

Allentown

Words and Music by Billy Joel

Intro

Moderately (not too fast) ♩ - 112

Piano

mf

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

C(add9) Em7 D G C/G G

Uh, ch, uh, ha. Well, we're

Verse A

Em7 G/A D Am7 D9sus

liv - ing here in Al - len - town — and they're clos - ing all the fac - tor - ies down. —
 wait - ing here in Al - len - town — for the Penn - syl - va - nia we nev - er found, —

2nd time - sim.

G Em7 A Bm F#m/A

— Out in Beth - le - hem they're kill - ing time — fill - ing out forms, —
 — for the pro - mis - es our teach - ers gave — if we worked hard, —

svb.

Em/G D/F# Asus A

stand - ing in line. Well, our
if we be - haved. So, the

Verse A

Em7 G/A D

fa - thers fought the Sec - ond World War, spent their
grad - u - a - tions hang on the wall, but they

Am7 D9sus G

week - ends on the Jer - sey shore, met our
nev - er real - ly helped us at all. No, they

8vb... *8vb...*

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

moth - ers in the U. S. O., asked them to dance, danced with them slow -
nev - er taught us what was real, i - ron and cake, chro - mi - um steel.

Verse B

Asus A Em7 A9sus Dsus D

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 G7/B C Am7 D9sus D

rest - less - ness was hand - ed down and it's get - ting ver - y hard to stay,
 tak - en all the coal from the ground and the un - ion peo - ple crawled a - way,

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

hey, hey.
 hey, hey.

Play Fill 1 (2nd time)

Fill 2

Em G/B C(add9) D

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

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

Em7 D G C/G G | 2 F

Well, we're hey.

Bridge G/F F G/F

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

Bb/F F G/F F

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

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

They threw an A-mer-i - can flag in our fa - a - a -

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

acc. O, whoa, ho. Oh, ah. Well, I'm

Verse B

Em7 G/A D F/A G7/B

liv - ing here in Al - len - town - and it's hard to keep a good man - down, -

C Am7 D9sus Em G/B

but I won't be get - ting up to - day, hey hey, -

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

hey, hey. Hey, hey.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a melodic phrase over a C chord, followed by a similar phrase over a D chord. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics 'hey, hey. Hey, hey.' are written below the vocal line.

Em D F *Bridge* G/F F

Guitar solo

8vb

Detailed description: This system begins with the 'Bridge' section. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A 'Guitar solo' section is indicated by a bracketed area in the right hand of the piano part, where the notes are written in a higher register. The lyrics '8vb' are written below the piano part.

G/F Bb/F F G/F

Detailed description: This system continues the piano accompaniment with chords in the right hand and a bass line in the left hand. The chords are G/F, Bb/F, F, and G/F.

F G C

Detailed description: This system concludes the piano accompaniment with chords in the right hand and a bass line in the left hand. The chords are F, G, and C. The system ends with a double bar line.

Ending

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

Hey, hey, hey. O, whoa, ho.

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Hey, hey, hey. O, whoa, ho." The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part plays a rhythmic pattern of eighth and sixteenth notes, while the left-hand part provides a simple harmonic accompaniment.

C(add9) Em D Em G/B

And it's get - ting ver - y hard - to stay, hey, hey,

The second system continues the musical piece. The vocal line has lyrics "And it's get - ting ver - y hard - to stay, hey, hey,". The piano accompaniment continues with similar rhythmic patterns. The right-hand part features some chords with a 'v' marking, possibly indicating vibrato or a specific voicing. The left-hand part maintains a steady accompaniment.

C D Am7 D9sus C/G G

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

The third system concludes the piece. The vocal line has lyrics "hey, hey. And we're liv - ing here in Al - len - town." The piano accompaniment ends with a final chord in the right hand and a bass line in the left hand. There are markings for '8vb' (octave below) in the left hand. The system ends with a double bar line.

And So It Goes

Words and Music by Billy Joel

Intro

Slow ballad, with much rubato (♩ = 66)

C F(add9) Asus Am C Fmaj9 G C

Vocal

Piano *mf*

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

In ev - 'ry

Verse

F Asus Am C Fmaj9

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

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

strong, — to heal the wounds — from lov-ers past un - til a new one comes a -

C F(add9) Asus Am C Fmaj9

long. I spoke to you in cau - tious tones. You an - swered me with no pre -

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

tense and still, I feel I said too much. My si - lence is my self de -

Bridge

C Em/B C/Bb Am7 Fm6/Ab C/G Am D7/F# Gsus

fense. And ev - 'ry time — I've held a rose, — it seems I — on - ly felt the thorns. —

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

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

And so it goes, — and so it goes, — and so will you.

Am7 D7/F \sharp Gsus G Verse F(add9) Cmaj7/E F G

— soon I sup - pose, — but if my si - lence — made you

Synth. - Play Fill 1

G/A Am C Fmaj9 G C

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

Fill 1

F(add9) Asus Am C Fmaj9 F/G

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

Interlude

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

Synth. - Play Fill 2

f

Bridge

C C/Bb Am7 Fm6/Ab C/G

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

mf

Fill 2

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

— for all I've seen. — And so it goes, — and so it goes.

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

— and you're the on - ly one who knows. — So, I would

F(add9) Asus Am C F(add9)

choose to be with you, that's if the choice were mine to

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

make, but you can make de - ci - sions too and

Ending
F(add9)

C Fmaj9 F/G C

you can have this heart to break. _

Synth. - Play Fill 3

f

Asus Am C Fmaj9 G C C/Bb Am7

And so it goes, _ and so it goes, _

mf

Fm6/Ab C/G Fmaj7 F/G C

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

Fill 3

Captain Jack

Words and Music by Billy Joel

Intro

Slow, steadily (♩ = 72)

Pipe Organ

Musical score for the Intro section. The top staff is for Pipe Organ, with a treble clef and a key signature of one sharp (F#). It features a steady eighth-note accompaniment with chords G, D, G/B, and C. The bottom staff is for Others 1, with a treble clef and a key signature of one sharp. It starts with a piano (pp) dynamic and contains a few notes.

Vocal

Vocal line for the first part of the song. The staff has a treble clef and a key signature of one sharp. Chords F, F/Bb, Bb, and F are indicated above the staff.

Piano

Piano accompaniment for the first part of the song. The top staff has a treble clef and a key signature of one sharp, with a mezzo-forte (mf) dynamic. The bottom staff has a bass clef and a key signature of one sharp, with a mezzo-forte (mf) dynamic. The piano part features a steady eighth-note accompaniment.

(Pipe Organ)

Pipe Organ accompaniment for the first part of the song. The staff has a treble clef and a key signature of one sharp, with a mezzo-forte (mf) dynamic. It features a steady eighth-note accompaniment.

F/Bb

Verse F

Musical score for the Verse section. The top staff is for the vocal line, with a treble clef and a key signature of one sharp. Chords F/Bb and F are indicated above the staff. The lyrics "Sat - ur - day night _ and you're still" are written below the staff. The middle and bottom staves are for the piano accompaniment, with a treble and bass clef respectively, and a mezzo-piano (mp) dynamic. The piano part features a steady eighth-note accompaniment.

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Bbmaj7 F

hang-in' a - round. _ You're tired of liv - in' in your _

Bbmaj7 F

_ one horse town. _ You'd like to find _ a lit - tle

8vb.....|

Bm7b5 Bb Am7

hole in the ground _ for a while, _ mm. _

Verse

C F

So, you go to the vil-lage in _ your

mf

8vb.....|

B♭maj7 F

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

B♭maj7 F

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

B♭(add9) Am7

mag - a - zine _ and you smile, _ mm. _

mf

Chorus

D(add9) D G D G/B

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

2nd time - sim.

f

8vb

Pipe Organ

(Tacet 1st and 2nd times)

Electric Organ

f

C D G D G/B

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

8vb

C F/C C G D G/B

land. Cap - tain Jack - will get you by -

Play Fill 1 (2nd time)

8vb.....

C D G D G/B *To Coda* ⊕

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

8vb.....

Fill 1 G D G/B

8vb.....

C F B♭maj7

smil - in' - Oh — yeah, yeah.

mf

(Electric Organ) (2nd time sim.) *mp*

Detailed description: This system contains three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It has a common time signature. The lyrics are "smil - in' -" followed by a double bar line, then "Oh — yeah, yeah." The middle staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a dynamic marking of *mf*. The bottom staff is for the electric organ, with a treble clef and a key signature of one sharp. It features a series of chords and a dynamic marking of *mp*. A hairpin indicates a crescendo leading to the *mp* marking. The instruction "(2nd time sim.)" is written above the staff.

F B♭maj7 Verse F

Your sis-ter's gone out,
So, you de-cide to take a

Play Fill 2 (2nd time)

Detailed description: This system contains three staves. The top staff is the vocal line, with a treble clef and a key signature of one flat (B♭). It has a common time signature. The lyrics are "Your sis-ter's gone out," followed by "So, you de-cide to take a". The middle staff is the piano accompaniment, with a grand staff and a key signature of one flat. It includes a dynamic marking of *mp*. The bottom staff is for the electric organ, with a treble clef and a key signature of one flat. It features a series of chords and a dynamic marking of *mp*. The instruction "Play Fill 2 (2nd time)" is written above the piano staff.

Fill 2 F B♭maj7

Detailed description: This section is enclosed in a rectangular box. It contains two staves: a grand staff with treble and bass clefs and a key signature of one flat. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat. The section is labeled "Fill 2" and includes the chords "F" and "B♭maj7". The music consists of a series of chords and melodic lines in both hands.

B♭maj7 F

she's on a date — and you just sit at home
 hol - i - day. — You got your tape deck and your brand

B♭maj7 F

and mas - tur - bate. Your phone's gon-na ring soon, — but you just
 new Chev-ro - let, aw, — there ain't no — place t'go .

B♭maj7 Am7

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

C(add9)

Verse

F

F(add9)

Musical staff showing vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

So, you stand on the corn - er in _ your
So, you got ev - ery - thing, aw,

Play Fill 3 (2nd time)

Piano accompaniment for the first system, showing both treble and bass staves. It includes a 'Play Fill 3 (2nd time)' section with a complex rhythmic pattern.

(1st time only)

8va

p

(2nd time only)

Musical staff showing vocal line and piano accompaniment. The piano part features a sustained chord in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

B♭maj7

F

Musical staff showing vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

new, Eng - lish clothes
but noth - in's cool.

and you look so pol - ished from your hair.
They've just found your fath - er

Piano accompaniment for the second system, showing both treble and bass staves. It includes a 'Play Fill 3 (2nd time)' section with a complex rhythmic pattern.

Musical staff showing vocal line and piano accompaniment. The piano part features a sustained chord in the right hand and a bass line in the left hand.

Fill 3

Detailed view of Fill 3, showing a complex rhythmic pattern in both treble and bass staves. It starts with a C chord and features a series of eighth notes and chords.

Bbmaj7 F

— down to _ your toes, _ aw, _ but still your fin - ger's _____ gon-na pick
 in the swim-min' pool and you guess you won't be go-in'

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter rest, and a whole rest. The lyrics "down to your toes" are aligned with these notes. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The right hand plays a series of chords: Bbmaj7, F, and Bbmaj7. The left hand plays a simple bass line with quarter notes G2, F2, E2, D2, C2, Bb1, and A1.

Bbmaj7 1. Am7

your nose af - ter all, mm, —
 back to school an - y-more,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter rest, and a whole rest. The lyrics "your nose back to school" are aligned with these notes. The piano accompaniment continues with chords Bbmaj7 and Am7. The right hand plays chords Bbmaj7, Am7, Bbmaj7, Am7, Bbmaj7, Am7, Bbmaj7, and Am7. The left hand continues with the same bass line as in the first system.

2. *D.S. al Coda*

D *Am7* *Dsus D*

yeah. — mm. —

gliss. *gliss.*

CODA

C *F* *B♭maj7*

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

mf

F B♭maj7 Verse F

So, you play your al - burns

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a whole rest, followed by a half rest, and then the lyrics "So, you play your al - burns" with a melodic line. The second staff is the piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand. The third and fourth staves are empty, with a dynamic marking of *mf* at the end of the fourth staff.

B♭maj7 F

and you smoke . your pot and you meet your girl__ friend __ in the park-

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics "and you smoke . your pot" and "and you meet your girl__ friend __ in the park-". The second staff is the piano accompaniment, featuring a simple harmonic accompaniment in the right hand and a bass line in the left hand. The third and fourth staves are empty, with a dynamic marking of *pp* at the beginning of the third staff.

B♭maj7

F

- in' lot,

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

Piano accompaniment for the first system, showing treble and bass staves with chords and melodic lines.

Piano accompaniment for the second system, including dynamic markings *mf* and *pp*.

B♭maj7

Am7

C

n't got.

What went wrong,

mm? _____

Piano accompaniment for the third system, showing treble and bass staves with chords and melodic lines.

Piano accompaniment for the fourth system, showing treble and bass staves with chords and melodic lines.

Verse

F B♭maj7 F

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

mf

mp

vc *vc* *8vb...*

B♭maj7 F

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

mf

mp

B♭maj7 *Am7*

your bed and that's too long oh,

8vb

D9sus *G* *D* *G/B*

— woh, woh, yeah, yeah, yeah. *Vocal ad lib. on repeats* But Cap - tain Jack_ will get you high_

2nd time - sim.

f

8vb

Tacet 1st and 2nd times

gliss.

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

C D G D G/B

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

8vb

C G D G/B

land. Well - now, Cap - tain Jack will get you by _

8vb

Play Fill 4 (3rd time)

Fill 4 C

C D G D G/B

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

8vb

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

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

(Play on repeat only)

Honesty

Words and Music by Billy Joel

Intro
Slowly ♩ = 66

Vocal

Piano

Others

mp *mf*

Strings *Tacet 1st and 2nd times* *8vb*

Verse **B♭** **E♭**

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

Vocal

Piano

Others

F **Dm7** **E♭** **Gm7** **Am7** **Cm7** **F7**

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

Vocal

Piano

Others

B♭ **Csus** **C** **F/C** **A7/C#** **Dm**

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

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Chorus

E \flat A9 D7sus D7 E \flat maj7 F9

al-ways seems to be so hard_ to give... Hon - est-y_ is

Play each time*

D/F# Gm F(add9) E \flat F

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

B \flat D7 E \flat maj7 F9

Hon - est - y ___ is

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

1

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

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

Bb Eb/F 2 Eb F Eb/Bb

most - ly what I need from you.

8vb 8vb

Bb Bbm/Ab Gbmaj7 F7

Bridge

Gm D/G

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

8vb

Fm6 C/E

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

8vb

Eb6 F Eb/Bb Bb

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

8vb

C9sus C F6 D Eb Eb/F

I know, I know, whoa, whoa.

D.S. al Coda

mf

8vb

CODA

Eb
F
Eb/Bb
Bb
Bbm/Ab

most - ly what I need from you.

(Play as written)

Gb maj7
F7
Eb m(maj7)
F6
F7
Bb

Additional lyrics

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

Movin' Out

(Anthony's Song)

Words and Music by Billy Joel

Intro

Moderately (not too slow) ♩ = 132

Chords: Dm, Gm7

Vocal

Piano

mf

Chords: C, E+, Fmaj7, Dm

Vocal

Oo oo, uh — huh,

Chords: Gm7, C, E+, Fmaj7

Vocal

Mm — hmm. —

8vb

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Verse

Dm Gm7

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

C9sus E7b9 F

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

Play Fill 1 (2nd time)

Dm Gm7

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

Fill 1
Fmaj7

C9sus E7b9 F

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

§ Dm G7

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

8vb ... J

Bb C

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

Dm G7

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

C9sus F

that all you get for your mon - ey? _____ 1.,2. And it
 least he can pol - ish the fend - ers. _____ 3. And if
 that all you get for your mon - ey? _____

8vb.

Bb C Gm/Bb

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

A Dm Dm/C

that's what it's all a - bout. _____ Ma - ma if that's _____
 that's what you're all a - bout, _____ good luck _____

Play Fill 2 (3rd time)

Fill 2 Dm Dm/C Bb

B \flat Em7 A7

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

Chorus
 Dm Gm7 C9sus E7 \flat 9

Mm, — I'm — mov-in' out. Mm — hmm,

Woodwinds *svb*

F Dm Gm7

Oo — oo, uh — huh. — Mm — hmm.

1 2

C E+ To Coda ⊕ Fmaj7 Fmaj7 D.S. al Coda

8vb

CODA ⊕ F Ending D Am/G G

8vb

1 2

A G/D D G/D D I'm mov-in' out.

8vb

3 Dsus D Am/G G

8vb

Begin Fade
A Em/D D

8vb

Am/G G A Em/D D

Just The Way You Are

Words and Music by Billy Joel

Intro
Moderately bright $\text{♩} = 69$
(Half-time feel)

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

Vocal

Electric Piano *mp*

Verse

D Bm6 Gmaj7

Don't go _____ chang - ing to try and please.
Don't go _____ try - ing some new _____ fash -

2nd time - sim.

Choir

Tacet 1st time

Bm7 D7 Gmaj7 Gm7 D/F#

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

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Am7 D7 Gmaj7 Gm7

mm, ___ hmm, ___ hmm. ___ I don't im - ag - ine ___
 mm, ___ hmm, ___ hmm. ___ You al - ways ___ have ___ my

Play Fill (2nd time)

D/F# Bm7 E9sus E7

you're too ___ fa - mil - iar and I don't see ___
 un - spok - en pas - sion al - though I might.

Fill 1 Gm7

G/A

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

Detailed description: This system shows a vocal line in G major with lyrics 'you an - y - more.' and 'not seem to care.' The piano accompaniment features a melody in the right hand and a bass line in the left hand. The guitar part consists of three chord diagrams for G/A.

Verse

D Bm6 Gmaj7 Bm7

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

Play Fill 2 (3rd time)

Detailed description: This system is the beginning of the Verse. The vocal line has lyrics: 'would not leave you in times of trou - don't want clev - er con - ver - sa - said I love you and that's for - ev -'. The piano accompaniment and guitar part are provided. The guitar part includes chord diagrams for D, Bm6, Gmaj7, and Bm7. A instruction 'Play Fill 2 (3rd time)' is placed above the guitar staff.

Fill 2

Detailed description: A box containing the musical notation for 'Fill 2'. It shows a guitar chord progression in G major: G (open), A (open), B (open), and a final G chord.

D9 Gmaj7 Gm7 D/F#

ble. _____ We nev - er could have come - this far, -
 tion. _____ I nev - er want to work - that hard, -
 er _____ and this I prom - ise from - the heart, -

Am7 D7 Gmaj7

mm, _____ hmm. _____ I took the good -
 mm, _____ hmm. _____ I just want _____
 mm, _____ hmm. _____ I could - n't love -

Gm7 D/F# Bm11 Bm7

_____ times, - I'll take the bad _____ times.
 some - one that I can talk - to
 you _____ an - y bet - ter.

p

Em7 G/A N.C. Gm6/D G/D G(add9)/D

I take you just the way you are.
I want you just the way you are.
I love you just the way you are.

mp

To Coda

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

Bridge

Gmaj7 A F#m7

I need to know that you will always be

mf

*3rd time - Synth. stops here

B Em G/A

the same old some - one that I

This system contains the first three measures of the piece. The vocal line starts with a whole note on G4, followed by a half note on A4, and then a quarter note on B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar accompaniment consists of a single bass line with a whole note on G2, a half note on A2, and a quarter note on B2.

D(add9) C B6 C

knew. Ah, what will it take

This system contains the next three measures. The vocal line continues with a half note on C5, followed by a quarter note on D5, and then a quarter note on E5. The piano accompaniment continues with the eighth-note bass line and chords. The guitar accompaniment has a whole note on C2, a half note on D2, and a quarter note on E2.

Am7 D9

till you be - lieve in me

This system contains the final three measures. The vocal line has a quarter note on F5, a quarter note on G5, and a half note on A5. The piano accompaniment continues with the eighth-note bass line and chords. The guitar accompaniment has a whole note on F2, a half note on G2, and a quarter note on A2.

Gm7 G/A D.S. al Coda

the way that I _____ be - lieve in _____ you? I _____

CODA Interlude

G/A D Bm6 Gmaj7

Sax solo

Strings

f

Bm7 Am7 D9 Gmaj7

mf

Gm7 D/F# Am7 D7b9

This system contains measures 1 through 4. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The solo line is written in the treble clef and features a descending eighth-note pattern in measure 1, followed by a half-note in measure 2, and quarter notes in measures 3 and 4.

Gmaj7 Gm7 D(add9) Bm7

This system contains measures 5 through 8. The piano accompaniment continues with chords and a bass line. The solo line features a series of eighth-note chords in measure 5, followed by a half-note in measure 6, and quarter notes in measures 7 and 8.

E9sus E9 G/A

This system contains measures 9 through 12. The piano accompaniment features chords and a bass line. The solo line has a half-note in measure 9, followed by quarter notes in measures 10, 11, and 12. A fermata is placed over the final note in measure 12. The text "Solo ends" is written at the end of the line.

Verse

D Bm6 Gmaj7 Bm7

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

mp

D Gmaj7 Gm7

- tion. — I nev - er want to work _ that hard.

D/F# Am7 D7 Gmaj7

— mm, _ hmm. _ I just want

Gm7 D/F# Bm11

some-one that I can talk ___ to.

Em7 G/A Tag Bb C

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

Bb Am7 D Gm7

_____ ha, _____ ha, _____ ho, _____

A7 D Bm6

Sax solo

Choir

p *mp*

Gmaj7 Bm Dsus G Gm7

D/F# Am7 D7 G Gm

f

D/F# Bm11 Bm7 E9sus E

mp

Begin Fade
G/A D Bm6

mp

Gmaj9 Bm Dsus D7 Gmaj7 Gm7 D/F#

mp

My Life

Words and Music by Billy Joel

Intro

Moderately ♩ = 126

N.C.

Vocal

Piano

G/D D G/D Em7/DD G/D D G/D Em7/DD

Ooh, - yeah.

Interlude

G/D D G/D Em7/D D D9

Al - right.

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C9 Ebmaj7/F F7 Bb

Woo...

8vb.....

D9 C9 Ebmaj7/F F7

8vb.....

Bb Verse D D(add9)/F#

Got a call_ from an old_ friend, we used to be real_

They will tell_ you you can't_ sleep a - lone_ in a strange.

2nd time - sim.

mf

8vb.....

G A

close. place, Said he could - n't go on_

then they'll tell_ you you can't_

Play Fill I (2nd time)

D G/D D

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

Play Fill 2 (2nd time)

D/F#

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

Svb

Fill 1

G D/F# Em7 D A

Svb

Fill 2

G/D D G/D D

G A

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

Play Fill 1 (2nd time)

Interlude

D9 C9

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

Synthesizer

mf

E♭maj7/F F7 B♭ D7 C9

8vb

Ebmaj7/F F7 Bb To Coda 



This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a whole note chord Ebmaj7/F. The second measure has a whole note chord F7. The third measure has a whole note chord Bb. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. A dynamic marking of *8vb* is present in the bass line of the second measure.

Chorus
D D/F# G

I don't need_ you to wor - ry for me_ 'cause I'm al - right.



This system contains the first three measures of the chorus. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is in grand staff. The first measure has a whole note chord D. The second measure has a whole note chord D/F#. The third measure has a whole note chord G. The lyrics are: "I don't need_ you to wor - ry for me_ 'cause I'm al - right." A dynamic marking of *8vb* is present in the bass line of the second measure.

A

I don't want_ you to tell_ me it's time_ to come home_



This system contains the next three measures of the chorus. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is in grand staff. The first measure has a whole note chord A. The lyrics are: "I don't want_ you to tell_ me it's time_ to come home_". A dynamic marking of *8vb* is present in the bass line of the second measure.

D G/D D G/D D

I don't care _ what you say _

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

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

8vb

Bridge
Bm

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

2nd time - sim.

p

F#7/C#

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

mp *mf* *mp*

D7 E9

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

N.C. G D/F#

I still be - long.

8vb

F#7 Bm E7sus

Don't get me wrong. _ And you _ can speak _

8vb

E7 G/A A G/A

your mind, _ but not on my time.

To Coda ⊕ ⊕
A D.S. al Coda

CODA Chorus

D D(add9)/F#

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

mp

8vb

G A

- right. I don't want — you to tell —

mp

8vb

D

— me it's time — to come home. —

mp

8vb

D(add9)/F# G

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

mf

8vb

D/F# Em7 D A D.S.S. al Coda

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

8vb

CODA Chorus

⊕ ⊕ D D/F#

mf

8vb

G A

.....

D G/D D G/D Em7/D D

.....

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

D/F#

8vb

my life. Go a - head — with your own.

G D/F# Em7 D A

Ending (Begin Fade 2nd time)

life. Leave me a - lone.

D9 C9

Lead vocal 1st time only

Synthesizer

mf

Ebmaj7/F F7 Bb D9 C9

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

8vb

Detailed description: This system contains the first four measures of the piece. The vocal line is in the upper staff, with lyrics "(Keep it to your - self, it's my ___ life.)". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of 8vb is indicated in the left hand.

Ebmaj7/F F7 Bb *Repeat and Fade*

Play Fill 3 (2nd time) (Keep it to your - self, it's my ___ life.)

8vb

Detailed description: This system contains the final four measures of the piece. The vocal line repeats the lyrics "(Keep it to your - self, it's my ___ life.)". The piano accompaniment includes a piano fill in the right hand, indicated by the instruction "Play Fill 3 (2nd time)". The system concludes with a double bar line and the instruction "Repeat and Fade". A dynamic marking of 8vb is indicated in the left hand.

Fill 3

Detailed description: This block provides a detailed view of the piano fill labeled "Fill 3". It shows a right-hand part with a sequence of chords and a left-hand part with a steady eighth-note bass line.

Piano Man

Words and Music by Billy Joel

Intro
Freely
 Dm7 Ddim7

Piano *mf*

Fast three, in one $\text{♩} = 58$

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

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

8vb 8vb

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

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♩ Verse

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

It's nine o'clock on a
Paul is a real es-tate

2nd time - sim.

F/A C/G F C/E D

Sat-ur-day, nov-el-ist who nev-er had time the reg-u-lar crowd shuf-fles in. for a wife

Play Fill 1 (2nd time)

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

There's an old man sit-ting next to me mak-in'
and he's talk-in' with Dav-y who's still in the Nav-y and

Fill 1

D

F(add9) G9sus C G/B

love to his ton-ic and gin.
prob - ab - ly will be for life.

F/A C/G F F/G C

Play Fill 2 (2nd time)

cresc.

Accordion
2nd time - sim.
p

Verse

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

He says, "Son, can you play me a mem-o-ry? I'm
And the wait - ress is prac - tic - ing pol - i - tics as the bus -

mf

8vb

Fill 2

F(add9)/G C F/C

8vb

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

F C/E D G C G/B

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

Play Fill 3 (2nd time)

F/A C/G F F/G To Coda ⊕ C G/B

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

8vb

Fill 3

D G

Interlude

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

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

mf

8vb

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

da, — da, dum.

cresc.

Chorus

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

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

2nd time - sim.

f

Play 2nd time only

8vb

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

Well, we're all in the mood for a mel-o-dy and

Play Fill 4 (2nd time)

8vb

F(add9) F/G C G/B

you've got us feel-in' al - right.

mf

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

8vb

Fill 4

D G

8vb

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

Verse
 F/C C Dm/C C G/B F/A C/G

Now, John at the bar _____ is a friend of mine. He
 It's a pret-ty good crowd _____ for a Sat - ur - day and the

mf

F C/E D G C

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

G/B $\overbrace{\quad\quad\quad}^3$ F/A C/G F(add9) G9sus *To Coda* ⊕ ⊕

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

Fill 5
 Cmaj7 F/C C Dm/C

C F/C Verse C G/B

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

cresc.

Accordion
Play 1st time
p *mf*

F/A C/G F C/E D

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

8vb

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

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

8vb

Interlude

Am

F F/G C

I could get out ___ of this place... Oh, la, la, la, _

mf

8vb

Detailed description: This system contains the first musical system. The vocal line is in treble clef with a key signature of one flat. It features a melodic line with lyrics: "I could get out ___ of this place... Oh, la, la, la, _". Chords F, F/G, and C are indicated above the staff. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *mf* is present. A lower staff below the piano part contains a bass line with a dynamic marking of 8vb.

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

___ di, di, da. _____ La, la ___ di, di,

Detailed description: This system contains the second musical system. The vocal line continues with lyrics: "___ di, di, da. _____ La, la ___ di, di,". Chords Am/G, D/F#, F, Am, and Am/G are indicated above the staff. The piano accompaniment continues with chords and moving lines.

D.S. al Coda

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

da, _____ da, da. _____ Now,

8vb

Detailed description: This system contains the third musical system. The vocal line concludes with lyrics: "da, _____ da, da. _____ Now,". Chords D/F#, D, G, G/F, C/E, and G/D are indicated above the staff. The piano accompaniment concludes with chords and moving lines. A dynamic marking of 8vb is present in the lower staff.

CODA

Interlude II

⊕ C Am Am/G D F

lone.

8vb

Am Am/G D F Am Am/G

D G G/F C/E G7/D

D.S.S. al Coda

CODA

Verse

⊕ ⊕ C F/C C G/B

And the pia-no, it sounds like a

cresc. ff

p mf

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

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

8vb

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

3 3

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

8vb

Interlude

C Am Am/G D/F# F

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

mf

8vb

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

La, — la, — di, di, da, — da, dum.

Chorus

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

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

F C/E D G C G/B

Sing us a song — to - night. — Well, we're all — in the mood — for a

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

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

8vb

Final Interlude

G/B F/A C/G

mf

8vb

F F/G C F/C Cmaj7

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

rit.

rit.

New York State Of Mind

Words and Music by Billy Joel

Intro
Freely
N.C.

Piano
mf

Chords: Dm9

Chords: A \flat maj7/B \flat , Dm9, Em7, F

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

Chords: Dm9, F/G, C

Chords: E7 \sharp 5, Am, Gm7, C7

8vb
8vb - J

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F A7#5 Dm
mf *mp* *mf*
 8vb...

Bb9 C E7#9/B Am7 Cmaj7/G
 8vb...

F C/E D9 Fmaj9

F/G Am7 D9
mp *mf*
 8vb...

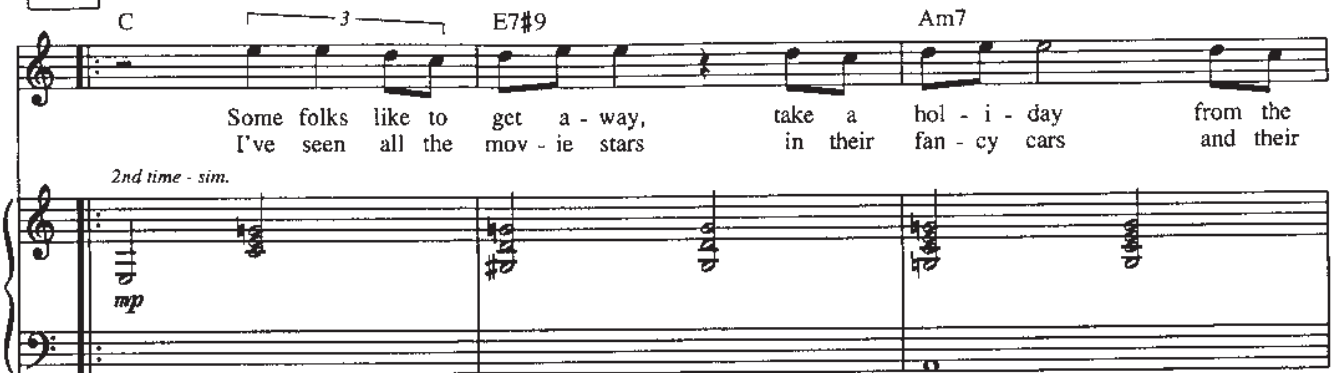
Am G F/G
mp *mf*
 8vb...

Vocal Verse

C 3 E7#9 Am7

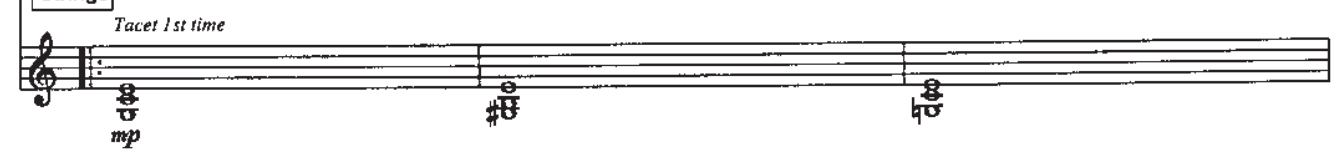
Some folks like to get a - way, take a hol - i - day from the
I've seen all the mov - ie stars in their fan - cy cars and their

2nd time - sim.



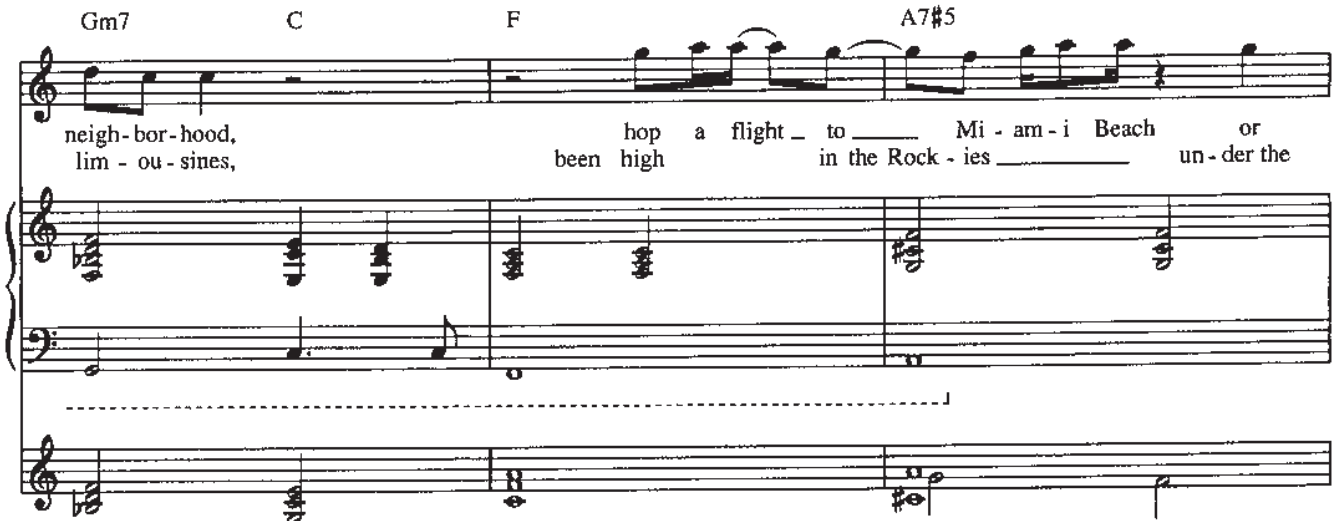
Strings

Tacet 1st time 8vb



Gm7 C F A7#5

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



Dm Bb9 C 3 E7#9/B

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



Am7 Cmaj7/G Fmaj7 C/E D9

Grey - hound _____ on the Hud - son Riv - er line. _____
 - in' _____ and I don't want to waste more _____ time. }

8vb

Fmaj9 Am7/G Am7 D9

I'm in a New York _____ state of mind. _____

8vb

1 Am7 G F/G

Mm. _____

Play Fill 1 (2nd time)

8vb

(Play)

mp

2 Am7 G E7#9 Bridge Am7

Mm. It was so

2nd time - sim.

mp

mf

C/D Gmaj7 Gm7

eas - y liv - in' day by day, out of touch

Play Fill 2 (2nd time)

mf

Fill 1

Fill 2

mf

8vb

C9sus Fmaj7

with the rhy - thm and blues.

Play Fill 3 (2nd time)

Bm7 D/E Amaj7

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

8vb

Fill 3

F C/F Fmaj7 Fmaj9

8vb

Am7 C/D

the New York Times, the

Gmaj7 Dm7 F/G G7

Dai - ly News.

Play Fill 4 (2nd time)

mf

8vb

Fill 4

Dm Dm7 F/G G C

mf

8vb

Verse

C E7#9 Am7

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

mp - mf

mp

Gm7 C F A7#5

slide I don't care if it's Chi - na - town or on

3

Dm Bb9 C E7#9/B

Riv - er - side. I don't have an - y

3

Am7 Cmaj7/G Fmaj7 C/E D9

rea - sons. I've left them all be - hind.

8vb

Fmaj9 Am7/G To Coda Am7 D9

I'm in a New York state of mind, mm.

Play Fill 5 (2nd time)

8vb

Fill 5

Am7 G F/G

Mm. Oh, yeah.

8vb... 8vb... mp

Verse
Sax solo

C E7#9 Am7 Gm7 C7

F A7 Dm Bb9

C Am7 Cmaj7/G F C/E

D9 Fmaj7 F/G Am7 D9

mp *mf*

8vb...J

Am7 G E7#9 D.S. at Coda

3

8vb...J

CODA

Musical score for the CODA section. It consists of three staves: a vocal line, a piano accompaniment, and a bass line. The vocal line starts with a whole note chord Am7, followed by a whole rest, and then a whole note chord D9. The piano accompaniment features a series of chords: Am7, D9, and another Am7. The bass line has a whole note chord Am7, followed by a whole rest, and then a whole note chord D9. There are some markings like '8vb' and 'v' in the piano part.

Musical score for the first part of the verse. It includes a vocal line with lyrics "I'm just tak-in' a", a piano accompaniment, and a bass line. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment has chords Am7, G, F/G, C, and E7#9/B. The bass line has chords Am7, G, F/G, C, and E7#9/B. There are markings like "Mm.", "8vb", and "mp".

Musical score for the second part of the verse. It includes a vocal line with lyrics "Grey-hound on the Hudson Riv-er", a piano accompaniment, and a bass line. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment has chords Am7, C/G, Fmaj7, and C/E. The bass line has chords Am7, C/G, Fmaj7, and C/E. There are markings like "rit." and "mp".

D9

line

8va

pp

Freely

N.C.

Fmaj9

N.C.

'cause I'm in a,

p mf

F/G

Tempo 1

C

I'm in a New York state of mind,

8vb

E7#9 Am7 Bb9

yeah, _____ yeah. _____

mf

8vb -1

8va -1

Eb6 Ab C/D Db13#11 Freely
D/C

mf

3

8va _____

mp

Pressure

Words and Music by Billy Joel

Intro
Moderately bright ♩ = 144

Chord progression: G(add9) Dsus 1 C/D D

Piano
mf
8vb

Synthesizer
mf

2 Chorus
C/D D Dm Edim/D C#dim7/D Dm

mf f

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

sim.

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C#dim7/D Dm Bdim/D Gm/D C#dim/D Dm D

Verse
G D

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

2nd and 3rd times - sim.

mp

8vb

C/D D G D

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

mf *mp*

8vb

C/D D Gm C

Pres - sure. You've on - ly had -

mf *mp*

8vb

A7b9/C# Dm A/D Dm Am/G Bb

to run - so for, so good, but you - will

mf

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

Strings

mp

F/A G7 Em7b5 A/C#

come to a place - where the on - ly thing - you feel -

8vb

Rhy. Fig. 1 *etc. until Chorus*

Dm Am/C Bb F/A Em7 A7/C#

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

8vb

Chorus

Dm Edim/D C#dim7/D Dm Bdim/D Gm/D

pres - sure. _____

Synthesizer

f

A7/D Dm Edim/D C#dim7/D Dm Bdim/D Gm/D *To Coda* ⊕

Mm, _ pres - sure.

Vocal 3rd time only -----

1 C#dim/D D 2 C#dim/D D *Bridge* G A/G G A/G

All grown up and

mf

8vb

Synthesizer (soft, sustained sound)

mp

Dmaj7/F# G A/G G

no place to go. _____ Psych One, Psych Two.

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

What do you know? _____ All your life is

Cmaj7/E

Cm(maj7)/Eb

Chan - nel Thir - teen, ___ Ses - a - me Street. ___

The first system of music features a vocal line with lyrics "Chan - nel Thir - teen, ___ Ses - a - me Street. ___". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A synthesizer line is shown below a dashed line, mirroring the piano accompaniment.

Interlude

G/D D C/D D

G(add9)

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

The interlude section begins with the vocal line "What does it mean, ___ eh?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A synthesizer line is shown below a dashed line. A dynamic marking of *mp* is present. A *8vb* marking is also visible in the piano part.

D

C/D D

G(add9)

Pres - sure.

The final system of music features the vocal line "Pres - sure.". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A synthesizer line is shown below a dashed line. Dynamic markings of *mf* and *8vb* are present.

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

P - P - P - P - P Pres - sure. _____

This system contains the first part of the vocal line and piano accompaniment. The vocal line starts with a rest, followed by five eighth notes marked with 'x' (representing percussive sounds), and then the words 'Pres - sure.' with a long dash. The piano accompaniment features a bass line with eighth notes and chords in the right hand. A dynamic marking of *mf* is present.

CODA A7/D D

The CODA section consists of two measures. The first measure has a whole rest in the vocal line and a chord in the piano. The second measure has a whole rest in the vocal line and a chord in the piano.

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

mf

8vb

Synthesizer (bright sound)

Synthesizer (soft, sustained sound)

The Bridge section is divided into three measures. The piano accompaniment features a bass line with eighth notes and chords in the right hand. A dynamic marking of *mf* is present. Below the piano part, there are two synthesizer parts: one labeled 'Synthesizer (bright sound)' with a dynamic marking of *f*, and another labeled 'Synthesizer (soft, sustained sound)' with a dynamic marking of *mf*. A dashed line labeled '8vb' indicates an octave transposition for the piano part.

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

This system continues the Bridge section with three more measures. The piano accompaniment and synthesizer parts continue with the same harmonic structure as the previous system.

F G/F F G/F Cmaj7/E

All your life is Time Mag - a - zine. _____

mf

The first system of music features a vocal line in the upper staff and piano accompaniment in the middle and lower staves. The vocal line has a melody with lyrics: "All your life is Time Mag - a - zine. _____". The piano accompaniment consists of chords and moving lines in both hands. A dashed line separates the piano accompaniment from a lower staff.

*Both synths play same part.

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

I read it too. _____ What does it mean? _____

The second system continues the musical piece. The vocal line has lyrics: "I read it too. _____ What does it mean? _____". The piano accompaniment continues with chords and moving lines. A dashed line separates the piano accompaniment from a lower staff.

Interlude

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

Synth. choir

mf

The interlude section consists of piano accompaniment in the upper and lower staves, and a synth choir part in the bottom staff. The piano accompaniment features chords: G(add9), G(add9)/D, and Bb(add9)/D. The synth choir part is marked with a box labeled "Synth. choir" and a dynamic marking of *mf*.

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

G(add9)/D N.C.

Pres - sure.

mf

Verse (2nd section)

Gm C A/C# Dm (A7/D)

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

8vb

Dm Am/C Bb F/A

ale, but here _ you are with your

Strings *mp* *8vb*

Detailed description: This system contains the first three measures of the musical score. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The strings are in a treble clef, playing sustained chords. The lyrics are 'ale, but here _ you are with your'.

G7 Em7 A/C# Dm Dm7/C

faith and your Pe - ter Pan _ ad - vice. You have no

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'faith and your Pe - ter Pan _ ad - vice. You have no'. The piano accompaniment and strings continue with their respective parts. The lyrics are 'faith and your Pe - ter Pan _ ad - vice. You have no'.

Bb F/A Em7 A7b9/C#

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

8vb

Detailed description: This system contains the final three measures of the page. The vocal line concludes with the lyrics 'scars on your face and you can - not han - dle'. The piano accompaniment and strings provide the harmonic support. The lyrics are 'scars on your face and you can - not han - dle'.

Chorus

Dm Edim/D C#dim7/D Dm Bdim/D Gm/D

pres - sure.

2nd and 3rd times - sim.

Synthesizer (Bright sound)

2nd and 3rd times - sim.

f

1,2 A7/D Dm 3 A7/D Dm

Mm, — the One, two, three, four, Pres - sure!

Vocal 1st time only -----

ff

ff

Additional Lyrics

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

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

Scenes From An Italian Restaurant

Words and Music by Billy Joel

Intro I

Moderately (not too fast) ♩ = 66

Piano

mf

F Gm7 C7

8va bassa

Detailed description: This block contains the piano introduction for the song. It features a grand staff with treble and bass clefs. The music is in 4/4 time and begins with a piano (piano) dynamic of mezzo-forte (mf). The first measure has a chord of F major. The second measure has a Gm7 chord with a 'v' marking above it. The third measure has a C7 chord with a 'v' marking above it. The bass line consists of a simple harmonic accompaniment. A dotted line labeled '8va bassa' indicates the octave for the bass line.

Verse

Bb/F F C7 F Gm7/F

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

8vb

Accordion

mp

Detailed description: This block contains the first two lines of the verse. The top staff is the vocal line with lyrics: 'A bot-tle of white, a bot-tle of red,'. The piano accompaniment is in a grand staff. The first line of piano has chords Bb/F, F, and C7. The second line has chords F and Gm7/F. The piano dynamic is mezzo-piano (mp). An accordion part is shown in a single staff below the piano, with a 'v' marking above it. A dotted line labeled '8vb' indicates the octave for the piano accompaniment.

C7/F Bb/F F(add9)

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

Detailed description: This block contains the continuation of the verse. The top staff is the vocal line with lyrics: 'per-haps a bot - tle of ro - sé in - stead.' The piano accompaniment is in a grand staff. The first line of piano has chords C7/F, Bb/F, and F(add9). The piano dynamic is mezzo-piano (mp). A dotted line indicates the octave for the piano accompaniment.

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C C/Bb F/A Bb6

We'll get a ta - ble near the street in our old fa - mil - iar place,

8vb

C Gm7/C C7 Gm Bb/C C Bb/C

you and I, face to face, mm, hmm.

mf

Verse

F Bb/F

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

mp

B♭maj7 Cmaj7 Fmaj7 B♭maj7

8vb

E♭maj7 A♭maj7 E♭maj7

8vb

A♭maj7 C/D D *Solo ends*

8vb

Strings tacet

Verse
Faster, steady tempo ♩ = 94

G D/(G) G9 G7

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

mf

8vb

C Fmaj7 Am G/D D

got a new wife, — got a new life — and the fam - 'ly is fine. Oh, —

8vb

G D/(G) G9 G7

— we lost touch long — a — go. — You lost weight. I did not know —

8vb

C Fmaj7 Am7 G/D D

you could ev - er look — so nice — af - ter so much time. — Do you re -

8vb

E \flat B \flat F

mem-ber those days hang-ing out at the Vil-lage Green, — the

8vb

Clarinet

f

E \flat B \flat F

en-gin-eer boots, leath-er jack-ets and tight_ blue jeans? _____ Oh, ___ you drop a

8vb

3

E \flat B \flat F

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

8vb

E \flat B \flat C D7sus

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

Interlude 2

G D/G G9 G7

Ooo, _____ hoo. _____

8vb

C F Am7 D6

Yeah, _____ yeah, _____

8vb

G D/G G9 G7

_____ yeah. Ooo, _____ hoo. _____

8vb

C F Am7 G/D D7 G/D D7

8vb.

N.C.

f

8vb.

Intro 2

G F C/E D

Oh, _____ oh, _____ oh. _____

The first system of the Intro 2 section features a vocal line with four measures of notes and rests, with lyrics "Oh, _____ oh, _____ oh. _____" underneath. Above the notes are the chords G, F, C/E, and D. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

G F C/E D

Oh, _____ oh, _____ oh. _____

The second system of the Intro 2 section is identical to the first, with the same vocal line, lyrics, chords, and piano accompaniment.

Verse

G D(add9) D C

Bren-da and Ed - die were the pop-u - lar stead - ies and the king and the queen_ of the prom_

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

The first system of the Verse section begins with a treble clef and a key signature of one sharp (F#). The vocal line has four measures with lyrics "Bren-da and Ed - die were the pop-u - lar stead - ies and the king and the queen_ of the prom_". Above the notes are the chords G, D(add9), D, and C. The piano accompaniment features a steady eighth-note rhythm in both hands, with a dynamic marking of *mf* in the first measure.

G G7/B C

rid - ing a - round_ with the car__ top down_ and the ra - di - o on. _

The second system of the Verse section continues the vocal line with four measures and lyrics "rid - ing a - round_ with the car__ top down_ and the ra - di - o on. _". Above the notes are the chords G, G7/B, and C. The piano accompaniment continues with the same eighth-note rhythm.

G D C G C

No-bod-y looked an - y fin - er or was more of a hit at the park - way din - er.

8vb

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

We nev-er knew we could want more than that out of life. Sure - ly Bren-

Play Fill 1 (2nd time)

8vb

Am G/B C D G F

- da and Ed - die would al - ways know how to sur-vive. Oh, oh,

8vb

Fill 1

Esus Esus/F# E E/G# E

8vb

C/E D G F

oh. Oh, oh,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'oh.' under a C/E chord, followed by a half note 'Oh,' under a D chord, and another whole note 'oh,' under an F chord. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand.

C/E D G F

oh. Oh, oh,

8vb

Detailed description: This system contains the next two measures. The vocal line continues with 'oh.' under C/E, 'Oh,' under D, and 'oh,' under F. The piano accompaniment continues with similar patterns. A double bar line with a '2' above it indicates a second ending. The bottom of the piano part is marked '8vb'.

Bridge

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

oh. Well, they got an a-part - ment with deep_ pile car - pets and a

Detailed description: This system marks the beginning of the bridge. The vocal line starts with 'oh.' under C/E, followed by 'Well, they got an a-part - ment with deep_ pile car - pets and a' under D, F/C, C, F/C, and C chords respectively. The piano accompaniment features a consistent eighth-note bass line and a right-hand melody.

D G F/C C F/C C

cou-ple of paint - ings from Sears, a big wa-ter-bed_ that they bought_ with the bread_ they had saved_

8vb

Detailed description: This system contains the final two measures of the bridge. The vocal line continues with 'cou-ple of paint - ings from Sears, a big wa-ter-bed_ that they bought_ with the bread_ they had saved_' under D, G, F/C, C, F/C, and C chords. The piano accompaniment concludes with the same rhythmic patterns. The bottom of the piano part is marked '8vb'.

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

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

8vb

D Em A9 C/D

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

8vb

Interlude 3

G D

Sax. solo

f

G G7 C

Ba!

8va

G D G C

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

8vb

Am G/B C C/D G F

Oh, — oh, —

8vb

Bridge

C/E D F/(C) C

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

Solo ends

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

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

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

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

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

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

8vb.....J

CODA

Am G/B C D Am G/B C D

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

(8vb).....J 8vb.....J

Am G/B C D G F

— we are wav - ing Bren - da and Ed - die good-bye. — Oh, — oh, —

8vb

C/E D7sus G F

oh. — Oh, — oh, —

C/E D G F

oh. — Oh, — oh, —

C/E G/E D N.C.

woh. _____

slower

Strings *mf*

Interlude 4
 Moderately (not too fast) ♩ = 74
 Return to original tempo

F Gm7/F C/F

Yeah, _____ yeah, — yeah...

Strings* *f*

Horns *f*

Bb/F F C Bb

mp

Accordion *mp*

*String part is doubled one octave lower.

F/A Bb C Gm C Gm

Bbmaj7/C C Bb/C Verse F

a bot-tle of red, _ oo, _

Gm/F C7/F

— a bot-tle of white, what-ev-er kind _ of mood _ you're _ in _

B \flat /F F G F/A G7/B

to - night. I'll meet you an-y - time you ³ want

C B \flat /D C7/E F

in our It - al - ian res - tau - rant.

Interlude 5

Gm/F Cmaj7 Fmaj7 B \flat

Sax. solo

8vb

Strings

C Fmaj7 Bb Dm7 C7/E

F F/G F/C C 8va --- 1

Additional Lyrics

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

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

She's Always a Woman

Words and Music by Billy Joel

Intro

Flowing, but accented ♩. = 58

Chords: Eb Eb/sus Eb Bb Eb Ab/Eb Eb Bb

Vocal: She can kill with a smile.

Piano: mp, f, mp

Verse

Chords: Eb Bb Eb Ab Eb6

Vocal: She can wound with her eyes and she can ru-in your faith with her cas - u - al lies

Chords: Ab6 Abmaj7 Bb Eb Bb

Vocal: and she on - ly re - veals what she wants you to see.

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G Cm Eb/Bb Abmaj7 Bb

She hides like a child, — but she's al - ways a wom-an — to

8vb ...

Verse

Eb Ebsus Eb Bb Eb Bb Eb

me. She can lead you to love. — She can take you or leave you. She can

mf

Ab Eb6 Ab6 Ab

ask for the truth, — but she'll nev - er be - lieve — you and she'll

Bb Eb Bb G

take what you give her — as long as it's free. Yeah, she

Cm Cm/Bb Ab Bb Eb Ebsus Eb Gm/D

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

Bridge
Cm Cm/Bb F/A F Bb Bb/A Gm7 Eb(add9)

Oh, _____ she takes care of her-self. _____ She can wait if she _

2nd time - sim.

Synthesizer (flute sound)

8vb...

Ab Abmaj7/G Fm7 Bb7 Eb Ebsus Eb

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

Ebm7 Ebm7/Db Ab7/C Ab7 Db Dbmaj/C Gb/Bb Gb

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

Cb Cbmaj7/Bb Adim7 F7 Bb Bb6 Bb7 Bb6

_____ in, _____ she just chang-es_ her _ mind. _____

{ And she'll prom-ise you
 She is fre-quent-ly

Verse

Eb Ebsus Eb Ab Eb

more than the Gar - den of E - den, then she'll care-less - ly cut you and laugh while you're
 kind then she's sud-den - ly cruel, _ but she can do as she pleas - es. She's no - bod - y's

Ab6 Ab Bb Eb Bb(add9)

bleed - in', but she'll bring out the best and the worst_ you can _____
 fool _____ and she can't be con - vic - ted. She's earned_ her de - gree...

G *To Coda* ⊕ Cm Cm/Bb Ab6 Bb(add9)

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

Eb Ebsus Eb Bb Eb Bb(add9) G

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

Cm Cm/Bb Abmaj7 Bb Eb Ebsus Eb Eb(add9)/D *D.S. at Coda*

hmm, _____ hmm, _____ hmm. _____

CODA

⊕ Cm Cm/Bb Ab Cm/G F Bb7

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

Eb Ebsus Eb Bb Eb Bb G

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

Cm Cm/Bb Abmaj7 Bb Eb Ebsus Eb

hmm, ____ hmm, _ hmm, ____ hmm. ____

rit. *mp*

She's Got a Way

Words and Music by Billy Joel

Intro

Slow and steady ♩ = 72

Verse

G

Vocal

She's got a way__ a-bout__ her. I

Piano

mf

G D/F# Em G7/D

C

3

D C/E D/F# D

Vocal

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

Piano

G

D/F#

Em

G7/D

Vocal

3

She's got a way _____ of pleas - in'. Mm, ___ I

Piano

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C D C/E D/F# D

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

Verse
 Eb maj9 3 F(add9) G D/F# Em G7/D

_____ an-y-way-_____ She's got a smile _____ that heals _ me. Mm, I

mp *f* *mf*

C D C/E D/F# D

don't know why it is, _____ but I have to laugh _ when she re - veals _ me.

G D/F# Em G7/D

And she's got a way _____ of talk - in'. Mm, _____ I

8vb

C D C/E D/F# D

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Ebmaj9 3 F(add9) G

an - y - where. She

The second system continues the vocal line with a quarter note G4, followed by a dotted quarter note F#4, and an eighth note E4. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

Bridge

D Am G Gm

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

The bridge section begins with a vocal line starting on a quarter note G4. The piano accompaniment is marked *mf* and features a steady bass line in the left hand and chords in the right hand.

D/F# F#/A# Bm D7/A

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

The final system features a vocal line with a triplet of eighth notes G4, A4, and B4. The piano accompaniment includes a *rall.* marking and a long, sustained chord in the right hand.

Verse

G D/F# Em G7/D

She's got a way of show - in', mm,

a tempo

Detailed description: This system contains the first two measures of the verse. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).

C D C/E D/F# D

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

Detailed description: This system contains the next two measures. The vocal line features a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment continues with similar rhythmic patterns and chord changes.

G D/F# Em G7/D

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

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by eighth notes G4, A4, and B4. The piano accompaniment maintains the harmonic structure.

C D C/E D/F# D

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

Detailed description: This system contains the final two measures of the verse. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment concludes with sustained chords.

Ebmaj9 *F(add9)* *G*

— ev - 'ry - where. She

Bridge

D *Am* *G* *Gm/C*

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

D/F# *F#/A#* *Bm* *D7/A*

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

Verse
Freely

G *D/F#* *Em7* *G* *D/F#*

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

rit. *mp* *mf*

Tempo 1

Em G7/D C

heals me. Mm, I don't know why it is, but I

a tempo

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a half note 'heals' and a quarter note 'me.' followed by a quarter rest. The second line begins with a quarter rest, then a quarter note 'Mm,' followed by a quarter note 'I', a quarter note 'don't', a quarter note 'know', a quarter note 'why', a quarter note 'it', a quarter note 'is,' and a quarter note 'but'. The piano accompaniment is in grand staff, with the right hand playing chords and the left hand playing a bass line. The tempo marking 'a tempo' is placed above the piano part.

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

have to laugh when she re - veals me. And she's got a way a - bout

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a quarter note 'have', a quarter note 'to', a quarter note 'laugh', a quarter note 'when', a quarter note 'she', a quarter note 're -', a quarter note 'veals', a quarter note 'me.', a quarter note 'And', a quarter note 'she's', a quarter note 'got', a quarter note 'a', a quarter note 'way', a quarter note 'a -', and a quarter note 'bout'. The piano accompaniment continues with chords and a bass line.

Em G7/D C

her. Mm, I don't know what it is, but I

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a quarter note 'her.', followed by a quarter rest, then a quarter note 'Mm,', a quarter note 'I', a quarter note 'don't', a quarter note 'know', a quarter note 'what', a quarter note 'it', a quarter note 'is,', and a quarter note 'but'. The piano accompaniment continues with chords and a bass line.

D C/E D/F# D Ebmaj9 F(add9) G(add9)

know that I can't live with-out her an - y - way, hey.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a quarter note 'know', a quarter note 'that', a quarter note 'I', a quarter note 'can't', a quarter note 'live', a quarter note 'with-out', a quarter note 'her', a quarter note 'an -', a quarter note 'y -', a quarter note 'way,', a quarter note 'hey.', and a quarter rest. The piano accompaniment continues with chords and a bass line, ending with a double bar line.

The Stranger

Words and Music by Billy Joel

Prelude

Slowly ♩ = 72

Piano

Em Em/D Cmaj7 B

Cmaj7 E D/F# G#dim7 Am Em/G

D/F# C/E Bm/D B/D# Em7 G/D

Whistle

Cmaj7 B7 Cmaj7

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E7 F#m7b5 E7/G# Am Am9/G D/F# C/E

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

Whistle ends

Intro
Moderately (not too fast) ♩ = 90

Em7 C7 Em7 C7

Well, we all _

Synthesizer

Verse
Em7

Am Em7

have a face _ that we hide a - way _ for - ev - er and we

2.,3. See additional lyrics



2nd and 3rd time - sim.

mf



1st time only ---

3rd time only



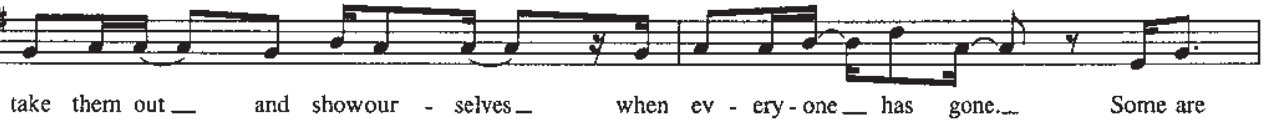
Am

C

D

B7#5(#9)

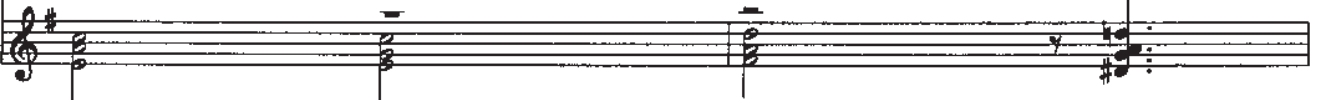
take them out _ and show our - selves _ when ev - ery - one _ has gone _ Some are



Play Fill 1 (2nd time)



All times ---



Fill 1

D

B7#5(#9)



Em7 Am Em7

sat - in, some are steel, some are silk and some are leath - er. They're the fac -

3rd time only

Am7 D Bm7 To Coda ⊕ Em7

- es of the strang - er, but we love ___ to try _ them_ on.

Play Fill 2 (2nd time)

1st and 2nd times

Fill 2

Am7 D

C9 Em7 C9

Well, we all _

The first system of music features a vocal line starting with a whole note rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The bass line starts on C3 and moves up stepwise. The right hand chords are C9, Em7, and C9. A bass line is also shown below the piano part, starting on C2 and moving up stepwise.

Verse
Em7 Am Em7

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

The second system continues the verse. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment follows the same rhythmic pattern as the first system. The bass line continues its stepwise ascent. Chords are Em7, Am, and Em7.

Am7 C D B7#5(#9)

share so man - y se - crets, there are some we nev - er tell. _ Why were you _

The third system concludes the verse. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment and bass line continue their respective parts. Chords are Am7, C, D, and B7#5(#9).

Em7 Am Em7

so sur- prised... that you nev- er saw the strang- er? Did you

Am7 D Bm7 Em7

ev- er let your lov- er see the strang- er in... your - self?

Play Fill 2 (2nd time)

Bridge

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

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

Fill 2

Am7 D

D/F# Am7 D9 Gmaj7 Gm(maj7) D/F# D7/C

then, oo, hoo. — You've done it. Why can't some-one else? — You should know_ by

Bm Bb+ A6 B7#9 A6 B7#5(#9) D.S. at Coda

now. You've been there_ your - self. Once I - self. You may

CODA Em7 C9 Repeat and Fade* C/E

Postlude - Fade In
Slowly ♩ = 72

long.
Vocal 1st time only

ppp

Bm/D B/D# Em7 G/D Cmaj7 B7

Whistle

*This section fades out while Postlude fades in.

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

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

Whistle ends

mf mp

8vb

Cmaj7 B Cmaj7

Begin fade

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

Additional Lyrics

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

Streetlife Serenader

Words and Music by Billy Joel

Intro

Flowing ♩ = 69

Piano

mf

G F

G C

G F

G Em E

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Verse

A

Em/G

Fmaj7

Street-life ser - e - nad - er
- ers

mp *mp - p*

2nd time - sim.

8vb

G

Gsus

G

D

C

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

A

Em/G

Fmaj7

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

3

8vb

G

Gsus

G

D

C

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

Play Fill 2 (2nd time)

A Em/G Verse Fmaj7

Mid-night mas - quer - ad er,
 Mid-night mas quer - ad - ers

2nd and 3rd times - sim.

mf

8vb

G Gsus G D C

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

A Em/G Fmaj7

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

8vb

Fill 2 D C A Em/G

mf

G Gsus G To Coda ⊕ D

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

Play Fill 1 (2nd time)

mp

G F

mf

G 1 Em E

Fill 1

D G

mp *mf*

A Em/G | 2 C

Street - life ser - e - nad -

mp *mf*

8vb

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

decresc.

Interlude 1
Slightly slower

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

P

G G/D Em G/B D

f

C A Em/G

Street - life ser - e - nad -

decresc. *mf a tempo*

8vb

D.S. al Coda

CODA

Interlude 2

⊕ D A G

niz - ing. -

mp

F Bb Dm/A A A/G G

mf

Verse
Guitar solo

Fmaj7 G Am/G

8vb

G/D D C A A/G G

Fmaj7 G Am/G

Interlude 1

Solo ends Slightly slower

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

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

Em G/B D

C A C

rall.