



**AUTHENTIC
TRANSCRIPTIONS
Transcribed by
BOB LESO**

THE BILLY JOEL KEYBOARD BOOK

- 3 ALLENTOWN
- 10 AND SO IT GOES
- 16 CAPTAIN JACK
- 32 HONESTY
- 44 JUST THE WAY YOU ARE
- 37 MOVIN' OUT (ANTHONY'S SONG)
- 56 MY LIFE
- 80 NEW YORK STATE OF MIND
- 67 PIANO MAN
- 94 PRESSURE
- 105 SCENES FROM AN ITALIAN RESTAURANT
- 124 SHE'S ALWAYS A WOMAN
- 130 SHE'S GOT A WAY
- 136 THE STRANGER
- 144 STREETLIFE SERENADER

ISBN 0-7935-1442-8

 **HAL•LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Copyright ©1993 by HAL LEONARD PUBLISHING CORPORATION
International Copyright Secured All Rights Reserved

For all works contained herein:

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

C(add9) Em7 D G C/G G

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

Verse A

Em7 G/A D Am7 D9sus

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

2nd time - sim.

G Em7 A Bm F#m/A

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

8vb

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.

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 vocal line.

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. A first ending bracket is shown above the vocal line, leading to a repeat sign. A '8vb' marking is present at the end 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 features a walking bass line in the left hand and chords in the right hand. Chord symbols G/F, F, and G/F are placed above the vocal line.

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 the same accompaniment style. Chord symbols Bb/F, F, G/F, and F are placed above the vocal line.

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 vocal line has lyrics: "Hey, hey, hey. O, whoa, ho." The piano accompaniment consists of chords and moving lines in both hands. The key signature has one sharp (F#) and the time signature is 4/4.

C(add9) Em D Em G/B

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

The second system continues the vocal line with lyrics: "And it's get - ting ver - y hard - to stay, hey, hey." The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same.

C D Am7 D9sus C/G G

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

The third system features the vocal line with lyrics: "hey, hey. And we're liv - ing here in Al - len - town." The piano accompaniment includes chords and moving lines, with some notes marked with "8vb" (octave below). The key signature and time signature remain the same.

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 is on a grand staff (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

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 a grand staff. The lyrics are: "Synth. - Play Fill 2". The chords are C, F(add9), Asus, Am, C, Fmaj9, and F/G. There are triplets in the piano part.

Bridge

C C/Bb Am7 Fm6/Ab C/G

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

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 piano part has a mezzo-forte (mf) dynamic.

Fill 2

This section is a piano fill. It features a piano accompaniment on a grand staff. The lyrics are: "Fill 2". There are triplets in the piano part.

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

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." and a double bar line. The bottom staff is a piano accompaniment. Above the piano staff, the chords C, Fmaj9, F/G, and C are indicated. A "Synth. - Play Fill 3" instruction is placed above the piano staff, and a dynamic marking of *f* is placed below it.

Asus Am C Fmaj9 G C C/Bb Am7

And so it goes, and so it goes,

mf

This system contains the second two 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 piano staff, the chords Asus, Am, C, Fmaj9, G, C, C/Bb, and Am7 are indicated. 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.

This system contains the third two staves of music. The top staff is a vocal line with lyrics "and you're the only one who knows." and a double bar line. The bottom staff is a piano accompaniment. Above the piano staff, the chords Fm6/Ab, C/G, Fmaj7, F/G, and C are indicated.

Fill 3

This section is enclosed in a rectangular box and is titled "Fill 3". It contains a piano accompaniment for a 3-measure fill. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and moving lines in both hands.

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

Sat - ur - day night_ and you're still

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. —

Verse

C(add9) 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)
mf

B♭maj7 F

new, Eng-lish clothes and you look so pol-ished from your hair.
 but noth-in's cool. 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

B♭maj7

F

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

The first system of music features a vocal line in the upper staff with lyrics: "- in' lot, oh, but still your ach - ing for the things you have -". The piano accompaniment is shown in the middle staves, and the guitar accompaniment is in the lower staves. The guitar part includes a melodic line with a slur and dynamic markings *mf* and *pp*.

B♭maj7

Am7

C

n't got. What went wrong, mm?

The second system of music features a vocal line in the upper staff with lyrics: "n't got. What went wrong, mm?". The piano accompaniment is shown in the middle staves, and the guitar accompaniment is in the lower staves. The guitar part includes a melodic line with a slur and dynamic markings *mf* and *pp*.

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

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*

F Dm7 Eb Gm7 Am7 Cm7 F7

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

B♭ Csus C F/C A7/C# Dm

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

© 1978 IMPULSIVE MUSIC
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

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 G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar accompaniment consists of a single melodic line with a half note G4 and quarter notes A4, B4, and C5.

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 Bb4, followed by quarter notes C5, D5, and E5. The piano accompaniment continues with a similar texture, including a section marked '8vb' (8va) in the bass line. The guitar accompaniment features a melodic line with a half note Bb4 and quarter notes C5, D5, and E5.

Bb Bbm/Ab Gbmaj7 F7

This system contains the final three measures. The vocal line starts with a half note Bb4, followed by quarter notes C5, D5, and E5. The piano accompaniment and guitar accompaniment continue with their respective parts, including a section marked '8vb' in the bass line.

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. at Coda

Eb/F

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

8vb

CODA

Eb
F
Eb/Bb
Bb
Bbm/Ab

most - ly what I need from you.

(Play as written)

Gb maj7
F7
Eb m(maj7)
F6
F7
Bb

Additional lyrics

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

Movin' Out

(Anthony's Song)

Words and Music by Billy Joel

Intro

Moderately (not too slow) ♩ = 132

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 _____ yeah, if
 that's what you have in mind, _____ 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.

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

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, -

© 1977, 1978 IMPULSIVE MUSIC
 All Rights Controlled and Administered by EMI APRIL MUSIC INC.
 All Rights Reserved International Copyright Secured Used by Permission

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

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

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 rest, followed by the lyrics 'the same old some-one that I'. 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 continues with 'knew.' followed by a melodic phrase 'Ah, what will it take'. The piano accompaniment continues with similar rhythmic patterns. The guitar line has chords corresponding to the lyrics.

Am7 D9

till you be-lieve in me

Detailed description: This system contains the final three measures. The vocal line concludes with 'till you be-lieve in me'. The piano accompaniment and guitar line provide harmonic support for the final phrase.

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

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/DD 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)

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. The first measure has a D chord, and the second measure has a G/D chord. 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

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 —". The piano accompaniment continues with a D/F# chord in the second measure. The bass line remains consistent with the previous system.

Fill 1

G D/F# Em7 D A

8vb

This section is titled "Fill 1" and is enclosed in a box. It shows a piano accompaniment for three measures. The first measure has a G chord, the second has a D/F# chord, and the third has an Em7 chord. The fourth measure has a D chord and the fifth has an A chord. The bass line consists of a steady eighth-note pattern. The right hand plays chords and some melodic fragments.

Fill 2

G/D D G/D D

This section is titled "Fill 2" and is enclosed in a box. It shows a piano accompaniment for three measures. The first measure has a G/D chord, the second has a D chord, and the third has a G/D chord. The fourth measure has a D chord. The bass line continues with the same eighth-note pattern. The right hand plays chords and some melodic fragments.

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 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 (8va) marking. The vocal line has a long note in the first measure, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

Chorus
D D/F# G

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

The second system continues the chorus. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The key signature remains one sharp. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. The lyrics are: "I don't need you to worry for me 'cause I'm alright."

A

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

The third system continues the chorus. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The key signature remains one sharp. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. The lyrics are: "I don't want you to tell me it's time to come home."

D G/D D G/D D

I don't care _ what you say _

The first system of the score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by the lyrics "I don't care _ what you say _". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols D, G/D, D, G/D, and D are placed above the staff.

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

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

8vb

The second system continues the vocal line with the lyrics "an - y - more, _ this is my life.". The piano accompaniment features a similar eighth-note bass line and chords. Chord symbols D/F#, G, D/F#, Em7, D, and A are placed above the staff. An 8vb (octave down) marking is present below the piano part.

Bridge

Bm

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

2nd time - sim.

The bridge section is marked with a double bar line and a "Bridge" symbol. The vocal line has the lyrics "Go a - head _ with your own _ life. Leave _ me a - lone. I nev - er". The piano accompaniment features a sustained chord in the right hand and a steady eighth-note bass line in the left hand. A "2nd time - sim." marking is present at the end of the piano part.

F#7/C#

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

mp mf mp

The final system of the score features the vocal line with the lyrics "said you had to of - fer me a sec - ond _ chance. _". The piano accompaniment includes dynamic markings mp, mf, and mp. The piano part concludes with a sustained chord in the right hand and a steady eighth-note bass line in the left hand.

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

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 introduction consists of two measures. The first measure is marked *mf* and features a Dm7 chord in the bass and a melodic line in the treble. The second measure features a Ddim7 chord in the bass and a melodic line in the treble with triplet markings.

Fast three, in one ♩. = 58

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

The first system of piano accompaniment consists of seven measures. The chords are C, G/B, F/A, C/G, Fmaj7, C/E, and D7. The bass line features a steady eighth-note accompaniment.

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

8vb] 8vb]

The second system of piano accompaniment consists of six measures. The chords are G, C, G/B, F/A, C/G, and F. The bass line features a steady eighth-note accompaniment with an 8vb marking.

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

The third system of piano accompaniment consists of six measures. The chords are G7sus, C, F/C, Cmaj7, F/C, C, and Dm7/C. The bass line features a steady eighth-note accompaniment.

© 1973, 1974 JOEL SONGS
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

§ 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 F4, followed by a quarter note 'could' on G4, a quarter note 'get' on A4, a quarter note 'out' on G4, a quarter rest, a quarter note 'of' on F4, a quarter note 'this' on G4, a quarter note 'place.' on A4, a quarter rest, a quarter note 'Oh,' on G4, a quarter note 'la,' on A4, a quarter note 'la,' on G4, and a quarter note 'la, -' on F4. 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 'out' and a long note for 'place.', both marked with an 8vb (8va below) instruction.

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

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

Detailed description: This system contains the next three measures. The vocal line continues with a quarter note 'di,' on F4, a quarter note 'di,' on G4, a quarter note 'da.' on A4, a quarter rest, a quarter note 'La,' on G4, a quarter note 'la' on A4, a quarter rest, a quarter note 'di,' on G4, and a quarter note 'di,' on F4. The piano accompaniment continues with the same eighth-note bass line and chords. The guitar part has a long note for 'di, di, da.' and another long note for 'La, la di, di,'.

D.S. al Coda

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

da, da, da. Now,

8vb

Detailed description: This system contains the final three measures. The vocal line has a quarter note 'da,' on G4, a quarter note 'da,' on A4, a quarter note 'da.' on G4, a quarter rest, a quarter note 'Now,' on F4. The piano accompaniment continues with the eighth-note bass line and chords. The guitar part has a long note for 'da, da, da.' and another long note for 'Now,'.

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 treble clef 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 treble clef 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 includes a dynamic marking 'f' and an '8vb' instruction. The guitar accompaniment is on a single treble clef staff. Chord symbols are placed above the vocal line: C/E, G7/D, C, G/B, F/A, C/G.

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. 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

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

© 1975, 1978 JOEL SONGS
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

F A7#5 Dm

mf *mp* *mf*

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

Bb9 C E7#9/B Am7 Cmaj7/G

8vb ... J

F C/E D9 Fmaj9

F/G Am7 D9

mp *mf*

8vb ... J

Am G F/G

mp *mf*

8vb ... J

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

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

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

D9 Fmaj7 F/G Am7 D9

mp

mp

8vb ...

Am7 G E7#9 D.S. al Coda

3

8vb ...

CODA

Am7 D9

vcllo
8vb
vcl
p

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

Mm. I'm just tak-in' a

vcllo
8vb
vcl
mp

Am7 C/G Fmaj7 C/E

Grey - hound on the Hud - son Riv - er

vcllo
rit.
vcl
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

8vb...1 8va...1

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

mf

8va...

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.*

© 1981, 1982 JOEL SONGS
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

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. _____

This system contains the first line of music. It features a vocal line with lyrics "Chan - nel Thir - teen, _____ Ses - a - me Street. _____". Below the vocal line is a piano accompaniment with a treble and bass clef. At the bottom of the system is a synthesizer part. The key signature has one flat (Bb), and the time signature is 4/4. The first two measures are marked with the chord Cmaj7/E, and the next two measures are marked with Cm(maj7)/Eb.

Interlude

G/D D C/D D

G(add9)

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

This section is an interlude. It begins with a piano accompaniment in the treble and bass clefs. The first two measures are marked with G/D, D, C/D, and D. The next two measures are marked with G(add9). The piano part includes a dynamic marking of *mp*. A synthesizer part is also present at the bottom of the system. The lyrics "What does it mean, _____ eh?" are written below the piano part, and "(Spoken:) I'll tell you what it means," is written below the synthesizer part. The key signature has one flat (Bb), and the time signature is 4/4.

D

C/D D

G(add9)

Pres - sure.

This system continues the interlude. It features a piano accompaniment in the treble and bass clefs. The first two measures are marked with D, and the next two measures are marked with C/D, D, and G(add9). The piano part includes a dynamic marking of *mf* and an *8vb* marking. A synthesizer part is also present at the bottom of the system, with a box labeled "Synthesizer". The lyrics "Pres - sure." are written below the piano part. The key signature has one flat (Bb), and the time signature is 4/4.

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)

The first system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a whole rest in both hands. The middle staff is a vocal line in G major with a key signature of one flat (F major), starting with a quarter rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment line with a similar rhythmic pattern of eighth and quarter notes.

G(add9)/D N.C.

Pres - sure.

mf

The second system consists of three staves. The top staff is a grand staff with a whole rest in both hands, followed by a measure with a whole note chord marked 'N.C.' (No Chords). The middle staff is a vocal line with the lyrics 'Pres - sure.' and a dynamic marking of *mf*. The bottom staff is a piano accompaniment line with a rhythmic pattern of eighth and quarter notes.

Verse (2nd section)

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

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

8vb

The third system consists of three staves. The top staff is a vocal line with the lyrics 'I'm sure you have some cos - mic ra - tion -' and a dynamic marking of *8vb*. The middle staff is a piano accompaniment line with a rhythmic pattern of eighth and quarter notes. The bottom staff is a piano accompaniment line with a similar rhythmic pattern.

Dm Am/C Bb F/A

ale, but here _ you are with your

Strings *mp* 8vb

Detailed description: This system contains the first three measures of the musical score. The vocal line 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 with a dynamic of *mp* and an 8vb instruction.

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

Bb F/A Em7 A7b9/C#

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

8vb

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

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

B♭/F F C7 F Gm7/F

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

8vb

Accordion

mp

C7/F B♭/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, _

vc 8vb

vc

mp

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.

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,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'oh.' followed by a half note 'Oh,' and another whole note 'oh.'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with chords and moving lines. Chords are indicated as C/E, D, G, and F.

C/E D G F

oh. Oh, oh,

8vb

Detailed description: This system contains the next two measures. The vocal line continues with 'oh.', 'Oh,', and 'oh.'. The piano accompaniment continues with similar patterns. A first ending bracket is shown over the second measure of the vocal line, leading to a second ending marked with a '2' above the 'G' chord. An '8vb' marking is present at the bottom of the piano part.

Bridge

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

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

Detailed description: This system marks the beginning of the bridge. The vocal line starts with 'oh.' followed by the lyrics 'Well, they got an a-part - ment with deep - pile car - pets and a'. The piano accompaniment consists of a consistent eighth-note bass line and chords in the treble. Chords are indicated as C/E, D, F/C, C, F/C, and C.

D G F/C C F/C C

cou-ple of paint - ings from Sears, a big wa-ter-bed that they bought with the bread they had saved.

8vb

Detailed description: This system contains the final two measures of the piece. The vocal line continues with 'cou-ple of paint - ings from Sears, a big wa-ter-bed that they bought with the bread they had saved.'. The piano accompaniment concludes with the same eighth-note bass line and chords. Chords are indicated as D, G, F/C, C, F/C, and C. An '8vb' marking is present at the bottom of the piano part.

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

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

8vb

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 B♭ C Gm C Gm

B♭maj7/C C B♭/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

G \flat /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 ³ 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

© 1971 IMPULSIVE MUSIC
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

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

Detailed description: This system contains the first two measures of the verse. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and finally a quarter note G4. 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 begins with a quarter note C4, followed by eighth notes D4, E4, and F#4, then a quarter note G4, and finally 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 starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and finally a quarter note G4. The piano accompaniment continues with the same rhythmic pattern and chord progression.

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 begins with a quarter note C4, followed by eighth notes D4, E4, and F#4, then a quarter note G4, and finally a quarter note C5. The piano accompaniment continues with the same rhythmic pattern and chord progression.

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#*

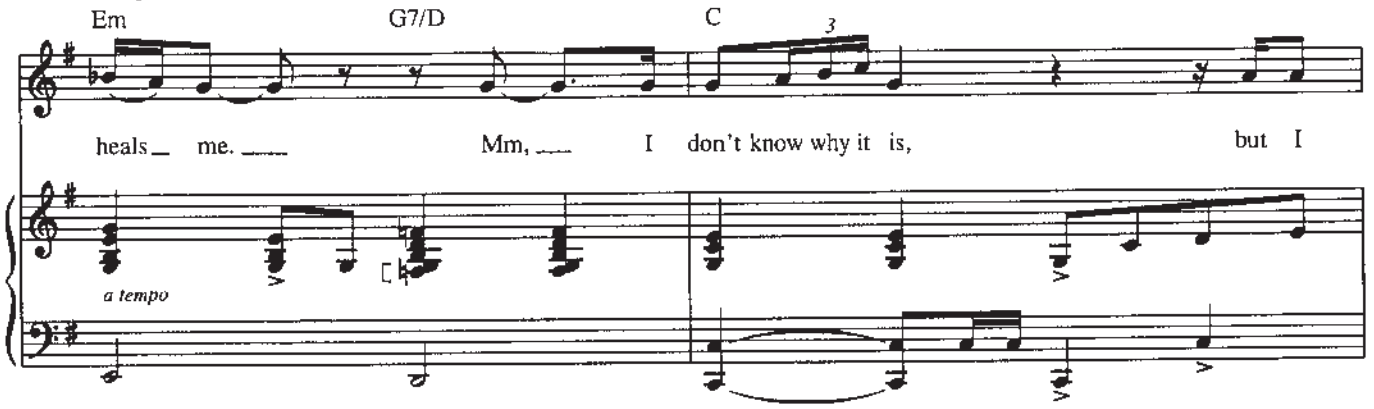
oh, — whoa, — whoa. — She's got a — smile — that

Tempo 1

Em G7/D C 3

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

a tempo



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



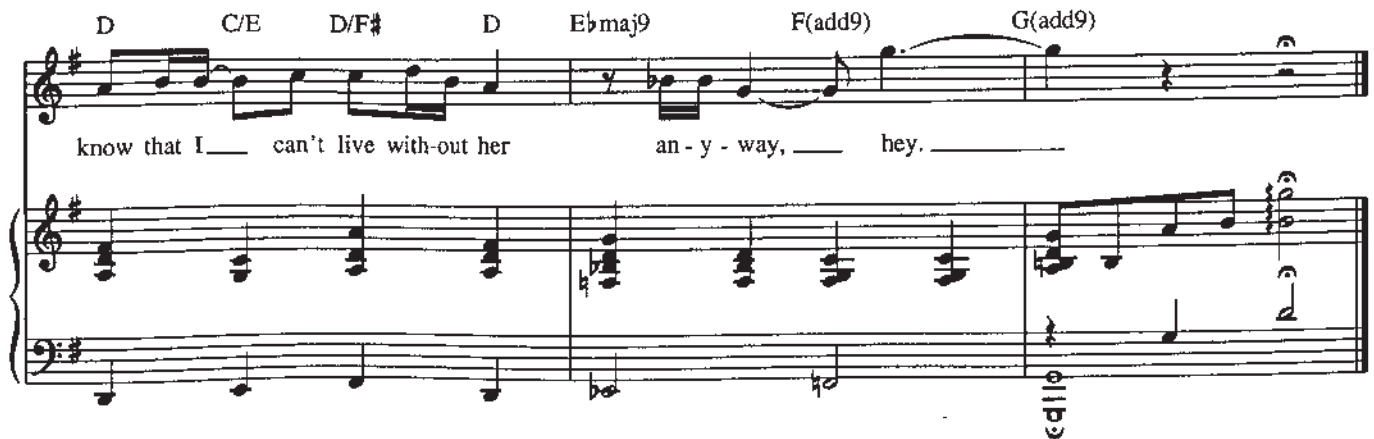
Em G7/D C 3

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



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 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

© 1977, 1978 IMPULSIVE MUSIC
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

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

mf

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

Whistle ends

p

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

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)

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 _

Verse
Em7 Am Em7

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

Am7 C D B7#5(#9)

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

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 Em7 C9 *Repeat and Fade** C/E

Postlude - Fade In
Slowly ♩ = 72

long.
Vocal 1st time only

ppp

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

Whistle

p

*This section fades out while Postlude fades in.

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

Musical notation for the first system, including treble and bass clefs with chords and triplets.

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

mf mp

Whistle ends

8vb

Musical notation for the second system, including treble and bass clefs with chords, dynamics, and a whistle ending.

Cmaj7 B Cmaj7

Begin fade

Musical notation for the third system, including treble and bass clefs with chords and a fade instruction.

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

Musical notation for the fourth system, including treble and bass clefs with chords.

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

© 1974, 1975 JOEL SONGS
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

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 dynamic marking of *mp* is present. A "To Coda" symbol is placed above the vocal line, and a circled "D" chord symbol is above the piano part. A bracket labeled "Play Fill 1 (2nd time)" spans the end of the piano part.

G F

mf

The second system continues the piano accompaniment. It features a grand staff with a right-hand part playing chords and a left-hand part with a rhythmic bass line. The dynamic marking *mf* is present. The system concludes with an F chord.

G 1 Em E

The third system continues the piano accompaniment. It features a grand staff with a right-hand part playing chords and a left-hand part with a rhythmic bass line. The dynamic marking *mf* is present. The system concludes with an E chord.

Fill 1

D G

mp *mf*

The "Fill 1" section is enclosed in a rectangular box. It features a grand staff with a right-hand part playing chords and a left-hand part with a rhythmic bass line. The dynamic marking *mp* is present in the first measure, and *mf* is present in the second measure. The section concludes with a G chord.

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.