

GOODBYE YELLOW BRICK ROAD



IAN BECK

Funeral for a Friend

Words and Music by
ELTON JOHN &
BERNIE TAUPIN

Slowly and solemnly

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a piano (mp) dynamic marking. The melody in the upper staff is characterized by a slow, descending line of quarter notes, while the bass line provides a steady accompaniment of quarter notes.

The second system continues the piece with two staves. The upper staff features a series of chords and single notes, with a dynamic marking of piano (p) appearing towards the end of the system. The bass line continues with a simple, rhythmic accompaniment.

The third system consists of two staves. The upper staff contains several chords and a few notes, with a dynamic marking of piano (p). The bass line continues with a steady accompaniment.

The fourth system consists of two staves. The upper staff features a prominent melodic line with a series of eighth notes, marked with a '7' above it, indicating a seventh. The bass line continues with a steady accompaniment.

The fifth system consists of two staves. The upper staff features a melodic line with a dynamic marking of piano (p). The bass line continues with a steady accompaniment. The tempo marking 'Slower' is placed above the system.

First system of musical notation. The treble clef staff contains a whole rest followed by a melodic line starting in the second measure. The bass clef staff contains a whole note chord with a sharp sign, followed by a melodic line with a sharp sign and a dynamic marking of *sfz*.

Second system of musical notation. The treble clef staff contains a melodic line with a sharp sign. The bass clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*.

Third system of musical notation. The treble clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*. The bass clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*.

Fourth system of musical notation. The treble clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*. The bass clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*.

Fifth system of musical notation. The treble clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*. The bass clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*.

Sixth system of musical notation. The treble clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*. The bass clef staff contains a melodic line with a sharp sign and a dynamic marking of *sfz*.

The first system of music consists of two staves. The treble staff begins with a series of chords and a melodic line, followed by a long, sweeping slur. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

The second system continues the piece. The treble staff features a dense, repetitive melodic pattern. Above the final measure of this pattern, the instruction "4 times" is written. The bass staff provides a steady accompaniment.

The third system shows a continuation of the complex rhythmic textures. The treble staff has many beamed notes and rests, while the bass staff has a more regular eighth-note accompaniment.

The fourth system is characterized by dense, block-like textures in both staves, with many notes beamed together, creating a rich harmonic sound.

The fifth system begins with a "rit." (ritardando) marking and a fermata over a note in the treble staff. The instruction "Poco piu mosso quasi marcia" is placed above the staff. The music then transitions to a more march-like feel with a steady bass line.

The sixth system concludes the page. It features a first ending bracket over the final measures, with a "1" above it, indicating the first ending. The music ends with a final chord in the treble staff.

2 *Faster*

poco a poco cresc.

Detailed description: This system contains the first two measures of a piece. The piano part consists of chords in the right hand and a bass line in the left hand. The first measure has a repeat sign. The second measure is marked with a '2' above the staff, indicating a second ending. The tempo is marked 'Faster'. The piece begins with a piano dynamic (*p*) and a 'poco a poco cresc.' instruction.

Detailed description: This system contains measures 3 to 5. The piano part continues with chords and a bass line. The bass line features a steady eighth-note pattern.

Detailed description: This system contains measures 6 to 8. The piano part continues with chords and a bass line. The bass line continues with eighth notes.

Detailed description: This system contains measures 9 to 11. The piano part continues with chords and a bass line. The bass line continues with eighth notes.

Detailed description: This system contains measures 12 to 14. The piano part continues with chords and a bass line. The bass line continues with eighth notes.

Segue Loves Lies Bleeding

Detailed description: This system contains measures 15 to 17. The piano part continues with chords and a bass line. The bass line continues with eighth notes. The system is labeled 'Segue Loves Lies Bleeding'.

And it does - n't seem a year a - go to this ver - y day -
 You're a blue - bird on a tel - e - phone line I hope you're hap - py

B A F#m

now
 You said I'm sor - ry hon - ey if I
 Well if the wind of change comes down,

Bm D A

don't change the pace I can't face an - oth - er day
 down your way girl you'll make it back some how

E D

And love lies bleed - ing in my hand

F#m Bm E Bm7 E

Oh it kills me to think of you with another man

Bm7 E F#m Bm

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

E Bm7 E Bm7 E A

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

Bm7 A/C# D

Love lies bleed - ing in my hand

Am Am/D Am F#m E

Fade at 2nd D.S.

System 1: Treble clef with a whole note rest. Piano accompaniment in G major, 4/4 time. Chords are labeled A, C, and G.

System 2: Treble clef with a whole note rest. Piano accompaniment continues with chords labeled F, G, A, and C.

System 3: Treble clef with a whole note rest. A first ending bracket labeled "To Coda" with a diamond symbol and "1" above it. The piano accompaniment has chords labeled G, F, G, F, G. A first ending chord labeled "I" is shown in the treble clef.

System 4: Treble clef with a whole note rest. A *Sva* (Soprano) line is written above a dashed line. The piano accompaniment has a *Solo* marking. The system concludes with a final chord in the piano part.

System 1: Treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The staff contains a whole rest in the first measure, followed by a melodic line starting in the second measure. A dashed line labeled "8va" indicates an octave transposition for the final two measures.

System 2: Treble clef staff with a key signature of two sharps. The first measure is marked "3 times" and contains a whole rest. The melodic line begins in the second measure. A dashed line indicates an octave transposition for the first two measures of the main melodic phrase.

System 3: Treble clef staff with a key signature of two sharps. The first measure is a whole rest. The piano accompaniment begins in the second measure with a dynamic marking of "ff". The bass line includes chord labels "A", "C", and "G" under the first, second, and fourth measures respectively.

System 4: Treble clef staff with a key signature of two sharps. It features a first ending bracket labeled "1" and a second ending bracket labeled "2". The instruction "D.S. al Coda" is written above the second ending. The piano accompaniment includes chord labels "F" and "G" under the first, second, third, and fourth measures.

System 5: Treble clef staff with a key signature of two sharps. It begins with a Coda symbol (a circle with a cross) and the word "CODA". The instruction "D.S. al fade" is written above the staff. The piano accompaniment includes chord labels "F" and "G" under the first and second measures.

in - to your brain they set you on a tread - mill and they
 press still hound - ed you all the pa - pers had to say was that

A

E

made you change your name } And it seems to me you
 Mar - y - lin was found in the nude }

A

B

lived your life like a can - dle in the wind Nev - er

E

A

know - ing who to cling to when the rain set in

E

Esus4

E

B

And I would have liked to have known you but I was just

A

a kid Your candle had burned out long before your

C#m B

To Coda ◊

leg - end ev - er did

A G#m F#m E E sus 4 E

B B7 E B7 E B

Good-bye Nor - ma Jean ——— though I nev - er knew you at all —
 Good-bye Nor - ma Jean ——— from the young man in the twen - ty sec - ond row —

E A

— you had — the grace to hold your - self — while those a - round you crawled
 who sees you as some-thing more than sex - u - al — more than just Ma - ri - lyn Mon - roe —

B7 E A E A

1 2 *D.S. al Coda*

And it

A A G#m7 F#m7

CODA

The can - dle had burned out

C#m

long — be - fore — your leg - end ev - er did —

B A E

Bennie and the Jets

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Slow tempo

mf

Gmaj7 Fmaj7

Hey kids shake it loose to - geth - er the spot -
Hey kids plug in - to the faith - less may -

3rd time piano solo

Ad lib. solo 3rd time

Am7 D7

- light's hit - ting something that's been known to change the wea - ther We'll kill the fat - ted calf - to - night - so stick a - round
- be they're blinded but Ben - nie makes them age - less We shall sur - vive - let us - take our selves a -

G G#° Am7 D

- long - You're gon - na hear e - lec - tric mus - ic so - lid walls of sound
Where we fight our par - ents out in the streets to find who's right and who's wrong

Em Am Bm

(3rd time vocal) Say— Can - dy and Ron - nie have you seen them yet— but

(no solo 3rd time)

C G

they're so spaced out— Ben - nie and the Jets

Am C

But— they're weird and they're won - der - ful— oh Ben - nie She's— real - ly keen— She's got e -

G Am

lec - tric boots— a mo - hair suit— you know I read it in a mag - a - zine— oh—

C D Em Em7

To Coda ☼

Ben - nie and the Jets

C Bb/C D Gmaj G6 Gmaj7 G6

1

Gmaj7 Fmaj7 G7 Fmaj7 G7 Fmaj7 G7 Fmaj7 Am/G

2 *D.S. (Piano solo) al Coda*

Solo

Fmaj7 G7 Fmaj7 Am/G

☼ CODA

Ben - nie Ben - nie

Gmaj7

Ben - nie Ben - nie Ben - nie Ben - nie and the Jets

Repeat till fade (Ad lib. vocal)

Fmaj7 G7 Fmaj7 G7 Fmaj7 G7 Fmaj7 Am/G

Goodbye Yellow Brick Road

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

36 Bars per minute

Piano introduction in G minor, 4/4 time. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chords are indicated below the staff: F, C, Dm, Dm7, B, C7, F.

When are you gon-na come down
What do you think you'll do then

When are you going to land—
I bet that'll shoot down— your plane—

It - a

Vocal line and piano accompaniment for the first verse. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Chords are indicated below the staff: Gm, C, F, Bb.

should have stayed on the farm—
take you a coup-le of vod - ka and ton - ics

Should have list - ened to my— old man—
to set you on your feet a - gain

You

Vocal line and piano accompaniment for the second verse. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated below the staff: C7, F, Fm6.

no you can't hold me for ev - er—
May - be you'll get a re - place - ment—

I did-n't sign up— with you—
Theres plen-ty like me— to be - found—

I'm

Vocal line and piano accompaniment for the third verse. The piano accompaniment features a more complex rhythmic pattern with triplets. Chords are indicated below the staff: Gm7, Bb, C7, F, Bb.

not a pres - ent for your friends to op - en this boy's too young - to be sing - ing - the
 mon - grels — who ain't got a pen - ny — Sing - ing for tit - bits like you On the

Chords: Eb, F, C7

blues ground Ah Ah

Chords: Db, Eb7, Ab, Db, Bbm


So good-bye_ yel - low brick road — Where the dogs of so - ci - et - y howl -

Chords: C7, F, A7, Bb

You can't plant me in your pent - house — I'm go - ing back to my plough

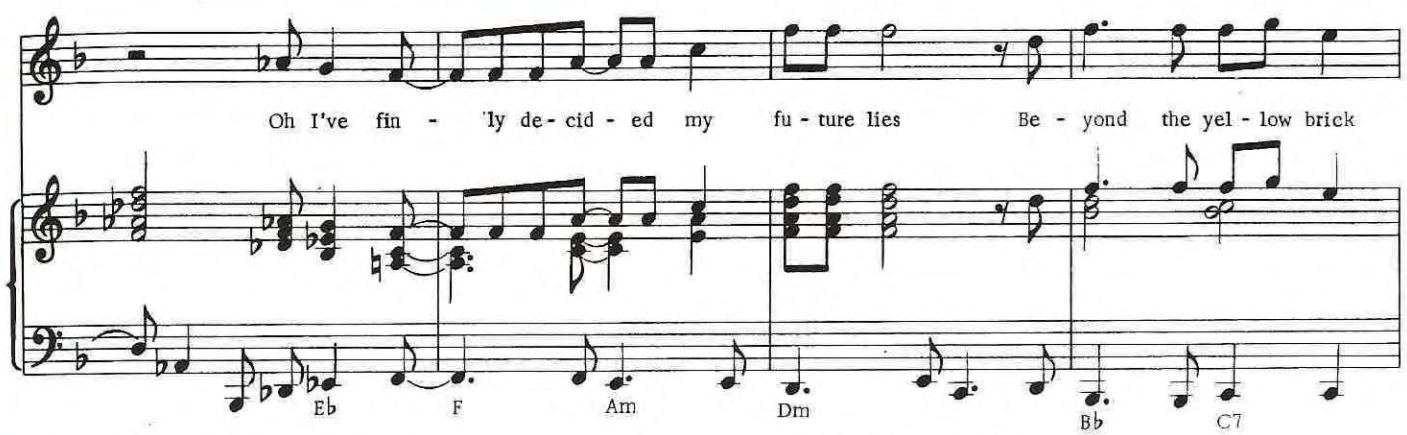
Chords: F, D7, Gm, C7, F

Back to the howl-ing old owl in the woods. Hunt-ing the horn - y back toad



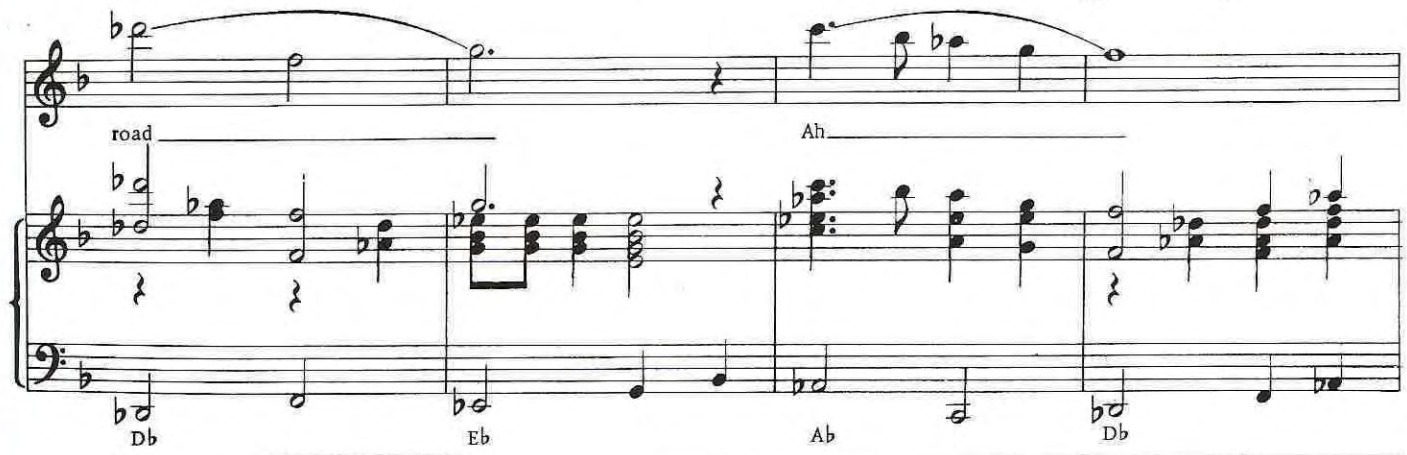
Dm A Bb Db

Oh I've fin - ly de - cid - ed my fu - ture lies Be - yond the yel - low brick



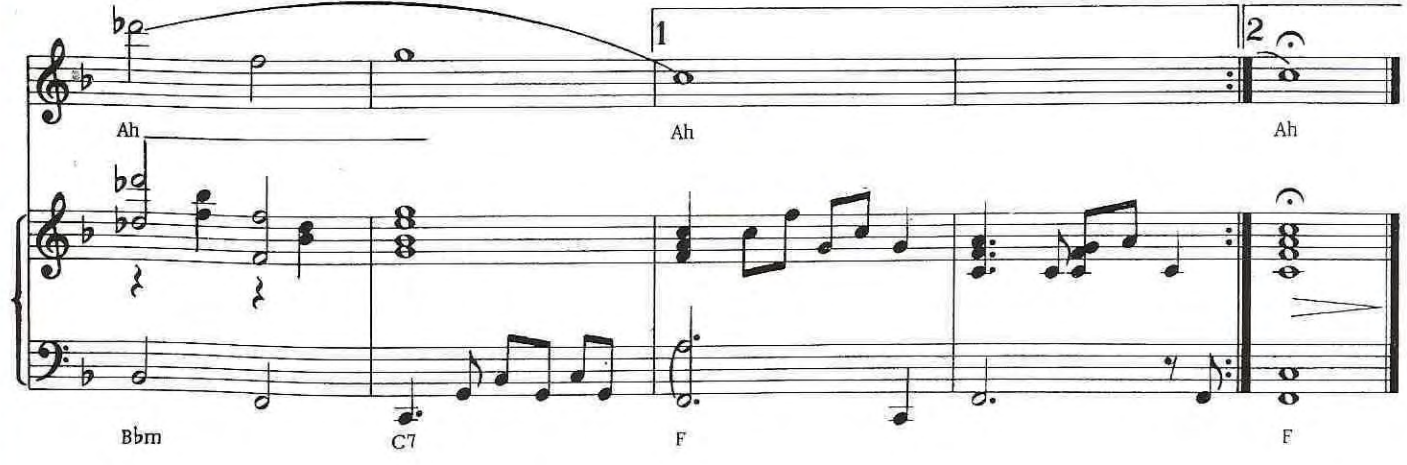
Eb F Am Dm Bb C7

road Ah



Db Eb Ab Db

Ah Ah Ah



Bbm C7 F F

This Song has no Title

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

mp

F

The piano introduction consists of a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat (Bb) and the time signature is common time (C). The piece begins with a piano (*mp*) dynamic. The first chord is F.

Let Tune me in - to the wild side of life
me drink deep - ly of the wa - ter and the wine
Take me down al - leys where the mur - ders are done in a

mf

Dm Am Bb F

The first system of the vocal melody is in a treble clef. The lyrics are: "Let Tune me in - to the wild side of life / me drink deep - ly of the wa - ter and the wine / Take me down al - leys where the mur - ders are done in a". The piano accompaniment is in a grand staff with a *mf* dynamic. The chords are Dm, Am, Bb, and F.

I'm an in - no - cent - young - child sharp - as a knife -
light col - oured can - dles - in dark - drear - y mines
vast highpowered rocket - to the core - of the sun -

Bb F C F C

The second system of the vocal melody continues the lyrics: "I'm an in - no - cent - young - child sharp - as a knife - / light col - oured can - dles - in dark - drear - y mines / vast highpowered rocket - to the core - of the sun -". The piano accompaniment continues with chords Bb, F, C, F, and C.

Take me to the gar - ets where the art - ists have died
 look in the mir - ror and stare _____ at my - self
 want to read books_ in the _____ studies of men

Dm Am Bb F

To Coda ♠ ①

show me the court - rooms where the jud - ges have lied _____
 and won - der if that's real - ly me _____ on the shelf _____
 born on the bree - ze and die on the wind _____

Bb A7 Dm G

1 2 %
 And each day I learn just a

Dm Dm Bb

lit - tle_ bit more I don't know why but_ I do know what for

Eb Ab Db

If we are go - ing some - where let's get — there soon be - fore — this

Bb Eb7 Ab

song's got — no ti - tle — just words and a tune —

To Coda ⊕ (2) D.C. al Coda (1)

Db Gb G C9sus4 F/C C

⊕ CODA (1)

If I — was an art - ist who paints — with his eyes —

Dm F/C Bb F

I'd stud - y my sub - ject and si - lent - ly cry —

Bb F C F

Cry for the dark - ness to come down on me for con -

Dm Bb F

fus - ion to car - ry on turn - ing the wheel -

Bb A7 Dm A7

D.S. al Coda ②

Dm C Dm

⊕ CODA ②

F/C C F

Grey Seal

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

$\text{♩} = 128$

Why's it ne-ver light on my lawn...
(learned) why me-te-ors were formed...
(bells) were wrought by an-cient men...

Em D

Why does it rain and ne-ver say good-day to the new-born...
I on-ly farmed in schools that were so worn and torn...
The roots were formed by twist-ed roots, your roots were twist-ed then...

G Am G Bm C D

On the big screen they shone us a sun...
If a-ny-one can cry then so can I...
I was re-born be-fore all life could die...

D C6 D Em D

But not as bright in life as the real one
 I read books and draw life from the eye
 The Phoe-nix bird will leave this world to fly

G Am G Bm C D

It's ne-ver quite the same as the real one
 All my life is draw-ings from the eye
 If the Phoe-nix bird can fly then so can I

D Am G Bm C D

And tell me Grey Seal, how does it feel

D B F#

to be so wise To see through eyes that on-ly see

B7 sus4 E B F#

what's real, Tell me Grey

B7 sus4 E B F# A E

Seal.

(Silent)

B

I ne - ver learned
Your mis - sion bells

(Silent)

D7 sus4 D7

Tell me Grey Seal, how love can feel.

D7 sus4 D7 D7 sus4 D7 D7 sus4 D7 D7 sus4 D7

I've Seen that Movie too

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Slow tempo

Fm Ab/Eb Db7

I can see by your eyes you must be ly - ing—
It's a ha - bit I have I don't get pushed a-round

C7 Fm Db Eb Db

When you think I don't have a clue— Ba - by you're cra - zy— if you
stoptwink-ling your star— like you do— I'm not a blue - print— for

C Fm Fm7/Eb Db

think that you can fool me— be - cause I've seen that— mov - vie too—
all of your B films— be - cause I've seen that— mov - vie too—

Bbm6/G C7 Fm Fm7/Eb Bbm7

The one where the play - ers are act - ing sur - prised

say - ing love's just a four - let - ter word

- tween forc - ing smiles with the knives in their eyes Well their ac -

- tions be - come so ab - surd So keep your

E \flat C7 Fm D \flat /A \flat E \flat 9 E \flat 7 D \flat /F

C7/E Fm Fm7/E \flat

D \flat B \flat m6/G C7

Fm Fm7 B \flat m7 E \flat

au - di - tions for some bo - dy who has - n't got so much to lose 'Cause you can

Bbm7 Bbm6/G C7

To Coda on repeat Φ 1 (Repeat at D.C.)

tell by the lines that I'm re-cit-ing that I've seen that mo - vie too — so keep your

Fm Fm7/Eb Db C Fm

2 D.C. al Coda Φ CODA

seen that mov - ie too seen that mov - ie too

C C Fm Ab/Eb

rall.

Db7 C7 Fm

Jamaica Jerk-off

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

When she

Eb Cm Ab Bb

gets up in the morn - ing it's e - nough to wake the dead Oh she's turn -
la - dies and the gen - tle-men be as rude as they like On the beach

Eb Bb Ab Cm

- ing on the ra - di - o and danc - ing on my head it's no good liv - ing
- es on in the jun - gle where the peo - ple feel al - right so do it in Ja -

Eb Bb Ab Bb

in the sun play - ing gui - tar all day Boo - ga - loo - in'
ma - ic - a got plen - ty for you and me Hon - ky ton - kin'

Cm Ab F7 Bb

with my friends in that e - ro - tic way Come on Ja - mai
 with my ba-by in the deep blue sea

Ab Bb Eb Eb7

ca in Ja - mai - ca all day you're danc - ing with your
 ca ev - 'ry - bo - dy say we're all hap - py in Ja -
 ca

Ab Bb Eb

dar - ling Do Ja - mai - ca jerk off that way Come on Ja - mai
 mai - ca Do Ja - mai - ca jerk off that way

Ab Bb7 Eb Eb7

2 *To Coda* *D.S. al Coda*
 let the
 congas

Ab Eb

⊕ CODA *D.%% repeat till fade*
 come on Ja - mai

Eb7

Sweet Painted Lady

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Slow beat

I'm back on dry land once a - gain op - por -
boys all be-have themselves here Well, there's

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

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

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

mf

D7 G

Gmaj7 Dm G7

C Cm G Am D

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

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

Cm G Am D

D.S. (with repeat) al Coda

☉ CODA

G

The Ballad of Danny Bailey (1909-34)

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Colla voce

Some punk with a shot - gun killed

mf

Bm

A tempo

— young Dan - ny Bail - ey In cold blood in the lob - by of a

C Bm

down - town mo - tel Killed him in ang - er, a

C Bm

Slow beat

force he could - n't han - dle Helped pull the trig - ger that

C Em7

cut short his life, — And there's not ma - ny knew him — the way —

Fmaj7 Am

— that we did. — Sure en - ough he was a wild one, but then aren't

Bbmaj7 Am

most hun - gry kids? — Oh!

Bbmaj7 Am G F Em

Now it's all ov - er, Dan - ny Bail - ey

D F G Bm

And the har - vest is in

Em G A D

Dil - ling - er's dead. Oh!

C G Gm D

I guess the cops won a - gain! Now it's all ov - er, Dan - ny Bail -

G D F G Bm

ey! And the har - vest is in!

To Coda ⊕

Em G A D

We're run - ning short of her - oes

Bm

back up here in the hills with - out Dan - ny Bail - ey we're gon - na have to

C Bm

break up our stills So mark his grave well,

C Bm

'cos Ken - tuck - y loved him Born and raised prop - er I guess

C Em7

life— just bugged him; And he found faith in dan - ger, A life—

Fmaj7 Am

— style— he lived— by; A run - nin' gun young - ster in a

Bbmaj7 Am

D.S. al Coda

sad rest - less age— Oh!

Bbmaj7

⊕ CODA

Ah!

D A

Ah! Ah! Ah!

D7 G Gm D A D

Dirty Little Girl

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

I've seen a

D Cmaj9 (no 5th)

lot of wo - men who haven't had much luck I've seen you look - ing like you've been run down by a truck
watch the pol - ice come by and move you on Well I some-times wonder what's beneath the mess you've
own be - lief a - bout all the dir - ty girls That you have to clean the oy - ster to find the pearl

Bm A G D A

_____ That ain't nice to say some-times I guess I'm real - ly hard But I'm
become _____ Well you may have been a pi - on - eer in the trade of wo - men's wear But
_____ And like rags that be - long to you I be - long to my - self So don't

C Bm A G

gon - na put buckshot in your pants if you step in - to my yard
all _____ you got was a mop up job wash - ing oth - er peo - ple's stairs
show up 'round here 'till your so - cial work - er's helped

D A C D

2

When I O shee-doo o sheedoo o shee-do o shee-do o shee-do o shee-do oh gou-na

Cmaj9(no 5th) D

tell the world you're a dir-ty lit-tle girl— Some-one grab that bitch— by the ears—

G D Em C D

rub her down— scrub her back— turn her in-side out 'cause I bet she I bet she I

Bm A G D A7

To Coda *D.S. (as 2nd time) al Coda*

bet she— ooh I bet she— she has-n't had a bath in— years Here's my

Em Bm A7 D Cmaj9(no 5th)

♠ CODA

years

D Cmaj9(no 5th) Bm A

'Cause I bet she I

G Bm A G D

bet she I bet she ooh I bet she she has - n't had a bath in

A7 Em Bm A7

Repeat for fade

(years)

D Bm

Detailed description: The image shows a musical score for a CODA section. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The first system starts with the word 'years' and has chords D, Cmaj9(no 5th), Bm, and A. The second system has lyrics 'Cause I bet she I and chords G, Bm, A, G, and D. The third system has lyrics 'bet she I bet she ooh I bet she she has - n't had a bath in and chords A7, Em, Bm, and A7. The fourth system is a repeat for fade, with lyrics '(years)' and chords D and Bm. The piano accompaniment features a consistent eighth-note bass line in the left hand and chords in the right hand.

All the Girls love Alice

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Raised to be a la - dy by the
- a - li - ty it seems _____ was

Bbm Bbm

gold - en rule
just a dream

She Al - ice was the spawn _____ of a
could - n't get it on _____ with the

Gb Ebm

pub - lic school
boys on the scene

With a dou - ble bar - rel name _____ in the
But _____ what do you ex - pect from a chick who's

Bbm Bbm

back of her brain
just six - teen

And a sim - ple case of "Mum - my does - n't love me"
And _____

Gb Ebm Ab

blues

Re -

Bbm

2

Hey hey hey — hey hey hey — hey you know what I mean

Ebm Ab

Bbm Bbm

All the young girls love Al - ice — ten - der young Al - ice they
 All the young girls love Al - ice — ten - der young Al - ice they

Gm7(b5) Gb7 Db

say come ov - er and see — me come ov - er and please — me
 say If I give you my num - ber will you prom - ise to call — me

Eb7 Bbm Gb

D.S. (with repeat) al fade

Al - ice it's my turn to - day
 wait 'till my hus - band's a - way

Bbb(Ab) Cb Bbm Bbm

1. Poor little darling with a chip out of her heart
 It's like acting in a movie when you've got
 the wrong part
 Getting your kicks in another girls bed
 And it was only last Tuesday, they found you,
 in the subway dead.

2. And who could you call your friends down
 in Soho
 One or two middle aged dykes in a go-go
 And what do you expect from a sixteen year
 old yo-yo
 And hey, hey, hey,
 Oh don't you know.

Your Sister can't Twist (But She can Rock 'n' Roll)

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Bright beat

The piano introduction consists of two staves in 4/4 time, key of E major. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line.

The first vocal line begins with a melisma: "Ah ah". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second vocal line continues the melisma: "ah... I could real - ly get off be - ing". The piano accompaniment features a change in harmony, marked with an 'E' below the staff.

The third vocal line continues the melody: "in your shoes... I used to be stone sold on rhy - thm and blues I". The piano accompaniment remains consistent with the previous sections.

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, bit 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 - way__ I

CODA

Ah

ah__ ah! ah! oh.

sf

sf

Saturday Night's Alright for Fighting

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Introductory piano accompaniment in C major, 4/4 time. The melody is a simple eighth-note pattern: D4-G4-D4-G4-D4-G4-C4-F4-C4. The bass line consists of a steady eighth-note accompaniment.

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

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

Piano accompaniment: Chords G and G.

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

Vocal line: 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

Piano accompaniment: Chords F and C.

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 -

Vocal line: 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 -

Piano accompaniment: Chords G.

— 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 I real - ly — like are the sound of a switch-blade and a —

F

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

C

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

G D7-10

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

C

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

Bb F

_ a lit - tle act - ion in_ get_ a - bout as oiled_ as a dies - el train - Gon -

C

- na set this dance a - light _ 'cause Sat - ur - day night's the night_ I like_ Sat -

Bb F

- ur - day night's al - right_ al - right_ al - right_ ooh

C G Eb6 Bb F

To Coda ⊕ 1

C G7 Dm F

Well they're so

G Dm F G Dm7

D. S. al Coda

⊕ CODA

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

F C F C F C Eb Bb Eb Bb Eb Bb

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

F Bb F Bb F F C F F C F C

repeat for fade

Roy Rogers

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Bright beat

mf

F

Some - times — you dream,
Nine o' - clock morn - ings, —

C Bb C C7 Bb C F

some - times — it seems, there's noth - ing there — at all, —
five o' - clock eve - nings, I'd liv - en the pace — if I could —

C C7 Bb C Dm C F

You just seem old - er than yes - ter - day, — and you're
I'd rath - er have ham — in my sand - which than cheese but com -

C Dm Am

wait - ing for to - mor - row to call. — You draw to the cur -
 - plain - ing, would - n't do an - y good. — Lay back in my arm -

Bb C C7 Bb C7 F

- tains, And one thing's for cer - tain, you're co - sy in your lit - tle room, —
 - chair, close eyes and think clear, I can hear hoof - beats a-head,

C C7 Bb C F

The car - pets all — paid for, — God bless the T. — V. —
 Roy and Trig - ger have just hit the hill -

C Dm Am

— top Let us go shoot a hole — in the moon, — Oh — and
 - top While the wife and the kids — are in bed —

Bb C Bb C

Roy Rogers is riding to-night, - re - turn - ing to our -

F Dm F G7 Bb

sil - ver screens. Com - ic book char - ac - ters

F G F C

nev - er grow old, - Ev - er - green her - o's whose stor - ies were told,

F Bb G

Oh the great - se - quin cow - boy - who sings of the plains, - Of

C Bb C Dm Am

round ups and rust-lers, and home on the range.

Bb G C Bb C

Turn on the T. V. shut out the lights Roy

C7 Gm C7 Dm Am

Rog - ers is rid - ing to - night.

Bb F C7 F Bb F Bb F C7 Bb C7

Rog - ers is rid - ing to - night.

C7 Bb C7 F C Bb C D7 Bb C F

Social Disease

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Medium beat

My

bull - dog is bark - ing in the back - yard, En -

D G D D7

ough to raise a dead man from his grave, - And I

G E7

can't con - cen - trate on what I'm do - ing, Dis - tur -

D B B7

- bance gon - na cru - ci - fy — my days. — And the

E7 A

days, they get long - er and long - er, — And the
 la - dies are all get - ting wrink - les, — And they're

D D7

night - time is a time — of lit - tle use — For I
 fall - ing a part — at the seams — While I

G7 E7-9 E7

just get ug - ly — and old - er; I get
 just get high on — te - quil - la, And see

D B7

juiced on mat - eus and just hang loose. And I get —
 vis - ions of vine - yards in my dreams

E7 A7 A7+ D

bombed for break - fast in the morn - ing. I get

Bm G7

bombed for din - ner time and tea I dress in rags,

Bm G7

smell a lot, and I have a real good time. I'm a gen -

D A G

u - ine ex - am - ple of a soc - ial dis - ease.

D A7

To Coda ♠

Well my

D G D

land - la - dy lives in a car - a - van, Well

D7

that is when she is - n't in my arms And it

G7 E7-9 E7

seems I pay the rent in hu - man kind - ness But my

D B7

li - quor al - so helps to grease her palm And the

E7 E7+ A G A

D. S. al Coda

♩ CODA

I'm a gen - u - ine ex - am - ple of a so -

D A7

cial dis - ease

D G D

Harmony

Words & Music by
ELTON JOHN &
BERNIE TAUPIN

Slow beat

Hel - lo, ba - by hel - lo have - n't seen your face for a while

Dm C

Have you quit do - ing time for me, Or are you still the same spoilt child,

Gm F6 Dm A7

Hel - lo, I said "Hel - lo"

Dm

Is this the on - ly place you thought to go? Am I the on - ly man you ev - er had? Or

C Gm F6

am I just the last sur - viv - ing friend that you know Hel - lo

Dm A7 D G

- lo } Har - mo - ny and me We're

A Em A7

pret - ty good com - pa - ny Look - ing for an is - land in our

D Bm Em A7

boat up - on the sea Har - mo - ny, gee I real - ly love you and I

D Em A7

want to love_ you for ev - er_ And dream of the nev - er nev - er, nev - er leav - ing

D Bm Em A7

har - mo - ny_ Hel - lo, ba - by hel - lo_

D Dm

O - pen up your heart and let your feel - ings flow_ You're not un - luck - y know - ing me_

C Gm F6

Keep - ing the speed_ real slow_ In an - y case I set my own_ pace by steal - ing the show_

Dm A7 F6 C

D. S. al Coda

⊕ CODA

Say hel - lo, — hel -

A7

har - mo - ny — nev - er leav - ing

D

har - mo - ny — Har - mo - ny — Har - mo - ny —

Bm G F#7

Har - mo - ny — Har - mo - ny — Ho - mo - ny —

Em7 F G

Har - mo - ny — Har - mo - ny — Ah —

rit.

Dm G D