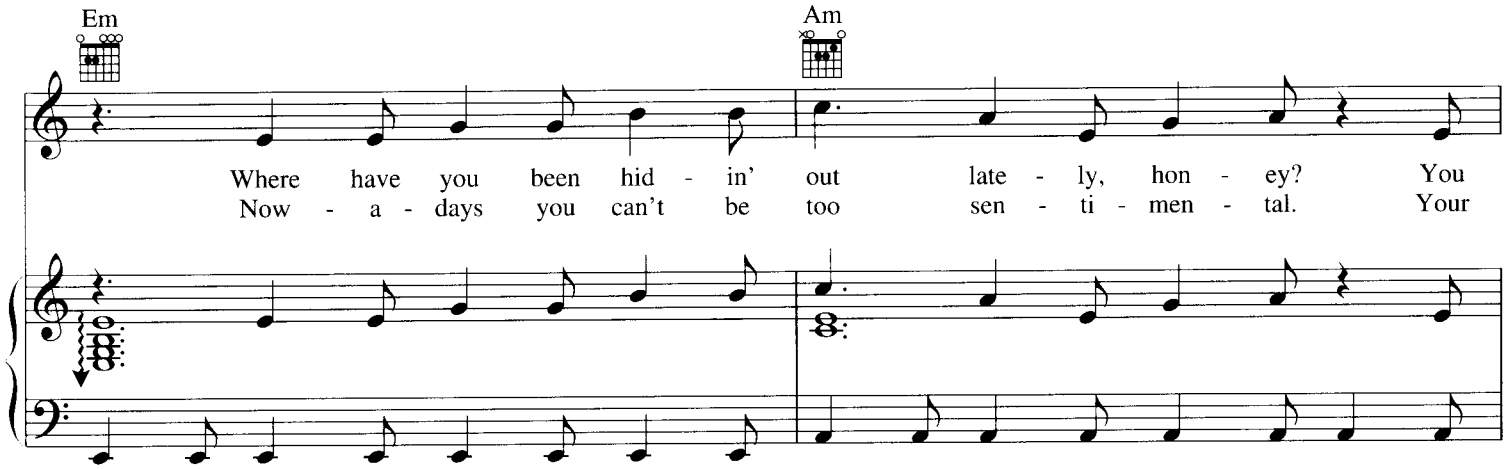
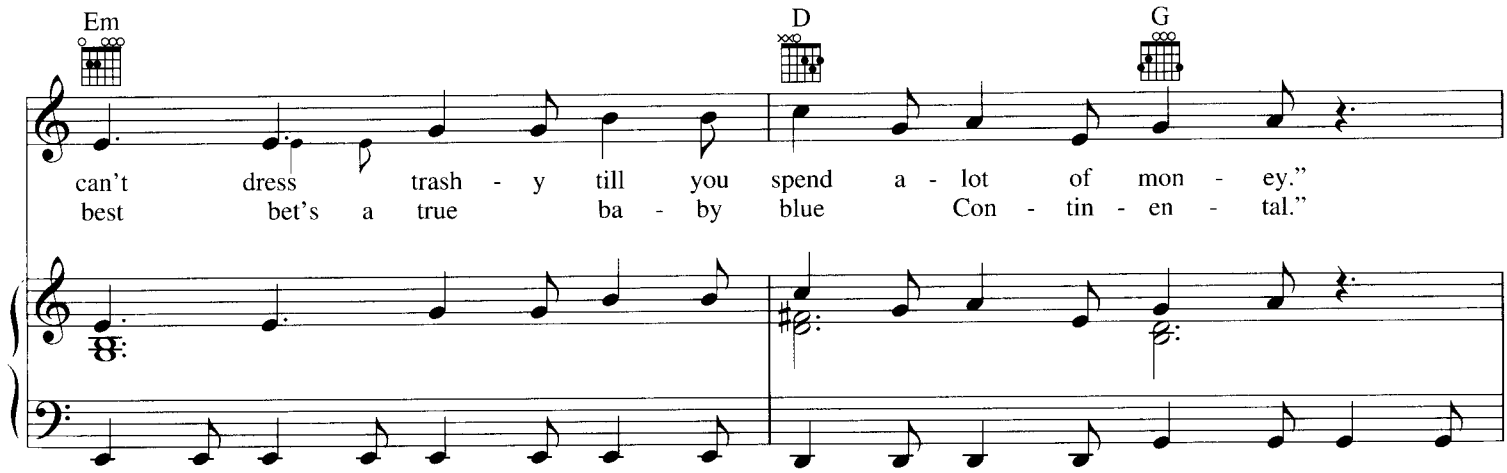
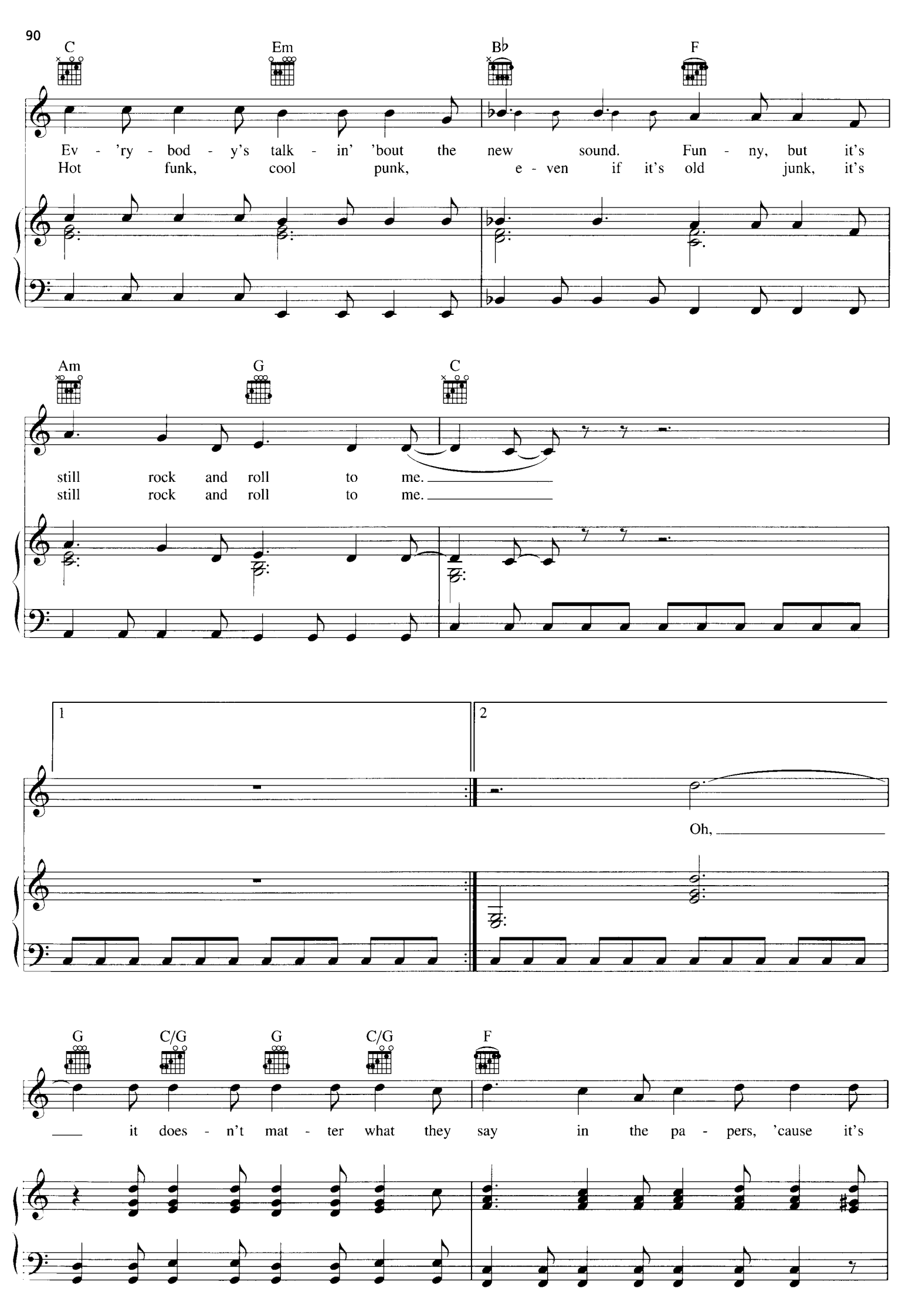
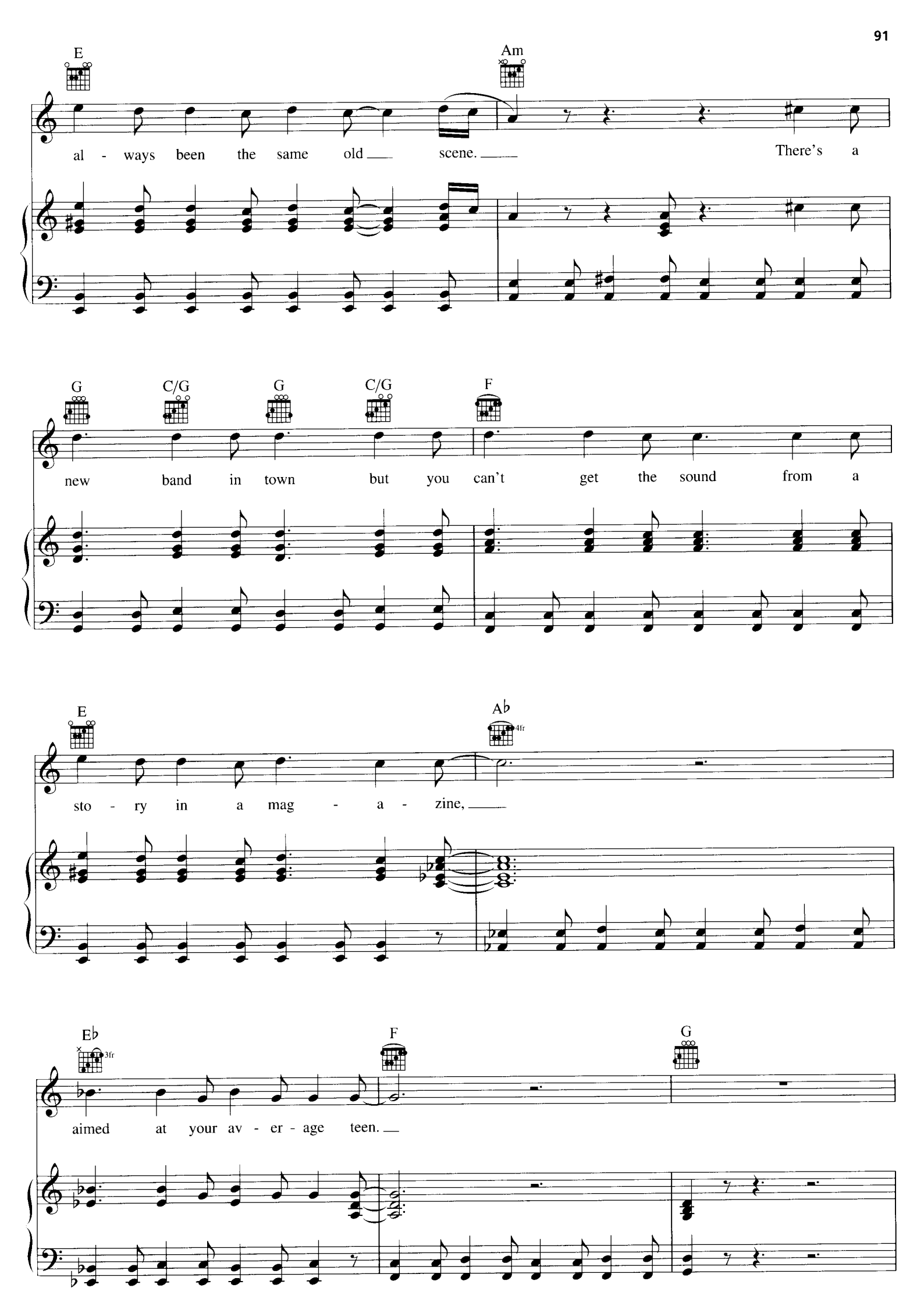

C
Em
May - be I should buy some old tab col - lars? "Wel - come
Should I get a set of white - wall tires? "Are you

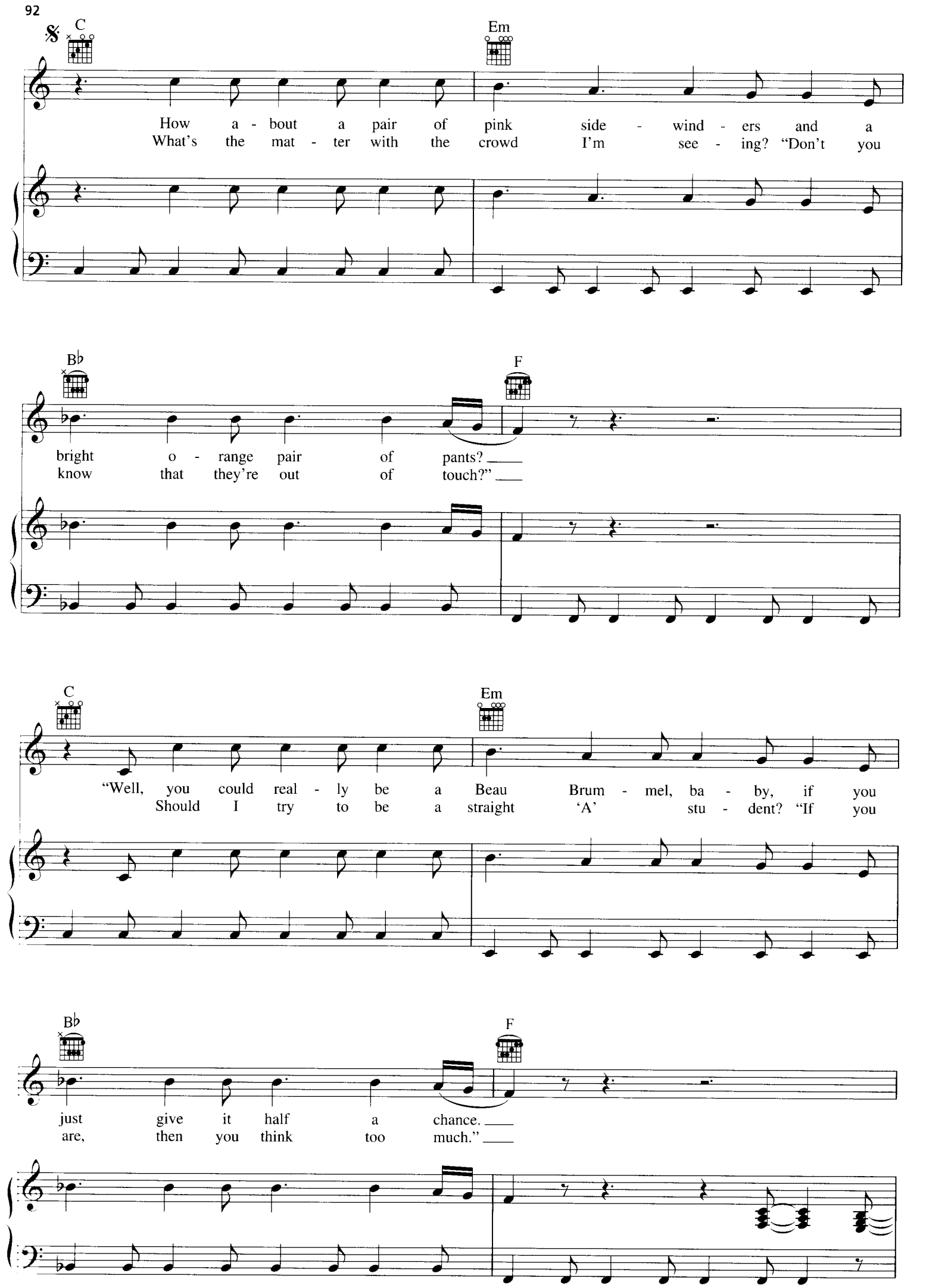

B♭
F
back to the age of jive.
gon - na cruise the mir - a - cle mile?

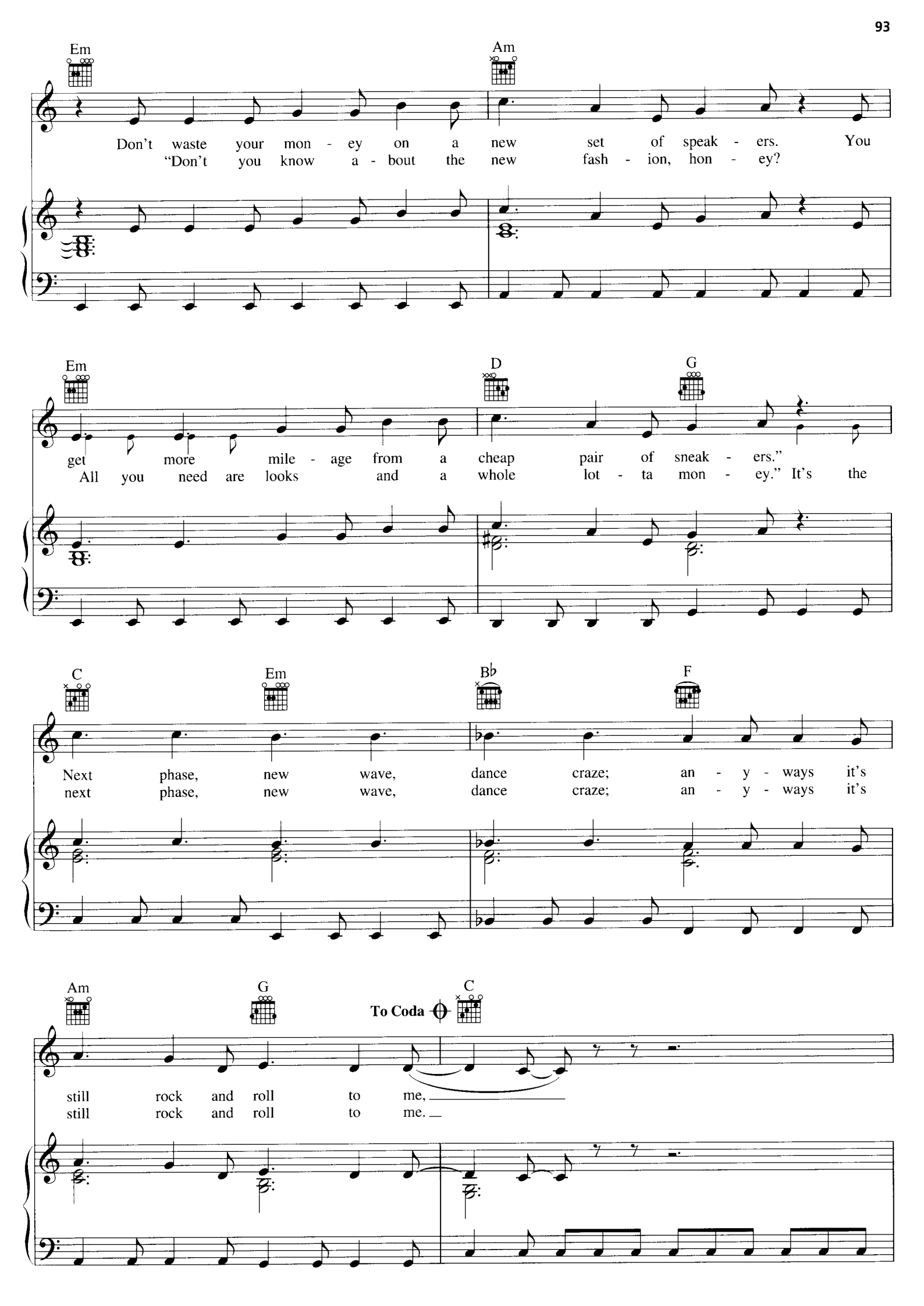

Em
Am
Where have you been hid - in' out late - ly, hon - ey? You
Now - a - days you can't be too sen - ti - men - tal. Your

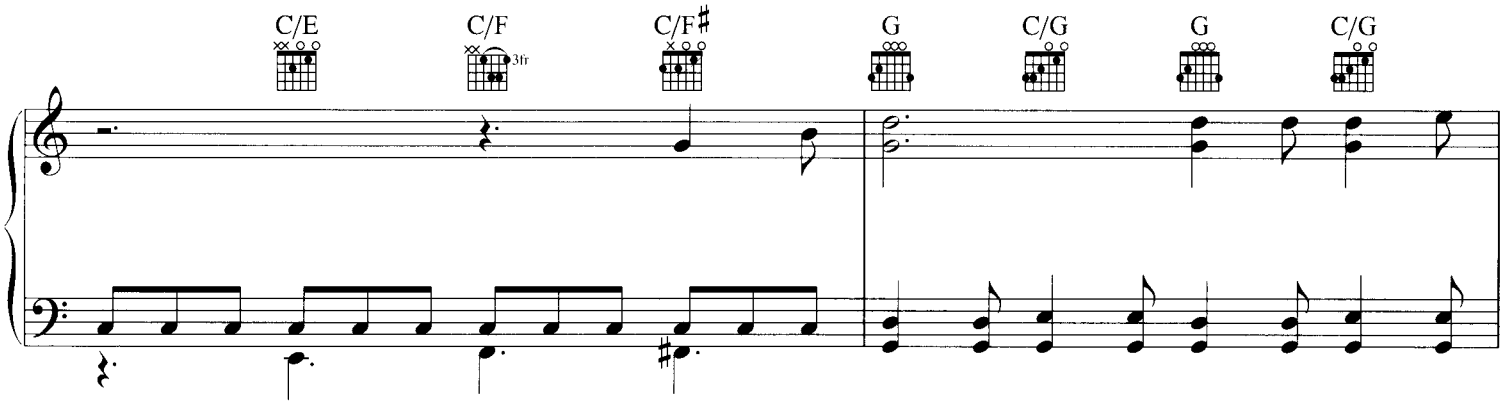

Em
D
G
can't dress trash - y till you spend a - lot of mon - ey."
best bet's a true ba - by blue Con - tin - en - tal."

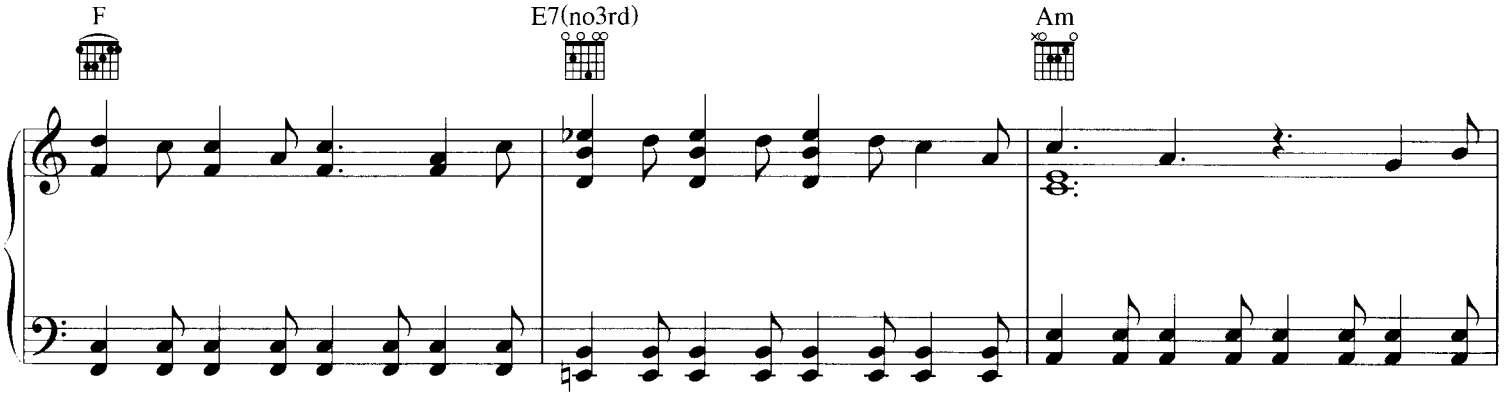

C
Em
B♭
F
Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's
Hot funk, cool punk, e - ven if it's old junk, it's
Am
G
C
still rock and roll to me.
still rock and roll to me.
1
2
Oh,
G
C/G
G
C/G
F
it does - n't mat - ter what they say in the pa - pers, 'cause it's

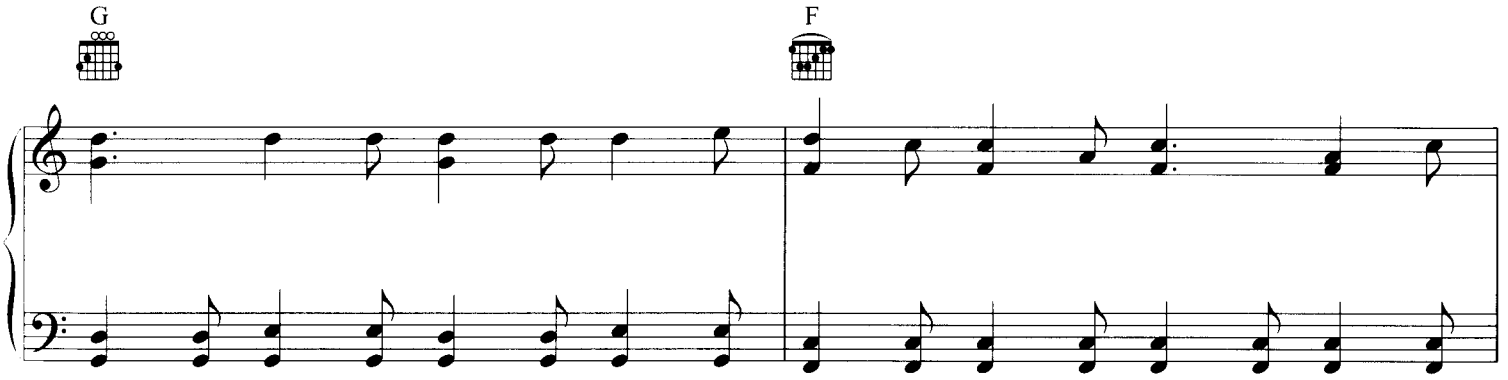

E
Am
al - ways been the same old scene. There's a
G
C/G
G
C/G
F
new band in town but you can't get the sound from a
E
A♭
4fr
sto - ry in a mag - a - zine,
E♭
3fr
F
G
aimed at your av - er - age teen.

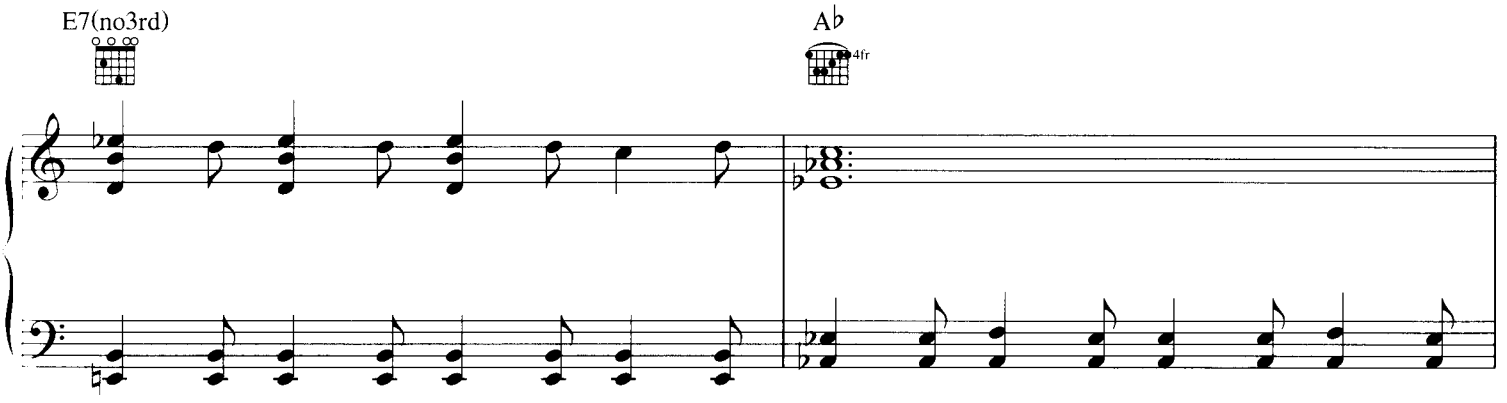

C
Em
How a - bout a pair of pink side - wind - ers and a
What's the mat - ter with the crowd I'm see - ing? "Don't you
B♭
F
bright o - range pair of pants? ___
know that they're out of touch?" ___
C
Em
"Well, you could real - ly be a Beau Brum - mel, ba - by, if you
Should I try to be a straight 'A' stu - dent? "If you
B♭
F
just give it half a chance. ___
are, then you think too much." ___

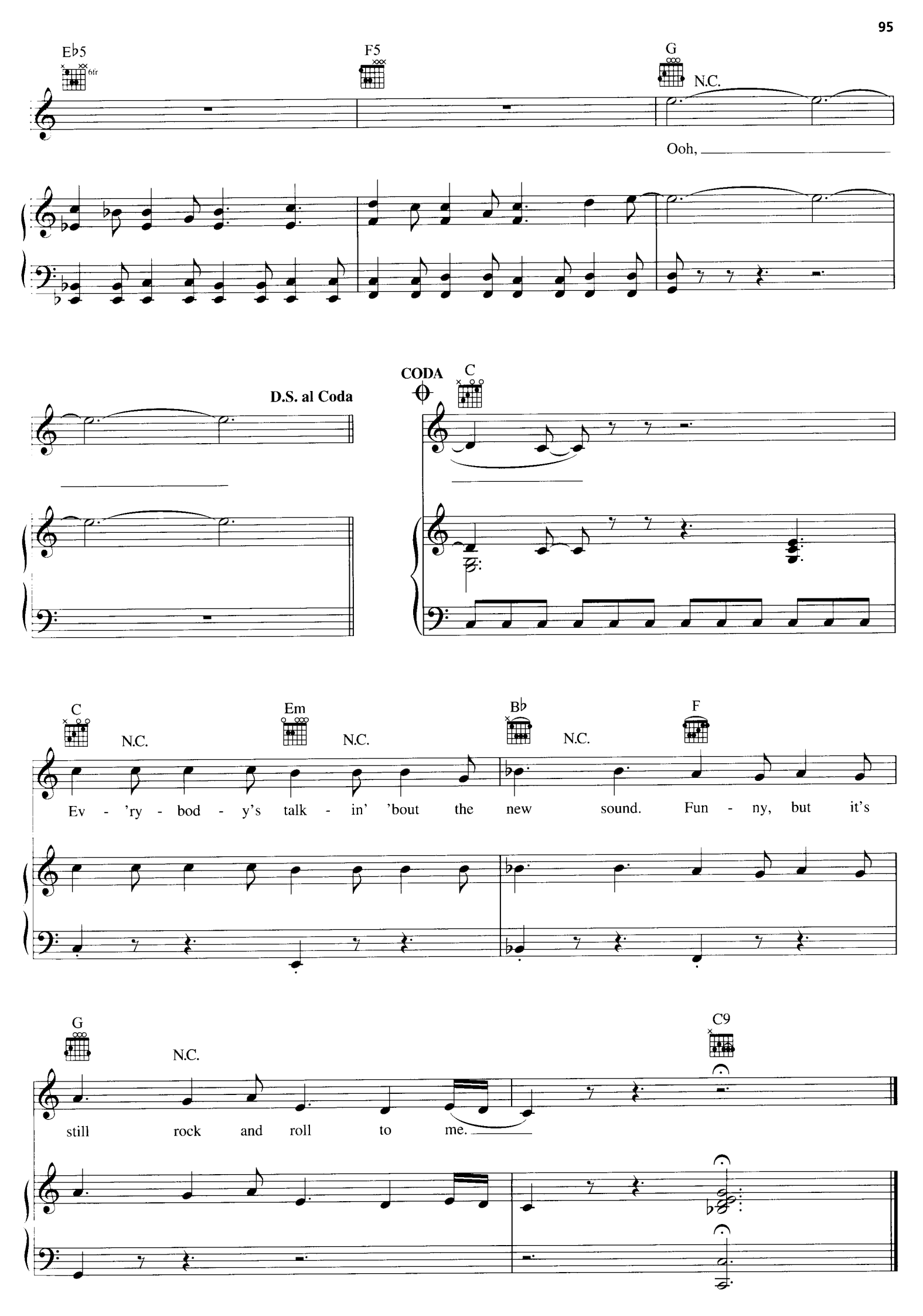

Em
Am
Don't waste your mon - ey on a new set of speak - ers. You
"Don't you know a - bout the new fash - ion, hon - ey?
Em
D
G
get more mile - age from a cheap pair of sneak - ers."
All you need are looks and a whole lot - ta mon - ey." It's the
C
Em
B♭
F
Next phase, new wave, dance craze; an - y - ways it's
next phase, new wave, dance craze; an - y - ways it's
Am
G
To Coda
C
still rock and roll to me,
still rock and roll to me.


C/E
C/F
3fr
C/F♯
G
C/G
G
C/G


F
E7(no3rd)
Am

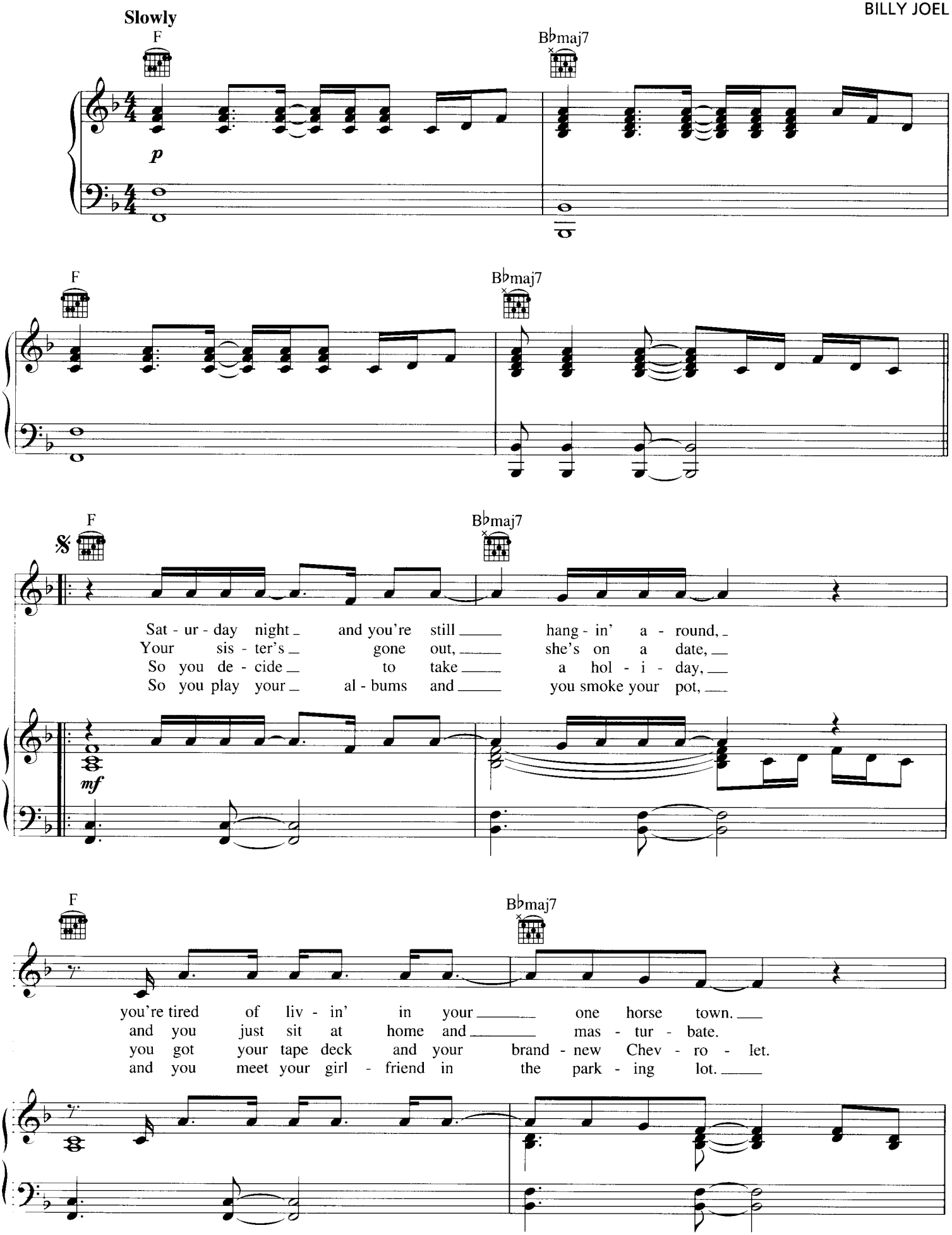

G
F


E7(no3rd)
A♭
4fr


E♭5
F5
G
N.C.
Ooh,
D.S. al Coda
CODA
C
C
N.C.
Em
N.C.
B♭
N.C.
F
Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's
G
N.C.
C9
still rock and roll to me.

CAPTAIN JACK

Words and Music by
BILLY JOEL



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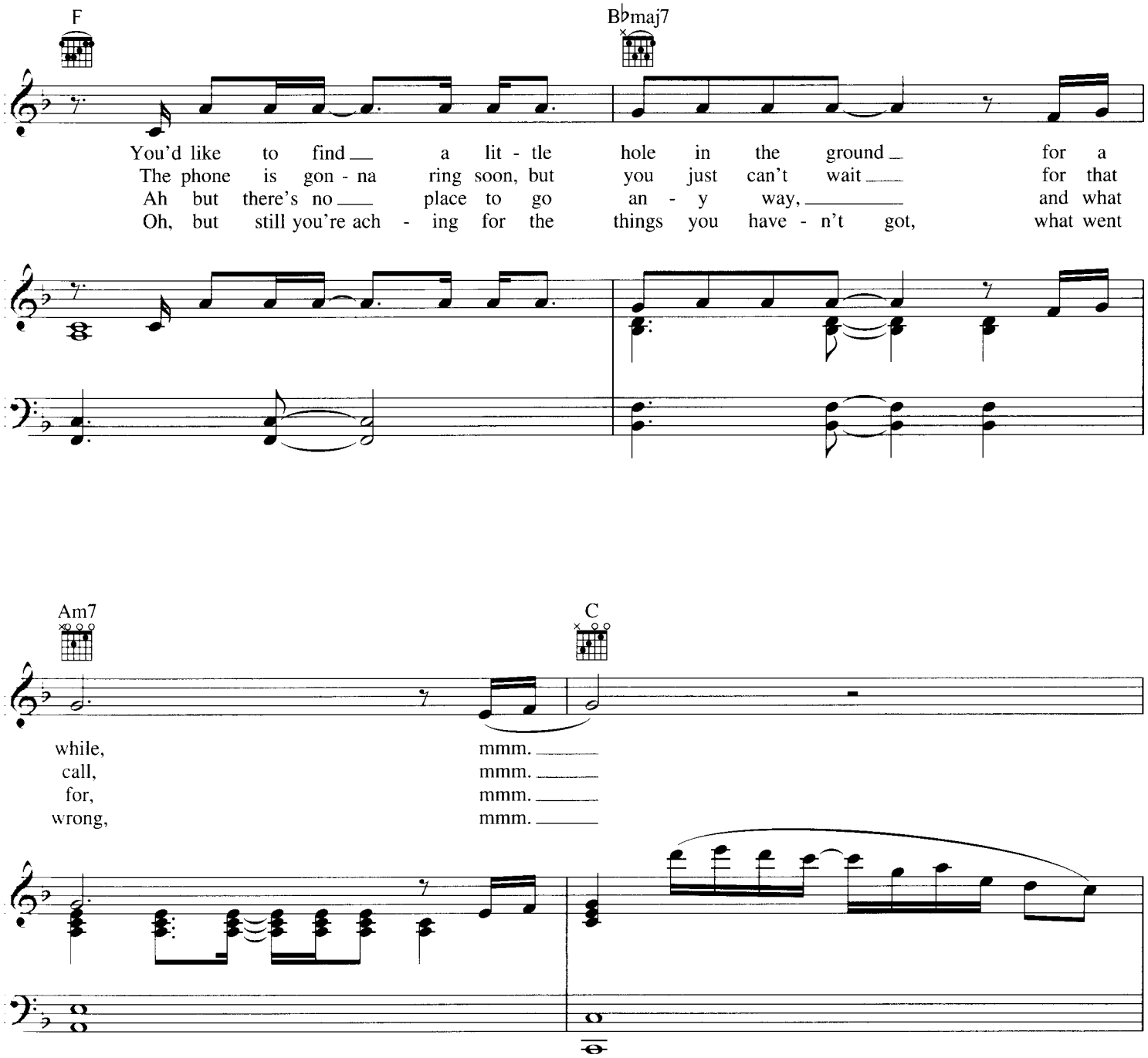
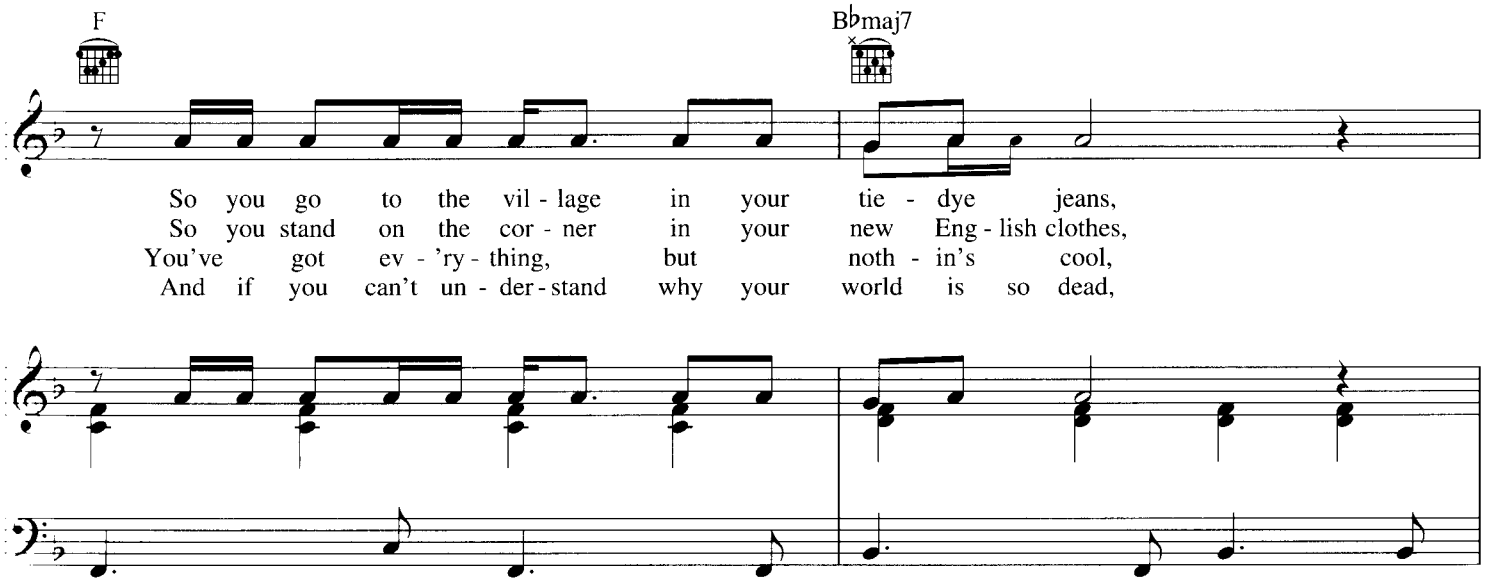
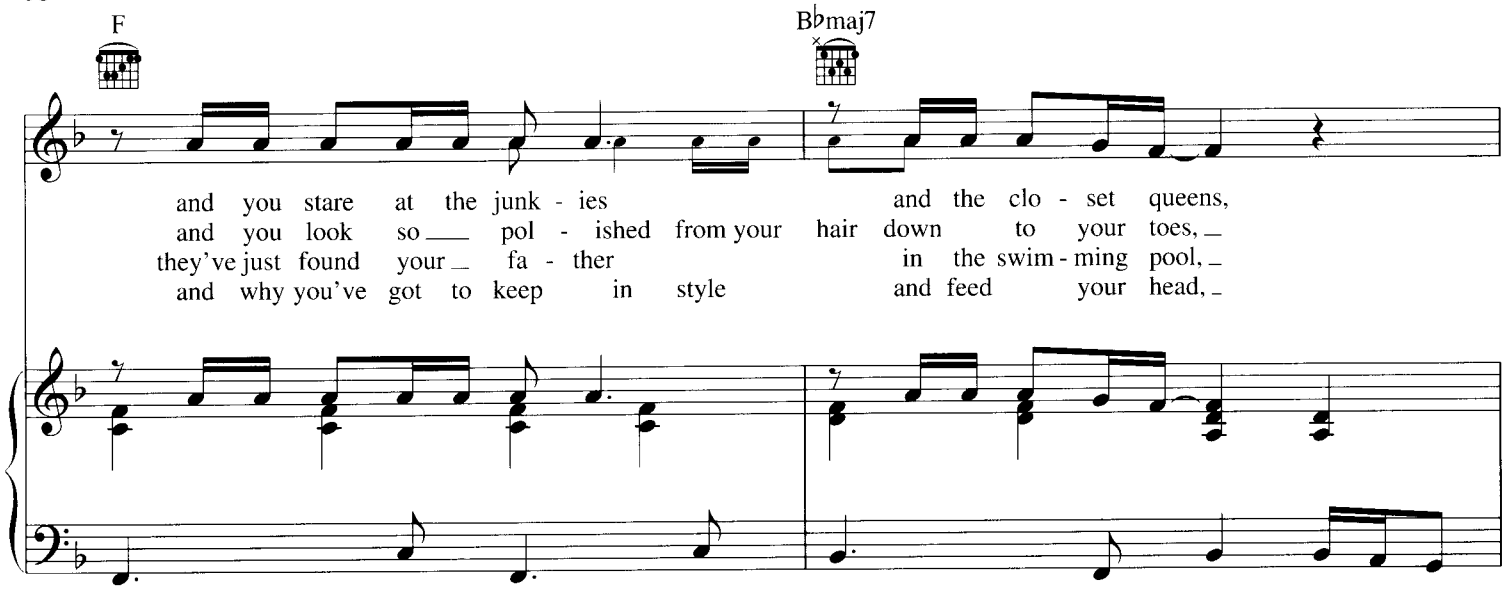
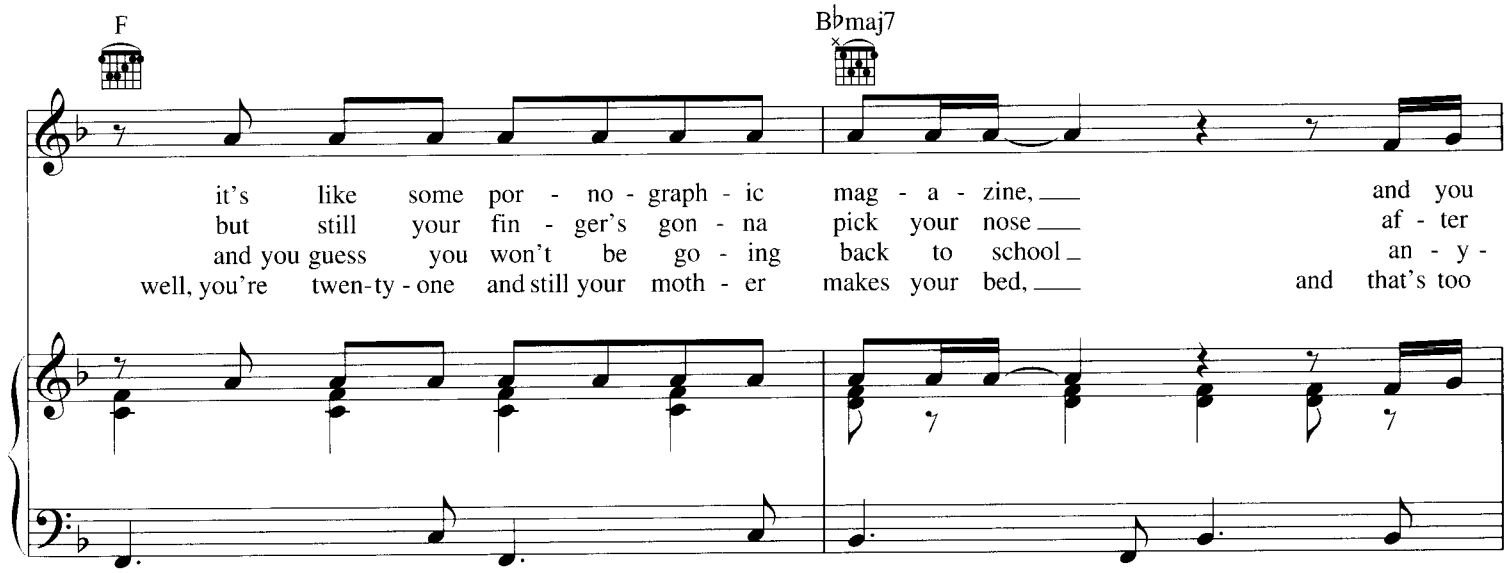
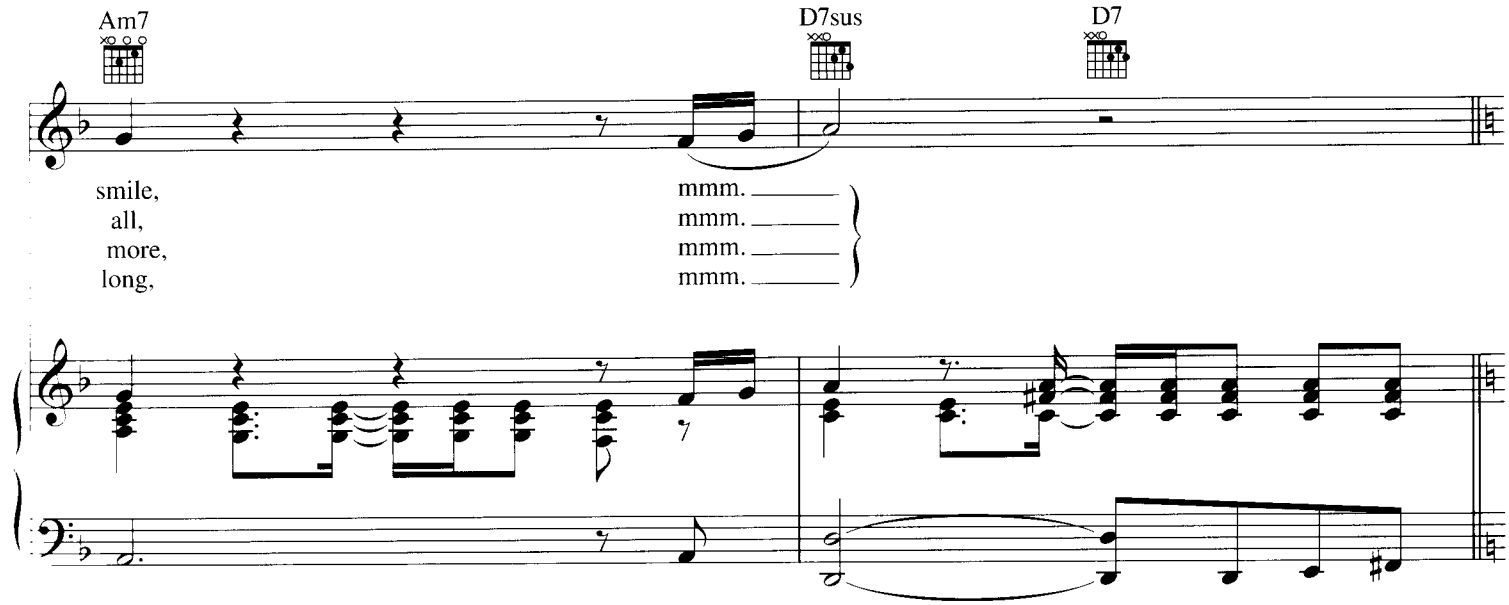
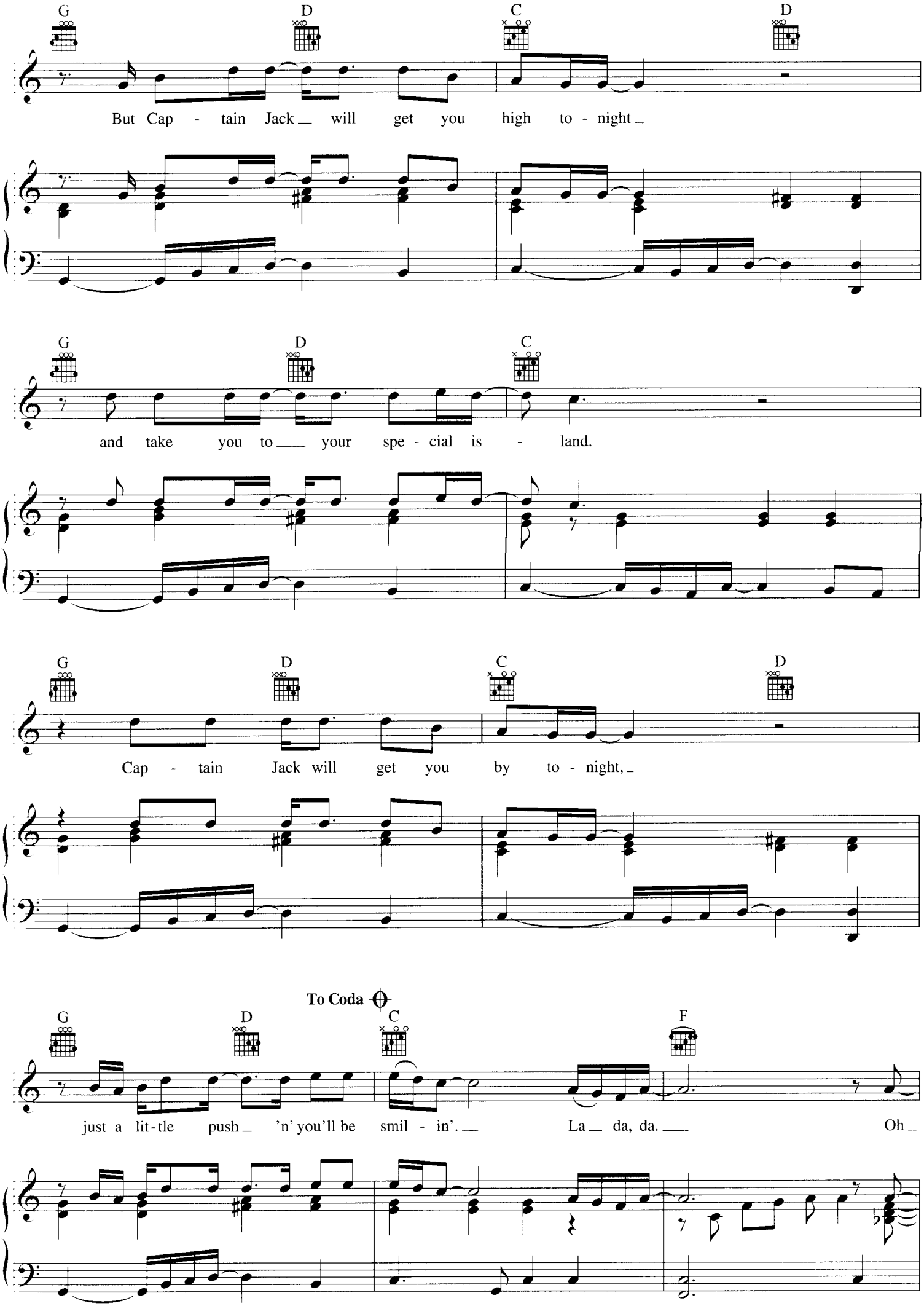

F
B♭maj7
You'd like to find a lit - tle hole in the ground for a
The phone is gon - na ring soon, but you just can't wait for that
Ah but there's no place to go an - y way, and what
Oh, but still you're ach - ing for the things you have - n't got, what went
Am7
C
while, mmm.
call, mmm.
for, mmm.
wrong, mmm.

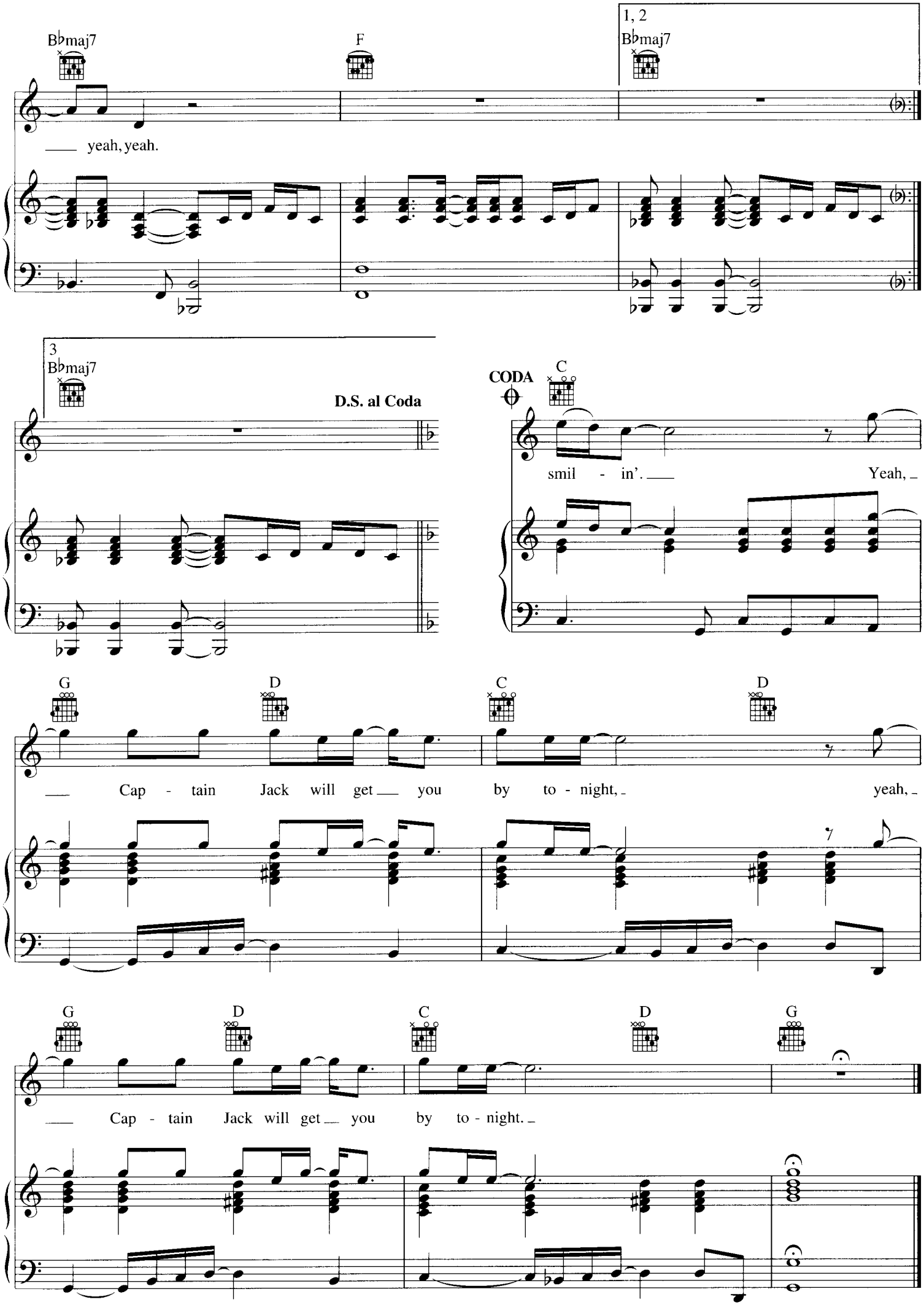

F
B♭maj7
So you go to the vil - lage in your tie - dye jeans,
So you stand on the cor - ner in your new Eng - lish clothes,
You've got ev - 'ry - thing, but noth - in's cool,
And if you can't un - der - stand why your world is so dead,


F
B♭maj7
and you stare at the junk - ies and the clo - set queens,
and you look so pol - ished from your hair down to your toes,
they've just found your fa - ther in the swim - ming pool,
and why you've got to keep in style and feed your head,


F
B♭maj7
it's like some por - no - graph - ic mag - a - zine, and you
but still your fin - ger's gon - na pick your nose af - ter
and you guess you won't be go - ing back to school an - y -
well, you're twen-ty - one and still your moth - er makes your bed, and that's too

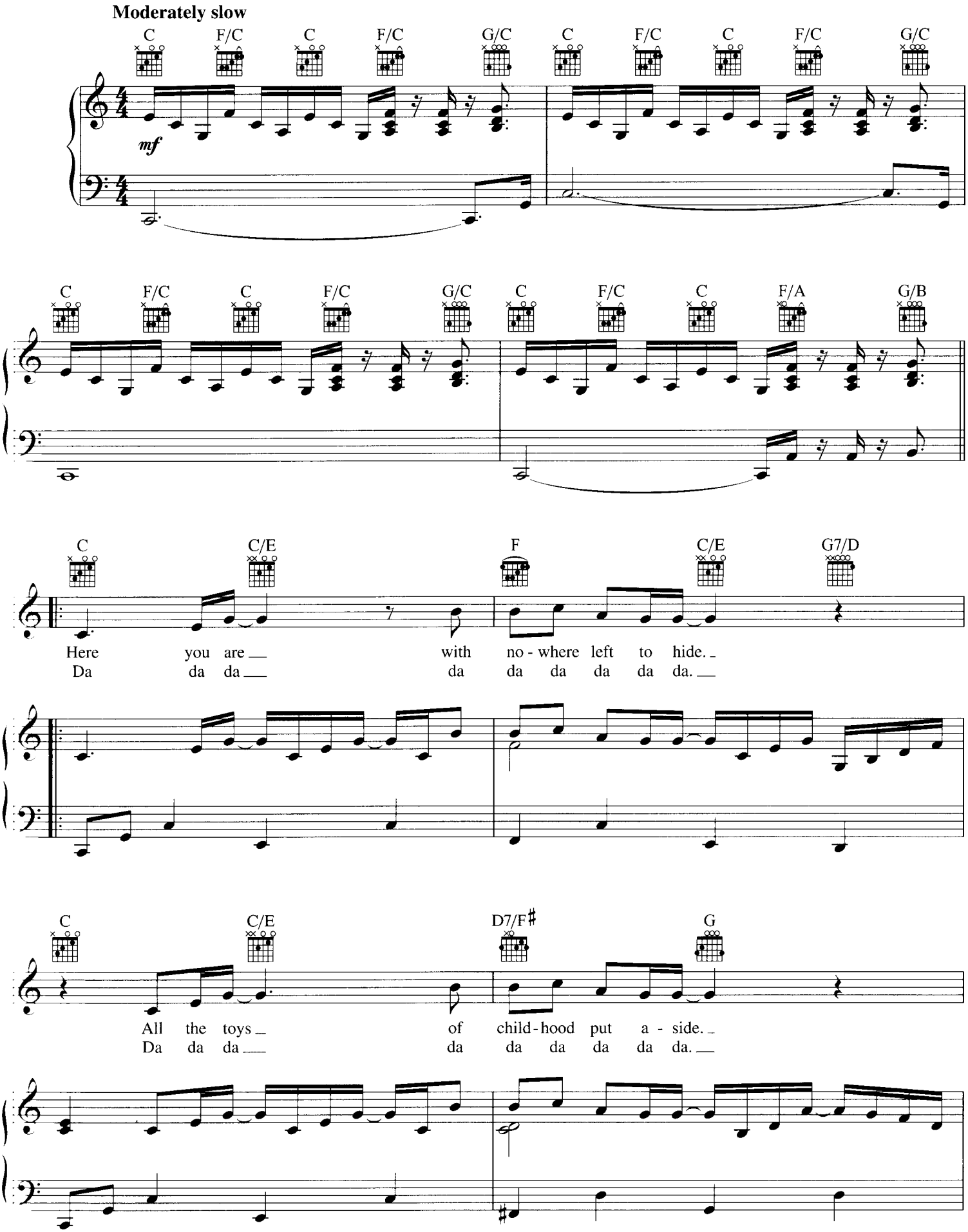

Am7
D7sus
D7
smile, mmm.
all, mmm.
more, mmm.
long, mmm.


G D C D
But Cap - tain Jack will get you high to - night
G D C
and take you to your spe - cial is - land.
G D C D
Cap - tain Jack will get you by to - night,
To Coda
G D C F
just a lit-tle push 'n' you'll be smil - in'. La da, da. Oh


B♭maj7
F
1, 2
B♭maj7
yeah, yeah.
3
B♭maj7
D.S. al Coda
CODA
C
smil - in'.
Yeah,
G
D
C
D
Cap - tain Jack will get you by to - night,
yeah,
G
D
C
D
G
Cap - tain Jack will get you by to - night.

PRIME OF YOUR LIFE

Words and Music by
BILLY JOEL



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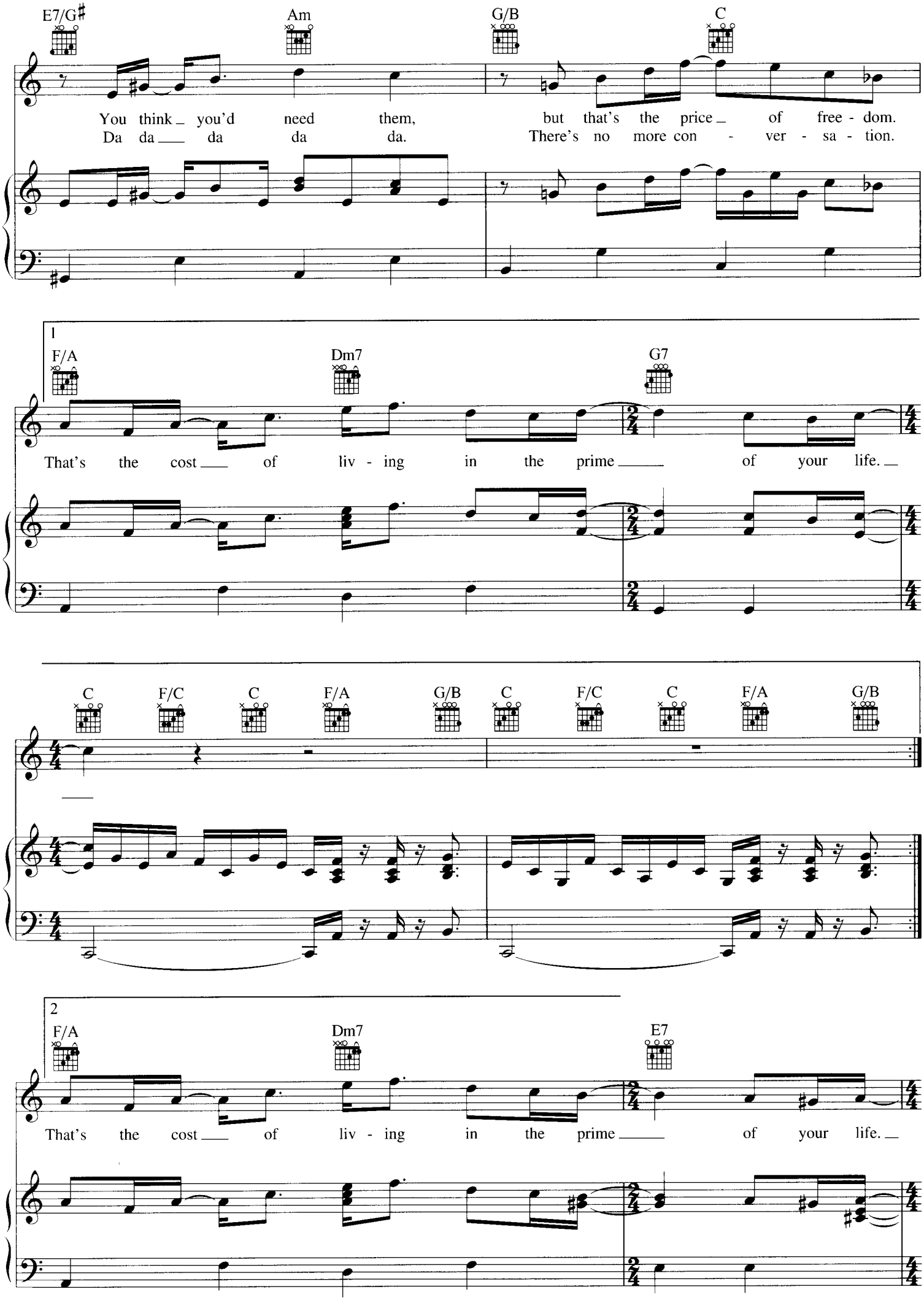
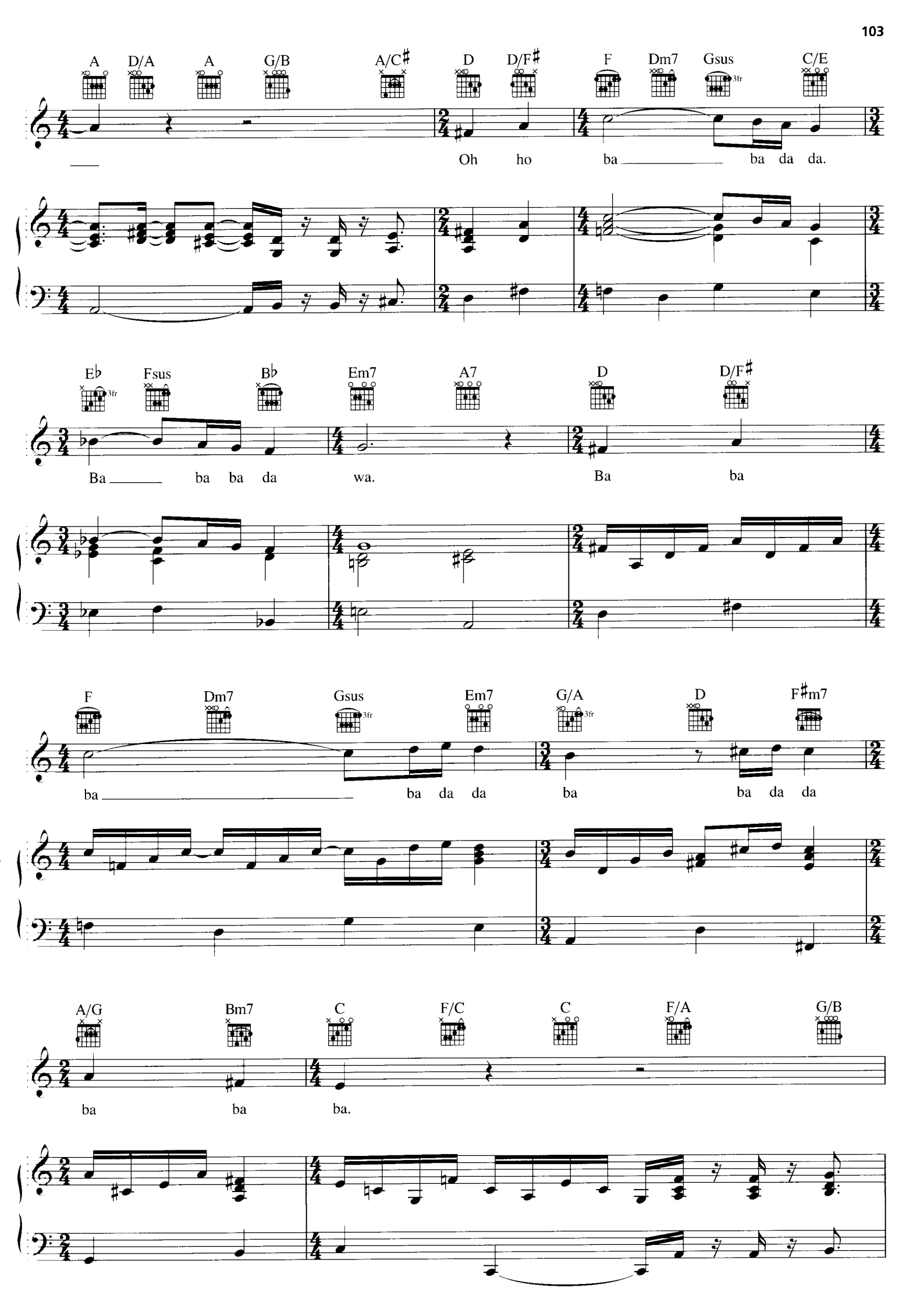
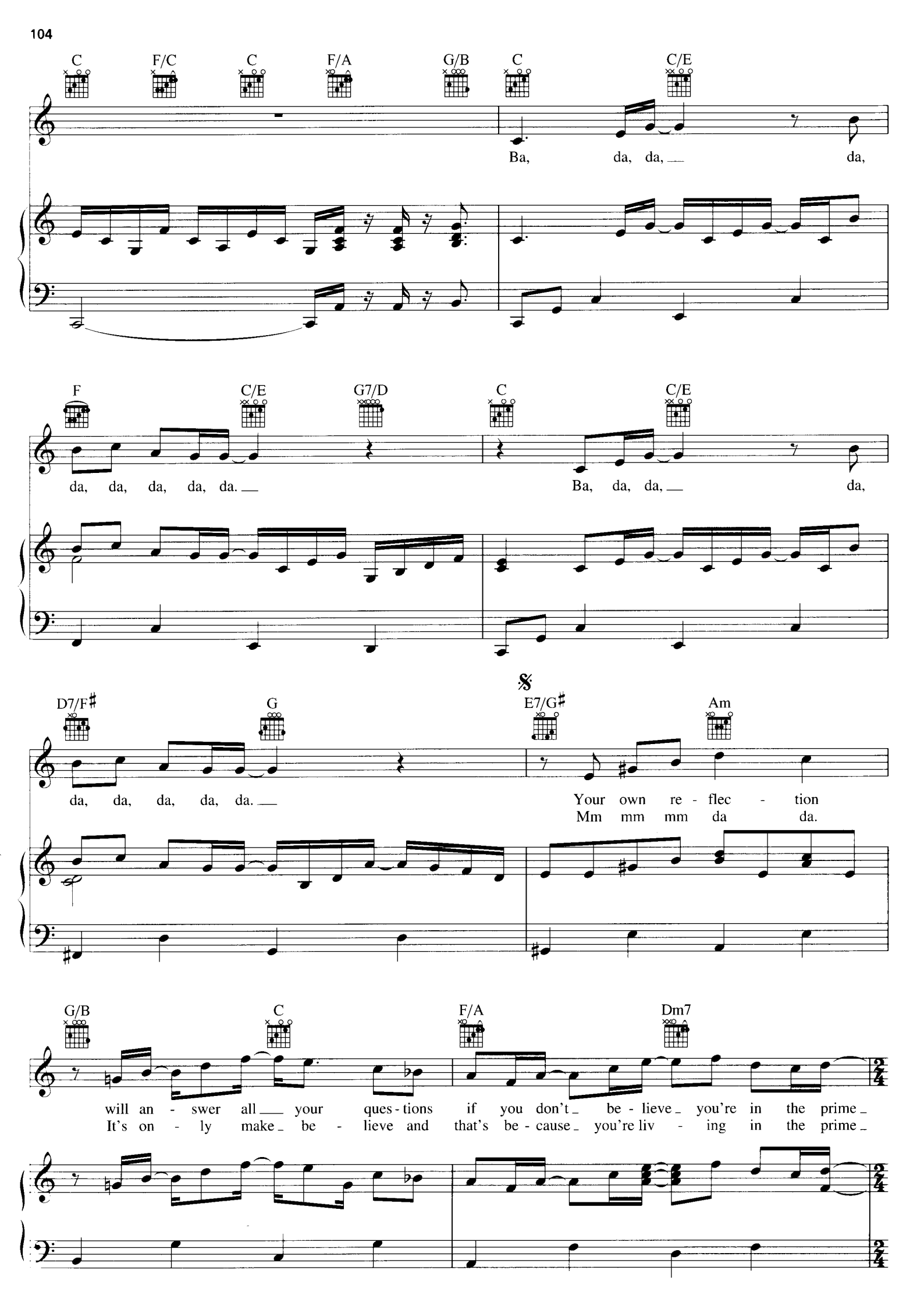
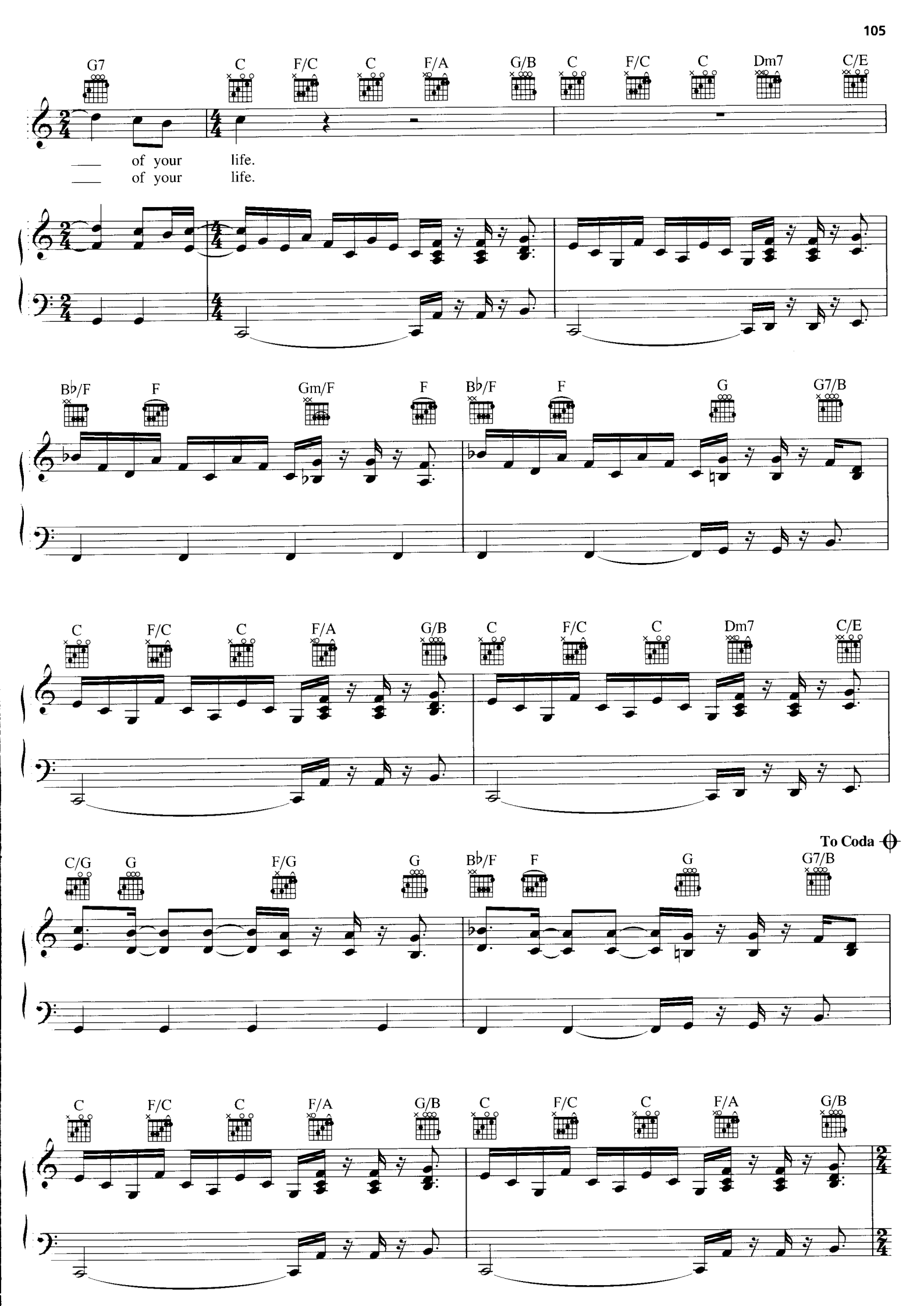
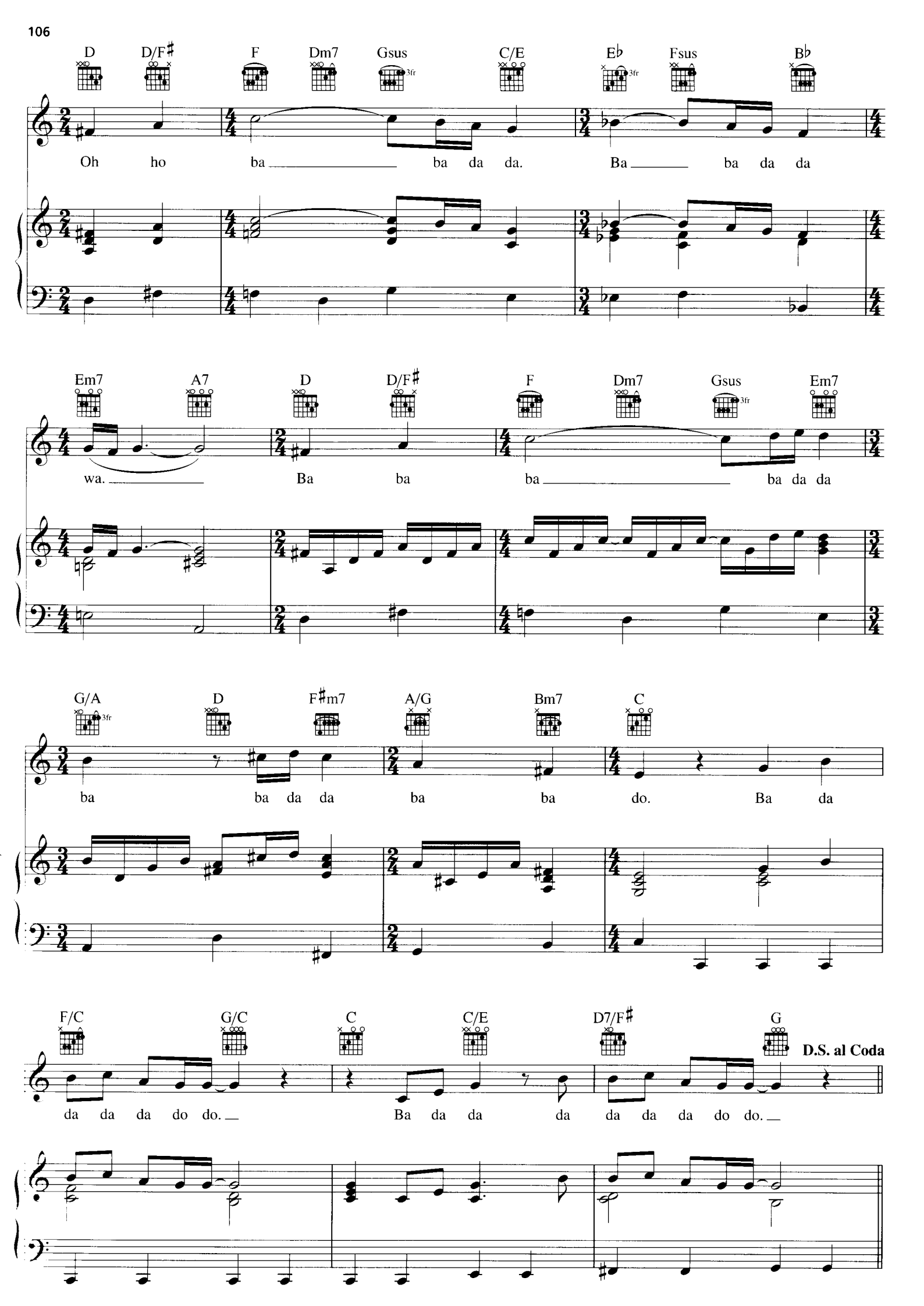
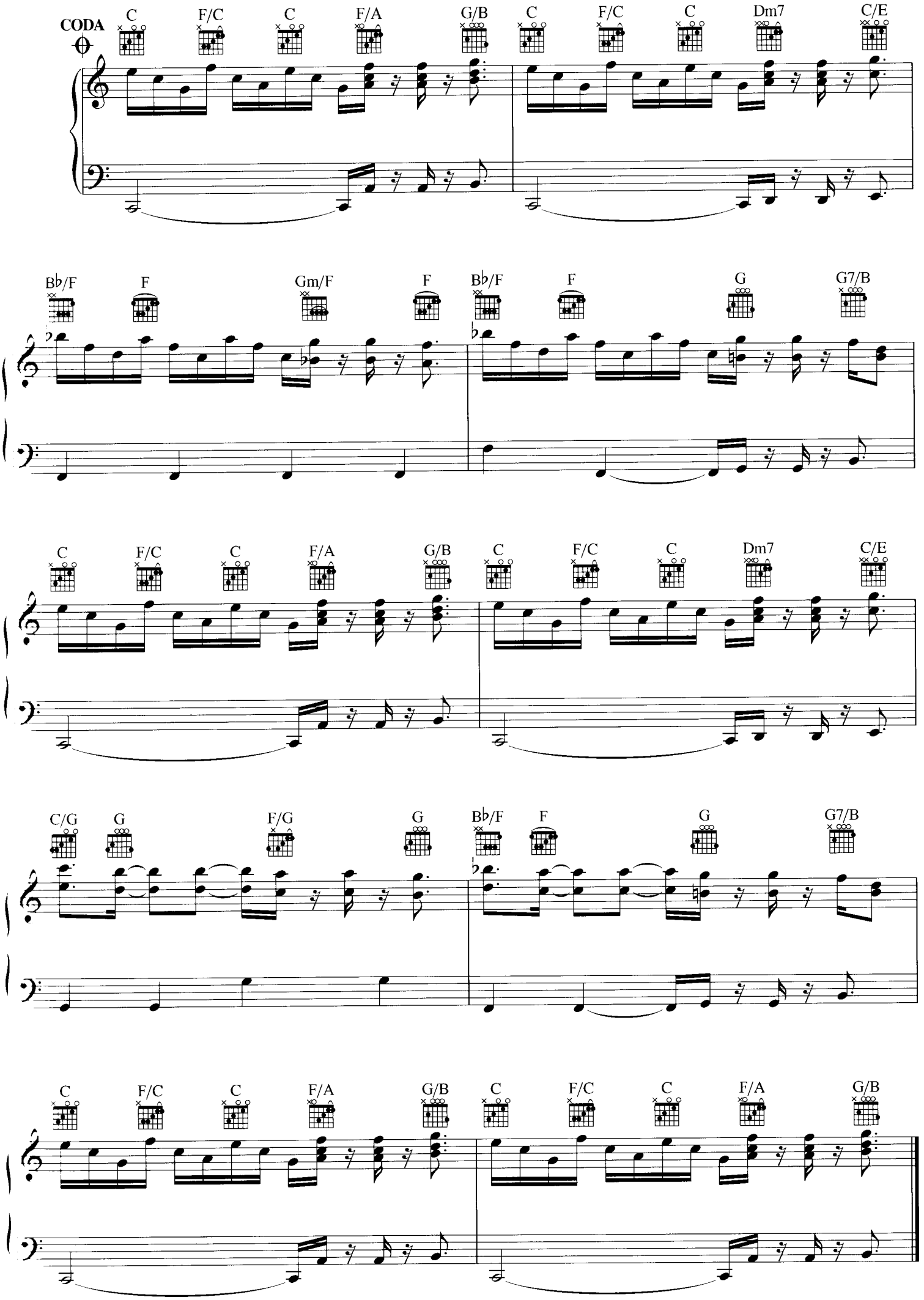

E7/G♯
Am
G/B
C
You think you'd need them, but that's the price of free - dom.
Da da da da da. There's no more con - ver - sa - tion.
1
F/A
Dm7
G7
That's the cost of liv - ing in the prime of your life.
C
F/C
C
F/A
G/B
C
F/C
C
F/A
G/B
2
F/A
Dm7
E7
That's the cost of liv - ing in the prime of your life.


A D/A A G/B A/C♯ D D/F♯ F Dm7 Gsus C/E
Oh ho ba ba da da.
E♭ Fsus B♭ Em7 A7 D D/F♯
Ba ba ba da wa. Ba ba
F Dm7 Gsus Em7 G/A D F♯m7
ba ba da da ba ba da da
A/G Bm7 C F/C C F/A G/B
ba ba ba.


C F/C C F/A G/B C C/E
Ba, da, da, da,
F C/E G7/D C C/E
da, da, da, da, da.
Ba, da, da, da,
D7/F♯ G E7/G♯ Am
da, da, da, da, da.
Your own re - flec - tion
Mm mm mm da da.
G/B C F/A Dm7
will an - swer all your ques - tions if you don't be - lieve you're in the prime
It's on - ly make be - lieve and that's be - cause you're liv - ing in the prime

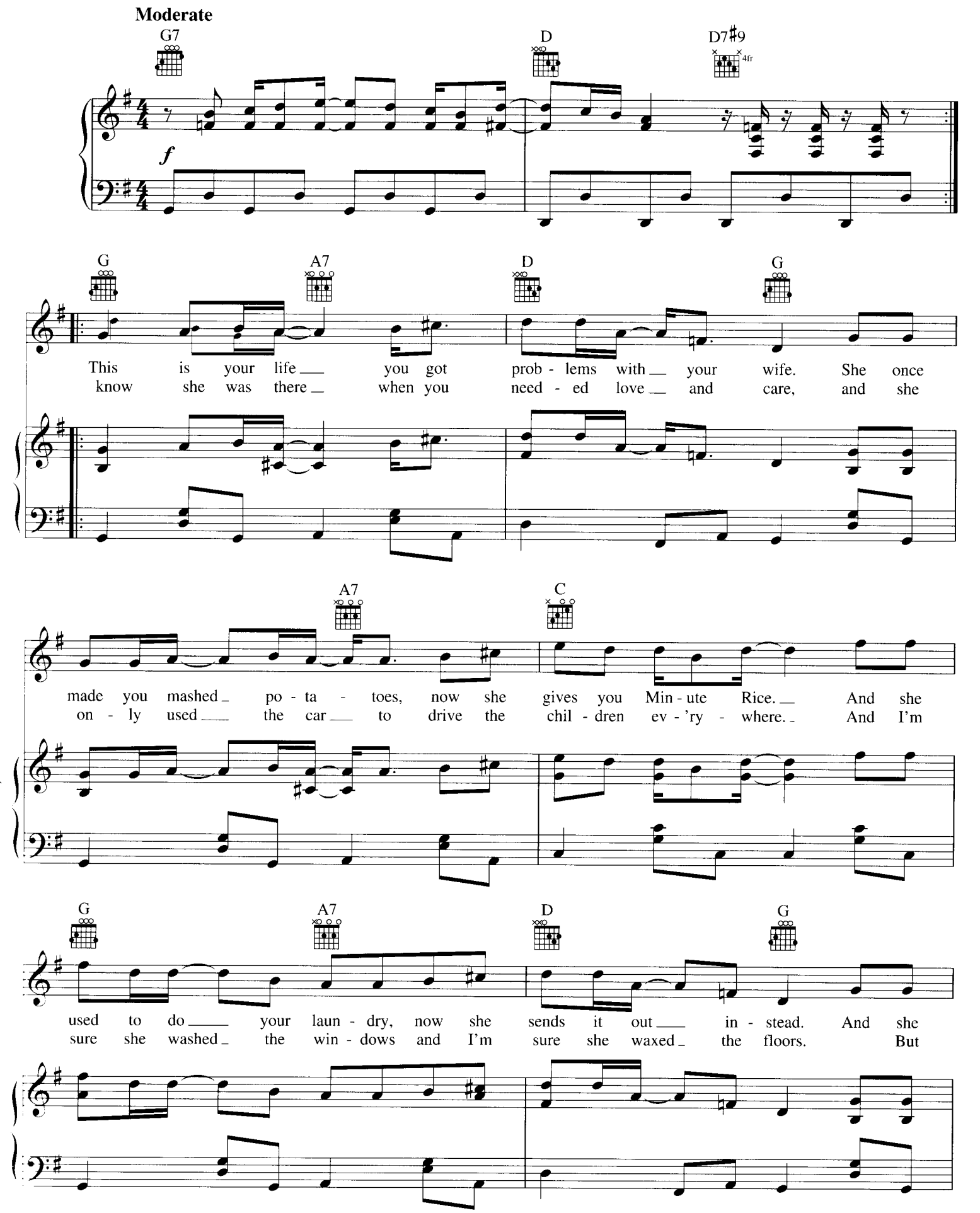

G7 C F/C C F/A G/B C F/C C Dm7 C/E
___ of your life.
___ of your life.
B♭/F F Gm/F F B♭/F F G G7/B
C F/C C F/A G/B C F/C C Dm7 C/E
To Coda
C/G G F/G G B♭/F F G G7/B
C F/C C F/A G/B C F/C C F/A G/B


D
D/F♯
F
Dm7
Gsus
3fr
C/E
E♭
3fr
Fsus
B♭
Oh ho ba ba da da. Ba ba da da
Em7
A7
D
D/F♯
F
Dm7
Gsus
3fr
Em7
wa. Ba ba ba ba da da
G/A
3fr
D
F♯m7
A/G
Bm7
C
ba ba da da ba ba do. Ba da
F/C
G/C
C
C/E
D7/F♯
G
D.S. al Coda
da da da do do. Ba da da da da da da do do.


CODA
C F/C C F/A G/B C F/C C Dm7 C/E
B♭/F F Gm/F F B♭/F F G G7/B
C F/C C F/A G/B C F/C C Dm7 C/E
C/G G F/G G B♭/F F G G7/B
C F/C C F/A G/B C F/C C F/A G/B

THE END OF THE WORLD

Words and Music by
BILLY JOEL



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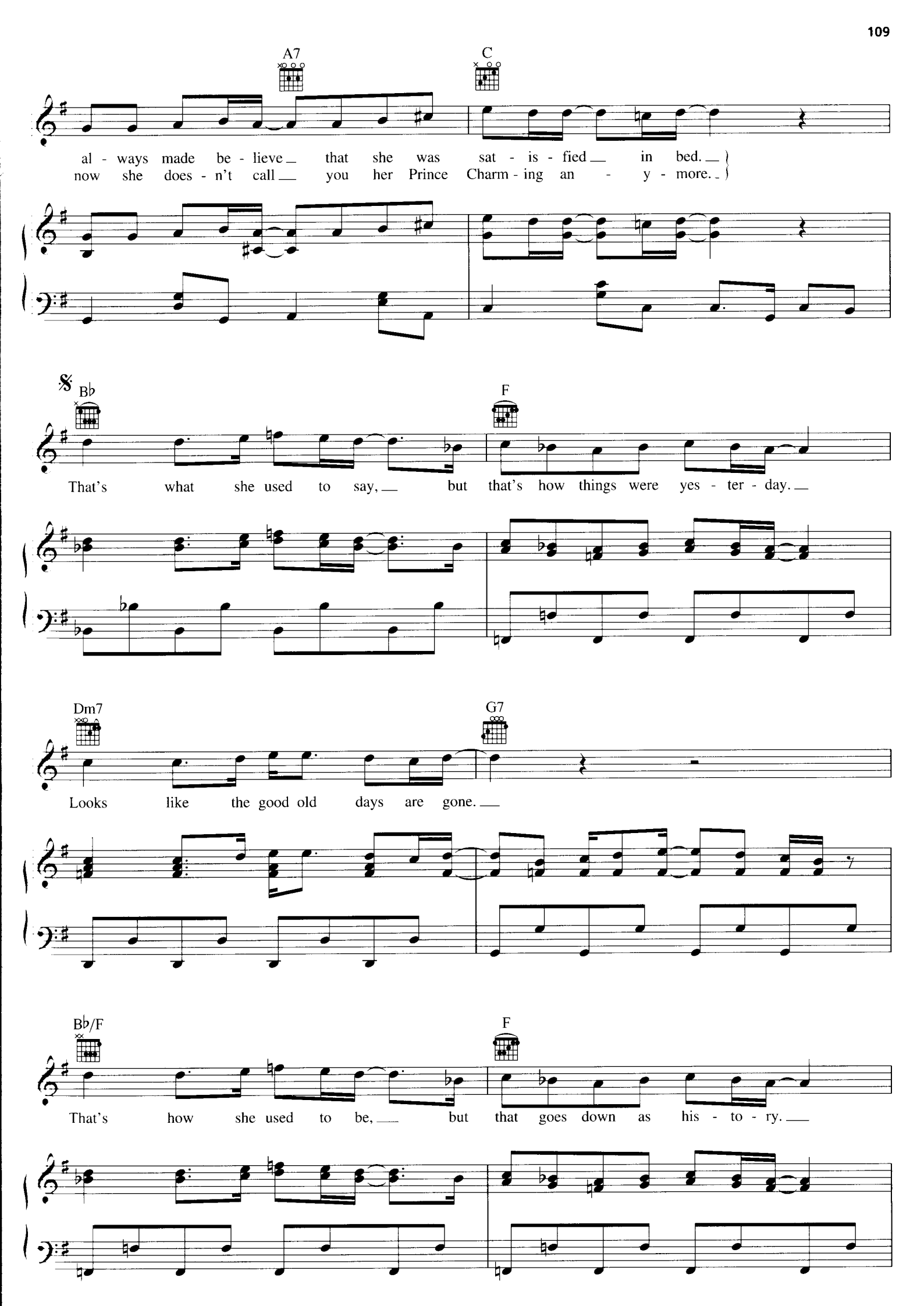
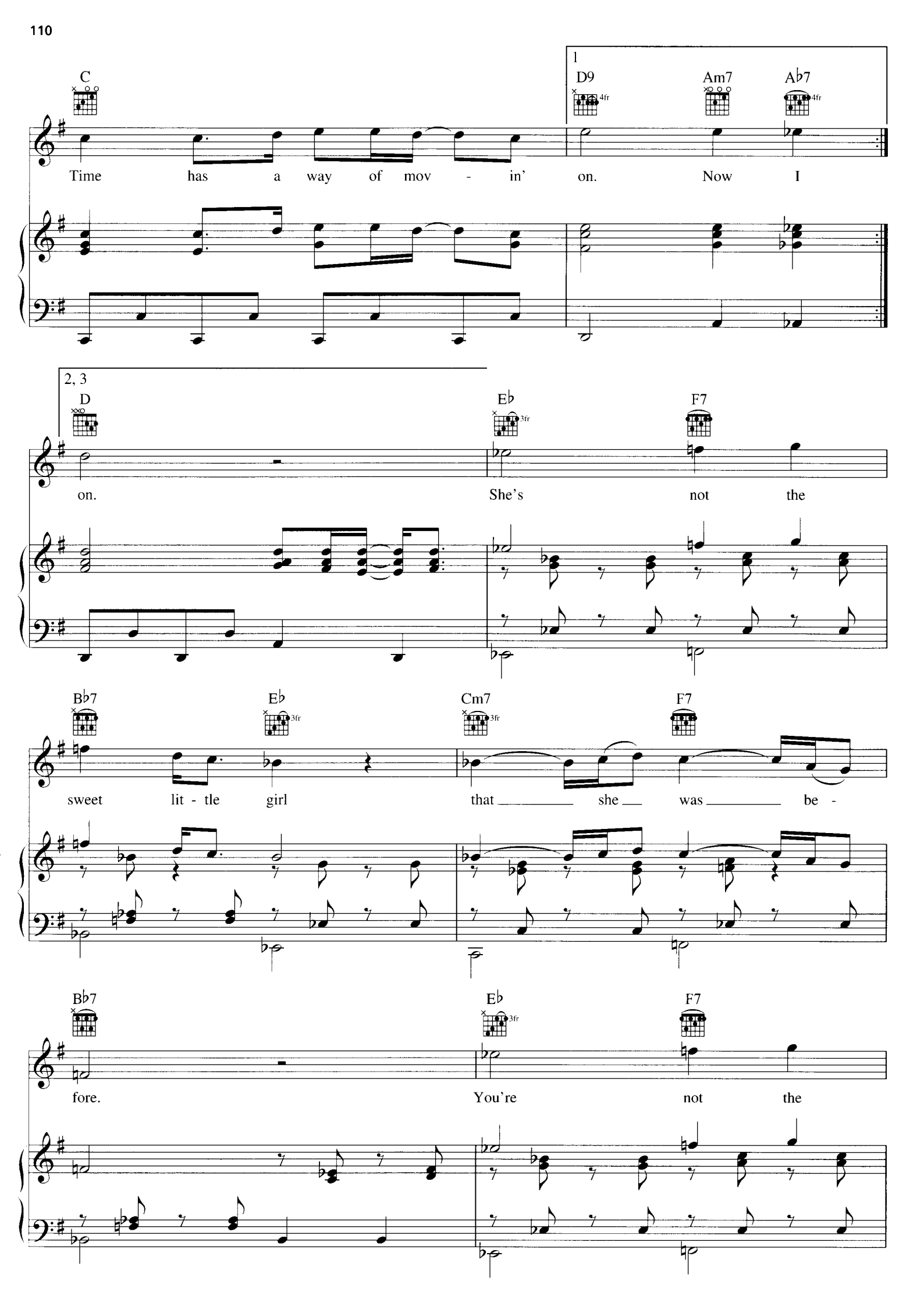
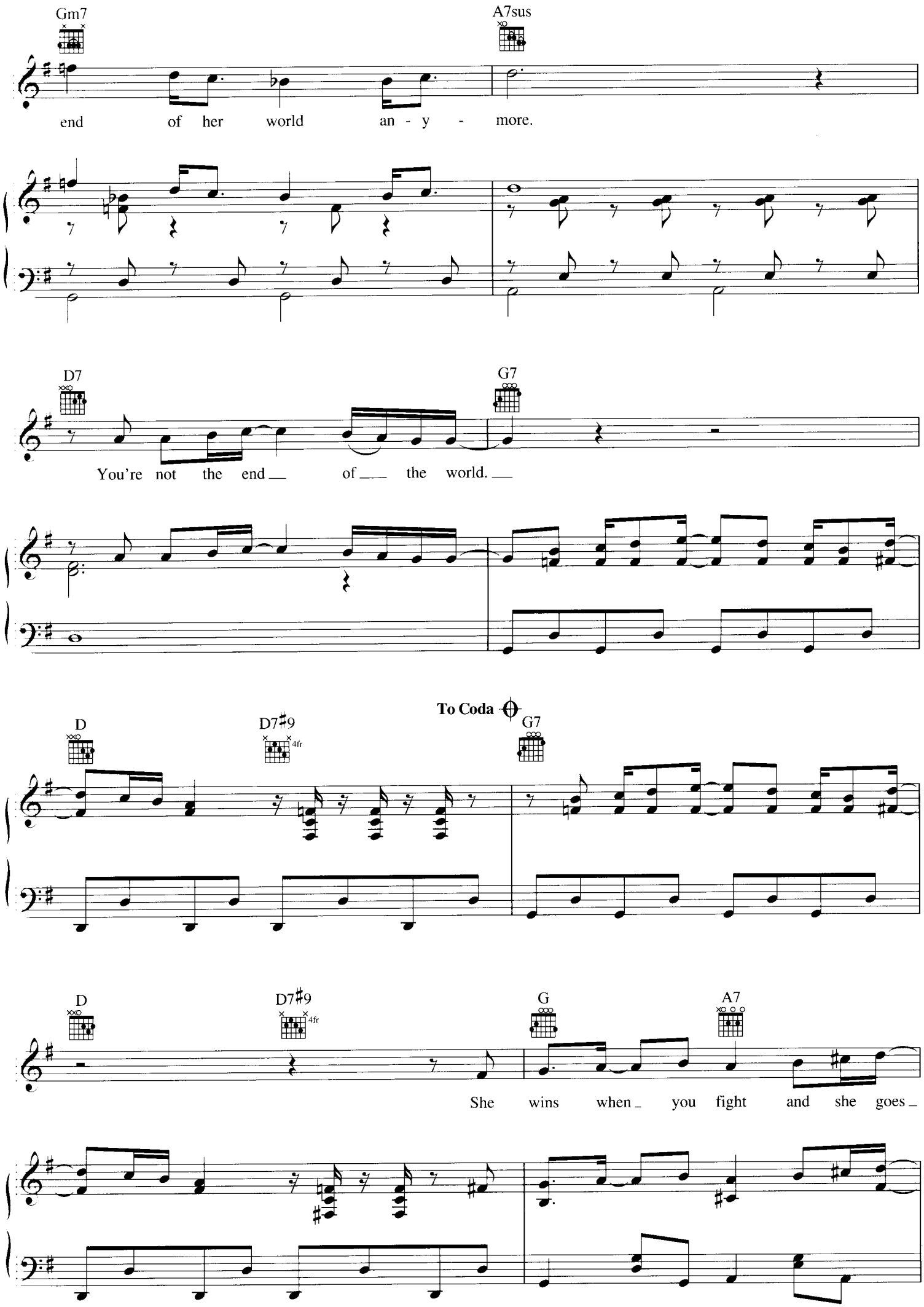
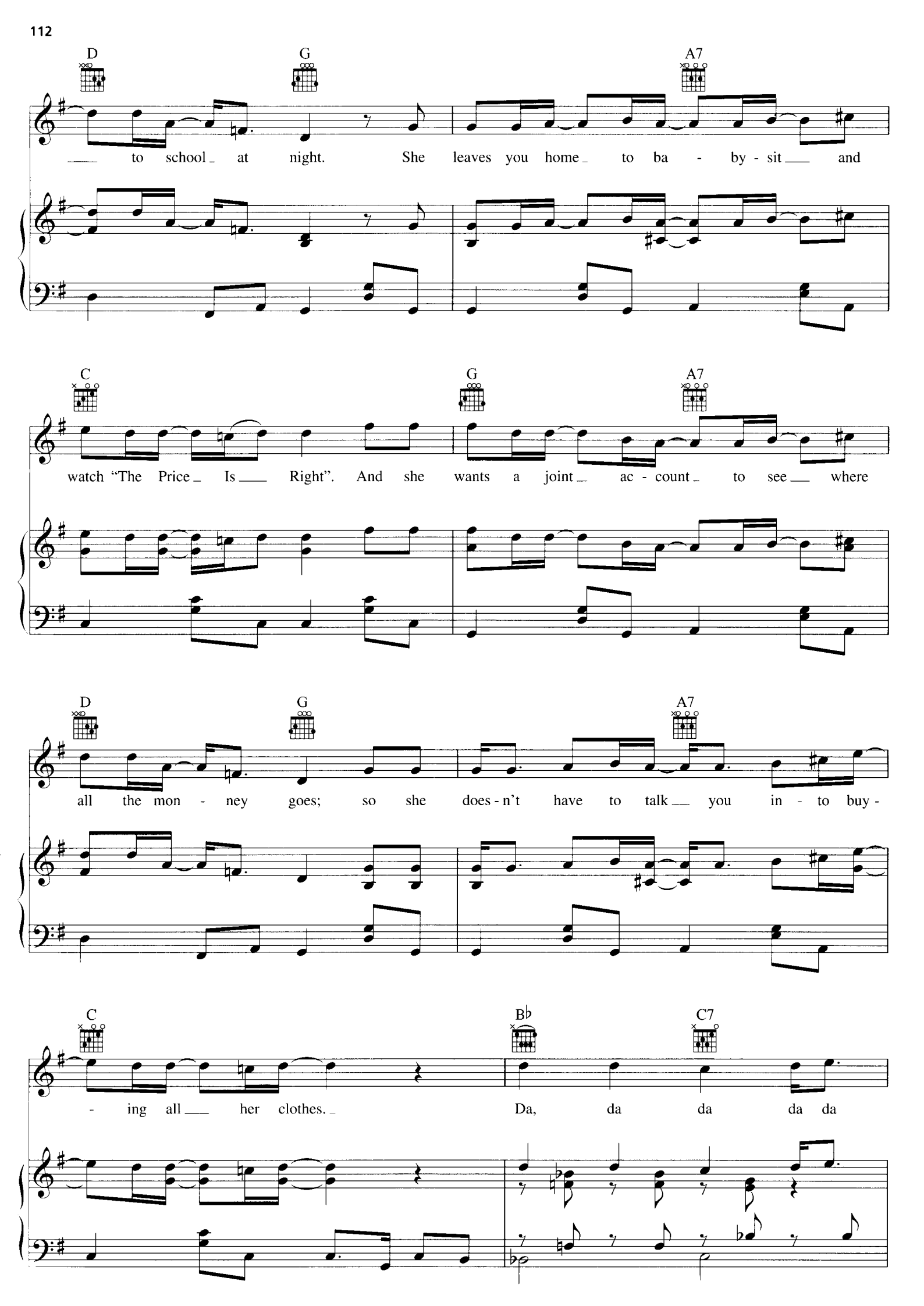
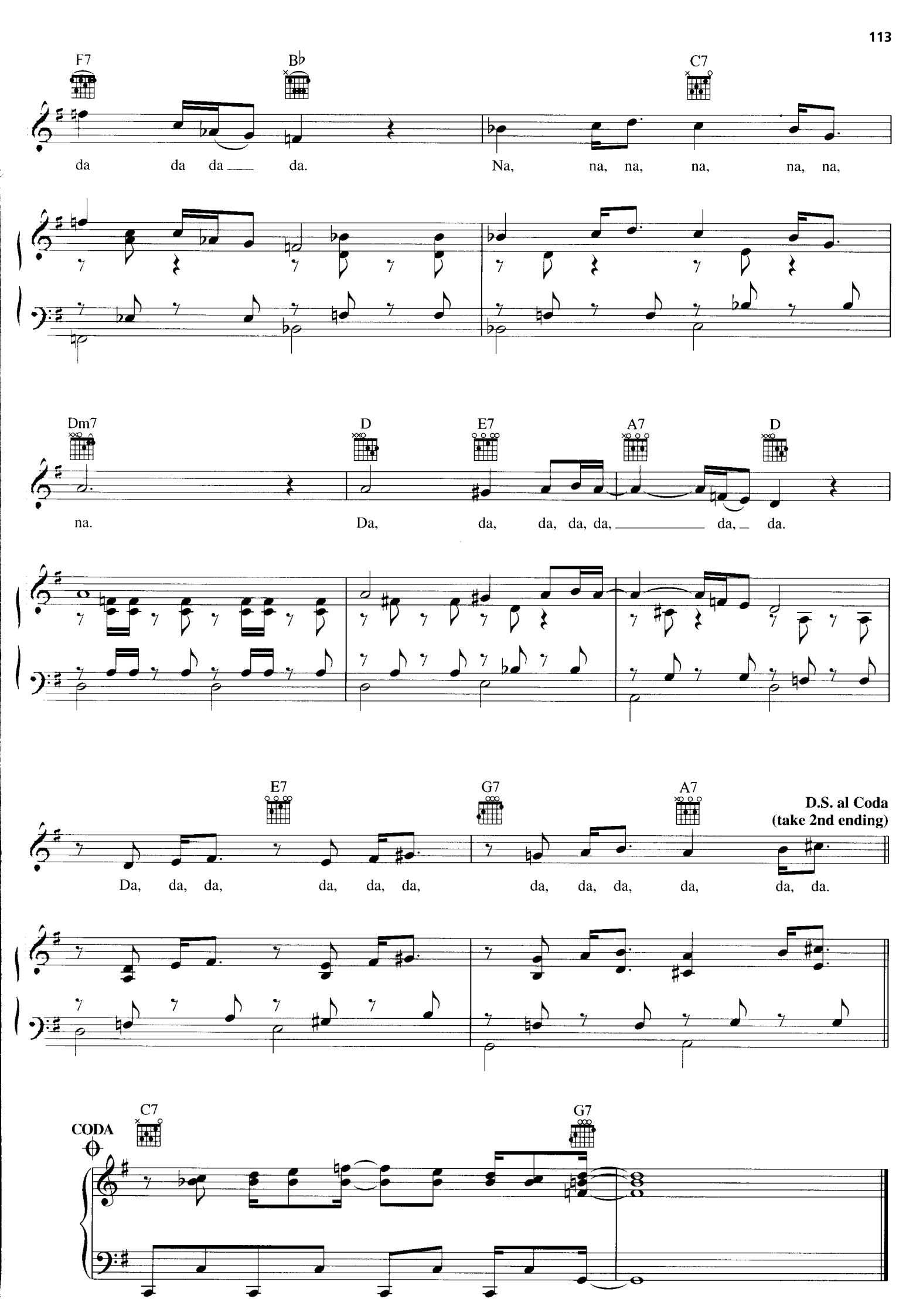

A7
C
al - ways made be - lieve that she was sat - is - fied in bed.
now she does - n't call you her Prince Charm - ing an - y - more.
Bb
F
That's what she used to say, but that's how things were yes - ter - day.
Dm7
G7
Looks like the good old days are gone.
Bb/F
F
That's how she used to be, but that goes down as his - to - ry.


C
1
D9
Am7
A♭7
Time has a way of mov - in' on. Now I
2, 3
D
E♭
F7
on. She's not the
B♭7
E♭
Cm7
F7
sweet lit - tle girl that she was be -
B♭7
E♭
F7
fore. You're not the

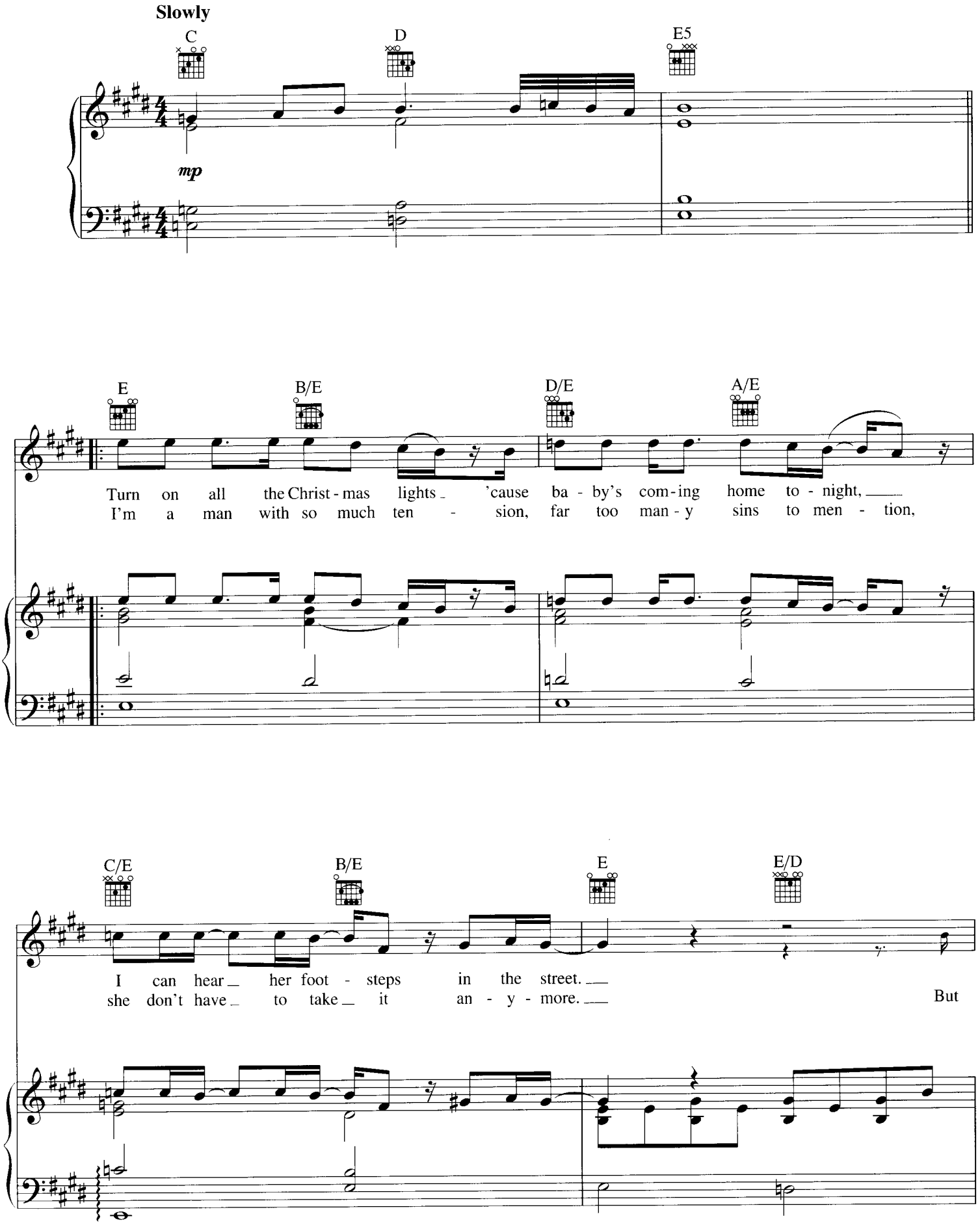

Gm7
A7sus
end of her world an - y - more.
D7
G7
You're not the end of the world.
To Coda
D
D7♯9
4fr
G7
D
D7♯9
4fr
G
A7
She wins when you fight and she goes


D G A7
to school at night. She leaves you home to ba - by - sit and
C G A7
watch "The Price Is Right". And she wants a joint ac - count to see where
D G A7
all the mon - ney goes; so she does - n't have to talk you in - to buy -
C B♭ C7
- ing all her clothes. Da, da da da da


F7
B♭
C7
da da da da. Na, na, na, na, na, na,
Dm7
D
E7
A7
D
na. Da, da, da, da, da, da, da.
E7
G7
A7
D.S. al Coda
(take 2nd ending)
Da, da, da, da, da, da, da, da, da, da, da, da.
CODA
C7
G7

SHE'S RIGHT ON TIME

Words and Music by
BILLY JOEL



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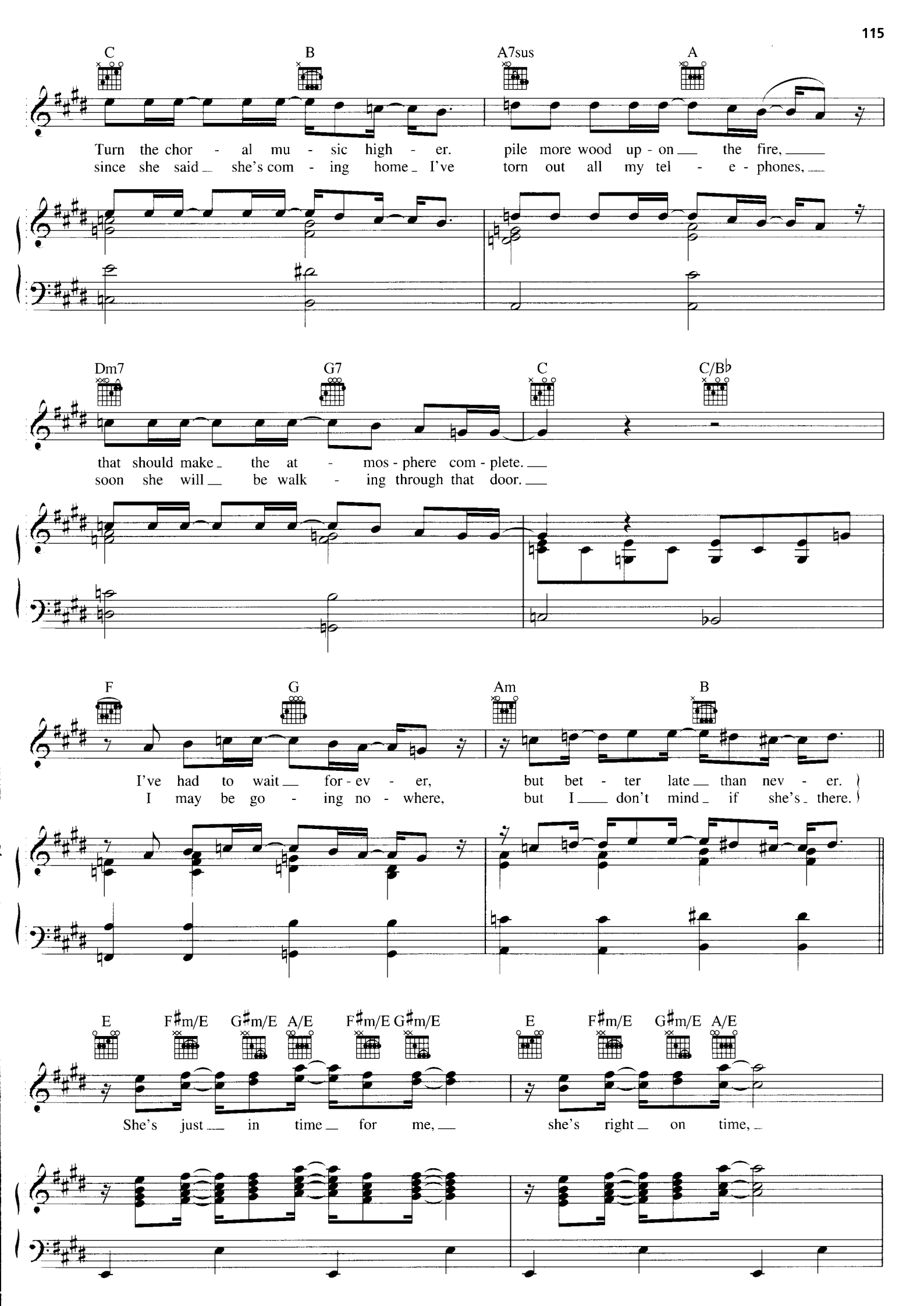
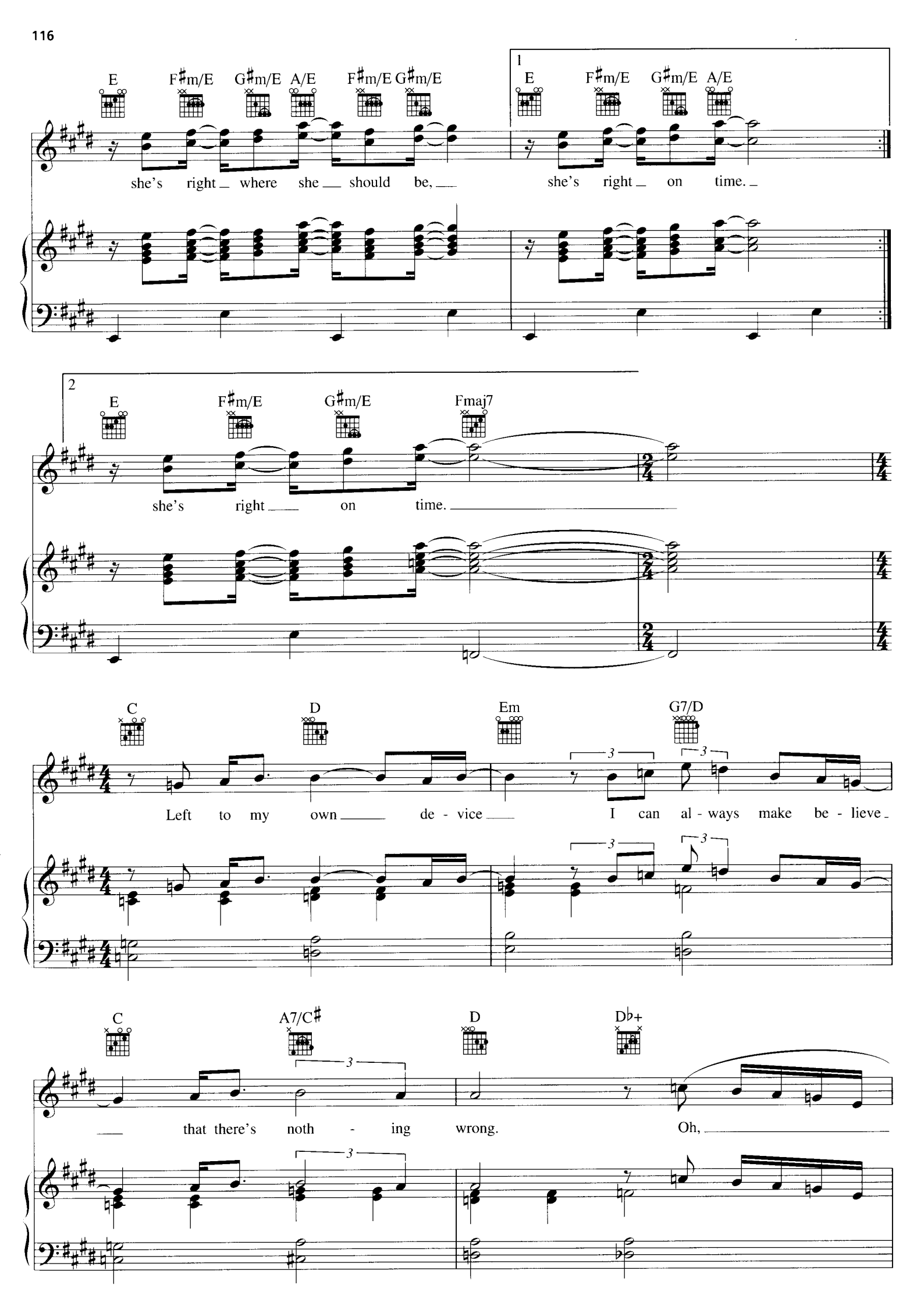
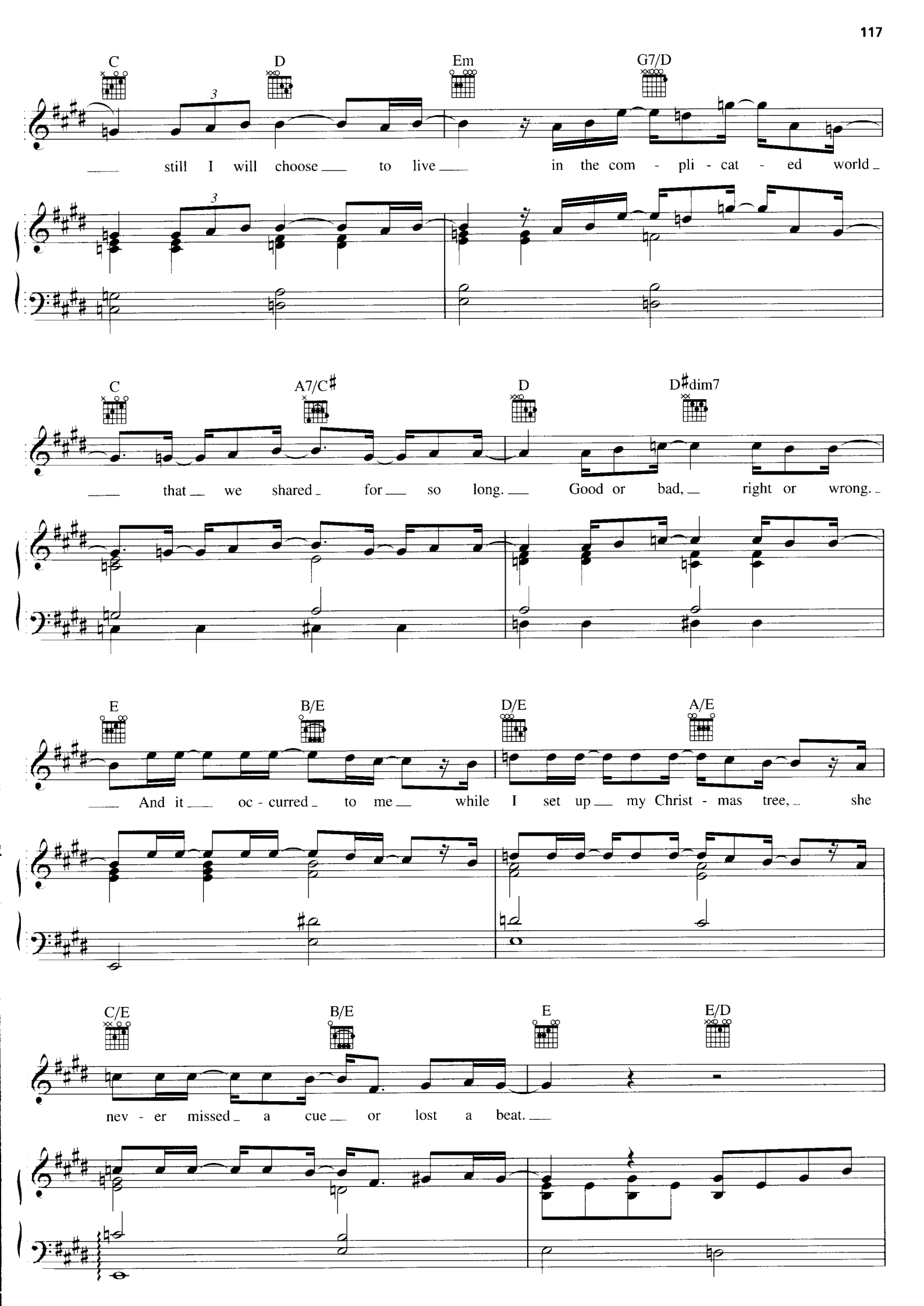
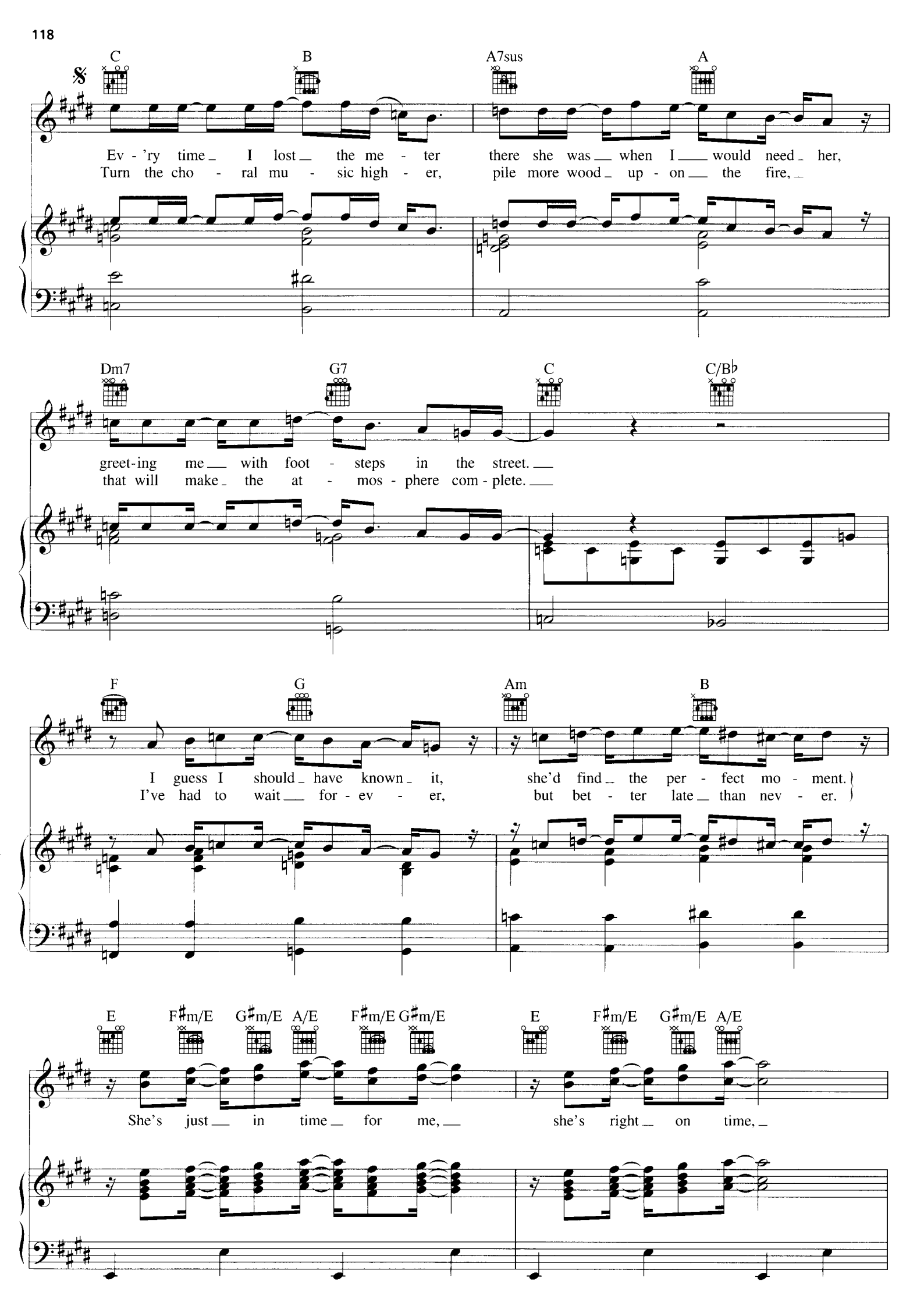
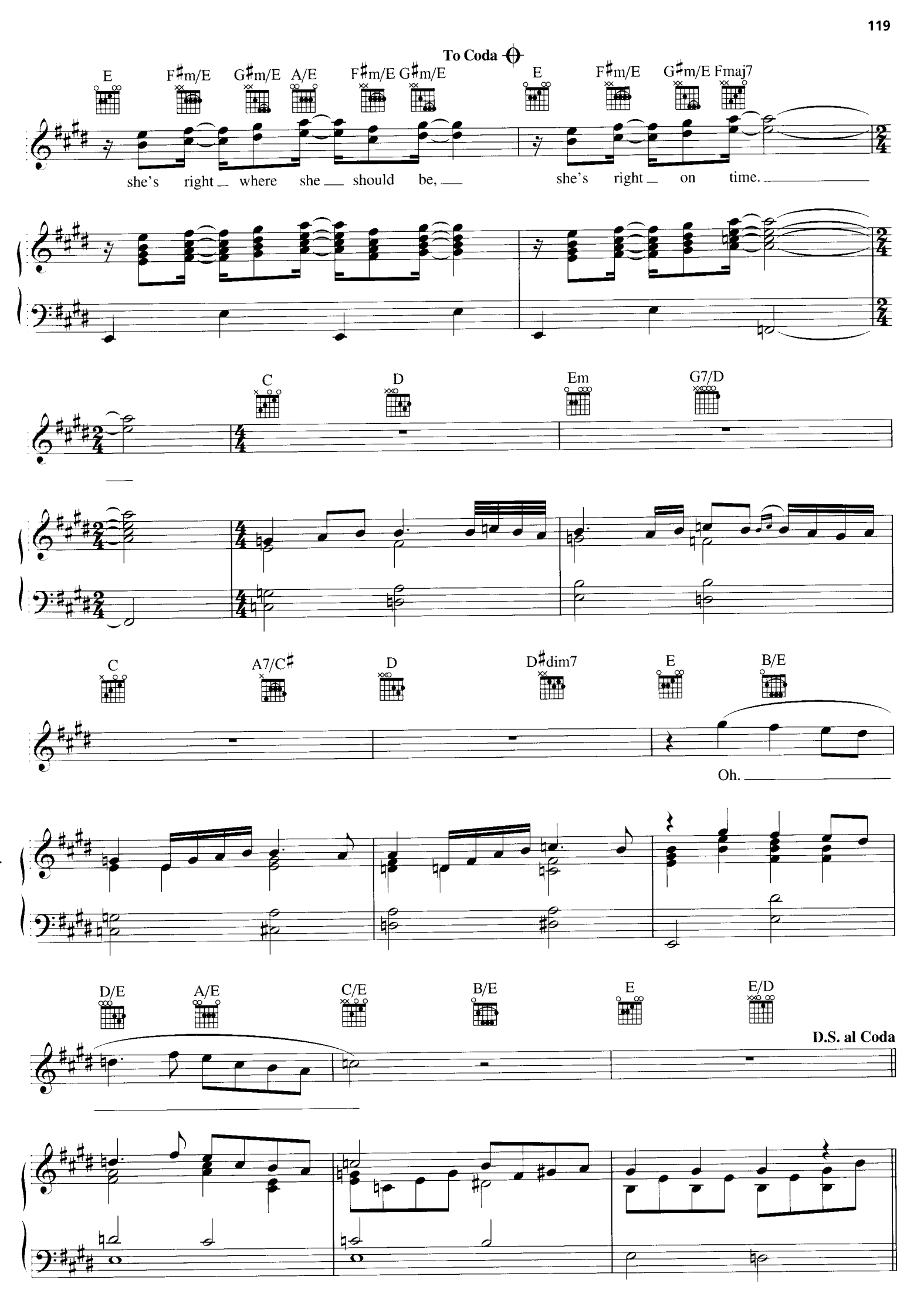
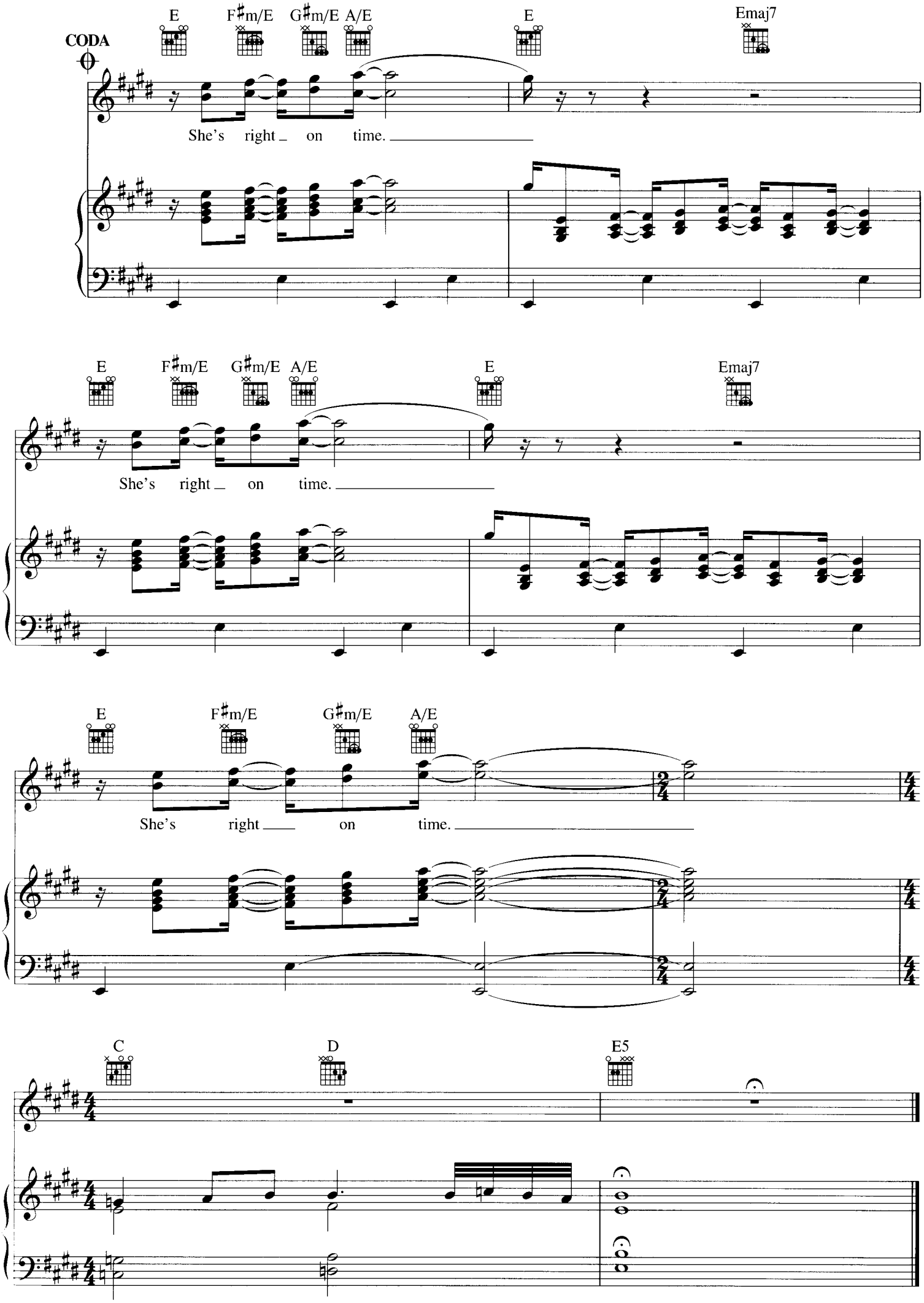

C
B
A7sus
A
Turn the chor - al mu - sic high - er.
since she said she's com - ing home I've
pile more wood up - on the fire,
torn out all my tel - e - phones,
Dm7
G7
C
C/B♭
that should make the at - mos - phere com - plete.
soon she will be walk - ing through that door.
F
G
Am
B
I've had to wait for - ev - er,
I may be go - ing no - where,
but bet - ter late than nev - er.
but I don't mind if she's there.
E
F♯m/E
G♯m/E
A/E
F♯m/E
G♯m/E
E
F♯m/E
G♯m/E
A/E
She's just in time for me,
she's right on time,


E F♯m/E G♯m/E A/E F♯m/E G♯m/E
she's right where she should be,
1
E F♯m/E G♯m/E A/E
she's right on time.
2
E F♯m/E G♯m/E Fmaj7
she's right on time.
C D Em G7/D
Left to my own de - vice I can al - ways make be - lieve
C A7/C♯ D D♭+
that there's noth - ing wrong. Oh,


C
D
Em
G7/D
still I will choose to live in the com - pli - cat - ed world
C
A7/C♯
D
D♯dim7
that we shared for so long. Good or bad, right or wrong.
E
B/E
D/E
A/E
And it oc - curred to me while I set up my Christ - mas tree, she
C/E
B/E
E
E/D
nev - er missed a cue or lost a beat.

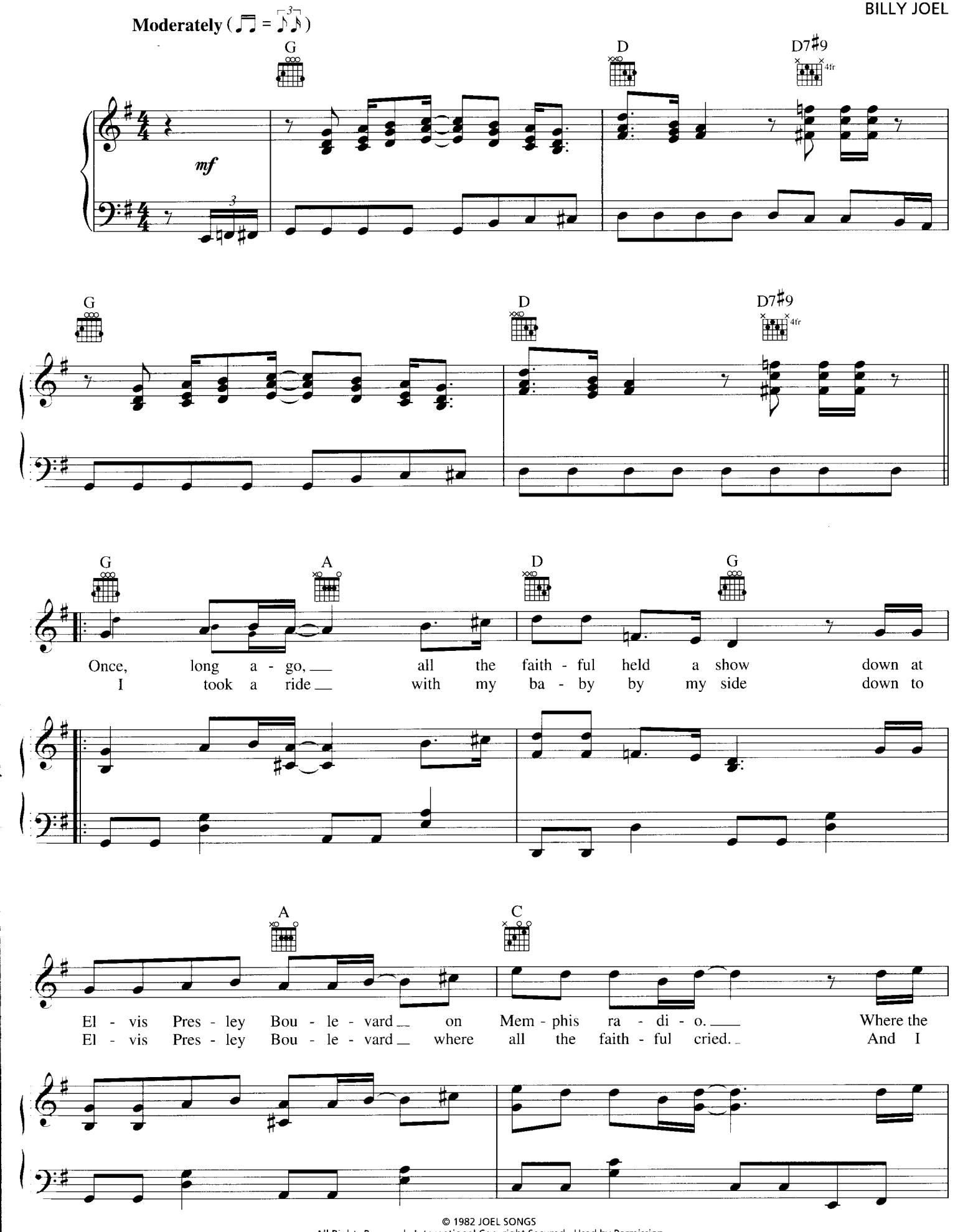

C
B
A7sus
A
Ev - 'ry time I lost the me - ter there she was when I would need her,
Turn the cho - ral mu - sic high - er, pile more wood up - on the fire,
Dm7
G7
C
C/B♭
greet-ing me with foot - steps in the street.
that will make the at - mos - phere com - plete.
F
G
Am
B
I guess I should have known it, she'd find the per - fect mo - ment.
I've had to wait for - ev - er, but bet - ter late than nev - er.
E
F♯m/E
G♯m/E
A/E
F♯m/E
G♯m/E
E
F♯m/E
G♯m/E
A/E
She's just in time for me, she's right on time,


To Coda
E
F♯m/E
G♯m/E
A/E
F♯m/E
G♯m/E
she's right where she should be,
E
F♯m/E
G♯m/E
Fmaj7
she's right on time.
C
D
Em
G7/D
C
A7/C♯
D
D♯dim7
E
B/E
Oh.
D/E
A/E
C/E
B/E
E
E/D
D.S. al Coda


CODA
E
F♯m/E
G♯m/E
A/E
E
Emaj7
She's right on time.
E
F♯m/E
G♯m/E
A/E
E
Emaj7
She's right on time.
E
F♯m/E
G♯m/E
A/E
She's right on time.
C
D
E5

ELVIS PRESLEY BOULEVARD

Words and Music by
BILLY JOEL



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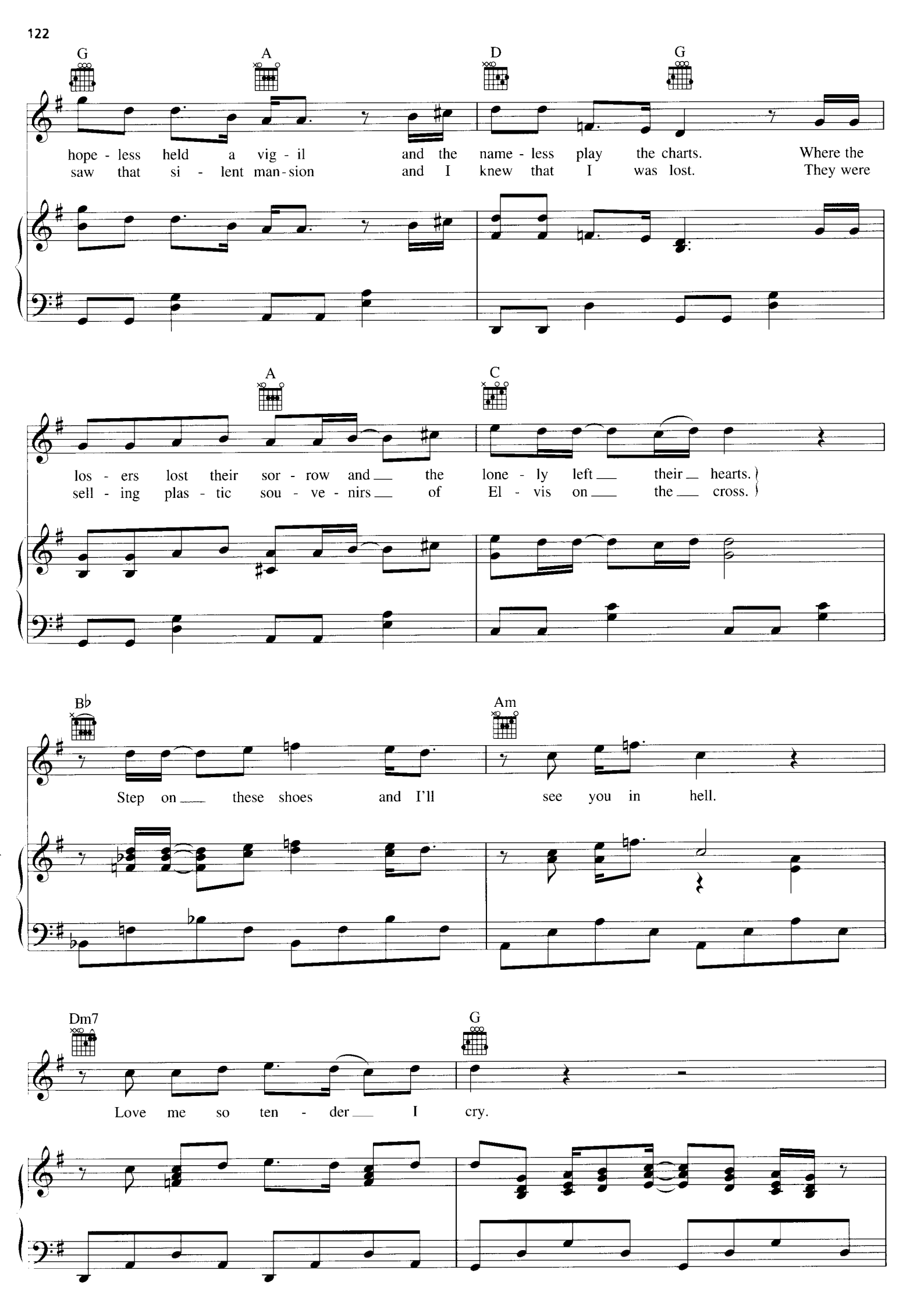
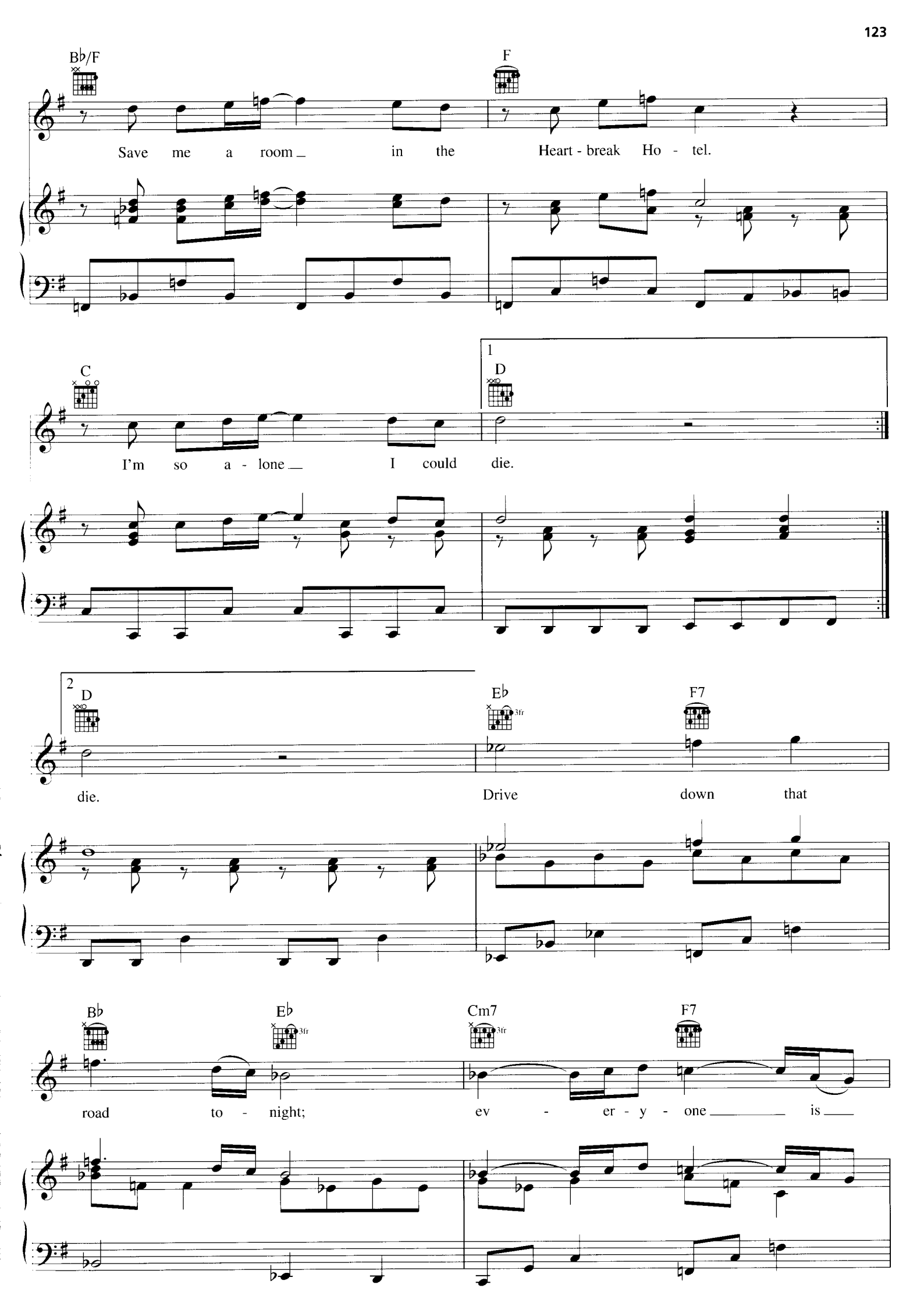
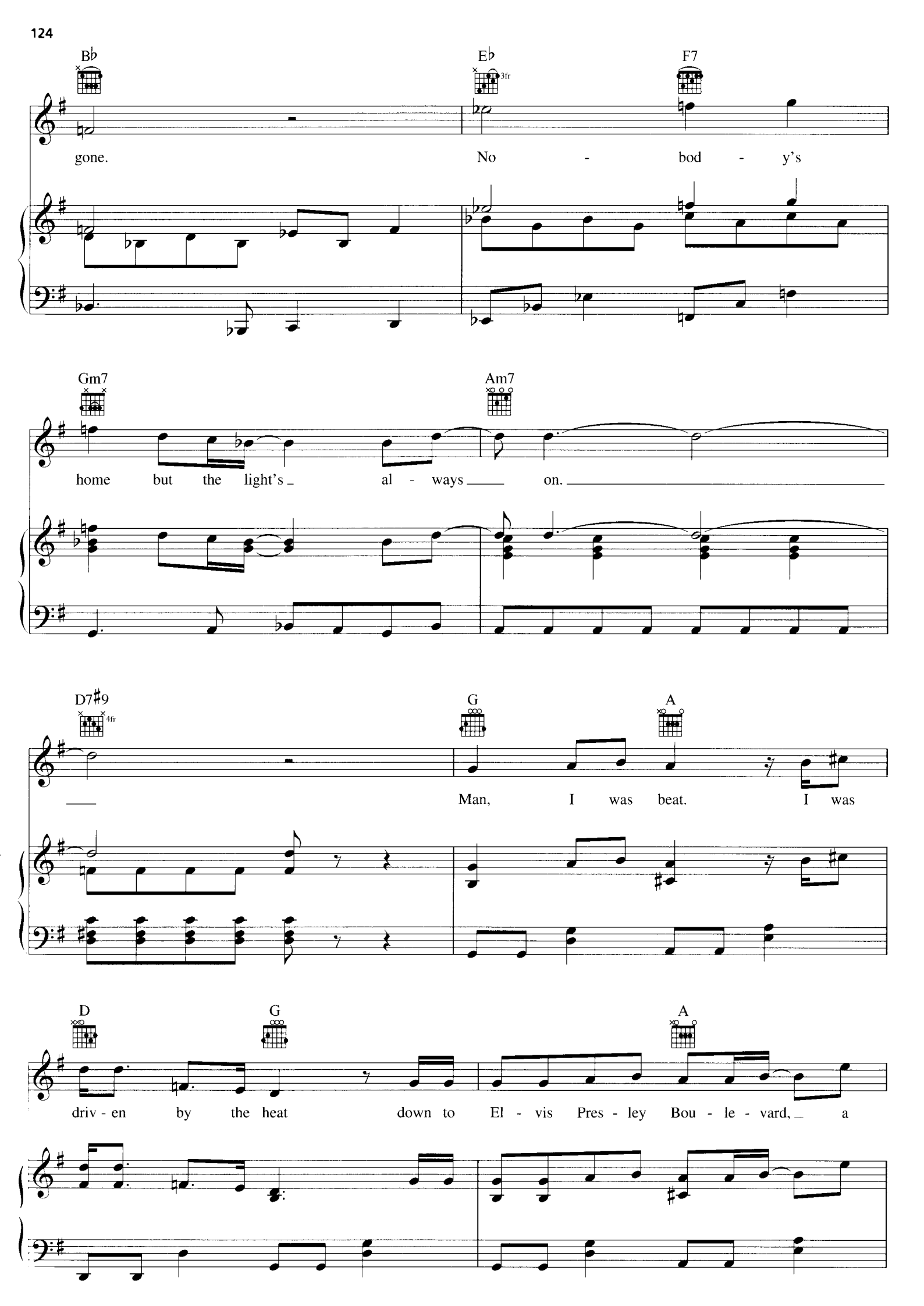
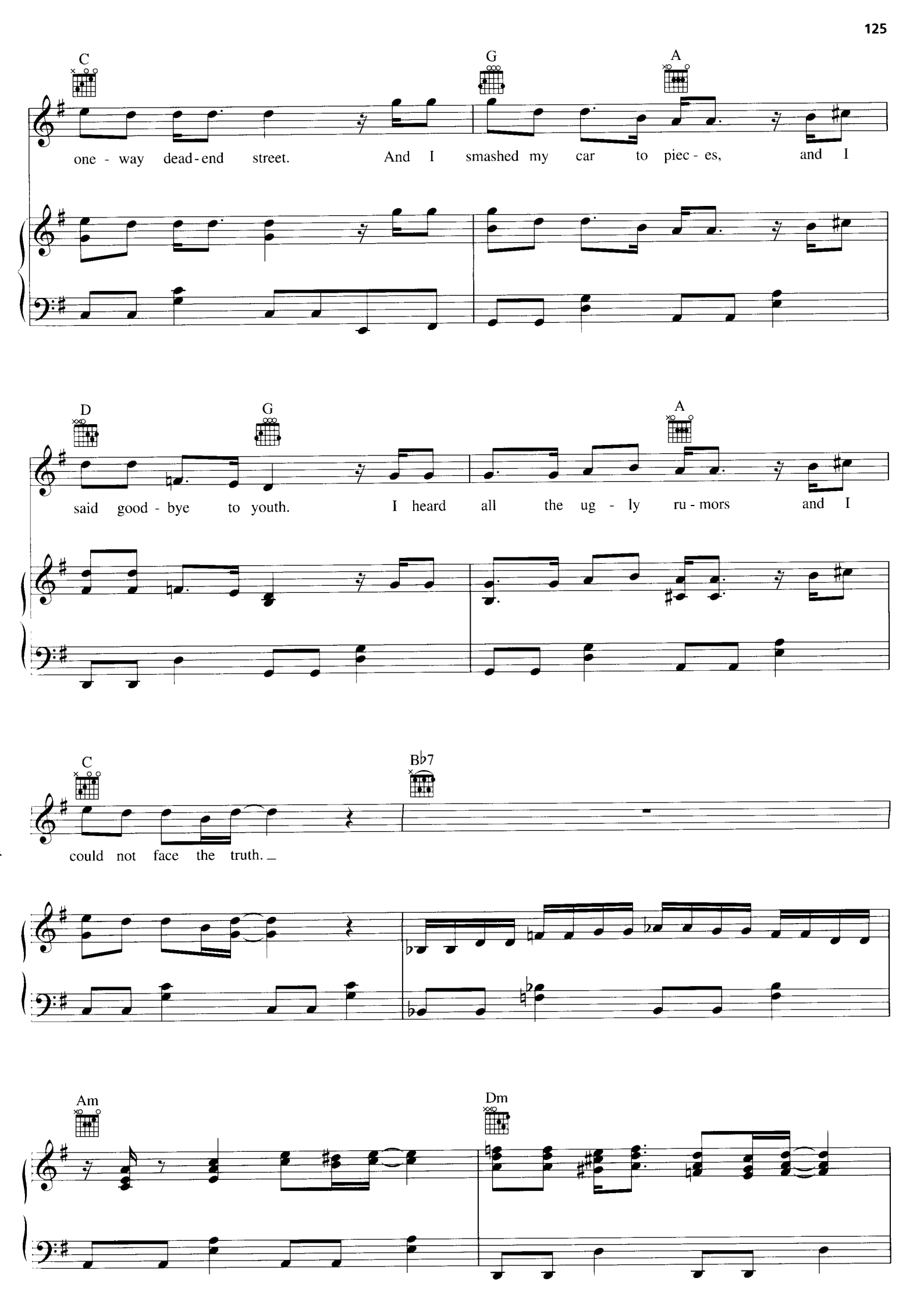
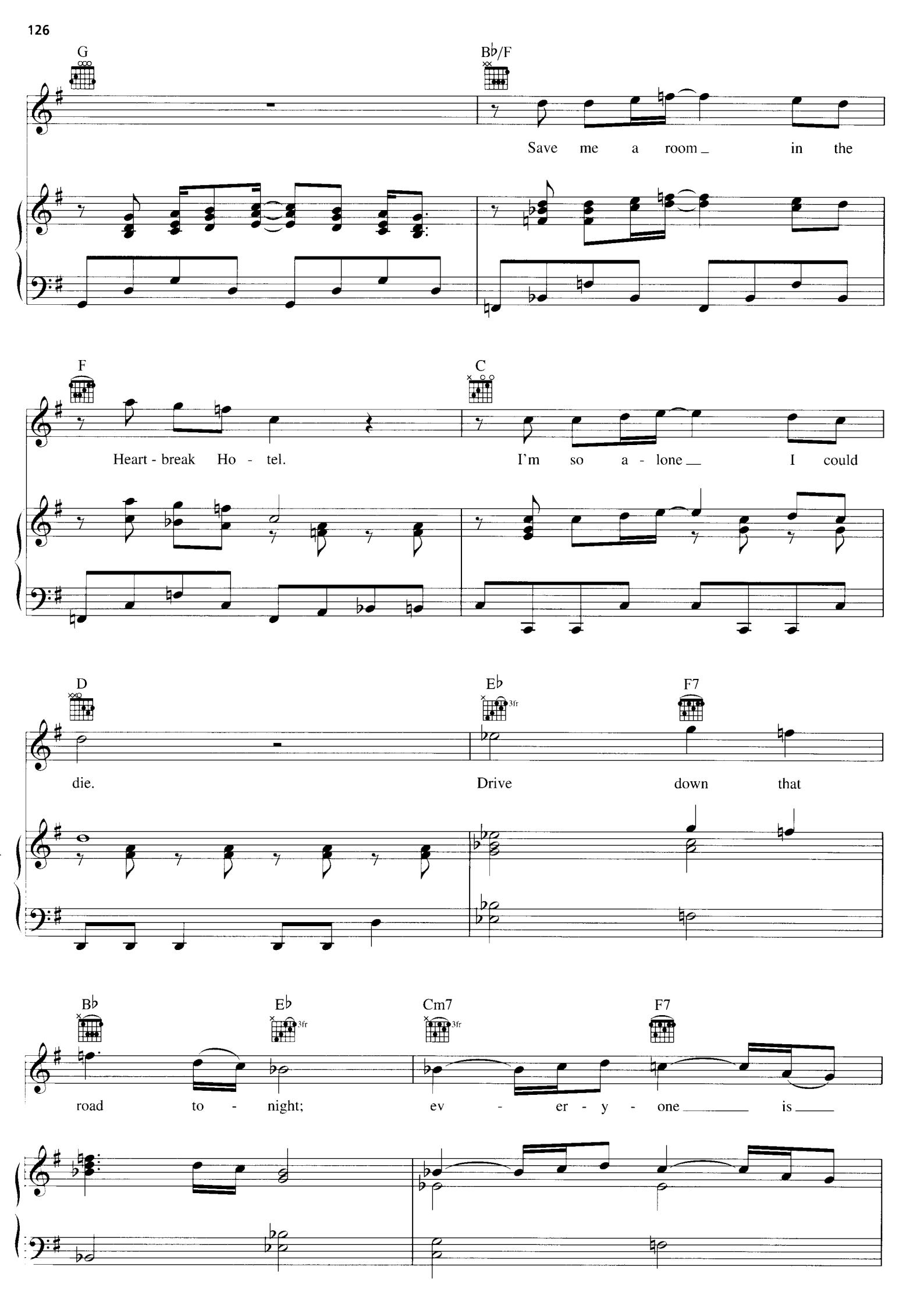
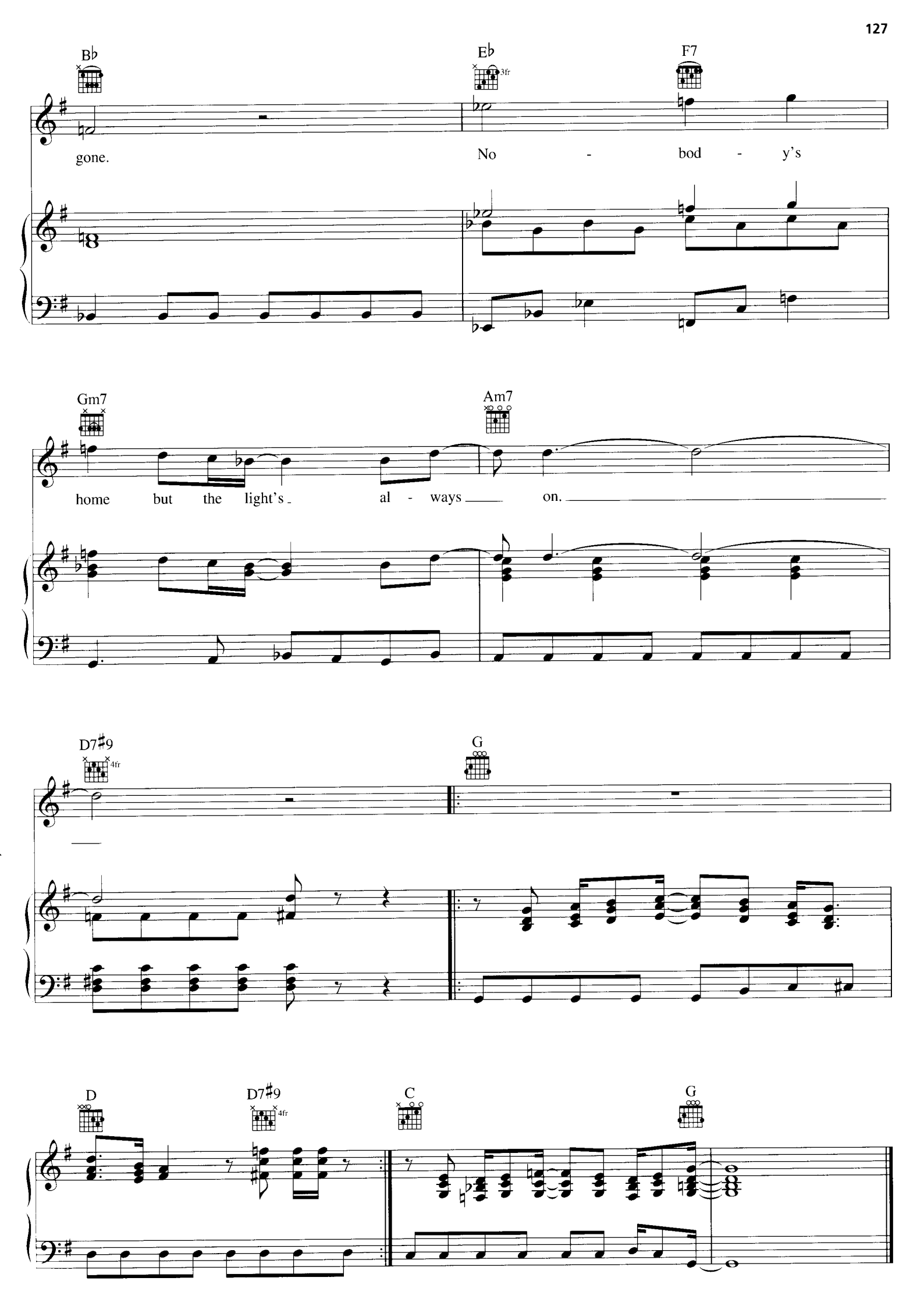

G
A
D
G
hope - less held a vig - il and the name - less play the charts. Where the
saw that si - lent man - sion and I knew that I was lost. They were
A
C
los - ers lost their sor - row and the lone - ly left their hearts.
sell - ing plas - tic sou - ve - nirs of El - vis on the cross.
B♭
Am
Step on these shoes and I'll see you in hell.
Dm7
G
Love me so ten - der I cry.


B♭/F
F
Save me a room in the Heart - break Ho - tel.
C
1
D
I'm so a - lone I could die.
2
D
E♭
F7
die. Drive down that
B♭
E♭
Cm7
F7
road to - night; ev - er - y - one is


B♭
E♭
3fr
F7
gone.
No - bod - y's
Gm7
Am7
home but the light's al - ways on.
D7♯9
4fr
G
A
Man, I was beat. I was
D
G
A
driv - en by the heat down to El - vis Pres - ley Bou - le - vard, a


C
G
A
one - way dead - end street. And I smashed my car to piec - es, and I
D
G
A
said good - bye to youth. I heard all the ug - ly ru - mors and I
C
B♭7
could not face the truth.
Am
Dm

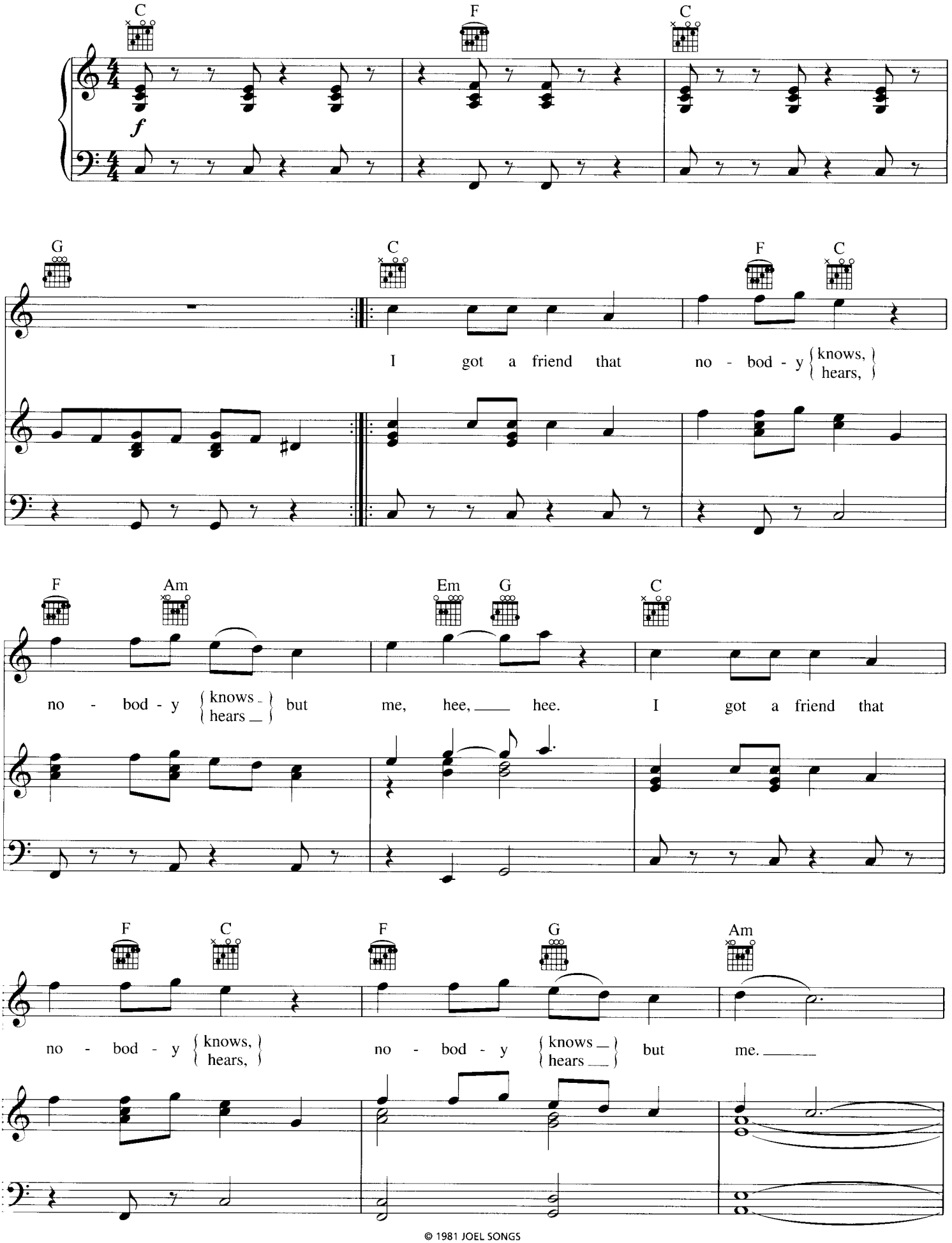

G
B♭/F
Save me a room in the
F
C
Heart - break Ho - tel.
I'm so a - lone I could
D
E♭
3fr
F7
die.
Drive down that
B♭
E♭
3fr
Cm7
3fr
F7
road to - night;
ev - er - y - one is


B♭
E♭
3fr
F7
gone.
No - bod - y's
Gm7
Am7
home but the light's al - ways on.
D7♯9
4fr
G
D
D7♯9
4fr
C
G

NOBODY KNOWS BUT ME

Words and Music by
BILLY JOEL

Moderate half-time feel



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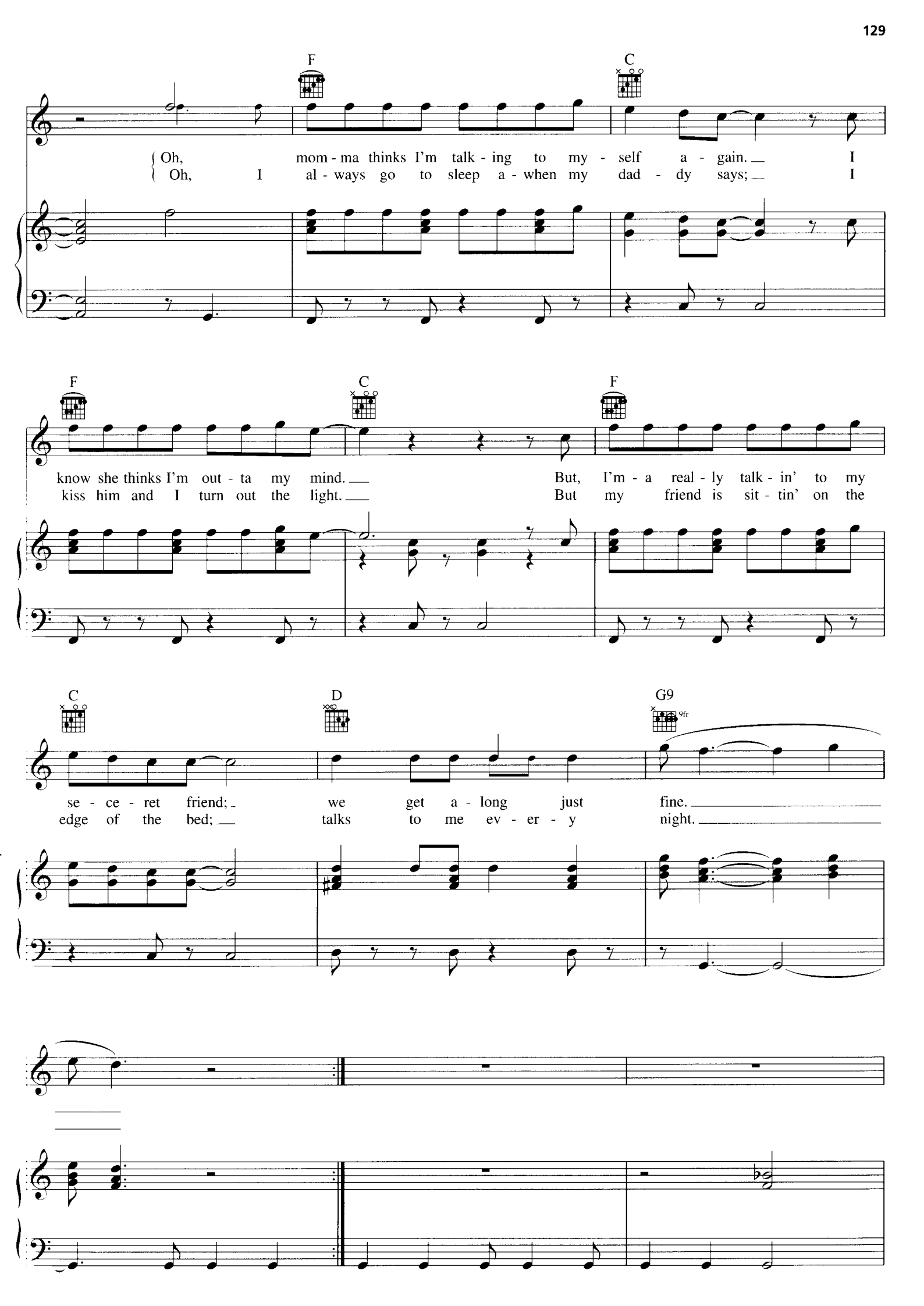
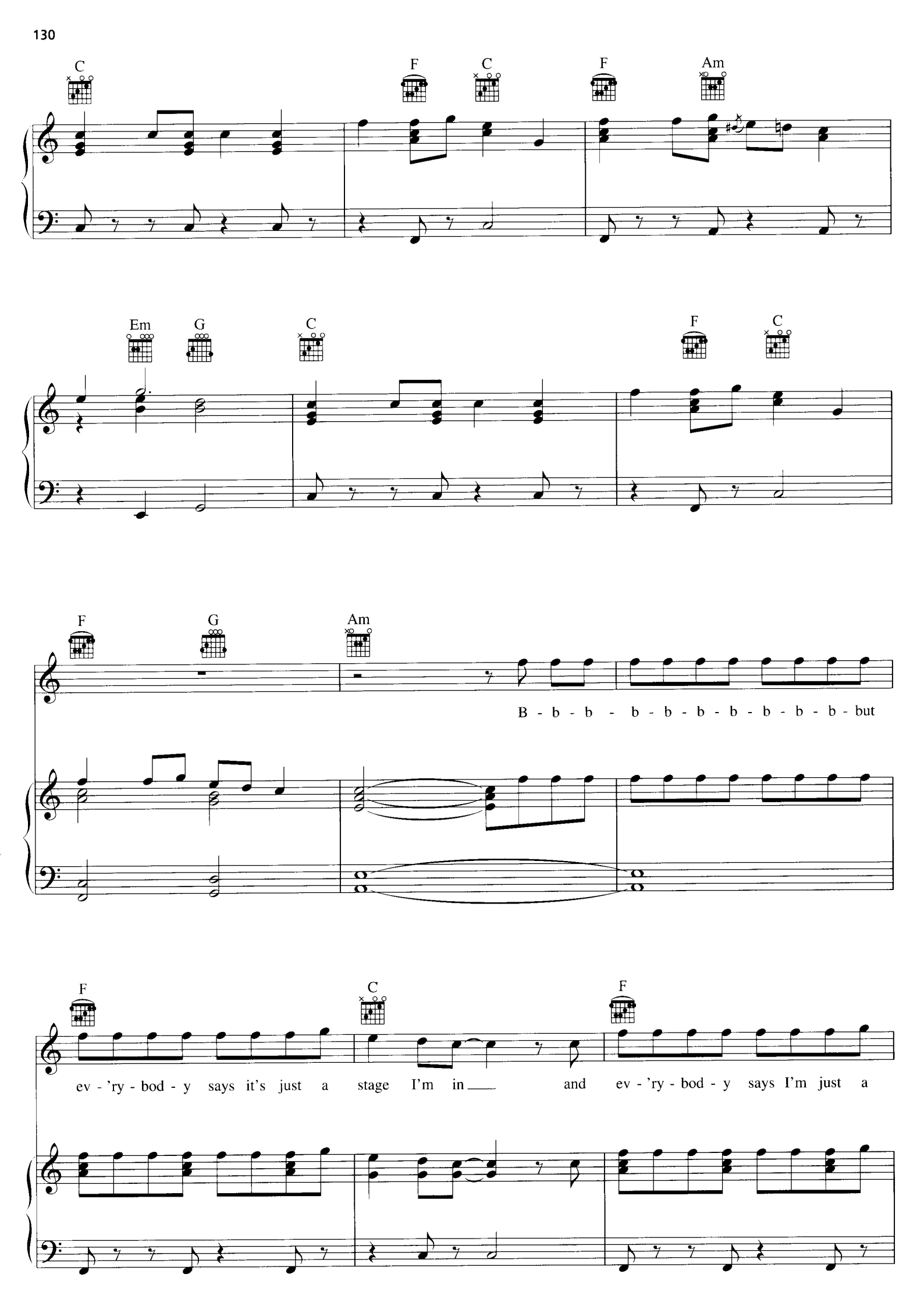
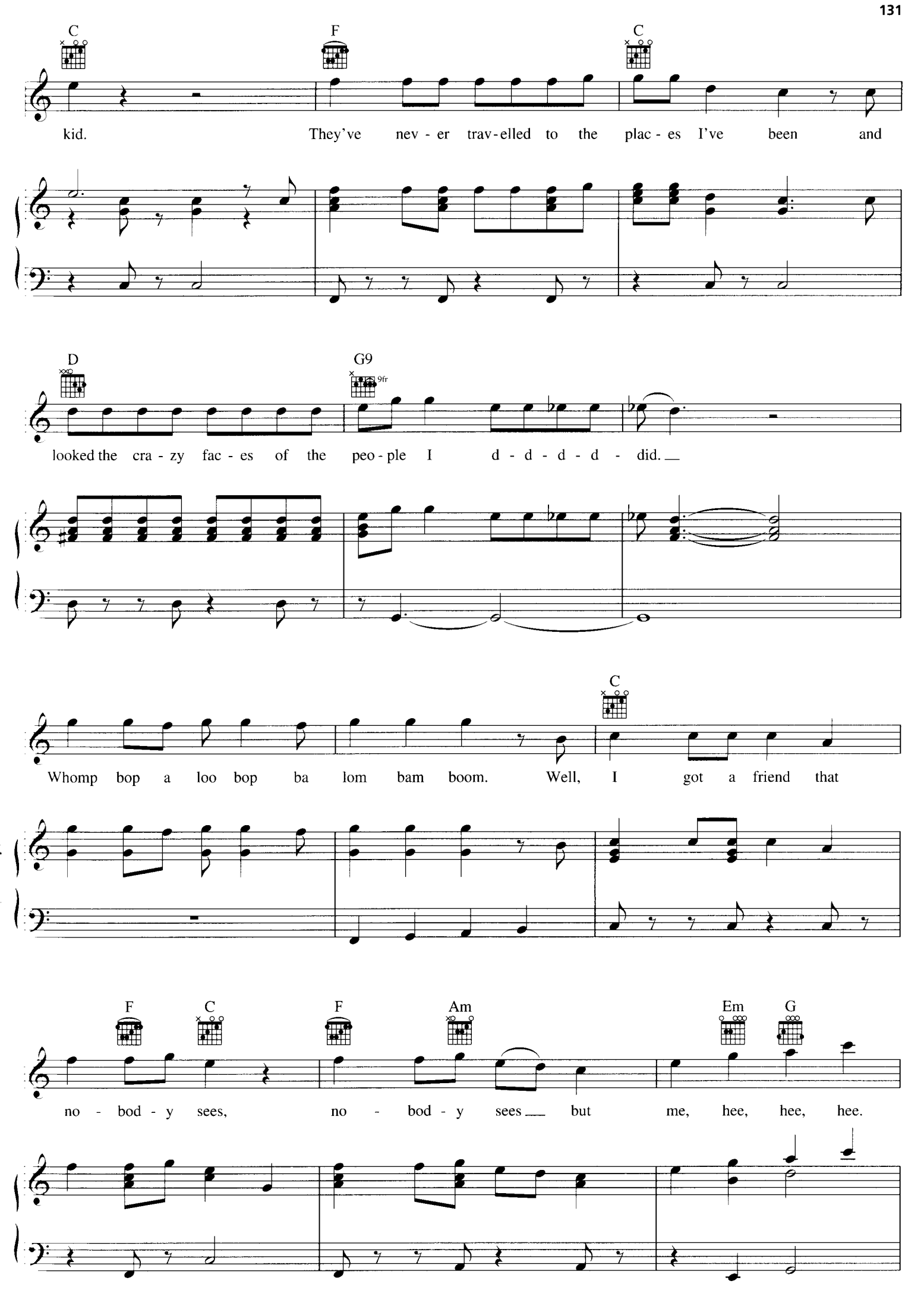
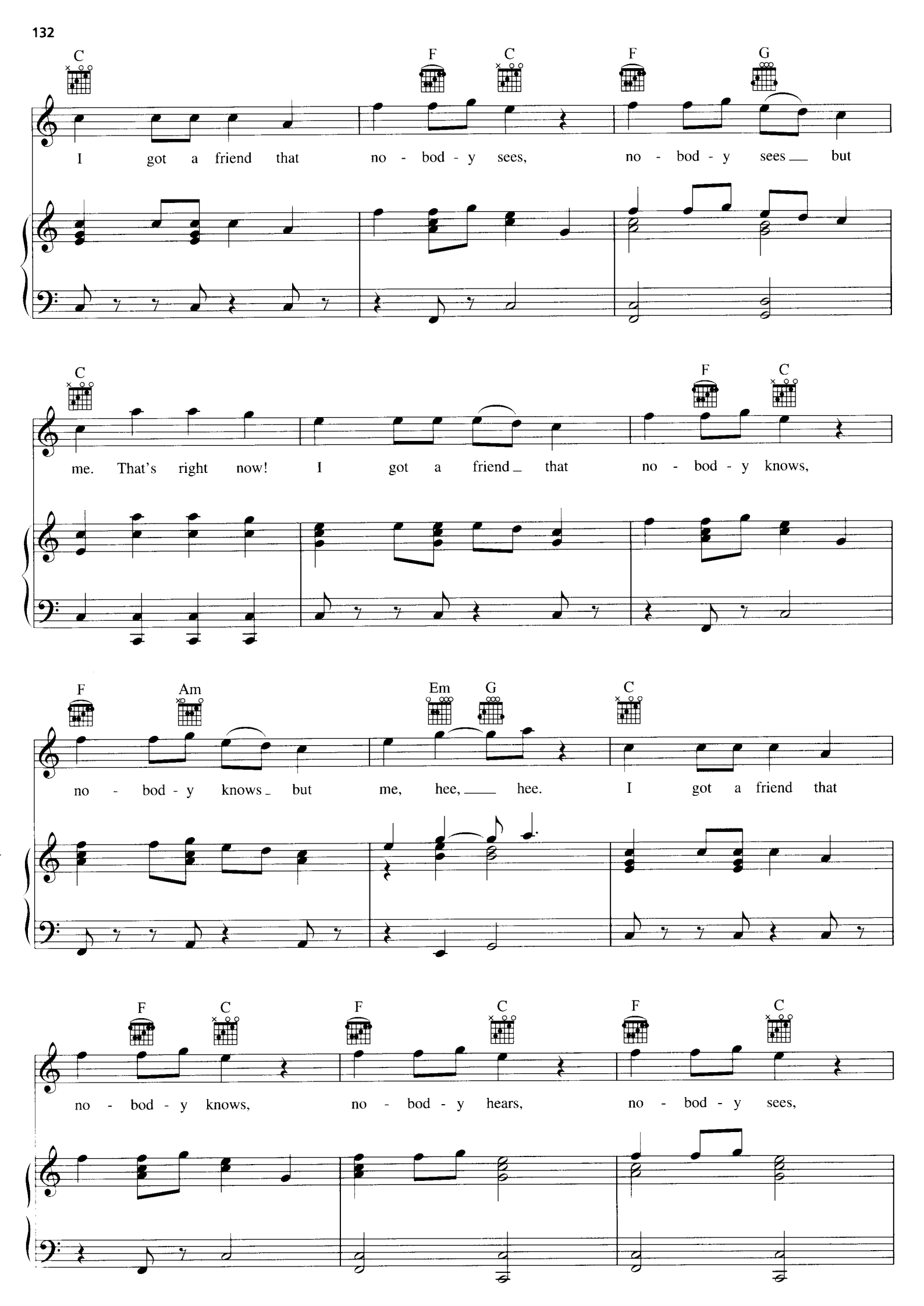
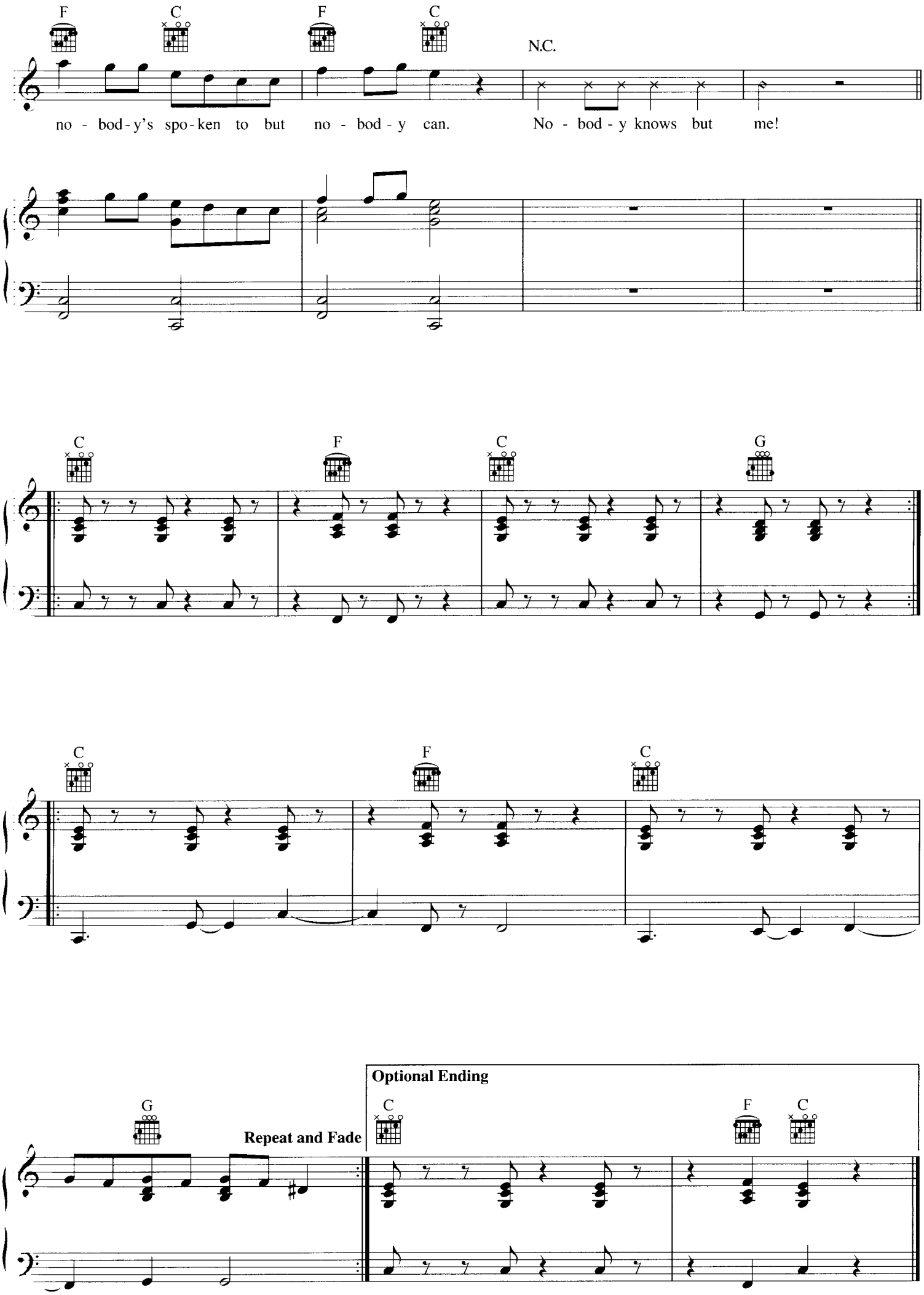

F
C
Oh, mom - ma thinks I'm talk - ing to my - self a - gain. I
Oh, I al - ways go to sleep a - when my dad - dy says; I
F
C
F
know she thinks I'm out - ta my mind. But, I'm - a real - ly talk - in' to my
kiss him and I turn out the light. But my friend is sit - tin' on the
C
D
G9
9fr
se - ce - ret friend; we get a - long just fine.
edge of the bed; talks to me ev - er - y night.


C
F
C
F
Am
Em
G
C
F
C
F
G
Am
B - b - b - b - b - b - b - b - b - b - but
F
C
F
ev - 'ry - bod - y says it's just a stage I'm in
and ev - 'ry - bod - y says I'm just a


C
F
C
kid. They've nev - er trav - elled to the plac - es I've been and
D
G9
9fr
looked the cra - zy fac - es of the peo - ple I d - d - d - d - did.
C
Whomp bop a loo bop ba lom bam boom. Well, I got a friend that
F
C
F
Am
Em
G
no - bod - y sees, no - bod - y sees but me, hee, hee, hee.

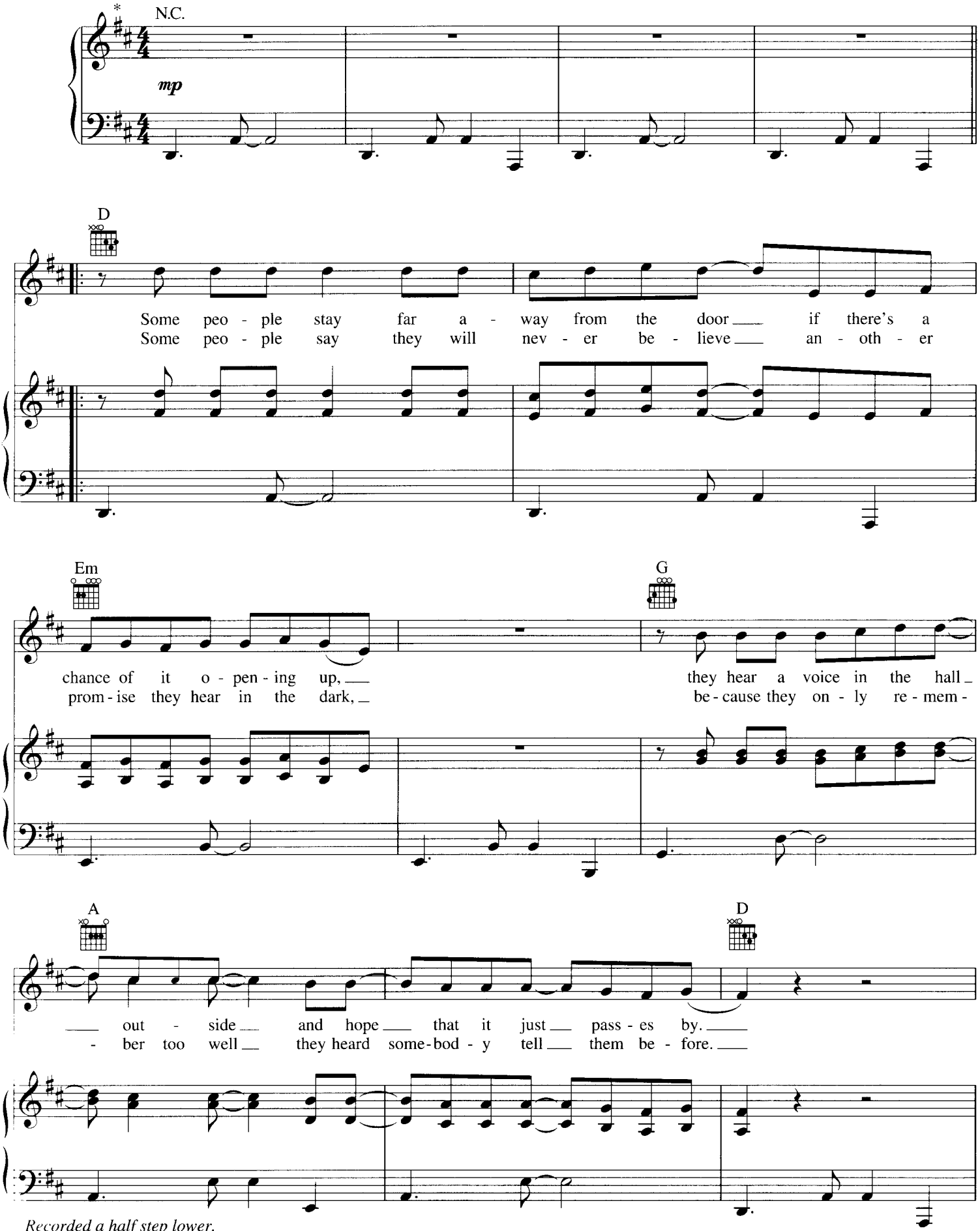

C F C F G
I got a friend that no - bod - y sees, no - bod - y sees but
C F C
me. That's right now! I got a friend that no - bod - y knows,
F Am Em G C
no - bod - y knows but me, hee, hee. I got a friend that
F C F C F C
no - bod - y knows, no - bod - y hears, no - bod - y sees,


F
C
F
C
N.C.
no - bod - y's spo - ken to but no - bod - y can. No - bod - y knows but me!
C
F
C
G
C
F
C
G
Repeat and Fade
Optional Ending
C
F
C

AN INNOCENT MAN

Words and Music by
BILLY JOEL

Moderately



Recorded a half step lower.

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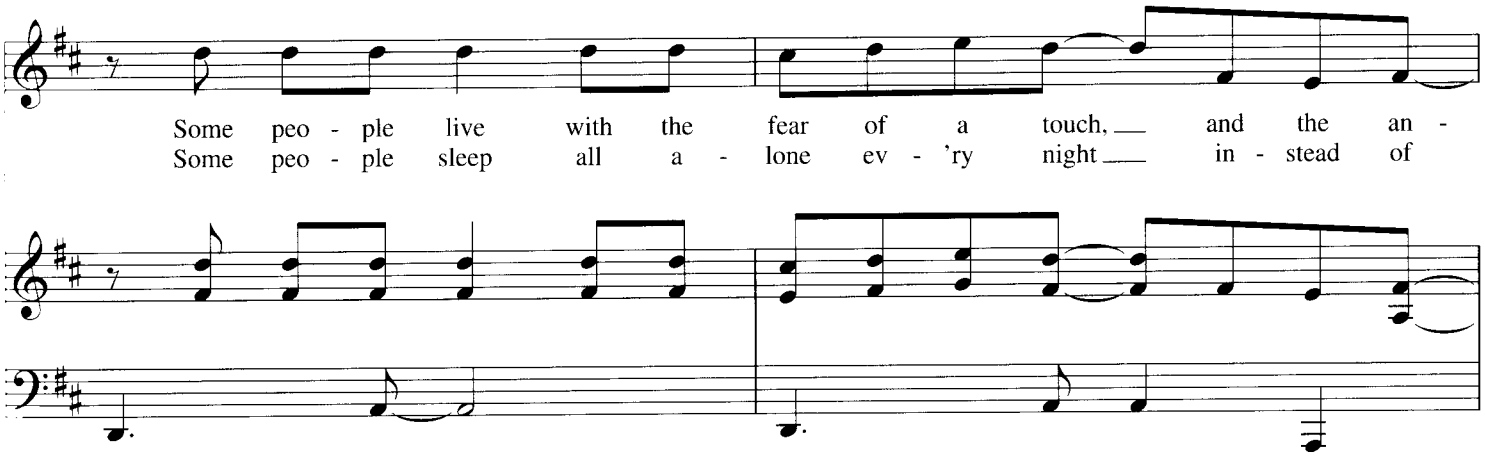
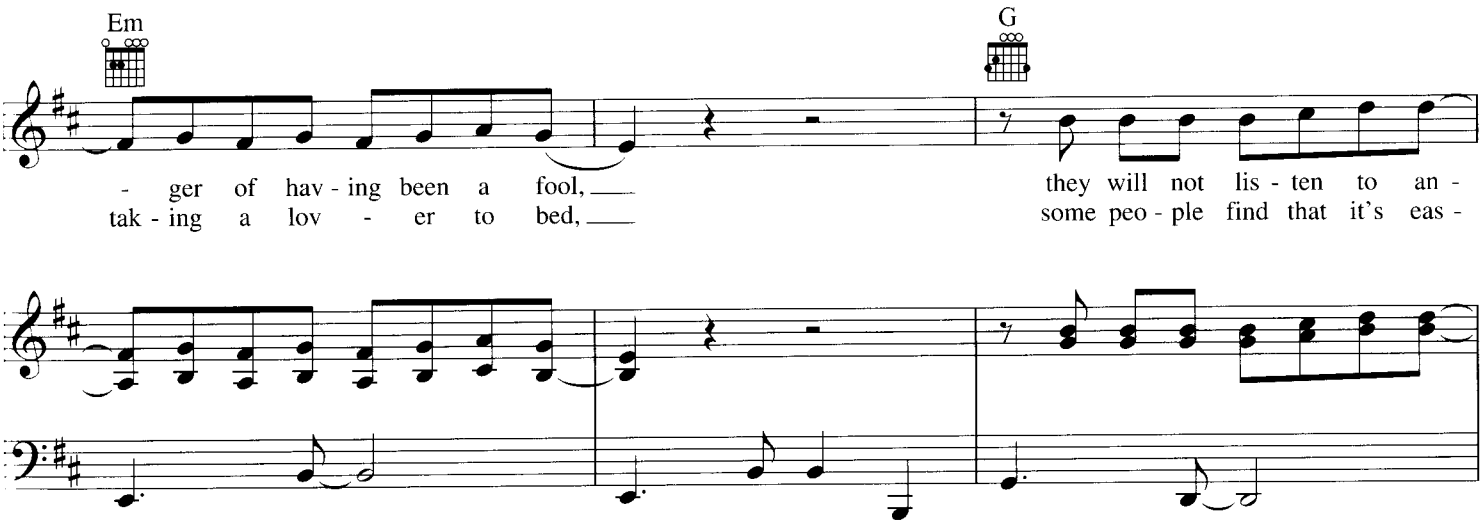
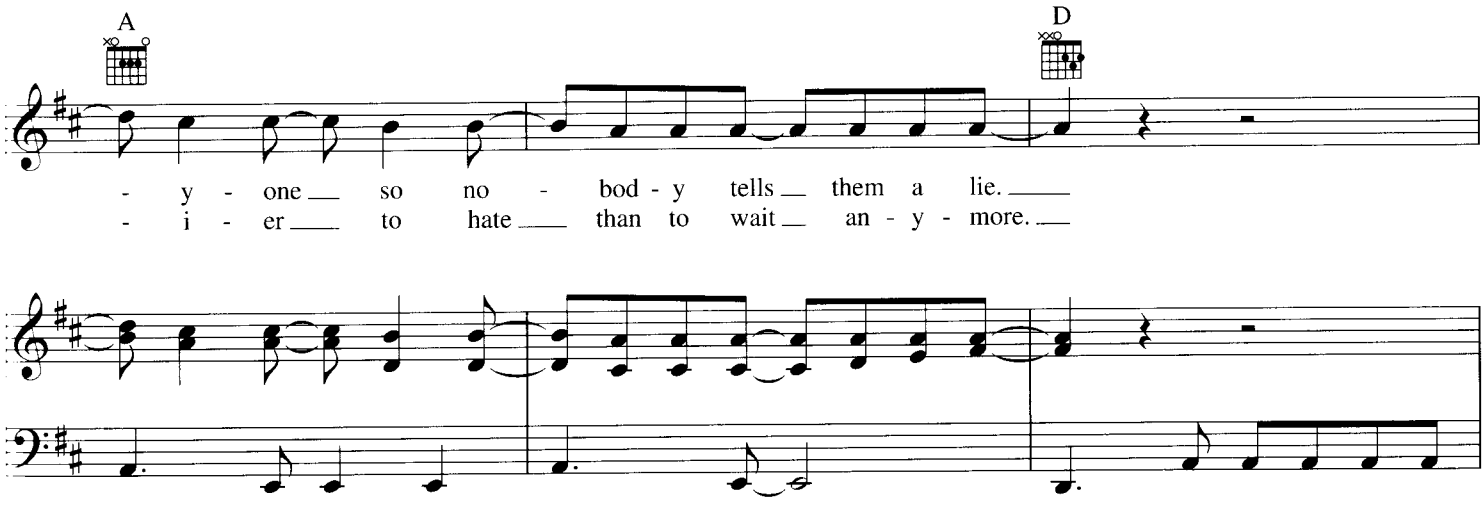
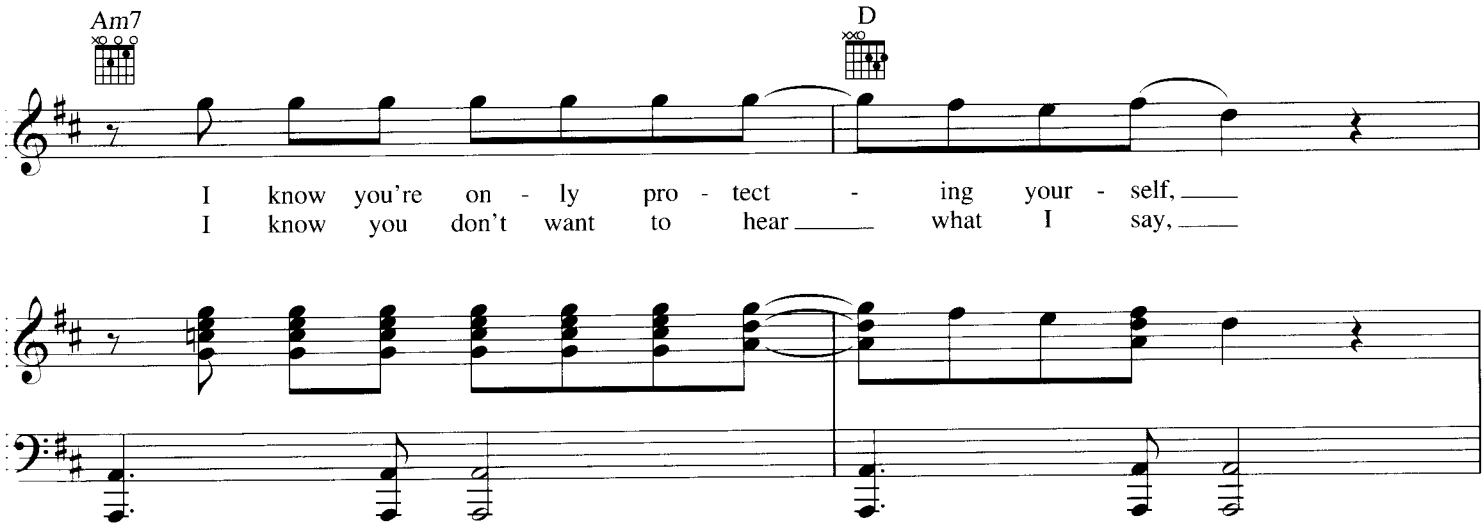
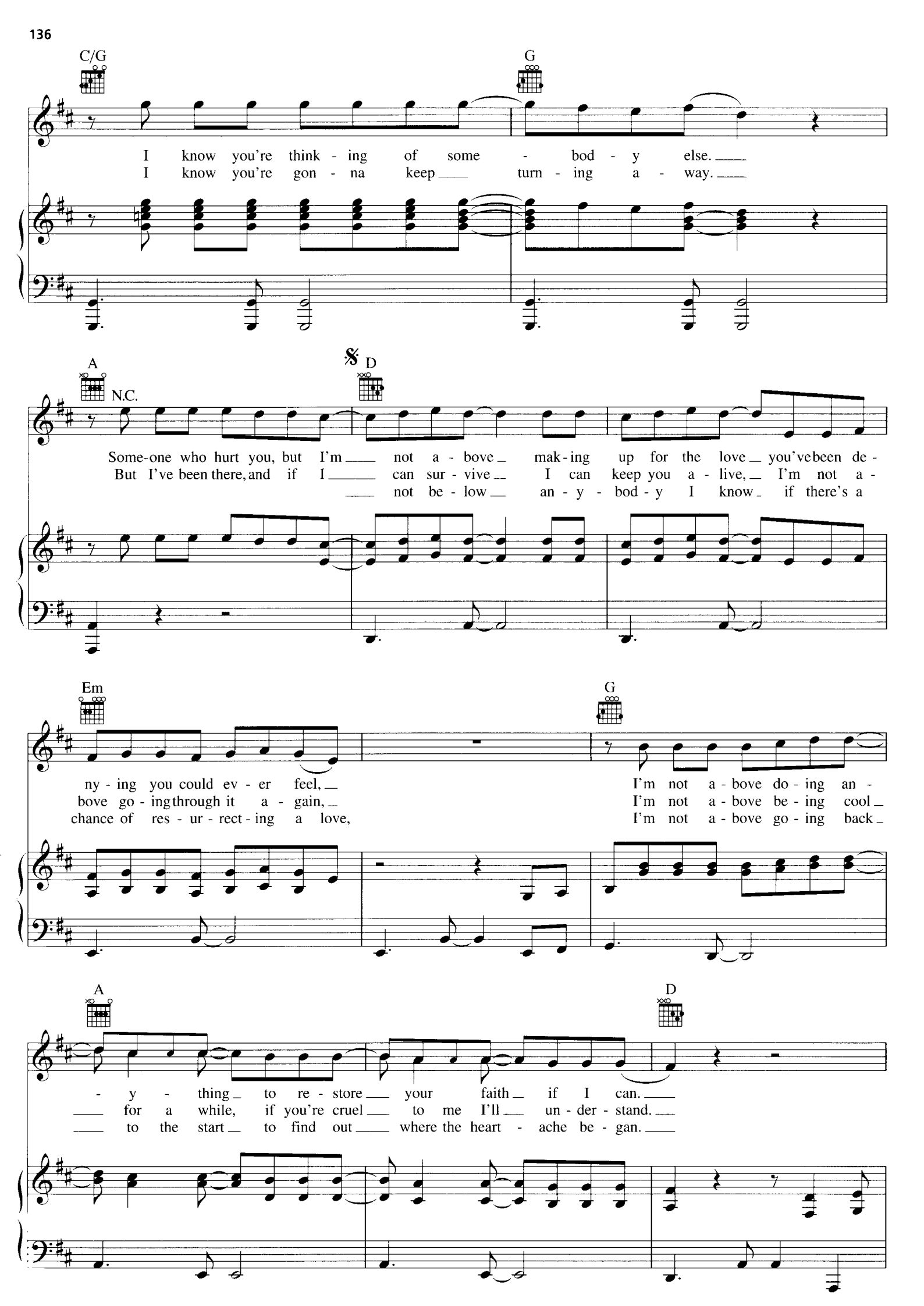
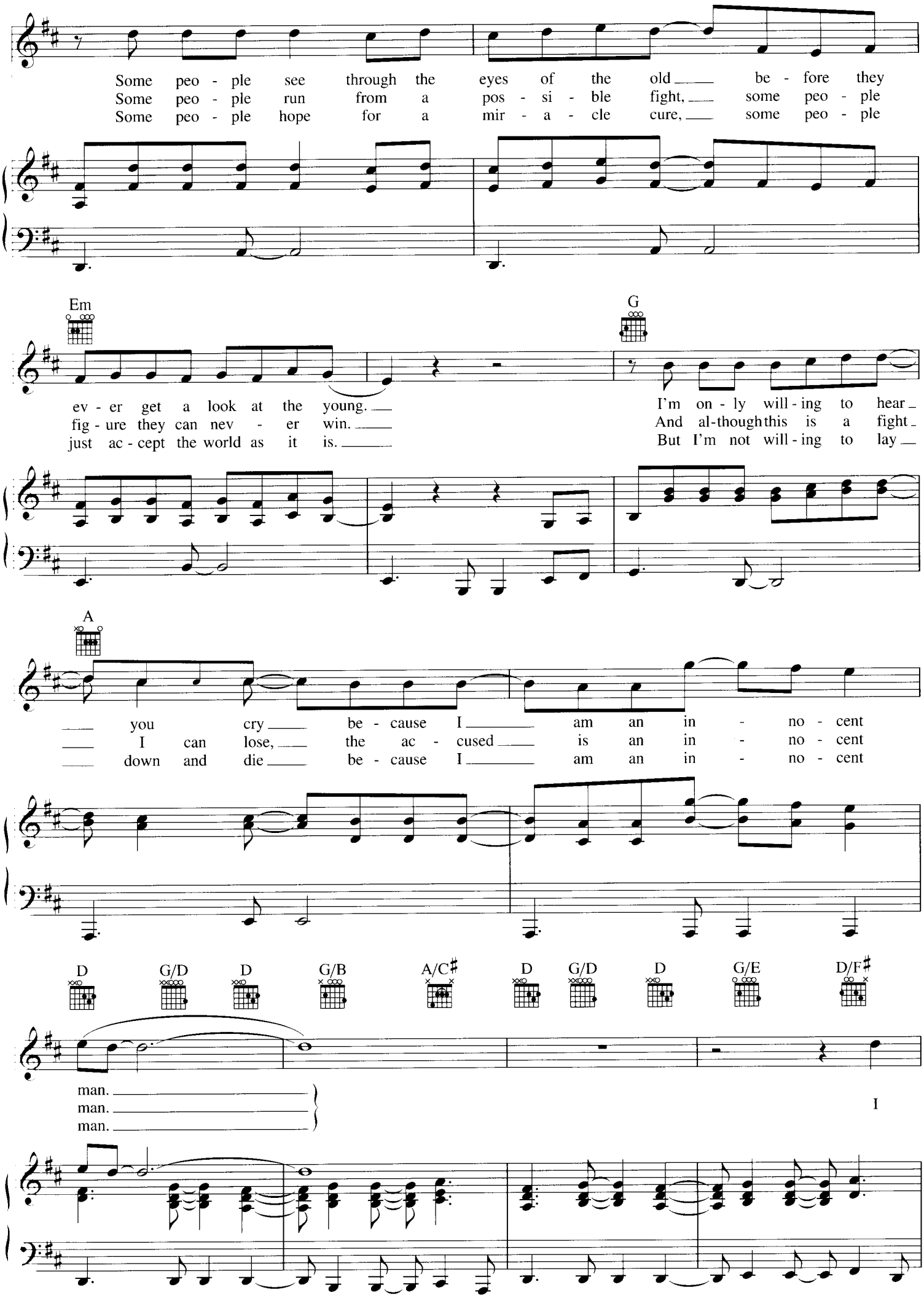

Some peo - ple live with the fear of a touch, and the an -
Some peo - ple sleep all a - lone ev - 'ry night in - stead of

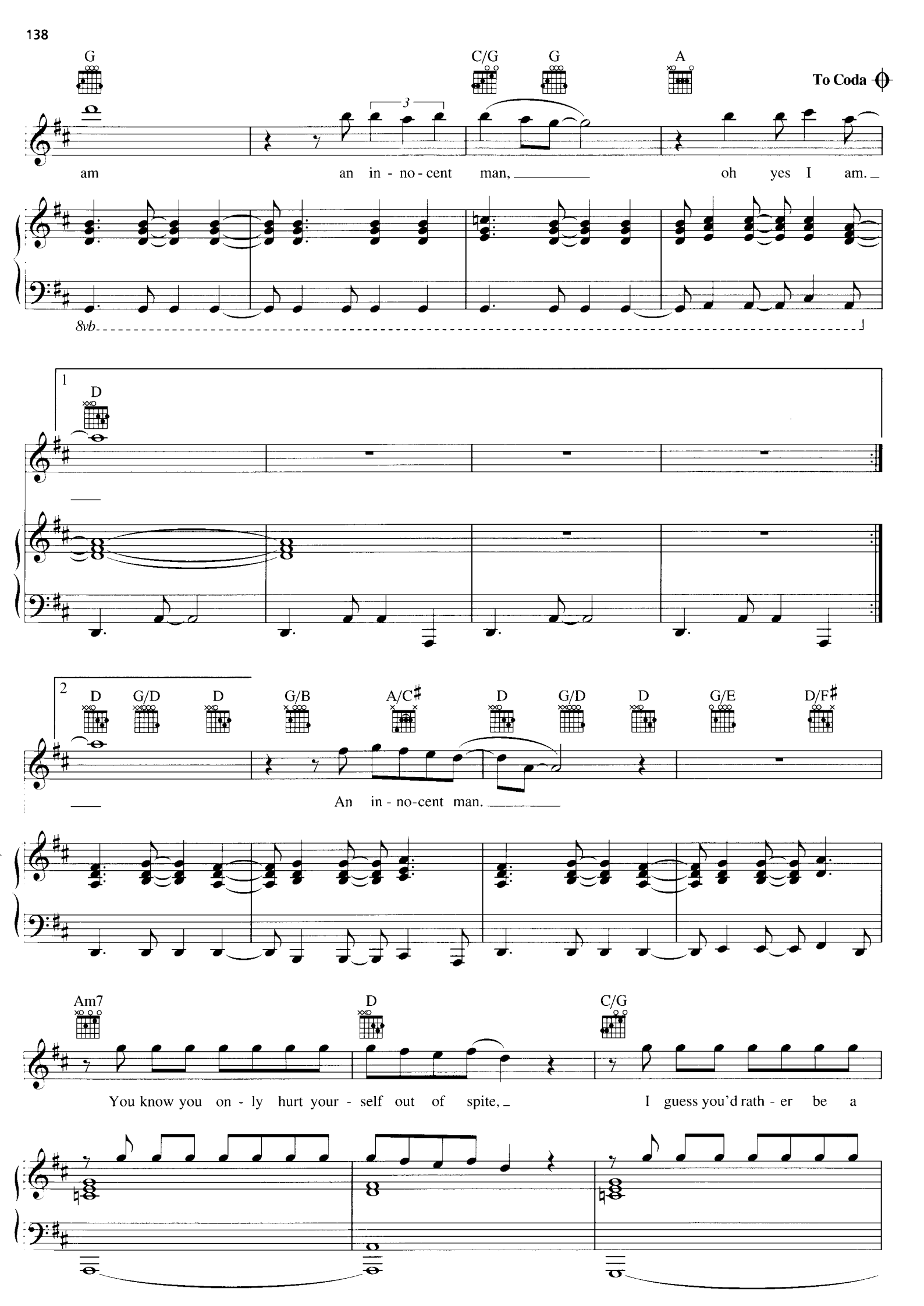

Em
G
- ger of hav - ing been a fool,
tak - ing a lov - er to bed,
they will not lis - ten to an -
some peo - ple find that it's eas -

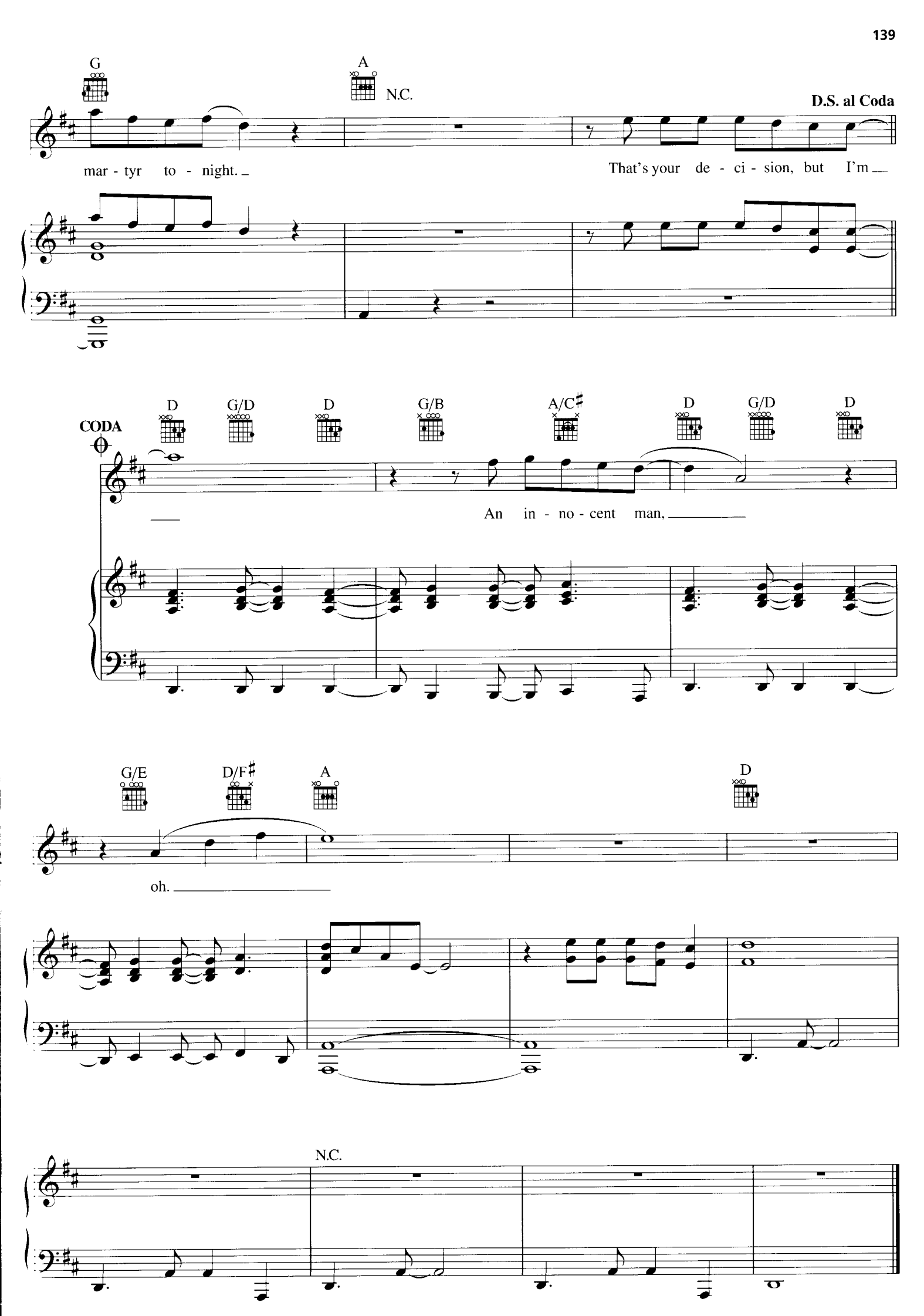

A
D
- y - one so no - bod - y tells them a lie.
- i - er to hate than to wait an - y - more.


Am7
D
I know you're on - ly pro - tect - ing your - self,
I know you don't want to hear what I say,


C/G
G
I know you're think - ing of some - bod - y else.
I know you're gon - na keep turn - ing a - way.
A
N.C.
D
Some-one who hurt you, but I'm not a - bove mak-ing up for the love you've been de -
But I've been there, and if I can sur - vive I can keep you a - live, I'm not a -
not be - low an - y - bod - y I know if there's a
Em
G
ny - ing you could ev - er feel, I'm not a - bove do - ing an -
bove go - ing through it a - gain, I'm not a - bove be - ing cool
chance of res - ur - rect - ing a love, I'm not a - bove go - ing back
A
D
- y - thing to re - store your faith if I can.
for a while, if you're cruel to me I'll un - der - stand.
to the start to find out where the heart - ache be - gan.


Some peo - ple see through the eyes of the old be - fore they
Some peo - ple run from a pos - si - ble fight, some peo - ple
Some peo - ple hope for a mir - a - cle cure, some peo - ple
Em
G
ev - er get a look at the young.
fig - ure they can nev - er win.
just ac - cept the world as it is.
I'm on - ly will - ing to hear
And al-though this is a fight
But I'm not will - ing to lay
A
you cry be - cause I am an in - no - cent
I can lose, the ac - cused is an in - no - cent
down and die be - cause I am an in - no - cent
D G/D D G/B A/C♯ D G/D D G/E D/F♯
man.
man.
man.
I

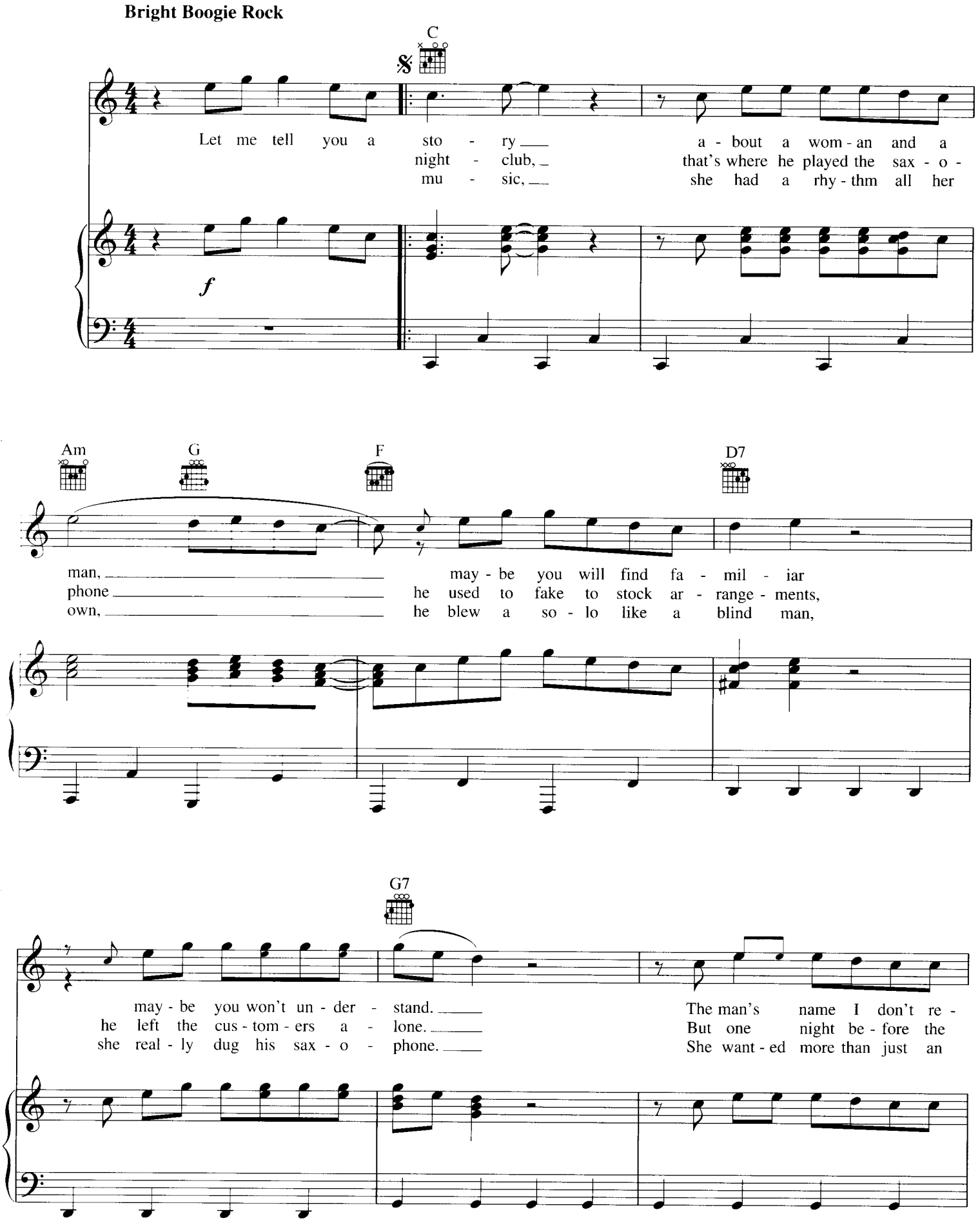

G
C/G
G
A
To Coda
am an in - no - cent man, oh yes I am.
8vb
1
D
2
D G/D D G/B A/C♯ D G/D D G/E D/F♯
An in - no-cent man.
Am7
D
C/G
You know you on - ly hurt your - self out of spite, I guess you'd rath - er be a


G
A
N.C.
D.S. al Coda
mar - tyr to - night.
That's your de - ci - sion, but I'm
CODA
D
G/D
D
G/B
A/C♯
D
G/D
D
An in - no - cent man,
G/E
D/F♯
A
D
oh.
N.C.

CHRISTIE LEE

Words and Music by
BILLY JOEL

Bright Boogie Rock



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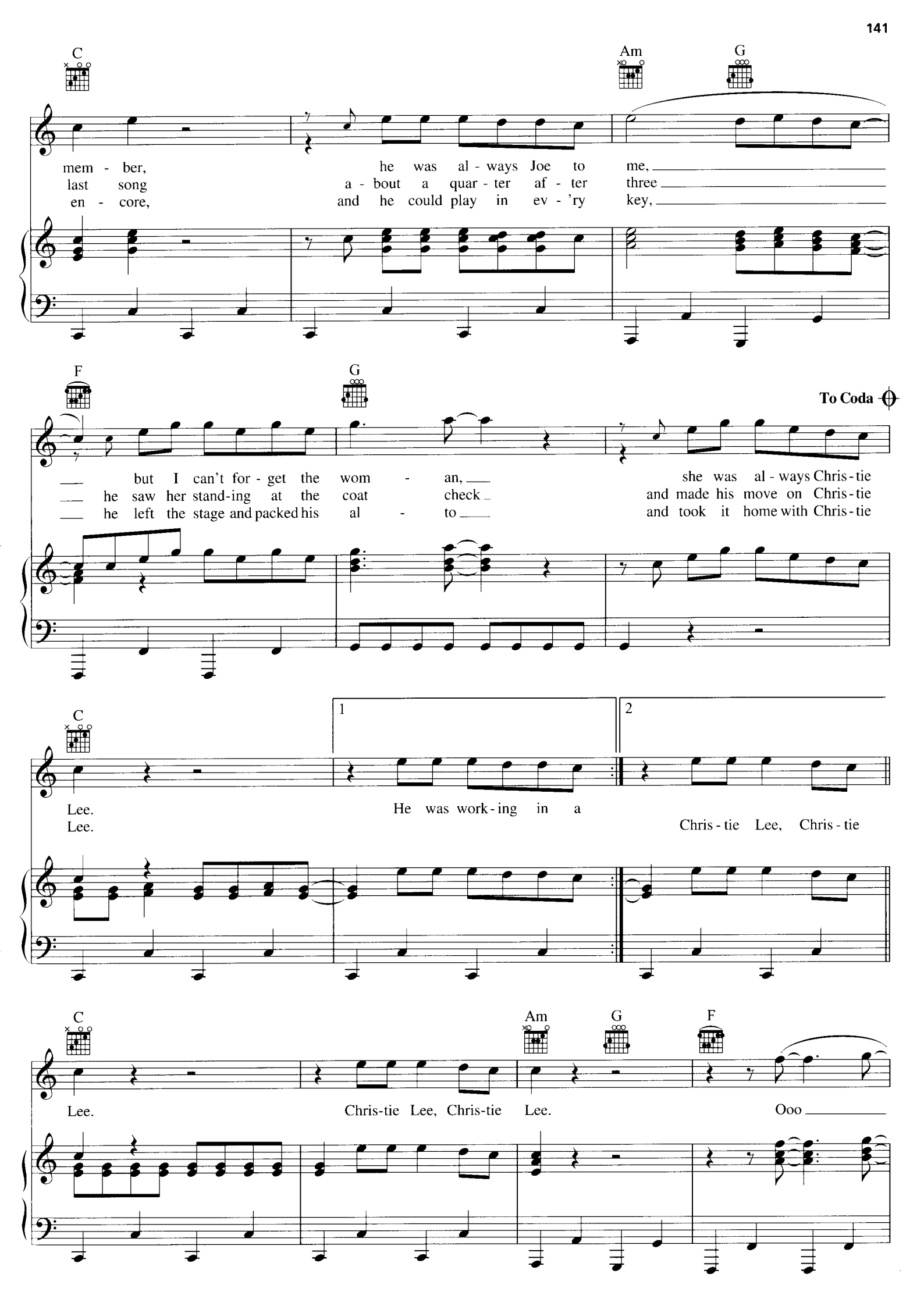
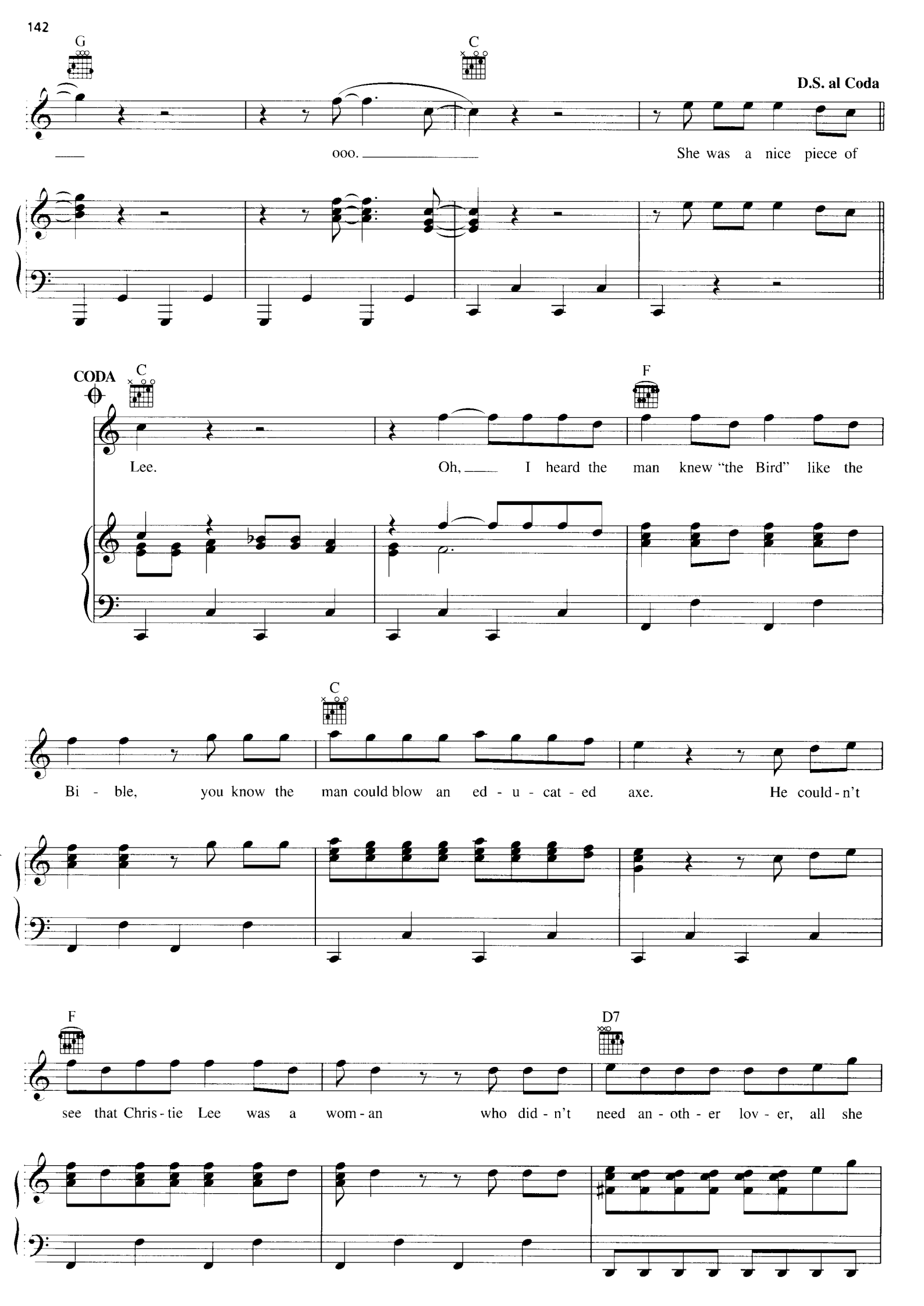
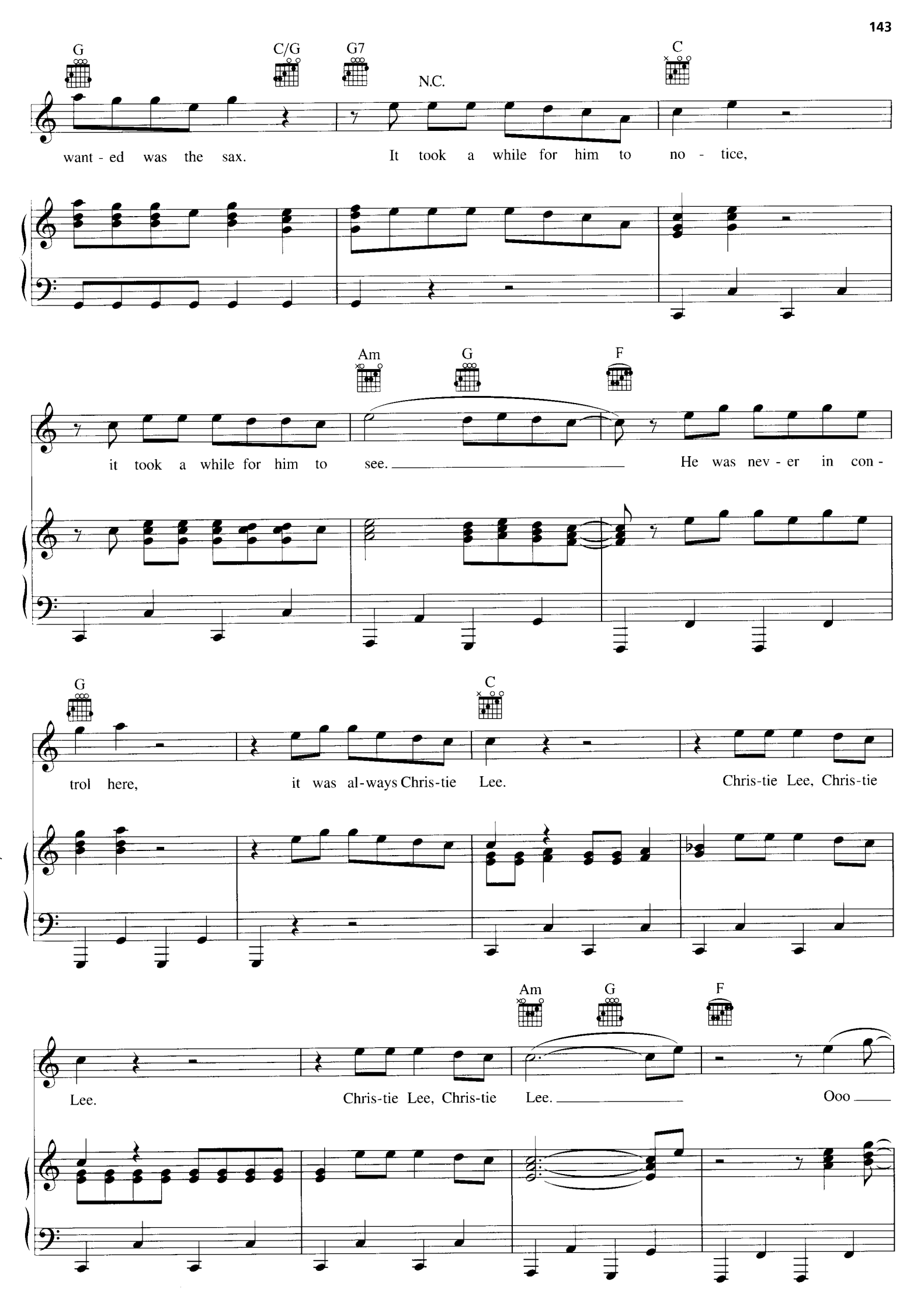
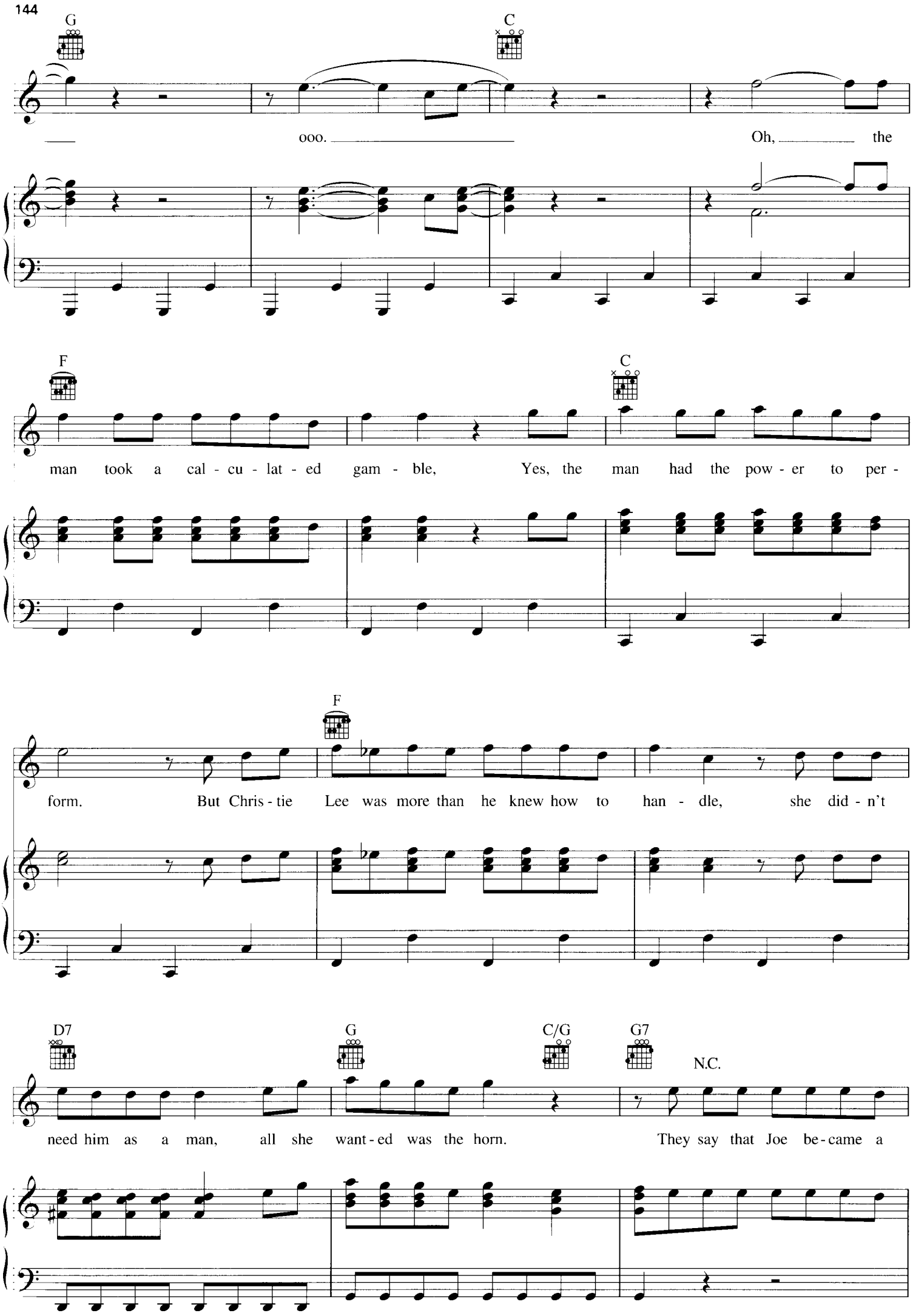
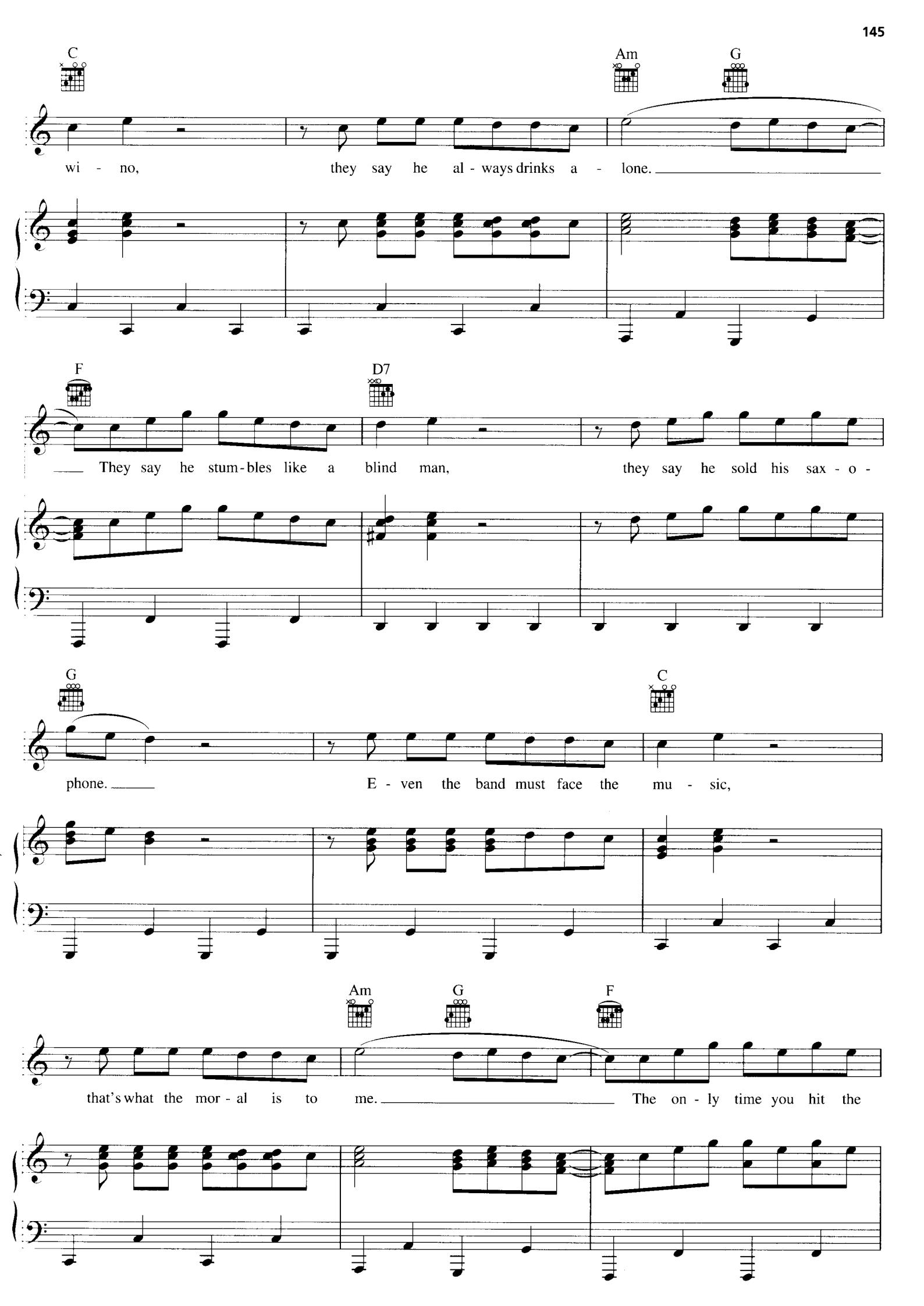
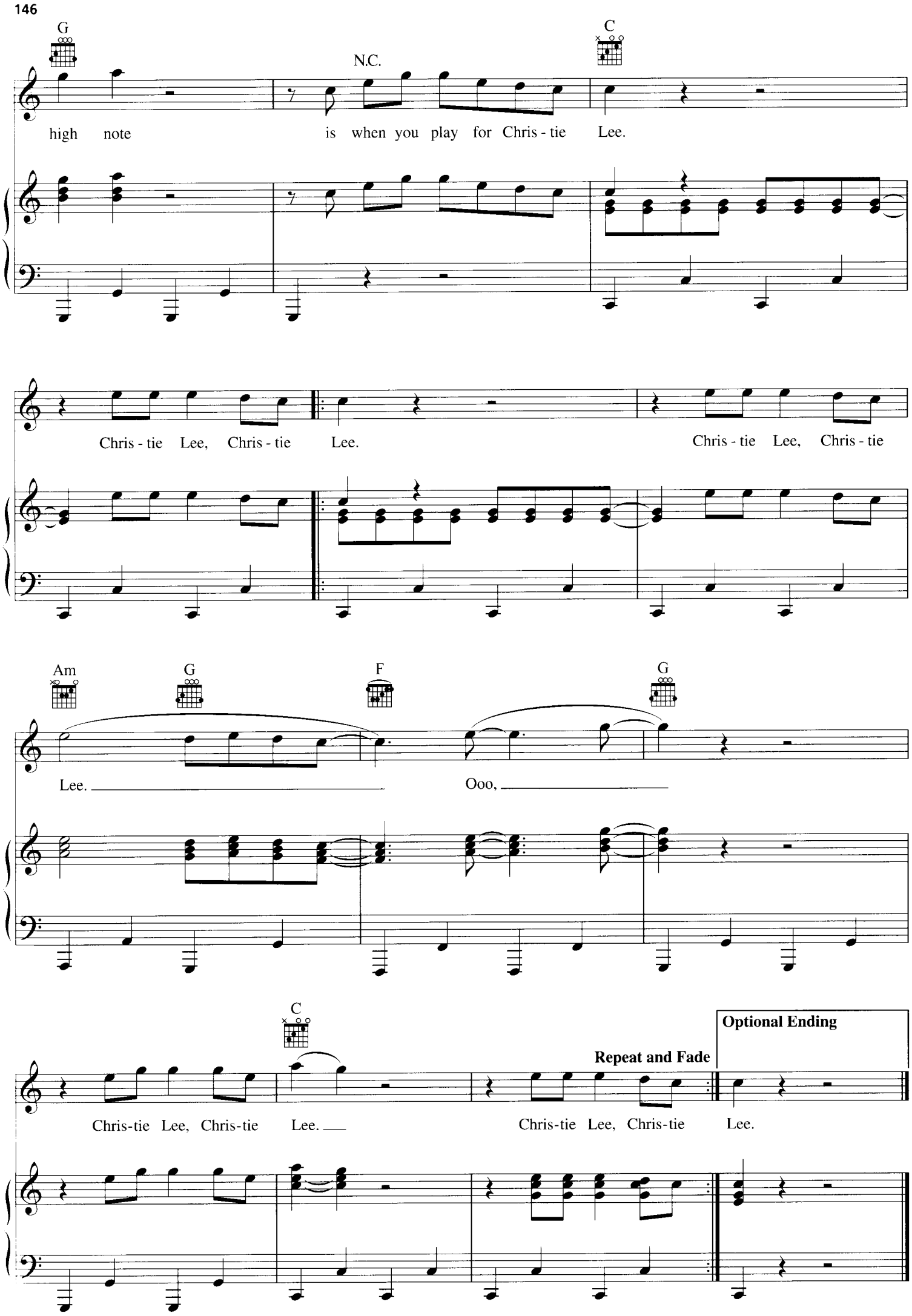

C
Am
G
mem - ber, he was al - ways Joe to me,
last song a - bout a quar - ter af - ter three
en - core, and he could play in ev - 'ry key,
F
G
To Coda
but I can't for - get the wom - an, she was al - ways Chris - tie
he saw her stand-ing at the coat check and made his move on Chris - tie
he left the stage and packed his al - to and took it home with Chris - tie
C
1
2
Lee. He was work - ing in a
Lee. Chris - tie Lee, Chris - tie
C
Am
G
F
Lee. Chris-tie Lee, Chris-tie Lee. Ooo


G
C
D.S. al Coda
ooo.
She was a nice piece of
CODA
C
F
Lee.
Oh,
I heard the man knew "the Bird" like the
C
Bi - ble, you know the man could blow an ed - u - cat - ed axe.
He could - n't
F
D7
see that Chris - tie Lee was a wom - an who did - n't need an - oth - er lov - er, all she


G
C/G
G7
N.C.
C
want - ed was the sax. It took a while for him to no - tice,
Am
G
F
it took a while for him to see. He was nev - er in con -
G
C
trol here, it was al-ways Chris-tie Lee. Chris-tie Lee, Chris-tie
Am
G
F
Lee. Chris-tie Lee, Chris-tie Lee. Ooo

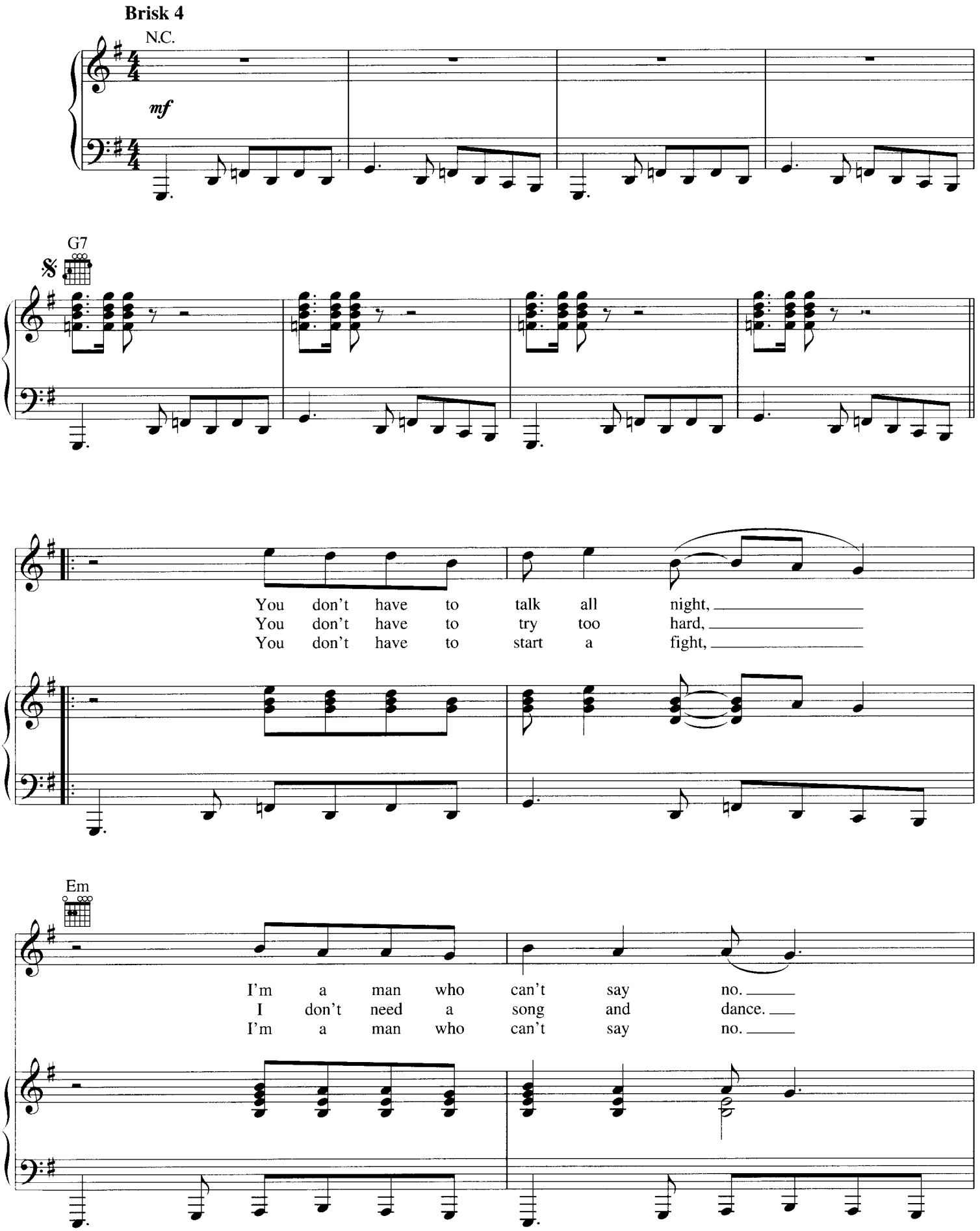

G
C
ooo.
Oh, the
F
C
man took a cal - cu - lat - ed gam - ble, Yes, the man had the pow - er to per -
F
form. But Chris - tie Lee was more than he knew how to han - dle, she did - n't
D7
G
C/G
G7
N.C.
need him as a man, all she want - ed was the horn. They say that Joe be - came a


C
Am
G
wi - no, they say he al - ways drinks a - lone.
F
D7
They say he stum - bles like a blind man, they say he sold his sax - o -
G
C
phone. E - ven the band must face the mu - sic,
Am
G
F
that's what the mor - al is to me. The on - ly time you hit the


G
N.C.
C
high note is when you play for Chris - tie Lee.
Chris - tie Lee, Chris - tie Lee.
Chris - tie Lee, Chris - tie
Am
G
F
G
Lee.
Ooo,
C
Repeat and Fade
Optional Ending
Chris-tie Lee, Chris-tie Lee.
Chris-tie Lee, Chris-tie Lee.

EASY MONEY

Words and Music by
BILLY JOEL



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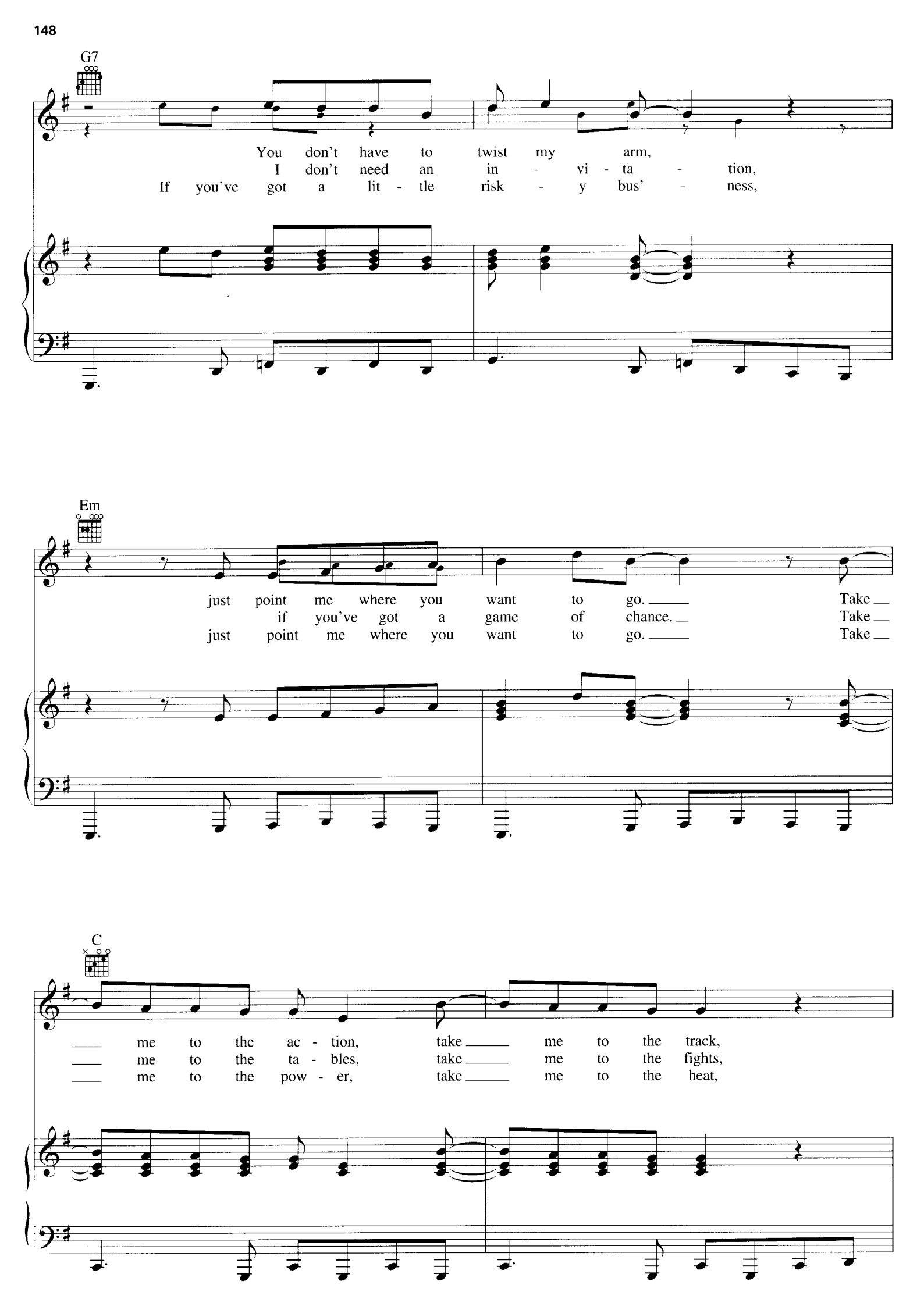
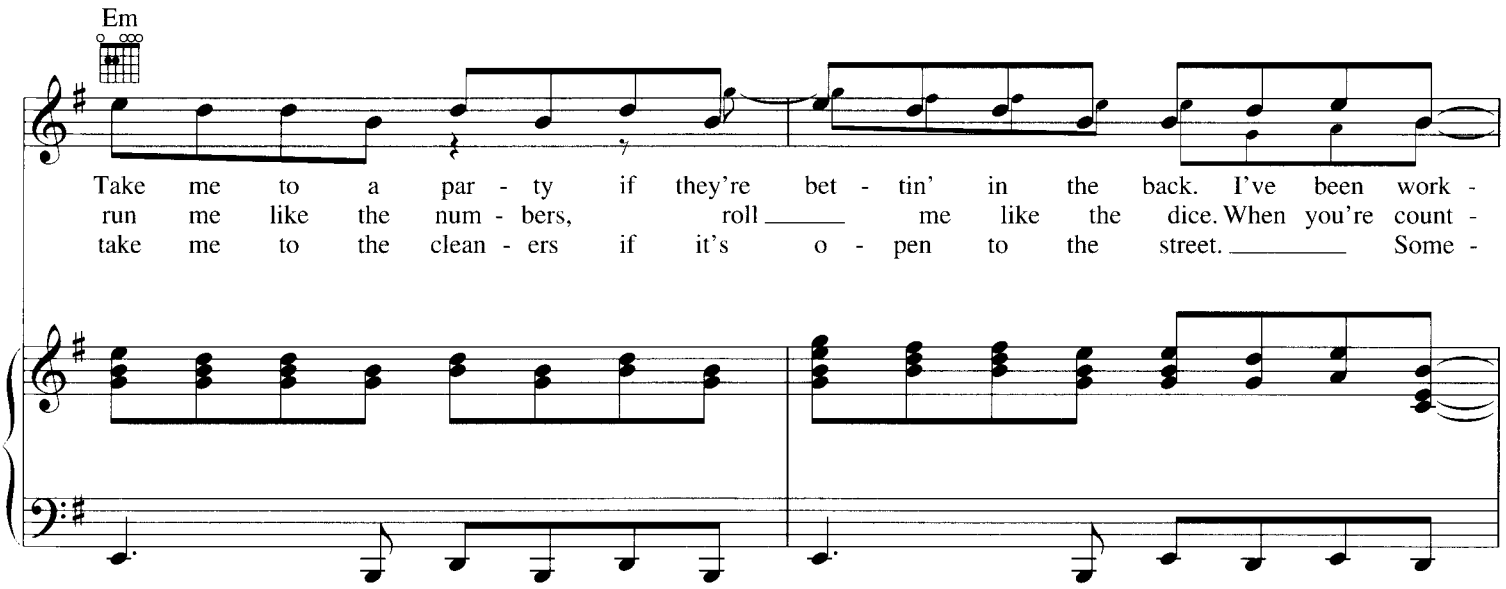
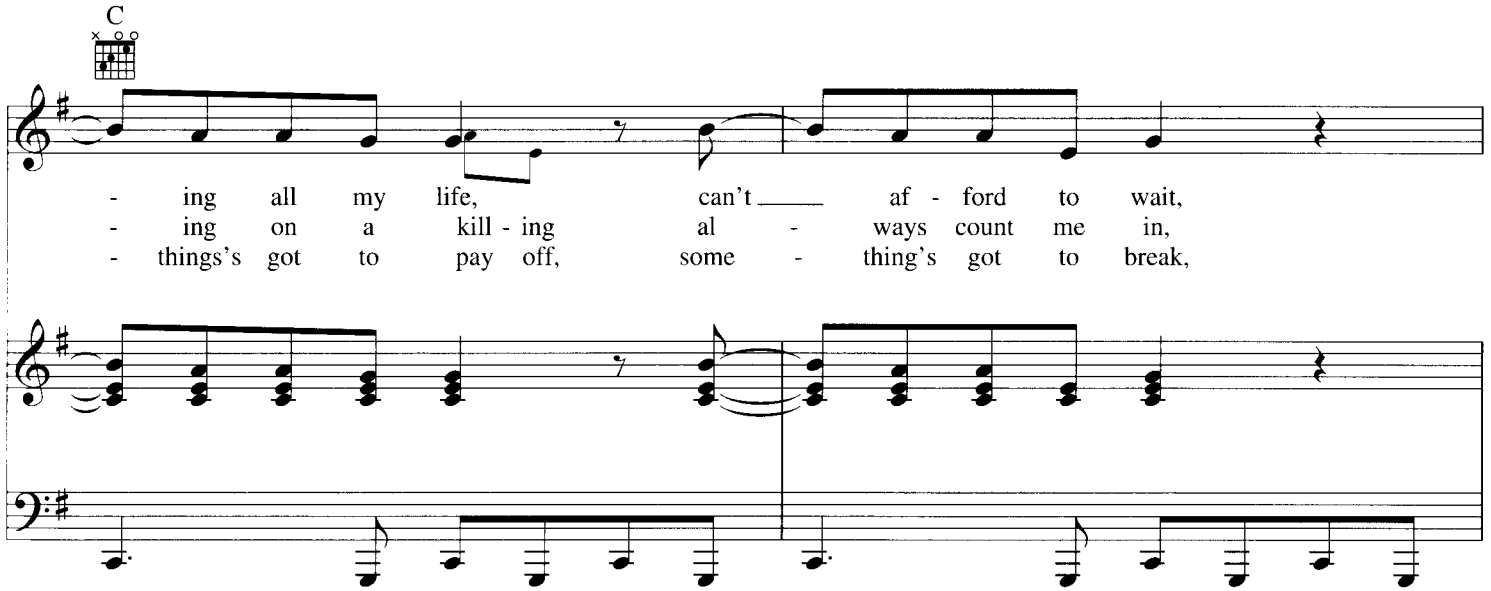
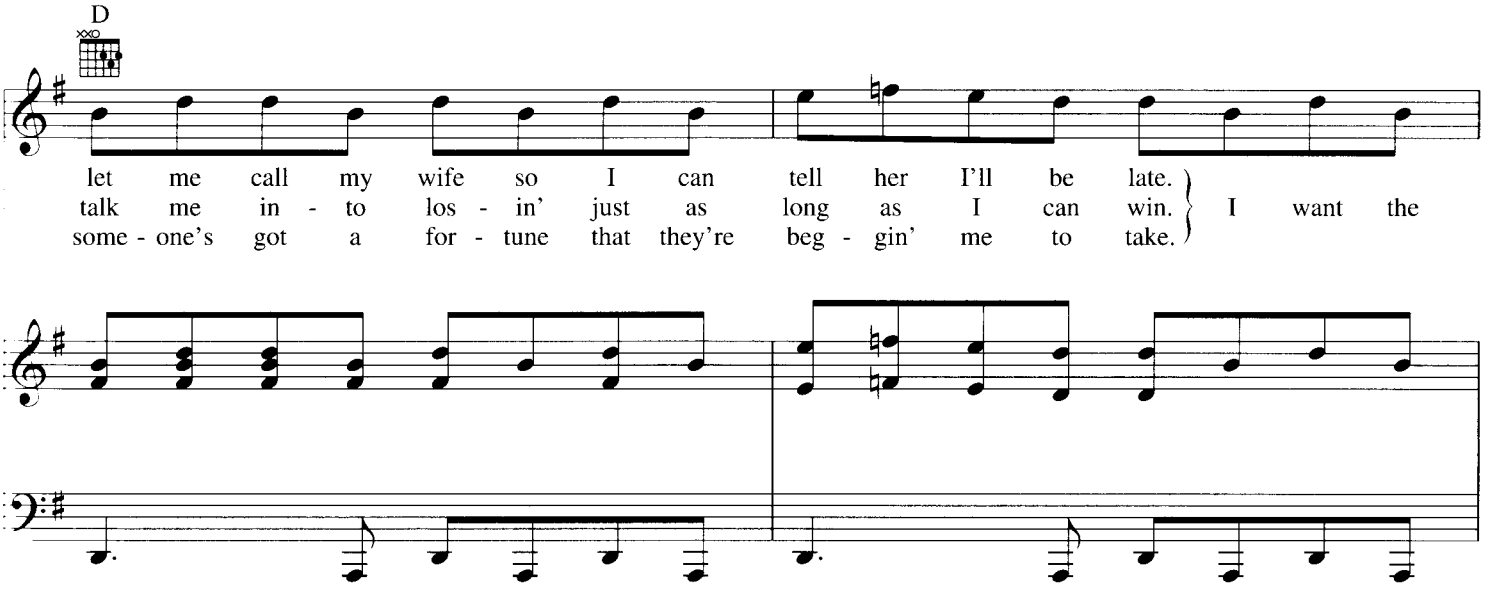
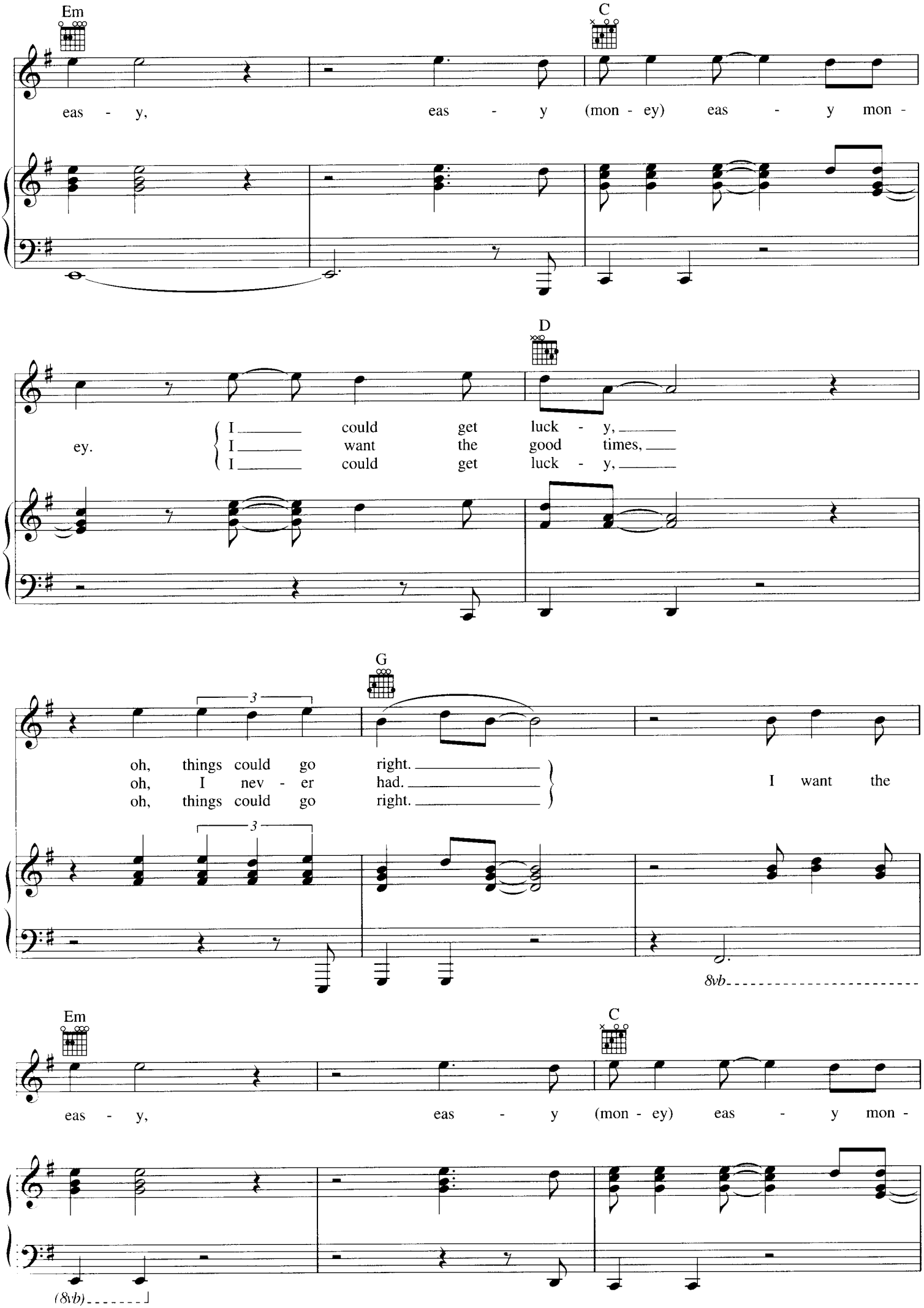
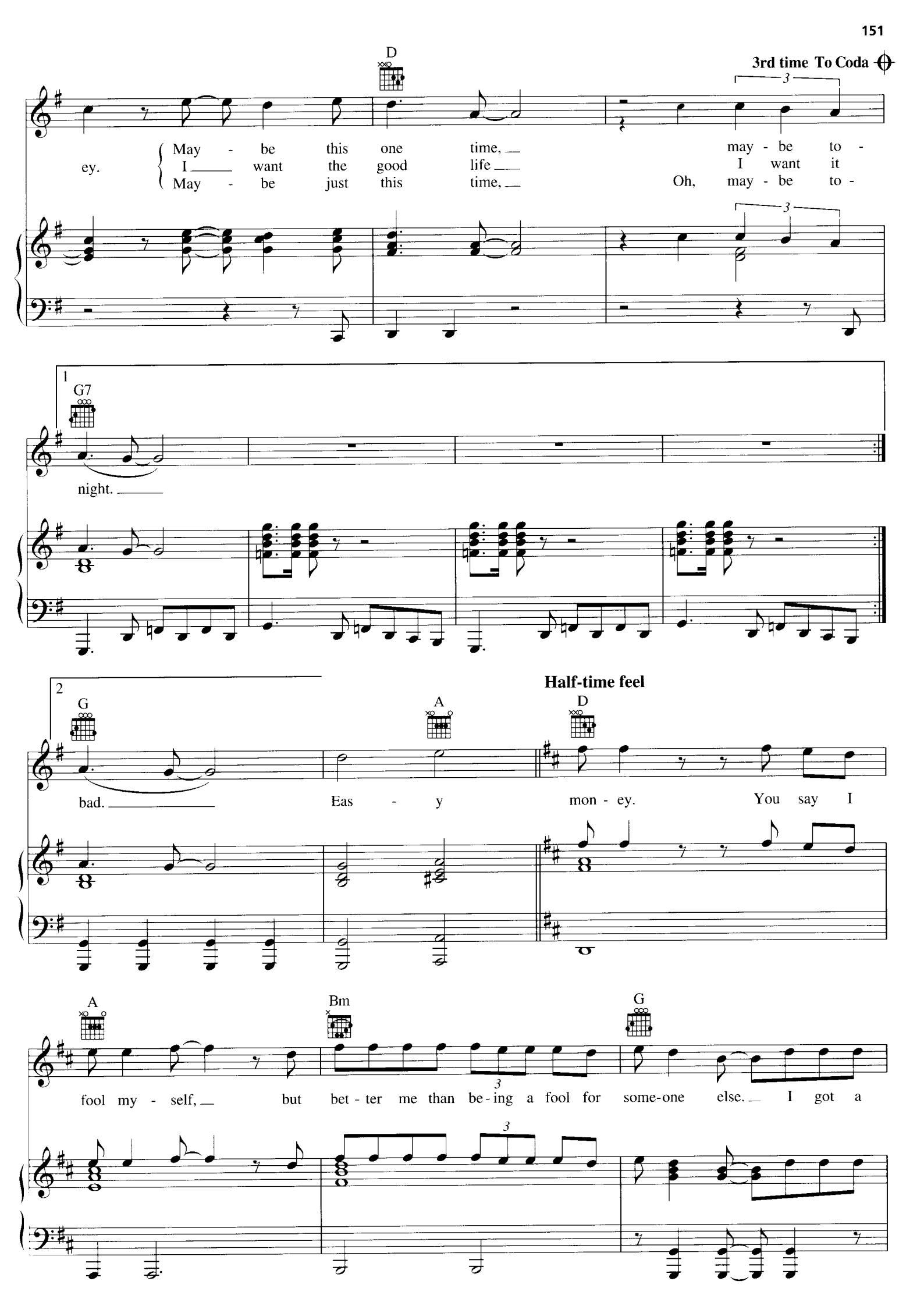

G7
You don't have to twist my arm,
I don't need an in - vi - ta - tion,
If you've got a lit - tle risk - y bus' - ness,
Em
just point me where you want to go. Take
if you've got a game of chance. Take
just point me where you want to go. Take
C
me to the ac - tion, take me to the track,
me to the ta - bles, take me to the fights,
me to the pow - er, take me to the heat,

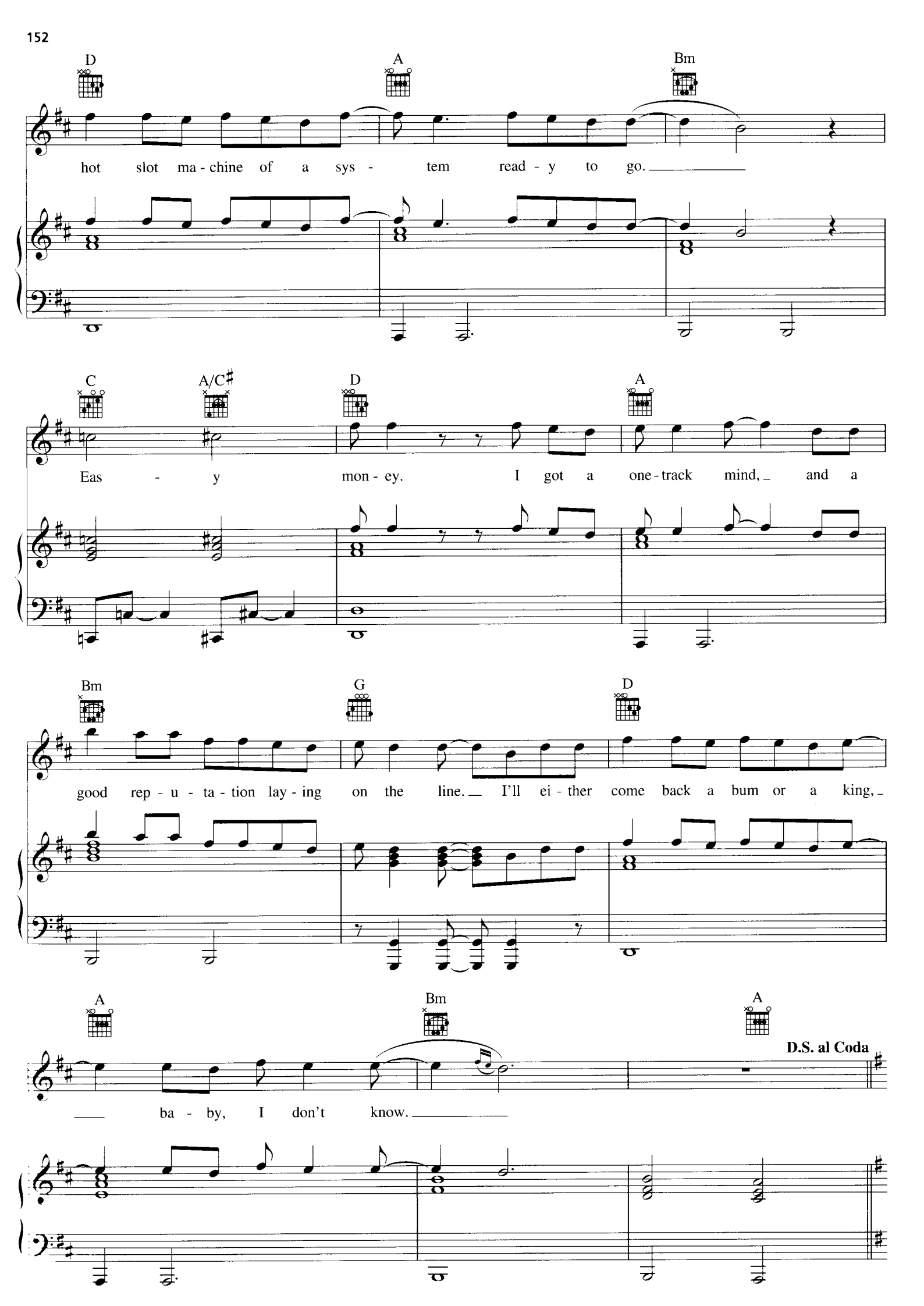

Em
Take me to a par - ty if they're bet - tin' in the back. I've been work -
run me like the num - bers, roll me like the dice. When you're count -
take me to the clean - ers if it's o - pen to the street. Some -

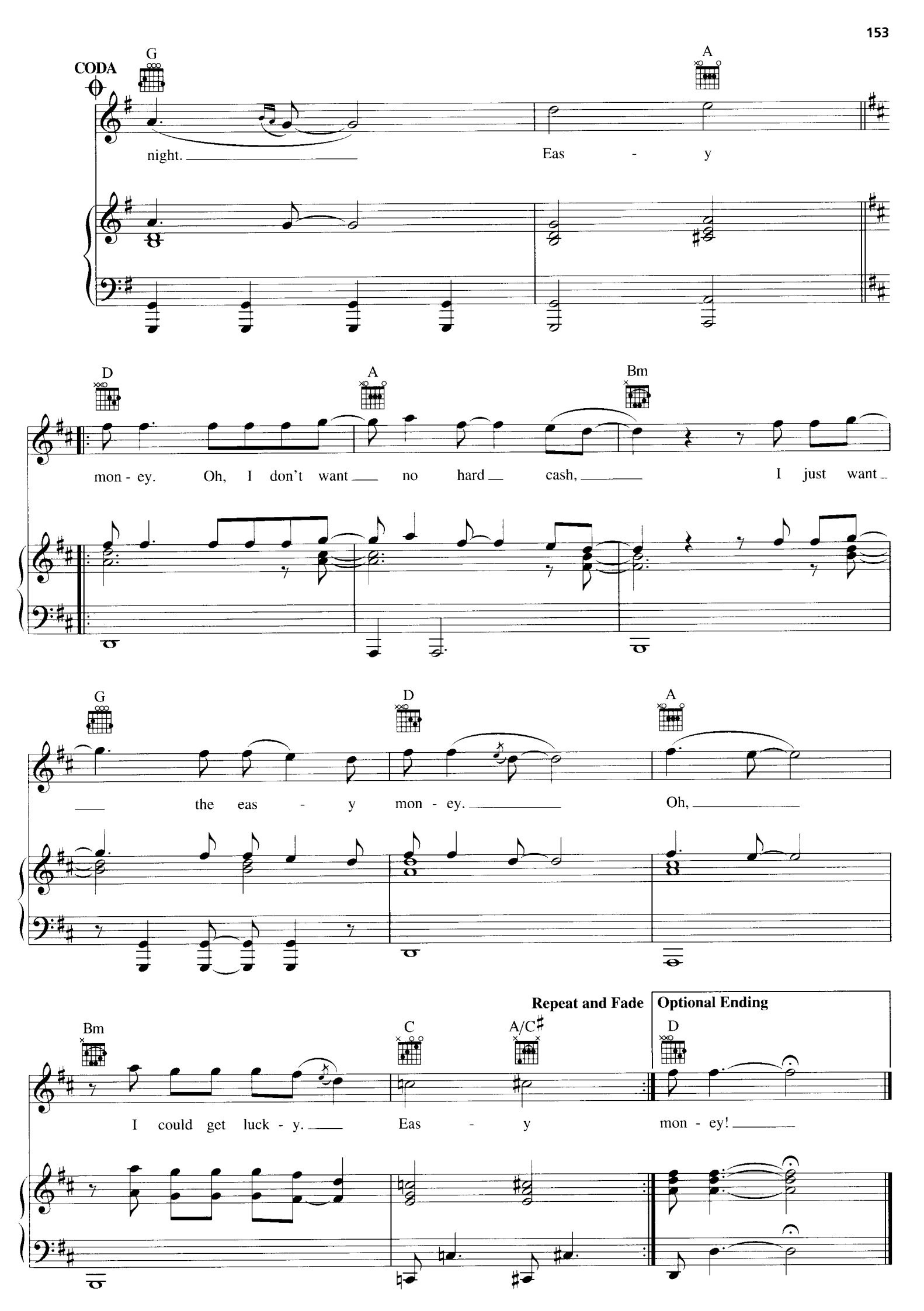

C
- ing all my life, can't af - ford to wait,
- ing on a kill - ing al - ways count me in,
- things's got to pay off, some - thing's got to break,


D
let me call my wife so I can tell her I'll be late.
talk me in - to los - in' just as long as I can win.
some - one's got a for - tune that they're beg - gin' me to take.
I want the


Em
C
eas - y, eas - y (mon - ey) eas - y mon -
D
ey.
I could get luck - y,
I want the good times,
I could get luck - y,
G
oh, things could go right.
oh, I nev - er had.
oh, things could go right.
I want the
8vb
Em
C
eas - y, eas - y (mon - ey) eas - y mon -
(8vb)


D
3rd time To Coda
ey.
May - be this one time, may - be to -
I want the good life I want it
May - be just this time, Oh, may - be to -
1
G7
night.
2
G
A
D
Half-time feel
bad. Eas - y mon - ey. You say I
A
Bm
G
fool my - self, but bet - ter me than be - ing a fool for some-one else. I got a


D
A
Bm
hot slot ma - chine of a sys - tem read - y to go.
C
A/C♯
D
A
Eas - y mon - ey. I got a one - track mind, and a
Bm
G
D
good rep - u - ta - tion lay - ing on the line. I'll ei - ther come back a bum or a king,
A
Bm
A
D.S. al Coda
ba - by, I don't know.


CODA
G
night.
A
Eas - y
D
mon - ey. Oh, I don't want no hard cash,
A
Bm
I just want
G
the eas - y mon - ey.
D
A
Oh,
Bm
I could get luck - y.
C
Eas - y
A/C♯
Repeat and Fade
Optional Ending
D
mon - ey!

AND SO IT GOES

Words and Music by
BILLY JOEL

Slow Ballad, with much rubato

C F Asus Am C F

mf

G C F Asus Am C F F/G

C F Asus Am

In ev - 'ry heart there is a room, a
you in cau - tious tones; you

C F G C F

sanc - tu - ar - y safe and strong, to heal the wounds from lov - ers
an - swered me with no pre - tense. And still I feel I said too

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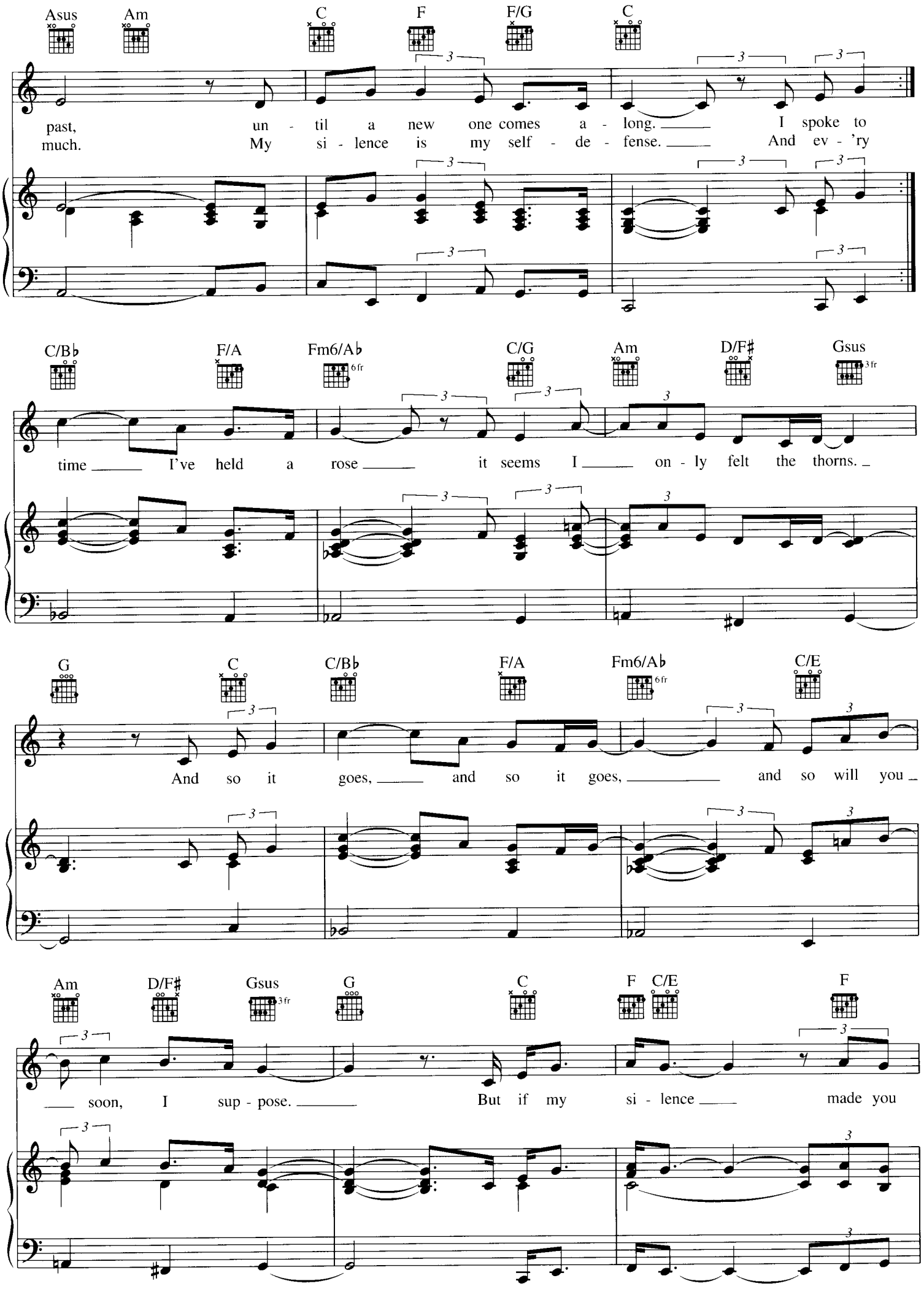
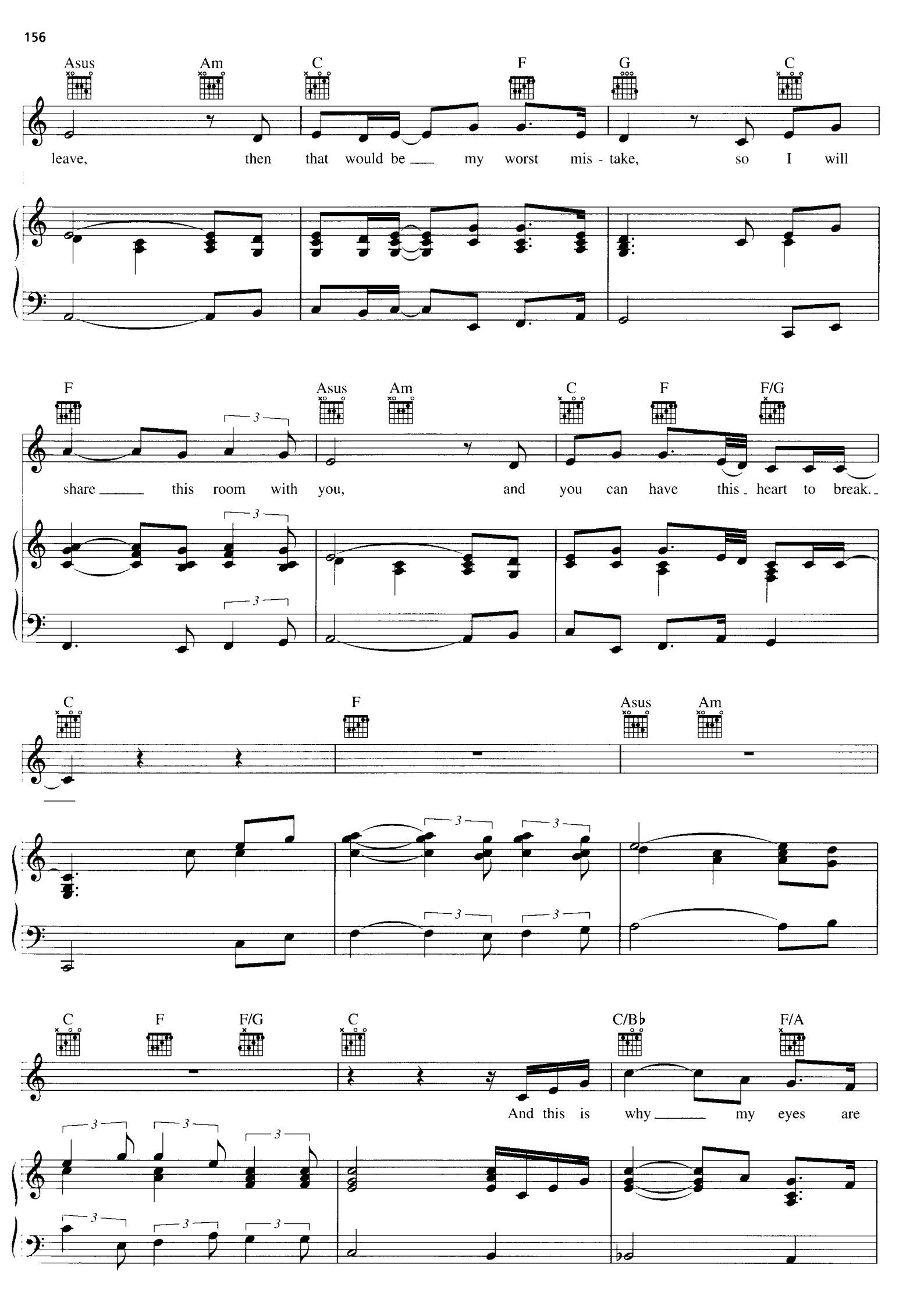
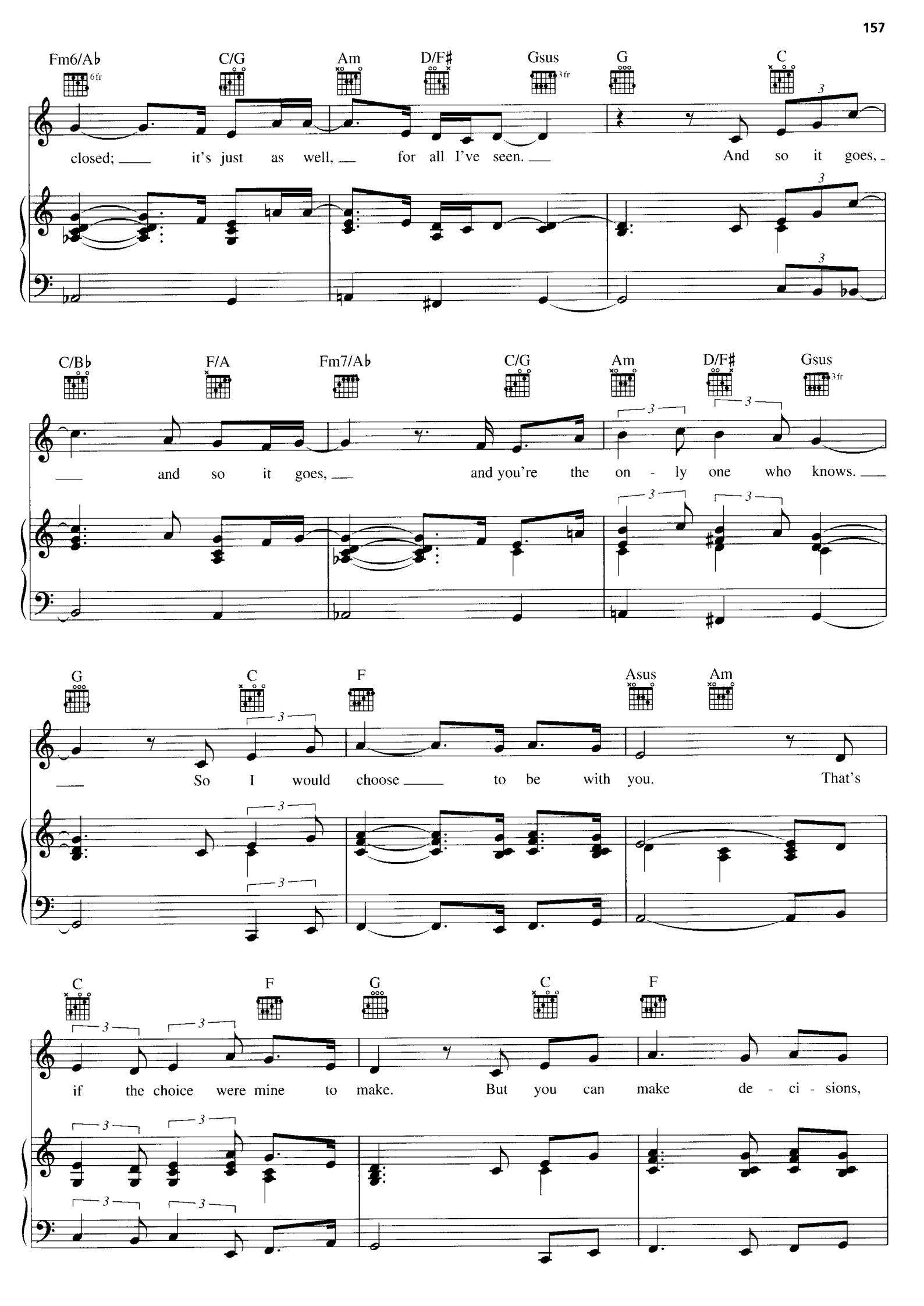
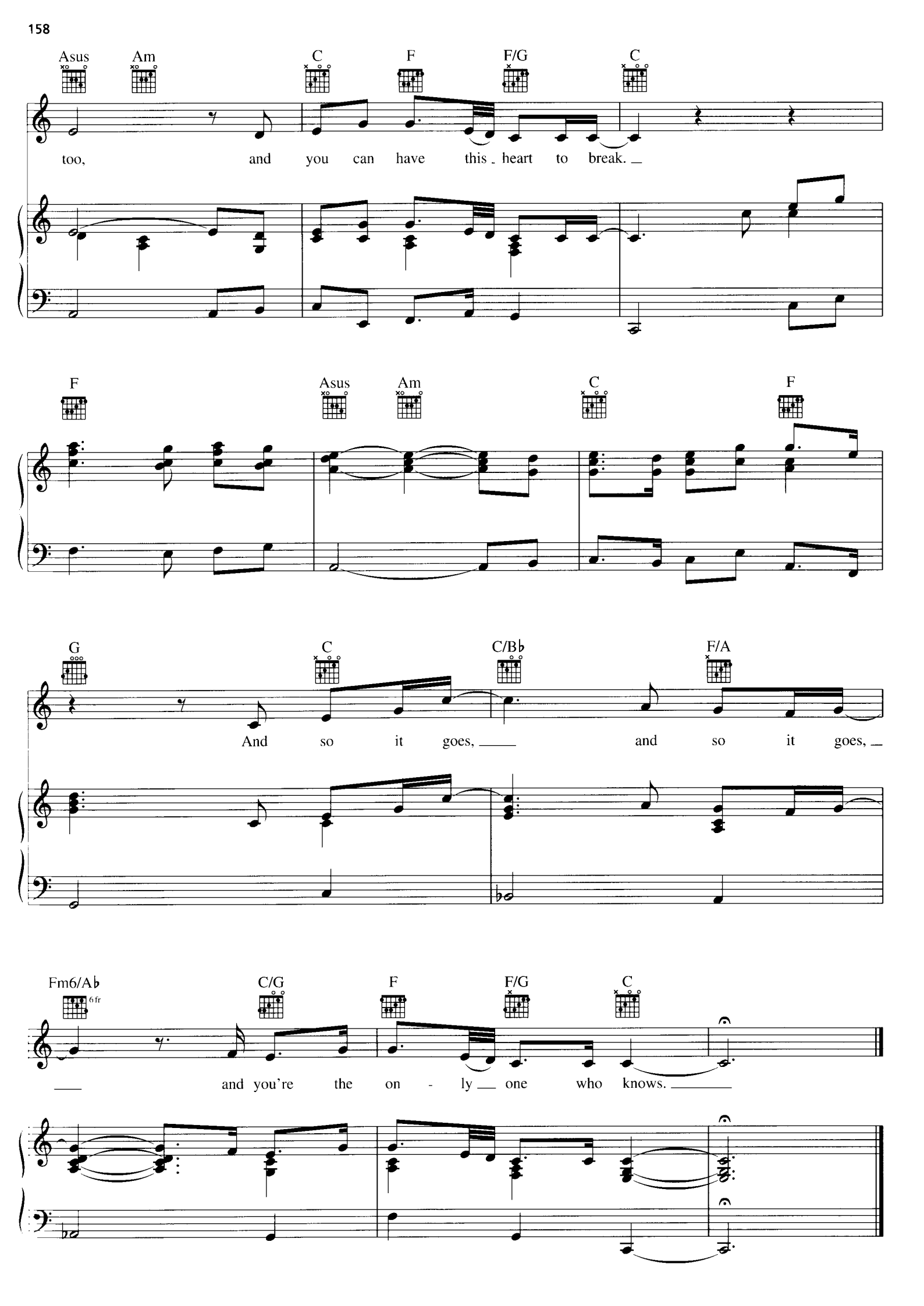

Asus Am C F F/G C
past, un - til a new one comes a - long. I spoke to
much. My si - lence is my self - de - fense. And ev - 'ry
C/B♭ F/A Fm6/A♭ C/G Am D/F♯ Gsus
time I've held a rose it seems I on - ly felt the thorns.
G C C/B♭ F/A Fm6/A♭ C/E
And so it goes, and so it goes, and so will you
Am D/F♯ Gsus G C F C/E F
soon, I sup - pose. But if my si - lence made you

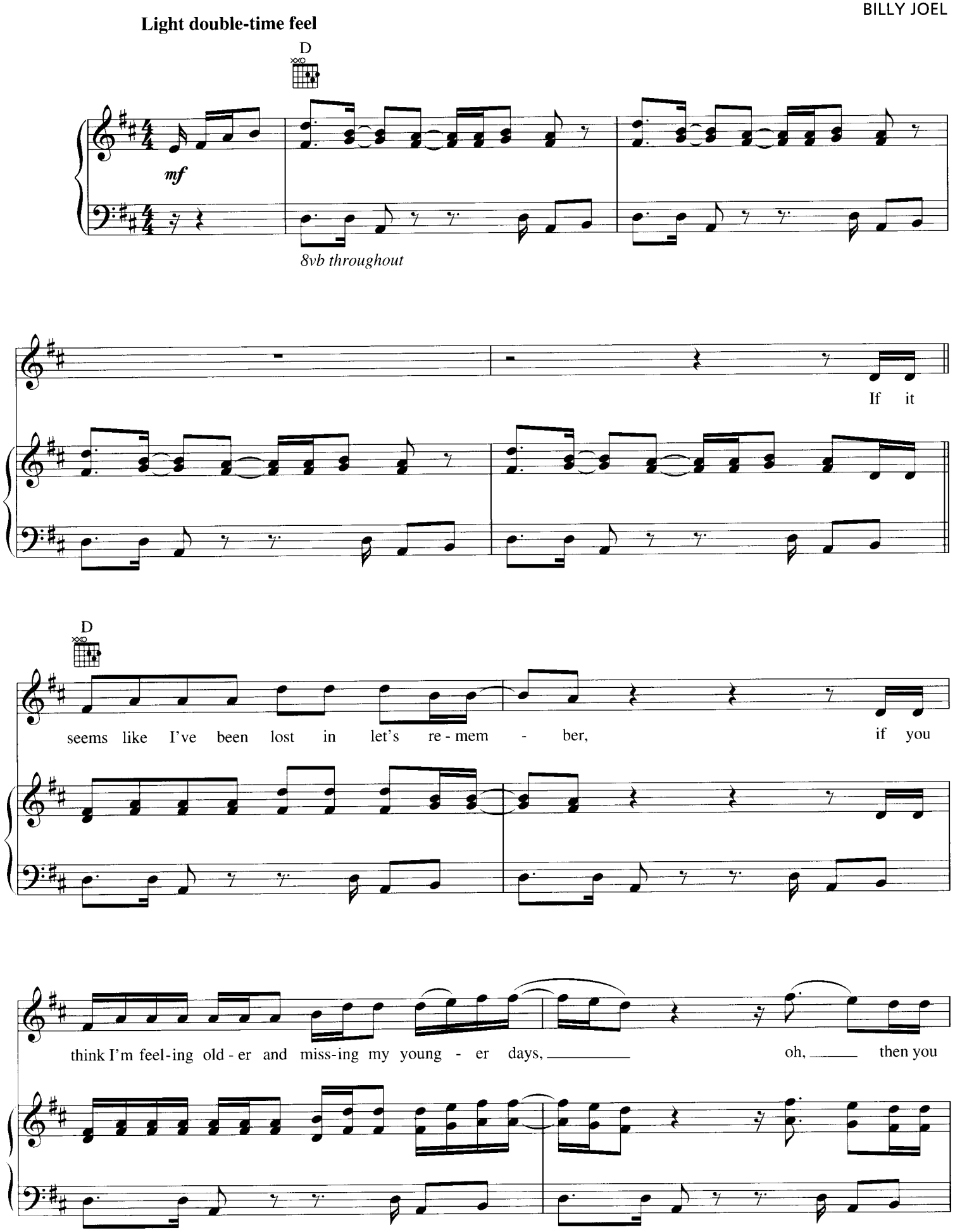

Asus Am C F G C
leave, then that would be my worst mis - take, so I will
F Asus Am C F F/G
share this room with you, and you can have this heart to break.
C F Asus Am
C F F/G C C/B♭ F/A
And this is why my eyes are


Fm6/A♭
6fr
C/G
Am
D/F♯
Gsus
3fr
G
C
closed; it's just as well, for all I've seen. And so it goes,
C/B♭
F/A
Fm7/A♭
C/G
Am
D/F♯
Gsus
3fr
and so it goes, and you're the on - ly one who knows.
G
C
F
Asus
Am
So I would choose to be with you. That's
C
F
G
C
F
if the choice were mine to make. But you can make de - ci - sions,


Asus
Am
C
F
F/G
C
too, and you can have this heart to break.
F
Asus
Am
C
F
G
C
C/B♭
F/A
And so it goes, and so it goes,
Fm6/A♭
6fr
C/G
F
F/G
C
and you're the on - ly one who knows.

KEEPING THE FAITH

Words and Music by
BILLY JOEL



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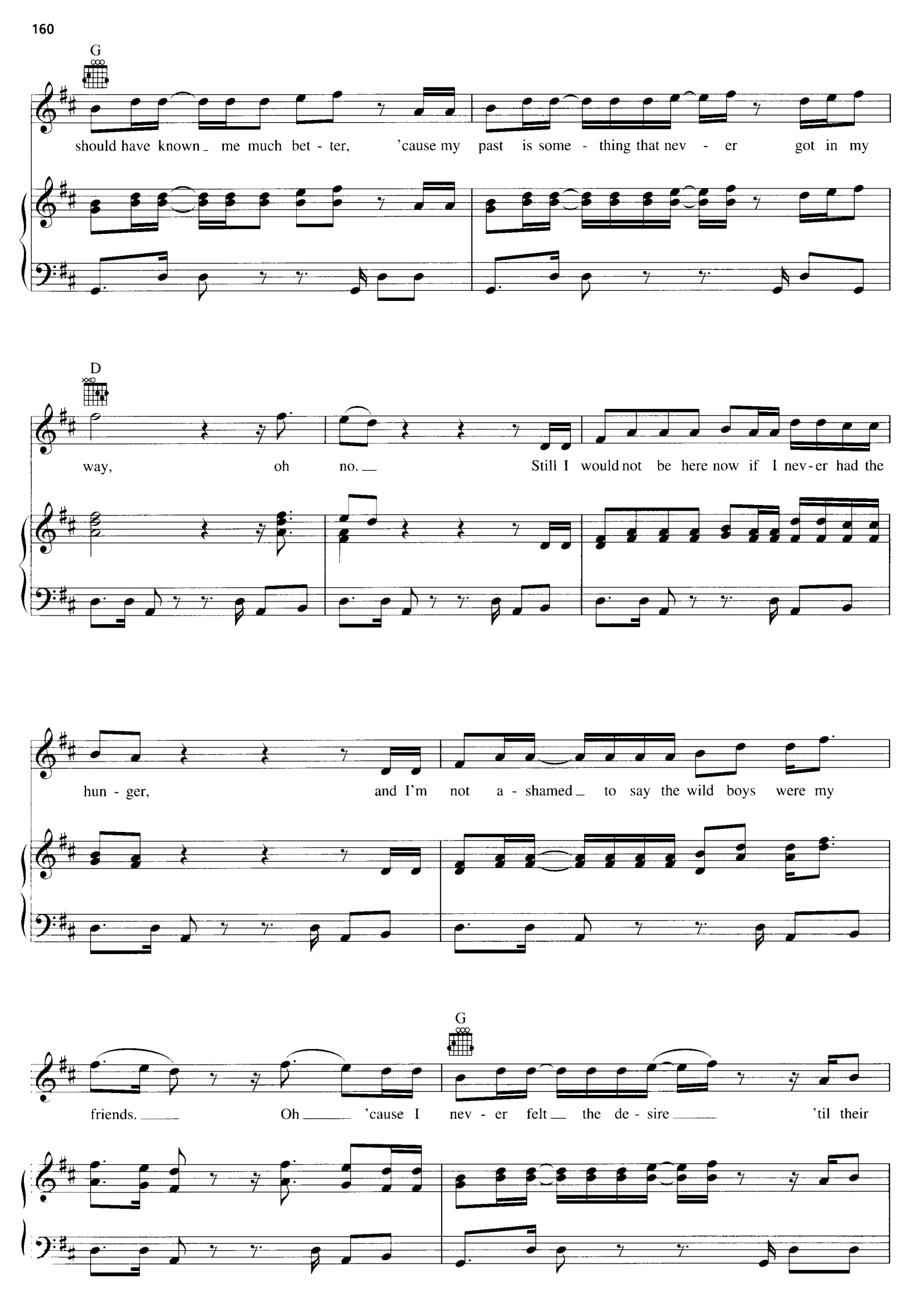
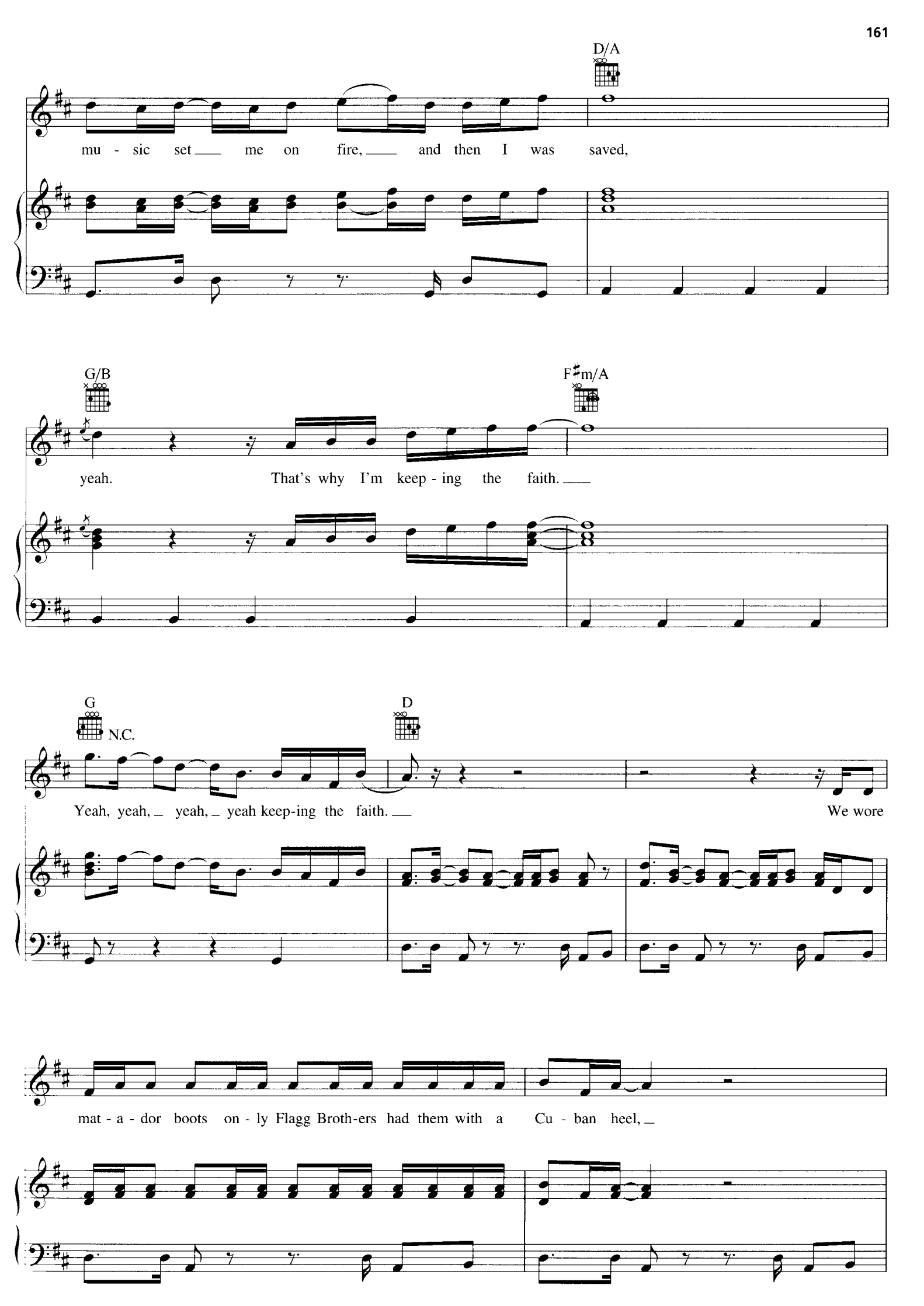
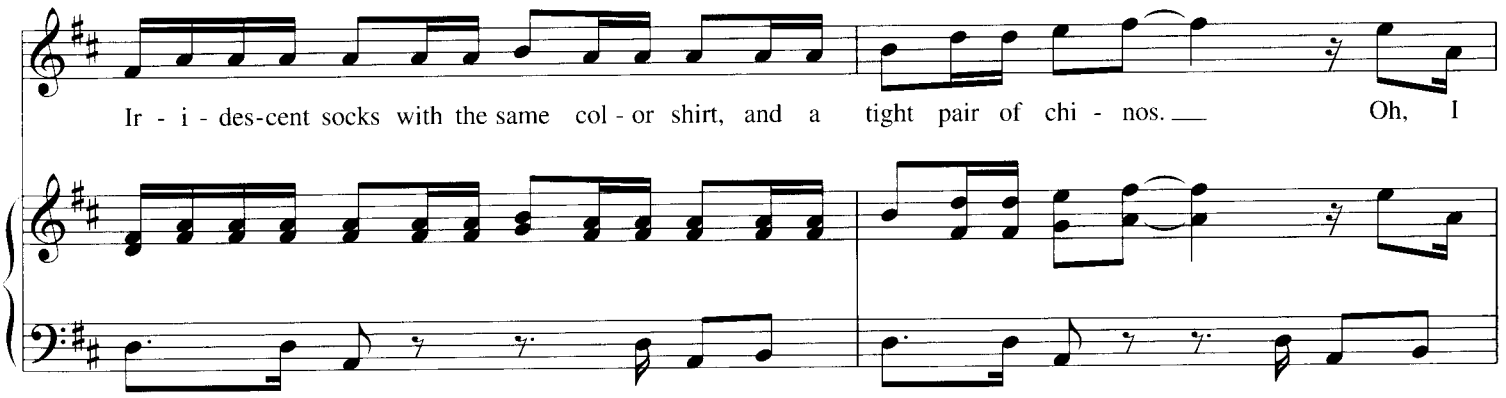
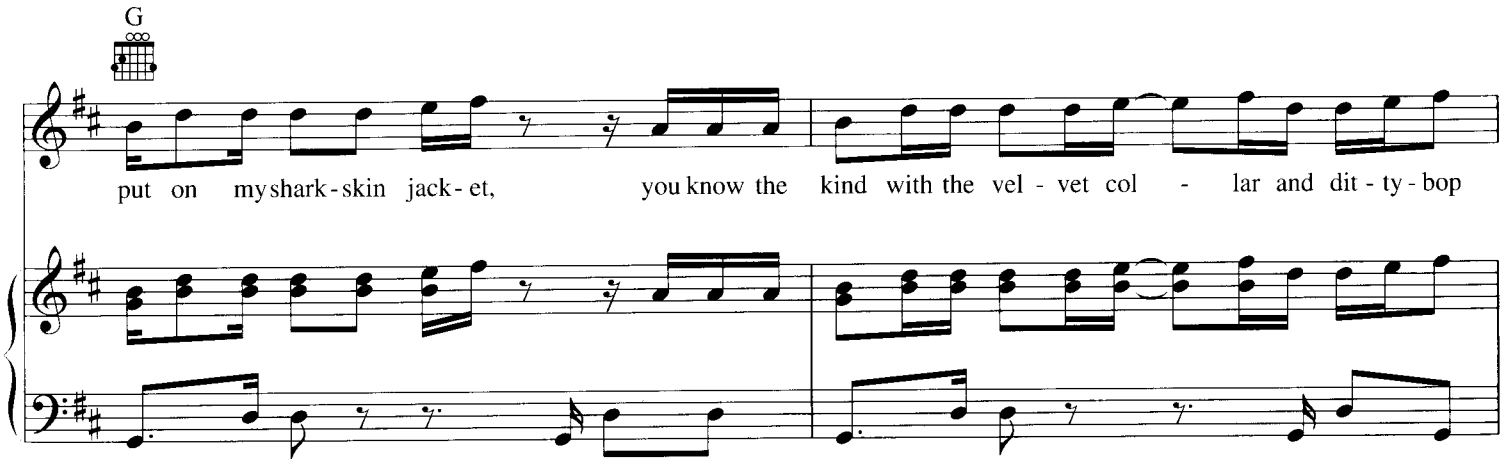
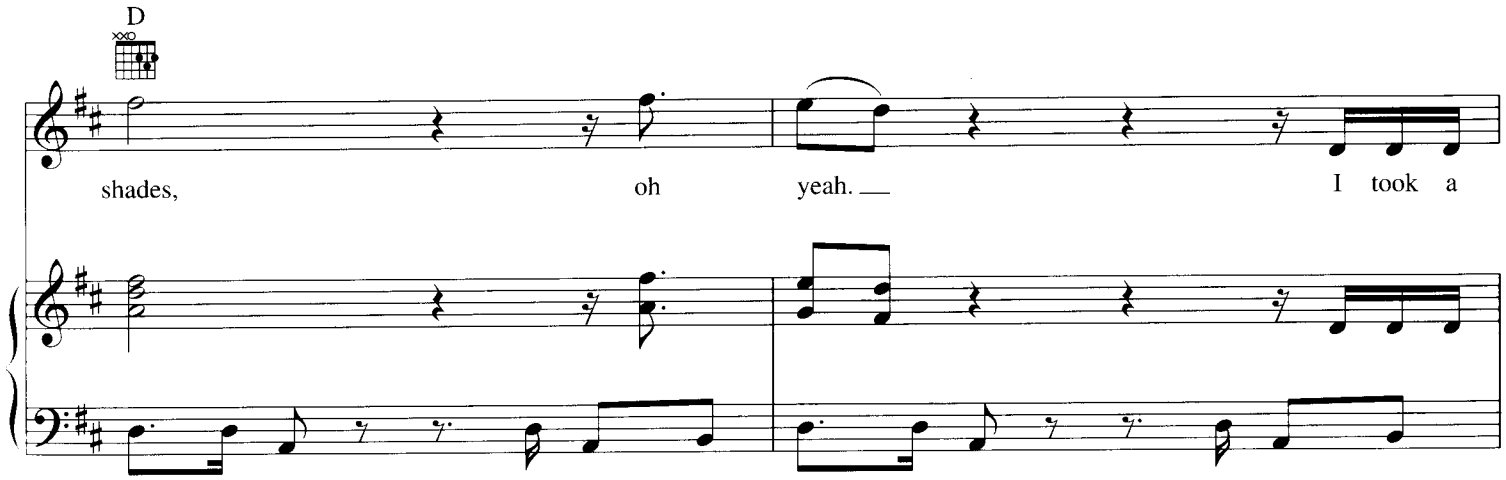
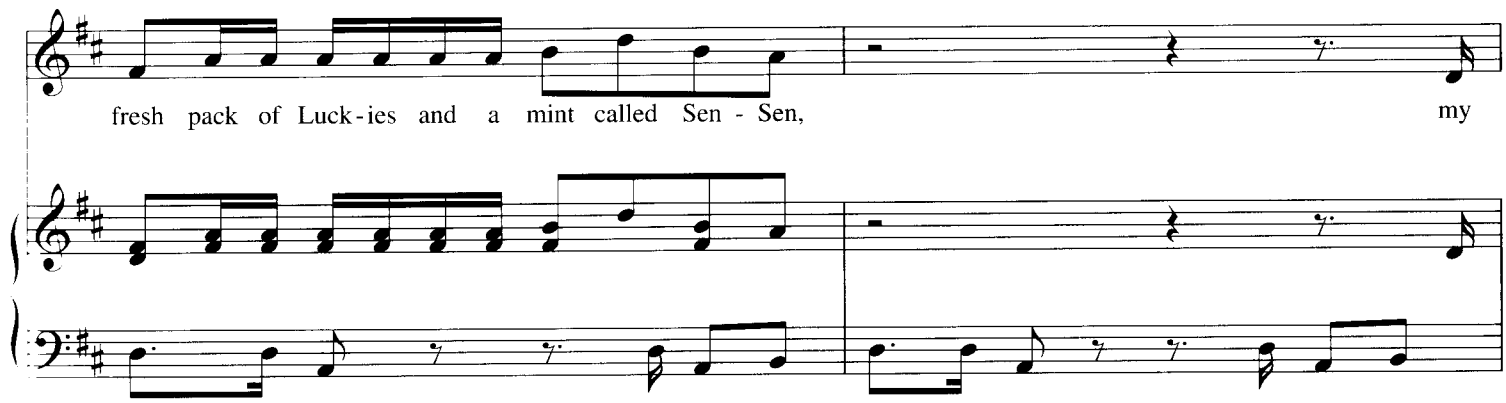

G
should have known me much bet - ter, 'cause my past is some - thing that nev - er got in my
D
way, oh no. Still I would not be here now if I nev-er had the
hun - ger, and I'm not a - shamed to say the wild boys were my
G
friends. Oh 'cause I nev - er felt the de - sire 'til their

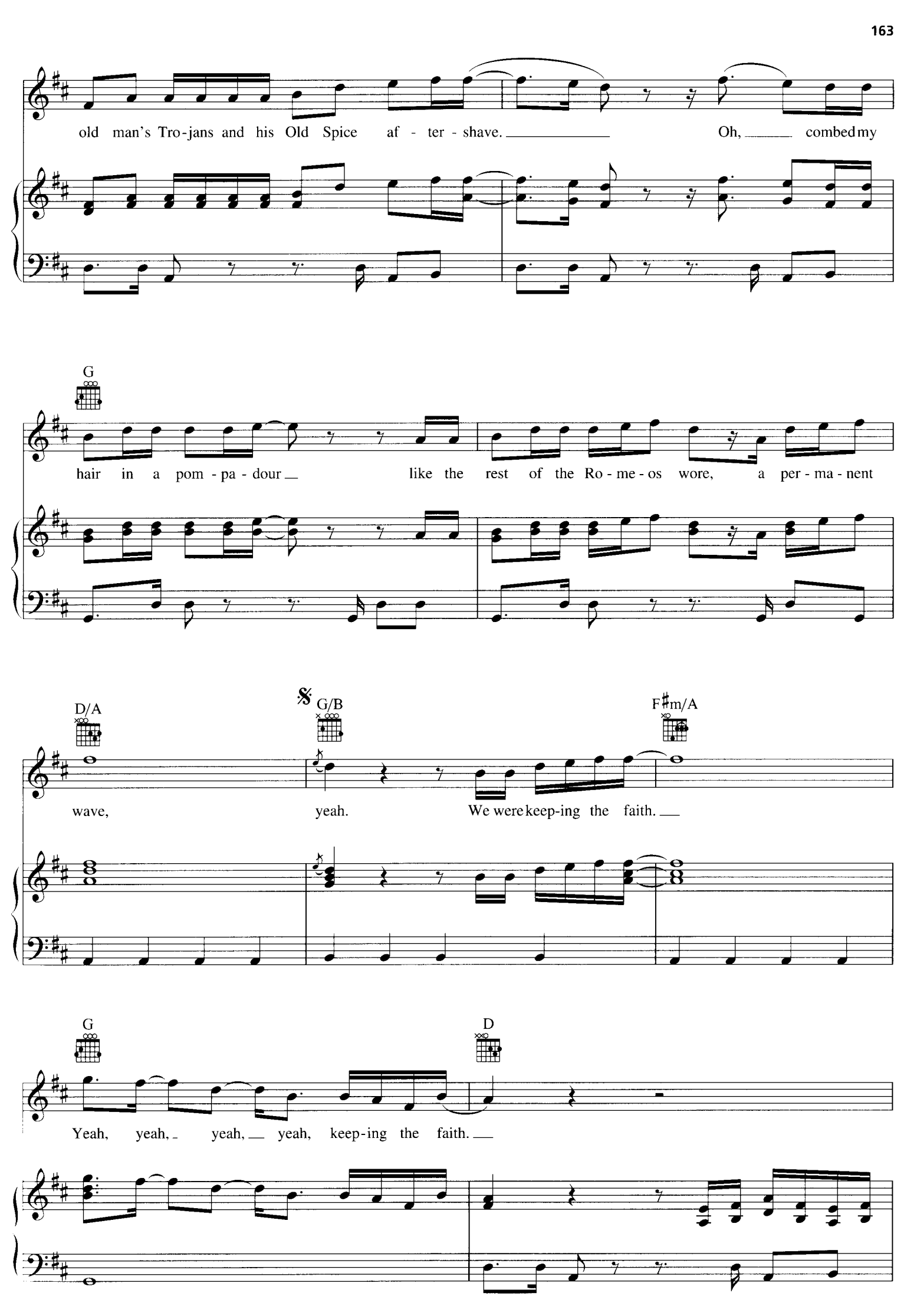

D/A
mu - sic set me on fire, and then I was saved,
G/B
F♯m/A
yeah. That's why I'm keep - ing the faith.
G
N.C.
D
Yeah, yeah, yeah, yeah keep-ing the faith.
We wore
mat - a - dor boots on - ly Flagg Broth-ers had them with a Cu - ban heel,

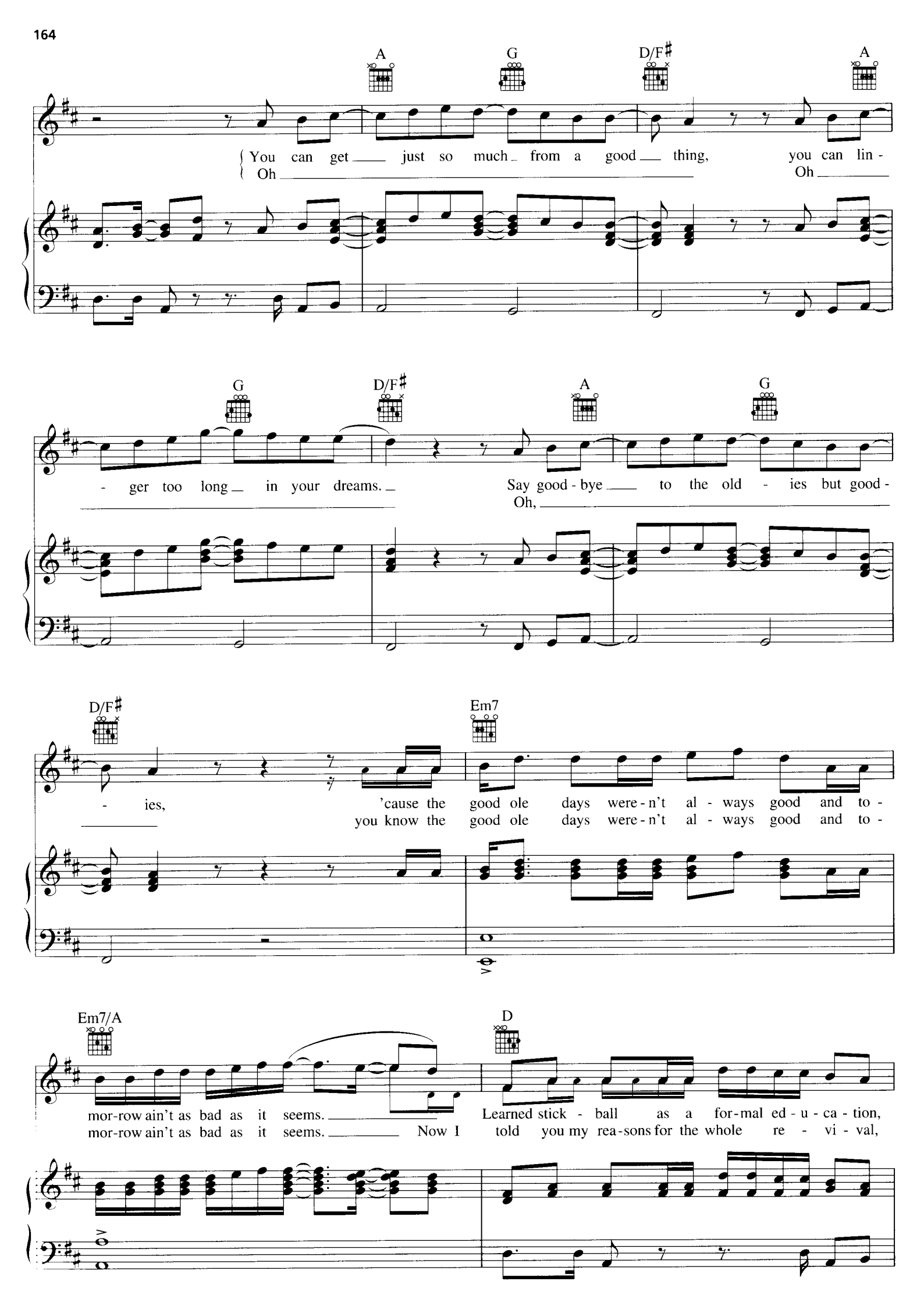

Ir - i - des-cent socks with the same col - or shirt, and a tight pair of chi - nos. Oh, I

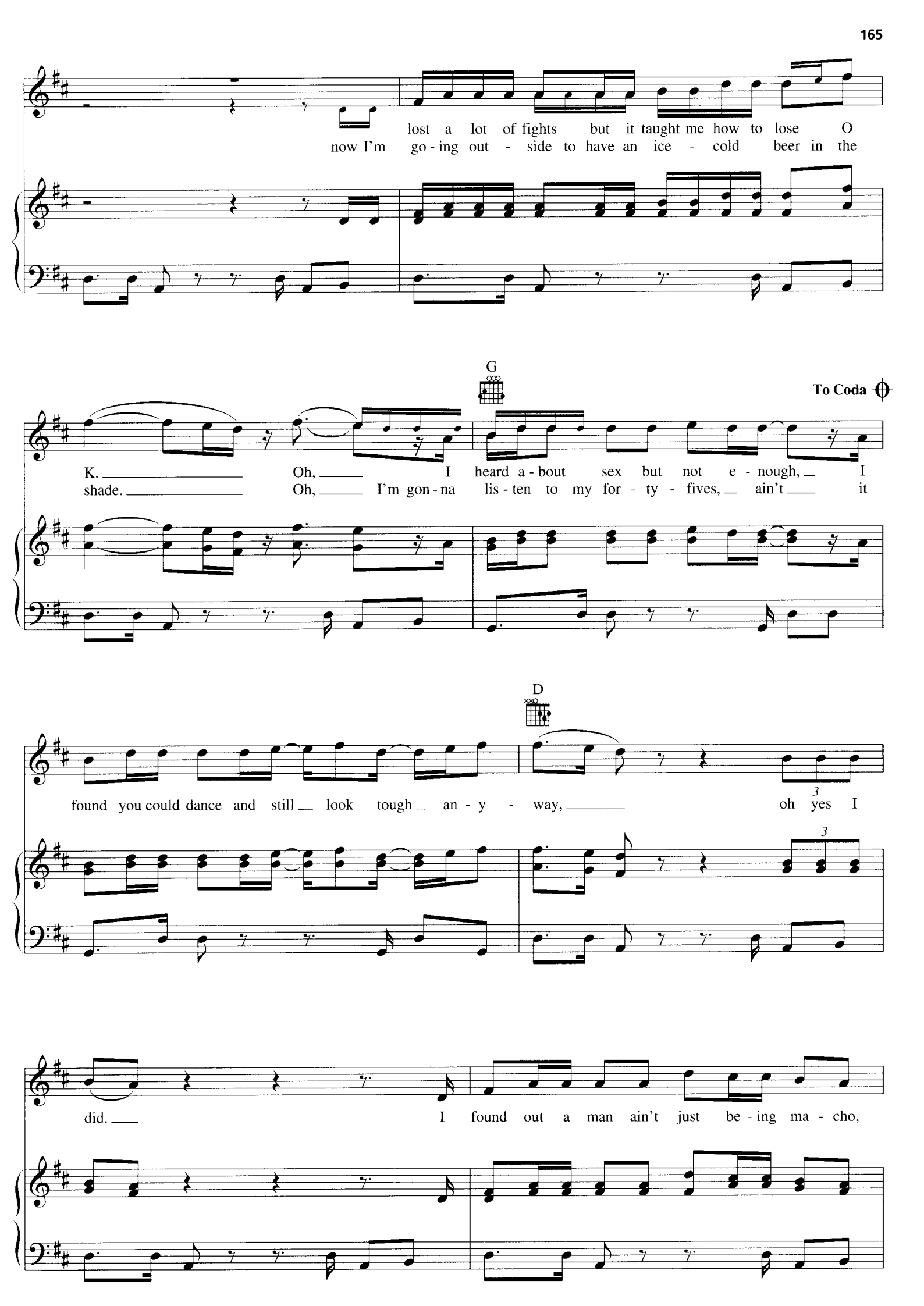

G
put on my shark-skin jack-et, you know the kind with the vel - vet col - lar and dit - ty - bop

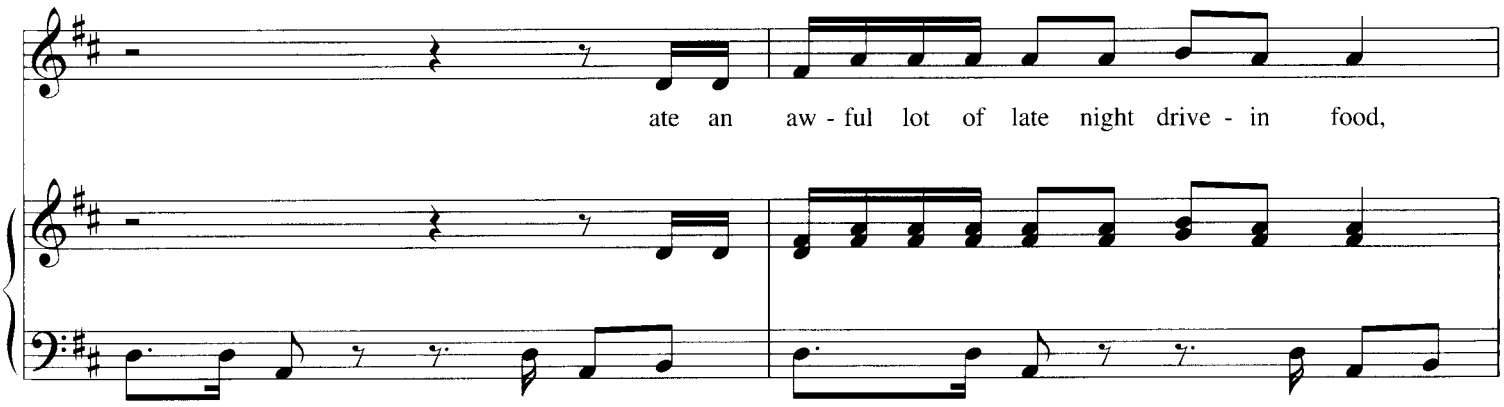

D
shades, oh yeah. I took a

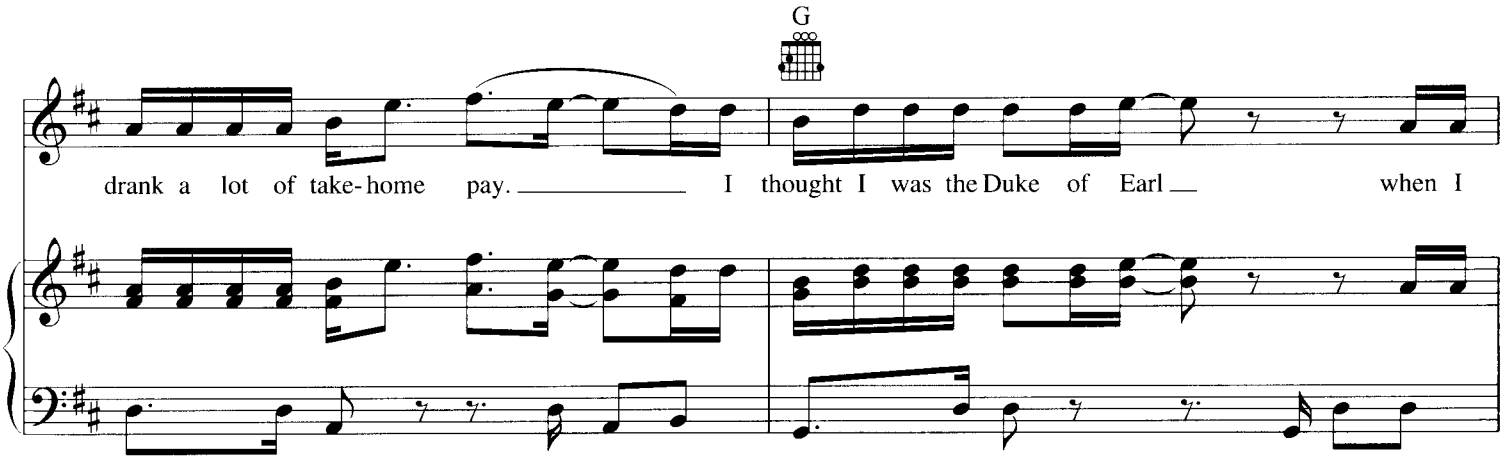

fresh pack of Luck-ies and a mint called Sen - Sen, my

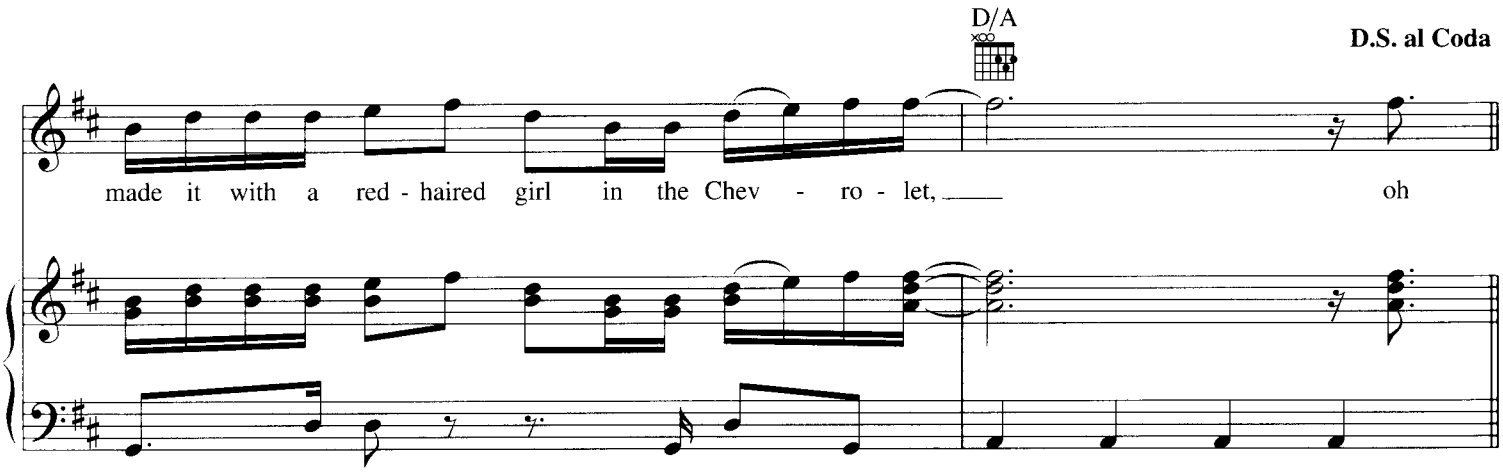

old man's Tro-jans and his Old Spice af - ter - shave. Oh, combed my
G
hair in a pom - pa - dour like the rest of the Ro - me - os wore, a per - ma - nent
D/A
G/B
F♯m/A
wave, yeah. We were keep-ing the faith.
G
D
Yeah, yeah, yeah, yeah, keep-ing the faith.

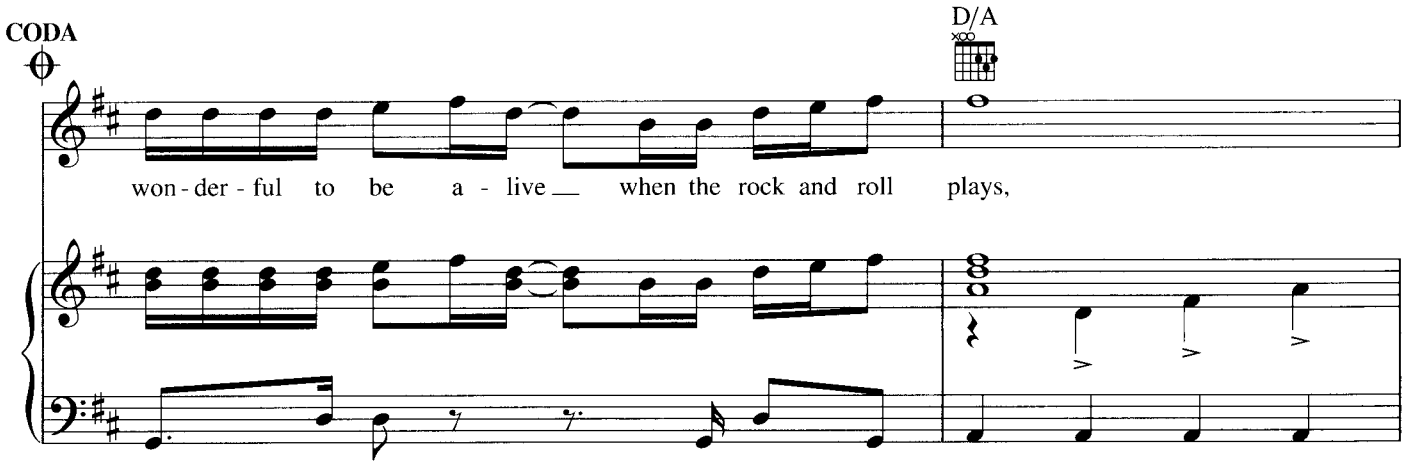

A
G
D/F♯
A
You can get just so much from a good thing, you can lin-
Oh
Oh
G
D/F♯
A
G
- ger too long in your dreams.
Say good - bye to the old - ies but good -
Oh,
D/F♯
Em7
- ies,
'cause the good ole days were - n't al - ways good and to -
you know the good ole days were - n't al - ways good and to -
Em7/A
D
mor-row ain't as bad as it seems.
Learned stick - ball as a for-mal ed - u - ca - tion,
mor-row ain't as bad as it seems.
Now I told you my rea-sons for the whole re - vi - val,

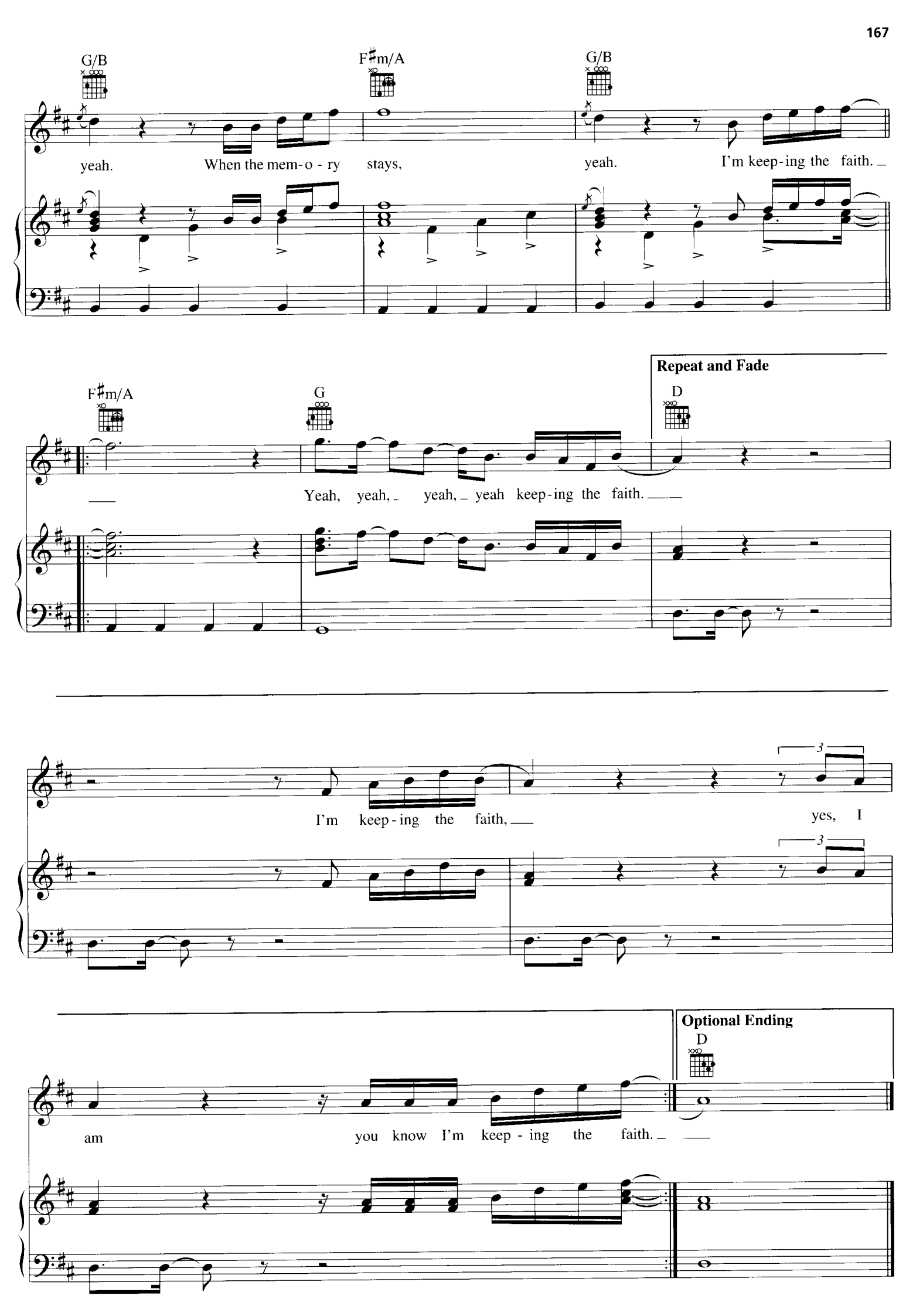

lost a lot of fights but it taught me how to lose O
now I'm go - ing out - side to have an ice - cold beer in the
G
To Coda
K. Oh, I heard a - bout sex but not e - nough, I
shade. Oh, I'm gon - na lis - ten to my for - ty - fives, ain't it
D
found you could dance and still look tough an - y - way, oh yes I
did. I found out a man ain't just be - ing ma - cho,


ate an aw - ful lot of late night drive - in food,


G
drank a lot of take-home pay. I thought I was the Duke of Earl when I

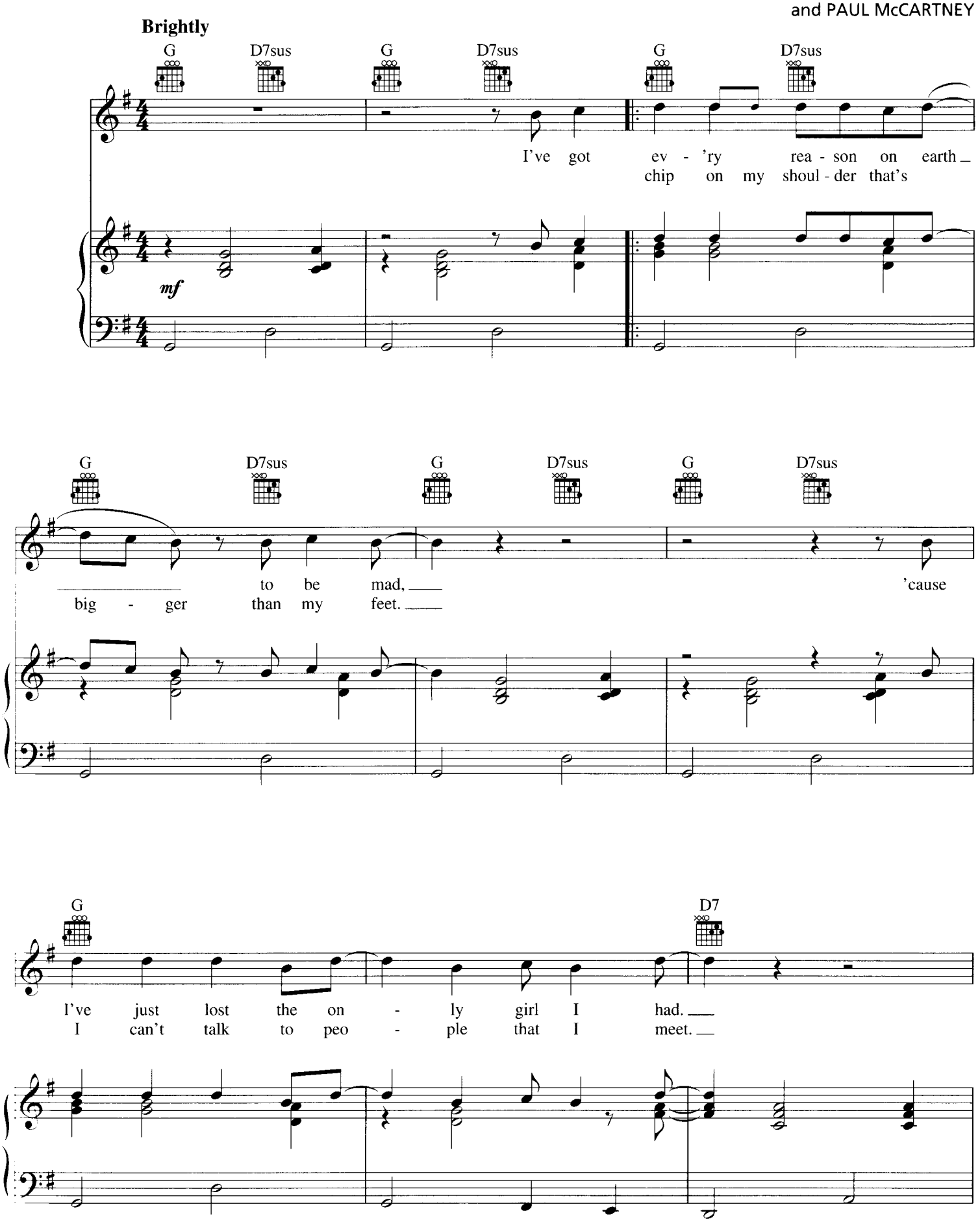

D/A
D.S. al Coda
made it with a red - haired girl in the Chev - ro - let, oh


CODA
D/A
won - der - ful to be a - live when the rock and roll plays,


G/B
F♯m/A
G/B
yeah. When the mem-o-ry stays, yeah. I'm keep-ing the faith.
Repeat and Fade
F♯m/A
G
D
Yeah, yeah, yeah, yeah keep-ing the faith.
I'm keep-ing the faith, yes, I
Optional Ending
D
am you know I'm keep-ing the faith.

I'LL CRY INSTEAD

Words and Music by JOHN LENNON
and PAUL McCARTNEY



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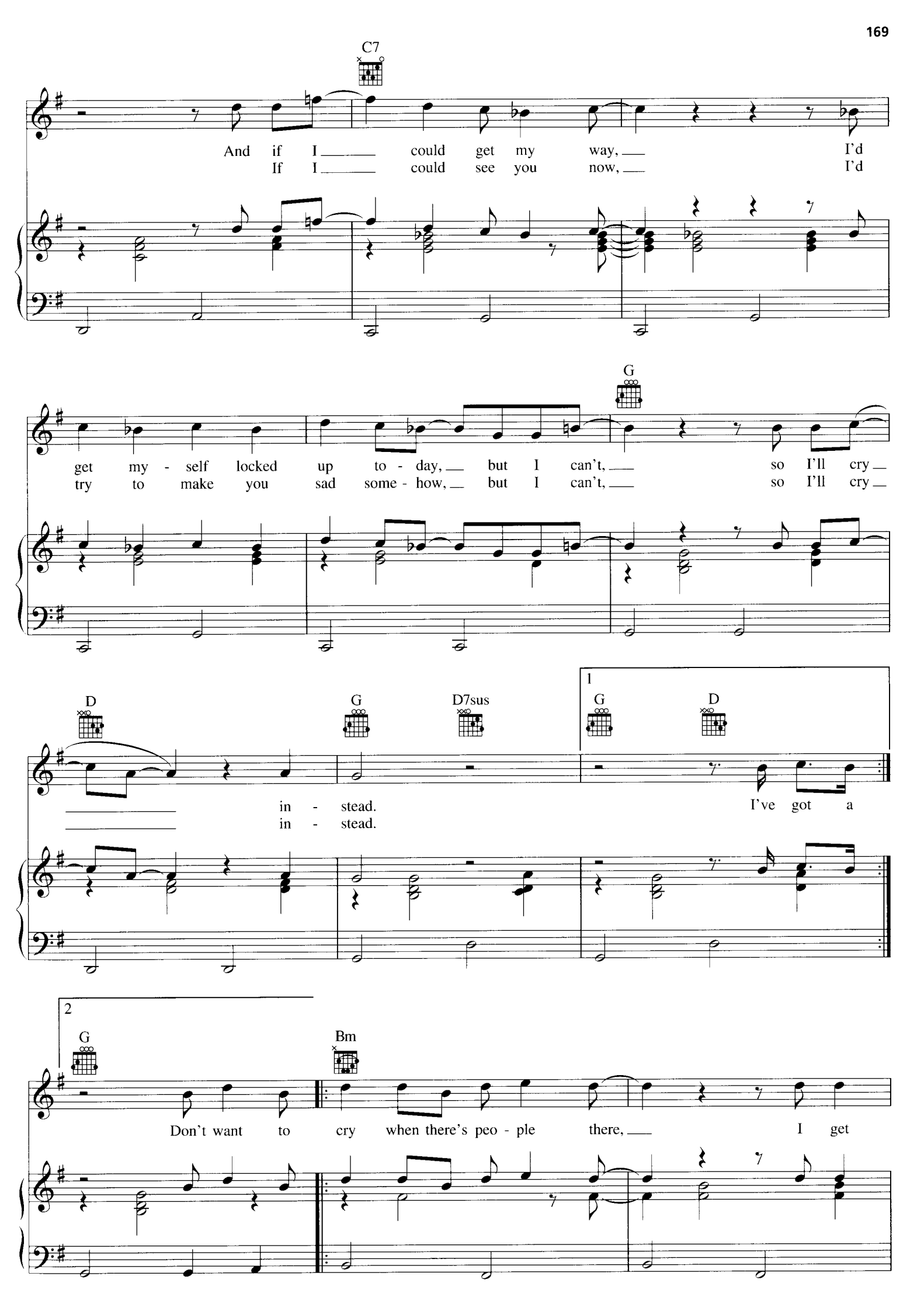
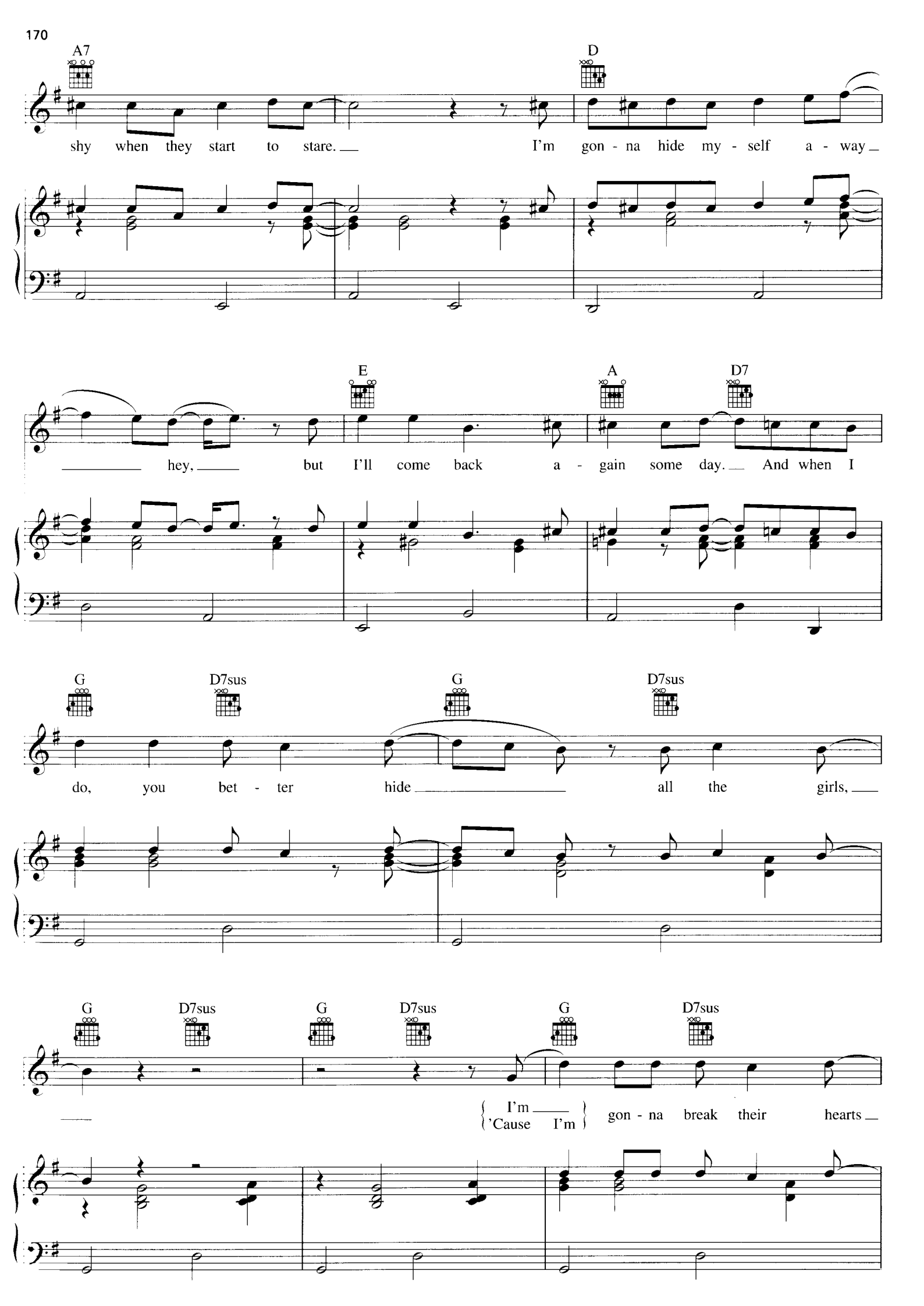
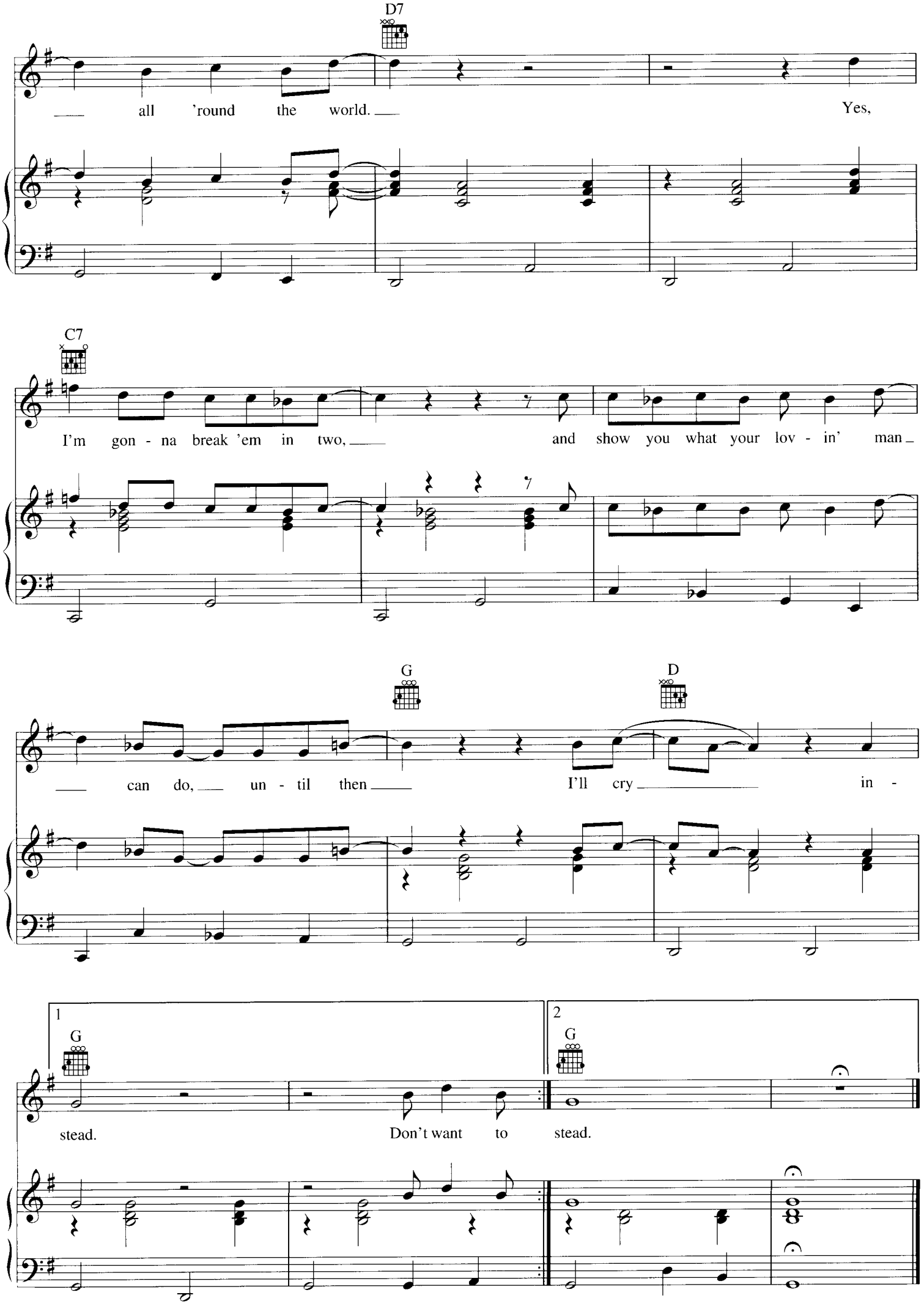
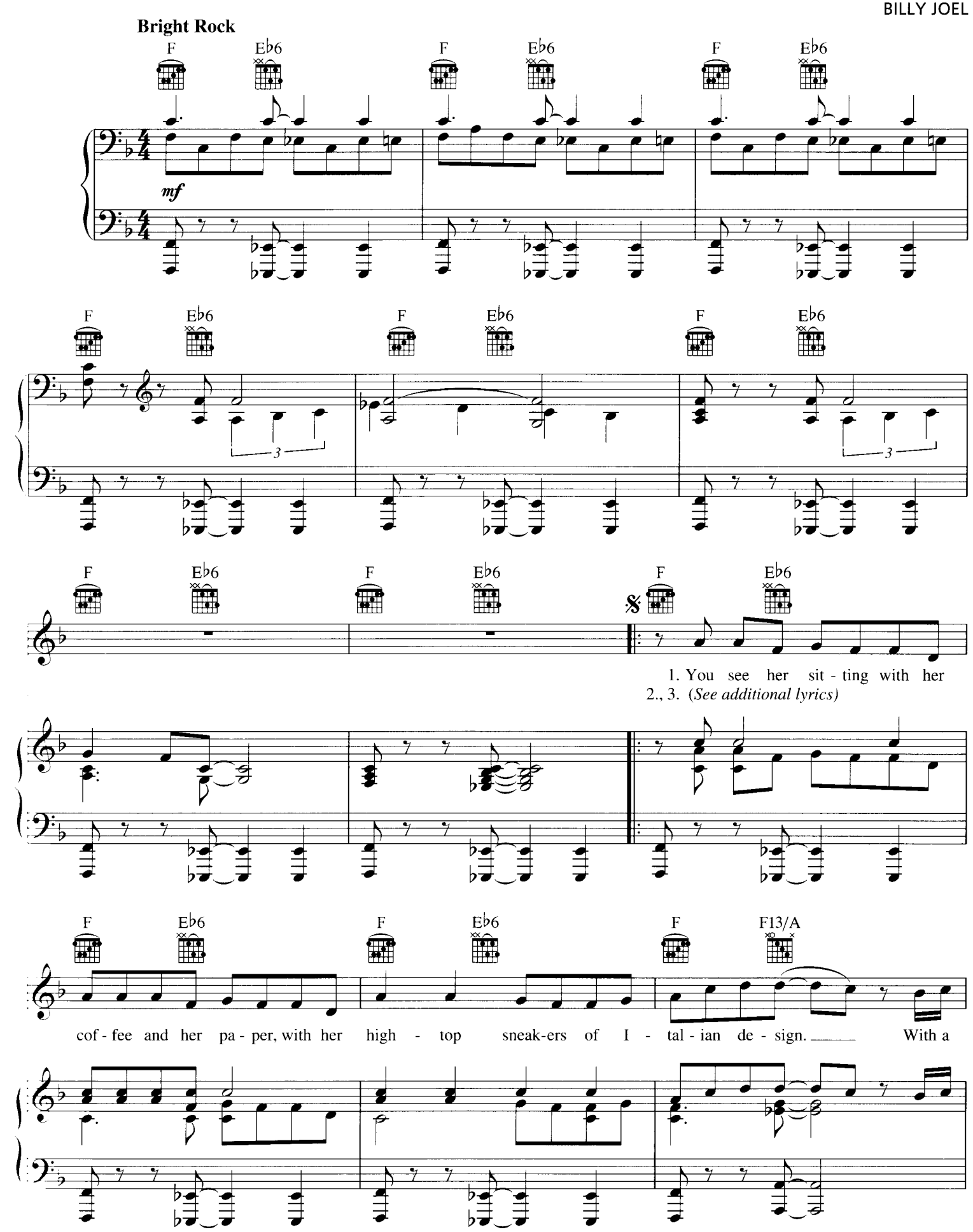

C7
And if I could get my way, I'd
If I could see you now, I'd
G
get my - self locked up to - day, but I can't, so I'll cry
try to make you sad some - how, but I can't, so I'll cry
D
G
D7sus
in - stead.
in - stead.
1
G
D
I've got a
2
G
Bm
Don't want to cry when there's peo - ple there, I get


A7
D
shy when they start to stare. I'm gon - na hide my - self a - way
E
A
D7
hey, but I'll come back a - gain some day. And when I
G
D7sus
G
D7sus
do, you bet - ter hide all the girls,
G
D7sus
G
D7sus
G
D7sus
I'm
'Cause I'm
gon - na break their hearts


D7
all 'round the world.
Yes,
C7
I'm gon - na break 'em in two,
and show you what your lov - in' man
G
D
can do, un - til then
I'll cry
in -
1
G
stead.
Don't want to
2
G
stead.

MODERN WOMAN

Words and Music by
BILLY JOEL



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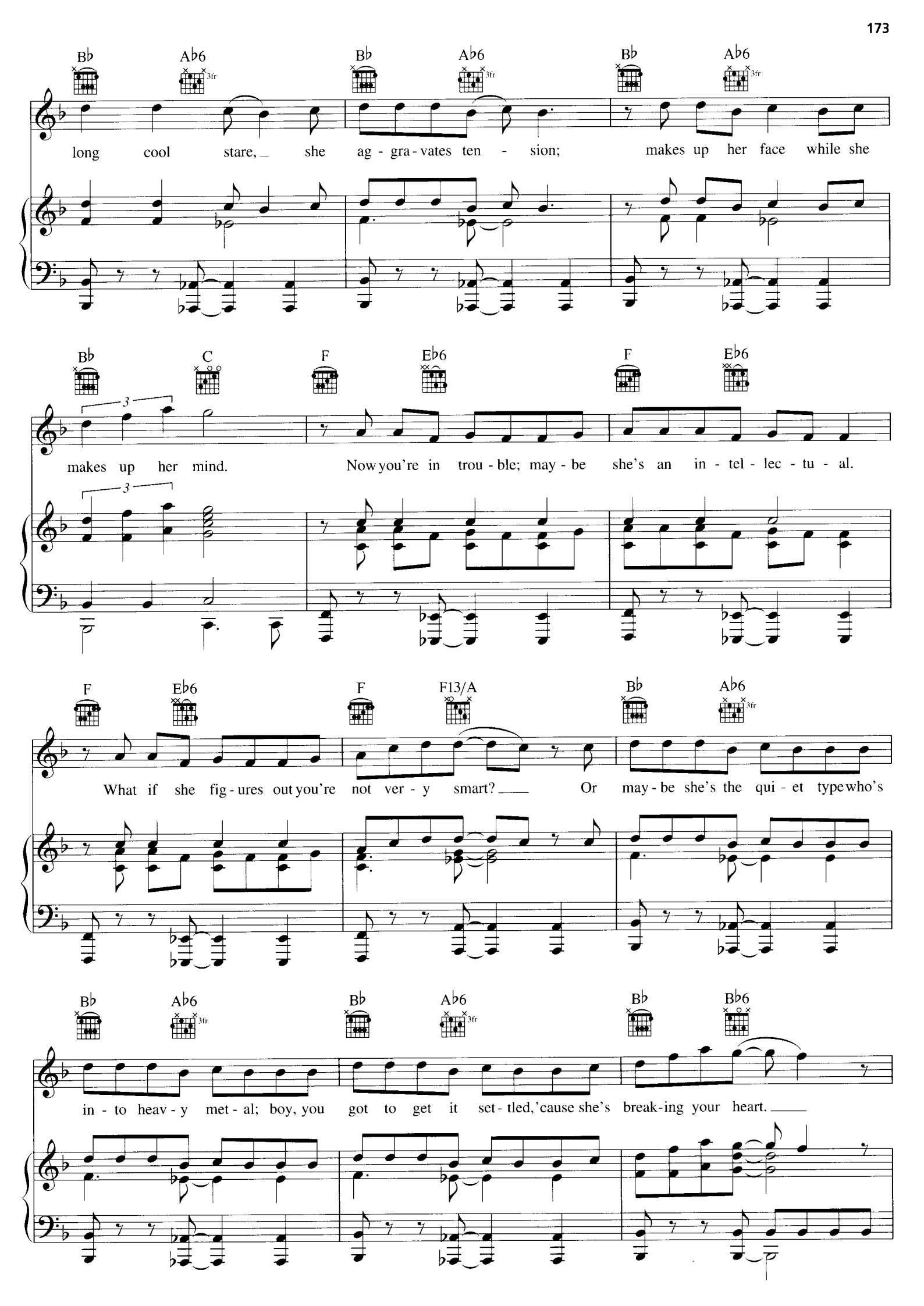
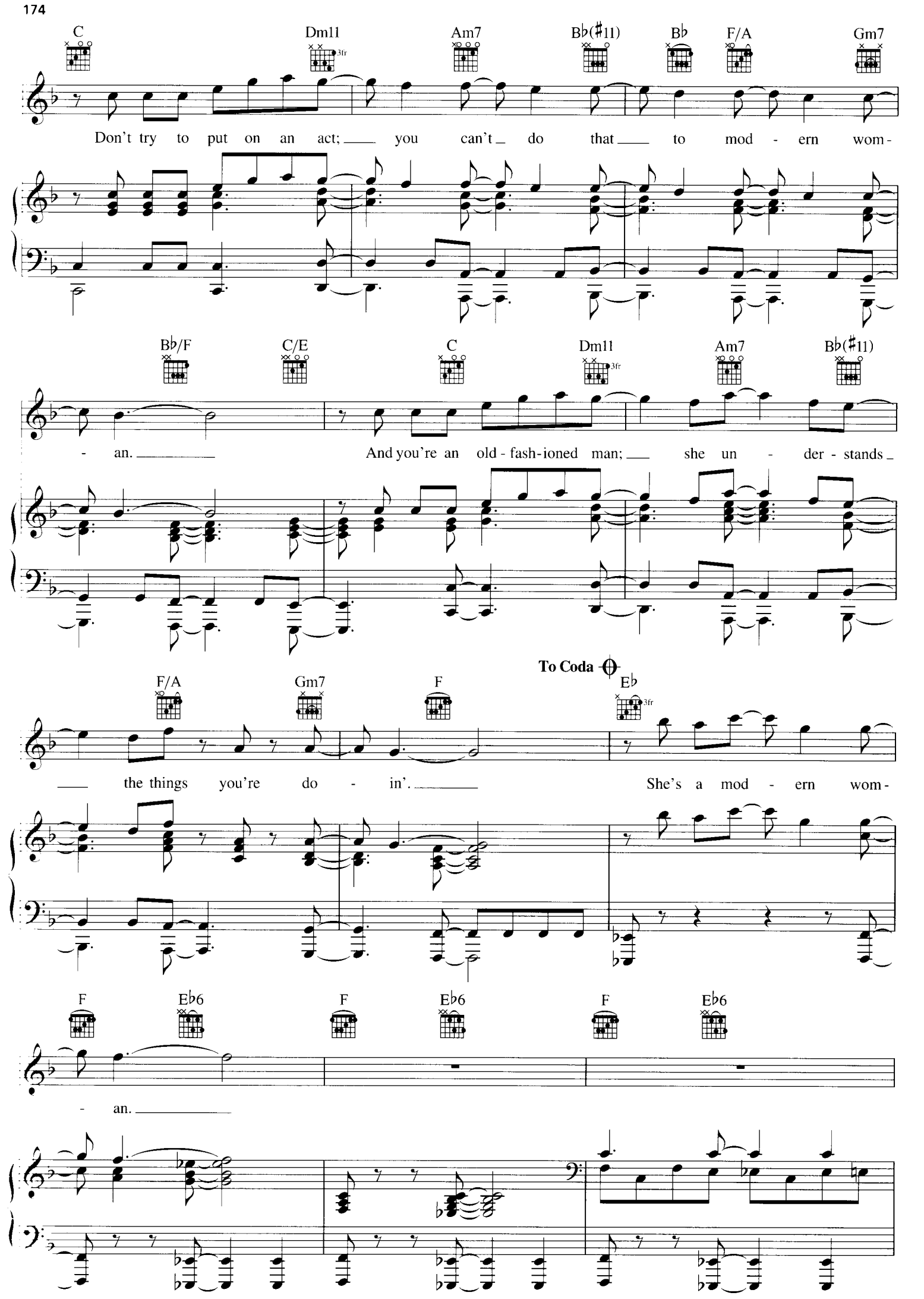
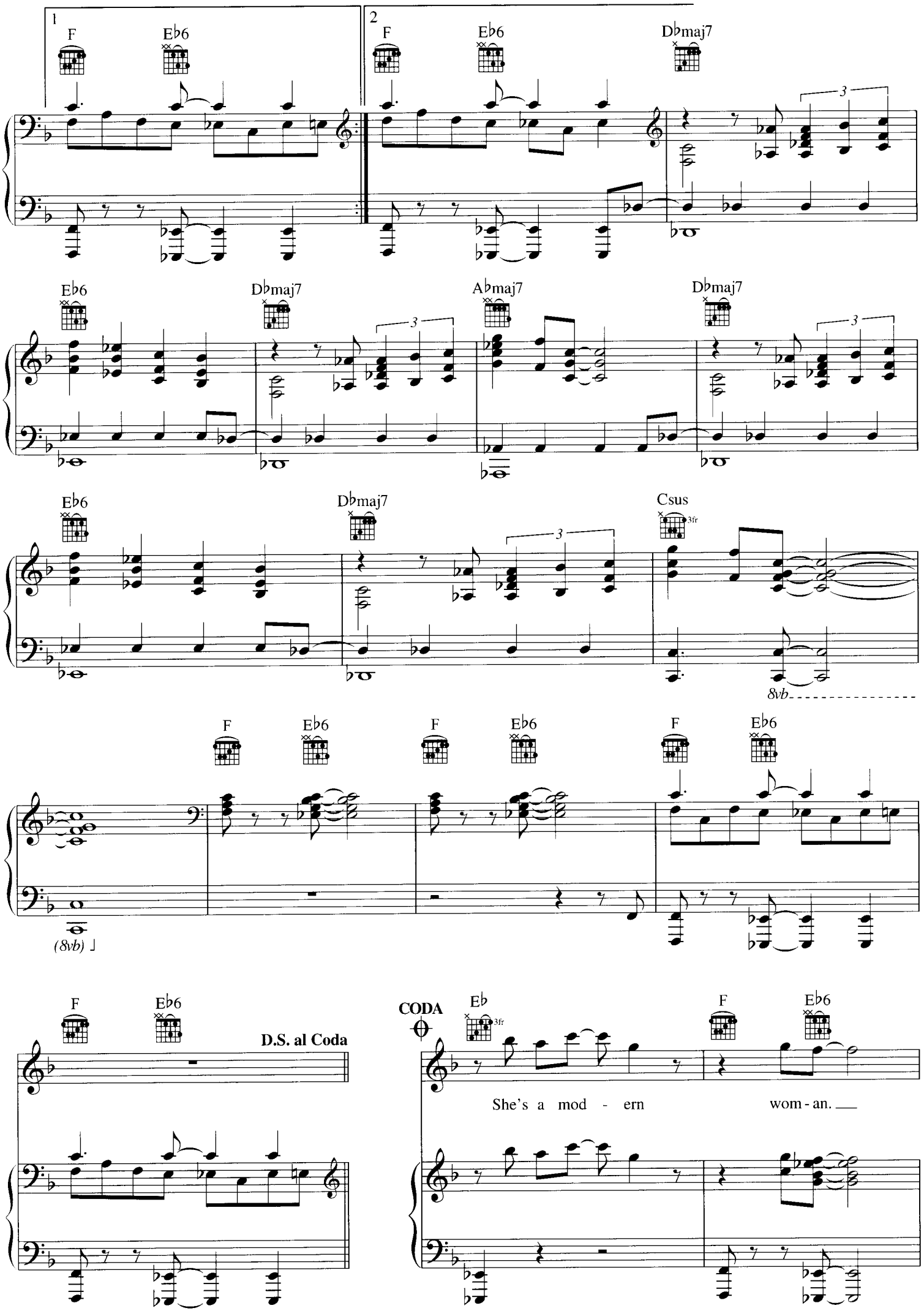
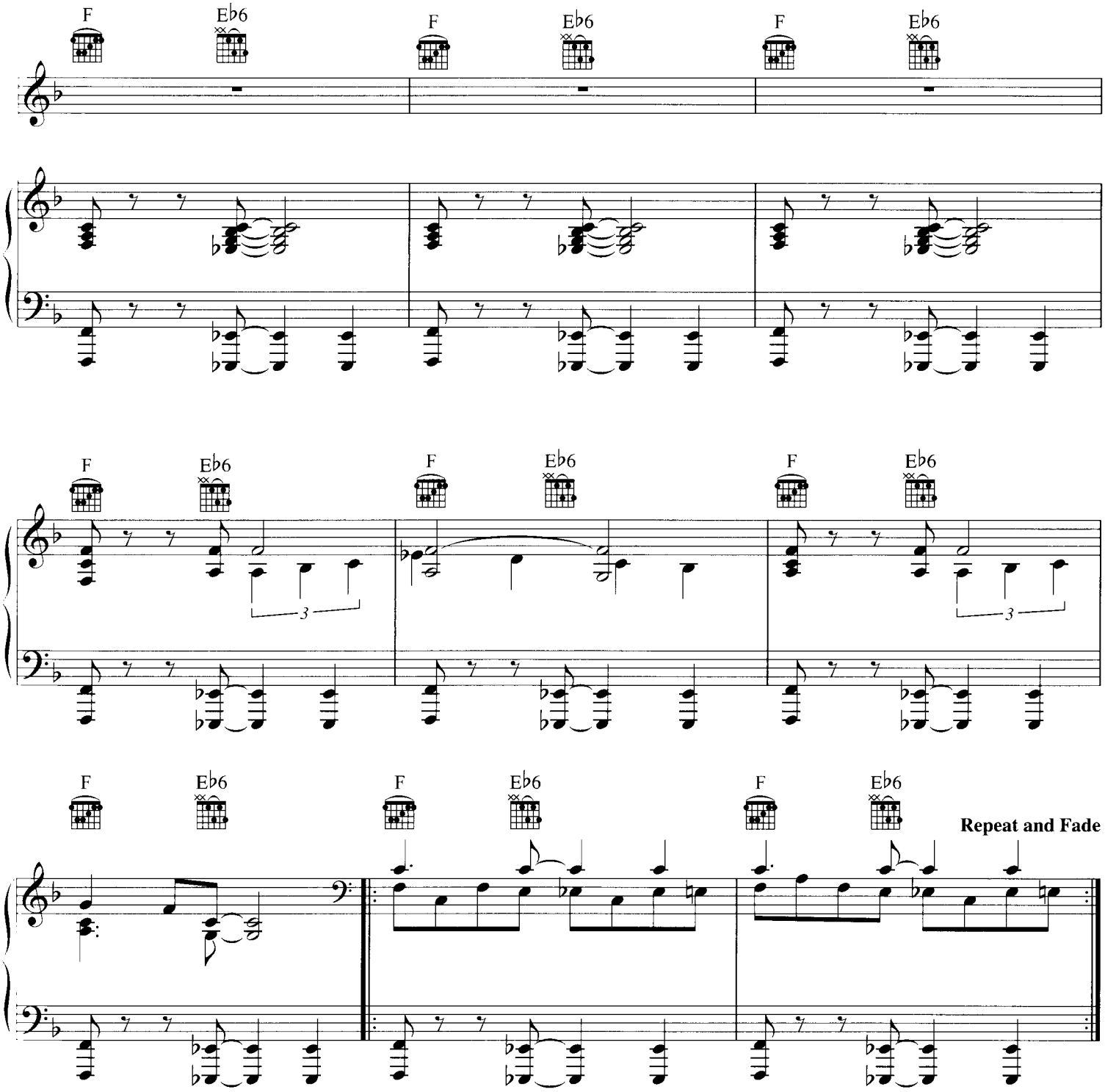

Bb Ab6 Bb Ab6 Bb Ab6
long cool stare, she ag - gra - vates ten - sion; makes up her face while she
Bb C F Eb6 F Eb6
makes up her mind. Now you're in trou - ble; may - be she's an in - tel - lec - tu - al.
F Eb6 F F13/A Bb Ab6
What if she fig - ures out you're not ver - y smart? Or may - be she's the qui - et type who's
Bb Ab6 Bb Ab6 Bb Bb6
in - to heav - y met - al; boy, you got to get it set - tled, 'cause she's break - ing your heart.


C
Dm11
3fr
Am7
B♭(♯11)
B♭
F/A
Gm7
Don't try to put on an act; you can't do that to mod - ern wom -
B♭/F
C/E
C
Dm11
3fr
Am7
B♭(♯11)
- an.
And you're an old - fash-ioned man; she un - der - stands
To Coda
F/A
Gm7
F
E♭
3fr
the things you're do - in'.
She's a mod - ern wom -
F
E♭6
F
E♭6
F
E♭6
- an.


1
2
F
E♭6
D♭maj7
A♭maj7
Csus
3fr
3
8vb
(8vb)
D.S. al Coda
CODA
E♭
She's a mod - ern wom - an.



Additional Lyrics

Verse 2: She looks sleek and she seems so professional;
She's got a lot of confidence it's easy to see.
You want to make a move, but you feel so inferior
'Cause under that exterior she's got her own money,
So she's not another honey you can quickly disarm.
She's got the eyes that make you realize
She won't be hypnotized by your usual charm.

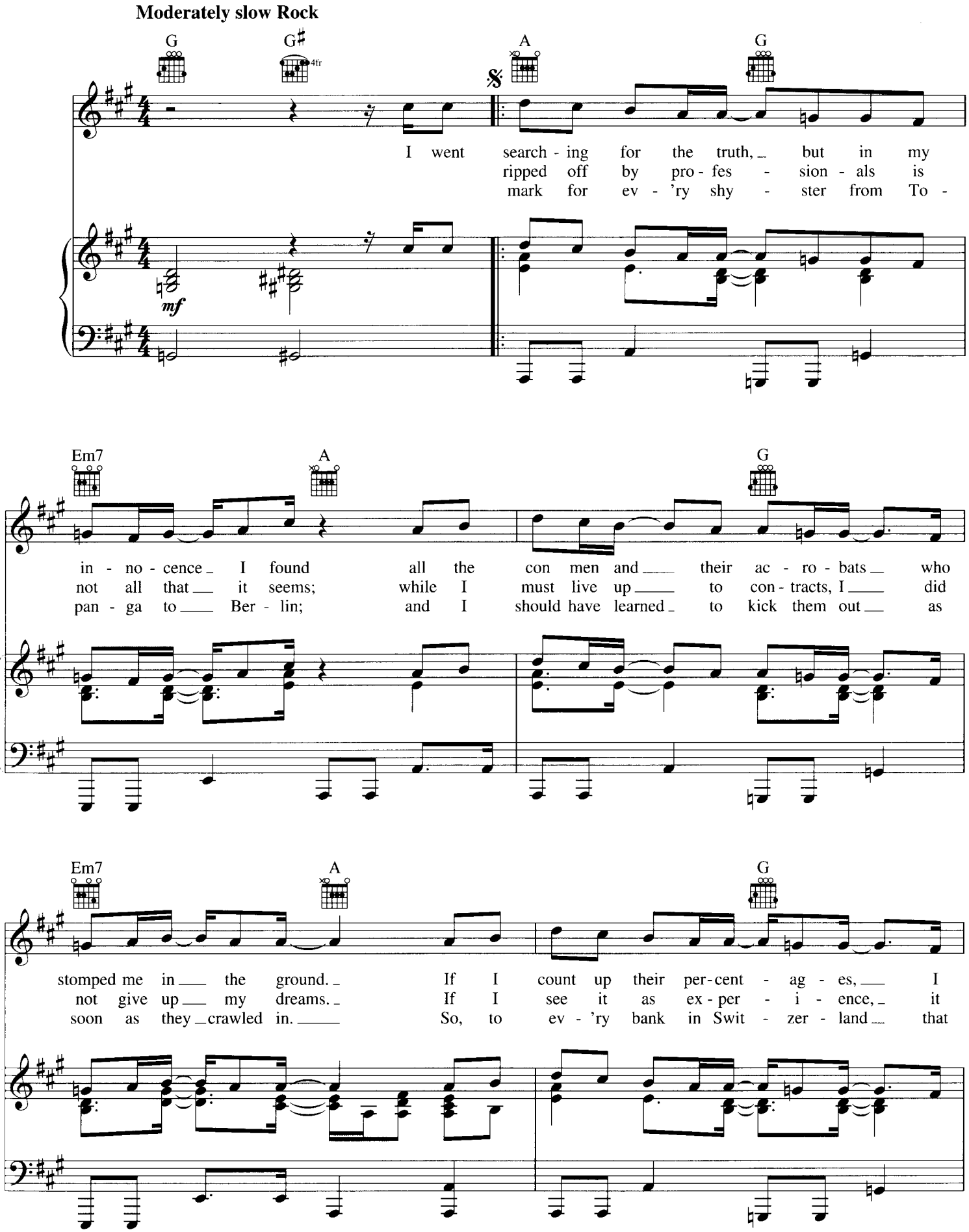
Chorus 2: You've got your plan of attack;
That won't attract the modern woman.
When you're an old-fashioned man,
She understands the things you're doin'.
She's a modern woman.

Verse 3: Time goes by, and you're sharing an apartment.
She says she loves you but she doesn't know why.
In the morning she leaves you with your coffee and your paper;
It's a strange situation for an old-fashioned guy.
But times have changed, things are not the same, baby.
You overcame such a bad attitude.
Rock'n'roll just used to be for kicks,
And nowadays it's politics,
And after 1986 what else could be new?

Chorus 3: You've got to learn to relax
And face the facts of modern woman.
And you're an old-fashioned man;
She understands the things you're doin'.
She's a modern woman.

GETTING CLOSER

Words and Music by
BILLY JOEL



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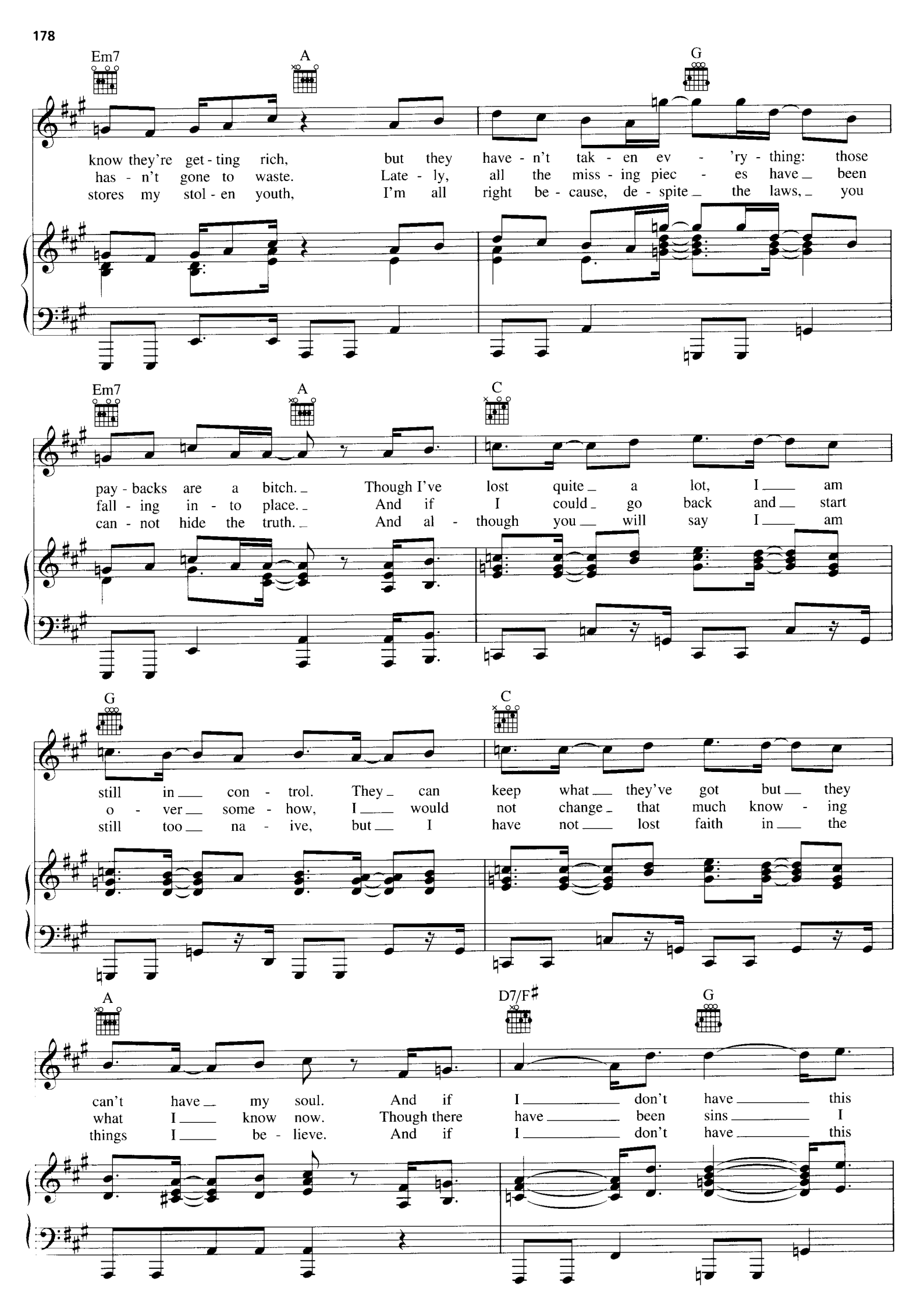
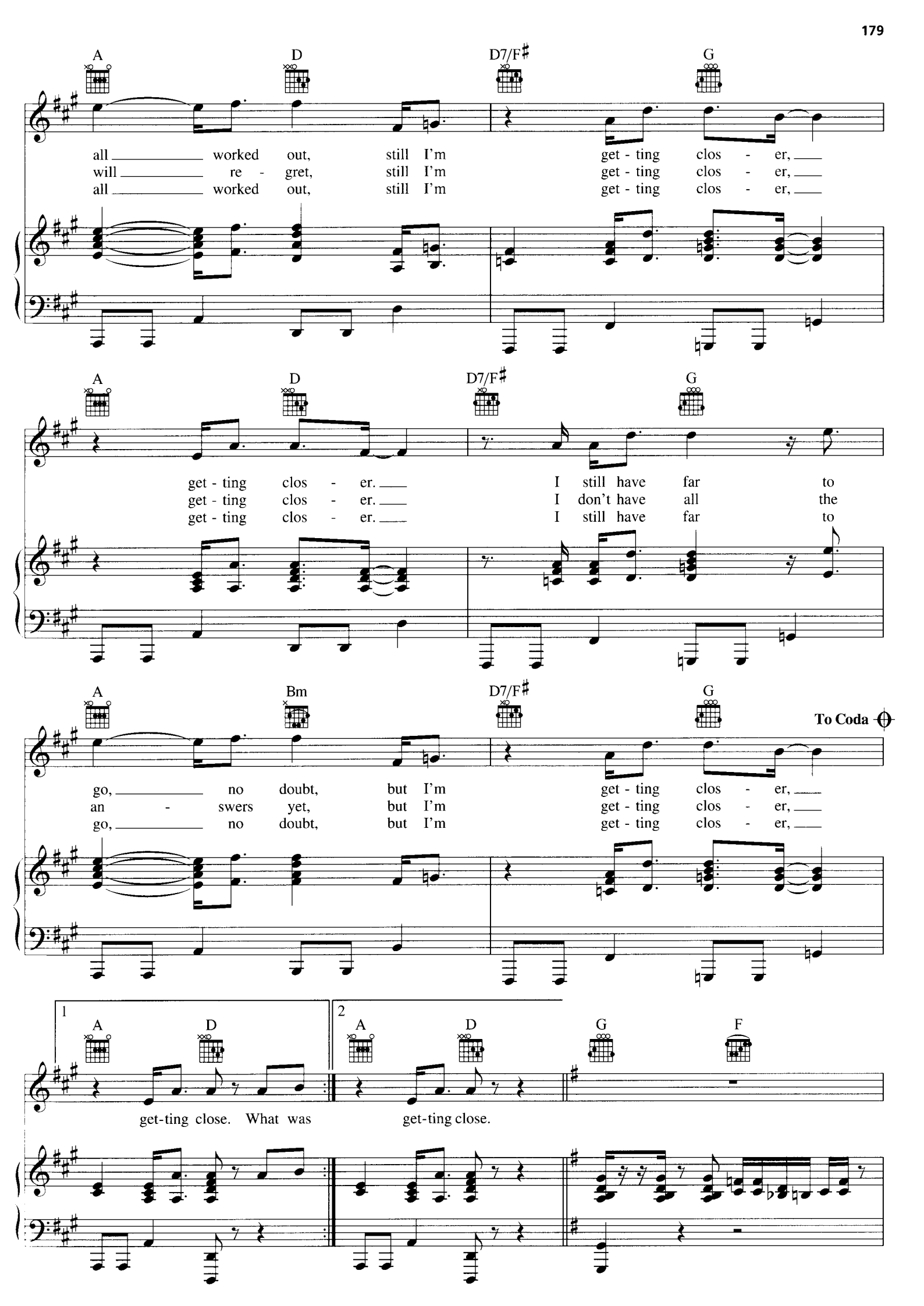
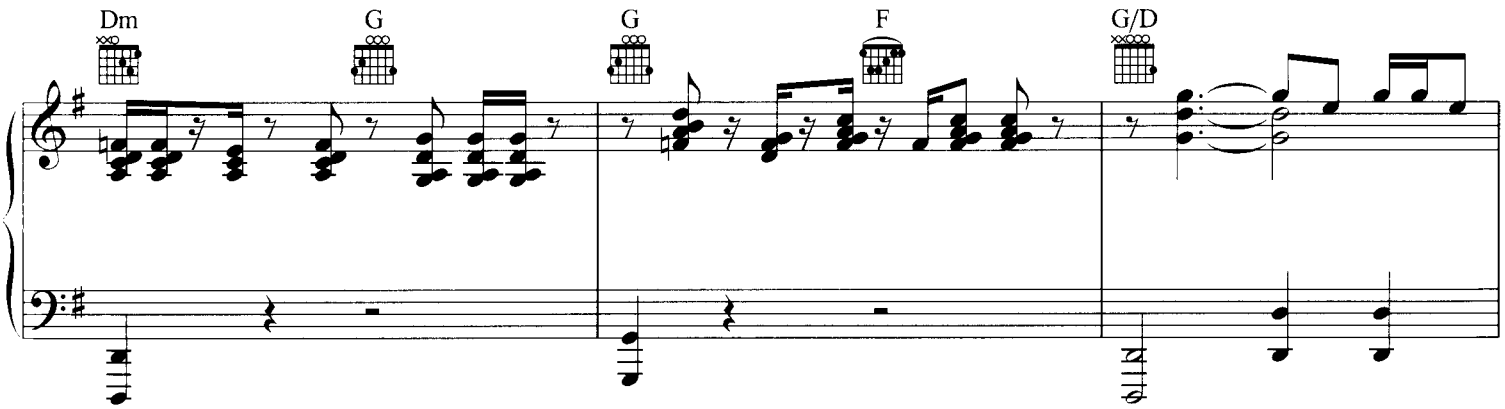
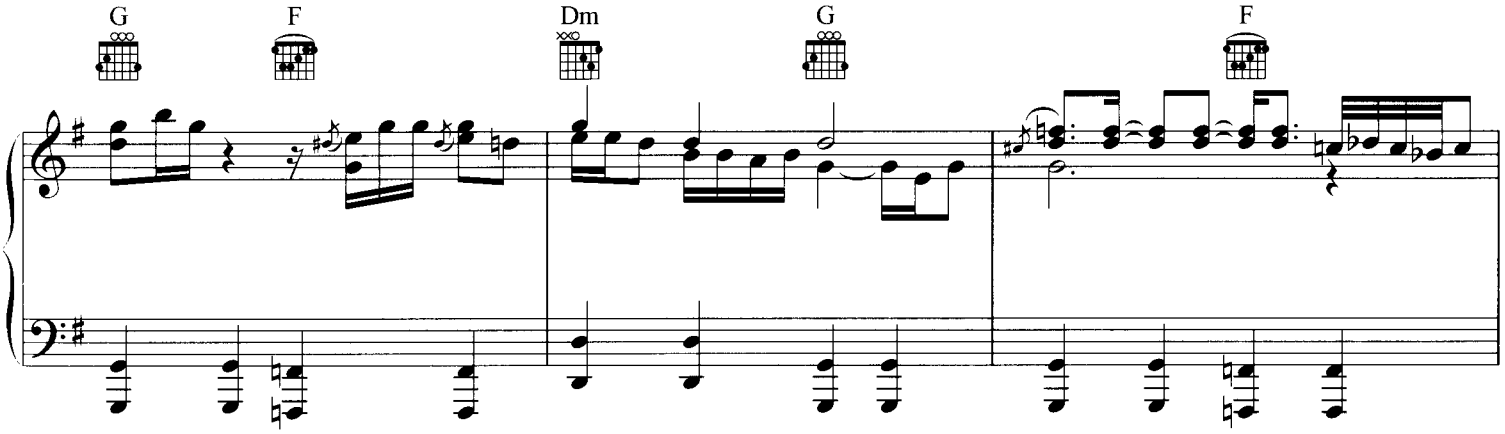
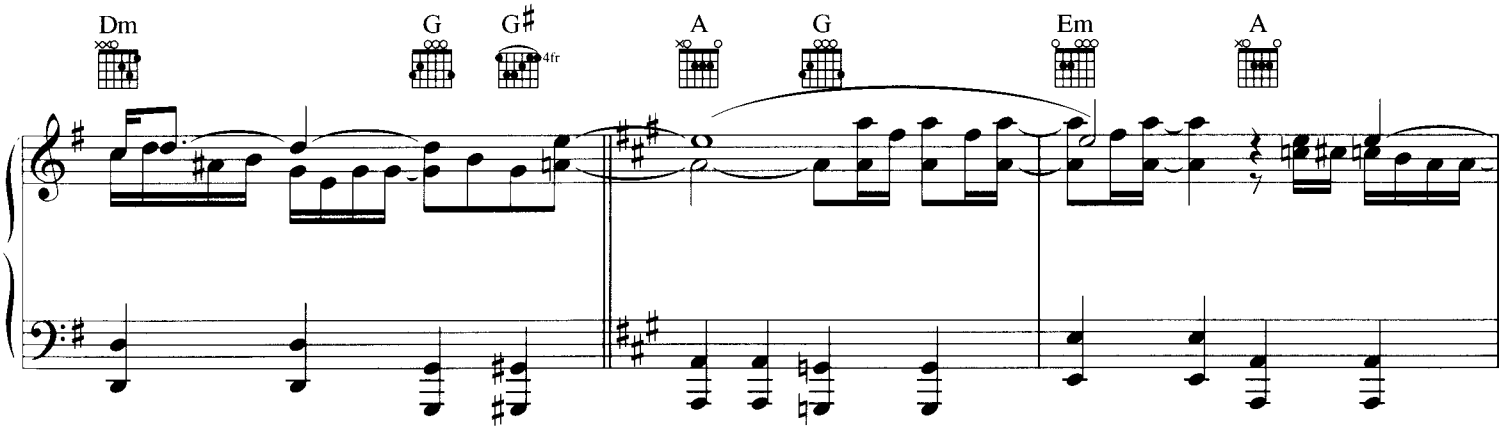
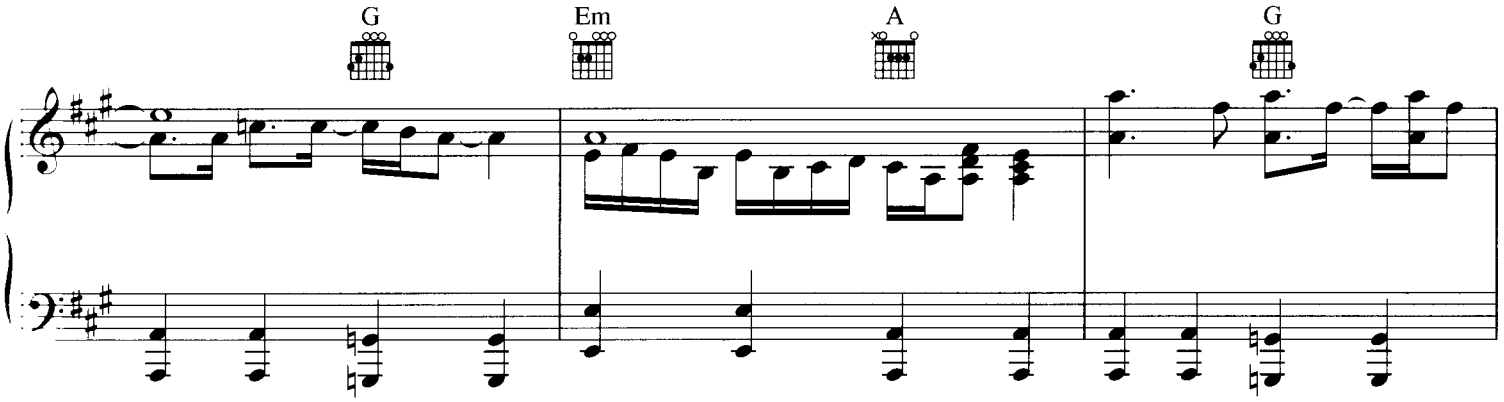

Em7
A
G
know they're get - ting rich, but they have - n't tak - en ev - 'ry - thing: those
has - n't gone to waste. Late - ly, all the miss - ing piec - es have been
stores my stol - en youth, I'm all right be - cause, de - spite the laws, you
Em7
A
C
pay - backs are a bitch. Though I've lost quite a lot, I am
fall - ing in - to place. And if I could go back and start
can - not hide the truth. And al - though you will say I am
G
C
still in con - trol. They can keep what they've got but they
o - ver some - how, I would not change that much know - ing
still too na - ive, but I have not lost faith in the
A
D7/F♯
G
can't have my soul. And if I don't have this
what I know now. Though there have been sins I
things I be - lieve. And if I don't have this

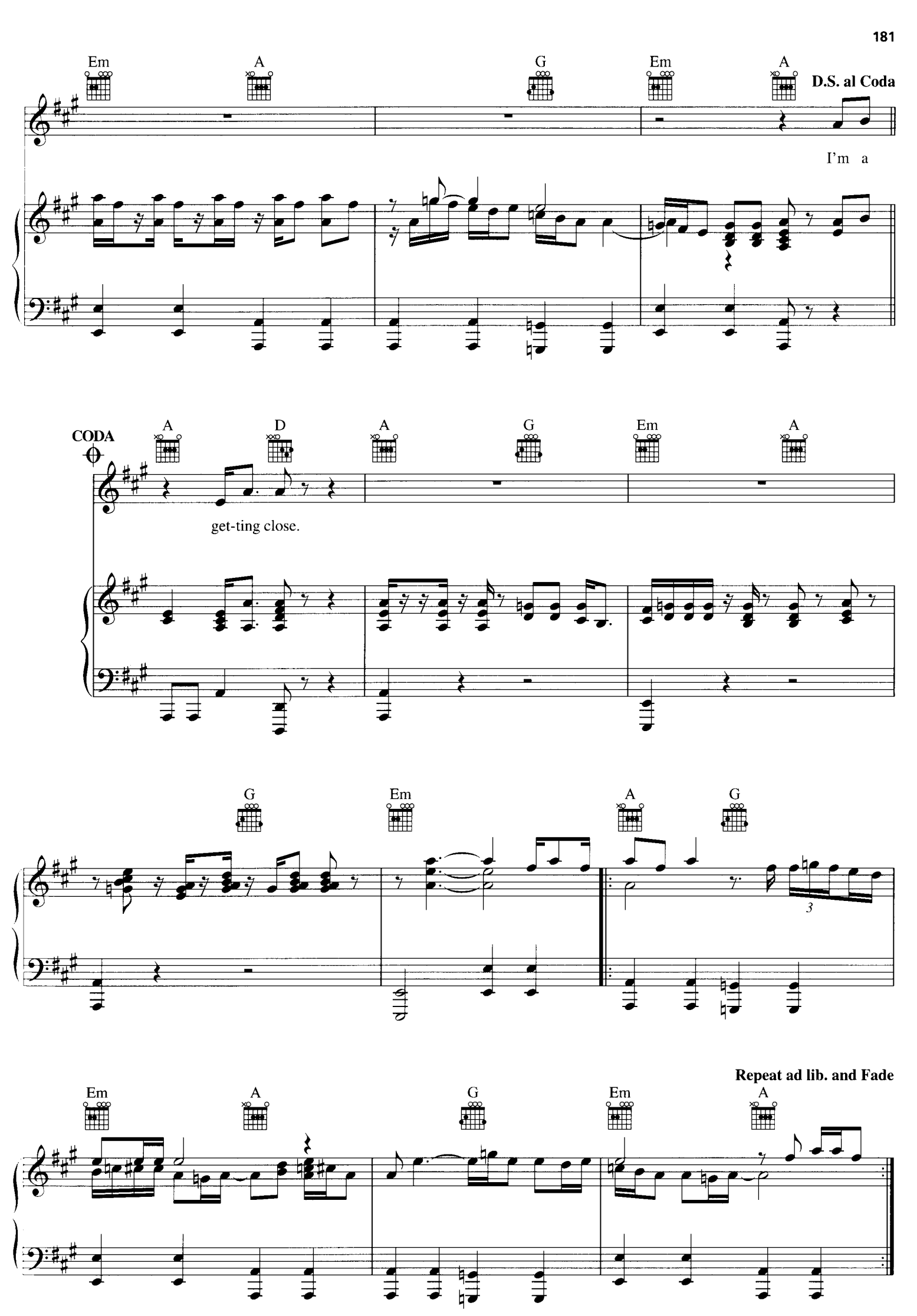

A D D7/F♯ G
all worked out, still I'm get - ting clos - er,
will re - gret, still I'm get - ting clos - er,
all worked out, still I'm get - ting clos - er,
A D D7/F♯ G
get - ting clos - er. I still have far to
get - ting clos - er. I don't have all the
get - ting clos - er. I still have far to
A Bm D7/F♯ G
To Coda
go, no doubt, but I'm get - ting clos - er,
an - swers yet, but I'm get - ting clos - er,
go, no doubt, but I'm get - ting clos - er,
1
A D
get-ting close. What was
2
A D G F
get-ting close.


Dm
G
G
F
G/D


G
F
Dm
G
F

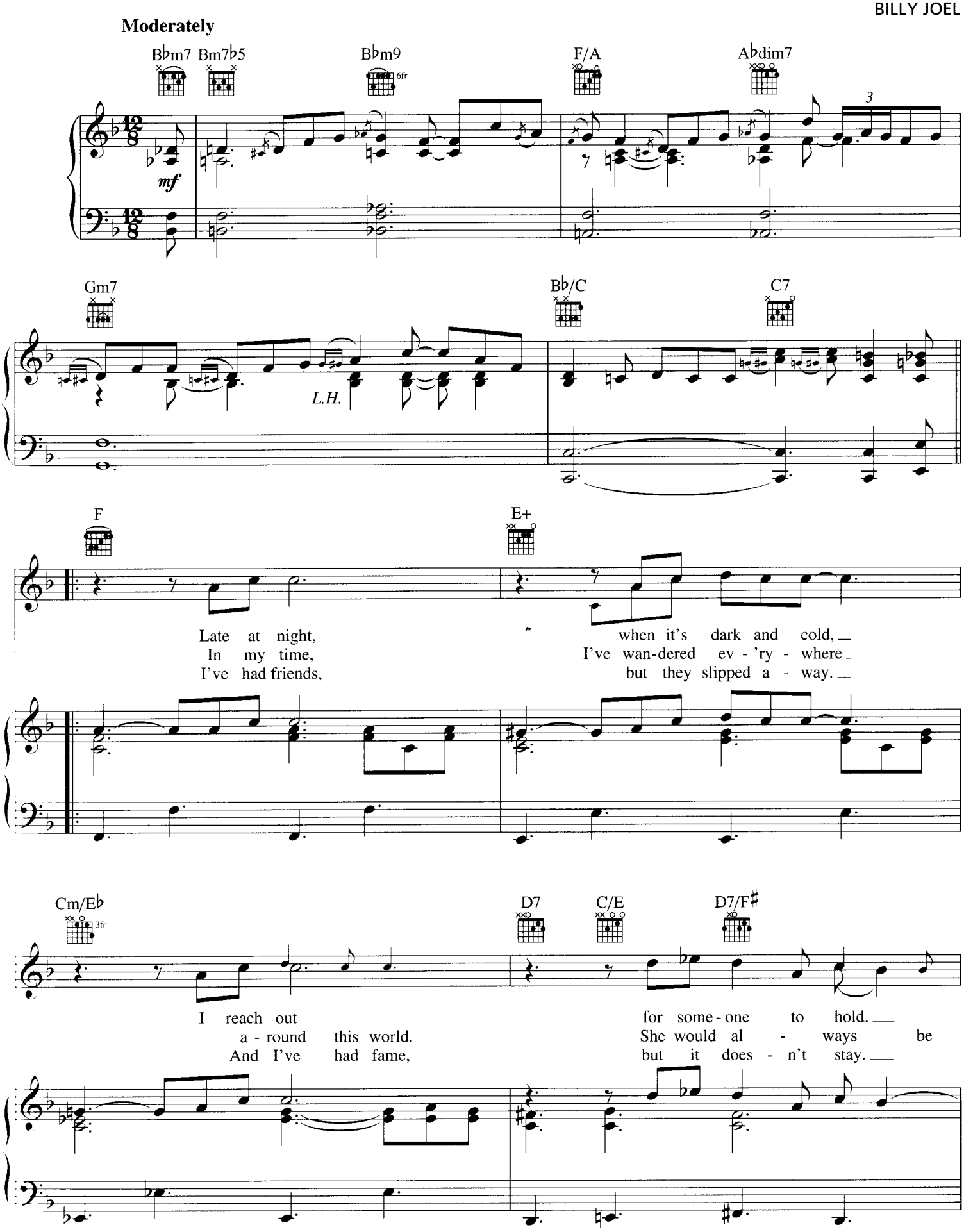

Dm
G
G♯
4fr
A
G
Em
A


G
Em
A
G


Em
A
G
Em
A
D.S. al Coda
I'm a
CODA
A
D
A
G
Em
A
get-ting close.
G
Em
A
G
3
Repeat ad lib. and Fade
Em
A
G
Em
A

BABY GRAND

Words and Music by
BILLY JOEL



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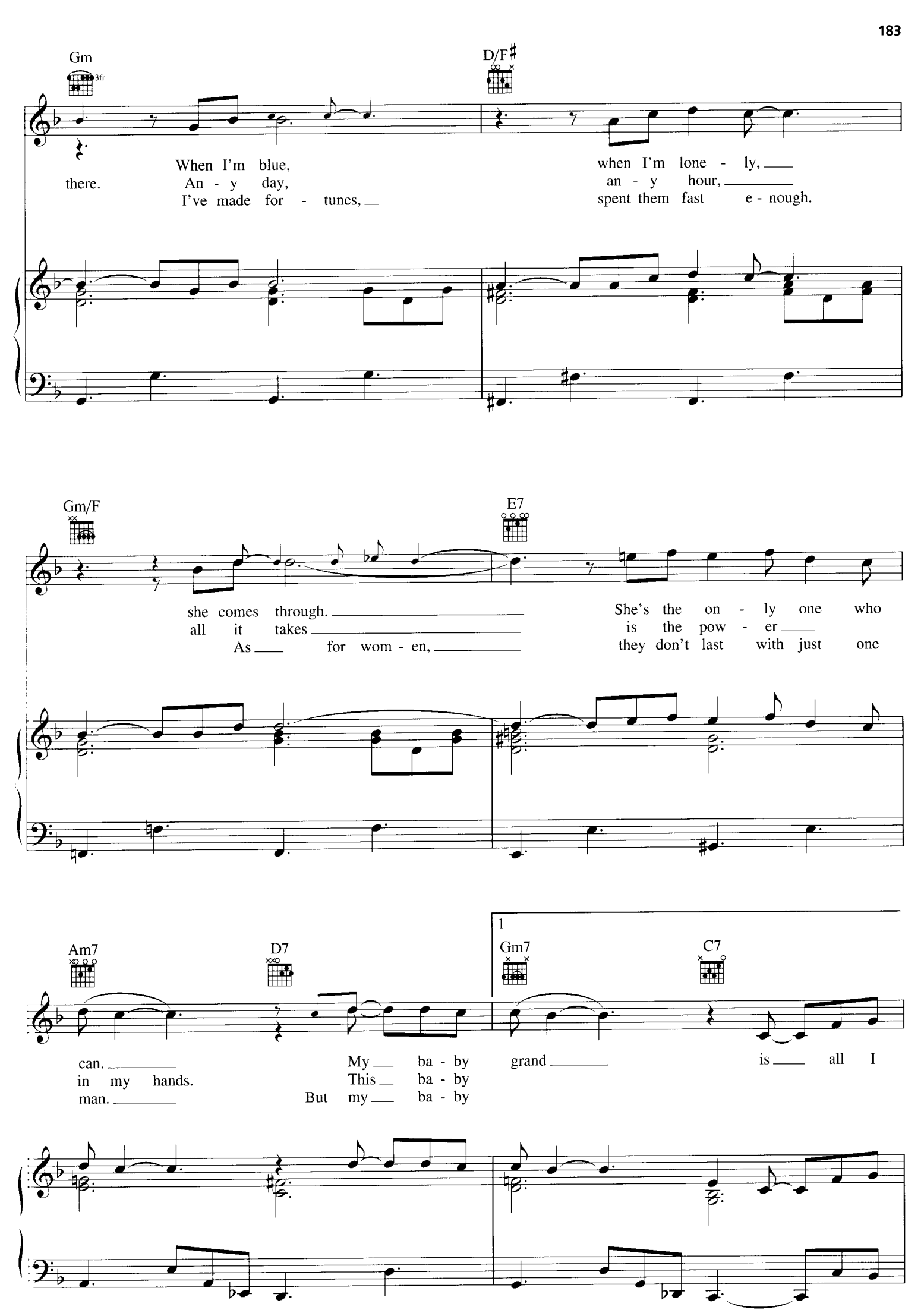
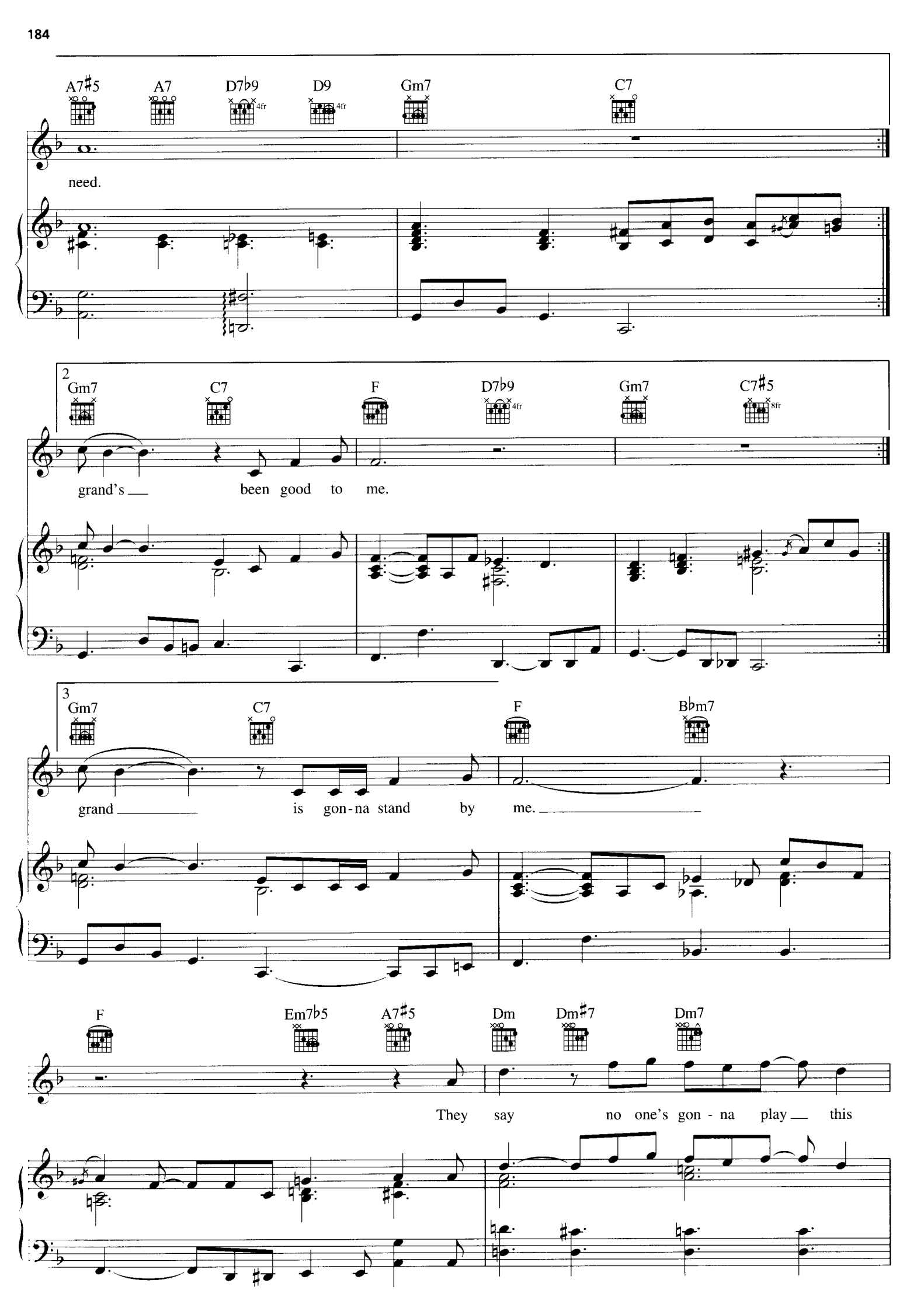
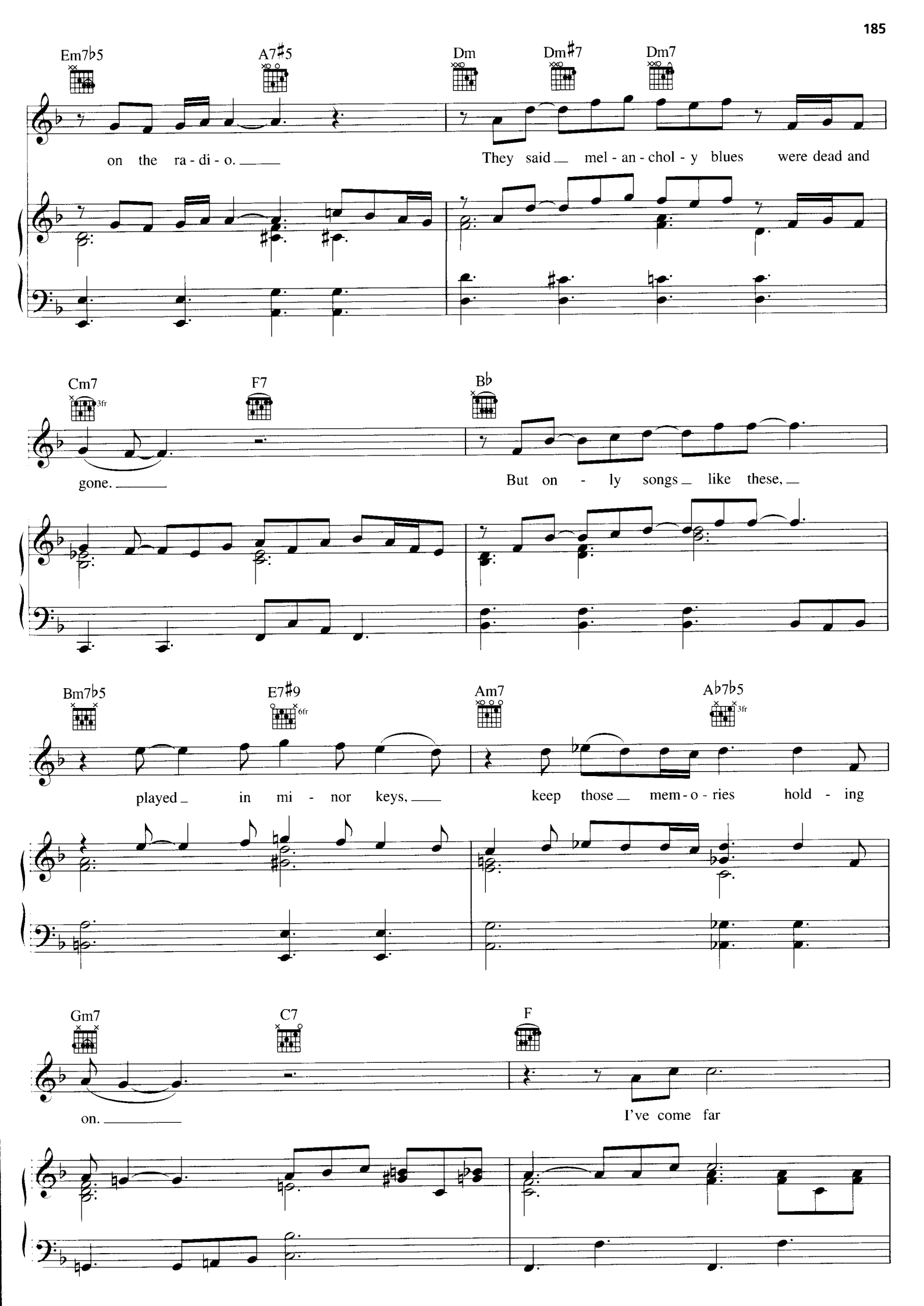
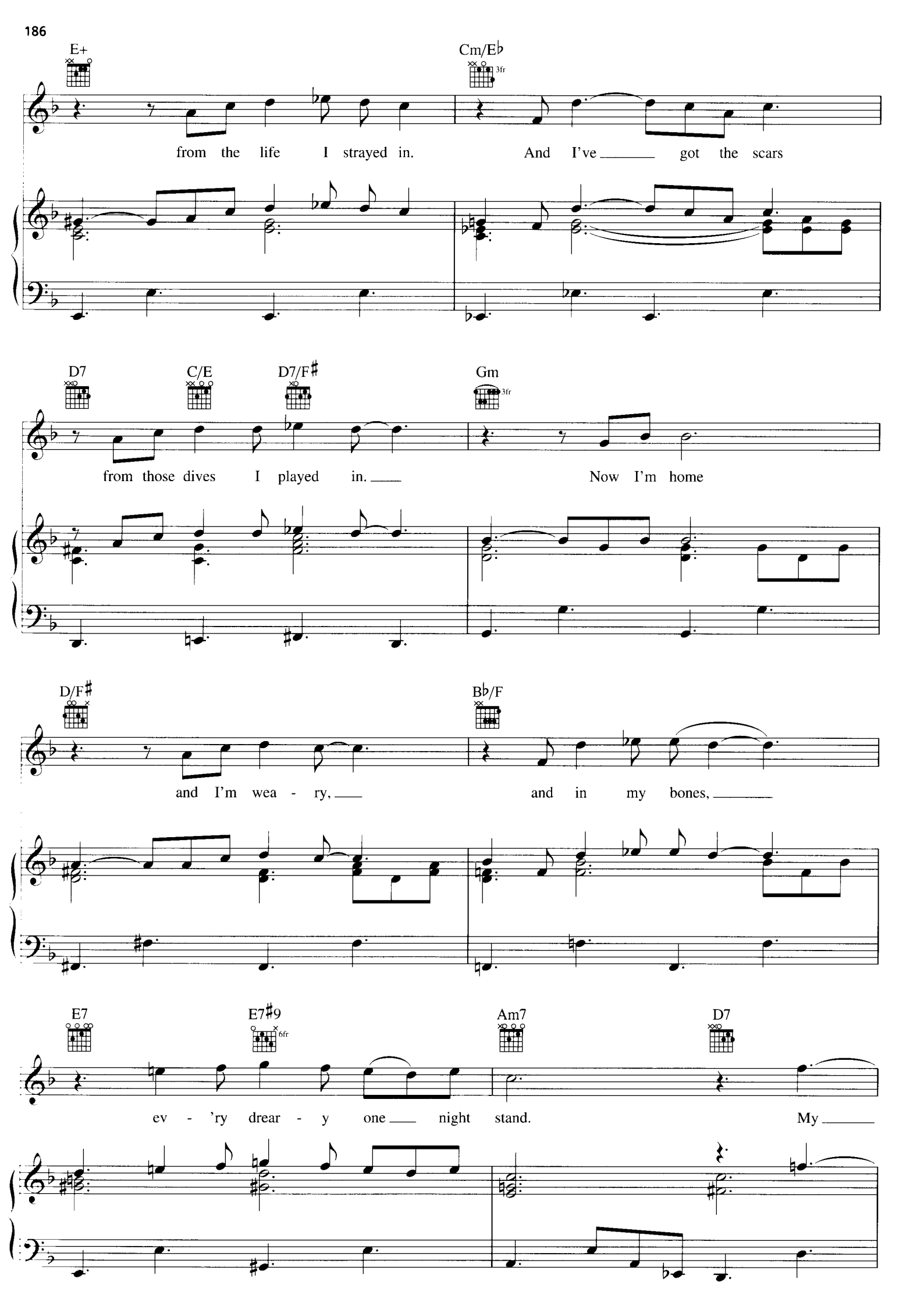
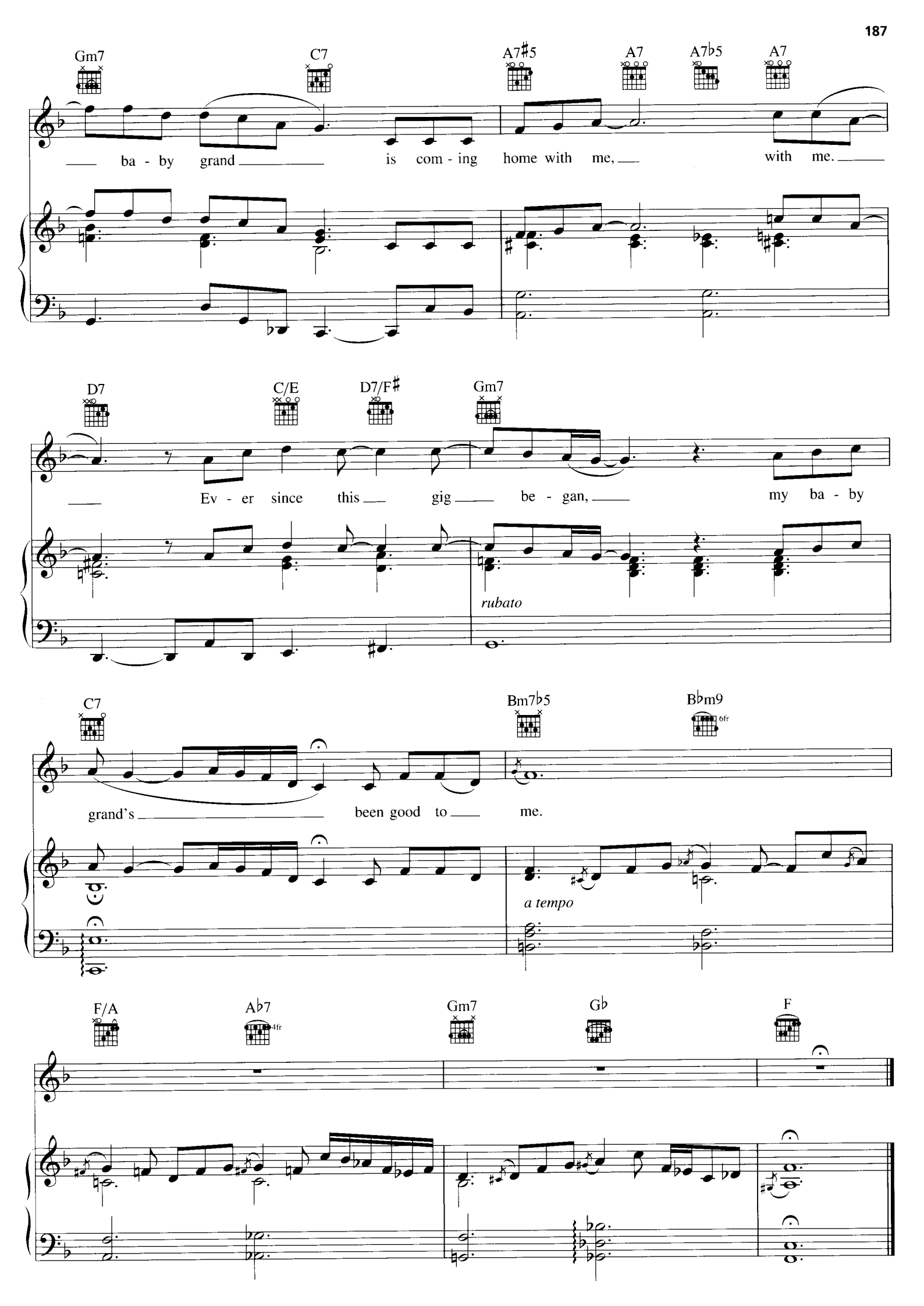

Gm
3fr
D/F♯
there.
When I'm blue,
An - y day,
I've made for - tunes,
when I'm lone - ly,
an - y hour,
spent them fast e - nough.
Gm/F
E7
she comes through.
all it takes
As for wom - en,
She's the on - ly one who
is the pow - er
they don't last with just one
Am7
D7
1
Gm7
C7
can.
in my hands.
man.
My ba - by
This ba - by
But my ba - by
grand
is all I


A7♯5
A7
D7♭9
D9
Gm7
C7
need.
2
Gm7
C7
F
D7♭9
Gm7
C7♯5
grand's been good to me.
3
Gm7
C7
F
B♭m7
grand is gon-na stand by me.
F
Em7♭5
A7♯5
Dm
Dm♯7
Dm7
They say no one's gon - na play this

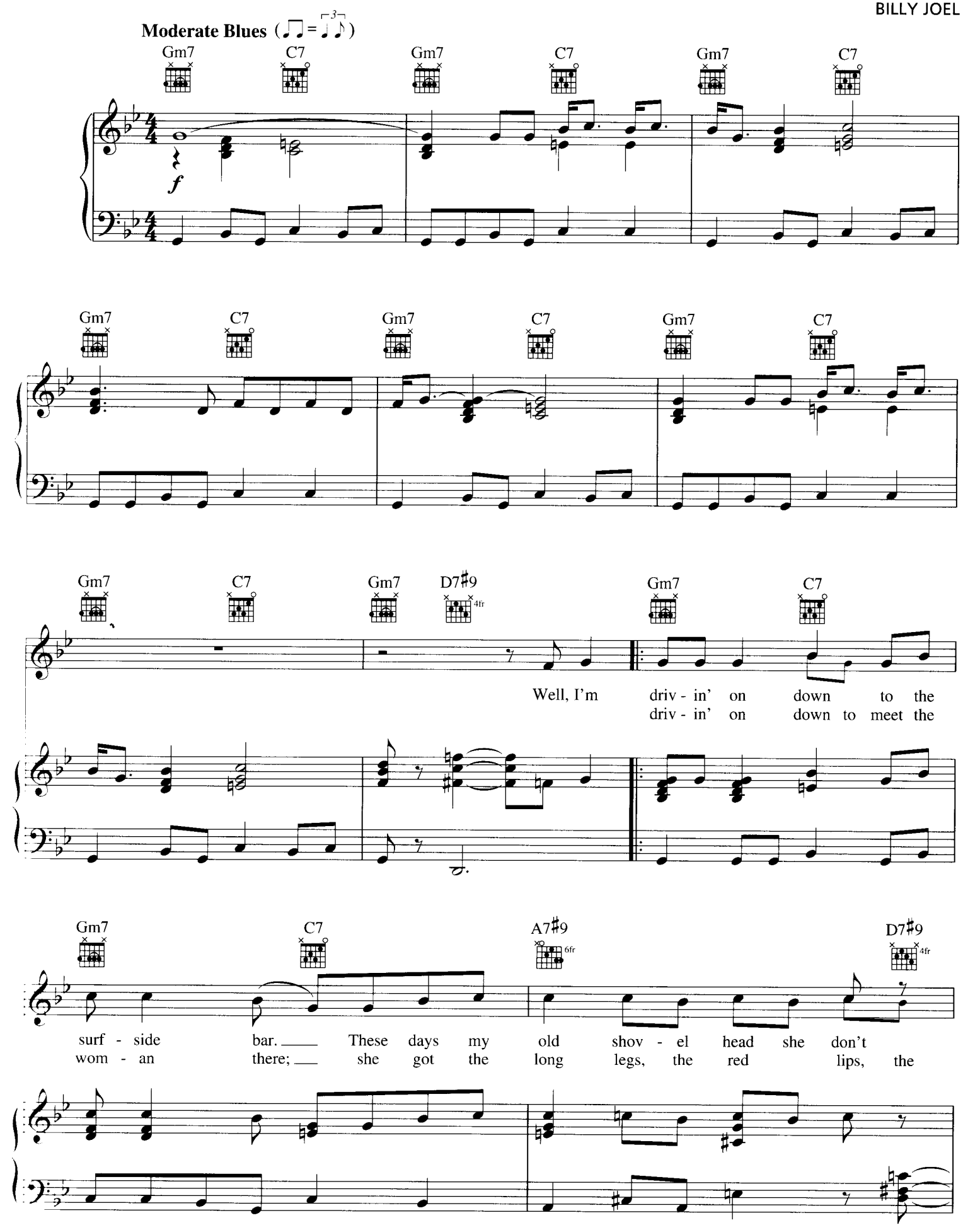

Em7b5
A7#5
Dm
Dm#7
Dm7
on the ra - di - o.
They said mel - an - chol - y blues were dead and
Cm7
3fr
F7
Bb
gone.
But on - ly songs like these,
Bm7b5
E7#9
6fr
Am7
Ab7b5
3fr
played in mi - nor keys,
keep those mem - o - ries hold - ing
Gm7
C7
F
on.
I've come far


E+
Cm/E♭
3fr
from the life I strayed in.
And I've got the scars
D7
C/E
D7/F♯
Gm
3fr
from those dives I played in.
Now I'm home
D/F♯
B♭/F
and I'm wea - ry,
and in my bones,
E7
E7♯9
6fr
Am7
D7
ev - 'ry drear - y one night stand.
My


Gm7
C7
A7♯5
A7
A7♭5
A7
ba - by grand is com - ing home with me, with me.
D7
C/E
D7/F♯
Gm7
Ev - er since this gig be - gan, my ba - by
rubato
C7
Bm7♭5
B♭m9
6fr
grand's been good to me.
a tempo
F/A
A♭7
4fr
Gm7
G♭
F

HOUSE OF BLUE LIGHT

Words and Music by
BILLY JOEL



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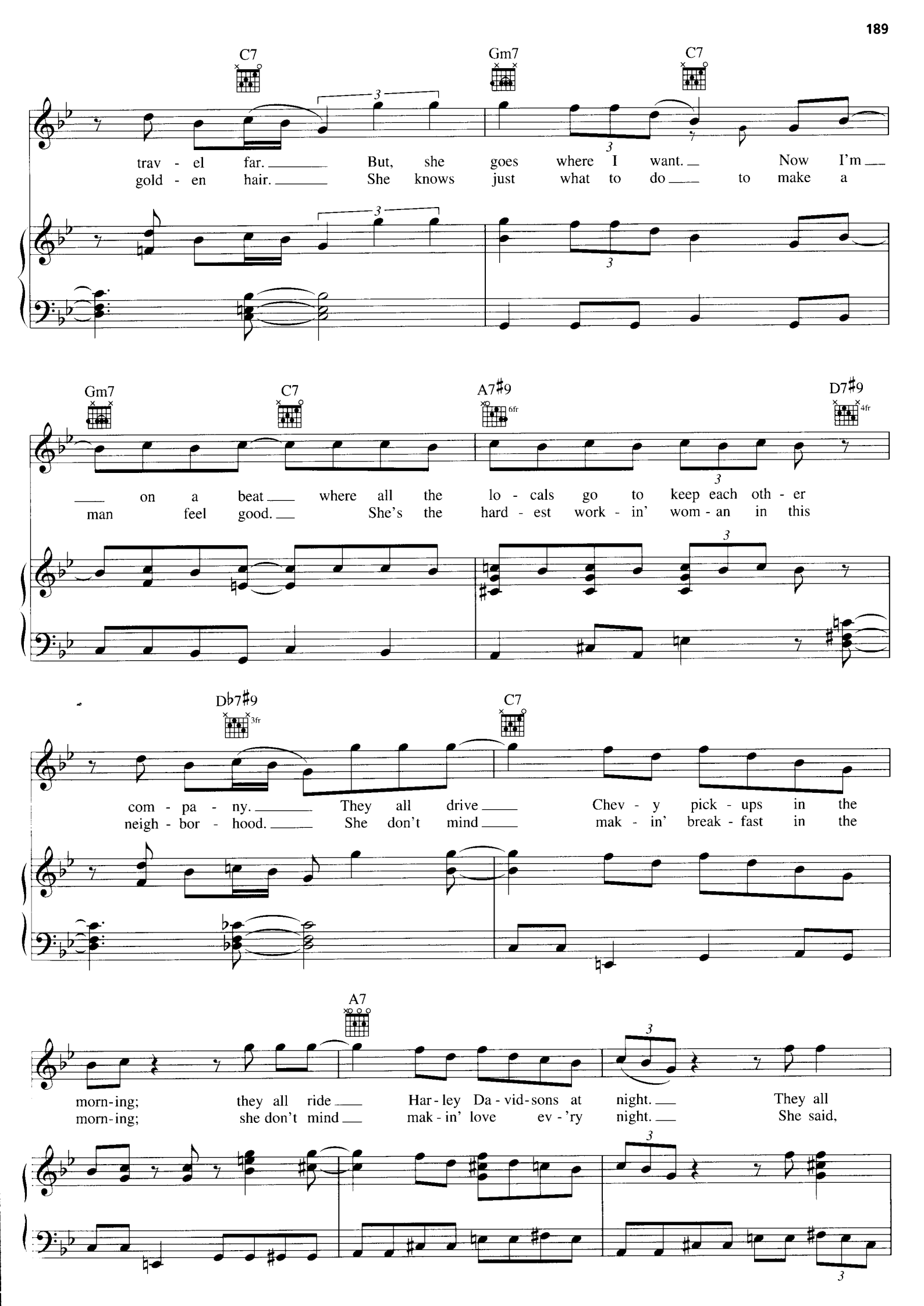
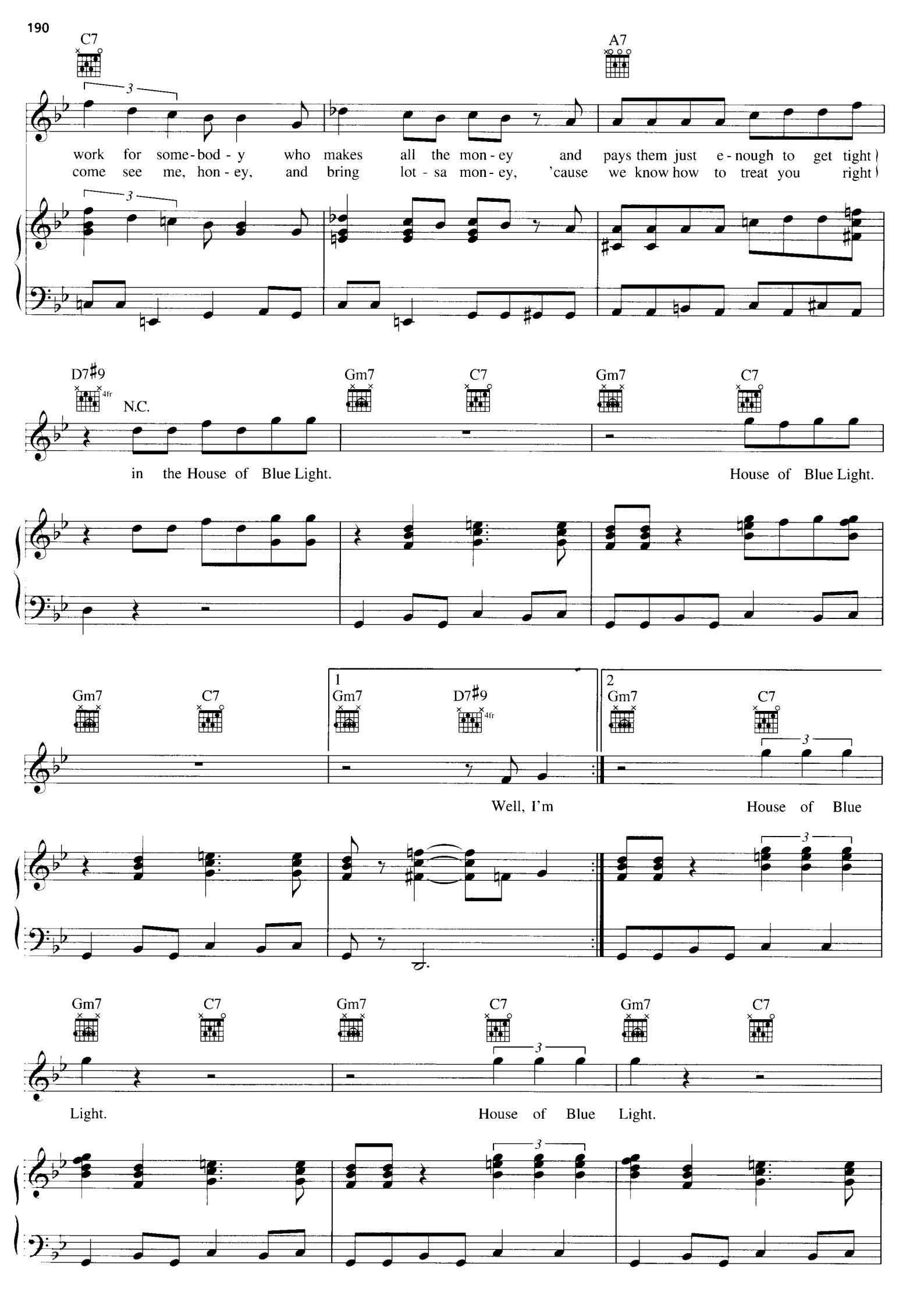
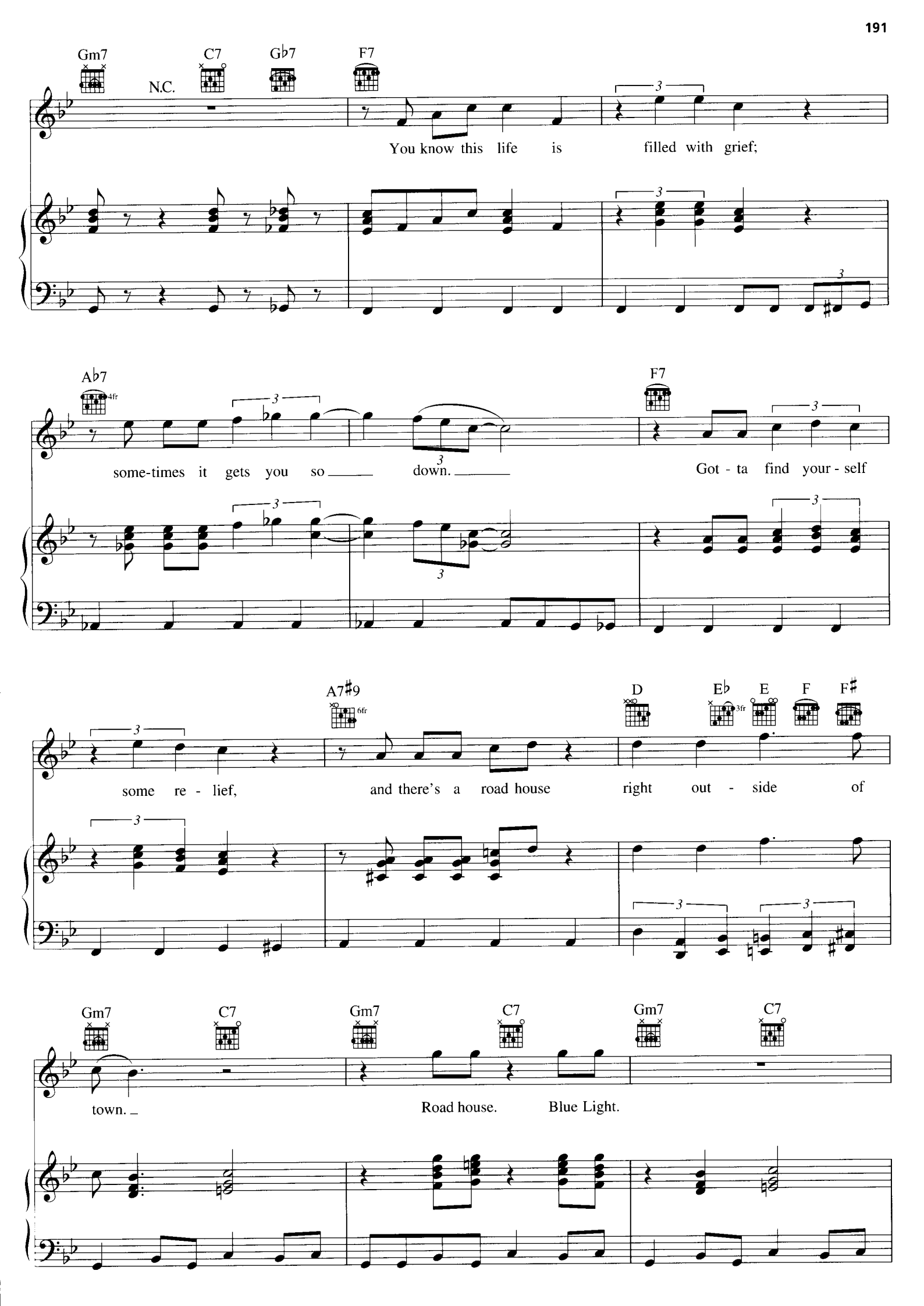
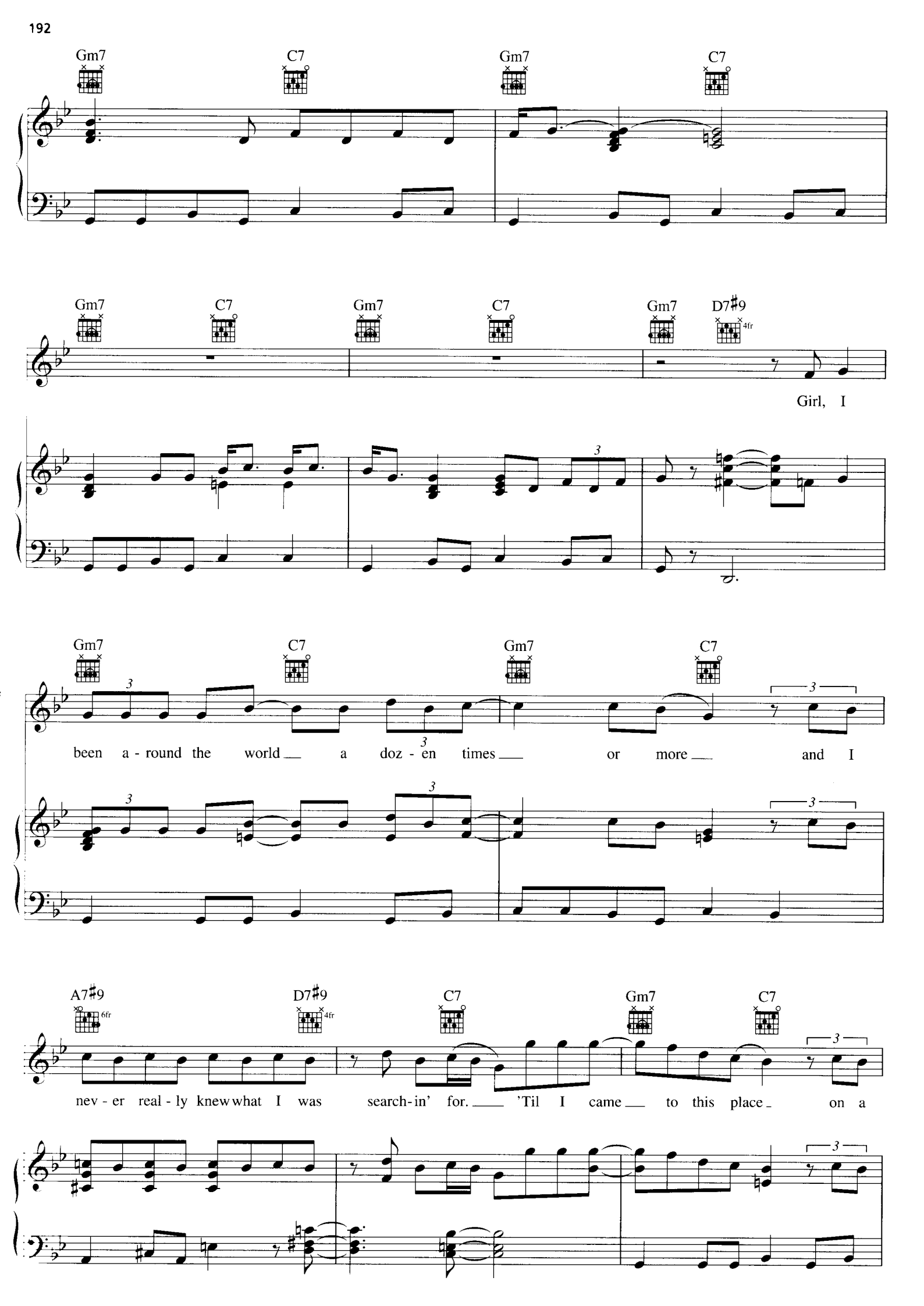
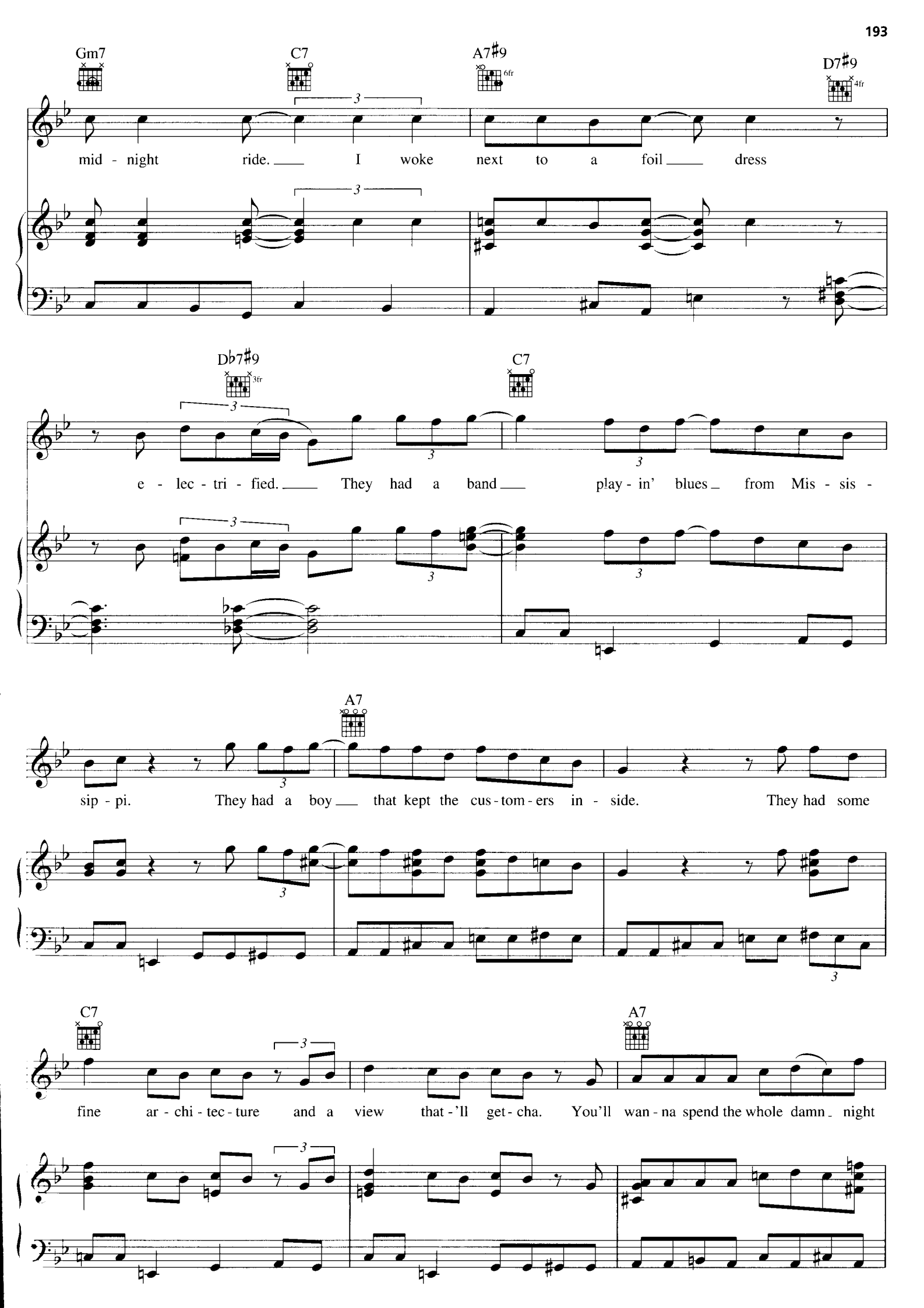
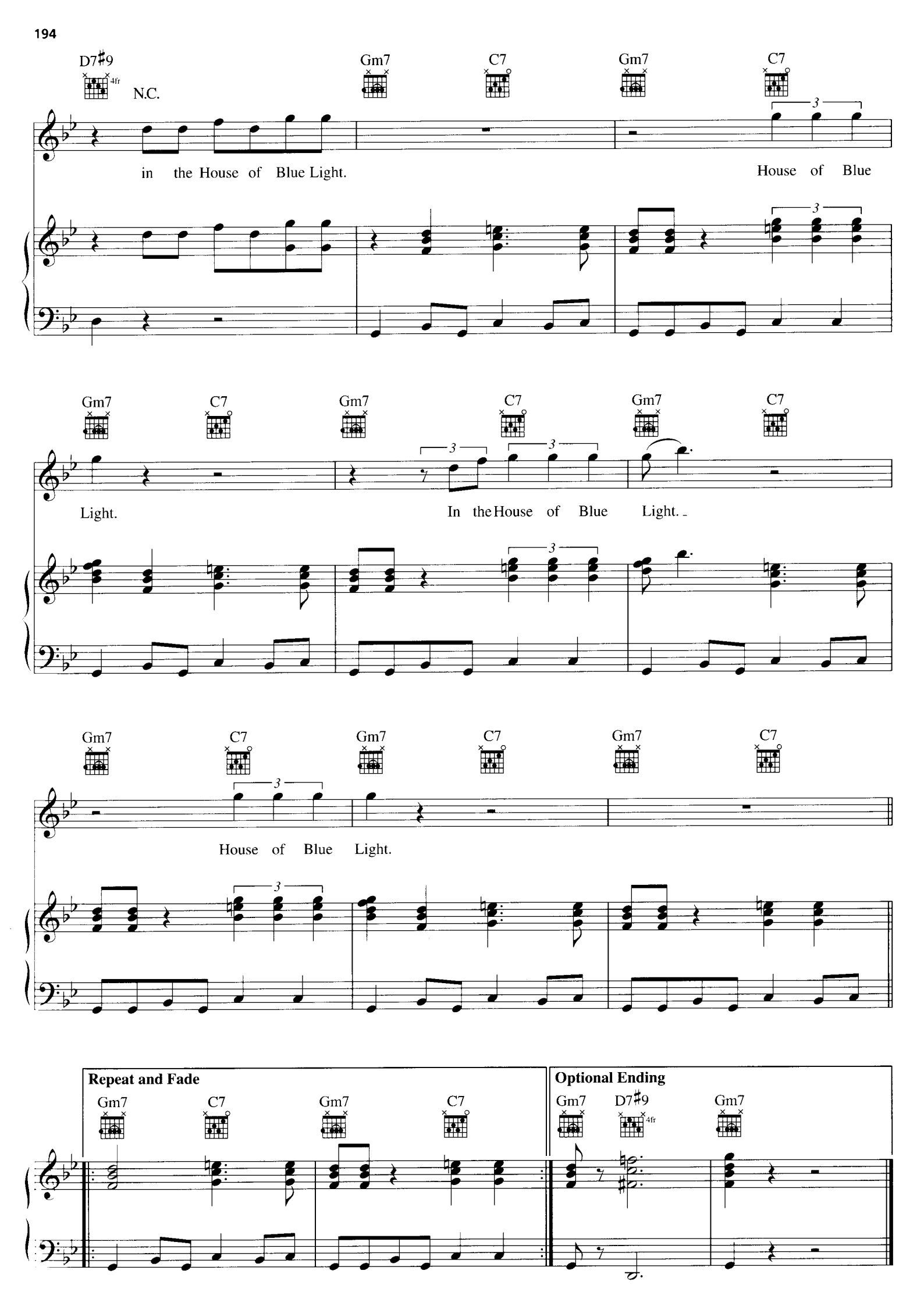

C7
Gm7
C7
trav - el far. But, she goes where I want. Now I'm
gold - en hair. She knows just what to do to make a
Gm7
C7
A7♯9
6fr
D7♯9
4fr
on a beat where all the lo - cals go to keep each oth - er
man feel good. She's the hard - est work - in' wom - an in this
D♭7♯9
3fr
C7
com - pa - ny. They all drive Chev - y pick - ups in the
neigh - bor - hood. She don't mind mak - in' break - fast in the
A7
morn-ing; they all ride Har - ley Da - vid - sons at night. They all
morn-ing; she don't mind mak - in' love ev - 'ry night. She said,


C7
A7
work for some-bod-y who makes all the mon-ey and pays them just e-nough to get tight
come see me, hon-ey, and bring lot-sa mon-ey, 'cause we know how to treat you right
D7♯9
4fr
N.C.
Gm7
C7
Gm7
C7
in the House of Blue Light.
House of Blue Light.
Gm7
C7
1
Gm7
D7♯9
4fr
2
Gm7
C7
Well, I'm
House of Blue
Gm7
C7
Gm7
C7
Gm7
C7
Light.
House of Blue Light.


Gm7
C7
G♭7
F7
N.C.
You know this life is filled with grief;
A♭7
4fr
some-times it gets you so down.
F7
Got - ta find your - self
A7♯9
6fr
some re - lief, and there's a road house right out - side of
D
E♭
3fr
E
F
F♯
town.
Gm7
C7
Road house. Blue Light.

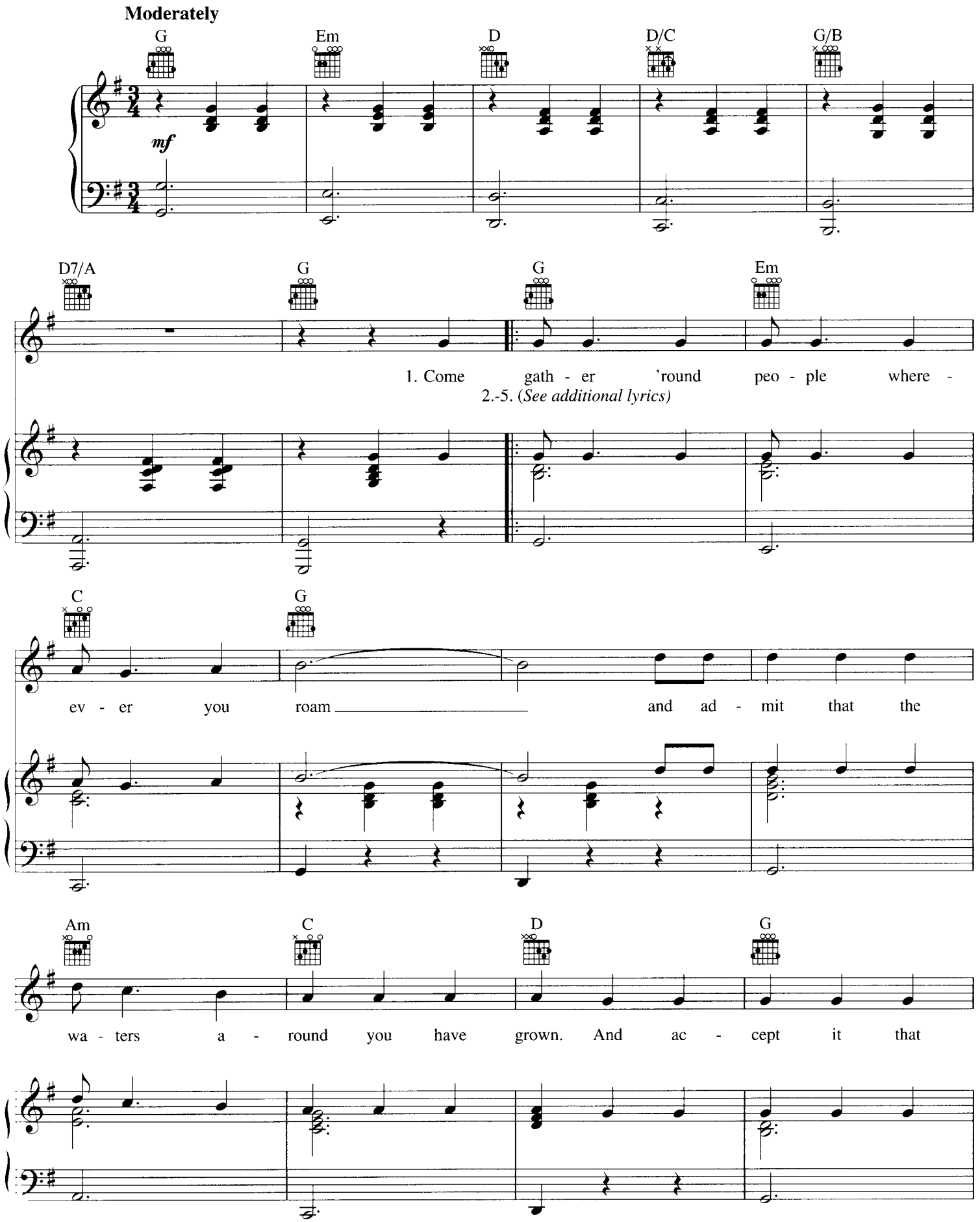

Gm7
C7
Gm7
C7
Gm7
C7
Gm7
C7
Gm7
D7♯9
4fr
Girl, I
Gm7
C7
Gm7
C7
been a - round the world a doz - en times or more and I
A7♯9
6fr
D7♯9
4fr
C7
Gm7
C7
nev - er real - ly knew what I was search - in' for. 'Til I came to this place on a


Gm7
C7
A7♯9
6fr
D7♯9
4fr
mid - night ride. I woke next to a foil dress
D♭7♯9
3fr
C7
e - lec - tri - fied. They had a band play - in' blues from Mis - sis -
A7
sip - pi. They had a boy that kept the cus - tom - ers in - side. They had some
C7
A7
fine ar - chi - tec - ture and a view that - 'll get - cha. You'll wan - na spend the whole damn night


D7♯9
4fr
N.C.
Gm7
C7
Gm7
C7
in the House of Blue Light.
House of Blue
Gm7
C7
Gm7
C7
Gm7
C7
Light.
In the House of Blue Light.
Gm7
C7
Gm7
C7
Gm7
C7
House of Blue Light.
Repeat and Fade
Gm7
C7
Gm7
C7
Optional Ending
Gm7
D7♯9
4fr
Gm7

THE TIMES THEY ARE A-CHANGIN'

Words and Music by
BOB DYLAN



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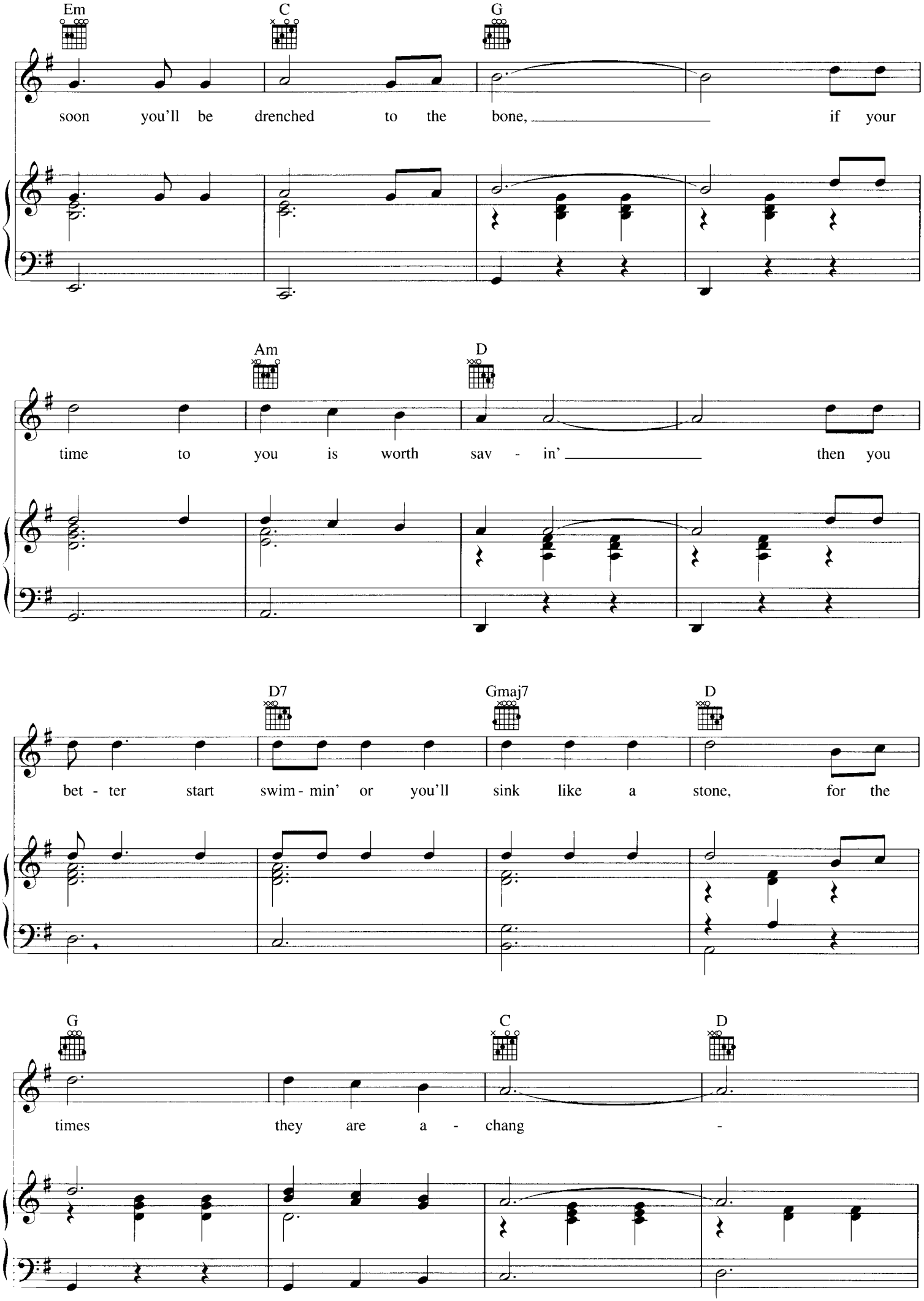
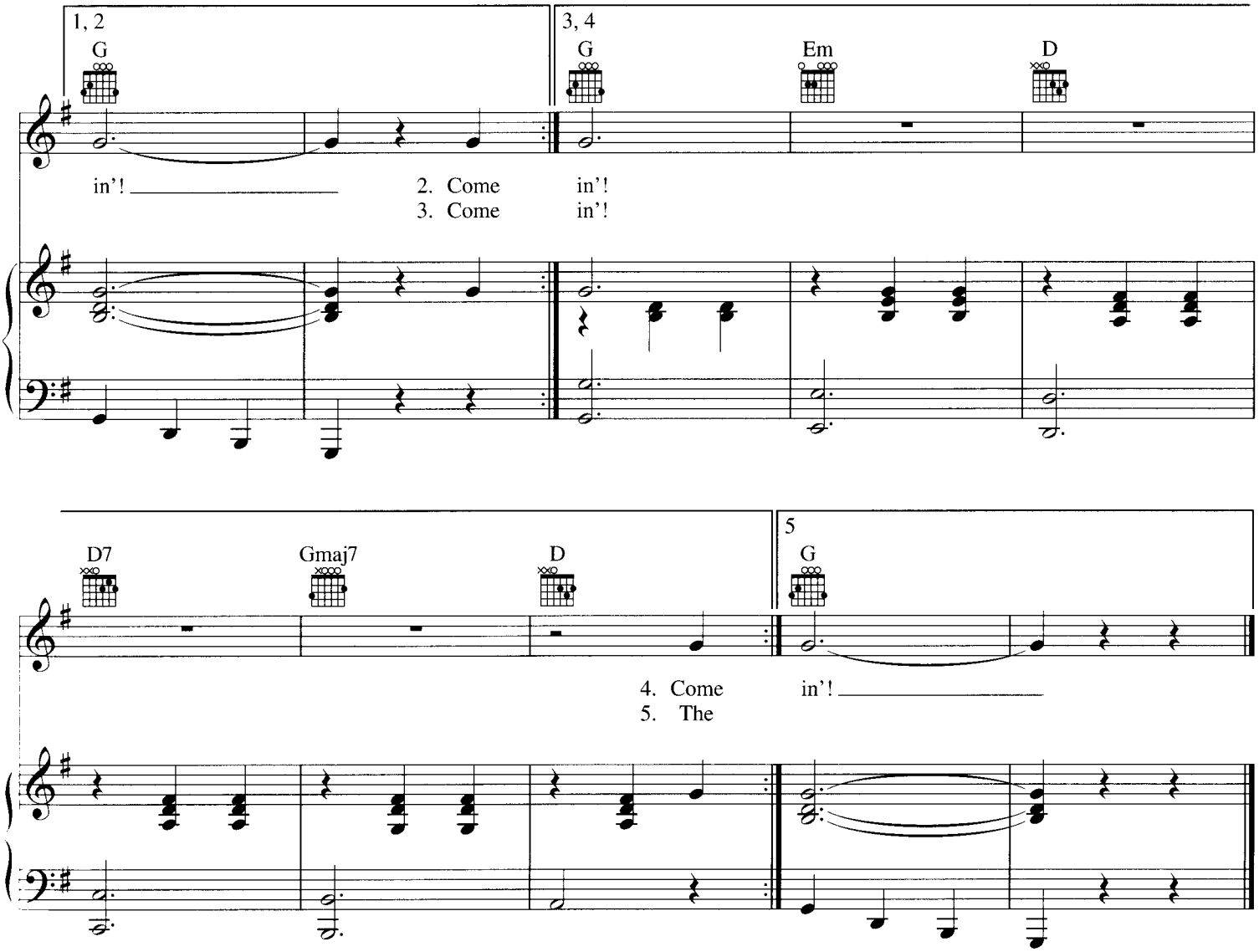

Em
C
G
soon you'll be drenched to the bone, if your
Am
D
time to you is worth sav - in' then you
D7
Gmaj7
D
bet - ter start swim - min' or you'll sink like a stone, for the
G
C
D
times they are a - chang -



Additional Lyrics

2. Come writers and critics
Who prophesy with your pen
And keep your eyes wide
The chance won't come again.
And don't speak too soon
For the wheel's still in spin,
And there's no tellin' who
That it's namin'.
For the loser now
Will be later to win
For the times they are a-changin'.

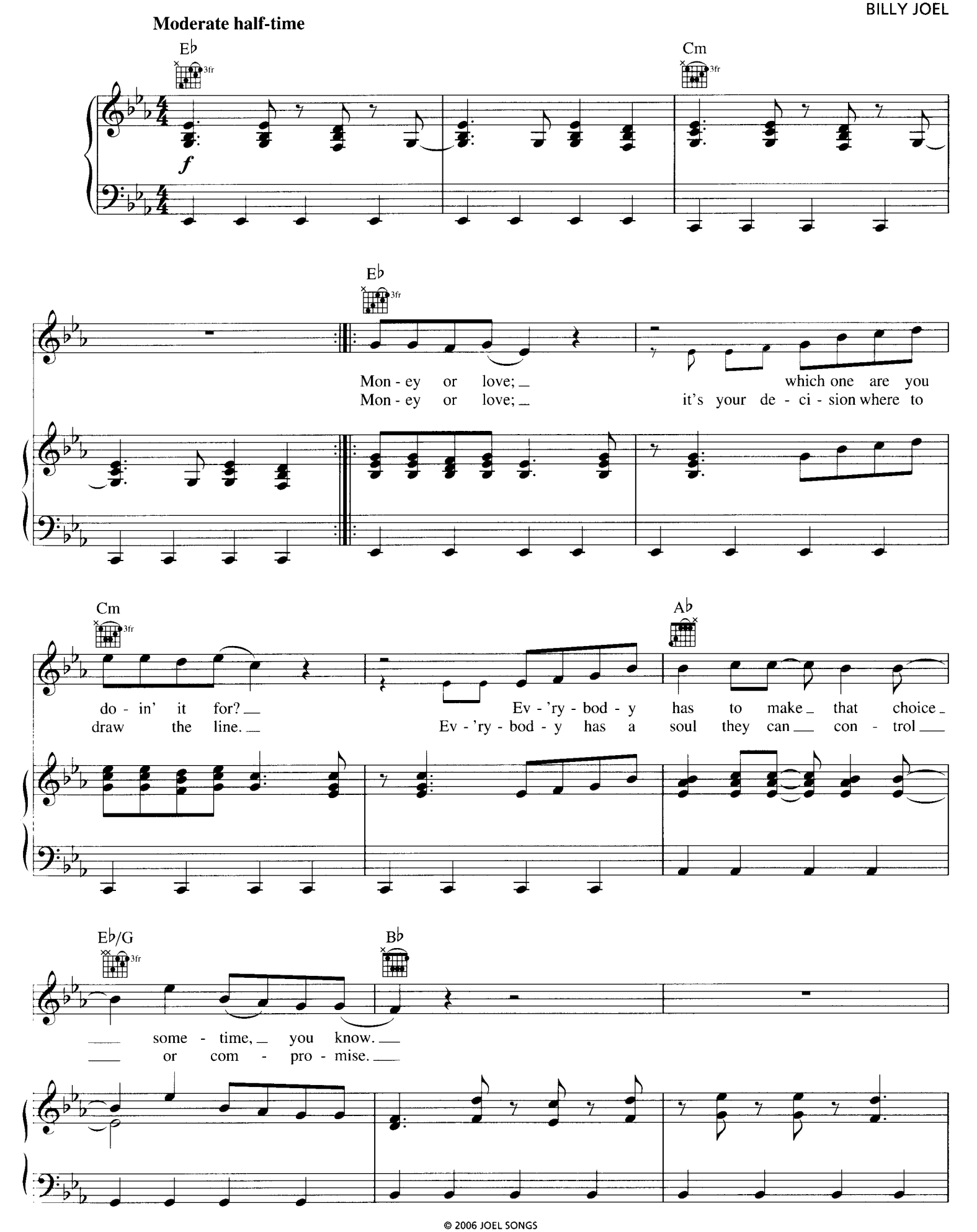
3. Come senators, congressmen
Please heed the call
Don't stand in the doorway
Don't block up the hall.
For he that gets hurt
Will be he who has stalled,
There's a battle
Outside and it's ragin'.
It'll soon shake your windows
And rattle your walls
For the times they are a-changin'!

4. Come mothers and fathers,
Throughout the land
And don't criticize
What you can't understand.
Your sons and your daughters
Are beyond your command,
Your old road is
Rapidly agin'.
Please get out of the new one
If you can't lend your hand
For the times they are a-changin'!

5. The line it is drawn
The curse it is cast
The slow one now will
Later be fast.
As the present now
Will later be past,
The order is rapidly fadin'.
And the first one now
Will later be last
For the times they are a-changin'!

MONEY OR LOVE

Words and Music by
BILLY JOEL



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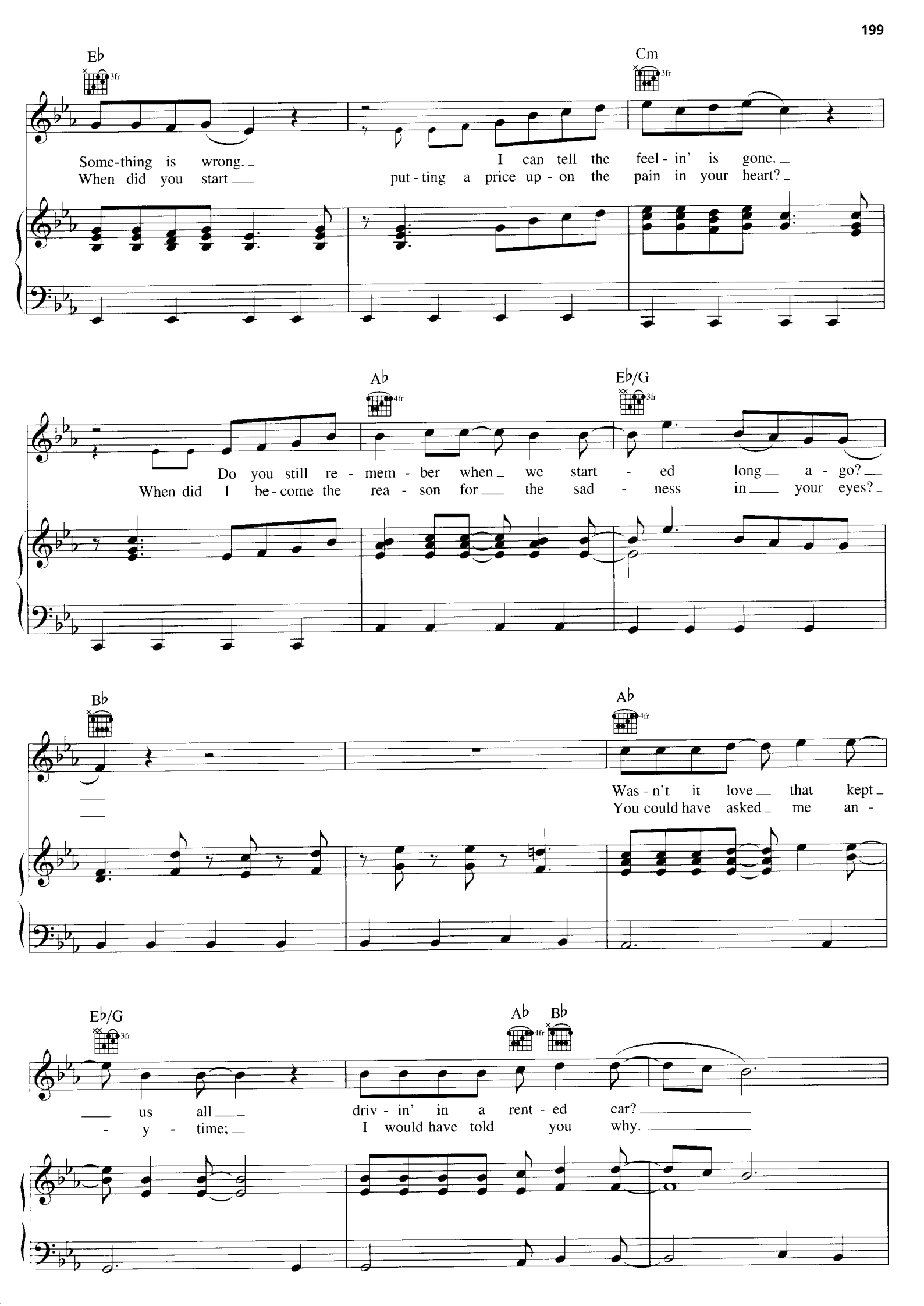
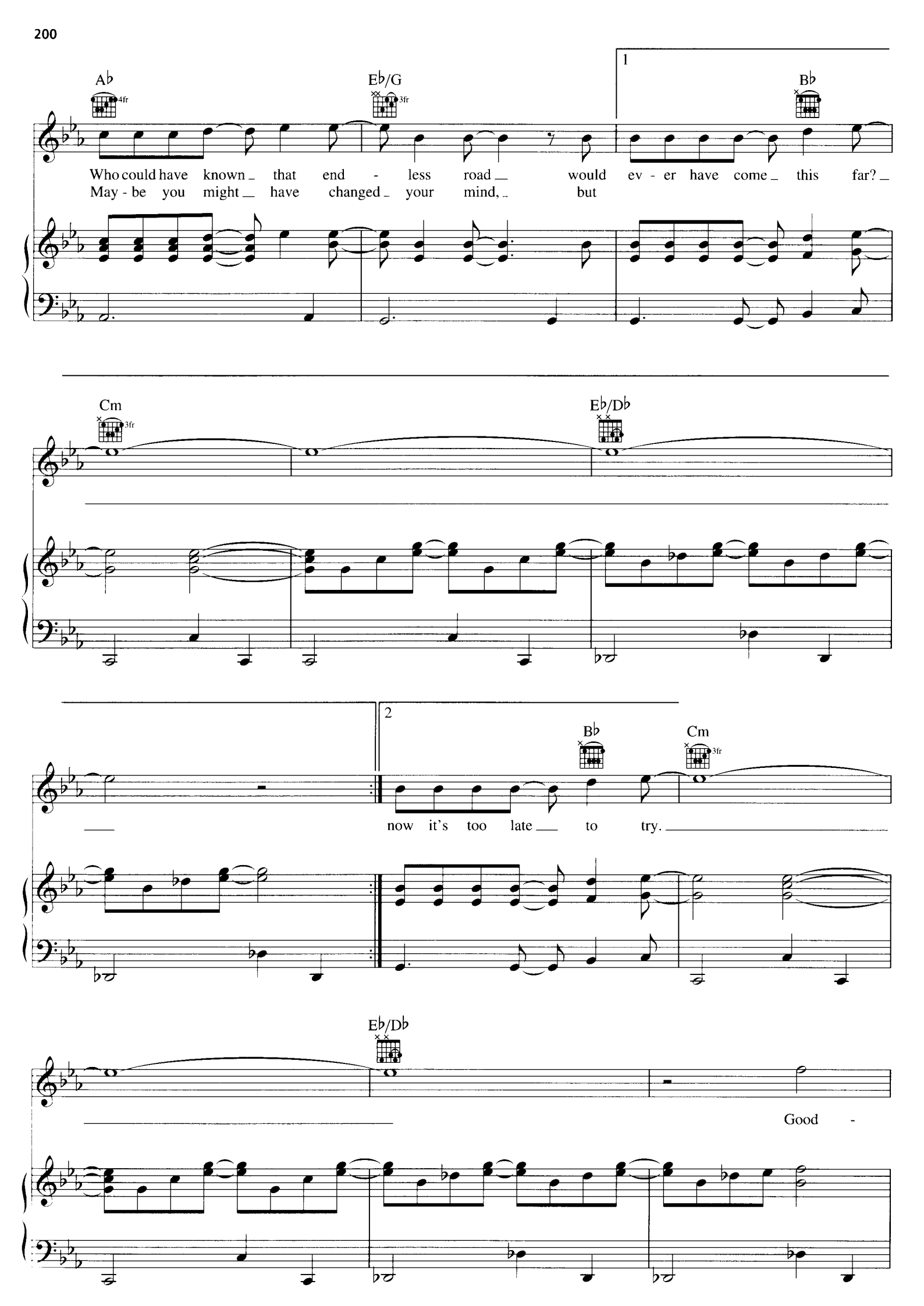
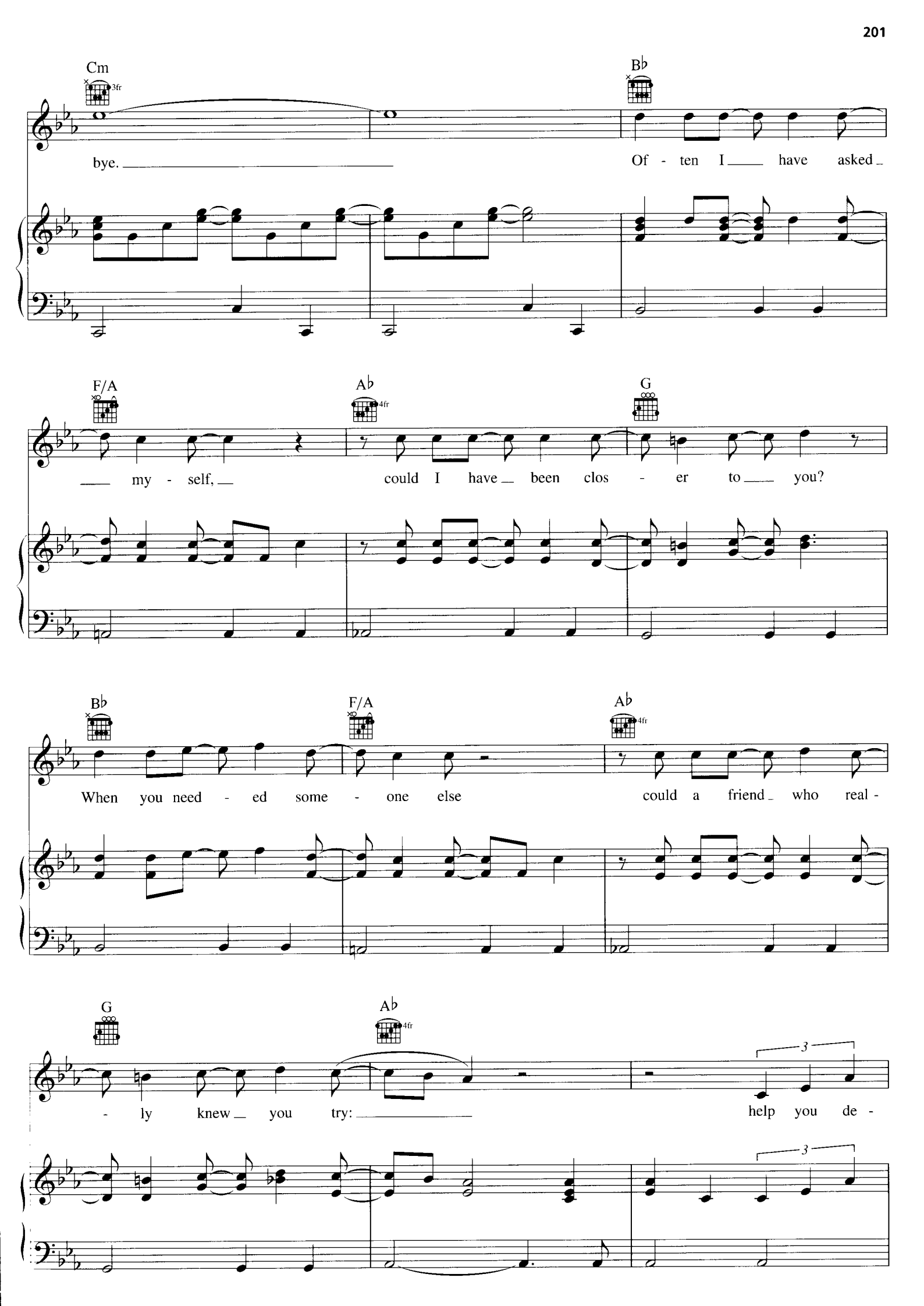
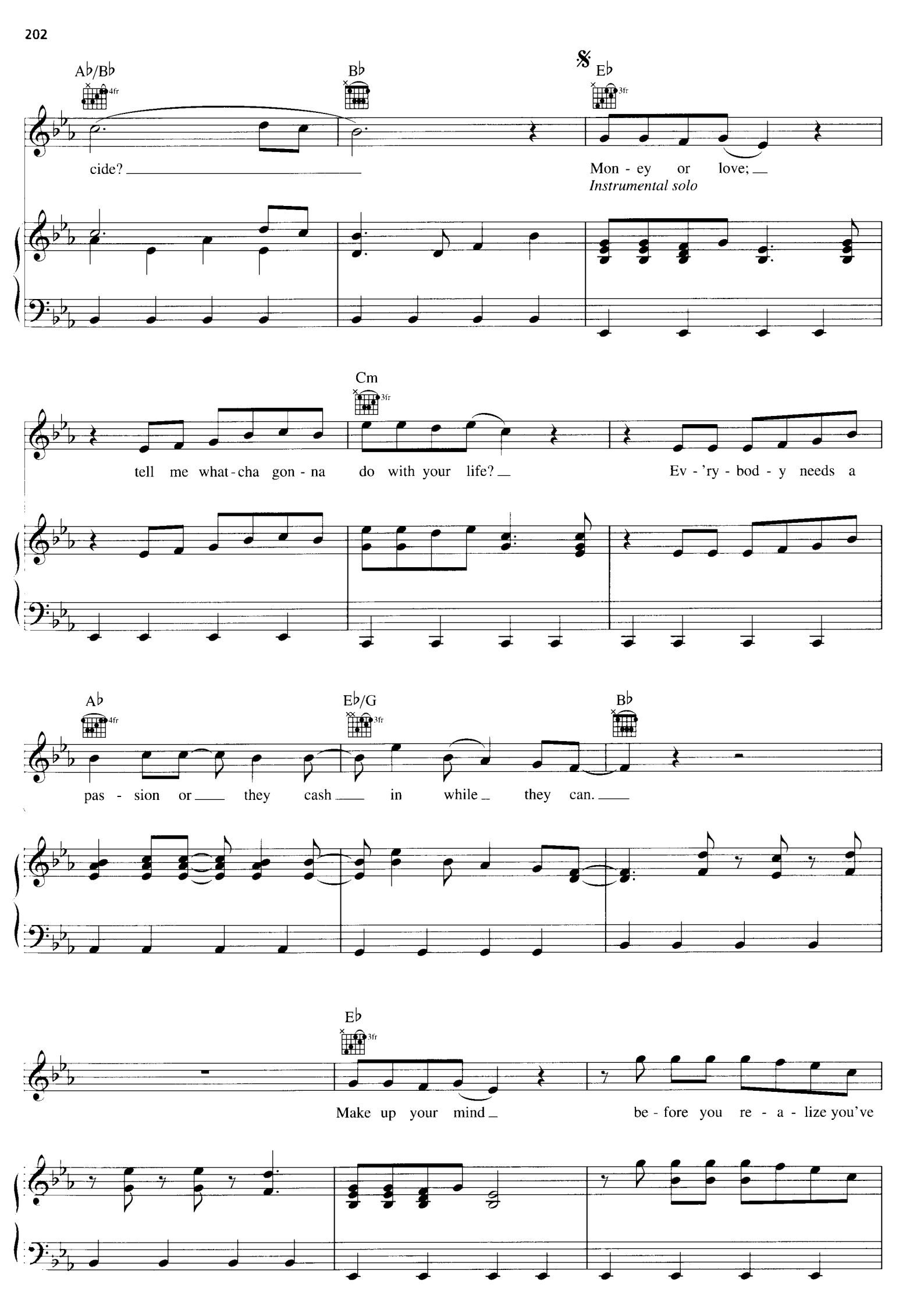
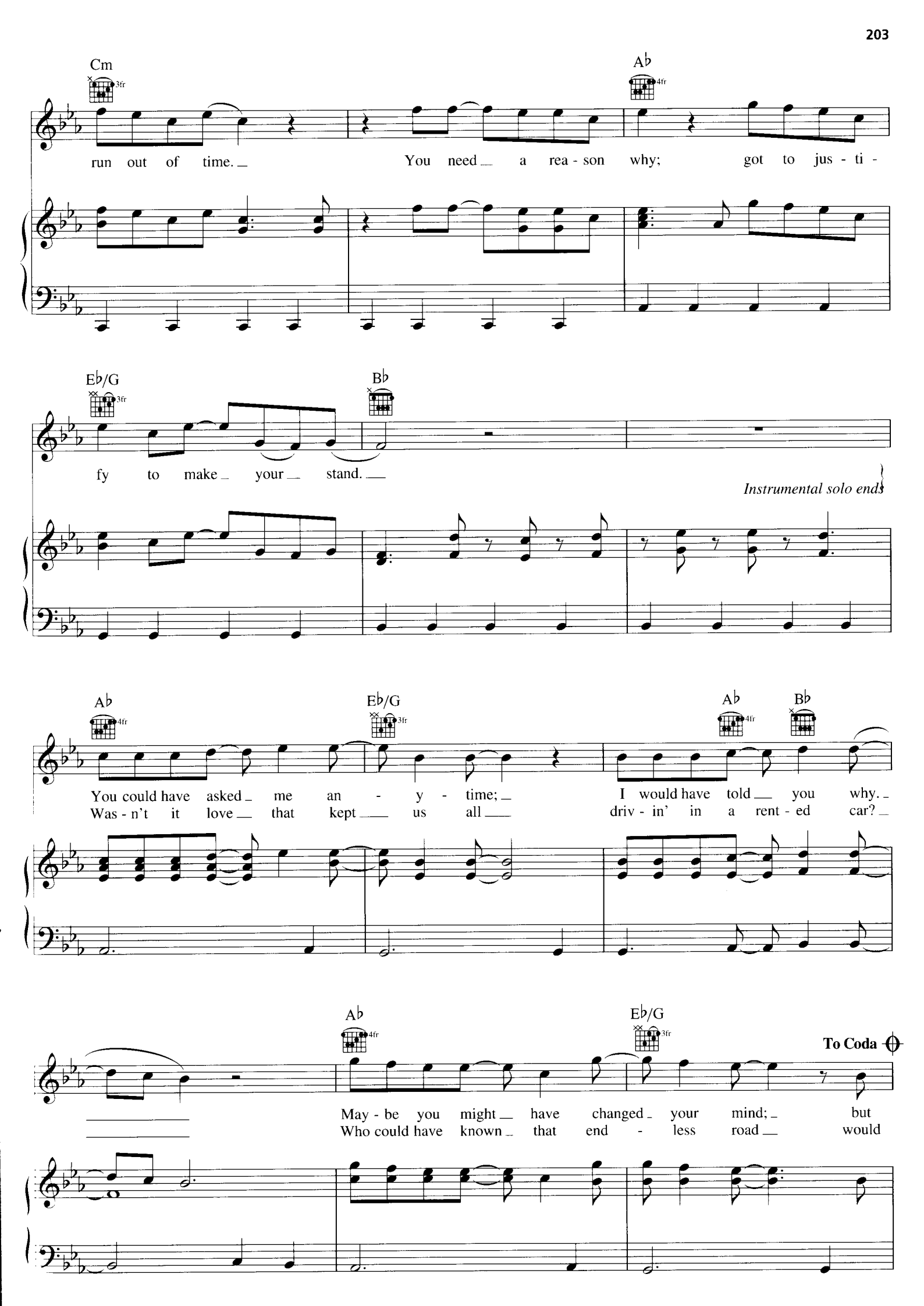
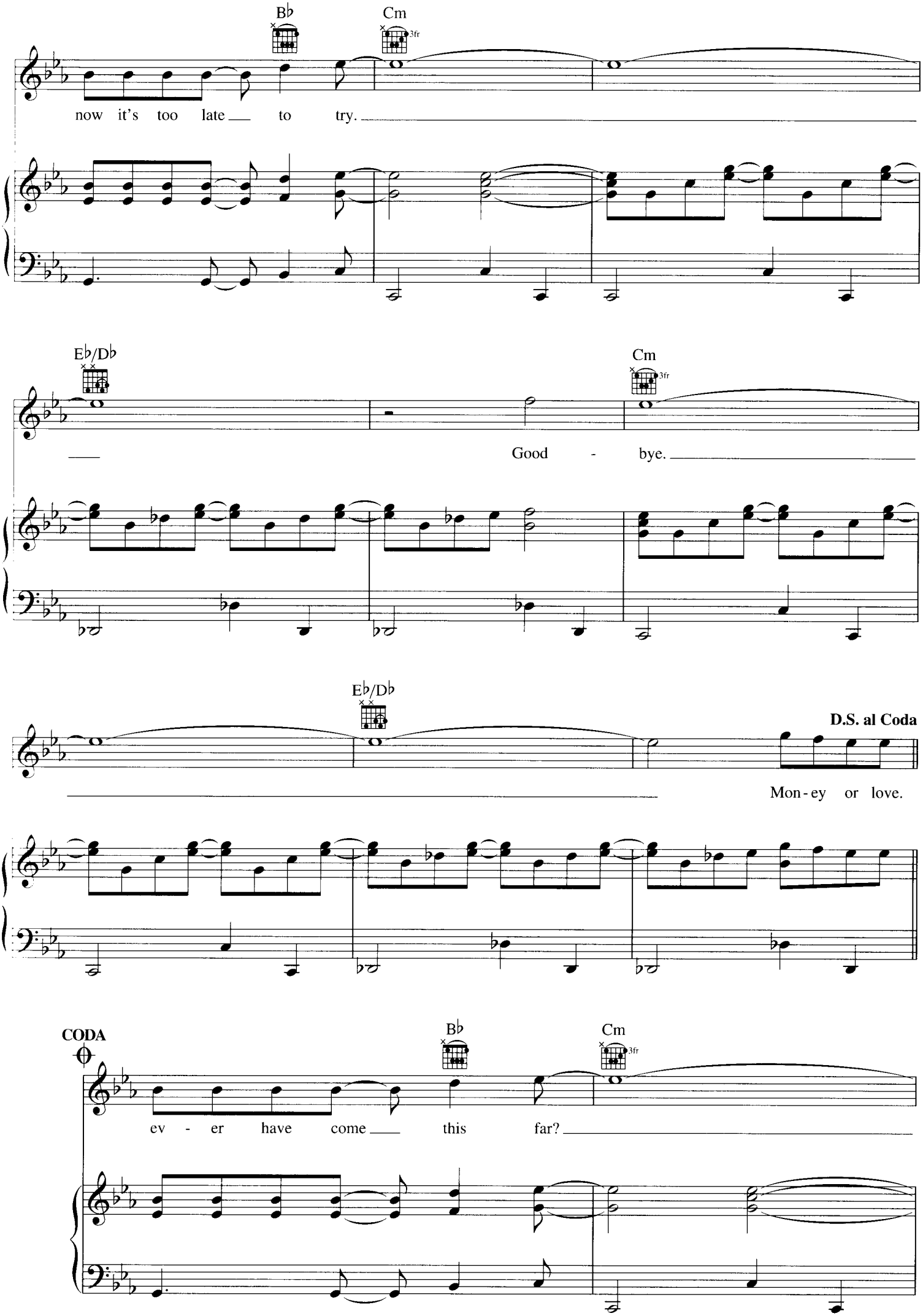

E♭
3fr
Cm
3fr
Some-thing is wrong. I can tell the feel - in' is gone.
When did you start put - ting a price up - on the pain in your heart?
A♭
4fr
E♭/G
3fr
Do you still re - mem - ber when we start - ed long a - go?
When did I be - come the rea - son for the sad - ness in your eyes?
B♭
A♭
4fr
Was - n't it love that kept
You could have asked me an -
E♭/G
3fr
A♭
4fr
B♭
us all driv - in' in a rent - ed car?
- y - time; I would have told you why.

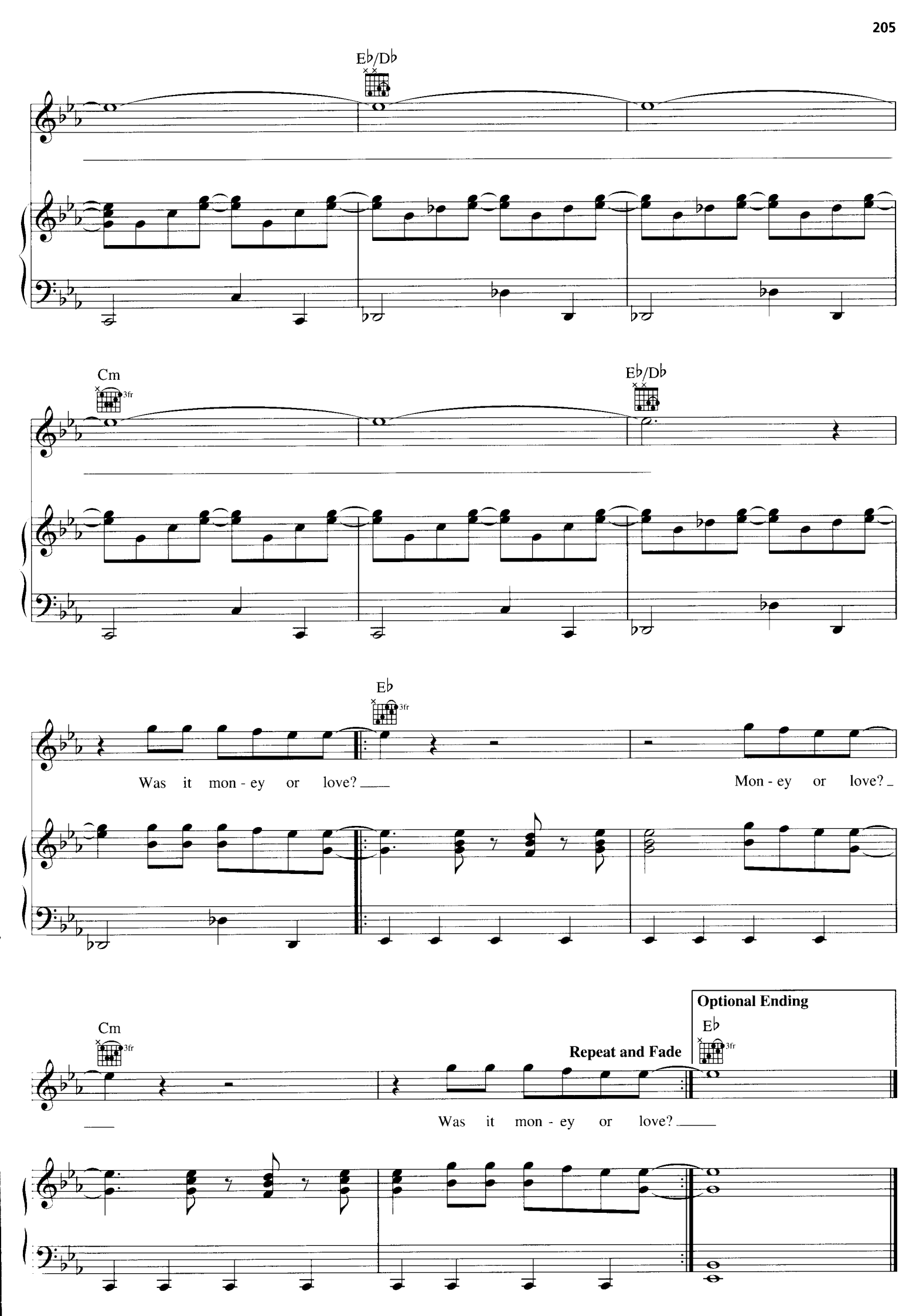

A♭
4fr
E♭/G
3fr
1
B♭
Who could have known that end - less road would ev - er have come this far?
May - be you might have changed your mind, but
Cm
3fr
E♭/D♭
2
B♭
Cm
3fr
now it's too late to try.
E♭/D♭
Good -


Cm
3fr
Bb
bye.
Of - ten I have asked
F/A
Ab
4fr
G
my - self,
could I have been clos - er to you?
Bb
F/A
Ab
4fr
When you need - ed some - one else
could a friend who real -
G
Ab
4fr
- ly knew you try:
help you de -
3
3


A♭/B♭
B♭
E♭
cide?
Mon - ey or love;
Instrumental solo
Cm
tell me what - cha gon - na do with your life?
Ev - 'ry - bod - y needs a
A♭
E♭/G
B♭
pas - sion or they cash in while they can.
E♭
Make up your mind
be - fore you re - a - lize you've

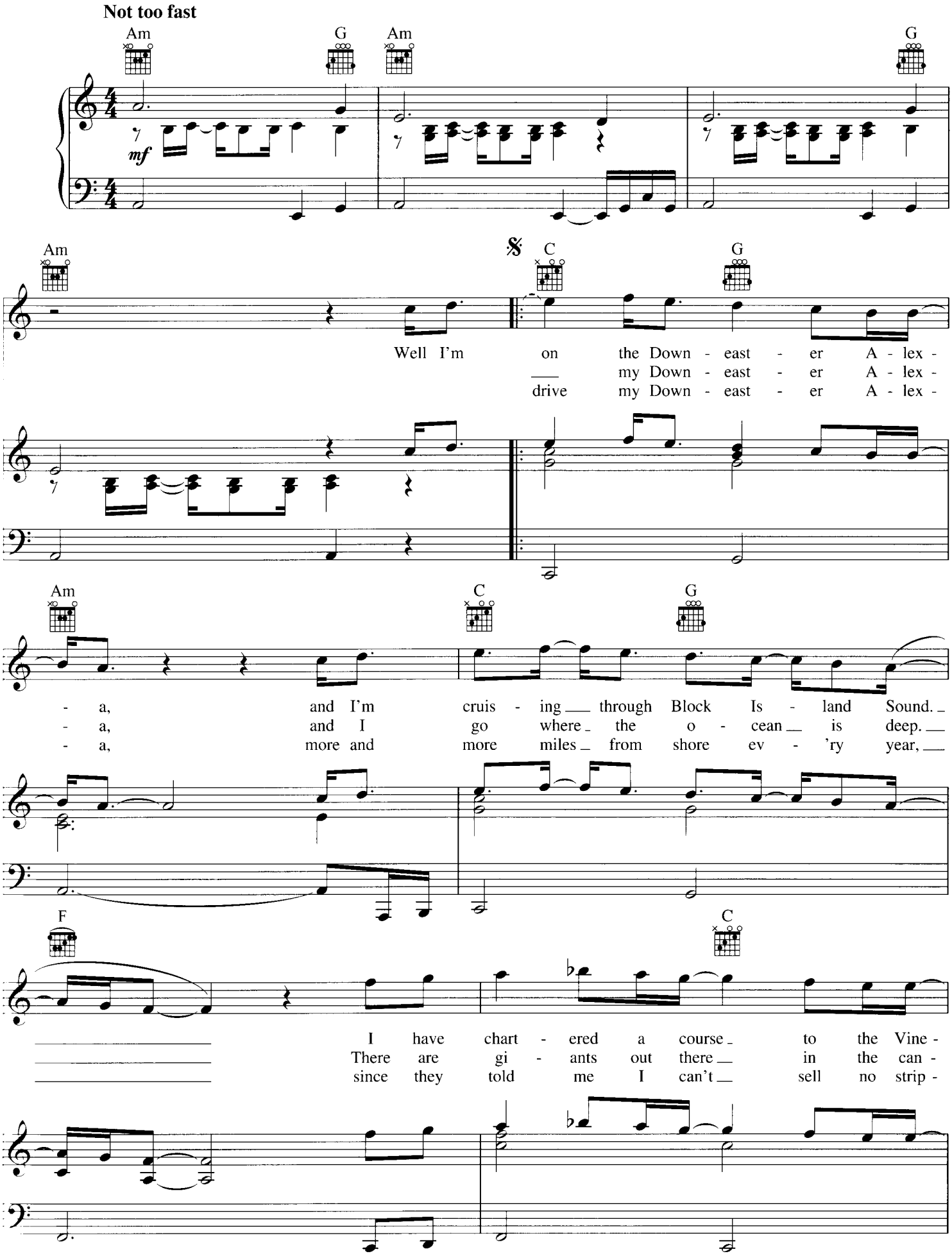

Cm
3fr
A♭
4fr
run out of time.
You need a rea - son why;
got to jus - ti -
E♭/G
3fr
B♭
fy to make your stand.
Instrumental solo ends
A♭
4fr
E♭/G
3fr
A♭
4fr
B♭
You could have asked me an - y - time;
I would have told you why.
Was - n't it love that kept us all
driv - in' in a rent - ed car?
A♭
4fr
E♭/G
3fr
To Coda
May - be you might have changed your mind;
but
Who could have known that end - less road
would


B♭
Cm
3fr
now it's too late to try.
E♭/D♭
Cm
3fr
Good - bye.
E♭/D♭
D.S. al Coda
Mon-ey or love.
CODA
B♭
Cm
3fr
ev - er have come this far?


E♭/D♭
Cm
3fr
E♭/D♭
E♭
3fr
Was it mon - ey or love?
Mon - ey or love?
Cm
3fr
Repeat and Fade
Optional Ending
E♭
3fr
Was it mon - ey or love?

THE DOWNEASTER "ALEXA"

Words and Music by
BILLY JOEL



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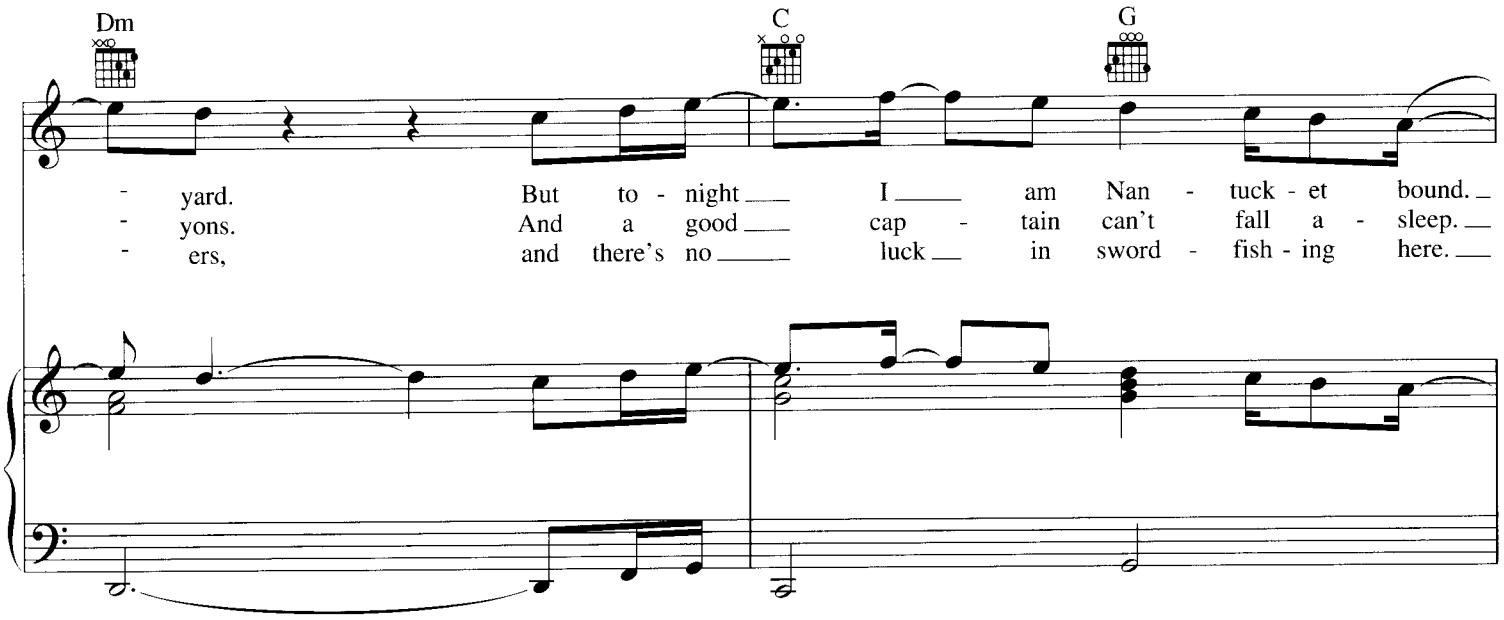
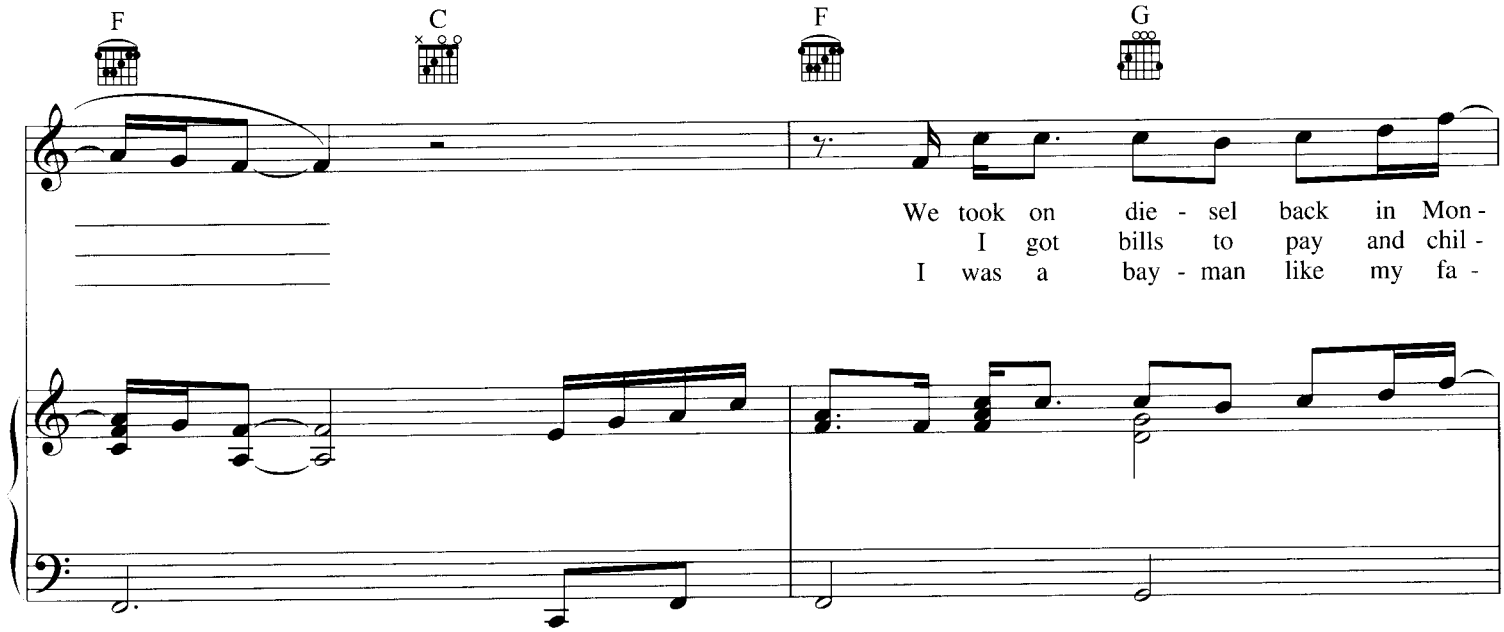
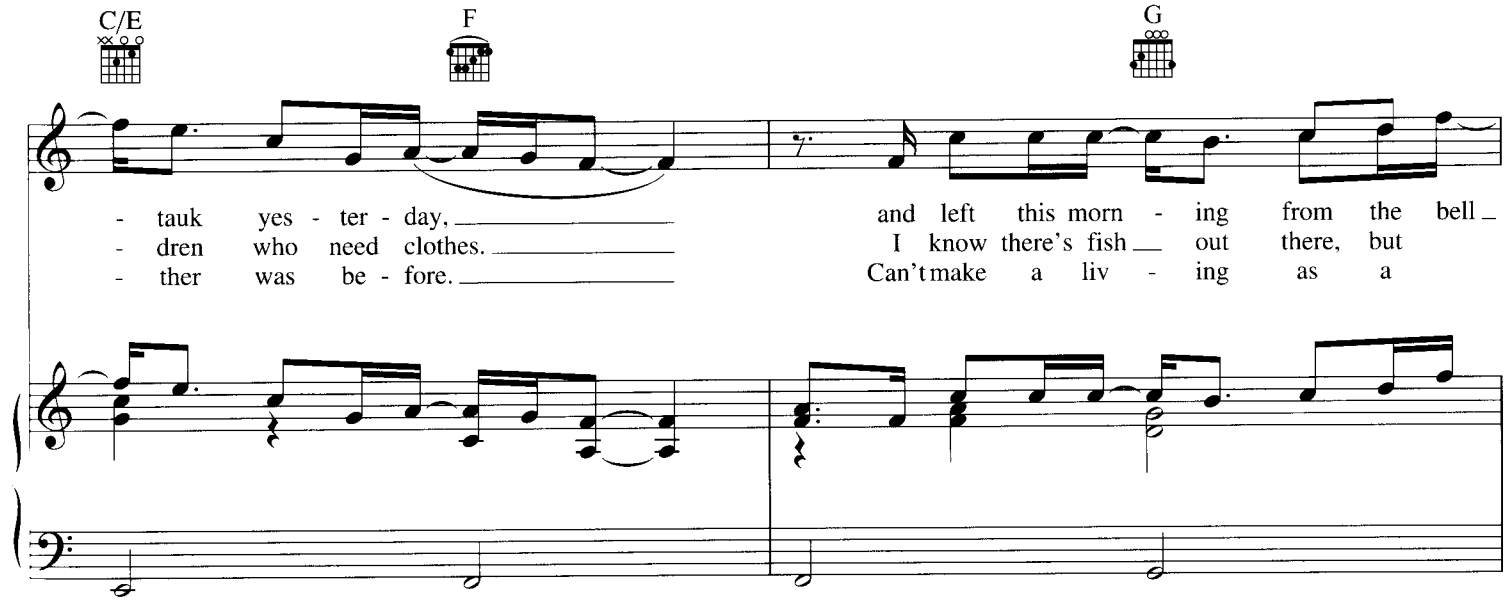
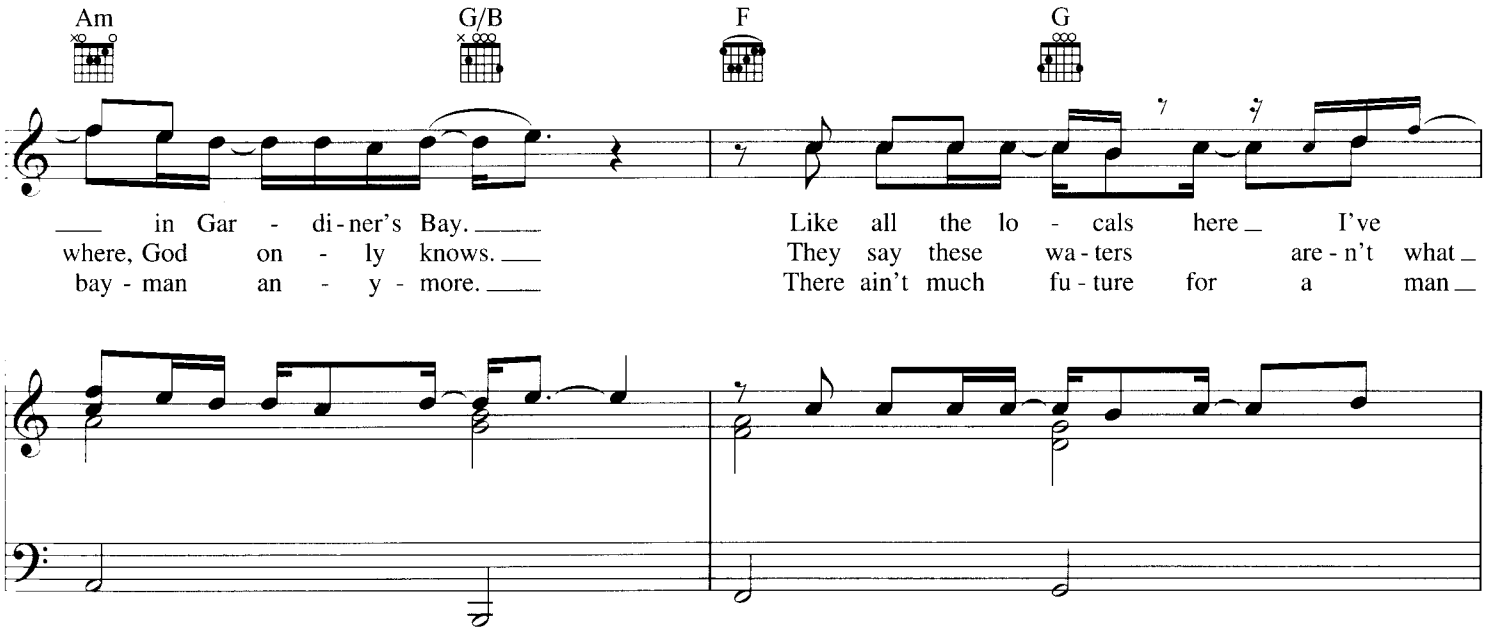
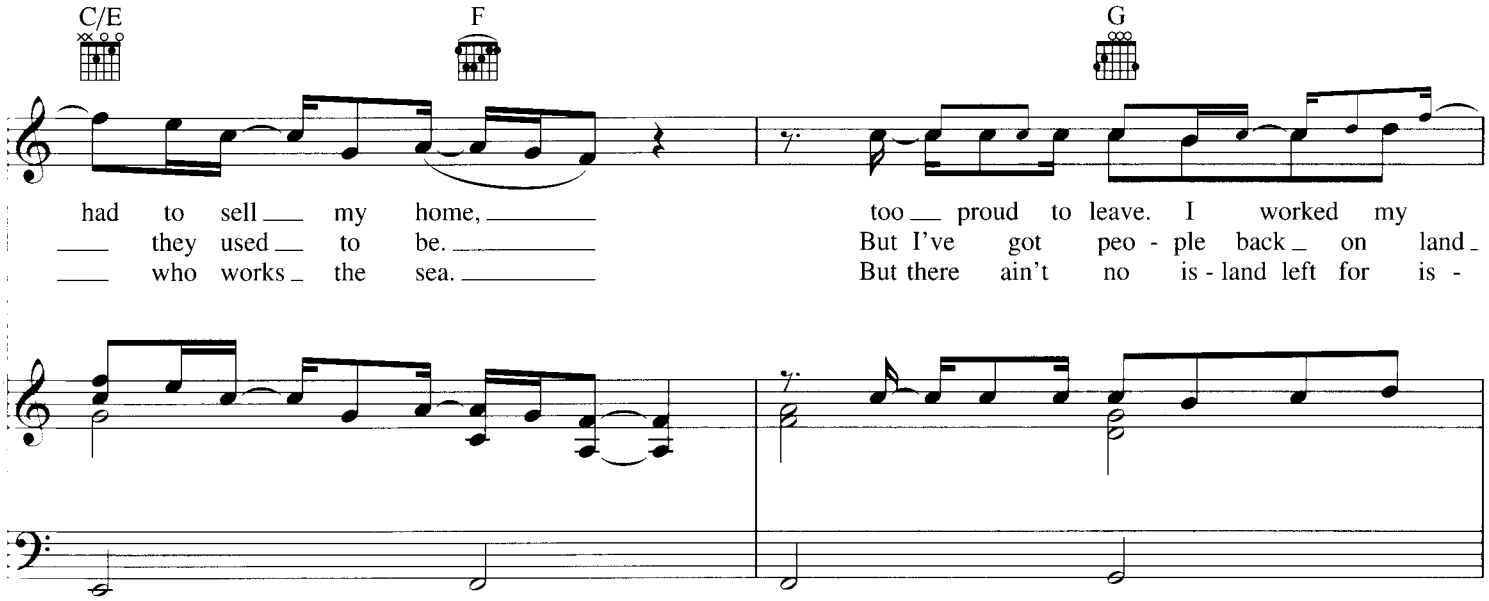
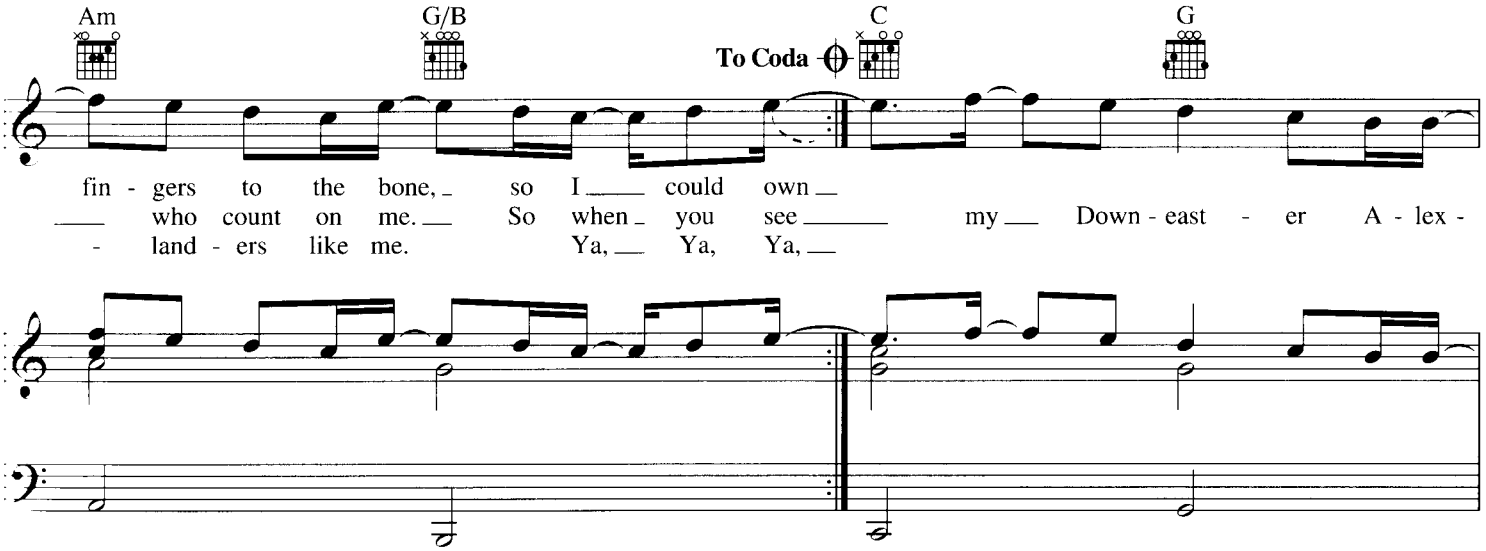

Dm
C
G
- yard. But to - night I am Nan - tuck - et bound.
- yons. And a good cap - tain can't fall a - sleep.
- ers, and there's no luck in sword - fish - ing here.

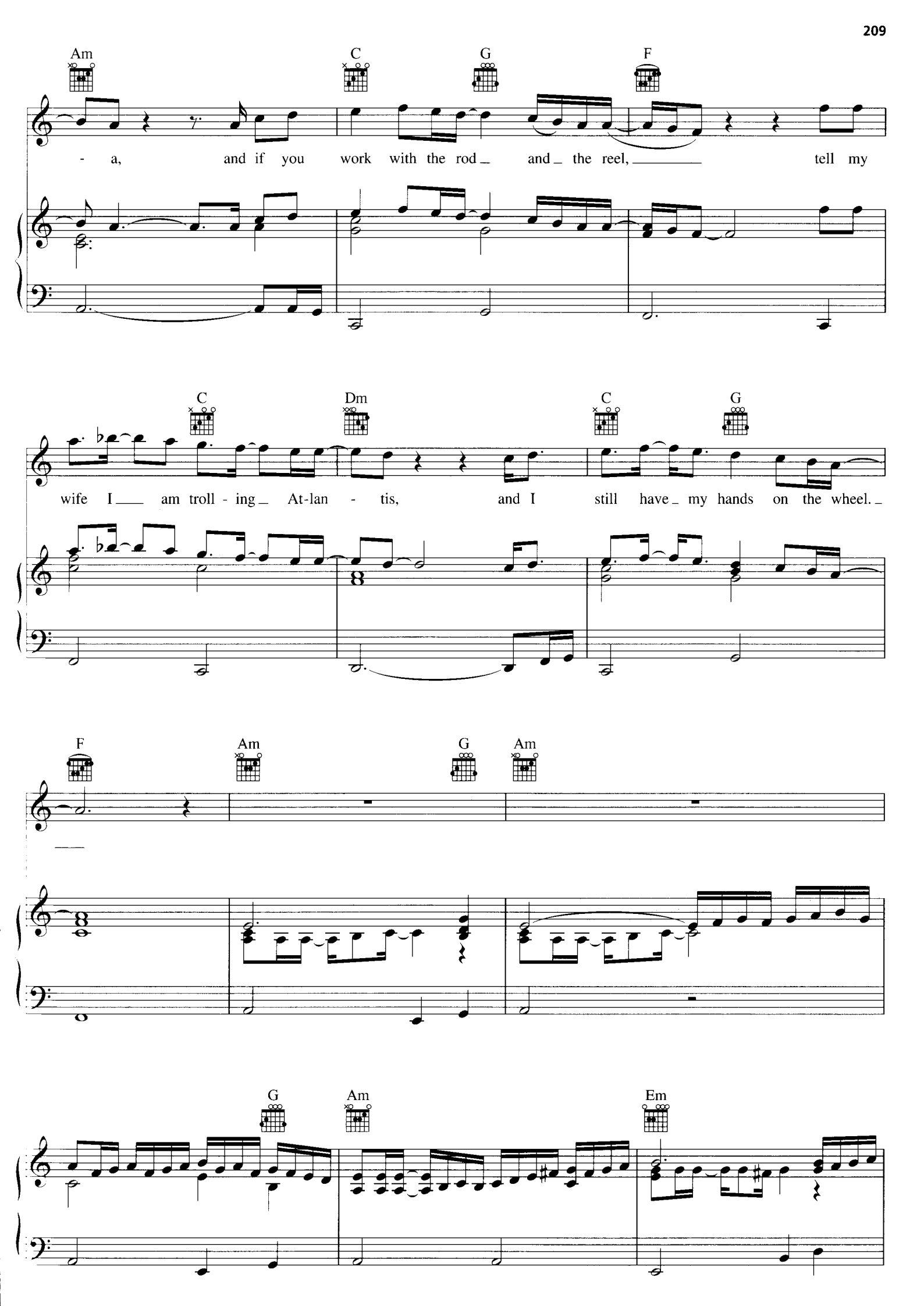

F
C
F
G
We took on die - sel back in Mon-
I got bills to pay and chil -
I was a bay - man like my fa -

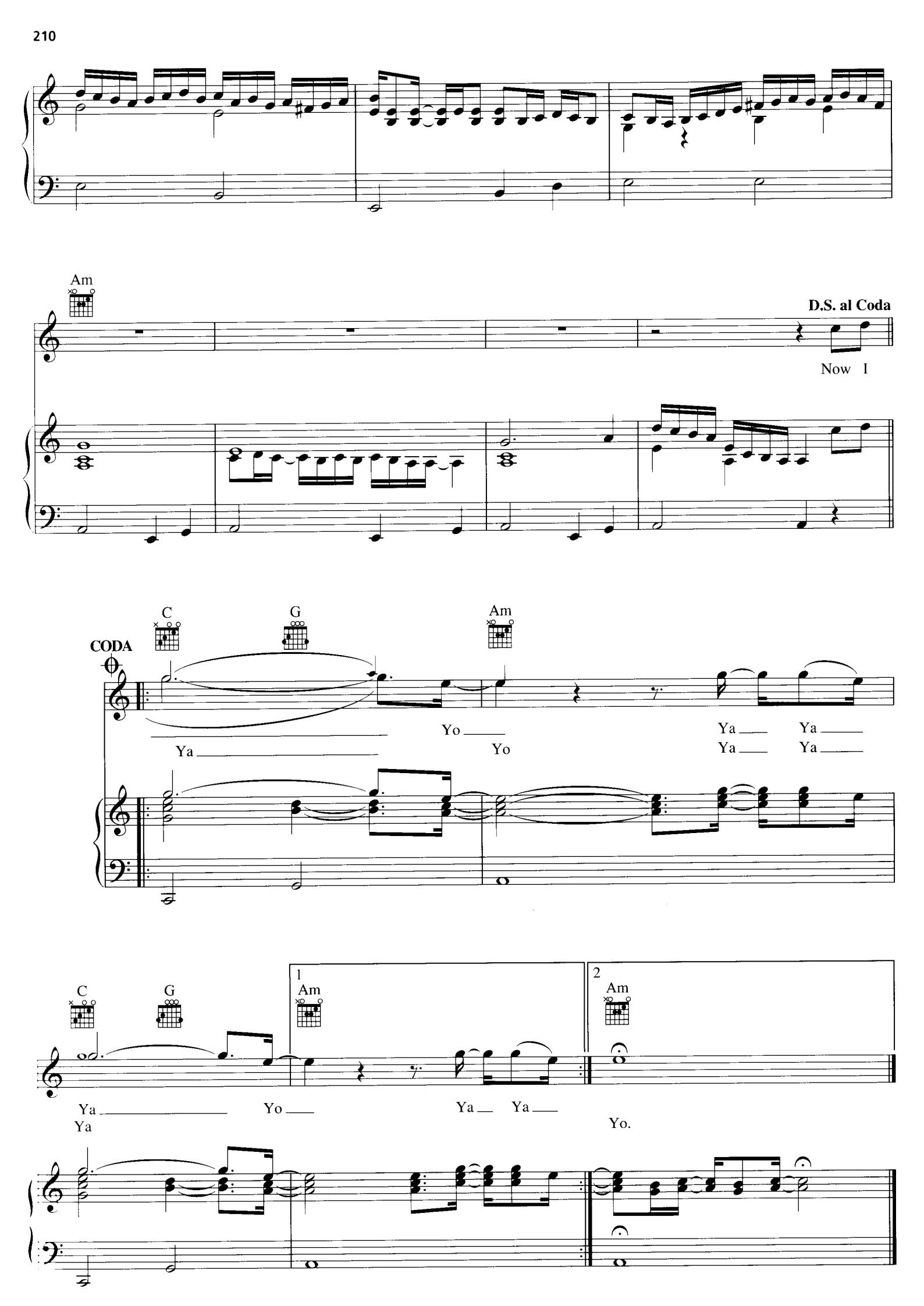

C/E
F
G
- tauk yes - ter - day,
- dren who need clothes.
- ther was be - fore.
and left this morn - ing from the bell
I know there's fish out there, but
Can't make a liv - ing as a


Am
G/B
F
G
in Gar - di-ner's Bay.
Like all the lo - cals here I've
where, God on - ly knows.
They say these wa-ters are-n't what
bay - man an - y - more.
There ain't much fu-ture for a man


C/E
F
G
had to sell my home,
too proud to leave. I worked my
they used to be.
But I've got peo - ple back on land
who works the sea.
But there ain't no is-land left for is -

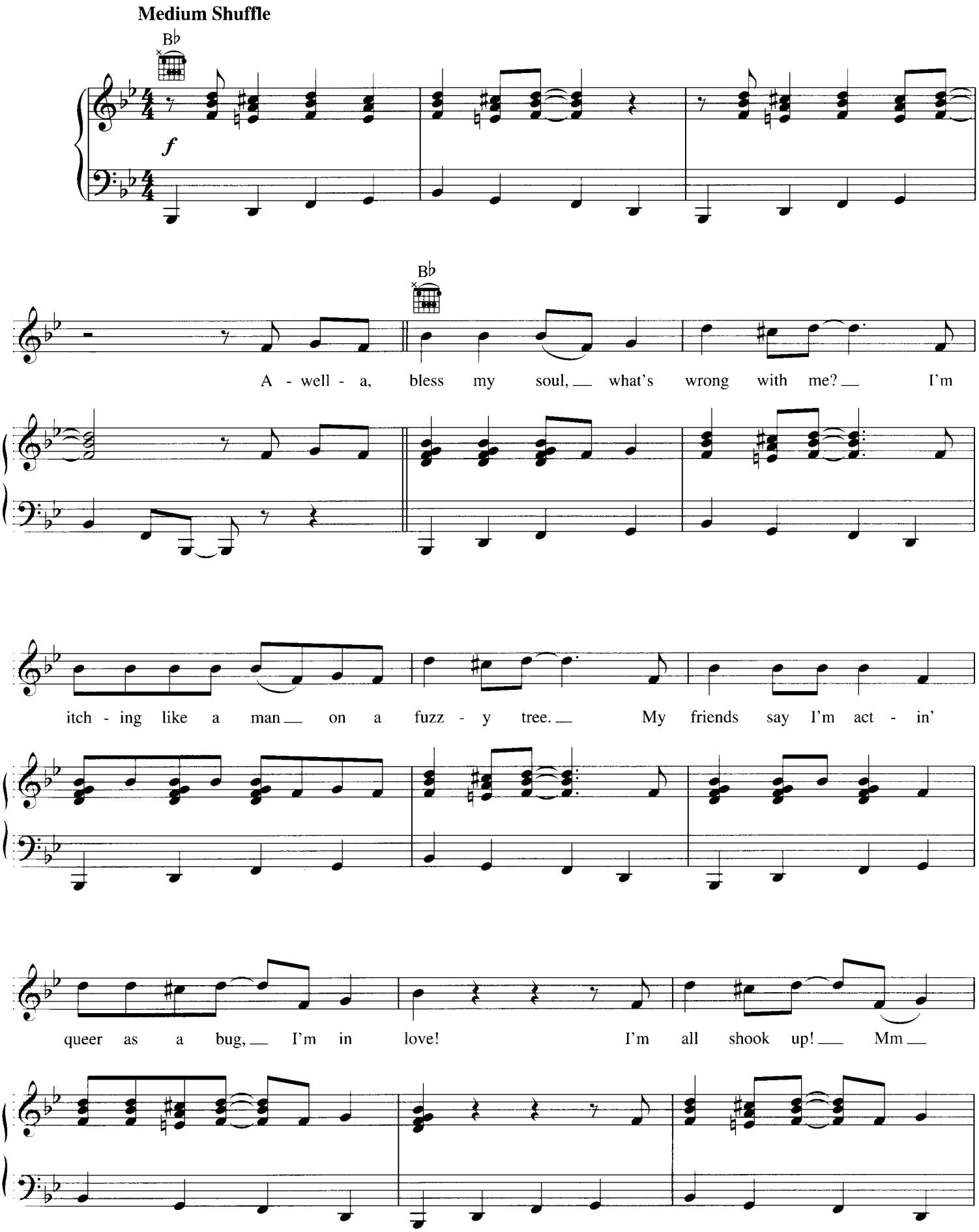

Am
G/B
To Coda
C
G
fin - gers to the bone, so I could own
who count on me. So when you see my Down-east - er A - lex -
- land - ers like me. Ya, Ya, Ya,


Am
C
G
F
- a, and if you work with the rod and the reel, tell my
C
Dm
C
G
wife I am troll - ing At-lan - tis, and I still have my hands on the wheel.
F
Am
G
Am
G
Am
Em


Am
D.S. al Coda
Now I
CODA
C
G
Am
Ya
Yo
Ya
Ya
Yo
Ya
Ya
C
G
1
Am
2
Am
Ya
Yo
Ya
Ya
Ya
Yo.

ALL SHOOK UP

Words and Music by OTIS BLACKWELL
and ELVIS PRESLEY



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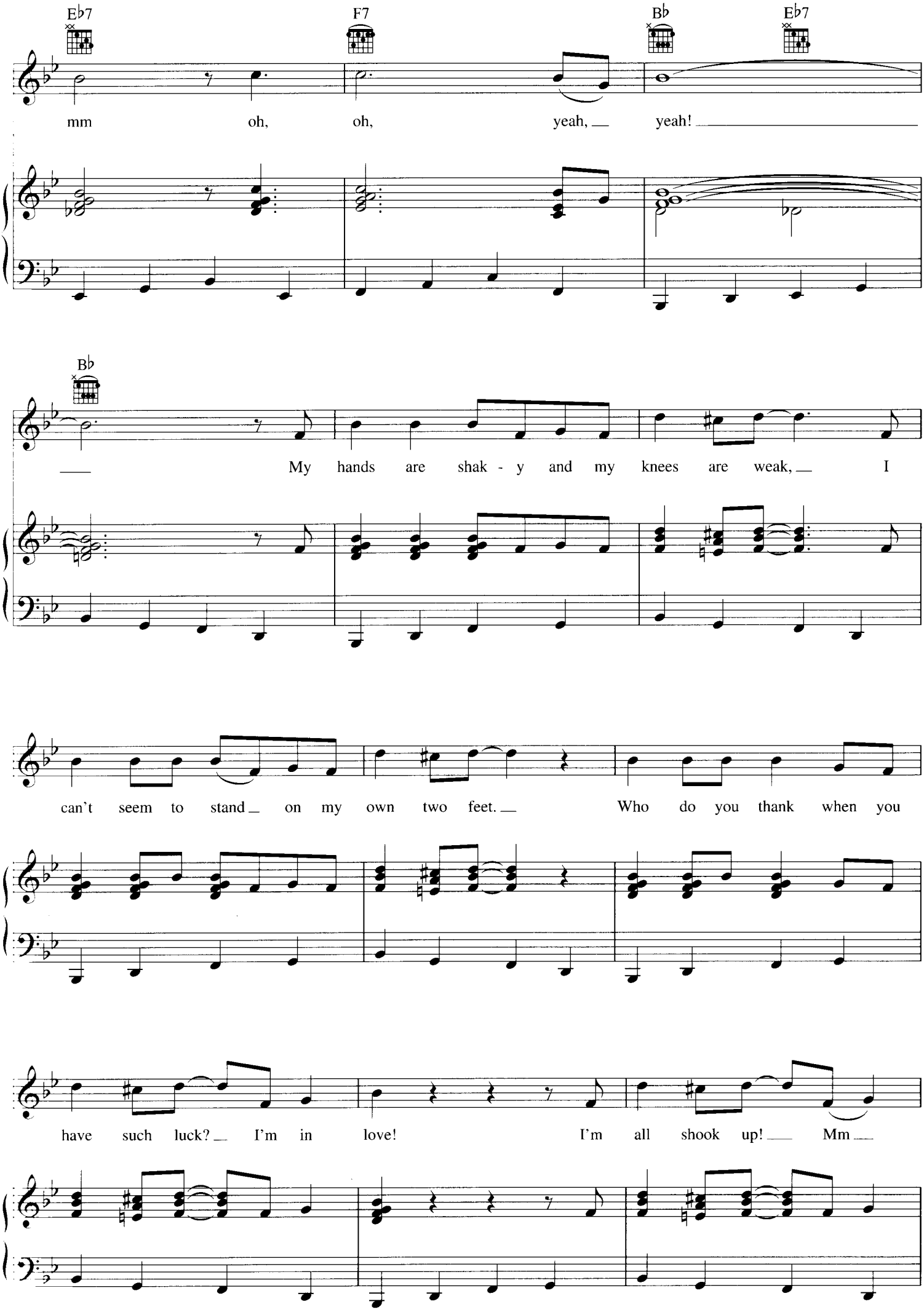
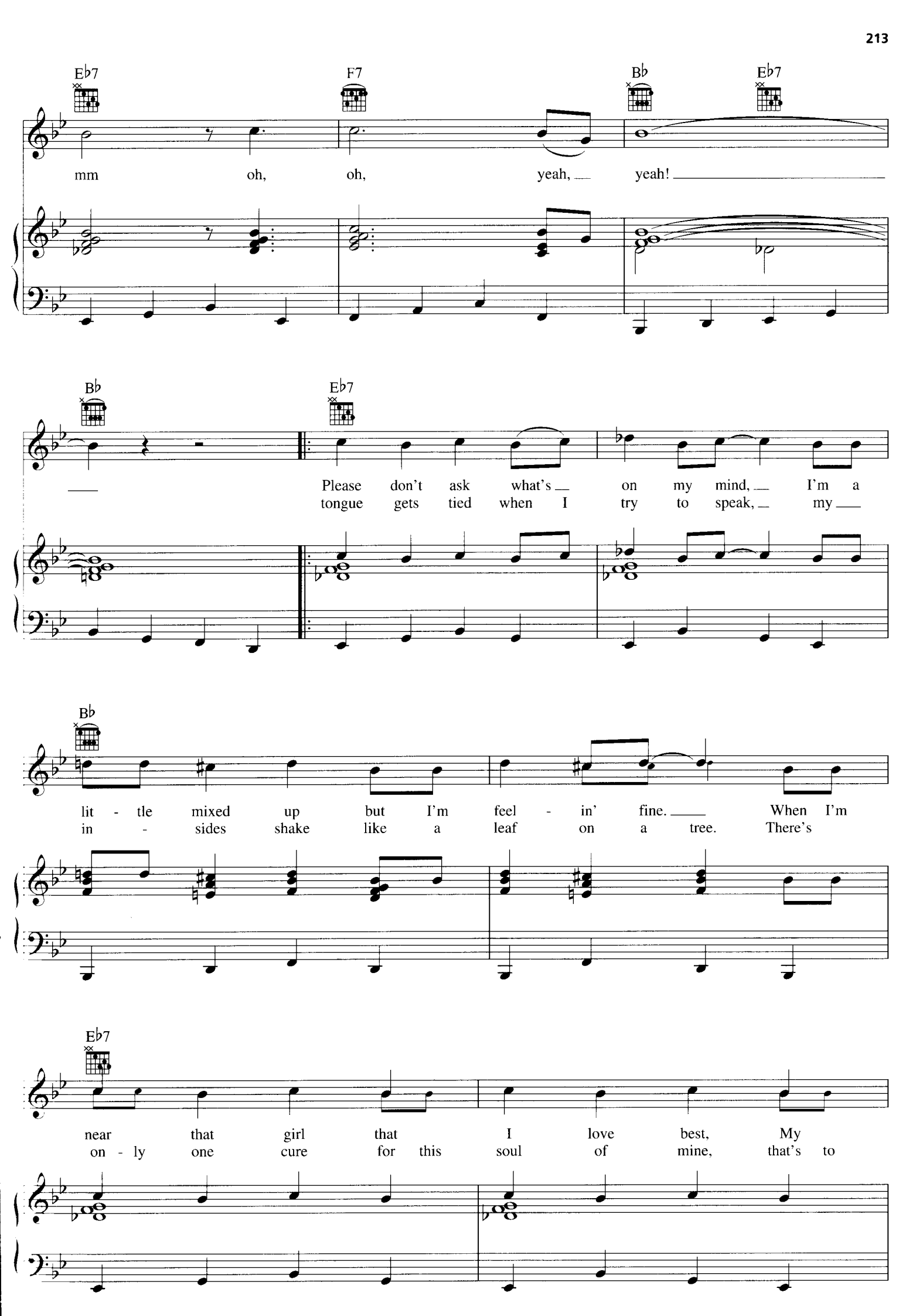
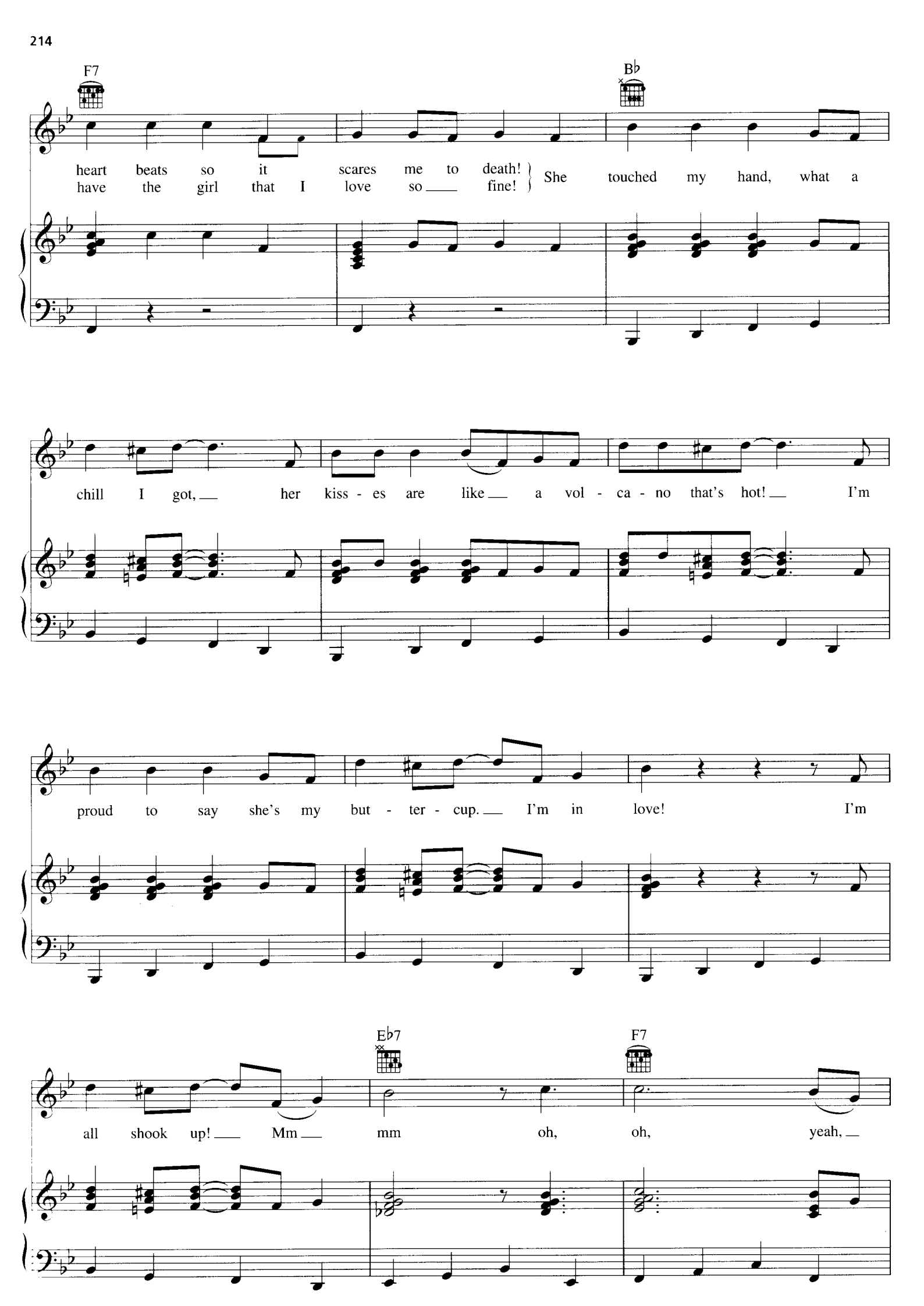
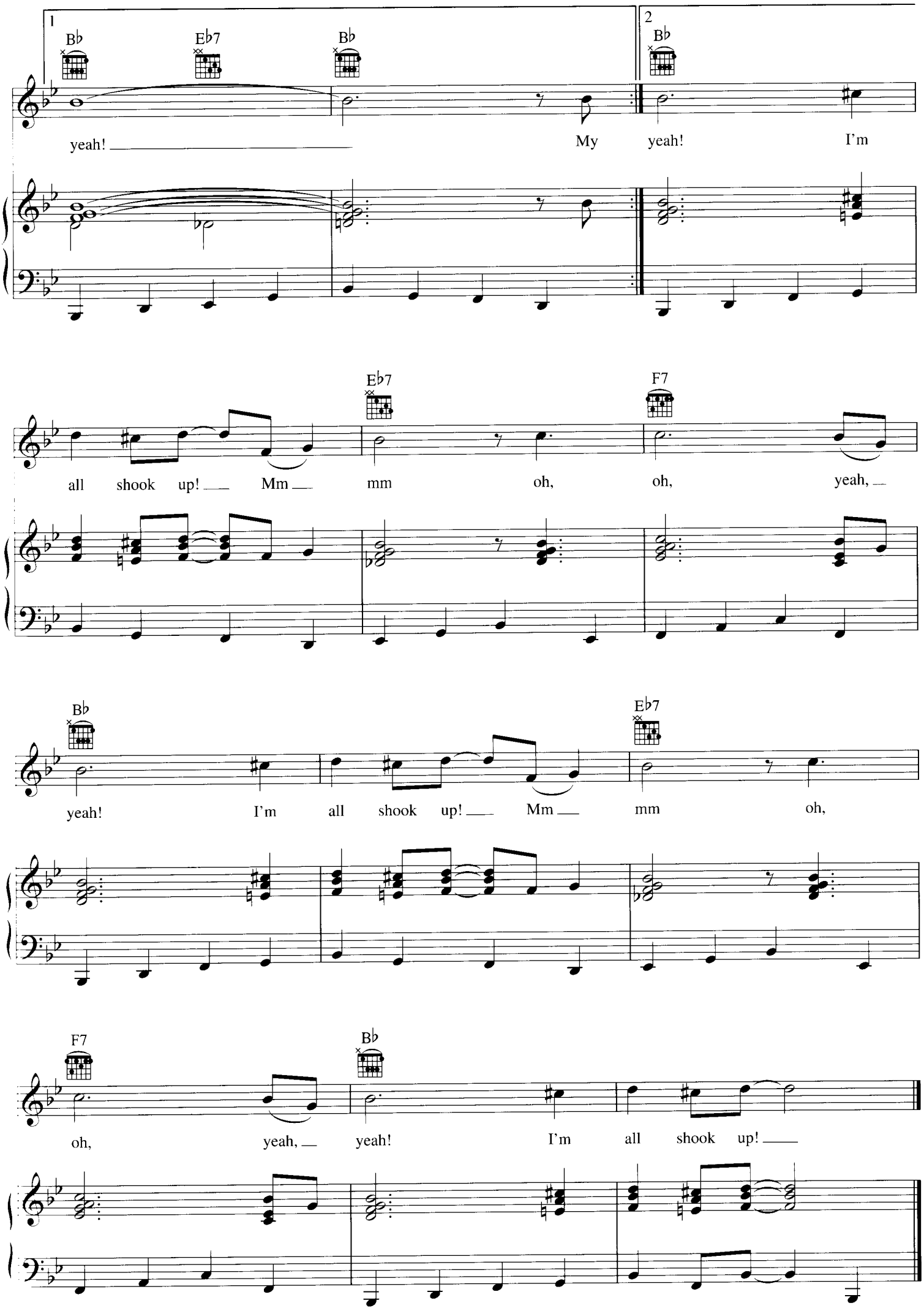

E♭7
F7
B♭
E♭7
mm oh, oh, yeah, yeah!
B♭
My hands are shak - y and my knees are weak, I
can't seem to stand on my own two feet. Who do you thank when you
have such luck? I'm in love! I'm all shook up! Mm

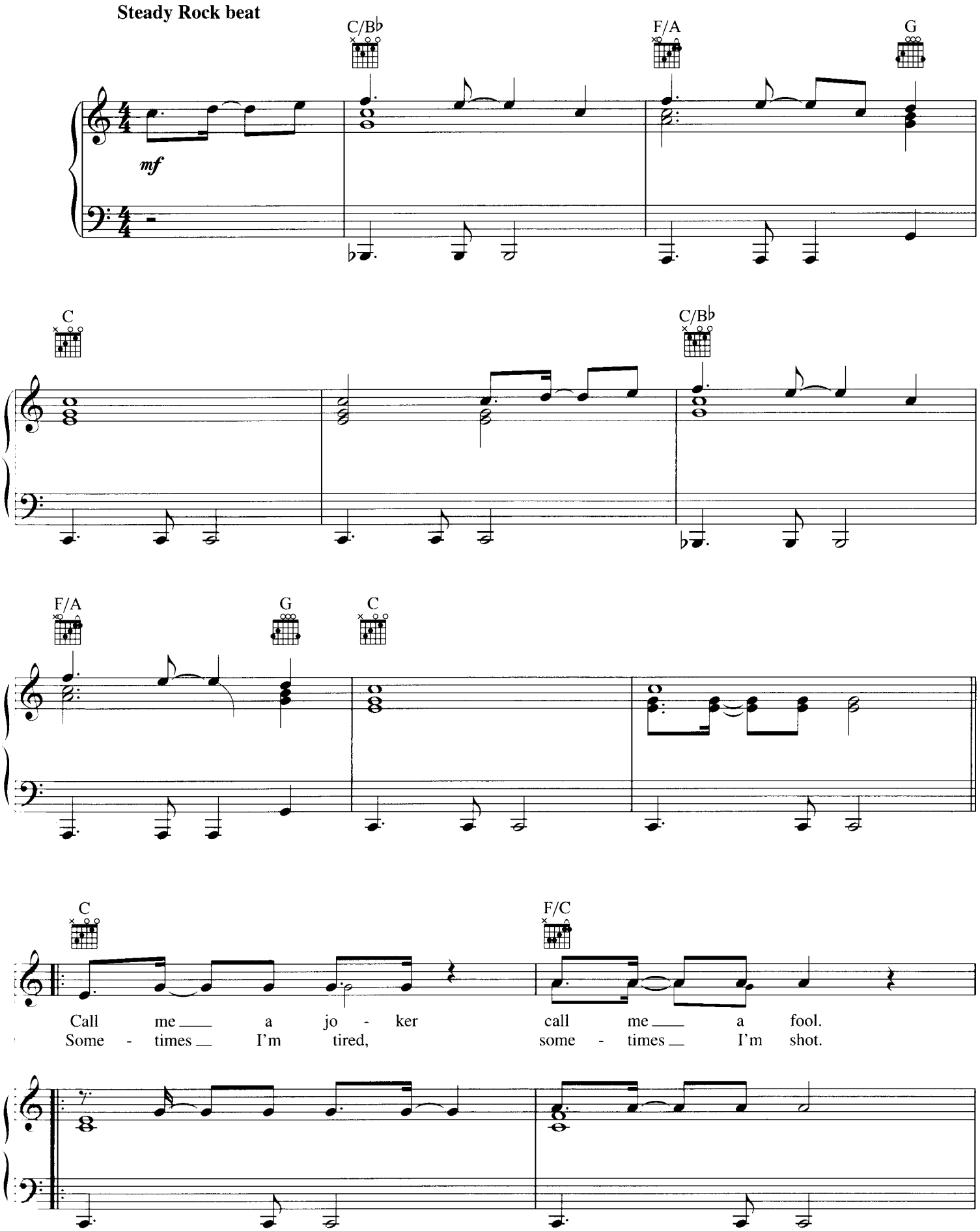

E♭7
F7
B♭
E♭7
mm oh, oh, yeah, yeah!
B♭
E♭7
Please don't ask what's on my mind, I'm a
tongue gets tied when I try to speak, my
B♭
lit - tle mixed up but I'm feel - in' fine. When I'm
in - sides shake like a leaf on a tree. There's
E♭7
near that girl that I love best, My
on - ly one cure for this soul of mine, that's to


F7
B♭
heart beats so it scares me to death!
have the girl that I love so fine!
She touched my hand, what a
chill I got, her kiss - es are like a vol - ca - no that's hot! I'm
proud to say she's my but - ter - cup. I'm in love! I'm
E♭7
F7
all shook up! Mm mm oh, oh, yeah,


1
2
B♭
E♭7
B♭
B♭
yeah! My yeah! I'm
E♭7
F7
all shook up! Mm mm oh, oh, yeah,
B♭
E♭7
yeah! I'm all shook up! Mm mm oh,
F7
B♭
oh, yeah, yeah! I'm all shook up!

I GO TO EXTREMES

Words and Music by
BILLY JOEL



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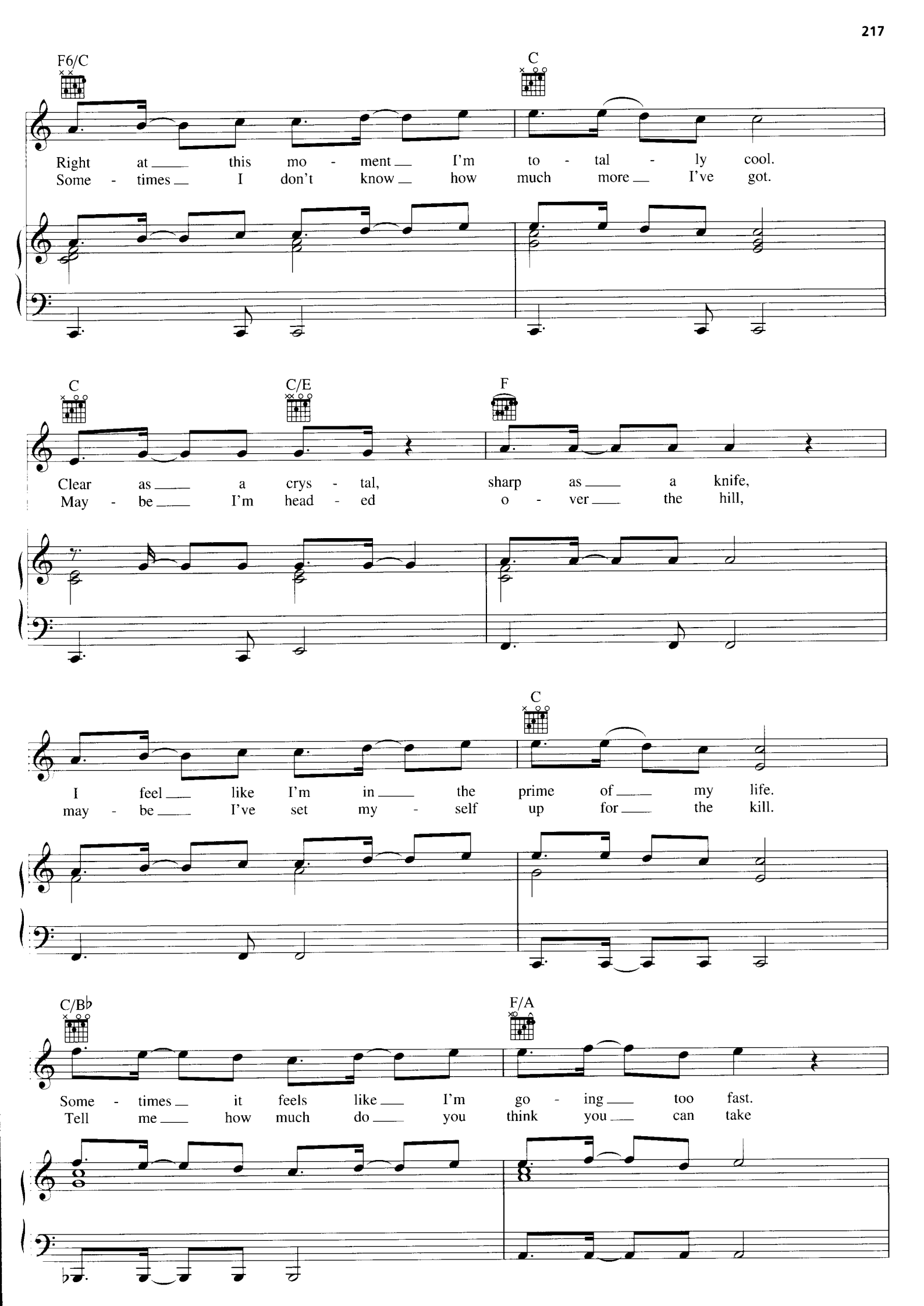
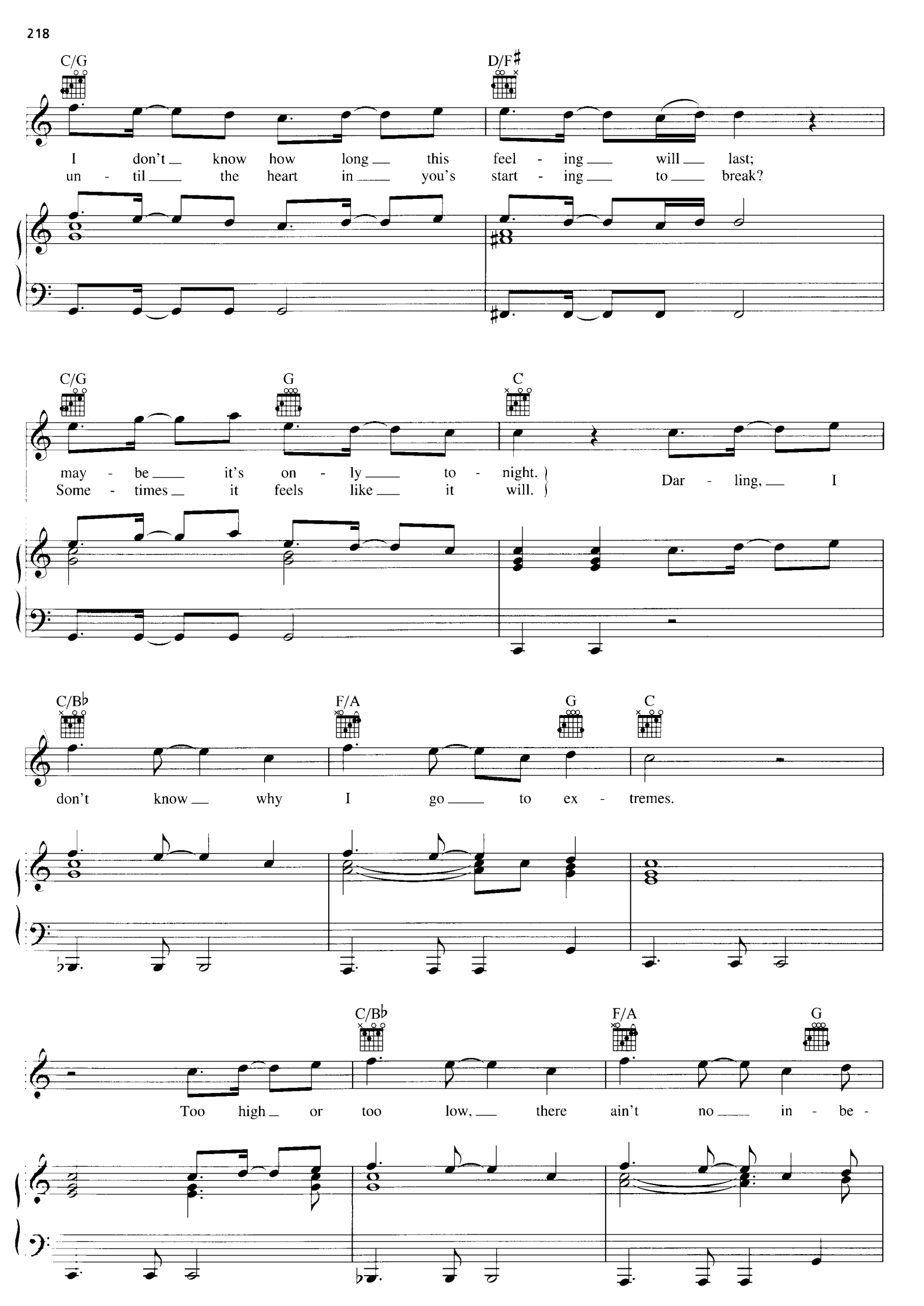
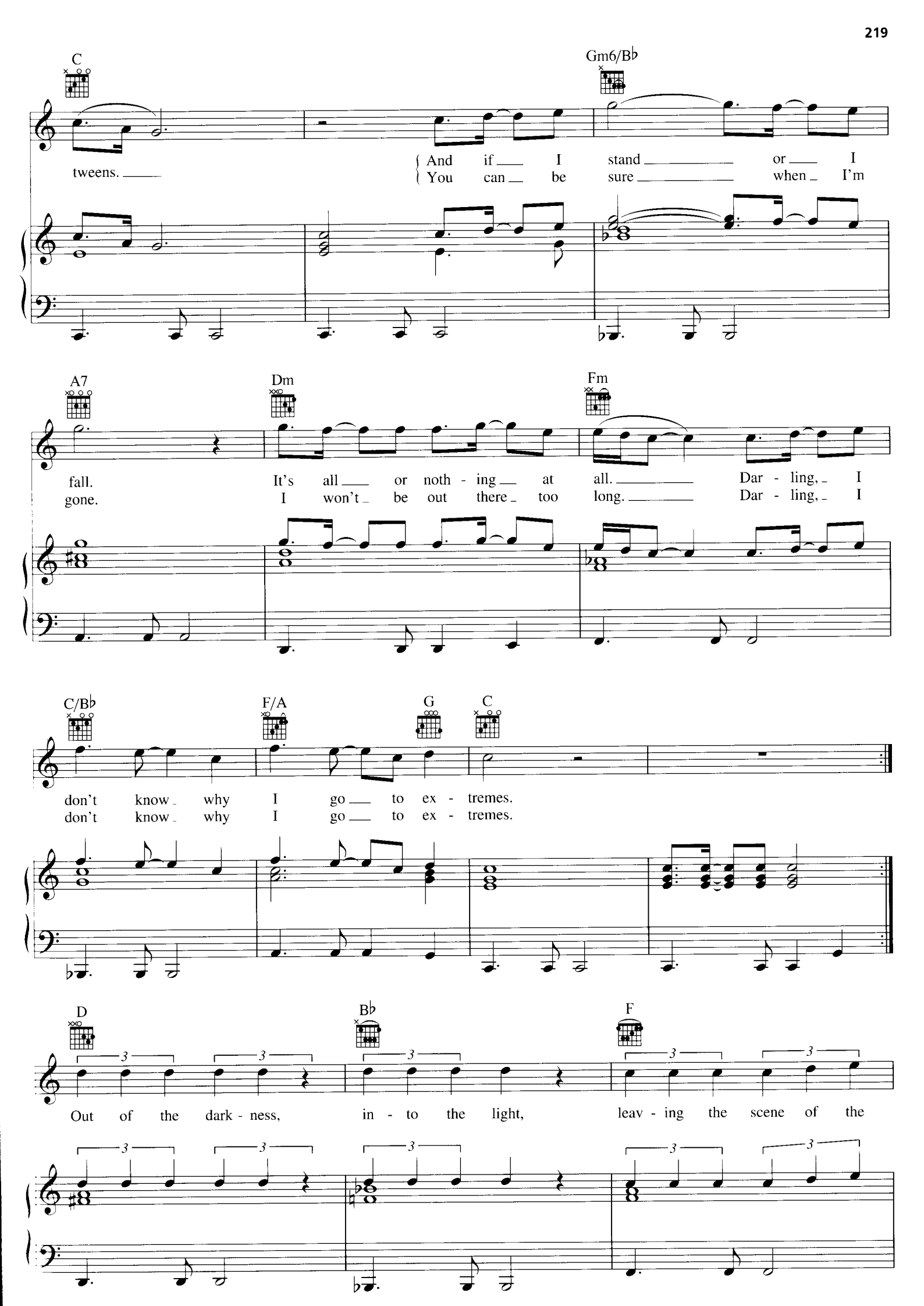
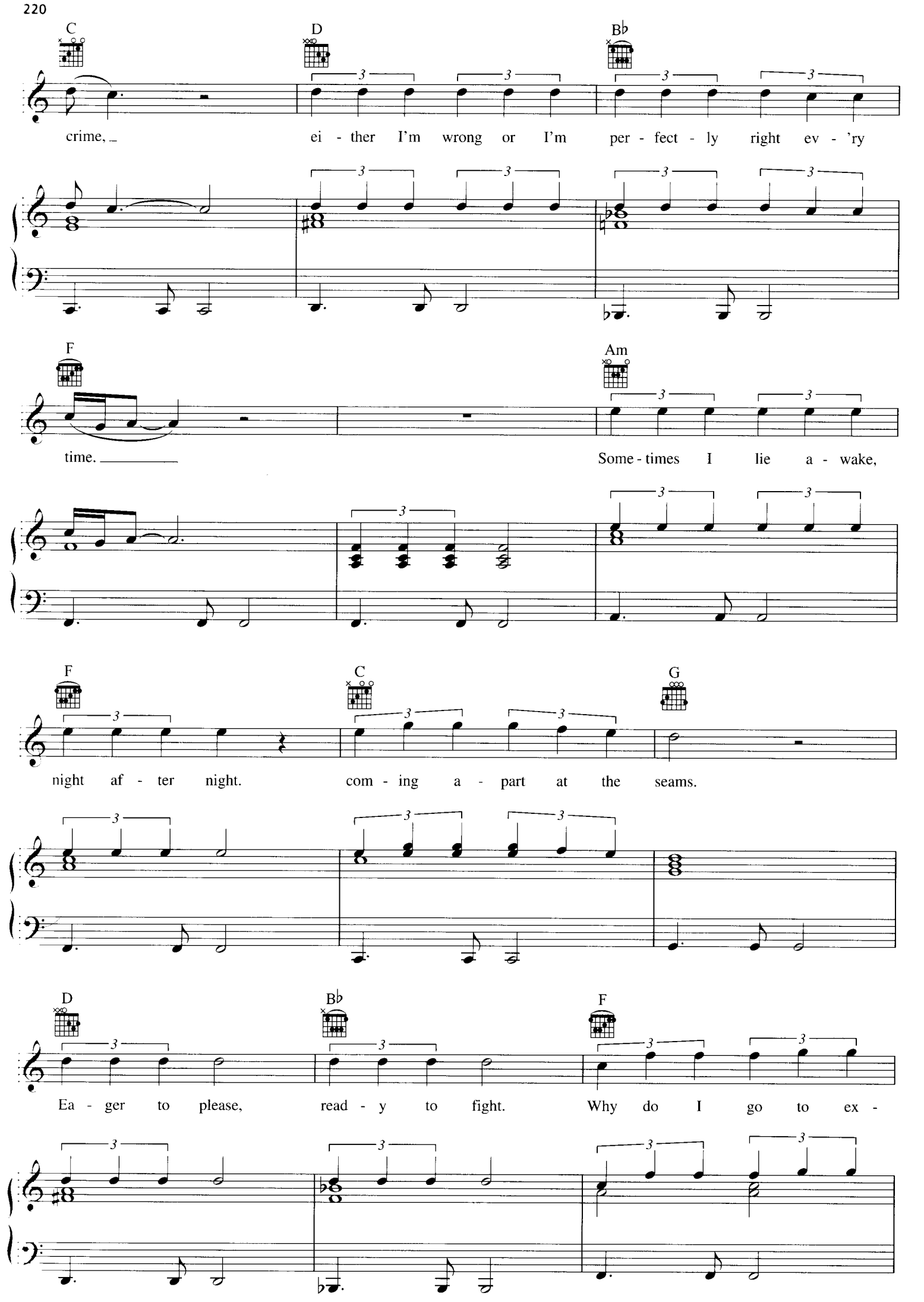
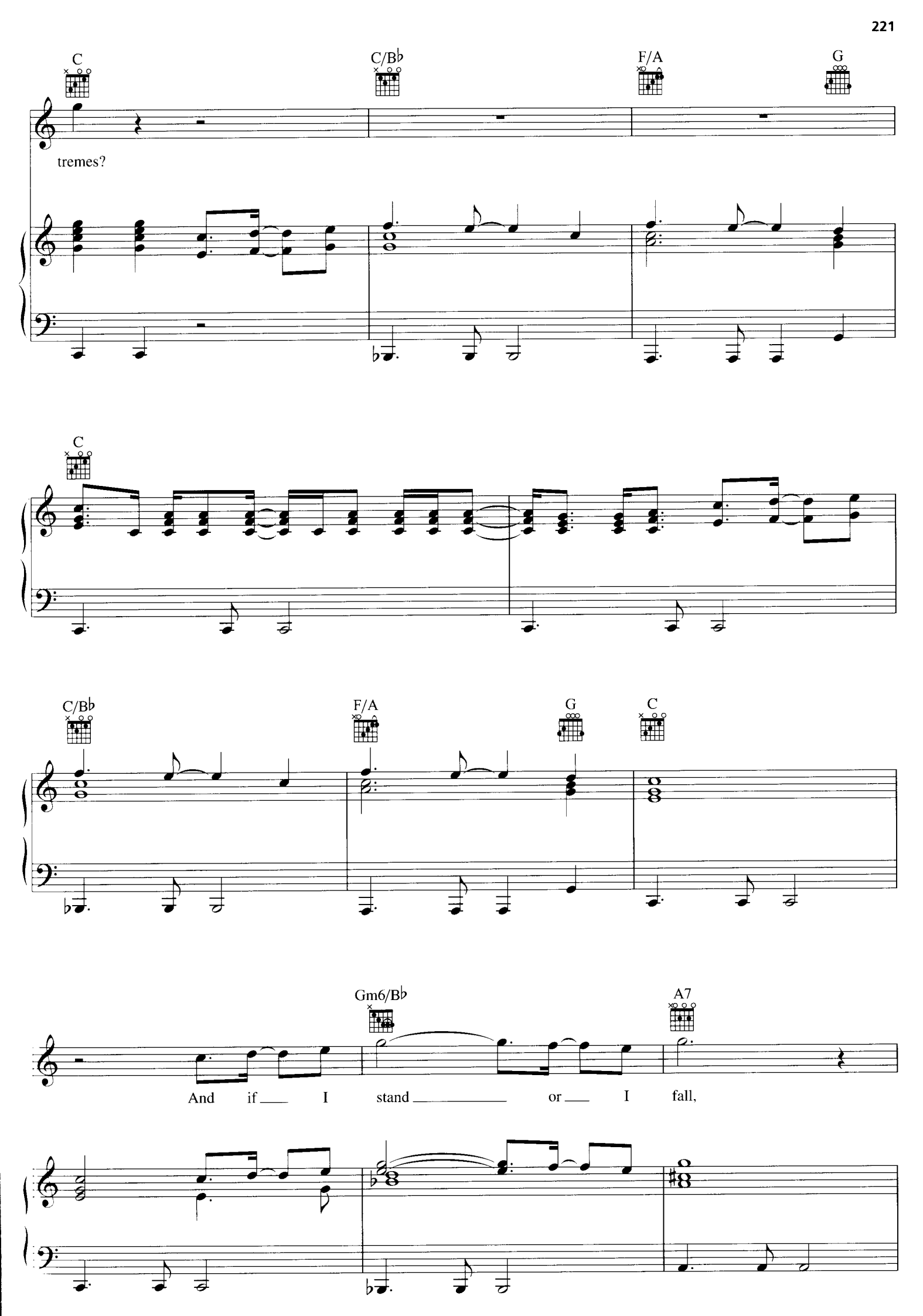
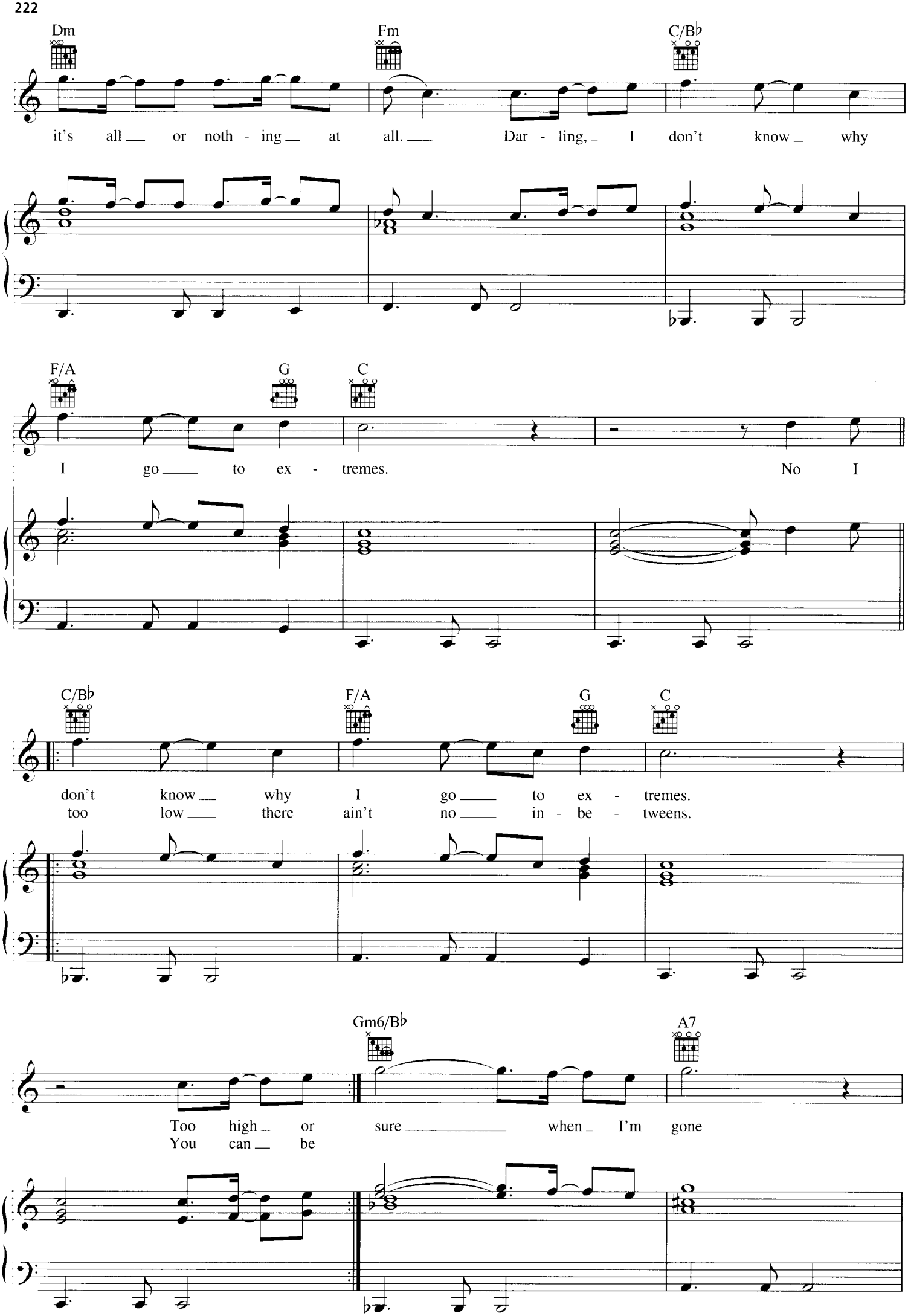

F6/C
C
Right at this mo - ment I'm to - tal - ly cool.
Some - times I don't know how much more I've got.
C
C/E
F
Clear as a crys - tal, sharp as a knife,
May - be I'm head - ed o - ver the hill,
C
I feel like I'm in the prime of my life.
may - be I've set my - self up for the kill.
C/B♭
F/A
Some - times it feels like I'm go - ing too fast.
Tell me how much do you think you can take

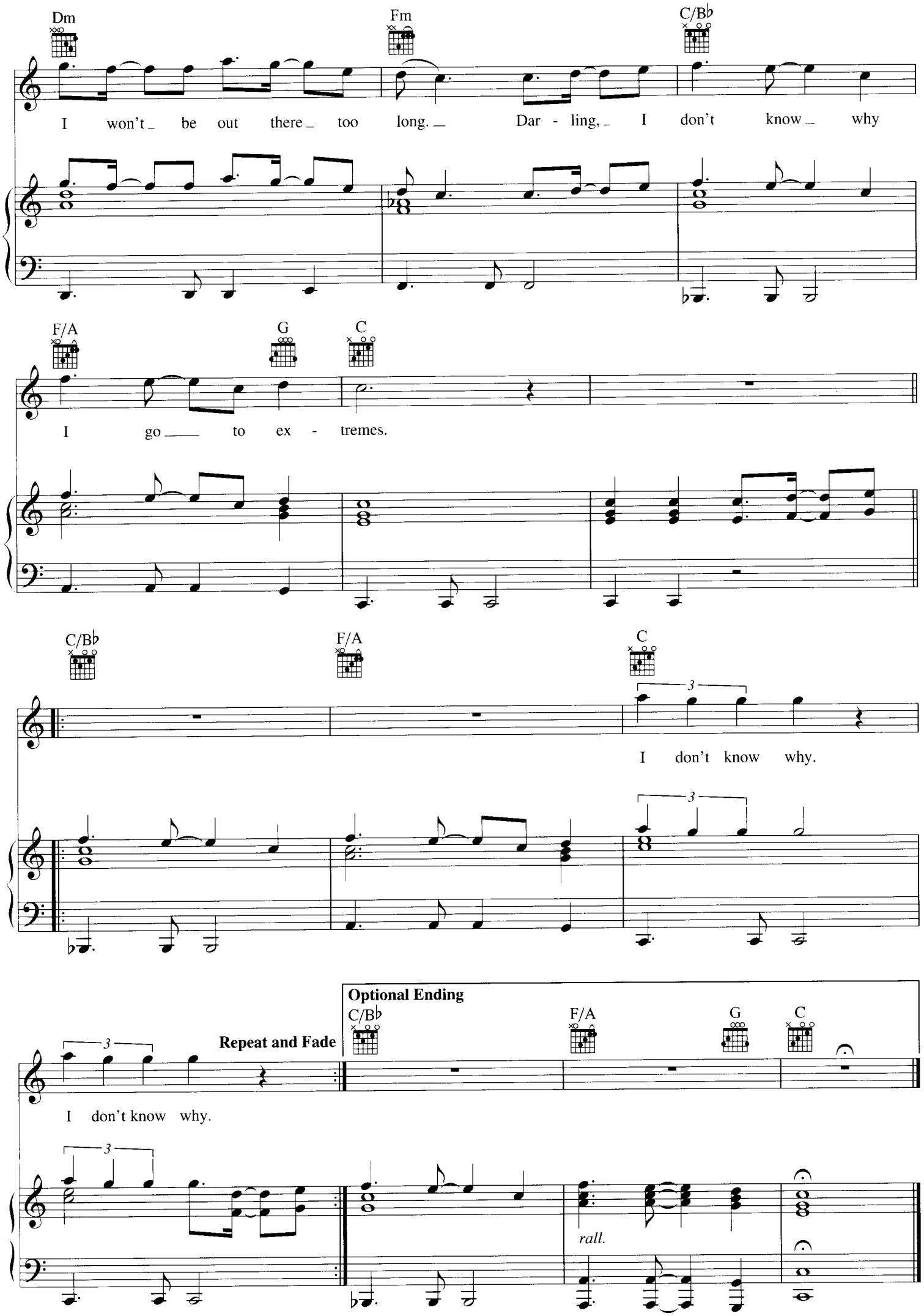

C/G
D/F♯
I don't know how long this feel - ing will last;
un - til the heart in you's start - ing to break?
C/G
G
C
may - be it's on - ly to - night.
Some - times it feels like it will.
Dar - ling, I
C/B♭
F/A
G
C
don't know why I go to ex - tremes.
C/B♭
F/A
G
Too high or too low, there ain't no in - be -


C
Gm6/B♭
tweens.
And if I stand or I
You can be sure when I'm
A7
Dm
Fm
fall.
It's all or noth - ing at all.
Dar - ling, I
gone.
I won't be out there too long.
Dar - ling, I
C/B♭
F/A
G
C
don't know why I go to ex - tremes.
don't know why I go to ex - tremes.
D
B♭
F
Out of the dark - ness, in - to the light, leav - ing the scene of the


C
D
B♭
crime, ei - ther I'm wrong or I'm per - fect - ly right ev - 'ry
F
Am
time. Some - times I lie a - wake,
F
C
G
night af - ter night. com - ing a - part at the seams.
D
B♭
F
Ea - ger to please, read - y to fight. Why do I go to ex -

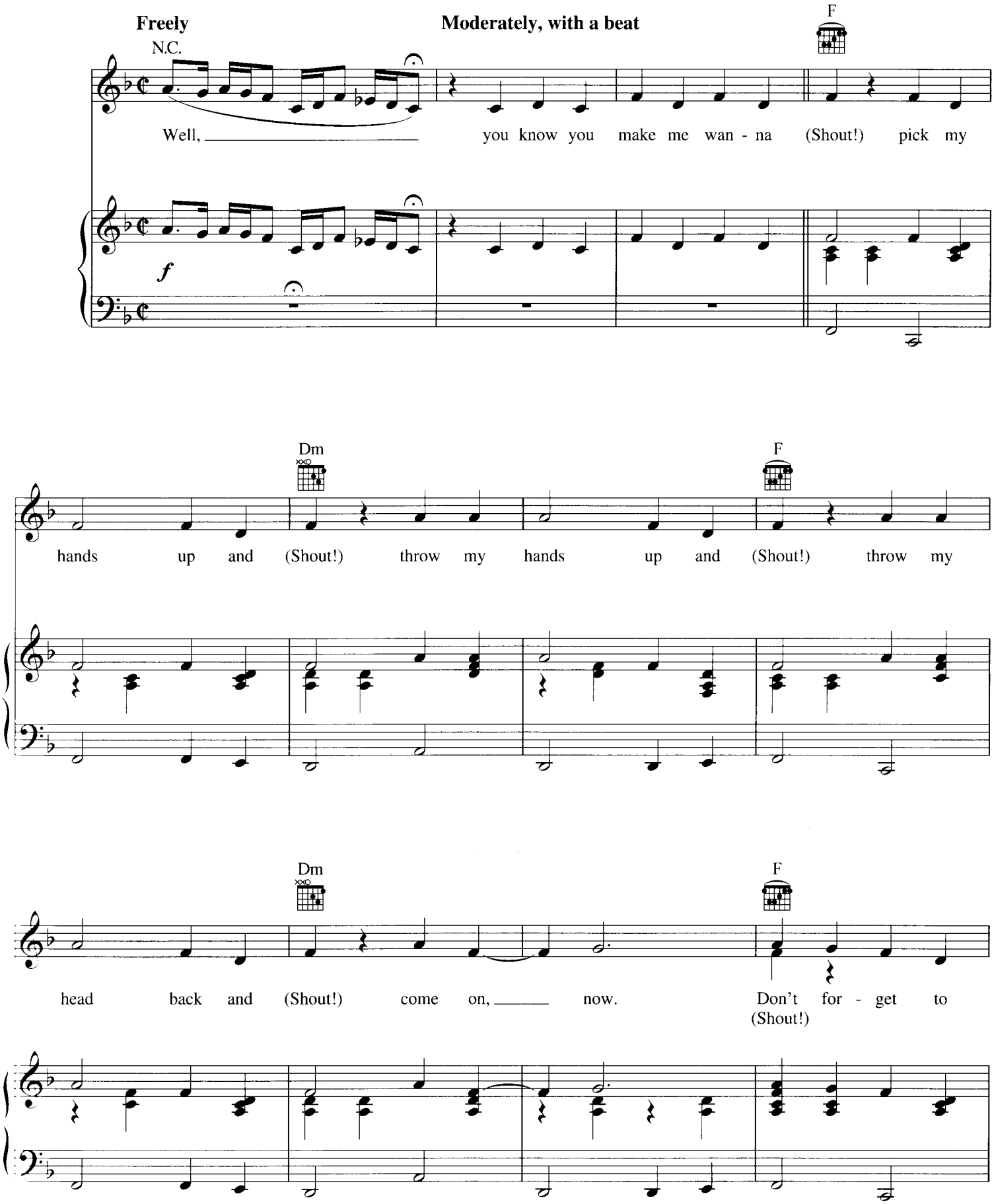

C
C/B♭
F/A
G
tremes?
C
C/B♭
F/A
G
C
Gm6/B♭
A7
And if I stand or I fall,


Dm
Fm
C/B♭
it's all or noth - ing at all. Dar - ling, I don't know why
F/A
G
C
I go to ex - tremes. No I
C/B♭
F/A
G
C
don't know why I go to ex - tremes.
too low there ain't no in - be - tweens.
Gm6/B♭
A7
Too high or sure when I'm gone
You can be


Dm
Fm
C/B♭
I won't be out there too long. Dar - ling, I don't know why
F/A
G
C
I go to ex - tremes.
C/B♭
F/A
C
I don't know why.
Repeat and Fade
Optional Ending
C/B♭
F/A
G
C
I don't know why.
rall.

SHOUT

Words and Music by O'KELLY ISLEY,
RONALD ISLEY and RUDOLPH ISLEY



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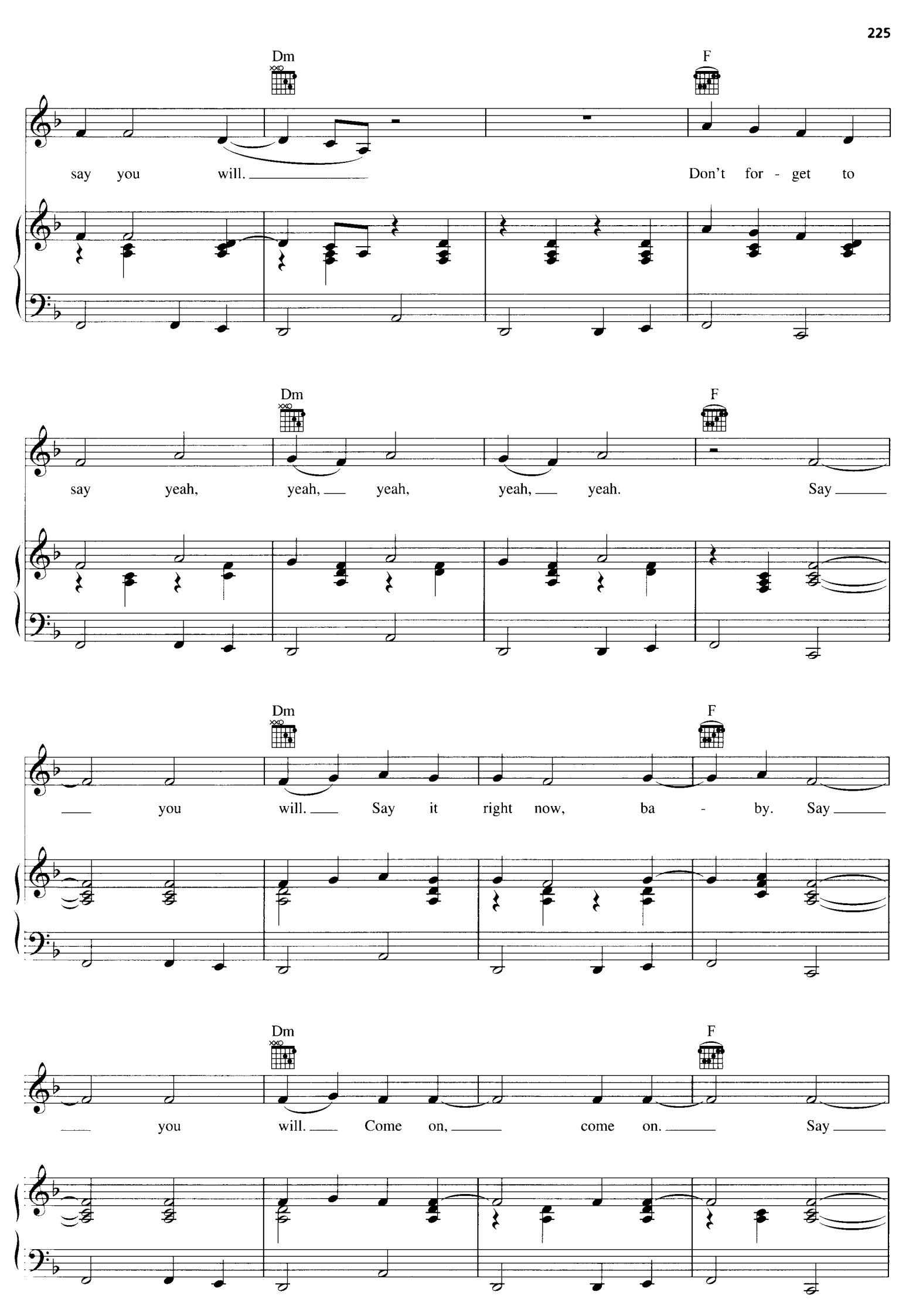
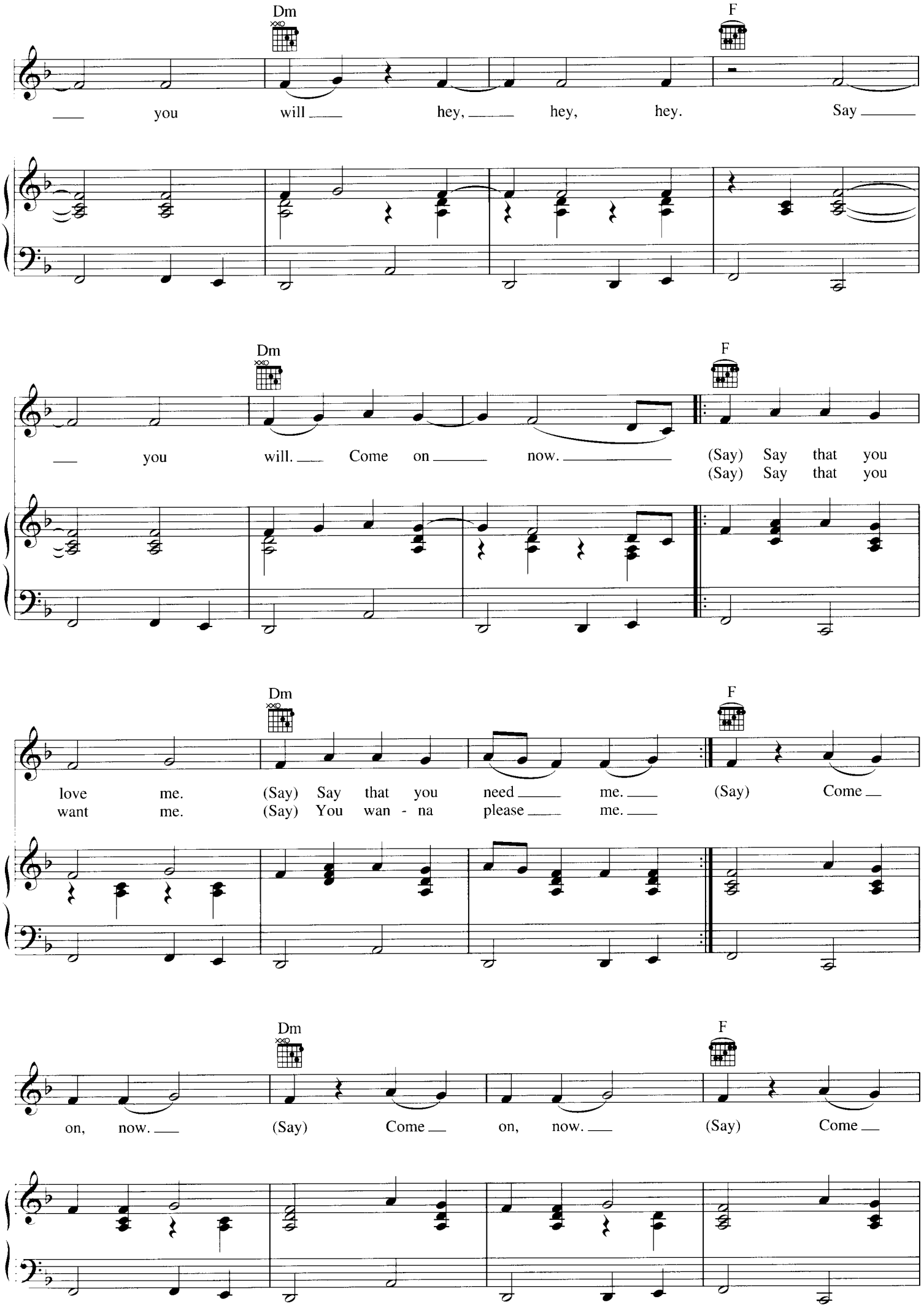
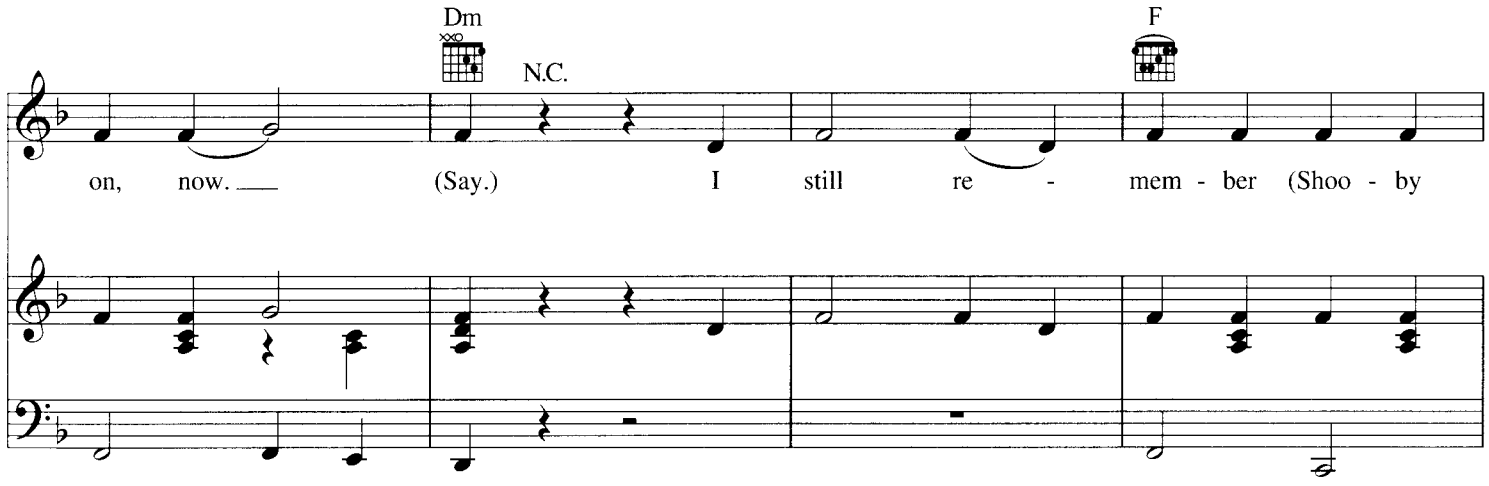
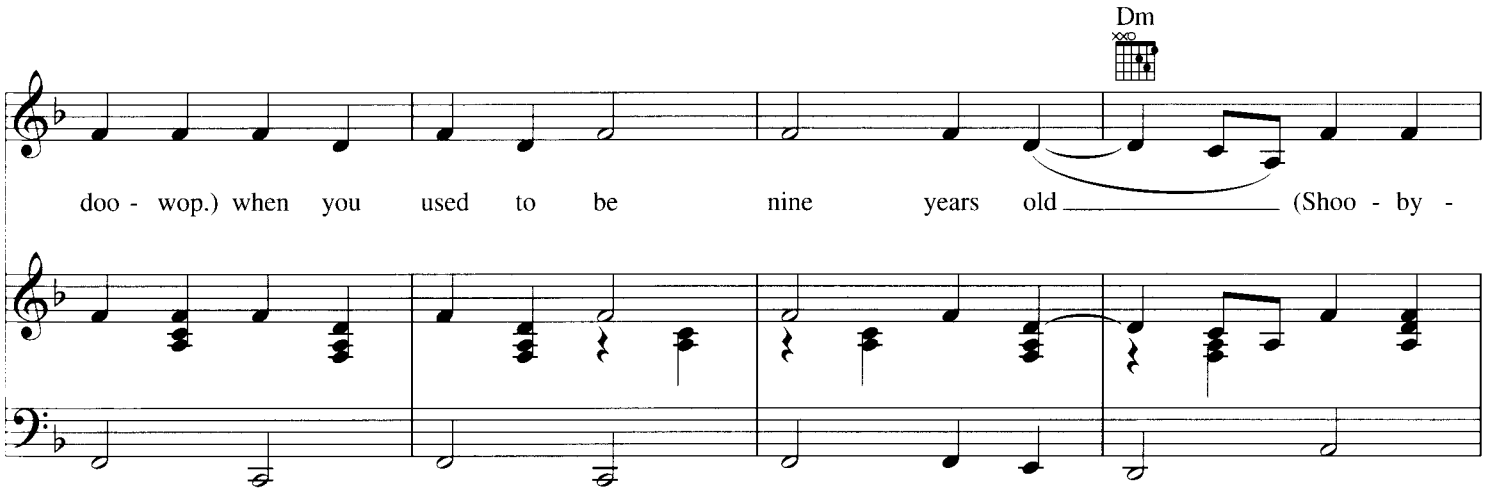
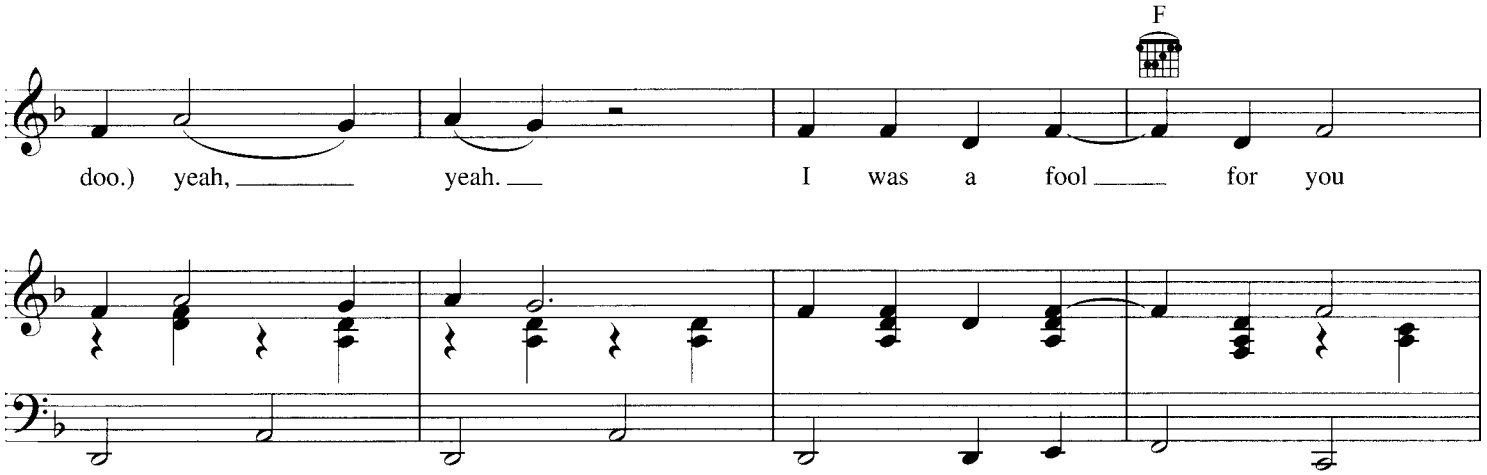
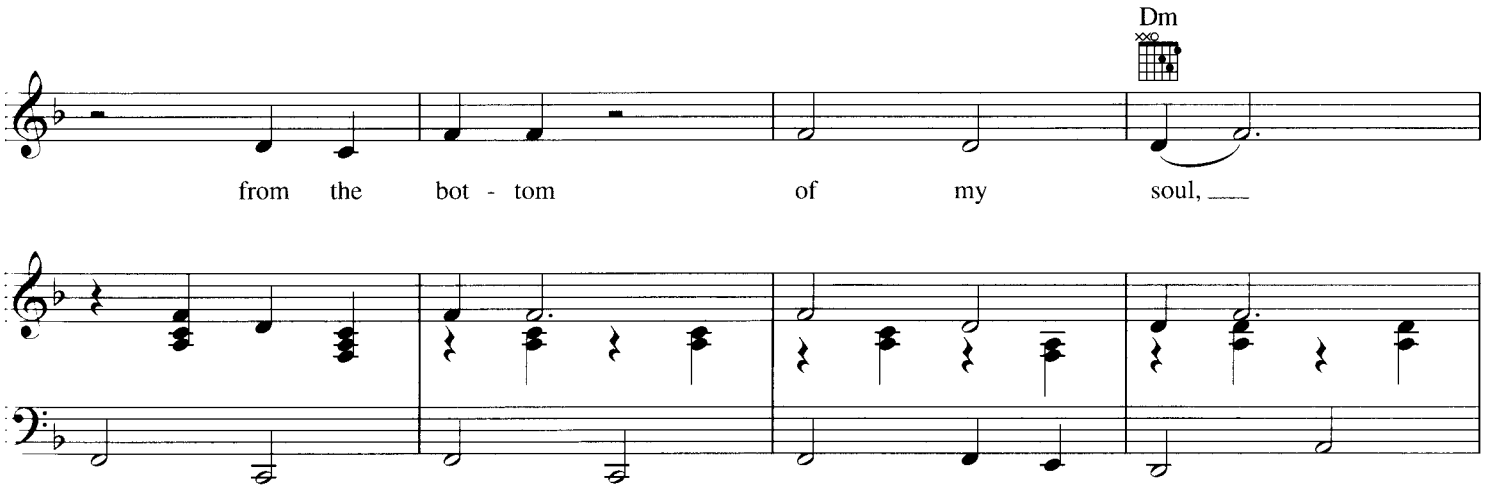

Dm
F
say you will.
Don't for - get to
Dm
F
say yeah, yeah, yeah, yeah, yeah, yeah.
Say
Dm
F
you will. Say it right now, ba - by. Say
Dm
F
you will. Come on, come on.
Say

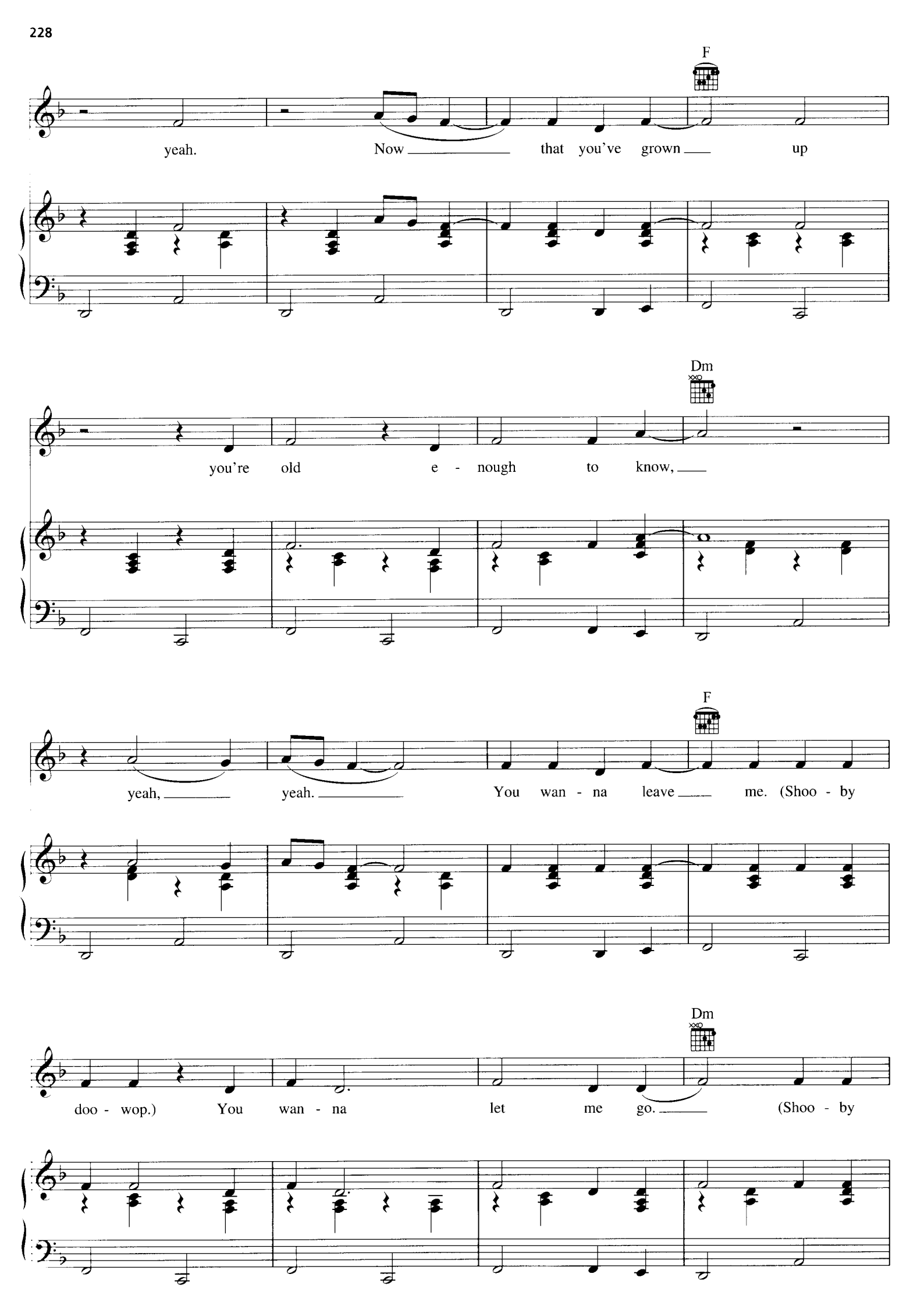

Dm
F
you will hey, hey, hey. Say
Dm
F
you will. Come on now. (Say) Say that you
(Say) Say that you
Dm
F
love me. (Say) Say that you need me. (Say) Come
want me. (Say) You wan - na please me.
Dm
F
on, now. (Say) Come on, now. (Say) Come

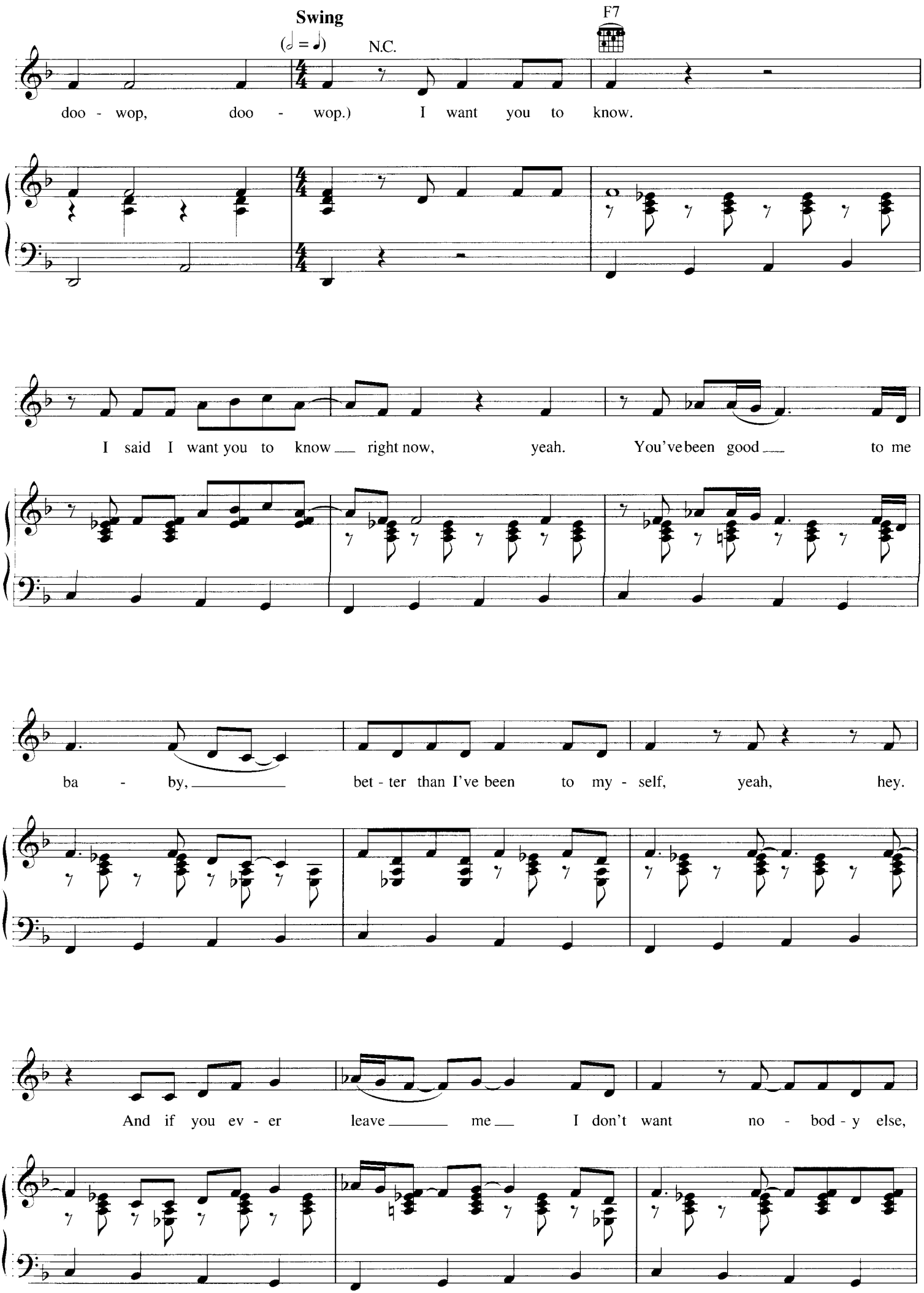

Dm
N.C.
F
on, now. (Say.) I still re - mem - ber (Shoo - by

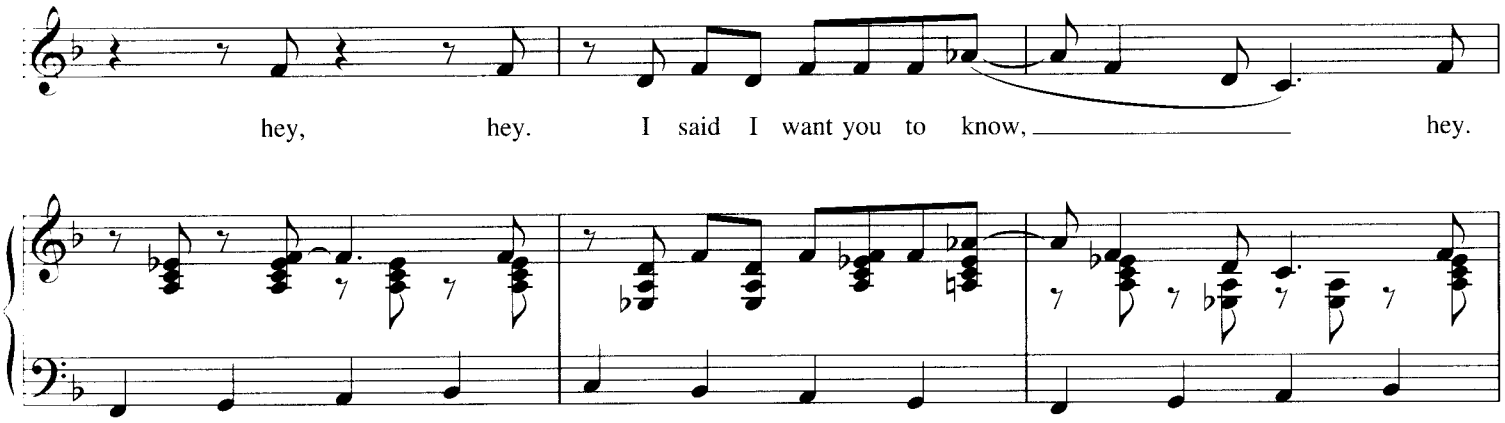

Dm
doo - wop.) when you used to be nine years old (Shoo - by -

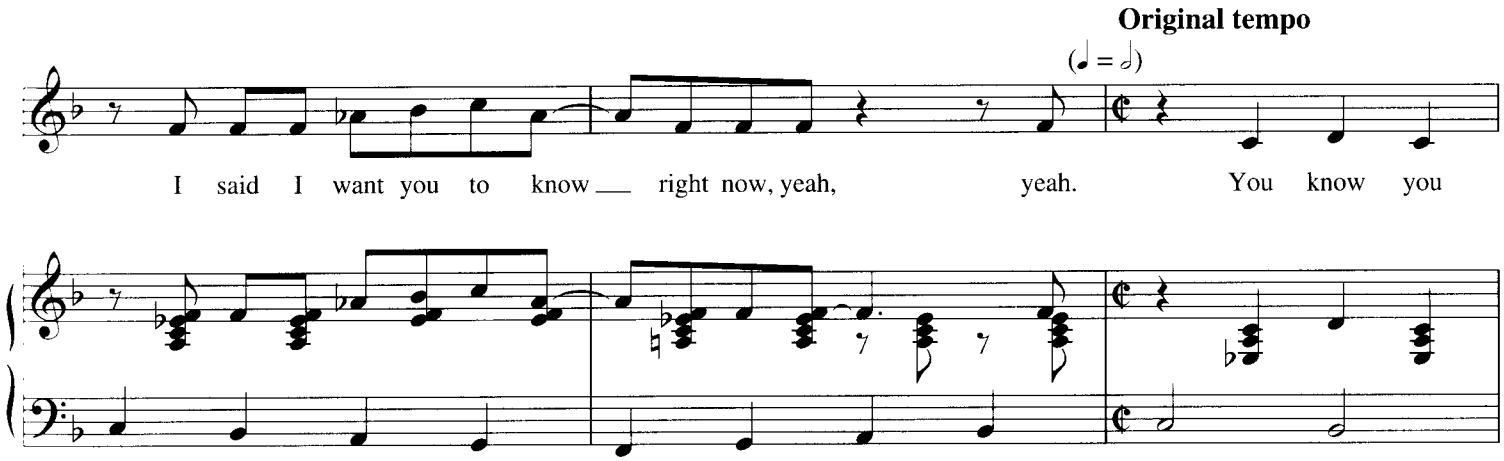

F
doo.) yeah, yeah. I was a fool for you

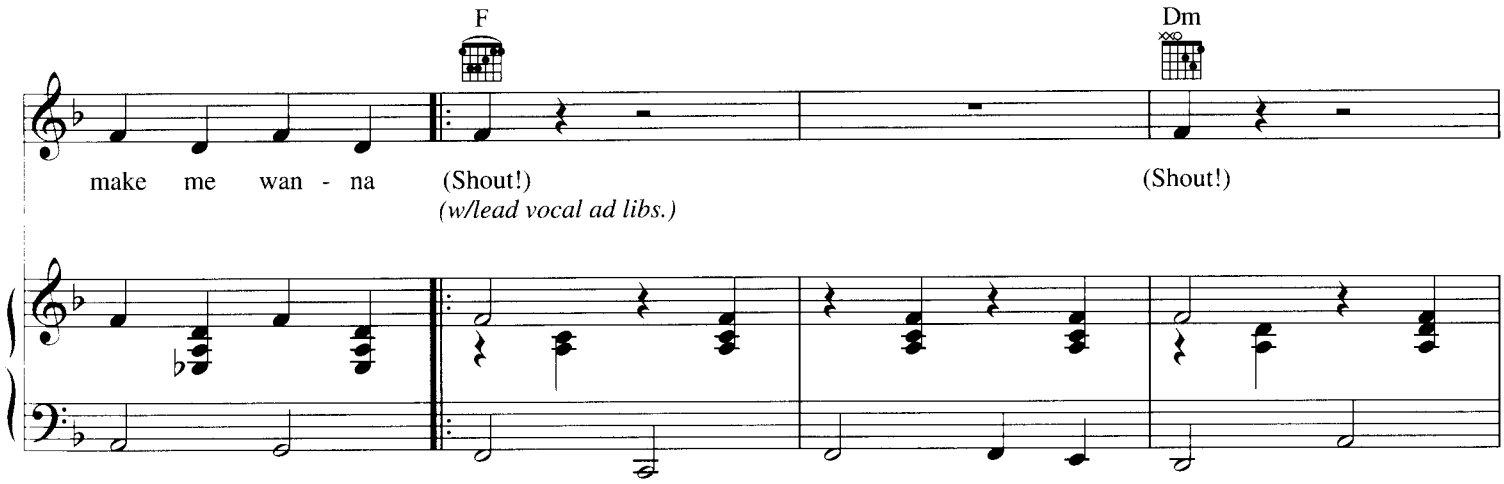

Dm
from the bot - tom of my soul,

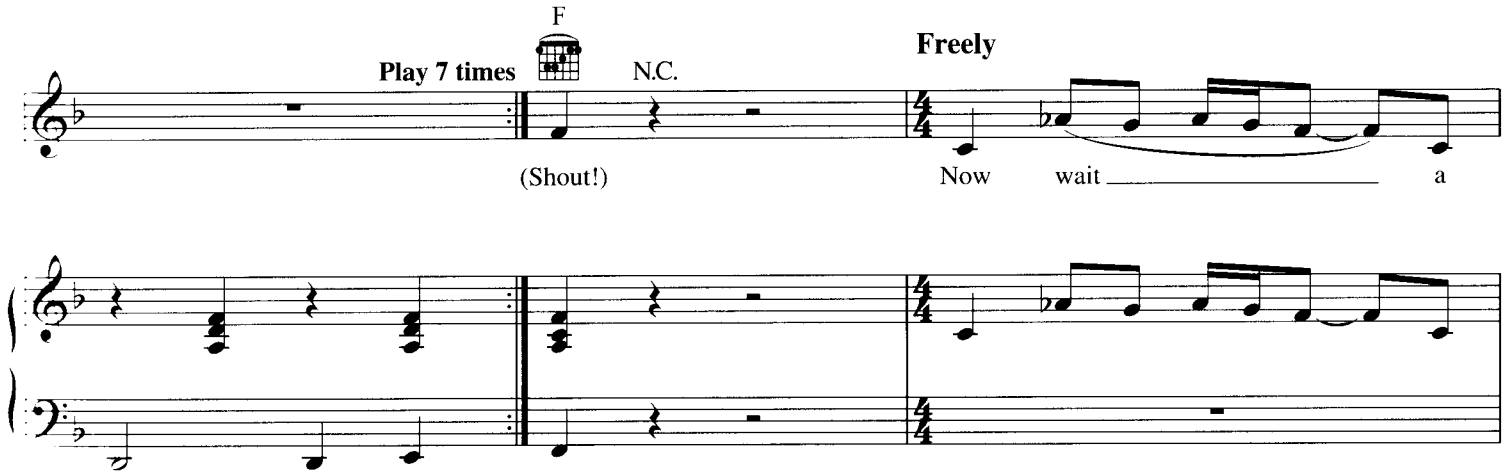

F
yeah. Now that you've grown up
Dm
you're old e - nough to know,
F
yeah, yeah. You wan - na leave me. (Shoo - by
Dm
doo - wop.) You wan - na let me go. (Shoo - by

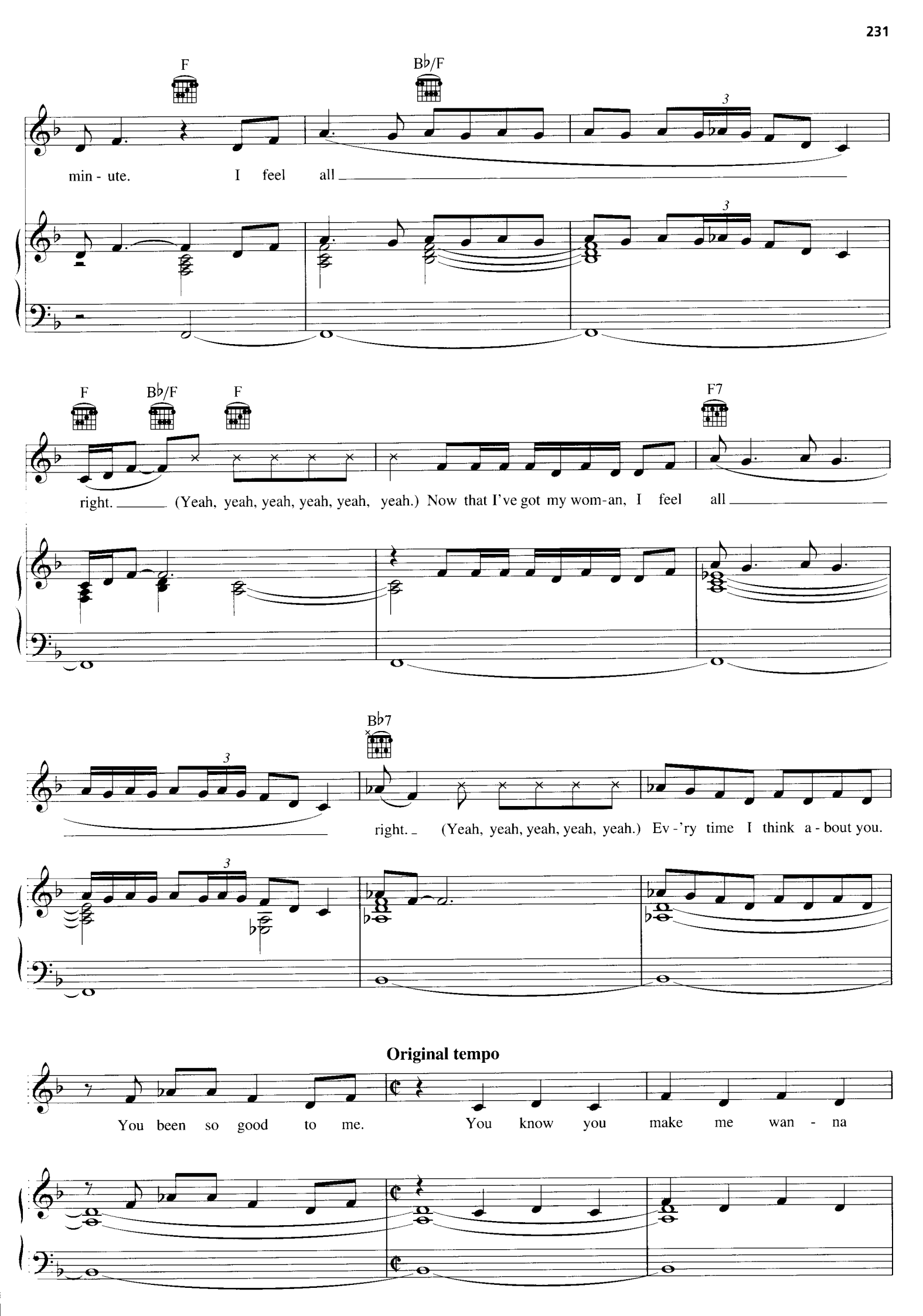

Swing
(𝅗𝅥 = ♩)
N.C.
F7
doo - wop, doo - wop.) I want you to know.
I said I want you to know right now, yeah. You've been good to me
ba - by, bet - ter than I've been to my - self, yeah, hey.
And if you ev - er leave me I don't want no - bod - y else,

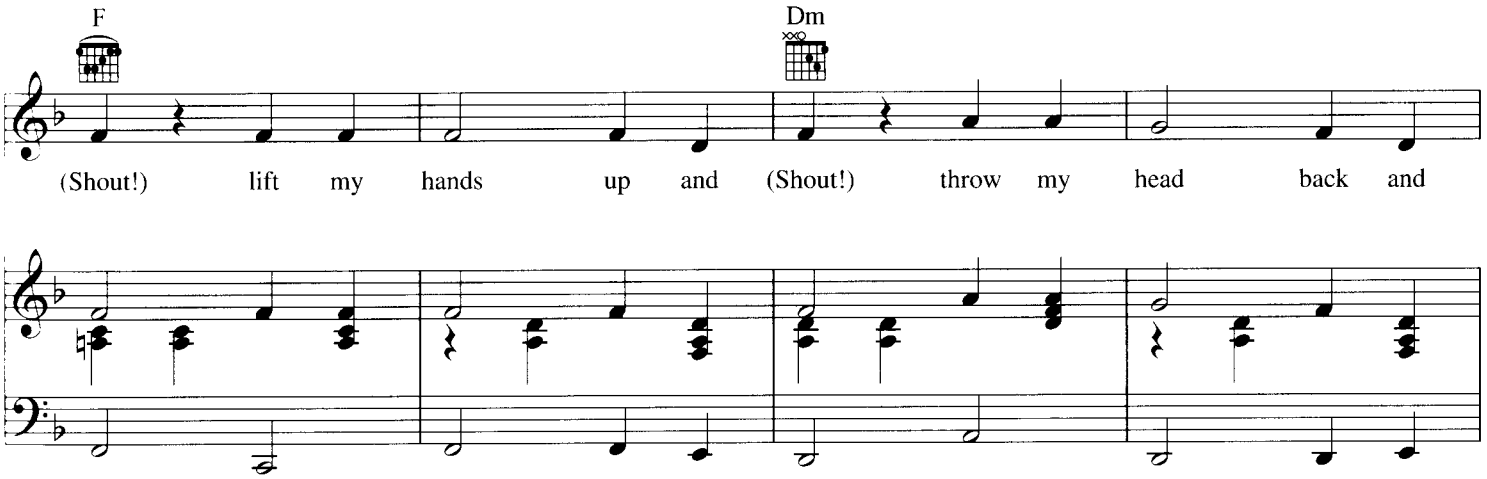

hey, hey. I said I want you to know, hey.

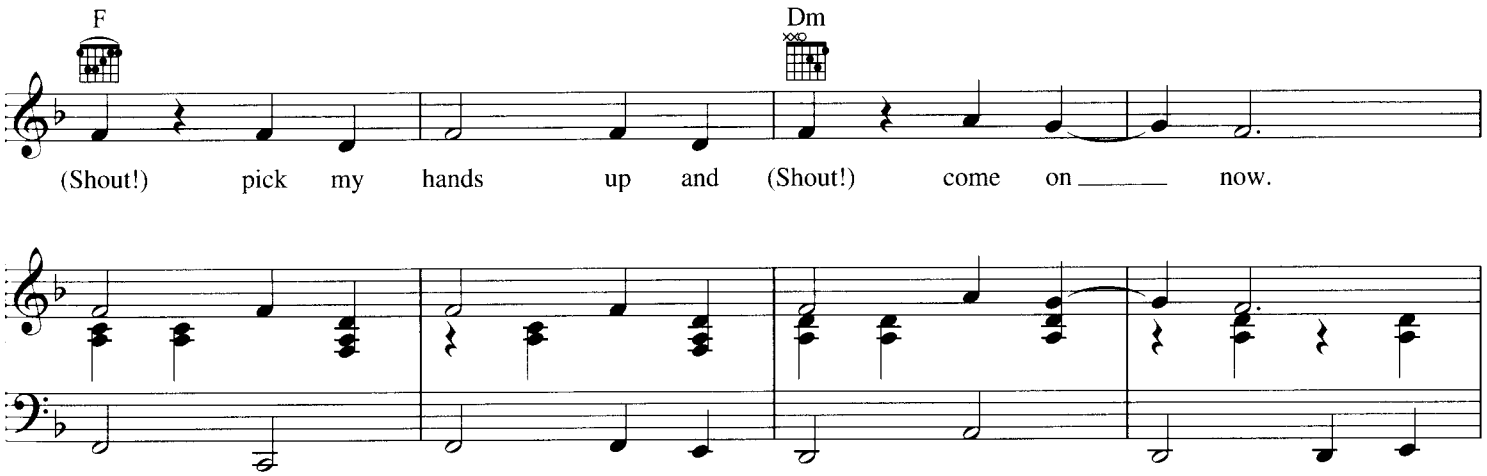

Original tempo
(♩ = 𝅗𝅥)
I said I want you to know right now, yeah, yeah. You know you

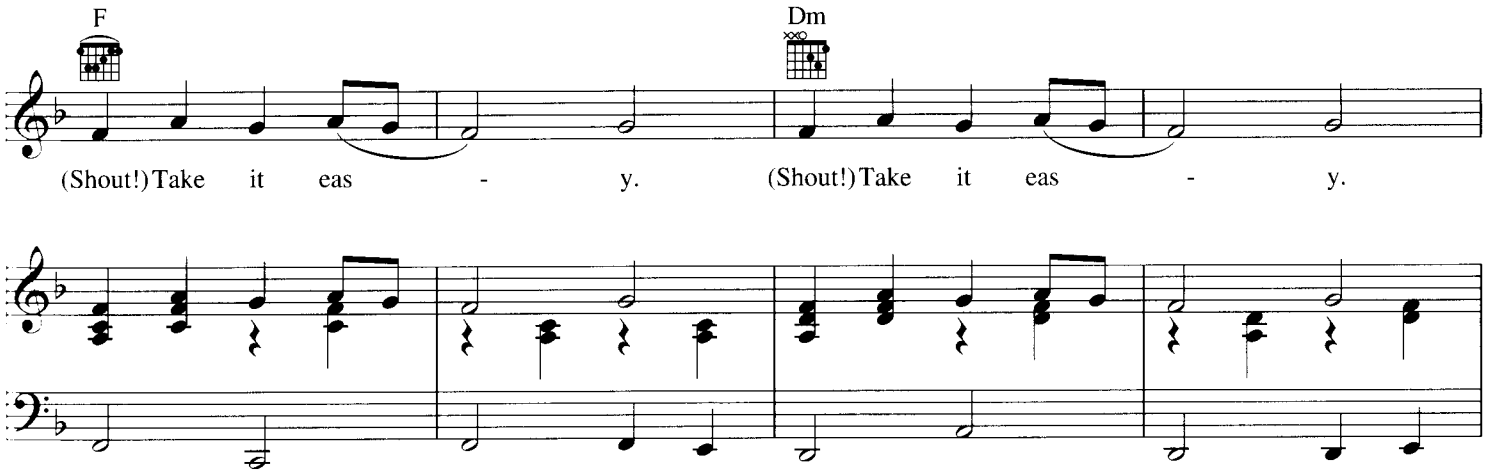

F
Dm
make me wan - na
(Shout!)
(w/lead vocal ad libs.)
(Shout!)

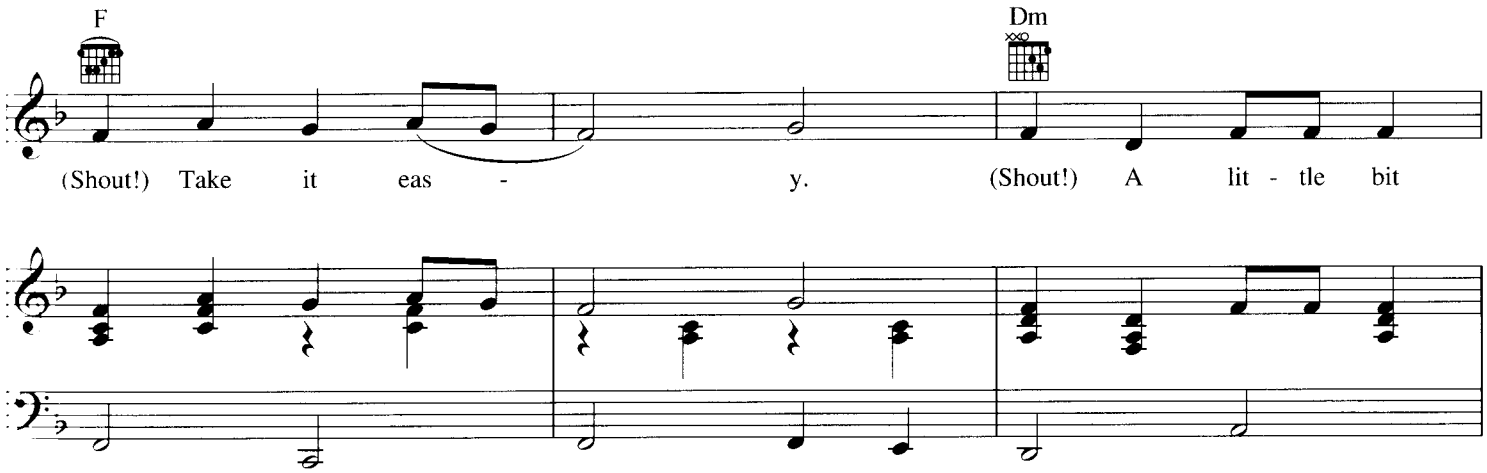

Play 7 times
F
N.C.
Freely
(Shout!)
Now wait a

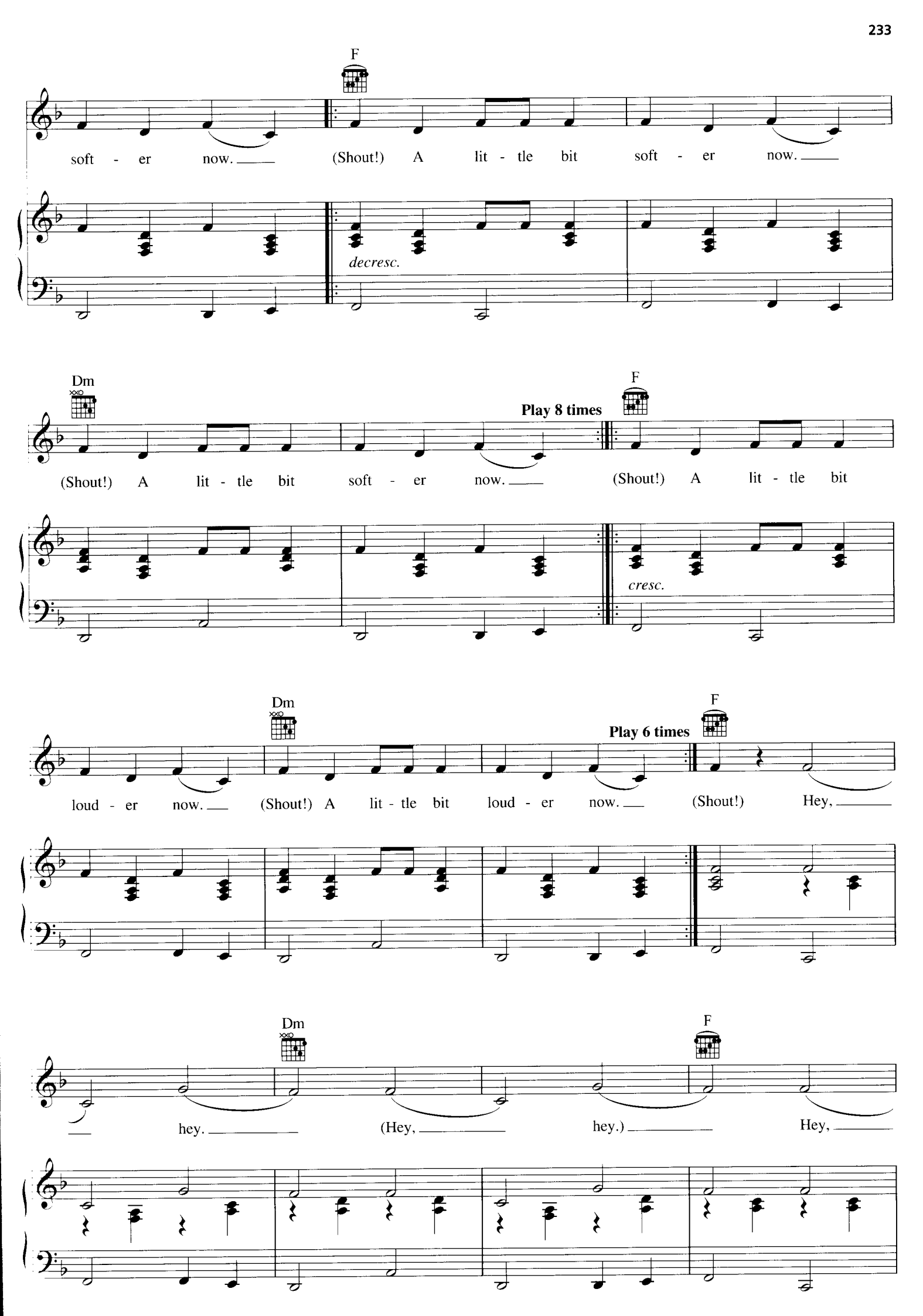

F
B♭/F
min - ute. I feel all
F
B♭/F
F
F7
right. (Yeah, yeah, yeah, yeah, yeah, yeah.) Now that I've got my wom-an, I feel all
B♭7
right. (Yeah, yeah, yeah, yeah, yeah.) Ev - 'ry time I think a - bout you.
Original tempo
You been so good to me. You know you make me wan - na

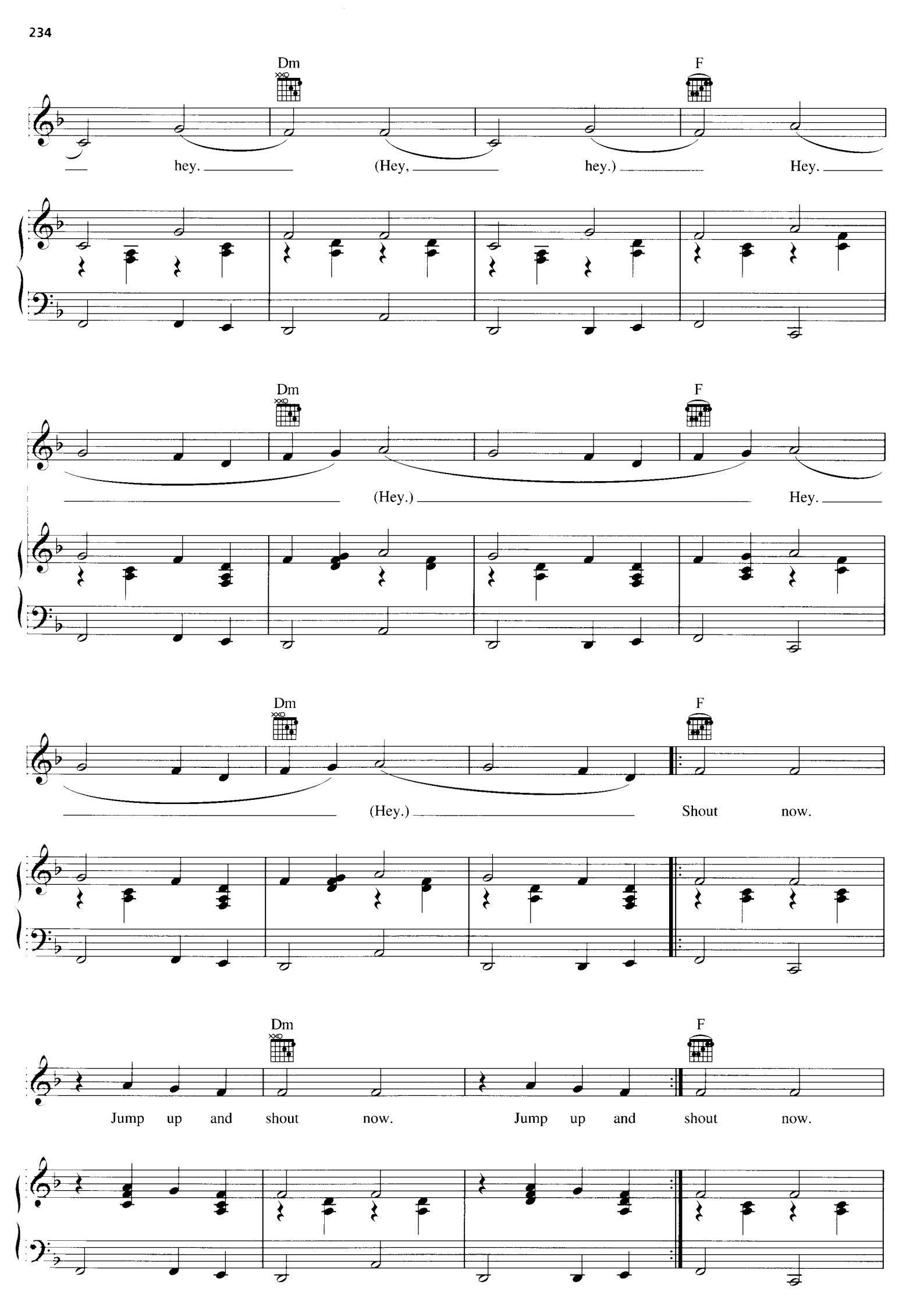

F
Dm
(Shout!) lift my hands up and (Shout!) throw my head back and

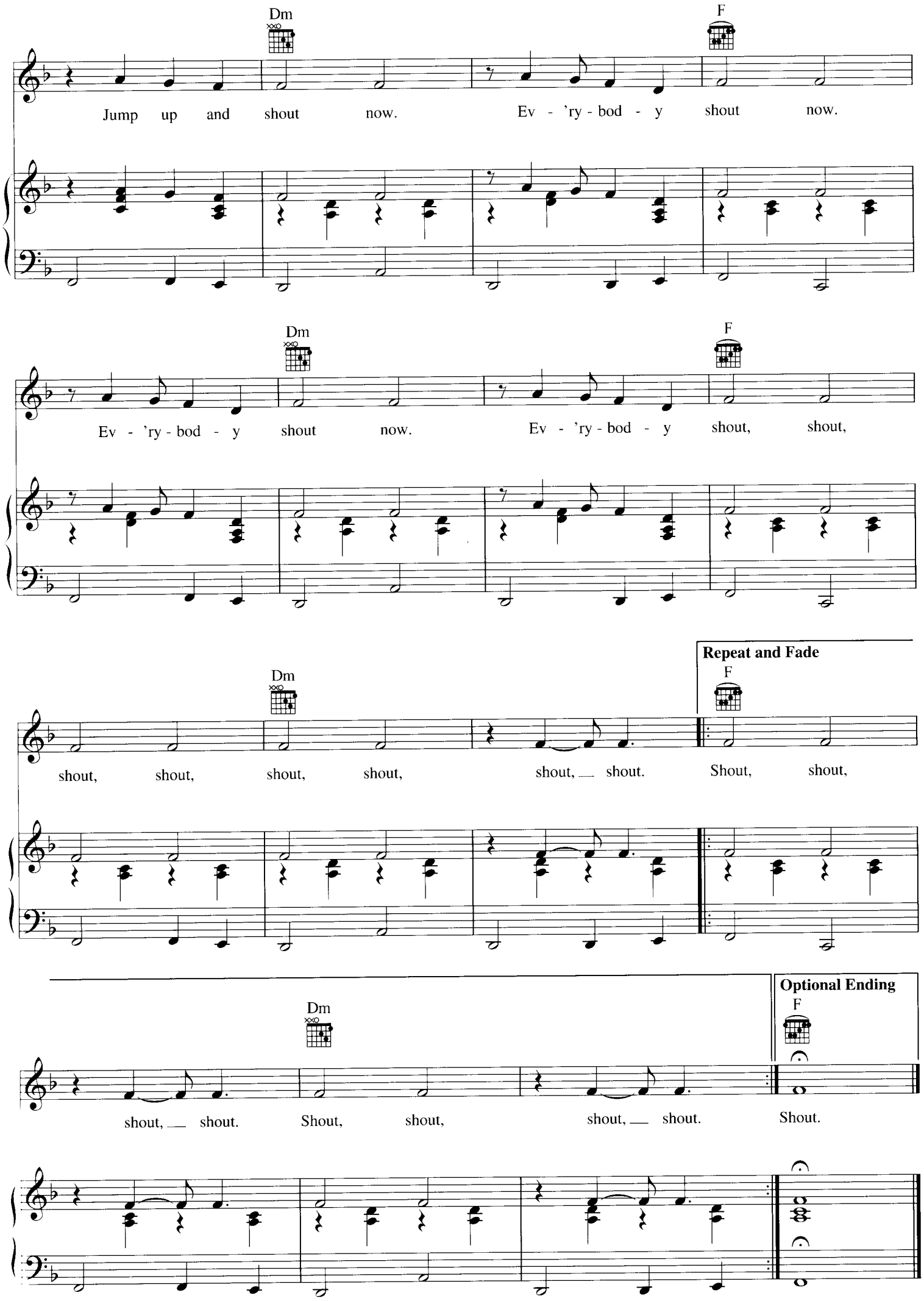

F
Dm
(Shout!) pick my hands up and (Shout!) come on now.


F
Dm
(Shout!) Take it eas - y. (Shout!) Take it eas - y.


F
Dm
(Shout!) Take it eas - y. (Shout!) A lit - tle bit

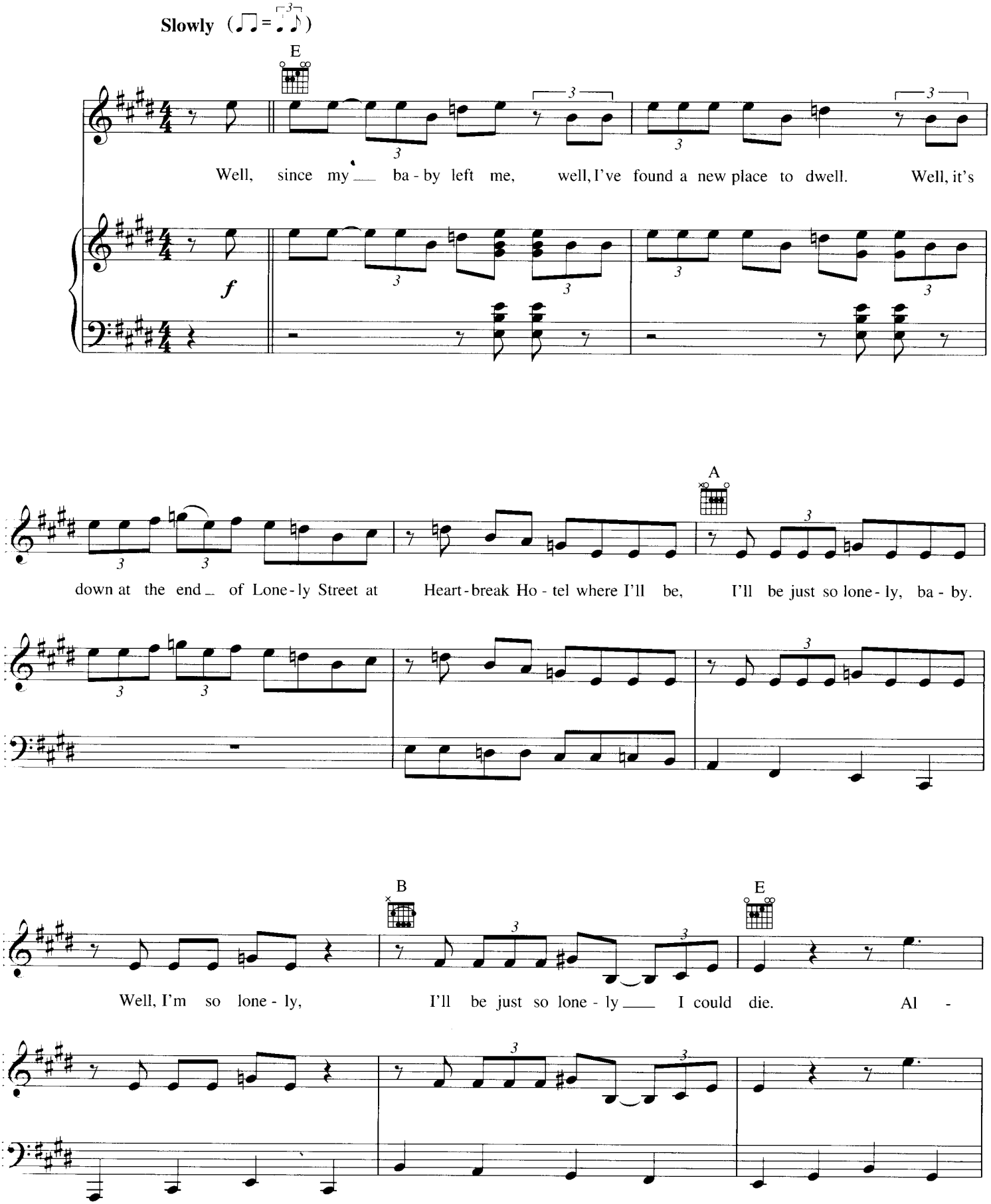

F
soft - er now.
(Shout!) A lit - tle bit soft - er now.
decresc.
Dm
F
Play 8 times
(Shout!) A lit - tle bit soft - er now.
(Shout!) A lit - tle bit
cresc.
Dm
F
Play 6 times
loud - er now.
(Shout!) A lit - tle bit loud - er now.
(Shout!) Hey,
Dm
F
hey.
(Hey, hey.)
Hey,


Dm
F
hey.
(Hey,
hey.)
Hey.
Dm
F
(Hey.)
Hey.
Dm
F
(Hey.)
Shout
now.
Dm
F
Jump up and shout now.
Jump up and shout now.


Dm
F
Jump up and shout now. Ev - 'ry - bod - y shout now.
Dm
F
Ev - 'ry - bod - y shout now. Ev - 'ry - bod - y shout, shout,
Repeat and Fade
Dm
F
shout, shout, shout, shout, shout, shout. Shout, shout,
Optional Ending
Dm
F
shout, shout. Shout, shout, shout, shout. Shout.

HEARTBREAK HOTEL

Words and Music by MAE BOREN AXTON,
TOMMY DURDEN and ELVIS PRESLEY



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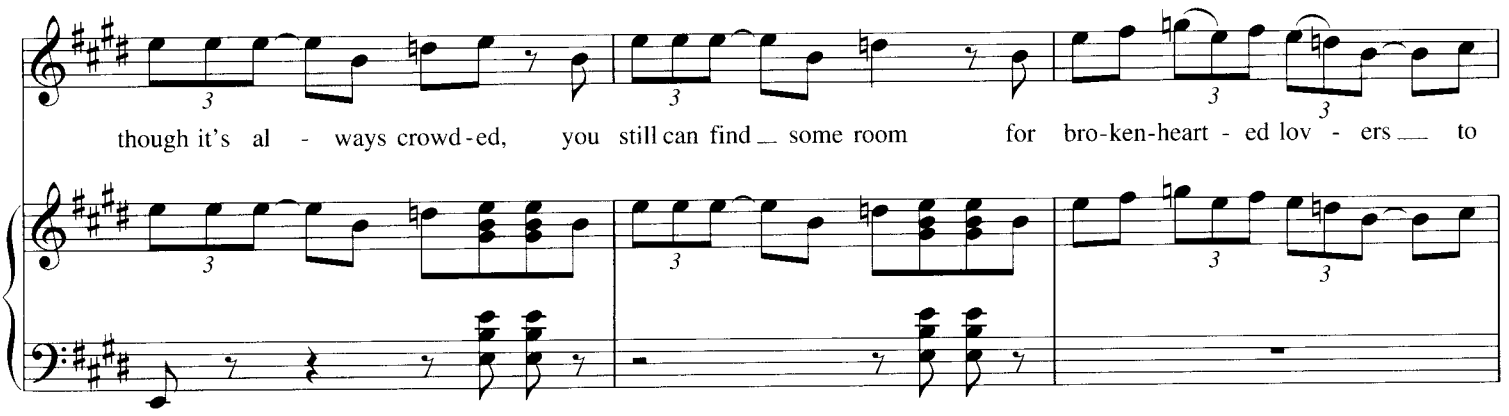
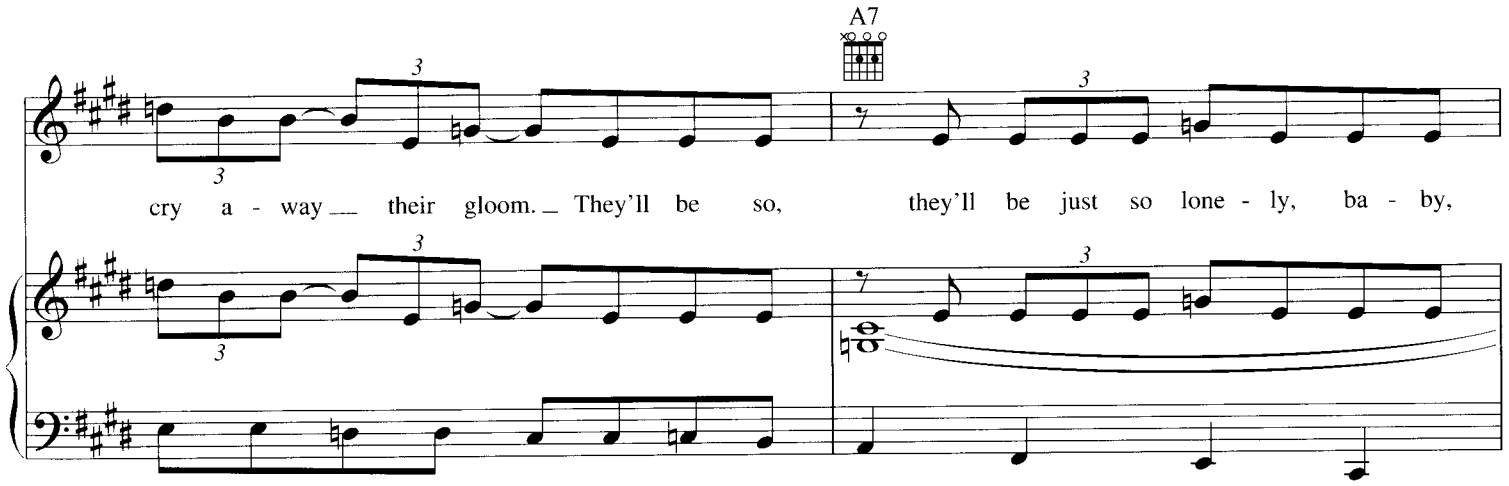
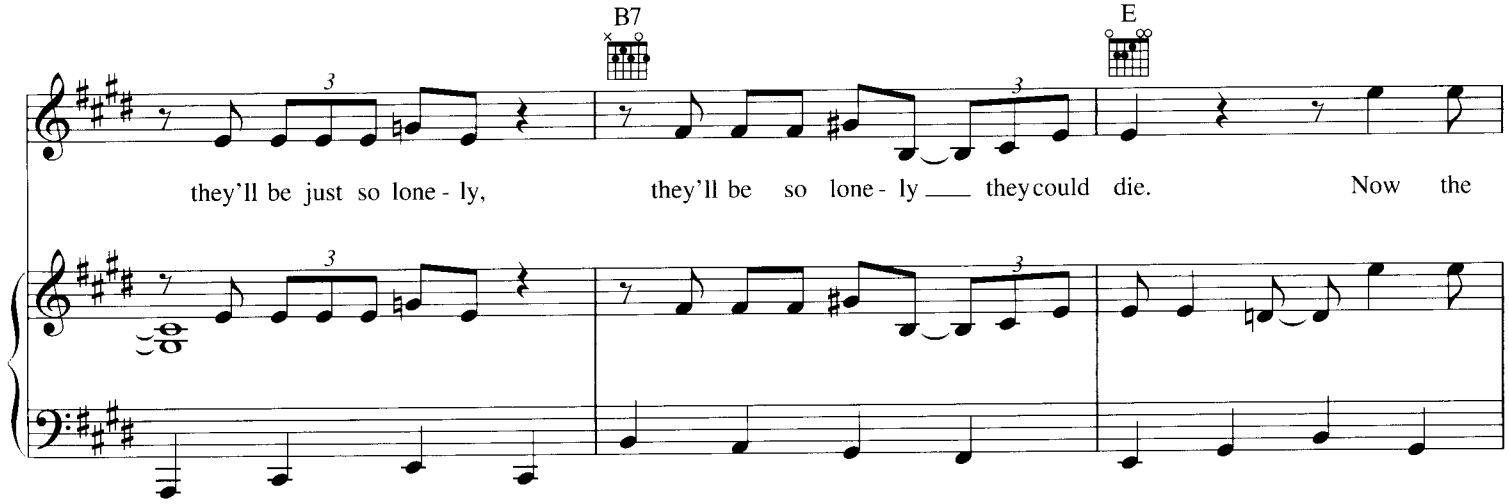
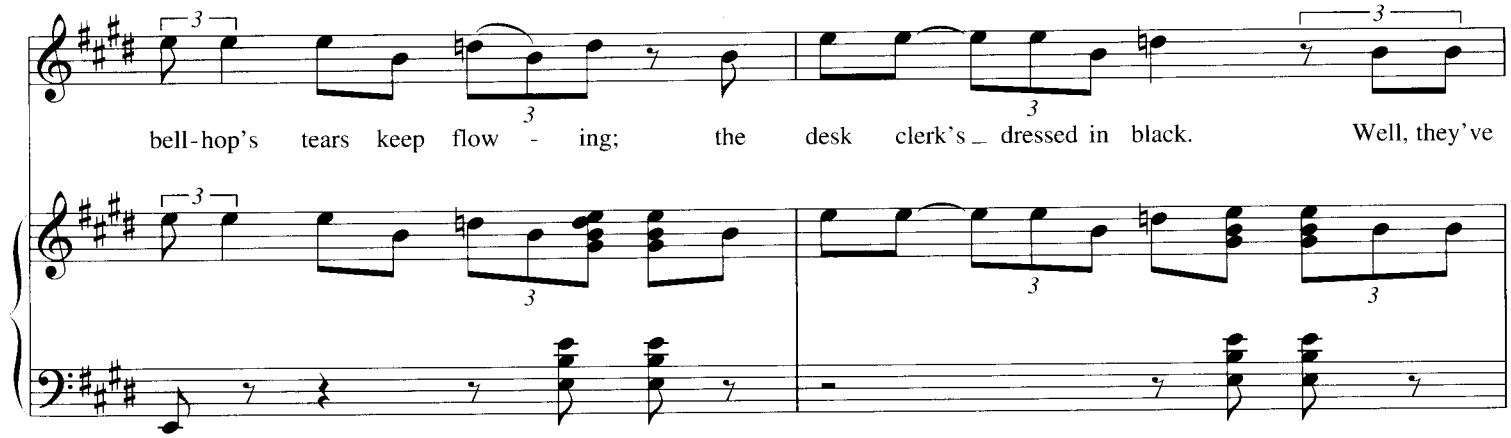

though it's al - ways crowd-ed, you still can find some room for bro-ken-heart - ed lov - ers to


A7
cry a - way their gloom. They'll be so, they'll be just so lone - ly, ba - by,


B7
E
they'll be just so lone - ly, they'll be so lone - ly they could die. Now the

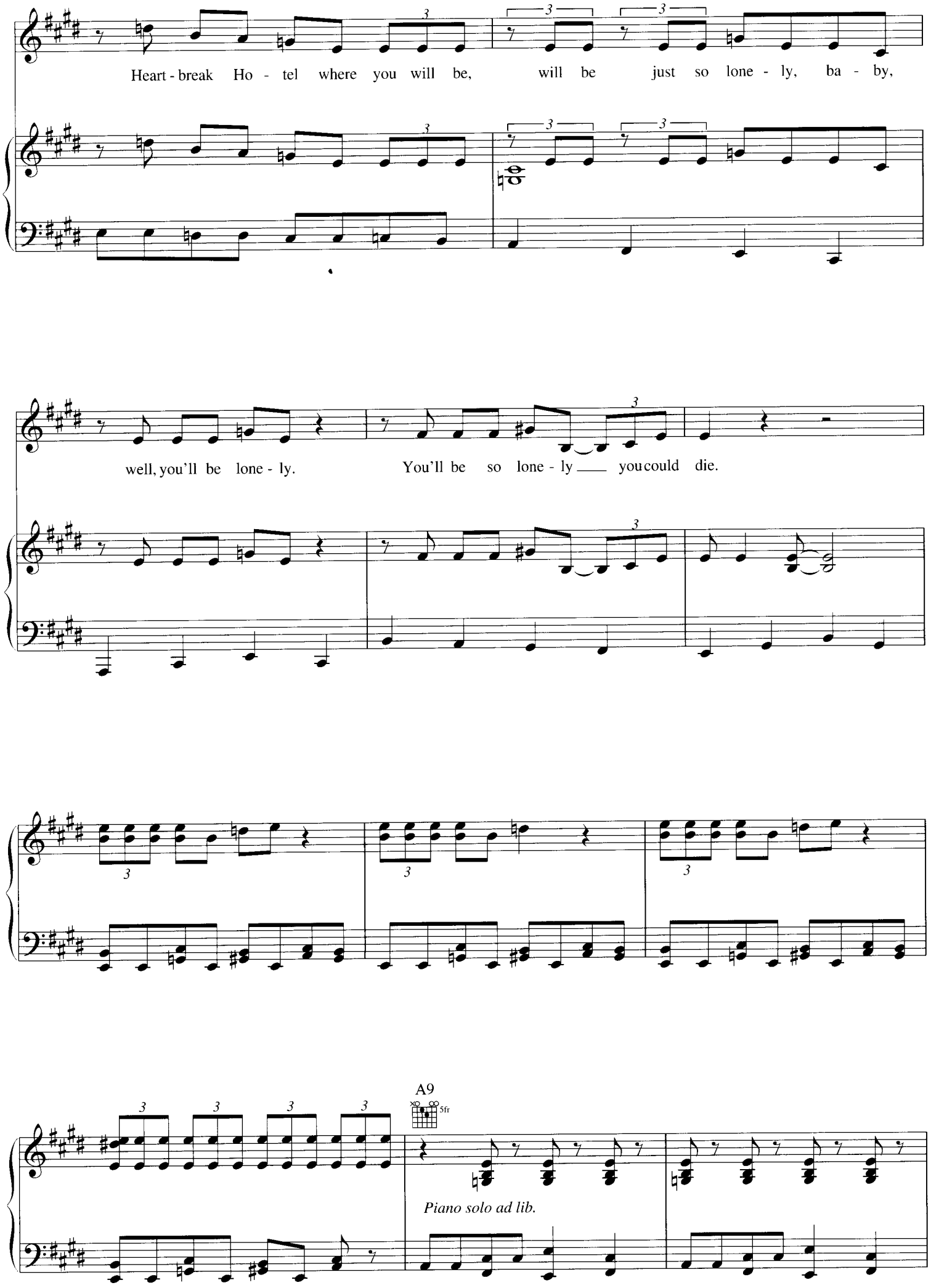

bell-hop's tears keep flow - ing; the desk clerk's dressed in black. Well, they've

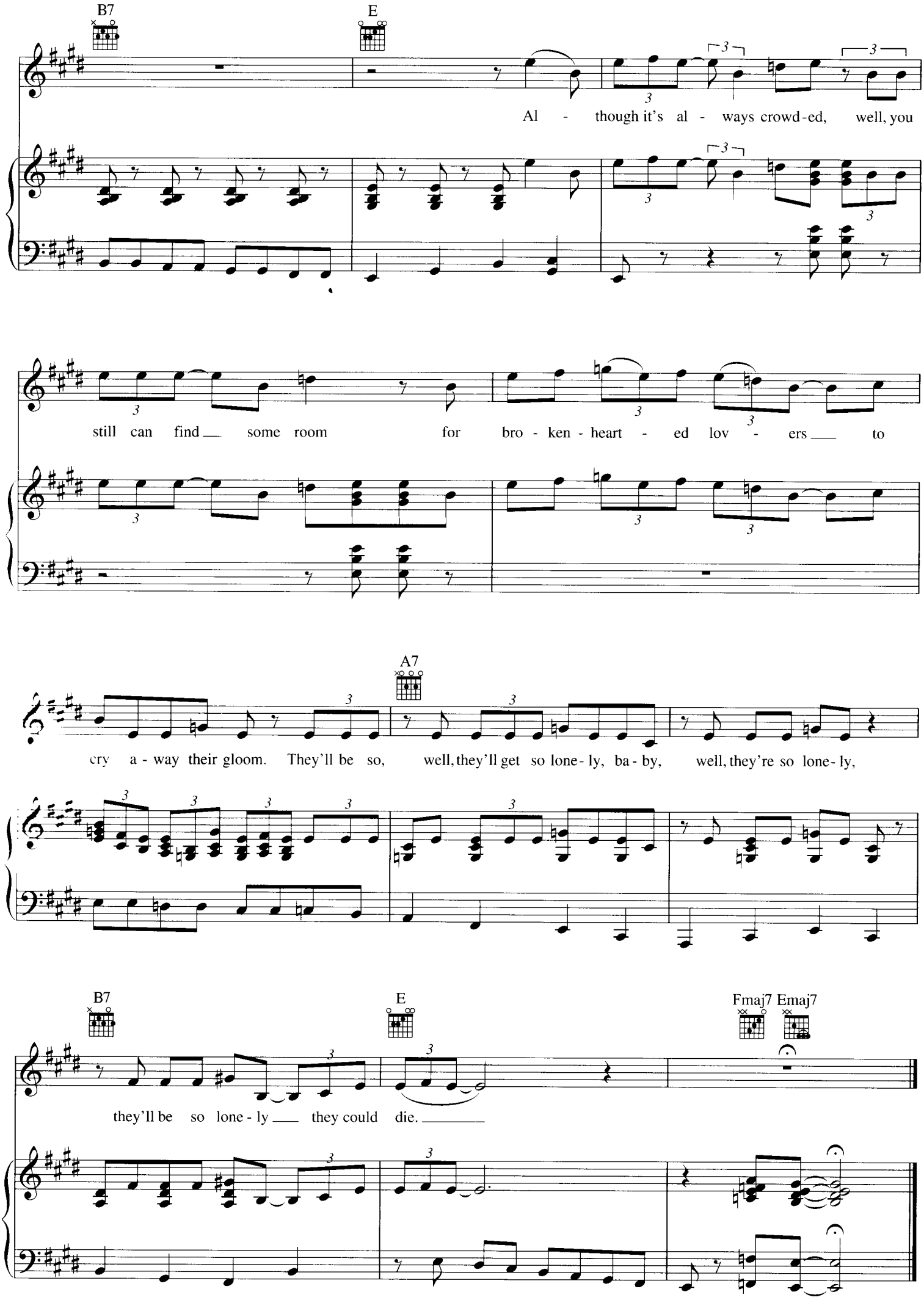
been so long on Lone - ly Street they'll nev - er, they'll nev - er look ba - ack, and the - ey're so,

well, they're just so lone - ly, ba - by, well, they're so lone - ly,

well, they're so lone - ly they could die. Well now, if your ba - by leaves you, you've

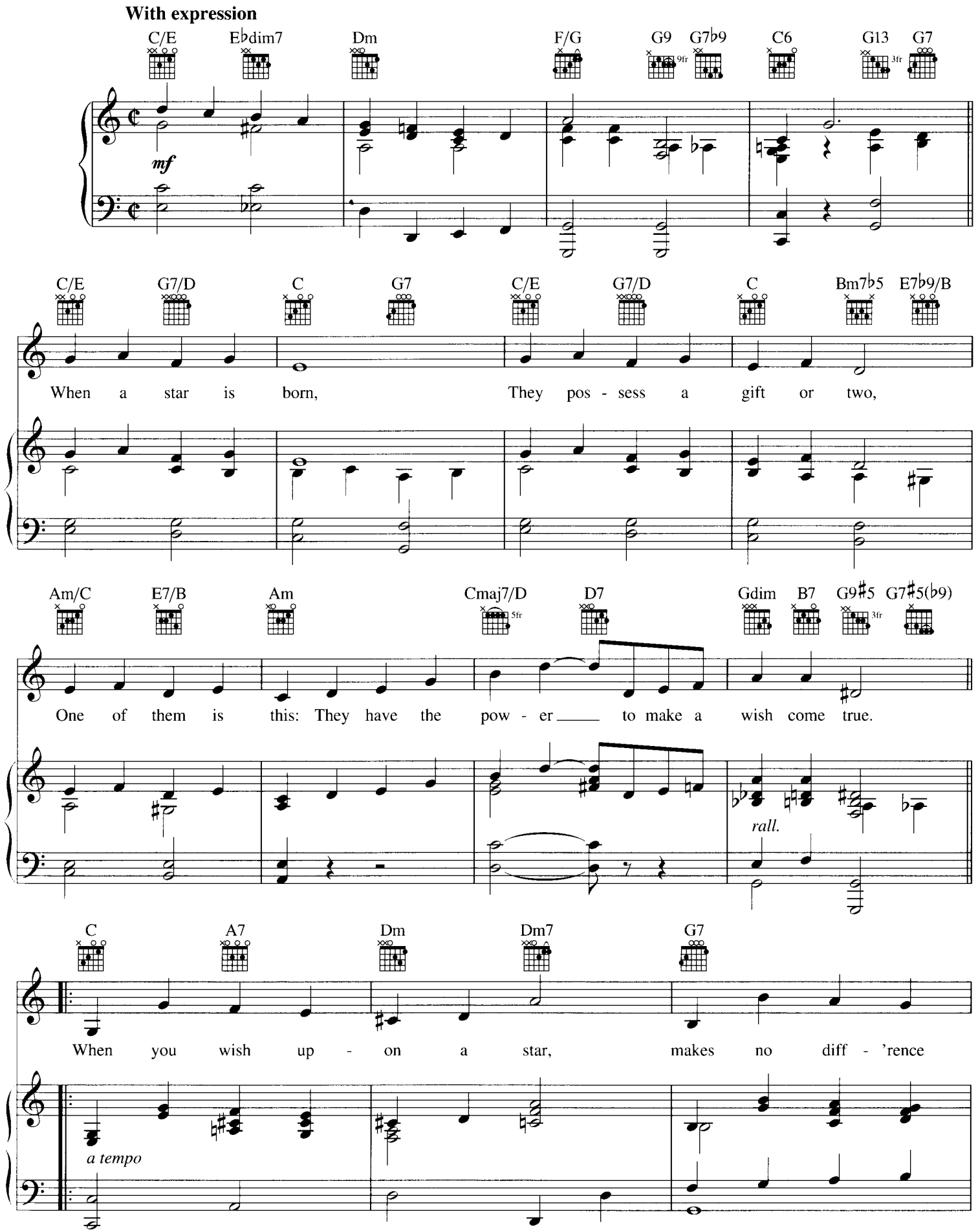
got a tale to tell. Well, just take a walk down Lone - ly Street to


Heart - break Ho - tel where you will be, will be just so lone - ly, ba - by,
well, you'll be lone - ly. You'll be so lone - ly ___ you could die.
A9
5fr
Piano solo ad lib.


B7
E
Al - though it's al - ways crowd-ed, well, you
still can find some room for bro - ken - heart - ed lov - ers to
A7
cry a - way their gloom. They'll be so, well, they'll get so lone - ly, ba - by, well, they're so lone - ly,
B7
E
Fmaj7 Emaj7
they'll be so lone - ly they could die.

WHEN YOU WISH UPON A STAR

Words by NED WASHINGTON
Music by LEIGH HARLINE



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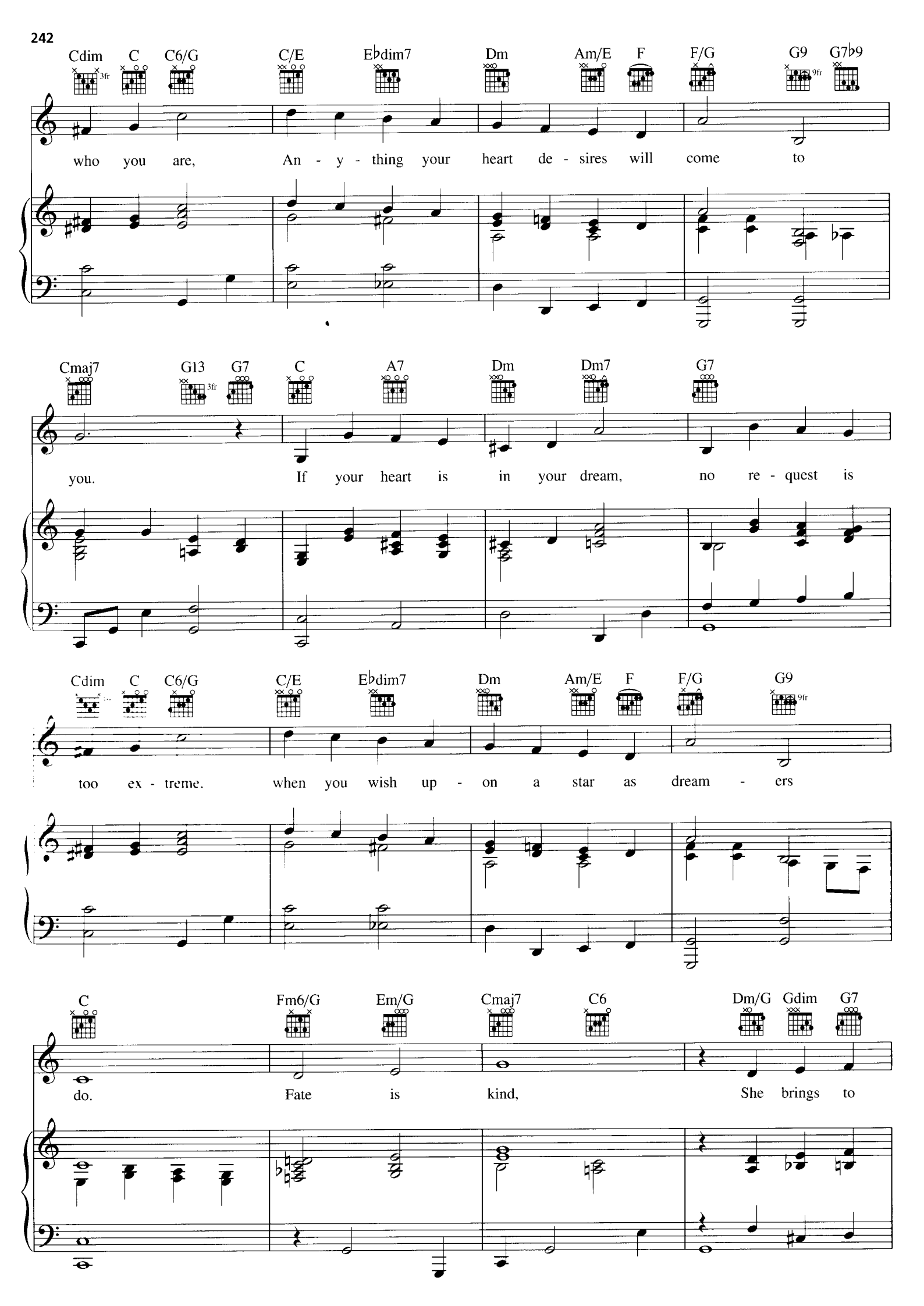
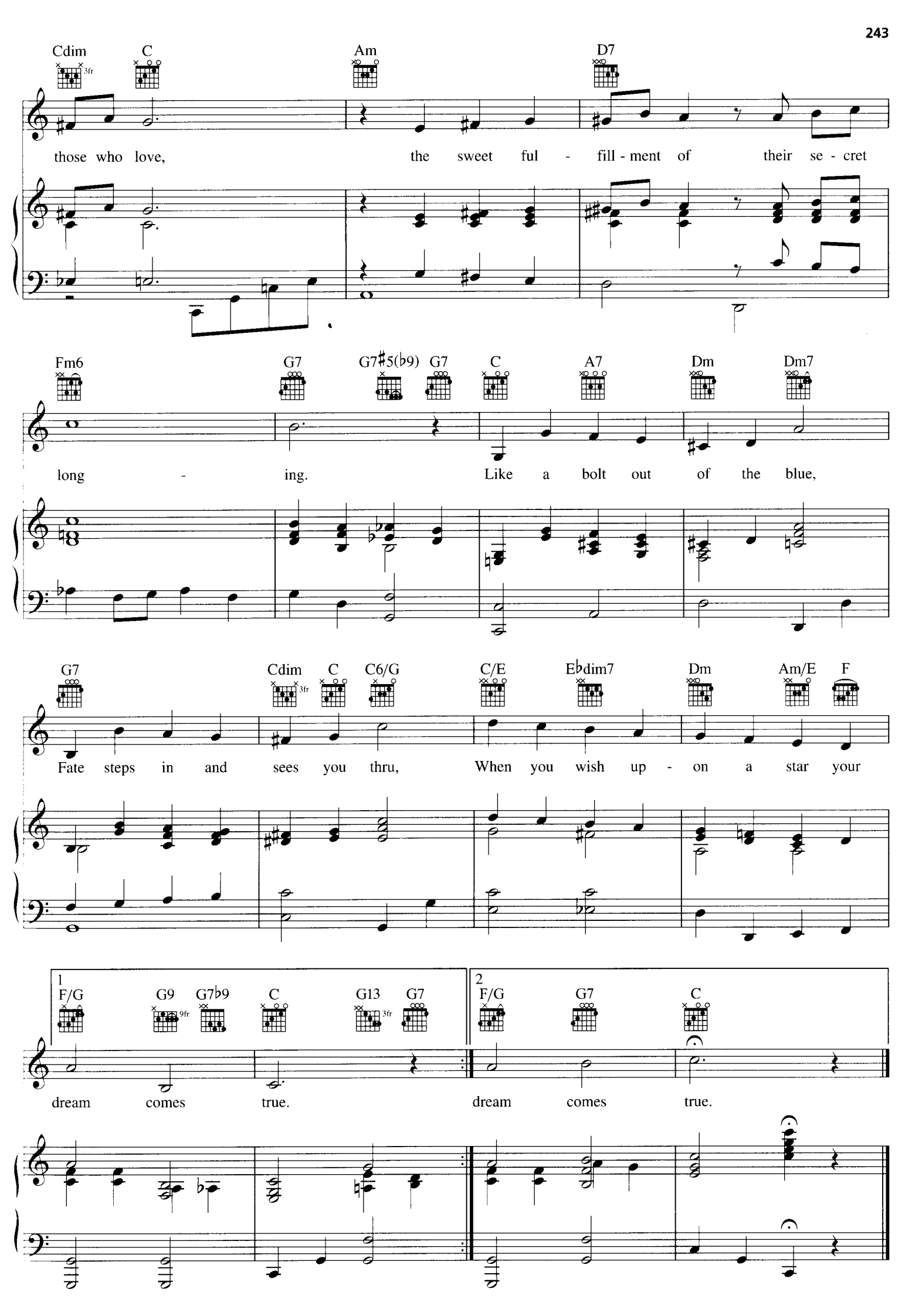

Cdim C C6/G C/E E♭dim7 Dm Am/E F F/G G9 G7♭9
who you are, An - y - thing your heart de - sires will come to
Cmaj7 G13 G7 C A7 Dm Dm7 G7
you. If your heart is in your dream, no re - quest is
Cdim C C6/G C/E E♭dim7 Dm Am/E F F/G G9
too ex - treme. when you wish up - on a star as dream - ers
C Fm6/G Em/G Cmaj7 C6 Dm/G Gdim G7
do. Fate is kind, She brings to


Cdim C Am D7
those who love, the sweet ful - fill - ment of their se - cret
Fm6 G7 G7♯5(♭9) G7 C A7 Dm Dm7
long - ing. Like a bolt out of the blue,
G7 Cdim C C6/G C/E E♭dim7 Dm Am/E F
Fate steps in and sees you thru, When you wish up - on a star your
1 F/G G9 G7♭9 C G13 G7
dream comes true.
2 F/G G7 C
dream comes true.

IN A SENTIMENTAL MOOD

Words and Music by DUKE ELLINGTON,
IRVING MILLS and MANNY KURTZ

Slowly, with expression

Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7) Gm7

mf

C9 N.C. Dm Dm(maj7) Dm7 Dm6

In a sen - ti - men - tal mood, I can see the stars come

Gm Gm(maj7) Gm7 C9 Dm

through my room, while your lov - ing at - ti - tude is like a

D9 C♯dim/D Ddim D7 Gm7 G♭7♭5 G♭7 F6/9 N.C.

flame that lights the gloom. On the wings of ev - 'ry

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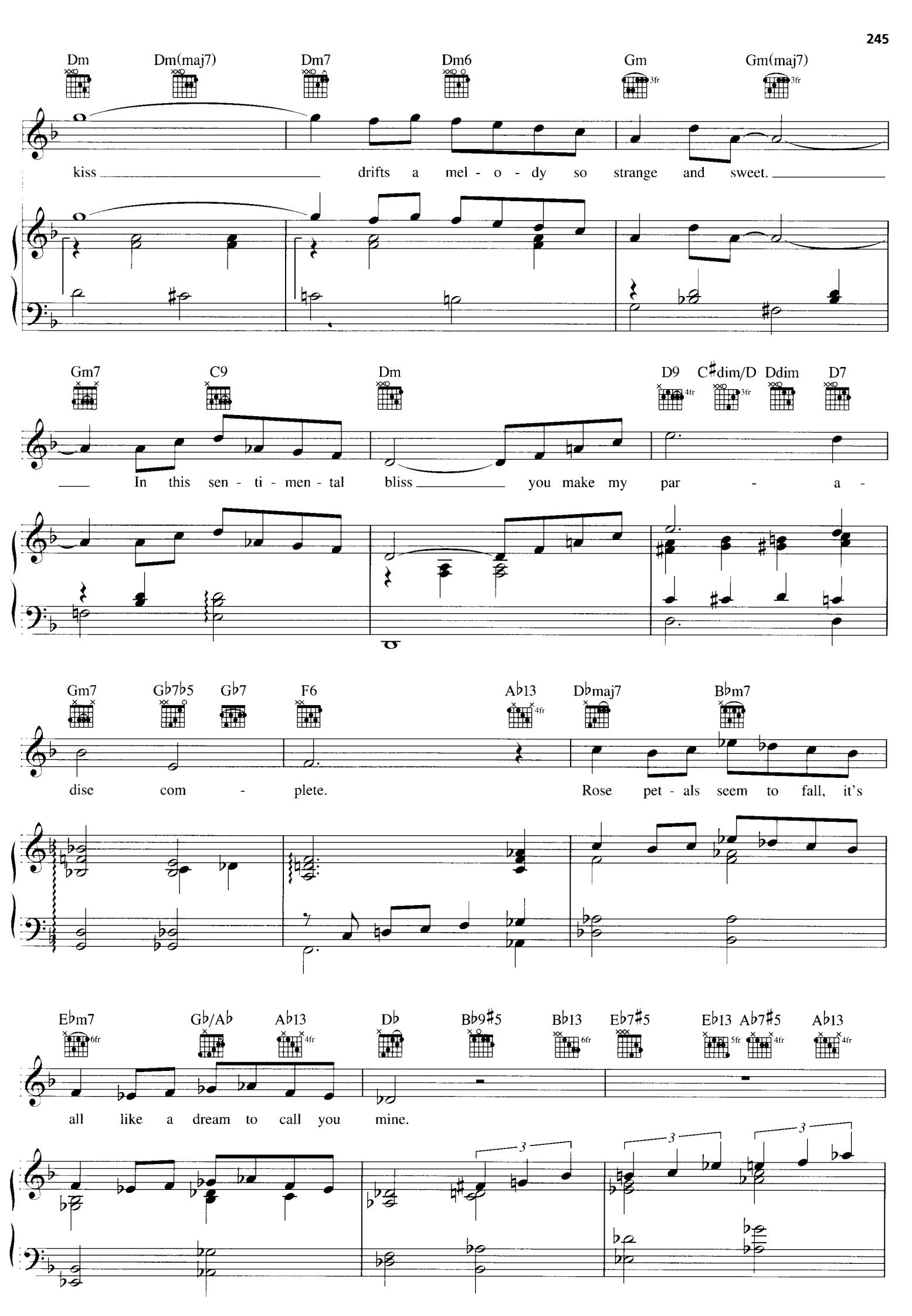
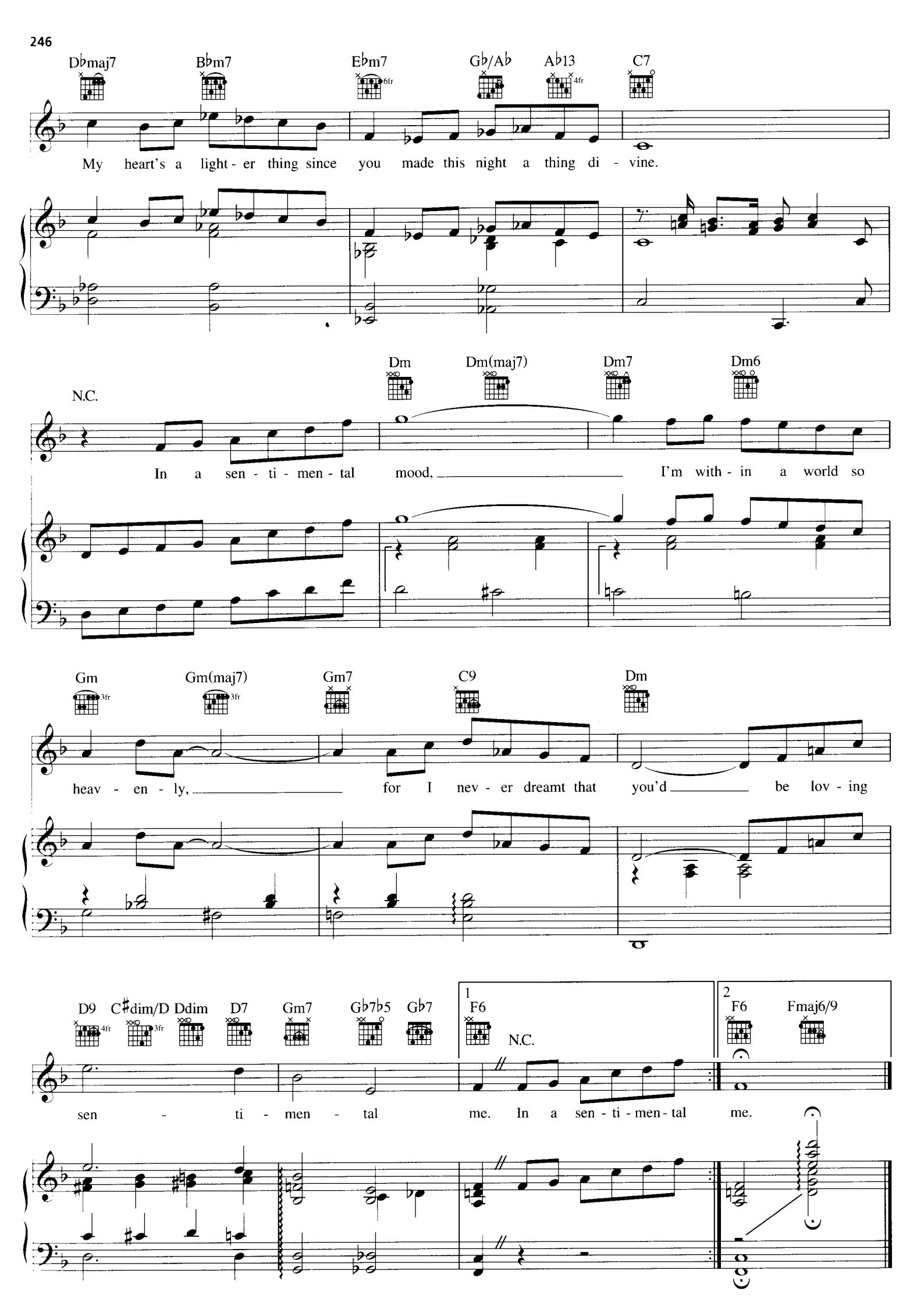
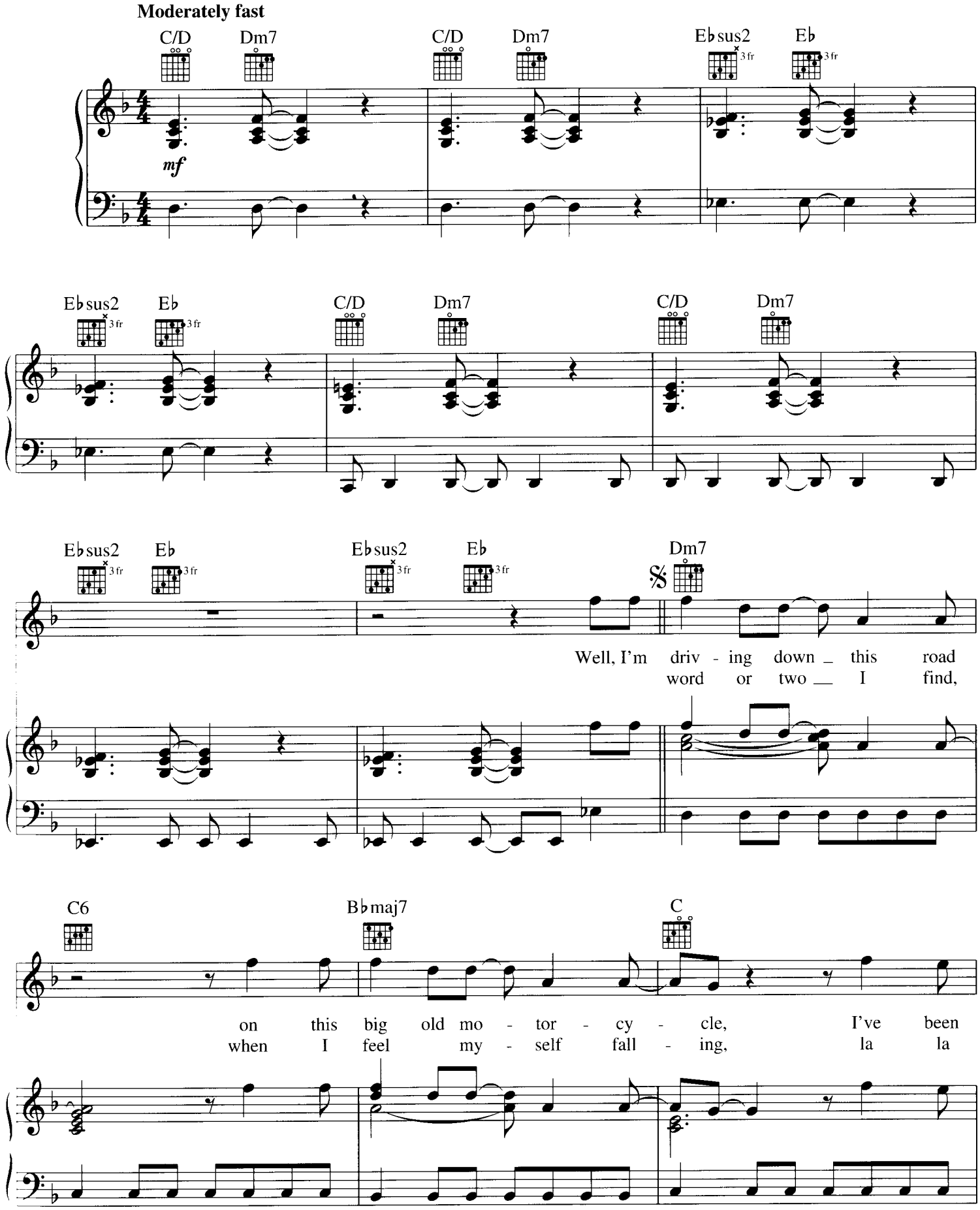

Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7)
kiss drifts a mel - o - dy so strange and sweet.
Gm7 C9 Dm D9 C♯dim/D Ddim D7
In this sen - ti - men - tal bliss you make my par - a -
Gm7 G♭7♭5 G♭7 F6 A♭13 D♭maj7 B♭m7
dise com - plete. Rose pet - als seem to fall, it's
E♭m7 G♭/A♭ A♭13 D♭ B♭9♯5 B♭13 E♭7♯5 E♭13 A♭7♯5 A♭13
all like a dream to call you mine.


Dbmaj7
Bbm7
Ebm7
Gb/Ab
Ab13
C7
My heart's a light - er thing since you made this night a thing di - vine.
N.C.
Dm
Dm(maj7)
Dm7
Dm6
In a sen - ti - men - tal mood, I'm with - in a world so
Gm
Gm(maj7)
Gm7
C9
Dm
heav - en - ly, for I nev - er dreamt that you'd be lov - ing
D9
C#dim/D
Ddim
D7
Gm7
Gb7b5
Gb7
1
F6
N.C.
2
F6
Fmaj6/9
sen - ti - men - tal me. In a sen - ti - men - tal me.

MOTORCYCLE SONG

Words and Music by
BILLY JOEL



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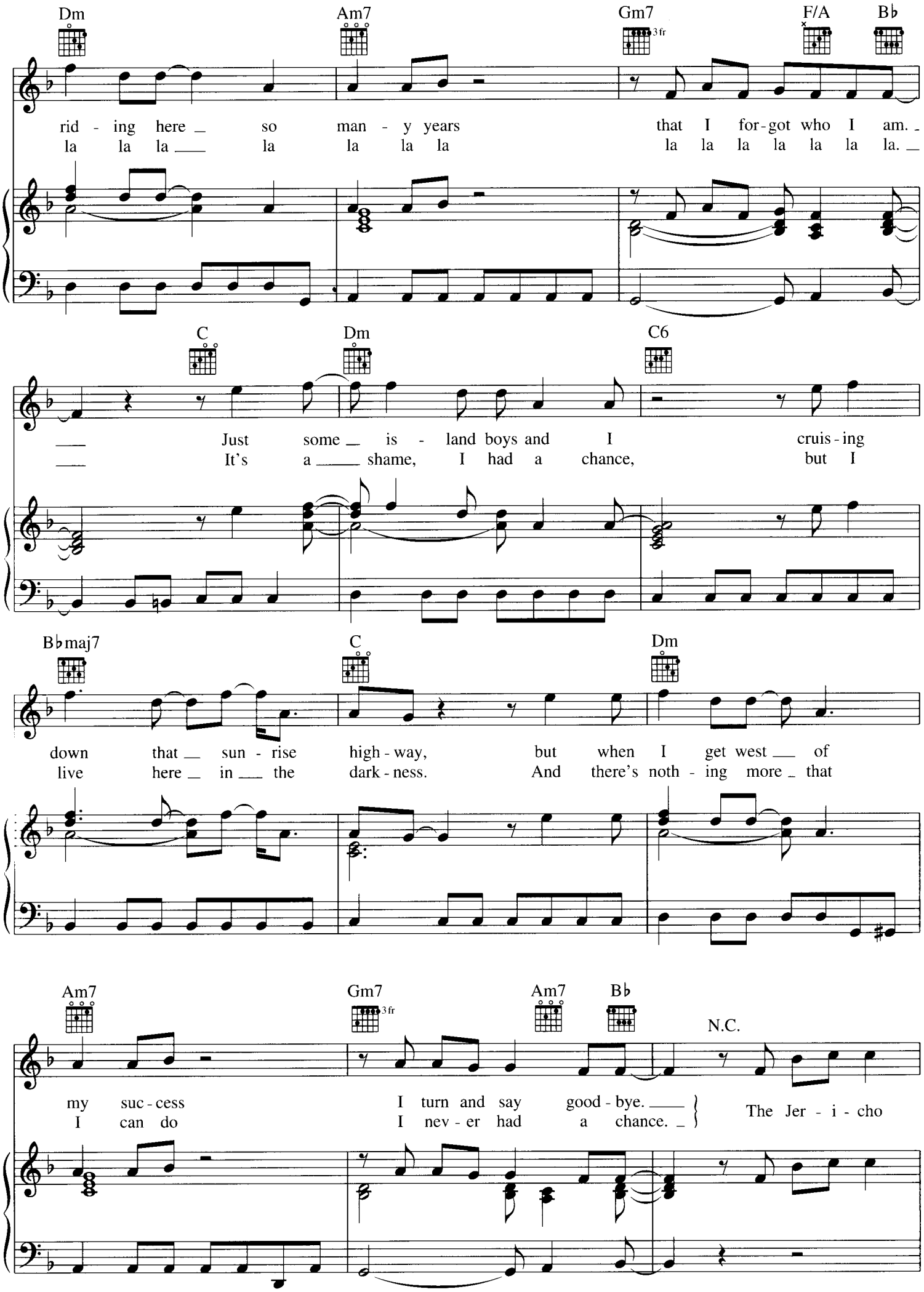
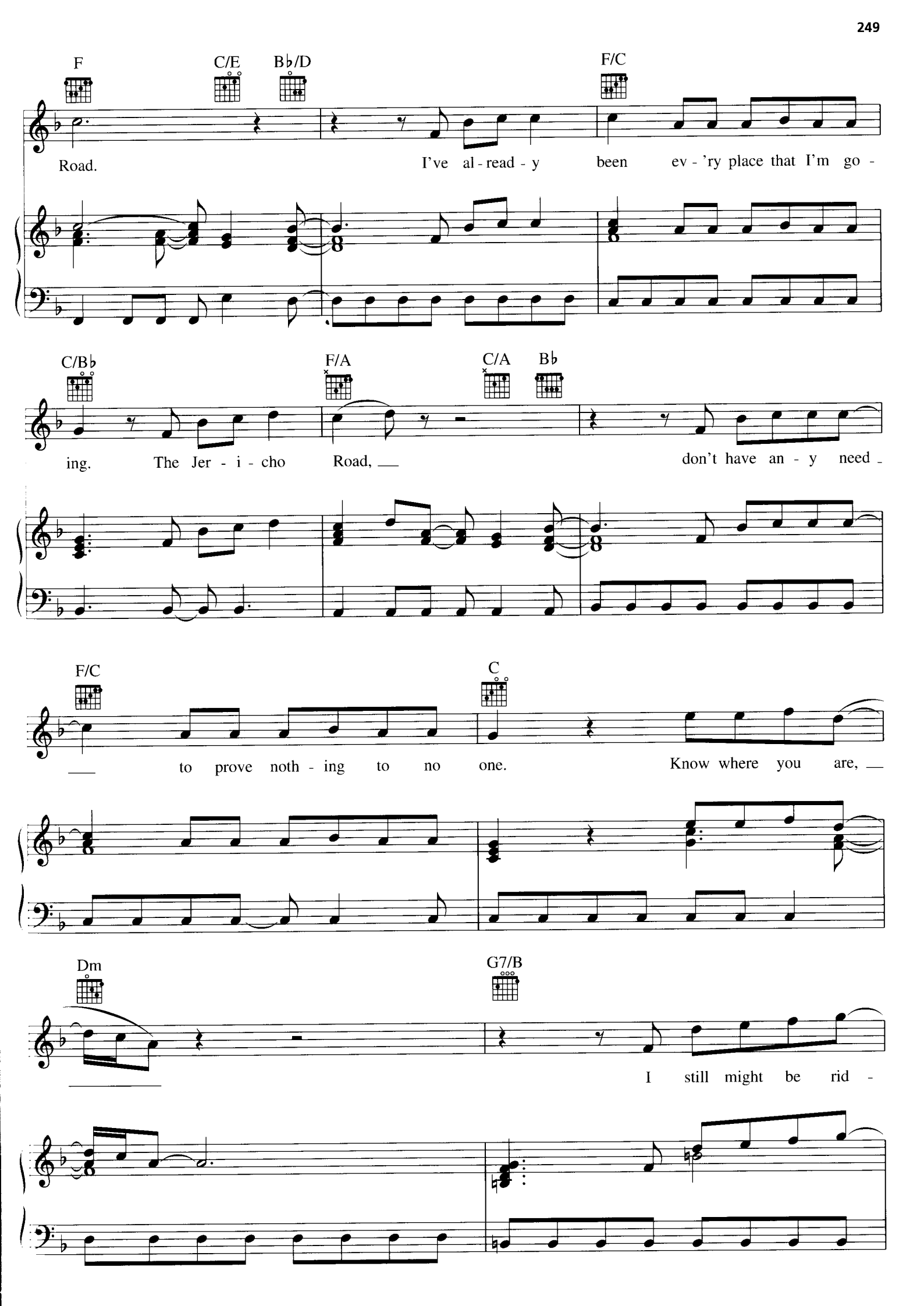
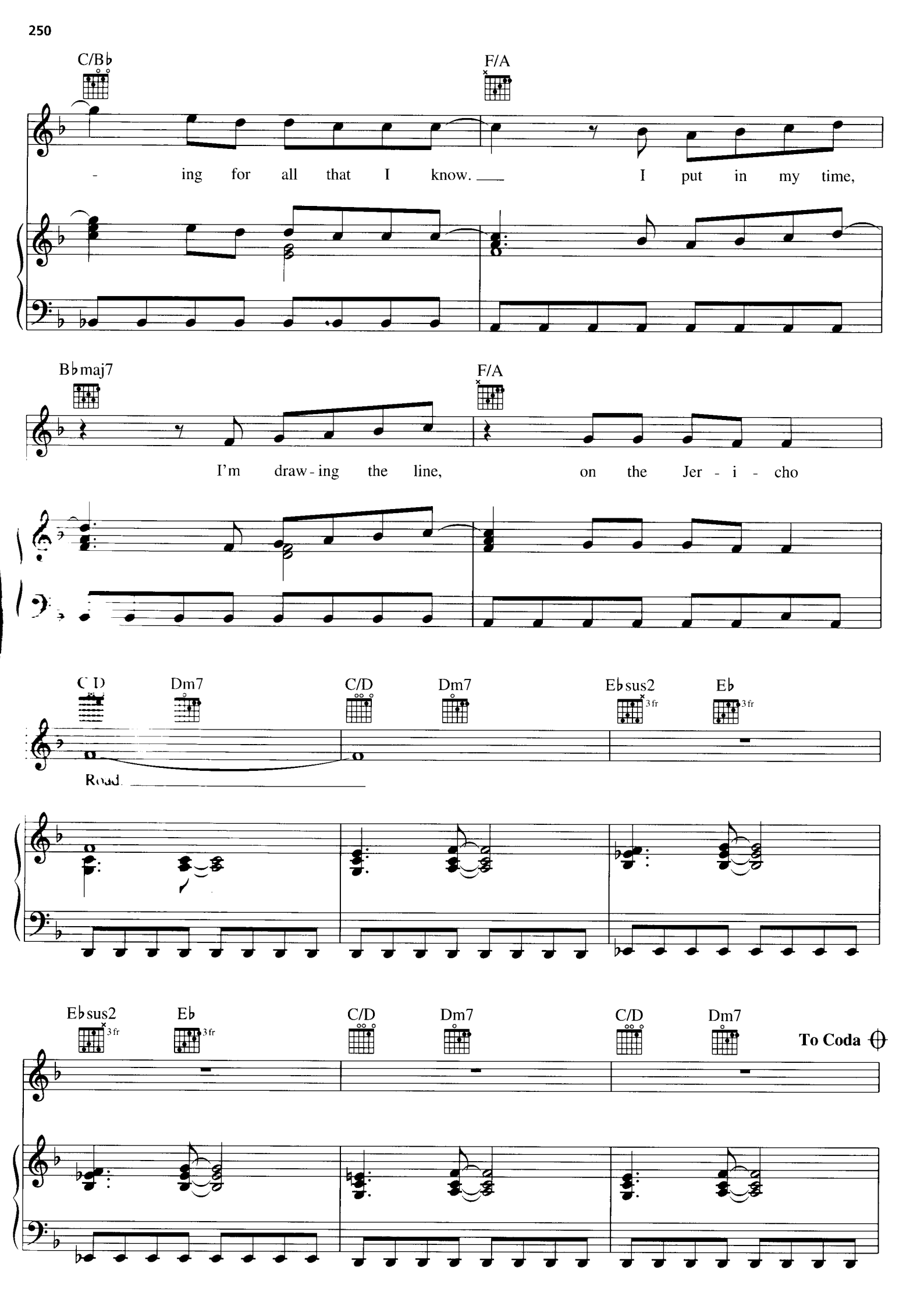
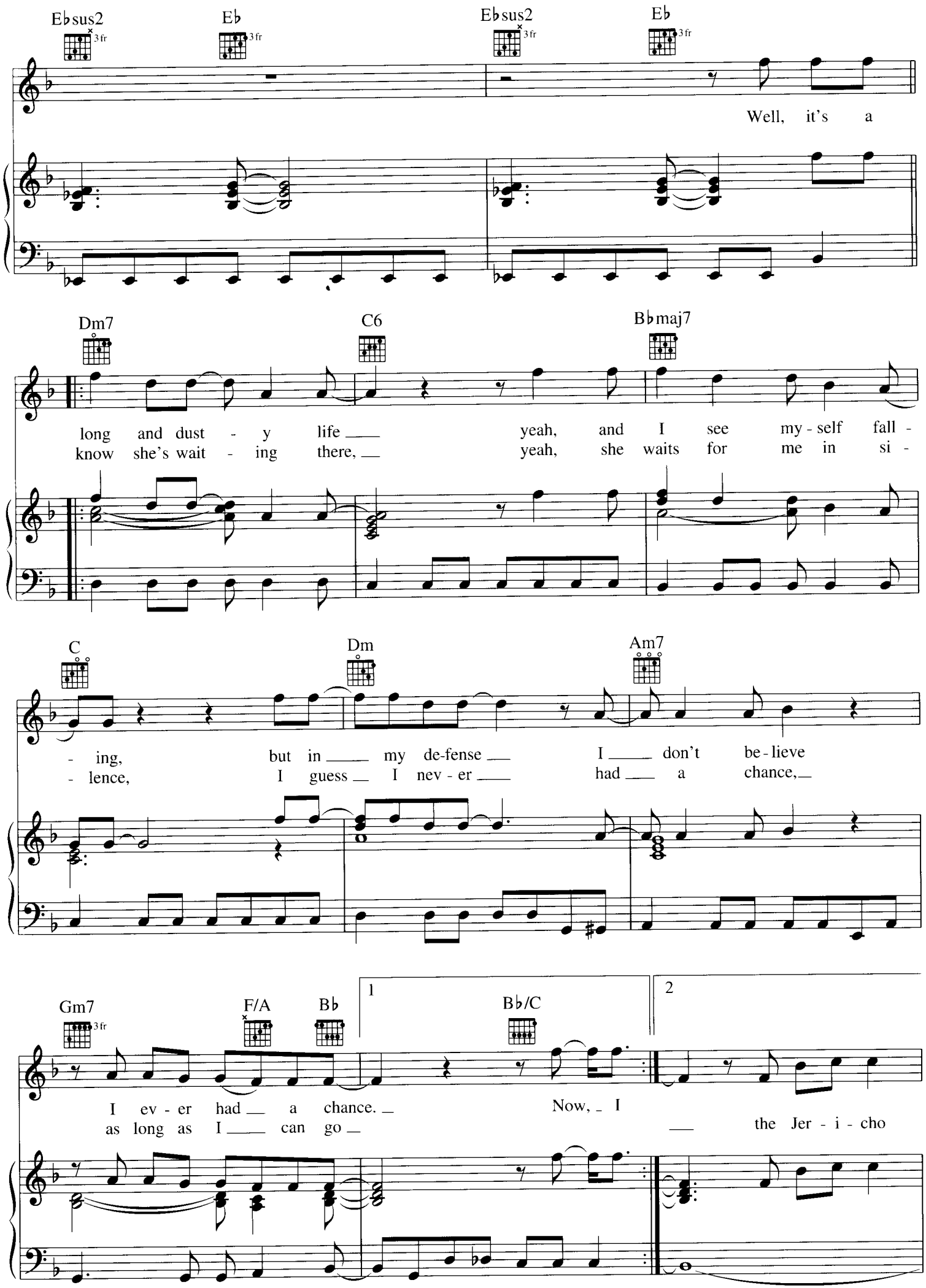
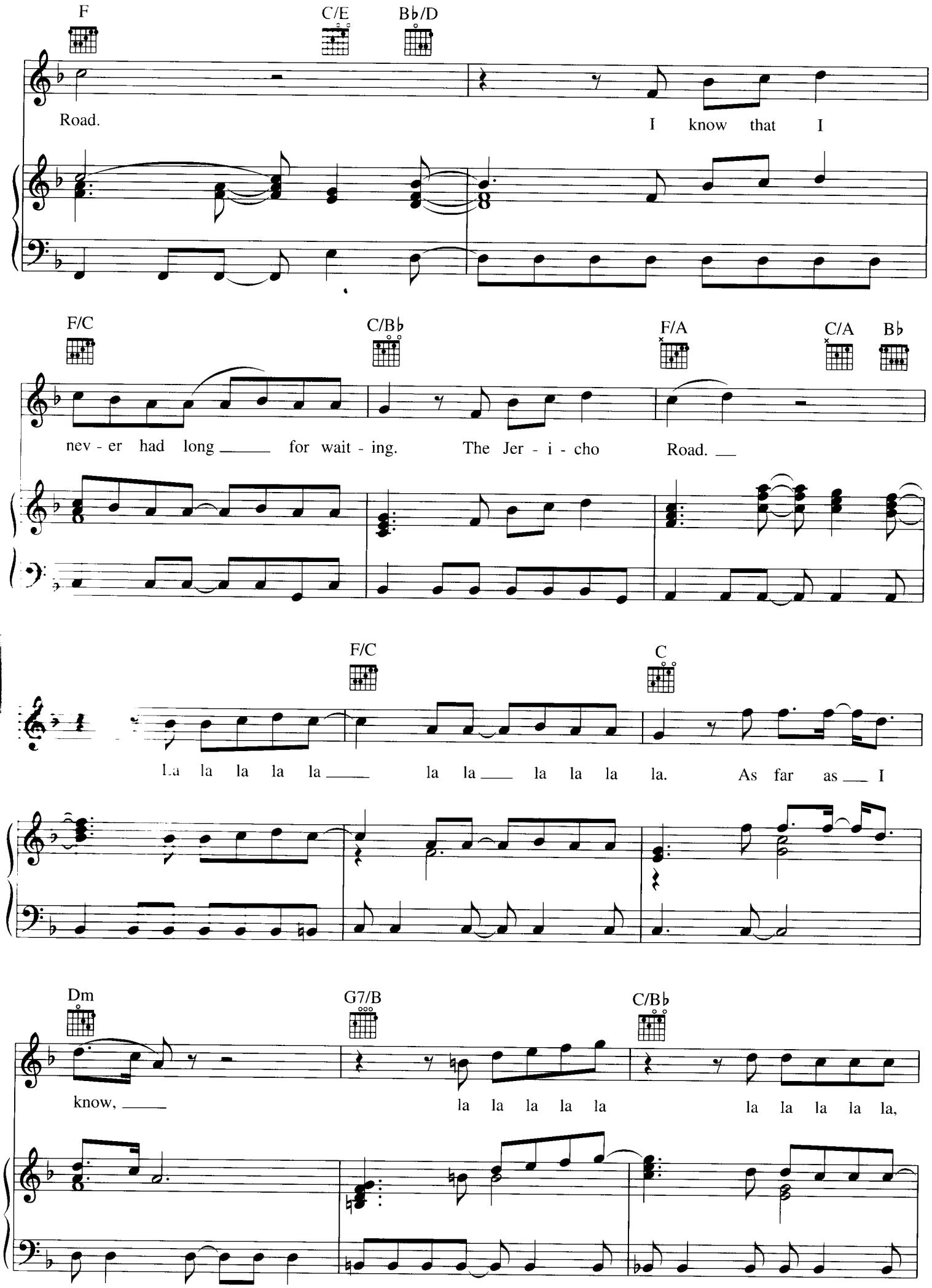
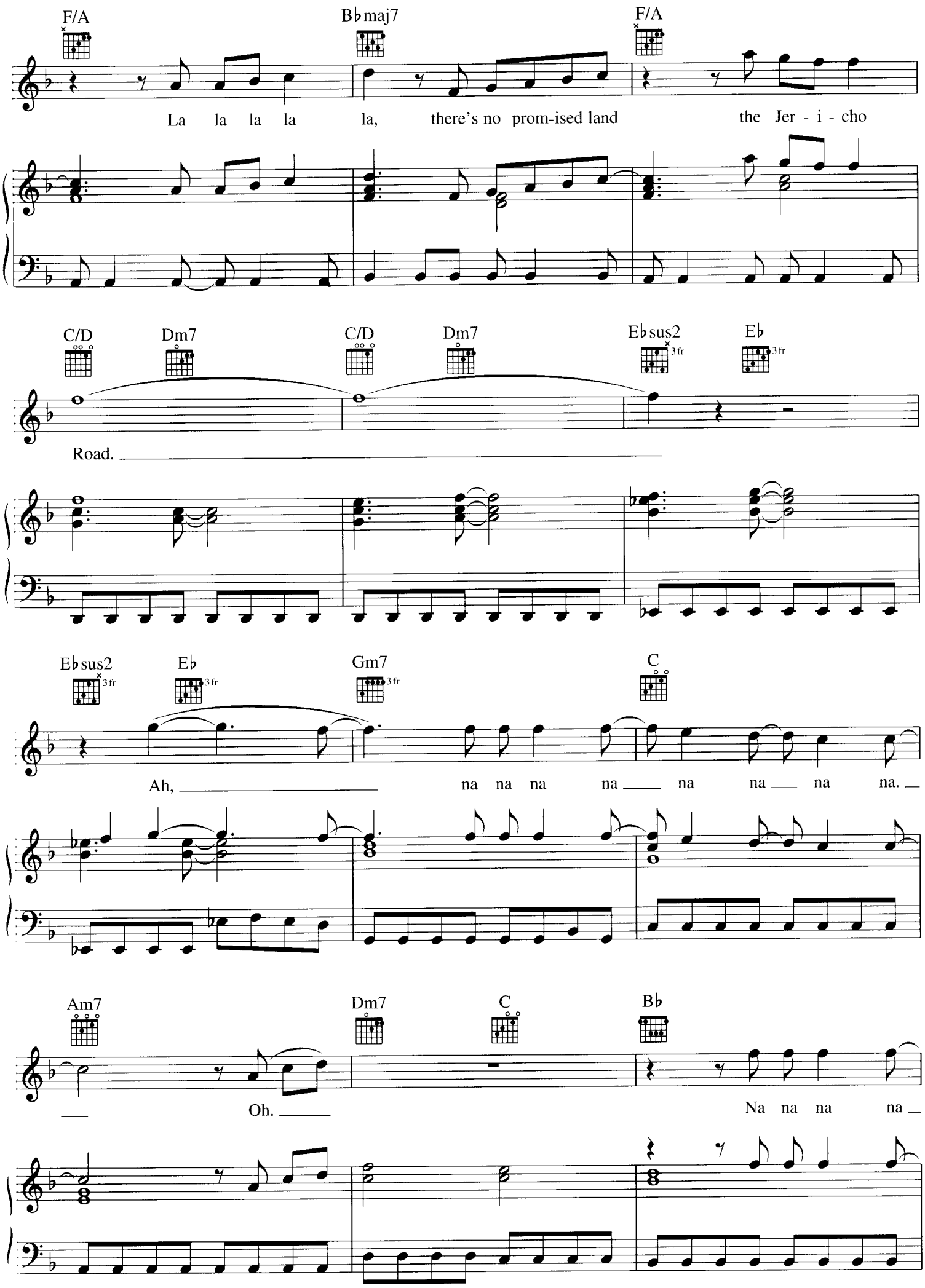

Dm
Am7
Gm7
3 fr
F/A
B♭
rid - ing here so man - y years that I for - got who I am.
la la la la la la la la la la la la la la la la.
C
Dm
C6
Just some is - land boys and I cruis - ing
It's a shame, I had a chance, but I
B♭maj7
C
Dm
down that sun - rise high - way, but when I get west of
live here in the dark - ness. And there's noth - ing more that
Am7
Gm7
3 fr
Am7
B♭
N.C.
my suc - cess I turn and say good - bye.
I can do I nev - er had a chance.
The Jer - i - cho

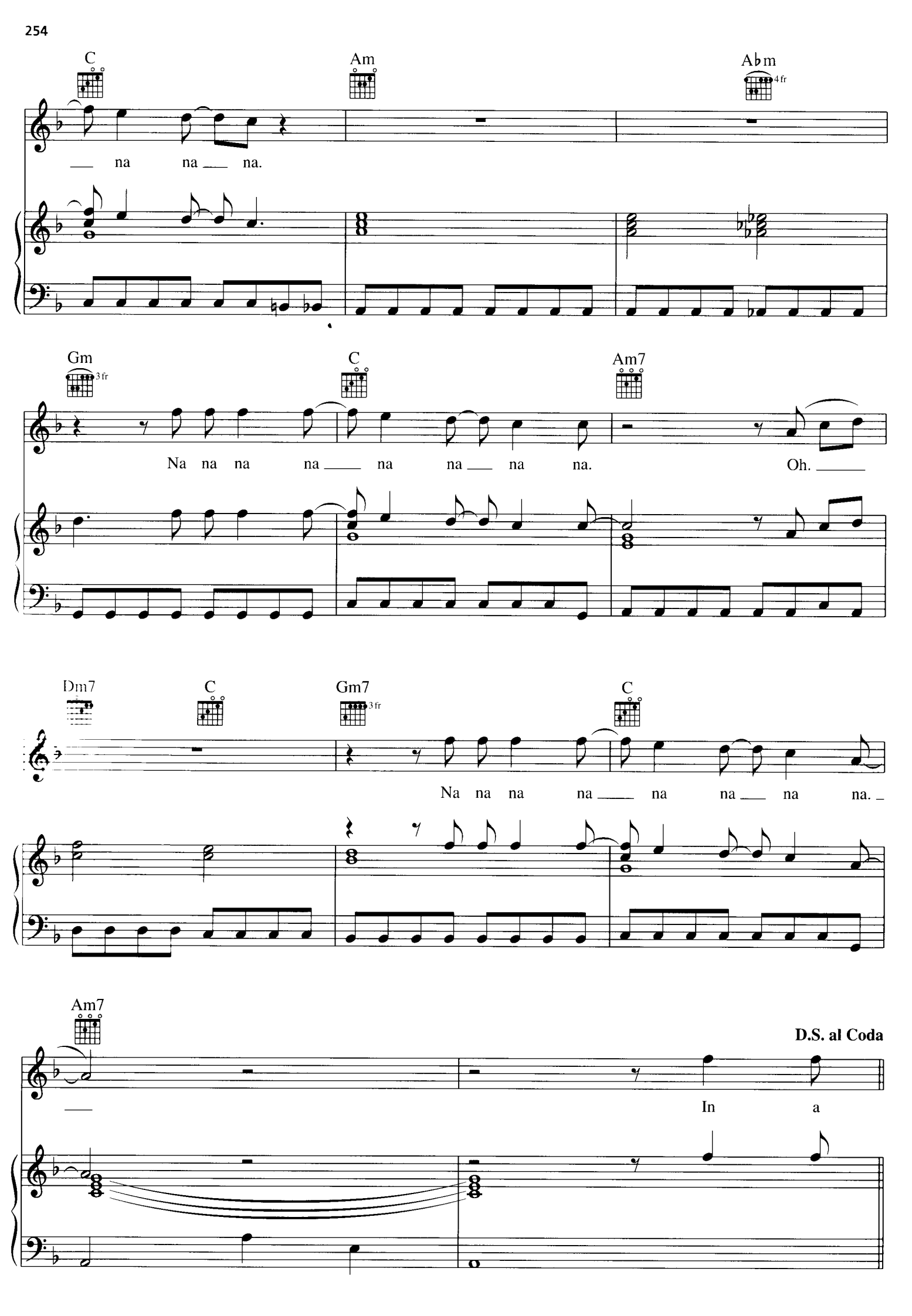

F
C/E
B♭/D
F/C
Road.
I've al - read - y been ev - 'ry place that I'm go -
C/B♭
F/A
C/A
B♭
ing. The Jer - i - cho Road, ___ don't have an - y need -
F/C
C
___ to prove noth - ing to no one. Know where you are, ___
Dm
G7/B
I still might be rid -

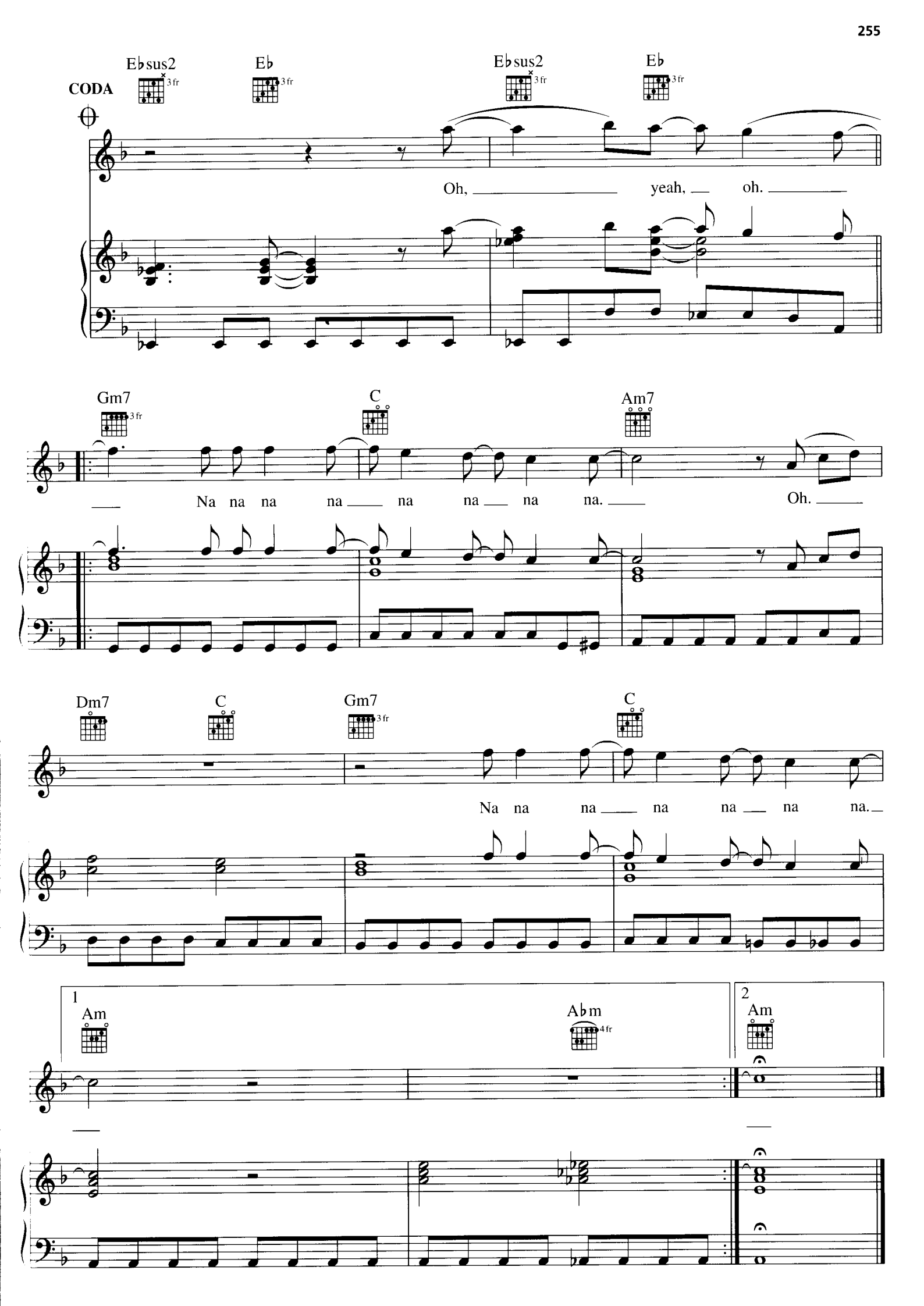

C/B♭
F/A
- ing for all that I know. I put in my time,
B♭maj7
F/A
I'm draw - ing the line, on the Jer - i - cho
C/D
Dm7
C/D
Dm7
E♭sus2
3 fr
E♭
3 fr
Road.
E♭sus2
3 fr
E♭
3 fr
C/D
Dm7
C/D
Dm7
To Coda


E♭sus2
3fr
E♭
3fr
E♭sus2
3fr
E♭
3fr
Well, it's a
Dm7
C6
B♭maj7
long and dust - y life yeah, and I see my - self fall -
know she's wait - ing there, yeah, she waits for me in si -
C
Dm
Am7
- ing, but in my de-fense I don't be - lieve
- lence, I guess I nev - er had a chance,
Gm7
3fr
F/A
B♭
1
B♭/C
2
I ev - er had a chance. Now, I
as long as I can go the Jer - i - cho


F
C/E
B♭/D
Road.
I know that I
F/C
C/B♭
F/A
C/A
B♭
nev - er had long for wait - ing.
The Jer - i - cho Road.
F/C
C
La la la la la la la la la la la.
As far as I
Dm
G7/B
C/B♭
know,
la la la la la
la la la la la,

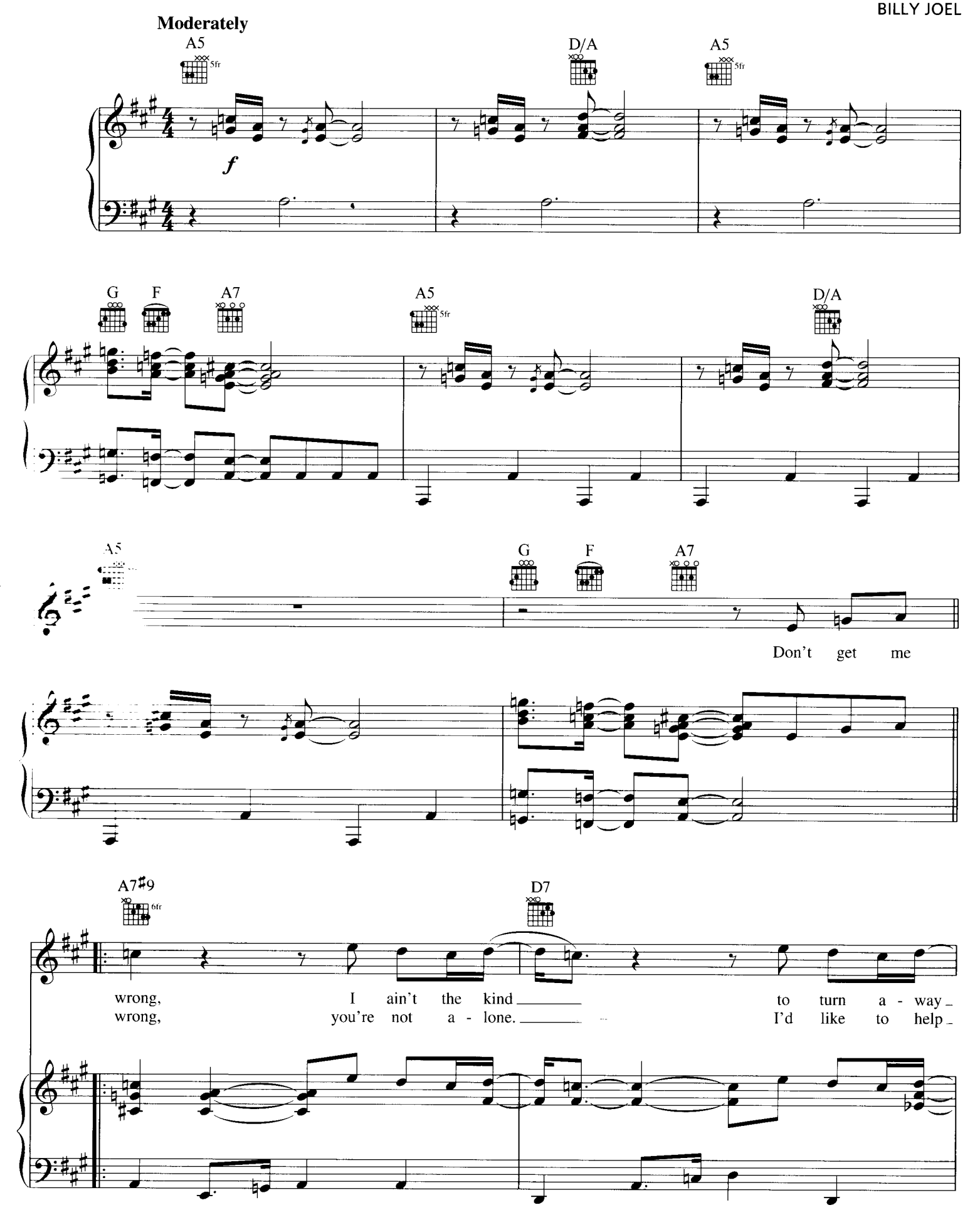

F/A
B♭maj7
F/A
La la la la la, there's no prom-ised land the Jer - i - cho
C/D
Dm7
C/D
Dm7
E♭sus2
3 fr
E♭
3 fr
Road.
E♭sus2
3 fr
E♭
3 fr
Gm7
3 fr
C
Ah, na na na na na na na na.
Am7
Dm7
C
B♭
Oh.
Na na na na


C
Am
A♭m
4fr
na na na.
Gm
3fr
C
Am7
Na na na na na na na na.
Oh.
Dm7
C
Gm7
3fr
C
Na na na na na na na na.
Am7
D.S. al Coda
In a


CODA
E♭sus2
3 fr
E♭
3 fr
E♭sus2
3 fr
E♭
3 fr
Oh, yeah, oh.
Gm7
3 fr
C
Am7
Na na na na na na na na. Oh.
Dm7
C
Gm7
3 fr
C
Na na na na na na na.
1
Am
A♭m
4 fr
2
Am

YOU PICKED A REAL BAD TIME

Words and Music by
BILLY JOEL



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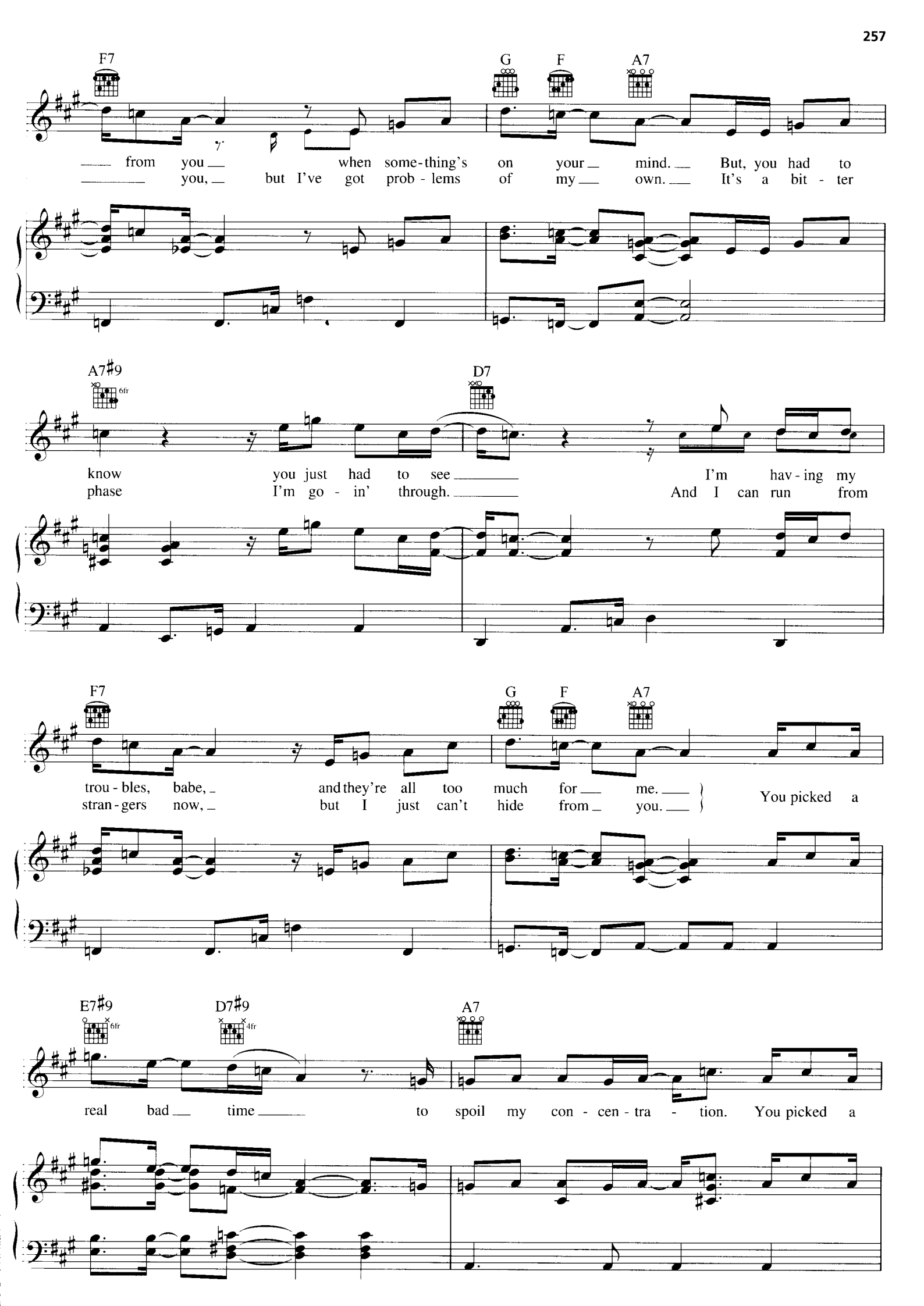
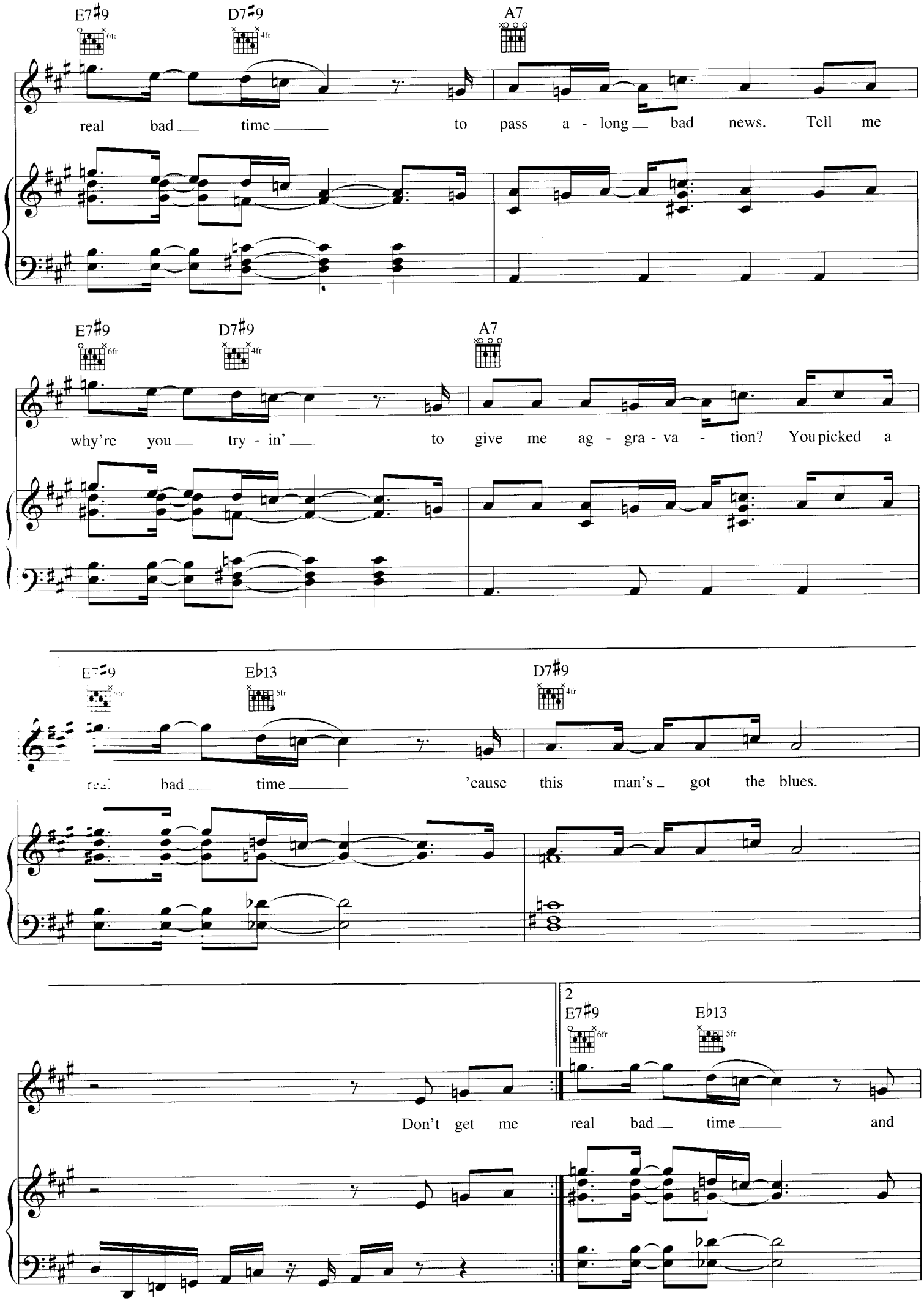
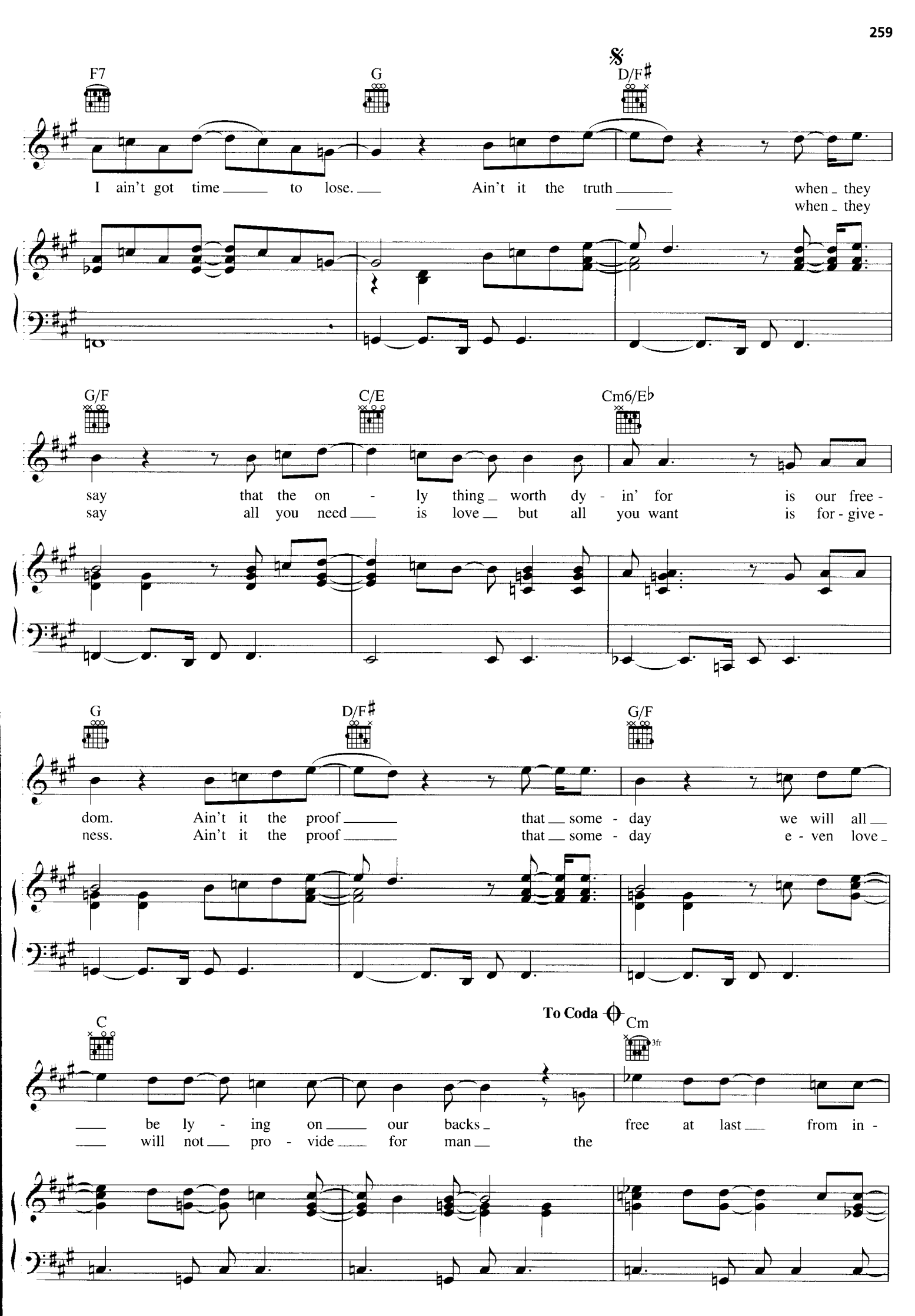
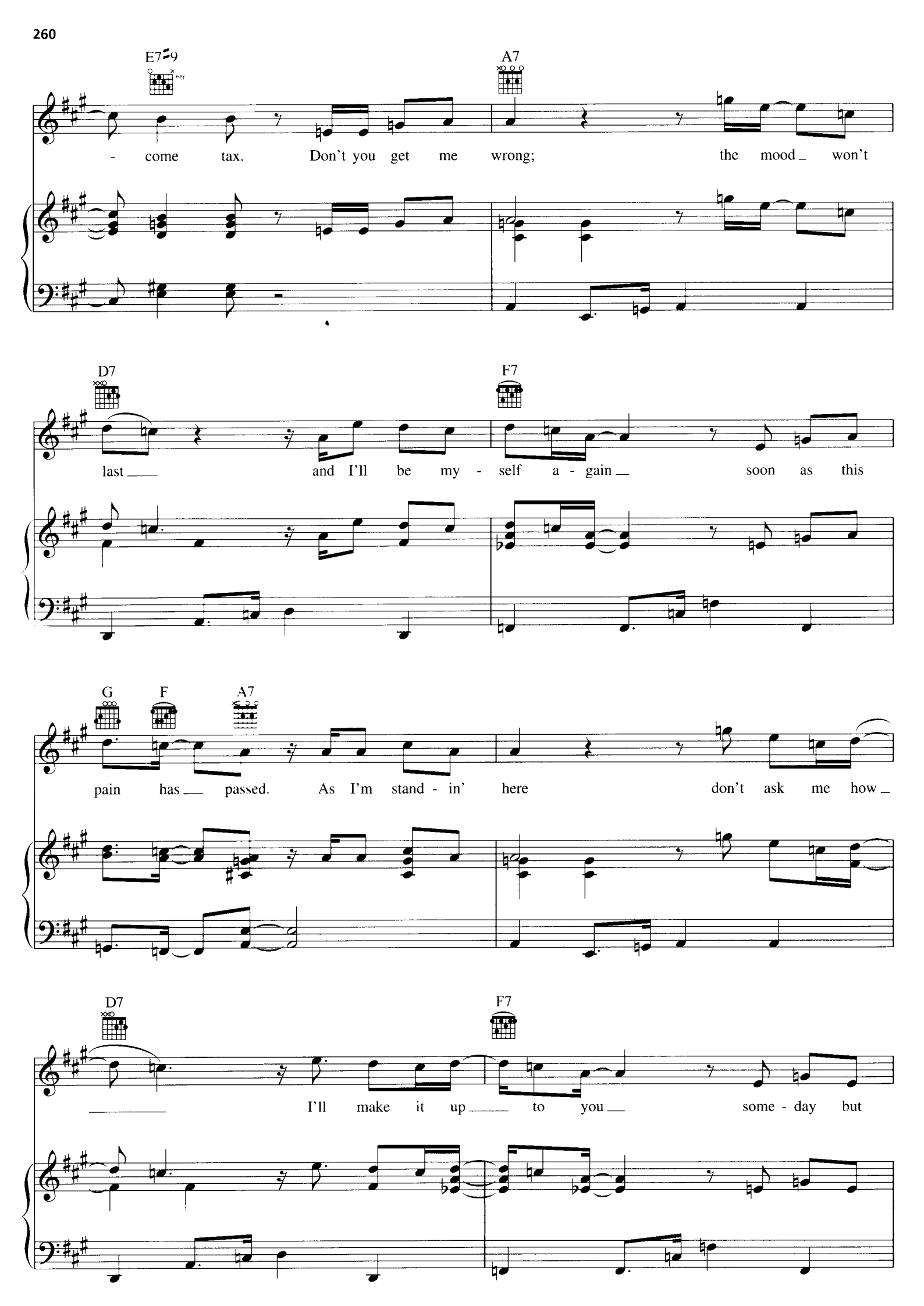
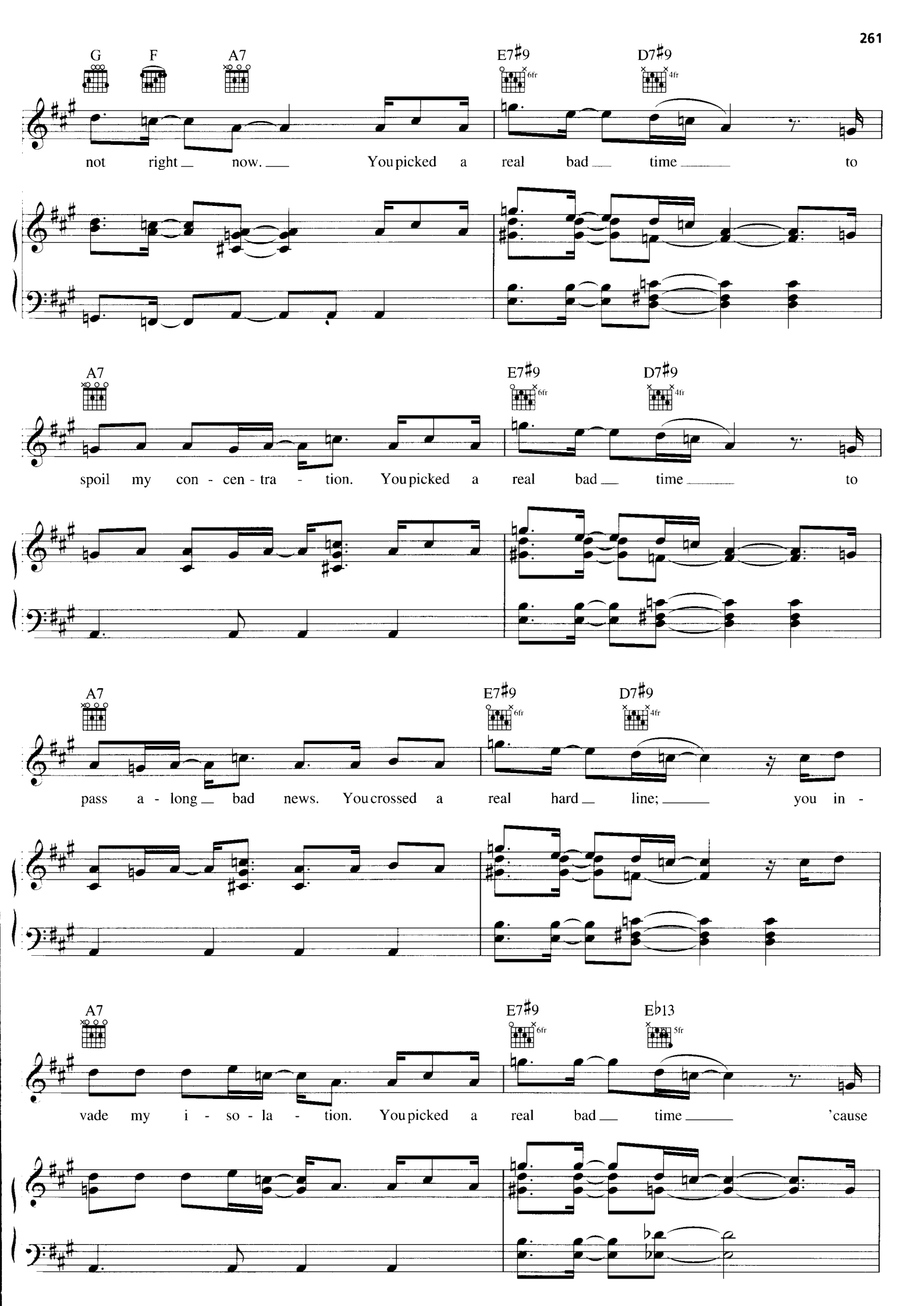
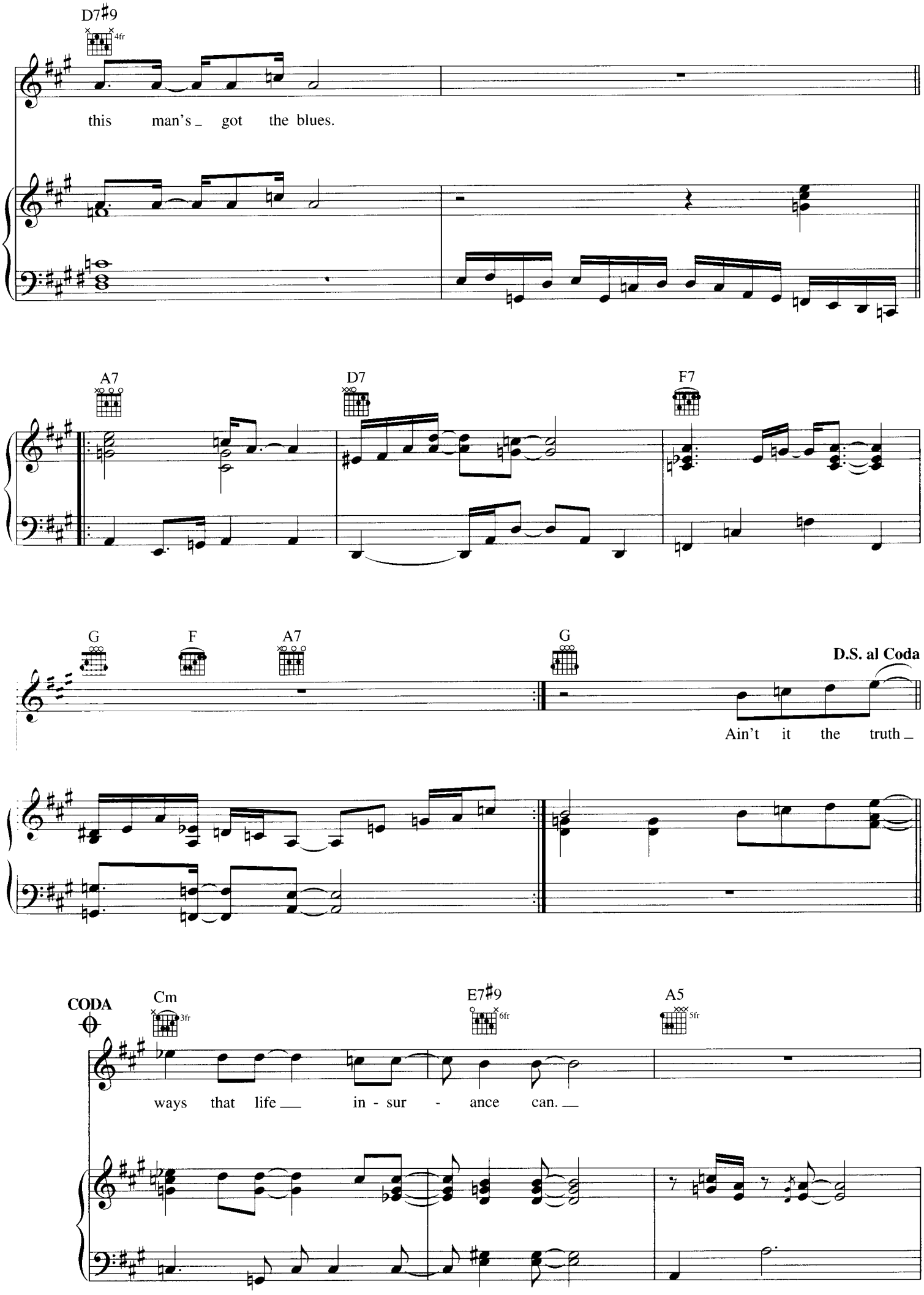

F7
G
F
A7
from you when some-thing's on your mind. But, you had to
you, but I've got prob - lems of my own. It's a bit - ter
A7♯9
6fr
D7
know you just had to see I'm hav - ing my
phase I'm go - in' through. And I can run from
F7
G
F
A7
trou - bles, babe, and they're all too much for me.
stran - gers now, but I just can't hide from you.
You picked a
E7♯9
6fr
D7♯9
4fr
A7
real bad time to spoil my con - cen - tra - tion. You picked a

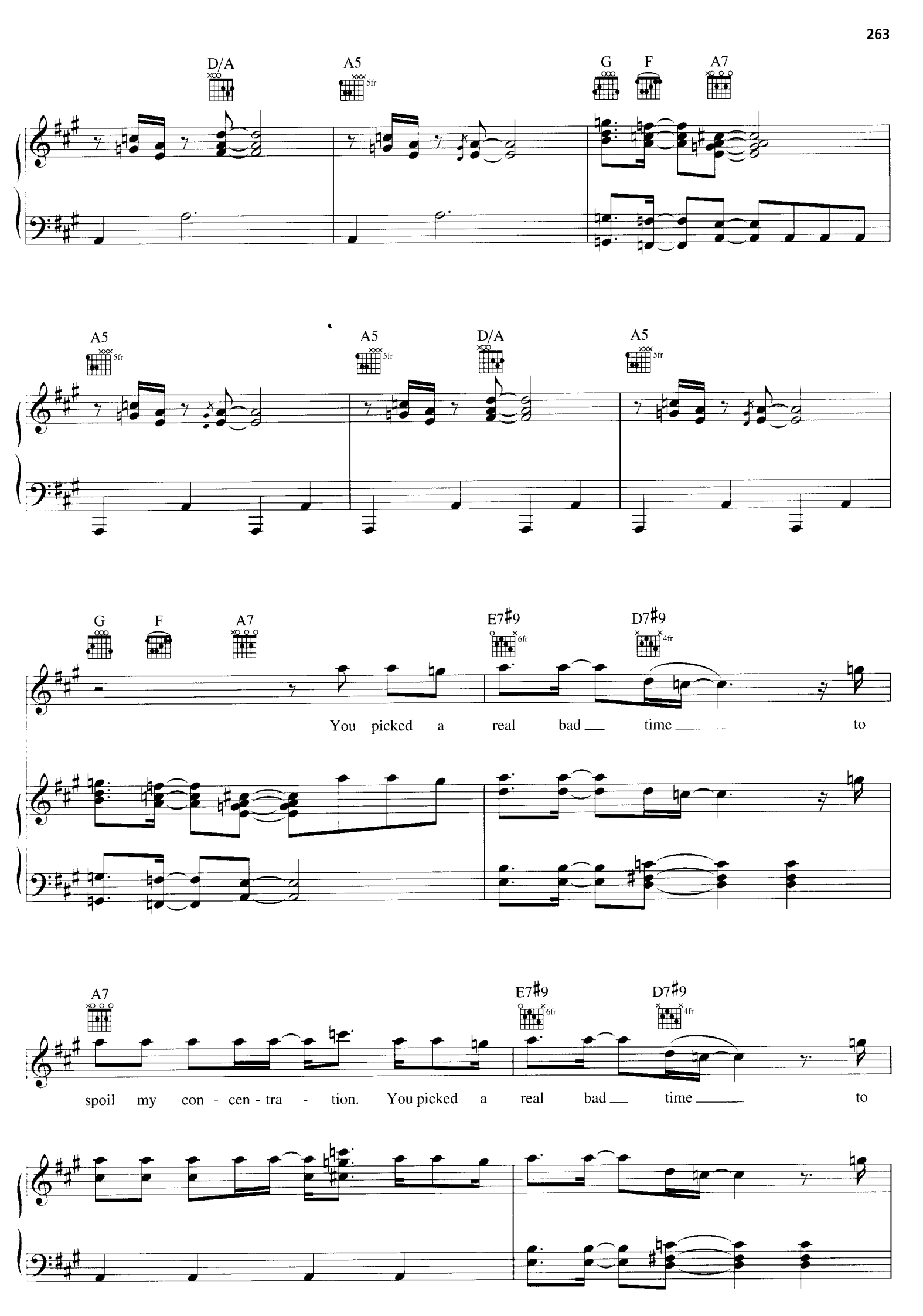

E7♯9
D7♯9
A7
real bad time to pass a - long bad news. Tell me
E7♯9
D7♯9
A7
why're you try - in' to give me ag - gra - va - tion? You picked a
E7♯9
E♭13
D7♯9
real bad time 'cause this man's got the blues.
2
E7♯9
E♭13
Don't get me real bad time and

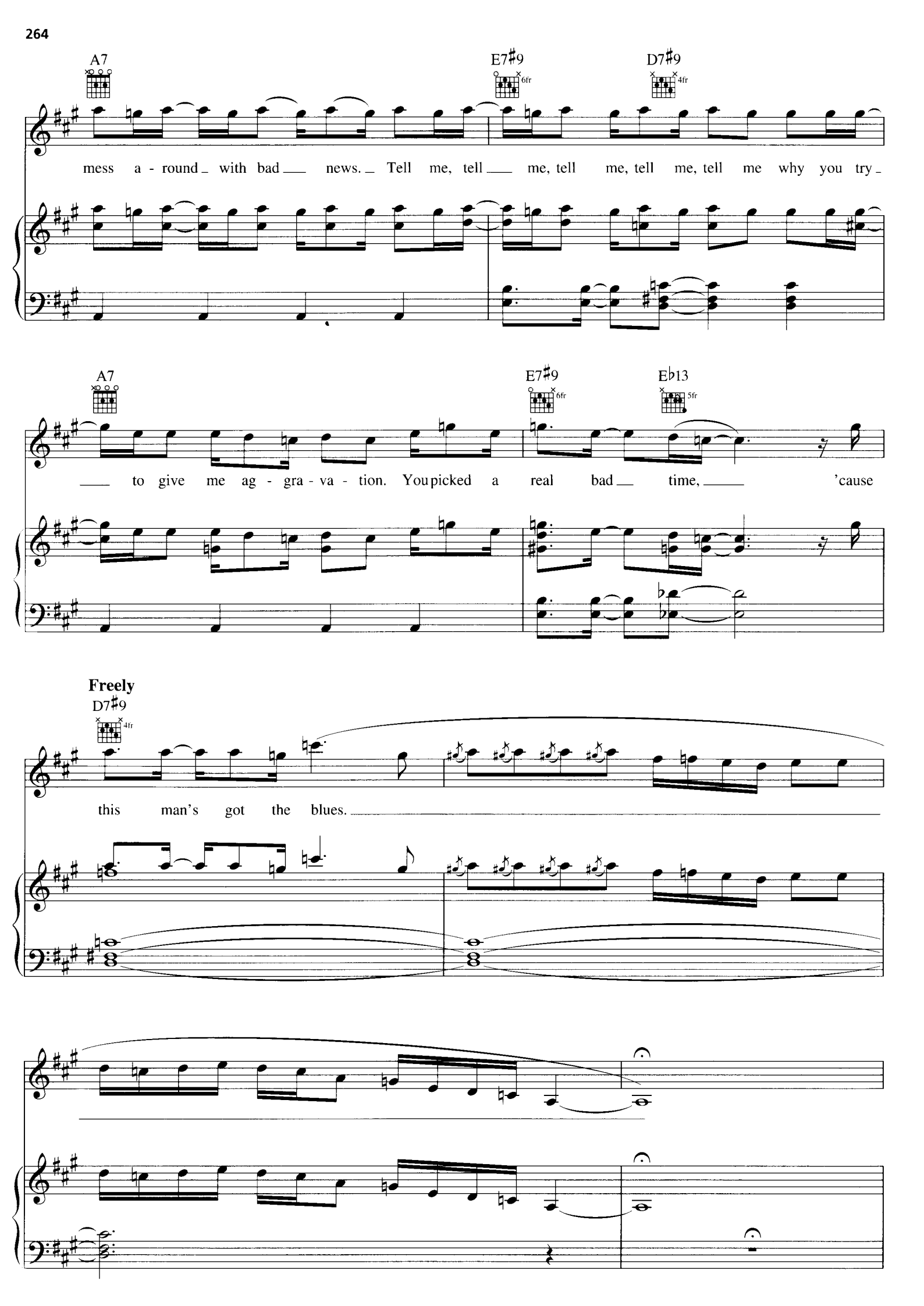

F7
G
D/F♯
I ain't got time to lose.
Ain't it the truth
when they
when they
G/F
C/E
Cm6/E♭
say that the on - ly thing worth dy - in' for is our free -
say all you need is love but all you want is for - give -
G
D/F♯
G/F
dom. Ain't it the proof that some - day we will all
ness. Ain't it the proof that some - day e - ven love
C
To Coda
Cm
3fr
be ly - ing on our backs free at last from in -
will not pro - vide for man the

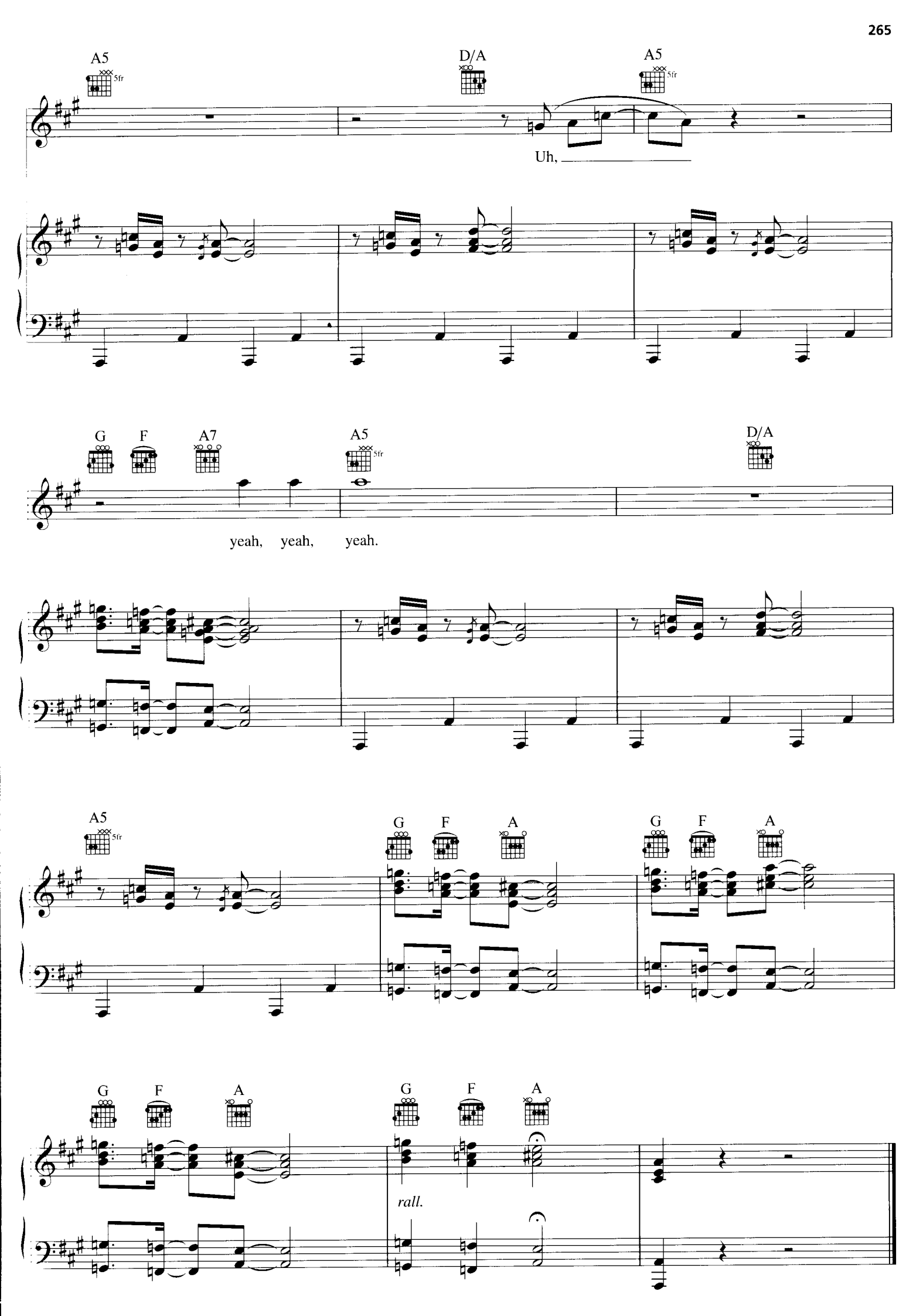

E7♯9
A7
- come tax. Don't you get me wrong; the mood _ won't
D7
F7
last ___ and I'll be my - self a - gain __ soon as this
G
F
A7
pain has __ passed. As I'm stand - in' here don't ask me how _
D7
F7
_____ I'll make it up ___ to you __ some - day but


G
F
A7
E7♯9
6fr
D7♯9
4fr
not right now. You picked a real bad time to
A7
E7♯9
6fr
D7♯9
4fr
spoil my con - cen - tra - tion. You picked a real bad time to
A7
E7♯9
6fr
D7♯9
4fr
pass a - long bad news. You crossed a real hard line; you in -
A7
E7♯9
6fr
E♭13
5fr
vade my i - so - la - tion. You picked a real bad time 'cause


D7♯9
4fr
this man's got the blues.
A7
D7
F7
G
F
A7
G
D.S. al Coda
Ain't it the truth
CODA
Cm
3fr
E7♯9
6fr
A5
5fr
ways that life in - sur - ance can.

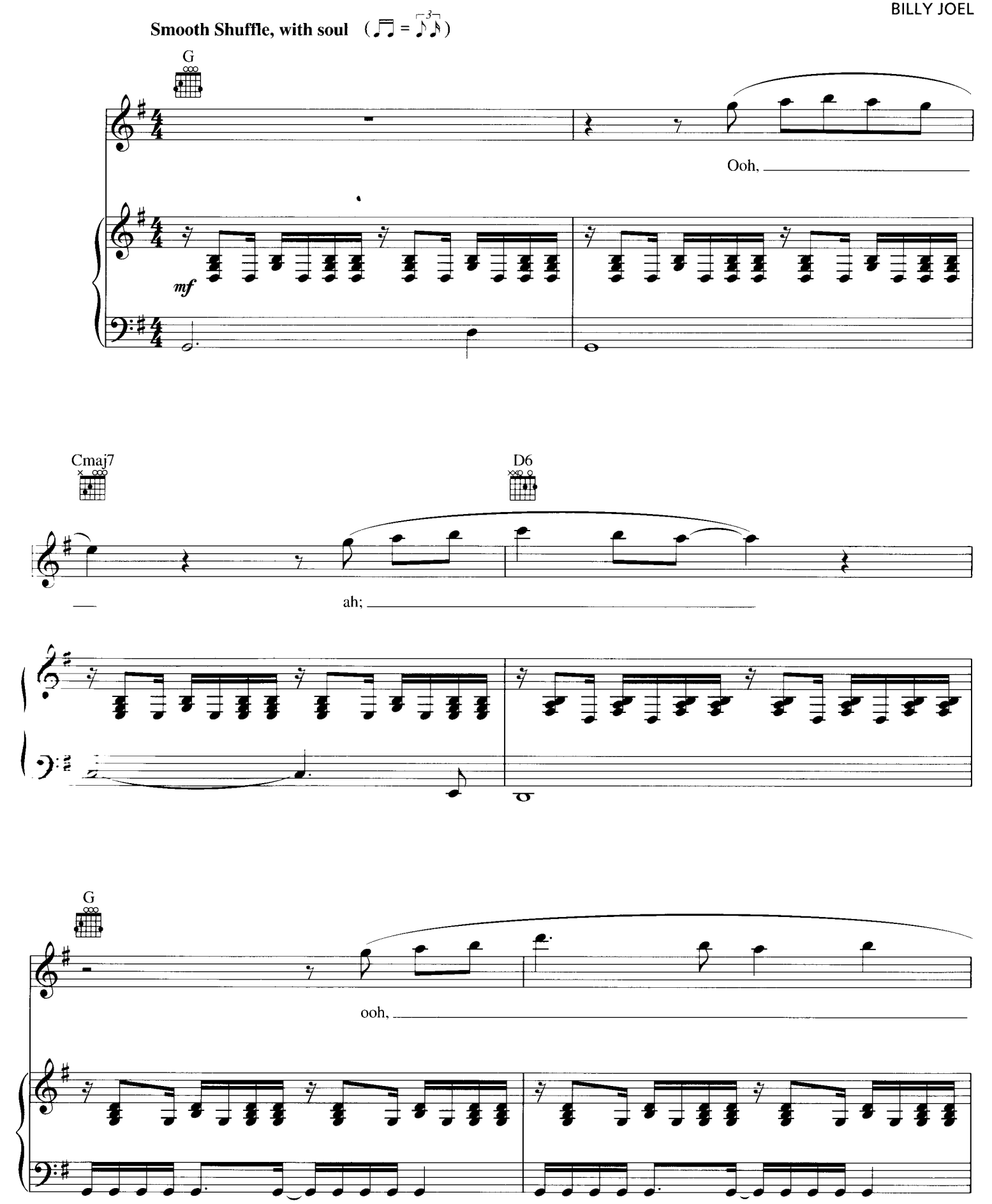

D/A
A5
5fr
G
F
A7
A5
5fr
A5
5fr
D/A
A5
5fr
G
F
A7
E7♯9
6fr
D7♯9
4fr
You picked a real bad time to
A7
E7♯9
6fr
D7♯9
4fr
spoil my con - cen - tra - tion. You picked a real bad time to


A7
E7♯9
D7♯9
mess a - round with bad news. Tell me, tell me, tell me, tell me, tell me why you try
A7
E7♯9
E♭13
to give me ag - gra - va - tion. You picked a real bad time, 'cause
Freely
D7♯9
this man's got the blues.


A5
5fr
D/A
A5
5fr
Uh,
G
F
A7
A5
5fr
D/A
yeah, yeah, yeah.
A5
5fr
G
F
A
G
F
A
G
F
A
G
F
A
rall.

THE RIVER OF DREAMS

Words and Music by
BILLY JOEL



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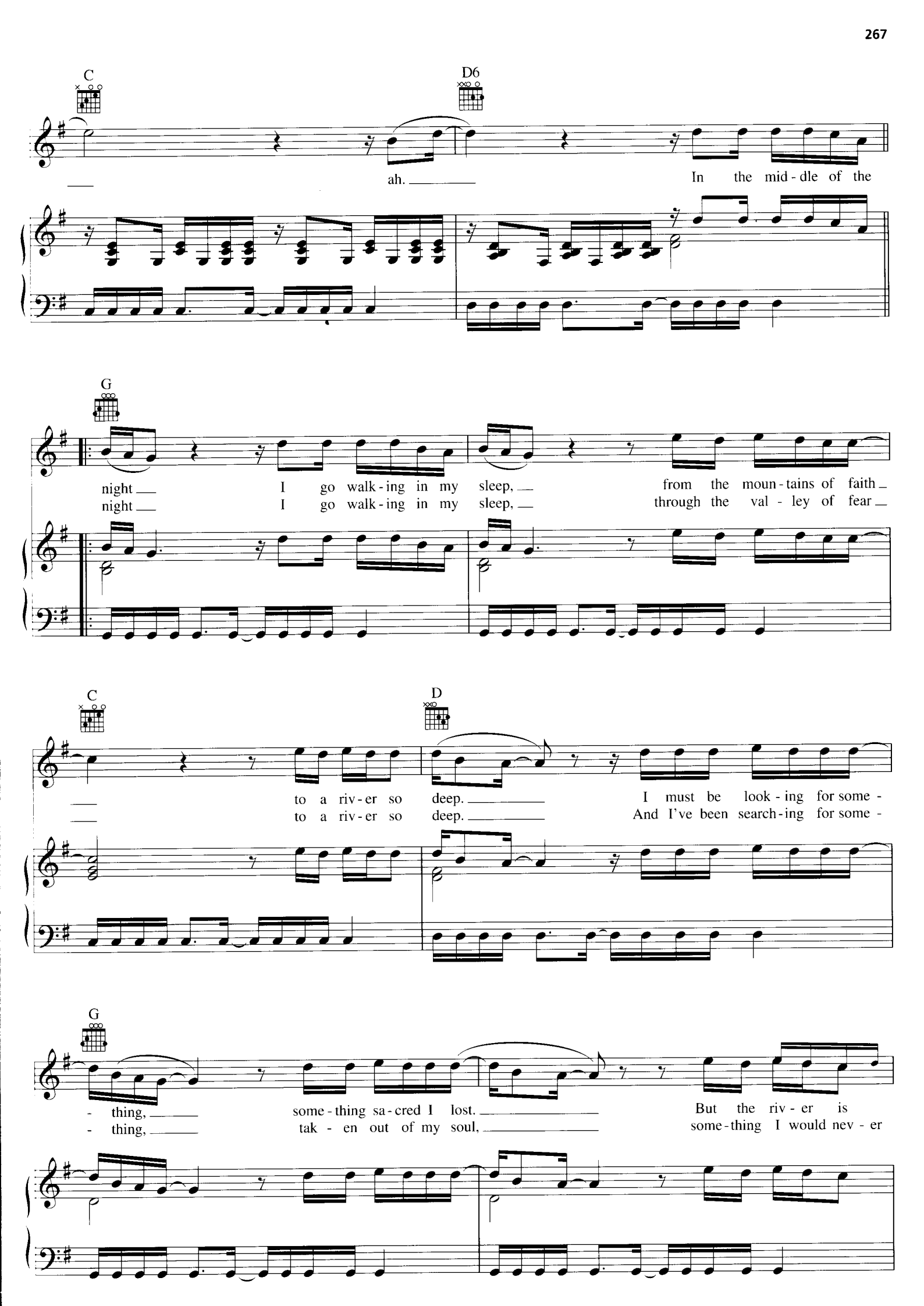
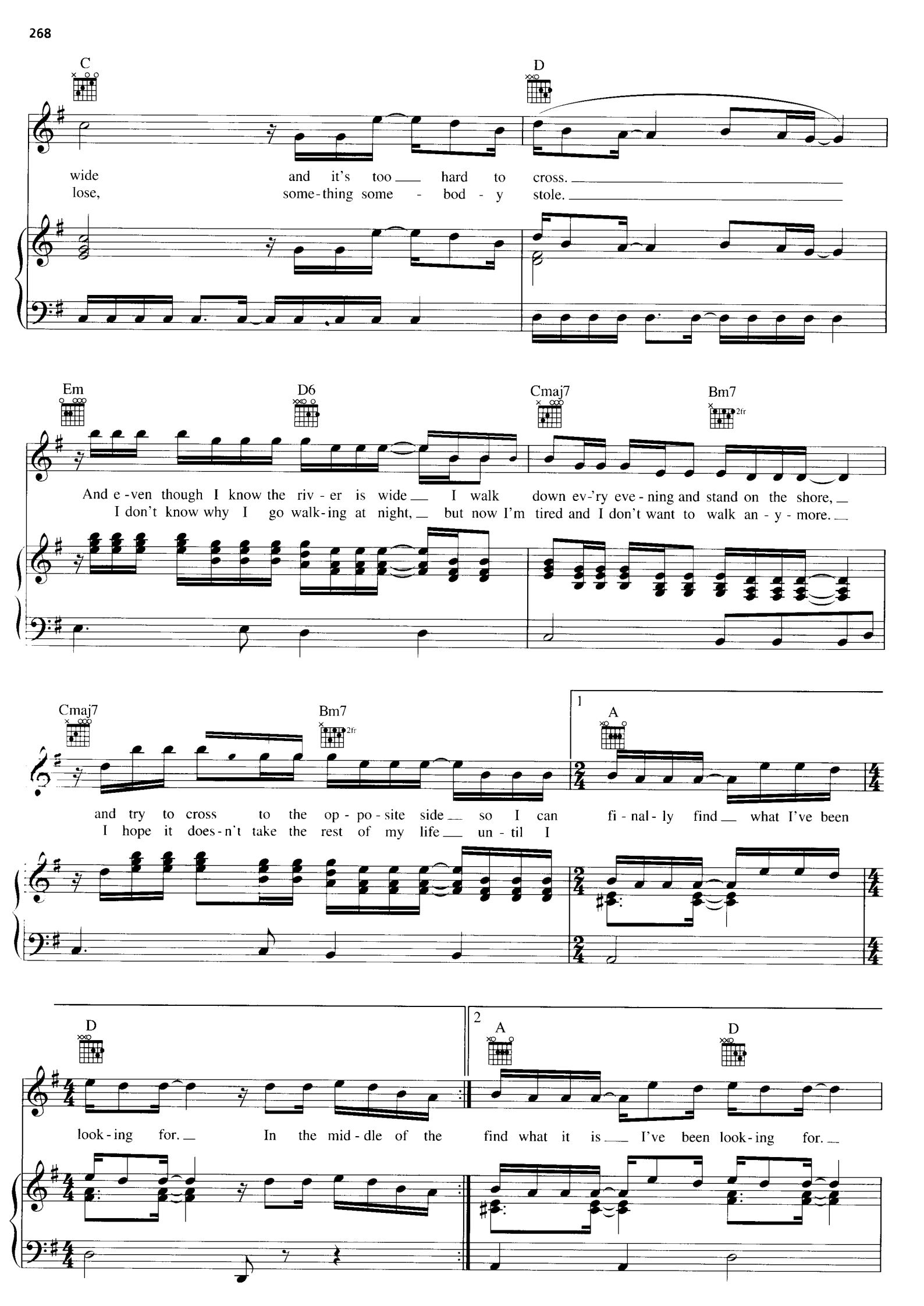
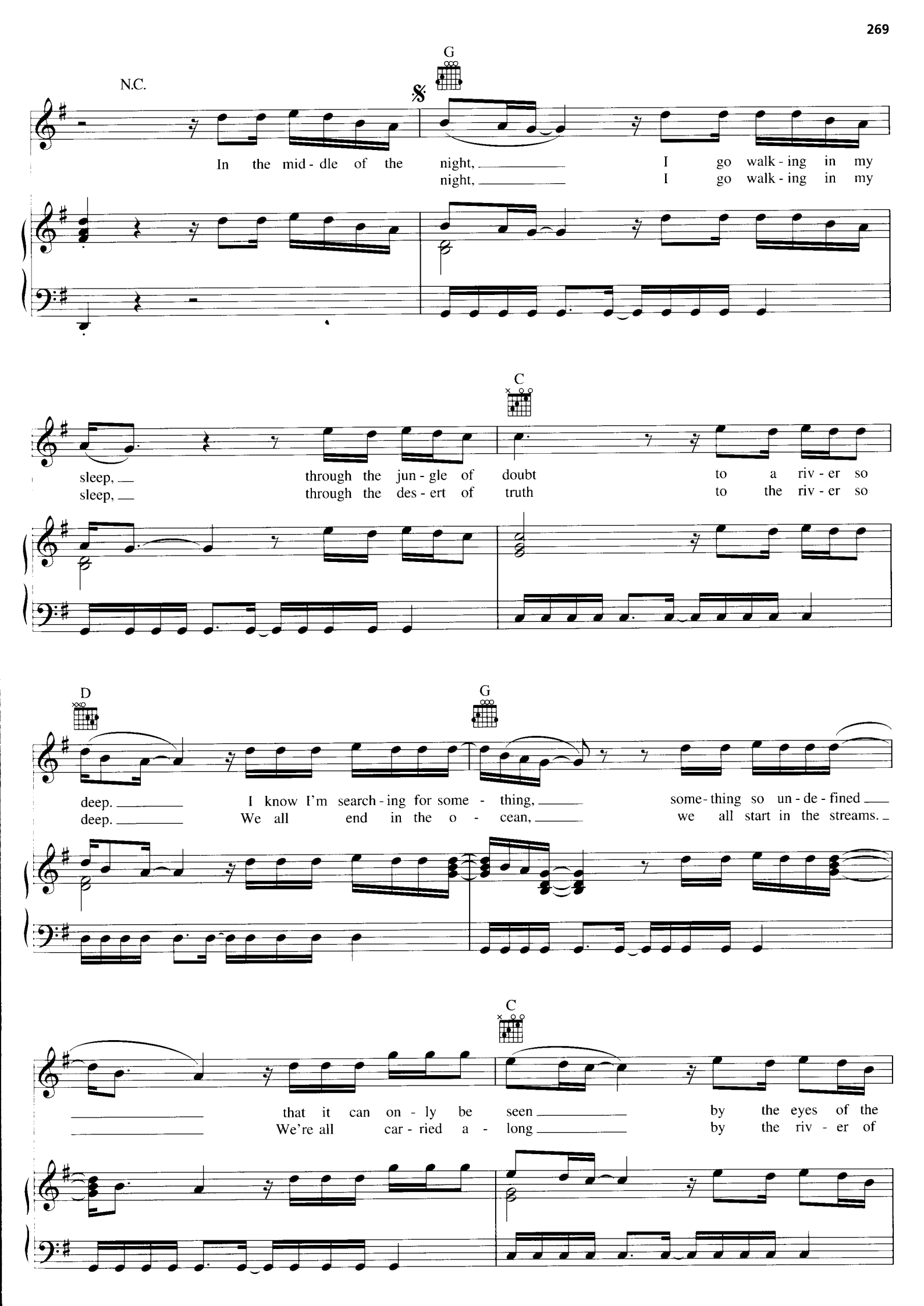
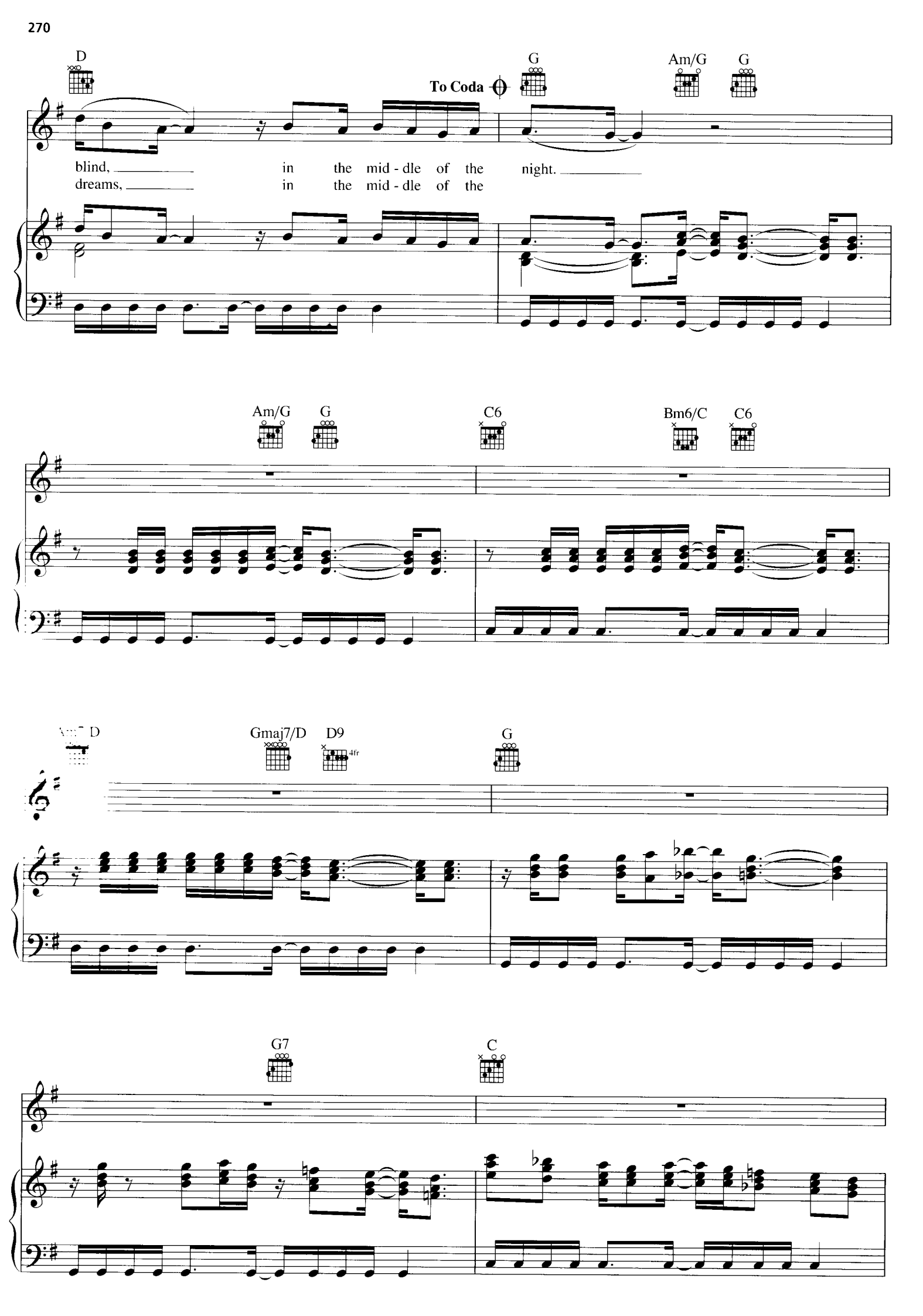
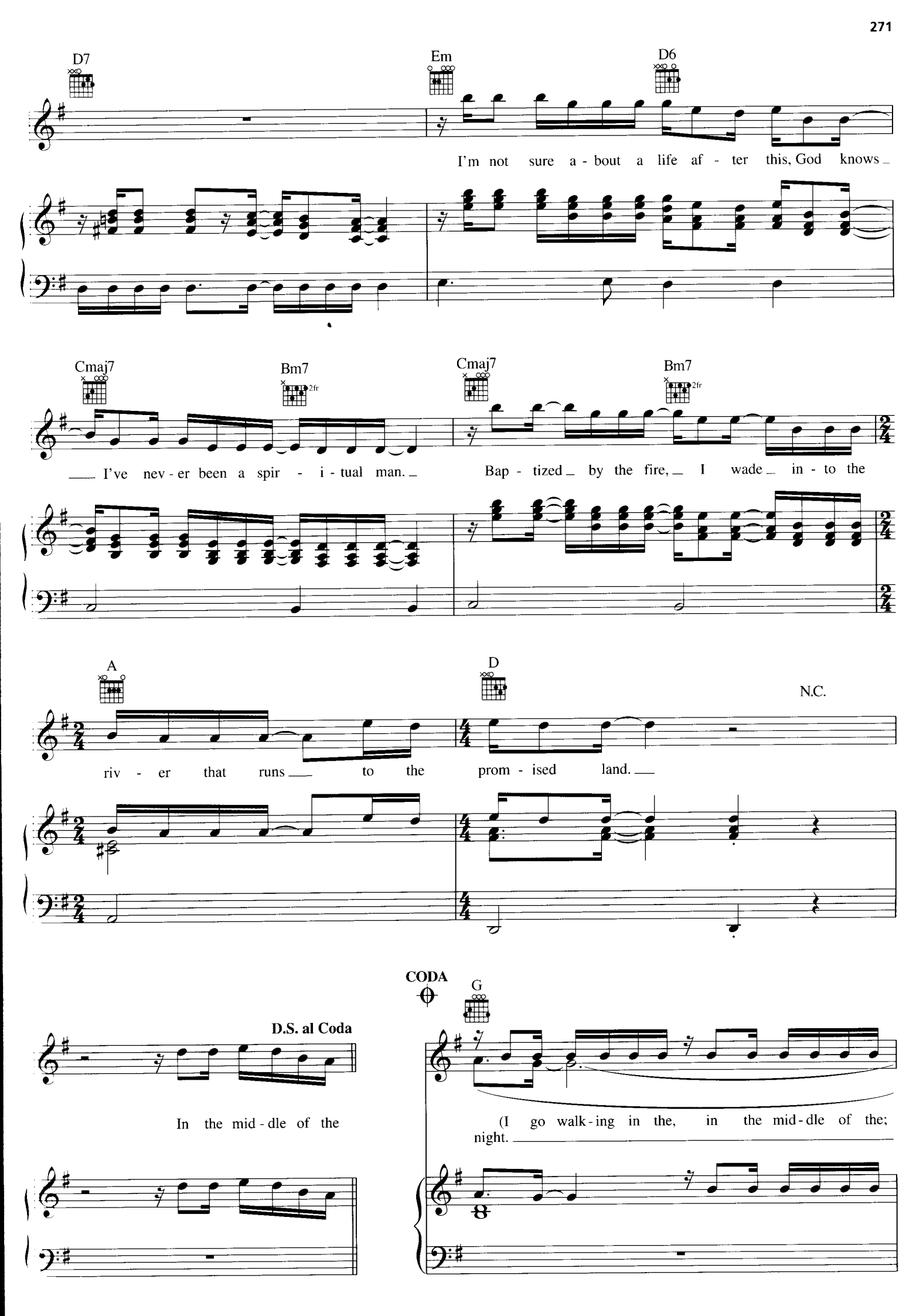
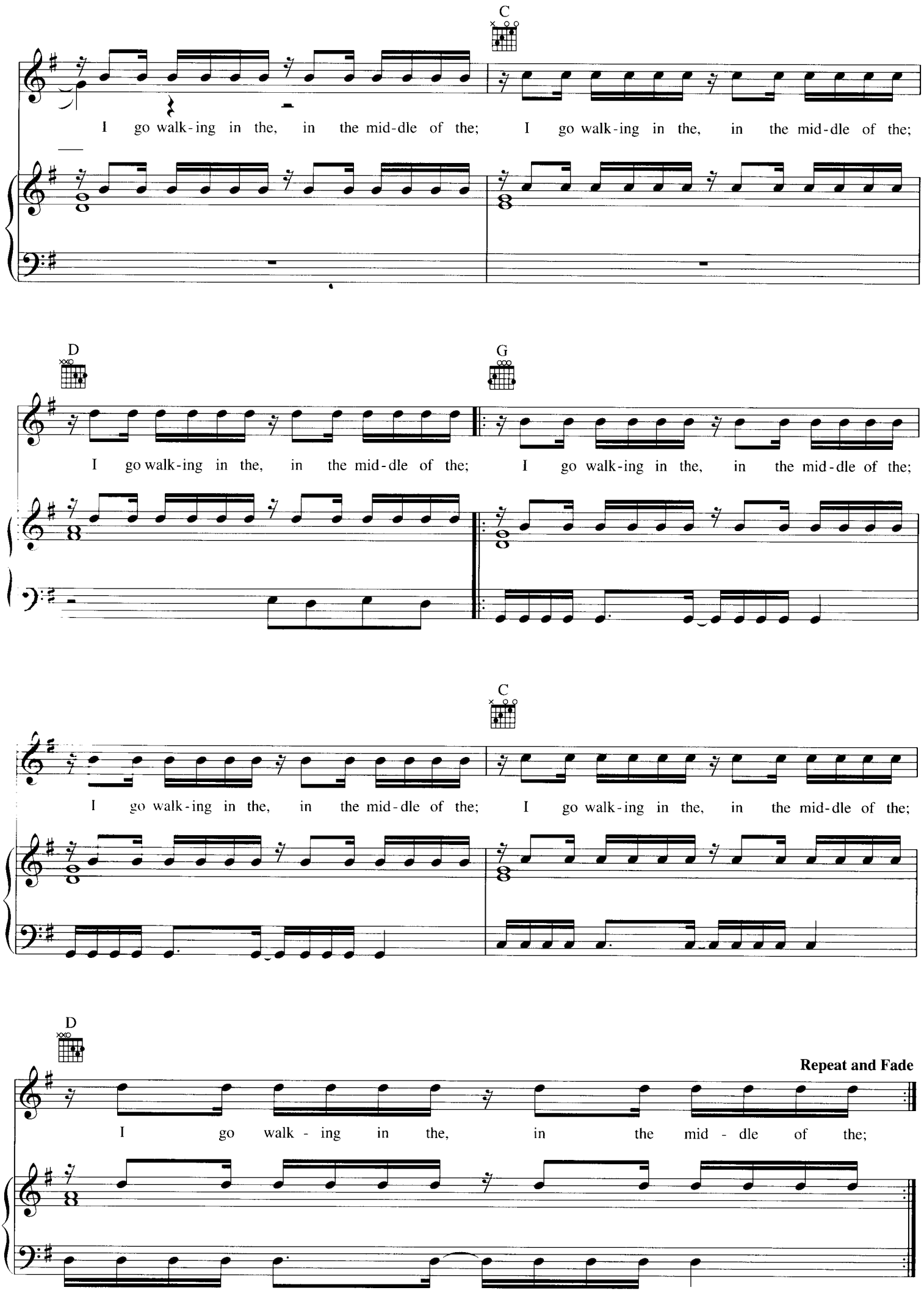

C
D6
ah.
In the mid - dle of the
G
night I go walk - ing in my sleep, from the moun - tains of faith
night I go walk - ing in my sleep, through the val - ley of fear
C
D
to a riv - er so deep. I must be look - ing for some -
to a riv - er so deep. And I've been search - ing for some -
G
- thing, some - thing sa - cred I lost. But the riv - er is
- thing, tak - en out of my soul, some - thing I would nev - er


C
D
wide and it's too hard to cross.
lose, some-thing some - bod - y stole.
Em
D6
Cmaj7
Bm7
2fr
And e-ven though I know the riv-er is wide I walk down ev-'ry eve-ning and stand on the shore,
I don't know why I go walk-ing at night, but now I'm tired and I don't want to walk an-y-more.
Cmaj7
Bm7
2fr
1
A
and try to cross to the op-po-site side so I can fi-nal-ly find what I've been
I hope it does-n't take the rest of my life un-til I
D
2
A
D
look-ing for. In the mid-dle of the find what it is I've been look-ing for.


N.C.
G
In the mid - dle of the night, I go walk - ing in my
night, I go walk - ing in my
C
sleep, through the jun - gle of doubt to a riv - er so
sleep, through the des - ert of truth to the riv - er so
D
G
deep. I know I'm search - ing for some - thing, some - thing so un - de - fined
deep. We all end in the o - cean, we all start in the streams.
C
that it can on - ly be seen by the eyes of the
We're all car - ried a - long by the riv - er of

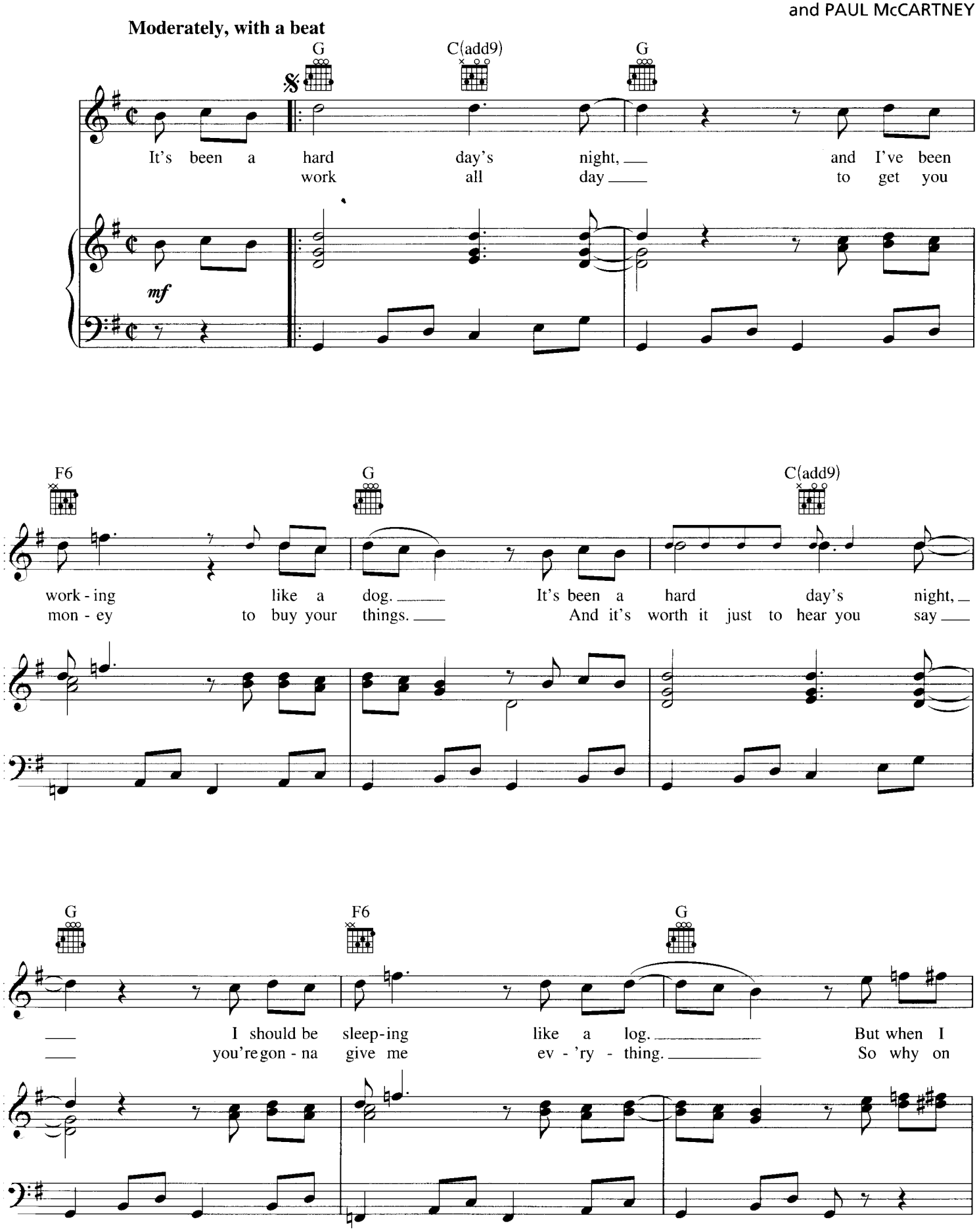

D
To Coda
G
Am/G
G
blind, in the mid - dle of the night.
dreams, in the mid - dle of the
Am/G
G
C6
Bm6/C
C6
Gmaj7/D
D9
4fr
G
G7
C


D7
Em
D6
I'm not sure a - bout a life af - ter this, God knows
Cmaj7
Bm7
2fr
Cmaj7
Bm7
2fr
I've nev - er been a spir - i - tual man.
Bap - tized by the fire, I wade in - to the
A
D
N.C.
riv - er that runs to the prom - ised land.
CODA
G
D.S. al Coda
In the mid - dle of the
(I go walk - ing in the, in the mid - dle of the;
night.


C
I go walk-ing in the, in the mid-dle of the; I go walk-ing in the, in the mid-dle of the;
D
I go walk-ing in the, in the mid-dle of the;
G
I go walk-ing in the, in the mid-dle of the;
C
I go walk-ing in the, in the mid-dle of the; I go walk-ing in the, in the mid-dle of the;
D
Repeat and Fade
I go walk - ing in the, in the mid - dle of the;

A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL McCARTNEY



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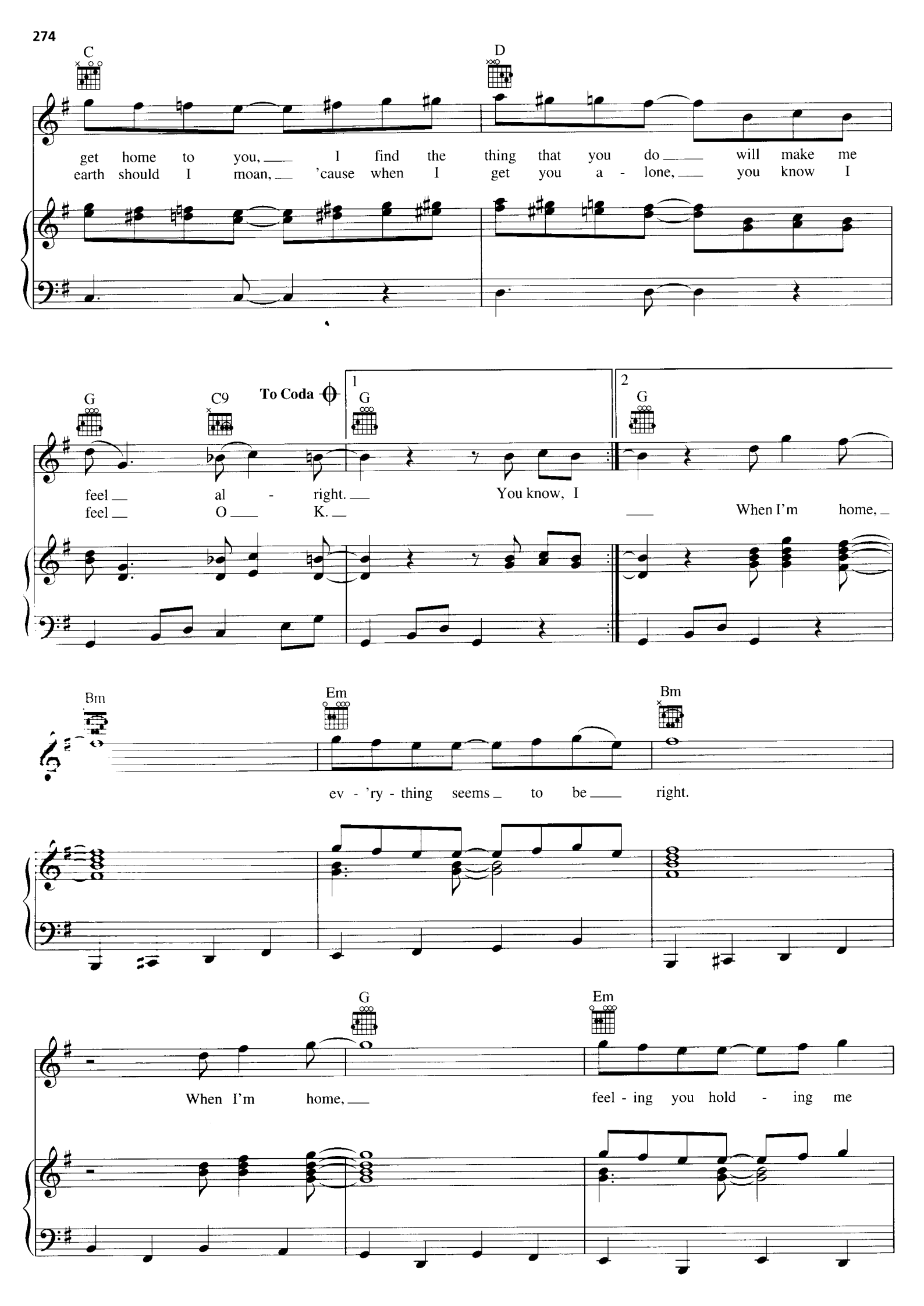
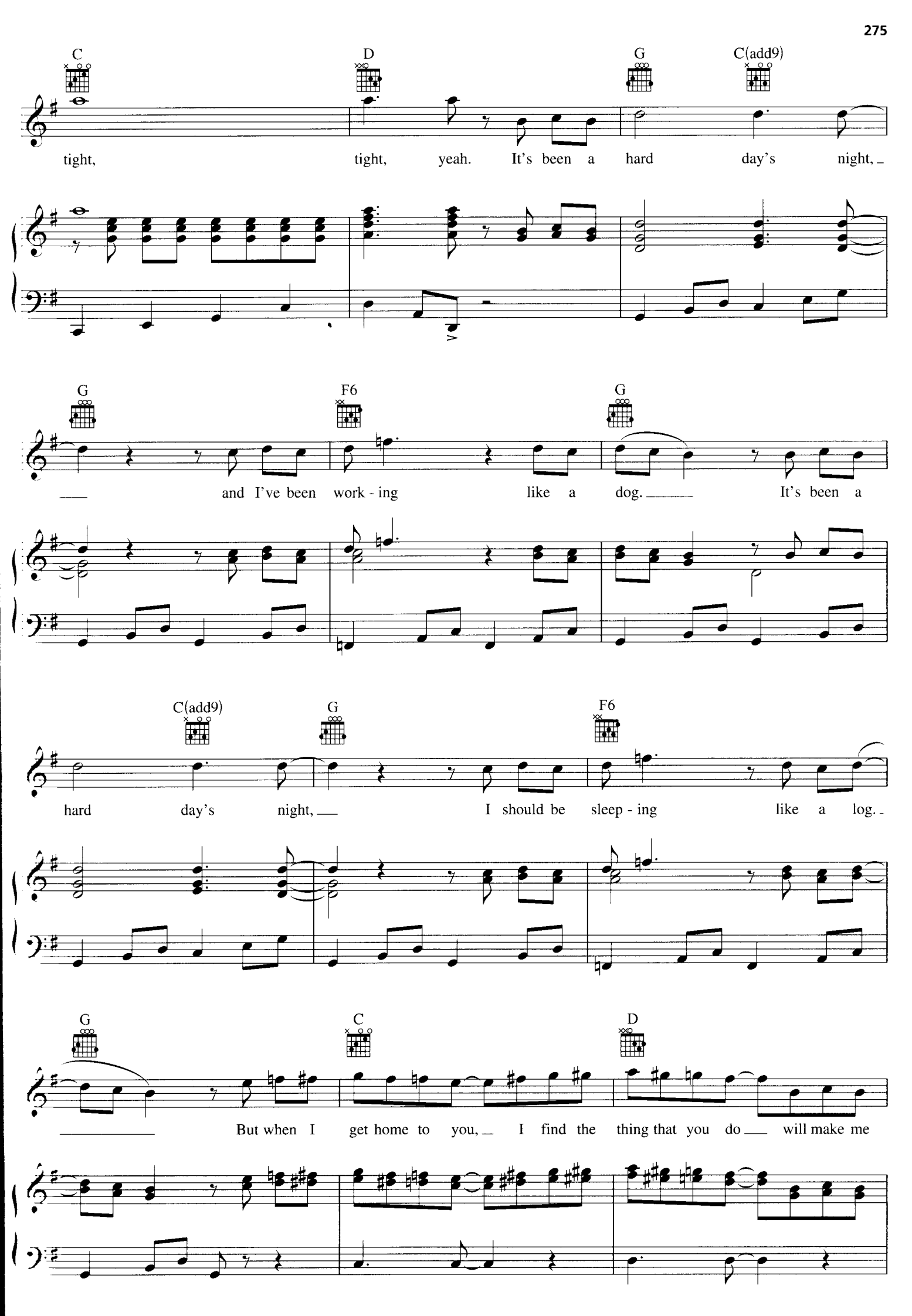
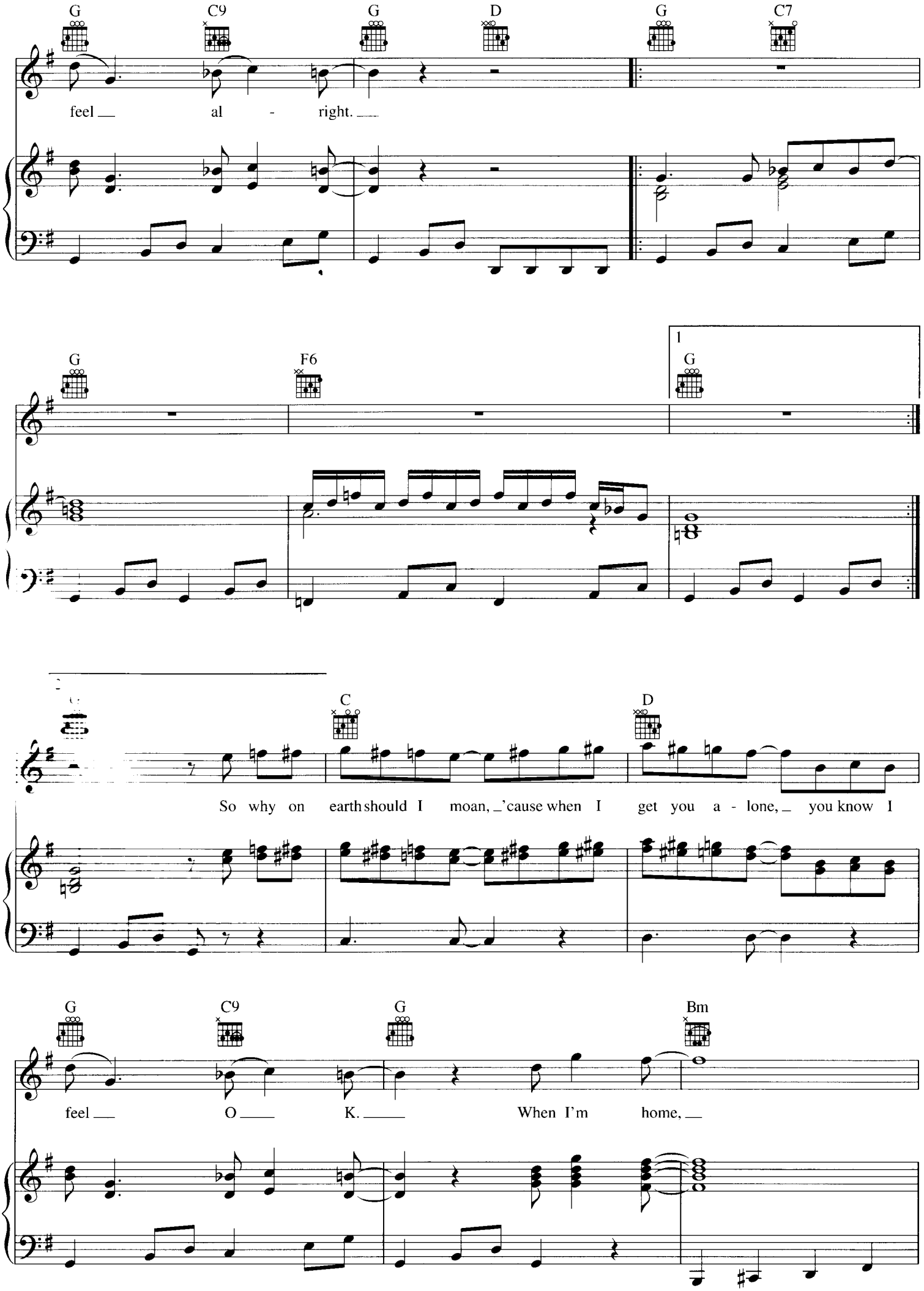
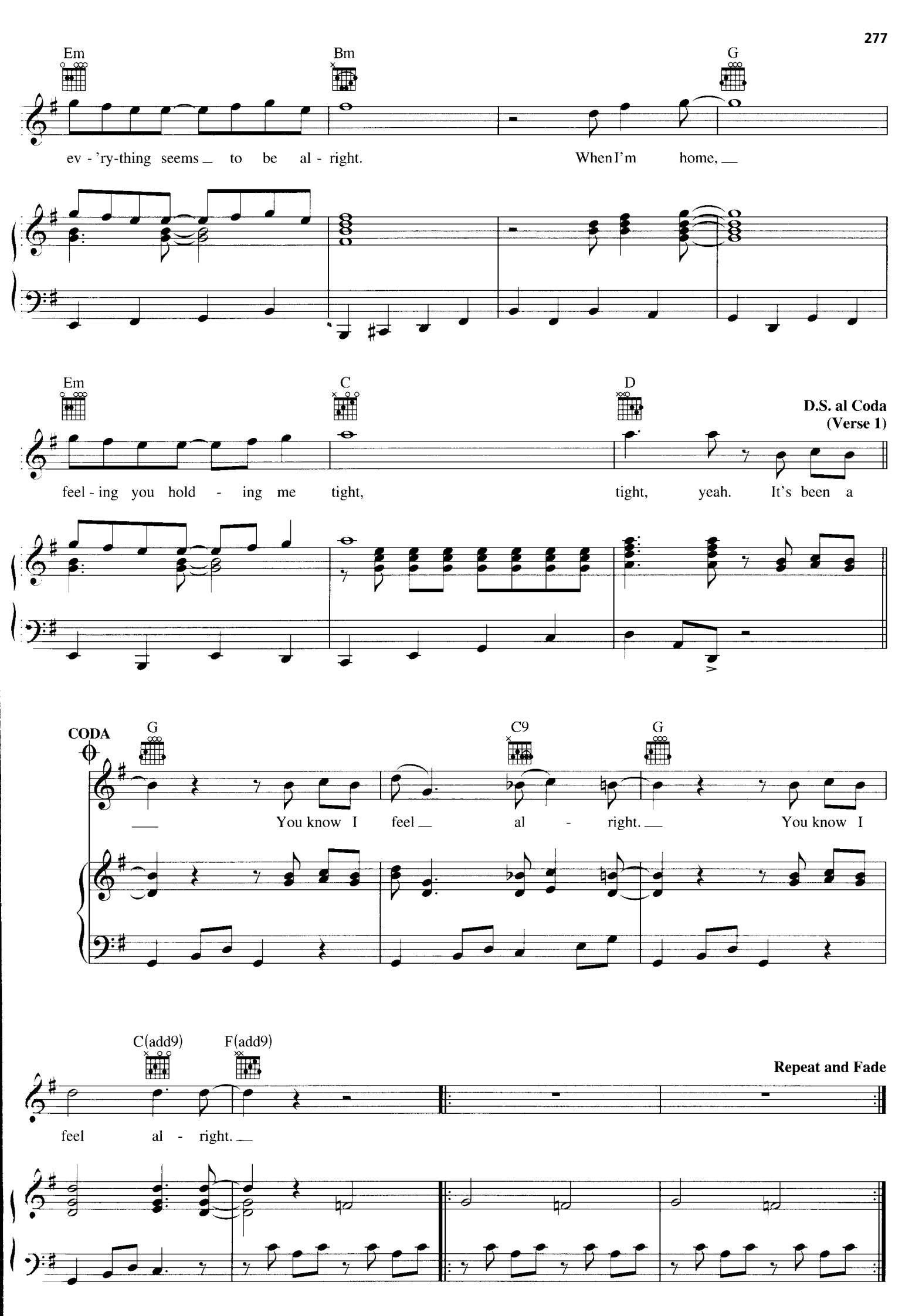

C
D
get home to you, I find the thing that you do will make me
earth should I moan, 'cause when I get you a - lone, you know I
G
C9
To Coda
1
G
2
G
feel al - right. You know, I
feel O K. When I'm home,
Bm
Em
Bm
ev - 'ry - thing seems to be right.
G
Em
When I'm home, feel - ing you hold - ing me

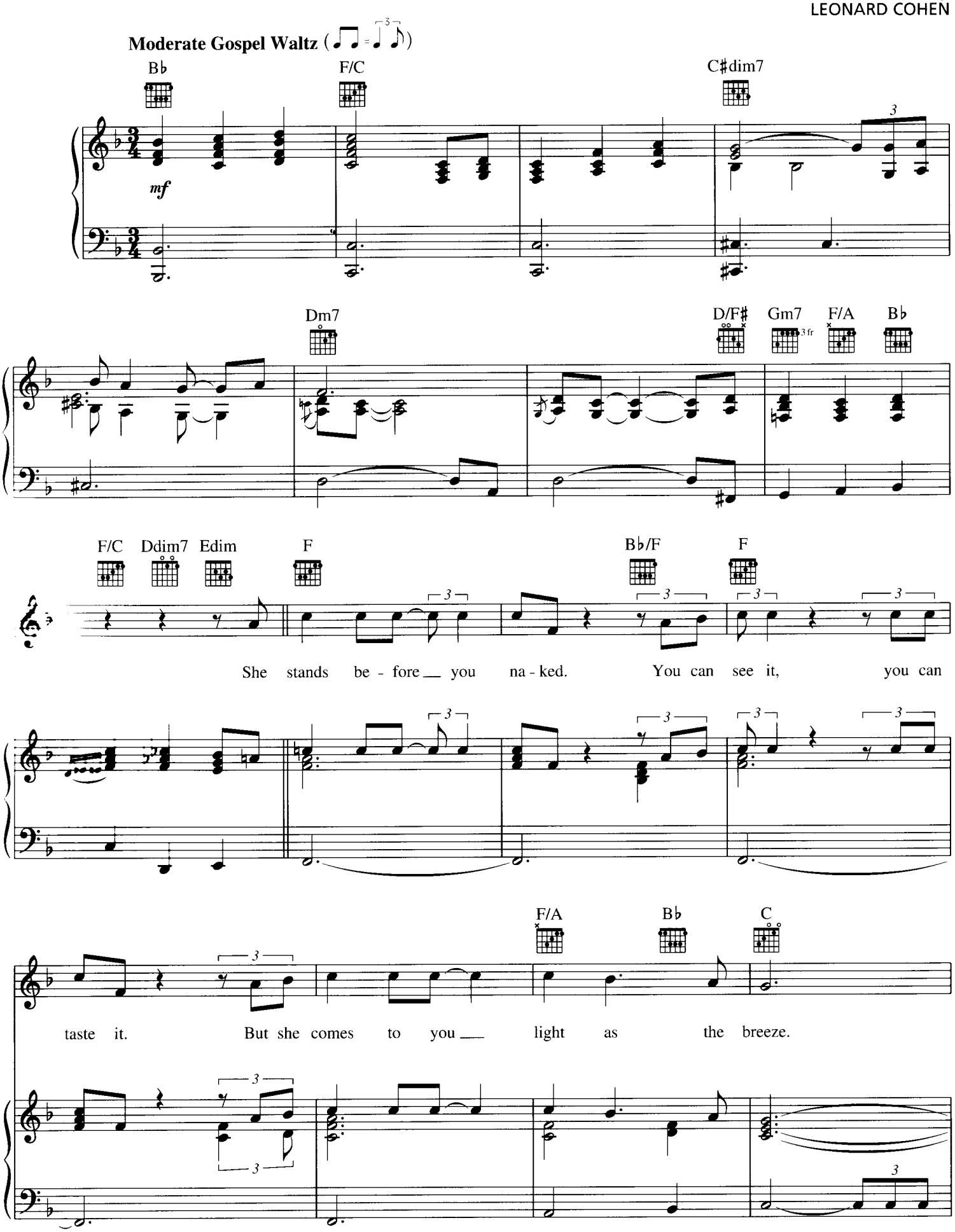

C
D
G
C(add9)
tight, tight, yeah. It's been a hard day's night,
G
F6
G
and I've been work - ing like a dog. It's been a
C(add9)
G
F6
hard day's night, I should be sleep - ing like a log.
G
C
D
But when I get home to you, I find the thing that you do will make me


G
C9
G
D
G
C7
feel al - right.
G
F6
1
G
C
D
So why on earth should I moan, 'cause when I get you a - lone, you know I
G
C9
G
Bm
feel O K. When I'm home,


Em
Bm
G
ev - 'ry-thing seems to be al - right.
When I'm home,
Em
C
D
D.S. al Coda
(Verse 1)
feel - ing you hold - ing me tight,
tight, yeah. It's been a
CODA
G
C9
G
You know I feel al - right.
You know I
C(add9)
F(add9)
Repeat and Fade
feel al - right.

LIGHT AS THE BREEZE

Words and Music by
LEONARD COHEN



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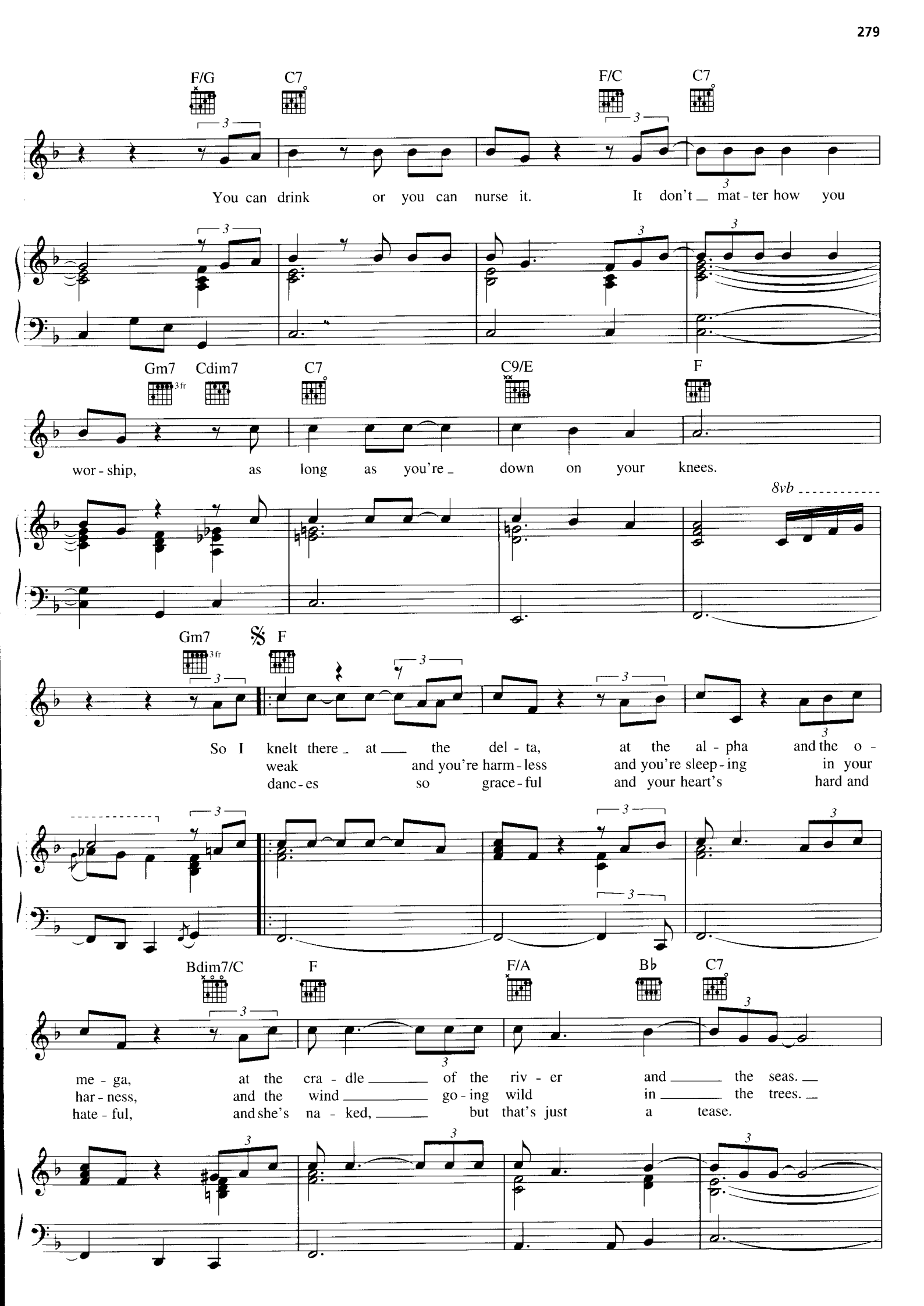
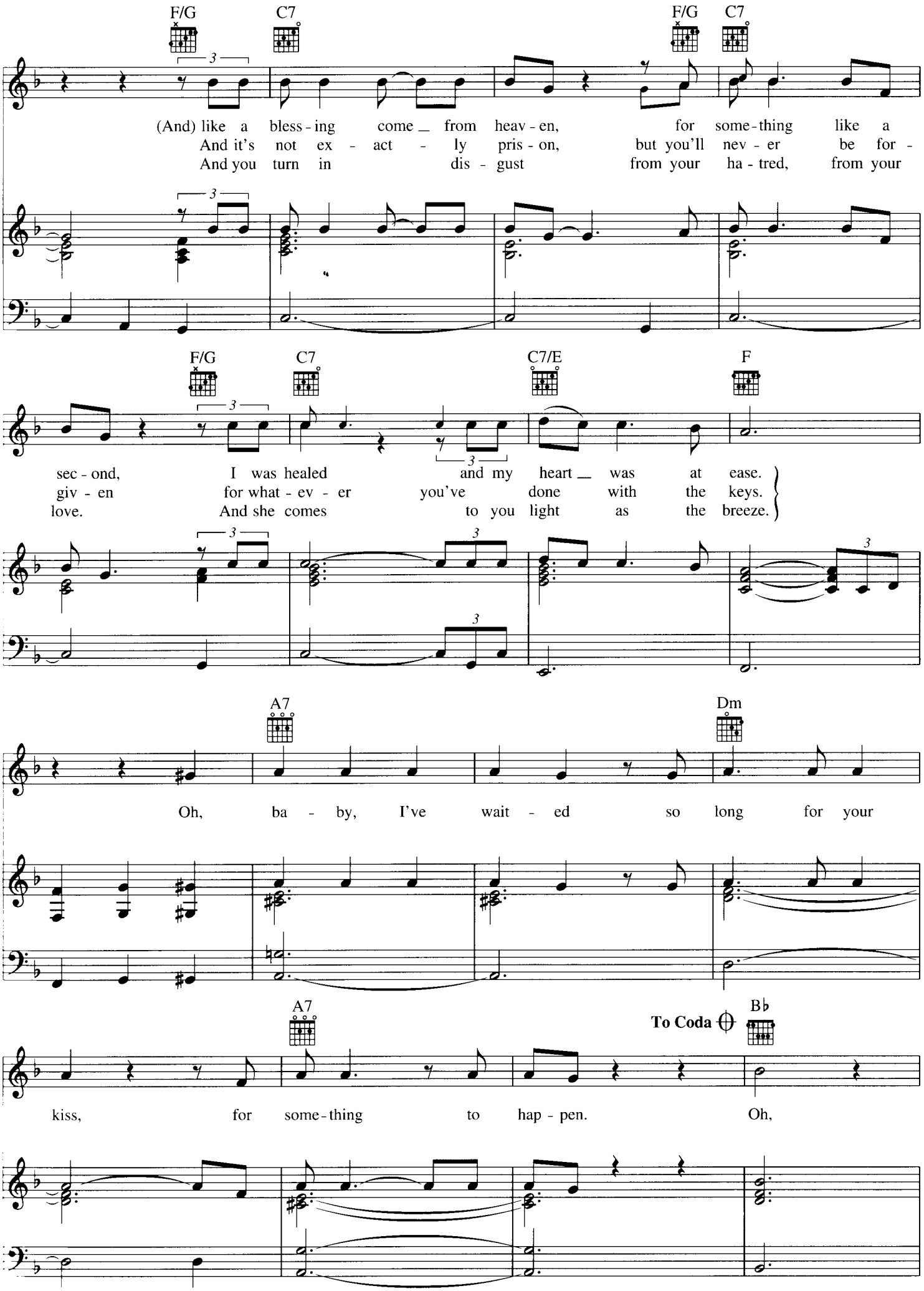
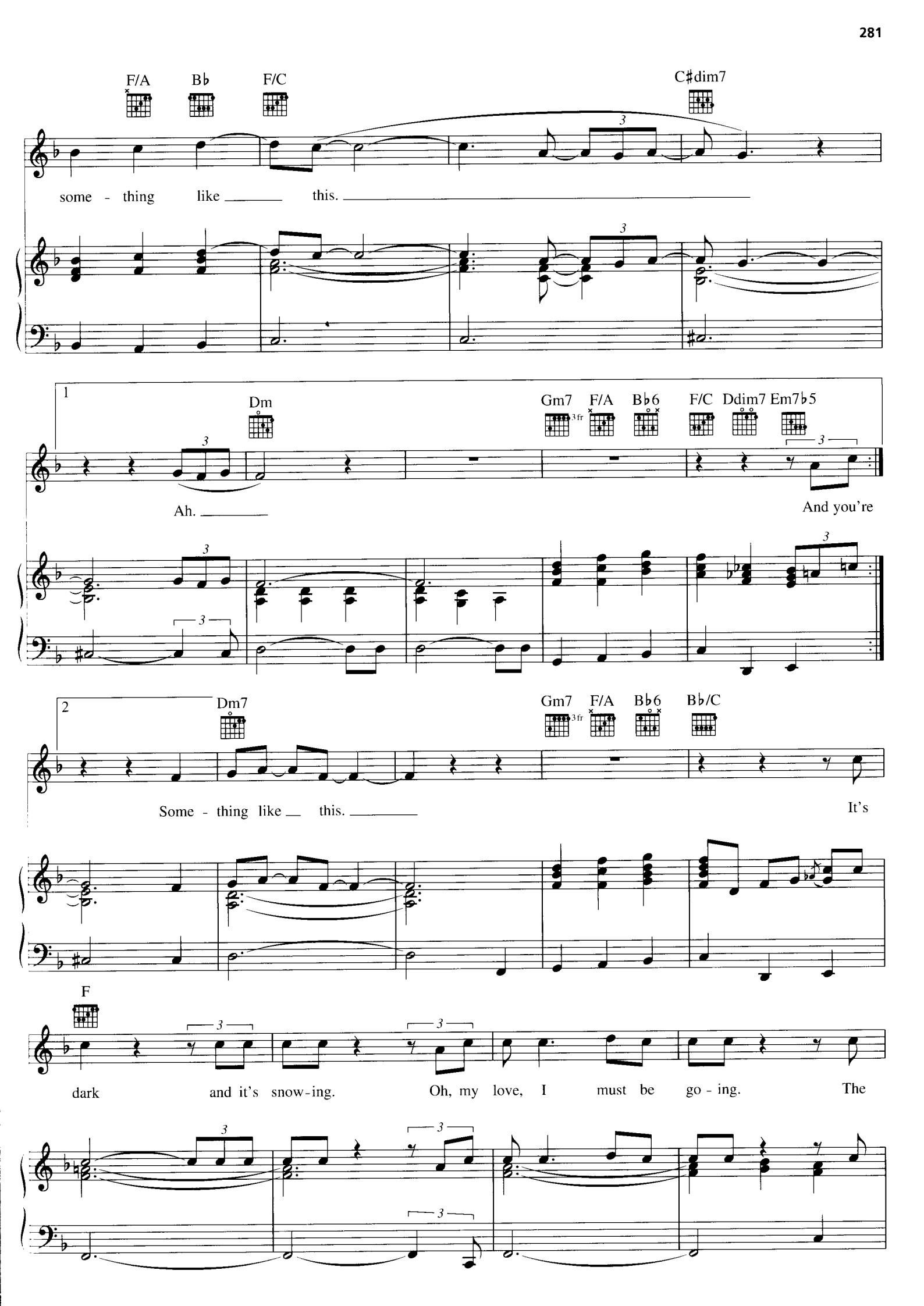
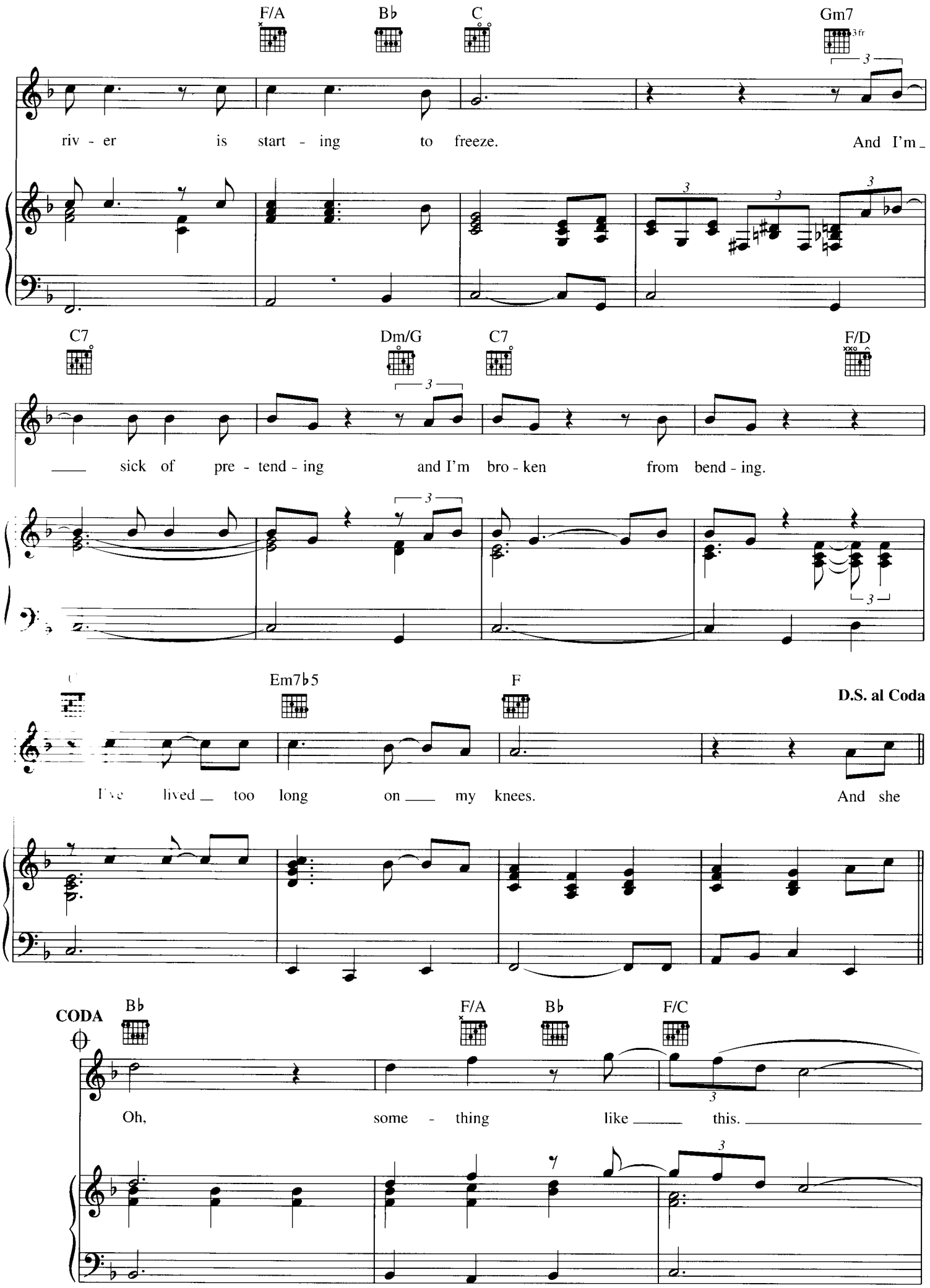
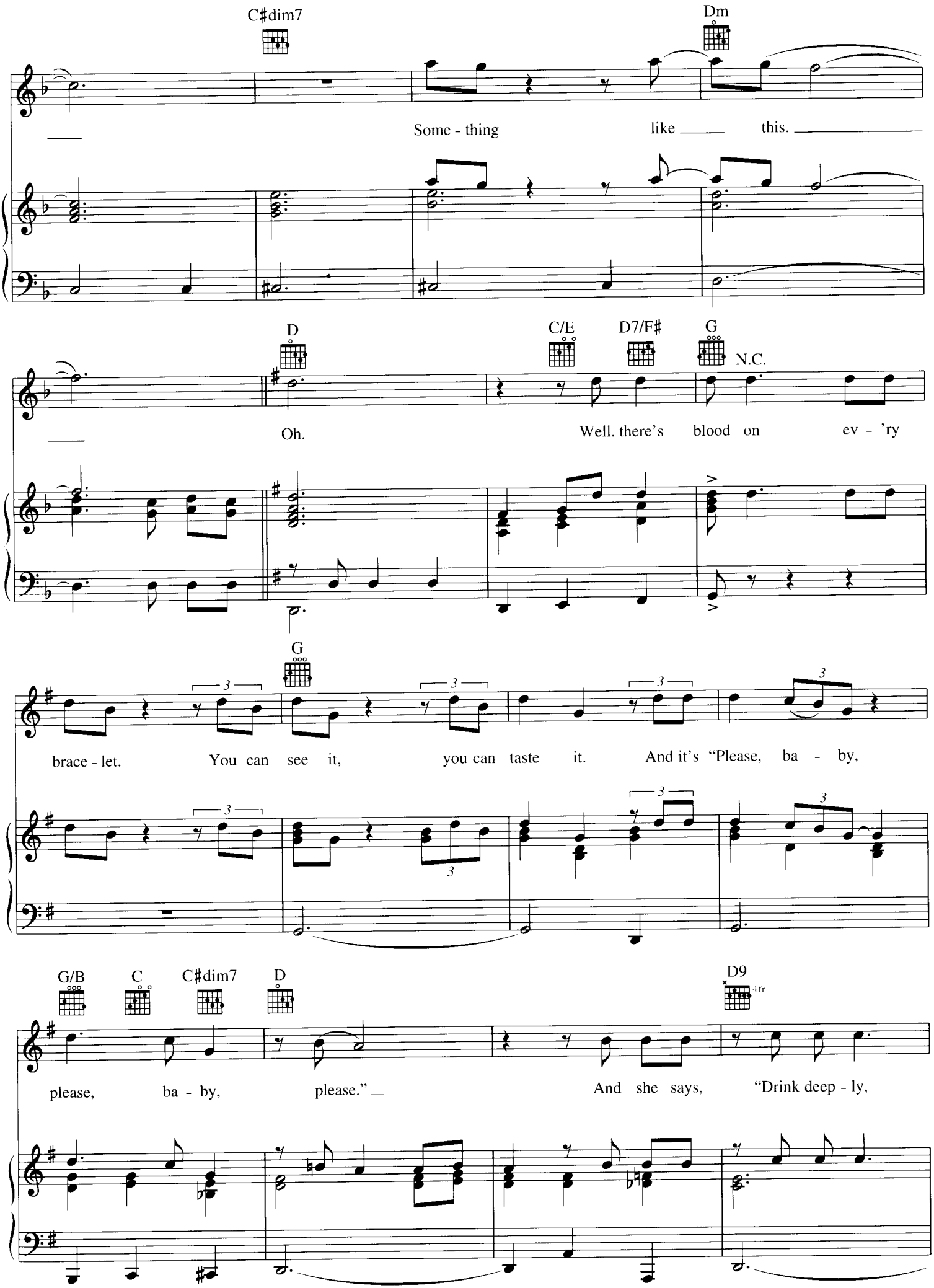
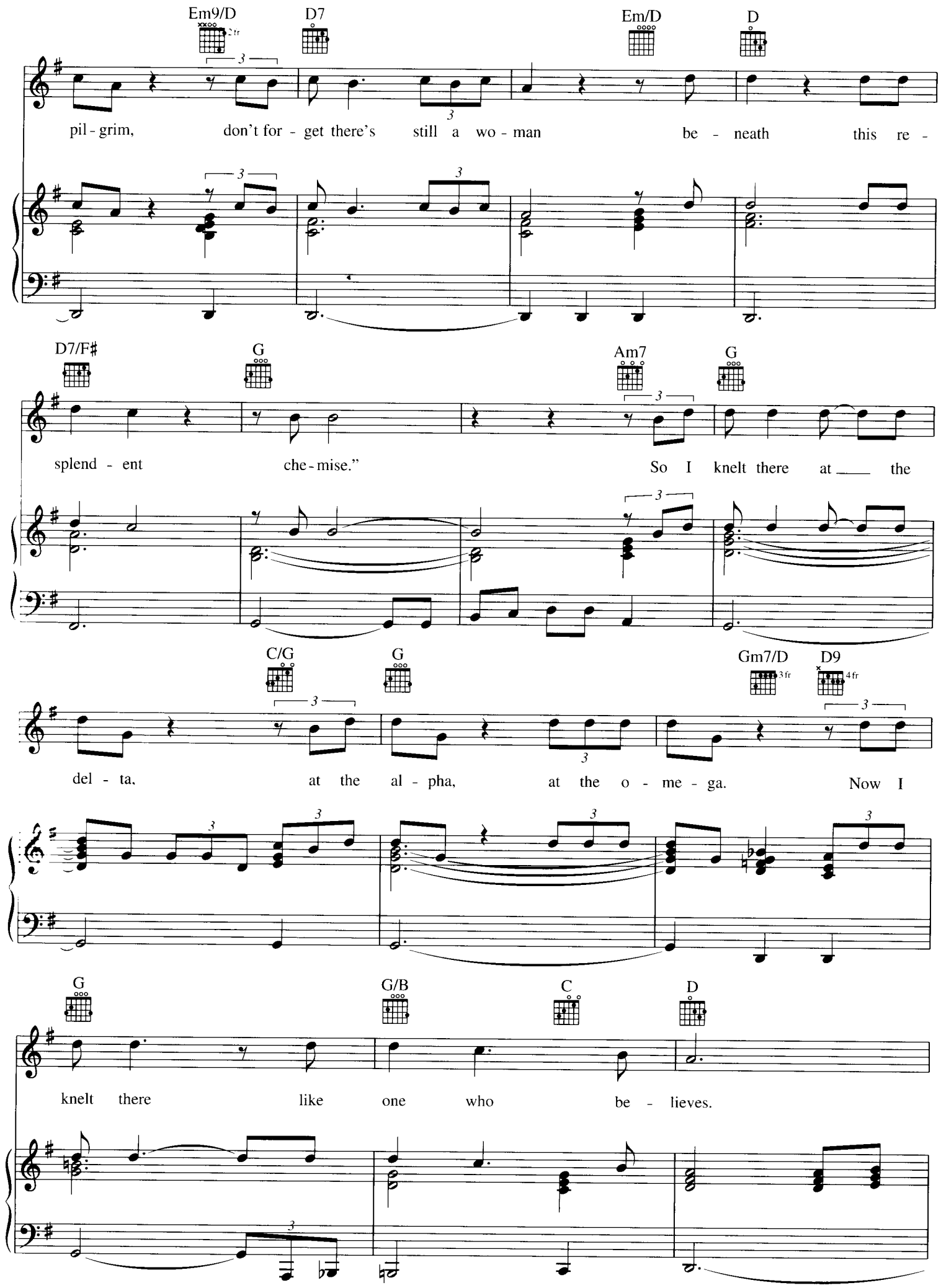

F/G
C7
F/C
C7
You can drink or you can nurse it. It don't mat - ter how you
Gm7
Cdim7
C7
C9/E
F
wor - ship, as long as you're down on your knees.
8vb
Gm7
F
So I knelt there at the del - ta, at the al - pha and the o -
weak and you're harm - less and you're sleep - ing in your
danc - es so grace - ful and your heart's hard and
Bdim7/C
F
F/A
B♭
C7
me - ga, at the cra - dle of the riv - er and the seas.
har - ness, and the wind go - ing wild in the trees.
hate - ful, and she's na - ked, but that's just a tease.

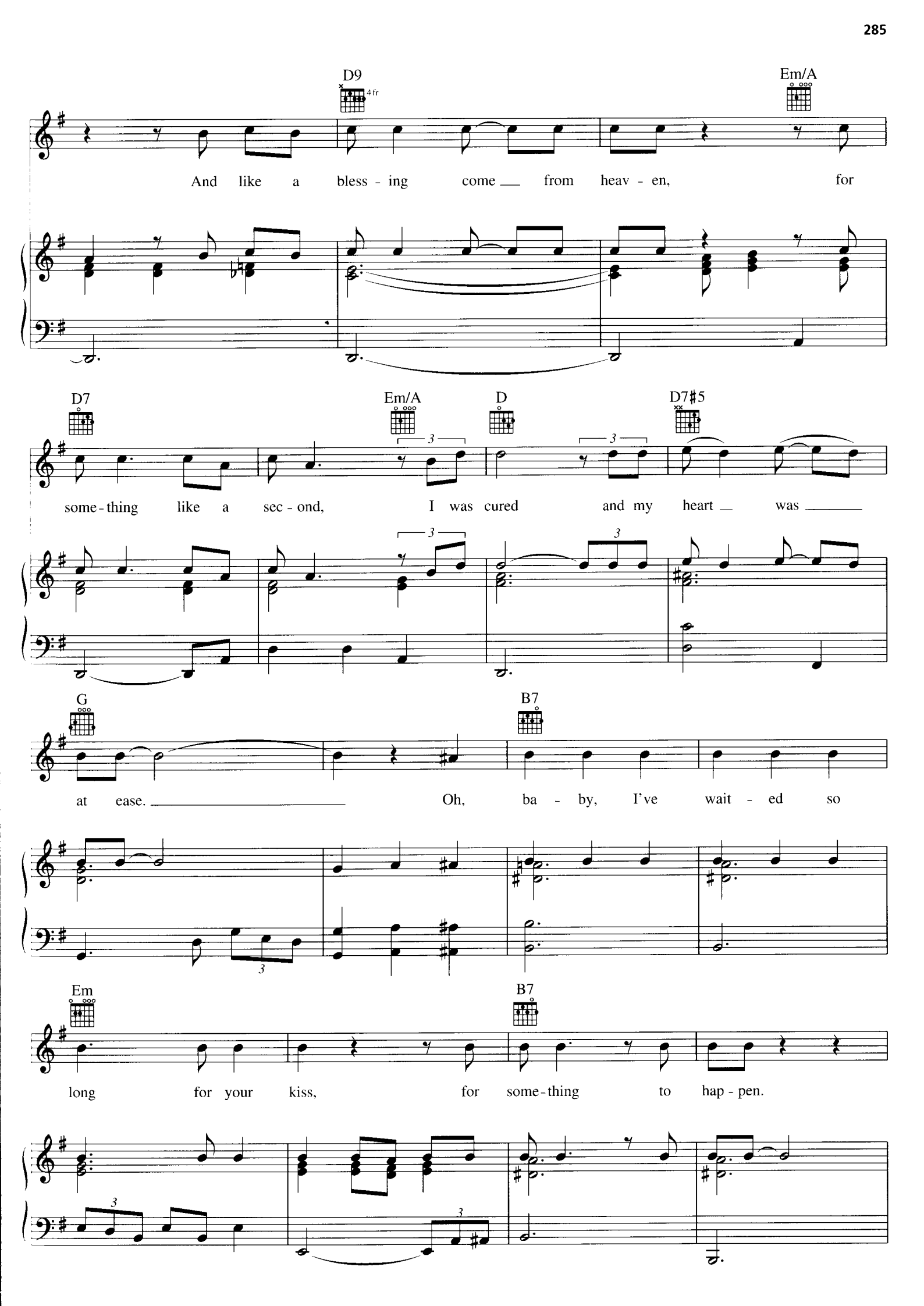

F/G
C7
F/G
C7
(And) like a bless - ing come _ from heav - en, for some - thing like a
And it's not ex - act - ly pris - on, but you'll nev - er be for -
And you turn in dis - gust from your ha - tred, from your
F/G
C7
C7/E
F
sec - ond, I was healed and my heart _ was at ease.
giv - en for what - ev - er you've done with the keys.
love. And she comes to you light as the breeze.
A7
Dm
Oh, ba - by, I've wait - ed so long for your
A7
To Coda
B♭
kiss, for some - thing to hap - pen. Oh,

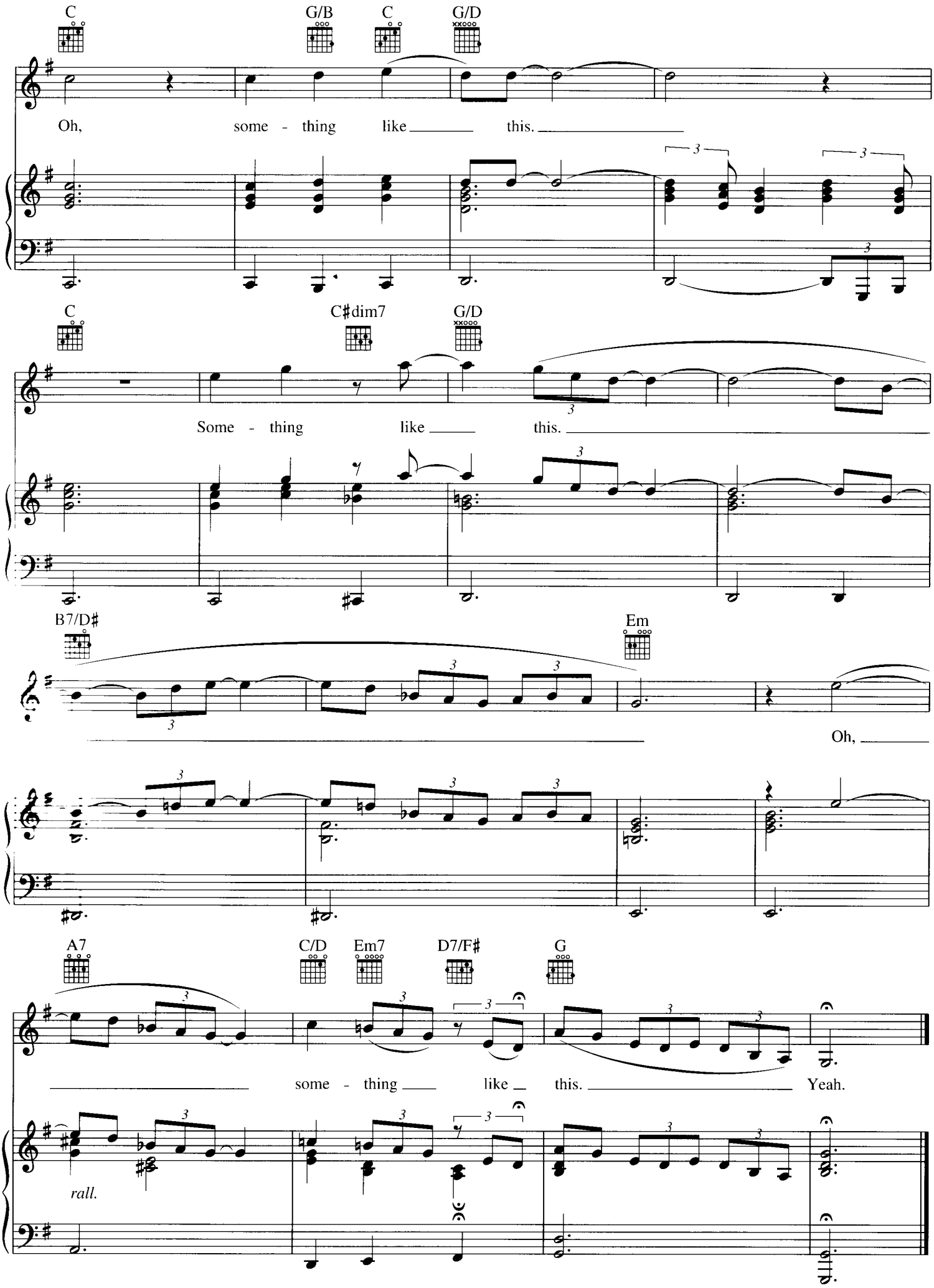

F/A
B♭
F/C
C♯dim7
some - thing like this.
1
Dm
Gm7
3 fr
F/A
B♭6
F/C
Ddim7
Em7♭5
Ah.
And you're
2
Dm7
Gm7
3 fr
F/A
B♭6
B♭/C
Some - thing like this.
It's
F
dark and it's snow-ing. Oh, my love, I must be go - ing. The


F/A
B♭
C
Gm7
3 fr
riv - er is start - ing to freeze. And I'm
C7
Dm/G
C7
F/D
sick of pre - tend - ing and I'm bro - ken from bend - ing.
C
Em7♭5
F
D.S. al Coda
I've lived too long on my knees. And she
CODA
B♭
F/A
B♭
F/C
Oh, some - thing like this.


C♯dim7
Dm
Some - thing like this.
D
C/E
D7/F♯
G
N.C.
Oh.
Well. there's blood on ev - 'ry
G
brace - let. You can see it, you can taste it. And it's "Please, ba - by,
G/B
C
C♯dim7
D
D9
4 fr
please, ba - by, please."
And she says, "Drink deep - ly,

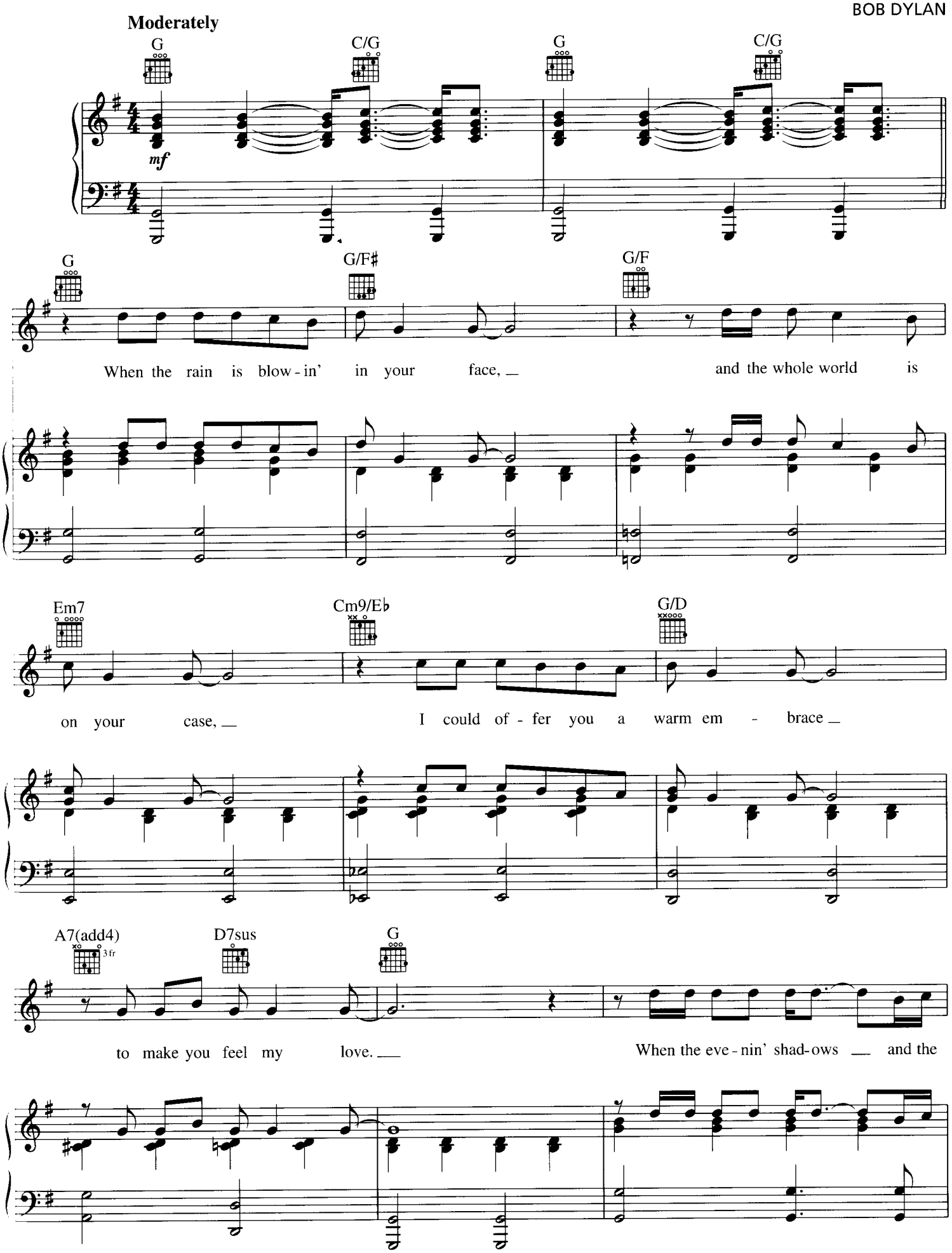

Em9/D
D7
Em/D
D
pil - grim, don't for - get there's still a wo - man be - neath this re -
D7/F#
G
Am7
G
splend - ent che - mise." So I knelt there at the
C/G
G
Gm7/D
D9
del - ta, at the al - pha, at the o - me - ga. Now I
G
G/B
C
D
knelt there like one who be - lieves.


D9
4 fr
Em/A
And like a bless - ing come from heav - en, for
D7
Em/A
D
D7#5
some - thing like a sec - ond, I was cured and my heart was
G
B7
at ease. Oh, ba - by, I've wait - ed so
Em
B7
long for your kiss, for some - thing to hap - pen.


C
G/B
C
G/D
Oh, some - thing like this.
C
C♯dim7
G/D
Some - thing like this.
B7/D♯
Em
Oh,
A7
C/D
Em7
D7/F♯
G
some - thing like this. Yeah.
rall.

TO MAKE YOU FEEL MY LOVE

Words and Music by
BOB DYLAN



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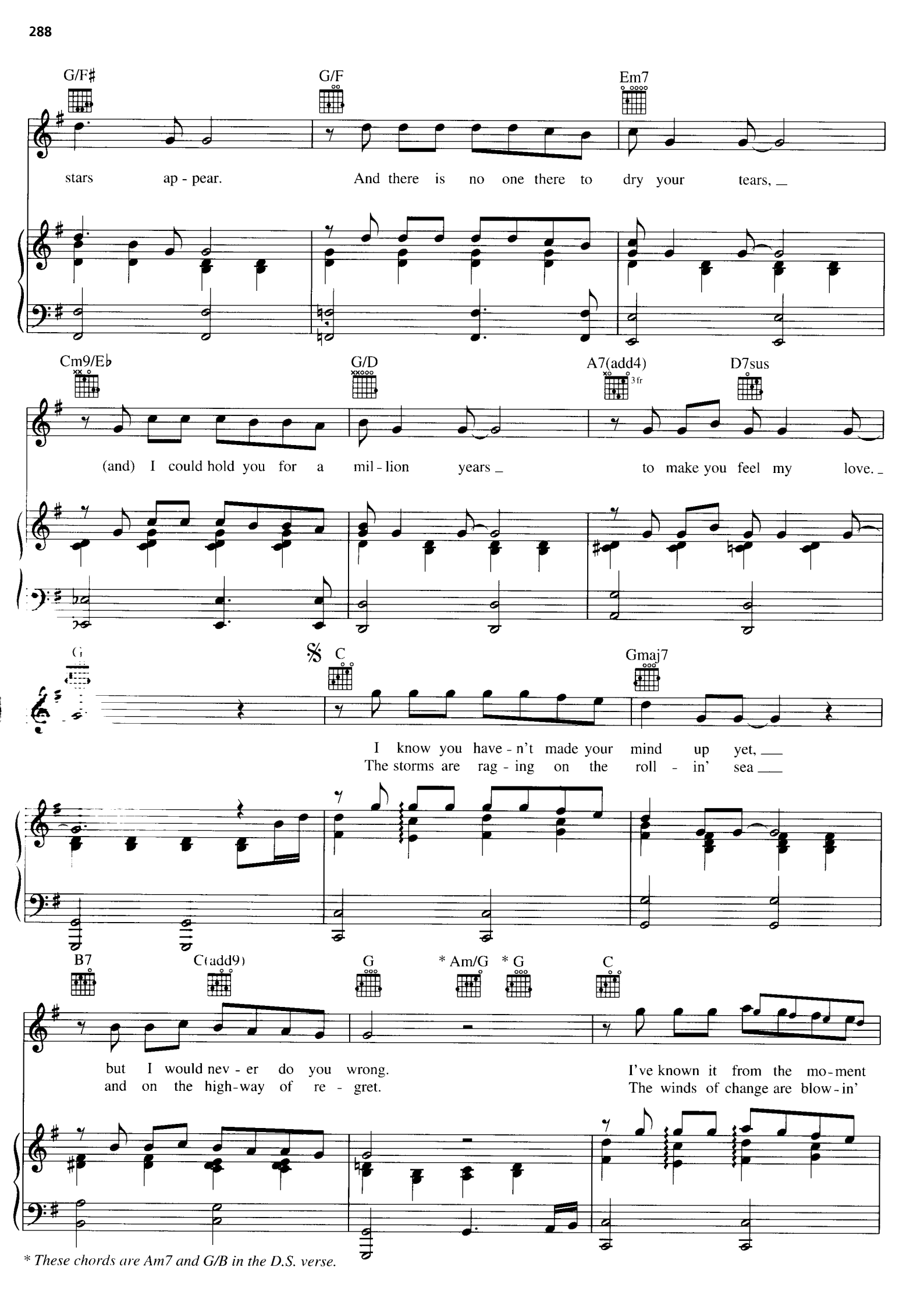
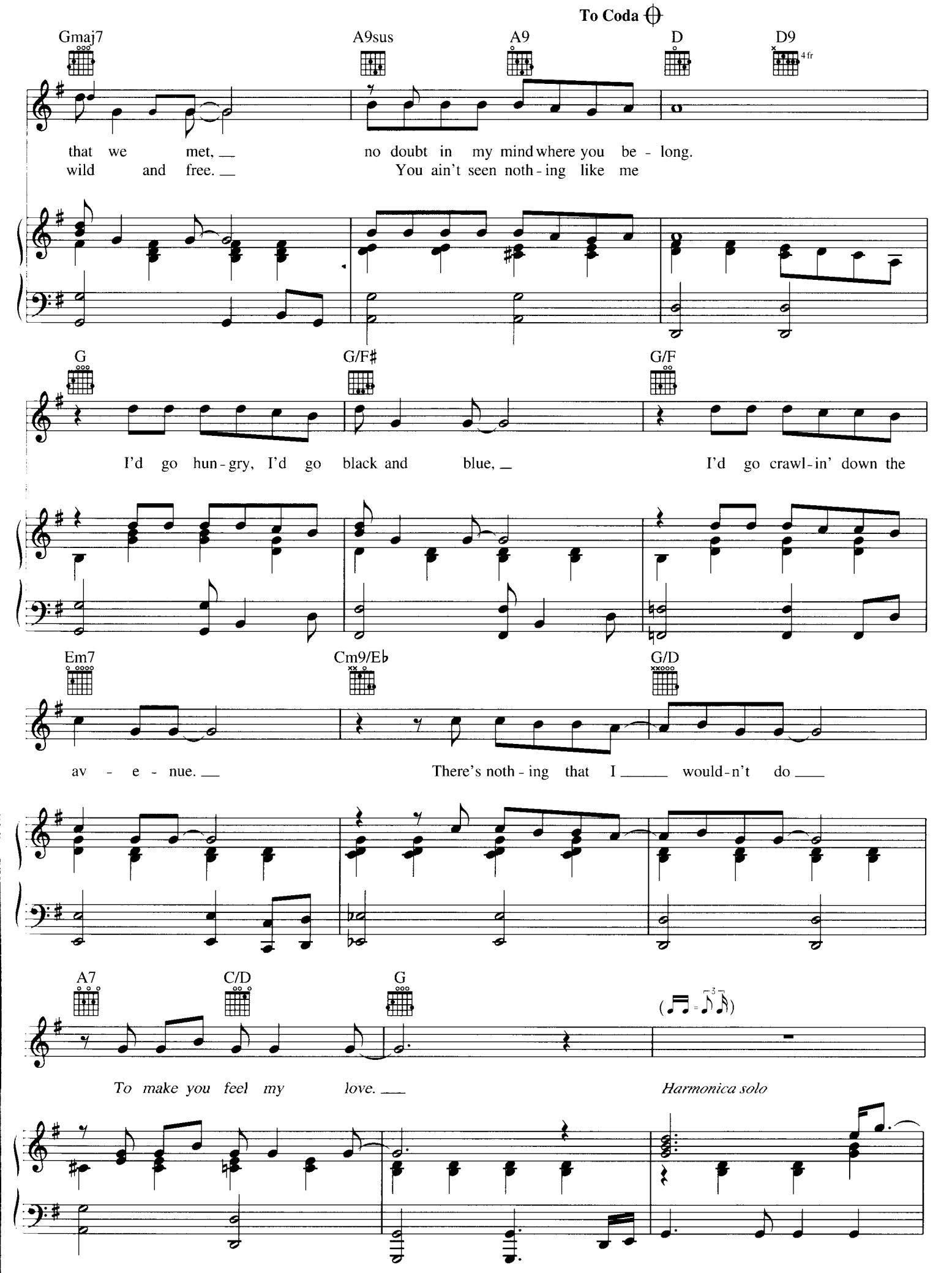
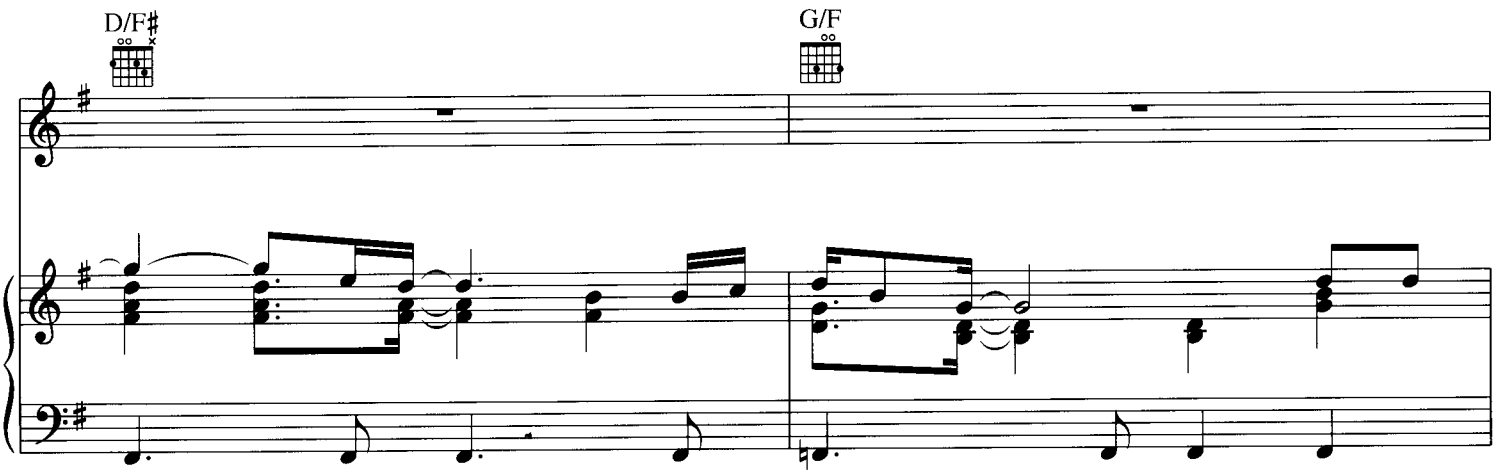
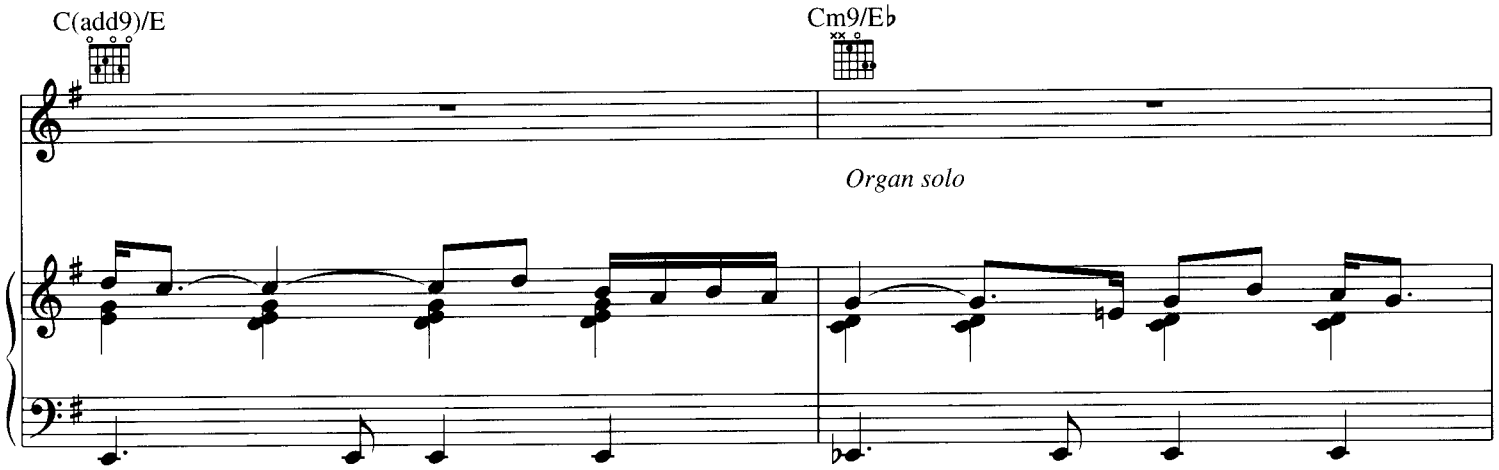
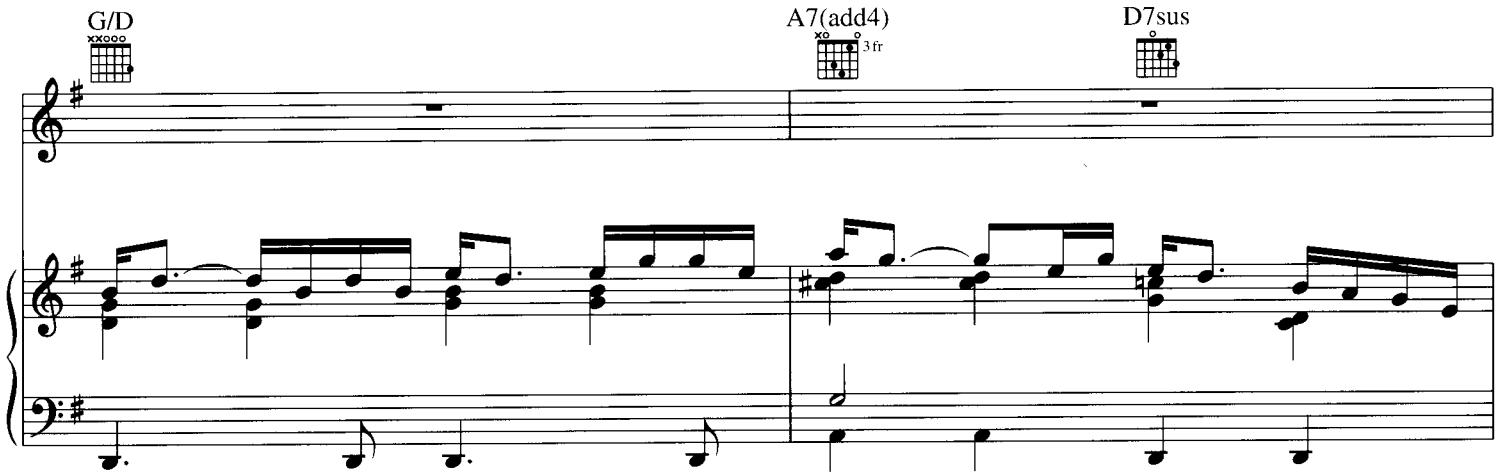


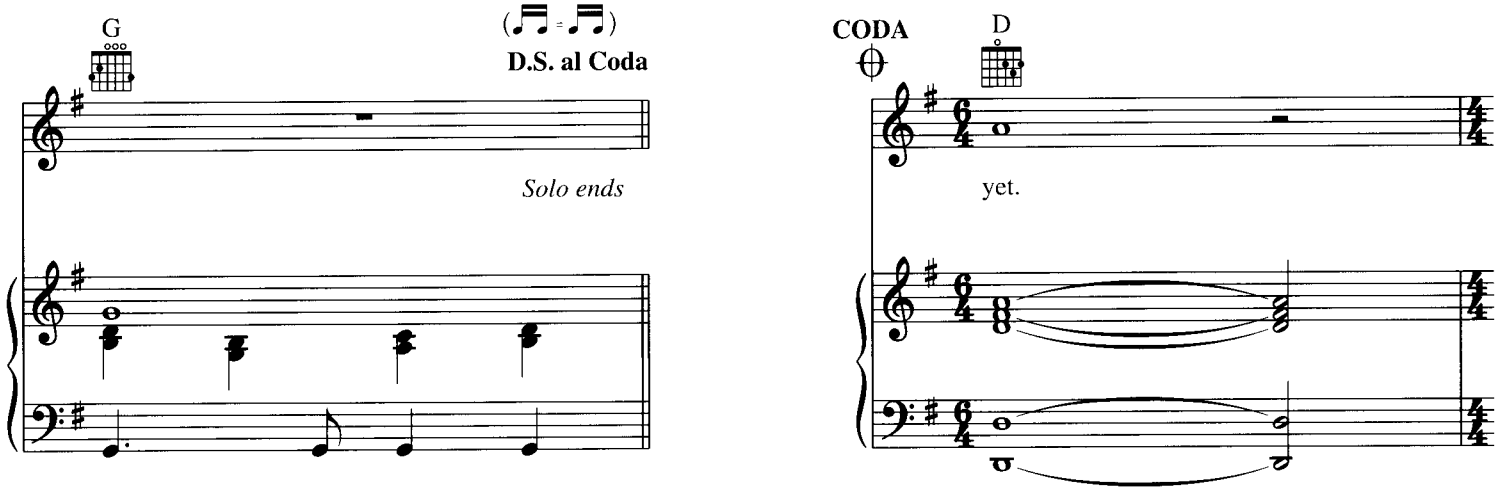
** These chords are Am7 and G/B in the D.S. verse.*

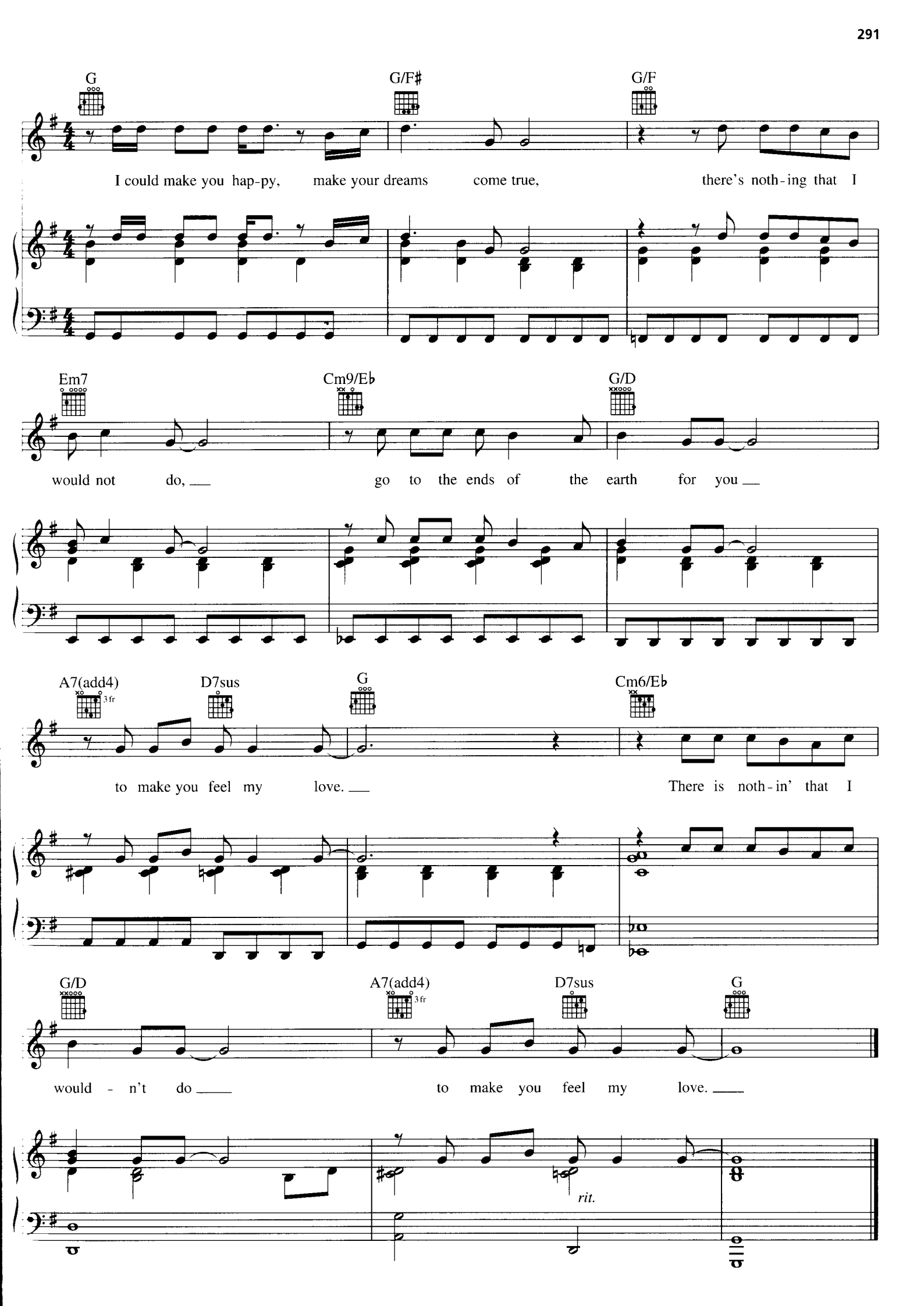

To Coda
Gmaj7
A9sus
A9
D
D9
4 fr
that we met, no doubt in my mind where you be - long.
wild and free. You ain't seen noth - ing like me
G
G/F♯
G/F
I'd go hun - gry, I'd go black and blue, I'd go crawl - in' down the
Em7
Cm9/E♭
G/D
av - e - nue. There's noth - ing that I would - n't do
A7
C/D
G
To make you feel my love.
Harmonica solo


D/F♯
G/F


C(add9)/E
Cm9/E♭
Organ solo


G/D
A7(add4)
3 fr
D7sus

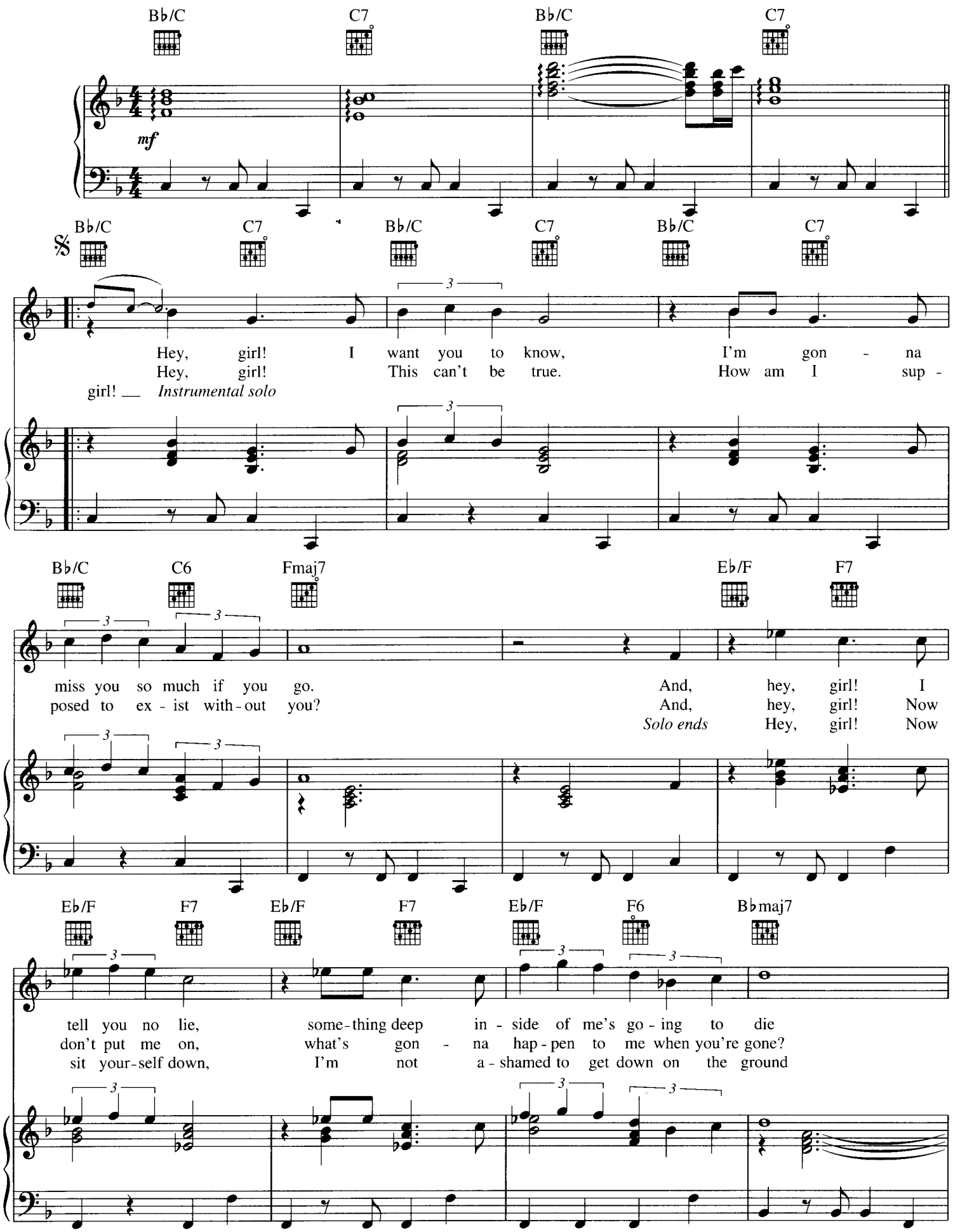

G
D.S. al Coda
Solo ends
CODA
D
yet.


G
G/F♯
G/F
I could make you hap-py, make your dreams come true, there's noth-ing that I
Em7
Cm9/E♭
G/D
would not do, go to the ends of the earth for you
A7(add4)
3 fr
D7sus
G
Cm6/E♭
to make you feel my love. There is noth-in' that I
G/D
A7(add4)
3 fr
D7sus
G
would - n't do to make you feel my love.
rit.

HEY, GIRL

Words and Music by CAROLE KING
and GERRY GOFFIN

Moderately, with a beat



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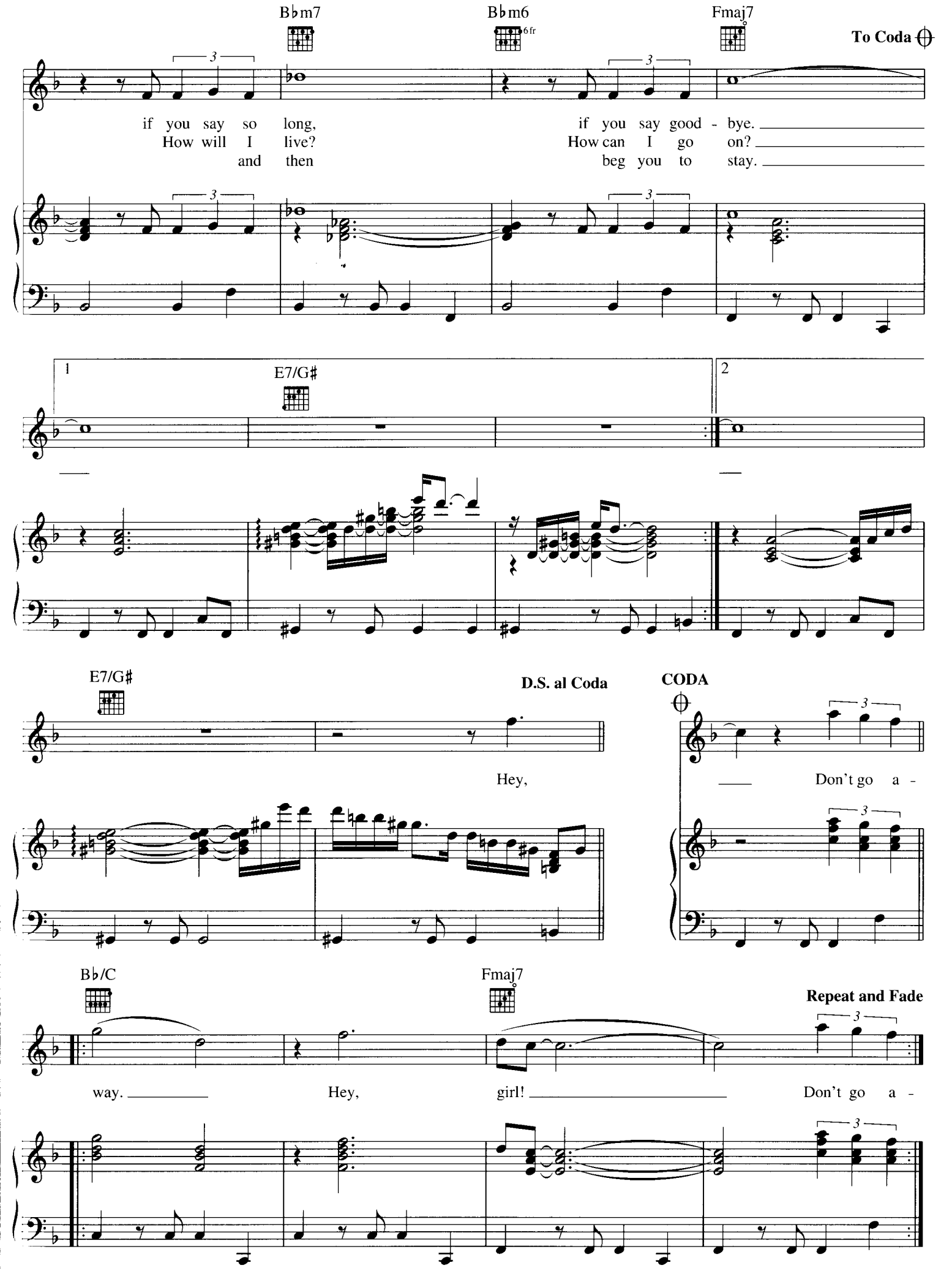
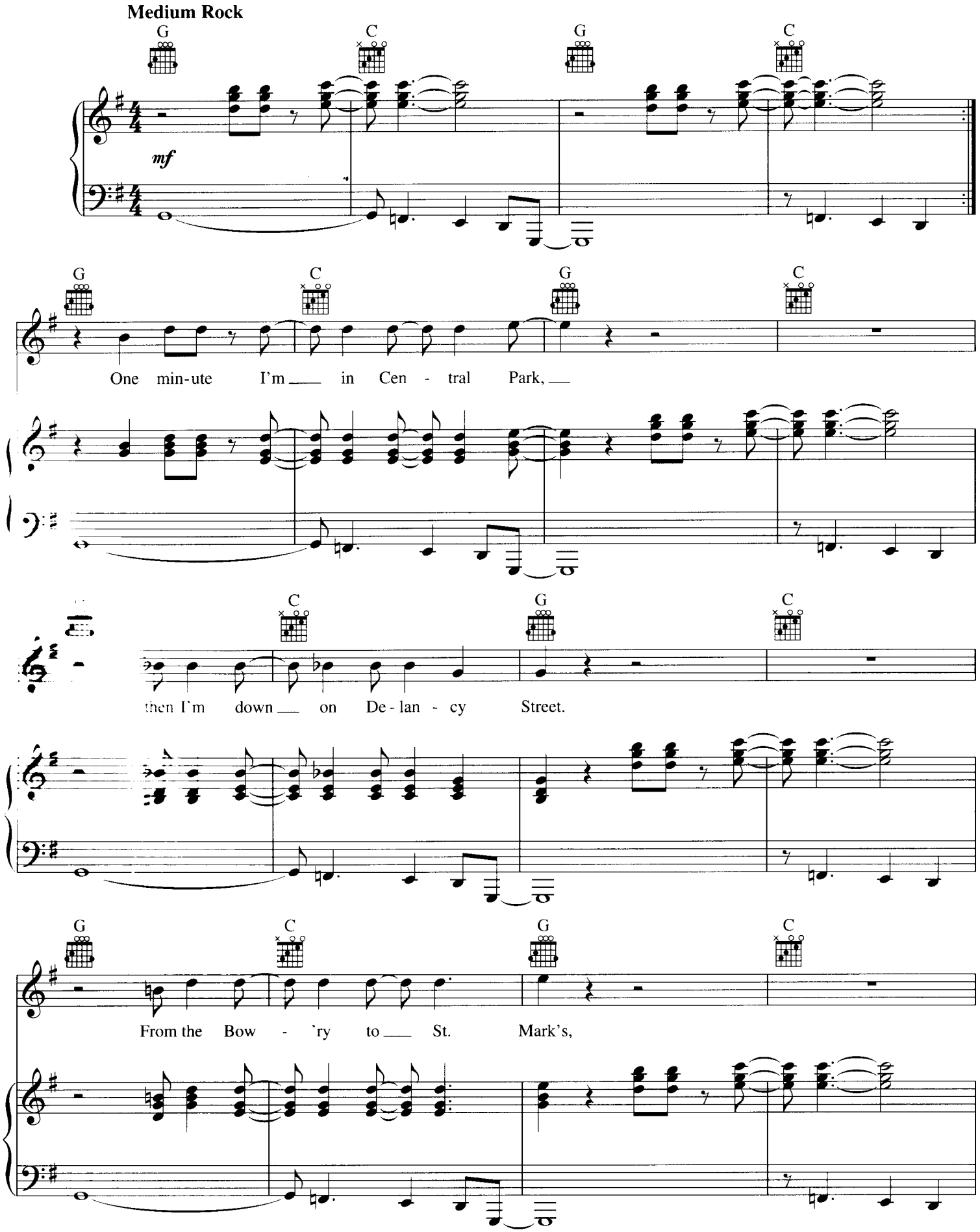

B♭m7
B♭m6
6 fr
Fmaj7
To Coda
if you say so long, if you say good - bye.
How will I live? How can I go on?
and then beg you to stay.
1
2
E7/G♯
E7/G♯
D.S. al Coda
Hey,
CODA
Don't go a -
B♭/C
Fmaj7
Repeat and Fade
way.
Hey,
girl!
Don't go a -

WHY SHOULD I WORRY?

from Walt Disney's OLIVER & COMPANY

Words and Music by DAN HARTMAN
and CHARLIE MIDNIGHT



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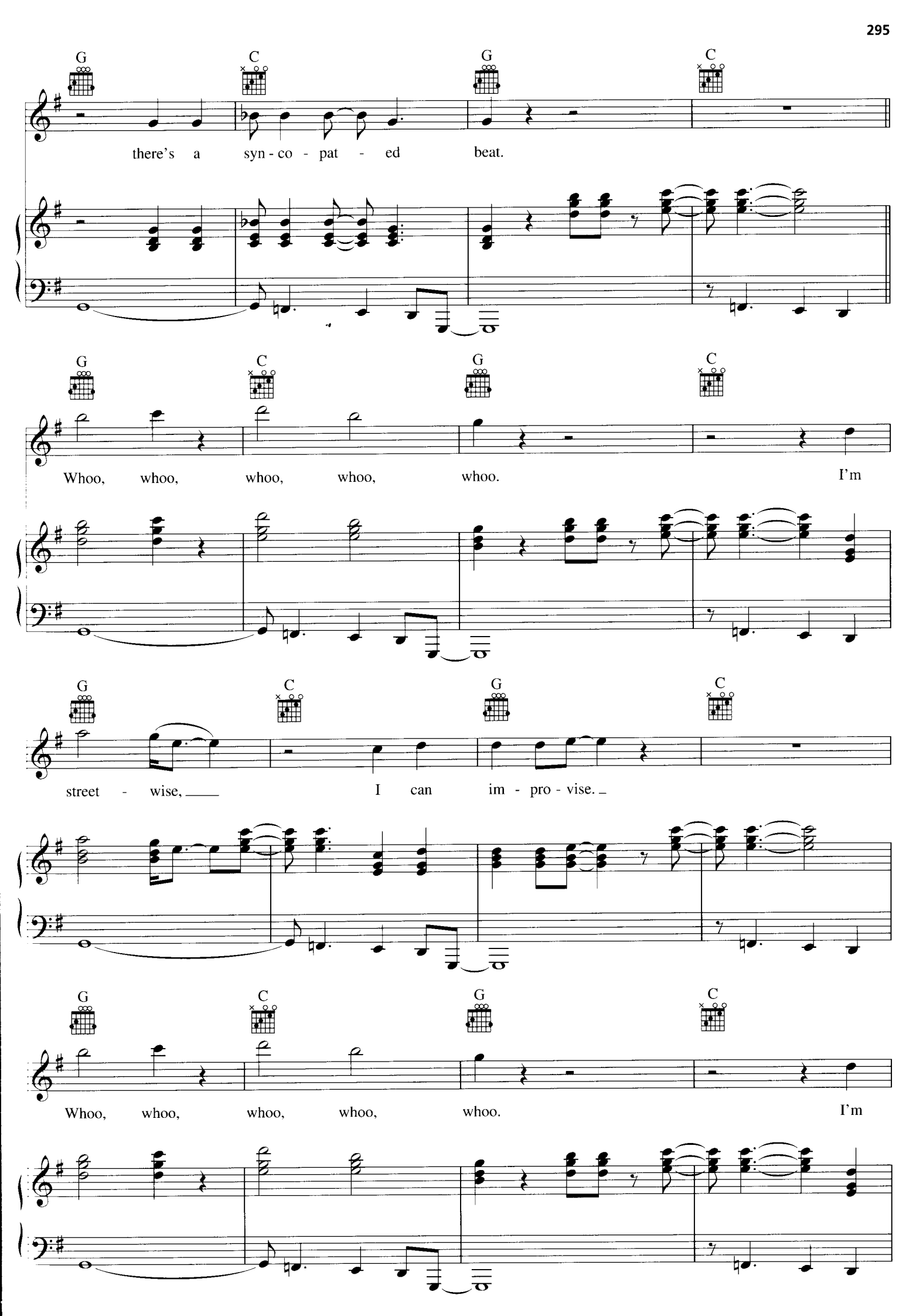
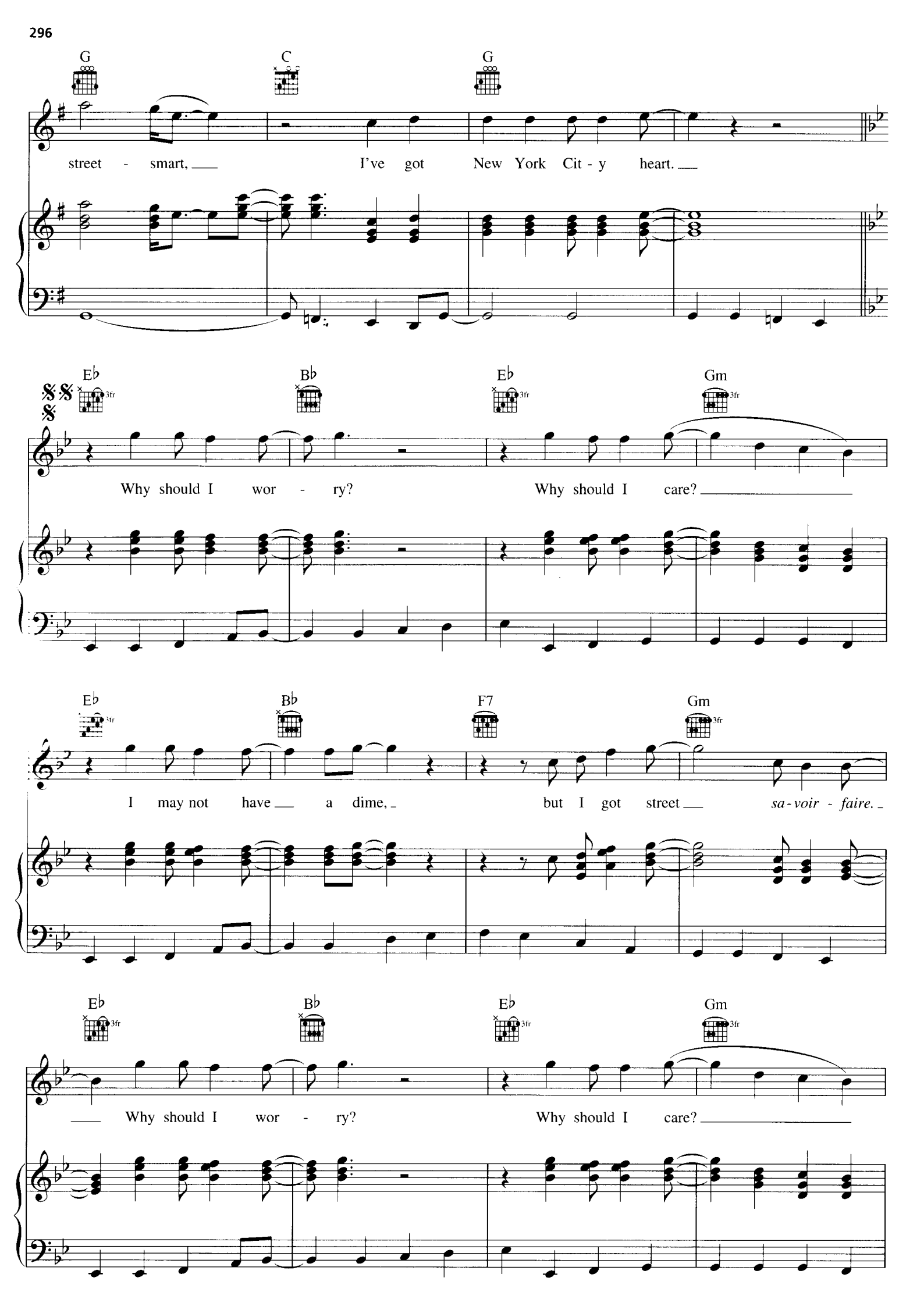
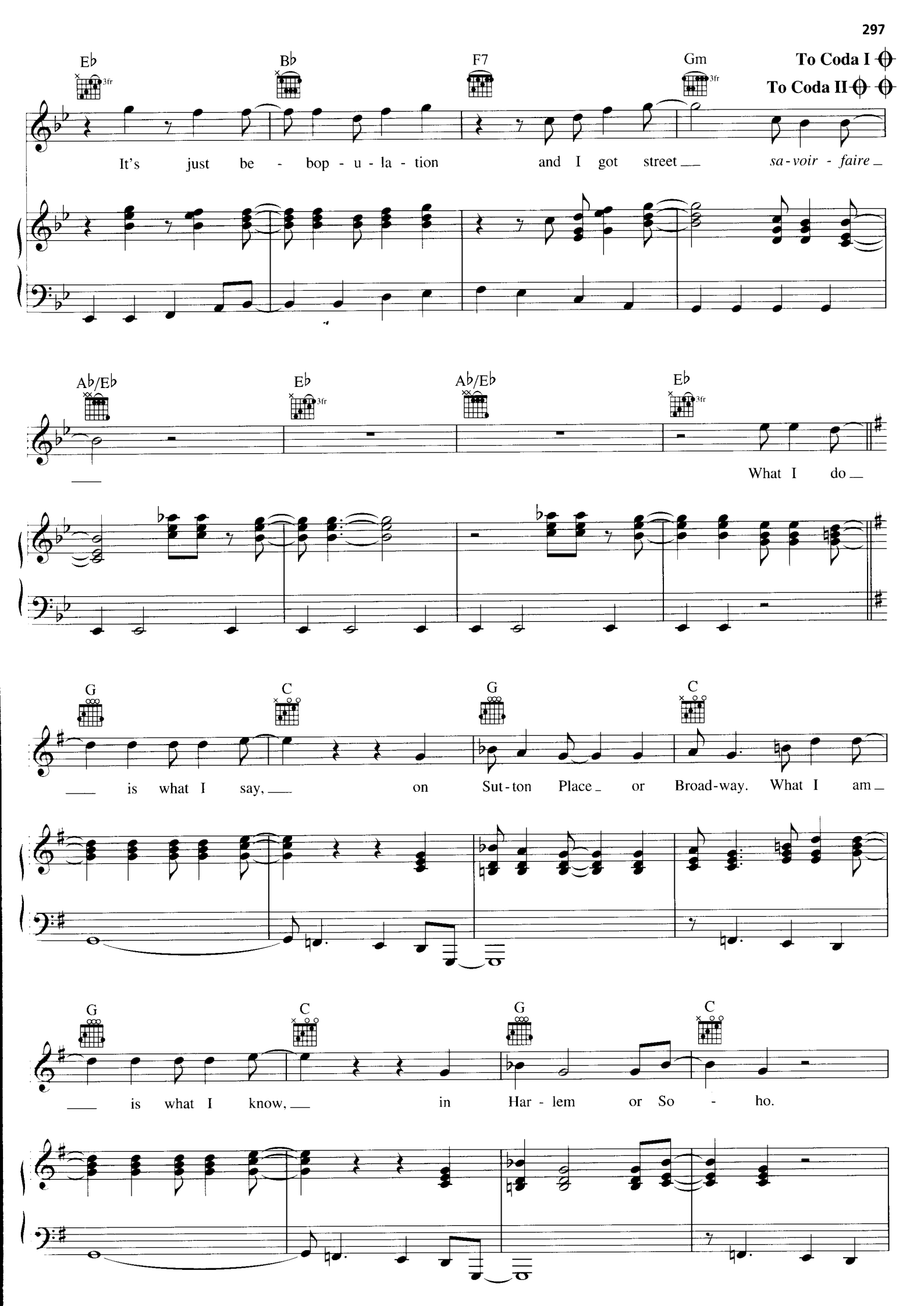
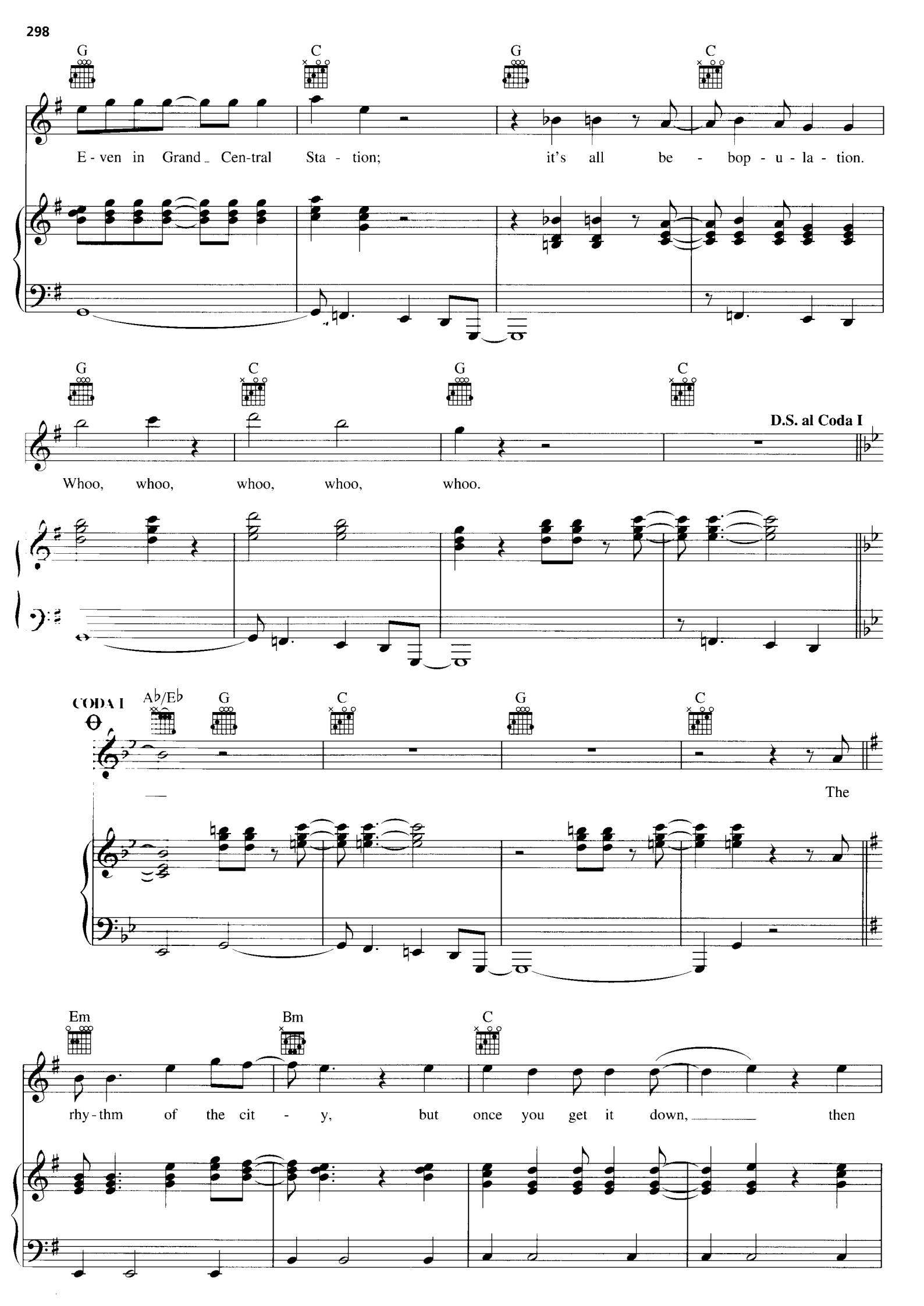
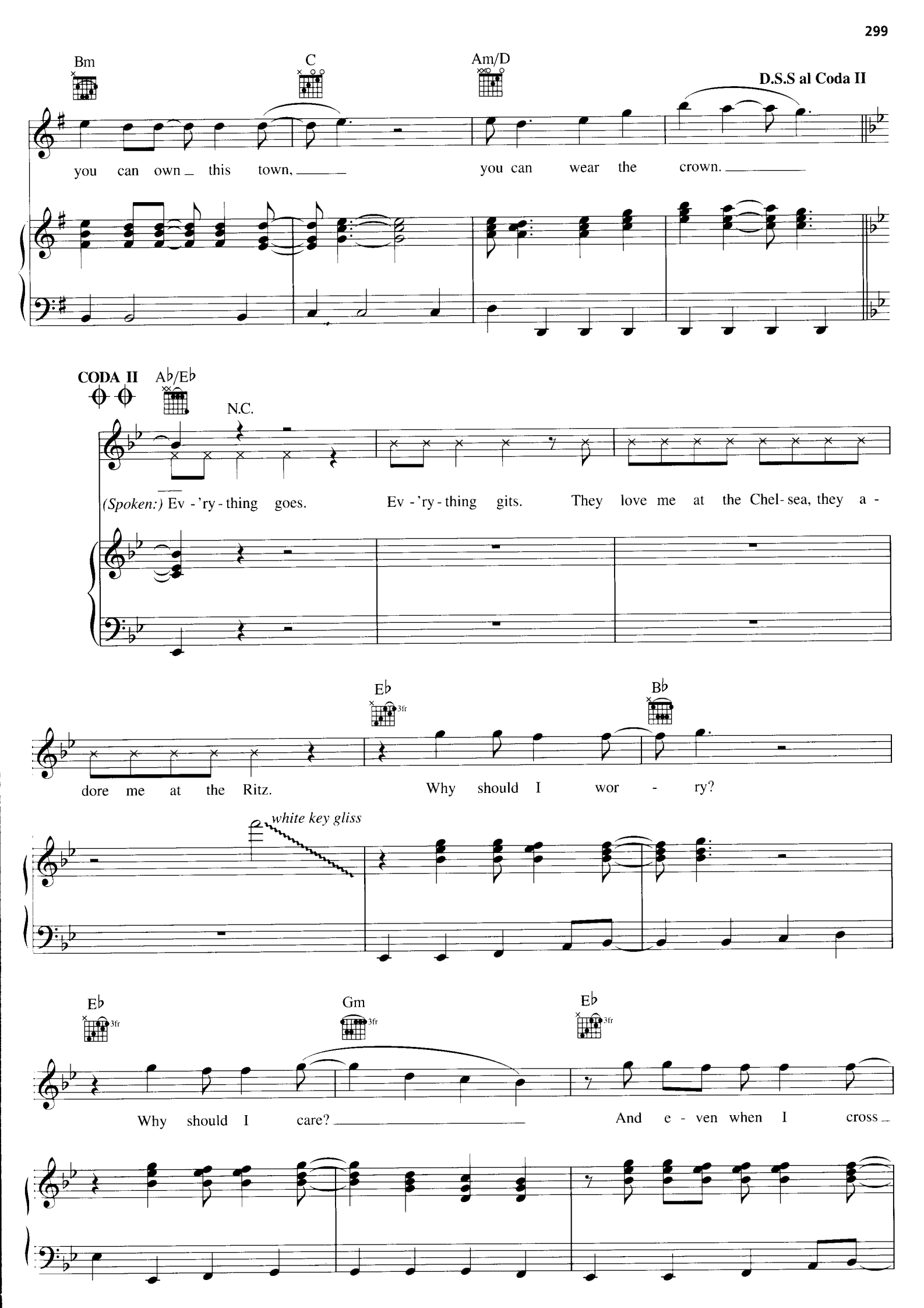
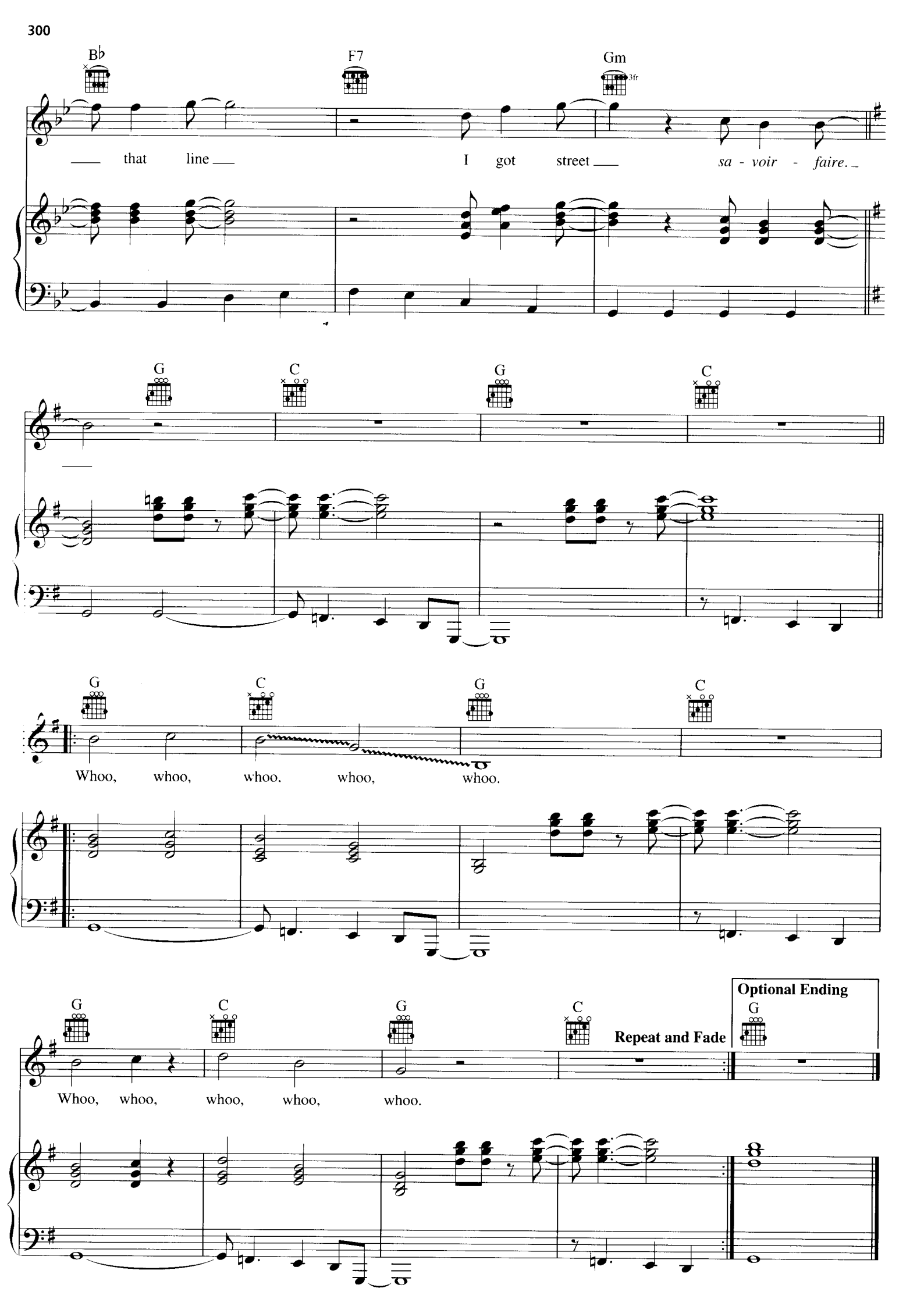

G C G C
there's a syn - co - pat - ed beat.
G C G C
Whoo, whoo, whoo, whoo, whoo. I'm
G C G C
street - wise, I can im - pro - vise.
G C G C
Whoo, whoo, whoo, whoo, whoo. I'm


G
C
G
street - smart, I've got New York Cit - y heart.
E♭
B♭
E♭
Gm
Why should I wor - ry? Why should I care?
E♭
B♭
F7
Gm
I may not have a dime, but I got street sa - voir - faire.
E♭
B♭
E♭
Gm
Why should I wor - ry? Why should I care?


E♭
B♭
F7
Gm
To Coda I
To Coda II
It's just be - bop - u - la - tion and I got street sa - voir - faire
A♭/E♭
E♭
A♭/E♭
E♭
What I do
G
C
G
C
is what I say, on Sut - ton Place or Broad - way. What I am
G
C
G
C
is what I know, in Har - lem or So - ho.


G
C
G
C
E - ven in Grand Cen-tral Sta - tion; it's all be - bop - u - la - tion.
G
C
G
C
D.S. al Coda I
Whoo, whoo, whoo, whoo, whoo.
CODA I
A♭/E♭
G
C
G
C
The
Em
Bm
C
rhy - thm of the cit - y, but once you get it down, then


Bm
C
Am/D
D.S.S al Coda II
you can own this town,
you can wear the crown.
CODA II
A♭/E♭
N.C.
(Spoken:) Ev - 'ry - thing goes.
Ev - 'ry - thing gits.
They love me at the Chel - sea, they a -
dore me at the Ritz.
E♭
3fr
B♭
Why should I wor - ry?
white key gliss
E♭
3fr
Gm
3fr
E♭
3fr
Why should I care?
And e - ven when I cross


B♭
F7
Gm
3fr
that line
I got street
sa - voir - faire.
G
C
G
C
G
C
G
C
Whoo, whoo, whoo, whoo, whoo.
G
C
G
C
Whoo, whoo, whoo, whoo, whoo.
Repeat and Fade
Optional Ending
G

WHERE WERE YOU

(On Our Wedding Day)

Words and Music by LLOYD PRICE,
JOHN PATTON and HAROLD LOGAN

Bright Rock Shuffle (♩♩ = ♩³♪)

Bb Eb Ab

Where were you on our wed - ding day? I
Where were you when I said "I do"?
Where were you when I searched the town and

Bb Eb

got bad news that you went a - way. Where were you on our
Ev - 'ry - bod - y laughed at my in - laws, too. Where were you when I
turned the whole neigh - bor - hood up - side down? Where were you, lit - tle

Ab Bb Eb

wed - ding day? You did me wrong and now you must pay.
turned a - round? Some place you know you nev - er could be found. Whoa.
girl, I say. Where were you on our wed - ding day?

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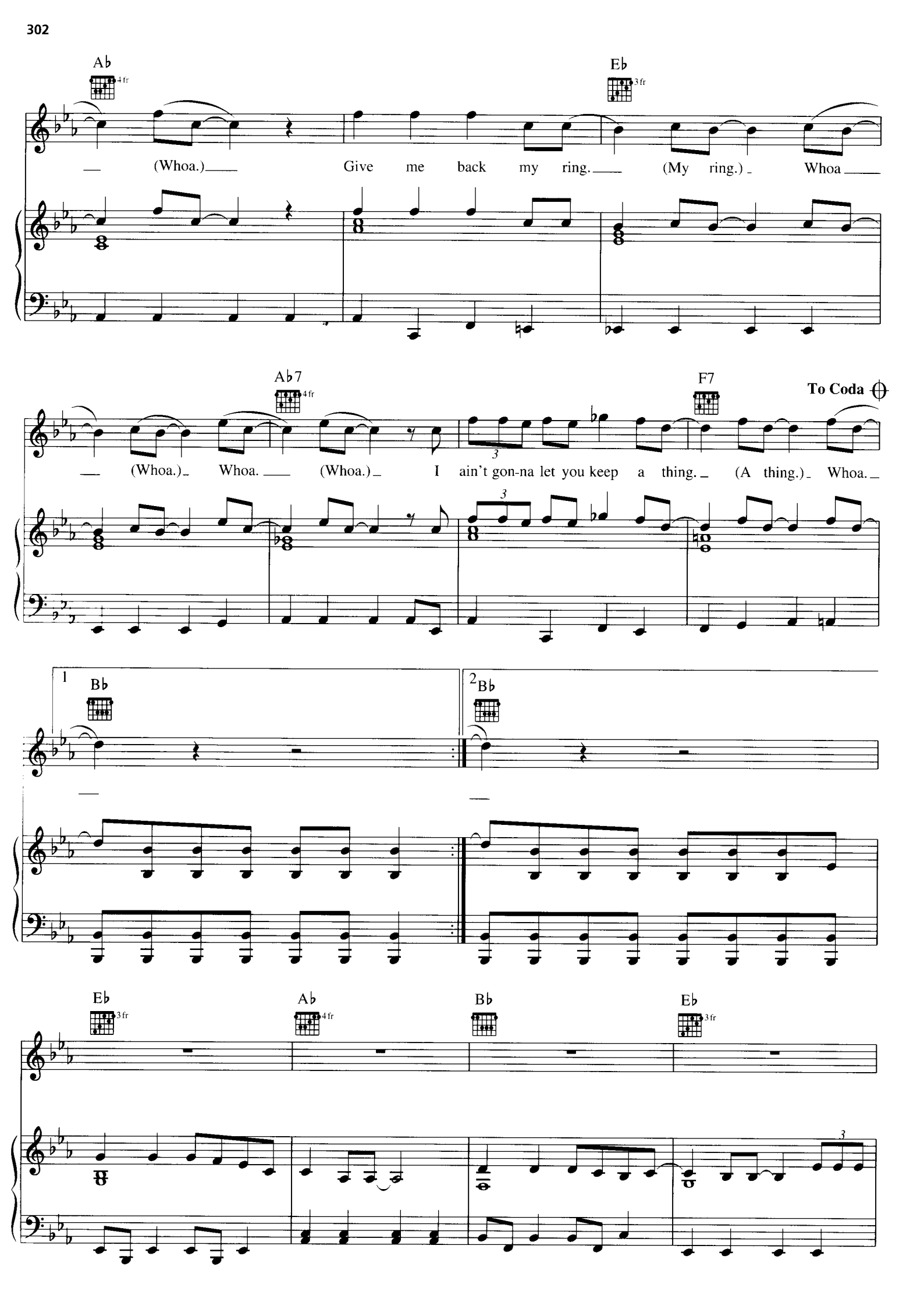
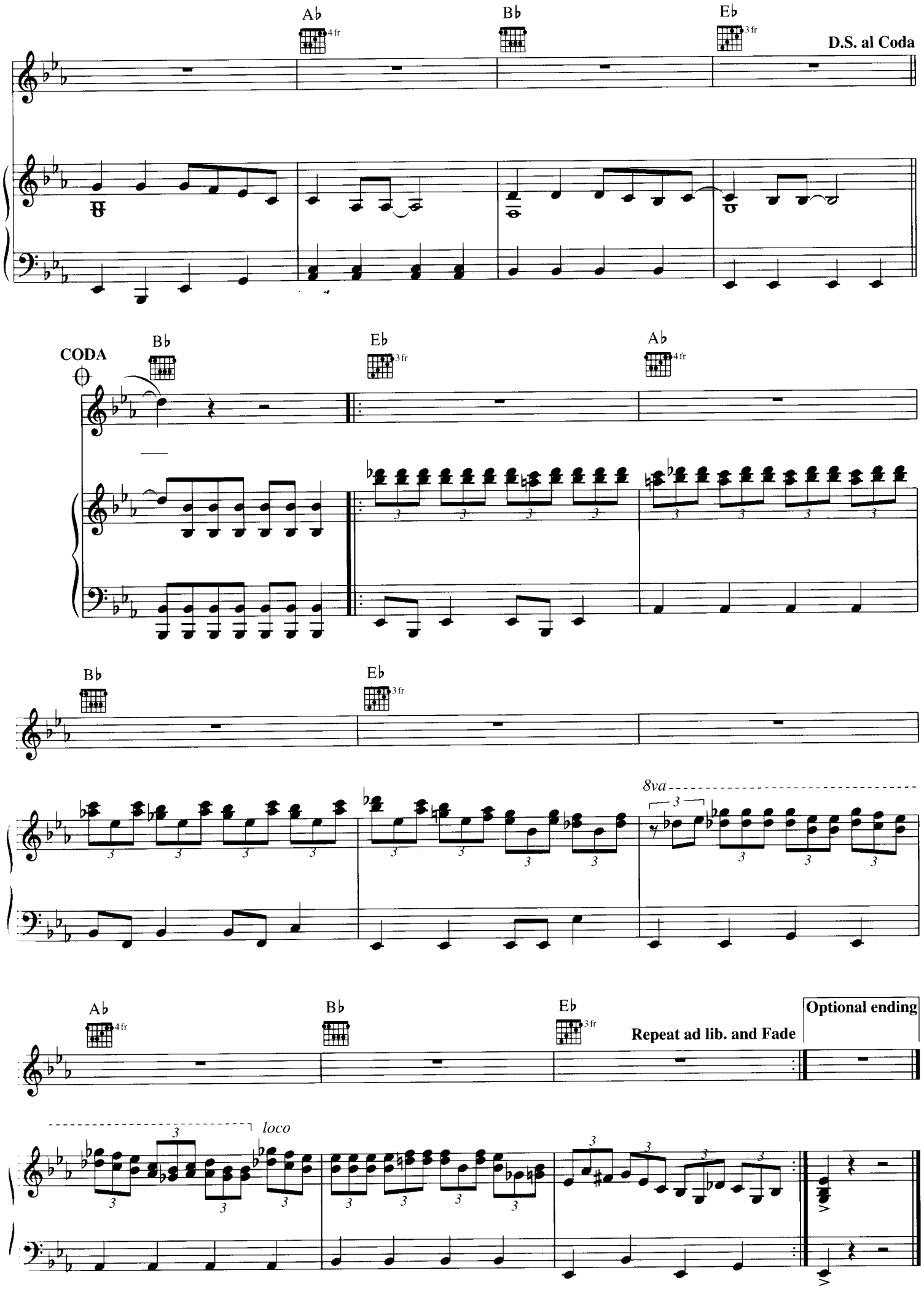

A♭
4 fr
E♭
3 fr
(Whoa.)
Give me back my ring.
(My ring.)
Whoa
A♭7
4 fr
F7
To Coda
(Whoa.)
Whoa.
(Whoa.)
I ain't gon-na let you keep a thing.
(A thing.)
Whoa.
1
B♭
2
B♭
E♭
3 fr
A♭
4 fr
B♭
E♭
3 fr


A♭
B♭
E♭
D.S. al Coda
CODA
8va
loco
Repeat ad lib. and Fade
Optional ending

HIGHWAY 61 REVISITED

Words and Music by
BOB DYLAN

Bright, in 4

D

f

D

1. Oh, God said to A - bra-ham kill me a son,
2. – 5. (*See additional lyrics*)

says man you must be put - tin' me on.

God say no, Abe say what, God say you can do what you

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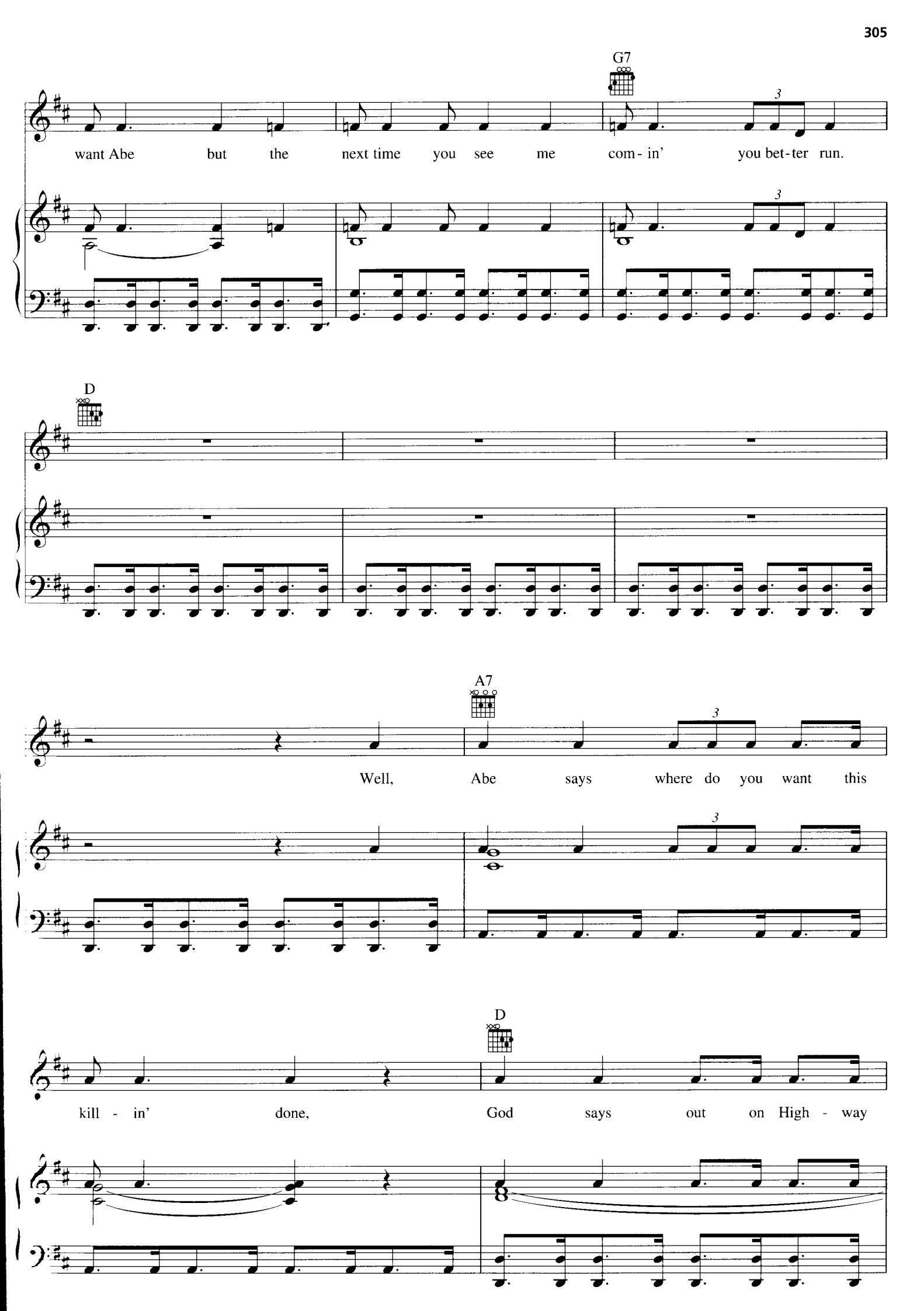
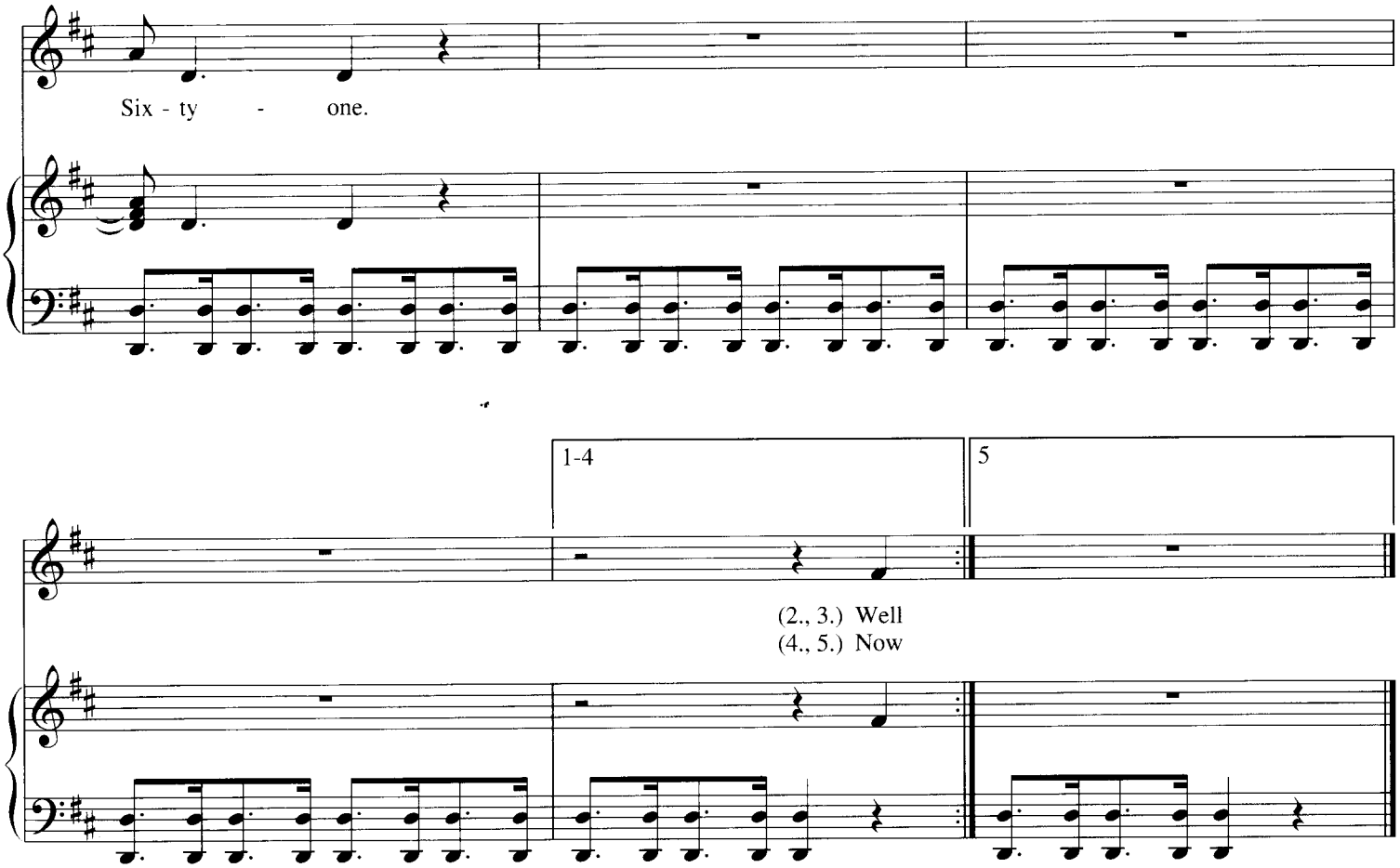

G7
want Abe but the next time you see me com - in' you bet - ter run.
D
A7
Well, Abe says where do you want this
D
kill - in' done, God says out on High - way



Additional Lyrics

2. Well, Georgia Sam he had a bloody nose,
Welfare Department they wouldn't give him no clothes.
He asked poor Howard where can I go,
Howard said there's only one place I know,
Sam said tell me quick man I got to run.
Ol' Howard just pointed with his gun
And said that way down on Highway 61.

3. Well, Mack the Finger said to Louie the King,
I got forty red, white and blue shoe strings,
And a thousand telephones that don't ring.
Do you know where I can get rid of these things.
And Louie the King said let me think for a minute, son,
Just take everything down to Highway 61.

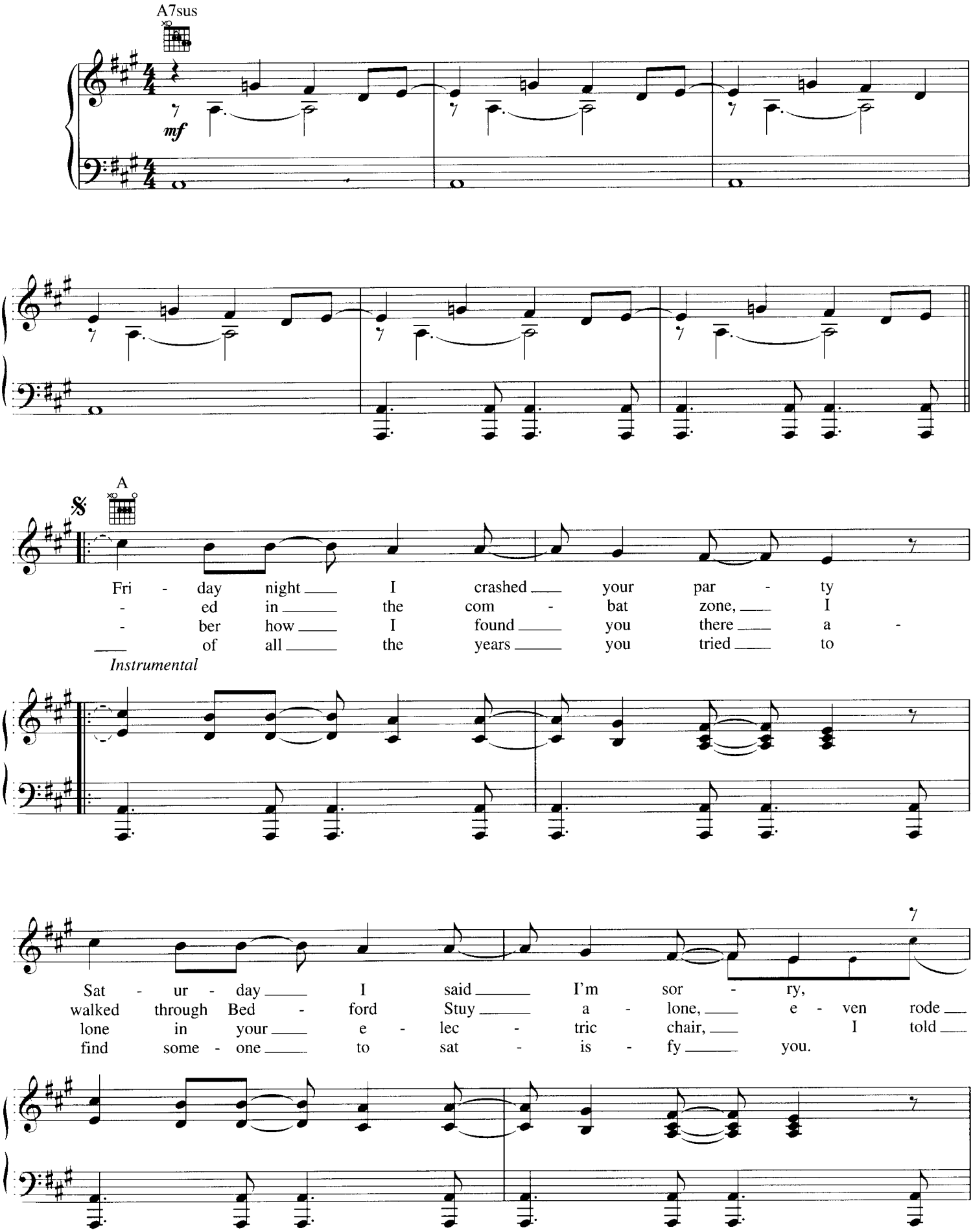
4. Now the fifth daughter on the twelfth night
Told the first father that things weren't right.
My complexion she said is much too white,
He said come here and step into the light, he says hmm you're right
Let me tell the second mother this has been done.
But the second mother was with the seventh son,
And they were both out on Highway 61.

5. Now the rovin' gambler he was very bored,
He was tryin' to create a next world war.
He found a promoter who nearly fell off the floor,
He said I never engaged in this kind of thing before,
But yes I think it can be very easily done.
We'll just put some bleachers out in the sun
And have it on Highway 61.

YOU MAY BE RIGHT

Words and Music by
BILLY JOEL

Moderate Rock



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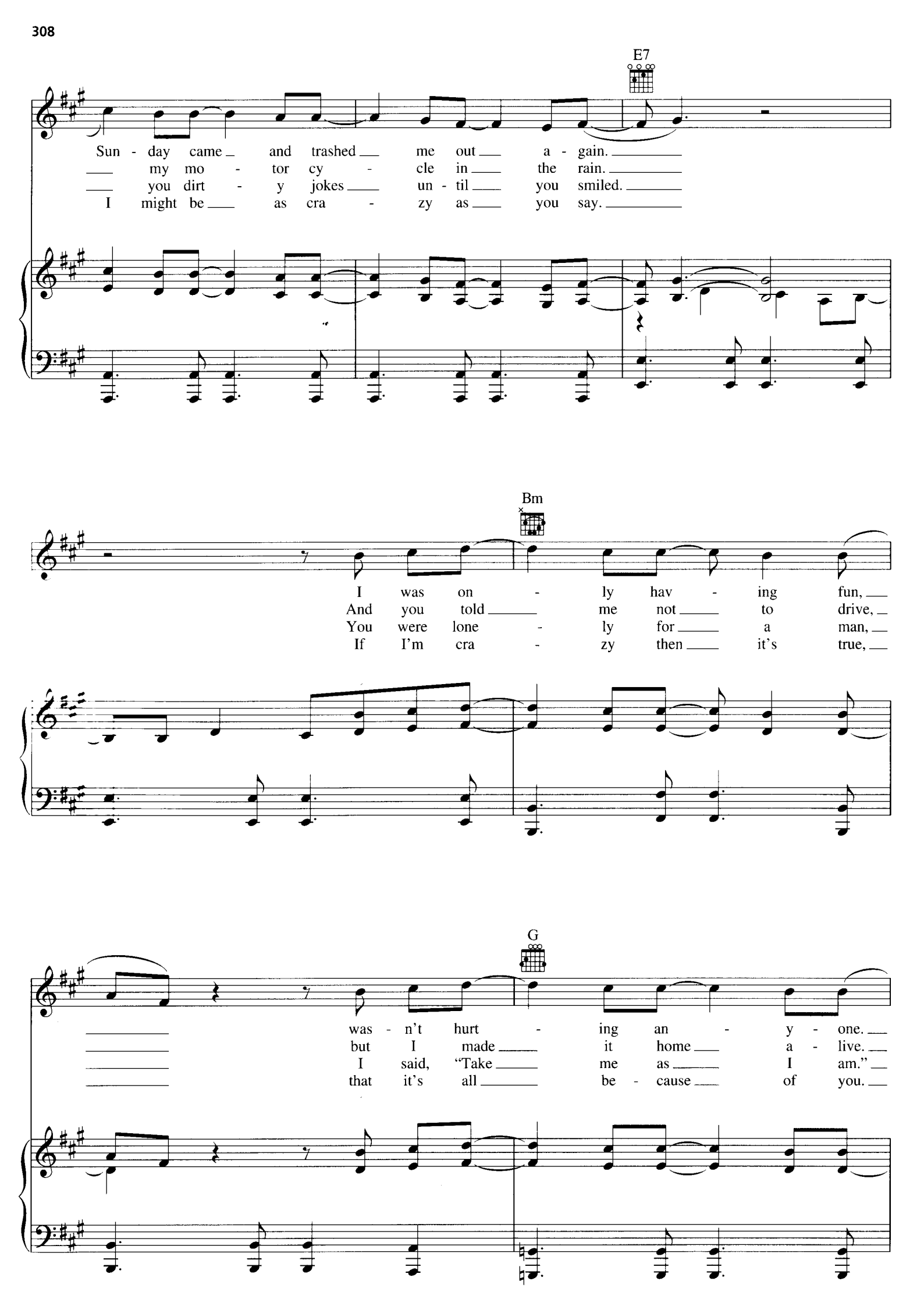
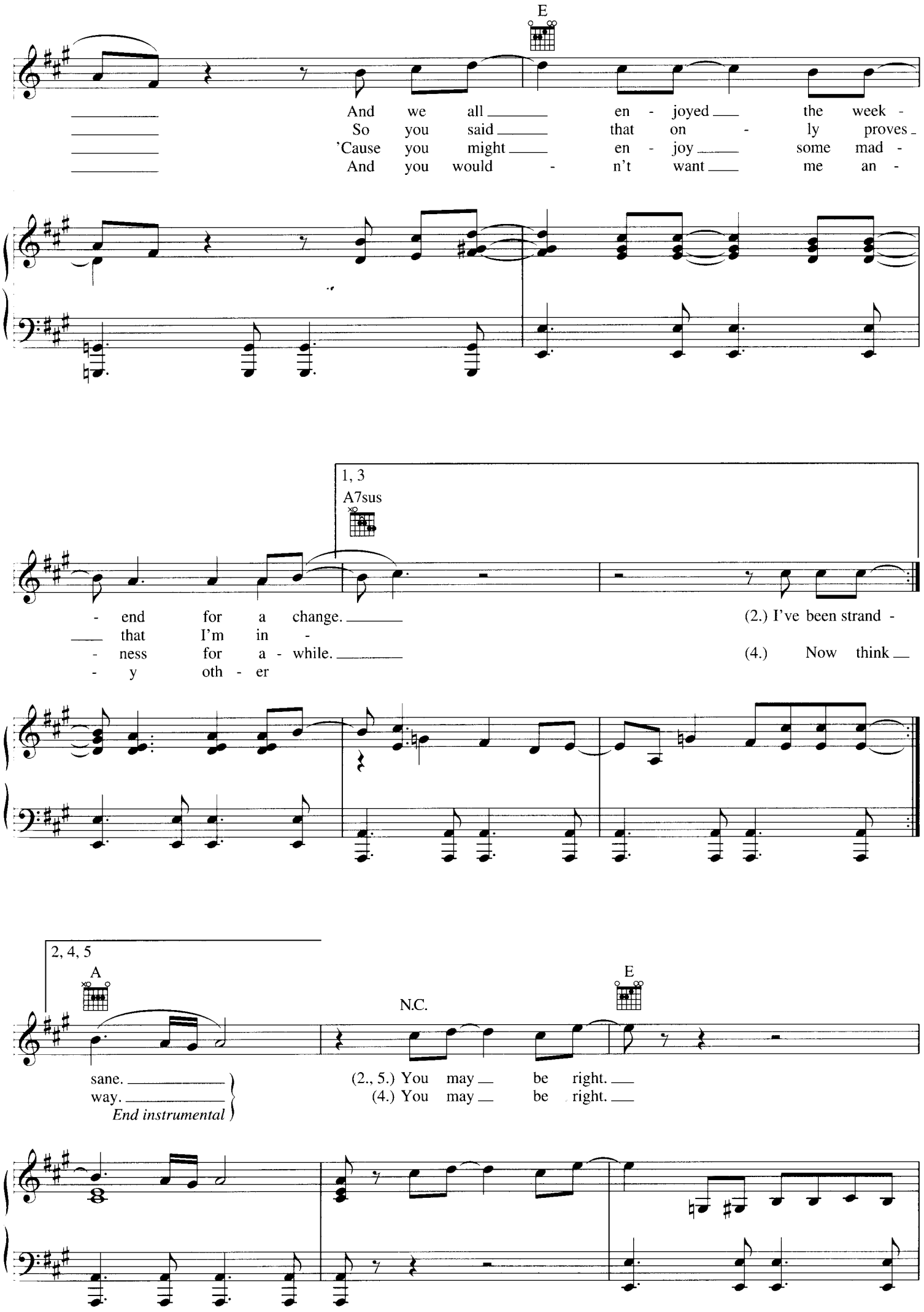
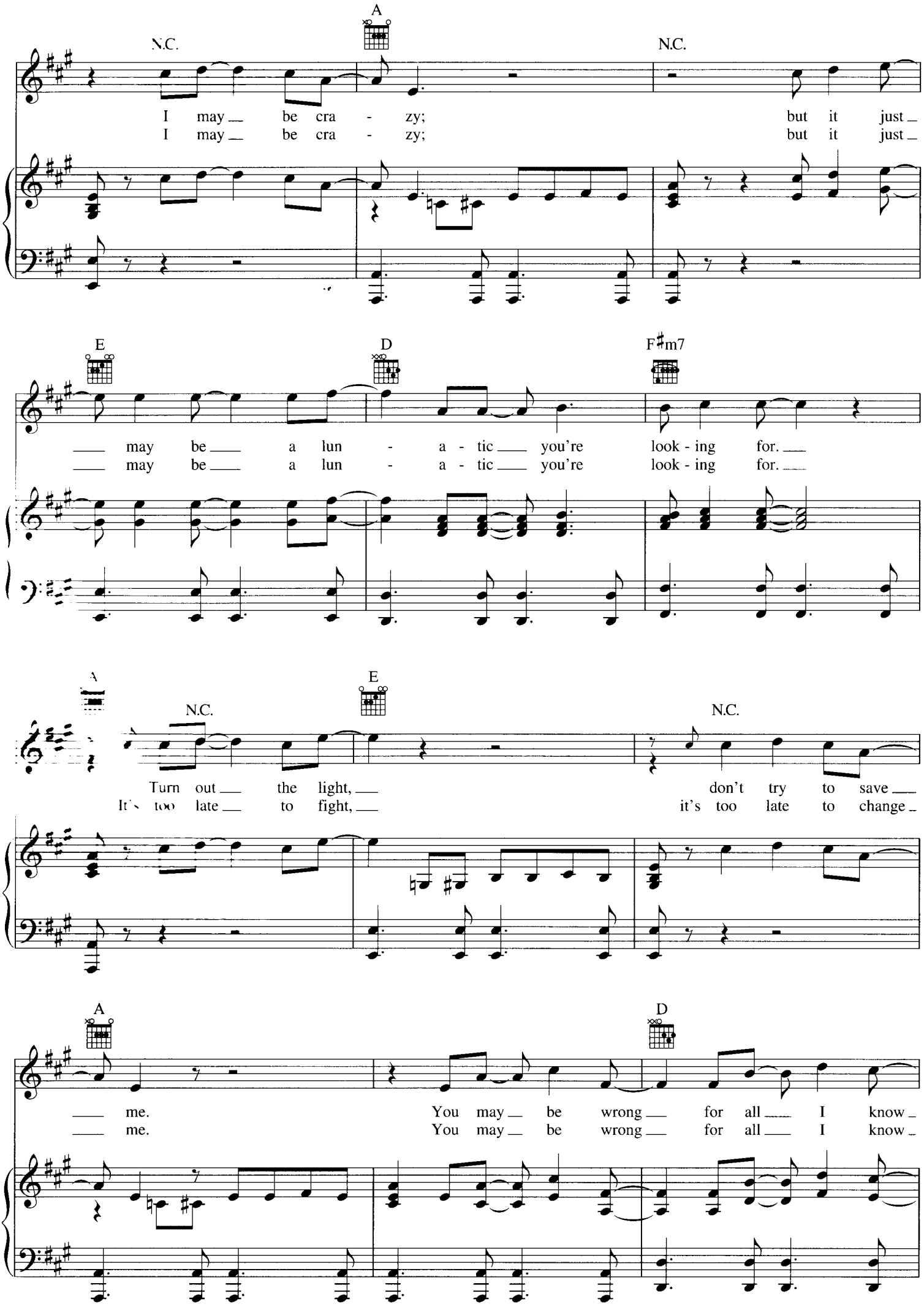
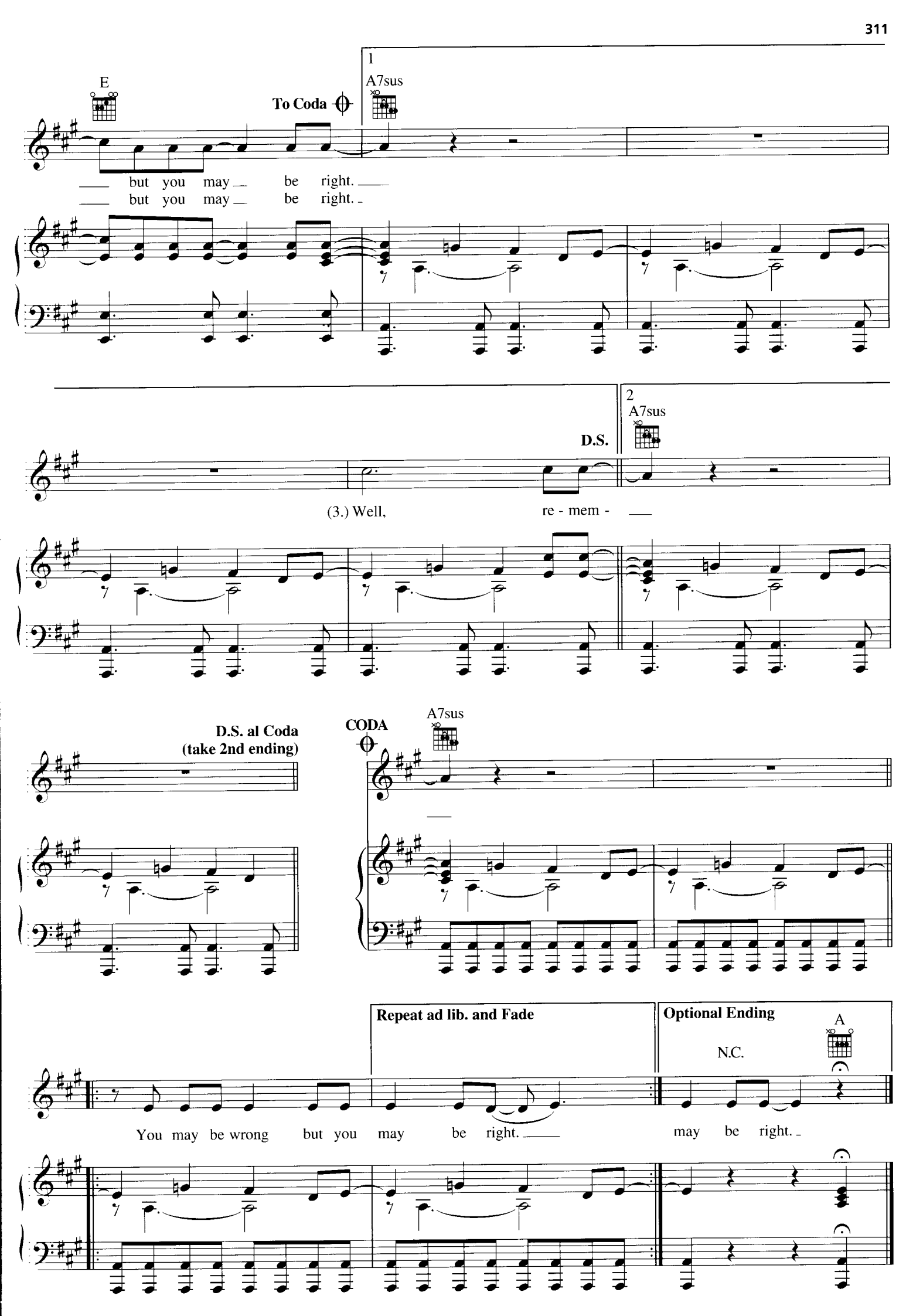

E7
Sun - day came and trashed me out a - gain.
my mo - tor cy - cle in the rain.
you dirt - y jokes un - til you smiled.
I might be as cra - zy as you say.
Bm
I was on - ly hav - ing fun,
And you told me not to drive,
You were lone - ly for a man,
If I'm cra - zy then it's true,
G
was - n't hurt - ing 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.

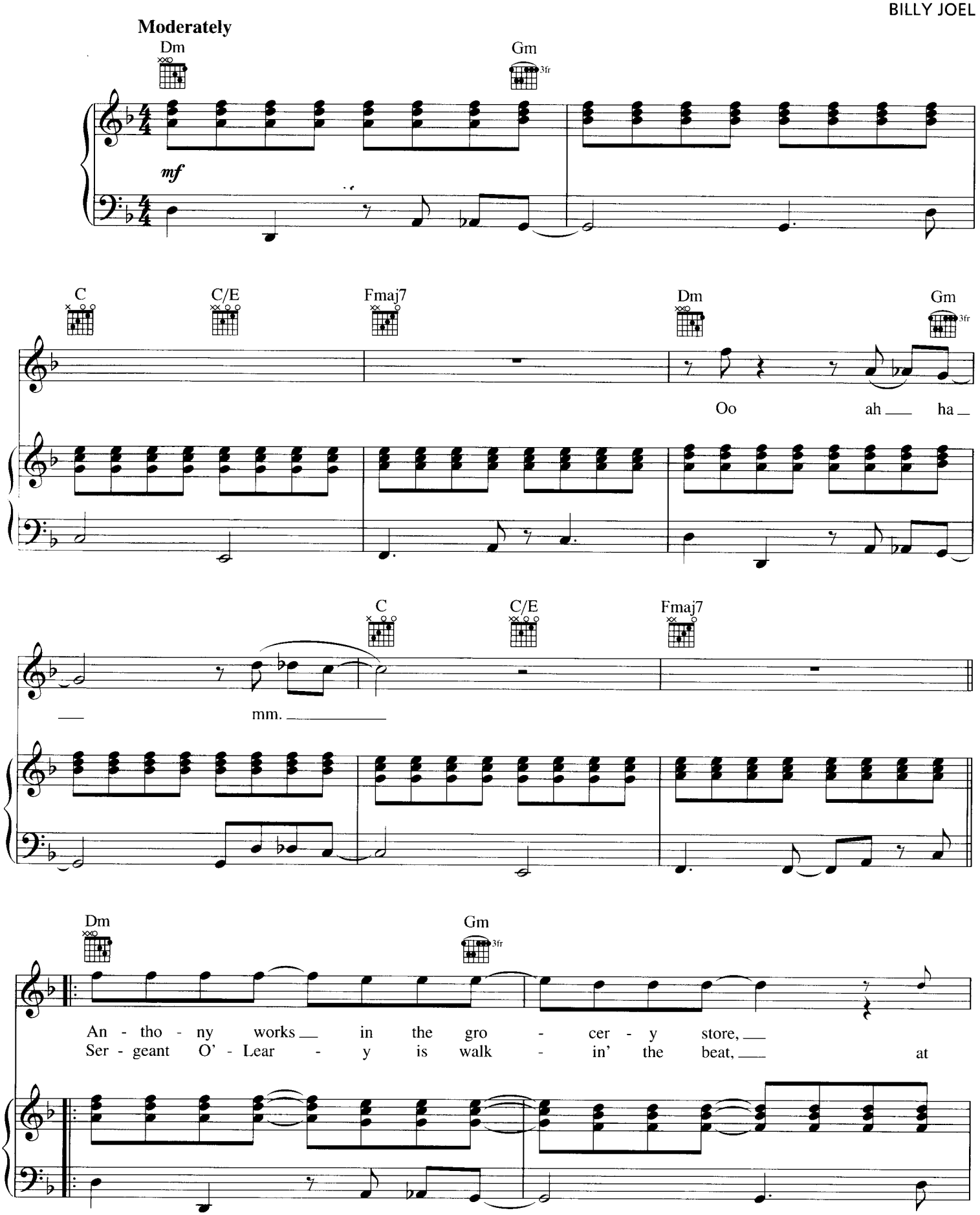

E
And we all en - joyed the week -
So you said that on - ly proves
'Cause you might en - joy some mad -
And you would - n't want me an -
1, 3
A7sus
- end for a change.
that I'm in -
- ness for a - while.
- y oth - er
(2.) I've been strand -
(4.) Now think
2, 4, 5
A
N.C.
E
sane.
way.
End instrumental
(2., 5.) You may be right.
(4.) You may be right.


N.C.
A
N.C.
I may be cra - zy; but it just
I may be cra - zy; but it just
E
D
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
N.C.
E
N.C.
Turn out the light, don't try to save
It's too late to fight, it's too late to change
A
D
me. You may be wrong for all I know
me. You may be wrong for all I know


E
To Coda
1
A7sus
but you may be right.
but you may be right.
D.S.
2
A7sus
(3.) Well, re - mem -
D.S. al Coda
(take 2nd ending)
CODA
A7sus
Repeat ad lib. and Fade
Optional Ending
A
N.C.
You may be wrong but you may be right.
may be right.

MOVIN' OUT
(Anthony's Song)

Words and Music by
BILLY JOEL



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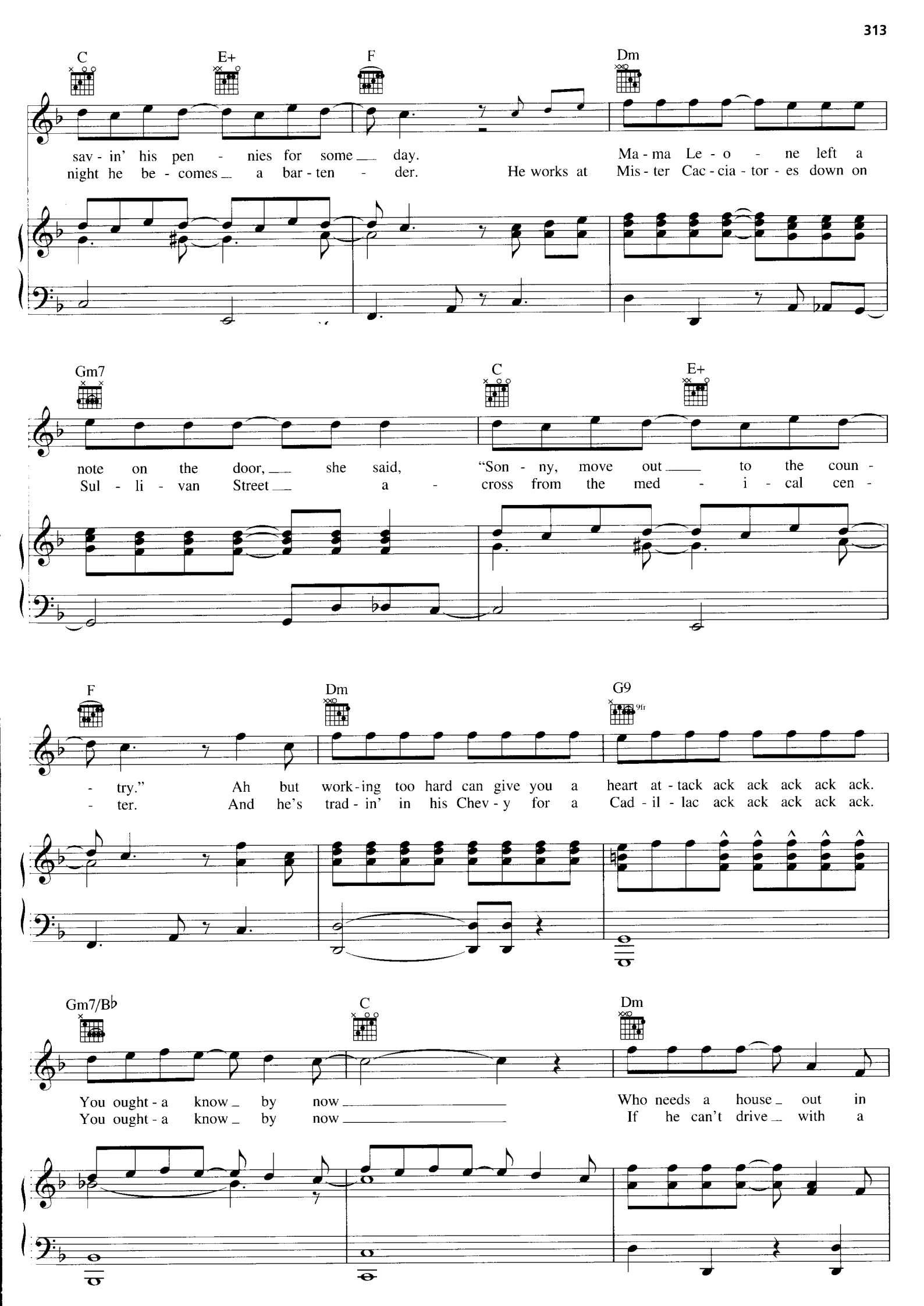
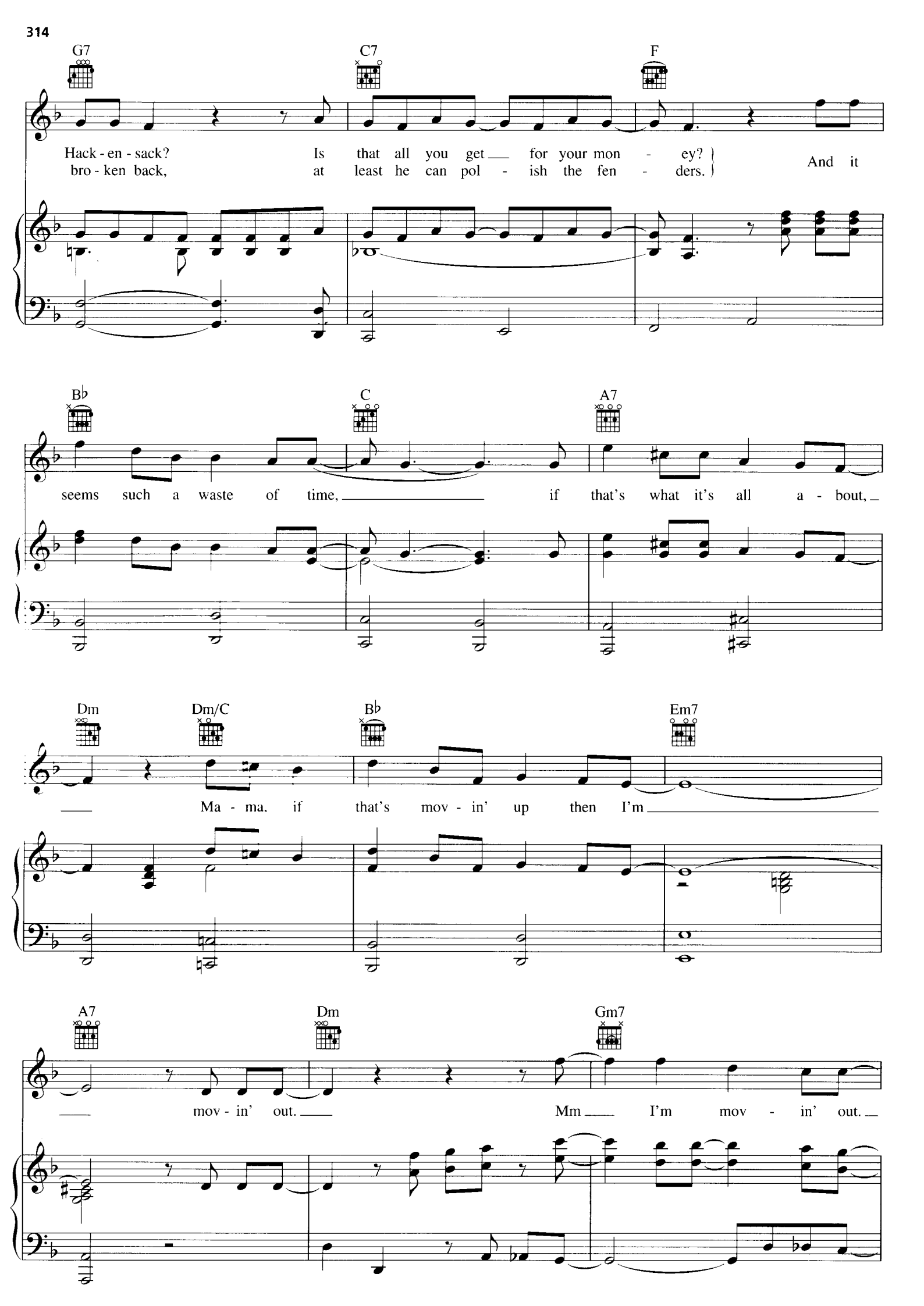
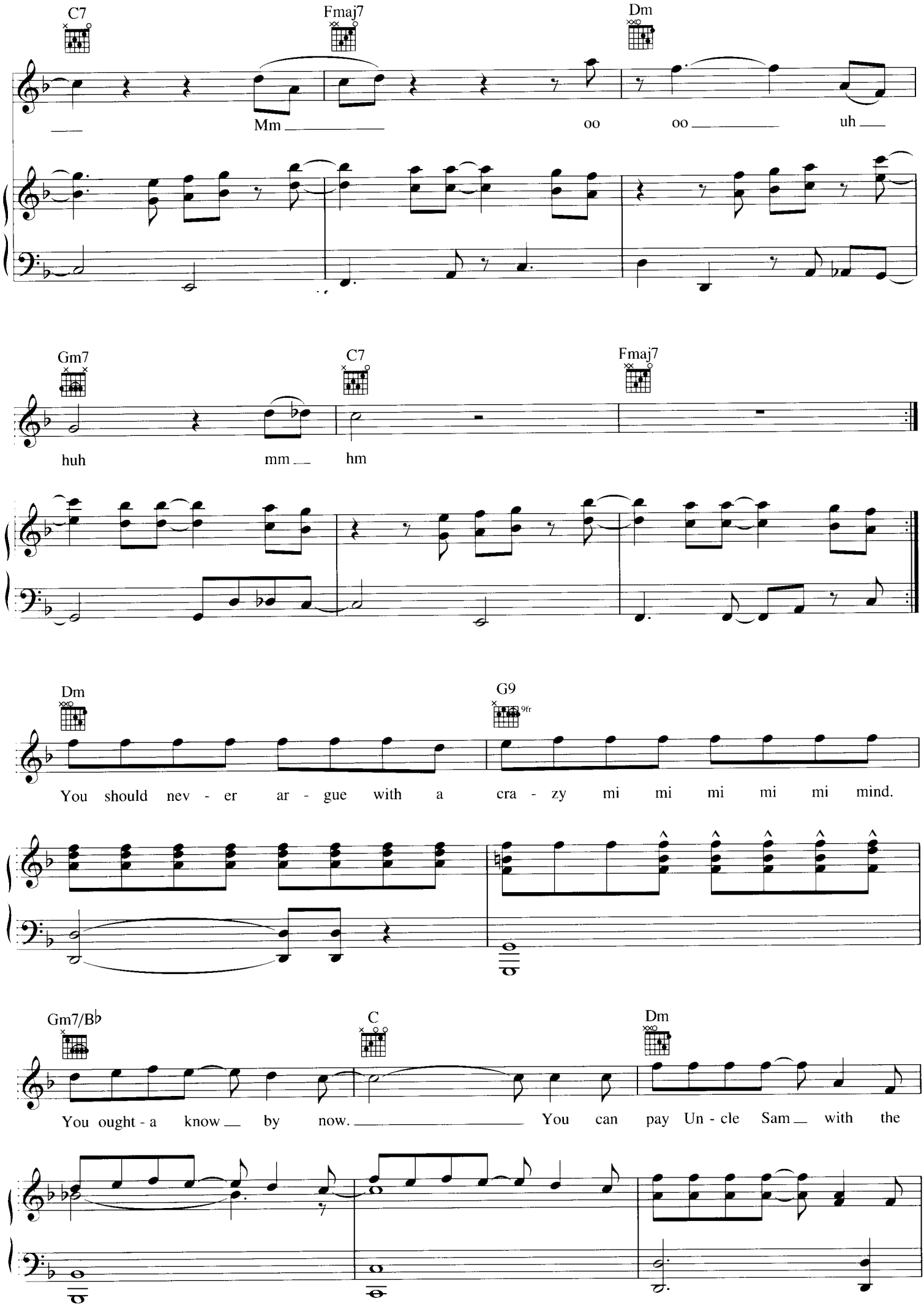
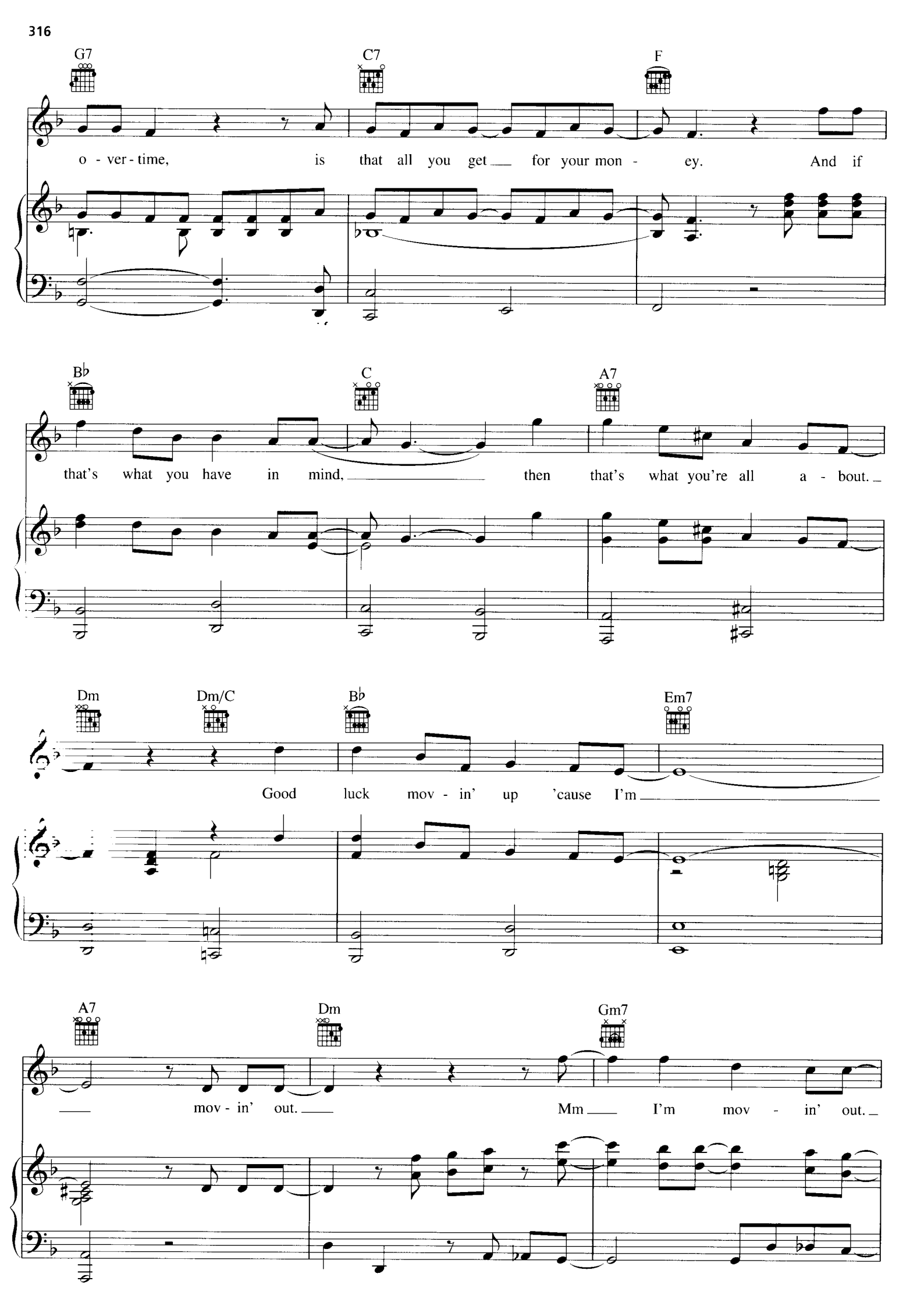
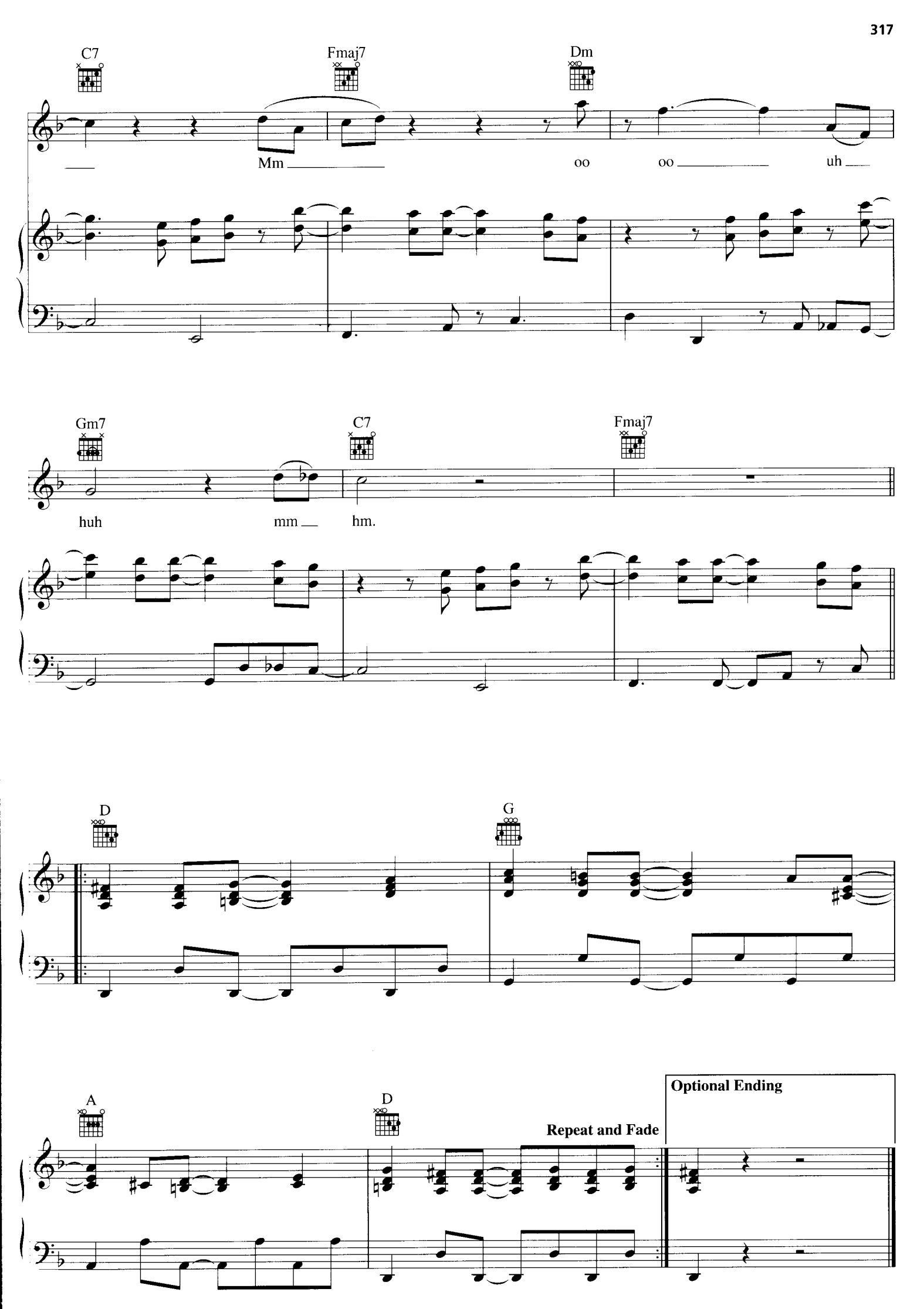

C
E+
F
Dm
sav - in' his pen - nies for some day.
night he be - comes a bar - ten - der.
Ma - ma Le - o - ne left a
He works at Mis - ter Cac - cia - tor - es down on
Gm7
C
E+
note on the door, she said, "Son - ny, move out to the coun -
Sul - li - van Street a - cross from the med - i - cal cen -
F
Dm
G9
9fr
- try." Ah but work - ing too hard can give you a heart at - tack ack ack ack ack ack.
- ter. And he's trad - in' in his Chev - y for a Cad - il - lac ack ack ack ack ack.
Gm7/B♭
C
Dm
You ought - a know by now
You ought - a know by now
Who needs a house out in
If he can't drive with a


G7
C7
F
Hack - en - sack? Is that all you get for your mon - ey?
bro - ken back, at least he can pol - ish the fen - ders.
And it
B♭
C
A7
seems such a waste of time, if that's what it's all a - bout,
Dm
Dm/C
B♭
Em7
Ma - ma, if that's mov - in' up then I'm
A7
Dm
Gm7
mov - in' out. Mm I'm mov - in' out.


C7
Fmaj7
Dm
Mm
oo
oo
uh
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/B♭
C
Dm
You ought - a know by now. You can pay Un - cle Sam with the


G7
C7
F
o - ver - time, is that all you get for your mon - ey. And if
B♭
C
A7
that's what you have in mind, then that's what you're all a - bout.
Dm
Dm/C
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
oo
uh
Gm7
C7
Fmaj7
huh
mm
hm.
D
G
A
D
Repeat and Fade
Optional Ending

BIG SHOT

Words and Music by
BILLY JOEL

Fast Rock 'n' Roll

Em G Em

f

G Em Bm/D

C F/C C G Em

Well, you went up - town rid - ing in your
all im - pressed with your

G Em G

lim - ou - sine, with your fine Park Av - e - nue clothes. You had the
Hal - ston dress, and the peo - ple that you knew at E - laines, and the

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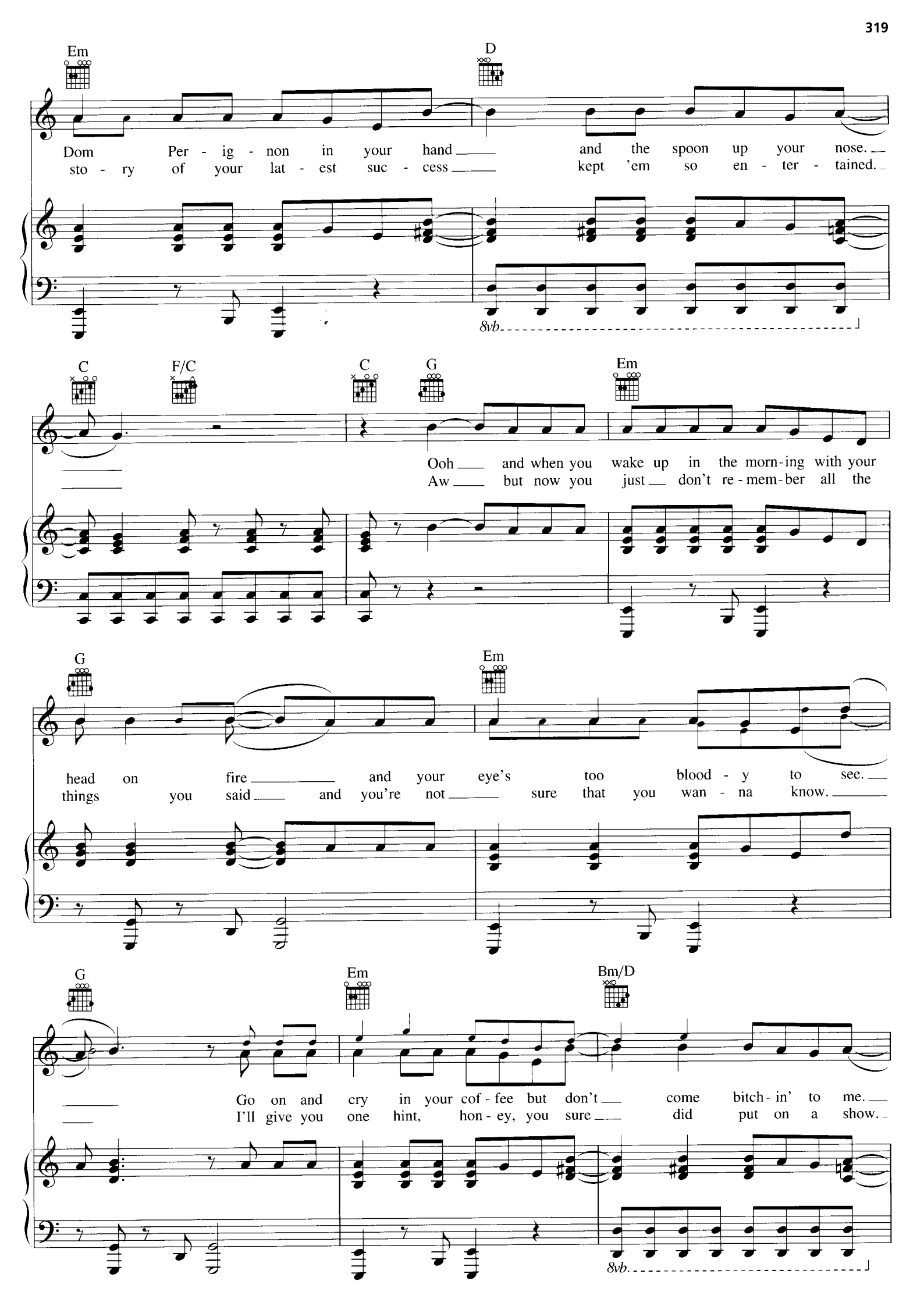
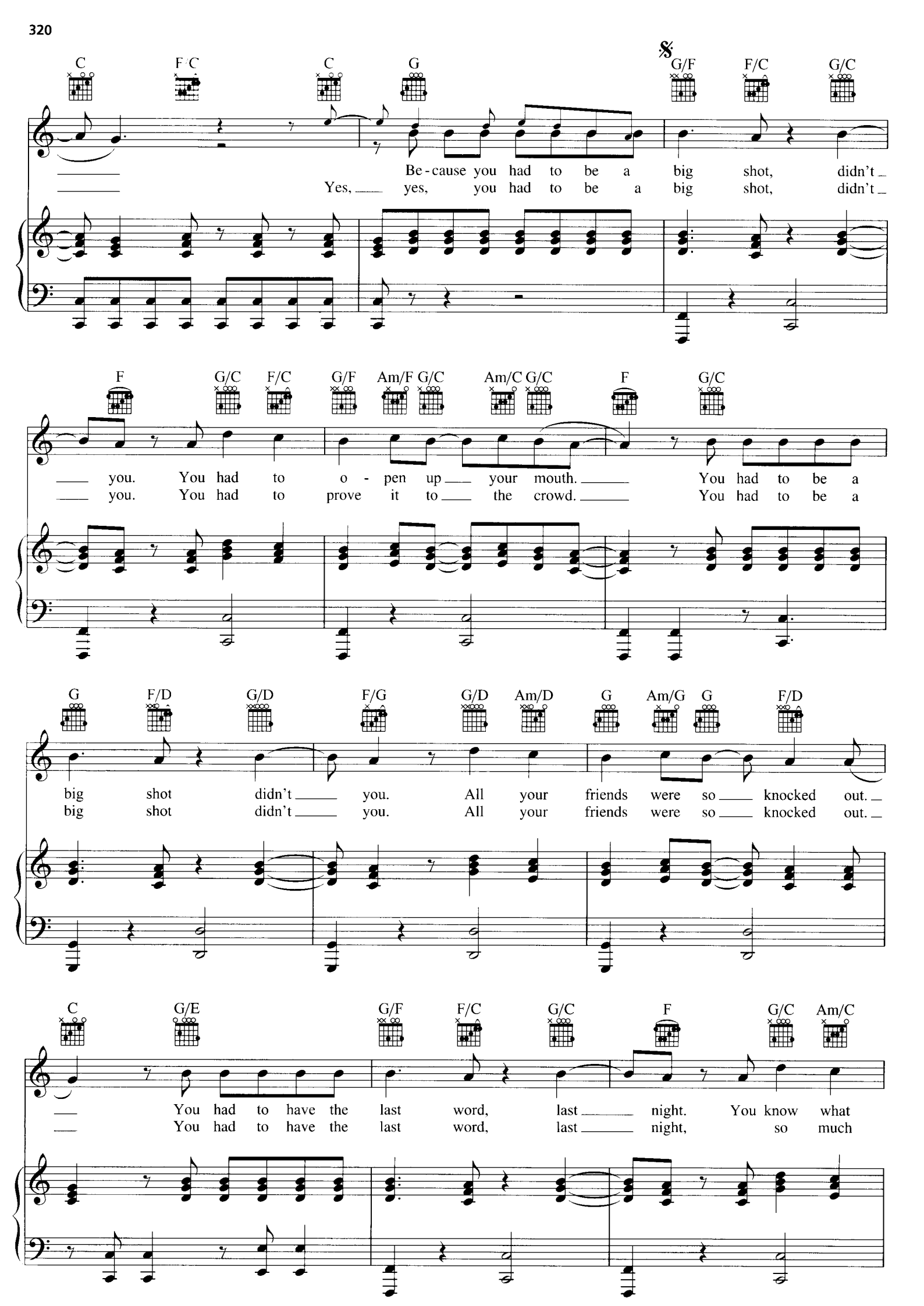
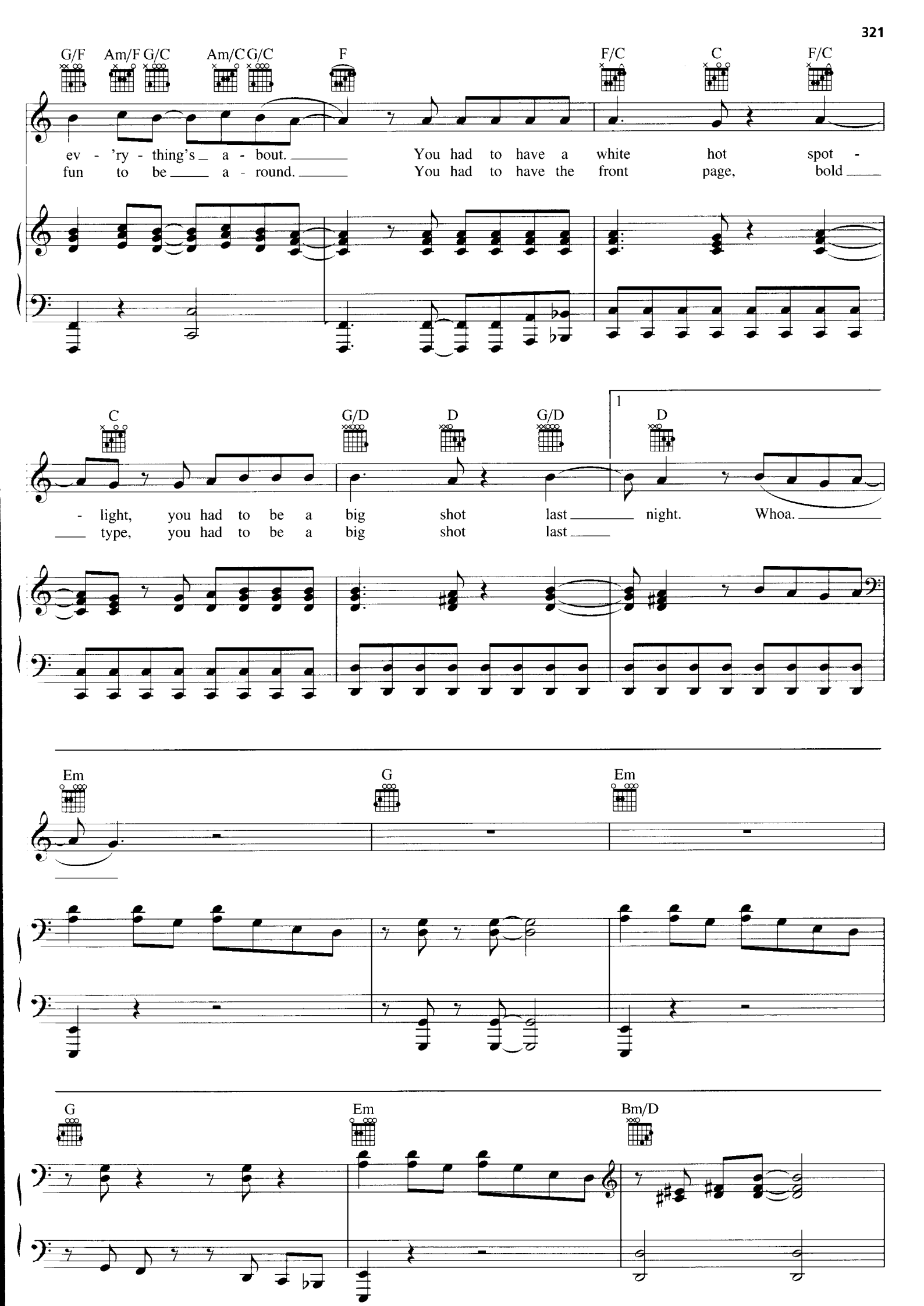
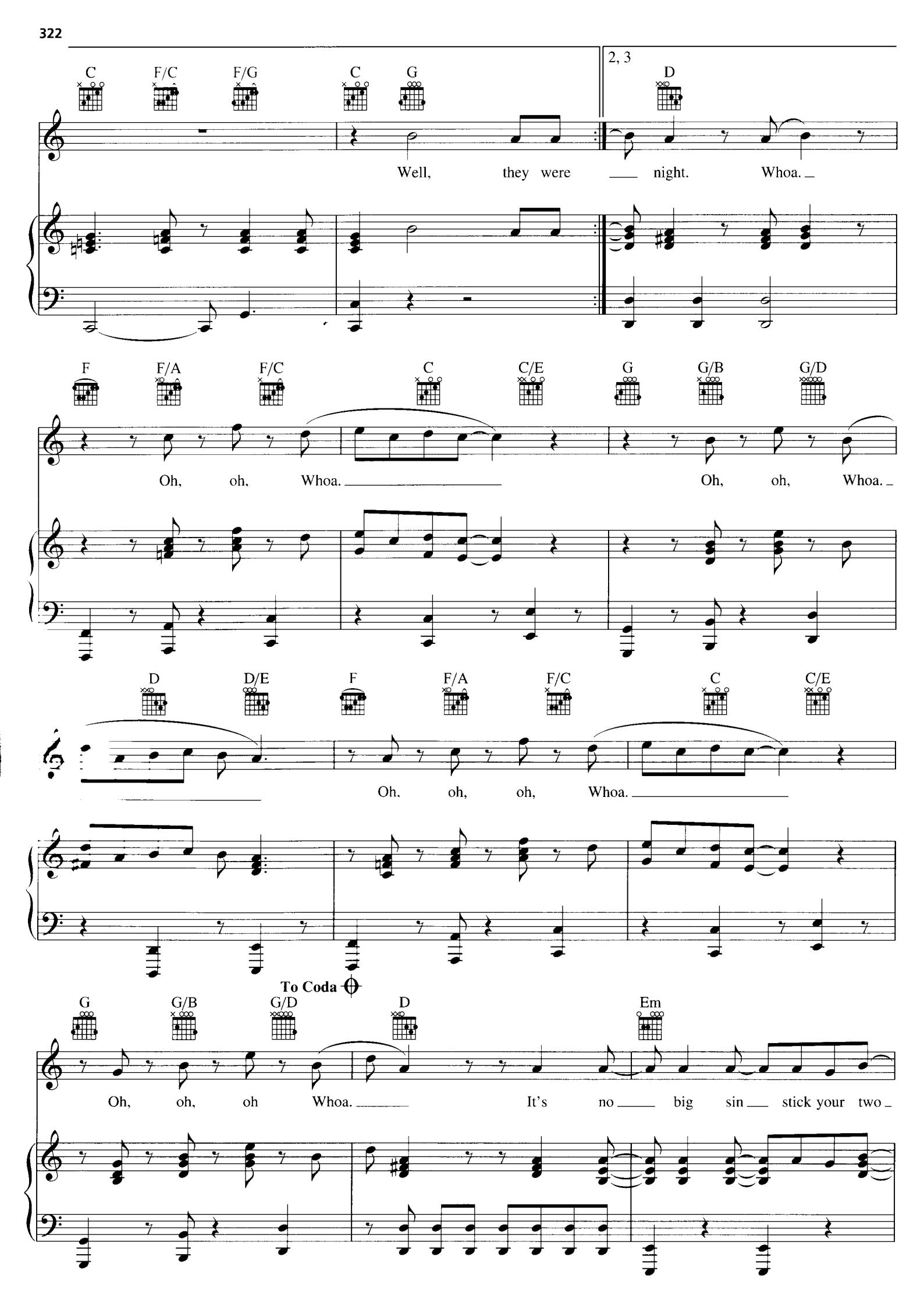
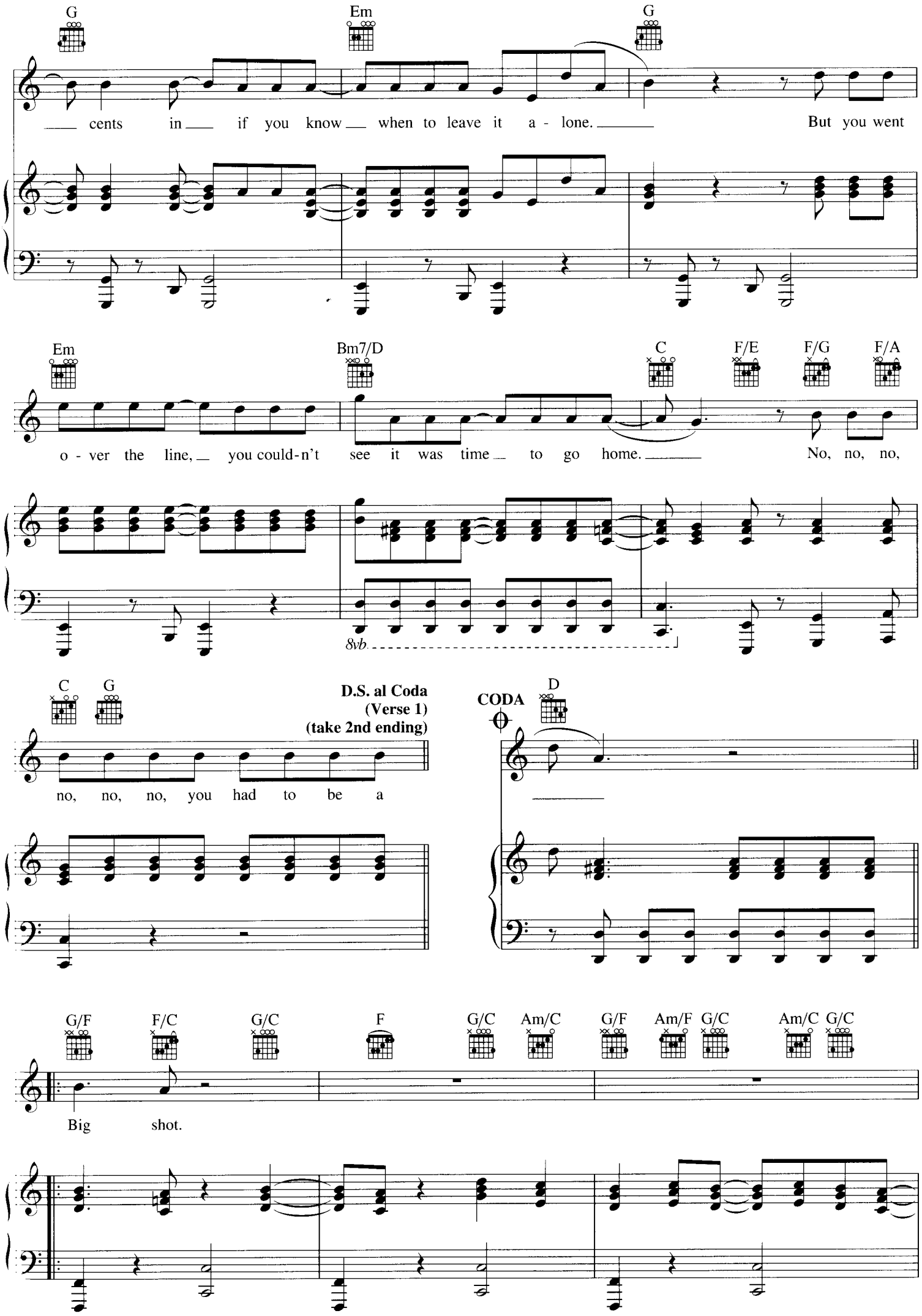
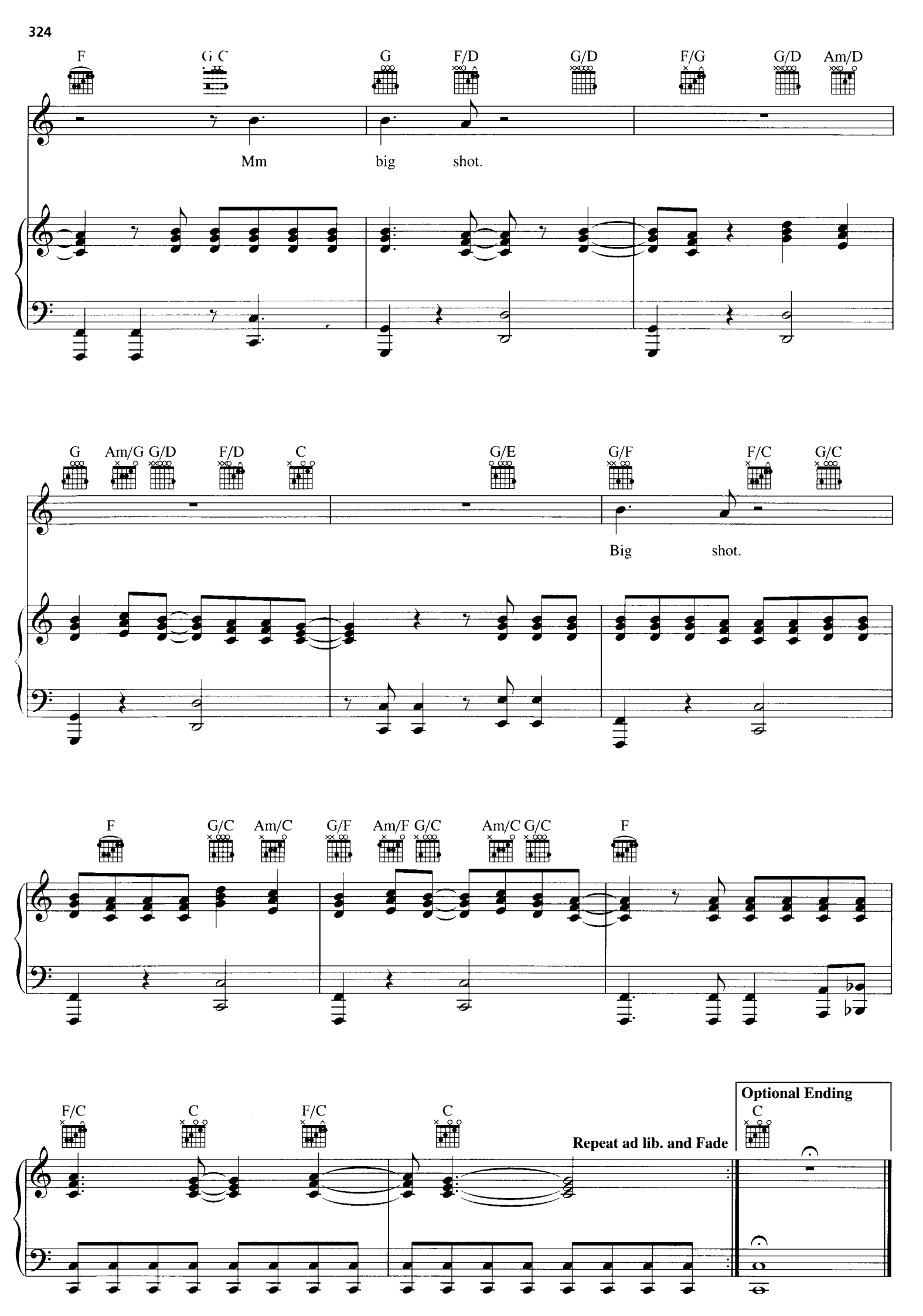

Em
D
Dom Per - ig - non in your hand and the spoon up your nose.
sto - ry of your lat - est suc - cess kept 'em so en - ter - tained.
8vb
C
F/C
C
G
Em
Ooh and when you wake up in the morn-ing with your
Aw but now you just don't re - mem-ber all the
G
Em
head on fire and your eye's too blood - y to see.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


C F/C C G G/F F/C G/C
Be-cause you had to be a big shot, didn't
Yes, yes, you had to be a big shot, didn't
F G/C F/C G/F Am/F G/C Am/C G/C F G/C
you. You had to o-pen up your mouth. You had to be a
you. You had to prove it to the crowd. You had to be a
G F/D G/D F/G G/D Am/D G Am/G G F/D
big shot didn't you. All your friends were so knocked out.
big shot didn't you. All your friends were so knocked out.
C G/E G/F F/C G/C F G/C Am/C
You had to have the last word, last night. You know what
You had to have the last word, last night, so much


G/F Am/F G/C Am/C G/C F F/C C F/C
ev - 'ry - thing's a - bout. You had to have a white hot spot -
fun to be a - round. You had to have the front page, bold
C G/D D G/D 1 D
- light, you had to be a big shot last night. Whoa.
type, you had to be a big shot last
Em G Em
G Em Bm/D

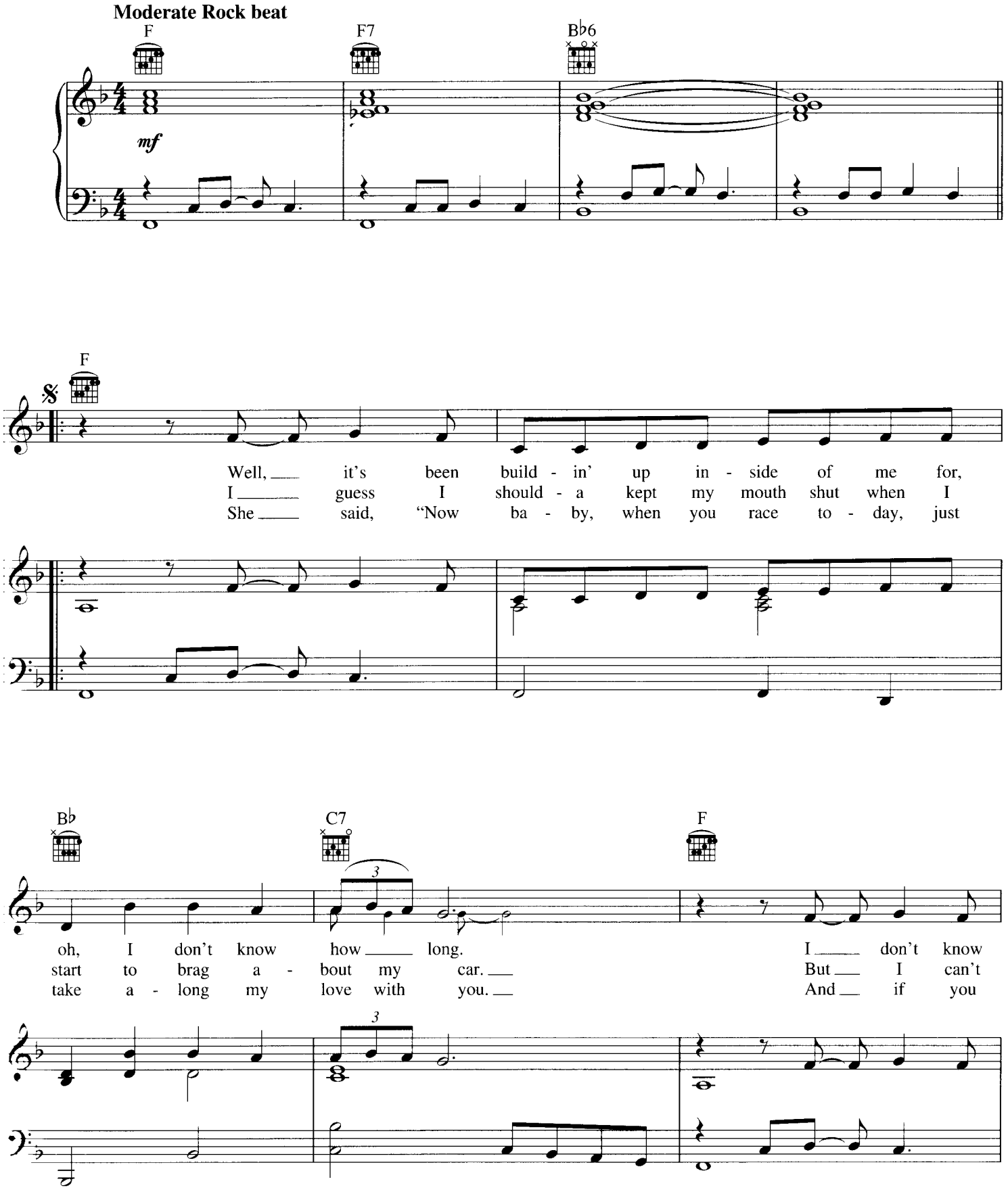

C F/C F/G C G
2, 3
D
Well, they were night. Whoa.
F F/A F/C C C/E G G/B G/D
Oh, oh, Whoa. Oh, oh, Whoa.
D D/E F F/A F/C C C/E
Oh, oh, oh, Whoa.
To Coda
G G/B G/D D Em
Oh, oh, oh Whoa. It's no big sin stick your two


G
Em
G
cents in if you know when to leave it a - lone.
But you went
Em
Bm7/D
C
F/E
F/G
F/A
o - ver the line, you could-n't see it was time to go home.
No, no, no,
8vb
C
G
D.S. al Coda
(Verse 1)
(take 2nd ending)
no, no, no, you had to be a
CODA
D
G/F
F/C
G/C
F
G/C
Am/C
G/F
Am/F
G/C
Am/C
G/C
Big shot.


F
G C
G
F/D
G/D
F/G
G/D
Am/D
Mm
big
shot.
G
Am/G
G/D
F/D
C
G/E
G/F
F/C
G/C
Big
shot.
F
G/C
Am/C
G/F
Am/F
G/C
Am/C
G/C
F
F/C
C
F/C
C
Repeat ad lib. and Fade
Optional Ending
C

DON'T WORRY BABY

Words and Music by BRIAN WILSON
and ROGER CHRISTIAN



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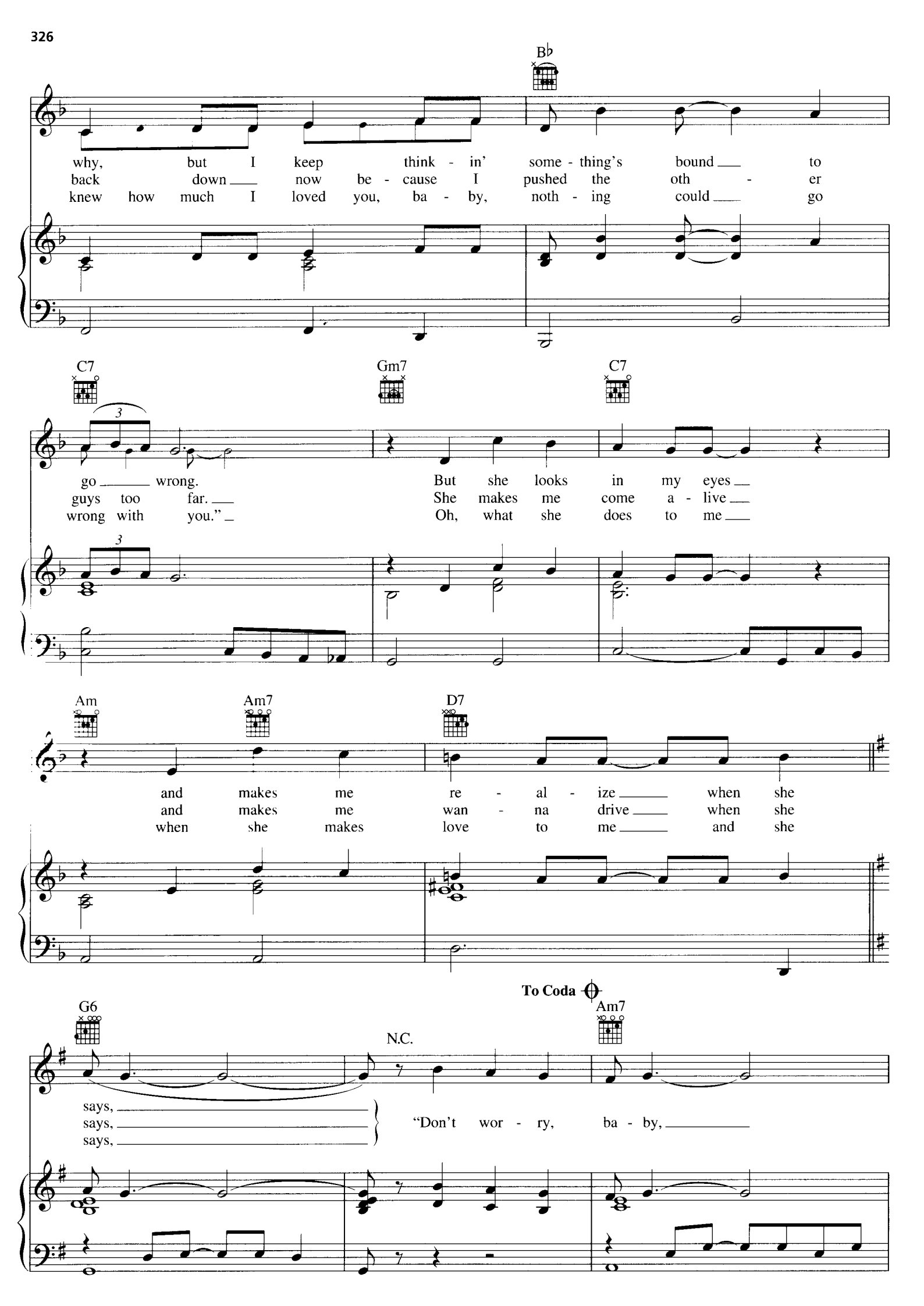
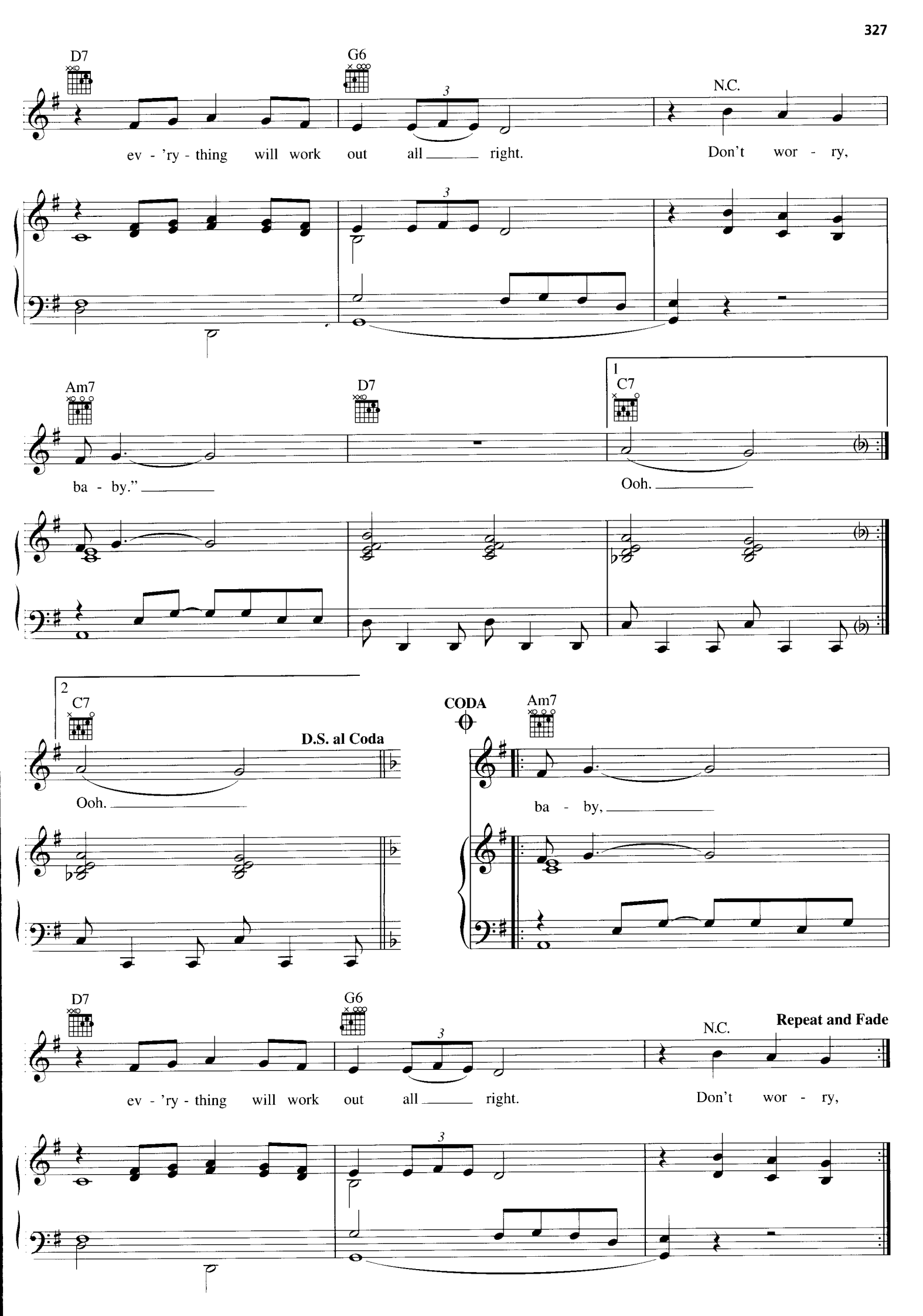
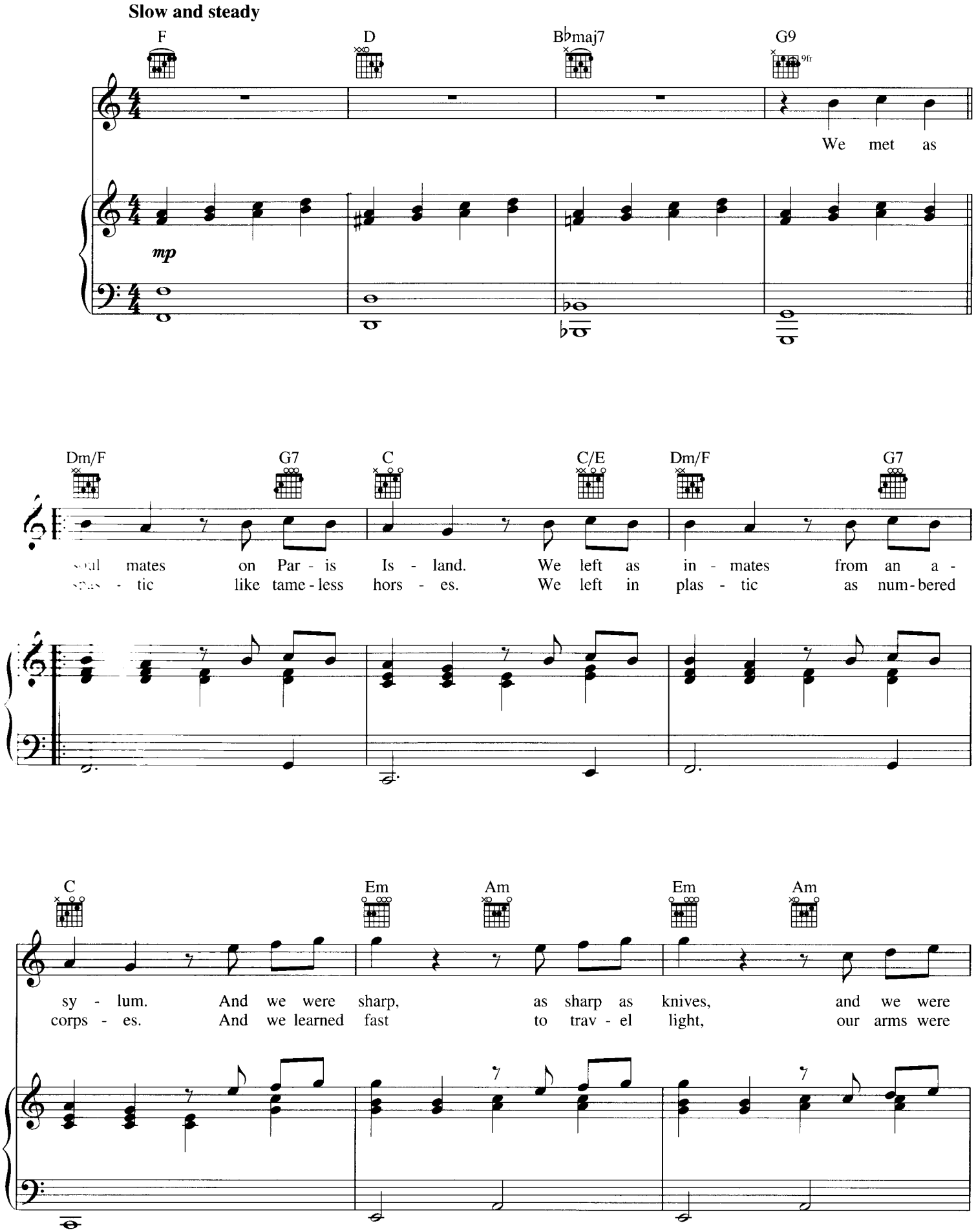

B♭
why, but I keep think - in' some - thing's bound to
back down now be - cause I pushed the oth - er
knew how much I loved you, ba - by, noth - ing could go
C7
Gm7
C7
go wrong. But she looks in my eyes
guys too far. She makes me come a - live
wrong with you." Oh, what she does to me
Am
Am7
D7
and makes me re - al - ize when she
and makes me wan - na drive when she
when she makes love to me and she
To Coda
G6
N.C.
Am7
says,
says,
says,
"Don't wor - ry, ba - by,


D7
G6
N.C.
ev - 'ry - thing will work out all right.
Don't wor - ry,
Am7
D7
1
C7
ba - by."
Ooh.
2
C7
D.S. al Coda
Ooh.
CODA
Am7
ba - by,
D7
G6
N.C.
Repeat and Fade
ev - 'ry - thing will work out all right.
Don't wor - ry,

GOODNIGHT SAIGON

Words and Music by
BILLY JOEL



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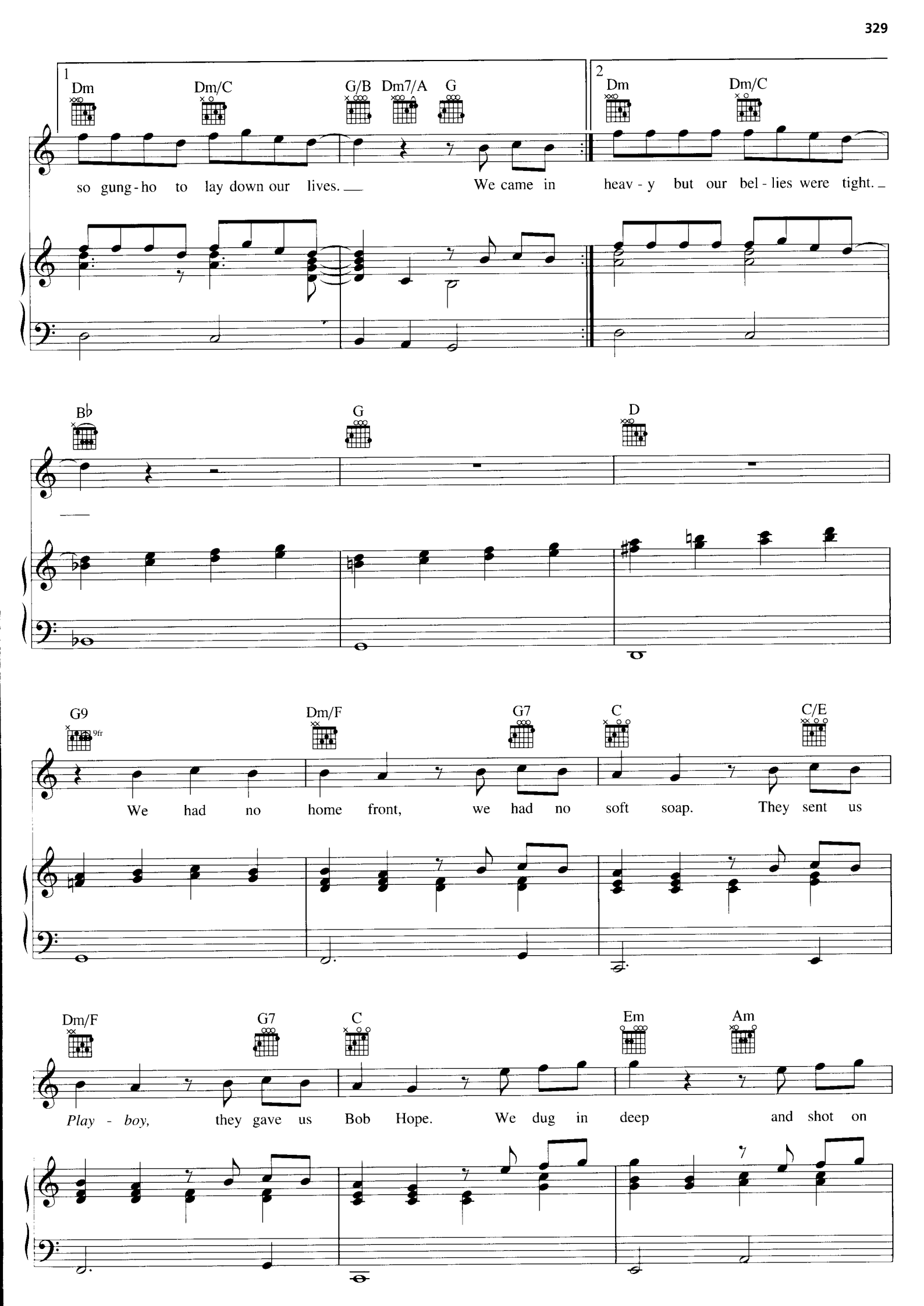
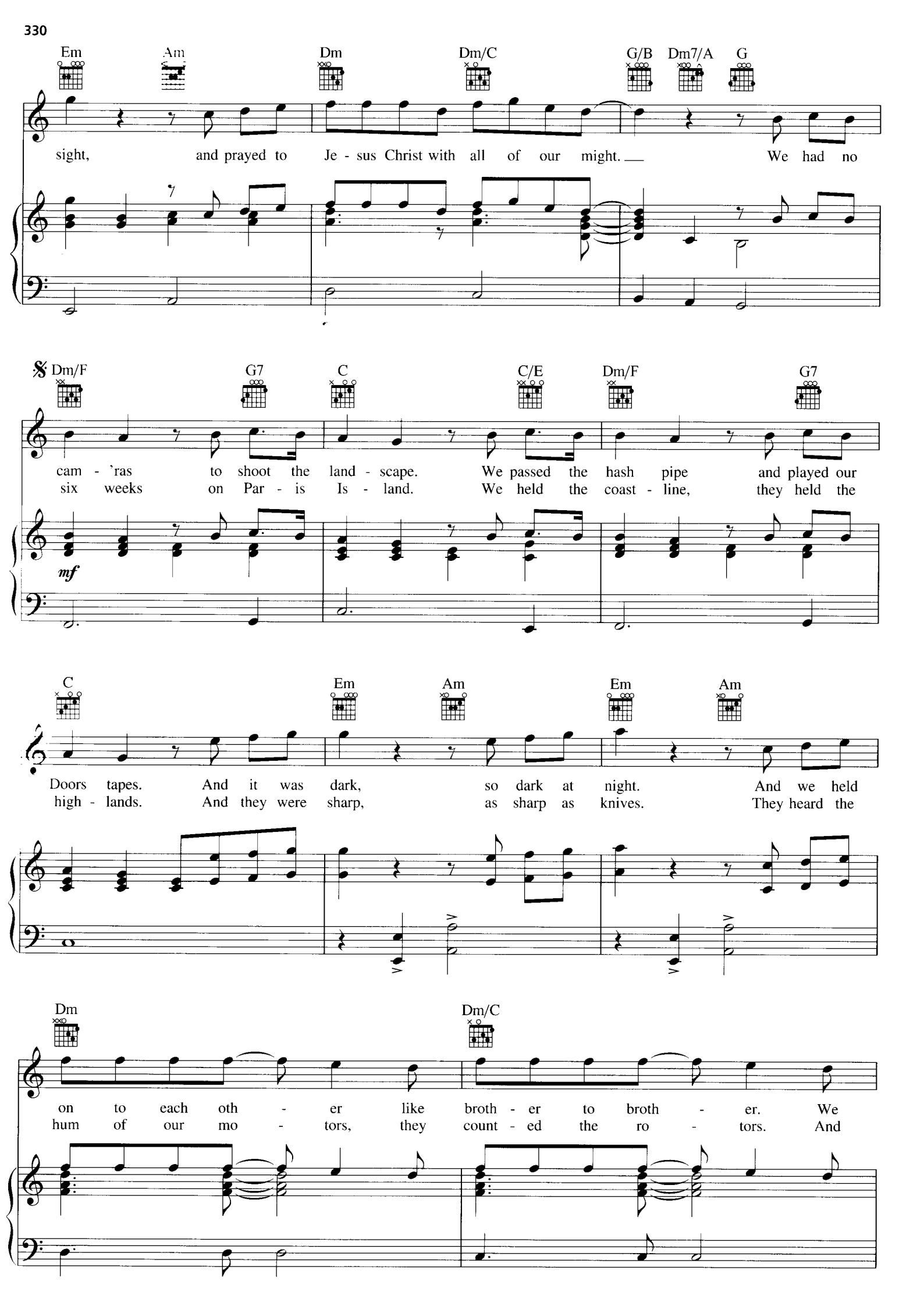
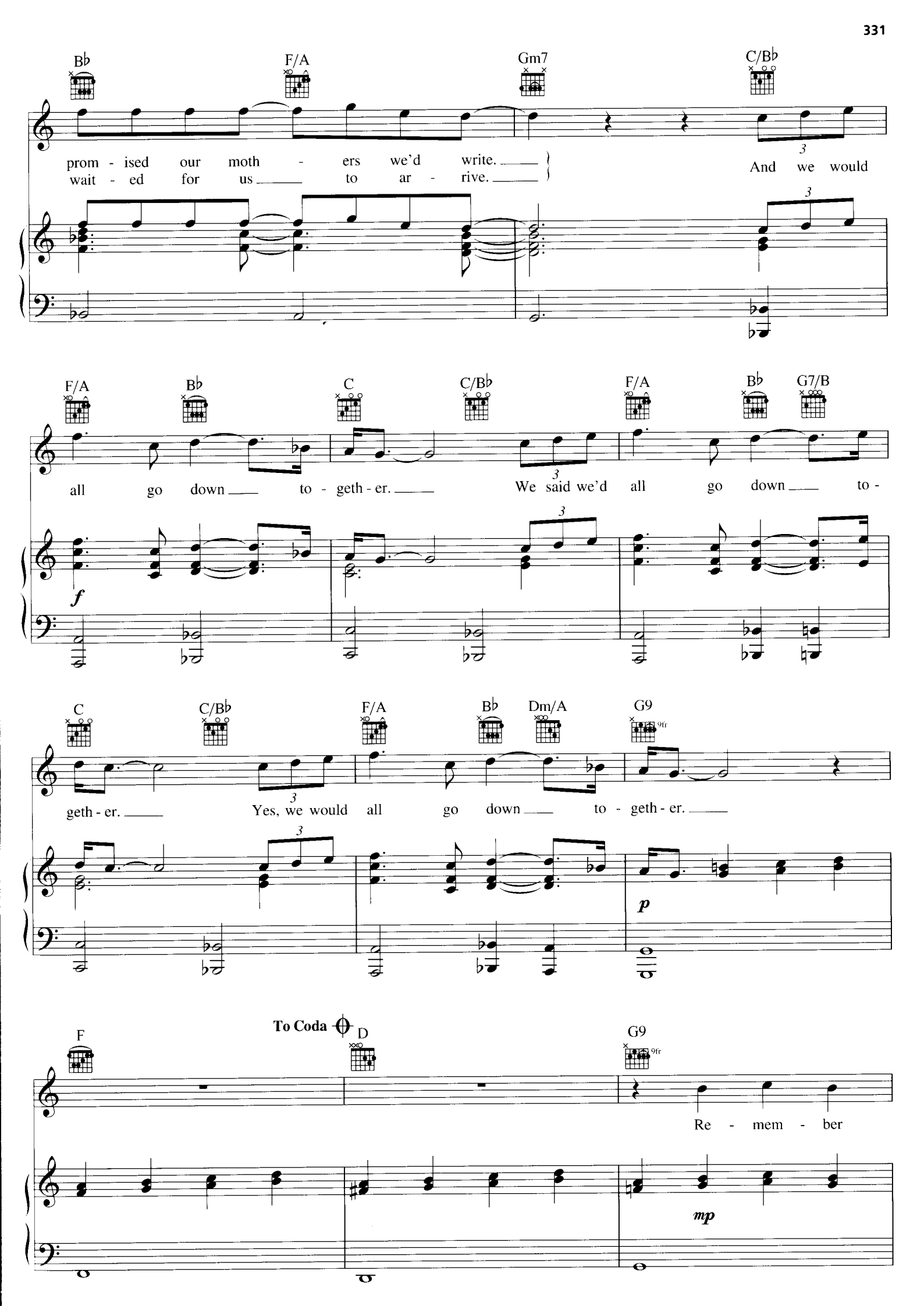
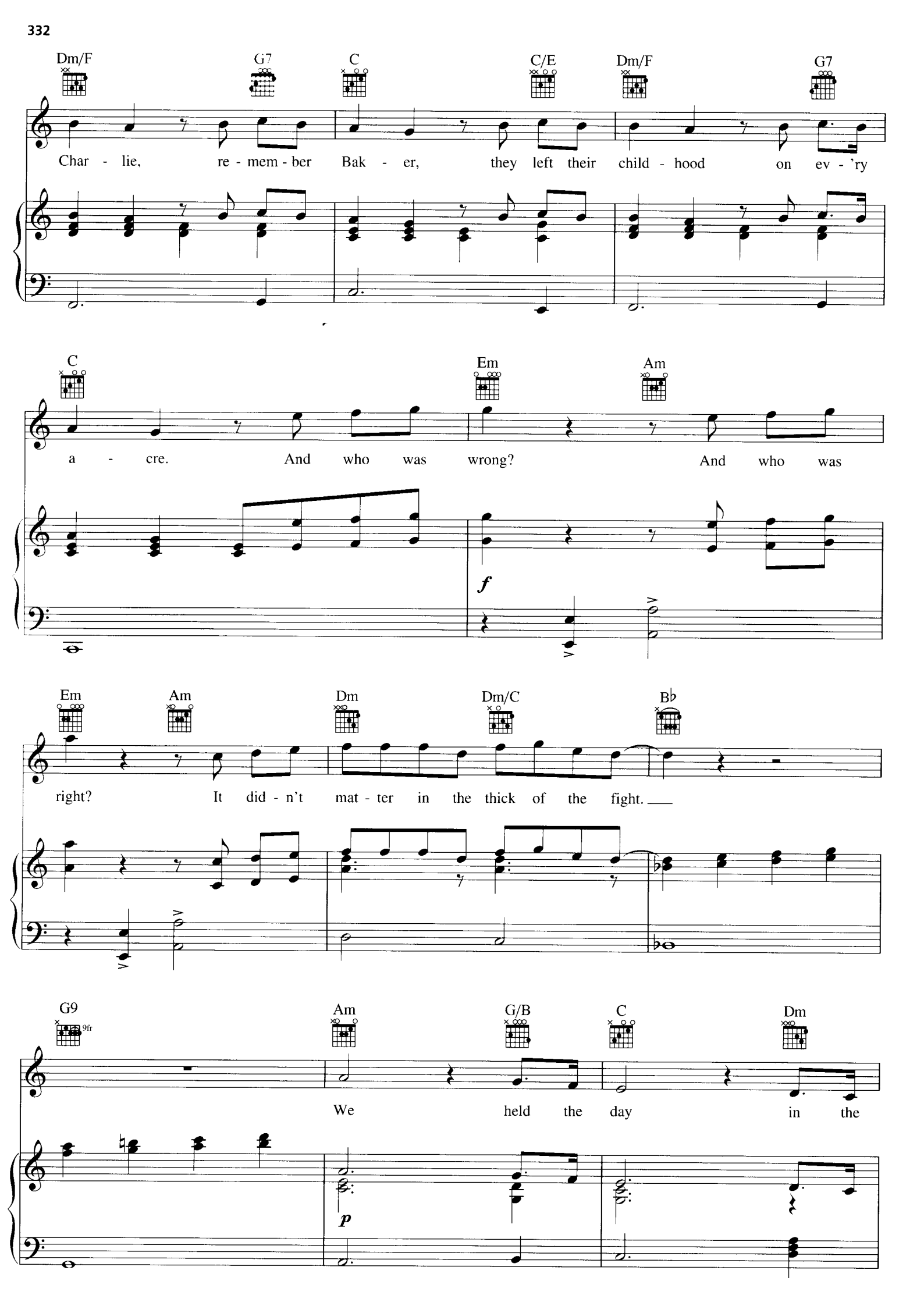
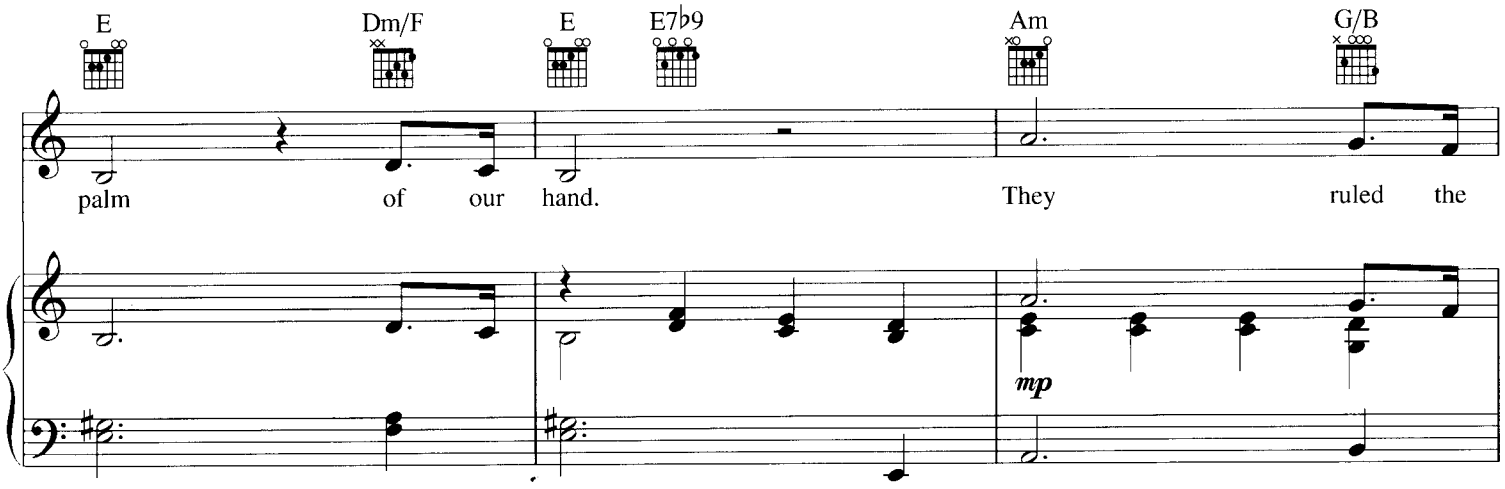
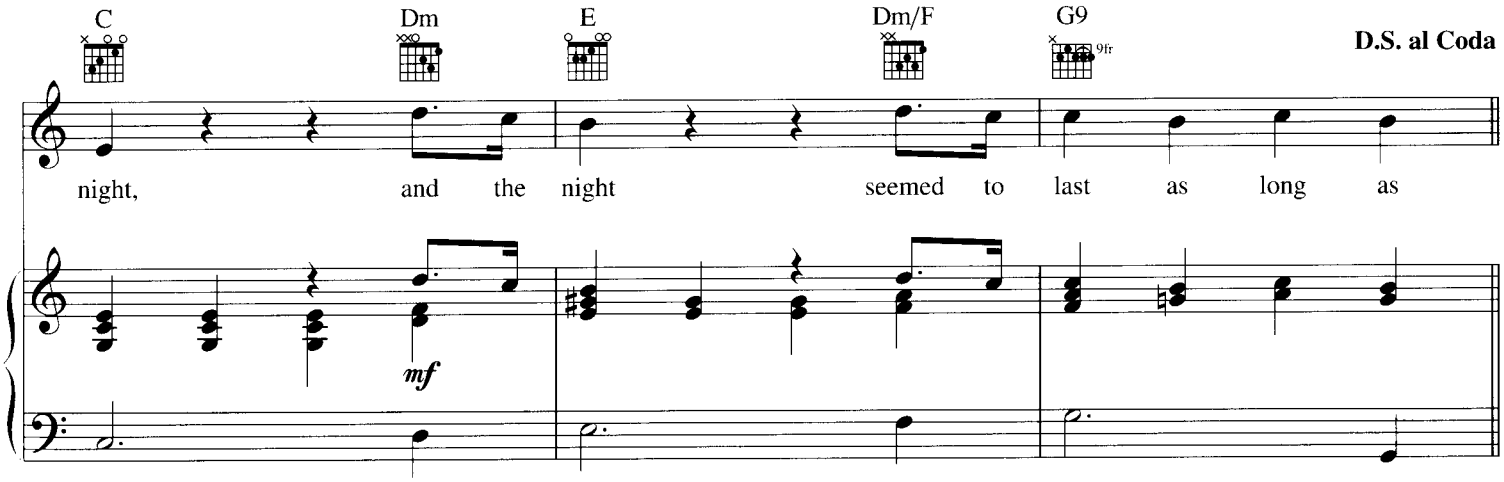

1
Dm
Dm/C
G/B
Dm7/A
G
so gung-ho to lay down our lives.
We came in
2
Dm
Dm/C
heav-y but our bel-lies were tight.
B♭
G
D
G9
9fr
Dm/F
G7
C
C/E
We had no home front, we had no soft soap. They sent us
Dm/F
G7
C
Em
Am
Play-boy, they gave us Bob Hope. We dug in deep and shot on

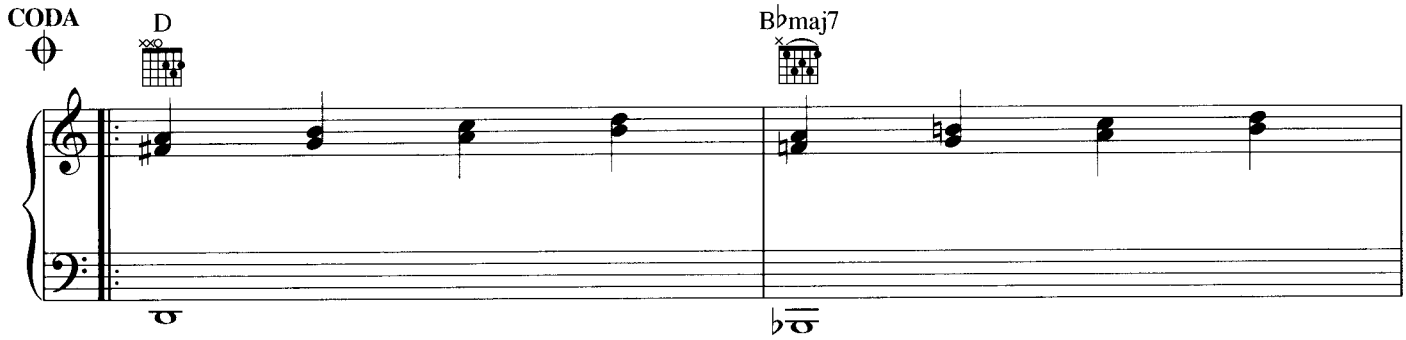

Em
Am
Dm
Dm/C
G/B
Dm7/A
G
sight, and prayed to Je - sus Christ with all of our might. We had no
Dm/F
G7
C
C/E
Dm/F
G7
cam - 'ras to shoot the land - scape. We passed the hash pipe and played our
six weeks on Par - is Is - land. We held the coast - line, they held the
mf
C
Em
Am
Em
Am
Doors tapes. And it was dark, so dark at night. And we held
high - lands. And they were sharp, as sharp as knives. They heard the
Dm
Dm/C
on to each oth - er like broth - er to broth - er. We
hum of our mo - tors, they count - ed the ro - tors. And

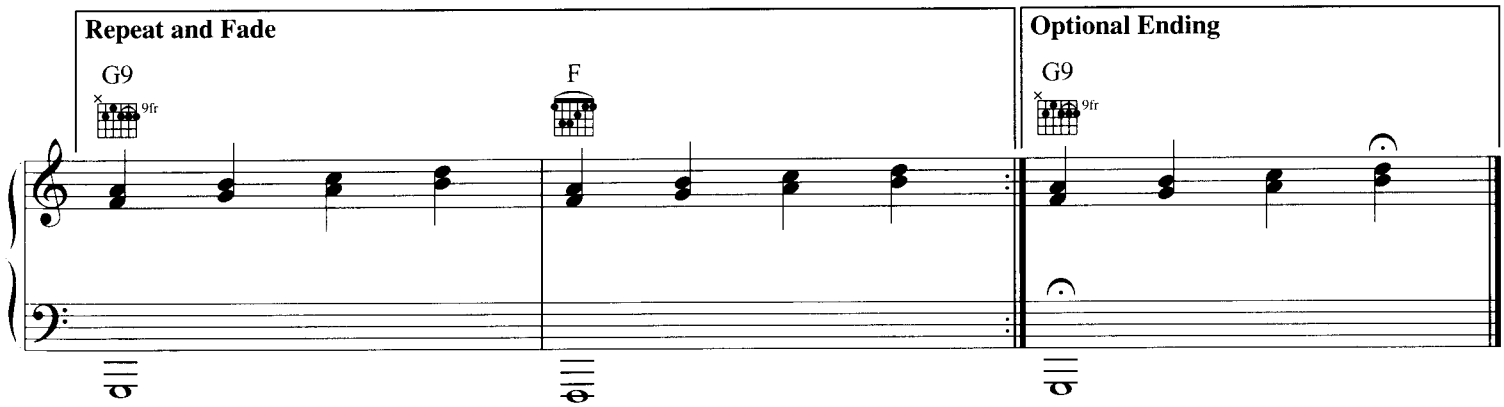

B♭
F/A
Gm7
C/B♭
prom - ised our moth - ers we'd write.
wait - ed for us to ar - rive.
And we would
F/A
B♭
C
C/B♭
F/A
B♭
G7/B
all go down to - geth - er.
We said we'd all go down to -
f
C
C/B♭
F/A
B♭
Dm/A
G9
9fr
geth - er.
Yes, we would all go down to - geth - er.
p
To Coda
F
D
G9
9fr
Re - mem - ber
mp


Dm/F
G7
C
C/E
Dm/F
G7
Char - lie, re - mem - ber Bak - er, they left their child - hood on ev - 'ry
C
Em
Am
a - cre. And who was wrong? And who was
f
Em
Am
Dm
Dm/C
B♭
right? It did - n't mat - ter in the thick of the fight.
G9
9fr
Am
G/B
C
Dm
We held the day in the
p


E
Dm/F
E
E7♭9
Am
G/B
palm of our hand. They ruled the
mp

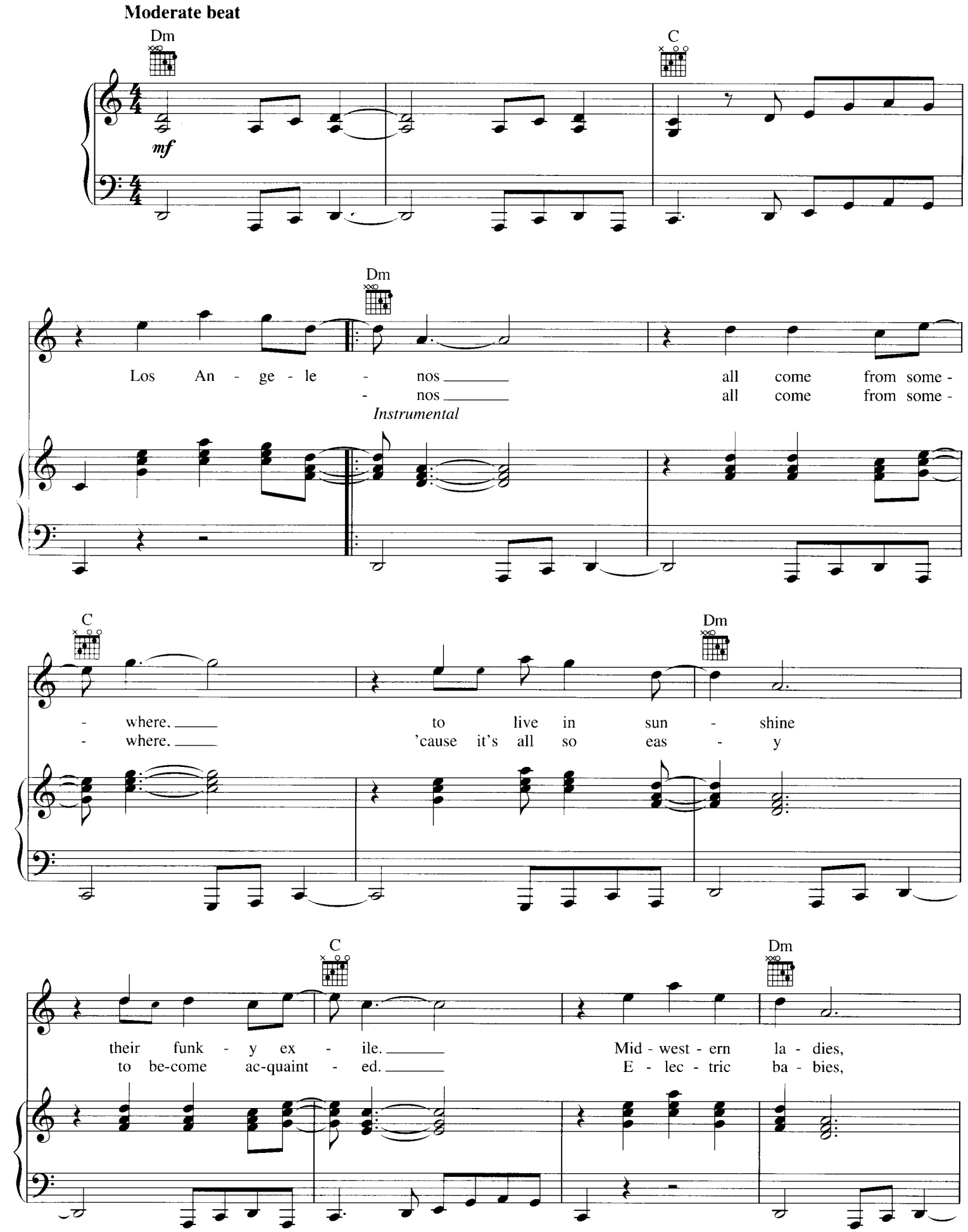

C
Dm
E
Dm/F
G9
9fr
D.S. al Coda
night, and the night seemed to last as long as
mf


CODA
D
B♭maj7


Repeat and Fade
G9
9fr
F
Optional Ending
G9
9fr

LOS ANGELENOS

Words and Music by
BILLY JOEL



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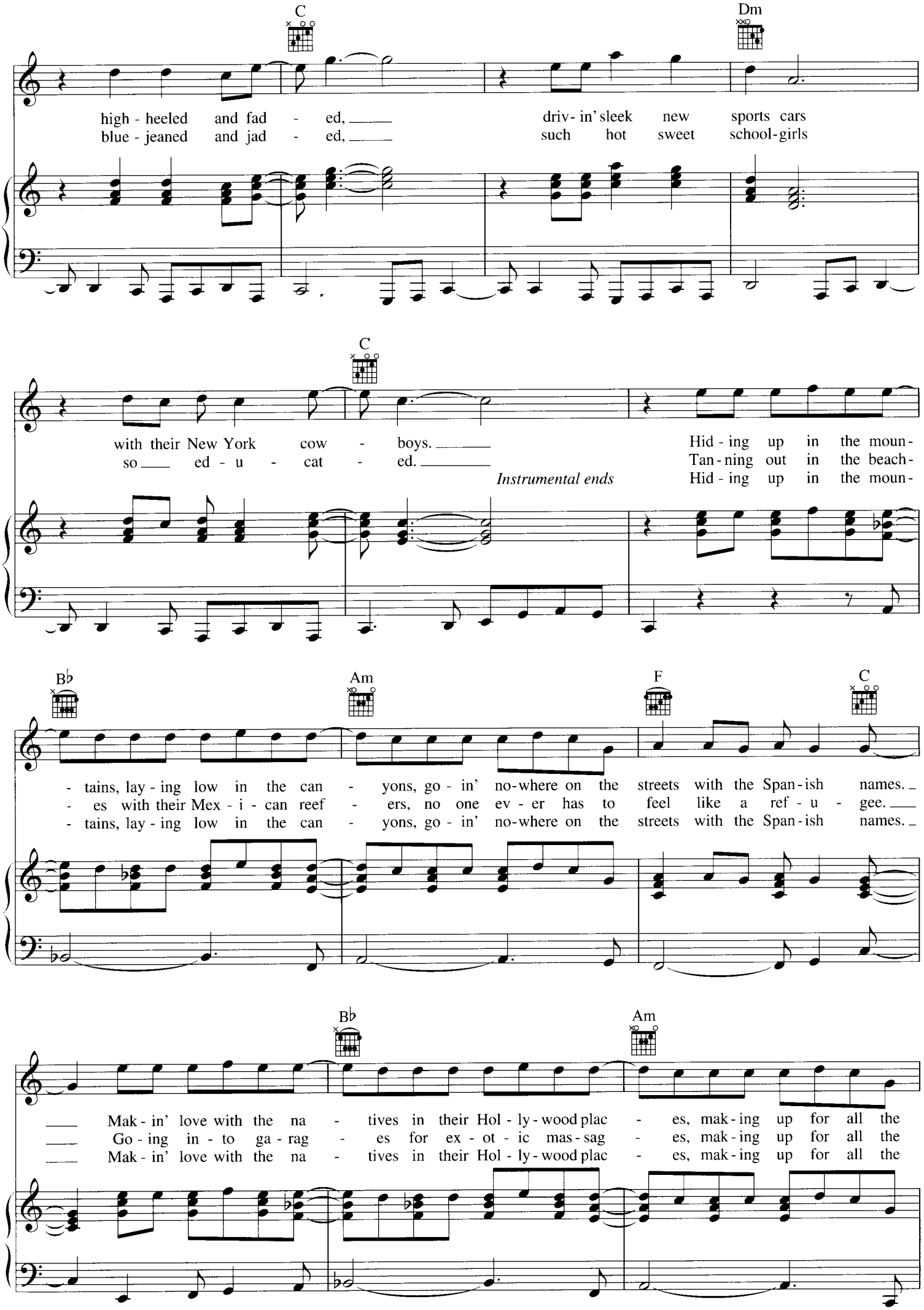
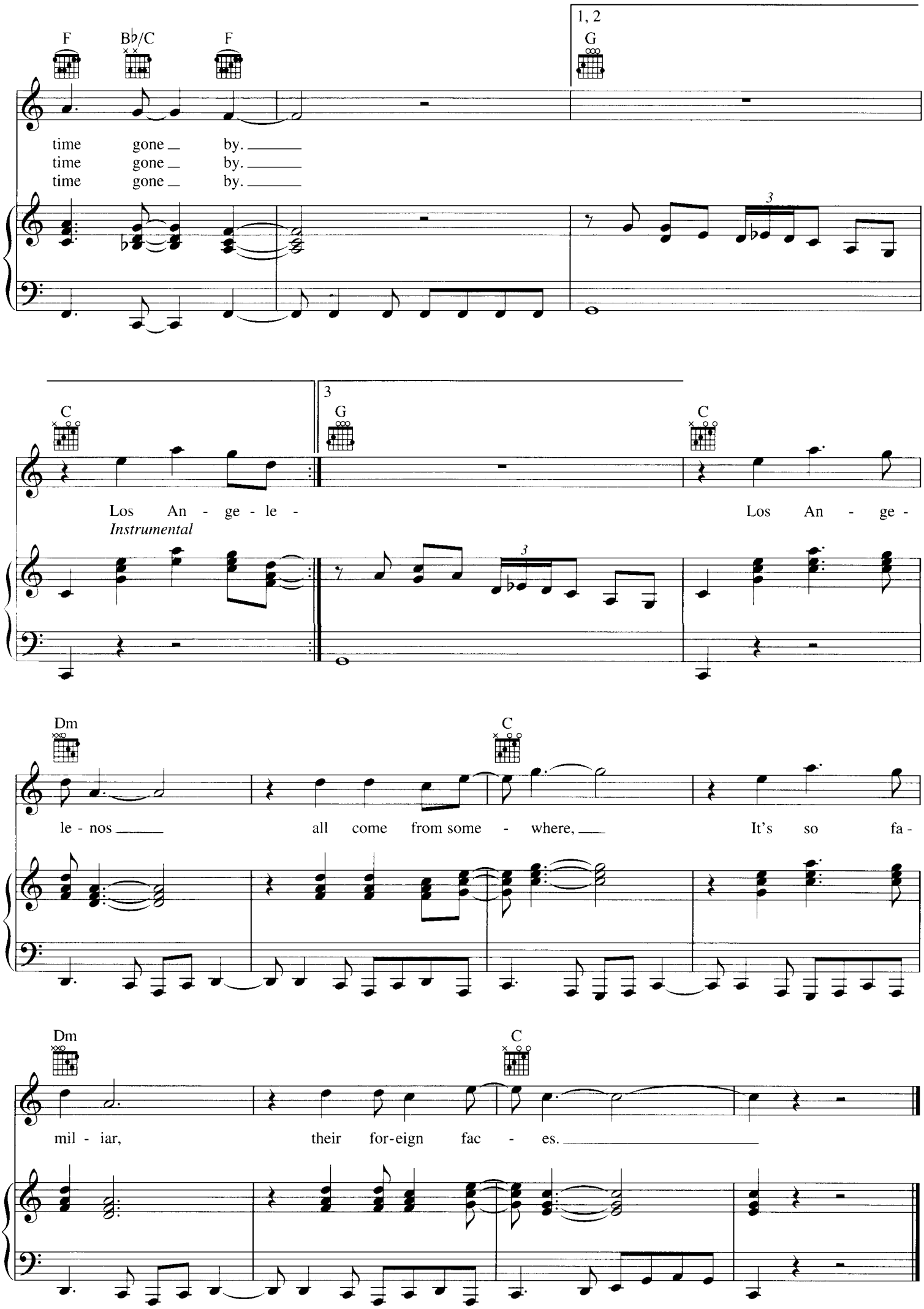
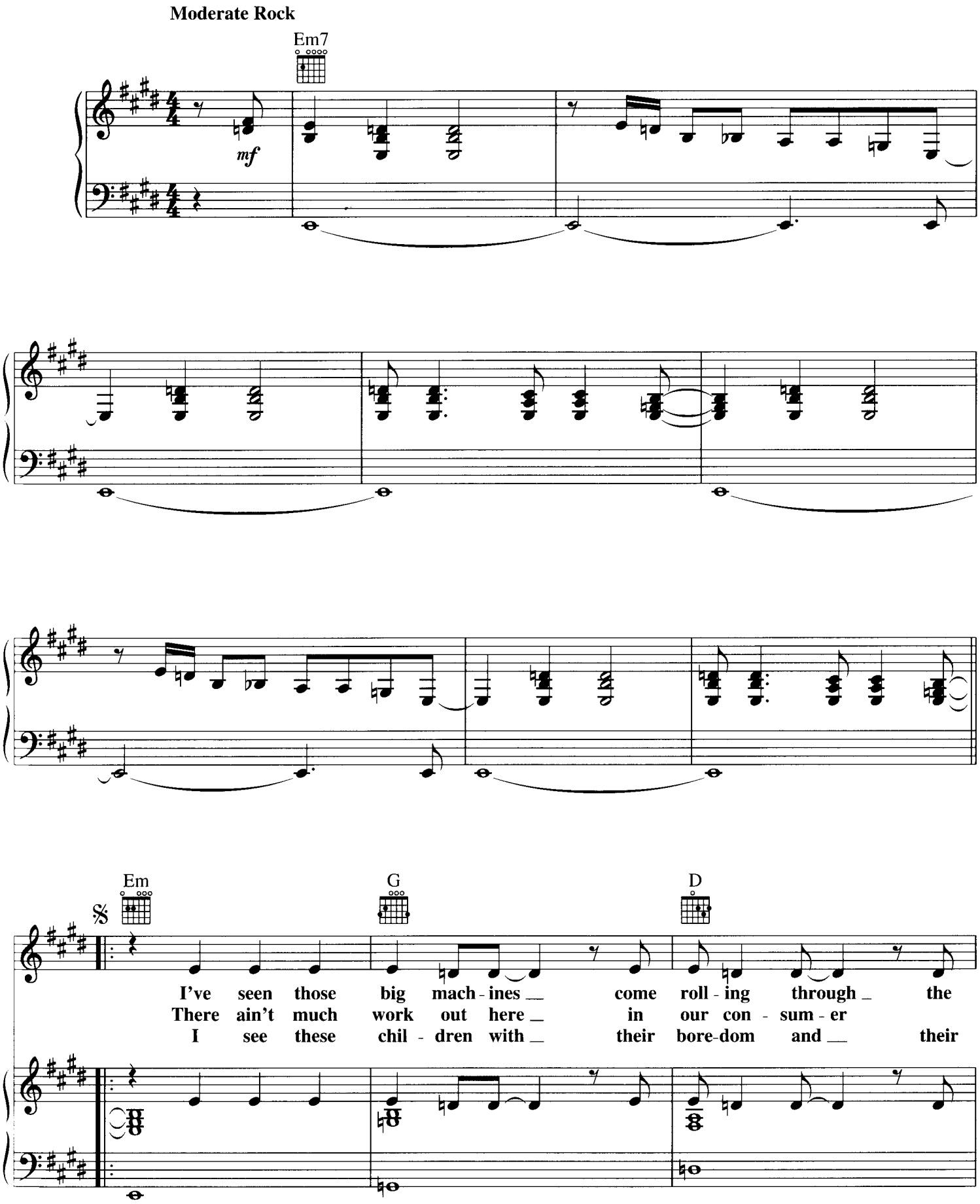

C
Dm
high - heeled and fad - ed, driv - in' sleek new sports cars
blue - jeaned and jad - ed, such hot sweet school-girls
C
with their New York cow - boys. Hid - ing up in the moun-
so ed - u - cat - ed. Tan - ning out in the beach-
Instrumental ends
Hid - ing up in the moun-
B♭
Am
F
C
- tains, lay - ing low in the can - yons, go - in' no-where on the streets with the Span - ish names.
- es with their Mex - i - can reef - ers, no one ev - er has to feel like a ref - u - gee.
- tains, lay - ing low in the can - yons, go - in' no-where on the streets with the Span - ish names.
B♭
Am
Mak - in' love with the na - tives in their Hol - ly - wood plac - es, mak - ing up for all the
Go - ing in - to ga - rag - es for ex - ot - ic mas - sag - es, mak - ing up for all the
Mak - in' love with the na - tives in their Hol - ly - wood plac - es, mak - ing up for all the


F
B♭/C
F
1, 2
G
time gone by.
time gone by.
time gone by.
C
3
G
C
Los An - ge - le -
Los An - ge -
Instrumental
Dm
C
le - nos all come from some - where, It's so fa -
Dm
C
mil - iar, their for-eign fac - es.

NO MAN'S LAND

Words and Music by
BILLY JOEL



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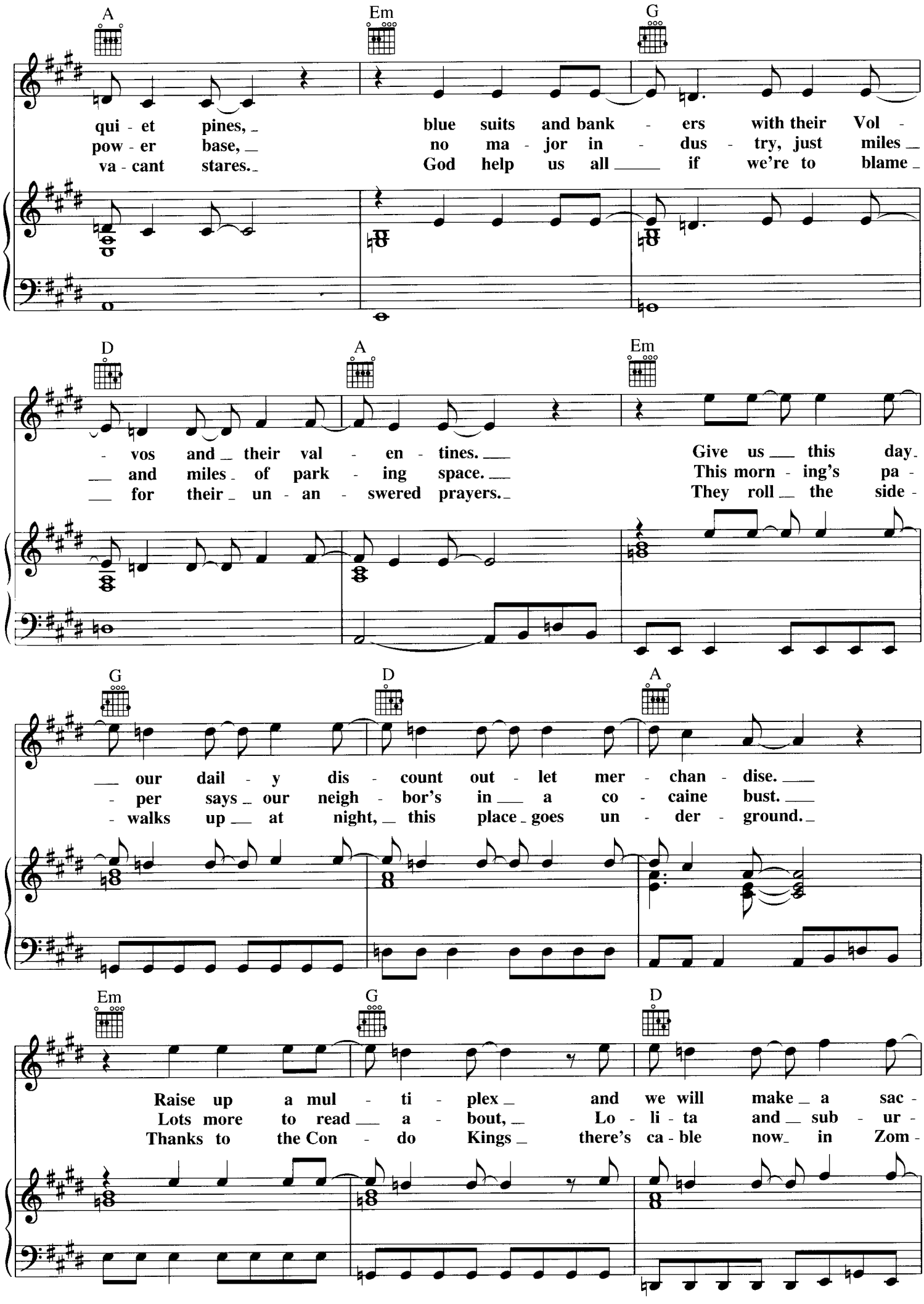
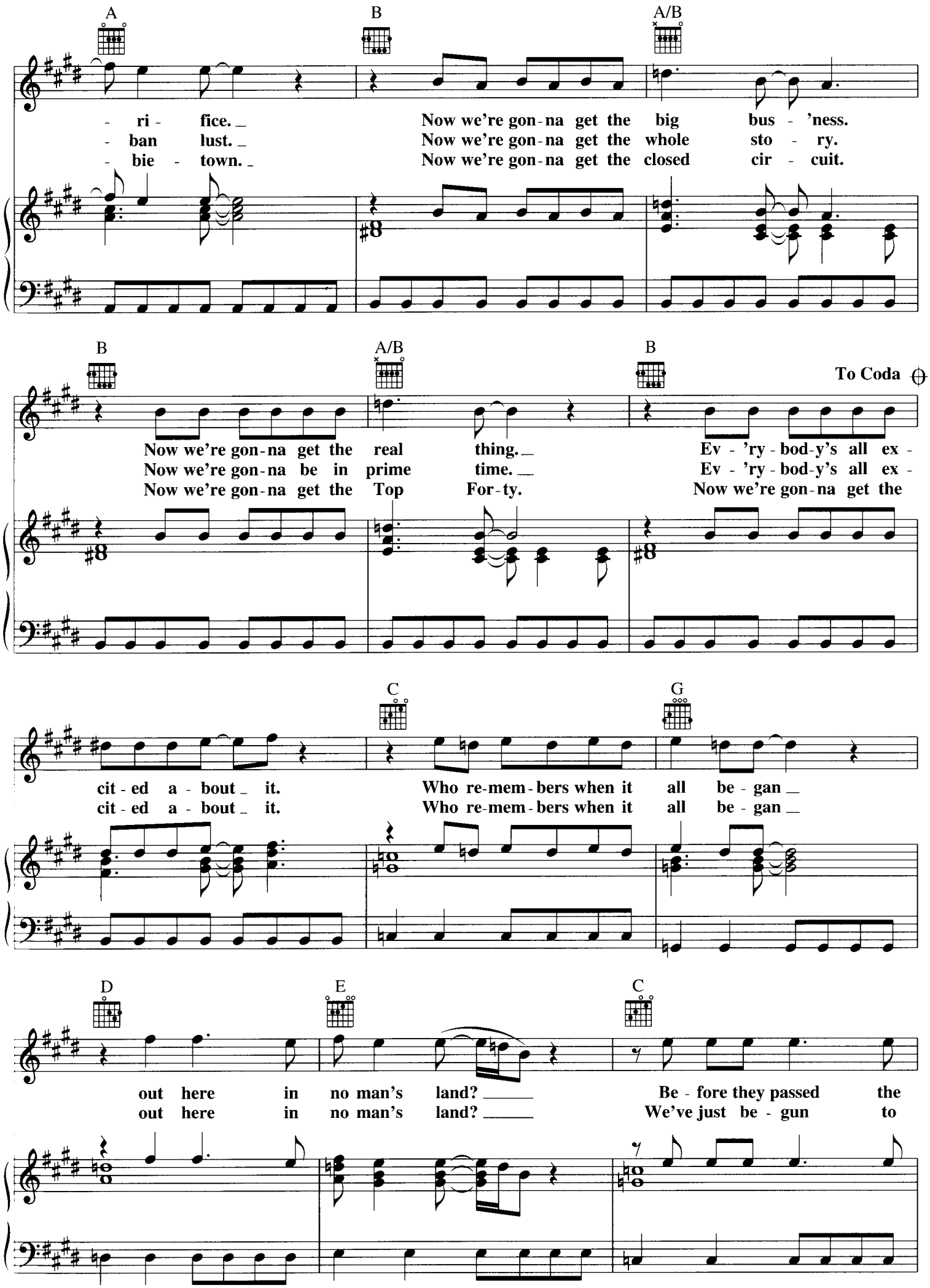
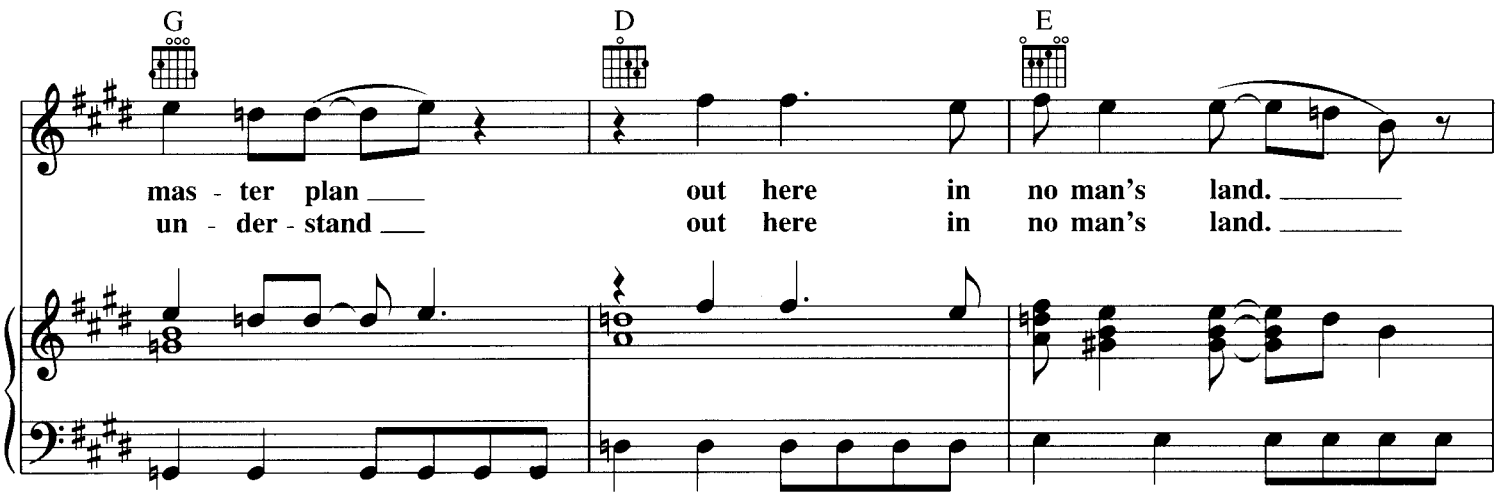
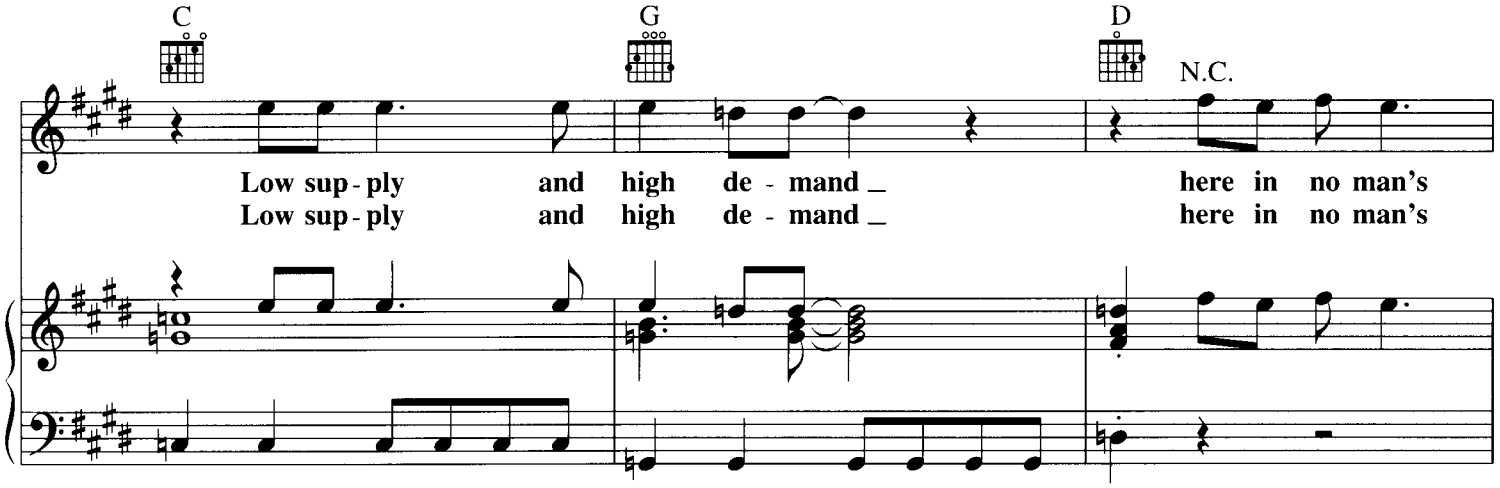
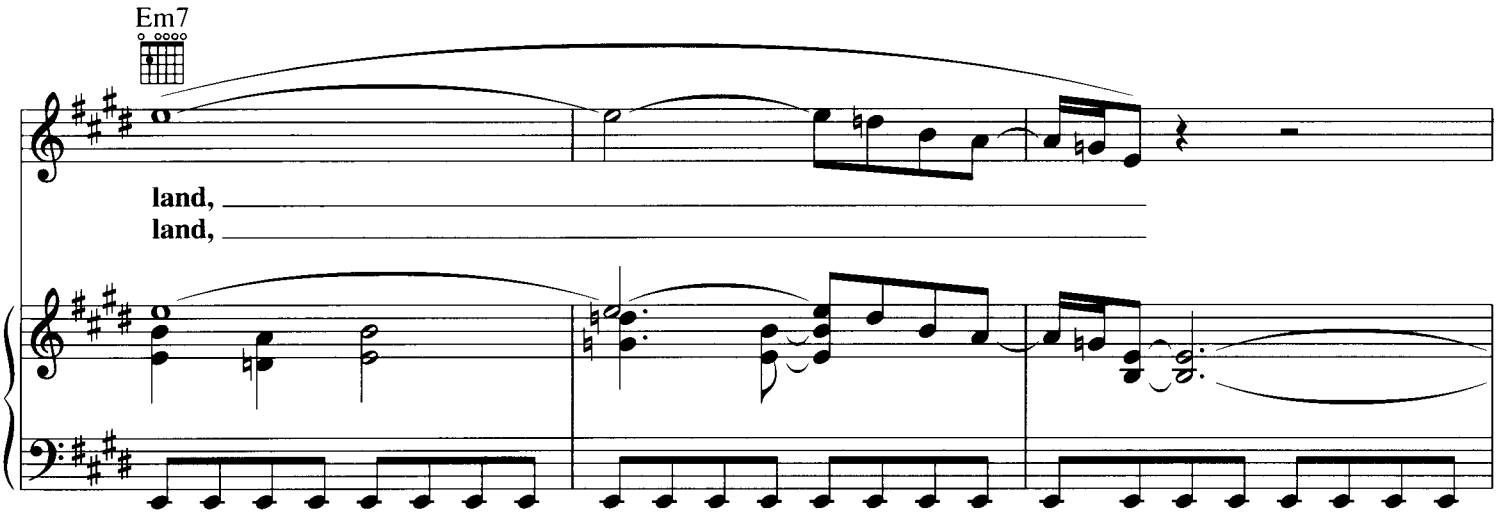
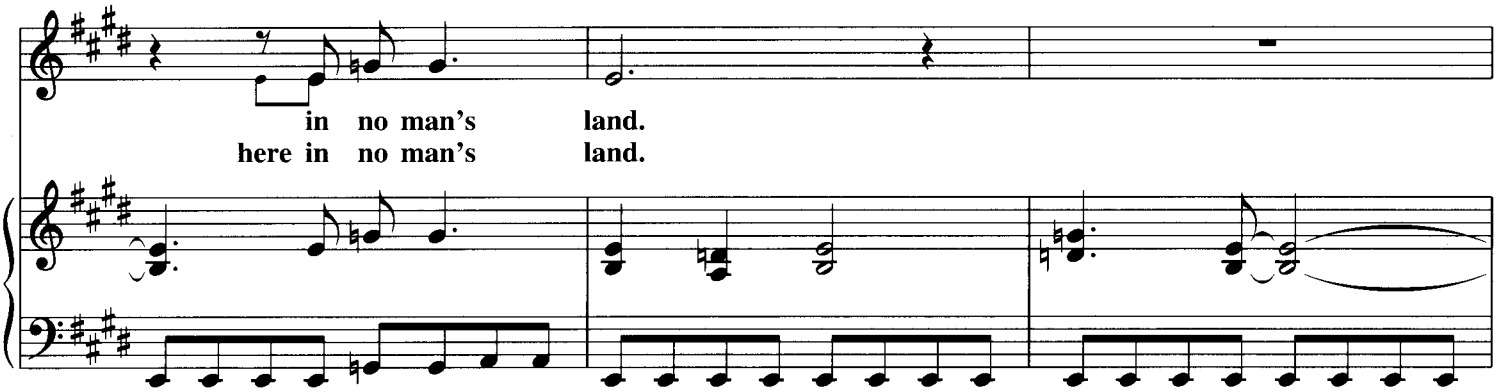

A
Em
G
qui - et pines, blue suits and bank - ers with their Vol -
pow - er base, no ma - jor in - dus - try, just miles
va - cant stares. God help us all if we're to blame
D
A
Em
- vos and their val - en - tines. Give us this day.
and miles of park - ing space. This morn - ing's pa -
for their un - an - swered prayers. They roll the side -
G
D
A
our dail - y dis - count out - let mer - chan - dise.
- per says our neigh - bor's in a co - caine bust.
- walks up at night, this place goes un - der - ground.
Em
G
D
Raise up a mul - ti - plex and we will make a sac -
Lots more to read a - bout, Lo - li - ta and sub - ur -
Thanks to the Con - do Kings there's ca - ble now in Zom -

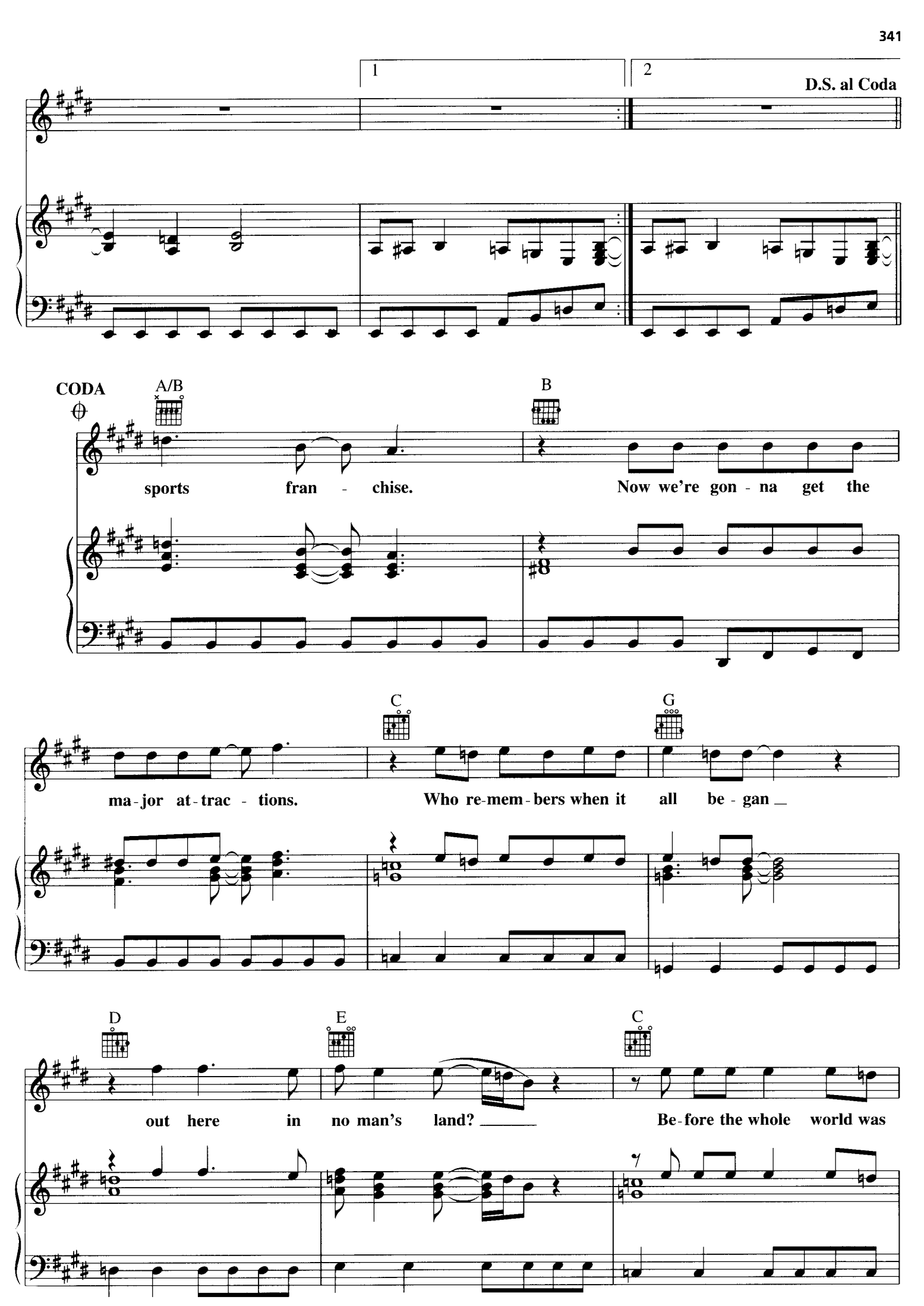

A
B
A/B
- ri - fice. Now we're gon-na get the big bus - 'ness.
- ban lust. Now we're gon-na get the whole sto - ry.
- bie - town. Now we're gon-na get the closed cir - cuit.
B
A/B
B
To Coda
Now we're gon-na get the real thing. Ev - 'ry - bod-y's all ex -
Now we're gon-na be in prime time. Ev - 'ry - bod-y's all ex -
Now we're gon-na get the Top For-ty. Now we're gon-na get the
C
G
cit - ed a - bout it. Who re-mem-bers when it all be - gan
cit - ed a - bout it. Who re-mem-bers when it all be - gan
D
E
C
out here in no man's land? Be - fore they passed the
out here in no man's land? We've just be - gun to

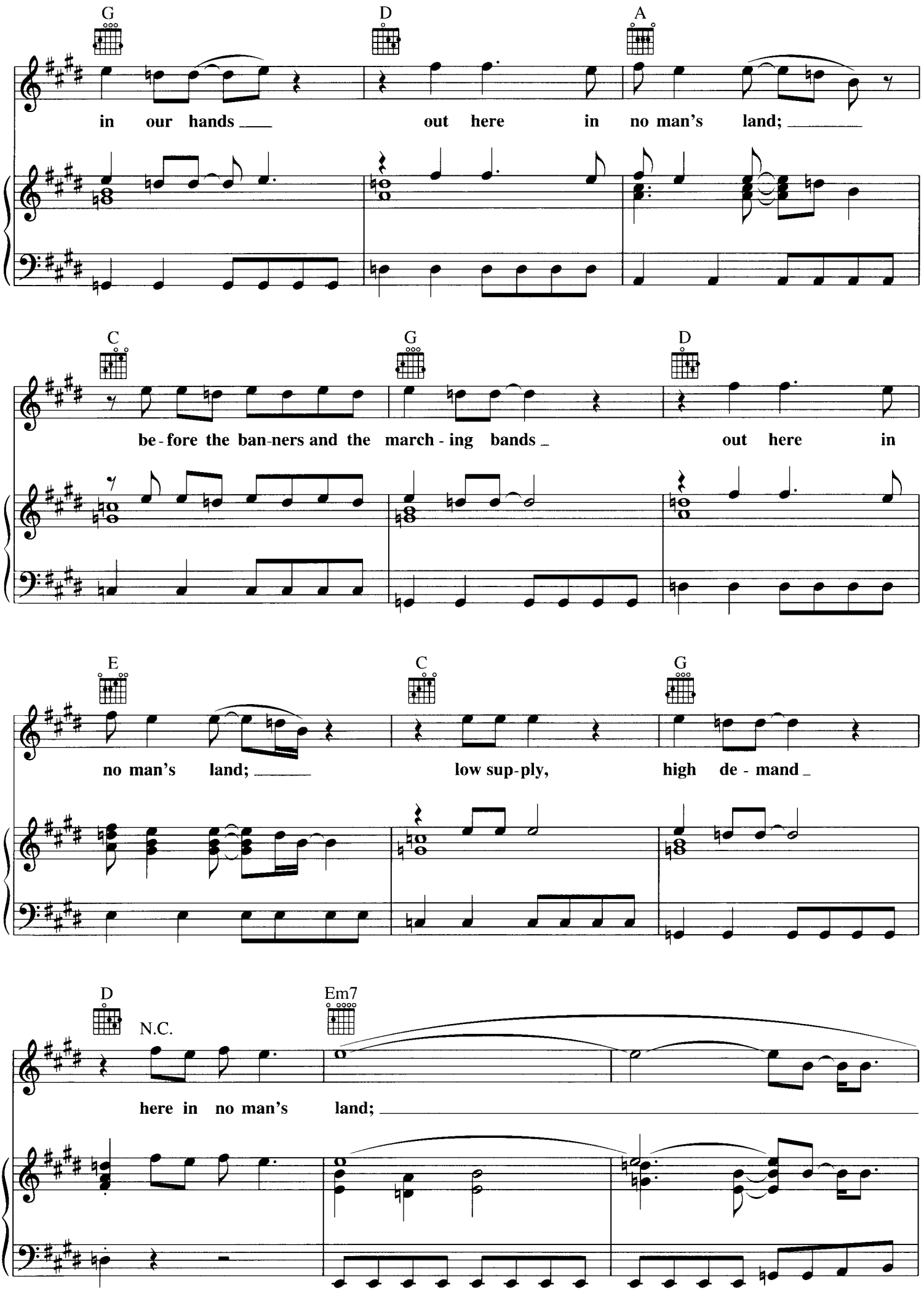

G
D
E
mas - ter plan
out here in no man's land.
un - der - stand
out here in no man's land.

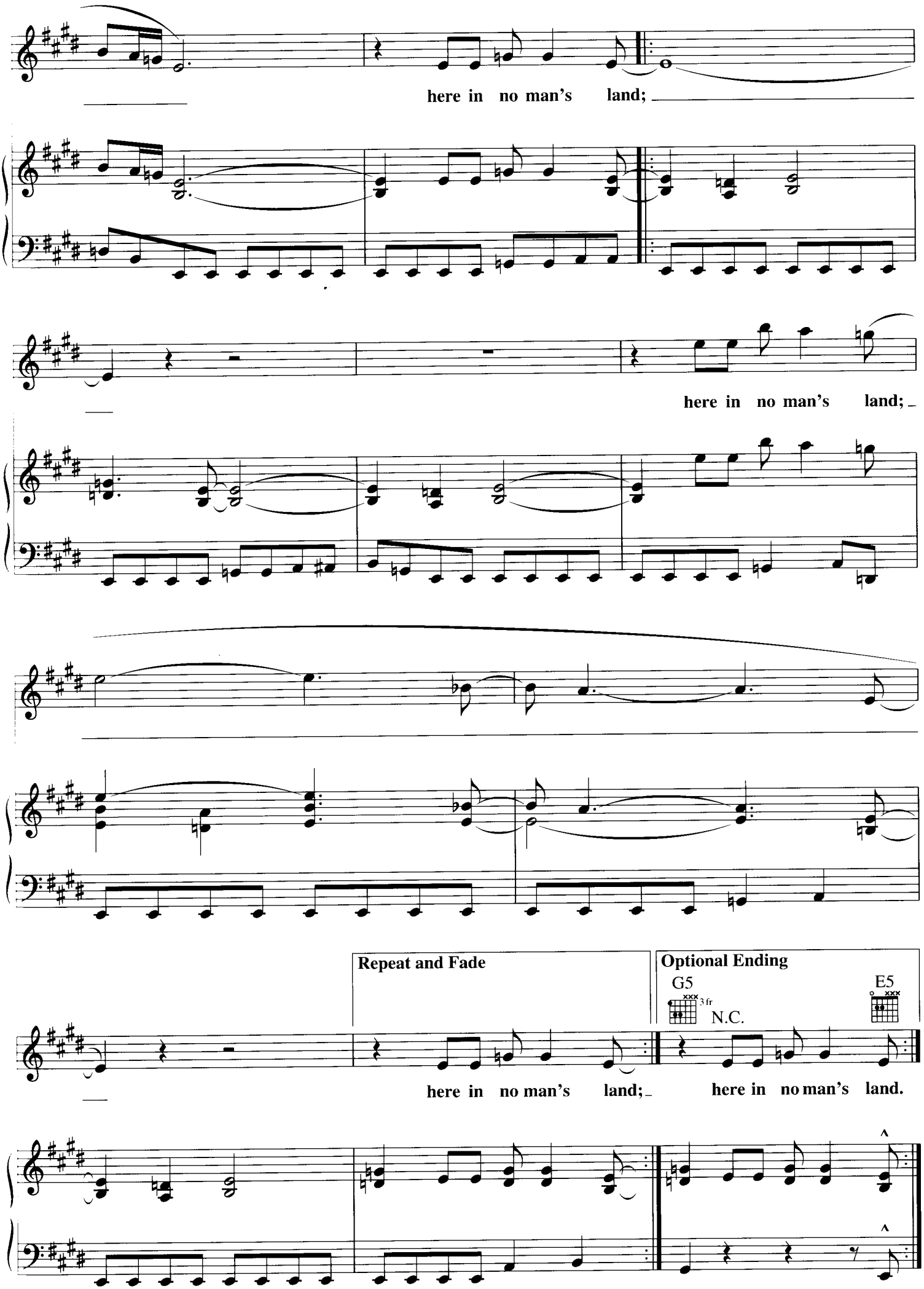

C
G
D
N.C.
Low sup - ply and high de - mand
here in no man's
Low sup - ply and high de - mand
here in no man's


Em7
land,
land,


in no man's land.
here in no man's land.

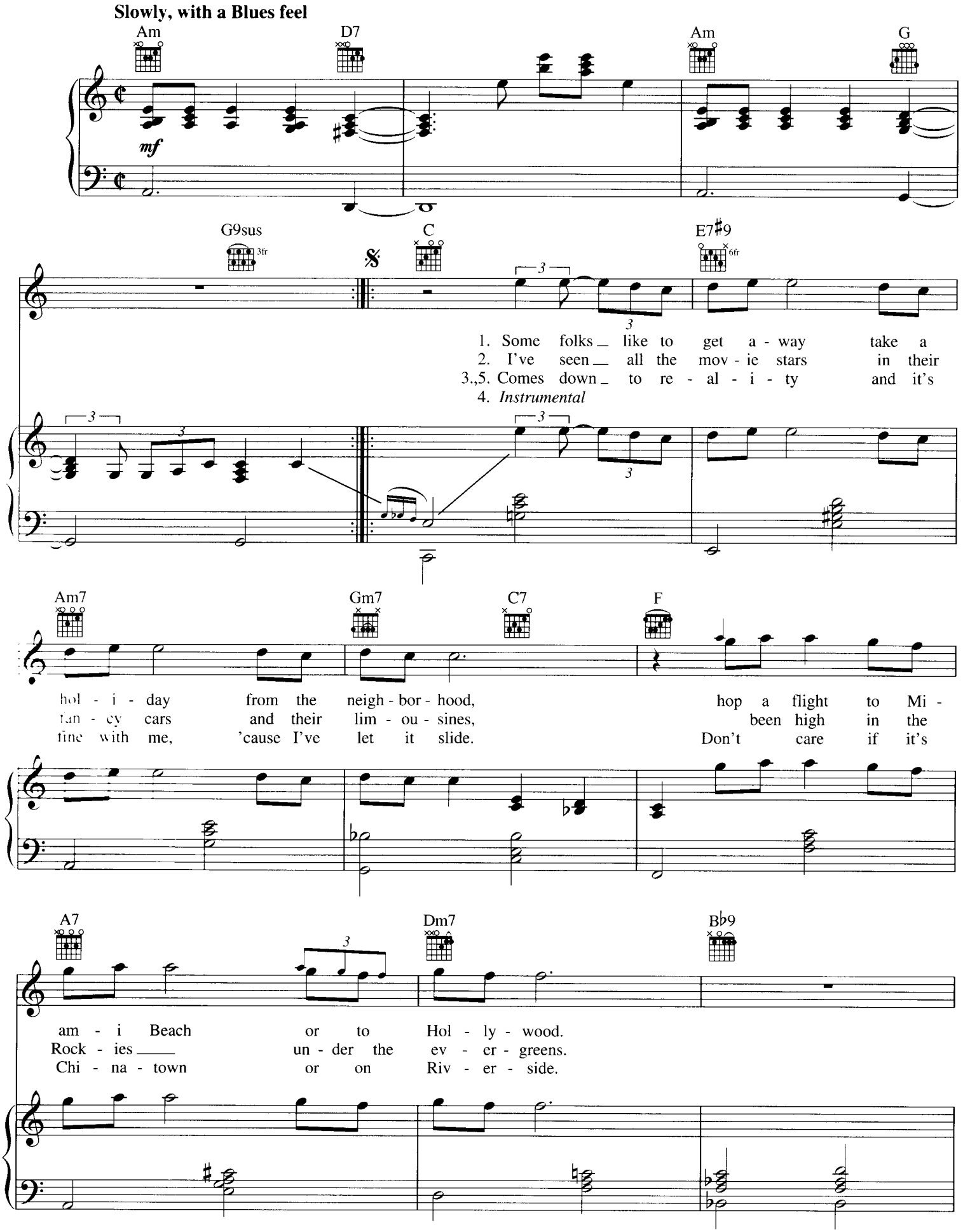

1
2
D.S. al Coda
CODA
A/B
B
sports fran - chise.
Now we're gon - na get the
C
G
ma - jor at - trac - tions.
Who re-mem - bers when it all be - gan
D
E
C
out here in no man's land?
Be-fore the whole world was


G
D
A
in our hands out here in no man's land;
C
G
D
be-fore the ban-ners and the march-ing bands out here in
E
C
G
no man's land; low sup-ply, high de-mand
D
N.C.
Em7
here in no man's land;


here in no man's land;
here in no man's land;
Repeat and Fade
Optional Ending
G5
3 fr
N.C.
E5
here in no man's land;
here in no man's land.

NEW YORK STATE OF MIND

Words and Music by
BILLY JOEL



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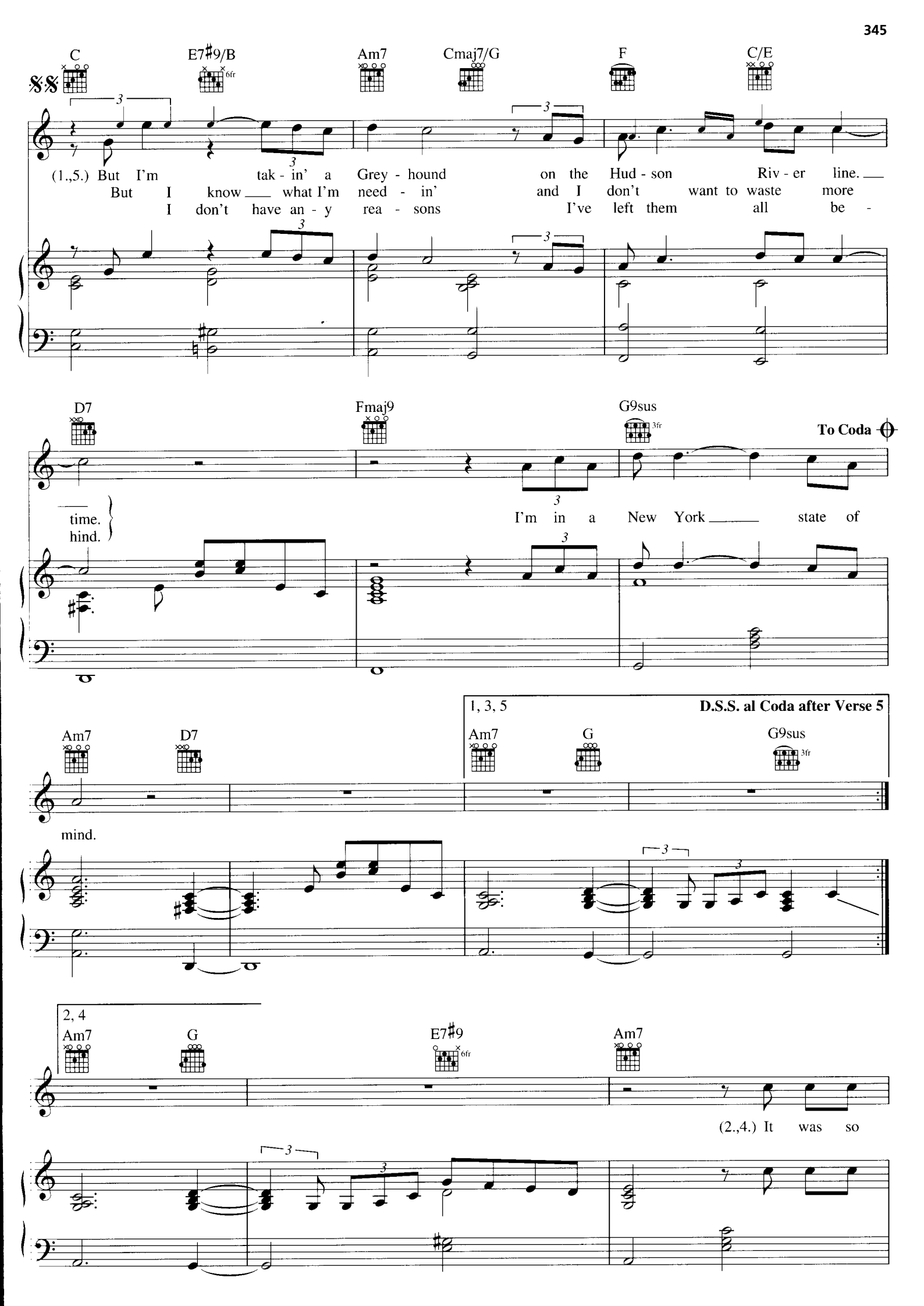
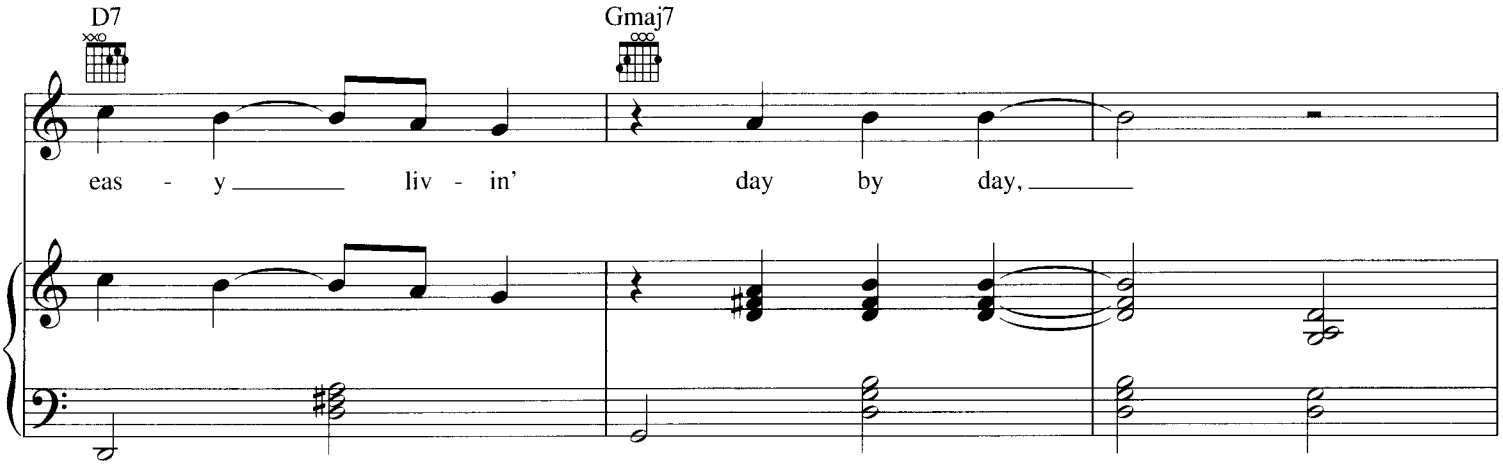
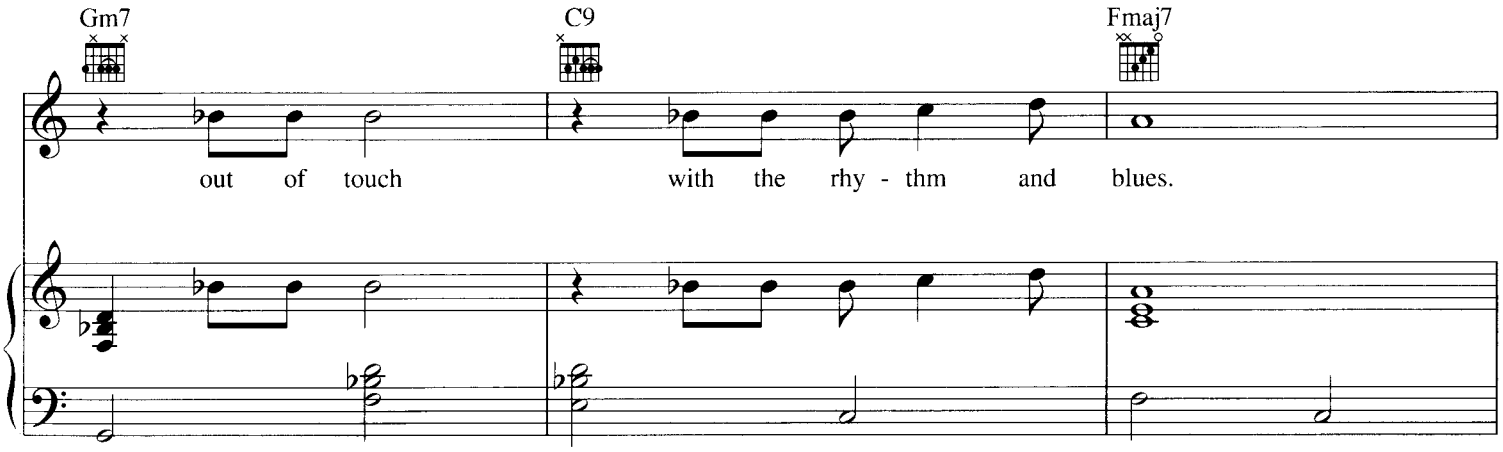
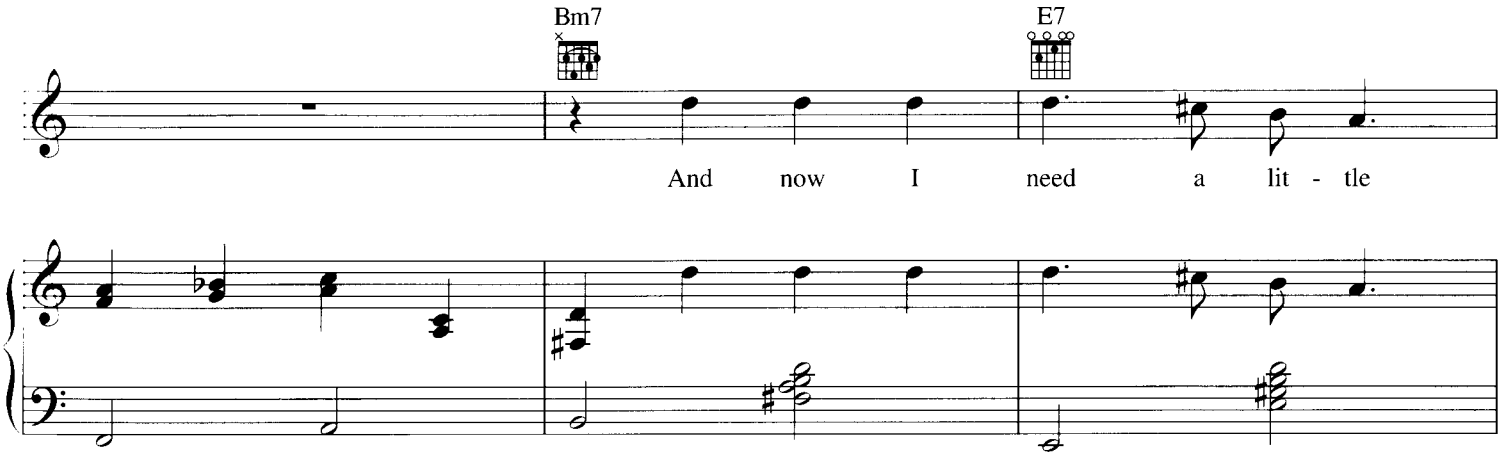
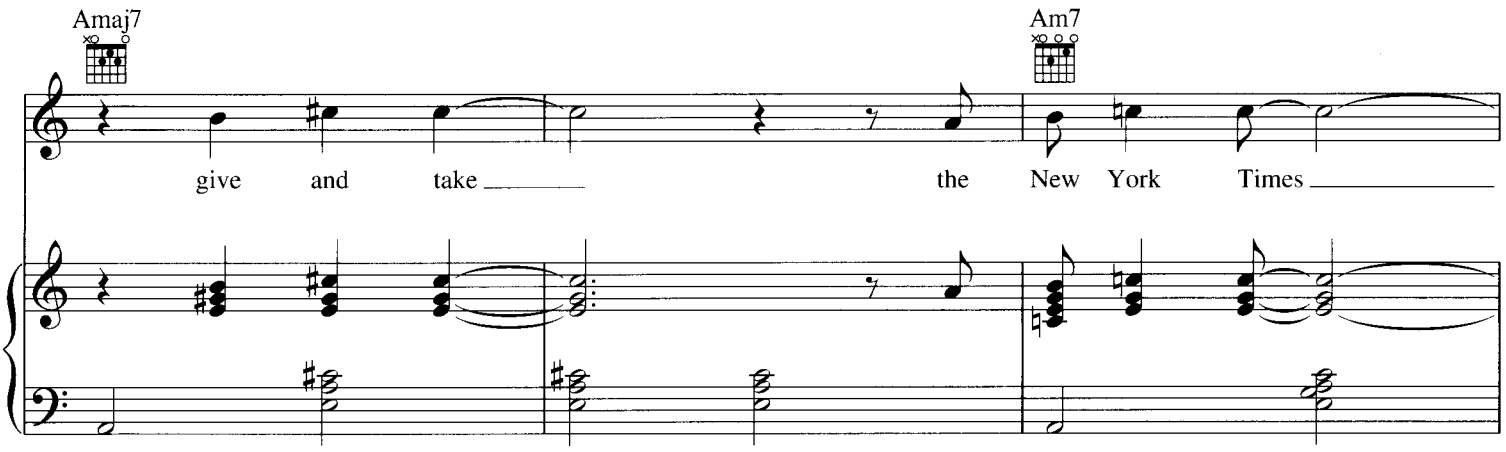
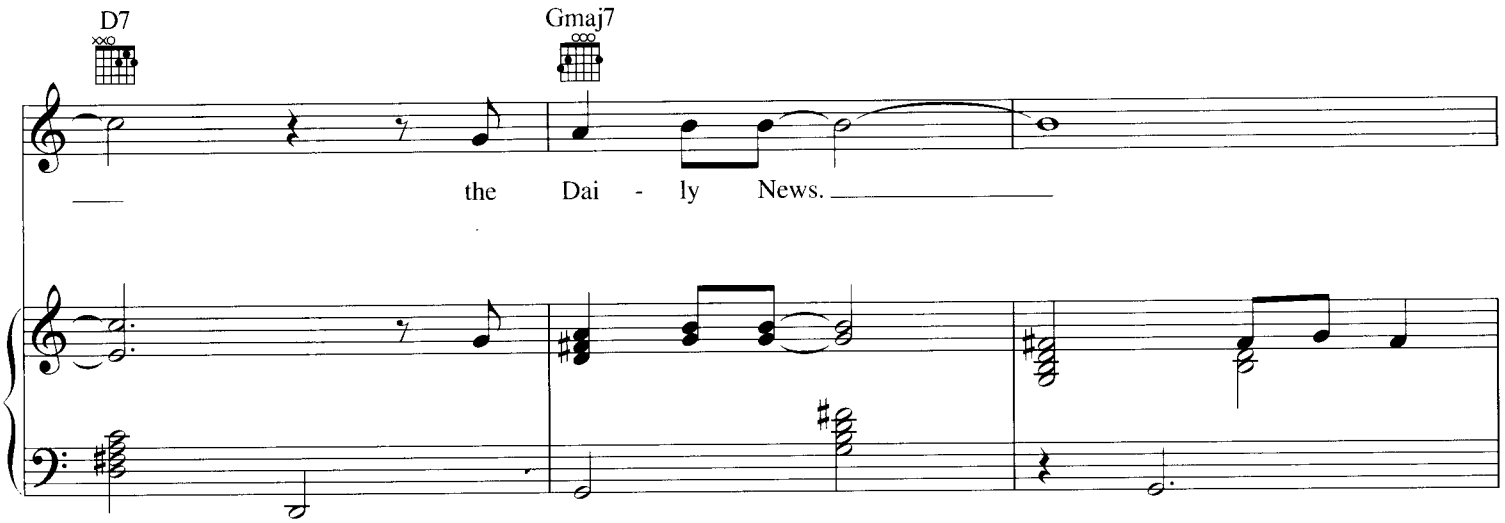

C
E7♯9/B
Am7
Cmaj7/G
F
C/E
(1.,5.) But I'm tak - in' a Grey - hound on the Hud - son Riv - er line.
But I know what I'm need - in' and I don't want to waste more
I don't have an - y rea - sons I've left them all be -
D7
Fmaj9
G9sus
To Coda
time.
hind.
I'm in a New York state of
Am7
D7
1, 3, 5
D.S.S. al Coda after Verse 5
Am7
G
G9sus
mind.
2, 4
Am7
G
E7♯9
Am7
(2.,4.) It was so

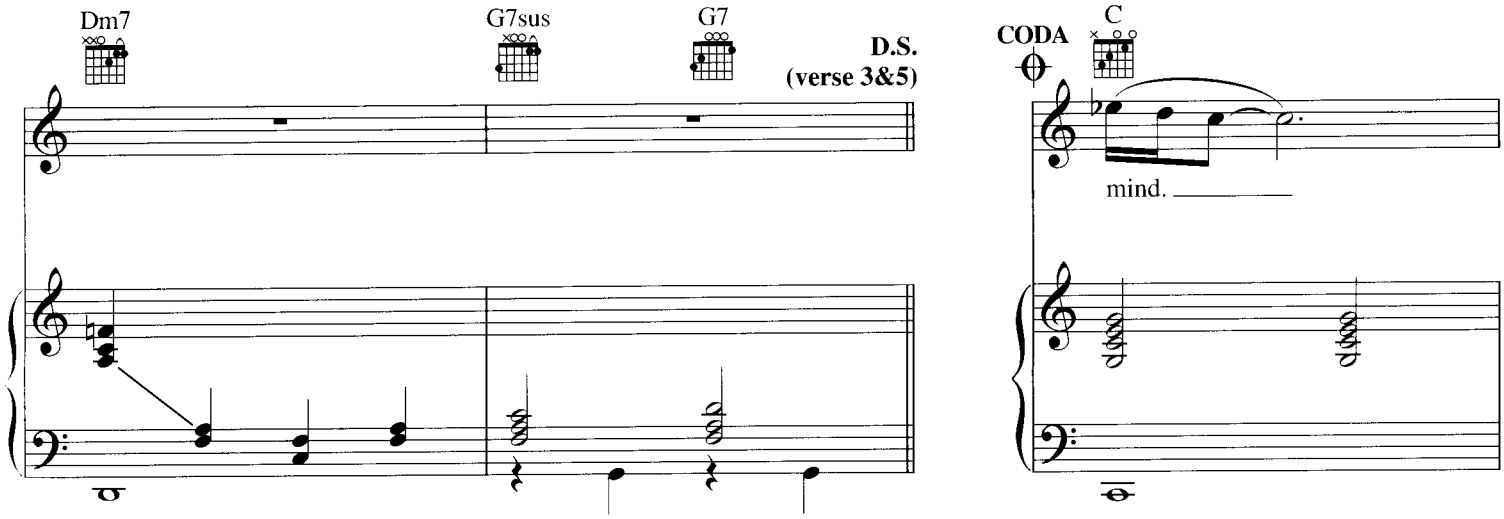

D7
Gmaj7
eas - y liv - in' day by day,

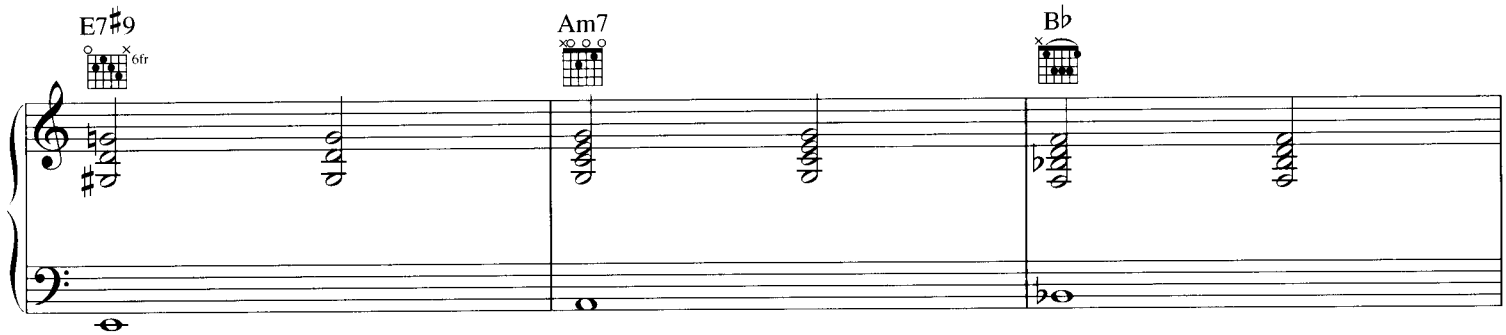

Gm7
C9
Fmaj7
out of touch with the rhy - thm and blues.

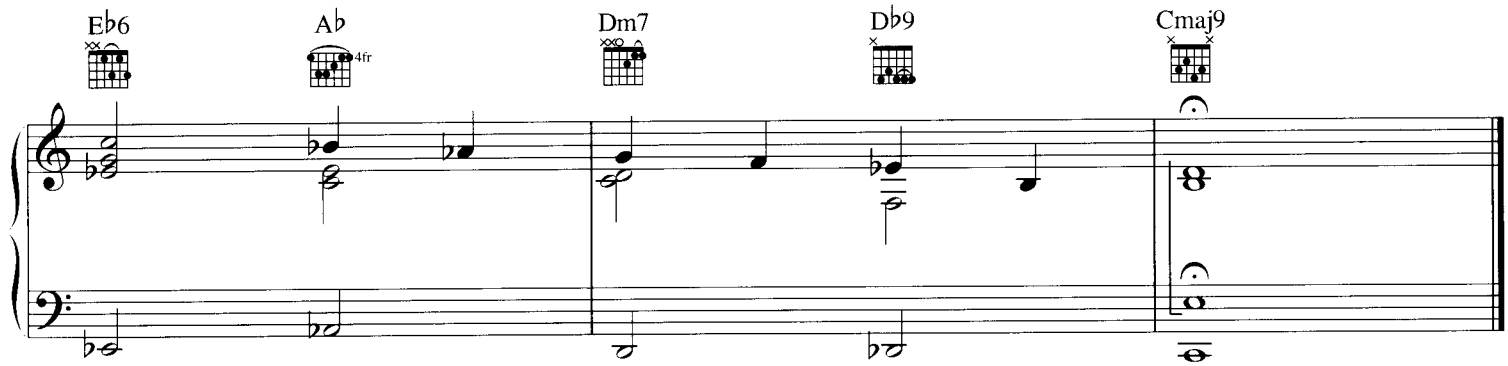

Bm7
E7
And now I need a lit - tle


Amaj7
Am7
give and take the New York Times


D7
Gmaj7
the Dai - ly News.

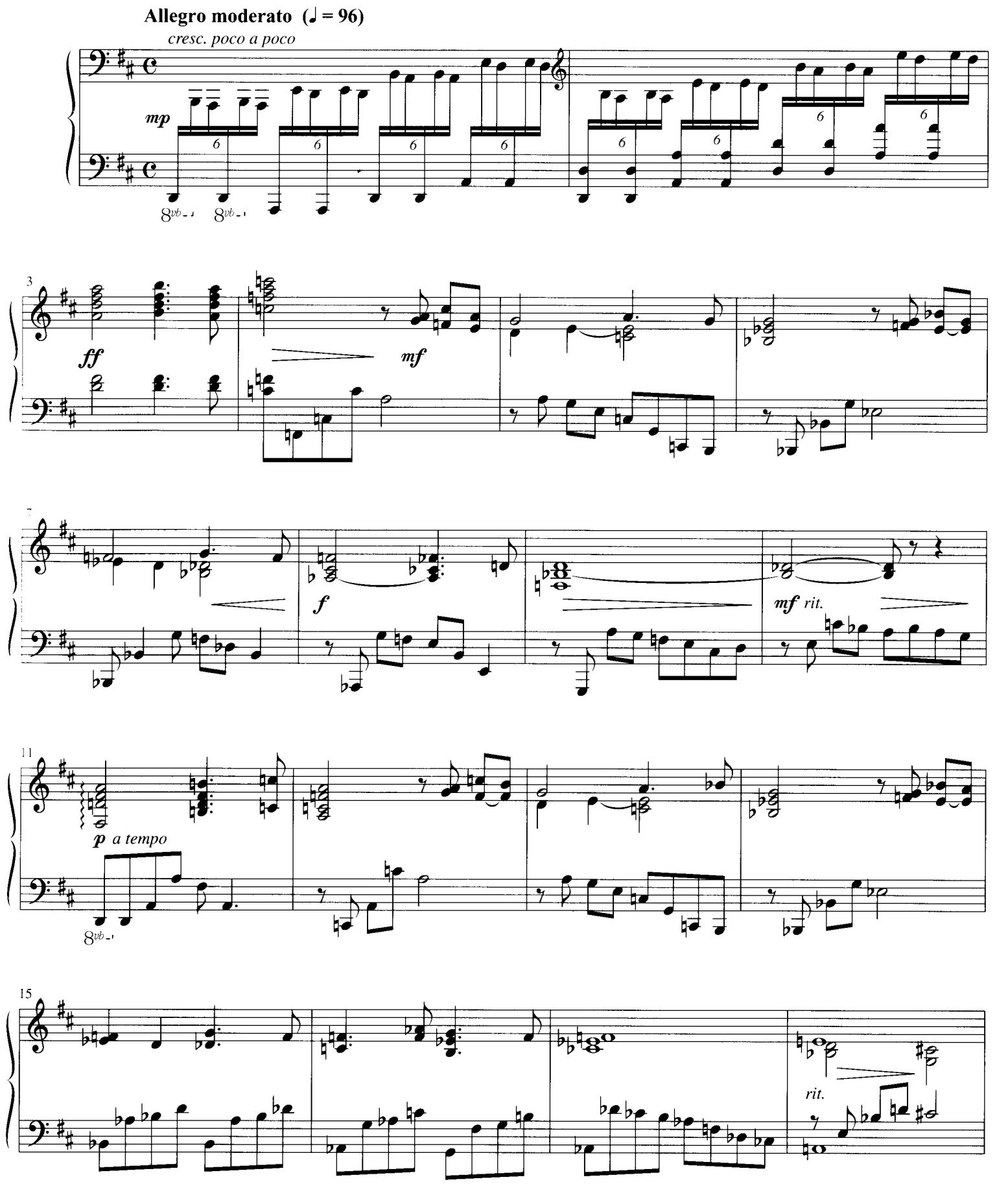

Dm7
G7sus
G7
D.S.
(verse 3&5)
CODA
C
mind.


E7♯9
6fr
Am7
B♭


E♭6
A♭
4fr
Dm7
D♭9
Cmaj9

SOLILOQUY
(On a Separation)

Written by WILLIAM JOEL
Arranged by RICHARD HYUNG-KI JOO



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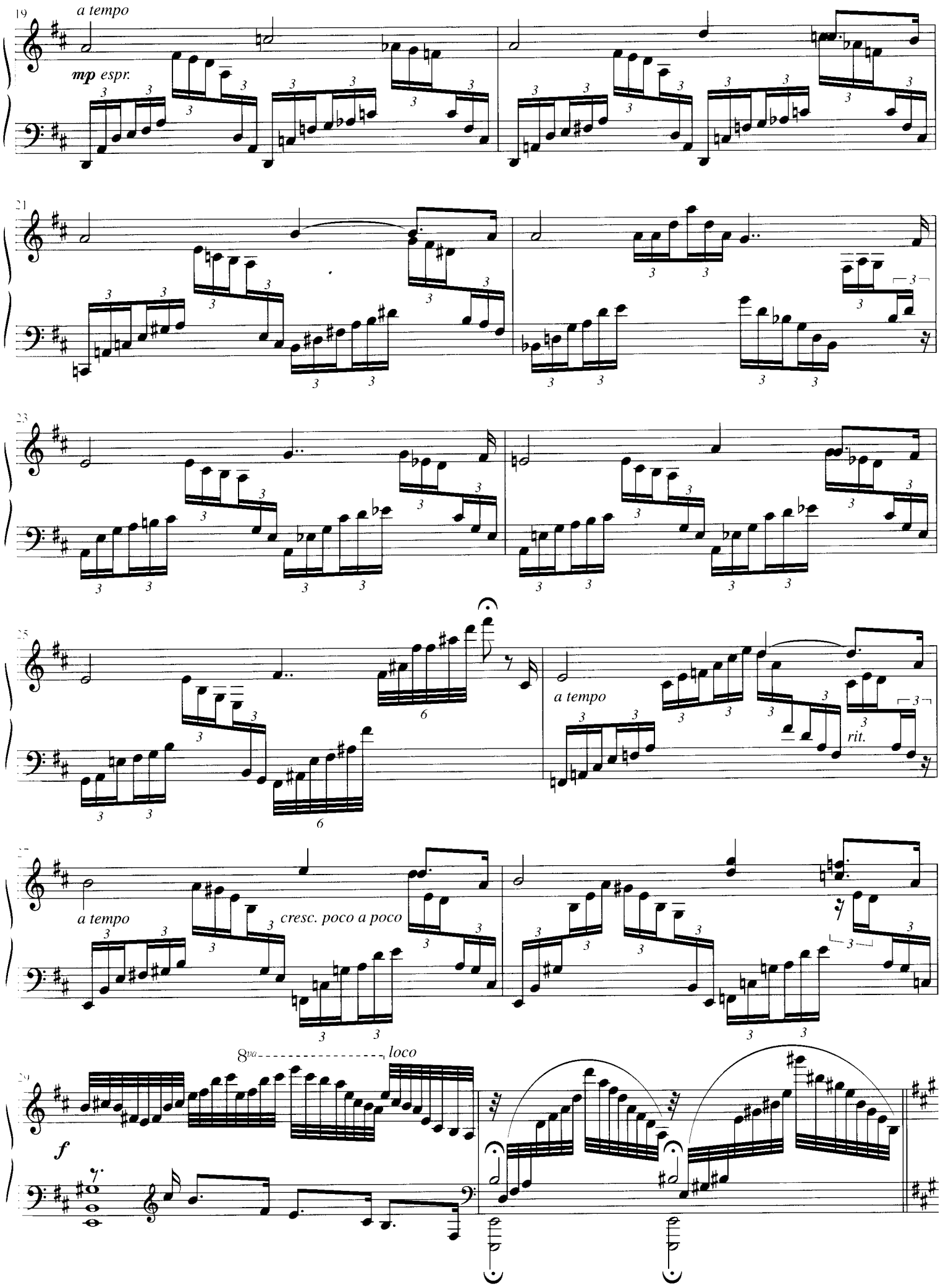
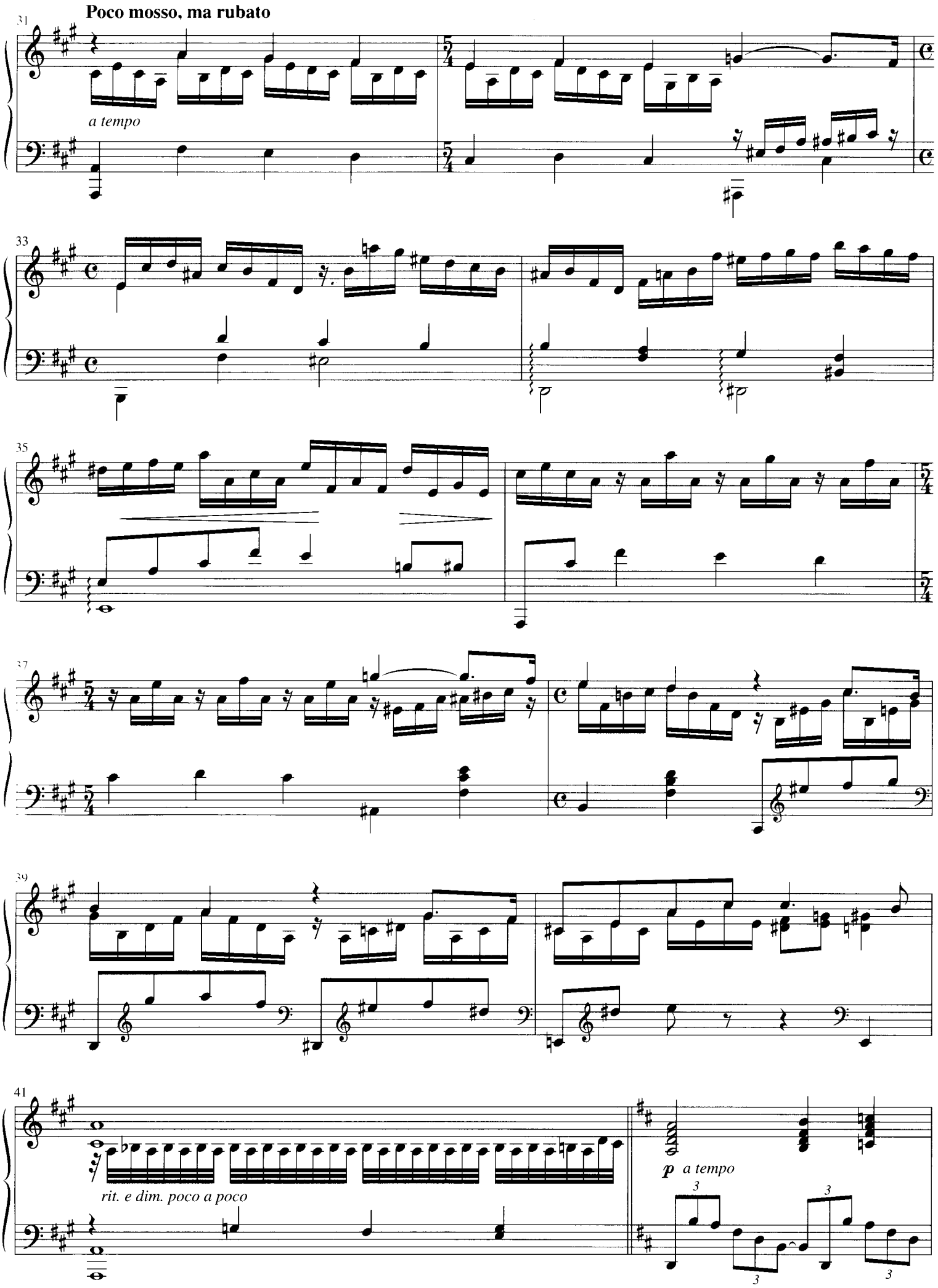
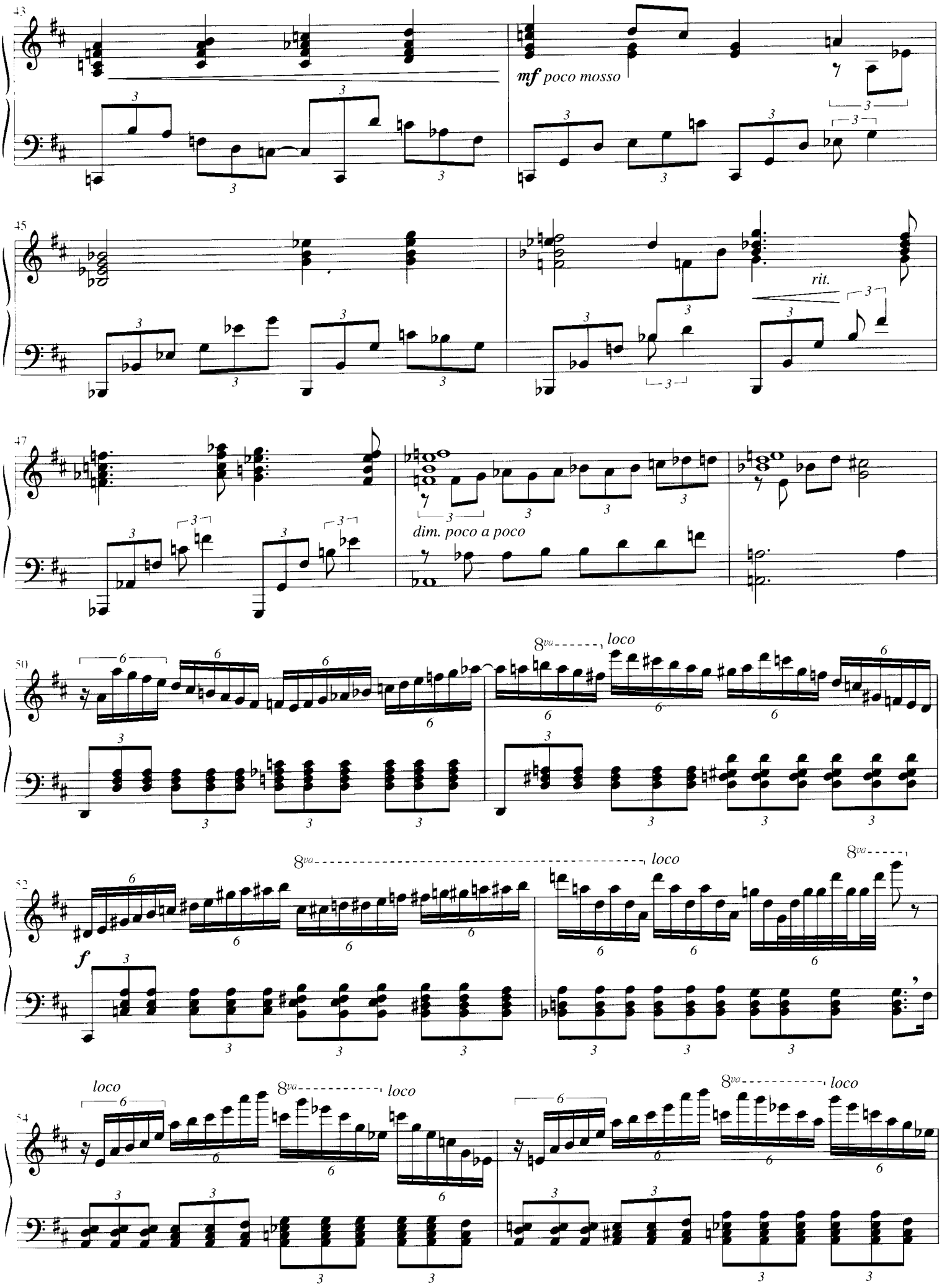
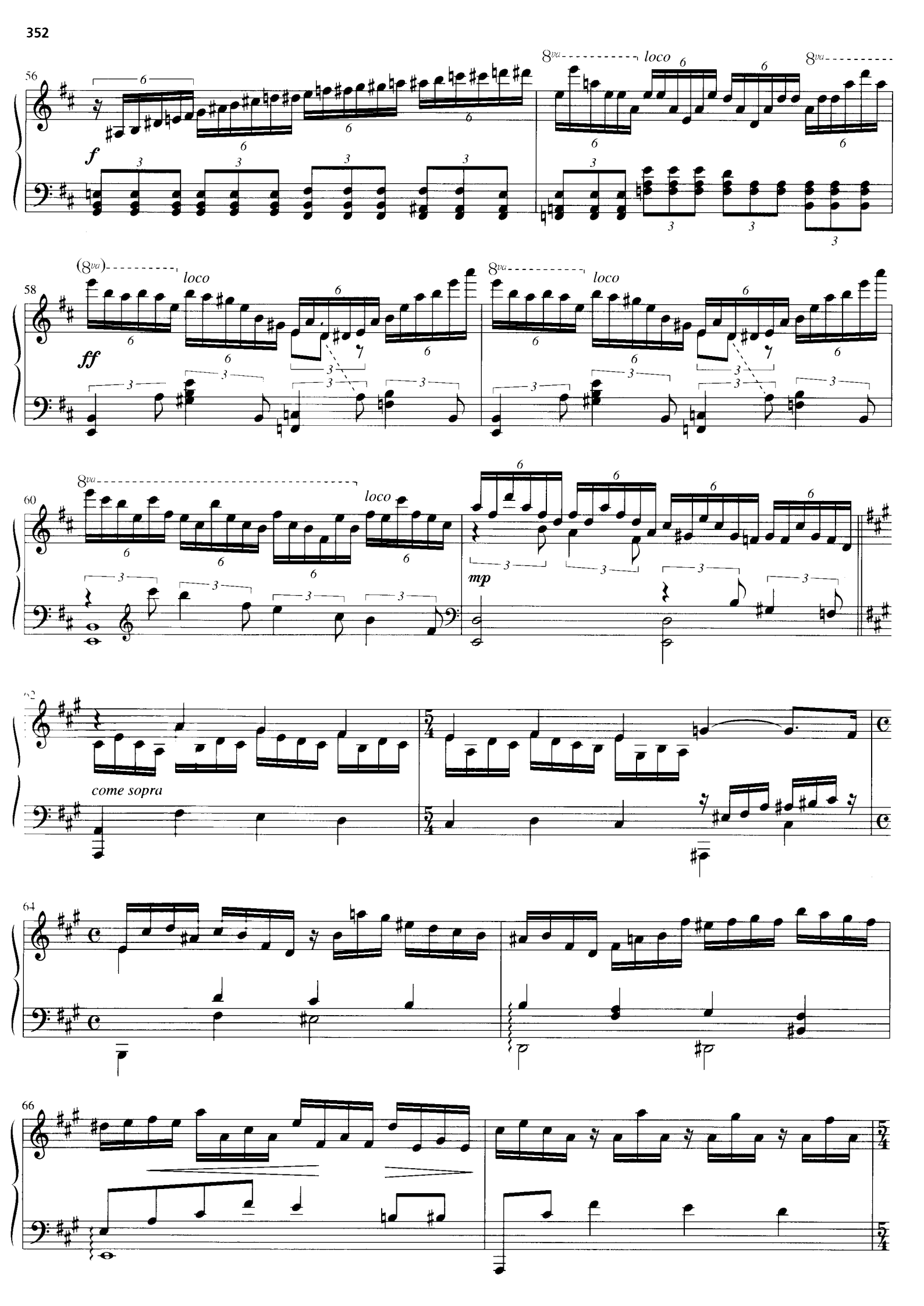
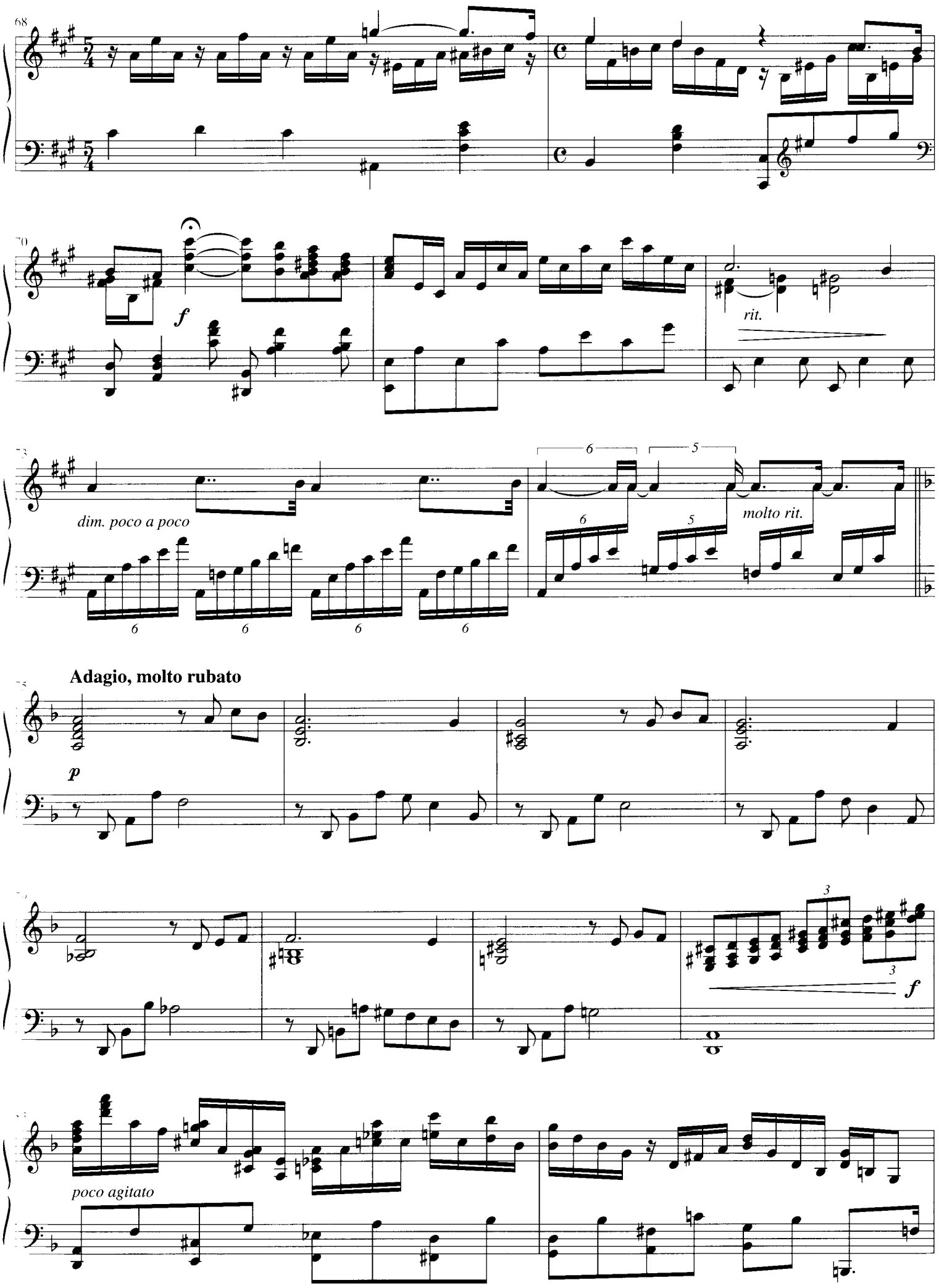
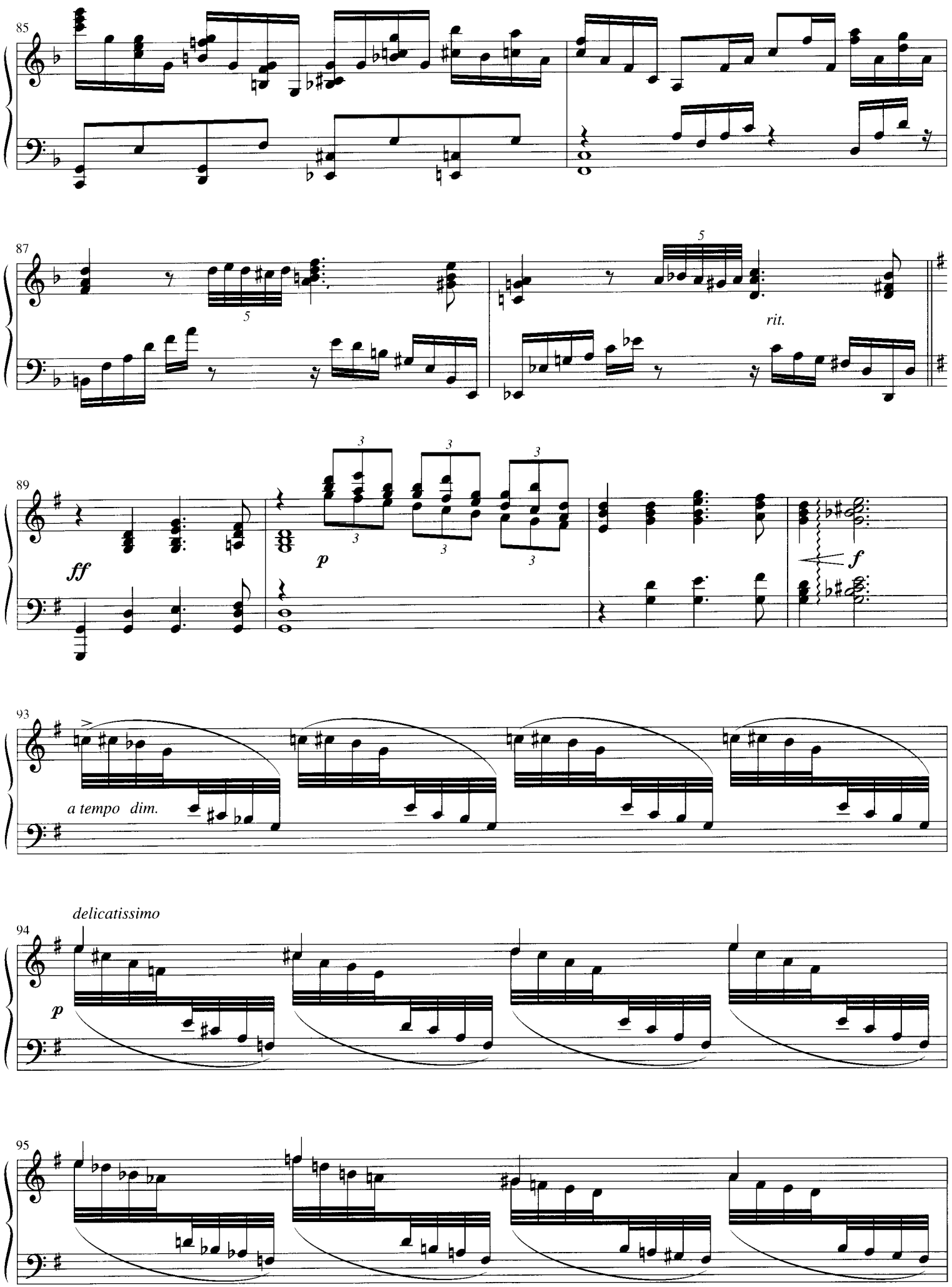

19
a tempo
mp espr.
21
23
25
a tempo
rit.
27
a tempo
cresc. poco a poco
29
8va
loco
f

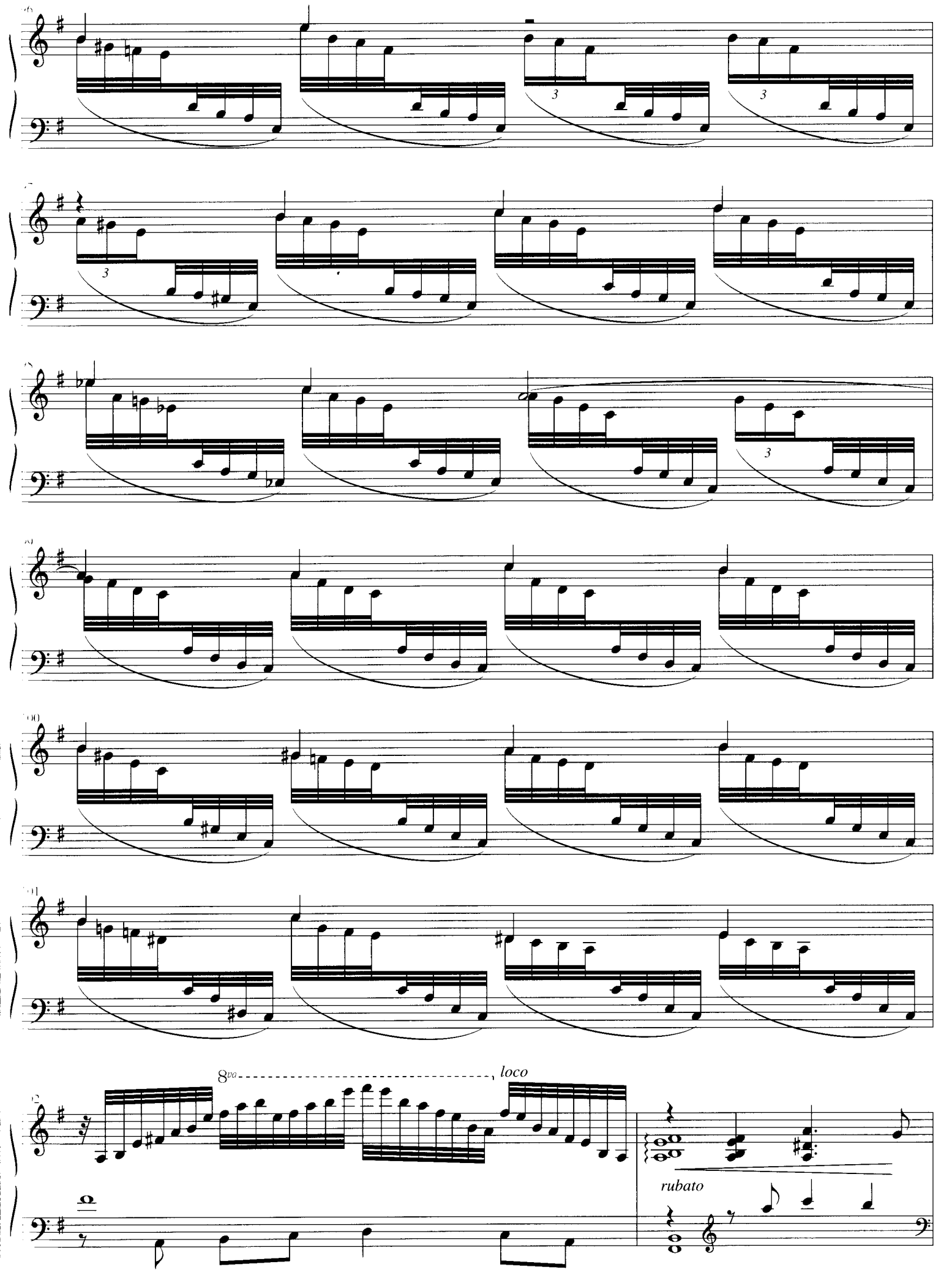

Poco mosso, ma rubato
31
a tempo
33
35
37
39
41
rit. e dim. poco a poco
p a tempo

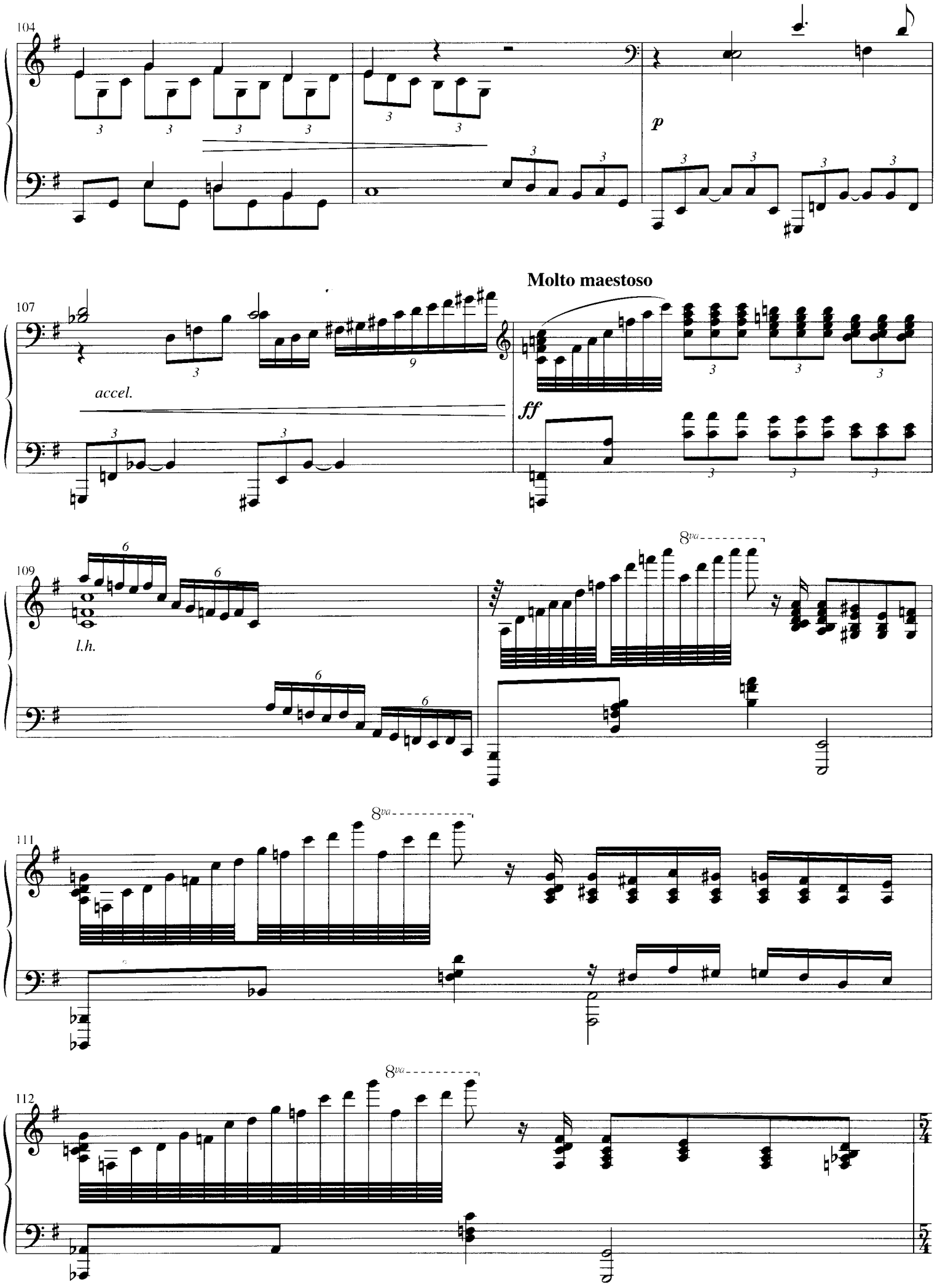

43
mf poco mosso
45
rit.
47
dim. poco a poco
50
8va
loco
52
f
8va
loco
8va
54
loco
8va
loco
8va
loco

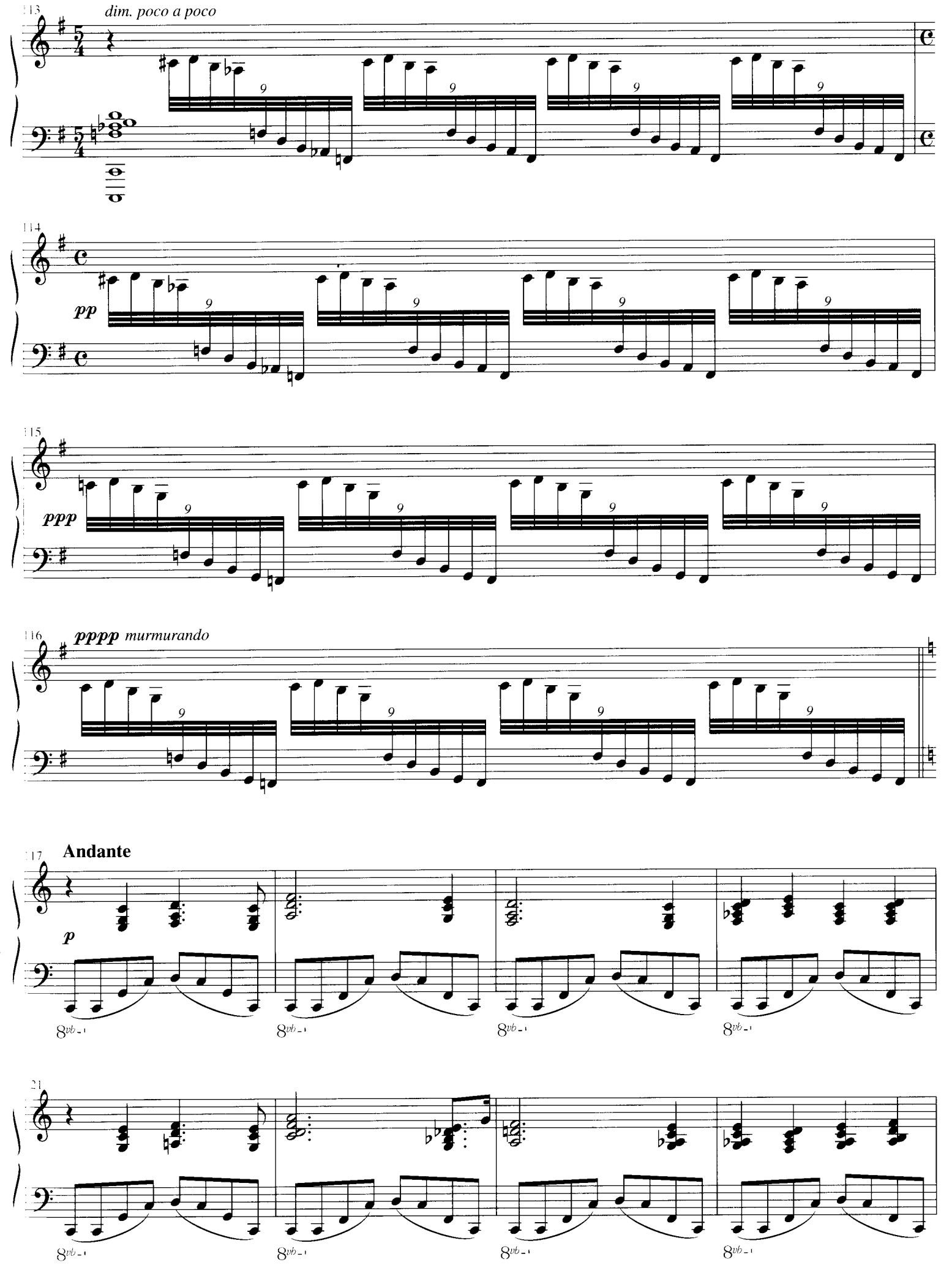

56
8va
loco
f
58
(8va)
ff
60
mp
62
come sopra
64
66

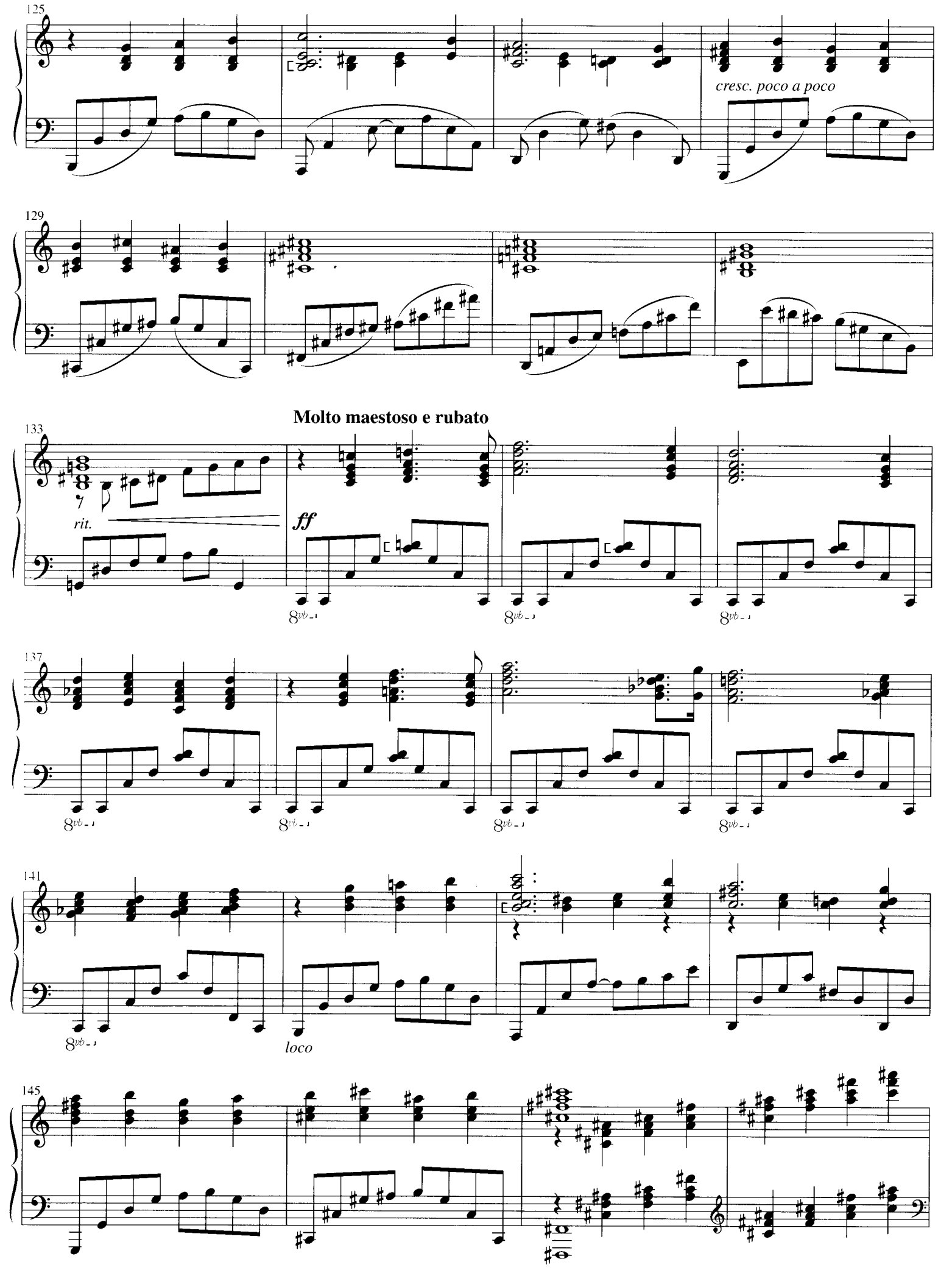

68
70
f
rit.
73
dim. poco a poco
molto rit.
Adagio, molto rubato
p
f
poco agitato

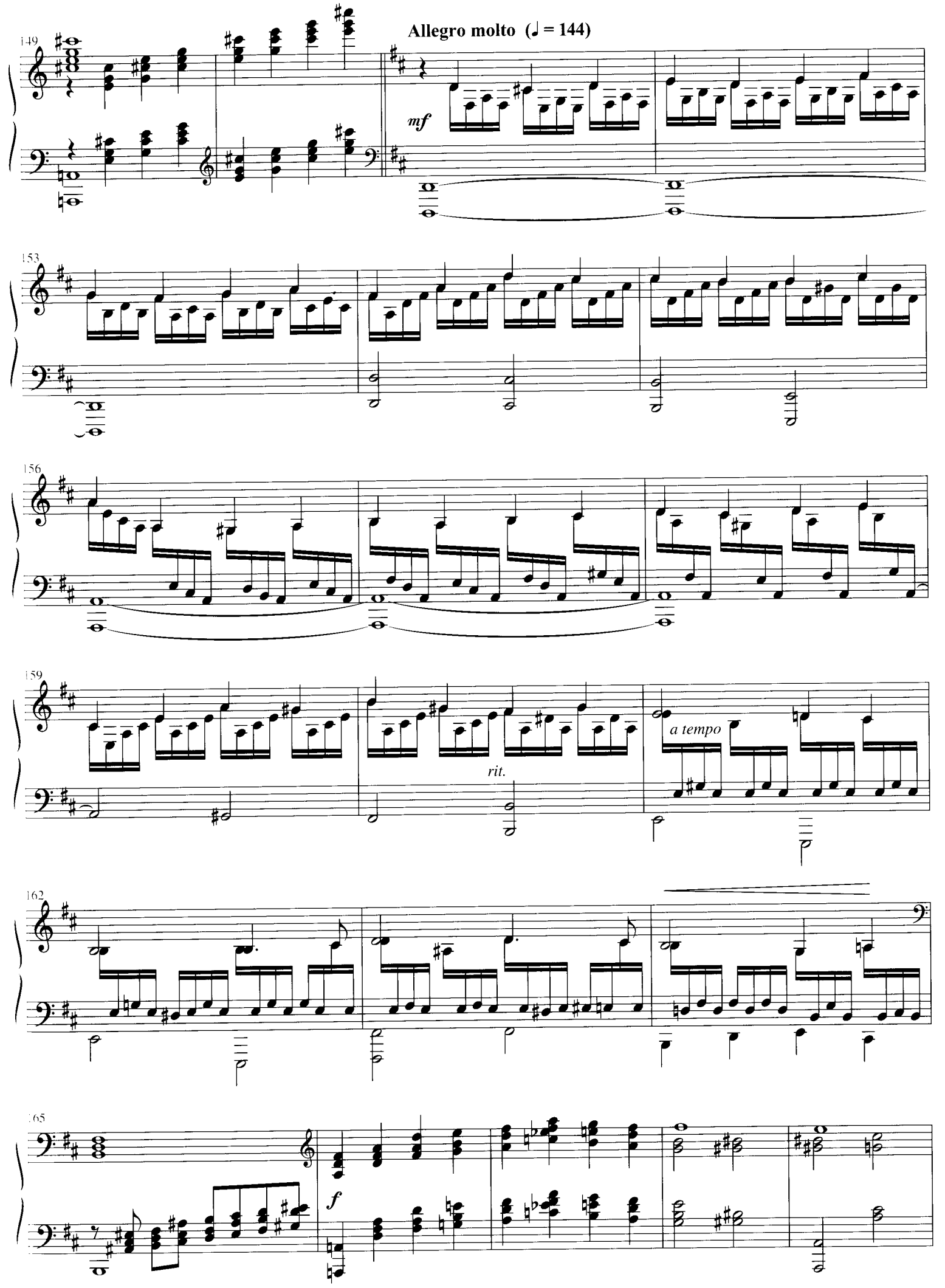

85
87
rit.
89
ff
p
f
93
a tempo dim.
delicatissimo
94
p
95

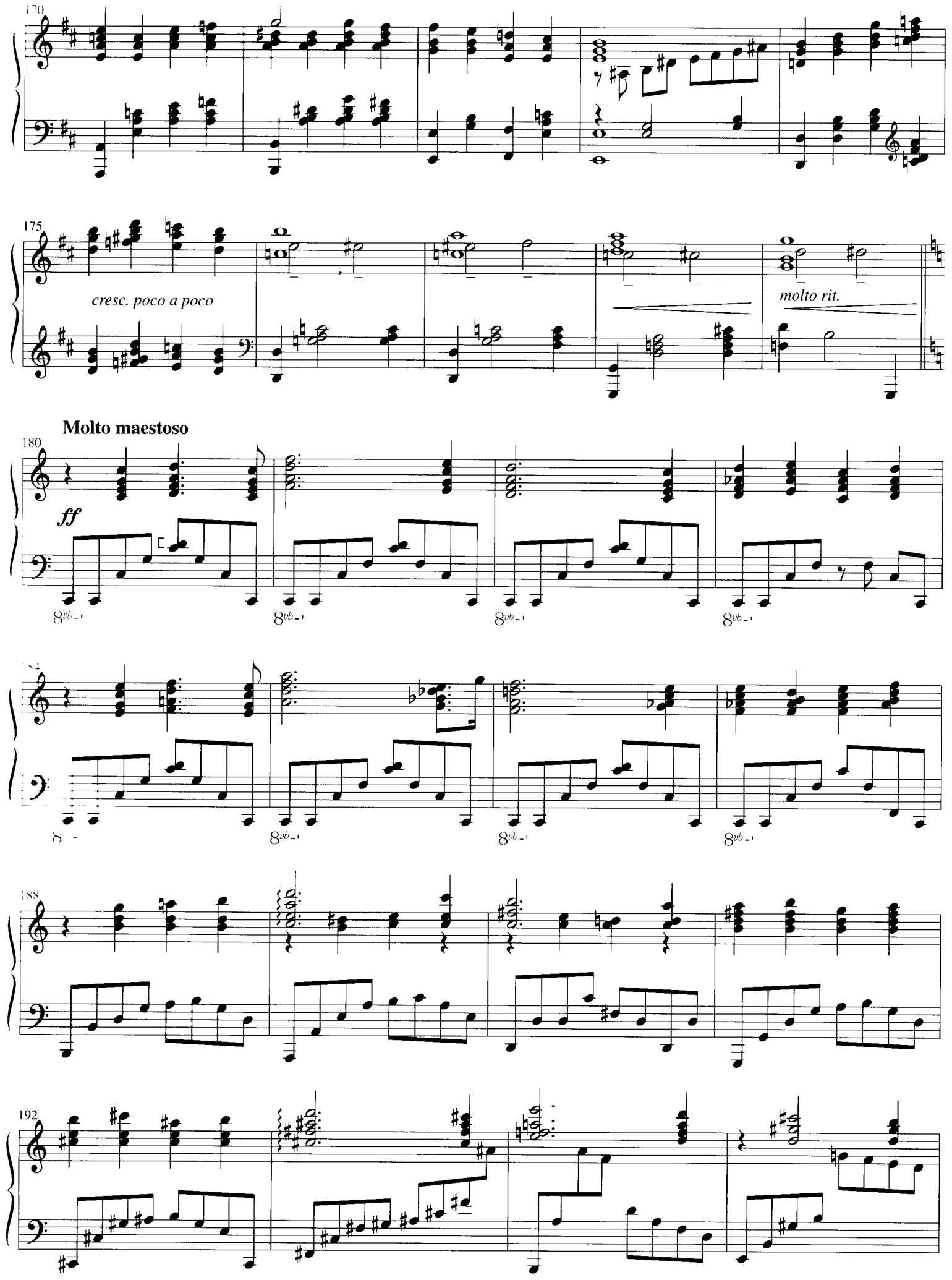

8va
loco
rubato

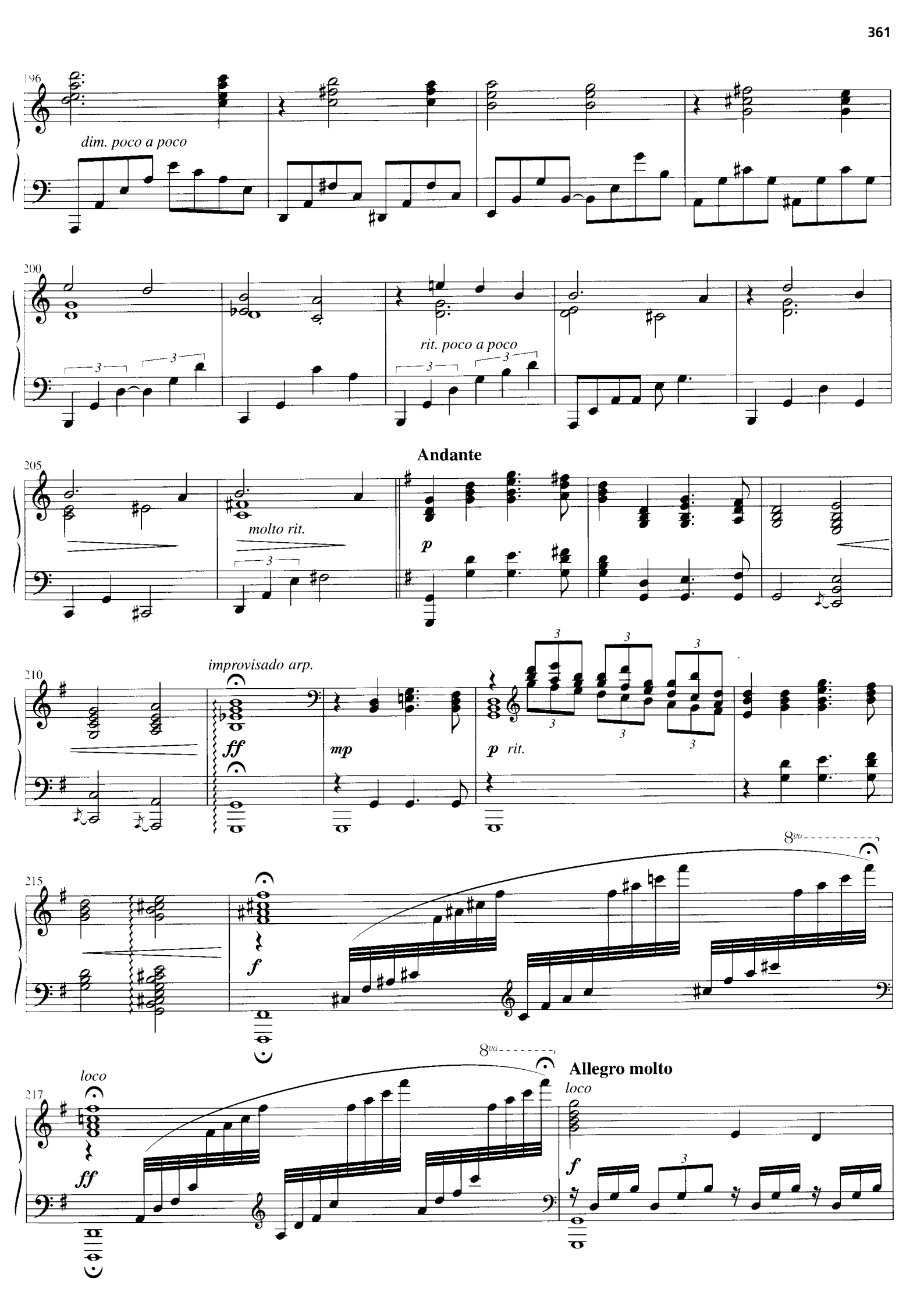

104
p
107
accel.
Molto maestoso
ff
109
l.h.
8va
111
8va
112
8va

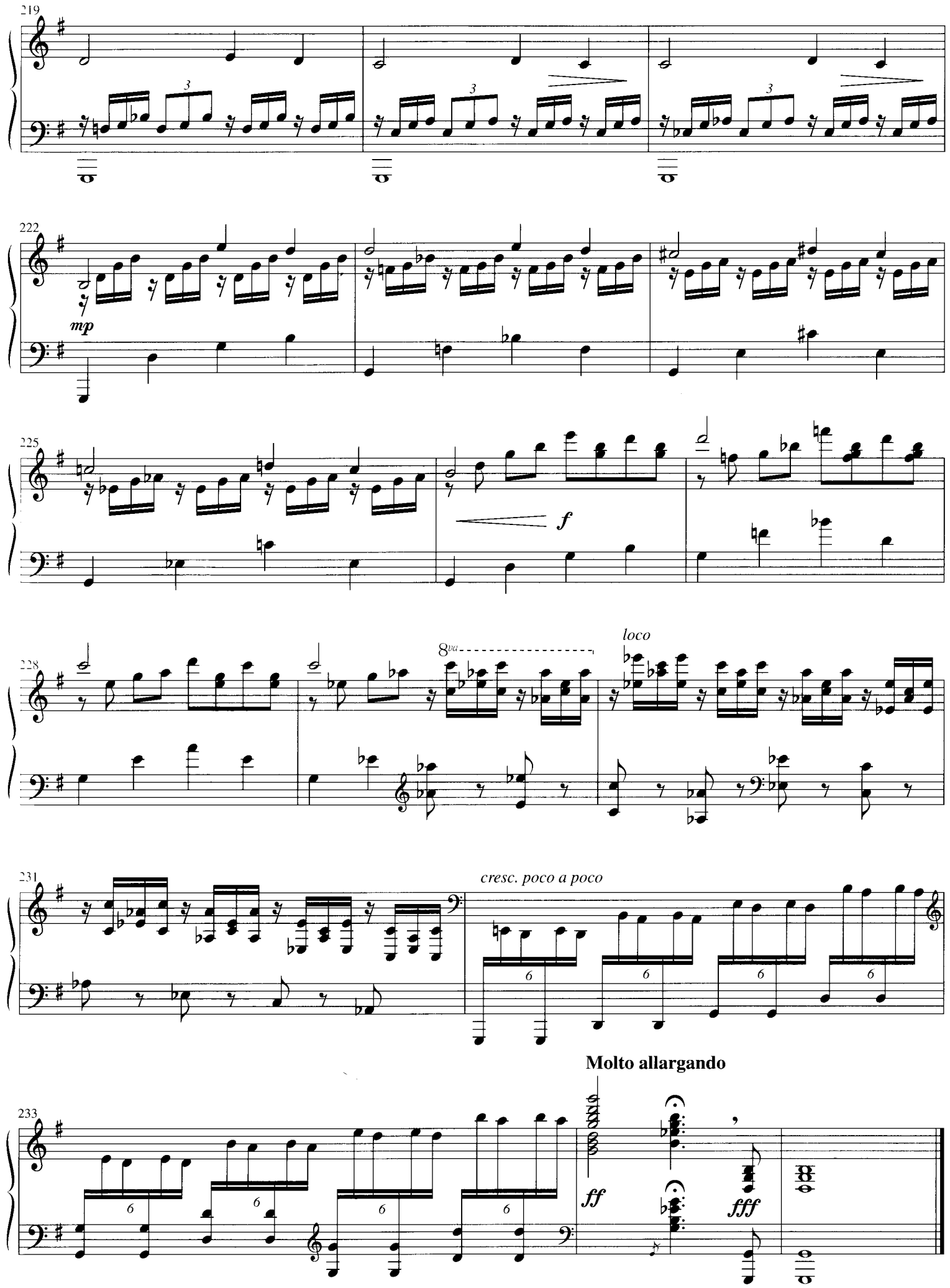

113
dim. poco a poco
114
pp
115
ppp
116
pppp murmurando
117
Andante
p
21


125
cresc. poco a poco
129
133
Molto maestoso e rubato
rit.
ff
8vb
137
141
loco
145


149
Allegro molto (♩ = 144)
mf
153
156
159
rit.
a tempo
162
165
f


170
175
cresc. poco a poco
molto rit.
Molto maestoso
180
ff
8vb
188
192

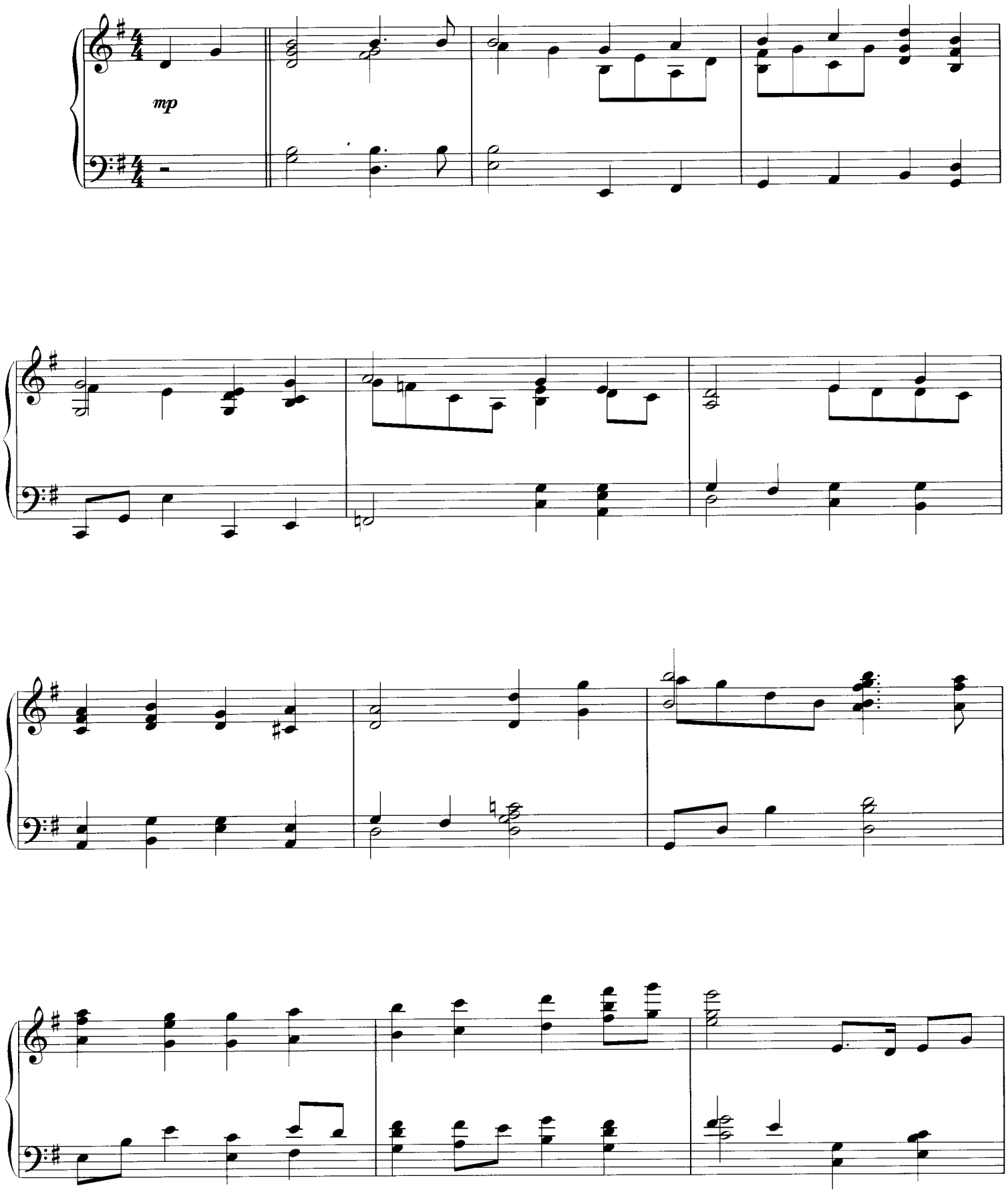

196
dim. poco a poco
200
rit. poco a poco
205
molto rit.
Andante
p
210
improvisado arp.
ff
mp
p rit.
215
f
8va
217
loco
ff
8va
Allegro molto
loco
f


219
222
mp
225
f
228
8va
loco
231
cresc. poco a poco
Molto allargando
233
ff
fff

ELEGY: THE GREAT PECONIC

Words and Music by
BILLY JOEL

Moderately slow, expressively



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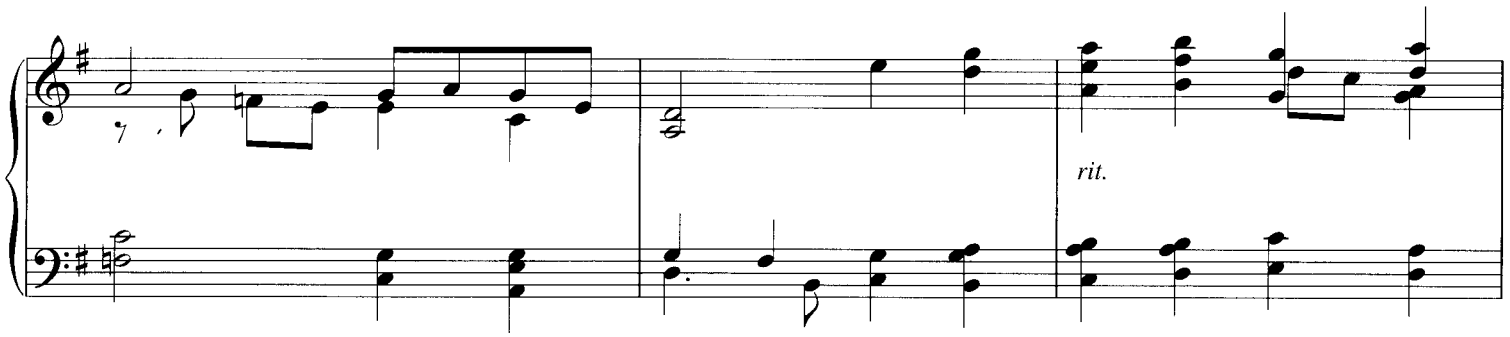
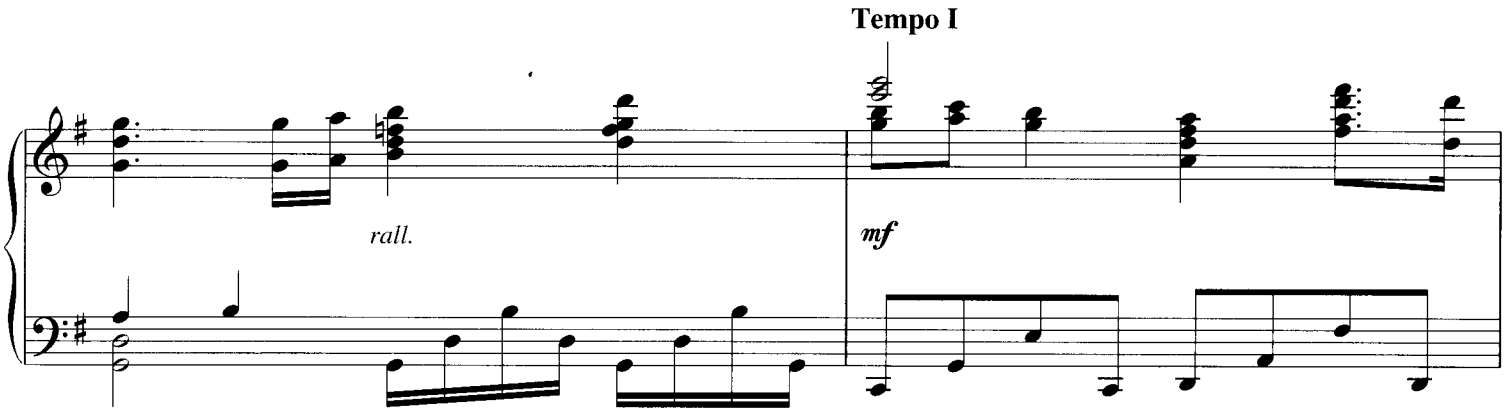
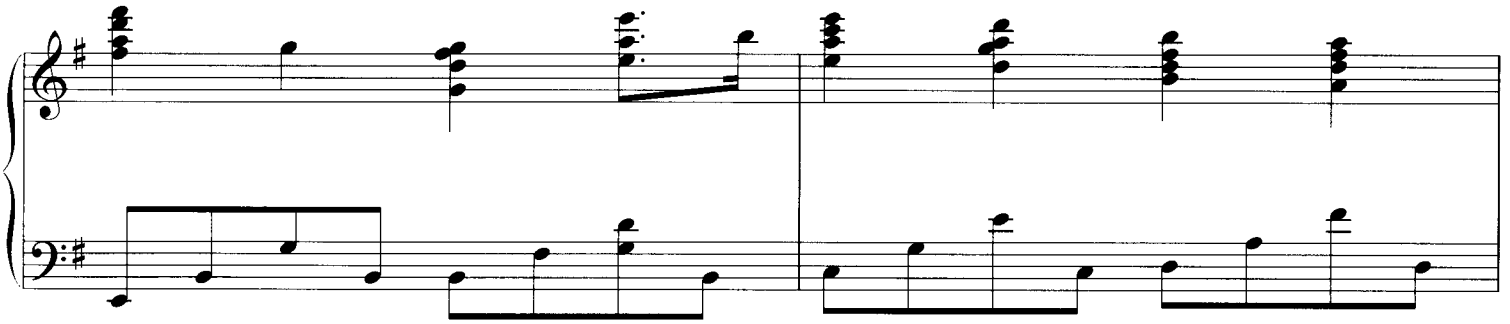
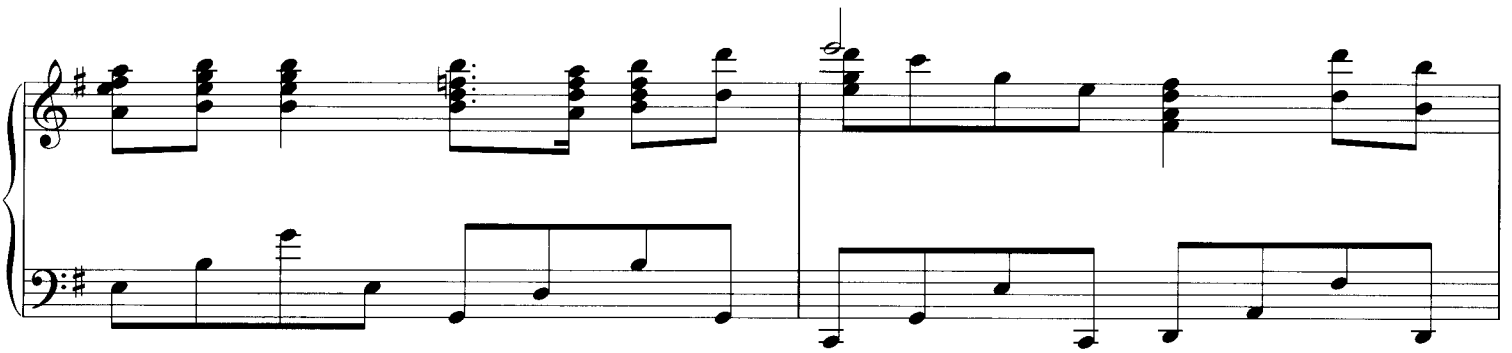
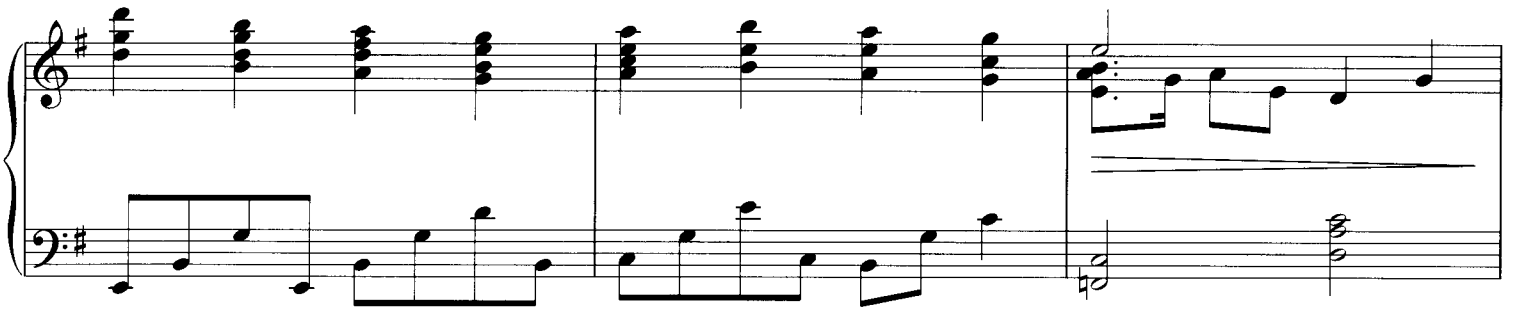
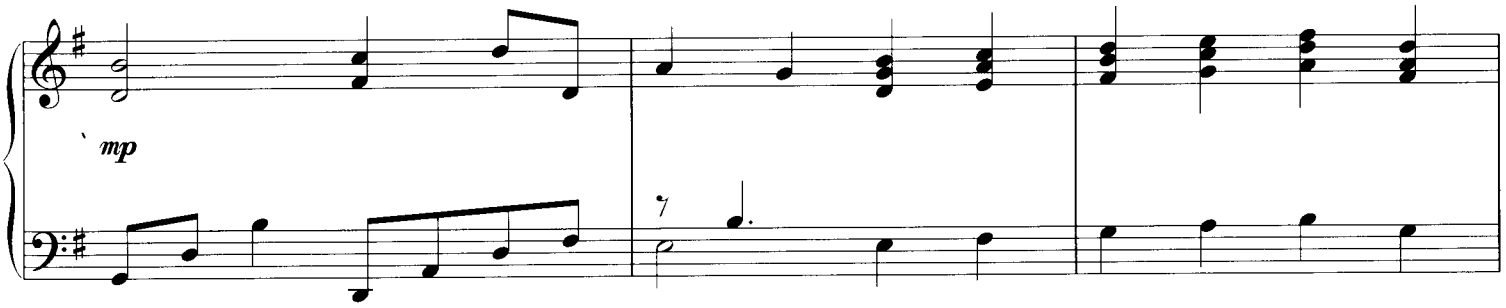

rit.

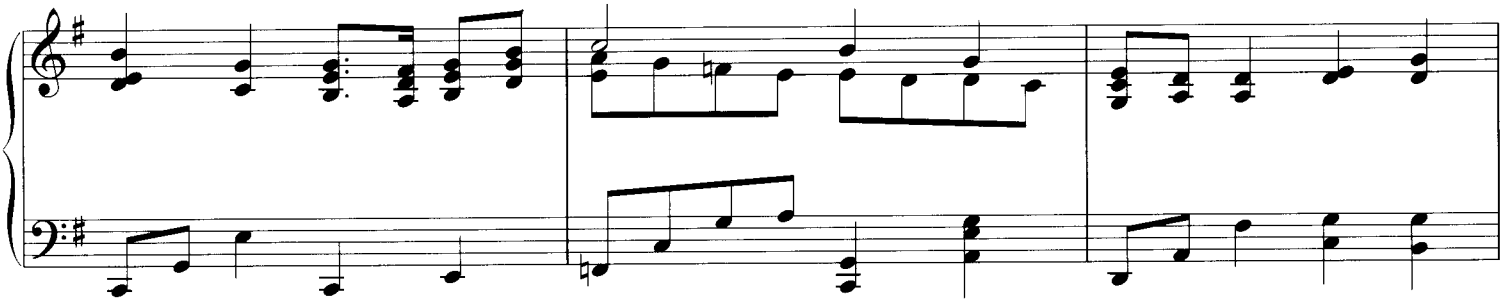

Tempo I
rall.
mf

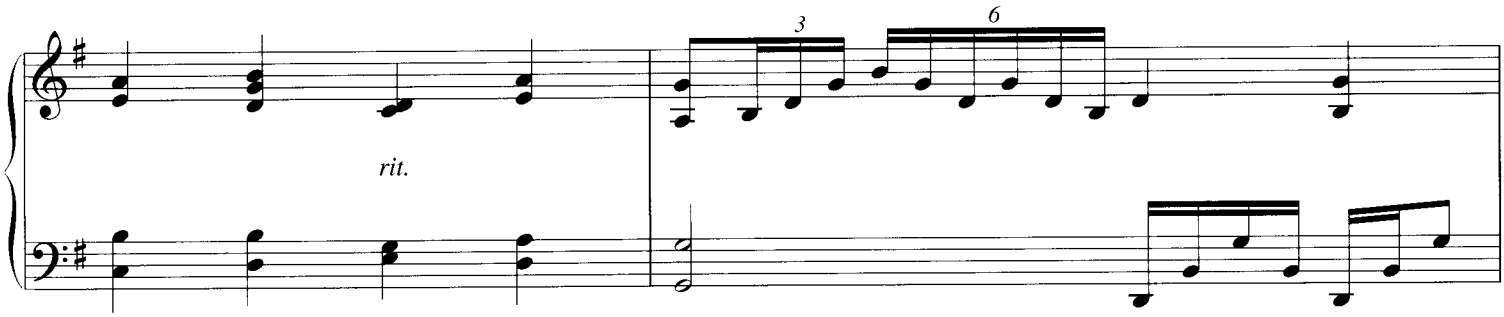




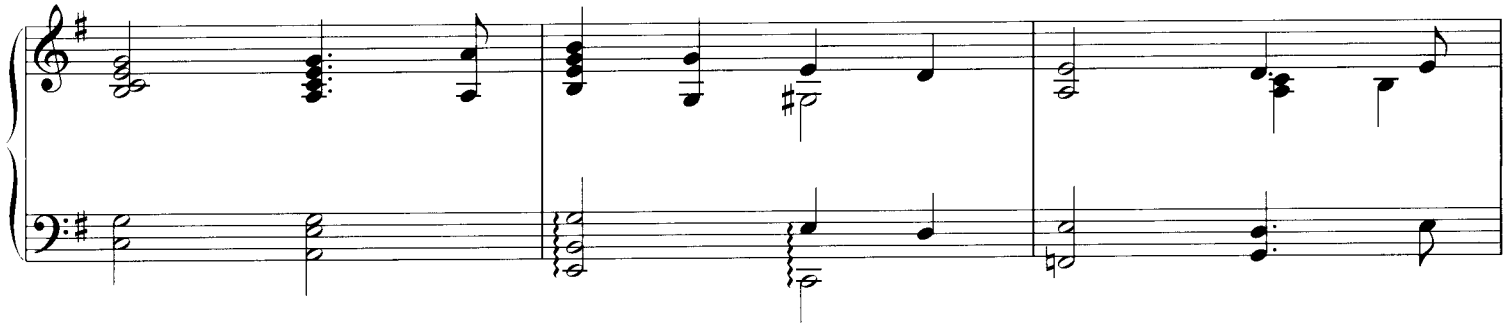


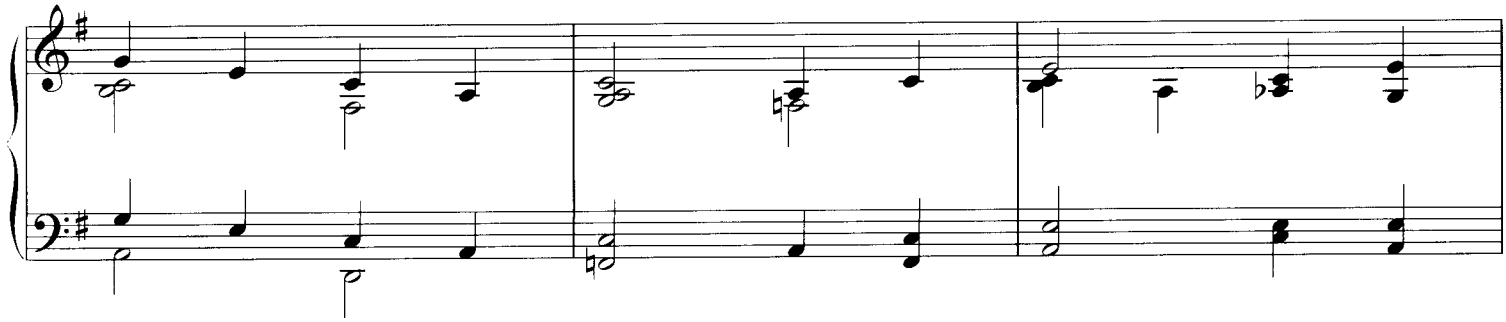


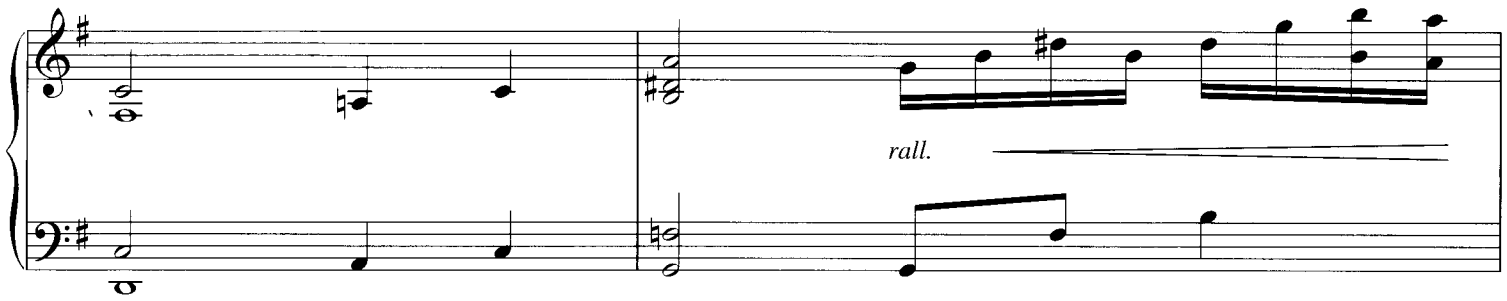




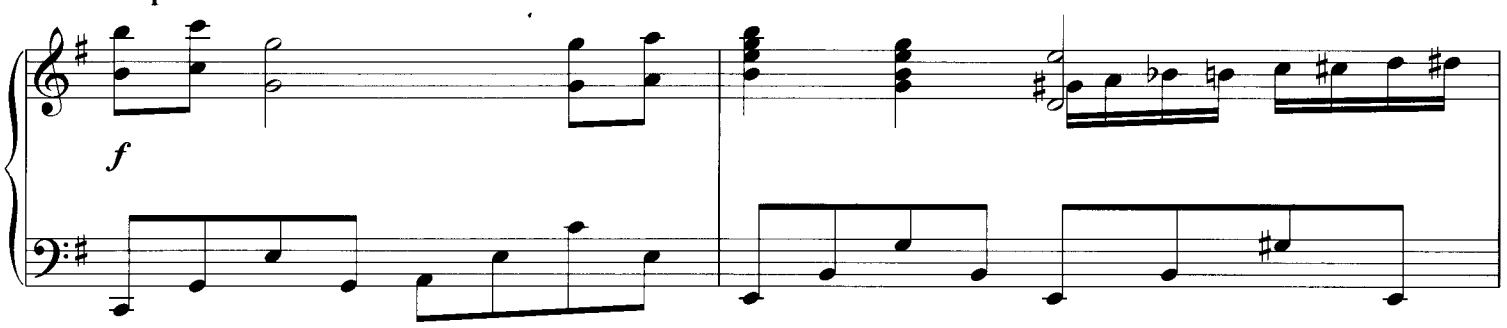
Tempo I

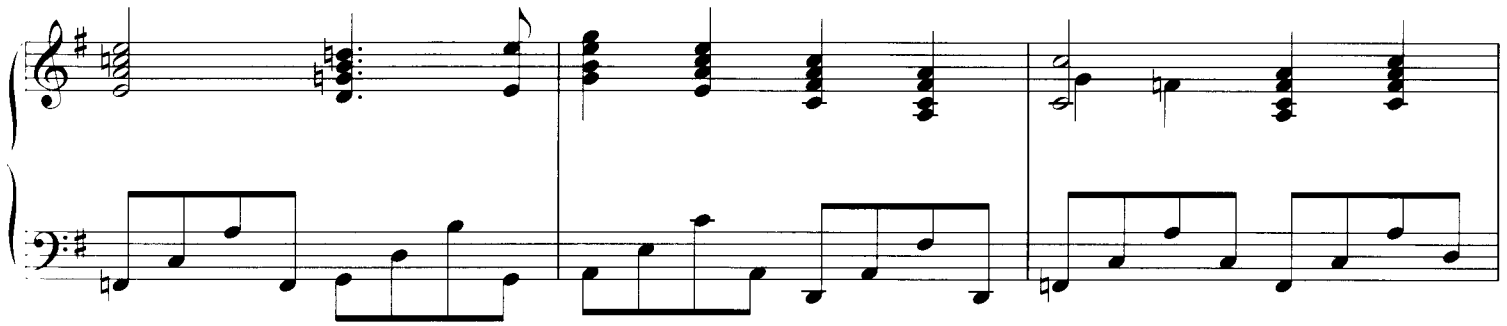


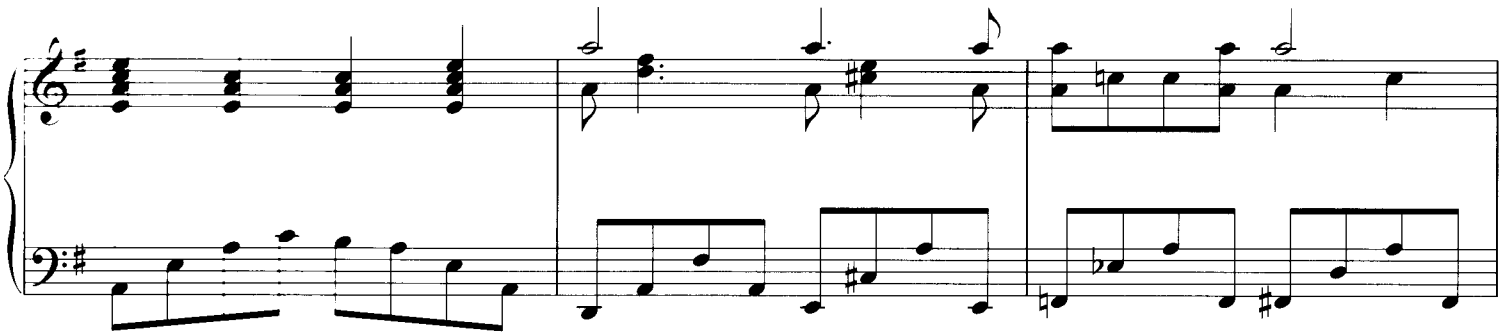


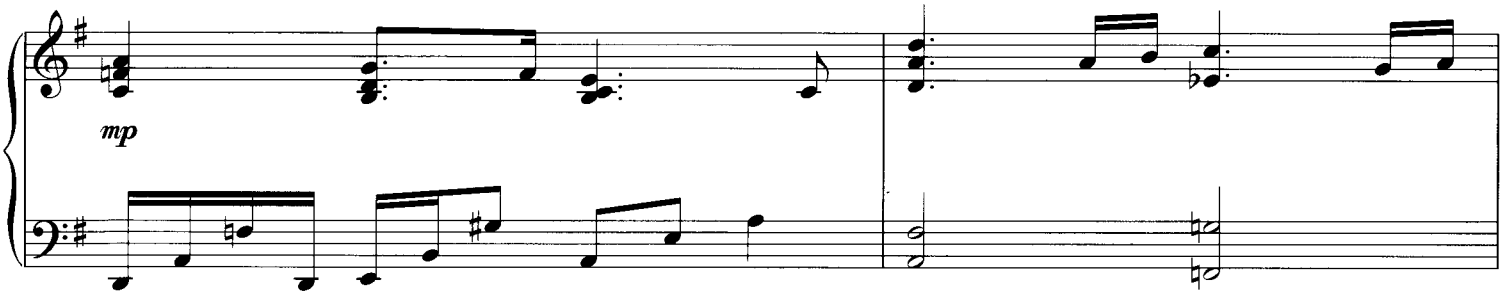


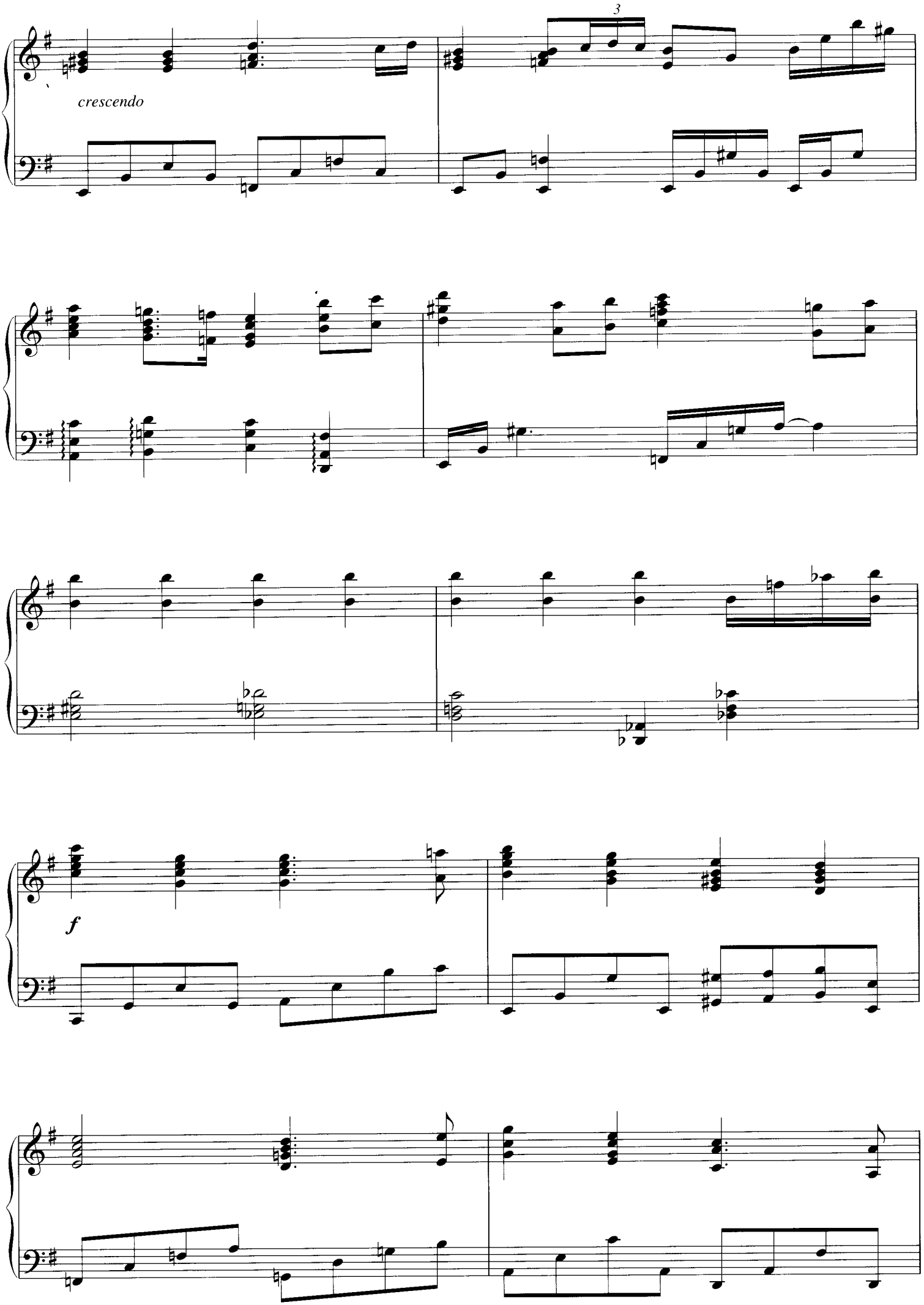
Tempo I

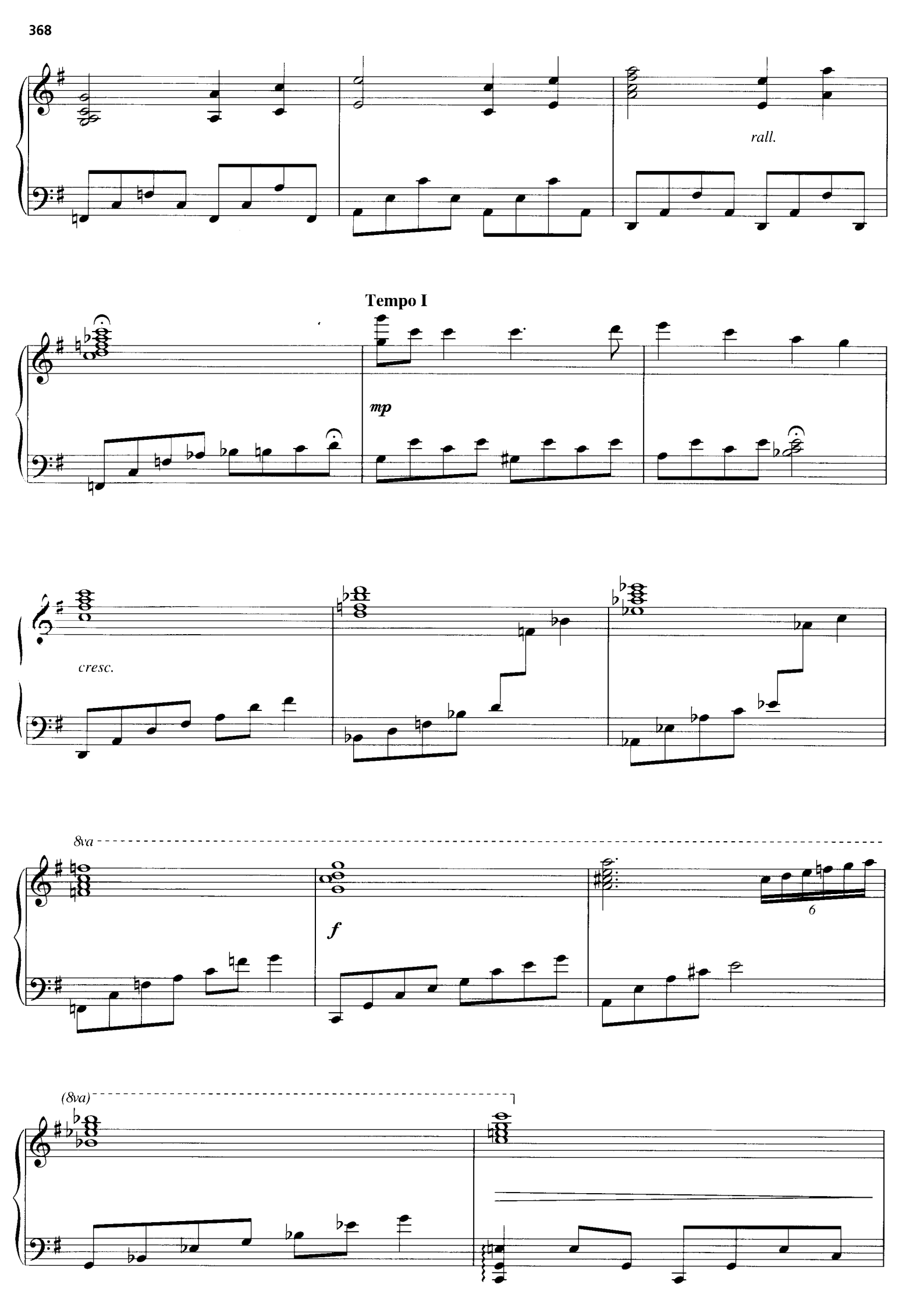


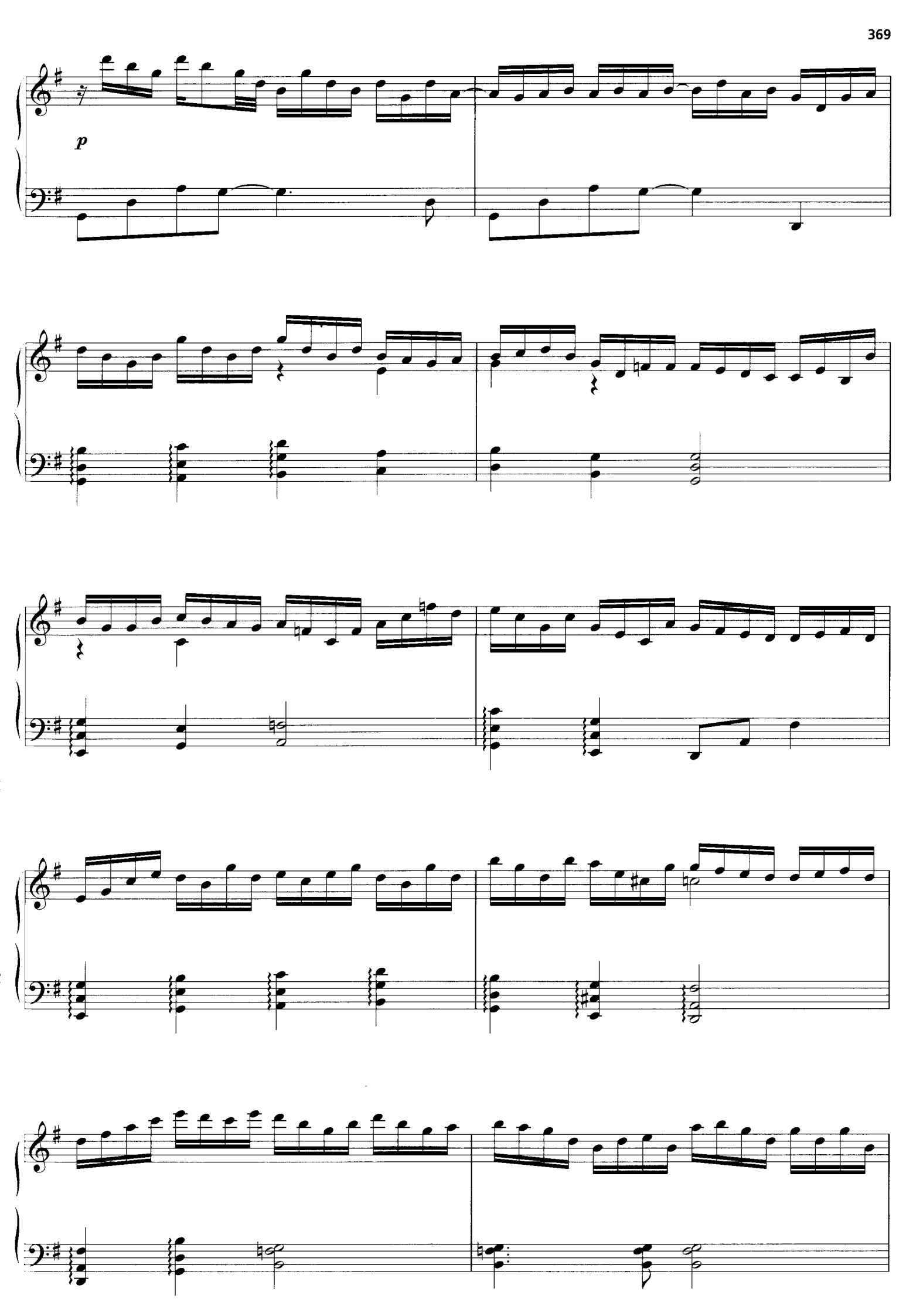


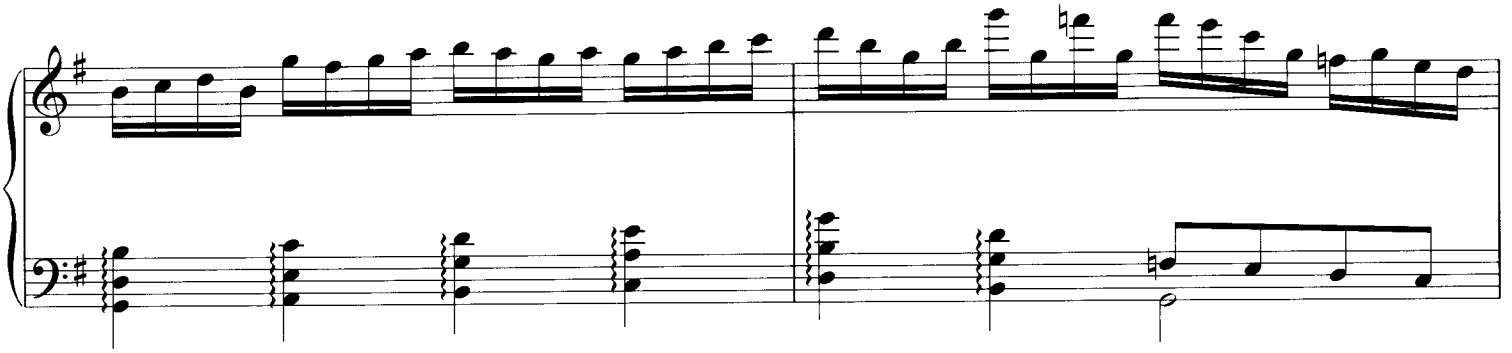


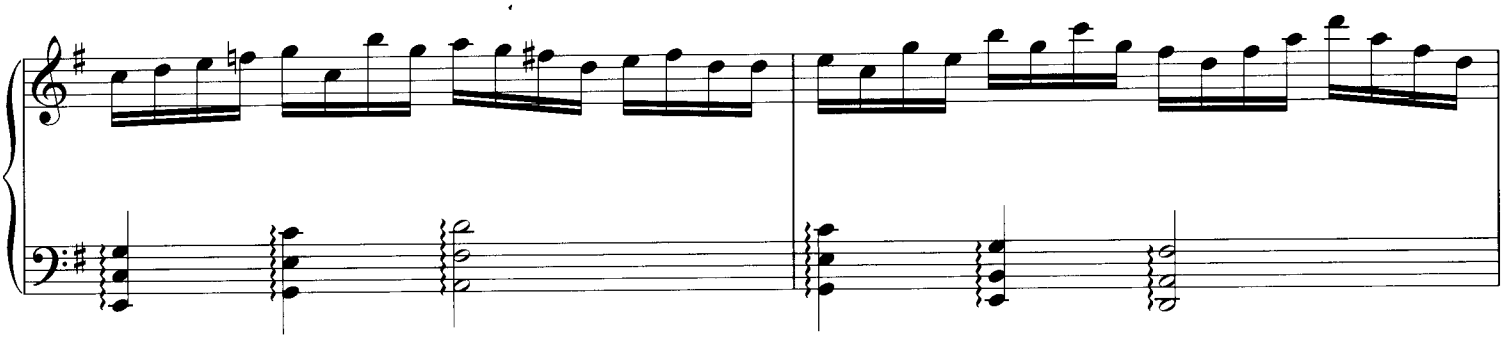


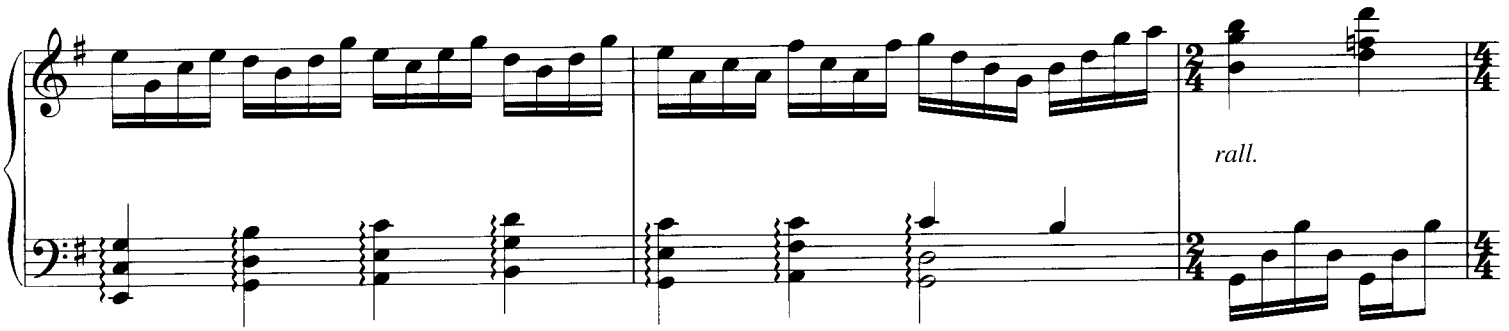

3
crescendo
f


rall.
Tempo I
mp
cresc.
8va
f
6
(8va)

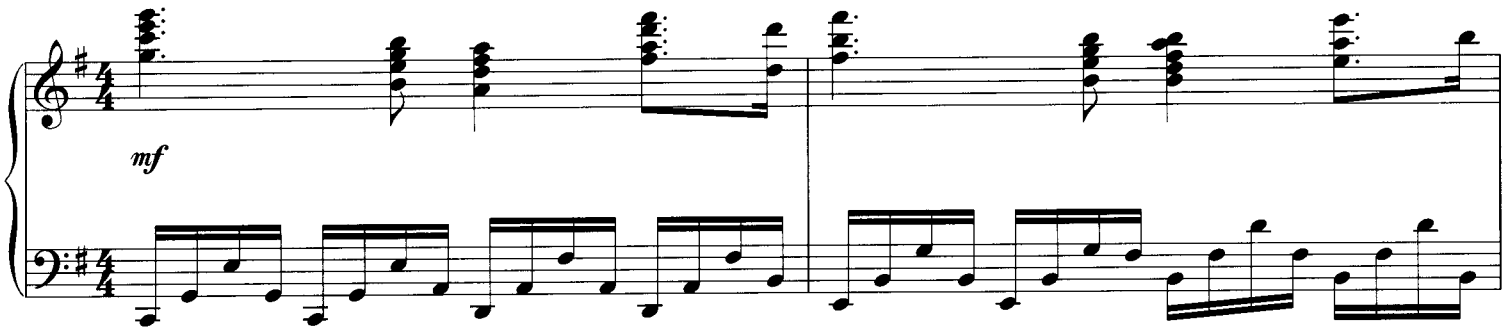

p

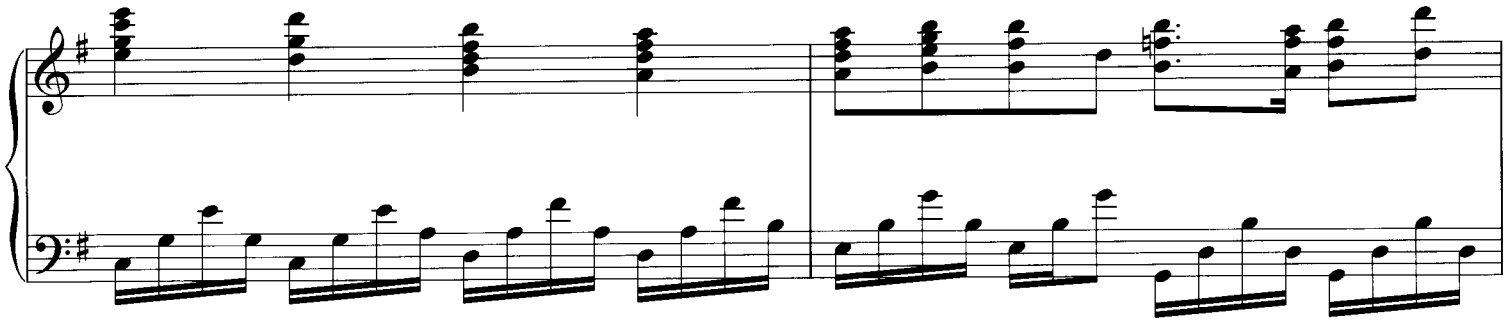


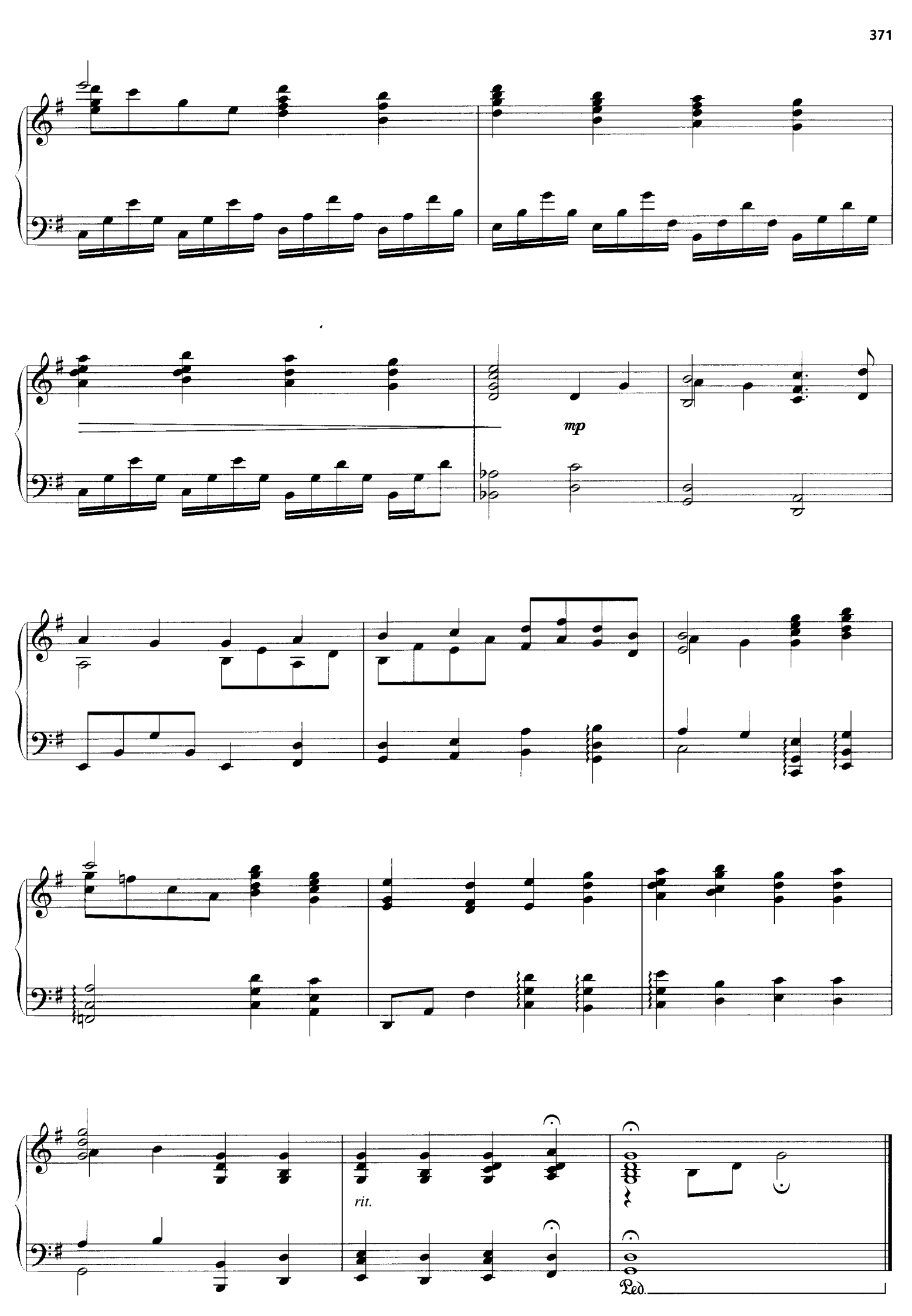




Tempo I



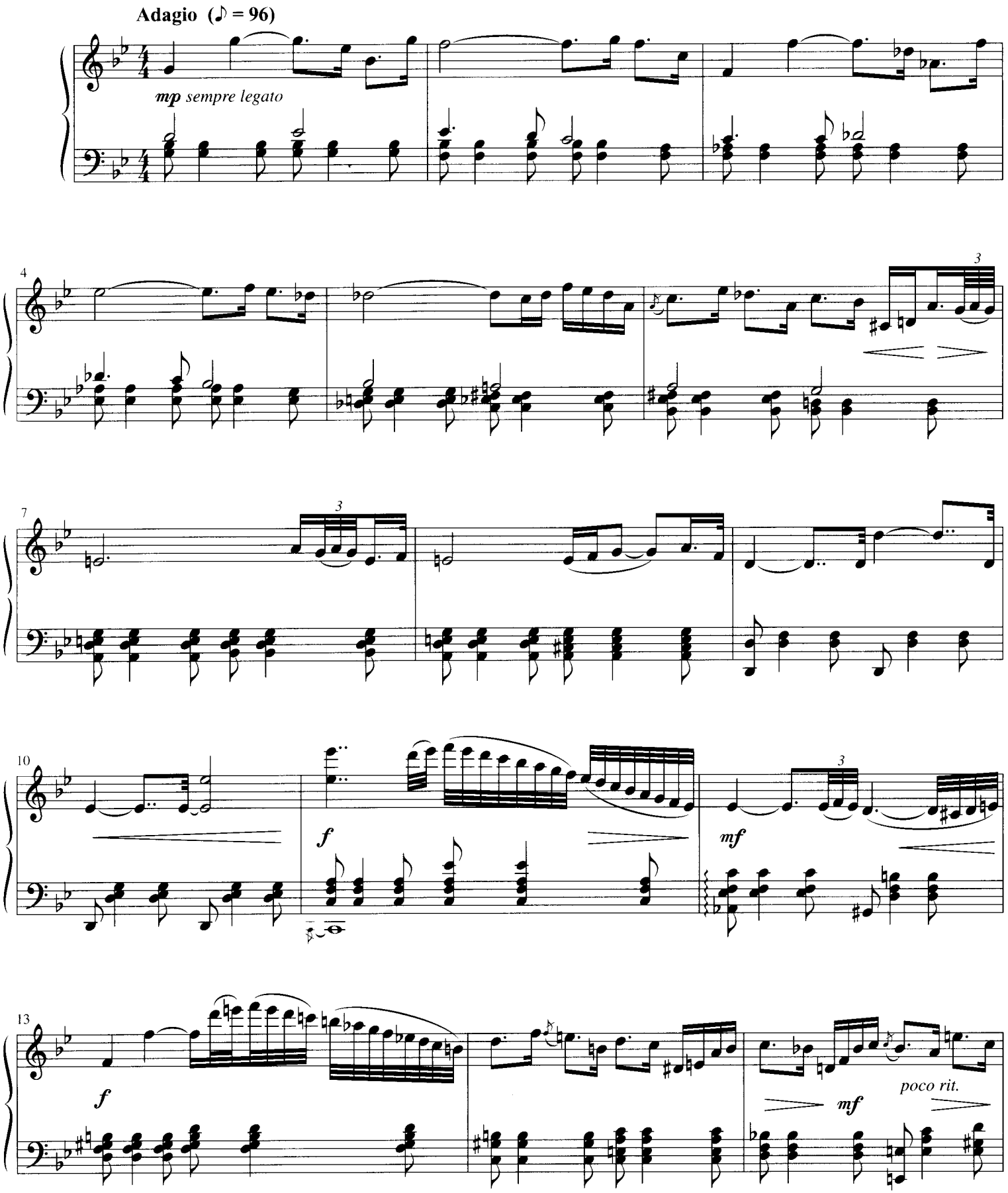



mp
rit.
Ped.

INNAMORATO

from Suite For Piano

Written by BILLY JOEL



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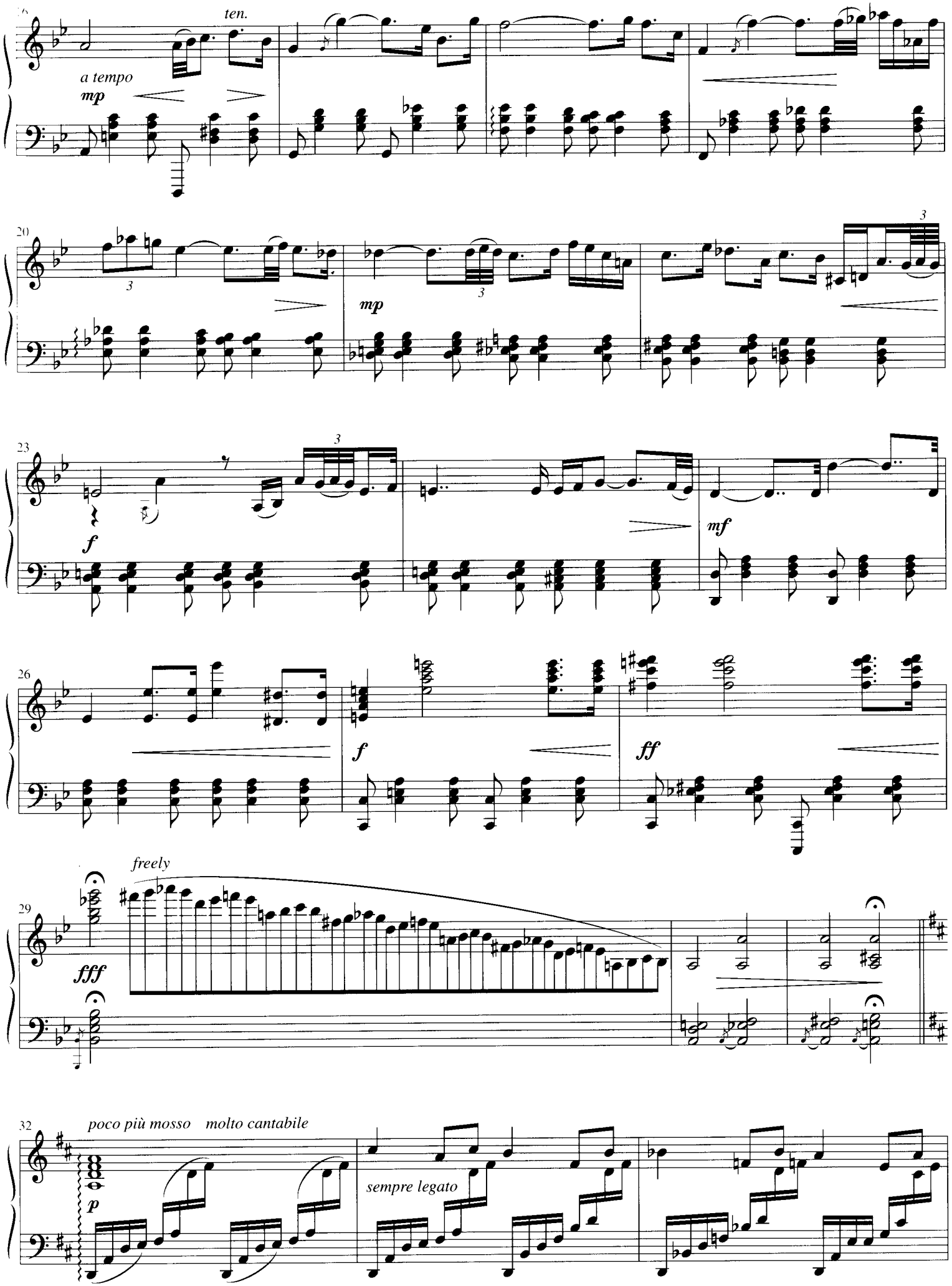
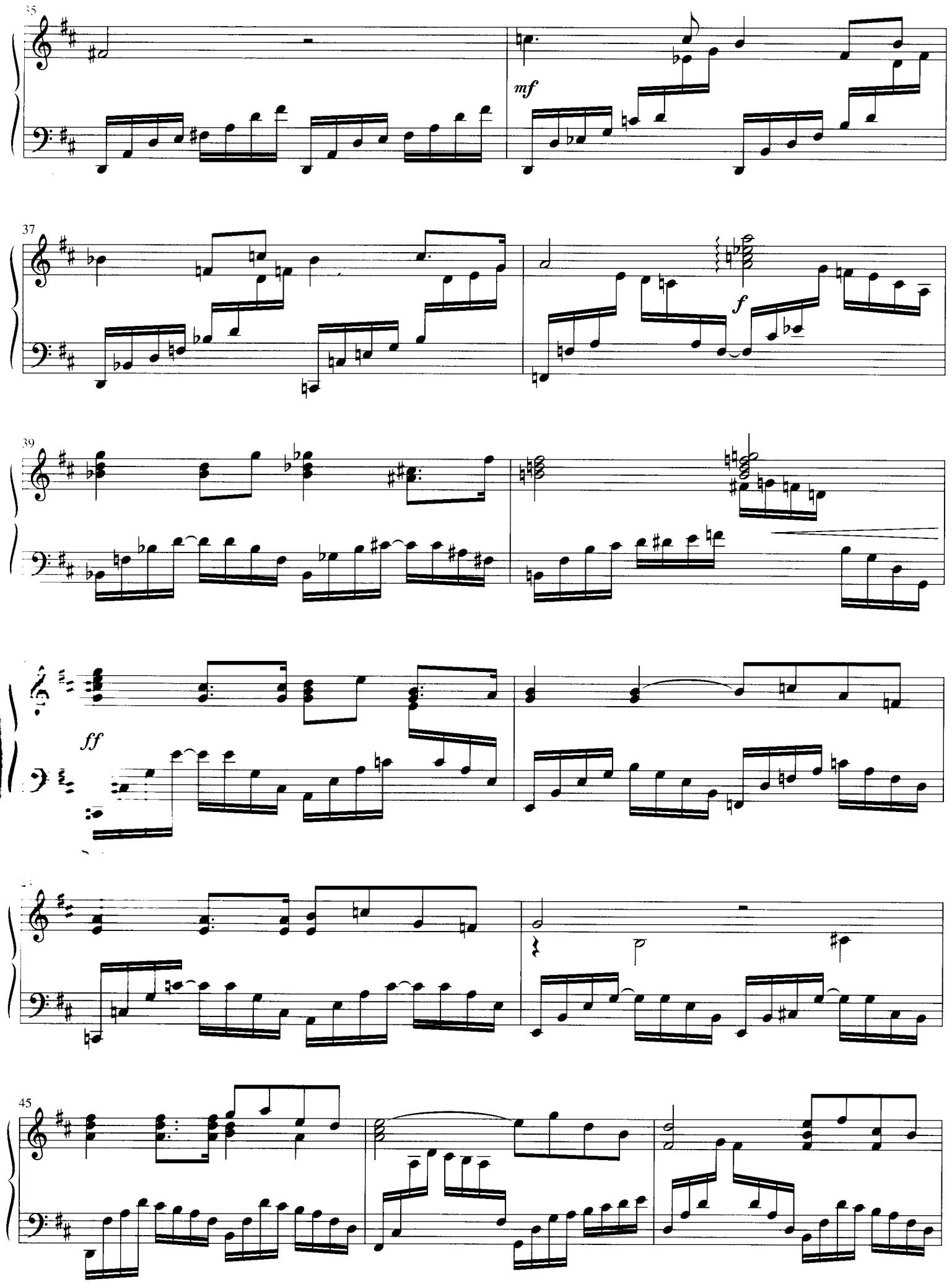
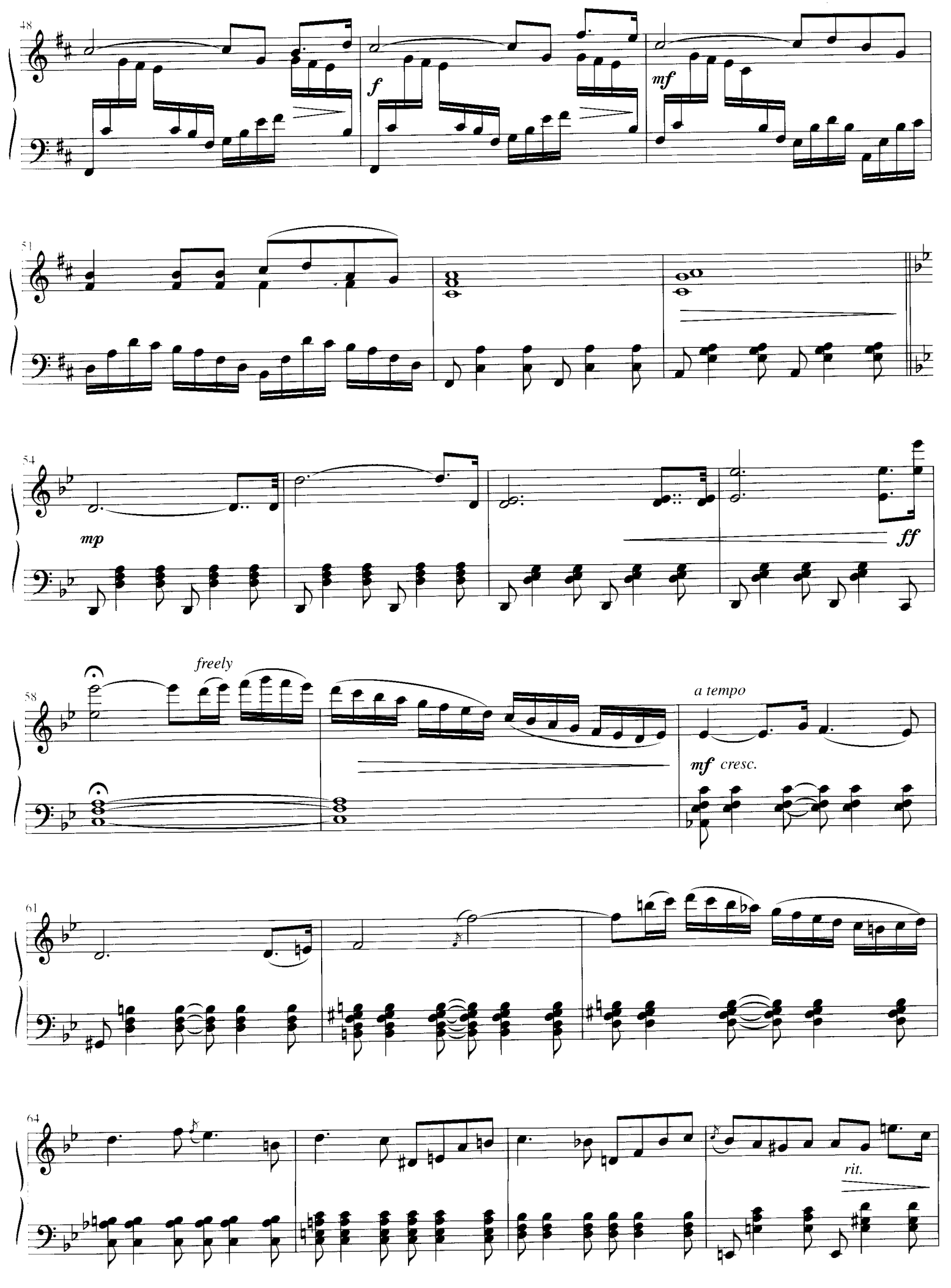
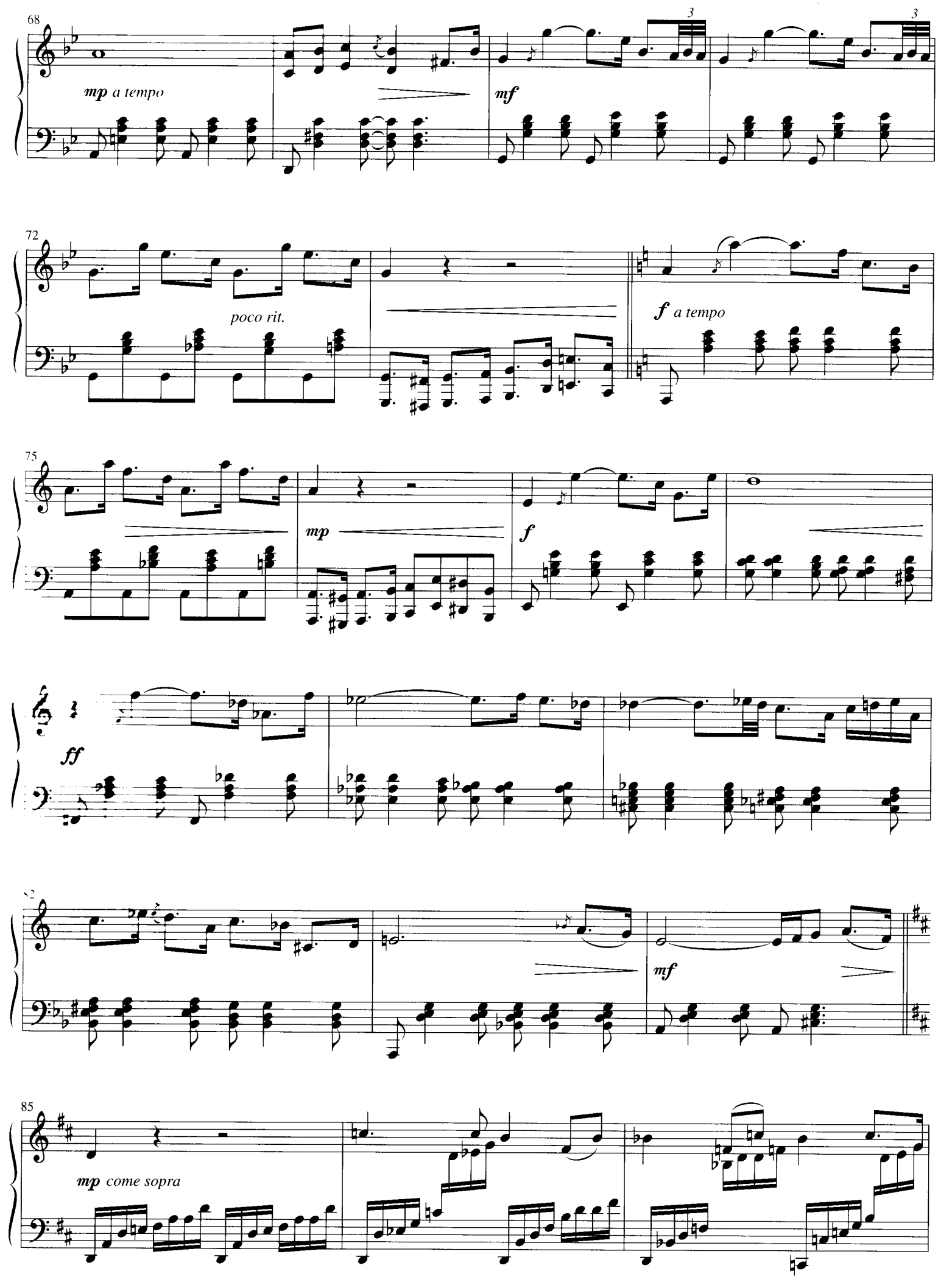
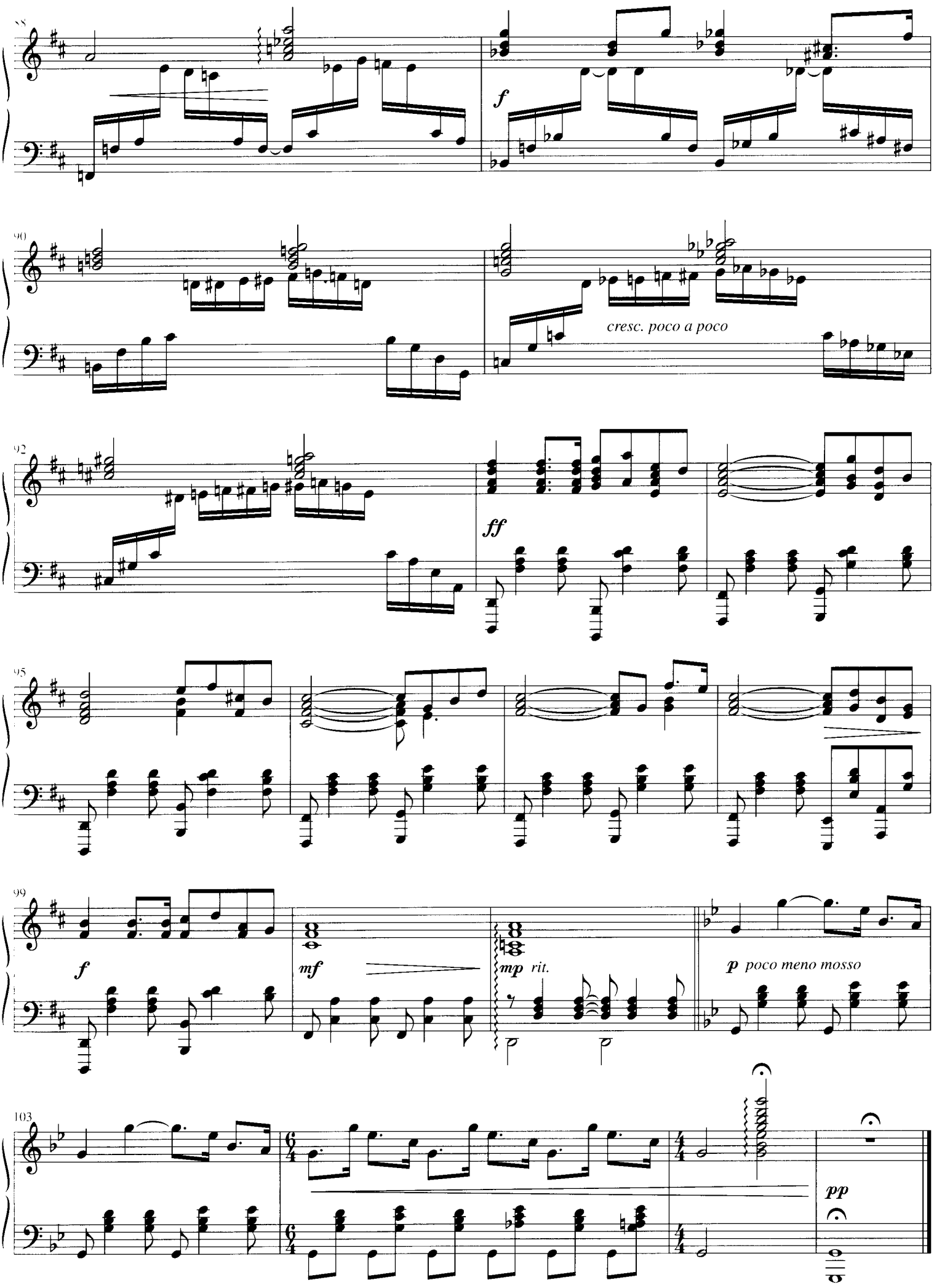

ten.
a tempo
mp
20
mp
23
f
mf
26
f
ff
freely
29
fff
32
poco più mosso
molto cantabile
p
sempre legato


35
mf
37
f
39
ff
45


48
f
mf
51
54
mp
ff
58
freely
a tempo
mf cresc.
61
64
rit.

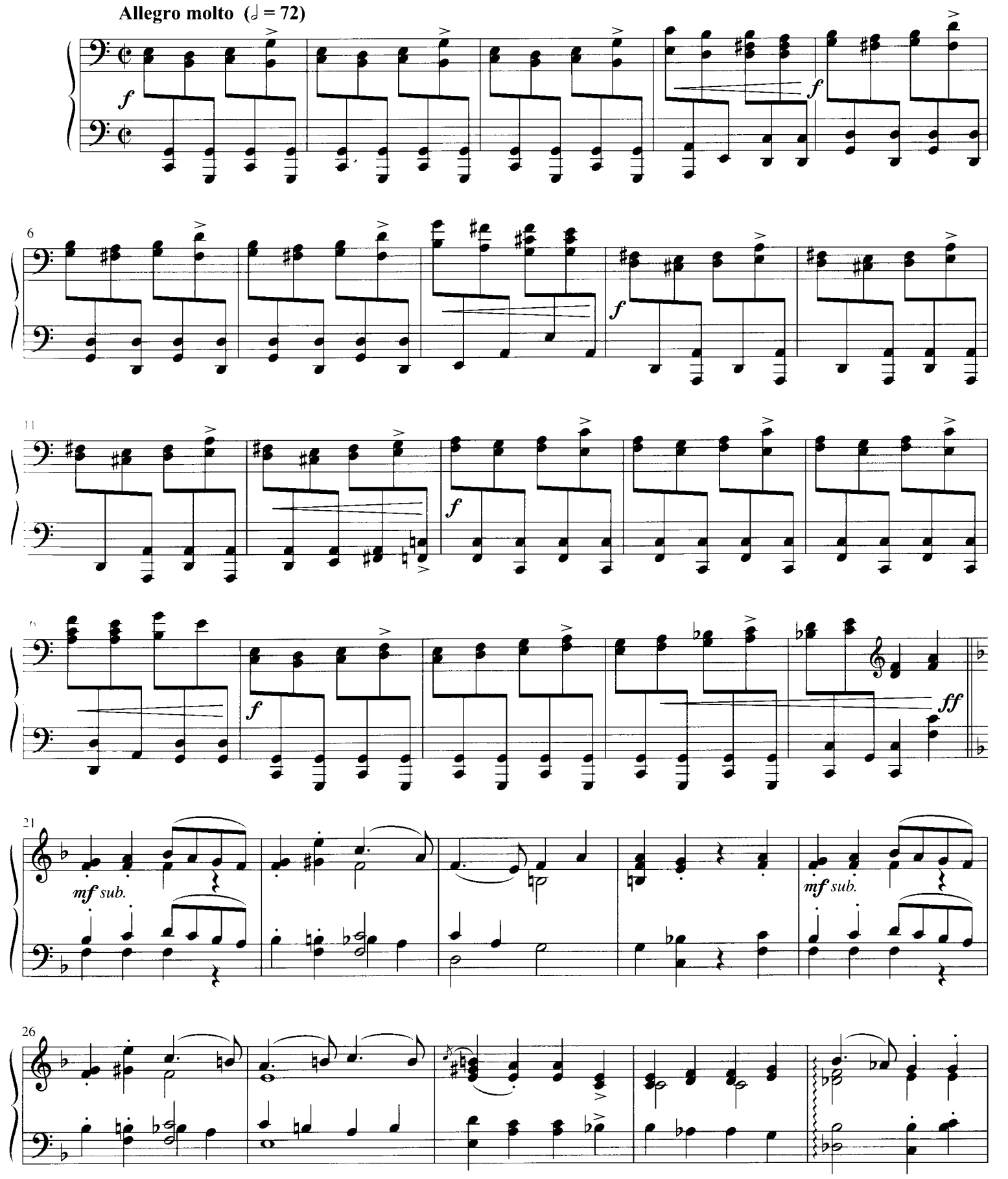

68
mp a tempo
mf
72
poco rit.
f a tempo
75
mp
f
ff
mf
85
mp come sopra


88
f
90
cresc. poco a poco
92
ff
95
99
f
mf
mp rit.
p poco meno mosso
103
pp

SORBETTO

from Suite For Piano

Written by WILLIAM JOEL
Arranged by RICHARD HYUNG-KI JOO



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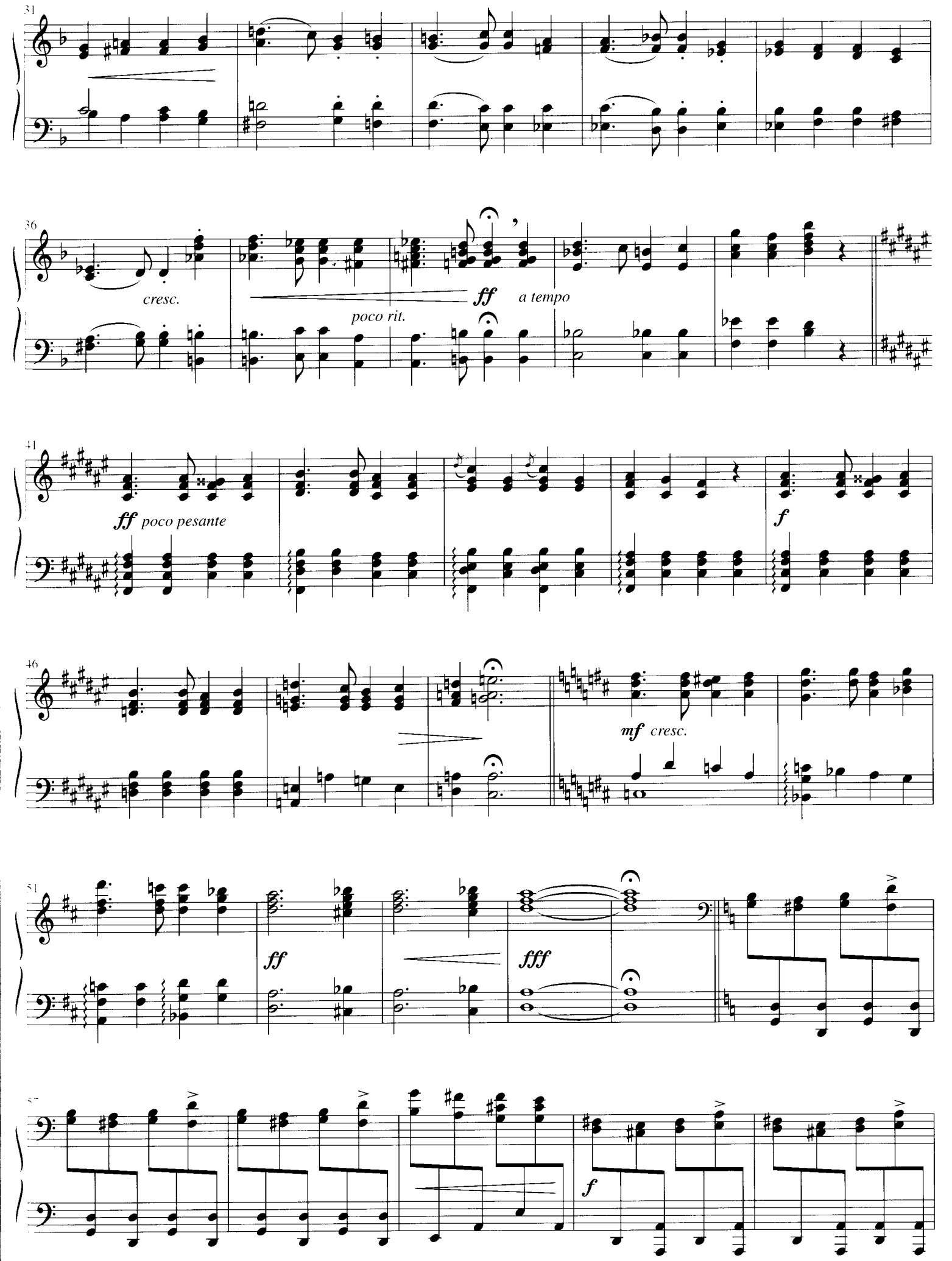
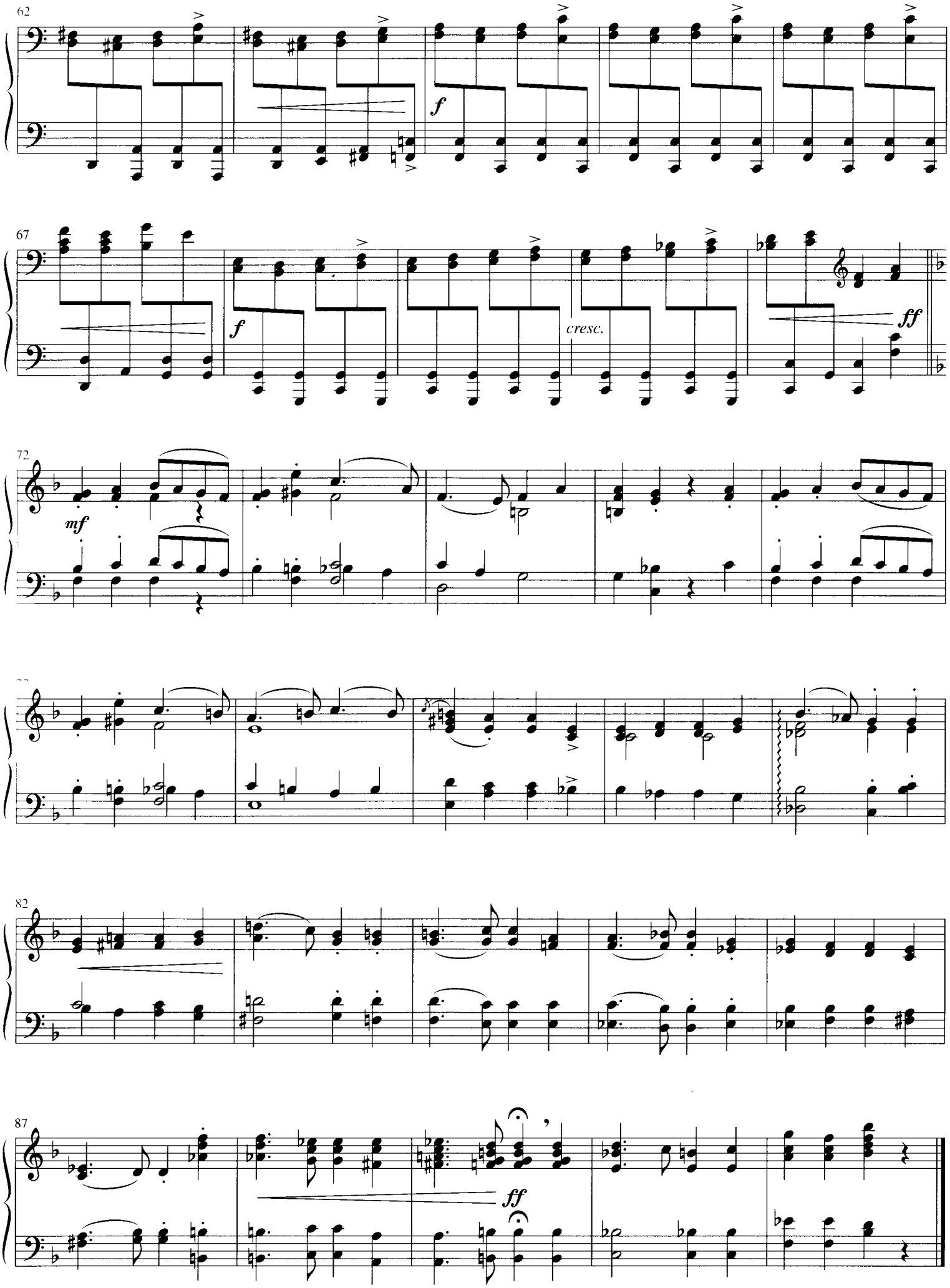
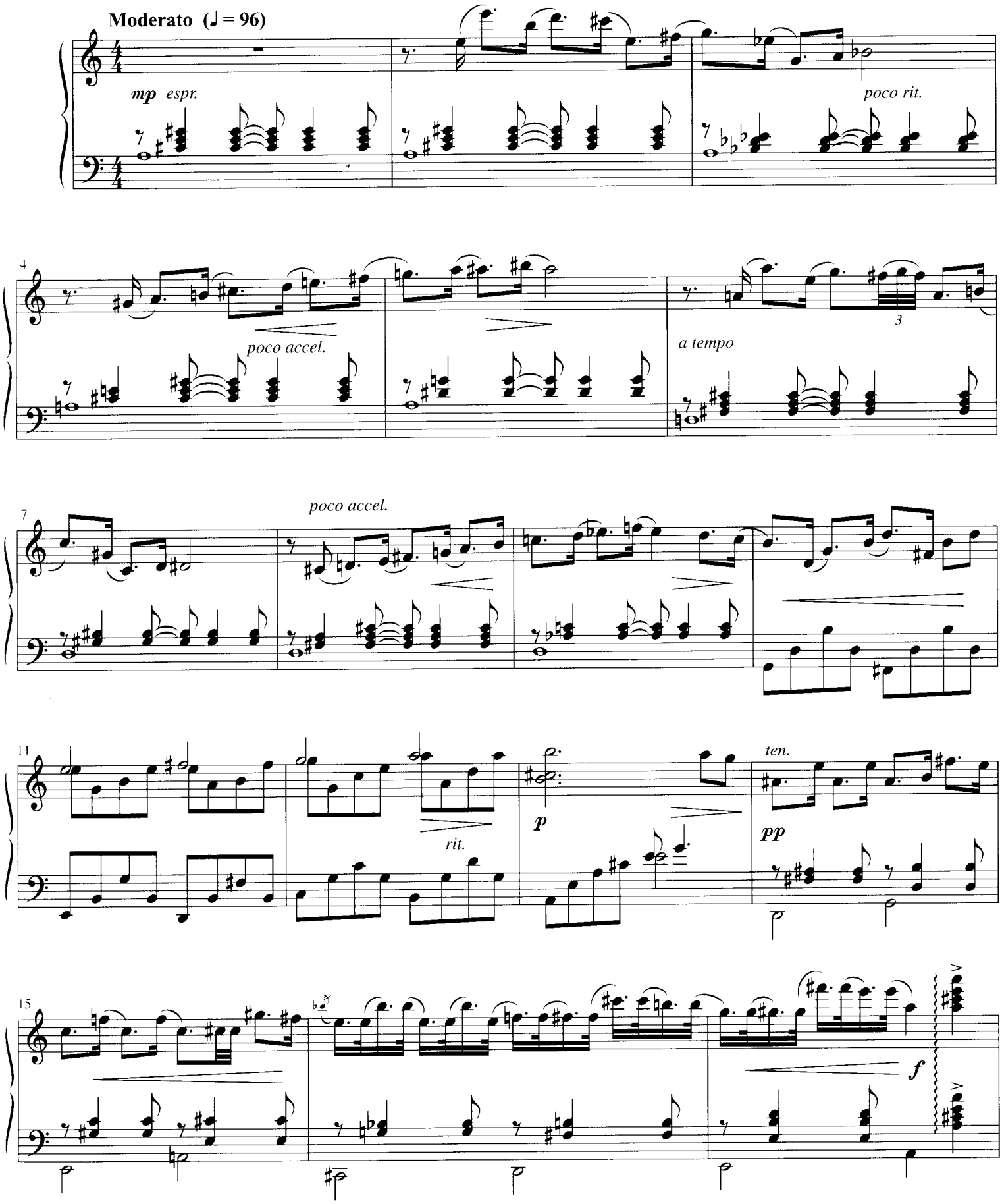

31
36
cresc.
poco rit.
ff
a tempo
41
ff poco pesante
f
46
mf cresc.
51
ff
fff
f


62
f
67
f
cresc.
ff
72
mf
82
87
ff

DELUSION

from Suite For Piano

Written by BILLY JOEL



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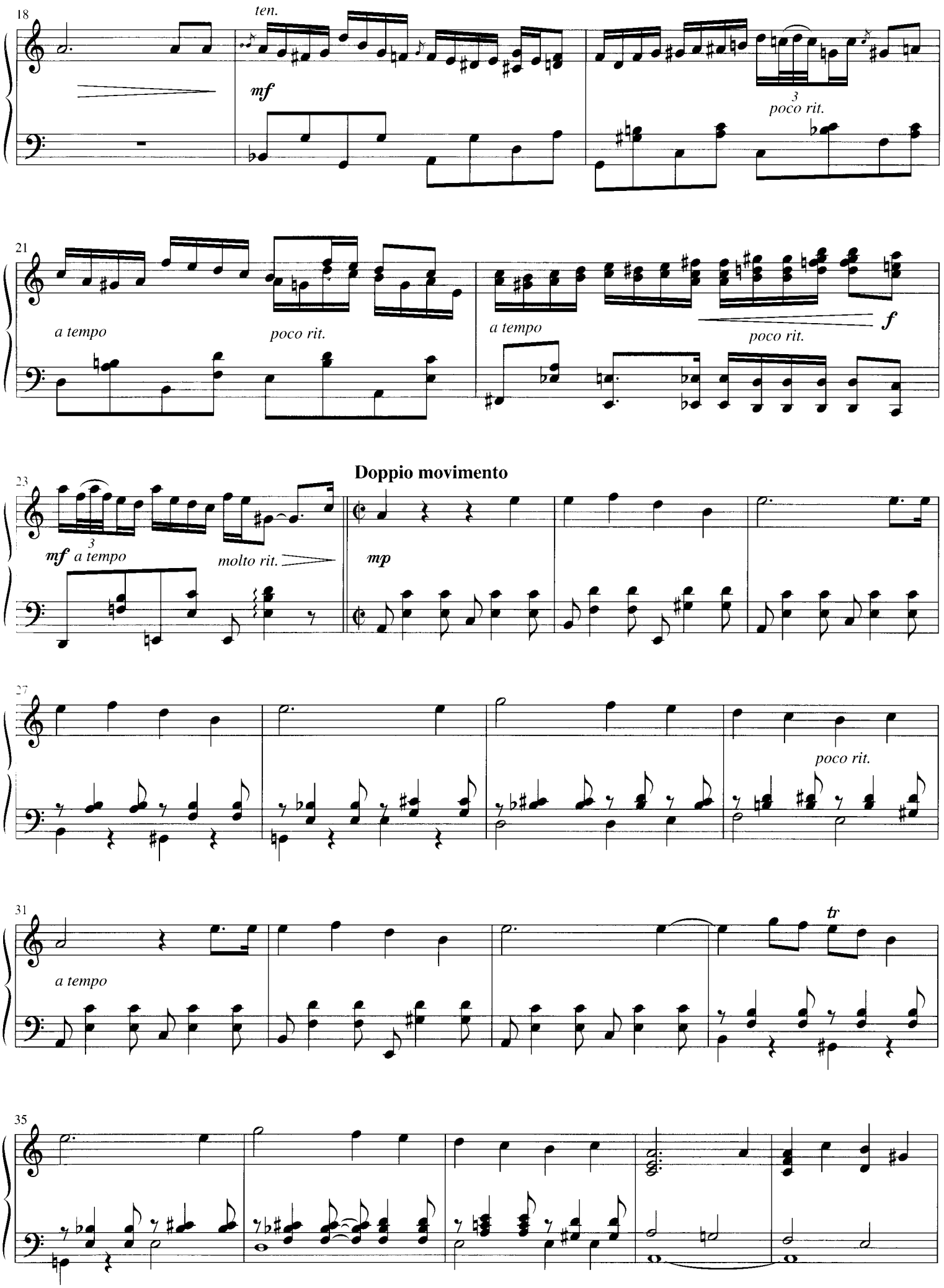
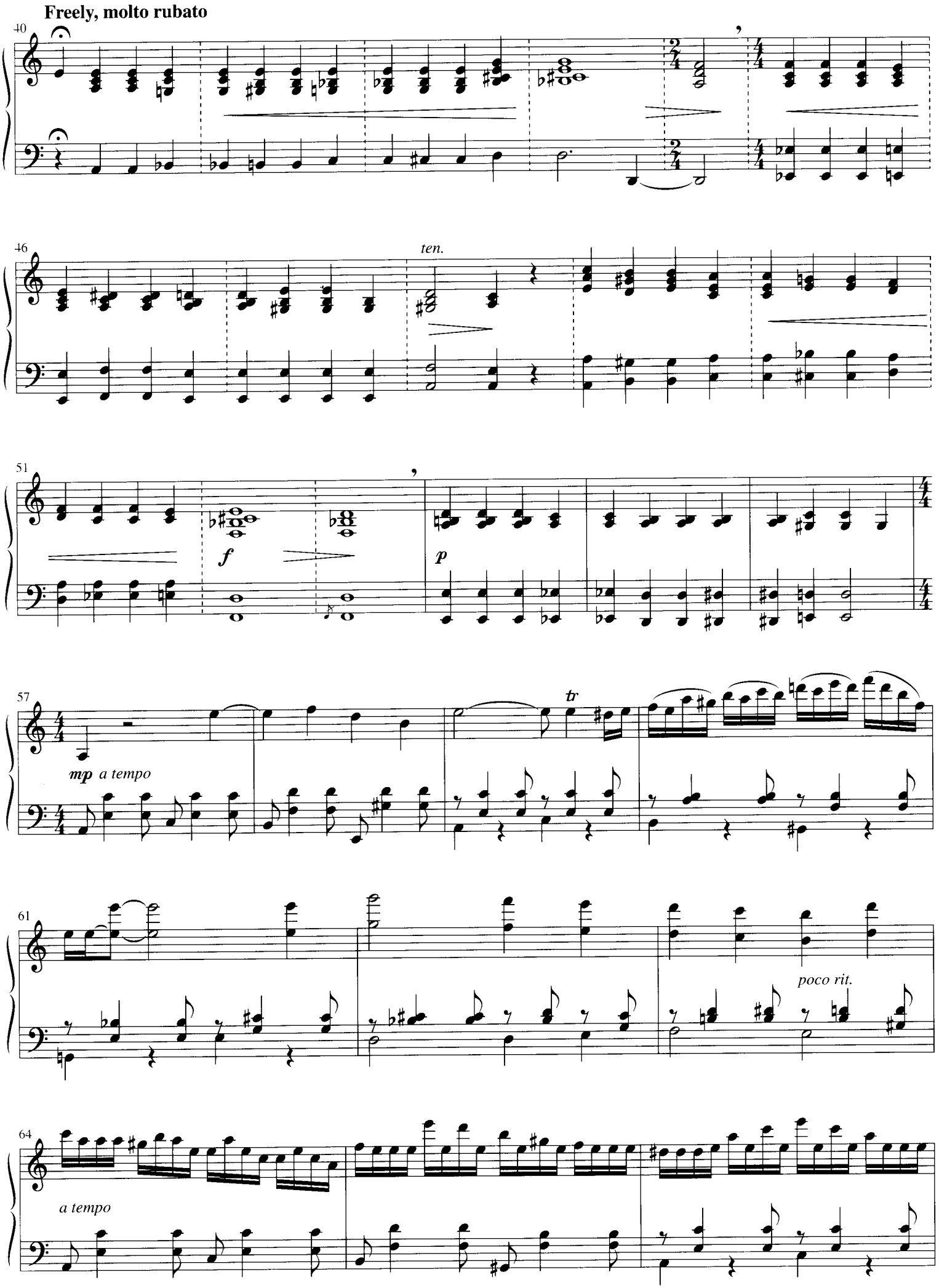
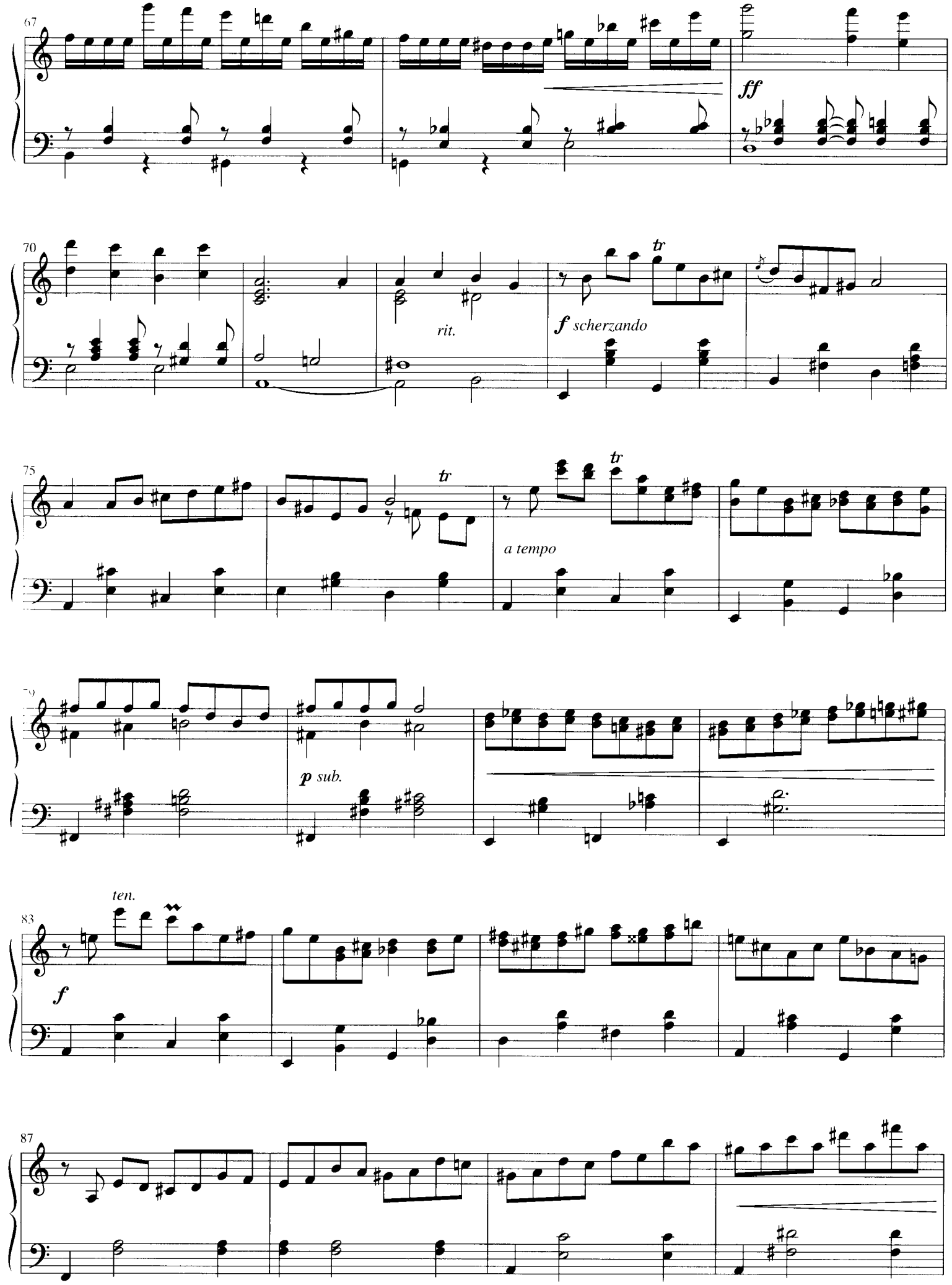
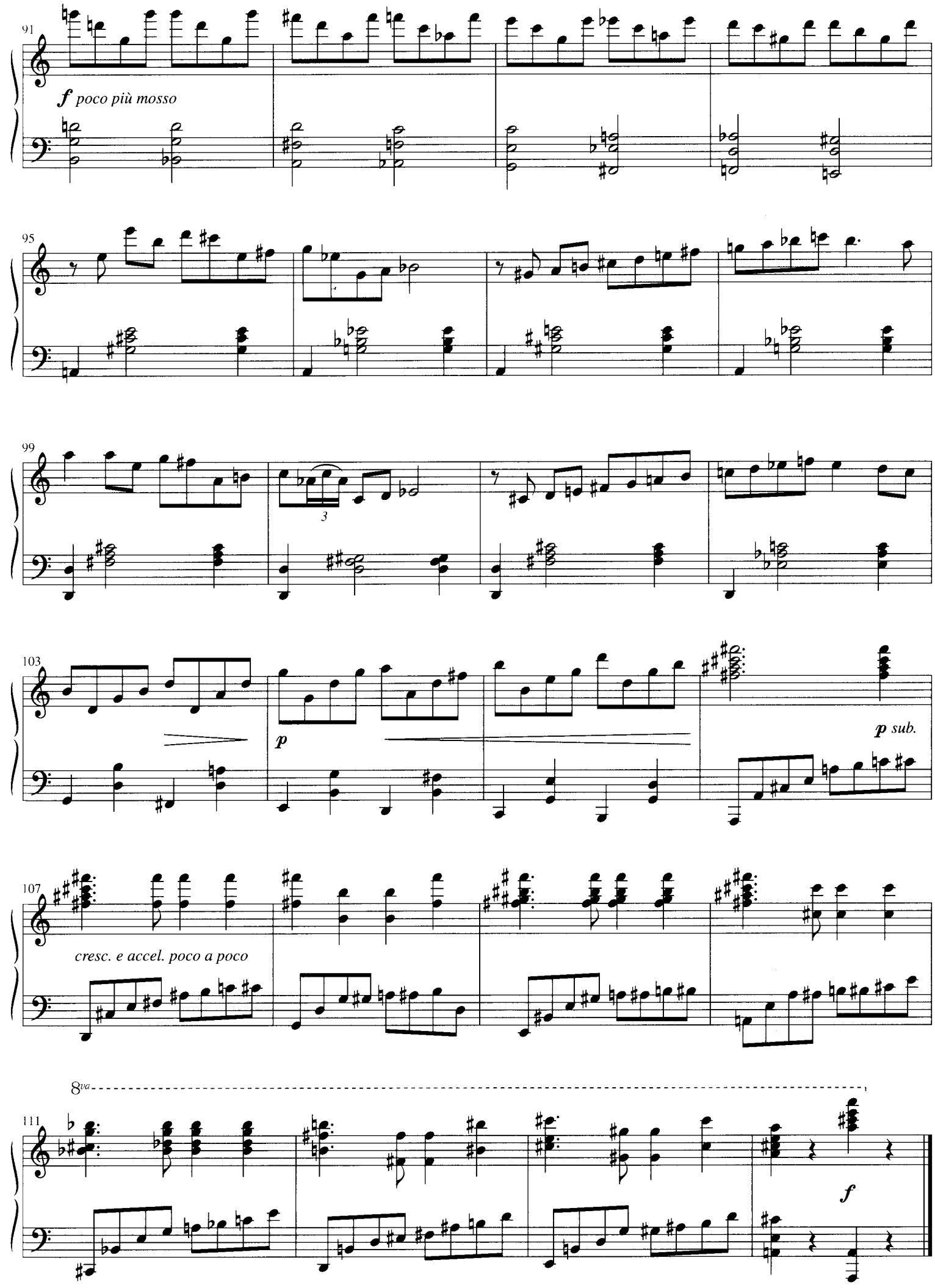

18
ten.
mf
poco rit.
21
a tempo
poco rit.
a tempo
poco rit.
f
23
mf a tempo
molto rit.
Doppio movimento
mp
27
poco rit.
31
a tempo
tr
35

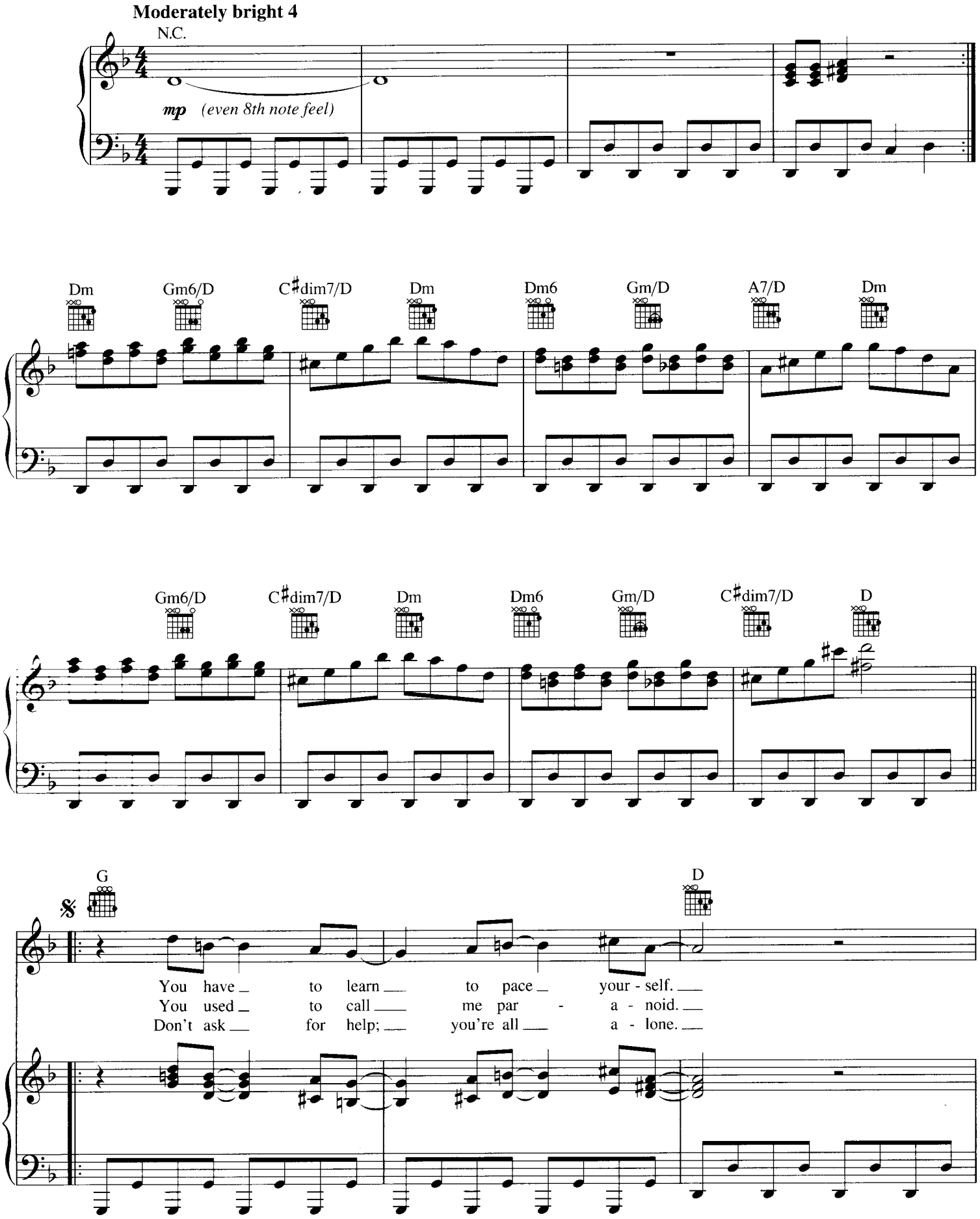

Freely, molto rubato
40
46
ten.
51
f
p
57
mp a tempo
tr
61
poco rit.
64
a tempo


67
ff
70
tr
rit.
f scherzando
75
tr
tr
a tempo
79
p sub.
ten.
83
f
87


91
f poco più mosso
95
99
3
103
p
p sub.
107
cresc. e accel. poco a poco
8va
111
f

PRESSURE

Words and Music by
BILLY JOEL



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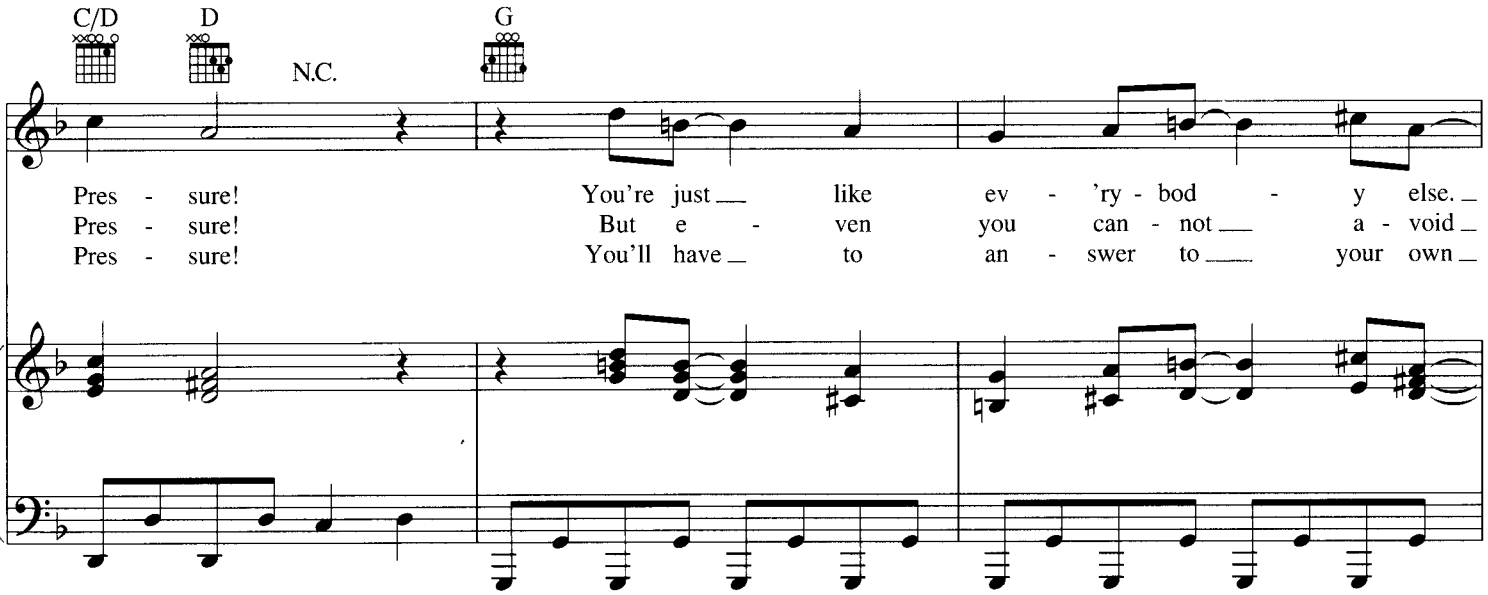
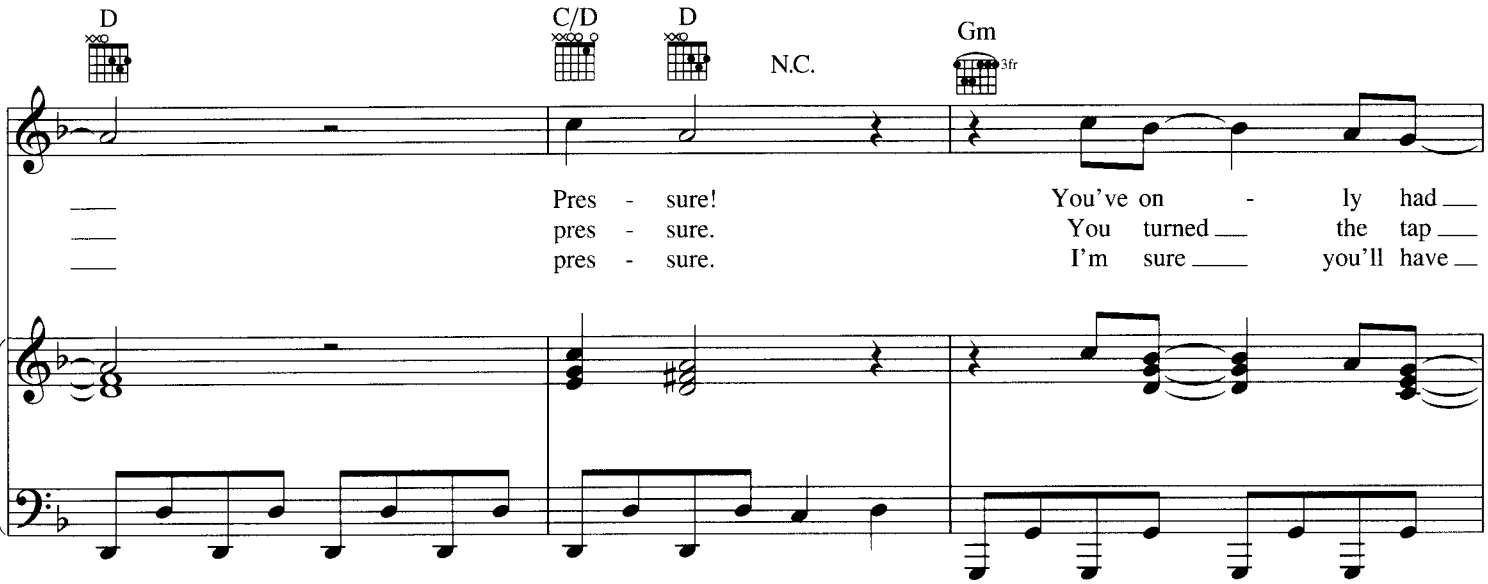
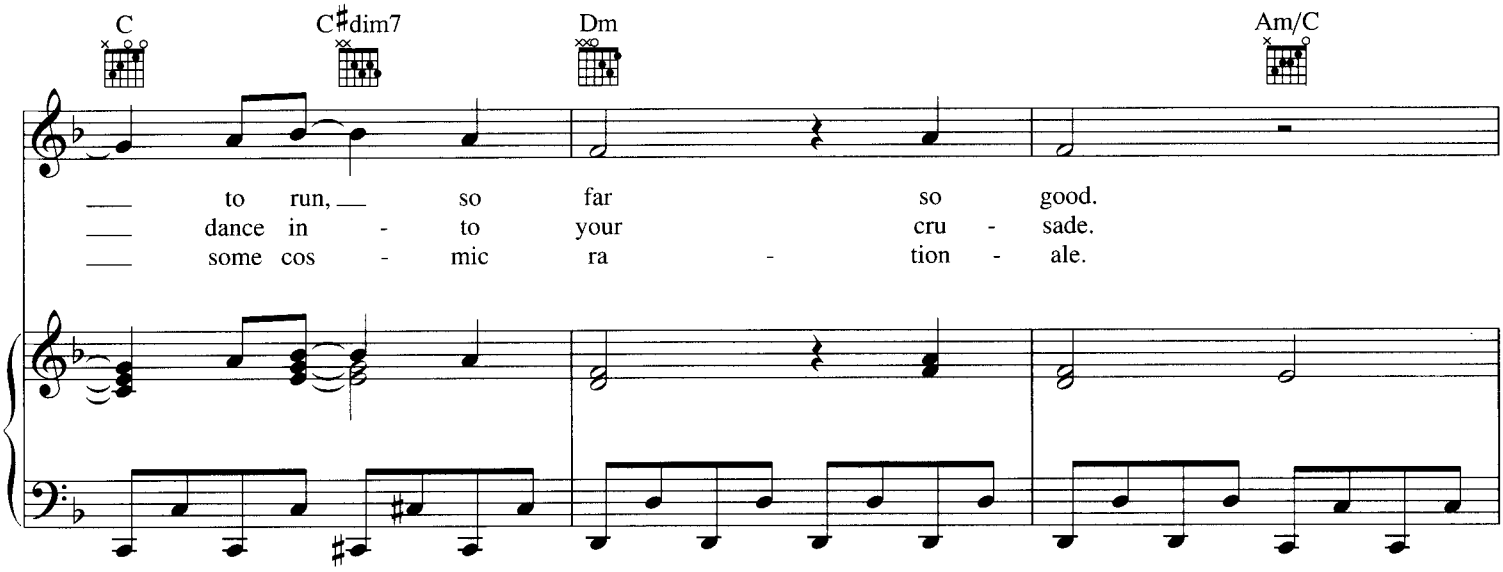
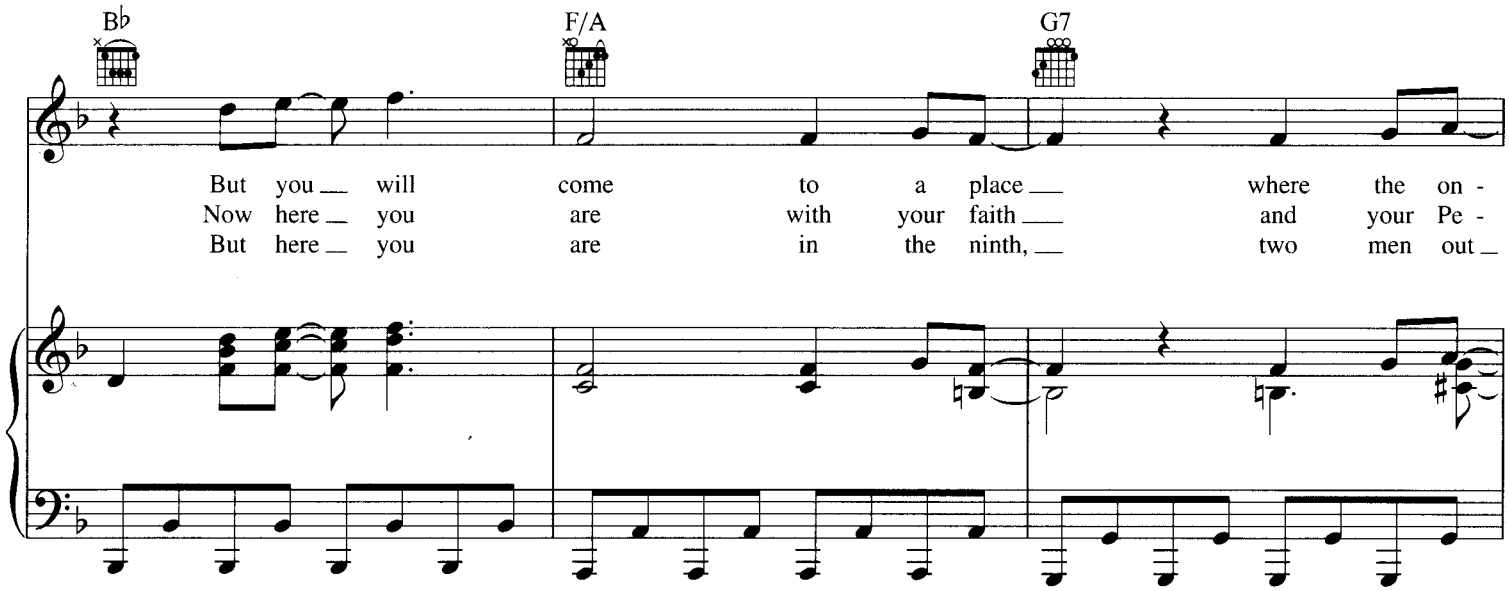
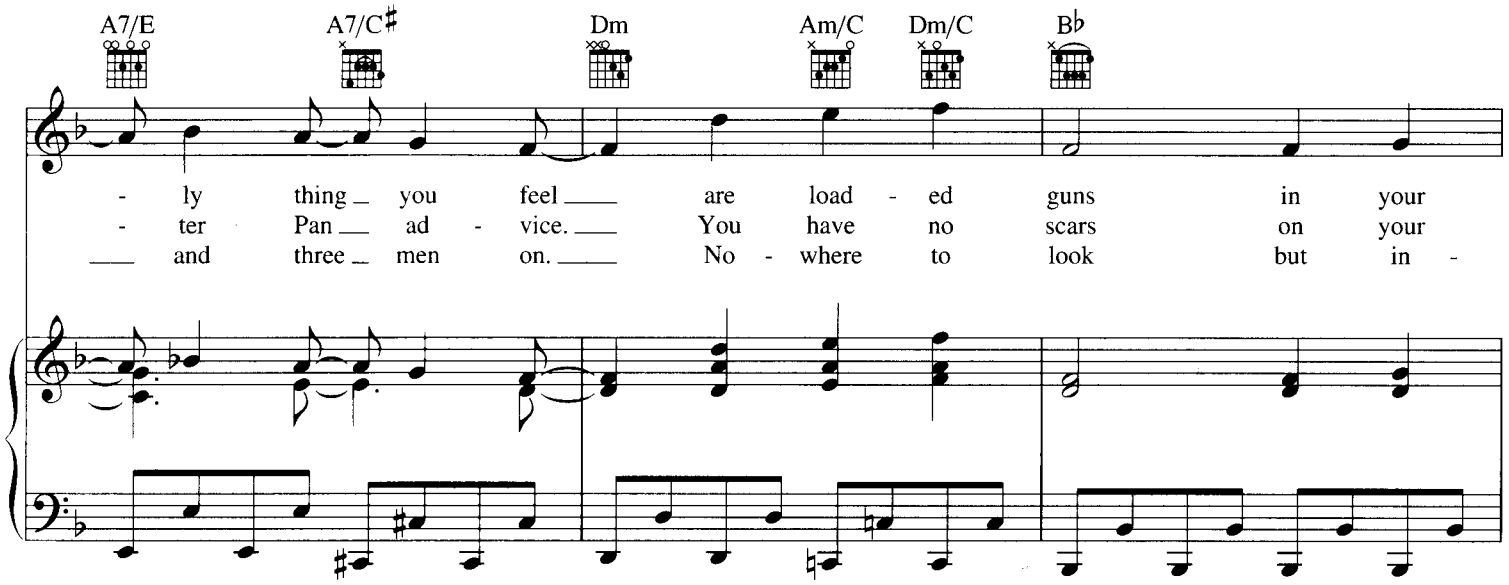
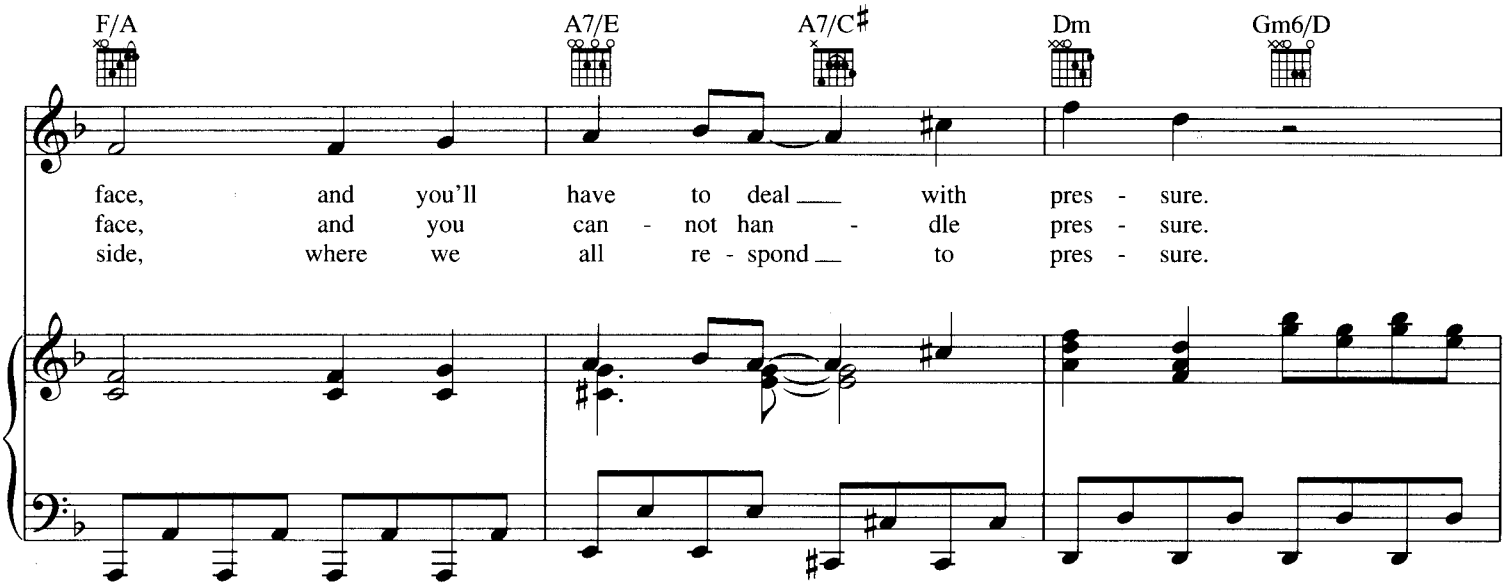

C/D
D
N.C.
G
Pres - sure! You're just like ev - 'ry - bod - y else.
Pres - sure! But e - ven you can - not a - void
Pres - sure! You'll have to an - swer to your own

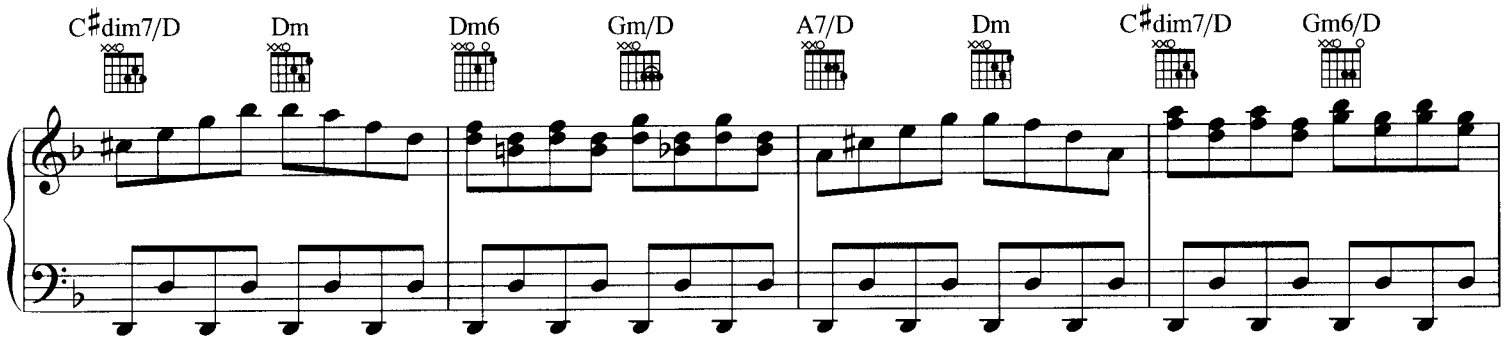

D
C/D
D
N.C.
Gm
3fr
Pres - sure! You've on - ly had
pres - sure. You turned the tap
pres - sure. I'm sure you'll have

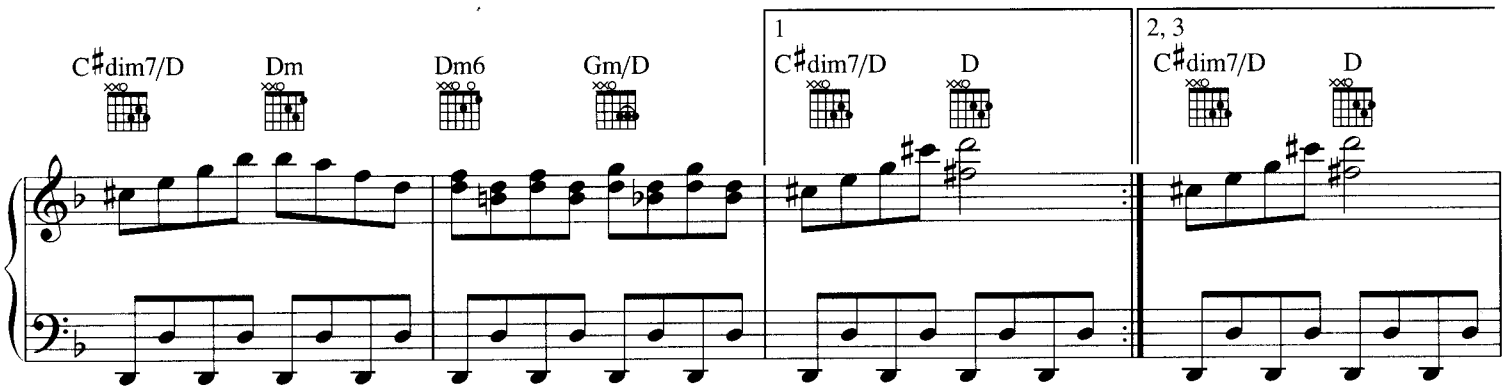

C
C♯dim7
Dm
Am/C
to run, so far so good.
dance in - to your cru - sade.
some cos - mic ra - tion - ale.

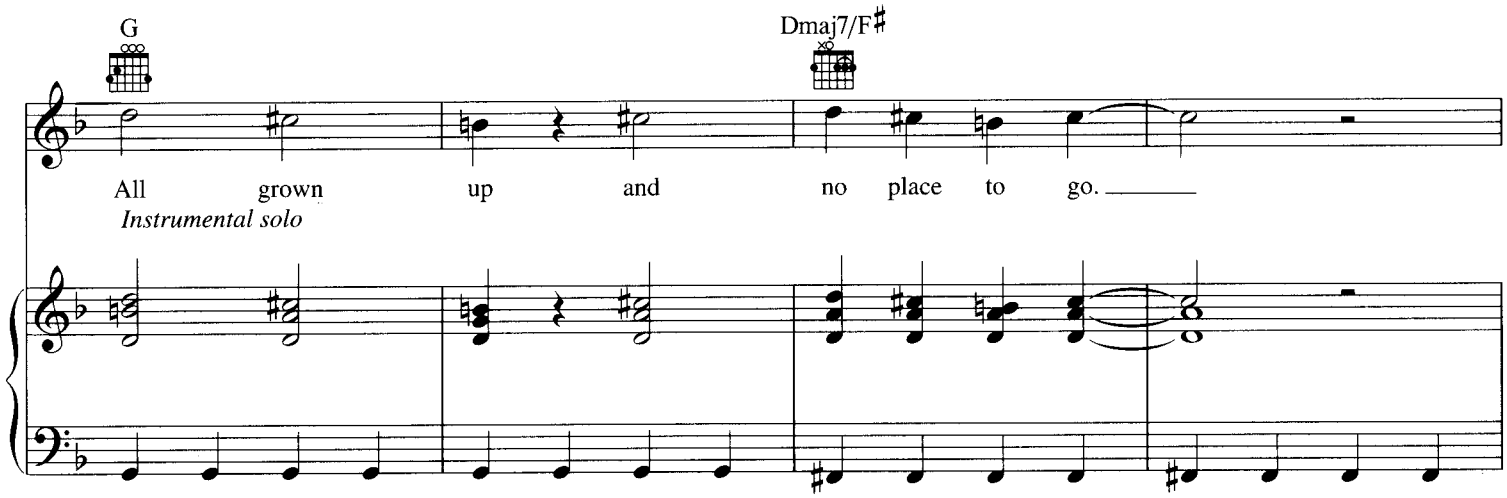

B♭
F/A
G7
But you will come to a place where the on-
Now here you are with your faith and your Pe-
But here you are in the ninth, two men out

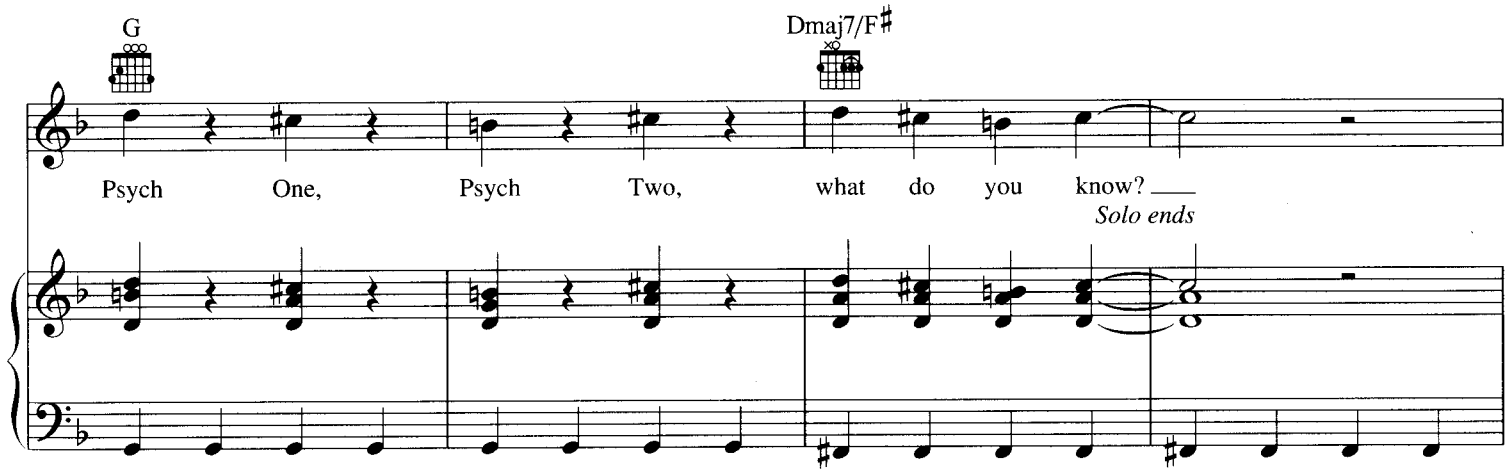

A7/E
A7/C♯
Dm
Am/C
Dm/C
B♭
-ly thing you feel are load-ed guns in your
-ter Pan ad-vice. You have no scars on your
and three men on. No-where to look but in-

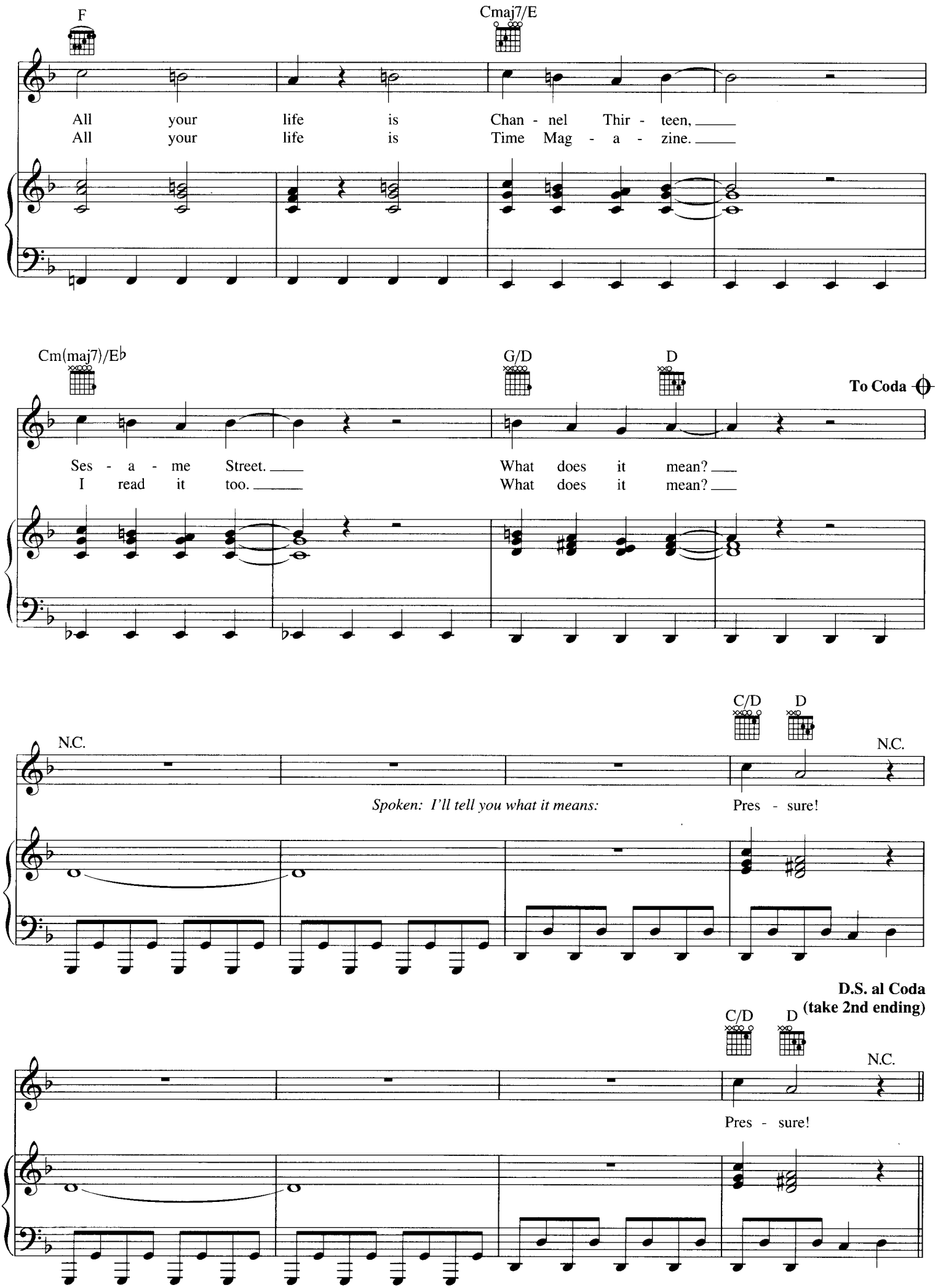

F/A
A7/E
A7/C♯
Dm
Gm6/D
face, and you'll have to deal with pres-sure.
face, and you can-not han-dle pres-sure.
side, where we all re-spond to pres-sure.

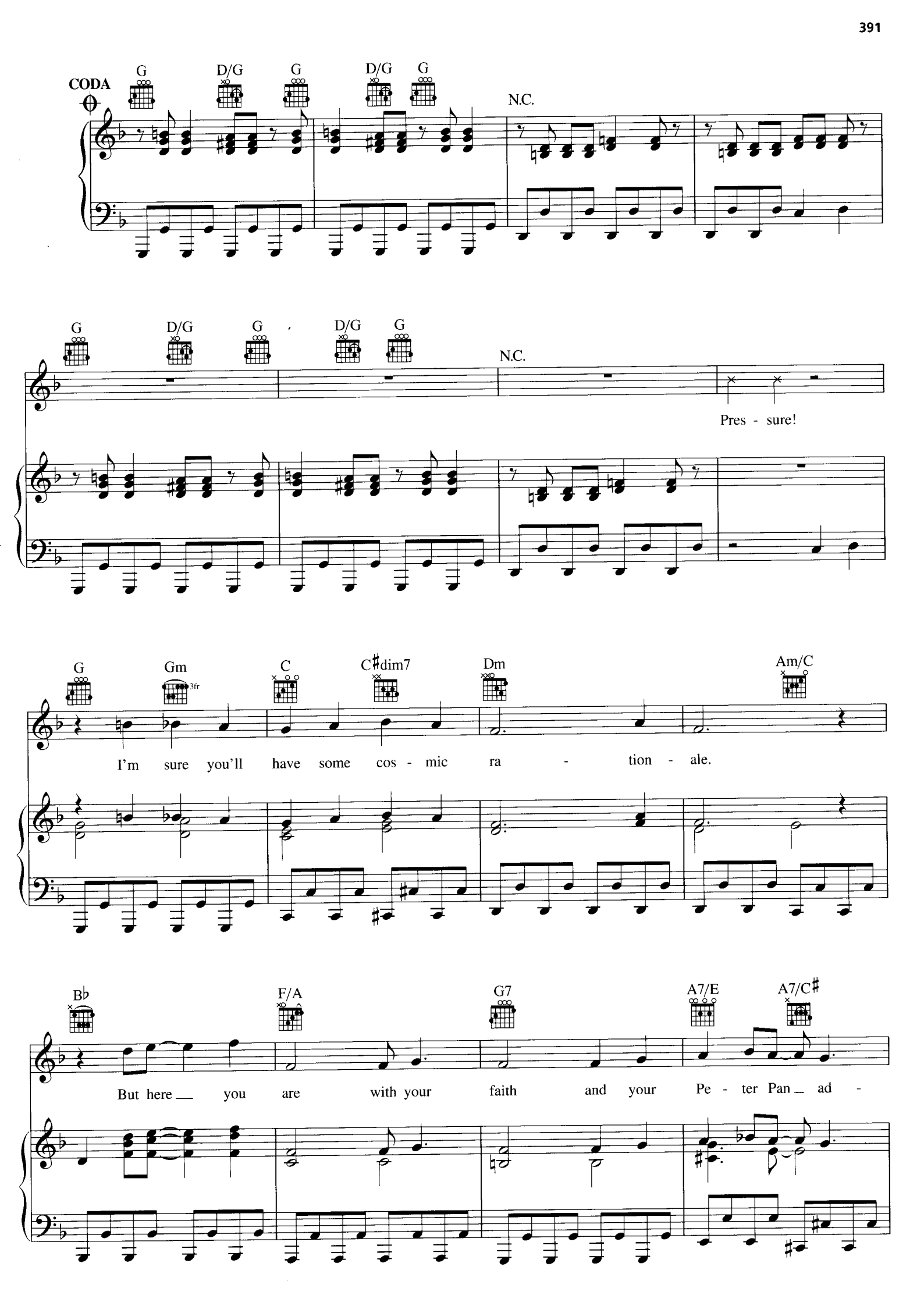

C♯dim7/D
Dm
Dm6
Gm/D
A7/D
Dm
C♯dim7/D
Gm6/D

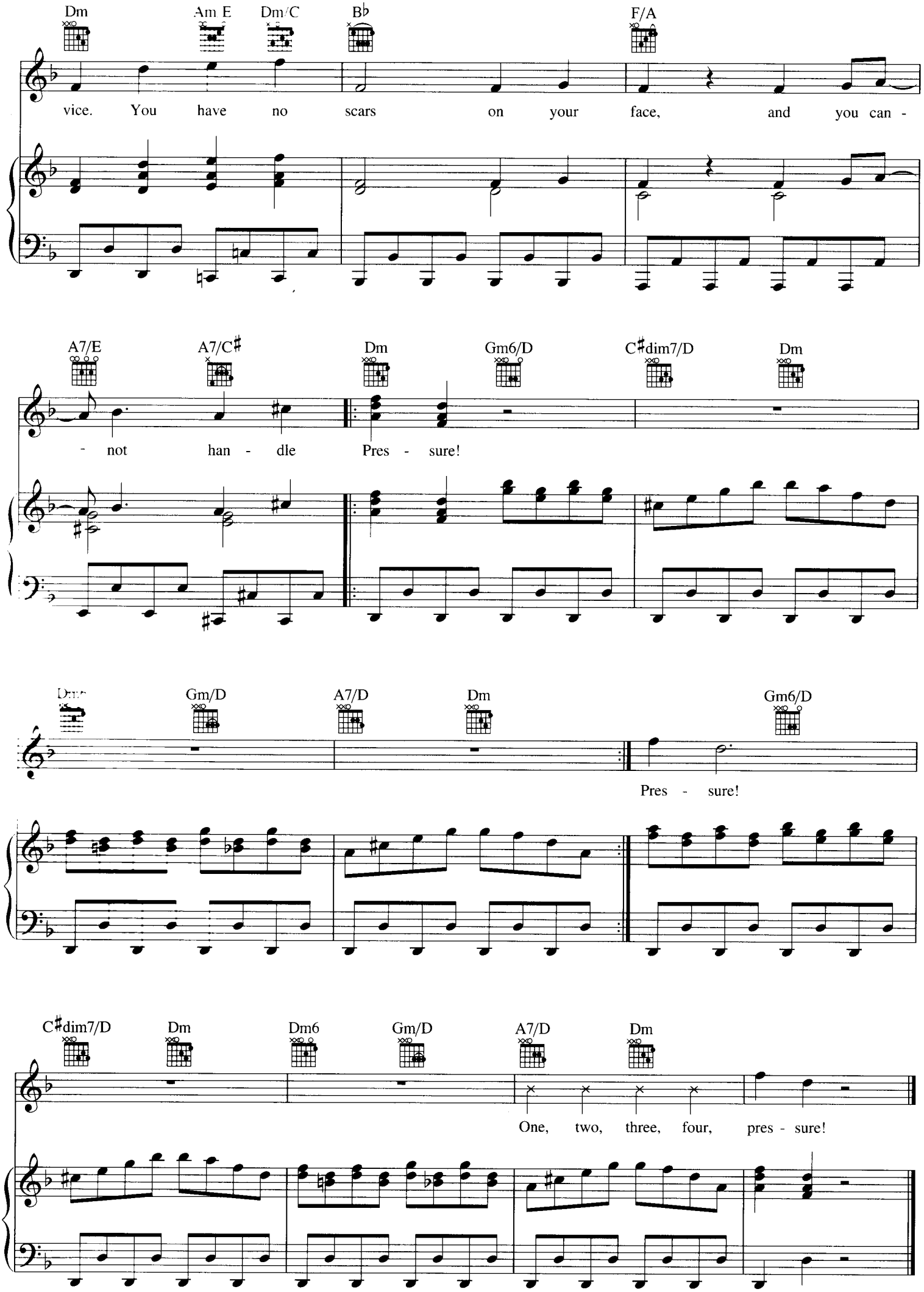

C♯dim7/D
Dm
Dm6
Gm/D
1
C♯dim7/D
D
2, 3
C♯dim7/D
D


G
Dmaj7/F♯
All grown up and no place to go.
Instrumental solo


G
Dmaj7/F♯
Psych One, Psych Two, what do you know?
Solo ends

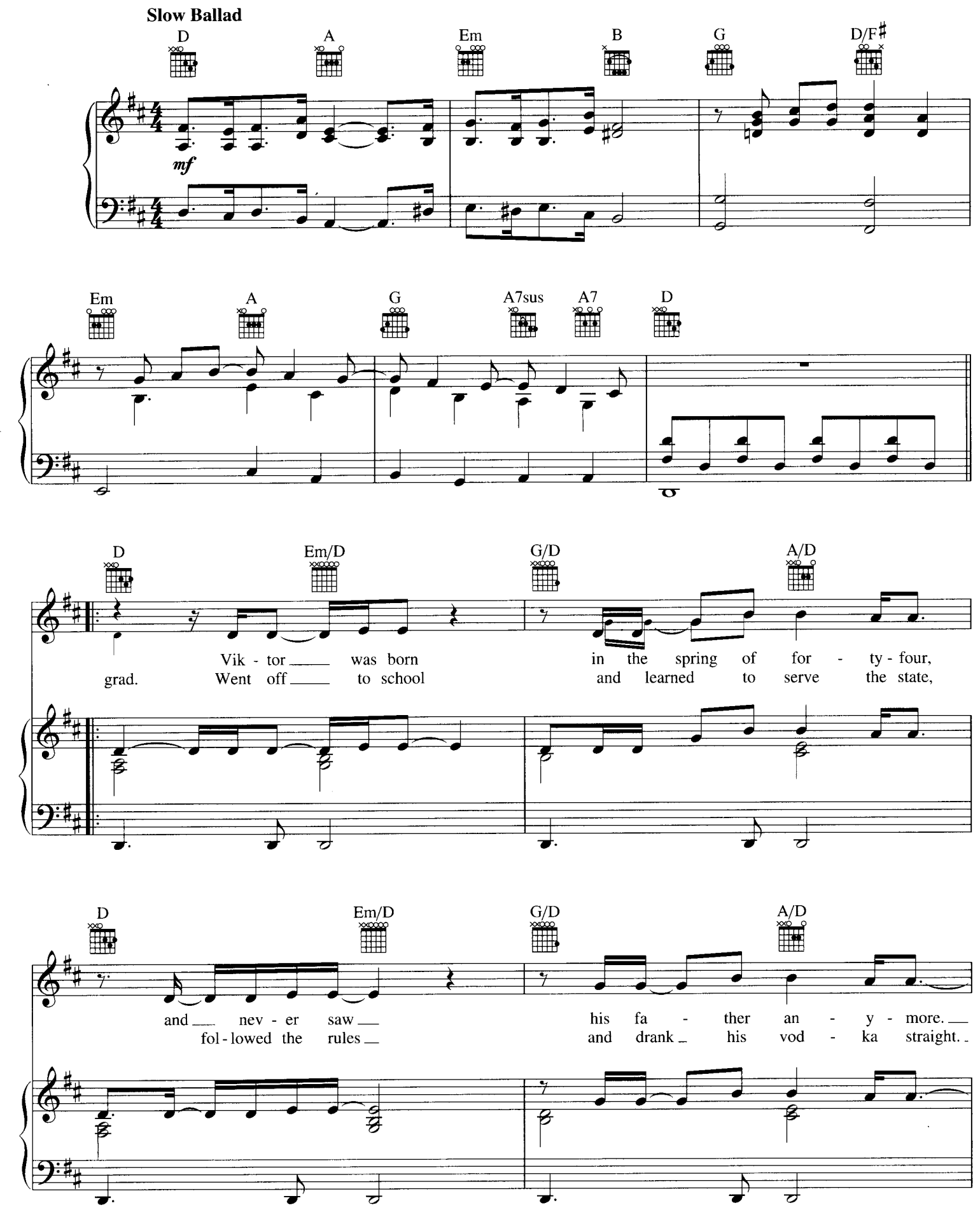

F
Cmaj7/E
All your life is Chan - nel Thir - teen,
All your life is Time Mag - a - zine.
Cm(maj7)/E♭
G/D
D
To Coda
Ses - a - me Street.
I read it too.
What does it mean?
What does it mean?
N.C.
C/D
D
N.C.
Spoken: I'll tell you what it means:
Pres - sure!
D.S. al Coda
(take 2nd ending)
C/D
D
N.C.
Pres - sure!


CODA
G
D/G
G
D/G
G
N.C.
G
D/G
G
D/G
G
N.C.
Pres - sure!
G
Gm
3fr
C
C♯dim7
Dm
Am/C
I'm sure you'll have some cos - mic ra - tion - ale.
B♭
F/A
G7
A7/E
A7/C♯
But here you are with your faith and your Pe - ter Pan ad -


Dm
Am E
Dm/C
B♭
F/A
vice. You have no scars on your face, and you can -
A7/E
A7/C♯
Dm
Gm6/D
C♯dim7/D
Dm
- not han - dle Pres - sure!
Gm/D
A7/D
Dm
Gm6/D
Pres - sure!
C♯dim7/D
Dm
Dm6
Gm/D
A7/D
Dm
One, two, three, four, pres - sure!

LENINGRAD

Words and Music by
BILLY JOEL



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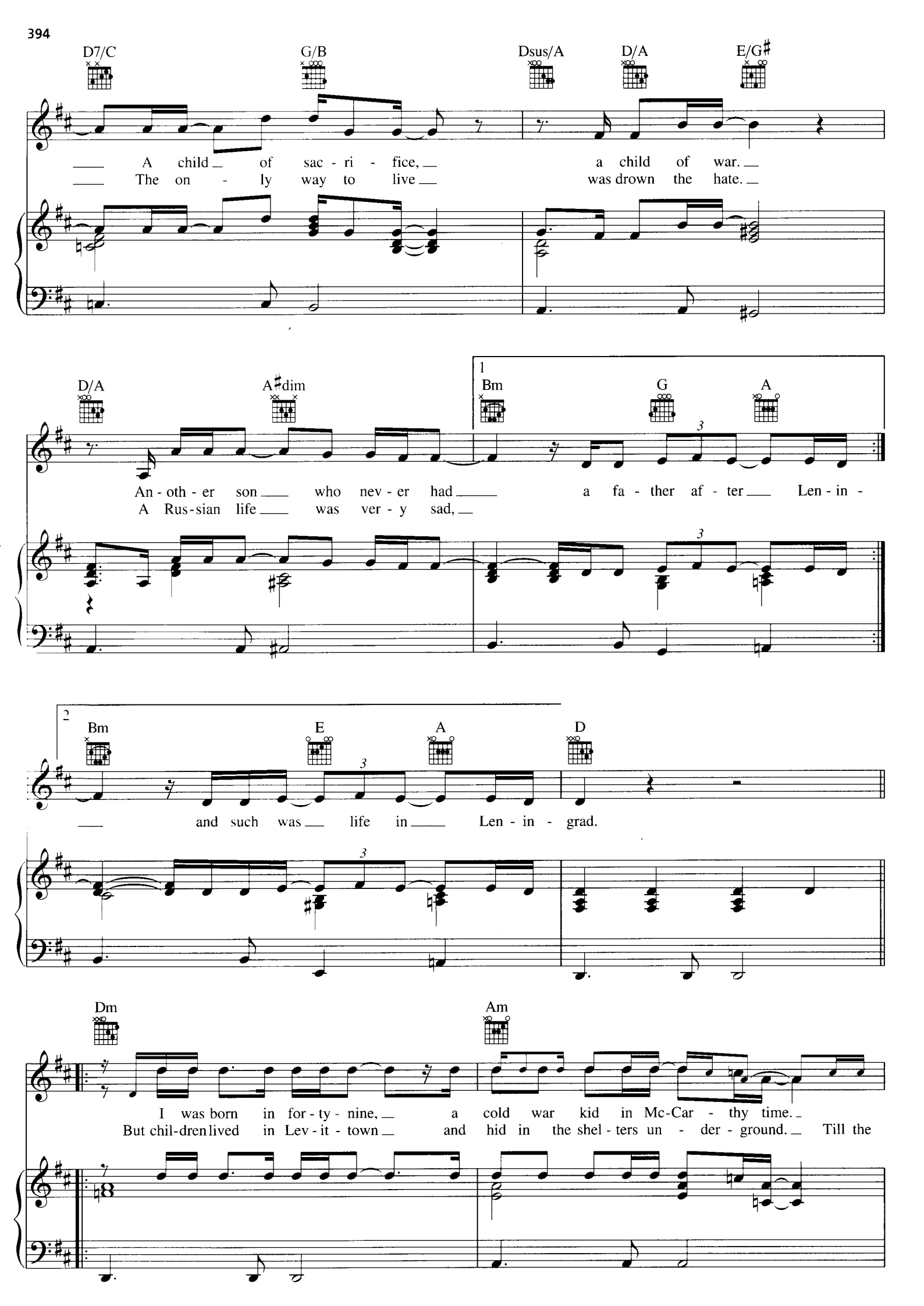
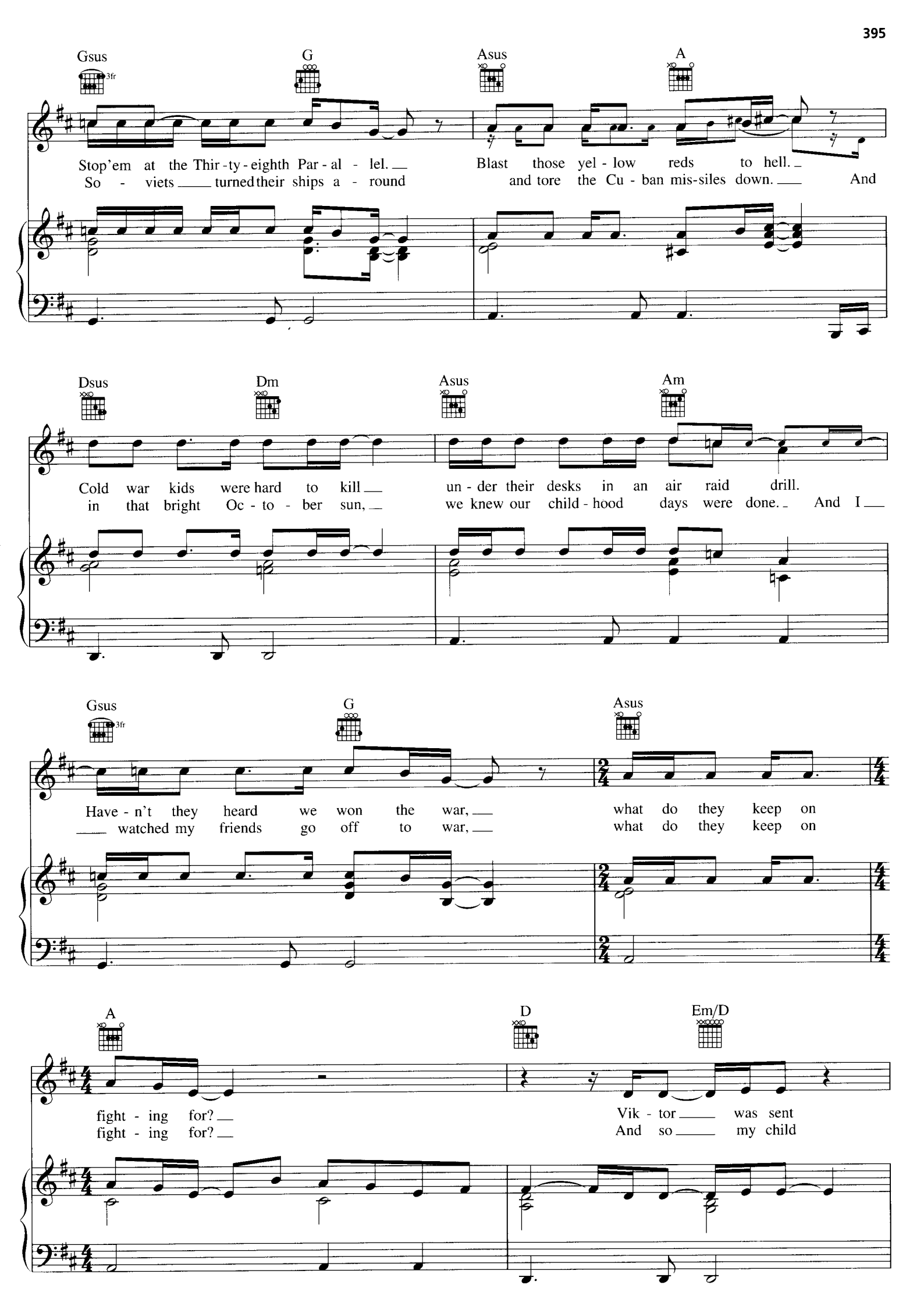
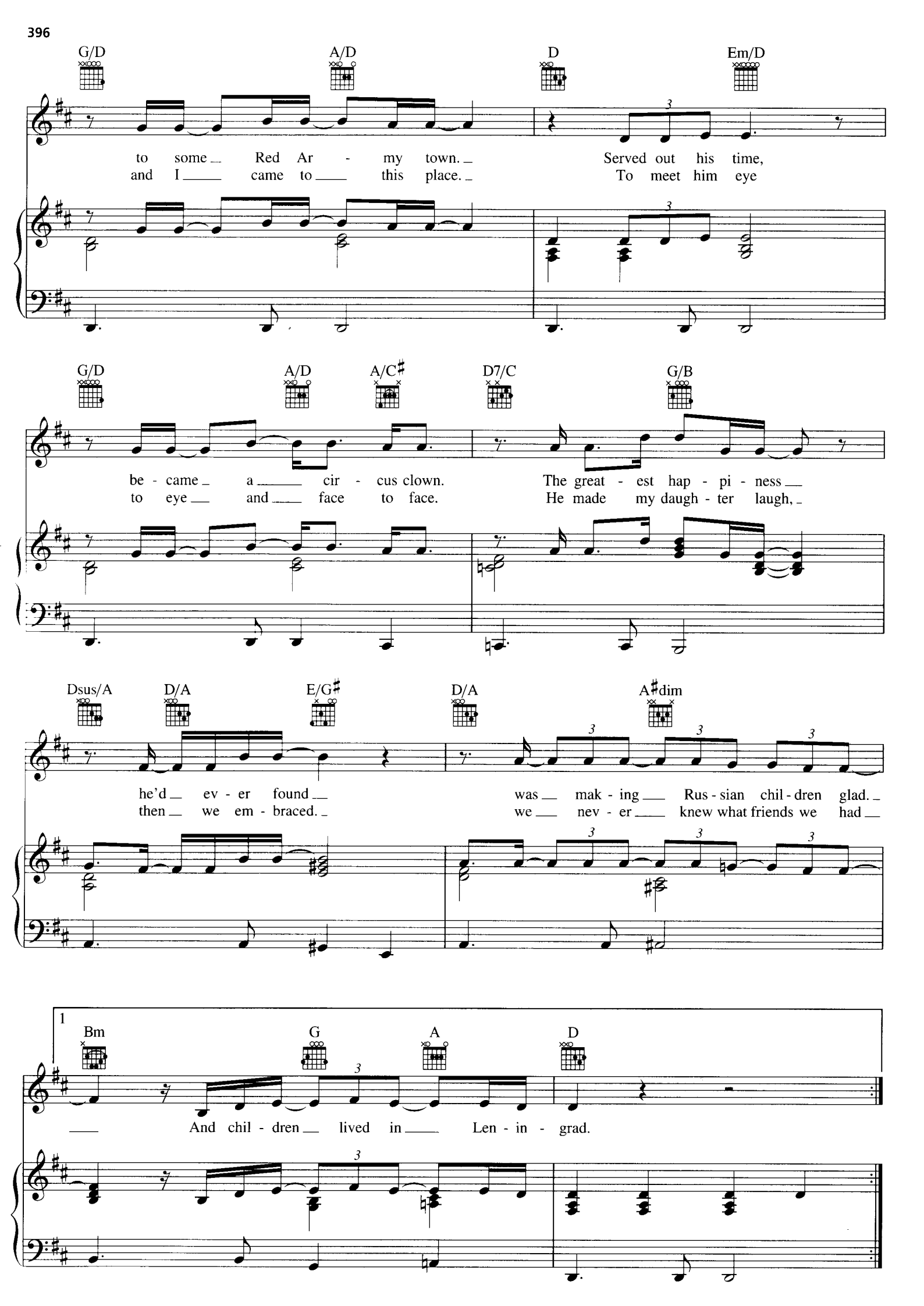
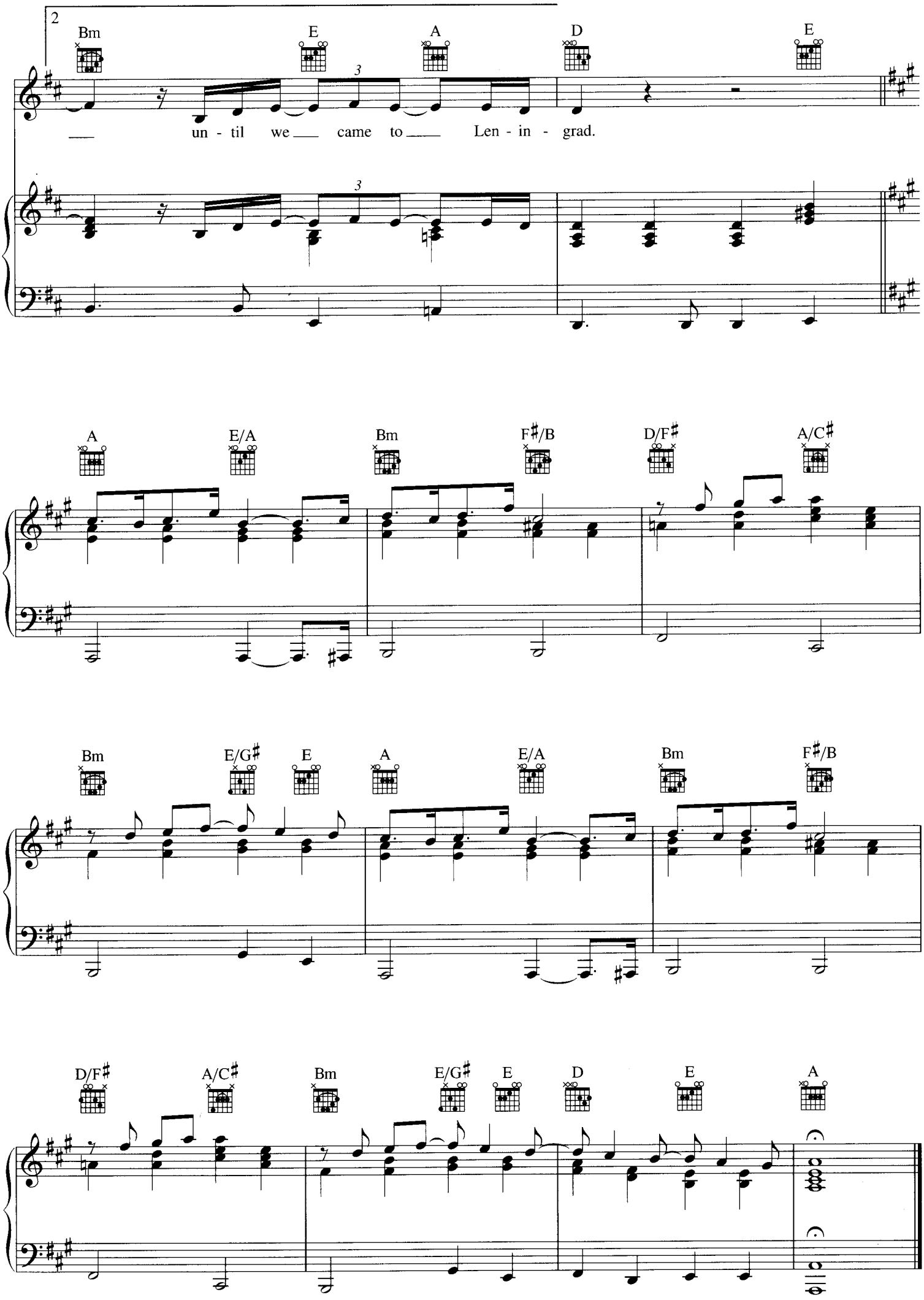

D7/C
G/B
Dsus/A
D/A
E/G♯
A child of sac - ri - fice, a child of war.
The on - ly way to live was drown the hate.
D/A
A♯dim
1
Bm
G
A
An - oth - er son who nev - er had a fa - ther af - ter Len - in -
A Rus-sian life was ver - y sad,
2
Bm
E
A
D
and such was life in Len - in - grad.
Dm
Am
I was born in for - ty - nine, a cold war kid in Mc-Car - thy time.
But chil-dren lived in Lev - it - town and hid in the shel - ters un - der - ground. Till the

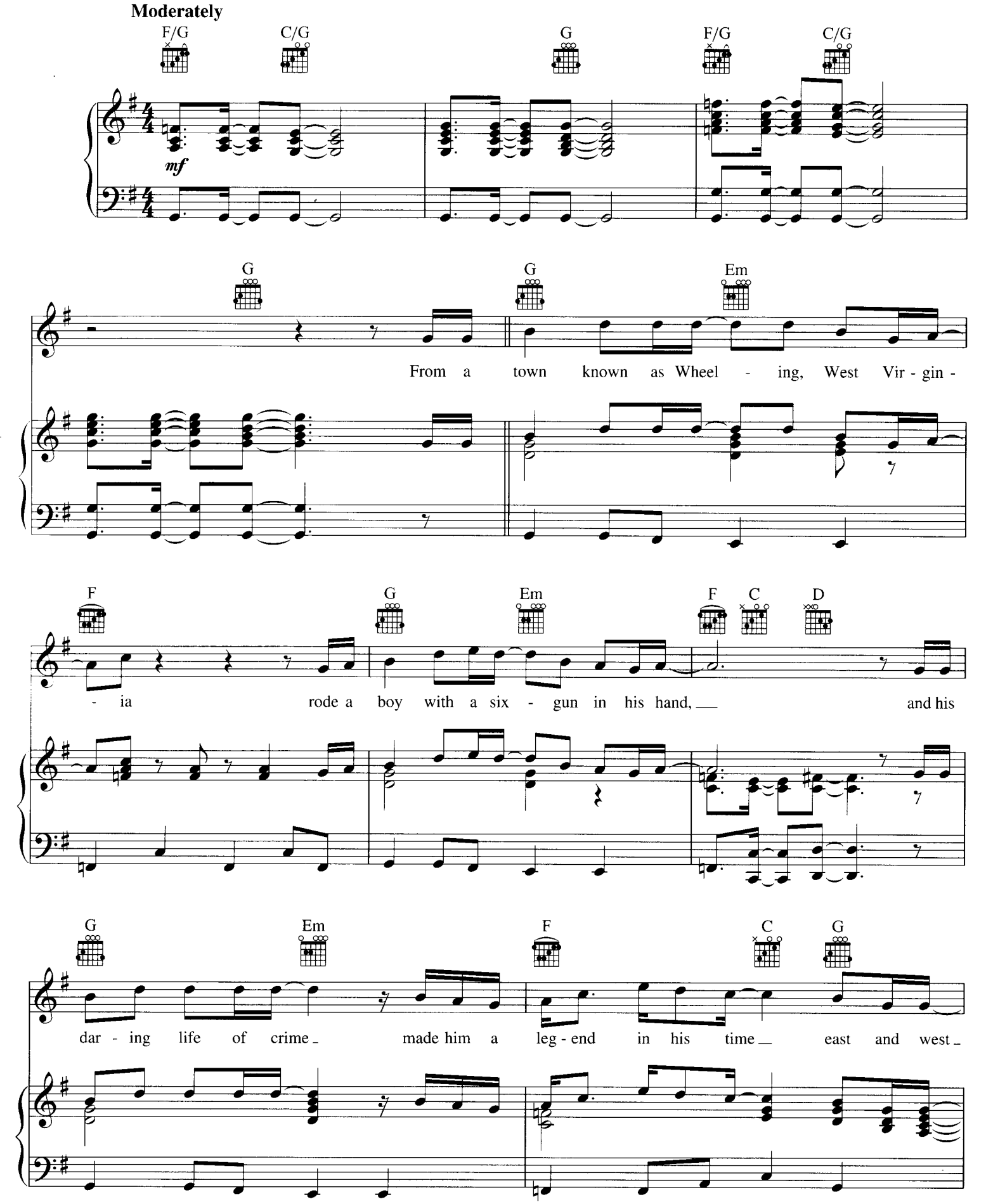

Gsus
3fr
G
Asus
A
Stop'em at the Thir-ty-eighth Par-al - lel.
So - viets turned their ships a - round
Blast those yel - low reds to hell.
and tore the Cu - ban mis-siles down.
And
Dsus
Dm
Asus
Am
Cold war kids were hard to kill
in that bright Oc - to - ber sun,
un - der their desks in an air raid drill.
we knew our child - hood days were done.
And I
Gsus
3fr
G
Asus
Have - n't they heard we won the war,
watched my friends go off to war,
what do they keep on
what do they keep on
A
D
Em/D
fight - ing for?
fight - ing for?
Vik - tor was sent
And so my child


G/D
A/D
D
Em/D
to some Red Ar - my town.
and I came to this place.
Served out his time,
To meet him eye
G/D
A/D
A/C♯
D7/C
G/B
be - came a cir - cus clown.
to eye and face to face.
The great - est hap - pi - ness
He made my daugh - ter laugh,
Dsus/A
D/A
E/G♯
D/A
A♯dim
he'd ev - er found
then we em - braced.
was mak - ing Rus - sian chil - dren glad.
we nev - er knew what friends we had
1
Bm
G
A
D
And chil - dren lived in Len - in - grad.


2
Bm
E
A
D
E
un - til we came to Len - in - grad.
A
E/A
Bm
F♯/B
D/F♯
A/C♯
Bm
E/G♯
E
A
E/A
Bm
F♯/B
D/F♯
A/C♯
Bm
E/G♯
E
D
E
A

(The) BALLAD OF BILLY THE KID

Words and Music by
BILLY JOEL



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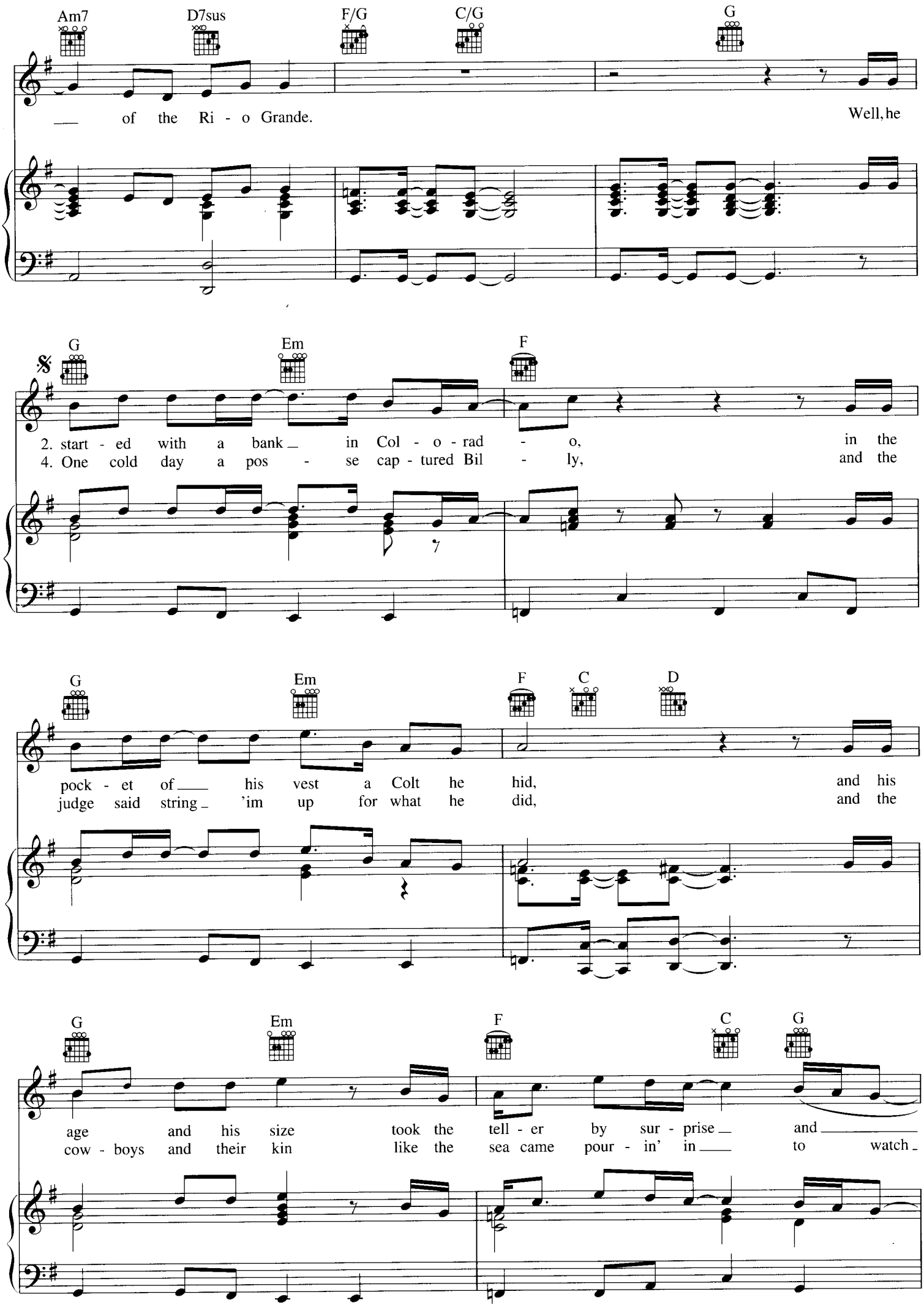
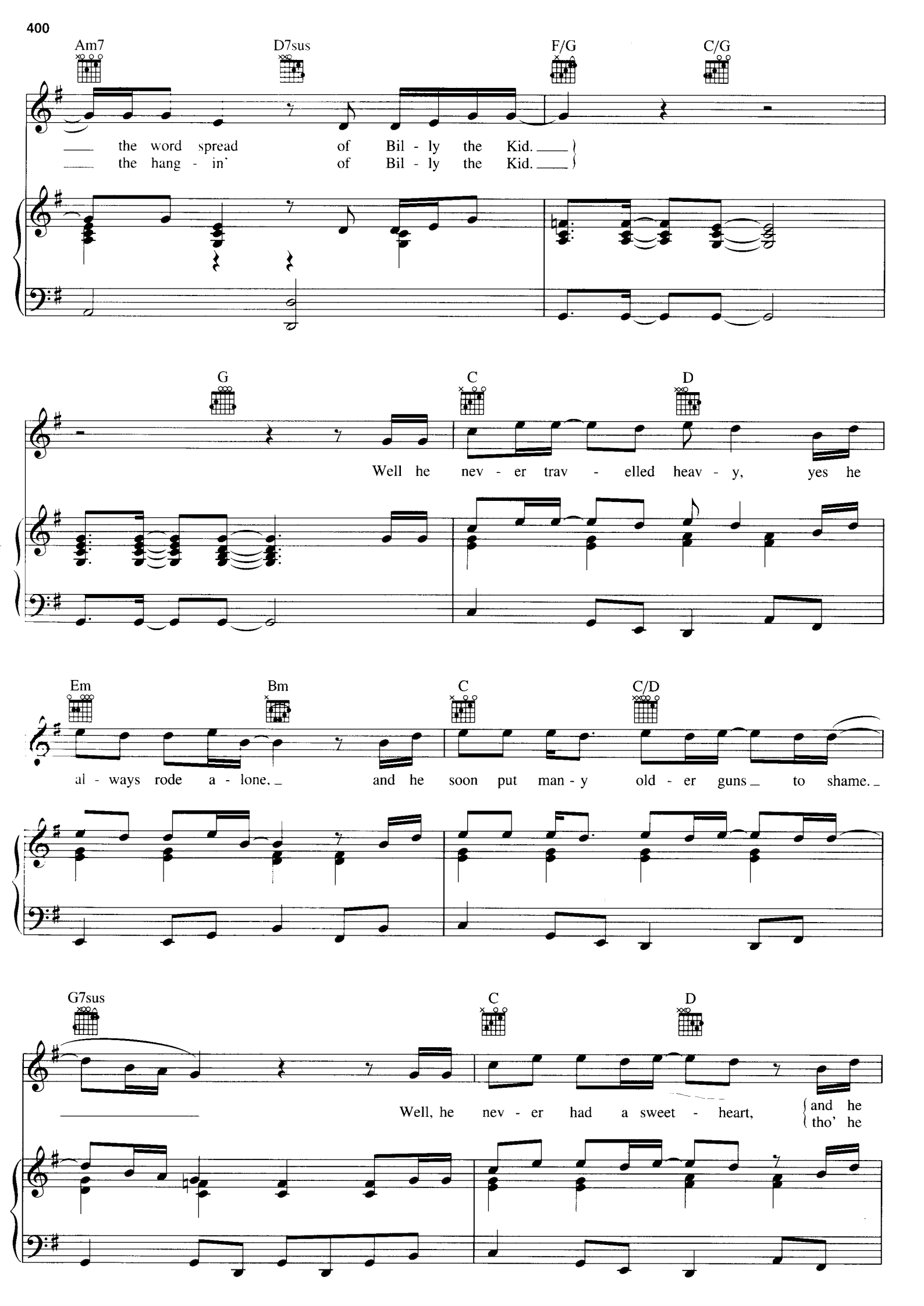
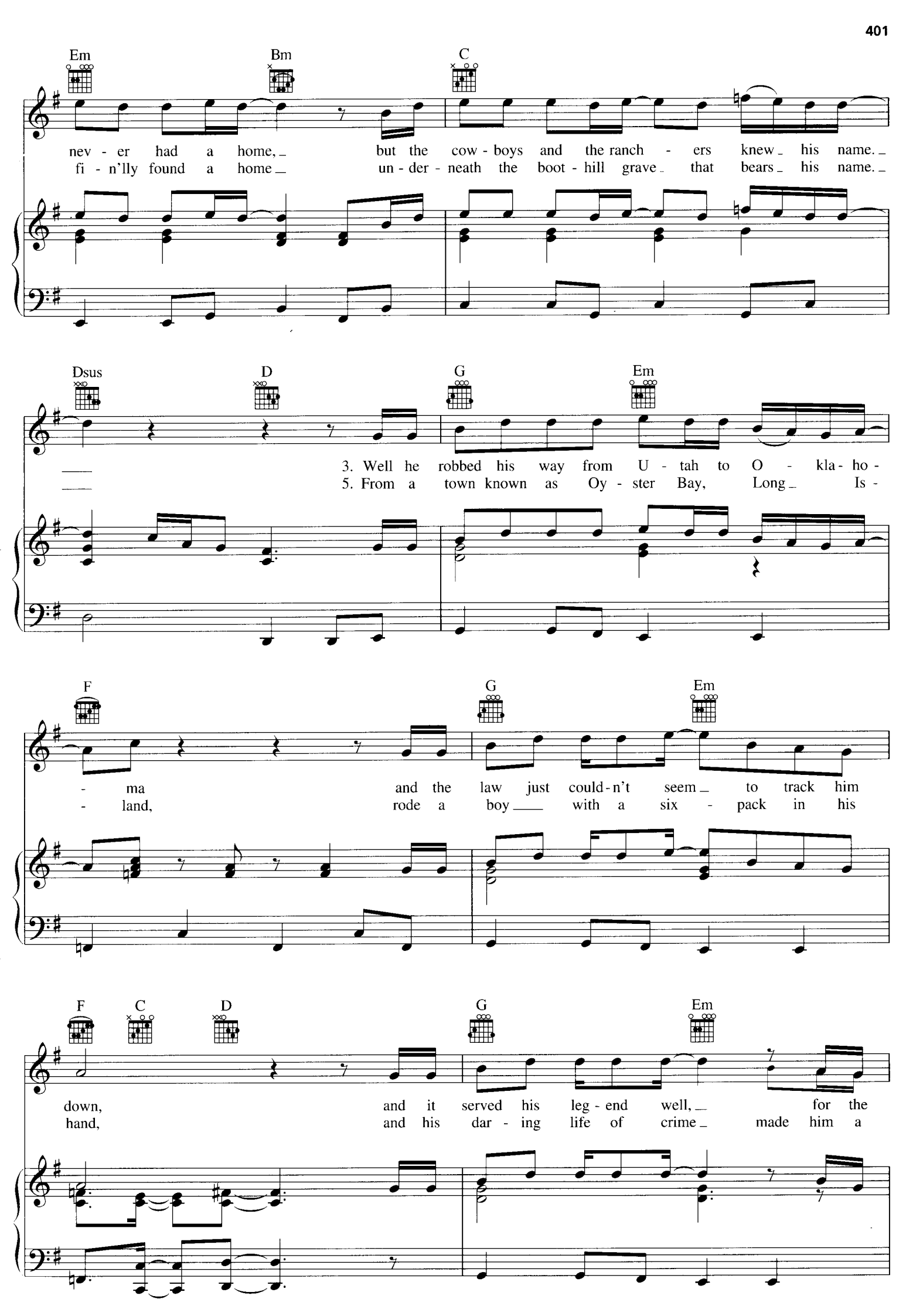
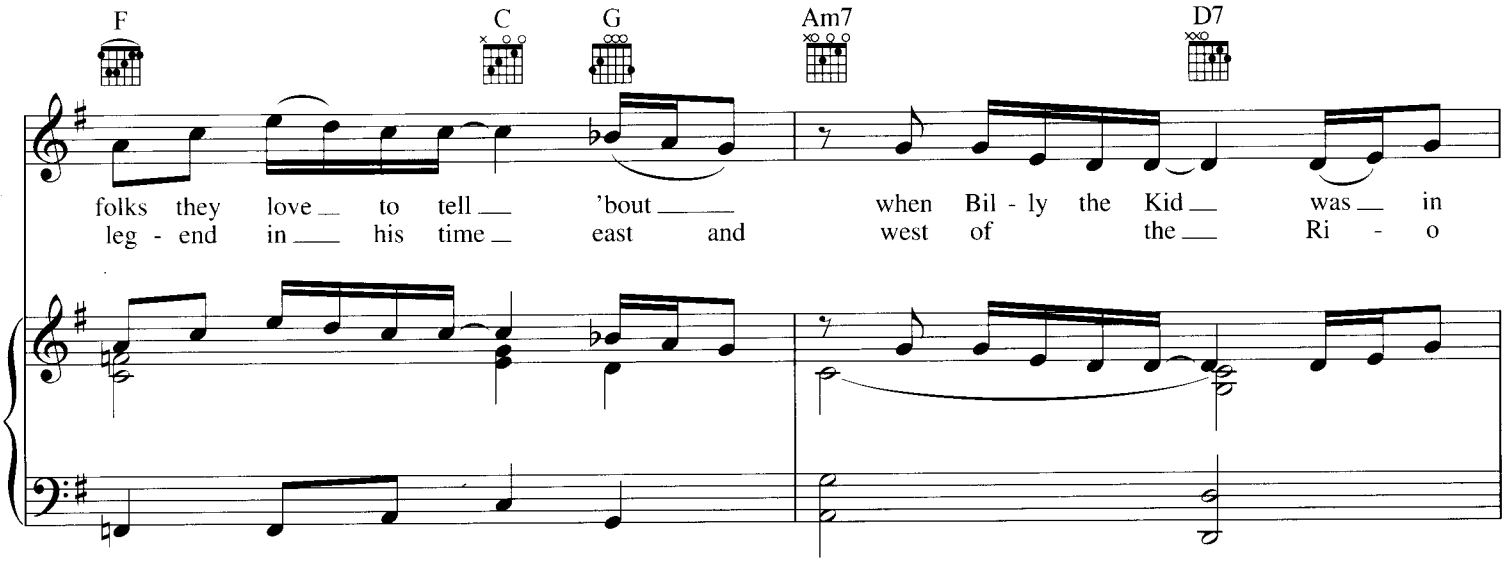
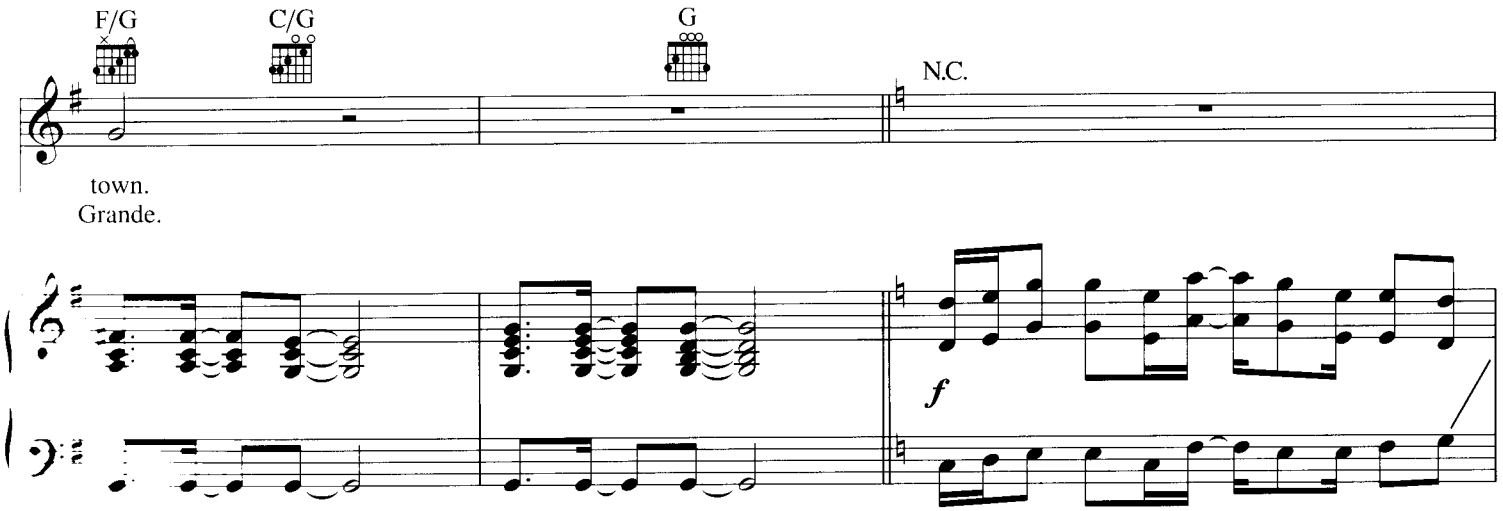
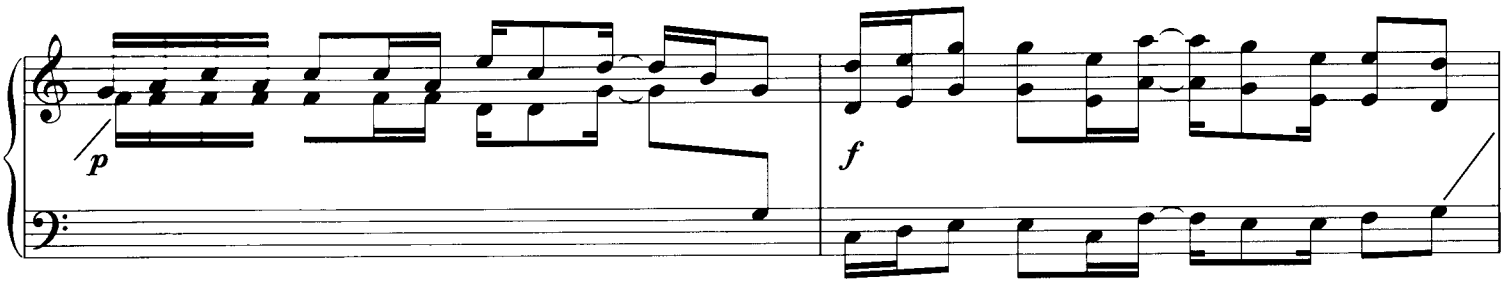

Am7
D7sus
F/G
C/G
G
of the Ri - o Grande.
Well, he
G
Em
F
2. start - ed with a bank in Col - o - rad - o, in the
4. One cold day a pos - se cap - tured Bil - ly, and the
G
Em
F
C
D
pock - et of his vest a Colt he hid, and his
judge said string 'im up for what he did, and the
G
Em
F
C
G
age and his size took the tell - er by sur - prise and
cow - boys and their kin like the sea came pour - in' in to watch

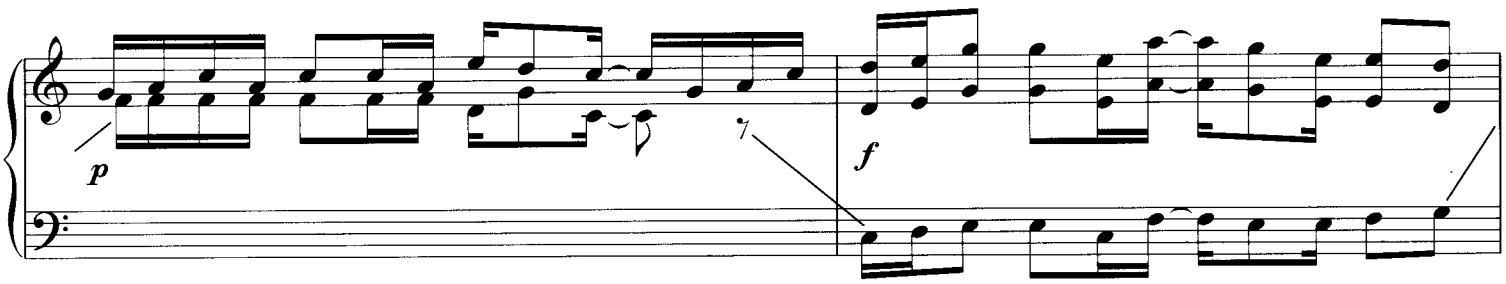

Am7
D7sus
F/G
C/G
the word spread of Bil - ly the Kid.
the hang - in' of Bil - ly the Kid.
G
C
D
Well he nev - er trav - elled heav - y, yes he
Em
Bm
C
C/D
al - ways rode a - lone, and he soon put man - y old - er guns to shame.
G7sus
C
D
Well, he nev - er had a sweet - heart, and he
tho' he

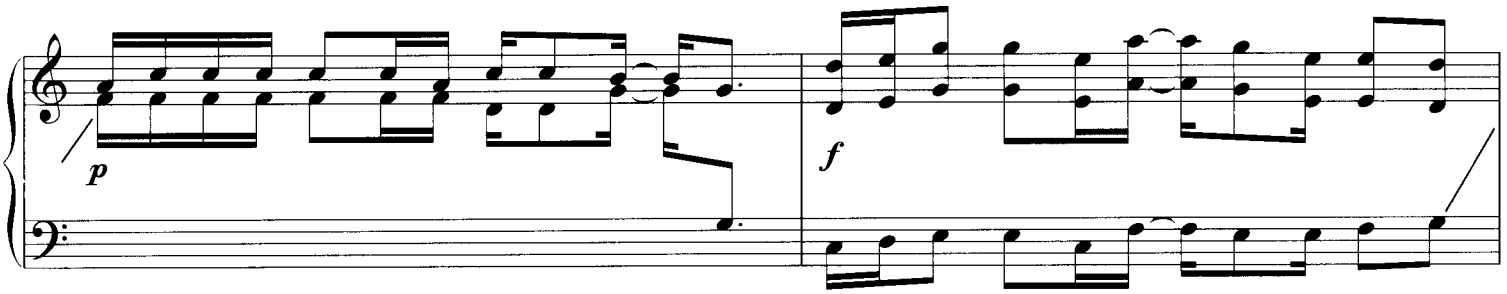

Em
Bm
C
nev - er had a home, but the cow - boys and the ranch - ers knew his name.
fi - n'lly found a home un - der - neath the boot - hill grave that bears his name.
Dsus
D
G
Em
3. Well he robbed his way from U - tah to O - kla - ho -
5. From a town known as Oy - ster Bay, Long Is -
F
G
Em
- ma and the law just could - n't seem to track him
- land, rode a boy with a six - pack in his
F
C
D
G
Em
down, and it served his leg - end well, for the
hand, and his dar - ing life of crime made him a

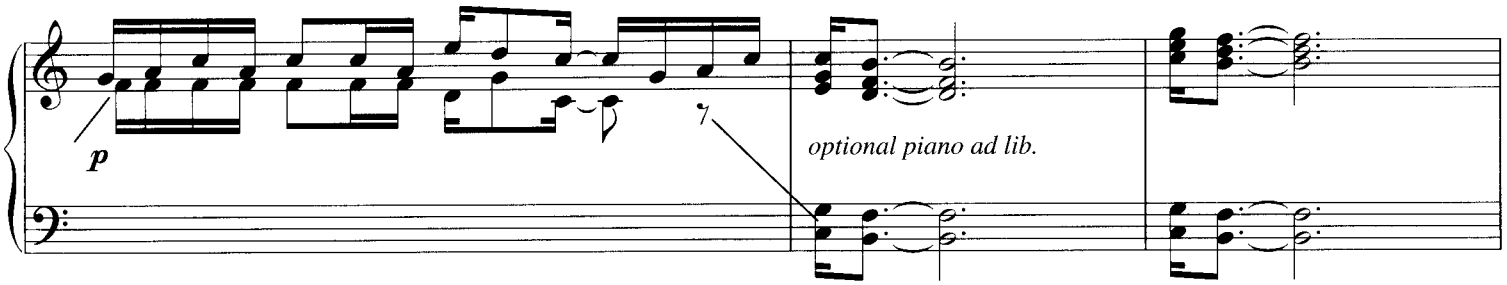

F
C
G
Am7
D7
folks they love to tell 'bout when Bil - ly the Kid was in
leg - end in his time east and west of the Ri - o

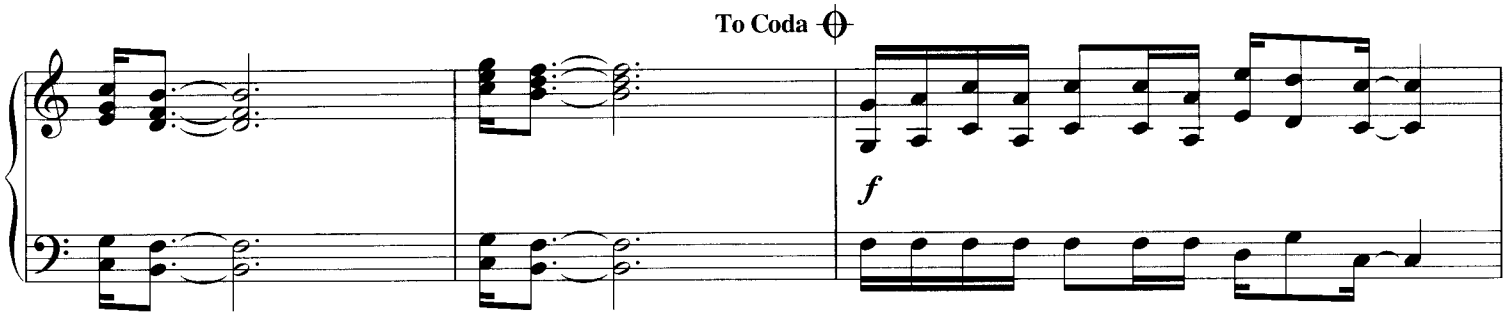

F/G
C/G
G
N.C.
town.
Grande.
f

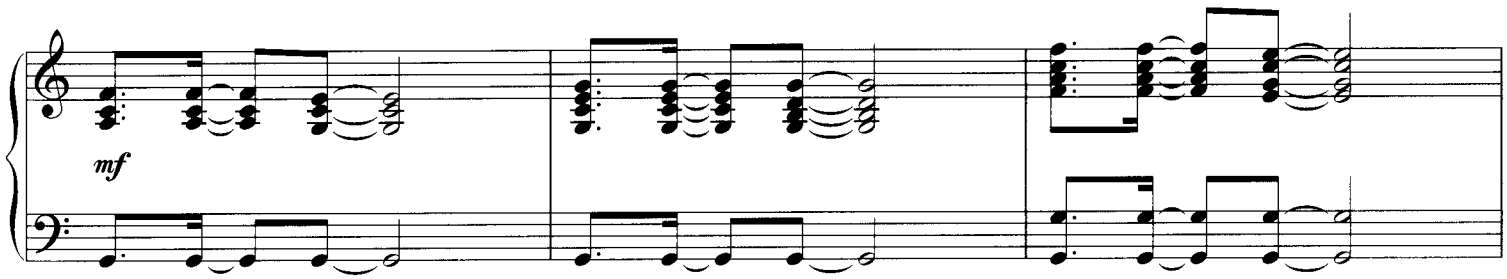

p
f

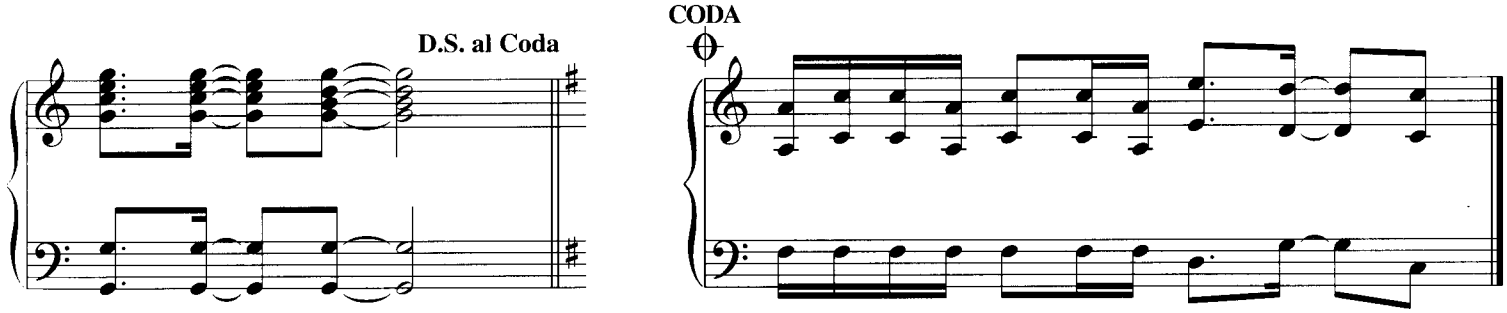

p
f


p
f


p
optional piano ad lib.

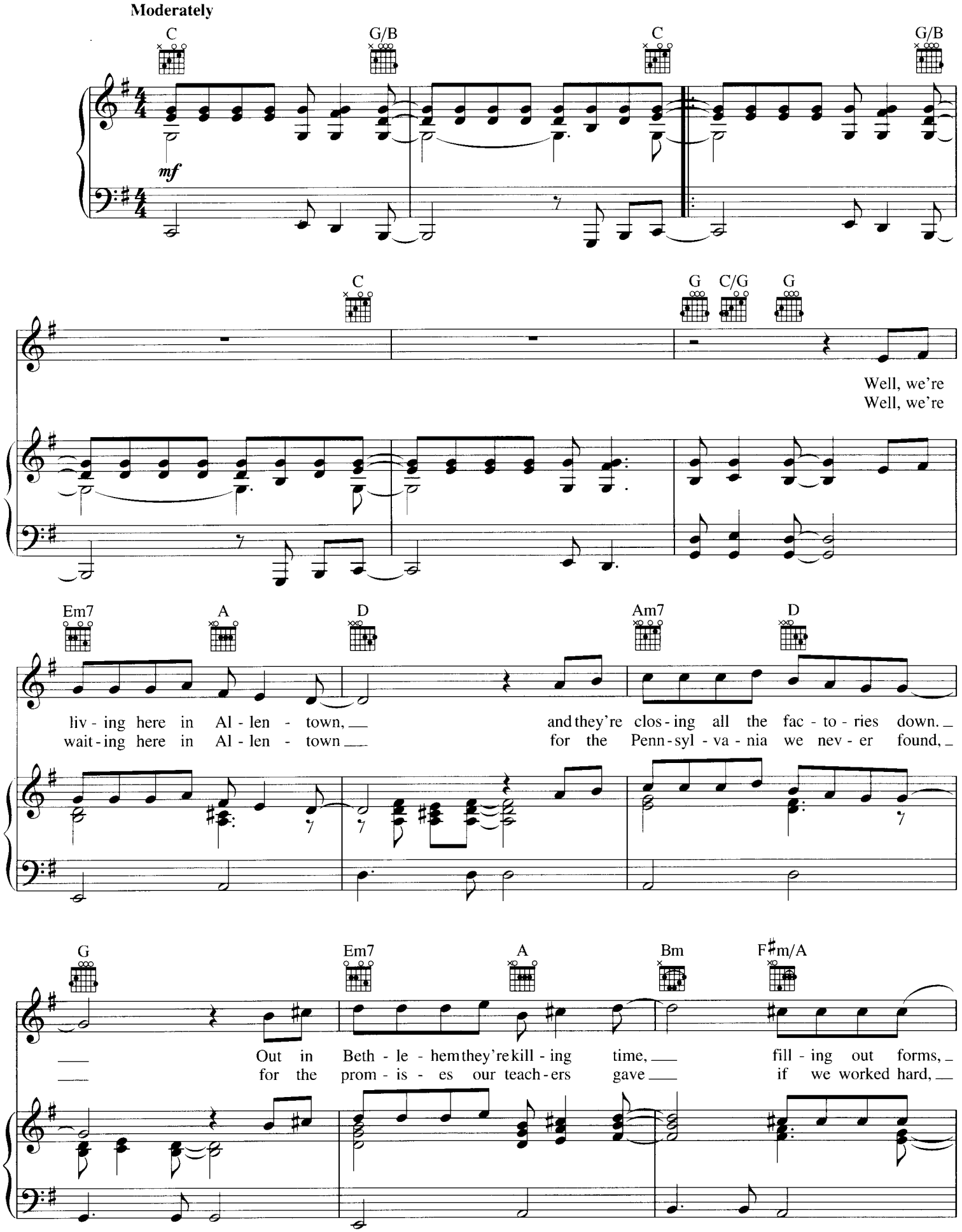

To Coda
f


mf


D.S. al Coda
CODA

ALLENTOWN

Words and Music by
BILLY JOEL



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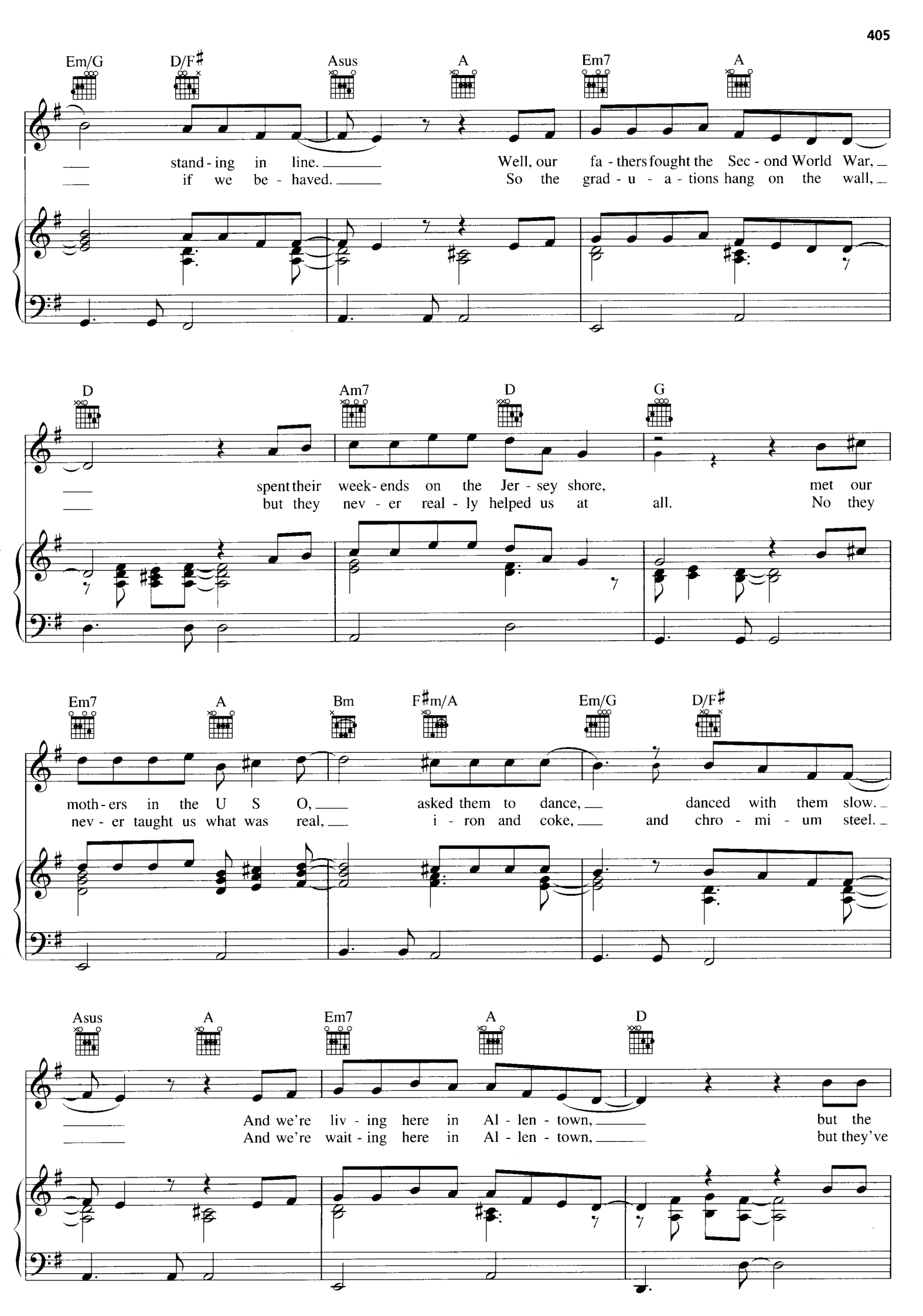
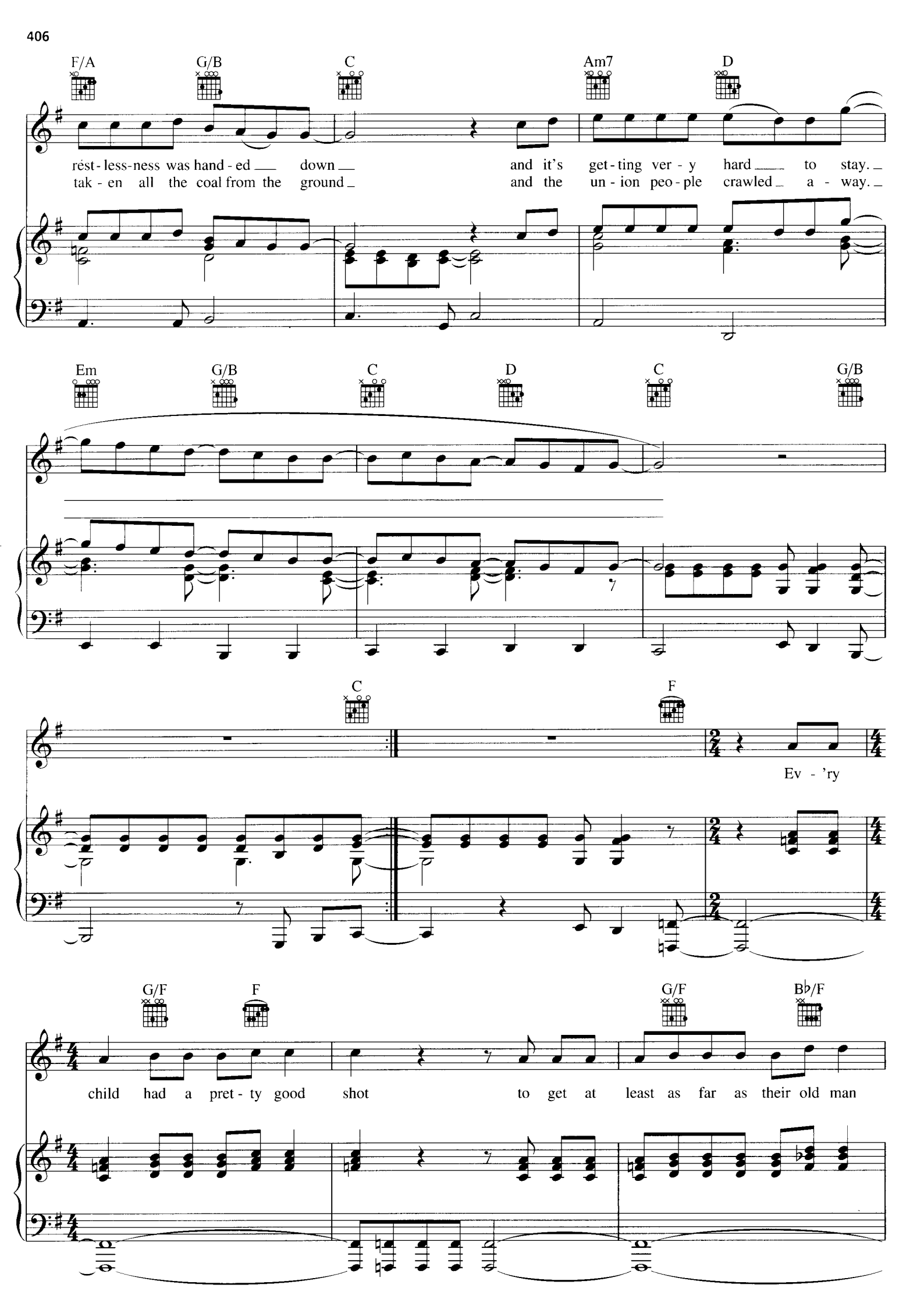
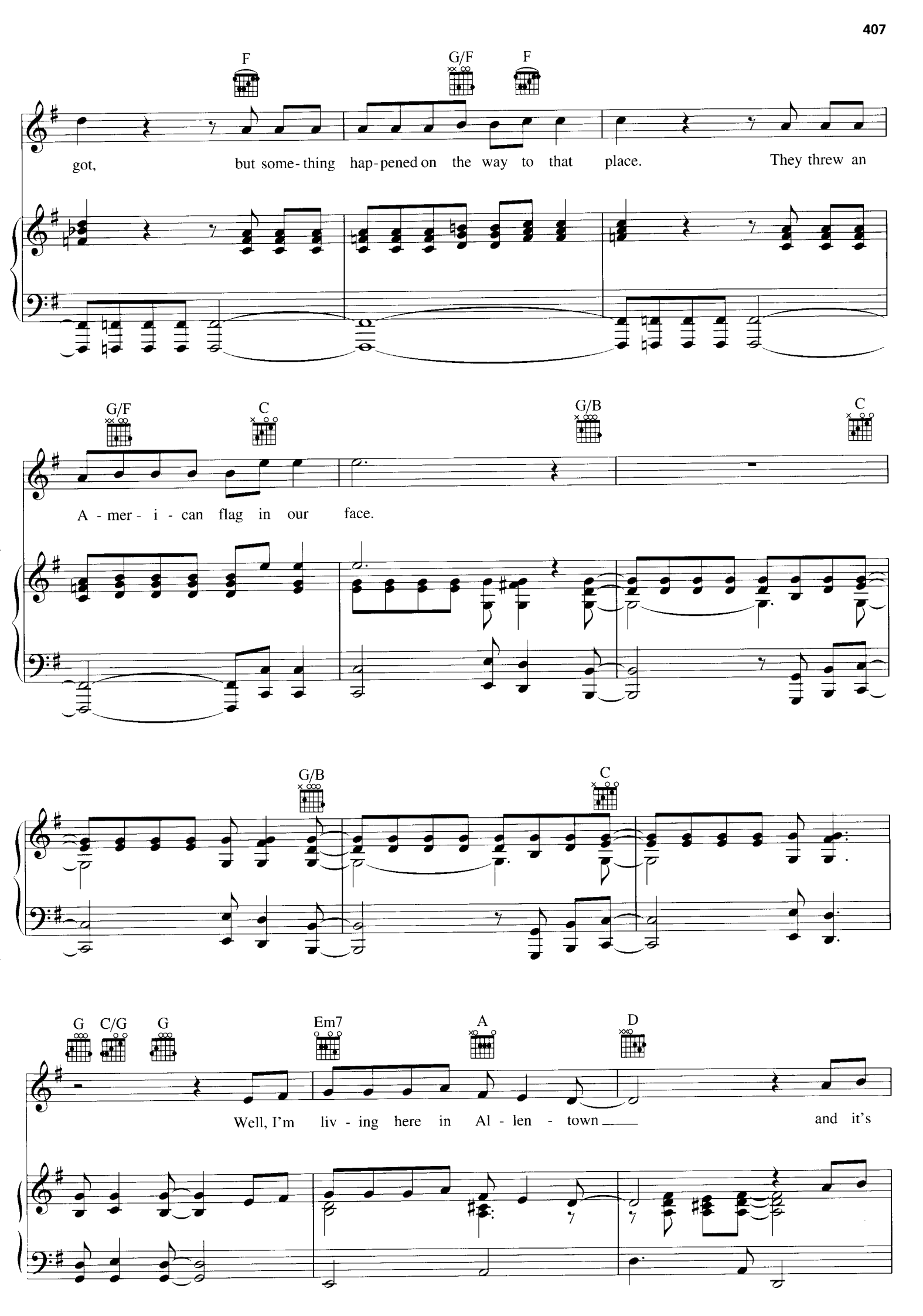
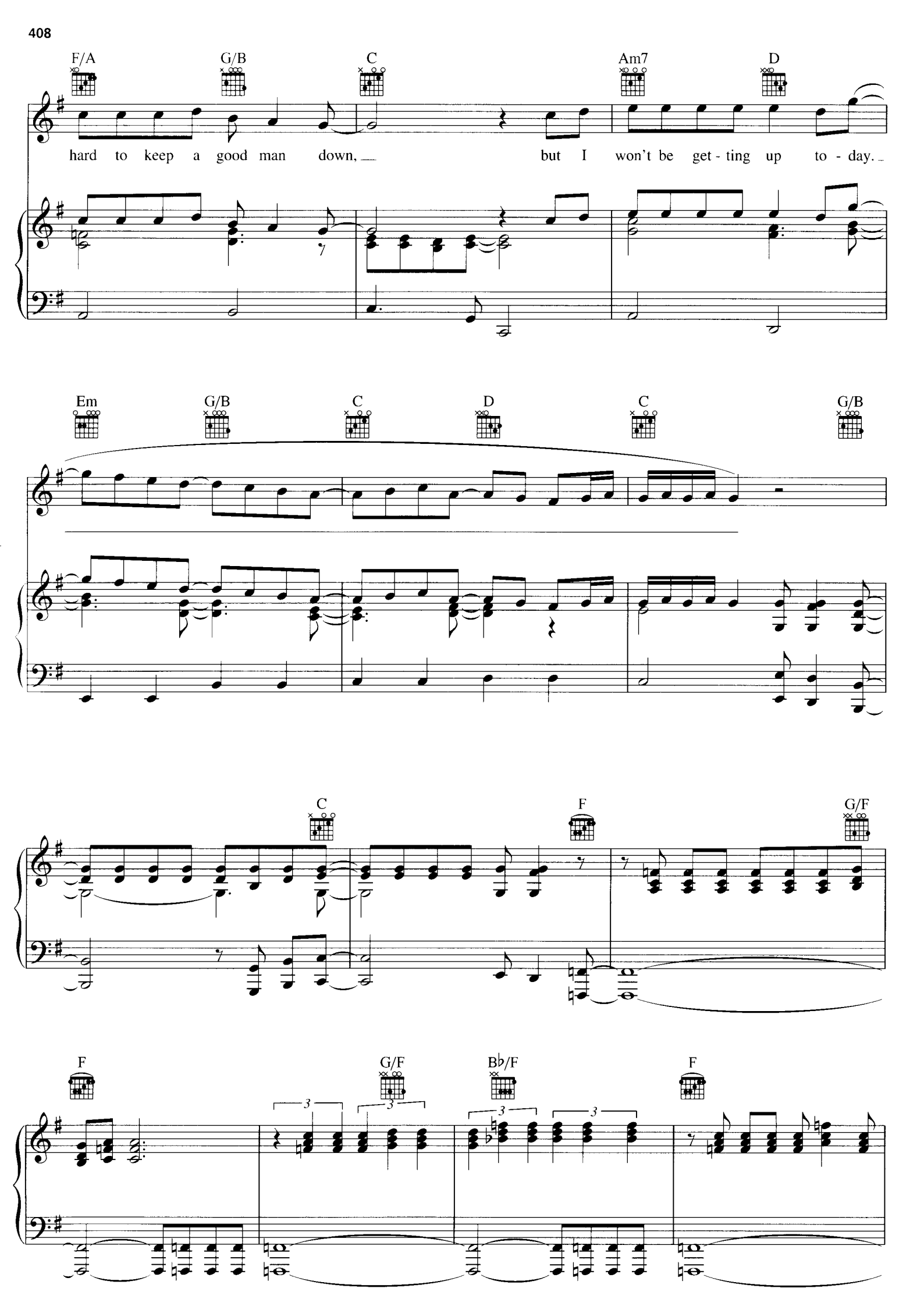
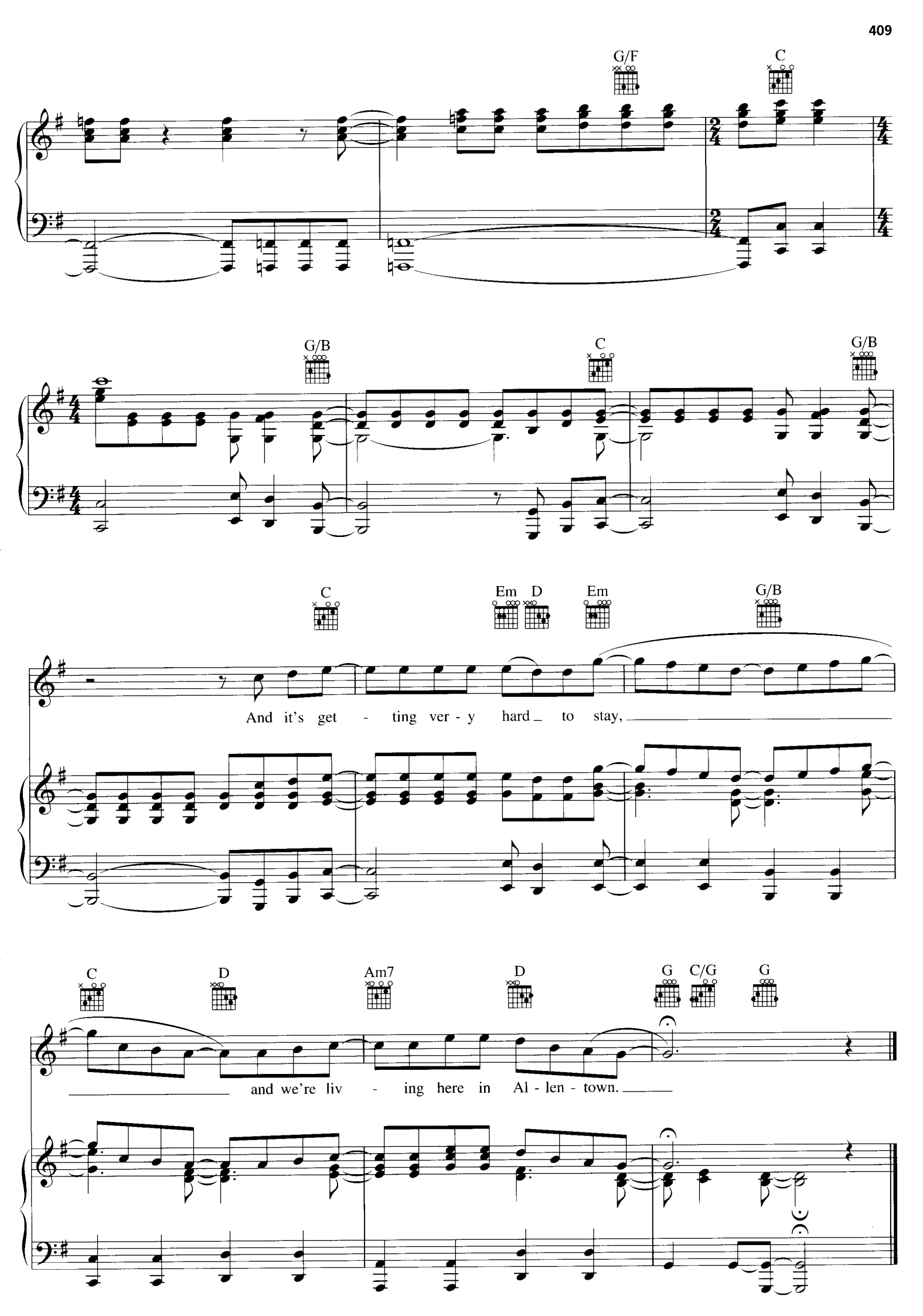

Em/G
D/F♯
Asus
A
Em7
A
stand - ing in line.
Well, our fa - thers fought the Sec - ond World War,
if we be - haved.
So the grad - u - a - tions hang on the wall,
D
Am7
D
G
spent their week - ends on the Jer - sey shore,
met our
but they nev - er real - ly helped us at all.
No they
Em7
A
Bm
F♯m/A
Em/G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


F/A
G/B
C
Am7
D
rést-less-ness was hand-ed down and it's get-ting ver-y hard to stay.
tak-en all the coal from the ground and the un-ion peo-ple crawled a-way.
Em
G/B
C
D
C
G/B
C
F
Ev-'ry
G/F
F
G/F
B♭/F
child had a pret-ty good shot to get at least as far as their old man

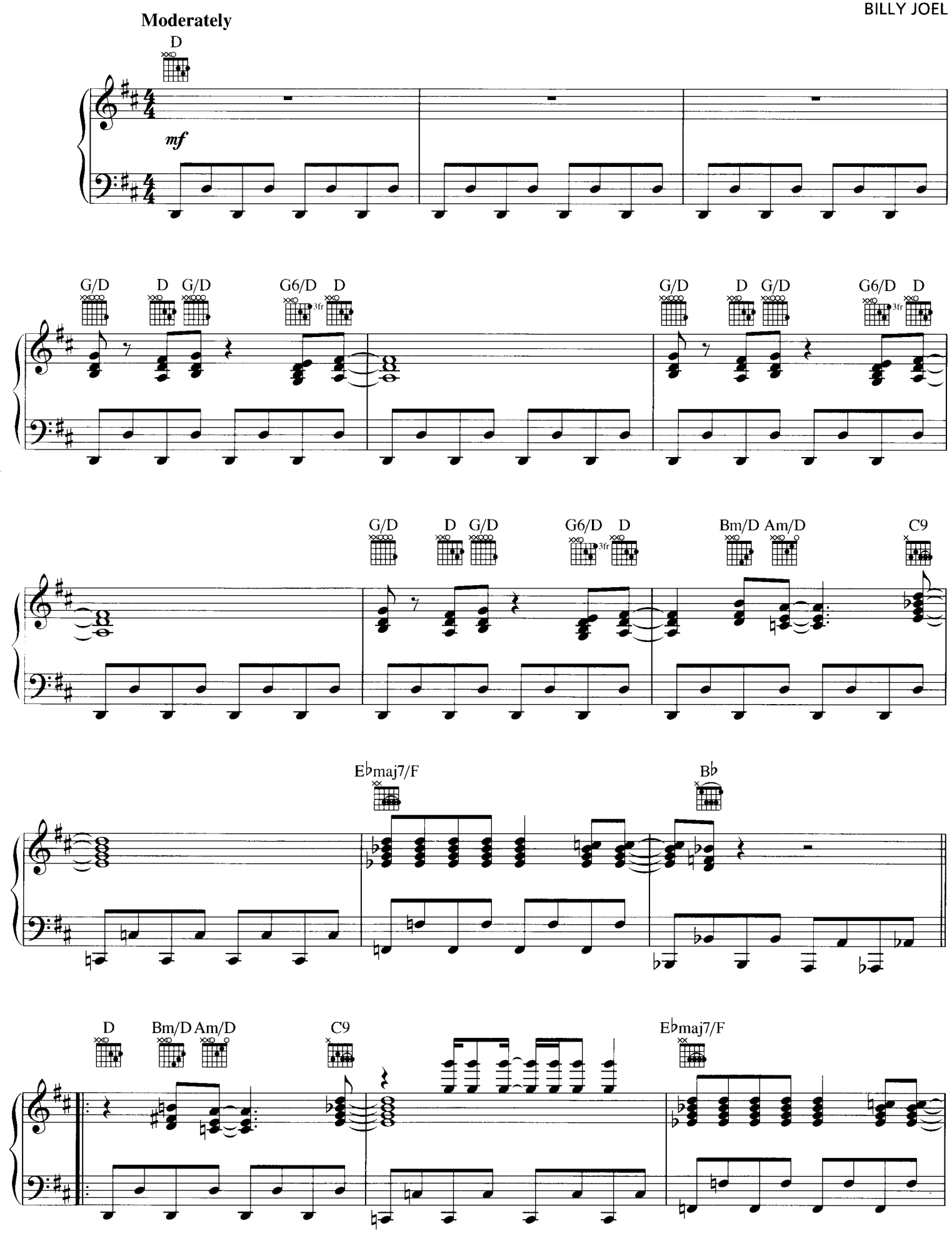

F
G/F
F
got, but some-thing hap-pened on the way to that place. They threw an
G/F
C
G/B
C
A - mer - i - can flag in our face.
G/B
C
G
C/G
G
Em7
A
D
Well, I'm liv - ing here in Al - len - town and it's


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
G/B
C
F
G/F
F
G/F
B♭/F
F


G/F
C
G/B
C
G/B
C
Em
D
Em
G/B
And it's get - ting ver - y hard to stay,
C
D
Am7
D
G
C/G
G
and we're liv - ing here in Al - len - town.

MY LIFE

Words and Music
BILLY JOEL



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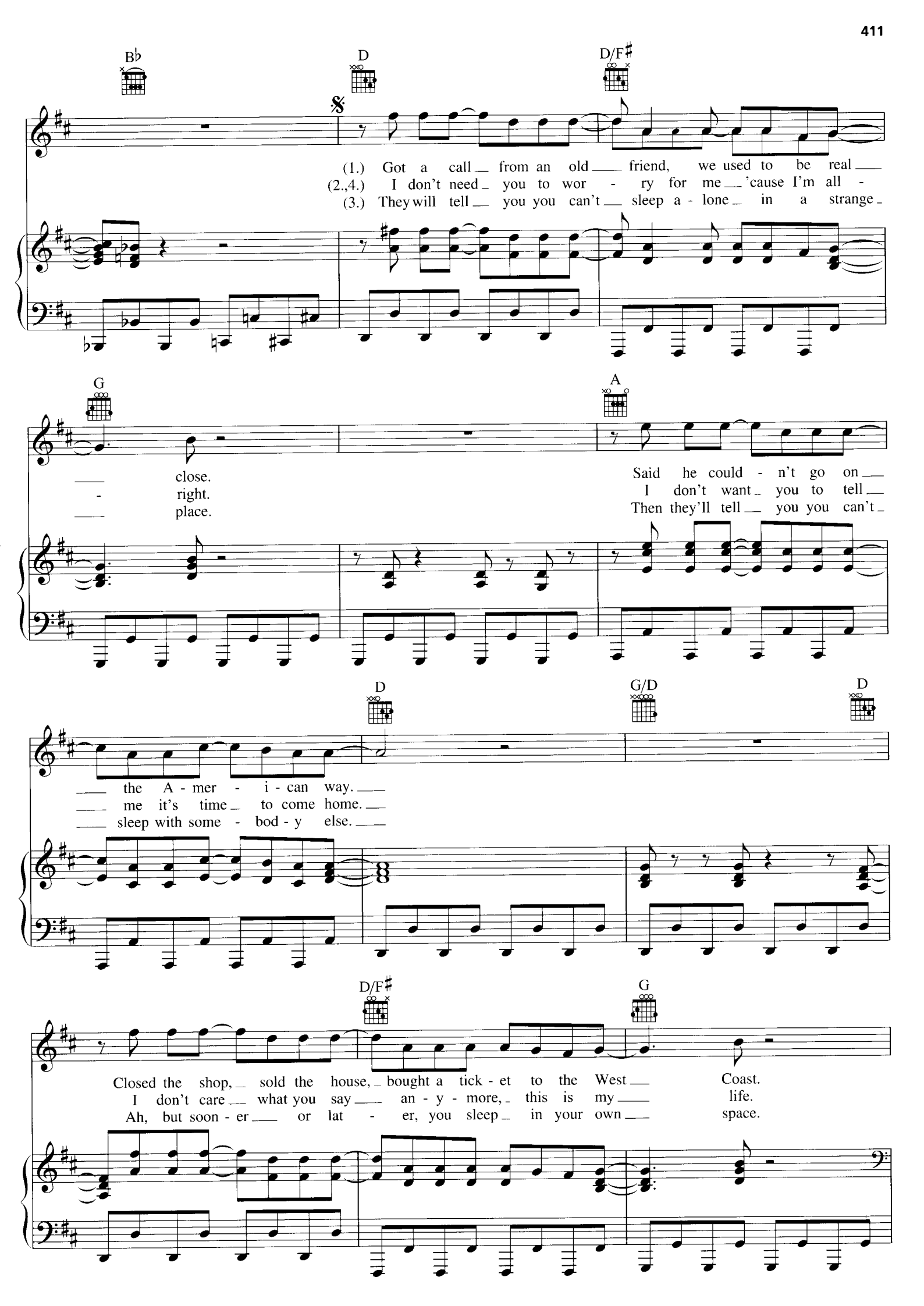
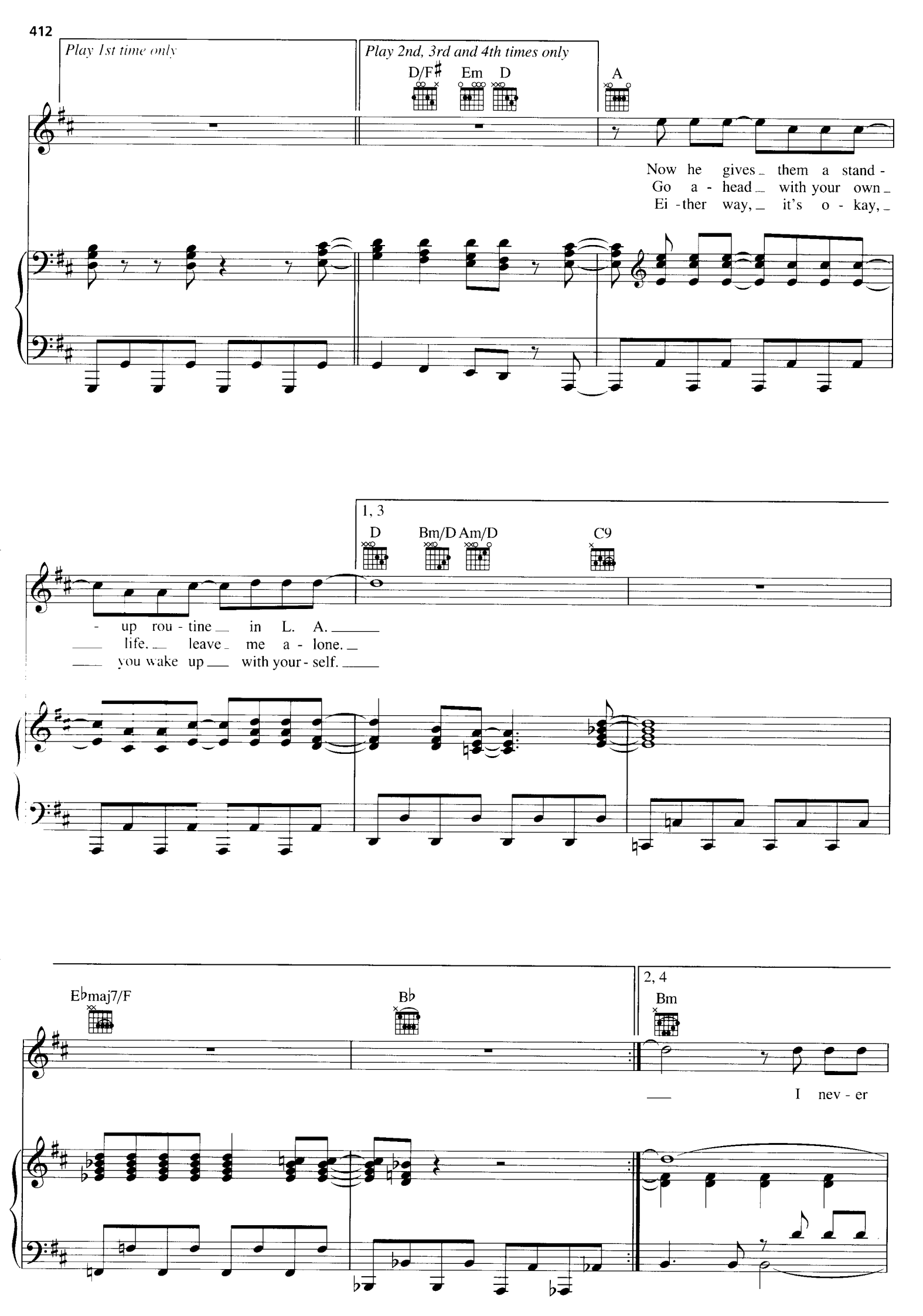
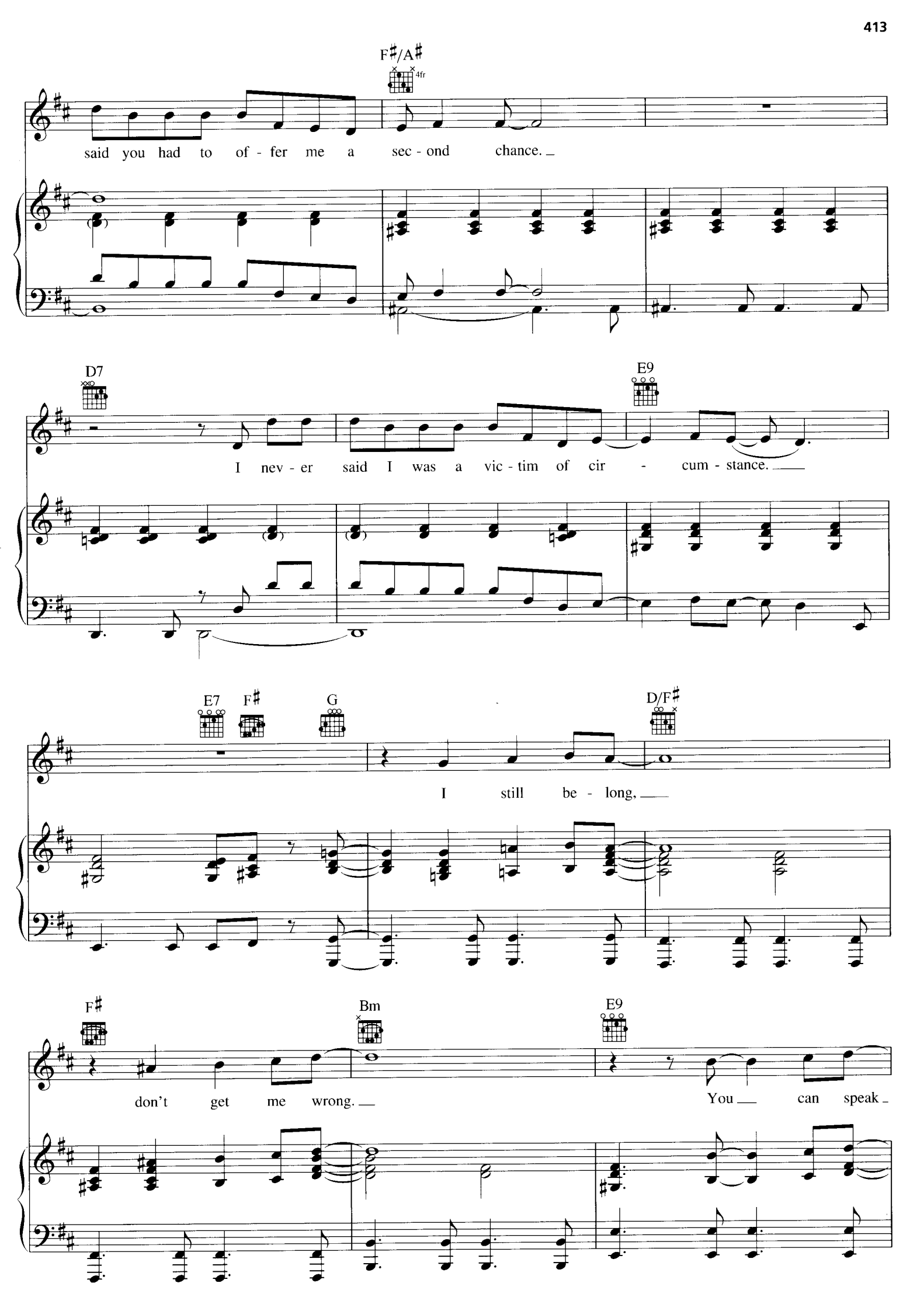
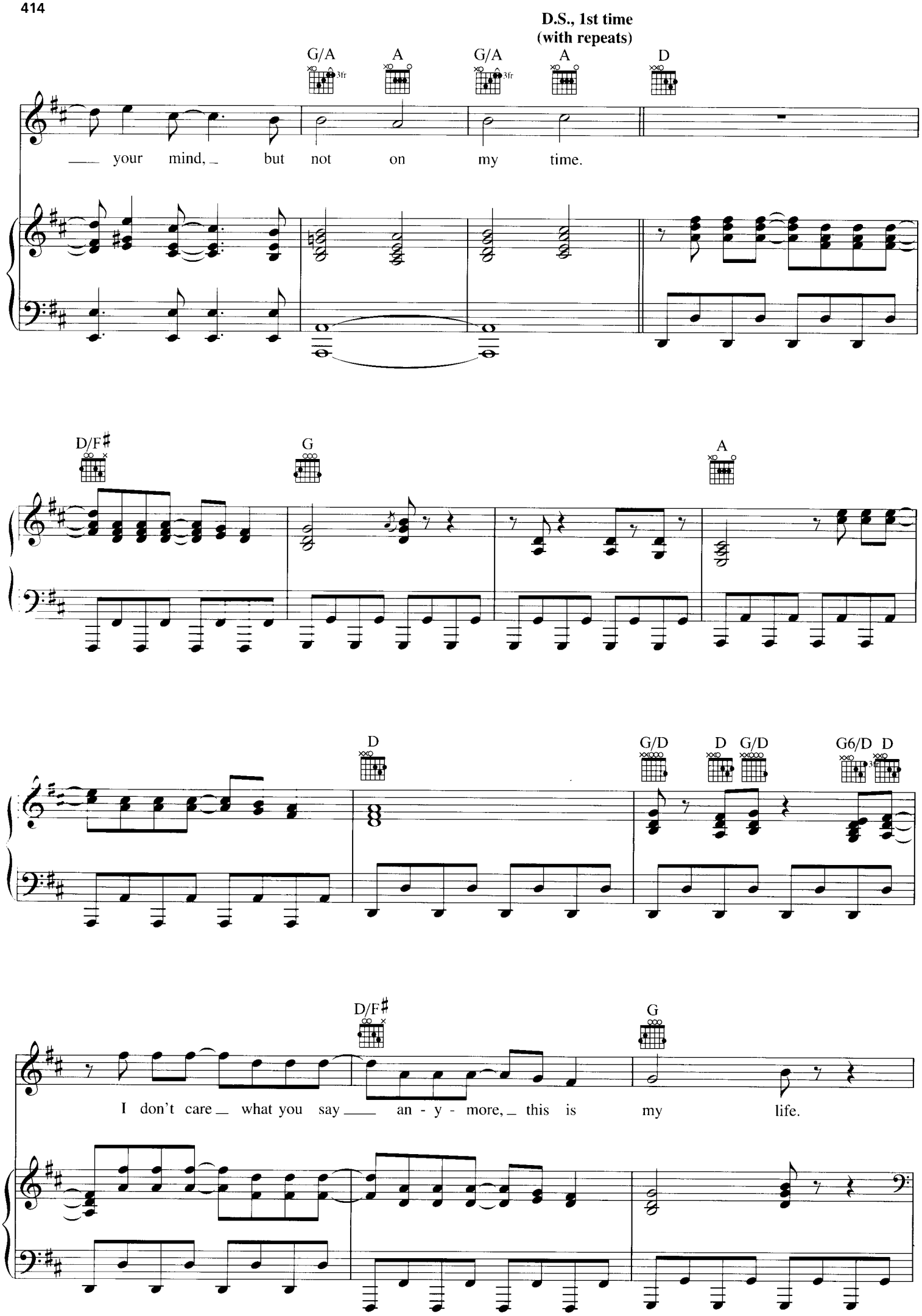
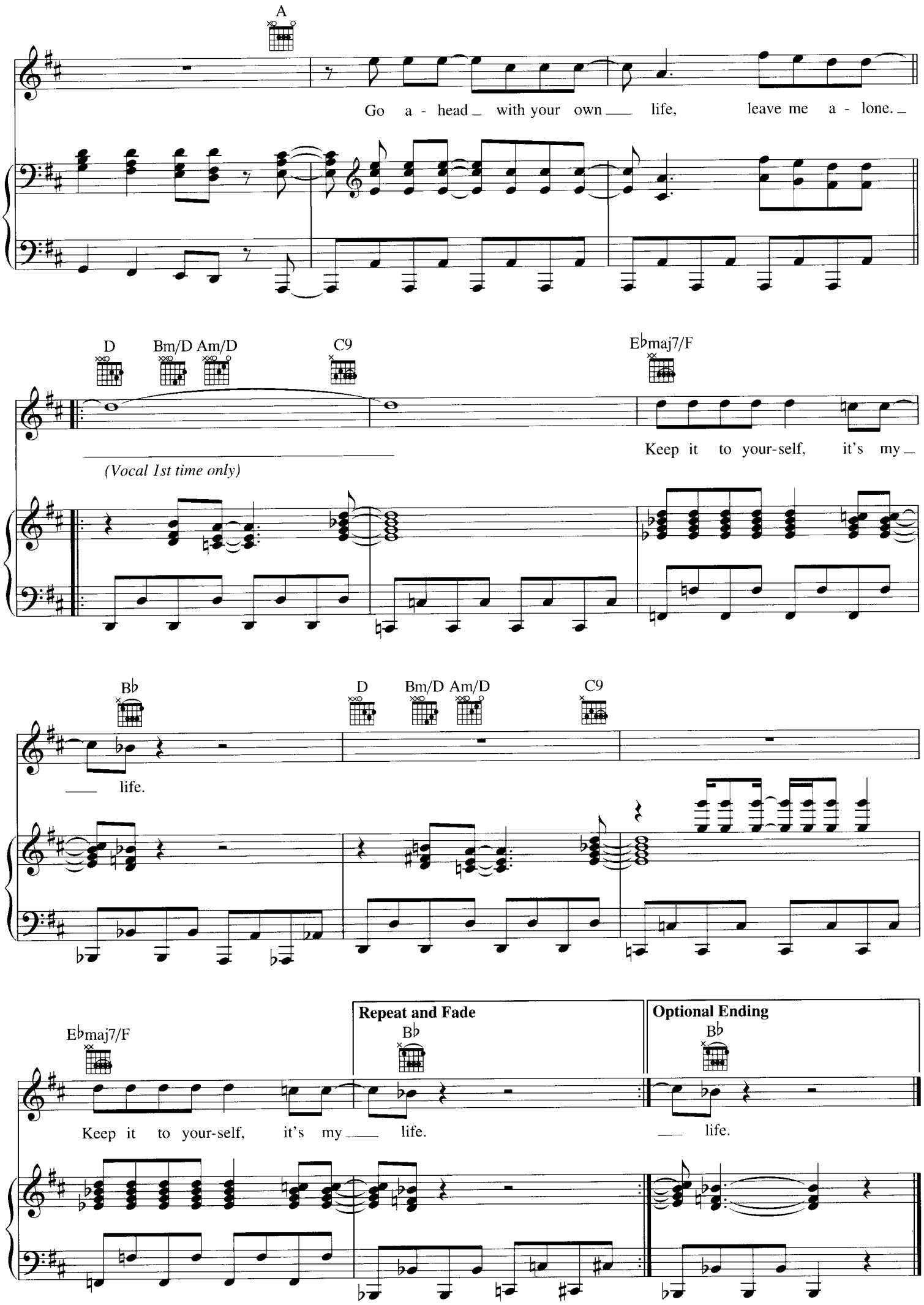

B♭
D
D/F♯
(1.) Got a call from an old friend, we used to be real
(2.,4.) I don't need you to wor - ry for me 'cause I'm all -
(3.) They will tell you you can't sleep a - lone in a strange
G
A
close.
right.
place.
Said he could - n't go on
I don't want you to tell
Then they'll tell you you can't
D
G/D
D
the A - mer - i - can way.
me it's time to come home.
sleep with some - bod - y else.
D/F♯
G
Closed the shop, sold the house, bought a tick - et to the West Coast.
I don't care what you say an - y - more, this is my life.
Ah, but soon - er or lat - er, you sleep in your own space.


Play 1st time only
Play 2nd, 3rd and 4th times only
D/F♯
Em
D
A
Now he gives them a stand-
Go a-head with your own
Ei-ther way, it's o-kay,
1, 3
D
Bm/D
Am/D
C9
-up rou-tine in L. A.
life. leave me a-lone.
you wake up with your-self.
E♭maj7/F
B♭
2, 4
Bm
I nev-er

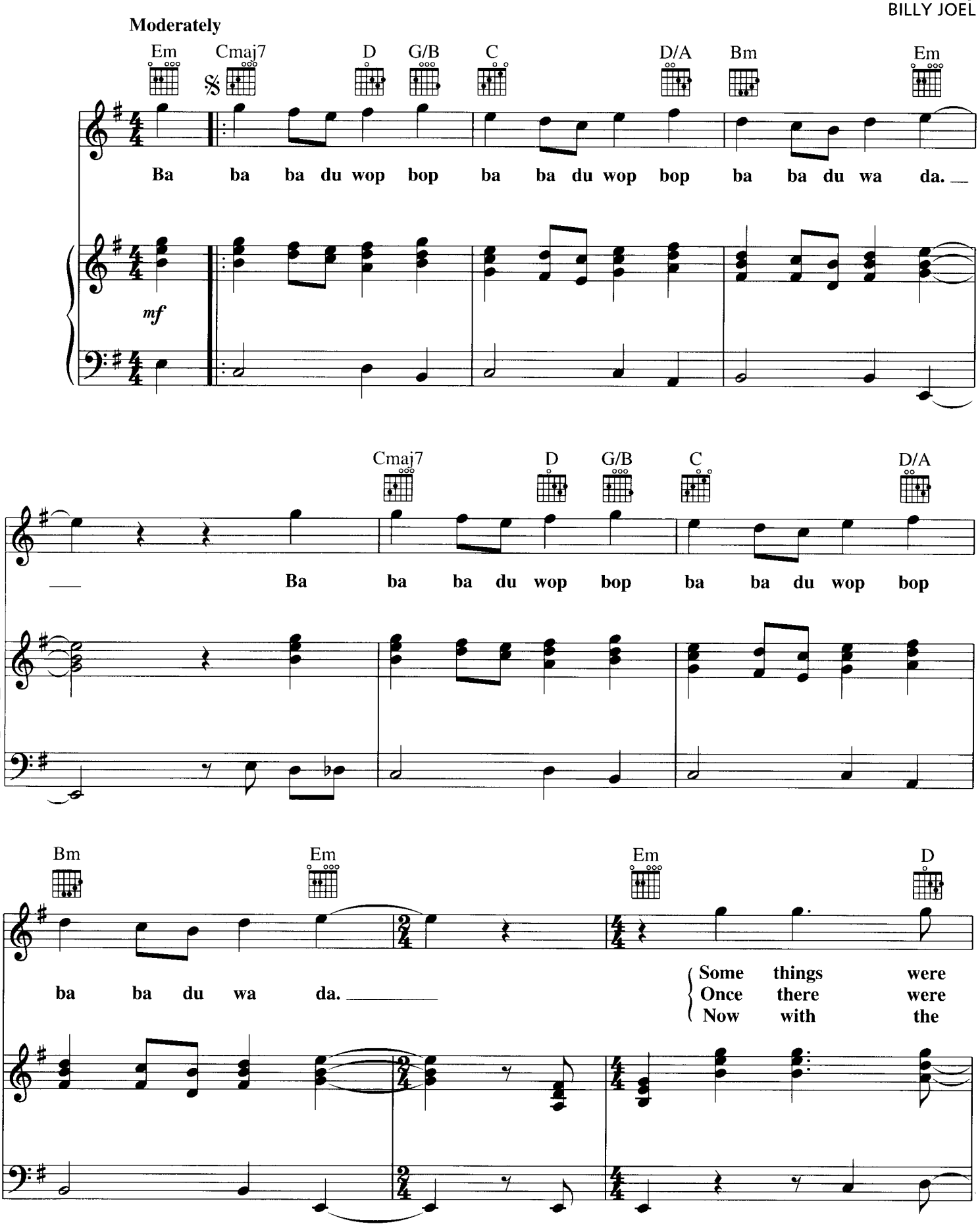

F♯/A♯
4fr
said you had to of - fer me a sec - ond chance.
D7
E9
I nev - er said I was a vic - tim of cir - cum - stance.
E7
F♯
G
D/F♯
I still be - long,
F♯
Bm
E9
don't get me wrong.
You can speak


D.S., 1st time
(with repeats)
G/A
A
G/A
A
D
your mind, but not on my time.
D/F♯
G
A
D
G/D
D
G/D
G6/D
D
D/F♯
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.
D
Bm/D
Am/D
C9
E♭maj7/F
Keep it to your-self, it's my
(Vocal 1st time only)
B♭
D
Bm/D
Am/D
C9
life.
E♭maj7/F
Repeat and Fade
B♭
Optional Ending
B♭
Keep it to your-self, it's my life.
life.

SHADES OF GREY

Words and Music by
BILLY JOEL



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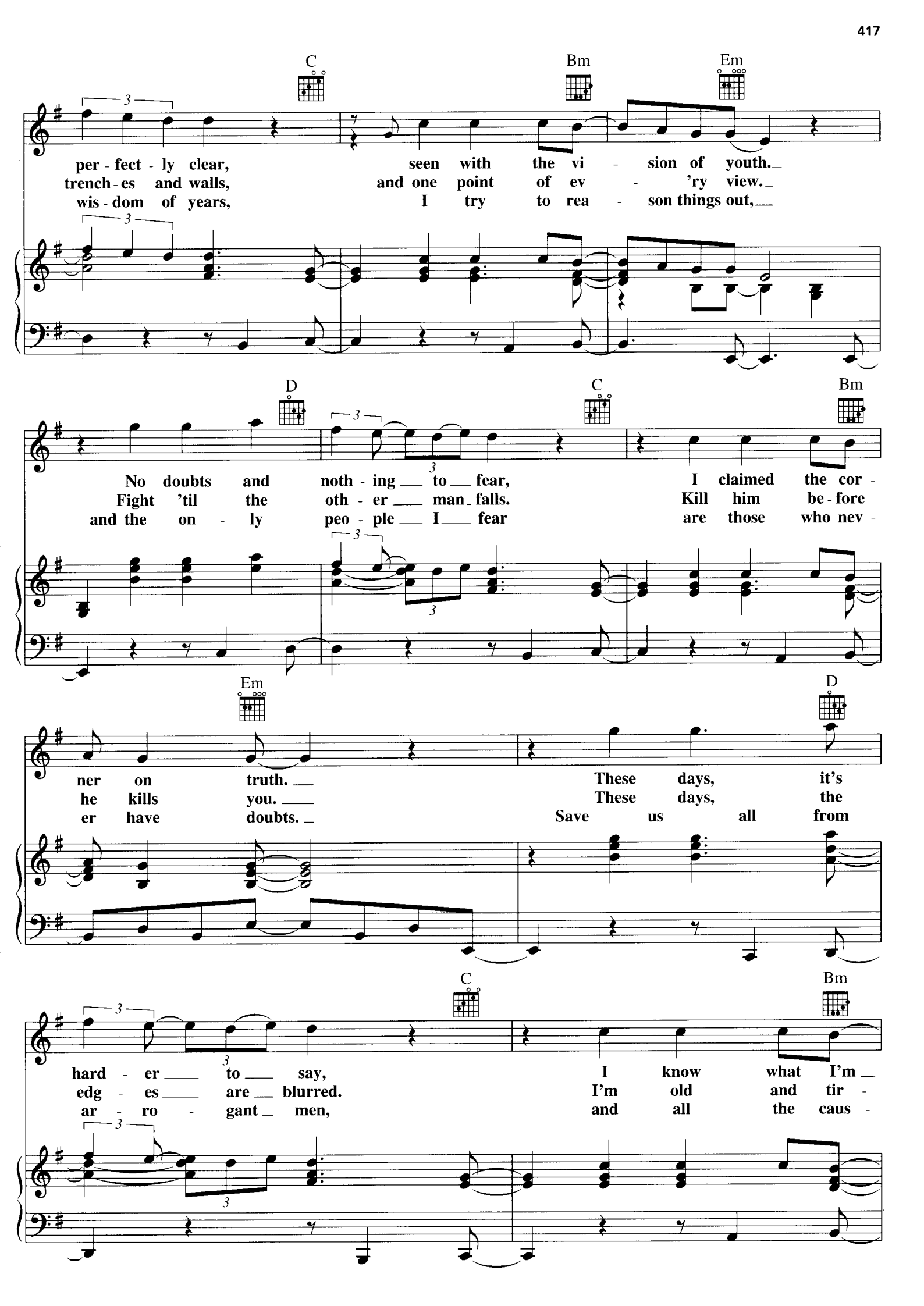
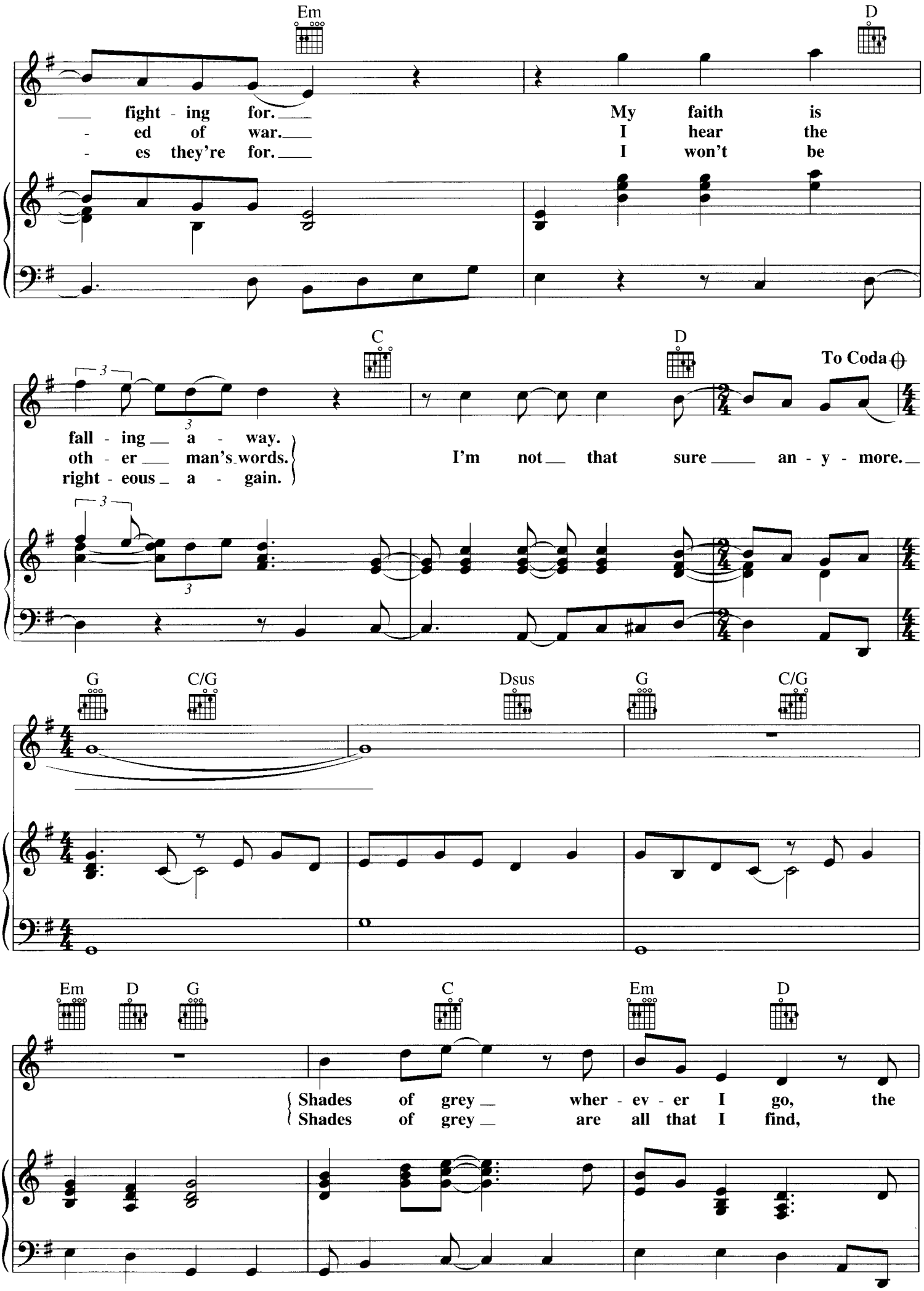
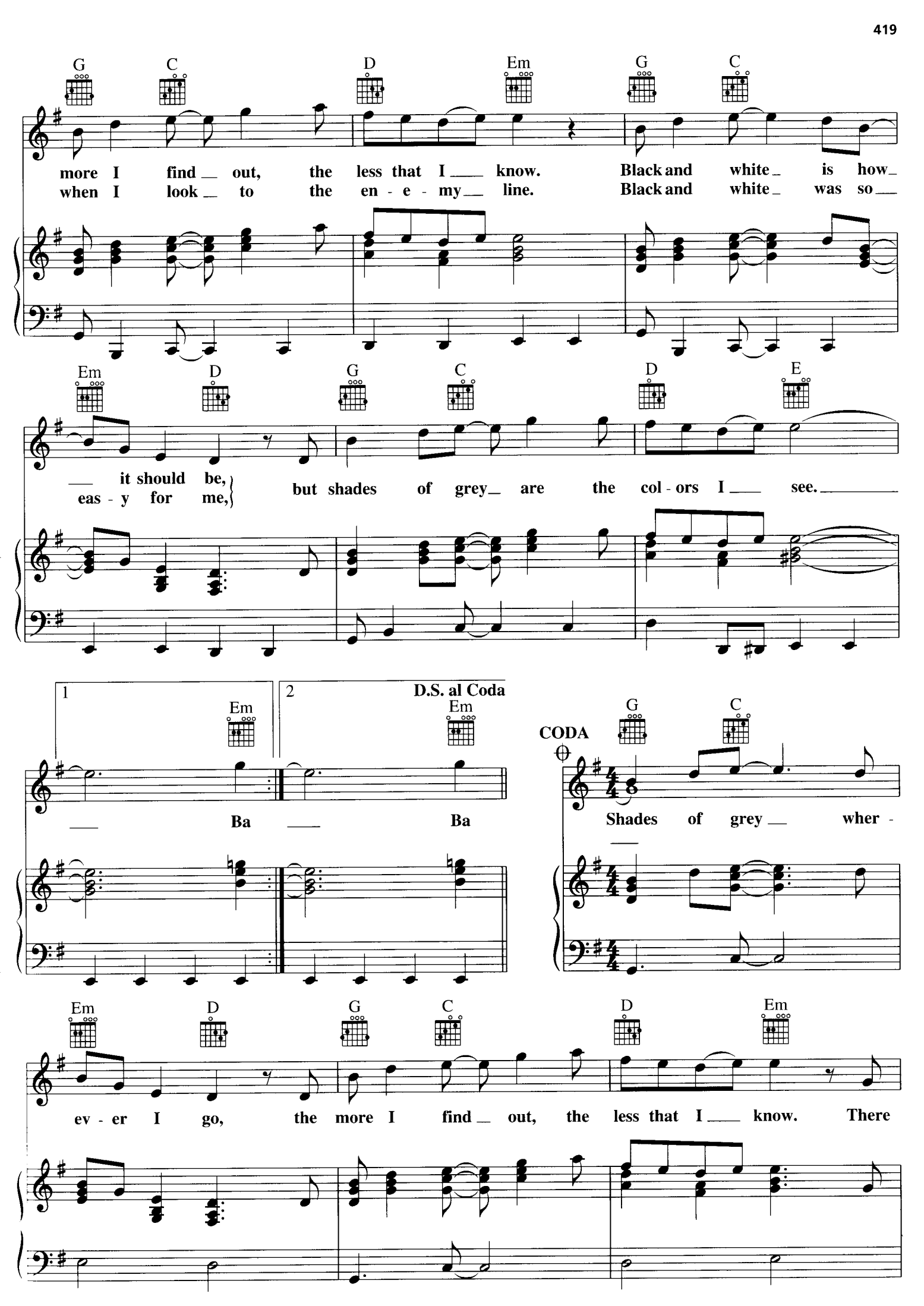
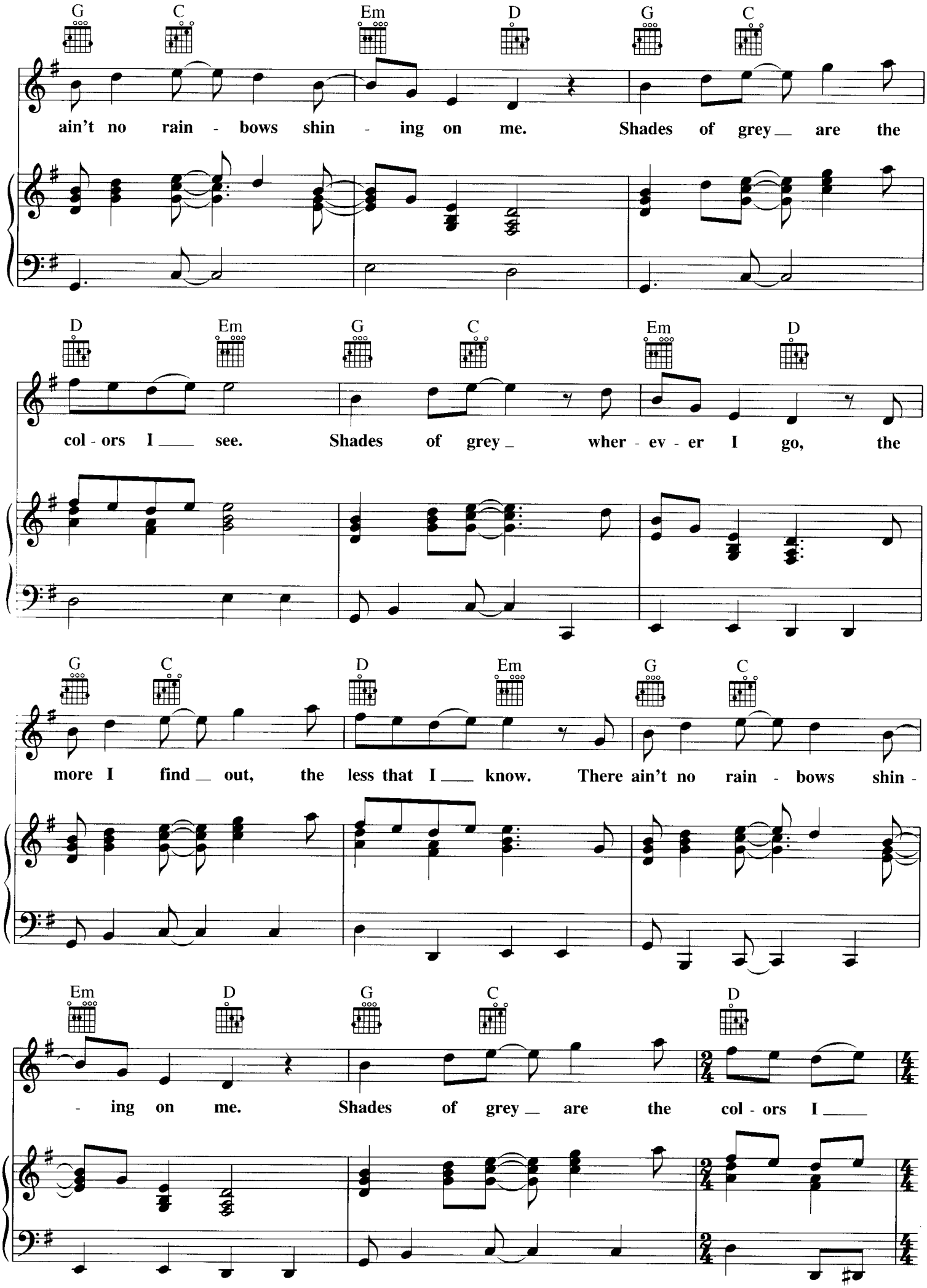
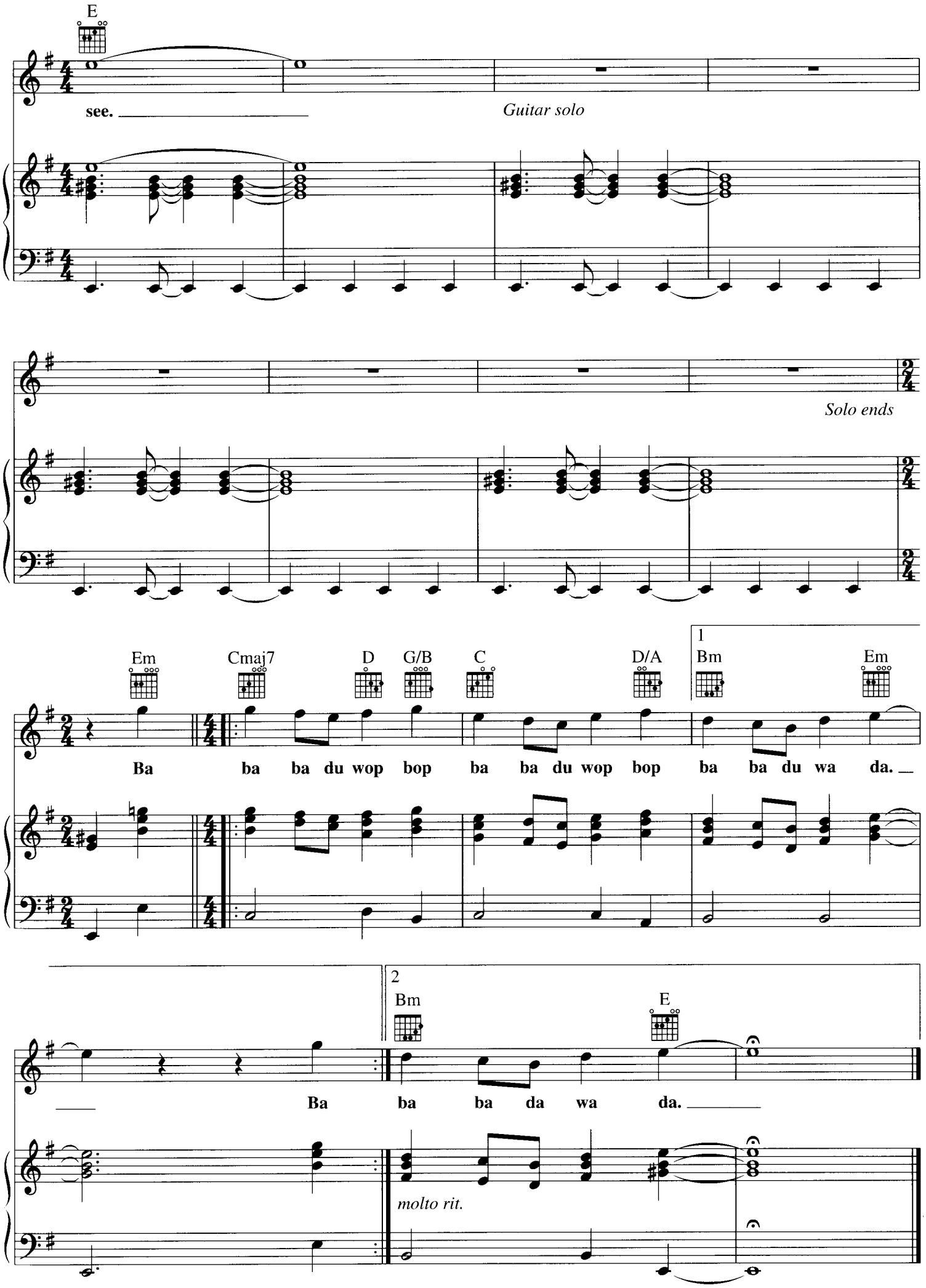

C
Bm
Em
per - fect - ly clear, seen with the vi - sion of youth.
trench - es and walls, and one point of ev - 'ry view.
wis - dom of years, I try to rea - son things out,
D
C
Bm
No doubts and noth - ing to fear, I claimed the cor -
Fight 'til the oth - er man falls. Kill him be - fore
and the on - ly peo - ple I fear are those who nev -
Em
D
ner on truth. These days, it's
he kills you. These days, the
er have doubts. Save us all from
C
Bm
hard - er to say, I know what I'm
edg - es are blurred. I'm old and tir -
ar - ro - gant men, and all the caus -


Em
D
fight - ing for.
My faith is
- ed of war.
I hear the
- es they're for.
I won't be
C
D
To Coda
fall - ing a - way.
oth - er man's words.
right - eous a - gain.
I'm not that sure an - y - more.
G
C/G
Dsus
G
C/G
Em
D
G
C
Em
D
Shades of grey wher - ev - er I go, the
Shades of grey are all that I find,

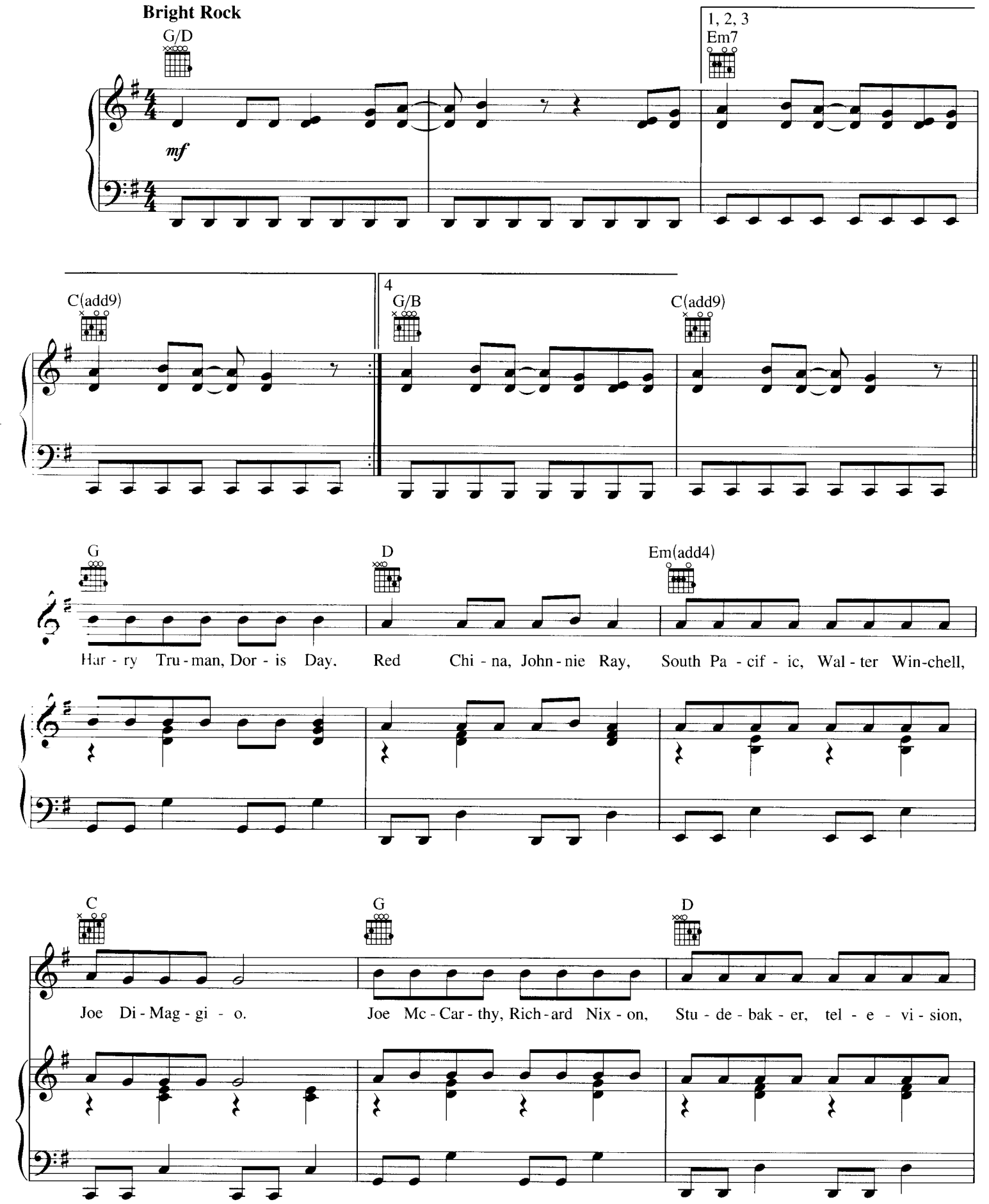

G C D Em G C
more I find out, the less that I know. Black and white is how
when I look to the en - e - my line. Black and white was so
Em D G C D E
it should be, but shades of grey are the col - ors I see.
eas - y for me,
1 Em
Ba
2 D.S. al Coda Em
Ba
CODA
G C
Shades of grey wher -
Em D G C D Em
ev - er I go, the more I find out, the less that I know. There


G C Em D G C
ain't no rain - bows shin - ing on me. Shades of grey__ are the
D Em G C Em D
col - ors I___ see. Shades of grey_ wher - ev - er I go, the
G C D Em G C
more I find__ out, the less that I___ know. There ain't no rain - bows shin -
Em D G C D
- ing on me. Shades of grey__ are the col - ors I___


E
see.
Guitar solo
Solo ends
Em
Cmaj7
D
G/B
C
D/A
1
Bm
Em
Ba ba ba du wop bop ba ba du wop bop ba ba du wa da.
2
Bm
E
Ba ba ba da wa da.
molto rit.

WE DIDN'T START THE FIRE

Words and Music by
BILLY JOEL



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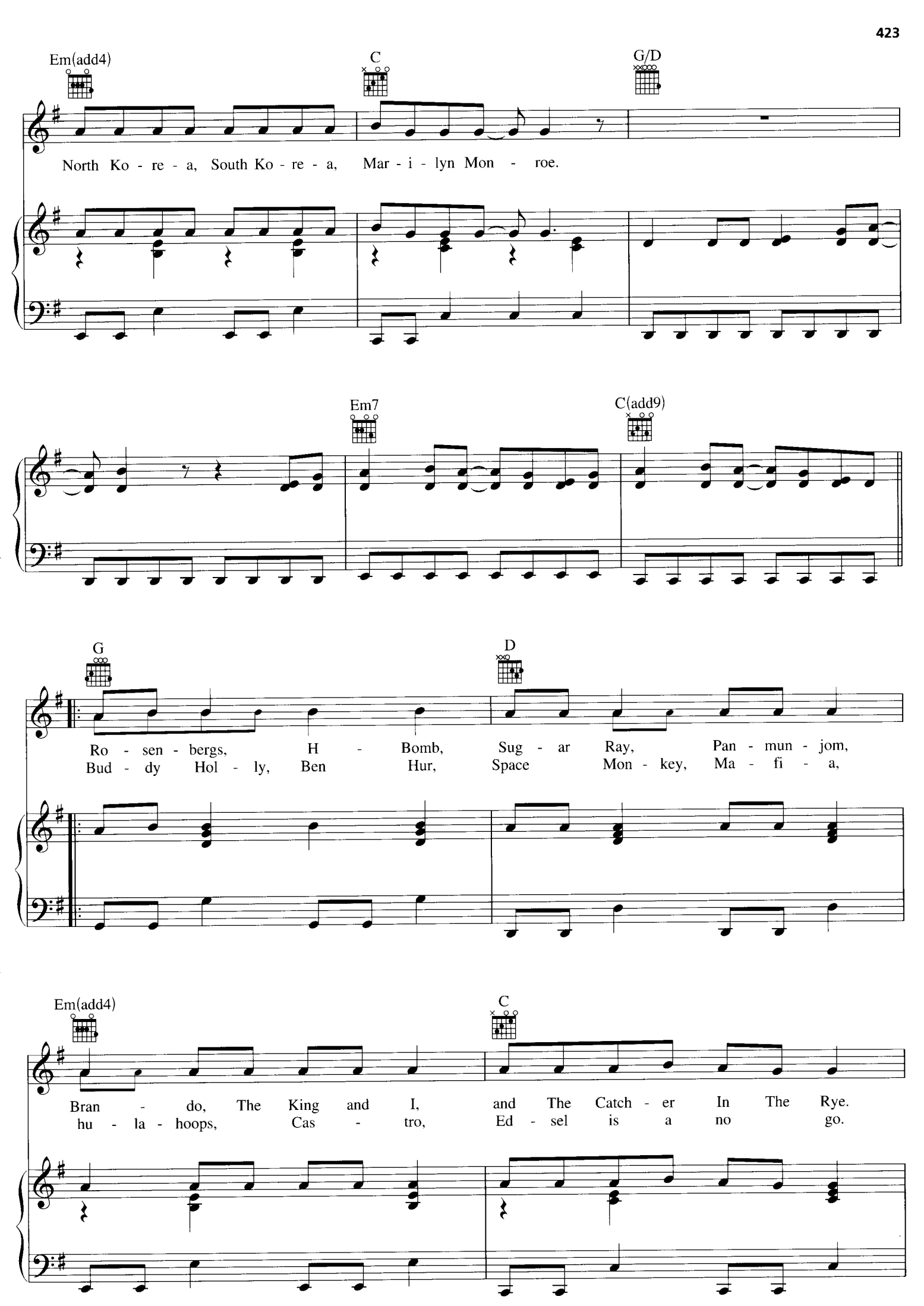
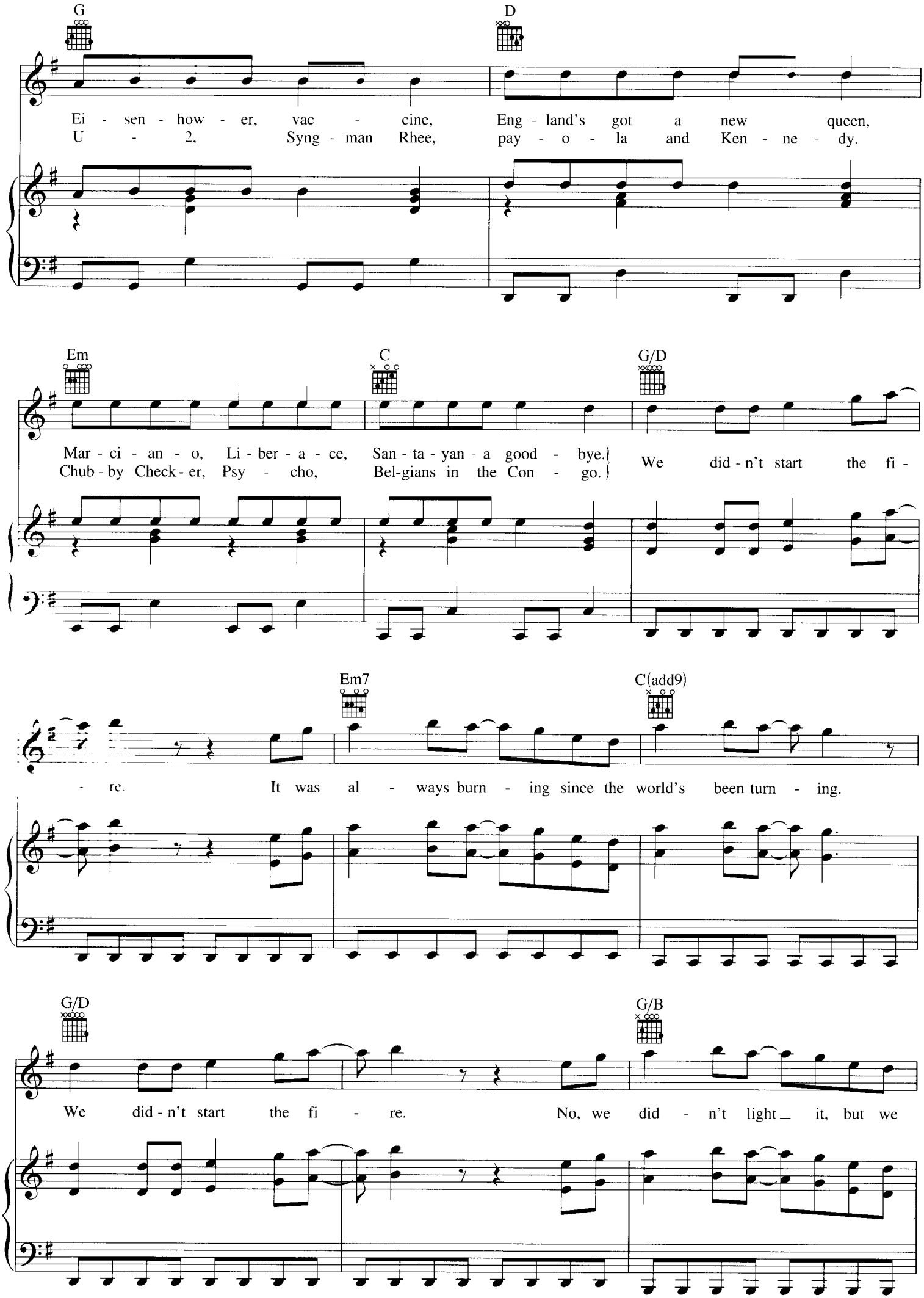
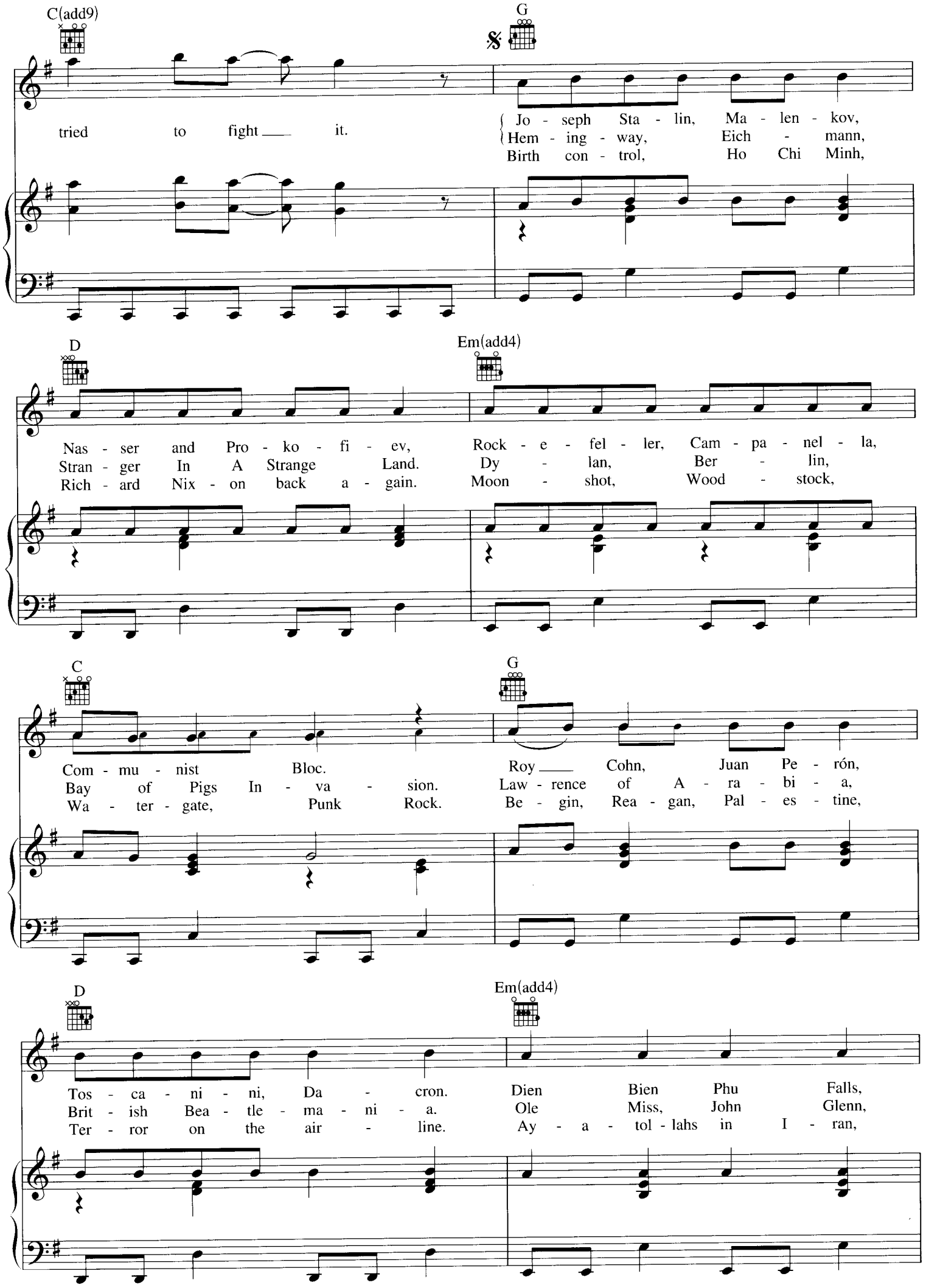
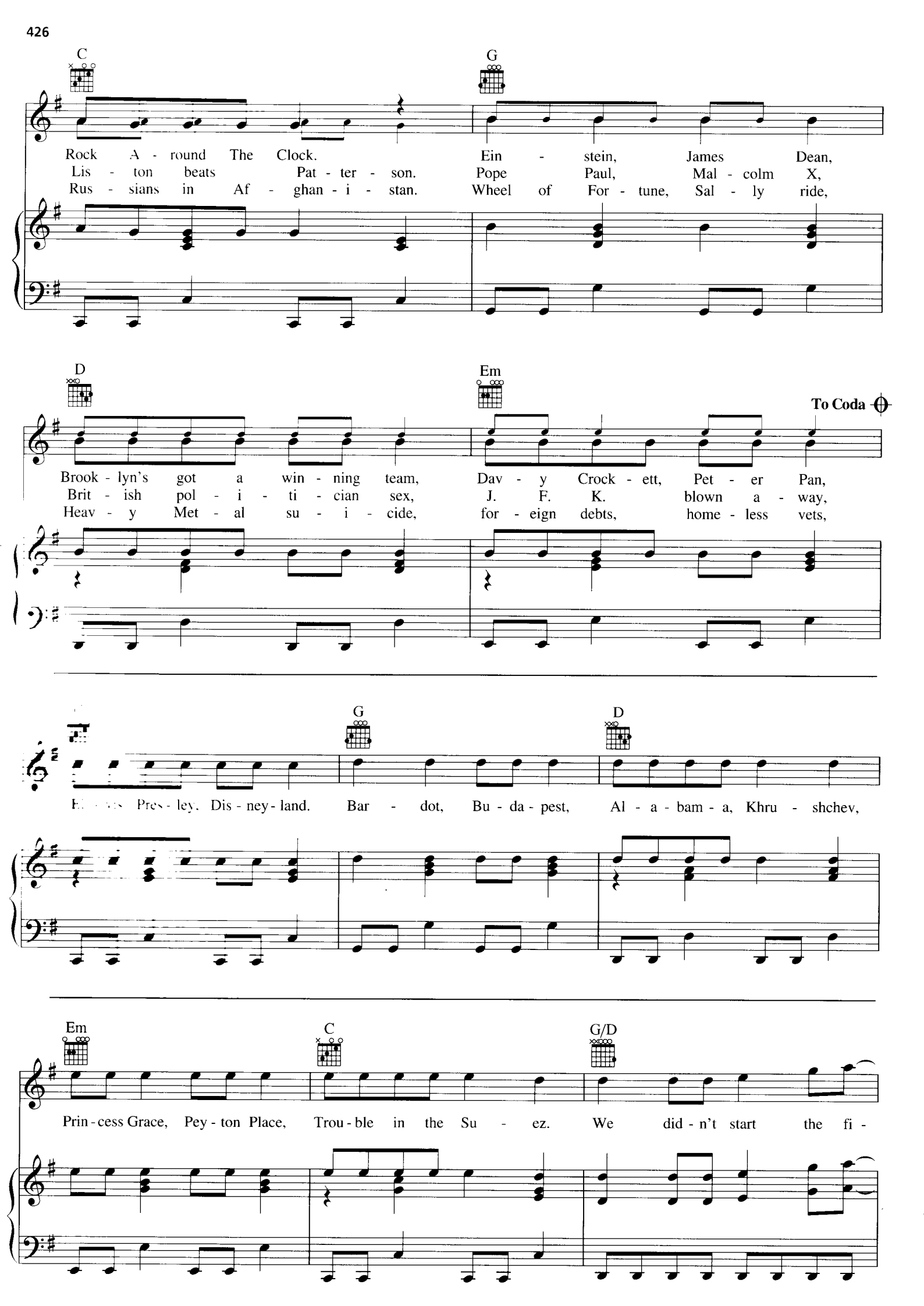
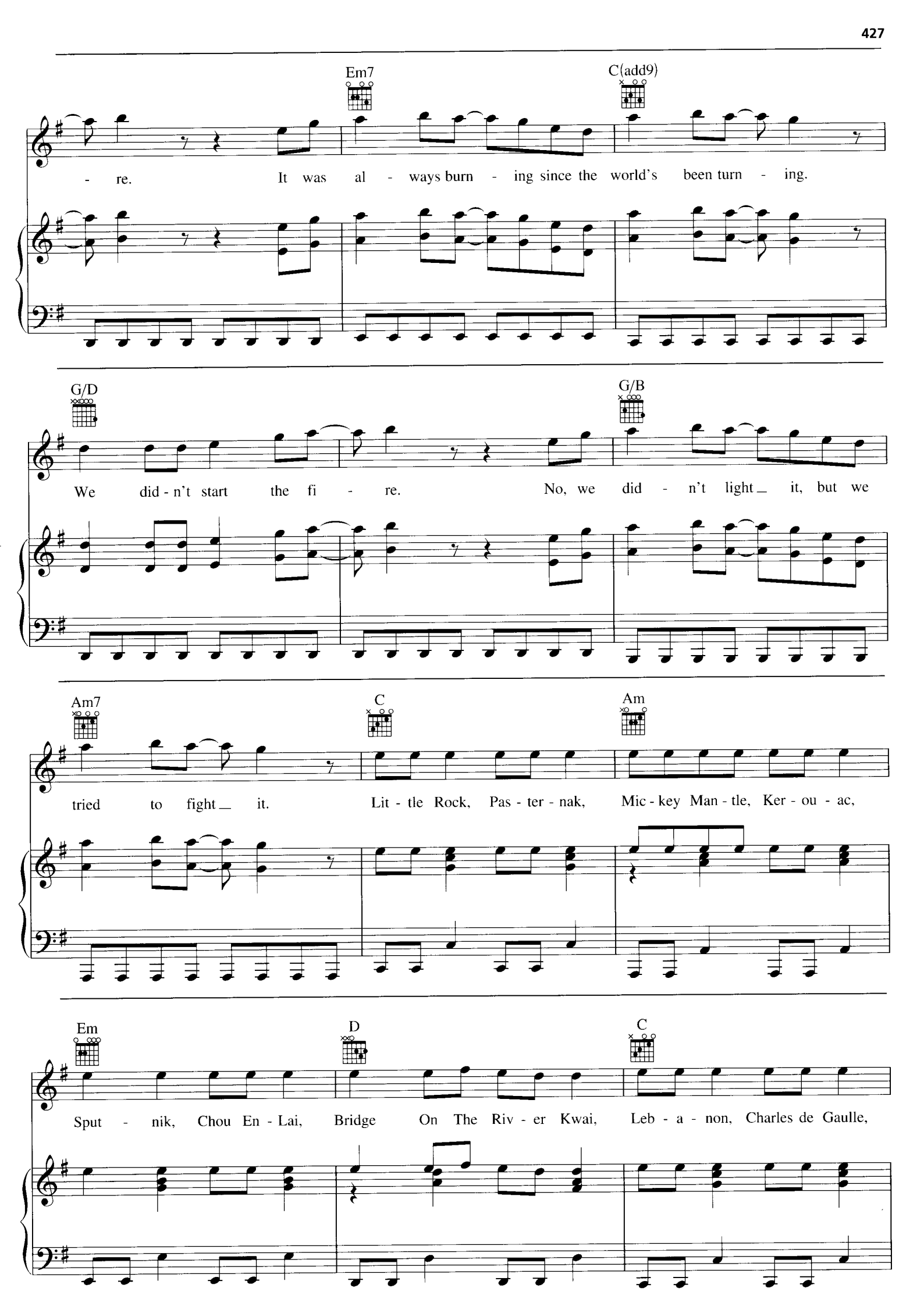
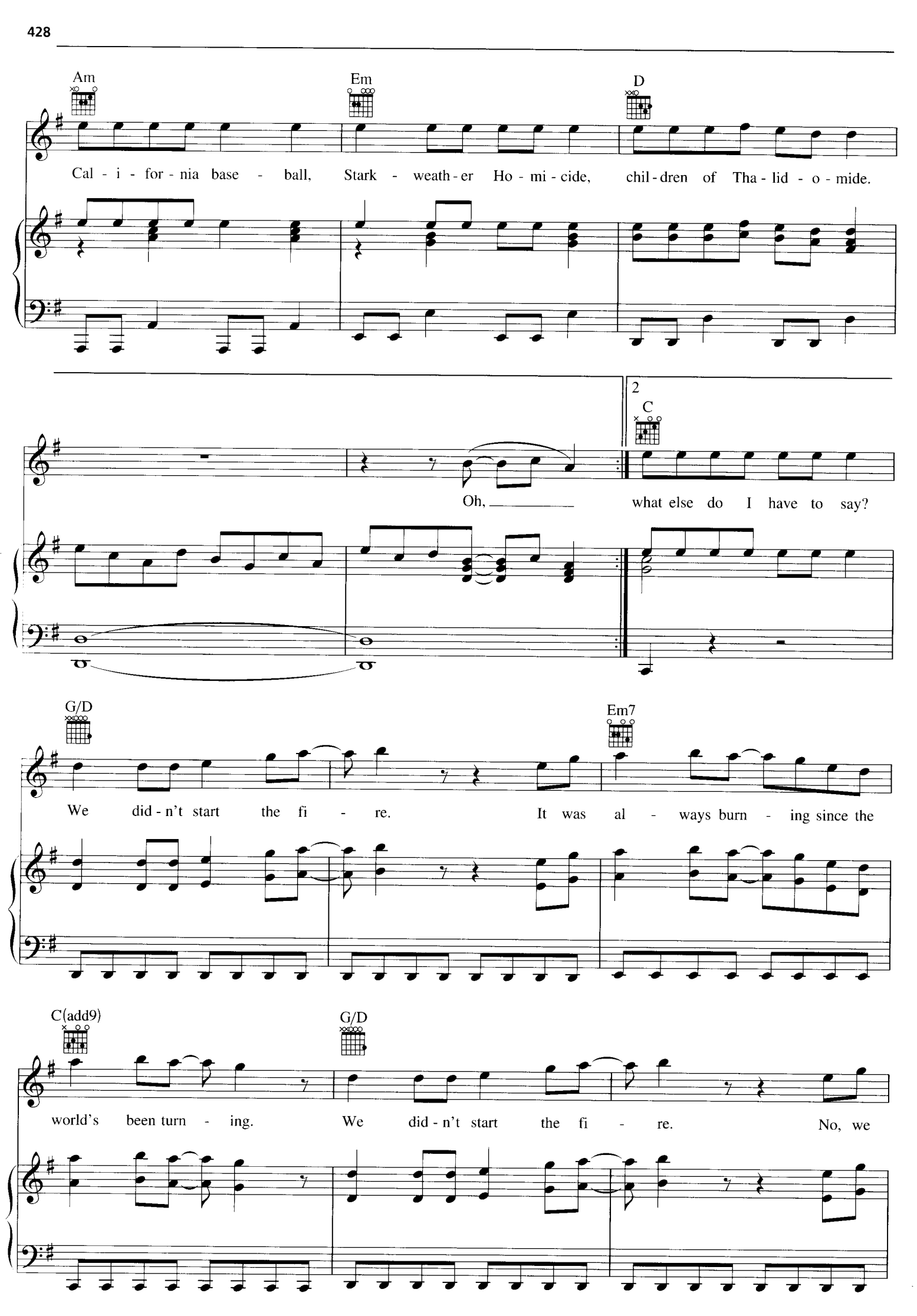

Em(add4)
C
G/D
North Ko - re - a, South Ko - re - a, Mar - i - lyn Mon - roe.
Em7
C(add9)
G
D
Ro - sen - bergs, H - Bomb, Sug - ar Ray, Pan - mun - jom,
Bud - dy Hol - ly, Ben Hur, Space Mon - key, Ma - fi - a,
Em(add4)
C
Bran - do, The King and I, and The Catch - er In The Rye.
hu - la - hoops, Cas - tro, Ed - sel is a no go.

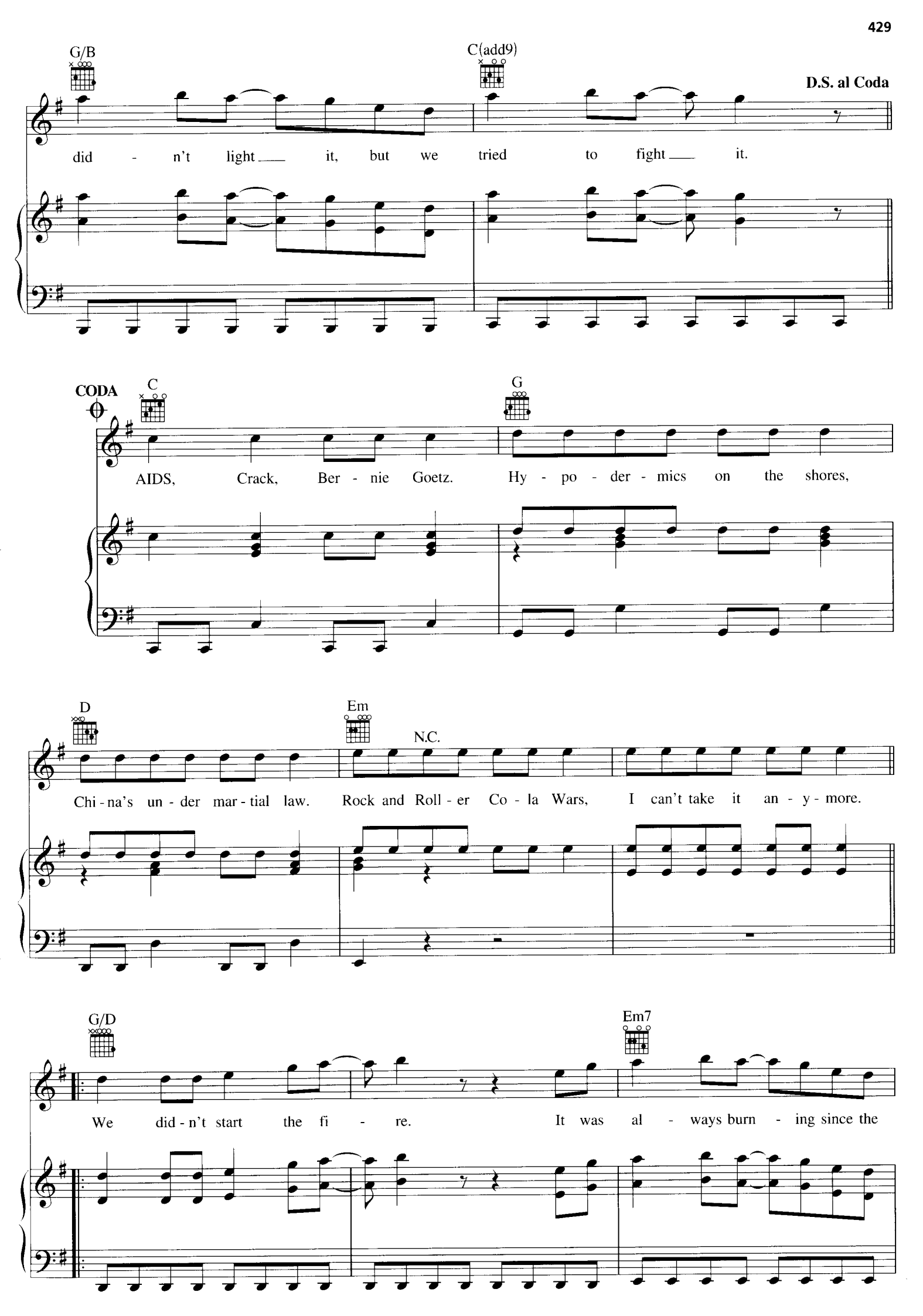

G
D
Ei - sen - how - er, vac - cine, Eng - land's got a new queen,
U - 2, Syng - man Rhee, pay - o - la and Ken - ne - dy.
Em
C
G/D
Mar - ci - an - o, Li - ber - a - ce, San - ta - yan - a good - bye.
Chub - by Check - er, Psy - cho, Bel-gians in the Con - go.
We did - n't start the fi -
Em7
C(add9)
- re. It was al - ways burn - ing since the world's been turn - ing.
G/D
G/B
We did - n't start the fi - re. No, we did - n't light it, but we

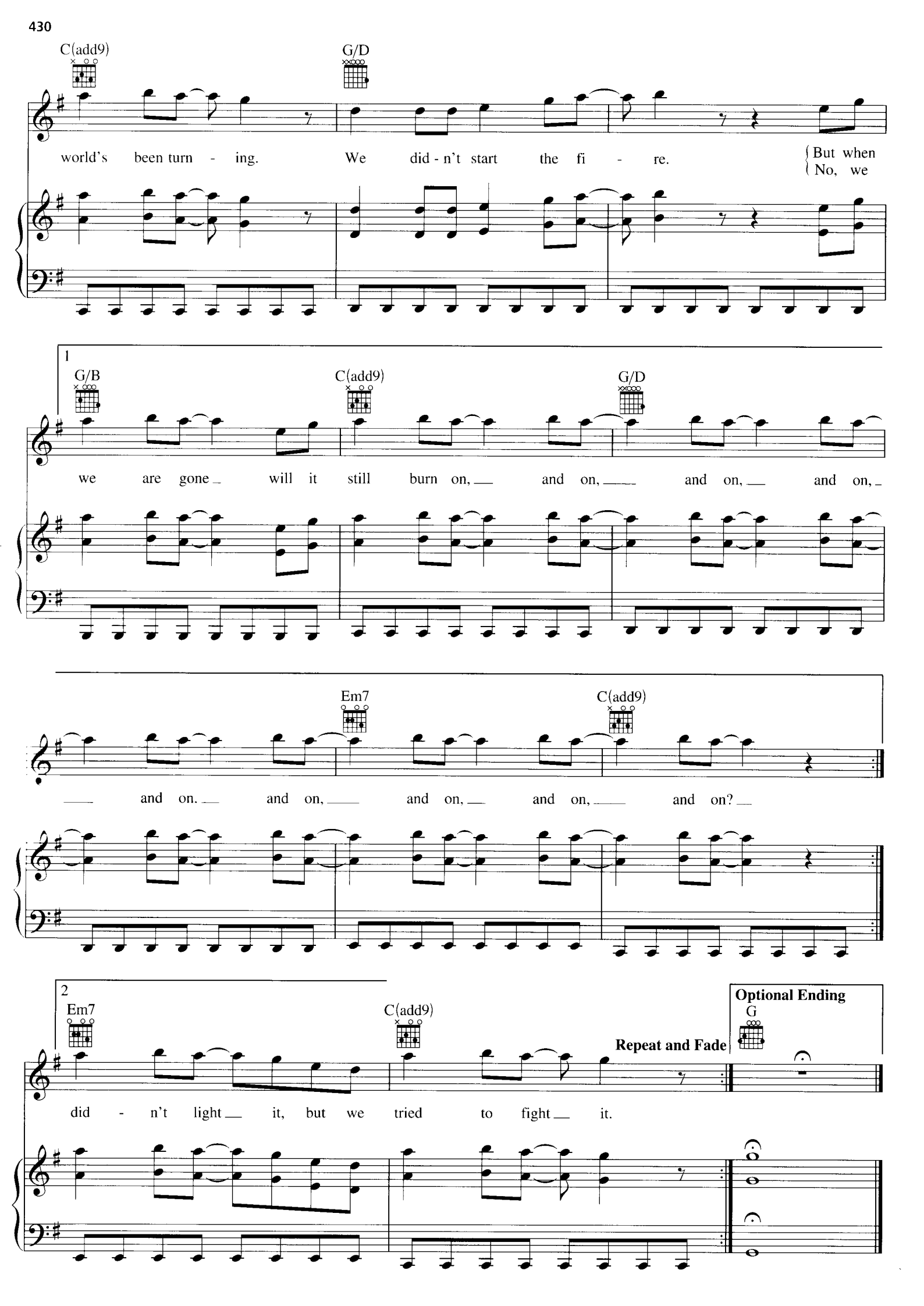

C(add9)
G
tried to fight it.
Jo - seph Sta - lin, Ma - len - kov,
Hem - ing - way, Eich - mann,
Birth con - trol, Ho Chi Minh,
D
Em(add4)
Nas - ser and Pro - ko - fi - ev, Rock - e - fel - ler, Cam - pa - nel - la,
Stran - ger In A Strange Land. Dy - lan, Ber - lin,
Rich - ard Nix - on back a - gain. Moon - shot, Wood - stock,
C
G
Com - mu - nist Bloc. Roy Cohn, Juan Pe - rón,
Bay of Pigs In - va - sion. Law - rence of A - ra - bi - a,
Wa - ter - gate, Punk Rock. Be - gin, Rea - gan, Pal - es - tine,
D
Em(add4)
Tos - ca - ni - ni, Da - cron. Dien Bien Phu Falls,
Brit - ish Bea - tle - ma - ni - a. Ole Miss, John Glenn,
Ter - ror on the air - line. Ay - a - tol - lahs in I - ran,


C
G
Rock A - round The Clock. Ein - stein, James Dean,
Lis - ton beats Pat - ter - son. Pope Paul, Mal - colm X,
Rus - sians in Af - ghan - i - stan. Wheel of For - tune, Sal - ly ride,
D
Em
To Coda
Brook - lyn's got a win - ning team, Dav - y Crock - ett, Pet - er Pan,
Brit - ish pol - i - ti - cian sex, J. F. K. blown a - way,
Heav - y Met - al su - i - cide, for - eign debts, home - less vets,
G
D
Pres - ley. Dis - ney - land. Bar - dot, Bu - da - pest, Al - a - bam - a, Khru - shchev,
Em
C
G/D
Prin - cess Grace, Pey - ton Place, Trou - ble in the Su - ez. We did - n't start the fi -


Em7
C(add9)
- re. It was al - ways burn - ing since the world's been turn - ing.
G/D
G/B
We did - n't start the fi - re. No, we did - n't light_ it, but we
Am7
C
Am
tried to fight_ it. Lit - tle Rock, Pas - ter - nak, Mic - key Man - tle, Ker - ou - ac,
Em
D
C
Sput - nik, Chou En - Lai, Bridge On The Riv - er Kwai, Leb - a - non, Charles de Gaulle,


Am
Em
D
Cal - i - for - nia base - ball, Stark - weath - er Ho - mi - cide, chil - dren of Tha - lid - o - mide.
Oh, what else do I have to say?
2
C
G/D
Em7
We did - n't start the fi - re. It was al - ways burn - ing since the
C(add9)
G/D
world's been turn - ing. We did - n't start the fi - re. No, we


G/B
C(add9)
D.S. al Coda
did - n't light it, but we tried to fight it.
CODA
C
G
AIDS, Crack, Ber - nie Goetz. Hy - po - der - mics on the shores,
D
Em
N.C.
Chi - na's un - der mar - tial law. Rock and Roll - er Co - la Wars, I can't take it an - y - more.
G/D
Em7
We did - n't start the fi - re. It was al - ways burn - ing since the


C(add9)
G/D
world's been turn - ing. We did - n't start the fi - re.
But when
No, we
1
G/B
C(add9)
G/D
we are gone will it still burn on, and on, and on, and on,
Em7
C(add9)
and on. and on, and on, and on, and on?
2
Em7
C(add9)
Repeat and Fade
Optional Ending
G
did - n't light it, but we tried to fight it.

My Journey's End

Time and Time Again

Every Step I Take
(Every Move I Make)

Only a Man

She's Got a Way

Oyster Bay

Piano Man

The Siegfried Line

New Mexico

Cross to Bear

Miami 2017 (Seen the Lights
Go Out on Broadway)

These Rhinestone Days

Everybody Has a Dream

Only the Good Die Young

Until the Night

Zanzibar

It's Still Rock and Roll to Me

Captain Jack

The End of the World

Prime of Your Life

She's Right on Time

Elvis Presley Boulevard

Nobody Knows but Me

An Innocent Man

Christie Lee

Easy Money

And So It Goes

I'll Cry Instead

Keeping the Faith

Modern Woman

Baby Grand

Getting Closer

House of Blue Light

Money or Love

The Times They Are
A-Changin'

The Downeaster "Alexa"

I Go to Extremes

Shout

All Shook Up

Heartbreak Hotel

When You Wish Upon a Star

In a Sentimental Mood

Motorcycle Song

You Picked a Real Bad Time

The River of Dreams

A Hard Day's Night

Light as the Breeze

To Make You Feel My Love

Hey, Girl

Why Should I Worry?

Where Were You
(On Our Wedding Day)

Highway 61 Revisited

Movin' Out (Anthony's Song)

You May Be Right

Big Shot

Don't Worry Baby

Goodnight Saigon

Los Angelenos

New York State of Mind

Soliloquy (On a Separation)

Innamorato from *Suite For Piano*

Sorbetto from *Suite For Piano*

Delusion from *Suite For Piano*

Elegy: The Great Peconic

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