

Let Me Entertain You

Words & Music by Robbie Williams & Guy Chambers

♩ = 124

Capo 1st fret

F A^b/F B^b/F

1. Hell is gone and Hea-ven's here, there's no-thing left for you to fear,
 2. Life's too short for you to die so grab your-self an a-li-bi

shake your arse come ov-er here, now scream. I'm a burn-ing ef-fi-gy.
 hea-ven knows your mo-ther lied, mon cher. Se-pa-rate your right from wrong

ev-'ry-thing I used to be you're my rock of em-pa-thy my dear. So
 come and sing a dif-ferent song the ket-tle's on so don't be long mon cher. So

F A^b B^b F

let me en-ter-tain you,

F A^b B^b F

let me en-ter-tain you.

A^b/E^b B^b/D

He may be good he may be out-ta sight but he can't be here so come a-

F A^b/E^b

-round to-night here is the place where the feel-ing grows, you

To Coda 

B^b/D  **F**  **F** 

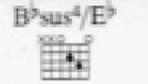
not going to end up like your mum and dad... So come on let me
got - ta get high be - fore you taste the lows... So come on



A^b  **B^b**  **F**  **F**  *Play 4 times*

en - ter - tain you, Come on, come on, come on, come on,



B^bsus⁴/E^b  **B^b/D**  **F** 

come on, come on,



F  **A^b**  **B^b**  **F**  *play 3 time*

Let me en - ter - tain you, let me en - ter - tain you.



You're the voice

Verse 1

F **F/E^b**
We have the chance to turn the pages over
F **F** **E^b B^b/D E^b**
We can write in what we wanna write, we can make ends meet before we get much older.

Bridge

A^b **B^b** **E^b**
We're all someone's daughter, we're all someone's son
Cm/A^b **B^b**
How long can we look at each other down the barrel of a gun?

Chorus

E^b
You're the voice, try and understand it!
E^b **A^b/D^b** **Cm** **Fm/D^b** **E^b**
Make a noise and make it clear - oh oho
E^b
We're not gonna sit in silence!
E^b **A^b/D^b** **Cm** **Fm/D^b** **E^b**
We're not gonna live with fear? - oh oho

Verse 2

F **F/E^b**
This time, we know we all can stand together
F **F** **E^b B^b/D E^b**
With the power to be powerful, believing we can make it better

Bridge

A^b **B^b** **E^b**
We're all someone's daughter, we're all someone's son
Cm/A^b **B^b**
How long can we look at each other down the barrel of a gun?

Chorus

You're the voice...

Zeitindex: 4:40

Dauer: 2:30

Begrüßung

Herzlich willkommen zu Voice and Keys. Ich freue mich über Sie und euch alle. Schön, dass Sie das sind, dass ihr da seid.

Für alle, die mich nicht kennen, mein Name ist Stefan Klebs und für Sie und euch darf ich heute Abend das Liederbuch aufschlagen.

Ich habe mein Ziel erreicht, wenn ein paar Melodien diese gute Stunde überleben und auf dem Heimweg als Ohrwürmer weiterleben, wenn morgen davon etwas gepfiffen, gesummt oder gesungen wird. Vielleicht kommt die Erinnerung an heute Abend auch wieder zurück, wenn eines der Lieder im Radion gespielt wird.

Schon vor einem Jahr haben wir die Georgskirche zum Wohnzimmer gemacht und so soll es heute auch sein. Letztes Jahr habe ich viel von dem Musiker erzählt, der mich am meisten geprägt hat und der fast dafür gesorgt hätte, dass ich Musik studiert hätte: Billy Joel. Das erste Lied, das ich Solo öffentlich gesungen habe, war sein „She’s got a way“. Das ultimative Liebeslied. Über das ganze Erzählen bin ich aber gar nicht dazu gekommen, es auch zu spielen. Das hole ich jetzt nach. „She’s got a way“

Zeitindex: 7:10

Dauer: 2:57

SHE'S GOT A WAY

Words and Music by BILLY JOEL

Slow and steady

She's got a way a-bout
She's got a smile that heals

her. I don't know what it is, But I
me I don't know why it is, But I

know that I can't live with-out her. She's got a way of
have to laugh when she re-veals me. She's got a way of

I don't know why it is, But there
I don't know why it is, But it

does -n't have to be a rea-son an - y - way.
lifts me up when we are walk-in'

an - y - where... She

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

D/F# 5fr. F#/A# 7fr. Bm D7/A

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

G 3fr. D/F# 5fr. Em G7/D

She's got a way of show-in'

C D7 C/E D7/F# D7

How I make her feel, And I find the strength to keep on go-in'.

G 3fr. D/F# 5fr. Em G7/D

She's got a light a-round her, And

C D7 C/E D7/F# D7

ev-ry-where she goes a mil-lion dreams of love sur-round-her

Ebmaj7 F4addG G 3fr.

ev-ry-where. She

D Am G Gm/C

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

D/F# 5fr. F#/A# 7fr. Bm D7/A G 3fr. D/F# 5fr. Em

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

poco rit.

G 3fr. D/F# 5fr. Em G7/D C

She's got a smile that heals me. I don't know why it is, But I

in tempo

D7 C/E D7/F# D7 G 3fr. D7/F# 5fr.

have to laugh when she re-veals me. she's got a way a-bout-

Em G7/D C

her. I don't know what it is, But I

D7 C/E D7/F# D7 Ebmaj7 F4addG G 3fr.

know that I can't live with-out her an-y-way.

Zeitindex: 10:07

Dauer: __:__

Human

Rag'n'Bone Man

Verse 1

Cm Cm/G
 Maybe I'm foolish, maybe I'm blind,
 Cm
 thinking I can see through this and see what's behind,
 Cm
 got no way to prove it so maybe I'm
 A^b Fm Cm
 But I'm only human after all, I'm only human after all, don't put your blame on me

Verse 2

Cm Cm / G
 Some people got the real problems, some people out of luck,
 Cm Cm
 some people think I can solve them, Lord heavens above
 A^b Fm
 I'm only human after all, you're only human after all,
 Cm Cm
 don't put the blame on me, don't put your blame on me

Bad dreams

Teddy Swims

Intro 2x : Cm A^b B^b Gm⁷

[Chorus]

Cm A^b
 Without you, there ain't no place for me to hide
 B^b Gm⁷
 Without you, there's no way I could sleep tonight
 Cm A^b
 What I'd do for a little bit of peace and quiet
 B^b Gm⁷
 Without you I keep slipping into
 Cm A^b B^b Gm⁷ Cm
 Bad dreams where there's no you and I - no sound when I cry
 Cm A^b B^b Gm⁷
 I love you and I, I need you to set me free from all of these
 Cm A^b B^b Cm
 bad dreams waitin' on the other side - no sound when I cry
 Cm A^b B^b Gm⁷
 I love you and I need you to set me free from all of these, all of these
 Cm A^b B^b Gm⁷ Cm A^b B^b Gm⁷
 Oh Bad dreams Oh All of these

Verse

Cm A^b B^b Gm⁷
 Baby, please come around, help me settle down hellish habits keep clouding my head
 Cm A^b B^b Gm⁷
 What you waiting for? Something physical? I can do this by myself
[Chorus]

SKYFALL

Words & Music by Paul Epworth & Adele Adkins

Musical score for SKYFALL, featuring guitar chords and piano accompaniment. The score is in 4/4 time with a tempo of 76. It includes guitar chord diagrams for Cm(add9), Cm, Ab, F7(omit3), Cm, Ab, F7(omit3), Cm, Ab, F7(omit3), Cm/D, G(sus4), G, Cm, Ab, F7(omit3), Cm, Ab, F7(omit3), Cm, Ab, Cm, Ab, and F7(omit3). The lyrics are: "1. This is the end... Hold your breath and count to ten. Feel the earth move and then".

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F7(omit3) Cm/D G(sus4) G

hear my heart burst a - gain. For thi

Cm Ab F7 Fm7 Cm Ab

is the end... I've drowned and dreamt this mo - ment...
(2.) where we start... A thou - sand miles and poles a - part...

F7 Fm7 Cm Ab

So o - ver - due, I owed days them...
Where worlds col - lide and days are dark... You may have my

F7 Fm7 Cm/D G(sus4) G

num - ber, you Swept a - way, I'm sto - - - len... } Let the
can take my name but you'll nev - er have my heart. }

Cm Abmaj7 Fm7

sky fall... When it crum - bles... we will stand tall... and face it

D7(sus4) G Cm Abmaj7

all to - geth - er. Let the sky fall... When it crum - bles... we will

F D7 G7 1. Cm

To Coda

stand tall... and face it all to - geth - er, at sky - fall.

At sky - fall. 2. Sky - fall is

Moderation: Thema des Abends

HONESTY
Words and Music by BILLY JOEL

Slowly

1. If you search for ten - der-ness,
2. I can al-ways find some-one.

it is - n't hard to find. You can have the love you need to live.
to say they sym-pa-thize if I wear my heart out on my sleeve.

And if you look for truth - ful - ness you might
But I don't want some - pret-ty face to

The score includes guitar chords (e.g., Bb, Bbm, Gbmaj7, F7, Eb, F, Dm7, Eb, Gm, Am, Cm7, F, F7, Bb, Caus, C) and piano accompaniment with a left-hand (L.H.) section.

Manchmal hört man im Radio etwas und denkt sich: „Das ist doch nicht neu!“ oder „Das hast du doch so schon mal gehört!“ und man singt etwas anderes weiter als das, was eigentlich kommen würde.

Dann passen Songs so ineinander als wären sie ein und dasselbe Stück und dann haben wir ein Mix and Match.

Wie das ungefähr so gehen kann haben wir gerade schon gehört.

Im Laufe des Abends stelle ich immer mal wieder solche Mixes zusammen.

Nicht alle Stücke sind gemixt und nicht immer sage ich, wenn ich etwas zusammenbringe, aber das ist ja das schöne daran.

Es passt eben auch so zusammen.

In diesem Sinne weiterhin viel Spaß!

just as well be blind; it al-ways seems to be so hard to give.
tell me pret-ty lies. All I want is some-one to be-lieve.

Hon - es - ty is such a lone - ly word.

Ev - 'ry-one is so un-true. Hon - es - ty is

The score includes guitar chords (e.g., F, A, Dm, Eb, A7, Dsus, D, Ebmaj7, F7, xD, Gm7, F, Eb, F, Bb, D, Ebmaj7, F7) and a vocal melody line.

hard - ly ev - er heard, — but most - ly what I need from you. —

To Coda

1. *Bb F9sus*

2. *Bb Bbm Gbmaj7 F7*

I can find a lov - er, I can find a friend, —

R.H.

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

Fm6 C7

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

Eb F F7 Eb Bb

I know. —

C7sus C7 F D F9sus

When I'm — deep in - side of me — don't be too con - cerned. —

Bb Eb F F Dm

I won't — ask for noth - in' while I'm gone. —

Eb Gm Am Cm7 F F7

When I — want sin - cer - i - ty, — tell me, where — else can I turn? — 'Cause

Bb Csus C F A Dm

you're the one — that I — de - pend up - on. —

Eb A7 D7sus D7

D.S. al Coda

Coda

Bb Bbm Gbmaj7 F7 Ebm#7 F6 F7 Bb

Zeitindex:

Dauer: 4:09

Let it be / People, help the people / Don't look back in anger

Intro

Verse 1

F F/G Am
God knows what is hiding in that weak and drunken heart

G Dm
I guess he kissed the girls and made them cry, those hardfaced queens of misadventure

F F/G Am
God knows what is hiding in those weak and sunken eyes

C Dm
fiery throngs of muted angels giving love and getting nothing back

Chorus People help the people

F F/G Am G F
People help the people and if you're homesick, give me your hand and I'll hold it

F F/G Am G
People help the people and nothing will drag you down

Dm C F Dm C F
Oh and if I had a brain, oh and if I had a brain

Dm C F Dm C F
I'd be cold as a stone and rich as the fool that turned, all those good hearts away

Verse 2

F F/G Am
God knows what is hiding, in that world of little consequence

G Dm
Behind the tears, inside the lies, a thousand slowly dying sunsets

F F/G Am
God knows what is hiding in those weak and drunken hearts

G Dm
I guess the loneliness came knocking, no one needs to be alone, oh save me

Chorus People, help the people

F F/G Am G F
People help the people and if you're homesick, give me your hand and I'll hold it

F F/G Am G
People help the people and nothing will drag you down

Dm Am/E F Dm Am/E F
Oh and if I had a brain, oh and if I had a brain

Dm Am/E F Dm Dm^{add9} F
I'd be cold as a stone and rich as the fool that turned, all those good hearts away

Chorus Let it be

Am G F C C G F C Dm7 C
Let it be, let it be, let it be, let it be. There will be an answer, let it be

Am G F C C G F C Dm7 C
Let it be, let it be, let it be, let it be. Whisper words of wisdom, let it be

Verse 3 (Let it be)

C G Am F
And when the broken hearted people living in the world agree

C G F C Dm7 C
There will be an answer, let it be

C G Am F
For though they may be parted there is still a chance that they will see

C G F C Dm7 C
There will be an answer, let it be

Chorus Let it be

Am G F C C G F C Dm7 C
Let it be, let it be, let it be, let it be. There will be an answer, let it be

Am G F C C G F C Dm7 C
Let it be, let it be, let it be, let it be. Whisper words of wisdom, let it be

Outro Don't look back in anger

C C/H Am7 Gsus4 Fadd9
So Sally can wait, she knows it's too late

Gsus4 C Am7 G
as we're walking on by

C C/H Am7 C/E Fadd9 G C
Her soul slides away, but 'don't look back in anger' I heard you say

Moderation: Betend und flehend

Das klang schon ganz schön nach Beten und nach Flehen. Auf der einen Seite weiß nur Gott, was in den Menschen wirklich vorgeht und andererseits erhofft wir uns Weisheiten und Antworten - auch von Mutter Maria.

Diese Art des Gebets ist ganz sicher etwas, das diese wunderschönen, mittelalterlichen Mauern schon oft gehört haben von unzähligen Menschen auf ganz unterschiedliche Weise im Laufe der letzten mehr als 860 Jahre seit die Georgskirche gebaut wurde.

Nimmt man den Vorgängerbau hinzu, den Archäologen hier 1963 und 1992 bei Grabungen auch nachweisen konnten gibt es an genau dieser Stelle schon mindestens seit dem Jahr 899 eine Kirche. Ich finde das atemberaubend und dass es diesen Ort so besonders macht.

Einige der Menschen, die hier gebetet haben, haben vielleicht auch ihre Antworten erhalten und die Erkenntnis erlangt, nach der sie sich so gesehnt haben.

Von dieser völligen Klarheit handeln das nächste Mix.

Sara ist sich ganz klar darüber, dass er nicht der Richtige sein kann, wenn er Liebe erzwingen will indem er ständig damit droht zu gehen.

Michael weiß ganz, ganz tief in seinem Herzen, dass er sein Gegenstück noch finden wird, dass das nur eine Frage des richtigen Timings und etwas Glück ist.

„Love Song“ und „Haven't met you yet“

Zeitindex:

Dauer: 4:09

Love Song / Haven't Met You Yet

LOVE SONG

Words and Music by
SARA BAREILLES

Fast Rock, swing (♩ = 132)

Musical score for the first system of 'Love Song'. It features a piano accompaniment and a vocal line. The piano part starts with a forte dynamic and a 3/4 time signature. The vocal line begins with the lyrics 'Head un - der wa - ter, and they tell - me to breathe eas - y for a while. The breath - ing gets hard - er; e - ven I know that...'. Chord diagrams for Gm, F/A, Bbsus2, C, Dm, C/E, and F are provided above the staff. A yellow arrow points to the Gm chord at measure 7.

Musical score for the second system of 'Love Song'. It continues the piano accompaniment and vocal line. The piano part has a 3/4 time signature. The vocal line continues with the lyrics 'Made room for me. It's too soon to see if I'm hap - py in your hands. I'm un - u - su1 - ly hard to hold on - to. Blank stares at blank pag - es. No eas - y way to say this...'. Chord diagrams for Gm, F/A, Bbsus2, C, Dm, C/E, and F are provided above the staff. A yellow arrow points to the Gm chord at measure 19.

Musical score for the third system of 'Love Song'. It continues the piano accompaniment and vocal line. The piano part has a 3/4 time signature. The vocal line continues with the lyrics 'You mean well but you make this hard on me. I'm not gon - na write you a love song 'cause you ask for it, 'cause you need one. You see, I'm not gon - na write you a love song 'cause you tell me it's make or break - in' this. If you're on your way, I'm not gon - na...'. Chord diagrams for Gm, F/A, Bbsus2, C, Dm, C/E, and F are provided above the staff. A yellow arrow points to the Gm chord at measure 25.

4

Gm F/A To Coda Dm

37 write you to stay. If all you have is leav-in', I'm gon-na

G7 Bbsus2 C

40 need a bet-ter rea-son to write you a love song to-day,

Gm F/A Bbsus2 C Dm C/E F

43 to-day ay.

Arr. Ethan Azzopardi
(born 2006)

Haven't Met You Yet

Michael Bublé

♩ = 184

Voice *mp* F Dm Bb7 F C

Piano *mf*

5 *f*

I'm not sur- prised Not ev-ry thing lasts. I've bro-ken my heart... so many times I stopped might have to wait, I'll never give up I guess it's half ti-ming and the

F Dm/Bb Bb7/G F/D C

9

keep-ing - track Talk my-self in, I talk myself out I get all... worked other half's luck. Wherever you are where - ver it's right you'll come out a no -

F Dm/Bb Bb7/G

12

up, then I let my-self down. I tried so ver - y hard not to lose it. -where and into my life. I know that we could be so am-az - ing.

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

15

I came up with a mil - li - on ex-cu - ses. I thought I and ba - by your love's gon - na change me And now I

Bb/G Bb/D Bb/G C C/D Bb/G Bb/D

18

thought of ev - ry pos-si-bi - li - ty. And I know some day... that it will all... tum out. can see

F/A F Bb Bb/F C Bb C

22

You'll make me work... so we can work to work it out, and I promise you kid, that I'll give

F F/D Bb C F/D Bb/G C/A Cadd9

26

so much more than I get... Mmm. I just haven't met you yet... Mmm...

Dm F/C F Bb C F

30

Dm Bb7 F C

Sweet Child O' Mine

Words and Music by
W. Axl Rose, Slash, Izzy Stradlin,
Steven Adler and Michael 'Duff' McKagan

Hair band rock ♩ = 126

Fsus F Fsus F

She's got a smile, that it seems to me, re-minds me
Ich habe gut und gerne fünf Kilo Übergewicht, ein krummes

She's got eyes of the blu-est skies as if

ff

me of child-hood mem-o-ries, where ev-'ry-thing was as fresh as the bright blue sky.
Ding namens Nase, ziert mein Ge-sicht, und wie ich an 'ne Frau wie dich komm, weiß ich nicht.

they thought of rain. I'd hate to look into those eyes and see an ounce of pain.

Fsus F Fsus F Fsus F

Now and then when I see her face, she
Zwi-schen himmelhoch jauchzend und zu Tode betrübt,

mf
Her hair re-minds me of a warm safe place where

El-5 El-sus2 Bl.

takes me a-way to that spe-cial place, and if I stared too long, I'd
Hab ich dich oft genervt, selten Rück-sicht ge-übt doch das ist mir ernst: Ich war und bin und

as a child I'd hide And pray for the thun-der and rain to

Fsus F Fsus F

prob-ly break down and cry.
bleib' in dich ver-liebt. ⊕
quick-ly pass me by.

C D5 El- Fsus F

Whoa, whoa, sweet child o' mine

Fsus F C D5 El-

Whoa oh oh oh sweet child o' mine

F Fsus F Fsus F C D5 El-

Whoa, whoa,

Fsus F

sweet love of mine

rit.



1 C(au4) Db7

Ich zeig dir noch-mal mei-nen al-ten Trick, ich sit-ze

4 D7/Eb C(au4)

am Kla-vier mit Hun-de-blick und du weißt, — was das heißt

7 C F C/E Dm

— hey! Hör gut zu, du bist mein Glück und ich

2

11 C(au4) Bb F C(au4)

sing dir mei-ne Lie-der und ich nehm keins da-von zu-rück Ich lieb dich im-

15 F C/E Dm

mehr mehr. Hör gut zu, du bist mein Glück, nicht im-mer

19 C(au4) Bb F

a-ber im-mer wie-der bin ich to-tal durch dich ver-zückt

22 C(au4)

— du bist mein ech-tes pu-res Glück

Lay All Your Love On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus



slowly

Chords: Dm, A, Dm, A, Dm, A7, Bb, A

Chords: Dm, C, F, Bb6, C, F

moderato (play only 2nd time)

Chord: Dm

Chord: Dm

1. I was -n't jeal - ous be - fore we met, now ev -'ry wo - man I see is a po -
 2. It was like shoot - ing a sit - ting duck, a lit - tle - small - talk, a smile and, ba - by,
 3. I've had a few lit - tle love af - fairs, they did -n't last ver - y long and they've been

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Chords: C, Dm

-ten - tial threat, and I'm po - sess - sive, it is - n't nice,
 I was stuck. I still don't know what you've done with me,
 pret - ty scarce. I used to think that was sen - si - ble,

Chord: C

you've heard me say - ing that smok - ing was my on - ly vice. But
 a grown - up wo - man should nev - er fall so eas - i - ly. I
 it makes the truth ev - en more in - comp - re - hen - si - ble. 'Cos

Chords: Dm, A7/C#

now it is - n't true, now ev -'ry - thing is new and
 feel a kind of fear when I don't have you near, un
 ev -'ry thing is new, and ev -'ry - thing is you, and

Chords: Dm, A7b9/E, Dm/F, G

all I've learned has ov - er - turned, I beg of you:
 - sat - is - fied, I skip my pride, I beg you, dear:
 all I've learned has ov - er - turned, what can I do?

Chords: Dm, A/D, Dm, A/D, Dm, A7/D, Bb, A

Don't go wast - ing your e - mo - tion,
 Don't go sha - ring your de - vo - tion.

Chords: Dm, C, F, Bb6, C, F

lay all your love on me.

WHAT IS LOVE

1

Words and Music by DEE DEE HALLIGAN
and JUNIOR TORELLO

Euro-dance Pop

What is love? — Ba - by, don't hurt — me, don't hurt — me no more...
Ba - by, don't hurt — me, don't hurt —
— me no more. —

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Moderation

Wir kommen auf die Schlußgeraden dieses Abends.

Dabei geht es nun nicht um den Perfect Match von Liedern, sondern von Lied und Interpret

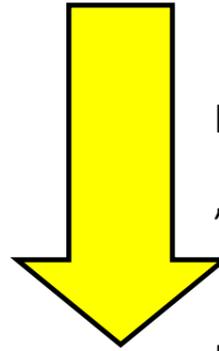
Reden wir über die Königin des Covers: Mariah Carey

Ihre zwei größten Hits waren

„Without you“ und „Against all odds“

Beide Stücke stammen ursprünglich von Männern und wären heute wohl bei weitem nicht so bekannt, hätte nicht Mariah beide neu eingesungen.

„Against all odds“ möchte ich nun für euch auch spielen.



SHE'S LIKE THE WIND

Words and Music by PATRICK SWAYZE and STACY WIDELITZ

Moderately

Piano accompaniment for the first system, featuring a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The music consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord diagrams for C and Em are shown above the staff.

She's like the wind through my tree.

Piano accompaniment for the second system, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for C and Em are shown above the staff.

She rides the night next to me. She

Piano accompaniment for the third system, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for C and Em are shown above the staff.

leads me through moon-light on-ly to burn me with the sun. She's

Piano accompaniment for the fourth system, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for C and Em are shown above the staff.

Vocal line and piano accompaniment for the first system of the second page. The vocal line has lyrics: "tak-ing my heart, but she does-n't know what she's done. Feel h". The piano accompaniment continues with the eighth-note pattern. Chord diagrams for C and Em are shown above the staff.

breath in my face, her bo-dy close to me,—

Piano accompaniment for the second system of the second page, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for Am7 and Bm7 are shown above the staff.

look in her eyes,— she's out of my league.—

Piano accompaniment for the third system of the second page, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for Am7, Bm7, and D are shown above the staff.

Just a fool to be-lieve I have a-ny-thing she needs. She's like the wind.

Piano accompaniment for the fourth system of the second page, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for G, Bm/F#, Em7, G/D, Cadd9, and C are shown above the staff.

Vocal line and piano accompaniment for the first system of the third page. The vocal line has lyrics: "I look in the mir-ror and all I see— is a". The piano accompaniment continues with the eighth-note pattern. Chord diagrams for Em, C, and Em are shown above the staff.

young old man— with on-ly a dream. Am I just

Piano accompaniment for the second system of the third page, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for C and Em are shown above the staff.

fool-ing my-self— that she'll stop the pain?

Piano accompaniment for the third system of the third page, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for C and Em are shown above the staff.

fool-ing my-self— that she'll stop the pain?

Piano accompaniment for the fourth system of the third page, continuing the eighth-note pattern in the right hand and bass line in the left hand. Chord diagrams for C and Em are shown above the staff.

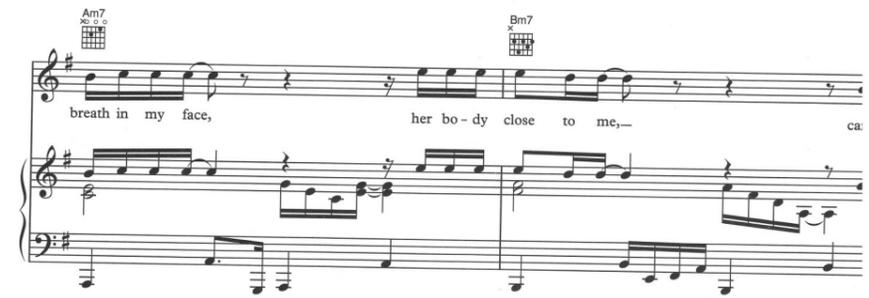
C
x 0 0 0
Em
0 2 0 0

Liv-ing with-out her, I'd go in-sane. Feel l



Am7
x 0 0 0
Bm7
x 0 0 0

breath in my face, her bo-dy close to me, ca



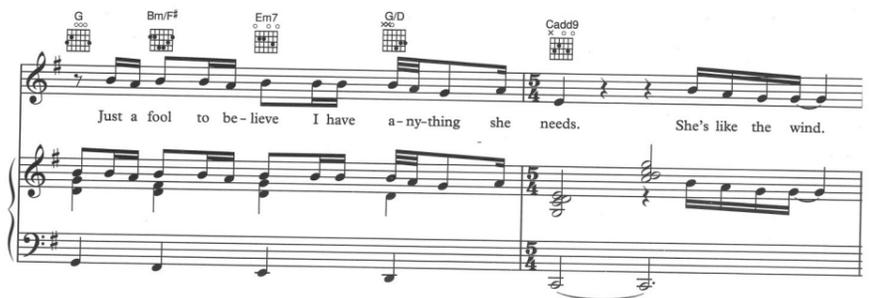
Am7
x 0 0 0
Bm7
x 0 0 0
D
x 0 0 0

look in her eyes, she's out of my league.



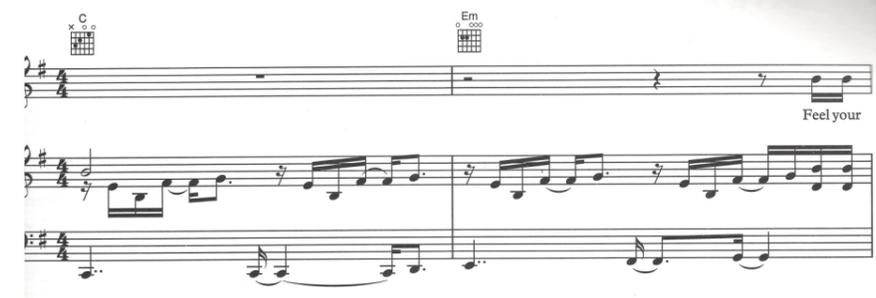
G
0 0 0 3
Bm/F#
x 0 0 0
Em7
0 0 0 0
G/D
x 0 0 0
Cadd9
x 0 0 0

Just a fool to be-lieve I have a-ny-thing she needs. She's like the wind.



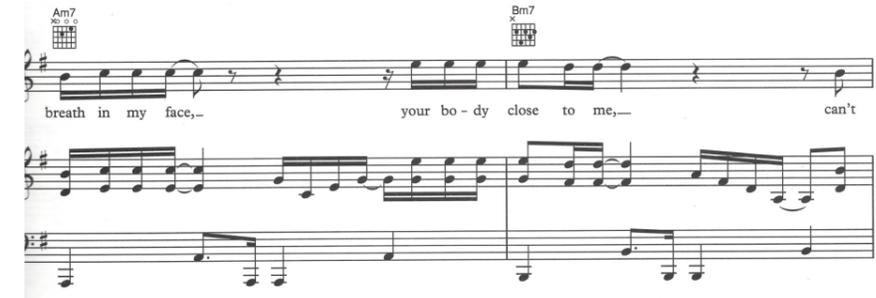
C
x 0 0 0
Em
0 2 0 0

Feel your



Am7
x 0 0 0
Bm7
x 0 0 0

breath in my face, your bo-dy close to me, can't



Am7
x 0 0 0
Bm7
x 0 0 0
D
x 0 0 0

look in your eyes, you're out of my league.



repeat ad lib. and fade

G
0 0 0 3
Bm/F#
x 0 0 0
Em7
0 0 0 0
G/D
x 0 0 0
C
x 0 0 0
G/B
x 0 0 0
Am7
0 0 0 0
D11
x 0 0 0

Just a fool to be-lieve. Just a fool to be-lieve. She's like the wind.



ALL ABOUT SOUL

Words and Music by
BILLY JOEL

Moderately

C/D Dm7 C/D Dm7 Cm(add4)/Eb Cm/Eb Cm(add4)/Eb Cm/Eb

C/D Dm7 C/D Dm7 Cm(add4)/Eb Cm/Eb Cm(add4)/Eb Cm/Eb

(Instrumental) She

Dm Am/C Bbmaj7

Dm Am/C Bbmaj7

waits for me at night, she waits for me in si-

Csus Dm Am7

- lence. She gives me all her ten-der-ness

46

Gm7 F/A Bb Csus Dm

and takes a-way my pain. And so far she has - n't ru-

Am/C Bbmaj7 Csus C

— though I swear she's had her mo-ments sl-

Dm Am7 Gm7 F/A Bb

still be-lieves in mir-a-cles while oth-ers cry i vain

(add4)/Eb Cm/Eb

Dm Am/C Bbmaj7

turns to me some-times and she asks me what I'm dream-
ask her how she knew to reach out for me at that

Csus Dm Am7

- ing and I re-al-ize I must have gone the
mo-ment and she smiles be-cause it's un-der-stood

1 Gm7 F/A Bb Csus 2 Gm7 F/A Bb

a mil-lion miles a-way. And I are no words to say.

N.C. F C/E Bb/D

— It's all a-bout soul. It's all a-bout

F/C C/Bb F/A Bb

know-ing what some-one is feel-ing. The wom-an's got soul,
joy that comes out of sor-row. It's all a-bout soul.

F/C C

the pow-er of love and the pow-er of heal-ing. This life is - n't
Who's stan-din' now? Who's stand-ing to-mor-row? You've got to be

fair, hard, It's gon - na get dark, it's gon - na get
as hard as that rock in that old rock'n

roll. You've got to get tough, but that ain't e - nough. It's all a - bout
But that's on - ly part, you know in your heart.:

soul. Ah. (Instrumental)

Na na na na na na na, whoa oh o
It's

all a - bout soul, Na na na na na na na. yes it is. -

Na na na na na na na, whoa oh oh. -
It's

all a - bout soul Na na na na na na na.

There are peo - ple who have lost ev - ry trace of hu - man kind -

ness. There are man - y who have fall - en, there

some who still sur - vive. And she comes to me at

and she tells me her - de - si - res and she gives me all the lov

I need to keep my faith a - live. It's all a - bou

Turn the lights back on

Billy Joel

♩ = 62

♩ = 62

Musical notation for the first system, including vocal line and piano accompaniment.

5 Please, o - pen the door no-thing is dif-ferent we've been here be - fore. Pa-cing these
pride sticks out its tongue and laughs at the por-trait that we be-come. Stuck in the

Musical notation for the second system, including vocal line and piano accompaniment.

7 halls, try - ing to talk o - ver the si - lence. And wrong. I'm
frame una-ble to change. I — was

Musical notation for the third system, including vocal line and piano accompaniment.

2

10 late but I'm here right now though I used to be ro-

Musical notation for the fourth system, including vocal line and piano accompaniment.

12 man - tic I forg-got some - how. Time can make you

Musical notation for the fifth system, including vocal line and piano accompaniment.

14 blind, but I see you now as we're lay - ing in the

Musical notation for the sixth system, including vocal line and piano accompaniment.

3

16 dark - ness, did I wait too long to turn the lights back

Musical notation for the seventh system, including vocal line and piano accompaniment.

18 on. Here stuck on a hill, out - si - ders
love me, may - be you don't - May-be you'll

Musical notation for the eighth system, including vocal line and piano accompaniment.

21 in - side the home that we built. The cold set - tles in it's been a long win - ter of
learn to and may - be you won't. You've had e - nough, but I won't give up on —

Musical notation for the ninth system, including vocal line and piano accompaniment.

LULLABY

(Goodnight, My Angel)

Words and Music
BILLY JOEL

Rubato, gently

G Cm6/Eb G/D C(add2) G Cm6/Eb G/D C(add2)

G Cm6/Eb G/D Cm/Eb G/D D7sus D7 F#dim/E Em

Good-night, my an-gel, time to close your eyes and save these ques-tions for

D/C C G Cm6/Eb G/D Cm/Eb G/D

oth-er day. I think I know what you've been ask-ing me.

D7sus D7 F#dim/E Em D/E A7sus(add13) A Am G/B C6 C#

I think you know what I've been trying to say. I prom-ised I would nev-

G/D Dsus/C D/C G/B G/F C(add2)/E C/E G/D

leave you, and you should al-ways know

G7/D C G/C Am7/C G/B A7sus A7

wher-ev-er you may go, no mat-ter where you are, I nev-er will be

C/D D6 C/D G Cm6 G/B Cm/Eb G/D

far a-way. Good-night, my an-gel, now it's time to sleep

poco rit. *a tempo*

D7sus D7 F#dim/E Em Gmaj7/B D/C C G Cm6 G/B Cm/Eb

and still so man-y things I want to say. Re-mem-ber all the songs you

58

G/D D7sus D7 F#dim/E Em D/E A7sus(add13) A(add2)

sang for me when we went sail-ing on an em-'rald bay.

Am G/B C6 G/D D/C G/B G/F

And like a boat out on the o-cean, I'm rock-ing you to slee

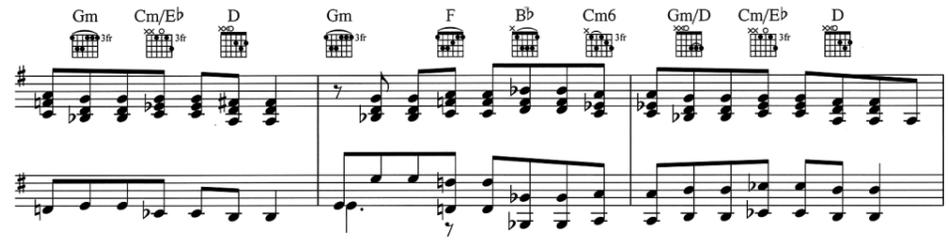
C(add2)/E C/E G/D G7/D C G/C Am7/C G/B

The wa-ter's dark and deep in-side this an-cient hee

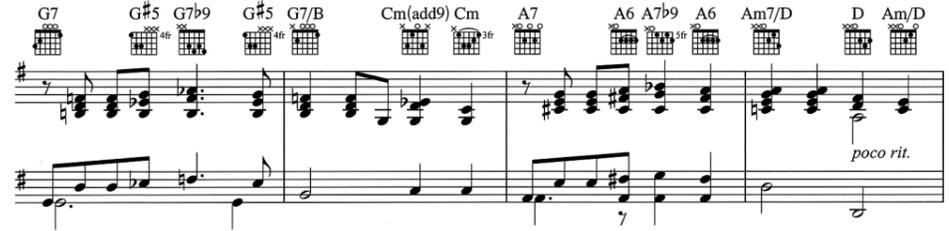
A9sus A9 Am7/D D7sus D Gm F Bb I

you'll al-ways be a part of me.

Gm Cm/Eb D Gm F Bb Cm6 Gm/D Cm/Eb D



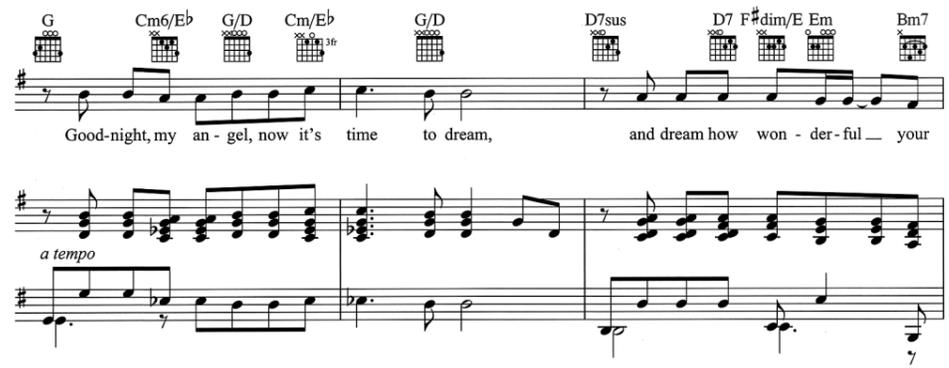
G7 G#5 G7b9 G#5 G7/B Cm(add9) Cm A7 A6 A7b9 A6 Am7/D D Am/D



G Cm6/Eb G/D Cm/Eb G/D D7sus D7 F#dim/E Em Bm7

Good-night, my an-gel, now it's time to dream, and dream how won-der-ful — your

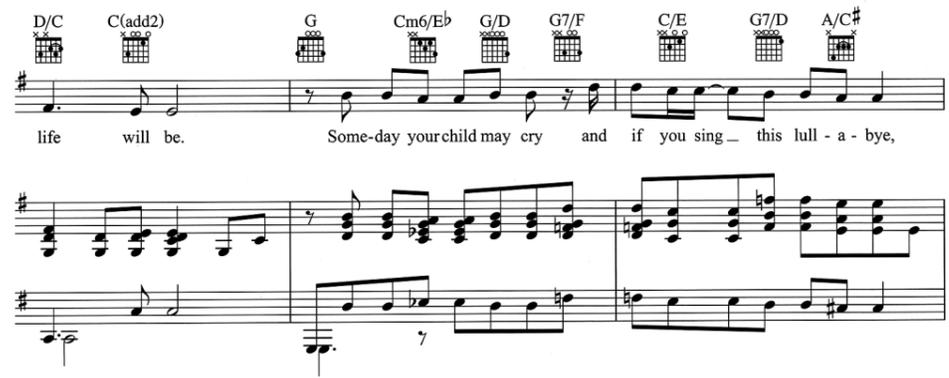
a tempo



D/C C(add2) G Cm6/Eb G/D G7/F C/E G7/D A/C#

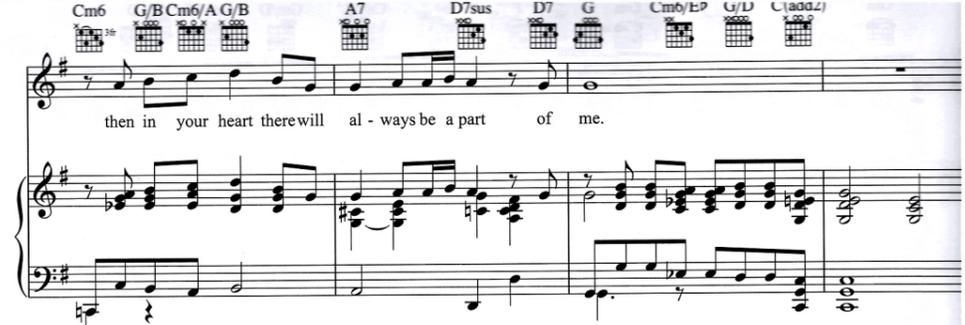
life will be. Some-day your child may cry and if you sing — this lull-a-by,

più lento



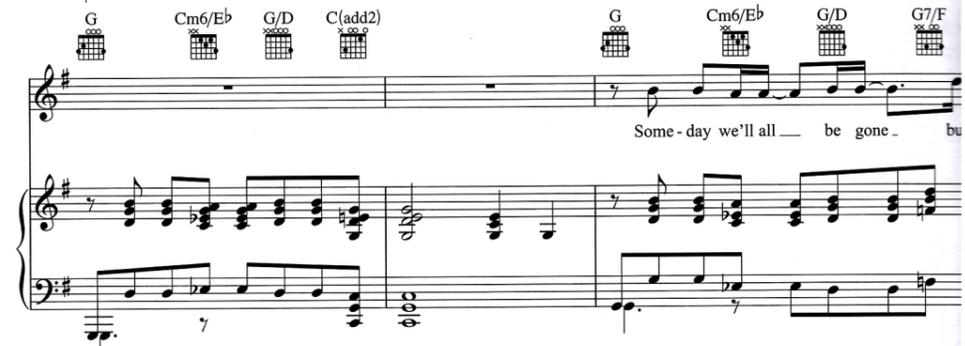
Cm6 G/B Cm6/A G/B A7 D7sus D7 G Cm6/Eb G/D C(add2)

then in your heart there will al-ways be a part of me.



G Cm6/Eb G/D C(add2) G Cm6/Eb G/D G7/F

Some-day we'll all — be gone — bu



C/E G7/D A/C# Cm6 G/B Cm6/A G/B A7 D7sus D7

lull-a-byes — go on — and on. They nev-er die, that's how you and — I will

poco rit. *più lento* *rit.*



G Cm6/G G G7 Cm/G Fm/G Adim/G D7sus/G G

be.

più lento *rit.*

