



AUTHENTIC
TRANSCRIPTIONS

THE **BILLY JOEL** KEYBOARD BOOK

14 HITS INCLUDING:

AND SO IT GOES

ALLENTOWN

NEW YORK STATE OF MIND

SHE'S ALWAYS A WOMAN





AUTHENTIC
TRANSCRIPTIONS
Transcribed by
BOB LESO

THE BILLY JOEL KEYBOARD BOOK

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ABOUT THIS BOOK

WHEN PLAYING THROUGH THE TRANSCRIPTIONS IN THIS BOOK, IT IS IMPORTANT TO CONSIDER THE FOLLOWING:

1. THE PRIMARY KEYBOARD PART ALWAYS APPEARS DIRECTLY BELOW THE VOCAL LINE.
2. ANY SECONDARY KEYBOARD PARTS APPEAR BELOW THE PRIMARY KEYBOARD PART. THE INSTRUMENT SOUND IS ALWAYS INDICATED IN THE MEASURE IN WHICH THE PART IS FIRST PLAYED. (SOUND CHANGES ARE ALSO INDICATED WHERE APPROPRIATE.)
3. INSTRUMENTAL PARTS, SUCH AS STRING AND HORN LINES, ARE ALSO INCLUDED THROUGHOUT. IT IS IMPORTANT TO NOTE THAT THESE PARTS ARE ARRANGED SO THAT THEY MAY BE PLAYED AS SECONDARY KEYBOARD PARTS. THE PITCHES ARE ACCURATE, HOWEVER, THE VOICINGS OF THE CHORDS MAY BE MODIFIED SO THAT THEY ARE MORE INDICATIVE OF A KEYBOARD APPROACH.
4. IF THERE IS NO KEYBOARD PART ON THE RECORDING (FOR AN EXTENDED TIME), OTHER INSTRUMENTAL PARTS ARE OFTEN ARRANGED TO BE PLAYED BY THE PRIMARY KEYBOARD, AND ARE INDICATED AS CUE NOTES. THESE ARE OPTIONAL AND ARE INTENDED TO BE PLAYED ONLY IF THE ACTUAL INSTRUMENTS (SUCH AS GUITAR) ARE NOT AVAILABLE.
5. FILL BOXES ARE SOMETIMES INCLUDED WHEN A PARTICULAR FILL, OR FIGURE, IS PLAYED ON THE REPEAT OR D.S. ONLY. A TYPICAL INDICATION WOULD BE 2ND TIME-PLAY FILL 2.

THE TRANSCRIPTIONS IN THIS BOOK ARE USABLE IN A VARIETY OF SITUATIONS: WITH A BAND; WITH A SEQUENCER; WITH A TAPE RECORDER; OR SOLO PLAYING. WHATEVER YOUR PURPOSE IS, YOU CAN NOW PLAY YOUR FAVORITE SONGS JUST AS THE ARTISTS RECORDED THEM.

Allentown

Words and Music by Billy Joel

Intro

Moderately (not too fast) ♩ - 112

Piano

The musical score shows two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and common time. It includes chords C(add9), Em7, D, G(add9)/B, C(add9), and Em7, D, G(add9)/B. The bottom staff is for the voice, also in common time, with lyrics "Uh, ch, uh, ha." and "Well, we're". The piano part consists of eighth-note chords and sustained notes.

Verse A

The musical score shows two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and common time. It includes chords Em7, G/A, D, Am7, and D9sus. The lyrics "liv-ing here in Al-len - town" and "wait-ing here in Al-len - town" are written below the staff, followed by "2nd time - sim.". The bottom staff is for the voice, also in common time, with lyrics "and they're clos-ing all the fac-tor-ies down." and "for the Penn-syl-va-nia we nev-er found.". The piano part consists of eighth-note chords and sustained notes.

The musical score shows two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and common time. It includes chords G, Em7, A, Bm, and F#m/A. The lyrics "Out in Beth-le-hem they're kill-ing time" and "for the pro-mis-es our teach-ers gave" are written below the staff. The bottom staff is for the voice, also in common time, with lyrics "fill-ing out forms," and "if we worked hard,". The piano part consists of eighth-note chords and sustained notes.

Svb.

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Em/G D/F# Asus A

Verse A
 Em7 G/A D

Am7 D9sus G

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

Verse B

Asus A Em7 A9sus Dsus D

And we're liv - ing here in Al - len - town, but the but they've
And we're wait-ing here in Al - len - town.

F/A G7/B C Am7 D9sus 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.

Em G/B C Dsus D C(add9) Em7 D G(add9)/B

hey. hey.
Play Fill 1 (2nd time)

Fill 2

Em G/B C(add9) D

I

C(add9) Em7 D G(add9)/B C(add9)

Hey,
hey,
hey.
O whoa ho.
Oh,
uh,
ha.

2

Em7 D G C/G G F

Well, we're
hey.

Bridge

G/F F G/F

Ev - ery child had a pret - ty good shot to get at least as far as

B♭/F F G/F F

their old man got,
but some-thing hap-pened on the way to that place.

G C C(add9) Em7 D G(add9)/B C(add9)

Em7 D G(add9)/B C(add9) Em7 D G C/G G

Verse B

Em7 G/A D F/A G7/B

8vb

C Am7 D9sus Em G/B

8vb

C D C(add9) Em7 D G(add9)/B C(add9)
 hey, hey. Hey, hey.

Em D F *Bridge* G/F F

Guitar solo
 δvb

G/F B \flat /F F G/F

F G C

Ending

C(add9) Em7 D G(add9)/B C(add9) Em7 D G(add9)/B

This section shows a vocal line with lyrics "Hey, hey, hey." and "O, whoa, ho." above a piano accompaniment. The piano part consists of eighth-note chords in the right hand and bass notes in the left hand. The key signature is F# major (one sharp). Chords labeled include C(add9), Em7, D, G(add9)/B, C(add9), Em7, D, and G(add9)/B.

C(add9) Em D Em G/B

This section shows a vocal line with lyrics "And it's get - ting ver - y hard _ to stay, _____ hey, _____ hey,_" above a piano accompaniment. The piano part consists of eighth-note chords in the right hand and bass notes in the left hand. The key signature is F# major (one sharp). Chords labeled include C(add9), Em, D, Em, and G/B.

C D Am7 D9sus C/G G

This section shows a vocal line with lyrics "hey,____ hey. And we're liv - ing here in Al - len - town. _____" above a piano accompaniment. The piano part includes sustained notes and dynamic markings like "8vb". The key signature is F# major (one sharp). Chords labeled include C, D, Am7, D9sus, C/G, and G.

And So It Goes

Words and Music by Billy Joel

Intro

Slow ballad, with much rubato ($\text{♩} = 66$)

Vocal

Piano

F(add9) Asus Am C Fmaj9 F/G C

In ev - 'ry

Verse

F Asus Am C Fmaj9

heart there is a room, a sanc - tu - ar - y safe and

The musical score consists of two staves. The top staff is for the Vocal part, which starts with a single note followed by a rest. The piano part begins with a dynamic of *mf*. The vocal part then enters with lyrics. The piano part features a recurring eighth-note pattern with grace notes. The vocal part continues with lyrics, and the piano part provides harmonic support. The score includes chord changes and rests throughout the piece.

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G C F(add9) Asus Am C Fmaj9 F/G
 strong, — to heal the wounds — from lov-ers past un - til a new one comes a -
 {
 C F(add9) Asus Am C Fmaj9
 long. I spoke to you in cau - tious tones. You an-swered me with no pre-
 {
 G C F(add9) Asus Am C Fmaj9 F/G
 tense and still, I feel I said too much. My si - lence is my self de -
 {
 C Em/B C/B♭ Am7 Fm6/Ab C/G Am D7/F♯ Gsus
 fense. And ev -'ry time — I've held a rose, — it seems I — on - ly felt the thorns.
 {

*Synthesizer doubles Piano part. Any differences will be noted.

G C C/B♭ Am7 Fm6/A♭ C/G
 And so it goes, — and so it goes, — and so will you.

Am7 D7/F♯ Gsus G Verse
 F(add9) Cmaj7/E F 3 G
 — soon I sup - pose, — but if my si - lence — made you
Synth. - Play Fill 1

G/A Am C Fmaj9 G C
 leave then that would be — my worst mis - take. So, I will

Fill 1

Interlude

Chords: C, F(add9), Asus, Am, C, Fmaj9, F/G

Synth. - Play Fill 2

f

The musical score consists of two staves. The top staff is for a keyboard instrument and the bottom staff is for a bass instrument. The score includes a dynamic marking 'f' and several triplets indicated by a '3' above the notes.

Bridge

C C/Bb Am7 Fm6/A \flat C/G

And this is why my eyes are closed. _____ It's just as well.

mf

pp

A musical score titled "Fill 2" consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music includes various notes such as eighth and sixteenth notes, rests, and a grace note. Measure 1 starts with a half note followed by an eighth note. Measure 2 starts with a quarter note followed by a sixteenth note. Measures 3 and 4 show more complex patterns involving grace notes and sixteenth-note figures. Measure 5 ends with a half note. Measure 6 begins with a quarter note. Measure 7 ends with a half note. Measure 8 begins with a quarter note. Measure 9 ends with a half note. Measure 10 begins with a quarter note.

Am7 D7/F# Gsus G C C/Bb Am7

Fm6/Ab C/G Am7 D7/F# Gsus G C

F(add9) Asus Am C F(add9)

G C F(add9) G(add9) Am(add9) Am

C Fmaj9 F/G C *Ending*
 F(add9)

you can have this heart to break.

Synth. - Play Fill 3

f

Asus Am C Fmaj9 G C C/B♭ Am7


A musical score for piano/vocal/guitar. The vocal part starts with a melodic line in Fm6/Aflat, followed by a piano accompaniment in C/G. The vocal line continues with Fmaj7 and F/G chords, and the piano accompaniment ends with a C chord. The lyrics "and you're the on - ly one who knows." are written below the vocal line. The piano accompaniment consists of a bass line and harmonic chords.

A musical score for "Fill 3" consisting of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The music is in common time. The treble clef staff begins with a quarter note followed by eighth notes. The bass clef staff begins with a half note followed by eighth notes. Both staves continue with a series of eighth notes and sixteenth notes, separated by rests and dynamic markings like forte and piano.

Captain Jack

Words and Music by Billy Joel

Intro

Slow, steadily ($\text{♩} = 72$)

Pipe Organ

The score for the Intro section includes four staves. The top staff is for the Pipe Organ, featuring a series of eighth-note chords in G, D, G/B, and C. The second staff is for 'Others 1', consisting of two voices playing eighth-note chords in pp dynamic. The third staff is for 'Vocal' in F major, with a single note on each beat. The bottom staff is for 'Piano' in F major, with eighth-note chords in F/B♭, B♭, and F.

Vocal

F

F/B♭

B♭

F

Piano

mf

8vb

(Pipe Organ)

mf

Verse

F

F/B♭

Sat - ur - day night _ and you're still

The score for the Verse section includes three staves. The top staff is for 'Vocal' in F major, with eighth-note chords. The middle staff is for 'Piano' in F major, featuring eighth-note chords and bass notes. The bottom staff is for '(Pipe Organ)' in F major, with sustained notes and grace notes. The vocal part includes lyrics: 'Sat - ur - day night _ and you're still'.

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Bb maj7 F

hang-in' a - round.

You're tired of liv - in' in your

Bb maj7 F

one horse town.

You'd like to find a lit - tle

8vb.....]

Bm7b5 Bb Am7

hole in the ground for a while,

mm.

Verse

C F

So, you go to the vil-lage in your

mf

8vb.....]

B♭maj7 F

tie - dye jeans — and you stare at the junk - ies

B♭maj7 F

and the clos - et queens. — It's like some por - no-graph - ic

B♭(add9) Am7

mag - a - zine — and you smile, — mm.

Chorus

D(add9) D G D G/B

But Cap - tain Jack *{will
can}* get you high.

2nd time - sim.

f

8vb

Pipe Organ

(Tacet 1st and 2nd times)

Electric Organ

f

C D G D G/B

— to - night — and take you to — your spe - cial is -

8vb

Electric Organ

C F/C C G D G/B
 land. Cap - tain Jack_will get you by
 Play Fill 1 (2nd time)
 8vb

C D G D G/B *To Coda*

— to - night, — just a lit - tle push 'n' you'll be

8vb

Fill 1

G D G/B

8vb.....

C F B_bmaj7

smil - in'.

Oh ____ yeah, yeah.

(Electric Organ)

(2nd time sim.)

mp

F B_bmaj7 Verse F

Your sis-ter's gone_ out,
So, you de-cide_ to take_ a

Play Fill 2 (2nd time)

Fill 2

Fill 2 F B_bmaj7

B♭maj7

F

she's on a date —
hol - i - day. —

and you just sit at home
You got your tape deck and your brand

B♭maj7

F

and mas - tur - bate.
new Chev-ro - let,

Your phone's gon-na ring soon, — but you just aw, — there — ain't no place t'go .

B♭maj7

Am7

— can't wait — for that call,
— any - way — and what for,

mm. mm.

Fill 3

C

B♭maj7

F

— down to — your toes, —
in the swim-min' pool

aw, — but still your fin - ger's — gon-na pick
and you guess you won't be go-in'

A musical score for piano and voice. The piano part includes a bass line and chords. The vocal line continues from the previous page, starting with "— down to — your toes, — in the swim-min' pool".

Continuation of the musical score for piano and voice, showing the vocal line continuing from the previous section.

B♭maj7

1.
Am7

your nose
back to school

af - ter all,
an - y-more,

mm, —

Continuation of the musical score for piano and voice, showing the vocal line continuing from the previous section.

Continuation of the musical score for piano and voice, showing the vocal line continuing from the previous section.

D

2.
Am7

Dsus D

D.S. al Coda

yeah. mm.

The musical score consists of five staves. The top staff is for the guitar, starting in D major and transitioning to A minor 7 (Am7) and then to Dsus and D. The second staff is for the bass guitar. The third staff is for the guitar, featuring a sustained note followed by a rhythmic pattern. The fourth staff is for the bass guitar. The fifth staff is for the guitar, ending with a glissando (gliss.) indicated by a diagonal line across the strings.

CODA

θ C F B♭maj7

smil - in', — la, — la, — oh — yeah, yeah. —

F

B♭maj7

Verse

F

So, you play your al - bums

p

8

mf

B♭maj7

F

and you smoke.. your pot

and you meet your girl__ friend __ in the park-

pp

8

B♭maj7

F

- in' lot,

oh, — but still your ach - ing — for the things — you have -

mf

pp

B♭maj7

Am7

C

n't got.

What went wrong,

mm? —

Verse

F

B♭maj7

F

And if you can't un - der-stand, why your world is so dead
and why you've got to keep in style...

A musical score for a band featuring multiple instruments. The top staff shows a guitar part with a melodic line. The middle staff shows a bassoon part with sustained notes and dynamic markings like *mf*. The bottom staff shows a double bass part with sustained notes and dynamic markings like *mp*. The vocal part is integrated into the middle staff.

B♭maj7

F

and feed your head,
well, you're twen-ty one and still your moth-er makes

A musical score for a band featuring multiple instruments. The top staff shows a guitar part with a melodic line. The middle staff shows a bassoon part with sustained notes and dynamic markings like *p*. The bottom staff shows a double bass part with sustained notes and dynamic markings like *p*. The vocal part is integrated into the middle staff.

Bb maj7 Am7

your bed and that's too long oh,

8vb

**L.H. notes are played one octave lower on organ.*

C D G D G/B
 — to - night — and take you to — your spe - cial is -

C G D G/B
 - land. Well . now, Cap - tain Jack will get you by_

Play Fill 4 (3rd time)

Fill 4

C

C D G D G/B

— to - night, — just a lit - tle push and you'll be

8vb

1. 2. Repeat and Fade
C C (Use 1st ending)

smil - in' . — Oh, smil - in' . — Yeah,

(Play on repeat only)

Honesty

Words and Music by Billy Joel

Intro

Slowly $\text{♩} = 66$

Vocal

B♭m B♭m/A♭ G♭maj7 F7

Verse

S B♭ Eb

1. If you _ search for ten-der-ness –
2., 3. See additional lyrics
2nd and 3rd times - sim.

Piano

mp mf

Others

Strings Tacet 1st and 2nd times 8vb

F Dm7 Eb Gm7 Am7 Cm7 F7

it is-n't hard to find. You can have the love_ you need to live,

B♭ Csus C F/C A7/C♯ Dm

but if you _ look for truth-ful-ness you might just as well _ be blind; if

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Chorus

al-ways seems to be so hard to give.
Hon - est-y is

E \flat A9 D7sus D7 Ebmaj7 F9

*Play each time**

such a lone - ly word.
Ev - ery - one is — so un - true.

D/F# Gm F(add9) Eb F

Hon - est - y
is

B \flat D7 Ebmaj7 F9

*String part is doubled one octave higher 3rd time.

D/F# Gm F(add9) *To Coda* 1 Eb F Eb/F Bbsus

hard - ly ev - er heard - and most - ly what I need from you.

Musical score for piano showing four staves. The top staff starts with B-flat major (B_b) and transitions through B-flat minor/Ab, G-flat major 7 (G_bmaj7), and F7 chords.

Bridge

Gm

D/G

I can find a lov - er I can find a friend...

8vb

Fm6

C/E

I can have se-cu - ri - ty un - til the bit-ter end...

8vb

E♭6

F

E♭/B♭

B♭

An - y - one can com - fort me _ with prom - is - es _ a - gain, _ I _ know.

8vb

D.S. al Coda

C9sus

C

F6

D

E♭

E♭/F

I know, _ I know, _ whoa, _ whoa.

8vb

CODA

Musical score for the CODA section. The score consists of three staves. The top staff is for the vocal part, starting with a C major chord (G, B, D) followed by E♭, F, E♭/B♭, B♭, and B♭m/A♭. The lyrics "most - ly what I need from you." are written below the notes. The middle staff is for the piano, showing chords and bass notes. The bottom staff is also for the piano, with a dynamic instruction "(Play as written)" above it.

Musical score for the end of the song. The score consists of three staves. The top staff shows chords G♭maj7, F7, E♭m(maj7), F6, F7, and B♭. The middle staff shows piano chords and bass notes. The bottom staff shows piano chords. The piano part includes several grace notes indicated by small arrows pointing to specific notes.

Additional lyrics

2. I can always find someone to say they sympathize
if I wear my heart out on my sleeve,
but I don't want some pretty face to tell me pretty lies.
All I want is someone to believe.
3. When I'm deep inside of me don't be too concerned,
I won't ask for nothin' while I'm gone.
But when I want sincerity, tell me, where else can I turn
'Cause you're the one that I depend upon.

Movin' Out (Anthony's Song)

Words and Music by Billy Joel

Intro

Moderately (not too slow) $\downarrow = 132$

Vocal

Dm Gm7

Piano

mf

C E+ Fmaj7 Dm
Oo oo, uh __ huh,

Gm7 C E+ Fmaj7
Mm __ hmm. __

8vb

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Verse

Dm

Gm7

An - tho - ny works — in the gro - - cer - y store
 Ser - geant O' - Lear — y is walk - - in' the beat.

At

A musical score for a piano-vocal piece. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The piano part consists of a bass line and a treble line with eighth-note chords. The vocal part follows the lyrics above. The chords shown are Dm and Gm7.

C9sus

E7b9

F

sav - in' his pen - nies for some - day.
 night, he be - comes — a bar - - ten - der.

He works at

Play Fill 1 (2nd time)

A continuation of the musical score. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The piano part continues with eighth-note chords. The vocal part continues the lyrics. A bracket labeled "Play Fill 1 (2nd time)" covers the middle section of the piano staff.

Dm

Gm7

Ma - ma Le - o - - ne left a note on the door. — She said,
 Mis - ter Cac - cia - tor - es down on Sul - li - van Street — a -

A musical score for a piano-vocal piece. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The piano part consists of a bass line and a treble line with eighth-note chords. The vocal part follows the lyrics above. The chords shown are Dm and Gm7.

Fill 1

Fmaj7

A musical score for a piano-vocal piece. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The piano part consists of a bass line and a treble line with eighth-note chords. The vocal part follows the lyrics above. The chords shown are F major 7.

C9sus E7**9** F

"Son - ny move out ____ to the coun - try."
cross from the med - i - cal cen - ter.
Ah, but
Yeah, and he's

Dm G7

work - ing too hard can give you a heart at - tack - ack - ack - ack - ack.
trad - in' in his Chev - y for a Cad - il - lac - ac - ac - ac - ac.
You should nev - er ar - gue with a cra - zy mi - mi - mi - mi - mind.

8vb .. J

B♭ C

You ought - a know ____ by ____ now.
You ought - a know ____ by ____ now.
You ought - a know ____ by ____ now.
You can pay ____

8b

Dm G7

Who needs a house ____ out in Hack - en - sack?
If he can't drive with a brok - en back
Un - cle Sam ____ with the o - ver - time.

Is
at
Is

C9sus

F

that all you get for your mon - ey? _____
 least he can pol - ish the fend - ers. _____
 that all you get for your mon - ey? _____

1.,2. And it
 3. And if

8vb.

Bb

C

Gm/Bb

seems such a waste of time _____
 that's what you have in mind, _____

if
yeah, if

A

Dm

Dm/C

that's what it's all a - bout. _____
 that's what you're all a - bout, _____

Ma - ma if that's
good luck

Play Fill 2 (3rd time)

Fill 2

Dm Dm/C

Bb

B♭

Em7 A7

mov - in' up then I'm _____
mov - in' up 'cause I'm _____
mov - in' out.
mov - in' out.

Chorus

Dm Gm7 C9sus E7♭9

Mm, ____ I'm ____ mov-in' out.
Mm ____ hmm.

Woodwinds
8vb

F Dm Gm7

Oo ____ oo, uh ____ huh. ____
Mm ____ hmm.

Woodwinds
8vb

C E+ *To Coda* Fmaj7

1 2

Fmaj7 *D.S. al Coda*

CODA F *Ending* D Am/G G

A

1 G/D D 2 G/D D

I'm — mov - in' out.

3 Dsus D Am/G G

8vb

Begin Fade

A Em/D D

Am/G G A Em/D D

Just The Way You Are

Words and Music by Billy Joel

Intro

Moderately bright $\text{♩} = 69$

(Half-time feel)

Vocal

Electric Piano

N.C. Gm6/D G/D G(add9)/D Gm6/D G/D G(add9)/D

Verse

D

Bm6

Gmaj7

Don't go _____ chang - ing
Don't go _____ try - ing

to try _____ and please.
some new _____ fash -

2nd time - sim.

Choir

Tacet 1st time

Bm7 D7

Gmaj7

Gm7

D/F#

— me.
- ion.

You nev - er let me down _ be - fore, —
Don't change the col - or of — your hair, —

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Am7 D7 Gmaj7 Gm7
 mm, — hmm, — hmm. — I don't im - ag - ine —
 mm, — hmm, — hmm. — You al - ways — have — my
Play Fill (2nd time)

D/F# Bm7 E9sus E7
 you're too — fa - mil - iar and I don't see —
 un - spok - en pas - sion al-though I might -
Fill 1

Fill 1

Gm7

G/A

— you — an - y - more. —
— not seem to care. —

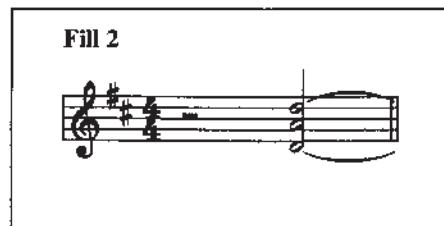
I _____
I _____

Verse

D Bm6 Gmaj7 Bm7

would _ not leave you _ in times_ of trou -
don't _ want clev - er _ con - ver - sa -
said _ I love you _ and that's _ for - ev -

Play Fill 2 (3rd time)



D9 Gmaj7 Gm7 D/F#

Am7 D7 Gmaj7

Gm7 D/F# Bm11 Bm7

To Coda

Gm6/D 1 G/D G(add9)/D 2 Dmaj7 D9

Bridge
Gmaj7 A F#m7

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

*3rd time - Synth. stops here

B Em G/A

the same old some - one that I

D(add9) C B6 C

knew. Ah, what will it take

Am7 D9
 — till you be - lieve — in me —

Coda

Interlude

G/A D Bm6 Gmaj7

Sax solo

Strings

f

Bm7 Am7 D9 Gmaj7

mf

Gm7 D/F# Am7 D7b9

Gmaj7 Gm7 D(add9) Bm7

E9sus E9 G/A Solo ends

Verse

D

Bm6

Gmaj7

Bm7

don't _ want clev - er __ con - - ver - sa -

mp

D

Gmaj7

Gm7

- tion. _____ I nev - er want to work - that hard,

D/F#

Am7

D7

Gmaj7

mm, _____ hmm. __ I just want

Gm7 D/F# Bm11

some-one that I can talk ___ to.

Em7 G/A *Tag*
Bb C

I want you just the way ___ you are, ha, ___

mf

Bb Am7 D Gm7

ha, ___ ha, ___ ho, ___

A7 D Bm6

Sax solo

Choir

Gmaj7 Bm Dsus G Gm7

D/F# Am7 D7 G Gm

D/F# Bm11 Bm7 E9sus E

This section of the score consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music includes various note heads, stems, and rests. Measures 1-4 show a transition from D/F# to Bm11, Bm7, and E9sus. Measure 5 shows a sustained note with a dynamic of *mp* followed by a measure of E.

Begin Fade

G/A D Bm6

This section continues the musical line. The top staff starts with a note labeled G/A. The middle staff shows a series of eighth-note patterns. The bottom staff shows sustained notes. Measures 1-4 correspond to G/A, D, and Bm6. Measures 5-6 show a gradual fadeout with sustained notes.

Gmaj9 Bm Dsus D7 Gmaj7 Gm7 D/F#

This section concludes the piece. The top staff starts with a note labeled Gmaj9. The middle staff shows a series of eighth-note patterns. The bottom staff shows sustained notes. Measures 1-4 correspond to Gmaj9, Bm, Dsus, D7, Gmaj7, and Gm7. Measures 5-6 show a final sustained note on D/F#.

My Life

Words and Music by Billy Joel

Intro

Moderately $\text{♩} = 126$

N.C.

Vocal

The musical score for the intro section begins with a vocal part on a treble clef staff and a piano part on a bass clef staff. The vocal part starts with a single note followed by a rest. The piano part consists of eighth-note chords. The key signature is A major (two sharps), and the time signature is common time (indicated by a '4'). The piano part is labeled 'mf' (mezzo-forte).

Piano

The musical score continues with a vocal part and a piano part. The vocal part includes lyrics: 'Ooh, — yeah.' The piano part features eighth-note chords. The key signature remains A major (two sharps). The piano part is labeled 'mf' (mezzo-forte).

Interlude

The musical score continues with a vocal part and a piano part. The vocal part includes lyrics: 'Al - right.' The piano part features eighth-note chords. The key signature remains A major (two sharps). The piano part is labeled 'mf' (mezzo-forte).

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D G/D D

— the A - mer - i - can way.
— sleep with some - bod - y else.

Play Fill 2 (2nd time)

D/F#

Closed the shop, — sold the house, — bought a tick - et to the west —
Ah, but soon - er or lat - er you sleep —

8vb.....

Fill 1

G D/F# Em7 D A

8vb.....

Fill 2

G/D D G/D D

G

coast.
space.

A

Now, he gives them a stand -
Eith - er way, _ it's o - kay, -

Play Fill 1 (2nd time)

Interlude

D9

C9

- up rou - tine _ in L. A. __
— you wake up __ with your - self. __

Synthesizer

mf

E♭maj7/F

F7

B♭

D7

C9

8vb

Eb maj7/F F7 Bb To Coda

Chorus

D D/F# G

I don't need you to wor - ry for me - 'cause I'm al - right.

8vb

A

I don't want you to tell me it's time to come home.

A musical score for 'I don't care' featuring a vocal melody and a piano accompaniment. The vocal part is in D major, indicated by a key signature of one sharp. The piano part is in G/D, indicated by a key signature of no sharps or flats. The vocal line includes lyrics 'I don't care' and 'what you say'. The piano part features a bass line with sustained notes and chords.

D/F# G D/F# Em7 D A

an - y - more, _ this is my life.

Syb

Bm

Go a - head ... with your own ____ life. Leave _ me a - lone. I nev - er

2nd time - sim.

F#7/C#

said you had to of - fer me a sec - ond chance.

mp — *mf*

D7 E9

I nev - er said I was a vic - tim of cir - cum - stance.

N.C. G D/F#

I still be - long.

F#7 Bm E7sus

Don't get me wrong. And you can speak

E7 G/A A G/A A D.S. al Coda

To Coda  

your mind, but not on my time.



CODA Chorus

D (add9)/F#

I don't need you to worry for me 'cause I'm al...

mp

8vb

G

A

- right.

I don't want you to tell...

mf

D

— me it's time to come home.

mf

D(add9)/F#

G

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

mf

8vb

D/F# Em7 D A

D.S.S. al Coda

Go a - head _ with your own ___ life. Leave me a - lone..

8vb

CODA Chorus

⊕⊕ D

D/F#

mf

8vb

G

A

D

G/D

D G/D

Em7/D D

I don't care — what you say — an - y - more, — this is

D/F#

8vb

G D/F# Em7 D A
 my life. Go a - head _ with your own.

Ending (Begin Fade 2nd time)

D9 C9

— life. Leave me a - lone.

Lead vocal 1st time only

Synthesizer

mf

E♭maj7/F F7 B♭ D9 C9

(Keep it to your - self, it's my ____ life.)

8vb

E♭maj7/F F7 B♭ *Repeat and Fade*

Play Fill 3 (2nd time)

(Keep it to your - self, it's my ____ life.)

8vb

Fill 3

Piano Man

Words and Music by Billy Joel

Intro
Freely

Piano

Dm7 Ddim7

This section shows two measures of piano music. The first measure is in common time (indicated by a 'C') and features a treble clef, a key signature of one sharp (F#), and a dynamic 'mf'. The second measure is in 3/4 time (indicated by a '3') and features a treble clef, a key signature of one sharp (F#), and a dynamic 'f'. The chords shown are Dm7 and Ddim7.

Fast three, in one $\text{J.} = 58$

C G/B F/A C/G Fmaj7 C/E D7

This section shows a continuous sequence of chords over two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The chords are: C, G/B, F/A, C/G, Fmaj7, C/E, and D7. The tempo is marked as 'Fast three, in one J. = 58'.

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

This section shows a piano score for six chords: G, C, G/B, F/A, C/G, and F. The top staff uses a treble clef and the bottom staff uses a bass clef. The dynamic '8vb' is indicated at the beginning of the first measure.

G7sus C F/C Cmaj7 F/C C Dm7/C

This section shows a piano score for five chords: G7sus, C, F/C, Cmaj7, and F/C, C, Dm7/C. The top staff uses a treble clef and the bottom staff uses a bass clef. The dynamic 'v' is used throughout the measures.

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 Verse

C F/C Cmaj7 F/C C Dm/C C G/B

It's nine o'clock on a
Paul is a real estate

2nd time - sim.

F/A C/G F C/E D

Sat - ur - day,
nov - el - ist

who nev - er had

the reg - u - lar crowd

shuf - fles in.

for a wife

Play Fill 1 (2nd time)

G C G/B F(add9)/A C/G

There's an old man _____

sit - ting next to me

mak - in'

and he's talk - in' with Dav - y

who's still in the Nav - y

and

Fill 1

D

F(add9) G9sus C G/B

F/A C/G F F/G
Play Fill 2 (2nd time) C

Accordion
2nd time - sim.

Verse

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

mf

8vb

Fill 2

F(add9)/G C F/C

8vb

*Octaves are played in L.H. 2nd time.

F C/E D G C G/B

not real-ly sure how it goes,
ness-men slow - ly get stoned.
but it's sad and it's sweet and I
Yes, they're shar - ing a drink they call

Play Fill 3 (2nd time)

F/A C/G F F/G *To Coda* C G/B

knew it com - plete lone - li - ness,
when I wore a young - er man's clothes.
but it's bet - ter than drink - in' a -

8vb

Fill 3

D G

Interlude

Am Am/G D/F# F Am Am/G

La, la, la, — li, di, da. — La, la, — li, di,

mf

8vb

D/F# D G G/F C/E G7/D

da, — da, dum.

cresc.

SSS Chorus

C G/B F/A C/G F C/E

Sing us a song, — you're the pia-no man... Sing us a song — to-night...

2nd time - sim.

f

Play 2nd time only

8vb

D G C G/B F(add9)/A C/G
 — Well, we're all in the mood for a mel-o-dy and
Play Fill 4 (2nd time)

F(add9) F/G C G/B
 you've got us feel-in' al - right.
mf

F(add9)/A C/G F F/G C F/C
8vb

Fill 4

Cmaj7 F/C C Dm7/C C F/C Cmaj7
Play Fill 5 (2nd time)

Verse

F/C C Dm/C C G/B F/A C/G
 Now, John at the bar _____ is a friend of mine.
 It's a pret-ty good crowd _____ for a Sat - ur - day He
 and the

F C/E D G C
 gets me my drinks for free. — And he's quick with a joke
 man - a - ger gives me a smile — 'cause he knows that it's

G/B F/A C/G F(add9) G9sus *To Coda* ○ ○

me or to light up your smoke, but there's some-place that he'd rath - er be.
 they've been com - ing to see to for - get a - bout life for a - while.

The image shows a musical score for 'Fill 5' in 3/4 time. The key signature is C major. The melody is in the treble clef, and the bass line is in the bass clef. The chords indicated are Cmaj7, F/C, C, and Dm/C. The melody consists of eighth-note patterns, and the bass line provides harmonic support.

C F/C Verse
 C G/B

He says, "Bill, I be - lieve __ this is

cresc.

Accordion
 Play 1st time

p *mf*

F/A C/G F C/E D

kill-ing me," as — a smile ran a-way from his face.

8vb

G C G/B F(add9)/A C/G

"Well, I'm sure that I could be a mov - ie star if

F F/G C Interlude
 I could get out _____ of this place... Oh, la, la, la, la, ...

Am/G D/F# F Am Am/G
 — di, di, da. _____ La, la _____ di, di,


D.S. al Coda

Soprano: D/F# (measures 1-2), D (measures 3-4), G (measures 5-6), G/F (measures 7-8), C/E (measures 9-10), G/D (measures 11-12).
Alto: da, _____ (measures 1-2), da, da, _____ (measures 3-4), Now, _____ (measures 5-12).
Bass: _____ (measures 1-2), _____ (measures 3-4), 8vb _____ (measures 5-12).

CODA

C

Interlude II

Am Am/G D F

lone. _____

8vb J

Am

Am/G

D

F

Am

Am/G

D.S.S. al Coda

D

G

G/F

C/E

G7/D

CODA

C

F/C

Verse

C

G/B

And the piano, it sounds like a

cresc.

ff

mf

F/A C/G F C/E D G

car - ni - val and the mi - cro-phone smells like a beer and they

8vb

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

sit at the bar _____ and put bread in my jar _____ and say, "Man, what are you do-in' here?"

8vb

Interlude

C Am Am/G D/F# F

Oh, la, la, la, di, di, da.

mf

8vb

Am Am/G D/F# D G G/F

La, la, di, di, da, da, dum.

C/E G7/D Chorus C G/B F/A C/G

Sing us a song, you're the piano man.

8vb.....

F C/E D G C G/B

Sing us a song to-night.

Well, we're all in the mood for a

F/A C/G F(add9)/A G9sus C

mel - o - dy _____ and you've got us feel-in' al - right.

8vb

Final Interlude

G/B F/A C/G

mf

8vb

F F/G C F/C Cmaj7

viv. *viv.* *viv.* *viv.*

F/C C Dm7/C C F/C Cmaj7 F/C C Dm7/C C

rit.

rit.

New York State Of Mind

Words and Music by Billy Joel

Intro
Freely
N.C.

Piano

A♭maj7/B♭ Dm9 Em7 F

Verse
Slow, blues feel (half-time feel) $\text{♩} = 60$

Dm9 F/G C

E7♯5 Am Gm7 C7

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F A7sus4 Dm

mf

mp

mf

Musical score for piano showing measures 3-7. The score consists of two staves. The top staff shows the right hand playing chords in Bb9, C, E7#9/B, Am7, and Cmaj7/G. The bottom staff shows the left hand playing bass notes. Measure 3 ends with a fermata over the Bb9 chord. Measure 4 starts with a C chord. Measure 5 starts with an E7#9/B chord. Measure 6 starts with an Am7 chord. Measure 7 starts with a Cmaj7/G chord. Measure 7 ends with a dynamic instruction '8vb'.

A musical score for piano featuring four staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of music with the following labels above them: 'F', 'C/E', 'D9', and 'Fmaj9'. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of music.

F/G

Am7

D9

3

mp

mf

v

p

v

v

3

Am
>
>
G
mp
mf
F/G
8vb

Vocal Verse

C —————— 3 —————— E7#9 Am7

Some folks like to get a - way, take a hol - i - day from the
 I've seen all the mov - ie stars in their fan - cy cars and their

2nd time - sim.

Strings

Tacet 1st time

Gm7 C F A7#5

neigh - bor - hood, hop a flight - to _____ Mi - am - i Beach or
 lim - ou - sines, been high in the Rock - ies _____ un - der the

Dm Bb9 C —————— 3 —————— E7#9/B

to Hol - ly - wood, _____ but I'm _ tak - in' a
 ev - er - greens, _____ but I know what I'm need -

Am7 Cmaj7/G Fmaj7 C/E D9
 Grey - hound _____ on the Hud - son Riv - er line. _____
 - in' _____ and I don't want to waste more _____ time. }

Fmaj9 Am7/G Am7 D9
 I'm in a New York _____ state of mind. _____

1 Am7 G F/G
 Mm. _____
 Play Fill 1 (2nd time)

(Play)

mp

2 Am7 G E7#9 Bridge
 Mm. § Am7
 It was so
 2nd time - sim.
 vpti. 3 3
 mp
 8vb 8vb
 2nd time - sim.
 mf

C/D Gmaj7 Gm7
 eas - y — liv - in' day by day, out of touch
 Play Fill 2 (2nd time)
 8vb

Fill 1

Fill 2

C9sus Fmaj7

with the rhy - thm and ____ blues.

Play Fill 3 (2nd time)

{

with the rhy - thm and ____ blues.

Play Fill 3 (2nd time)

Bm7 D/E Amaj7

Well, now I ____ need ____ a ____ lit - tle give and take, ____

Fill 3

F C/F Fmaj7 Fmaj9

8vb

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G major, while the piano part is in F major. The lyrics "the New York Times," are written below the vocal lines. The piano part features a melodic line with grace notes and harmonic support. The vocal parts enter at the end of the piano line.

Gmaj7

Dai - ly News. _____

Dm7

F/G

G7

Play Fill 4 (2nd time)

The musical score for 'Fill 4' is presented on two staves. The top staff is in treble clef and consists of five measures. The first measure is in Dm, featuring a bassoon line with eighth-note chords and a piano line with sustained notes. The second measure is in Dm7, with a piano line playing eighth-note chords. The third measure is in F/G, showing a piano line with eighth-note chords. The fourth measure is in G, with a piano line playing eighth-note chords. The fifth measure is in C, with a piano line playing eighth-note chords. The bottom staff is in bass clef and consists of four measures. The first measure is in Dm, with a bassoon line playing eighth-note chords. The second measure is in Dm7, with a piano line playing eighth-note chords. The third measure is in F/G, with a piano line playing eighth-note chords. The fourth measure is in G, with a piano line playing eighth-note chords. The score includes dynamic markings: 'mf' in the middle of the first staff and '8vb' with a dashed line under the bass staff.

Verse
C E7#9 Am7

It comes down _ to re - al - i - ty and it's fine with me _ 'cause I've let it

piano

bass

mp - mf

guitar

mp

Gm7 C F A7#5 ——————
 — slide I don't care if it's Chi - na-town or on
 {
 Bass:
 F F F F

Dm Bb9 C E7#9/B
Riv - er - side. I don't have an - y

Am7 3 Cmaj7/G Fmaj7 C/E D9
 rea - sons. I've left them all be - hind.
 8vb

Fill 5

Musical score for 'I Wanna Dance With Somebody' featuring vocal and instrumental parts. The vocal part includes lyrics 'Mm.' (Am7), 'Oh,' (G), and 'yeah.' (F/G). The instrumental parts include '8vb..J' (Bass) and '8vb..J' (Drums). The score uses four staves: Treble, Bass, Alto, and Tenor.

Verse
Sax solo

A musical score for piano featuring five staves. The top staff uses a treble clef and shows chords C, E7#9, Am7, Gm7, and C7. The middle staff uses a bass clef and shows a sustained note from the first measure, followed by a note in the second measure. The bottom staff uses a treble clef and shows a sustained note from the first measure, followed by a note in the second measure.

Musical score for piano showing four measures:

- Measure 1: F major (3 notes)
- Measure 2: A7 (3 notes)
- Measure 3: Dm (3 notes)
- Measure 4: Bb9 (5 notes)

A musical score for a three-string bass guitar. The score consists of three staves. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a treble clef. The music is in 12/8 time. Chords indicated above the staff are C, Am7, Cmaj7/G, F, and C/E. The bass line consists of eighth-note patterns. The first measure shows a descending eighth-note scale from G to C. The second measure shows a descending eighth-note scale from A to E. The third measure shows a descending eighth-note scale from B to G. The fourth measure shows a descending eighth-note scale from C to A. The fifth measure shows a descending eighth-note scale from D to B. The sixth measure shows a descending eighth-note scale from E to C. The seventh measure shows a descending eighth-note scale from F to D. The eighth measure shows a descending eighth-note scale from G to E. The ninth measure shows a descending eighth-note scale from A to F. The tenth measure shows a descending eighth-note scale from B to G. The eleventh measure shows a descending eighth-note scale from C to A. The twelfth measure shows a descending eighth-note scale from D to B.

CODA

Musical score for the Coda section. The key signature is A minor (one sharp). The first measure shows a bassoon part with a dynamic of *Am7*. The second measure shows a bassoon part with a dynamic of *D9*. The third measure shows a bassoon part with a dynamic of *8vb..*. The fourth measure shows a bassoon part with a dynamic of *8vb..*.

Am7

G

F/G

Tag

C

E7#9/B

Musical score for the Tag section. The key signature changes to G major (no sharps or flats). The first measure shows a bassoon part with a dynamic of *Mm.*. The second measure shows a bassoon part with a dynamic of *8vb..*. The third measure shows a bassoon part with a dynamic of *8vb.....*. The fourth measure shows a bassoon part with a dynamic of *mp*.

Am7

C/G

Fmaj7

C/E

— Grey - hound

on the Hud - son —

Riv - er —

rit.

rit.

Musical score for orchestra and piano, page 10, measures 1-2. The score consists of four staves. The top staff is for the piano, marked D9. The second staff is for the first violin, with a dynamic of *f* and a melodic line. The third staff is for the cello, with a dynamic of *p*. The bottom staff is for the piano, with a dynamic of *p* and a melodic line. The score includes various musical markings such as grace notes, slurs, and dynamics.

F/G

Tempo 1
C
Tempo 1
f
Tempo 1
8vb
Tempo 1

I'm in a New York state of mind,

3

5

8

9

E7#9 Am7 Bb9

yeah, yeah.

8vb. *8va.*

mf

E♭6 A♭ C/D D♭13♯11 D/C

Freely

8va.

mp

Pressure

Words and Music by Billy Joel

Intro

Moderately bright $\text{♩} = 144$

Piano

G(add9) Dsus 1 C/D D

mp

8vb.

Synthesizer

mf

This section shows the first two measures of the intro. The piano part starts with a G-add9 chord, followed by a Dsus chord. The synthesizer part enters on the second measure. Measure 1 ends with a piano dynamic of 'mf'. Measure 2 begins with a piano dynamic of 'mp' and ends with a synthesizer dynamic of 'mf'.

2 Chorus

C/D Dm Edim/D C#dim7/D Dm

mf

f

This section shows the first four measures of the chorus. The piano part starts with a C/D chord, followed by a Dm chord. The synthesizer part enters on the second measure. Measure 1 ends with a piano dynamic of 'mf'. Measure 2 begins with a piano dynamic of 'f'.

Bdim/D Gm/D A7/D Dm Edim/D

sim.

sim.

This section shows the first five measures of the verse. The piano part starts with a Bdim/D chord, followed by a Gm/D chord. The synthesizer part enters on the second measure. Measures 1 and 2 end with piano dynamics of 'sim.'. Measures 3 and 4 begin with piano dynamics of 'sim.'

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C \sharp dim7/D Dm Bdim/D Gm/D C \sharp dim/D Dm D

Verse
G

D

1. You have _ to learn _ to pace _ your - self. _
2.,3. See additional lyrics

2nd and 3rd times - sim.

mp

8vb

C/D D G D

Pres - sure. You're just _ like ev - ery - bod - y else. -

mf

mp

8vb

C/D D Gm C
 Pres - sure. You've on - ly had -

A7**9**/C# Dm A/D Dm Am/G Bb
 — to run — so for, so good, but you will

Play Rhy. Fig. 1. (2nd and 3rd times)

Strings

F/A G7 Em7**5** A/C#
 come to a place — where the on - ly thing — you feel —

8vb....J

Rhy. Fig. 1 etc. until Chorus

Dm Am/C B♭ F/A Em7 A7/C♯

— are load - ed guns in your face and you'll have to deal with

8vb

Chorus

Dm Edim/D C♯dim7/D Dm Bdim/D Gm/D

pres - sure.

Synthesizer

f

A7/D Dm Edim/D C♯dim7/D Dm Bdim/D Gm/D *To Coda* ♪

Mm, pres - sure.
Vocal 3rd time only

1 C#dim/D D | 2 C#dim/D D Bridge G A/G G A/G
 All grown up and
 mf
 8vb
 Synthesizer (soft, sustained sound)
 mp

Dmaj7/F# G A/G G
 no place to go. Psych One, Psych Two.
 F# G# G# G#

Dmaj7/F# F G/F F G/F
 What do you know? All your life is
 F# G# G# G#

Interlude
G(add9)

G/D D C/D D

What does it mean, eh?
(Spoken:) I'll tell you what it means,

mp

D C/D D G(add9)

Pres - sure.

Synthesizer

D C/D D *D.S. al Coda*

P - P - P - P - P Pres - sure. —

Bridge

G A/G G A/G Dmaj7/F#

mf

8vb

Synthesizer (bright sound)

f

mf

Synthesizer (soft, sustained sound)

A musical score for three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The score consists of five measures. Measure 1: Treble staff has a G chord (B, D, G). Bass staff has a G chord (E, G, B, D). Alto staff has an F# minor chord (F#, A, C). Measure 2: Treble staff has an A/G chord (C, E, G). Bass staff has a G chord (E, G, B, D). Alto staff has an F# minor chord (F#, A, C). Measure 3: Treble staff has a G chord (B, D, G). Bass staff has a G chord (E, G, B, D). Alto staff has an F# minor chord (F#, A, C). Measure 4: Treble staff has an A/G chord (C, E, G). Bass staff has a G chord (E, G, B, D). Alto staff has an F# minor chord (F#, A, C). Measure 5: Treble staff has a D major 7/F# chord (B, D, F#, A). Bass staff has a G chord (E, G, B, D). Alto staff has a G chord (B, D, G).

F G/F F G/F Cmaj7/E

All your life is Time Magazine.

mf

*Both synths play same part.

Cm(maj7)/Eb G/D D C/D D

I read it too. What does it mean?

mf

Interlude

G(add9) G(add9)/D Bb(add9)/D

Synth. choir

mf

G(add9)/D B \flat (add9)/D G(add9)

G(add9)/D N.C.

Pres - sure.

mf

Verse (2nd section)

Gm C A/C \sharp Dm (A7/D)

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

8vb

Dm Am/C B♭ F/A

ale, but here you are with your

Strings

mp

8vb

G7 Em7 A/C♯ Dm Dm7/C

faith and your Peter Pan ad vice. You have no

B♭ F/A Em7 A7♭9/C♯

scars on your face and you can - not han - dle

8vb

Chorus

Dm

Edim/D

C#dim7/D

Dm

Bdim/D

Gm/D

pres - sure.

2nd and 3rd times - sim.

Synthesizer (Bright sound)

2nd and 3rd times - sim.

f

1,2

A7/D

Dm

3

A7/D

Dm

Mm, —

the One,

two,

three,

four,

Pres - sure!

Vocal 1st time only -----

ff

ff

Additional Lyrics

2. You used to call me paranoid. Pressure.
But even you cannot avoid pressure.
You turned the tap dance into your crusade.
Now, here you are with your faith and your Peter Pan advice.
You have no scars on your face and you cannot handle pressure.

3. Don't ask for help. You're all alone. Pressure.
You'll have to answer to your own. Pressure.
I'm sure you have some cosmic rationale,
but here you are in the ninth, two men out and three men on.
Nowhere to look but inside, where we all respond to pressure.

Scenes From An Italian Restaurant

Words and Music by Billy Joel

Intro I

Moderately (not too fast) $J = 66$

Piano

Verse

Bb/F

F

C7

F

Gm7/F

A bottle of white...

a bot-tle of red,

Accordion

C7/F

Bb/F

F(add9)

per -haps a bot - tle of ro - sé _____ in - stead.

C Gm7/C C7 Gm B♭/C C B♭/C
 — you and I, — face — to face, mm, — hmm. —

Verse

F B♭/F

A musical score for voice and piano. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The piano accompaniment is in the bass clef staff. The vocal part starts with 'A bot-tle of red,' followed by a piano interlude, then 'a bot-tle of white.' The piano part features eighth-note chords and sustained notes. The vocal part ends with a piano coda.

A bot-tle of red,
a bot-tle of white,

Soprano
Bass
Svb
mp

G F/A Em/B C B♭/D C
 I'll meet you an - y - time you — want in our It - al - ian — res -

Interlude I

F B♭/F Gm7/F Cmaj7 Fmaj7

- tau-rant.

Sax solo

Strings

A musical score for piano featuring four staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of chords: Bbmaj7, Cmaj7, Fmaj7, and Bbmaj7. The second staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of chords: Bbmaj7, Cmaj7, Fmaj7, and Bbmaj7. The third staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of chords: Bbmaj7, Cmaj7, Fmaj7, and Bbmaj7. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of chords: Bbmaj7, Cmaj7, Fmaj7, and Bbmaj7.

Musical score for piano showing three measures of Eb major 7th chords. The score consists of two staves. The top staff is in Eb major (three flats) and the bottom staff is in B-flat major (one flat). The first measure shows a Ebmaj7 chord. The second measure shows a Abmaj7 chord. The third measure shows another Ebmaj7 chord. The bass line is prominent, with notes on every beat. The piano part is mostly eighth-note chords.

A♭maj7

C/D

Solo ends

D

8vb

Strings tacet

Verse

Faster, steady tempo $\text{♩} = 94$

G

D/(G)

G9

G7

Things are o - - okay with me — these days. I got a good job. I got a good of - - fice. I

Musical score for piano and basso continuo. The score consists of two staves. The top staff is for the piano, indicated by a treble clef and a key signature of one sharp (F#). The bottom staff is for the basso continuo, indicated by a bass clef. Measure 11 starts with a forte dynamic (f) in the piano part, followed by eighth-note chords. Measure 12 begins with a piano dynamic (mf), followed by eighth-note chords. The basso continuo part features sustained notes and bassoon entries marked '8vb'.

C Fmaj7 Am G/D D
 got a new wife, got a new life — and the fam - ly is fine. Oh, —
 8vb

G D/(G) G9 G7
 — we lost touch long — a - go. — You lost weight. I did not know —
 8vb

C Fmaj7 Am7 G/D D
 you could ev - er look — so nice — af - ter so much time. — Do you re -
 8vb

Eb Bb F
 mem-ber those days hang-ing out at the Vil-lage Green, — the
 8vb ...

Clarinet
f

E♭ B♭ F

en-gin-eer boots, leath-er jack-ets and tight blue jeans? _____

Oh, ____ you drop a

8vb

3

E♭ B♭ F

dime in the box, play a song a-bout New Or-leans. _____

8vb

E♭ B♭ C D7sus

Cold beer, hot lights, my sweet ro-man-tic teen-age nights.

Interlude 2

Musical score for *Interlude 2* in G major (two sharps). The score consists of three staves:

- Top Staff:** Features a vocal line with lyrics "Ooo, _____ hoo. ____". Chords indicated above the staff are G, D/G, G9, and G7.
- Middle Staff:** Shows a bass line with a dynamic marking "8vb".
- Bottom Staff:** Shows a rhythmic pattern with eighth-note triplets.

C

F

Am7

D6

Musical score for the first section of the song in G major (two sharps). The score consists of three staves:

- Top Staff:** Features a vocal line with lyrics "Yeah, _____ yeah, ____". Chords indicated above the staff are C, F, Am7, and D6.
- Middle Staff:** Shows a bass line with a dynamic marking "8vb".
- Bottom Staff:** Shows a rhythmic pattern with eighth-note triplets.

G

D/G

G9

G7

Musical score for the second section of the song in G major (two sharps). The score consists of three staves:

- Top Staff:** Features a vocal line with lyrics "____ yeah. Ooo, _____ hoo. ____". Chords indicated above the staff are G, D/G, G9, and G7.
- Middle Staff:** Shows a bass line with a dynamic marking "8vb".
- Bottom Staff:** Shows a rhythmic pattern with eighth-note triplets.

A musical score for guitar and bass. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a sequence of chords: C, F, Am7, G/D, D7, G/D, and D7. The bass staff below it has a bass clef, a key signature of one sharp, and a common time signature. It also features a sequence of chords corresponding to the top staff. The bass staff includes a dynamic instruction "8vb." (fortissimo) and a fermata over the last note of the Am7 chord.

N.C.

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a whole note rest followed by a sixteenth-note pattern of eighth-note pairs. Measure 12 begins with a sixteenth-note pattern of eighth-note pairs, followed by a sixteenth-note pattern of eighth-note pairs, and ends with a sixteenth-note pattern of eighth-note pairs.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and G major. Measure 11 starts with a forte dynamic. The right hand plays a sixteenth-note pattern consisting of eighth-note pairs followed by eighth-note pairs. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 12 continues this pattern, maintaining the dynamic and rhythmic intensity.

Intro 2

Musical score for *Intro 2*. The top staff shows a vocal line with notes labeled G, F, C/E, and D. The lyrics "Oh, ____" are written below the notes. The bottom staff shows a bass line. A dashed horizontal line separates this section from the next.

Continuation of the musical score for *Intro 2*. The top staff shows a vocal line with notes labeled G, F, C/E, and D. The lyrics "Oh, ____" are written below the notes. The bottom staff shows a bass line. A dashed horizontal line separates this section from the next.

Verse

Continuation of the musical score for *Verse*. The top staff shows a vocal line with notes labeled G, D(add9), D, and C. The lyrics "Bren-da and Ed - die were the pop-u-lar stead - ies and the king and the queen _ of the prom _" are written below the notes. The bottom staff shows a bass line. A dashed horizontal line separates this section from the next.

2.,3. See additional lyrics
2nd and 3rd times - sim.

Continuation of the musical score for *Verse*. The top staff shows a vocal line with a dynamic marking *mf*. The bottom staff shows a bass line. A dashed horizontal line separates this section from the next.

Continuation of the musical score for *Verse*. The top staff shows a vocal line with notes labeled G, G7/B, and C. The lyrics "rid-ing a-round _ with the car _ top down _ and the ra - di - o on. _" are written below the notes. The bottom staff shows a bass line. A dashed horizontal line separates this section from the next.

Continuation of the musical score for *Verse*. The top staff shows a vocal line. The bottom staff shows a bass line with a dynamic marking *8vb*. A dashed horizontal line at the end of the page indicates the score continues on the next page.

G D C G C

No-bod-y looked_an_y fin - er or was more of a hit__ at the park - way din - er.

8vb... J 8vb... J

G(add9) F(add9) E F#m7b5 E7/G# E To Coda ♪

We nev-er knew_ we could want _ more than that_ out of life._

Play Fill I (2nd time)

8vb...

Am G/B C D 1 G F

- da and Ed - die would al - ways know how_ to sur- vive._

Oh, ___

oh, ___

8vb...

Fill 1

Esus Esus/F# E E/G# E

8vb...

C/E D G F

C/E D | 2 G F

Bridge

C/E D F/C C F/C C

D G F/C C F/C C

D C/G G C/G G F/C C F/C C

— for a cou - ple of years, — but they start-ed to fight_ when the mon - ey got tight and they

just did -n't count_on the tears. Woh, _ ho, _ woh, _ ho, _ yeah, rock and roll!

D Em A9 C/D

just did -n't count_on the tears. Woh, _ ho, _ woh, _ ho, _ yeah, rock and roll!

Interlude 3

G D

Sax. solo *f*

G G7 C

Ba! *8va*

— for a cou - ple of years, — but they start-ed to fight_ when the mon - ey got tight and they

G D G C

G F E D/F# E7/G# E7

8vb

Am G/B C C/D G F

Oh, ____ oh, ____

8vb

C/E D Bridge F/(C) C

oh, ____ Well, they lived for a while ____ in a ver - y nice style, but it's

Solo ends

G/(D) D G F/(C) C

al-ways the same __ in the end. __ They got a di-vorce __ as a mat - ter of course __ and they part-

G/(D) G F/(C) C

- ed the clos - est of friends __ then the king and the queen __ went back __ to the Green, __ but you can

G/(D) D Em7 A7 C/D D.S. al Coda

nev-er go back there a - gain. __ Oh, __ ho, __ oh, __ ho. __

8vb.....J

CODA

⊕ Am G/B C D Am G/B C D

That's all I heard a-bout Bren-da and Ed - die. Can't tell you more 'cause I told __ you al-read - y and here__

(8vb).....J

Am G/B C D G F
 we are wav - ing Bren - da and Ed - die good-bye. Oh, oh,
 {
 8vb 8vb

C/E D7sus G F

C/E D G F

C/E G/E D N.C.

Interlude 4
Moderately (not too fast) $\text{♩} = 74$
Return to original tempo

F Gm7/F C/F

Yeah, _____ yeah, __ yeah..

Strings* f
Horns f

B♭/F F C B♭

mp

Accordion

mp

*String part is doubled one octave lower.

A musical score consisting of three staves. The top staff uses a treble clef and has a key signature of one sharp. It contains a bassoon part with eighth-note patterns and a piano part with sustained notes. The middle staff uses a bass clef and has a key signature of one sharp. It contains a bassoon part with eighth-note patterns and a piano part with sustained notes. The bottom staff uses a treble clef and has a key signature of one sharp. It contains a piano part with sustained notes.

Gm/F

C7/F

— 3 —

— a bot-tle of white,

what-ev-er kind _ of mood _ you're _ in _

— 3 —

8

B♭/F F G F/A G7/B

— to - night. — I'll meet you an-y - time you — want —

mp

mf

C B \flat /D C7/E F
 in our It - al - ian res - tau - rant.

Interlude 5

Gm/F Cmaj7 Fmaj7 B♭
Sax. solo

8vb ...

Strings

C Fmaj7 B♭ Dm7 C7/E

F F/G F/C C 8va ---
rit.

Additional Lyrics

2. Brenda and Eddie were still going steady in the summer of seventy-five
 When they decided the marriage would be at the end of July
 Everyone said they were crazy
 "Brenda, you know that you're much too lazy" and
 Eddie could never afford to live that kind of life.
 Oh, but there we were waving Brenda and Eddie goodbye.

3. Brenda and Eddie had had it already by the summer of seventy-five
 From the high to the low to the end of the show for the rest of their lives.
 They couldn't go back to the greasers
 Best they could do was pick up their pieces and
 We always knew they would both find a way to get by, oh and (To Coda)

She's Always a Woman

Words and Music by Billy Joel

Intro

Flowing, but accented $\text{J} = 58$

Vocal

The vocal part starts with a single note on the first beat of a 12/8 time signature. The piano part consists of a sustained bass note with a dynamic of *mp*, followed by a series of eighth-note chords with dynamics *f* and *mp*.

Piano

The piano part continues with a sustained bass note and eighth-note chords in 12/8 time.

Verse

E \flat B \flat E \flat A \flat E \flat 6

The vocal part begins with a melodic line in 12/8 time. The piano part provides harmonic support with sustained bass notes and chords.

A \flat 6

A \flat maj7

B \flat

E \flat

B \flat

The vocal part continues with a melodic line in 12/8 time. The piano part provides harmonic support with sustained bass notes and chords.

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Cm Cm/B♭ A♭ B♭ E♭ E♭sus E♭ Gm/D

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

S Bridge

Cm Cm/B♭ F/A F B♭ B♭/A Gm7 E♭(add9)

Oh, _____ she takes care of her-self. _____

2nd time - sim.

Synthesizer (flute sound)

8vb...J

A♭ A♭maj7/G Fm7 B♭7 E♭ E♭sus E♭

— wants. She's a-head of her ___ time. ___

E♭m7 E♭m7/D♭ A♭7/C A♭7 D♭ D♭maj/C G♭/B♭ G♭

C♭ C♭maj7/B♭ Adim7 F7 B♭ B♭6 B♭7 B♭6

Verse

E♭ E♭sus E♭ A♭ E♭

A♭6 A♭ B♭ E♭ B♭(add9)

bleed - in',
fool ____
but she'll bring out the best and the worst you can ____
and she can't be con - vic - ted. She's earned her de - gree...
G

To Coda ⊕ Cm Cm/B♭ A♭6 B♭(add9)

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

E♭ E♭sus E♭ B♭ E♭ B♭(add9) G

me. ____ Mm, ____ hmm, mm, ____ hmm. Mm,

Cm Cm/B♭ A♭maj7 B♭ E♭ E♭sus E♭ E♭(add9)/D

hmm, ____ hmm, ____ hmm. ____

D.S. al Coda

hmm, ____ hmm, ____ hmm. ____

CODA

The musical score shows a staff with a treble clef, a key signature of one flat, and a time signature of 12/8. The melody consists of eighth-note patterns. The lyrics for this section are: "Cm Cm/B♭ A♭ Cm/G F B♭7". The score includes a dynamic marking of 100.

most she will do is throw shade-ows at you, but she's al - ways a worm-an ____ to

A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and 12/8 time. It consists of a series of eighth-note patterns. The bottom staff is in bass clef, B-flat key signature, and 12/8 time. It features sustained notes and some eighth-note patterns. Measure 13 begins with a measure rest.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of one flat, and a time signature of 12/8. The score consists of two staves of music. The first staff begins with a half note followed by a sixteenth-note pattern. The second staff begins with a quarter note followed by a sixteenth-note pattern. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The melody includes several grace notes and slurs. The lyrics "Ebsus" and "G" are written above the notes.

me. Mm., _____ hmm, mm, _____ hmm. Mm,

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It consists of two measures of music. The bottom staff uses a bass clef and has a key signature of one flat. It also consists of two measures of music. The music is written in common time (indicated by 'C') and includes various note values such as eighth and sixteenth notes.

A musical score for piano featuring a single melodic line. The score consists of seven measures, each starting with a different chord: C major (Cm), C major/B flat (Cm/Bb), A flat major 7 (Abmaj7), B flat (Bb), E flat (Eb), E flat sus (Eb sus), and E flat (Eb). The notes are primarily eighth notes, and the melody includes several grace notes and slurs.

hmm, _____ hmm, _____ hmm, _____ hmm. _____

She's Got a Way

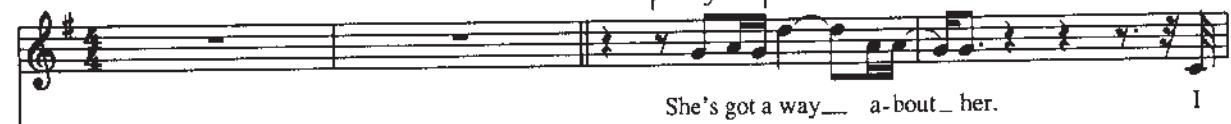
Words and Music by Billy Joel

Intro

Slow and steady $\text{♩} = 72$

G

Vocal



Verse

G

D/F#

Em

G7/D

She's got a way _ a-bout _ her. I

Piano



C

♪

D

C/E

D/F#

D

don't know _ what it is, but I know that I _ can't live with - out _ her.



G

D/F#

Em

G7/D

She's got a way _____ of pleas - in'.

Mm, _____ I



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The musical score shows a single melodic line on a treble clef staff. The key signature changes from C major to D major (one sharp) at the beginning of measure 13. Measure 13 consists of two measures of 3/4 time, indicated by a '3' above the staff. The melody starts on G, moves to A, then to B, and ends on C. Measure 14 begins with a D note. Measures 15 and 16 show the melody continuing in D major. Measure 15 includes a C/E chord and a D/F# chord. Measure 16 concludes with a D note.

C 3 D C/E D/F# D

don't know – why it is, — but there does-n't have to be a rea - son

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 through 12. Measure 11 consists of six eighth-note chords: B7, G7, D7, A7, E7, and B7. Measure 12 begins with a half note (B) followed by a measure of four eighth notes: B, G, D, and A. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 through 12. Measure 11 consists of four eighth-note chords: B7, G7, D7, and A7. Measure 12 consists of four eighth-note chords: E7, B7, F#7, and C7.

Eb maj9 3 F(add9) Verse G 3 D/F# Em G7/D
 — an-y-way... She's got a smile _____ that heals me. Mm, I
 mp f mf

A musical score for a single melodic line. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The vocal line includes lyrics: "don't know why it is," "but I have to laugh _ when she re - veals _ me." Above the staff, there are five labels with arrows pointing to specific notes: 'C' points to the first note; 'D' points to the note before the first measure of lyrics; 'C/E' points to the note before the second measure of lyrics; 'D/F#' points to the note before the third measure of lyrics; and another 'D' points to the note before the end of the melody.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a half note in the treble staff followed by a quarter note. The bass staff has a half note. Measure 12 begins with a half note in the treble staff followed by a quarter note. The bass staff has a half note.

G D/F# Em G7/D
 And she's got a way _____ of talk - in'. Mm, _____ I


C D C/E D/F# D

don't know why it is, but it lifts me up when we are walk-in'

E♭maj9 3 F(add9) G

an - y - where. She

Bridge

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.

Verse

G D/F# Em G7/D

She's got a way ³ of show - in', mm,

a tempo

C D C/E D/F# D

how I make her feel ³ and I find the strength ³ to keep on go - in'.

G D/F# Em G7/D

And she's got a light ³ a - round ³ her, oh, ³ and

C D C/E D/F# D

ev - 'ry - where ³ she goes, a mil - lion dreams ³ of love ³ sur - round ³ her ³

E♭maj9 F(add9) G

— ev - 'ry-where. She

Bridge

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

touch - es me. ... I get turned ____ a - round, ____ oh, ____

Verse
Freely

G D/F♯ Em7 G D/F♯

oh, ____ whoa, ____ whoa. ____ She's got a ____ smile ____ that

Tempo 1

Em

G7/D

C

3

heals me.

Mm,

I don't know why it is,

but I

a tempo

D

C/E

D/F#

D

G

D/F#

have to laugh when she reveals me.

And she's got a way a - bout -

Em

G7/D

C

3

her.

Mm,

I don't know what it is,

but I

D

C/E

D/F#

D

E♭maj9

F(add9)

G(add9)

know that I can't live with-out her

an - y - way, — hey. —

The Stranger

Words and Music by Billy Joel

Prelude

Slowly ♩ = 72

Piano

This section shows two staves for piano. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp (F#). The tempo is indicated as Slowly with a tempo mark of ♩ = 72. The first measure starts with Em, followed by Em/D, Cmaj7, and B. The dynamic is marked *p*.

This section continues the piano score. It includes measures for Cmaj7, E, D/F#, G#dim7, Am, and Em/G. The bass line consists of sustained notes.

This section shows the piano score continuing. Measures include D/F#, C/E, Bm/D, B/D#, Em7, and G/D. A "Whistle" effect is indicated over the G/D measure. The bass line consists of sustained notes.

This section concludes the piano score. It includes measures for Cmaj7, B7, and Cmaj7. The bass line consists of sustained notes.

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E7 F#m7**5** E7/G# Am Am9/G D/F# C/E

B/D# A/C# B B/A Em7

Whistle ends

Intro

Moderately (not too fast) $\text{♩} = 90$

Em7 C7 Em7 C7

Well, we all _

Synthesizer

mf

Verse
Em7

have a face - that we hide a - way - for - ev - er and we
2,3. See additional lyrics

2nd and 3rd time - sim.

mf
1st time only ---
3rd time only -----

Am C D B7#5(#9)

take them out and show our - selves when ev - ery - one has gone... Some are

Play Fill 1 (2nd time)

All times ---

Fill 1

D

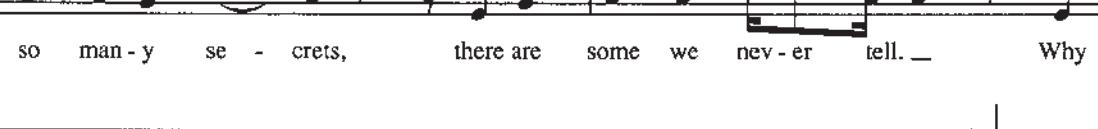
B7#5(#9)

Fill 2

Musical score for the vocal line "Well, we all—". The score consists of four staves. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves use a bass clef with a key signature of one sharp. The vocal line begins with a rest, followed by a C9 chord, then an Em7 chord, and finally a C9 chord again. The lyrics "Well, we all—" are written in black text at the end of the vocal line.

Verse
Em7

fall in love, but we dis - re - gard the dang - er. Though we

Am7 C D B7#5(#9)
 share so man - y se - crets, there are some we nev - er tell. — Why were you —


Am7 D Bm7 Em7
 ev-er let your lov-er see the strang - er in __ your - self?
Play Fill 2 (2nd time)

Bridge

Gmaj7 Gm(maj7) D/F# D7 Gmaj7 Gm(maj7)

Don't be a - fraid _ to try _ a - gain. _ Ev - ery-one _ goes south ev - ery now and

Fill 2

D/F# Am7 D9 Gmaj7 Gm(maj7) D/F# D7/C
 then, oo, hoo. You've done it. Why can't some-one else? You should know... by

Bm Bb+ A6 B7#9 A6 B7#5(#9) *D.S. at Coda*
 now. You've been there... your - self. Once I - self. You may

CODA

Em7 C9 *Repeat and Fade** C/E
 long.
Vocal 1st time only
 Bm/D B/D# Em7 G/D Cmaj7 B7

Whistle

*This section fades out while Postlude fades in.

Cmaj7 E7 F#m7b5 E7/G# Am Am9/G

 D/F# C/E B/D# A/C# B B/A Em Em7/D

Begin fade
 Cmaj7 B Cmaj7

 E D/F# G#dim7 Am Em/G D/F#

Additional Lyrics

2. (Once I) used to believe I was such a good romancer,
Then I came home to a woman that I could not recognize.
When I pressed her for a reason she refused to even answer.
It was then I felt the stranger kick me right between the eyes.
 3. (You may) never understand how the stranger is inspired,
But he isn't always evil and he is not always wrong.
Though you drown in good intentions, you will never quench the fire.
You'll give in to your desire when the stranger comes along.

Streetlife Serenader

Words and Music by Billy Joel

Intro

Flowing ♩ = 69

Piano

G F G C G F G Em E

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Verse

A Em/G Fmaj7

Street-life ser - e - nad - er
- ers
2nd time - sim.

mp mp - p

8vb

G Gsus G D C

nev - er sang on stag - es,
have no ob - li - ga - tions,

A Em/G Fmaj7

needs no or - ches-tra - tion,
hold no grand - il - lu - sions,

8vb

G Gsus G D C

mel - o - dy comes eas - y.
need no stim - u - la - tions.

Play Fill 2 (2nd time)

Verse

A Em/G Fmaj7

Mid-night mas - quer-ad - er, ers, ers, quer-ad - ers
2nd and 3rd times - sim.

8vb

G Gsus G D C

shop-pin' cen-ter he - roes, yeah, yeah, yeah.
how such un-der - stand - ing,
work-in' hard for wag - es

8vb

A Em/G Fmaj7

Child of Ei - sen - how - er, how the words - are spok - en, need no vast ar - range - ments

8vb

Fill 2 D C A Em/G

G Gsus G *To Coda* D

new world cel - e - brat - or.
 how to make the mo - tions.
 to do their har-mo -

Play Fill 1 (2nd time)

G F

G 1 Em E

Fill 1

D G

mp *mf*

A Em/G | 2 C

Street - life ser - e - nad -

mp *mf*

8vb

G G/F E7 A/E E A6/E

decresc.

Interlude 1
Slightly slower

A A/E F#m7 C#m E A/E E E/D

p

G G/D Em G/B D

f

C A Em/G

Street - life ser - e - nad -

decresc.

mf a tempo

8vb

*CODA**Interlude 2*

D A G

niz - ing. —

mp

v

F B♭ Dm/A A A/G G

*Verse
Guitar solo*

Fmaj7

G

Am/G

8vb —————— J

G/D D C A A/G G

Fmaj7 G Am/G

Interlude 1
Solo ends Slightly slower
 G/D D C A A/E F#m7 C#m

E A/E E E/D G G/D

Em G/B D

C A

rall.