

BILLY JOEL • COMPLETE

VOLUME 2

Billy Joel

91

Billy Joel

COMPLETE
VOLUME 2

HL
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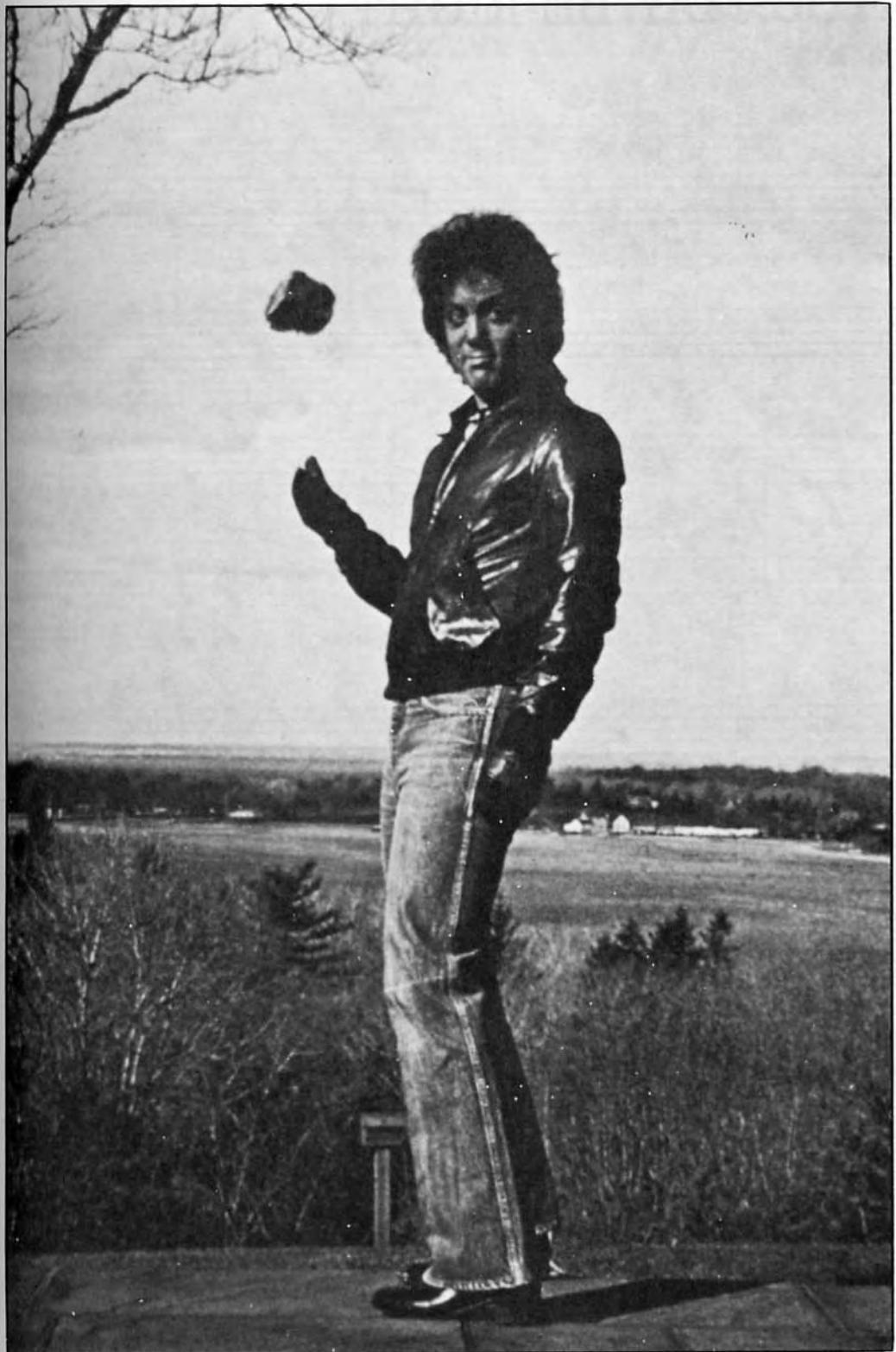
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GLASS HOUSES

YOU MAY BE RIGHT

Moderate Rock

Words and Music by
BILLY JOEL

A7sus



mf

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

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



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



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



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



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

1.3.

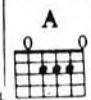
A7sus



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

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

2.4.5.



N.C.



sane. _____
 way. _____

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

V

V

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 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_—

This sheet music page contains two staves of musical notation for voice and piano/guitar. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is G major (two sharps). The music includes lyrics and guitar chords indicated by chord boxes above the staff. The first section starts with 'N.C.' (No Chords) and ends with a transition to a new section starting with 'E' (E major). The second section continues with 'N.C.', then moves to 'F#m7' (F# minor 7th). The lyrics describe a situation where someone might be crazy or lunatic, and the person speaking is looking for something. The final section discusses turning out lights and fighting, suggesting it's too late to do either. The music concludes with a return to 'N.C.' followed by a section starting with 'A' (A major).

E To Coda
(last time)

1. A7sus

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

Musical score for piano and vocal. Treble and bass staves are shown. The key signature is E major (two sharps). The vocal part has lyrics: "but you may be right." repeated twice. The piano accompaniment consists of eighth-note chords.

D.S.

2. A7sus

Musical score continuation for piano and vocal. The vocal part starts with "Well" followed by "re - mem -". The piano accompaniment continues with eighth-note chords.

3. Well re - mem -

Musical score continuation for piano and vocal. The vocal part continues with "re - mem -". The piano accompaniment continues with eighth-note chords.

D.S. al Coda
For instr. verse (take 2nd ending)

Coda A7sus

Musical score for piano and vocal. The vocal part is silent. The piano accompaniment consists of eighth-note chords.

Musical score for piano and vocal. The vocal part is silent. The piano accompaniment consists of eighth-note chords.

Repeat ad lib & fade

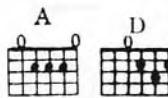
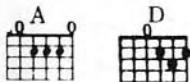
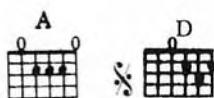
You may be wrong but you may be right. —

Musical score for piano and vocal. The vocal part repeats the phrase "You may be wrong but you may be right." The piano accompaniment consists of eighth-note chords.

SOMETIMES A FANTASY

Fast Rock

Words and Music by
BILLY JOEL

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



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

D

Mm I had to call you
Why does it on - ly seem to
Be bet - ter ba - by but be -

A

D

up in the middle of the night._____
hit me in the mid-dle of the night._____
lieve me it's the next best thing._____

8va b.

G

D G

A

I know it's aw - ful hard to try to make - a - love long
You told me there's a num - ber I can al - ways di - al for as -
I'm sure there's man - y times you've want - ed me to hear your

8va b-----

Guitar chords shown above the staff: D (0 2 3 2 0 0), A (0 0 0 0 0 0), and C (0 0 0 0 0 0).

dis - tance
sis - tance.
se - crets.

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

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

Piano accompaniment with bass line and right-hand eighth-note patterns. The bass line consists of eighth-note chords.

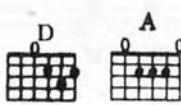
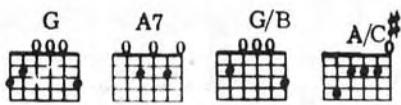


stim - u - la - tion
out - side ac - tion.
words that - 'll move

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

Piano accompaniment with eighth-note chords. The bass line consists of eighth-note chords.

8va b

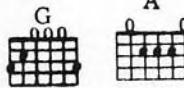
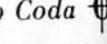
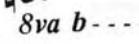


ag - in - a - tion.
sat - is - fac - tion.
tell them to me.

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

Piano accompaniment with eighth-note chords and a bass line. The bass line consists of eighth-note chords.

8va b

 G  A  Bm  D  A
 It's not the real____ thing. Oh_____ it's just a fan -
 Bm  G  A  Bm
 ta-sy, oh_____ it's not the real____ thing. Oh_____
 D  A  Bm  Gmaj7  A To Coda 
 Some - times a fan - ta - sy oh_____ is all you need -
 C9sus  Fmaj9
 oh_____
 8va b - - - - -

C9sus



oh _____

oh _____

8va b -



1.

2 Fmaj9



oh _____

8va b -



oh _____



oh _____

8va b -

C N.C.

(synthesizer)

D.S. *Sal Coda* A

Coda C9sus

It's just a fan - ta - sy.

ta - sy, It's not the real_

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

— thing. It's just a fan - ta - sy,

8va b-----

F

ta - sy,

it's not the real __

It's not the real __ thing.

8va b-

D

thing.

It's just a fan - G

It's just a fan - ta - sy,

It's not the real __

It's not the real __ D

It's just a fan -

— thing.

It's just a fan - ta - sy.

G ta - sy,

It's not the real __ C9sus

thing. Repeat and fade

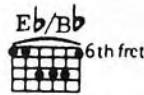
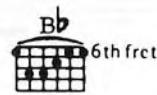
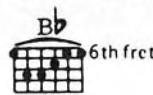
It's not the real __ thing.

It's just a fan -

DON'T ASK ME WHY

Words and Music by
BILLY JOEL

Moderately, in 2



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

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

— leave their ta - bles when on your

Still you're — stand - ing

8va b

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

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

8va b

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

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

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

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

8va b

D7/A Gm Bb7/F

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

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

es; don't ask _____ me why. _____

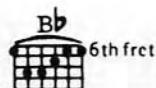
Bb 6th fret Eb/Bb 6th fret 8va b- Bb 6th fret Eb/Bb 6th fret loco.

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

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



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



fight - ing fire _____ with fire. _____

But



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



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

 3rd fret    3rd fret  6th fret

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

  3rd fret  6th fret  3rd fret  5th fret  8th fret

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

  3rd fret  5th fret   3rd fret  5th fret  6th fret  6th fret

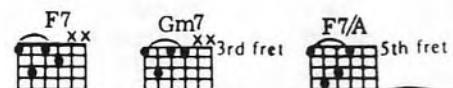
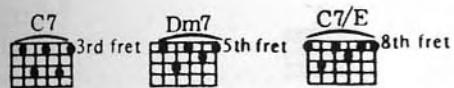
throw their ros - es at your feet. Oh,
 Now your ghosts have gone a way. Oh,

8va b-

  3rd fret  6th fret   3rd fret  6th fret

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

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



I can tell.
clas - sic style.

You're no stran -
Now you "par -



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

Don't ask
Don't look

for fa -
for an -

8va b-

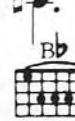


vors.
swers.

Don't talk
You took

to stran - gers.
your chanc - es.

Don't ask
Don't ask



To Coda
me why.
me why.

loco

8va b -

B \flat

E \flat /B \flat 6th fret

B \flat

F

gloss.

f

8va b-----

E \flat

8va b-----

F

B \flat

8va b-----

G

8va-----

C 

8va-----

G 

8va-----

C7 

 3rd fret

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

Coda 

 6th fret 

 6th fret

8va----- *loco*

Bb 

 6th fret 

 6th fret

Bb 

 6th fret 

 6th fret

Don't ask me why...

Bb 

 6th fret 

 6th fret

Bb 

 6th fret 

 6th fret

Bb 

 6th fret 

 6th fret

IT'S STILL ROCK AND ROLL TO ME

Words and Music by
BILLY JOEL

Moderately Fast

N.C.

N.C.

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

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

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

back to the age of jive.

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



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



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

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

   N.C.

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

1. 
 2. c 

 Oh,

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



al - ways been the same old ____ scene. ____

There's a



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



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



aimed at your av - er - age teen. ____

N.C.

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

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

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

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





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



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



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



N.C.



To Coda

still rock and roll to me, _____

still rock and roll to me, _____

Handwritten musical score for voice and piano, page 32. The score consists of six staves of music with corresponding guitar chord boxes above them.

The chords indicated are:

- Staff 1: G
- Staff 2: F
- Staff 3: E
- Staff 4: Am
- Staff 5: G
- Staff 6: F
- Staff 7: E7
- Staff 8: Ab

The score includes lyrics in some staves and a bass line in others. The vocal parts are primarily in common time, while the piano/bass parts show some variation in time signature.



N.C.

Ooh,

D. S. al Coda



N.C.

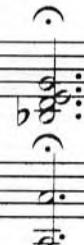
Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's

C9



still rock and roll

to me.



ALL FOR LEYNA

Words and Music by
BILLY JOEL

Moderate

The sheet music consists of four staves of musical notation, likely for a piano-vocal-guitar arrangement. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The first staff starts with an Am chord (chord diagram: X0XX) followed by a series of eighth-note chords: Am, F, Am, F, Am. The dynamic marking 'mf' is placed below the staff. The second staff starts with a Dm7 no 3rd chord (chord diagram: X0X0) followed by G, G add2, Gsus, G, Gsus, G, G add2, G. The third staff starts with an Am chord (chord diagram: X0XX) followed by F, Am, F, Gsus, G, G add2. The bass line for the third staff features eighth-note patterns with slurs and grace notes. The fourth staff starts with Gsus (chord diagram: 00XX) followed by G, Gsus, G, G add2, G, Gsus, G, Am.

F/C Gsus G G add2 G

F E Am Dm

1. She stood on the tracks, _____
 2. We laid on the beach, _____
 3. Now I'm in my room, _____
 wav - ing her arms _____
 watch - ing the tide, _____
 watch - ing the tube, _____

8va b

Gsus G G add2 G

lead - ing me to _____
 She did - n't tell _____
 tell - ing my - self _____
 that third _____
 me there _____
 she still _____
 rail were _____
 may

8va b

N.C. F E Dm9 G

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

8va b

Gsus 00 A7sus F E 00 Am 00

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

8va b

Dm 0

Gsus 00

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

8va b

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

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

8va b



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

oh whoa.
oh whoa.
oh whoa.

8va b



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

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

8va b

loco



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

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

Gsus



G



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

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

G add2



Am



Dm7



There's noth - ing in it for you
 There's noth - ing in it for you
 There's noth - ing in it for you

C/E

C/F

G
To Coda

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

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

A 0 0
 A7/G 0 0
 Fmaj7 0 0

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

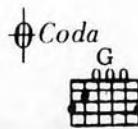
8va b -
 G7sus 0 0
 A 0 0
 A7/G 0 0

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

8va b -
 Fmaj7 0 0
 Bbmaj9 0 0
 Am/E 0 0
 Am 0 0

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

8va b -
 F 0 0
 Am 0 0
 F 0 0
 Gsus 0 0
 G 0 0
 G add2 0 0
 G 0 0
 D.S. al Coda



Coda

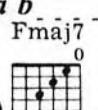
Fmaj7 G7sus A A7/G

8va b - - - - -

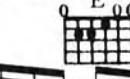


8va - - - - -

8va b

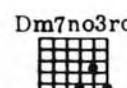
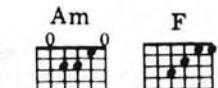


8va - - - - -



8va b - - - - -

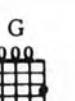
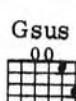
F Am F Dm7no3rd G G add2 G



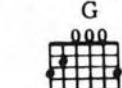
Dm7no3rd



8va - - - - -



(Repeat ad lib and fade)



All for Ley - na.

I DON'T WANT TO BE ALONE

Words and Music by
BILLY JOEL

Moderate



1. She said she'd meet me in the
2. Mm _____ It's so confus - ing choos - ing

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

tie." Ooh — "What's the oc - ca - sion ?" She just smiled

Ooh — it's so e - rot - ic hav - ing

and she would - n't say why. — Mm —

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

so here I am stand - ing wait - ing in the lob - by sweat - ing

hard, cold facts that I've got to face, so ask me

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

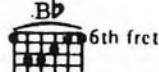
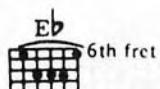
And when she sees me she busts
 Could it have been just an - y - one out or did laugh - ing, "You're a
 to be you? —

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

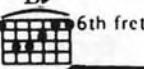
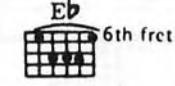
I don't want to be a - lone an - y - more — I was



check - ing you out, — I was just mak - ing sure — ooh —



no I don't want to be a - lone an - y - more — and I



want you to - night, al - though you hurt me be - fore. —

Oh.



It did - n't mat - ter that I felt like a fool, — 'cause I for -



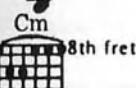
Dm7



got when she walked__ through the door.



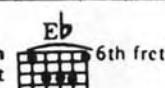
I said I'm sor - ry, but she said it was cool__ and I don't

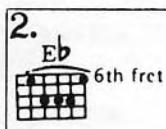


To
Coda



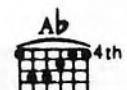
want to be a - lone an - y - more.





2. Eb 6th fret

N.C.



Ab 4th fret



Bb 6th fret

Sheet music for voice and guitar. Treble clef, two flats. Chords: Eb, Bb, Ab, Bb, Eb, Bb, Ab. Bass line: eighth-note chords Cm, Bb, Ab, Bb, Eb, Bb, Ab. Dynamics: dynamic marking 'p'.

Treble clef, two flats. Chords: Bb, Cm, Bb, Dm7. Bass line: eighth-note chords Cm, Bb, Ab, Bb, Eb, Bb, Ab.

Treble clef, two flats. Chords: Bb, Cm, Bb, Dm7. Bass line: eighth-note chords Cm, Bb, Ab, Bb, Eb, Bb, Ab.

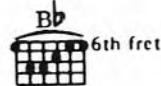
Treble clef, two flats. Chords: Bb, Cm, Bb, Dm7. Bass line: eighth-note chords Cm, Bb, Ab, Bb, Eb, Bb, Ab.

Treble clef, two flats. Chords: G, N.C., Ab, Bb. Bass line: eighth-note chords Cm, Bb, Ab, Bb, Eb, Bb, Ab.

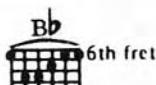
Treble clef, two flats. Chords: G, N.C., Ab, Bb. Bass line: eighth-note chords Cm, Bb, Ab, Bb, Eb, Bb, Ab.

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

Treble clef, two flats. Chords: G, N.C., Ab, Bb. Bass line: eighth-note chords Cm, Bb, Ab, Bb, Eb, Bb, Ab.



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



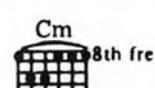
I can't be sure we'll get a - long but I'm wil- ling to try.—



N.C.

D.S. *Sal Coda*

As long as you can tell me



Repeat and fade - continue vocal ad lib

Coda

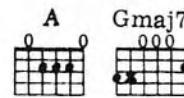
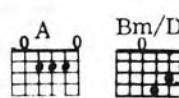
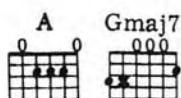
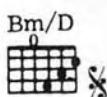
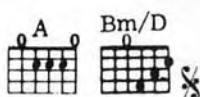
more.

8va b-

SLEEPING WITH THE TELEVISION ON

Words and Music by
BILLY JOEL

Moderate Rock

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



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



They nev - er no - tice the zap gun in____ your hand
 To - night un - less you take some kind of chanc - es, dear,
 I real - ly wish I was less of a think - ing man,



un - til you're point - ing it and stun - ning their sens - es. All
 to - mor - row morn - ing you'll wake up with the white noise. All
 and more a fool who's not a - fraid of re - jec - tion. All

end instrumental

4. All



— night long, all — night long.

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

Bass line for the first section of the song.



all —

all —

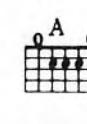
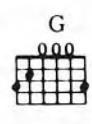
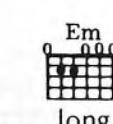
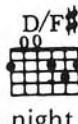
night

long,

all —

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

Bass line for the second section of the song.



To Coda

night

long.

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

Bass line for the coda of the song.

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

on.

2.3. Bm N.C. D/G G D/G

talk to me. Talk-

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

G A/B Bm A/B 8va b Bm

— to me talk to me talk — to me. Your eyes are say- ing

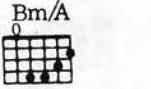
but your at- ti- tude is don't waste my time.
but my at- ti- tude is, "boy don't waste your time."

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

talk to me talk — to me.

But you won't hear a word, 'cause it just
But you won't hear say a word, 'cause it just

8va b

Bm/A A Bm/A A7
   

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

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

Coda Gmaj7 A Bm/D A Gmaj7
    

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

A Bm/D A Gmaj7 A Bm/D
     

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

Gmaj7 A D6
  

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

CLOSE TO THE BORDERLINE

Words and Music by
BILLY JOEL

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



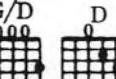
mf



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

C ho - mi - cide.
 street these days.

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



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

Ooh,

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

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

She wants to
The

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

D G D/G G/D D To Coda

stick next to a dead - line melt - down. While the I got re -

E F#m

mil - lion - aires hide in Beek - man Place, the I
mote con - trol and a col - or T. V.

8va b D E A

bag don't la - dies change chan - nels their bones so they must in my face. I get at -
change me. I got

E F#m

tacked real by close a kid friends with that are ste - re - o get - tin' me sound. high. I They

8va b 8va b

P

E 00

A 00

don't know how to talk it but he won't aint turn gon - na down.
try.

E 00

8va b Fdim

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

8va b F#m

F#m/E

8va b D

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

8va b A

D

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

8va b

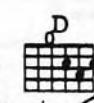
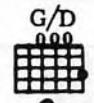
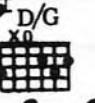
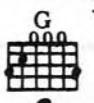


N.C.



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

Uh



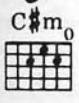
huh

Close to the bor- der line.



Uh huh.

(2. A)



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



C♯m
0

I thought I'd throw them all a

E

C♯m0

way.

I didn't think I need ed

F♯m

F♯m/E
0

D

an - y - thing.

Ah, but you can't afford to squan

8va b

E
0

D.S.  al Coda
(for instrumental verse)

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

8va J

Coda 

F#m 

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

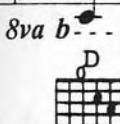


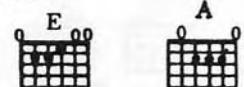
need a law - yer for my med - i - cal bills.



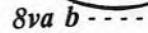
F#m 

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



 A

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




E


Fdim

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


F#m

F#m/E

D

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


A

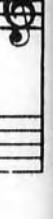
D

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


E
N.C.

A

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

 huh. Close to the bor - der - line _____



 Uh huh.

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



Repeat & Fade

Close to the bor- der- line. _____

C'ETAIT TOI

(YOU WERE THE ONE)

Words and Music
BILLY JOEL

Moderately

Chords:

- Top Staff: G/B, C, D, G/B, C, A, D
- Middle Staff: G, A/E, D/F#, G/F, C/E
- Bottom Staff: A/C#, B/D#
- Bottom Bass Staff: Em, D/F#, G, A
- Bottom Treble Staff: -parle-ing, à, my moi - self: même, you Ooh, were c'é - the one-toi,

Lyrics:

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

with my a - bran vec mes dy eyes. ivres. I'm Je talk me .

-parle-ing to my moi - self: même. you Ooh, were c'é - the one-toi,

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

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

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

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

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

D/F# Em

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

G A B Am/C B

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

you were the one.
you were the one.

End Instrumental

E E7/G# Am Am/G

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

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

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

E E7/G# Am Am/G

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

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

me, me qui from_ my - self. tu You é - tais the on seule. - ly

qui puisse save_ me from my - self. You were were the on - ly

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

one. one.

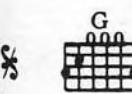
A D 1 2 1st time D.S. (take 2nd ending)
2nd time D.S.S. and Fade
(no vocal on D.S.S.)

THROUGH THE LONG NIGHT

Words and Music
BILLY JOEL

Moderately Slow





(The) cold
warm
past

hands,
tears,
sins

the sad
the bad
are since

eyes
dreams
past.

the

A♭ E♭ B♭ D G D/F♯

dark soft You I - Irish trem- bling should be si - shoul - sleep - lence. shoul - ders. It's so The old It's all late fears, right, but but

B♭ F A♭ E7

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

1.

A D7 G D B♭ C

you, with you.

G D B_b C

The

2. A Em B E7 Am

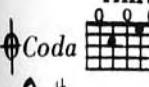
you, with you. Oh, what has it cost you?
me, with me. No, I did - n't start it.

D D^{#dim} Em Am D D^{#dim}

I al - most lost you a long, long time a .
You're bro - ken heart - ed from a long, long long time a .

Em B E7 Am

go. Oh you should have told me but
go. Oh the way you hold me is

F#7 Bm Bb+ Am7 D
   To Coda   D.S. al Coda 
 you had to bleed _____ to know. _____ All your
 all that I need _____ to know. _____
Coda
 Am7 D G D
   
 — And it's so late but
 Bb F Ab E7 A D#dim
     
 I'll wait through the long night with you, with
 Em A Cm/Eb Dsus G
    
 you.




SONGS IN THE ATTIC

STREETLIFE SERENADER

Words and Music by
BILLY JOEL

Slowly

1.

mf

2.

A o G ooo Fmaj7 o

Street-life ser - e - nad - er,

mp

G ooo D o C o o A o G ooo

nev - er sang on stag - es. Needs no or - ches - tra -

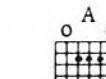
Fmaj7 o G ooo D o C o o

tion, mel - o - dy comes eas - y.



Mid - night mas - quer - ad er,
Street - life ser - e - nad ers,

mf



shop-pin' cen-ter he - roes.
have such un-der-stand - ing.

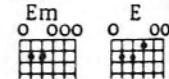
Child of Ei - sen
How the words are



how - er,
spok - en,

new world cel - e - bra - tor.
how to make the mo - tions.

1.



mf

2.

G
oo

G/F 3 fr.

A/E

A
oo

F#m
oo

C#m
oo

E
oo

A/E
oo

E
oo

E/D
oo

G
oo

G/D
oo

3 fr.

Em
ooo

Bm

D
o

C
oo

mp

Ped.

*

A
oo

G
oo

Fmaj7
o

G
oo

Street-life ser - e - nad - ers _____ have no ob - li -

mf

D o C o o A o G ooo Fmaj7 o
 ga - tions. — Hold no grand il - lu - sions, —

G ooo D o C o o A o G ooo
 — need no stim - u - la - tion. — Mid-night mas - quer

Fmaj7 o G ooo D o C o o
 ad - ers, — work-in' hard for wag - es. —

A o G ooo Fmaj7 o G ooo
 Need no vast ar - range - ment — to do their har - mo -

D
 o
 A
 o
 G
 ooo
 ni - zing. —

mp
 p
 ♭
 ♪

F
 B♭
 Dm
 o
 A
 o

A
 F♯m
 C♯m
 o
 E
 oo
 A/E
 o
 E
 oo
 E/D
 ooo

G
 ooo
 G/D
 o
 3 fr.
 Em
 o
 ooo
 Bm
 D
 o
 C
 o
 o
 A
 o
 C

mf
 Ped.
 rit.
 pp
 8va
 Ped.
 *

MIAMI 2017

(SEEN THE LIGHTS GO OUT ON BROADWAY)

Moderate, 2 feel



8va-

Words and Music by
BILLY JOEL

Sheet music for "Miami 2017 (Seen the Lights Go Out on Broadway)" featuring piano/vocal and guitar parts.

Piano/Vocal Part:

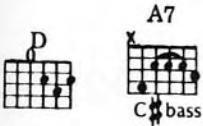
- Key signature: F# major (two sharps).
- Time signature: Common time (indicated by '8').
- Tempo: Moderate, 2 feel.
- Chords: G, C, G major.
- Performance instructions: 'mp' (mezzo-forte) and '8va-' (octave up).

Guitar Part:

- Chords: G, C, G major; Bb, D, F# bass; Bb, D, Gmaj7; Bb, D, A bass; G, A, G; B bass, C# bass, B bass; G, D, G major 7th no 3rd; B bass; D, G.
- Techniques: Slurs, grace notes, and dynamic markings like 'p' (pianissimo).

Lyrics:

1. Seen the lights _____ go out on Broad - way
(4) - way



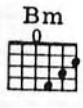
I saw the Em-pire— State laid
that was so man-y— years a —

(2nd time)



low—
go—

And life went on — be-yond the Pal -
Be-fore we all — lived here in



— i-sades
Flor-i-da.

they all bought — Cad-il-lacs,
Be-fore the Maf-i-a



and left there long — a-go.
took ov - er Mex i-co.—

R.H.

They held a con-cert out— in Brook - lyn—
There are not man-y who re - mem - ber—

(2nd time only) to watch the is - land bridg-es blow—
they say a hand - ful still survi-vive—

They turned our pow - the world—
to tell

To Coda
er down,— and drove us un - der-ground
a- bout— the way the lights ____ went out

A
C bass

G
B bass

D

But we went right on with the show

A
A bass

D
A bass

A

D

A bass

I've seen the lights go out on Broadway

I've seen the lights go out on Broadway

2. I've seen the lights go out on Broadway

3. I've seen the lights go out on Broadway

D

Bm

way way

I saw the ru - I saw the might -

G

A

ins at my feet.
y sky - line fall

F#m7

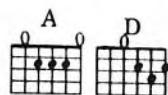
Bm7

You know we al - most did - n't no - tice it.
the boats were wait - ing at the bat - ter - y

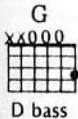
A

We'd seen it all the time on For - ty
the un - ion went on strike they never

Sheet music for a vocal and piano/guitar piece. The vocal part includes lyrics such as 'way way', 'I saw the ru - I saw the might -', 'ins at my feet.', 'y sky - line fall', 'You know we al - most did - n't no - tice it.', 'the boats were wait - ing at the bat - ter - y', 'We'd seen it all the time on For - ty', and 'the un - ion went on strike they never'. The piano/guitar part provides harmonic support with chords labeled D, Bm, G, A, F#m7, Bm7, and A.



sec -ond street.— They burned the church -
sailed at all — They sent a car -



es down — in Har - lem —

rier out from Nor - folk —



like in that Span - ish civ - il war —

and picked the Yank - ees up for free —



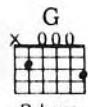
G bass F# bass



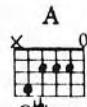
the flames were ev - 'ry - where
they said that Queens — could stay



A bass



B bass



C bass

but no - one real - ly cared
and blew the Bronx _____ a - way,

it al - ways
and sank Man -



B bass



burned up there be - fore
hat - tan out at sea _____



A bass



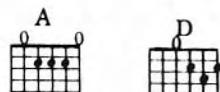
1.



2.



A bass



D. S. al Coda ♪

4. You know those lights — were bright on Broad -

Coda A
x 000 C# bass

x 000 G B bass

and keep the mem - o - ry — a - live —

D
8va

C

G
8

Bb

P

C

G
8

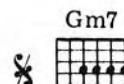
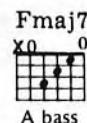
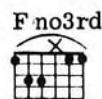
Bb

Repeat and fade

b8

SUMMER, HIGHLAND FALLS

Moderate

Words and Music by
BILLY JOEL

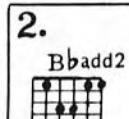
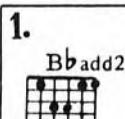
mf

A bass

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff.



Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff.



Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff.



1. They say that these are not the best ____ of times, ____ but
 2. So we'll ar - gue and we'll com - pro mise, ____ and
 3. *Instrumental*

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff.

Gm7



Bbadd2



F



They're the on - ly times — I've ev - er known _____
 re - a - lize _____ that noth - ing's ev - er changed _____

Fmaj7



A bass

Gm7



Bb add2



and I be -
 for all our _____

lieve there is a time _____ for med - i - ta -
 mu - tu - al ex - per - i - ence, our _____

Gm7



Bbadd2



tion _____ in con ca - the - drals of our own _____
 sep - a - rate con - clu - sions are the



same.

Now, I have seen
 Now we are forced
 (3) How thought - that sad sur - ren - der in my
 less-ly to re - cog-nize our in - hu -
 our

lov'er's eyes
 man - i - ty
 en - er-gies

and I can on - ly
 our rea - son co - ex -
 per -haps we don't ful -

stand a - part and sym - pa-thize -
 ists with our in - san - i - ty
 fill each oth - ers fan - ta-sies

For we are
 And though we
 And as we

x A7
 C# bass
 3

Dm
 0

C
 000

F
 000

A bass

G7sus
 000

Bb add2
 000

G7
 000

Csus
 000

C
 000

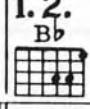


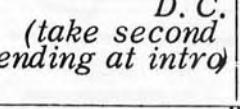
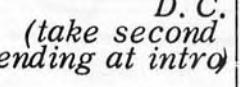

 al - ways what our sit - u - a - tions hand ___
 choose be - tween re - al - i - ty - and mad -
 stand up - on ___ the ledg - es of ___ our





 ___ us, it's eith - er sad - ness or ___ eu - pho - ri - a ___
 ness it's eith - er sad - ness or ___ eu - pho - ri - a ___
 lives, with our re - spec - tive ___ sim - i - lar - i - ties ___

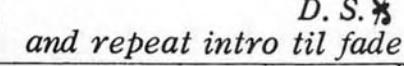

 It's eith - er





 sad - ness or ___ eu - pho - ri - a ___





LOS ANGELENOS

Words and Music
BILLY JOEL

Moderate beat

Moderate beat

1. Los An - ge - le -

(Instrumental)

- nos — all come from some - where, — To live in sun-
- nos — all come from some - where, — Cuz it's all so eas-

- shine their funk - y ex - ile. — Mid - west - ern
- y to be - come ac - quaint - ed. — E - lec - tric

Dm

la - dies, high - heeled and fad - ed, — Driv-in' sleek new
ba - bies, blue - jeansed and jad - ed, — Such hot sweet

C

sports cars with their New York cow - boys. —
school - girls so — ed - u - cat - ed. —

Bb

Hid - ing up in the moun - tains, lay - ing low in the can -
Tan - ning out in the beach es with their Mex - i - can reef -
Hid - ing up in the moun - tains, lay - ing low in the can -

Am

F

C

- yons, Go - in' no-where on the streets with the Span - ish names. — Mak - in' love with the na -
- ers, No one ev - er has to feel like a ref - u - gee. — Go - ing in - to ga - rag -
- yons, Go - in' no-where on the streets with the Span - ish names. — Mak - in' love with the na -

- tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone -
 - es for ex - ot - ic mas - sag - es, Mak - ing up for all the time gone -
 - tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone -
 by - by - by -

1. 2.
 

2. Los An - ge - le -
 3. (Instrumental)

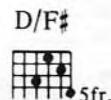
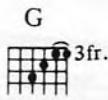

 Los An - ge - le - nos — all come from some - where,
 It's so fa - mil - iar, their for-ign fac - es.



SHE'S GOT A WAY

Words and Music by
BILLY JOEL

Slow and steady



She's got a way— a - bout—
She's got a smile— that heals—

f

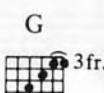
mf



— her.
— me

I don't know— what it is,—
I don't know— what it is,—

But I
But I



know that I— can't live with - out— her.
have to laugh— when she re - veals— me.

She's got a way—
She's got a way—

of
of

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. Eb maj7 F4addG

does - n't have— to be— a rea - son an - y - where..—
lifts me up— when we— are walk - in'

2. Eb maj7 F4addG G

an - y - where..— She

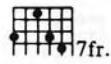
D Am G Gm

comes to me— when I'm feel - in' down,— In - spires— me— with-out a sound.— She

D/F#



F#/A#



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#



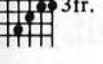
D7



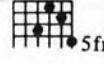
How I make her feel, —

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



ev - 'ry - where — she goes — a mil - lion dreams — of love sur - round — her

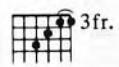
E♭ maj7



F4addG



G



ev - 'ry - where.

She

D



Am



G



Gm/C



comes to me — when I'm feel - in' down, — in - spires — me — with - out a sound. — She

D/F#



F#/A#



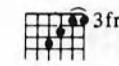
Bm



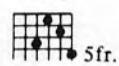
D7/A



G



D/F#



Em



touch-es me, —

I get turned_a - round —

Oh —

Oh —

Oh. —

poco rit.

G D/F# Em G7/D C

3

She's got a smile — that heals me. — I don't know why it is, But I

3

in tempo

D7 C/E D7/F# D7 G D7/F#

have to laugh — when she re - veals — me. she's got₃ a way — a - bout —

3

Em G7/D C

— her. I don't know — what it is, — But I

D7 C/E D7/F# D7 E♭maj7 F4addG G

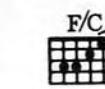
know that I — can't live with - out — her an - y - way. —

3fr.

EVERYBODY LOVES YOU NOW

Words and Music by
BILLY JOEL

Quickly, in 2



mf

1. Ba - by all — the lights — are turned — on
(2 - 5 See extra lyrics)

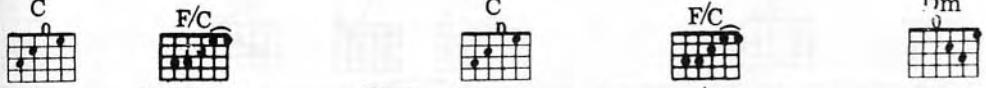


you.

Now you're in the

cen - ter of the stage.

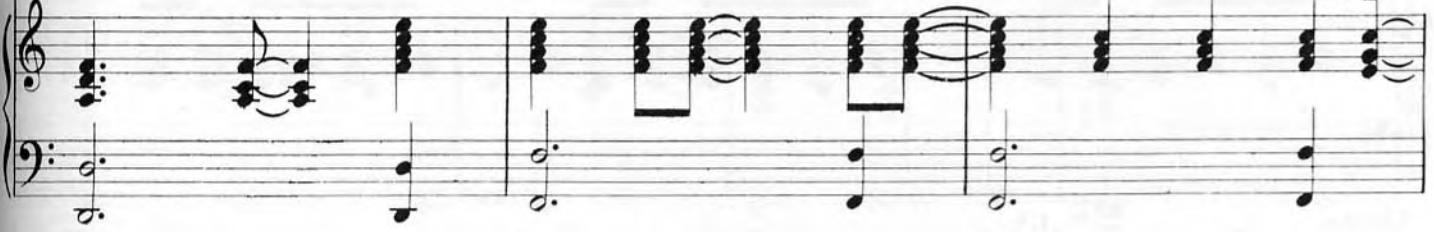


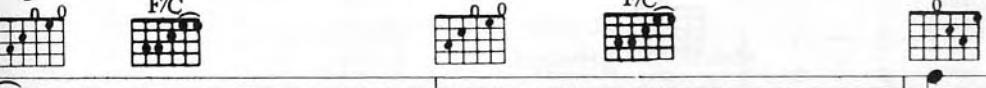
C F/C C F/C Dm

 Ev - 'ry -thing — re-volves — on what you do.



 F

 Ah, you are in — your prime — you've come of age.



 C F/C C F/C Dm

 You can al - ways



 G

 have your way — some - how To Coda


F G C F/C

ev - ry - bod - y loves you now.

C F/C C F/C C F/C

Chorus

B_b F/A C

Ah, they all want your white bod - y.

3

B_b F/A C

And they a-wait — your re - ply.

B_b

F/A

C

Ah, but be-tween _____ you and me _____ and the

Em/B 000

Am

C/G

E[#]dim

Sta - ten Is - land fer - ry (verse 4) no _____ more. —

Fm D.C. for verse 3 and 4 then D.C. al Coda

Coda

so do I. — ev - ry - bod -

G 000

C

y loves you now. —

2. You can walk away from your mistakes.
You can turn your back on what you do.
Just a little smile is all it takes.
You can have your cake and eat it too.
Loneliness will get to you somehow,
But everybody loves you now.

Chorus:

Ah, they all want your white body... etc.

3. All the people want to know your name,
And soon there will be lines outside your door.
Feelings do not matter in your game.
'Cause nothing's gonna touch you anymore.
So your life is only living anyhow,
And everybody loves you now.
4. Close your eyes when you don't want to see,
And stay at home when you don't want to go.
Only speak to those who will agree,
Yeah, and close your mind when you don't want to know.
You have lost your innocence somehow,
But everybody loves you now.

Chorus:

Ah, you know that nothin' lasts forever
And it's all been done before
Ah but you ain't got the time
To go to Cold Spring Harbor no more.

5. See how all the people gather 'round.
Hey, isn't it a thrill to see them crawl.
Keep your eyes ahead and don't look down,
Yeah, and lock yourself inside your sacred wall.
This is what you wanted ain't you proud,
'Cause everybody loves you now.

CAPTAIN JACK

Words and Music by
Billy Joel

Slowly

1. Sat - ur - day night_ 'nd you're still _____ hang - in' a - round,_
2. Your sis - ter's____ gone out,_____ she's on a date____
3. So you de - cide____ to take _____ a hol - i - day,____
4. So you play your____ al - bums and _____ you smoke your pot,____

You're tired of liv - in' in your _____ one horse town.
And you just sit at home and _____ mas - tur - bate.
You got your tape deck and your brand new Chev - ro - let.
And you meet your girl friend in the park - ing lot.

F

B_bmaj7

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

A_m7

C

while call for wrong mmm — mmm — mmm — mmm —

F

B_bmaj7

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

Bbmaj7

And you stare at the junk - ies
And you look so__ pol - ished from your hair and the clo - set queens,_
They've just found your_ fa - ther down_ to your toes,_
And why you've got to keep in style in the swim-ming pool,_
and feed your head,_

F

Bbmaj7

It's like some por - no - graph - ic mag - a - zine,_ and you
But still your fin - gers 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

D7(sus4)

D7

smile mmm _____
all mmm _____
more mmm _____
long mmm _____

Chorus

But Cap - tain Jack_ will get you high to - night_

and take you to_ your spe - cial is - land.

Cap - tain Jack will get you by to - night,-

To Coda

just a lit - tle push_ 'n' you'll be smil - in'. La da,da_

F

B_bmaj7

Oh _____ yeah, yeah.

F

B_bmaj7

D.S. al Coda

Coda

C

G

D

smil - in'.____ Yeah,____ Cap - tain Jack will get you

C

D

G

D

C

D

G

by to - night,____ Yeah,____ Cap-tain Jack will get you by to - night.____

SAY GOODBYE TO HOLLYWOOD

Fast Rock 'n' roll

Words and Music by
BILLY JOEL



6 Instrumental

§

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

F



in a hot__new rent - a - car.
is so right__for trou - ba - dours.
some will just__be now and then.



C

He joins the lov - ers in his
They got him sit - ting with his
Life is a ser - ies of hel -

heav - y ma -chine, — it's a scene —
back to the door — and he won't —
los and good -byes — I'm a - afraid —

F

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

Chorus
Dm7



Say good-bye to Hol - ly-wood,

say good-bye my ba -

Am

G9 sus

by;



say good - bye to Hol -

(B)

(B)

G9 sus



ly - wood,

say good - bye my ba -

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

by.



Bridge



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



— you try — to stay —

to - geth - er,





whoa

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

Cmaj7



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



you had are gone —

for - ev - er

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



for - ev -

er.



YOU'RE MY HOME

Moderate 4

Words and Music by
Billy Joel

F C/E Ebadd9 Bb/D

F C/E Bb/D C7

F C/F Eb/F

1. When you look in - to my eyes and you
 2. When you touch my wea - ry head and you
 3. If I trav - el all my life and I

Bb C7sus4

see the cra - zy gyp - sy in my soul,
 tell me ev - 'ry - thing will be al - right,
 nev - er get to stop and set - tle down,
 you say

F C/F Eb/F

It al - ways comes as a sur - prise when I
use my bod - y for your bed and my
Long as I have you by my side there's a

Bb C7sus4 C7

feel my with - ered roots be - gin to grow. Well, I
love will keep you warm through - out the night. Well, I'll
roof a - bove and good walls all a - round. You're my

Am7 F/A Gm7

nev - er had a place_ that I could call my ver - y own, But
nev - er be a stran - ger and I'll never be a - lone, Where -
cas - tle, you're my cab - in and my in - stant pleas - ure dome. I

Bb Gm C7sus4 To Coda F C/E

1. Ebadd9 Bb/D

that's al - right my love, 'cause you're my home.
ev - er we're to - geth - er that's my home.
need you in my house 'cause you're my

2. B_b/D. F/C Dm C F

Home can be—the Penn-syl-van-ia Turn-pike,

Dm C Gm7 Dm C

In-di-an-a ear-ly morn-ing dew, High up in the hills of Cal-i-

F Dm C Gm D.S. al Coda

C9(sus4) for-nia, home is just an-oth-er word for you.

Coda F C/E Ebadd9 3 fr. B_b/D F C/E B_b/D C7 F

home.

(THE) BALLAD OF BILLY THE KID

Words and Music by
Billy Joel

Moderately

F/G

C/G

G

F/G

C/G



G

G

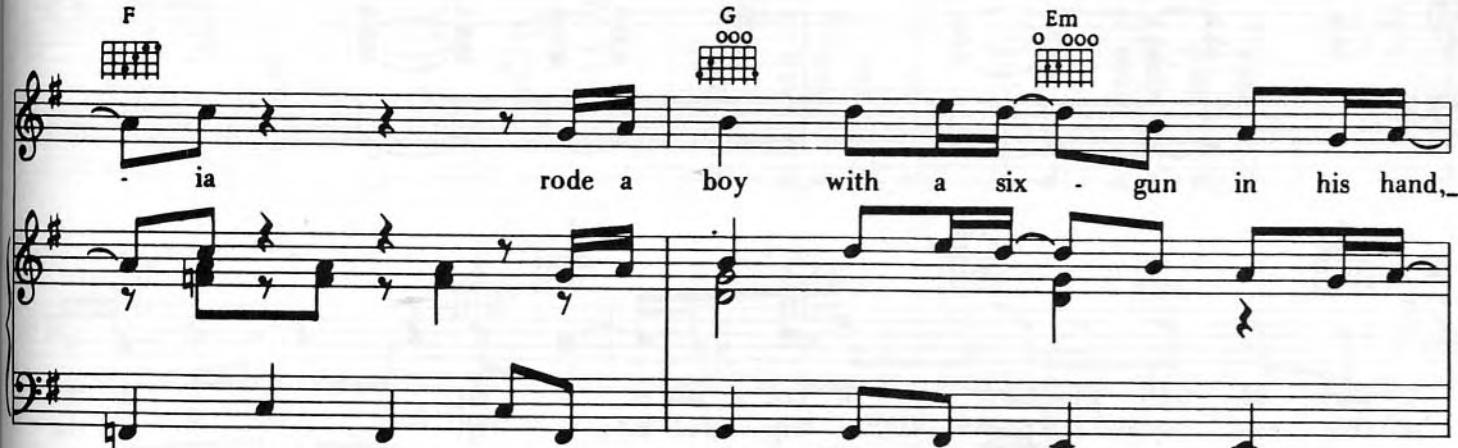
Em



F

G

Em



CIVIL WARS TO CALL THEM

The musical score consists of five staves of music. The top staff is for the vocal part, with lyrics provided. The second staff is for the right hand of the piano. The third staff is for the left hand of the piano. The fourth staff is for the guitar. The fifth staff is for the bass. Chords are indicated above the staves.

Chords and Key:

- Top Staff: F, C, D, G, Em
- Second Staff: B7
- Third Staff: A
- Fourth Staff: F, C, G, Am7, D7(sus4)
- Fifth Staff: B
- Bottom Staff: F/G, C/G, G
- Bottom Bass Staff: B

Lyrics:

And his daring life of crime made him a
legend in his time east and west of the Rio Grande.
Well he
2. start ed with a bank in Col o ra do,
4. One cold day a pos se cap tured Bil ly,
in the and the

And his
And the

G ooo Em o ooo F C o o D o

pock - et of his vest a Colt he hid,
judge said string 'im up for what he did,

G ooo Em o ooo F C o o G ooo

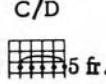
age cow - boys and his size took the tell - er by sur - prise and
cow - boys and their kin like the sea came pour - in' in to watch

Am7 o o o D7(sus4) F/G C/G G ooo

the word spread of Bil - ly the Kid.— Well he
the hang - in' of Bil - ly the Kid.—

C o o D o Em o ooo Bm

nev - er trav - elled heav - y, yes he al - ways rode a - lone, and he

C o o C/D G7(sus4) o o
  

 soon put man - y old - er guns_ to shame._ Well he

C o o D o Em o ooo Bm
   

 nev - er had a sweet - heart, and he nev - er had a home,_ but the
 tho' he fin - ally found a home_ un - der -

C o o D(sus4) o D o
  

 cow - boys and the ranch - ers knew_ his name._ 3. Well he
 neath the boot - hill grave_ that bears_ his name._ 5. From a

G ooo Em o ooo F
  

 robbed his way from U - tah to O - kla - hom - a and the
 town known as Oy - ster Bay, Long_ Is - land rode a

G Em F C D
 law just could-n't seem_ to track him down,
 boy with a six - pack in his hand, And it
 And his

G Em F C G
 served his leg - end well,_ made for the folks they love_ to tell_ 'bout_
 dar - ing life of crime_ made him a leg - end in_ his time_ east and

Am7 D7(sus4) To Coda F/G C/G G D.S. al Coda
 when Bil - ly the Kid_ was in town.

Coda F/G C/G G F/G C/G G
 Grande.

I'VE LOVED THESE DAYS

Words and Music by
BILLY JOEL

Slowly, Majestically

Slowly, Majestically

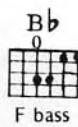
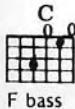
1. Now, we take our time, — so non - cha-lant — and spend our nights —
 2. We light our lamps — for at - mos-sphere — and hang our hopes —
 3. 4. 6. (see extra lyrics)
 5. (Instrumental)

Bass Chords:

- C
- D
- G
- Bb
- F

Vocal Lines:

- Now, we take our time, — so non - cha-lant — and spend our nights —
- We light our lamps — for at - mos-sphere — and hang our hopes —
- so bon vi - vant. — We dress our days —
- on chan - de - liers — We're go - ing wrong, —



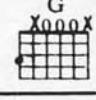
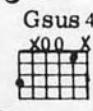
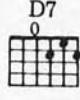
in sil - ken robes
we're gain - ing weight

The mon - ey comes
We're sleep - ing long



the mon - ey goes
and far - too late

we know it's all
and so it's time

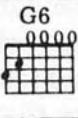
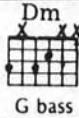


a pass - ing phase
to change our ways

1.3.5.



2.6.



D. S.

After last verse go to Coda

But I've loved these days.

4.

D. S. S.
for instrumental verse

— But I've loved these days

Coda

rit. f 8va---

3. Now as we indulge in things refined
We hide our hearts from harder times
A string of pearls a foreign car
Oh we can only go so far
on caviar and cabernet.
4. We drown our doubts in dry champagne
And soothe our souls with fine cocaine
I don't know why I even care
We get so high and get no where
We'll have to change our jaded ways
But I've loved these days.
5. Instrumental
6. So before we end and then begin
We'll drink a toast to how it's been
A few more hours to be complete
A few more nights on satin sheets
A few more times that I can say
I've loved these days.



THE NYLON CURTAIN

LAURA

Words and Music by
BILLY JOEL

Slowly

Guitar → A5
(Capo up
1 fret) 7fr.

Keyboard → Bb5 Ab5

F5 Gb5

D5 o Eb5

A5 Bb5

G5 3fr.

F5 E5

A
BbF#m
GmB7
C7

Lau - ra Calls me In the

mid - dle of the night

Pass - es on her

D
EbA
Bb

Pain - ful in - for - ma - tion

Then these care - less fin - gers They get

F#m
GmB7
C7F
Gb

caught in her vice

'Til they're bleed-ing

On my cof - fee ta - ble

B♭ 7(no 5th)*C♭7(no 5th)*

3

E7(no 5th)*F7(no 5th)*

3

F♯m*Gm*Liv - ing a - lone is - n't
f

all that It's cracked up to

be

F*Gb*

oh - wo - wo

B♭ 7(no 5th)*C♭7(no 5th)*

3

3

E7(no 5th)*F7(no 5th)*

3

3

I'm on her side Why does

she push the poi - son on

*mp**F♯m**Gm*

me?

F*Gb*

oh - wo

*mp**B♭**C♭**A**B♭*

Lau - ra Has a

F♯m*Gm*

ver - y hard time

B7*C7**D**E♭*

All her life has

Been one long dis - as - ter

A A/G[#] F[#]m
 Then she tells me She sud - den - ly be - lieves she's seen A
 ver - y good sign

B7 F B_b7(no 5th)
 She'll be tak - ing Some ag - res - sive ac - tion
 I f fight her wars While she's

E7(no 5th) F[#]m F
 F7(no 5th) 3 3
 slam - ming her doors In my face Oh - wo
 mp

B_b7(no 5th) E7(no 5th) F[#]m
 Fail - ure to break Was the on - ly mis - take That she made

F $B^{\circ}7$ C



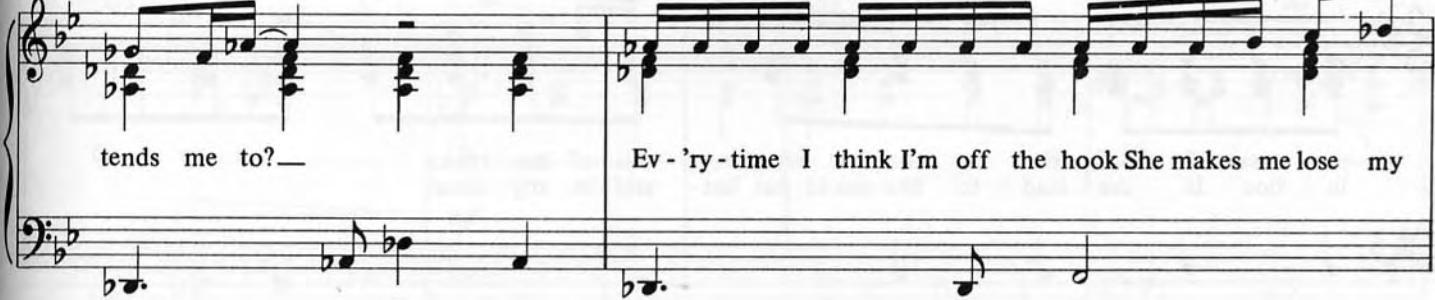
Oh - wo ————— Here I am Feel - ing like a (bleep) - ing
mp *mf*

$D7$ $D^{\circ}7$ $G7$

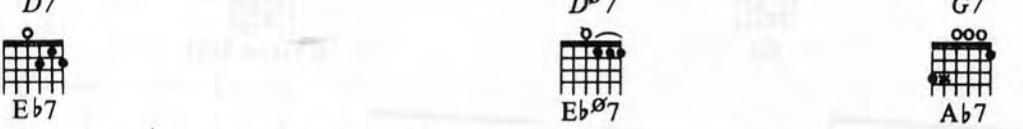


fool Do I re - act the way ex - act - ly She in -
b7 *bb7* *b7*

C C/E



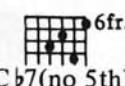
tends me to? — Ev - 'ry - time I think I'm off the hook She makes me lose my
Db *bb7* *bb7*

$D7$ $D^{\circ}7$ $G7$



cool I'm her ma - chine And she can punch all the keys She can
bb7 *bb7* *bb7*

G[#]7*A^o7**E7(no 5th)**F7(no 5th)**A**B_b*

push an - y but - ton I was pro - grammed through

Lau - ra
Lau - raCalls me
Loves meWhen she
E - ver*F[#]m**Gm**B7**C7**D**E_b*needs a good fix
if I don't careAll her ques - tions
That's my prob - lemWill get sym - pa - thet - ic
That's her sa - cred ab - so*A**B_b**A/G[#]**B_b/A**F[#]m**Gm*an - swers I should Be so Im - mu - nized to
lu - tion If she Had so to She would put her -All of her tricks
self in my chair*B7**C7**F**G_b**B_b7(no 5th)*6fr.
*C_b7(no 5th)*She's sur - viv - ing
E - ven thoughIOn her sec - ond chanc - es
Faced e - lec - tro - cu - tionSome - times I feel like this
She al - ways says I'm the*f*

E7(no 5th)

F#m

F

Gb

God - fa - ther deal is wrong
Best friend that she's ev - er had

Oh wo —
Oh wo —

mp

Bb7(no 5th)

Cb7(no 5th) 6fr.

E7(no 5th)

F#m

To Coda

How can she hold um - bil - i - cal chord For so long?
How do you hang up on some - one who needs you that bad?

f

F

Bø7

C

D7

Eb7

Dø7

G7

Oh wo —
Oh —

mf

C

Dø

C/E

Dø/F

I've done ev - 'ry-thing I can What else am I sup - posed to do?

— I'm her ma - chine And she can punch all the keys She can

push an - y but - ton I was pro - grammed through

D.S. al Coda

 Oh - wo —

(solo)
p delicately

PRESSURE

Words and Music by
BILLY JOEL

Moderately bright 4

N.C.

mp (Even 8th note feel)

Dm Gm6/D C \sharp 07/D Dm Dm6 Gm/D

A7/D Dm Gm6/D C \sharp 07/D Dm

Dm6 Gm/D C \sharp 07/D D

G

You have_ to learn_ to pace_ your - self.
You used_ to call_ me par_ a - noid.
Don't ask_ for help_ you're all_ a - lone.

C/D

D

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.

You've on - ly had
You turned_ the tap -
I'm sure_ you'll have

C

5fr.

C#7

5fr.

Dm

Am/C

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

B♭



F/A



G7



But you will
Now here you
But here you

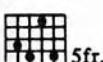
come are
are with in
your the ninth

place
the ninth
Where And Two
the your men
on Pe out.

A7/E



A7/C♯



Dm



Am/C



Dm/C



B♭



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

F/A



A7/E



A7/C♯



Dm



Gm6/D



face
face
side

And
And
Where
you
we

have
can
all
to
not
re
deal
han
-
spond
-
with
dle
to

Pres
Pres
Pres
-
sure
-
sure
-
sure

C♯⁰⁷/D



Dm



Dm⁶



Gm/D



A7/D

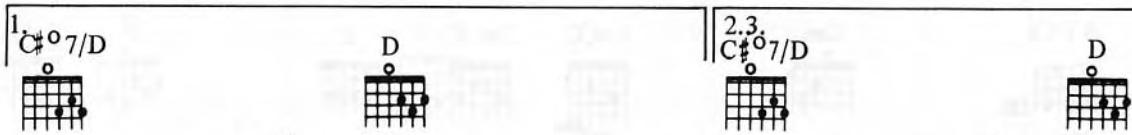


Dm





Musical score for the first section. The top staff shows a bass line with eighth notes. The bottom staff shows a guitar line with eighth-note patterns corresponding to the chords above.



Musical score for the second section. The top staff shows a bass line with eighth notes. The bottom staff shows a guitar line with eighth-note patterns corresponding to the chords above.



Musical score for the third section. The lyrics are:

All grown up and no place to go

Instrumental

The top staff shows a bass line with eighth notes. The bottom staff shows a guitar line with eighth-note patterns corresponding to the chords above.



Musical score for the fourth section. The lyrics are:

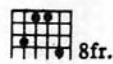
Psych One Psych Two What do you know?

The top staff shows a bass line with eighth notes. The bottom staff shows a guitar line with eighth-note patterns corresponding to the chords above.

F

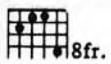


Cmaj7/E

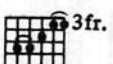


8fr.

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

Cm+7/E^b

G/D



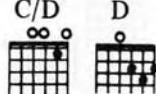
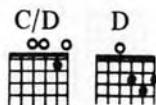
3fr.

D

To Coda

Ses - a - me Street
I read it too

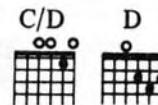
What does it mean?
What does it mean?



N.C.

N.C.

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



D.S. al Coda

N.C.

Pres - sure!

N.C.

G D/G G D/G G N.C.

Coda

lightly

G D/G G D/G G N.C.

Pres - sure!

G Gm C C[#]7 Dm Am/C

I'm sure you'll have some cosmic ration - ale

Bb F/A G7 A7/E A7/C[#]

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

This musical score page contains four staves of music. The top two staves feature a treble clef and a bass clef, separated by a brace. The first staff includes a guitar chord chart above the staff, showing chords G, D/G, G, D/G, G, followed by 'N.C.' (No Chord). The second staff has the instruction 'lightly' below it. The third staff continues the same pattern of chords. The fourth staff concludes with the word 'Pres - sure!' above the staff. The bottom two staves also feature a treble clef and a bass clef, separated by a brace. The first staff of the bottom section includes a guitar chord chart above the staff, showing chords G, Gm (with a 3fr. instruction), C (with a 5fr. instruction), C[#]7 (with a 5fr. instruction), Dm, and Am/C. The lyrics 'I'm sure you'll have some cosmic ration - ale' are written below the staff. The second staff of the bottom section includes a guitar chord chart above the staff, showing chords Bb, F/A, G7 (with a oo symbol), A7/E, and A7/C[#]. The lyrics 'But here - you are with your faith And your Pe - ter Pan - ad' are written below the staff. The music consists of eighth-note patterns for both the treble and bass staves.

Dm Am/E Dm/C B♭ F/A A7/E A7/C♯

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

Dm Gm6/D C♯7/D Dm Dm6 Gm/D

Pres - sure!

A7/D Dm Dm Gm6/D C♯7/D Dm

Pres - sure!

Dm6 Gm/D A7/D Dm Dm

One, two, three, four

Pres - sure!

> -

ALLENTOWN

Words and Music by
BILLY JOEL

Moderately

N.C.

N.C.

Well we're
Well we're

mp

Em7 A D

Am7 D

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

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

G

Em7

A

Bm

F#m/A

Out in For the

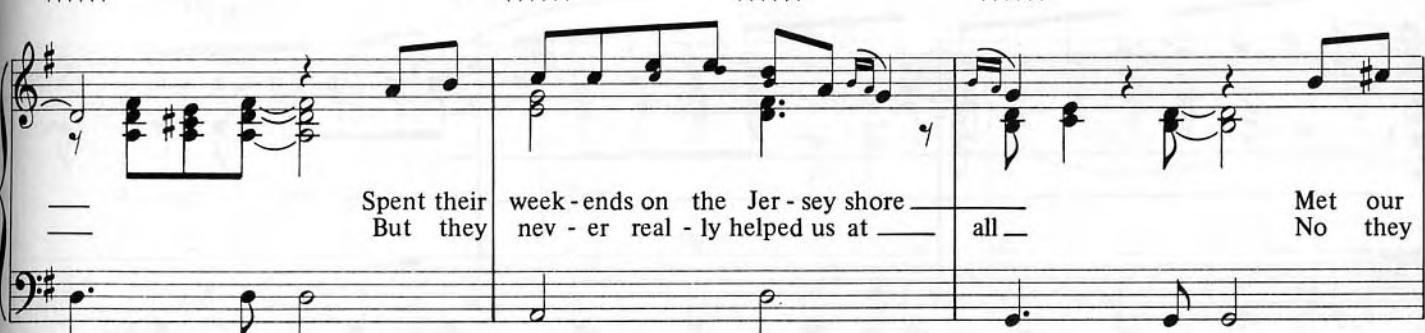
Beth - le - hem they're kill - ing time
prom - is - es our teach - ers gave

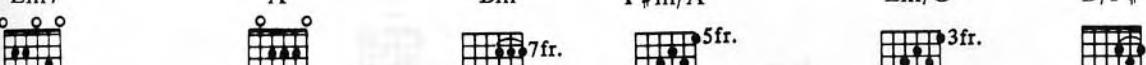
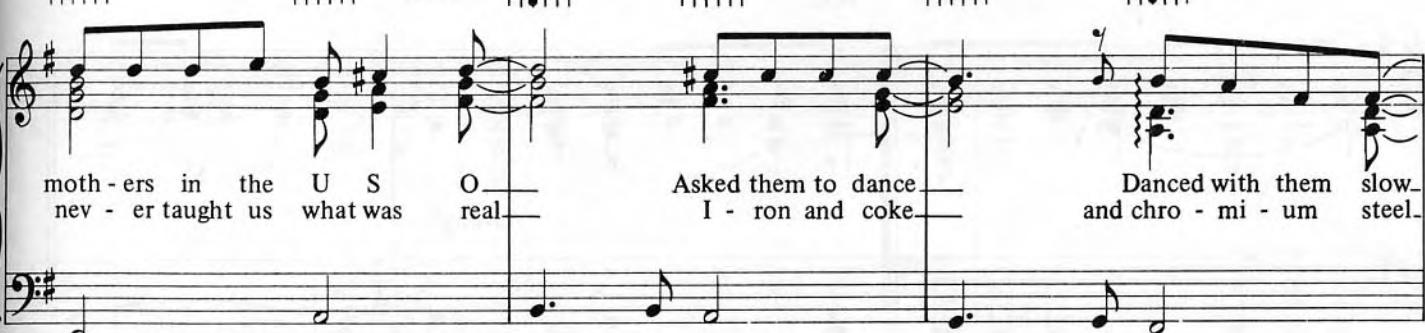
Fill - ing out forms.
If we worked hard

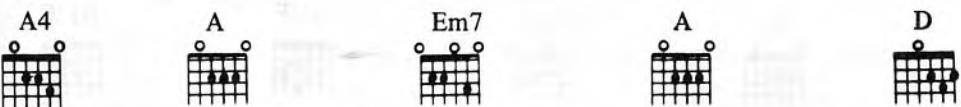
Em/G D/F# A4 A Em7 A

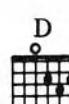
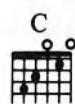
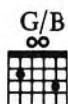
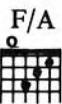


D Am7 D G



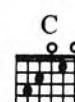
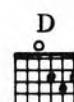
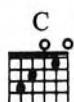
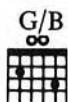
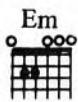
Em7 A Bm F#m/A Em/G D/F#



A4 A Em7 A D


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

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



N.C.

N.C.



Ev - 'ry

(strong)



child had a pret - ty good

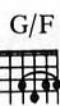
shot

To get at

least as far as their old man



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



N.C.

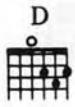
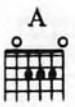
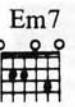
A - mer - i - can flag in our

face

mf



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



Well I'm
mp

liv - ing here in Al - len - town

And it's

F/A G/B C Am7 D

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

Em G/B C D C

N.C.

F G/F

(solo)

f

F G/F Bb/F

3 3 3 3

sim.

MODERN GUITAR TECHNIQUE

The page contains four staves of musical notation for guitar, with chords indicated above the staff and lyrics below.

Chords:

- F**: Located at the top left of the first staff.
- G/F**: Located at the top right of the first staff.
- C**: Located in the middle of the second staff.
- N.C.**: Located above the third staff.
- dim.**: Located below the third staff.
- C**: Located above the fourth staff.
- Em**, **D**: Located above the fifth staff.
- Em**: Located above the sixth staff.
- G/B**: Located above the seventh staff.
- C**: Located above the eighth staff.
- D**: Located above the ninth staff.
- Am7**: Located above the tenth staff.
- D**: Located above the eleventh staff.
- G**, **C/G**, **G**: Located above the twelfth staff.
- C**: Located above the thirteenth staff.
- D**: Located above the fourteenth staff.
- Am7**: Located above the fifteen staff.
- D**: Located above the sixteen staff.
- G**, **C/G**, **G**: Located above the seventeen staff.

Lyrics:

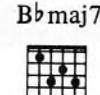
And it's get - ing ver - y hard - to stay.

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

GOODNIGHT SAIGON

Words and Music by
BILLY JOEL

Slow and steady



mp

We met as

Dm/F



G7



C



C/E



Dm/F



G7



soul mates
spas - tic
p - mp

On Par - ris
Like tame - less

Is land
hors - es

We left as
We left in

in - mates
plas - tic

From an a -
As num - bered



sy - lum
corp - ses

And we were
And we learned

sharp
fast

As sharp as
To trav - el

knives
light

And we were
Our arms were

1.Dm



Dm/C



G/B



Dm7/A



G



so gung ho To lay down our lives

We came in

2 Dm Dm/C B♭ Gm Dm

heav - y But our bel - lies were tight

G9 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 weeks To shoot the On Par - ris land Is - scape land We passed the We held the hash coast - pipe line And played our They held the

mf

C Em Am Em Am

Doors high - tapes lands And it was dark sharp So dark at As sharp as night knives And we held They heard the

And they were

with 8va b ↘ *with 8va b ↘*

Dm Dm/C

on hum to each oth mo - tors Like They broth coun - ted to the broth ro - tors We And

to our other mother

B♭ F/A Gm7 C/B♭

prom - ised wait - ed our moth us - ers to ar - we'd write rive And we would

for mother us to wear we'd write rive

3

F/A B_b C C/B_b F/A B_b G7/B

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

C C/B_b F/A B_b Dm/A G9 F To Coda

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

Dm G9 Dm/F G7 C C/E

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

Dm/F G7 C Em Am Em Am

child - hood On ev - 'ry a - cre And who was wrong? And who was right? It did - n't

f

with 8va b-----

Dm Dm/C B_b G9

mat - ter in the thick of the fight

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

We held the day In the palm Of our hand

p

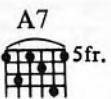
Am G/B C Dm E Dm/F G9 *D.S. al Coda*

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

mp

Coda Dm B_bmaj7 G9 F *Repeat and fade*

(A) ROOM OF OUR OWN

Words and Music by
BILLY JOELBright Boogie Rock ($\text{D} = \text{E}^{\#}$)

A7 5fr.

mf

4

2nd time; Listen!


You've got the dia - monds_ and I've got spades
You've got day shift_ nights



You've got pills And I've_ got ra - zor blades_
We go wrong at times_ But we've got rights_

*Tone cluster consisting of E \flat , E \flat and A

A7 5fr.

You've got yo - ga, hon - ey shows I've got beer
You've got T V shows I've got crime

F7 3fr.

But You— got o - ver - priced_ And I got weird_ But it's al -
you've got your room, hon - ey and I've got mine — It's al -

G7 3fr.

right right We're the same e - ven though we we're a - lone.
^ ^ It's the one thing that we should have known

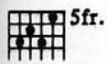
Bb

F7

G7 3fr.

Yes, It's al - right} Yes, we all need a room.
Yes, it's al - right} ^ ^ ^ ^

E7



A7



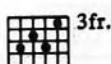
of our own

^

A7

You've got
Instrumental

D7



love, dar - lin'

I've got

sex

F7



C7



You've got cash, ma - ma and I've got checks -

A7 5fr.

You've got bus - 'ness, ba - by I've got the kids

D7 3fr.

F7

You got crowd - ed just the way I did But it's al - And it's al -

C7 8fr.

G7 3fr.

right right 'cause Yes, we all need a place to call

Bb

F7

home home it's al - right } Yes, we all need a root

G7 3fr.

E7



A7

*To Coda*

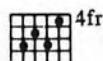
of our own

D7

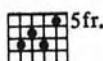


I can still re -

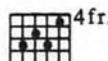
E♭7



E7

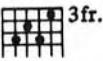


E♭7



mem - ber packed to - geth - er Like a can of sar - dines

D7



D♭7



N.C.

C7



N.C.

B7



ooo

No no

no

B♭7 6fr. A7 5fr. D7 3fr. E♭7 4fr.

Push - in', shov - in', That's when lov - in'

E7 5fr. F7 6fr.

Starts to come a - part at the seams

F7 6fr.

N.C. 3

oh no, (stutter) no, no,

C 5fr. C/Bb 5fr. D.S. al Coda

no

A7 5fr.

It's al-

D7

3fr.

E♭7

5fr. 4fr.

E♭7

5fr. 4fr.

right
(with vocal variations as below)

It's — al -

Musical staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.

E7

5fr.

A7

5fr.

right To have a room— of your own

Musical staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.

Repeat and fade

Musical staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.

No, no, no it's alright
Yeah, it's alright, mama
To have a room of our own
Sometimes you've got to get away
Got to get away
Got to get away
Got to get away to a room of our own
Got to have a room
Got to have a little elbow room of my own.

SHE'S RIGHT ON TIME

Words and Music by
BILLY JOEL

Slowly

C (Guitarists: Play fingerstyle)

D

E5

mp

E^{IV}

B II/E

D/E

A/E

Turn on all the Christmas lights—'Cause
I'm a man with so much tensionba - by's com - ing
Far too man - yhome to - night —
sins to men - tion

C/E

B IV/E

E

E/D

I She can't hear — her foot - steps in the street

She don't have — to take — it an - y more

But

C

B

A⁷₄

A

Turn the chor - al mu - sic high - er —
since she said — she's com - ing home — I'vePile more wood up - on — the fire —
torn out all my tel - e - phones —

Dm7 G7 C C/B_b

That should make the atmosphere complete
soon she will be walking through that door

F G Am B

I've I had to wait for ev - er where
I may be go ing no where
cresc.

But But I don't late than nev - er
mind if she's there

E* Emaj7 A/E E Emaj7

Harmony in small notes

She's just in time for me She's right on time She's right where she should be

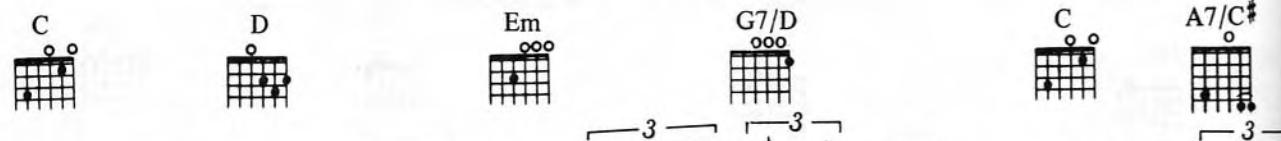
f

1. E A/E 2. E Fmaj7

She's right on time She's right on time

E F#m/E G#m/E A/E F#m/E G#m/E E F#m/E G#m/F A/E

*actual figure=



Left to my own de-vice I can al-ways make be-lieve That there's noth-ing

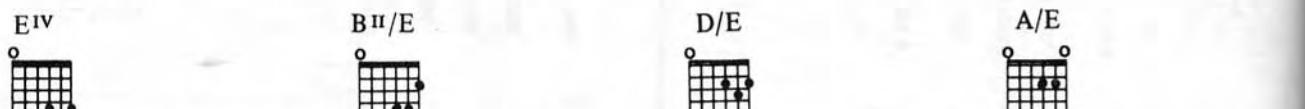
mf



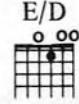
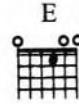
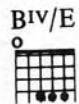
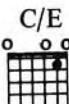
wrong Oh still I will choose to live In the com-pli-ca-ted world-



— That we shared for so long Good or bad Right or wrong



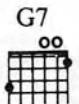
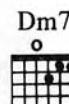
— And it oc-curred to me While I set up my Christ-mas tree She



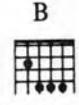
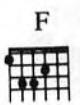
nev - er missed a cue Or lost a beat.

Ev - 'ry time I lost the me - ter
Turn the chor - al mu - sic high - er

There she was when I would need her
Pile more wood up - on the fire -

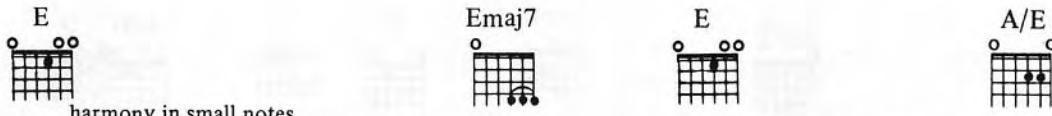


Greet ing me with foot - steps in the street.
That will make the at - mos - phere com - plete

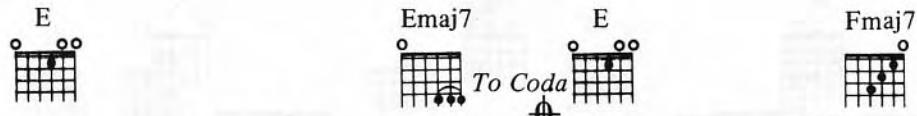


I guess I should have known it
I've had to wait for ev - er

She'd find the per - fect mo - ment
But bet - ter late - than nev - er


 harmony in small notes

She's just in time for me
 She's right on time

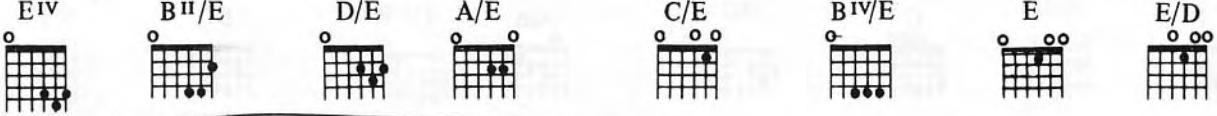

 To Coda

She's right where she should be
 She's right on time



(solo) *mp*

D.S. al Coda



Oh *mf*

Coda

E A/E E Emaj7

She's right— on time _____

E A/E E Emaj7

She's right— on time _____

E A/E

She's right— on time _____

mp

C D E5

SURPRISES

Words and Music by
BILLY JOEL

Moderately slow

The musical score consists of four staves of music. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the guitar, indicated by a treble clef. The third staff is for the piano, indicated by a treble clef. The bottom staff is for the guitar, indicated by a treble clef.

Piano (Top Staff):

- Measure 1: Four eighth-note chords in E major (E4) with dynamic *mp*.
- Measure 2: Four eighth-note chords in E major (E4).
- Measure 3: Four eighth-note chords in E major (E4).
- Measure 4: Four eighth-note chords in E major (E4).

Guitar (Second Staff):

- Chord E4: Fingerings 0, 0, 0.
- Chord Em addA: Fingerings 0, 0, 0.
- Chord D9: Fingerings 0, 0, 0.
- Chord A/C#: Fingerings 0, 0, 0.
- Chord Am/C: Fingerings 0, 0, 0.
- Chord G/B: Fingerings 0, 0, 0.
- Chord Gm/Bb: Fingerings 0, 0, 0.
- Chord F: Fingerings 6fr.
- Chord C/E: Fingerings 8fr.
- Chord Dm: Fingerings 6fr.
- Chord A4: Fingerings 0, 0.
- Chord A: Fingerings 0, 0.

Piano (Third Staff):

- Measure 1: Eighth-note chords in E major (E4).
- Measure 2: Eighth-note chords in E major (E4).
- Measure 3: Eighth-note chords in E major (E4).
- Measure 4: Eighth-note chords in E major (E4).

Guitar (Bottom Staff):

- Measure 1: Eighth-note chords in E major (E4).
- Measure 2: Eighth-note chords in E major (E4).
- Measure 3: Eighth-note chords in E major (E4).
- Measure 4: Eighth-note chords in E major (E4).

Lyrics:

Don't get ex - cit - ed Don't say a word - No - bod - y no - ticed

mf

Nothing was heard_ It was com - mit - ted dis - crete - ly It was han - dled so neat - ly And it

should - n't sur - prise_ you at all You know

E Em D

Break all the rec - ords Burn the cas - settes_ I'd be ly - ing if I told you That I

A/C# Am/C G/B Gm/Bb

had no re - grets - There were so man - y mis - takes_ And what a dif - f'rence it makes but still it

F C/E Dm Am G

should - n't sur - prise_ you at all You know_ I said it

C G/B Gm6/Bb A7

should - n't sur - prise_ you at all You know_



Don't look now but you have changed Your

Instrumental

Musical score for voice and piano/guitar. The vocal line follows the lyrics above. The piano part consists of simple harmonic support.

best friends would - n't tell you

Musical score for voice and piano/guitar. The vocal line follows the lyrics above. The piano part consists of simple harmonic support.

E4

Em addA

Now it's ap - par ent
What has it cost you

Now it's have a fact
What you won

So The

Musical score for voice and piano/guitar. The vocal line follows the lyrics above. The piano part features a sustained note on the first beat of each measure.

D $\frac{5}{4}$

mar - shall your forc - es For an - oth - er at - tack
sins of the fa - thers Are the sins of the sons You were so
It was

Musical score for voice and piano/guitar. The vocal line follows the lyrics above. The piano part provides harmonic support with eighth-note patterns.

BRIDGE TAKES PLACE HERE

A/C# 10fr. Am/C 10fr. G/B 8fr. Gm/Bb 8fr. F 6fr. C/E 8fr.

young and na - ive— I know it's hard to be - lieve— But now it should -n't sur -prise— you at all—
al - ways with - in— you It will al - ways con - tin - ue But it should -n't sur -prise— you at all—

Dm 6fr. Am G C G/B 8fr.

You know— You know— I No, it should -n't sur -prise— you at all—
said it should -n't sur -prise— you at all—

¹Gm6/Bb A7 ²Am

You know— You know—

Em addA

SCANDINAVIAN SKIES

Words and Music by
BILLY JOEL

Freely

Musical score for piano, first system. Treble clef, key signature of A major (two sharps), common time. The dynamic is *p*. The score consists of four measures of piano music.

Moderate Steady 4

Musical score for piano and snare drum, second system. Treble clef, key signature of F major (one sharp), common time. The piano part has two measures of rests followed by a measure of eighth-note chords. The snare drum part starts in the third measure with a steady eighth-note pattern. The dynamic for the snare drum is *p*.

Musical score for piano, third system. Treble clef, key signature of C major, common time. The piano part has three measures of eighth-note chords followed by a measure of quarter notes.

Musical score for piano, fourth system. Treble clef, key signature of G major (one sharp), common time. The piano part has four measures of eighth-note chords. The dynamic is *(non legato)*. Measure 4 includes a 3/8 time signature, indicated by a bracket over the first three measures.

Guitar → E
(Capo up
1 fret)

Keyboard → F

D/E
E♭/F

mf

The sins of Amsterdam were still a recent surprise

E
F

D/E
E♭/F

And we were flying over Scandinavian

E A
F B♭

B
C

skies

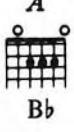
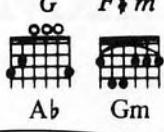
We climbed towards the sun

We turned and cursed

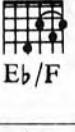
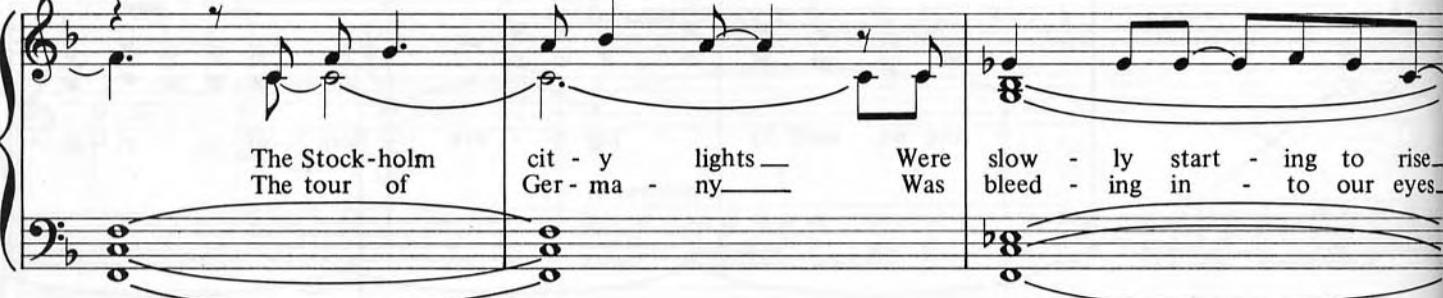
D
E♭

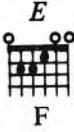
— as one —

We pulled the shades and closed our eyes

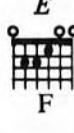
A G F \sharp m E

B \flat Ab Gm F

N.C.
eyes ——————


E D/E

F E \flat /F

*
The Stock-holm cit - y lights ——— Were
The tour of Ger - ma - ny ——— Was
slow - ly start - ing to rise
bleed - ing in - to our eyes


E

F
And we were strapped ——— a - gainst — Those
And we were sail ——— ing o - ver


D/E

E A

Scan - di - na - vi - an skies The land - ing gear ——— came down -
Scan - di - na - vi - an skies We had the Mi - das touch ———


* 2nd time, B \sharp

B

C

And touched the Swed - ish ground —
Un - til we met the Dutch —

D

And we And they were all —
ex - haust-

A

B_b

— so par - a - lyzed —
ed our sup - plies —

G

F \sharp m

E

..... yzed —
..... ies —

E

D

C \sharp m

B₉

C₉

..... yzed —
..... ies —

On Who's the to plane pay —

E add 9

F add 9

N.C.

L.H.
We were main - ly sound - na - tion - al lights
For this in - ter - ter - na - tion - al flight

B₉⁶
C₉⁶

In Who the veins
could stay

To Coda

We could play were on - (to Coda)

E
F

Bm/D
Cm/E_b

night

C[#]
D

C
D_b

B
C

N.C.

Ah

D.S. al Coda

Coda

B_9^6

E

F

- ly there for the night

D

G

A_b

B

C

E

F

D

G

A_b

E

F

A

B_b

B

C

We watched the pow - er fall —

in - side the Os -

D

E♭

- lo hall — While all the cold Nor - we - gians —

A

B♭

cried — ... ied — Who could say —

G

F♯m

Ab

Gm

B9⁶

C9⁶

E add 9

F add 9 N.C.

R.H. — What was left — and where — was right? —

B9⁶

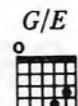
C9⁶

By the way — R.H. — I could —

This page contains three staves of musical notation for voice and piano/guitar. The top staff uses treble and bass staves. The middle staff uses only the treble staff. The bottom staff uses only the bass staff. Chords are indicated above the staff, often with specific voicings or extensions like 9th chords. The lyrics are integrated with the music, appearing below the notes. The vocal line includes words like 'lo hall', 'While all the cold Nor-we-gians', 'cried', '... ied', 'Who could say', 'What was left', 'and where was right', 'By the way', and 'I could'. The piano/guitar part provides harmonic support with various chords and voicings across the three staves.



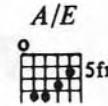
F



A♭/F



G/F



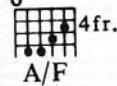
B♭/F

play the blues_ all night

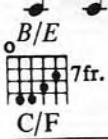
... ight



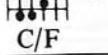
G♯/E



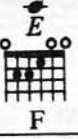
4fr.



B/E



7fr.



E



F

N.C.

A musical score page featuring two staves. The top staff is for piano (treble and bass) and the bottom staff is for guitar. The guitar staff shows a continuous series of eighth-note chords. Above the guitar staff, four fretboard diagrams are shown with their corresponding chord names: E, G/E, F♯/E, and A/E. The A/E diagram includes a '5fr.' label. The G/E diagram includes a '4fr.' label. The B/E diagram includes a '7fr.' label. The F♯/E diagram includes a 'N.C.' label. The vocal line continues from the previous page, with lyrics 'play the blues_ all night' and '... ight' appearing below the piano staff. The piano staff has a key signature of one flat.

A continuation of the musical score. The piano staff shows a steady eighth-note pattern. The guitar staff features a bass line with eighth-note chords. An oval-shaped brace groups the first two measures of the guitar part. The vocal line continues with the lyrics 'as though fading into the distance' appearing below the piano staff. The piano staff has a key signature of one flat.

A continuation of the musical score. The piano staff shows a steady eighth-note pattern. The guitar staff features a bass line with eighth-note chords. A brace groups the first two measures of the guitar part. The vocal line continues with the lyrics 'as though fading into the distance' appearing below the piano staff. The piano staff has a key signature of one flat.

A continuation of the musical score. The piano staff shows a steady eighth-note pattern. The guitar staff features a bass line with eighth-note chords. Braces group the first two measures of the guitar part. The vocal line continues with the lyrics 'as though fading into the distance' appearing below the piano staff. The piano staff has a key signature of one flat.

WHERE'S THE ORCHESTRA?

Slowly (but not dragging)

Words and Music by
BILLY JOEL

The sheet music consists of four horizontal staves, each with a treble clef and a bass clef. The first staff starts with a key signature of one flat (B-flat). It includes four chords: Eb (8fr.), Bb (6fr.), Cm (8fr.), and G (8fr.). The second staff begins with a key signature of one flat (B-flat) and includes three chords: C (9fr.), Cm (8fr.), and G/B (8fr.). The third staff begins with a key signature of one flat (B-flat) and includes five chords: Gm/Bb (8fr.), G+/B (8fr.), C (9fr.), Cm (8fr.), and G+/B (8fr.). The fourth staff begins with a key signature of one flat (B-flat) and includes five chords: Gm7 (8fr.), Gm7/C (8fr.), Fmaj7 (9fr.), D9 (5fr.), and Dm7 (6fr.). The lyrics are integrated into the music, appearing below the notes and corresponding to the chords.

Chords and Fingerings:

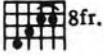
- Staff 1: Eb (8fr.), Bb (6fr.), Cm (8fr.), G (8fr.), G+ (8fr.)
- Staff 2: C (9fr.), Cm (8fr.), G/B (8fr.)
- Staff 3: Gm/Bb (8fr.), G+/B (8fr.), C (9fr.), Cm (8fr.), G+/B (8fr.)
- Staff 4: Gm7 (8fr.), Gm7/C (8fr.), Fmaj7 (9fr.), D9 (5fr.), Dm7 (6fr.)

Lyrics:

Where's _____ the
or - ches - tra?_ Was - n't this sup - posed _ to be a mu - sic - al?_
Here I am _____ in the bal - co - ny _ How the hell could I have missed theo
ver - ture?_ I like _____ the scen - er - y _ E - ven though I have

D⁹

G+



C



ab - so - lute - ly

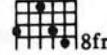
no -

I - dea at all -

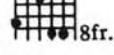
Cm



G/B

G/B_b

G+/B



What is be - ing said Des - pite the

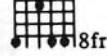
di - a - logue -

There's - the

C



Cm



G+/B

Gm⁷Gm^{7/C}

lead - ing man -

The

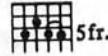
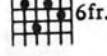
mov - ie star who nev - er faced - an

au - di - ence -

Fmaj7



D9

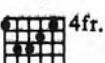
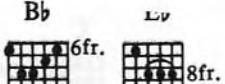
Dm⁷

Where's -

the or - ches - tra? -

Af - ter all -

This is

A_b

B_b

C_{m7}

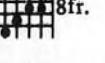
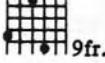
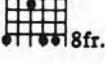

my big night on the town _____ My in - tro - du - tion to the

Gm7

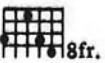
A_b

D^ø7

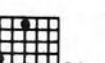

the - a - ter crowd_ I as - sumed that the show would have a song_ So I was

G+

C

Cm


wrong At least I un - der - stand_ All the in - nu-en - do _ and the

G/B

Gm/B_b

G+/B

C


i - ro - ny_ And I ap - pre - ci - ate _ The

Cm
8fr.G+/B
8fr.

Gm7

Gm7/C

roles the ac - tors played - The point the au - thor made - And

Fmaj7

D9
5fr.Eb 07
7fr.C/E
8fr.

af - ter

the clos - ing lines

And

af - ter

the

A4
8fr.A7
8fr.Bb
6fr.

cur - tain calls —

The cur - tain falls —

F/A
6fr.Fm/A \flat
6fr.G7
6fr.

Pianists: omit —

On emp - ty chairs —

Where's the

Cmaj7 Gmaj7 Cmaj7 Gmaj7



in tempo

or - ches - tra? — (solo)

p

Cmaj7 Gmaj7 Cmaj7



Gmaj7 Cmaj7 Gmaj7



8va —

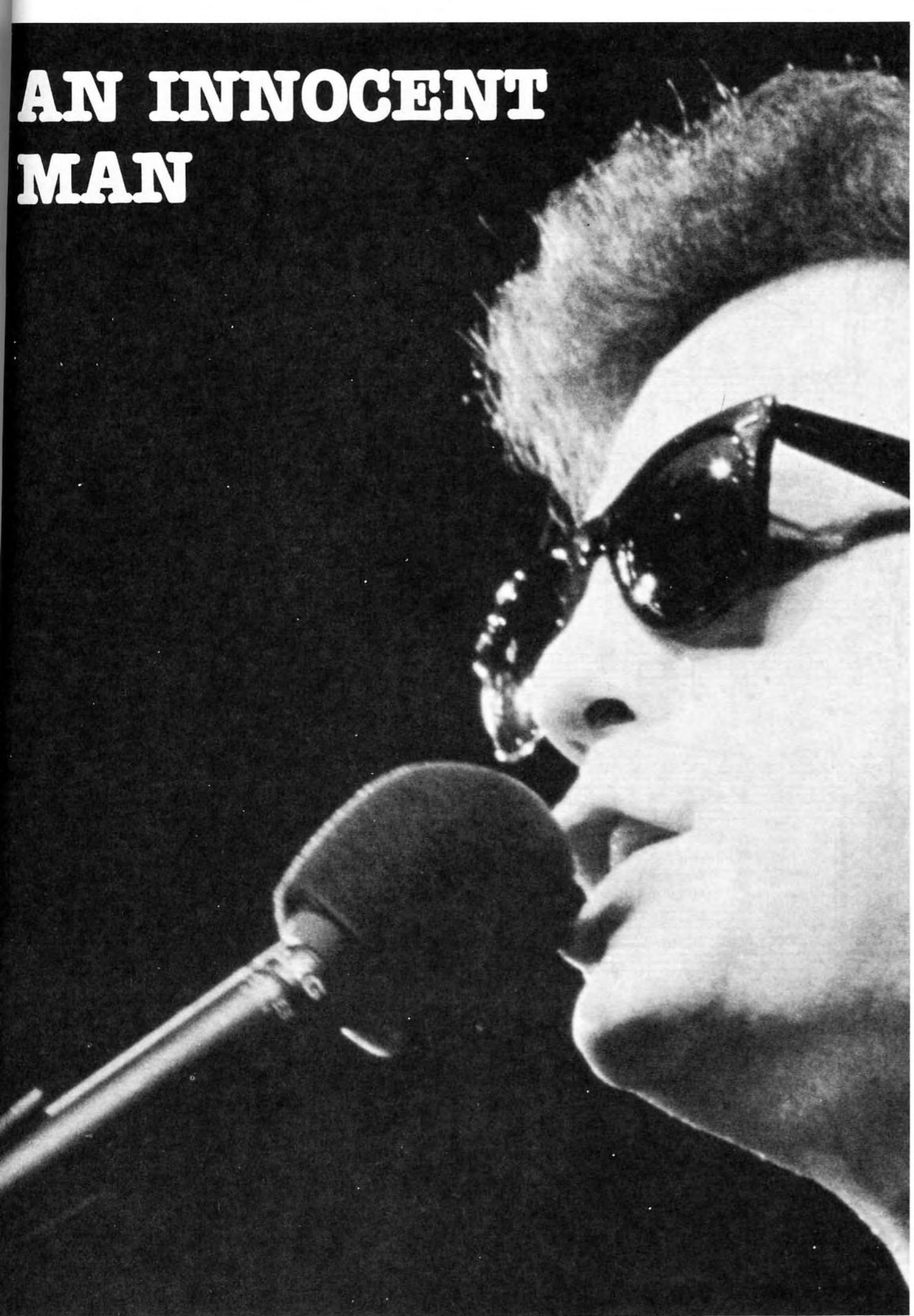
Cmaj7 Gmaj7 Cmaj7 Gmaj7



fading away — *ppp*



AN INNOCENT MAN



EASY MONEY

Words and Music by
BILLY JOEL

Brisk 4 ($\text{♩} = 126 - 132$)

The musical score consists of four staves. The top two staves are for piano (treble and bass clef) and show a '2 bar drum break omitted' followed by a dynamic *mf*. The bottom two staves are for bass and guitar. The vocal part is written below the bass staff. Chords indicated include G7, Em, and C. The lyrics are as follows:

(2 bar drum break omitted)

mf

Vocal Lyrics:

- You don't have to
You don't have to
You don't have to
- talk all
try too
start a
- night
hard
fight
- I'm a man who
I don't need a
I'm a man who

Guitar Chords:

- G7 (3fr.)
- Em
- G7 (3fr.)
- 3rd time

Bass Line:

can't say no
song and dance
can't say no

You don't have to
I don't need an
If you've got a lit - tle

twist my arm
in - vit - a - tion
risk - y bus - ness

Em

Just point me where you want game to go
If you've got a chance
Just point me where you want game to go
Want to of to go
Take Take 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
Take me to a par - ty if they're
Run me like the num - bers roll
Take me to the clean - ers if it's

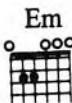
C

bet - tin' in the back I've been work - ing all my life
me like the dice When you're count - ing on a kill - ing
o - pen to the street Some - thing's got to pay off
can't af - ford to wait
al - ways count me in
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 beg - as I can to late
Some - one's got a for - tune that they're begin' me win take
I want the

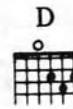
Chorus



Eas - y

eas - y (group)
(mon - ey)

Eas - y mon

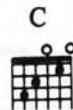
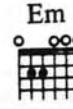


ey

I — could get luck - y —
I — want the good times -
I — could get luck - y —

Oh, things could go
Oh, I nev - er
Oh, things could go

right _____
had _____
right _____

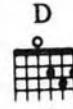


I want the eas - y,

eas - y (mon - ey)

Eas - y mon

8va b -----

3rd time
to Coda

ey

May - be this the just one good this
I — want the just one good this

time_ life_ time_

May - be to -
I — want it
may - be to -

1. G7
3fr.

night _____

Half time feel

2. G

A D

bad _____ Eas - y mon - ey You say I

A Bm

fool my - self _____ But bet - ter me than be - ing a fool for

G D

some - one else _____ I got a hot slot ma - chine of a sys-

A Bm C A/C#

tem — ready to go. — Eas — y

D A Bm

mon - ey I got a one - track mind — and a good rep - u - ta - tion lay - ing

G D

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 —

G

Coda

night _____

A

Eas - y

D

mon - ey Oh, I don't want

A

no hard cash

Bm

I just want

G

the eas - y mon - ey

D

Oh, _____

Bm

I could get luck - y, _____

C

Eas - y

A/C#

Repeat and fade

EMI TRADITION

THE LONGEST TIME

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

Piano → Eb



Bb



Eb/G



Ab

mf

Oh, oh, oh, oh

8va b throughout



Bb7



Eb



Bb



Eb/G



Ab



Bb7

For the long - est

time

Oh, oh, oh

For the long - est..



Eb



Eb/D



Eb/C



Ebmaj7/Bb



Ab



Eb

If

Once

you

I

said

thought

good

my

bye

in

no

-

me

to

was

night

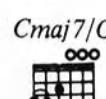
gone



Eb/D



Eb/C



Ebmaj7/Bb



F7



Bb

There

Now

would

I

still

know

be

that

mu

-

- sic

- left

to

goes

write

on

E7
G7

Am
Cm

G7/B
Bb7/D

C
Eb

C7/E
Eb7/G

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

F
Ab

Dm
Fm

G
Bb

C
Eb

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

C
Eb

G
Bb

C/E
Eb/G

F
Ab

G7
Bb7

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

C
Eb

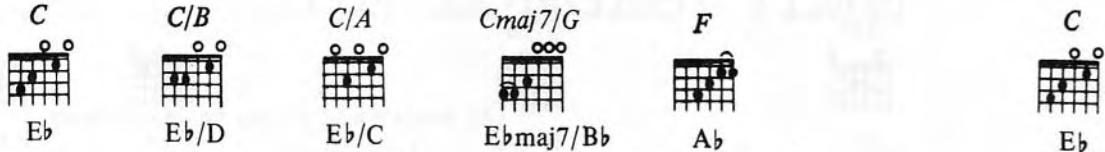
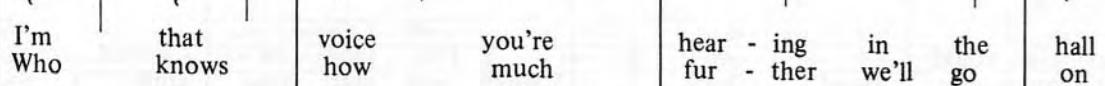
G
Bb

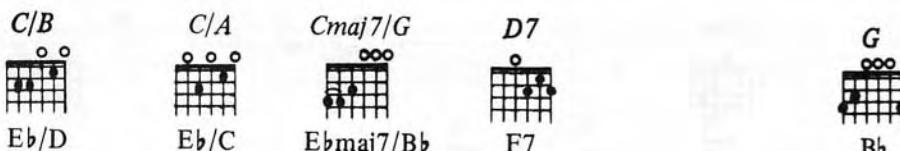
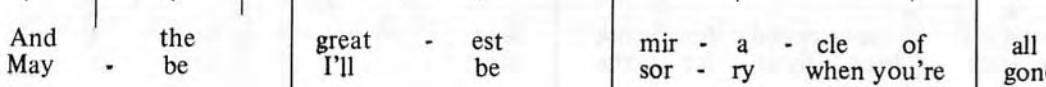
C/E
Eb/G

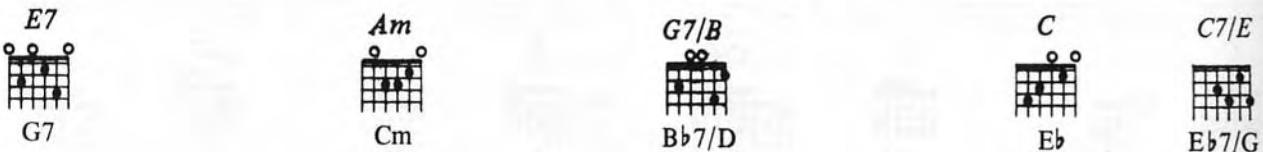
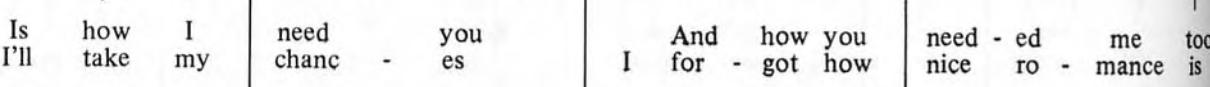
F
Ab

G7
Bb7

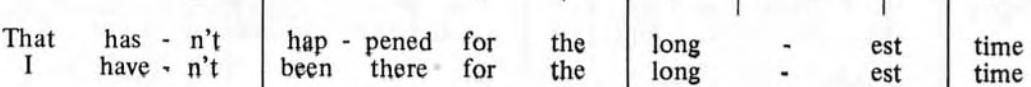
time Oh, oh, oh For the long - est...

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

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


C/B C/A Cmaj7/G D7 G

 Eb/D Eb/C Ebmaj7/Bb F7 Bb


E7 Am G7/B C C7/E

 G7 Cm Bb7/D Eb Eb7/G


F Dm G C

 Ab Fm Bb Eb


G

Bb

May I - be had this sec - won't ond last thoughts ver - y the long start But I

B7

D7

you said feel to so my - right self And Hold I on could to be your wrong heart

Em

Gm

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

D

F

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

D7

F7

G

Bb

Am

Cm

C

Eb

Am

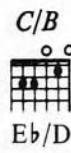
Cm

G7

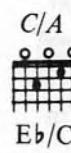
Bb7



E♭



E♭/D



E♭/C



E♭maj7/B♭



A♭

I

don't

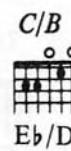
care

what

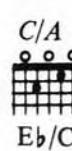
con - se - quence it



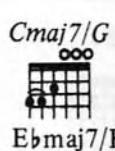
E♭



E♭/D



E♭/C



E♭maj7/B♭

brings

I

have

been

a



F7



B♭



G7

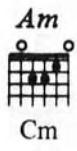
fool

for

less - er

things

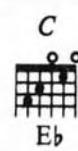
I want you



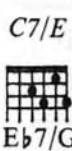
Cm



B♭7/D



E♭



E♭7/G

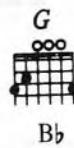
so

bad

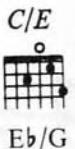
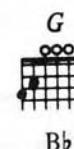
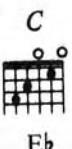
I think you

ought to

know that



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

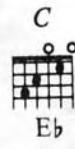
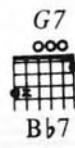


time

Oh,

oh,

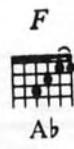
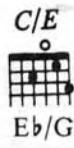
oh



oh

For the long - est

time



Repeat and fade

Oh,

oh,

oh

For the long - est

AN INNOCENT MAN

Words and Music by
BILLY JOEL

Moderate Caribbean feel ($\text{♩} = \text{about } 96$)

** Recorded $\frac{1}{2}$ step lower in D♭ major; To play with record mentally change key signature to 5 flats and play notes as written.*

D

Some peo - ple stay far a - way from the door if there's a
Sóme peo - ple say they will nev - er be - lieve an - oth - er

Em

chance of it o - pen - ing up____
prom - ise they hear in the dark____

G

They hear a voice in the hall - mem - out ber too - side well - and they hope heard

A

* Recorded $\frac{1}{2}$ step lower in D♭ major; To play with record mentally change key signature to 5 flats and play notes as written.

D

— some - that it just tell pass - es them be - by fore

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

Em

G

tak - 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 no 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



D



N.C.

Some - one who hurt you but I'm not a - bove mak - ing
 But I've been there and if I can sur - vive I can
 not be - low An - y-

Em



up for the love_ you've been de ny - ing you could ev - er feel_
 keep you a - live_ I'm not a bove go - ing through it a - gain_
 bod - y I know_ if there's a chance of res - ur - rect - ing a love

G

I'm not a - bove do - ing an - y - thing to re - store
I'm not a - bove be - ing cool for a while if you're cruel
I'm not a - bove go - ing back to the start to find out

A

D

— your — faith — if I can —
— to me I'll — un - der - stand —
— 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

ev - er get a look at the young.
fig - ure they can nev - er win.
just ac - cept the world as it is.

G

A

I'm on - ly will - ing to hear you cry _____ be - cause I
 And al - though this is a fight I can lose _____ the ac - cused
 But I'm not will - ing to lay down and die _____ be - cause I

Pianists: Omit vocal melody

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

am an in - no - cent man
 is an in - no - cent man
 am an in - no - cent man

D G/D D G/E D/F# G

I am

8va b -----

C/G G A

3rd time to Coda

an in - no - cent man Oh yes I am

8va b -----

1. D



8

8

- - -

2.

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

Guitar chord diagrams: D, G/D, D, G/B, A/C#, D, G/D, D, G/E, D/F#

an in - no - cent man

Am7



D



You know you on - ly hurt your - self out of spite

Am7



G



I guess you'd rath - er be a mar - tyr to - night

A

N.C.

1

D.S. al Coda

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

oh

D

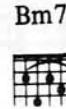
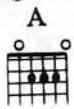
very quietly

The bottom section shows a continuation of the musical score with an empty staff for the vocal line and a bass line consisting of eighth notes on the 1st, 3rd, and 5th strings.

THIS NIGHT

Words and Music by
BILLY JOEL

Slow doo - wop tempo ($\text{♩} = 54$)



mf

Did - n't I've been a - round some - one like
read - y for a ro - mance -
me should know bet - ter -

3 3 3 3

2nd time

Did - n't we prom - ise we would be the
Fall - ing in love would - on worst - ly be friends
I could do

3 3 3 3

3 3 3 3

D Bm7 E F# m

And so we danced though it was
Did - n't I say I need - ed on - ly a slow dance -
time to for - get her -

3 3 3 3

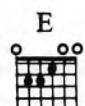
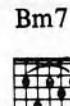
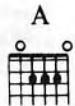
D Bm7 E A

I start - ed break - ing my prom - is - es
Are - n't you run - ning from some - one who's right not
there o - and then
ver you -

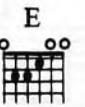
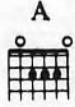
3 3 3 3

* Recorded $\frac{1}{2}$ step higher in B♭ major

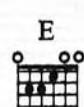
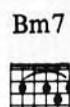
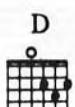
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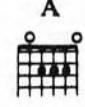
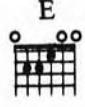
Did - n't I swear
How man - y nights there would be
have I been no lone - com - pli - ca - tions -
you -



Did - n't you want
I tell my - self some - one who's
how much I seen real - it all be - fore care
- ly don't



Now that you're here
How man - y nights it's not the
have I been same think - sit - u - a - tion -
you -



Sud - den - ly I don't re - mem - ber the
Want - ing to hold you but know - ing you rules would
an - y - more 3

be there 3

F C/E F/A C7/G F C/E Dm7 G7/B

This This night night you're is mine mine it's it's on on - ly you you and and

Sheet music for the first section of the song. It includes lyrics and corresponding chords above the staff.

C C/B♭ Am7 D7

I I To I'll mor tell - row you is to for long get time a-way yes-ter-day

Sheet music for the second section of the song. It includes lyrics and corresponding chords above the staff.

Gm7 C7 C7/F F

This This night night can we last are for to ev geth - er er

Sheet music for the third section of the song. It includes lyrics and corresponding chords above the staff.

A F♯ m Bm7 E

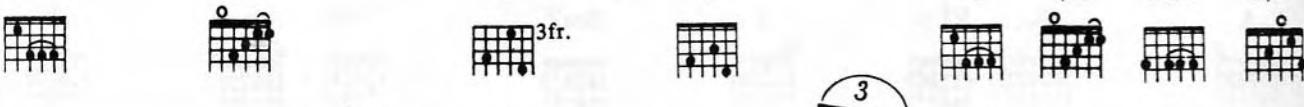
Sax solo

Sheet music for the saxophone solo section. It includes a label "Sax solo" and corresponding chords above the staff.

A F# m Bm7 E


D Bm7 E F# m


D Bm7 E F


Bb F/A Bb/D F7/C Bb F/A Gm7 C/E


This night — is mine it's — on - ly you and


INTERLUDE RHYTHM

Chords and Key Signatures:

- System 1:** F, F9/E♭, Dm7, G7
- System 2:** Cm7, F7, F7/B♭, B♭, F/A, B♭/D, F7/C
- System 3:** B♭, F/A, Gm7, C/E, F, F9/E♭
- System 4:** B♭/D, G7, Cm7, F7, F7/B♭, B♭

Lyrics:

I To - mor - row is such a long time a-way

This night can last for - ev - er (Inst.)

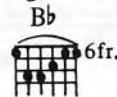
To - mor - row is such a

long time a-way This night can last for - ev - er

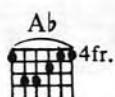
TELL HER ABOUT IT

Words and Music by
BILLY JOEL

Bright 4 ($\text{♩} = 152 - 160$)



Bb
6fr.



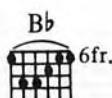
Ab
4fr.



Eb/F

f

8va b throughout



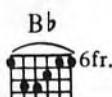
Bb
6fr.



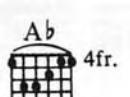
Ab
4fr.



Eb/F

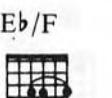


Bb
6fr.

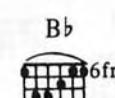


Ab
4fr.

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



Eb/F



Bb
6fr.

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

(8va b cont.)

A♭ 4fr. **E♭/F** **Dm7** 5fr.

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

D♭ 4fr. **Cm7** **E♭m** 6fr. **B♭/D** 3fr.

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

Cm7 **E♭/F**

you what you should do Oh,

B♭ 6fr. **A♭** 4fr.

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

E♭/F



B♭



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

A♭



E♭/F



Dm7



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

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

D♭



Cm7



nev - er let_ her go
 al - ways in - se - cure
 put her trust_ in you

But that's
 And there's
 But a

E♭ m



B♭/D



Cm7



B♭



C



just the kind_ of thing.
 on - ly one good way
 girl like that won't tell

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

3rd time

Chorus

F

Am

5fr.

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

6fr.

Dm

6fr.

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

7fr.

8fr.

Gm7

Gm7/C

C

F

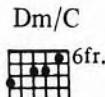
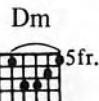
cept you that you're for real
you wish you were there
Tell Tell her her a - bout
a - bout

Am

5fr.

— it Tell her all your cra - zy dreams
it day be - fore - you leave —

6fr.



To Coda

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

1.

Gm7



Gm7/C



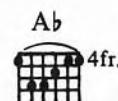
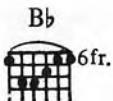
C



B♭



— how much she means —



2.



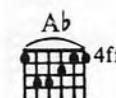
Gm7



Gm7/C



C/Bb



Ab

thing to be - lieve

'Cause now and then

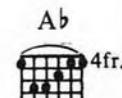
mp



Fm7



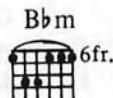
Gb



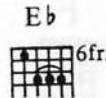
Ab

She'll get to wor - ry - ing

Just be - cause



Bbm



Eb

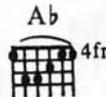


F

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



Eb/G



Ab



Fm7

Though you may not have done an -

G \flat

y - thing

A \flat

Will that

B \flat m

be a con - so - la

E \flat

tion when — she's

F

gone? *cresc.*

D.S. al Coda

Coda Gm7

— how much — she means

Gm7/C

Tell her a - bout.

C

B \flat

— it

E \flat

Tell her how — you feel right now — just

Ab

—

B \flat 6fr.

Tell her how — you feel right now — just

B_b 6fr. G_m Am E_b

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

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

A_b 4fr. E_b B_b G_m

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

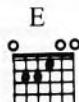
it Be fore it gets too late You got to

Repeat and fade

UPTOWN GIRL

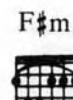
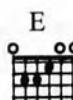
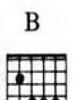
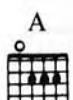
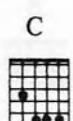
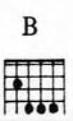
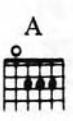
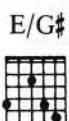
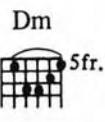
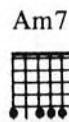
Words and Music by
BILLY JOELModerate rock and roll ($\text{♩} = 120 - 126$)

The sheet music consists of four systems of music. The first system starts with a piano introduction followed by a vocal line. Chords shown above the piano staff are E, F#m, E/G#, A, and B. The lyrics are "Ah _____" twice. The second system begins with a piano introduction followed by a vocal line. Chords shown above the piano staff are E, F#m, and 8. The lyrics are "Up - town girl" and "She's been liv - ing in her". The third system begins with a piano introduction followed by a vocal line. Chords shown above the piano staff are E/G#, A, B, and E. The lyrics are "up - town world" and "I bet she nev - er had a back - street guy". The fourth system begins with a piano introduction followed by a vocal line. Chords shown above the piano staff are F#m, E/G#, A, and B. The lyrics are "I bet her ma - ma nev - er told her why" and "I'm gon - na try for an". The music is in 4/4 time throughout.



F#m

E/G#

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

knows walk - what ing She She's

wants look - from ing her so

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

C Am7 B^{ø7} E7-9

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

A F♯m Bm B7

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

E F♯m E/G♯

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

A B E F♯m

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

E/G[#]

A



B



G



Am7

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

Bm



Bm/A



G

Ah
Oh

Am7

F[#]7/A[#]

B



B7

*Repeat and fade*

E

F[#]mE/G[#]

A



B



Up - town girl —

She's my up - town girl —

You know I'm in love with an

CARELESS TALK

Words and Music by
BILLY JOEL

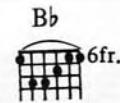
Moderate rock and roll ($\text{♩} = \text{about } 126$)



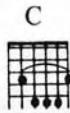
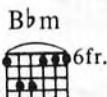
mf

Oh _____

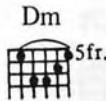
Oh _____



Oh _____ ha _____ ya ya



ya ya ya ha



Care - less talk

That's what you heard - a - bout me

Dm 5fr.

F

Dm 5fr.

Jeal -ous talk That's what I heard— a - bout you—

F

Dm 5fr.

Gm

Bbm 6fr.

Ev -'ry - bod - y's tell - ing lies—

Am7

D7

G7 3fr.

I don't e - ven know why— Why can't peo - ple—

Gm7/C

C7

Find some - thing bet - ter to do—

F Dm F

Care - less talk
Care - less talk

I don't be - lieve_ what they say
Go - ing a - round_ on the streets

Dm F Dm

I heard them talk They say you've been put - ting me down.
Jeal - ous talk I know how bad_ it can be.

F Dm Gm

In the sha - dows on the Let them stand where they

B♭m Am7 D7

phone fall

They won't leave us a - lone
They don't know us at all

G7 3fr.

They've been talk - ing
All that talk - ing

Ev - er since you came a - round
won't make a dif - f'rence to me

Fret 3

C7

Oh

F

Oh

D

—

Oh

B♭ 6fr.

ha ya ya

B♭m 6fr.

ya

3

C

ya ya ya ha

To Coda

F Dm F

Care - less talk tell - ing you I'm _ do - ing wrong

Dm F Dm

Jeal - ous talk Fol - lows wher - ev - er you go -

F Dm Gm

I'm a - ware of what you

Bbm Am7 D7

heard Ev - 'ry ter - ri - ble word

This block contains four staves of musical notation for voice and piano/guitar. It includes lyrics and guitar chords indicated by diagrams above the staff.

Gm



Gm/F



Gm/E



Ev - 'ry - bod - y's

mak - ing be - lieve_ that they know

A7



Dm



All of the in - ti - mate things

That we ev - er might_ have said

E⁹7

A7



Dm



In the heat of a pas - sion - ate mo - ment_ In a con

8ba-----

Gm



C7



ver - sa - tion shared

For the ears of no - bod - y else

Am7



D7



Gm



— There are some things they'll never hear — There are se .

G7
3fr.

Gm7/C



C7



D.S. al Coda

crets I'll nev - er tell

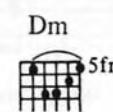
3

3

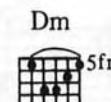
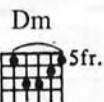
Coda



Oh — Care - less talk That's what they say_ a - bout me_



Care - less talk
Care - less talk



Repeat and fade

That's what they say_ a - bout you
That's what they say_ a - bout me

CHRISTIE LEE

Words and Music by
BILLY JOEL

Bright boogie rock ($\text{♩} = 138 - 144$)

C



Let me tell you a *f* sto - ry -
night mu - club -
mu - sic -

A - bout a wom - an and a
That's where he played the sax - o -
She had a rhy - thm all her

Am

G

F

D7



man
phone
own

May - be you will find fa -
He used to fake to stock ar -
He blew a so - lo like a

mil - iar
range - ments
blind man

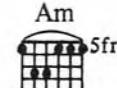
G7

May - be you won't un - der -
He left the cus - tom - ers a -
She real - ly dug his sax - o -

stand ____
lone ____
phone ____

The man's name I don't re -
But one night be - fore the
She want - ed more than just an

C



mem - ber
last song
en - core

He was al - ways Joe to
A - bout a quar - ter af - ter
And he could play in ev - 'ry

me ____
three ____
key ____

F G To Coda

— But I can't for - get the
— He saw her stand - ing at the
— He left the stage and packed his
wom - an
coat - check
al - to

She was al - ways Chris - tie
And made his move on Chris - tie
And took it home with Chris - tie

C 1. 2.

Lee Lee He was work - ing in a Chris - tie Lee, Chris - tie

C Am 5fr. G F

Lee Chris - tie Lee, Chris - tie Lee ooo

G C D.S. al Coda

ooo She was a nice piece of

C

Coda

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

F

axe He could n't see that Chris-tie Lee was a wom-an Who did n't

D7

G

C/G

need an - oth - er lov - er All she want - ed was the sax

G7 3fr. N.C.

C

It took a while for him to no - tice It took a while for him to

Am 5fr. G F G

see He was nev - er in con - trol here

C

It was al - ways Chris - tie Lee Chris - tie Lee, Chris - tie

Am 5fr. G F

8va (falsetto) -

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



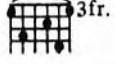
G



C/G



G7

3fr.
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

This musical score consists of four staves of music for a band. The top staff is for the piano, the second for the bass, the third for the guitar, and the bottom for another guitar. Chords are indicated by boxes above the staves: C, Am, G, F, and D7. The lyrics are integrated into the music, appearing below the staves. The first section starts with 'wi - no' and continues with 'They say he al - ways drinks a - lone'. The second section begins with '— They say he stum - bles like a blind man' and ends with 'They say he sold his sax - o'. The third section starts with 'phone' and continues with 'E - ven the band must face the mu - sic'. The final section begins with 'That's what the mor - al is to me' and ends with 'The on - ly time you hit the'. The music features various rhythmic patterns and rests.

G

N.C.

high note

Is when you play for Chris - tie Lee

C

Chris - tie Lee, Chris - tie Lee

Chris - tie Lee, Chris - tie

Am

5fr.

G

F

8va (falsetto) -----

Lee

ooo

G

C

Repeat and fade

Chris - tie Lee, Chris - tie Lee

Chris - tie Lee, Chris - tie

B

KEEPING THE FAITH

Words and Music by
BILLY JOEL

Light double - time feel ($\text{♩} = 80$)

8va b throughout

If it

D

seems like I've been lost in let's re - mem - ber

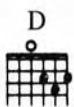
If you

think I'm feel - ing old - er And miss - ing my young - er days

Oh, _ then you



should have known me much bet - ter 'Cause my past is some - thing that nev - er Got in my



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 friends_____ Oh_____ 'cause I

G

never felt the de - sire____ 'Til their mu - sic set me on fire And then I was

Music staff: Treble clef, key signature of G major (one sharp), common time. Bass staff: Bass clef, key signature of G major (one sharp), common time.

D/A

G/B

saved, yeah That's why I'm keep - ing the faith.

Music staff: Treble clef, key signature of D major (two sharps), common time. Bass staff: Bass clef, key signature of D major (two sharps), common time.

F♯m/A

G

N.C.

Yeah, yeah, yeah, yeah keep - ing the faith.

Music staff: Treble clef, key signature of F# minor (one sharp), common time. Bass staff: Bass clef, key signature of F# minor (one sharp), common time.

D

We wore

Music staff: Treble clef, key signature of D major (two sharps), common time. Bass staff: Bass clef, key signature of D major (two sharps), common time.

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 —

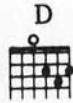
Oh I put on my shark skin jack - et

you know the



kind with the vel - vet col - lar and dit - ty - bop 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.

G

_____ combed my hair in a pomp - a - dour like the

D/A

rest of the Ro - me - os wore a per - ma - nent wave

G/B

 F#m/A

Yeah — we were keep-ing the faith —

G

 D

Yeah, yeah, — yeah, — yeah keep-ing the faith —

A

 G

You can get just so much — from a good —
 Oh —

D/F#

 A

 G

— thing — You can lin - ger too long — in your dreams —
 Oh —

D/F# A G

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-

v>

Em7/A

mor - row ain't as bad as it seems _____ Now I

mor - row ain't as bad as it seems _____ Now I

D

Learned stick ball as a for - mal ed - u - ca - tion

told you my rea - sons for the whole re - vi - val

Now I'm

Lost a lot of fights but it taught me how to lose O. K. _____ Oh _____ I
go - ing out - side to have an ice cold beer in the shade _____ Oh I'm gon - na

G

To Coda

heard a - bout ' sex but not e - nough I found you could dance and still_ look tough_ an - y
lis - ten to my for - ty fives _____ Ain't it

D

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 drank a lot of take - home pay _____ I

G

thought I was the Duke of Earl _____ when I made it with a red-haired girl in the Chev-ro - let

D/A

D.S. al Coda

— Oh

G

Coda

won - der - ful to be a - live_ when the rock and roll

D/A

plays

G/B

Yeah

when the mem - o - ry

F♯m/A



G/B



stays

Yeah

I'm keep - ing the faith

F♯m/A



G



Yeah, yeah, — yeah, — yeah keep - ing the faith

D



I'm keep - ing the faith.

Repeat and fade

3

Yes, I

am

you know I'm keep - ing the faith

LEAVE A TENDER MOMENT ALONE

Words and Music by
BILLY JOEL

In an easy 4 ($\text{C}\text{C} = \text{C}^{\text{3}}\text{C}$) (C = about 100)

mf

8va b1

E - ven though I'm in love.

Eb maj7 Dm7 8ba. Cm7 Cm7/F

6fr. *5fr.*

love
Inst.

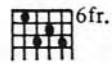
But

Some - times I get so a - fraid.
just when I ought to re - lax.

B♭



E♭ maj7



Dm7



I'll say some - thing so wrong
 I put my foot in my mouth
 (Leave a tender moment) Inst.

'Cause

8va b

Cm7



Cm7/F



B♭



Just to have some - thing to say
 I'm just a - void - ing the facts
 I know the mo - ment is - n't

If the girl gets too
 I know the mo - ment is - n't

Fm7



right
 close
 right

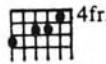
To
 If
 To

8va b

Cm



Cm/B♭



Cm/A♭



Cm/G



tell the girl a com - ic - al line
 I need some room to es - cape
 hold my e - mo - tions in - side

To keep the con - ver - sa - tion
 When the mo - ment a -
 change the at - ti - tude to -

8va b

Fm7

G7

light
rose
night.

I guess I'm
I'd I've

8va b-----

Cm

Cm/Bb

F/A

N.C.

just
tell
run fright - ened out of my mind
her it's all a mis - take
out of plac - es to to hide

But if that's how I
But that's not how I
And if that's how I

8va b-----

E♭maj7

Dm7

Cm7

Cm7/F

feel
feel
feel Then it's the
Then it's No, best
feel - ing I've ev - er known.
not the wom - an I've known.
feel - ing I've ev - er known.

B♭

E♭maj7

Dm7

It's un - de - ni - ab - ly
She's un - de - ni - ab - ly
It's un - de - ni - ab - ly

real
real
real

So

8va b-----

Cm7 Cm7/F Last time To Coda B♭ N.C.

Leave a ten - der mo - ment a - lone Yes I know I'm in (repeat)
leave a ten - der mo - ment a - lone But it's not on - ly (con't.)
Leave a ten - der mo - ment a - lone (To Coda)

Am7(no 5th) D7-9 E♭ 6fr. Eb/D 8fr.

me Break-ing down_ when the ten - sion gets high_

Cm E♭7

Just when I'm in a ser - i - ous mood_ 8ba-----

A7-9 Dm C♯+ F7/C 6fr. N.C. D.S. al Coda

She is sud - den - ly qui - et and shy_ (Instrumental)

8va b-----

B♭

Coda

E♭maj7

Dm7

Cm7

Cm7/F

B♭

E♭maj7

Dm7

Leave a ten - der mo - ment a - lone

(Leave a tender moment alone)

8ba-----

Cm7

Cm7/F

B♭

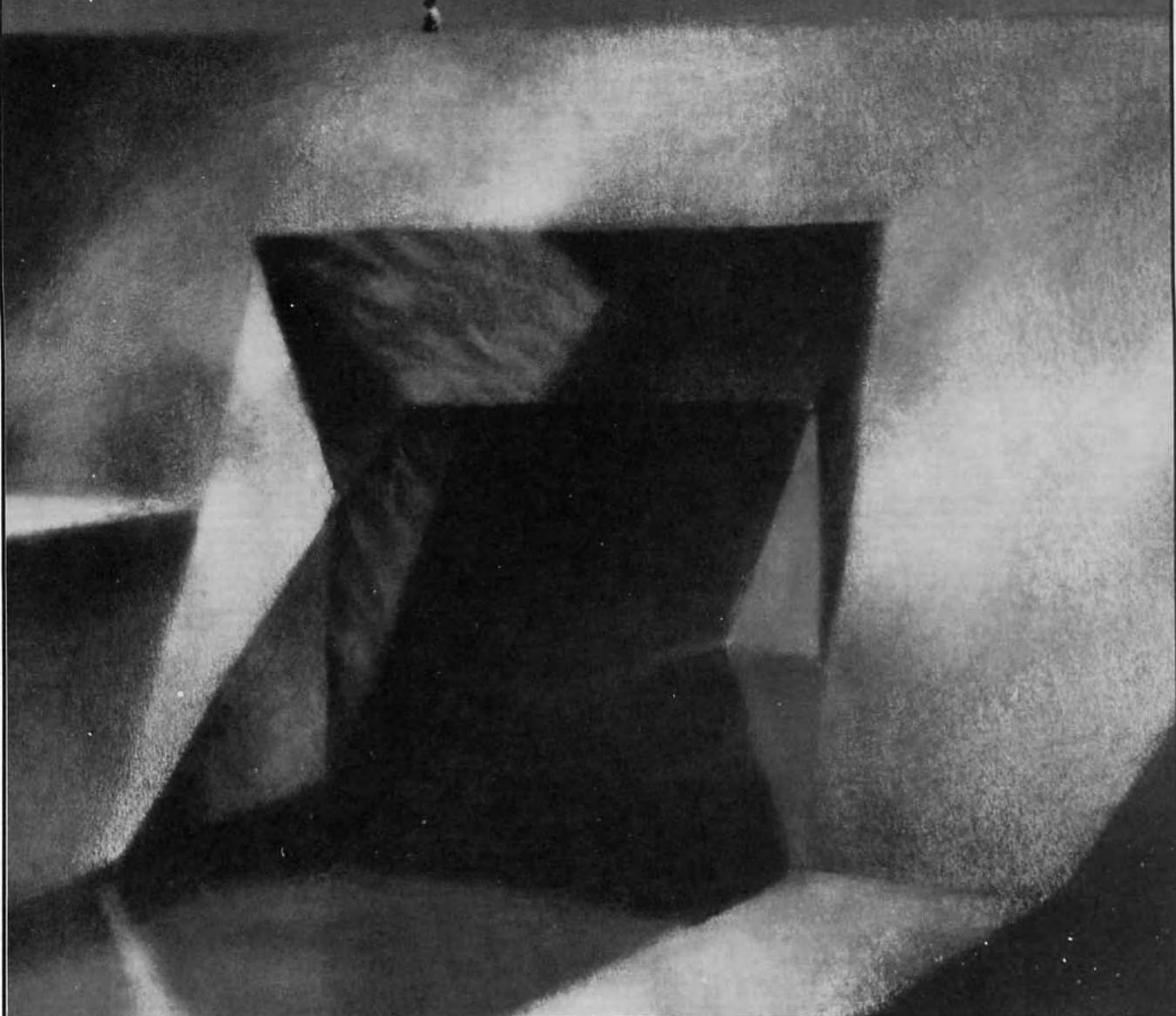
Repeat and fade

Leave a ten - der mo - ment a - lone

(Leave a tender moment)

8va b-----

B I L L Y J O E L • T H E B R I D G E



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RUNNING ON ICE

Words and Music by
BILLY JOEL

Very fast ($\text{♩} = 160$)

The sheet music consists of four staves. The top two staves are for piano/vocal, showing treble and bass clef staves with a dynamic of *f*. The bottom two staves are for guitar, showing chords and strumming patterns. The vocal part includes lyrics at the bottom of the page.

Chords:

- Gsus2
- B♭maj7 3/G
- Am7 3/G
- Fsus2/G
- Gsus2
- B♭maj7 3/G
- Am7 3/G
- Gsus2
- B♭maj7 3/G
- Am7 3/G
- Fsus2/G
- Am7 3/G
- Gsus4
- Verse: Gsus2

Lyrics:

(No repeat after D.S.)

There's a lot of ten-sion in this town, I know it's build-ing up in-

Gsus2 Bbmaj7 β/G Am7 β/G Gsus4 Gsus2 Bbmaj7 β/G

side of me. I've got all the symp - toms and the

Am7 β/G Fsus2/G Gsus2 Bbmaj7 β/G Am7 β/G Gsus4

side ef - fects of cit - y life anx - i - e - ty.

Gsus2 Bbmaj7 β/G Am7 β/G Fsus2/G Gsus2 Bbmaj7 β/G

I could ne - ver un - der - stand why the ur - ban at - ti - tude is so su - per - i - or.

To Coda

Am7 β/G Gsus4 Gsus2 Bbmaj7 β/G Am7 β/G Fsus2/G

In a world of high rise am - bi - tion, most peo - ple's mo - tives are ul -

Gsus2 0 Bbmaj7/B/G Am7/B/G G7/B
Chorus: C

ter - i - or. Oh! Some - times I feel as though I'm

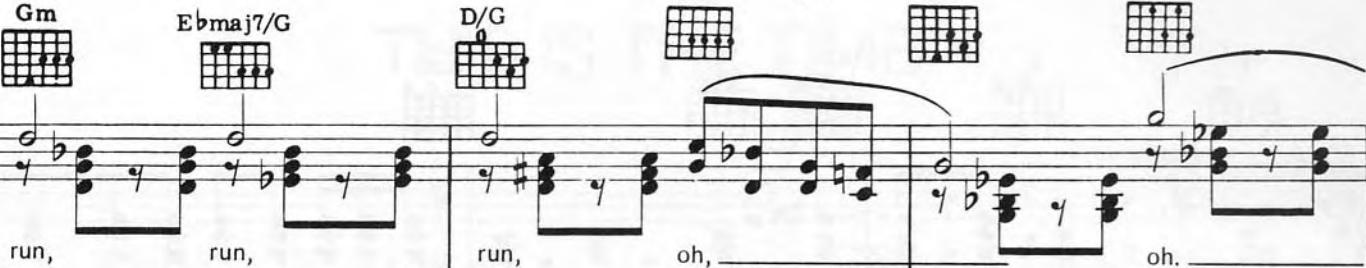
F C F C G6 G
run - ning on ice, pay - ing the price too long.

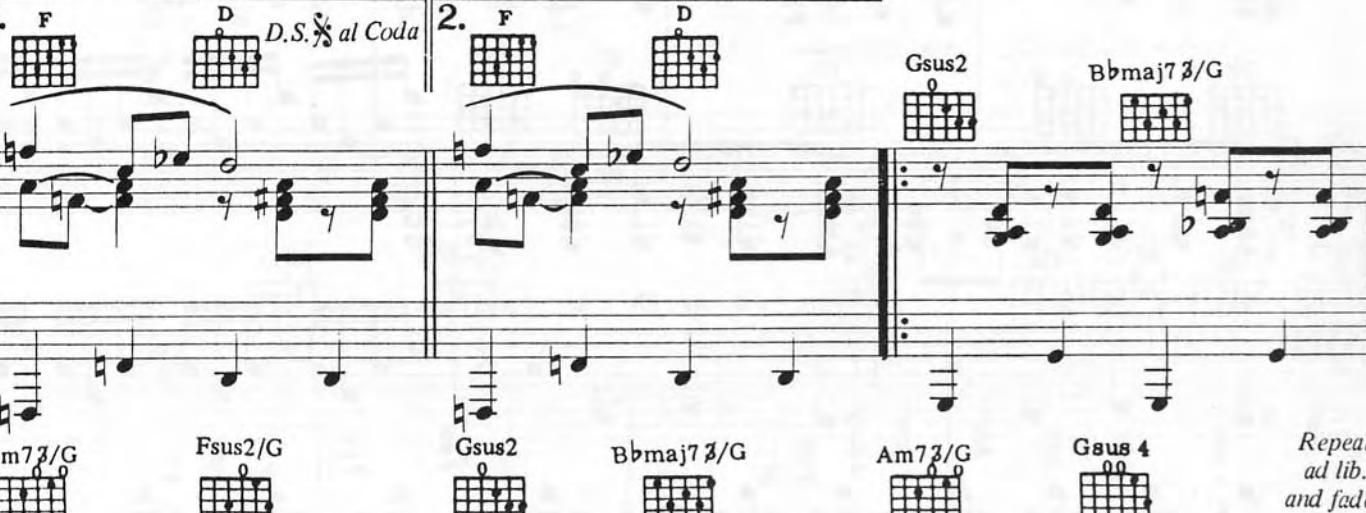
Am7 Bb C Bb C
Kind of get the feel - ing that I'm run - ning on ice. Where did my life go wrong?

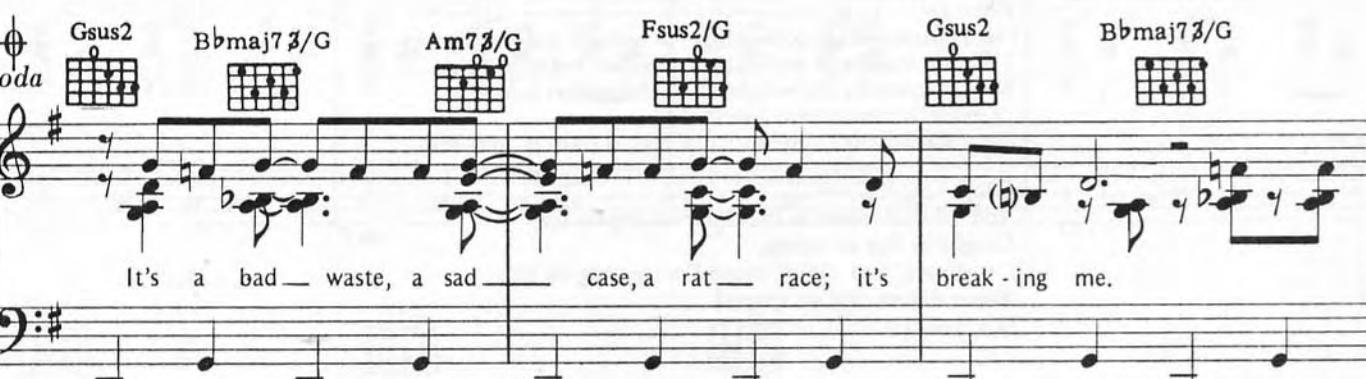
1. Dsus 0 2. Dsus 0 Bridge: Gm Ebmaj7/G

You've got to run, run,

D/G Gm7 /F Eb Cm7 F Bb
run, oh, oh.

Gm Ebmaj7/G D/G Gm7 /F Eb Cm7

 run, run, run, oh, _____ oh, _____

1. F D D.S. 2. F D

 Am7/G Fsus2/G Gsus2 Bbmaj7/G Am7/G Gsus4 Repeat ad lib. and fade
 Run - ning on ice. Run - ning on ice.

Coda Gsus2 Bbmaj7/G Am7/G Fsus2/G Gsus2 Bbmaj7/G

 It's a bad — waste, a sad — case, a rat — race; it's break - ing me.

Am7/G G7/B C F C

 Oh! _____ I get no trac - tion 'cause I'm run - ning on ice; _____ it's

The musical score consists of three staves. The top staff features a treble clef, a key signature of one sharp, and a time signature of common time. It includes four guitar chord boxes: F, C, G6 (with a 0000 finger pattern), and G. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. Chords shown above the staff include Am7, Bb, C, Bb, C, Dsus, and a section ending with 'D.S.S.' followed by a double bar line.

tak - ing me twice as long. I get a bad re - ac - tion 'cause I'm

run - ning on ice. Where did my life go wrong?

You've got to

Verse 2:

I'm a cosmopolitan sophisticate of culture and intelligence;
The culmination of technology and civilized experience.
But I'm carrying the weight of all the useless junk a
a modern man accumulates;
I'm a statistic in a system that a civil servant dominates.

Chorus 2:

And all that means is that I'm running on ice,
Caught in vise so strong.
I'm slippin' and slidin' 'cause I'm running on ice;
Where did my life go wrong?
(To Bridge:)

Verse 3:

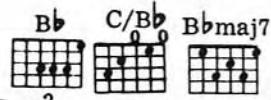
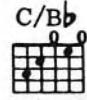
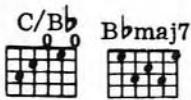
As fast as I can climb, a new disaster every time I turn around;
As soon as I get one fire put out, there's another building
burning down.
They say this highway's going my way, but I don't know where
it's taking me.
(To Coda:)

It's a bad waste, a sad case, a rat race; it's breaking me.
(To Chorus:)

THIS IS THE TIME

Words and Music by
BILLY JOEL

Moderately $\text{♩} = 132$

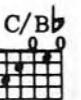
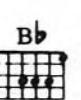
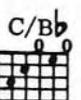
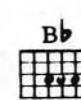
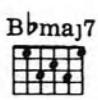


mf

3

mf

3



3

mf

mp

3

3



mf



3

3

Verse:



Dm11



They're tear - in' it down now, — but it's just as well.



I have - n't shown you ev - ery - thing — a man can do, —



so stay with me, ba - by; I've got plans for you. This is the time

Chorus:



to re - mem - ber, — 'cause it will not last — for - ev - er. These are the days.

F/A Bb E^b

to hold on to, 'cause we won't, al - though we'll want

To Coda

F Bb Fm/A^b Fno3rd(G)

to. This is the time, but time is gon-na change.

G7(5) Gb+ Gb6(5)

You've giv - en me the best move of you, and now I need the
 I know we've got to some - how, but I don't want to

Bb/F F 1. 2. Bridge:
 Dm7

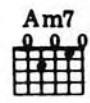
rest of you. dim. dim. Some - times it's so

lose you now. 3

Am7 Bb(2) C(2) A7/C# Dm7

eas - y to let a day slip on by 3

with - out e - ven



see - ing each oth - er at

all.

But, this is the



time you'll turn back to, and

so — will —

*D.S. al Coda*

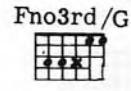
and those will be

days you can nev - er re -

*dim.**Coda*

— al - though — we'll want — to.

This is the time,



— but time is gon - na

change.

You've giv - en me the

TAURU TO RETTAMA

Chords shown above the top staff:

- Gb+ (G major 7th)
- Gb6(5) (G major 6th with 5th omitted)
- Bb/F (B flat/F)
- F

Lyrics:

best of you, but now I need the rest of you. *dim.*

Chords shown above the bottom staff:

- Dm7 (D minor 7th)
- Eb6 (E flat 6th)
- Fsus(2) (F sus 2)

Repeat ad lib. and fade

Verse 2:

Did you know that before you came into my life,
It was some kind of miracle that I survived.
Someday, we will both look back and have to laugh.
We lived through a lifetime and the aftermath.

*(To Chorus:)**Verse 3:*

And so we embrace again behind the dunes.
This beach is so cold on winter afternoons.
But holding you close is like holding the summer sun.
I'm warm from the memory of days to come.

(To Chorus:)

A MATTER OF TRUST

Words and Music by
BILLY JOEL

Moderate rock $\text{♩} = 112$

The musical score consists of four staves of music. The top two staves are for piano (treble and bass clef) and the bottom two staves are for guitar. The first staff shows an 'Intro' section with a dynamic 'f'. The second staff contains lyrics: 'One, two, one, two, three, - four.' The third staff begins with a 'Bm7' chord. The fourth staff continues the piano part. The fifth staff is labeled 'Verses 1 & 2:' and contains lyrics for two stanzas. The sixth staff continues the piano part. The seventh staff begins with a 'Bm7' chord. The eighth staff contains lyrics: 'gan with a pas - sion - ate start; not lose your faith in this world.' The ninth staff continues the piano part. The tenth staff begins with an 'F#m7' chord. The eleventh staff contains lyrics: 'and they may I not can't want it to end, - of - fer you proof, -' followed by a '8va' instruction.

A

but it will, it's just a question of when.
but you're gon-na face a mo-ment of truth.

I've lived long e-
It's hard when you're

Bm7

nough to have learned-
al-ways a- afraid.

the clo -ser you get to the
You just re - cov-er when an -

fire — the more — you get burned;
oth-er be - lief — is be-trayed.

F#m7

1. A

but that won't hap-pen to us,
So, break my heart if you must;

be-cause it's al-ways been a mat-ter of trust..

8va-----

D

Bm7

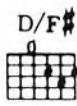
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3

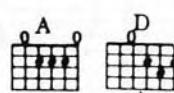
2. A

Bridge: G

it's a mat-ter of trust.. 1. You can't go — the dis - tance — with
sure you're - a - ware, love, — we've



too much re - sis - tance.. I know you have doubts,
both had our share of be - liev - ing too long but for
when the



Verses 3 & 4:

God's sake don't shut me out.
whole sit - u - a - tion was wrong.

3. This time, you've got
4. Some love is just a



noth - ing to lose;—
lie of the soul,—

you can take it, you can
a con - stant bat - tle for the

leave ul - it, what - ev - er you choose.
ti - mate state — of con - trol.—



I won't hold back an - y - thing,
Af - ter you've heard lie up - on lie,

and I'll there can

8va

P

Bm7




walk a-way a fool or a king.
hard-ly be a ques-tion of why.

Some love is just a
Some love is just a

lie of the mind;
lie of the heart,

P

Bm7



it's make-be-lieve un-til it's
the cold re-mains of what be-

on-ly a mat-ter of time.
gan with a pas-sion-ate start.

And
But

8va -----

A

To Coda



some might have learned to ad-just,
that can't hap-pen to us,

but then it
'cause it's

nev-er was a mat-ter of trust.

Solo

P

Bm7

P




Bm7

F#m7

Bm7 F#m7

p

8va

A

D.S. al Coda

Coda

A

(Bridge:) I'm
al -ways been a mat-ter of trust..

8va

P

Bm7

3

P

3

P

Bm7

Repeat ad lib. and fade

3

P

3

BIG MAN ON MULBERRY STREET

Medium Shuffle ($\text{♩} = 120$)

Words and Music by
BILLY JOEL



ff

8va



Verse:



1. Why can't I
2. I'm on the



lay — low? —
out - side. —

Why I can't — I
don't — fit

say what — I
in - to — a mean?
groove.

G7 Bbmaj7 C/F G7
 Why don't I stay _____ home _____
 Now, I ain't a bad _____ guy, _____
 and get my - self
 so tell me:

Bbmaj7 C/F Em7 A Bm7
 in - to - some bor - ing rou - tine? Why can't I calm _____ down? _____
 what am I try - ing to prove? Why can't I cool _____ out? _____

Em7 A Bm7 Em7
 (2nd verse:) Why is it al - ways a fight? I can't get
 Why don't I but - ton my lip? Why do I do - l

A Bm7 Em7 C/D
 un - wound. - Why do I throw my - self in - to the
 lash ____ out? ____ Why is it ____ it ____

To Coda I To Coda II 1. 0 Amo
 G7 F13 G7 F13
 ff night?

8va -----

Swing (Dotted) Bridge:

G7 000 F13
G7 000 F13 2.Am
Dm7/C

hip? I cruise from Hous - ton to Can - al Street, a mis - fit and a reb - el.

Bm7-5 Dm7 A+/-C#
Dm7/C

I see the wi - nos talk - ing to them - selves, and I

Dm7/C Bdim E7(#9) Am7
3

can 3 un-der - stand. Why is it ev - ery - time I go

Am/G# Am7/G D9/F#

out I al - ways seem to get in troub - le?

Am7 Am/D

I guess I made an im - pres - sion on some-bod - y north of Hes - ter and south of

Shuffle ($\text{♩} = \text{♪}$)

G7 F13 G7 F13

Grand. **ff**

G7 F13 G7 F13

D.S. **al Coda I**

G7 F13 G7 F13

Coda I

Am7 Dm7 A/C#

Solo:

seen from — the sen - si - tive side?

Cm11 Bdim Dm7

A/C# Cm7 Bdim E7-9 Am7

E7/G# Am7/G D/F#

Am7 N.C. Shuffle (d = d.) G7 F13

ff

G7 F13

G7
 F13
 G7
 F13
 D.S. *Sal Coda II*

Am
 C/D
Coda II
 bod - y finds out who — I
 am?
 8va — 4 — 4 — 4 — G7

G7
 F13
 G7
 F13

G13
 G_b13 F13
 G13
 G_b13 G13 Ab13

The musical score consists of three staves. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It includes a guitar solo section with various chords (G13, Gb13, F13) and a vocal part with eighth-note patterns. The middle staff has a bass clef and a key signature of one sharp. The bottom staff also has a bass clef and a key signature of one sharp. Both middle and bottom staves include a guitar solo section with chords (G13, Gb13, A♭13, G7, F13) and a vocal part. The vocal parts include lyrics and instructions like "ad lib. R.H." and "Repeat ad lib. and fade ad lib. R.H." The score concludes with a final section of eighth-note patterns.

Verse 3:

And so, in my small way,
I'm a big man on Mulberry Street.
I don't mean always,
Only at night when I'm light on my feet.
What else have I got
That I'd be trying to hide?
Maybe a blind spot
I haven't seen from the sensitive side?

(To Solo:)

Verse 4:

But you know, in my own heart,
I'm a big man on Mulberry Street.
I play the whole part;
I leave a big tip with every receipt.
I'm so romantic;
I'm such a passionate man.
Sometimes I panic...
What if nobody finds out who I am?

MODERN WOMAN

Words and Music by
BILLY JOEL

Bright Rock $\text{♩} = 144$

The musical score consists of six staves of music. The top two staves are for piano/vocal, showing bass clef, common time, and a key signature of one flat. The vocal part includes lyrics: "You see her sitting with her cof - fee and her pa - per, with her high - top sneak - ers of I -". The bottom four staves are for guitar, showing chords F and Eb6. Measure numbers 1 through 12 are indicated above the staves.

mf

1. You see her sit - ting with her
cof - fee and her pa - per, with her high - top sneak - ers of I -

F F13/A B_b A_b6

tal - ian de - sign. With a long cool stare, she

B_b A_b6 B_b A_b6 B_b C

ag-gra-vates ten - sion; makes up her face while she makes up her mind.

F E_b6 F E_b6

Now you're in troub - le; may - be she's an in - tel - lect - u - al.

F E_b6 F F13/A

What if she fig - ures out you're not ver - y smart? Or

Bb Ab6 Bb Ab6

may - be she's the qui - et type who's in - to heav - y met - al; boy, you

Bb Ab6 Bb Bb6

got to get it set - tled, 'cause she's break - ing your heart. _____

C Dm11 Am7 Bb(#11) Bb F/A Gm7

1. Don't try to put on an act; you can't do that to modern wom-
f

Bb/F C/E C Dm11 Am7 Bb(#11)

an. _____ And you're an old fash-ioned man; she un - der - stands -

To Coda

F/A Gm7 F E♭

the things you're do - in'. She's a mod - ern wom -

ff

F E♭6 F E♭6 F E♭6

an. mf

1. F E♭6 **2.** F E♭6 D♭maj7

f

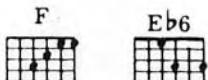
E♭6 D♭maj7 A♭maj7 D♭maj7

This musical score page contains three staves of music. The top staff is for voice and piano, with lyrics "the things you're do - in'." and "She's a mod - ern wom -". The middle staff is for piano. The bottom staff is for piano. Chords are indicated above the staves: F/A, Gm7, F, E♭, F, E♭6, F, E♭6, F, E♭6, and D♭maj7. The vocal part includes dynamic markings ff and mf. The piano part includes endings 1 and 2, with a forte dynamic f at the start of ending 2. The score concludes with a coda section.



cresc.

8va bassa-----]



D.S. § al Coda

p

f

mf



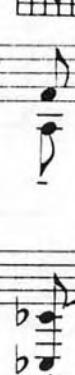
She's a mod - ern

wom - an.

mf



3



The musical score consists of two staves. The top staff is for a treble clef instrument, likely a keyboard or piano, and the bottom staff is for a bass clef instrument, likely a double bass or upright bass. Both staves show rhythmic patterns corresponding to the chords indicated above them. The chords are labeled F and Eb6.

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 is someone who's free.
 She's got style and 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:

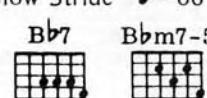
You've got to learn to relax
 And face the facts of modern woman.
 And you're an old-fashioned man;
 She understands the things you're doin'.
 She's a modern woman.

Repeat ad lib. and fade

BABY GRAND

Words and Music by
BILLY JOEL

Slow Stride



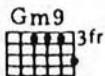
3

mf

b *o*.

a *o*.

b *o*.



Gm9
3fr



Bb/C

Verse:

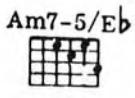


1. Late at night,

when it's dark and cold,—



E+



D7



C/E



D/F#



D7

I reach out —

for some - one to hold. —

Gm9 3

D/F# 0

When I'm blue, when I'm lone - ly,

Gm9/F 3

E7-5

E7/G# 0 0 0 0

Aml1

D7 0

She comes through; she's the on - ly one who can. My ba - by

1. Gm9 3

C7 0

C7/Bb 0

A7+ 0 0

A7 0 0 0

D7-9 0

D7 0

Gm7

C7 0

grand — is all I need.

2. Gm9 3

C7 0

F 0

D7-9 0

Gm7

F/C 0

grand's — been good to me.

3. Gm9 C7 F Bb7 F Em7 A7-9

grand's — gon - na stand by me. They

Bridge: Dm Dm(♯7) Dm7 Em7 A7 A7(♯9)

say no one's gon - na play — this on the ra - di - o; —

Dm(♯7) Dm7 Cm7 F7

they said mel - an - chol - y blues were dead and gone.

Bbmaj7 Bm7-5 E7(♯9)

But — on - ly songs like these, — played — in mi - nor — keys,

Am7

keep — those mem-o - ries hold - ing

Ab7+11

on. —

Gm7

C7

8va bassa -----

F

I've come far

E+

from the life I strayed in;

mf

Am7-5/E♭

I've got scars

D7

from those dives I played in.

C/E

D/F♯

D

Gm9

Now I'm home,

D7/F♯

and I'm wea - ry —



E7(#9)/G#



in my bones;

cresc.

ev - ery drea - ry one - night

f

stand,

my ba - by

grand

came home with



me.

Ev - er since this gig be -



gan, tempo rubato

My ba - by

grand's

been good to

me.
a tempo

Gm9 3

G_b7(¹³_{#11})

rubato

Fmaj9(¹³_{#11})

8va - - - - -

Verse 2:

In my time, I've wandered everywhere
Around this world; she would always be there,
Any day, any hour;
All it takes is the power in my hands.
This baby grand's been good to me.

Verse 3:

I've had friends, but they slipped away.
I've had fame, but it doesn't stay.
I've made fortunes, spent them fast enough.
As for women, they don't last with just one man;
But Baby Grand will stand by me.

(To Bridge:)

CODE OF SILENCE

Words by
BILLY JOEL and
CYNDI LAUPER

Music by
BILLY JOEL

Slowly ($\text{♩} = 92$)

Chords: Am, G/B, C, C/Bb, F(2)/A, G, Cm, Abmaj7, Bb.

Performance Instructions: *mf-f*, *sfp*, *sfz*.

Verse:

1. Ev - ery - bod-y's got a mil - lion ques - tions; ev - ery

mf

bod-y wants to know the score. — What you went through, — it's some-thing you — should be



Cm

o - ver now. —

Ev - ery- bod - y wants to hear the se - crets that you



ne- ver told a soul be-fore; — and it's not that strange, — be - cause it would-n't change — what hap-pened



an - y - how. —

But you

swore to your-self a long — time a - go — there were

f



some things that peo-ple never needed to know; this is

one that you keep, — that you bur- y so deep — no - one can

F G Am

tear it out. — And you can't talk a - bout _ it — 'cause you're

F G Am

fol - low-ing a code of si - lence. You're nev-er gon-na lose the ang - er, you just

F G/B C C/E

deal with it in a dif - ferent way. And you can't talk a - bout _ it; and

mf

F G/G/B C

is - n't it a kind _ of mad - ness to be liv - ing by a code of si - lence when you've

F F(2)/A

To Coda 1.

real - ly got a - lot to say.

2. You

Bridge: Eb F/Eb Bb/D

I know you well e-nough— to tell you've got your rea - sons;

Eb F/Eb Bb/D

that's not the kind of code—you're in-clined to break.

Eb F/Eb Gm7

Some things un-known are best — left a-lone for - ev - er, — and if a vow.

A♭maj7

 — is what — it takes, — have - n't you paid — for your — mis-takes? —

F(2)

Cm
A♭/C
B♭/C
mf

G/C
Cm
A♭maj7
 3. Af-ter the mo-ment pass - es and the im-pulse dis - ap-pears, — you can

B♭
Gm7
D.S. al Coda
 still hold back — 'cause you don't crack — ver-y eas - i - ly. — It's a

The musical score consists of two systems of music. The top system, labeled 'Coda', starts with a treble clef piano part and a bass clef guitar part. It includes chord diagrams for Am, G/B, C, Am, Bb(2), and G. The bottom system, labeled 'Verse 2:', starts with a treble clef piano part and a bass clef guitar part. It includes chord diagrams for Am, G/B, C, C/Bb, and F(2)/A. The score concludes with a dynamic instruction 'sfz' and a repeat sign with 'Repeat ad lib. and fade' written above it.

Verse 2:

You don't want to lose a friendship;
 There's nothing that you have to hide,
 And a little dirt couldn't hurt no one anyway.
 And you still have a rage inside you
 That you carry with a certain pride
 In the only part of a broken heart that you could ever save.
 But you've been through it once, you know how it ends;
 You don't see the point of going through it again,
 And this ain't the place, and this ain't the time,
 And neither's any other day.
 So you...

(To Chorus:)

Verse 3:

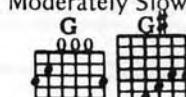
After the moment passes
 And the impulse disappears,
 You can still hold back because you don't crack very easily.
 It's a time-honored resolution
 Because the danger is always near;
 It's with you now, but that ain't how it was supposed to be.
 And it's hard to believe after all these years
 That it still gives you pain and it still brings tears,
 And you feel like a fool, because in spite of your rules,
 You've got a memory.
 But you...

(To Chorus:)

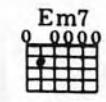
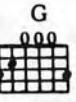
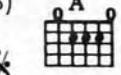
GETTING CLOSER

Words and Music by
BILLY JOEL

Moderately Slow Rock ($\text{♩} = 88$)



Verse:



1. I went search - ing for the truth, but in my in - no-cence - I found all the

con men and - their ac - ro-bats - who stomped me in - the ground. If I count up their per-cent - ag - es, - I

know they're get-ting rich, but they have-n't tak - en ev - ery-thing: those pay - backs are a bitch. - Though I've

lost quite - a lot, I - am still in - con - trol. They - can keep what - they've got but - they

A Chorus: D7/F# G A D

can't have — my soul. (1.) And if I don't have this all worked out, still I'm

D7/F# G A D D7/F# G

get - ting clos - er,— get - ting clos - er.— I still have far to

A Bm D7/F# G To Coda 1. A D

go, — no doubt, but I'm get - ting clos - er,— get - ting close. 2. What was

2.

A D G F Dm G

get - ting close.

Coda

get-ting close.

3

Repeat ad lib.
and fade

Verse 2:

What was ripped off by professionals is not all that it seems;
 While I must live up to contracts, I did not give up my dreams.
 If I see it as experience, it hasn't gone to waste.
 Lately, all the missing pieces have been falling into place.
 And if I could go back and start over somehow,
 I would not change that much knowing what I know now.

Chorus 2:

Though there have been sins I will regret,
 Still I'm getting closer, getting closer.
 I don't have all the answers yet,
 But I'm getting closer, getting close.

Verse 3:

I'm a mark for every shyster from Topanga to Berlin;
 And I should have learned to kick them out as soon as they crawled in.
 So, to every bank in Switzerland that stores my stolen youth,
 I'm alright because, despite the laws, you cannot hide the truth.
 And although you will say I am still too naive,
 I have not lost faith in the things I believe.

(To Chorus 1:)

TEMPTATION

Words and Music by
BILLY JOEL

Slowly $\text{♩} = 92$

G/C **C** **G/C** **C** **E/G#** **E+**

E/G# **E+/G#** **G/C** **C** **G/C** **C** **E/G#** **E+/G#**

E/G# **E+/G#** **G#dim** **F** **E7** **Am7**

Dm **F/A** **Gsus** **G** **G/F** **F**

1. It's time for me to be on my way,
I don't get much sleep, and I've got
2. I look so tired 'cause I

busi - ness to con-duct and I've got
too man - y com-mit-ments that are

pla - ces to go. —
too hard to keep. —

But I can't help look - ing at her
And I try to be ra - tion - al and I

sleep - ing in - stead. — An - o - ther morning I'll have trou - ble climb - ing out of bed, — be - cause:
 try to be wise, — but it all gets blown to piec - es when I look in her eyes — be - cause:

 1. She's such a temp - ta - tion, it's driv - ing me
 2. She's such a temp - ta - tion, and no - thing can

 cra - save zy, and it's my fas - ci - na - tion that's if
 save me. But I might find sal - va - tion if

 mak - ing me act this I know what all of my friends
 I can tear my self way. a - way, ('cause) I know what all of my friends

G/D F C/G G

say: say: They're afraid that I'm losing my touch. } She's such a temp -

There's a dan - ger in want - ing too much. }

G/C C G/C C E/G# E+/G#

ta - tion. *mf*

1. E/G# E+/G# E/G# 2. E/G# E+/G# G/C C

f

G/C C E/G# E+/G# E/G# E+/G# E/G#

F E7 Am7 Dm7

3. I should be leav - ing,—but I can't cut it loose.— I have my rea - sons for re - sist - ance, but I

F/A Gsus G G/F F E7 Am7

 have no ex - cuse. — And I lose my com-po - sure; I could use some re - straint. — I ne - ver
sfsz *sfsz*

Dm F/A G C Dm C/E

 claimed to be a he - ro, and I ne - ver said I was a saint. She's such a temp -
cresc. *f* *3*

8va -
 F G F/G C Dm C/E F G F/G

 ta - tion, and it's driv - ing me cra - zy,
3

8va -
 C Dm C/E F G Am D

 and it's my fasc - i - na - tion that's mak - ing me act this way.
3 *mf*

8va -



— And I can just hear all my friends say: "Bet - ter

C/G

G

G/C

C

watch out, you're los - ing your touch." She's such a temp - ta - tion.

p

sfs

G/C

C

E/G#

E+/G#

E/G#

E+/G#

f Yes she is. She's such a temp -

G/C

C

G/C

C

E/G#

E+/G#

ta - tion. Yes she is, oh, yes she is.

E/G#

E+/G#

G/F

F

G(add4)

F/G

C

She's such a temp - ta - tion.

sfs

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