

Piano • Vocal • Guitar

BOOGIEWOOGIE.RU

THE ULTIMATE

# ELTON JOHN

COLLECTION

*Volume One*

**INCLUDING** BENNIE AND THE JEES • THE BITCH IS BACK •

CAN YOU FEEL THE LOVE TONIGHT • CANDLE IN THE WIND 1997 • CIRCLE OF LIFE • CROCODILE ROCK •

DANIEL • DON'T LET THE SUN GO DOWN ON ME • GOODBYE YELLOW BRICK ROAD • HEALING HANDS •

HONKY CAT • I GUESS THAT'S WHY THEY CALL IT THE BLUES • ISLAND GIRL



HAL • LEONARD®

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# ELTON JOHN

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*Volume One*

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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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**FIRST APPEARED ON THIS ALBUM:**

*The Fox* (1981)  
*"Friends"* (1971)  
*Goodbye Yellow Brick Road* (1973)  
*Goodbye Yellow Brick Road* (1973)  
*Goodbye Yellow Brick Road* (1973)  
*Rock of the Westies* (1975)  
*Goodbye Yellow Brick Road* (1973)  
*Don't Shoot Me I'm Only the Piano Player* (1973)  
*Sleeping with the Past* (1989)  
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*Madman Across the Water* (1971)  
*Rock of the Westies* (1975)  
*Too Low for Zero* (1983)  
*The One* (1992)  
*Jump Up!* (1982)  
*Made in England* (1995)  
*21 at 33* (1980)  
*Madman Across the Water* (1971)

# ALL THE GIRLS LOVE ALICE BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderate Rock

Bbm



§

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

*f*

Gb



Ebm



gold - en rule  
just a dream

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

Bbm



pub - lic school  
boys on the scene

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

G $\flat$



1 E $\flat$ m



back of her brain And a sim - ple case of  
 just six - teen And

A $\flat$



B $\flat$ m



"Mum-my does-n't love me" blues

2

E $\flat$ m



A $\flat$



Re - Hey hey hey — hey hey hey — hey

B $\flat$ m



you know what I mean —

Gm7b5



Gb7



BOOGIEWOOGIE.RU



All the young girls love Al-ice\_ ten-der young Al-ice they  
All the young girls love Al-ice\_ ten-der young Al-ice they

Eb7



Bbm



Gb



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

Bbb



Cb



Bbm



Bbm

D.S. (with repeat)  
and Fade

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

*Additional Lyrics*

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

4. And who could you call  
Your friends down in Soho?  
One or two middle aged dykes in a go-go?  
And what do you expect  
From a sixteen year old yo-yo?  
And hey, hey, hey, oh don't you know.

# AMAZES ME

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

E $\flat$     A $\flat$     E $\flat$     G/B    G7    A $\flat$     Gm    B $\flat$ 7

E $\flat$     A $\flat$     E $\flat$     G7

1. You're a cool lit-tle one — My dark south-ern breeze  
 2. Look up that\_ pale light well she's wak - ing the trees I'm

A $\flat$     D $\flat$     A $\flat$     E $\flat$

sweeps through my fin-gers and it a - ma - zes me Di - xie  
 drifting in your hoo-doo and it a - ma - zes me Damn Mag-nolia



G/B

Ab

Db BOOGIEWOOGIE.RU



sha-dow-land your en-vy shel-ters me Lay down your bur-den mys-te-ry of  
 state\_\_ Ooh ooh Gotta hold on me I got no blues to preach just Mis-sis-sip-pi

Eb

Ab/Eb

Eb

Eb/Bb

Bb



E - bo-ny And it a - ma - zes me Oh it a - ma - zes me may-be the  
 com-pan-y

Ab

Fm7

Eb

Ab/Eb



heat babe\_\_ could be this tune It a - ma - zes me It a -

Cm

Bb

Ab

Gm

Fm

Eb

Bb

1.3.

Ab



3rd time to Coda ⊕

- ma - zes me what drives me cra-zy is that big fat yel-low moon..

2.

Ab



Fm7



Eb



Db



Ab



moon. And it A - ma - zes me Ain't no ma-gic po - tion No

Eb



Bb



Bb7



Db



Ab



Gri-gri on her side she's bound to my sal - va - tion

F



F7/A



Bb



Cm



Sweet lit - tle Ma-ma take me down by the ri-ver to - night

Dm



Bb7



Ab



Eb



*D. al Coda*

— And it a - ma - zes me.

**⊕ CODA**

Ab



Eb



and it a - ma - zes me.

# BAD SIDE OF THE MOON

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately

Guitar → D  
(Capo up  
1 fret)



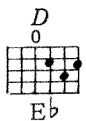
Keyboard → Eb

Db

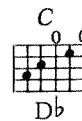
Ab

Eb

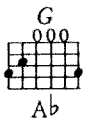
Ou se ma la, ou se ma la, ou se ma la



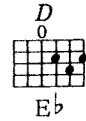
Eb



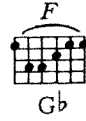
Db



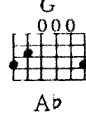
Ab



Eb



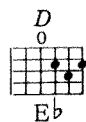
Gb



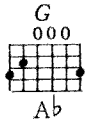
Ab

ou se ma la, ou se ma la, ou se ma la

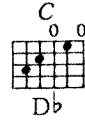
1. It



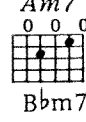
Eb



Ab

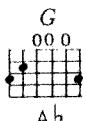


Db

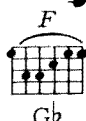


Bbm7

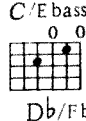
seems as though I've lived\_ my life on the Bad Side Of The Moon,\_ just  
ain't no need for watch - dogs here to jus - ti - fy our ways,\_ we



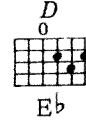
Ab



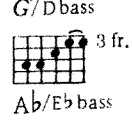
Gb



Db/F bass

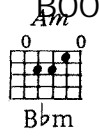
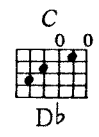
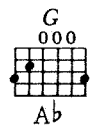
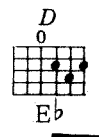


Eb

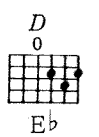
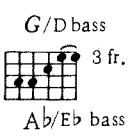
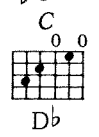
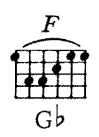
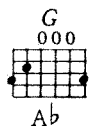


Ab/Eb bass 3 fr.

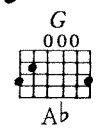
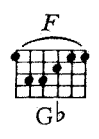
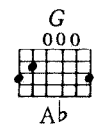
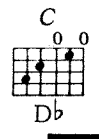
stir your dregs\_ in sick-ness still\_ with - out a rus - tic spoon.\_  
live our life\_ in manacles\_ the main cause of our stay.\_



Com-mon peo - ple live with me\_ where the light has\_ nev-er shown, and the  
Ex-iled here from other worlds; my sentence comes too soon, why



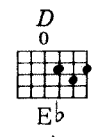
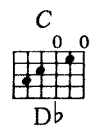
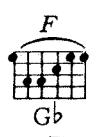
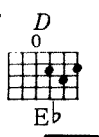
her-mits flock\_ like hum-ming birds, to speak\_ in a for-eign tongue.\_  
should I be made to pay on the Bad\_\_ Side Of The Moon?\_\_



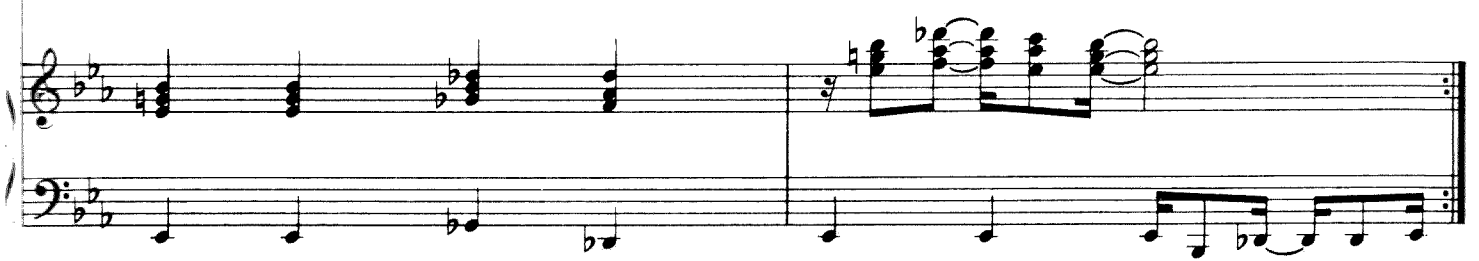
I'm a light world\_ a - way\_ from the peo-ple who make\_ me stay, \_



1.



sit-ting on the Bad Side Of The Moon, \_\_\_\_\_



2.

Eb      Gb      Db      Eb      Gb      Ab      Eb      Db

sit-ting on the Bad Side Of The Moon.      Ou se ma la,      ou se ma la,

Ab      Eb      Eb      Db      Ab      Eb

ou se ma la      ou se ma la,      ou se ma la,      ou se ma la

Eb      Db      Ab      Eb      Gb      Ab *D.S. al Coda*

ou se ma la,      ou se ma la,      ou se ma la      2. There

Coda  $\oplus$ 
  
 Eb      Db      Ab      Eb

*Repeat and Fade*

Ou se ma la,      ou se ma la,      ou se ma la

# BALL AND CHAIN

Words and Music by ELTON JOHN  
and GARY OSBORNE



Bbsus4

Bb

F

Bb



Eb/Bb

Bb

F

Bb



Bbsus4

Bb

F

Bb



E♭/B♭

B♭

F



lit - tle more love from you it could've been par - a - dise. —  
sick of be - ing kicked a - round so this is where I get out. —  
So I'm gon - na quit this game 'cause ba - by I've had e - nough.



B♭

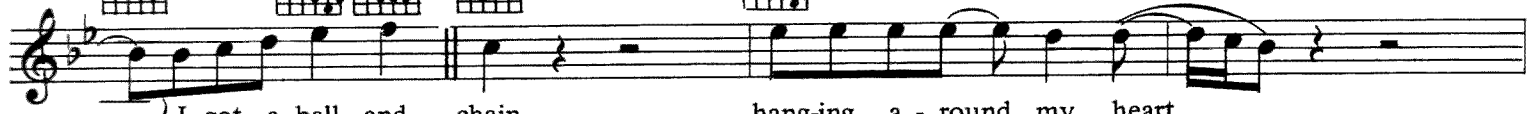
E♭

B♭/F

F

E♭

B♭



I got a ball and chain, hanging a - round my heart. —



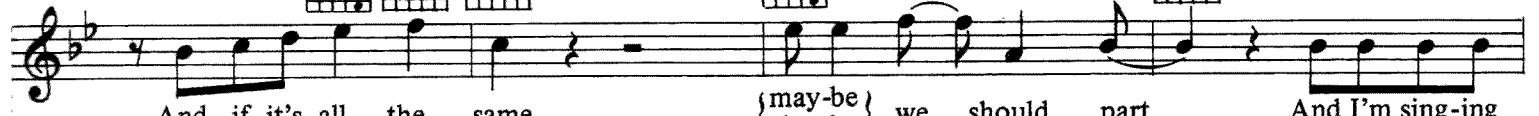
E♭

B♭/F

F

E♭

B♭



And if it's all the same {may-be} we should part. — And I'm sing - ing  
ba - by




A♭

B♭

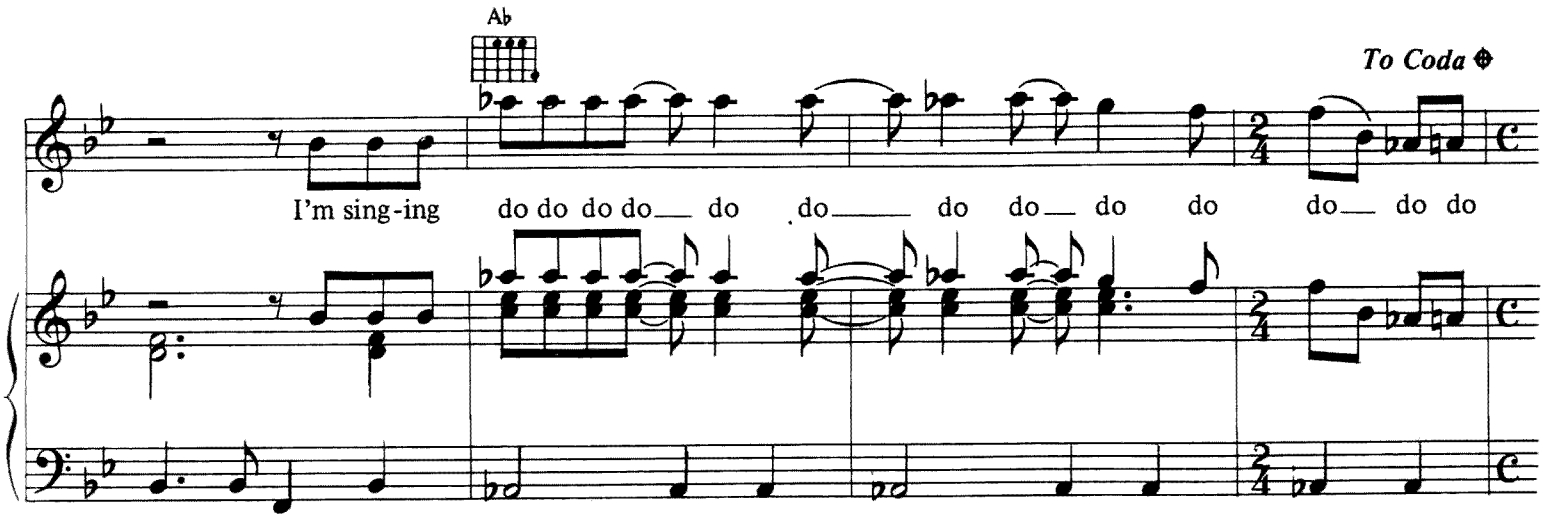


do do do do do do do do do do do do do do do yeah.



Ab  To Coda ♠










I'm sing-ing do do do do do do do do do do do do



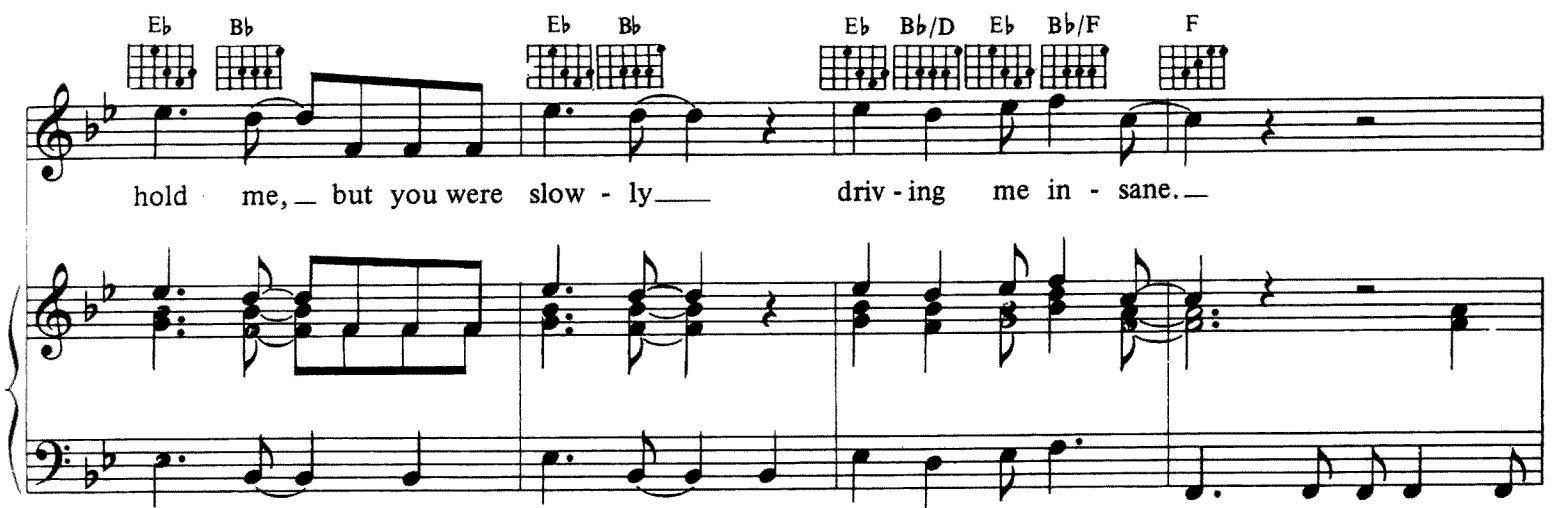
Bb  F 

do. Oo - ee ba - by, you tried to



Eb  Bb  Eb  Bb  Eb  Bb/D  Eb  Bb/F  F 

hold me, but you were slow - ly driv - ing me in - sane.



Bb  C 

Oo - ee ba - by, I got a ball and chain,





F G C F G

hang-ing a - round my heart. — You were the one — to blame.

C F G C F G

for tear-ing my world a - part. — I got a heart so true,

C F G C F G

you got a heart\_ of ice. — A lit - tle more love from you,

C F G C Eb D.% *al Coda*

it could-'ve been par - a - dise. —

**⊕ CODA** Bb

do.

F Eb Bb

(x3)

I got a ball\_ and chain hang-ing a - round my heart.

Eb Bb/F F Eb Bb

I got a ball and chain, hang-ing a - round my heart. — And I'm sing -ing

Ab Bb

do do do do\_ do do\_ do do\_ do do do do do\_ yeah.

Ab Bb

I'm sing-ing do do do do\_ do do\_ do do\_ do do\_ do do.

# BELIEVE

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

(♩ = 68)

Capo 3

Gm Gm/F Eb Cm Dsus4 D

Gm Gm/F Eb Cm Dsus4 D

Gm Gm/F Eb

Gm Dsus4 D Gm Gm/F

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

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 $\flat$  Cm

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 $\flat$  B $\flat$  Cm Cm/B $\flat$

Chur-ches and dic-ta-tors, po-li-tics and pa-pers,  
 Fa-ther and son,\_\_\_\_\_  
 With-out love\_\_\_\_\_ I would-n't be-lieve\_\_\_\_\_ I

A $\flat$  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 $\flat$  A $\flat$  G7aug5 Cm

love\_\_\_\_\_ I be-lieve\_ in\_ love.\_\_\_\_\_

Dsus4

D

Gm

G7



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

E♭

Cm

Dsus4

D

Gm



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

Gm/F

E♭

Cm

Dsus4

D

D.8



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

⊕ CODA

Cm

Gm/B♭

A♭

G7aug5



love, I be - lieve in love,

Musical notation for the CODA section, including treble and bass staves with notes and rests.

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 C5 repeat to fade

# BENNIE AND THE JETS BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slow tempo

Am7

D7

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

*3rd time piano solo*

*Ad lib. solo 3rd time*

G

G#dim

Am7

D

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

Em

Am

Bm

- long\_\_

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

**C** **G**

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

(no solo 3rd time)

**Am** **C**

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

**G** **Am**

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

**C** **D** **Em** **Em7**

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





To Coda

Ben - nie and the Jets




D.S. (Piano solo) al Coda

CODA



Ben - nie Ben - nie



Repeat and Fade

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

# THE BITCH IS BACK

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

With a driving beat

Piano introduction in E-flat major, 4/4 time. The right hand features a driving eighth-note pattern, while the left hand provides a steady bass line. The piece begins with a mezzo-forte (mf) dynamic.

Vocal entry and piano accompaniment. The vocal line starts with the lyrics "I was" and continues with a melodic phrase. The piano accompaniment continues with the driving eighth-note pattern.

Vocal line with guitar chords and piano accompaniment. The lyrics are: "jus - ti - fied\_ when I was five rais - in' cane\_ I spit in your eye". The guitar chords are: Ab, Db/Ab, Ab, Db/Ab, Eb7, Ab. The piano accompaniment continues with the driving eighth-note pattern.

Vocal line with guitar chords and piano accompaniment. The lyrics are: "Times are chang - in' now the poor get \_ fat \_ but the fev - er's gon-na catch you when the bitch gets back\_". The guitar chords are: Gb, Db, Db/Ab, Ab, Eb7, Ab. The piano accompaniment continues with the driving eighth-note pattern.

Db/Ab



Eat meat on Fri - day that's

Ab Db/Ab Ab Eb7 Ab Gb

al - right I ev - en like steak on a Sat - ur - day night I can bitch the best at your so -

Db Db/Ab Ab Eb7 Ab Db/Ab Ab

cial do's I get high in the eve-ning sniff-ing pots of glue I'm a

Eb7 Ab Db

bitch I'm a bitch oh the bitch is back Stone cold so - ber as a mat-ter of fact I can

Eb7 Gb Eb7

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

Ab Db/Ab Ab

I

Ab Db/Ab Ab Db/Ab Ab Eb7 Ab Gb

en-ter-tain \_\_\_ by pick-ing brains sell my soul \_\_\_ by drop-ping names I don't like those!\_My God,\_

Db Db/Ab Ab Eb7 Ab Db/Ab Ab Db/Ab D.S. al Coda

\_\_\_ what's that!\_ Oh, its full of nas-ty hab-its when the bitch gets back.\_ I'm a

CODA Db/Ab Ab7 Gb Db Ab7

bitch, bitch, the bitch is \_\_\_ back \_\_\_

Gb Db Ab7 Gb Db Ab Gb Db Repeat and Fade

bitch, bitch, the bitch is \_\_\_ back. \_\_\_

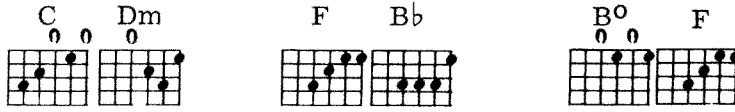
# BITE YOUR LIP

(Get Up and Dance)

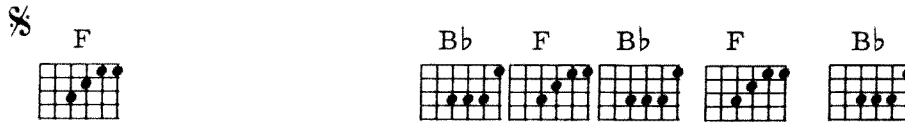
BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Rock



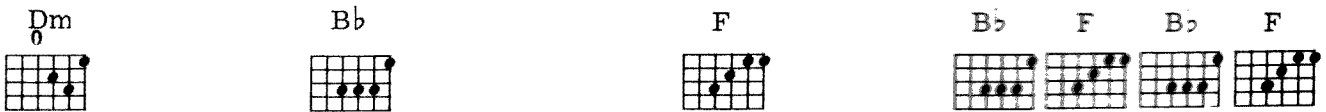
1. She slid



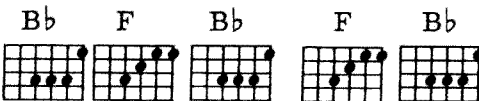
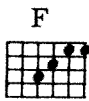
down to the ci - ty lim - its — Mon - key time in fif - teen min - utes Bite your lip,

2. *Instrumental solo ad lib.*

3. *See additional lyrics*



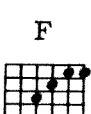
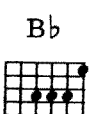
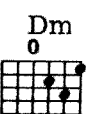
— get up, get up and dance.



Musical staff with notes and rests.

Don't let me down Please stick a-round Bite your lip,

Piano accompaniment for the first system.



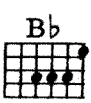
To Coda

Musical staff with notes and rests.

get up, get up and dance.

End of instrumental solo

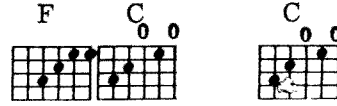
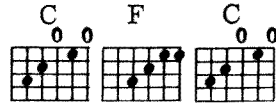
Piano accompaniment for the second system.



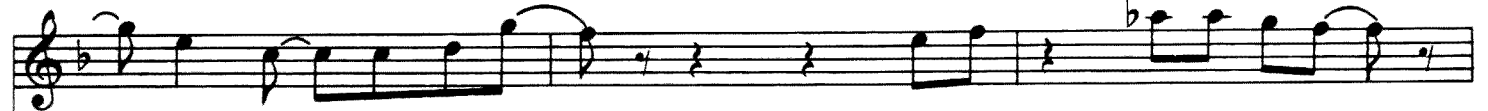
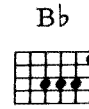
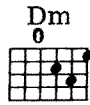
Musical staff with notes and rests.

1 & 2. Strobe light on funk-y feet, Soul child-ren in the

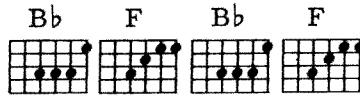
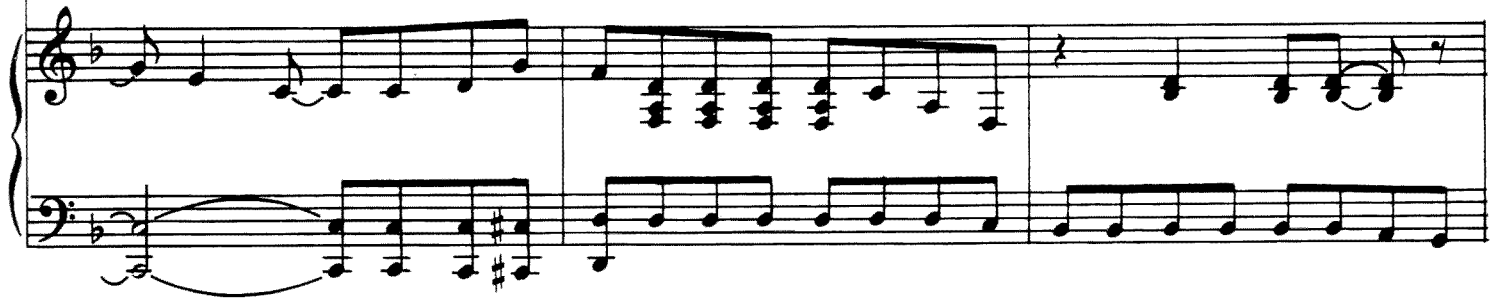
Piano accompaniment for the third system.



dis - co. heat, — Top dog, top cat. Move that mus-cle a' shake

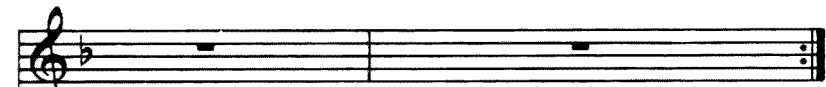
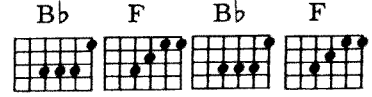


— that fat. — Bite your lip — get up, get up and dance. —

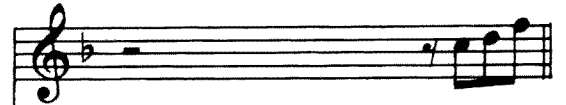


*D.S. al Coda*

**⊕ CODA**



*2. Instr. solo*



Bite your lip



F



(19 times? e crescendo poco a poco)



Bb



Repeat ad lib.

F



Last time  
Chords tacet  
unis. . . . .

F



Bite your lip



Additional lyrics

3. Chicago, L.A.  
Everyplace, everyway,  
Bite your lip, get up, get up and dance.

Illinois, Santa Fe,  
Do do do do do do do what I say,  
Bite your lip, get up, get up and dance.

To Coda






# BLESSED


Words and Music by ELTON JOHN  
and BERNIE TAUPIN

(♩ = 102)

Dm  Gm7  Dm 





C7  Dm  5fr C/D  3fr



Dm  Gm7 

1. Hey you, — you're a child\_ in my head, — you have-n't



C7sus4  3fr C7  3fr C7sus4  3fr C7  3fr  3fr A7  5fr

walked yet, — your first words have yet to\_ be said, — but I swear



B $\flat$ sus2



F



C



Csus4



C



Csus4



C



— you'll be ——— blessed. —

Dm



Gm7



2. I know you're still just a dream, — your eyes might be —  
 3. I need you, be - fore I'm too old, — to have and

C7sus4



C7



C7sus2



C7



A7



— green, or the blu - est that I've — ev - er seen, — a - ny - way —  
 to hold, to walk with you and watch you grow, — and know

B $\flat$ sus2



F



C



Csus4



C



Csus4



C






— you'll be ——— blessed.  
 — that you're ——— blessed. And

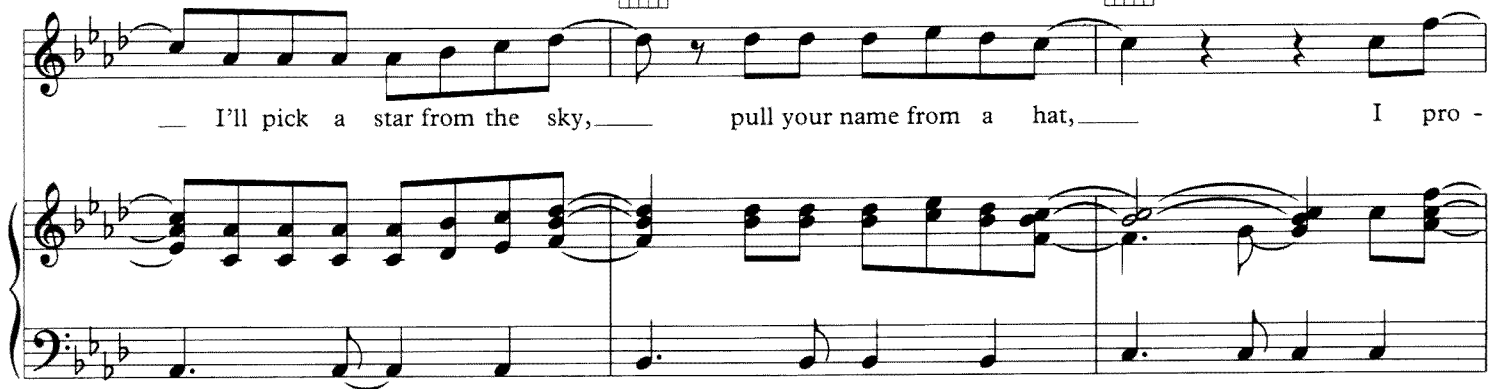
Db  Ab  Eb 




you, you'll be blessed, — you'll have the best, — I pro-mise you that. —




Ab  Bbm  C7  *to Coda* ⊕




— I'll pick a star from the sky, — pull your name from a hat, — I pro -




Fm  Fm/Eb  Gm7 


- mise you that, — pro - mise you that, — pro - mise you that, —

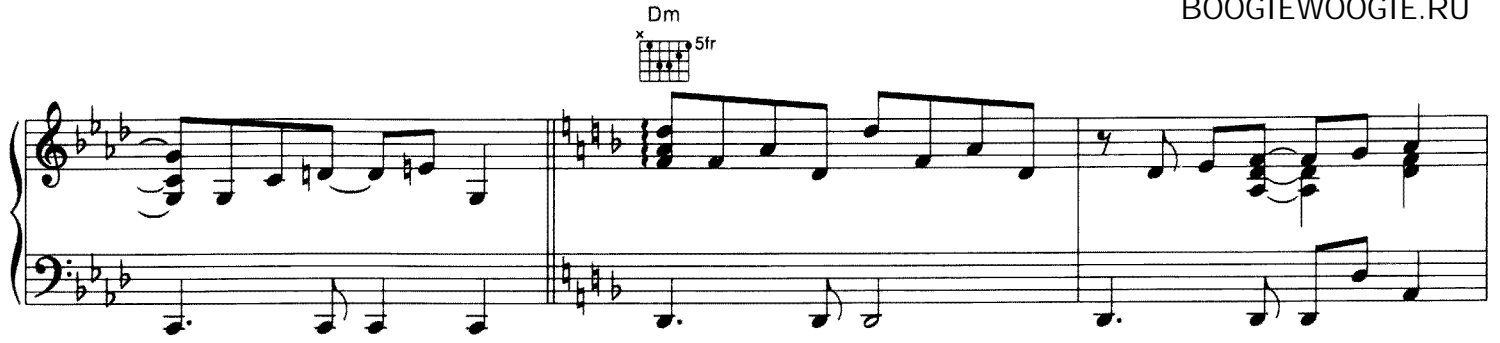





Bb7sus2  F  C 

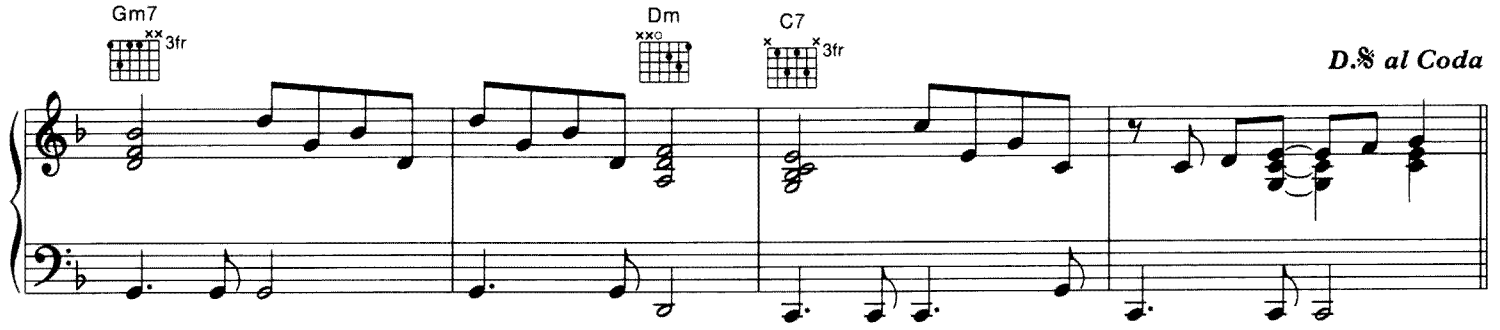
you'll be — — blessed. — —



Dm 






Gm7  Dm  C7  *D.º al Coda*



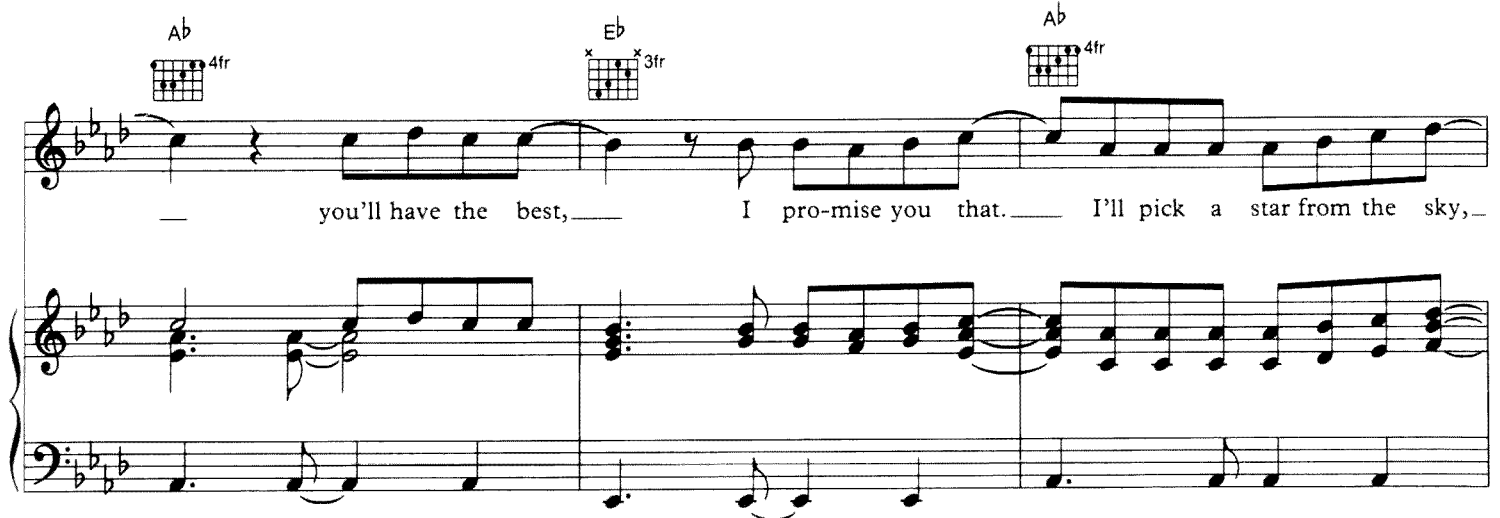
⊕ CODA  





- mise you that, — pro - mise you that. — You, you'll be blessed,




  



— you'll have the best, — I pro-mise you that. — I'll pick a star from the sky, —




Bbm  C7  Fm  Fm/Eb 

— pull your name from a hat, — I pro - mise you that, — pro -



Gm7  Bbsus2 









- mise you that, — pro - mise you that, — you'll




F  C 

be — — — — — blessed. — — — — —



Dm  Bb6  Bbmaj7  C  Csus4  C  Csus4  C5 

Pro -



Fm



Fm/Eb



Gm7



- mise you that, - pro - mise you that, - pro - mise you that, -



Bbsus2



F



C



Csus4



C



1.2.



you'll be \_\_\_\_\_ blessed. \_\_\_\_\_



3.

Dm



D5



2fr

Gm7



Dm



C7



3fr

Dm



5fr



# BLUE EYES

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and GARY OSBORNE

Bb6 F/A Fm/Ab Gm  
 Blue eyes, — ba - by's got blue eyes.  
 like a deep blue sea on a blue blue day.  
 like a clear blue sky watching over 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 ba - by's got blue  
laugh - ing in the rain ba - by's got blue

Gm Eb11 Bb/C C

eyes, and she's a - lone. a - gain.  
eyes, 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



# BLUES FOR BABY AND ME © DICK JAMES MUSIC LIMITED

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Words and Music by ELTON JOHN  
and BERNIE TAUPIN

me  
(At D.C. only)

C G

(2nd time) Your old man got mad when I told him we was leav-  
Saw your hands tremb - ling your eyes op - ened in sur - prise

D C G C D C D C D C G

-ing He cursed and he raved and he  
It's nine - ty in the shade babe and there

D C D C D C

swore at the cei - ling He called you his child  
ain't a cloud in the sky I called you my child

D C D C G F C F

\_\_\_\_\_ said hon-ey get wise to his game He'll  
 \_\_\_\_\_ said hon-ey now this is our game There's

C F C F C F C Em E

get you in trou - ble I know it those bums are all the same  
 two of us to play it and I'm hap-py to be home a - gain

F C F C F C F C F C Em

There's a

grey hound out - side in the lane it's wait - ing for us

D C D C D C D C G

So tell\_\_ him good - bye\_\_ we got - ta go\_\_

D C D C G Am7

\_\_ west on\_\_ that bus\_\_

D7sus4 D C D7sus4 C D7sus4 C D7sus4 C D7sus4

And it's all ov - er now\_\_ don't you wor - ry no

G Bm

more\_\_ Gon - na\_\_ go west to\_\_ the sea\_\_

C G (sus4) G

The grey - hound is wait - ing - and the ra-

Sus4 G G

- di - o's play - ing - some blues - for -

Bm C

Ba - by - and me And the high

D

way - looks like - it's nev - er did -

Bm Em

Lord it looks so sweet and so free

Am G C

And I can't forget that trip to the west

G Bm

— sing - sing - ing blues for Ba - by and

C D7

*D. S. al Coda*  
*To Coda* ⊕

⊕ CODA

me hee

D C D C D C D C Bm Am G

# BORDER SONG

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slowly, with a beat

Piano introduction in 4/4 time, consisting of two measures. The right hand plays a sequence of chords and notes: C4-E4-G4, F4-A4-C5, G4-B4-D5, E4-G4-A4, F4-A4-C5, G4-B4-D5, E4-G4-A4, F4-A4-C5. The left hand plays a simple bass line: C4, F3, C4, F3, C4, F3, C4, F3.

Am E7/G# Am E7/G# Am

Ho - ly Mo - ses \_\_\_\_\_

I have been re - moved \_\_\_\_\_  
I have been de - ceived \_\_\_\_\_  
Let us live in peace, \_\_\_\_\_

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment.

C G/B C Esus E

I have seen \_\_\_\_\_ the spec - tre he has \_\_\_\_\_ been here \_\_\_\_\_ too, \_\_\_\_\_  
Now the wind has changed di - rec - tion and I \_\_\_\_\_ have \_\_\_\_\_ to \_\_\_\_\_ leave. \_\_\_\_\_  
Let us strive to find a way to make all \_\_\_\_\_ ha - tred \_\_\_\_\_ cease.

Musical notation for the second vocal line, including treble and bass staves with piano accompaniment.

C G/B F Dm

Dis - tant cous - in from down \_\_\_\_\_ the line, \_\_\_\_\_ brand of peo - ple who ain't \_\_\_\_\_ my kind, <sup>3</sup>  
Won't you please \_\_\_\_\_ ex - cuse \_\_\_\_\_ my frank - ness \_\_\_\_\_ but its not \_\_\_\_\_ my cup \_\_\_\_\_ of tea, \_\_\_\_\_  
There's a man o - ver there, \_\_\_\_\_ what's his col - or I don't care, <sup>3</sup>

Musical notation for the third vocal line, including treble and bass staves with piano accompaniment.

F F#dim C/G

F6/G

To Coda

Ho - ly Mo - ses, I have been re - moved.  
 Ho - ly Mo - ses, I have been re - moved.  
 He's my broth - er, let us live in peace.

C F C

<sup>2</sup> C F C F

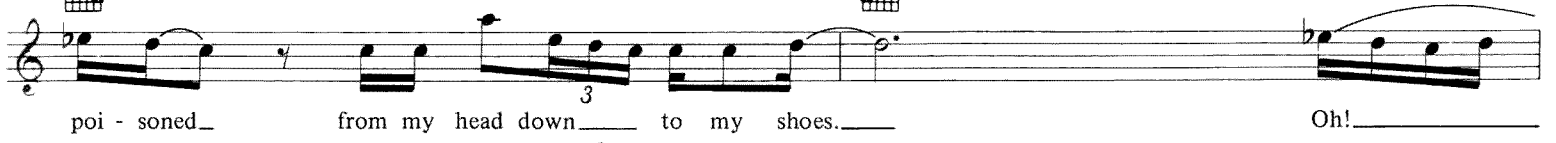
I'm go - in' back to the bor - der where my af - fairs, where

C/G F/G C F

my af - fairs ain't a - bused, I can't take an - y more bad wa - ter been

D/F#

F6/G



poi - soned\_ from my head down\_ to my shoes.\_ Oh!\_



C

F

C

F/C

G/B

CODA

C

D.S. al Coda



oh\_



F

F#dim

C/G

F6/G

C



he's my broth-er\_ let us live\_ in peace\_ oh\_

2

G7sus

Dm7

C

F

C

F

C



let us, let us live in peace.



# BURN DOWN THE MISSION

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slowly

Piano introduction in G major, 4/4 time, marked 'Slowly'. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass accompaniment with chords and moving lines.

G  
000

Em  
0 000

Bb/C bass

1. You tell me there's an an-gel in your tree, \_\_\_\_\_  
2. Deep in the woods the squirrels are out to - day, \_\_\_\_\_

Eb  
3 fr.

G/D bass  
3 fr.

A/C# bass  
5 fr.

D sus4  
0

did he say he'd come to call on me? \_\_\_\_\_  
my wife cried when they came to take me a- way. \_\_\_\_\_

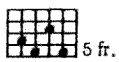
G  
000

Em7sus4  
0 0 0

Bb/C bass

For things are get-ting des-p'rate in our home, \_\_\_\_\_ liv - ing in the  
But what more could I do just to keep her warm \_\_\_\_\_ than

C#dim7



G/Dbass



D



C



G/B bass



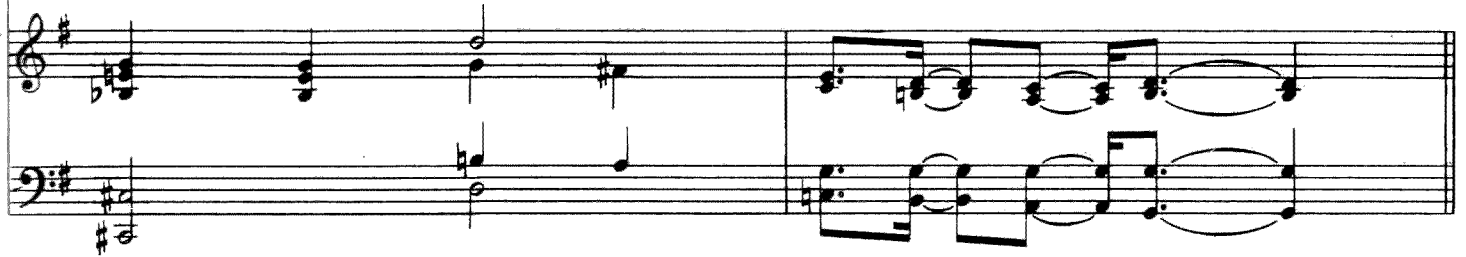
Am7



G



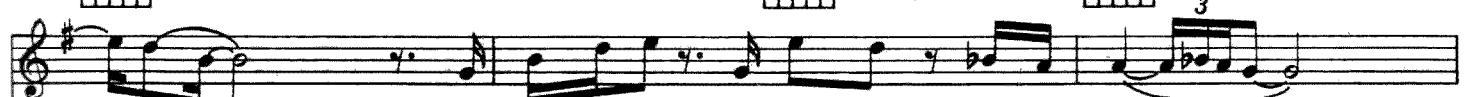
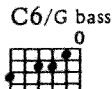
par-ish\_ of the rest-less folks I\_ know.\_ Ev-'ry-bod-y, now,  
burn, burn, burn, burn down the mission walls.\_



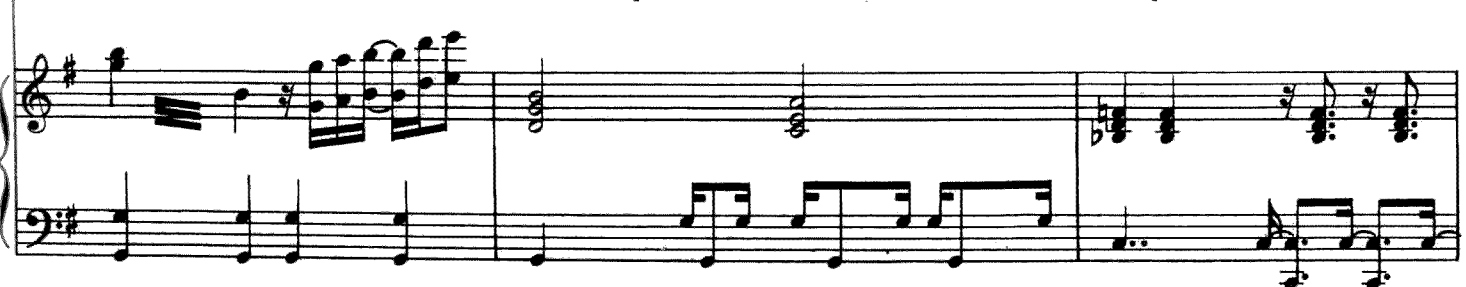
bring your fam-'lies down\_ to the riv-er-side, \_



look to the east to see where the fat stock hide.\_ Be- hind four walls of stone the rich man\_



\_ sleeps,\_ it's time we put the flame torch to their keep.\_



Db 9 fr. Ab 4 fr. Gb 2 fr.

Burn down the mis-sion —  
 Burn down the mis-sion, Lord, } If we're gon-na stay a-live, —

Db 9 fr. Ab 4 fr. Gb 2 fr.

watch the black smoke fly to heav - en, see the red flame light the sky. —

Eb/Bb bass 3 fr. Bb 6 fr. Ab 4 fr.

Burn down — the mis-sion,  
 Burn down — the mis-sion, Lord } burn it down — to stay a - live, — it's our

Eb/Bb bass 3 fr. Bb 6 fr. Ab 4 fr. Db 9 fr.

on - ly chance — of liv-ing, take all you need — to live in - side. —

Bb/C bass Faster Eb/F bass

F

*Play 3 times*

F Eb Bb/D bass F/C bass Bb

3fr. 3fr.

G F C/E bass G/D bass

000 0 0 0 3fr.

Original tempo

Bb/C bass Db/Ab bass Bbm Bbm6 F/C bass F/A bass

Bb(add C) Bb D. S.  $\frac{8}{8}$  al Coda Coda Faster Eb/F bass Repeat and Fade Bb/F bass

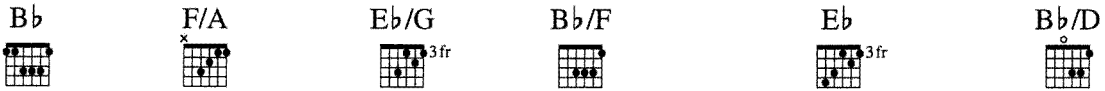
F

# CAN YOU FEEL THE LOVE TONIGHT

from Walt Disney Pictures' THE LION KING

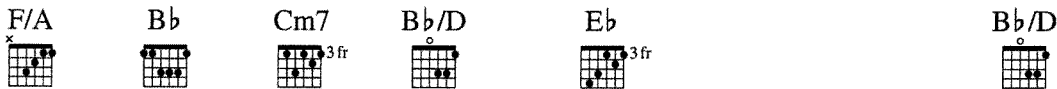
Music by ELTON JOHN  
Lyrics by TIM RICE

## 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,  
if they on - ly learn

when the heat of the roll - ing world  
that the twist - ing ka - lei - do - scope



can be turned a - way,  
moves us all in turn.

An en - chant - ed mo - ment,  
There's a rhyme and rea - son

E $\flat$



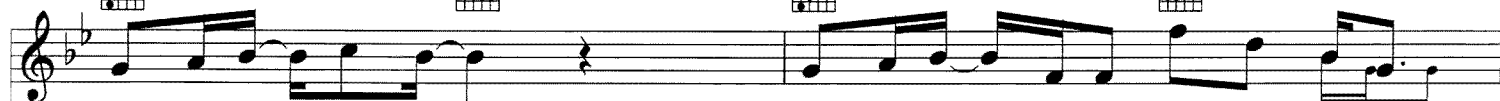
B $\flat$ /D



E $\flat$



Gm



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 $\flat$



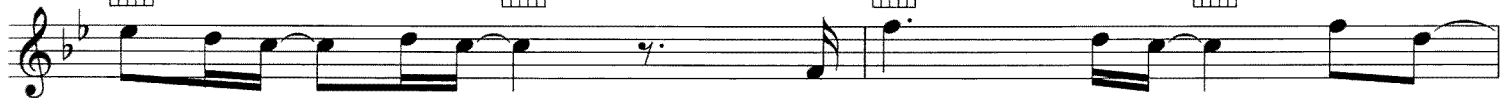
F



B $\flat$



F/A



just to be \_ with you. \_ }  
beats in time \_ with yours. \_ }

And can you feel \_ the love \_



*poco cresc.*

Gm



E $\flat$



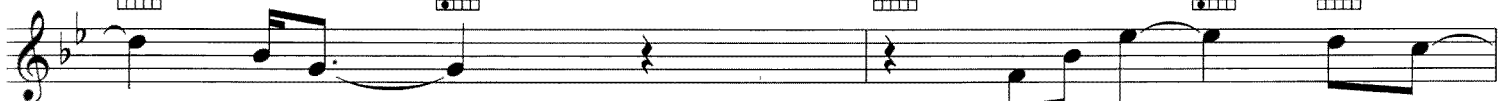
B $\flat$



E $\flat$



C/E



\_ to - night? \_

It is where \_ we are. \_



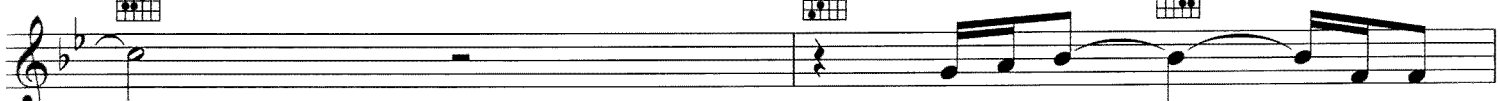
F



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 Gm/F Eb Cm Bb/D Eb F7sus

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

Eb/Bb Bb 1 F/A Eb/G Bb/F

*poco dim.*

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

It's e - nough — to make

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

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

*rall.* *molto rit.*



# CANDLE IN THE WIND

BOOGIEWOOGIE.RU

Music by ELTON JOHN  
Words by BERNIE TAUPIN

Gently, reflectively

B A A/G# F#m7 E Esus E

*mf*

Good - bye Nor - ma Jean, \_\_\_\_\_ though I nev - er  
Lone - li - ness \_\_\_\_\_ was tough, \_\_\_\_\_ the tough - est role

knew you \_\_\_\_\_ at all you had the grace to hold your - self \_\_\_\_\_ while  
you ev - er played. Hol - ly - wood cre - at - ed a su - per - star \_\_\_\_\_ and

those a - round \_\_\_\_\_ you crawled. \_\_\_\_\_ They crawled out of the  
pain was the price you paid. \_\_\_\_\_ E - ven when you

B B7 E

A E/G#

A D/A A



Musical notation for the first line of the song, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature.

wood-work died, and they whis-pered oh, the in - to \_\_\_ your brain. \_ press still \_\_\_ hound-ed you.

Musical notation for the first system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature.



Musical notation for the second line of the song, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature.

They set you \_\_\_ on the tread - mill \_\_\_ and they made you change\_ your name. \_\_\_ All the pa - pers had \_\_\_ to \_ say was that Mar - i - lyn was found in

Musical notation for the second system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature.



Musical notation for the third line of the song, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature.

the nude. } It seems to me \_ you lived your life \_ like a

Musical notation for the third system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature.



Musical notation for the fourth line of the song, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature.

can - dle in \_\_\_ the wind, \_\_\_ nev-er know-ing who to cling\_ to when the

Musical notation for the fourth system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature.

B Bsus 2fr B A

rain set in. — I would have liked — to have known

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

C#m 4fr

you, but I was just — a kid. Your can - dle burned — out

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

B Bsus 2fr B A

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

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

A/G# F#m7 E

Musical score for the fourth system, including piano accompaniment.

B A A/G# F#m7 E Esus E

This system contains the first three measures of the piece. It features guitar chord diagrams for B, A, A/G#, F#m7, E, Esus, and E. The piano accompaniment is shown in both treble and bass clefs, with the bass line providing a steady rhythmic foundation.

1 B B7 2 B B7/A E

Good-bye Nor - ma Jean, —

This system contains the next three measures, starting with a first ending bracket. The guitar chords are B, B7, B, B7/A, and E. The piano accompaniment continues, with the bass line moving to a lower register in the final measure.

A

— though I nev - er knew you — at all you had the grace to

This system contains the next three measures. The guitar chord is A. The piano accompaniment features a more active bass line with eighth notes, and the treble clef part has a melodic line with some grace notes.

E/G# A D/A



hold your - self — while those a - round — you crawled. —

This system contains the final three measures. The guitar chords are E/G#, A, and D/A. The piano accompaniment concludes with a final chord in the bass clef.

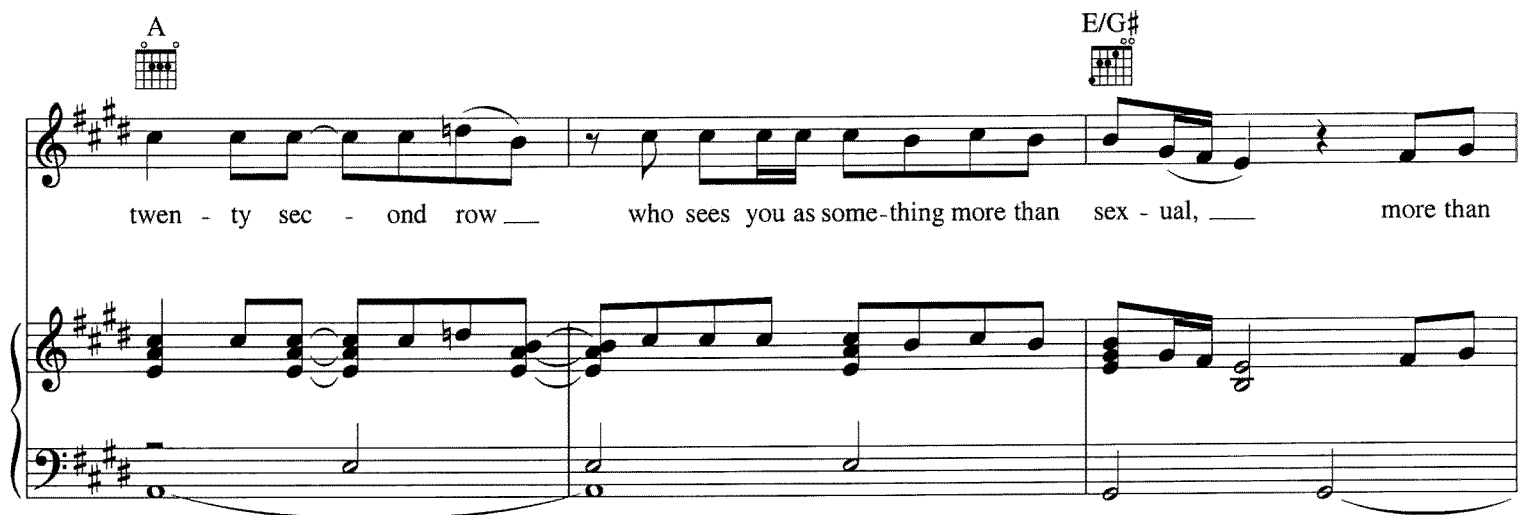
A  E 




Good - bye Nor - ma Jean, from a young man in the



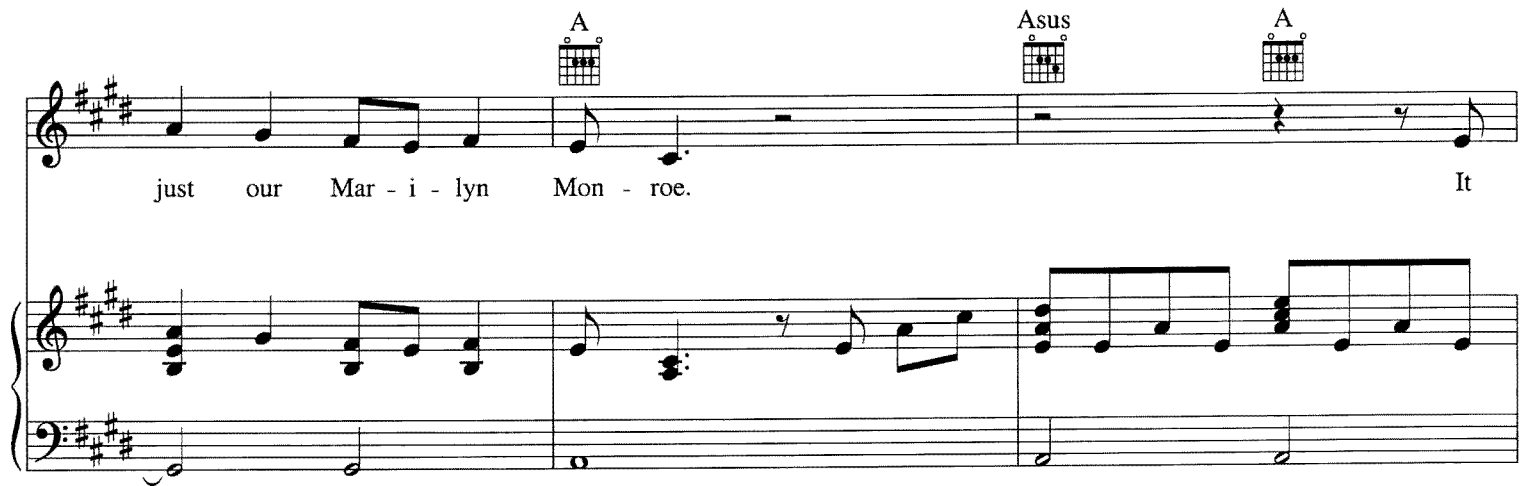
A  E/G# 





twen - ty sec - ond row — who sees you as some - thing more than sex - ual, — more than



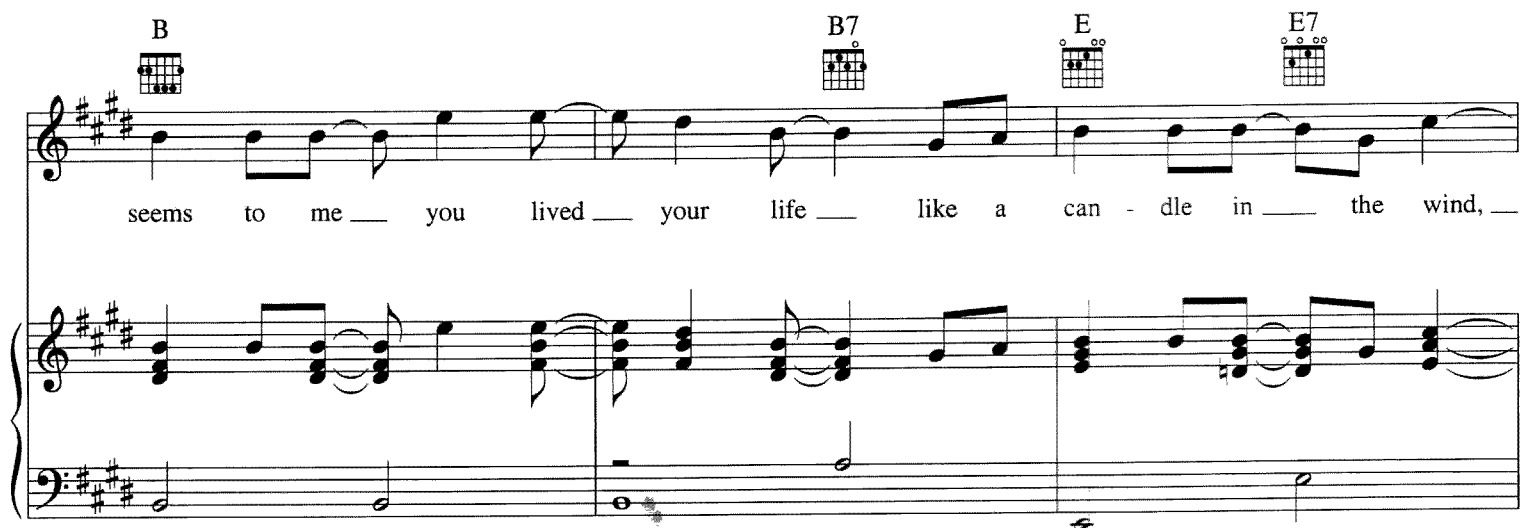
A  Asus  A 

just our Mar - i - lyn Mon - roe. It



B  B7  E  E7 

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 burned — out



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

A/G#      F#7      E      E7/G#

I

A      C#m

would have liked \_\_\_ to have known you, whoa, \_ but I \_\_\_\_\_ was just a kid. \_\_\_\_\_

B

Your can - dle burned \_ out long \_\_\_ be - fore \_\_\_

Bsus<sup>2fr</sup>      B      A      A/G#      F#m7      E

your leg-end ev - er did. \_\_\_\_\_

*rit.*

# CANDLE IN THE WIND 1997

Music by ELTON JOHN  
Words by BERNIE TAUPIN

In a slow 2

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked 'mf'. The piano part consists of a treble and bass clef staff. The vocal line is written in a single treble clef staff. Chord diagrams for guitar are provided above the vocal line and below the piano part. The lyrics are written below the vocal line.

**Chord Diagrams:**  
B:

**Lyrics:**  
Good-bye, Eng-land's rose; \_\_\_\_\_ may you ev - er  
Love - li - ness we've lost; \_\_\_\_\_ these emp - ty days

grow in our hearts. \_\_\_\_\_ You were the grace that placed it - self \_\_\_\_\_ where  
with - out \_\_\_\_\_ your smile. \_\_\_\_\_ This torch we'll al - ways car - ry \_\_\_\_\_ for our

lives were torn a - part. \_\_\_\_\_ You called out to our coun - try,  
na - tion's gold - en child. \_\_\_\_\_ And e - ven though we try,



E7 A

and you whis-pered to those in pain. — Now you be - long to  
the truth brings us — to tears. — All our words can -

E/G# A Asus




heav - en, and the stars spell out your name. — }  
not ex - press the joy you've brought us through the years. — }

A B E

And it seems to me — you lived your life — like a can - dle in — the wind, —



A E B

— nev - er fad - ing with the sun - set when the rain set in. —

Bsus  2fr      B       A 

And your foot-steps will al - ways fall \_\_\_\_\_ here \_\_\_\_\_ a - long



C#m  4fr      To Coda ⊕      B 

Eng - land's green-est hills. \_\_\_\_\_ Your can - dle's burned out long \_\_\_\_\_ be - fore \_\_\_\_\_



Bsus  2fr      B       A       E/G#       F#m7 

your leg - end ev - er will. \_\_\_\_\_



E       B       E/B       B 



A      E/G#      F#m7      E      B      B7

E      E7/G#      A

Good-bye, Eng-land's rose; \_\_\_\_\_ may you ev - er grow in our hearts. \_\_\_\_\_

E/G#

\_\_\_\_\_ You were the grace that placed it - self \_\_\_\_\_ where lives were torn a - part. \_\_\_\_\_

A      Asus      A      E

Good-bye, Eng-land's rose, \_\_\_\_\_

E7/G#

A



from a coun - try lost with - out your soul, who'll miss the wings of your com -



E/G#

A

Asus



pas - sion more than you will ev - er know.



A

D.S. al Coda



And it

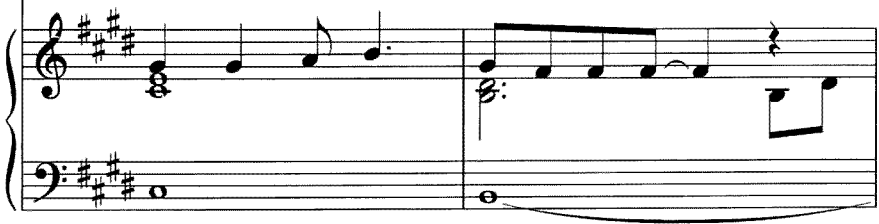


CODA

B



can - dle's burned out long be - fore



E/B

B

A

E/G#

F#m7

E



your leg - end ev - er will.



rit.

# CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slow 4

*mf*

Am7

Bm

C



Cap - tain Fan - tas - tic, raised and reg - i - ment - ed

*This is a piano guide, to be interpreted at the discretion of the player.*

C

G

D

G

C

D



Hard - ly a he - ro, Just some - one his moth - er might know,

Am

G

Dm7

G7

C



Ve - ry clear - ly a case for corn - flakes and clas - sics "Two teas both with sug - ar please"

Cm
G
Eb7
Em
Am7

In the back of an al - ley While lit-tle Dirt Cow-boys

C
G
D

turned brown in\_\_ their sad - dles Sweet\_\_ choc'-late bis-cuits, And

G
C/E
D/F#
D
Am
G

red ros - y ap - ples\_\_ in sum-mer For it's hay make and "Hey mom\_\_

Dm7
G7
C
Cm

do the pa-pers say an-y-thing good"\_\_ Are there chances in life for\_\_ lit-tle\_\_ Dirt Cow - boys\_\_

G
Bb
C
G

Should I make my way out of my\_\_ home in the woods?\_\_

Am7 G/B C G

1. Brown Dirt... Cow - boy... still green and grow-ing Ci - ty... slick Cap - tain...  
2. (see last page)

D7 G/D C/E

Fan - tas - tic... the feed - back The hon-ey the hive... could be hold -

D Am7 G/B

- ing For there's weak wing-ed young spar-rows

Dm7 G7 Dm7 G7 C Cm

That starve in the win-ter... Bro-ken young chil-dren on... the wheels of the win-ners

G Bb C

And the six - ty eight sum - mer fes - ti - val wall flowers are thin -

G Em

- ning For cheap eas - y meals -

Em C F C F

are hard - ly a home on the range

C F C F Em

Too hot for the band

C F C F

with a des - per - ate de - sire for change



C F C F G C G

We've thrown in the towel too\_ man-y times\_

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). Above the staff are guitar chord diagrams for C, F, C, F, G, C, and G. The piano accompaniment is shown in grand staff (treble and bass clefs) with a consistent eighth-note rhythmic pattern.

C G C G

out\_ for the count\_ when we're down\_ Cap - tain Fan - tas - tic and\_ the

Detailed description: This system contains the third and fourth lines of music. The top line continues the vocal melody. Above the staff are guitar chord diagrams for C, G, C, and G. The piano accompaniment continues with the same rhythmic pattern.

C G Bb C G

To Coda

Brown Dirt Cow - boy from the end of\_ the world\_ to\_ your town\_

Detailed description: This system contains the fifth and sixth lines of music. The top line continues the vocal melody. Above the staff are guitar chord diagrams for C, G, Bb, C, and G. The piano accompaniment concludes with a dynamic marking of *p* (piano).

G C G Em

D.S. al Coda

Detailed description: This system contains the seventh and eighth lines of music. The top line is mostly empty, with guitar chord diagrams for G, C, G, and Em. The piano accompaniment continues with the eighth-note rhythmic pattern. The instruction 'D.S. al Coda' is written at the end of the system.

**Coda**

We've thrown in the towel too many times... out for the count... when we're down...

Cap - tain Fan - tas - tic and the Brown... Dirt Cow - boy from the

end of the world... to your town...

1 Em  
2 Em

And all this talk of Jesus  
 Coming back to see us  
 Hm... mm... couldn't fool us  
 For we were spinning out our lines  
 Walking on the wire  
 Hand in hand went music and the rhyme

The captain and the kid  
 Stepping in the ring.  
 From here on sonny  
 It's a long and lonely climb.  
 For cheap meals ..... etc., as before

# CARLA ETUDE

BOOGIEWOOGIE.RU

By ELTON JOHN

♩ = 104

B G#m

*mp* (a tempo)

This system contains the first four measures of the piece. The key signature is B major (three sharps). The time signature is 3/4. The tempo is marked 'mp' (mezzo-piano) and '(a tempo)'. Chord diagrams for B major and G#m are provided above the staff. The music features a melodic line in the right hand and a bass line in the left hand, with some notes beamed together.

E B F#6 F# B

This system contains measures 5 through 9. Chord diagrams for E, B, F#6, F#, and B are shown above the staff. The bass line includes asterisks and a 'p' dynamic marking in measure 9.

E B

This system contains measures 10 through 14. Chord diagrams for E and B are shown above the staff. The music continues with melodic and harmonic development.

F#6 F# A E D

This system contains measures 15 through 19. Chord diagrams for F#6, F#, A, E, and D are shown above the staff. The bass line includes asterisks and a 'p' dynamic marking in measure 19.

A F#m C# Bm C#

This system contains measures 20 through 24. Chord diagrams for A, F#m, C#, Bm, and C# are shown above the staff. The piece concludes with a double bar line in measure 24.

Chord diagrams: D, A, E, B

*mf a tempo* *f*

Chord diagrams: F#m, Esus4, E, F#

*mp* *rall.*

Chord diagrams: D, F, D, F

*mp a tempo. poco ritard.*

Chord diagrams: C, G, Am, Esus4, E

*ten.*

Chord diagrams: D, F, D, F

*(ped. sim.)*

C G Am Esus4 E

ten. ten. ten.

F D7 F D7

*mf* *marcato*

C G7 C Am7 F Am

*f*

*ped. sim.*

C D7 F E

*dim.* *rall.*

1

G7 C Dm E♭

*a tempo* *mp* *cresc.*

2

*ped. sim.*

First system of musical notation. It consists of two staves in bass clef. The upper staff contains a melodic line with slurs and ties, accompanied by guitar chord diagrams for F, C, Dm, and Bb. The lower staff provides a bass line. Dynamics are marked as *mp* and *cresc.*

Second system of musical notation. It consists of two staves in bass clef. The upper staff contains a melodic line with slurs and ties, accompanied by guitar chord diagrams for C/Bb, F, Bb, Dm, and C. The lower staff provides a bass line. Dynamics are marked as *mp* and *cresc.*

Third system of musical notation. It consists of two staves in treble clef. The upper staff contains a melodic line with slurs and ties, accompanied by guitar chord diagrams for F, Bb, F, Bb, Dm, and C. The lower staff provides a bass line. Dynamics are marked as *f* and *mf*.

Fourth system of musical notation. It consists of two staves in treble clef. The upper staff contains a melodic line with slurs and ties, accompanied by guitar chord diagrams for F, Eb/F, Bb, and C. The lower staff provides a bass line. Dynamics are marked as *f* and *mf*.

Fifth system of musical notation. It consists of two staves in treble clef. The upper staff contains a melodic line with slurs and ties, accompanied by guitar chord diagrams for Dm, C/D, Dm, C, Bb, C, and Dm. The lower staff provides a bass line. Dynamics are marked as *f*, *rall.*, and *mf*.

# CHLOE

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and GARY OSBORNE

Moderately slow, in 2

F C B $\flat$

*mf*

Dm B $\flat$

How come you're so un - der - stand - in' —  
How you han - dle what you live through —  
You're the life - line that I cling to —

C/D Dm

when I tell — you all — my lies, —  
I can nev - er hope to learn, —  
when I feel — like giv - in' in, —

Bb



and, pre - tend - in' to be - lieve them,  
 tak - in' all the pain I give you,  
 when the dreams that I re - ly on



C/D



Dm



see through all my al - i - bis?  
 lov - in' blind - ly in re - turn.  
 start to wear a lit - tle thin.



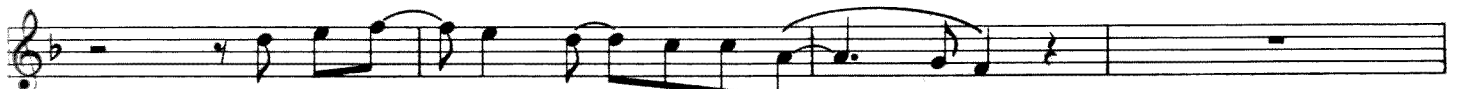
Bb



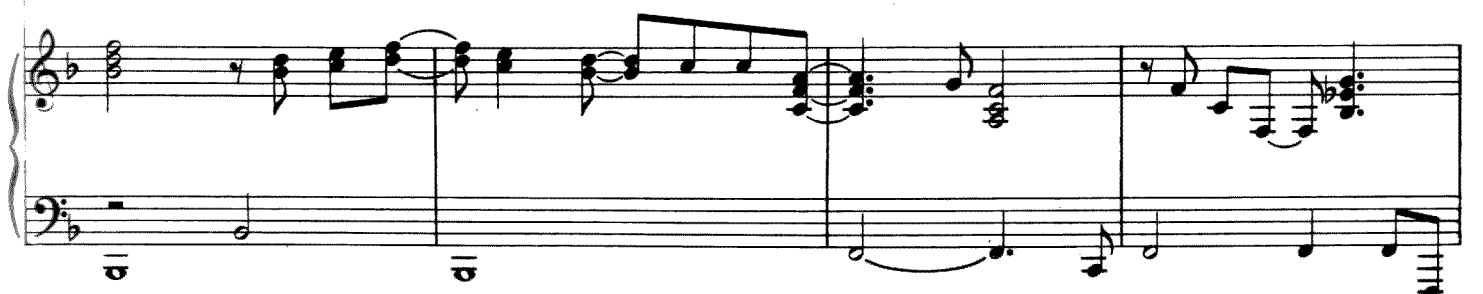
F



Eb/F



And I need you more than ev - er.  
 And I need you more than ev - er.  
 Then I need you more than ev - er.





Bb C

1.

And I want you till the end, Chlo - e.  
 I will al - ways be your friend,  
 And I want you till the end,

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a Bb chord and a C chord. The lyrics are: "And I want you till the end, Chlo - e. I will al - ways be your friend, And I want you till the end,". The piano accompaniment is in the bottom two staves, with a bass line and a treble line. The key signature has one flat (Bb).

Dm Bb C

Detailed description: This system contains the third line of the musical score. The vocal line has a Dm chord and a Bb chord. The piano accompaniment continues with a bass line and a treble line. The key signature has one flat (Bb).

2. Dm Bb

Chlo - e,

Detailed description: This system contains the fourth line of the musical score, marked with a '2.' indicating a second ending. The vocal line has a Dm chord and a Bb chord. The lyrics are: "Chlo - e,". The piano accompaniment continues with a bass line and a treble line. The key signature has one flat (Bb).

C F/A Bb Dm7 C/E F

Chlo - e. Chlo - e, what you gon - na do

Detailed description: This system contains the fifth line of the musical score. The vocal line has chords C, F/A, Bb, Dm7, C/E, and F. The lyrics are: "Chlo - e. Chlo - e, what you gon - na do". The piano accompaniment continues with a bass line and a treble line. The key signature has one flat (Bb).

F/A    Bb    F/A    Bb    Dm7

—'bout me? — Chlo - e, — what you gon - na do? —

F    Eb/F    To Coda ⊕    Bb    C

What you gon - na do — a - bout

*D.S. (no repeats) at Coda ⊕*
  
 F    Am7/E    Coda ⊕    Bb    C

me?    What you gon - na do — a - bout

Dm7    Bb    C    Dm7    Dm11

me?    What you gon - na do — a - bout me?

# CIRCLE OF LIFE

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately, with an African beat

**Bb5** **Eb** **F**

*African chant*

*mf*

**Bb** **Bb5** **Bb**

**Eb** **F** **Gm** **Cm/Eb** **Gm** **F** **Bb**

*dim.*

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/style is 'Moderately, with an African beat'. The first system includes a guitar chord diagram for Bb5 and the instruction 'African chant' for the vocal line. The second system includes guitar chord diagrams for Bb, Bb5, and Bb. The third system includes guitar chord diagrams for Eb, F, Gm, Cm/Eb, Gm, F, and Bb, and a 'dim.' (diminuendo) instruction for the piano accompaniment.

Same tempo, gently rhythmic

(African chant continues)

Gm Cm7/G

F7sus F Bb

Gm Cm7/G

F7sus F7 B $\flat$  Cm7/B $\flat$

From the day we ar - rive — on the plan - et and

F/A B $\flat$  Gm

blink-ing, step in - to — the sun, — there's more to see — than can



Cm A $\flat$

ev - er be seen, — more to do than can ev - er — be

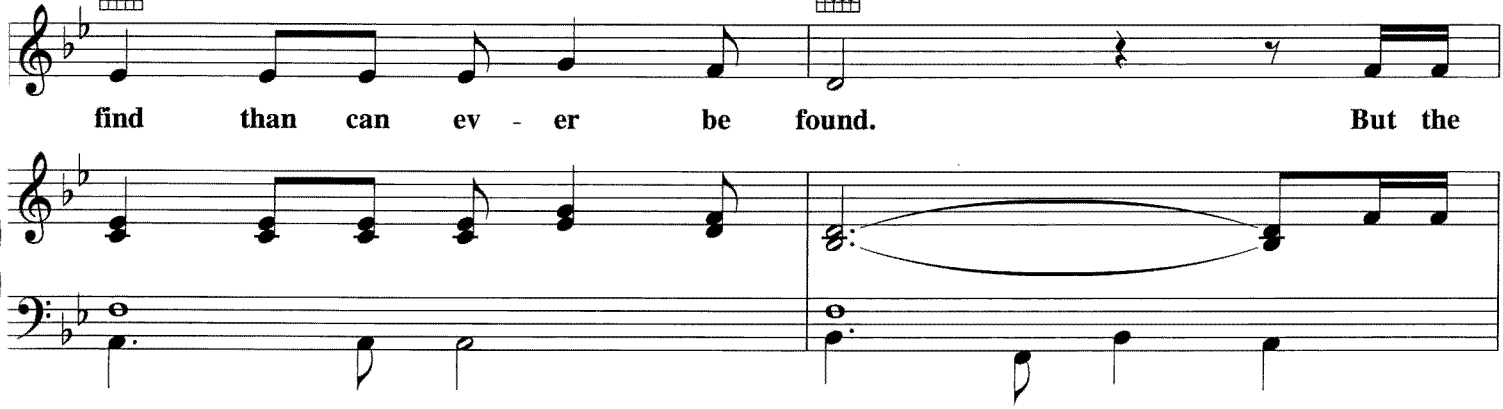
*cresc.*



Fsus F B $\flat$  Cm7/B $\flat$

done. There's far too much — to take in — here, more to

F/A  Bb 


find than can ev - er be found. But the






Gm  Cm7 


sun roll - ing high through the sap - phi - re sky keeps great and





*cresc.*



Ab  Fsus  F 


small on the end - less round. It's the cir - cle of






Bb  Eb/Bb  Bb  Ab/Bb 

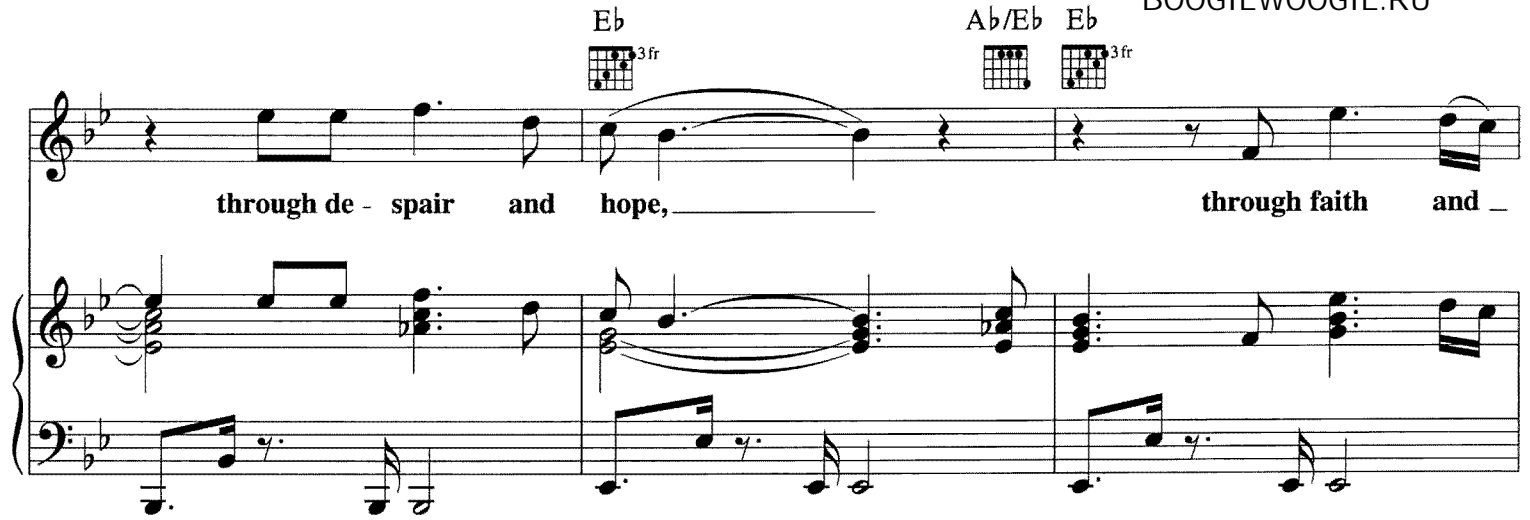
life, and it moves us all

*f*



through de - spair and hope, through faith and








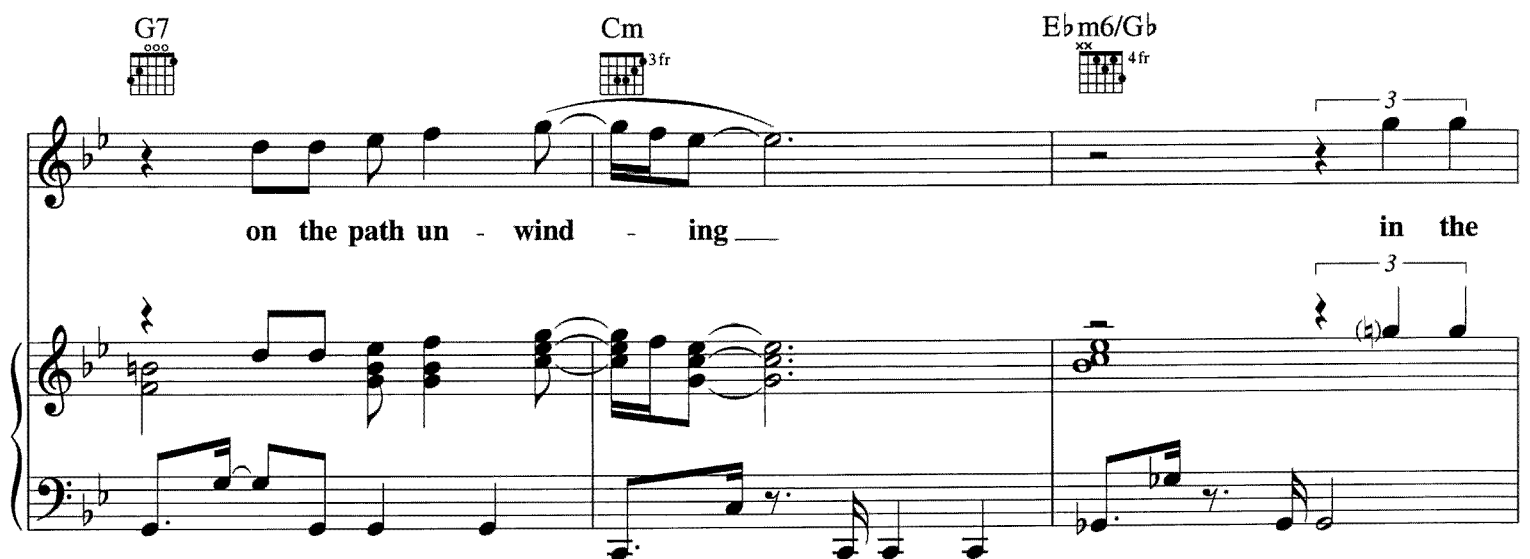






love, 'til we find our place



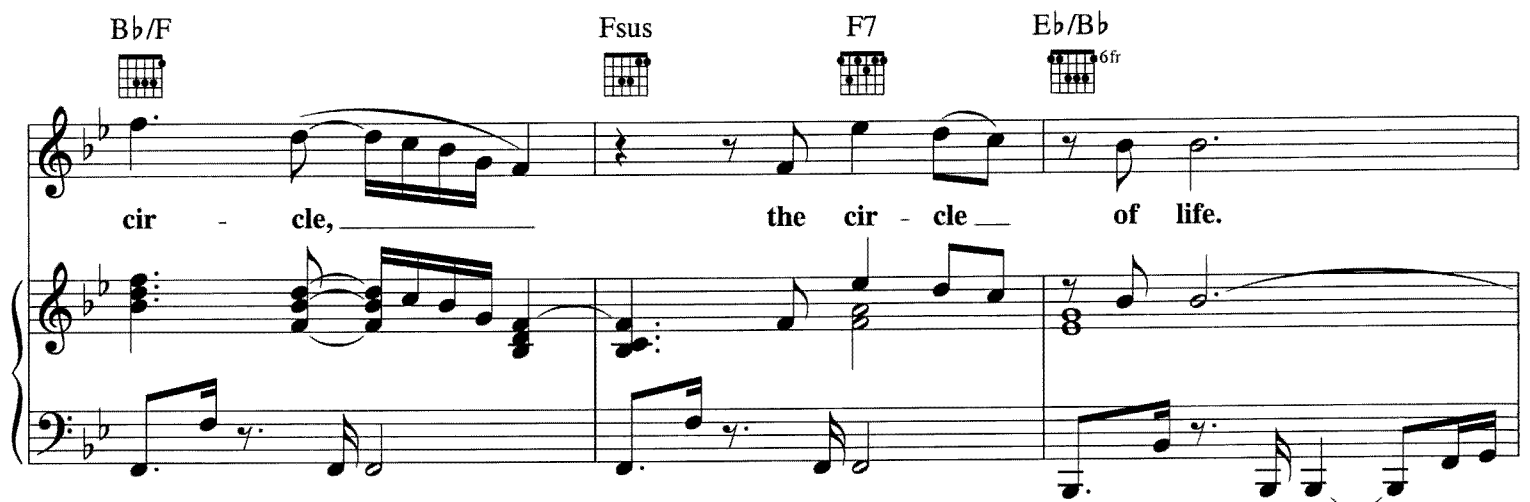




on the path un - wind - ing in the



cir - cle, the cir - cle of life.



Bb Cm7/Bb

dim. p sweetly

F/A Bb Gm

3

Cm7 Ab Fsus F

3fr 4fr

Bb Cm7/Bb F/A

3



Bb



Gm



Cm7



Musical notation for the first system, including treble and bass clefs, piano accompaniment, and a vocal line with a triplet of eighth notes.

*increasing*

Ab



Cm/G



Fsus



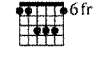
F



Bb



Eb/Bb



Musical notation for the second system, including treble and bass clefs, piano accompaniment, and a vocal line with lyrics: "It's the cir - cle \_ of life,"

It's the cir - cle \_ of life,

*f*

Bb



Ab/Bb



Musical notation for the third system, including treble and bass clefs, piano accompaniment, and a vocal line with lyrics: "and it moves us all \_"

and it moves us all \_

Eb



Ab/Eb



Musical notation for the fourth system, including treble and bass clefs, piano accompaniment, and a vocal line with lyrics: "through de - spair and \_ hope,"

through de - spair and \_ hope,

Eb



Fsus



F



through faith and love, 'til we find our

Db



Bb7



place on the path un-

*ff*

Ebm7



Gbm6/A



Db/Ab



wind - ing in the cir - cle,

Ab sus



Ab7



Gb/Db



Db



the cir - cle of life.

# CLUB AT THE END OF THE STREET

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

G D C G D C G

Verse  
D (3rd time inst.) Daug5 G G6 G D

1. When the shades are drawn and the light of the moon is ban-ned  
2. From the alley-ways where the cat-walks gent-ly sway

(8vb)

Asus A G D G D

— And the stars up a-bove walk the hea - vens hand in hand  
— You hear the sound of Otis and the voice of Mar - vin Gaye

D Daug5 G E7

There's a sha - dy place — at the end — of the work - ing day —  
In this smo - key room there's a juke - box — plays all night

D A G D Dsus4 D

— Where young\_ lov-ers go — and this hot — lit-tle tri - o — plays —  
— and we can dance — real\_ close to the pulse — of a ne-on light —

G D G

Chorus

C G D G D

That's where we meet — That's where we meet —

G D F# Bm A G Em7 G/A D

Me — and you ren - dez - vous In the club — at the end of the street

G/D D G C G D G D

Ooh Where we meet \_\_\_\_\_ Ooh where we meet \_\_\_\_\_

G D F# Bm A G Em7 G/A D

Me \_\_\_\_\_ and you ren - dez - vous In the club\_ at the end of the street

3rd time to Coda ⊕

G D C G D

1. C G

2. C G Em7 A7 Asus4 A7

There's a down-town smell \_\_\_\_\_ of cook-ing from the

D A/D D G D/G G D A

flame on an o-pen grill — There's a sax and a big bass — pump - in' — Lord\_ have

Fadd9 Gadd9 G D C G

mer-cy — Ooh — can't sit still can't sit

G D C D. *al Coda*

still

*CODA* F Gadd9

Ooh Ooh

G D C G D C G

Vocal ad lib. repeat to fade

yeah! can't sit still

## COLD

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

(♩ = 70)



1. You don't love him a - ny - more, —  
2. You said don't cry — to me, —



he threw your rag doll out the door. — I kept my dis-tance, I held my  
he said I'm a dead man if you leave. — I have no feel-ings, I have no



breath, — love al - ways ends up hang - ing by a thread.  
heart, — love al - ways cuts out the warm and ten-der part. —

F7



Bbm



Db/Ab



Love hurts so much, love leaves a scar, — 'I don't love  
 Love hurts so much, love cuts so deep, it's a  
 much, love leaves a scar, — 'I don't love

Gb



F7



you' is like a stake — be - ing dri - ven through your heart. But I don't  
 hot sweat and a cold shake like drown - ing in your sleep. I don't  
 you' is like a stake — be - ing dri - ven through your heart. But I don't

Gb



Db



to Coda ⊕

Gb



care, I came back for — you, love is cruel, but I don't care,  
 care, I came back for — you, love is cruel, but I don't care,  
 care, I came back for — you, I don't





I want - ed you, \_\_\_\_\_ and I'm\_ cold, \_\_\_\_\_ cold,  
 I want - ed you, \_\_\_\_\_ and I'm\_ cold, \_\_\_\_\_ cold,

F7



1.

Bbm



G



ba - by I'm cold. \_\_\_\_\_ cold. \_\_\_\_\_

2.

Bbm



Db/Ab



Chords: Gb, Ab 4fr, Bbm

Chords: Db/Ab, Gb, C7/E

Chords: F, D. al Coda F7/A 3fr

Oh — love hurts so

⊕ CODA

Chords: Gb, Db

care, — I came back for you, — love is

Chords: Gb, Db/Ab, Faug5/A, F/C, Bbm

cruel, I don't care, I want - ed you, and I'm

Chords: Gb/Db, F7, Bbm

cold, cold, cold.

Chords: Gb/Db, F7

I'm cold, cold, so

Chords: Gb/Db, F7

cold, cold, oh I'm

Bbm



Gb/Db



Musical staff with treble clef, key signature of three flats, and a double bar line with repeat dots.

cold.

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

F7



Bbm



Musical staff with treble clef, key signature of three flats, and a double bar line with repeat dots.

Hon - ey I'm

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

Gb/Db



F7



Musical staff with treble clef, key signature of three flats, and a double bar line with repeat dots.

cold, \_\_\_\_\_ so \_\_\_\_\_ cold, \_\_\_\_\_ I'm \_\_\_\_\_ so \_\_\_\_\_

Piano accompaniment for the third system, including treble and bass staves with chords and melodic lines.

Gb/Db



1.  
F7



ad lib. 2nd time

Musical staff with treble clef, key signature of three flats, and a double bar line with repeat dots.

cold, \_\_\_\_\_ cold. \_\_\_\_\_ Oh \_\_\_\_\_ I'm \_\_\_\_\_

Piano accompaniment for the fourth system, including treble and bass staves with chords and melodic lines.

2.

F7

Bbm



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has four flats (B-flat major/D-flat minor). The vocal line begins with a melodic phrase that is repeated. The piano accompaniment provides harmonic support with chords and moving bass lines.

Db/Ab

Gb

C7/E

C7



The second system continues the piano accompaniment. It features several chords in the upper staff, including Db/Ab, Gb, C7/E, and C7. The bass line continues with a steady rhythmic pattern.

Free time

F

F7

Bbm



The third system includes the vocal line with the lyrics "I'm so cold." The piano accompaniment features a triplet of eighth notes in the vocal line and a corresponding triplet in the piano accompaniment. The key signature remains four flats.

The fourth system shows the final part of the piano accompaniment, featuring a complex melodic line in the upper staff and a supporting bass line in the lower staves.

# COUNTRY COMFORT

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slow rock - double-time feeling

Soon the

A

D

(F# m/C# bass)

pines will be fall - ing ev - 'ry - where, \_\_\_\_\_ vil - lage  
 grandma yesterday down at the store \_\_\_\_\_ well, she's

Bm

G

E

chil - dren fight each oth - er for a share, \_\_\_\_\_ And the  
 real - ly go - ing fine for eight - y - four. \_\_\_\_\_ Well, she

A D (D/C# bass)

six - o - nine goes roar - ing past the creek, \_\_\_\_\_ Dea - con  
 asked me if some time\_ I'd fix her barn, \_\_\_\_\_ Poor old

Bm7 E D 1. A D 2. 3. 4. A


Lee pre-pares his ser-mon for next week. 2. I saw farm. And it's  
 girl, she needs a hand to run the

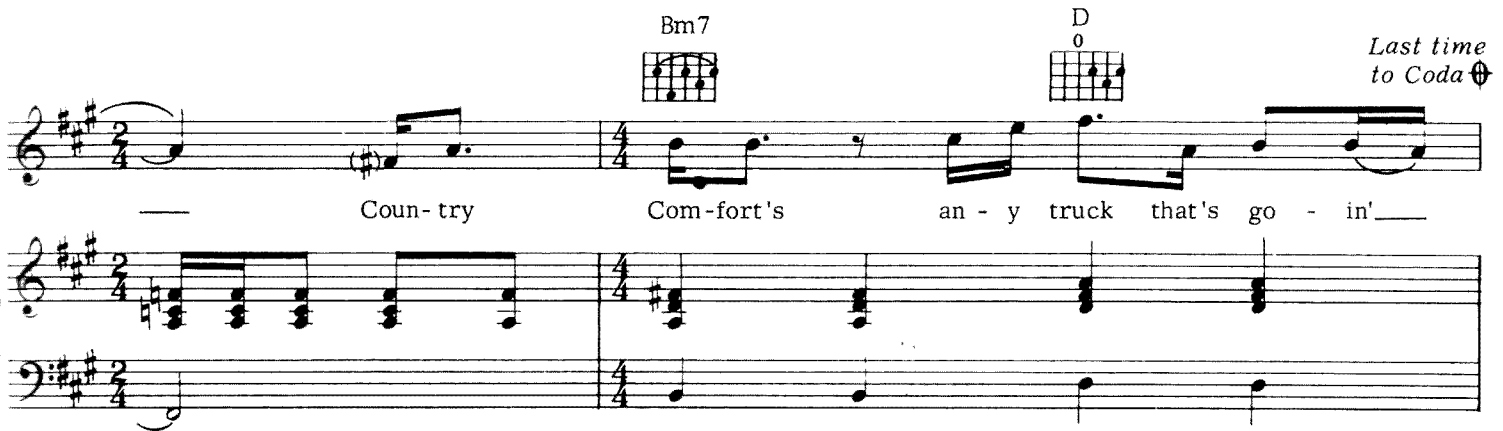
Chorus D E A (D/A bass)(C#0) D E

good old Coun-try Com- fort in my bones, \_\_\_\_\_ just the sweet-est sound my ears have ev -er


A (D/B bass)(A/C# bass) D E A G F

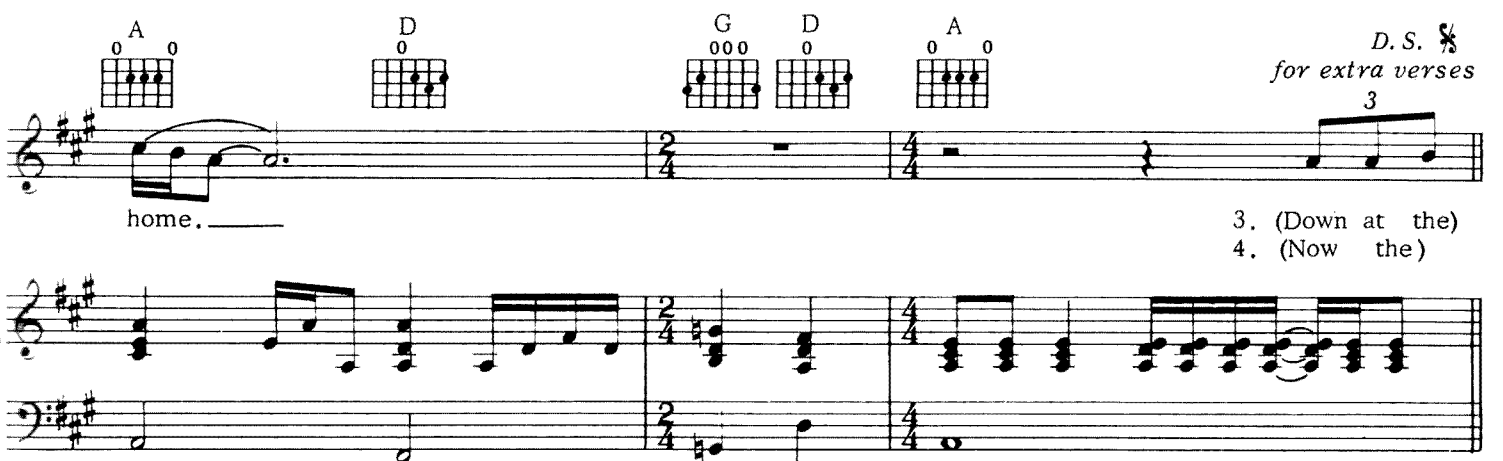
known; just an old\_ fash-ioned feel-ing ful-ly grown \_\_\_\_\_

Last time to Coda 



Coun-try Com-fort's an - y truck that's go - in'

D. S.   
for extra verses  
3



home. \_\_\_\_\_


3. (Down at the)  
4. (Now the)

3. Down at the well they've got a new machine,  
Foreman says it cuts manpower by fifteen,  
But that ain't natural, so old Clay would say,  
He's a horse-drawn man until his dying day.

(Repeat Chorus)

4. Now the old fat goose is flying 'cross the sticks,  
The hedge-hog's done in clay between the bricks,  
And the rocking chair's a-creaking on the porch,  
Across the valley moves the herdsman with his torch.

(Repeat Chorus)

Coda 



home. \_\_\_\_\_ Coun-try Com-fort's an-y truck that's go-ing back home. \_\_\_\_\_ Coun-try

Com-fort's an-y truck that's go-ing back home. \_\_\_\_\_



# COME DOWN IN TIME

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately slow

Piano introduction musical notation in G major, 4/4 time, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 4/4.

Piano accompaniment musical notation for the first system, continuing the piano introduction in G major, 4/4 time.

Am D Am7

In the qui - et si - lent sec - onds I, I turned off the  
Well, I don't know if I should have heard her

Vocal and piano accompaniment musical notation for the first verse, including guitar chord diagrams for Am, D, and Am7.

D Cmaj7 Bm7

light switch and I, I came down to meet you in the  
as yet, but a, a true love like hers is a,

Vocal and piano accompaniment musical notation for the second verse, including guitar chord diagrams for D, Cmaj7, and Bm7.

Dm 0 0 0 0 0 0      E 0 0 0 0 0 0      D/F#bass 0 0 0 0 0 0      E/G#bass 0 0 0 0 0 0      Am7 0 0 0 0 0 0

half light the moon left while a, A clus-ter of night-  
 a hard love to get. And I've walked 'most all

D 0 0 0 0 0 0      Am7 0 0 0 0 0 0      D 0 0 0 0 0 0

- jar sang some out of tune.  
 the way and I, I ain't heard her call, and I,

Cmaj7 0 0 0 0 0 0      Bm7 0 0 0 0 0 0      Dm 0 0 0 0 0 0

A man-tle of bright light shone down from a room  
 I'm get-ting to think - in' if she's comin' at all

E 0 0 0 0 0 0      D/F#bass 0 0 0 0 0 0      E/G#bass 0 0 0 0 0 0      Fmaj7 0 0 0 0 0 0      Em7 0 0 0 0 0 0

"Come Down In Time."

Dm7 0  
Cmaj7 000  
F

I still hear — her say. — So clear —

Em7 0 0000  
Dm 0  
Cmaj7 000

— in my — ear, — like it was — to - day. —

F  
Ab 4 fr.  
C 0 0

"Come Down In Time," — was the mes - sage — she gave. —

Am7 0 0 0  
F  
Ebmaj7 3 fr.

— "Come Down In Time, — and I'll

Dm7



F



C



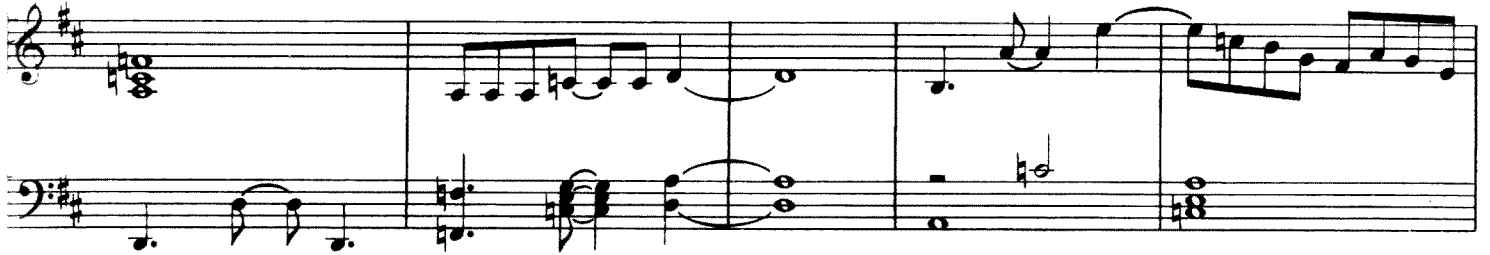
D5



Am



meet you half - way."



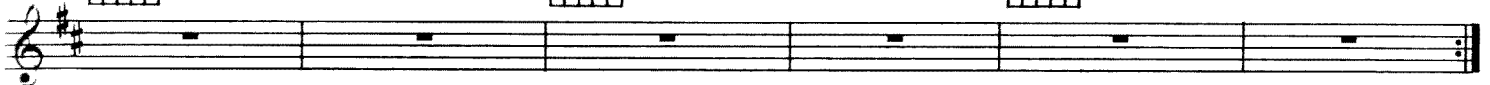
D



Am7



D



Am7



D



Am7



There are wom - en and wom - en, and some\_



D



Cmaj7



Bm7



Am7

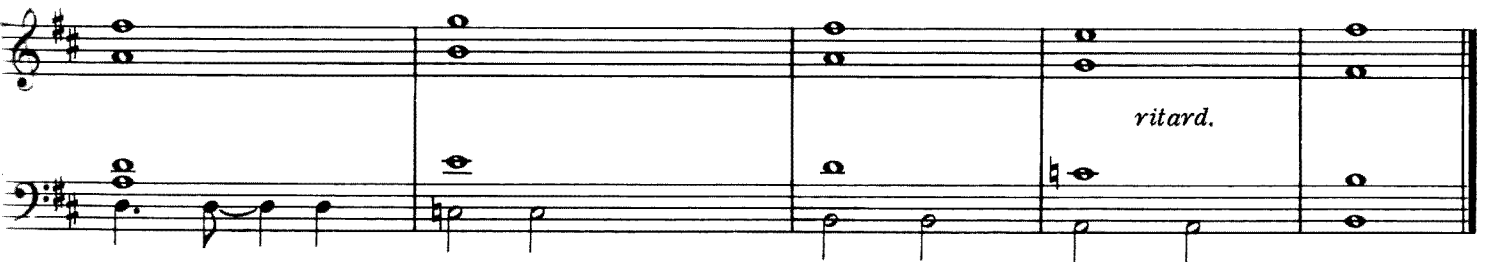


*ritard.*

B5



hold you tight, - while\_ some leave you\_ count - ing the\_ stars in the night.



# CROCODILE ROCK BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Light-hearted Rock

Piano introduction in G major, 4/4 time. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.

Piano accompaniment for the first line of the chorus, featuring a steady eighth-note bass line and a melodic line in the right hand.

Vocal line and piano accompaniment for the second line of the chorus. The vocal line includes a guitar chord diagram for G major.

1,3. I re - mem - ber when rock was young -  
2. went by \_\_\_\_\_ and



Piano accompaniment for the third line of the chorus, continuing the rhythmic pattern.

Vocal line and piano accompaniment for the fourth line of the chorus. The vocal line includes a guitar chord diagram for B minor.

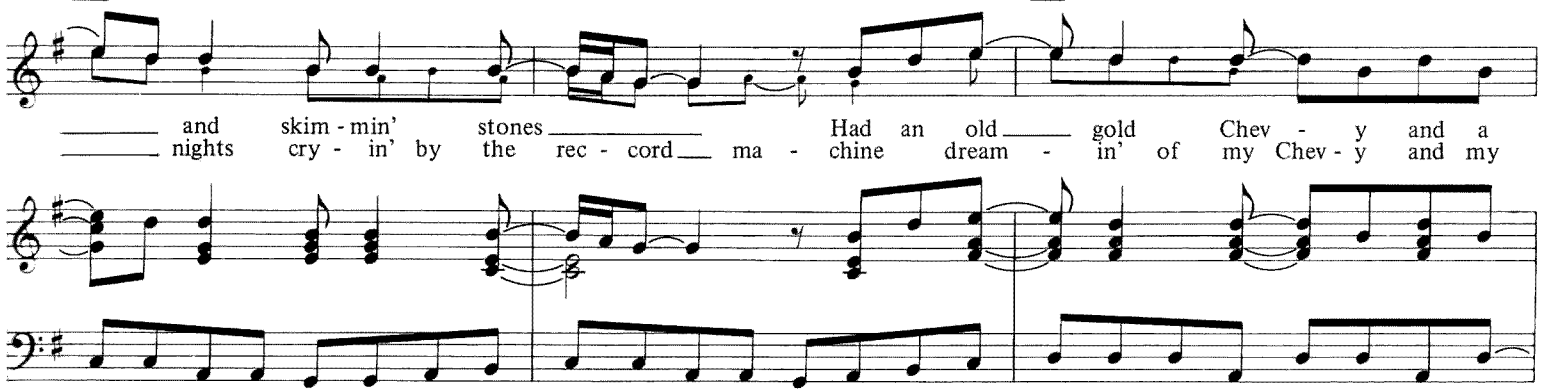
rock just died Me and Su - sie had do much fun \_\_\_\_\_ Hold - ing hands -  
Su - sie went and left us for some for - eign guy. \_\_\_\_\_ Long -


Piano accompaniment for the fifth line of the chorus, concluding the musical phrase.

BOOGIEWOOGIE.RU


**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



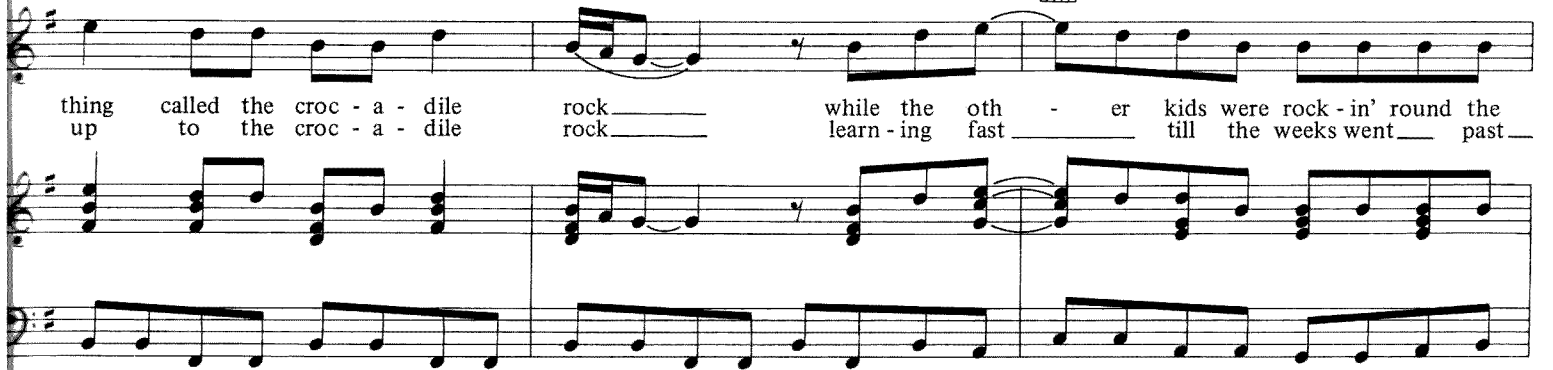
**G** 


place of my own \_\_\_\_\_ But the big - gest 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



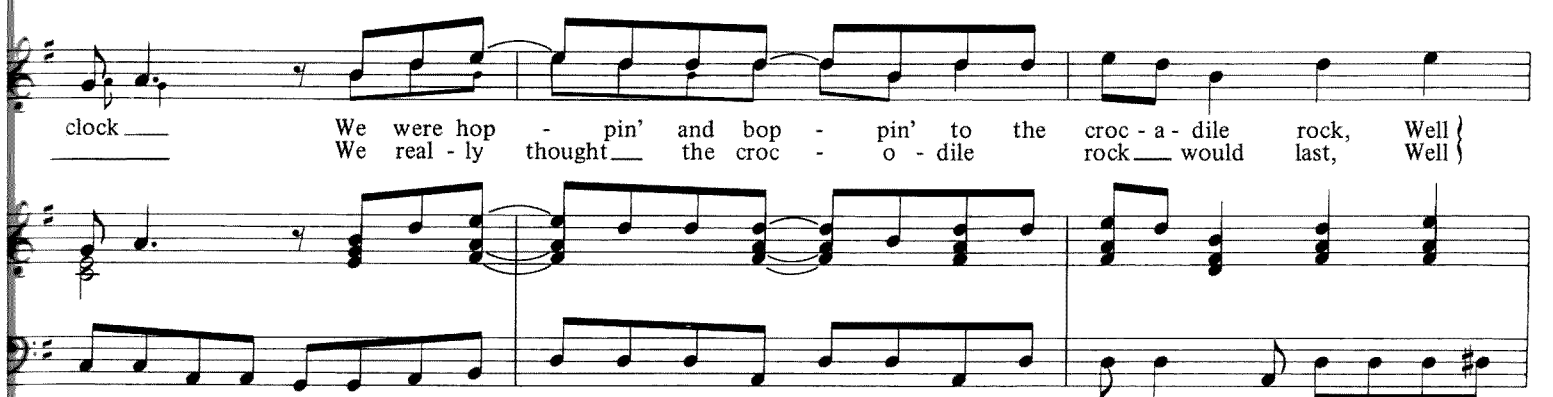
**Bm**  **C** 

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 \_\_\_\_\_



**D** 

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 }



Em A7

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

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first measure has a guitar chord diagram for Em (E minor) above it. The second measure has a guitar chord diagram for A7 (A dominant 7th) above it. The lyrics are: "Croc-o-dile rock-in' is some-thing shock-in' when your feet just can't keep still, —".

D7 G

I nev-er knew me a bet-ter time and I guess — I nev-er will — Oh —

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first measure has a guitar chord diagram for D7 (D dominant 7th) above it. The second measure has a guitar chord diagram for G (G major) above it. The lyrics are: "I nev-er knew me a bet-ter time and I guess — I nev-er will — Oh —".

E A7

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

Detailed description: This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first measure has a guitar chord diagram for E (E major) above it. The second measure has a guitar chord diagram for A7 (A dominant 7th) above it. The lyrics are: "— Lawd-y ma-ma those Fri-day nights — when Su-sie wore her dres-ses tight — and".

D7 C

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

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first measure has a guitar chord diagram for D7 (D dominant 7th) above it. The second measure has a guitar chord diagram for C (C major) above it. The lyrics are: "the croc-o-dile rock-in' was — out of sight. —".

G Em

The first system of music features a guitar part with two chords: G (open G) and Em (E minor). The piano accompaniment consists of a treble and bass clef. The treble clef has a melody of eighth notes and quarter notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

C D

The second system continues the piano accompaniment with guitar chords C (open C) and D (open D). The piano part maintains the same rhythmic and harmonic structure as the first system.

1 2 3

But the years\_ I re - mem -

The third system introduces a vocal line. The melody is divided into three measures, numbered 1, 2, and 3. The lyrics "But the years\_" are under the first measure, and "I re - mem -" are under the second. The piano accompaniment continues with the same accompaniment pattern.

G Em

The fourth system returns to the piano accompaniment with guitar chords G and Em. The piano part continues with the established accompaniment.

C D

Repeat and Fade

The fifth system concludes the piano accompaniment with guitar chords C and D. The piano part ends with a final chord and a repeat sign. The text "Repeat and Fade" is written at the end of the system.



# CURTAINS

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

*Slow*

**B $\flat$**  **B $\flat$ 7** **E $\flat$**

I used to know this old scare-crow he was my song My joy and

*mf*

**B $\flat$**  **F7sus** **B $\flat$**  **B $\flat$ 7**

sor-row Cast a-lone be-tween the fur-rows of a field

**E $\flat$**  **B $\flat$**  **B $\flat$ 7**

no long-er sown by an-y - one. I held a

**E $\flat$**  **F**

dan-de - lion that said the time has come to leave up-on the wind

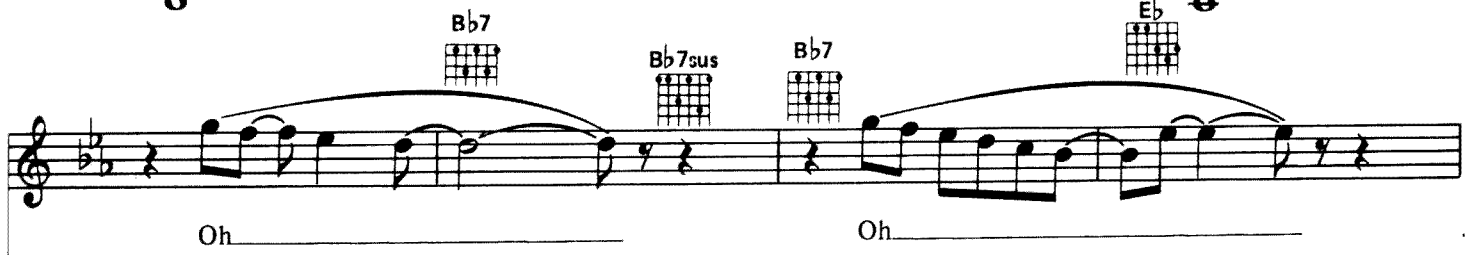
B $\flat$  E $\flat$



not to re - turn... when sum-mer burned the earth... a - gain...



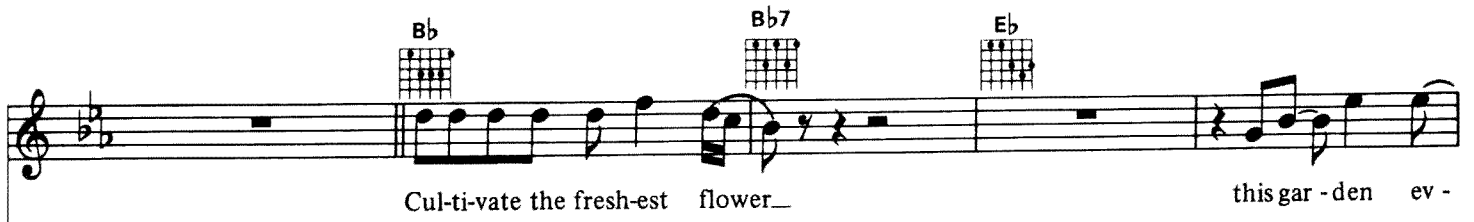
B $\flat$ 7 B $\flat$ 7sus B $\flat$ 7 E $\flat$



Oh... Oh...



B $\flat$  B $\flat$ 7 E $\flat$



Cul-ti-vate the fresh-est flower... this gar - den ev -



B $\flat$  B $\flat$ 7



- er grew. Be - neath these branch-es I once wrote



E<sub>b</sub> B<sub>b</sub>

such child-ish words for you. But that's O - kay

E<sub>b</sub>

there's trea-sure chil - dren al - ways seek to find

F B<sub>b</sub>7

And just like us you must have had a once up - on a time.

E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

Oh Oh

*Repeat ad lib. for fade*

# DUETS FOR ONE

Words and Music by ELTON JOHN  
and CHRIS DIFFORD

(♩ = 92)



Look at you. \_\_\_\_\_

Could I have been so fool - ish and so  
I hold your pic - ture here be - side my




green,  
bed, \_\_\_\_\_

a face that smiled at ev - ery pass - ing scene?  
you had a par - ty rag - ing in your head.

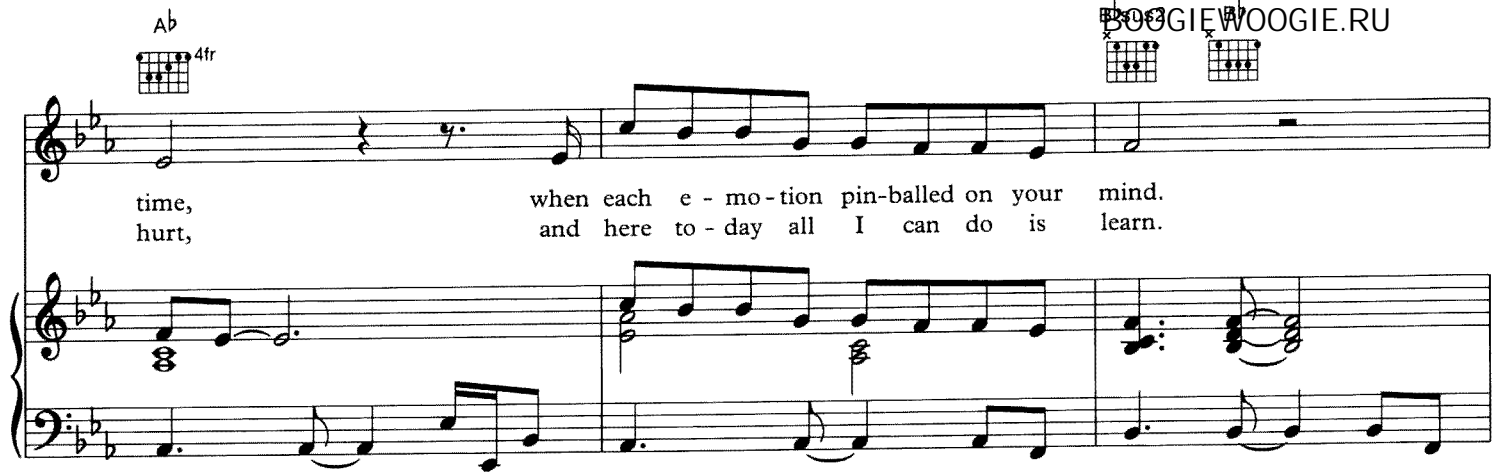


Look at \_\_\_\_\_ you.  
Look at \_\_\_\_\_ me.

You're lost be - hind a web of wo - ven  
I look at you with va - can - cy and

Ab   




time, when e - mo - tion pin-balled on your mind.  
hurt, and here to - day all I can do is learn.



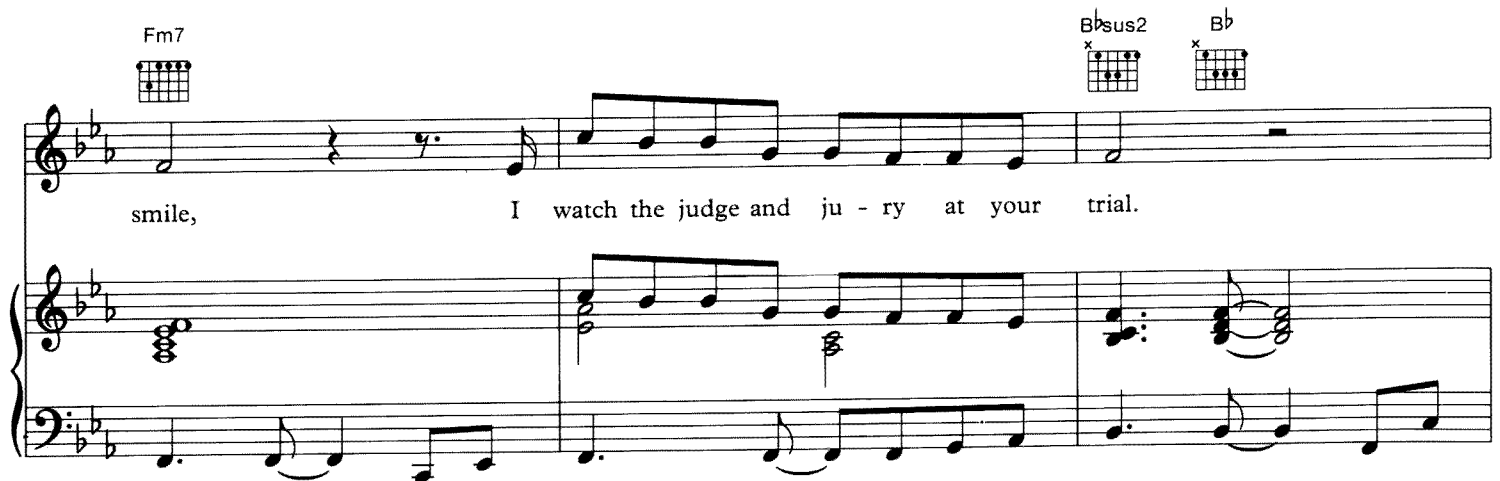
Bbsus2  Bb  Cm7 




Look at — me. — I'm hap - py now, I see your face and




Fm7  Bbsus2  Bb 

smile, I watch the judge and ju - ry at your trial.



Bbsus2  Bb  Cm7 

Look at — me. — I know the road a - head — will twist and



Fm7



G7sus4



turn, now I have a time\_ to stand and learn\_

G7



C



that you and\_ I\_ have come so far\_

E



Am



with a sha - ken faith\_ from the pit of a bro -

F



- ken heart, to a feel - ing great, \_

C/G



E/G#



Am



feel like life has just be - gun,

F



C/E



Dm/F



C/G



Dm/A



Cmaj7/G



Dm/G



no more sing - ing du - ets for one.

C



to Coda ⊕

1.

2.

I have this

A<sup>b</sup>5



4fr

B<sup>b</sup>5



C



pic - ture of me look - ing at you, look - ing at me,



and I would like \_\_\_\_\_ to say \_\_\_\_\_ good - bye sweet

⊕ CODA

G7



*D. al Coda*

Fm



me - mo - ry. \_\_\_\_\_ Oh, \_\_\_\_\_ you and \_\_\_\_\_ I \_\_\_\_\_

C/E



Dm/F



C/G



Dm/A



Cmaj7/G



Dm/G



C



No more sing - ing du - ets \_\_\_\_\_ for one, \_\_\_\_\_

Fm



C/E



Dm/F



C/G



Dm/A



Cmaj7/G



Dm/G



C



no more sing - ing du - ets \_\_\_\_\_ for one. \_\_\_\_\_



# DANIEL

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately bright

mf

C

Dm

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

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

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**E7** **Am** **F**

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

**G** **Am**

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

**F** **G7** **F/G** **To Coda**

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

**C**

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 —

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Dm7



G7



D.S. twice  
1st D.S. Instrumental  
ad lib. (small notes)  
2nd D.S. 1st lyric again  
al Coda

CODA



C



F



G7



F/G



C



F



G



C



F



C



# DON'T GO BREAKING MY HEART

BOBBI WOOD, E.T.U.

Words and Music by CARTE BLANCHE  
and ANN ORSON

Moderately

*mp* *mf*

*ff* *mf*

Verse

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

(Boy) Don't go break - ing my heart —  
And no - bod - y told — us.

(Girl) I could - n't if I tried —  
'Cause no - bod - y showed —

*mf*

**Bb** **F** **C** **Bb** **G7/B**

us

(Boy) Oh, hon - ey if I — get to rest - less  
And now — it's up — to us — babe

F/C



Bb



F



Bb



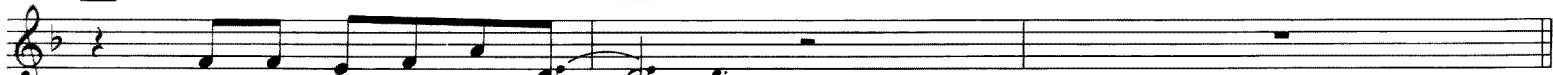
F



Bb



C7



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



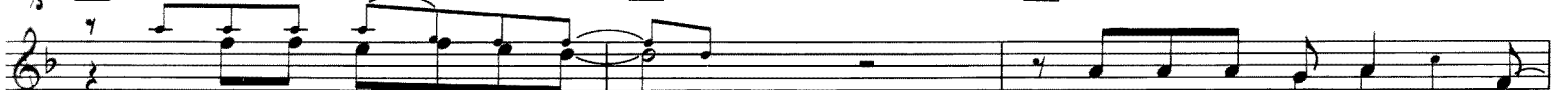
F



Bb/F



F



(Boy) Don't go break - ing my heart  
So don't mis - un - der - stand me  
*(Instrumental 3rd time)*

(Girl) You take the weight off me  
You put the light in my life



Bb



F



Bb



G7



(Boy) Oh O hon - ey when you knock at my door  
you put the spark to the flame



F/C



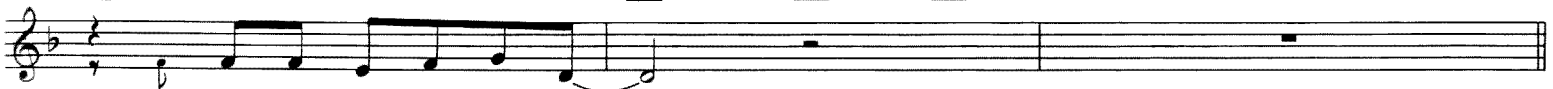
Bb



F



Bb



(Girl) I've Ooo I gave you my key  
got your heart in my sights



Am Cm7

Chorus

(Together) Oo oo— No - bod - y knows it (Boy) But

The first system of the chorus features a vocal line starting with a whole note 'Oo' and a piano accompaniment with a strong 'f' dynamic. The key signature has one flat (Bb). The guitar chords are Am and Cm7.

Bb F C G Am

when I was down (Girl) I was your clown (Together) Oo oo— No-bod-y knows

The second system continues the chorus with the vocal line and piano accompaniment. The guitar chords are Bb, F, C, G, and Am.

Cm7 Bb F C G

it, no-bod-y know - ows it. (Boy) Right from the start (Girl) I gave you my heart

The third system continues the chorus. The guitar chords are Cm7, Bb, F, C, and G.

Ab C7/E Bb/F F Bb F Bb C7

Oh oh I gave you my heart

The fourth system concludes the chorus with the vocal line and piano accompaniment. The guitar chords are Ab, C7/E, Bb/F, F, Bb, F, Bb, and C7.

F Dm Bb C7 F C7

To Coda

(Boy) So, don't go break-ing my heart\_\_\_\_\_ (Girl) I won't go break-ing your heart\_\_\_\_\_

Dm Bb C7 F Bb

(Together) Don't go break-ing my heart\_\_\_\_\_

F 1 Bb 2 Bb D.S. al Coda

*mp*

CODA F

(Together) Don't go break-ing my

Dm 1 Bb C7 2,3,4 Bb C Repeat ad lib and Fade

Don't go break - ing my Don't go break-ing my heart\_ (Girl) I won't go break - ing your heart\_



# DON'T LET THE SUN GO DOWN ON ME

BOOSIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slow beat

Piano introduction in 4/4 time, marked 'p' (piano) and 'f' (forte). The melody is in the right hand, and the bass line is in the left hand.

G G7 F/C C F/C C

I can't light no more of your dark - ness

F G C/G

All my pic - tures seem to fade to black and white

G C/G G C/G G7

I'm growing tired and time stands still be-fore

F/C

C

F/C

C

C7/E

F



me.

Fro-zen here\_

On the lad-der of\_ my\_



life.

Too late\_

to save my-self from



fall - ing.

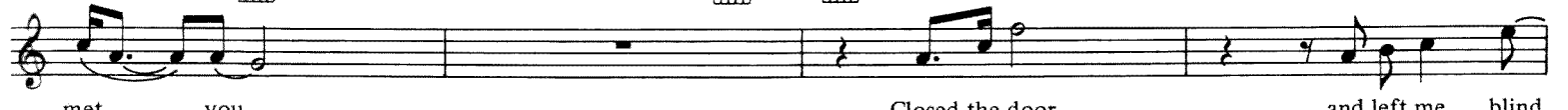
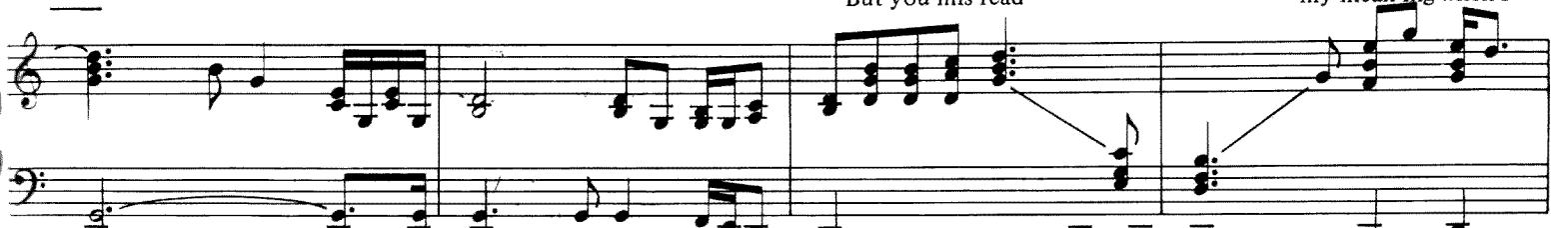
I\_ took a chance

and changed your way.of life.



But you mis-read

my mean-ing when I



met\_ you.\_

Closed the door

and left me blind\_



ed by the light Don't let the sun go down on me

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

al-though I search my-self it's al-ways some-one else I see I'd just al-low a frag-ment of your

Chords: Am7, D7/F#, C/G

life to wan-der free But los-ing ev-'ry thing is like

Chords: F/G, G7, C, C/Bb, F/A

sun go-ing down on me.

Chords: Dm, C/E, C/G, F/G, To Coda, C, C/Bb, F/A, C/G

I can't find oh the right ro - man-tic line.

Chords: F, G, G7, C



But see me once — and see the way — I feel —



Don't dis-card me Just be-cause you think —



I mean you harm — But these cuts — I have — oh they need



love — to help them heal — me.

D.S. al Coda



ritard

# EGO

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Fast

Piano introduction in 4/4 time, marked 'Fast'. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a steady bass line with eighth notes.

Bm6



Fdim



Take a look at me now \_\_\_ and take a taste of the mon - ey  
 Take a look at me now \_\_\_ and take a look at my bill - ing,  
 o take a look at me now \_\_\_ and take a taste of the mon - ey

Vocal line with lyrics and piano accompaniment. The piano part continues with the same rhythmic pattern as the introduction, with a dynamic marking of *f* (forte).

Bm6



Fdim



I'm not in it for the bread \_\_\_ I'm in it for the grav - y. Hon-ey  
 I'm not in it as an ex - tra \_\_\_ I'm in it for the kill - ing.  
 I'm not in it for the bread \_\_\_ I'm in it for the grav - y. Hon-ey

Vocal line with lyrics and piano accompaniment. The piano part continues with the same rhythmic pattern.

**E<sub>b</sub>** **A<sub>b</sub>m**

Step on the thin ice light - ly and check out the show twice night - ly  
 In-flate my e - go gen - tly go tell them heav - en sent me  
 In-flate my e - go gen - tly go tell them heav - en sent me

**E<sub>b</sub>m/B<sub>b</sub>** **B<sub>b</sub>** **B** **F**

Oh \_\_\_\_\_ cos I'm I'm on the stage to - night and  
 Oh \_\_\_\_\_ cos I'm I'm so ex - press - ive and I'm  
 Oh \_\_\_\_\_ cos I'm I'm so ex - press - ive and I'm

**B<sub>b</sub>** **E<sub>b</sub>m** **A<sub>b</sub>m7** **B<sub>b</sub>7**

if the price is right I'll I will a - maze be - fore the  
 so ob - sessed with my eg - o my eg - o and its  
 so ob - sessed with my eg - o my eg - o and its

**A** **D** **G/B** **C** **F** **B<sub>b</sub>** **E<sub>b</sub>** **Dsus**

light, I crave the light, mmm blind - ing white I need the light to - night  
 mess - age. Oo in - form the press, in - vite the guests I need the press  
 mess - age. Oo in - form the press, in - vite the guests I need the press

**Dsus**



**G**



**F/G**



**C/G**



to-night  
to-night

Do you re-mem - ber

*mp*

**Am**



**G**



**G#dim**



**Am**



**G**



act - ing out your youth, a Ro - me - o res - plen - dent on an or -

**F**



**C/E**



- ange case. Do you re - mem - ber

*mf*

**Am7**



**G**



**G#dim**



**Am**



**Am/G**



how I would re - cite and how I'd blow my lines, and hide



**F** **C**

my face. Well may-be it was child-ish, fool-ish

**D** **G** **E7** **Am**

be-fore school-ish, im-mat-ur-ish.

**D/F#** **G** **To Coda** **Esus** **F#**

lose your cool-ish. I had to grow and prove my eg-

**G** **D.S. al Coda**

ish. I'm

**CODA** **Esus** **F#** **Bm**

I had to grow and prove my e-go.



# EMPTY GARDEN

(Hey Hey Johnny)

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Gentle rock

Ab

What hap - pened here? As the

mp

Eb

Bb

New York sun - set dis - ap - peared I found an Emp - ty Gar - den

Cm

Ab

a - mong the flag - stones there Who lived here? He

Eb

must have been a gar - den - er who cared a lot, who weed - ed out the tears and grew a

**Bb** **Cm**

good\_\_ crop\_\_ Now it all looks strange.\_\_\_ It's fun - ny how\_\_ one

**Ab** **Bb**

in - sect\_\_ can dam-age so\_\_ much grain.

**Eb** **Ab**

And what's it for, this  
thru their tears

*R.H. 8va ----- loco L.H. R.H. L.H.*

**Eb**

lit - tle Emp - ty Gar - den by the brown - stone door?\_ And in the cracks a - long the  
some say he farmed his best in young - er years, - but he'd have said the root grows

Bb



Cm



side - walk,  
strong - er.

noth - ing grows no more.  
If on - ly he could hear.

Who  
Who

Ab



Eb



lived here?  
lived there?

He must have been a gar - den - er who cared a lot, who  
He must have been a gar - den - er who cared a lot, who

Bb



weed - ed out the tears and grew a good crop.  
weed - ed out the tears and grew a good crop.

And we are so a - mazed,  
Now we pray for rain.

Cm



Ab




we're crip - pled and we're dazed.  
And with ev - ry drop that pours,

A gar - den - er like that  
we

**Bb**  **Eb** 

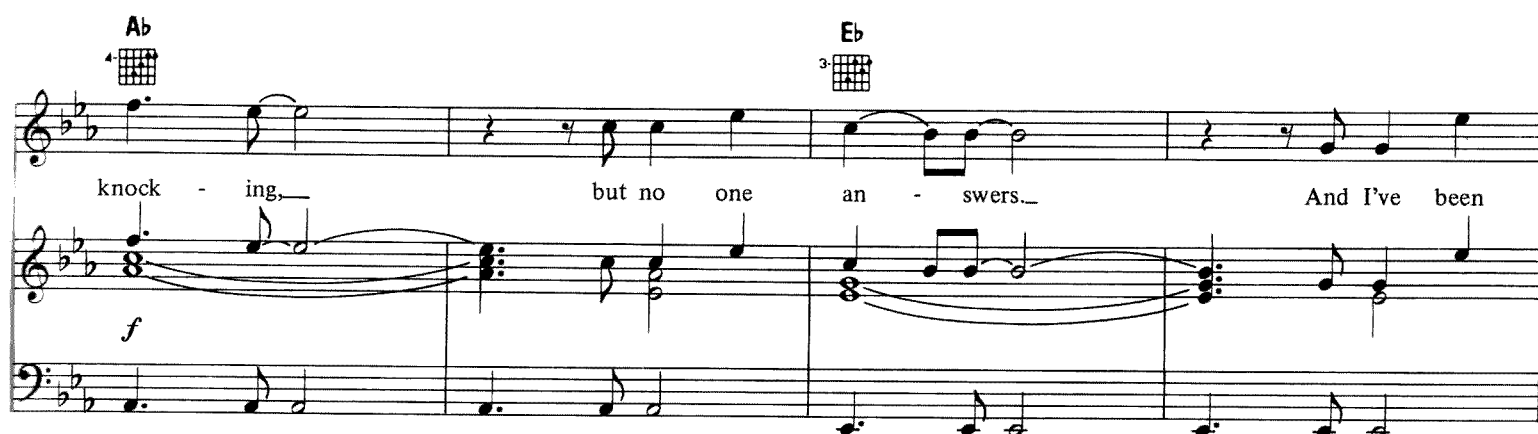
hear, one, no one can re - place. And I've been  
we hear your name.





**Ab**  **Eb** 

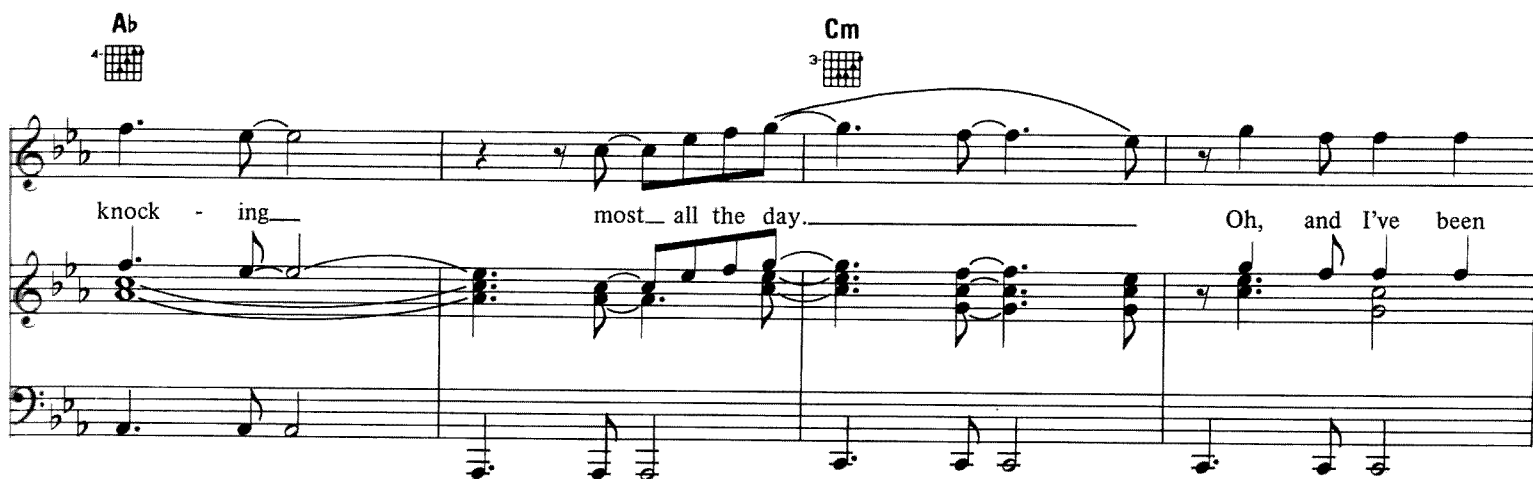
knock - ing, but no one an - swers. And I've been




*f*



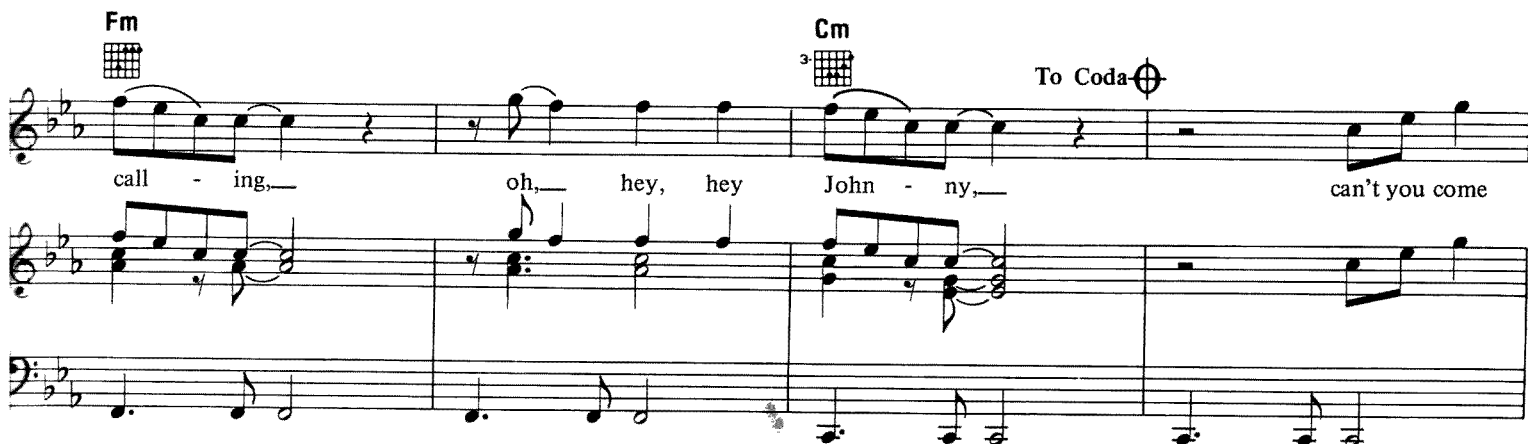
**Ab**  **Cm** 

knock - ing most all the day. Oh, and I've been



**Fm**  **Cm**  To Coda 

call - ing, oh, hey, hey John - ny, can't you come



Ab Bb Eb

out \_\_\_\_\_ to play? \_\_\_\_\_

*pp R.H.* *8va*

D.S. al Coda

And *loco*

CODA

Can't you come out \_\_\_\_\_

Ab Bb Eb Fm

can't you come out \_\_\_\_\_ to play? \_\_\_\_\_ John - ny,

Ab Bb Eb Fm

can't you come out \_\_\_\_\_ to play \_\_\_\_\_ in your Emp - ty Gar - den? \_\_\_\_\_ John - ny,

Repeat and Fade

# GOODBYE YELLOW BRICK ROAD

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately slow, in 2

The piano introduction consists of four measures. The right hand plays a sequence of chords: Gm, C, F, and Gm. The left hand plays a simple bass line with quarter notes.

**Gm** **C** **F**

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

The piano accompaniment continues with the same chord progression as the introduction, supporting the vocal melody.

**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 vod - ka and ton - ics to set you on your feet a - gain

The piano accompaniment continues with the same chord progression, featuring some arpeggiated chords in the right hand.

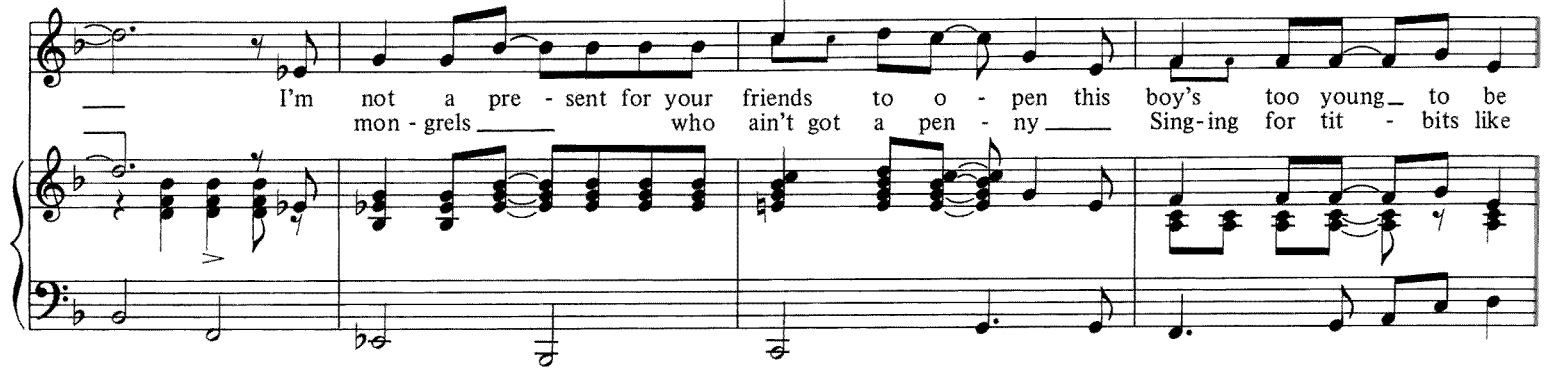
**Gm7** **Bb** **C7** **F**




You know you can't hold me for - ev - er I did - n't sign up with you  
May - be you'll get a re - place - ment there's plen - ty like me to be found

The piano accompaniment continues with the same chord progression, featuring a more active bass line in the left hand.


**Bb** 
**Eb** 
**C7** 
**F** 

I'm not a pre - sent for your friends to o - pen this boy's too young\_ to be  
 mon - grels \_\_\_\_\_ who ain't got a pen - ny \_\_\_\_\_ Sing - ing for tit - bits like



**Db** 
**Eb7** 
**Ab** 





sing - ing\_ Ah \_\_\_\_\_  
 you On the the blues \_\_\_\_\_ the ground \_\_\_\_\_




**Db** 
**Bbm** 
**C7** 
**F** 

Ah \_\_\_\_\_ So good - bye\_ yel - low brick



**A7** 
**Bb** 
**F** 
**D7** 

road \_\_\_\_\_ Where the dogs of so - ci - et - y howl\_ \_\_\_\_\_ You can't plant me in your pent



Gm



C7



F



Dm



house I'm go - ing back to my plough Back to the howl - ing old owl

A



Bb



Db



Eb



in the woods. Hunt - ing the hom - y back toad Oh I've fin -

F



Am



Dm



Bb



C7



Db



ly de - cid - ed my fu - ture lies be - yond the yel - low brick road

Eb



Ab



Db



Bbm



Ah

Ah

C7



1 F



2 F



Ah

Ah



# FANFARE

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and JAMES NEWTON HOWARD

♩ = 140

2° only

Guitar chord diagrams: Dm, C, Dm, Am, G, Am, Dm, C, Am, Dm, C, Bb, C, Dm, C, Bb, Am, Bb, Bb, C, Dm.

System 1: Musical notation for the first system. The treble clef staff contains guitar chord diagrams for C, Bb, Am, Dm, C, Dm, Am, and G. The bass clef staff contains a melodic line with eighth notes and rests.

System 2: Musical notation for the second system. The treble clef staff contains guitar chord diagrams for Am, F, and Eb, followed by the instruction "to fade 2°". The bass clef staff continues the melodic line.

System 3: Musical notation for the third system. The treble clef staff contains guitar chord diagrams for Db, Cb, and Em7/A. The bass clef staff continues the melodic line.

System 4: Musical notation for the fourth system. The treble clef staff contains guitar chord diagrams for F, Eb, Db, Cb, and D7sus4. The bass clef staff continues the melodic line.

System 5: Musical notation for the fifth system, concluding the piece. The treble clef staff contains a long sustained chord. The bass clef staff continues the melodic line.

# FRIENDS

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slowly, with a beat

Guitar → Em7  
(Capo up 3 frets)

A 11  
0 0 0 0 0 0

Keyboard → Gm7

Gm7/C bass

1. I hope the day\_ will be\_ a light - er high-  
2. (It) seems to me a crime that we should age, -

D  
0

F

C6  
E♭6

G/B bass  
0 0

B♭/D bass

D  
0

F

- way, - for friends\_ are found on ev-'ry road. - Can you  
these fragile times should nev - er slip us by. - A

Em7  
0 0 0 0 0 0

Gm7

A 11  
0 0 0 0 0 0

Gm7/C bass

D  
0

F

ev - er think\_ of an - y bet - ter way\_ for the  
time you nev - er can\_ or shall e - rase\_ as

C6  
E♭6

G/B bass  
0 0

B♭/D bass

A7  
0 0 0

C7

lost and wea - ry trav - el - lers to go? -  
friends to - geth - er watch their child - hood fly. -

C add9



E♭add9

Chorus:

G/D bass C/D bass



G



D



B♭/F bass E♭/F bass

B♭

F

Mak-ing friends \_\_\_ for the world to see, \_\_\_ let the peo - ple know \_\_\_

C



E♭

F



A♭

G



B♭

D



F

G



B♭

you got what you need. \_\_\_ With a friend\_ at hand\_ you will see the light, \_\_\_ if your

Em7



Gm7

F



A♭

C



E♭

1. G



B♭

2. G



B♭

D. S.  $\text{§}$   
al Coda  $\text{¶}$

friends are there \_\_\_ then ev-er-y-thing's all right. \_\_\_ 2. It right. \_\_\_

Coda

G



B♭

Em7



Gm7

F



A♭

C



E♭

G5



B♭5

right. \_\_\_ Horn

# FUNERAL FOR A FRIEND

By ELTON JOHN  
and BERNIE TAUPIN

Slowly and solemnly

The first system of musical notation is in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Slowly and solemnly' and the dynamics are marked 'mp' (mezzo-piano). The right hand plays a series of chords and single notes, while the left hand provides a steady bass line.

The second system continues the piece with similar chordal textures in the right hand and a consistent bass line in the left hand. The notation includes various chord voicings and melodic fragments.

The third system shows further development of the harmonic structure, with the right hand playing sustained chords and the left hand maintaining the low-frequency accompaniment.

The fourth system features a more complex texture in the right hand, including a sequence of notes marked with a '7' (seventh) and some chords with a '9' (ninth). The left hand continues with its steady accompaniment.

The fifth system concludes the piece with a 'Slower' tempo marking. The right hand features more intricate chordal patterns, and the left hand provides a final, steady accompaniment.

First system of musical notation. Treble clef on top, bass clef on bottom. The key signature has one sharp (F#). The music consists of chords and melodic lines in both staves.

Second system of musical notation. Treble clef on top, bass clef on bottom. The key signature has one sharp (F#). The music consists of chords and melodic lines in both staves.

Third system of musical notation. Treble clef on top, bass clef on bottom. The key signature has one sharp (F#). The music consists of chords and melodic lines in both staves. Includes dynamic markings like *sf*.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. The key signature has one sharp (F#). The music consists of chords and melodic lines in both staves. Includes dynamic markings like *sf*.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. The key signature has two flats (Bb, Eb). The music consists of chords and melodic lines in both staves.

Sixth system of musical notation. Treble clef on top, bass clef on bottom. The key signature has two flats (Bb, Eb). The music consists of chords and melodic lines in both staves.

The first system of music consists of two staves. The treble staff begins with a series of chords, including a triad of G4, B4, and D5, followed by a melodic line. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note bass line.

The second system continues the piece. It features a prominent eighth-note melody in the treble staff. A section of the music is marked with a repeat sign and the instruction "4 times", indicating a rhythmic pattern to be repeated four times.

The third system shows more complex rhythmic patterns in both staves. The treble staff has a melody with many beamed notes, while the bass staff has a dense accompaniment of eighth notes.

The fourth system continues the intricate rhythmic texture. The treble staff features a melody with frequent sixteenth-note runs, and the bass staff maintains a consistent eighth-note accompaniment.

The fifth system is marked with the tempo instruction "Poco piu mosso quasi marcia". It begins with a "rit." (ritardando) marking. The treble staff has a melody with accents (^) over the notes, and the bass staff has a simpler accompaniment.

The sixth system concludes the piece. It features a final melodic phrase in the treble staff and a corresponding bass line. A first ending bracket is shown at the end of the system, indicating the final measure of the piece.

2

*Faster*

*p*

*poco a poco cresc.*

*f*

The musical score consists of six systems of piano staves. The first system includes a first ending bracket with a '2' above it. The score features various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4 and 2/4), and dynamic markings. Performance instructions like 'Faster' and 'poco a poco cresc.' are present. The piece concludes with a double bar line and repeat signs.

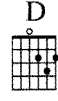
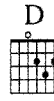


# GREY SEAL

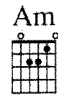
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Words and Music by ELTON JOHN  
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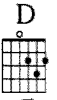
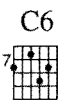
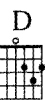
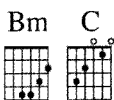
Moderate Rock



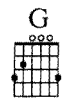
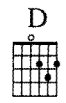
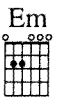
Why's it nev - er light on my lawn.  
— why me - te - ors were — formed  
— were wrought by an - cient — men



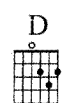
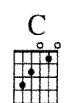
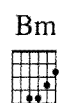
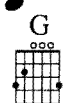
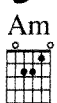
Why does it rain — and nev - er say — good - day  
I on - ly farmed — in schools that — were so  
The roots were formed — by twist - ed roots, — your roots were



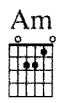
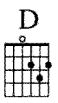
to the new - born — On the big —  
worn — and torn — If an-y-one —  
twist - ed then — I was re-born.



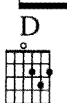
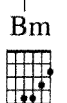
screen they shone us a sun But not as bright  
 can cry then so can I I read books  
 be fore all life could die The Phoe-nix bird



in life as the real one  
 and draw life from the eye  
 will leave this world to fly



It's nev - er quite the same as the real  
 All my life is draw - ings from  
 If the Phoe - nix bird can fly then so



one  
 the eye  
 can I

B



F#



And tell me Grey Seal, how does it feel

B7sus



E



to be so wise

B



F#



To see through eyes that on - ly see

B7sus



E



B



F#



what's real, Tell

A E B

1-2 no chord

me Grey Seal.

I nev-er learned.  
Your mis-sion bells

3 no chord D7sus D7 D7sus D7

Tell me Grey.

D7sus D7 D7sus D7 D7sus D7

Seal, how love can feel.

# GROW SOME FUNK OF YOUR OWN

BOGGIEWOOGIE.RU


Words and Music by ELTON JOHN  
BERNIE TAUPIN and DAVEY JOHNSTONE

Bright Rock tempo

*Play 4 times*


*mf*

A piano introduction in 4/4 time, marked 'Bright Rock tempo' and 'mf'. It consists of two systems of music. The first system has a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef part features a steady eighth-note bass line. The second system continues the melody and accompaniment, ending with a repeat sign and a fermata over the final chord.

Verse 







1. Well I looked at my watch and it said

The first line of the verse begins with a G major chord diagram. The vocal line starts with the lyrics '1. Well I looked at my watch and it said'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.



quar - ter to five the head - lines screamed that I was still a - live... I

The second line of the verse begins with a C major chord diagram. The vocal line continues with the lyrics 'quar - ter to five the head - lines screamed that I was still a - live... I'. The piano accompaniment continues with the same rhythmic pattern.

could-n't un - der - stand it, I thought I died last night. 2,4. Oh I

The third line of the verse includes a chord progression box with diagrams for G, Am, G/B, F, and C. The vocal line continues with the lyrics 'could-n't un - der - stand it, I thought I died last night. 2,4. Oh I'. The piano accompaniment concludes the section with a final chord.

2,4



When a - long came a Sen - or - i - ta,

Dm7



G/F



C/G



She looked so good that I had to meet her, I was read - y to ap - proach her

D/A



G/B



with my Eng - lish charm, when her

C



Bb



F



Gm



F



Bb



G



Am



G/B



brass knuck - led boy friend grabbed me by the arm.



And he said

Chorus



grow some funk of your own, — A - mi - go! Grow some funk of your own.



(spoken) We — no like — to with the grin - go fight — but there might.



— be a death in Mex - i - co to - night. If you can't grow some funk of your own,

**D** **A**

A - mi - go! Grow some funk of your own

**F#** **E** **E7sus**

Take my ad - vice, take the next flight and grow some funk grow

**E** **E9**

your funk at home.

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

**G** **Am** **G** **F** **C**

**CODA**  $\oplus$  Repeat ad lib and Fade

2. (4) I dreamed I'd been in a border town  
 In a little cantina that the boys had found;  
 I was desperate to dance  
 Just to dig the local sounds:  
 When along came a senorita etc. as above.  
 To Chorus

3. Well I looked for support from the rest of my friends  
 For their vanishing trick they get ten out of ten;  
 I knelt to pray  
 Just to see if he would comprehend: (To Verse 4.)  
 When along came a senorita etc. as before.  
 To Chorus



## HARMONY

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slowly Dm C

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

*mf*

Gm F6 Dm A7

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

Dm C

Hel - lo, — I said "Hel-lo" — Is this the on - ly place you thought to go? —

Gm

F6

Dm



Am I the on - ly man you ev - er had? \_ Or am I just the last sur - viv - ing friend \_



D

G

A



that you know \_\_\_\_\_



Em

A7

D

Bm



Har - mo - ny and me \_\_\_\_\_ We're pret - ty good com - pa - ny \_\_\_\_\_



Em

A7

D



Look - ing for an is - land in our boat up - on \_\_\_\_\_ the sea \_\_\_\_\_





Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line.

Har - mo - ny, \_ gee \_ I real-ly love you and I want to love\_ you for ev - er \_ and

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



Musical staff with treble clef, key signature of two sharps, and a melody line.

dream of the nev - er nev - er, nev - er leav-ing har - mo - ny \_

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



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

Hel - lo, \_ ba - by hel - lo \_ O - pen up your heart and let your feel - ings flow \_

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



Musical staff with treble clef, key signature of one flat, and a melody line.

You're not un-luck - y know - ing me \_ Keep-ing the speed\_ real slow \_ In

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

## BOOGIEWOOGIE.RU

F6



C



A7



an - y case I set my own - pace by steal - ing the show - Say hel - lo, - hel -

D



G



A



Em



A7



lo hel - lo. Har - mo - ny and me \_\_\_\_\_ we're

D



Bm



Em



A7



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

D



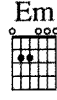
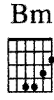
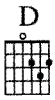
Em



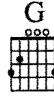
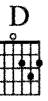
A7



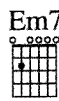
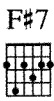
boat up - on \_\_\_\_\_ the sea \_\_\_\_\_ Har - mo - ny, \_\_\_\_\_ gee \_\_\_\_\_ I real - ly love you and I



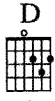
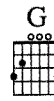
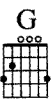
want to love\_\_ you for - ev - er \_\_\_\_\_ and dream of the nev - er nev - er, nev - er leav-ing



har - mo - ny \_\_\_\_\_ nev - er leav-ing har-mo - ny \_\_\_\_\_ Har-mo - ny \_\_\_\_\_



Har - mo - ny \_\_\_\_\_ Har - mo - ny \_\_\_\_\_ Har - mo - ny \_\_\_\_\_



Har-mo-ny \_\_\_\_\_ Har-mo-ny \_\_\_\_\_ Har-mo-ny \_\_\_\_\_ Ah \_\_\_\_\_

*rit.*

# I DON'T WANNA GO ON WITH YOU LIKE THAT

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Bright rock beat



I've al - ways said that one's e - nough to love. Now



I hear you're brag - gin' one is not e - nough.



Well, some - one tells me you're not sat - is - fied. You got

Gsus



Am



plans to make me one of four\_\_\_ or five\_\_\_ I guess this kind of thing's just  
 It gets so hard some-times to

Dm7



in your blood\_\_\_ But you won't catch\_\_\_ me count - ing  
 un - der - stand\_\_\_ This vi - cious cir - cle's get - ting

G



A



up my love\_\_\_ I ain't no puz - zle piece that  
 out of hand\_\_\_ Don't need an ex - tra eye\_\_\_

Dm7



Gsus



needs to fit\_\_\_ If it takes more than me let's  
 to see\_\_\_ that the takes fire spreads\_\_\_ fas - ter

Am



call \_\_\_\_\_ it \_\_\_\_\_ quits. \_\_\_\_\_ }  
 in \_\_\_\_\_ the \_\_\_\_\_ breeze. \_\_\_\_\_ }  
 'Cause I don't wan - na go on with

Dm7



you like that. \_\_\_\_\_ Don't wan - na be a feath - er

G



G7



C



in your cap. \_\_\_\_\_ I just wan - na tell you, hon - ey,

F



G



I ain't mad, \_\_\_\_\_ but I don't wan - na go \_\_\_\_\_ on with



1 Am



you like that. Woh. Woh.



Dm7




G



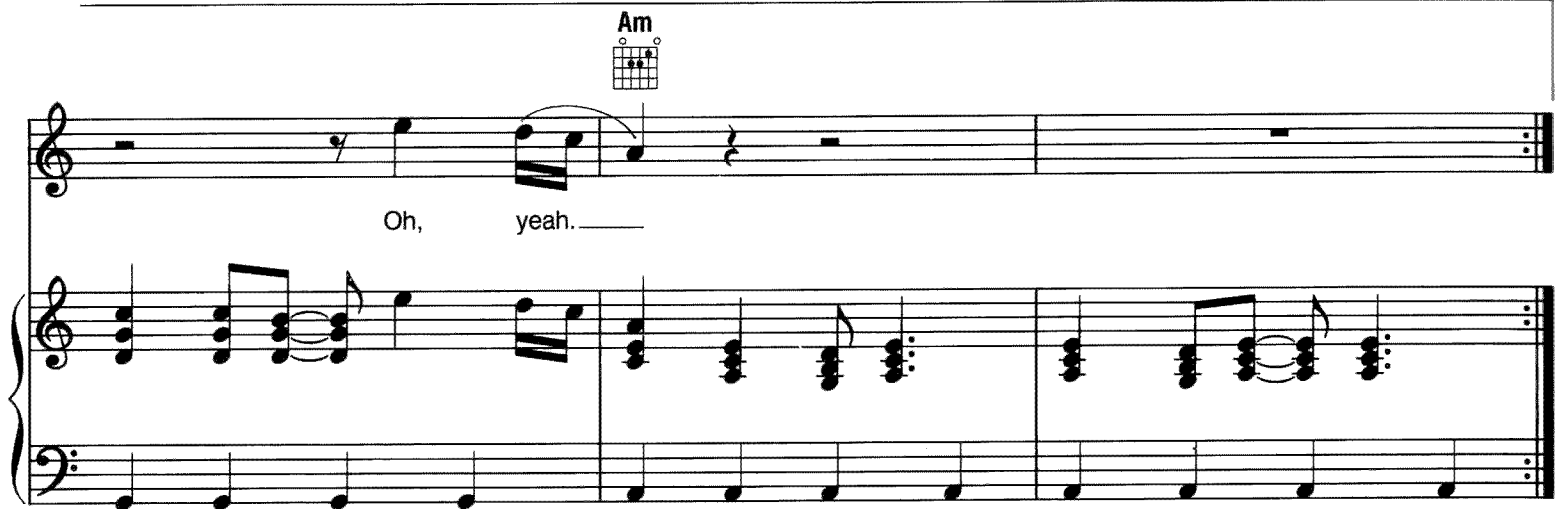
Woh.



Am



Oh, yeah.



2,3 Am



you like that. 'Cause I don't wan - na go on with



Dm7



you like that, — One — more set of boots on your

G



G7



C



wel - come mat. — You just have to quit 'em if you

F



want me back. — 'cause I don't wan - na go — on with

Am



you like that. — Woh. — Woh. —

Dm7



G



Woh.

Am



To Coda

Oh, yeah. Oh, if you

Dm7



C/E



wan - na spread it a - round, sis - ter, that's just fine, but I don't wan - na sec - ond - hand - er

F



feed - ing me lines. If you wan - na hold some - one in the mid -

G



E7/G#



D.S. al Coda

- die of the night, call out the guards, turn out the lights. And

CODA

Am



Woh.

Dm7



Woh. Woh.

G



Am



Repeat ad lib. and Fade

Oh, yeah.

# HAVE MERCY ON THE CRIMINAL

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Fast tempo **Cm**  **E $\flat$ 6/B $\flat$**  

**f**

**F7/A**  **A $\flat$**  

**Cm**  **E $\flat$ 6/B $\flat$**  

**F7/A**  **A $\flat$**  

The image displays a piano score for the song 'Have Mercy on the Criminal' by Elton John and Bernie Taupin. The score is written in 2/4 time and consists of four systems of music. Each system includes a treble and bass clef staff. The first system begins with a 'Fast tempo' marking and a dynamic of 'f'. It features a melodic line in the treble clef and a bass line in the bass clef. Chord diagrams for Cm and E $\flat$ 6/B $\flat$  are provided above the first two measures. The second system continues the piece, with chord diagrams for F7/A and A $\flat$  above the second and third measures. The third system shows a continuation of the melodic and bass lines, with Cm and E $\flat$ 6/B $\flat$  chord diagrams above the first and second measures. The fourth system concludes the piece, with F7/A and A $\flat$  chord diagrams above the first and second measures. The piece ends with a 3/4 time signature change in the final measure of the fourth system.

Cm



First system of musical notation, featuring a treble clef staff with a 3/4 time signature and a piano accompaniment in the bass clef. The key signature has two flats (Bb and Eb).

Cm



G7/B



Second system of musical notation with lyrics: "Ev - er Have you heard seen the dogs at night the white teeth gleam while you". Includes guitar chord diagrams for Cm and G7/B.

Eb6/Bb



Fm/Ab





Third system of musical notation with lyrics: "some - where lie on a cold on the hill damp ground". Includes guitar chord diagrams for Eb6/Bb and Fm/Ab.

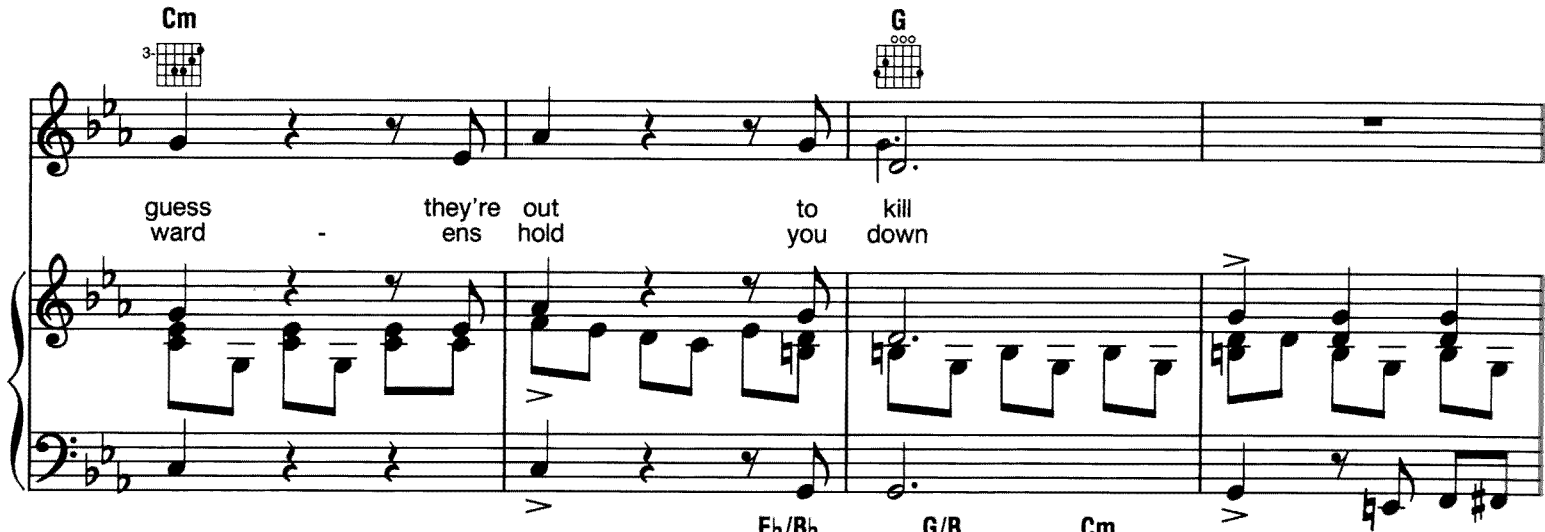
Cm/G



Fourth system of musical notation with lyrics: "Chas - ing some You're tak - ing in the face poor of a crim - in - al rif - le butt And I While the". Includes a guitar chord diagram for Cm/G.

**Cm**  **G** 


guess ward - they're out to you kill  
ens hold down



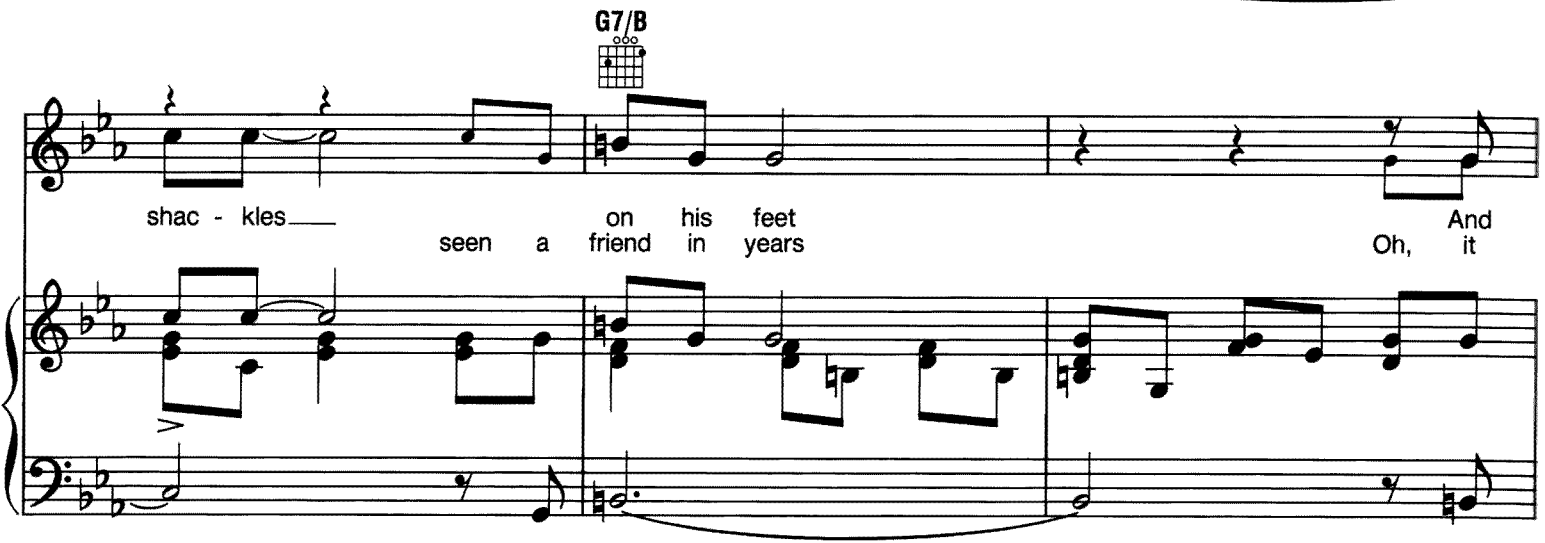
**Eb/Bb**  **G/B**  **Cm** 



Oh, there must be  
And you've nev - er



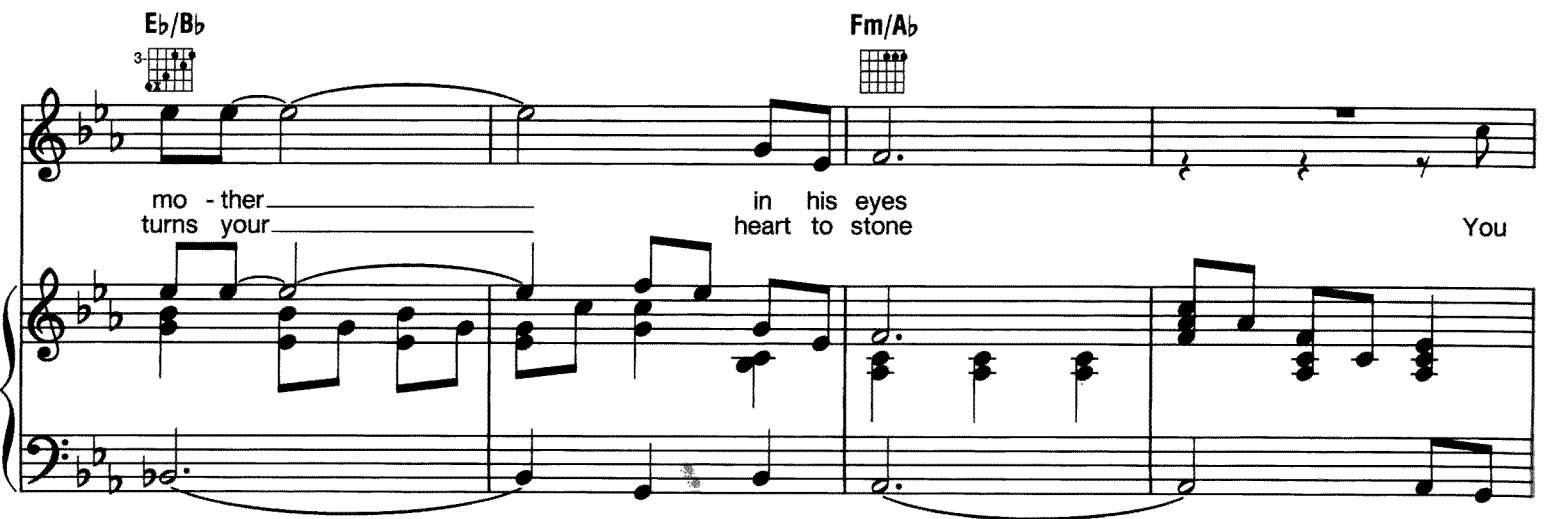
**G7/B** 

shac - kles  
seen a friend in years Oh, And it



**Eb/Bb**  **Fm/Ab** 

mo - ther  
turns your in his eyes  
heart to stone You



Fm



Cm/G



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

jump the walls Stumb-ling through and the dev-il dark free with the and the

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

Cm



G



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

hound grave's pack gon-na in be full your cry home

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

Ab



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

Oh have have mer-cy on the

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

Bb



Cm



Musical notation for the fourth system, including treble and bass clefs with notes and rests.

crim-in-al who is run-ning from the law

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



Ab



Are you blind to the

Bb



Cm



wind of change — Don't you hear him an - y - more

Ab7



Pray - ing Lord — you got - ta

Fm



help me I am nev - er gon - na sin a - gain. —

Cm/G



Cm



Just take these chains from a -

A<sup>b</sup>7



G7



round my legs Sweet Je - sus I'll be your friend

1 Cm



G7



Now have you

2

Cm



*rit.*

# HEALING HANDS

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Brightly

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

8vb throughout

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

Verse

Chords: F, Gm7, Dm7

1. I ne - ver dreamed I could cry so hard That ain't like a man

2. I ne - ver knew love like poi - son That burned like a fire

Chords: Eb, F, Bb, C, D, Eb

I could fly like a bird some day had a place where I could land

All I ev - er want-ed was a rea - son To drown in your eyes

F Eb Bb F Gm7

I could have sworn we were all locked in  
 I ne-ver knew sleep so rest-less

Dm7 Eb F

Ain't that what you said  
 empty arms so cold

I ne-ver knew it could hurt  
 That's not the way it's sup -

Bb C D Eb F Gm




so bad  
 -posed to be

When the power of love is dead  
 it ain't the spell I was sold

But

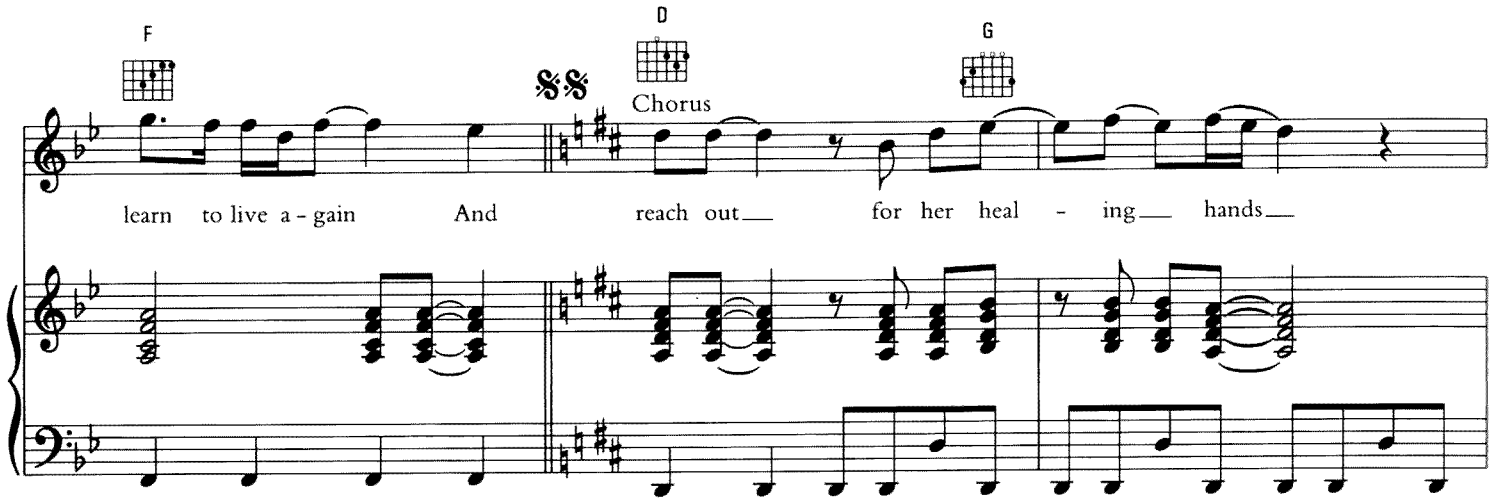
Eb C/E






giv-ing in - to the night-time Ain't no cure for the pain  
 You got-ta-wade in-to the wa-ter You got-to

F  D  G 

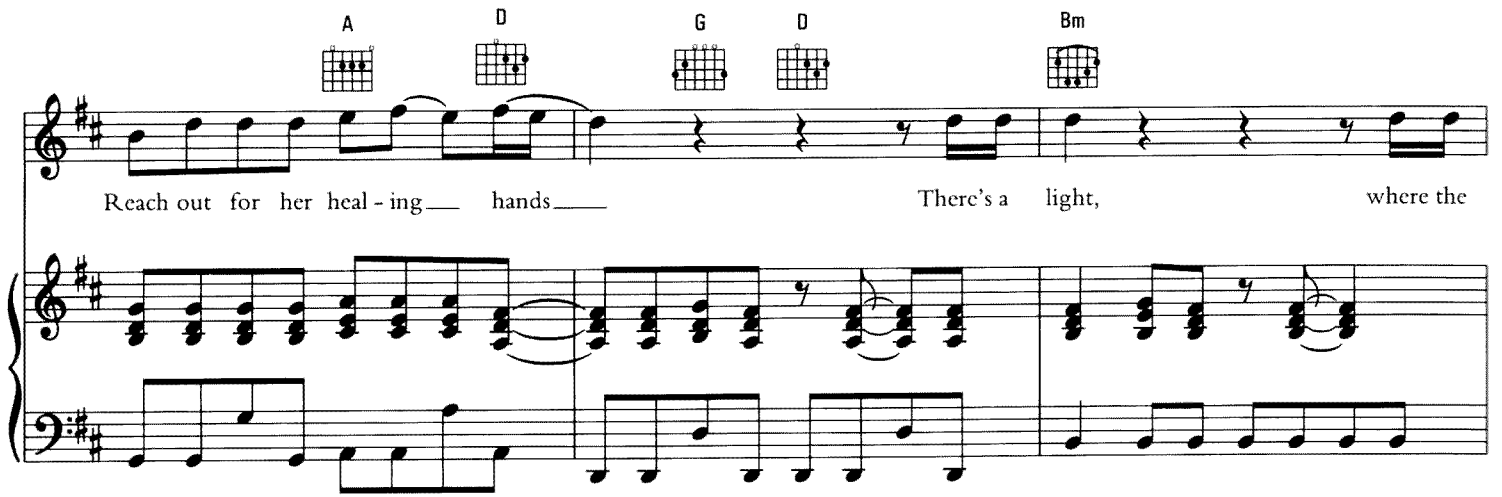
learn to live a - gain And reach out — for her heal - ing — hands —





Chorus



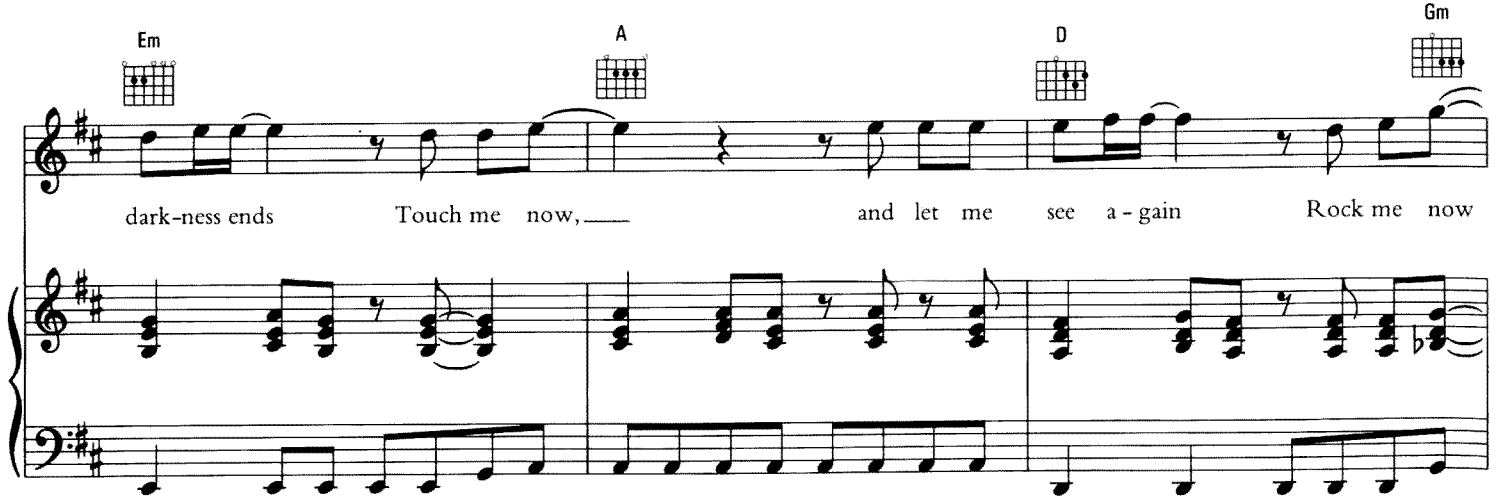
A  D  G  D  Bm 

Reach out for her heal - ing — hands — There's a light, where the
















Em  A  D  Gm 

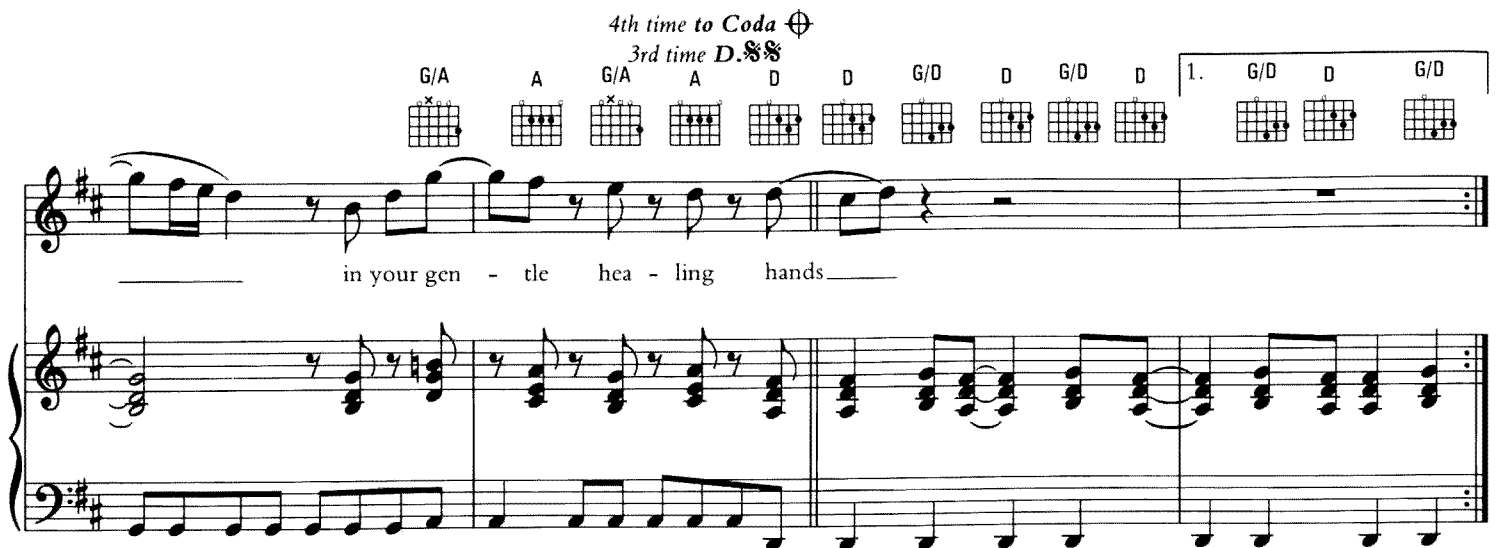
dark-ness ends Touch me now, — and let me see a - gain Rock me now



4th time to Coda ⊕  
3rd time D. ⚡

G/A  A  G/A  A  D  D  G/D  D  G/D  D  1. G/D  D  G/D 

in your gen - tle hea - ling hands —



2. G/D D G/D Gm Eb

Ovb

F Bb

Eb F F7

*D. al Coda*

But

⊕ CODA

D G G/A D G G/A

Oh!

*D. al Coda*  
Repeat Chorus to fade

+ 8vb

# HEARTACHE ALL OVER THE WORLD

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

**Driving**

The piano introduction consists of two systems of music. The first system starts with a treble clef, a 4/4 time signature, and a forte (*f*) dynamic. It features a C major chord in the right hand and a bass line in the left hand. The second system continues the piece with similar accompaniment and includes guitar chord diagrams for C and D/C.

This system contains the first line of the song. The vocal line is written in a treble clef with lyrics underneath. The piano accompaniment is in the bass clef. Chord diagrams for C, Csus (3fr), and C are provided above the vocal line.

Well, I'm run - ning a - way from this house.  
- stick on his col - lar, she's got fish -

This system contains the second line of the song. The vocal line continues with lyrics. The piano accompaniment provides harmonic support. Chord diagrams for D/C and C are provided above the vocal line.

— on the hill. There's a dev - il in - side,  
- nets on her legs. I'm at home — and I've got noth - in',

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



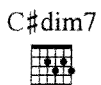
sit - ting on the win - dow - sill. And it's a  
just a cold \_\_\_ and ach - ing head. There



wild Fri - day night and I'm all \_\_\_ on my own;  
must be some-thing dirt - y, just blame it on the mag - a - zines.



I've knocked \_ on ev - 'ry door in town \_\_\_ there ain't one \_\_\_ lit - tle girl \_  
Don't read that trash it'll drive ya cra - zy 'cos \_\_\_ the cops in -



\_\_\_ that's home. And ev - 'ry - bod - y's } got a date  
vade your dreams. Oh, but ev - 'ry - bod - y's }



G/F



and the one's \_ that ain't are ti - red. What the hell \_ do you do \_

C



Cm



\_ on a week-end, hon - ey, when your heart's on fire?

§ G



And you can go from To - ky - o to Rome look - ing for a girl,

G/F



C



G/B



{ but it looks \_ to me \_ like the week-end means \_ } heart -  
 { but it seems \_ to me \_ like the week-end means \_ }

Bbdim7 To Coda ⊕ D D(add9) 2fr G

- ache all o - ver the world. — Girls, girls, girls, — (Girls, girls.)

G/F

have pit - y on — me. Oh, it looks — to me —

C G/B Bbdim7

— like the week-end means — heart - ache, heart -

D(add9) 2fr G I G7

- ache all o - ver the world. (Girls, girls, girls. Ooh, — He's got lip -

2 G C Csus C

ooh. —

*Guitar solo - ad lib.*  
To - ky - o to Rome. (Vocals 2nd time only)

D/C Dsus/C D/C C

Bb dim7

1 2

*D.S. al Coda*

You can go from

CODA

D E/G# A

Girls, girls, girls, — (Girls, girls.)

A/G



have pit - y on \_ me. Oh it seems \_ to me \_

D



A/C#



Cdim7



\_ like the week-end means \_ heart - ache, heart -

E(add9)



A



A/G



- ache all o - ver the world. (Girls, girls, heart - ache, ooh.)\_ Heart -

D



A/C#



Bm7



D/E



Repeat and Fade

Optional Ending

A



- ache, heart - ache all o - ver the world.

# HIGH FLYING BIRD BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Ab Ab7sus4 Gb Db Gb Db

You wore a

Ab Ab7sus4 Gb Db Gb Db sus4

lit - tle cross of gold — a - round your neck — I  
whitewalls of your dress - ing room are stained in — scar - let red — You

Ab Db

saw it as — you flew — be - tween my rea - son Like a  
bled up - on — the cold — stone like a young man

Ab Eb

BOOGIEWOOGIE, R.I.

ra - ven in the night - time when you left  
 In the for - eign field of death

Mm I wear a  
 Oh

Bb7 Bbm7 Db

chain up - on my wrist that bears no name  
 would - n't it be wond - er - ful is all I heard you say

Ab Db

You nev - er closed your eyes  
 You touched it and you  
 at night and learned to love

Ab

wore it And you kept it in your pil - low all the same  
 day - light In - stead you moved a - way

Eb Bbm

My high fly - ing bird has flown from out — my

arms — I thought my-self — her keep - er She thought I meant — her harm -

— She thought I was — the arch - er — a weath - er man — of

words — But I could nev - er shoot down

Chords: Db, Ab, Bbm, Ab, Eb, Ab, Db, Ab, Db, Gb

*To Coda* 1

my high fly - ing bird

Db Ab Bbm7 Ab Ab7sus4 Gb Db Gb

2 *D.S. al Coda*

The high fly - ing

Db Ab Bbm7

*CODA*

high fly - ing bird

Ab Bbm7 Ab

My high fly - ing

Ab9 Gb Db Gb Db Ab

1-2-3 4

high - fly - ing bird My

Db Db Ab



# HONKY CAT

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Brightly, with spirit

*mf*

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The tempo and mood are indicated as 'Brightly, with spirit' and 'mf'.

(Xylophone)

The xylophone part is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth notes and chords, mirroring the piano introduction. The tempo and mood are indicated as 'Brightly, with spirit' and 'mf'.

D7



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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "When I look back, boy, I must have been green,". The tempo and mood are indicated as 'Brightly, with spirit' and 'mf'.

G



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

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "bop-pin' in the coun - try, fish - in' in a stream." The tempo and mood are indicated as 'Brightly, with spirit' and 'mf'.

D7



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

G



un - til I saw your cit - y lights, hon - ey I was blind. They said,

B7



get back, hon - ky cat, bet - ter get back to the woods well I

E7



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

D7



{hmm, hmm, hmm, oh, the change is gon - na do me good.}



(Xyl.) You bet - ter



get back, hon - ky cat liv - in' in the cit - y ain't where it's at, it's like



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



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



(Xyl.) Well I

D7

read some books and I read some mag - a - zines a - bout those

G

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

D7

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

G

oh, be - lieve in the Lord is the gold - en rule. They said

B7

get back hon - ky cat, Bet - ter get back to the woods, well, I

E7



quit those days \_\_\_\_\_ and my red - neck ways \_\_\_\_\_ and

D7



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

G



(Xyl.) They said,

D7



They \_\_\_\_\_ said, \_\_\_\_\_ stay \_\_\_\_\_ at home, \_\_\_\_\_ boy, you got-ta tend the farm,

G



liv-in' in the cit - y boy, \_\_\_\_\_ is, is gon-na break your heart.

D7



But how can you stay, when your heart says

G



no, ah, ah, how can you stop when your feet say go.

CODA

D.S. al Coda  
You bet-ter

(Xyl.)

D7



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

G



get back, ooh.

Repeat and Fade

# I FEEL LIKE A BULLET

(In the Gun of Robert Ford)

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slow

G/B

C

Bm/D

1. Like corn in a field I cut you down  
2. See last page.  
3. Instrl. ad lib.

*mp-f (fuller 2nd time)*

C/E

F9

I threw the last punch too hard, Af-ter

G/B

G

E9

years of go - ing stead - y, well I thought that it was time to

Am7

D11

throw in my hand for a new set of cards.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for G/B, C, Bm/D, C/E, F9, G, E9, Am7, and D11. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes three vocal lines and a piano accompaniment. The second system includes two vocal lines and a piano accompaniment. The third system includes two vocal lines and a piano accompaniment. The fourth system includes two vocal lines and a piano accompaniment.

G/B  Cmaj7  Bm/D 

And I can't take you danc - ing out on the week - end\_\_\_\_\_ I

C/E  F9  F7b5  F13 

fig - ured we'd paint - ed too much of this town,\_\_\_\_\_ And I

G/B  G  E9 

tried not to look\_ as I walked to my wag - on\_\_\_\_\_ And I

Am7  D11  Cm  Em7  A9 

knew then I had lost what should've been found\_\_\_\_\_ I








Am7 D11 D7 C G

knew then I had lost what should've been found.

Fm7 Bb Eb C7

1.)  
2.) And I feel like a bul-let in the gun of Rob - ert Ford... I'm  
3.)

Db Eb Ab Cm Fm Ab

low as a paid as - sas - in is, You know I'm cold as a hired... sword: I'm so a -

Ddim Eb7sus Ab

shamed \_\_\_\_\_ can't we patch it up \_\_\_\_\_ you know \_\_\_\_\_

Db Fm Bb7

I can't think straight no more... you make me feel like a bul-let, hon-ey in the

1 Eb11 Db Ab

gun, in the gun of Rob-ert Ford.

2 Eb11 Db/Ab

gun in the gun of Rob-ert Ford.

To Coda

Ab Dbm Ab

Da Capo for Instrl. ad lib. al Coda

Coda

rit. - - -

2. Like a child when his toys have been stepped on,  
 That's how it all seemed to me;  
 I burst the bubble that both of us lived in,  
 And I'm dammed if I'll ever get rid of this guilt that I feel.  
 And if looks could kill I'd be a dead man,  
 Your friends and mine don't call anymore;  
 Hell, I thought it was best but now I feel branded;  
 Breaking up's sometimes like breaking the law:  
 Breaking up's sometimes like breaking the law.

To Chorus

# I GUESS THAT'S WHY THEY CALL IT THE BLUES

ZOGGLEADG.E.RU

Words and Music by ELTON JOHN,  
BERNIE TAUPIN and DAVEY JOHNSTONE

Slow beat

Chord diagrams: C, Em, F, C, Em, F

(3<sup>o</sup> Instrumental)

Don't wish it a-way, don't look at it like it's for - ev-er.  
Just stare in-to space; pic - ture my face in your hands...

Be-tween you and me I could hon-est-ly say, — that things can on-ly get  
Live for each se-cond with-out he-si - ta-tion, and nev-er for-get I'm your

bet-ter. (1) And while I'm a - way  
man. (2,3) Wait on — me girl,

B7 Em G7/D C

bust out the de - mons in - side, and it won't be long be - fore you and me  
cry in the night if it helps, but more than ev - er I simp - ly love.

G Am F G

run, to the place in our hearts where we hide.  
you, more than I love life it - self.)

Am7 G7/B C G/B F

And I guess that's why they call it the blues. Time on my

C G F C G

hands could be time spent with you, laugh - ing like chil - dren, liv - ing like

Am C/E F D/F#

lov - ers, roll - ing like thun - der un - der the cov - ers, and I

F F/G 1-2 C Em F

guess that's why they call it the blues.

3 C G Am Em F F/G

blues, laugh - ing like chil - dren, liv - ing like lov - ers, and I guess that's why they call it the

C G Am Em F F/G C

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

# I NEED YOU TO TURN TO BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slowly

Em 0 000

D 0

G 3 fr.

A 0 0

Am 0 0

*mf* *legato*

Em 0 000

D 0

Em 0 000

Em 0 000

D 0

G 000

A 0 0

Am 0 0

You're not a ship to car - ry my life, you are nailed to my  
paint your smile on, well I said I knew, that my reason for






Em 0 000

D 0


Em 0 000




D 0

love\_ in man-y lone - ly nights, I've strayed from the cot - ta-ges, and  
liv-ing was for\_ lov - ing you. We're re - lated in feel - ing, but

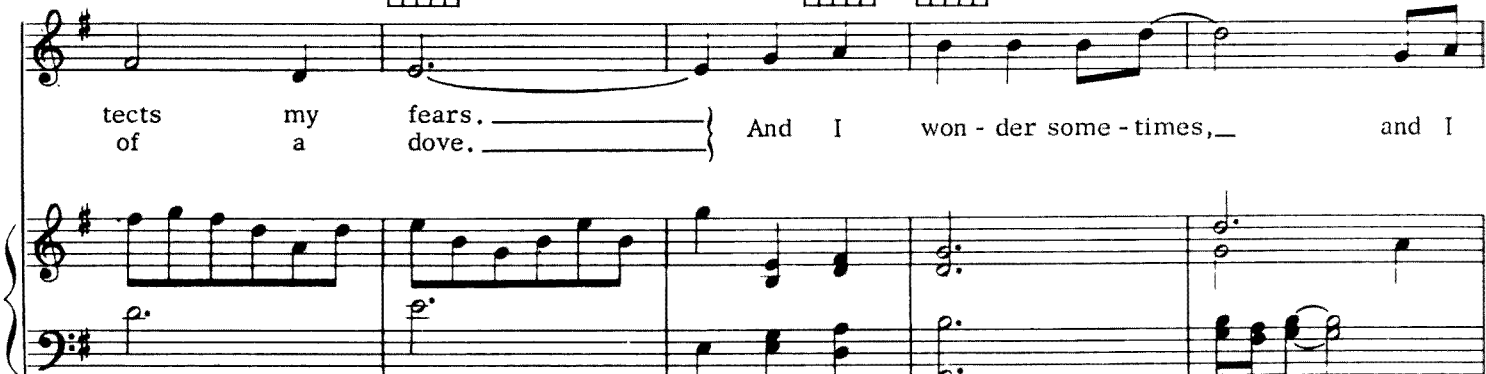
G  A  Am  Em  D 




found my - self here, for I need your love — your love pro -  
you're high a - bove; you're pure, and you're gen - tle, with the grace



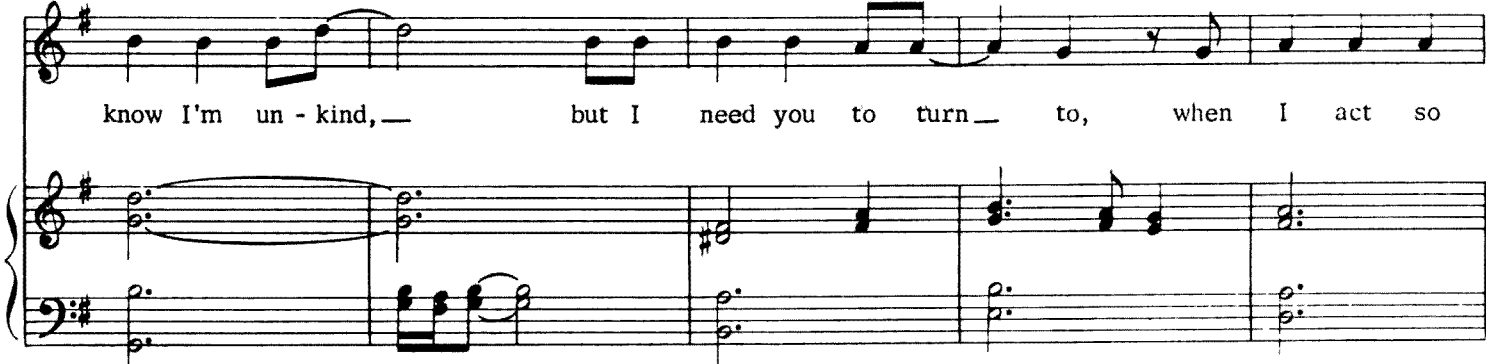
Em  D  G 

pects of my a fears. — } And I won - der some - times, — and I  
of a dove. — }



B7  Em  D 

know I'm un - kind, — but I need you to turn — to, when I act so



D/F#  G 

blind, and I need you to turn — to when I lose con - trol, — you're



B7 0 Em 0 000 Dsus 0 D 0

my guard - ian an - gel, who keeps out — the

1. C/E 0 0 D 0 G 000 A 0 0 Am 0 0

cold.

Em 0 000 D 0 Em 0 000

2. no chord

Did they cold.

Em 0 000 D 0 E 0 00



# I'M STILL STANDING

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Lively Rock Beat

Piano introduction in A major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The piece begins with a forte (*f*) dynamic.

**A** VERSE **D/A** **E**

You could nev - er know what it's like — your blood like win - ter free - zes  
Did you think this fool could nev - er win — Well, look at me I'm com - in'

*mf*

Musical notation for the first line of the verse, including piano accompaniment and guitar chord diagrams for A, D/A, and E.

**A** **Bm7/A** **D/A** **E**

just like ice — and there's a cold lone - ly light that shines — from you — you'll wind —  
back a - gain — I got a taste of love in a sim - ple way — and if you

Musical notation for the second line of the verse, including piano accompaniment and guitar chord diagrams for A, Bm7/A, D/A, and E.

**F#m** **D** **A** **Bm/A** **A** 1

— up like the wreck you hide — be - hind — that mask you use.  
need to know while I'm still stand - in', you — just face a - way.

Musical notation for the third line of the verse, including piano accompaniment and guitar chord diagrams for F#m, D, A, Bm/A, and A. A first ending bracket is shown above the final measure.

2,3

Am7 Am Em7

Don't you know, I'm still stand - in' bet - ter than I ev - er did

Dm9 Fmaj7

look - in' like a true sur - vi - vor, feel - in' like a lit - tle kid.

G Am7 Am Em7

And I'm still stand - in' af - ter all this time

Dm9 Dm7 E7

pick - in' up the piec - es of my life with - out you on my mind.

E7(#9) Am Dm7 E7

I'm still stand - in', Yea, yea, yea —

To Codetta E7(#9) Am Dm7 E7 D.S. al Coda (Verse 3) F/E G

I'm still stand - in', Yea, yea, yea —

Am Dm7 E7 CODA D.S.S. al Codetta

in' Yea, yea, yea —

Am Dm7 E7 CODETTA Repeat and Fade

in', Yea, yea, yea — I'm still stand -

Verse 3  
 Once I never could hope to win  
 You 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.

# KISS THE BRIDE



Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderate rock

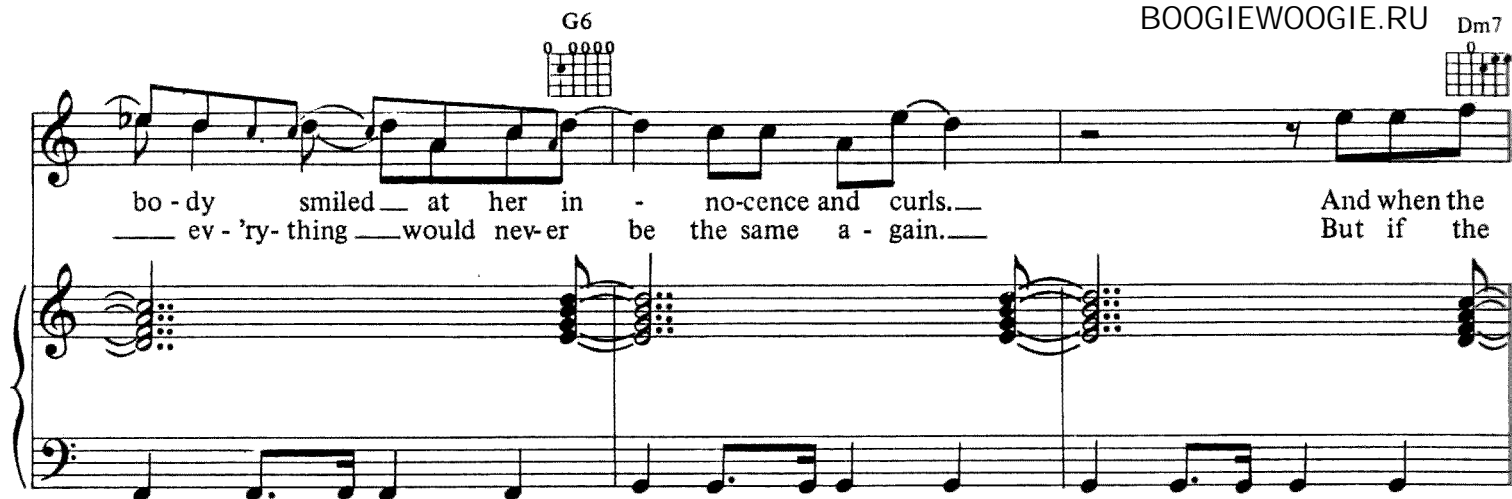
Chord diagrams: C, F, C, F, G, C/G, G, C/G, G, C/G, G, C/G, G, C, F, C, F, G, C/G, G, F6, G6, F6.

Well she looked a peach in the dress she made when she was  
down her pretty face. And when she walked down the aisle, how every  
And when he slipped on the ring I knew.


G6

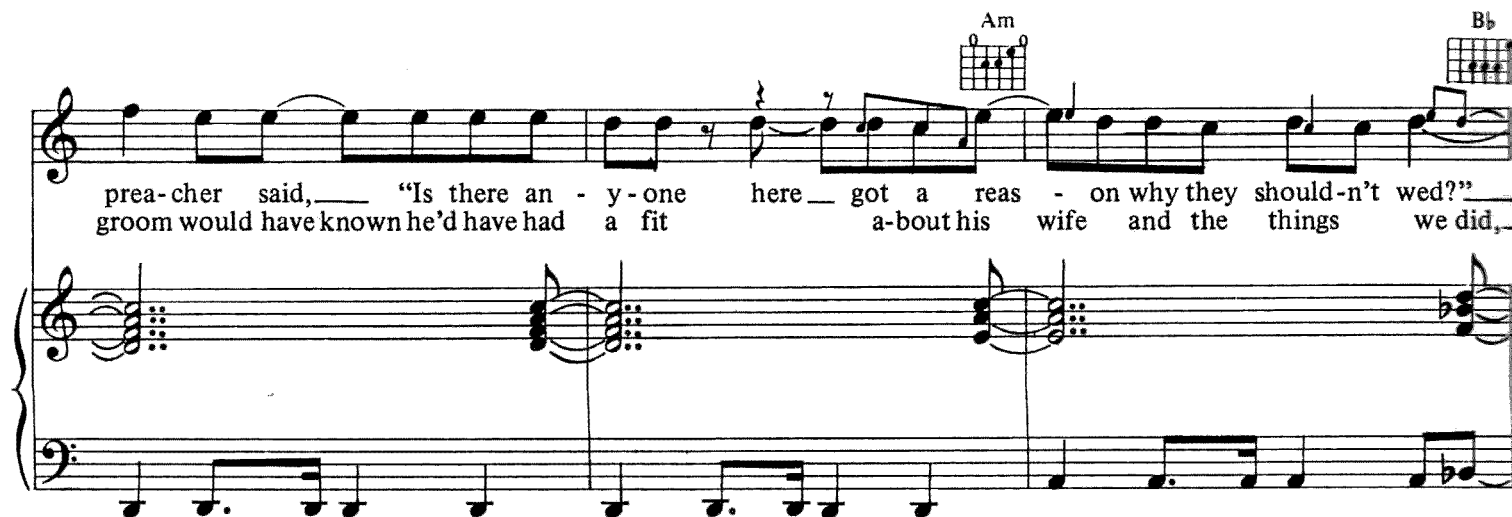
bo - dy smiled at her in - no-cence and curls. And when the  
 ev - 'ry- thing would nev-er be the same a - gain. But if the



Am




prea-cher said, "Is there an - y-one here got a reas - on why they should-n't wed?"  
 groom would have known he'd have had a fit a-bout his wife and the things we did,



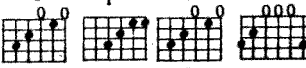
I should have stuck up my hand  
 And what I planned to say



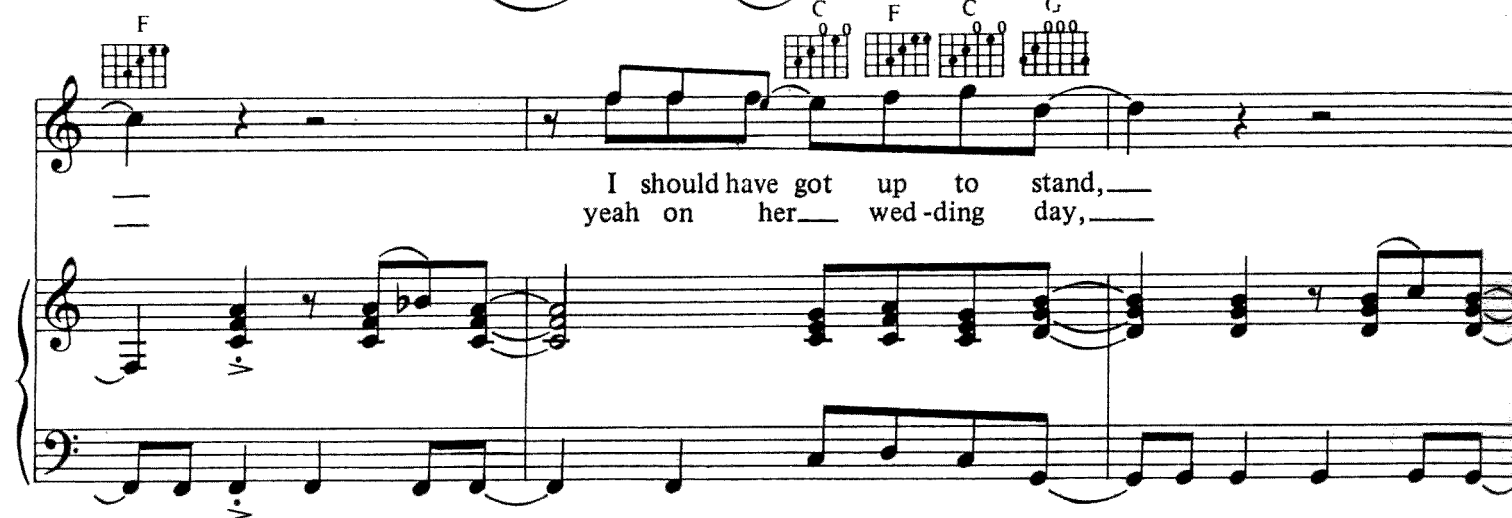
F



C F C G



I should have got up to stand,  
 yeah on her wed-ding day,



C F Gsus4

well I thought this is what I should have said  
it but I kept it hid-

G C F





I wan - na kiss the bride, — yeah

C F G C/G G C/G G C

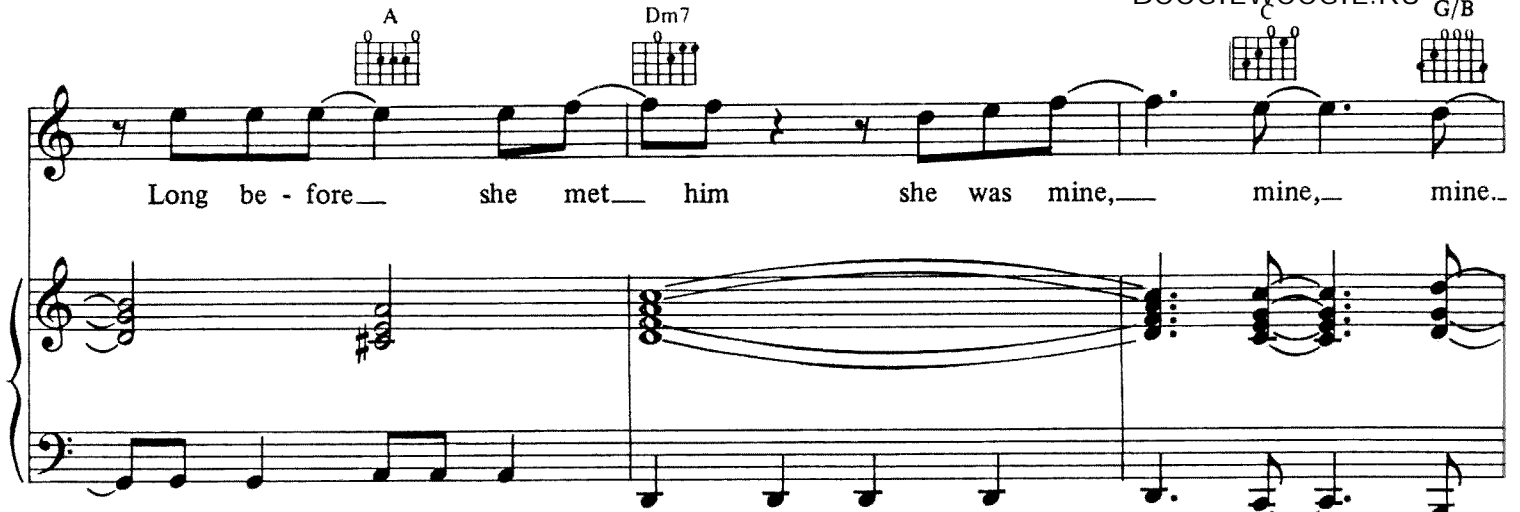
I wan - na kiss the bride,

F C F G C/G G

— yeah.

A  Dm7   G/B 








Long be - fore\_ she met\_ him she was mine,\_ mine,\_ mine\_



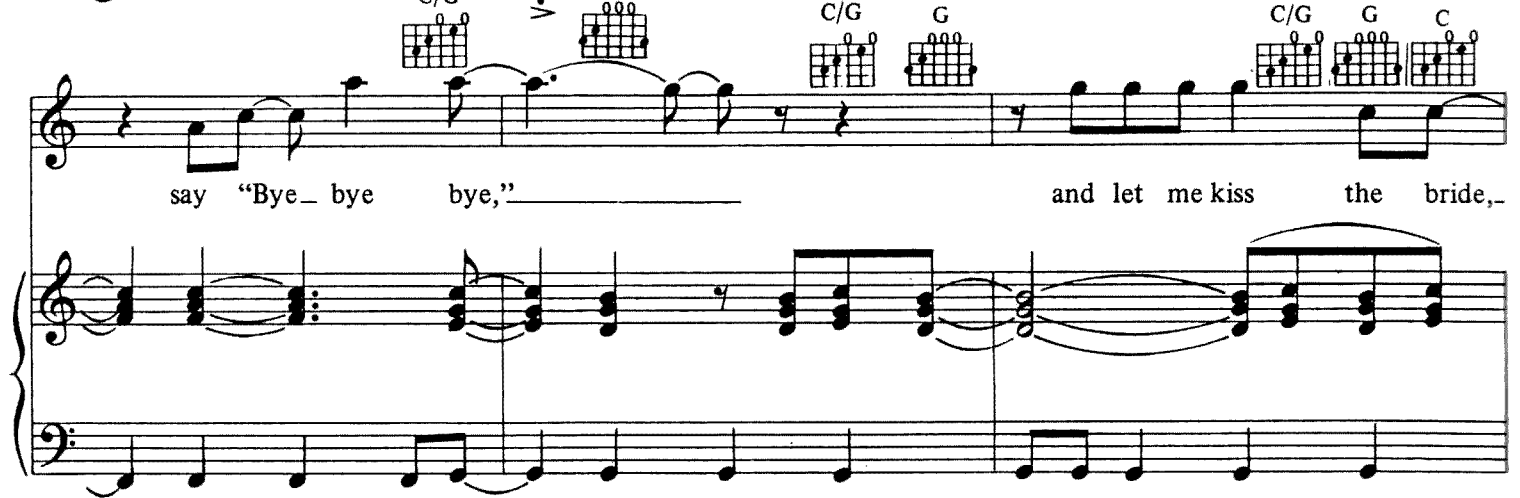
C/E  F  C/F  F 





Don't say\_ "I do,"\_



C/G  G  C/G  G  C/G  G  C 

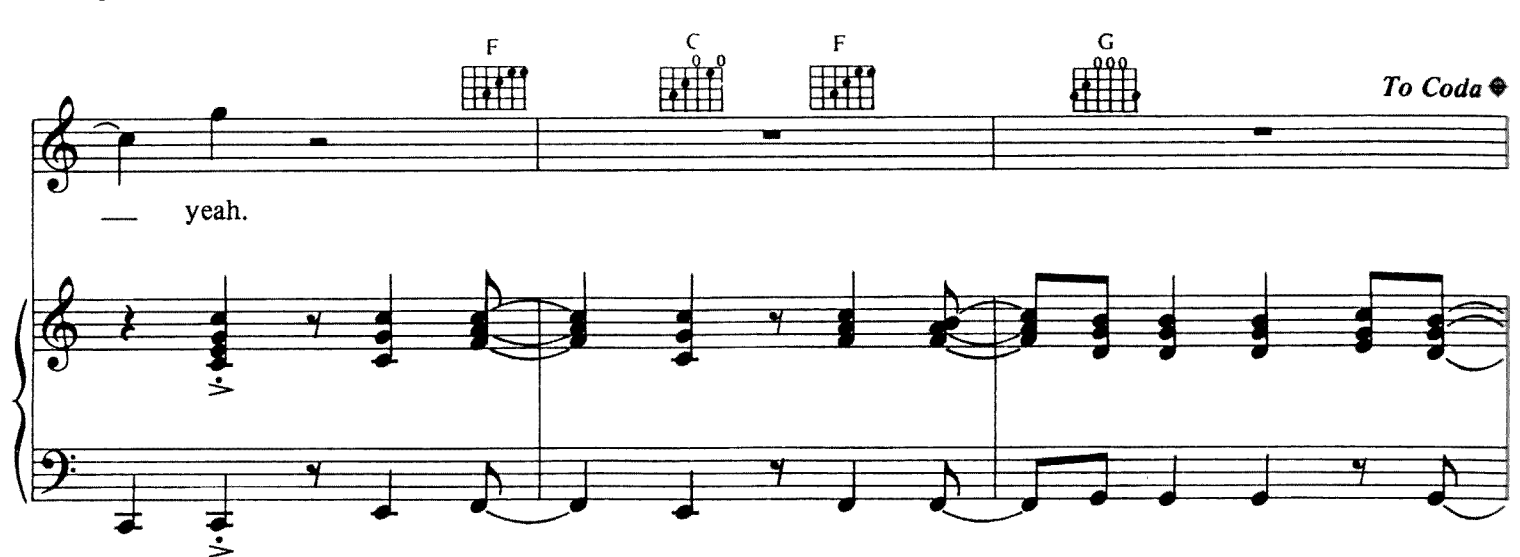
say "Bye\_ bye\_ bye,"\_ and let me kiss the bride\_



F  C  F  G 

yeah.

To Coda ♦



BOOGIEWOOGIE.RU

C/G G C F

I wan - na kiss the bride — yeah.

G C/G G 1 F6 2 C/G G C D.S.

Un - der - neath — I wan - na kiss the bride, -

♩ CODA

C/G G C F

I wan - na kiss the bride, —

C F G C/G G C/G G C

I wan - na kiss the bride, -



## IN NEON

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Db Ab Eb Ab A7

Db Ab Eb Ab

Eb Db/F Gb Db

Eb Eb Db/F

Lip-stick and wash-es, the trac-es of star-dom, lit up on a bill-board so ev-'ry-one sees them in  
 Pic-tures and pat-terns, the touch-es of gla-mour, cut in-to fash-ion that flash-es a -bove 'em in

ne - on. Be-hind a count-er she stares out the win-dow,  
 ne - on. A hot cup of cof-fee, held in her fin-gers, a

G $\flat$  D $\flat$  E $\flat$

up at the bill-board that's like a re-min-der in ne-on. }  
 per-fect com-plex-ion that lin-gers a-bove her in ne-on. } | She

A $\flat$  G $\flat$  B $\flat$ m Fm

hates how she feels but she hangs like a mir-ror, may-be a stran-ger could walk in and see her in

E $\flat$  Fm C

ne-on. } For two cents of dan-ger she'd trust an-y-bo-dy, she'd  
 For a shot at the ti-tle, she'd slip in-to some-thing, she'd

B $\flat$ m E $\flat$  A $\flat$  C $\flat$  D $\flat$

smoke like a gun if it meant she might wind up } in ne-on, the dreams in the light of a pro-mise that  
 smoul-der like ash-es if it meant she might wind up }

Ebsus4 Eb Ab/Gb Db/F Ab/Eb

dies, a shim-mer-ing ci-ty, a glim-mer of hope and a

Eb Ab Cm Db

lie, in ne - on the name's gone, there's no rea-son why an - y

Eb Ab/Gb Db/F Ab/Eb Eb

more, trust them and wind up a-lone, be-hind a locked

Ab Db Ab Eb

door, in ne -

Ab Db 1 Ab Eb Ab

on in ne - on

This system contains the first two measures of the piece. It features guitar chords for Ab, Db, Ab, Eb, and Ab. The vocal line begins with the lyrics 'on in ne - on'. The piano accompaniment is in a 6/8 time signature.

2 Ab Eb Ab Cm Db

In ne - on, the dreams in the light of a pro-mise that

This system contains measures 3 and 4. Guitar chords include Ab, Eb, Ab, Cm, and Db. The vocal line continues with 'In ne - on, the dreams in the light of a pro-mise that'. The piano accompaniment continues in 6/8 time.

Eb Ab/Gb Db/F Ab/Eb Eb

dies, a shim-mer-ing ci - ty, a glim-mer of hope and a

This system contains measures 5 and 6. Guitar chords include Eb, Ab/Gb, Db/F, Ab/Eb, and Eb. The vocal line continues with 'dies, a shim-mer-ing ci - ty, a glim-mer of hope and a'. The piano accompaniment continues in 6/8 time.

Ab Ab7 Db Ab Eb Ab

lie, in ne - on.

*rall.*

This system contains the final two measures of the piece. Guitar chords include Ab, Ab7, Db, Ab, Eb, and Ab. The vocal line concludes with 'lie, in ne - on.'. The piano accompaniment ends with a *rall.* (ritardando) marking. The piano part concludes with a final chord in 6/8 time.

# INDIAN SUNSET

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slowly

Tacet

As I a - woke this eve - ning with\_ the

smell of wood-smoke cling-ing, Like a gen-tle cob-web hang-ing up - on a paint-ed

tee - pee.\_ Oh I went to see\_ my chief-tain with\_ my war lance and my wom-an. For he

told us that\_ the yel - low moon\_ would ver-y soon\_ be leav - ing.\_

Ebm

Ebm9

This I can't be-lieve\_ I said, I can't be-lieve\_ our War-lord's dead. Oh, he

Abm/Eb

Ebm7

Ebm9

would not leave the cho-sen ones to the buz-zards\_and the sol - diers guns. Oh, great

Ebm

Ebm9

fa-ther of\_ the Ir - o - quois ev-er since\_ I was young, I've

Abm/Eb

Ebm9

read the writ-ing of the smoke\_ and breast-fed on the sound\_ of drums.\_ I've

*E♭m* *E♭m7*

learned to hurl the tom - a - hawk and ride a paint - ed po - ny wild. To

*E♭m9* *A♭m/E♭* *E♭m9*

run the gaunt - let of the Sioux, to make a chief - tain's daugh - ter mine. And

*E♭m* *E♭m7* *E♭m9*

now you ask that I should watch the red man's race be slow - ly crushed! What

*E♭m* *A♭m/E♭* *E♭m9*

kind of words are these to hear from Yel - low Dog, whom the white man fears?

Abm D7 D7-5

*mp*

D7 G Bm/F# Em G/D 3 fr.

I take on-ly what is mine— Lord,— my  
Tram-pling down the prai-rie rose,—

C Am/D Em D G Bm/F#

po-ny,— my squaw,— and my child,— I can't stay — to  
leav-ing hoof tracks in the sand.— Those who wish — to

Em G/D 3 fr. C Am/D Em D

see you die— a-long with my\_ tribe's pride.—  
fol-low me,— I wel-come with\_ my hands.—



Am7 D

I go to search\_ for the yel - low moon \_\_\_\_\_ and the  
I heard from pass - ing ren - e - gades \_\_\_\_\_

G C/G Em7 Am7

Fa - thers of \_\_\_\_\_ our sons, \_\_\_\_\_ where the red sun sinks \_\_\_\_\_ in the  
Ge - ron-i-mo\_\_ was dead, \_\_\_\_\_ he'd been lay - ing down \_\_\_\_\_ his

1. G F6(add 9) Am G C

hills of gold \_\_\_\_\_ and the heal - ing wa - ters run, \_\_\_\_\_

2. Gsus4 F6(add 9) Am7 Bm7

wea - pons \_\_\_\_\_ when they filled him full of

Em Em7/D Cmaj7 Em

lead.

Am D7/A Am(add 9) D7/A

Em G/D 3 fr.

Now there seems\_ no rea-son why\_

C G/B Am7 G/B

I should car - ry on, in this land\_ that once\_ was my\_ land,

C D Em G/D 3 fr.

I can't find a home, — It's lone - ly — and it's qui - et and the

The first system of musical notation for the first system of the song. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for C, D, Em, and G/D (3 fr.). The key signature is one sharp (F#) and the time signature is 2/4.

C G/B Am G/B

horse sol - dier's are com - ing, and I think it's time — I strung my bow — and

The second system of musical notation. It continues the vocal line and piano accompaniment. Chord diagrams for C, G/B, Am, and G/B are provided. The time signature changes to 2/4.

C Am7/D Em D

ceased my sense - less run - ning. — For soon I'll find — the yel - low moon, — a -

The third system of musical notation. It continues the vocal line and piano accompaniment. Chord diagrams for C, Am7/D, Em, and D are provided. The time signature changes to 2/4.

C G/B Am G/B

long with my loved ones. — Where the buf - f'loes graze — in clo ' - ver fields — with -

The fourth system of musical notation. It continues the vocal line and piano accompaniment. Chord diagrams for C, G/B, Am, and G/B are provided. The time signature is 2/4.

C D Em D C G/B

out the sound of guns. — And the red sun sinks at last in - to the hills of gold — and

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter rest followed by eighth notes. The bottom line is a piano accompaniment with a steady eighth-note bass line and chords in the right hand. Chord diagrams for C, D, Em, D, C, and G/B are shown above the staff.

Am G/B C Em

peace to this young war-ri-or — comes with a bul-let hole. —

Detailed description: This system contains the next two lines of music. The vocal melody continues with a quarter rest and then a half note. The piano accompaniment features a dynamic marking of *mp* and a crescendo leading to a dynamic marking of *f*. Chord diagrams for Am, G/B, C, and Em are shown above the staff.

Em7/D Cmaj7 Em

Detailed description: This system contains the next two lines of music. The vocal melody consists of a long, sustained note with a fermata. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Chord diagrams for Em7/D, Cmaj7, and Em are shown above the staff.

Em7/D Cmaj7 D

Detailed description: This system contains the final two lines of music. The vocal melody consists of a long, sustained note with a fermata. The piano accompaniment concludes with a steady eighth-note bass line and chords in the right hand. Chord diagrams for Em7/D, Cmaj7, and D are shown above the staff.

## ISLAND GIRL

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

With movement

Piano introduction in 4/4 time, key of Bb. The right hand features a glissando effect over a series of chords, with a forte (*f*) dynamic. The left hand provides a steady bass line.

**Dm** **Bb/F**

I see your teeth flash Ja - mai - can hon - ey so — sweet —

*mf*

Vocal line with lyrics: "I see your teeth flash Ja - mai - can hon - ey so — sweet —". The piano accompaniment is in 4/4 time, key of Bb, with a mezzo-forte (*mf*) dynamic. Chords Dm and Bb/F are indicated above the vocal line.

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

down where Lex - ing - ton — cross for - ty sev - enth street —

Vocal line with lyrics: "down where Lex - ing - ton — cross for - ty sev - enth street —". The piano accompaniment continues in 4/4 time, key of Bb. Chords C/G, F, and Bb are indicated above the vocal line.

**Dm** **Bb/F**

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

Vocal line with lyrics: "Oh, she's a big gi. she's stand - ing six foot three —". The piano accompaniment continues in 4/4 time, key of Bb. Chords Dm and Bb/F are indicated above the vocal line.

F C/G Ab

turn - ing tricks for the dudes in the big — cit - y —

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by eighth notes for 'turn - ing tricks for the dudes in the big — cit - y —'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F, C/G, and Ab are provided above the staff.

Eb Bb F

Is - land girl — what you want - in' wid de white man's world —

Detailed description: This system contains measures 4-6. Measure 4 has a repeat sign. The vocal line continues with 'Is - land girl — what you want - in' wid de white man's world —'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Eb, Bb, and F are provided above the staff.

Eb Bb F

is - land girl — black boy want — you in his is - land world —

Detailed description: This system contains measures 7-9. The vocal line continues with 'is - land girl — black boy want — you in his is - land world —'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Eb, Bb, and F are provided above the staff.

Bb Bb/A Bb7

He want to take you from de rack-et boss... He want to save you — but de cause —

Detailed description: This system contains measures 10-12. The vocal line continues with 'He want to take you from de rack-et boss... He want to save you — but de cause —'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Bb, Bb/A, and Bb7 are provided above the staff.

Chords: Eb, Bb, Bb7, Eb

is lost. Is - land girl, is - land girl, is - land girl

Chords: C7, Bb/F, Eb/G, F7/A, Bb

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

To Coda

Guitar Tacet

Chords: F, Bb, F, Bb

gliss.

She's (Instrumental 2nd time.)

Chords: Dm, Bb/F

black as coal but she burn like a fire

Chords: C/G, F/A

and she wrap her - self a - round you like a well worn tire

**Bb** **Dm**

You feel her nail scratch your back just like a rake

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

Oh, he one more gone, he one more john who mak

**Ab** **Eb** **Ab** **Eb** **CODA** **Eb/G** **F7/A**

de mis - take Is - land Is - land white man's

D.S. al Coda

**Bb/F** **Eb/G** **F7/A** **F** **Bb/F**

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

*gliss.*

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

*gliss.*



# THE LAST SONG

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slowly, with care

Fmaj9



C



Fmaj7



ppp *mf*

Musical notation for the piano introduction, featuring a treble and bass clef in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. Dynamics range from ppp to mf.

F/G



G



C



Musical notation for the vocal line, starting with a whole rest followed by a quarter note G4, then quarter notes A4, B4, and C5.

Yes - ter - day, — you came to

Piano accompaniment for the first vocal phrase, featuring a treble and bass clef in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef.

Am



F



Musical notation for the vocal line, starting with a quarter note G4, then quarter notes A4, B4, and C5, followed by quarter notes D5, E5, and F5.

lift me up as light as straw and brit - tle as a bird.

Piano accompaniment for the second vocal phrase, featuring a treble and bass clef in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef.

C



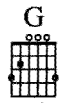
Dm



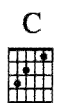
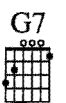
Musical notation for the vocal line, starting with a quarter note G4, then quarter notes A4, B4, and C5, followed by quarter notes D5, E5, and F5.

To - day, I weigh less than a

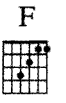
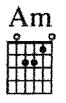
Piano accompaniment for the third vocal phrase, featuring a treble and bass clef in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef.



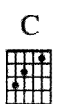
shad - ow on the wall, just one more whis - per of a



voice un - heard. — To - mor - row, leave the  
Things we nev - er said



win - dows o - pen. As fear grows, please hold me in — your arms. —  
come to - geth - er, the hid - den truth no long - er haunt - ing me. —



— Won't you help — me, if you can, — to  
— To - night, we touched. on



shake this an - ger? I need your gen - tle hands \_ to  
 things that were nev - er spo - ken. That kind of un - der - stand - ing



keep sets me calm. — } 'Cause I nev - er thought \_ I'd lose. — I  
 me me free. — }

*rall.* *a tempo*



on - ly thought \_ I'd win. — I nev - er dreamed \_ I'd feel — this fire \_



\_ be-neath my skin. I can't be - lieve you love \_ me. I nev - er thought you'd

C Am C/G

come. I guess I mis-judged love be-tween a

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, three guitar chords are indicated: C, Am, and C/G. The piano accompaniment features a steady bass line and chords that support the vocal melody.

1 F/G G C

fa - ther and his son.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. Above the vocal staff, three guitar chords are indicated: F/G, G, and C. The piano accompaniment continues with a consistent rhythmic pattern.

Am F F/G

fa - ther and his son.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. Above the vocal staff, three guitar chords are indicated: Am, F, and F/G. The piano accompaniment continues with a consistent rhythmic pattern.

2 F/G Gsus G C

fa - ther and his son.

rit.

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. Above the vocal staff, four guitar chords are indicated: F/G, Gsus, G, and C. The piano accompaniment concludes with a 'rit.' (ritardando) marking. The system ends with a double bar line and repeat signs.

# LEGAL BOYS

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Your ac - count - ant round the lot I'd called this lone - ly rooms morn - ing, there was spring - time in his thing - the past their  
 heart; same, guards. He But I could - n't wait to tell me how he'd sud - den - ly it mat - ters what was do not speak their lan - guage and  
 pulled our lives a - part. And the let - ter from your pur - chased in my name. Whe - ther this or that your they hold all the cards. I would ra - ther call you  
 law - yer paid for dar - ling lies un - op - ened on the tray. be - longs to me or you. than de - fen - dant in the case.

E $\flat$ /C      A $\flat$       B $\flat$ 6      E $\flat$




I may get a-round — to read-ing it la-ter to-day.  
 Can the sev-en years to-ge-ther be di - vi - ded — by two —  
 But lov-ers left — here long a-go and cli-ents took their

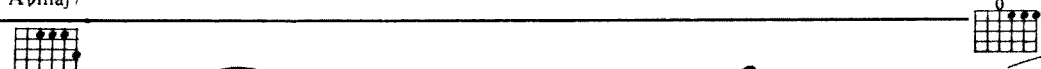


1      2

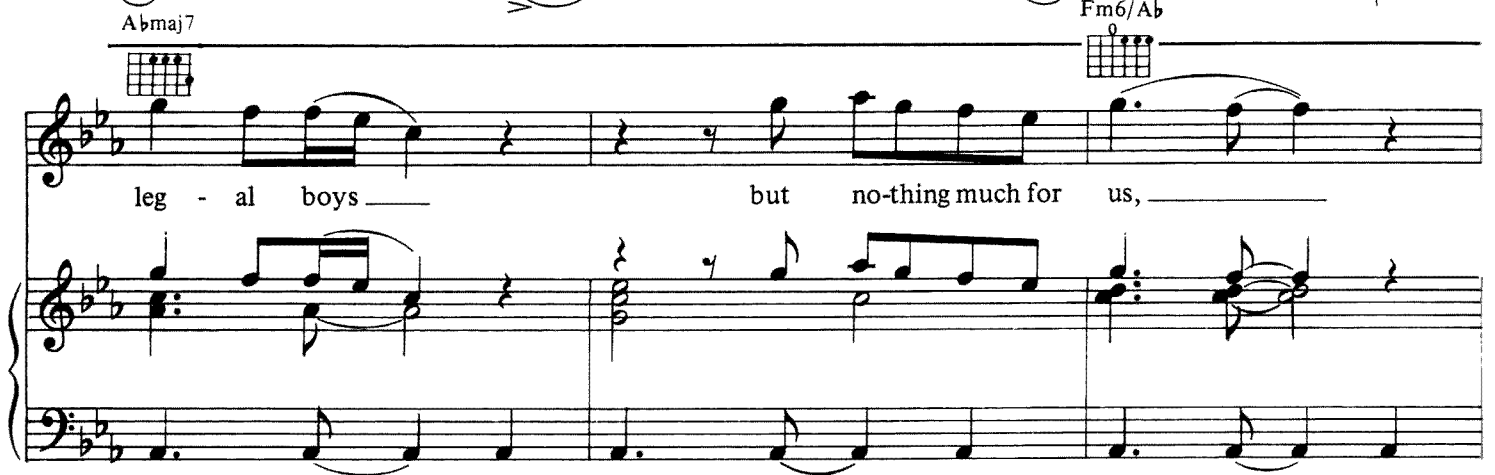
—  
place.      Walk-ing      It says some-thing for the




A $\flat$ ma $\flat$ 7      Fm6/A $\flat$



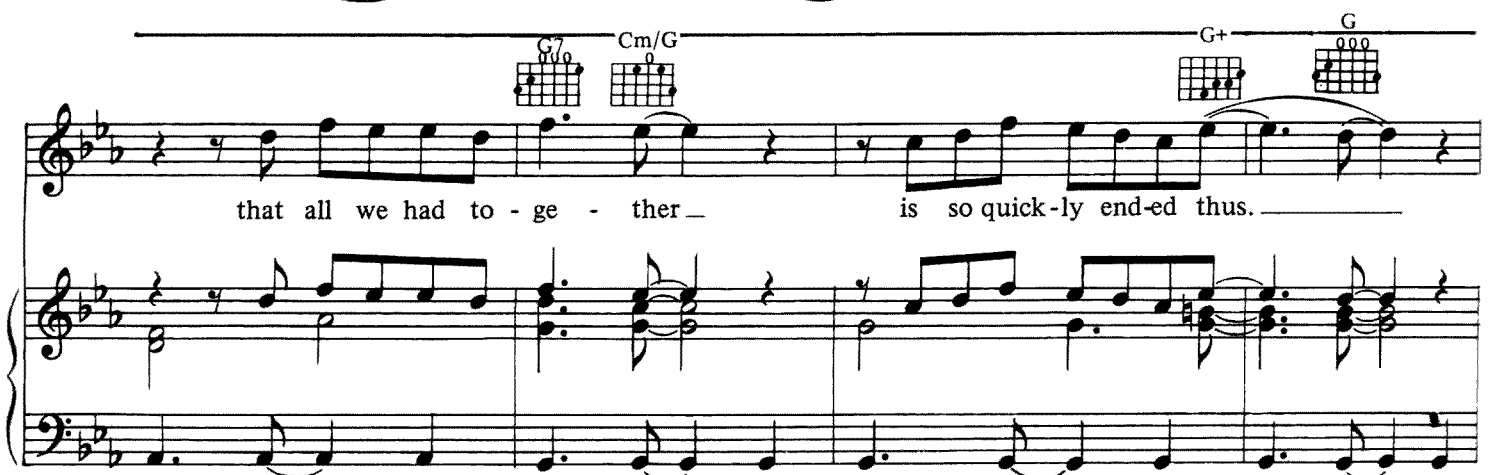
leg - al boys — but no-thing much for us, —



G7      Cm/G      G+      G



that all we had to - ge - ther — is so quick-ly end-ed thus. —



G7 Abmaj7

The leg - al boys have won a - gain, — oh you and I have

Fm6/Ab G7 Cm/G

lost, — they can't tell us how it hap - pened, —

Ab



but they'll let us know the cost. — Oh they'll let us know the cost, —

Bb6 Eb

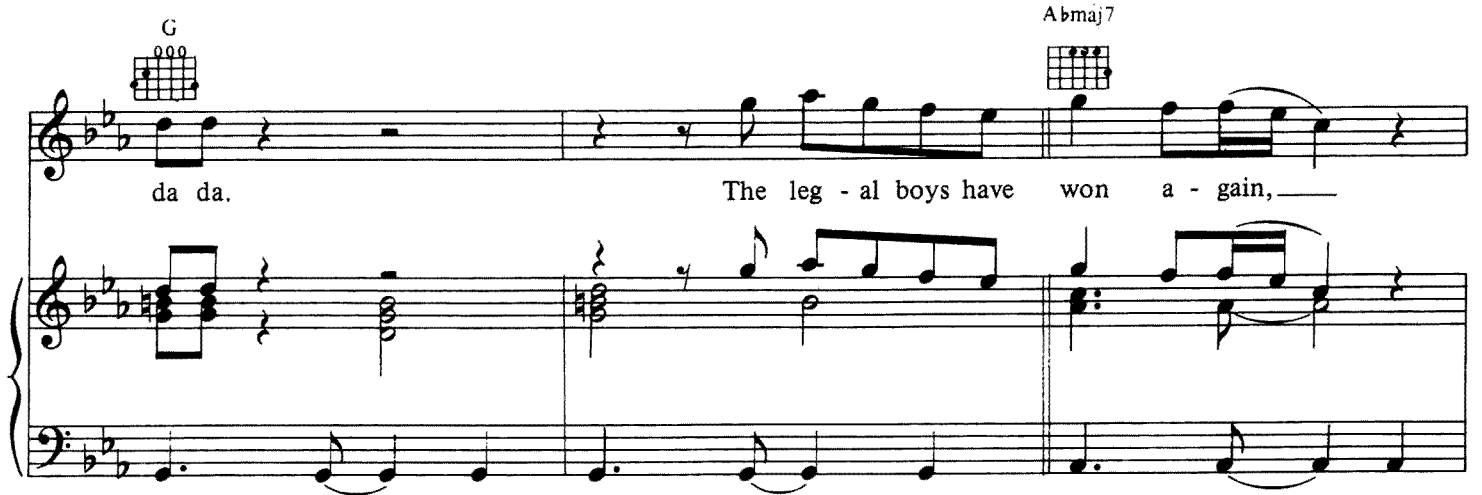
— oh yeah. — There's a






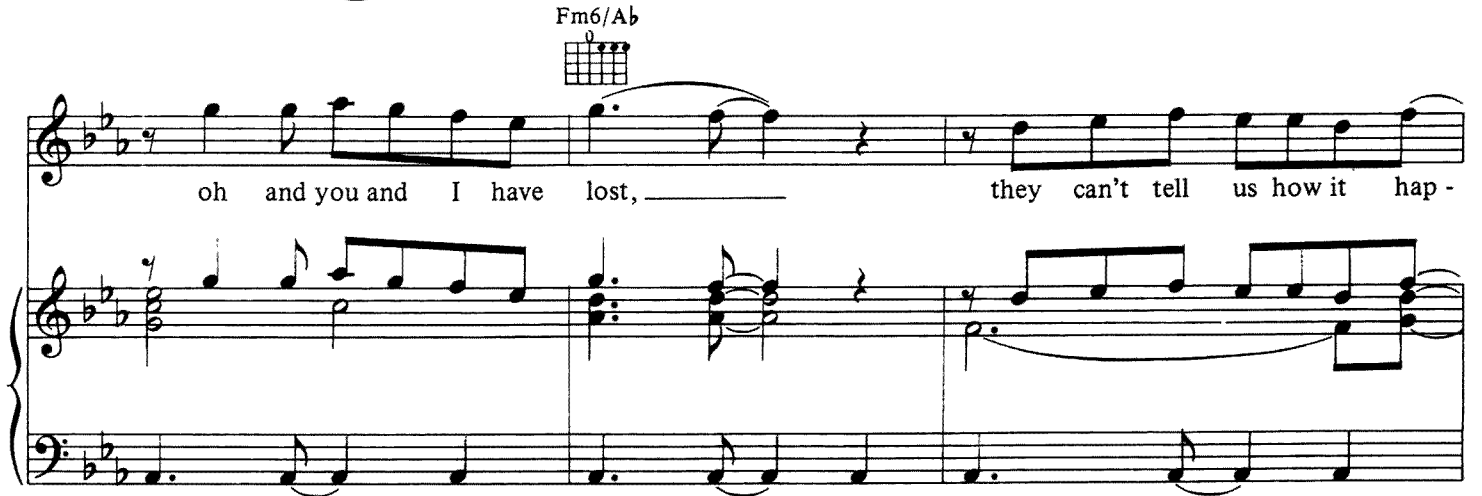
G  Abmaj7 

da da. The leg - al boys have won a - gain, —



Fm6/Ab 



oh and you and I have lost, — they can't tell us how it hap -



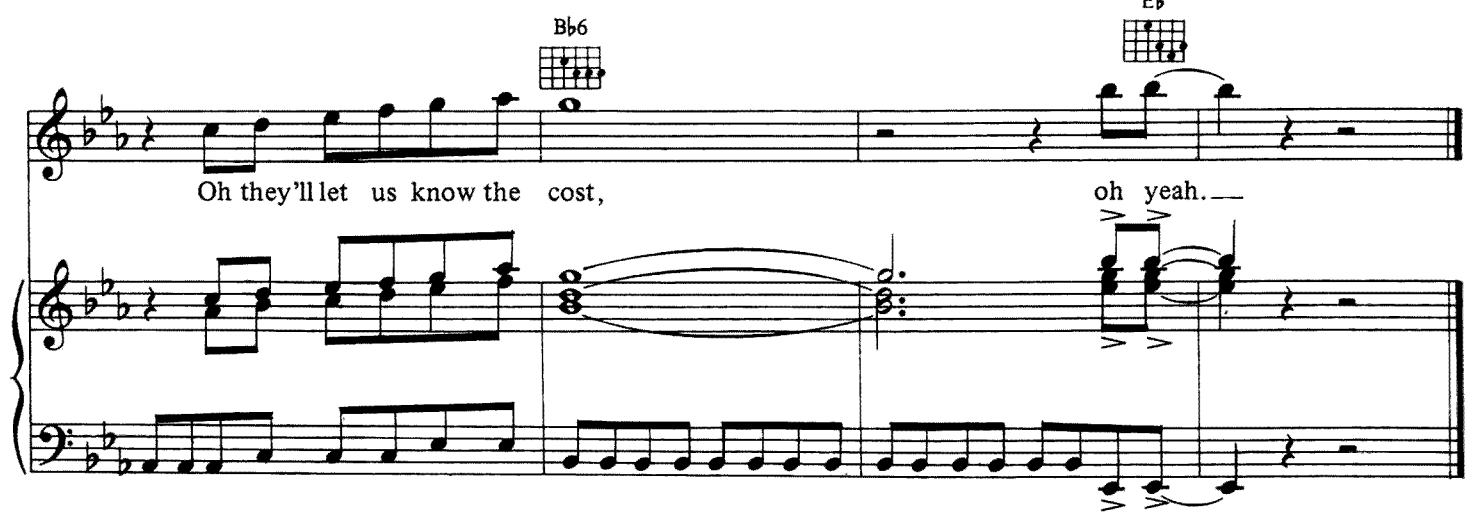
G7  Cm/G  Ab 

- pened, — but they'll let us know the cost. —



Bb6  Eb 

Oh they'll let us know the cost, oh yeah. —



# LIES

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

(♩ = 126)

Gm



D/F#



F



C/E



D7sus4



D7



Gm



D/F#



F



C/E



D7sus4



D7



Gm



Gm7



E♭



B♭



1. Some lie 'bout who they love, — some lie a-bout the truth, —  
2. Some lie in the face of — death, — some lie a-bout their fame, —

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F



Gm



Gm7



E♭



some lie to save their lives, — some lie a-bout their youth. —  
 some kneel and lie to God, — some lie a-bout their name. —

Gm



Gm7



E♭



B♭



Some lie a-bout age and beau-ty, the con-quest of sex, —  
 Some lie in words and speech-es, with ev-ery liv-ing breath, —

F



Gm



Gm7



E♭



D7



most lie a-bout the night be-fore, a wo-man lies for a par-ty dress. —  
 the young lie with their gui-tars, the old lie for a lit-tle res-pect. —

♩

E♭



B♭



E♭



B♭



♩ I've lied for a sto-len mo-ment, I've lied for one more clue, —  
 I've lied to lie with dan-ger, I've lied for a drug or two, —

Ab 4fr Gm 3fr Eb 3fr

I've lied a - bout most ev - ery-thing, but I ne - ver lied to you.  
I've lied a - bout most ev - ery-thing, but I ne - ver lied to you.

D7 D7sus4 D7 Bb F

— And we lie, lie, lie, on a street-car named de - sire,

Gm 3fr Eb 3fr F

— oh we lie, lie, lie, for that sweet bird of youth.

Cm 3fr D7sus4 D7 G7/B

I could be great like Ten-nes-see Wil - liams, if I could on - ly hear some -

1. **Cm** **Eb** **D7sus4** **D7**

*to Coda* ⊕

- thing that \_\_\_\_\_ sounds \_\_\_\_\_ like \_\_\_\_\_ the \_\_\_\_\_ truth.


2. **D7sus4** **D7** **Gm** **D** **Gm**


\_\_\_\_\_ the \_\_\_\_\_ truth.


**Eb** **Bb** **F**

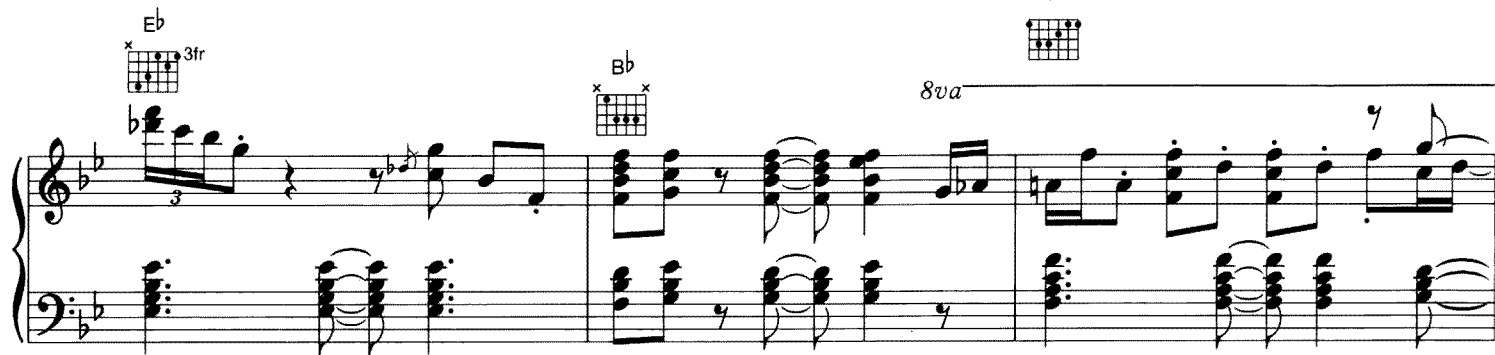
**Gm** **Eb** **D7**


**Gm** **D** **Gm**


**E<sub>b</sub>**  3fr


**E<sub>b</sub>**  3fr

**F**  8va

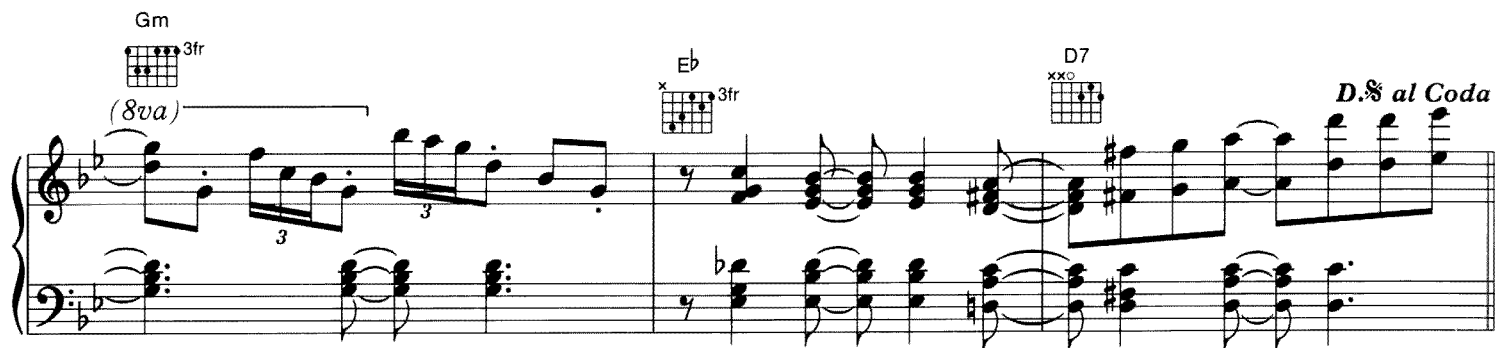


**G<sub>m</sub>**  3fr


**E<sub>b</sub>**  3fr


**D7**  3fr


*D. % al Coda*




**⊕ CODA**

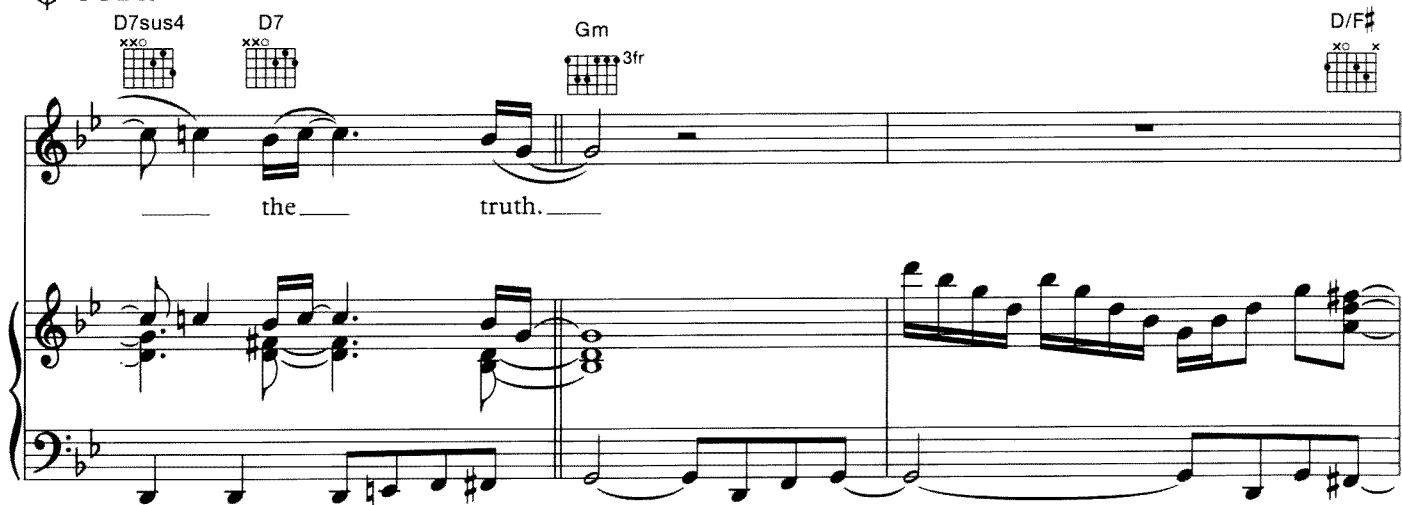
**D7sus4**  3fr

**D7**  3fr

**G<sub>m</sub>**  3fr


**D/F#**  3fr


the truth.





**F**  3fr

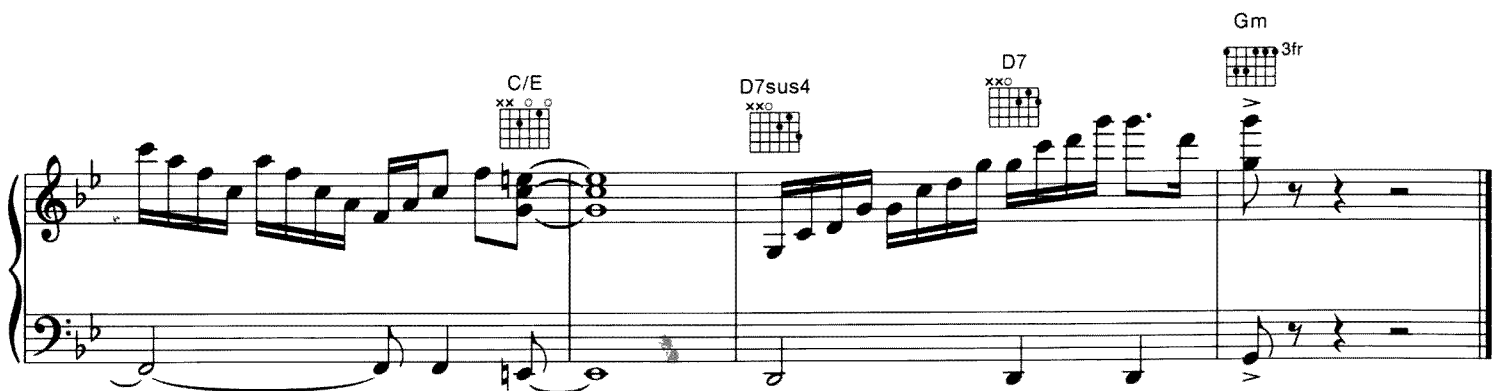


**C/E**  3fr

**D7sus4**  3fr

**D7**  3fr

**G<sub>m</sub>**  3fr



# LEVON

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Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately slow, with a beat

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

F Bb/F F

Le - von wears his war\_ wound like a crown\_ —  
Le - von sells car - toon\_ bal - loons in town\_ —

The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

Bb F C/E

He calls his child\_ Je - sus\_ — — — — —  
His fam - 'ly bus - 'ness thrives. — — — — —  
Je - sus\_ blows up bal - loons\_ all day, — — — — —

The piano accompaniment continues, providing harmonic support for the lyrics.

Dm Am Bb Gm7

and he sends him to the fin - est school\_ in town\_ — — — — —  
Sits\_ on the porch swing\_ watch - ing them\_ fly. — — — — — And

The piano accompaniment concludes the section with a final chord and melodic flourish.

F Bb/F F Bb

Le - von, Le - von likes his mon - ey He makes a lot they say  
 Je - sus he wants to go to Ve - nus. Leave Le - von far be - hind.

F C/E

Spends his days  
 Take a bal - loon and go

Dm Am Bb

count - ing in a ga - rage by the mo - tor way  
 sail - ing, while Le - von Le - von slow - ly dies.

Gm7 Am Dm

He was born a pau - per to a pawn on a



**Bb** **F/A** **Gm7** **F**

Christ - mas day when the New York Times said God is dead and war's be - gun.

**Bb** **F/A** **Gm7** **Guitar Tacet**

Al - vin Tos - tig has a son to - day. And he shall be Le -

**Bb** **F/A**

- von. And he shall be a good man. And he shall be Le -

**Bb** **F/A**

- von in tra - di - tion with the fam - 'ly plan and he shall be Le -

B $\flat$  F/A B $\flat$  To Coda

von. And he shall be a good man. He shall be Le -

C7sus C F B $\flat$ /F F

von.

B $\flat$ /F C7sus C7 D.S. al Coda CODA C7sus C7

von. And he shall be Le - von.

F B $\flat$ /F F B $\flat$  Repeat and Fade

# LITTLE JEANNIE

Words and Music by ELTON JOHN  
and GARY OSBORNE

Moderately, with a beat

*mf*

**Bb**

**Eb/Bb Bb**

**F/A**

Oh, — lit - tle Jean - nie, you got so much\_ love, —  
lit - tle Jean - nie, you got so much\_ time, —

Gm



lit - tle Jean - nie. And you  
lit - tle Jean - nie. lit - tle Jean - nie. Though you've

Ab/Eb



Eb



Bb/F



C/G



take it where it strikes and give it to the likes of me.  
grown be - yond your years, you still re - tain the fears of youth.

F/A



Bb



Eb/Bb



Oh, lit - tle Jean - nie,  
Oh, lit - tle Jean - nie,  
*Instrumental*

Bb



F/A



Gm



she got so much love, lit - tle  
you got so much time, lit - tle

Ab/Eb

Jean - nie. So I see you when I can.  
 Jean - nie. But you're burn - ing it up so fast,

Eb Bb/F C/G

You make me all a man can be.  
 search - ing for some last - ing truth.

F/A Ab/Eb Eb Bb

And I want you to be my ac - ro - bat,

Ab/Eb Eb Bb

I want you to be my lov - er.

F/A

Gm

F



Oh, — there were oth - ers who would treat — you cruel. —  
 Oh, — there were oth - ers who would treat — you cruel. —  
 Oh, — there were oth - ers, and I've known quite — a few. —

C/E

Eb



And oh, — Jean - nie, —  
 But oh, — Jean - nie, —  
 But oh, — Jean - nie, —

To Coda  Eb/F



you were al - ways some - one's — fool.

<sup>2</sup> Eb/F



D.S. al Coda

CODA  Eb/F



I will al - ways be — your — fool. (I'm still —

Bb



in love with you.) You stepped in - to my life from a bad

F/A



Gm



dream, mak - ing the life that I had seem

Dm7



sud - den - ly shin - y and new. Oh, Jean -

Eb



Eb/F



Repeat and Fade

nie, (I'm so in love with you.)

ALL THE GIRLS LOVE ALICE	EGO
AMAZES ME	EMPTY GARDEN (HEY HEY JOHNNY)
BAD SIDE OF THE MOON	FANFARE
BALL AND CHAIN	FRIENDS
BELIEVE	FUNERAL FOR A FRIEND
BENNIE AND THE JETS	GOODBYE YELLOW BRICK ROAD
THE BITCH IS BACK	GREY SEAL
BITE YOUR LIP (GET UP AND DANCE)	GROW SOME FUNK OF YOUR OWN
BLESSED	HARMONY
BLUE EYES	HAVE MERCY ON THE CRIMINAL
BLUES FOR BABY AND ME	HEALING HANDS
BORDER SONG	HEARTACHE ALL OVER THE WORLD
BURN DOWN THE MISSION	HIGH FLYING BIRD
CAN YOU FEEL THE LOVE TONIGHT	HONKY CAT
CANDLE IN THE WIND	I DON'T WANNA GO ON WITH YOU LIKE THAT
CANDLE IN THE WIND 1997	I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD)
CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	I GUESS THAT'S WHY THEY CALL IT THE BLUES
CARLA ETUDE	I NEED YOU TO TURN TO
CHLOE	I'M STILL STANDING
CIRCLE OF LIFE	IN NEON
CLUB AT THE END OF THE STREET	INDIAN SUNSET
COLD	ISLAND GIRL
COME DOWN IN TIME	KISS THE BRIDE
COUNTRY COMFORT	THE LAST SONG
CROCODILE ROCK	LEGAL BOYS
CURTAINS	LIES
DANIEL	LITTLE JEANNIE
DON'T GO BREAKING MY HEART	LEVON
DON'T LET THE SUN GO DOWN ON ME	
DUETS FOR ONE	

