



**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 series of chords in a sequence: C(add9), Em7, D, G(add9)/B, C(add9), Em7, D, G(add9)/B. The left hand provides a simple bass line with quarter notes.

C(add9) Em7 D G C/G G

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

The first vocal line is written on a single staff. The lyrics are "Uh, ch, uh, ha. Well, we're". The piano accompaniment continues with the same chord sequence as the introduction.

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 melody with lyrics, and the left hand has a piano accompaniment. The chords are Em7, G/A, D, Am7, and D9sus. The lyrics are: "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, —". A second time through is marked as "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 vocal line continues the melody with lyrics. The chords are G, Em7, A, Bm, and F#m/A. The lyrics are: "— 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, —".

8vb

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

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.

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 F

Well, we're hey.

8vb ---

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

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 the musical score features a vocal line and piano accompaniment. The vocal line is written in a 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 steady bass line with some chords.

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 score. The vocal line has the 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 vibrato markings (v) and a melodic line. The left-hand part maintains a consistent bass line.

C D Am7 D9sus C/G G

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

The third system concludes the musical score. The vocal line has the lyrics "hey, hey. And we're liv - ing here in Al - len - town." The piano accompaniment includes some chords with vibrato markings (v) and a melodic line. The left-hand part has some notes marked with "8vb" (octave below), indicating they should be played an octave lower than written. The system ends with a final chord in the right hand.

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.

This system contains the first line of the song. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics are: "share this room with you and you can have this heart to break." The chords are F(add9), Asus, Am, C, Fmaj9, and F/G.

Interlude

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

Synth. - Play Fill 2

f

This section is an interlude. It features a vocal line that is mostly silent, with a few notes at the beginning. The piano accompaniment is on two staves. The lyrics are: "And this is why my eyes are closed. It's just as well." The chords are C, F(add9), Asus, Am, C, Fmaj9, and F/G. The section is marked with a forte (*f*) dynamic and includes triplets in both hands.

Bridge

C C/Bb Am7 Fm6/Ab C/G

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

mf

This section is the bridge. It features a vocal line and piano accompaniment. The lyrics are: "And this is why my eyes are closed. It's just as well." The chords are C, C/Bb, Am7, Fm6/Ab, and C/G. The section is marked with a mezzo-forte (*mf*) dynamic.

Fill 2

This section is a piano fill. It consists of two staves (treble and bass clefs). The lyrics are: "And this is why my eyes are closed. It's just as well." The section includes triplets in both hands.

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 a treble clef and a key signature of one flat. It features a melody with eighth and quarter notes, ending with a double bar line. The lyrics "you can have this heart to break." are written below the notes. Above the staff are four chord symbols: C, Fmaj9, F/G, and C. The bottom staff is a piano accompaniment with grand staff notation (treble and bass clefs). It features a rhythmic pattern of eighth and quarter notes. A dynamic marking of *f* is placed below the piano staff. Above the piano staff, the text "Synth. - Play Fill 3" is written.

Asus Am C Fmaj9 G C C/Bb Am7

And so it goes, and so it goes,

mf

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melody with eighth and quarter notes. The lyrics "And so it goes, and so it goes," are written below the notes. Above the staff are seven chord symbols: Asus, Am, C, Fmaj9, G, C, C/Bb, and Am7. The bottom staff is a piano accompaniment with grand staff notation. It features a rhythmic pattern of eighth and quarter notes. A dynamic marking of *mf* is placed below the piano staff.

Fm6/Ab C/G Fmaj7 F/G C

and you're the only one who knows.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melody with eighth and quarter notes. The lyrics "and you're the only one who knows." are written below the notes. Above the staff are five chord symbols: Fm6/Ab, C/G, Fmaj7, F/G, and C. The bottom staff is a piano accompaniment with grand staff notation. It features a rhythmic pattern of eighth and quarter notes.

Fill 3

Detailed description: This system is enclosed in a rectangular box and is titled "Fill 3". It contains two staves of piano accompaniment with grand staff notation. The music consists of a sequence of chords and melodic lines in the right hand, and a bass line in the left hand, all in a 4/4 time signature.

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 _

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4 on the word 'hang-in' and continues with eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are Bb major 7 and F major.

Bb maj7 F

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

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes. The piano accompaniment maintains the same rhythmic pattern. Chords are Bb major 7 and F major. An 8vb instruction is present at the end of the system.

Bm7b5 Bb Am7

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

Detailed description: This system contains the next two measures. The vocal line has a half note G4 on 'hole' and a quarter note on 'ground'. The piano accompaniment changes to a more complex chordal texture. Chords are Bm7b5, Bb, and Am7. An 8vb instruction is present at the end of the system.

Verse C F

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

Detailed description: This system contains the final two measures. The vocal line starts with a half note G4 on 'So'. The piano accompaniment features a more active right hand with sixteenth notes. Chords are C major and F major. An 8vb instruction is present at the end of the system.

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

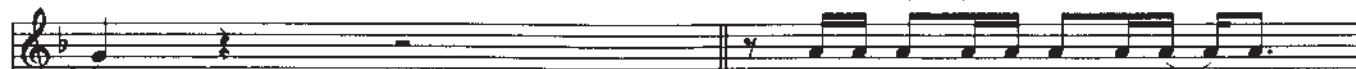
— can't wait — for that call, mm. —
 — any - way — and what for, mm. —

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

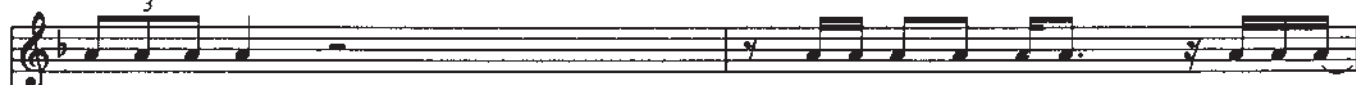
(2nd time only)



B♭maj7

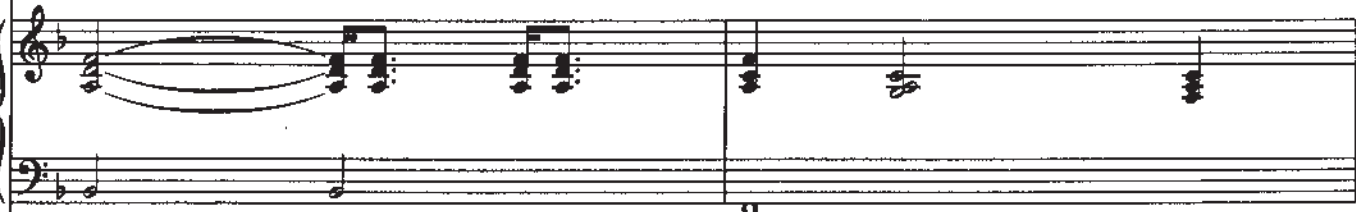
3

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 four 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 second and third staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The fourth staff is the guitar accompaniment, showing the chord progression from B♭maj7 to F.

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 four 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 back to school" and "af - ter all, an - y-more, mm, —". The second and third staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern. The fourth staff is the guitar accompaniment, showing the chord progression from B♭maj7 to Am7.

2.
Am7

D Dsus D *D.S. al Coda*

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 ai - bums

p

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of two flats. It starts with a whole rest, followed by a half rest, and then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'So, you play your ai - bums' are written below. The piano accompaniment consists of two staves. The right hand starts with a whole rest, followed by a half rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a whole note G3. Dynamics include *p* (piano) and *mf* (mezzo-forte).

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 two lines of music. The top line is a vocal line in treble clef. It starts with a whole rest, followed by a half rest, and then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics 'and you smoke your pot and you meet your girl friend in the park-' are written below. The piano accompaniment consists of two staves. The right hand has a series of chords: B♭4, A4, G4, F4, E4, D4, C4, B♭3. The left hand has a whole note G3. Dynamics include *pp* (pianissimo).

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-flat major 7 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 include *mf* and *pp*.

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-flat major 7, A minor 7, 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

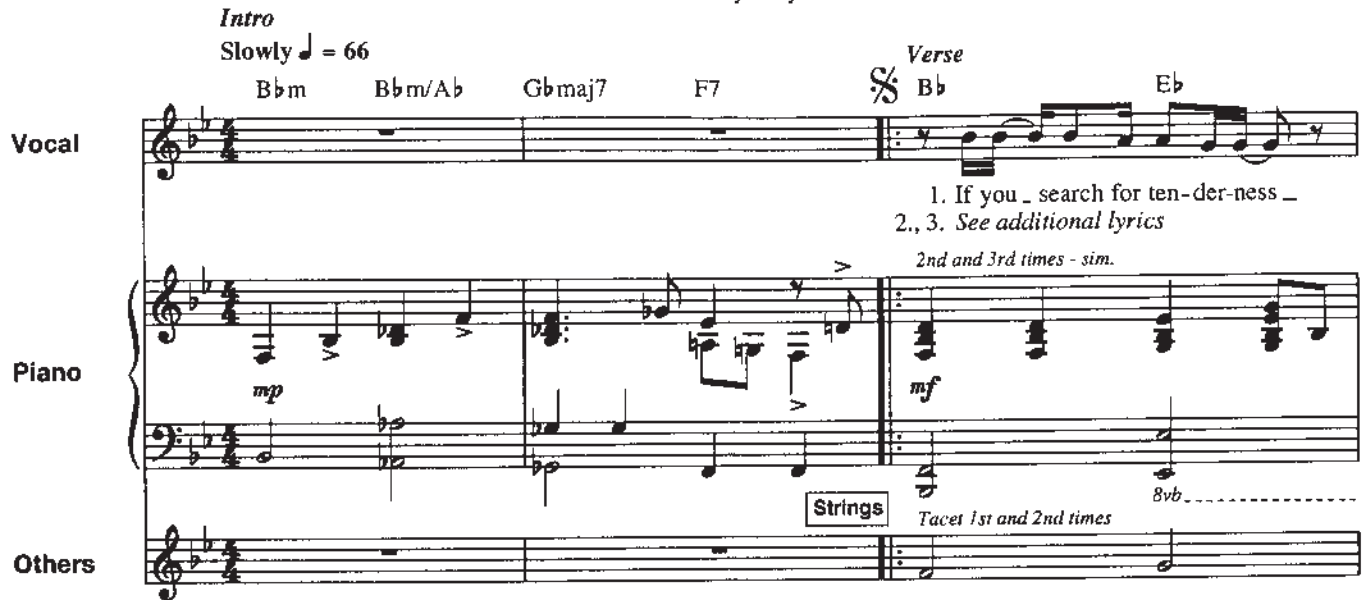
Verse

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.

2

Bb Eb/F 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...

Fm6

C/E

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

Eb6

F

Eb/Bb

Bb

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

C9sus

C

F6

D

Eb

D.S. al Coda

Eb/F

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

CODA

Eb
F
Eb/Bb
Bb
Bbm/Ab

most - ly what I need from you.

(Play as written)

Gbmaj7
F7
Eb(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

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 Ending Am/G G

\oplus F D

8vb

A 1 G/D D 2 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.

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 2

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

Bridge

Gmaj7 A F#m7

I need to know that you will always be

mf

rit

*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 half note 'old' under a G/A chord. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody 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 begins with a half note 'knew.' under a D(add9) chord, followed by a half note 'Ah,' under a C chord, and a half note 'what' under a B6 chord. The piano accompaniment continues with a similar rhythmic pattern. 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 starts with a half note 'till' under an Am7 chord, followed by a half note 'you' under an Am7 chord, a half note 'be-' under an Am7 chord, and a half note '-lieve' under an Am7 chord. The piano accompaniment and guitar line continue their respective parts.

Gm7 G/A D.S. at 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

Gmaj7 Gm7 D(add9) Bm7

E9sus E9 G/A

I _____

Solo ends

Verse

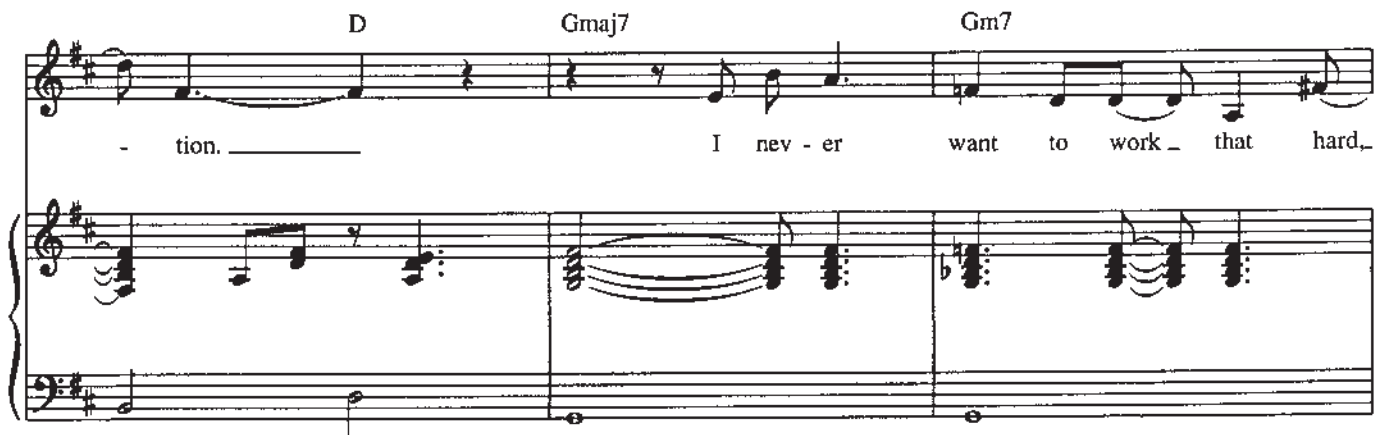
D Bm6 Gmaj7 Bm7

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



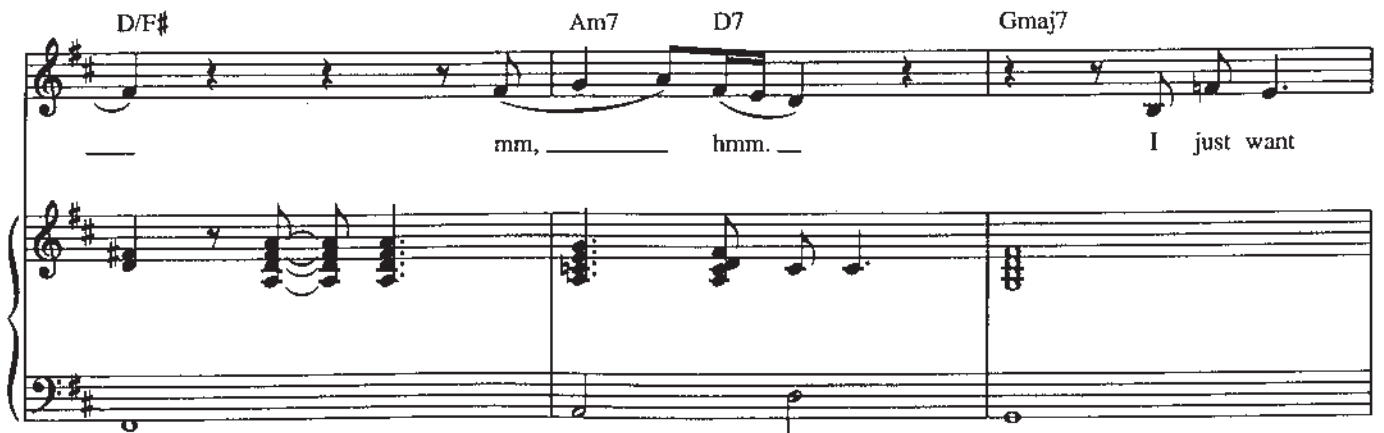
D Gmaj7 Gm7

- 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." The piano part features a steady bass line and chords in the right hand.

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 second measure. The piano accompaniment continues with the same bass line and chords. An 8vb (octave below) marking is present at the end of the system.

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. The first measure has a G chord above it. The second measure has D/F# and Em7 chords above it. The third measure has a D chord above it, followed by an A chord in the next measure. The piano accompaniment features a rhythmic pattern in the bass line and chords in the right hand. An 8vb (octave below) marking is present at the end.

Fill 2

G/D D G/D D

Detailed description: This block shows a piano fill labeled "Fill 2". It consists of four measures. 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. The fourth measure has a D chord above it. The piano accompaniment continues with the same bass line and chords. An 8vb (octave below) marking is present at the end.

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 and piano accompaniment. The piano part includes a circled chord in the right hand and a '8vb' marking in the bass line. The system concludes with a Coda symbol.

Chorus
D D/F# G

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

The second system is the start of the chorus. It includes a vocal line with lyrics and piano accompaniment. The piano part features a long sustained chord in the right hand and a '8vb' marking in the bass line.

A

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

The third system continues the chorus with a vocal line and piano accompaniment. The piano part features a long sustained chord in the right hand.

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

v

D

G/D

D

G/D

Em7/D D

D/F#

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

8vb

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a sparse melody in the right hand. A chord symbol 'D/F#' is placed above the vocal line at the end of the first measure.

G D/F# Em7 D A

my life. Go a - head — with your own.

Detailed description: This system continues the musical score. The vocal line has a quarter rest, followed by G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar patterns. Chord symbols 'G', 'D/F#', 'Em7 D', and 'A' are placed above the vocal line. A dotted line separates this system from the one below.

Ending (Begin Fade 2nd time)

D9 C9

— life. Leave me a - lone. —————

Lead vocal 1st time only

Synthesizer

mf

Detailed description: This system is the ending section. The vocal line has a quarter rest, followed by G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line. A synthesizer part is introduced in a separate staff below the piano accompaniment, marked 'mf'. Chord symbols 'D9' and 'C9' are placed above the vocal line. The text 'Lead vocal 1st time only' is written above the piano accompaniment.

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

The piano introduction consists of two measures. The first measure is marked *mf* and features a Dm7 chord. The second measure features a Ddim7 chord and includes a triplet of eighth notes in the right hand.

Fast three, in one ♩. = 58

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

The first system of piano accompaniment is in 3/4 time and consists of seven measures. The chords are C, G/B, F/A, C/G, Fmaj7, C/E, and D7. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

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

8vb] 8vb]

The second system of piano accompaniment consists of six measures with chords G, C, G/B, F/A, C/G, and F. The right hand continues the eighth-note accompaniment. The left hand has an 8vb (octave below) marking under the first and fourth measures.

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

The third system of piano accompaniment consists of six measures with chords G7sus, C, F/C, Cmaj7, F/C, and C Dm7/C. The right hand continues the eighth-note accompaniment. The left hand has an 8vb marking under the first measure.

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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 f 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

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

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'I' on a whole note 'could', followed by a quarter note 'get' and a half note 'out' on a whole note 'of', then a quarter note 'this' and a half note 'place.' on a whole note 'place.'. 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 bass line with a long note for 'I' and 'could', and a half note for 'get' and 'out'.

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

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

Detailed description: This system contains measures 4 through 8. The vocal line has a half note 'di,' on a whole note 'di,', followed by a half note 'da.' on a whole note 'da.'. The piano accompaniment continues with the eighth-note bass line and chords. The guitar part has a long note for 'di, di,' and a half note for 'da.'.

D.S. al Coda

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

da, da, da. Now,

8vb

Detailed description: This system contains measures 9 through 13. The vocal line has a half note 'da,' on a whole note 'da,', followed by a half note 'da.' on a whole note 'da.'. The piano accompaniment continues with the eighth-note bass line and chords. The guitar part has a long note for 'da, da,' and a half note for 'da.'.

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. The vocal line is on a single staff with lyrics 'La, la, di, di, da, da, dum.' The piano accompaniment is on a grand staff (treble and bass clefs). The guitar accompaniment is on a single staff below the piano part. Chord symbols are placed above the vocal line: Am, Am/G, D/F#, D, G, G/F.

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 is on a grand staff. The guitar accompaniment is on a single staff below the piano part. Chord symbols are placed above the vocal line: C/E, G7/D, C, G/B, F/A, C/G. A dashed line labeled '8vb' is present below the guitar staff.

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 is on a grand staff. The guitar accompaniment is on a single staff below the piano part. Chord symbols are placed above the vocal line: F, C/E, D, G, C, G/B.

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

5

3

Dm9

Em7

F

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

Dm9

F/G

C

mp

mf

p

mf

8vb

E7#5

Am

Gm7

C7

mp

mf

p

8vb

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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

8vb

Tacet 1st time

mp

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

mp *2nd time - sim.*

8vb J

mf *2nd time - sim.*

C/D Gmaj7 Gm7

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

Play Fill 2 (2nd time)

8vb J

Fill 1

Fill 2

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

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

D9 Fmaj7 F/G Am7 D9

mp

8vb ...

Am7 G E7#9 D.S. al Coda

3

8vb ...

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 of Am7, followed by a whole note chord of D9. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The bass line includes an 8vb (octave below) marking. The piano part includes a triplet of eighth notes in the right hand.

Musical score for the first system of the main piece. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The vocal line has lyrics: "Mm. _____ I'm _____ just tak-in' a ____". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The bass line includes an 8vb (octave below) marking. The piano part includes a triplet of eighth notes in the right hand. The system is marked with a *mp* (mezzo-piano) dynamic.

Musical score for the second system of the main piece. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The vocal line has lyrics: "____ Grey - hound on the Hud - son ____ Riv - er ____". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The bass line includes an 8vb (octave below) marking. The piano part includes a triplet of eighth notes in the right hand. The system is marked with a *rit.* (ritardando) dynamic.

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. _____

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

8va ...

mp

Pressure

Words and Music by Billy Joel

Intro

Moderately bright ♩ = 144

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

Plano *mp* *mf*

Synthesizer *mf*

8vb

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

mf *f*

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

sim. *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 part is shown below the piano part, mirroring the chordal structure.

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 part is shown below. 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 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 part is shown below. The piano part includes a dynamic marking of *mf* and a fermata over a chord change. The synthesizer part is labeled "Synthesizer".

CODA

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

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

A7/D D

Bridge

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

mf

8vb

Synthesizer (bright sound)

f *mf*

Synthesizer (soft, sustained sound)

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

G A/G G A/G 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 half note 'ale,' followed by a quarter rest, then a quarter note 'but', a quarter note 'here', a quarter rest, a quarter note 'you', a quarter note 'are', 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 with a dynamic of *mp* and an octave sign *8vb*.

G7 Em7 A/C# Dm Dm7/C

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

Detailed description: This system contains measures 4 through 6. The vocal line continues with 'faith', a quarter rest, 'and', a quarter rest, 'your', a quarter rest, 'Pe - ter Pan', a quarter rest, 'ad - vice.', a quarter rest, 'You', a quarter rest, 'have', a quarter rest, and 'no'. The piano accompaniment continues with the eighth-note bass line and chords. The strings play a sustained chord, marked with a dynamic of *mp* and an octave sign *8vb*.

Bb F/A Em7 A7b9/C#

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

8vb

Detailed description: This system contains measures 7 through 9. The vocal line continues with 'scars', a quarter rest, 'on', a quarter rest, 'your', a quarter rest, 'face', a quarter rest, 'and', a quarter rest, 'you', a quarter rest, 'can - not', a quarter rest, 'han - dle'. The piano accompaniment continues with the eighth-note bass line and chords. The strings play a sustained chord, marked with a dynamic of *mp* and an octave sign *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 B♭/F F

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

vc

gliss.

G F/A Em/B C B♭/D C

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

mf

F B♭/F Gm7/F Cmaj7 Fmaj7

Interlude I

- tau-rant.

Sax solo

Strings

mp

8vb

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

Eb Bb 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, _____

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

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. 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, —

C/E D G F

— oh. — Oh, — oh, —

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

8vb ...

F F/G F/C C 8va ...

rit.

8va ...

rit.

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...

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,

D.S. at Coda

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

hmm, hmm, hmm.

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 Eb sus Eb Bb Eb Bb G

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

Chords: Cm Cm/Bb Abmaj7 Bb Eb Eb sus 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 3 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 3 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 3 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

mf

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

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

rall.

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 half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note 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 has a triplet of eighth notes (E4, F4, G4) followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern and chord progression.

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 half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.

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 features a triplet of eighth notes (E4, F4, G4) followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment concludes with the same rhythmic and harmonic structure.

Ebmaj9 *F(add9)* *G*

— ev - 'ry - where. She

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 starts with a whole note rest, followed by the lyrics 'ev - 'ry - where.' and ends with a quarter note 'She'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mp* and *f*.

Bridge

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

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

The second system is labeled 'Bridge'. It features a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line has lyrics: 'comes to me _ when I'm feel-in' down, _ in - spires _ me _ with-out a sound. _ She'. The piano accompaniment includes chords and a bass line. Dynamics include *mf*.

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

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

The third system continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line has lyrics: 'touch - es me. _ I get turned _ a - round, _ oh, _'. The piano accompaniment includes chords and a bass line. Dynamics include *f*.

Verse
Freely

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

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

The fourth system is labeled 'Verse' and 'Freely'. It features a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line has lyrics: 'oh, _ whoa, _ whoa. _ She's got a _ smile _ that'. The piano accompaniment includes chords and a bass line. Dynamics include *rit.*, *mp*, and *mf*.

Tempo 1

Em G7/D C 3

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 a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). Chords are indicated above the vocal line: Em, G7/D, and C. A triplet of eighth notes is marked with a '3' over it. The piano part includes a 'piano' dynamic marking and a 'pizzicato' (pizz.) marking.

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 top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in treble and bass clefs. Chords are indicated above the vocal line: D, C/E, D/F#, D, G, and D/F#. The piano part continues with chords and a bass line.

Em G7/D C 3

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in treble and bass clefs. Chords are indicated above the vocal line: Em, G7/D, and C. A triplet of eighth notes is marked with a '3' over 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.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in treble and bass clefs. Chords are indicated above the vocal line: D, C/E, D/F#, D, Ebmaj9, F(add9), and G(add9). The piano part concludes with a final chord and 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

mf

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

mf

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

Em7 Am

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)

mf

All times -- 7

Am C D B7#5(#9)

Fill 1

D

B7#5(#9)

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 _

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with some rests. The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth notes and chords. The chords are labeled as C9, Em7, and C9.

Verse
Em7 Am Em7

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

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "— fall in love, _ but we dis - re - gard _ the dang - er. Though we". The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth notes and chords. The chords are labeled as 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 _

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "share so man - y se - crets, there are some we nev - er tell. _ Why were you _". The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth notes and chords. The chords are labeled as 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. 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 triplet. The piano accompaniment is sparse. A 'Begin fade' instruction is placed above the second measure.

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

Musical score for the fourth system. The melody line features a triplet. The piano accompaniment includes chords corresponding to the chord symbols above.

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, _____
 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 _____

8vb

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 music features a vocal line with lyrics and a piano accompaniment. The vocal line starts 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 treble clef with a melody and a bass clef with a bass line. A dynamic marking of *mp* is present. A "To Coda" symbol is above the vocal line, and a circled plus sign is above the piano part. A bracket labeled "Play Fill 1 (2nd time)" spans the end of the system.

G F

mf

The second system of music shows the piano accompaniment continuing. It starts with a G chord and moves to an F chord. The piano part is marked with a dynamic of *mf*. The treble clef contains a complex melodic line with many beamed notes, while the bass clef has a simpler bass line.

G 1 Em E

The third system of music continues the piano accompaniment. It starts with a G chord and moves to an Em chord, then an E chord. The piano part is marked with a dynamic of *mf*. The treble clef contains a complex melodic line with many beamed notes, while the bass clef has a simpler bass line.

Fill 1

D G

mp *mf*

The "Fill 1" section is enclosed in a box. It starts with a D chord and moves to a G chord. The piano part is marked with dynamics of *mp* and *mf*. The treble clef contains a complex melodic line with many beamed notes, while the bass clef has a simpler bass line.

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

rall.