

A0011

BILLY JOEL TURNSTILES





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SAY GOODBYE TO HOLLYWOOD

Words and Music by
BILLY JOEL

Bobby's drivin' through the city tonight
Through the lights in a hot new rent-a-car
He joins the lovers in his heavy machine,
It's a scene down on Sunset Boulevard.
Say goodbye to Hollywood,
Say goodbye to my baby
Say goodbye to Hollywood,
Say goodbye to my baby
Johnny's takin' care of things for a while
And his style is so right for troubadours.
They got him sitting with his back to the door
Now he won't be my fast gun anymore.
Say goodbye to Hollywood
Say goodbye to my baby
Say goodbye to Hollywood
Say goodbye to my baby
Movin' on is a chance that you take
Any time you try to stay together,
Whoa
Say a word out of line
And you find that the friends you had
Are gone forever
So many faces in and out of my life
Some will last
Some will just be now and then.
Life is a series of hellos and goodbyes
I'm afraid it's time for goodbye again.
Say goodbye to Hollywood,
Say goodbye to my baby
Say goodbye to Hollywood
Say goodbye to my baby
Movin' on is a chance that you take
Any time you try to stay together,
Whoa
Say a word out of line
And you find that the friends you had
Are gone forever
So many faces in and out of my life
Some will last
Some will just be now and then.
Life is a series of hellos and goodbyes
I'm afraid it's time for goodbye again.
Say goodbye to Hollywood,
Say goodbye to my baby

SAY GOODBYE TO HOLLYWOOD

Fast Rock 'n' roll

Words and Music by
BILLY JOEL

6 Instrumental

x

1. Bob -by's driv - in' through the cit - y to - night_ through the lights
 2. John -ny's tak - in' care of things for a while_ and his style
 3. So ma - y fac - es in and out of my life_ some will last
 4. *Instrumental*

F



— in a hot_ new rent - a - car.
 — is so right_ for trou - ba - dours.
 — some will just_ be now and then.

C

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

F

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

Chorus

Dm7

G9 sus

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

Am

by; say good - bye to Hol -

F

G9 sus



ly - wood, say good - bye my ba -

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

C

by.

Cmaj7

Bridge

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

B

Em

— you try — to stay — to - geth - er,

G

Sheet music for a vocal and piano piece. The vocal part includes lyrics like 'ly - wood,' 'say good - bye my ba -', 'D. C. for 6th (Instrumental) verse and fade', 'by.', 'Mov - in' on — is a chance that you take an - y time', 'you try — to stay — to - geth - er,' and chords for G9 sus, C, Cmaj7, B, Em, and G. The piano part provides harmonic support throughout the piece.



whoa



Cmaj7

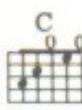


B



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

Em



— you had are — gone —

for - ev - er

Dm



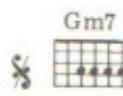
G D. S. for 3rd verse & 4th
(Instrumental) then D. S. for 5th verse

for - ev - - er.



SUMMER, HIGHLAND FALLS

Moderate

Words and Music by
BILLY JOEL

1.

B_b add2

2.

B_b add2

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

Gm7

B_badd2

F

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

Fmaj7

A bass

Gm7

B_badd2

and I be -
for all our -

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

Gm7

B_badd2

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



same.



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



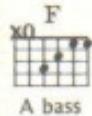
lover's eyes
man - i - ty
en - er-gies

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



A bass

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

Gm7



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

1.2.
BbD. C.
(take second
ending at intro)

3.



It's eith - er



D. S.

and repeat intro til fade

sad - ness or

eu-pho - ri - a

SUMMER, HIGHLAND FALLS

Words and Music by
BILLY JOEL

They say that these are not the best of times,
But they're the only times I've ever known
And I believe there is a time for meditation
In cathedrals of our own
Now I have seen that sad surrender in my lover's eyes
And I can only stand apart and sympathize
For we are always what our situations hand us
It's either sadness or euphoria
So we'll argue and we'll compromise,
And realize that nothing's ever changed
For all our mutual experience
Our separate conclusions are the same.
Now we are forced to recognize our inhumanity
Our reason coexists with our insanity
And though we choose between reality and madness
It's either sadness or euphoria
How thoughtlessly we dissipate our energies
Perhaps we don't fulfill each others' fantasies
And as we stand upon the ledges of our lives,
With our respective similarities
It's either sadness or euphoria

ALL YOU WANNA DO IS DANCE

Words and Music by
BILLY JOEL

Oh, baby
You don't get turned on by the radio
Oh, baby
You got nothin' to play on your stereo
Why don't the Beatles get back together?
Why don't nobody sing of romance?
Oh, baby
All you wanna do is dance
Oh, baby
I think you are lost in the seventies
Oh, baby
The music she ain't what she used to be
You don't understand what they're saying
Givin' it ev'ry chance
Oh, baby
All you wanna do is dance
Well you wish you were back in the good old days
When tomatoes were cheaper
And you never heard the words
Of your favorite songs
Through a three inch speaker
And you never messed around
With dangerous drugs
You were all getting sick on beer
And you didn't get any unless
You went steady and made out for a year
You can hide away honey
In your rock 'n' roll dreams
An' you can stand by your blue suede shoes
But the party is over and I'm getting
Tired of waiting for you.
Oh baby
Where are the oldies they used to play
Oh baby
You want to crawl back into yesterday
You don't want to deal with the future,
You don't want to make any plans
Oh baby,
All you wanna do is dance
Oh baby
All you wanna do is dance

ALL YOU WANNA DO IS DANCE

Medium Reggae beat

Words and Music by
BILLY JOEL

Sheet music for piano and bass in G major, 4/4 time. The piano part consists of eighth-note chords, and the bass part consists of eighth-note patterns.

Sheet music for piano and bass in G major, 4/4 time. The piano part features a melodic line with eighth-note pairs, and the bass part provides harmonic support.

(1) Oh, ba - by____ You don't get turned on ____ by the ra -
 (2) by____ I think you are lost ____ in the sev -
 (3) by____ where are the old - ies they used

Sheet music for piano and bass in G major, 4/4 time. The piano part continues the melodic line from the previous section, and the bass part provides harmonic support.

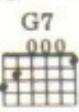


Sheet music for piano and bass in G major, 4/4 time. The piano part features a melodic line with eighth-note pairs, and the bass part provides harmonic support. The lyrics "di-o en-ties to play" are written below the piano staff, and the chorus "oh, ba - by____ you got the you" is repeated.

Sheet music for piano and bass in G major, 4/4 time. The piano part continues the melodic line from the previous section, and the bass part provides harmonic support.

P

3 3



not - in' to play on your ster - e - o
 mu - sic she ain't what she used to be
 want to crawl back in - to yes - ter-day

"Why don't
 you
 you

G7 000

C

the Beat - les get back to - geth - er?
 don't un - der - stand what they're say - ing
 don't want to deal with the fu - ture,

why don't
 you

E7 000

Am

P

no - bod - y sing of ro - mance?
 giv - in' it ev - 'ry chance
 don't want to make an - y plans

Oh, ba -

G 000

P

G 000

by, all you wan - na do is dance




1.2.

2. Oh, ba -

Well, you wish you were back — in the

D

good old days — when to - ma-toes were cheap- er — and you

G

nev-er heard the words of your fav-or-ite songs — through — a three-inch speak- er —

D

G

And you nev-er messed a-round with dan - ger-ous drugs you were

G7

The sheet music consists of six staves of musical notation. The top two staves are for the vocal part, with lyrics provided for each. The bottom four staves are for the piano, showing bass and harmonic progression. Chord symbols (D, G, G7) are placed above specific measures to indicate harmonic changes. The vocal part starts with a melodic line, followed by a second line with lyrics, and then a third line with lyrics. The piano part provides harmonic support throughout the piece.

C

G
000

all get - ting sick on _ beer _ and you did - n't get an - y un -

P

G
000

less you went stead - y and made out for a year — 3

p

G
000

G7
000

You can hide a - way hon - ey in your

This page contains four staves of musical notation. The top staff uses a treble clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef. Chords are indicated by small diagrams above the staves: 'C' at the beginning, 'G' with '000' below it, 'P' (for piano) in the middle section, 'G' with '000' below it, 'G' with '000' below it, 'G7' with '000' below it, and another 'G' with '000' below it at the end. Various performance markings are present, such as '3' over groups of notes and 'P' (piano) below a staff. The lyrics describe a person's behavior and actions, including getting sick from beer, becoming less steady, and hiding honey.

C

rock 'n' roll dreams— an' you can stand by your blue suede— shoes—

G

But the par - ty is o - ver and I'm — get - ting tir - ed of wait -

D. S. al Coda

ing for you.— 3. Oh, ba -

Coda

Oh, ba -

G

D. S. for instrumental verse and fade

by all— you wan - na do is dance—

P

G

NEW YORK STATE OF MIND

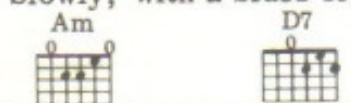
Words and Music by
BILLY JOEL

Some folks like to get away
Take a holiday from the neighborhood
Hop a flight to Miami Beach or to Hollywood
But I'm takin' a Greyhound
On the Hudson River Line
I'm in a New York state of mind.
I've seen all the movie stars
In their fancy cars and their limousines
Been high in the Rockies
Under the evergreens.
But I know what I'm needin'
And I don't want to waste more time
I'm in a New York state of mind.
It was so easy livin' day by day,
Out of touch with the rhythm and blues
And now I need a little give and take
The New York Times, the Daily News
Comes down to reality, and it's fine with me
'Cause I've let it slide
Don't care if it's Chinatown or on Riverside
I don't have any reasons
I've left them all behind
I'm in a New York state of mind.
It was so easy livin' day by day
Out of touch with the rhythm and blues
And now I need a little give and take
The New York Times, the Daily News
Comes down to reality, and it's fine with me
'Cause I've let it slide
Don't care if it's Chinatown or on Riverside
I don't have any reasons
I've left them all behind
I'm in a New York state of mind.
I don't have any reasons
I've left them all behind
I'm in a New York state of mind.

NEW YORK STATE OF MIND

Words and Music by
BILLY JOEL

Slowly, with a blues feel



Am



G

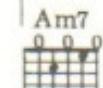


G9sus



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

E7(#9)



Gm7

C7

F

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

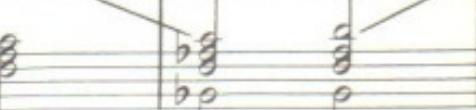


Dm7

Bb9

am - i beach
 Rock - ies
 Chi - na - town

or to Hol - ly - wood
 un-der the ev - er - greens.
 or on Riv - er - side



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

D7 Fmaj9 G9sus

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

Am7 D7 1. Am7 G G9sus D. S. S. Sal Coda after verse 5

mind.

2. Am7 G E7(#9) Am7

It was so

A handwritten musical score on four staves. The top staff is for piano/vocal, the bottom staff is for bass, and the two middle staves are for guitar. Chords are indicated by boxes above the staves, with fingerings like 0, 0, 0 or 0, 0, 0. The lyrics are written below the notes.

ea - sy — liv - in' day by day, —

Gmaj7
D7

out of touch with the rhy - thm and blues

Gm7 C9 Fmaj7

And now I need a lit - tle

Bm7 E7

give and take — the New York Times

Amaj7 A7

Chord boxes (from top to bottom):

- D7 (0 0 0)
- Gmaj7 (0 0 0)
- Gm7 (0 0 0)
- C9 (0 0 0)
- Fmaj7 (0 0 0)
- Bm7 (0 0 0)
- E7 (0 0 0)
- Amaj7 (0 0 0)
- A7 (0 0 0)




 the Dai - ly News —————





D. S. for verse 3 & 5





 mind —————













JAMES

Words and Music by
BILLY JOEL

James

We were always friends from our childhood days
And we made our plans
And we had to go our sep'rate ways
I went on the road
You pursued an education.

James

Do you like your life
Can you find release,
And will you ever change
Will you ever write your masterpiece?
Are you still in school
Living up to expectations?

James

You were so relied upon
Ev'rybody knows how hard you tried
Hey

Oh, look at what a job you've done
Carrying the weight of fam'ly pride

James

You've been well behaved, you've been working hard
But will you always stay
Someone else's dream of who you are?
Do what's good for you,
Or you're not good for anybody

James

I went on the road
You pursued an education.

James

How you gonna know for sure,
Ev'rything was so well organized
Hey,

Oh, now ev'rything is so secure,
And ev'rybody else is satisfied

James

Do you like your life
Can you find release
And will you ever change
When will you write your masterpiece?
Do what's good for you,
Or you're not good for anybody

James

JAMES

Words and Music by
BILLY JOEL

Slowly, in 2

Slowly, in 2

Dm7 Gm7 C

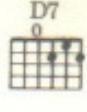
F C E bass Dm7 Gm

C F A7 Dm7

Gm7 C F A7

Dm7 Gm7

(1.2.3.5.) James 4. (Instrumental) 1. We were al - ways friends
2.5. Do you like your life;
3. You've been well be - haved,

C F Cm
  
 

from our child - hood days _____
can you find re - lease, _____
you've been work - ing hard _____

Gm7 C F
  

And we made our plans _____
And will you ev - er change, _____
But will you al - ways stay _____

(5) and we had to go _____
Will you ev - er write _____
Some - one else - 's dream _____
When will you write _____

Dm7 G F C F9
    
C bass

our sep - 'rate ways _____
your mas - ter - piece? _____
of who you are? _____
your mas - ter - piece _____

(1. 4.) I went on _____ the road _____
Are you still _____ in school _____
(3. 5.) Do what's good _____ for you, _____



you pur - sued — an ed — u - ca - tion.
 liv - ing up — to ex - pec - ta - tions?
 or you're not good — for an - y - bod - y

mf

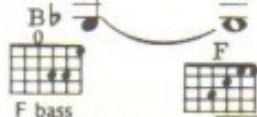
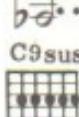
Dm Bbmaj7 Am7

(2.) James

(4.) James



You were so re - lied — up - on
 How you gon - na know — for sure,



F bass

Ev - 'ry - bod - y knows how hard you tried —
 Ev - 'ry - thing was so well or - gan - ized —

A Dm B_bmaj7

Hey,
Hey,

A_m7 A_b G_m7

— Oh, look at what a job — you've done —
Oh, now ev -'ry -thing is so se - cure, — and

C_{9sus} C Asus A D. S.

then D. S. al Coda (take repeat)

car - ry - ing the weight of fam - 'ly pride —
ev -'ry - bod - y else is sat - is-fied —

Coda

Dm G_m7 C

James

A page of musical notation for piano and guitar, featuring six staves of music with chords and bass lines.

The notation includes the following chords and bass lines:

- Top staff: F, C, Dm7, Gm7
- Second staff: E bass, C7, F, A7, Dm7
- Third staff: Gm7, C, F
- Fourth staff: Dm7, Gm7, C
- Fifth staff: F, A7, Dm7
- Sixth staff: Gm7, F bass, C bass, B♭ bass, F

The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes. Chords are indicated by chord boxes above the staves, and bass lines are shown below the staves. The music is divided into measures by vertical bar lines.

PRELUDE

by
BILLY JOEL

Fast

The sheet music consists of six staves of musical notation. The top staff is for the right hand (Guitar) and the bottom staff is for the left hand (Piano). The first two staves begin with a forte dynamic (f) and a 'L.H.' instruction. Chords shown include Cmaj7, F, C, and Bb9. The third staff begins with a Cm7 chord. The fourth staff begins with Ebmaj7 and F chords. The fifth staff begins with Gm and C chords. The sixth staff begins with F9 and Bb chords. A instruction 'Repeat 4 times at D.C. repeat twice' is placed between the third and fourth staves.

Gadd2

Fadd2

L. H.

Let ring

G add2

L. H.

Let ring

C

Fmaj7

Em7

Let ring

Piano sheet music for the first section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords shown are Gadd2, Fadd2, G add2, C, Fmaj7, and Em7. Various performance instructions like "L. H." and "Let ring" are included.

C

Piano sheet music for the second section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. A single C chord is shown above both staves.

G

C

Piano sheet music for the third section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords shown are G and C.

1.

2.

G
000

C
000

B bass

G
000

P
000

G
000

C
000

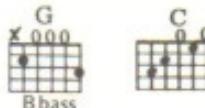
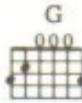
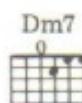
G
000

G7
000

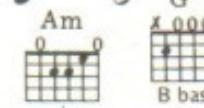
D. C. al Coda

Coda
N.C.

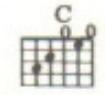
This image shows a page of musical notation for piano and guitar. The top section contains two measures of music, labeled '1.' and '2.', with corresponding guitar chord diagrams above the staff. The piano part consists of two staves: treble and bass. The guitar part is indicated by small diagrams of a six-string guitar with specific strings highlighted. Measures 1 and 2 continue into a third measure, which begins with a piano bass line and a guitar chord. The music then leads into a section labeled 'D. C. al Coda' (Da Capo alla Coda), followed by a section labeled 'Coda N.C.' (Non Continuare). The piano part ends with a series of eighth-note chords, while the guitar part continues with a bass line.



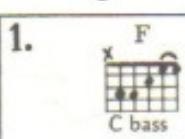
B bass



B bass



C



For 2nd Coda ♫ ♫

(after "Angry young man")

repeat 3 times and D. C. al Coda ♫



Go directly into "Angry young man"

(There's a)

ANGRY YOUNG MAN

Words and Music by
BILLY JOEL

Fast



1, 4 There's a place in the world for the an - gry young man, with his
(2) mo - ment or two to the an - gry young man, with his
(3) al - ways a place for the an - gry young man, with his



Am7

work - ing class ties and his rad - i - cal plans he re -
foot in his mouth and his heart in his hand he's been
fist in the air and his head in the sand and he's

fus - es to bend he re - fus - es to crawl, And he's
stabbed in the back he's been mis - un - der-stood, It's a
nev - er been a - ble to learn from mis-stakes, So he

©1976, 1978 by Blackwood Music Inc., 1350 Avenue of the Americas, New York, N.Y. 10019

Am7

G

D bass

D

al -ways at home ____ with his back ____ to the wall ____ And he's
 com-fort to know____ his in - ten - - tions are good ____ And he
 can't un - der-stand ____ why his heart ____ al -ways breaks.. And his

F

G7

B bass

C

A bass

proud of his scars____ and the bat - - tiles he's lost____ and he
 sits in a room____ with a lock____ on the door____ With his
 hon - or is pure____ and his cour - - age is well____ And he's

G

A

B bass

C bass

D

strug - gles and bleeds____ as he hangs ____ on his cross ____ And he
 maps and his med - - als laid out ____ on the floor ____ And he
 fair and he's true____ and he's bor - - ing as hell ____ And he'll

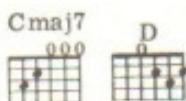
G

D

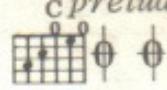
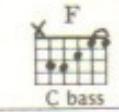
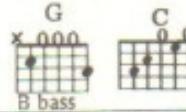
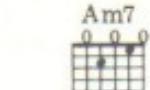
likes to be known ____ as the an - - gry young
 likes to be known ____ as the an - - gry young
 go to the grave ____ as an an - - gry young old

1.

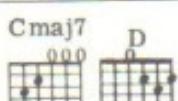
Go to 1st
page of
c prelude



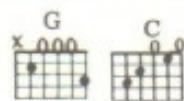
D



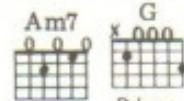
man.
man.
man.



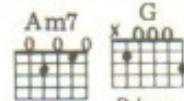
D



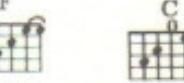
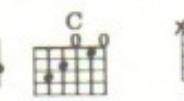
C



G



C



2. Give a

2.



(2) I be-lieve I've passed the age of
 (3) (Instrumental)



con - scious-ness_ and right - eous rage. I found that just sur - viv -






 ing was a no - ble fight — I once be-lieved in —





 caus-es, too — I had my point - less point of view — and






 life went on — no mat - ter who — was wrong — or right —







D. C. for 3rd verse
then D. C. al 2nd Coda (in Prelude)

oh — and there's

ANGRY YOUNG MAN

Words and Music by
BILLY JOEL

There's a place in the world for the angry young man,
 With his working class ties and his radical plans
 He refuses to bend, he refuses to crawl,
 And he's always at home with his back to the wall
 And he's proud of his scars and the battles he's lost
 And he struggles and bleeds as he hangs on his cross
 And he likes to be known as the angry young man
 Give a moment or two to the angry young man,
 With his foot in his mouth and his heart in his hand
 He's been stabbed in the back
 He's been misunderstood,
 It's a comfort to know his intentions are good
 And he sits in a room with a lock on the door
 With his maps and his medals laid out on the floor
 And he likes to be known as the angry young man.
 I believe I've passed the age of consciousness and righteous rage.
 I found that just surviving was a noble fight
 I once believed in causes, too
 I had my pointless point of view
 And life went on no matter who was wrong or right
 Oh, there's always a place for the angry young man,
 With his fist in the air and his head in the sand
 And he's never been able to learn from mistakes
 So he can't understand why his heart always breaks.
 And his honor is pure and his courage is well
 And he's fair and he's true and he's boring as hell
 And he'll go to the grave as an angry old man

I ' V E L O V E D T H E S E D A Y S

Words and Music by
BILLY JOEL

Now we take our time, so nonchalant
And spend our nights so bon vivant.
We dress our days in silken robes
The money comes
The money goes
We know it's all a passing phase
We light our lamps for atmosphere
And hang our hopes on chandeliers
We're going wrong, we're gaining weight
We're sleeping long and far too late
And so it's time to change our ways
But I've loved these days.
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.
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 nowhere
We'll have to change our jaded ways
But I've loved these days.
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.

I'VE LOVED THESE DAYS

Words and Music by
BILLY JOEL

Slowly, Majestically

The musical score consists of four staves. The top two staves are for piano (treble and bass clef) in 4/4 time, with dynamics *mf* and *mp*. The third staff is for guitar chords (C, D, G) and bass (C bass, B bass). The fourth staff is for bass in 2/4 time, with dynamics *p* and *mp*. The lyrics are written below the vocal line.

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)

so bon vi - vant. — We dress our days —
 on chan - de - liers — We're go - ing wrong. —



 in sil - ken robes _____ The mon - ey comes _____
 we're gain - ing weight _____ We're sleep - ing long _____

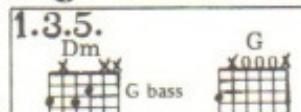
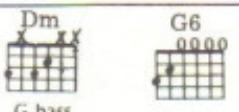


 the mon - ey goes _____ we know it's all _____
 and far too late _____ and so it's time _____

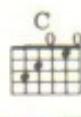
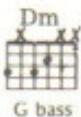


 a pass - ing phase _____

to change our ways _____

1.3.5.  **2.6.** 
 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.

8va---

rit.

The musical score consists of three staves. The top staff is for the piano, featuring four measures of chords: Dm, G6, Dm, and C. The middle staff is for the voice, with lyrics: "— But I've loved these days". The bottom staff is for the bassoon, providing harmonic support. A section labeled "Coda" follows, consisting of two measures of eighth-note chords. Below this is a section marked "rit.", followed by a final section marked "rit." and "8va---" (octave up) above the piano staff.

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.

M I A M I 2 0 1 7

(Seen the lights go out on Broadway)

Words and Music by
BILLY JOEL

Seen the lights go out on Broadway
I saw the Empire State laid low
And life went on beyond the Palisades
They all bought Cadillacs,
And left there long ago.
They held a concert out in Brooklyn
To watch the island bridges blow
They turned our power down,
And drove us underground
But we went right on with the show
I've seen the lights go out on Broadway
I saw the ruins at my feet.
You know we almost didn't notice it.
We'd seen it all the time on Forty-second Street.
They burned the churches up in Harlem
Like in that Spanish civil war
The flames were ev'rywhere
But no one really cared
It always burned up there before
I've seen the lights go out on Broadway
I watched the mighty skyline fall
The boats were waiting at the battery
The union went on strike
They never sailed at all
They sent a carrier out from Norfolk
And picked the Yankees up for free
They said that Queens could stay
And blew the Bronx away,
And sank Manhattan out at sea
You know those lights were bright on Broadway
That was so many years ago
Before we all lived here in Florida.
Before the Mafia took over Mexico.
There are not many who remember
They say a handful still survive
To tell the world about
The way the lights went out
And keep the memory alive

M I A M I 2 0 1 7

Moderate, 2 feel (Seen the lights go out on Broadway)



8va-



Words and Music by
BILLY JOEL

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

I saw that was so the Em-pire— State laid many years a —
(2nd time)

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

i-sades they all bought Cad - il - lacs,
 Flor - i - da. Be -fore the Maf - i - a

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

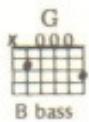
  

R. H.

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 sur-vive
 They turned our pow-to tell the world
 er down, a-bout and drove us un-der-ground
 the way the lights went out

To Coda

The musical score consists of four staves. The top two staves are for voice and piano, with lyrics written below the notes. The bottom two staves are for piano. Chords are indicated above the staves, and dynamic markings like 'P' (piano), 'mf' (mezzo-forte), and 'G' (G major) are used. Bass clefs are present on the bottom staves. The score includes a section labeled '(2nd time only)' and a 'To Coda' section at the end.



But we went right on with the show —

Piano (Bass and Treble staves) and Guitar (Chords A, D, and A bass).

Piano (Bass and Treble staves) and Guitar (Chords A and A bass).

Piano (Bass and Treble staves) and Guitar (Chords A and A bass).

Piano (Bass and Treble staves) and Guitar (Chords A, D, and D bass).

2. I've seen the lights — go out on Broad —
3. I've seen the lights — go out on Broad —

Piano (Bass and Treble staves) and Guitar (Chords A, D, and D bass).

P



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

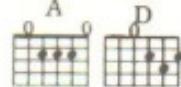
A



We'd seen it all the time
the un - ion went on strike

on For - ty
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', 'the un - ion went on strike', 'on For - ty', and 'they never'. The piano/guitar part includes chords for P (G major), Bm (B minor), G, A, F#m7 (F# minor 7), and Bm7 (B minor 7). The music is in common time, with various note values and rests indicated by the musical notation.

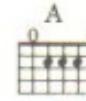


sec -ond street.—
sailed at all —

They burned the church -
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

D
A bass

G
B bass

A
C#bass

G
B bass

P

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

0 A
A bass

1.

A

2.

A

P

A

D
A bass

A

D

A bass

A



D. S. al Coda ♪

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

Coda

A G
C# bass B bass

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

D C G
8va-

Bb P C
8 8 8

G Bb
8 8

Repeat and fade

G Bb
8 8