### CONTENTS - By Album

<table>
<thead>
<tr>
<th>1970-1980 GLASS HOUSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 All For Leyna</td>
</tr>
<tr>
<td>62 C’Etait Toi (You Were The One)</td>
</tr>
<tr>
<td>53 Close To The Borderline</td>
</tr>
<tr>
<td>18 Don’t Ask Me Why</td>
</tr>
<tr>
<td>41 I Don’t Want To Be Alone</td>
</tr>
<tr>
<td>26 It’s Still Rock And Roll To Me</td>
</tr>
<tr>
<td>48 Sleeping With The Television On</td>
</tr>
<tr>
<td>11 Sometimes A Fantasy</td>
</tr>
<tr>
<td>66 Through The Long Night</td>
</tr>
<tr>
<td>6 You May Be Right</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1982 THE NYLON CURTAIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>136 Allentown</td>
</tr>
<tr>
<td>142 Goodnight Saigon</td>
</tr>
<tr>
<td>122 Laura</td>
</tr>
<tr>
<td>129 Pressure</td>
</tr>
<tr>
<td>147 (A) Room Of Our Own</td>
</tr>
<tr>
<td>164 Scandinavian Skies</td>
</tr>
<tr>
<td>154 She’s right On Time</td>
</tr>
<tr>
<td>160 Surprises</td>
</tr>
<tr>
<td>172 Where’s The Orchestra?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1984 SONGS IN THE ATTIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>113 (The) Ballad Of Billy The Kid</td>
</tr>
<tr>
<td>101 Captain Jack</td>
</tr>
<tr>
<td>96 Everybody Loves You Now</td>
</tr>
<tr>
<td>118 I’ve Loved These Days</td>
</tr>
<tr>
<td>88 Los Angelenos</td>
</tr>
<tr>
<td>76 Miami 2017 (Seen The Lights Go Out On Broadway)</td>
</tr>
<tr>
<td>106 Say Goodbye To Hollywood</td>
</tr>
<tr>
<td>91 She’s Got A Way</td>
</tr>
<tr>
<td>71 Streetlife Serenader</td>
</tr>
<tr>
<td>84 Summer, Highland Falls</td>
</tr>
<tr>
<td>110 You’re My Home</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1983 AN INNOCENT MAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>214 Careless Talk</td>
</tr>
<tr>
<td>221 Christie Lee</td>
</tr>
<tr>
<td>178 Easy Money</td>
</tr>
<tr>
<td>190 (An) Innocent Man</td>
</tr>
<tr>
<td>228 Keeping The Faith</td>
</tr>
<tr>
<td>238 Leave A Tender Moment Alone</td>
</tr>
<tr>
<td>184 (The) Longest Time</td>
</tr>
<tr>
<td>202 Tell Her About It</td>
</tr>
<tr>
<td>197 This Night</td>
</tr>
<tr>
<td>210 Uptown Girl</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1986 THE BRIDGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>272 Baby Grand</td>
</tr>
<tr>
<td>259 Big Man On Mulberry Street</td>
</tr>
<tr>
<td>278 Code Of Silence</td>
</tr>
<tr>
<td>284 Getting Closer</td>
</tr>
<tr>
<td>254 (A) Matter Of Trust</td>
</tr>
<tr>
<td>266 Modern Woman</td>
</tr>
<tr>
<td>244 Running On Ice</td>
</tr>
<tr>
<td>288 Temptation</td>
</tr>
<tr>
<td>249 This Is The Time</td>
</tr>
</tbody>
</table>
CONTENTS – Alphabetically

136  Allentown
34   All For Leyna
272  Baby Grand
113  (The) Ballad Of Billy The Kid
259  Big Man On Mulberry Street
101  Captain Jack
214  Careless Talk
62   C’Erlait Toi (You Were The One)
221  Christie Lee
53   Close To The Borderline
278  Code Of Silence
18   Don’t Ask Me Why
178  Easy Money
96   Everybody Loves You Now
284  Getting Closer
142  Goodnight Saigon
41   I Don’t Want To Be Alone
190  (An) Innocent Man
26   It’s Still Rock And Roll To Me
118  I’ve Loved These Days
228  Keeping The Faith
122  Laura
238  Leave A Tender Moment Alone
184  (The) Longest Time
88   Los Angelinos
254  (A) Matter Of Trust
76   Miami 2017 (Seen The Lights Go Out
     On Broadway)
266  Modern Woman
129  Pressure
147  (A) Room Of Our Own
244  Running On Ice
106  Say Goodbye To Hollywood
164  Scandinavian Skies
91   She’s Got A Way
154  She’s Right On Time
48   Sleeping With The Television On
11  Sometimes A Fantasy
71   Streetlife Serenade
84   Summer, Highland Falls
160  Surprises
202  Tell Her About It
288  Temptation
249  This Is The Time
197  This Night
66   Through The Long Night
210  Uptown Girl
172  Where’s The Orchestra?
6   You May Be Right
110  You’re My Home
YOU MAY BE RIGHT

Moderate Rock
A7sus

1. Friday night I crashed your party
2. In the center zone
3. Her how I found you there a
4. Of all the years you tried to
5. Instrumental

Sat. I said I'm sorry, I'm alone, even rode
ur day found through Bed ford Stuy.
one lone in your elec tric chair I told
Find some one to sat is fy you.

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E7

Sunday came and trashed me out again.
you dirty jokes until you smiled.
I might be as crazy as you say.

Bm

I was only having fun.
And you told me not to drive,
You were lonely for a man,
If I'm crazy then it's true.

G

wasn't hurt ing anyone.
but I made it home alive.
I said, "Take me as I am."
that it's all because of you.
And we all enjoyed the weekly proves
So you said that on some mad-
'Cause you might enjoy n't want me an -
And you would end for change.

1.3.
A7sus

2. I've been stranded for a change.
4. Now think for a while.

2.4.5.
A

2.5. You may be right.
4. You may be right.

N.C.
I may be crazy; but it just may be a lunatic you're looking for.

Turn out the light, it's too late to fight.

You may be wrong for all I know.
To Coda (last time)

but you may
but you may
be right.
be right.

3. Well
re-mem-

D.S. at Coda

For instr. verse (take 2nd ending)

Coda

Repeat ad lib & fade

You may be wrong
but you may
be right.
1. Oh didn’t want to
don’t want to

do it but I got too lonely.

2. When am I gonna take con-

3. Sure it would be better

if I had you here to hold me.
Mm I had to call you
Why does it only seem to
Be better baby but be-

up in the middle of the night,

hit me in the middle of the night,

lieve me it's the next best thing,

I know it's awful hard to try to make a love long
You told me there's a number I can always dial for as-
I'm sure there's many times you've wanted me to hear your
distance (pant, pant, pant) but I really needed
sistance. (pant, pant, pant) I don't want to deal with
secrets.

Don't be afraid to say the

stimulation though it was only my im-
outside action. Only you can give me
words that'll move me. Any time you want to

It's just a fantasy, oh
It's not the real thing. Oh it's just a fancy, oh it's not the real thing. Oh

Sometimes a fantasy oh is all you need.
It's just a fantasy.

It's not the real thing.

It's just a fantasy,
DON'T ASK ME WHY

Moderately, in 2

All the waiters in your grand café
All your life you had to stand in line.
Still you're standing
when you
leave their
tables.

blinking feet.

Oh, oh,
every dog

must have it's
change your

every day,

Don't wait
your
calendar's complete.

Now every drunk
must have his
drink.
for answers; just take your chance

don't ask me why.
ly make a-believe, and I am only

fighting fire with fire. But

you are still a victim of the accidents you leave,

as sure as I'm a victim of desir-
yi yi ire. All the ser-

vants in your new ho-

throw their roses at your feet. Oh, Oh,

Fool them all, but, them ba-

loc...
I can tell. You're no stran-

er to the street. Don't ask for fa-

vors. Don't talk to stran-

To Coda

me why.
IT'S STILL ROCK AND ROLL TO ME

Words and Music by BILLY JOEL

Moderately Fast

N.C.

What's the matter with the clothes I'm wearing? "Can't you
What's the matter with the car I'm driving? "Can't you

tell that your tie's too wide?"
tell that it's out of style?"

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Maybe I should buy some old collars? "Welcome back to the age of jive."

"Should I get a set of white wall tires? "Are you gonna cruise the miracle mile?"

"Where have you been hidin' out lately, honey? You nowadays you can't be too sentimental. Your

can't dress trashy till you spend a lot of money."

best bet's a true baby blue Continental."
Everybody's talkin' 'bout the new sound. Funny, but it's
Hot funk, cool punk even if it's old junk, it's

still rock and roll to me.

still rock and roll to me.

1.

2. C

Oh,

it doesn't matter what they say in the papers, 'cause it's
always been the same old scene.
There's a
new band in town but you can't get the sound from a
story in a magazine,
aimed at your average teen.
How about a pair of pink side-winders and a bright orange pair of pants?

"Well, you could really be a Beau Brummel baby. If you just are, then you think too much."

I'm seeing. Don't you know that they're out of touch?"

Should I try to be a straight 'A' student? If you
Don't waste your money on a new set of speakers. You

"Don't you know about the new fashion, honey?"

get more mileage from a cheap pair of sneakers."

All you need are looks and a whole lot of money."

It's the next phase, new wave, dance craze; anyways it's

Next phase, new wave, dance craze; anyways it's

still rock and roll to me.
Ev'rybody's talkin' 'bout the new sound. Funny, but it's still rock and roll to me.
ALL FOR LEYNA
Words and Music by BILLY JOEL

Moderate

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1. She stood on the tracks, waving her arms
2. We laid on the beach, watching the tide.
3. Now I'm in my room, watching the tube,

leading me to that third rail
She didn't tell me there were
She telling myself she still may

Quick as a wink, she changed her mind.
Rocks under the waves, right off the shore.
Drop over to say she's changed her mind.
She gave me a night. Washed up on the
So I wait in the dark.

that's all it was
barenly alive,
list 'ning for her,

What will it take
wishing the un
'stead of my old

until I stop
under tow would stop.
man saying, "Stop

kidding my self
How can a man
kidding your self,
wasting my time, oh whoa.
take any more, oh whoa.
wasting your time.

There's nothing else I can do 'cause I'm doing it all
There's nothing else I can do 'cause I'm doing it all
There's nothing else I can do 'cause I'm doing it all

for Leyna. I don't want anyone new.
for Leyna. I don't want anyone new.
for Leyna. Don't want anyone new.
'Cause I'm living it all for Leyna.
'Cause I'm living it all for Leyna.
'Cause I'm living it all for Leyna.

There's nothing in it for you.
There's nothing in it for you.
There's nothing in it for you.

'cause I'm giving it all to Leyna.
'cause I'm giving it all to Leyna.
'cause I'm giving it all to Leyna.
I'm failing in school,
losing my friends,
making my fam-
ily lose their minds, I don't want to eat, I don't want to sleep,

I only want Leyna one more time.

locob.s. al Coda
Coda

Fmaj7  G
G7sus
Am
F
Dm7no3rd
G
G add2
G

(Repeat ad lib and fade)

Am
F/C
Gsus
G
G add2
G

All for Ley - na.
I DON'T WANT TO BE ALONE

Moderate

Words and Music by
BILLY JOEL

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1. She said she'd meet me in the

2. Mm  It's so confusing choosing
bar at the Plaza Hotel. "Wear a jacket and a
tie."

"What's the occasion?" She just smiled
It's so erotic having

and she wouldn't say why.

Something tells me how it should feel.

but I'm avoiding all the

so here I am standing waiting in the lobby sweating

hard, cold facts that I've got to face, so ask me
bullets in this stupid old suit.
Just one question when this magic night is through.

And when she sees me she busts out laughing, "You're a
Could it have been just anyone or did it have to be you?

sad sight honey, but you look so cute, and
and will you still be sayin',

I don't want to be alone anymore— I was
checking you out, I was just making sure ooh

no I don't want to be alone anymore and I

want you tonight, although you hurt me before. Oh.

It didn't matter that I felt like a fool, 'cause I for -
got when she walked through the door.

I said I'm sorry, but she said it was cool and I don't want to be alone anymore.
2.  

3. But, don't you know that it's wrong, it's wrong, it's wrong,
But like the song, being caught by the wink of an eye.

I can't be sure we'll get along but I'm willing to try.

As long as you can tell me more.

Repeat and fade - continue vocal ad lib
SLEEPING WITH THE TELEVISION ON

Words and Music by
BILLY JOEL

1. Well I've been watching you waltz all night Di-ane.
2. You say you're looking for some one solid here.
3. This isn't easy for me to say Di-ane.
4. Instrumental

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Nobody's found a way behind your defenses.
You can't be bothered with those "just for the night" boys.
I know you don't need anybody's protection.

They never notice the Zap gun in your hand
Tonight unless you take some kind of chances, dear,
I really wish I was less of a thinking man,

until you're pointing it and stunning their senses.
All
tomorrow morning you'll wake up with the white noise. All
and more a fool who's not afraid of rejection. All
end instrumental 4. All
night long, all night long. You'll shoot 'em down because you're
night long, all night long. You're only standing there 'cause
night long, all night long. I'll just be standing here 'cause
night long, all night long. We'll just be standing here 'cause

waiting for somebody good to come on.
I know I don't have the guts to come on.
somebody might do somebody wrong.

But you'll be sleeping with the television
And I'll be sleeping with the television
And we'll be sleeping with the television

To Coda
Your eyes are saying talk to me,
on.
on.
Your eyes are saying talk to me,

but your attitude is don't waste my time.
but my attitude is, "boy don't waste your time."

But you won't hear a word, 'cause it just
But you won't say a word, 'cause it just
might be the same old line,
just might be some-body else's same old line.

Sleep-in' with the television,
Sleep-in' with the television,
Sleep-in' with the television on.

Oh, Sleep-in' with the television on.
CLOSE TO THE BORDERLINE

Words and Music by BILLY JOEL

Moderate Shuffle (\( \text{\( \frac{3}{4} \)\)\()})

1. Black-out, heat-wave forty-four caliber
2. buck three eighty won't buy you much lately on the
3. Instrumental

home-icide
street these days

When you can get gas you know you

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to the boulevards,

dogs go mad in packs on the West side.
can't drive fast anymore on the Park ways.

young girl standing on a ledge looks like another
Rich man. Poor man, either way American

suicide.
shoved into the lost and found.

hit those bricks 'cause the news at six gotta
no nukes yell we're gonna all go to hell with the
stick to a dead line
next big melt down.
While the

millionaires hide in Beekman Place,
mote con trol and a col or T. V.

bag don't change channels so they must change me. I got at

tack by a kid with stereo sound.
real close friends that are gettin' me high.

They
don't want to hear it but he won't turn down.
don't know how to talk and they ain't gonna try.

Life is tough but it's just enough
I shouldn't bitch, I shouldn't cry.

hold back the tears until it's closing time.
start a revolution but I don't have time.

I survived, I'm still alive, but I'm getting
I don't know why I'm still a nice guy but I'm getting
close to the border line.
close to the border line.}

uhuh

Close to the border line.

Uh huh.

I thought I'd sacrifice so many things.
I thought I'd throw them all away.
I didn't think I needed anything.
Ah, but you can't afford to squander what you're not prepared to pay.

D.S. al Coda (for instrumental verse)
I need a doctor for my pressure pills.

I need a lawyer for my medical bills.

I need a banker to finance my home. But

I need security to back my loan.
It isn't new what I'm goin' through, but

ev'rybody knows you got to break some time.

An other night I fought the good fight, but I'm getting
closer to the border line.
C'ETAIT TOI
(YOU WERE THE ONE)

Moderately

Here I am again in this smoky place

with my brandy eyes

I'm talkin' to myself:

Ooh, c'était toi.

Words and Music by BILLY JOEL

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B  
Am/C  
D  
G  
A/E  
D/F#

You were the one.

Here I go again.

Me revoici.

Instrumental

Am/C  
D  
G  
A/E  
D/F#

looking for your face

et je realise

look que je devrais

chercher un autre

G  
A  
B  
Am/C  
B

but you were the one.

Ooh, c'était toi.

you were the one.

End Instrumental
I'm looking for comfort that I can take,
Je recherche l'affection que qu'une autre
I'm looking for comfort that I can take,
Je pourr'ait me donner. Mais après tout,

from someone else.
from someone else.

But after all,
But after all,

I know there is no one that can save.
je sais qu'il y a personne que personne
I know there is no one that can save.

(The) cold hands,
warm tears,
past sins
are since
the sad eyes
are since
the bad dreams
the past.
dark Irish silence. It's so late but
soft trembling shoulders. The old fears, but
You should be sleeping. It's all right, but

I'll wait through the long night with
I'm here tight through the long night with
sleep tight through the long night with

you, with you.
with you.
No, what has it cost you?
I didn't start it.
I almost lost you a long, long time ago.
You're broken hearted from a long, long time ago.

you, me, with you, me. Oh, you should have told me but
you had to bleed to know.
All that I need to know.

And it's so late but

I'll wait through the long night with you,
with you.
SONGS IN THE ATTIC
Streetlife Serenader

Words and Music by BILLY JOEL

Slowly

Street-life ser-e-nad-er,

never sang on stages.

Needs no orches-tra-

mel-o-dy comes eas-y.
Midnight masquerader,
Street life serenade,

shopping center heroes.
Child of Eisen,
How the words are

however, spoken,
new world celebrator,
how to make the motions.
Hold no grand illusions,

need no stimulation.

Midnight masquerade,

workin' hard for wages.

Need no vast arrangement
to do their harmo-
MIAMI 2017
(SEEN THE LIGHTS GO OUT ON BROADWAY)

Moderate, 2 feel

Words and Music by BILLY JOEL

1. Seen the lights go out on Broadway
I saw the Empire State laid that was so many years ago.

And life went on beyond the Pals before we all lived here inFlorida.

They all bought Cadillacs, before the Mafia.

And left there long ago.
They held a concert out in Brooklyn.
There are not many who remember.

(2nd time only)

(to watch the island bridges blow
they say a handful still survive

They turned to tell our pow-
the world

er down, and drove us under-ground
about the way the lights went out

To Coda
But we went right on with the show.

2. I've seen the lights go out on Broad-

3. I've seen the lights go out on Broad-

I saw the ruins at my feet.
I saw the skyline fall.

You know we almost didn’t notice it.
The boats were waiting at the battery.

We’d seen it all the time.
The union went on strike.

on Forty they never
secon-d street.
They burned the church-
sailed at all
They sent a car-

es down in Har - lem
rider out from Nor - folk

like in that Span - ish civil war
and picked the Yank - ees up for free

the flames were ev - 'ry - where
they said that Queens - could stay
but no-one really cared and blew the Bronx away, it always
and sank Manhattan

burned up there before Manhattan out at sea

1. A
2. A

A bass
4. You know those lights were bright on Broadway
and keep the memory alive

Repeat and fade
SUMMER, HIGHLAND FALLS

Moderate

Words and Music by
BILLY JOEL

1.

They say that these are not the best of times, but

2.

So we'll argue and we'll compromise, and

3. Instrumental

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They're the only times I've ever known

and I believe there is a time for mutual experience,

separate conclusions are the
Now, I have seen that sad surrender in my
Now we are forced to recognize our inhumanity
(3) How thoughtlessly we dissipate our
lover's eyes and I can only
man - i - ty our reason to explain
energies perhaps we don't fulfill

stand apart and sympathize
For we are
ists with our insanity
And though we
fill each other's fantasies
And as we
always what our situations hand
choose between re-ality and mad-

stand upon the ledges of our

us, it's either sadness or euphoria-
ness, it's either sadness or euphoria-
lives, with our respective similarities.

1.2. (take second ending at intro)

It's either

sadness or euphoria

D. S. and repeat intro til fade
LOS ANGELENOS

Words and Music by BILLY JOEL

Moderate beat

1. Los Angeles, all come from somewhere.
   To live in sunshine, to become acquainted.

(Instrumental)

Midwestern, electric.
ladies, high-heeled and faded,
Doin' sleek new

babies, blue-jeaned and jaded,
Such hot sweet

sports cars with their New York
school-girls so educated.

Hid-ing up in the moun-
Taning out in the beach-
Hid-ing up in the moun-

Hid-ing up in the moun-
Taning out in the beach-

yons, Go-in' no-where on the streets with the Spanish names.
Mak-in' love with the na-

yons, Go-in' no-where on the streets with the Spanish names.
Mak-in' love with the na-
- tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone -
- tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone -

1. 2.

2. Los An - ge - le -

3. (Instrumental)

Los An - ge - le - nos _ all come from some - where,

It's so fa - mil - iar, their for - eign fac - es.
SHE’S GOT A WAY

Words and Music by
BILLY JOEL

Slow and steady

She's got a way about
She's got a smile that heals

Em G7/D C
her.
me

I don't know what it is,
But I

D7 C/E D7/F# D7 G D/F#
know that I can't live without her.
She's got a way of

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pleas - in'... I don't know... why it is, But there
talk - in'. I don't know... why it is, But it

D7 C/E D7/F♯ D7 Eb maj7 F4 add G

does - n't have - to be a rea - son an - y - where...

G

3fr.

an - y - where...

She

D Am G Gm

3fr.

3fr.

comes to me... when I'm feel - in' down, In - spires me... without a sound. She
D/F#  F#/A#  Bm  D7/A

touches me and I get turned around.

G  D/F#  Em  G7/D

She's got a way of showin'

C  D7  C/E  D7/F#  D7

How I make her feel, And I find the strength to keep on goin'.

G  D/F#  Em  G7/D

She's got a light around her, And
ev'rywhere she goes a million dreams of love surround her
ev'rywhere.

comes to me when I'm feelin' down inspires me without a sound. She
touches me, I get turned around Oh Oh Oh...

poco rii.
She's got a smile that heals me. I don't know why it is, But I
have to laugh when she reveals me. She's got a way about her.
I don't know what it is, But I
know that I can't live without her anyway.
EVERYBODY LOVES YOU NOW

Words and Music by BILLY JOEL

Quickly, in 2

1. Baby all the lights are turned on
   (2-5 See extra lyrics)

Dm

Now you're in the center of the stage.

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Everything revolves on what you do.

Ah, you are in your prime you've come of age.

You can always have your way somehow cause
Everybody loves you now.

Chorus
Ah, they all want your white body.

And they await your reply.
Ah, but between you and me and the Staten Island ferry

(verse 4) no more.

so do I.

ev - ry - bod -
y loves you now.
2. You can walk away from your mistakes.
You can turn your back on what you do.
Just a little smile is all it takes.
You can have your cake and eat it too.
Loneliness will get to you somehow,
But everybody loves you now.

Chorus:
Ah, they all want your white body... etc.

3. All the people want to know your name,
And soon there will be lines outside your door.
Feelings do not matter in your game.
'Cause nothing's gonna touch you anymore.
So your life is only living anyhow,
And everybody loves you now.

4. Close your eyes when you don't want to see,
And stay at home when you don't want to go.
Only speak to those who will agree,
Yeah, and close your mind when you don't want to know.
You have lost your innocence somehow,
But everybody loves you now.

Chorus:
Ah, you know that nothin' lasts forever
And it's all been done before
Ah but you ain't got the time
To go to Cold Spring Harbor no more.

5. See how all the people gather 'round.
Hey, isn't it a thrill to see them crawl.
Keep your eyes ahead and don't look down,
Yeah, and lock yourself inside your sacred wall.
This is what you wanted ain't you proud,
'Cause everybody loves you now.
CAPTAIN JACK

Words and Music by Billy Joel

Slowly

1. Saturday night, you're still hanging around.
2. Your sister's gone out, she's on a date.
3. So you decide to take a holiday.
4. So you play your albums and you smoke your pot.

You're tired of livin' in your one horse town.
And you just sit at home and masturbate.
You got your tape deck and your brand new Chevrolet.
And you meet your girl friend in the parking lot.

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You'd like to find a little hole in the ground for a
The phone is gonna ring soon, but you just can't wait for that
Ah but there's no place to go any way and what
Oh, but still you're ach ing for the things you have n't got, what went

while call for wrong

So you go to the village in your tie dye jeans,
So you stand on the corner in your new English clothes,
You've got ev rything, but noth in's cool,
And if you can't under stand why your world is so dead,
And you stare at the junk-ies
And you look so polished from your hair
down to your toes,
They've just found your father
and why you've got to keep in style
in the swimming pool,
and feed your head,

It's like some pornographic magazine,
But still your fingers gonna pick your nose after
And you guess you won't be going back to school
Well, you're twenty one and still your mother makes your bed
and that's too

Am7
smile
mmm
mmm
mmm
mmm

D7sus4
more
D7
long
But Captain Jack will get you high tonight
and take you to your special island.

Captain Jack will get you by tonight.

Just a little push 'n' you'll be smilin'.

La da, da.
Oh, yeah, yeah.

D.S. al Coda

Yeah, Captain Jack will get you by tonight.
SAY GOODBYE TO HOLLYWOOD

Fast Rock 'n' roll

Words and Music by
BILLY JOEL

1. Bobby's drivin' through the city tonight through the lights
2. Johnny's takin' care of things for a while and his style
3. So many faces in and out of my life some will last
4. Instrumental

... in a hot new rental car...
... is so right for troubadours...
... some will just be now and then...
He joins the lovers in his heavy machine, it's a scene.
They got him sitting with his back to the door and he won't.
Life is a series of hellos and good-byes I'm afraid.

down on Sunset Boulevard.
be my fast gun any more.
it's time for good bye again.

Chorus
Dm7

Say good-bye to Hollywood, say good-bye my baby;
say good-bye to Hollywood, say good-bye my baby.
ly - wood,  

say good - bye my ba -

by.

D. C. for 6th (Instrumental) verse and fade

Bridge

Mov - in' on is a chance that you take an - y time

you try to stay to - geth - er,
whoa

Cmaj7

say a word out of line and you find that the friends

Em

you had are gone forever

Dm

D. S. for 3rd verse & 4th (Instrumental) then D. S. for 5th verse

forever.
YOU’RE MY HOME

Moderate 4

F

C/E

Ebadd9

Bb/D

F

C/E

Bb/D

C7

F

C/E

Eb/F

1. When you look into my eyes and you
2. When you touch my weary head and you
3. If I travel all my life and I

see the crazy gypsy in my soul,
tell me every thing will be all right,
never get to stop and settle down,

F

Eb/F

C7sus4

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It always comes as a surprise when I use my body for your bed. Long as I have you by my side there's a

feel my withered roots begin to grow. love will keep you warm throughout the night. roof above and good walls all around.

Well, I'm well, I'll be my

never had a place that I could call my very own, But never be a stranger and I'll never be alone, Where
castile, you're my cabin and my instant pleasure dome. I

that's alright my love, 'cause you're my home. ev'er we're togeth'er that's my home. need you in my house 'cause you're my
Home can be the Pennsylvania Turnpike,

Indiana early morning dew,
High up in the hills of California,

For me, home is just another word for you.

Home.
(THE) BALLAD OF BILLY THE KID

Words and Music by Billy Joel

Moderately
F/G
C/G
G
F/G
C/G

From a town known as Wheeling West Virginia

F
G
Em
F
G
Em

rode a boy with a six-gun in his hand,
And his daring life of crime made him a legend in his time, east and west of the Rio Grande.

Well he

2. started with a bank in Colorado, in the
4. One cold day a posse captured Billy, and the
pocket of his vest a Colt he hid,
And his
And the
gage cow-boys and their kin
like the sea came pour-in' in
took the tell'er by sur prise and
to watch

the word spread of Bil-ly the Kid.
Well he

never trav-elled heavy, yes he al ways rode a lone, and he
soon put many older guns to shame.
Well he

never had a sweetheart, and he never had a home,
but the under

cowboys and the ranchers knew his name.
3. Well he

neath the boot hill grave that bears his name.
5. From a

robbed his way from Utah to Oklahoma and the

town known as Oyster Bay, Long island and the

rode a
law just could-n't seem_ to track him down,
boy _ with a six _ pack in his hand,

And it
And his

served his leg_end well,_ for the folks they love_ to tell_ 'bout_
dar_ing life of crime_ made him a leg_end in_ his time_ east and

when Bil_ly the Kid_ was in town.
west of the_ Rio

Coda

Grande.
I'VE LOVED THESE DAYS

Slowly, Majestically

Words and Music by
BILLY JOEL

1. Now, we take our time, so non-cha-lant and spend our nights.
2. We light our lamps for at-mos-phere and hang our hopes.
3. 4. 6. (see extra lyrics)
5. (Instrumental)

so bon- vi-vant. We dress our days.
on chan-de-liers We're go-ing wrong.

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in silken robes we're gaining weight

The money comes We're sleeping long

the money goes and far too late

we know it's all and so it's time

a passing phase to change our ways

---

1.35. Dm

2.6. Dm G6 Dm C

D.S.

After last verse go to Coda

---

But I've loved these days.
D.S.S. 
for instrumental verse

But I've loved these days

Coda

ril.

3. Now as we indulge in things refined
   We hide our hearts from harder times
   A string of pearls a foreign car
   Oh we can only go so far
   on caviar and cabernet.

4. We drown our doubts in dry champagne
   And soothe our souls with fine cocaine
   I don't know why I even care
   We get so high and get no where
   We'll have to change our jaded ways
   But I've loved these days.

5. Instrumental

6. So before we end and then begin
   We'll drink a toast to how it's been
   A few more hours to be complete
   A few more nights on satin sheets
   A few more times that I can say
   I've loved these days.
THE NYLON CURTAIN
LAURA

Slowly

Words and Music by
BILLY JOEL

Guitar \( \text{Capo up 1 fret} \) \( A_5 \) \( G_5 \) \( F_5 \) \( D_5 \) \( A_5 \) \( G_5 \) \( F_5 \) \( D_5 \)

Keyboard \( Bb_5 \) \( Ab_5 \) \( Gb_5 \) \( Eb_5 \) \( Bb_5 \) \( Ab_5 \) \( Gb_5 \) \( Eb_5 \)

\( F#m \) \( Gm \) \( B7 \) \( C7 \)

Laura
Calls me
In the middle of the night
Passes on her

D
E_b

Painful information
Then these careless fingers
They get

F#m
B7
C7
Gb

caught in her vice
Til they're bleeding
On my coffee table

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Liv-ing a-lone isn’t all that it’s cracked up to be

I’m on her side Why does she push the poison on me?

Laura Has a very hard time
All her life has

Been one long dis-as-ter
Then she tells me She suddenly believes she's seen A ver-y good sign

She'll be tak-ing Some ag-res-sive ac-tion I fight her wars While she's

slam-ming her doors In my face Oh - wo-
Oh - wo       Here I am       Feeling like a (bleep)-ing

fool     Do I react       the way exactly She in-

tends me to?       Every-time I think I'm off the hook She makes me lose my

cool       I'm her machine       And she can punch all the keys She can
push any button I was programmed through
Laura
Laura
Calls me
Loves me
When she
Ever

needs a good fix
if I don't care
All her questions
That's my problem
Will get sympathetic
That's her sacred absolute

answers I should be so immunized to
solution If she had to She would put her-
All of her tricks
self in my chair

She's surviving
Even though
On her second chances
Faced electrocution
Sometimes I feel like this
She always says I'm the
God-fa-ther deal is all wrong
Best friend that she's ever had

How can she hold an um-bi-li-cal chord For so long?
How do you hang up on someone who needs you that bad?

I've done ev-'ry-thing I can What else am I sup-posed to do?
I'm her machine
And she can punch all the keys.
She can push any button I was programmed through.
Oh wo

(solo)

P delicately
PRESSURE

Words and Music by
BILLY JOEL

Moderately bright 4
N.C.

mp (Even 8th note feel)

Dm    Gm6/D    C♯º7/D    Dm    Dm6    Gm/D

A7/D    Dm    Gm6/D    C♯º7/D    Dm

Dm6    Gm/D    C♯º7/D    D

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You have to learn to pace yourself.
You used to call me paranoid.
Don't ask for help, you're all alone.

Pressure
Pressure
Pressure
You're just like everybody else.
But even you cannot avoid.
You'll have to answer to your own.

Pressure
Pressure
Pressure
You've only had.
You turned the tap.
I'm sure you'll have.

To run so far your salvation.
Some cosmic ratio.
So good sad ale.
Dm  Gm6/D  Cmaj7/D  Dm  Dm6  Gm/D

Cmaj7/D  D  Cmaj7/D  D

G  Dmaj7/F♯

All grown up and no place to go

Instrumental

G  Dmaj7/F♯

Psych One Psych Two What do you know?
F

All your life is Channel Thirteen

Cmaj7/E

All your life is Time Magazine

Cm7/Ab

8fr.

G/D

3fr.

D

To Coda

Sesame Street

I read it too

What does it mean?

C/D

D

I'll tell you what it means: Pressure!

C/D

D

D.S. al Coda

Pressure!
G    D/G  G    D/G  G
N.C.

lightly

G    D/G  G    D/G  G
N.C.

Pressure!

G  Gm  C  C♯7  Dm  Am/C

I'm sure you'll have some cosmic rationale

B♭  F/A  G7  A7/E  A7/C♯

But here you are with your faith And your Peter Pan...
Dm  Am/E  Dm/C  Bb  F/A  A7/E  A7/C♯

vice You have no scars on your face And you cannot handle

Dm  Gm6/D  C♯7/D  Dm  Dm6  Gm/D

Pressure!

A7/D  Dm  Dm  Gm6/D  C♯7/D  Dm

Pressure!

Dm6  Gm/D  A7/D  Dm  Dm

One, two, three, four Pressure!
ALLENTOWN

Words and Music by BILLY JOEL

Moderately

N.C.                             N.C.

Well we're                               Well we're
                        mp

living here in Allentown wait-ing here in Allentown And they're closing all the fac-to ries down. For the Pennsylvania we nev-er found.

Out in Bethlehem they're killing time Fill ing out forms. If we worked hard...
Standing in line
If we behaved
Well our fathers fought the Second World War.
So the graduations hang on the wall.

Spent their week-ends on the Jersey shore
But they never really helped us at all.
Met our mothers in the US
No they never taught us what was real.

Asked them to dance
Iron and coke
Danced with them slow and chromium steel.

And we're living here in Allentown
But they've
Restlessness was handed down,
And it's getting very hard to stay,
And the union people crawled away.

Em G/B C D C

N.C.

Every

(strong)

G/F F

G/F Bb/F

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

A - mer - i - can flag in our face

Well I'm living here in Allentown
And it's
hard to keep a good man down

But I won't be getting up today.
And it's getting very hard to stay —

And we're living here in Allentown —
GOODNIGHT SAIGON

Words and Music by
BILLY JOEL

Slow and steady
F  Dm  Bmaj7  G9

We met as

Dm/F  G7  C  C/E  Dm/F  G7

soul mates
spastic

On Par - ris
Is - land
We left as
in - mates
From an a -

p - mp

Like tame - less
horses
We left in
plastic
As num - bered

C  Em  Am  Em  Am

sy - lum
corpses
And we were
And we learned
sharp fast

As sharp as
To trav - el
knives
light

And we were
Our arms were

Dm  Dm/C  G/B  Dm7/A  G

so gung ho
To lay down our lives
We came in

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But our bellies were tight

We had no home front  We had no soft soap  They sent us

They gave us Bob Hope  We dug in deep  And shot on

And prayed to Jesus Christ with all of our might  We had no
cam'ras six weeks To shoot the landscape We passed the hash-pipe And played our

Doors high-lands And it was dark sharp So dark at As sharp as night knives And we held the

on to each other Like brother to brother We

promised our mothers we'd write And we would
all go down together— We said we'd all go down to-

gather— Yes we would all go down to gather—
p sub.

Remember Charlie Remember Baker They left their

childhood On every acre And who was wrong? And who was right? It didn’t
mat - ter in the thick of the fight
We held the day
In the palm Of our hand
They ruled the night
And the night Seemed to last as long as

D.S. al Coda

Repeat and fade
(A) ROOM OF OUR OWN

Words and Music by
BILLY JOEL

Bright Boogie Rock \( \text{\( \frac{8}{4} \)} \)

\( A7 \)

\( \text{mf} \)

2nd time; Listen!

\( \text{C7} \)

\( \text{C7} \)

\( \text{A7} \)

\( \text{F7} \)

\( \text{D7} \)

You've got diamonds and I've got spades
You've got the day shift and I've got nights

You've got pills And I've got razor blades
We go wrong at times But we've got rights

*Tone cluster consisting of E7, Eb and A

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You've got yoga, honey
You've got TV shows
I've got beer crime

But you've got over-priced
And I got weird
But it's all

Your room, honey and
I've got mine
It's all

Right right
We're the same
even though we
should have known.

It's all right
Yes, we all need a room.
of our own

You've got

Instrumental

love, dar - lin'
I've got sex

You've got cash, ma - ma and I've got checks

You've got
You've got business, baby
I've got the kids

You got crowded just the way I did
But it's all right
And it's all right

'cause we all need a place to call
Yes, we all need a place to call

home
home
it's all right
it's all right

Yes, we all need a room
of our own

I can still re-

member packed to-
gether Like a can of sar-
dines

ooo No no no
Push in', shovin', That's when lovin'

Starts to come apart at the seams

N.C.

(stutter) no, no,

D.S. al Coda

It's al-
No, no, no it's alright  
Yeah, it's alright, mama  
To have a room of our own  
Sometimes you've got to get away  
Got to get away  
Got to get away to a room of our own  
Got to have a room  
Got to have a little elbow room of my own.
SHE'S RIGHT ON TIME

Slowly

C  (Guitarists: Play fingerstyle)  D  E5

mp

Turn on all the Christmas lights. 'Cause baby's coming home tonight.

I'm a man with so much tension  Far too many sins to mention

C/E  B7/E  D/E  A/E

I can hear her footsteps in the street.

But she don't have to take it anymore.

C  B  A7  A

Turn the choral music higher since she said she's coming home. I've torn out all my telephones.
Dm7    G7    C    C/Bb
That should make the atmosphere complete.
soon she will be walking through that door.

F    G    Am    B
I've had to wait forever
may be going nowhere
But better late than never
But I don't mind if she's there

Harmony in small notes

She's just in time for me.
She's right on time.
She's right where she should be.

1. E    A/E
She's right on time.

2. E    Fmaj7
She's right on time.

*actual figure= 
Left to my own device I can always make believe That there's nothing wrong
Oh still I will choose to live In the complicated world

That we shared for so long Good or bad Right or wrong

And it occurred to me While I set up my Christmas tree She
Never missed a cue Or lost a beat
Every time I lost the meter
Turn the choral music higher
There she was when I would need her
Pile more wood upon the fire

Greeting me with footsteps in the street
That will make the atmosphere complete

I guess I should have known it
I've had to wait forever
She'd find the perfect moment
But better late than never
E  Emaj7  E  A/E
harmony in small notes

She's just in time for me  She's right on time

E  Emaj7  E  Fmaj7
To Coda

She's right where she should be  She's right on time

C  D  Em  G7/D  C  A7/C#  D  D\#97

(solo)
mp

EIV  BII/E  D/E  A/E  C/E  BIV/E  E  E/D

D.S. al Coda

Oh
mf
SURPRISES

Words and Music by BILLY JOEL

Moderately slow

Don't get excited  Don't say a word  Nobody noticed

Nothing was heard  It was committed discreetly
It was handled so neatly
And it shouldn't surprise you at all

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Break all the records
Burn the cassettes
I'd be lying if I told you That I

had no regrets
There were so many mistakes
And what a difference it makes...but still it

shouldn't surprise you at all
You know I said it

shouldn't surprise you at all
You know
Don't look now but you have changed.

Your best friends wouldn't tell you.

Now it's apparent what has it cost you.

Now it's a fact what have you won.

marshall your forces for another attack.

For the sins of the fathers are the sins of the sons.

You were so
young and naive you, it will always continue. But now it should not surprise you at all.

You know. You know.

You know. You know.
SCANDINAVIAN SKIES

Words and Music by BILLY JOEL

Freely

Moderate Steady 4

Snare drum

(none legato)
The sins of Amsterdam Were still a recent surprise.

And we were flying over Scandinavian skies

We climbed towards the sun. We turned and cursed as one.

We pulled the shades and closed our eyes.
The Stockholm city lights were slowly starting to rise.
The tour of Germany was bleeding into our eyes.

And we were strapped against those
And we were sailing over

Scandinavian skies
Scandinavian skies

The landing gear came down.
We had the Midas touch.

* 2nd time, Bb
In Wh newsletter... could stay.

To Coda

We could play the blues all night.

Ah

D.S. al Coda
D

-lo hall-

While all the cold Nor-we-gians-

A

Bb

cried

ied

Who could say

E add 9

F add 9  N.C.

R.H.

What was left and where was right?

By the way

R.H.

I could
play the blues all night

... ight

as though fading into the distance
WHERE'S THE ORCHESTRA?

Words and Music by BILLY JOEL

Slowly (but not dragging)

Where's the orchestra?

Wasn't this supposed to be a musical?

Here I am in the balcony

How the hell could I have missed the vertere?
Absolutely no idea at all.

What is being said despite the dialogue.
There's the leading man.
The movie star who never faced an audience.

Where's the orchestra?
After all, this is
WHERE'S THE ORCHESTRA?

my big night on the town My introduction to the

theater crowd I assumed that the show would have a song So I was

wrong At least I understand All the innuendo and the

And I appreciate The
roles the actors played. The point the author made. And

after the closing lines And after the

curtain calls The curtain falls

Pianists: omit

On empty chairs Where's the
AN INNOCENT MAN
EASY MONEY

Words and Music by BILLY JOEL

Brisk 4 (♩= 126 - 132)

(2 bar drum break omitted)

mf

G7

3fr.

You don't have to talk all night I'm a man who
You don't have to try too hard I don't need a
You don't have to start a fight I'm a man who

Em

3fr.

You don't have to twist my arm
I don't need an invitation
If you've got a little risk business

G7

3fr. 3rd time

can't say no.
can't say no.

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Just point me where you want to go
If you've got a game of chance—

Take, take, take,

me to the action take me to the track
me to the tables take me to the fights
me to the power take me to the heat

Take me to a party if they're run like the numbers roll,
Take me to the cleaners if it's—

bet--in' in the back I've been working
like the dice when you're counting
open to the street some thing's got to pay off

Can't afford to wait always count me in

Let me call my wife so I can tell her I'll be late
Talk me into losin' just as long as I can win
Some one's got a fortune that they're beggin' me to take

I want the
G7
3fr.

night

Half time feel

bad

Easy money

You say I

A

Bm

fool myself

But better me than being a fool for

G

D

some one else

I got a hot slot machine of a sys-
Eas - y

mon - ey I got a one - track mind_ and a
good rep - u - ta - tion lay - ing

on the line_ I'll ei - ther
come back a bum or a king.

ba - by, I don't know
night  
Eas - y  
on - day  
Oh, I don't want

no  
hard  
cash  
I just want

the eas - y  
mon - ey  
Oh,

I could get  
lucky,
Eas - y
THE LONGEST TIME

Bright rock and roll, in 2 (♩ = about 76)

Words and Music by BILLY JOEL

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What else could I found When you put your
That's where you me arms around me
I'm so inspired by you

That hasn't happened for the longest time
I haven't been there for the longest time

Oh, oh, oh, oh
For the longest

Oh, oh, oh
For the longest...
I'm Who knows voice you're much hearing in the hull on
And May be great est miracle of all gone
Is how I need you I'll take my chances And how you needed me too
That has n't happened for the long est time
Maybe had this second

last thoughts very

long start

But I

you feel so right self

Hold on could be wrong heart

May be I've know been the

woman that you hard are

But You're

I've gone this far And it's more than I hoped

wonderful far And it's more than I hoped
I don't care what consequence it brings
I have been a fool for lesser things
I want you so bad
I think you ought to know that
I intend to hold you for the longest time

Oh, oh, oh

For the longest time

Repeat and fade
AN INNOCENT MAN

Moderate Caribbean feel \( \text{♩} = \text{about 96} \)

Some people stay far away from the door if there's a chance of it opening up.

They hear a voice in the hall because they only remember too well and hope they heard.

* Recorded ½ step lower in Db major; To play with record mentally change key signature to 5 flats and play notes as written.

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Somebody it just passes by

Some people live with the fear of a touch and the anger of having been a fool

They will not listen to anyone so nobody tells them a lie

Some people find that it's easier to hate than to wait any more.
I know you're only protecting yourself,
I know you don't want to hear what I say.

I know you're thinking of somebody else,
I know you're gonna keep turning away.

Someone who hurt you but I'm not above making
But I've been there and if I can survive I can

Not for the love you've been de
keep you alive I'm not a
bod-y I know if there's a

Em
I'm not above doing anything to restore
I'm not above being cool for a while if you're cruel
I'm not above going back to the start to find out

Your faith, if I can understand
Where the heartache began

Some people see through the eyes of the old before they
Some people run from a possible fight some people
Some people hope for a miracle cure some people

Ever get a look at the young
Figure they can never win
Just accept the world as it is
I'm only willing to hear you cry because I
And although this is a fight I can lose the accused
But I'm not willing to lay down and die because I

am an innocent man

I am

an innocent man

Oh yes I am
an innocent man

You know you only hurt yourself out of spite

I guess you'd rather be a martyr tonight
That's your decision But I'm an innocent man

very quietly
THIS NIGHT

Words and Music by BILLY JOEL

Slow doo-wop tempo (\( \dot{\text{j}} = 54 \))

A  F\#m  Bm7  E

Did-n't I say I wasn't ready for a romance,
I've been around someone like me should know better.

A  F\#m  Bm7  E

Did-n't we promise we would be friends,
Falling in love would be the worst thing I could do.

D  Bm7  E  F\#m

And so we danced though it was only a slow dance,
Did-n't I say I needed time to forget her?

D  Bm7  E  A

I started breaking my promises,
Aren't you running from someone who's right there and then?
Did n't I swear there would be no com pli ca tions.
How many nights have I been lone ly with out you.

Did n't you want some one who's seen it all be fore care.
I tell my self how much I really don't care.

Now that you're here it's not the same sit u a tion.
How many nights have I been think ing a bout you.

Suddenly I don't re mem ber the rules an y more.
Want ing to hold you but know ing you would not be there.
This night is mine
This night you're mine
it's only you and
it's only you and

I'll tell you to forget yesterday

This night can last forever
This night we are together

Sax solo
This night is mine, it's only you and...
I tomorrow is such a long time away

This night can last forever (Inst.)

long time away This night can last forever
TELL HER ABOUT IT

Words and Music by BILLY JOEL

Bright 4 (d = 152 - 160)

Listen boy Don't want to see you let a good thing slip away.

You know I don't like watching anybody make the same.
mistakes I made
She's a real nice girl and she's
always there for you
But a nice girl wouldn't tell
you what you should do
Oh,

Listen boy I'm sure that you think you got it all under control
Listen boy It's not automatically a certain guarantee
Listen boy It's good information from a man who's made mistakes
TELL HER ABOUT IT

You don't want somebody telling you the way to provide communication.

Just a word or two that she gets from you could be the difference that it makes.

You're a big boy now, and you'll stay in someone's soul.

When you love someone, you're a trusting soul.

Never let her go, put her trust in you.

But that's And there's But a

Just the kind of thing she ought to know.

Only one good way to reassure a girl like that won't tell you what you should do.
Chorus

1. Tell her about it
2. Tell her about it
Tell her every thing you feel
Let her know how much you care.

Give her every reason to ace-
When she can't be with you tell her

Tell you wish you were there.
Tell her about it.
Tell her about it.
Tell her all your crazy dreams.
Tell her everyday before you leave.
Dm

Let her know you need her

Pay her some attention

Let her know how much she means

Gm7

Give her some

Gm7/C

how much she means

C

Bb

Ab

Eb/F

Bb

Ab

Eb/F

To Coda
thing to believe

'Cause now and then.

She'll get to worrying
Just because.

you haven't spoken for so long

Though you may not have done an -
Gb

Ab

Bbm

Will that be a consolation?

eb

F

cresc.

D.S. al Coda

Gm7

Gm7/C

C

Tell her about

Bb

Gm7

Ab

Eb

Tell her how you feel right now just
Tell her about it
You know the girl don't want to wait too long
You got to tell her about it
Tell her now... and you won't go wrong... You got to tell her about it
Before it gets too late... You got to
UPTOWN GIRL

Moderate rock and roll (\( \text{d} = 120 - 126 \))

Words and Music by
BILLY JOEL

E F\#m E/G\# A B

Ah Ah

mf

E F\#m

Up - town girl She's been liv - ing in her

E/G\# A B E

up - town world I bet she nev - er had a back - street guy

F\#m E/G\# A B

I bet her ma - ma nev - er told her why I'm gon - na try for an
Uptown Girl

She's been living in her white bread world
You know I can't afford to buy her pearls

As long as anyone with hot blood can
But maybe someday when my ship comes in
And now she's looking for a She'll understand what kind of
down town man That's what I am And then I'll win
I've been And when she's

Knows what She wants from her ti yime (time)
Walking She's looking so fi yine (fine)
And when she wakes up And when she's talking She'll make up her mind
She'll see I'm not so tough Just because I'm in love
up - town girl You know I've seen her in her up - town world
She's been living in her white bread world
She's getting tired of her high class toys
As long as any one with hot blood can
And all her presents from her
And now she's looking for a
up-town boys

down-town man

She's got a choice
That's what I am

Ah

up-town girl

She's my up-town girl

You know I'm in love with an
Jealous talk
That's what I heard about you.

Ev'rybody's telling lies

I don't even know why
Why can't people-

Find something better to do.
Careless talk
I don't believe what they say
Going around on the streets

I heard them talk
Jealous talk
They say you've been putting me down
I know how bad it can be

In the shadows on the
Let them stand where they

phone
fall
They won't leave us alone
They don't know us at all
They've been talk-ing
All that talk-ing
Ev-er since you came a-round
won't make a dif-f'ence to me.

Oh.

Oh

Oh

ha ya ya

ya ya ya ya ha

To Coda
Careless talk
telling you I'm doing wrong.

Jealous talk
Follows wherever you go

I'm aware of what you
heard
Every terrible word
Ev'rybody's making believe that they know

All of the intimate things That we ever might have said

In the heat of a passionate moment In a conversation shared For the ears of nobody else
There are some things they'll never hear.

There are secrets I'll never tell.

Oh, careless talk, That's what they say about me.

Careless talk, Careless talk.

Careless talk, Careless talk.

That's what they say about you.

That's what they say about me.
CHRISTIE LEE

Words and Music by
BILLY JOEL

Bright boogie rock (♩= 138 - 144)

Let me tell you a story. That's where he played the saxophone.

A - about a woman and a

night club. She had a rhythm all her

man.

phone. He blew a solo like a blind man.

May - be you will find familiar

rangements

He used to fake to stock arrangements.

May - be you won't understand.

He left the customers alone.

She really dug his saxophone.

The man's name I don't re -

But one night before the

She wanted more than just an

member.

last song.

He was always Joe to me.

About a quarter after three.

encore.

And he could play in every key.
But I can’t forget the woman
He saw her standing at the coat check
He left the stage and packed his alto

Lee

Lee

He was working in a

Christie Lee, Christie

Lee

Christie Lee, Christie Lee

Lee

ooo

D.S. al Coda

She was a nice piece of
Lee
Oh, I heard the man knew "the Bird" like the

Bible
You know the man could blow an educated

axe
He couldn't see that Christie Lee was a woman

Who didn't

need another lover
All she wanted was the sax
It took a while for him to notice
He was never in control here

It was always Christie Lee
Christie Lee, Christie Lee

Lee
Christie Lee, Christie Lee

(ooh)
G
man took a calculated gamble

C
Yes the man had the power to per-

F
form

C
But Christie Lee was more than he knew how to handle She didn't

D7
need him as a man All she wanted was the horn

G
They say that Joe became a
wino

They say he always drinks alone

They say he stumbles like a blind man

They say he sold his saxophone

Even the band must face the music

That's what the moral is to me

The only time you hit the
Is when you play for Christie Lee

Christie Lee, Christie Lee

Christie Lee, Christie Lee

Repeat and fade
KEEPING THE FAITH

Words and Music by
BILLY JOEL

Light double-time feel \( \frac{3}{4} = 80 \)

\( \textit{Sva b throughout} \)

\textit{D}

seems like I've been lost in let's re-mem-ber

\textit{If you}

think I'm feeling older And missing my younger days

\textit{Oh, then you
should have known me much better 'Cause my past is something that never

Got in my way

Oh no__

Still I would not be here now If I never had the hunger

And I'm not ashamed to say the wild boys were my friends__ Oh__ 'cause I
ne ver felt the desire

Til their music set me on fire. And then I was saved.

That's why I'm keeping the faith.

Yeah, yeah, yeah, yeah keeping the faith.

We wore
matador boots only Flagg Brothers had them with a

Cuban heel

Iridescent socks with the same color shirt and a
tight pair of chinos

Oh I put on my shark skin jacket you know the

kind with the velvet collar and ditzy-bop shades

Oh
yeah... I took a fresh pack of Luck-ies and a mint called Sen-Sen
My old man’s Tro-jans and his Old Spice after shave.

Oh... combed my hair in a pom-pa-dour like the rest of the Ro-meo's wore a per-ma-nent wave
Yeah, we were keeping the faith.

Yeah, yeah, yeah, yeah, keeping the faith.

You can get just so much from a good thing.

You can linger too long in your dreams.
Say goodbye to the oldies but goodies

'Cause the good ole days weren't always good and
to You know the good ole days weren't always good and to-

Now I learned stick ball as a formal education
told you my reasons for the whole revival
Lost a lot of fights but it taught me how to lose.

O.K. Oh I'm gonna go outside to have an ice cold beer in the shade.

heard about sex but not enough.

To Coda

I found you could dance and still look tough any way.

Oh yes I did.

found out a man ain't just being macho.
awful lot of late night drive-in food drank a lot of take-home pay

thought I was the Duke of Earl when I made it with a red-haired girl in the Chevrolet.

D.S. al Coda

Oh

wonderful to be alive when the rock and roll plays

Yeah when the memory
F#m/A

stays

Yeah

I'm keeping the faith

G/B

Yeah, yeah, yeah, yeah keeping the faith

D

I'm keeping the faith

Repeat and fade

Yes, I am you know I'm keeping the faith
LEAVE A TENDER MOMENT ALONE

In an easy 4 (\(\text{\textdegree}\)) (\(\text{\textdegree}\) = about 100)

Even though I'm in love

But sometimes I get so afraid

just when I ought to relax
I'll say something so wrong, I put my foot in my mouth
(Leave a tender moment) Inst. (Leave it alone)

Just to have something to say, I know the moment isn't
I'm just avoiding the facts, I know the moment isn't

right close right

tell the girl a comic al line To keep the conversation
I need some room to escape When the moment a
hold my emotions inside To change the attitude to

8va b
light rose night
I guess I'm I'd I've

just frightened out of my mind But if that's how I
tell her it's all a mistake But that's not how I
run out of places to hide And if that's how I

feel feel feel
Then it's the best feeling I've ever known. No, Then it's the best feeling I've ever known.

It's undeniably real
She's undeniably real
It's undeniably real.
Leave a tender moment alone
Yes I know I'm in (repeat)
But it's not only (con't.)

Breaking down when the tension gets high

Just when I'm in a serious mood

She is suddenly quiet and shy

(Instrumental)
Leave a tender moment alone

(Leave a tender moment alone)

Repeat and fade

Leave a tender moment alone (Leave a tender moment)
RUNNING ON ICE

Words and Music by
BILLY JOEL

Very fast (\( \text{\textbullet \textbullet} = 160 \) )

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side of me.

I've got all the symptoms and the
	nside effects of city life anxiety.

I could never understand why the urban attitude is so superior.

To Coda

In a world of high rise ambition, most people's motives are ul...
Chorus:

Sometimes I feel as though I'm
running on ice,
paying the price too long.

Kind of get the feeling that I'm
running on ice.

Where did my life go wrong?

Bridge:

You've got to run,
run,
run,
run,

The Tears of a Clown
Words and Music by Leo Sayer

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run, run, run, oh, oh.

1. F D S® al Coda 2. F D

Running on ice.

It's a bad waste, a sad case, a rat race; it's breaking me.

Oh! I get no traction 'cause I'm running on ice; it's
Verse 2:
I'm a cosmopolitan sophisticate of culture and intelligence;
The culmination of technology and civilized experience.
But I'm carrying the weight of all the useless junk a
modern man accumulates;
I'm a statistic in a system that a civil servant dominates.

Chorus 2:
And all that means is that I'm running on ice,
Caught in vise so strong.
I'm slippin' and slidin' cause I'm running on ice;
Where did my life go wrong?
(To Bridge:)

Verse 3:
As fast as I can climb, a new disaster every time I turn around;
As soon as I get one fire put out, there's another building
burning down.
They say this highway's going my way, but I don't know where
it's taking me.
(To Coda:)
It's a bad waste, a sad case, a rat race; it's breaking me.
(To Chorus:)
Verse:

1. We walked on the beach beside that old hotel.

They're tearin' it down now, but it's just as well.

I haven't shown you everything a man can do,

so stay with me, baby; I've got plans for you. This is the time...

Chorus:

to remember, 'cause it will not last forever. These are the days...
to hold on to, 'cause we won't, although we'll want to. This is the time, but time is gonna change.

You've given me the best of you, and now I need the rest of you now. dim.

dim.

Sometimes it's so easy to let a day slip on by without even...
But, this is the time you'll turn back to, and so will I.

and those will be days you can never recall.

al-though we'll want to. This is the time,

but time is gonna change.

You've given me the
Verse 2:
Did you know that before you came into my life,
It was some kind of miracle that I survived.
Someday, we will both look back and have to laugh.
We lived through a lifetime and the aftermath.

(To Chorus:)

Verse 3:
And so we embrace again behind the dunes.
This beach is so cold on winter afternoons.
But holding you close is like holding the summer sun.
I'm warm from the memory of days to come.

(To Chorus:)
A MATTER OF TRUST

Moderate rock \( J = 112 \)

Intro

Verse 1 & 2:

1. Some love is just a lie of the heart,
2. I know you're an emotional girl;

the cold remains of what it took a lot for you to

gan with a passionate start;
not lose your faith in this world,

and they may not want it to end
I can't offer you proof.
but it will, it's just a question of when. I've lived long enough to have learned. The closer you get to the fire, the more you get burned; you just recover when another belief is betrayed.

Bm7

but that won't happen to us, because it's always been a matter of trust.

Bm7

Bridge: it's a matter of trust. 1. You can't go the distance with war, love, we've
D/F#

too much resistance. I know you have doubts, but for when the

Em7

both had our share of believing too long

A

when the

Dmaj7

God's sake don't shut me out.

Gmaj7

whole situation was wrong.

A

Verses 3 & 4:

D

3. This time, you've got

A

4. Some love is just a

Bm7

nothing to lose; lie of the soul, you can take it, you can a constant battle for the

Bm7

leave it, whatever you choose, ultimate state of control.

G

F#m7

After you've heard lie upon lie, and I'll there can

Am
walk away a fool or a king,
hardly be a question of why.

Some love is just a
lie of the mind;

Some love is just a
lie of the heart;

it's make-believe until it's
the cold remains of what began with a passionate start.

And
But

To Coda

some might have learned to adjust,
can't happen to us,

but then it 'cause it's never was a matter of trust.
BIG MAN ON MULBERRY STREET

Words and Music by BILLY JOEL

Medium Shuffle (\( \cdot = 120 \))

Verse:

1. Why can't I lay out low?
   Why can't I say what I mean?

2. I'm on the side. I don't fit in to a groove.
G7
Why don't I
Now, I ain't a
stay bad
home guy,
and get my self
so tell me:

Bbmaj7 C/F
in to some boring rou
tine? Why can't I
calm down?

Bbmaj7 G/F Em7 A Bm F7
what am I trying to prove?
Why can't I
Why can't I
cool out?

Em7
(2nd verse:)
Why is it
Why don't I
always a fight?
Why

Bm F7 Em7 A G7
I can't get
Why do I

To Coda I
To Coda II
un lash wound out?

To Coda II
Why
Why is it
Why

G7 F13 G7 F13
night?
I always shoot from the hip? I cruise from Houston to Canal Street, a misfit and a rebel.

I see the winos talking to themselves, and I can understand.

Why is it every time I go
out I always seem to get in trouble?

I guess I made an impression on somebody north of Hester and south of

Shuffle (♩=♩)

Grand.

D.S. ♩ al Coda 1

seen from the sensitive side?
bod - y finds out who I am?
Verse 3:
And so, in my small way,
I'm a big man on Mulberry Street.
I don't mean always,
Only at night when I'm light on my feet.
What else have I got
That I'd be trying to hide?
Maybe a blind spot
I haven't seen from the sensitive side?

(To Solo:)

Verse 4:
But you know, in my own heart,
I'm a big man on Mulberry Street.
I play the whole part;
I leave a big tip with every receipt.
I'm so romantic;
I'm such a passionate man.
Sometimes I panic...
What if nobody finds out who I am?
MODERN WOMAN

Words and Music by
BILLY JOEL

Verse: F Eb6

1. You see her sitting with her coffee and her paper, with her high-top sneakers on.

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Italian design. With a long cool stare, she
aggravates tension; makes up her face while she
makes up her mind.

Now you're in trouble; maybe she's an intellectual.

What if she figures out you're not very smart? Or
may be she's the quiet type who's into heavy metal; boy, you

got to get it settled, 'cause she's breaking your heart.

1. Don't try to put on an act; you can't do that to modern wom-
an. And you're an old-fashioned man; she understands
To Coda

the things you're do in:

She's a modern wom

an.

mf
Verse 2:
She looks sleek and she seems so professional;
She's got a lot of confidence it's easy to see.
You want to make a move, but you feel so inferior
'Cause under that exterior is someone who's free.
She's got style and she's got her own money,
So she's not another honey you can quickly disarm.
She's got the eyes that make you realize
She won't be hypnotized by your usual charm.

Chorus 2:
You've got your plan of attack;
That won't attract the modern woman.
When you're an old-fashioned man,
She understands the things you're doin'.
She's a modern woman.

Verse 3:
Time goes by, and you're sharing an apartment.
She says she loves you but she doesn't know why.
In the morning, she leaves you with your coffee and your paper;
It's a strange situation for an old-fashioned guy.
But times have changed; things are not the same, baby.
You overcame such a bad attitude.
Rock 'n' roll just used to be for kicks,
And nowadays it's politics,
And after 1986 what else could be new?

Chorus 3:
You've got to learn to relax
And face the facts of modern woman.
And you're an old-fashioned man;
She understands the things you're doin'.
She's a modern woman.
BABY GRAND

Words and Music by BILLY JOEL

Verse:

Late at night, when it's dark and cold,
I reach out for someone to hold.
When I'm blue, when I'm lonely,

She comes through; she's the only one who can. My baby

grand is all I need.

grand's been good to me.
grand's gonna stand by me,

They

Bridge: Dm Dm(#7) Dm7 Em7 A7 A7(#9)
say no one's gonna play this on the radio;

Dm Dm(#7) Dm7 Em7 A7 A7(#9)
they said melancholy blues were dead and gone.

Bbmaj7
But only songs like these, played in minor keys,
keep those memories holding on.

I've come far from the life I strayed in;

I've got scars from those dives I played in.

Now I'm home, and I'm weary...
in my bones; every drea...ry one night

stand, my baby grand

came home with me.

Ever since this gig be-

My baby grand's been good to...
Verse 2:
In my time, I've wandered everywhere
Around this world; she would always be there,
Any day, any hour;
All it takes is the power in my hands.
This baby grand's been good to me.

Verse 3:
I've had friends, but they slipped away.
I've had fame, but it doesn't stay.
I've made fortunes, spent them fast enough.
As for women, they don't last with just one man;
But Baby Grand will stand by me.

(To Bridge:)
CODE OF SILENCE

Words by
BILLY JOEL and
CYNDI LAUPER

Music by
BILLY JOEL

Slowly (\( \textbf{\textit{i}} = 92 \))

Verse:

1. Everybody's got a million questions; everybody wants to know the score. What you went through, it's something you should be...
over now. Everybody wants to hear the secrets that you
never told a soul before; and it's not that strange, because it wouldn't change what happened anyhow.

But you swore to yourself a long time ago there were

some things that people never needed to know; this is one that you keep, that you bury so deep no one can
F

G

Am

tear it out. And you can't talk about it 'cause you're

F

G

Am

following a code of silence. You're never gonna lose the anger, you just

F

G

G/B

C

C/E

deal with it in a different way. And you can't talk about it; and

F

G

G/B

C

isn't it a kind of madness to be living by a code of silence when you've
really got a lot to say.

Bridge:

I know you well enough to tell you've got your reasons;

that's not the kind of code you're inclined to break.

Some things unknown are best left alone forever,

and if a vow
3. After the moment passes and the impulse disappears, you can still hold back 'cause you don't crack very easily. It's a
Verse 2:
You don't want to lose a friendship;
There's nothing that you have to hide,
And a little dirt couldn't hurt no one anyway.
And you still have a rage inside you
That you carry with a certain pride
In the only part of a broken heart that you could ever save.
But you've been through it once, you know how it ends;
You don't see the point of going through it again,
And this ain't the place, and this ain't the time,
And neither's any other day.
So you...

(To Chorus:)

Verse 3:
After the moment passes
And the impulse disappears,
You can still hold back because you don't crack very easily.
It's a time-honored resolution
Because the danger is always near;
It's with you now, but that ain't how it was supposed to be.
And it's hard to believe after all these years
That it still gives you pain and it still brings tears,
And you feel like a fool, because in spite of your rules,
You've got a memory,
But you...

(To Chorus:)
1. I went searching for the truth, but in my innocence I found all the
   con men and their acrobats who stomped me in the ground. If I count up their percentages,
   I know they're getting rich, but they haven't taken everything; those paybacks are a bitch. Though I've
   lost quite a lot, I am still in control. They can keep what they've got but they
Chorus:

can't have my soul. (1.) And if I don't have this all worked out, still I'm
get ting clos er, get ting clos er, I still have far to
go, no doubt, but I'm get ting clos er, get ting close. 2. What was
Verse 2:
What was ripped off by professionals is not all that it seems;
While I must live up to contracts, I did not give up my dreams.
If I see it as experience, it hasn't gone to waste.
Lately, all the missing pieces have been falling into place.
And if I could go back and start over somehow,
I would not change that much knowing what I know now.

Chorus 2:
Though there have been sins I will regret,
Still I'm getting closer, getting closer.
I don't have all the answers yet,
But I'm getting closer, getting close.

Verse 3:
I'm a mark for every shyster from Topanga to Berlin;
And I should have learned to kick them out as soon as they crawled in.
So, to every bank in Switzerland that stole my stolen youth,
I'm alright because, despite the laws, you cannot hide the truth.
And although you will say I am still too naïve,
I have not lost faith in the things I believe.

(To Chorus 1:)
TEMPTATION

Words and Music by BILLY JOEL

Slowly \( \text{\#} = 92 \)

1. It's time for me to be on my way, I know, 'cause I've got business to conduct and I've got too many commitments that are places to go.

2. I look so tired 'cause I don't get much sleep, and I've got too hard to keep.

But I can't help looking at her And I try to be rational and I

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sleeping instead. Another morning I'll have trouble climbing out of bed, because:

try to be wise, but it all gets blown to pieces when I look in her eyes, because:

1. She's such a temptation, it's driving me crazy, and it's my fascination that's saving me.
2. She's such a temptation, but I might find salvation if making me act this way, I can tear myself away, (cause) I know what all of my friends...
say: They're afraid that I'm losing my touch."

say: There's a danger in wanting too much."

He's such a temptation.

3. I should be leaving, but I can't cut it loose. I have my reasons for resistance, but I
F/A  Gaus  G  G/F  F  E7  Am7

have no excuse. And I lose my composure; I could use some restraint. I never

Dm  F/A  G  C  Dm  C/E

claimed to be a hero, and I never said I was a saint. She's such a temptress.

f  3

F  G  F/G  C  Dm  C/E  F  G  F/G

tation, and it's driving me crazy.

8va

C  Dm  C/E  F  G  Am

and it's my fascination that's making me act this way.
And I can just hear all my friends say: "Better watch out, you're losing your touch." She's such a temptation.

Yes she is.

Yes she is, oh, yes she is.

She's such a temptation.