

Piano • Vocal • Guitar

THE ULTIMATE
ELTON JOHN
COLLECTION

Volume Two

INCLUDING LUCY IN THE SKY WITH DIAMONDS • MADMAN ACROSS THE WATER • MICHELLE'S SONG •
NIKTIA • THE ONE • PHILADELPHIA FREEDOM • PINBALL WIZARD • ROCKET MAN • SAD SONGS (SAY SO MUCH) •
SATURDAY NIGHT'S ALRIGHT (FOR FIGHTING) • SOMETHING ABOUT THE WAY YOU LOOK TONIGHT •
SWEET PAINTED LADY • TINY DANCER • WHIPPING BOY



HAL LEONARD®

Piano • Vocal • Guitar

ELTON JOHN

Volume Two

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CONTENTS

SONG	FIRST APPEARED ON THIS ALBUM:
4 LOVE LIES BLEEDING	<i>Goodbye Yellow Brick Road</i> (1973)
16 LUCY IN THE SKY WITH DIAMONDS	<i>Elton John's Greatest Hits, Vol. II</i> (1977)
20 MADE IN ENGLAND	<i>Made in England</i> (1995)
9 MADMAN ACROSS THE WATER	<i>Madman Across the Water</i> (1971)
26 MADNESS	<i>A Single Man</i> (1978)
34 MAMA CAN'T BUY YOU LOVE	<i>The Thom Bell Sessions</i> (1979)
38 MEMORY OF LOVE	<i>Leather Jackets</i> (1986)
43 MICHELLE'S SONG	<i>"Friends"</i> (1971)
46 MONA LISAS AND MAD HATTERS	<i>Honky Chateau</i> (1972)
53 NIKITA	<i>Ice on Fire</i> (1985)
58 NO VALENTINES	<i>Love Songs</i> (1996)
63 NOBODY WINS	<i>The Fox</i> (1981)
68 THE ONE	<i>The One</i> (1992)
73 ONE HORSE TOWN	<i>Blue Moves</i> (1976)
80 PAIN	<i>Made in England</i> (1995)
86 PART-TIME LOVE	<i>A Single Man</i> (1978)
94 PHILADELPHIA FREEDOM	<i>Elton John's Greatest Hits, Vol. II</i> (1977)
91 PINBALL WIZARD	<i>Elton John's Greatest Hits, Vol. II</i> (1977)
98 PRINCESS	<i>Jump Up!</i> (1982)
103 RECOVER YOUR SOUL	<i>The Big Picture</i> (1997)
110 ROCKET MAN (I THINK IT'S GONNA BE A LONG LONG TIME)	<i>Honky Chateau</i> (1972)
114 RUNAWAY TRAIN	<i>The One</i> (1992)
124 SACRIFICE	<i>Sleeping with the Past</i> (1989)
119 SAD SONGS (SAY SO MUCH)	<i>Breaking Hearts</i> (1984)
128 SARTORIAL ELOQUENCE	<i>21 at 33</i> (1980)
132 SATURDAY NIGHT'S ALRIGHT (FOR FIGHTING)	<i>Goodbye Yellow Brick Road</i> (1973)
136 SHOOT DOWN THE MOON	<i>Ice on Fire</i> (1985)
144 SIMPLE LIFE	<i>The One</i> (1992)
148 SIXTY YEARS ON	<i>Elton John</i> (1970)

SONG

FIRST APPEARED ON THIS ALBUM:

152	SKYLINE PIGEON	<i>Empty Sky</i> (1975)
139	SLEEPING WITH THE PAST	<i>Sleeping with the Past</i> (1989)
158	SOMEONE SAVED MY LIFE TONIGHT	<i>Captain Fantastic and the Brown Dirt Cowboy</i> (1975)
162	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	<i>The Big Picture</i> (1997)
168	SONG FOR GUY	<i>A Single Man</i> (1978)
172	SORRY SEEMS TO BE THE HARDEST WORD	<i>Blue Moves</i> (1976)
176	STEP INTO CHRISTMAS	<i>To Be Continued</i> (1990)
183	SWEET PAINTED LADY	<i>Goodbye Yellow Brick Road</i> (1973)
186	TAKE ME TO THE PILOT	<i>Elton John</i> (1970)
189	TEACHER I NEED YOU	<i>Don't Shoot Me I'm Only the Piano Player</i> (1973)
194	TINY DANCER	<i>Madman Across the Water</i> (1971)
206	TONIGHT	<i>Blue Moves</i> (1976)
212	TRUE LOVE	<i>Duets</i> (1993)
218	WE ALL FALL IN LOVE SOMETIMES	<i>Captain Fantastic and the Brown Dirt Cowboy</i> (1975)
222	WHIPPING BOY	<i>Too Low for Zero</i> (1983)
228	WHISPERS	<i>Sleeping with the Past</i> (1989)
239	WHO WEARS THESE SHOES?	<i>Breaking Hearts</i> (1984)
252	A WORD IN SPANISH	<i>Reg Strikes Back</i> (1988)
238	WRAP HER UP	<i>Ice on Fire</i> (1985)
242	YOU CAN MAKE HISTORY (YOUNG AGAIN)	<i>Love Songs</i> (1996)
247	YOU GOTTA LOVE SOMEONE	<i>To Be Continued</i> (1990)
252	YOU'RE SO STATIC	<i>Caribou</i> (1974)
257	YOUR SISTER CAN'T TWIST (BUT SHE CAN ROCK 'N' ROLL)	<i>Goodbye Yellow Brick Road</i> (1973)
252	YOUR SONG	<i>Elton John</i> (1970)

LOVE LIES BLEEDING

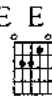
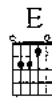
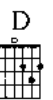
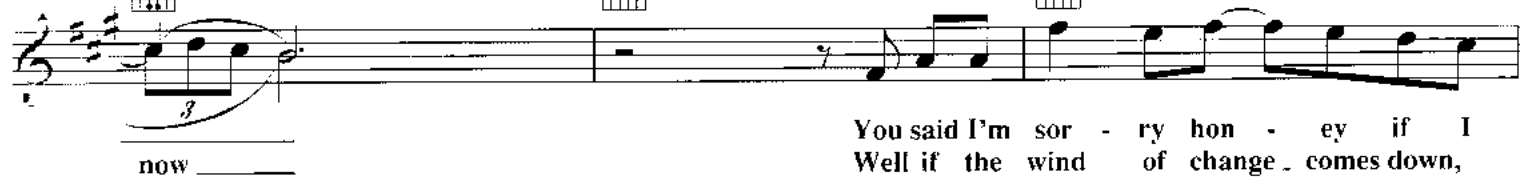
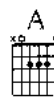
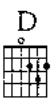
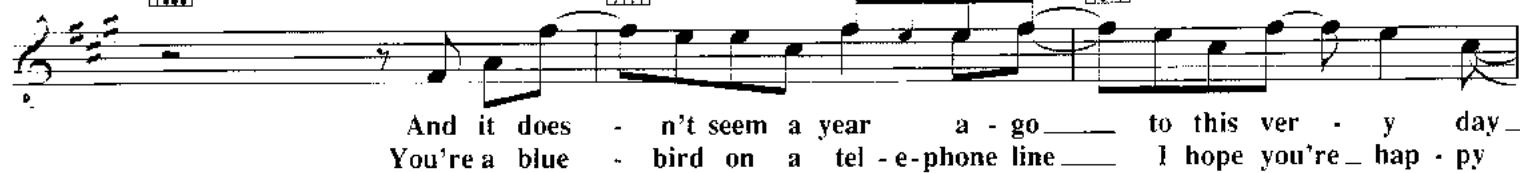
Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderate Rock

Chords: A, C, G, F, G, G#dim, E, E/D, A/C#, D, Bm

Lyrics:

The roses in the win-
won-der if those chang-
-dow box have tilt-ed to one side
-es have left a scar on you
Ev-'ry-thing a-bout this house was born to grow and die
Like all the burn-ing hoops of fire that you and I passed through



Bm7/E

E

F#m

Bm

Oh it kills me to think of you with an - oth - er man

E

Bm7

E

Bm7

E

A

I was play - ing rock - n - roll and you were

Bm7

A/C#

D

just a fan but my gui - tar could-n't hold you so I split the band

Am

Am/D

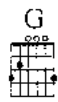
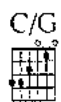
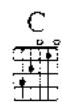
Am

F#m

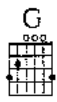
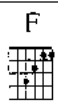
E

A

Love lies bleed - ing in my hand



To Coda ⊕

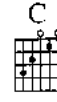
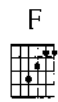


no chord



8va

Solo



G F A C

8va

G F A

Play 3 times

A C C/G G

ff

1 F G 2 F G D.S. al Coda

CODA F G D.S. and Fade

MADMAN ACROSS THE WATER

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

mf

I can

see ver - y well. There's a

boat on the reef with a bro - ken back and I can see it ver - y

well. There's a

Am G F

C/E D7/F# F G

Am D Am D

Am G F

joke — and I know it — ver-y well, — it's one of

C/E D7/F# D7 F G To Coda

those that I told — you long — a - go. — Take my word I'm a mad-man don't —

Am D Am D

— you know. — Once a

Am G F

fool — had a good part — in the play, — If it's so —

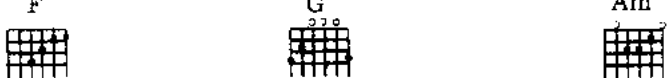
C/E D7/F# D7



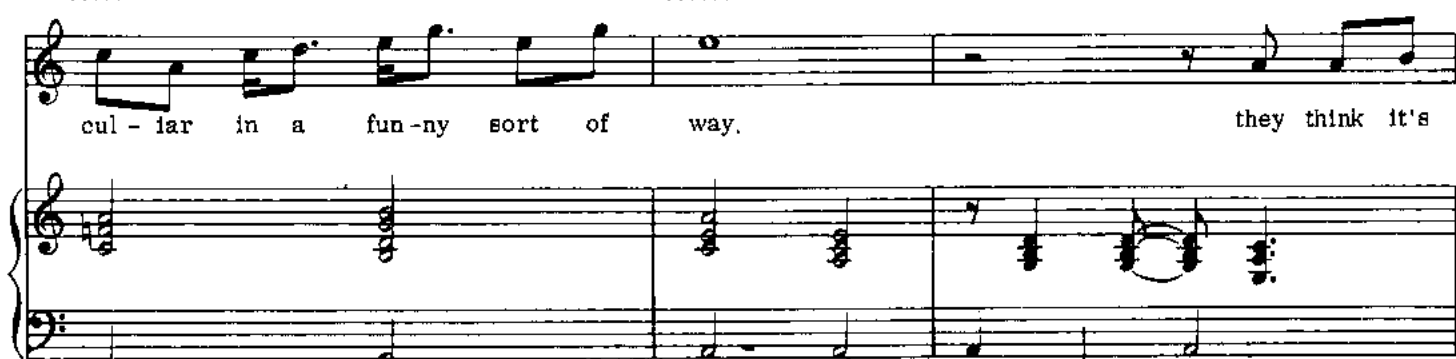
— would I still be here to - day? — It's quite pe -



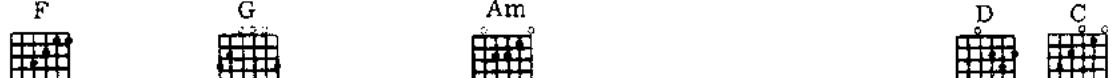
F G Am




cul - lar in a fun-ny sort of way, they think it's




F G Am D C




ver - y fun-ny ev - 'ry-thing I say. — Get a load of



G/B E7



him, he's so in - sane — you'd bet - ter get your



Am C Dm F G A D A D A

coat dear it looks like rain.

C D F G Am7

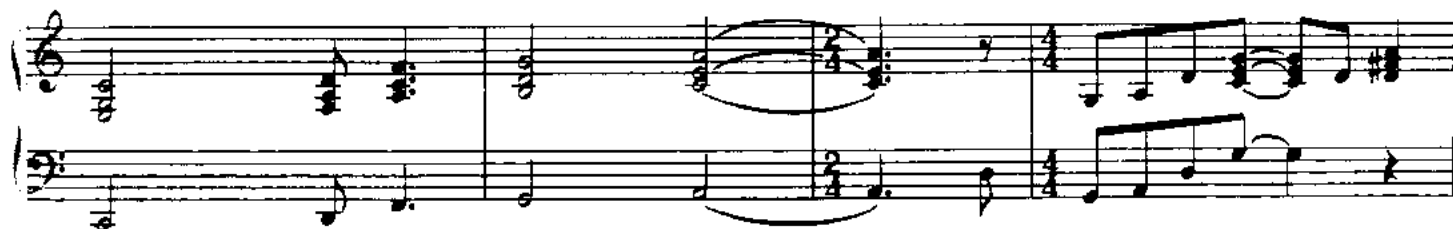
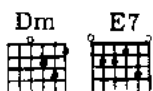
We'll come a - gain next Thurs - day af - ter - noon.

C D F G

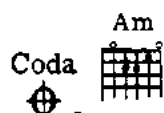
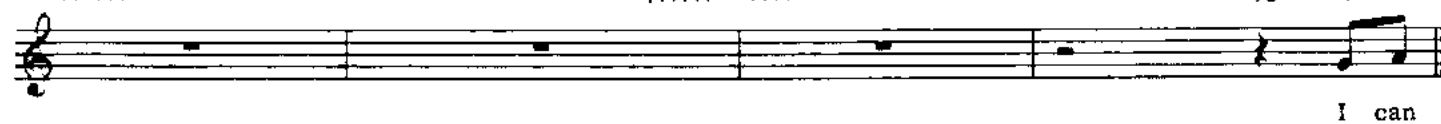
The in - laws hope they'll see you ver - y soon.

Am7 F

But is it in your



D.S. al Coda



Am G C

I need more. _____ Is the night more black_

G/B Esus4 E7

_____ or are the win-dows paint - ed?_ Will they come a -

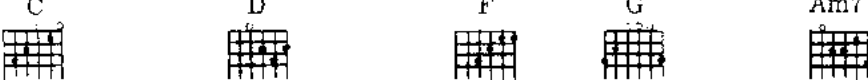
Am C Dm F G A

gain next week, Can my mind real-ly take_ it?_

C D F G Am7

We'll come a-gain next Thurs - day af-ter - noon._


C D F G Am7



The in-laws hope they'll see — you ver - y soon. —



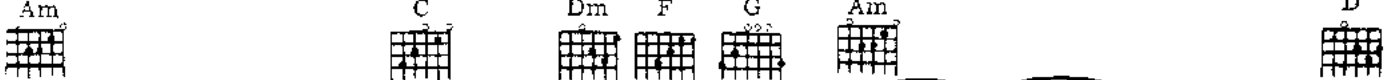
F Dm E7sus4 Em7 E7



But is it in your con-science that you're af - ter



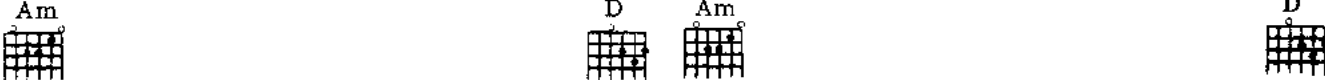
Am C Dm F G Am D



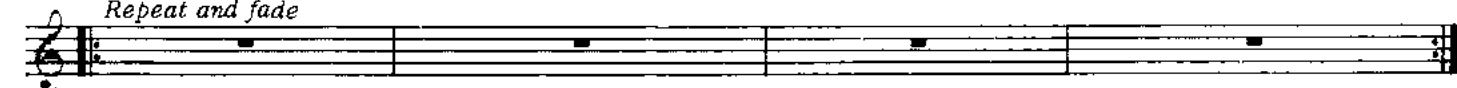
an-oth-er glimpse of the Mad-man A-cross The Wa - ter. —



Am D Am D



Repeat and fade



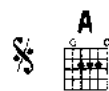
Repeat and fade



LUCY IN THE SKY WITH DIAMONDS

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately



Pic - ture your -
Fol - low her -
Pic - ture your -

mf

A/G

F#m7

F+

A



self down in a boat on a riv - er with tan - ger - ine
self to on a bridge by a foun - tain, where rock - ing horse
a a train in a sta - tion with plas - ti - cine

A/G

F#m7

F

A/E



trees and mar - ma - lade skies.
peo - ple eat marsh - mal - low pies.
por - ters with look - ing glass ties.

Some - bod - y
Ev - 'ry - one
Sud - den - ly

A/G



F#m7



F+



A/E



calls you, you an - swer quite slow - ly, a girl with ka -
 smiles as you drift past the flow - ers that grow so in -
 some - one you is there at the turn - stile, the girl with ka -

A/G



To Coda

F#m



Dm



Dm/C



- lei - do - scope eyes.
 - cred - i - bly high.
 - lei - do - scope

Bb



C9

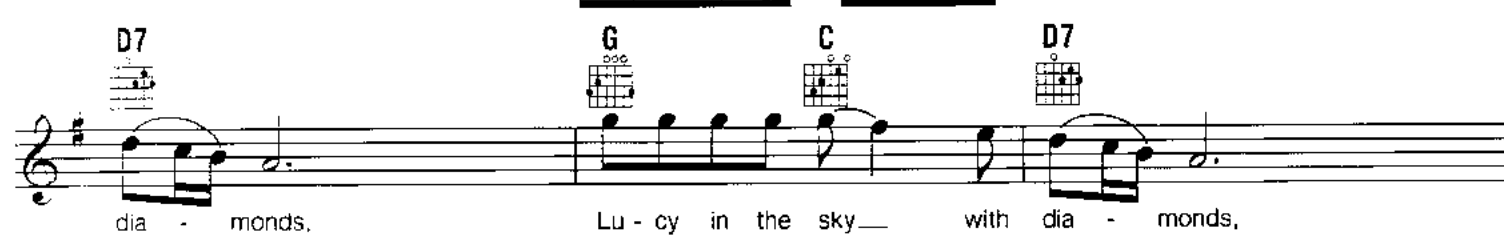
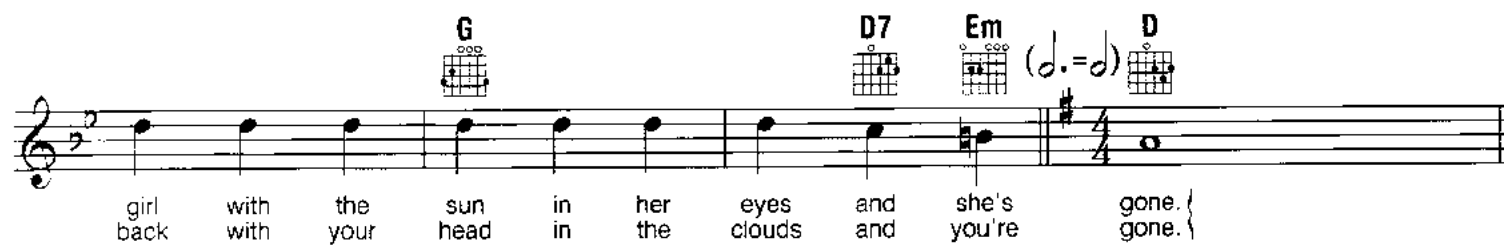


Cel - lo - phane flow - ers of yel - low on and green
 News - pa - per tax - is ap - pear on the shore

F6

Bb

C6



1 **D**  **D.S. al Coda**

Ah Ah

CODA **F#m** 

eyes.

G  **C**  **D7** 

Lu - cy in the sky — with dia - monds,

G  **C**  **D7**  **G**  **C** 

Lu - cy in the sky — with dia - monds, Lu - cy in the sky... with

D7  **D**  **A**  **Repeat and Fade**

dia - monds, Ah

MADE IN ENGLAND

Words and Music by ELTON JOHN
and BERNIE TAUPIN

C7sus4

(♩ = 139)

1.

F

C

3tr

2.






1. I was made

in Eng - land out of Ca -
 (2.) in Eng - land out of Ca -
 (3.) in Eng - land like a blue



Bb

F




- dil - lac mus - cle, I had a quit - me fa -
 - dil - lac mus - cle, face down on a play -
 Cor - ti - na, but a Yan kee sum -

C  3fr  Gm7  F/A  G/B  C 3fr





- ther, had a love - send me - mo - ther, I had -
 - ground cry - ing, God send me a bro - ther, not a blood -
 - mer had a way a - bout her. You had a

Dm  Dm  Am7  Bb


Lit - tle Ri - chard, and that black pi - a -
 - scent y nose, for rock and roll,
 for scan - dal, well, here's my mid - dle fin -






G/B  G/B  F/C  C 3fr

- no, oh, that sweet Geor-gia peach, and the boy from Tu - pe - lo.
 - ger. give me that sweet Geor-gia peach, and the boy from Tu - pe - lo.
 I had for - ty years of pain, and no thing to cling to.








Wow _____ oh _____ oh, I _____ was _____ made _____ in Eng -












- land. Wow _____ oh _____ oh, I _____






to Coda ⊕

1.   2. 

_____ was _____ made _____ in Eng - land. 2. I was made _____ - land, yeah!







CODA

D. al Coda

3. I was made - land. If you're made in Eng -

Chords: F, F#, G

- land, you're built to last, you can still say ho -

Chords: D, C 3fr, G

- mo, and ev - ery - bo - dy laughs, but the joke's

Chords: D, Am7, G/B, A/C#, D

on you. You ne - ver read the song,

Chords: Em, Bm7, C 3fr





they all think they know, but they have got it wrong.






Wow oh oh, I was made in Eng -







- land. Wow oh oh, I






was made in Eng - land, sing it! - land, yeah!

C7sus4



1.

2.

I

was

made

in

Eng - land!

repeat ad lib. to fade

MADNESS

Words and Music by ELTON JOHN
and GARY OSBORNE

Dm

D.C. only Solo continued

B♭/D

C/D

A/D

(1st time 8va basso)

Dm

Dm

8va

B♭/D

C/D

A/D

Dm

Dm

The fuse

The roar

is set
in - side
of fire






and checked — once — more — Then left —
 a smoke — filled — room — To hear —
 rings out — on — high — And flames —






be - side — a back — street — door —
 at last — the blast — of — doom —
 light up — the black — night — sky —





And in — the cold — grey
 And so — the deed — is
 A child — screams out — in













light. done. fear. They A Some - one sees a shad - ow run through the night and out —
 A help - less cry for help — but no — one is near — gun — e - nough —

C/B \flat F/A To Coda A7 2
 of sight. They hide.
 to hear.

C/B \flat F/A A7
 three! two! one!

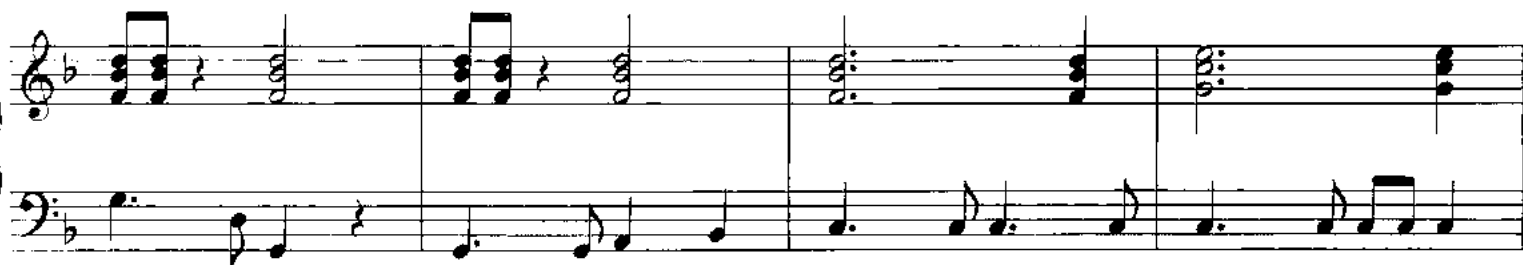
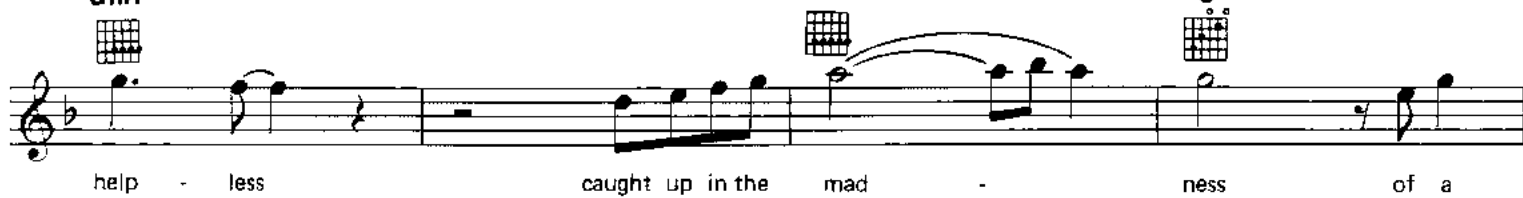
Gm7 Gm7/C C
 Mad - ness, it's a kind of mad - ness that turns

F F7/E \flat D7sus D7
 good men bad, And we're

Gm7

Gm7/C

C

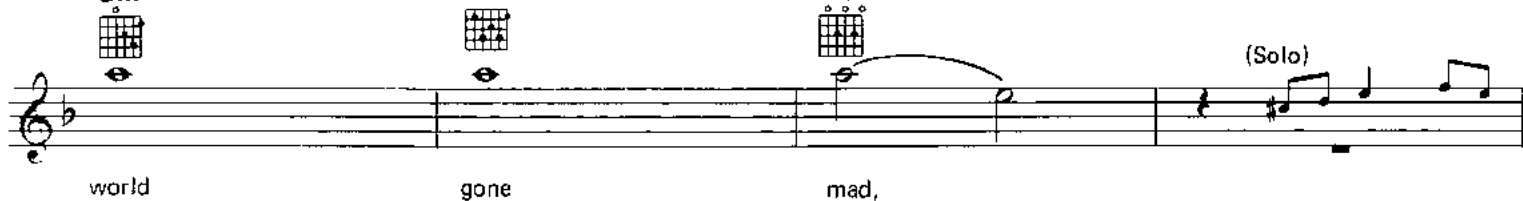


Dm

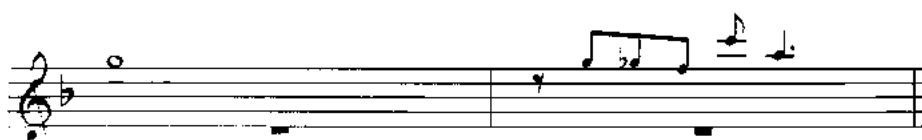
Bbmaj7

A7

(Solo)



D.C. take 1st time



CODA

A

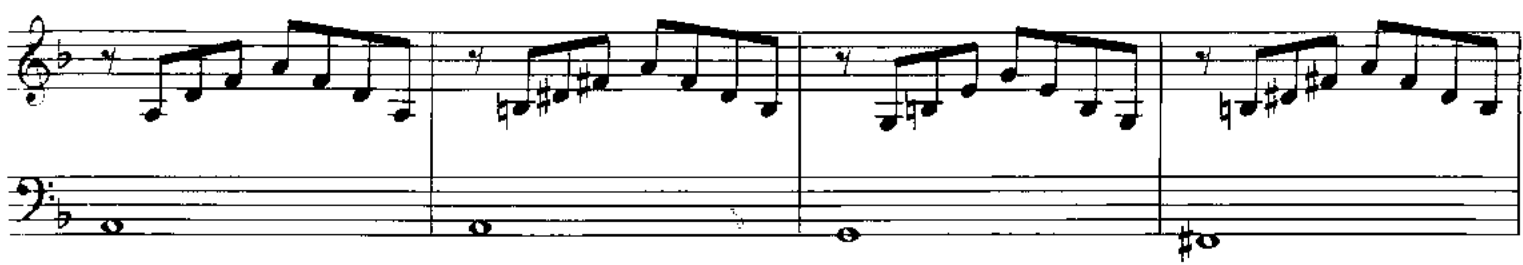
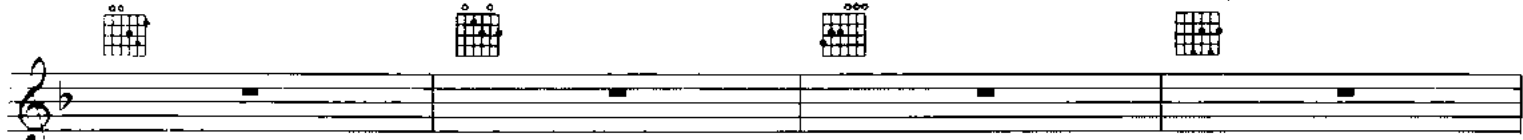


Dm/A

B7/A

Em/G

B7/F#





As



walls

col - lapse —

and tim -

bers —

flare, —



The smell —

of death —

hangs in —








the air. When help at last









ar - rives They try to fight the flames



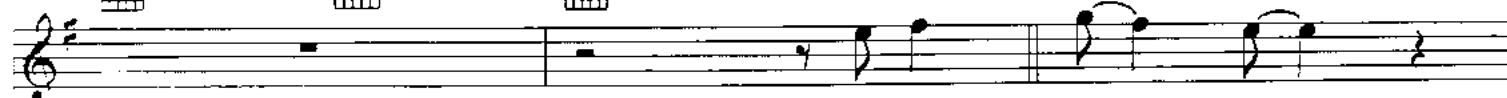
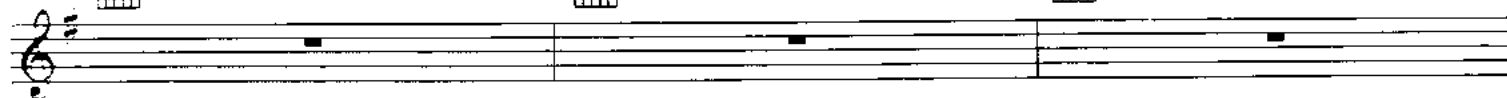
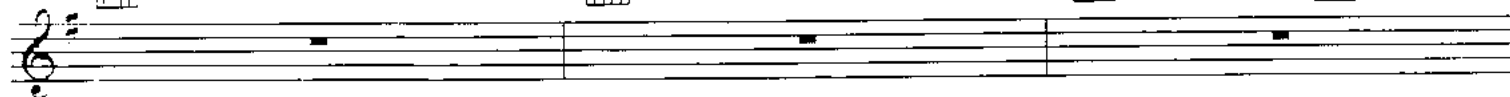






but no - thing sur - vives of all those lives.





And it's mad - ness —



ev - ry time a vic - tim — dies. — There is mad - ness —

mad - ness —
mad - ness —
mad - ness —
mad - ness —
mad - ness —



C/E D/E B7/E Em D C D Em D C D
 burn - ing in a blind man's eyes. And it's
 hid - den in the hate and pain. There is
 burn - ing in a wild man's brain. And it's
 ev - 'ry time the bul - lets start. There is
 burn ing in a poor man's heart.

Em C/E D/E B7/E Em D C D Em D C D
 Solo ad lib.

And it's

Em C/E D/E B7/E Em D C D Em D C D
 mad - ness — some-thing that we can't con - trol. There is
 mad - ness — burn - ing in a blind man's soul.

Em C/E D/E B7/E Em D C D
 4th time et seq. To Fade

(mad - ness —) (mad - ness —) mad - ness, —

To Fade

MAMA CAN'T BUY YOU LOVE

Words and Music by LEROY BELL
and CASEY JAMES

Moderately ♩ = 95

f

After repeat to Coda I

1.

2.

mf

1. Ba - by, — so they give you an - y - thing. —
2. Ba - by, — fan - cy friends show you — a smile. —

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderately' and a metronome setting of 95. The key signature has one flat (Bb). The score includes several systems of piano accompaniment with guitar chord diagrams for F, Bb, Db, Bbm7, Gm, and F. The first system is marked 'f' (forte). The second system is marked '1.' and includes a 'Coda I' instruction. The third system is marked '2.' and includes a 'Coda II' instruction. The fourth system is marked 'mf' (mezzo-forte). The fifth system contains the vocal melody with two verses of lyrics. The sixth system continues the piano accompaniment.

F Dm9 Bbmaj7 Am Gm Gm (C Bass)

Dar - lin', — all the joy mon - ey can bring. —
 Dar - lin', — rich re - la - tions for a - while. —

F Gm7 (F Bass) F Gm (F Bass)

Ba - by, — do they bring you hap - pi - ness? —
 Ba - by, — I can on - ly give you love. —

F Dm9 Bbmaj7 Am Gm

Dar - lin', — you're no dif - f'rent from the rest. —
 Dar - lin', — this old heart should be e - nough. —

Am Bbmaj7

Can't you see — that it's love you real - ly need? —
 All I need — is a chance to make you mine. —

Am7 Bbmaj7 C6 Gm7 (D Bass)

Take my hand — and I'll show you what — a love could be,
 Let me in — and I'll change the way — you feel in — side,

(C Bass) Gm7 (C Bass)

be — fore it's too late. —

cresc.

Ma — ma don't want you. — Dad — dy don't want you. — Give it up,

f

Bbmaj7 F (C Bass) Gm7 (C Bass)

ba — by. — Ba — by, — ma — ma can't buy you love. —

MEMORY OF LOVE

Words and Music by ELTON JOHN
and GARY OSBORNE

Moderately



D7/F#



First system of piano accompaniment. The treble clef staff begins with a melody starting on G4, moving up stepwise to D5, marked with a triplet '3'. The bass clef staff provides a simple harmonic accompaniment. The dynamic marking *mf* is present. Chord diagrams for D and D7/F# are shown above the staff.



Second system of piano accompaniment. The treble clef staff continues the melody with a triplet '3' on the notes A4, B4, and C5. The bass clef staff continues the accompaniment. Chord diagrams for G, G/A, and D are shown above the staff.



Third system of piano accompaniment. The treble clef staff features a triplet '3' on the notes G4, A4, and B4. The bass clef staff continues the accompaniment. Chord diagrams for D7/F#, G, and G7/B are shown above the staff.



Fourth system of piano accompaniment. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Chord diagrams for C, Am7, and C/D are shown above the staff.

C D C/G G

Here Love am will I, grow, it stand comes - ing and by goes. to E -

Am Fmaj7 D

see if you still love me. Well,
mo - tions can de - ceive you.

C D C/G G

Why this con - ceal vow, you here still and feel now: the My

Am Fmaj7 D

need love to push and shove me. }
will nev - er, nev - er, nev - er leave you. }







Take love for bet - ter, take love for worse, but nev - er, ev - er







take love for grant - ed. Make love and prom ise it will al - ways

To Coda ⊕





be more — than just a mem - o - ry of... —
(D.S.) as — for all e - ter - ni -






ry — of — love. —

Sheet music for guitar, featuring chords and melodic lines across four systems.

System 1:

- Chords: C/G, G, Am
- Melodic lines with triplets and slurs.

System 2:

- Chords: Fmaj7, D, C, D
- Melodic lines with triplets and slurs.

System 3:

- Chords: C/G, G
- Melodic lines with triplets and slurs.

System 4:

- Chords: Am7, F, D
- Melodic lines with triplets and slurs.
- Ending: D.S. al Coda

CODA

ty, — prom - ise it will al - ways be more —

— than just a mem - o - ry — of — love. —

More than just a mem - o - ry, more than just a mem - o - ry of love. —

ry of love. —

Optional ending

MICHELLE'S SONG

from the Motion Picture FRIENDS

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately



Guitar →
(Capo up
3 frets)



G/B bass



D/C bass



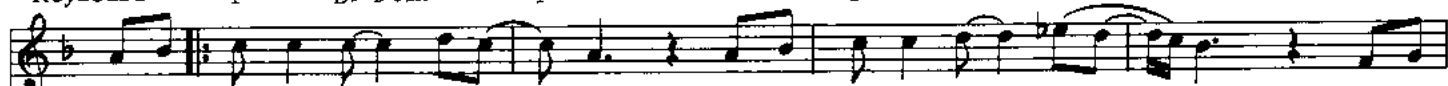
Keyboard → F

Bb/D bass

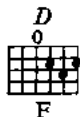
F

F/Eb bass

Bb/D bass



1. Cast a peb-ble on - the wa - ter, watch the rip-ples gent - ly spread - ing, ti - ny
2. Sleep - ing in - the o - pen, see the shad - ows soft - ly mov - ing, take a
(3.) learned to be so graceful watch - ing wild horses run - ning, and



F

F#m7



Am7



Gm7

G (add A)



Bb (add C)



daugh - ter of - the Cam - argue, we were meant to be - to - geth - er. —
train to - wards the south - land, our time was never bet - ter. —
from those agile an - gels, we knew the tide was turn - ing. —



D
0

D/C bass
F E \flat bass

We were made for one an - oth - er in a time it takes - to grow -
 We shall pass the sights of splen - dor on the door of a new -
 For we watched as on the sky - way the her - ons cir - cled slow -

G/B bass
0 0 0 0

B \flat /D bass

Em7
0 0 0 0 0

Gm7

— up, if on - ly we — were old — e - nough, — then
 — life, it had to hap - pen soon — I guess, —
 — ly. While we mere mor - tals watched them fly, — our

F#m7
Am7

G
0 0 0 0

B \flat

D
0

G/D bass
0 0 0 0

B \flat /F bass

D
0

F

they — might leave — us both — a - lone, —
 whether — it is wrong or — it is right. — So take my
 sleepless — eyes grew heavy. —

G
0 0 0 0

B \flat

A
0 0 0 0

C

D
0

F

D'sus4
0

F'sus4

D
0

F

D'sus4
0

F'sus4

D
0

F

hand — in your hand, —

Bb C F F#sus4 F F#sus4 F Bb

say it's - great - to be - a - live, _____ no one's go - ing - to find -

C F Am/E bass Dm Eb

- us, no mat - ter how - they try, _____ no one's go - ing - to find -

Bb/D bass Gm7 F maj7/A bass Bb F Bb/F bass

- us, it's won - der - ful, _____ so wild - be - neath the sky. _____

1. 2. 3. *D. S. al Coda*
 F Bb/F bass F Bb/F bass F Bb/F bass F Bb/F bass F F/Eb bass

3. We So take my -

Coda

MONA LISAS AND MAD HATTERS

Words and Music by ELTON JOHN
and BERNIE TAUPIN

In a slow two



Now I know _____
This Broad-way's got _____

mf



it's got a lot "Span - ish Har of songs - lem" to sing. are not



just pret - ty words _____ to say. _____
if I know the tunes _____ I might join in. _____





I go I thought I knew,
I go my way a - lone,





but now I know that rose trees
grow my own. My own seeds





nev - er grow
shall be sown

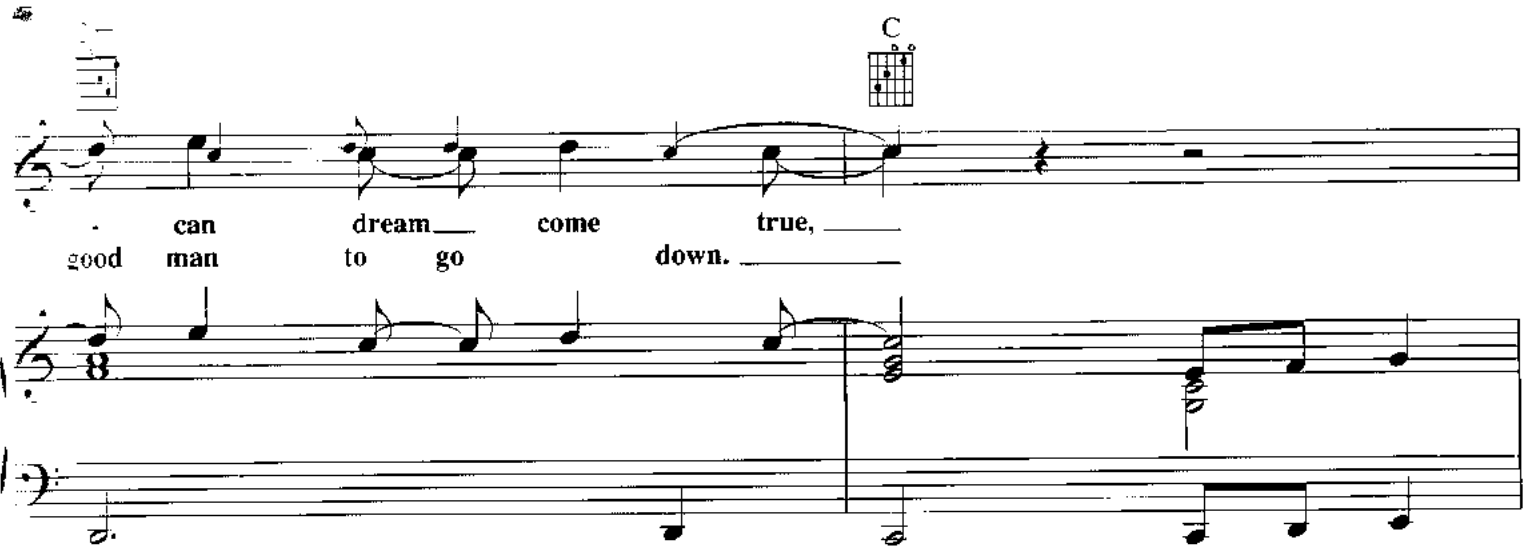
in New York Cit - y.
in New York Cit - y.



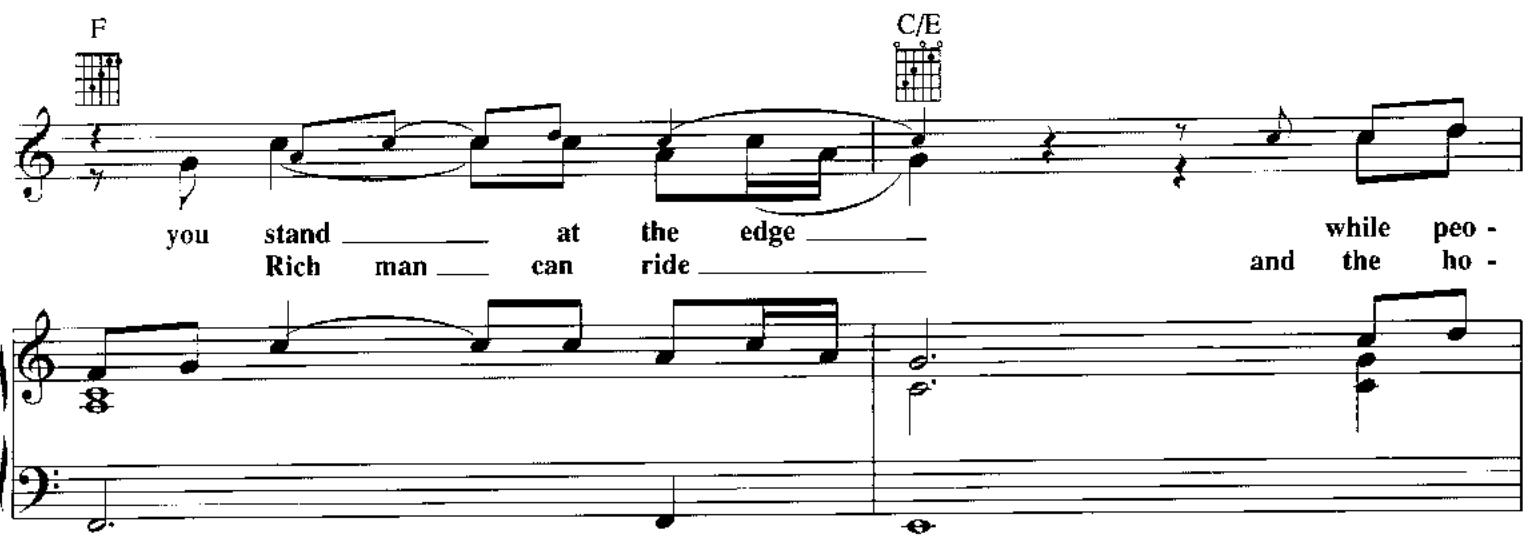



1. Un - til you've seen this trash
2.,3. Sub - way's no way for a

good can man dream come true,
to go down.



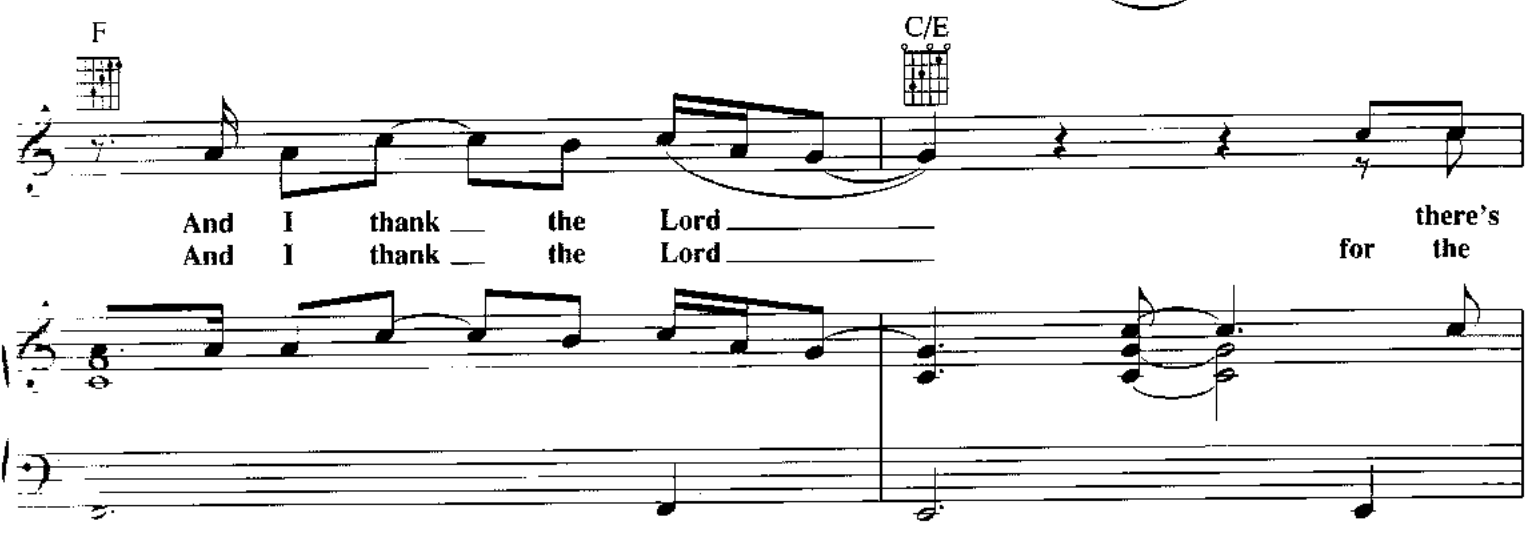
you stand at the edge while peo -
Rich man can ride and the ho -



ple bo, run you through. he can drown.



And I thank the Lord there's
And I thank the Lord for the



Dm/G

C

F

peo - ple out there like you. —
 peo - ple I have found. —

I thank the Lord there's
 I thank the Lord for the

C/E

Dm

peo - ple out there like you. —
 peo - ple I have found. —

G

C

While Mo - na Li - sas and Mad

Bb

Am

C/G

Hat - ters, sons of bank - ers, sons of law - yers turn a -

round and say "good morn - ing" to the night.

For un - less they see the sky, but they

can't and that is why, They

know not if it's dark out - side or light.

To Coda

C F/C (D.C.) ² F C F/C

light.

C F/C C E7

And now I know _____ "Span - ish Har -

Am C/G F C/E

- lem" are _____ not just pret - ty words _____ to say. _____

Dm C Dm C

I thought I knew, _____

E7/B Am C/G

but now I know — that rose — trees

F C/E Dm

nev - er grow in New — York Cit - y. —

D.S. al Coda

Dm7 C/E

CODA F C

light. They

F G F C

know not if — it's dark — out - side — or — light.

rit.

NIKITA

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

G Bm C Am7 G/B C

mf

G Bm Bm7 C C#dim Dsus

G Bm C F/C C

Hey, Nik - it - a, is it cold — in your lit - tle corn - er
Do you ev - er dream of me? — Do you ev - er see the let - ters

G C/G G D G/D

of the world? You could roll a - round the globe, —
that I write? When you look up through the wire,

and nev - er find a warm - er soul to know. Oh, I saw you by the wall,
 Nik - it - a do you count the stars at night? And if there comes a time.

Ten of your tin sold - iers in a row;
 guns and gates no long - er hold you in,

with eyes that looked like ice on fire. the hu - man heart a cap - tive in -
 and if you're free to make a choice, just look to - wards the west and find

the snow. a friend. Oh Nik - it - a, you will nev - er know.

Chords: D, G, C/G, G7, G7/B, C, Dm/C, F/C, C, G, Am/G, G, D, G/D, D7, G, C/G, G7, G7/B, C, Dm/G.

an - y - thing a - bout my home. I'll nev - er know how good it feels to

hold you. Nik - it - a, I need you so.

Oh Nik - it - a, is the oth - er side of an - y giv - en

line in time count - ing ten tin sold - iers in a row? Oh no, Nik - it - a you'll

C **G** **D** **G/D** **D7** **G** **C/G** **G7** **G7/B** **C** **Dm/G** **C** **G** **C/G** **G** **D** **Em** **D7/F#**

Chord diagrams: G, Bm, Bm7, C, C#dim, Dsus, D.

To Coda

nev - er _ know...

Chord diagrams: G, Bm, Bm7, C.

Chord diagrams: F/C, C, C, G(add 9)/B, G/B.

Chord diagrams: F/A, Bb, Eb.

Ab6/Eb



G7/D



Cm



First system of musical notation, measures 1-3. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with octaves and chords. Chord diagrams for Ab6/Eb, G7/D, and Cm are shown above the staff.

D7sus



Second system of musical notation, measures 4-6. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with octaves and chords. Chord diagrams for Ab and D7sus are shown above the staff.

D7



D.S. al Coda

Third system of musical notation, measures 7-8. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with octaves and chords. Chord diagrams for D7 and Ab are shown above the staff.

Oh Nik - it - a, you will nev-

CODA

Am7



D7



G



Fourth system of musical notation, measures 9-12. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with octaves and chords. Chord diagrams for Am7, D7, and G are shown above the staff.

Count - ing ten - tin sold - iers in - a row.

Bm



Bm7



C



Am7



D7



Repeat and Fade

Fifth system of musical notation, measures 13-16. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with octaves and chords. Chord diagrams for Bm, Bm7, C, Am7, and D7 are shown above the staff.

Nik - it - a.

Count - ing ten - tin sold - iers in - a

NO VALENTINES

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderate Rock





mf




No more Val - en - tines Day.
 Yes, I gave you ev - 'ry - thing. I




No more Christ mas cards. I've thrown them
 gave you earth and sky and ev - 'ry thing




all a - way. No more se - quined stars.
 in be - tween that walks or crawls or flies.

F E7 Am

No birth - day wish - es,
No Eas - ter morn - ings,

E7 Am E7

no more — sur - pris - es.
it's your — cross now. —

Who needs — them an -
Keep it — all for

F

y - way?
your - self.

No rea - son to get ex - cit -
It's o - ver - rat - ed, an -

Bb7

ed. —
y - how. —

But keep my

S *SS*

E₇ *B \flat /D* *Cm*

val - en - tine. _ I'll keep... my bleed - ing heart. _

Gm/B \flat *A \flat*



Just let _ me out _ of here be - fore that

Gsus

sen - ti - men - tal mu - sic _ starts.






G7 *E \flat* *B \flat /D*

And your re - grets _ fall like emp - ty lines. _

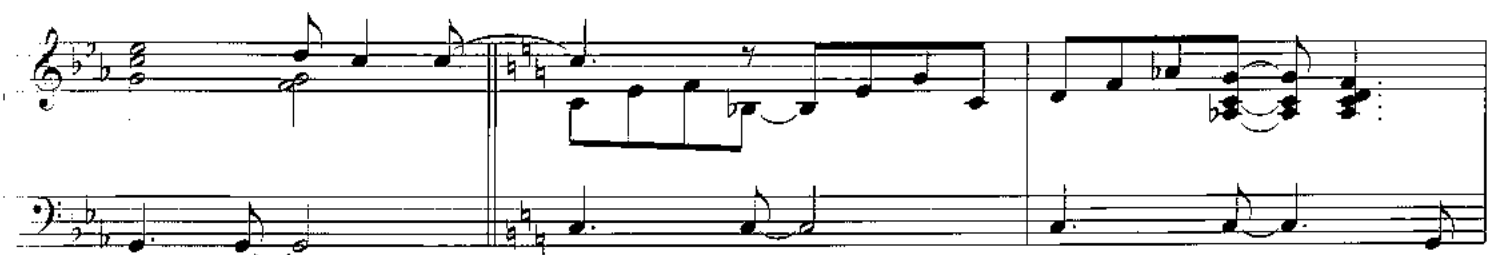
Cm  3fr Gm/Bb  Ab  4fr To Coda I ⊕





like the lies we write on



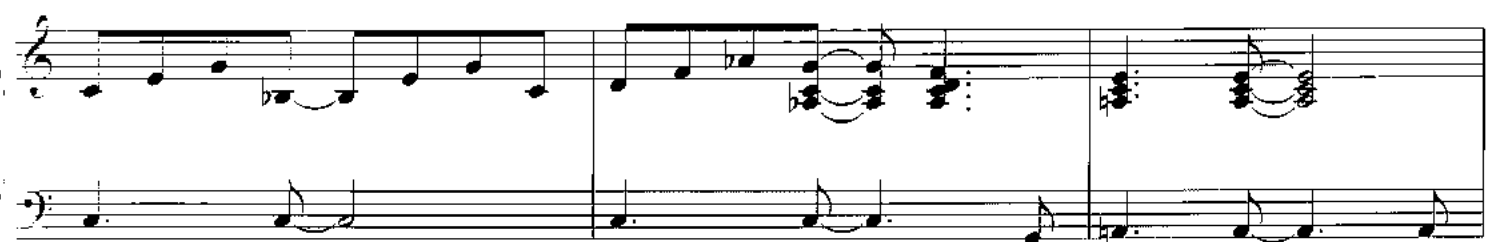
Gsus  3fr G7  C  C7  Fm6/C  6fr




val en tines.



C  C7  Fm6/C  6fr To Coda II ⊕ ⊕ Am 

Instrumental solo



Am/G  F  E7 



Am E7 F

Bb7 D.S. al Coda I

But keep my

CODA I Eb/Bb Bb Eb D.S.S. al Coda II

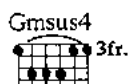
val en tines.

CODA II C C7 Fm6/C C

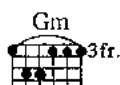
NOBODY WINS

French Words and Music by JEAN-PAUL DREAU
English Words by GARY OSBORNE

Brightly



They must have



loved each oth - er once,
loved each oth - er once,
love each oth - er once,

E \flat 

but that was man - y years a - go.
 be - fore the mag - ic slipped a - way.
 with all the pas - sion we pos - sessed.

Cm7 3fr.

And by the time — I came a - long,
 And as their life — I be - came a lie,
 But peo - ple change — as time goes by.

Cm6/D



— things were al - read - y go - ing wrong.
 — what love re - mained be - gan to die.
 — Some feel - ings grow while oth - ers die.

D7



Gm 3fr.

I felt the pain — in their pre -
 I used to hide — be - neath the
 But if we learn — from what we

tense, sheets; see

the side they tried hard not to
I prayed that time would find a
and face the truth while we still

Eb

show. way. can,

But through the sim - ple eyes - of the
But with the pas - sing of the
then, though the pas - sion may... be

Cm7 3fr.

Cm6/D 0

D7 0

youth, it was - n't hard — to see the truth. —
years, I watched as laugh - ter turned to tears. —
gone, some kind of love — can still live on. —

And in the end, — no - bod - y wins —

Gm 3fr.

Eb

Cm7
3fr.

when love be - gins to fall a - part, —

Bb/D
0

Eb

Bb

And it's the in - no - cent who pay — when bro - ken dreams — get in the

Eb/Bb
x

Bb

Am7
0 0 0

way. The game — be - gins, — the game — no - bod - y wins.

D
0

C/E
0

1.2.
D/F#
x 0

Gm
3fr.

They must have
We used to

3. $D/F\#$
x 0

Repeat and fade
 Gm
3fr.

No - bod - y wins.

$A7/G$
x

$Am7-5/G$
x

$A^\circ7/G$
x 3fr.

No - bod - y wins.

THE ONE

Words and Music by ELTON JOHN
and BERNIE TAUPIN

First system of musical notation. The treble clef staff features a D/C chord diagram above the first measure, a C chord diagram above the second measure, and a D/C chord diagram above the third measure. The bass clef staff provides a simple accompaniment.

Second system of musical notation. The treble clef staff features a C chord diagram above the first measure, a D/C chord diagram above the second measure, and a C chord diagram above the third measure. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a D/C chord diagram above the first measure, a C chord diagram above the second measure, and a D/C chord diagram above the third measure. The bass clef staff continues the accompaniment.

(1.) I saw you danc - ing out - the o -

Fourth system of musical notation. The treble clef staff features a C chord diagram above the first measure, a D/C chord diagram above the second measure, and a G/B chord diagram above the third measure. The bass clef staff continues the accompaniment.

cean, run - ning fast — a - long the sand, —




a spi-rit born — of earth and wa - ter.





fire fly - ing from your hands. In the in-stant that you love.





— some-one, — in the se-cond that — the ham - mer hits. —







re-al-i-ty — runs up your spine and all the pie - ces final - ly fit. —





And all I e - ver need - ed was the one




like free - dom feels where wild hor - ses run.





when stars col - lide like you and I, no sha - dows block the sun,





you're all I've e - ver need - ed,

To Coda  

/F

ba - by you're the one. —



D/C



C




D/C



G/B




Bb



Eb




D.%, al Coda

F

⊕ CODA

B₉ D/B_b

E_b Cm⁷ F

Repeat to Fade

VERSE 2:

There are caravans we follow
 Drunken nights in dark hotels,
 When chances breathe between the silence
 Where sex and love no longer gel.
 For each man in his time is Cain
 Until he walks along the beach
 And sees his future in the water
 A long lost heart within his reach.

ONE HORSE TOWN

Words and Music by ELTON JOHN,
BERNIE TAUPIN and JAMES NEWTON HOWARD

Slow beat

The musical score for "One Horse Town" is written for piano. It begins with a "Slow beat" instruction. The first system starts with a piano (*p*) dynamic. The second system continues the melody. The third system features a forte (*ff*) dynamic and includes a guitar chord diagram for F#m. The fourth system includes guitar chord diagrams for B and F#m. The score uses various musical notations including eighth notes, sixteenth notes, and rests.




Rm



F#m



G#m/F#



F#m



Double previous tempo

G#m/F#



F#m



D7







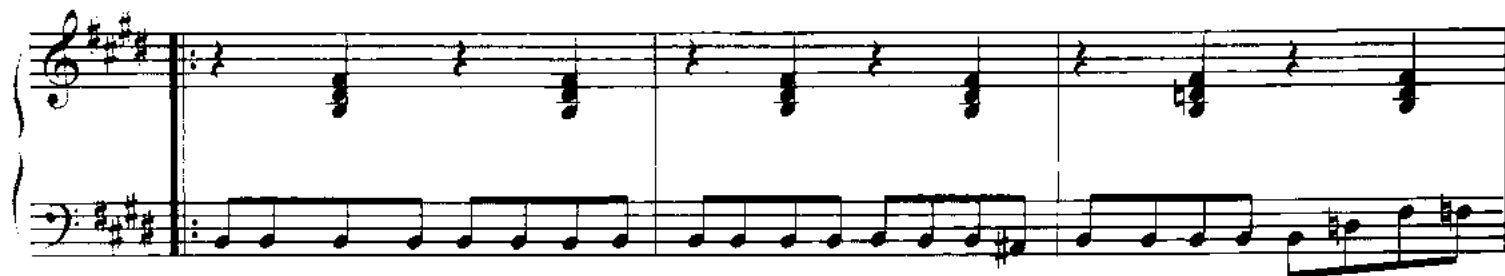
B



Bm



Saw a Cad-il-lac for the first time yes-ter - day, — I'd al - ways seen hor - ses, bug-gies,



E11



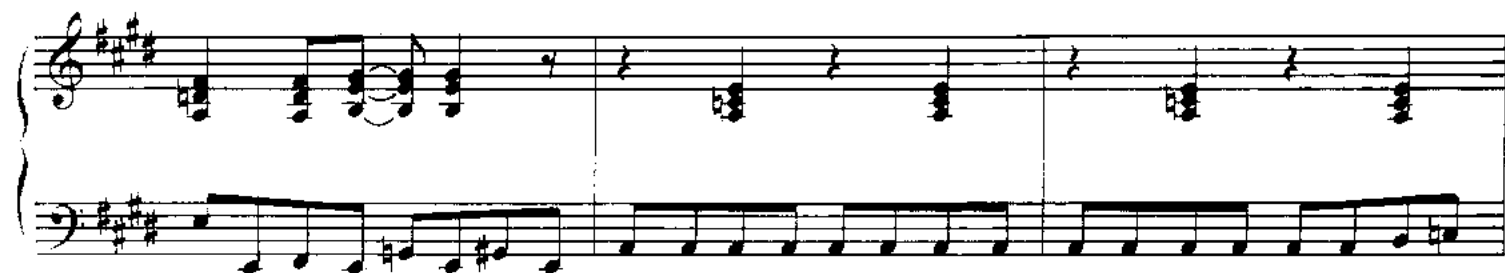
E



Am



bales of hay. — 'Cos pro - gress here — don't move — with mod - ern



D11



D



F#7



times. — There's no-thing to steal. — So there's



F7



E



D



C



E



not a great deal of crime. —

Am/B



G/B



Em/B



iG



To Coda ♦

1 & 2

F



G/B



B



Am/B



G/B



Em/B



F/B



G/B



B

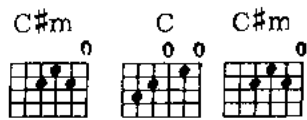


G/B

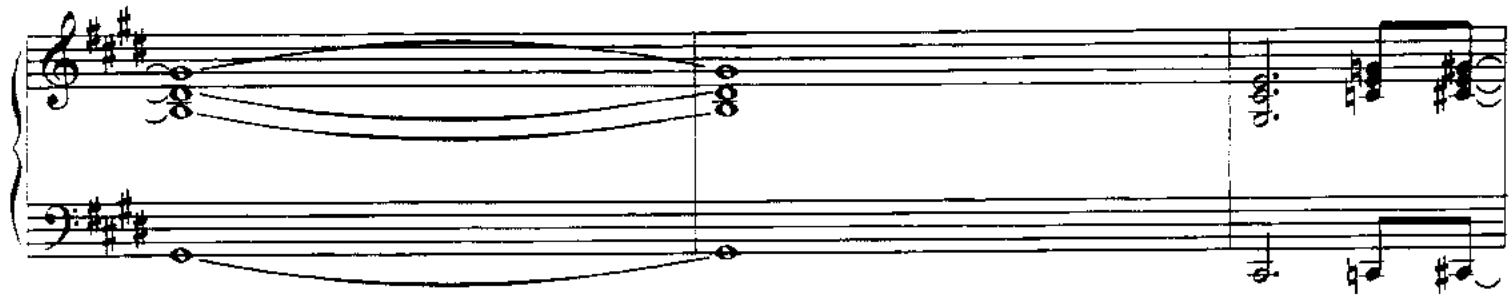


G#m/B





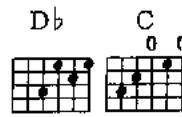
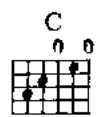
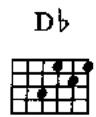
And they ain't too well ac - quaint-ed with the Stars and Stripes, —



Bb



But if you wan - na hear Sus - an - na then they'll pick all night,



D. S. al Coda | 1



They'll pick — all night. —



D.S. al Coda 2 **⊕ CODA 2**

⊕ CODA 1

G/B F/B G/B B G/B

F/B G/B B Am/B G/B Esus4/B

2. Sure is hell living in a one horse town,
Half a mile of Alabama mud bed ground.
Nothing much doing of an afternoon,
Unless you're sitting in a rocking chair
just picking a tune.
3. 'Cos it's no dice living in a one horse town,
Laid back, as my old coon hound.
And I just can't wait to get out of
this one horse town,
There's nothing to steal 'cos there's
simply nothing much around.
4. Sure is hell living in this one horse town,
Half a mile of Alabama mud bed ground.
And I just can't wait to grow out of
this one horse town,
There's nothing to steal 'cos there's
nothing much around.

PAIN

Words and Music by ELTON JOHN
and BERNIE TAUPIN

(♩ = 130)

Chord Diagrams:

- Fm:
- E♭:
- A♭:
- A♭sus4:
- A♭:
- E♭:

Chord Diagrams:

- Fm:
- E♭:
- A♭:
- A♭sus4:
- A♭:
- E♭:
- Fm:
- E♭:
- A♭:

Chord Diagrams:

- A♭sus4:
- A♭:
- E♭:
- Fm:
- E♭:
- A♭:
- A♭sus4:
- A♭:
- E♭:

Chord Diagrams:

- E♭:
- A♭:

1. What's your name? My name is pain. _____

2. Pain is love, _____ pain is pure, _____

Where do you live? I live a -
pain is sick - ness, pain

Bb



- ny - place...
... is the cure,...

Where were you born? In the state of fear. How old are
pain is death, pain is re - li - gion, pain is life,



... you? Nine-teen hun-dred and nine - ty - four years.
... pain is te - le - vi - sion,

What's your plan? My plan
pain walks,...



Ab



is pain.
pain crawls,

When will you leave? I'll ne-ver go a - way.
pain is peace, pain is war.



How will you breathe? Oh you'll give me life.
Where were you born? In the state of fear.

Sit-ting in the tem - ple right be -
you? Nine-teen hun-dred and nine -

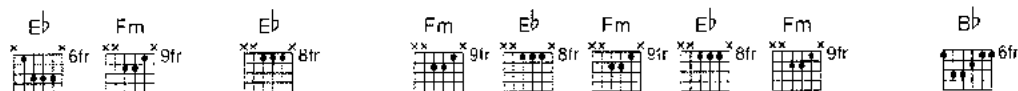




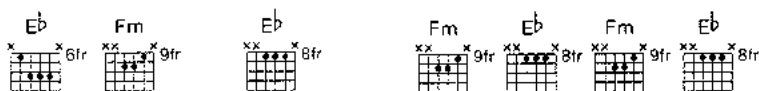
Bb



- tween your eyes. My name is pain, you be-long to me. —
- ty - four years.



— You're all I ev - er want-ed, —



I'm all you'll ev - er be. —



From the be - gin-ning in a world with-out end, — I am the air,

to Coda ⊕

Bb



6fr

Eb



6fr

1.

Fm



9fr

Eb



8fr

Ab



8tr

Eb



8tr

I am pain.

Fm



9fr

Eb



8fr

Ab



8fr

Eb



8fr

2.

Fm



9fr

Eb



8fr

Ab



8fr

Eb



8fr

Fm



9fr

Eb



8fr

Ab



8fr

Eb



8fr

Fm



9fr

Eb



8fr

Fm



9fr

Eb



8fr

Ab



8fr

Db



8fr

Ab



8fr

Db



8fr

Ab



8fr

Eb



3fr

Eb



3fr

Eb



3fr

Eb



3fr

D. al Coda



3fr



3fr



8fr



8fr



8fr



8fr



8fr



8fr



8fr



8fr



8fr

⊕ CODA

From the be-gin-ning in a

world with-out end, I am the air, I am pain.

I am pain, — you're



all I ev - er want-ed, — I — am pain, —



you're all I ev - er want-ed, — I — am pain,



— you're all I ev - er want-ed, —

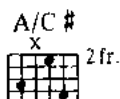
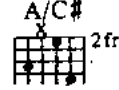
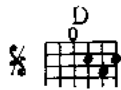


I — am pain. —

PART-TIME LOVE

Words and Music by ELTON JOHN
and GARY OSBORNE

Moderately bright

Part - time love _____ is
You've been seen _____
Part - time love. _____ I



bring - ing me down 'cause I just can't get start - ed with you, — my love..
run - ning a - round. There's not much I don't hear of. And still — you try —
seem to be fall - ing in the wrong di - rec - tion with you, — my love..

 2fr.
 




Did I hear you say — that I'm too hard - heart - ed?
 tell - ing me all — the things I must stay clear of.
 What - ev - er I do, — you raise the same ob - jec - tion.







Wipe those stars from your eyes, — and you'll get
 Don't tell me what to do — when you've been
 I've got some - one at home — But she's got a







quite a sur - prise, — be - cause you'll see ev - er - y - bod - y's got a
 do - ing it too. — Be - cause you, me, and ev - er - y - bod - y's got a
 love of her own. — Be - cause you, me, and ev - er - y - bod - y got a




 2fr.

part - time love.
 part - time
 part - time

G Bm Gmaj7 A 2. D

love.
love.







F#m(no 3rd)

I'm Fall - ing, I'm fall - ing.
I'm wait - ing. I'm wait - ing.

Can't get free. Ba - by, if you keep on
all the time. And it's get - ting so frus -

Em A

stall - ing, oh, how can I make you see that
trat - ing. Love, well, it ain't no crime, be - cause







 To Coda

you, me, and ev - er - y - bod - y needs a part - time
 you, me, and ev - er - y - bod - y needs a part - time


 2fr.
 




love?







D. S. $\frac{3}{8}$ (no repeats) al Coda

Coda
 






love. _____ Oh. _____ You, me, and

ev - er - y - bod - y's got a part - time love. _____

Bm Bb7 D Em G Bm
 Oh. _____ You, me, and ev - er - y - bod - y needs a

G A D A/C# 2 fr.
 part - time love.

G Bm Gmaj7 A D A/C# 2 fr.
 You, me,

G Bm G A D
 ev - er - y - bod - y got a part - time love.

B

played the sil - ver ball; From So - ho down to Brigh - ton I
 part of the ma - chine, Feel - in' all the bump - ers,
 hear no buz - zes and bells, Don't see no lights a - flash - in'
 He can beat my best, His dis - ci - ples lead him in And

A

A

must have played 'em all But I ain't seen noth - in' like him in
 al - ways play - in' clean, Plays by in - tu - i - tion, the
 plays by sense of smell, Al - ways gets a re - play
 he just does the rest, He's got cra - zy flip - pin' fin - gers,

G

G

an - y a - muse - ment hall, } That deaf, dumb and blind kid
 dig - it coun - ters fall }
 nev - er seen him fall }
 nev - er seen him fall }

F#m

F#m

To Coda

B A D E B A D E

sure plays a mean pin - ball,

E B E B E B

1. 2. He's a pin - ball wiz - ard there has — to be a twist, A
 3. I thought I was — the bod - y - ta - ble king, But

E B G D

pin - ball wiz - ard, got such a sup - ple wrist —
 I just hand - ed my pin - ball crown to him. —

1. 2. D

How do you think — he does — (I — don't know. —) it? —

3. D.S. al Coda

What makes him — so — good? — 2. He
 3. —

Coda B

ball,

PHILADELPHIA FREEDOM

Words and Music by ELTON JOHN
and BERNIE TAUPIN

With a beat

Piano introduction in 4/4 time, marked *mf*. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

Verse **F**

First system of the verse. The vocal melody begins with the lyrics "I used to be a roll - ing stone, — you know — if the cause — was right". The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand.

Second system of the verse. The vocal melody continues with the lyrics "I'd leave — to find the an - swer on — the road. —". Chord diagrams for **G7**, **Fm6/A♭**, **Gm7**, and **F** are shown above the staff. The piano accompaniment features a more complex right-hand melody with some triplets.

Third system of the verse. The vocal melody concludes with the lyrics "I used to be a heart beat - ing for some - one. — But the times — have chang". Chord diagrams for **C7sus** and **F** are shown above the staff. The piano accompaniment maintains the eighth-note accompaniment in the left hand and a melodic line in the right hand.

G7

Fm6/Ab

Gm7

F

The less I say the more my work gets done.

Chorus

Bb

F

'Cause I live and breathe this Phil - a - del - phi - a free - dom

From the day that I was born I waived the flag

Eb

D7

Gm7

Phil - a - del - phi - a free - dom took me knee - high to a man

Eb7

D7

Db

Bb

Yeah! Gave me peace of mind my dad - dy nev - er had.

F  B \flat 

Oh, Phil - a - del-phi - a free - dom shine on me I love

Am7  Gm7  Am7  G7/B  C7 

Shine the light through the eyes of the one left be - hind.

Em7/A  A7  Gm7  Am7 

Shine the light, shine the light. Shine the light Won't you

B \flat  Gm7  Am7  B \flat  Bdim  C7  B \flat  Am7  Gm7 

shine the light Phil - a - del-phi - a - free - dom I love - ove - ove

To Coda  Guitar Tacet  F

you, yes I do

Bb Ab Gm F Bb Ab Gm F

D.S. al Coda

Oh

CODA

Gm7 Bb Am7 Gm7

Don't you know I love - ove - ove you Don't you know I

Bb Am7 Gm7 F

love - ove - ove you yes I do (Phil - a - del - phi - a free - dom) I

Bb Am7 Gm7 F

Repeat and Fade

love - ove - ove you, yes I do (Phil - a - del - phi - a free - dom) Don't you know that I

Verse 2. If you choose to, you can live your life alone
 Some people choose the city,
 Some others choose the good old family home
 I like living easy without family ties
 'Til the whippoorwill of freedom zapped me
 Right between the eyes
 Repeat Chorus

PRINCESS

Words and Music by ELTON JOHN
and GARY OSBORNE

System 1: Chords: F/A, Bb/D, F, C.

System 2: Chords: F, C, 1 F/A Bb/D, 2.

System 3: Chords: F, C, Dm, G, F/G, G.

Lyrics:

Have-n't you heard what's new, there is a
Have-n't you heard them say, I was a
rum - our go - ing a - round that sud - den - ly I've found you.
prison - er, bur - ied a - live now sud - den - ly I've been freed.

C F/C C F C

(♩) Bet - ter be - lieve — it's true. —
Well love is the sweet - est way. —

Dm G

I got a feel - ing, — and
Oh I was lone - ly, —

F/G G C

this is for real — and no - bo - dy else — will do. —
now you're the on - ly lov - er that I'll — ev - er need. —

(Vocal each time) Dm C Bb

You are — my prin - cess, —

you make me smile, — you make my life —

— seem worth while. —

You are my prin — cess, —

{ you are the one, — } you make the sun —
 the on ly one, —

Chord diagrams shown: F, C, A/C#, Dm, C, F/A, Bb, F.

C A/C# Dm
 shine on me. You're one fine
 A/E F6
 lad - y, you're my prin - cess,
 Bb F/A Bb/D F C
 you're my prin - cess.
 mp
 F/A Bb/D F C
 you're my prin - cess.

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the grand staff (treble and bass clefs). The key signature has one flat (Bb). The score includes guitar chord diagrams for C, A/C#, Dm, A/E, F6, Bb, F/A, Bb/D, and F. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like *mp*. The lyrics are: "shine on me. You're one fine lad - y, you're my prin - cess, you're my prin - cess."

1

2

F/A

B \flat /D



You're my —

prin - cess, —

you're my —

F

C

To Coda *D.%. al Coda* **CODA**

F/A

B \flat /D

prin - cess, —

(Solo ad lib.)

F

C

Repeat to fade

F/A

B \flat /D

RECOVER YOUR SOUL

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow

















Ba - by, you're miss - ing some - thing in the air.

I got a name, but it don't mat -

ter. What's go - in' on? —

It's cold — in here. —

You have a life but it's torn — and tat - tered. —

May - be you're los - in' piec - es of — your heart.
La - zy old sun - set, sink - in' like — a tear.

Chord diagrams shown: D, C, B7, Em, C, G/B, D, Dsus, D7, G, D6/F#.

Em7 C

You have a world — but
a - lone at night —

G/B D

it in a los - in' turn bat - in'. tie.

C

You lose the day —
That per - fect world —

B7 Em

— and gain — the dark —
— can nev - er clear. —


C



Love was a fire but
You have to fight




G/B

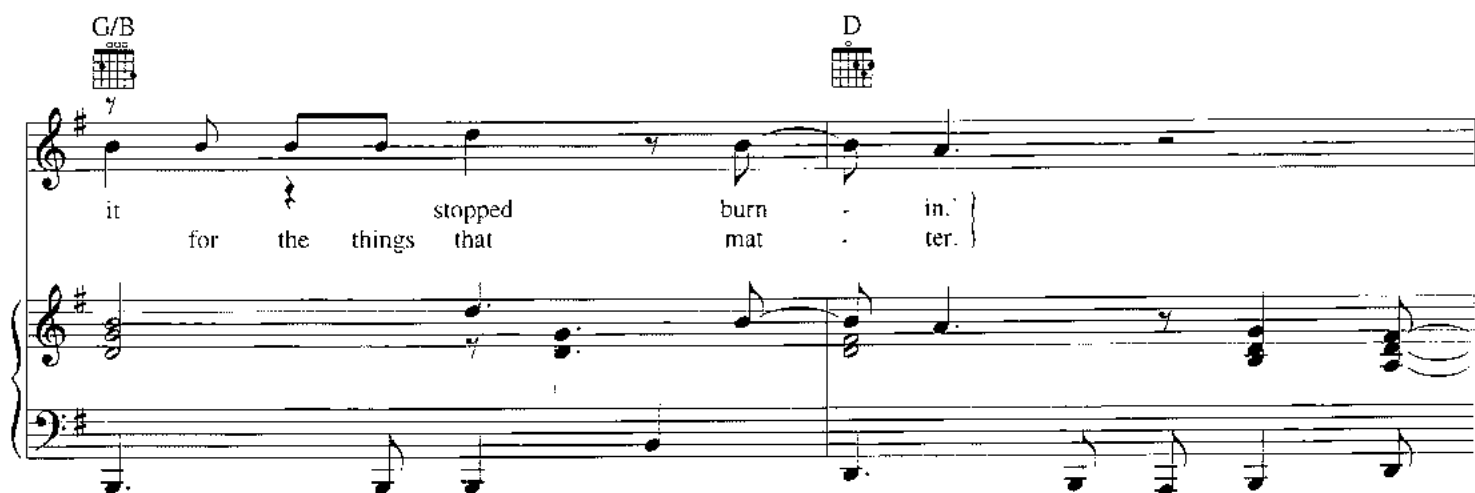


it for the things stopped that burn in.


D



mat ter.


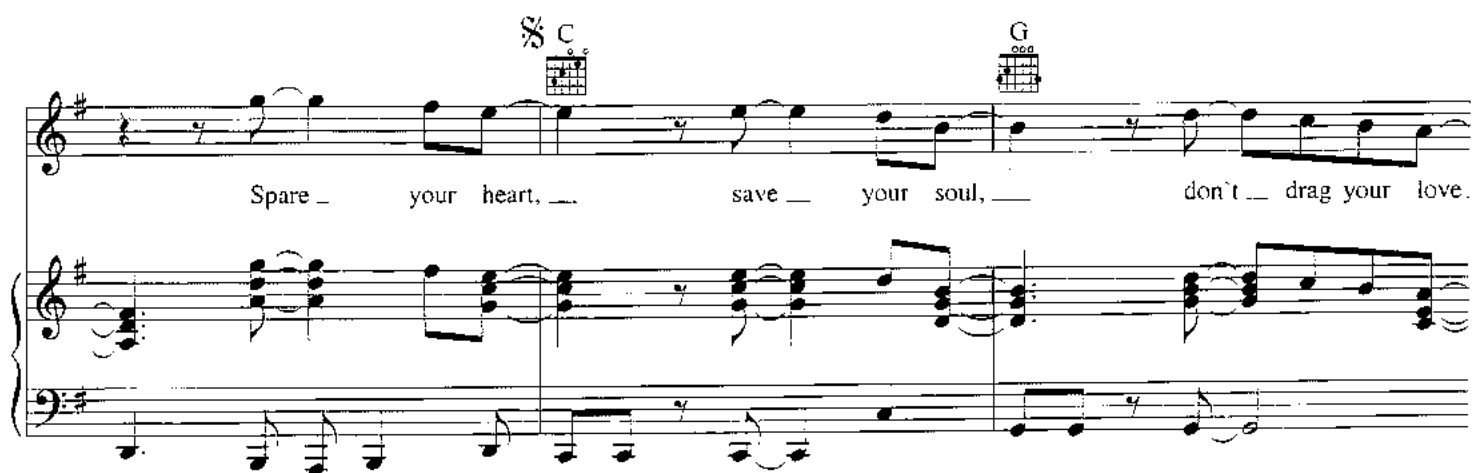


C




Spare your heart, save your soul, don't drag your love.

G





Am


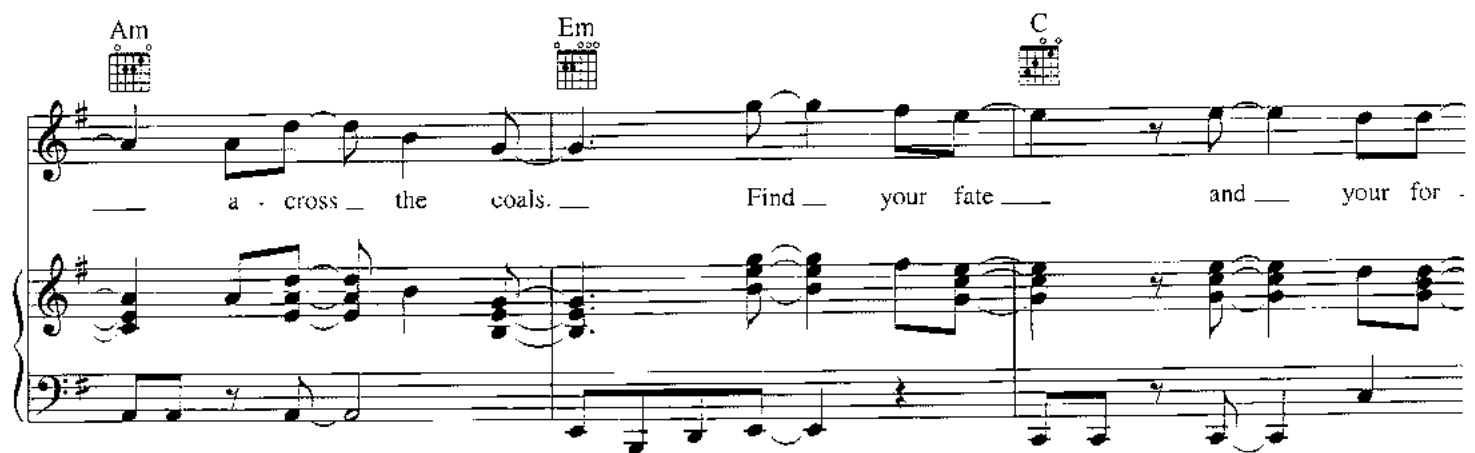


a cross the coals. Find your fate and your for

Em



C

G D

- tune can be told. Re-lease.

Am7 B7 Em

(Re-lease,) re-lax, (re-lax.) let go.

C D G7 To Coda ⊕

And hey, now let's re-

C/G D G D/G Em

cov-er your soul.

Chord diagrams: C, G/B

Chord diagram: Am7

1 2

D.S. al Coda

Spare _ your heart.

CODA

Chord diagrams: C/G, D, G7, C/G

cov - er, and hey, now _ let's re - cov - er, hey..

Chord diagrams: D, G7, C/G, D, G

now _ let's re - cov - er your soul.

And

hey, now let's re - cov - er your soul.

rit.

ROCKET MAN

(I Think It's Gonna Be a Long Long Time)







Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, with a beat




Chord symbols: Gm7, C9, Gm7, C9, Eb, Bb/D, Cm, Cm7/Bb, F/A, Gm7, C11, Gm7, C11

Lyrics: She packed my bags last night pre-flight, Ze-ro hour Nine A.M. And I'm gon-na be high as a kite by then. I miss the earth so much I miss my wife, it's lone-ly out in space.



Dynamic: *mf*

on such a time less flight.

And I think it's gon-na be a long long time.

till touch-down brings me 'round a - gain to find I'm not the man they think I am at home.





Oh no no no, I'm a rock-et man.

Eb Bb Eb To Coda 

Rock-et man — burn - ing out his fuse up here — a - lone.

Eb/Bb Gm7

Mars ain't the kind — of place — to

D9 Gm7 C7

raise your kids, — In fact — it's cold — as hell. —

Eb Bb/D Cm Cm/Bb F/A F/C

And there's no - one there — to — raise ³ — them if you did. —

F Gm7 C7 C11 C7

And all this sci - ence I don't un-der-stand.

Gm7 C7 C11 Eb Bb/D

It's just my job five days a week. A rock-et man,

Cm7 Cm7/Bb F/A F/C F Cm7/F

A rock-et man.

gradual cresc.

D.S. al Coda

⊕ Ebb Bb Ebb Bb

And I think it's gon-na be a long, long time.

Repeat and Fade

RUNAWAY TRAIN

Words and Music by ELTON JOHN,
BERNIE TAUPIN and OLLE ROMO

Medium rock



Gtr. solo



(Instrumental on %)






There's a drift - ing spi - rit com - ing clean in the eye





of a life - long fire tell Mon-day I'll be a - round



next week, I'm run - ning a - head of my days, in the





shot-gun chance that scat - tered us. I've seen the er - ror of my ways.

Gm (Vocal on %) Eb7 Dsus4 D

Oh Oh

1. 2.

(2.) Well we've And I've

Bb F

poured out the plea - sure and dealt with the pain, — stand - ing in a sta - tion wait -

D Eb Bb

— ing in the rain. — I'm start - ing to feel — a lit - tle mus - cle a - gain — but love is

F B \flat B \flat








lost like a run-a-way train. — Oh I'm out of con-trol — and

F





out of my hands, — I'm tear-ing like a de-mon through

D E \flat B \flat

no man's land, — trying to get a grip on my life — a-gain. — No-thing hits

F To Coda C B \flat D% (Instrumental verse) al Coda

hard-er than a run-a-way train. —

CODA

And I've poured out the pleas - sure and dealt with the pain, —

stand - ing in a sta - tion wait - ing in the rain. — I'm start - ing to feel — a lit - tle mu

— cle a - gain — but love is lost like a run - a - way — train. — *Repeat to Fade*

VERSE 2:

Well we've wrapped ourselves in golden crowns
 Like sun gods spitting rain;
 Found a way home written on this map
 Like red dye in my veins.
 In the hardest times that come around,
 The fear of losing grows;
 I've lost and seen the world shut down,
 It's a darkness no one knows,

Oh . . . oh.

(D.S.)

Verse 3:

Instrumental

Oh . . . oh . . . mm

SAD SONGS

(Say So Much)


Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately, with a blues feel

Guess there are times when we all need
If some-one else is suf-fer-in' e-nough

to share a lit-tle pain and iron-ing out the
oh, to write it down when ev-'ry sin-gle

G **C/G G** **C**




rough word spots__
makes sense,___

is the hard - est part when mem - o - ries re - main,
then it's ea - si - er to have those songs a - round.

And it's times___ like these___ when we all___ need___ to hear___ the ra
The kick in - side___ is in___ the___ line___ that fi - nal - ly get


F **Bb/F F** **G**



di - o,___
to___ you.___

'cause from the lips___ of___ some___ old s
And it feels so good to hurt___ so bad___

C



- er and we suf - fer can share the troub - les just e - nough to we al - read y know.
sing___ the blues,___ }

(Soli) Turn 'em on, turn 'em on, turn on those

sad songs. When all hope is gone why don't you

tune in and turn them on? They reach in - to your

room, oh, just feel their gentle touch.

F **Bb F** **G**

C **F C**

F **Bb F**



To Coda

When all hope is gone _____ a sad song _____ says _____ so much..

Musical accompaniment for the first line of lyrics, featuring a piano introduction and a guitar part.

Sad songs, _____ they _____

Musical accompaniment for the second line of lyrics, featuring a piano introduction and a guitar part.

say, _____ sad songs, _____ they _____ say,

Musical accompaniment for the third line of lyrics, featuring a piano introduction and a guitar part.

sad songs, _____ they _____ say, _____ sad songs, _____ they _____

Musical accompaniment for the fourth line of lyrics, featuring a piano introduction and a guitar part.



D.S. al Coda

CODA



say so much. So turn 'em on

When all hope is gone you know a sad song says so much.

When ev'ry lit-tle bit of hope is gone you know a

sad song says so much.

SACRIFICE

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

C **Em7** **F(add9)** **F/G** **C** **Em7**

mf

F(add9) **C** **F**

It's a hu - man _ sign _ when things _ go wrong, _
Mu-tual mis-un-der-stand - ing af - ter the fact. _



Dm7 **G** **C** **F**

when the scent of her lin - gers _ and temp - ta - tion's strong. _
Sen - si - tiv - i - ty builds _ a pris - on in the fi - nal act. _













In - to the boun - dary _____ of each mar - ried man. _____
 We lose di - rec - tion, _____ no stone un - turned. _____

Sweet de - ceit comes call - in' _____ and neg - a - tiv - i - ty lands. _____
 No tears _____ to damn _____ you _____ when jeal - ous - y burns. _____

Cold, cold heart _____ hard done _____ by you. _____

Some things look-in' bet - ter ba - by _____ just pass - in' through. _____

G C F

And it's no sac - ri - fice, — just a sim - ple — word. — It's two hearts liv -

G C

ing in two sep - a - rate worlds. — But it's no

Dm/C

sac - ri - fice, — no sac - ri - fice, — it's no sac -

Em F F/G C Em7

To Coda ⊕

ri - fice — at — all. —

1 F(add9) F/G 2 F(add9) C F

Dm7 G C F Dm7 G D.S. al Coda

CODA C F Dm G

C F Dm G Repeat and Fade

Cold, _ cold heart _

No sac - ri - fice _ at all.

No sac - ri - fice _ at all.

SARTORIAL ELOQUENCE

Words and Music by ELTON JOHN
and TOM ROBINSON

Moderately

Db 4fr. Ab 4fr. Ebm7 6fr. Gb/Ab

You've a

cer - tain sar - to - ri - al el - o - quence and a
main the on - ly mean con - tend - er, though you

style that's al - most all your own. — You've got the
nev - er meant to lose at all. — Down at —

Db 4fr. Ab 4fr. Gb Db 4fr.

knack mouth. of - ing so laid round back, —
yet - - sur - ed; —

Ab 4fr.

it's like talk - ing to The Great Un - known. —
ad - a - mant be - fore the fall. —

G7

You've got a self — suf - fi -
Though when you go, — you know.

Db 4fr. Db/C Bbm

— cient swept - back hair - do; pret But - ty
I might be lone - some. But I'll

Db/Ab 4fr. Gb

Db 4fr. Ab 4fr.

cer - tain that you've got it made.
keep it un - der close con - trol.

Db/F Gbm

Oh, your life style shows and in the
Go and get your kicks, and then let's

Bb7 Ebm 6fr. Gb

clothes you chose, sit - ting pret - ty in the
call it quits. I be - lieve I'm feel - ing

Ab 4fr. Db 4fr. Ebm/Db Db 4fr.

mas - quer - ade. Sing it! Don't you wan - na play this
in - dis - posed.





game no more?_ Don't you wan-na play no more?




Don't you wan-na play this game no more?_



Don't you wan-na play no — more?




You re -

SATURDAY NIGHT'S ALRIGHT

(For Fighting)

Words and Music by ELTON JOHN
and BERNIE TAUPIN

With a beat

(2nd) It's get - ting late have you seen my mates ma I'm
Packed pret - ty tight in here to - night I'm

tell me when the boys get here It's sev - en o' - clock and I
look - ing for a dol - ly to see me right I may use a lit - tle mus - cle to


wan - na rock wan - na get a bel - ly ful of beer My
get what I need I may sink a lit - tle drink and shout out she's with me a coup.

F




— old man's drunk - er than a bar - rel full of mon - keys and my old la - dy she don't care
le of sounds that real - ly like are the sound of a switch - blade and a

C




mo - tor bike I'm My sis - ter looks cute in her bra - ces and boots a
ju - ven - ile prod - uct of the work - ing class whose

G



D7(#9)



hand - ful of grease in her hair
best friend floats in the bot - tom of a glass ooh

C



So don't give us none of your ag - gra - va - tion we've

B \flat **F**

had it with your dis - ci - pline — oh Sat - ur - day night's al - right — for fight - in' get —

C

— a lit - tle act - ion — in — get — a - bout as oiled — as a dies - el train — Gen -

B \flat **F**

na set this dance a - light — 'cause Sat - ur - day night's — the night — I like — Sat -

C **G** **E \flat 6** **B \flat** **F**

— ur - day night's al - right — al - right — al - right — ooh —






To Coda 

Well they're so

D.S. al Coda

CODA 














Sat - ur-day Sat - ur - day Sat - ur-day Sat-ur-day Sat - ur - day Sat - ur-day












Sat - ur-day Sat - ur - day Sat - ur-day night's al right —

Repeat and Fade

SHOOT DOWN THE MOON

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Chord diagrams for guitar are provided above the vocal lines. The key signature is one flat (Bb), and the time signature is common time (C).

Chord Diagrams:

- C: C major
- F/C: F major over C
- G: G major
- F/C: F major over C
- C: C major
- F/C: F major over C
- C: C major
- F/C: F major over C
- G/C: G major over C
- C: C major
- G/B: G major over B
- Fm/Ab: F minor over Ab
- Am: A minor
- A7: A7
- Dm: D minor
- E7-9: E7-9

Vocal Lyrics:

Oh no I don't
Just as long as you're a -

want it
-round

you can take it all.
we live on bor-rowed time.

I'll put my mo-ney where my
I'll put my mo-ney where my

mouth is,
mouth is,

you're guil - ty at

put your suit-case
the scene of

in the hall.
the crime.

Oh, you robbed me blind
I ne-ver say more than I need -

of what lit - tle hope re -
the mys-ter - y runs

Am Dm A7 Bb7 E7

-mained.
deep.

You put a gun — to my head. a bul-let through my brain.
The dang - ers bur-ied be - low the sec-rets that you keep.

Am Bm7-5 G

— }
— }

You can't shoot down the moon.

some things ne-ver

Am Dm Am B7

change.

we can build a bridge be - tween us

Em E7 Bm7-5

but the emp-ty space re-mains.

You can't shoot down the moon.

E7 Am Dm Am Bb7

some things ne-ver change. we can build a bridge be - tween us, but the

E7 1. Am G7 2. Am Dm

em-pty space re-mains. - mains.

to Coda

Am Dm Am Dm Am

⊕ CODA

D.S. al Coda

Am Dm Am G/B

You can't shoot down the - mains. You can't shoot down the moon.

SLEEPING WITH THE PAST

Words and Music by ELTON JOHN
and BERNIE TAUPIN

F Gm F A Eb Bb Eb F

Gm F Eb Bb Eb F Verse

1. Like a thief he's come
 2. And the night drags on —

F7 Bb F Bb F G7

— Like a thief he's gone — He's sto - len — your tears
 — Oh and the fire — ever burns — Come to — your sen -

— one by one — You're proud to love
- ses Ev-ery bo-dy learns Oh you sleep in sweet

Chords: Gm7, Bb/C, F

him fire It's a fool - ish sign — You're a bro-ken heart at the
Lost_ and blue — You're an emp-ty doll in the

Chords: F7, Bb, G7, A, Dm

scene — of the crime —
pow - er of a fool —

Chords: Bb, F/A, Gm7, F, 1. Gm, F, Eb, Bb, Eb, F

2.3.4. 4th time to Coda ⊕ Chorus

Don't go sleep - ing_ with the past_ Don't go pray -

Chords: Bb, F, Bb, F, Eb, Bb

ing he'll come back — Take a deep breath and de-ny — you could love

— a man like that Don't go sleep - ing — with the past —

— Don't go wak - ing with a — dream — There's no ten - der-ness that's left in the

cracks — you step be - tween. —

1.2.

3 Gm F Eb Bb Eb F Gm F Eb Bb Eb F

Oh— yeah! Don't go sleep - ing Oh... yeah!

F Gm F Eb Bb Eb F Gm F Eb Bb Gm7 Dm

Don't go sleep - ing Oh— yeah! Don't go sleep - ing There's no ten -

Dm7 G7 Bb F Gm F Eb Bb/D Fine

- der-ness— left in the cracks you— step be - tween—

⊕ CODA (Bridge) A7 Dm

But he takes love— And he turns it cold—

Dm A7 Dm



He's just an ice - man hon - ey Ain't got no heart of gold.



Dm F/A Gm7



But he sees — you and he runs — from you come on and



Dm7 Bb F/A




shake this shad - ow that you're cling - ing to and he'll hurt — you and he'll run —



Gm9 3rd. Bb/C D: 3/8 repeat Chorus



— from you come on and shake this shad - ow that you're cling - ing to Don't go sleep -



SIMPLE LIFE

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

The musical score for "Simple Life" is written for piano. It is in 3/4 time and the key of B-flat major. The tempo is marked "Moderately". The score consists of five systems of piano accompaniment. Each system has a treble and bass staff. Chord diagrams are provided for the right hand in each system. The chords are: F, Bb/F, C/F, F, Ab, F, Bb, Ab, F, Ab, Eb.

B \flat B \flat /F F B \flat /F F B \flat /F

VERSE

(1.) There's a break - down on the run - way and the time -
 (2.) When we break out of this blind - fold Take

F B \flat /F F E \flat

- less flights are gone; I'm a year a - head of my - self
 - you from this place: un - til we're free from this ball

B \flat /D F B \flat /F

- these days and I'm lo - co - mo - tive strong. My ci -
 - and chain I'm still hard be - hind the eight. My ci -

F B \flat /F F B \flat /F F

- ty spread like can - non fire in a yel - low ner - vous state;
 - ty beats like ham - mered steel on a shal - low cru - el rock;

Can't cut the ties that bind me to ho -
if we could walk proud af - ter mid - night we'd nev -

Bb/F F Eb Bb/D

ro - scopes and fate. } And I won't break and I won't.
er have to stop. }

CHORUS F Eb/Bb Bb Eb/Bb

— bend, but some - day soon we'll sail a - way to in - no - cence

Bb Eb/Bb Bb Bb/F F C

and the bit - ter end. } And I won't break and I won't.

C7 Bb/C F F7 Eb/Bb Bb Eb/Bb

B \flat Eb/B \flat B \flat B \flat /F F C

— bend, and with the last breath we ev - er take we're gon-na get — back to the sim-

(Instr.) B \flat C B \flat F F Ab F Ab

- ple life — a - gain.

E \flat B \flat Ab F Ab

1. E \flat B \flat Ab 2. B \flat E \flat /B \flat

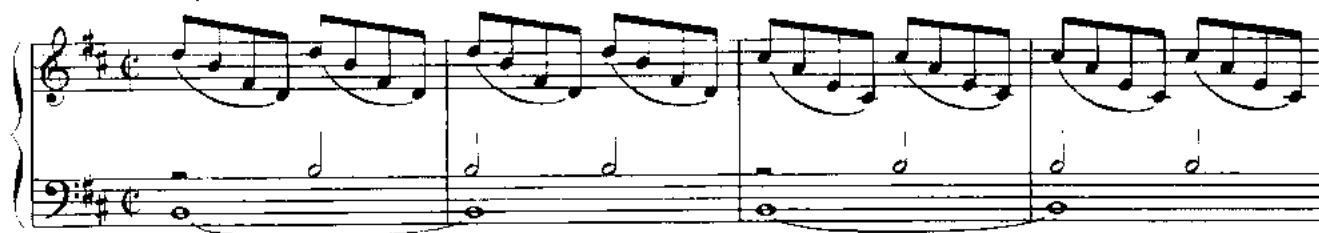
D.S. Rpt. Chorus to Fade

And I won't

SIXTY YEARS ON

Words and Music by ELTON JOHN
and BERNIE TAUPIN

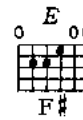
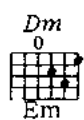
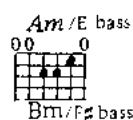
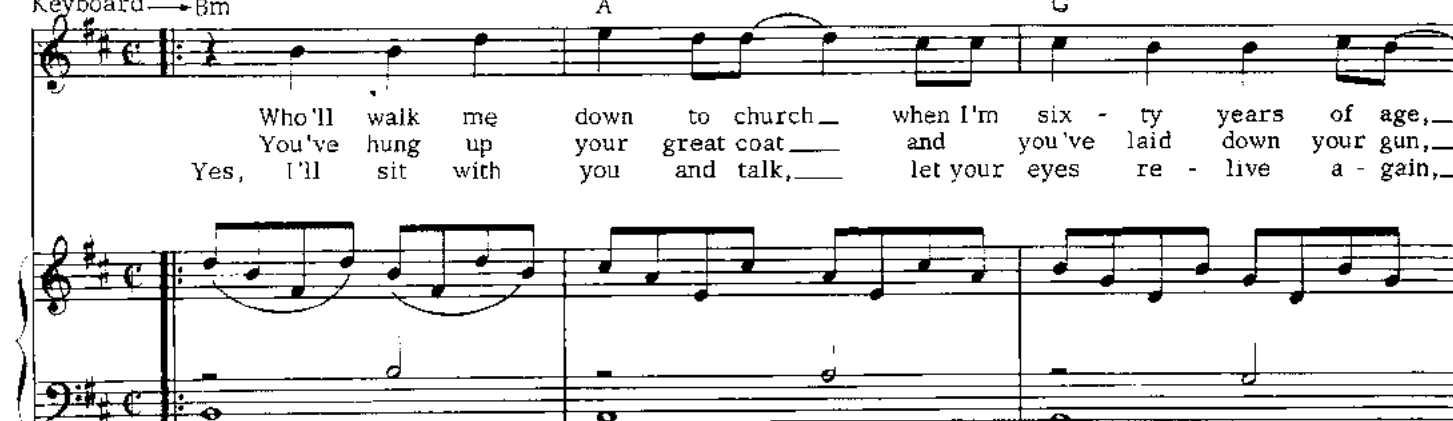
Slowly



Guitar—→ Am
(Capo up
2 frets)



Keyboard—→ Bm



grave? _____ And se - no - ri - ta, play gui - tar, _____
 fun, _____ And the future you're giving me _____ holds
 same, _____ And Mag - de - le - na, plays the organ, _____

play it just_ for you, _____ my ros - ar - y has bro - ken, _____ and my
 noth - ing for_ a gun, _____ I've no wish to be liv - ing, _____
 plays it just_ for you, _____ your chor - al lamp that burns so low when

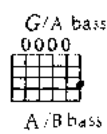
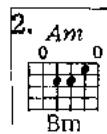
beads_ have all_ slipped through.
 Sixty_ Years
 you are passing

Am 0 0 0 Bm G A

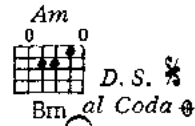
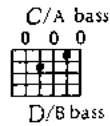
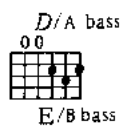
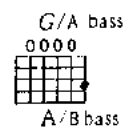
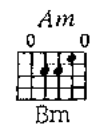
F G Am/E bass 0 0 0 Bm/F# bass Dm 0 Em

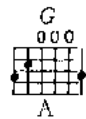
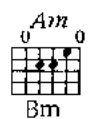
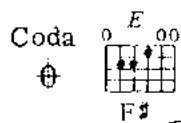
E 0 0 0 F# 1. Am 0 0 0 Bm G/A bass 0 0 0 0 0 0 A/B bass

D/A bass 0 0 0 E/B bass C/A bass 0 0 0 D/B bass Am 0 0 0 Bm

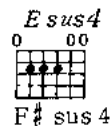
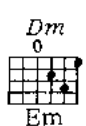
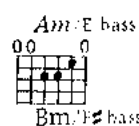


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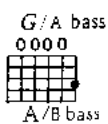
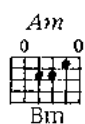




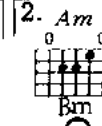
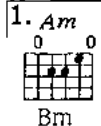
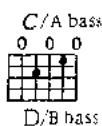
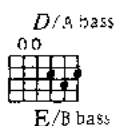
through, — and the fu-ture you're giv-ing me — holds noth-ing for a gun —



I've no wish to be liv-ing, — Six-ty Years —



On.



Six-ty Years — On.

SKYLINE PIGEON

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

tr

Guitar → C
(Capo up
4 frets)



Keyboard → E

G/B bass



B/D# bass

Turn me loose from your hands, let me



A



B



E

fly (high) to dis-tant lands, o-ver

D/F# bass






F#/A# bass








A

green fields, trees and moun-tains,





 E/B bass B7 E


flow - ers _____ and for - est foun - tains. _____







 A E/B bass B7 E


Home a - long the lanes _____ of the sky ways, _____ for this








 B/D# bass


dark _____ and lone - ly room _____ projects a

3







 A E/B bass B7 E

shad - ow cast in gloom, _____ and my eyes are






mir - rors of the world out - side, _____ think-ing





of the way that the wind can turn the tide, And these








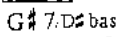



shad - ows turn from pur - ple in - to gray, for just this
 o - pen out this cage to - wards the sun, for just this






Sky - line Pi - geon, dream-ing of the o - pen, wait - ing for the day _____ he can

 **F**
 **C** G bass
 **G7**
 **C**
 **E7/B** bass
 **G#7/D#** bass

spread his wings (and) fly a - way a - gain,

fly a -






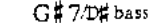


 **Am**
 **B7**
 **Em**
 **C#m**
 **D#7**
 **G#m**

way, Sky - line Pi - geon

fly to - wards the



 **F**
 **C/G** bass
 **G7**
 **C**
 **E7/B** bass
 **G#7/D#** bass

dreams you left so ver - y far be - hind, (things you've)

fly a -







 **Am**
 **B7**
 **Em**
 **C#m**
 **D#7**
 **G#m**


way, Sky - line Pi - geon,

fly, to - wards the






   
 A E/B bass B7 E



dreams you left so ver - y far be - hind, _____ Just let me


 Em/B bass G#m/D# bass

wake up in the morn-ing to the smell of new-mown hay, to laugh and cry, -

  
 A B7 E

_____ to live and die _____ in the bright-ness of my day. I wan-na

 
 D/F# bass F#m/A# bass A

hear the peal - ing bells of dis - tant church-es sing, but most of

C/G bass



E/B bass

G7



B7

C



E

D. S. rit al Coda

all, please free me from this ach - ing met - al ring, and

Coda



A

C G bass



E/B bass

things you left so ver - y, so ver - y

slower



B7



E



B

far ——— be - hind, ———

in tempo



C#m



E/B bass



A



E/B bass



B7



E


tr

SOMEONE SAVED MY LIFE TONIGHT

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly



Verse 









1. When I think of those east end lights, mug-gy nights, the cur-tains drawn in the

mp-mf









at the room down stairs

Pri-ma-don-na, lord you real-ly should have been there.









sat-ting like a prin-cess perched in her e-lec-tric chair.

And it's one more beer, and I don't hear you

A C A/C#

an - y - more. We've all gone cra - zy late - ly. my friends out there roll - in' round the

G/D D7 C G/B Am7

base - ment floor. And some-one saved my life to - night, sug - ar bear.

Chorus %

C G/B Am7 C G/B

You al - most had your hooks in me did - n't you dear. You near - ly had me roped and tied,

C A7/C# G/D A/E

al - tar bound, hyp - no - tised, sweet free - dom whis - pered in my car. You're a but - ter - fly, and

C A7/C# G/D B

bat-ter-flies are free to fly. Fly a-way high-a-way bye

C G/B Am7 F G/D

mf

C G/D C

To Coda last time

A7 G/B Em

And I would have walked head on in-to the deep end of a riv-er. cling-ing to your stocks and bonds, pay-ing you:

C/G A,m7 G/B

H. P. de - mands for - ever they're com - ing in the morn - ing with a truck — to take me home.

Em C/G Em

Some - one saved my life, — to - night — some - one saved my life, — to - night — some - one saved my life, — to - night —

C Em C/G

some - one saved my life, — to - night — some - one saved my life, — to - night — So save your strength — and run the field you

A7 CODA G C

D.S. al Coda

play a - lone, —

Some - one saved, some - one saved, some - one saved my life, — to - night. —

mf

Repeat and Fade

Verse 2. I never realized the passing hours
 Of evening showers,
 A slip noose hanging in my darkest dreams.
 I'm strangled by your haunted social scene
 Just a pawn out-played by a dominating queen.
 It's four-o'clock in the morning
 Damn it!
 Listen to me good.
 I'm sleeping with myself tonight
 Saved in time, thank God my music's still alive.
 To Chorus

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

Slowly

Words and Music by ELTON JOHN
and BERNIE TAUPIN



mf

There was a time _____ I was
tell you _____ how you
smile, _____ you





ev - 'ry - thing _____ and noth - ing all in _____ one. _____
 light up ev - 'ry sec - ond of the _____ day, _____
 pull the deep - est se - crets from my _____ heart. _____

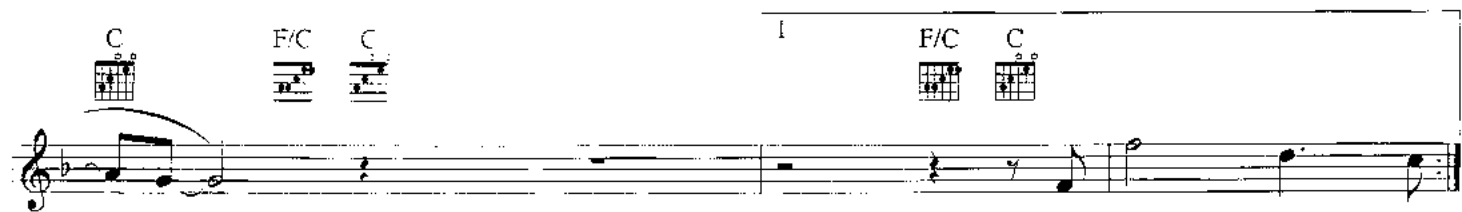


When you found me, _____
 but in the moon - light, _____
 In all hon - es - ty, _____

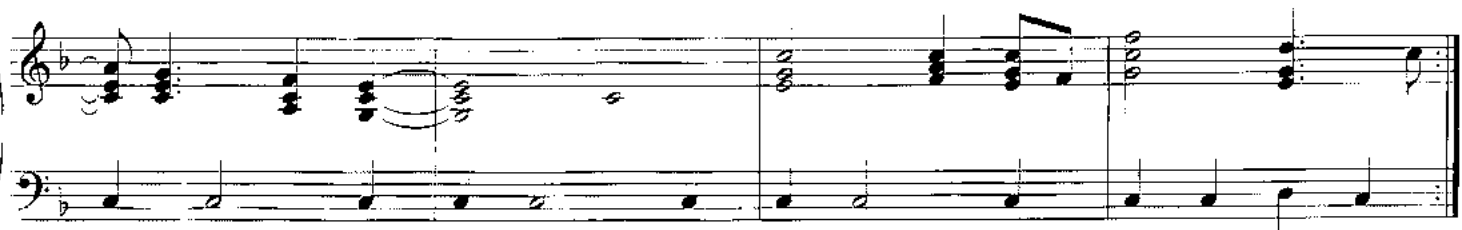
Original Key: F-sharp major. This edition has been transposed down one half-step to be more playable.



I was feel - ing like a cloud a - cross the sun...
 I was some like a sea - con of the bay...
 I - speech - less and I don't know where to start...



Well, I need to



And I can't ex - plain,



but there's some-thing a - bout the way you








look to night. takes my breath a




way. It's that feel - ing I get a - bout





you deep in - side.







And I can't de - scribe,

A7

but there's some-thing a - bout the way you

Dm **Dm/C** **Bb**

look to - night.

F/A **Gm** **F** **C** **F/C** **C**

takes my breath a - way.

To Coda **F**

The way you look to - night.

N.C. F C D.S. al Coda

With that

CODA C B \flat /F F B \flat /F F

night,

A \flat B \flat F

the way you look to - night, _____ the way you

A \flat B \flat F A \flat B \flat F

look to - night, _____ the way you look to - night, _____





the way you look to - night, the way you








look to - night, the way you look to - night...





the way you look to - night, the way you





look to - night.

SONG FOR GUY

By ELTON JOHN

Moderately




1.

2.




Chord diagrams: C, Dm C, C, Dm/C, C

Chord diagrams: F, G/F, F, C

Chord diagrams: Bb6, Dm/A

Chord diagrams: A, Dm

Chord diagram: Bb6













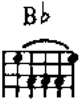
Three times



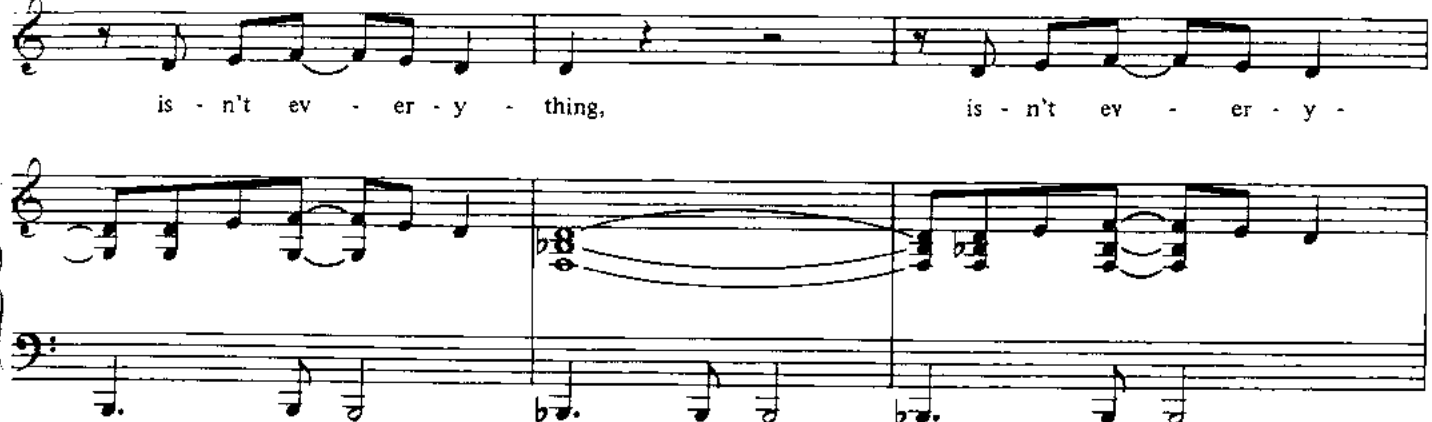
Life is - n't ev - er - y - thing,



Three times



is - n't ev - er - y - thing, is - n't ev - er - y -



Chords: $B\flat/F$, F , C

Lyrics: thing. Life,

Chords: G/B

Lyrics: life,

Chords: $B\flat$, F

Lyrics: life, life,

Chords: F

Lyrics: life, life.

Lyrics: *dim.* *pp*

Detailed description: This is a musical score for a song, likely a hymn or religious piece, featuring a vocal line and a piano accompaniment. The score is written in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "thing. Life, life, life, life, life, life." The score is divided into six systems. The first system has a key signature of one flat (B-flat) and a common time signature. The second system has a key signature of one flat. The third system has a key signature of one flat. The fourth system has a key signature of one flat. The fifth system has a key signature of one flat. The sixth system has a key signature of one flat. The piano accompaniment features long, sustained chords in the right hand and moving lines in the left hand. The score includes guitar chords: B-flat/F, F, C, G/B, B-flat, and F. The lyrics are: "thing. Life, life, life, life, life, life." The score includes dynamic markings: *dim.* and *pp*.

SORRY SEEMS TO BE THE HARDEST WORD

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow lament

rit. 

Gm





Bb/F

Cm7(add 9)




What have I got to do to make you love me



6m  Bb/F  Cm7(add 9)  F 






What do I do to make you want me — What have I got-ta do — to be heard —




Bb  Am7-5  D7  Gm  Gm7(add 9)  Cm7(add 9) 








What do I say when it's all o - ver



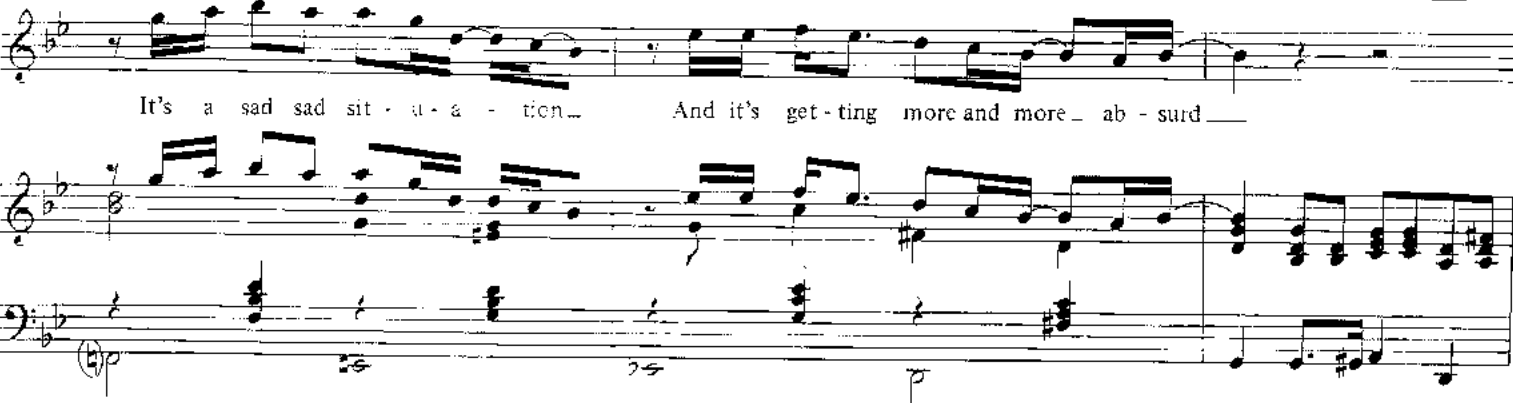
F  Bb  F  Eb/G  D/F# 

Sor-ry seems to be the hard-est word. — It's sad — (it's so sad) it's so sad —



Bb/F  Em7-5  Cm/Eb  D7  Gm  Am7-5  D7 

It's a sad sad sit-u-a-tion — And it's get-ting more and more ab-surd —



Eb/G D/F# Bb/F G7/E Eb

It's sad _____ it's so sad _____ Why can't we talk it o - ver _____ Al - ways seems to me _____ that
 (it's so sad)

Cm7 D7 To Coda Gm Cm

sor - ry seems to be _____ the hard - est word

F7 Eb F7 Bb Am7-5 D7 Gm Cm Cm7

F7 Bb F/A D.C. al Coda

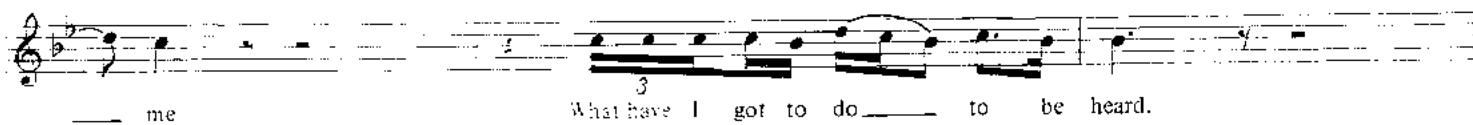
CODA Gm Bb/F

word. What do I do to make you love

Cm7(add 9)



Bb



Gm



Cm



Am7-5



D7-9



What do I do when lightning strikes me

What have I got to do



Gm



Cm



Am7-5



D7



Bb



Eb7-5



What have I got to do Sorry seems to be the hard-est word



Cm/Eb



Gm/D



Am7-5



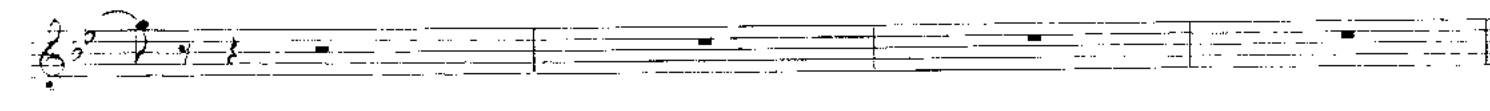
D7sus



D7



Gm(add 9)



STEP INTO CHRISTMAS

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately fast

D A

mf

1. A 2. A

D D7 G

Wel-come to my Christ - mas song. I'd like to thank you for

f

the year So I'm a -

send - ing you this Christ - mas card to say it's nice to have

you here.

I'd like to sing a - bout all the things your eyes and mine can see.

A Am7 G

so hop a-board your turn - ta - ble,

Em A

oh, step in - to Christ-mas with me, yeah...

No chord To Coda D

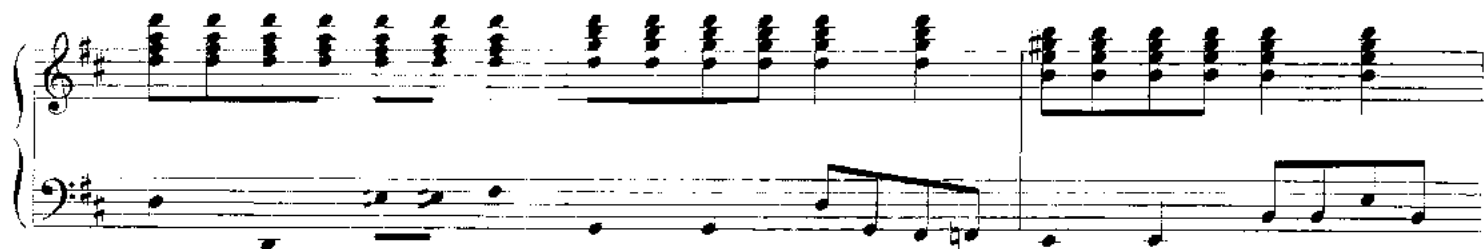
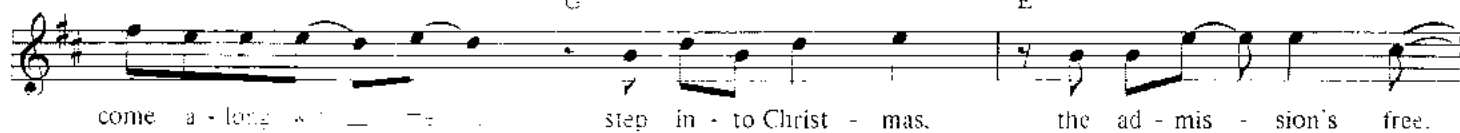
Step in - to Christ-mas, let's join to - geth - er, we

G A D

can watch the snow fall for - ev - er and ev - er. Eat, drink and be mer - ry,

G

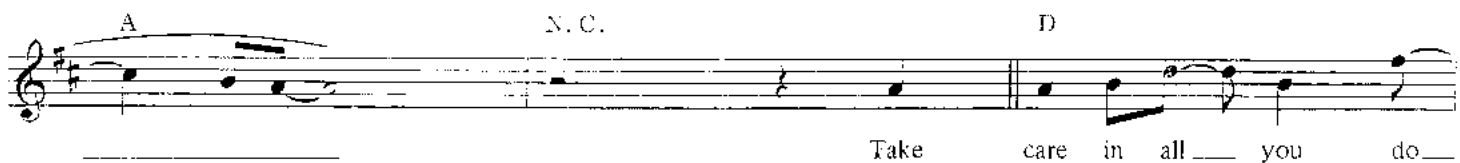
E



A

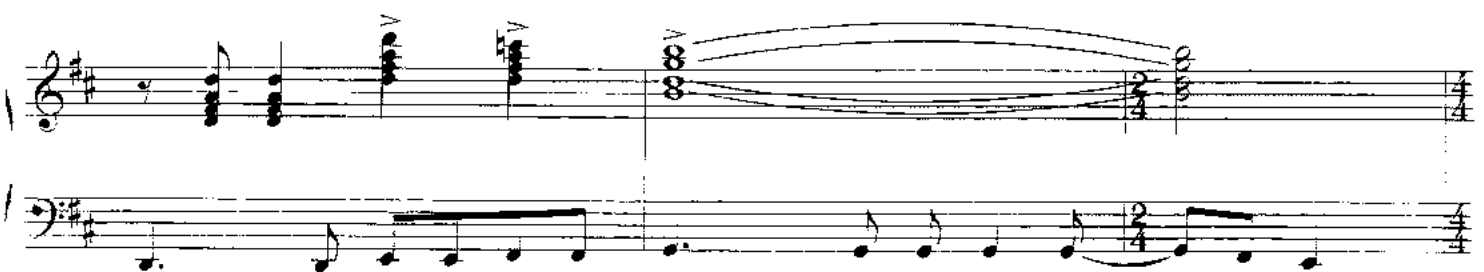
N. C.

D

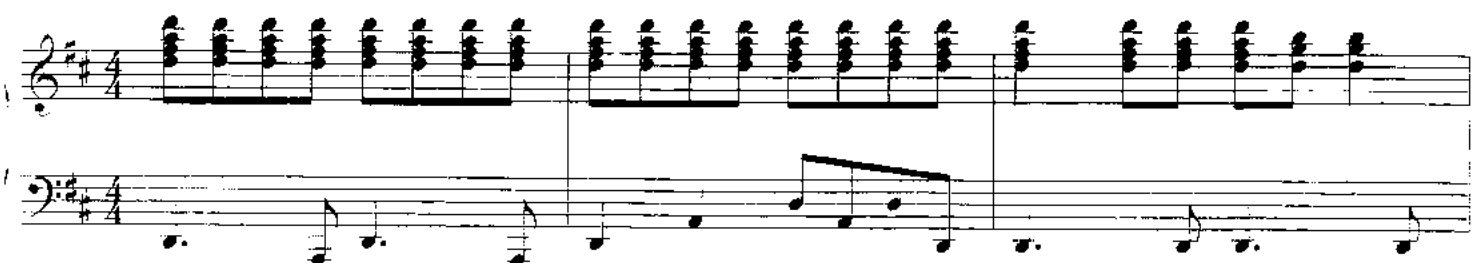
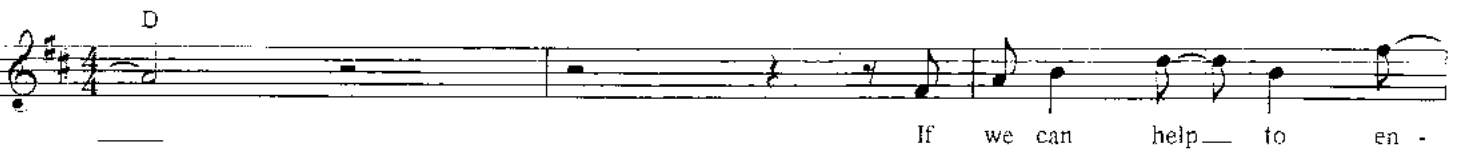


D7

G



D



ter - tain you, oh, we will find the ways.

So Mer - ry Christ - mas one

and all, there's no place I'd rath - er be than

ask - ing you if you'll o - blige step - ping in - to Christ -

mas with me.

gva loco

N. C.

D G
 Step in - to Christ - mas, it's join to-gether, we can watch the snow fall for -
 ev - er and ev - er. Eat, drink and be mer - ry, come a - long with me,
 step in - to Christ - mas, the ad - mis - sion's free.
 oh.
 D G/D A/D
 oh.
 D Bm E A7
 R. H. *cresc.* R. H.

D A D

A D A D A D. S. al Coda

Coda Repeat and fade

D G

Step in-to Christ-mas, let's join to-geth-er, we can watch the snow fall for -

Repeat and fade

A D

ev - er and ev - er. Eat, drink and be mer - ry, come a - long with me,

G E A N. C.

step in-to Christ - mas, the ad-mis-sion's free.

SWEET PAINTED LADY

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow beat

mf

D7 G

- tun - i - ty a-waits me like a rat in a drain We're all hunt-ing hon - ey with mon - ey to burn
pret - ty young la - dies and beer in the rear You won't need a gut - ter to sleep in to-night

Gmaj7 Dm G7

1
Just a short-time to show you the tricks that we've learned If the
Oh! the pri - ces I charge here will see you al - right

C Cm G Am D

2
So she lays down be - side me a - gain My

Am D G

sweet pain - ted la - dy, the one with no name. Man - y have used her and man - y still do

Gmaj7 Dm G7

There's a place in the world for a wo - man like you. Oh!

C Cm G Am D D+

CHORUS

sweet pain - ted la - dy seems it's al - ways been the same

G F# F E7

Get - ting paid for be - ing layed guess that's the name of the game. Oh!

Am7 D G Am7 D+

2 *To Coda* ☼

Guess that's the name of the game— Oh! — For - get us we'll have

G Am7 D G D7

gone ve - ry soon — Just for - get we ev - er slept in your rooms — And

G Gmaj7

we'll leave the smell of the sea — in your beds — where

Dm G7 C

D.S. (with repeat) al Coda

love's just a job and noth - ing is — said — So she

Cm G Am D

☼ CODA

G

TAKE ME TO THE PILOT

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

1. If you feel —

that it's real — I'm on trial, — and I'm here — in your pris-
he's not old — and I'm told he's a vir -

- son, like a coin — in your mint, — I am
- gin, for he — may be she, — but I'm told

dent-ed and and spent with high trea - son.
and I'm never, never — for cer - tain.

Chord Diagrams:

- C (0 0 0)
- Bb/C bass
- F/C bass
- C (0 0 0)
- C7/Bb bass
- F/A bass
- C (0 0 0)
- Bb/C bass
- F
- C7 0
- F/C bass

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E \flat 3 fr. **F**

Through a glass_ eye_ your throne_ is the one dan - ger zone_

A \flat 4 fr. **Gm** 3 fr.

Take Me_ To The Pi - lot for_ con - trol_

C 0 0 **B \flat** 5 fr. **A \flat** 4 fr. **E \flat** 3 fr. **C** 0 0

Take Me_ To The Pi - lot of_ your soul!_ Take_ Me To The

C7 F bass **F** **F/G bass** **C** 0 0

Pi - lot, lead_ me through the cham - ber, Take Me To The Pi - lot, I_ am but a strang - er, Take Me To The
(to his) opt.

C7/E bass F F/G bass C 0 0
 Pi - lot, lead_ me through the cham-ber, Take Me To The Pi - lot, I _ am but a strang-er. Na na na, _
 (to his)
 C7 F bass F F C bass C 0 0
 na na na, _ na na na _ na na na na na, _ na na na, _
 C7 F bass F F C bass C 0 0 Tacet
 na na na _ na na na _ na na na na na. _
 2. Well, I know.
 Final Ending C 0 0 C 0 0 C7 F bass F F G bass C 0 0 Repeat and Fade
 na na na na na. _ Take me, take me, yeah. _

TEACHER I NEED YOU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

mf

F

Gm7

I was

Bb

F

sit-ting in the class-room Try'n'to look in-tel-
nat-ur-al a-chieve-ment Con-quer-ing my home-
I have to write a let-ter Tell a-bout my feel-
sit-ting in the the class-room I'm look-inglike a zom-

F

Gm

F

Bb

li-gent in case The teach-er looked at
work with her im-age Pound-ing in my
ings just to let her know the
bie I'm waiting for the hell to

F

me brain scene ring

She was long and she was lean

She's an in - spir-a - tion

Fo - cus my at - ten -

I've got John Wayne stanc -

C F C F C F C Am

— She's a mid - dle - aged dream — And that

— For — my grad - u - a - tion And she

- tion On some fut - ure ed - u - ca - tion In con -

- es I've got Er - rol Flynn ad - vanc - es And it

Dm Bb F Gm

1-3

la - dy means the whole world to me — It's a

helps to keep the bird - ies and the bees — So I'm

nec - tion with the does-n't mean a

F Bb F Gm C

2

class - room sane Oh teach - er
dog - gone thing

Bb C F Bb F

I need you Like a lit - tle child

Dm C Bb Dm

You got some - thing in you to drive

C Am Dm

a school-boy wild You give me ed - u - ca -

Bb C Dm C

- tion in the love - sick blues -

Bb Dm C

(small notes last time)

Help me get straight come out and say Teach - er I -

Am Dm Bb6

teach - er I - teach - er I - Teach - er I need -

you oo oo oo

To Coda ♢
To Coda ♢

F Eb F

D.C. al Coda \oplus

∞
 Eb

 \oplus CODA

∞
 Eb

∞
 F Gm7

D.S. al Coda $\oplus\oplus$

Oh teach - er
 ∞
 Bb F

 $\oplus\oplus$ CODA

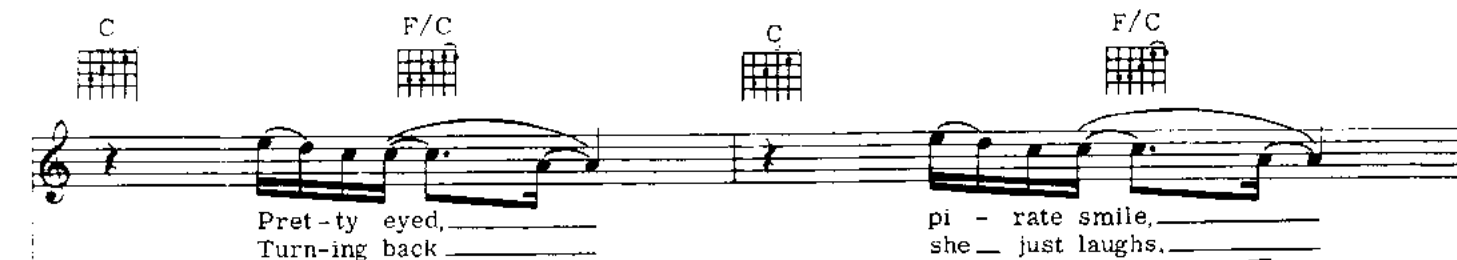
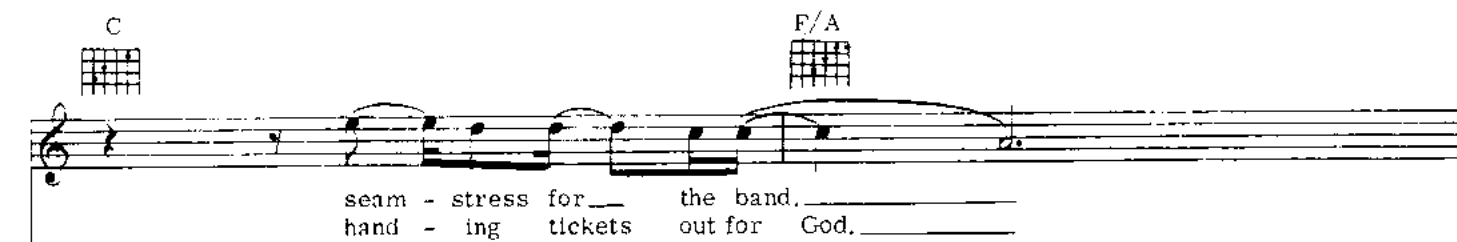
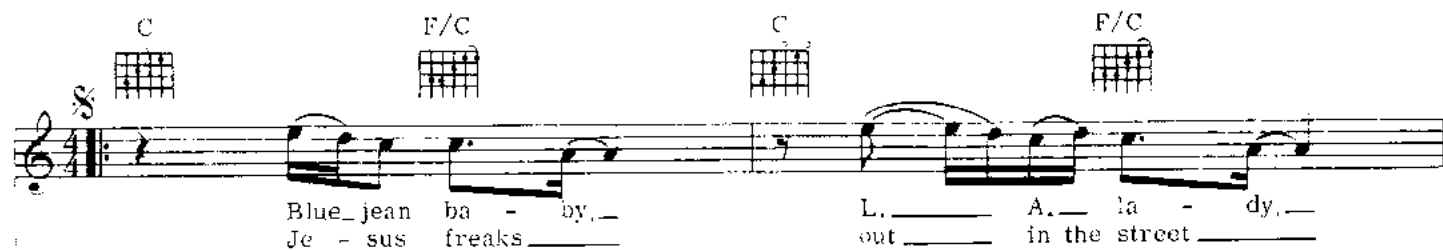
Repeat till Fade ---

∞
 Eb F

TINY DANCER

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, with a beat



C F/A Cmaj7/G

you'll mar-ry a mu - sic man.
The bou - le-vard is not that bad.

Fmaj7 Em7 Am7 D7/F#

Bal-le - ri - na, You must have seen her,
Piano man he makes his stand

Dm7 Em7 Am7 G7

danc - ing in the sand,
in the au - di - to - ri - um.

C F/C C F/C

And now she's in me, al - ways with me,
Look - ing on she sings the songs

C G Dm/F C/E Dm

Ti - ny Danc - er in my hand,
the words she knows the tune she hums.

C F/C 1. C F/C

2. 3. C Ab G. Bb

But oh how it feels so real

Gm 3 fr. Cm Ab 4 fr.

ly - ing here with no one near On - ly you, and you can

Bb G7/B G7/D

hear me, When I say soft-ly, slow-ly.

F C/E Dm F C/E

Hold me clos-er Ti-ny Danc-er, count the head-lights on the high-

Am9 F C/E Dm

- way. Lay me down in sheets of lin-en.

F C/E

1. Am9 2. Am9

you had a bus-y day to-day.

To Coda

decresc. poco a poco

Am7 F

C F/C C

mp

D.S. al Coda

Coda F/A C F/C

C F/C C F6 C F/C C

rit.

WHO WEARS THESE SHOES?

Words and Music by ELTON JOHN
and BERNIE TAUPIN

First system of musical notation. The key signature is two sharps (F# and C#), and the time signature is common time (C). The system consists of a grand staff with a treble and bass clef. Above the treble staff, there are two guitar chord diagrams: a G major chord (fingering 321) and a D major chord (fingering 2143). The melody in the treble staff features a series of chords and single notes, while the bass staff provides a steady accompaniment of eighth and quarter notes.

Second system of musical notation. It continues the piece with the same key signature and time signature. Above the treble staff, there are two guitar chord diagrams: a G major chord (fingering 321) and a Bm (B minor) chord (fingering 2413). The musical notation follows a similar pattern of chords and accompaniment as the first system.

Third system of musical notation. It continues the piece with the same key signature and time signature. Above the treble staff, there are two guitar chord diagrams: a G major chord (fingering 321) and a D major chord (fingering 2143). The musical notation follows a similar pattern of chords and accompaniment as the first system.

Fourth system of musical notation. It continues the piece with the same key signature and time signature. Above the treble staff, there is one guitar chord diagram: a G major chord (fingering 321). The system concludes with a melodic phrase in the treble staff.

There's a light—

Fifth system of musical notation. It continues the piece with the same key signature and time signature. The system consists of a grand staff with a treble and bass clef. The melody in the treble staff features a series of chords and single notes, while the bass staff provides a steady accompaniment of eighth and quarter notes.

Bm

Em

— on in your win - dow, there's a sha - dow in the street,
 days just get long - er, the nights grow cold with you on my mind,

D

A

— two sil - hou - ettes tell me it's ov - er, the sha - dow
 and I feel like an old juke - box play - ing the

Em

Bm

knows that sha - dows me. I won't crawl or cause you trou -
 same song all the time. If these cra - zy dreams don't kill

Em

— ble, that's the last thing I'll ev - er do, but be - fore
 me, it's more than I can take from you, not know-ing





where I leave your life com - plete - ly tell me,
 or when I'll see you, not know - ing dar - ling,



who wears these shoes. Dar -




ling



Lord knows the My friends all say

1 2

D

A/C#

— don't go to piec - es, I say that's fine — but if — I — lose —

Em

— I — wan - na know who's in — my foot - steps, I wan - na

F#7


D

knows who wears — these shoes. — My friends all think — I must be cra -

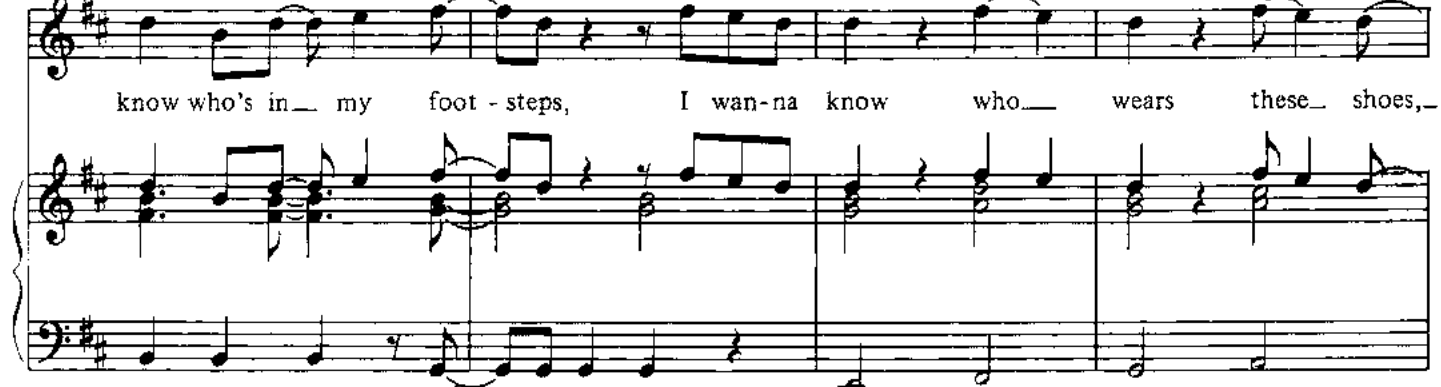
A/C#

— zy, I see the facts — but if — it's — true, — I — wan - na


Bm G Em D/F# G A




know who's in my foot - steps, I wan-na know who wears these shoes,




Bm To Coda Em




dar - ling.




Bm Em



Oh... and it's a



G A



chill - ing feel - ing when I can't see him,



what_ do I do_ when_ I face the

two of you, oh_ and it's a chill - ing feel - ing

when I can't see_ him, what do I do, _

what do I do, _ my friends_ all say_

D.S. al Coda

Chord diagrams shown:

- D (first system)
- D, Em, D/F#, G (second system)
- A, Em (third system)
- F#7 (fourth system)

CODA

Bm

dar -

Em

G

ling, oh come on girl got no-thing to lose, I wan-na
know I who wears these shoes, I

D

G

know, wan-na know who wears these shoes, come on girl, I've got

Bm

Repeat to Fade

no-thing to lose, I wan-na know, I wan-na know who wears these shoes, I got-ta

TONIGHT

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

Dm

F/C

Bb

Dm/A

Gm

A9sus

Dm


Bb

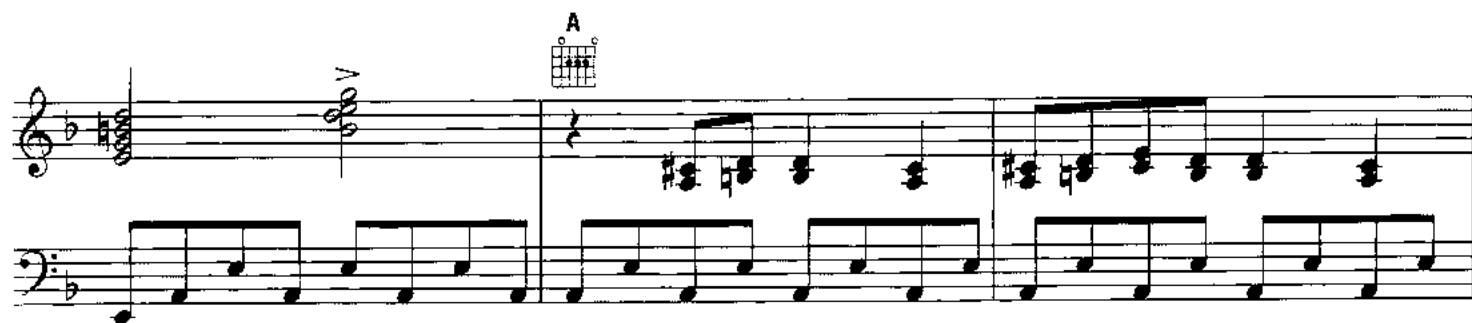
F/A

mf

Gm  Bb  A9sus  To Coda 











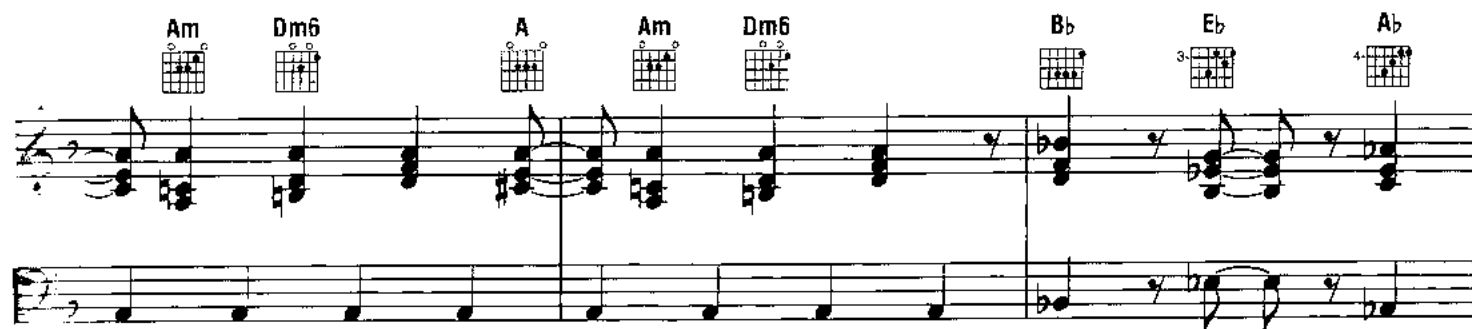
A 








Bb  Eb  A  Am  Dm6  A 

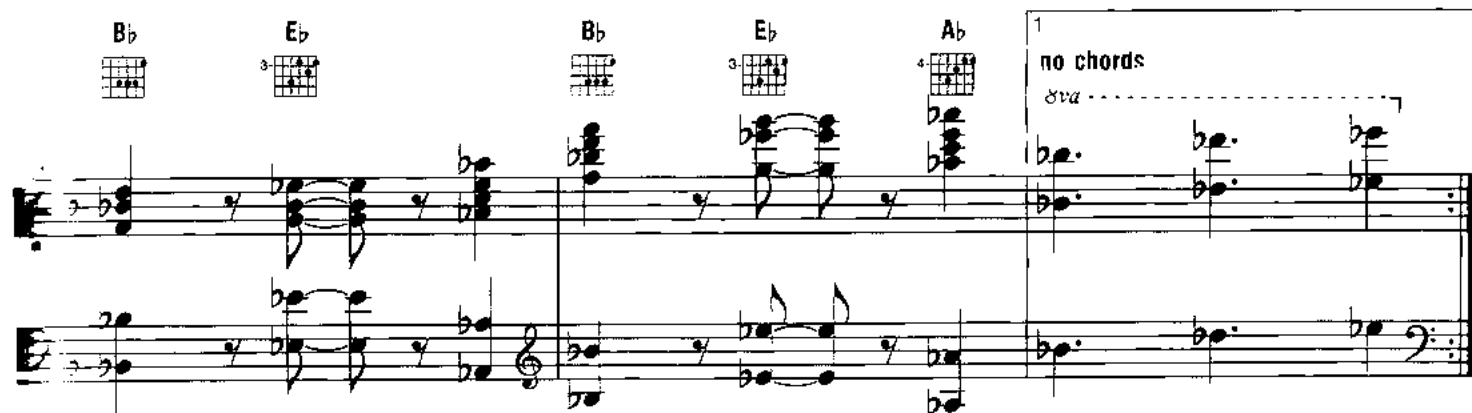


Am  Dm6  A  Am  Dm6  Bb  Eb  Ab 



Bb  Eb  Bb  Eb  Ab 

1
no chords
ova



2 no chords
8va

E \flat /D \flat

Cm7

G+

E \flat /B \flat

Am7 \flat 5

A \flat

Gsus

G

To-night

Cm

G7/B

Cm

B \flat

F7/B \flat

do we have_ to fight_ a - gain_

does it have_ to be_ the old thing



To-night _____
 To-night _____
 Oh, I just want _____ to go _____ to sleep
 it's late _____ too _____



late _____
 Turn out the light _____
 To chase the rain-bow that you're af - ter _____



But you want to car - ry grud - ges _____
 I'd like to find a com - prom - ise _____
 Oh nine times out of ten _____
 And place it in your hands _____



Mm I see the storm _____ ap - proach - ing _____
 My eyes are blind, my ears don't hear you _____

long be-fore the rain starts fall-ing. } To-night
oh and I can-not find the time. }

just let the cur-tains close in si-lence

To - night Why not ap-proach with less de-fi-

- ance The man who'd love to see you smile

Chords: A^b, G^{sus}, G, C^m, G⁷/B, D^m, A/C[#], D^m, G^m7, C^m, F⁷, G

Chords: Cm, Gsus, G, 2 G, Gsus

Who'd love to see you smile to-night.

smile

Chords: G, Ab, Abmaj7, G

The man who'd love to see you smile_____

The man who'd love to see you

Chords: Ab, Bb, Eb

smile_____

To - night_____

D.C. al Coda

rit.

CODA C6/E Dm

rall.

TRUE LOVE

from HIGH SOCIETY

Words and Music by
COLE PORTER

Moderately

G/F F G/F 1 F

Very freely

2 F C G

Sun - tanned, wind - blown,

C Gdim G

hon - ey - moon - ers at last a - lone

C F Fm6

feel ing far a - bove par.

Tempo I






Oh, how luck - y we are. While I






give to you and you give to me

a tempo





true love, true love. So,





on and on it will al - ways be





true love, true love. For






you and I have a guard - ian an - gel on






high with noth - ing to do. But to






give to you as you give to me





love _____ for - ev - er true, _____





love _____ for - ev - er true. _____ For









True love,

1 **A \flat** **E \flat** 2 **A \flat 6**

true love. true

E \flat **A \flat m7** **A \flat m7/D \flat**

love. For you and I have a

G \flat maj7 **E \flat m7** **A \flat m7**

guard ian an gel on high with

A \flat m7/D \flat **B \flat 7** **A \flat /B \flat**

noth ing to do. But to

Chord Diagrams:
 Eb:
 Ab:
 Adim7:

give to you as you give to
 me love for ever
 true, love for
 ever true love.
molto rall.

WE ALL FALL IN LOVE SOMETIMES

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow

mp

Gm Am7^b5 D7sus D7

1. 3. Wise men say it looks like rain to-day — it crack-led on the speak-ers
2. The full moon's bright and star-light fills the ev-ning we wrote it and I played it

Gm Bb6 E⁷ Cm D7 To Coda

and trick - led down the sleep-y sub - way trains For heav-y eyes could hard - ly hold us
some-thing hap-pened it's so strange this feel-ing Na-ive no - tions that were child-ish,

Gm Bb6 E⁷ D7sus D7

Ach-ing legs that of - ten told us it's all worth it { We all fall — in love — some-times
sim-ple tunes that tried to hide it but when it comes }

Gm Am7 \flat 5 D7 Am7 \flat 5 D

G D7 G C E7 Am Am/G

Did we, didn't we, should we, couldn't we I'm not sure 'cause some-times we're so blind Strug-gling through the day

D7 C G C G B7 B+5 C

— when ev-en your best friend says — Don't you find —

A7 D7 Gm Am7 \flat 5

— We all fall in love some - times —

Piano guide

Solo ad lib.

D7 Gm Bb/F Eb Cm D7
 Gm Bb/F Eb D7sus D D7
 G D7 G C E7 Am Am/G
 D7 C G C G B7 B+5

And on - ly pass-ing time... could kill... the bore-dom we ac-quired... Run-ning with the los - ers
 for a - while. But our emp - ty sky _ was filled with laugh-ter. Just be-fore... the flood...






Paint-ing wor-ried fac - es with a smile_____






D. S. al Coda 

Ach-ing legs that of-ten told us it's all worth it.







We all fall in love some - times_____ Oh_____ Oh_____








Oh_____ We all fall in love some - times_____

WHIPPING BOY

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Mod. / fast rock

Chord Diagrams:

- Bbm:** B-flat, D-flat, F, A-flat
- Gb:** G-flat, B-flat, D-flat, F
- Db:** D-flat, F, A-flat, B-flat
- Ab:** A-flat, C, E-flat, G

Vocal Lyrics:

Ooh
 yer cruel
 you're wild
 you're dirt y,
 ooh
 ooh
 but

yer do,
 you're sly
 you're worth it,
 ooh yer do,
 what
 oh you're way,

Db



— you do me wrong. — ooh —
— you done to me. — I —
— way too young. — I —



Db Ab




— yer hurt me, ooh —
— was thirt y, look —
— could do time if —





Gb Ab



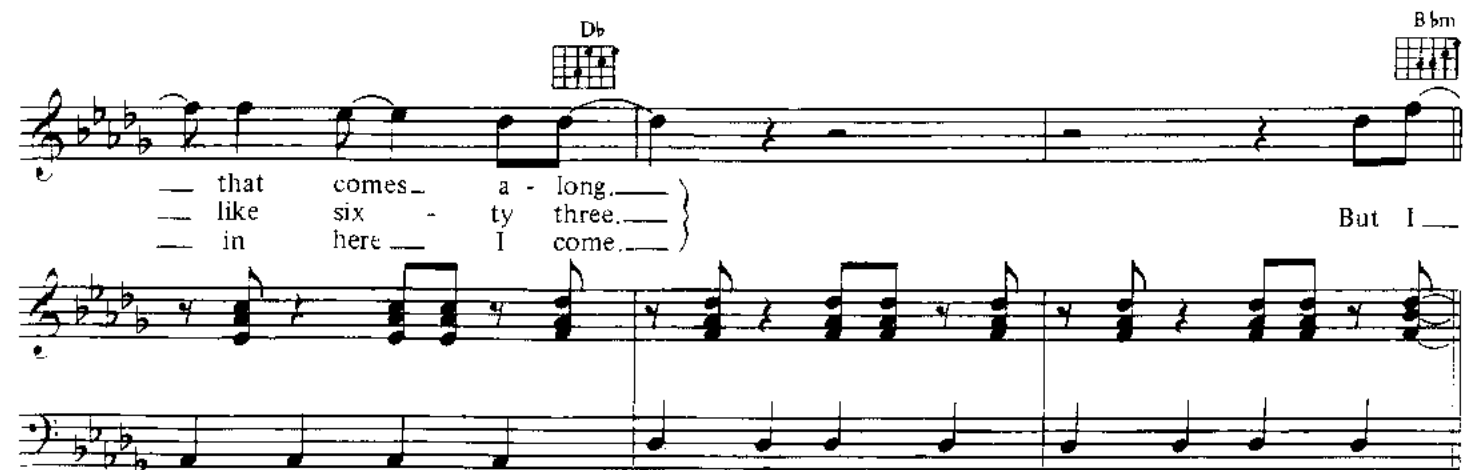

— yer flirt with an - y old face —
— like fif - ty ooh well I feel —
— they found out, look out Saint Quent.



Db Bbm

— that comes a - long. — }
— like six - ty three. — } But I —
— in here I come. — }






won't be your whip - ping boy, —





no I won't be your whip - ping boy..



Break — me like — a lit-




tle toy, — run — me till — my feet — are sore, — but I —

Gb

Db

To Coda

won't be your whip - ping boy.

Eb m

Gb

Db

ooh

Eb m

ooh

Gb

Db

It's this il -

Bbm Fm/Ab

leg - al kind of lov - in' that keeps — my mo - tor run - nin' from the

start to the fin-ish line. — It's a trash - y kind of me that likes —

— to be - lieve that I'm — still try - in', I'm — still try - in', I'm —

— still try - in', yes — I'm try - in'. Ah —

D.S. Db

CODA

I won't be your whip -

ping boy.

I won't be your whip - ping boy.

6º segue

WHISPERS

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Chords: Cm, Fm7, Bbsus4, Bb, Ab/Eb, Eb, Cm, Fm7

Chords: Bbsus4, Bb, Fmsus4, C, B

Chords: Eb, Cm, Ab/Db, Db

Chords: Ab, Eb, Cm, Ab/Db, Db

1. Look at me twice_ with the wild cat - eyes_ Pro-mise me ev - ery-thing Ex -
(2.) -mount to a lie_ with_ linger - ing breath Walk-ing fing - ers run hung - ry

- cept a blue night_ Shud - der like ice_ in cut crys - tal glass_
scrat - ches left. Dull chimes ring - ing like an em - pty voice_ A

Cm7

B

Melt in em - bra - ces of cra - zy eyed past — And
 di - stant smile framed Her lips are soft — and moist With whis - per
 whis - per

Db

Eb

whis - per whis - per - ing whis - pers — 1. Tan - ta - And
 whis - per whis - per - ing whis - pers — 2.

Chorus: first time without repeat
 second time with repeat

Cm

Eb

Bbsus4

Db

Ab/Eb

Eb

whis - per in a rhy - thm that lies — Keep com - fort for oth - ers Hurt me with the night.

Chords: Cm, Ab, Bbsus4, Bb

Whis-per like cold winds Close to the bone — Save hea-ven for lov-ers Leave

Chords: Fm, C, B, Db, Eb

me a - lone — With your whis - per whis - per whis - per - ing whis -

Chords: Db

1. only — pers — (2.) — pers —




vocal ad lib. second time

(2.) With your whis - pers ———





With your whis-per



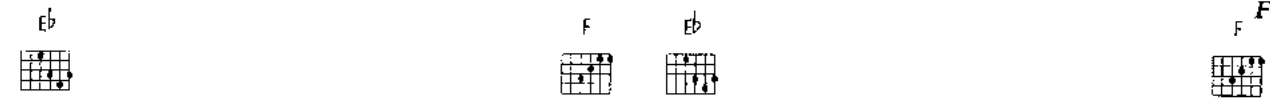


whis-per ———-ing whis - pers


D. %
(with repeats) al fine

(And)





Fine



A WORD IN SPANISH

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow



The piano introduction is in 4/4 time, marked 'Moderately slow' and 'mp' (mezzo-piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple bass line. The first system covers measures 1 through 6.



The vocal melody for the first line of lyrics is shown on a single staff. It begins with a whole rest, followed by a half note G4, and then a series of eighth and sixteenth notes leading to a half note D5. The lyrics are: 'I don't know why, you can't com - pre - hend,'.

I don't know why,
you can't com - pre - hend,

The piano accompaniment for the first line of lyrics continues the melodic and harmonic pattern established in the introduction, with the right hand playing chords and moving lines, and the left hand providing a steady bass line.



The vocal melody for the second line of lyrics continues on a single staff. It features a half note G4, followed by a half note D5, and then a series of eighth and sixteenth notes. The lyrics are: 'I just know I do, read it in my eyes. If I just can't ex - plain in this'.

I just know I do,
read it in my eyes. If I just can't ex - plain in this

The piano accompaniment for the second line of lyrics continues the melodic and harmonic pattern, with the right hand playing chords and moving lines, and the left hand providing a steady bass line.

Bm

D

lan - guage that I use. Some - thing leaves me speech - less, each
in a thin dis - guise. And what it takes to move you, each

G

C

time that you ap - proach. Each time you glide right through me as
time that you re - sist, is more than just a pret - ty face to

Bm

D

G

If I was a ghost. If I on - ly could tell you. If you on - ly would
prove that I ex - ist.







lis - ten. I've got a line or two to use on you.





I've got a ro - mance we could christ - en.






And there's a word in Span - ish I don't un - der - stand. But I heard





it in a film one time spo - ken by the lead - ing man.

A E Dm/F Bb

He said it with de-vo - tion, he sound - ed so sin - cere.

C Bm7b5 E/G#

And the words he spoke in Span - ish brought the fe - male lead to tears.

F G Am G F G To Coda

A word in Span - ish, a word in

1 Am G 2 Am Dm G

Span - ish. If Span - ish. When man - ners make no dif - ference, and my




gifts all lay un - done, I trade my ac - cent in on chance and






fall back on a for - eign tongue.









3 3















CODA  

Span - ish.

Repeat and Fade






Ooh, ooh, There's a word in Span - ish.
a word in Span - ish.

WRAP HER UP

Words and Music by ELTON JOHN, BERNIE TAUPIN, DAVEY JOHNSTONE,
CHARLIE MORGAN, PAUL WESTWOOD and FRED MANDEL

A7



There are

A7



la-dies, il - le - gal X - 's Mo-na

Li - sas well con - nect-ed. They may be

D7



sha - dy Eng - lish ros - es. blue

A7



D7



blood-ed. turned up no - ses.

A7



Mon-ey talks, see — what it cat-ches,
for-eign, legs e - le - ven,

post - age paid, no — strings at - tach-ed.
It - a - lian girls take me to hea - ven.

D7



She's a ho - ney, she's a
You pre - tty ba - bies from Pa - ris

A7



tramp France. roar-ing Cra-zy twen-ties Hor-ses

D7



molls and vamps. — } Wrap her
love to dance — }

A7



8

up, I'll take her home with me, wrap her up, she is

all I need, wrap her up I on-ly got one chance, beasts.

Detailed description: This is a musical score for guitar and voice. It features a key signature of one sharp (F#) and a common time signature. The score is divided into systems, each with a vocal line and a piano accompaniment. Chord diagrams for A7 and D7 are provided. The lyrics are: 'tramp France. roar-ing Cra-zy twen-ties Hor-ses', 'molls and vamps. — } Wrap her love to dance — }', 'up, I'll take her home with me, wrap her up, she is', and 'all I need, wrap her up I on-ly got one chance, beasts.'.

D7



—and beau - ties but they all can dance. Wrap her up. I'll take her

 The first system of music features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes chords and moving lines in both hands.

home with me, wrap her up. she is all I need, wrap her

 The second system continues the vocal melody and piano accompaniment. The piano part features more complex chordal textures and moving lines.

A7



D7



up

 The third system shows the vocal melody and piano accompaniment. The piano part includes chords and moving lines in both hands.

1.

2.

D.S. AD LIB. TO FADE

give her to me, wrap her up. — Is she give her to me wrap her up. — Wrap her

 The fourth system contains two first endings. The first ending leads back to the beginning of the phrase, and the second ending leads to a final chord. The piano accompaniment continues throughout.

YOU CAN MAKE HISTORY

(Young Again)

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately, expressively

I can feel the time
 I can watch the weeks
 clos - ing in. I can I can feel the years crawl - ing through my skin. — And if I
 sweep - ing by. I can re - col - lect the hearts hang - ing out to dry. — When the
 doubt my - self, — I can count on the rain — I to
 world shuts down. — I can touch my fears. — I can

Esus E Em7 A

cov - er the tears of this ag - ing game. — But
 hear - lost - ing - ing in my ears. — But

D Em7/D

I can count on you to play your part. I
 I lost my way when I gained you. You just

A7 Bm

don't miss a beat of your an - i - mal heart. And when you
 blew me a way with yes - ter - day's news. When you

F# Bm Esus E

push from be - hind. I know I can — cov - er a moun - tain with the
 run your fin - gers — down my spine. — it's like throw - ing a switch on the

Em7 A D Bm7

palm of my hand, Oh babe, — you can make his — to — ry young —

hands of time.

Em7 A

a — gain. You could re — write — it;

D A D D A D

you could de — cide the things that should or should-n't have — been. —

Am/C B Em7

You could look at me in the scheme — of things. —

G \sharp dim7 D/A E/G \sharp

Oh babe, — you could make his — to — ry young —

G A D

To Coda Θ

a — gain. —

Bm7 Em7 C G/A

² D G A/G

An — cient minds, — an — cient lives — got a

D/F# **G**

way of com-in' round. _ If I knew then what

A/G **D/F#** **Bm** **C** **A** **D.S. al Coda**

I know now, _ I'd make it back to you some - how. _ Oh babe, _

CODA **D** **Bm7** **Em7**

1 **C** **G/A** 2 **C** **G/A** **D**

A - gain, _

rit.

YOU GOTTA LOVE SOMEONE

featured in the Paramount Motion Picture DAYS OF THUNDER

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

Chord diagrams: E_7 , B_7 , $Fm7$, A_7 , B_7 , E_7 , B_7 , $Fm7$, A_7 , B_7 , E_7 , A_7 , E_7 , Ab/Eb , E_7 , $Fm7/E_7$

f

(1.,3.) You can win the fight, — you can
(2.) cheat the dev-il

grab a piece of the sky,
and slice a piece of the sun. — You can

E₅A_b

break the rules.

but be - fore you try —

Burn up the high - way, —

but be - fore you run —

E₅A_b/E₅E_b

you got - ta love —

you got - ta love —

To Coda ⊕

Fm7/E_bE₅/B_bB₅B_bsusB_bB₇7Fm/E_bE_b

some - one. —

some - one. —

You got - ta love — some - one. —

You got - ta love — some - one. —

You can stop the world, —

Guitar solo

steal the face from the moon.






You can




beat the clock, — but be - fore high noon





you got - ta love —





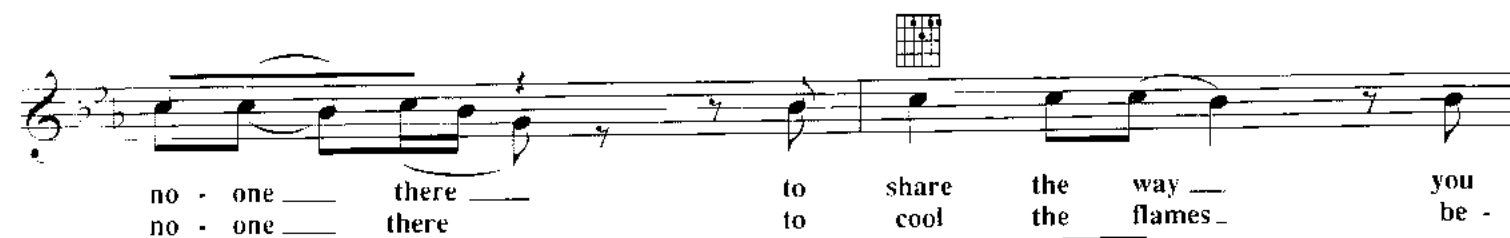


— some - one. — You got - ta love — some - one. —

Guitar solo ends

E \flat A \flat /E \flat E \flat C \flat 

F7



B \flat A \flat Gm Fm E \flat B \flat

feel in side, and ba - by, —
neath your feet, and ba - by, —

2 D.S. al Coda

you can you can

CODA

E \flat E \flat /B \flat B \flat B \flat sus

You got - ta love some - one. —

B \flat 7 Fm/E \flat E \flat A \flat /E \flat E \flat

Repeat ad lib. and Fade

You got-ta love some-one. — You got-ta love —

YOU'RE SO STATIC

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Medium beat

f

Am7 A11 Am7


I've a con - stant ache in the morn - ing light it's on a can
Show me what you want I'll show you what I've got I can

G Csus Am11 Am


count of the night be - fore Some park lane la - dy in a
show you a real good time She's a friend in - deed to a

G Csus C

sha - dy bar took a fan - cy to the watch I wore. Oh, but I
friend in need but you'll be sor - ry when she leaves you cry - in', Oh, but I

Em  D 





— can still re - mem - ber how she laughed — at me — as I
 — can still re - mem - ber how she laughed — at me — as I




G  C  Csus  C  Am11  Am 

spun a - round and hit the — bed — She said "Thank you hon - ey, for -
 spun a - round and hit the — bed — She said "Thank you hon - ey, for -



Am11  Am  G  E7/G# 

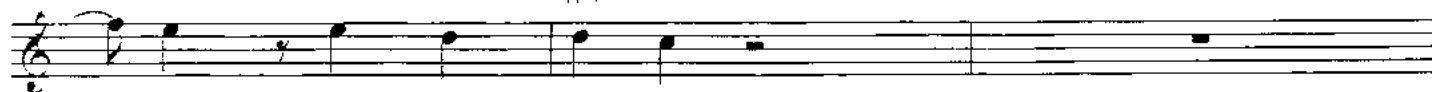
- get a - bout the mon - ey this pret - ty watch 'll do in - stead."
 - get a - bout the mon - ey this pret - ty watch 'll do in - stead."



Am  CHORUS 

Ci - ty liv - ing wom -





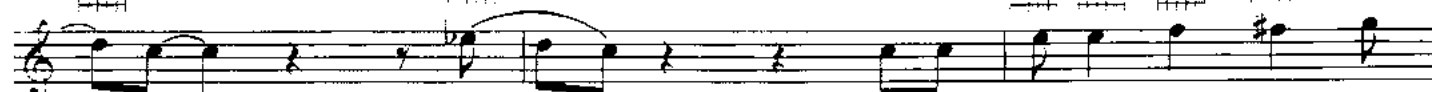
an, you're so sta - tic



Match - ing — your men — with a hook — and — eye. —



If you're gon - na spend... the sum - mer in New - York ci -



ty — Oh — them a wo - men oh! oh! oh!



E7/G# Am

they're gon - na slice your pie.

E F

Said you're so sta - tic ba - by I've had it

C/G G

Roll - ing in a yel - low cab

C E7

Down town hust - lers try -

E7 F F#dim

ing to pull some mus - cle oh if they

C/G F F#dim C/G To Coda G

catch you oh, oh, oh it could - a turn out bad

2 C

It's

D. S. & al Coda

C/G E7/G# Am Coda

I could - a turn out bad

D. S. and Fade

YOUR SISTER CAN'T TWIST

(But She Can Rock 'n' Roll)

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Bright beat

Ah ah

ah I could real-ly get off be-ing

E

in your shoes... I used to be stone sold on rhy-thm and blues I

heard of a place at the back of town— where you real - ly kick the shit when the

A E

sun goes down,— I real - ly got buzzed when your sis - ter said,—

E

"Throw a - way them rec - ords 'cause the blues is dead.— Let—

— me take you hon - ey where the scene's on fire"—

A E

And to - night I learned for cer - tain that the

B

blues ex - pired, Oh your

A E

sis - ter can't twist but she can rock and roll Out bucks the bron - cos in the

B7 E

ro - de - o - do She's on - ly six - teen but it's plain to see

B7

She can pull the wool ov - er lit - tle old me, Your sis - ter can't twist but she can

E A

rock - and roll your sis - ter can't twist but she got

B

more soul than me

E B7

To Coda ☉

Some - bod - y help me 'cause the

E A E A E B7 E

bug, but me, now I'm in heav - en with the ach - ing feet. But I'll be

back to - night. Where the mu - sic plays. And your sis - ter rocks. all my

A E

D.S. al Coda

blues a - - - I

⊕ CODA

Ah

ah!

oh!

sf

YOUR SONG

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow, but with a beat



Chords: Eb, Abmaj7, Bb/D, Gm

1. It's a lit-tle bit fun-ny _____ this feel-ing in-side, _____
 2. If I was a sculp-tor _____ but then a-gain no, _____ or a
 4. I sat on the roof _____ and kicked off the moss, _____ well a
 5. So ex-cuse me for-get-ting _____ but these things I do, _____



Chords: Cm, Cm/Bb, Cm/A, Ab

man I'm not one of those who can eas-i-ly hide, _____
 few who makes po-tions in a trav-el-in' show, _____ I
 of the vers-es, well they've got me quite cross, _____
 You see I've for-got-ten if they're green or they're blue, _____



Chords: Eb/Bb, Bb, G/B, Cm

I'm don't - have much mon-ey, _____ but, boy, if I did, _____
 know - it's not much but it's the best I can do, _____
 But the sun's been quite kind _____ while I wrote this song, _____
 An-y-way the thing _____ is what I real-ly mean, _____



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E \flat **Fm7** **A \flat** **B \flat** **B \flat sus** **B \flat**

I'd buy a big house where we both could live.
 My gift is my song and
 It's for people like you, that keep it turned on.
 Yours are the sweetest eyes.

A \flat **E \flat** **A \flat /E \flat** **E \flat** **B \flat /D** **Cm**

this one's for you.
 I've ever seen.

3.6. And you can tell ev - 'ry-bod - y

Fm7 **A \flat** **B \flat /D** **Cm**

This is your song.

It may be quite simple but,

Fm7 **A \flat** **Last time to Coda** **Cm** **Cm/B \flat**

now that it's done,

I hope you don't mind, I hope you don't mind.

Cm/A  Ab6  Eb/G  Ab6 

that I put down in words. How won - der - ful life is while

rit

Ab  Bb  Bbsus  Bb  D.S. al Coda

you're in the world.

a tempo

CODA  Cm  Cm/Bb  Cm/A  Ab6 

7. 8. I hope you don't mind, I hope you don't mind that I put down in words, How

Eb/G  Ab6  1 Ab  Bb  Bbsus  Bb 

won - der - ful life is while you're in the world.

rit. *a tempo*

2 Ab  Eb  Ab/Eb  Bb/Eb  Ab/Eb  Eb 

you're in the world.

a tempo

LOVE LIES BLEEDING	SIMPLE LIFE
LUCY IN THE SKY WITH DIAMONDS	SIXTY YEARS ON
MADE IN ENGLAND	SKYLINE PIGEON
MADMAN ACROSS THE WATER	SLEEPING WITH THE PAST
MADNESS	SOMEONE SAVED MY LIFE TONIGHT
MAMA CAN'T BUY YOU LOVE	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
MEMORY OF LOVE	SONG FOR GUY
MICHELLE'S SONG	SORRY SEEMS TO BE THE HARDEST WORD
MONA LISAS AND MAD HATTERS	STEP INTO CHRISTMAS
NIKITA	SWEET PAINTED LADY
NO VALENTINES	TAKE ME TO THE PILOT
NOBODY WINS	TEACHER I NEED YOU
THE ONE	TINY DANCER
ONE HORSE TOWN	TONIGHT
PAIN	TRUE LOVE
PART-TIME LOVE	WE ALL FALL IN LOVE SOMETIMES
PHILADELPHIA FREEDOM	WHIPPING BOY
PINBALL WIZARD	WHISPERS
PRINCESS	WHO WEARS THESE SHOES?
RECOVER YOUR SOUL	A WORD IN SPANISH
ROCKET MAN (I THINK IT'S GONNA BE A LONG LONG TIME)	WRAP HER UP
RUNAWAY TRAIN	YOU CAN MAKE HISTORY (YOUNG AGAIN)
SACRIFICE	YOU GOTTA LOVE SOMEONE
SAD SONGS (SAY SO MUCH)	YOU'RE SO STATIC
SARTORIAL ELOQUENCE	YOUR SISTER CAN'T TWIST (BUT SHE CAN ROCK 'N' ROLL)
SATURDAY NIGHT'S ALRIGHT (FOR FIGHTING)	YOUR SONG
SHOOT DOWN THE MOON	

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