

PIANO • VOCAL • GUITAR

# BILLY JOEL®

## GREATEST HITS

VOLUME I & VOLUME II



# PIANO MAN

Words and Music by  
Billy Joel

Moderately

*1st time, directly to verse*

*slower*

*Last time, Fine*

Chords indicated below the staff:

- C
- Em/Bbass
- Am
- C/G bass

Lyrics:

1. It's nine o - clock on a Sat - ur - day,
- (2. Now) John at the bar is a friend of mine,
- (3. Now) Paul is a real - es - tate nov - el - ist,
- (4. It's a) pret - ty good crowd for a Sat - ur - day,

The  
He  
Who  
And the

F C/E bass D7 G C

reg - u - lar crowd shuf - fles in \_\_\_\_\_ There's an old man  
gets me my drinks for \_\_\_\_\_ free, \_\_\_\_\_ And he's quick with a  
nev - er had time for a \_\_\_\_\_ wife \_\_\_\_\_ And he's talk - in' with  
man - ag - er gives me a \_\_\_\_\_ smile \_\_\_\_\_ 'Cause he knows that it's

Em/Bbass Am C/G bass F G11

— sit - ting next to me Mak - in' love to his ton - ic and  
joke or to light up your smoke But there's some - place that he'd rath - er  
Dav - y who's still in the Nav - y And prob - ab - ly will be for  
me they've been com - in' to see To for - get a - bout life for a

C F/C bass Cmaj7 G11 C

gin. He says, "Son, can you  
be. He says, "Bill, I be -  
life. And the wait - ress is  
while. And the pia - no

*mf*

Em/B bass



Am



C/G bass



F



C/E bass



play me a mem - o - ry?  
lieve this is kill - ing me,"  
prac - tic - ing pol - i - tics,  
sounds like a car - ni - val

I'm not real - ly sure how it  
As a smile ran a - way from his  
As the bus - ness - men slow - ly get  
And the mic - ro - phone smells like a

goes,  
face  
stoned  
beer

But it's sad and it's sweet and I knew it com -  
"Well, I'm sure that I could be a mov - ie  
Yes, they're shar - ing a drink they call lone - li -  
And they sit at the bar and put bread in my

C/G bass



F



G11



plete star When I wore a young - er man's clothes."  
ness If I could get out of this place."  
jar But it's bet - ter than drink in' a lone.  
And say "Man, what are you do - in' here?"

Am Am/G bass D7/F# bass F Am

Da da da \_\_\_\_\_ de de da \_\_\_\_\_ da da  
Da da da \_\_\_\_\_ de de da \_\_\_\_\_ da da  
*Instrumental*  
Da da da \_\_\_\_\_ de de da \_\_\_\_\_ da da

Am/G bass D7/F# bass D7 G G/F bass

de de da \_\_\_\_\_ da da  
de de da \_\_\_\_\_ da da  
de de da \_\_\_\_\_ da da

C/E bass G7/D bass C Em/B bass Am

Sing us a song, you're the piano man

f

SAY GOODBYE TO HOLLYWOOD

**Vocal Part:**

- C/G bass:** Chord boxes above the staff: C/G bass, F, C/E bass, D7.
- Lyrics:** Sing us a song to - night.
- Guitar Chords:** G, C, Em/Bbass, Am.
- Lyrics:** Well, we're all in the mood for a mel - o - dy.
- Guitar Chords:** C/G bass, F, G11, C.
- Lyrics:** And you've got us feel - in' al - right.
- Guitar Chords:** F/C bass, Cmaj7, 1.2.3. G11, 4. G11.
- Text:** D. C. al Fine
- Lyrics:** 2. Now  
3. Now  
4. It's a

**Piano Part:**

- Chord Boxes:** C/G bass, F, C/E bass, D7, G, C, Em/Bbass, Am, C/G bass, F, G11, C, F/C bass, Cmaj7, 1.2.3. G11, 4. G11.
- Performance Markings:** Slurs, grace notes, dynamic markings (e.g., piano dynamic).

# SAY GOODBYE TO HOLLYWOOD

Fast Rock 'n' roll

Words and Music by  
BILLY JOEL



*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\_\_
- 3.5. So ma - y fac - es in and out of my life\_\_ some will last\_\_
4. *Instrumental*

F



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

C

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

F

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

*Chorus*

Dm7

G9 sus

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

Am

F

by; say good - bye to Hol -

## SAY GOODBYE TO HOLLYWOOD

G9 sus

ly - wood, say good - bye my ba -

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

by.

Cmaj7

Bridge



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



— you try — to stay —

to - geth - er,

D

whoa

Cmaj7

B

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

Em

C

G

you had are — gone — for - ev - er

Dm

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

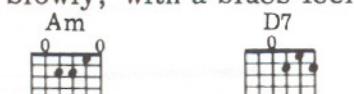
for - ev - er.

G

# NEW YORK STATE OF MIND

Words and Music by  
BILLY JOEL

Slowly, with a blues feel



Am



G



G9sus



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

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

am - i beach or to Hol - ly - wood  
Rock - ies un - der the ev - er - greens.  
Chi - na - town or on Riv - er - side

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

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

mind.

1. D. S. S. Sal Coda after verse 5

2. It was so



ea - sy \_\_\_\_ liv - in' day by day, —



out of touch with the rhy - thm and blues



And now I need a lit - tle



give and take —

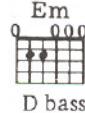
the New York Times —



# THE STRANGER

Words and Music by  
BILLY JOEL

Slowly, a little bit sadly



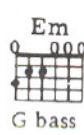
D bass



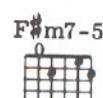
(2nd time only)



F♯bass G♯bass



G bass



Em 000  
 D bass

B  
 D# bass

Em 000  
 D bass

(whistle)

Cmaj7 000  
 B  
 C

glissando

E  
 F# bass  
 G bass

E  
 Am 000

Em 000  
 G bass

F#m7-5 000  
 Em 000

B  
 D# bass

A  
 C# bass

B7 000  
 A bass

Repeat 'til fade

# THE STRANGER

Words and Music by  
BILLY JOEL

Moderately in two

The musical score consists of eight staves of music. The top two staves are for piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#). The tempo is moderately in two. The vocal part begins with "Well we" on the third staff. Chords indicated above the vocal line are Em, Am, and Em. The lyrics "all have a face— That we hide a-way— for — ev-er, And we" follow. The piano accompaniment continues with eighth-note patterns. Chords indicated below the piano staves are Am, C7, D, and B7. The lyrics "take them out— And show our-selves\_ When ev - 'ry-one\_ has gone— Some are" are then sung. The piano part concludes with a final chord.

Em  
 sat-in some are steel Some are silk and some are leath - er, They're the  
 Am  
 fac - es of a strang - er But we love to try them  
 Em  
 on.  
 Well we

Em

all fall in love \_\_\_\_\_ But we dis - re-gard\_\_\_\_ the

Am

dan- ger, Though we share so man - y se-crets There are

C7

D

B7

Em

some we nev-er tell,\_\_\_\_\_ Why were you so sur-prised.

Am

Em

Am

That you nev-er saw the strang-er Did you ev-er let your

D Em Bm Em

lov - er see the strang - er in your - self?

Bm Bb+ Bm7 D  
A bass C bass

Don't be a - afraid to try a - gain. Ev- ry' - one goes

Bm Bb Bm7 D  
A bass C bass

south Ev- ry' now and then. Ooh

Bm Bb+ Bm7 D  
A bass C bass

You've done it, why can't some-one else? You should know by

Bm                    B<sub>b</sub>+                    D  
 A bass

now, You've been there— your - self. Once I  
 You may

Em                    Am  

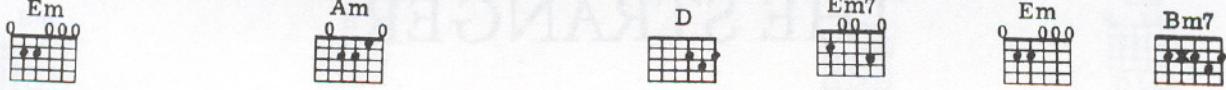

used                to be - lieve— I was                such a great— ro -  
 nev - er            un - der-stand— How the            strang-er is— in -

Em                    Am                    C7                    D  


manc-er, Then I        came home to— a        wo-man that I        could not        rec-og - nize—  
 spired— But he        is - n't al - ways        e - vil And he        is - n't        always wrong,—

B7                    Em                    Am  


When I                pressed her for a        rea-son she re - fused to e - ven  
 Though you            drown in good in - ten-tions you will        nev - er quench— the

Em                      Am                      D                      Em<sup>7</sup>                      Em                      Bm<sup>7</sup>  


an-swer, It was then I felt the strang-er kick me right be-tween the  
 fire— You'll give in to your de-sires— When the strang-er comes a —  


Em                      C7  


eyes. —  
 long. —  


1. Em                      C7  


Well we  


2. Em                      C7  


*Repeat and fade*  


# JUST THE WAY YOU ARE

Words and Music by  
BILLY JOEL

Moderately

Piano/Vocal/Guitar Sheet Music

Chords shown above the staff:

- D
- Bm6
- Gmaj7
- Bm
- D7

Don't go chang-ing — to try and please me —

Piano/Vocal/Guitar Sheet Music

Chords shown above the staff:

- Gmaj7
- Gm
- D
- Am7
- D7

You nev-er let me down\_ be-fore — mm — mm —

Piano/Vocal/Guitar Sheet Music

Chords shown above the staff:

- G
- Bm
- F# bass
- Bm

Gmaj7 Gm D Bm7

— don't im-ag - ine — you're too fa-mil - iar —

Piano/Vocal/Guitar Sheet Music

Chords shown above the staff:

- G
- Bm
- F# bass
- Bm

Bm7 E bass

E9

A9 sus

And I don't see you an - y more

D Bm6 Gmaj7

I would not leave you in times of

Bm D7 Gmaj7 Gm

trou - ble We nev - er could have come this far

P Am D7 Gmaj7 Gm6

F# bass mm mm I took the good - times

  
 F# bass

Bm7  


Em7  


I'll take the bad times I'll take you just\_

A9sus  


D  


Gm  


G  


D bass  


— the way you are

Gm6  


D bass  


Bm6  


Don't go try-ing

Gmaj7  


Bm  


D7  


Gmaj7  


Some new fash - ion Don't change the col -







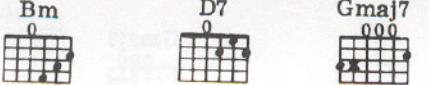


Gm D Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>  
 - or of your hair mm mm You al - ways

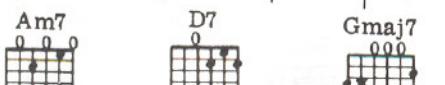
Gm F# bass Bm<sup>7</sup>  
 have my un - spok - en pas - sion

E9sus E9 A9sus  
 Al - though I might not seem to care

D Bm<sup>6</sup> Gmaj<sup>7</sup>  
 I don't want clev-er con - ver-

Bm D7 Gmaj7 Gm D  


sation — I nev-er want to work\_ that hard —

Am7 D7 Gmaj7 Gm D  


mm mm I just want some-one — that I can talk —

Bm7 Em7 A9 sus  


— to — I want you just — the way — you are...

D Gm6 G D Gm6 D D7  






G                    A                    F#m7                    B7

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

The same old some - one that I knew— Oh

What will— it take— till you— be - lieve— in me—

The way that I— be - lieve— in you—

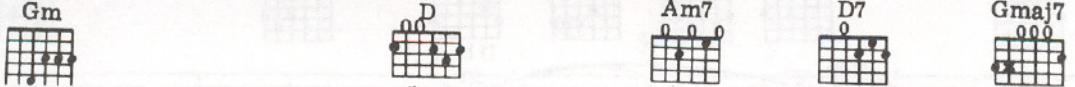


A9 sus 0 D Gm6 G D D bass Gm6  
 — the way you are

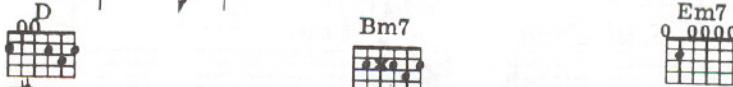
G D Coda D E bass E9  
 D bass D. S. al Coda

A9 sus D Bm6  
 I don't want clever

G7 Bm D7 Gmaj7  
 con - ver - sa - tion I nev - er

Gm                      D                      Am7                      D7                      Gmaj7  
  
 want to work that hard mm I just want

F#bass

Gm6                      D                      Bm7                      Em7  
  
 some-one that I can talk to I want you just-

A bass

G                      Bb                      C                      Am7  
  
 the way you are

D7                      Gm7                      A7                      Dmaj7  
  
 Whoa

# MOVIN' OUT (ANTHONY'S SONG)

Words and Music by  
BILLY JOEL

Moderate 4 (not too slow)

The musical score consists of six staves of music. The top two staves are for piano (treble and bass clef) and include a dynamic marking 'mf'. The third staff is for bass. The fourth staff shows chords Dm and Gm above the bass line. The fifth staff features a guitar tablature below the bass line. The sixth staff contains lyrics and chords C, E+, F, and Dm above the bass line.

**Lyrics:**

- Oo Ah Ha Mm
- An - tho - ny works in the gro - cer - y store
- Ser - geant O' - Leary is walk - in' the beat At
- Sav - in' his pen - nies for some day
- night he be - comes a bar - ten - der
- He works at Ma - ma Le - o - ne left a
- Mis - ter Cac - cia tor - es down on



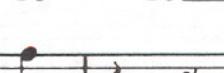
 seems such a waste of time  If that's what it's all a - bout  


 Ma - ma if that's mov - in' up then I'm   


 mov - in' out.   


 Uh 



B<sub>b</sub>

C

A<sub>7</sub>

that's what you have in mind \_\_\_\_\_ Then that's what you're all a - bout\_

Dm

Dm

B<sub>b</sub>

C bass

Em<sup>7</sup>

Good luck mov - in' up 'cause I'm \_\_\_\_\_

A<sub>7</sub>

Dm

Gm<sup>7</sup>

mov- in' out I'm mov - in' out

C<sub>7</sub>

Fmaj<sup>7</sup>

Dm

Mm \_\_\_\_\_ I'm mov - in' out

Mm \_\_\_\_\_ Oo Oo \_\_\_\_\_ Uh \_\_\_\_\_

Gm7                    C7                    Fmaj7

huh                    Mm                    Hm

*Repeat 'til fade  
3rd time*

out

*2nd time*

I'm mov - in'

# ONLY THE GOOD DIE YOUNG

Words and Music by  
BILLY JOEL

Moderately Fast

**Musical Notation:**

- The music is in common time.
- The key signature changes throughout the piece, indicated by various symbols (F major, C major, Am, F major).
- A dynamic marking "mf" (mezzo-forte) is present on the first staff.
- Guitar chords are indicated above the staff: F, C, Am, F, G bass, C, F, G, C, F.
- A "Fast shuffle" instruction is provided with a note value of  $\text{note} = \frac{3}{8}$ .

**Lyrics:**

Come out Vir-gin-ia don't let me wait  
 Showed you a sta-tue told you to pray You Cath- o - lic girls start  
 much too late Ah but sooner or lat - er it  
 locked you a - way Ah but they nev - er told you the



F C Am F  
 heard I run with a dan-ger-ous crowd We ain't too pret-ty we  
 say there's a hea-ven for those who will wait Some say it's bet-ter but  
 G C F  
 ain't I too say it proud ain't I'd rath - er we might laugh be with the laugh - ing sin - ners than  
 G Am F  
 bit cry with too loud The that sin - ners nev - er hurt no - one  
 more fun  
 G F C  
 So come on Vir-gin - ia show me a sign

F G C

Send up a signal I'll throw you a line that  
stained glass curtain you're hiding behind  
never lets in the sun Darlin' Only the good die  
young woh

F G C  
G bass Am

F G

C F G

young woh

C On - ly the good die young On - ly the  
 G C G  
 good die young You got a 1) nice white dress and a  
 2) INSTRUMENTAL  
 F C  
 par - ty on your con - fir - ma - tion You've got a  
 D  
 brand new soul and a cross of gold

G

It's a pit - y they did - n't give you  
Said your moth - er told you all I could

quite e - noug in - for - ma - tion  
give you was a rep - u - ta - tion

you did - n't count on me  
She nev - er cared for me

when you were counting on your ro - sa - ry oh oh oh And they  
But did she ev - er say a pray'r for me (2nd time) Come out

F

C      Dm      C      G

D. S. \$ al \$  
2nd time D. S. S. S. \$ \$ \$ \$ al \$  
take 2nd ending fade out on Coda

*Coda G*

you know that on - ly the good die

C F G

young that's what I say

C F

On - ly the good die young On - ly the

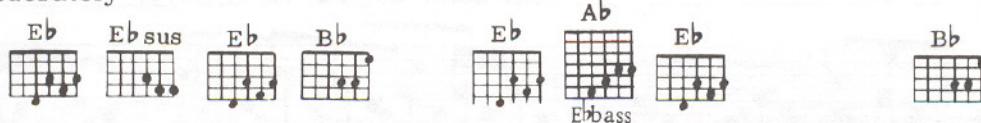
G C D. S. S. §§

good die young

# SHE'S ALWAYS A WOMAN

Words and Music by  
BILLY JOEL

Moderately



Musical score for "She's Always a Woman" featuring piano/vocal and guitar parts. The score includes lyrics and chords.

**Piano/Vocal Part:**

- Key: B-flat major (two sharps)
- Time signature: 12/8
- Tempo: Moderately
- Accompaniment patterns: Bass line, chords (E♭, E♭sus, E♭, B♭, E♭, A♭, E♭, B♭), and piano chords.

**Guitar Part:**

- Chords: E♭, E♭sus, E♭, B♭, A♭, E♭, B♭, Abmaj7, Abmaj7, B♭7, G, Cm, Cm, Ab, B♭7.
- Strumming patterns: Downstrokes (D), Upstrokes (U), and Chords.

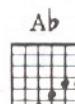
**Lyrics:**

She can kill with a  
smile. She can wound with her eyes. She can ru - in your  
faith with her cas - u - al lies. And she on - ly re -  
veals what she wants you to see. She hides like a child but she's al - ways a wom - an to



me.

She can lead you to love, she can take you or



leave you

she can ask for the

truth but she'll nev - er be -



lieve you,

And she'll take what you

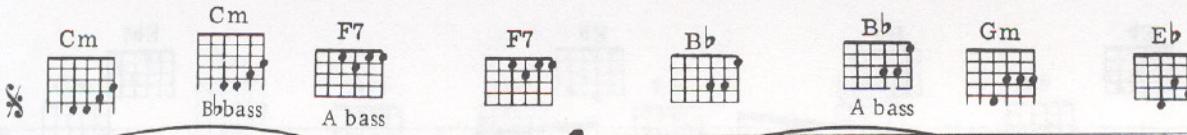
give her as long as it's free

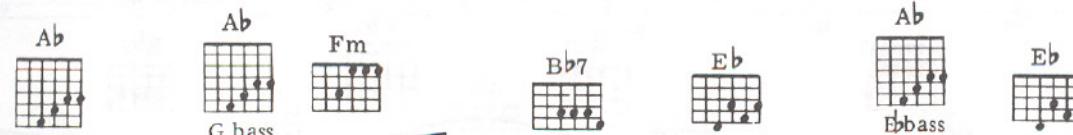
yeah, she



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




  
 Oh \_\_\_\_\_ she takes care of her-self \_\_\_\_\_ she can wait if she


  
 wants, she's a-head of her time.


  
 Oh \_\_\_\_\_ and she nev-er gives out \_\_\_\_\_ and she nev-er gives


  
 in, she just chang-es her mind.

1. And she'll prom-ise you  
 2. She is fre-quent-ly

6 8  
 6 8

more than the gar - den of E - den. Then she'll care-less - ly  
 kind and she's sud - den - ly cru - el. She can do as she

cut you and laugh while you're bleed - in'. But she brings out the  
 pleas - es she's no - bo - dy's fool. But she can't be con -

best and the worst you can be Blame it all on your-self cause she's al-ways a wom-an to  
 vict-ed she's earned her de-gree. And the

me. (Hum) (Hum)

*To Coda*

D. S. al Coda

The musical score consists of six staves of music. The top staff is for piano (treble and bass) and includes guitar chords: Cm, Cm, A♭6, B♭7, E♭, E♭sus, E♭, and Eb. The second staff continues with piano and guitar chords. The third staff starts with a 'Coda' instruction and includes guitar chords: Cm, Cm, A♭, E♭, Fm, and B♭7. The lyrics 'most she will do is throw sha-dows at you But she's al-ways a wom-an to me.' are written below this staff. The fourth staff continues with piano and guitar chords. The fifth staff includes guitar chords: E♭, E♭sus, E♭, B♭, E♭, B♭7, and G. The lyrics '(Hum)' appear twice above the piano part of this staff. The sixth staff continues with piano and guitar chords: Cm, Cm, A♭6, B♭7, E♭, E♭sus, and E♭. The lyrics 'rit.' appear twice below the piano part of this staff.

*D. S. al Coda*

Coda      Cm      Cm      A♭      E♭      Fm      B♭7

B♭bass      B♭bass

most she will do is throw sha-dows at you But she's al-ways a wom-an to me.

(Hum)      (Hum)

E♭      E♭sus      E♭      B♭      E♭      B♭7      G

rit.

rit.

# MY LIFE

Words and Music by  
**BILLY JOEL**

### Moderate

*mf*

G 000 D 0 G 000 G6 0000 D  
D bass b bass D bass D bass

G 000 D 0 G 000 G6 0000 D  
D bass D bass D bass D bass

G 000 D 0 G 000 G6 0000 D  
D bass D bass D bass D bass

G 000 D 0 G 000 G6 0000 D  
D bass D bass D bass D bass

Bm Am C9  
D bass D bass 7th fret

Ebmaj7 7th fret  
F bass Bb

Bm Am C9  
D bass D bass 7th fret  
Ebmaj7 7th fret  
F bass

B♭

D

1. Got a call from an old  
2, 4. I don't need you to wor -  
3. They will tell you you can't

F# bass

G

— friend, we used to be real — close.  
- ry for me 'cause I'm al right.  
— sleep a - lone in a strange place.

A

Said he could - n't go on  
I don't want you to tell  
Then they'll tell you you can't

The image shows a page of sheet music with handwritten lyrics and chords. The music is in common time with a key signature of one sharp. There are three staves: a treble staff, a bass staff, and a F# bass staff. Chords are indicated by small boxes above the staff, with letters (B♭, D, G, A) and numbers (0, 00, 000) inside. Handwritten lyrics are placed below the notes, corresponding to the chords. The first section starts with a B♭ chord, followed by a D chord. The lyrics include "Got a call from an old", "I don't need you to wor -", and "They will tell you you can't". The second section starts with a D chord, followed by a G chord. The lyrics include "friend, we used to be real", "ry for me 'cause I'm al", and "sleep a - lone in a strange place". The third section starts with an A chord. The lyrics include "Said he could - n't go on", "I don't want you to tell", and "Then they'll tell you you can't". The bass staff provides harmonic support throughout the piece.

D

D bass

the A - mer - i - can way  
me it's time to come home  
sleep with some - bod - y else

F# bass

Closed the shop sold the house bought a tick - et to the West  
I don't care what you say an - y - more this is my  
Ah, but soon - er or lat - er you sleep in your own

G

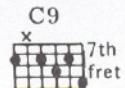
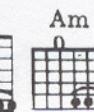
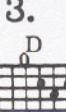
A

Coast.  
life.  
space.

Now he gives them a stand.  
Go a - head with your own  
Eith- er way it's o - key

after 1st time play cue notes

1.3.



up rou - tine \_\_\_\_\_ in L. A. \_\_\_\_\_  
 life leave \_\_\_\_\_ me a - lone. \_\_\_\_\_  
 you wake up \_\_\_\_\_ with your - self. \_\_\_\_\_

Ebmaj7  
F bass 7th fret



2.4. Bm

I nev - er said you had to of - fer me a sec - ond chance \_\_\_\_\_  
 (I nev - er



A bass



said you had to)

I nev - er said I was a vic - tim of cir -

(P P P P)

   
  
 cum-stance  
 (I nev - er said) I still be-long

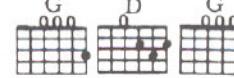
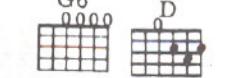
   
  
 (still be long) Don't get me wrong — (get me

  
  
 wrong) You can speak your mind, but not on

    
  
 my time.

D.S. for  
 3rd and 4th  
 verse (take  
 repeats)

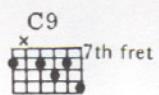
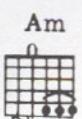
 G  A

 D bass  D bass  G6 bass  D bass

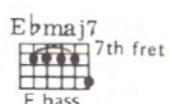
 D bass  G

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

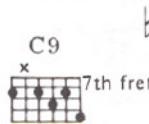
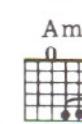
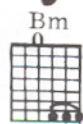
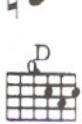

Go a - head— with your own — life, leave me a - lone—



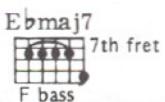
Measures 1-4 musical score. The vocal part starts with a sustained note followed by eighth-note patterns. The piano part features eighth-note chords in D major, Bm major, Am major, and C9. The vocal line includes lyrics: "keep it to your -self, it's my \_\_\_\_\_ life."



(keep it to your -self, it's my \_\_\_\_\_ life.)



Measures 5-8 musical score. The vocal part continues with eighth-note patterns. The piano part features eighth-note chords in D major, Bm major, Am major, and C9.



*Repeat and fade*

(keep it to your- self it's my \_\_\_\_\_ life.)

Measures 9-12 musical score. The vocal part continues with eighth-note patterns. The piano part features eighth-note chords in Eb major (7th fret) and Bb major (0). The score ends with a repeat sign and a fade instruction.

# YOU MAY BE RIGHT

Moderate Rock

A7sus

Words and Music by  
BILLY JOEL

Musical score for piano and guitar (tablature) for the first section of the song. The piano part consists of two staves in G major, 4/4 time. The guitar part is in tablature on a single staff.

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

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

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

E7  
0 0 0 0

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

Bm  
0

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

G  
0 0 0

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



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

## 1.3.

A7sus

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

2. I've been strand - - -  
 4. Now think \_\_\_\_\_

## 2.4.5.



N.C.



sane. \_\_\_\_\_  
 way. \_\_\_\_\_

2., 5. You may \_\_\_\_\_  
 4. You may \_\_\_\_\_  
 be right. \_\_\_\_\_  
 be right. \_\_\_\_\_

N.C.

A

N.C.

I may— be cra - zy; but it just—  
I may— be cra - zy; but it just—

E

D

F#m7

— may be a lun - a - tic you're look- ing for.  
— may be a lun - a - tic you're look- ing for.

A

N.C.

E

N.C.

Turn out— the light,\_\_\_\_ don't try to save—  
It's too late to fight,\_\_\_\_ it's too late to change—

A

D

— me. You may— be wrong for all I know—  
— me. You may— be wrong for all I know—

E                          To Coda (last time) 1. A7sus

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

D.S. § 2 A7sus

3. Well re - mem -

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

Coda A7sus

Repeat ad lib & fade

You may be wrong but you may be right.

This page contains musical notation for a vocal and instrumental piece. The vocal part is in E major, indicated by the letter 'E' at the beginning. The vocal line includes lyrics like 'but you may be right.' and 'Well remem -'. There are three endings: 1. A7sus (with a guitar chord diagram), 2. D.S. § A7sus, and 3. Well remem -. An instrumental section follows, labeled 'For instr. verse (take 2nd ending)' and 'Coda A7sus'. The vocal part concludes with a repeat section labeled 'Repeat ad lib & fade' and the lyrics 'You may be wrong but you may be right.'

## BIG SHOT

Words and Music by  
BILLY JOEL

Fast rock 'n' roll

The musical score consists of two systems of music. The first system starts with a piano/vocal part in 4/4 time, followed by a guitar part. The second system begins with a piano/vocal part in 2/4 time, followed by a guitar part. Chord boxes are provided above the staves for both the piano/vocal and guitar parts.

**Chords:**

- Em (Guitar)
- G (Piano/Vocal, Guitar)
- Em (Guitar)
- Bm (Guitar)
- D bass (Piano/Vocal)
- C (Guitar)
- F (Guitar)
- C bass (Piano/Vocal)
- G (Guitar)
- Em (Guitar)
- G (Guitar)
- Em (Guitar)
- G (Guitar)
- Em (Guitar)
- G (Guitar)

**Lyrics:**

1. Well \_\_\_ you went (2) up - town rid - ing in your lim-ou-sine, \_\_\_ with your and the

(2) all im - pressed \_\_\_ with your Hal - ston dress, \_\_\_

fine peo - ple Park Av - e - nue clothes. \_\_\_ You had the

that you knew at E - laines, \_\_\_ and the

Em 00000  

 Dom sto - ry Per - ig - non in your hand \_\_\_\_\_  
 of your lat - est suc - cess \_\_\_\_\_ and the spoon up your nose \_\_\_\_\_  
 kept 'em so en - ter - tained.

D

C F  
 C bass  
 C G 000  
 8va  
 Em 00000  
 Ooh \_\_\_\_\_ and when you wake up in the morn - ing with your  
 Aw \_\_\_\_\_ but now you just don't re-mem - ber all the

G  
 Em 00000  
 head on fire \_\_\_\_\_ and your eyes too blood - y to see \_\_\_\_\_  
 things you said \_\_\_\_\_ and you're not \_\_\_\_\_ sure that you wan-na know \_\_\_\_\_

G  
 Em 00000  
 Go on and cry in, your cof - fee but don't \_\_\_\_\_  
 I'll give you one hint, hon - ey, you sure \_\_\_\_\_

Bm  
0  
D bass

C F C G

— come bitch - in' to me. — (1,3) Be-cause you had to be a  
did put on a show. — (2) Yes, — yes, you had to be a

8va b  
G F C bass C bass F G C bass C bass

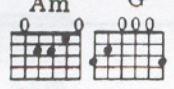
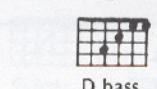
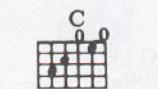
big shot, didn't you. You had to  
big shot, didn't you. You had to

G Am G Am G F G C bass

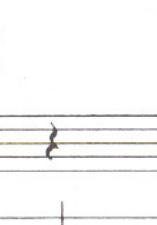
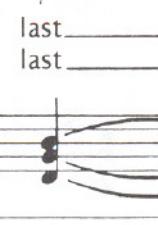
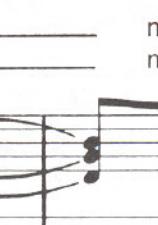
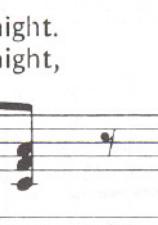
o - pen up your mouth. — You had to be a  
prove it to the crowd. — You had to be a

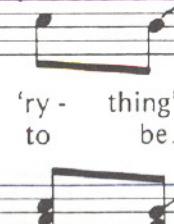
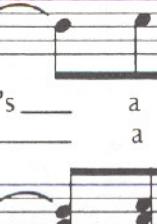
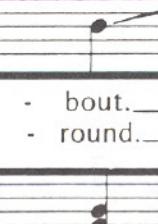
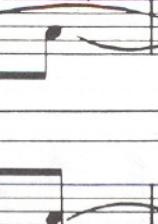
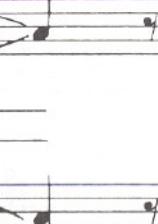
F D bass G D bass F D bass G Am D bass

big shot didn't you. All your  
big shot didn't you. All your

     
  
 friends friends were so\_\_\_\_ knocked out\_\_\_\_ You had to have the  
 friends friends were so\_\_\_\_ knocked out\_\_\_\_ You had to have the

     
  
 last last word, word, last\_\_\_\_ last\_\_\_\_ night. night. You know so what much

     
  
 ev - 'ry - thing's\_\_\_\_ a - bout.\_\_\_\_ You had to have a  
 fun to be\_\_\_\_ a - round.\_\_\_\_ You had to have the

     
  
 white front hot page, spot bold\_\_\_\_ light, type, you had to be a  
 you had to be a

1.

big big shot shot last last night. Whoa

Em G Em

G Em Bm

C F F C G 64.66 D

2. Well, they were — night whoa—

Music notation: Treble and bass staves with chords (G, D, Em, C, F) indicated above the staff. Bass lines are shown with specific note heads and rests. A section labeled '64.66' is present between measures 1 and 2.

F F F C C G G G

A bass C bass E bass B bass D bass

Oh, oh Whoa \_\_\_\_\_ Oh, oh, Whoa \_\_\_\_\_

D F F F C C

E bass A bass C bass E bass

Oh, oh, oh, Whoa. \_\_\_\_\_

G G G D

B bass D bass To Coda

Oh, oh, oh Whoa \_\_\_\_\_ 3. It's no \_\_\_\_\_

Em G

big sin stick your two cents in if you know \_\_\_\_\_



Em  G 
  
 when to leave it a - lone. But you went

Em  Bm7   
 D bass

ov - er the line, you could - n't see it was time to go home.

8va b

C  F   
 C bass

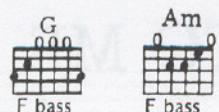
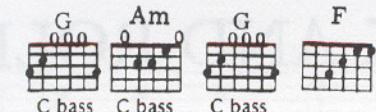
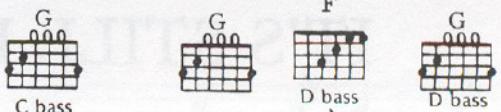
D.S. al Coda (take 2nd ending)

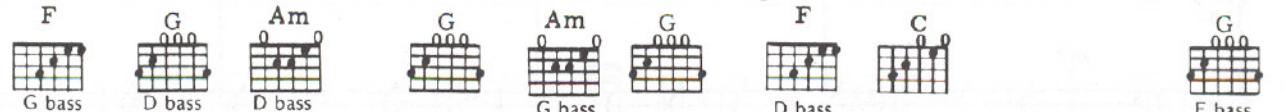
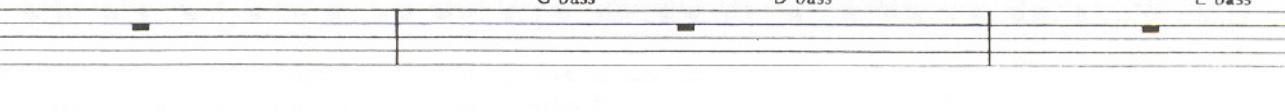
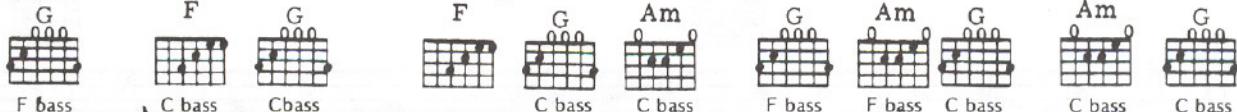
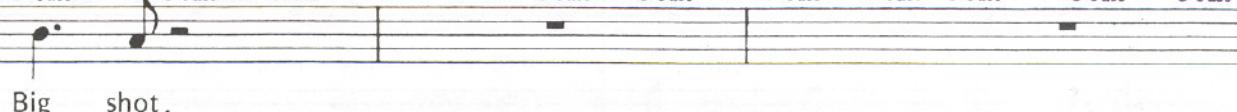
No, no, no, no, no, no, you had to be a

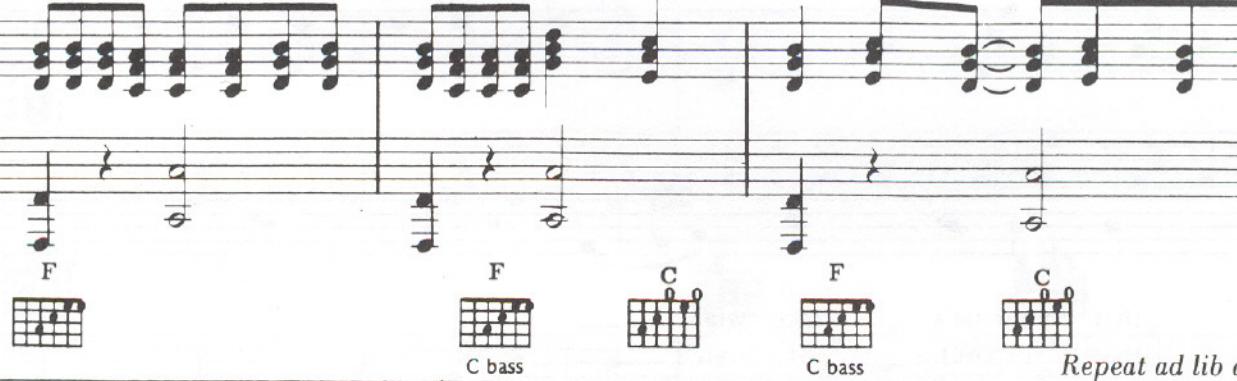
Coda D  F  G   
 F bass C bass C bass F C bass G   
 C bass

Big shot.




  
 mm Big shot.


  

  


  
 Big shot.


  
 Repeat ad lib and fade



# IT'S STILL ROCK AND ROLL TO ME

Words and Music by  
BILLY JOEL

Moderately Fast

N.C.

N.C.

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

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

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

back to the age of jive.  
gon - na cruise the mir - a - cle mile?

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



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



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



N.C.

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

1.

2. C

Oh,



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

 E  
 Am  
 al - ways been the same old scene. There's a

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

 E  
 A<sub>b</sub>  
 sto - ry in a mag - a - zine, —

 E<sub>b</sub>  
 F  
 G  
 aimed at your av - er - age teen. —

N.C.

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

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

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

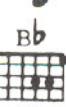
F Em  
just are, give then it half a chance. \_\_\_\_\_  
you think too much." \_\_\_\_\_



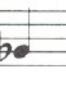
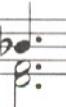
Don't waste your mon - ey on a new set of speak - ers. You  
 "Don't you know a - bout the new new fash - ion, hon - ey?"



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



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



N.C.



To Coda



still rock and roll to me,

me,



still rock and roll to me,



Handwritten musical score for two staves. The top staff has a treble clef and a bass clef. The bottom staff has a bass clef. Measures 1 and 2 consist of eighth-note patterns. Measure 1 starts with a dotted half note followed by an eighth-note pair. Measure 2 starts with a dotted half note followed by a sixteenth-note pair, then an eighth-note pair, and finally a sixteenth-note pair.

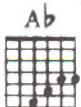


Handwritten musical score for two staves. The top staff has a treble clef and a bass clef. The bottom staff has a bass clef. Measures 3 and 4 consist of eighth-note chords. Measure 3 starts with a C major chord followed by an F major chord. Measure 4 starts with a G major chord followed by a C major chord.



Handwritten musical score for two staves. The top staff has a treble clef and a bass clef. The bottom staff has a bass clef. Measure 5 consists of eighth-note chords. It starts with a G major chord followed by a C major chord.

Handwritten musical score for two staves. The top staff has a treble clef and a bass clef. The bottom staff has a bass clef. Measures 6 and 7 consist of eighth-note chords. Measure 6 starts with a C major chord followed by a G major chord. Measure 7 starts with a C major chord followed by a G major chord.



Handwritten musical score for two staves. The top staff has a treble clef and a bass clef. The bottom staff has a bass clef. Measure 8 consists of eighth-note chords. It starts with a G major chord followed by a C major chord.

Handwritten musical score for two staves. The top staff has a treble clef and a bass clef. The bottom staff has a bass clef. Measures 9 and 10 consist of eighth-note chords. Measure 9 starts with a G major chord followed by a C major chord. Measure 10 starts with a G major chord followed by a C major chord.

E♭ no 3rd      F no 3rd      G

N.C.

Ooh, —

D. S. al Coda

Coda C

—

—

—

—

—

—

N.C.

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

still rock and roll to me. —

C9

—

—

—

—

—

—

# DON'T ASK ME WHY

Words and Music by  
BILLY JOEL

Moderately, in 2

The sheet music consists of three systems of musical notation. The first system shows the piano part with a treble clef, a bass clef, and a key signature of one flat. The second system shows the piano part with a treble clef and a bass clef. The third system shows the piano part with a treble clef and a bass clef. Each system includes a guitar chord chart above the staff. The lyrics are written below the piano staff in the third system.

**Guitar Chords:**

- System 1: B♭ (6th fret), E♭/B♭ (6th fret)
- System 2: B♭ (6th fret), E♭/B♭ (6th fret)
- System 3: B♭ (6th fret), E♭/B♭ (6th fret)
- System 4: B♭ (6th fret), E♭/B♭ (6th fret)
- System 5: B♭ (6th fret), E♭/B♭ (6th fret)
- System 6: B♭ (6th fret), E♭/B♭ (6th fret)
- System 7: B♭ (6th fret), E♭/B♭ (6th fret)
- System 8: B♭ (6th fret), Cm7 (3rd fret), B♭/D (6th fret)
- System 9: B♭ (6th fret), Cm7 (3rd fret), B♭/D (6th fret)
- System 10: C7 (3rd fret), Dm7 (5th fret), C7/E (8th fret)

**Lyrics:**

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

leave their ta - bles when you  
 Still you're stand - ing on your

8va b

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

8va b

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

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

8va b



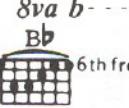

  
 — for an - swers; just take \_\_\_\_\_ your chanc -

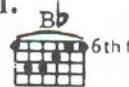


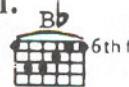


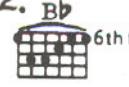
  
 es; don't ask \_\_\_\_\_ me why. \_\_\_\_\_



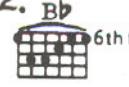




  
*loc.*
 1. 



  
 2. 



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

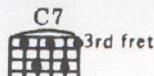
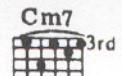
 
  
 ly make \_ be -lieve, \_\_\_\_\_ and I am on - ly

  
  
 fight- ing fire \_\_\_\_\_ with fire. \_\_\_\_\_ But

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


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

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

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

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

*8va b---*
  
     
  
 Fool You them - can all, kill but, them ba - by,  
 You them - can all, kill but, them ba - by,

*8va b---* *loco*

C7 3rd fret Dm7 5th fret C7/E 8th fret      F7 xx 3rd fret Gm7 xx 5th fret F7/A 5th fret

I can tell.  
 clas sic style.  
 You're no stran -  
 Now you "par -

ger to the street.  
 lez - vous fran - çais."  
 Don't ask  
 Don't look for fa -  
 for an -

8va b -  
 Gm  
 Bb7/F  
 Em7-5

vors.  
 swers.  
 Don't talk  
 You took  
 to stran - gers.  
 your chanc es.  
 Don't ask  
 Don't ask

Eb/F 8th fret Bb  
 Eb/Bb 6th fret Bb  
 Eb/Bb 6th fret

To Coda  
 me why.  
 me why.

loco  
 8va b ...

B $\flat$

E $\flat$ /B $\flat$  6th fret

B $\flat$

F

gliss.

f

8va b

E $\flat$

3

3

3

8va b

F

B $\flat$

3

3

8va b

G

3

3

8va

3

3



## ALLENTOWN

Words and Music by  
BILLY JOEL

Moderately

N.C.

N.C.

The sheet music consists of five staves of musical notation. The top two staves are for the piano, showing treble and bass clef staves with various dynamics like *mf* and *mp*. The middle staff is for the guitar, with chords indicated below the strings: Em7, A, D, Am7, D, G, Em7, A, Bm, F#m/A. The bottom two staves are also for the piano. The lyrics are written below the notes:

Well we're Well we're  
 liv - ing here in Al - len - town  
 wait - ing here in Al - len - town  
 And they're clos - ing all the fac - to - ries down -  
 Penn-syl - va - nia we nev - er found -  
 G Em7 A Bm F#m/A  
 Out in Beth - le - hem they're kill - ing time  
 For the prom - is - es our teach - ers gave  
 Fill - ing out forms -  
 If we worked hard -

Em/G      D/F#      A4      A      Em7      A  
  
 3fr.      3fr.      3fr.      3fr.      3fr.      3fr.

— Stand - ing in line — Well our fa - thers fought the Sec - ond World War  
 If we be - haved So the grad - u - a - tions hang on the wall

D      Am7      D      G  
  
 3fr.      3fr.      3fr.      3fr.

Spent their week - ends on the Jer - sey shore Met our  
 But they nev - er real - ly helped us at all  
 No they

Em7      A      Bm      F#m/A      Em/G      D/F#  
  
 3fr.      3fr.      3fr.      3fr.      3fr.      3fr.

moth - ers in the U S O Asked them to dance Danced with them slow -  
 nev - er taught us what was real iron and coke chro - mi - um steel.  
 and

A4      A      Em7      A      D  
  
 3fr.      3fr.      3fr.      3fr.      3fr.

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

F/A                    G/B                    C                    Am7                    D

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

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

N.C.

N.C.

F

Ev - 'ry  
(strong)

G/F                    F'                    G/F                    Bb/F

child had a pret - ty good shot To get at least as far as their old man



F/A                    G/B                    C                    Am7                    D

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

Em                    G/B                    C                    D                    C

N.C.

F                    G/F

(solo)

*f*

F                    G/F                    Bb/F

3                    3                    3                    3

sim.

 F       G/F

 C      N.C.

*dim.*

 Em     D       Em       G/B

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

 C       D       Am7       D       G     C/G     G

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

## PRESSURE

Words and Music by  
BILLY JOEL

Moderately bright 4

N.C.

*mp (Even 8th note feel)*

Dm

Gm6/D

C $\sharp$ 07/D

Dm

Dm6

Gm/D

A7/D

Dm

Gm6/D

C $\sharp$ 07/D

Dm

Dm6

Gm/D

C $\sharp$ 07/D

D

G

D

You have\_ to learn\_ to pace\_ your - self  
 You used\_ to call\_ me par a - noid.  
 Don't ask \_ for help you're all a - lone.

C/D

D

G

N.C.

Pres - sure  
 Pres - sure  
 Pres - sure

You're just\_ like ev - 'ry - bod - y else  
 But e - ven you can - not a - void.  
 You'll have\_ to an - swer to your own -

D

C/D

D

Gm

3fr.

N.C.

Pres - sure  
 Pres - sure  
 Pres - sure

You've on - ly had -  
 You turned - the tap -  
 I'm sure - you'll have -

C

C<sup>#</sup>7

Dm

Am/C

5fr.

5fr.

to run - so far  
 dance in - to your -  
 some cos - mic ra -

So cru - good  
 gation - sade ale



Dm      Gm6/D      C $\sharp$ 7/D      Dm      Dm6      Gm/D

1 C $\sharp$ 7/D      D      2.3 C $\sharp$ 7/D      D

G      Dmaj7/F $\sharp$

All grown up and no place to go  
Instrumental

G      Dmaj7/F $\sharp$

Psych One Psych Two What do you know?

F

Cmaj7/E

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

Cm+7/E♭

G/D

D

To Coda

Ses - a - me Street — What does it mean?  
I read it too What does it mean?

N.C.

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

C/D

D

N.C.

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

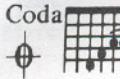
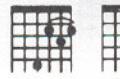
C/D

D

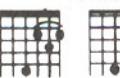
D.S. al Coda

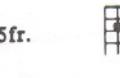
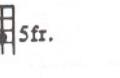
N.C.

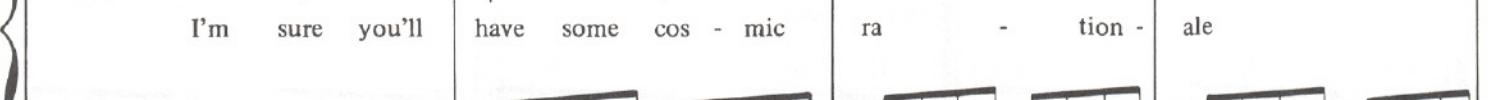
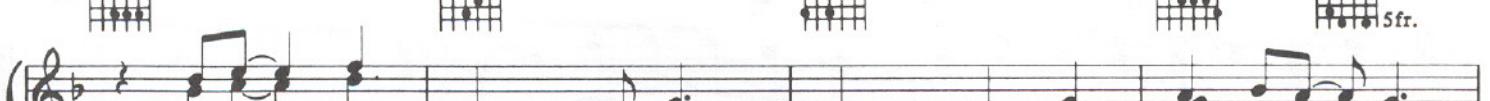
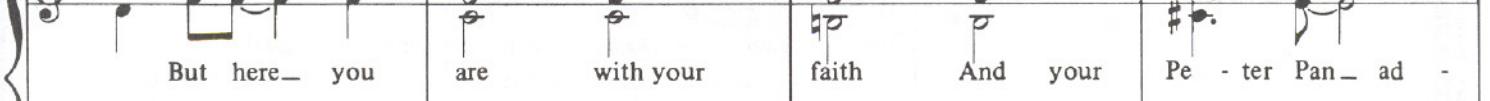
Pres - sure!

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

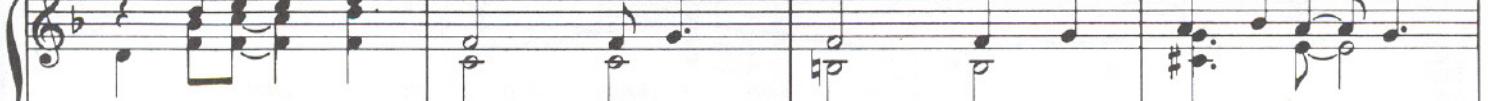
*lightly*

G      D/G      G      D/G      G      N.C.  
                        
Pres - sure!

G      Gm      C      C<sup>#</sup>7      Dm      Am/C  
                              

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

B<sup>b</sup>      F/A      G7      A7/E      A7/C<sup>#</sup>  
                        

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

Dm Am/E Dm/C B<sub>b</sub>

F/A A7/E A7/C<sup>#</sup>

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

Dm Gm6/D C<sup>#</sup>07/D Dm Dm6 Gm/D

Pres - sure!

A7/D Dm Dm Gm6/D C<sup>#</sup>07/D Dm

Pres - sure!

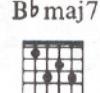
Dm6 Gm/D A7/D Dm Dm

One, two, three, four Pres - sure!

# GOODNIGHT SAIGON

Words and Music by  
BILLY JOEL

**Slow and steady**



*mp*

We met as

Dm/F



G7



C



C/E



Dm/F



G7



soul mates  
spas - tic  
*p - mp*

On Par - ris  
Like tame - less

Is land  
hors - es

We left as  
We left in

in mates  
From an a -  
As num - bered

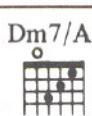
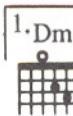


sy - lum  
corp - ses

And we were  
And we learned

sharp fast  
As sharp as  
To trav - el

knives light  
And we were  
Our arms were



so gung ho To lay down our

lives

We came in

GOODNIGHT SAIGON

The musical score consists of four staves of music, each with a vocal line and a guitar chord progression. The lyrics are integrated into the vocal parts.

**Chords and Progressions:**

- Top Staff:** 2Dm, Dm/C, B♭, Gm, Dm
- Second Staff:** G9, Dm/F, G7, C, C/E
- Third Staff:** Dm/F, G7, C, Em, Am
- Bottom Staff:** Em, Am, Dm, Dm/C, G/B, Dm7/A, G

**Lyrics:**

heav - y But our bel - lies were tight

We had no home front We had no soft soap They sent us

Play - boy They gave us Bob Hope We dug in deep And shot on

sight And prayed to Je - sus Christ with all of our might We had no

Dm/F                          G7                          C                          C/E                          Dm/F                          G7

cam - ras      To shoot the land - scape land      We passed the hash coast - pipe line      And played our They held the

*mf*

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

C                          Em                          Am                          Em                          Am

Doors tapes      And it was dark      So dark at night      And we held They heard the

high - lands      And they were sharp      As sharp as knives      They heard the

*with 8va b ↘*      *with 8va b ↘*

Dm                          Dm/C

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

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

B♭                          F/A                          Gm7                          C/B♭

prom - ised our moth - ers we'd write      And we would

wait - ed for us - - to ar - rive

*(b)*

*3*

F/A                    B<sub>b</sub>                    C                    C/B<sub>b</sub>                    F/A                    B<sub>b</sub>                    G7/B

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

C                    C/B<sub>b</sub>                    F/A                    B<sub>b</sub>                    Dm/A                    G9                    F                            To Coda

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

Dm                    G9                    Dm/F                    G7                    C                    C/E

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

Dm/F                    G7                    C                            Em                    Am                    Em                    Am

child - hood                    On ev - 'ry                    a - cre                    And who was wrong?                    And who was right?                    It did - n't  
with 8va b-----

Dm                    Dm/C                    B♭                    G9

mat - ter in the thick of the fight

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

We                    held the                    day                    In the                    palm                    Of our                    hand

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

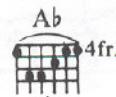
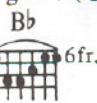
They                    ruled the                    night                    And the                    night                    Seemed to                    last as long as

Coda                    Dm                    B♭maj7                    G9                    F                    Repeat and fade

## TELL HER ABOUT IT

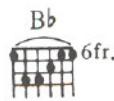
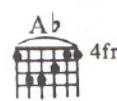
Words and Music by  
BILLY JOEL

Bright 4 ( $\text{♩} = 152 - 160$ )

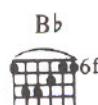


*f*

*8va b throughout*

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



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

A♭ 4fr.                      E♭/F                      Dm7  

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

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

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

Cm7                      E♭/F  

 you what you should do \_\_\_\_\_ Oh,

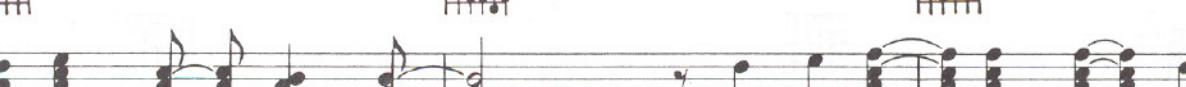
B♭ 6fr.                      A♭ 4fr.  

 Lis - ten boy I'm sure that you think you got it all un - der control  
 Lis - ten boy It's not au - to - mat - ic - ly a cer - tain guar - an - tee  
 Lis - ten boy It's good in - for - ma - tion from a man who's made mis - takes.  
 (8va b cont.)


**A<sub>b</sub>**  
4fr.


**E<sub>b</sub>/F**


**Dm7**  
5fr.


 stay in some - one's soul  
 ca - tion con - stant - ly  
 dif - f'rence that it makes  
  
 You're a big boy now\_ and you'll  
 When you love some - one\_ You're  
 She's a trust - ing soul\_ She's

D $\flat$   
4fr.

Cm7

nev - er let — her go  
al - ways in - se - cure  
put her trust — in you

But that's  
And there's  
But a

E♭ m                      B♭/D                      Cm7                      B♭                      C

6fr.                      3fr.                      —                      6fr.                      —

*3rd time*

just the kind of thing. she ought to know.  
on - ly one good way to re - as - sure  
girl like that won't tell you what you should do

Chorus

F

Am

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

Dm

Dm/C

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

Gm7

Gm7/C

C

F

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

Am

it Tell her all your cra - zy dreams  
Ev - 'ry day be - fore you leave

Dm 5fr.

Dm/C 6fr.

To Coda

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

1.

Gm7

Gm7/C

C

B♭ 6fr.

— how much she means

A♭ 4fr.

E♭/F

B♭ 6fr.

A♭ 4fr.

E♭/F

2.

Gm7



Gm7/C



C/Bb



Ab



thing to be - lieve

'Cause now and then

mp

Fm7



Gb



Ab



She'll get to wor - ry - ing

Just be - cause

Bbm



Eb



F



you hav - en't

spok - en

for so

long

Eb/G



Ab



Fm7



Though you may not have done an

G $\flat$

A $\flat$

B $\flat$ m

y - thing Will that be a con - so - la -

Chord diagrams for G flat major, A flat major (4th fret), and B flat minor (6th fret) are shown above the vocal line. The lyrics "y - thing Will that be a con - so - la -" are written below the notes.

E $\flat$

F

D.S. al Coda

tion when she's gone? cresc.

Chord diagrams for E flat major (6th fret) and F major are shown above the vocal line. The lyrics "tion when she's gone?" are followed by a crescendo instruction. The "D.S. al Coda" section begins at the end of this measure.

Gm7

Gm7/C

C

B $\flat$

Gm7

Coda

— how much she means Tell her a - bout

Chord diagrams for G major 7th, G major 7th/C major, C major, B flat major (6th fret), and G major 7th are shown above the vocal line. The lyrics "— how much she means Tell her a - bout" are written below the notes. The "Coda" section begins at the start of this measure.

A $\flat$

E $\flat$

— it Tell her how you feel right now just

Chord diagrams for A flat major (4th fret) and E flat major (6th fret) are shown above the vocal line. The lyrics "— it Tell her how you feel right now just" are written below the notes.

B<sub>b</sub> 6fr. G<sub>m</sub> Am E<sub>b</sub>  
 tell her a - bout it The You know the girl don't want to wait  
 tell her a - bout it girl don't want to wait

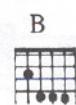
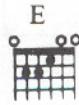
— too long } You got to tell her a - bout it

A<sub>b</sub> 4fr. E<sub>b</sub> 6fr. B<sub>b</sub> 6fr. G<sub>m</sub>  
 Tell her now and you won't go wrong You got to tell her a - bout

— it Be fore it gets too late You got to

Repeat and fade

## UPTOWN GIRL

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

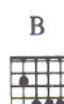
*Ah*

*mf*



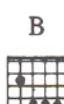
Up - town girl

She's been liv - ing in her



up - town\_ world

I bet she nev - er had a back - street guy



I bet her ma - ma nev - er

told her\_ why

I'm gon - na try for an


**A**      **B**      **E**      **F#m**



E/G#

A      B      C

down - town\_ man  
guy I've\_ been      That's what I am  
And then I'll win      And when she  
And when she's

And when she  
And when she's

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

mi - yi - ine (mine)

A  
F#m  
Bm  
B7

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

E

F#m

E/G#

up - town girl  
up - town girl

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

A                    B                    E                    F#m

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

E/G#



A



B



G



Am7



up - town boys  
down - town man

She's got a choice  
That's what I am

Ah  
Oh

F#7/A#



Bm



Bm/A



G



Ah  
Oh

Am7



F#7/A#



B



B7

*Repeat and fade*

E



F#m



E/G#



A



B



Up - town girl —

She's my up - town girl —

You know I'm in love with an

## THE LONGEST TIME

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

Piano → Eb



Bb



Eb/G



Ab

*mf*

Oh, oh, oh, oh

*8va b throughout*

G7                    C                    F                    G7  
Bb7                Eb                    Eb/G                Bb7

sim.

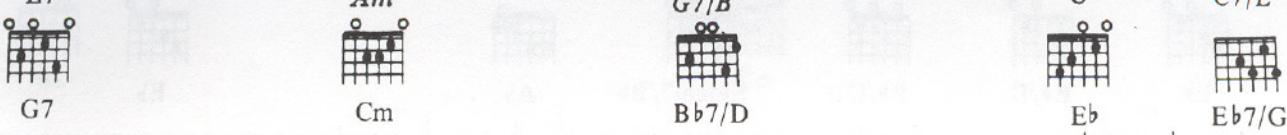
For the long - est time                    Oh, oh, oh                    For the long - est..

C                    C/B                    C/A                    Cmaj7/G                    F                    C  
Eb                Eb/D                Eb/C                Ebmaj7/Bb                Ab                Eb

If Once            you I                said thought            good my                bye in - no - me to - night gone

C/B                    C/A                    Cmaj7/G                    D7                    G  
Eb/D                Eb/C                Ebmaj7/Bb                F7                Bb

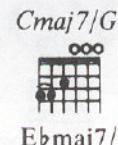
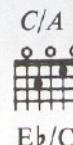
There Now            would I            still know                be that                mu - sic hap - pi - ness left to goes write on

E7                    Am                    G7/B                    C                    C7/E  
  
 G7                    Cm                    Bb7/D                    Eb                    E7/G  
  
 What else could I found do me When I'm so put in - spired - by you  
 That's where you      found      do me      When you      so put      in - your      arms a - round me

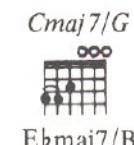
F                    Dm                    G                    C  
  
 A♭                    Fm                    B♭                    E♭  
  
 That I has - n't have - n't hap - pened been there for for the long long - est est time time  
 I have - n't      been there      for for the      long long - est est time time

C                    G                    C/E                    F                    G7  
  
 Eb                    B♭                    Eb/G                    Ab                    Bb7  
  
 Oh,                    oh,                    oh,                    oh                    sim.  
 For the long - est  
 Oh,                    oh,                    oh,                    oh                    For the long - est

C                    G                    C/E                    F                    G7  
  
 Eb                    B♭                    Eb/G                    Ab                    Bb7  
  
 time                    Oh,                    oh,                    oh                    For the long - est ..

I'm  
Whothat  
knowsvoice  
howyou're  
muchhear - ing  
fur - ther

in we'll

the go  
hall onAnd  
Maythe  
begreat  
I'll - est  
- bemir - a - cle  
sor - ry when you'reall  
gone

G7



Cm



Bb7/D

E<sub>b</sub>E<sub>b</sub>7/GIs  
I'll  
how  
take  
myneed  
chanc  
-  
-  
- esAnd  
I  
for  
-  
-  
got  
how  
youneed  
nice  
- ed  
- ro  
- me  
- nance  
too  
isA<sub>b</sub>

Fm

B<sub>b</sub>E<sub>b</sub>That  
I  
has - n't  
have - n'thap - pened  
been there for  
for the  
thelong  
long  
-  
-  
est  
esttime  
time

**G**

Bb

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

**B7**

D7

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

**Em**

Gm

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

**D**

F

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

**D7**

F7

**G**

Bb

**A<sup>m</sup>**

Cm

**C**

Eb

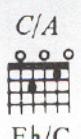
**A<sup>m</sup>**

Cm

**D7**

Bb7






  
 I don't care what con - se - quence it

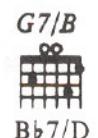
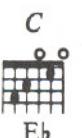




  
 brings I have been a




  
 fool for less - er things I want you

  
 so bad I think you ought to know that

*F**A<sub>b</sub>**Dm**Fm**G**B<sub>b</sub>*

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

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

time

Oh,

oh,

oh

*F**A<sub>b</sub>**G7**B<sub>b</sub>7**C**E<sub>b</sub>*

oh

For the long - est

time

*G**B<sub>b</sub>**C/E**E<sub>b/G</sub>**F**A<sub>b</sub>**G7**B<sub>b</sub>7*

Repeat and fade

Oh,

oh,

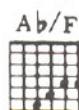
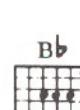
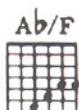
oh

For the long - est

# YOU'RE ONLY HUMAN (SECOND WIND)

Words and Music by  
BILLY JOEL

Moderately bright shuffle  $\text{d} = 132$



B<sub>b</sub>                    Gm7                    Abmaj7                    A<sub>b</sub>/F                    B<sub>b</sub>                    Gm7

It's\_ al - right, it's\_ al - right. Some - times\_ that's\_what it takes.

A<sub>b</sub>maj7                    A<sub>b</sub>/F                    B<sub>b</sub>                    Gm7                    Abmaj7                    A<sub>b</sub>/F

You're on - ly hu - man;\_you're al - lowed to make your share of \_ mis -

B<sub>b</sub>                    Gm7                    Abmaj7                    Fm

take.                    ( On - ly hu - man; ooo, ooo.)                    You bet-ter be - lieve there will be

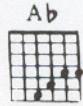
E<sub>b</sub> maj7                    D7(<sup>#</sup>9)                    Gm

times in your life when you'll be feel - ing like a stum - bling fool. (Ah.)

Fm7                    E<sub>b</sub> maj7                    Cm

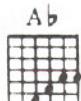
So take it from me, you'll learn more from your ac - ci - dents than an - y - thing that you could ev - er

## Chorus:



learn at school. *cresc.*

Don't \_\_\_\_\_ for - get your sec - ond wind.



—

Soon- er\_ or lat - er.you'll get your sec- ond wind.

1.2.

1st time D.C.

3.

2nd time to next strain



To Coda

D.S. at  
Coda

—

Bridge: Ab-5



You've been keep - ing to your - self these days,\_ 'cause you're think - ing ev - ery - thing's gone\_ wrong.



Some - times you just want to lay down and die; \_ that e -

Chords shown above the staff:

- Gm
- C9
- F6
- D♭m/F
- F9
- B♭
- Gm7
- A♭maj7
- A♭/F
- B♭
- Gm7
- Ab
- A♭/F
- Coda
- G♭/D♭
- D♭
- B♭
- Gm
- Abmaj7
- A♭/F

Lyrics:

mo-tion can be \_ so strong. But hold on till that

old sec-ond wind comes \_ a - long. Ooo.

D.C.

Repeat ad lib. and fade

**Verse 2:**  
It's not always easy to be living in this  
World of pain.  
You're gonna be crashing into stone walls  
Again and again.  
It's alright, it's alright,  
Though you feel your heart break.  
You're only human, you're gonna have to  
Deal with heartache.  
Just like a boxer in a title fight;  
You got to walk in that ring all alone  
You're not the only one who's made  
Mistakes.  
But they're the only things that you can  
Truly call your own. (To Chorus:)

**Chorus 2:**  
Don't forget your second wind.  
Wait in your corner until that breeze blows in.

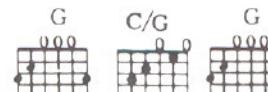
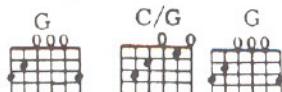
**Verse 3:**  
You probably don't want to hear advice  
From someone else.  
But I wouldn't be telling you if I hadn't  
Been there myself.  
It's alright it's alright;  
Sometimes that's all it takes.  
We're only human,  
We're supposed to make mistakes.  
But I survived all those long lonely days  
When it seemed I did not have a friend.  
'Cause all I needed was a little faith  
So I could catch my breath and face the  
World again.

**Chorus 3 & 4:**  
Don't forget your second wind.  
Sooner or later you'll feel that momentum kick in.

## THE NIGHT IS STILL YOUNG

Words and Music by  
BILLY JOEL

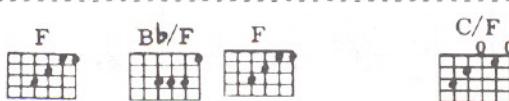
Moderately Slow ♩ = 80



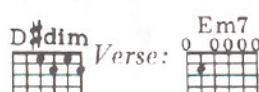
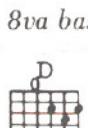
4

*f*

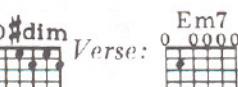
8va bassa



8va bassa



Verse:



1. I'm young e-nough to still see the pas-sion-ate boy — that

*mp*

*loco*  
Dm7



used to be, —

but I'm old e-nough to say I got a good look at the oth-er side. —

**E♭maj7**

**Em7**

I know we got to work real hard, may-be e -ven for the

**F**

**Dm7**

rest of our lives, — but right now I just want to take what I can get to -

**C**

**Chorus:** **G** **C/G** **G** **D/G**

**f** While the night is still young,

**night.** —

**G** **C/G** **G** **8va bassa D/G**

I want to keep mak - ing love to you, — while the

**8va bassa** —

**F** **B♭/F** **F** **C/F** **D** **D ♯ dim**

night is still young.

**2. I'd**

**8va bassa** —

## 132 Verse:

Em7



Dm7



like to set -tle down, get mar -ried and may - be have a

child some - day.

I can

mp

Bbmaj7



Ebmaj7



see a time com - ing when I'm gon -na throw my suit - case out.

Em7



F



No more sep - a - ra - tions where you have to say good -night to a

tel - e - phone. \_\_\_\_\_

Dm7



C



Ba -by I've de - ci -ded that ain't what this life is all a - bout. \_\_\_\_\_

Bridge:

G



C/G



F



Bb



Dm7



G



C



(bkgnd) Oh,

mf

oh, cresc. poco a poco

F B<sub>b</sub> Dm7 G C F B<sub>b</sub> Dm7

While the night is still young, — oh, I want to keep making

G C F B<sub>b</sub> Dm7 Chorus: G C/G G D/G

love to you. — oh. (young.) 8va bassa -----

While the night is still young.

8va bassa -----

I want to try to make the world brand new, while the night is still young.

1. D<sup>#</sup>dim D.S. loco 8va bassa -----

The musical score consists of six staves. The top staff features a vocal line with lyrics and a guitar part with chords F, Bb, Dm7, G, C, F, Bb, and Dm7. The second staff continues the vocal line with 'young, — oh,' and the guitar part with G, C, F, Bb, and Dm7. The third staff begins a 'Chorus:' section with chords G, C/G, G, and D/G. The fourth staff contains the lyrics 'love to you. — oh.' and '(young.)' above the vocal line, with the guitar part continuing. The fifth staff shows a change in key signature to E major (indicated by a 'G' symbol) and features the lyrics 'While the night is still young.' The sixth staff concludes the section with the lyrics 'I want to try to make the world brand new, while the night is still young.' The score ends with a first ending (labeled '1.') followed by a D#dim chord, a dynamic 'D.S.', and a 'loco' instruction. A '8va bassa -----' instruction is present in several staves.

2. *To next strain* 3.4.

While the night is still  
young. \_\_\_\_\_

*8va bassa*

*locو*

*8va bassa*

F B♭/F F C/F

Repeat ad lib. and fade

G(2)

young. \_\_\_\_\_

The night is still

Instr. solo, ad lib.

p

*8va bassa*

F6/9

Em7

Play 2 times  
then D.S.S.

XX

*Verse 3:*

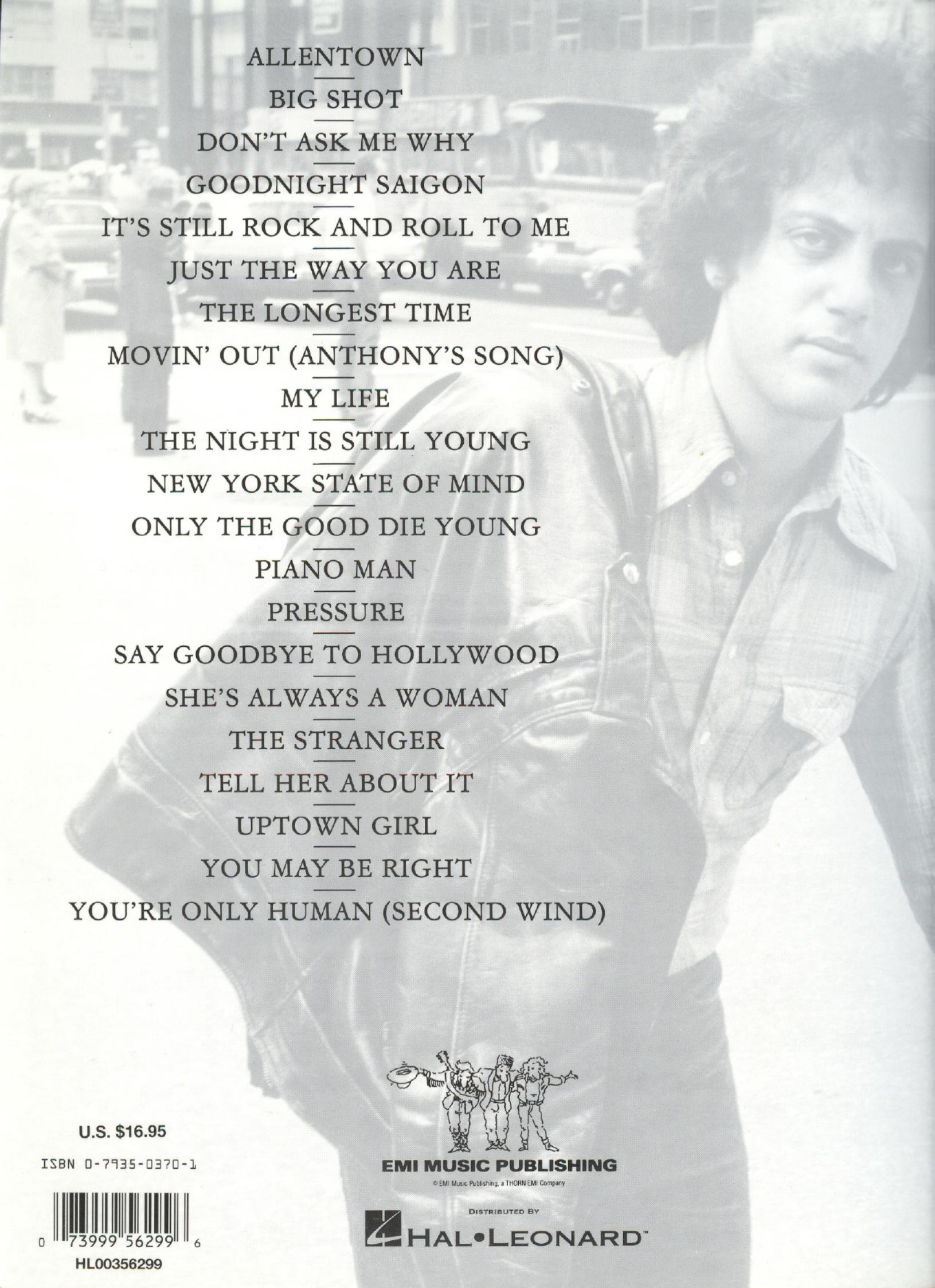
Rock and Roll music was the only thing I  
Ever gave a damn about.  
There was something that was missing,  
But I never used to wonder why.  
Now I know you're the one I need  
To make things right again;  
And I may lose the battle,  
But you're giving me the will to try.

*Bridge 2:*

Oh . . .  
While the night is still young.

*Chorus 3:*

Because the night is still young,  
I've got a lot of catching up I've got to do,  
While the night is still young.



ALLENTOWN  
BIG SHOT  
DON'T ASK ME WHY  
GOODNIGHT SAIGON  
IT'S STILL ROCK AND ROLL TO ME  
JUST THE WAY YOU ARE  
THE LONGEST TIME  
MOVIN' OUT (ANTHONY'S SONG)  
MY LIFE  
THE NIGHT IS STILL YOUNG  
NEW YORK STATE OF MIND  
ONLY THE GOOD DIE YOUNG  
PIANO MAN  
PRESSURE  
SAY GOODBYE TO HOLLYWOOD  
SHE'S ALWAYS A WOMAN  
THE STRANGER  
TELL HER ABOUT IT  
UPTOWN GIRL  
YOU MAY BE RIGHT  
YOU'RE ONLY HUMAN (SECOND WIND)

U.S. \$16.95

ISBN 0-7935-0370-1



EMI MUSIC PUBLISHING

© EMI Music Publishing, a THORN EMI Company



0 73999 56299 6

HL00356299

DISTRIBUTED BY

