
ELTON JOHN

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TOO LOW FOR ZERO

ELTON JOHN

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(in the middle of the year)

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For Australia and New Zealand: INTERSONG PTY. LTD., 99 Forbes Street, Woolloomooloo, N.S.W. 2011

TOO LOW FOR ZERO

COLD AS CHRISTMAS

(in the middle of the year)

Words and Music by
ELTON JOHN and BERNIE TAUPIN

♩ = 126

Vocal 2^o

F C D/E

C F

C D/E C

G D/E

We still sit _____ at sep - ar - ate tab - ies and we sleep_ -
 I dreamed of love in a bet - ter_ cli - mate and for what_ -

C G D

— at diff - 'rent times, — and the warm wind in the palm
 — it's real - ly worth, — I put faith in the star we fol -

Em C

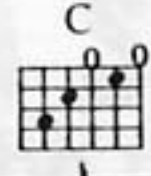
— trees has - n't helped — to change our minds. —
 — lowed to this Car - ib - be - an surf. —

D/C G D/E

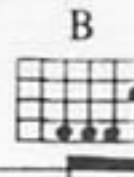
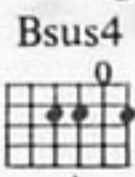
It was the lure of the trop - ics that I thought
 But there's an ic - y fringe on ev - 'ry-thing and I can -

C G D

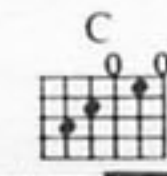
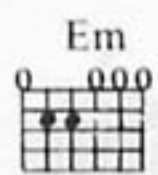
— might heal the scars — of a love burned out by sil -
 — not find the lines, — where's the beaut - y in the beast —



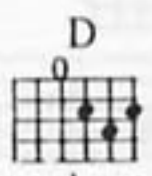
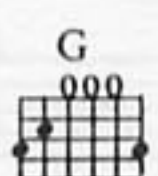
ence in a mar - riage min - us heart.
 we made why the frost in the sum-mer-time?



And I call the kids on the tel - e - phone say there's some-



thing wrong out here, it's Ju - ly but it's cold as



Christ - mas in the mid - dle of the year. The

Esus4 E Am

temp-'ra-ture's up__ to__ nine - ty five but there's a win-ter look__ in your moth -

F C E/G#

er's eyes,__ but to melt __ the tears__ there's a heat - wave here,__ so how__

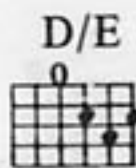
F C

__ come it's as cold__ as Christ - mas in the mid -

G F To Coda D.S.

dle of__ the__ year?__ The

⊕ CODA



Musical notation for the first system of the CODA section, including a vocal line and piano accompaniment.

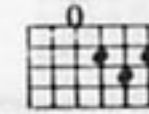
D/C



Cold as Christ - mas in the mid - dle of

Musical notation for the second system of the CODA section, including a vocal line and piano accompaniment.

D/C

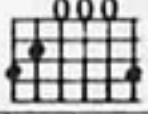


the year.

Cold as Christ - mas in

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

G



the mid - dle of the year.

to FADE

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

I'M STILL STANDING

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Lively beat

Bbm Ebm/Bb F/Bb Gb/Bb Ab/Bb Bbm

Ebm/Bb F/Bb Gb/Bb Ab/Bb

Bb (4^o Instrumental) Eb/Bb

You could nev - er know what it's like, — your
Did you think this fool could nev - er win, — well
Once I nev - er could hope to win, — you're

F/Bb Bb

blood like wint - er freez - es just like ice, — and there's a
look at me, I'm a' - com - in' back a - gain, — I got a
start - ing down the road leav - in' me a - gain, — the

E \flat /B \flat

B \flat

F

cold and lone - ly light that shines from you, you'll wind
 taste of love in a simp - le way, and if you
 threats you made were meant to cut me down, and if our

Gm

E \flat

— up like the wreck you hide — be - hind — that mask —
 need to know while I'm still stand - ing you — just fade —
 love was just a circ - us you'd be a clown.

B \flat

1 **2-3-4**

— you use.
 — a - way.
 — by now.

(Vocal each time) And don't you know

B \flat m

/A \flat

I'm still stand - ing bet - ter than I ev - er did? —

Ebm



Look-in' like a true sur - vi - vor, feel-in' like a

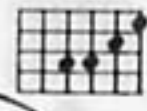
Gb



Ab



Bbm

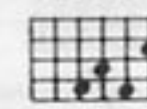


lit - tle kid. — And I'm — still stand-

/Ab

ing aft - er all — this time — pick - in' up the

Ebm



F



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

Chord diagrams: Gb, Ab, Bbm, Ebm7, F

I'm still stand ing, yeah yeah yeah

Chord diagrams: Gb, Ab, Bbm, Ebm7, F

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

40 segue to *

Chord diagrams: Gb, Ab, Bbm

I'm still stand - ing

Chord diagrams: Ebm, F, Gb, Ab, Bbm

yeah yeah yeah, I'm still stand-

to FADE

TOO LOW FOR ZERO

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately

Chord diagrams: Dm (0 2 3 5), C (0 0 0 0), Bb (1 3 5 7)

Chord diagrams: Dm (0 2 3 5), C (0 0 0 0), Bb (1 3 5 7)

(3^o Instrumental)

Chord diagrams: Dm (0 2 3 5), C (0 0 0 0), Bb (1 3 5 7)

Six o' clock al - arm. I get the wake up call...
Cut-ting out cups of cof - fee switch-ing off the late night news.

Chord diagram: C (0 0 0 0)

Let that suck - er jing - le jang - le,
put-ting the cat out two hours ear - ly, it

Dm C/D Dm

ring right off the wall. I'm too low for zer -
 is - n't an - y use. I'm too low for zer -

C/D Bb

I'm too tired to work,
 in-som-ni-a at-tacks,

C Dm

tied one on with a friend last night and wound up los - ing my shirt.
 watch - ing flies with my eyes till sun - rise, it's day-light when I hit the sack.

F C

(Vocal each time) I'm too low for zer - o,

I'm on a los - ing streak, — I've got my - self in a bad —

Dm

— patch late - ly, I can't seem to get much — sleep. —

C Bb

I'm too low — for zer - o, I wind up count - ing sheep, —

F C

— no - thing seems — to make — much sense, — it's

Dm C

Bb F C

all just Greek to me. You know I'm too low, I'm

This system contains the first three measures of the piece. The vocal line starts with a half note 'all', followed by a quarter note 'just', a quarter note 'Greek', a quarter note 'to', a quarter note 'me.', a quarter rest, a quarter note 'You', a quarter note 'know', a quarter note 'I'm', a quarter note 'too', a quarter note 'low,', and a quarter note 'I'm'. The piano accompaniment features a steady bass line and chords in the right hand.

G Bb F

too low, I'm too low for zer-

This system contains measures 4-6. The vocal line continues with a quarter note 'too', a quarter note 'low,', a quarter rest, a quarter note 'I'm', a quarter note 'too', a quarter note 'low', and a quarter note 'for zer-'. The piano accompaniment continues with similar harmonic support.

C F C

o. You know I'm too low, I'm

This system contains measures 7-9. The vocal line begins with a quarter note 'o.', followed by a quarter rest, a quarter note 'You', a quarter note 'know', a quarter note 'I'm', a quarter note 'too', a quarter note 'low,', and a quarter note 'I'm'. The piano accompaniment continues.

G Ab Bb

too low, I'm too low for zer -

This system contains measures 10-12. The vocal line continues with a quarter note 'too', a quarter note 'low,', a quarter rest, a quarter note 'I'm', a quarter note 'too', a quarter note 'low', and a quarter note 'for zer -'. The piano accompaniment concludes the system.

F C

1-2

o.

3 x3 F C

for zer - o for zer -

F C F/C

o.

C

I'm too low__ for zer - o - o._____

to FADE

RELIGION

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderate rock

G

The first system of music features a guitar chord diagram for G (three dots on the first three strings, open for the last two) above a treble clef staff. Below it is a grand staff with piano accompaniment in G major and common time. The piano part consists of a steady eighth-note bass line and a treble line with chords and moving lines.

(4^o instrumental)

G

The second system begins with a guitar chord diagram for G. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Well he could al - most taste the mon - ey but he was / — but he don't — re - mem - ber that he'd been / si - lent as he paid — her but the". The piano accompaniment continues with the same rhythmic pattern as the first system.

C G D G

The third system includes guitar chord diagrams for C, G, D, and G. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "sit - ting in a den of thieves, — look - ing for the great a - wake- / drink - ing in a bar down - town. — When he thought — he heard a choir of ang - / thanks she got was next to none. — And as her car pulled out the mot -". The piano accompaniment continues with the same rhythmic pattern.

C G D

ning, tryin' to find a way to leave. (1.) But
 els sing - ing in the 'Tiki Lounge.' (2.) And that's
 el she felt the pre - sence of some - one. (3.4.) And that's.

G Am G/B C

that's when he got re - lig - ion and the light went on in - side..
 when he got re - lig - ion from no sales - man on T. V..
 when she got re - lig - ion in the front of a com - pact Ford..

G/D C/E

He said "Some - bo - dy up there likes
 Just a tap on the should - er in the park -
 Just a gent - le voice on the ster -

G/F C /D

me." Now he's work - ing for the hol - y guide..
 ing lot, he still drinks but he does be - lieve..
 e - o, now she's a work - ing girl who loves the Lord..

RELIGION

1 G

The first system of music features a guitar chord diagram for G (3rd fret, 2nd string open, 3rd string open, 4th string open, 5th string open, 6th string open) and a piano accompaniment in G major. The piano part consists of a steady eighth-note bass line and a treble line with chords and moving lines.

2-3-4

G C

He got drunk — } Re - lig - ion —

The second system includes guitar chord diagrams for G and C. The lyrics are "He got drunk" followed by a musical phrase, and "Re - lig - ion" with a long note. The piano accompaniment continues with the same rhythmic pattern.

G F E

you just do — the best — you — can, — 'cause

The third system features guitar chord diagrams for G, F, and E. The lyrics are "you just do" followed by a musical phrase, "the best" followed by another phrase, "you can," followed by a phrase, and "'cause" with a long note. The piano accompaniment provides harmonic support.

C G D

we all make — the same — mis - takes, — we're gon - na wind up with — the man. —

The fourth system includes guitar chord diagrams for C, G, and D. The lyrics are "we all make" followed by a phrase, "the same" followed by another phrase, "mis - takes," followed by a phrase, "we're gon - na wind up with" followed by a phrase, and "the man." with a long note. The piano accompaniment concludes the piece.

G C

Re - lig ion_ you just do_

G F E C

the best_ you_ can_ we_ all make_ the same_

G D G *Ad lib to fade 4°*

mis - takes, we're gon - na wind up with_ the man._

4° to FADE

Well she was

I GUESS THAT'S WHY THEY CALL IT THE BLUES

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

Slow beat

The musical score is presented in a standard format with a grand staff (treble and bass clefs) and guitar chord diagrams above the treble clef. The piece is in 12/8 time and features a 'Slow beat'. The guitar part includes a 3rd instrumental section. The piano accompaniment provides harmonic support for the vocal lines.

Chord Diagrams:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- Em: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 2 & 3 & 3 & 0 \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 1 & 2 & 3 & 3 & 2 \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 2 & 1 & 0 \\ \hline \end{array}$
- Bm: $\begin{array}{|c|c|c|c|c|c|} \hline 2 & 1 & 2 & 3 & 2 & 1 \\ \hline \end{array}$

Vocal Lyrics:

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

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

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

B7  Em  G7/D  C 


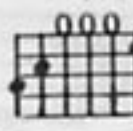
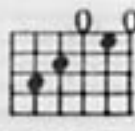
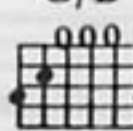
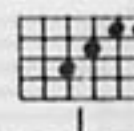
bust out the de - mons in - side, and it won't be long be - fore you and me -
cry in the night if it helps, but more than ev - er I simp - ly love.



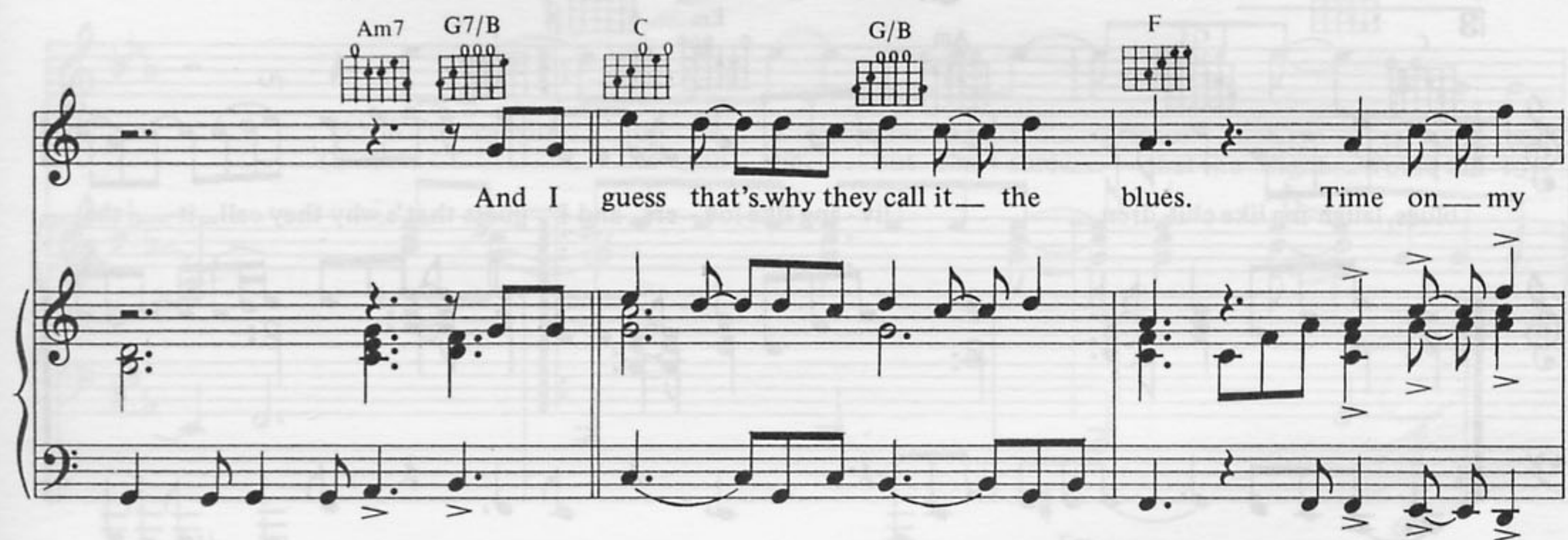
G  Am  F  G 

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



Am7  G7/B  C  G/B  F 

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



C  G  F  C  G 

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



I GUESS THAT'S WHY

Am C/E F D/F#

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

F /G 1-2 Em F

guess that's why they call it the blues.

3 C G Am Em F /G

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

C G Am Em F /G C

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

CRYSTAL

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Lively

Cm  Fm 



Cm  Fm 




Cm  Eb/G 

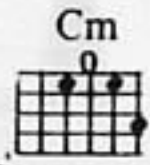
(1) We're caught up in a web, you and I, since Crys - tal came be -
 (2.3) er than me but I'm sure that the fight would fall to



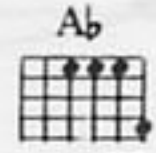
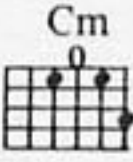
Ab  Fm 

tween us, the knots of friend - ship seem -
 no one, the cold hard truth is strong -

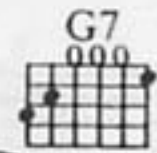




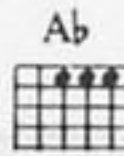
to be un - tied. And it hurts -
er than us all. And it breaks.



me most to cheat and that's no lie, she can't swing us both for - ev - er
my heart to see us go this far, we're just cap - tives in our sep - ar - ate cells,



In the long run she's the one who must de - cide.
And with - out her there's no peace be - hind these bars.



And if she leaves me hand-

E_b **B_b**

le her with care, don't hurt lit - tle Crys - tal and if she

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat major/D-flat minor). It features a melody with eighth and quarter notes, some with slurs. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a simple bass line. Chord diagrams for E-flat major and B-flat major are shown above the vocal staff.

A_b **E_b** **B_b**

calls you long dis - tance, just be there. Oh Crys -

Detailed description: This system contains the next two lines of music. The vocal line continues the melody, with a long note on 'Oh' and a slur over 'Crys -'. The piano accompaniment provides harmonic support with chords and moving lines. Chord diagrams for A-flat major, E-flat major, and B-flat major are shown above the vocal staff.

C_m

tal. The world is your oy - ster, you're a pearl, but

Detailed description: This system contains the third line of music. The vocal line has a melodic phrase for 'tal.' followed by 'The world is your oy - ster, you're a pearl, but'. The piano accompaniment continues with chords and moving lines. A chord diagram for C minor is shown above the vocal staff.

F **A_b**

he's a jewel - ler my friend, I'm sure that in the end, Crys -

Detailed description: This system contains the final two lines of music. The vocal line concludes with 'he's a jewel - ler my friend, I'm sure that in the end, Crys -'. The piano accompaniment provides harmonic support. Chord diagrams for F major and A-flat major are shown above the vocal staff.

To Coda

Bb Eb

tal, you'll be his lit - tle girl. Oh

This system contains the first two staves of music. The top staff is the vocal line, starting with the lyrics "tal, you'll be his lit - tle girl." and ending with "Oh". Above the vocal line are two guitar chord diagrams: Bb (first fret, 2nd string) and Eb (first fret, 5th string). The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

Fm7 Ab Bb Eb

Crys tal

This system contains the next two staves of music. The top staff is the vocal line with the lyrics "Crys tal". Above the vocal line are four guitar chord diagrams: Fm7 (first fret, 2nd string), Ab (first fret, 5th string), Bb (first fret, 2nd string), and Eb (first fret, 5th string). The piano accompaniment continues with two staves.

1 2 Ab

You're strong-

This system contains the third two staves of music. The top staff is the vocal line with the lyrics "You're strong-". Above the vocal line are two first endings marked "1" and "2", and a guitar chord diagram for Ab (first fret, 5th string). The piano accompaniment continues with two staves.

Bb 1 2 D.S.

You're strong-

This system contains the final two staves of music. The top staff is the vocal line with the lyrics "You're strong-". Above the vocal line is a guitar chord diagram for Bb (first fret, 2nd string) and two first endings marked "1" and "2". The piano accompaniment continues with two staves, ending with a double bar line and repeat sign.

CODA

Cm



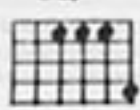
The world's — your oys - ter,

F

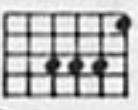


you're a pearl, — but he's a jewel - ler my friend, I'm

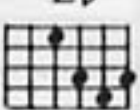
Ab



Bb

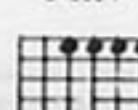


Eb

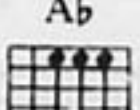


sure that in the end, Crys - tal, you'll be his lit - tle girl.

Fm7



Ab



Bb



Oh ————— Crys - tal —

E \flat Fm7

Oh

A \flat B \flat Cm

Crys - tal.

Fm Cm

Crys - tal

Fm

Crys - tal.

Ad lib. to FADE

KISS THE BRIDE



Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderate rock

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The bass clef staff provides a steady accompaniment. Chord diagrams are placed above the treble staff: C (x0232), F (xx321), C (x0232), F (xx321), G (02033), C/G (02033), and G (02033). The second system continues the piano introduction with similar chord diagrams: C/G (02033), G (02033), C/G (02033), C (x0232), F (xx321), C (x0232), F (xx321), G (02033), C/G (02033), and G (02033).


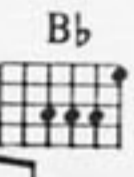
The first system of the vocal line begins with the lyrics: "Well she looked a peach in the dress she made when she was". The piano accompaniment continues with the same chord progression as the introduction. The second system continues the lyrics: "her veil I could see a tear trick-ling". Chord diagrams for F6 (xx321) and G6 (02033) are shown above the treble staff.

The second system of the vocal line begins with the lyrics: "still her ma-ma's lit-tle girl. And when she walked down the aisle, how ev-ry". The piano accompaniment continues. The third system continues the lyrics: "down her pret-ty face. And when he slipped on the ring I knew". A chord diagram for F6 (xx321) is shown above the treble staff.


G6  Dm7 

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





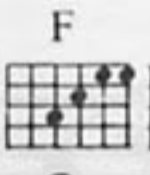
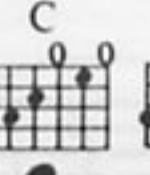
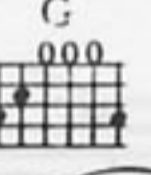
Am  Bb 

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

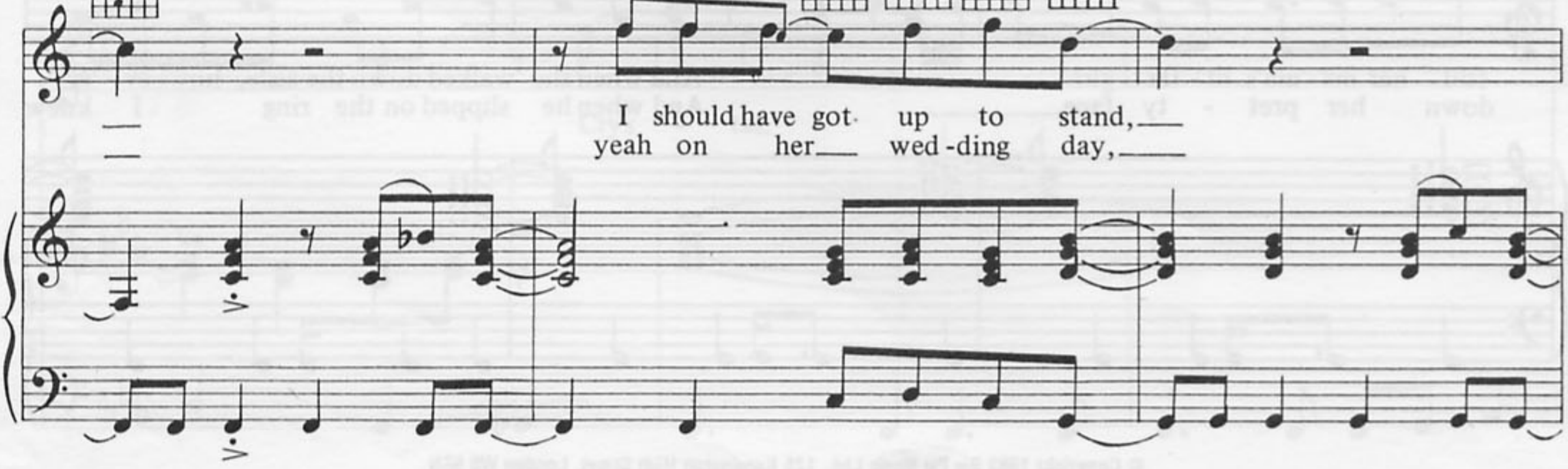


I should have stuck up my hand
 And what I planned to say



F  C  F  C  G 

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



C F Gsus4

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

G C F

I wan - na kiss the bride, — yeah

C F G C/G G C/G G C

I wan - na kiss the bride,

F C F G C/G G

— yeah.

A Dm7 C G/B

Long be - fore she met him she was mine, mine, mine..

C/E F C/F F

Don't say "I do,"

C/G G C/G G C

say "Bye - bye bye," and let me kiss the bride,

F C F G To Coda

yeah.

C/G G C F C F

I wan - na kiss the bride — yeah.

G C/G G F6 C/G G C D.S.

Un - der - neath — I wan - na kiss the bride, —

♩ CODA C/G G C F

I wan - na kiss the bride, —

C F G C/G G C/G G C

I wan - na kiss the bride, —

to FADE

WHIPPING BOY

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Mod. / fast rock

Bbm Gb Db

The first system of music features a piano introduction in B-flat major. The right hand plays a series of chords and melodic lines, while the left hand provides a steady bass line. Chord diagrams are provided for Bbm, Gb, and Db.

Bbm Gb Db

The second system continues the piano introduction with similar harmonic and melodic patterns. Chord diagrams for Bbm, Gb, and Db are included.

Ab

Ooh
y, ooh
you're wild
you're dirt

cruel
wild
dirt

ooh
ooh
but

The third system introduces the vocal melody. The lyrics are: "Ooh y, ooh you're wild you're dirt". The music includes a guitar chord diagram for Ab.

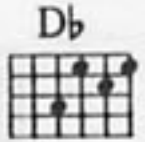
Gb Ab

y, ooh
you're sly
you're worth it,

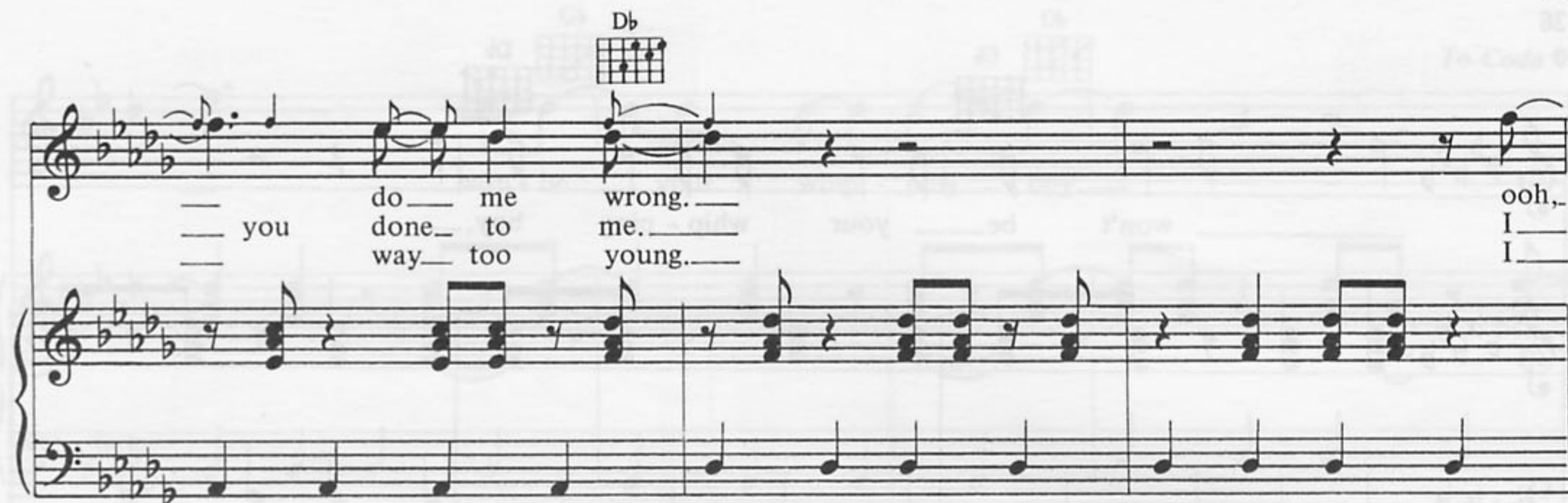
ooh y, ooh
what
oh you're way,

The fourth system continues the vocal melody. The lyrics are: "y, ooh you're sly you're worth it, ooh y, ooh what oh you're way,". The music includes guitar chord diagrams for Gb and Ab.

Db



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



Db



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



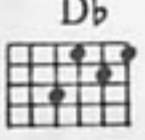
Gb



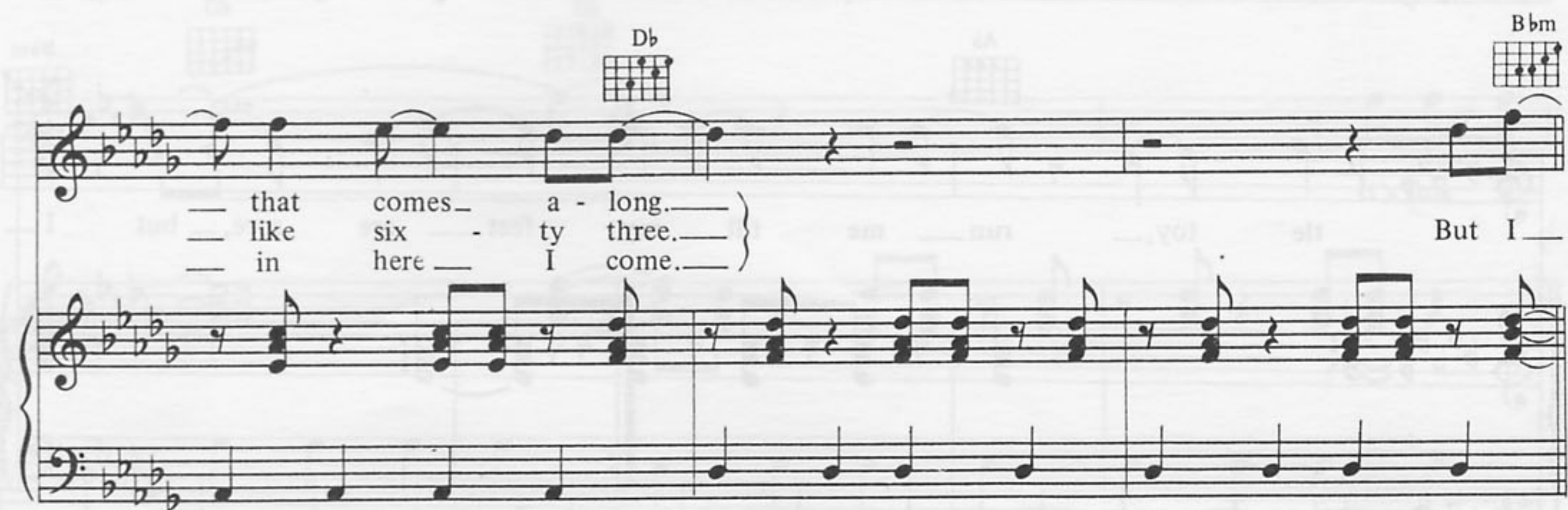
— yer flirt with an - y old face —
— like fif - ty ooh well I feel —
— they found out, look out Saint Quant —



Db



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



_____ won't be your whip - ping boy, —

Chords: G \flat , D \flat

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

Chords: B \flat m, G \flat , D \flat

Break — me like — a lit-

Chord: G \flat m

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

Chords: A \flat , B \flat m

To Coda

Chord diagrams: Gb, Db

won't be your whip - ping boy.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has four flats. The vocal line begins with a half rest, followed by the lyrics "won't be your whip - ping boy." The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for Gb and Db are shown above the vocal line.

Chord diagrams: Ebm, Gb, Db

ooh

The second system continues the piece. The vocal line has a half rest followed by the word "ooh" on a long note. The piano accompaniment features a more active right hand with chords and a steady bass line. Chord diagrams for Ebm, Gb, and Db are provided above the vocal line.

Chord diagram: Ebm

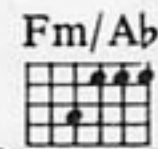
ooh

The third system shows the vocal line with another "ooh" on a long note. The piano accompaniment continues with chords and a steady bass line. A chord diagram for Ebm is shown above the vocal line.

Chord diagrams: Gb, Db

It's this il -

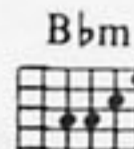
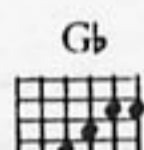
The fourth system begins with the vocal line and piano accompaniment. The vocal line has a half rest followed by the lyrics "It's this il -". The piano accompaniment features chords and a steady bass line. Chord diagrams for Gb and Db are shown above the vocal line.



Musical staff with notes and lyrics: leg - al kind of lov - in' that keeps my mo - tor run - nin' from the

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

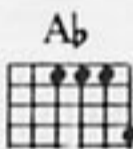
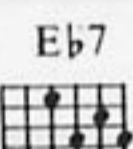
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with notes and lyrics: start to the fin - ish line. It's a trash - y kind of me that likes

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

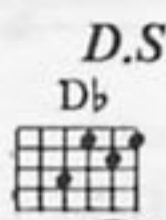
Piano accompaniment for the second system, including treble and bass staves.



Musical staff with notes and lyrics: to be - lieve that I'm still try - in', I'm still try - in', I'm

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

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



Musical staff with notes and lyrics: still try - in', yes I'm try - in'. Ah

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

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

⊕ CODA

Bbm Gb.

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

SAINT

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderate beat

Chord diagrams: Eb, Ab/Eb, Bb/Eb, Eb, Ab/Eb, Eb, Db, Eb/G, Ab, Fm, Eb/G, Bb

You don't pass your time in lim - bo
ri - val or hang out with the
on the fast train— pass - ing

crowd, sit - ting on the stoop like a lit - tle girl, — who took the
through, and you trad - ed in your luck for sur - vi - val, — to sweet - en

wrong road in - to town.
up the witch - es' brew.

E_b Ab/E_b

But you got that short cut way a - bout you
 You had a bet - ter way of work - ing ma - gic

B_b/E_b E_b D_b E_b/G

and no one's gon-na stare you down, you cook much bet - ter on a low - er flame, —
 and a lit - tle mys - tery in your eyes, in - stead of roll - ing ov - er you re - mained the same, —

A_b F_m E_b/G

you burn much bet - ter when the sun goes sur -
 you took the whole world by

B_b

down. — } And hea - ven can wait, —
 prise. — }






but you ought to be — a saint —









I've got your ve - ry best in - tent - ions help - ing me a - long. —






And if I ev - er fail — to men - tion you were an ov - er-night sen -









sa - tion, well take it from me — my ba - by's a saint, —

To Coda ♠

Bbsus4 Bb Eb/G Ab Eb/Bb

my ba - by's a saint —

1 2

Bb Eb Bb

I be-lieve you were a new ar -

Eb Ab/Eb Bb/Eb

My ba-by's a saint —

Bb/Eb Eb D.S.

And heav-en can wait

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats (Bb, Eb, Ab). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. Above the staff are guitar chord diagrams for Bb/Eb and Eb. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

CODA Bb Eb/G Ab Bbsus4 *

My ba - by's a saint,

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. Above the staff are guitar chord diagrams for Bb, Eb/G, Ab, and Bbsus4. A double bar line with a 'CODA' symbol is placed before the first measure. The bottom two staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

Bb Eb/G Ab Eb/Bb Bb Eb/G Ab

my ba - by's a saint.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. Above the staff are guitar chord diagrams for Bb, Eb/G, Ab, Eb/Bb, Bb, Eb/G, and Ab. The bottom two staves are piano accompaniment. The piano part continues with the same rhythmic pattern.

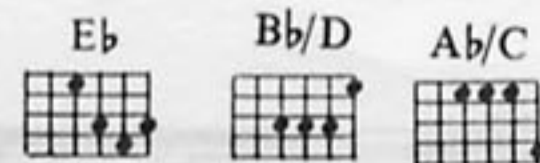
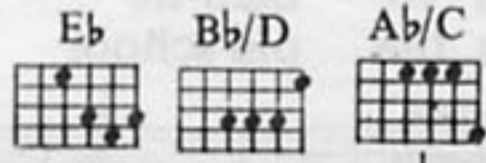
to FADE Eb/Bb Bb Eb/G Ab

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. Above the staff are guitar chord diagrams for Eb/Bb, Bb, Eb/G, and Ab. The bottom two staves are piano accompaniment. The piano part continues with the same rhythmic pattern. The system ends with a double bar line and repeat dots.

ONE MORE ARROW

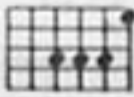
Words and Music by
ELTON JOHN and BERNIE TAUPIN

Medium slow



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

Bb/D

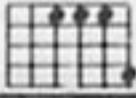


Eb



Vocal line and piano accompaniment for the second system. Lyrics: He said - I want to grow - up er and look like Ro - bert but the fight game seemed so

Ab



Eb/G



Vocal line and piano accompaniment for the third system. Lyrics: Mitch - um dirt - y and I hope that when I'm arg - ued once, he

F



Vocal line and piano accompaniment for the fourth system. Lyrics: gone knocked me down, and he cried - there'll be some that say I 'when he thought he'd

Bb Ab/Bb Bb Eb

miss him. hurt me. He must have been ro - man-tic Strict - ly from the old school

Ab Eb/G

he must have sensed ad - ven-ture and I feel the steel of
he was quiet a - bout his pain— and if one in ten could

F

his strong will— in the frame a - round his
be that brave— I would nev - er hate a -

Bb Ab/Bb Bb

pic - ture. }
gain. — } And he's

Db/Eb Eb Db/Eb Eb

one more ar - row fly - ing through the air, —

Ab Eb/G Cm G7/D

one more ar-row land-ing in a shad - y spot — some-where, where the days and nights blend in -

Cm/Eb C/E Fm

to one — and he can al - ways feel — the sun, — through the

Ab Bb Eb

soft brown earth that holds him, for - ev - er al - ways young.

Bb/D Ab/C Bb/D

He could have been a box -

2 Eb Bb/D Ab/C

young. One more ar - row

Eb Bb/D Ab/C Eb Bb/D

one more ar - row, one more

Ab/C Bb Eb

ar - row for - ev - er al - ways - young.

(rall. - - - - -)

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