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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

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

Piano

C(add9)  Em7  D  G  C/G  G

Uh, ch, uh, ha.

Well, we're

Verse A

Em7  G/A  D
Am7  D9sus

living here in Allentown
waiting here in Allentown

liv ing here in Al len town
wait ing here in Al len town

and they're closing all the factories down.
for the Pennsylvania we never found.

2nd time sim.

G  Em7  A  Bm  F#m/A

Out in Bethlehem they're killing time
filling out forms,

for the promises our teachers gave
if we worked hard.
standing in line.  
if we behaved.  

Well, our 
So, the

Verse A
Em7    G/A      D

fathers fought the Second World War,  
graduations hang on the wall,  
spent their
but they

Am7   D9sus  G

weekends on the Jersey shore,  
ever really helped us at all.  
met our
No, they

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

mothers in the U.S. O,  
ever taught us what was real,  
asked them to dance,  
i-ron and cake,  
danced with them slow.  
chromium steel.
Verse B

And we’re living here in Allen-town,

but they’ve

restlessness was handed down

taken all the coal from the ground

and it’s getting very hard to stay

and the union people crawled away

Play Fill 1 (2nd time)

Fill 2
Hey, hey, hey. O whoa ho. Oh, uh, ha.

Well, we're hey.

Bridge

Every child had a pretty good shot to get at least as far as

their old man got, but something happened on the way to that place.
They threw an American flag in our face. O, whoa, ho. Oh, sh. I'm well.

Verse B
Living here in Allentown and it's hard to keep a good man down.

But I won't be getting up today, hey hey.
Ending

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

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

C(add9)  Em D  Em  G/B

And it's getting very hard to stay, hey, hey.

C  D  Am7  D9sus  C/G  G

hey, hey. And we're living here in Allentown.
And So It Goes
Words and Music by Billy Joel

Intro
Slow ballad, with much rubato \( \frac{d}{d} = 66 \)

F(\text{add9}) \quad \text{Asus} \quad \text{Am} \quad \text{C} \quad \text{Fmaj9} \quad \text{F/G} \quad \text{C}

Verse
F \quad \text{Asus} \quad \text{Am} \quad \text{C} \quad \text{Fmaj9}

heart there is a room, a sanctuary safe and
strong, to heal the wounds from lovers past until a new one comes a-

long. I spoke to you in cautious tones. You answered me with no pre-

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

Bridge

fense. And every time I've held a rose, it seems I only felt the thorns.

*Synthesizer doubles Piano part. Any differences will be noted.*
And so it goes, and so it goes, and so will you.

Verse

soon I suppose, but if my silence made you

G/A  Am  C  Fmaj9  G  C
leave then that would be my worst mistake. So, I will

Fill 1
F(add9)  Asus  Am  C  Fmaj9  F/G
share  this  room  with  you  and  you  can  have  this  heart  to  break...

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

Synth.  -  Play Fill 2

Bridge
C/Bb  Am7  Fm6/Ab  C/G
And  this  is  why  my  eyes  are  closed.  It's  just  as  well.

Fill 2
Am7  D7/F#  Gsus  G  C  C/Bb  Am7
_for all I’ve seen._  And so it goes,  and so it goes._

Fm6/Ab  C/G  Am7  D7/F#  Gsus  G  C
_and you’re the only 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 decisions too and
you can have this heart to break.

And so it goes, and so it goes.

and you're the only one who knows.
Captain Jack
Words and Music by Billy Joel

Intro
Slow, steadily (d = 72)
Pipe Organ

Vocal
F

Verse
F
Sat - ur - day night... and you're still

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Bb maj7

hang-in' around.

You're tired of liv-in' in your

one horse town.

You'd like to find a little

Bm7b5  Bb  Am7

hole in the ground for a while.

Verse

C

So, you go to the village in your

F

mf

mm..
tie-dye jeans
and you stare at the junkies

and the closet queens.
It's like some pornographic

magazine
and you smile.
Chorus

But Captain Jack {will} get you high.

2nd time - sim.

(Tacit 1st and 2nd times)

C D G D G/B

-- to-night --

and take you to your special is-
C  
F/C  
C  
G  
D  
G/B  

land.

Captain Jack will get you by.

Play Fill 1 (2nd time)

to-night.

just a little push 'n' you'll be

C  
D  
G  
D  
G/B  

To Coda

Fill 1

G  
D  
G/B  

svb.  

svb.  

svb.  

svb.  

20
C  
F  
Bbmaj7

smil - in'.  
Oh yeah, yeah.

(Electric Organ)  
(2nd time sim.)

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
Bb\text{maj7}

she's on a date__
and you just sit at home

hol-i-day__
You got your tape deck and your brand

Bb\text{maj7}

and mas-tur-bate,
new Chev-ro-let,

F

Your phone'sgon-na ring soon_, but you just

aw_, there_, ain't no__ place I go__

Bb\text{maj7}

-can't wait_ for that call,

any-way_and what for,

Am\text{7}

mm_ mm_
C(add9)  
Verse  
F  
F(add9)  

So, you stand on the corner in your  
So, you got everything, aw,  

Play Fill 3 (2nd time)  

Bbmaj7  
F  

new, English clothes  
but nothin's cool.  
and you look so polished  
They've just found your father  

Fill 3  

from your hair.
down to your toes,
in the swimmin' pool

aw, but still your finger's gonna pick
and you guess you won't be go-in'

your nose
back to school

after all,

mm,
D
yeah...

Am7

D

C

F

Bbmaj7

smilin', la, la, la,

oh yeah, yeah...

CODA

nut.

gliss.

gliss.
So, you play your albums

and you smoke your pot

and you meet your girlfriend in the park-
- in' lot, oh, but still your aching for the things you have-

n't got. What went wrong, min?
Verse

F

Bbmaj7

F

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

Bbmaj7

F

and feed your head,
well, you're twenty one and still your mother makes
Bb maj7

your bed

Am7

and that's too long

oh.

Chorus (Begin Fade 3rd time)

D9sus

woh... woh... yeah, yeah.

G

Vocal ad lib.

on repeat

D

But Captain Jack will get you high.

G/B

2nd time - sim.

	

Tacet 1st and 2nd times

*LL. notes are played one octave lower on organ.
_to-night_

and take you to, your spe-cial is-

land.

Well now, Cap-tain Jack will get you by-

Play Fill 4 (3rd time)

Fill 4

C
tonight,
just a little push and you'll be

1. C 
mil-in' 

2. C 
Oh, mil-in'

(Repeat and Fade)
(Use 1st ending)

Yeah,

(Play on repeat only)
Honesty

Words and Music by Billy Joel

Intro
Slowly J = 66

Vocal

Piano

Others

1. If you search for tenderness
2. See additional lyrics
3. 2nd and 3rd times - sim.

Bb m Bbm/A b Gbmaj7 F7

F Dm7 Eb Gm7 Am7 Cm7 F7

it isn't hard to find...
You can have the love... you need... to live...

Bb Csus C F/C A7/C# Dm

but if you look for truthfulness you might just as well be blind...

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32
always seems to be so hard to give.

Honesty is

such a lonely word.

Everyone is so untrue.

*String part is doubled one octave higher 3rd time.
hard ly ev er heard and most ly what I need from you.
Bridge

Gm

I can find a lover
D/G

I can find a friend.

C/E

I can have security until the bitter end.

Eb6

F

Anyone can comfort me with promises again.

Eb/Bb

Bb

I know.

C9sus

C

F6

D

Eb

Ebm/F

I know, I know, whoa, whoa.
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) \( \text{d} = 132 \)

Dm

Gm7

Vocal

Piano

\( mf \)

C

E+

Fmaj7

Dm

Oo oo, uh huh...

Gm7

C

E+

Fmaj7

Mm hmm...

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Verse

Dm
Gm7

An-tho-ny works in the gro-cer-y store
Sergeant O’Lear-ty is walk-in’ the beat.

C9sus
E7b9
F

sav-in’ his pen-nies for some-day.
night, he be-comes a bar-ten-der.

Dm
Gm7

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

Fill 1

Fmaj7
“Son-ny move out to the coun-try.”
Ah, but
Yeah, and he's

cross from the med-i-cal cen-ter.

work-ing too hard can give you a heart at-tack ack-ack ack-ack.
trac-in’ in his Chev-ry 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 mi.

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

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

Is
C9sus

that all you get for your money? _____
least he can polish the senders. _____
that all you get for your money? _____

1. And it
3. And if

Bb

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

C

Gm/Bb

A

Dm

Dm/C

that's what it's all about, _____
that's what you're all about, _____
Mama if that's good luck _____

Fill 2

Dm  Dm/C  Bb

Play Fill 2 (3rd time)
movin' up then I'm movin' out. movin' up 'cause I'm movin' out.

Chorus

Dm

Gm7

C9sus

E7b9

Mm, I'm movin' out. Mm ... hmm...

Woodwinds

F

Dm

Gm7

Oo oo, uh huh. Mm ... hmm...
Coda

Ending

Am/G G

A

I'm movin' out.
Just The Way You Are

Words and Music by Billy Joel

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

Vocal

Electric Piano

Verse

Don't go changing
to try and please.

Don't go trying
some new fash-

Choir

Tacer 1st time

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mm.  hum.  hum.  I don’t imagine
mm.  hum.  hum.  You always have my

Play Fill (2nd time)

D/F♯  Bm7  E9sus  E7
you’re too familiar
unspoken passion
and I don’t see
although I might.

Fill 1  Gm7
you an-y more.
not seem to care.

Verse

would not leave you in times of trou-
don't want clever con-
said I love you versa-
and that's for ev-

Play Fill 2 (3rd time)
We never could have come this far,
I never want to work that hard,
and this I promise from the heart.

mm, mm, mm, mm, mm, mm, mm, mm,
I took the good,
I just want,
I couldn't love.

times,
some one
that I can talk to
any better.
I take you just the way you are.
I want you just the way you are.
I love you just the way you are.

Bridge
Gmaj7
A
F#m7
I need to know that you will always be

*3rd time - Synth, stops here
The same old someone that I knew. Ah, what will it take till you believe in me.
the way that I believe in you?
Verse

D

Bm6

Gmaj7

Bm7

don't want clever conversation

mp

D

Gmaj7

Gm7

tion. I never want to work that hard.

D/F♯

Am7

D7

Gmaj7

mm, hmm. I just want
someone

that I can talk to.

I want you just the way you are, ha, ha, ha, ho.

Tag
My Life

Words and Music by Billy Joel

Intro
Moderately \( \frac{3}{4} \) - 126
N.C.

Vocal

Piano

\( mf \)

\[ \text{G/D D G/D Em7/D D G/D D G/D Em7/D D} \]

Ooh, yeah.

\[ \text{G/D D G/D Em7/D D} \]

Alright.

Interlude

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56
Woo...

Got a call from an old friend, we used to be real.
They'll tell you you can't sleep alone in a strange close.

Said he couldn't go on then they'll tell you you can't.
the American way,  
sleep with somebody else.

Closed the shop, sold the house, bought a ticket to the west.
Ah, but sooner or later you sleep in your own.

Fill 1

Fill 2
Chorus

D         D/F#      G
I don't need you to worry for me 'cause I'm all right.

A
I don't want you to tell me it's time to come home...
I don't care what you say anymore, this is my life.

Bridge

Go ahead with your own life. Leave me alone. I never

said you had to offer me a second chance.
I never said I was a victim of circumstance.

I still belong.

Don't get me wrong.

And you can speak.

your mind,

but not on my time.
CODA Chorus

D (add9)/F#

I don't need you to worry for me 'cause I'm all

G

right.

A

I don't want you to tell

D

me it's time to come home.

D (add9)/F#

G

I don't care what you say anymore, this is my life.
Go ahead with your own life. Leave me alone...
I don't care what you say anymore, this is my life. Go ahead with your own. Leave me alone.

Ending (Begin Fade 2nd time)
(Keep it to your self, it's my life.)
Verse

It's nine o'clock on a
Paul is a real estate

2nd time - sim.

F/A  C/G  F  C/E  D
Saturday,  who never had time for a wife
novelist who never had time for a wife

Play Fill I (2nd time)

G  C  G/B  F(add9)/A  C/G
There's an old man sitting next to me making
and he's talkin' with Davy who's still in the Navy and
Verse

He says, "Son, can you play me a memory?"
And the waitress is practicing politics as the bus -

Fill 2

*Octaves are played in L.H. 2nd time.
not really sure how it goes,
'nessmen slowly get stoned.

but it's sad and it's sweet and I
Yes, they're shar-ing a drink they call

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

Fill 3

70
Interlude

Am Am/G D/F# F Am Am/G
La, la, la, li, di, da. La, la, li, di,

mf

D/F# D G G/F C/E G7/D
da, da, dum.
cresc.

SS Chorus
C G/B F/A C/G F C/E
Sing us a song, you're the piano man. Sing us a song to-night.

2nd time - dim.
f

Play 2nd time only

8vb
Well, we're all in the mood for a melody and
you've got us feelin' alright.
Verse

Now, John at the bar is a friend of mine. He
It's a pretty good crowd for a Saturday and the

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

or to light up your smoke, but there's someplace that he'd rather be,
me they've been coming to see to forget about life for a while.

Fill 5

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

To Coda
Verse

"Bill, I believe this is killing me," as a smile ran away from his face.

"Well, I'm sure that I could be a movie star if..."
Interlude

Am

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

Am/G

D/F♯

F

Am

Am/G

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

D/F♯

D

G

G/F

C/E

G/D

da, da, da. Now,

75
Coda

Intertlude II

Am   Am/G   D   F

Am   Am/G   D   F   Am   Am/G

D   G   G/F   C/E   G7/D

D.S.S. al Coda

Coda

F/C   Verse

C   G/B

And the piano, it sounds like a
carnival and the microphone smells like a beer and they

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

Interlude
Oh, la, la, la, di, di, da.
Am
Am/G
D/F♯
D
G
G/F

La, lu, di, di, da, da, dum.

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

Sing us a song, you're the piano man.

F
C/E
D
G
C
G/B

Sing us a song to-night. Well, we're all in the mood for a
F/A    C/G    F(add9)A    G9sus    C
mel-o-dy and you've got us feel-in' all right.

Final Interlude

G/B    F/A    C/G

F    F/G    C    F/C    Cmaj7

F/C    C    Dm7/C    C    F/C    Cmaj7    F/C    C    Dm7/C    C
rit.

rit.
Some folks like to get away, take a holiday from the
I've seen all the movie stars in their fancy cars and their

neighborhood, hop a flight to Miami Beach or
limousines, been high in the Rockies under the
to Hollywood, but I'm taking a
evergreens, but I know what I'm need-
Greyhound on the Hudson River line and I don't want to waste more time.

I'm in a New York state of mind.

Play Fill 1 (2nd time)
Bridge

It was so

cas - y liv - in’ day by day, out of touch

Play Fill 2 (2nd time)
C9sus       Fmaj7
with the rhythm and blues.

Bm7        D/E        Amaj7
Well, now I need a little give and take.
Verse

It comes down to reality and it's fine with me 'cause I've let it

Gm7  C  F  A7#5

slide  I don't care if it's Chinatown or on

Dm  Bb9  C  E7#9/B

Riverside.  I don't have any
Am7   Cmaj7/G  Fmaj7   C/E   D9

reasons.    I've left them all behind.

Fmaj9

Am7/G

To Coda

Am7

D9

I'm in a New York state of mind.

Play Fill 5 (2nd time)

Fill 5
CODA

Am7  D9

Am7  G  F/G  C  E7#9/B

Mm.  I'm just tak-in' a

8vb. 8vb.

Am7  C/G  Fmaj7  C/E

Greyhound on the Hudson River

rit.
Freedly
N.C.
Fmaj9
N.C.

'cause I'm in a,

F/G
C

I'm in a New York state of mind,
Pressure
Words and Music by Billy Joel

Intro
Moderately bright \( \dot{=} 144 \)

G(add9)  Deus

Piano

Synthesizer

Chorus

C/D  D
Dm  Edim/D  C#dim7/D  Dm

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

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Verse

G

1. You have to learn to pace yourself.
2. See additional lyrics

G

2nd and 3rd times sim.

C/D D G D

Pressure.

mf

You're just like everybody else.

mf

mp

8vb
Pressure.
You've only had

to run so far, so good,
but you will

come to a place where the only thing you feel

Rhy. Fig. 1
Dm   Am/C   Bb   F/A   Em7   A7/C#

—are loaded guns in your face and you'll have to deal with

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

pressure.

A7/D   Dm   Edim/D   C#dim7/D   Dm   Bdim/D   Gm/D

Mm, pressure.

Vocal 3rd time only.
Cdim/D D  
D  
Cdim/D D  
G  
A/G  
G  
A/G  

Bridge

All grown up and

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

98
Channel Thirteen, _ Sesame Street _

Interlude
G(add9)

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

D C/D D G(add9)

Pressure.
Bridge

G \quad A/G \quad G \quad A/G \quad Dmaj7/F♯

Synthesizer (bright sound)

Synthesizer (soft, sustained sound)
All your life is Time Magazine.

I read it too. What does it mean?

Interlude

Synth. choir

*Both synth play same part.*
G(add9)/D

Bb(add9)/D

G(add9)

G(add9)/D

N.C.

Pres - sure.

(Verse 2nd section)

Gm

C

A/C♯

Dm

(A7/D)

I'm sure you have some cosmic ration -

102
Dm  Am/C  Bb  F/A

ale,  but here you are with your

Strings

G7  Em7  A/C#  Dm  Dm7/C

faith and your Peter Pan advice. You have no

Bb  F/A  Em7  A7b9/C#

scars on your face and you cannot handle
Chorus
Dm Edim/D C#dim7/D Dm Bdim/D Gm/D

pressure.

2nd and 3rd times - sim.

Synthasizer (Bright sound)
2nd and 3rd times - sim.
f

1.2
A7/D Dm A7/D Dm

Mm. the One, two, three, four, Pressure!

Vocal 1st time only

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.

   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)  \( \frac{\text{d}}{\text{m}} = 66 \)

Verse

Bb/F  F  C7  F  Gm7/F

A bottle of white...

a bottle of red...

C7/F  Bb/F  F(add9)

perhaps a bottle of rosé instead...

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We'll get a table near the street in our old familiar place.

you and I face to face, mm, hmm.

Verse

A bottle of red, a bottle of white,
it all depends upon your appetite.

I'll meet you any time you want in our Italian restaurant.

Interlude I

Sax solo

Stringa

mp
Verse
Faster, steady tempo $\downarrow = 94$

```
G   D/(G)    G9     G7
Things are o-kay with me these days. I got a good job. I get a good office.
```
C  Fmaj7  Am  G/D  D

got a new wife,  got a new life  and the fam - ily is fine.  Oh.

G  D/(G)  G9  G7

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

C  Fmaj7  Am7  G/D  D

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

Eb  Bb  F

mem ber those days hang ing out at the Vil - lage Green,
en-gin-eer boots, leath-er jack-ets and tight blue jeans? Oh, you drop a
dime in the box, play a song a-bout New Or-leans.
Cold beer, hot lights, my sweet ro-man-tic teen-age nights.
Intro 2

Verse

Brenda and Eddie were the popular staples and the king and the queen of the prom.

2nd and 3rd times sim.

riding around with the top down and the radio on.
Nobody looked any finer or was more of a hit at the parkway diner.

We never knew we could want more than that out of life.

Surely Brenda and Eddie would always know how to survive.

Oh, oh,
Bridge

Well, they got an apartment with deep pile carpets and a
couple of paintings from Sears, a big water-bed that they bought with the bread they had saved.
for a couple of years,
but they started to fight when the money got tight and they
just didn’t count on the tears.

Yeah, rock and roll!

Interlude 3

Sax. solo

Back!
G D G C
G F E D/F# E7/G# E7

Am G/B C C/D G F
Oh, oh,

C/E D Bridge F/(C) C

Well, they lived for a while... in a very nice style, but it's

Solo ends
G(D) D G
always the same in the end...
They got a divorce as a matter of course and they part-

G(D) G
ed the closest of friends...
then the king and the queen went back to the Green, but you can

G(D) D Em7 A7 C/D
never go back there again.
Oh, ho, oh, ho.

CODA
Am G/B C D Am G/B C D
That's all I heard about Brenda and Eddie.
Can't tell you more 'cause I told you already and here...

(8vb) J
we are waving Brenda and Ed-die good-bye. Oh, oh.

C/E D/sus G F

oh. Oh, oh, oh.

C/E D G F

oh. Oh, oh, oh.
Interlude 4
Moderately (not too fast) \( \dot{\text{j}} = 74 \)
Return to original tempo

*String part is doubled one octave lower.*
Verse

Bb maj7/C  C  Bb/C  Verse

F

a bot-tle of red, oo,

Gm/F  C7/F

a bot-tle of white, whatever kind of mood you’re in
to tonight

I'll meet you any time you want

in our Italian restaurant

Interlude 5

Sax. solo

Strings
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 \( \text{J.} = 58 \)

Vocal

She can kill with a smile.

Piano

Verse

She can wound with her eyes and she can ruin your faith with her casual lies.

and she only reveals what she wants you to see.

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She hides like a child, but she's always a woman to me.
She can lead you to love, she can take you or leave you.
She can ask for the truth, but she'll never believe you and she'll take what you give her as long as it's free.
Yeah, she
steals like a thief, but she's always a woman to me.

Bridge

Oh, she takes care of herself. She can wait if she...

2nd time - sim.

Synthesizer (flute sound)

wants. She's ahead of her time.
Oh and she never gives out and she never gives

____in._____ she just changes her mind._____ (And she'll promise you) (She is frequently

**Verse**

more than the Garden of Eden, then she'll carelessly cut you and laugh while you're

kind then she's suddenly cruel, but she can do as she pleases. She's nobody's
bleed-in', but she'll bring out the best and the worst you can
fool-and she can't be convicted. She's earned her degree.

To Coda

be. Blame it all on yourself 'cause she's always a woman to
And the

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

D.S. al Coda

hmm, hmm, hmm.
Coda

most she will do is throw shadows at you, but she's always a woman to

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

hmm, hmm, hmm, hmm.
She's Got a Way
Words and Music by Billy Joel

Intro
Slow and steady \( \frac{d}{d} = 72 \)

Verse

G

\( G \)

D/F\#

Em

G7/D

Vocal

She's got a way about her.

Plano

C

don't know what it is,

but I know that I can't live without her.

D

C/E

D/F#

D

She's got a way of pleasing.

Em

G7/D

\( G \)

\( D/F\# \)

\( Em \)

\( G7/D \)

Mm... I
I don't know why it is, but there doesn't have to be a reason.

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

I don't know why it is, but I have to laugh when she reveals me.

And she's got a way of talkin'. Mm, I
C don't know why it is, but it lifts me up when we are walk-in'...

Ebmaj9 She

F(add9) anywhere.

G She

Bridge

D comes to me when I'm feelin' down, inspires me without a sound. She

Am

G

Gm

mf

D/F# touches me and I get turned around.

F#/A# roll.
Verse

G D/F# Em G7/D

She's got a way of showin', mm.

a tempo

C3 D C/E D/F# D

how I make her feel and I find the strength to keep on goin'.

G D/F# Em G7/D

And she's got a light around her, oh, and

c3 D C/E D/F# D

ev'rywhere she goes, a million dreams of love surround her
Ev'rywhere.

Bridge

D           Am        G                  Gm/C
comes to me when I'm feelin' down, inspires me without a sound. She

D/F#          F#/A#       Bm        D7/A
touches me I get turned around, 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

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 reveals me. And she's got a way about

Em G7/D C

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

D C/E D/F# D Emmaj9 F(add9) G(add9)

know that I can't live without her any way, hey.
The Stranger
Words and Music by Billy Joel

Prelude
Slowly $\textbf{j} = 72$

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
Intro
Moderately (not too fast) $\frac{\text{D}}{\text{Beat}} = 90$

Em7  C7  Em7  C7

Well, we all

Synthesizer
2.3. See additional lyrics

Verse
Em7

--- have a face that we hide away for ever and we

Am Em7

---

2nd and 3rd time - sim.

---

1st time only

---

3rd time only

---

Am C D B7#5(#9)

take them out and show ourselves when everyone has gone Some are

---

Play Fill 1 (2nd time)

---

All times

---

Fill 1

D B7#5(#9)
sat-in, some are steel, some are silk and some are leather. They're the fas-

3rd time only

- es of the stranger, but we love to try them on.

Play Fill 2 (2nd time)

1st and 2nd times

Fill 2
Well, we all

Verse

Em7

fall in love, but we disregard the danger. Though we

Am


Em7

Am7

share so many secrets, there are some we never tell. Why were you
so surprised that you never saw the stranger? Did you ever let your lover see the stranger in yourself?

Bridge

Don’t be afraid to try again. Everyone goes south every now and

Play Fill 2 (2nd time)

Fill 2
then, oo, hoo. You've done it. Why can't someone else? You should know... by

now. You've been there, your self. Once I self. You may

CODA

Postlude - Fade In
Slowly $ \frac{d}{=} = 72$

long.
Vocal 1st time only

*BThis section fades out while Postlude fades in.*
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 Serenade
Words and Music by Billy Joel

Intro

Flowing \( \frac{3}{4} \) = 69

G

<table>
<thead>
<tr>
<th>Piano</th>
</tr>
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<tbody>
<tr>
<td>mf</td>
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G

C

G

F

G

Em

E
Verse
Em/G
Fmaj7
Street-life screeners
2nd time: sim.

G
Dsus
G
D
C
never sang on stages,
have no obligations,

A
Em/G
Fmaj7
needs no orchestra,
have no grand illusions,

G
Gsus
G
D
C
melody comes easy,
need no stimulations.

Play Fill 2 (2nd time)
Verse

Mid-night masqueraders,

Mid-night masqueraders

2nd and 3rd times: tim.

shop-pin' center heroes,

how such understanding,

work in' hard for wages.

Child of Eisenhower,

how the words are spoken,

need no vast arrangements.
new world celebrator.
how to make the motions.
to do their harmonies.

Play Fill I (2nd time)