

ELTON JOHN & BERNIE TAUPIN
COMPLETE - VOLUME 3

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BURN DOWN THE MISSION

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slowly

Piano introduction in G major, 4/4 time, marked 'Slowly'. The music features a steady bass line and a melodic line in the right hand.

G
000

Em
0 000

Bb/C bass

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

Eb
3 fr.

G/D bass
3 fr.

A/C# bass
5 fr.

D sus4
0

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

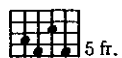
G
000

Em7sus4
0 0 0

Bb/C bass

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

C#dim7



G/D bass



D



C



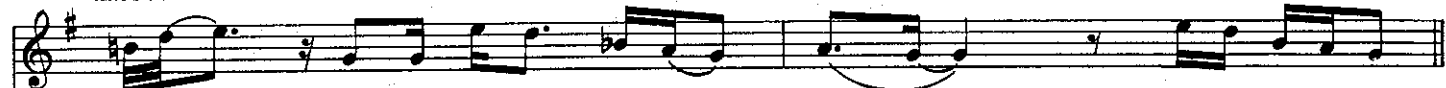
G/B bass



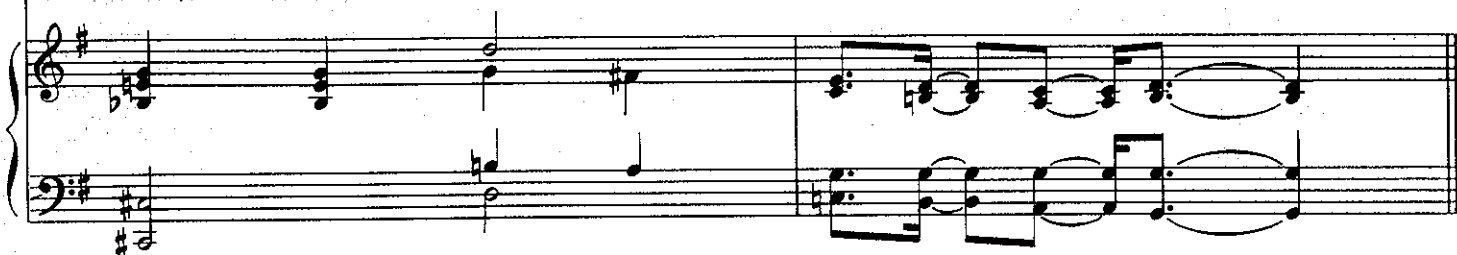
Am7



G



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



F



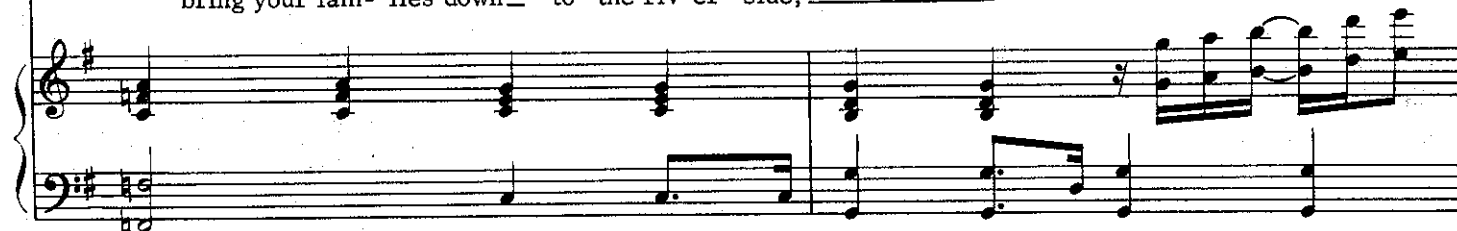
C



G



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



F



C



G



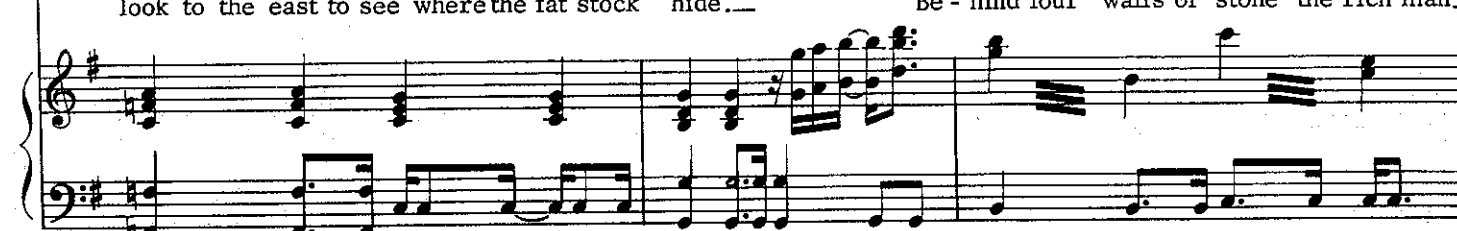
G/B bass



C



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



G



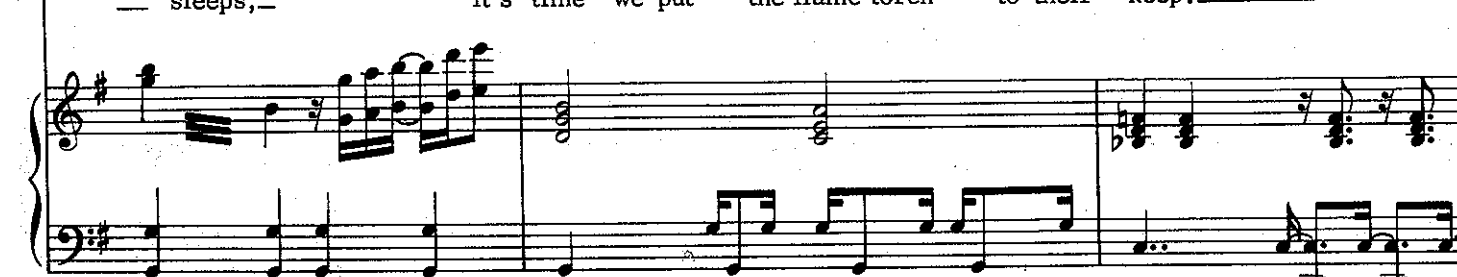
C6/G bass



Bb/C bass



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



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

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

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

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

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

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

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

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

Bb/C bass



Faster

F



Eb/F bass



Play 3 times

F



Eb



Bb/Dbass



F/C bass



Bb



G



F



C/E bass



G/Dbass



3 fr.

Original tempo

Bb/C bass



Db/Ab bass



Bbm



Bbm6



F/C bass



F/A bass



Bb(add C)



Bb



D. S. al Coda



Coda



Faster



Eb/F bass



Repeat and Fade

Bb/F bass



HAY CHEWED

Moderately fast (♩ = ♩^3)

By ELTON JOHN

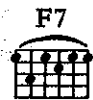
Saxophone Solo  3 fr.

(R. H. 8va till loco)
mp

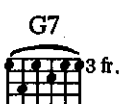
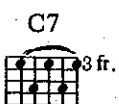
  3 fr.

 3 fr.

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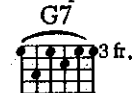


Musical notation for the first system, including treble and bass clefs with notes and rests.

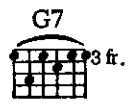
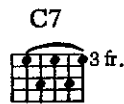


Musical notation for the second system, including treble and bass clefs with notes and rests. The word "loco" is written above the final measure.

Repeat and fade



Musical notation for the third system, including treble and bass clefs with notes and rests. The instruction "mf Repeat and fade" is written in the bass staff.

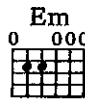
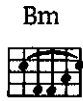
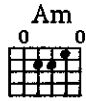


Musical notation for the fourth system, including treble and bass clefs with notes and rests.

SAILS

Words and Music by
ELTON JOHN and BERNIE TAUPIN

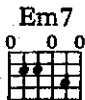
Moderately fast



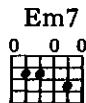
Tacet

mp

mf

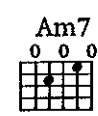


I viewed in my pres - ence my hand on my fore-
Lu - cy walked gent - ly be-tween the damp bar-



head, and sight-ing the lin - ers
rels, and shut out my eyes

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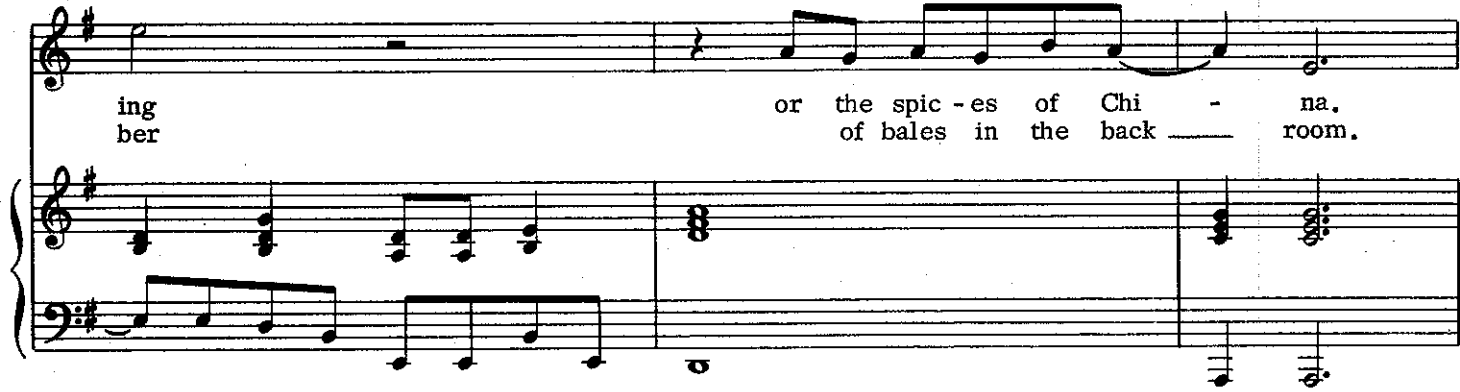
Bm  Am7  Em7 

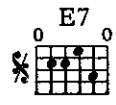
of mad mer-chant sea-men in search of the liv -
with the width of her fin-gers; said she guessed the num-



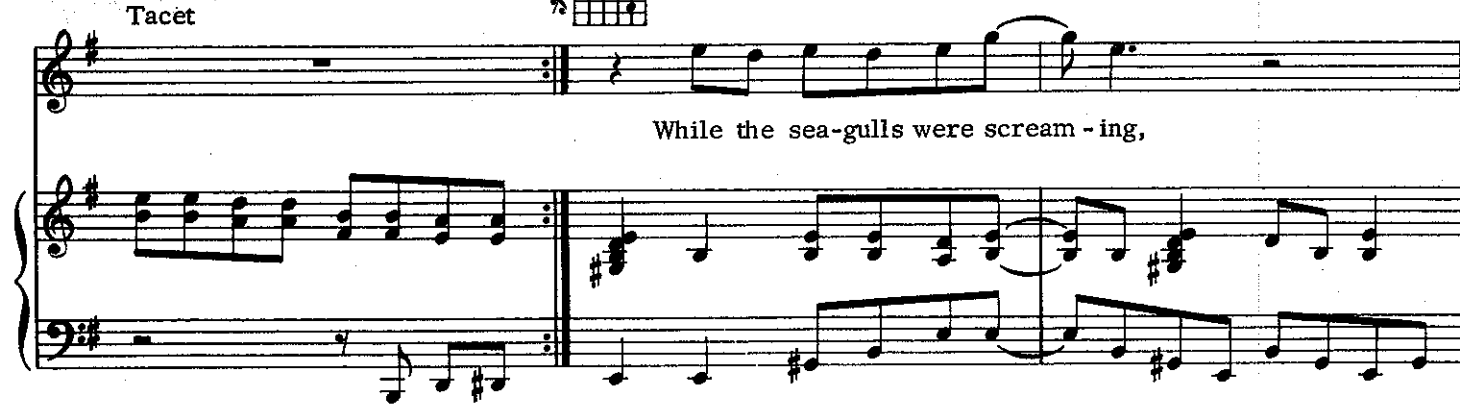
D  Am7 


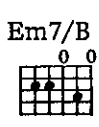
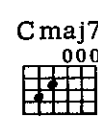
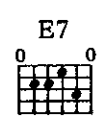
ing or the spic-es of Chi - na.
ber ber of bales in the back room.




E7 

Tacet While the sea-gulls were scream - ing,



A/C#  Em7/B  Cmaj7  E7 

Lu - cy was eat - ing. Then we hauled up our col -



A/C#



Em7/B Cmaj7



ours the way the moth-er had told us,

To Coda Am



Bm

Em



and to - geth - er we just watched the sails.

Tacet

Em7



"Lu - cy," I said in a pas -

A7



Em7



sage of cot - ton kegs, "can we hold hands?"

Bm

Am7



I'm — sure that it's warm — er."

Em7



D



Then the gulls ate the crumbs _____ of — Lu — cy's

Am7



Tacet

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

Freely
Coda

Am



sand — wick. _____ er we just

Bm



Em7



watched — the sails. _____

CAN I PUT YOU ON

(from the motion picture "Friends")

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately

The piano introduction consists of two staves. The right hand plays a series of eighth notes in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C).

G

F(add9)

1. I work for the foun-dry for a pen-ny-and-a-half a day,
second cousin works the pits in New Castle - on - Tyne, -

The first system of the song features a vocal line with lyrics and piano accompaniment. The piano part includes a G chord diagram (000232) and an F(add9) chord diagram (133211). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C/E bass

like a blind street mu - si - cian, I
and he don't care if it rains outside, there's

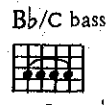
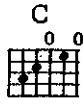
The second system continues the song with a vocal line and piano accompaniment. A C/E bass chord diagram (000320) is provided above the piano part. The piano accompaniment features a prominent bass line in the left hand and chords in the right hand.

G

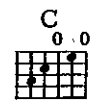
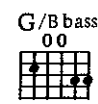
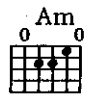
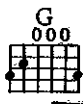
Am

nev-er see those who pay. It's a dir - ty work in Bir -
coal dust on his mind. It's a hard day's graft in Man-

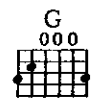
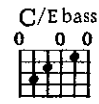
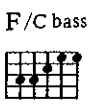
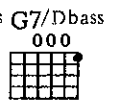
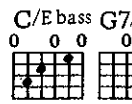
The third system concludes the song with a vocal line and piano accompaniment. It includes G (000232) and Am (022100) chord diagrams. The piano accompaniment continues with chords and a bass line.



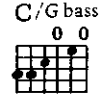
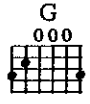
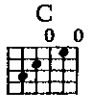
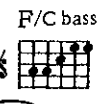
- ming - ham, - bet - ter deal for a Shef - field man, if he can
 - ches - ter, - but the crew gets paid its gelt, _____



riv - et then his kids can buy _____
 bang on the bell on Fri - day, (to) buy a little



can - dy from the can - dy man,
 something for your - self.



And the van _____ that comes a - round week - ends sell - ing

F/C bass

C

G

F/G bass

C/G bass

F

fan - cy cit - y things, —

sold by the man in the

G
000

F

C/E bass
0 0 0

Tril - by hat —

and the whis-kers spread like

wings, — You can hear him sing,

Am
0 0 0

D9
00 0

D11
00 0

you can hear him sing, —

Can I Put You On,

G7
000

G7/C bass
000

C
0 0

C/D bass
00 0

peo - ple, Can I Put You On, —

tell — you that I love you peo-

G 000 B0/F bass C 0 0 C/E bass 0 0 0 Gm/D bass 0 F/C bass

- ple, sing a sales-man's song, and put you on. _____

F C/E bass G

D. S. al Coda *Coda*

2. And a (D. S.) And the van Ah, _____

C/G bass G F

ah, _____ ah, _____

C G

Repeat and Fade

peo-ple Can I Put You On. _____ Ah, _____

LADY WHAT'S TOMORROW

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately

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

F **C**

1. Look up, lit-tle broth-er, can you see the clo -
 2. Now look and see the lilac tree the lily pond, the skylark's
 3. Look up, lit-tle broth-er, can you see the clo -

Vocal line with piano accompaniment. The piano part continues the rhythmic pattern from the introduction.

Dm **Dm7**

ver - No not o-ver there -
 song the open air but no one cares
 ver - Oh, sorry, but it's over -

Vocal line with piano accompaniment. The piano part features a more active bass line.

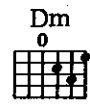
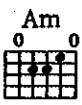
G **Eb** **C**

a lit-tle bit left and o-ver there -
 if branch-es live and die out there -
 now there's concrete and no clover -

1.

Vocal line with piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

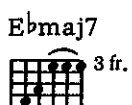
2. 3.



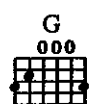
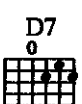
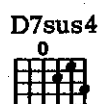
Re-mem-ber when you were nine and



I was ten _____ we would run in -



to the woods now we nev - er will a - gain.



and La - dy What's To - mor - row what's to -
yes, La - dy What's To - mor - row will it

D/F# bass



Em



mor - row_ an - y way _____
be the same as now _____

If it's not the same_ as now_ _____
Will the farm - er push_ the pen_ _____

Bm



C



D7



After repeat,
D. S. $\frac{3}{4}$ al Coda

_____ it's the same as yes - ter - day. _____
_____ will the writ - er pull the plough. _____

Coda

D7



C



D7



G



D/F# bass



_____ oh_ La - dy, What's To - mor - _____

Em



Em/D bass



C



D7



G



row?

HAVE MERCY ON THE CRIMINAL

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Fast tempo

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The bass line features a Cm chord. The treble line has a melodic line with eighth notes and quarter notes.

The second system continues the piece. The bass line features F7 and Ab chords. The treble line continues with a melodic line, including a measure with a fermata.

The third system continues the piece. The bass line features Cm and Eb6 chords. The treble line continues with a melodic line, including a measure with a fermata.

The fourth system continues the piece. The bass line features F7 and Ab chords. The treble line continues with a melodic line, including a measure with a fermata. The system ends with a 3/4 time signature change.

The fifth system continues the piece. The bass line features a Cm chord. The treble line continues with a melodic line, including a measure with a fermata. The system ends with a 3/4 time signature change.

Ev - er Have you heard seen the dogs at night the white teeth gleam while you

Cm G7

some- where on the hill Chas-ing some
lie on a cold damp ground You're tak - ing in the

Eb6 Fm

face poor crim-in - al And I guess they're
of a rif - le butt While the ward - ens

Cm

out hold to kill you down

G

Oh, there must be shac- kles on his feet
And you've nev- er seen a friend in years

Eb G Cm G7

And mo - ther in his eyes
Oh, it turns your heart to stone You

Eb Fm

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

Cm

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

G

— have mer - cy — on the crim - in - al — who is
have

Ab Bb

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are "have mer - cy on the crim - in - al who is have". The piano accompaniment features a bass line with chords labeled Ab and Bb. The music is in a minor key with a 4/4 time signature.

run-ning from the law Are you

Cm Ab

Detailed description: This system contains the third and fourth lines of the musical score. The lyrics are "run-ning from the law Are you". The piano accompaniment includes a section with a tremolo effect on the right hand, indicated by a vertical line with 'tr' and a wavy line. Chords Cm and Ab are labeled. The music continues in the same minor key and 4/4 time signature.

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

Bb Cm

Detailed description: This system contains the fifth and sixth lines of the musical score. The lyrics are "blind to the wind of change — Don't you hear him an - y more". The piano accompaniment features a tremolo effect on the right hand. Chords Bb and Cm are labeled. The music continues in the same minor key and 4/4 time signature.

Pray-ing Lord — you got -ta help me

Ab7

Detailed description: This system contains the seventh and eighth lines of the musical score. The lyrics are "Pray-ing Lord — you got -ta help me". The piano accompaniment features a tremolo effect on the right hand. A chord Ab7 is labeled. The music concludes in the same minor key and 4/4 time signature.

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

Fm Cm

take these chains from a - round my legs Sweet Je - sus I'll be your friend

Cm Bb Ab7 G7

1 Now have you

Cm G7

2 rit.....

Cm

MIDNIGHT CREEPER

Words and Music by
ELTON JOHN and BERNIE TAUPIN

f

Bb Ab Cm Bb7 Bb Bb Ab G^o

Walk a mile in my ten - nis shoes
Long haired la - dies well they look so fine

3rd. time Instrumental

Bb Bb

Tin - a Turn - er gave me the high - way blues But I
Locked in my cel - lar full of cheap - red wine But

Eb7 Bb

I don't love no - bo - dy but you hon - ey
I don't think those la - dies they re - al - ly mind oh hon - ey

Eb7 Bb

I'm a true rat for the things I done
I still don't know why you hate me so A

Sec - ond lit - tle bit of fun
cous - in to a nev - er
son of a gun I'm gon - na
stopped no show Well

wipe out your ma - ma if she puts me on
I just wan - na loos - en up my soul Oh
Oh

Eb7

hon-ey hon-ey 'Cause I'm a mid-night creep

Bb G7

- er Ain't gon - na lose no sleep ov - er you

When there's a night - mare I'm

C7

there Tempt - ing you to blow a fuse

C7sus4 C7

But there's no more sleep - ing when I'm

Bb7

mid - night creep - in' ov - er you _____ Watch out my hon-

Eb7 Bb7

- ey watch out my hon - ey Watch the things you do _____

G7 C7 F7

Bb Ab Cm Bb7 Bb Bb Ab G0

Ad lib. solo, Repeat till Fade ----

Bb Bb

THANK YOU FOR YOUR LOVING

Words and Music by
ELTON JOHN and CALEB QUAYE

Fast Rock beat
Tacet

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. The piece begins with a 'Tacet' instruction.

D7
0

Guitar chord diagram for D7: 0 2 3 2 1 0

C7 0

Guitar chord diagram for C7: 0 2 3 1 0 0

1. 3. Oh, _____ pit - y me; _____
2. What a dif - f'rence it made; _____

Vocal line with piano accompaniment. The piano part continues with the same rhythmic pattern as the introduction.

G
x000

Guitar chord diagram for G: x00032

D7
0

Guitar chord diagram for D7: 0 2 3 2 1 0

I'm so a - lone and so blue. My
my life has start - ed a - gain. And if

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

C7 0

Guitar chord diagram for C7: 0 2 3 1 0 0

G
x000

Guitar chord diagram for G: x00032

friends have all gone a - way, _____ their
you go a - way, _____ it just

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

D7 0
C 0 0
G x000



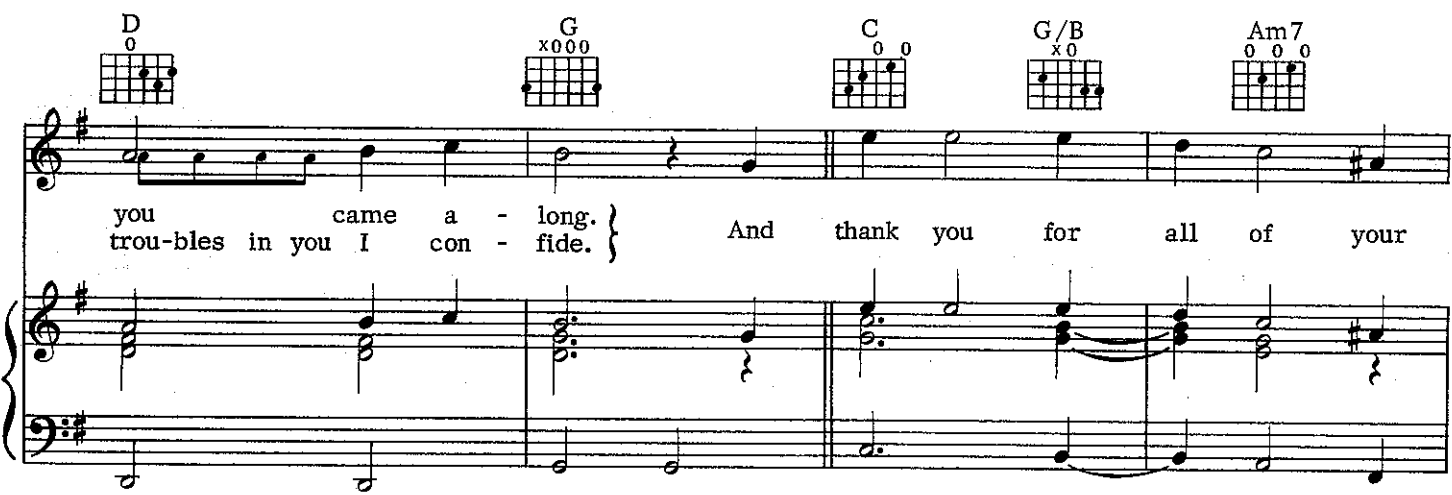
friend-li - ness too.____
won't be the same... There was I on my own with no
It's hard to say what I

D 0
G x000
C 0 0
G x000



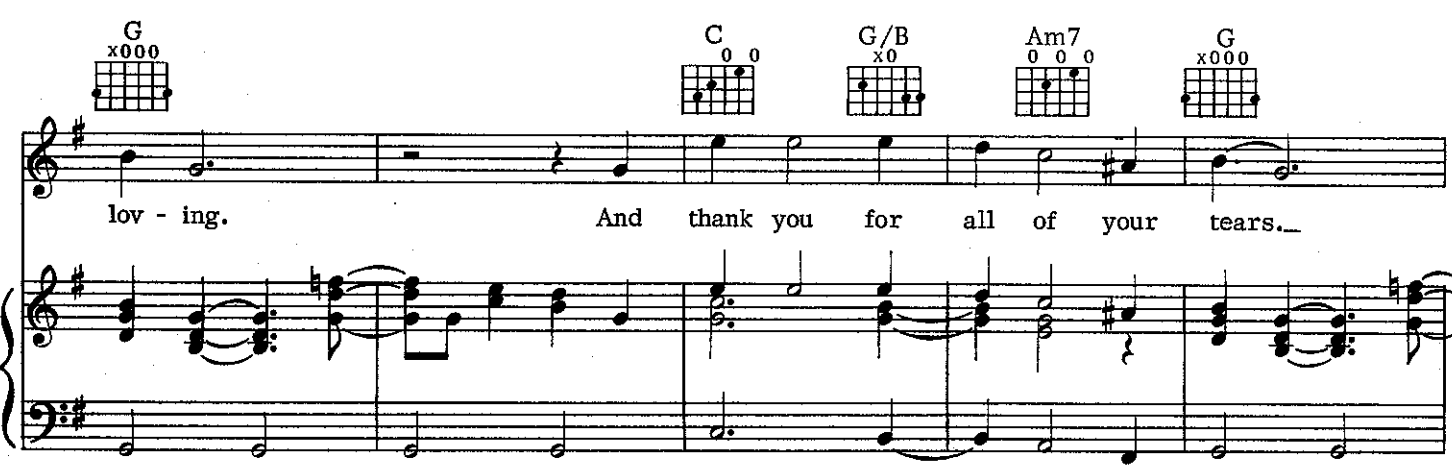
need to be - long. I want - ed to die; that's when
feel when I'm by your side. You're there when I'm wor - ried; all my

D 0
G x000
C 0 0
G/B x0
Am7 0 0 0



you came a - long. } And thank you for all of your
trou-bles in you I con - fide. }

G x000
C 0 0
G/B x0
Am7 0 0 0
G x000



lov - ing. And thank you for all of your tears...

C G/B Am7 G

0 0 x 0 0 0 0 x 0 0 0

And thank you for all of your kind - ness.

F C G

0 0 0 x 0 0 0

Thank you for be - ing here.

No chord

1. 2. || 3.

Repeat and fade

D7

0

Repeat and fade

ROCK AND ROLL MADONNA

Words and Music by
ELTON JOHN and BERNIE TAUPIN

36 bars per minute (Voice very "free")

If a - ny - one should see me mak - ing it down the high -
would on - ly slow down for a short -

C

way, time, Break - ing all the laws -
I'd get to know her just -

F

F7

C

be of the land. Well - don't -
fore she leaves, But she's got -

G7

you try stop me, I'm go in' her way
some fas - ci - na - tion for that two wheel com - bin - a -

C

F

tion and that's the way I'm sure she had it planned.
and I swear it's gonna be the death of me.

F7 C G7

Well, that's my Rock.

C C

and Roll Ma - don - na, She's al

F F7

ways been a la - dy of the road.

C G7

Well, — ev — 'ry — bo — dy wants her — but

C

no — one ev — er gets — her, — The free — way is — the on —

F7 C

To Coda Ⓢ

— ly way — she knows. — Well, if she —

G7 G7

Well, — that's —

D. al Coda Ⓢ

CODA Ⓢ


C F C

THE SCAFFOLD

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately


*Guitar → E^b



6 fr.

Keyboard → D

G
x000




F#




Shuffle beat (♩ ♩ = $\overset{3}{\text{♩}}$)

D
0



C#

G
x000



F#




In O-ri-ent where wise I was to
The Min-o-taur with blood-y hands is

A
0 0

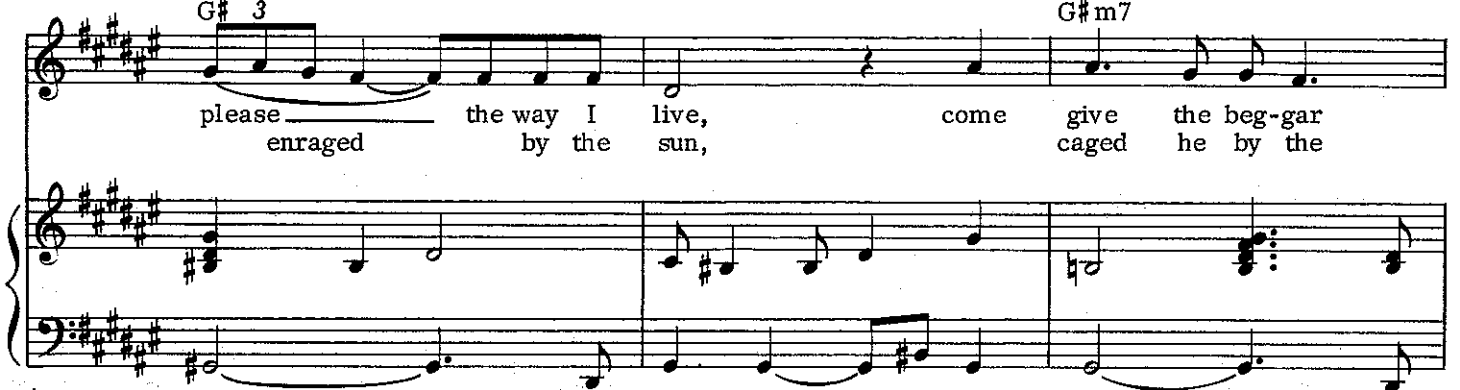


G# 3

A m7
0 0 0



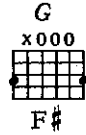
G# m7



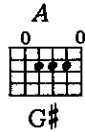
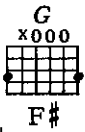
please _____ the way I live, _____ come give the beg-gar
enraged _____ by the sun, _____ caged he by the

*Guitarists: Tune all strings down one half step.

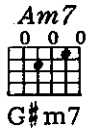
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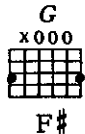
chance at hand, his life is on his lip.
corps - es, brought forth by the dawn.



Three score, a thou - sand times, where once in Am - a - zon,
In Orient, is as I told, the buck - shee hang - man swears,



where El - do - ra - do holds the key no
for o - pen crypts to si - lence, ny - lon



keep-er holds my hand. Un -
knots to sway by prayer.

Bm7



A#m7

Em



D#m

chain the gate of sol - i - tude, — the rul - er says — you run. —

G/D



F#/C#

A/C#



G#/B#

— Run hard — un - to the scaf - fold — high, —

Eb7



D7

G/D



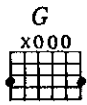
F#/C#

your chance to — jump the gun.

D



C#

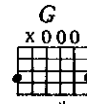


F#



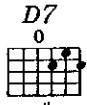
C#7

Oh, how_ high the scaf-fold grows, _ the plant life of your

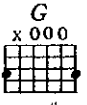


F#

wid-ow. In black - lace cur-tains brought _ you near _ from

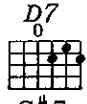


C#7

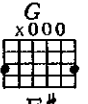


F#

out the plate_ glass win - dow. Oh, how high the

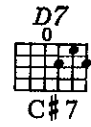


C#7

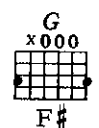


F#

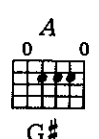
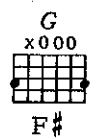
scaf-fold grows, _ the plant life of your wid-ow. In



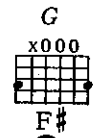
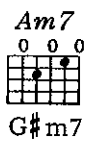
black-lace cur-tains brought_ you near_ from out_ the plate_ glass



win - dow.



In O - ri - ent where wise I was to please _____ the way I live, come



give_ the beg-gar chance_ at hand,_ his life is on_ his lip.

rit.

LADY SAMANTHA

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slowly, but with a beat

Musical notation for the first system, including a treble clef with a key signature of three flats and a common time signature, and a grand staff with piano accompaniment.

Guitar → Dm
(Capo up 1 fret)

Keyboard → Ebm

When the shrill winds are scream-ing
The tales that are told 'round the

E

F

Am

Bbm

C/G bass

Db/Ab bass

fire and the eve-ning is still
ev'ry night are La - dy — Sa - man - tha glides —
out of proportion and —

Em
0 000

Fm

D
0

E \flat

o - ver the hill in a long sat - in dress that she
none of them right. She's harm - less and emp - ty of

G7
000

Ab7

C
0 0 0

D \flat

F

G \flat

Am
0 0

B \flat m

wears ev-'ry day. Her home is the hill - side
an - y-thing bad. She once had something

Dm
0

E \flat m

E7
0 0

F7

A
0 0

B \flat

C#7/G# bass

D7/A bass

her bed is the grave. La- dy Sa- man- tha glides - like a ti- ger,
that most of you have.

D
0

E \flat

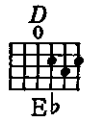
A
0 0

B \flat

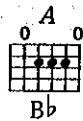
E
0 00

F

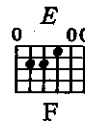
o - ver the hills with - no one be- side her No one - comes - near,



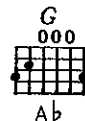
E \flat



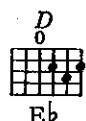
B \flat



F

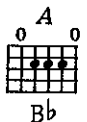


A \flat

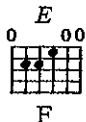


E \flat

they all live in fear, _____ but La-dy Sa-man - tha she sheds on-ly tears. -



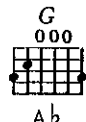
B \flat



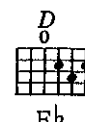
F

After repeat,
D. S. $\frac{3}{4}$ al Coda \oplus

Coda \oplus

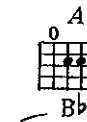


A \flat

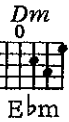


E \flat

She sheds on - ly tears. -



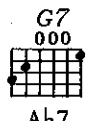
B \flat



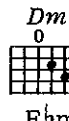
E \flat m



G \flat



A \flat 7



E \flat m

WESTERN FORD GATEWAY

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately, with a slight bounce

F C/G E7/G# Am F




C/G E7/G# Am F C/G G7 C

It's hard_ to feel_ —
It flowed_ up - on —


G/B Am Am/G

— what's in — your hand — where the
— the cob - bled floor, — for the




F C Dm


gas lamps glow and the gar - bage blows_ 'round the pa - per stands_
 bot - tle's dead and they're drunk_ a - gain_ by the tav - ern door_





E7 Am Am/G

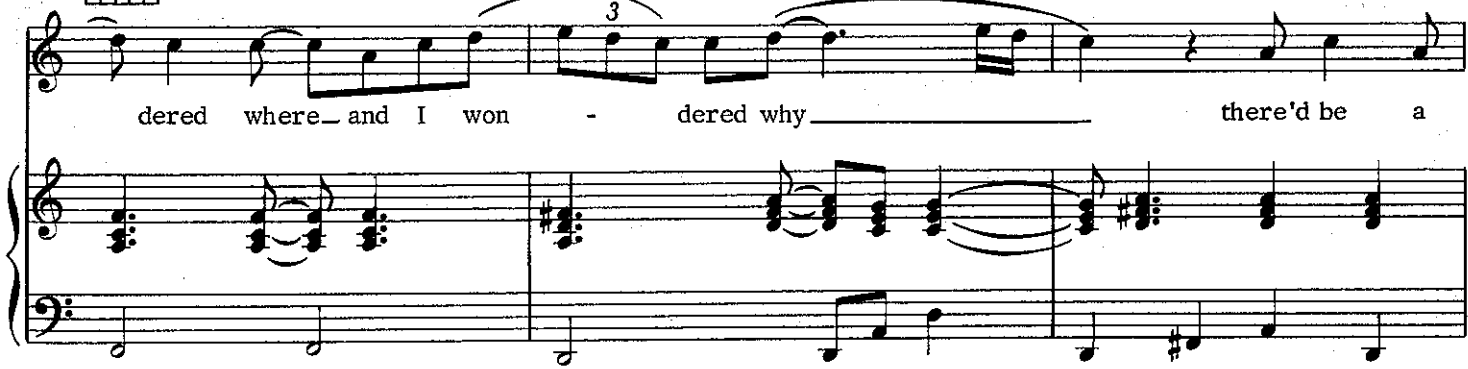
And a ba - by cried_ and I saw_ a light_ and I won -






F D


dered where_ and I won - dered why_ there'd be a



F C/G G7

loss of life_ down here_ to - night_





Down on West - ern Ford _____ Gate - way,



that's a place _____ where _____ the dead _____ say



that a man _____ has no _____ more _____ than his _____



— fair share — of days, — down on _____

C E7/G# Am

1. F C/G G7 2.

West-ern Ford — Gate - way.

F C/G E7/G# Am To Coda F

D.S. (with repeats) al Coda

C/G E7/G# Am F G G7 Coda F C/G E7/G#

Am F C/G G7 C

TAKE ME TO THE PILOT

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately

1. If you feel_

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-

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

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

E_b 3 fr. **F**

Through a glass_ eye, your throne _____ is the one dan - ger zone._

A_b 4 fr. **G_m** 3 fr.

Take Me_ To The Pi - lot for_ con - trol, _____

C 0 0 **B_b** 6 fr. **A_b** 4 fr. **E_b** 3 fr. **C** 0 0

Take Me_ To The Pi - lot of_ your soul! _____ Take_ Me To The

C7/E bass **F** **F/G bass** **C** 0 0

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

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

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

C7/E bass F F/G bass C

Last time to final ending

na na na _ na na na _ na na na na na _

Tacet

Bb/C bass

2. Well, I know_

Final Ending

F/G bass C C C7/E bass F F/G bass C

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

Repeat and Fade

I'VE BEEN LOVING YOU

Words and Music by
ELTON JOHN and BERNIE TAUPIN

mf

E^b C7 F B^bF B^bF

I did - n't mean to hurt you
So don't you feel sad you know it's just my -
it's not the thing to

B^b E^bm E^b

do, way. Those things that I said yes - ter - day
be - cause I wor - ry if I

F7 B^b E^bm

know were things I should - n't say. Al - though you're
you're feel - ing blue. Please put your

E^b B^b Cm7

blue ———— just one thing I want you to do just for-
 tears a - way so ———— no - bo - dy can ———— see 'cos the

F7 Bb F Gm

-get all those ———— things ———— that I said a - bout you. ————
 last thing I — want ———— is for you ———— to cry o - ver me. ————

C7 F6 F Eb6

'Cos I've been lov - ing you ba ———— by lov - ing you ba ———— by for a

F Gm(sus4) F7 Bb D7 D+ D

long ———— time and if you go a ———— way ———— I

Eb Cm7

just won't know what to do. Yes I've been

E \flat 6 F7 Cm7 F7

2nd TIME FADE -----

lov-ing you ba by lov-ing you ba by for a long-time and you

B \flat D7 D+ D E \flat

know in your heart that I've always wor-shipped you I could-n't

Cm7 E \flat F7 Cm7 F7

bear to see you go Oh No no no no no

E \flat C7 F E \flat C7 F

SON OF YOUR FATHER

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderate rock

I'll catch the

Guitar → C
(Capo up 3 frets)

C7/Ebass

F

Keyboard → Eb

Eb7/Gbass

Ab

tram-line in the morn-ing with your leave Van Bush-ell said, he had

G7
000

Bb7

F

Ab

fur-ther heard the cock-crow as he stum-bled out the shed,

C
0 0 0
Eb

C7
0
Eb7

Then— blind— Jo-seph came— t' - wards— him with a
slow - ly Jo-seph lowered his rifle— and he

F
Ab

G
0 0 0
Bb

shot-gun in his arms. — He said, "You'll pay me twen-ty dol - lars be - fore —
emp-tied out the shells. — Van Bush-ell came towards him, shook his —

F
Ab

C
0 0 0
Eb

— you leave my farm. — Van
arm and wished him well. — He said now

G
0 0 0
Bb

F
Ab

C
0 0 0
Eb

Bush-ell saw— the hook— which had re-placed Jo - seph's hand, — he said now
"Hey, blind man, that's fine, — but I sure can't waste — my time, — so move

F
Ab
G
000
Bb
C
0 0
Eb

calm you down - my broth - er let's dis - cuss this man to man. — It's no good -
 a-side and let me go my way, I've got a train to ride." — Well, Jo -

F
Ab
C
0 0
Eb
E/B bass
00
G/D bass
Am
0 0
Cm
C/G bass
0 0
Eb/Bb bass

— you get - ting - an - gry, we must try — to act our age, — you're pur -
 - seph turned a-round, his grin — was now a frown — he said

F
Ab
C
0 0
Eb
G
000
Bb
C
0 0
Eb

su - ing your con - vic - tion like some her-mit in — a cage. — You're the
 let me just re - fresh your mind, your man - ners, boy, — seem hard to find. You're the

C Eb D7 F7 F Ab C Eb

Son — Of Your Fa - ther, try a lit-tle bit hard - er to

D7 F7 G7 Bb7 C Eb D7 F7

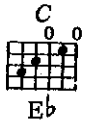
do for me_ as he would do for you;_ with blood and wa-ter, bricks and mor-tar he

F7 Ab7 C Eb G/B bass Bb/D bass Am Cm C7/Gbass Eb7/Bb bass F Ab

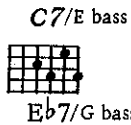
built for you_ a home._ You're the Son _ Of Your Fa-ther, so treat me as _ your _ own. _

C5 Eb5

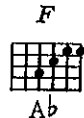
1. 2. Well, 3. Well, there's a



E_b

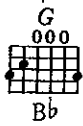


E_b7/G bass

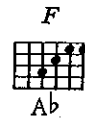


A_b

two men ly-in' dead as nails_ on a east Vir-gin - ia farm, - for char -

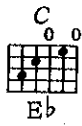


B_b

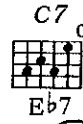


A_b

- i - ty's - an ar - gu - ment - that on - ly leads - to harm. -

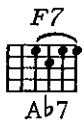


E_b

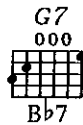


E_b7

- So be care - ful when they're kind - to you, - don't you

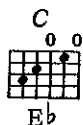
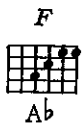


A_b7



B_b7

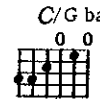
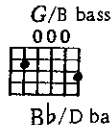
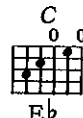
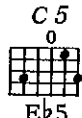
end up in the dirt; - Just re - mem - ber what I'm sayin' - t'you and you



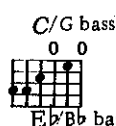
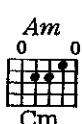
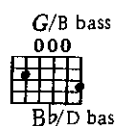
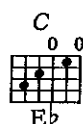
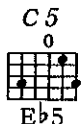
D. S. $\frac{3}{8}$ al Coda ϕ

like - ly won't get hurt. _____ You're the

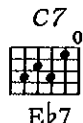
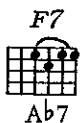
Coda ϕ



treat me as your own. _____ You're the Son _____ Of Your Fa - ther, so



treat me as your own. _____ You're the Son _____ Of Your Fa - ther, so



treat me as your own. _____ Hmm _____

FUNERAL FOR A FRIEND

By ELTON JOHN and BERNIE TAUPIN

Slowly and solemnly

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

The second system continues the piece with two staves. The upper staff features a melodic line with some chromatic movement, and the lower staff continues the accompaniment. The dynamics are marked as *mp* and *p* (piano).

The third system consists of two staves. The upper staff has a melodic line with a series of chords, and the lower staff provides a simple accompaniment. The dynamics are marked as *p*.

The fourth system consists of two staves. The upper staff features a melodic line with a prominent seven-note descending scale (marked with a '7' above it) and a fermata. The lower staff continues the accompaniment. The dynamics are marked as *p*.

The fifth system consists of two staves. The upper staff has a melodic line with a fermata and a final flourish. The lower staff continues the accompaniment. The tempo is marked as *Slower*.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a whole rest, followed by a melodic line. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble clef part has a more active melodic line with some slurs. The bass clef part continues with a steady accompaniment.

Third system of musical notation. This system includes a fermata over a chord in the bass clef part. The treble clef part continues its melodic development.

Fourth system of musical notation. The treble clef part features a complex melodic passage with many beamed notes. The bass clef part has a more rhythmic accompaniment.

Fifth system of musical notation. The treble clef part consists of a series of chords, some with dynamic markings like *mf*. The bass clef part has a rhythmic pattern of eighth notes.

Sixth system of musical notation. The treble clef part features a series of chords, some with dynamic markings like *mf*. The bass clef part continues with a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with some rests and a long slur. The bass clef contains a rhythmic accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The treble clef has a fast, repetitive melodic pattern. The bass clef has a steady rhythmic accompaniment. A repeat sign is present, with the instruction "4 times" written above the treble clef.

Third system of musical notation. The treble clef features a complex, rhythmic melodic line. The bass clef continues with a steady accompaniment.

Fourth system of musical notation. The treble clef has a melodic line with some rests. The bass clef has a rhythmic accompaniment.

Fifth system of musical notation. The treble clef has a melodic line with accents (^) and a "rit." (ritardando) marking. The bass clef has a rhythmic accompaniment. The instruction "Poco piu mosso quasi marcia" is written above the treble clef.

Sixth system of musical notation. The treble clef has a melodic line with a first ending bracket labeled "1". The bass clef has a rhythmic accompaniment.

2 *Faster*

p *poco a poco cresc.*

Musical notation for the second system, showing piano and bass staves with chords and a melodic line.

Musical notation for the third system, showing piano and bass staves with chords and a melodic line.

Musical notation for the fourth system, showing piano and bass staves with chords and a melodic line.

Musical notation for the fifth system, showing piano and bass staves with chords and a melodic line.

Segue Loves Lies Bleeding

Musical notation for the sixth system, showing piano and bass staves with chords and a melodic line.

LOVE LIES BLEEDING

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Piano introduction in A major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with chords. Chords are labeled A, C, and G.

First verse of the song. The vocal line begins with a two-measure rest, followed by the lyrics: "The ro - ses in the win - won - der if those chang -". The piano accompaniment continues with chords F, G, F, G, and A.

Second verse of the song. The vocal line continues with the lyrics: "- dow box have tilt - ed to one side - es have left a scar on you". The piano accompaniment features a steady bass line with chords, including E.

Third verse of the song. The vocal line continues with the lyrics: "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". The piano accompaniment features a steady bass line with chords A/C#, D, and Bm.

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

B A F#m

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

Bm D A

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

E D

And love lies bleed - ing in my hand

F#m Bm E Bm7 E

Oh it kills me to think... of you... with an - oth - er man...

Bm7 E F#m Bm

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

E Bm7 E Bm7 E A

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

Bm7 A/C# D

Love lies bleed - ing in my hand...

Am Am/D Am F#m E

Fade at 2nd D.S.

Musical notation for the first system. The top staff is a treble clef with a whole note rest. The bottom two staves are a grand staff with piano accompaniment. The bass line includes notes and chords labeled A, C, and G.

Musical notation for the second system. The top staff is a treble clef with a whole note rest. The bottom two staves are a grand staff with piano accompaniment. The bass line includes notes and chords labeled F, G, A, and C.

To Coda 1

2

Musical notation for the third system. The top staff is a treble clef with a whole note rest and a coda symbol. The bottom two staves are a grand staff with piano accompaniment. The bass line includes notes and chords labeled G, F, G, F, and G.

Sva

Solo

Musical notation for the fourth system. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment. The bass line includes notes and chords.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The piano part features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking *Sva* is present above the piano staff.

Second system of musical notation. It includes a vocal line and piano accompaniment. A dynamic marking *3 times* is placed above the vocal staff. The piano accompaniment continues with similar rhythmic patterns.

Third system of musical notation. It features a vocal line and piano accompaniment. A dynamic marking *ff* is located below the piano staff. The piano part includes chordal textures. Chord labels *A*, *C*, and *G* are positioned below the bass staff.

Fourth system of musical notation, divided into two measures labeled *1* and *2*. It includes a vocal line and piano accompaniment. A dynamic marking *D.S. al Coda* is placed above the vocal staff. Chord labels *F* and *G* are shown below the piano staff.

Fifth system of musical notation, starting with a Coda symbol (⊕) and the word *CODA*. It includes a vocal line and piano accompaniment. A dynamic marking *D.S. al fade* is placed above the vocal staff. Chord labels *F* and *G* are shown below the piano staff.

DIRTY LITTLE GIRL

Words and Music by
ELTON JOHN and BERNIE TAUPIN

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

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

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

D Cmaj9 (no 5th)
Bm A G D A
C Bm A G
D A C D

2

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

Cmaj9(no 5th) D

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

G D Em C D

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

Bm A G D A7

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

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

Em Bm A7 D Cmaj9(no 5th)

⊕ CODA

years

D Cmaj9(no 5th) Bm A

'Cause I bet she I

G Bm A G D

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

A7 Em Bm A7

Repeat for fade

(years)

D Bm

SOCIAL DISEASE

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Medium beat

My

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

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

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

D G D D7

G E7

D B B7

- bance gon - na cru - ci - fy - my days, - And the

E7 A

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

D D7

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

G7 E7-9 E7

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

D B7

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

E7 A7 A7+ D

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

Bm G7

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

Bm G7

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

D A G

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

D A7

To Coda ◆

Well my

D G D

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

D7

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

G7 E7-9 E7

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

D B7

D.S. al Coda

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

E7 E7+ A G A

♩ CODA

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

D A7

cial dis - ease

D G D

BAD SIDE OF THE MOON

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately

Guitar → D (Capo up 1 fret)

Keyboard → Eb

D 0 0 0 0 0 0
C 0 0 0 0 0 0
G 0 0 0 0 0 0
D 0 0 0 0 0 0

Db Ab Eb

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

D 0 0 0 0 0 0
C 0 0 0 0 0 0
G 0 0 0 0 0 0
D 0 0 0 0 0 0
F 0 0 0 0 0 0
G 0 0 0 0 0 0

Eb Db Ab Eb Gb Ab

ou se ma la, ou se ma la, ou se ma la 1. It

D 0 0 0 0 0 0
G 0 0 0 0 0 0
C 0 0 0 0 0 0
Am7 0 0 0 0 0 0

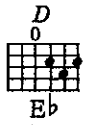
Eb Ab Db Bbm7

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

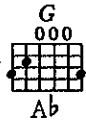
G 0 0 0 0 0 0
F 0 0 0 0 0 0
C/E bass 0 0 0 0 0 0
D 0 0 0 0 0 0
G/D bass 0 0 0 0 0 0

Ab Gb Db/Fbass Eb Ab/Eb bass 3 fr.

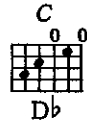
stir your dregs in sick-ness still with-out a rus-tic spoon,
live our life in manacles the main cause of our stay.



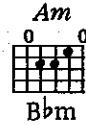
Eb



Ab

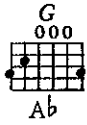


Db



Bbm

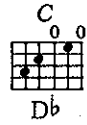
Com-mon peo - ple live with me_ where the light has_ nev-er shown,___ and the
Ex - iled here from other worlds; my sentence comes too soon,___ why



Ab



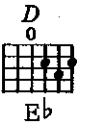
Gb



Db

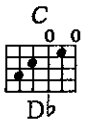


Ab/Eb bass

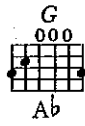


Eb

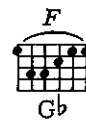
her-mits flock_ like hum-ming birds,_ to speak_ in a for-eign tongue.____
should I be made to pay on the Bad__ Side Of The Moon?____



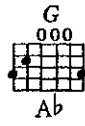
Db



Ab



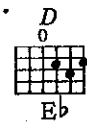
Gb



Ab

I'm a light world_ a - way_____ from the peo-ple who make_ me stay, _

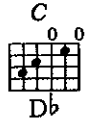
1.



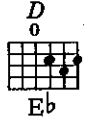
Eb



Gb



Db



Eb

sit-ting on the Bad Side Of The Moon, _____

2.

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

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

D.S. al Coda

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

Coda *Repeat and Fade*

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

EMPTY SKY

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Steady rock

Piano introduction in D major, 4/4 time. The music consists of a steady rock rhythm with chords and a melodic line in the bass.

D A E

I'm not a rat to be spat up - on — locked up in this room, —
 night I lay up - on my bench and I stare towards the stars, —
 the lucky locket hangs a - round your precious

Piano accompaniment for the first verse, featuring chords and a steady bass line.

D A

neck, The Those bars that look to - wards the sun — at
 cold night air — comes creep - ing in — and
 Some luck I ever got with you — and I

Piano accompaniment for the second verse, featuring chords and a steady bass line.



night look to-wards the moon. —
 home seems oh so far. —
 wouldn't like to bet —

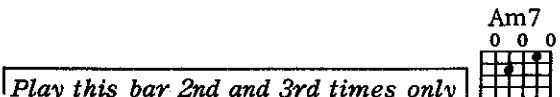
If Ev - 'ry - day — the
 That on - ly I — could
 sooner or later you'll



swal-lows play — in clouds of love, —
 swing up - on — those twink-ling dots — And
 own just — one half of this land bove, By



make me wish — that I had wings — to take me high a - bove.
 look down from — the heav-ens up-on the ones, upon the ones I
 shin-ing your eyes on — the wealth of every



Play this bar 2nd and 3rd times only

love. —
 man. —

And I looked high, —

D A Am7

saw the Emp - ty Sky, — If I could on -

G D A

- ly, — could on - ly fly, —

G D/F# bass A/E bass

drift with them — in - to end - less space, —

A G D/F# bass

But no man — ev - er flies from this



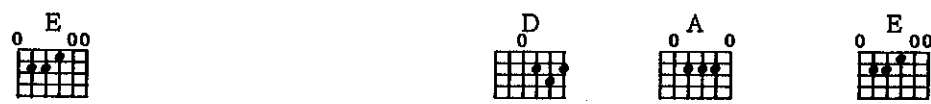
place. _____

2. At
3. Hey,
4. _____

Final Ending



just send up my love, ain't seen



Repeat and Fade

noth-ing but tears, Now I've got my - self.
In this room for years.

HIGH FLYING BIRD

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Ab Ab7sus4 Gb Db Gb Db

You wore a

Ab Ab7sus4 Gb Db Gb Db sus4

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

Ab Db

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

Ab Eb

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

Mm I wear a
Oh

Bb7 Bbm7 Db

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

Ab Db

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

Ab

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

Eb Bbm

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

Db Ab Bbm Ab

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

Db Bbm

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

Eb Ab Db Ab

words — But I could nev - er shoot down

Db Gb

To Coda 1

my high fly - ing bird

Db Ab Bbm7 Ab Ab7sus4 Gb Db Gb

2 *D.S. al Coda*

The high fly - ing

Db Ab Bbm7

⊕ CODA

high fly - ing bird

Ab Bbm7 Ab

My high fly - ing

Ab9 Gb Db Gb Db Ab

1-2-3 4

high - fly - ing bird — My

Db Db Ab

INDIAN SUNSET

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slowly

Tacet

As I a-woke this eve-ning with the

smell of wood-smoke cling-ing, Like a gen-tle cob-web hang-ing up - on a paint - ed

tee - pee. Oh I went to see my chief-tain with my war lance and my wom-an, For he

told us that the yel - low moon would ver-y soon be leav - ing.

Ebm Ebm9

This I can't be-lieve_ I said, I can't be-lieve_ our War-lord's dead. Oh, he

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is E-flat major (three flats). The tempo is 2/4. The first measure is in E-flat minor (Ebm), and the second measure is in E-flat minor 9th (Ebm9). The lyrics are: "This I can't be-lieve_ I said, I can't be-lieve_ our War-lord's dead. Oh, he".

Abm/Eb Ebm7 Ebm9

would not leave the cho-sen ones to the buz-zards_and the sol - diers guns. Oh, great

The second system continues the piece. The key signature remains E-flat major. The tempo is 2/4. The first measure is in A-flat minor over E-flat (Abm/Eb), the second in E-flat minor 7th (Ebm7), and the third in E-flat minor 9th (Ebm9). The lyrics are: "would not leave the cho-sen ones to the buz-zards_and the sol - diers guns. Oh, great".

Ebm Ebm9

fa-ther of_ the Ir - o - quois ev-er since_ I was young, I've

The third system continues the piece. The key signature remains E-flat major. The tempo is 2/4. The first measure is in E-flat minor (Ebm), and the second measure is in E-flat minor 9th (Ebm9). The lyrics are: "fa-ther of_ the Ir - o - quois ev-er since_ I was young, I've".

Abm/Eb Ebm9

read the writ-ing of the smoke_ and breast-fed on the sound_ of drums._ I've

The fourth system concludes the piece. The key signature remains E-flat major. The tempo is 2/4. The first measure is in A-flat minor over E-flat (Abm/Eb), and the second measure is in E-flat minor 9th (Ebm9). The lyrics are: "read the writ-ing of the smoke_ and breast-fed on the sound_ of drums._ I've".

Ebm Ebm7

learned to hurl_ the tom - a-hawk and ride a paint - ed po - ny wild._____ To

Ebm9 Abm/Eb Ebm9

run the gaunt-let of_ the Sioux,_to make a chief-tain's daugh - ter mine._____ And

Ebm Ebm7 Ebm9

now you ask_ that I_ should watch_ the red man's race_ be slow - ly crushed!_____ What

Ebm Abm/Eb Ebm9

kind of words_ are these_ to hear from Yel-low Dog,_ whom the white man fears?

Abm D7 D7-5

D7 G Bm/F# Em G/D 3 fr.

I take on-ly what is mine— Lord,— my
Tram-pling down the prai-rie rose,—

C Am/D Em D G Bm/F#

po-ny,— my squaw,— and my child.— I can't stay— to
leav-ing hoof tracks in the sand.— Those who wish— to

Em G/D 3 fr. C Am/D Em D

see you die— a-long with my_tribe's pride.—
fol-low me,— I wel-come with- my hands.—

Am7



D

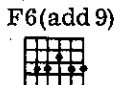


I go to search for the yellow moon and the
I heard from passing renegades



Fa - thers of our sons, where the red sun sinks in the
Ge-ron-i-mo was dead, he'd been lay-ing down his

1.



hills of gold and the heal-ing wa-ters run.

2.



wea-pons when they filled him full of

Em Em7/D Cmaj7 Em

lead.

f

Detailed description: This system contains the first four measures of music. At the top, four guitar chord diagrams are shown: Em, Em7/D, Cmaj7, and Em. Below them is a single treble clef staff with a long horizontal line and the word "lead." underneath. The piano accompaniment is written in two staves (treble and bass clefs). The first measure starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Am D7/A Am(add 9) D7/A

mp

con Ped.

Detailed description: This system contains measures 5 through 8. At the top, four guitar chord diagrams are shown: Am, D7/A, Am(add 9), and D7/A. The piano accompaniment continues in two staves. The dynamic is mezzo-piano (*mp*). The eighth measure includes the instruction "con Ped." (con sordina) with a pedal symbol. The music features a mix of chords and melodic lines in both hands.

Em Em G/D 3 fr.

Now there seems no rea-son why

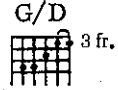
mf

Detailed description: This system contains measures 9 through 12. At the top, three guitar chord diagrams are shown: Em, Em, and G/D 3 fr. (3 fret). The piano accompaniment is in two staves. The dynamic is mezzo-forte (*mf*). The lyrics "Now there seems no rea-son why" are written under the vocal line. The music features a mix of chords and melodic lines in both hands.

C G/B Am7 G/B

I should car - ry on, in this land that once was my land,

Detailed description: This system contains measures 13 through 16. At the top, four guitar chord diagrams are shown: C, G/B, Am7, and G/B. The piano accompaniment is in two staves. The lyrics "I should car - ry on, in this land that once was my land," are written under the vocal line. The music features a mix of chords and melodic lines in both hands.



I can't find a home, — It's lone-ly — and it's qui-et and the



horse sol-dier's are com-ing, and I think it's time — I strung my bow — and



ceased my sense-less run-ning. — For soon I'll find — the yel-low moon, — a-



long with my loved ones. — Where the buf-f'loes graze — in clo-ver fields — with-

C D Em D C G/B

out the sound of guns. And the red sun sinks at last in to the hills of gold and

Am G/B C Em

peace to this young war-ri-or comes with a bul-let hole.

Em7/D Cmaj7 Em

Em7/D Cmaj7 D

THE KING MUST DIE

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slowly

First system of piano introduction. Treble clef, C major, 4/4 time. Features a triplet of eighth notes in the right hand and a bass line in the left hand.

Second system of piano introduction. Treble clef, C major, 4/4 time. Features a triplet of eighth notes in the right hand and a bass line in the left hand. Ends with a fermata over the final chord.

Dm7

Guitar chord diagram for Dm7: 0 2 3 2 1 0

G

Guitar chord diagram for G: 0 0 0 3 2 0

F

Guitar chord diagram for F: 1 2 3 4 3 2

First system of the vocal line. Treble clef, C major, 4/4 time. The melody is in the right hand.

1. No man's a jes - ter play - ing Shake - speare
2. Some men are bet - ter stay - ing sail - ors,

'round your throne - room
take my word and

First system of piano accompaniment for the vocal line. Treble and bass clefs, C major, 4/4 time.

G

Guitar chord diagram for G: 0 0 0 3 2 0

Gm7

Guitar chord diagram for Gm7: 3 2 1 0 3 2 (3 ft.)

A7sus4

Guitar chord diagram for A7sus4: 0 0 0 2 1 0

A7

Guitar chord diagram for A7: 0 0 0 2 1 0

Second system of the vocal line. Treble clef, C major, 4/4 time. The melody is in the right hand.

floor, —
go, —

while the jug - gler's act is danced up - on —
but tell the ostler that his name was

the crown that you — once
the ver - y first — they

Second system of piano accompaniment for the vocal line. Treble and bass clefs, C major, 4/4 time.

Dm7 0 3 fr. Dm 0

wore. — chose. — and soon-er — or and if my hands are stained

G 0 0 0 F G 0 0 0 3

lat - er forever, ev-'ry-bod-y's king-dom must end, — and I'm and the altar should re - fuse me,

Gm7 3 fr. A7sus4 0 0 0 A7 0 0 0 Dm7 0

so a - fraid your court - i - ers can - not be called — best friends, — would you let me in, would you let me in, would you let me in, should I cry, "Sanctuar - y"?

G 0 0 0 Dm 0 C 0 0 0 Dm 0

Cae - sar's had your trou - bles, — wid - ows had to cry, —

1.

G 000

E7/G# bass

Asus4 A7

while mer-ce-nar-ies in clois-ters sing, and The King_ Must_ Die.

Dm 0

Dm/C bass

Dm/Bb bass

Asus4 A7

2. E7/G# bass

Asus4 A7

and The King Must Die, yeah _____ The King Must Die,

Dm 0

Dm/C bass

Dm/Bb bass

The King Must Die, oh,

A7sus4 A7

Dm 0

Dm/C bass

yeah.

B \flat Asus4 A7 Dm7

3. No man's a jes - ter play - ing

G F G

Shake-speare 'round your throne - room floor, while the

Gm7 A7sus4 A7 Dm7

jug-gler's act is danced up-on the crown that you once wore.

G/D bass Dm7 G/D bass

The king is dead, the king is dead,

Dm Dm/Cbass Dm/B \flat bass Am7 B \flat (Single note) Am7 D5

Tacet Long live the king.

HYMN 2000

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately fast

Guitar → A#m7-5
(Capo 1st fret)



Am/C



A#m7-5



Keyboard → Bm7-5

Bbm/Db

Bm7-5

mp

Am/C



Bbm/Db

G



Ab

C/G



Db/Ab

She chose the soft cen - tre and
The vic - ar is thick - er and I

mf

Em/B



Fm/C

took it to bed — with her moth — er,
just can't see — through to him; —

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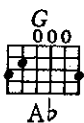
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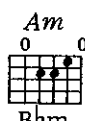
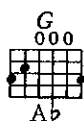
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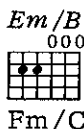
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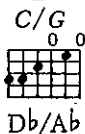
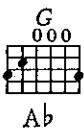
and the i - deal - con - fu - sion - was just an il -
for his car - di - nal sings a col - lec - tion - of



lu - sion hymns, - to gain - fur - ther news - of her
and a col - lec - tion of coins - is made



broth - er,
af - ter,



And the com - fort of moth - er was just an ap - peal -
And who - wrote the Bi - ble? Was it Ju -

Em/B
000
Fm/C

for pro-tec - tion, for the
das or Pi - late? Well,

G
000
Ab

F
Gb

C
0 0
Db

cat from next door was found lat - er at
one cleans - his hands while the oth - er one

G
000
Ab

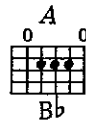
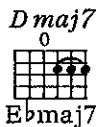
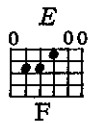
Am
0 0
Bbm

four in sur - gi - cal di -
hangs, but still I con - tin - ue - to

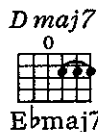
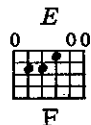
Em/B
000
Fm/C

B
C

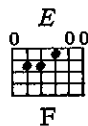
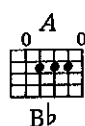
sec tion. }
stand.



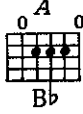
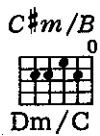
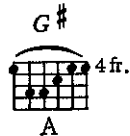
And I don't want to be the son of an-y freak -



— who for a choc - o - late cen - tre can take -



— you off the street, — For soon — they'll — plough the



des-ert, and God knows — where I'll be: — col-

E
0 0 0 0
F

E/D#
0 0
F/E

C#m
4fr.
Dm

C#m/B
0
Dm/C

F#7/A#
x 4fr.
G7/B

Last time to Coda ⊕

lect-ing sub-ma - rine num - bers on the main -

B
C

1.

2.

D. C. (with repeats)
al Coda ⊕

street of the sea.

Coda ⊕

A
0 0
Bb

street of the sea.

Repeat and fade

A#m7-5

Bm7-5

Am/C

Bbm/Db

Repeat and fade

VALHALLA

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slowly, with a beat

Piano introduction in G major, 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line with a triplet of eighth notes in the first measure.

G 3 fr. F C 0 0 G 3 fr.

Four guitar chord diagrams are shown: G (3 fret), F, C (0 0), and G (3 fret).

The sea dogs have all sailed their ships in - to the docks of dawn
There's long boats in the har - bor which ar - rive there ev - 'ry hour

Piano accompaniment for the first vocal line, featuring chords and a bass line with a sextuplet in the final measure.

D/F# bass Am C

Three guitar chord diagrams are shown: D/F# bass, Am, and C.

while the si - rens sit and comb their hair_ and twid - dle with their
with the souls_ of the he - roes whose blood lies on the

Piano accompaniment for the second vocal line, featuring chords and a bass line.

G 3 fr. Cm 3 fr. Bb 6 fr.

Three guitar chord diagrams are shown: G (3 fret), Cm (3 fret), and Bb (6 fret).

thumbs oh, Thor a - bove the moun - tain look
flowers and this heaven is the home of ev'ry

Piano accompaniment for the third vocal line, featuring chords and a bass line.

F Eb 3 fr.

down up - on your chil - dren
man who loves his sword and he this is their heav - en where they're
uses it for freedom to

Dm 0 Dm7 0 G 3 fr. C 0 0

told to bring their gal-le-ons. -
preach the word of Thor. -

G 3 fr. Bm Em 0 0 0 0

Seek you find your place with me men of iron, men of steel,

A7 0 C 0 0 Eb 3 fr.

on-ly the brave hear the ham-mers ring in the courts of the queens in the halls of the

D7sus4 0 0 0 0 2 3 | D7 0 0 0 0 2 3 | G 3 fr. 3 | Am 0 0 0 0 2 3 | C 0 0 0 0 2 3 | D7sus4 0 0 0 0 2 3 | D7 0 0 0 0 2 3

kings. You can come to Val-hal-la in your own time

G 3 fr. | Am 0 0 0 0 2 3 | C 0 0 0 0 2 3 | D7 0 0 0 0 2 3

come to Val - hal - la seek and you will find

G 3 fr. | C 0 0 0 0 2 3 | D7 0 0 0 0 2 3

Val - hal - la. —

*After repeat,
D. S. $\frac{3}{4}$ al Coda*

Coda | C 0 0 0 0 2 3 | D7 0 0 0 0 2 3 | G 3 fr. 3

Val - hal - la. —

GULLIVER

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderato

The piano introduction consists of three measures in 12/8 time. The right hand features a melodic line with eighth notes and a triplet of eighth notes in the final measure. The left hand provides a steady bass line with quarter notes.

Guitar → Em
(Capo up 3 frets)



B7/D# bass



C



Keyboard → Gm

D7/F# bass

Eb

Gul-li-ver's gone to the fi-nal com-mand of his mas-ter his
Pass-ing the doors of his life was a stage I re-mem-ber and

D
0
F



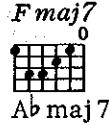
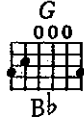
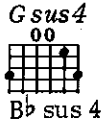
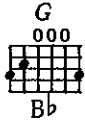
G
000
Bb



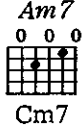
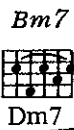
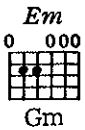
Fmaj7
0
Abmaj7



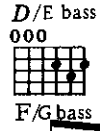
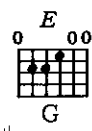
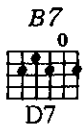
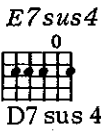
wa-ter-y eyes - have washed all the hills with his laugh-ter and the
in la-ter years he would cease to bare teeth to a stran-ger for



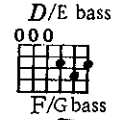
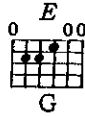
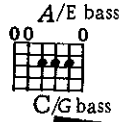
sea-sons can change all the light from the gray_ to the dim _____ but the
sen-ti-ment touched him as cy-cla-men holds him and later men came from the town who



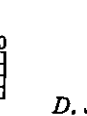
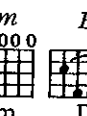
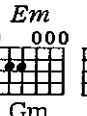
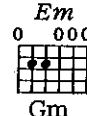
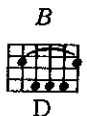
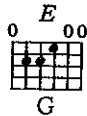
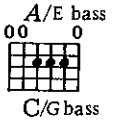
light in his eyes will see no more so bright as the sheep that he locked in the
said, clear the child this won't take a while and Gul - li-ver's gone with the



pen. _____ } There's four feet of ground- in front of the barn_ that's
dawn. _____ }



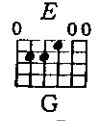
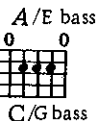
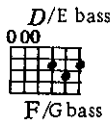
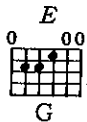
sun-baked and rain-soaked and part of the farm but now it lies emp-ty so cold and so bare _



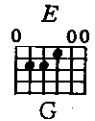
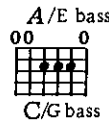
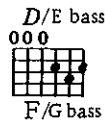
Gul-li-ver's gone but his mem-o-ry lies there.

D. S. al Coda

Coda



four feet of ground in front of the barn - that's sun-baked and rain-soaked and part of the farm but



Repeat and Fade

now it lies emp-ty so cold and so bare -

Gul-li-ver's gone but his mem-o-ry lies there.

HONEY ROLL

(from the motion picture "Friends")

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slow and steady

Piano introduction in B-flat 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.

Guitar → G
(Capo up 3 frets)

G/B bass
Bb/D bass

C
Eb

Keyboard → Bb

Vocal line for the first phrase: "If you want to try to ride me on your pony, Well, I want to say that I'm your Mister Fun-ky,"

If you want to try to ride me on your po - ny,
Well, I want to say that I'm your Mis - ter Fun - ky,

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

G
Bb

D/F# bass
F/A bass

Am
Cm

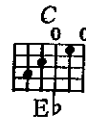
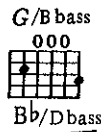
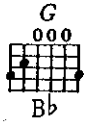
G
Bb

C/G bass
Eb/Bb bass

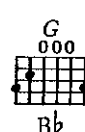
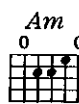
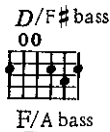
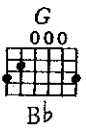
Vocal line for the second phrase: "loos - en up my tie to help me breathe, singin' the song that's tak - ing up your time, in - I"

loos - en up my tie to help me breathe, — in -
singin' the song that's tak - ing up your time, — I

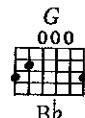
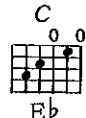
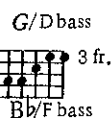
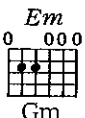
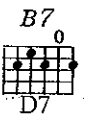
Piano accompaniment for the second phrase, featuring a more complex chordal texture in the right hand.



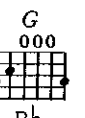
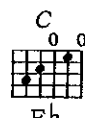
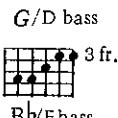
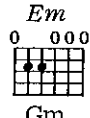
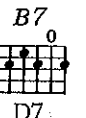
sis-ting that I pay my al - i - mo - ny,
did the dog and now I'm your funky mon - key,



each and ev - 'ry day's the same old scene.
sing it chil - dren, sing it off your mind.



Come on do the roll do the roll with me,



come on do the roll do the roll with me, I said,

hon - ey, I said, hon-ey, I said, hon - ey, I said, hon - ey,

1. 2. 3.

come on, do the Hon - ey - Roll with me! I said,

hon-ey, I said, hon-ey, I said, hon-ey, I said, hon - ey,

come on do the Hon - ey - Roll with me, I said,

Repeat and Fade

71-75 NEW OXFORD

By ELTON JOHN

44 bars per minute

mf

Am G Am Am G sus 4 F6

Am G Am

(Repeat at D. C.)

f

white key gliss.

Am E7 Am Am G Am

Am G6 F Am G Am

Am E7-10 Am C7 F C7 F C7 C7 sus 4

C7 F C7 E7+ E E7+ C7 F C7 F C7 To Coda ⊕

D.C. al Coda ⊕ CODA
Dm7 Am7 Dm7 Am

G F C6 C

G F C6 C

A Dm

G E7-10

mf
Am G Am Am Gsus4 F6

f
white key gliss
Am G Am Am E7 Am

Repeat till Fade
Am G Am Am G6 F

YOUR SONG

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately slow

mp

Guitar → C
(Capo up 3 frets)

F maj7

G/B bass

Em

Keyboard → Eb

Ab maj7

Bb/D bass

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, _____

Am

Cm

Am/G bass

Cm/Bb bass

Am/F# bass

Cm/A bass

F

Ab

I'm not one of those _____ who can eas - i - ly hide, _____
 man who makes po - tions in a trav - el - lin' show, _____ I
 few of the _____ vers - es, well they've got me quite cross, _____
 You see I've for - got - ten if they're green or they're blue, _____

C/G bass

Eb/Bb bass

G

Bb

E

G/B bass

Am

Cm 3

I don't have much mon - ey, _____ but, boy, if I did, _____
 know it's not much but it's the best I can do. _____
 But the sun's been quite kind _____ while I wrote this song, _____
 An - y - way the thing _____ is what I real - ly mean, _____

1. 4.

C Eb Dm7 Fm7 F Ab G Bb Gsus4 Bbsus4 G Bb

I'd buy_ a big house where_ we both_ could live.
 My gift_ is my song and_ keep it_ turned on.
 It's for peo-ple like you, that_ keep it_ turned on.
 Yours are_ the sweet-est eyes_

2. 5.

F Ab C Eb F/C bass Ab/Eb bass C Eb G/B bass Bb/D bass Am Cm

this one's for you_ 3. 6. And you_ can tell ev-'ry-bod - y
 I've ev - er_ seen_

Dm Fm F Ab G/B bass Bb/D bass Am Cm Dm Fm F Ab

This is your song_ It may be quite_ sim-ple but,_ now that it's done,_

Last time to Coda

Am Cm Am/G bass Cm/Bb bass Am/F# bass Cm/A bass F6 Ab6

I hope you don't mind,_ I hope you don't mind_ that I put_ down in_ words. How

C/E bass
0 0
Eb/G bass

F6
Ab6

F
Ab

G
000
Bb

Gsus4
00
Bbsus 4

G
000
Bb

D. C. al
Coda

won - der - ful life is_ while you're in_ the world...

slower

in tempo

Coda

Am
0 0 0
Cm

Am/G bass
0
Cm/Bb bass

Am/F# bass
0
Cm/A bass

F6
Ab6

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

C/E bass
0 0
Eb/G bass

F6
Ab6

7. F
Ab

G
000
Bb

Gsus4
00
Bbsus 4

G
000
Bb

won - der - ful life is_ while you're in_ the world...

slower

in tempo

8.

F
Ab

C
0 0
Eb

F/C bass
Ab/Eb bass

G/C bass
00
Bb/Eb bass

F/C bass
Ab/Eb bass

C
0 0
Eb

you're in_ the world...

in tempo