The Billy Joel Keyboard Book

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ABOUT THIS BOOK

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

1. THE PRIMARY KEYBOARD PART ALWAYS APPEARS DIRECTLY BELOW THE VOCAL LINE.

2. ANY SECONDARY KEYBOARD PARTS APPEAR BELOW THE PRIMARY KEYBOARD PART. THE INSTRUMENT SOUND IS ALWAYS INDICATED IN THE MEASURE IN WHICH THE PART IS FIRST PLAYED. (SOUND CHANGES ARE ALSO INDICATED WHERE APPROPRIATE.)

3. INSTRUMENTAL PARTS, SUCH AS STRING AND HORN LINES, ARE ALSO INCLUDED THROUGHOUT. IT IS IMPORTANT TO NOTE THAT THESE PARTS ARE ARRANGED SO THAT THEY MAY BE PLAYED AS SECONDARY KEYBOARD PARTS. THE PITCHES ARE ACCURATE. HOWEVER, THE VOICINGS OF THE CHORDS MAY BE MODIFIED SO THAT THEY ARE MORE INDICATIVE OF A KEYBOARD APPROACH.

4. IF THERE IS NO KEYBOARD PART ON THE RECORDING (FOR AN EXTENDED TIME), OTHER INSTRUMENTAL PARTS ARE OFTEN ARRANGED TO BE PLAYED BY THE PRIMARY KEYBOARD, AND ARE INDICATED AS CUE NOTES. THESE ARE OPTIONAL AND ARE INTENDED TO BE PLAYED ONLY IF THE ACTUAL INSTRUMENTS (SUCH AS GUITAR) ARE NOT AVAILABLE.

5. FILL BOXES ARE SOMETIMES INCLUDED WHEN A PARTICULAR FILL, OR FIGURE, IS PLAYED ON THE REPEAT OR D.S. ONLY. A TYPICAL INDICATION WOULD BE 2ND TIME-PLAY FILL 2.

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

Words and Music by Billy Joel

Intro
Moderately (not too fast) \( \text{j} = 112 \)

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 Em7 G/A D

living here in Allentown and they're closing all the factories down.

waiting here in Allentown for the Pennsylvania we never found.

2nd time - sim.

G Em7 A Bm Em7 A

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

for the promises our teachers gave if we worked hard.
Em/G    D/F♯    Asus    A

Standing in line. If we behaved. Well, our

Verse A
Em7    G/A    D

Fathers fought the Second World War. Graduations hang on the wall, but they
spent their

Am7    D9sus    G

Weekends on the Jersey shore, never really helped us at all. Met our

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

Mothers in the U.S. O, asked them to dance, danced with them slow, iron and cake, chromium steel,
Verse B

And we’re living here in Allen town,
but the

And we’re waiting here in Allen town,
but they’ve

gerless-ness was handed down
and it’s getting very hard to stay,

taken all the coal from the ground
and the union people crawled away.

Play Fill 1 (2nd time)

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

Well, we're hey.

Bridge
Ev'ry 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, ah.

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 \( \text{\( \text{\textit{d}} = 66 \)\) }

Vocal

C  F(add9)  Asus  Am  C  Fmaj9  G  C

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 sanctuary safe and

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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

leave then that would be my worst mistake. So, I will
share this room with you and you can have this heart to break...

Interlude

Synth. Play Fill 2

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

Fill 2
for all I've seen._ And so it goes, _ and so it goes._

and you're the only one who knows._ So, I would

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

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
F/Bb
Bb
F

Piano

(Pipe Organ)

Verse
F
Sat - ur - day night... and you're still
Bbmaj7

hang-in' a-round.

You're tired of liv-in' in your_

Bbmaj7

one horse town.

You'd like to find a little

Bm7b5  Bb  Am7

hole in the ground for a while, mm.

C  F

Verse

So, you go to the vil-lage in your
tie-dye jeans_ and you stare at the junk-ies

and the closet queens. It's like some por-no-graphic

magazine_ and you smile_ mm._
Cap - tain Jack will get you by
to-night,
just a lit-tle push 'n' you'll be
smilin'._
Oh yeah, yeah.

(Electric Organ)

Play Fill 2 (2nd time)

Fill 2

Your sister's gone out.
So, you decide to take a
she's on a date,  
hol-i-day.

and you just sit at home  
You got your tape deck and your brand

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

Your phone's gonna ring soon, but you just  
aw, there ain't no place I go.

-can't wait-  
-any-way-

for that call,  
and what for,

mm._  
mm._
Verse

C(add9)  
F  
F(add9)

Play Fill 3 (2nd time)

So, you stand on the corner in your
So, you got every thing, aw,

Bbmaj7

new, English clothes
but nothin's cool.

and you look so polished from your hair.

F

They've just found your father
down to your toes,
in the swim-min' pool

aw, but still your fin-
ger's gon-na pick
and you guess you won't be go-in'

your nose back to school
after all,
no more.
2.

Am7

yeah...

D

Deus D

D.S. al Coda

C

F

Bb maj7

smil-in', la, la, la,

oh yeah, yeah.

mf
Verse

So, you play your albums

and you smoke your pot
and you meet your girlfriend in the park
B♭maj7

- in’ lot,  

F

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

B♭maj7

n’t got.  

Am7

What went wrong,  

C

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

28
your bed  and that's too long.

Chorus (Begin Fade 3rd time)

woh... woh... yeah, yeah. Vocal ad lib. But Captain Jack will get you high.

2nd time - sim.

*L.H. 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
to-night,

just a little push and you'll be

smiling.

Oh, smiling.

Yeah,

Repeat and Fade
(Use 1st ending)

(Play on repeat only)
Honesty

Words and Music by Billy Joel

Intro
Slowly \( \text{d} = 66 \)

\[ \begin{align*}
\text{Vocal} & \quad \text{Bbm} \quad \text{Bbm/Ab} \quad \text{Gb Maj7} \quad \text{F7} \\
\text{Piano} & \\
\text{Others} & \quad \text{F} \quad \text{Dm7} \quad \text{Eb} \quad \text{Gm7} \quad \text{Am7} \quad \text{Cm7} \quad \text{F7}
\end{align*} \]

1. If you search for tend-er-ness
2. 3. See additional lyrics

2nd and 3rd times - sim.

\[ \begin{align*}
\text{F} & \quad \text{Dm7} \quad \text{Eb} \quad \text{Gm7} \quad \text{Am7} \quad \text{Cm7} \quad \text{F7} \\
\text{it is-n't hard to find...} & \quad \text{You can have, the love, you need, to live...}
\end{align*} \]

\[ \begin{align*}
\text{Bb} & \quad \text{Csus} \quad \text{C} \quad \text{F/C} \quad \text{A7/C#} \quad \text{Dm} \\
\text{but if you look for truth-ful-ness you might just as well be blind...} & \quad \text{if}
\end{align*} \]

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always seems to be so hard to give.

Honest-y is

D/F♯
Gm F(add9) Eb F
such a lonely word.

Ev-ery-one is so un-true.

Hb D7 Ebmaj7 F9

Honest-y is

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

mostly what I need from you.
Bridge

Gm

I can find a lover
I can find a friend...

Fm6

C/E

I can have security until the bitter end.

Eb6

F

Eb/Bb

Bb

Anyone can comfort me with promises again. I know...

C9sus

C

F6

D

Eb

Eb/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) $\frac{d}{d} = 132$

Vocal

Piano

\[ C \quad E^+ \quad Fm7 \quad Dm \]

Oh oo oo, uh huh

\[ Gm7 \quad C \quad E^+ \quad Fm7 \]

Hmm hmm

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37
Verse

Anthony works in the grocery store
Sergeant O’Lear is walkin’ the beat.

At

C9sus E7b9 F

saving his pennies for some day.
night, he becomes a bartender.

He works at

Play Fill 1 (2nd time)

Dm Gm7

Mama Leone left a note on the door.
Mister Cacciatore’s down on Sullivan Street.

Fill 1

Fmaj7

She said, a
"Son-ny move out to the coun-try."
Ah, but

cross from the med-i-cal cen-ter.
Yeah, and he's

work-ing too hard can give you a heart at-tack

work-ing too hard can give you a heart at-tack

You should nev-er ar-gue with a cra-zy mi-mi-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?

Who needs a house out in Hack-en-sack?

If he can't drive with a brok-en back

at

Uncle Sam with the o-ver-time.

at
C9sus
F
that all you get for your mon - ey?
least he can poi - ish the fend - ers.
that all you get for your mon - ey?

1..2. And it
3. And if

Bb
C
Gm/Bb
seems such a waste of time
that's what you have in mind,

yeah, if

A
Dm
Dm/C
that's what it's all a - bout.
that's what you're all a - bout.

Mama if that's
Ma - ma if that's
good luck

Play Fill 2 (3rd time)

Fill 2
Dm
Dm/C
Bb
CODA

Ending

Am/G G

A

1

G/D D

2

G/D D

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
Don't go trying to try and please.

2nd time - sim.

Choir

Taper 1st time

You never let me down before,
Don't change the color of your hair.
mm, hmm, I don't imagine
mm, hmm, 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 any more.
not seem to care.

Verse

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

Play Fill 2 (3rd time)

Fill 2
We never could have come this far...
I never want to work that hard...
and this I promise from the heart...

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

times, someone you
I'll take the bad times.
that I can talk to
any better.
Em7  G/A  N.C.  Gm6/D  G/D  G(add9)/D

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

To Coda

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

Bridge

Gmaj7  A  F#m7

I need to know that you will always be

*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?

CODA

Interlude

Sax solo

Strings

Bm7    Am7   D9    Gmaj7
Verse

D          Bm6          Gmaj7          Bm7

--- don't want clever conversa---

D          Gmaj7          Gm7

- tion. I never want to work that hard--

D/F♯        Am7          D7          Gmaj7

--- mm, hmm. I just want---
Begin Fade

G/A

D

Bm6

Gmaj9

Bm

Dsus

D7

Gmaj7

Cm7

D/F♯
My Life

Words and Music by Billy Joel

Intro
Moderately \textit{d = 126}
N.C.

Vocal

Piano

\textit{mf}

\textbf{Interlude}

\begin{align*}
\text{G/D} & \quad \text{D} & \quad \text{G/D} & \quad \text{Em7/DD} & \quad \text{G/D} & \quad \text{D} & \quad \text{G/D} & \quad \text{Em7/DD} \\
\text{Al - right.} & \quad & & & & & &
\end{align*}

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Woo...

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

close.

Play Fill I (2nd time)
the American way.
sleep with somebody else.

Play Fill 2 (2nd time)

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
coast. space.

Play Fill 1 (2nd time)

---

Interlude

D9
C9

up routine in L. A.
you wake up with yourself.

Sythesizer

mf

---

Eb major 7/F
F7
Bb
D7
C9
**Chorus**

Dmaj7/F  F7  Bb  To Coda

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.
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.

To Coda

your mind, but not on my time.
CODA Chorus

D  D(add9)/F♯
I don't need you to worry for me 'cause I'm all

GJ A
right. I don't want you to tell

D
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.

CODA Chorus

D

D/F♯

G

A

D G/D D G/D Em7/D D
I don't care what you say anymore, this is my life.

Go ahead with your own.

Ending (Begin Fade 2nd time)

Leave me alone.

Lead vocal 1st time only

Synthesizer
(Keep it to yourself, it's my ___ life.)
It's nine o'clock on a Paul is a real estate

2nd time - sim.

Saturday, novelist who never had time for a wife.

Play Fill I (2nd time)

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-
not really sure how it goes.
- 'nessmen slowly get stoned...

but it's sad and it's sweet and I

Yes, they're sharing a drink they call

F/A  C/G  F  F/G  To Coda C  G/B

knew it complete when I wore a younger man's clothes."

lone- li- ness, but it's bet- ter than drink' in' a

Fill 3

D  G
Interlude

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

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

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 piano man. Sing us a song to-night.

2nd time - soso.

f

Play 2nd time only
Well, we’re all in the mood for a melody and you’ve got us feelin’ alright.
Now, John at the bar is a friend of mine.
It's a pretty good crowd for a Saturday and the

gets me my drinks for free,
manager gives me a smile
And he's quick with a joke '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.
He says, "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
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,
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 do-in' here?"

Interlude

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

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

Sing us a song to-night.

Well, we're all in the mood for a
F/A           C/G           F(add9)A       G9sus         C
melody       and you've got us feelin' alright.

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.
New York State Of Mind

Words and Music by Billy Joel

Intro
Freely
N.C.
Dm9

Piano

Abmaj7/Bb

Dm9
Em7
F

Verse
Slow, blues feel (half-time feel) \( \frac{3}{4} \) = 60
C

E7\#5
Am
Gm7
C7
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, limousines,
been high in the Rockies under the
to Hollywood, evergreens,
but I'm taking a
but I know what I'm need-
Am7 Cmaj7/G Fmaj7 C/E D9
Greyhound on the Hudson River line and I don't want to waste more time.}

Fmaj9 Am7/G Am7 D9
I'm in a New York state of mind.

{1 Am7 G F/G
Play Fill 1 (2nd time)
Mmm.

83
Bridge

It was so

cas - y liv - in' day by day.

out of touch

Fill 1

Fill 2
with the rhythm and blues.

Play Fill 3 (2nd time)

Well, now I need a little give and take.

Fill 3

F C/F Fmaj7 Fmaj9
Am7 C/D
the New York Times, the

Gmaj7
Dm7 F/G G7

Fill 4
Dm Dm7 F/G G C

86
Verse

C  E7#9  Am7

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

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

Play Fill 5 (2nd time)

Fill 5
Verse
Sax solo
CODA

Am7  G

F/G  C

Tag

E7#9/B

I'm just takin' a

Am7  C/G

Fmaj7  C/E

Greyhound on the Hudson River...
Verse

G

1. You have _ to learn _ to pace _ your _ self._

2, 3. See additional lyrics

C/D D G D

Pressure. You're just _ like _ everybody else._
C/D  D  Gm  C

Pressure.
You've only had

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

to run so far, so good, but you will

F/A  G7  Em7b5  A/C#

come to a place where the only thing you feel

Rhy. Fig. 1

etc. until Chorus
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.

Synthesizer

f

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

Vocal 3rd time only pressure.
Bridge

All grown up and

Dmaj7/F#

no place to go.

Psych One, Psych Two.

Dmaj7/F#

What do you know?

All your life is
Cmaj7/E Cm(maj7)/Eb

Channel Thirteen, Sesame Street.

Interlude
G/D D C/D D
G(add9)

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

D C/D D G(add9)

Pressure.

Synthesizer
F  G/F  F  G/F  Cmaj7/E

All your life is Time Magazine.

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
Dm   Am/C   Bb   F/A

sae.   but here you are with your

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.

Synthesizer (Bright sound)

2nd and 3rd times - sim.

f

1.2

|----------------|

|----------------|

A7/D

|----------------|

Dm

|----------------|

A7/D

|----------------|

Dm

Mmm, 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) \( \frac{\text{d}}{} = 66 \)

\[
\begin{align*}
\text{F} & & \text{Gm7} \quad \text{C7} \\
\end{align*}
\]

Verse

\[
\begin{align*}
\text{Bb/F} & \quad \text{F} & \quad \text{C7} & \quad \text{F} & \quad \text{Gm7/F} \\
\end{align*}
\]

A bottle of white,

a bottle of red,

perhaps a bottle of rosé instead.

\[
\begin{align*}
\text{C7/F} & \quad \text{Bb/F} & \quad \text{F(add9)} \\
\end{align*}
\]
C  C/Bb  F/A  Bb6
We'll get a table near the street in our old familiar place.

C  Gm7/C  C7  Gm  Bb/C  C  Bb/C
you and I, face to face, mm, hmm.

Verse
F  Bb/F
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
Verse
Faster, steady tempo $\frac{d}{d} = 94$

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

got a new wife,    got a new life    and the fam - ly 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 after so much time.    Do you re-

Eb       Bb       F

mem - ber those days hang - ing out at the Vil - lage Green,    the
Oh, you drop a

dime in the box, play a song about New Orleans.

Cold beer, hot lights, my sweet romantic teenage nights.
Intro 2

G  F  C/E  D

Verse

G  D(add9)  D  C

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

2.3. See additional lyrics

2nd and 3rd times - sim.

G  G7/B  C

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

G(add9)  F(add9)  E  F#m7b5  E7/G#  E
We never knew we could want more than that out of life.
Surely Brenda and Eddie would always know how to survive.
Oh, oh.

Fill 1
Esus  Esus/F#  E  E/G#  E
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, Woh, ho. woh ho. yeah, rock and roll!

Interlude 3
Sax. solo

G G7 C

Ba!
Bridge

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

Solo ends
al-ways the same — in the end — They got a di-vorce — as a mat-ter of course — and they part-
ed the clos-est of friends .. then the king and the queen — went back .. to the Green — but you can
ne-ver go back there a-gain .. Oh .. ho .. oh .. ho ..

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-
we are waving Brenda and Eddie good-bye. Oh, oh.
Interlude 4
Moderately (not too fast) \( \frac{d}{d} = 74 \)
Return to original tempo

*String part is doubled one octave lower.*
Verse
a bottle of red,

Gm/F
a bottle of white,

what ever kind of mood you're in

121
to-night.

I'll meet you any-time you want.

in our Italian restaurant.

Interlude 5

Sax. solo
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...

Eb Bb Eb F#m7

Ab6 Abmaj7 Bb Eb Bb
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

Ooh, 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

G
Cm
Cm\Bb
Ab\6
Bb(add9)

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

And the

Eb
Eb\sus
Eb
Bb
Eb
Bb(add9)
G

me.
Mm, hmm, mm, hmm.

Mm,

D.S. at Coda

Cm
Cm\Bb
Ab\maj7
Bb
Eb
Eb\sus
Eb
Bb(add9)\D

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

me.

Mm, _ hmm, _ hmm, _ hmm. Mm,

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

rtu. _
She's Got a Way
Words and Music by Billy Joel

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

Verse

\[
\text{G} \quad \text{G} \quad \text{D/F}\# \quad \text{Em} \quad \text{G7/D}
\]

She's got a way about her.

Vocal

Plano

mf

C \quad \text{D} \quad \text{C/E} \quad \text{D/F}\# \quad \text{D}

don't know what it is, but I know that I can't live without her.

G \quad \text{D/F}\# \quad \text{Em} \quad \text{G7/D}

She's got a way of pleasing.

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130
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 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
don't know why it is, but it lifts me up when we are walk-in'

_ an-y-where. _

Bridge

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

D/F# 

D/F# 

F#/A# 

Bm 

D7/A 

touches me and I get turned a-round.
Verse

G           D7/F♯       Em        G7/D
___ She's got a way ___ of show - in',  mm, ___

a tempo

C              3       D/C/E     D7/F♯       D
___ how I make her feel ___ and I find the strength ___ to keep ___ on go-in'. ___

G           D7/F♯       Em        G7/D
___ And she's got a light ___ a - round ___ her,  oh, ___ and ___

C              3       D3/C/E     D7/F♯       D
___ ev-'ry - where ___ she goes, ___ a mil-lion dreams ___ of love ___ sur-round ___ her ___
She's got a smile that

ev'rywhere.

Bridge

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

touches me. I get turned around, oh,

Verse

oh, whoa, whoa. She's got a smile that
Tempo I

Em           G7/D       C

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

D         C/E       D/F#        D       G

have to laugh when she reveals me. And she's got a way about.

D         C/E       D/F#        D       Es máj9    F(add9)       G(add9)

know that I can't live without her anyway, hey.
Intro
Moderately (not too fast) \( \frac{\text{♩}}{\text{♩}} = 90 \)

Em7 C7 Em7 C7

Well, we all _
Verse
Em7

Am
Em7

2.3. See additional lyrics

2nd and 3rd time - sin.

1st time only

3rd time only

Am
C
D
B7#5(#9)

take them out and show our selves when everyone has gone. Some are

Play Fill 1 (2nd time)

Fill 1
D
B7#5(#9)
sat-in, some are steel, some are silk and some are leather. They're the fac-

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

1st and 2nd times
Verse

Em7

Am

Em7

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

Am7

C

D

B7#5(#9)

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. Ev-ery now and

Fill 2

Am7

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

now. You've been there—youself. Once I—self. You may

CODA

Postlude - Fade In
Slowly $d = 72$

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

Intro

G

Flowing \( \frac{d}{d} - 69 \)

G

C

G

F

G

Em

E

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Verse

Em/G Fmaj7

Street-life sere...\n
G Gsus G D C
never sang on stages, have no obligations,

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

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

Play Fill 2 (2nd time)
new world _ cel-e-brat-or._
how to make the mo-tions.
to do their _ har-mo-

Play Fill 1 (2nd time)

Fill 1

D
G sus
G
To Coda D

Em
Interlude 1
Slightly slower

D.S. al Coda