

YOU MAY BE RIGHT

Words and Music by
BILLY JOEL

Moderate Rock




Fri - day night_ I crashed.
ed in_ the com -

- your par - ty Sat - ur - day_ I said_ I'm sor - ry,
- bat zone, _ I walked through Bed - ford Stuy_ a - lone, _ e - ven rode _

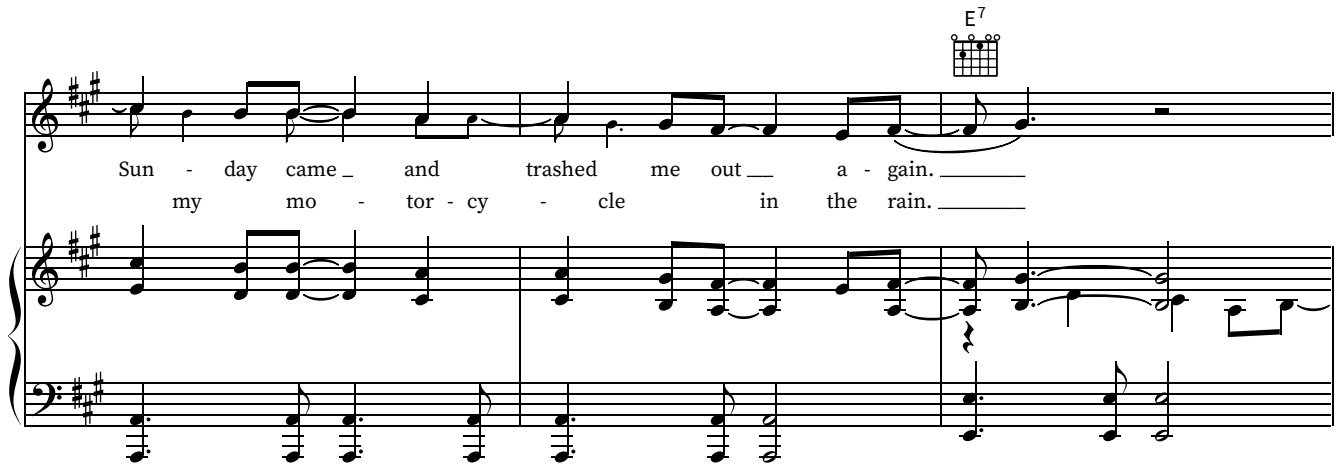
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
E7



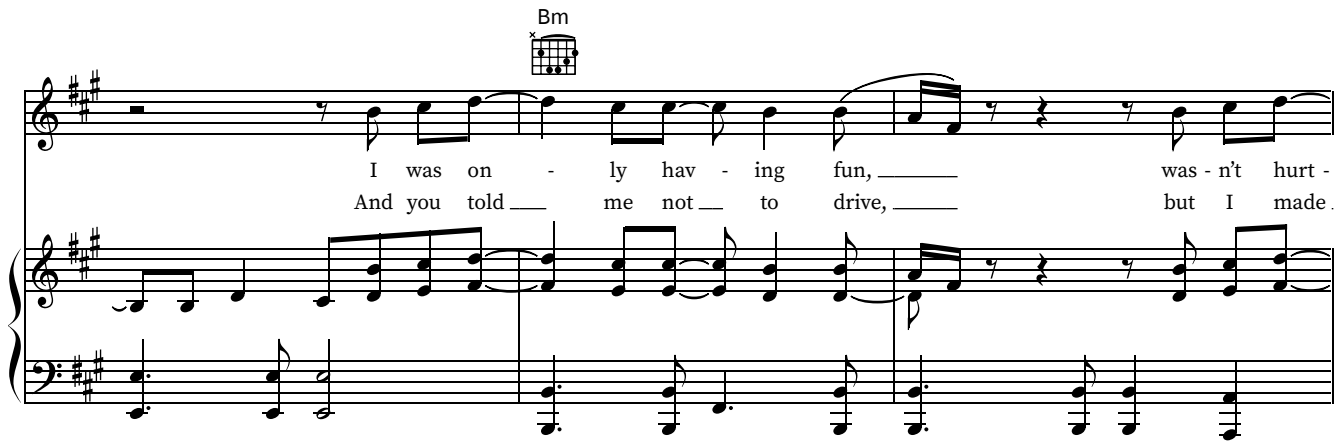
Sun - day came and trashed me out a - gain.
my mo - tor - cy - cle in the rain.



Bm



I was on - ly hav - ing fun, was - n't hurt -
And you told me not to drive, but I made.



G




1. E



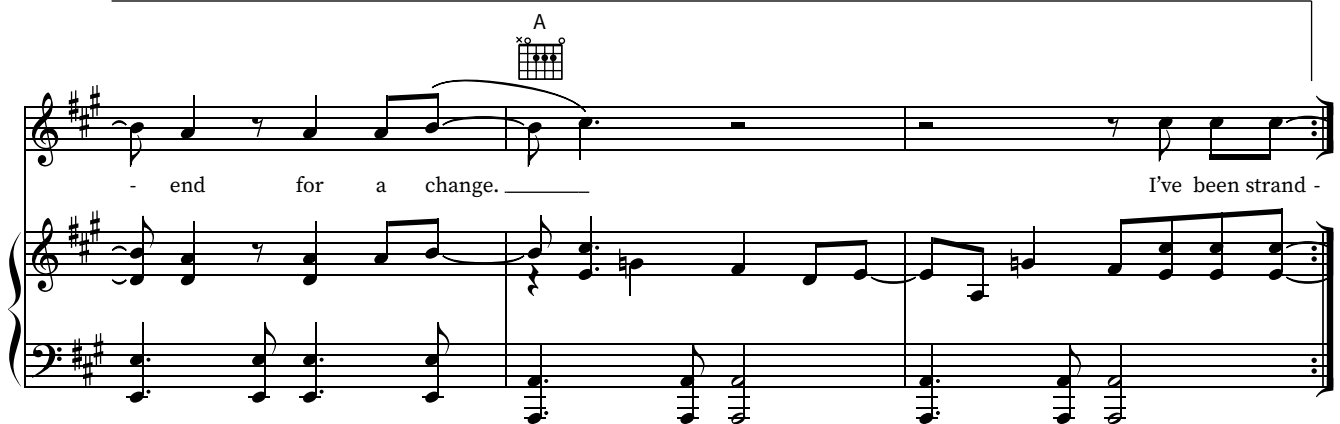
- ing an - y - one. And we all en - joyed the week
it home a - live. So you said






A






- end for a change. I've been strand -



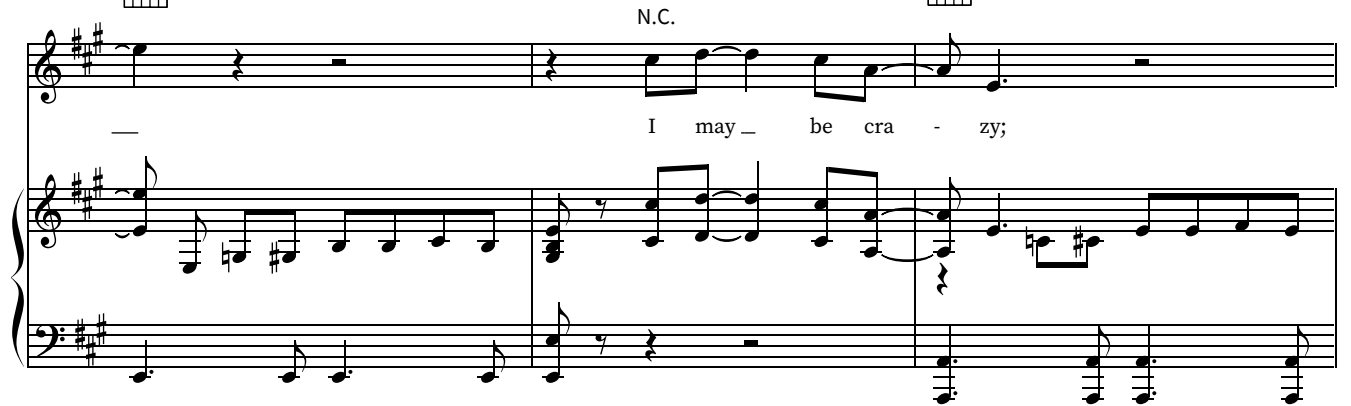
2. E  A^{SUS}  A  N.C.




_ that on - ly proves _ that I'm _ in - sane. _____ You may _ be right.



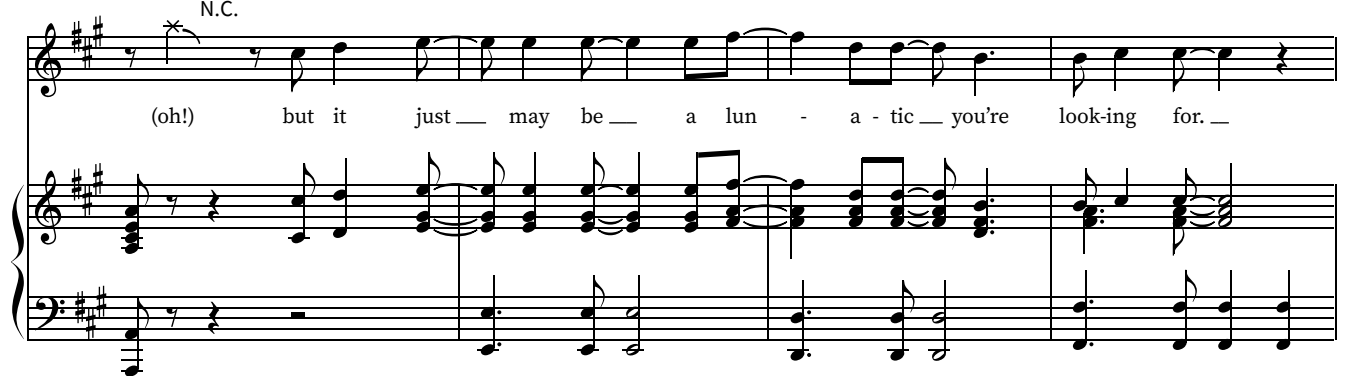
E  N.C. A 



I may _ be cra - zy;



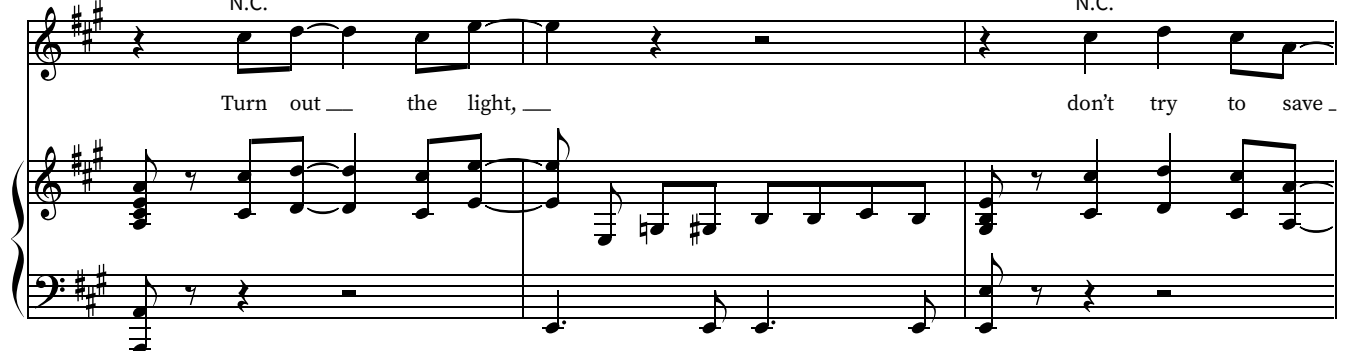
E  D  F#m  N.C.

(oh!) but it just _ may be _ a lun - a - tic _ you're look-ing for. _



A  N.C. E  N.C.

Turn out _ the light, _ don't try to save _





me. You may be wrong for all I know.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics 'me. You may be wrong for all I know.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.



but you may be right.

The second system continues the vocal line with the lyrics 'but you may be right.' The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent bass line and a melodic right-hand part.



Well, re - mem - ber how I found of all the years

Instrumental

The third system begins with the lyrics 'Well, re - mem - ber how I found of all the years'. The piano accompaniment features a melodic line in the right hand that mirrors the vocal line. The system concludes with an instrumental section, indicated by the word 'Instrumental' below the piano part.

— you there _ a - lone _ in your _ e - lec - tric chair, _ I
 — you tried _ to find _ some - one _ to sat - is - fy _ you.

E7


told you dirt - y jokes _ un - til you smiled. _____
 I might be _ as cra - zy as _ you say. _____


Bm

You were lone - ly for _ a man, _____ I said, "Take _
 If I'm cra - zy then _ it's true, _____ that it's all _
 (Instrumental continues)

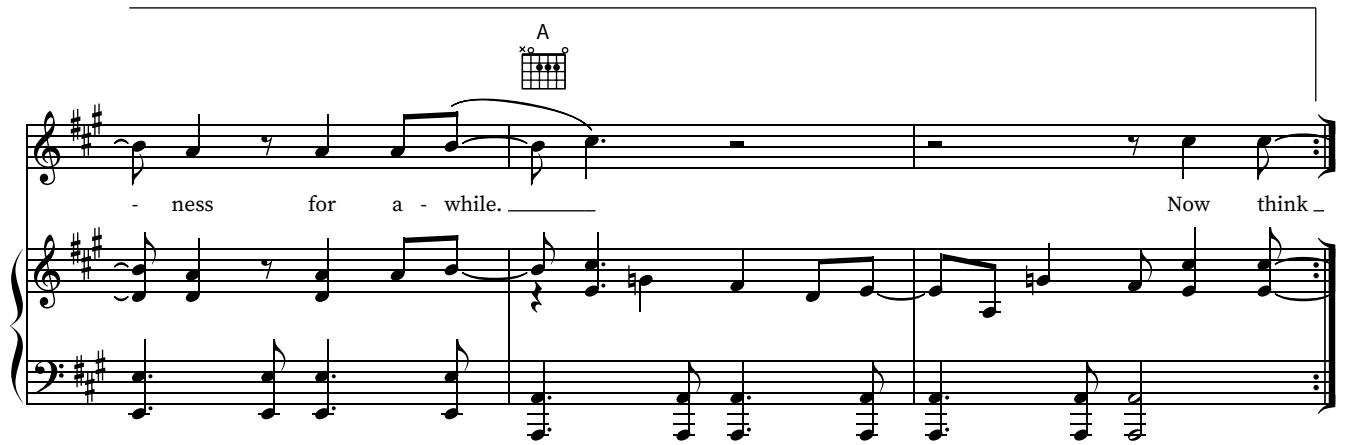
G  1. E 


me as I am." 'Cause you might en - joy some mad-
 be - cause of you. And you would -



A 

- ness for a - while. Now think -



2. E  A^{sus}  A  To Coda 

-n't want me an - y oth - er way.
 (Instrumental continues) End instrumental



E

N.C. N.C.

You may be right. I may be cra -

Detailed description: This system contains the first two measures of the piece. The key signature is three sharps (F#, C#, G#). The vocal line starts with a whole rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for E major are shown above the staff.

A E

N.C.

- zy; (oh!) but it just may be a lun -

Detailed description: This system contains measures 3 and 4. The vocal line has a whole rest in measure 3, followed by a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for A major and E major are shown above the staff.

D F#m A

N.C.

- a - tic you're look - ing for. It's too late to fight,

Detailed description: This system contains measures 5 and 6. The vocal line has a whole rest in measure 5, followed by a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 6. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams for D major, F#m, and A major are shown above the staff.


E A

N.C.

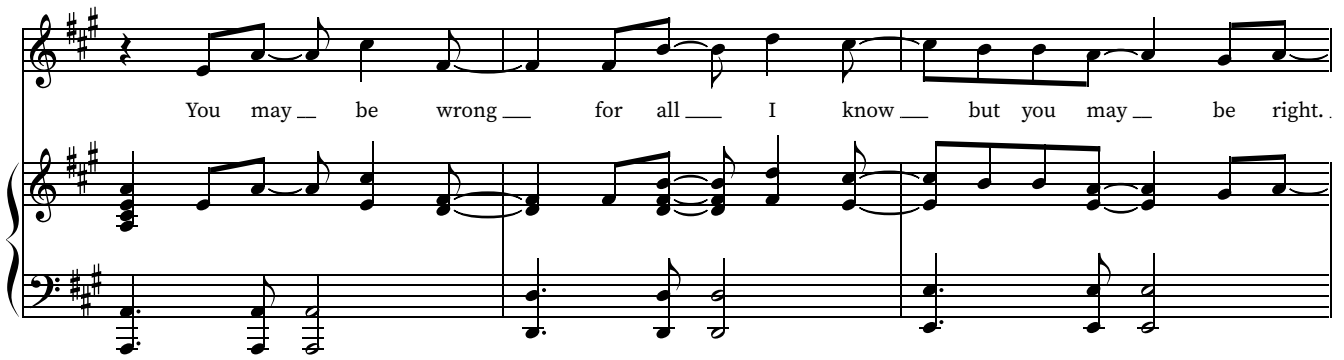
it's too late to change me.

Detailed description: This system contains measures 7 and 8. The vocal line has a whole rest in measure 7, followed by a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 8. The piano accompaniment concludes with a final chord. Chord diagrams for E major and A major are shown above the staff.

D E



You may _ be wrong _ for all _ I know _ but you may _ be right.




A



(take 2nd ending)
D.S. al Coda




A




N.C.

You may _ be right.




E




N.C.

I may _ be cra - zy;




E D

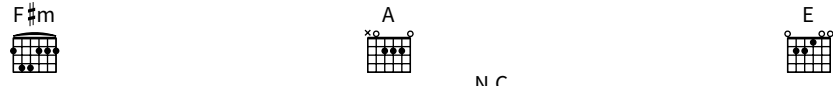


N.C.

(hey!) but it just _ may be _ a lun - a - tic _ you're




F#m A E



N.C.

look - ing for. — Turn out — the light, —



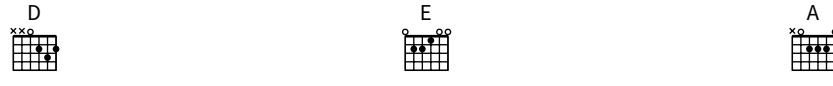
N.C. A



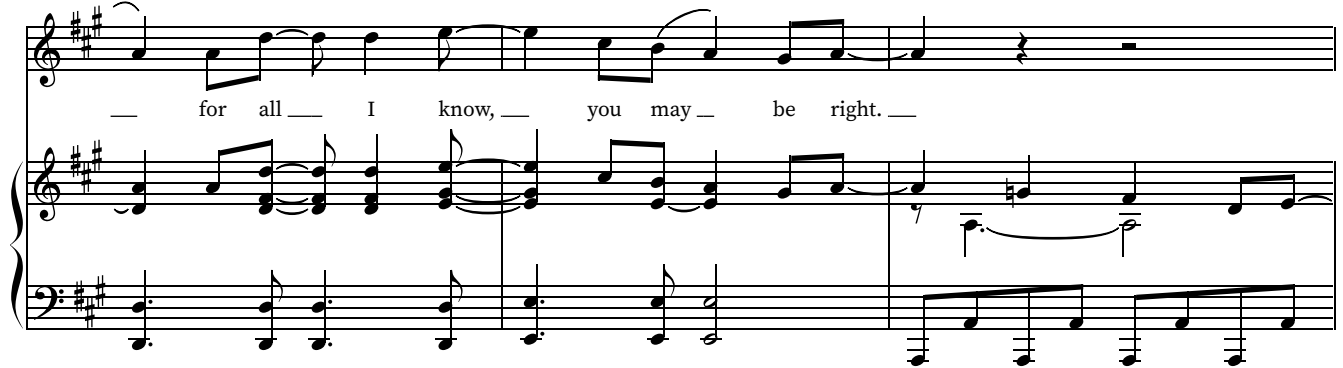
don't try — to save — me. You may — be wrong.



D E A



— for all — I know, — you may — be right. —



Repeat ad lib. and Fade

You may be wrong but you may be right. —

