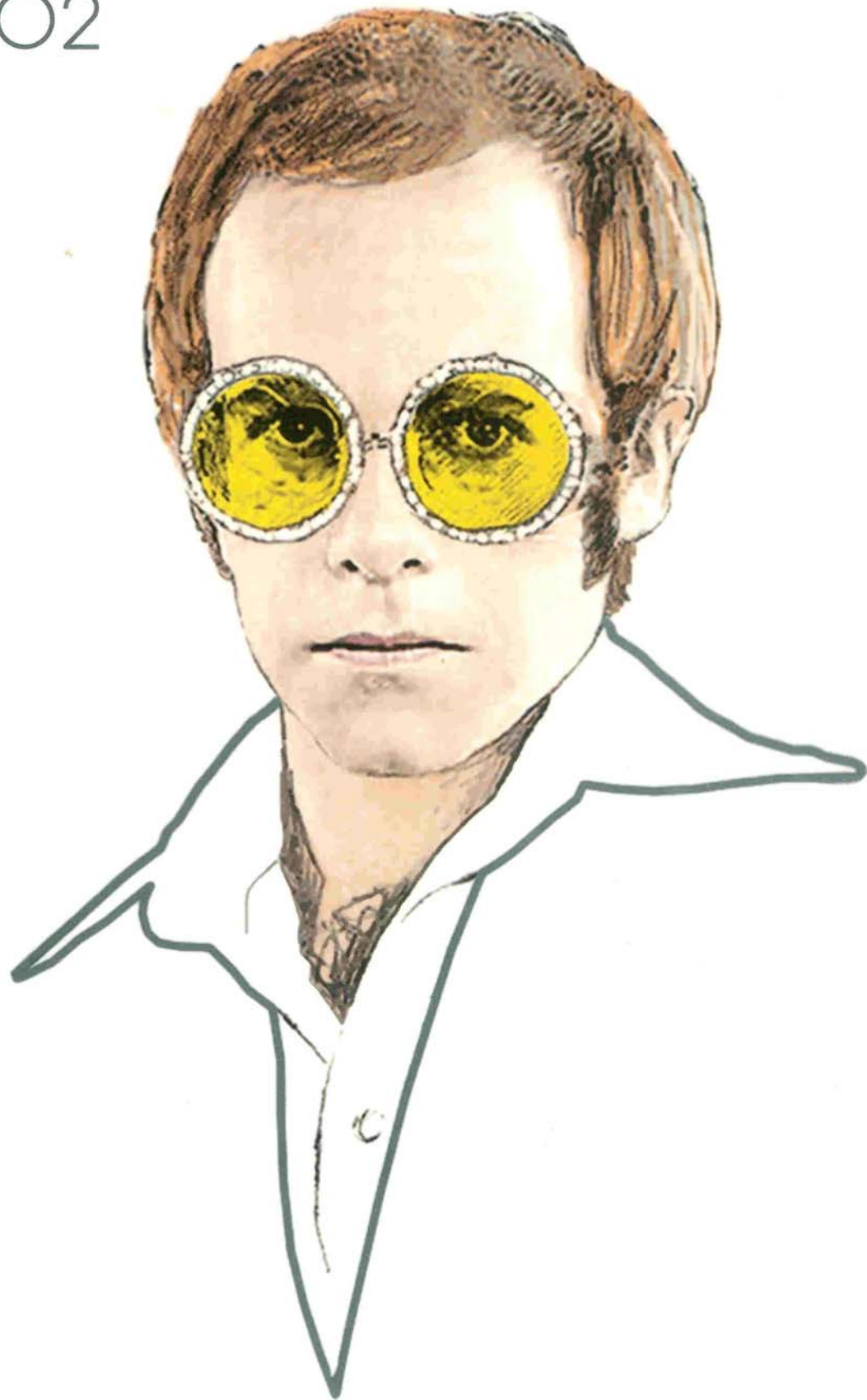




ELTON JOHN GREATEST HITS 1970-2002

PIANO VOCAL GUITAR



g-
k

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TINY DANCER

Music by Elton John
Words by Bernie Taupin

Slowly with rhythm ♩ = 74

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

mp

The piano introduction consists of a 4-measure phrase in 4/4 time. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

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

1, 3. Blue — jean ba — by, —
2. Je — sus freaks — — — — — L. — — — — A. la — dy, —
out — — — — in the street — — — —

The first system of the song features the vocal melody and piano accompaniment. The piano part continues with the same rhythmic pattern as the introduction, supporting the vocal line.

Chord diagrams: C, F/A

hand — ing seam — stress for — — the band. — — — —
tick — ets out — — — — for God. — — — —

The second system continues the vocal and piano accompaniment. The piano part maintains its rhythmic accompaniment, with some chordal changes in the right hand.

C F/C C F/C

Pret - ty eyed, pi - rate smile,
Turn - ing back, she just laughs,

C F/A Cmaj7/G

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

Fmaj7 Em7 Am7 D9/F#

Bal - le - ri - na, you must have seen her
Pia - no man, he makes his stand

Dm7 Em Am G7/B

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

C F/C C F/C

And now— she's in— me,—
 Look - ing on, ————

al - ways with me,—
 she sings— the songs, ————

C G F C/E Dm

ti - ny danc - er in my hand.—
 the words— she knows,— the tune she hums.—

1. C F/C 2, 3. C

A \flat B \flat Gm Cm A \flat

But oh how it feels— so real,— ly-ing here— with no-one near,— on - ly you,— and you— can



rall.

hear me — when I — say soft - ly, — slow - ly: —

a tempo



Hold me clo - ser ti - ny danc - - - er,



count the head - lights on — the high - way, —



lay me down — in sheets — of li - - - nen,

1. Am11 2. Am11

F

you had a bu - sy day - to - day.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for F, Am11, and Am11 are provided above the staff.

F/A Am11 F/C

Detailed description: This system contains the next two measures of the piano accompaniment. The right hand plays chords and moving lines, while the left hand continues with a rhythmic bass line. Chord diagrams for F/A, Am11, and F/C are shown above the staff.

C F/C C F/C

D.%. al Coda

Detailed description: This system contains the next two measures of the piano accompaniment. The right hand features a more active melodic line with eighth notes. Chord diagrams for C, F/C, C, and F/C are provided. The system concludes with the instruction 'D.%. al Coda'.

Coda

F/A C F/C

Detailed description: This system contains the first two measures of the Coda section. The piano accompaniment continues with a rhythmic bass line and chords in the right hand. Chord diagrams for F/A, C, and F/C are shown above the staff.

C F/C C F/C C F C

Detailed description: This system contains the final two measures of the Coda section. The piano accompaniment concludes with a final chord. Chord diagrams for C, F/C, C, F/C, C, F, and C are provided above the staff.

YOUR SONG

Music by Elton John
Words by Bernie Taupin

Slow, but with a beat

mf

The piano introduction consists of two staves. The right hand plays a melodic line in G minor, starting with a half note G, followed by eighth notes A, B, C, D, E, F, G, and then a half note G. The left hand provides a harmonic accompaniment with chords: Gm, Fm, E♭, and Dm.

E♭ A♭maj7 B♭ onD 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, _____

This system includes the first four lines of the song. Above the vocal line are four guitar chord diagrams: E♭ (xx0333), A♭maj7 (xx0333), B♭ onD (x0233x), and Gm (320333). The lyrics are written below the vocal line, with blank lines for the singer to complete the phrases. The piano accompaniment continues below the vocal line.

Cm Cm Cm A♭

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, _____

This system includes the next four lines of the song. Above the vocal line are four guitar chord diagrams: Cm (x32310), Cm onB♭ (x32310), Cm onA (x32310), and A♭ (x02344). The lyrics are written below the vocal line, with blank lines for the singer to complete the phrases. The piano accompaniment continues below the vocal line.

E^b on B^b B^b G on B C^m

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, _____

E^b F^m7 1 A^b B^b B^bsus B^b

I'd buy_ a big house where _____ we both could live.
 My gift is my song and _____
 It's for peo-ple like you, that _____ keep it_ turned on.
 Yours are the sweet-est eyes _____

2 A^b E^b A^b E^b B^b C^m

this one's for you. —
 I've ev - er seen —

3. 6. And you can tell ev - 'ry-bod - y

Fm7



A^b



x B^b x



onD

Cm



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

This — is your song. —

It may — be quite — sim-ple but, —

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

Fm7



A^b



Cm



Cm



onB^b

Last time to Coda

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

— now that it's done, —

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

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

Cm



onA

A^b6



E^b



onG

A^b6



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

— that I put — down in — words.

How won - der - ful life is — while

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

rit.

A^b



x B^b x



B^b sus



x B^b x



D.S. al Coda with repeat

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

you're — in — the world. —

a tempo

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

CODA

7.8. I hope you don't mind, — I hope you don't mind — that I put — down in — words, How

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

rit. *a tempo*

you're — in — the world. —

a tempo

HONKY CAT

Music by Elton John
Words by Bernie Taupin

♩ = 168



mf




When — I look back, boy I must — have been green,—



bop-pin' in the coun - try, fish - in' in — the stream. —

D7



Musical staff with treble clef and key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Look-in' for an an - swer, try - in' to find a sign,

Accompanying piano part for the first system, featuring a bass line and a treble line with chords and arpeggios.

G



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with quarter and eighth notes.

un-til I saw your ci - ty lights, ho - ney, I was blind. They said.

Accompanying piano part for the second system, featuring a bass line and a treble line with chords and arpeggios.



B7



Musical staff with treble clef and key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

"Get back hon-ky cat, bet - ter get back to the woods." Well I

Accompanying piano part for the third system, featuring a bass line and a treble line with chords and arpeggios.

E7



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with quarter and eighth notes.

quit those days and my red - neck ways, and a

Accompanying piano part for the fourth system, featuring a bass line and a treble line with chords and arpeggios.

D7



Dsus4



oh, the change— is gon-na do me good.—

{ mm— mm— mm mm— mm, }
 oo— oo— oo oo— oo, }

G



You bet-ter

B7



get back hon-ky cat, liv-in' in the ci - ty ain't— where it's at. It's like

E7



try'n— to find gold— in— a sil - ver mine, — it's— like



To Coda ⊕⊕

Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

try'n — to drink whis - key, oh, ————— from a bot - tle of wine.

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

Well I

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

read — some books and I read some ma - ga - zines ————— a - bout those

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

high — class la - dies down — in New — Or - leans, — and all — the

Piano accompaniment for the fourth system, including treble and bass staves.

D7



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

folks— back home, well— they said I was— a fool.—— They said,

Piano accompaniment for the first system, including treble and bass staves.

G



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

“Oh, be - lieve in the Lord—— is the gold - en rule.”—— They said,

Piano accompaniment for the second system, including treble and bass staves.

B7



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

“Get back hon-ky cat, bet - ter get back to the woods.”—— Well I

Piano accompaniment for the third system, including treble and bass staves.

E7



Musical staff with treble clef, key signature of one sharp (F#), and a melody line.

quit those days—— and— my red - neck ways,—— and—

Piano accompaniment for the fourth system, including treble and bass staves.

D7



Dsus4



oo — oo oo oo — oo, oh, the change — is gon-na do me good.

Piano accompaniment for the first system, including treble and bass staves.

G



To Coda ◊

Vocal line for the 'To Coda' section.

Trombones

Trombone accompaniment for the 'To Coda' section.

D7



Vocal line for the first ending.

Piano accompaniment for the first ending.

1. | 2. *D.%. al Coda*

G



Vocal line for the second ending, including the text "They said."

Piano accompaniment for the second ending.

⊕ Coda



They — said,



“Stay — at home, — boy you got - ta tend the farm, —



liv-in' in the ci - ty boy — is, is gon - na break your heart.” — But



how — can you stay when — your heart — says no? Ah — ah

D.%%. al Coda

G



how — can you stop — when — your feet — say go? — You bet-ter



⊕⊕ Coda

G




D7



Get back hon - ky cat, get back hon - ky cat, get back,



Repeat to fade

G



ooh.



ROCKET MAN (I THINK IT'S GOING TO BE A LONG, LONG TIME)

Music by Elton John
Words by Bernie Taupin

Moderately slow, with a beat



She packed my bags_ last night pre - flight, — Ze-ro hour_ Nine_ A. M. _

mf



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. —

E^b B^b C^m C^m7 F F

x^x 3 x onD x^x 3 x^x 3 onB^b onA onC

on such a time - - - less flight.

F C^m7 B^b

onF

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

f

E^b B^b

x^x 3 x

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

E^b B^b C7

x^x 3 x onD x

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



to Coda

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



onBb



Gm7

Mars ain't the kind of place _____ to

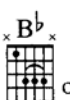


Gm7

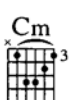


C7

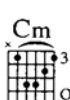
raise your kids, _____ In fact _____ it's cold as hell. _____



onD



Cm



Cm

onBb



F

onA



F

onC

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

F Gm7 C7° C11 C7°

And all_ this sci-ence_ I don't un-der-stand.

Gm7 C7° C11 E♭ B♭ onD

It's just_ my job_ five days a week._ A rock-et man,_____

Cm7 Cm7 onB♭ F onA F onC F Cm7 onF

A rock-et man. _____

gradual cresc.

D.S. al Coda

♩ CODA E♭ B♭ E♭ B♭

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

Repeat and fade

CROCODILE ROCK

Music by Elton John
Words by Bernie Taupin

Light-hearted rock

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part starts with a steady eighth-note bass line. The second system continues the piano accompaniment with more complex chordal textures in the treble and a consistent bass line.

The piano accompaniment for the first system continues with a rhythmic pattern of eighth notes in the bass and chords in the treble. The treble part features some triplet-like figures and sustained chords.

G



The vocal line for the first system begins with a rest, followed by the melody for the first line of lyrics. The melody is in a 4/4 time signature with a key signature of one sharp.

1,3. I re - mem - ber when rock was young -
(2) — went by — and

The piano accompaniment for the second system continues with the same rhythmic pattern as the first system, providing a steady accompaniment for the vocal line.

Bm



The vocal line for the second system continues the melody for the second line of lyrics. The melody is in a 4/4 time signature with a key signature of one sharp.

— Me and Su - sie had so much fun — Hold-ing hands
rock just died Su - sie went and left us for some for - eign guy. — Long.

The piano accompaniment for the third system continues with the same rhythmic pattern as the previous systems, providing a steady accompaniment for the vocal line.

C  D 



_____ and skim-min' stones _____ Had an old _____ gold Chev - y and a
 _____ nights cry - in' by the rec - cord ma - chine dream - in' of my Chev - y and my



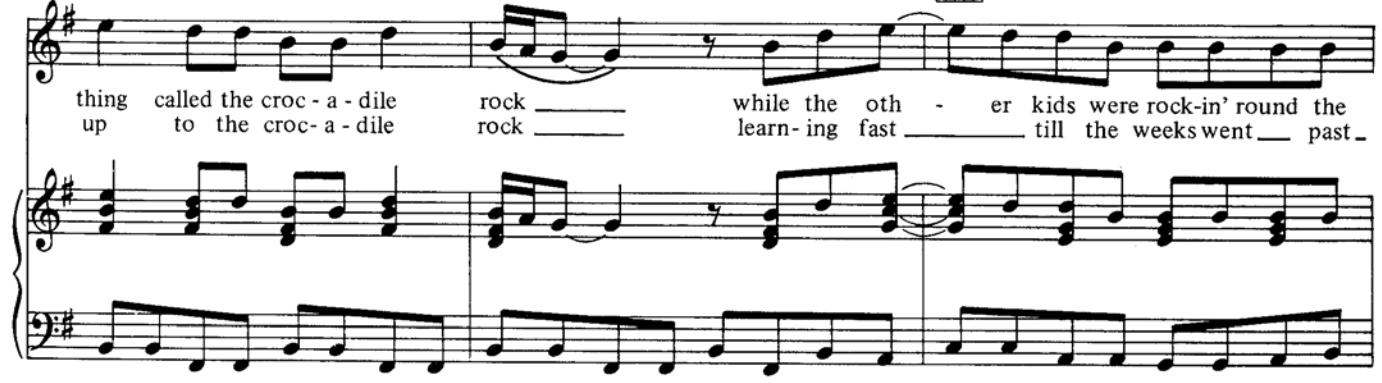
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place of my own _____ But the big - est kick I ev - er got _____ was do-in' a
 old _____ blue jeans _____ But they'll nev - er kill the thrills we've got _____ burn - ing



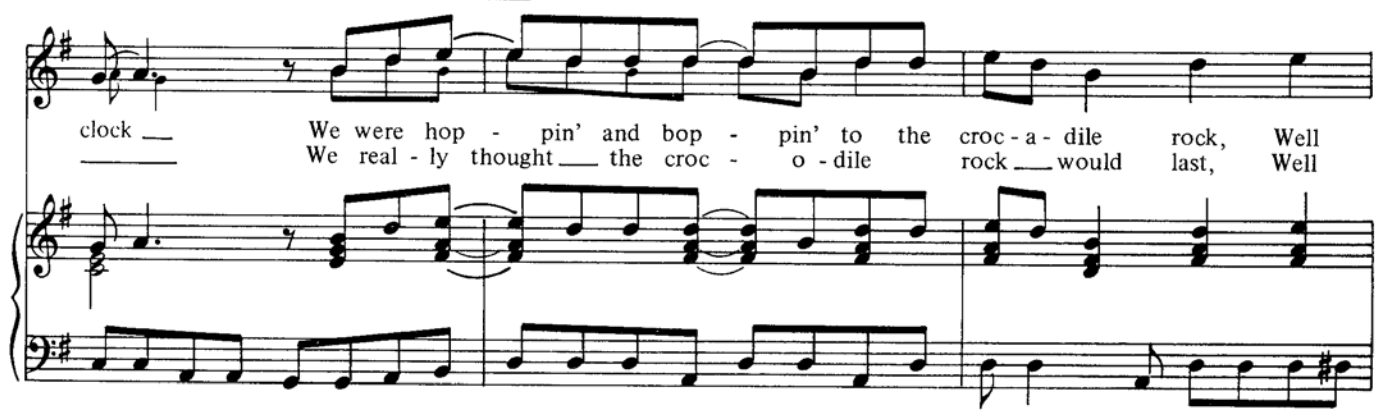
Bm  C 

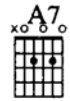
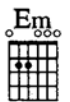
thing called the croc - a - dile rock _____ while the oth - er kids were rock-in' round the
 up to the croc - a - dile rock _____ learn - ing fast _____ till the weeks went _____ past _____



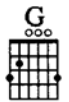
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clock _____ We were hop - pin' and bop - pin' to the croc - a - dile rock, Well
 _____ We real - ly thought _____ the croc - o - dile rock _____ would last, Well

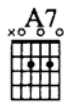
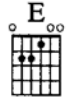




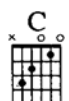
Croc-o-dile rock - in' is some-thing shock - in' when your feet just can't keep still, _____



I nev-er knew me a bet-ter time_ and I guess _____ I nev - er _____ will _____ Oh



_____ Lawd-y ma - ma those Fri - day nights _____ when Su - sie wore _____ her dres-ses tight _____ and



the croc-o-dile _____ rock-in' was _____ out of sight. _____

G  Em 



C  D 



1 2 3

2. But the years 3. I re - mem -



G  Em 

C  D 

Repeat and fade



DANIEL

Music by Elton John
Words by Bernie Taupin

Moderately bright

mf

C
x 0 0 0

Dm
x x 0

1.4. Dan - iel is trav - 'ling to - night ___ on a plane ___
 2. They say Spain is pret - ty 'though I've nev - er been ___
 3. *Instrumental ad lib. at 1st D.S. (small notes)*

G
0 0 0

I can see the red ___ tail - lights ___
 Well Dan - iel says ___ it's the best ___ place he's

E7 Am F

head-ing for Spain Oh and I can see Dan-
 ev er seen Oh and he should know

G Am

iel wav-ing good bye God it looks-
 he's been there e-nough Lord I

F G7 F onG To Coda

like Dan - iel Must be the clouds in my eyes
 miss Dan - iel Oh I miss him so much

C G

2

C

F

Oh _____ Dan-iel my broth - er _____ you are

C

F

old-er than me; _____ do you still feel the pain _____ Of the scars _____

C

Am

_____ that won't heal? _____ Your eyes have died _____ But you see more than I _____

F

Fm

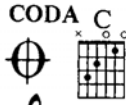
C

A7

_____ Dan - iel you're a star _____ In the face _____ of the sky _____



D.S. twice without repeats (1st D.S. Inst. ad lib. (small notes) 2nd D.S. 1st lyric again al Coda)



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

Musical notation for the second system, including vocal line with lyrics "Oh God — it" and piano accompaniment.



Musical notation for the third system, including vocal line with lyrics "looks like Dan - iel" and "Must — be the clouds — in — my eyes..", and piano accompaniment.



Musical notation for the fourth system, including piano accompaniment.



Musical notation for the fifth system, including piano accompaniment.

SATURDAY NIGHT'S ALRIGHT (FOR FIGHTING)

Music by Elton John
Words by Bernie Taupin

♩ = 148

Gsus4/2 G Gsus4/2 G Gsus4/2 G C5 F C5 Csus4/2 C Csus4/2 C

The first system of music features a guitar part with chords: Gsus4/2, G, Gsus4/2, G, Gsus4/2, G, C5, F, C5, C, C, C, C. The piano accompaniment is in 4/4 time, with a steady eighth-note bass line and chords in the right hand.

Gsus4/2 G Gsus4/2 G Gsus4/2 G C5 F5 C5 C Csus4/2 C Csus4/2 C

The second system continues the guitar and piano accompaniment. The guitar part includes chords: Gsus4/2, G, Gsus4/2, G, Gsus4/2, G, C5, F5, C5, C, C, C, C. The piano accompaniment continues with the same rhythmic pattern.

1. It's

G F

The third system features the vocal melody and piano accompaniment. The guitar part has chords G and F. The piano accompaniment provides harmonic support for the vocal line.

(1.) get - ting — late, — oh, have you seen my — mates? — Ma tell me when the boys — get here. —
 (2.) packed pret - ty tight in here — to - night, — I'm look - ing for a dol - ly to see —



me right. It's se - ven o' - clock and I wan -
I could use a lit - tle mus - cle to get




-na rock, wan - na get a bel - ly full of beer. My
what I need, I could sink a lit - tle drink and shout out, "She's with me!" A


old man's drunk - er than a bar - rel full of mon - keys and my
cou - ple of the sounds that I real - ly like are the



old la - dy, she don't care. My sis - ter looks cute in her
sounds of a switch - blade and a mo - tor - bike. I'm a ju - ve - nile pro - duct of the

G



bra - ces and boots, — a hand - ful of grease — in her hair. —
 work - ing — class, — who's best friend floats — at the bot -



Dm7


- tom of a glass. } Oh!


Gliss.




C
 Bb


Don't give us none of your ag - gra - va - tion, we had it with your dis - ci - pline. —



F


Oh! Sa - tur - day night's — al - right — for fight - ing, get —





a lit - tle ac - tion in. Get a - bout as oiled as a



die - sel train, gon - na set this dance a - light.




Sa - tur - day night's the night I like, Sa - tur - day night's al - right,



al - right, al - right. Ooh.

C  1. 













Straight to 2° on D. %.














Dm7  F  G  Dm7  F 

2. Well they're




2.  C  F/C  C  F/C  C  E \flat /B \flat  B \flat  E \flat /B \flat  B \flat  E \flat /B \flat  B \flat 



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

No repeat on D. %.
To Coda ☉



Dm7



D.%. al Coda

Oh!

Glass

♠ Coda

F/C



C



F/C



C



F/C



C



Sa - tur - day,

Sa - tur - day,

Sa - tur - day,

E♭/B♭



B♭



E♭/B♭



B♭



E♭/B♭



B♭



B♭/F



F



B♭/F



Sa - tur - day.

Sa - tur - day,

Sa - tur - day,

Sa - tur - day,

Sa - tur -

F



B♭/F



F



F/C



C



F/C



C



Repeat ad lib. to fade

- day.

Sa - tur - day

night's

al - right.

GOODBYE YELLOW BRICK ROAD

Music by Elton John
Words by Bernie Taupin

Moderately slow, in 2

The piano introduction consists of two staves. The right hand plays a series of chords and melodic fragments in a 2/4 time signature, while the left hand provides a steady bass line with quarter notes.

Gm C F

1. When are you gon - na come down When are you going to land...
2. What do you think you'll do then I bet that-'ll shoot down... your plane...

The first system of the song features a vocal line with two verses and a piano accompaniment. The piano part includes a double bar line and repeat signs. Chord diagrams for Gm, C, and F are provided above the vocal line.

Bb Eb C7 F

I should have stayed on the farm — should have list - ened to my — old man —
It -'ll take you a cou - ple of ved - ka and ton - ics to set you on your feet a - gain —

The second system continues the song with a vocal line and piano accompaniment. Chord diagrams for Bb, Eb, C7, and F are provided above the vocal line.

Gm7 xB^bx x^oC7^o

You know you can't hold me for - ev - er I
 May - be you'll get a re - place - ment there's

F xB^bx E^b

did - n't sign up with you I'm not a pre - sent for your
 plen - ty like me to be found mon - grels who

x^oC7^o F

friends to o - pen, This boys too young to be sing - ing On the
 ain't got a pen - ny Sing - ing for tit - bits like you On the

D^b E^b7 A^b D^b

blues ground Ah

Bbm C7 F

Ah So good-bye yel - low brick

A7 Bb F

road Where the dogs of so - ci - et - y howl You

D7 Gm C7 F

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

Dm A Bb

Back to the howl - ing old owl in the woods Hunt - ing the hom - y back

D^b



E^b



F



A^m



toad Oh I've fin - 'ly de - cid - ed my

D^m



B^b



C7



D^b



fu - ture lies be - yond the yel - low brick road

E^b



A^b



D^b



B^bm



Ah Ah

C7



F



F



CANDLE IN THE WIND

Music by Elton John
Words by Bernie Taupin

♩ = 128

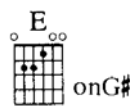
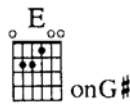
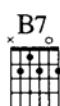
Piano introduction in E major, 4/4 time. The melody is played in the right hand, and the accompaniment is in the left hand.



Vocal melody for the first line of lyrics, starting with a quarter rest.

1. Good-bye Nor - ma Jean _____ though I nev - er knew you at all -
2. Lone - li - ness _____ was tough _____ the tough-est role you ev - er played Hol - ly

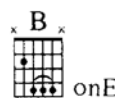
Piano accompaniment for the first line of lyrics, corresponding to the vocal melody.



Vocal melody for the second line of lyrics, starting with a quarter rest.

_____ you had _____ the grace to hold your - self _____ while those a - round _____ you crawled
- wood cre - at - ed a _____ su - per star _____ and pain was the price you paid

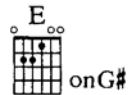
Piano accompaniment for the second line of lyrics, corresponding to the vocal melody.



Vocal melody for the third line of lyrics, starting with a quarter rest.

_____ They crawled out of the wood-work _____ and they whis-pered
_____ ev - en when you died _____ Oh the

Piano accompaniment for the third line of lyrics, corresponding to the vocal melody.



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



made you change your name
Mar - i - lyn was found in the nude And it seems to me you



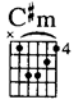
lived your life like a can - dle in the wind Nev - er



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



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





— a kid ___ Your can-dle had burned ___ out long ___ be - fore ___ your




To Coda ⊕






leg - end ev - er did ___



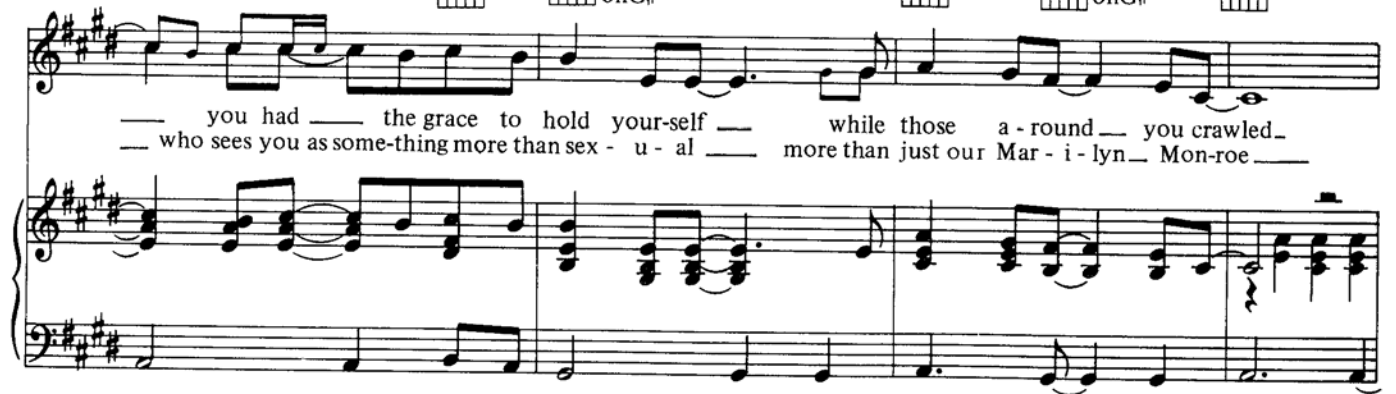
E  

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



  onG#   onG# 



— 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 our Mar - i - lyn — Mon-roe —




 
 D.S. al Coda






And it




CODA  

The can-dle had burned out



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



BENNIE AND THE JETS

Music by Elton John
Words by Bernie Taupin

Steady rock feel ♩ = 66

Gmaj7

Fmaj7

Am7

D7

- 1. Hey
- 2. Hey
- (3rd Piano solo)

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



- light's hit - ting some - thing that's been known to change the wea - ther.
 - be they're blind - ed, but Ben - nie makes them age - less.



We'll kill the fat - ted calf — to - night, so stick a - round. — You're
 We shall sur - vive, — let us take our - selves a - long. — Where we




gon - na hear e - lec - tric mu - sic, so - lid walls of sound. — } Say
 fight our pa - rents out in the streets — to find who's right and who's wrong. — } (3rd Vocal)

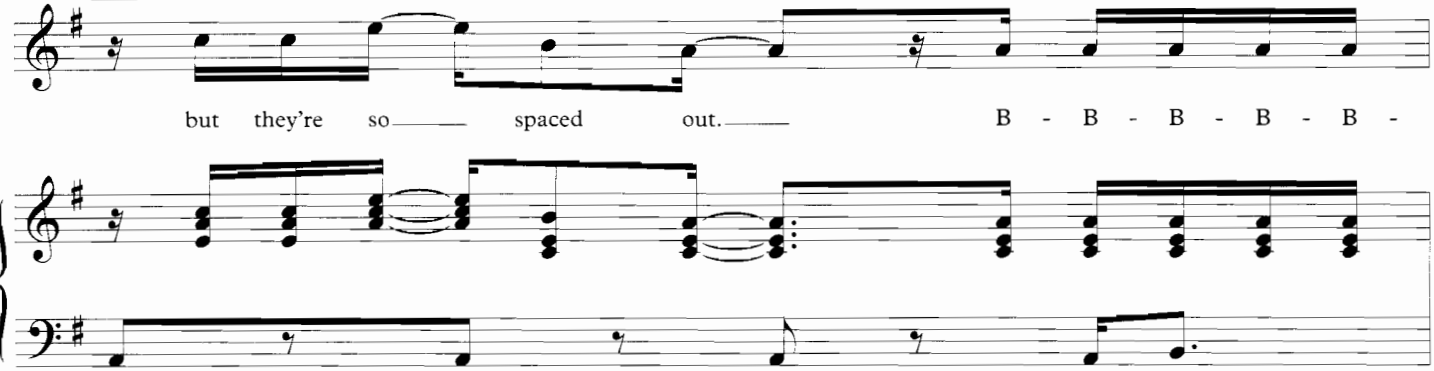


Can - dy and Ron - nie, have you seen them yet? — Oo,

Am



but they're so spaced out. B - B - B - B - B -



C



- Ben-nie and the Jets.

G



Oh, but they're weird - and they're won - der - ful, oh, Ben -



Am7



- nie she's - real-ly keen. She's got e - lec-tric boots, a mo-hair suit, you know I

C



D




Em



read it in a ma - ga - zine. Oh, B - B - B - Ben-nie and the

C



B \flat



D




Gmaj7



3° To Coda ⊕

Musical staff with treble clef, key signature of one sharp (F#), and a whole note G4.

Jets.

Piano accompaniment for the first system, including treble and bass staves with chords and a melodic line.

Fmaj7



1.

2.

D.%. al Coda

Musical staff with treble clef, key signature of one sharp (F#), and a whole rest.

Piano accompaniment for the second system, including treble and bass staves with chords and a melodic line.

⊕ Coda

Gmaj7



Fmaj7



Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

Ben-nie,
(Vocal ad lib. to fade)

Ben-nie,

Piano accompaniment for the Coda section, including treble and bass staves with chords and a melodic line.

Gmaj7



Repeat ad lib. to fade

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line.

Ben-nie,

Ben-nie.

Piano accompaniment for the final section, including treble and bass staves with chords and a melodic line.

DON'T LET THE SUN GO DOWN ON ME

Music by Elton John
Words by Bernie Taupin

(♩ = 68)








4

I can't light no more of you dark-








7




- ness, all my pic - tures

10    






seem to fade_ to black_ and white_

13     






I'm_ grow-ing tired, and time stands still be - fore_ me,

16   

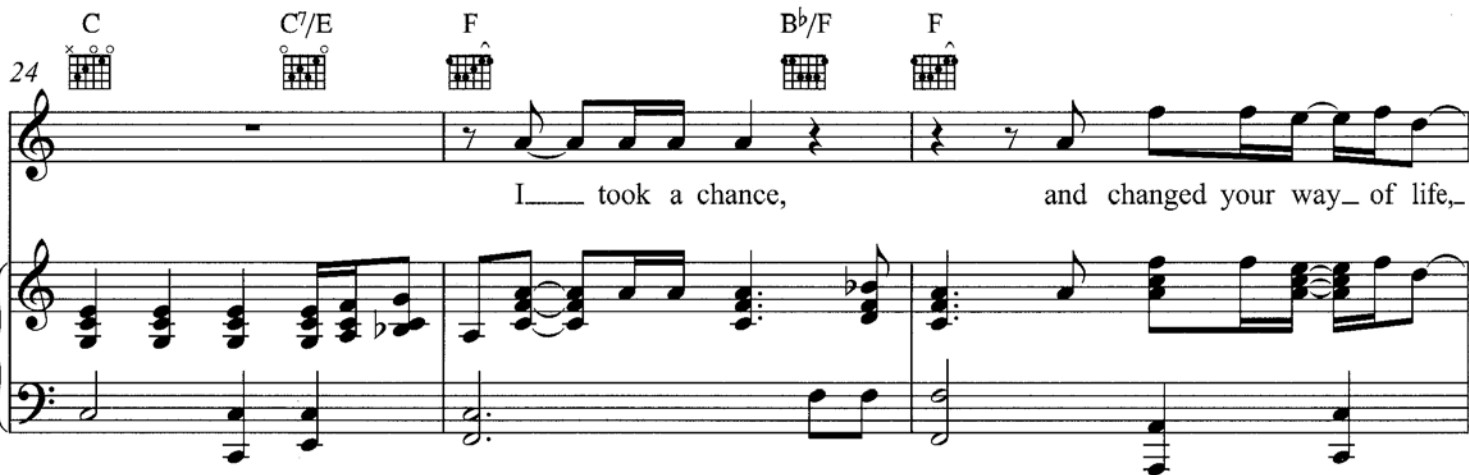
fro-zen here_ on the lad - der of_ my_ life.

20     

It's much too late to save my - self from fall - ing,

24     





I — took a chance, and changed your way_ of life_



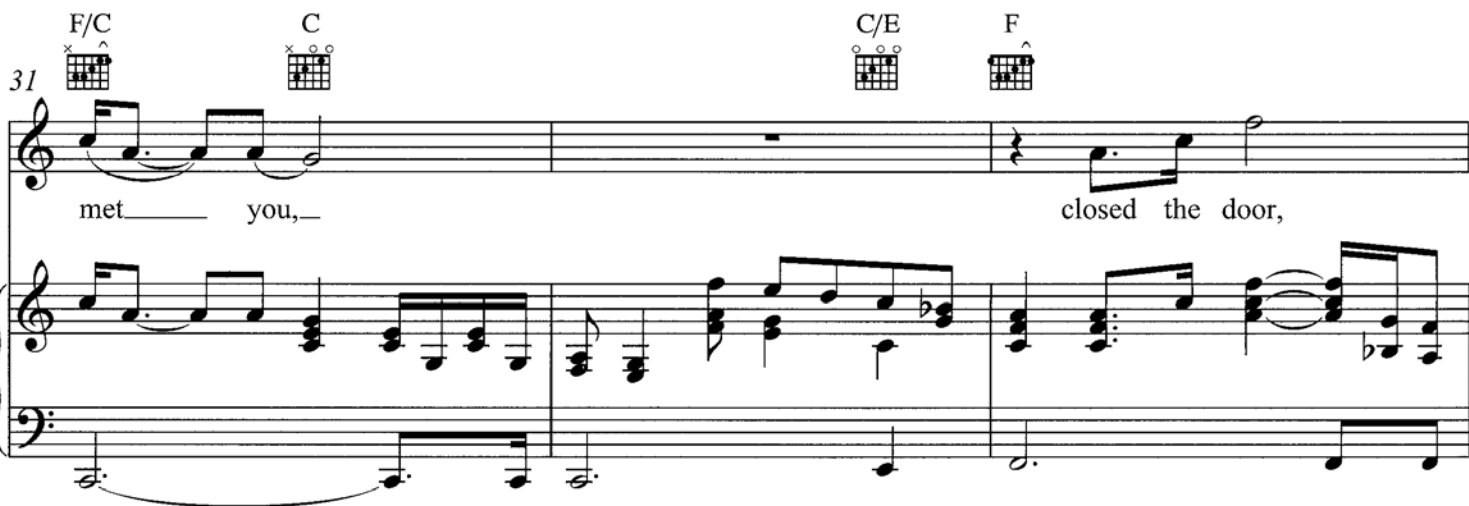
27    




but you mis-read my mean - ing when I



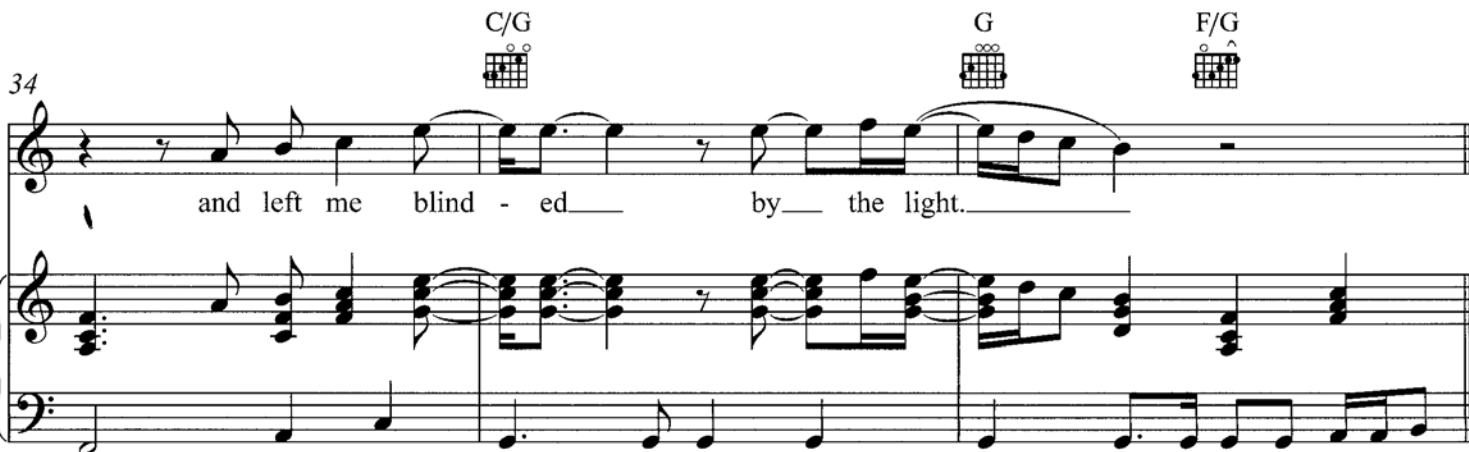
31    

met — you, — closed the door,



34   

and left me blind - ed — by — the light.



37 C

C/B^bAm⁷

Don't let the sun go down on me, al-though I searched my-self, it's al-ways

40 D⁷/F[#]

C/G

F/G

G⁷

some-one else I see, I'd just al-low a frag-ment of your life to wan-der free,

43 C

C/B^b

F/A

but los-ing ev-ery-thing is like the

To Coda

46 Dm

C/E

C/G

F/G

C




C/B^b

sun go-ing down on me.

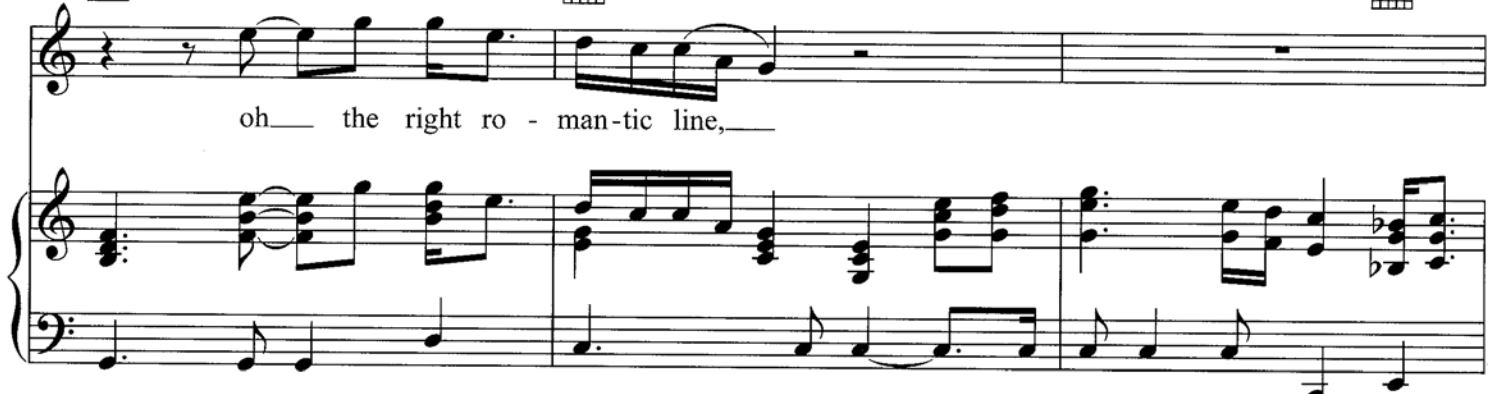
49    




I can't find,




52   

oh the right ro - man-tic line,



55   

but see me once, and see the way I feel.





58   

Don't dis - card me just be-cause you think.



61

C  C/E  F 

— I mean you harm, — but these cuts_ I have, —

3



64






C/G  G  G⁷  *D. % al Coda*

— oh they need love — to help_ them heal. —




♩ CODA

67

C  C/B^b  F/A  A^b  4fr 

me.



71

C  C/B^b  Am⁷ 

Don't let the sun — go down on me, — al-though I_ searched my-self, it's al-ways



74  

some - one else I see, I'd just al - low a frag - ment of your



76    

life to wan - der free, but



79      

los - ing ev - ery - thing is like the sun go - ing down on me.



82   **rall.**    



DON'T GO BREAKING MY HEART

Music by Ann Orson
Words by Carte Blanche

♩ = 132

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano accompaniment and a vocal line. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is written in a single treble clef. The score is divided into four systems, each with guitar chord diagrams above the vocal line. The chords are: F, C, Dm, Bb, C, F, C/F, Bb/F, F, C/F, Bb/F, F, Bb, F, Bb/F, A7, Bb, G7/B, and Bb. The lyrics are: 1. Don't go break-ing my heart. I could-n't if I tried. 2. No - bo - dy told us, 'cos no - bo - dy showed us. Oh, ho - ney if I get rest - less? And now it's up to us babe.

F/C



B♭



F/A



B♭



F/A



B♭



C



Ba - by you're not that kind. —
Oh, I think we can make — it.

%



B♭/F



F



B♭



Don't go break - ing my heart. —
So don't mis - un - der - stand — me.
(Instrumental on %)

You take the weight off of me. —
You put the light in my life. —

F



A7



B♭



G7/B



Oh, ho - ney when you knock on my door —
Oh, — you put the spark — to the flame, —

F/C



B♭



F/A



B♭



F/A



B♭



Ooh, I give you my key. — }
I got your heart in my sights. — }

Am7 Cm7

Ooh, ooh.— No-bo-dy knows—— it, but

Bb7 F C G Am7 To Coda

when I was down—— I was your clown.—— Ooh, ooh.— No-bo-dy knows—

Cm7 Bb7 F C G

—— it, no-bo-dy knows—— it. But right from the start—— I gave you my heart.——

Ab C/E F/A Bb F/A Bb C

Oh,—— oh,—— I gave you my heart.——

F C Dm Am/C Bb C F

So don't go break-ing my heart. ——— I won't go break-ing your heart. —

C Dm Am/C Bb C F

Don't go break - ing my heart. —

1. C/F Bb/F F C/F Bb/F

2. C/F Bb/F F C/F Bb/F

(Heart. ———)

D.%. al Coda

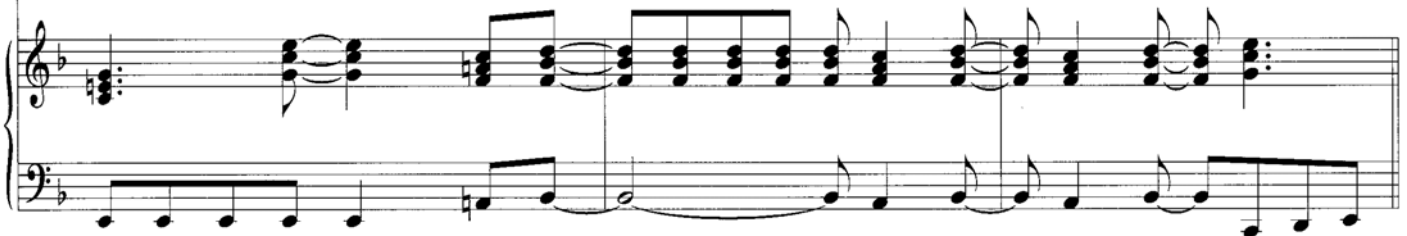
♣ Coda



Right from the start — I gave you my heart. — Oh, —



I gave you my heart. —



Don't go break-ing my heart. — I won't go break-ing your heart. —



Repeat ad lib. to fade



— Don't go break-ing my, don't go break-ing my, don't go break-ing my heart. —



THE BITCH IS BACK

Music by Elton John
Words by Bernie Taupin

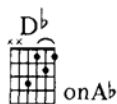
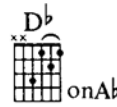
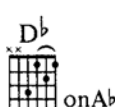
With a driving beat

mf

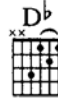
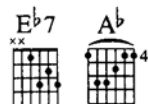
I was

jus - ti - fied — when I was five rais - in' cane — I spit in your eye

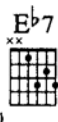
Times are chang - in' now the poor get fat — but the fev-er's gon-na catch you when the bitch gets back —

Eat meat on Fri - day that's al - right I ev - en like steak on a



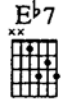
Sat-ur-day night I can bitch the best at your so - cial do's I get high in the eve-ning sniff-ing



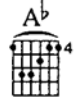
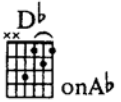
pots of glue I'm a bitch I'm a bitch oh the



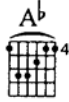
bitch is _ back Stone — cold so - ber as a mat - ter of fact — I can bitch I can bitch 'cause I'm



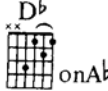
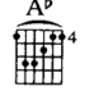
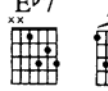
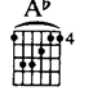


bet - ter than you It's the way that I move — and the things that I do, — oh. —



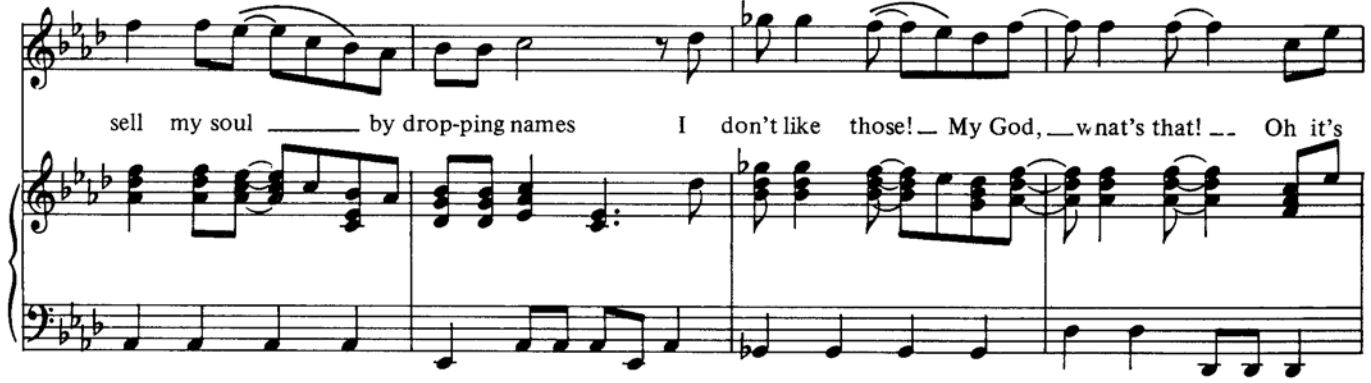
To Coda

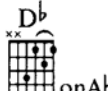
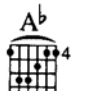
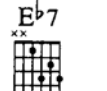
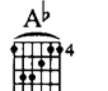
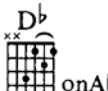
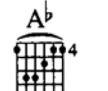



I en - ter - tain — by pick - ing brains

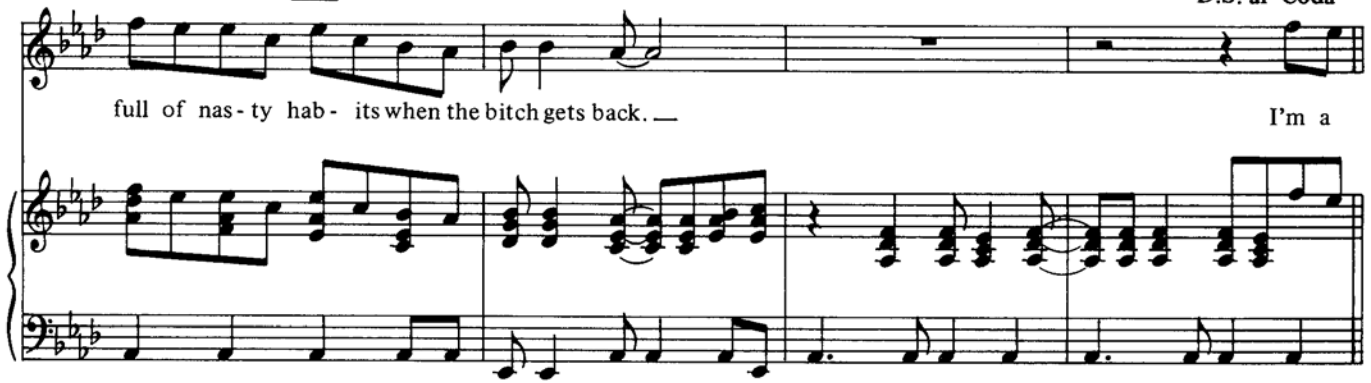







sell my soul _____ by drop-ping names I don't like those! — My God, — wnat's that! — Oh it's



full of nas-ty hab-its when the bitch gets back. — I'm a

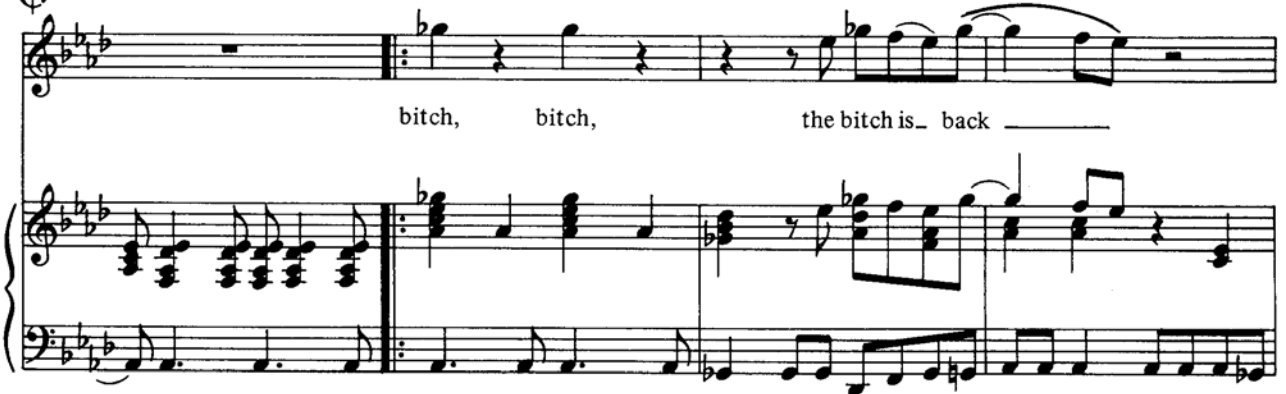





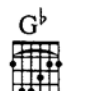

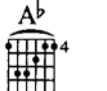


CODA 



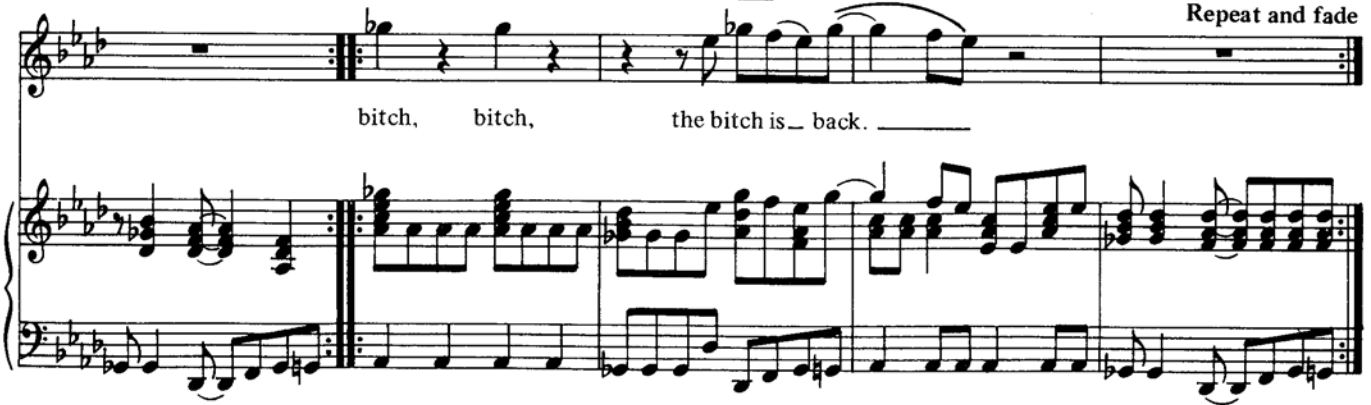


bitch, bitch, the bitch is_ back _____



bitch, bitch, the bitch is_ back. _____ Repeat and fade



PHILADELPHIA FREEDOM

Music by Elton John
Words by Bernie Taupin

Medium rock tempo ♩ = 126




1. I



used to be a roll - ing stone— you know, — if the cause— was right—
2. If you choose to you can live your life alone, some people choose the city.



I'd leave — to find the ans - wer on — the road. —
Some others — choose the good old family home.

B \flat F7sus4 B \flat

I used to be a heart beat-ing for some - one,
I like living easy without family ties,

C7

but the times— have changed.— The less I say— the more—
till the whippoorwill of freedom zapped me

B \flat m6/D \flat Cm7 B \flat

— my work— gets done.— 'Cause I
right between the eyes.

E \flat E \flat sus4 E \flat B \flat

live and breathe— this Phi - la - del - phi - a free - dom,



from the day that I was born I waved the flag.



Phi - la - del - phia free - dom took me



knee high to a man. Yeah! Gave me



peace of mind my dad - dy nev - er had. Oh,

Bb7  **Eb** 

Phi - la - del - phi - a free - dom shine on me, I love -



Dm  **Cm7**  **Dm7**  **C7/E** 

— you, shine the light through the eyes of the one left be - hind.



F7  **Dsus4**  **D7**  **Gm**  **Cm7** 

Shine the light, shine the light,



Bb/D  **Ab/Eb**  **Eb**  **Cm**  **Dm**  **Eb**  **Edim**  **F7** 

shine the light, won't you shine the light. Phi - la - del - phi - a free -



To Coda ⊕



- dom, I love - ove - ove — you, yes I do.



1.

2.

D.%. al Coda

⊕ Coda



love - ove - ove — you, don't you know I



love - ove - ove — you, don't you know I love - ove - ove —

— you, yes I do. — Phi-la-del-phi-a free - dom, I

love - - - ove - - - ove — you, yes I do. —

— Phi - la - del - phi - a free - dom, don't you know that I

Repeat to fade

SOMEONE SAVED MY LIFE TONIGHT

Music by Elton John
Words by Bernie Taupin

Slowly ♩ = 65



mf




1. When I think of those east end lights, mug-gy nights, the cur-tains drawn— in the
(Verse 2 see block lyric)



lit - tle room down - stairs.

G \flat



A \flat



G \flat



A \flat



Pri-ma Don-na, lord, you real-ly should have been there.— Sit-ting like a prin-cess perched—in her e-lec-

D \flat



D \flat m



- tric chair.— And it's one more beer,—— and I don't hear you

B \flat



D \flat



an - y - more... We've all—— gone cra - zy late - ly,—— my

B \flat /D







A \flat /E \flat



E \flat 7

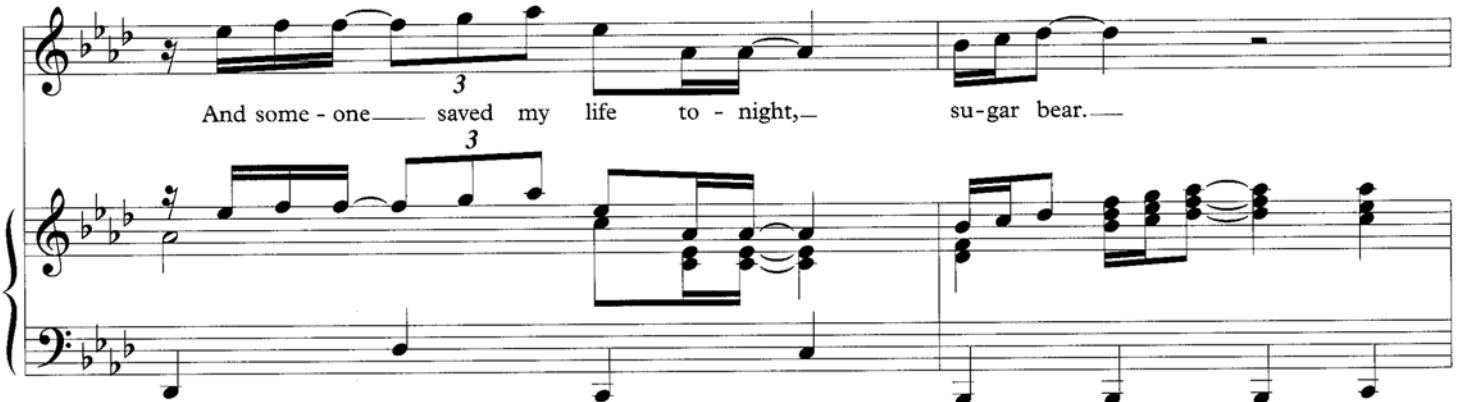






friends out there—— roll - in' round—— the base-ment floor.—

And some - one — saved my life to - night, — su - gar bear. —

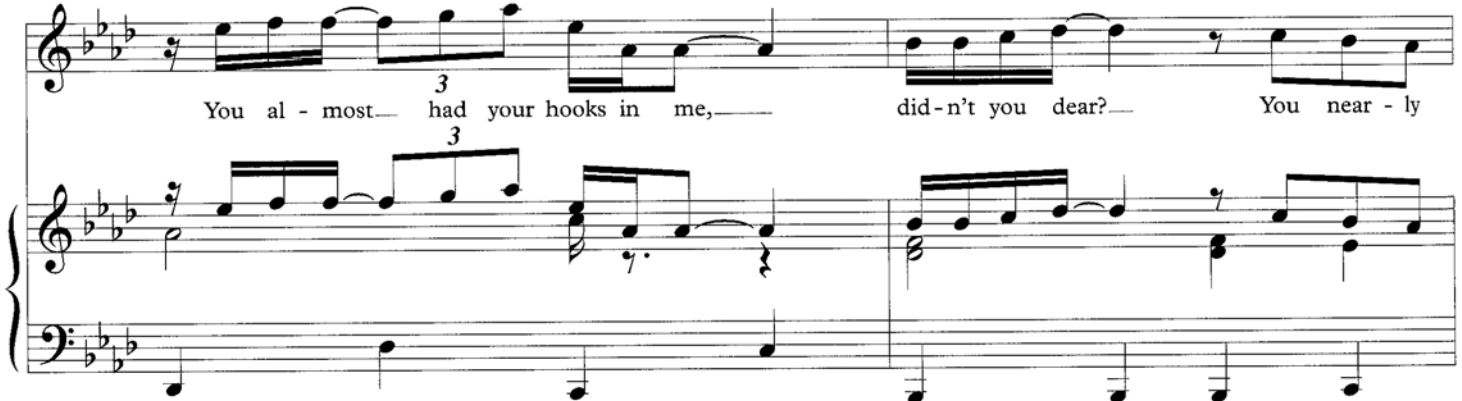
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






You al - most — had your hooks in me, — did - n't you dear? — You near - ly



3











had me roped — and tied, — al - tar bound, — hyp - no - tised, — sweet free -



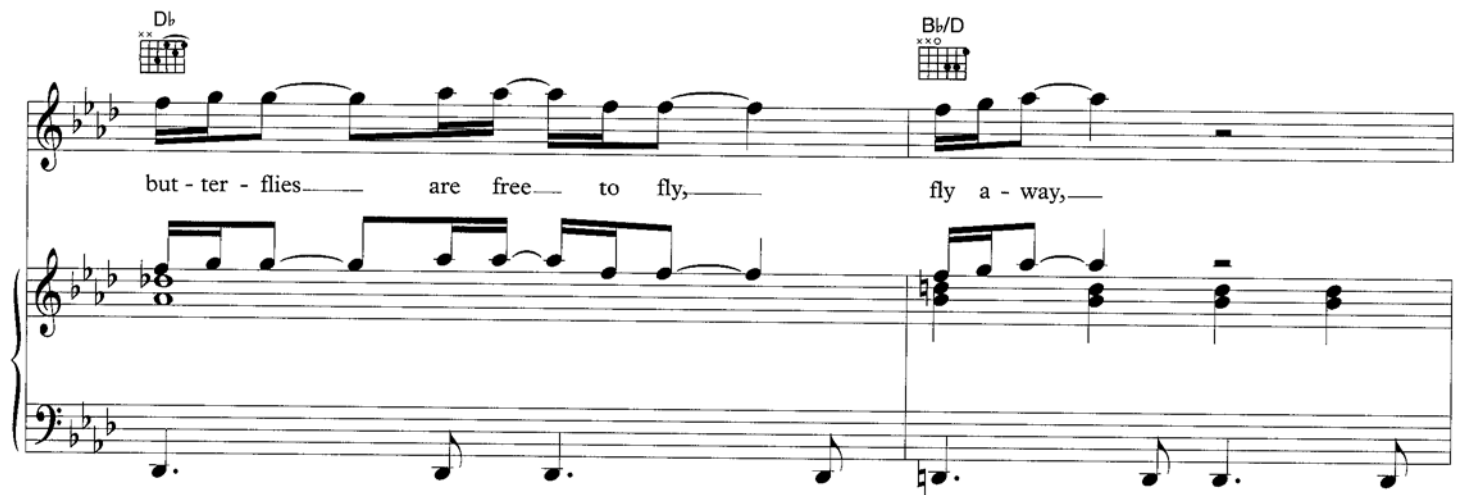









- dom whis - pered in — my ear. — You're a but - ter - fly, — and



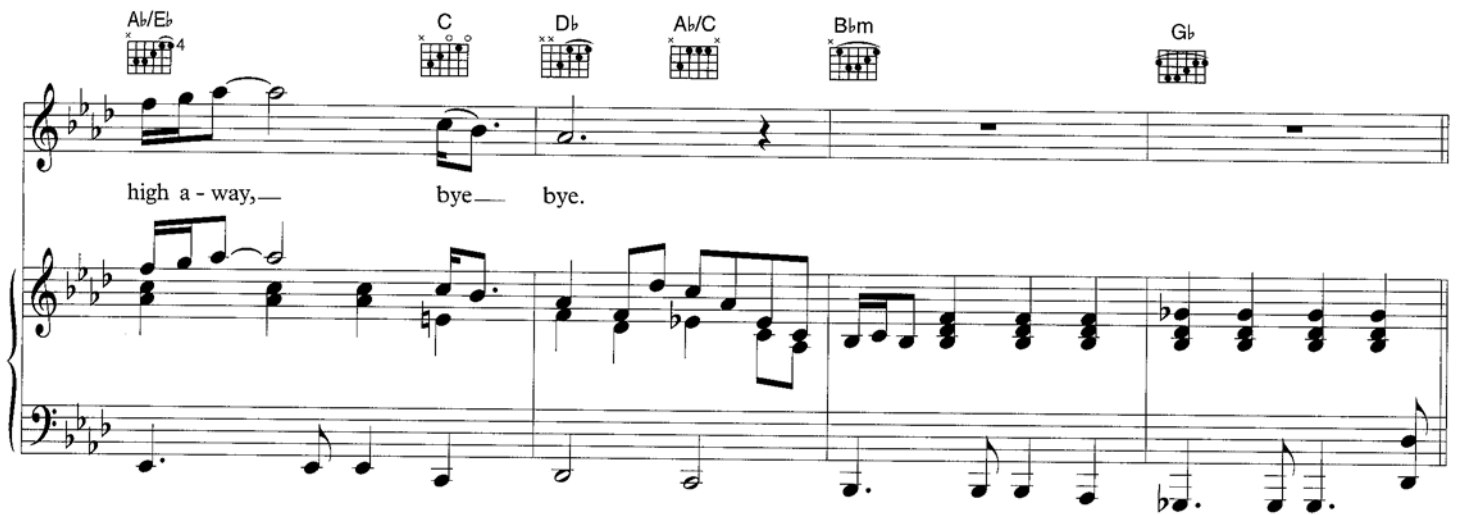



but - ter - flies — are free — to fly, — fly a - way, —



high a - way, — bye — bye.











3° To Coda ⊕





And I would have walked head on— in - to the deep end of the ri - ver.



Cling-ing to your stocks and bonds,—— pay-ing your H. P. de-mands for ev - er.



Com-ing in the morn - ing with a truck—— to take—— me home.—



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

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

Fm  Db/Ab 

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

Fm  Db/Ab  Bb7  *D.%. al Coda*

some-one saved my life — to - night, — so save your strength — and run the field — you play a - lone. —

⊕ Coda Ab/Eb  Db  *Repeat to fade*

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

Verse 2:

I never realised 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 outplayed 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.

ISLAND GIRL

Music by Elton John
 Words by Bernie Taupin

Driving rock tempo ♩ = 140

N.C. F6 B^b/E

First system of musical notation. The vocal line has a whole rest. The piano accompaniment starts with a glissando effect. The guitar part has chords N.C., F6, and B^b/E.

F6 B^b/E

Second system of musical notation. The vocal line has the lyrics "I see your". The piano accompaniment continues. The guitar part has chords F6 and B^b/E.

Dm B^b/F

Third system of musical notation. The vocal line has the lyrics "teeth flash, Ja - mai - can ho - ney, so - - - - - sweet. - - - - -". The piano accompaniment continues. The guitar part has chords Dm and B^b/F.

C7/G



F/A



Bb



Down where Lex - ing - ton — cross for - ty se - venth street. —

Dm



Oh — she's a big — girl, she's stand - ing six foot three. —

Bb/F



F



Turn - ing tricks for the dudes in the

C/G



Abmaj9



Eb



big — ci - - - ty. — Is - land

Bb



Bb7



Eb



C7/E



Is - land girl, — is - land girl, — is - land girl, — oh oh, — tell —

Bb/F



3° To Coda ⊕

Eb/G



F7/A



Bb



— me what you want-in' wid de white man's — world. —

F6



Bb/E



F6



Bb/E



Well, she's

Dm



Bb/F



black as coal, — but she burn — like a fire. —

(2° Instrumental)

C/G



F/A



And she wrap— her-self a-round you

like a well - worn tyre.

Bb



Dm



You feel her nail

scratch— your back.

Bb/F



just

like—

a

rake.

F



C/G



Oh,— he

one more gone,

he one— more

john— who make—

Abmaj9



1.



2.



D.%. al Coda

de mis - take. — Is - land Is - land

Coda



white man's, — tell — me what you want - in' wid de white man's, — tell —

Bb/F



— me what you want - in' wid de white man's...

F

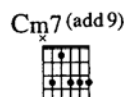
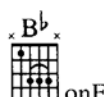


SORRY SEEMS TO BE THE HARDEST WORD

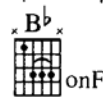
Music by Elton John
Words by Bernie Taupin

Slow lament

R.H. L.H.

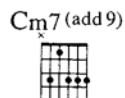


What have I got to do to make you love me? —



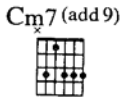
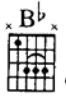
What have I got to do — to make you care? —

What do I do when light-ning strikes

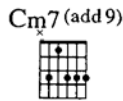
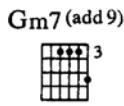
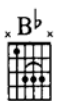


— me —

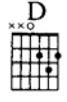
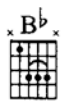
And I wake — to find — that you're not there?



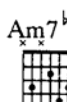
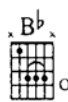
What do I do to make you want me? What have I got-ta do to be heard?



What do I say when it's all over?



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



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

E^b onG D onF# B^b onF C7^o onE E^b

It's sad _____ it's so sad _____ Why can't we talk it o-ver? _____ oh it seems to me _____ that

(so sad)

Cm7 D7 Gm Cm

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

To Coda

F7 E^b F7 B^b Am7^{b5} D7 Gm Cm Cm7

F7 B^b F onA

D.S. al Coda

CODA Gm B^b onF

word. What have I got to do to make you love

Cm7(add9)



F7



Bb



— me? What have I got to do to be heard?

Gm



Cm



Am7^{b5}



D7^{b9}



What do I do when light - ning strikes me? What have I got to do?

Gm



Cm



Am7^{b5}



D7



Bb



Em7^{b5}



What have I got to do? Sor - ry seems to be the hard - est word.

Cm



onEb

Gm



onD

Am7^{b5}



D7sus



D7



Gm(add9)



BLUE EYES

Words and Music by Elton John and Gary Osborne

Chord Diagrams:

- Bb6: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- F/A: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Fm/Ab: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Gm: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Eb11: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- Bb/D: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- F/C: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$
- F7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\ \hline \end{array}$

Lyrics:

Blue eyes, — ba - by's got blue eyes,
 like a deep blue sea — on a blue, blue day.
 like a clear blue sky — watch - ing ov - er me.
 Blue eyes, — ba - by's got blue eyes,
 Blue eyes, — ooh, I love blue eyes,
 when the morn - ing comes, — I'll be far — a - way,
 when I'm by — her side — where I long — to be.

Em7-5 A+ A A+ A Dm

and I say (1) Blue eyes hold-ing back the tears.
I will see (2,3) Blue eyes laugh-ing in the sun,

Bb/D F F/A Fm/Ab

hold - ing back the pain laugh - ing in the rain ba - by's got blue blue

Gm Eb11 Bb/C C

eyes, and she's a - lone a - gain.
and am I home

F Eb Ab Gb Db/F Ab/Eb Eb Fine 2 Bb/C C D.S. al Fine

And am I home a - gain.

Fine

I'M STILL STANDING

Music by Elton John
Words by Bernie Taupin

Driving rock tempo ♩ = 180



mf

§



1. You could nev - er know what it's like, — your
2. Did you think this fool could nev - er win? — Well
(Verse 3 see block lyric)
(4° Instrumental)



blood like win - ter, free - zes just like ice, — and there's a
look at me, I'm com - in' back a - gain, — I got a

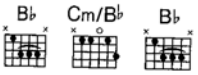


cold and lone - ly light that shines - from you, you'll wind -
 taste and of love in a sim - ple way, and if you



— need up in the wreck you still hide, — be - hind — that mask —
 to know while I'm stand - - - ing, you — just fade —

1. | 2, 3, 4.



— you use. Don't you know
 a - way.



I'm still stand - ing, bet - ter than I ev - er did, — look-in' like a



true sur - vi - vor,

feel-in' like a lit - tle kid.—

And I'm—



— still

stand - in'

af -

ter all—

this time,—

pick-in' up the



piec - es of— my life— with - out— you on— my mind.—

I'm— still stand-



To Coda ◊
To Coda ◊◊

- in',

yeah

yeah

yeah.—

I'm— still stand-

B♭m E♭m7 F7 G♭ A♭

D.%. al Coda

- in', yeah yeah yeah.

Coda B♭m E♭m7 F7 G♭ A♭

D.%. al Coda

- in', yeah yeah yeah.

Coda B♭m E♭m7 F7

Repeat to fade

- in', yeah yeah yeah. I'm still stand -

Verse 3:

Once I never could hope to win
 You're starting down the road
 Leaving me again
 The threats you made were meant to cut me down
 And if our love was just a circus
 You'd be a clown by now.

I GUESS THAT'S WHY THEY CALL IT THE BLUES

Words and Music by Elton John, Bernie Taupin and Davey Johnstone

Slowly $\text{♩} = 82$





1. Don't wish it a - way, don't look at it like it's for—
2. Just stare in - to space, pic - ture my face in your
(3rd Instrumental)



ev - er. Be-tween you— and me, I could ho-nest-ly
hands. Live for— each se - cond with-out he - si -

Bm

F

C

F/A

C/G

F/A

say— that things— can on - ly get bet - ter.
 - ta - tion, and nev - er for - get I'm your man.—

C

F/A

C/G

G

And while I'm a - way,
 (2, 3.) Wait on me girl,

B7

Em

G7/D

dust out— the de - mons— in - side. And it won't— be
 cry in— the night— if— it helps, but more than ev -

C

G

long be - fore you and me— run— to the place in— our hearts—
 - er, I sim - ply— love— you— more than— I love—

Am F G Am7 G/B

where we hide. }
life it - self. }

And I

C G/B F C G

guess that's— why they call it — the blues, time on — my hands could be time spent — with

F C G Am C/E

you. Laugh - ing — like child - ren, — liv - ing — like lov - ers, — roll - ing — like

F D/F#

thun - der — un - der — the cov - ers. —

And I

1, 2.

F G11 C Em7 F

guess that's— why they call— it— the— blues.

3.

C G Am Em

blues. Laugh-ing like child - ren, — liv - ing like lov - ers. — And I

F G11 C G

guess that's— why they call— it— the— blues.

Am Em F G11 C

And I guess that's— why they call— it— the— blues.

SAD SONGS (SAY SO MUCH)

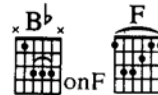
Music by Elton John
Words by Bernie Taupin

Moderately, with a blues feel

mf

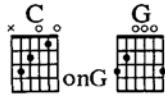


1. Guess there are times _____ when we _____ all _____ need -
2. If some - one else is suf - fer - in' _____ e - nough,



_____ to share _____ a lit - tle pain _____
_____ oh, _____ to write _____ it down _____

And iron-ing out the
When ev - 'ry sin - gle



rough spots — is the hard - est part when mem-o - ries re - main.
 word makes sense, - 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 gets -



— di - o, — 'Cause from the lips — of — some — old sing -
 — to — you. — And it feels so good to hurt so bad —



7 er we can share the troub - les we al - read - y know.
 and suf - fer just e - nough to sing — the blues. —

(So) Turn 'em on, _____ turn 'em on, _____ turn on those

F B^b F G

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

C F C

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

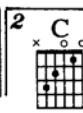
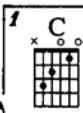
F B^b F

room, oh, _____ just feel _____ their _____ gen - tle touch. _____

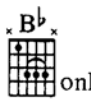
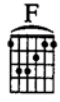


To Coda

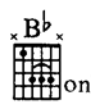
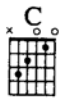
When all hope is gone — a sad song — says — so much.










Sad songs, — they —



say, sad songs, — they — say,






sad songs, — they — say, sad songs, — they —





 CODA   


say so _____ much. So _____ turn 'em on _____

D.S. al Coda



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. _____



NIKITA

Music by Elton John
Words by Bernie Taupin

Moderately


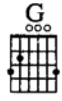
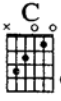
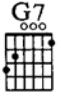
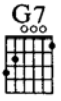
mf

G Bm C F C

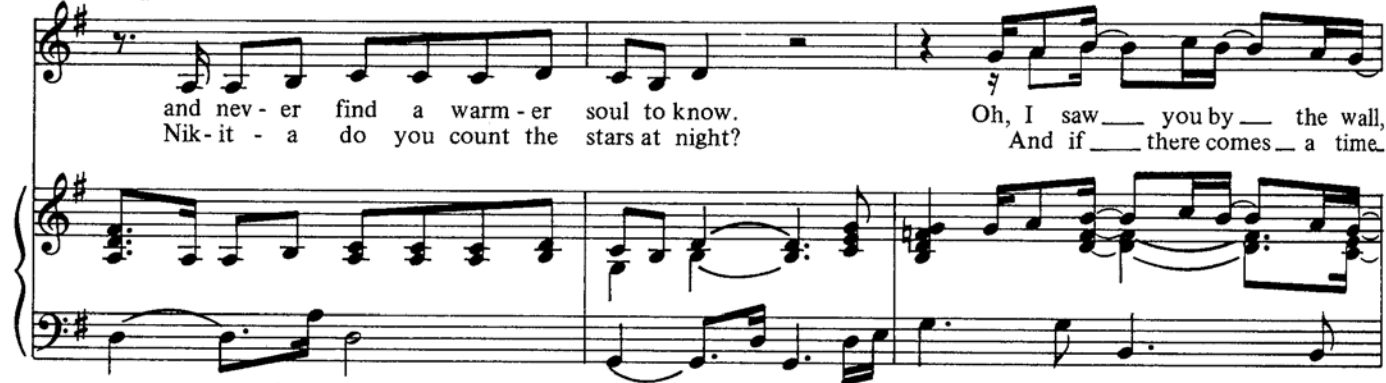
1. Hey, Nik-it - a, is it cold — in your lit - tle corn - er
2. Do you ev - er dream of me? — Do you ev - er see the let - ters


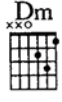

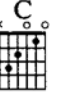
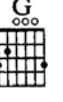
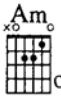
G C G D G

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








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,

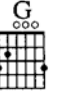
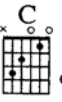
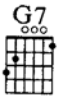
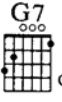
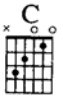









with eyes that looked like ice on fire, the hu - man heart a cap - tive in_
 and if you're free to make a choice, just look to - wards the west and find.

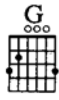


— the snow. —
 — a friend. —

Oh Nik - it - a, you will nev - er know —





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



onD



onG



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



onB



onG



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



onG



onF#



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



G Bm Bm7 C^o To Coda C^o D^{sus} D

nev - er know.

This system contains the first line of music. It features a vocal line with the lyrics "nev - er know." and a piano accompaniment. Above the staff, guitar chords are indicated: G, Bm, Bm7, C^o, C^o, D^{sus}, and D. A "To Coda" symbol is placed between the two C^o chords. The piano part consists of a treble and bass staff with various chordal textures and melodic lines.

G Bm Bm7 C^o


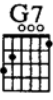
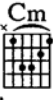
This system contains the second line of music. It features a piano accompaniment with guitar chords indicated above the staff: G, Bm, Bm7, and C^o. The piano part continues with a treble and bass staff, showing a mix of chords and moving lines.


F C^o C^o G(add9) onB G onB

This system contains the third line of music. It features a piano accompaniment with guitar chords indicated above the staff: F, C^o, C^o, G(add9) onB, and G onB. A fermata is placed over the G(add9) chord in the treble staff. The piano part continues with a treble and bass staff.

F onA B^b E^b


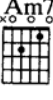

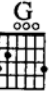
This system contains the fourth line of music. It features a piano accompaniment with guitar chords indicated above the staff: F onA, B^b, and E^b. A fermata is placed over the B^b chord in the treble staff. The piano part continues with a treble and bass staff.

 **Ab6** onEb
 **G7** onD
 **Cm**

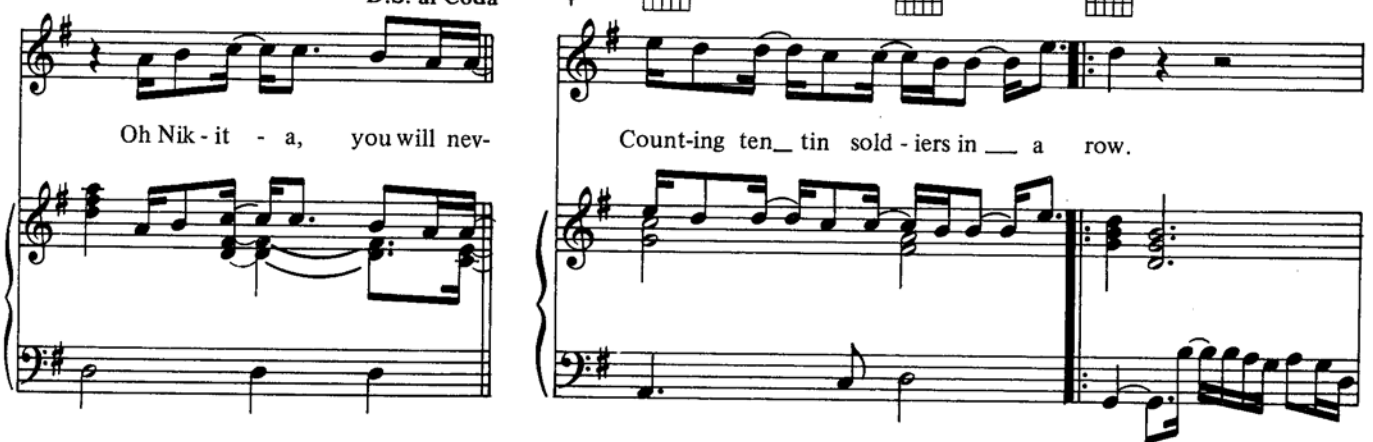


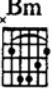

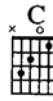


 **Ab**
 **D7sus**




 **D7**
D.S. al Coda
 **Am7**
 **D7**
 **G**

Oh Nik - it - a, you will nev- Count-ing ten_ tin sold - iers in _ a row.



 **Bm**
 **Bm7**
 **C**
 **Am7**
 **D7**
Repeat and fade

Nik - it - a. Count-ing ten_ tin sold - iers in _ a



SACRIFICE

Music by Elton John
Words by Bernie Taupin

Chord diagrams: Db, Fm7, Gbadd9, Db, Fm7, Gb, Db, Db, Gb, Ebm7, Ab 4fr., Db, Gb, Ebm7.

1. It's a hu - man sign

2. Mu - tual mis - un - der - stand - ing Af - ter the fact

When things go wrong
When things go wrong
When things go wrong
When things go wrong

When the scent of her ling - ers
Sen - si - ti - vi - ty builds a pri - son

And temp - ta - tions strong
In the fin - al act

Ab



Bbm



Gb



Ab



in - to the boun - dary_
We lose_ dir - ec - tion_

of each_ mar-ried mind__
No stone un - turned_



Bbm



Gb



Ab



Sweet de-icit comes a call - in'____
No tears_ to damn____ you____

and neg-a - ti - vi -ty lands____
When jea-lou-sy burns____



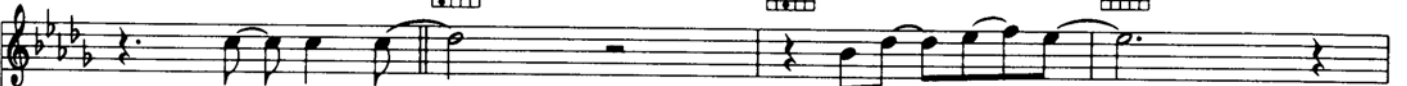
Db



Gb



Ebm7



cold cold heart____

hard done by____ you____



Ab



Db



Gb



some things look bet - ter_____

ba - by_____

just pass - ing____ through



Ab
 4fr.

Db


— And it's no — sa - cri - fice — Just a sim - ple word



Gb


Ab
 4fr.

— It's two hearts_ liv - ing — in two sep - ar - ate — worlds



Db


— But it's no — sa - cri - fice — no sa -



Ebm7


Fm7


Gb


Ab7
 4fr.

3rd time to Coda ⊕

- cri - fice — It's no sa - cri - fice — at — all



1. **Db** **Fm7** **Gbadd9** **Gbadd9**

Musical notation for the first system, including guitar chord diagrams for Db, Fm7, Gbadd9, and Gbadd9.

2. **Gbadd9** **Db** **Gb** **Ebm7** **Ab** 4fr.

Musical notation for the second system, including guitar chord diagrams for Gbadd9, Db, Gb, Ebm7, and Ab 4fr.

Db **Gb** **Ebm7** **Ab** 4fr. *D. § al Coda*

cold cold heart

Musical notation for the third system, including guitar chord diagrams for Db, Gb, Ebm7, and Ab 4fr, and the lyrics "cold cold heart".

⊕ CODA **Db** **Gb** **Ebm7** **Ab** 4fr.

no sa - cri - fice — at all.

Musical notation for the fourth system, including guitar chord diagrams for Db, Gb, Ebm7, and Ab 4fr, and the lyrics "no sa - cri - fice — at all."

THE ONE

Music by Elton John
Words by Bernie Taupin

D/C C D/C

C D/C C

D/C C D/C

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

C D/C G/B

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

Gm/Bb



Eb



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

F



F7



Bb



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

Eb/Bb



F/A



Bb



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

Ab6



G



F/A



G7/B



Cm





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

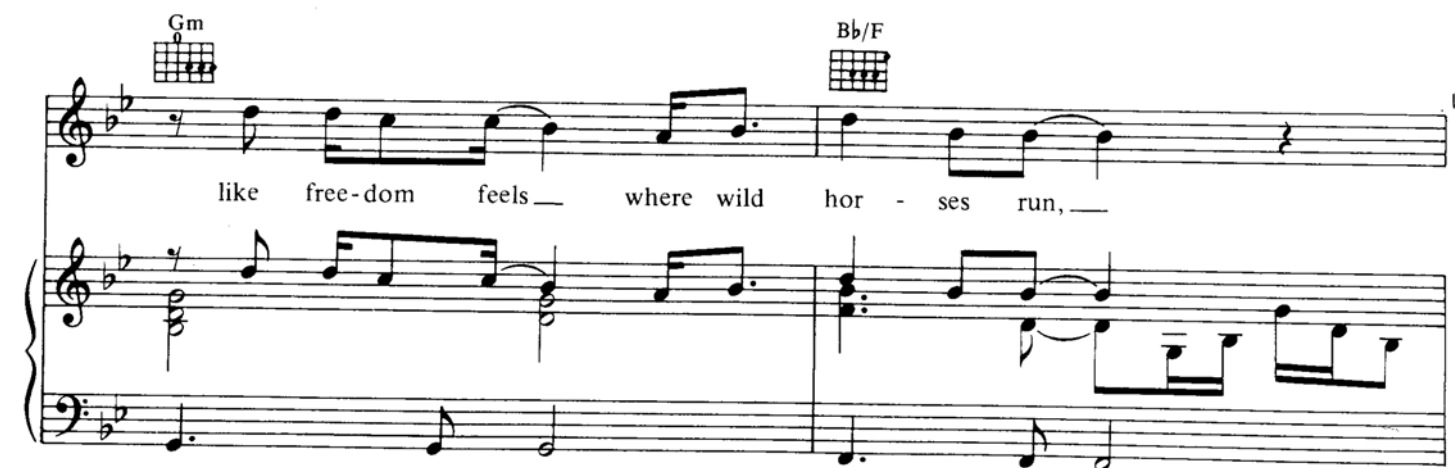
F   D7/F# 




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



Gm  Bb/F 

like free- dom feels — where wild hor - ses run, —



Gb  Bb/F  Ab/Bb 

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



Eb  Bb/D  Cm7 

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



To Coda 

/F

ba - by you're the one. —



The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The vocal line begins with a whole note rest, followed by a half note 'ba', a quarter note 'by', a quarter note 'you're', a quarter note 'the', and a quarter note 'one.' with a long dash indicating a breath mark. The piano accompaniment consists of chords and moving lines in both hands.

D/C

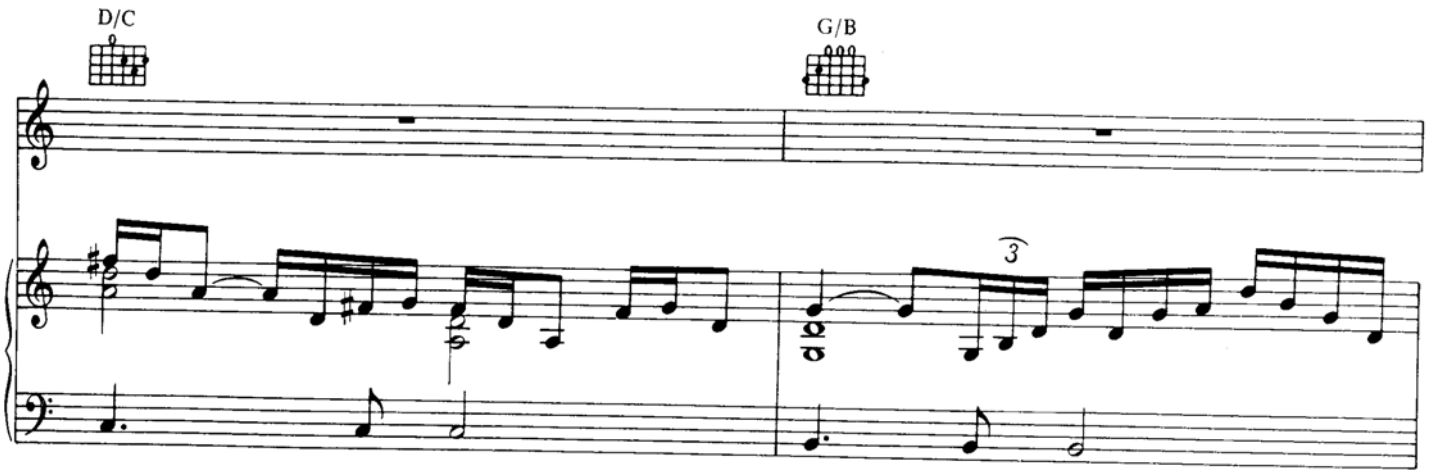
C



The second system shows guitar chord diagrams for D/C and C. The piano accompaniment continues with a treble clef staff and a bass clef staff. The D/C chord diagram shows a D major triad with a C bass note. The C chord diagram shows a C major triad.

D/C

G/B



The third system includes guitar chord diagrams for D/C and G/B. The piano accompaniment features a treble clef staff with a triplet of eighth notes and a bass clef staff. The G/B chord diagram shows a G major triad with a B bass note.

Bb

Eb



The fourth system shows guitar chord diagrams for Bb and Eb. The piano accompaniment continues with a treble clef staff and a bass clef staff. The Bb chord diagram shows a Bb major triad, and the Eb chord diagram shows an Eb major triad.

F  *D.% al Coda*



CODA   



   *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.

CIRCLE OF LIFE (FROM THE LION KING)

Music by Elton John
Words by Tim Rice

Relaxed Pop beat

Bb  **Gm**  **Cm** 

mf

Fsus  **F**  **Bb**  **Gm** 

Cm7  **Fsus**  **F** 

From the

Bb  **Cm/Bb** 

day we ar-rive on the plan - et and
 Some of us fall by the way - side, and



F7/A  3fr  Bb  F/A

blink - ing, step in to the sun, there's
 some of us soar to the stars. And



Gm  3fr  3fr Cm

more to be seen than can ev - er be seen, more to do
 some of us sail through our trou - bles, and some



Ab  4fr  F  3fr F7/A

than can ev - er be done. There's
 have to live with the scars.



Bb  Bb  Cm/Bb



far too Some say, "Eat or be eat - en." Some say,
 much to take in here, more to



F7/A  3fr Bb  F/A 

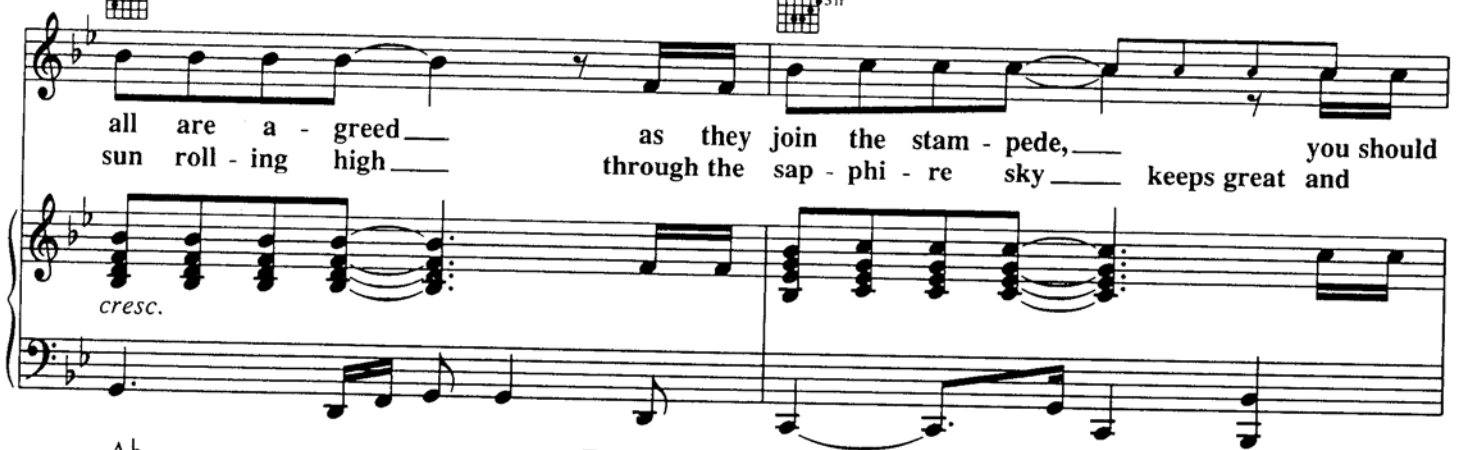
find "Live and let live." — But
 than can ev - er be found. — But the







Gm7  3fr Cm  3fr

all are a - greed — as they join the stam - pede, — you should
 sun roll - ing high — through the sap - phi - re sky — keeps great and


cresc.



Ab  4fr F  Bb  Eb/Bb  6fr

nev - er take more — than you give — in the cir - cle of life. —
 small on the end - less — round — in the cir - cle of life. — }

f



Bb  Ab/Bb 

It's the wheel of for - tune. It's the leap of faith. —



E \flat 3fr A \flat /E \flat E \flat 3fr F/E \flat

It's the band of ___ hope ___

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note G \flat and a half note A \flat . The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for E \flat (3fr), A \flat /E \flat , E \flat (3fr), and F/E \flat are provided above the staff.

B \flat /D G7

'til we find ___ our place ___ on the path un-wind-

Detailed description: This system contains the next two measures. The vocal line continues with a half note B \flat and a half note C \flat . The piano accompaniment continues with the same bass line and harmonic support. Chord diagrams for B \flat /D and G7 are provided above the staff.

Cm 3fr G \flat (add2) B \flat /F To Coda ⊕

- ing in the cir - cle, ___

Detailed description: This system contains the next two measures. The vocal line has a whole rest followed by a half note G \flat and a half note A \flat . The piano accompaniment concludes with a final chord. Chord diagrams for Cm (3fr), G \flat (add2), and B \flat /F are provided above the staff. The system ends with the instruction 'To Coda' and a circled cross symbol.

1 F E \flat /B \flat 6fr B \flat

the cir - cle of life. ___

Detailed description: This system contains the final two measures. The vocal line has a whole rest followed by a half note F and a half note G \flat . The piano accompaniment concludes with a final chord. Chord diagrams for F, E \flat /B \flat (6fr), and B \flat are provided above the staff.

D.S. al Coda

2 F Bb Eb/Bb CODA F

the cir - cle of life! —

the cir - cle of life..

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics 'the cir - cle of life!' and a piano accompaniment. Above the vocal line are guitar chords: F (2 fret), Bb, Eb/Bb (6 fret), and CODA (circle with cross) with F. The second system continues the piano accompaniment with lyrics 'the cir - cle of life..' and includes a guitar chord F.

dim. mp G/B

On the path un-wind -

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'On the path un-wind -' and a piano accompaniment. Above the vocal line are guitar chords: Eb/Bb (6 fret), Bb, Cm/Bb, Bb, and G/B (0 fret). The piano accompaniment includes dynamics 'dim.' and 'mp'.

Cm Gb(add2) Bb/D

ing in the cir - cle, —

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'ing in the cir - cle, —' and a piano accompaniment. Above the vocal line are guitar chords: Cm (3 fret), Gb(add2), and Bb/D. The piano accompaniment includes dynamics 'dim.' and 'mp'.

Fsus F Eb/Bb Gb/Bb Bb

the cir - cle of life. —

rall.

Detailed description: This system contains the seventh and eighth systems of music. The seventh system has a vocal line with lyrics 'the cir - cle of life. —' and a piano accompaniment. Above the vocal line are guitar chords: Fsus, F, Eb/Bb (6 fret), Gb/Bb (6 fret), and Bb. The piano accompaniment includes the dynamic 'rall.' and ends with a double bar line.

KISS THE BRIDE

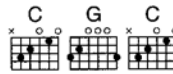
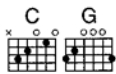
Music by Elton John
 Words by Bernie Taupin

♩ = 140
 N.C.



Oh!

Drums



1. Well she looked—

F6



G6



(1.) — a peach — in the dress — she made — when she was still her ma-ma's lit - tle girl. —
 (2.) — her veil — I could see — a tear — trick - ling down — her pret - ty face. —

F6



And when she walked down that aisle — ev - 'ry -
 And when he slipped on the ring — I knew —

G6



- bo - dy smiled — at her in - - no - nce and curls. —
 - ev'ry - thing — would nev - er be — the same a - gain. —

Dm7



And when the preach - er said, "Is there an -
 But if the groom would - 've known he'd - 've had



- y - one here got a rea - son why they should - n't wed?"
 a fit a - bout his wife and the things we did.



N.C.



I should-'ve stuck up my hand,
 And what I planned to say,



I should - 've got up to stand. — And this —
 yeah, on her wed - ding day. — Well I thought —



— is what — I should — have — said... — } I wan-na kiss the bride,
 — it but — I kept — it — hid. — }

Chords: C, F, C, F, G, C, G, C, G, C

— yeah! I wan-na kiss the bride,—

Chords: F, C, F, G, C, G, A7

— yeah! Long be - fore— she met—

Chords: Dm7, C, G/B, C/E, F

— him she was mine,— mine,— mine.— Don't say, "I do."—

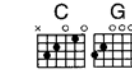
Chords: C, F, F/G, G, C, G

— Say, "Bye, bye, bye."— And let me kiss the bride,—



To Coda ⊕

— yeah! I wan-na kiss the bride,—



1.

— yeah! 2. Un-der - neath—

2.



Guitar



Cm  Bb  F 



Fm7  G  *D.%. al Coda*






Oh, — I wan-na kiss the bride, —



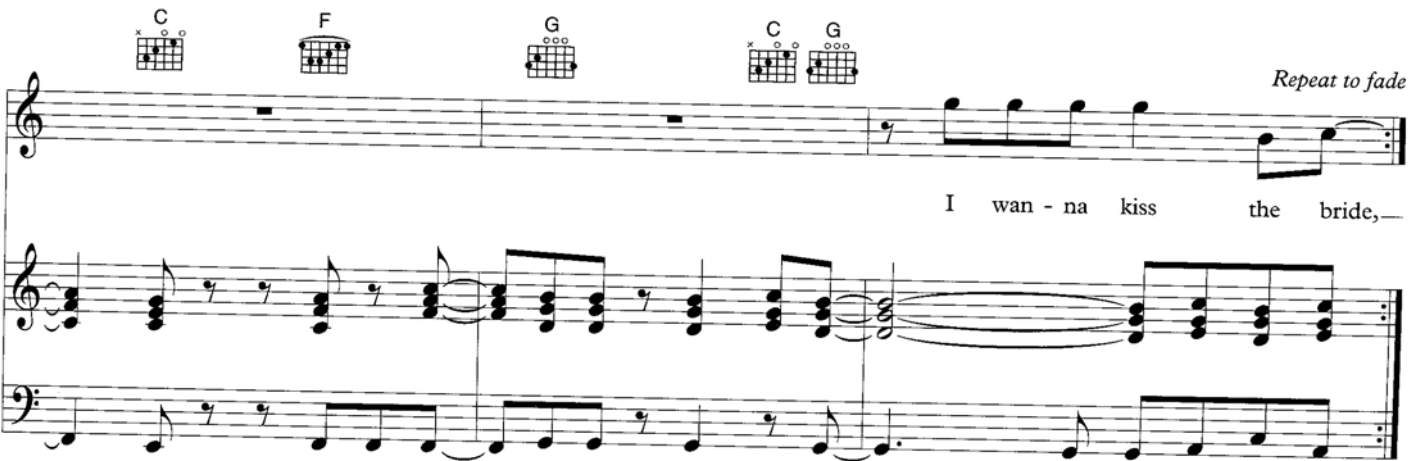
⊕ Coda C  G  C  F 

I wan - na kiss the bride, — yeah!



C  F  G  C  G  *Repeat to fade*

I wan - na kiss the bride, —



CAN YOU FEEL THE LOVE TONIGHT?

(FROM THE LION KING)

Music by Elton John
Words by Tim Rice

Pop Ballad



mp legato

With pedal



There's a calm sur - ren - der
There's a time for ev - 'ry-one,



to the rush of day, when the heat of the roll - ing world
if they on - ly learn that the twist - ing ka - lei - do - scope



can be turned a - way, An en - chant - ed mo - ment,
moves us all in turn. There's a rhyme and rea - son

E \flat B \flat /D E \flat G \flat

and it sees me through. —
to the wild out - doors —

It's e - nough for this rest - less war-rior
when the heart of this star-crossed voy-ag - er

A \flat F B \flat F/A

just to be with you. —
beats in time with yours. — }

And can you feel the love —

poco cresc.

G \flat E \flat B \flat E \flat C/E

— to - night? —

It is where we are. —

F E \flat B \flat /D

—

It's e - nough for this

Gm Gm/F Eb Cm Bb/D Eb C/E

wide eyed wan-der - er that we got this far.

F Bb F/A

And can you feel the love

Gm Eb Bb Eb C/E

to - night, how it's laid to rest?

F Eb Bb/D

It's e - nough to make

Gm 3fr Gm/F Eb 3fr Cm 3fr Bb/D Eb 3fr F7sus

kings — and — vag - a - bonds — be - lieve the ver - y best. —

Eb/Bb 6fr Bb 1 F/A Eb/G 3fr Bb/F

poco dim.

Eb 3fr Bb/D F/A Bb Cm7 3fr Bb/D 2 Eb 3fr Bb/D

It's e - nough — to make

Gm 3fr Gm/F Eb 3fr Cm 3fr Bb/D Eb 3fr F7sus Eb/Bb 6fr Bb

kings — and — vag - a - bonds — be - lieve the ver - y best. —


rall. *molto rit.*


BELIEVE







Music by Elton John
Words by Bernie Taupin


(♩ = 68)

Capo 3

Gm  Gm/F  Eb  Cm  Dsus4  D 



Gm  Gm/F  Eb  Cm  Dsus4  D 



Gm  Gm/F  Eb 

1. I be-lieve in love, — it's all we've got, — love has no boun-dar-ies, — costs
2. I be-lieve in love, — it's all we've got, — love has no boun-dar-ies, — no
3. With-out love, I would-n't be-lieve in a-ny-thing



Cm  Dsus4  D  Gm  Gm/F 

no-thing to touch. — War makes mo-ney, — can - cer sleeps,
bor-ders to cross. — Love is sim-ple, — hate breeds —
that lives and breathes. With - out love — I'd have no an - ger,



E^b **Cm** **Cm/B^b**

curled up in my fa-ther and that means some-thing to me.____
 those who think dif-fer-ence is the child of dis-ease.____
 I would-n't be-lieve_____ in the right to stand here.____

A^b **B^b** **Cm** **Cm/B^b**

Chur-ches and dic-ta-tors, po-li-tics and pa-pers,
 Fa-ther and son,____ make love and guns____
 With-out love_____ I would-n't be-lieve_____ I

A^b **Fm7** **G7aug5** **G** *to Coda* ⊕

ev-ry-thing crum-bles soon-er or la-ter, but
 fa-mi-lies to-geth-er kill some-one with-out
 could-n't be-lieve_____ in you_____ and I would-n't be-lieve_____ in me, with-out

Cm **Gm/B^b** **A^b** **G7aug5** **Cm**

love_____ I be-lieve_____ in love._____

Dsus4

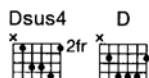
D

Gm

Gm/F



Musical notation for the first system, including treble and bass staves with notes and rests.



Musical notation for the second system, including treble and bass staves with notes and rests.



D.8

Musical notation for the third system, including treble and bass staves with notes and rests.

⊕ CODA



Musical notation for the CODA section, including a vocal line with lyrics and piano accompaniment.

love, I be - lieve in love,

Cm



Gm/Bb



Ab



G7aug5



Cm



Gm/Bb



I be-lieve in love,

Ab



G7aug5



Cm



G/D



I be-lieve in love.

Eb



Fm



Gsus4



G



Cm



rit.

Cm



Bb/C



Ab/C



Fm/C



Cm



G7/C



repeat to fade

C5



Musical notation for the final section, including a 3/4 time signature change and a repeat sign.

MADE IN ENGLAND

Music by Elton John
 Words by Bernie Taupin

C7sus4

(♩ = 139)



1.



F

C

3fr

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     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



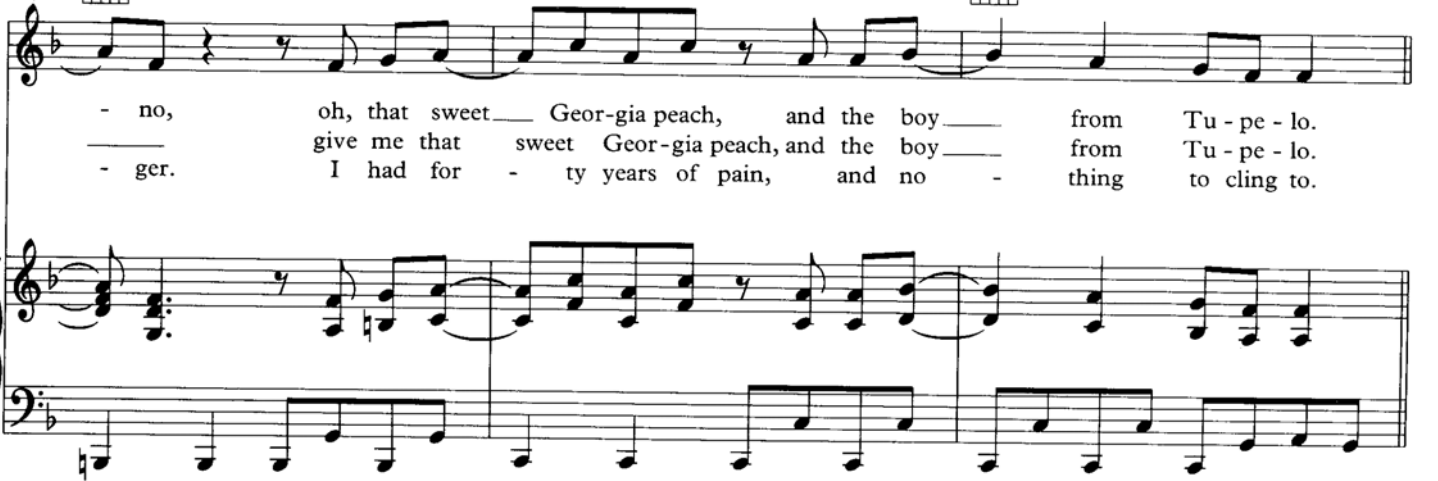
Dm   

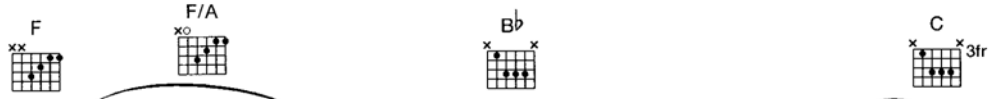
Lit - tle Ri - chard, and that black pi - a -
 - y nose, for rock and roll,
 scent for scan - dal, well, here's my mid - dle fin -



G/B    3fr


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

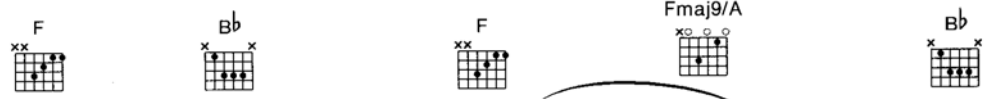




 F F/A B \flat C 3fr


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

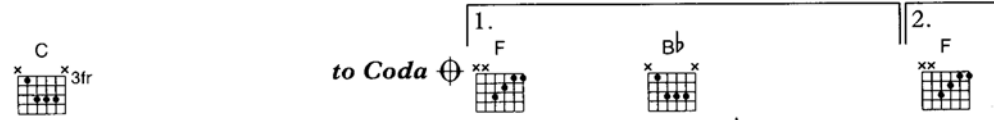




 F B \flat F Fmaj9/A B \flat

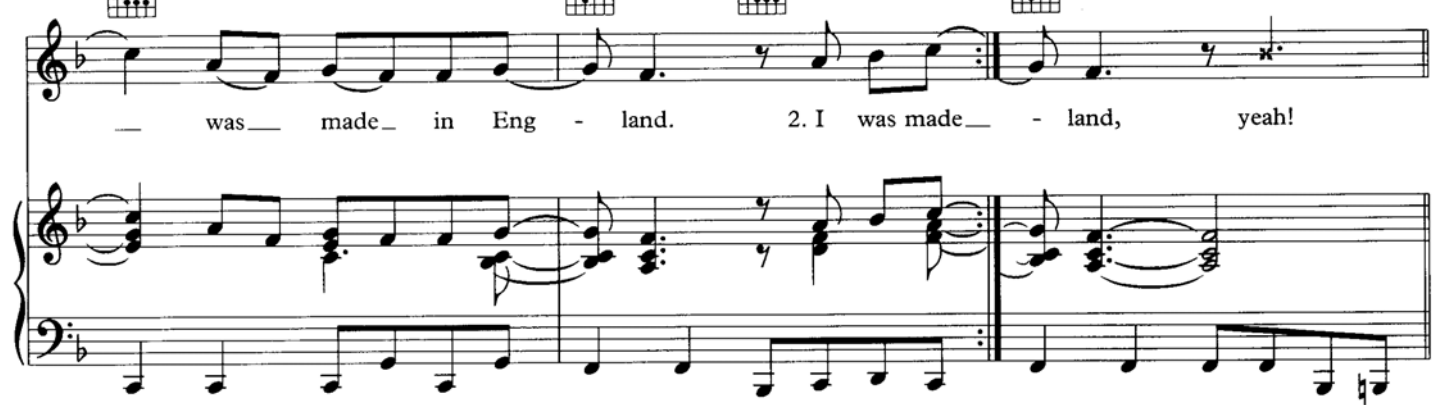
- land. Wow _____ oh _____ oh, I _____





 C 3fr *to Coda* ⊕ F B \flat F

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





 C7sus4



CODA

D.º al Coda

3. I was made

- land. If you're made in Eng -

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

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

on you. You ne - ver read the song,

A/C# G/D D

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

G G/B C D

Wow oh oh, I was made in Eng -

G C G Gmaj7/B C

- land. Wow oh oh, I

D 1. G C 2. G

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

C7sus4



2.

I was

made in Eng - land!

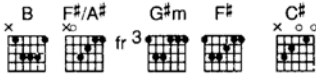
repeat ad lib. to fade

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

Music by Elton John
Words by Bernie Taupin

♩ = 72

Capo 1



There was a

F#



A#m7



D#m



time—— I was ev-ery-thing and no-thing all in one.——

F#/C#



B



G#m7



C#



When you found me—— I was feel-ing like a cloud a-cross the sun.——

F#

A#m7



Oh I need to tell_ you
smile_

how you light up ev - ery sec - ond of the day,
you pull the deep - est sec - rets from my heart.

D#m

F#/C#

B



but in the moon - light_ you just
In all hon - est - y_ I'm

G#m7

C#



shine like a bea - con on_ the bay.
speech - less and I don't know where to start._

And I can't ex -

F#

A#7

D#m



-plain_ but it's some - thing a - bout_ the way_ you look to-night.



It takes my breath a - way. ————— It's that feel - ing I get — a - bout you



deep in - side. ————— And I can't des - cribe — but it's

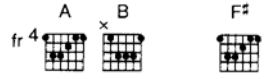


some - thing a - bout the way you look to - night. It takes my breath a - way, —

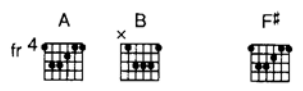
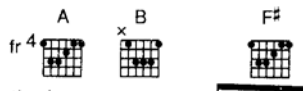


the way you look to - night. With your

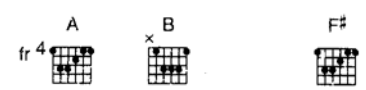
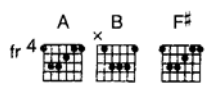
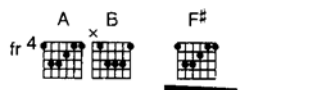
2.



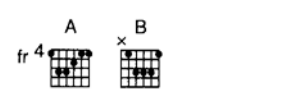
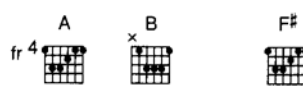
night. The way you look to - night. — The way you



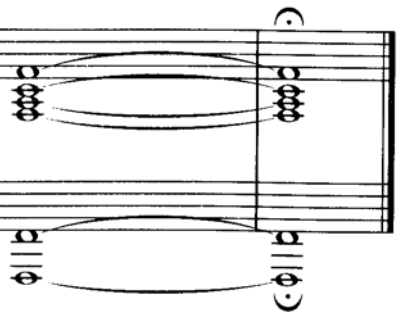
look to - night. — The way you look to - night. — The way you



look to - night. — The way you look to - night. — The way you look to - night.



The way you look to - night. — The way you look to - night. —



WRITTEN IN THE STARS (FROM AIDA)

Music by Elton John
Words by Tim Rice

$\text{♩} = 62$



1. I am here to tell— you we can nev-er meet a - gain.— Sim-ple real-ly— is-n't it?— A



word or two and then a life-time of not know-ing where or how or why— or when— you



Am Am/G F C/E

think of me or speak of me or won - der what be - fell the

Dm7 C/G G

some-one you once loved so long a - go so well.

C G/C F/C C Esus4 E/G#

(1.) Nev - er won - der what I'll feel as liv - ing shuf - fles by.
2. Noth - ing can be al - - tered, oh, there is noth - ing to de - cide.

Am Am/G F Gsus4 G

You don't have to ask me and I need not re - ply.
No es - cape, no change of heart, nor an - y place to hide.



Ev - 'ry mo - ment of my life from now un - til I die,
 You are all I'll ev - er want but this I am de - nied.



I will think or dream of you and fail to un - der - stand how a
 Some - times in my dark - est hours I wish I'd nev - er learned what it



per - fect love can be con - found - ed out of hand. } Is it
 is to be in love and have that love re - turn.



writ - ten in the stars, are we pay - ing for some crime? Is that

F Dm7 C/G G

all that we are good for,— just a stretch of mor-tal time?— Is this

C G/B Am7 F

God's ex - pe-ri-ment— in which we have— no say?— In which we're giv-en pa-ra-dise but

1. Dm7 Gsus4 G C G/C F/C C G/C F/C

on - ly for a day?—

2. Dm7 Gsus4 C/G C G/B

on - ly for a day?—
Is it writ - ten in the stars,— are we



pay-ing for some crime?— Is that all that we— are good for, just a stretch of mor-tal time?— Is this



God's ex - pe - ri - ment — in which we have no say? — In



which we're giv-en pa-ra-dise but on - ly for a day? —



I WANT LOVE

Music by Elton John
Words by Bernie Taupin

$\text{♩} = 72$



The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains five measures of rests. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



The second system of music continues the vocal line and piano accompaniment. The vocal line has five measures of rests. The piano accompaniment continues with the same rhythmic pattern.



The third system of music features the vocal line with lyrics. The piano accompaniment continues. The lyrics are: "I want love but it's impos - si - ble:"

C#m F#m D C#

a man like me's — so ir-res-pon-si-ble. — A man like me is

F#m B7sus4 B7 Bm7 E7

dead in plac-es oth-er men — feel li-ber-at-ed. And

A F#m E

I can't love, shot on full of holes. —
I want love on my own terms, —
(Verse 3 see block lyric)

C#m F#m D C#

Don't feel no-thing, — I just feel cold. — Don't feel no-thing, —
af-ter ev-'ry-thing I've ev-er learned. — Me, I car-ry —

F#m B7sus4 B7 Bm7 E7

just old scars: tough-en-ing up a - round my heart. } But
 too much bag - gage: oh man I've seen so much traf - fic. }

A G/A D/A Dm/G

I want love, just a diff-'rent kind. I want love, won't break me down, won't-

A/C# F#7 Bm7

brick me up, won't fence me in. I want a love that don't mean a thing; that's the

Bm7/E E7 To Coda C6 D C6 D C/E

love I want. I want love. love.

F C G

So bring it on,— I've— been— bruised.— Don't give me love that's

C Cm7 Bb

clean— and smooth.— I'm rea - dy for the rough - er stuff.—

F/A D/F# E7/G#





No sweet ro - mance,— I've had e - nough.—


D.%. al Coda

⊕ Coda






C6 D A G/A


love. I want love,— just a diff-'rent kind.—

D/A  Dm/G  A/C#  F#7 










I want love, won't break me down,— won't— brick me up,— won't fence me in.— I want a

Bm7  Bm7/E  E7  C6  D 



love that don't mean a thing;— that's the love I want.— I— want— love.

A  F#m  C#m  C  D  A 



Verse 3:

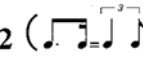
(Instrumental)






A man like me is dead in places
Other men feel liberated.

And I want love etc.







THIS TRAIN DON'T STOP THERE ANYMORE

Music by Elton John
Words by Bernie Taupin

♩ = 102 ()

Ab  4 Eb/G  3 Fm  Ebm  xx Db  xx



Ab  4 Eb/G  3 Fm  Ebm  xx Db  xx C  x x 0 0






1. You


F  Am/E  Dm7  x x 0 0

(2.) may not be-lieve it, but I don't be-lieve in mi - ra - cles - a - ny-more.
 don't need to hear it, but I'm dried up and sick to death of love.



Am7/D  5 Dm7  Gm9  3 Gm9/F 





And when I think a-bout it, I don't be-lieve I ev - er did
 And if you need to know it, I nev - er real - ly un - der - stood




C9/E  C7/E  C7  C7sus4  3 F 



— for sure. All the things I've said in songs, —
 — that stuff. All the stars and bleed - ing hearts, —




Am/E  Dm7  Am7/D  5 Dm7 

— all the pur - ple prose you've bought from me: re -
 — all the tears that welled up in my eyes



Gm9  3 Gm9/F 

- a - li - ty's just black and white, — the sen - ti - men - tal things I'd write I've
 nev - er meant a thing to me. Read 'em, as they say, and weep!



Gm9/C

C11

C7

nev - er meant that much to me. I
nev - er felt e-nough to cry.

%

Ab

Fm7

used to be the main ex - press, all steam and whis - tles head - ing west,

(L.H. tacet on %)

Bbm9

Bbm9/Ab

pick - ing up my pain from door to door,

(L.H. both times)

Gb

Eb

Db

rid - ing on the sto - ry line, fur - nace burn - ing ov - er-time. But this train - don't -

stop, this train— don't— stop,

this train— don't— stop there— a - ny - more. —

1.

2. You

When I say that I don't care it

A \flat /C



B \flat m



real - ly means my en - gine's - break - ing down. The

B \flat 9/F



B \flat 9



chi - sel chips my heart a - gain, the gra - nite cracks be - neath my skin, I

D \flat



E \flat







D.%. al Coda

crum - ble in - to piec - es on the ground. I


\diamond Coda








But this train - don't







stop, _____ this train _____ don't _____ stop, _____



this train _____ don't stop there. a - ny - more. _____
















Oh, _____ yeah. _____



SONG FOR GUY

Words and Music by Elton John

Medium tempo $\text{♩} = 124$




1.

2.





C Dm/C C Dm/C C

System 1: Measures 1-3. Chords: C, Dm/C, C, Dm/C, C. Includes guitar chord diagrams and piano accompaniment.

F G/F F C

System 2: Measures 4-6. Chords: F, G/F, F, C. Includes guitar chord diagrams and piano accompaniment.

Bb Dm/A

System 3: Measures 7-9. Chords: Bb, Dm/A. Includes guitar chord diagrams and piano accompaniment.

A7 Dm

System 4: Measures 10-12. Chords: A7, Dm. Includes guitar chord diagrams and piano accompaniment.

Bb Dm/A

System 5: Measures 13-15. Chords: Bb, Dm/A. Includes guitar chord diagrams and piano accompaniment.



Empty treble clef staff with bar lines.

Piano accompaniment for the first system, including treble and bass clefs with chords and bass line.



Empty treble clef staff with bar lines.

Piano accompaniment for the second system, including treble and bass clefs with chords and bass line.



Play 4 times

Empty treble clef staff with bar lines.

Piano accompaniment for the third system, including treble and bass clefs with chords and bass line.



Vocal line with lyrics: Life is - n't e - ve - ry - thing, is - n't e - ve - ry -

Piano accompaniment for the fourth system, including treble and bass clefs with chords and bass line.



Play 3 times

- thing, is - n't e - ve - ry - thing.



Life, life,



life, life.

Start to fade



Life, life.