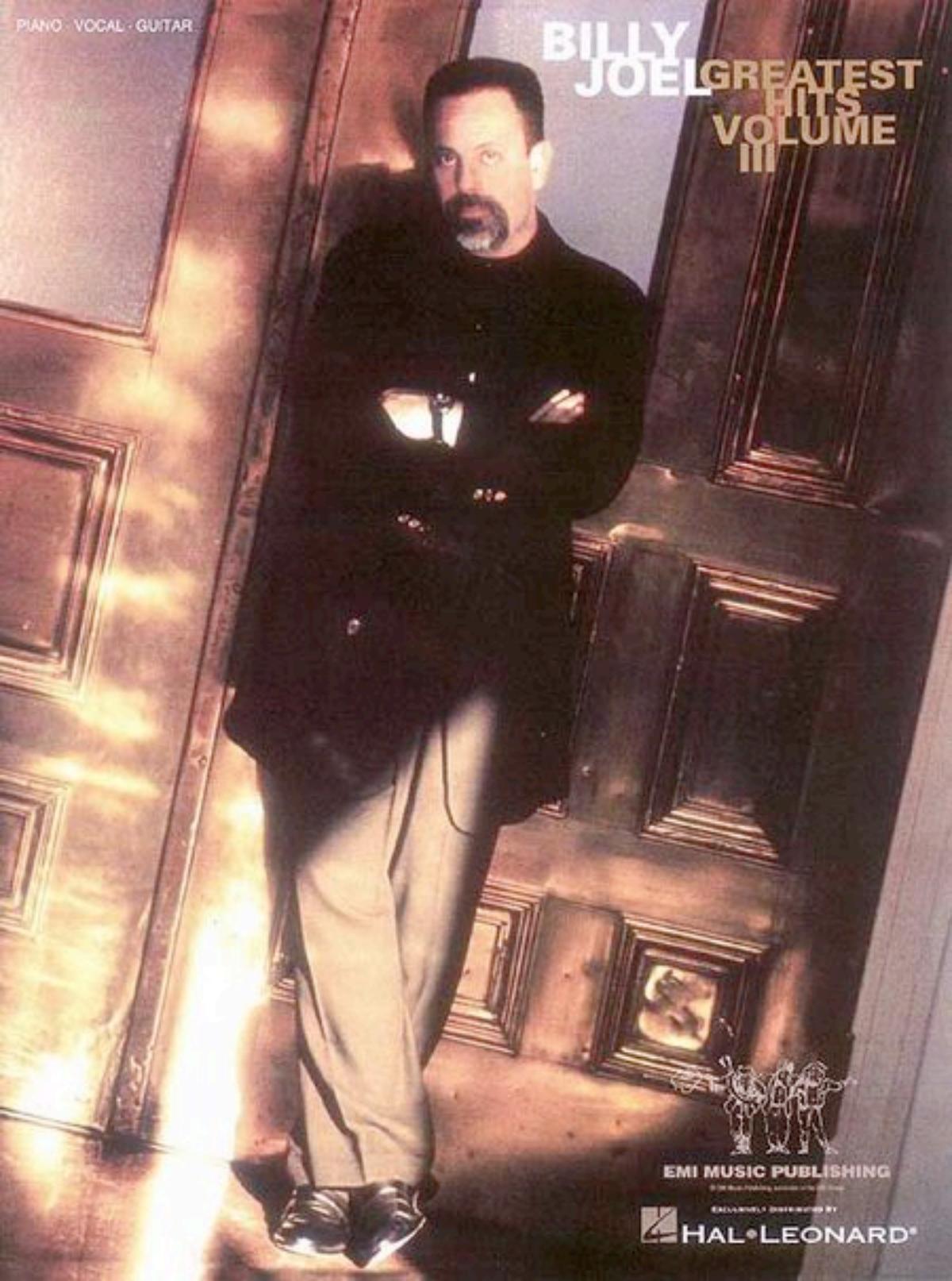


PIANO · VOCAL · GUITAR

BILLY JOEL GREATEST HITS VOLUME III



EMI MUSIC PUBLISHING

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HAL LEONARD

# KEEPING THE FAITH

Words and Music by  
BILLY JOEL

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

*8va b throughout*

If it

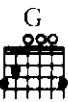
D

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

If you

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

Oh, then you



G

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

This musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a G chord at the beginning, followed by a series of eighth-note chords. The bottom staff is for the voice, with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with quarter notes and eighth-note patterns.

D

way Oh no\_\_\_\_\_ Still I

This musical score continues from the previous section. The top staff shows a transition with a bass note and a rest. The bottom staff continues the bass line with eighth-note patterns.

would not be here now If I nev - er had the hun - ger And I'm

This musical score continues the bass line from the previous section. The top staff shows a transition with a bass note and a rest. The bottom staff continues the bass line with eighth-note patterns.

not a - shamed to say the wild boys were my friends\_\_\_\_\_ Oh \_\_\_\_\_ 'cause I

G

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

3/4

D/A

saved,

G/B

yeah

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

3/8

F#m/A

—

G

N.C.

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

3/8

D

—

We wore

3/4

mat - a - dor boots on - ly Flagg Broth - ers had them with a

Cu - ban heel — Ir - i - des - cent socks with the same col - or shirt and a



tight pair of chi - nos — Oh I put on my shark skin jack - et you know the



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

yeah...

I took a fresh pack of Luck - ies and a mint called Sen - Sen

My old man's Tro - jans and his Old Spice af - ter shave.



Oh \_\_\_\_\_ combed my hair in a pomp - a - dour like the



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

G/B

F#m/A

Yeah \_\_ we were keep-ing the faith

Sheet music for G/B and F#m/A chords. The vocal line continues from the previous section.

G

D

Yeah, yeah, \_\_ yeah, \_\_ yeah keep-ing the faith

Sheet music for G and D chords. The vocal line continues from the previous section.

A

G

You can get \_\_ just so much \_\_ from a good

Oh

Sheet music for A and G chords. The vocal line continues from the previous section.

D/F#

A

G

— thing

You can lin - ger too long \_\_ in your dreams

Oh

Sheet music for D/F#, A, and G chords. The vocal line concludes the section.

D/F#



A



G



Say good - bye to the old - - ies but good -  
Oh

D/F#



Em7



ies 'Cause the good ole days were - n't al - ways good and to-  
You know the good ole days were - n't al - ways good and to-

Em7/A



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

D



Learned stick ball as a for - mal ed - u - ca - tion  
told you my rea - sons for the whole re - vi - val

Now I'm

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

G

To Coda

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

D

way Oh yes I did I

3

found out a man ain't just be - ing ma - cho Ate an

aw - ful lot of late night drive - in food      drank a lot of take - home pay \_\_\_\_\_ I

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

D/A  
*D.S. al Coda*  
Oh

Coda G  
won - der - ful to be a - live\_ when the rock and roll

D/A

plays

G/B

Yeah

when the mem - o - ry

F#m/A

G/B

8

stays

Yeah

I'm keep - ing the faith

Music staff: Treble and Bass staves. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

F#m/A

G

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

Music staff: Treble and Bass staves. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

D

I'm keep - ing the faith

Music staff: Treble and Bass staves. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

3

Repeat and fade

Yes, I am you know I'm keep - ing the faith

Music staff: Treble and Bass staves. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

# AN INNOCENT MAN

Words and Music by  
BILLY JOEL

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

D

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

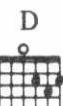
Em

chance of it they o - pen - ing the up -  
prom - ise hear in - dark -

A

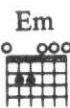
They hear a voice in the hall - out too - side and hope -  
Be - cause they on - ly re - mem - ber too - well - they heard -

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



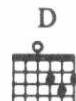
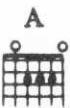
— that it just — pass - es by —  
some - bod - y tell them be - fore

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



ger of hav - ing been a fool —  
tak - ing a lov - er to bed

They will not lis - ten to an -  
Some peo - ple find that it's eas -



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

Am7

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

D

C/G

I know you're think - ing of some - bod - y else  
I know you're gon - na keep turn - ing a - way

G

A

D

N.C.

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

Em

up for the love\_ you've been de - ny - ing you could ev - er feel\_  
keep you a - live\_ I'm not a - bove go - ing through it a - gain\_  
bod - y I know\_ if there's a chance of res - ur - rect - ing a love

**G**

**A**

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

**D**

— your — faith — if I can —  
— to me I'll — un - der - stand —  
— where the heart - ache be - gan —

Some peo - ple see through the eyes of the old be - fore they  
Some peo - ple run from a pos - si - ble fight some peo - ple  
Some peo - ple hope for a mir - a - cle cure some peo - ple

**Em**

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

G

A

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

Pianists: Omit vocal melody.

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

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

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

I am

8va b -----

C/G G A

3rd time to Coda

an in - no - cent man Oh yes I am

8va b -----

1. D

Guitar chords: D, G/D, D, G/B, A/C♯, D, G/D, D, G/E, D/F♯

an in - no - cent man

Am7

D

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

Am7

G

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

The music score consists of four staves. The top staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a guitar chord chart for D major at the beginning. The second staff has a bass clef, a key signature of two sharps (B and F#), and a common time signature. It includes a guitar chord chart for D major and other chords like G/D, G/B, A/C#, D, G/D, G/E, and D/F#. The third staff continues with a treble clef, one sharp (F#), and common time, featuring a guitar chord chart for Am7 and a D major chord. The lyrics "an in - no - cent man" are written below the notes. The bottom staff has a bass clef, two sharps (B and F#), and common time, featuring a guitar chord chart for Am7 and a G major chord. The lyrics "You know you on - ly hurt your - self out of spite" are written below the notes. The score concludes with a final section starting with an Am7 chord and ending with a G major chord, with the lyrics "I guess you'd rath - er be a mar - tyr to - night".

A

N.C.

1

D.S. al Coda

That's your de - ci - sion But I'm —

Coda

D G/D D G/B A/C♯ D G/D D

an in - no - cent man

G/E D/F♯ A

oh

very quietly

The page contains musical notation for a voice and piano. The top half features a vocal line starting with an 'A' chord (guitar chord chart) and a piano line with a 'N.C.' (No Chord) instruction. The vocal line continues with a '1' and a piano line with a bass note. The vocal line then moves to a piano dynamic and lyrics 'That's your de - ci - sion But I'm —'. Below this, a 'Coda' section begins with a piano line and a vocal line starting with an 'A' chord. The vocal line continues with a piano line and lyrics 'an in - no - cent man'. The piano line continues with a vocal line starting with a 'G/E' chord. The vocal line continues with a piano line and lyrics 'oh'. The piano line ends with a dynamic instruction 'very quietly'. The bottom half of the page shows a piano line continuing with a vocal line starting with a 'D' chord. The piano line continues with a vocal line ending with a piano dynamic.

# A MATTER OF TRUST

Words and Music by  
BILLY JOEL

Moderate Rock

D

The musical score consists of two staves. The top staff is for the vocal part, starting with a rest followed by a D chord (two dots) and a melody. The lyrics "One, two, one, two, three, four." are written below the notes. The bottom staff is for the piano/bass part, featuring eighth-note patterns and a dynamic marking of *f*. The key signature is  $\text{F}^{\#}$  major.

Bm7

D

Bm7

This section begins with a Bm7 chord (three dots) and a piano/bass line with eighth-note patterns. It transitions to a D chord (two dots) and a vocal line with eighth-note chords. The section ends with a Bm7 chord (three dots) and a piano/bass line with eighth-note patterns.

D

Bm7

This section starts with a D chord (two dots) and a vocal line with eighth-note chords. The lyrics "Some love is just a lie of the heart, I know you're an emotional girl;" are written below the notes. The section concludes with a Bm7 chord (three dots) and a piano/bass line with eighth-note patterns.

D

Bm7  
2fr

the it cold re - mains of what be - gan with a pas - sion in - ate start; world.  
took a lot for you to not lose your faith in this

F#m7

A

and they may not want it to end, but it  
I can't of - fer you proof, but you're

8vb

D

Bm7  
2fr

will, it's just a ques-tion of when. I've lived long e - nough to have learned -  
gon - na face a mo-ment of truth. It's hard when you're al - ways a - fraid.

D

Bm7  
2fr

the You clos - er you get to the fire the be - more you get be - burned;  
just re - cov - er when an - oth - er be - lief is be - trayed.

F#m7



but that won't hap - pen to us \_\_\_\_\_  
So, break my heart if you must; -  
  
*8vb*

D

Bm7

al - ways been a mat - ter of trust. \_\_\_\_

D

Bm7



it's a

G

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

D/F# Em7

too both much had our resist share ance. I know you have too  
had our resist share ance. I know you have too

A Dmaj7 Gmaj7 A D

doubts, but for God's sake, don't shut me out.  
long when the whole sit - u - a - tion was wrong.

Bm7 D

This time, you've got noth-ing to lose;  
Some love is just a lie of the soul,  
you can take it, you can  
a con-stant bat - tle for the

Bm7 F#m7

leave it, what - ev - er you choose.  
ul - ti - mate state of con - trol.  
I won't hold back an - y - thing.  
Af - ter you've heard lie up - on lie,

8vb

A

and I'll walk a-way a fool or a king. Some love is just a  
there can hard-ly be a ques-tion of why. Some love is just a

D

lie of the mind; — it's make-be-lieve un-til it's on - ly a mat - ter of time.  
lie of the heart, — the cold re-mains of what be - gan with a pas - sion-ate start.

Bm7 2fr

F#m7

To Coda ⊕

And some might have learned to ad - just, — but then it  
But that can't hap - pen to us — 'cause it's

8vb

D

Bm7 2fr

nev - er was a mat - ter of trust.

D                      Bm7                      F#m7

A.

D.S. al Coda

I'm

CODA

A.

D

al - ways been a mat - ter of trust. \_\_\_\_\_

Bm7

D

Bm7

Repeat and Fade

# BABY GRAND

Words and Music by  
BILLY JOEL

Slowly

**Piano Part:**

- Key signature: B<sub>b</sub> (two flats)
- Time signature: 12/8
- Chords indicated above the staff: B<sub>b</sub>7, Bm7**b**5, Bbm7, F/A, Ab7, Gm7, Bb/C, F, E+, Cm/E<sub>b</sub>, D7, C/E, D7/F#.
- Performance instruction: *mf*

**Guitar Part (Top Staff):**

- Chords indicated above the staff: B<sub>b</sub>7, Bm7**b**5, Bbm7, F/A, Ab7.

**Guitar Part (Bottom Staff):**

- Chords indicated above the staff: Gm7, Bb/C.

**Lyrics:**

Late at night,  
In my time,  
I've had friends,  
I've when it's dark and cold,  
wan-dered ev -'ry - where  
but they slipped a - way.

I reach out  
a - round  
And I've this world.  
had fame,

for some-one  
She would al  
but it does -  
to hold...  
ways be  
n't stay...

Gm

D/F#

there. When I'm blue,  
An - y day,  
I've made for - tunes,-

when I'm lone - ly,  
an - y hour,  
spent them fast e - nough.

Music staff with notes and rests corresponding to the lyrics.

Gm/F

E7

she comes through.  
All it takes.  
As for wom - en,

She's the on - ly one who  
is the pow - er one  
they don't last with just one

Music staff with notes and rests corresponding to the lyrics.

Am7

D7

1 Gm7

C7

can.  
in my hands.  
man.

My ba - by  
This ba - by  
But my ba - by

grand

is all I

Music staff with notes and rests corresponding to the lyrics.

A7#5



A7



D7b9



D9



Gm7



C7



need.

2 Gm7



C7



F



D7b9



Gm7



C7#5



grand's

been good to me.

3 Gm7



C7



F



Bbm7



grand

is gon-na stand

by me.

F



Em7b5



A7#5



Dm



Dm#7



Dm7



They say

no - one's gon - na play this

Em7**b**5                    A7#5                    Dm                    Dm#7                    Dm7

on the ra-di-o.\_\_\_\_\_ They said mel-an-chol-y blues were dead and

Cm7                    F7                    Bb

gone.\_\_\_\_\_ But on-ly songs like these,—

Bm7**b**5                    E7#9                    Am7                    Ab7**b**5

played in mi-nor keys,\_\_\_\_\_ keep those mem-o-ries hold-ing

Gm7                    C7                    F

on.\_\_\_\_\_ I've come far

E+

Cm/E<sub>b</sub>

from the life I strayed in. And I've got the scars

D7 C/E D7/F# Gm

from those dives I played in. now I'm home

D/F# Bb/F

and I'm wea - ry, and in my bones,

E7 E7#9 Am7 D7

ev - 'ry drea - ry one night stand. My

3

Gm7 C7 A7#5 A7 A7b5 A7

D7 C/E D7/F# Gm7

rubato

C7 Bm7b5 Bbm7

grand's been good to me.

a tempo

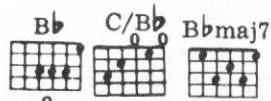
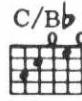
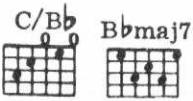
F/A Ab7 Gm7 Gb F

The score consists of six staves of music. The first two staves are for the vocal part, with lyrics: "ba - by grand", "is com - ing home with me, with me.", "Ev - er since this gig be - gan, my ba - by", "grand's been good to me.". The third staff is for the piano/guitar part, with a "rubato" instruction. The fourth staff continues the vocal line with "grand's been good to me.". The fifth staff is for the piano/guitar part, with an "a tempo" instruction. The final two staves are for the piano/guitar part, showing chords: F/A, Ab7, Gm7, Gb, and F.

# THIS IS THE TIME

Words and Music by  
BILLY JOEL

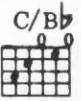
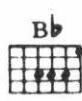
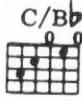
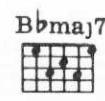
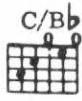
Moderately  $\text{♩} = 132$



mf

$\overbrace{\hspace{1cm}}$   $\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$



$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

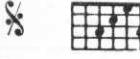
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$\overbrace{\hspace{1cm}}$

Dm11



E♭6



Fsus2



$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

Dm11



E♭6



Fsus2



$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

$\overbrace{\hspace{1cm}}$

## Verse:



1. We walked on the beach be-side that old ho - tel.



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



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



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

## Chorus:



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

F/A                      Bb                      E<sub>b</sub>

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

To Coda

F                      Bb                      Fm/A<sub>b</sub>                      Fno3rd(G)

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

G7(5)                      G<sub>b</sub>+                      G<sub>b</sub>6(5)

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

Bb/F                      F

rest of you. lose you now. dim.

1.                      2.                      Bridge:  
Dm7

mf Some - times it's so

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

eas - y to let a day slip on by with - out e - ven

Am7  B♭(2)  C(2)  Dm7 
  
 see - ing each oth - er at all. But, this is the

Am7  Gm7  Em7  A7 
  
 time you'll turn back to, and so will I,

Dm7  Am7  B♭sus2 
  
 and those will be days you can never recall. *dim.*
D.S. al Coda

*Coda* E♭  F  B♭ 
  
 al - though we'll want to. This is the time,

Fm/A♭  Fno3rd/G  G7(B) 
  
 but time is gon - na change. You've giv - en me the

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

**Dm7**      **E<sub>b</sub>6**      **Fsus(2)**

*Repeat ad lib. and fade*

*Verse 2:*

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

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

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

*(To Chorus:)*

# LENINGRAD

Words and Music by  
BILLY JOEL

**Slow Ballad**

D                              A                              Em                              B                              G                              D/F#

Em                              A                              G                              A7sus                      A7                              D

D                              Em/D                              G/D                              A/D

Vik - tor \_\_\_\_ was born                                      in the spring of for - ty four,  
grad.                              Went off \_\_\_\_ to school                                      and learned \_\_\_\_ to serve                              the state.

D                              Em/D                              G/D                              A/D

and \_\_\_\_ nev - er saw \_\_\_\_                                      his fa - ther an - y - more.  
fol - lowed the rules    and drank \_\_\_\_ his vod - ka straight.

D7/C



G/B



Dsus/A



D/A



E/G#



A child of sac - ri - fice,  
The on - ly way to live  
a child of war.  
was drown the hate.

D/A



A#dim



1

Bm



G



A



An - oth - er son who nev - er had  
A Rus - sian life was ver - y sad,

a fa - ther af - ter Len - in -

2 Bm



E



A



D



and such was life in Len - in - grad.

Dm



Am



I was born in for-ty nine, a cold war kid in Mc-Carthy time.  
But child-ren lived in Lev-it - town and hid in the shel-ters un - der - ground. Till the

Gsus G Asus A

Stop 'em at the thir-ty-eighth par-al - lel.  
So - viets turned their ships a - round

Blast those yel - low reds to hell.  
and tore the Cu - ban mis-siles down. And

Dsus Dm Asus Am

Cold war kids were hard to kill  
in that bright Oc - to - ber sun

un - der their desk in an air raid drill.  
we knew our child - hood days were done. And I

Gsus G Asus A

Have-n't they heard we won the war,  
watched my friends go off to war,

what do they keep on  
what do they keep on

fight - ing for?  
fight - ing for?

D Em/D G/D A/D

Vik - tor was sent to some Red Ar - my town.  
And so my child and I came to this place.

D Em/D G/D A/D A/C#

Served out his time, be - came a cir - cus clown.  
To meet him eye to eye and face to face.

D7/C G/B Dsus/A D/A E/G#

The great - est hap - pi - ness he'd ev - er found,  
He made my daugh - ter laugh, then we em - braced.

D/A A#dim 1 Bm G A

was mak - ing Rus-sian chil-dren glad.  
We nev-er knew what friends we had And chil-dren lived in Len - in -

D                      2 Bm                      E                      A                      D                      E

grad.                      un - til we\_ came to\_ Len - in - grad

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

Bm                      E/G#                      E                      A                      E/A                      Bm                      F#/B

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

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

# WE DIDN'T START THE FIRE

Words and Music by  
BILLY JOEL

**Bright Rock**

G/D



*mf*

1, 2, 3



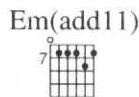
Har-ry Tru-man, Dor-is Day, Red Chi - na, John-nie Ray,

Em(add11)



South Pac - if - ic, Wal - ter Win-chell, Joe Di - Mag - gi - o.

Joe Mc-Car - thy, Rich-ard Nix-on,



Stu - de - bak - er, Tel - e - vi - sion, North Ko - re - a, South Ko - re - a, Mar - i - lyn Mon - roe.

G/D



Em7



G

C(add9)



G



D



Ro - sen - bergs, H - Bomb, Sug - ar Ray, Pan - mun-jom,  
Bud - dy Hol - ly, Ben Hur, Space Mon-key, Ma - fi - a,

G

Em(add11)



C



G



Bran - do, The King and I, and The Catch-er In The Rye. Ei - sen- how - er, Vac - cine,  
Hul - a - Hoops, Cas - tro, Ed - sel is a no go. U - 2, Syng-man Rhee,

G

D



Em



C



Eng-land's got a new queen Mar - ci - an - o, Li - ber - a - ce, San - ta - yan - a good - bye.  
pay - o - la and Ken - ne - dy. Chub - by Check-er, Psy - cho, Bel-gians in the Con - go. }

G

G/D

We did - n't start the fi - re.

Em7

It was al - ways burn - ing since the

C(add9)

G/D

world's been turn - ing.

We did - n't start the fi - re.

No, we

G/B

C(add9)

G

did - n't light \_ it, but we tried to fight \_ it.

{ Joseph Sta - lin, Ma - len - kov,  
Hem-ing-way, Eich - mann,  
Birth Con-trol, Ho Chi Minh,

D

Em(add11)

C

Nas - ser and Pro - ko - fi - ev, Rock - e - fel - ler, Cam-pa - nel - la, Com-mu-nist Bloc.  
Stran-ger In A Strange Land. Dyl - an, Ber - lin, Bay of Pigs In - va - sion.  
Richard Nix - on back a - gain. Moon - shot, Wood - stock, Wa - ter - gate, Punk Rock.

G D Em(add11)

Roy Cohn, Juan Pe- rón, Tos - ca - ni - ni, Da - cron. Dien Bien Phu Falls,  
Law-rence of A - ra - bi - a, Brit-ish Bea - tle - ma - ni - a. Ole Miss, John Glenn,  
Be-gin, Rea-gan, Pal - es - tine, Ter - ror on the air - line. Ay - a - toll-ahs in I - ran,

C G D

Rock - A-round The Clock. Ein - stein, James Dean, Brook-lyn's got a win - ning team,  
Lis - ton beats Pat - ter - son. Pope Paul, Mal-calm X, Brit - ish Pol - i - ti - cian sex,  
Rus - sians in Af - ghan - i - stan. Wheel of For-tune, Sal - ly Ride. Heav - y Met - al Su - i - cide,

Em 1 C G

To Coda ⊕

D Em C

Dav - y Crock-ett, Pet - er Pan, El - vis Pres - ley, Dis-ney - land. Bar - - dot, Bu - da- pest  
J. F. K. blown a - way.  
For - eign debts, Home-less Vets,

Al - a - bam - a, Khru - shchev, Prin - cess Grace, Pey - ton Place, Trou - ble in the Su - - ez.

G/D

We did - n't start the fi - re.

Em7

It was al - ways burn - ing since the

C(add9)

world's been turn - ing.

G/D

We did - n't start the fi - re.

No, we

G/B

did - n't light it, but we tried to fight it.

Am7

Lit - tle Rock, Pas - ter - nak,

C

Mic - key Man - tle, Ker- ou - ac,

Em

Sput - nik, Chou En - Lai, Bridge

D

On The Riv - er Kwai,

C Am Em  
  
 Leb - a - non, Charles de Gaulle, Cal - i - for - nia base - ball, Stark - weath - er Ho - mi - cide,  
  
 D  
  
 Chil-dren of Tha - lid - o - mide. Oh,  
  
 2 C G/D  
  
 what else do I have to say? We did - n't start the fi - re. It was  
  
 Em7 C(add9) G/D  
  
 al - ways burn - ing since the world's been turn - ing. We did - n't start the fi -

D.S. al Coda

The music score consists of several staves. The top staff shows a vocal line with piano accompaniment, ending with a guitar chord diagram labeled G/B. The lyrics "re. No, we did - n't light \_ it, but we tried to fight \_ it." are written below the staff. The next section starts with a piano accompaniment, followed by a vocal line with a guitar chord diagram labeled C(Add9). The lyrics "re. No, we did - n't light \_ it, but we tried to fight \_ it." continue. A dynamic instruction "D.S. al Coda" is at the end of this section.

**CODA**

The CODA section begins with a vocal line and piano accompaniment. A guitar chord diagram labeled C is shown above the vocal staff. The lyrics "AIDS, Crack, Ber - nie Goetz. Hy - po - der - mics on the shores," are written below the staff. The piano accompaniment continues with a guitar chord diagram labeled G above it.

**D**

The piano accompaniment continues with a guitar chord diagram labeled D above it. The lyrics "Chi - na's un - der mar - tial law. Rock and Roll - er Co - la Wars, I can't take it an - y - more." are written below the staff. The piano accompaniment ends with a guitar chord diagram labeled Em above it, with the text "no chord" written below it.

**G/D**

The piano accompaniment begins again with a guitar chord diagram labeled G/D above it. The lyrics "We did - n't start the fi - re. It was al - ways burn - ing since the" are written below the staff. The piano accompaniment ends with a guitar chord diagram labeled Em7 above it.

C(add9)



G/D



world's been turn - ing.

We did - n't start the fi - re.

{ But when  
No, we }

1 G/B



C(add9)



G/D



we are gone\_ will it still burn on,\_ and on,\_ and on,\_ and on,\_ and on,

Em7



C(add9)



— and on,\_ and on,\_ and on,\_ and on,\_ and on.

2 Em7



C(add9)



Repeat and Fade

did - n't light \_ it, but we tried to fight \_ it.

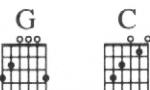
# I GO TO EXTREMES

Words and Music by  
BILLY JOEL



**Steady rock beat**

*mf*




Call me — a jo - ker  
Some - times I'm tired,

call some — times I'm fool.  
shot.



Right at — this mo - ment I'm to tal - ly cool.  
Some - times I don't know how much more I've got.

C                    C/E                    F  




Clear as a crys - tal, sharp as a knife, I feel like I'm in the  
 May - be I'm head - ed o - ver the hill, May - be I've set my - self

C                    C/B♭                    F/A  




prime of my life. Some - times it feels like I'm go - ing too fast.  
 up for the kill. Tell me how much do you think you can take

C/G                    D/F♯  



I don't know how long this feel - ing will last;  
 un - til the heart in you's start - ing to break?

#8

C/G                    G                    C                    C/B♭  





may - be it's on - ly to - night. } Darling - I don't know why  
 Some - times it feels like it will.

F/A                                      G                              C

I go — to ex - tremes.    Too high — or too low, — there

C/B<sub>b</sub>

F/A                                      G                              C

ain't no — in be - tweens. —                                      { And if — I  
    You can — be

Gm6/B<sub>b</sub>                                      A7                              Dm

stand — — — or — I fall.    It's all — or noth - ing — at  
sure — — — when — I'm gone.                                      I won't — be out there — too

Fm    C/B<sub>b</sub>                              F/A                              G

all.    Dar - ling — I don't know — why I go — to ex -  
long.    Dar - ling — I don't know — why I go — to ex -

This musical score consists of four systems of music. The vocal line is on the top staff, and the piano/guitar parts are on the bottom staff. Chords are indicated above the vocal line, and specific chords are highlighted with boxes. The vocal part includes lyrics and chords (F/A, G, C, C/Bb, F/A, G, C, Gm6/Bb, A7, Dm, Fm, C/Bb, F/A, G). The piano/guitar part provides harmonic support with chords and bass lines. The score is divided into four systems by measure.

C

tremes. tremes. }

D

Out of the dark - ness,

B♭

in - to the light,

F

leav - ing the scene of the crime, -

C

Eith - er I'm wrong or I'm per - fect - ly right ev - 'ry time.

D

B♭

F

Some - times I lie a - wake, night af - ter night

Am

F

8

8

8

8

8

8

8

8

 com - ing a - part at the seams. 
  
 Ea - ger to please 
  
 ready to fight. 
  
 Why do I go to ex - tremes?

Gm6/B♭



A7



And if — I stand — or — I fall,

Dm



Fm



C/B♭



it's all — or noth - ing — at all. — Dar - ling — I don't know — why

F/A



G



C



C/B♭



I go — to ex - tremes.

No I don't know — why  
too low there

F/A



G



C

I go — to ex - tremes.  
ain't no — in - be - tweens. —Too high — or  
You can — be

Gm6/B<sub>b</sub>

A7

Dm

sure \_\_\_\_\_ when \_ I'm gone I won't \_ be out there \_ too

Fm

C/B<sub>b</sub>

long. \_\_\_ Dar - ling \_\_\_ I don't know \_\_\_ why

F/A

G

C

I go \_\_\_ to ex - tremes.

C

F/A

Repeat and Fade

I don't know why. I don't know why.

8

# AND SO IT GOES

Words and Music by  
BILLY JOEL

**Slow Ballad, with much rubato**

The musical score consists of four staves of music. The top two staves are for piano, showing treble and bass clef staves with various chords indicated above them (e.g., C, F, Asus, Am, C, F). The bottom two staves are for guitar, showing chords (e.g., G, C, F, Asus, Am, C, F(add9), F/G) and strumming patterns. The lyrics are integrated into the music, appearing below the vocal line. The lyrics are:

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

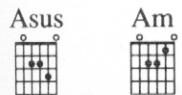
sanc - tu - ar - y safe and strong. To heal the wounds from lov - ers  
an - swered me with no pre - tense. And still I feel I said too

Asus Am C F F/G C  
 past, much. un - til a new one comes a - long. I spoke to  
 My si - lence is my self de - fense. And ev - 'ry

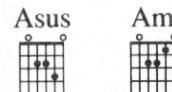
C/Bb F/A Fm6/Ab C/G Am D/F# Gsus  
 time I've held a rose it seems I on - ly felt the thorns.

G C/Bb F/A Fm6/Ab C/E  
 And so it goes and so it goes, and so will you

Am D/F# Gsus G C F C/E F  
 soon I sup - pose. But if my si - lence made you



leave, then that would be my worst mis - take So I will



share this room with you. And you can have this heart to break.



And this is why my eyes are



Fm6/Ab                    C/G                    Am                    D/F#                    Gsus                    G                    C

closed, — it's just as well — for all I've seen. — And so it goes —

C/Bb                    F/A                    Fm6/Ab                    C/G                    Am                    D/F#                    Gsus

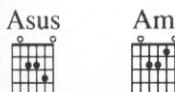
— and so it goes — And you're the on - ly one who knows.

G                            C                            F                            Asus                            Am

— So I would choose — to be with you. — That's

C                            F                            G                            C                            F

if the choice were mine to make But you can make de - ci - sions



too. And you can have this heart to break.

This section shows a piano part with bass and treble clef staves, and a vocal line. The vocal line consists of eighth and sixteenth note patterns. Chords shown above the staff are F, Asus, Am, C, and F.



This section shows a piano part with bass and treble clef staves, and a vocal line. The vocal line consists of eighth and sixteenth note patterns. Chords shown above the staff are F, Asus, Am, C, and F.



And so it goes, \_\_\_\_\_ and so it goes, —

This section shows a piano part with bass and treble clef staves, and a vocal line. The vocal line consists of eighth and sixteenth note patterns. Chords shown above the staff are G, C/Bb, and F/A.

Fm6/Ab



C/G



F



F/G



C



— and you're the on - ly — one who knows. —

This section shows a piano part with bass and treble clef staves, and a vocal line. The vocal line consists of eighth and sixteenth note patterns. Chords shown above the staff are Fm6/Ab, C/G, F, F/G, and C.

# THE DOWNEASTER "ALEXA"

Words and Music by  
BILLY JOEL

**Not Too Fast**

The musical score consists of three staves. The top staff is for piano/vocal, starting with a G chord (root position) and transitioning to an Am chord (root position). The middle staff is for piano/vocal, starting with a G chord (root position) and transitioning to an Am chord (root position). The bottom staff is for piano/vocal, starting with an Am chord (root position) and transitioning to a C chord (root position), followed by a G chord (root position). The lyrics begin with "Well I'm on the Down - east - er A - lex-", followed by a repeat sign and "drive my\_ Down-east - er A - lex-". The piano/vocal staff continues with a G chord (root position) and an Am chord (root position). The bottom staff continues with a C chord (root position) and a G chord (root position). The lyrics continue with "- a, and I'm crui - sing through Block Is - land Sound. I have", followed by a repeat sign and "and I go where the o - cean \_ is deep. There are more and more miles from shore \_ ev - 'ry year, since they". The piano/vocal staff concludes with an Am chord (root position) and a C chord (root position). The bottom staff concludes with a G chord (root position) and an F chord (root position).

C                              Dm

chart  
gi - ered a course -  
told ants - out there  
me I can't to in the Vine -  
sell no the can - yard.  
                                  yons.  
                                  stri - pers.

But to - night -  
And a good -  
And there's no -

C                              G                              F                              C                              F                              G

I am Nan-tuck-et bound.  
cap - tain can't fall a - sleep.  
luck in sword fish - ing here.

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

C/E                              F                              G

- tauk yes - ter - day.  
chil - dren who need clothes.  
fa - ther was be - fore.

and left this morn - ing from the bell -  
I know there's fish out there - but  
Can't make a liv - ing as a

Am G/B F G

in Gar - di-ner's Bay.  
where, God on - ly knows.  
bay - man an - y - more.

Like all the lo - cals here - I've  
They say these wa - ters are - n't what  
There ain't much fu - ture for a man

C/E F G

had to sell my home,  
they used to be.  
who works the sea.

too proud to leave. I worked my  
But I've got peo - ple back on land  
But there ain't no is - land left for is -

Am G/B C G

fin - gers to the bone. so I could own -  
who count on me. So when you see - my Down - east - er A - lex -  
lan - ders like me. Ya, Ya, Ya,

To Coda ♪



- a, and if you work with the rod\_ and \_ the reel, tell my



wife I am troll -ing\_ At - lan - tis, and I still have\_ my hands on the wheel.\_



A musical score for piano and guitar. The piano part features a bass line and harmonic support. The guitar part includes chord diagrams above the staff and specific fingerings (e.g., 8) indicating picking patterns.

221

Am

D.S. al Coda

Now I

CODA

C G

Yo

Ya

Am

C G

1 Am

2 Am

Yo.

Yo Ya Ya Yo Ya Ya Ya

# SHAMELESS

Words and Music by  
BILLY JOEL

**Slow Rock beat**

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The key signature is F# major (one sharp). The time signature is 4/4 throughout.

**Guitar Chords:**

- Top staff: G, D, Em
- Middle staff: C, Bb/C, G, D, Em
- Bottom staff: C, Bb/C, G
- Bottom staff (lyrics): D/F#, Em

**Lyrics:**

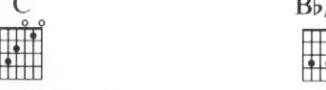
- Well, I'm shame-less  
shame-less
- when it comes to Ba-by I don't
- lov-ing you.  
have a prayer.
- I'd do an-y-thing you want me to.  
An-y-time I see you stand-ing there
- I'd do an-y-thing at  
I go down up-on my

C                              B<sub>b</sub>/C                              G  

  
 all.                            And I'm stand-ing  
 knees.                        And I'm chang-ing.  
  
 here for all the  
 I swore I'd nev-er

D/F#                              Em  

  
 world to see.                ah                              There ain't that much left of me  
 com-pro-mise.                ah                              But you con-vinced me oth-er-wise.  
  
 that has ver-y far  
 I'll do an-y-thing

C                              B<sub>b</sub>/C                              D                              B/D#
   

  
 to fall.                        You know I'm not a man who's ev-er been                      in - se -  
 you please.                    You see in all my life I've nev-er found what I

Em                              Am7  

  
 cure a - bout the world    I've been liv - ing in.                      I  
 could - n't re - sist,        what I could - n't turn down.                I could

D    B/D#  

  
 don't break eas - y. I have my pride. But if you need to be sat - is - fied I'm  
 walk a-way from an - y - one I ev - er knew - but I

1 Em                                      F      F#  

  
 can't walk a - way — from you. I have

2 Em                                      F      Gm      F/A  

  
 nev - er let an - y - thing have this much con - trol o - ver me. I

Bb    Am  

  
 worked too hard to call my life my own. Well, I

4 Ab                                      Eb      Eb/G      F/A  


B<sub>b</sub>

Am

made my - self a world - and it worked so per - fect - ly. But it's

A<sub>b</sub>

Am

D7

your world now. I can't re - fuse. -

I nev - er had so much to lose. -

I'm

G

D/F#

Em

shame-less.

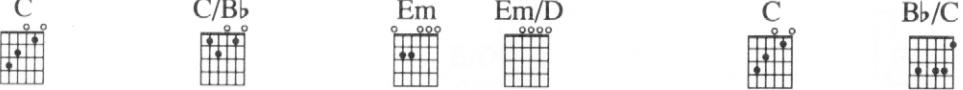
C

B<sub>b</sub>/C

G

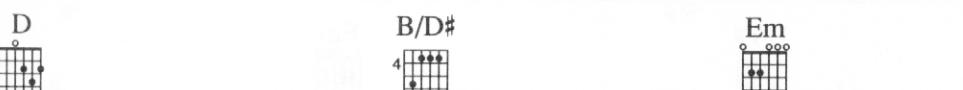
D/F#

Em

C                    C/B<sub>b</sub>                    Em                    Em/D                    C                    B<sub>b</sub>/C  

You know it

D                    B/D<sup>#</sup>                    Em                    Am7  


should be eas - y for a man who's strong — to say he's sor - ry or ad-mit where he's wrong. I've

D                    B/D<sup>#</sup>                    Em                    F  


nev - er lost an - y - thing I ev - er missed, but I've nev - er been in love like this.

It's out of my hands. I'm




G D/F#

shame - less.  
shame - less. I don't have the pow - er now. But I don't want it  
(vocal ad lib.)

Em C Bb/C

an - y - how. So I've got to let it go. I'm

G D/F#

shame - less, shame-less as a man can be. You can make a to - tal

Em C Bb/C

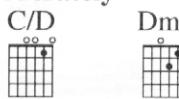
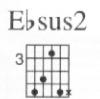
fool of me. I just want-ed you to know. I'm

Repeat and Fade

# ALL ABOUT SOUL

Words and Music by  
BILLY JOEL

Moderately


She waits for me at night,  
lost  
peo - ple who have



ev - 'ry trace of hu - man si - lence.

There She are

Dm



Am7



Gm7



F/A



Bb



gives me all — her ten - der - ness  
man - y who have fal - len, there are and takes a - way my pain.  
some who still sur - vive.

C



Dm



C6



— And so — far she has - n't run,  
She comes to me at night though I  
and she

Bbmaj7



C



Dm



swear she's had her mo-ments and she still be - lieves in  
tells me her de - sires she gives me all the

## To Coda I ⊕

Am7



Gm7



Am7



Bb



no chord

mir - a - cles  
love I need

while oth - ers cry  
to keep my faith

in vain.  
a - live.

It's all a - bout

F                              C/E    B<sub>b</sub>/D                              F/C

soul.  
soul.

It's all a - bout faith and a deep - er de - vo -  
It's all a - bout joy that comes out of sor -

C/B<sub>b</sub>                      F/A                              C/A    B<sub>b</sub>

tion.  
row.

It's all a - bout soul —  
It's all a - bout soul, —

'cause un - der the love \_  
who's stand-ing now \_

F/C                              C

—  
is a strong - er e - mo - tion.  
and who's stand - ing to - mor - row.

She's got to be strong -  
You've got to be hard,

Dm                              G7/B

—  
'cause so man - y things \_  
hard as the rock —



get - ting out of con - trol  
in that old rock 'n' roll, \_\_\_\_\_  
should drive her a - way.  
but that's on - ly part,

B♭maj7



So, why does she stay?  
you know in your heart

It's all a - bout  
it's all a - bout



soul.  
soul.



To Coda II ⊕ ⊕

E<sub>b</sub>sus2E<sub>b</sub>E<sub>b</sub>sus2E<sub>b</sub>

She

Dm7



C6

B<sub>b</sub> maj7

turns to me some - times  
ask her how she knew

and to she asks me what I'm dream-  
reach out for me at that

C



Dm



Am7



- ing  
mo-ment

and I re - al - ize  
and she smiles be - cause

I must have gone  
it's un - der-stood

Gm7



F/A

B<sub>b</sub>

1

B<sub>b</sub>/C

2

a mil - lion miles a - way.  
there are no words to say.

And I

It's



A musical score for a voice and piano. The vocal line consists of eighth-note patterns. The piano accompaniment features chords in F major, C major/E minor, and B-flat major/D major. The lyrics "all a - bout soul." and "It's all a - bout" are written below the vocal line. The score is set in common time.

F/A                      B♭maj7                      F/A

You've got to get tough, but that ain't e - nough. It's all a - bout

C/D              Dm7              C/D              Dm7              E♭sus2              E♭

soul.

E♭sus2              E♭              Gm7              C

Ah, na na na na na na na na

Am7              Dm7              Gm7

It's all a - bout soul. Na na na na

8

C                              Am  
    

— na na na.                      Yes, it is.

B♭maj7                              C                              Am7  
        

Na na na na na na na na.              It's

Dm7                              Gm7                              C  
        

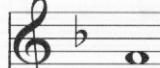
all a - bout soul.

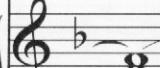
Am7  


D.S. al Coda I

There are

CODA I





D.S.S. al Coda II

It's all a - bout

**CODA II**

E<sub>b</sub>sus2      E<sub>b</sub>

Oh, —

C

E<sub>b</sub>sus2      E<sub>b</sub>      Gm7

yeah, oh.

Am7      Dm7      Gm7

Na na na na na na na na.

It's all a - bout soul.

Na na na na.

C      Am7

Repeat ad lib. and Fade

Yes, it is.

na na na na.

# ULLABYE

(Goodnight, My Angel)

Words and Music by  
BILLY JOEL

Rubato, gently

*mf*

Good-night, my an - gel, time to close your eyes,  
Good-night, my an - gel, now it's time to sleep,

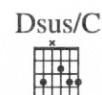
D7sus      D7      D7/E      Em      D/C      C

and save these ques - tions for another day.  
and still so many things I want to say.

G      Cm6/G      G      Cm/G      G      D7sus      D7      D7/E      Em      D/E

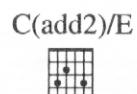
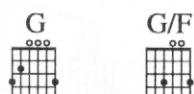
I think I know what you've been ask - ing me.  
Re - mem - ber all the songs you sang for me

I think you know what I've been when we went sail - ing on an



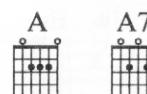
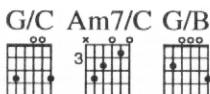
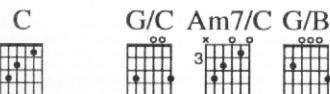
trying to say.  
em - 'rald bay.

I prom - ised I would nev - er leave \_\_\_\_\_ you,  
And like a boat out on the o - - cean,



and you should al - ways know \_\_\_\_\_  
I'm rock - ing you to sleep. \_\_\_\_\_

wher - ev - er you may go, -  
The wa - ter's dark and deep -



no mat - ter where you are, \_\_\_\_\_ I nev - er will be far a - way.  
in - side this an - cient heart \_\_\_\_\_ you'll al - ways be a

<sup>2</sup> part of me.



Gm

F

B♭

Cm6

Gm/D

Cm6/E♭

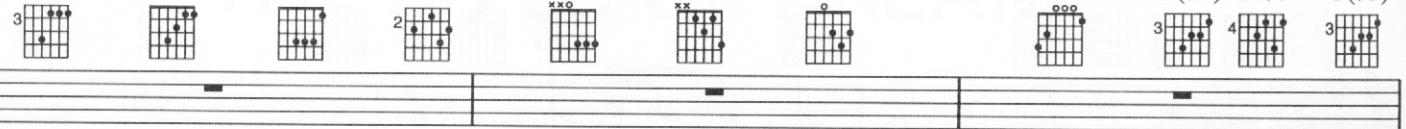
D

G7

G(♯5)

G7b9

G(♯5)



G7

Cm(add9)

Cm

A7

A6

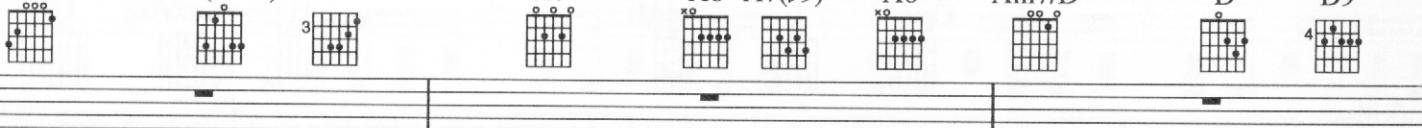
A7(b9)

A6

Am7/D

D

D9



G

Cm6/G

G

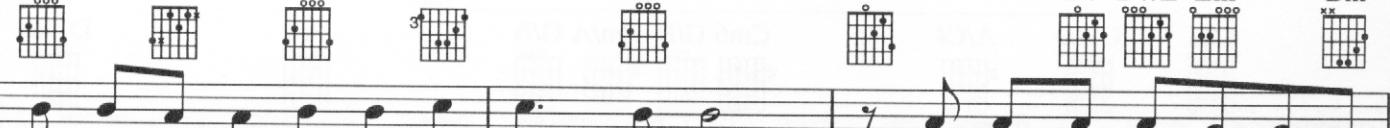
Cm/G

G

D7sus

D7 D7/E Em

Bm



Good-night, my an - gel, now it's time to dream, and dream how won-der - ful your

D/C

C

G

Cm6/G

G

G7/F

C/E

G7/D

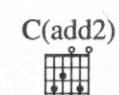
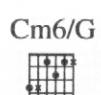
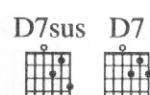
A/C♯



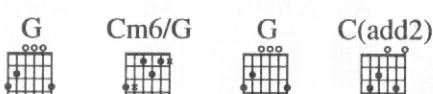
life will be.

Some - day your child may cry, and if you sing this lull - a - bye,

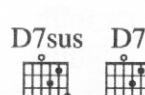
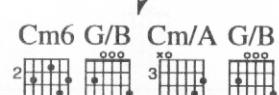




then in your heart there will al - ways be a part of me.



Some-day we'll all be gone but



lull - a - byes go on and on. They nev - er die, that's how you and I will



be.



# THE RIVER OF DREAMS

Words and Music by  
BILLY JOEL

Smooth shuffle, with soul ( played as )



Ooh,



ah;



ooh,