

# **BILLY JOEL**

---

## **52<sup>ND</sup> STREET**



# BILLY JOEL

## 52ND STREET

- 10 Big Shot
- 68 52nd Street
- 52 Half A Mile Away
- 19 Honesty
- 25 My Life
- 46 Rosalinda's Eyes
- 40 Stiletto
- 60 Until The Night
- 33 Zanzibar



Piano Arrangements: Stephen Skinner  
Art Director: John M. Lesnick



# BIG SHOT

Words and Music by  
BILLY JOEL

Fast rock 'n' roll

The musical score consists of four staves. The top staff is for the piano, showing bass and treble clefs, with a dynamic of *f*. The second staff is for the vocal part. The third staff is for the guitar, with chord boxes above the staff indicating Em, G, Bm, D bass, C, F, C bass, C, G, Em, and G. The fourth staff is for the bass guitar. The lyrics are integrated into the vocal line.

**Chords:** Em, G, Bm, D bass, C, F, C bass, G, Em, G

**Lyrics:**

- Well \_\_\_ you went
- (2) up - town rid - ing in your lim-ou- sine, \_\_\_ with your and the
- all im - pressed \_\_\_ with your Hal - ston dress, \_\_\_
- fine Park Av - e - nue clothes. \_\_\_ You had the
- peo - ple that you knew at E - laines, \_\_\_ and the

Em

D

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

C F C G

Ooh Aw \_\_\_\_\_ and when you but now you wake up in the morn - ing with your just don't re - mem - ber all the

G

Em

head on things you fire \_\_\_\_\_ and your eyes too blood - y to see \_\_\_\_\_

things you said \_\_\_\_\_ and you're not \_\_\_\_\_ sure that you wan-na know \_\_\_\_\_

G

Em

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

G

Bm  
0  
D bass

C F  
C bass

C G  
C bass

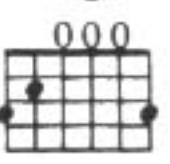
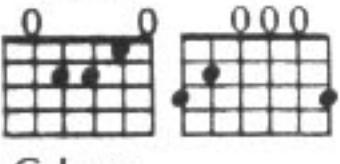
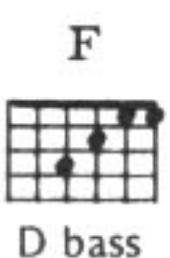
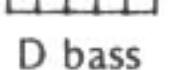
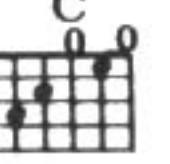
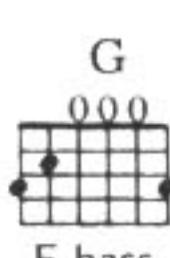
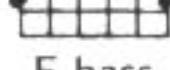
— come bitch - in' to me.  
— did put on a show.

(1,3) Be-cause you had to be a  
(2) Yes, — yes, you had to be a

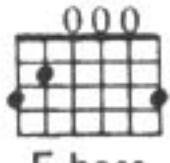
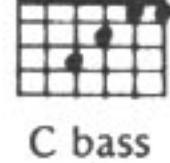
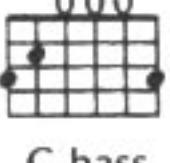
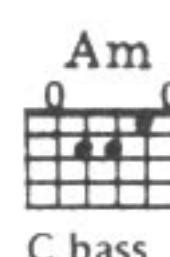
8va F  
G C bass  
F bass C bass  
big big shot, shot, didn't didn't you. You had had to to

G Am G Am G F  
F bass C bass C bass C bass C bass C bass  
o - pen up your mouth. You had to be a  
prove it to the crowd. You had to be a

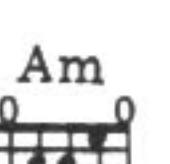
F G D bass  
D bass G bass D bass Am D bass  
big shot didn't you. All All your your

 G  
 Am  
 G  
 F  
 D bass  
 C  
 G  
 E bass

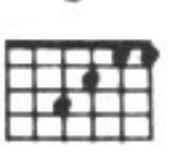
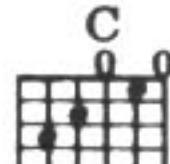
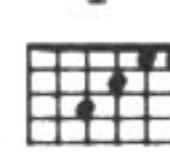
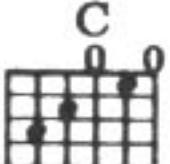
friends friends were so\_\_\_\_ knocked out\_\_\_\_ You had to have the  
 friends friends were so\_\_\_\_ knocked out\_\_\_\_ You had to have the

 G  
 F  
 C bass  
 G  
 F  
 C bass  
 Am

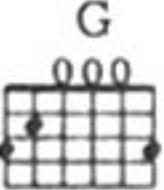
last last word, word, last last night. night. You know so what much

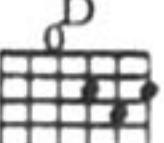
 G  
 Am  
 G  
 Am  
 G  
 F

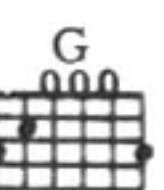
ev fun - 'ry - thing's to be\_\_\_\_ a - bout. a - round. You had to have a  
 - ry - thing's to be\_\_\_\_ a - bout. a - round. You had to have the

 F  
 C  
 F  
 C

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

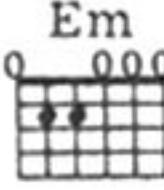
  
 G  
 D bass

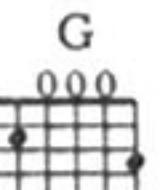
  
 D

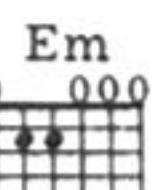
  
 G  
 D bass

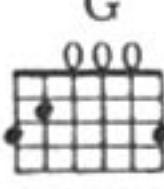
**1.**
  
 D

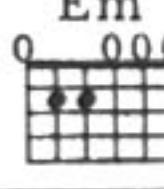
big  
big  
shot  
shot  
last \_\_\_\_\_  
last \_\_\_\_\_ night.  
Whoa \_\_\_\_\_

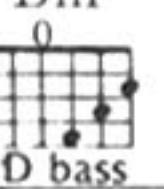
  
 Em

  
 G

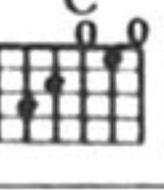
  
 Em

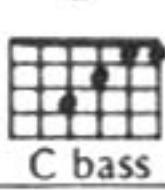
  
 G

  
 Em

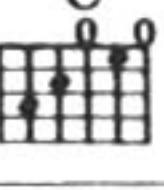
  
 Bm  
 D bass

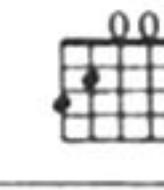
Well, they were \_\_\_\_\_ night whoa \_\_\_\_\_

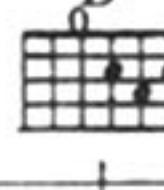
  
 C

  
 F

  
 F  
 C bass  
 G bass

  
 C

  
 G

**2.**
  
 D

Well, they were \_\_\_\_\_ night whoa \_\_\_\_\_

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 D F F F C C  
E bass A bass C bass E bass

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

G G G G D  
B bass D bass To Coda D

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

Em G  
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. —

F

C

C bass

8va -

C

G

D.S. al Coda

(take 2nd ending)

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

Coda

F bass

F

G

C bass

F

G

C bass

Am

C bass

Big shot.

F bass Am G Am G F G G F D bass G G Am G Am G F D bass C G E bass

mm Big shot.

F G D bass D bass G G Am G Am G F D bass C G E bass

G F C bass C bass G G Am G Am G F F bass C bass C bass C bass G G Am G C bass C bass

Big shot.

F C bass C bass F G Am G Am G F F bass C bass C bass F C bass C bass

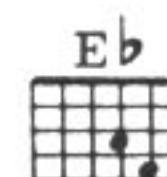
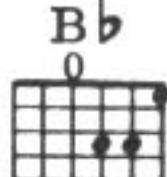
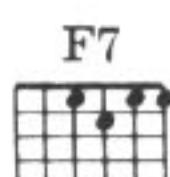
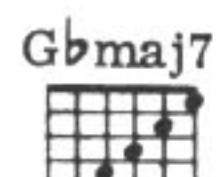
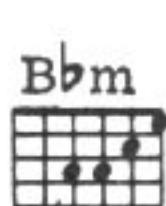
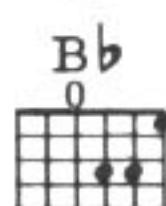
*Repeat ad lib and fade*

F C bass C bass F C bass C bass

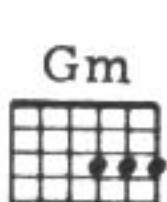
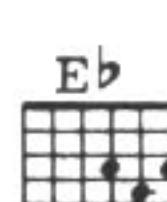
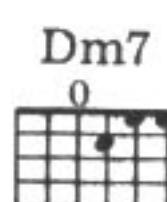
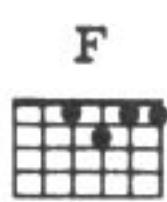
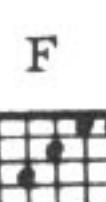
# HONESTY

Words and Music by  
BILLY JOEL

Slowly

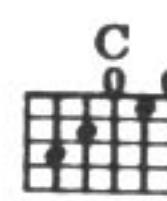
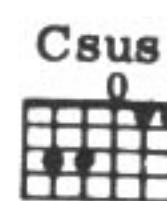
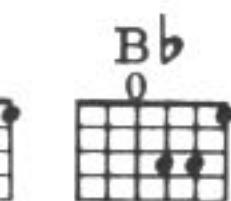
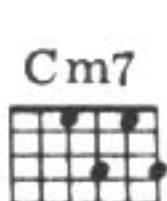
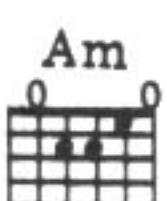


1. If you search for ten - der-ness,  
2. I can al-ways find some-one-



it is - n't hard to find.  
to say they sym-pa-thize

You can have the love  
if I wear my heart out on my sleeve.



And if you look for truth - ful - ness you might  
But I don't want some pret-ty face to

F                    A                    Dm                    E♭                    A7

C bass              C# bass

just as well — be blind; — it al-ways seems to be — so hard — to give. —  
tell me pret-ty lies. — All I want — is some - one to be-lieve. —

Dsus                D                    E♭maj7                F7                    D  
F# bass

Gm7                F

Hon - es - ty — is such a lone - ly word. —

E♭                    F                    B♭                    D                    E♭maj7                F7

Ev - 'ry-one is so un-true. — Hon - es - ty — is

hard - ly ev - er heard, — but most - ly what I need from you. —

**To Coda**

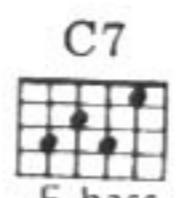
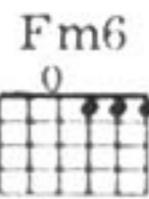
**1.**
  
**2.**

 A $\flat$ bass

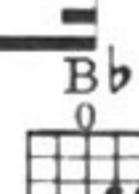
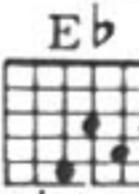
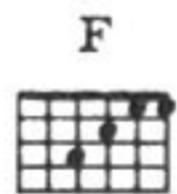
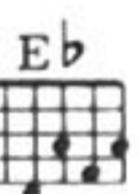
I can find a lov - er,

G bass
 I can find a friend,-

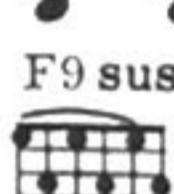
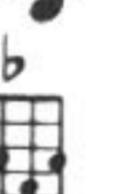
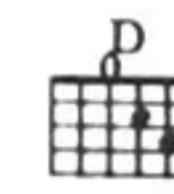
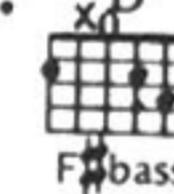
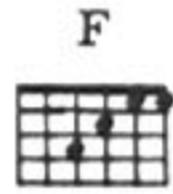
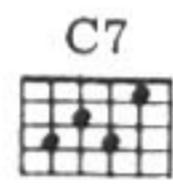
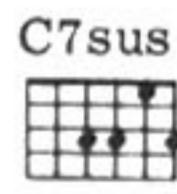
*R.H.*



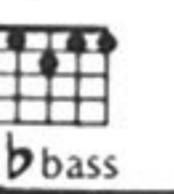
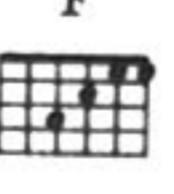
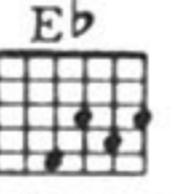
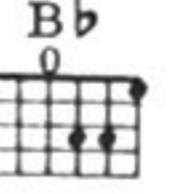
I can have se - cur - i - ty un - til the bit - ter end.



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



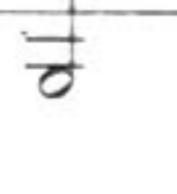
I know.

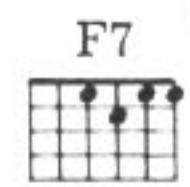
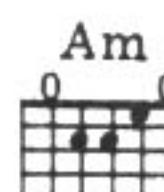
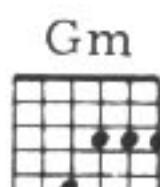
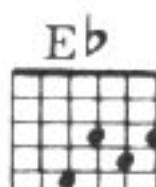


When I'm deep in - side of me

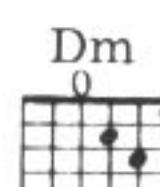
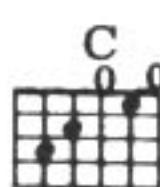
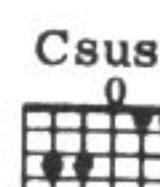
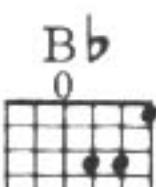
3

don't be too con-cerned.

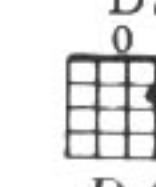
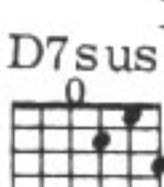
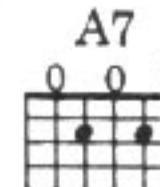
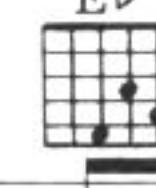




I won't \_\_ ask for noth -in' while I'm gone.



When I \_\_ want sin - cer - i - ty, tell me, where \_\_ else can I turn?\_\_ 'Cause

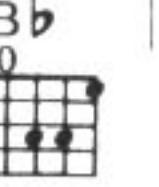
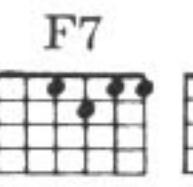
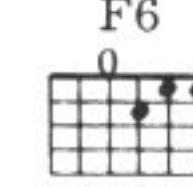
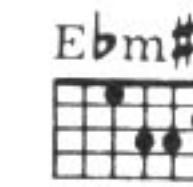
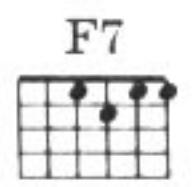
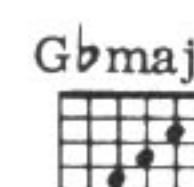
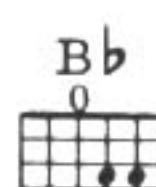


D.S. al Coda

you're the one\_\_ that I\_\_ de - pend up-on.

3

Coda



8

# MY LIFE

Words and Music by  
BILLY JOEL

Moderate

The musical score consists of eight staves of music. The top two staves are for piano (treble and bass clef) and feature eighth-note patterns. The third staff is for the right hand of the piano. The fourth staff is for the left hand of the piano. The fifth staff is for the vocal part. The sixth staff is for the bass guitar. The seventh staff is for the electric guitar. The eighth staff is for the electric bass. Chords are indicated by small diagrams below the staves. For example, in the first measure, there are diagrams for G (000), D (0), G (000), G6 (0000), D (0), G (000), D (0), and G6 (0000). In the second measure, there are diagrams for D bass, and D bass. In the third measure, there are diagrams for G (000), D (0), G (000), G6 (0000), D (0), Bm (0), Am (0), and C9 (7th fret). In the fourth measure, there are diagrams for D bass, and D bass. In the fifth measure, there are diagrams for Ebmaj7 (7th fret) and F bass. In the sixth measure, there are diagrams for Bb (0). In the seventh measure, there are diagrams for D (0), Bm (0), Am (0), C9 (7th fret), and Ebmaj7 (7th fret). In the eighth measure, there are diagrams for 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

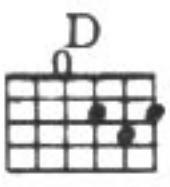
D

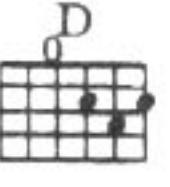
G

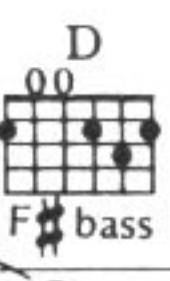
— friend, we used to be real — close.  
ry for me 'cause I'm al right.  
— sleep a - lone in a strange place.

A

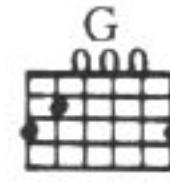
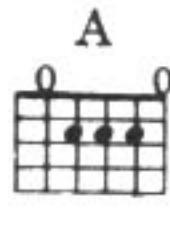
Said he could - n't go on  
I don't want you to tell  
Then they'll tell you you can't




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



  
 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



  
 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.

Chord diagrams for 1.3. (Guitar)

- D (0th fret)
- Bm (0th fret)
- Am (0th fret)
- C9 (7th fret)

D bass

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

Sheet music for 1.3. featuring vocal and piano parts. The vocal part includes lyrics: "up rou - tine in L. A.", "life leave me a - lone.", and "you wake up with your - self.". The piano part shows a steady bass line.

E♭maj7  
F bass  
7th fretB♭  
0

Sheet music continuation for 1.3. showing vocal and piano parts. The piano part features chords E♭maj7 (7th fret) and F bass.

2.4. Bm

F♯  
A bass

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

Sheet music continuation for 2.4. showing vocal and piano parts. The piano part features chord Bm (0th fret).

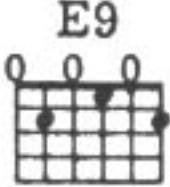
D7  
0

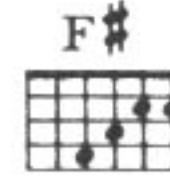
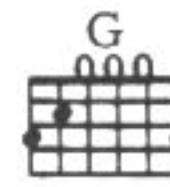
Sheet music continuation for 2.4. showing vocal and piano parts. The piano part features chord D7 (0th fret).

said you had to)

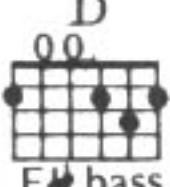
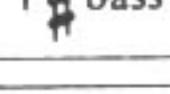
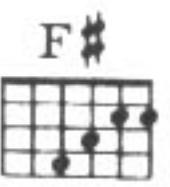
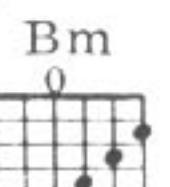
I nev - er said I was a vic - tim of cir -

Sheet music continuation for 2.4. showing vocal and piano parts. The piano part features a bass line with eighth-note patterns.

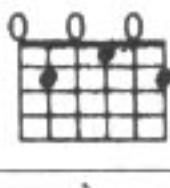
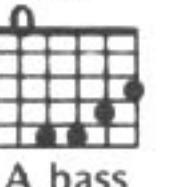
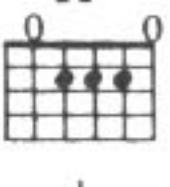
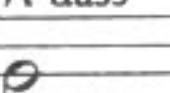


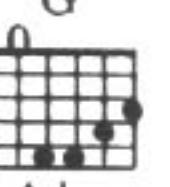
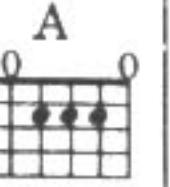
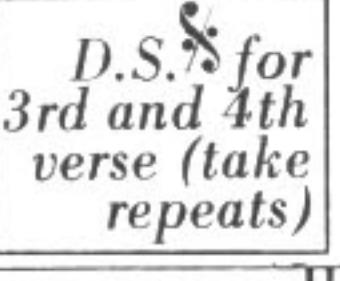
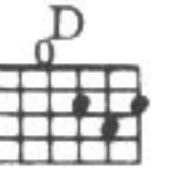
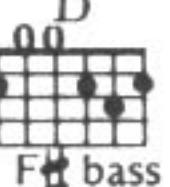
cum-stance  
 (I nev - er said) I still be-long—

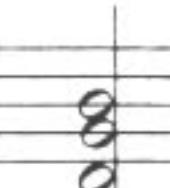
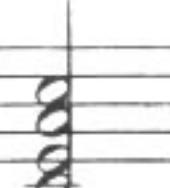
still be - long ) Don't get me wrong — (get me

wrong ) You can speak your mind, but not on

my time.



G  
 A  
 D  
 G D G G6 D  
 D  
 F# bass  
 G  
 I don't care— what you say—— an - y - more—— this is my life.  
 A  
 Go a - head—— with your own—— life, leave me a - lone——

Chords shown: D, Bm (0), Am (0), C9 (7th fret). Bass chords: D bass, Dbass. Bass notes: F bass, E♭maj7 (7th fret).

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

Chords shown: D, Bm (0), Am (0), C9 (7th fret). Bass notes: F bass, E♭maj7 (7th fret).

*Repeat and fade*

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

# ZANZIBAR

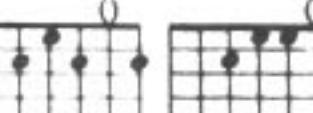
Moderate (tempo I)

Words and Music by  
BILLY JOEL

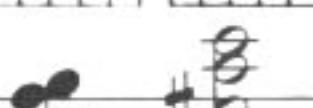
G+5



B7



E+



Am9



4th fret

Musical score for 'Zanzibar' featuring piano and guitar parts. The score includes lyrics and dynamic markings like *mf*.

**Piano Part:**

- Key signature: F major (one sharp).
- Time signature: 4/4.
- Tempo: Moderate (tempo I).
- Dynamic: *mf*.
- Chords: G+5, B7, E+, Am9 (4th fret), F9.
- Performance techniques: Slurs, grace notes, and sustained notes.

**Guitar Part:**

- Key signature: F major (one sharp).
- Time signature: 4/4.
- Chords: G+5, B7, E+, Am9 (4th fret), F9.
- Fretboard diagrams for chords: G+5, B7, E+, Am9 (4th fret), F9.
- Performance techniques: Slurs, grace notes, and sustained notes.

**Lyrics:**

1. A - li danc - es and the aud -  
 2. Rose he knows \_\_\_\_\_ he's such a  
 cred - it i - ence \_\_\_\_\_ ap - plauds. \_\_\_\_\_ Though he's the  
 to \_\_\_\_\_ the game, \_\_\_\_\_ but the

*8va-----*

Am9  
0 0 0 4th fret

B♭maj7  
0 0 0 0

bathed in sweat, he has - n't lost his style.  
Yan - kees grab\_ the head - lines ev - 'ry time.

C F C

A - li don't you go down - town.  
Mel - o - dram - a's so much fun.

You gave a - way an -  
In black and white for

Am Bm7-5 E7

oth - er round\_ for free.  
ev - 'ry - one\_ to see.

Whoa.  
Whoa.

Am9 4th fret F9

Me, I'm just an - oth - er face in Zan - zi - bar,  
Me, I'm try - in' just to get to sec - ond base.

8va -----

Am9  
0 0 0 0  
4th fret

but the wait - steal ress it al - ways she serves —  
And I'd ————— steal ————— it ————— always ————— she —————

Bbmaj7  
0 0 0 0

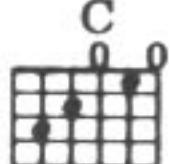
a se - cret smile. —————  
ly gave ————— the sign. ————— Whoa —————

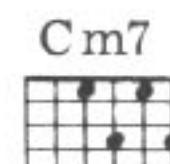
C  
0 0 0 0  
F  
0 0 0 0  
E7  
0 0 0 0

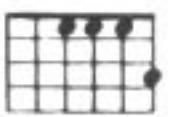
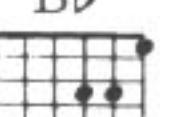
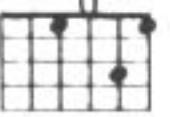
(§) She's wait-ing out in Shan - ty - town. ————— She's gon - na pull the  
She's gon - na give the go a - head. ————— The in - ning is - n't

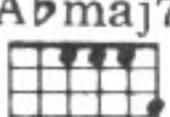
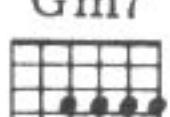
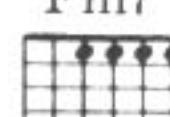
8va  
Bm7-5  
0 0 0 0  
G  
0 0 0 0

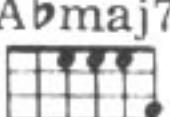
cur - tains down ————— for me ————— for me —————  
ov - er yet ————— for me ————— for me ————— for me —————

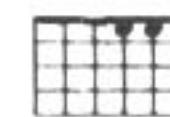



  
 I got the old man's car. \_\_\_\_\_ (and)

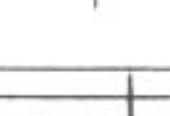



  
 I got a jazz\_\_\_\_ guit - ar. \_\_\_\_\_ I got a tab\_\_\_\_ at

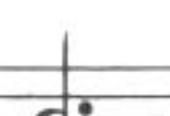






  
 Zan - zi - bar\_\_\_\_\_ To - night\_\_\_\_\_ is where\_\_\_\_\_



  
 - I'll be. I'll





**1.**

G+5

B7

E+

Am9

4th fret

be.

E7#9

E7b9

C6/9

6th fret

To Coda

A6/9

3rd fret

D♭ add2

12th fret

F bass

B♭ add2

9th fret

D bass

G add2

6th fret

B bass

E add2

3rd fret

G bass

D♭ add2

3rd fret

F bass

Em6

B

D♯ bass

3

3

3

3

3

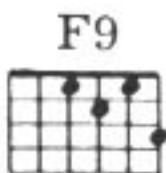
3

A

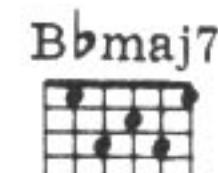
Bm  
D bass  
A  
C# bass  
Am  
C bass  
B7b9  
E7b9

*Tempo I* Am9  
4th fret

*Optional Jazz Solo* Am9  
4th fret



F9  
Am9  
4th fret



C      F      C      E7      Am      Bm7-5      E7

Am9  
4th fret  
*continue solo*

Am9  
0 00 4th fret

F9

Tell the wait - ress I'll \_\_ come back to Zan - zi - bar.

Am9  
0 00 4th fret

8va -----

I'll be hid - ing in \_\_ the dark -

Bbmaj7 -----

D.S. §  
al Coda ♩  
take 2nd ending

ness with\_\_ my beer \_\_\_\_\_ Whoa.

Am9  
0 00 4th fret

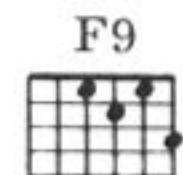
Coda

F9

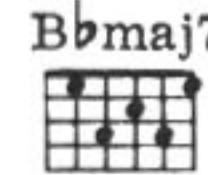
Am9  
0 00 4th fret

Bbmaj7

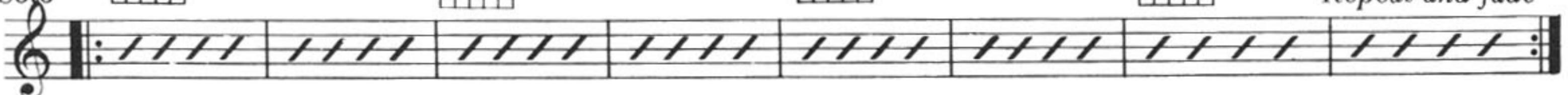
Optional Am9  
Jazz Solo



F9  
Am9  
0 00 4th fret



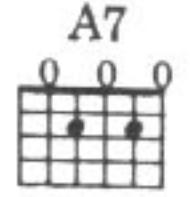
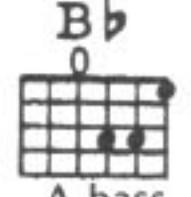
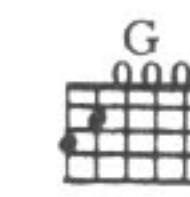
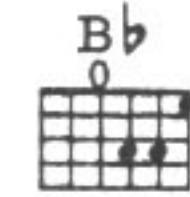
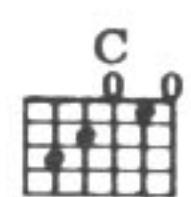
Repeat and fade



# STILETTO

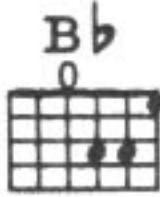
Words and Music by  
BILLY JOEL

Brightly



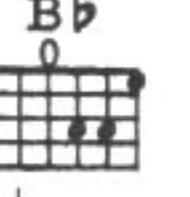
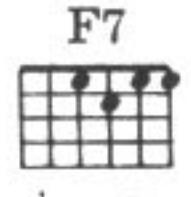
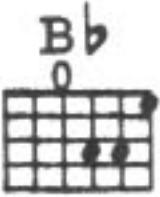
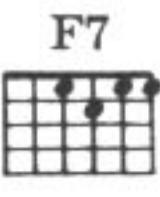
A bass

*L.H. 8va bassa throughout (except where marked "loco")*



N.C.

*Snap fingers*

1. She  
3. She

F                            E♭                              Dm                              B♭

cuts you once,    she cuts you twice,    but still you be - lieve \_\_\_\_\_  
 cuts you hard,    she cuts you deep.    She's got so much skill. \_\_\_\_\_  
 cuts you out,    she cuts you down,    she carves up your life. \_\_\_\_\_

The  
She's  
But you

*loco -----.*

Am                            Dm                              B♭                              Dm                              C

wound is so fresh    you can taste the blood\_    but you don't have strength to leave. You've been bought..  
 so fas- ci - nat - in' that you're still there    wait-in' when she comes back for the kill. You've been slashed\_  
 won't do noth-in' as she keeps on    cut-tin' 'cause you know you love the knife. You've been bought\_

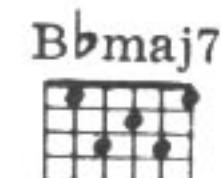
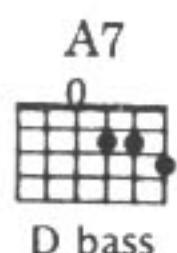
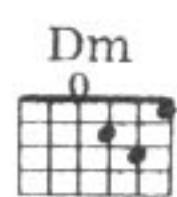
F                            E♭                              Dm                              B♭

you've been sold.\_    You've been    locked out - side    the door. \_\_\_\_\_ But you  
 in the face.\_          You've been    left here to       bleed. \_\_\_\_\_ You  
 you've been sold.       You've been    locked out - side    the door. \_\_\_\_\_ But you

*loco -----.*

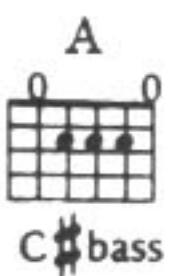
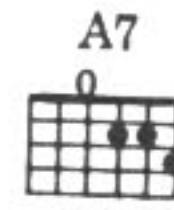
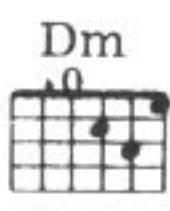
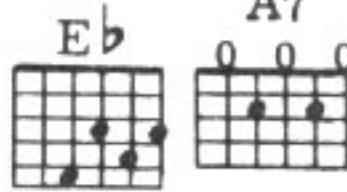
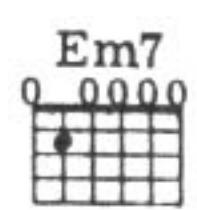
Am Dm Bb Dm C

stand there plead - in' with your in - sides bleed-in', 'cause you deep down want some more.  
want to run a-way but you know you're gon-na stay, 'cause she gives you what you need  
stand there plead - in' with your in - sides bleed-in', 'cause you deep down want some more.



1. When she says \_\_\_ she wants \_\_\_ for - give-ness.  
2. 3. Then she says \_\_\_ she needs \_\_\_ af - fec - tion

(It's) such a clev-er mas-quer-ade...  
while she search-es for the vein...



She's so good with her sti - let - to,  
She's so good with her sti - let - to,

*loco-----*

*loco-----*

Cm G Gm   
you don't e - ven see the blade.  
you don't real - ly mind the pain.  
You don't see the blade.  
You don't mind the pain.

B bass B<sub>b</sub> bass   
C<sub>9sus</sub> To Coda 1. 2. C<sub>9sus</sub> F N.C.  
2. She Whoa Whoa!

F B<sub>b</sub> G C  
(8va bassa) A Dm B<sub>b</sub> C F B<sub>b</sub> G C  
A Dm B<sub>b</sub> C F B<sub>b</sub> G<sub>7</sub> C  
F B<sub>b</sub> G<sub>7</sub> C

This page contains a musical score for a guitar and a voice. The score is divided into four systems. The first system starts in C major (Cm) and includes lyrics: "you don't e - ven see the blade.", "you don't real - ly mind the pain.", "You don't see the blade.", and "You don't mind the pain.". It features guitar chord diagrams for Cm, G, Gm, B bass, and B<sub>b</sub> bass. The second system begins with a transition to a new section, indicated by "To Coda". It includes two endings: ending 1 leads to a section labeled "2. C<sub>9sus</sub>" with a guitar chord diagram, while ending 2 continues the vocal line with "She Whoa Whoa!". The third system shows a guitar solo section with various chords: A, Dm, B<sub>b</sub>, C, F, B<sub>b</sub>, G, and C. The fourth system continues the guitar solo with chords A, Dm, B<sub>b</sub>, C, F, B<sub>b</sub>, G<sub>7</sub>, and C. The vocal line resumes at the end of the fourth system.

44

A      Dm      Cm      B<sub>b</sub>      C      A      Dm

C bass

B<sub>b</sub>      G7      Dm      A

A bass

D.S. al Coda

Coda      C9sus

Dm      Am      B<sub>b</sub>

(L.H. over R.H.)

F      G

A7sus      A7      B<sub>b</sub>

N.C.

Repeat 8 times  
snap fingers

F

8va bassa

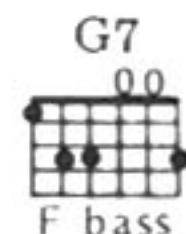
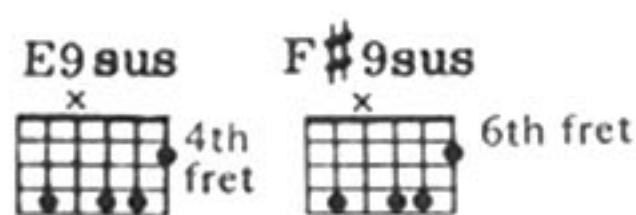
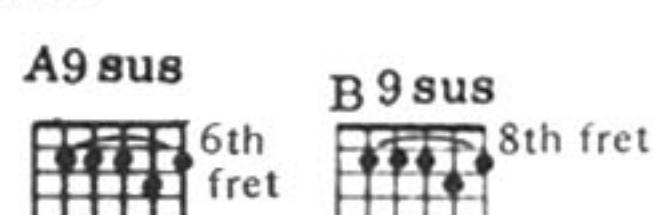
B<sub>b</sub>

Repeat and fade

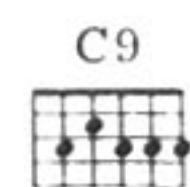
# ROSALINDA'S EYES

Words and Music by  
BILLY JOEL

Moderate

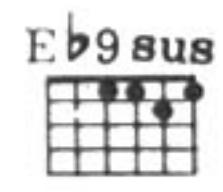
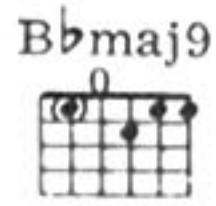
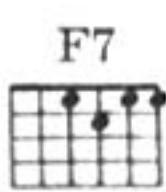


*mf*



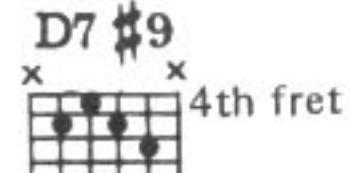
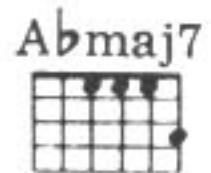
1. I play nights in the Span -  
2. When she smiles, \_\_\_\_\_ she gives ev -  
3. All a - lone \_\_\_\_\_ in a Puer -

*Repeat 4 times*

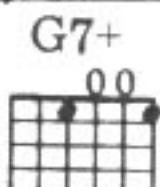


ish part of town. \_\_\_\_\_  
'ry -thing to me. \_\_\_\_\_  
to Ric - can band. \_\_\_\_\_

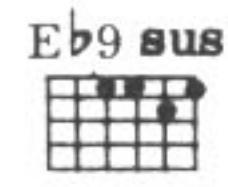
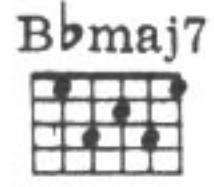
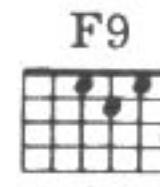
I've got  
When she's all  
Un - ion wa -



mu - sic in my hands.  
— a - lone — she cries.  
ges, — wed - ding clothes.

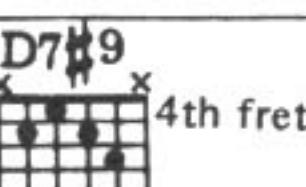
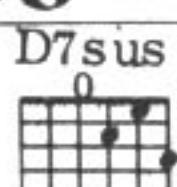
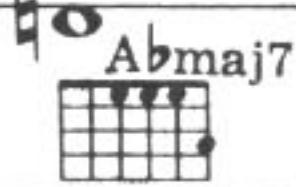


The work is hard \_\_\_\_\_ to find \_\_\_\_\_ but  
I'd do an - y - thing \_\_\_\_\_ to  
Hard - ly an - y - one \_\_\_\_\_ has

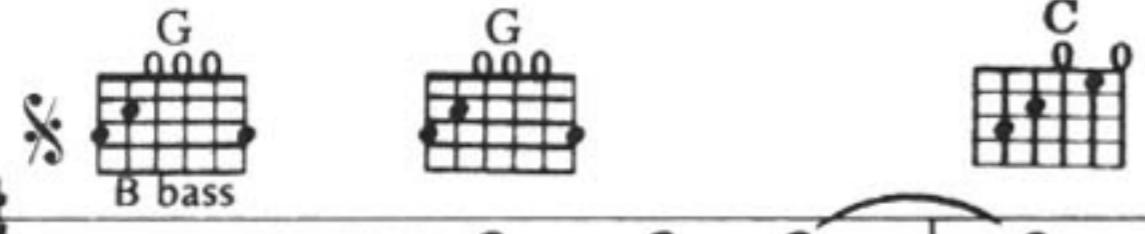
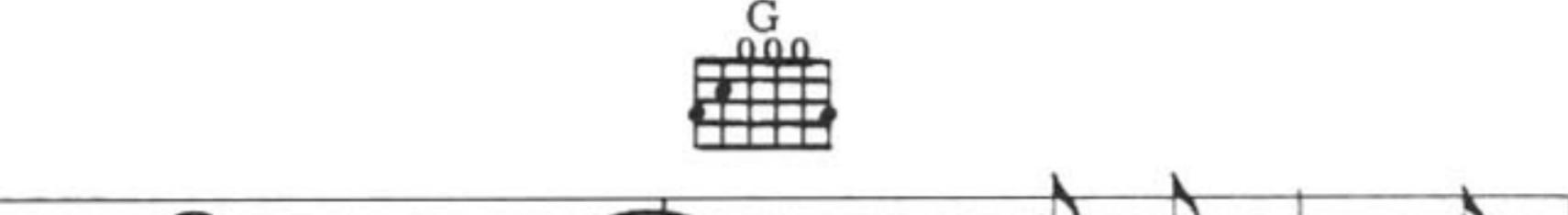


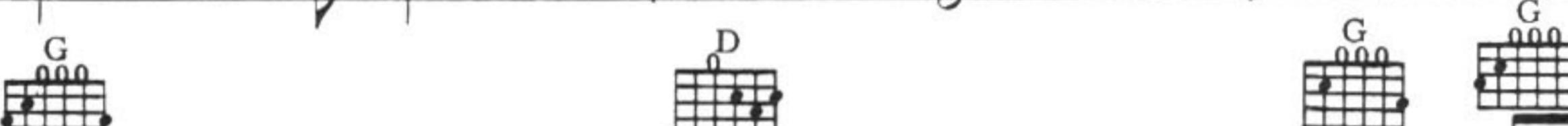
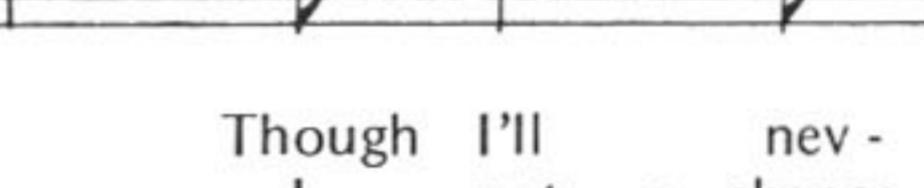
that don't get me down \_\_\_\_\_  
take a - way her tears, \_\_\_\_\_  
seen how good I am \_\_\_\_\_

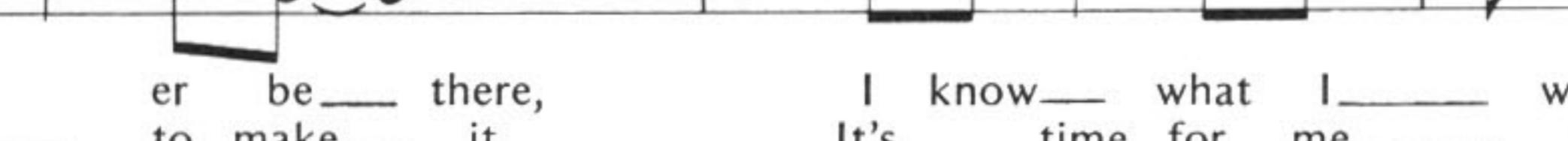
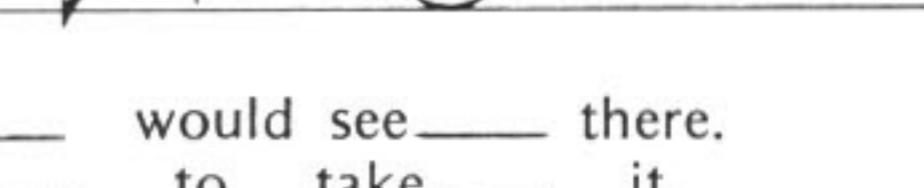
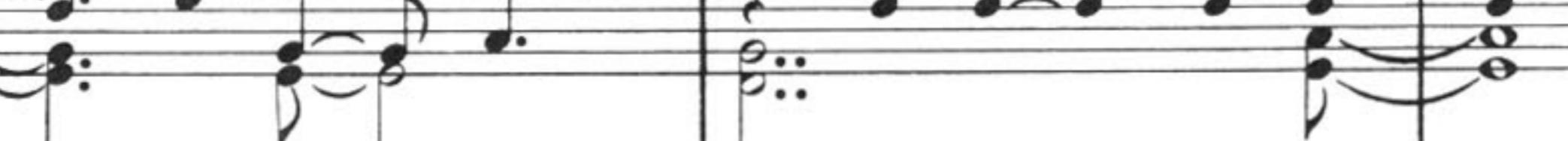
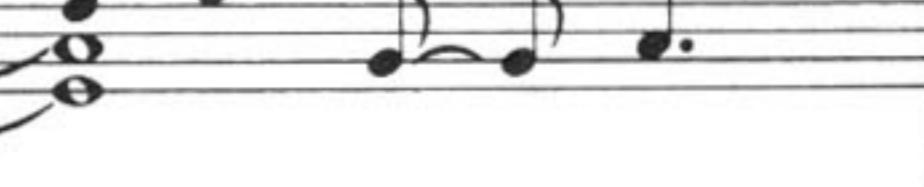
Ros - a - lin -  
be - cause they're  
Ros - a - lin -



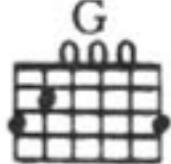
Ros da un - der - stands. \_\_\_\_\_  
da a - lin - da's eyes. \_\_\_\_\_  
da says she knows. \_\_\_\_\_

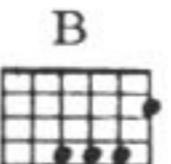



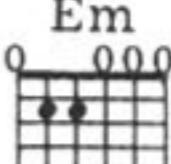
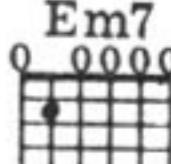



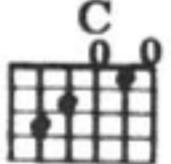
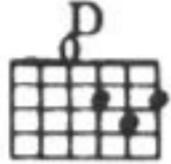
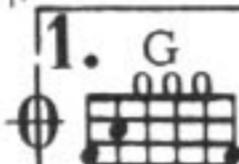
1.3. Cra - zy Lat - in danc - ing so - lo down - in Her -  
 2. Señ - or - i - ta don't be lone - ly I will soon  
  
 ald Square. \_\_\_\_\_ Oh Ha - va - na I've been search -  
 be there. \_\_\_\_\_ Oh Ha - va - na I've been search -  
  
 ing for you ev - 'ry where. \_\_\_\_\_ Though I'll nev -  
 ing for you ev - 'ry where. \_\_\_\_\_ I got a chance.  
  
 er be there,  
 to make it. I know what I would see there.  
 It's time for me to take it.

 G  
 D bass

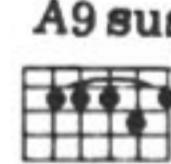
 B  
 D# bass

 Em  
 Em7  
 D bass

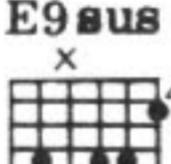
I can al - ways find\_\_\_\_ my Cu - ban skies\_\_\_\_ in Ros -  
 I'll re - turn\_\_\_\_ be - fore\_\_\_\_ the fi - re dies\_\_\_\_ in Ros -

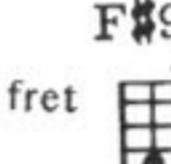
 C  
 D  
*To Coda*  1. G

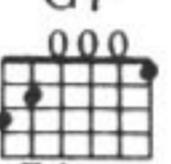
a - lin - da's eyes.\_\_\_\_  
 a - lin - da's eyes.\_\_\_\_

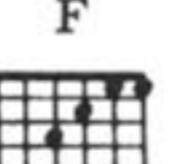
 A9sus  
 6th fret

 B9sus  
 8th fret

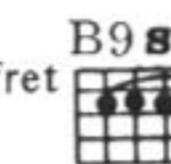
 E9sus  
 x 4th fret

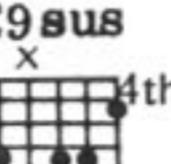
 F#9sus  
 x 6th fret

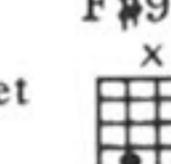
 G7  
 F bass

 F

 A9sus  
 6th fret

 B9sus  
 8th

 E9sus  
 x 4th fret

 F#9sus  
 x 6th fret

G7  
F bass

F  
2.  
G

G  
F bass  
E♭maj7  
Dm7  
Cmaj7

B♭maj7  
Amaj7  
Am7

-D7sus (b9)  
Gmaj7  
C7sus

Am  
Am(♯7)  
Am7  
D13  
D7 b13  
D7  
4th fret

Detailed description: The image contains a handwritten musical score for guitar and bass. It features six staves of music. Staff 1: Treble clef, key signature of one sharp (F#), time signature 2/4. Chords shown: G7 (with diagram 000), F bass. Staff 2: Bass clef, key signature of one sharp (F#). Notes: 8th note, 16th note, 16th note, 8th note, 16th note, 16th note, 8th note, 16th note, 16th note. Staff 3: Treble clef, key signature of one sharp (F#). Chords: E♭maj7 (with diagram X), Dm7 (with diagram 0), Cmaj7 (with diagram 000). Staff 4: Treble clef, key signature of one sharp (F#). Chords: B♭maj7 (with diagram 000), Amaj7 (with diagram 000), Am7 (with diagram 000). Staff 5: Bass clef, key signature of one sharp (F#). Chords: -D7sus (b9) (with diagram X), Gmaj7 (with diagram 000), C7sus (with diagram 0). Staff 6: Treble clef, key signature of one sharp (F#). Chords: Am (with diagram 000), Am(♯7) (with diagram 000), Am7 (with diagram 000). Staff 7: Treble clef, key signature of one sharp (F#). Chords: D13 (with diagram 0), 4th fret (with diagram 000), D7 b13 (with diagram 0), 4th fret (with diagram 000), D7 (with diagram 0), 4th fret (with diagram 000).

3. G

A9sus 6th fret B9sus 8th fret E9sus 4th fret F#9sus 6th fret

G7 F bass

E9sus 4th fret F#9sus 6th fret D7 (no 3rd) 8va 3 D.S. al Coda

Coda G

A9sus 6th fret B9sus 8th fret

E9sus 4th fret F#9sus 6th fret G7 F bass F

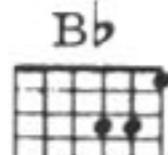
Repeat and fade

# HALF A MILE AWAY

Words and Music by  
BILLY JOEL

Moderately fast

The musical score consists of four staves of music. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the right hand of the piano. The third staff is for the left hand of the piano, with the instruction "8va bassa". The fourth staff is for the guitar, indicated by a treble clef and a capo on the 2nd fret. Chords are marked above the staves: Gm, Eb, F, Gm, Eb, F, Gm, Eb, and F. Dynamics include *f* and slurs. The music is divided into sections by dashed horizontal lines.

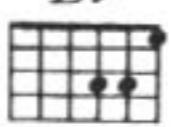
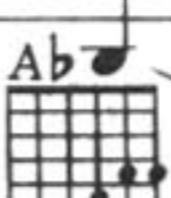


Dm7

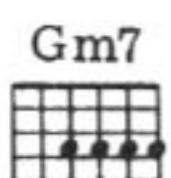
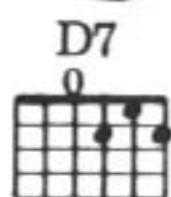
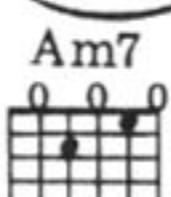


1. Lit - tle Ge - o is a friend  
 2. Wait for Ma - ma to turn out

of mine the light



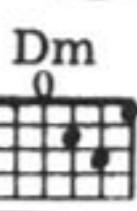
We'll get some mon - ey and we'll buy a cheap - a - wi - yine.  
 Crawl on the roof and then I hit the ni - yi - yight.



Sit on the cor - ner and have a hol - i - day.  
 I should be sleep - in' but to - night I just can't stay.

Bb9sus

3rd fret

E<sup>b</sup>

I've Hide the bot - tle when the  
 given ev - 'ry - bod - y

D7

Gm

F

G bass

cop goes by,— so much time. Now talk a - bout wo - men and lie, mi - lie, yi -

C7

E♭

B♭

F

F bass

lie. yine. } Oh, my oth- er world is just a half a mile— a-way.—

Gm

E♭

Edim

— Ooh— ooh— ooh      Ooh— ooh— ooh.      Ooh— ooh— ooh— ooh

*L.H. 8va bassa til loco*

1.      B♭

B♭

Gm

E♭

—      Ooh— ooh— ooh.      Ooh— ooh— ooh

Edim                      B $\flat$

Ooh— ooh— ooh— ooh—

F bass

2.

F $\sharp$ dim

Ooh — ooh — It's just a half a mile a - way.—

loco

Gm                      E $\flat$

Ooh — ooh — It's just a half a mile a - way.—

F continue 8va bassa

Gm                      E $\flat$

Ooh — ooh — It's just a half a

F

E $\flat$

mile a - way.—

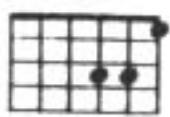
Ooh, — ooh —

F

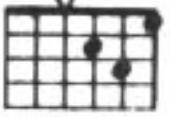


(yeah) It's just a half a mile a-way.

B♭



Dm



Gm



3. An - ge - lin - a save a place for me. I've been

4.(instrumental)

*loco*

A♭

B♭

E♭

liv - in' some - one els - e's life and now I've got to be free.

Am7

D7

Gm

Turn your tran - sis - tor on and let the mu - sic play.

B<sub>b</sub>9sus 3rd fret      E<sub>b</sub>      Dm

(end of instrumental) try to keep the fam - i - ly sat -  
I've giv - en ev - 'ry - bod - y

is - fied, but there's got to be more to life than just  
so much time Now I need a mo - ment that's

Gm F C7 E<sub>b</sub>  
try, mi - try, yine. Oh, my oth - er world is on - ly  
(just a)

To Coda  
B<sub>b</sub>      Gm      E<sub>b</sub>  
half a mile a - way Ooh ooh ooh  
Ooh ooh ooh.

L.H. 8va bassa 'til loco

Edim                          F                          B<sub>b</sub>                          Gm

Ooh— ooh— ooh— ooh— Ooh— ooh— ooh

E<sub>b</sub>                          Edim                          F                          F#dim

D.S. al Coda

Ooh— ooh— ooh.              Ooh— ooh— ooh— ooh—

Coda                          B<sub>b</sub>                          Gm                          E<sub>b</sub>

8va — continue L.H. 8va bassa

Doo doo doo— doo              Doo doo doo— doo

L.H. 8va bassa                  Edim                          B<sub>b</sub>                          F                          B<sub>b</sub>

F bass                          Repeat and fade

It's just a,              It's just a half a mile— a - way.

It's just a half a mile— a - way.

# UNTIL THE NIGHT

Words and Music by  
BILLY JOEL

Moderately slow

*mf*

*8va - - -*   *8va - - -*   *8va - - -*   *8va - - -*

*C*

*8va - - -*   *8va - - -*   *8va - - -*

1. I nev - er ask you where you \_\_\_\_\_ go  
 2. To - day I do what must be \_\_\_\_\_ done.  
 3. Now you're a - fraid that we have \_\_\_\_\_ changed.  
 4. I'll have my fears like ev - 'ry - man.

*8va - - -*   *8va - - -*   *8va - - -*

af - ter I leave you \_\_\_\_\_ in the morn -  
 I give my time to \_\_\_\_\_ tot - al strang -  
 And I'm a - fraid we're \_\_\_\_\_ get - ing old -  
 You'll have your tears like \_\_\_\_\_ ev - 'ry wom -

*8va - - -*   *8va - - -*   *8va - - -*

F

ing.  
ers.  
er.  
an.

We go our  
But now it  
So man-y  
To - day we'll  
dif - f'rent ways —  
feels as though —  
bro - ken hearts, —  
be un - sure; —

**8**

*8va* —

G C Dm C  
E bass

to sep -'rate sit - u - a - tions.  
the day goes on for - ev - er,  
So man - y lone - ly fac - es,  
is this what we be - lieve — in?

It's not that ea - sy — an - y -  
more than it ev - er — did be -  
so man - y lov - ers — come and  
And won - der how can — we go

**1.3. F**

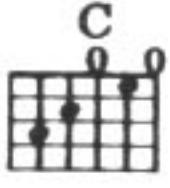
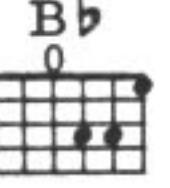
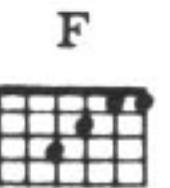
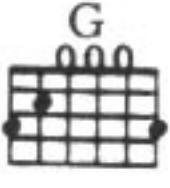
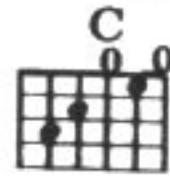
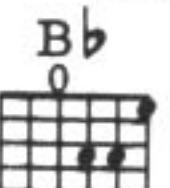
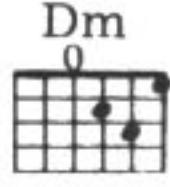
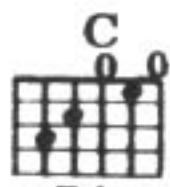
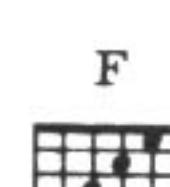
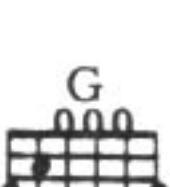
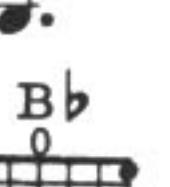
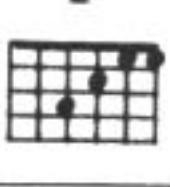
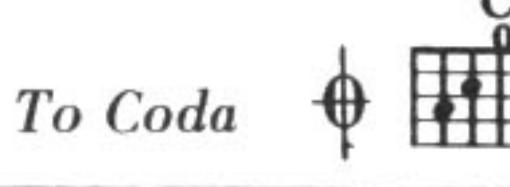
**2.4. F**

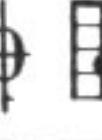
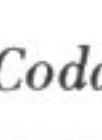
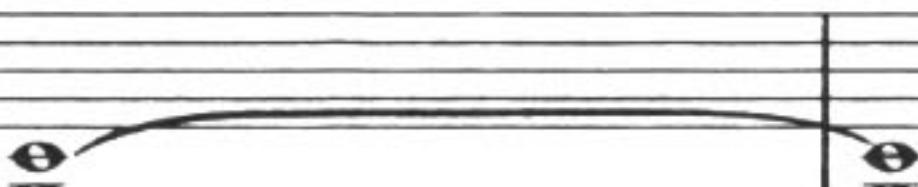
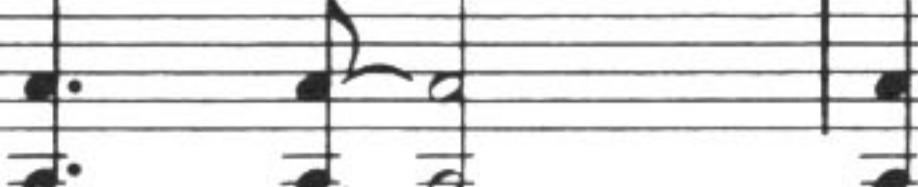
F G  
G bass

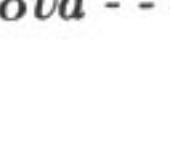
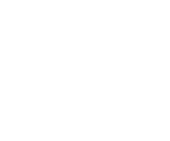
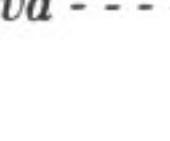
more.  
gone.

fore.  
on.

*8va* —




  
 Un - til \_\_\_\_ the night, un - til \_\_\_\_ the night, Whoa \_\_\_\_\_  



  
 just might make it. Un - til \_\_\_\_ the night, un - til \_\_\_\_ the night,  





  
 when I see you a - gain.  



  
*To Coda*  *D.S. al Coda* 
  



  
*8va - 1*  *8va - - -*  *8va - - -* 

*Coda*

*Coda*

*A<sub>m</sub>7*  
D bass

*G*

*E<sub>b</sub>*  
G bass

*F*

*C*

*G*

*E<sub>b</sub>*  
G bass

*F*

*C*

*G*

*mm* *mm* *mm* *mm* *mm* *mm* *mm* *mm*

*When the sun goes down*

*mm* *mm*

*F*

*E<sub>b</sub>*  
G bass

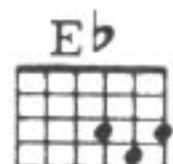
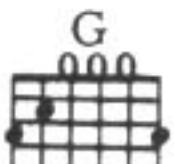
*C*

*and the day is o-ver, when the last of the light has gone..*

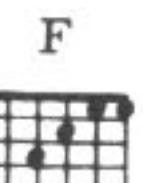
*8va -*

*8va -*

*8va -*



G bass



As they pour in - to the street I will be get-ting clos - er. As the

8va -----

8va -----

8va -----

G9sus

C

cars turn their head-lights on.

As they're clos - in' it down,

8va -----

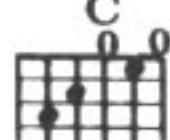
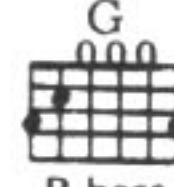
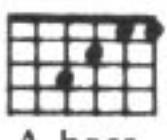


I'm gon - na

op - en it up

And while they're go - in' to sleep,

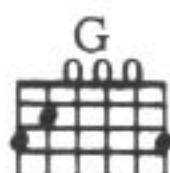
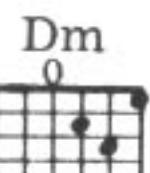
F



we'll just be start - ing to touch.

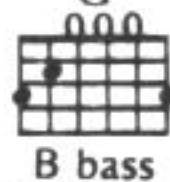
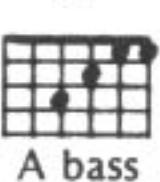
I'm just be - gin - ning to feel,





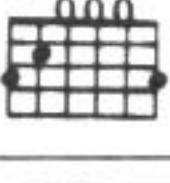
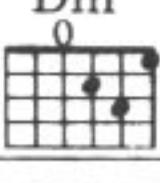
I'm just be - gin - ning to give,

I'm just be - gin - ning to feel,



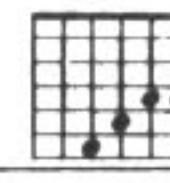
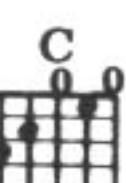
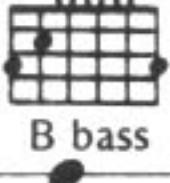
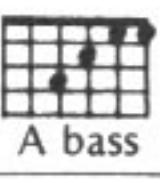
I'm just be - gin - ning to live.

Be - fore I leave you a - gain,



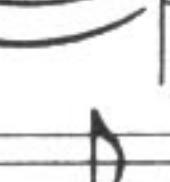
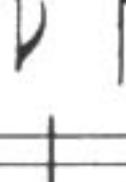
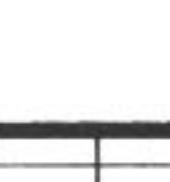
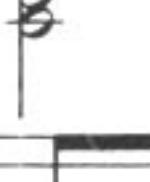
be - fore the light of the dawn,

be - fore this eve - ning can end,



C bass

I have been wait-ing so long.



66

B<sub>b</sub>

F

C

A<sub>b</sub>

C bass

8va B<sub>b</sub>

F

C

G

C

B<sub>b</sub>

Un - til \_\_\_\_\_ the night, \_\_\_\_\_ un - til \_\_\_\_\_ the night -

F

G

C

whoa, \_\_\_\_\_ I just might make it; Un - til \_\_\_\_\_ the night,

8va -

This musical score page contains six staves of music for voice and piano/guitar. The top three staves are for the voice, with lyrics appearing below them. The bottom three staves are for the piano/guitar. Chords are indicated above the staves. The vocal parts include eighth-note patterns and sustained notes. The piano/guitar parts feature rhythmic patterns and bass lines. Measure numbers 66 are at the top left. The vocal parts end with a dynamic instruction '8va -'.

B<sub>b</sub>

F

G

un - til \_\_\_ the night, Whoa \_\_\_\_\_ I'll just keep hold - in' on \_\_\_

C

*8va* B<sub>b</sub>

Dm

C

E bass

— Un - til \_\_\_ the night, un - til \_\_\_ the night \_\_\_\_\_ when

G

B<sub>b</sub>

F

I see you a - gain. —

Dm

C

*8va* —

—

—

# 52ND STREET

Words and Music by  
BILLY JOEL

Funky ballad in 2 (  )



The musical score consists of two staves. The top staff is for the piano, showing bass and treble clef staves with various notes and rests. The bottom staff is for the guitar, with chords indicated above the strings. The score includes several guitar chord diagrams: D (with 'xx' on the 3rd string), Em, C9, E bass, Bm7, Am7, and Em. The tempo is marked as 'mf'. The key signature is one sharp. The vocal part begins with 'They say it takes a lot (to) keep a love a - live.' followed by a repeat sign and '8va' (octave up). The piano part continues with a sustained note and a bass line.

Am7                    Bm7                    Cmaj7

In ev - 'ry heart there pumps a dif - f'rent beat.

Bmaj7   Bbmaj7   Am7                    A#dim

But if we shift the rhy - thm in - to

Bm7                    A                    C7                    N.C.

o - ver - drive, \_\_\_\_\_ Well, we could

B7   A#7sus   B7   A#7sus   B7                    N.C.

gen - er - ate a lot of heat. On Fif - ty -

8va -----

The musical score consists of six staves of music for voice and piano/guitar. The top staff shows vocal entries with lyrics and piano chords (Am7, Bm7, Cmaj7). The second staff continues with piano chords (Bmaj7, Bbmaj7, Am7) and a guitar chord (A#dim). The third staff begins with piano chords (Bm7, A, C7) followed by a vocal entry 'Well, we could'. The fourth staff features piano chords (B7, A#7sus, B7) and a guitar chord (A#7sus). The fifth staff concludes with piano chords (B7, A#7sus, B7) and a vocal entry 'On Fif - ty -'. The bottom staff is a continuation of the piano/guitar parts.

D  
 0xx  
 E bass

D  
 Em  
 C9

Sec - ond Street —  
 2 (§)Instrumental (clarinet)  
 vocal ad lib

Fif - ty Sec - ond Street —

C9  
 Em  
 Ebm7 Dm7

We're gon - na have a lit - tle show pa - rade

G7  
 Cmaj7  
 B9

be - fore they know the sec - ond bar was played —

This musical score page contains six staves of music. The top staff features a treble clef, a key signature of one sharp, and a time signature of common time. It includes a vocal line with lyrics like 'Second Street' and 'Fif - ty Sec - ond Street —'. The second staff has a bass clef and a key signature of one sharp. The third staff also has a bass clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. Various chords are indicated above the staves, such as D, Em, C9, G7, Cmaj7, and B9. Chord diagrams are provided for the guitar parts. The vocal part includes lyrics for a 'show parade' and 'before they know the second bar was played —'. The score is numbered 70 at the top left.

B<sub>b</sub>9                    A9                    Am7

We're gon - na slip it to 'em short and sweet on

N.C.                    To Coda

Fif - ty Sec - ond Street

D.S. al Coda

Coda

Continue instrumental and vocal ad lib

8va - - - - -

D                    Em                    C9

8va - - - - -

Repeat and fade

EBass

8va - - - - -