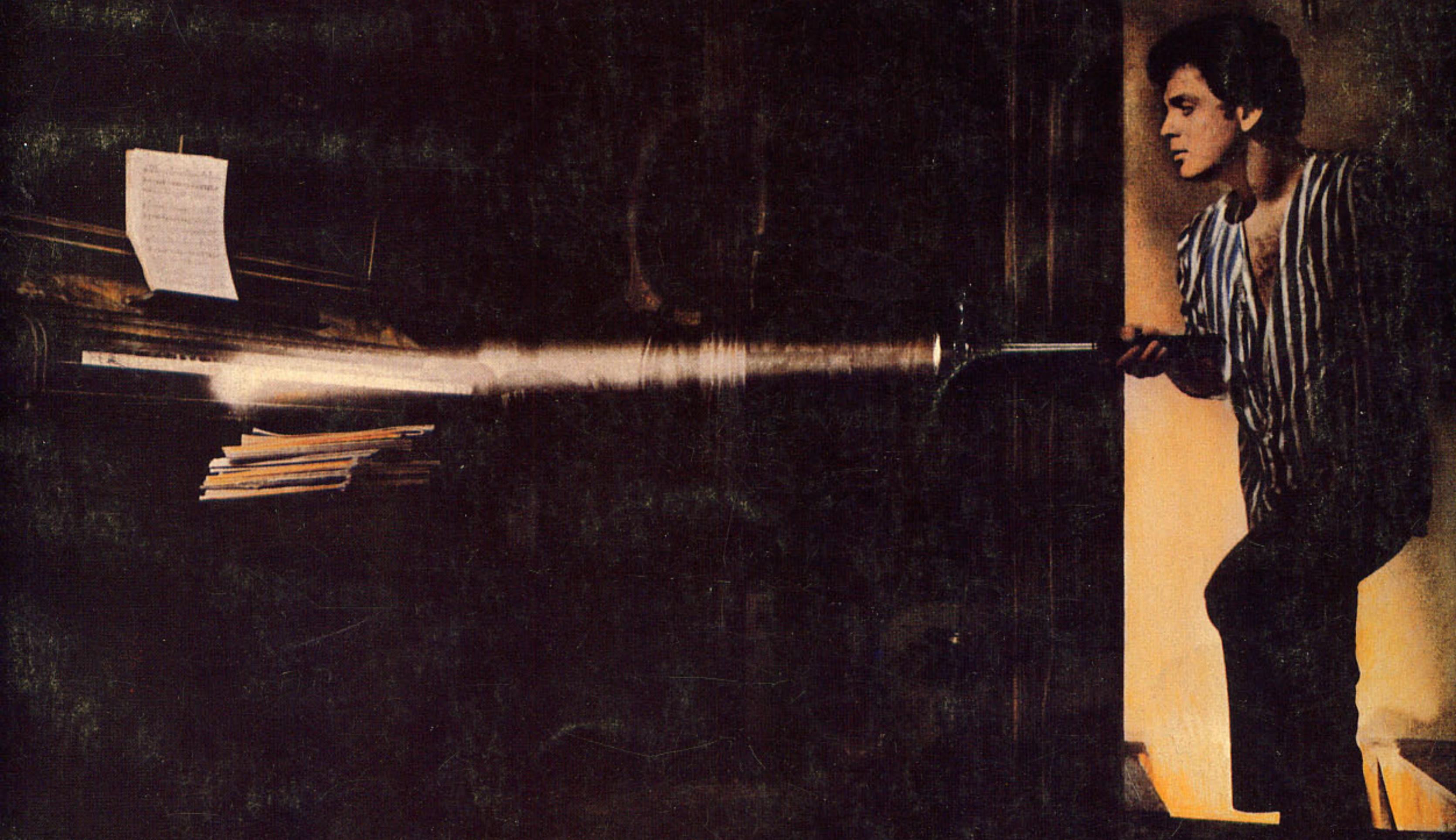


**BILLY JOEL**

**SONGS IN THE ATTIC**



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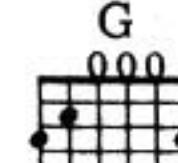
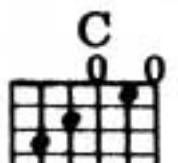
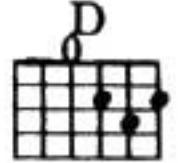
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# MIAMI 2017

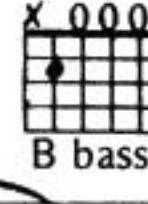
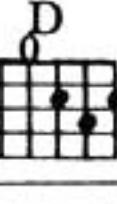
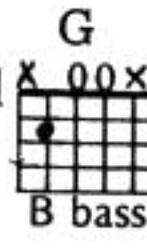
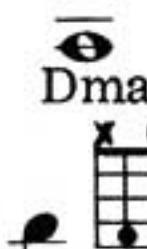
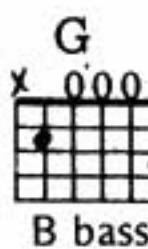
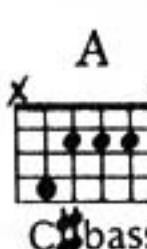
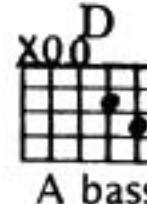
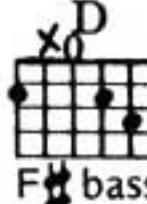
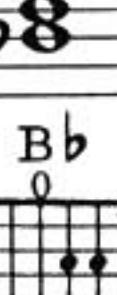
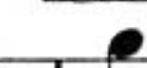
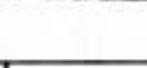
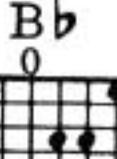
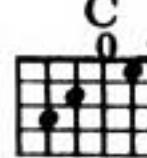
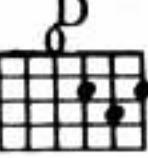
(Seen The Lights Go Out On Broadway)

Moderate, 2 feel

Words and Music by Billy Joel

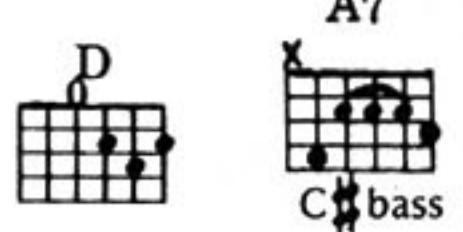


8va-----



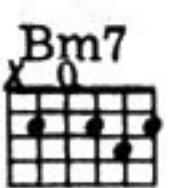
1. Seen the light \_\_\_\_\_ go out on Broad - way

(4) - way

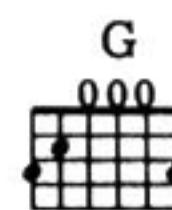


A7

C# bass



Bm7

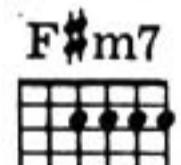
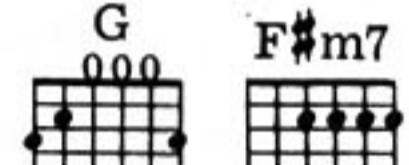
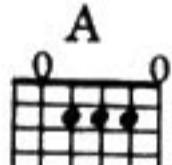


G



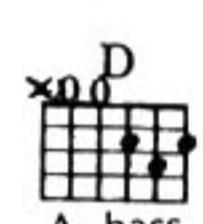
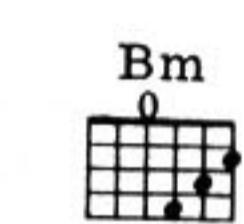
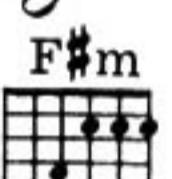
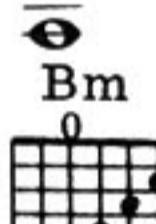
I saw that was so man-y State laid years a -

(2nd time)



low go

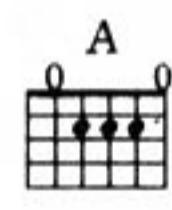
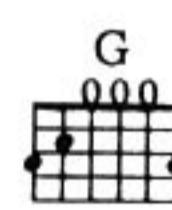
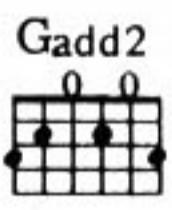
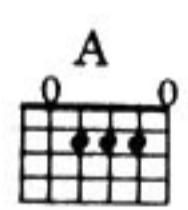
And life went on be-yond the Pal -  
Be-fore we all lived here in



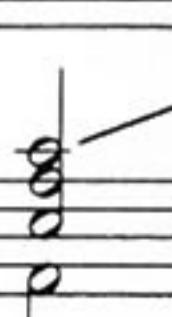
A bass

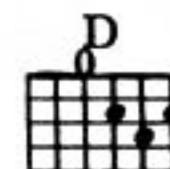
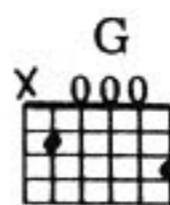
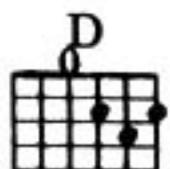
i-sades  
Flor-i-da.

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

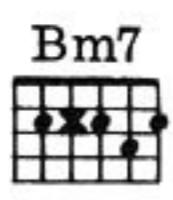
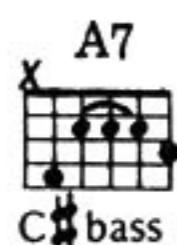


and left there long ago.  
took ov-er Mex i-co.-

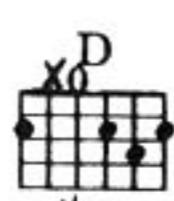
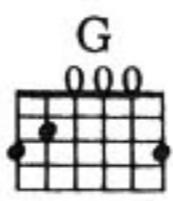
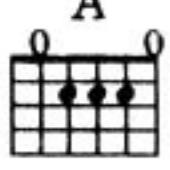




They held a con-cert out in Brook - lyn  
There are not man-y who re - mem - ber



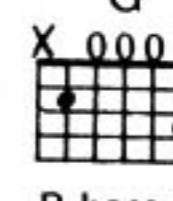
(2nd time only) to watch the is - land bridg - es blow  
they say a hand - ful still sur-vive



F# bass

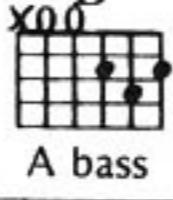
They turned our pow - the world

mf

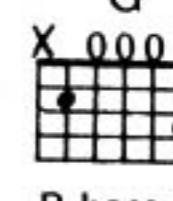


er down,  
a- bout

and drove us un - der-ground  
the way the lights went out



A bass

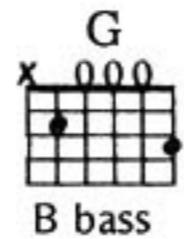


B bass

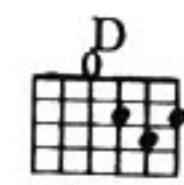
To Coda



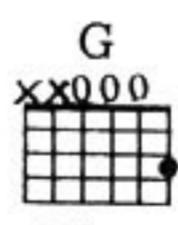
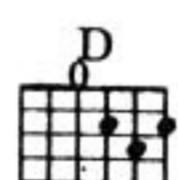
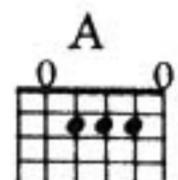
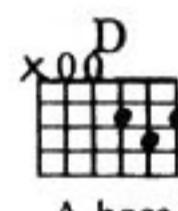
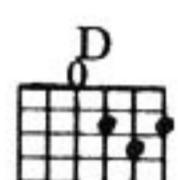
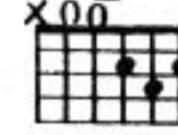
C# bass



B bass

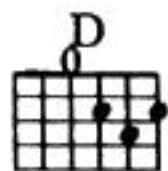


But we went right on with the show \_\_\_\_\_



D bass

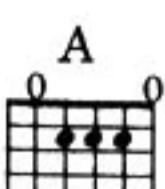
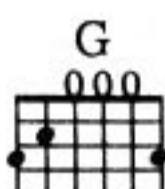
2. I've seen the lights \_\_\_\_\_ go out on Broad -  
3. I've seen the lights \_\_\_\_\_ go out on Broad -



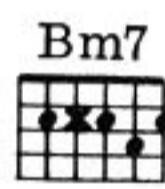
way  
way

Bm

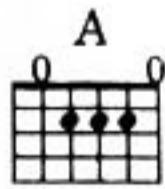
I saw the ru -  
I saw the might -



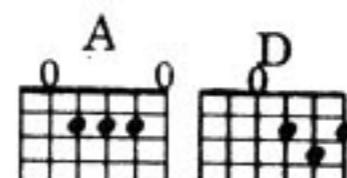
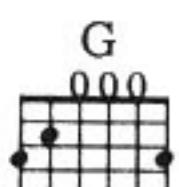
ins at my feet.  
y sky - line fall



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

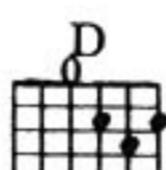
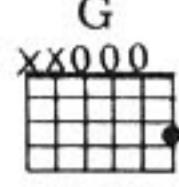


We'd seen it all the time on For - ty  
the un - ion went on strike they never

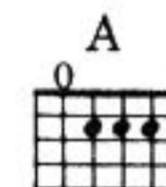
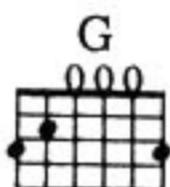
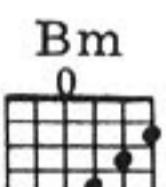


sec -ond street.—  
sailed at all —

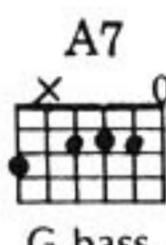
They burned the church -  
They sent a car -



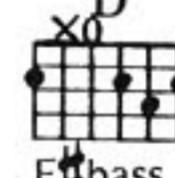
es down in Har lem  
rier out from Nor folk



like in that Span - ish civ-il war  
and picked the Yank - ees up for free



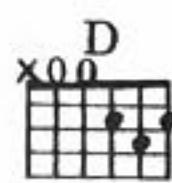
G bass



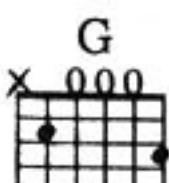
F# bass



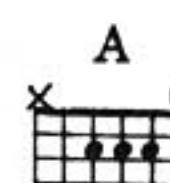
the flames were ev - 'ry -where  
they said that Queens could stay



A bass

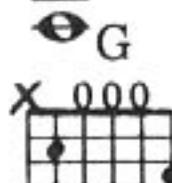


B bass



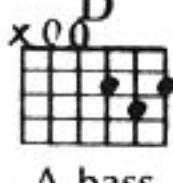
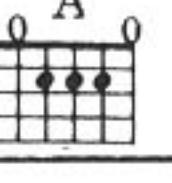
C# bass

but no - one real - ly cared  
and blew the Bronx — a - way,  
it al - ways  
and sank Man -

G  
B bass

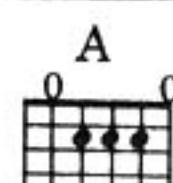
D

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

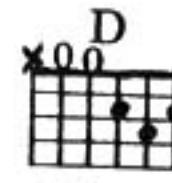
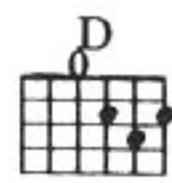
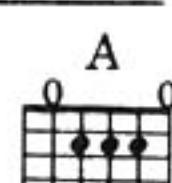


A bass

1.



2.

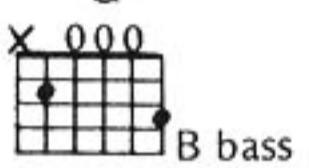
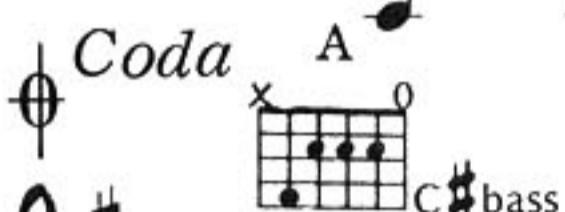


A bass



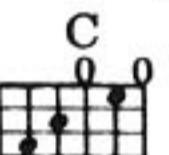
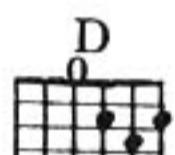
*D. S. al Coda* ⊕

4. You know those lights \_\_\_\_ were bright on Broad -

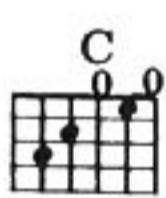
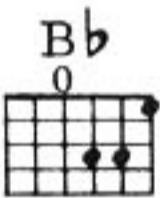


B bass

and keep the mem - o - ry \_\_\_\_ a - live \_\_\_\_

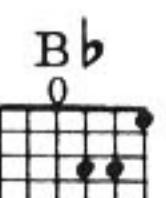
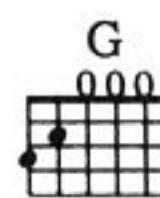


8va-



8

8



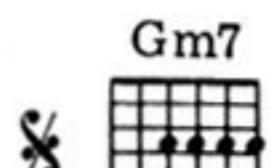
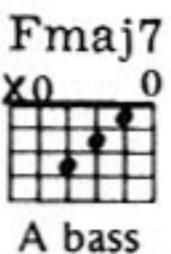
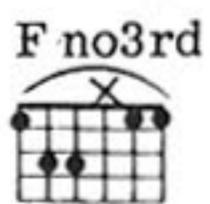
*Repeat and fade*

8

# SUMMER, HIGHLAND FALLS

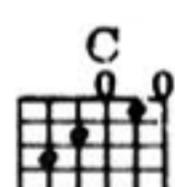
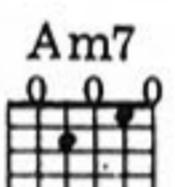
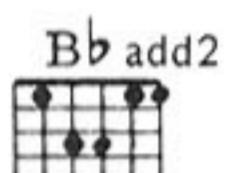
Words and Music by Billy Joel

Moderate



*mf*

This section consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, C major, common time. The first measure shows a F no3rd chord. The second measure starts with a dynamic *mf*. The third measure shows an Fmaj7 chord with an A bass note. The fourth measure shows a Gm7 chord.



This section consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, C major, common time. The first measure shows a Bb add2 chord. The second measure shows an Am7 chord. The third measure shows a C chord.

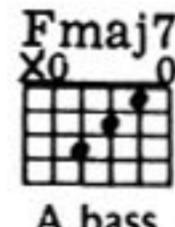
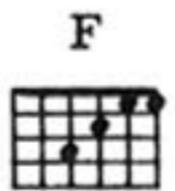
1.



2.



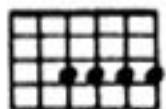
This section consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, C major, common time. The first measure shows a Bb add2 chord. The second measure shows an Am7 chord. The third measure shows a C chord.



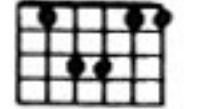
1. They say that these are not the best \_\_\_\_ of times, \_\_\_\_  
 2. So we'll ar - gue and we'll com - pro mise, \_\_\_\_  
 3. *Instrumental* and

This section consists of two staves. The top staff is in treble clef, C major, common time. The bottom staff is in bass clef, C major, common time. The first measure shows a F chord. The second measure shows an Fmaj7 chord with an A bass note. The third measure shows a F chord.

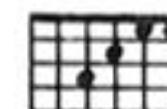
Gm7



Bbadd2

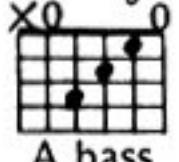


F



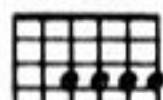
They're the on - ly times — I've ev - er known  
 re - a - lize — that noth - ing's ev - er changed

Fmaj7



A bass

Gm7



Bb add2



and I be -  
 for all our

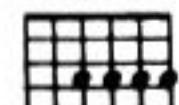
lieve

there is a time — mu - tu - al

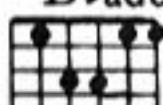
ex - per - i - ence,

for med - i - ta - our

Gm7



Bbadd2



tion —

in

ca -

the -

drals

of our

own

sep - a - rate

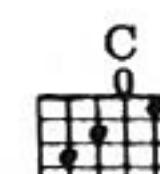
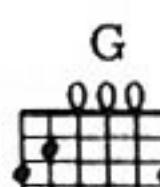
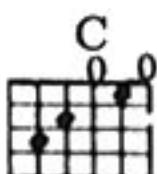
con

clu -

- sions

are

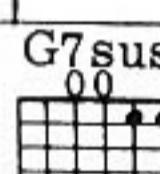
the



same.

Now, I have seen  
Now we are forced  
(3) How thought

that to sad sur - ren - der in - my  
to re - cog-nize our in - hu -  
less-ly we dis - si - pate our

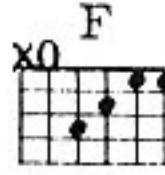
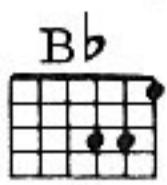


lov-er's eyes  
man - i - ty  
en - er-gies

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

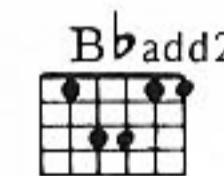
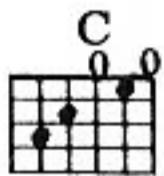
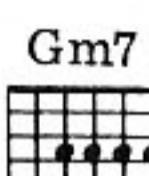
stand a - part and sym - pa-thize  
ists with our in - san - i - ty  
fill each oth - ers fan - ta - sies

For we are  
And though we  
And as we

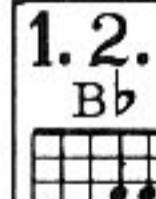
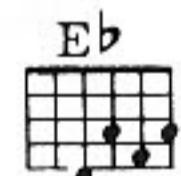


A bass

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

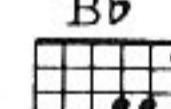


us, it's eith - er sad - ness or eu - pho - ri - a  
ness it's eith - er sad - ness or eu - pho - ri - a  
lives, with our re -spec - tive sim-i - lar - i - ties

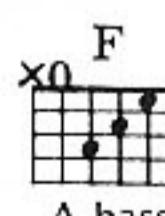
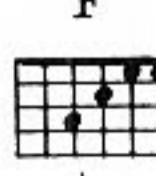
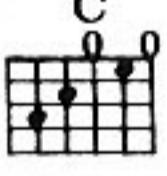


D. C.  
(take second  
ending at intro)

3.

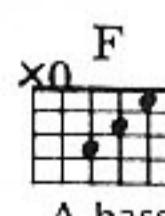
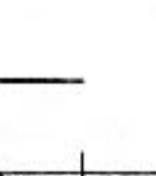
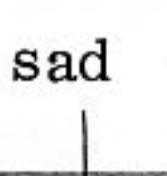


It's eith - er



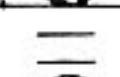
D. S.

and repeat intro til fade



sad - ness or \_\_\_\_\_

eu-pho - ri - a \_\_\_\_\_



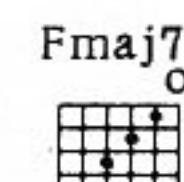
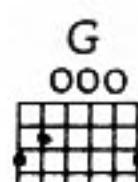
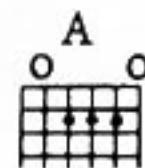
# STREETLIFE SERENADER

Words and Music by Billy Joel

Slowly

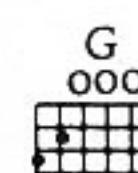
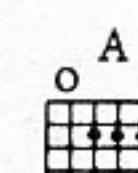
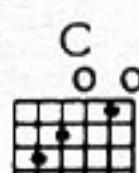
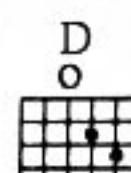
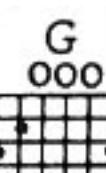


2.

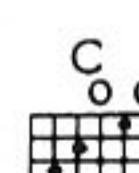
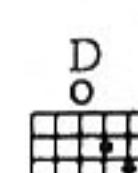
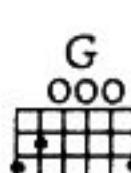
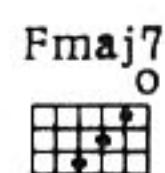


Street-life ser - e - nad - er,

*mp*



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



tion, ———

mel - o - dy comes

eas - y. ———

A  
o oG  
oooFmaj7  
o

Mid - night mas - quer - ad  
Street - life ser - e - nad

- er,  
ers,

mf

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

Child of Ei - sen -  
How the words are

Fmaj7  
o  
oooG  
oooD  
o

how - er,  
spok - en,

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

1.  
Em  
o ooo      o oo

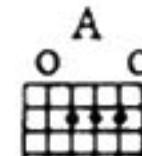
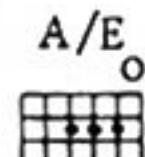
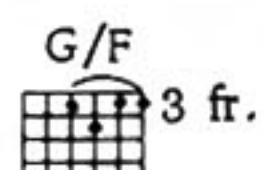
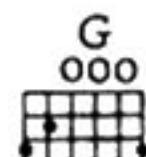
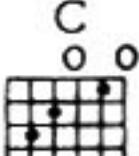
G  
ooo

F

G  
ooo

mf

2.



Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is indicated by small diagrams above the staves. The first measure shows chords C, G, G/F (with 3rd finger), A/E (with 1st finger), and A.

The second measure shows chords F#m, C#m, E, A/E, E, E/D, G, and G/D (with 3rd finger). The dynamic *p* is indicated at the end of the measure.

The third measure shows chords Em, Bm, D, and C. The fourth measure shows chords F#m, C#m, E, A/E, E, E/D, G, and G/D (with 3rd finger).

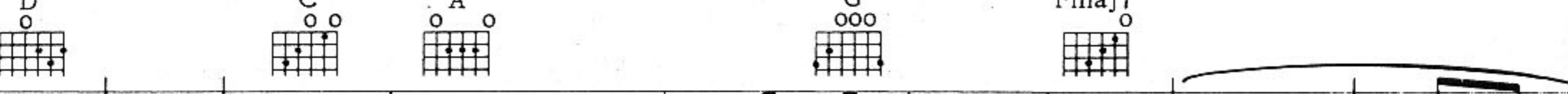
The fifth measure shows chords F#m, C#m, E, A/E, E, E/D, G, and G/D (with 3rd finger). The dynamic *mf* is indicated at the end of the measure.

The sixth measure shows chords Em, Bm, D, and C. The seventh measure shows chords F#m, C#m, E, A/E, E, E/D, G, and G/D (with 3rd finger).

The eighth measure shows chords F#m, C#m, E, A/E, E, E/D, G, and G/D (with 3rd finger). The dynamic *mp* is indicated at the end of the measure. The instruction *Ped.* is written below the staff.

The ninth measure shows chords A, G, Fmaj7, and G. The lyrics "Street-life ser - e - nad - ers \_\_\_\_\_ have no ob - li -" are written below the staff.

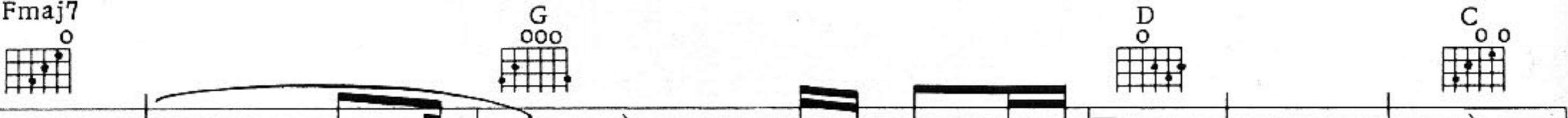
The tenth measure shows chords A, G, Fmaj7, and G. The dynamic *mf* is indicated at the beginning of the measure. The lyrics continue from the previous measure.

D                    C                    A                    G                    Fmaj7  


ga - tions. — Hold no grand il - lu - sions,

G                    D                    C                    A                    G  


— need no stim - u - la - tion. — Mid-night mas - quer -

Fmaj7                    G                    D                    C  


ad - ers, — work-in' hard for wag - es. —

A                    G                    Fmaj7                    G  


Need no vast ar - range - ment — to do their har - mo -

D  
 o  
  
 ni - zing. —

A  
 o o  
  
 mp

G  
 ooo  
  
 8

F  
 ooooo  
  
 Bb  
 ooooo  
  
 Dm  
 o  
  
 A  
 o o

F#m  
 ooooo  
  
 C#m  
 o  
  
 E  
 oo  
  
 A/E  
 o  
  
 E  
 oo  
  
 E/D  
 ooo

G  
 ooo  
 G/D  
 o  
 3 ft.  
 Em  
 oooo  
 Bm  
 ooooo  
 D  
 o  
 C  
 ooo  
 A  
 o o  
 C

mf

Ped.

rit.

pp

8va

Ped.

\*

# LOS ANGELENOS

Words and Music by Billy Joel

Moderate beat

Musical score for "Los Angeles" by Billy Joel, featuring piano/vocal and guitar parts. The score includes lyrics and chords (Dm, C) indicated above the staff.

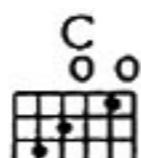
**Piano/Vocal Part:**

- Chords:** Dm, C
- Lyrics:** 1. Los An - ge - le - nos — nos — all come from some - where, — To live in sun - eases -
- (Instrumental)**
- Chords:** Dm, C
- Lyrics:** shine y their funk - y ex - ile. — Mid - west - ern E - lec - tric to be - come ac - quaint - ed.

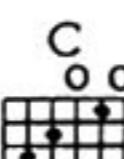
**Guitar Part:**

- Chords:** Dm, C
- Lyrics:** 1. Los An - ge - le - nos — nos — all come from some - where, — To live in sun - eases -
- (Instrumental)**
- Chords:** Dm, C
- Lyrics:** shine y their funk - y ex - ile. — Mid - west - ern E - lec - tric to be - come ac - quaint - ed.

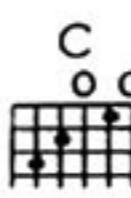
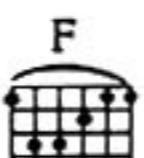
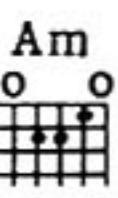
Dm

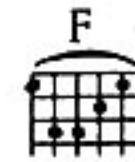
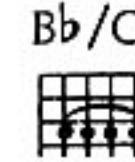
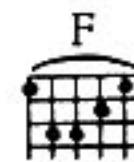
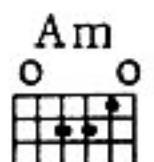
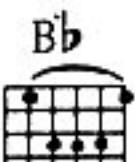
la - dies,  
ba - bies,high - heeled and fad - ed, —  
blue - jeansed and jad - ed, —Driv-in' sleek new  
Such hot sweet

Dm

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

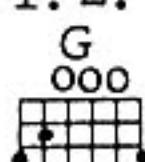
Bb

Hid - ing up in the moun - tains, lay - ing low in the can -  
Tan - ning out in the beach es with their Mex - i - can reef -  
Hid - ing up in the moun - tains, lay - ing low in the can -yons, Go - in' no-where on the streets with the Span - ish names.. Mak - in' love with the na -  
ers, No one ev - er has to feel like a ref - u - gee. — Go - ing in - to ga - rag -  
yons, Go - in' no-where on the streets with the Span - ish names.. Mak - in' love with the na -

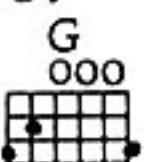


tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone - by.  
es for ex - ot - ic mas - sag - es, Mak - ing up for all the time gone - by.  
tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone - by.

1. 2.



3.



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

Los An - ge - le - nos —

all come from some - where,—

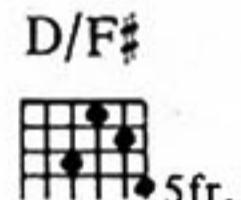
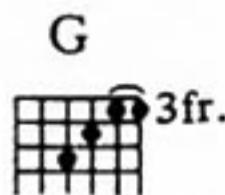
It's so fa - mil - iar,

their for-eign fac - es. —

# SHE'S GOT A WAY

Words and Music by Billy Joel

Slow and steady



G                              D/F#
   
 3fr.                        5fr.

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

f                              mf

Em                              G7/D                              C

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

D7                              C/E                              D7/F#
   
 5fr.                        5fr.

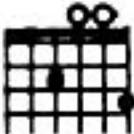
G                              D/F#
   
 3fr.                        5fr.

know that I— can't live with - out— her.  
 have to laugh— when she re - veals— me.              She's got a way—  
 She's got a way— of  
 of

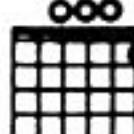
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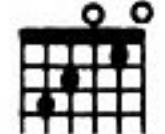
Em



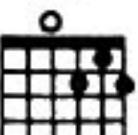
G7/D



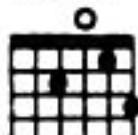
C

pleas - in'.—  
talk - in'.—I don't know\_ why it is,—  
I don't know\_ why it is,—But there  
But it

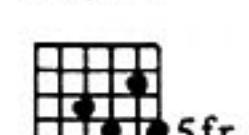
D7



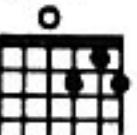
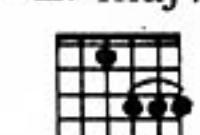
C/E



D7/F#



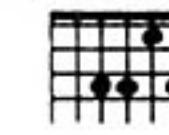
D7

1.  
E♭ maj7

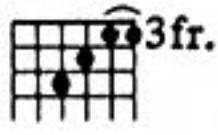
F4addG

does - n't have\_ to be\_ a rea - son an - y - where..—  
lifts me up\_ when we\_ are walk - in'2.  
E♭ maj7

F4addG



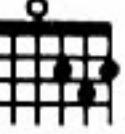
G



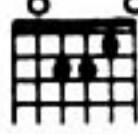
an - y - where..—

She

D



Am



G

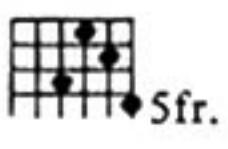


Gm

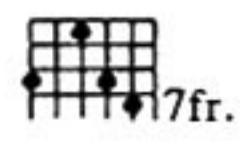


comes to me\_ when I'm feel - in' down,\_ In - spires\_ me\_ with-out a sound..— She

D/F#



F#/A#



Bm

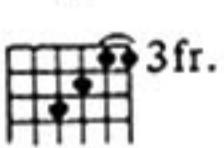


D7/A



touch - es me — and I get turned — a - round.

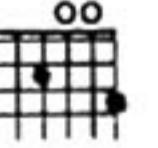
G



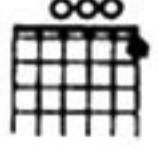
D/F#



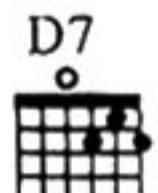
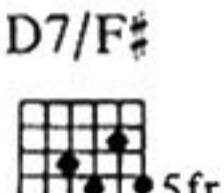
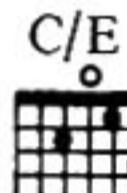
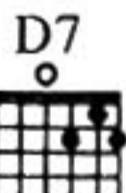
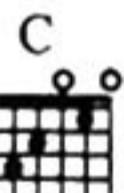
Em



G7/D

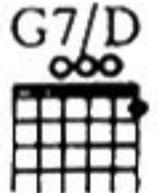
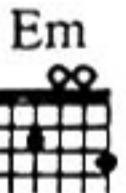
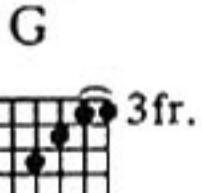


She's got a way — of show - in'



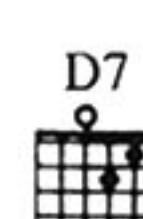
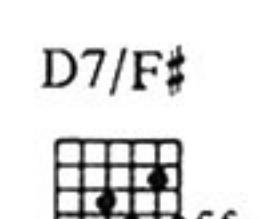
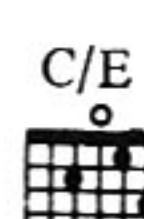
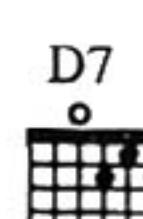
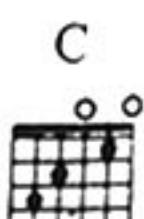
How I make her feel, —

And I find the strength to keep on go - in'.



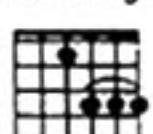
She's got a light — a - round her,

And

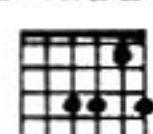


ev - 'ry - where — she goes — a mil - lion dreams — of love sur - round — her

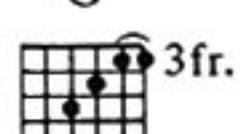
Eb maj7



F4addG



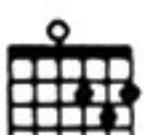
G



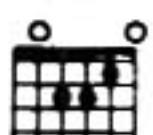
ev - 'ry - where.

She

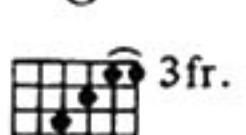
D



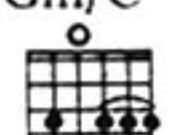
Am



G

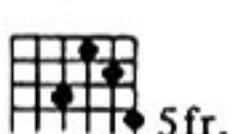


Gm/C

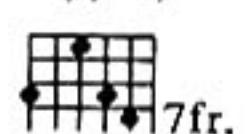


comes to me — when I'm feel - in' down, — in - spires — me — with - out a sound. — She

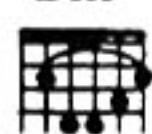
D/F#



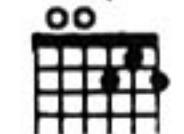
F#/A#



Bm



D7/A



G



D/F#



Em



touch-es me, —

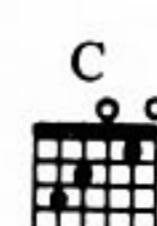
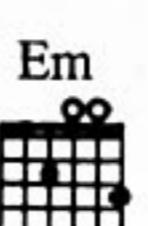
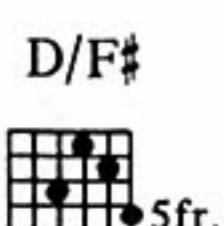
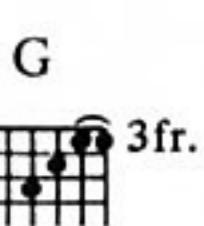
I get turned a - round —

Oh —

Oh —

Oh. —

poco rit.



3fr.

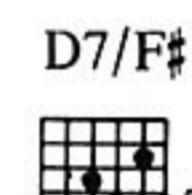
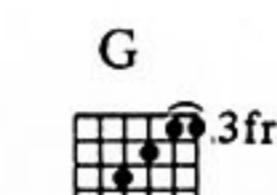
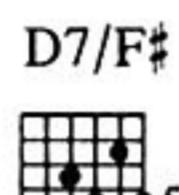
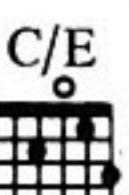
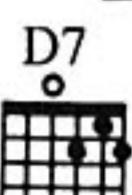
5fr.

3

She's got a smile — that heals me. —

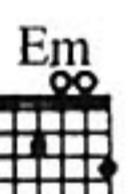
I don't know why it is,

But I

*in tempo*

have to laugh — when she re - veals — me.

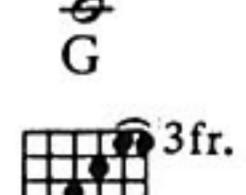
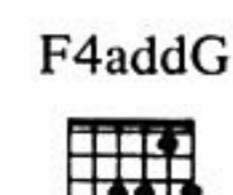
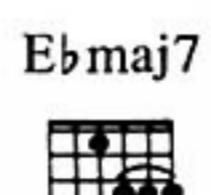
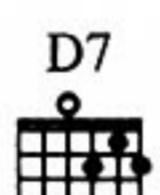
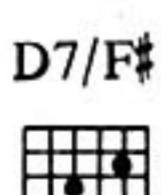
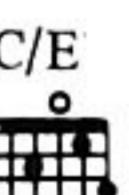
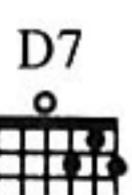
she's got 3 a way — a - bout —



— her.

I don't know — what it is, —

But I



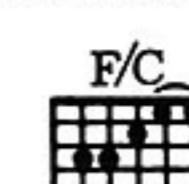
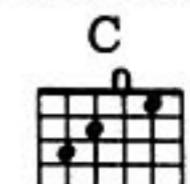
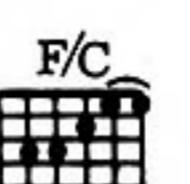
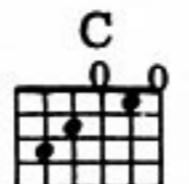
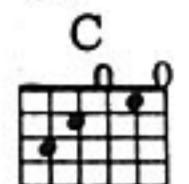
know that I — can't live with - out — her

an - y - way. —

# EVERYBODY LOVES YOU NOW

Quickly, in 2

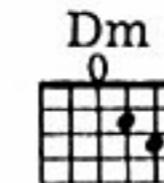
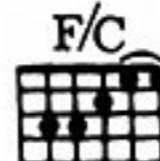
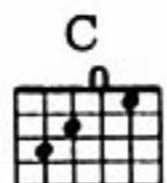
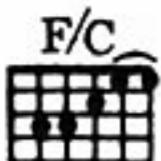
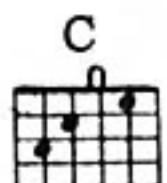
Words and Music by Billy Joel



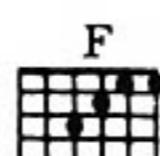
1. Ba - by all \_\_\_ the lights \_\_\_ are turned\_ on  
(2 - 5 See extra lyrics)

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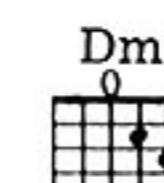
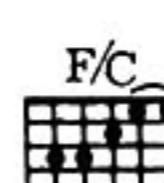
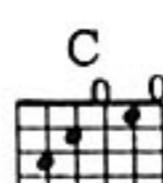
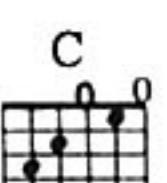
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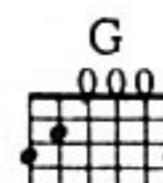
Ev - 'ry -thing — re-volves — on what you do.



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



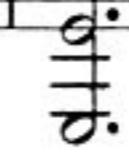
You can al - ways

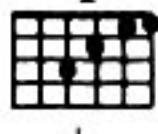
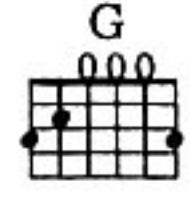
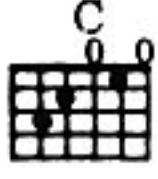
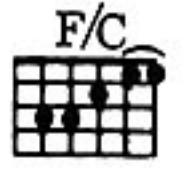


To Coda

have your way — some - how

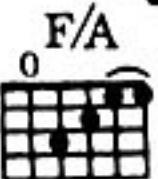
'cause



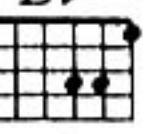
 F     
  G     
  C     
  F/C

ev - ry - bod - y loves you now.

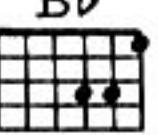
 C     
  F/C     
  C     
  F/C     
  C     
 

 F/A

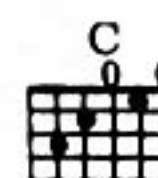
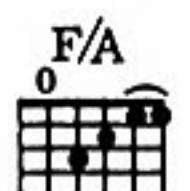
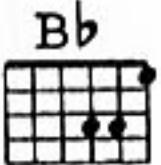
Chorus

 B<sub>b</sub>

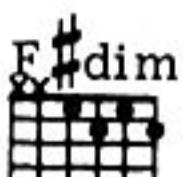
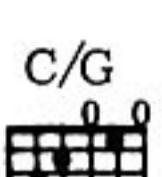
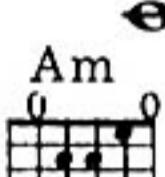
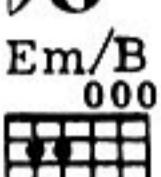
Ah, they all want your white bod - y. —

 B<sub>b</sub>

And they a-wait — your re - ply.

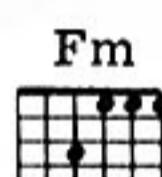


Ah, but be - tween \_\_\_\_\_ you and me \_\_\_\_\_ and the



Sta - ten Is - land fer - ry

(verse 4) no \_\_\_\_\_ more. \_\_\_\_\_

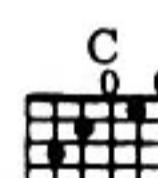
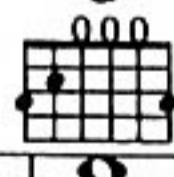


D.C. for verse 3 and 4  
then D.C. al Coda

so do I. \_\_\_\_\_

Coda

ev - ry - bod -



y loves you now. \_\_\_\_\_

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

Chorus:

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

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

Chorus:

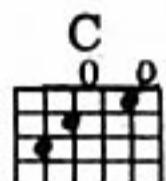
Ah, you know that nothin' lasts forever  
 And it's all been done before  
 Ah but you ain't got the time  
 To go to Cold Spring Harbor no more.

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

# SAY GOODBYE TO HOLLYWOOD

Words and Music by Billy Joel

Fast Rock 'n' roll

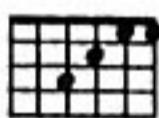


6 Instrumental

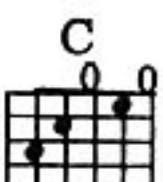
§

1. Bob -by's driv - in' through the cit - y to - night\_ through the lights\_
2. John -ny's tak - in' care of things for a while\_ and his style\_
3. So man- y fac - es in and out of my life\_ some will last\_
4. *Instrumental*

F



— in a hot new rent - a - car.  
— is so right for trou - ba - dours.  
— some will just be now and then.



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

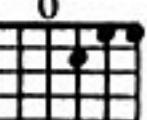
F



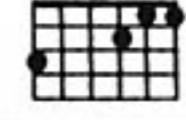
— down on Sun - set Boul - e - vard.  
— be my fast gun an - y - more.  
— it's time for good - bye a - gain.

Chorus

Dm7



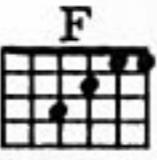
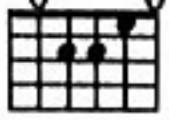
G9 sus



Say good-bye to Hol - ly-wood,

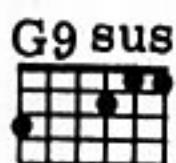
say good-bye my ba -

Am

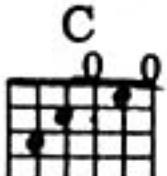


by;

say good - bye to Hol -

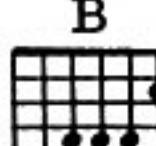
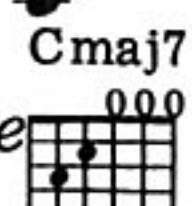


ly - wood, say good - bye my ba -



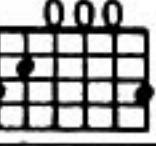
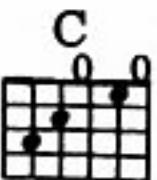
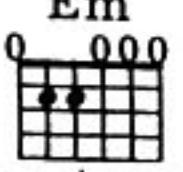
*D. C. for 6th (Instrumental) verse*

by.



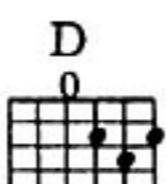
*Bridge*

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



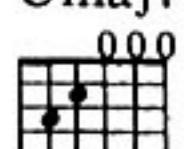
\_\_\_\_\_ you try \_\_\_\_\_ to stay \_\_\_\_\_

to - geth - er,

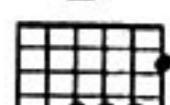


whoa

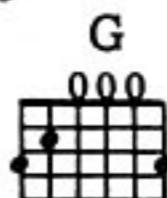
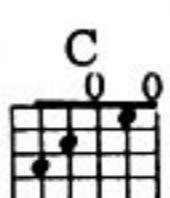
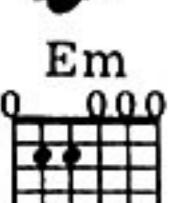
Cmaj7



B



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



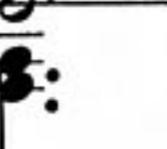
— you had are — gone —

for - ev - er



G D. S. for - ev -

er.

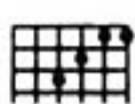


# YOU'RE MY HOME

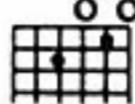
Moderate 4

Words and Music by Billy Joel

F



C/E

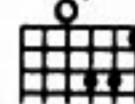


Ebadd9



3 fr.

Bb/D

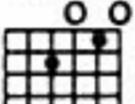


Piano part: Treble clef, 4/4 time, dynamic f. Bass part: Bass clef, 4/4 time, dynamic f.

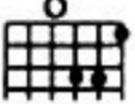
F



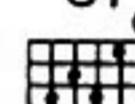
C/E



Bb/D



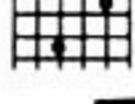
C7



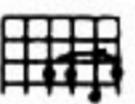
Piano part: Treble clef, 4/4 time, dynamic f. Bass part: Bass clef, 4/4 time, dynamic f.

F

C/F



Eb/F

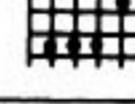


1. When you look in - to my eyes and you  
2. When you touch my wea - ry head and you  
3. If I trav - el all my life and I

Bb



C7sus4



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

F

C/F  
ooE♭/F  
oo

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

when I  
 and my  
 there's a

B♭

C7sus4  
ooC7  
o

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

Well, I  
 Well, I'll  
 You're my

Am7  
ooF/A  
ooGm7  
oo

nev - er had a place - that I could call my ver - y own, But  
 nev - er be a stran - ger and I'll nev - er be a - lone, Where -  
 cas - tle, you're my cab - in and my in - stant pleas - ure dome. I

B♭

Gm  
oC7sus4  
oo

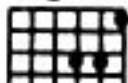
To Coda

F

C/E  
oo1.  
E♭add9  
oo  
3 fr.B♭/D  
o

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

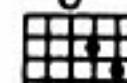
2.B♭/D



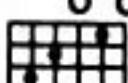
F/C



Dm



C

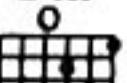


F



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

Dm



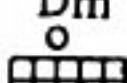
C



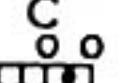
Gm7



Dm



C



In-di-an—a ear-ly morn-ing dew,

High up in the hills of Cal-i.

D.S.al Coda

C9(sus4)

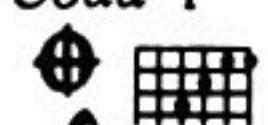


for-nia,—

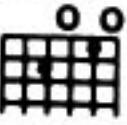
home is just an-oth-er word for

you.

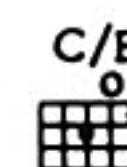
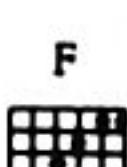
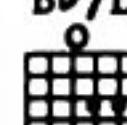
Coda F



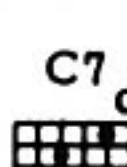
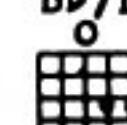
C/E

Eb add9  
3 fr.

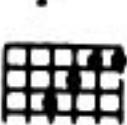
B♭/D



B♭/D



F



home.

# CAPTAIN JACK

Words and Music by Billy Joel

**Slowly**

F

B<sub>b</sub>maj7

F

B<sub>b</sub>maj7

F

B<sub>b</sub>maj7

1. Sat - ur - day night\_      'nd you're still\_\_\_\_\_ hang - in' a - round,\_  
 2. Your sis - ter's\_                gone out,\_\_\_\_\_ she's on a date\_\_\_\_\_  
 3. So you de - cide\_                to take\_\_\_\_\_ a hol - i - day,\_\_\_\_\_  
 4. So you play your\_                al - bums and\_\_\_\_\_ you smoke your pot,\_\_\_\_\_

F

B<sub>b</sub>maj7

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

F

Bbmaj7



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

Am7

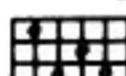
C

while  
call  
for  
wrong

mmm \_\_\_\_\_  
 mmm \_\_\_\_\_  
 mmm \_\_\_\_\_  
 mmm \_\_\_\_\_

F

Bbmaj7



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

F

Bbmaj7



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

F

Bbmaj7

It's like some por - no - graph - ic  
 But still your fin - gers gon - na  
 And you guess you won't be go - ing  
 Well, you're twen-ty one and still your moth - er  
 mag - a - zine,\_  
 pick your nose\_  
 back to school\_  
 makes your bed\_

and you  
 af - ter  
 an - y -  
 and that's too

Am7



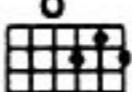
smile  
 all  
 more  
 long

D7(sus4)

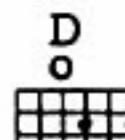
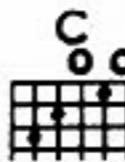
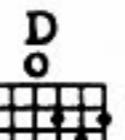
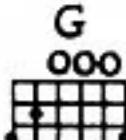


mmm \_\_\_\_\_  
 mmm \_\_\_\_\_  
 mmm \_\_\_\_\_  
 mmm \_\_\_\_\_

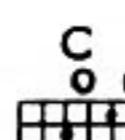
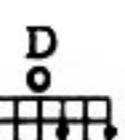
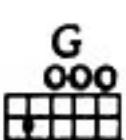
D7



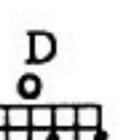
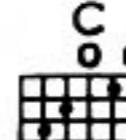
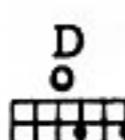
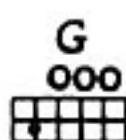
## Chorus



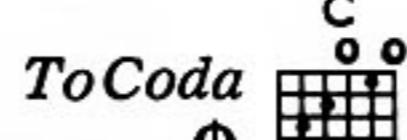
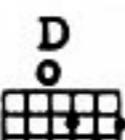
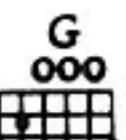
But Cap - tain Jack\_ will get you high to - night\_



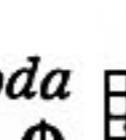
and take you to— your spe - cial is - land.



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



just a lit - tle push\_ 'n' you'll be smil - in'.\_\_ La da,da\_\_

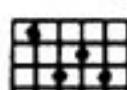


To Coda



F

Bbmaj7



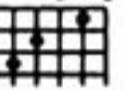
Oh \_\_\_\_\_ yeah, yeah.

F

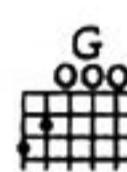
Bbmaj7

D.S. al Coda

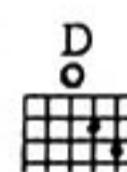
§

*Coda*

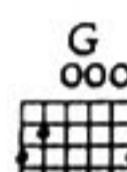
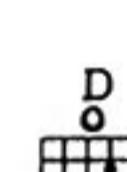
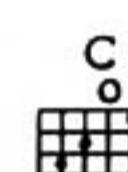
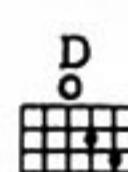
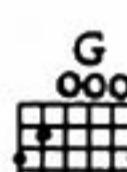
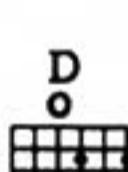
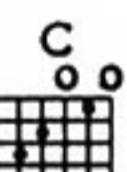
smil - in'.



Yeah,



Cap - tain Jack will get you



by to - night,

Yeah, Cap-tain Jack will get you

by to - night..

# I'VE LOVED THESE DAYS

Words and Music by Billy Joel

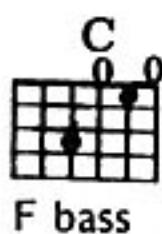
Slowly, Majestically

The musical score consists of four staves. The top two staves are for piano (treble and bass clef) in 4/4 time, with dynamics *mf* and *mp*. The third staff is for bass guitar, showing chords C, D, G, and B bass. The fourth staff is for piano. The lyrics are integrated into the music, appearing below the notes. Chords shown include Bb6, F, and G.

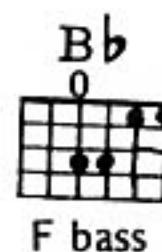
**Lyrics:**

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

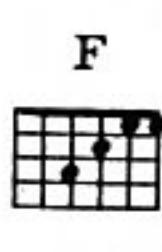
so bon vi - vant. \_\_\_\_\_ We dress our days \_\_\_\_\_  
on chan - de - liers \_\_\_\_\_ We're go - ing wrong, \_\_\_\_\_



F bass

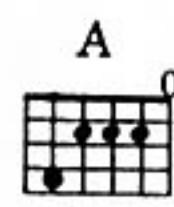
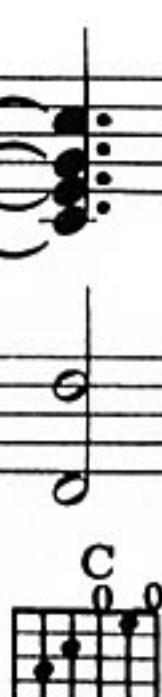


F bass



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

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

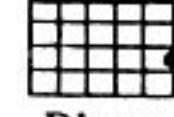


C# bass

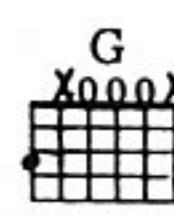
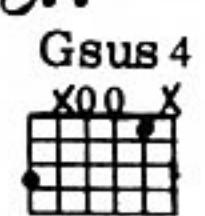
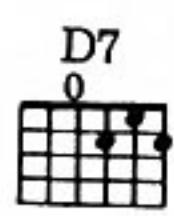


the mon - ey goes  
and far too late

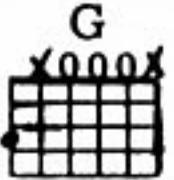
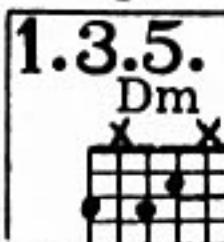
we know it's all  
and so it's time



Dbass

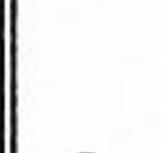


a pass - ing phase  
to change our ways

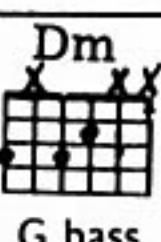


G bass

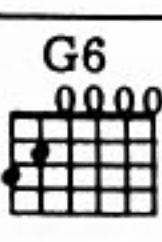
1.3.5.



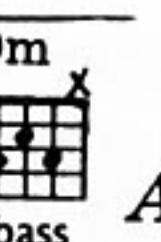
G bass



G bass



G bass



G bass

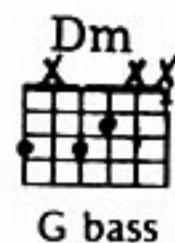


After last verse go to Coda

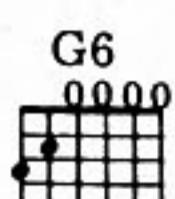
D. S.

But I've loved these days.

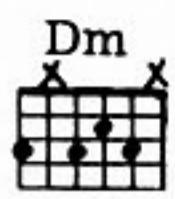
4.



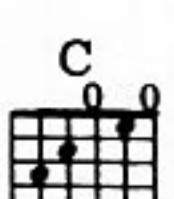
G bass



G bass



G bass



C

D. S. S. §§

for instrumental verse

But I've loved these days

*Coda**8va---**rit.**Rd*

3. Now as we indulge in things refined  
 We hide our hearts from harder times  
 A string of pearls a foreign car  
 Oh we can only go so far  
 on caviar and cabernet.

4. We drown our doubts in dry champagne  
 And soothe our souls with fine cocaine  
 I don't know why I even care  
 We get so high and get no where  
 We'll have to change our jaded ways  
 But I've loved these days.

5. Instrumental

6. So before we end and then begin  
 We'll drink a toast to how it's been  
 A few more hours to be complete  
 A few more nights on satin sheets  
 A few more times that I can say  
 I've loved these days.

# THE BALLAD OF BILLY THE KID

Words and Music by Billy Joel.

Moderately

F/G

C/G

G

F/G

C/G



G

G

Em

From a town known as Wheel - ing West Vir - gin -

F

G

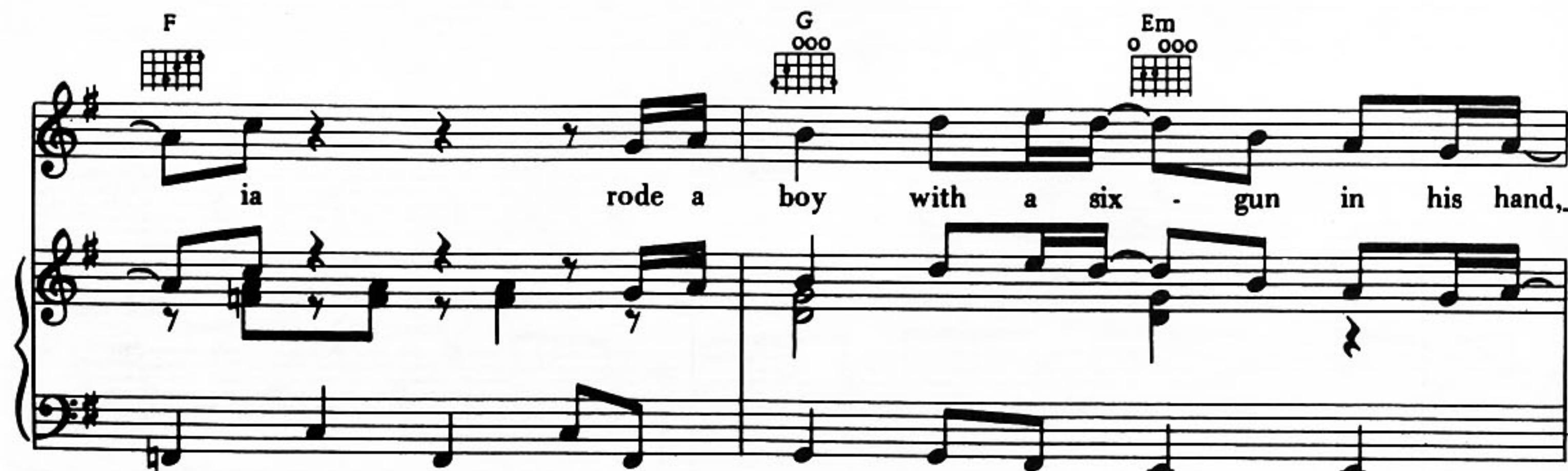
Em

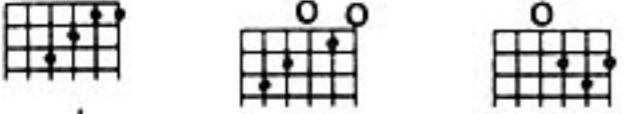
ia

rode a boy

with a six - gun

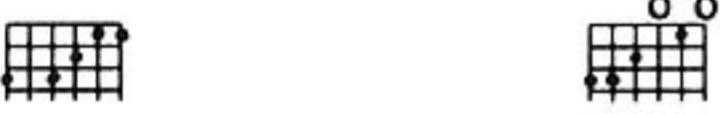
in his hand,



F                    C                    D  

 And his dar - ing life of crime\_ made him a

F                    C                    G  

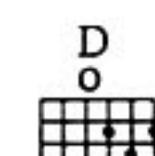
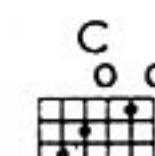
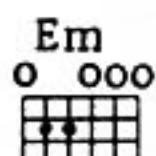
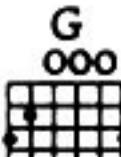
 le - gend in his time\_ east and west\_ of the Ri - o Grande.

F/G                C/G  

 Well he

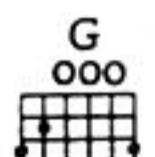
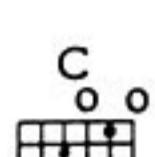
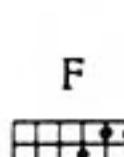
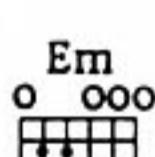
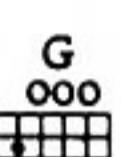
G                    Em  

 2. start - ed with a bank\_ in Col - o - ra - do,  
 4. One cold day a pos - se cap - tured Bil - ly,

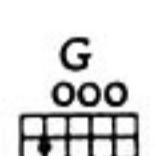
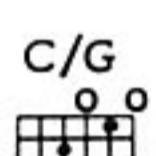
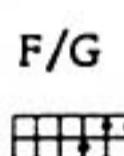
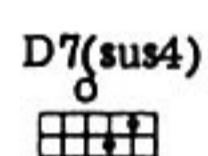
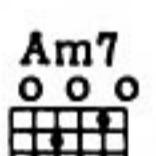
F



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



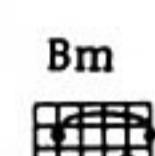
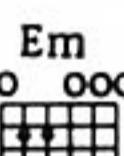
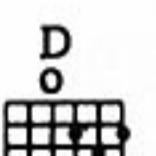
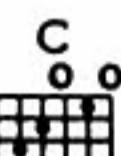
age cow - boys and his size took the tell - er by sur - prise  
cow - boys and their kin like the sea came pour - in' in and  
to watch



— the word spread  
the hang - in'

of Bil - ly the Kid.  
of Bil - ly the Kid.

Well he

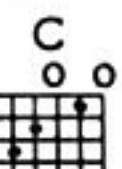


nev - er trav - elled heav - y,

yes he

al - ways rode a - lone,

and he

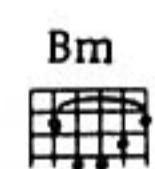
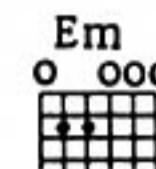
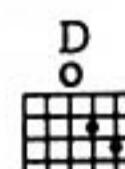
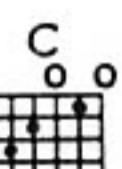
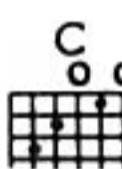


C/D

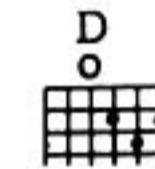
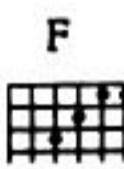
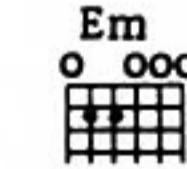
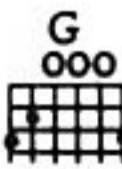
5 ft.

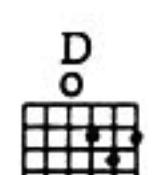
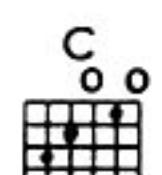
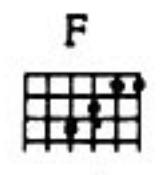
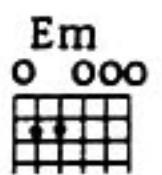
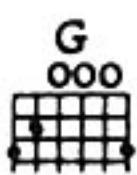
G7(sus4)

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

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

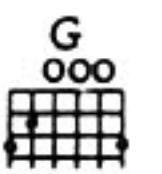
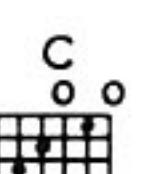
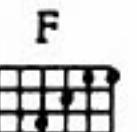
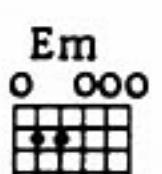
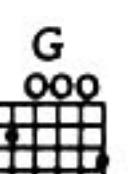
D(sus4)

cow - boys and the ranch - ers knew\_ his name.\_ 3. Well he  
neath the boot - hill grave\_ that bears\_ his name.\_ 5. From arobbed his way from U - tah to O - kla - hom - a  
town known as Oy - ster Bay, Long\_ Is - land and the  
rode a

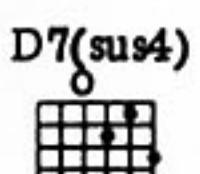
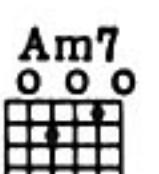


law just could-n't seem\_ to track him down,  
boy with a six - pack in his hand,

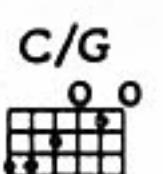
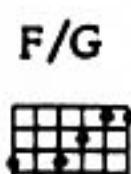
And it  
And his



served his leg - end well,\_ made for the folks they love\_ to tell\_ 'bout \_  
dar - ing life of crime\_ him a leg - end in\_ his time\_ east and



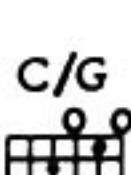
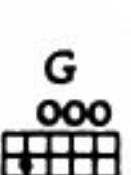
To Coda



G D.S.al  
Coda

when Bil - ly the Kid\_ was in town.  
west of the\_ Ri - o

Coda



Grande.