

Piano • Vocal • Guitar

BOOGIEWOOGIE.RU

THE ULTIMATE

ELTON JOHN

COLLECTION

Volume Two

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



HAL LEONARD®

Piano • Vocal • Guitar

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ELTON JOHN

Volume Two

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LOVE LIES BLEEDING BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderate Rock

A **C** **G**

F **G** **G#dim** **2** **F** **G** **A**

E **E/D**

A/C# **D** **Bm**

mf

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

B



A



F#m



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



Bm



D



A



now

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



E



D



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



F#m



Bm



E



Bm7



Bm7/E



E



And love - lies bleed - ing in my hand



Bm7/E

E

F#m

Bm

Oh it kills me to think of you with another man

Oh it kills me to think of you with another man

E

Bm7

E

Bm7

E

A

I was playing rock-n-roll and you were

I was playing rock-n-roll and you were

Bm7

A/C#

D

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

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

Am

Am/D

Am

F#m

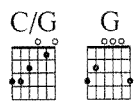
E

A

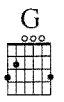
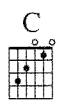
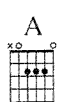
Love lies bleeding in my hand

Love lies bleeding in my hand

BOOGIEWOOGIE, RU G#dim

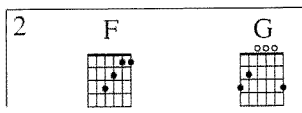
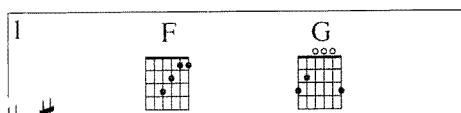


Musical notation for the first system, including treble and bass staves with chords and melodic lines.

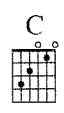


To Coda ⊕

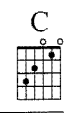
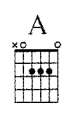
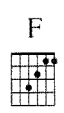
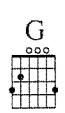
Musical notation for the second system, including treble and bass staves with chords and melodic lines.



no chord



Musical notation for the third system, including treble and bass staves with chords, melodic lines, and a solo section marked 'Solo' and '8va'.



Musical notation for the fourth system, including treble and bass staves with chords and melodic lines.

G F A

8va

G F A

Play 3 times

A C C/G G

ff

1 2 D.S. al Coda D.S. and Fade CODA

F G F G

MADMAN ACROSS THE WATER

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

I can

see ver - y well. There's a

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

well. There's a

Am G F

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

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

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

Am D Am D

— you know. — Once a

Am G F

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

C/E



D7/F#



D7



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

F



G



Am



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

F



G



Am



D



C



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

G/B



E7



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



coat dear it looks like rain.



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



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



But is it in your

Dm E7

Am

con-science that you're af - ter An-oth-er glimpse of the

C Dm F G Am D

Mad - man A - cross The Wa - ter.

Am D Am

D.S. al Coda

I can

Coda Am

F G

— you know. The ground's a long way down but

cresc. poco a poco

Am G C

I need more. Is the night more black

G/B Esus4 E7

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

Am C Dm F G A

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

C D F G Am7

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

C D F G Am7

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

F Dm E7sus4 Em7 E7

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

Am C Dm F G Am D

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

Am D Am D

Repeat and fade

Repeat and fade


LUCY IN THE SKY WITH DIAMONDS

RODGLENWOOD.COM

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

A




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

A/G



F#m7



F+



A




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

A/G



F#m7



F



A/E




trees and mar - ma - lade skies. Some - bod - y
peo - ple eat marsh - mal - low pies. Ev - 'ry - one
por - ters with look - ing glass ties. Sud - den - ly

A/G



F#m7



F+



A/E



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

A/G



To Coda

F#m



Dm



Dm/C



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

Bb



C9



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

F6



Bb



C6



Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the first line of the melody with lyrics: "tow - er - ing to o - ver your a - head. Look for in the".

tow - er - ing to o - ver your a - head. Look for in the
wait - ing to take you a - way. Climb for in the

Musical staff with piano accompaniment, including treble and bass clefs. It features chords and a bass line corresponding to the first system.

G



D7



Em



(d.=d)

D



Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the second line of the melody with lyrics: "girl back with the sun head in her the eyes clouds and and she's gone. gone.".

girl back with the sun head in her the eyes clouds and and she's gone. gone.
with with your head in the clouds and and you're gone.

Musical staff with piano accompaniment, including treble and bass clefs. It features chords and a bass line corresponding to the second system.

G



C



D7



G



C



Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains the third line of the melody with lyrics: "Lu - cy in the sky — with dia - monds, Lu - cy in the sky — with".

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

Musical staff with piano accompaniment, including treble and bass clefs. It features chords and a bass line corresponding to the third system.

D7



G



C





D7

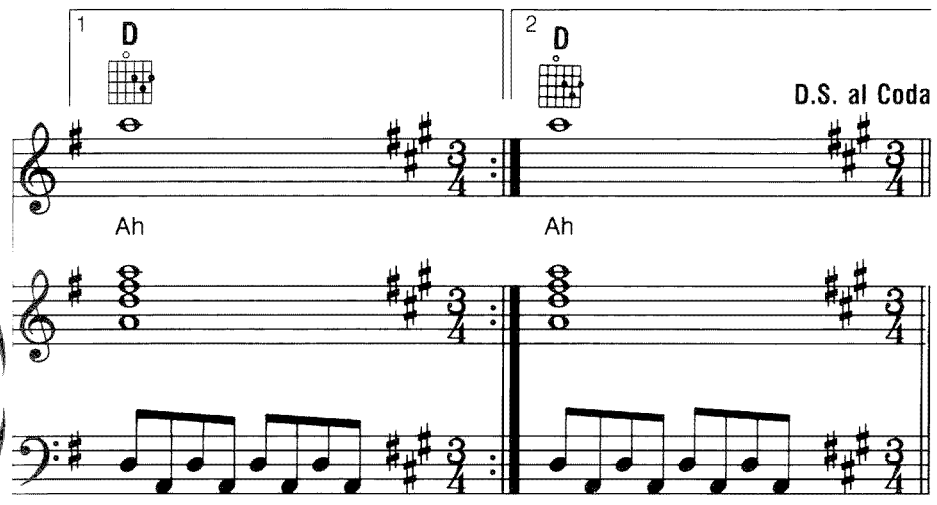


Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains the fourth line of the melody with lyrics: "dia - monds, Lu - cy in the sky — with dia - monds,".


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


Musical staff with piano accompaniment, including treble and bass clefs. It features chords and a bass line corresponding to the fourth system.

1 **D**  2 **D**  **D.S. al Coda**






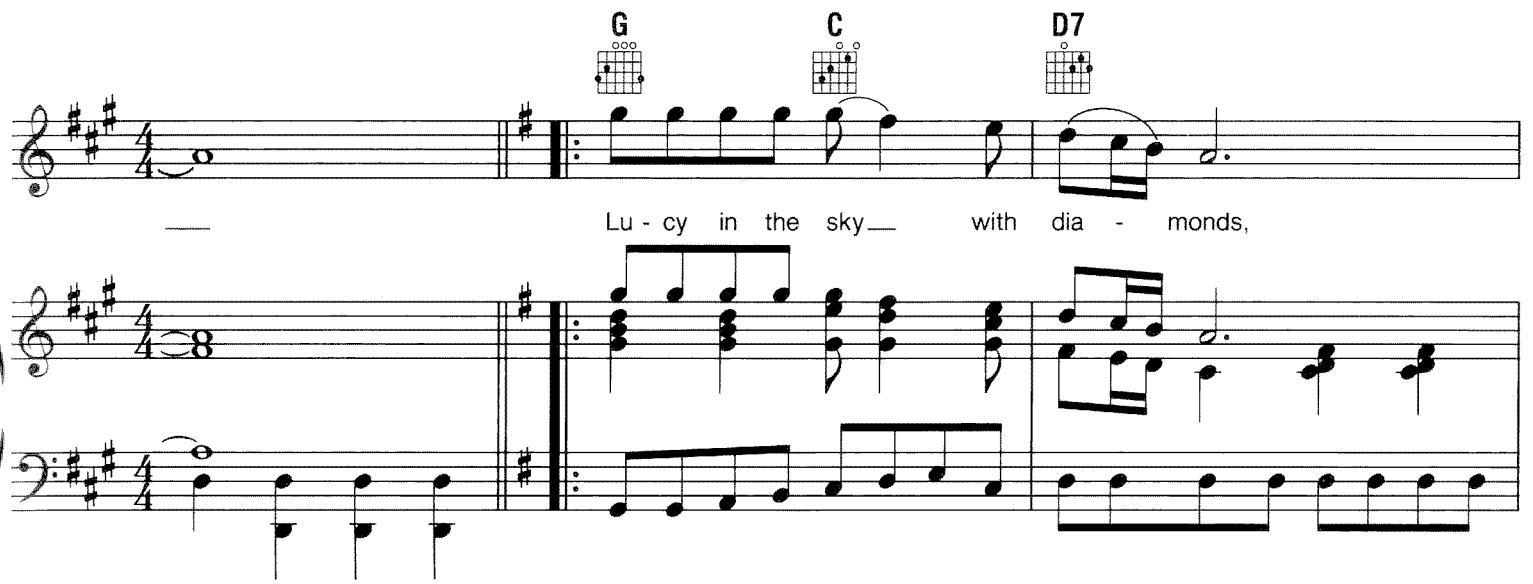
Ah Ah

CODA 








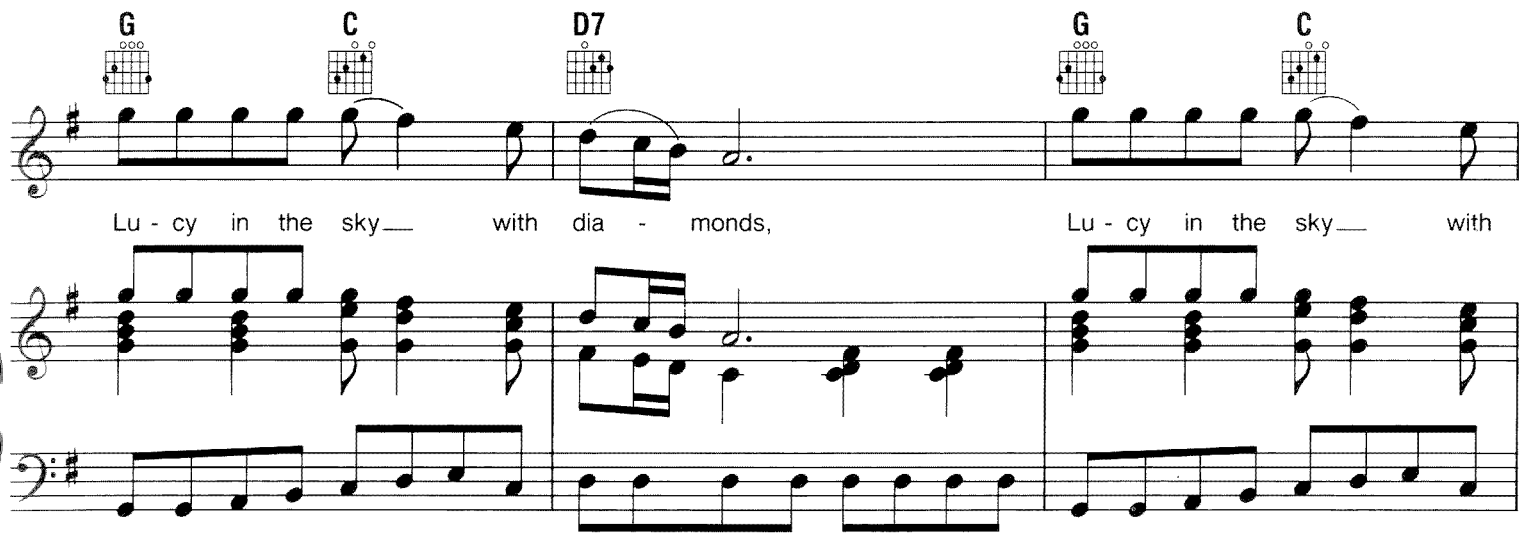
eyes.

G  **C**  **D7** 






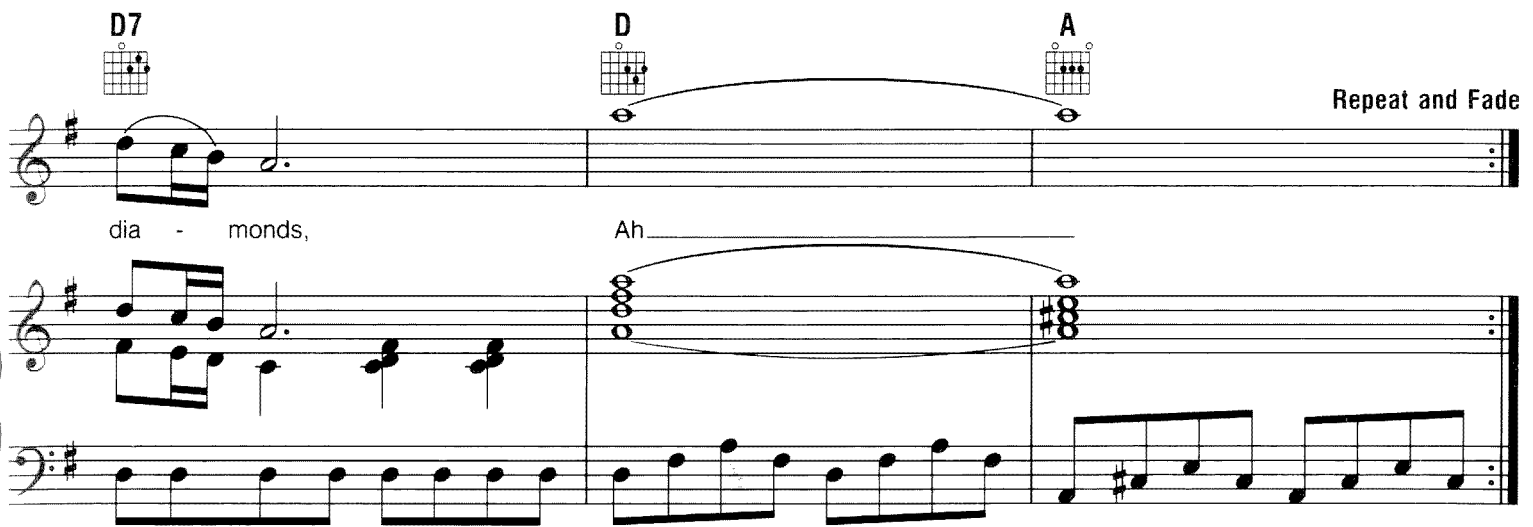
Lu - cy in the sky — with dia - monds,

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



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

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



dia - monds, Ah

MADE IN ENGLAND

Words and Music by ELTON JOHN
and BERNIE TAUPIN

C7sus4

(♩ = 139)



1.



F

C



2.


1. I was made _____ in Eng - land out of Ca -
 (2.) in Eng - land out of Ca -
 (3.) in Eng - land like a blue -


Bb


F





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

C  3fr

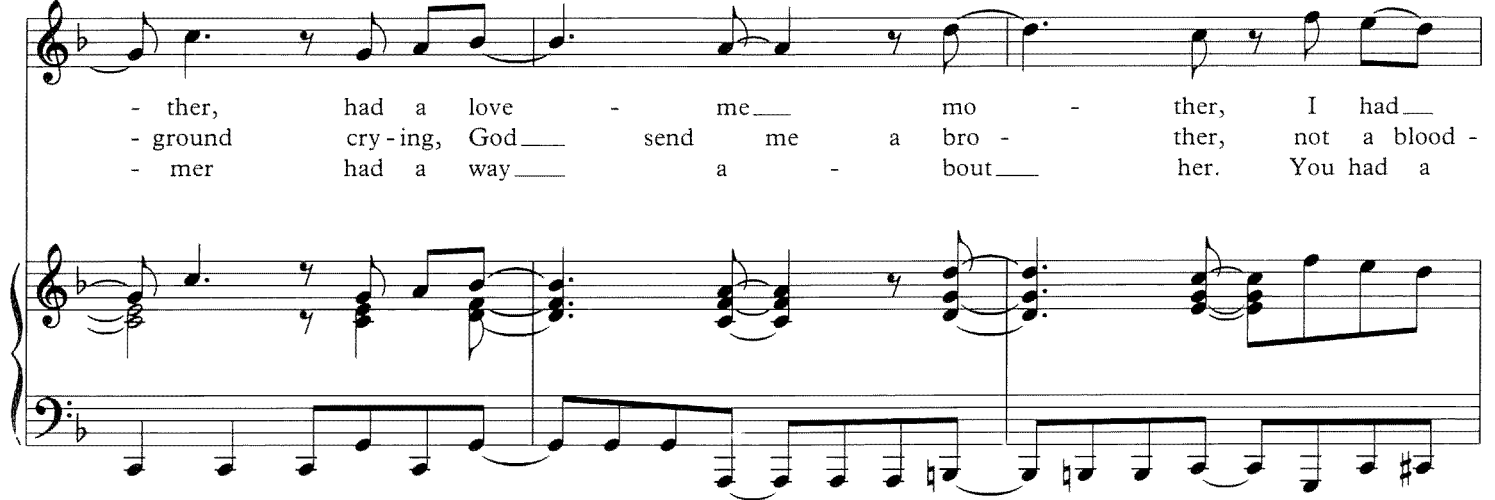
Gm7 


F/A 


G/B 


 3fr

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

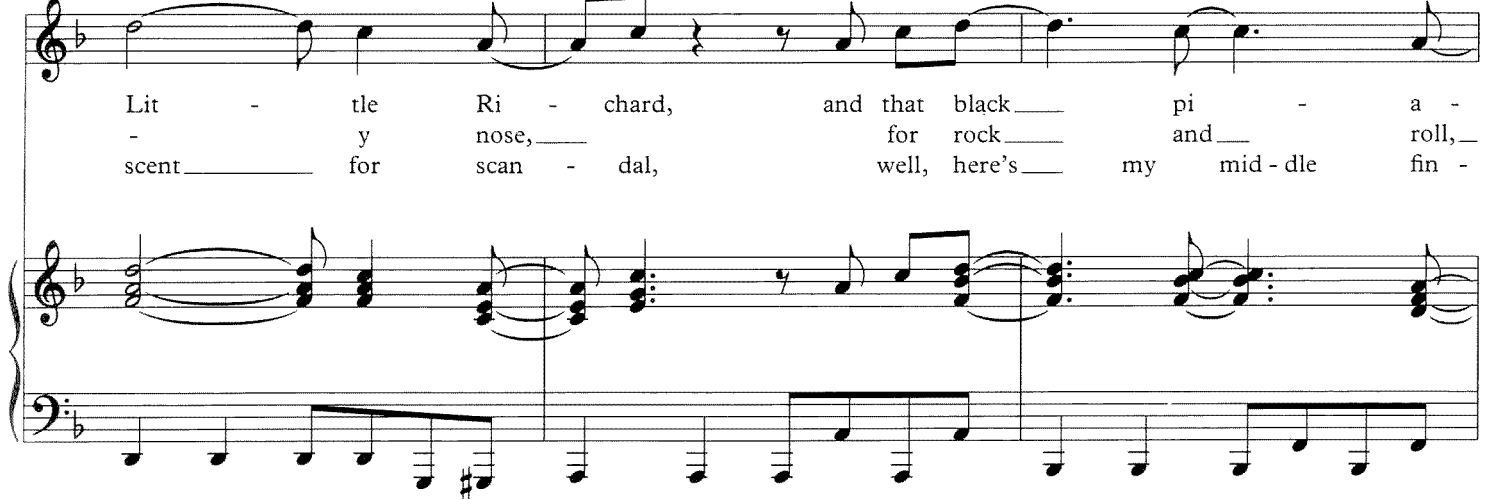



Dm 


Am7 


Bb 

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

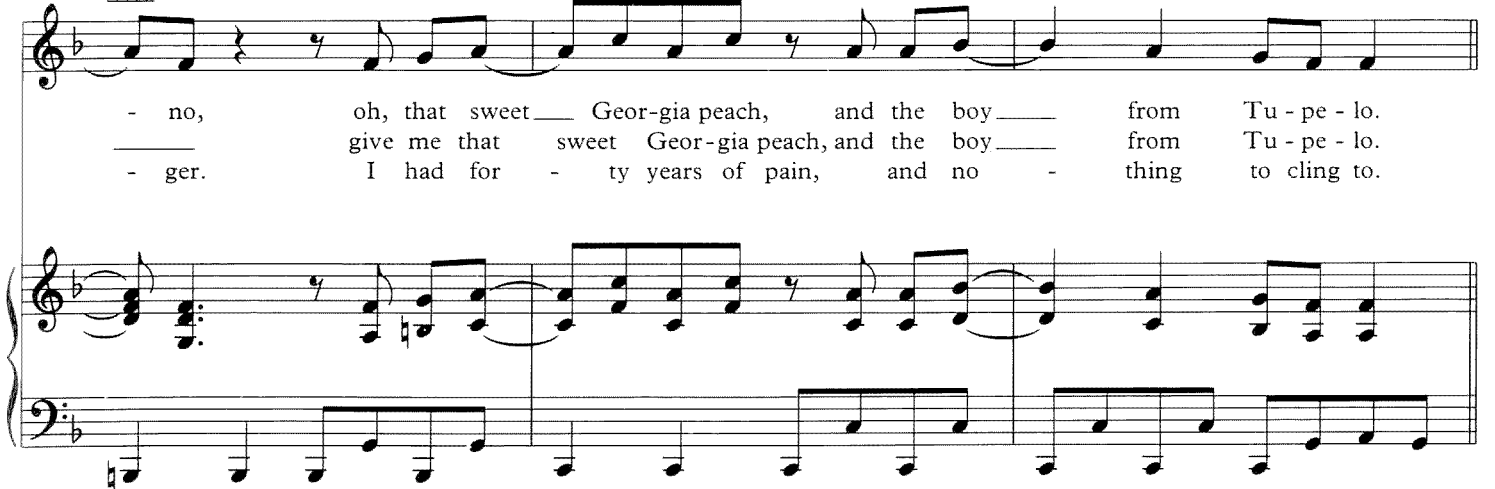


G/B 

F/C 

C  3fr

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



F F/A Bb C

Wow oh oh, I was made in Eng -

F Bb F Fmaj9/A Bb

- land. Wow oh oh, I

C 1. F Bb 2. F

to Coda ⊕

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

C7sus4

♩ CODA

D:♯ al Coda

F F# G

3. I was made

- land. If you're made _____ in ___ Eng -

D C G

- land,

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

D Am7 G/B A/C# D




- mo,

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

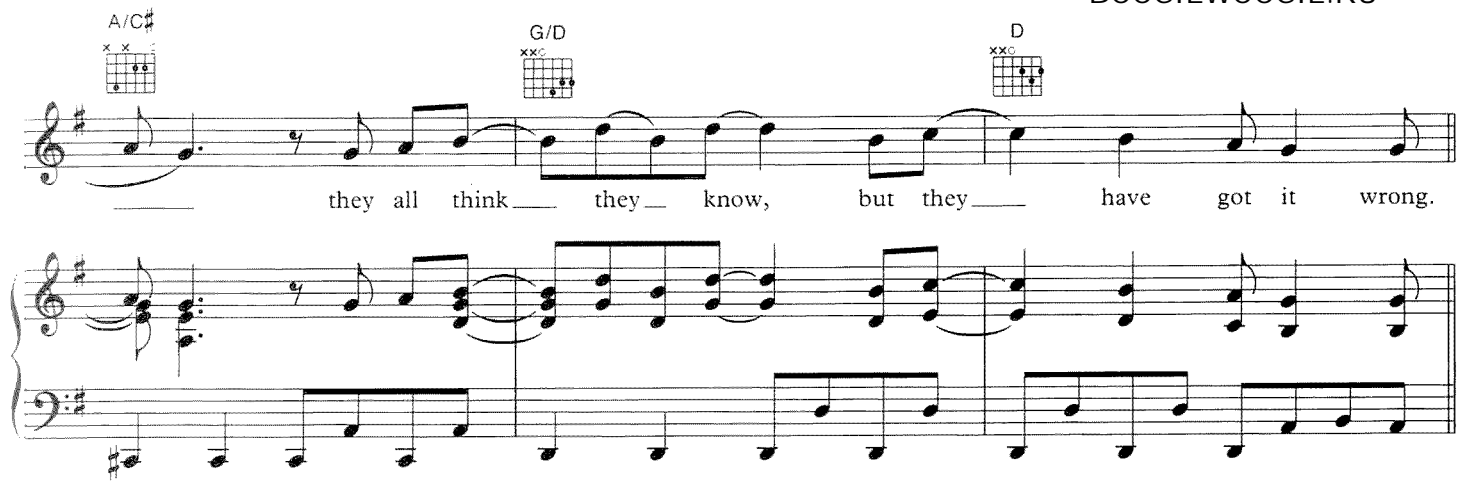
Em Bm7 C






— on you. _____

You ne - ver read _____ the song,

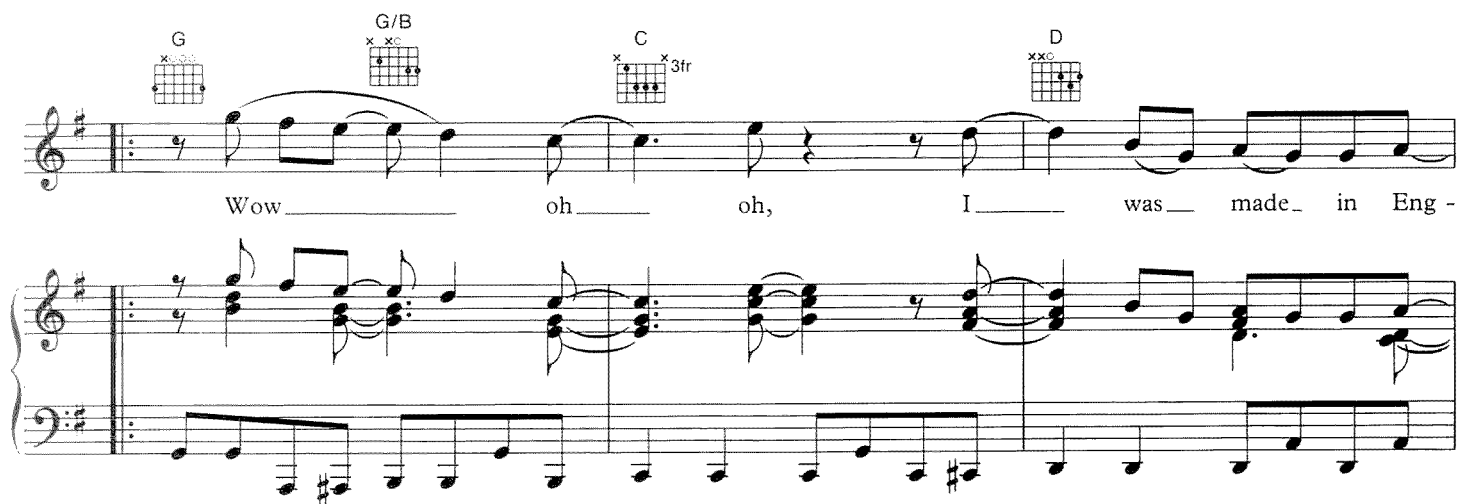
A/C#  G/D  D 








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



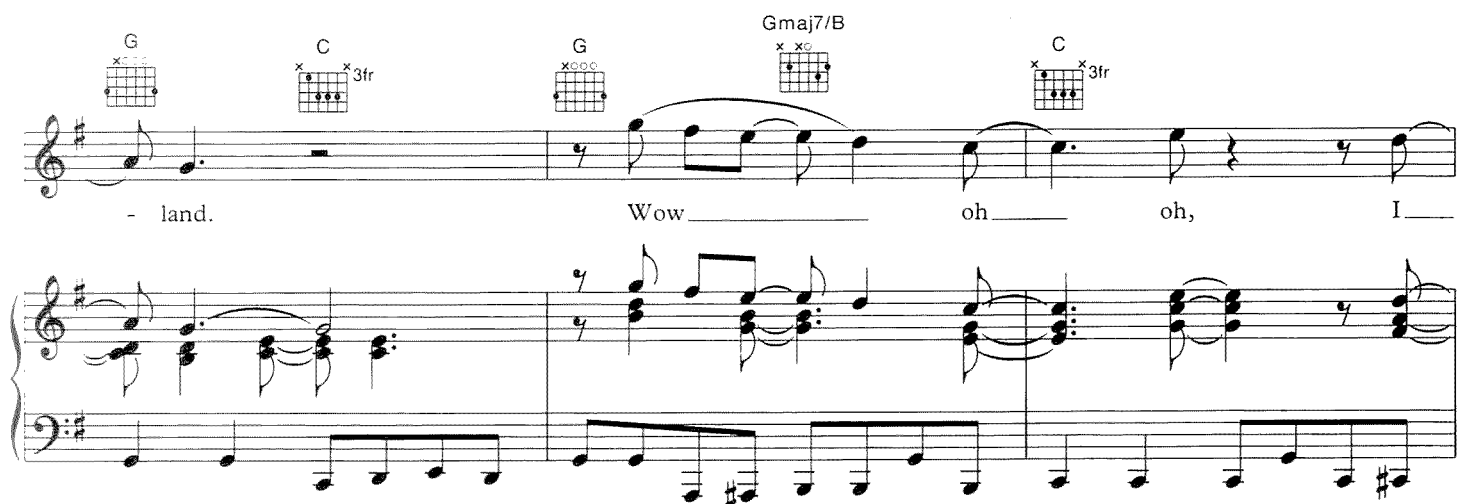
G  G/B  C  3fr  D 






Wow oh oh, I was made in Eng -



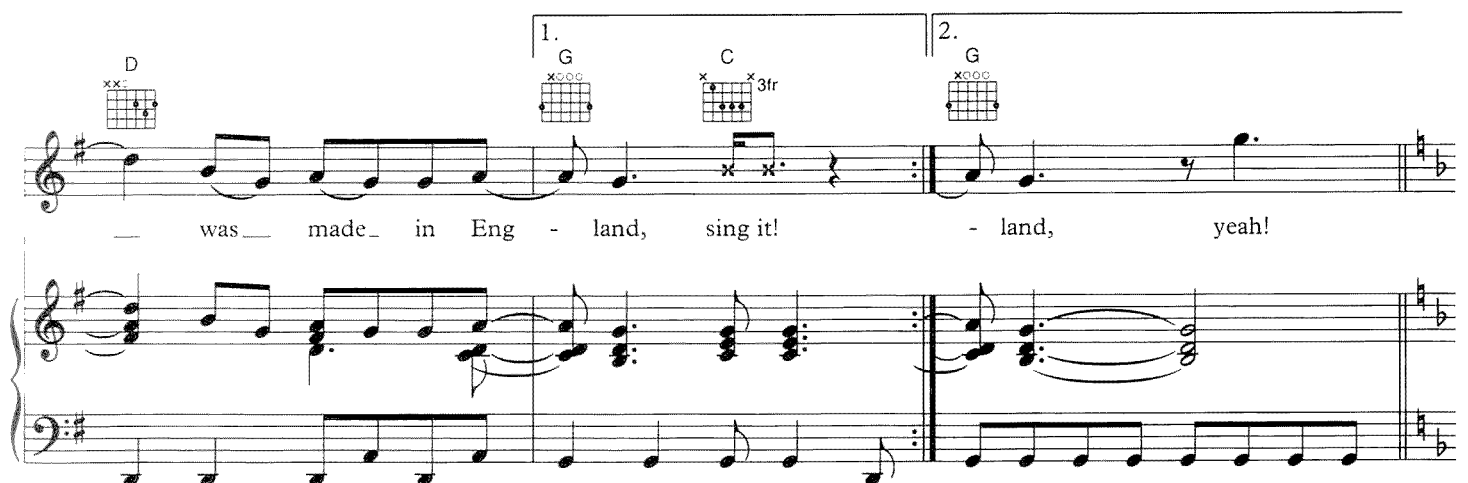
G  C  3fr  G  Gmaj7/B  C  3fr 

- land. Wow oh oh, I



D  1. G  C  3fr  2. G 

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



C7sus4



1.





2.

I was

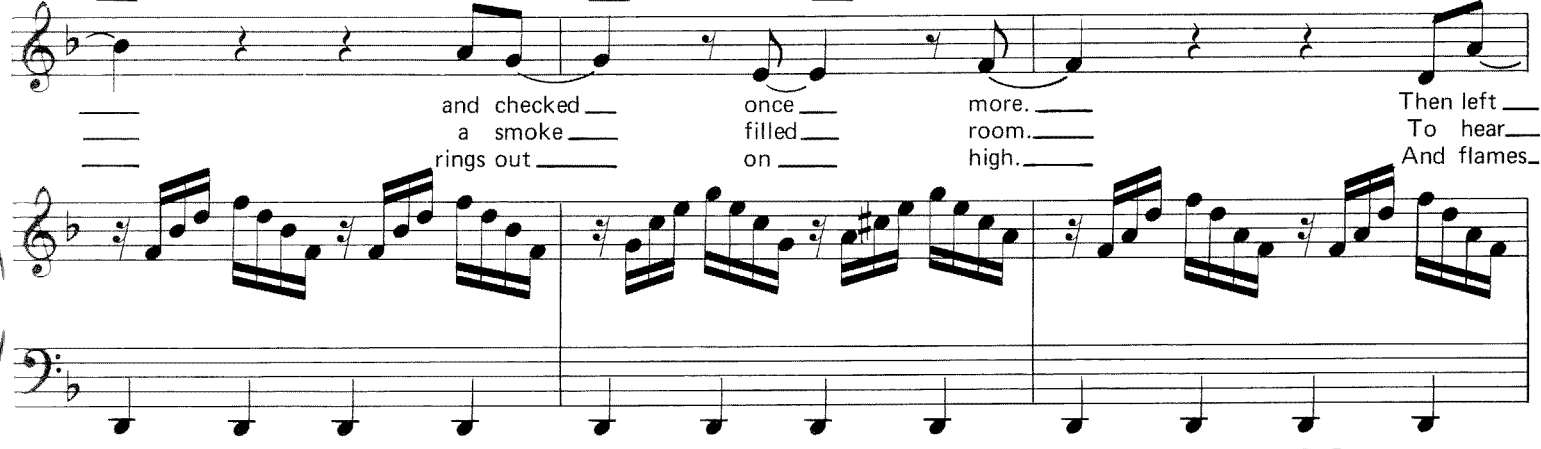
made in Eng - land!





repeat ad lib. to fade

BOOGIEWOOGIE.RU


Bb/D  **C/D**  **A/D**  **Dm** 




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




Dm  **Bb/D**  **C/D**  **A/D** 












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



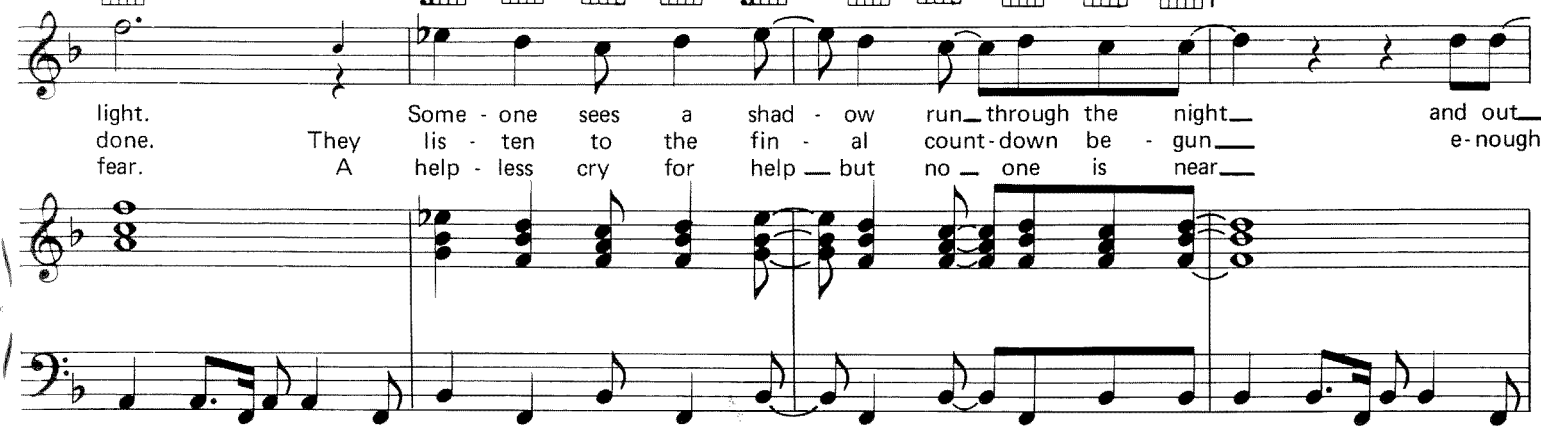
Dm  **Bb**  **C/Bb** 

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



F/A  **Eb/Bb**  **Bb/F**  **F/Bb**  **Bb/F**  **Eb/Bb**  **Bb/F**  **F/Bb**  **Bb/F**  **F/Bb**  **Bb**  1

light. _____ They Some - one sees a shad - ow run_ through the night_ and out_
 done. _____ A lis - ten to the fin - al count-down be - gun _____ e-nough_
 fear. _____ help - less cry for help — but no — one is near _____



C/B \flat F/A To Coda A7 2

of sight. They hide_

to hear. hear.

C/B \flat F/A A7

three! two! one!_____

Gm7 Gm7/C C

Mad - ness,_____ it's a kind of mad - ness that turns

F F7/E \flat D7sus D7

good men bad,_____ And we're

Gm7

Gm7/C



help - less caught up in the mad - ness of a

Dm

Bbmaj7

A7

(Solo)

world

gone

mad,

D.C. take 1st time

CODA

Dm/A

B7/A

Em/G

B7/F#

Em

B7

C

F/A



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

B7



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

As

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

Em

C/E

D/E

B7/E



walls

col - lapse

and tim

bers

flare,

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

Em

Em

C/E







The smell

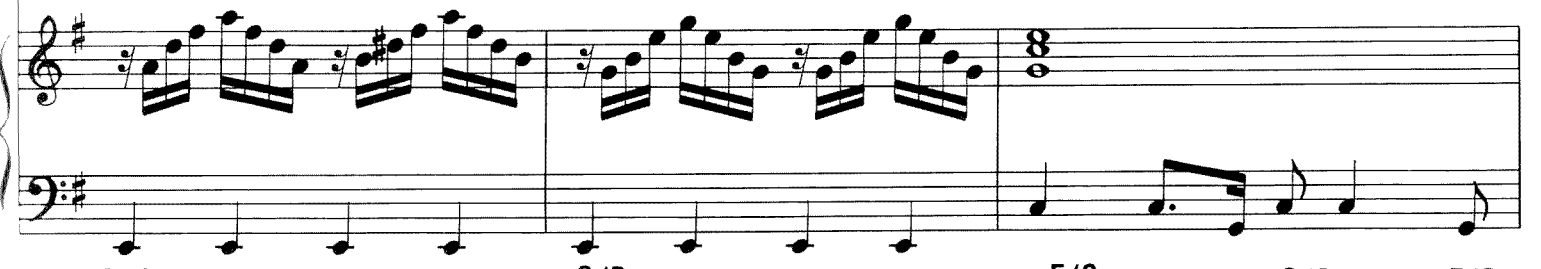
of death

hangs in

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

D/E  B7/E  Em  C 

the air. When help at last



D/C  G/B  F/C  C/G  G/C  C/G  F/C 


ar - rives They try to fight the flames



C/G  G/C  C/G  G/C  C  D/C  G/B 

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



B7 






D/E BOOGIEWOOD B7/E RU



And it's mad - ness



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

mad - ness
mad - ness
mad - ness
mad - ness
mad - ness

C/E D/E B7/E Em D C D BOOGIEWOOGIE.RU

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

Em Solo ad lib. C/E D/E B7/E 1-3 Em D C D 4 Em D C D

And it's

Em C/E D/E B7/E 1 Em D C D 2 Em D C D

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

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

(mad - ness —) (mad - ness —) mad - ness. —

MAMA CAN'T BUY YOU LOVE BOOGIEWOGGIE.RU

Words and Music by LEROY BELL
and CASEY JAMES

Moderately $\text{♩} = 95$

f

F (F Bass)

After repeat to Coda I

1.

B \flat (D Bass)

D \flat

B \flat m7

F

2.

B \flat m7 B \flat m

F

Gm (F Bass)

F

Gm (F Bass)

F

Gm (F Bass)

F

Gm (F Bass)

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

mf

F Dm9 Bbmaj7 Am Gm Gm (C Bass)

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

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

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

F Dm9 Bbmaj7 Am Gm

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

Am Bbmaj7

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

Am7 Bbmaj7 C6 Gm7 (D Bass)

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

F (C Bass) Gm7 (C Bass)

be - fore it's too late. —

cresc.

F F6 Am Dm Am

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

f

Bbmaj7 F (C Bass) Gm7 (C Bass)

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

F F6 Am Dm Am

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

2-maj7 F (C Bass) To Coda II Gm7 Gm7 (C Bass)

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

D.S. al Coda I

1. 2. F

mf *f*

D.S.S. al Coda II

D.S.S. and fade

Coda I D# Bbm7 Bb

Coda II Gm7 (C Bass)

ma - ma can't buy you love. —

MEMORY OF LOVE BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and GARY OSBORNE

Moderately



D7/F#



First system of musical notation for 'Memory of Love'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is 'Moderately' and the dynamic is 'mf'. The first measure contains a triplet of eighth notes in the treble clef. The second measure has a D major chord in the bass clef. The third measure has a D7/F# chord in the bass clef and a triplet of eighth notes in the treble clef. The fourth measure continues the melody in the treble clef.



Second system of musical notation. The first measure has a G major chord in the bass clef. The second measure has a G/A chord in the bass clef. The third measure has a D major chord in the bass clef and a triplet of eighth notes in the treble clef. The fourth measure continues the melody in the treble clef.

D7/F#



G7/B



Third system of musical notation. The first measure has a D7/F# chord in the bass clef and a triplet of eighth notes in the treble clef. The second measure has a G major chord in the bass clef. The third measure has a G7/B chord in the bass clef and a triplet of eighth notes in the treble clef. The fourth measure continues the melody in the treble clef.



Fourth system of musical notation. The first measure has a C major chord in the bass clef. The second measure continues the melody in the treble clef. The third measure has an Am7 chord in the bass clef. The fourth measure has a C/D chord in the bass clef.

C D C/G G

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

Am Fmaj7 D

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

C D C/G G

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

Am Fmaj7 D

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



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




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

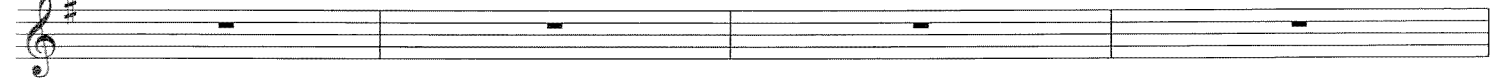
To Coda ⊕







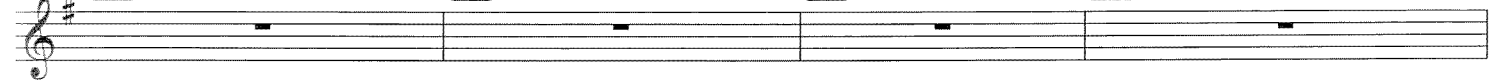
be more than just a mem - o - ry of...
 (D.S.) as for all e - ter - ni -



ry of love.

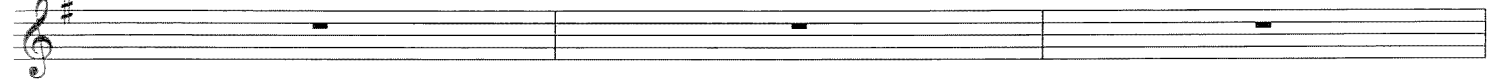

C/G  G  Am 






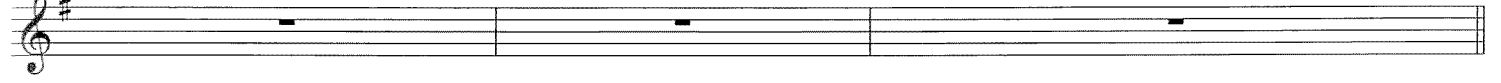

Fmaj7  D  C  D 



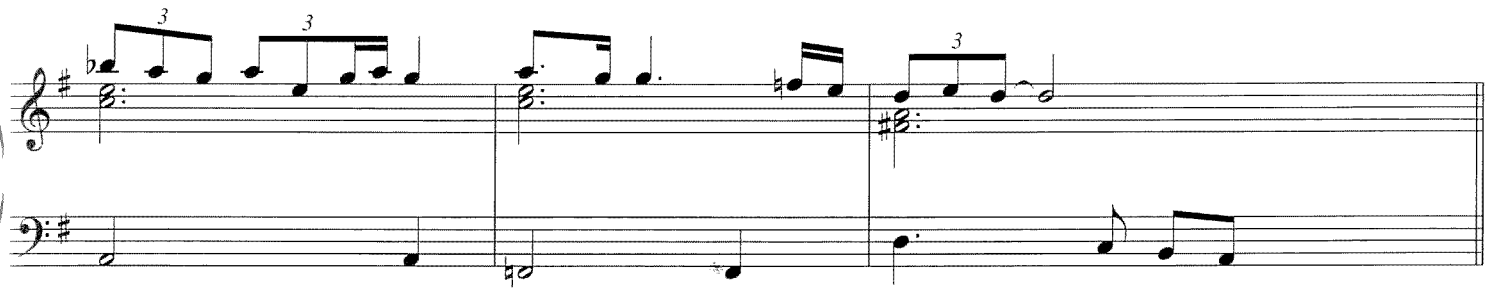

C/G  G 

Am7  F  D 



D.S. al Coda



CODA

Am7 C/D C

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

Am C/D G

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

G9/B C G/B Am7

More than just a mem - o - ry, more than just a mem - o -

C/D G G9 G

Repeat and Fade

Optional ending

ry of love. — — — — — love. — — — — —

MICHELLE'S SONG BOOGIEWOOGIE.RU

from the Motion Picture FRIENDS

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

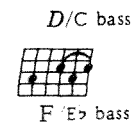
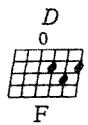
Piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand.

Guitar (Capo up 3 frets) → *D* *G/B bass* *D* *D/C bass* *G/B bass*
 Keyboard → *F* *Bb/D bass* *F* *F/Eb bass* *Bb/D bass*

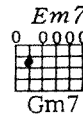
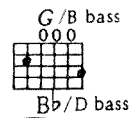
1. Cast a peb-ble on - the wa - ter, watch the rip-ples gent - ly spread - ing, ti - ny
 2. Sleep - ing in - the o - pen, see the shad - ows soft - ly mov - ing, take a
 (3.) learned to be so graceful watch - ing wild horses run - ning, and

D *F#m7* *Em7* *G (add A)*
F *Am7* *Gm7* *Bb (add C)*

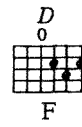
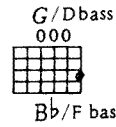
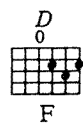
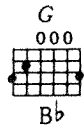
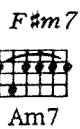
daugh - ter of - the Cam - argue, we were meant to be - to - geth - er. —
 train to - wards the south - land, our time was never bet - ter. —
 from those agile an - gels, we knew the tide was turn - ing. —



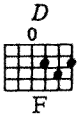
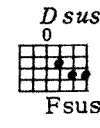
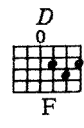
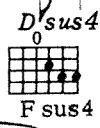
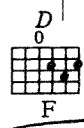
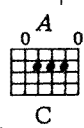
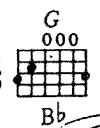
We were made for one an-oth - er in a time it takes - to grow -
 We shall pass the sights of splen - dor on the door of a new -
 For we watched as on the sky - way the her- ons cir - cled slow -



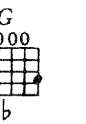
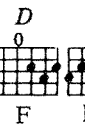
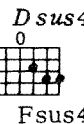
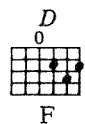
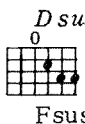
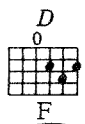
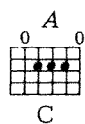
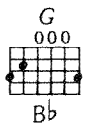
— up, if on - ly we — were old — e - nough, — then
 — life, it had to hap - pen soon — I guess, —
 - ly. While we mere mor - tals watched them fly, — our



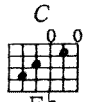
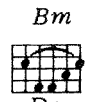
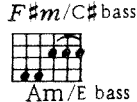
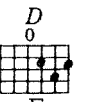
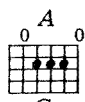
they ——— might leave — us both — a - lone. —
 whether — it is wrong or — it is right. — So take my
 sleepless — eyes grew heavy. —



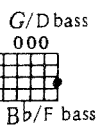
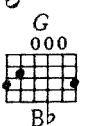
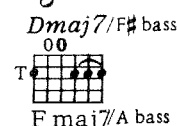
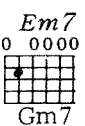
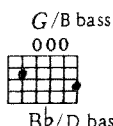
hand ——— in your hand, ———



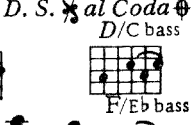
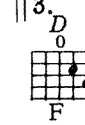
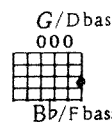
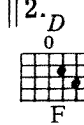
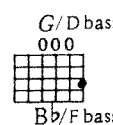
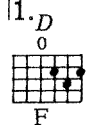
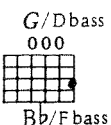
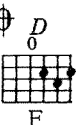
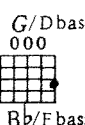
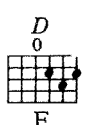
say it's - great - to be - a - live, _____ no one's go - ing - to find -



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



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



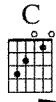
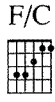
3. We So take my -

♩ Coda

MONA LISAS AND MAD HATTERS

Words and Music by ELTON JOHN
and BERNIE TAUPIN

In a slow two



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

mf



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



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

C Dm7 C

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

E7/B Am C/G

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

F C/E Dm

nev - er grow
shall be sown in New York Cit - y.
in New York Cit - y.

Dm7 C/E F C/E

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

good can dream come true,
man to go down.

The first system of music features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The vocal line has lyrics: "good can dream come true," on the first line and "man to go down." on the second line. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the musical piece. The vocal line lyrics are: "you stand at the edge while peo -" on the first line and "Rich man can ride and the ho -" on the second line. The piano accompaniment continues with chords and moving lines.

ple run you through. he can drown.bo,

The third system of music has the following lyrics: "ple run you through. he can drown." on the first line and "bo," on the second line. The piano accompaniment continues with chords and moving lines.

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

The final system of music on the page has the lyrics: "And I thank the Lord there's" on the first line and "And I thank the Lord for the" on the second line. The piano accompaniment concludes with chords and moving lines.

Dm/G

C

F

peo - ple out there like you. I thank the Lord there's
 peo - ple I have found. I thank the Lord for the

C/E

Dm

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

G

C



While Mo - na Li - sas and Mad

Bb

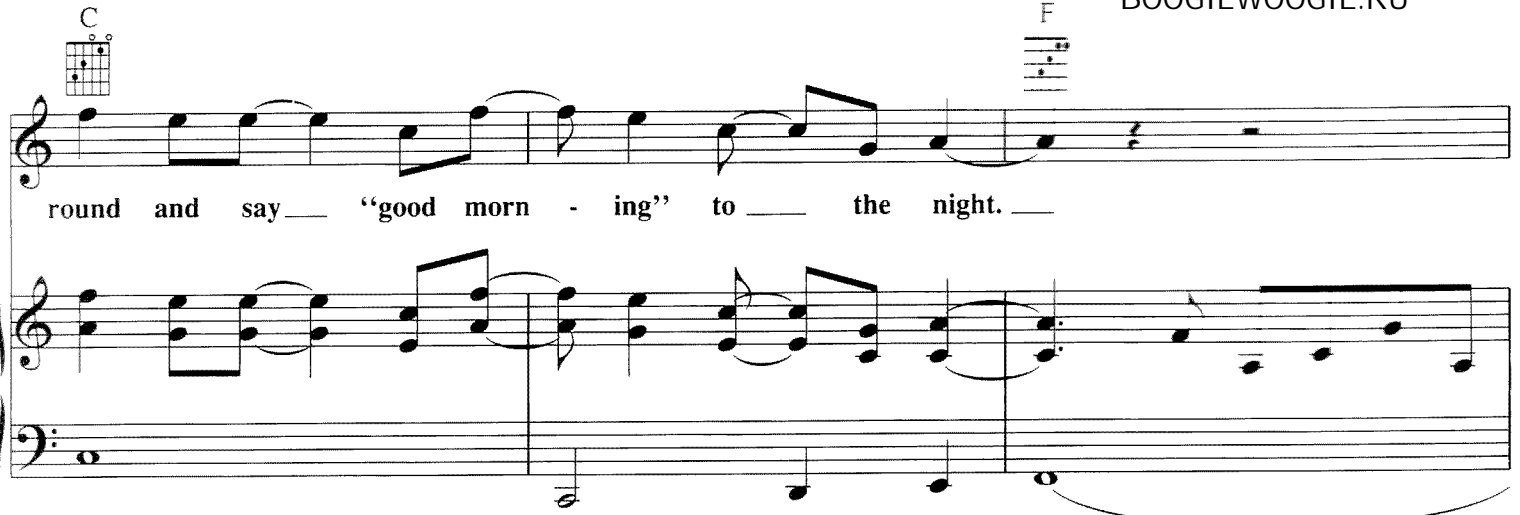
Am




C/G

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

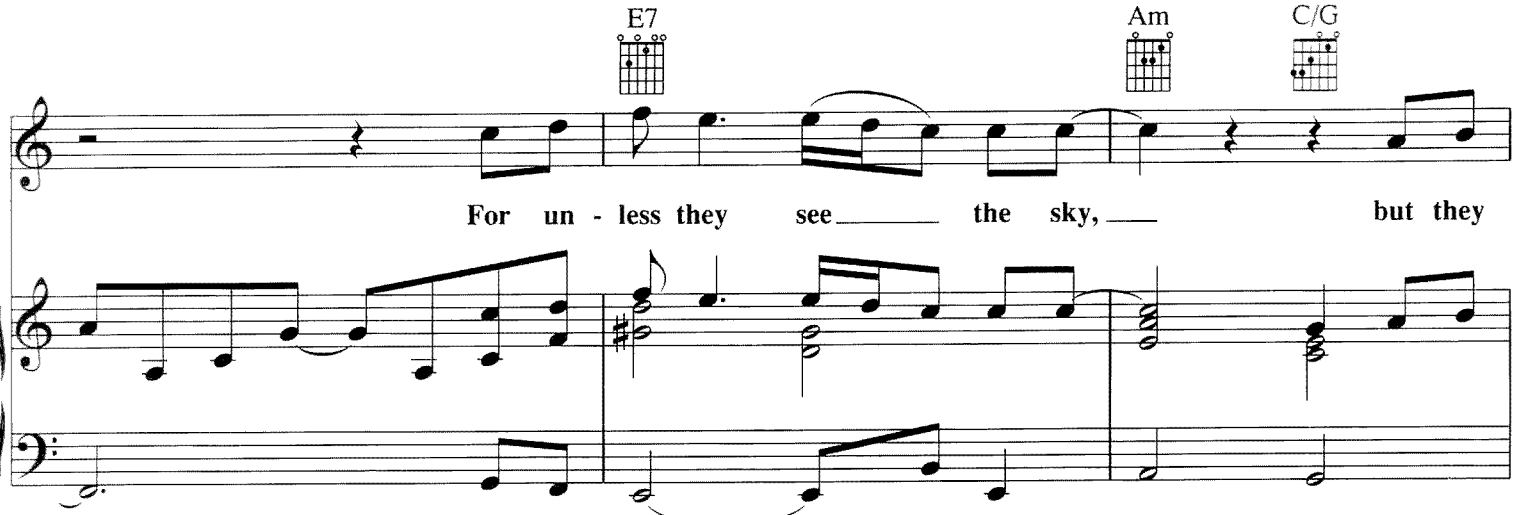
C  F 


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



E7  Am  C/G 





For un - less they see the sky, but they



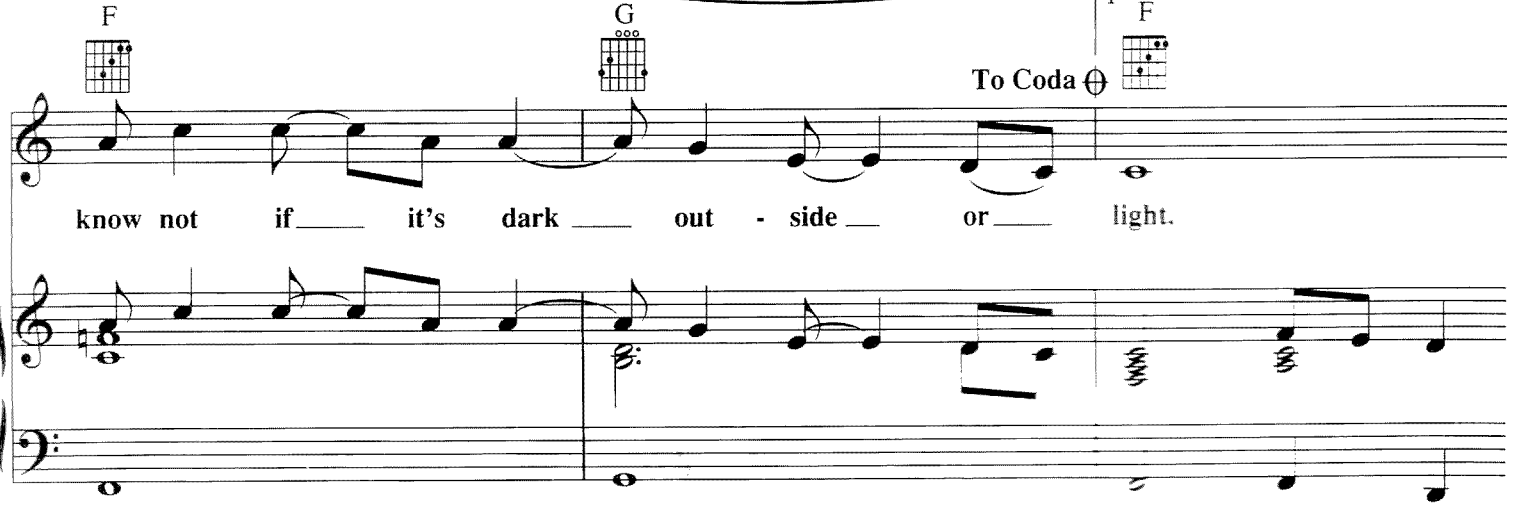
F  C/E  D 

can't and that is why, They



F  G  To Coda  F 

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



C F/C (D.C.) ²F C F/C

light.

C F/C C E7

And now I know _____ "Span - ish Har -

Am C/G F C/E

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

Dm C Dm C

I thought I knew, _____

E7/B



BOOGIEWOOGIE/B



but now I know — that rose — trees

F



C/E



Dm



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

D.S. al Coda

Dm7



C/E



CODA



light.

They

F



G



F



C



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

rit.

NIKITA

BOOGIEWOOGIE.RU

53

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

Chords: G, Bm, C, Am7, G/B, C

Chords: G, Bm, Bm7, C, C#dim, Dsus

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

Hey, Nik - it - a, is it cold —
Do you ev - er dream of me? —

in your lit - tle corn - er
Do you ev - er see the let - ters

Chords: G, C/G, G, D, G/D

of the world?
that I write?

You could roll a - round the globe, —
When you look up through the wire,

BOOGIE WOOGIE.RU

D G C/G G7 G7/B

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

C Dm/C F/C C G Am/G

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

G D G/D D7

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

G C/G G7 G7/B C Dm/G

the snow... }
 a friend... }

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

C **G**

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

D **G/D** **D7** **G** **C/G**

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

G7 **G7/B** **C** **Dm/G** **C**

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

G **C/G** **G** **D** **Em** **D7/F#**

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

G Bm Bm7 C C#dim Dsus D

To Coda

nev - er __ know...

This system contains the first system of music. It features a vocal line with the lyrics "nev - er __ know..." and a piano accompaniment. Above the staff, guitar chords are indicated: G, Bm, Bm7, C, C#dim, Dsus, and D. A "To Coda" symbol is also present.

G Bm Bm7 C

This system continues the piano accompaniment. The guitar chords indicated above the staff are G, Bm, Bm7, and C.

F/C C C G(add 9)/B G/B

This system continues the piano accompaniment. The guitar chords indicated above the staff are F/C, C, C, G(add 9)/B, and G/B.

F/A Bb Eb

This system continues the piano accompaniment. The guitar chords indicated above the staff are F/A, Bb, and Eb.

Ab6/Eb



G7/D



Cm



D7sus



D7



D.S. al Coda

Oh Nik - it - a, you will nev-

CODA

Am7



D7



G



Count - ing ten_ tin sold - iers in_ a row.

Bm



Bm7



C



Am7



D7



Repeat and Fade

Nik - it - a. Count - ing ten_ tin sold - iers in_ a

NO VALENTINES

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderate Rock

C C7 Fm6/C

The piano introduction is in 4/4 time, marked *mf*. It features a steady eighth-note bass line in the left hand and a melodic line in the right hand. Chords are indicated above the staff: C, C7, and Fm6/C (6fr).

C Fm6/C




The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "No more Val - en - tines Day. Yes, I gave you ev - 'ry - thing. I". The piano accompaniment includes chords C and Fm6/C (6fr).

C Fm6/C

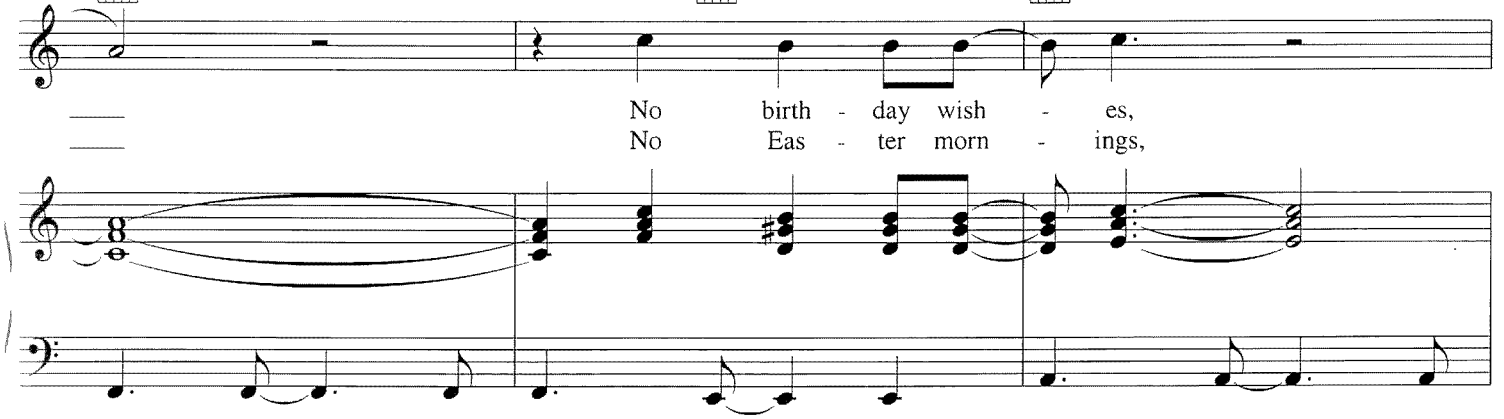
The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "No more Christ - mas cards. I've thrown them gave you earth and sky and ev - 'ry - thing". The piano accompaniment includes chords C and Fm6/C (6fr).




Am Am/G

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "all a - way. No more se - quined stars. in be - tween that walks or crawls or flies.". The piano accompaniment includes chords Am and Am/G.


F  E7  Am 


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



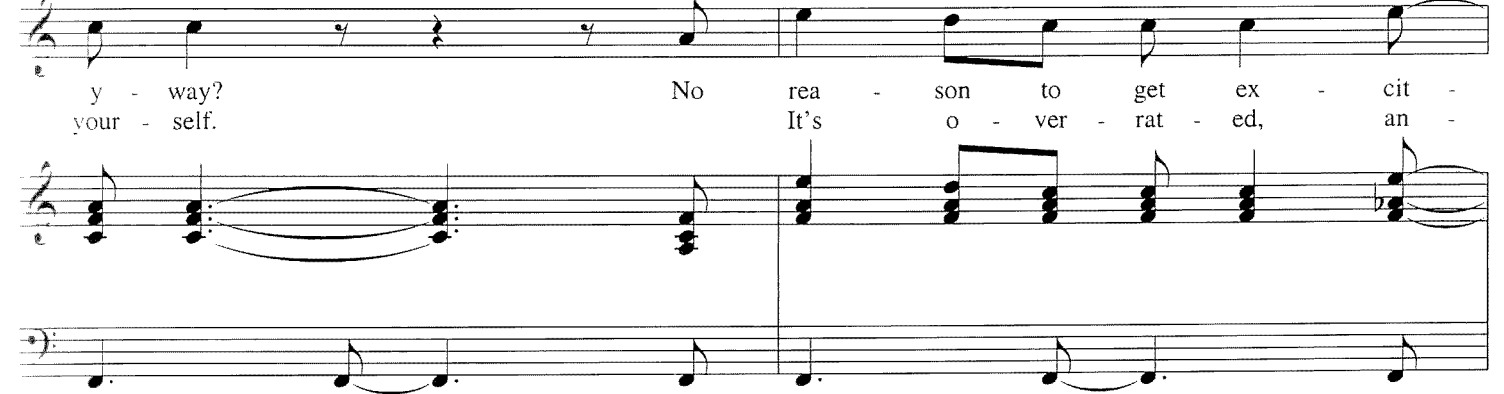
E7  Am  E7 


no more — sur - pris - es. Who needs — them an -
it's your — cross now. Keep it — all for



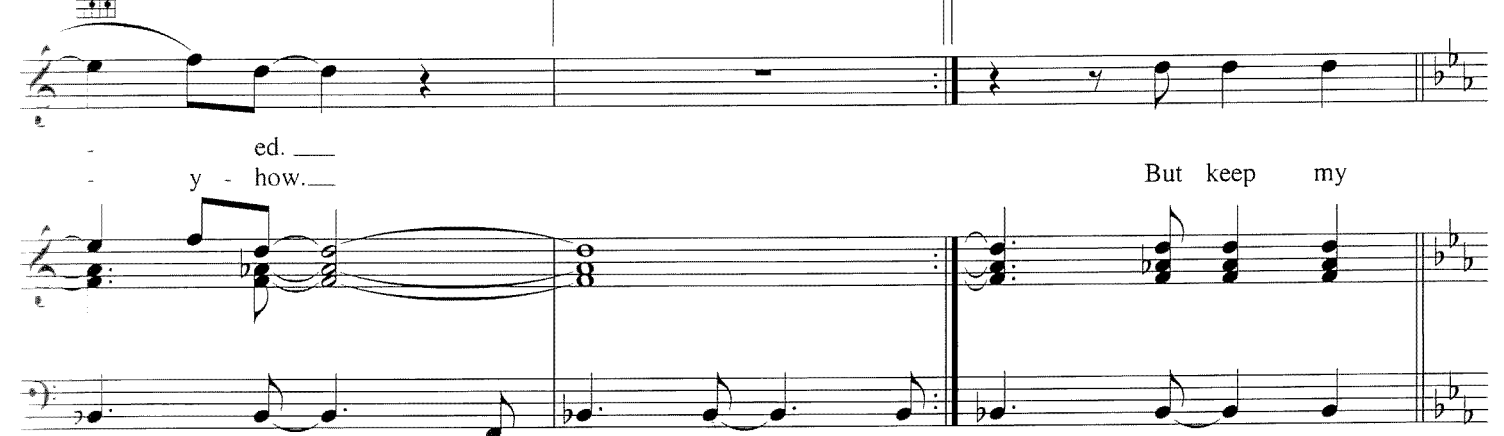
F 

y - way? No rea - son to get ex - cit -
your - self. It's o - ver - rat - ed, an -



Bb7 

ed. —
y - how. — But keep my



S *S/S*

E₇ *B \flat /D* *Cm*

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

The first system of the score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The vocal line starts with a half note 'val' followed by a quarter note 'en', then a quarter rest, then a half note 'tine.' with a line underneath. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams are provided for E7 (3rd fret), Bb/D, and Cm (3rd fret).

Gm/B \flat *A \flat*

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then a half note 'Just', a quarter rest, then a half note 'let', a quarter rest, then a half note 'me', a quarter rest, then a half note 'out', a quarter rest, then a half note 'of', a quarter rest, then a half note 'here', a quarter rest, then a half note 'be', a quarter rest, then a half note 'fore', and finally a quarter note 'that'. The piano accompaniment continues with chords and bass line. Chord diagrams are provided for Gm/Bb and Ab (4th fret).

Gsus




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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then a half note 'sen', a quarter rest, then a half note 'ti', a quarter rest, then a half note 'men', a quarter rest, then a half note 'tal', a quarter rest, then a half note 'mu', a quarter rest, then a half note 'sic', a quarter rest, and finally a quarter note 'starts.' with a period. The piano accompaniment continues with chords and bass line. A chord diagram is provided for Gsus (3rd fret).

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






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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then a half note 'And', a quarter rest, then a half note 'your', a quarter rest, then a half note 're', a quarter rest, then a half note 'grets', a quarter rest, then a half note 'fall', a quarter rest, then a half note 'like', a quarter rest, then a half note 'emp', a quarter rest, then a half note 'ty', a quarter rest, and finally a quarter note 'lines,' with a comma. The piano accompaniment continues with chords and bass line. Chord diagrams are provided for G7, Eb (3rd fret), and Bb/D.

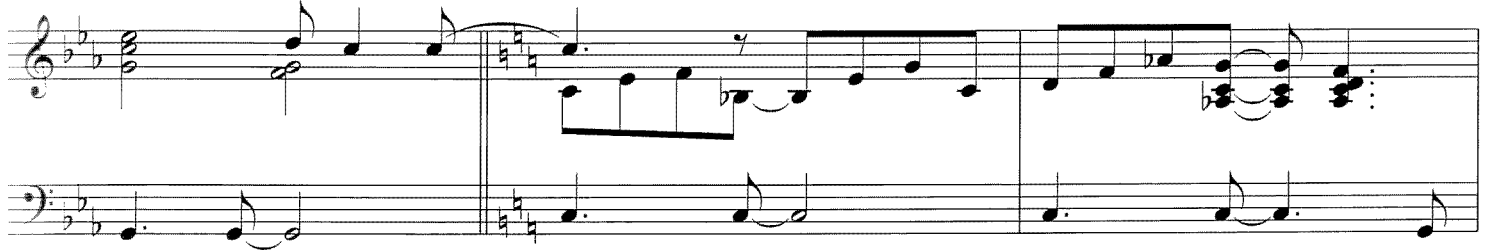
Cm  3fr Gm/Bb  Ab  4fr





like the lies — we write — on



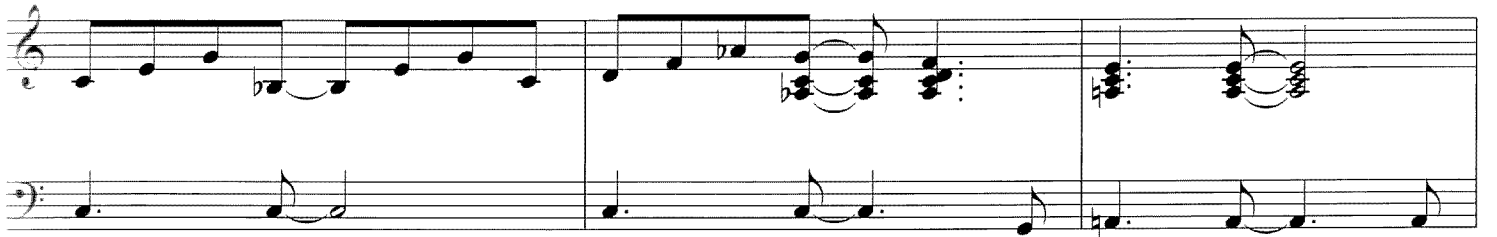
Gsus  3fr G7  C  C7  Fm6/C  6fr




val - en - tines. —

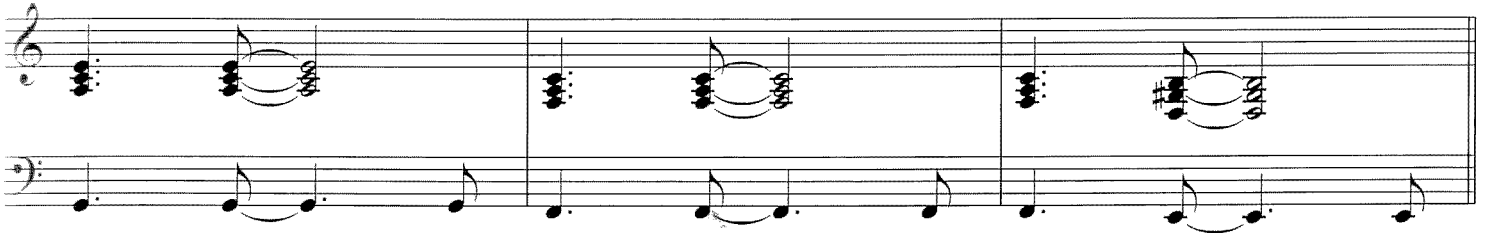


C  C7  Fm6/C  6fr To Coda II ⊕ ⊕ Am 

Instrumental solo



Am/G  F  E7 





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

Bb7



D.S. al Coda I

But keep my

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

CODA I

Eb/Bb



Bb



Eb



D.S.S. al Coda II

val - en - tines.

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

CODA II

C



C7



Fm6/C



C

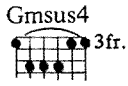


Musical notation for the fourth system, including vocal line and piano accompaniment.

NOBODY WINS

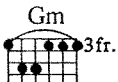
French Words and Music by JEAN-PAUL DREAU
English Words by GARY OSBORNE

Brightly



mf

They must have



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

E \flat



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

Cm7 3fr.



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

Cm6/D



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

D7



Gm 3fr.



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

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E_b



tense, sheets; see

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

Cm7



show. way. can,

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

Cm6/D



D7



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

Gm



E_b



And in the end, — no - bod - y wins —

Cm7

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

Bb/D

Eb

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

Eb/Bb

Bb

Am7

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

D

C/E

1.2.
D/F#

Gm

They must have
We used to

3. *D/F#*
x0

Gm
3fr.

Repeat and fade

No - bod - y wins.

A7/G
x

Am7-5/G
x

A°7/G
x 3fr.

No - bod - y wins...

THE ONE

Words and Music by ELTON JOHN
and BERNIE TAUPIN

D/C  C  D/C 



C  D/C  C 



D/C  C  D/C 

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



C  D/C  G/B 

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



Gm/Bb Eb

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

F F7 Bb

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

Eb/Bb F/A Bb

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

Ab6 G F/A G7/B Cm

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

F Bb D7, F#

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

Gm Bb/F

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

Gb Bb/F Ab/Bb

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

Eb B7/D Cm7

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

To Coda  

/F

ba - by you're the one. —



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

D/C

C



Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

D/C

G/B



Musical notation for the third system, including guitar chord diagrams and piano accompaniment.

Bb

Eb



Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment.

F  *D.% al Coda*



⊕ CODA  



   *Repeat to Fade*


VERSE 2:

There are caravans we follow
 Drunken nights in dark hotels,
 When chances breathe between the silence
 Where sex and love no longer gel.

For each man in his time is Cain
 Until he walks along the beach
 And sees his future in the water
 A long lost heart within his reach.

ONE HORSE TOWN BOOGIEWOOGIE.RU

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

Slow beat

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic and includes the instruction "Slow beat". The second system continues the piano accompaniment. The third system features a guitar part with a forte (*ff*) dynamic and includes a chord diagram for F#m. The fourth system continues the guitar part and includes chord diagrams for B and F#m. The score concludes with a final cadence in the bass line.

E/F#
0 00

E/F#
0 00

Rm

F#m

G#m/F#

F#m

Double previous tempo

G#m/F#

F#m

D7

0

F#m



B



C/B



Am/B



G/B



F/B



E/B



F/B



Em/B



B



Am/B



G/B



F/B



E/B



F/B



Em/B





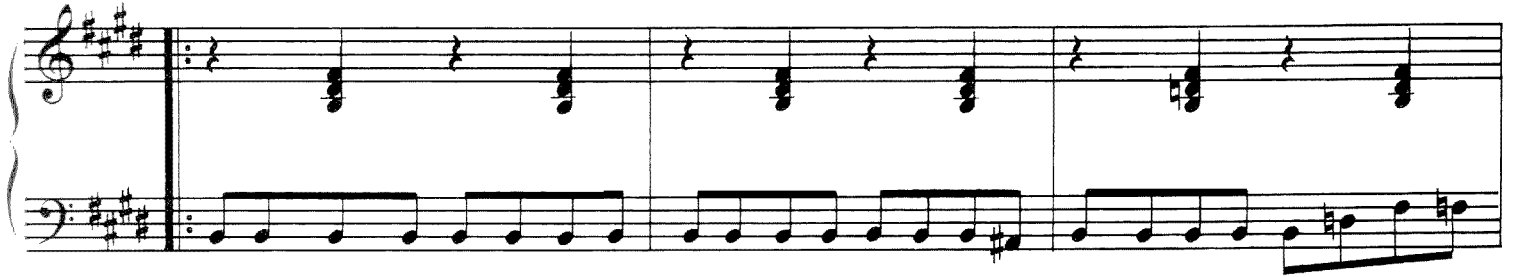
B



Bm



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



E11



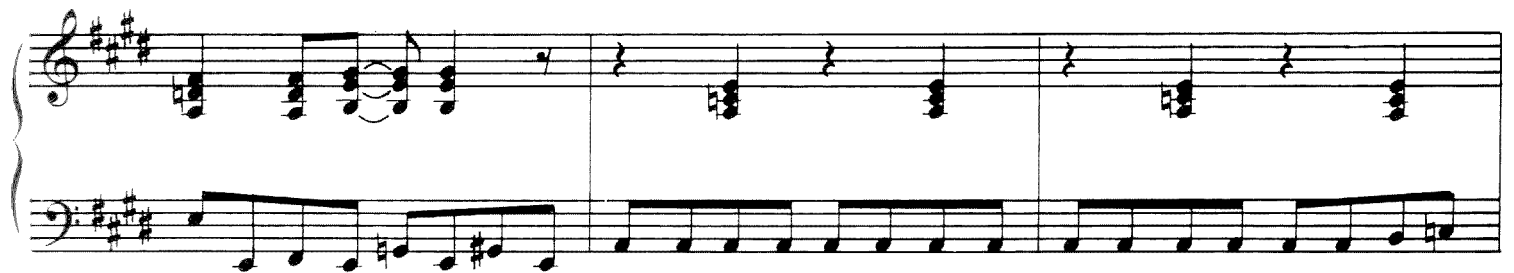
E



Am



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



D11



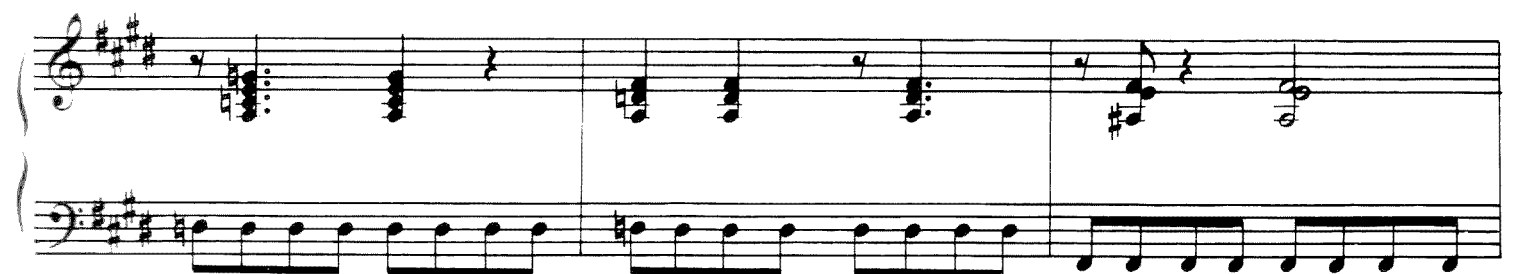
D



F#7



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



F7



E



D



not a great deal of crime. —

Am/B



G/B



Em/B



G



To Coda ♠

1 & 2

F



G/B



B



Am/B



G/B



Em/B



F/B



1

G/B



B



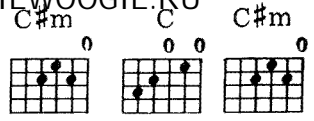
2

G/B

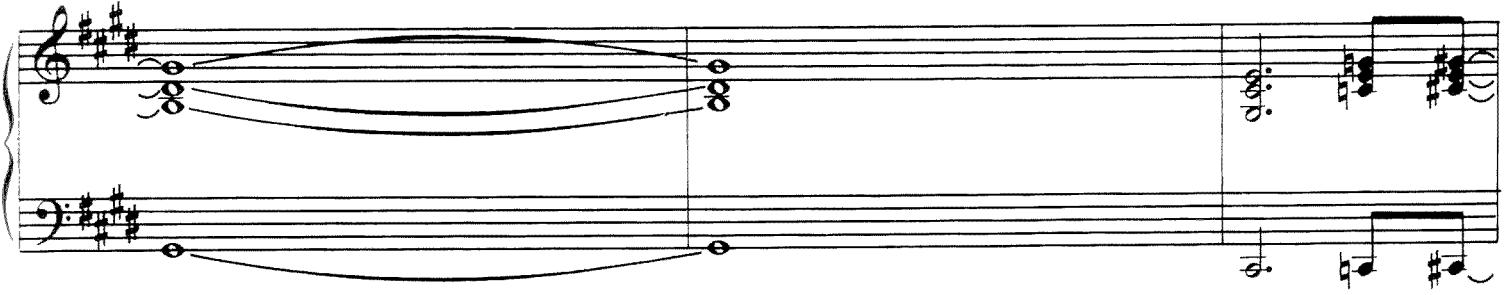


G#m/B

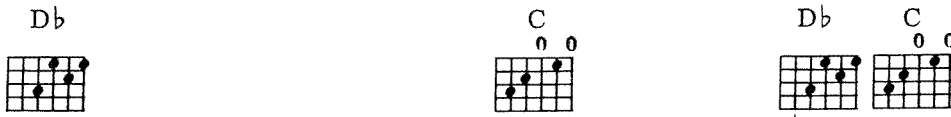
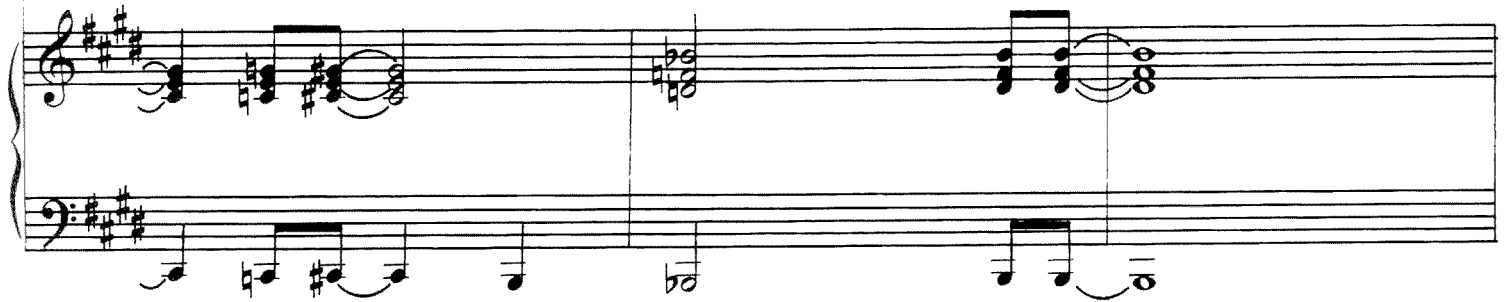




And they ain't too well ac - quaint-ed with the Stars and Stripes, —

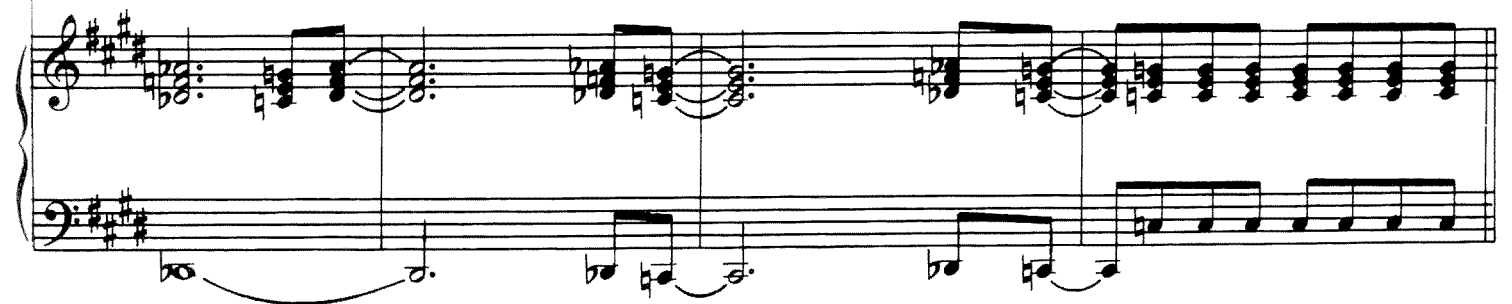


But if you wan - na hear Sus - an - na then they'll pick all night,



They'll pick — all night. —

D. S. al Coda | 1



D. S. al Coda 2

⊕ CODA 1

G/B 000 F/B G/B 000 B G/B 000

F/B G/B 000 B Am/B 0 0 G/B 000 Esus4/B 0 00

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

PAIN

Words and Music by ELTON JOHN
and BERNIE TAUPIN

(♩ = 130) Fm Eb Ab Absus4 Ab Eb

Fm Eb Ab Absus4 Ab Eb Fm Eb Ab

Absus4 Ab Eb Fm Eb Ab Absus4 Ab Eb

Eb Ab

1. What's your name? My name is pain. _____ Where do you live? I live a -
2. Pain is love, _____ pain is pure, _____ pain is sick - ness, pain



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



- you? Nine-teen hun-dred and nine - ty - four years. What's your plan? My plan
 - pain is te - le - vi - sion, pain walks, _____



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



How will you breathe? Oh you'll give me life. How will you see? Sit-ting in the tem - ple right be -
 Where were you born? In the state of fear. How old are you? Nine-teen hun-dred and nine -



Bb



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

Eb

Fm

Eb

Fm

Eb

Fm

Eb

Fm

Bb



— You're all I ev - er want-ed, —

Eb

Fm

Eb

Fm

Eb

Fm

Eb



I'm all you'll ev - er be. —

Cm

F

Ab

F/A



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

to Coda ⊕

Bb



Eb



1.

Fm



Eb



Ab



Eb



I am pain.

Fm



Eb



Ab



2.

Eb



Fm



Eb



Ab



Eb



Fm



Eb



Ab



Eb



Fm



Eb



Fm



Eb



Ab



Db



Ab



Db



Ab



Bb



Eb



Eb



Eb



Bb



Eb



Ab



Ab



Eb



Ab



Eb



Ab



Eb



Ab



Eb



D. al Coda

⊕ CODA

Eb 6fr Fm 9fr Eb 8fr Ab 8fr Eb 8fr Cm 3fr

From the be-gin-ning in a

F Ab 4fr F/A 3fr Bb 6fr Eb 6fr

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

Fm 9fr Eb 8fr Ab 8fr Eb 8fr Ab 8fr Bb 6fr

Eb 6fr Fm 9fr Eb 8fr Fm 9fr Eb 8fr Fm 9fr Eb 8fr Fm 9fr

I — am pain, — you're

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Bb



Eb



Fm



Eb



Fm



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

Eb



Fm



Eb



Fm



Bb



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

Eb



Fm



Eb



Fm



Eb



Fm



Bb



you're all I ev - er want-ed,

Eb



Fm



Eb



Fm



Eb



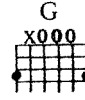
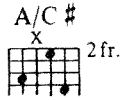
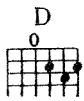
I am pain.

PART-TIME LOVE

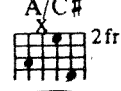
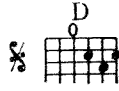
BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and GARY OSBORNE

Moderately bright



mf

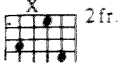


Part - time love _____ is
 You've - been seen _____
 Part - time love. _____ I



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

A/C#



G



Bm



D/A



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



G



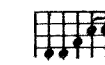
F#



Bm



F#/C#



Bm/D



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



E



D



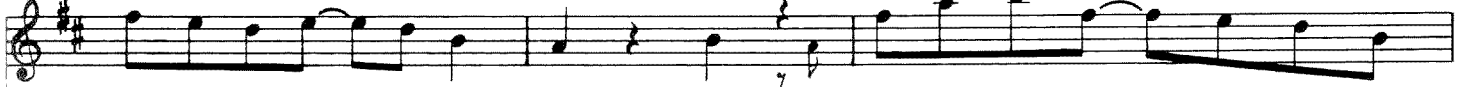
Em



G



Bm



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



G



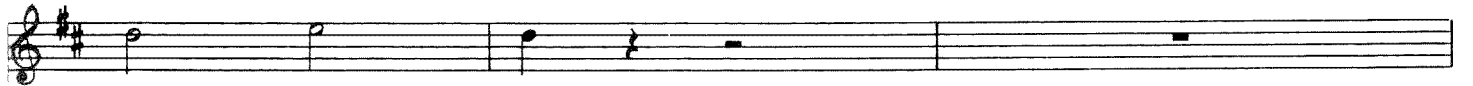
A



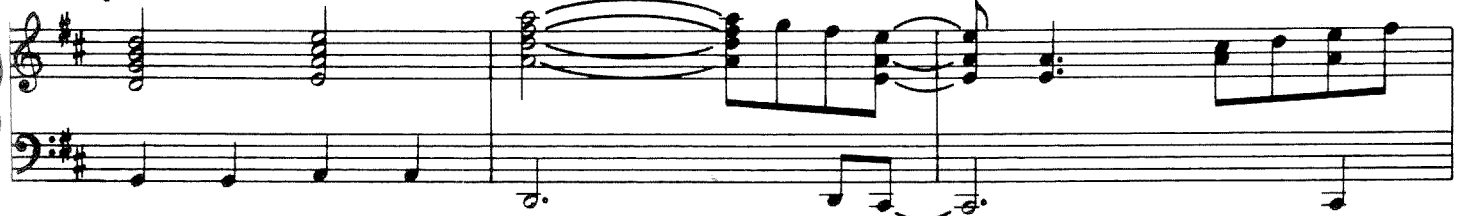
1. D









A/C#



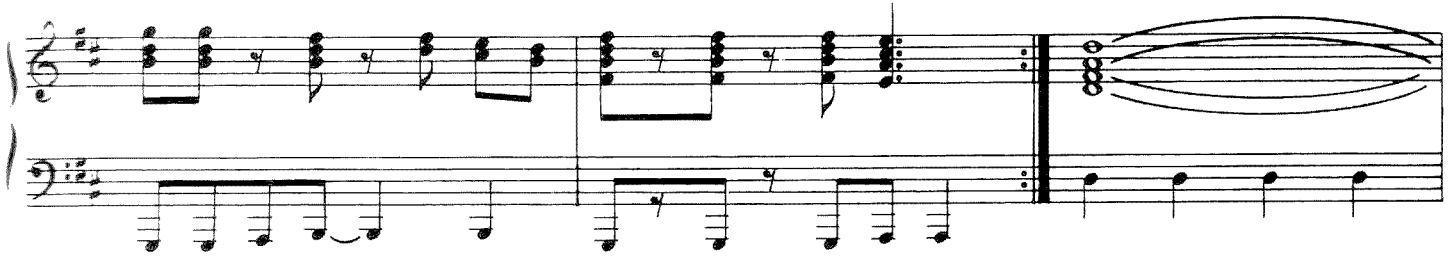
part - time love.
part - time
part - time



G  Bm  Gmaj7  A  2. D 



love.
love.



F#m(no 3rd)




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




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






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



D
 Em
 G
 Bm
 G
 A
 To Coda

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

D. S. $\frac{3}{4}$ (no repeats) al Coda

D
 A/C#
 G
 Bm
 Gmaj7
 A

love?

Coda
 D
 F#/C#
 Bm
 Bb7
 D
 Em

love. _____ Oh. _____ You, me, and

G
 Bm
 G
 A
 D
 F#/C#

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

Bm

Bb7

D

Em

G

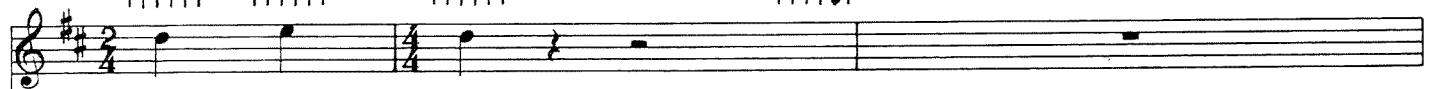
Bm



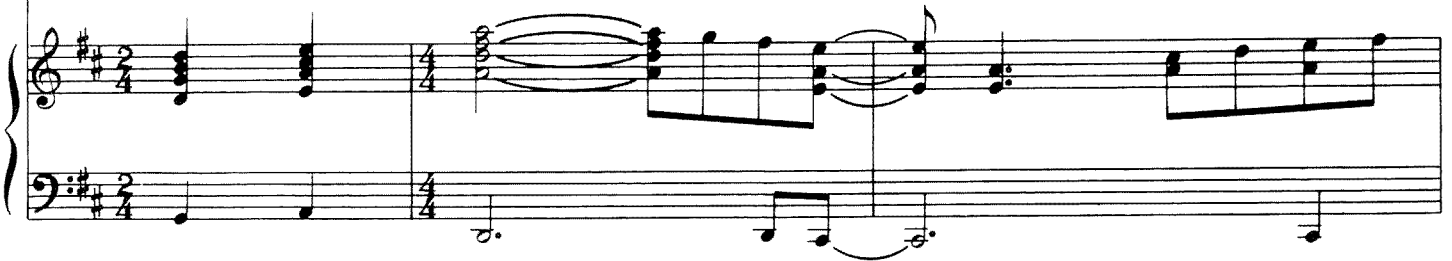
Oh. _____ You, me, and ev - er - y - bod - y needs a



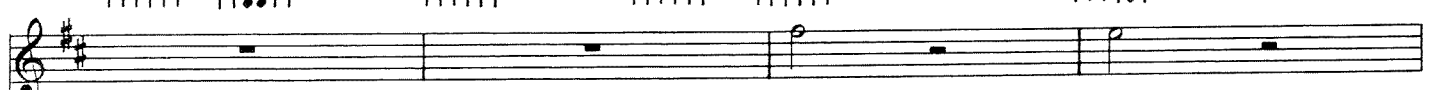
2 fr.



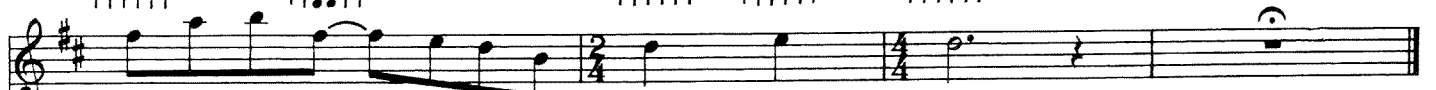
part - time love.



2 fr.



You, me,



ev - er - y - bod - y got a part - time love.



PINBALL WIZARD

Words and Music by
PETER TOWNSHEND

Brightly (♩ = 132)



simile



1. Ev-er since I was a young boy, I
stands like a stat-ue, be-comes
Ain't got no dis-trac-tions, can't
4. He's been on my fav-'rite tab-le,

B Amus

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

A Gsus

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

G F#sus

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

F#7 B A D E B A D E

To Coda

sure plays a mean pin - ball.

E E B E B

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

E B G D

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

1. 2. D

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

3. D.S. al Coda

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

Coda B

ball.

PHILADELPHIA FREEDOM

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

With a beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a rhythmic bass line with eighth notes.

Verse

F

1. I used to be a roll - ing stone, — you know — if the cause — was right

The first line of the verse features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (Bb) and the time signature is 4/4. The piano part includes a 'mf' dynamic marking.

G7

Fm6/Ab

Gm7

F

I'd leave — to find the an - swer on — the road. —

The second line of the verse continues the vocal melody and piano accompaniment. Chord diagrams for G7, Fm6/Ab, Gm7, and F are provided above the staff. The piano part continues with the same accompaniment style.

C7sus

F

I used to be a heart beat - ing for some - one. — But the times — have chang

The third line of the verse concludes the vocal melody and piano accompaniment. Chord diagrams for C7sus and F are provided above the staff. The piano part continues with the same accompaniment style.

G7



Fm6/Ab



Gm7



F



The less I say the more my work gets done.

Bb

Chorus



F



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

Bb

F

From the day that I was born I waived the flag

Eb



D7



Gm7



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

Eb7



D7



Db



Bb



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

F B^b

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

Am7 Gm7 Am7 G7/B C7

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

Em7/A A7 Gm7 Am7

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

B^b Gm7 Am7 B^b Bdim C7 B^b Am7 Gm7

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

To Coda ⊕ Guitar Tacet F

_____ you. yes I do _____

Bb Ab Gm F Bb Ab Gm F

D.S. al Coda

Oh

CODA Gm7 Bb Am7 Gm7

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

Bb Am7 Gm7 F

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

Bb Am7 Gm7 F

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

Repeat and Fade

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

PRINCESS

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and GARY OSBORNE

F/A Bb/D F C F/A Bb/D

F C 1 F/A Bb/D 2

F C Dm (3rd time—Instrumental solo)

Have - n't you heard — what's new, — — — — — there is a
Have - n't you heard — them say, — — — — — I was a

G F/G G

rum - our — go - ing a - round — that sud - den - ly I've — found you —
prison - er, — bur - ied a - live — now sud - den - ly I've — been freed.

C F/C C F C

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

Dm G

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

F/G G C

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

(Vocal each time) Dm C Bb C

You are — my prin - cess, —

F

you make me smile, you make my life

C A/C# Dm

seem worth while.

C F/A Bb

You are my princess,



F

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



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



Detailed description of the musical score: The score is for a piece in B-flat major, 4/4 time. It features a guitar part with chords and a piano accompaniment. The guitar part includes chords: C, A/C#, Dm, A/E, F6, Bb, F/A, Bb/D, F, and C. The piano part includes a melody line and a bass line. The lyrics are: 'shine on me. You're one fine lad - y, you're my prin - cess, you're my prin - cess.' The piece starts with a piano (mp) dynamic.

1 2



F/A  Bb/D 

You're my —

F  C 

F/A  Bb/D 



prin - cess, — you're my —

F  C 

To Coda



D.%. al Coda



CODA

F/A  Bb/D 

prin - cess. —

(Solo ad lib.)

F  C 

F/A  Bb/D 

Repeat to fade

RECOVER YOUR SOUL

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow

First system of musical notation. It features a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The tempo is marked 'Moderately slow'. The first measure has a guitar chord G (000320) and a dynamic marking 'mf'. The second measure has a guitar chord Bm7 (2fr) (200320). The third measure has a guitar chord Em (000220). The notation includes piano accompaniment and a vocal line.

Second system of musical notation. It continues the piano accompaniment and vocal line. The guitar chords are C (000200), G/B (000320), and Am7 (000220).

Third system of musical notation. It includes the vocal line with lyrics: "Ba - by, you're miss - ing some - thing in the air." The guitar chords are G/D (xx0000), D6/F# (000320), and Em (000220). The piano accompaniment continues.

Fourth system of musical notation. It includes the vocal line with lyrics: "I got a name, but it don't mat -". The guitar chords are Em7 (000220), C (000200), and G/B (000320). The piano accompaniment continues.

D C

- ter. What's go - in' on?___

B7 Em

It's cold ___ in here. ___

C G/B D

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

Dsus D7 G D6/F#

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

Em7 C

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

G/B D

it in a los - stopped in' turn bat - in'.
in a los - in' bat - tle.

C

You lose the day
That per - fect world

B7 Em

and gain the dark.
can nev er clear.

C

Love was a fire _____ but
You have to fight _____

G/B

it for the things stopped that burn in. }
mat ter. }

$\frac{3}{4}$ C

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

Am

_ a - cross _ the coals. _ Find _ your fate _ and _ your for -

G D

- tune can be told. Re-lease.

Am7 B7 Em

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

C D G7 To Coda

And hey, now let's re-

C/G D G D/G Em

cov-er your soul.

C G/B

This system shows the beginning of the piece. The guitar part has two chords: C (x32010) and G/B (x20333). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Am7 1 2 D.S. al Coda

Spare _ your heart,

This system contains a first ending (marked '1') and a second ending (marked '2'). The second ending leads to a 'D.S. al Coda' instruction. The lyrics 'Spare _ your heart,' are written below the vocal line. The piano accompaniment continues with the established rhythmic pattern.

CODA C/G D G7 C/G

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

The CODA section begins with a C/G chord (x32010). The lyrics 'cov - er, and hey, now _ let's re - cov - er, hey..' are written below the vocal line. The piano accompaniment features a more active right hand with chords and moving lines.

D G7 C/G D G

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

The final system concludes the piece. The lyrics 'now _ let's re - cov - er your soul.' are written below the vocal line. The piano accompaniment ends with a sustained chord in the right hand and a final bass note in the left hand.

D/F# Em C

And

D G7 C/G D G

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

D/G Em C

G/B Am7 G

rit.

ROCKET MAN

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

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, with a beat

Gm7 **C9** **Gm7**

She packed my bags last night pre-flight, Ze-ro hour Nine A.M.

C9 **Eb** **Bb/D** **Cm** **Gm7/Bb**

And I'm gon-na be high as a kite by

F/A **Gm7**

then. I miss the earth so much I

C11 **Gm7** **C11**

miss my wife, it's lone-ly out in space.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a melody in the right hand and a bass line in the left hand, and guitar chord diagrams. The first system starts with a Gm7 chord and includes the lyrics 'She packed my bags last night pre-flight, Ze-ro hour Nine A.M.'. The second system features a C9, Eb, Bb/D, Cm, and Gm7/Bb chord progression and the lyrics 'And I'm gon-na be high as a kite by'. The third system begins with an F/A chord and a Gm7 chord, with lyrics 'then. I miss the earth so much I'. The final system uses C11, Gm7, and C11 chords and concludes with the lyrics 'miss my wife, it's lone-ly out in space.'.

E \flat B \flat /D Cm Cm7/B \flat F/A F/C

on such a time less flight.

F Cm7/F B \flat

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

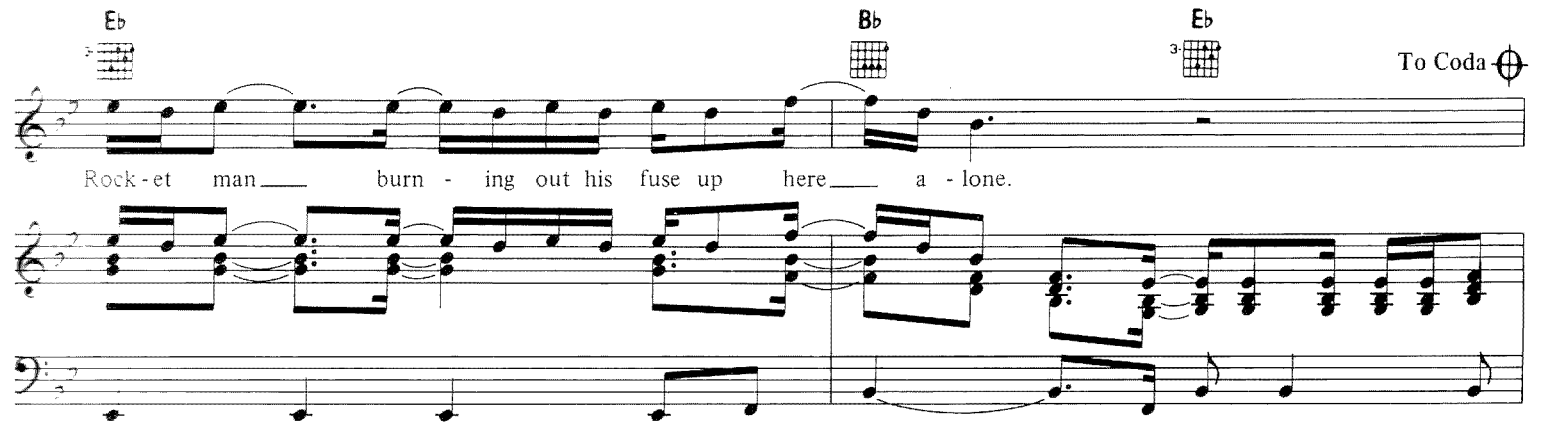
E \flat B \flat

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

E \flat B \flat /D C7

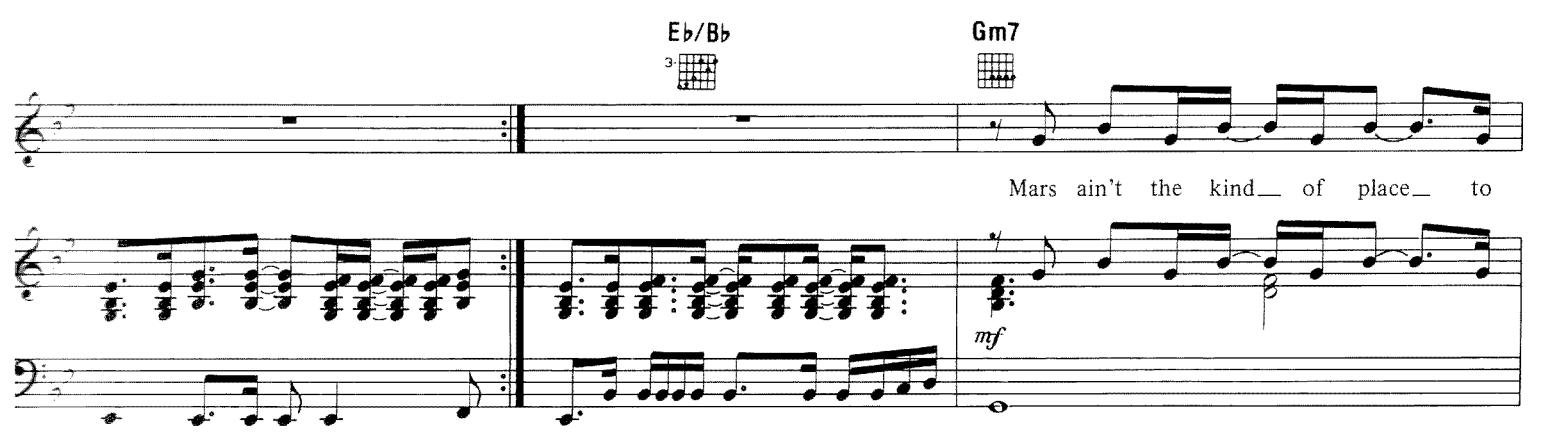
Oh no no no, I'm a rock-et man.

E_b B_b E_b To Coda




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

E_b/B_b Gm7



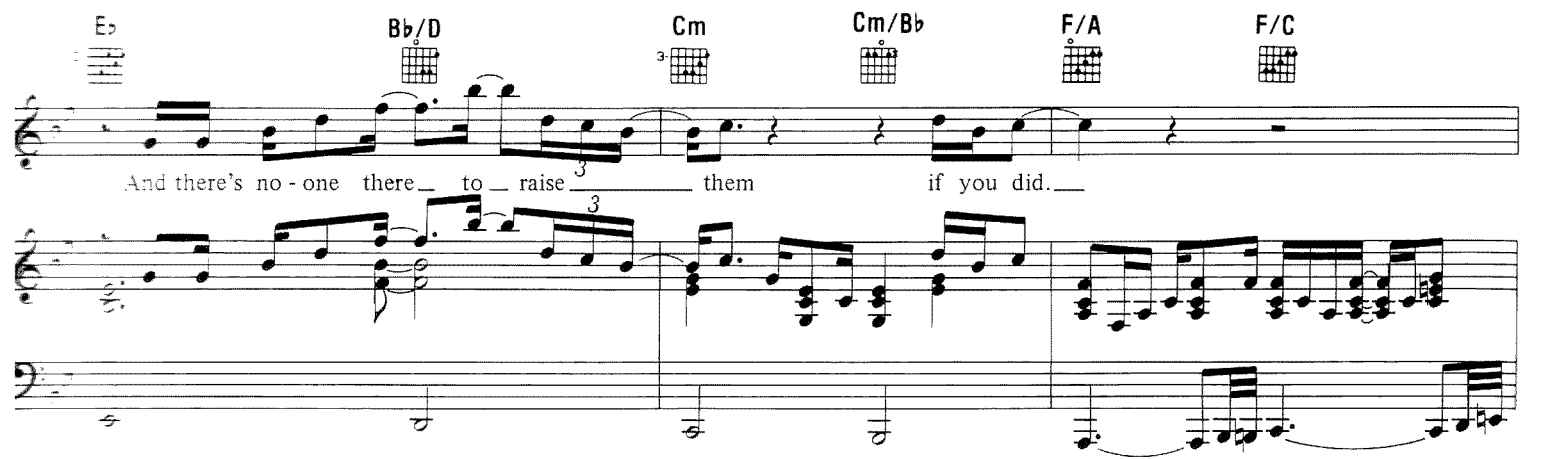
Mars ain't the kind of place to

C9 Gm7 C7



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

E_b B_b/D Cm Cm/B_b F/A F/C



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

F Gm7 C7 C11 C7

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

Gm7 C7 C11 Eb Bb/D

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

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

A rock - et man.

gradual cresc.

D.S. al Coda

CODA Eb Bb Eb Bb

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

Repeat and Fade

RUNAWAY TRAIN

BOOGIEWOOGIE.RU

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

Medium rock

Piano introduction in 3/4 time, featuring a steady bass line in the left hand and a melodic line in the right hand.

Gm



Gtr. solo

Cm7



Guitar solo section in 3/4 time, featuring a melodic line in the right hand and a bass line in the left hand.

Piano accompaniment for the first vocal line, featuring a steady bass line in the left hand and a melodic line in the right hand.

Dsus4



D



Gm



Vocal line for the first phrase: (1.) There's a

Piano accompaniment for the second vocal line, featuring a steady bass line in the left hand and a melodic line in the right hand.

%

Gm



(Instrumental on %)

Cm7



Vocal line for the second phrase: hun- gry road _ I can on - ly hope's _ gon - na eat me up _ in - side..
(2. See block lyric)

Piano accompaniment for the third vocal line, featuring a steady bass line in the left hand and a melodic line in the right hand.

Chord diagrams: Dsus4, D7

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

Chord diagrams: Cm7, Gm, Gm

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

Chord diagram: Cm7

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

Chord diagrams: Dsus4, D7, Cm7

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

Gm (Vocal on %) Eb7 Dsus4 D

Oh Oh

Gm

1. 2.

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

Bb F

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

D Eb Bb

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

F  Bb  Bb 




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



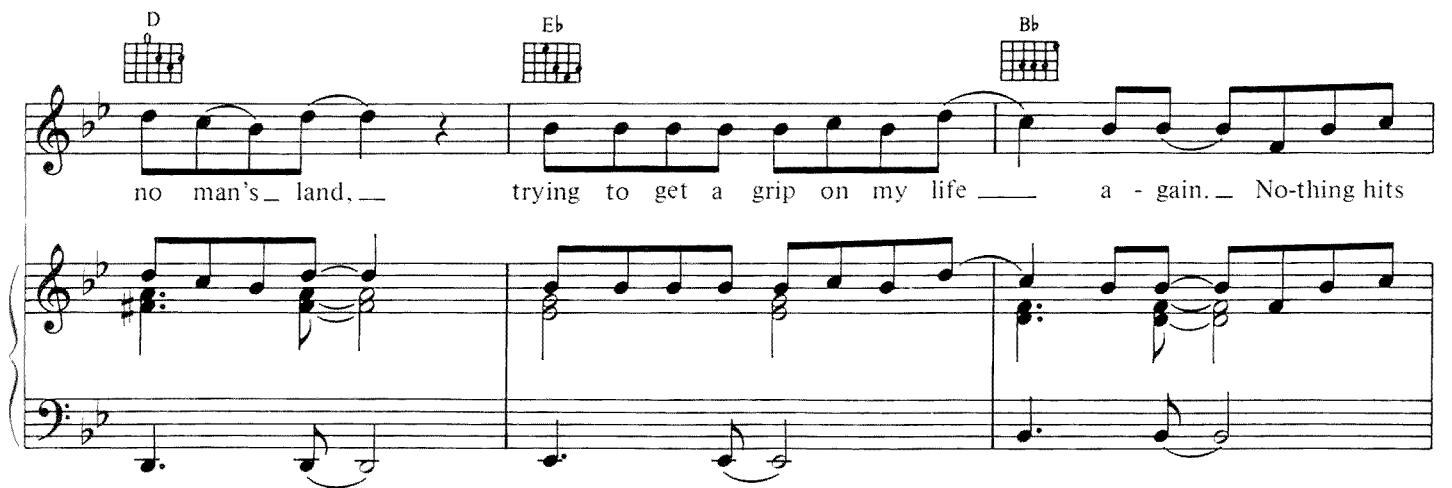
F 




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



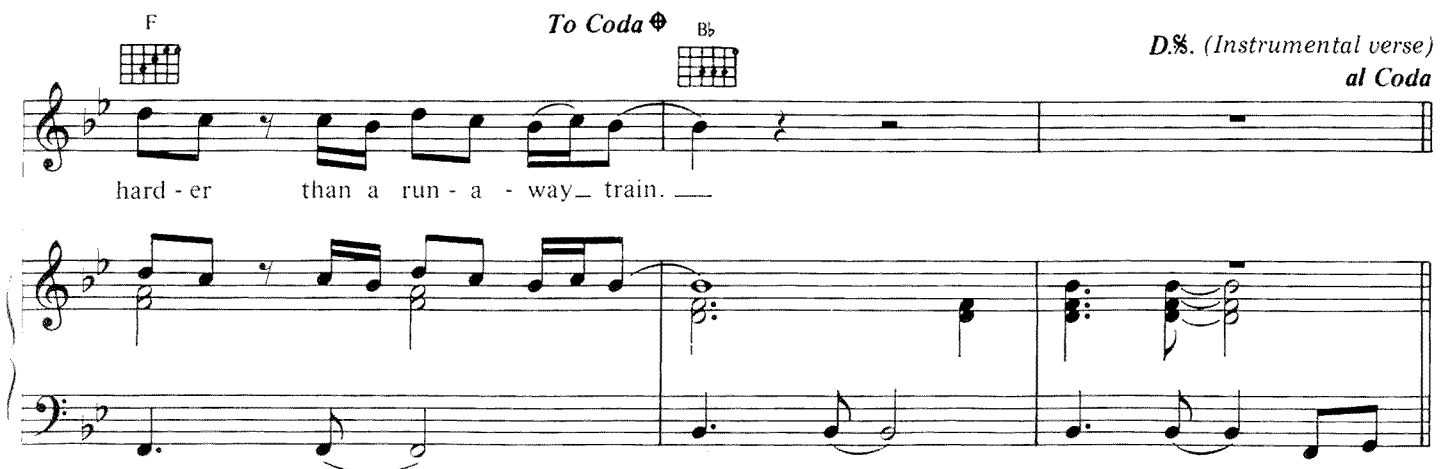
D  Eb  Bb 

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



F  *To Coda*  Bb  *D%. (Instrumental verse)*
al Coda

hard-er than a run-a-way train. —



CODA

The musical score for the CODA section consists of three systems of music. Each system includes a vocal line and a piano accompaniment. Chord diagrams for guitar are provided above the vocal line for each system.

System 1: Chords: Bb, Bb. Lyrics: "And I've poured out the pleasure and dealt with the pain, —"

System 2: Chords: F, D, Eb. Lyrics: "stand - ing in a sta - tion wait - ing in the rain. — I'm start - ing to feel — a lit - tle mu"

System 3: Chords: Bb, F, Bb. Lyrics: "- cle a - gain — but love is lost like a run - a - way — train. —" The system ends with the instruction "Repeat to Fade".

VERSE 2:

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

Oh. . .oh.

(D.S.)

Verse 3:

Instrumental

Oh. . .oh. . .mm

SAD SONGS

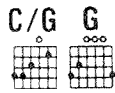
(Say So Much)

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately, with a blues feel

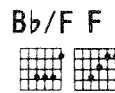
Guess there are times when we all need
If some - one else is suf - fer - in' e - nough,

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



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

And it's times_ like these_ when we all_ need_ to hear_ the ra
 The kick in - side_ is in_ the_ line_ that fi - nal - ly get



di - o, 'cause from the lips_ of_ some_ old si
 to_ you._ And it feels so good to hurt so bad_



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

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

F

B \flat 

F



G



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

C



F



C



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


F

B \flat 

F



room, oh, just feel their gentle touch...


G


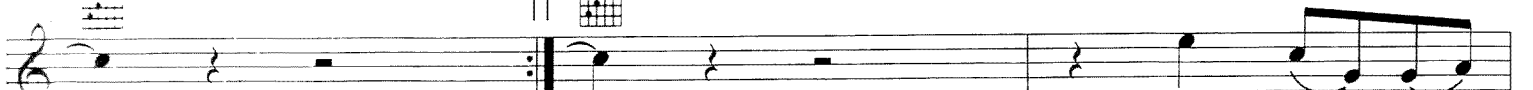


When all hope is gone _____ a sad song _____ says _____ so much. _____



C




2 **C**






Sad songs, _____ they _____




F


Bb/F F
 


Dm



G


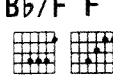




say, _____ sad songs, _____ they _____ say,

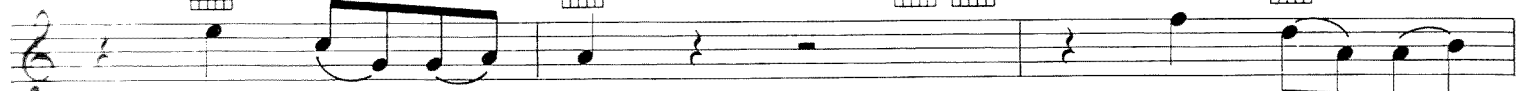


C


F


Bb/F F
 

Dm




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



G C/G G9 C/G

D.S. al Coda

CODA C F C

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

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

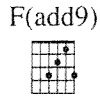
When ev - 'ry lit - tle bit of hope is gone _____ you know a

sad song _____ says _____ so much. _____

SACRIFICE

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly



mf

F(add9)







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

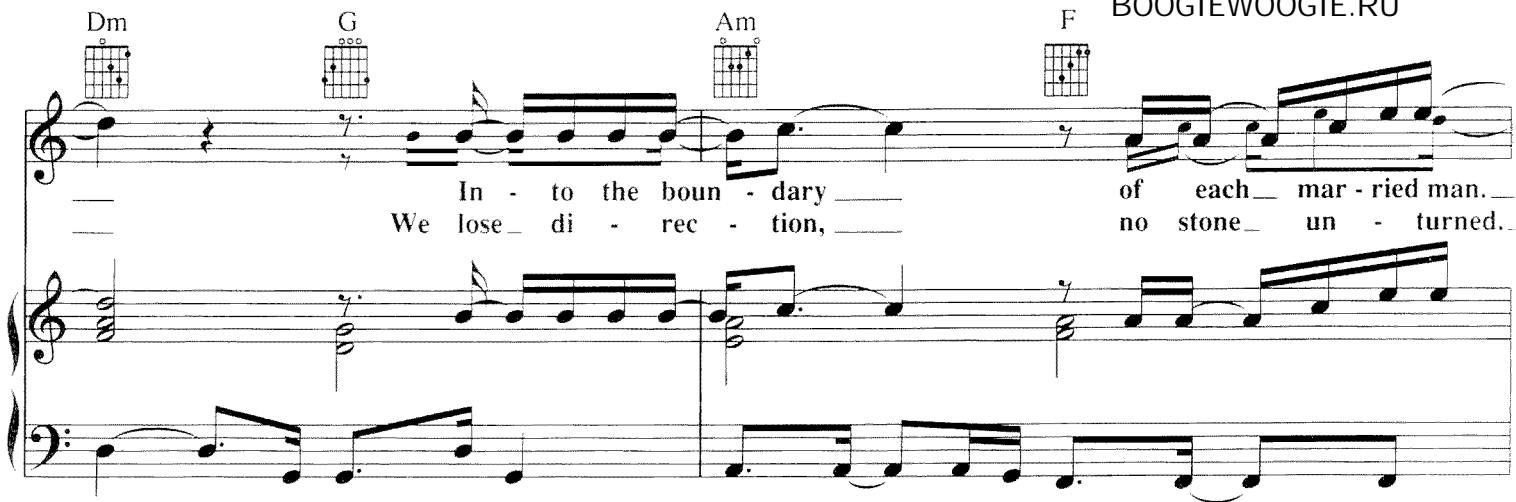
Dm7






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

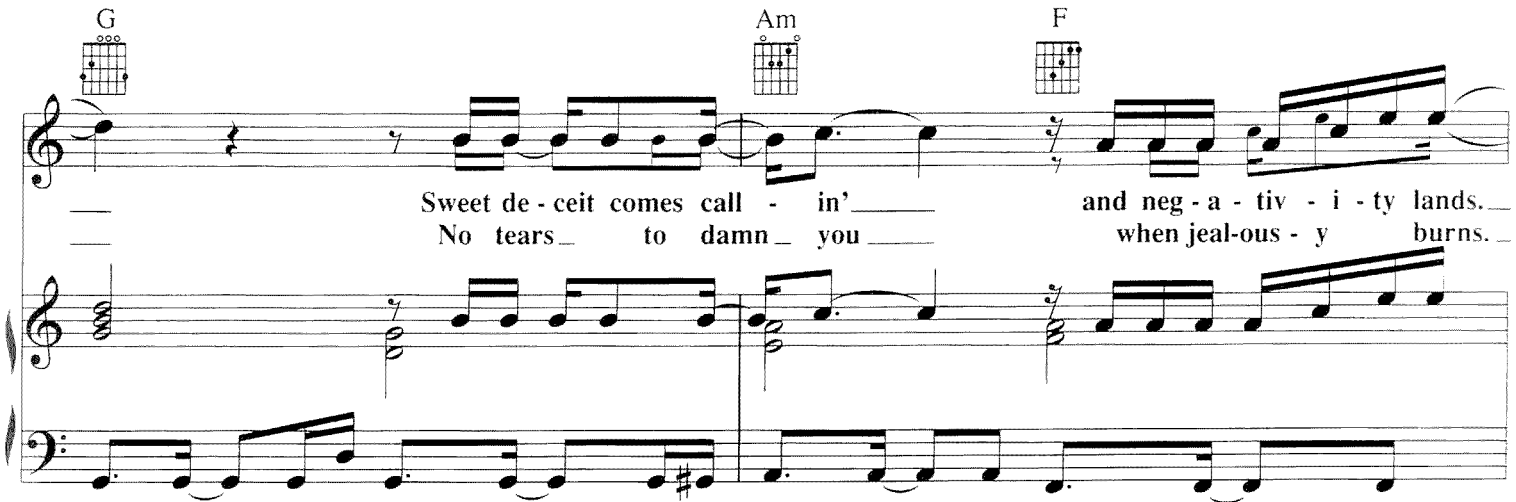








In - to the boun - dary _____ of each mar - ried man. _____
 We lose di - rec - tion, _____ no stone un - turned. _____



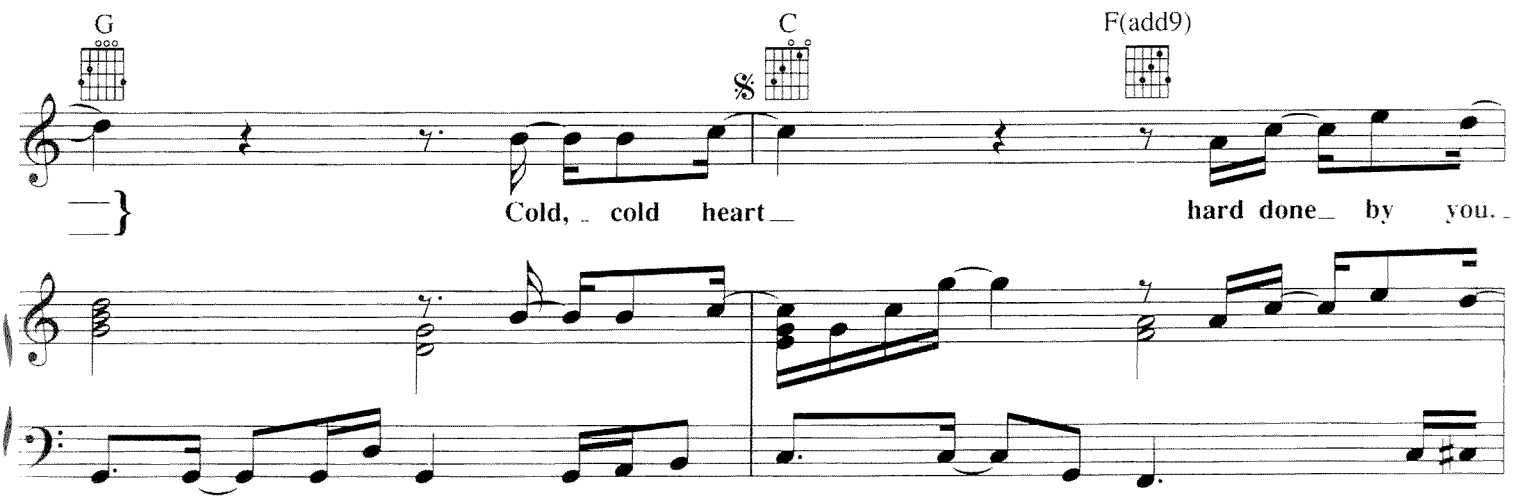








Sweet de - ceit comes call - in' _____ and neg - a - tiv - i - ty lands. _____
 No tears to damn you _____ when jeal - ous - y burns. _____



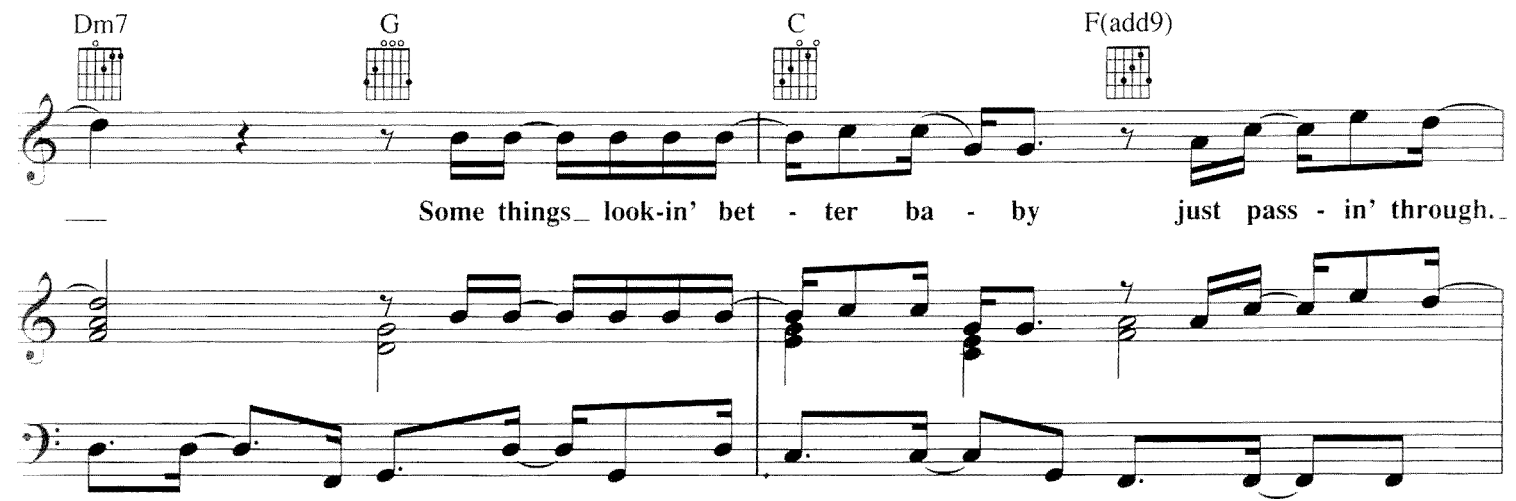




Cold, cold heart _____ hard done by you. _____



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



G C F

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

G C

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

Dm/C

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

Em F F/G C Em7

To Coda ⊕

ri - fice — at — all. —

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

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

Cold, _ cold heart _

CODA C F Dm G

No sac - ri - fice ___ at all.

C F Dm G Repeat and Fade

No sac - ri - fice ___ at all.

SARTORIAL ELOQUENCE

Words and Music by ELTON JOHN
and TOM ROBINSON

Moderately

Db 4fr.

Ab 4fr.

Ebm7 6fr.

Gb/Ab

You've a

Db 4fr.

Ab 4fr.

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

Gb

Db 4fr.

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

knack mouth, of yet be - ing sur - laid round - back, ed;

Ab 4fr.

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

G₇

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

Db 4fr. Db/C Bbm

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

Db/Ab 4fr. Gb

Db 4fr. Ab 4fr.

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

Db/F Gbm

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

Bb7 Ebm 6fr. Gb

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

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

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

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

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G-flat major (three flats). It starts with the lyrics "game no more?_" and "Don't you wan-na play no more?". Above the staff are guitar chord diagrams for Db/Ab (4fr.), Ab (4fr.), Gb, and Db (4fr.). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Db/C Bb7 Ebm7 6fr.

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

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Don't you wan-na play this game no more?_". Above the staff are guitar chord diagrams for Db/C (x), Bb7, and Ebm7 (6fr.). The piano accompaniment continues with chords and a bass line.

Gb Db/Ab Ab7 Db 4fr. Ab 4fr.

Don't you wan-na play no more?

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "Don't you wan-na play no more?". Above the staff are guitar chord diagrams for Gb, Db/Ab (4fr.), Ab7 (4fr.), Db (4fr.), and Ab (4fr.). The piano accompaniment continues with chords and a bass line.

Ebm7 6fr. 1. Gb/Ab x 2. Gb/Ab x 4fr.

You re -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "You re -". Above the staff are guitar chord diagrams for Ebm7 (6fr.), Gb/Ab (x), and Gb/Ab (x) (4fr.). The piano accompaniment continues with chords and a bass line.

Detailed description: This system contains the ninth and tenth lines of music, which are piano accompaniment parts. The right-hand part features a sequence of chords, and the left-hand part has a rhythmic bass line.

SATURDAY NIGHT'S ALRIGHT

(For Fighting)

Words and Music by ELTON JOHN
and BERNIE TAUPIN

With a beat

Piano introduction in C 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.



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

Piano accompaniment for the first vocal line, continuing the rhythmic pattern from the introduction.




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

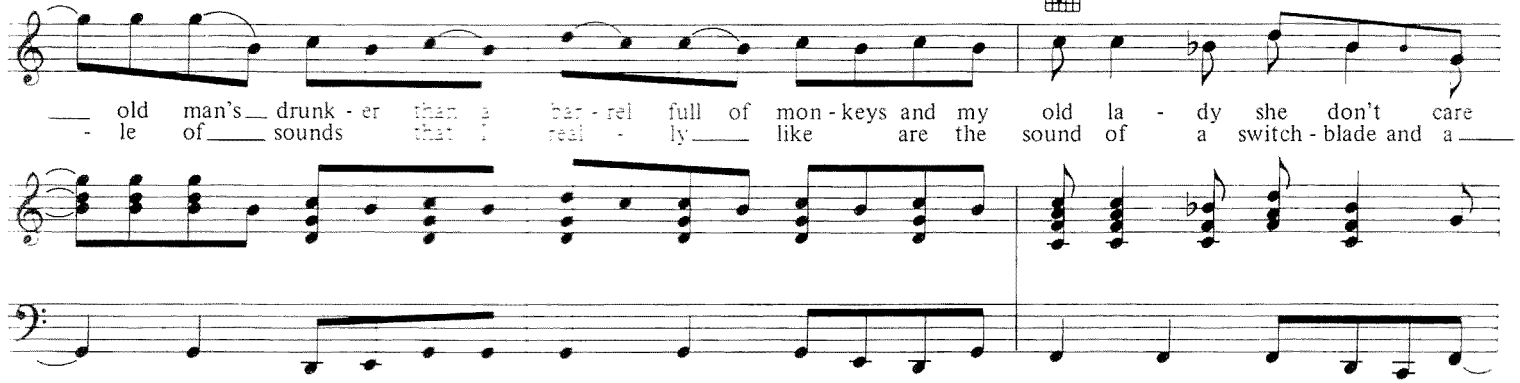
Piano accompaniment for the second vocal line, featuring a change in chord structure to support the lyrics.




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

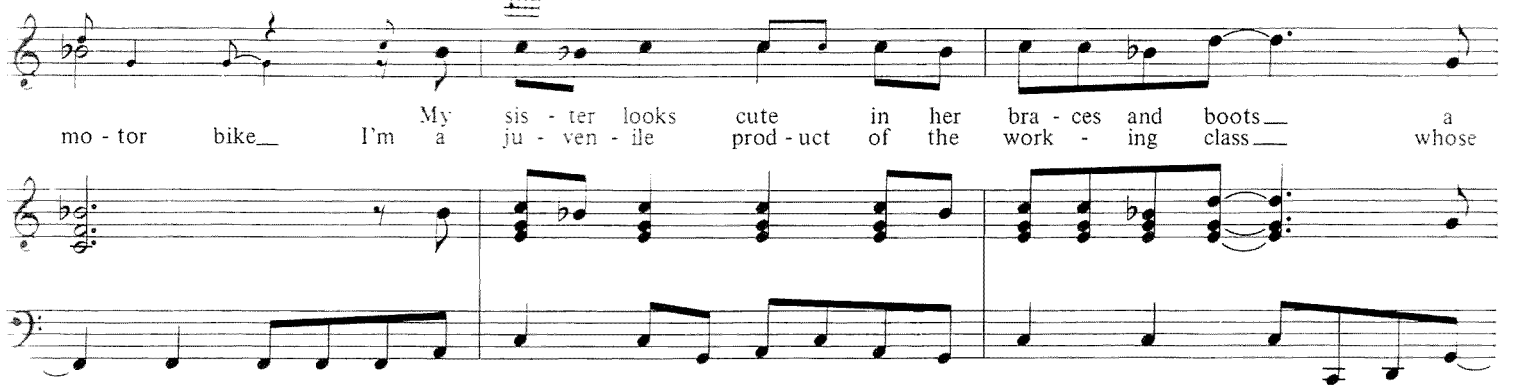
Piano accompaniment for the third vocal line, concluding the piece with a final chord.

F 





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


C 



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

G 

D7(#9) 



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

C 



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

B \flat F

had it with your dis - ci - pline_ oh Sat - ur - day night's_ al - right_ for fight - in' get_

C

_ a lit - tle act - ion_ in_ get_ a - bout as oiled_ as a dies - el train_ Gon -

B \flat F

- na set this dance_ a - light_ 'cause Sat - ur - day night's_ the night_ I like_ Sat -

C G Eb6 B \flat F

- ur - day night's_ al - right_ al - right_ al - right_ ooh_

C G7 Dm F

To Coda ⊕

G F G Dm7

D.S. al Coda

Well they're so

CODA ⊕

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

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

F Bb F Bb F C F C F C

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

Repeat and Fade

SHOOT DOWN THE MOON

Words and Music by ELTON JOHN
and BERNIE TAUPIN



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



want it
-round

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

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



mouth is,
mouth is,

you're guil - ty at

put your suit-case in the hall.
the scene of the crime.



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

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

Am Dm Am Bb7 E7

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

-mained.
deep.

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

The piano accompaniment for the first system, showing the grand staff with both treble and bass clefs. It includes chords and melodic lines that support the vocal melody.

Am Bm7-5 G

The second system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a rest followed by a few notes. The piano accompaniment continues with chords and moving lines.

— }
— }

You can't shoot down the moon,

some things ne-ver

The piano accompaniment for the second system, showing the grand staff with both treble and bass clefs. It includes chords and melodic lines that support the vocal melody.

Am Dm Am B7

The third system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a rest followed by a few notes. The piano accompaniment continues with chords and moving lines.

change,

we can build a bridge be - tween us

The piano accompaniment for the third system, showing the grand staff with both treble and bass clefs. It includes chords and melodic lines that support the vocal melody.

Em E7 Bm7-5

The fourth system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a rest followed by a few notes. The piano accompaniment continues with chords and moving lines.

but the emp - ty space re-mains.

You can't shoot down the moon,

The piano accompaniment for the fourth system, showing the grand staff with both treble and bass clefs. It includes chords and melodic lines that support the vocal melody.

E7 Am Dm Am Bb7

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

E7 1. Am G7 2. Am Dm

to Coda

em-pty space re-mains. - mains.

Am Dm Am Dm Am

⊕ CODA Am Dm Am G/B

D.S. al Coda

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

SLEEPING WITH THE PAST

Words and Music by ELTON JOHN
and BERNIE TAUPIN

F Gm F A Eb Bb Eb F

This system shows the first two measures of the piece. It includes guitar chord diagrams for F, Gm, F A, Eb, Bb, Eb, and F. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments.

Gm F Eb Bb Eb F Verse

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

This system contains the first two lines of the verse. The guitar chords are Gm, F, Eb, Bb, Eb, and F. The piano accompaniment continues with the same rhythmic pattern, supporting the vocal melody.

F7 Bb F Bb F G7

Like a thief_ he's gone_ He's sto - len_ your tears
Oh and the fe - ver burns_ Come to your sen -

This system contains the final two lines of the verse. The guitar chords are F7, Bb, F, Bb, F, and G7. The piano accompaniment continues with the same rhythmic pattern, supporting the vocal melody.

Gm7 Bb/C F

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

F7 Bb G7 A Dm

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

Bb F/A Gm7 F 1. Gm F Eb Bb Eb F

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

2.3.4. Bb F Bb F Eb Bb

4th time to Coda ⊕ Chorus

Don't go sleep - ing_ with the past — Don't go pray -

BOOGIEWOOGIE.RU

F Dm Dm7 G

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

C Bb Eb9 C7 F Gm7 F

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

Bb F Dm

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

1.2.

G7 Bb/C F Gm F Eb Bb Eb F

cracks — you step be - tween. —

*D. 8 for 3rd verse
D. 8 al Coda 4th (inst.) verse*

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

Oh_ yeah! Don't go sleep - ing Oh_ yeah!

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

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

Dm7 G7 Bb F Gm F Eb Bb/D Fine

- der - ness_ left in the cracks you_ step be - tween_

⊕ CODA (Bridge) A7 Dm

But he takes love_ And he turns it cold_

Dm  A7  Dm 



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



Dm  F/A  Gm7 



But he sees___ you and he runs___ from you come on and



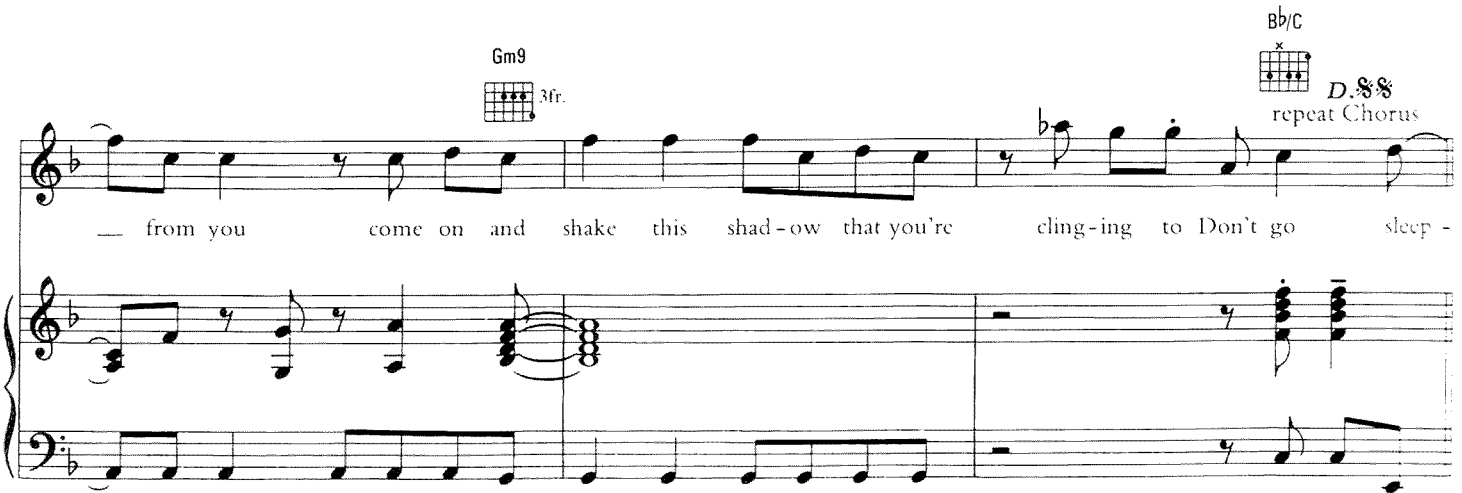
Dm7  Bb  F/A 

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



Gm9  3fr.  D. 8% repeat Chorus

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



SIMPLE LIFE

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

F



Bb/F



C/F



F



Bb/F



F



Ab



F



Ab



Eb



Bb



Ab



F



Ab



Eb



BOOGIEWOOGIE.RU

VERSE



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



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



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



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

Bb/F F Eb Bb/D

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

F Eb/Bb CHORUS Bb Eb/Bb

- ro - scopes_ and fate. } And I won't_ break and I won't.
- er have_ to stop. }

Bb Eb/Bb Bb Bb/F F C

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

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

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

Bb

Eb/Bb

Bb

Bb/F

F

F

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

(Instr.)

Bb C

Bb F

F

Ab

F

Ab

- ple life — a - gain.

Eb

Bb

Ab

F

Ab

D.S. Rpt. Chorus to Fade

Eb

1. Bb

Ab

2. Bb

Eb/Bb

And I won't

SIXTY YEARS ON

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

First system of piano introduction, featuring a treble and bass clef with a key signature of two sharps (D major) and a common time signature. The melody is a series of eighth notes with slurs, and the bass line consists of single notes.

Second system of piano introduction, continuing the melody and bass line from the first system.

Guitar → Am
(Capo up 2 frets)

Diagram showing the Am chord with a capo up 2 frets. Fingering: 0 2 2 0.

G

Diagram showing the G chord. Fingering: 0 0 0 3 2 3.

F

Diagram showing the F chord. Fingering: 1 2 3 4.

Keyboard → Bm

A

G

First system of the vocal line, starting with a double bar line and a repeat sign. The melody is a series of eighth notes.

Who'll walk me down to church — when I'm six - ty years of age, —
You've hung up your great coat — and you've laid down your gun, —
Yes, I'll sit with you and talk, — let your eyes re - live a - gain, —

First system of piano accompaniment for the vocal line, featuring a treble and bass clef.

Am/E bass

Diagram showing the Am/E bass chord. Fingering: 0 0 2 0.

Bm/F# bass

Dm

Diagram showing the Dm chord. Fingering: 0 2 3 2.

Em

E

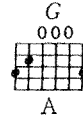
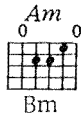
Diagram showing the E chord. Fingering: 0 2 2 1 0 0.

F#

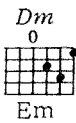
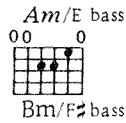
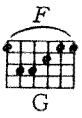
Second system of the vocal line, continuing the melody.

— when the rag - ged dog they gave me has been ten years in the
— you know the war you fought in was - n't too much
— I know my vin - tage prayers will be ver - y much the

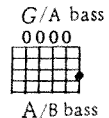
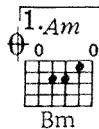
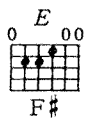
Second system of piano accompaniment for the vocal line, featuring a treble and bass clef.



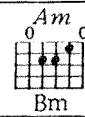
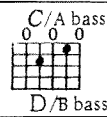
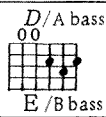
grave? _____ And se - no - ri - ta, play gui - tar, _
 fun, _____ And the future you're giving me _ holds
 same. _____ And Mag - de - le - na, plays the organ,





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



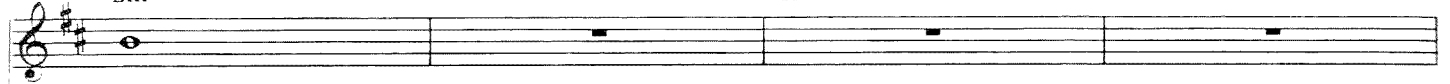
beads_ have all_ slipped through.
 Sixty_ Years
 you are passing





2. Am

 Bm


G/A bass

 A/B bass

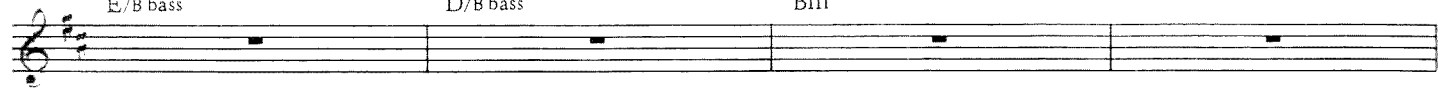
On.





D/A bass

 E/B bass


C/A bass

 D/B bass


Am

 Bm




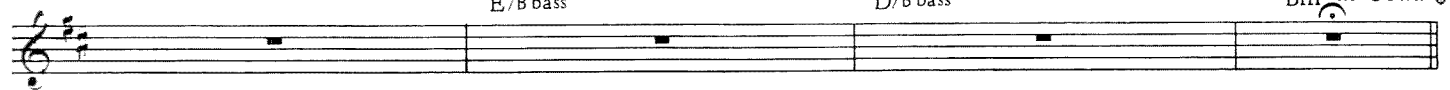

G/A bass

 A/B bass




D/A bass

 E/B bass

C/A bass

 D/B bass

Am

 Bm *D. S. al Coda*




Coda

E
0 0 0 0

F#

Am
0 0 0 0

Bm

G
0 0 0 0

A

F
0 0 0 0

G

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

Am *E* bass
0 0 0 0

Bm *F#* bass

Dm
0 0 0 0

Em

E sus4
0 0 0 0

F# sus4

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

Am
0 0 0 0

Bm

G/A bass
0 0 0 0

A/B bass

On.

D/A bass
0 0 0 0

E/B bass

C/A bass
0 0 0 0

D/B bass

1. *Am*
0 0 0 0

Bm

2. *Am*
0 0 0 0


Bm



Six - ty Years — On.

SKYLINE PIGEON BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

Guitar → C
(Capo up 4 frets) 
Keyboard → E

G/B bass 
B/D# bass 

Turn me loose _____ from your hands, let me

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

green fields, trees and moun - tains, _____

C/G bass



E/B bass

G7



B7

C



E

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

F



A

C/G bass



E/B bass

G7



B7

C



E

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

G/B bass



B/D# bass

3

dark _____ and lone - ly room _____ pro - jects a

F



A

C/G bass



E/B bass

G7



B7

C



E

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

D F# bass
00
F# A# bass

F
A

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

C G bass
0 0
E/B bass

G7
000
B7

C
0 0
E

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

F
A

C/G bass
0 0
E/B bass

G7
000
B7

C
0 0
E

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










F
A

C/G bass
0 0
E/B bass







G7
000
B7

C
0 0
E











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

 *F*
 *C G bass*
 *G7*
 *C*
 *E7/B bass*
 *E B bass*
 *B7*
 *E*
 *G#7/D# bass*







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

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





way, Sky - line Pi - geon fly to - wards the

 *F*
 *C/G bass*
 *G7*
 *C*
 *E7/B bass*
 *A*
 *E/B bass*
 *B7*
 *E*
 *G#7/D# bass*

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

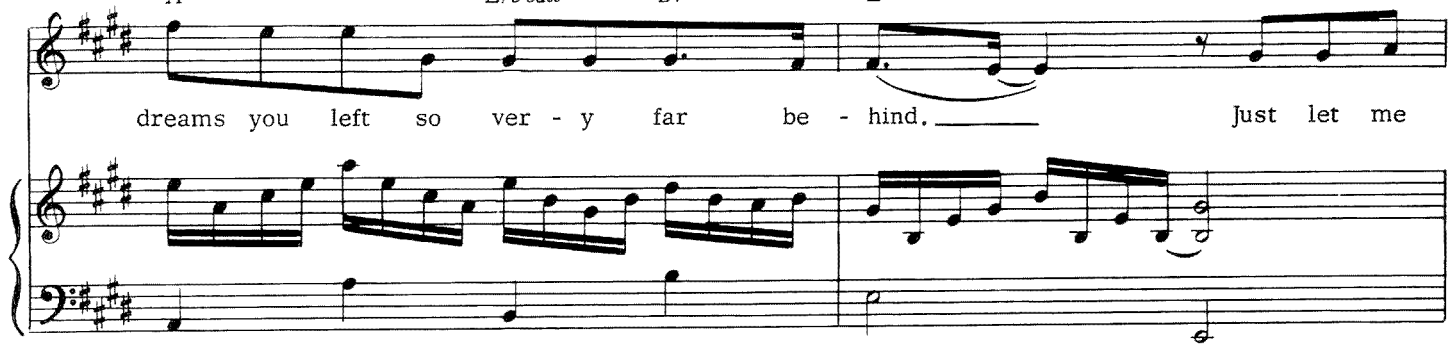
 *Am*
 *B7*
 *Em*
 *C#m*
 *D#7*
 *G#m*


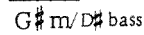
way, Sky - line Pi - geon, fly, to - wards the

A E/B bass B7 E

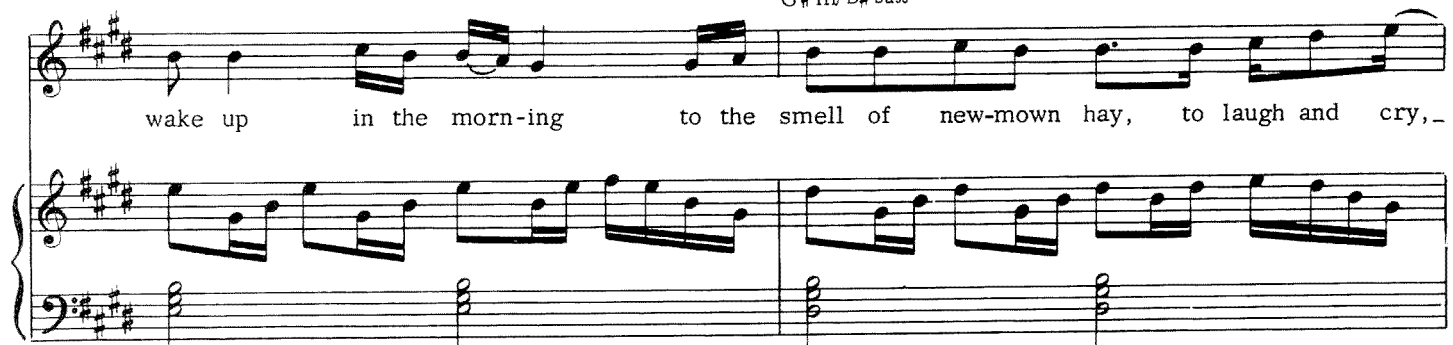
dreams you left so ver - y far be - hind, _____ Just let me






Em/B bass G#m/D# bass


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





A B7 E

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

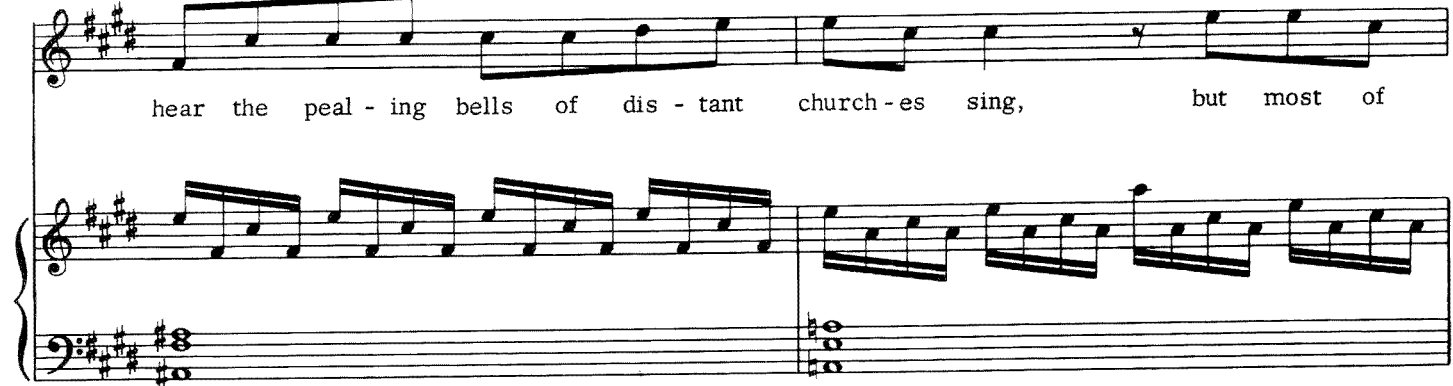


D/F# bass F

F#/A# bass A

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



C/G bass
0 0
E/B bass

G7
0 0 0
B7

C
0 0
E

D. S. al Coda

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

Coda

F
A

C G bass
0 0
E B bass

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

slower

G7
0 0 0
B7

C
0 0
E

G
0 0 0
B

far ——— be - hind, ———

in tempo

Am
0 0 0
C#m

C/G bass
0 0
E/B bass

F
A

C/G bass
0 0
E/B bass

G7
0 0 0
B7

C
0 0
E

tr

SOMEONE SAVED MY LIFE TONIGHT BOOGIEWOODLER

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: G4, D4, C4, G4, C4, G4, C4, G4. The left hand plays a rhythmic accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

Verse

G/D C G C G

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

mp-mf

F C F G

lit-tle room down stairs_ Pri-ma-don-na, lord you real-ly should have been there._

F G C Cm

sit-ting like a prin-cess perched_ in her e-lec-tric chair._ And it's one more beer,_ and I don't hear you

A C A/C#

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

G/D D7 C G/B Am7

Chorus %

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

C G/B Am7 C G/B

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

C A7/C# G/D A/E

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

C A7/C# G/D B

but - ter - flies_ are free_ to fly, Fly a - way_ high - a - way_ bye_ 3

Detailed description: This system contains the first four measures of the piece. The guitar part is shown in the top staff with chords C, A7/C#, G/D, and B. The vocal line is in the middle staff with lyrics: "but - ter - flies_ are free_ to fly, Fly a - way_ high - a - way_ bye_". The bass line is in the bottom staff. A triplet of eighth notes is marked with a '3' over the final measure.

C G/B Am7 F G/D

Detailed description: This system contains measures 5-8. The guitar part is shown in the top staff with chords C, G/B, Am7, F, and G/D. The piano accompaniment is in the middle and bottom staves. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the middle of the system.

C G/D C

To Coda last time

Detailed description: This system contains measures 9-12. The guitar part is shown in the top staff with chords C, G/D, and C. The piano accompaniment continues in the middle and bottom staves. A Coda symbol is placed at the end of the system with the text "To Coda last time".

A7 G/B Em

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

Detailed description: This system contains the final three measures of the piece. The guitar part is shown in the top staff with chords A7, G/B, and Em. The vocal line is in the middle staff with lyrics: "And I would have walked head on_ in-to the deep end of a riv - er, cling - ing to your stocks and bonds, pay-ing your". The bass line is in the bottom staff.

C/G Am7 G/B

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

Em C/G Em

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

C Em C/G

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

A7 D.S. al Coda

play a - lone, —

CODA G C Repeat and Fade

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

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

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

Words and Music by ELTON JOHN and BERNIE TAUPIN

Slowly

Bb F/A Gm F C F/C C

F Bb/F F

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

Am7 Dm C/D Dm

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

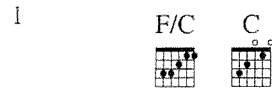
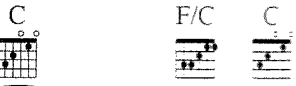
Dm7/C Bb Eb/Bb Bb

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

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



I was feel - ing like a cloud a - cross the sun.
 You just shine like a bea - con of the bay.
 I'm speech - less and I don't know where to start.



Well, I need to



And I can't ex - plain,



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

Dm



C/D



Dm



D7



look to - night, _ takes ___ my breath a -

Gm



Gm7



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

C



F/C



C



— you deep in - side. _____

F/C



C



F



Bb/F



F



And I can't de - scribe, _____

A7

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

Dm Dm/C Bb

look to - night.

F/A Gm F C F/C C

takes my breath a - way.

To Coda ⊕ F

The way you look to - night.

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

With that

CODA C Bb/F F Bb/F F

night,

Ab Bb F

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

Ab Bb F Ab Bb F

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

A^b B^b F

the way you look to - night, the way you

A^b B^b F A^b B^b F

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

A^b B^b F

the way you look to - night, the way you

A^b B^b F

look to - night.

SONG FOR GUY

By ELTON JOHN

Moderately



mf



1.

2.





Dm/A  

G/B 


E  F  Eb  G/D 

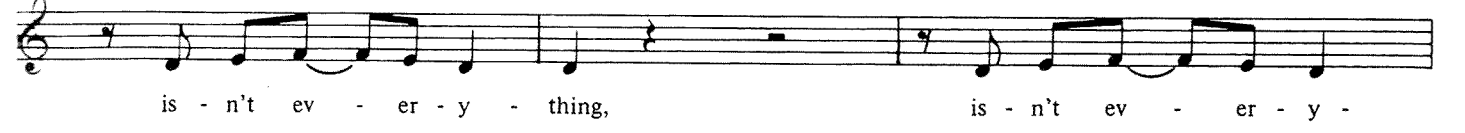



Three times C  

Three times 

G/B 

Bb 





Bb/F F C

thing. Life,

Detailed description: This system contains the first two measures of the piece. It features a vocal line and a piano accompaniment. Above the first two measures are guitar chord diagrams for Bb/F and F. Above the third measure is a guitar chord diagram for C. The vocal line has a slur over the first two measures with the lyrics 'thing.' and a double bar line with repeat dots after the third measure with the lyrics 'Life,'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

G/B

life,

Detailed description: This system contains the next two measures. It features a vocal line and a piano accompaniment. Above the first measure is a guitar chord diagram for G/B. The vocal line has a slur over the first measure with the lyrics 'life,'. The piano accompaniment continues with chords and a rhythmic bass line.

Bb F

life, life,

Detailed description: This system contains the next two measures. It features a vocal line and a piano accompaniment. Above the first measure is a guitar chord diagram for Bb, and above the second measure is a guitar chord diagram for F. The vocal line has slurs over the first and second measures with the lyrics 'life,' and 'life,' respectively. The piano accompaniment continues with chords and a rhythmic bass line.

F

life, life.

dim. pp

Detailed description: This system contains the final two measures. It features a vocal line and a piano accompaniment. Above the first measure is a guitar chord diagram for F. The vocal line has slurs over the first and second measures with the lyrics 'life,' and 'life.' respectively. The piano accompaniment includes dynamic markings 'dim.' and 'pp' in the left hand. The system concludes with a double bar line.

SORRY SEEMS TO BE THE HARDEST WORD

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow lament

rit. *o*
L.H.

Gm



Bb/F



Cm7(add 9)



What have I got to do to make you love me

F



Bb



Am7-5 D7



Gm



Bb/F



What have I got to do to make you care.

What do I do when light-nig strikes.

Cm7(add 9)



F



Bb



Am7-5 D7



me

And I wake to find that you're not there

Gm Bb/F Cm7(add 9) F

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

3

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

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

F Bb F Eb/G D/F#

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

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

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

Eb/G D/F# Bb/F C7/E Eb

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

Cm7 D7 To Coda Gm Cm

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

F7 Eb F7 Bb Am7-5 D7 Gm Cm Cm7

F7 Bb F/A D.C. al Coda

CODA Gm Bb/F

word. What do I do to make you love _____

Cm7(add 9)



F7



Bb



me What have I got to do to be heard.

Gm



Cm



Am7-5



D7-9



What do I do when lightning strikes me What have I got to do

Gm



Cm



Am7-5



D7



Bb



Ebm7-5



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

Cm/Eb



Gm/D



Am7-5



D7sus



D7



Gm(add 9)



STEP INTO CHRISTMAS BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately fast

D A

mf

D 1. A 2. A

D D7 G

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

f

the year. So I'm a -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics "the year." and "So I'm a -" are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs), with a D major chord indicated above the first measure.

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

The second system continues the vocal line with lyrics "send - ing you this Christ - mas card to say it's nice to have". The piano accompaniment includes a D7 chord and a G major chord. The system concludes with a 2/4 time signature.

you here.

The third system shows the vocal line with the lyrics "you here.". The piano accompaniment features a D major chord. The system ends with a 2/4 time signature.

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

The fourth system contains the vocal line with lyrics "I'd like to sing a - bout all the things your eyes and mine can see,". The piano accompaniment includes Am7, G, and D chords. The system concludes with a 2/4 time signature.

A Am7 G

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a whole note 'A' chord, followed by a quarter rest, then a series of eighth notes: 'so', 'hop', 'a - board', 'your', 'turn', 'ta - ble,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Em A

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

The second system continues the vocal line with 'oh,' followed by a quarter rest, then 'step in - to Christ - mas with me, yeah.' The piano accompaniment continues with similar rhythmic patterns and chord changes.

No chord To Coda D

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

The third system begins with a vocal line starting with a whole note 'No chord' and a quarter rest, followed by 'Step in - to Christ - mas, let's join to - geth - er, we'. A double bar line with a circle and cross symbol indicates a 'To Coda' section. The piano accompaniment features a dense chordal texture in the right hand.

G A D

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

The fourth system continues the vocal line with 'can watch the snow fall for - ev - er and ev - er. Eat, drink and be mer - ry,'. The piano accompaniment maintains the chordal texture in the right hand and the bass line in the left hand.

G

E

come a - long with me step in - to Christ - mas, the ad - mis - sion's free.

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

A

N. C.

D

Take care in all you do

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

D7

G

next year, and keep smil - ing through the days.

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

D

If we can help to en -

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

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

D7 G

So Mer - ry Christ - mas one

D Am7

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

G D A

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

Am7 G Em

mas with me.

A N. C.

gva *loco*

D G

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

A D

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

G E A

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

D G/D A/D

oh.

mf legato

D Bm E A7

R. H. *cresc.*

D A D

A D A D A D. S. $\frac{3}{4}$ al Coda C

C Coda Repeat and fade

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

Repeat and fade

A D

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

G E A N. C.

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

SWEET PAINTED LADY

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow beat

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

mf

D7 G

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

Gmaj7 Dm G7

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

C Cm G Am D

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

Am D G

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

Gmaj7 Dm G7

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

C Cm G Am D D+

CHORUS

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

G F# F E7

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

Am7 D G Am7 D+

2 *To Coda* ☉

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

G Am7 D G D7

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

G Gmaj7

we'll leave the smell of the sea in your beds. Where

Dm G7 C

D.S. (with repeat) al Coda

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

Cm G Am D

☉ CODA

So she

G

TAKE ME TO THE PILOT

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

1. If you feel_

C 0 0 0

Bb/C bass F/C bass

that it's real_ I'm on trial, and I'm here_ in your pris-
he's not old_ and I'm told he's a vir-

C 0 0 0 C7/Bb bass F/A bass C 0 0 0

- son, like a coin_ in your mint, I am
- gin, for he_ may be she, but I'm told

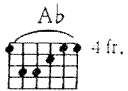
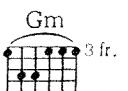
Bb/C bass F C7 0 F/C bass

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

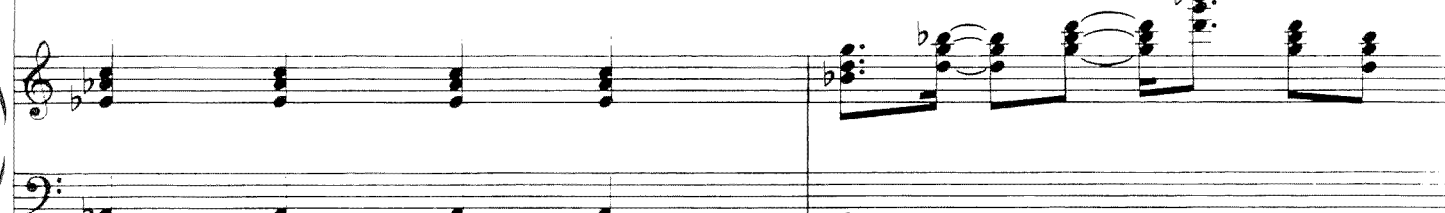



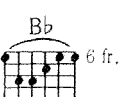
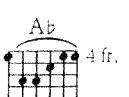
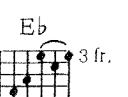


Through a glass — eye — your throne — is the one dan - ger zone. —



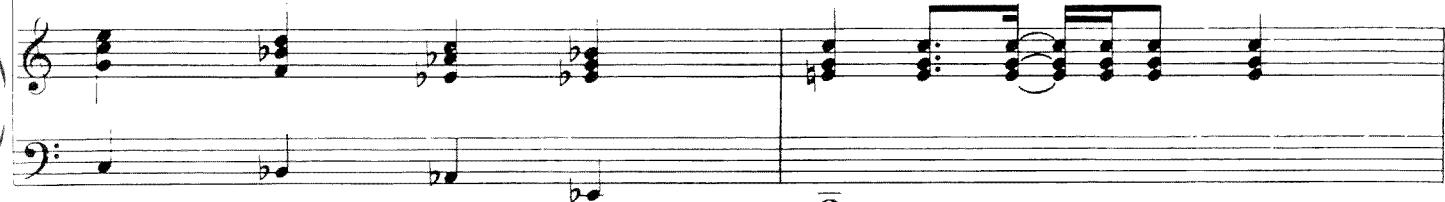



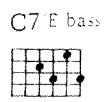
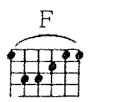
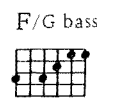
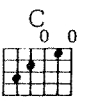
Take Me — To The Pi - lot for — con - trol, —










Take Me — To The Pi - lot of — your soul! — Take — Me To The



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



C7/E bass

F

F/G bass

C

Diagram for C7/E bass: 0 2 3 3 3 0
 Diagram for F: 2 2 3 3 4 3
 Diagram for F/G bass: 2 3 3 3 3 2
 Diagram for C: 0 0 0 0 0 0

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

C7/E bass

F

F/G bass

C

Diagram for C7/E bass: 0 2 3 3 3 0
 Diagram for F: 2 2 3 3 4 3
 Diagram for F/G bass: 2 3 3 3 3 2
 Diagram for C: 0 0 0 0 0 0

na na na, _ na na na _ na na na na na, _ na na na, _

C7/E bass

F

F/G bass

C

Diagram for C7/E bass: 0 2 3 3 3 0
 Diagram for F: 2 2 3 3 4 3
 Diagram for F/G bass: 2 3 3 3 3 2
 Diagram for C: 0 0 0 0 0 0

na na na _ na na na _ na na na na na, _

Last time to final ending

Tacet

Bb C bass

2. Well, I know_

Final Ending

F/G bass

C

C

C7/E bass

F

F/G bass

C

Diagram for F/G bass: 2 3 3 3 3 2
 Diagram for C: 0 0 0 0 0 0
 Diagram for C: 0 0 0 0 0 0
 Diagram for C7/E bass: 0 2 3 3 3 0
 Diagram for F: 2 2 3 3 4 3
 Diagram for F/G bass: 2 3 3 3 3 2
 Diagram for C: 0 0 0 0 0 0

Repeat and Fade

na na na na na, _ Take me, take me, yeah, _

TEACHER I NEED YOU BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

mf

F Gm7

Detailed description: This block shows the piano introduction. The right hand features a melodic line of eighth notes in groups of three (trios), starting on a middle C. The left hand provides a bass line with a steady eighth-note accompaniment. The key signature has one flat (Bb) and the time signature is common time (C). The introduction ends with a chord change from F to Gm7.

I was

Bb F

Detailed description: This block contains the first line of the song. The vocal line begins with a rest followed by the lyrics 'I was'. The piano accompaniment continues with the same eighth-note pattern as the introduction. The key signature changes from Bb to F. The piano part includes a bass line with a long note in the left hand and a melodic line in the right hand.

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

F Gm F Bb

Detailed description: This block contains the second line of the song. The vocal line continues with the lyrics. The piano accompaniment features a more complex texture with chords in the right hand and a melodic line in the left hand. The key signature remains F major. The piano part includes a bass line with a long note in the left hand and a melodic line in the right hand.

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

F

Detailed description: This block contains the third line of the song. The vocal line continues with the lyrics. The piano accompaniment features a more complex texture with chords in the right hand and a melodic line in the left hand. The key signature remains F major. The piano part includes a bass line with a long note in the left hand and a melodic line in the right hand.

me She was long and she was lean
 brain She's an in - spir-a - tion
 scene Fo - cus my at - ten -
 ring I've got John Wayne stanc -

C F C F C F C Am

— She's a mid - dle - aged dream — And that
 — For my grad - u - a - tion And she
 - tion On some fut - ure ed - u - ca - tion In con -
 - es I've got Er - rol Flynn ad - vanc - es And it

Dm Bb F Gm

1-3
 la - dy means the whole world to me — It's a
 helps to keep the bird - ies and the bees — So I'm
 nec - tion with the does-n't mean a

F Bb F Gm C

- tion in the love - sick blues

Bb Dm C

(small notes last time)
 Help me get straight come out and say Teach - er I

Am Dm Bb6

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

you oo oo oo

To Coda ⊕
 To Coda ⊕⊕

F Eb F

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D.C. al Coda ⊕

E_b

⊕ *CODA*

E_b

F Gm7

D.S. al Coda ⊕ ⊕

Oh teach - er

B_b F

⊕ ⊕ *CODA* Repeat till Fade ---

E_b F

TINY DANCER

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, with a beat

The piano introduction is in 4/4 time, marked *mp*. It features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with sustained chords and moving bass notes.

Chord diagrams for the first system: C (x32010), F/C (x32010), C (x32010), F/C (x32010).

Blue_jean ba - by, — L. — A. — la - dy, —
Je - sus freaks — out — in the street —

The piano accompaniment continues with the same melodic and harmonic structure as the introduction, marked *mp*.

Chord diagrams for the second system: C (x32010), F/A (x32010).

seam - stress for — the band, —
hand - ing tickets out for God. —

The piano accompaniment continues, marked *mp*.

Chord diagrams for the third system: C (x32010), F/C (x32010), C (x32010), F/C (x32010).

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

The piano accompaniment continues, marked *mp*.

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C F/A Cmaj7/G

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

Fmaj7 Em7 Am7 D7/F#

Bal-le - ri - na,
Piano man

You must have seen her,
he makes his stand

Dm7 Em7 Am7 G7

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

C F/C C F/C

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

al - ways with me,
she sings the songs

C G Dm/F C/E Dm

Ti - ny_ Danc - er in my hand,
the words_ she_ knows the tune she hums.

C F/C 1. C F/C

2.3. C Ab 4 fr. Bb

But oh how it feels_ so real_

Gm 3 fr. Cm Ab 4 fr.

ly - ing here_ with no one near_ On - ly you,_ and you can

B \flat G7/B G7/D

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

F C/E Dm F C/E

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

Am9 F C/E Dm

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

F C/E

1. Am9 2. Am9

you had a bus - y day to-day, _____

To Coda

decresc. poco a poco

Am7 F

This system contains the first three measures of the piece. It features a guitar part with chords Am7 and F, and a piano accompaniment with a steady eighth-note bass line in the left hand and chords in the right hand.

C F/C C *D.S. al Coda*

This system contains measures 4 through 6. The guitar part uses chords C, F/C, and C. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and a dynamic marking of *mp*. The instruction *D.S. al Coda* appears at the end of the system.

Coda F/A C F/C

This system contains measures 7 through 9. It begins with a Coda symbol and guitar chords F/A, C, and F/C. The piano accompaniment continues with rhythmic patterns and chords.

C F/C C F6 C F/C C *rit.*

This system contains the final three measures of the piece. The guitar part uses chords C, F/C, C, F6, C, F/C, and C. The piano accompaniment concludes with a *rit.* (ritardando) marking and a final chord.

WHO WEARS THESE SHOES?

Words and Music by ELTON JOHN
and BERNIE TAUPIN

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of chords and melodic lines. Above the staff, two guitar chord diagrams are shown: a G major chord (000321) and a D major chord (023200). The lower staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and quarter notes.

The second system of musical notation consists of two staves. The upper staff continues the melody and harmony from the first system. Above the staff, two guitar chord diagrams are shown: a G major chord (000321) and a B minor chord (212023). The lower staff continues the bass line.

The third system of musical notation consists of two staves. The upper staff continues the melody and harmony. Above the staff, two guitar chord diagrams are shown: a G major chord (000321) and a D major chord (023200). The lower staff continues the bass line.

The fourth system of musical notation consists of a single treble clef staff. It shows a guitar chord diagram for G major (000321) above the staff. The melody is mostly rests, with a few notes appearing at the end of the system.

There's a light_

The fifth system of musical notation consists of two staves. The upper staff continues the melody and harmony. The lower staff continues the bass line.


Bm





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




D



A




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



Em




Bm



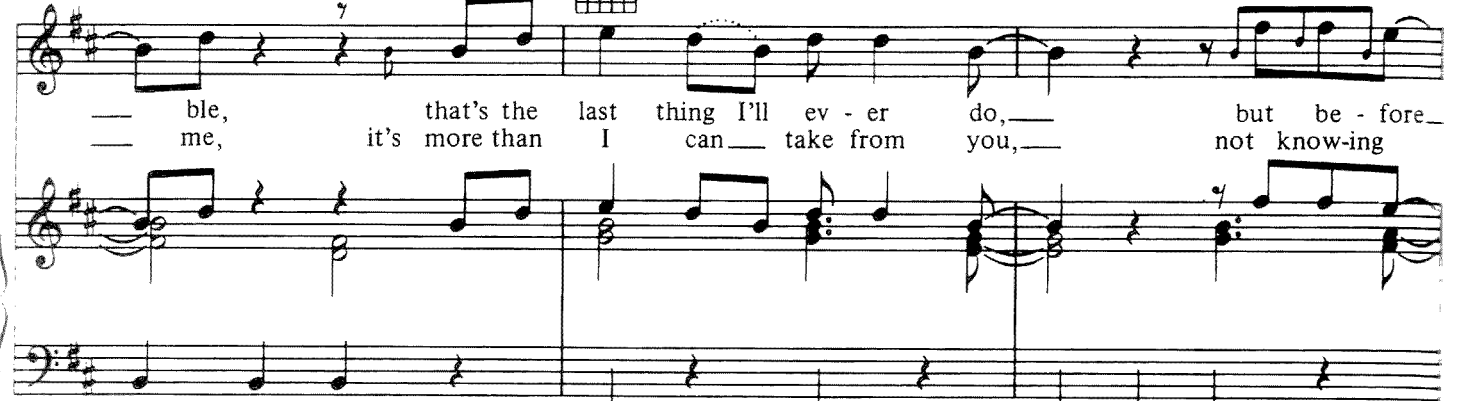
knows that sha - dows me. I won't crawl or cause you trou -
 same song all the time. If these cra - zy dreams don't kill



Em



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



F#m7 G7 F#7

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

Bm

who wears these shoes. — Dar -

Em Bm

— ling


Em

Lord knows the My friends all say —

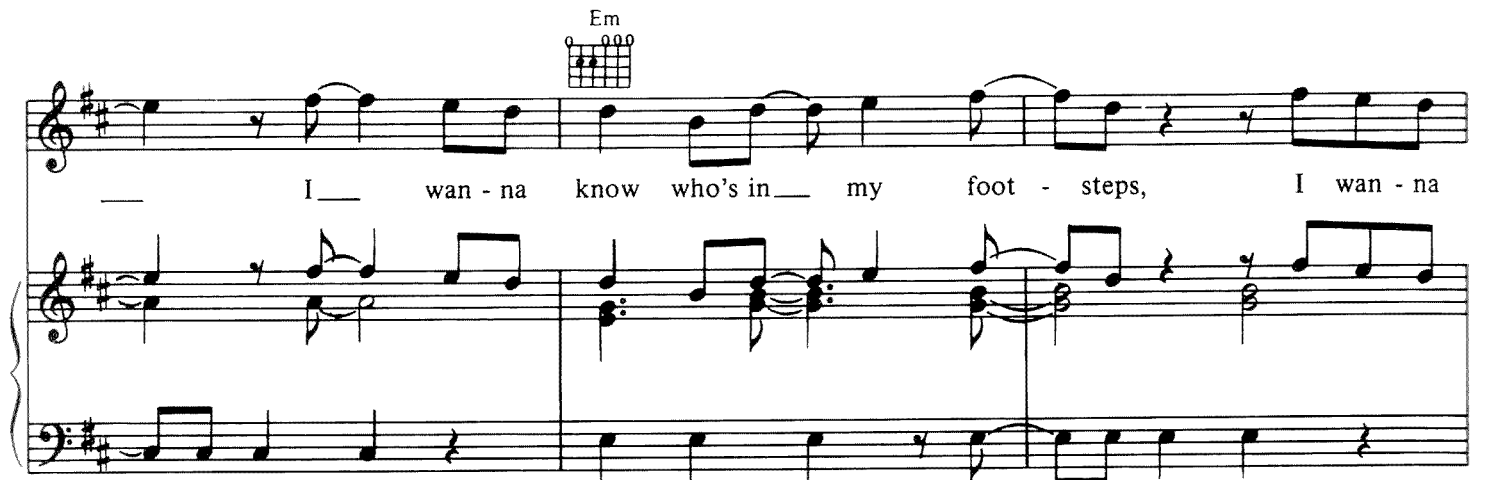
D  A/C# 

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



Em 

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



F#7  D 

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



A/C# 

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



Bm G Em D/F# G A

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

Bm To Coda Em

dar - ling.

Bm Em

Oh_ and it's a

G A

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

D

what_ do I do_ when_ I face the

D Em D/F# G

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

A Em

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

F#7

what do I do, _ my friends_ all say_

D.% al Coda

CODA

Bm

dar -

Em

G

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

D

G

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

Bm

Repeat to Fade

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

TONIGHT

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

Dm



F/C



B \flat



First system of musical notation for 'Tonight'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked 'Slowly' and the dynamic is 'mf'. The melody is in the treble clef, and the bass line is in the bass clef. Chord diagrams for Dm, F/C, and B \flat are provided above the staff.

Dm/A



Gm



Second system of musical notation for 'Tonight'. It continues the grand staff with treble and bass clefs. Chord diagrams for Dm/A and Gm are provided above the staff.

A9sus



Dm



Third system of musical notation for 'Tonight'. It continues the grand staff with treble and bass clefs. Chord diagrams for A9sus and Dm are provided above the staff.

B \flat



F/A



Fourth system of musical notation for 'Tonight'. It continues the grand staff with treble and bass clefs. Chord diagrams for B \flat and F/A are provided above the staff.

To Coda

Gm Bb A9sus

A

Bb Eb A Am Dm6 A

Am Dm6 A Am Dm6 Bb Eb Ab

Bb Eb Bb Eb Ab

1
no chords
sva

2 no chords
8va

E \flat /D \flat

Cm7

G+

E \flat /B \flat

Am7 \flat 5

A \flat

Gsus

G

To-night

Cm

G7/B

Cm

B \flat

F7/B \flat

do we have_ to fight_ a - gain_

does it have_ to be_ the old thing

BOOGIEWOOGIE.RU Cm/G

B₇ F₇ B₇ B₇ A₇

To-night
To-night

I just want to go to sleep
Oh, it's late too

F7 B_b Cm7 B_b/D E_b

late

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

E₇/G A_b

But you want to car - ry grud - ges
I'd like to find a com - prom - ise

Oh nine times out of ten
And place it in your hands

F7 B_b

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

long be-fore_ the rain_ starts fall - ing. } To-night_
oh and I can-not find the time. }

Ab Gsus G

just let the cur - tains close in si - lence

Cm G7/B Cm Dm A/C#

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

Dm Gm7

- ance _____ The man_ who'd love to see_ you smile

Cm F7 G

BOOGIEWOOGIE RU

Chords: Cm, Gsus, G, G, Gsus

3. 2.

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

Chords: G, Ab, Abmaj7, G

The man who'd love to see... you smile The man who'd love to see you

Chords: Ab, Bb, Eb

smile To - night

D.C. al Coda

rit.

CODA Chords: C6/E, Dm

rall.

TRUE LOVE

from HIGH SOCIETY

BOOGIEWOOGIE.RU

Words and Music by
COLE PORTER

Moderately

Chord diagrams: G/F, F, G/F, 1 F

mf

3/4

Very freely

Chord diagrams: 2 F, C, G

Sun - tanned, wind - blown,

Chord diagrams: C, Gdim, G

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

Chord diagrams: C, F, Fm6

feel - ing far a - bove par.

Tempo I

C Am7 Dm7 G7sus

Oh, how luck - y we are. While I

rit.

C F F#dim7 C

give to you and you give to me

a tempo

G7 F6 C

true love, true love. So,

F F#dim7 C

on and on it will al - ways be

G7 F6 C

true love, true love. For

Fm7 Fm7/Bb Ebmaj7 Cm7

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

Fm7 Fm7/Bb G7 F/G

high with noth - ing to do. But to

C F F#dim7 C

give to you as you give to me

G7 F

love for - ev - er true,

G7 F C

love for - ev - er true. For

2 C Eb Ab Adim7

3fr Eb Bb7

True love,

1 **A^b**  **E^b**  2 **A^b6** 

true love. true

E^b  **A^bm7**  **A^bm7/D^b** 

love. For you and I have a

G^b maj7  **E^bm7**  **A^bm7** 

guard - ian an - gel on high with

A^bm7/D^b  **B^b7**  **A^b/B^b** 

noth - ing to do. But to



The musical score is written for guitar and piano. It consists of five systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams with fret numbers. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two parts, labeled '1' and '2'. The lyrics are: 'true love. true love. For you and I have a guardian angel on high with nothing to do. But to'.

E \flat



A \flat



Adim7



give to you as you give to

E \flat



B \flat 7



me love for - ev - er

A \flat



E \flat



Freely

B \flat 7



true, love for -

A \flat



E \flat



ev - er true love.

molto rall.

WE ALL FALL IN LOVE SOMETIMES

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow

mp

Gm Am7 \flat 5 D7sus D7

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

Gm B \flat 6 E \flat Cm D7 To Coda

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

Gm B \flat 6 E \flat D7sus D7

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

Gm

Am7b5 D7

Am7b5 D

G D7 G C E7 Am Am/G

3

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

D7 C G C G B7 B+5 C

3

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

A7 D7 Gm Am7b5

We all fall in love some - times

Piano guide

Solo ad lib.

D7 Gm Bb/F Eb Cm D7

This system contains the first two measures of the piece. It features a guitar part with chords D7, Gm, Bb/F, Eb, Cm, and D7. The piano accompaniment consists of a treble clef staff with eighth-note patterns and a bass clef staff with a simple bass line.

Gm Bb/F Eb D7sus D D7

This system contains the next two measures. The guitar part includes chords Gm, Bb/F, Eb, D7sus, D, and D7. The piano accompaniment continues with similar rhythmic patterns in both staves.

G D7 G C E7 Am Am/G

And on - ly pass-ing time_ could kill_ the bore-dom we ac-quired_ Run-ning with the los - ers

This system contains the next two measures, which include the first line of lyrics. The guitar part features chords G, D7, G, C, E7, Am, and Am/G. The piano accompaniment provides harmonic support for the vocal line.

D7 C G C G B7 B+5

for a - while. But our emp - ty sky_ was filled with laugh-ter. Just be-fore_ the flood_

This system contains the final two measures of the page. The guitar part includes chords D7, C, G, C, G, B7, and B+5. The piano accompaniment concludes the piece with a final chord in the bass clef.

C A7 D7 Gm

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

Am7b5 D7

D. S. al Coda §

Gm Eb

Coda 3

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

D7sus D7 G C Am

We all fall in love some - times_____ Oh_____ Oh_____

G C A7 D11 D7 G

Oh_____ We all fall in love some - times_____

WHIPPING BOY

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Mod. / fast rock

Bbm Gb Db

Bbm Gb Db

Ab

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

Ab Gb

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



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



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



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



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

Chord diagrams: Gb, Db

won't be your whip - ping boy, —

Chord diagrams: Bbm, Gb, Db

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

Chord diagram: Gbm

Break — me like — a lit-

Chord diagrams: Ab, Bbm

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

To Coda

Gb



Db



won't be your whip - ping boy.

Ebm



Gb



Db



ooh

Ebm



ooh

Gb





Db




It's this il -


Bbm

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




Gb




Bbm




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



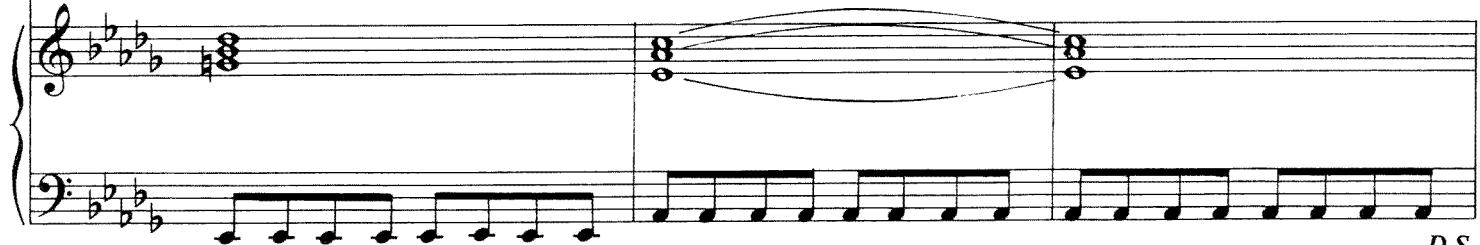
Eb7



Ab




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

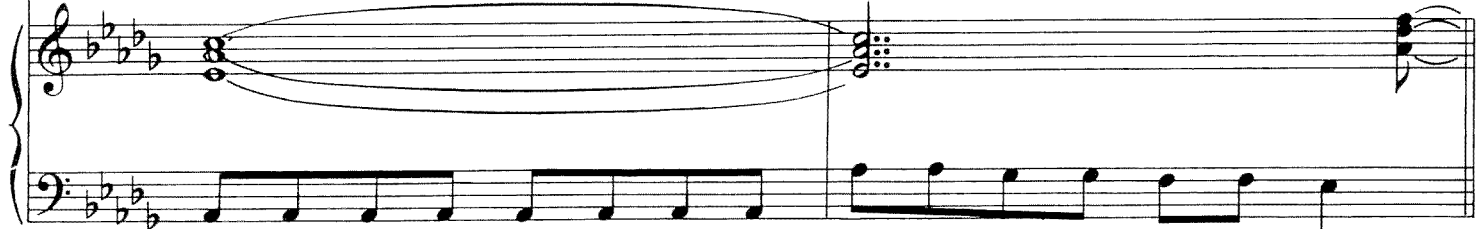


D.S.

Db



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



BOOGIEWOOGIE. RU

⊕ CODA

Bbm

I won't be — your whip -

Db

1-3-5

ping — boy. —

2-4-6

Bbm Gb Db

I — won't be — your whip - ping — boy. —

6^o segue

Bbm Gb Db

WHISPERS

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Chord diagrams: Cm, Fm7, Bsus4, Bb, Ab/Eb, Eb, Cm, Fm7, Bbsus4, Bb, Fmsus4, C, B, Eb, Cm, Ab/Db (4fr.), Db (4fr.), Ab (4fr.), Eb, Cm, Ab/Db (4fr.), Db (4fr.)

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

- cept a blue night... Shud - der like ice... in cut crys - tal glass...
 scrat - ches left... Dull chimes ring - ing like an em - pty voice... A

Cm7

B



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

Db

Eb



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

Chorus: first time without repeats
 second time with repeats

Cm

Ab

Bbsus4

Bb

Ab/Eb

Eb



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

vocal ad lib. second time

(2.) With your whis - pers

Cm7

B

With your whis-per

Db

Eb

whis-per

whis-per-ing whis - pers

(And)

D.º
(with repeats) at fine

Eb

F

Eb

F *Fine*

A WORD IN SPANISH

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow



mp

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

I just know I do,
read it in my eyes. If you don't just can't explain in this

Bm



D



lan - guage that I use.
in a thin dis - guise.

Some - thing leaves me speech - less, each
And what it takes to move you, each



G

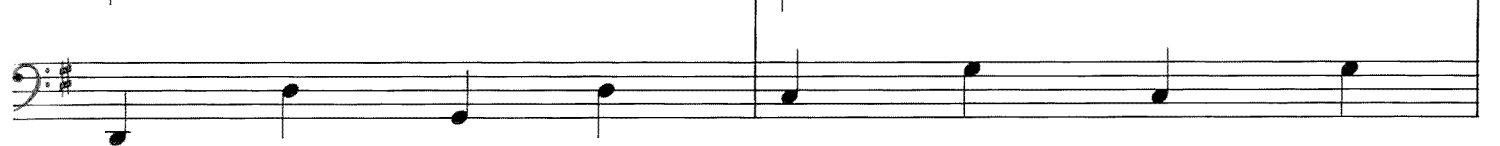


C



time that you ap - proach.
time that you re - sist,

Each time you glide right through me as
is more than just a pret - ty face to



Bm



D



G



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



A Bm C D E

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

C G/B D

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

A/E Dm/F Bb C

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

Bm7b5 E/G# F

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



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

C

Bm7b5

E/G#

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

F

G

Am

G

F

G

To Coda

A word in Span - ish, a word in

1 Am



G

2 Am


Dm





G

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


C6  **Dm** 

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



B7  **E**  **A**  **Dm/F** 

fall back on a for - eign tongue.



Bb  **C**  **Bm7b5** 



E/G#  **F**  **E** 



F Bb C

This system contains the first three measures of the piece. It features guitar chords for F, Bb, and C. The piano accompaniment includes two triplet figures in the right hand and a steady bass line in the left hand.

Bm7b5 E/G# F G Am G

This system contains the next six measures. The guitar chords are Bm7b5, E/G#, F, G, Am, and G. The piano accompaniment continues with triplet patterns in the right hand and a bass line in the left hand.

F G D.S. al Coda

This system contains the final two measures of the main section. The guitar chords are F and G. The piano accompaniment concludes the section with a final chord and a fermata.

CODA Am G

Span - ish.

The CODA section consists of two measures. The guitar chords are Am and G. The piano accompaniment features a melodic line with the lyrics "Span - ish." and a bass line.

F G Am G Repeat and Fade

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

This system contains the final four measures. The guitar chords are F, G, Am, and G. The piano accompaniment includes the lyrics "Ooh, ooh, There's a word in Span - ish. a word in Span - ish." and ends with a "Repeat and Fade" instruction.

WRAP HER UP

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

A7



There are

A7



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

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

D7



sha - dy Eng - lish ros - es. blue

A7



D7



blood-ed. turned up no - ses.

A7



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

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

D7



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

A7

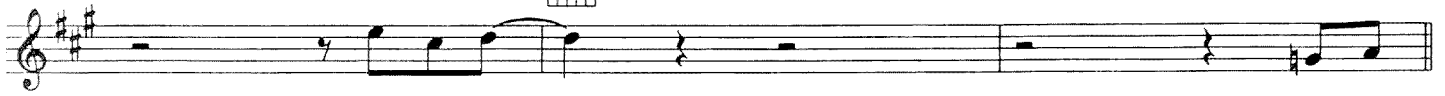


tramp
France.

roar - ing twen - ties
Cra - zy Hor - ses



D7



molls and vamps. — }
love to dance — }

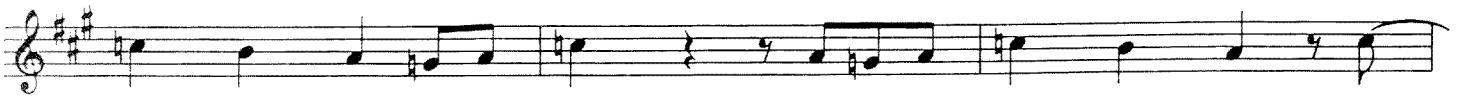
Wrap her



A7



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



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



D7



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

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

A7



D7



up

1.

2.

D.S. AD LIB. TO FADE

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

YOU CAN MAKE HISTORY

(Young Again)

BDUGLEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately, expressively

D Bm7 Em7

mf

1 C G/A 2 C G/A D

I can feel the time
I can watch the weeks

Em7/D A7 Bm

clos - ing in. I can re - col - lect the hearts hang - ing out to dry. — And if I sweep - ing by. I can I can feel the years crawl - ing through my skin. — When the

F# Bm

doubt my - self, — I can count on the rain — I to world shuts down, — I can touch my fears. — I can

Em7 A D Bm7

palm of my hand, } Oh babe, — you can make his - to - ry young_

hands of time. }

Em7 A

— a - gain. — You could re - write_ it;

D A D D A D

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

Am/C B Em7

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

D/F# G

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

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

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

CODA D Bm7 Em7

1 2 C G/A C G/A D

A - gain..

rit.

YOU GOTTA LOVE SOMEONE

featured in the Paramount Motion Picture DAYS OF THUNDER

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a piano introduction marked 'Moderately' and a dynamic of 'f'. The piano part consists of a steady bass line and chords in the right hand. The vocal line enters in the third measure. The lyrics are: (1.,3.) You can win the fight, you can (2.) cheat the dev-il grab a piece of the sky. and slice a piece of the sun. You can. The score includes guitar chord diagrams for Eb, Bb, Fm7, Ab, Bb, Eb, Fm7, Ab, Bb, Eb, Ab/Eb, and Fm7/Eb. There are also triplets and a repeat sign in the vocal line.

E \flat

A \flat

3 4

break the rules, but be - fore you try
 Burn up the high - way, but be - fore you run

E \flat

A \flat /E \flat

E \flat

3 3

you got - ta love
 you got - ta love

E \flat /B \flat

B \flat

B \flat sus

B \flat

B \flat 7

Fm/E \flat

E \flat

To Coda \oplus
Fm7/E \flat

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

E \flat

A \flat /E \flat

E \flat

A \flat

3 3 4

You can stop the world, steal the face from the moon.
 Guitar solo

E \flat



B \flat



Musical staff with melody and lyrics: You've got one life with a rea - son, you need

When you're gon - na play with fire, — you let

Musical staff with accompaniment (piano and bass) for the first system.

E \flat



A \flat /E \flat



Musical staff with melody and lyrics: two hearts on one side.

some - one share the heat.

Musical staff with accompaniment (piano and bass) for the second system.

E \flat



C \flat m



Musical staff with melody and lyrics: When you stand — a - lone — and there's

When you're on — your — own, — and there's

Musical staff with accompaniment (piano and bass) for the third system.

F7



Musical staff with melody and lyrics: no - one — there — to share the way — you

no - one — there to cool the flames — be -

Musical staff with accompaniment (piano and bass) for the fourth system.

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

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

1 2 D.S. al Coda

you can you can

CODA

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

You got - ta love some - one.

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

Repeat ad lib. and Fade

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

YOU'RE SO STATIC

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Medium beat

Piano introduction in C major, 4/4 time, medium beat. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. The piece begins with a forte (*f*) dynamic.

Am7 A11 Am7

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

Piano accompaniment for the first vocal line, showing the right and left hand parts.

G Csus Am11 Am

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

Piano accompaniment for the second vocal line, showing the right and left hand parts.

G Csus C

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

Piano accompaniment for the third vocal line, showing the right and left hand parts.



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



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



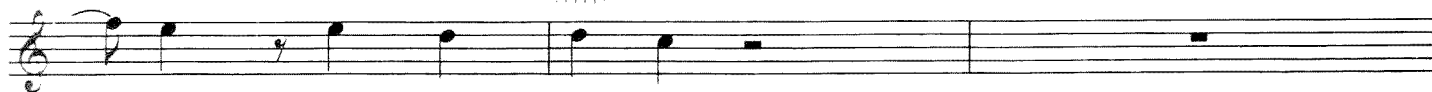
- get a - bout the mon - ey this pret - ty watch 'll do in - stead."
 - get a - bout the mon - ey this pret - ty watch 'll do in - stead."



CHORUS



— — — — — Ci - ty liv - ing wom -



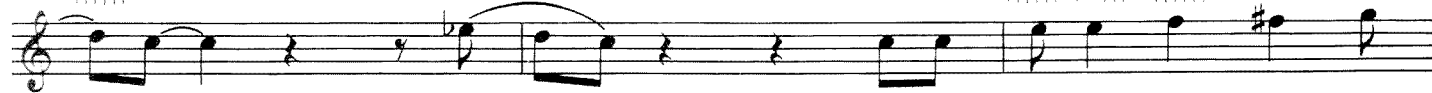
- an, you're so sta - tic



Match - ing your men with a hook and eye.



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



- ty Oh them a wo - men oh! oh! oh!





they're gon - na slice your pie



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



Roll - ing in a yel - low cab



Down town hust - lers try -

E7



F



F#dim



- ing to pull some mus - cle oh if they

C/G



F



F#dim



C/G



To Coda

G



1 C



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

2 C



D. S. al Coda

It's

C/G



E7/G#



Am



D. S. and Fade

I could - a turn out bad

YOUR SISTER CAN'T TWIST

(But She Can Rock 'n' Roll)

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Bright beat

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

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

The second vocal line includes the lyrics: "ah I could real - ly get off be - ing". The piano accompaniment features a key signature change to E major (two sharps) in the final measure of this system.

The third vocal line includes the lyrics: "in your shoes I used to be stone sold on rhy - thm and blues I". The piano accompaniment continues with the same rhythmic pattern.

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

A E

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

E

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

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

A E

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

B

blues ex - pired. Oh your

A E

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

B7 E

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

B7

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

E A

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

B

— more soul — than me. —

E B7

To Coda ⊕

Some - bod - y help me 'cause the

E A E A E B7 E

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

back to - night where the mu - sic plays — And your sis - ter rocks — all my

A E

D.S. al Coda

blues a - way — I

⊕ CODA

Ah

ah! oh.

sf

YOUR SONG

BOOGIEWOOGIE.RU

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow, but with a beat

mf

E_b **Abmaj7** **B_b/D** **Gm**

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

Cm **Cm/B_b** **Cm/A** **A_b**

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

E_b/B_b **B_b** **G/B** **Cm**

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

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BOOGIEWOOGIE RU

E_b **Fm7** **1** **A_b** **B_b** **B_b sus** **B_b**

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

2 **A_b** **E_b** **A_b/E_b** **E_b** **B_b/D** **Cm**

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

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

Fm7 **A_b** **B_b/D** **Cm**

This is your song. It may be quite simple but,

Fm7 **A_b** **Last time to Coda** **Cm** **Cm/B_b**

now that it's done, I hope you don't mind, I hope you don't mind

Cm/A **Ab6** **Eb/G** **Ab6**

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

rit.

Ab **Bb** **Bbsus** **Bb** **D.S. al Coda**

you're in the world.

a tempo

CODA **Cm** **Cm/Bb** **Cm/A** **Ab6**

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

Eb/G **Ab6** **1** **Ab** **Bb** **Bbsus** **Bb**

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

rit. *a tempo*

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

you're in the world.

a tempo

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

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