



AUTHENTIC
TRANSCRIPTIONS

THE BILLY JOEL KEYBOARD BOOK

14 HITS INCLUDING:

AND SO IT GOES

ALLENTOWN

NEW YORK STATE OF MIND

SHE'S ALWAYS A WOMAN





**AUTHENTIC
TRANSCRIPTIONS
Transcribed by
BOB LESO**

THE BILLY JOEL KEYBOARD BOOK

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ABOUT THIS BOOK

WHEN PLAYING THROUGH THE TRANSCRIPTIONS IN THIS BOOK, IT IS IMPORTANT TO CONSIDER THE FOLLOWING:

1. THE PRIMARY KEYBOARD PART ALWAYS APPEARS DIRECTLY BELOW THE VOCAL LINE.
2. ANY SECONDARY KEYBOARD PARTS APPEAR BELOW THE PRIMARY KEYBOARD PART. THE INSTRUMENT SOUND IS ALWAYS INDICATED IN THE MEASURE IN WHICH THE PART IS FIRST PLAYED. (SOUND CHANGES ARE ALSO INDICATED WHERE APPROPRIATE.)
3. INSTRUMENTAL PARTS, SUCH AS STRING AND HORN LINES, ARE ALSO INCLUDED THROUGHOUT. IT IS IMPORTANT TO NOTE THAT THESE PARTS ARE ARRANGED SO THAT THEY MAY BE PLAYED AS SECONDARY KEYBOARD PARTS. THE PITCHES ARE ACCURATE, HOWEVER, THE VOICINGS OF THE CHORDS MAY BE MODIFIED SO THAT THEY ARE MORE INDICATIVE OF A KEYBOARD APPROACH.
4. IF THERE IS NO KEYBOARD PART ON THE RECORDING (FOR AN EXTENDED TIME), OTHER INSTRUMENTAL PARTS ARE OFTEN ARRANGED TO BE PLAYED BY THE PRIMARY KEYBOARD, AND ARE INDICATED AS CUE NOTES. THESE ARE OPTIONAL AND ARE INTENDED TO BE PLAYED ONLY IF THE ACTUAL INSTRUMENTS (SUCH AS GUITAR) ARE NOT AVAILABLE.
5. FILL BOXES ARE SOMETIMES INCLUDED WHEN A PARTICULAR FILL, OR FIGURE, IS PLAYED ON THE REPEAT OR D.S. ONLY. A TYPICAL INDICATION WOULD BE 2ND TIME-PLAY FILL 2.

THE TRANSCRIPTIONS IN THIS BOOK ARE USABLE IN A VARIETY OF SITUATIONS: WITH A BAND; WITH A SEQUENCER; WITH A TAPE RECORDER; OR SOLO PLAYING. WHATEVER YOUR PURPOSE IS, YOU CAN NOW PLAY YOUR FAVORITE SONGS JUST AS THE ARTISTS RECORDED THEM.

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

The piano introduction consists of two staves. The right hand plays a melodic line with chords C(add9), Em7, D, G(add9)/B, C(add9), Em7, D, G(add9)/B. The left hand plays a bass line with chords Em7, D, G, C/G, G.

C(add9) Em7 D G C/G G

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

The first line of the song features a vocal melody with lyrics "Uh, ch, uh, ha. Well, we're" and a piano accompaniment. The chords are C(add9), Em7, D, G, C/G, G.

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.

Verse A consists of two staves. The right hand has a vocal melody with lyrics and piano accompaniment. The left hand has a bass line. The chords are Em7, G/A, D, Am7, D9sus. A second time through the verse is marked "sim." (simile).

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, —

The second line of the song features a vocal melody with lyrics and piano accompaniment. The chords are G, Em7, A, Bm, F#m/A.

8vb

Em/G D/F# Asus A

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, with lyrics 'stand - ing in line.' and 'Well, our'. The second line continues the melody with lyrics 'if we be - haved.' and 'So, the'. The piano accompaniment is in a simple harmonic style. Chords are indicated above the staff: Em/G, D/F#, Asus, and A.

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in G major, with lyrics 'fa - thers fought the Sec - ond World War,' and 'spent their'. The second line continues the melody with lyrics 'grad - u - a - tions hang on the wall,' and 'but they'. The piano accompaniment continues. Chords are indicated above the staff: Em7, G/A, and D.

Am7 D9sus G

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in G major, with lyrics 'week - ends on the Jer - sey shore,' and 'met our'. The second line continues the melody with lyrics 'nev - er real - ly helped us at all.' and 'No, they'. The piano accompaniment continues. Chords are indicated above the staff: Am7, D9sus, and G.

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. -

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in G major, with lyrics 'moth - ers in the U. S. O.,' and 'asked them to dance,'. The second line continues the melody with lyrics 'nev - er taught us what was real,' and 'i - ron and cake,'. The piano accompaniment continues. Chords are indicated above the staff: Em7, A, Bm, F#m/A, Em/G, and D/F#.

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.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with 'Hey, hey, hey.' followed by 'O whoa ho.' and 'Oh, uh, ha.' The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord symbols are placed above the staff: C(add9) for the first measure, Em7 D for the second, G(add9)/B for the third, and C(add9) for the fourth.

Em7 D G C/G G F

Well, we're hey.

Detailed description: This system contains the next two measures. The vocal line says 'Well, we're hey.' The piano accompaniment continues with similar rhythmic patterns. Chord symbols are Em7 D, G C/G, G, and F. A first ending bracket is shown above the staff, and a '2' indicates a second ending. An '8vb' marking is present at the bottom right of the piano part.

Bridge G/F F G/F

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

Detailed description: This system is the beginning of the bridge. The vocal line starts with 'Ev - ery child had a pret - ty good shot to get at least as far as'. The piano accompaniment has a more complex harmonic texture. Chord symbols are G/F, F, and G/F.

Bb/F F G/F F

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

Detailed description: This system continues the bridge. The vocal line says 'their old man got, but some-thing hap-pened on the way to that place.' The piano accompaniment maintains its harmonic structure. Chord symbols are Bb/F, F, G/F, and F.

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

ace. 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, -

8vb

C Am7 D9sus Em G/B

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

8vb

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

hey, hey. Hey, hey.

Em D F *Bridge* G/F F

Guitar solo

8vb

G/F Bb/F F G/F

F G C

Ending

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

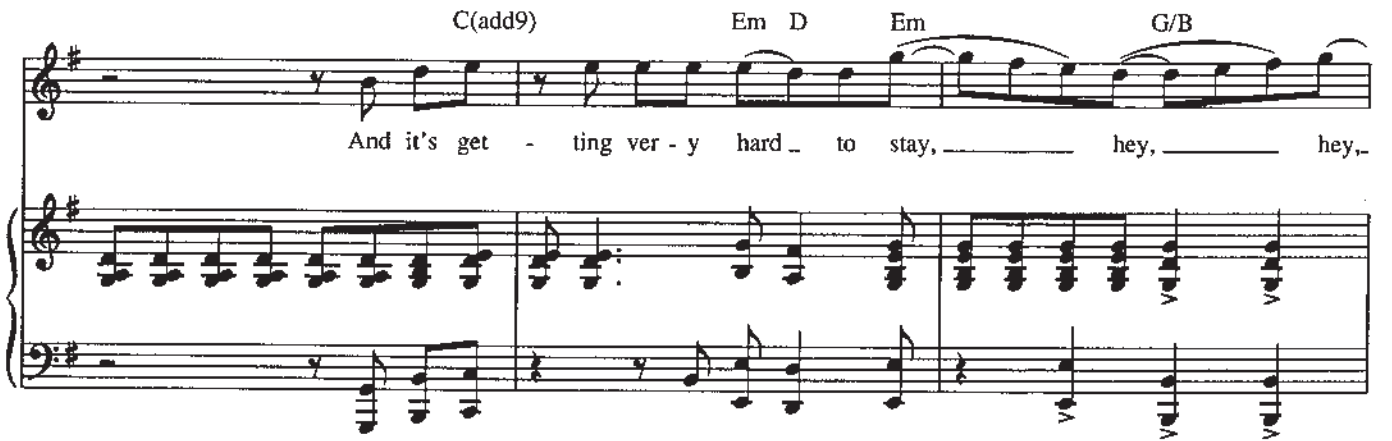
Hey, hey, hey. O, whoa, ho.



The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line consists of a series of eighth and quarter notes with lyrics. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

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 a melodic line with some slurs and lyrics. The piano accompaniment features a consistent rhythmic pattern with chords and moving lines in both hands.

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 a melodic line with lyrics. The piano accompaniment features a consistent rhythmic pattern with chords and moving lines in both hands. There are markings for '8vb' (8va) in the piano part.

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

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

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/Bb Am7 Fm6/Ab C/G

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

Am7 D7/F# Gsus G Verse F(add9) Cmaj7/E F 3 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.

The first system of music features a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "share this room with you and you can have this heart to break." The piano accompaniment includes chords and melodic lines in both hands.

Interlude

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

Synth. - Play Fill 2

f

The Interlude section consists of piano accompaniment for two staves. It begins with a synth pad labeled "Synth. - Play Fill 2" and a dynamic marking of *f*. The music features triplet patterns in both the right and left hands. The key signature has one flat, and the time signature is 4/4. The chords are: C, F(add9), Asus, Am, C, Fmaj9, and F/G.

Bridge

C C/Bb Am7 Fm6/Ab C/G

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

mf

The Bridge section includes a vocal line and piano accompaniment. The vocal line is in a single treble clef staff. The piano accompaniment is in two staves. The lyrics are: "And this is why my eyes are closed. _____ It's just as well." The piano accompaniment starts with a dynamic marking of *mf*. The key signature has one flat, and the time signature is 4/4. The chords are: C, C/Bb, Am7, Fm6/Ab, and C/G.

Fill 2

The Fill 2 section is a piano accompaniment for two staves. It features triplet patterns in both hands. The key signature has one flat, and the time signature is 4/4.

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'you can have this heart to break.' The bottom staff is a piano accompaniment. Above the vocal staff, the chords C, Fmaj9, F/G, and C are indicated. Above the piano staff, the text 'Synth. - Play Fill 3' and a dynamic marking '*f*' are present. The piano part features a melodic line in the right hand and a bass line in the left hand.

Asus Am C Fmaj9 G C C/Bb Am7

And so it goes, and so it goes,

mf

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'And so it goes, and so it goes,'. The bottom staff is a piano accompaniment. Above the vocal staff, the chords Asus, Am, C, Fmaj9, G, C, C/Bb, and Am7 are indicated. Above the piano staff, a dynamic marking '*mf*' is present. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Fm6/Ab C/G Fmaj7 F/G C

and you're the only one who knows.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'and you're the only one who knows.'. The bottom staff is a piano accompaniment. Above the vocal staff, the chords Fm6/Ab, C/G, Fmaj7, F/G, and C are indicated. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Fill 3

Detailed description: This system is enclosed in a rectangular box and is titled 'Fill 3'. It contains two staves of piano accompaniment. The right hand plays a melodic line with various chords and intervals, while the left hand provides a bass line. The notation includes various rhythmic values and articulation marks.

Captain Jack

Words and Music by Billy Joel

Intro

Slow, steadily (♩ = 72)

Pipe Organ

Others 1

Vocal

F F/Bb Bb F

Piano

(Pipe Organ)

F/Bb

Verse

F

Bb maj7 F

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

Bb maj7 F

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

8vb.....1

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.....1

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 -

f

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 Bbmaj7

smil - in' _ Oh ____ yeah, yeah.

mf

(Electric Organ) (2nd time sim.)

mp

F Bbmaj7 Verse F

Your sis-ter's gone_ out,
So, you de-cide_ to take_ a

Play Fill 2 (2nd time)

Fill 2 F Bbmaj7

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)



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

Play Fill 3 (2nd time)



(1st time only)

8va

p

(2nd time only)



B♭maj7

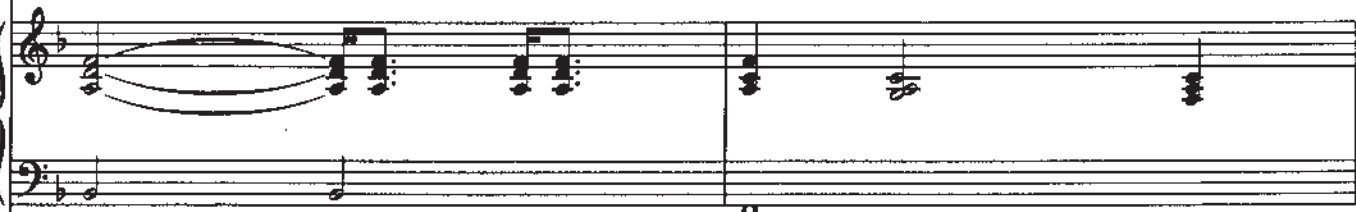
3

F



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



Fill 3

C



B♭maj7 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 three staves. The top staff is the vocal line, starting with a B♭maj7 chord and moving to an F chord. The lyrics are: "— down to — your toes, — in the swim-min' pool" and "aw, — but still your fin - ger's — gon-na pick and you guess you won't be go-in'". The middle staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The bottom staff is the guitar accompaniment, showing chords and a simple bass line.

B♭maj7 1. Am7

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

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a B♭maj7 chord and moving to an Am7 chord. The lyrics are: "your nose af - ter all, mm, —" and "back to school an - y-more,". The middle staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The bottom staff is the guitar accompaniment, showing chords and a simple bass line.

2.
Am7

D Dsus D *D.S. al Coda*

yeah. ... mm. ...

gliss. *gliss.*

CODA

C F Bbmaj7

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

mf

F B♭maj7 Verse F

So, you play your ai - bums

p

mf

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest, followed by the lyrics 'So, you play your ai - bums' in the third measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The key signature has two flats, and the time signature is 4/4. The first measure has a chord of F, the second B♭maj7, and the third F. The piano part is marked *p* in the third measure.

B♭maj7 F

and you smoke your pot and you meet your girl friend in the park-

pp

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'and you smoke your pot and you meet your girl friend in the park-'. The piano accompaniment continues with the same rhythmic pattern. The first measure has a chord of B♭maj7, and the second measure has a chord of F. The piano part is marked *pp* in the second measure.

B♭maj7

F

- in' lot, oh, but still your ach - ing for the things you have -

mf *pp*

Detailed description: This system contains three staves. The top staff is the vocal line, starting with a B♭maj7 chord and moving to an F chord. The lyrics are "- in' lot, oh, but still your ach - ing for the things you have -". The second staff is the piano accompaniment, featuring chords and moving bass lines. The third staff is the guitar accompaniment, with a melodic line in the treble clef and a bass line in the bass clef. Dynamics *mf* and *pp* are indicated.

B♭maj7

Am7

C

n't got. What went wrong, mm?

Detailed description: This system contains four staves. The top staff is the vocal line, with lyrics "n't got. What went wrong, mm?". Chords B♭maj7, Am7, and C are indicated above the staff. The second staff is the piano accompaniment, showing chords and bass lines. The third staff is a blank treble clef staff. The fourth staff is the guitar accompaniment, with a melodic line in the treble clef and a bass line in the bass clef.

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

vc *vc*

Bbmaj7 Am7

your bed and that's too long oh,

8vb

Chorus (Begin Fade 3rd time)

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

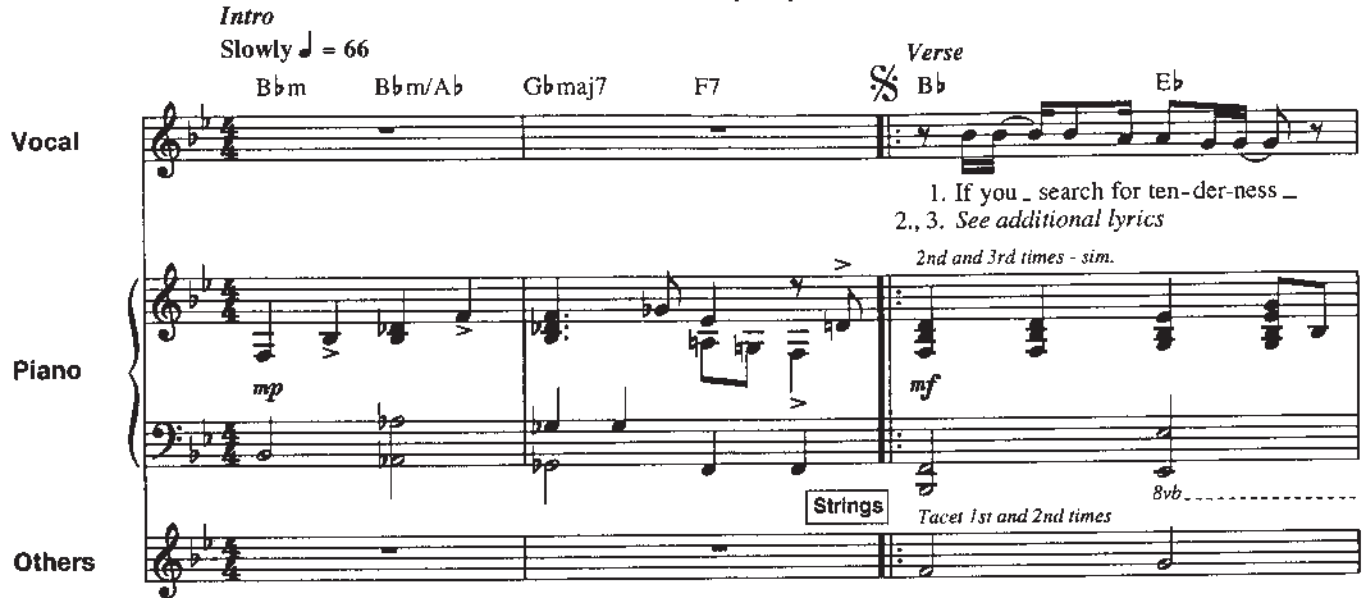
Verse

Chords: B♭m B♭m/A♭ G♭maj7 F7 B♭ Eb

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

Piano: mp mf

Others: Strings Tacet 1st and 2nd times 8vb



Chords: F Dm7 Eb Gm7 Am7 Cm7 F7

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



Chords: 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.

This system contains the first three measures of the piece. The vocal line starts with a half note 'hard' and a quarter note 'ly', followed by a half note 'ev' and a quarter note 'er', then a half note 'heard' and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar part consists of a single melodic line with a half note 'hard' and a quarter note 'ly', followed by a half note 'ev' and a quarter note 'er', then a half note 'heard' and a quarter rest.

2

Bb Eb/F Eb F Eb/Bb

most - ly what I need from you.

8vb 8vb

This system contains the next three measures. The vocal line begins with a half note 'most' and a quarter note 'ly', followed by a half note 'what' and a quarter note 'I', then a half note 'need' and a quarter note 'from', and finally a half note 'you' and a quarter rest. The piano accompaniment continues with the eighth-note bass line and chords. The guitar part has a melodic line with a half note 'most' and a quarter note 'ly', followed by a half note 'what' and a quarter note 'I', then a half note 'need' and a quarter note 'from', and finally a half note 'you' and a quarter rest.

Bb Bbm/Ab Gbmaj7 F7

This system contains the final three measures. The vocal line has a half note 'you' and a quarter rest. The piano accompaniment continues with the eighth-note bass line and chords. The guitar part has a melodic line with a half note 'you' and a quarter rest.

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

D.S. at Coda

Eb/F

_____ I know, _____ I know, _____ whoa, _____ whoa. _____

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

(Play as written)

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

Vocal

Dm Gm7

Piano

mf

C E+ Fmaj7 Dm

Oo oo, uh — huh.

Gm7 C E+ Fmaj7

Mm — hmm. —

8vb

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 - ma 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.
 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 poi - 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 E7b9

Mm, — I'm — mov-in' out. Mm — hmm,

Woodwinds 8vb

F Dm Gm7

Oo — oo, uh — huh. — Mm — hmm..

C E+ To Coda \oplus Fmaj7 1 Fmaj7 2 D.S. at Coda

8vb

CODA \oplus F Ending D Am/G G

8vb

A 1 G/D D 2 G/D D I'm _ mov - in' out.

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.

Chor

Tacet 1st time

mp

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 —

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)

Fill 2

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 ⊕

1 Gm6/D G/D G(add9)/D 2 Dmaj7 D9

Bridge

Gmaj7 A F#m7

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

mf

*3rd time - Synth. stops here

B Em G/A

the same old some-one that I

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'the' under a B chord, followed by a half note 'same' under an Em chord, and a quarter note 'old' under a G/A chord. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar line consists of a single whole note chord in each measure.

D(add9) C B6 C

knew. Ah, what will it take

Detailed description: This system contains the next three measures. The vocal line has a half note 'knew.' under a D(add9) chord, followed by a half note 'Ah,' under a C chord, and a quarter note 'what' under a B6 chord. The piano accompaniment continues with a similar texture. The guitar line has a whole note chord in each measure.

Am7 D9

till you be-lieve in me

Detailed description: This system contains the final three measures. The vocal line has a half note 'till' under an Am7 chord, a half note 'you' under an Am7 chord, a quarter note 'be-' under an Am7 chord, a quarter note '-lieve' under an Am7 chord, a half note 'in' under a D9 chord, and a quarter note 'me' under a D9 chord. The piano accompaniment and guitar line follow the same pattern as the previous systems.

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

Chord progression: Gm7, D/F#, Am7, D7b9

Chord progression: Gmaj7, Gm7, D(add9), Bm7

Chord progression: E9sus, E9, G/A

I _____

Solo ends

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

Gmaj9 Bm Dsus D7 Gmaj7 Gm7 D/F#

My Life

Words and Music by Billy Joel

Intro

Moderately ♩ = 126

N.C.

Vocal

Piano

mf

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.

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 1 (2nd time)

D G/D D

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

Play Fill 2 (2nd time)

Detailed description: This system contains the first two measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a D chord above it. The second measure has G/D and D chords above it. The lyrics are: "the A - mer - i - can way." and "sleep with some - bod - y else." A piano instruction "Play Fill 2 (2nd time)" is written above the piano part in the second measure.

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 —

8vb

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics: "Closed the shop, — sold the house, — bought a tick - et to the west —" and "Ah, but soon - er or lat - er you sleep — in your own —". A D/F# chord is indicated above the vocal line in the second measure. The piano accompaniment continues in the grand staff. An "8vb" instruction is written below the piano part in the second measure.

Fill 1

G D/F# Em7 D A

8vb

Detailed description: This block shows a piano fill labeled "Fill 1". It consists of three measures in the grand staff. The first measure has a G chord above it. The second measure has D/F# and Em7 chords above it. The third measure has D and A chords above it. An "8vb" instruction is written below the piano part in the first measure.

Fill 2

G/D D G/D D

Detailed description: This block shows a piano fill labeled "Fill 2". It consists of three measures in the grand staff. The first measure has a G/D chord above it. The second measure has D and G/D chords above it. The third measure has a D chord above it.

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

The first system of music features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment includes a bass line with an 8vb (octave below) marking. The vocal line has a long note at the beginning, followed by a melodic phrase. The piano accompaniment consists of chords and a rhythmic bass line.

Chorus
D D/F# G

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

The chorus section begins with the vocal line on a treble clef staff. The piano accompaniment is on a grand staff. The key signature remains one sharp (F#). The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line in the left hand. The vocal line has lyrics: "I don't need you to worry for me 'cause I'm alright." The piano accompaniment includes an 8vb marking.

A

I don't want you to tell me it's time to come home.

The second part of the chorus features the vocal line on a treble clef staff. The piano accompaniment is on a grand staff. The key signature remains one sharp (F#). The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line in the left hand. The vocal line has lyrics: "I don't want you to tell me it's time to come home." The piano accompaniment includes an 8vb marking.

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.

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.

F#7 Bm E7sus

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

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 —

8vb

D

— me it's time — to come home. —

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

D/F#

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

8vb

G

D/F# Em7 D

A

my life. Go a - head — with your own.

Ending (Begin Fade 2nd time)

D9

C9

— life. Leave me a - lone.

Lead vocal 1st time only

Synthesizer

mf

E♭maj7/F F7 B♭ D9 C9

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

8vb

E♭maj7/F F7 B♭ *Repeat and Fade*

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

8vb

Fill 3

Piano Man

Words and Music by Billy Joel

Intro
Freely
Dm7 Ddim7

Piano

Fast three, in one ♩. = 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 -

f

8vb

mf

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

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 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

Verse

C F/C C G/B

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

cresc.

f

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

Am/G

D/F#

F

Am

Am/G

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

D.S. al Coda

D/F#

D

G

G/F

C/E

G/D

da, ___ da, da. ___ Now,

8vb

CODA

Interlude II

⊕ C Am Am/G D F

lone. _____

8vb _____

Am Am/G D F Am Am/G

D.S.S. al Coda

D G G/F C/E G7/D

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

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.

8vb

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

La, — la, — di, di, da, ————— da, dum.

This system contains the first musical system. It features a vocal line with lyrics 'La, — la, — di, di, da, ————— da, dum.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The guitar accompaniment is shown in a separate staff below the piano part, with a dashed line indicating it is an 8vb (8th octave below) part.

Chorus

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

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

This system contains the second musical system, labeled 'Chorus'. The vocal line has lyrics 'Sing us a song, ————— you're the pia- no man. —————'. The piano accompaniment includes a dynamic marking 'f' (forte) and an '8vb' (8th octave below) marking. The guitar accompaniment is shown in a separate staff below the piano part, with a dashed line indicating it is an 8vb part.

F C/E D G C G/B

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

This system contains the third musical system. The vocal line has lyrics 'Sing us a song — to - night. — Well, we're all — in the mood — for a'. The piano accompaniment and guitar accompaniment continue with chords and bass lines, with a dashed line indicating the guitar part is an 8vb part.

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

p.
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

Dm9

Abmaj7/Bb

Dm9

Em7

F

Verse
Slow, blues feel (half-time feel) ♩ = 60

Dm9

F/G

C

mp

mf

p

mf

E7#5

Am

Gm7

C7

mp

mf

p

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F A7#5 Dm

mf *mp* *mf*

8vb ... J 8vb ... J

Bb9 C E7#9/B Am7 Cmaj7/G

8vb

F C/E D9 Fmaj9

F/G Am7 D9

mp *mf*

8vb ... J

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

mp 8vb

Tacet 1st time

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

8vb

2nd time - sim.

mf

Detailed description: This system contains the first two measures of the bridge. The vocal line starts with a half note G4, followed by a quarter note G4, and a quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with an 8vb. The second measure is a repeat of the first. The bridge section begins with a key signature change to one flat (Am7) and a 3/4 time signature. The vocal line has a quarter rest followed by a quarter note G4. The piano accompaniment has a half note chord in the right hand and a bass line with an 8vb. Dynamics include *Mm.*, *mp*, and *mf*. Performance instructions include *2nd time - sim.* and a triplet marking.

C/D Gmaj7 Gm7

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

Play Fill 2 (2nd time)

8vb

Detailed description: This system contains the next two measures of the bridge. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a bass line with an 8vb. The second measure is a repeat of the first. The bridge section continues with a key signature change to two flats (Gm7) and a 3/4 time signature. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a half note chord in the right hand and a bass line with an 8vb. Dynamics include *mf*. Performance instructions include *Play Fill 2 (2nd time)*.

Fill 1

Detailed description: This block shows a piano fill labeled 'Fill 1'. It consists of a single measure in 3/4 time. The right hand plays a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The left hand plays a bass line with an 8vb.

Fill 2

Detailed description: This block shows a piano fill labeled 'Fill 2'. It consists of a single measure in 3/4 time. The right hand plays a half note chord (G4, B4) followed by a quarter note C5. The left hand plays a bass line with an 8vb. Dynamics include *mf*.

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

Detailed description: This system contains the first three measures of the piece. The vocal line (top staff) has lyrics 'the New York Times, the' with a long note on 'Times,'. The piano accompaniment (middle staves) features a melody in the right hand and a bass line in the left hand. The guitar part (bottom staff) shows chords for Am7 and C/D. A dashed line indicates an 8va (octave up) shift in the piano part.

Gmaj7 Dm7 F/G G7

Dai - ly News.

Play Fill 4 (2nd time)

mf

8vb

Detailed description: This system contains the next three measures. The vocal line (top staff) has lyrics 'Dai - ly News.' with a long note on 'News.'. The piano accompaniment (middle staves) continues with a melody and bass line. The guitar part (bottom staff) shows chords for Gmaj7, Dm7, F/G, and G7. A dashed line indicates an 8vb (octave down) shift in the piano part. The instruction 'Play Fill 4 (2nd time)' is placed above the piano part.

Fill 4

Dm Dm7 F/G G C

mf

8vb

Detailed description: This is a boxed-in section titled 'Fill 4'. It shows a piano accompaniment (middle staves) and a guitar chord diagram (bottom staff). The piano part has a melody in the right hand and a bass line in the left hand. The guitar part shows chords for Dm, Dm7, F/G, G, and C. A dashed line indicates an 8vb (octave down) shift in the piano part. The instruction 'mf' (mezzo-forte) is placed above the piano part.

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

Dm

Bb9

C

E7#9/B

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

Am7 Cmaj7/G Fmaj7 C/E D9

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

8vb

Fmaj9 Am7/G To Coda ⊕ Am7 D9

Play Fill 5 (2nd time) I'm in a New York state of mind, mm. —

8vb

Fill 5

8vb

Am7 G F/G

Mm. Oh, yeah.

8vb...1 8vb...3

mp

Verse
Sax solo

C E7#9 Am7 Gm7 C7

F A7 Dm Bb9

C Am7 Cmaj7/G F C/E

Musical score for the first system, measures 1-5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The melodic line in the treble clef features a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. Chords are: C (measures 1-2), Am7 (measures 3-4), Cmaj7/G (measure 5). The final chord is C/E.

D9 Fmaj7 F/G Am7 D9

Musical score for the second system, measures 6-10. The piano accompaniment features chords and a melodic line in the treble clef. Dynamics include *mp*. An 8vb instruction is present in measure 10. Chords are: D9 (measures 6-7), Fmaj7 (measure 8), F/G (measure 9), Am7 (measure 10). The melodic line in measure 10 includes a trill on G5.

Am7 G E7#9 D.S. al Coda

Musical score for the third system, measures 11-15. The piano accompaniment features chords and a melodic line in the treble clef. A triplet is indicated over measures 12-14. The instruction *D.S. al Coda* is present at the end of the system. Chords are: Am7 (measures 11-12), G (measures 13-14), E7#9 (measure 15). The melodic line in measure 15 includes a trill on G5.

CODA

⊕ Am7 D9

8vb . J

8vb . J

Am7 G F/G Tag C E7#9/B

Mm. _____ I'm _____ just tak-in' a _____

8vb . J

8vb . J

mp

Am7 C/G Fmaj7 C/E

_____ Grey - hound on the Hud - son _____ Riv - er _____

rit.

rit.

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

f

E7#9 Am7 Bb9

yeah, _____ yeah. _____

mf

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

mf

mp

8va

Pressure

Words and Music by Billy Joel

Intro

Moderately bright ♩ = 144

Chords: G(add9) Dsus 1 C/D D

Dynamic: *mp* *mf*

8vb -----

2 Chorus

Chords: C/D D Dm Edim/D C#dim7/D Dm

Dynamic: *mf* *f*

Chords: Bdim/D Gm/D A7/D Dm Edim/D

Dynamic: *sim.*

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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 B \flat F/A Em7 A7/C \sharp

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

8vb

Chorus

Dm Edim/D C \sharp dim7/D Dm Bdim/D Gm/D

pres - sure. _____

Synthesizer

f

A7/D Dm Edim/D C \sharp 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. The piano part includes a dynamic marking of *mp* and a fermata over a chord change.

D

C/D D

G(add9)

Pres - sure.

The second system of music features a vocal line with lyrics "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. The piano part includes a dynamic marking of *mf* and a fermata over a chord change. The synthesizer line is labeled "Synthesizer".

CODA

D C/D D *D.S. at Coda*

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

This section contains the Coda. The vocal line consists of five notes on a whole note, corresponding to the lyrics 'P - P - P - P - P'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The guitar part is shown with a capo on the first fret and chords D, C/D, D, A7/D, and D.

Bridge

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

mf

8vb

Synthesizer (bright sound)

f

mf

Synthesizer (soft, sustained sound)

The Bridge section is in G major. It features piano accompaniment with chords G, A/G, G, A/G, and Dmaj7/F#. A synthesizer part with a bright sound is marked with a forte (f) dynamic. Below it, another synthesizer part with a soft, sustained sound is marked with a mezzo-forte (mf) dynamic. The piano part includes an 8vb (8va below) marking.

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

This system continues the Bridge section with the same piano accompaniment and synthesizer parts as the first system. It includes the same chord sequence: G, A/G, G, A/G, and Dmaj7/F#.

F G/F F G/F Cmaj7/E

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

mf

*Both synths play same part.

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

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

Interlude

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

Synth. choir

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 piece. The vocal line starts with a whole note 'ale,' followed by a half note rest, then a quarter note 'but', a quarter note rest, a quarter note 'here', a quarter note rest, a quarter note 'you', a quarter note rest, a quarter note 'are', a quarter note rest, and a quarter note 'with your'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The strings play a sustained chord in the background, marked *mp* and *8vb*.

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 a quarter note 'faith', a quarter note rest, a quarter note 'and', a quarter note rest, a quarter note 'your', a quarter note rest, a quarter note 'Pe', a quarter note rest, a quarter note 'ter', a quarter note rest, a quarter note 'Pan', a quarter note rest, a quarter note 'ad', a quarter note rest, a quarter note 'vice.', a quarter note rest, a quarter note 'You', a quarter note rest, a quarter note 'have', a quarter note rest, and a quarter note 'no'. The piano accompaniment continues with the eighth-note bass line and chords. The strings play a sustained chord, marked *mp* and *8vb*.

Bb F/A Em7 A7b9/C#

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

Detailed description: This system contains the final three measures. The vocal line continues with a quarter note 'scars', a quarter note rest, a quarter note 'on', a quarter note rest, a quarter note 'your', a quarter note rest, a quarter note 'face', a quarter note rest, a quarter note 'and', a quarter note rest, a quarter note 'you', a quarter note rest, a quarter note 'can', a quarter note rest, a quarter note '-', a quarter note rest, a quarter note 'not', a quarter note rest, a quarter note 'han', a quarter note rest, and a quarter note 'dle'. The piano accompaniment continues with the eighth-note bass line and chords. The strings play a sustained chord, marked *mp* and *8vb*.

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

Verse

Bb/F F C7 F Gm7/F

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

8vb

Accordion *mp*

C7/F Bb/F F(add9)

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

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, _

8vb

mp

C7/F Bb/F F

it all de-pends up - on your ap - pe - tite.

The first system of the score consists of three staves. The top staff is the vocal line, starting with a C7/F chord and ending with an F chord. The lyrics are "it all de-pends up - on your ap - pe - tite." The middle staff is the piano accompaniment, with a "vc" marking. The bottom staff is the guitar accompaniment, featuring a "gliss." marking at the end.

G F/A Em/B C Bb/D C

I'll meet you an - y - time you want in our It - al - ian res -

The second system of the score consists of three staves. The top staff is the vocal line, starting with a G chord and ending with a C chord. The lyrics are "I'll meet you an - y - time you want in our It - al - ian res -". The middle staff is the piano accompaniment. The bottom staff is the guitar accompaniment, with a "mf" marking.

F Bb/F Gm7/F Cmaj7 Fmaj7

Interlude I

- tau-rant.

Sax solo

Strings

The third system of the score consists of three staves. The top staff is the vocal line, starting with an F chord and ending with an Fmaj7 chord. The lyrics are "- tau-rant." The middle staff is the piano accompaniment, with a "Sax solo" marking. The bottom staff is the guitar accompaniment, with a "Strings" marking and a "mp" marking.

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♭ B♭ 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.

C F Am7 D6

Yeah, yeah,

G D/G G9 G7

— yeah. Ooo, hoo.

C F Am7 G/D D7 G/D D7

8vb.

N.C.

f

8vb.

Intro 2

G F C/E D

Oh, _____ oh, _____ oh. _____

G F C/E D

Oh, _____ oh, _____ oh. _____

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.

mf

G G7/B C

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

8vb

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,

C/E D G F

oh. Oh, oh,

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

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

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

D Em A9 C/D

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

Interlude 3

G D

Sax. solo

f

G G7 C

Ba!

8va

G D G C

8vb

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. at 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-byc. — Oh, — oh, —

8vb

C/E D7sus G F

— oh. — Oh, — oh, —

8vb

C/E D G F

— oh. — Oh, — oh, —

8vb

C/E G/E D N.C.

woh. _____

slower

8vb.

Strings *mf*

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

F Gm7/F C/F

Yeah, _____ yeah, _ yeah. _

f

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

mp

mf

C B \flat /D C7/E F

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

mf

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

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.

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...

This system contains the first two lines of music. The vocal line starts with a half note on G4, followed by a quarter rest, then a quarter note on F4, and another quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand. Chord changes are indicated above the vocal staff at the beginning of each measure.

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

This system contains the third and fourth lines of music. The vocal line begins with a half note on G4, followed by a quarter rest, then a quarter note on F4, and another quarter rest. The piano accompaniment continues with its eighth-note patterns. A double bar line with a 'Coda' symbol appears in the middle of the system. Chord changes are marked above the vocal staff.

Eb Ebsus Eb Bb Eb Bb(add9) G

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

This system contains the fifth and sixth lines of music. The vocal line features a half note on G4, followed by a quarter rest, then a quarter note on F4, and another quarter rest. The piano accompaniment maintains its eighth-note accompaniment. Chord changes are indicated above the vocal staff.

Cm Cm/Bb Abmaj7 Bb Eb Ebsus Eb Eb(add9)/D

hmm, _____ hmm, _____ hmm. _____

D.S. at Coda

This system contains the seventh and eighth lines of music. The vocal line starts with a half note on G4, followed by a quarter rest, then a quarter note on F4, and another quarter rest. The piano accompaniment continues with its eighth-note accompaniment. The system ends with a double bar line and the instruction 'D.S. at Coda'. Chord changes are marked above the vocal staff.

CODA

Chords: 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

Chords: Eb Ebsus Eb Bb Eb Bb G

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

Chords: 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

Vocal

G Verse G D/F# Em G7/D

She's got a way a-bout her. I

Piano
mf

C D C/E D/F# D

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

G D/F# Em G7/D

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

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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
Ebmaj9 3 F(add9) G D/F# Em G7/D

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

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'

Ebmaj9₃ F(add9) G

an - y - where. She

Bridge

D Am G Gm

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

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

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

Verse

G D/F# Em G7/D

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

a tempo

C D C/E D/F# D

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

G D/F# Em G7/D

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

C D C/E D/F# D

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

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

Tempo 1

Em G7/D C 3

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

a tempo

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one sharp (F#). The tempo is marked 'Tempo 1' and 'a tempo'. The vocal line begins with the lyrics 'heals me. Mm, I don't know why it is, but I'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols Em, G7/D, and C are placed above the vocal line. A triplet of eighth notes is marked with a '3' above it.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'have to laugh when she re - veals me. And she's got a way a - bout'. The piano accompaniment continues with chords and moving lines. Chord symbols D, C/E, D/F#, D, G, and D/F# are placed above the vocal line.

Em G7/D C 3

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

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'her. Mm, I don't know what it is, but I'. The piano accompaniment continues with chords and moving lines. Chord symbols Em, G7/D, and C are placed above the vocal line. A triplet of eighth notes is marked with a '3' above it.

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

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'know that I can't live with-out her an - y - way, hey.'. The piano accompaniment continues with chords and moving lines. Chord symbols D, C/E, D/F#, D, Ebmaj9, F(add9), and G(add9) are placed above the vocal line. The system ends with a double bar line and a repeat sign.

The Stranger

Words and Music by Billy Joel

Prelude

Slowly ♩ = 72

Piano

p

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

mf

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

Whistle ends

8vb

Intro

Moderately (not too fast) ♩ = 90

Em7 C7 Em7 C7

Well, we all _

Synthesizer

mf

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 -- 7

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 -- 7

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

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. al Coda*

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

CODA

Postlude - Fade In
Slowly ♩ = 72

Em7 C9 *Repeat and Fade** C/E

long.
Vocal 1st time only

PPP

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

Whistle

p

*This section fades out while Postlude fades in.

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

Musical score for the first system. The melody line (treble clef) features a series of eighth notes with triplets. The piano accompaniment (grand staff) provides harmonic support with chords corresponding to the chord symbols above.

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

Whistle ends

mf mp

8vb

Musical score for the second system. The melody line continues with eighth notes and triplets. The piano accompaniment includes dynamic markings of *mf* and *mp*. A 'Whistle ends' instruction is placed above the final measure of the melody. An '8vb' marking is present in the piano part.

Cmaj7 B Cmaj7

Begin fade

Musical score for the third system. The melody line features a final phrase. The piano accompaniment is marked 'Begin fade'.

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

Musical score for the fourth system. The melody line concludes with a final phrase. The piano accompaniment provides the final harmonic structure.

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)

Verse

A Em/G Fmaj7

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

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a G chord, followed by Gsus and G. The lyrics are: "new world _ cel - e - brat - or. how to make the mo - tions. to do their ___ har-mo -". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A "To Coda" symbol is present above the vocal line. The system concludes with a "Play Fill 1 (2nd time)" instruction.

G F

mf

The second system continues the piano accompaniment. It starts with a G chord in the right hand and an F chord in the left hand. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The dynamic marking *mf* is indicated.

G 1 Em E

The third system continues the piano accompaniment. It begins with a G chord in the right hand and an Em chord in the left hand. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The dynamic marking *mf* is indicated. The system ends with an E chord in the right hand.

Fill 1

D G

mp *mf*

The "Fill 1" section is enclosed in a box. It consists of two measures of piano accompaniment. The first measure starts with a D chord in the right hand and a bass note in the left hand, with a dynamic marking of *mp*. The second measure starts with a G chord in the right hand and a bass note in the left hand, with a dynamic marking of *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

D.S. al Coda

C A Em/G

Street - life ser - e - nad -

decresc. *mf a tempo*

8vb

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

rall.