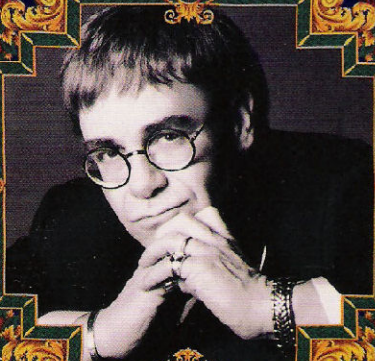


ELTON JOHN



THE ONE

Simple Life

Words and Music by
ELTON JOHN/BERNIE TAUPIN

Moderately

F

Bb/F C/F

F Bb/F F Ab

F Ab Eb Bb

Ab F Ab Eb

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

VERSE

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

F B \flat /F F E \flat

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

B \flat /D F B \flat /F

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

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

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

Bb/F F Eb Bb/D

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

F Eb/Bb CHORUS Bb Eb/Bb

ro - scopes and fate. } And I won't break and I won't.
 er have to stop. }

Bb Eb/Bb Bb Bb/F F C

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

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

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

Bb Eb/Bb Bb Bb/F F C

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

Bb/C Bb/F F (Instr.) Ab F Ab

- ple life — a - gain. —————

Eb Bb Ab F Ab

1. Eb Bb Ab 2. Bb Eb/Bb

D.S. Rpt. Chorus to Fade

And I won't

The One

Words and Music by
ELTON JOHN/BERNIE TAUPIN

D/C C D/C

C D/C C

D/C C D/C

(1.) I saw you dancing out the o -

C D/C G/B

cean, running fast along the sand, —

Gm/Bb Eb

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

Detailed description: This system contains the first two measures of music. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Gm/Bb and Eb are shown above the staff.

F F7 Bb

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

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note Bb4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F, F7, and Bb are shown above the staff.

Eb/Bb F/A Bb

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

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note Bb4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Eb/Bb, F/A, and Bb are shown above the staff.

Ab6 G F/A G7/B Cm

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

Detailed description: This system contains the final two measures. The vocal line has a quarter rest, followed by a quarter note Bb4, an eighth note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Ab6, G, F/A, G7/B, and Cm are shown above the staff.

F Bb D7/F#

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

Detailed description: This system contains the first three measures of the piece. The guitar part is shown in the top staff with chord diagrams for F, Bb, and D7/F#. The vocal line is in the middle staff, and the piano accompaniment is in the bottom two staves. The lyrics are 'And all I e - ver need - ed ___ was ___ the one _'.

Gm Bb/F

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

Detailed description: This system contains measures 4 and 5. The guitar part has chord diagrams for Gm and Bb/F. The lyrics are 'like free - dom feels ___ where wild hor - ses run, ___'.

Gb Bb/F Ab/Bb


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

Detailed description: This system contains measures 6, 7, and 8. The guitar part has chord diagrams for Gb, Bb/F, and Ab/Bb. The lyrics are 'when stars col - lide ___ like you and I, ___ no sha - dows block the sun, ___'.

Eb Bb/D Cm7

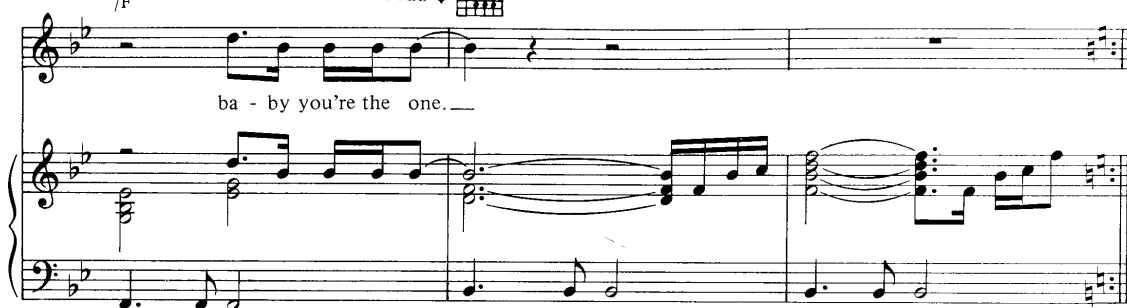
you're all I've e - ver need - ed,

Detailed description: This system contains measures 9, 10, and 11. The guitar part has chord diagrams for Eb, Bb/D, and Cm7. The lyrics are 'you're all I've e - ver need - ed,'.

To Coda ♠ 

/F

ba - by you're the one. —






 







F  *D.% al Coda*



⊕ *CODA*  



   *Repeat to Fade*


VERSE 2:

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

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

Sweat It Out

Words and Music by
ELTON JOHN/BERNIE TAUPIN

ad lib.

Musical notation for the first system, labeled "ad lib.". It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is common time (C). Above the staff, guitar chord diagrams are provided for E+, E, Dm6/7, Dm7, and E. The bass line consists of a simple harmonic accompaniment.

a tempo, steady rock

Musical notation for the second system, labeled "a tempo, steady rock". It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is common time (C). Above the staff, guitar chord diagrams are provided for A, Am, and F. The bass line features a steady eighth-note rock rhythm.

Musical notation for the third system, continuing the "a tempo, steady rock" section. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is common time (C). Above the staff, guitar chord diagrams are provided for Am and F. The bass line continues with the steady eighth-note rock rhythm.

Musical notation for the fourth system, continuing the "a tempo, steady rock" section. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is common time (C). Above the staff, guitar chord diagrams are provided for Dm7, E+, E, F#sus+4, F, B7, and E7. The bass line continues with the steady eighth-note rock rhythm.

Am



(1. 4.) No ceil - ing on hard liv - ing, peace - keep - ers keep on breath - ing, can't de - ny
 (2. 3. See block lyric)




F




— eye for eye, — it's op - en sea - son.




Am7



Dic - tate to my rea - son, She - de - vils are rul - ing Bri - tain, hey — girl




F




[on D.S.]
 [Segue verse 4]

1. Am



stick it in your purse, call — it trea - son.



F

This system shows a guitar chord diagram for the F major chord (X23211) above a treble clef staff. Below it, a grand staff (treble and bass clefs) contains piano accompaniment. The bass line features a steady eighth-note pattern, while the treble line has chords and melodic fragments.

2. Dm7 E+ E Fsus+4 F B7 E7

This system begins with a second ending bracket labeled '2.'. It includes guitar chord diagrams for Dm7, E+, E, Fsus+4, F, B7, and E7. The piano accompaniment continues with a similar rhythmic pattern, supporting the harmonic progression.

Dm7 Am G C

Don't_ cow - tow, don't_ bow down, loos - en up, get the

This system features guitar chord diagrams for Dm7, Am, G, and C. The vocal line begins with the lyrics "Don't_ cow - tow, don't_ bow down, loos - en up, get the". The piano accompaniment provides harmonic support for the vocal melody.

F C F C Dm7 Am

lead out. _ backs up, let 'em shout, _

This system continues with guitar chord diagrams for F, C, F, C, Dm7, and Am. The vocal line continues with the lyrics "lead out. _ backs up, let 'em shout, _". The piano accompaniment maintains the harmonic structure.

G C F C F C

backs up, sweat it out, when your back's up, sweat it out,

F C Dm7 E7 To Coda Am

backs up, sweat it out.

*D.S. (Repeat)
al Coda*

⊕ CODA Am Dm7 E+ E

out.

Fsus+4 F B7 E7 Dm7 Am G C
 But don't cow - tow, don't bow down, loos-en up, — get the out.]
 lead out. — Backs up, let 'em shout, — backs up, sweat it out, when your
 back's up, — sweat it out, — backs up, — sweat it
 ad lib. to Fade

VERSE 2:
 Band aids on dead doorways,
 No heroes in the Bat Cave,
 Don't give me Tears for Fears,
 Give me tears of rage.
 Fires burn with black smoke,
 Oil slicks put us on the ropes,
 Man it's hard to handle
 When the bank's broke.

(D.S.)
VERSE 3:
 Hope froze in the cold weather,
 No ice on a greasy river;
 Liberty and John Doe
 Stand and shiver.
 War waits when lines form,
 The baby sitter in a uniform
 Knocking down your door
 For your rice and corn.

VERSE 4:
 (as Verse 1)

Runaway Train

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

Medium rock

The musical score for "Runaway Train" is presented in a standard format with piano, guitar, and vocal staves. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked "Medium rock".

Verse 1: (1.) There's a

Verse 2: hun- gry road — I can on - ly hope's — gon - na eat me up — in - side..
(2. See block lyric)

Instrumental Section: (Instrumental on §)

Chord Diagrams:

- Gm: $\begin{array}{|c|c|c|c|c|c|} \hline \text{6} & \text{4} & \text{2} & \text{3} & \text{2} & \text{1} \\ \hline \end{array}$
- Cm7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{6} & \text{4} & \text{2} & \text{3} & \text{2} & \text{1} \\ \hline \end{array}$
- Dsus4: $\begin{array}{|c|c|c|c|c|c|} \hline \text{2} & \text{3} & \text{4} & \text{5} & \text{7} & \text{ } \\ \hline \end{array}$
- D: $\begin{array}{|c|c|c|c|c|c|} \hline \text{2} & \text{3} & \text{4} & \text{5} & \text{7} & \text{ } \\ \hline \end{array}$

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

Dsus4 D7

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

Cm7 Gm Gm

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

Cm7

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

Dsus4 D7 Cm7

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

Dsus4 D7

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

Cm7 Gm Gm

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

Cm7

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

Dsus4 D7 Cm7

Gm (Vocal on ♯) Eb7 Dsus4 D

Oh Oh

Gm

1. 2.

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

Bb F

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

D Eb Bb

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

F Bb Bb

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

F

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

D Eb Bb

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

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

hard - er than a run - a - way_ train. _

 CODA



— And I've poured out the pleas - ure and dealt with the pain, —

stand - ing in a sta - tion wait - ing in the rain. — I'm start - ing to feel — a lit - tle mus -

- cle a - gain — but love is lost like a run - a - way — train. —

Repeat to Fade

VERSE 2:

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

Oh. . .oh.

(D.S.)

Verse 3:

Instrumental

Oh. . .oh. . .mm

Whitewash County

Words and Music by
ELTON JOHN/BERNIE TAUPIN

Fast, hillbilly style

(3^o Instrumental)

(1.) To - night _ it's not _ down here, _ I can al - most smell _ the rain _
 (2. See block lyric)

D G C G

and I can al - most taste ___ the fear ___ be -

This system contains the first two lines of music. The top line is a vocal melody with guitar chords D, G, C, and G indicated above it. The lyrics are "and I can al - most taste ___ the fear ___ be -". The bottom two lines are piano accompaniment for the same system.

D G

hind your name. ___ Fans turn - ing on the

This system contains the second two lines of music. The top line is a vocal melody with guitar chords D and G indicated above it. The lyrics are "hind your name. ___ Fans turn - ing on the". The bottom two lines are piano accompaniment for the same system.

C G C G D

ceil - ing, ___ I feel stick - y as a chil - li dog. ___

This system contains the third two lines of music. The top line is a vocal melody with guitar chords C, G, C, G, and D indicated above it. The lyrics are "ceil - ing, ___ I feel stick - y as a chil - li dog. ___". The bottom two lines are piano accompaniment for the same system.

G C G D

White boys howl - ing in the even - ing ___ on ___ that hol - low log. ___

This system contains the fourth two lines of music. The top line is a vocal melody with guitar chords G, C, G, and D indicated above it. The lyrics are "White boys howl - ing in the even - ing ___ on ___ that hol - low log. ___". The bottom two lines are piano accompaniment for the same system.

On % only

Em

Not on %

C

[%And he] Tall tales down the riv - er say we aim -

D

Em

to bu - ry the truth. — But the right hand just de - liv -

C

G/D

D

- ered the de - vil in a suit. — And he

CHORUS

C

G/B

Am

G

D

Dsus4

talks big in white - wash — count - y,

D Dsus4 D C G/B Am G

talks sweet as sug - ar cane.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "talks sweet as sug - ar cane." The guitar chords are D, Dsus4, D, C, G/B, Am, and G. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

D Dsus4 D Dsus4 D Em D

Got - ta past that's filled

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody. The lyrics are "Got - ta past that's filled". The guitar chords are D, Dsus4, D, Dsus4, D, Em, and D. The piano accompaniment continues in grand staff notation.

C G/B F

with light - ning, got - ta fut -

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody. The lyrics are "with light - ning, got - ta fut -". The guitar chords are C, G/B, and F. The piano accompaniment continues in grand staff notation.

C/E 1,2. Cm/Eb 3. Cm/Eb *D.% at Coda*

- ure filled with rain. with ...

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody. The lyrics are "- ure filled with rain. with ...". The guitar chords are C/E, Cm/Eb (first and second endings), and Cm/Eb (third ending). The piano accompaniment continues in grand staff notation. The system ends with a double bar line and a repeat sign.

CODA

Vocal 1^o only

Cm/Eb

G F C G

your mind.

G F C G G F

Repeat ad lib. to Fade

C G G F C G

VERSE 2:

Bug fuzzin' in an empty glass,
 Fiddle scratchin' some lazy tune;
 We're just some place that history passed,
 New dust, new broom.
 It's a high, hot buttered moon,
 He's got a shiny new wax face;
 Swears the South's gonna rise again soon
 All over the place.

Tall tales down the river
 Say we aim to bury the truth,
 But the right hand just delivered
 The devil in a suit.

Repeat chorus

VERSE 3:
Instrumental

Repeat chorus

(D.%)

...rain down on Whitewash County
 Smell the air comin' up the line;
 Well you've changed your face so often
 But you never change your mind.

The North

Words and Music by
ELTON JOHN/BERNIE TAUPIN

Medium slow

G (2^o) Bm Em

place.)

G/D C Dsus4

⌘ (Instr. on ⌘)

G Bm/F# Em

(1.) Have you seen _ the North, _____ that cold grey place _
(2. See block lyric)

G/D C G/B

don't want its sha-dow an-y - more

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords G/D, C, and G/B are indicated with their respective fretboard diagrams. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

Em C D Dsus4 C/D G

on my face. — A man grows bit-ter, —

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords Em, C, D, Dsus4, C/D, and G are indicated with their respective fretboard diagrams. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

Bm/F# Em G/D C

we're a bit - ter race, —

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords Bm/F#, Em, G/D, and C are indicated with their respective fretboard diagrams. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

1. Dsus4 D C/D 2. Dsus4 C/D

some of us nev - er get to see a bet - ter look - ing South

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords Dsus4, D, C/D, Dsus4, and C/D are indicated with their respective fretboard diagrams. The piano accompaniment consists of a treble and bass clef with chords and a bass line. A first and second ending bracket is shown above the vocal line.

Bb6 (Vocal on ♯) A+ A7

the North was my mo - ther,

Dm

but I no lon - ger need her. _____

Bb6 A+ A7

You trade your roots and your dust. _____

Dm

for a face in the ri - ver _____

F/C Bb

and a dri - ven rain that wash - es you

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a whole rest followed by a quarter note G4, then eighth notes A4, B4, C5, D5, E5, F5, G5, and ending with a whole rest. The piano accompaniment consists of two staves. The right hand starts with a whole rest, then plays eighth notes G4, A4, B4, C5, D5, E5, F5, G5, and ends with a quarter note G5. The left hand plays a steady bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

A+ A7 Dm

to a diff - 'rent shore. — There's a

Detailed description: This system contains the next two lines of music. The vocal melody continues with a whole rest, then quarter notes G4, A4, B4, C5, D5, E5, F5, G5, and ends with a quarter note G5. The piano accompaniment continues with the same bass line and right-hand melody as the first system.

G/B C Eb Bb/D To Coda ♦

North in us all — but my North can't hold — me an - y -

Detailed description: This system contains the third and fourth lines of music. The vocal melody has a whole rest, then quarter notes G4, A4, B4, C5, D5, E5, F5, G5, and ends with a quarter note G5. The piano accompaniment continues with the same bass line and right-hand melody as the first system.

F/C C D.% (Instrumental)
al Coda

more.

Detailed description: This system contains the final two lines of music. The vocal line has a whole rest followed by a whole note G4. The piano accompaniment continues with the same bass line and right-hand melody as the first system.

♠ CODA

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

System 1: The vocal line begins with the lyrics "more. The dri-ven rain that wash - es you". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for F/C and Bb are shown above the staff.

System 2: The vocal line continues with "to a diff - 'rent shore. — There's a North in us all — but my". The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for A+, A7, Dm, G/B, and C are shown above the staff.

System 3: The vocal line concludes with "North can't hold — me an - y - more." The piano accompaniment ends with a final chord. Chord diagrams for Eb, Bb/D, F/C, and C are shown above the staff.

VERSE 2:

In the Northern Skies
 There was a steel cloud,
 It used to follow me around
 But I don't see it now.
 There's a farm in the rain
 And a little farmhouse;
 There were a young man's eyes
 Looking South

When A Woman Doesn't Want You

Words and Music by
ELTON JOHN/BERNIE TAUPIN

Slow beat (♩)

G Cmaj7 Bm7 C D

(1.) She may be lost, she may-be out of bounds,—
(2. See block lyric)

C G Em C G/B

4:3 /D

all her ten-der-ness and charms could be some-thing a man like — me — has nev-er found..

Am7 /D D G Cmaj7

But in her wo-man's way,

she's still a lit-tle girl. — The things that she wants, — the

Bm7 C G/B

things that she needs; oh, well the choice is hers. — 'Cause you

CHORUS

Em /D C G/B Am7 D

can't — take a wo - man, — when she does-n't want you.

G Bm7 C G

And you can't be a man — if you're blind — to reas - on, —

C G/B D C/E D/F#

G Bm7 C C#° *To Coda* ♣

man might be strong, ——— but true love is stron-ger; you got-ta

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for G, Bm7, C, and C#°. The bottom two staves are the piano accompaniment. The key signature has one sharp (F#).

C G/B Am7 /D 1. Eb

play it straight when a wo - man does - n't — want you. ———

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for C, G/B, Am7, /D, and Eb. The bottom two staves are the piano accompaniment. The key signature has one sharp (F#).

2. Eb G G/F C/E

want you. ——— And if you can't read her

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for Eb, G, G/F, and C/E. The bottom two staves are the piano accompaniment. The key signature has one sharp (F#).

G G/F C/E

leave her a-lone. And if you don't know by now, — she's —

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics. Above it are guitar chord diagrams for G, G/F, and C/E. The bottom two staves are the piano accompaniment. The key signature has one sharp (F#).

Am7 A7 C/D D *D.S. al Coda*

not some-one's prize and you can't take her home. Oh 'cause you

⊕ CODA C G/B C G/B

play it straight, you got-ta play it straight, you got-ta

C G/B Am7 D Eb *rall.* Fsus+4 F G

play it straight when a woman does - n't want you.

VERSE 2:

Her Voice invites,
 Her eyes say more than words,
 But her needs and complications,
 Can tear away
 The memory of last night's girl.
 And if you're weak,
 Yeah, we're all weak sometime,
 The best things can wait,
 The best times they come,
 Oh, when strength is kind.

Emily

Words and Music by
ELTON JOHN/BERNIE TAUPIN

Moderately

C

Fm/C

Db/Ab

Ebadd9/Bb

C

F

G

C

C

F

(1.) The church bells ring out morn - ing glo - ry, when sum-mer bends _ to the
(2. See block lyric)

G

C

Am

F

G

C

win - ter's _ rage. _ E - mi-ly walks through the ce - me - ter - y,

(Instrumental on %)

Am F G C F C C F

passed a dog in an un - marked grave. The old girl hob-bles,

G C C F G C

ny - lons sag - ging, talks to her sis - ters in the ground -

Am F G C Am F

"I saw a lie in the mir - ror this morn - ing, I hear a pro - phe - cy

G Am G/B F/C C





CHORUS (Vocal on %)

all a - round. And E - mi - ly they come and

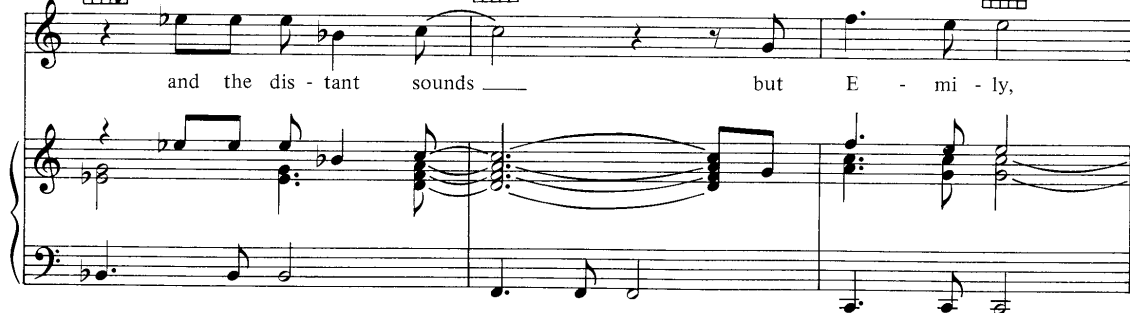
Fm/C  Db/Ab 


go ————— the sha - dows ———




Eb/Bb  F6  F/C  C 




and the dis - tant sounds ——— but E - mi - ly,




Fm/C 

don't — be af - raid ————— when the weight —



Db/Ab  Eb/Bb  F6  *To Coda* ♠

————— of an - gels weighs you down. ———



D.S. (Instrumental)
al Coda

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

E - mi - ly,

Chord diagrams: Abmaj7, Db/Ab, Eb/Ab, Bb

E - mi - ly, E - mi - ly,

Chord diagrams: F6, C

Repeat to Fade

E - mi - ly. _____

VERSE 2:

Emily prays to a faded hero
 In a little frame clutched to her gown;
 Hears the voice of promise in his memory,
 "Tonight's the night they let the ladder down."
 In a cage sits a gold canary
 By a wicker chair and a rosewood loom;
 As a soul ascends aboard the evening,
 Canary sings to an empty room.

On Dark Street

Words and Music by
ELTON JOHN/BERNIE TAUPIN

Medium rock

Chord diagrams shown in the score:

- B \flat
- Gm
- B \flat /F
- E \flat
- B \flat
- E \flat
- B \flat
- E \flat
- B \flat
- Cm
- F
- A \flat
- A
- B \flat
- Gm7
- Dm7

(1.) I'm star - ing down a mile _____ of dis -
(2. See block lyric)

- ap - pear - ing track, _____

Ebmaj7 Bb F

is this the best — that we — could do? —

This system contains the first three measures of the piece. It features a vocal line with lyrics and piano accompaniment. Chord diagrams are provided for Ebmaj7, Bb, and F.

Bb Gm7

I'm lean - ing through the rain — but you ain't look - ing

This system contains the next three measures. Chord diagrams are provided for Bb and Gm7.

Dm7 Eb

back — what did I ev -

This system contains the next three measures. Chord diagrams are provided for Dm7 and Eb.

Bb F

- er have — to prove? — 'Cause it feels like e - lec -

This system contains the final three measures of the page. Chord diagrams are provided for Bb and F.

Gm7 Eb F

tri - ci - ty hit - ting an op - en field, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Gm7, Eb, and F are provided above the staff.

Gm7 Eb

when am I ev - er gon - na learn, mar - ried life's — two peo - ple try - ing —

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes (G4, A4, Bb4) in measure 3, followed by a quarter note C5 and a quarter note Bb4 in measure 4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Gm7 and Eb are provided above the staff.

Cm7 Dsus4 D7

— to grab — the wheel? — Oh — and we must have got —

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4, a quarter note A4, and a quarter note Bb4 in measure 5, followed by a quarter rest and a quarter note C5 in measure 6. The piano accompaniment features a more active bass line with eighth notes and chords. Chord diagrams for Cm7, Dsus4, and D7 are provided above the staff.

Bb Dm7 Eb

lost liv - in' on — Dark Street, —

Detailed description: This system contains measures 7 and 8. The vocal line has a half note G4 in measure 7, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5 in measure 8. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Bb, Dm7, and Eb are provided above the staff.

Cm7

look - in' for an ex - it, — sleep - in' on the

F Bb





con - crete. — You can't see it with your eyes,

Dm7 Eb

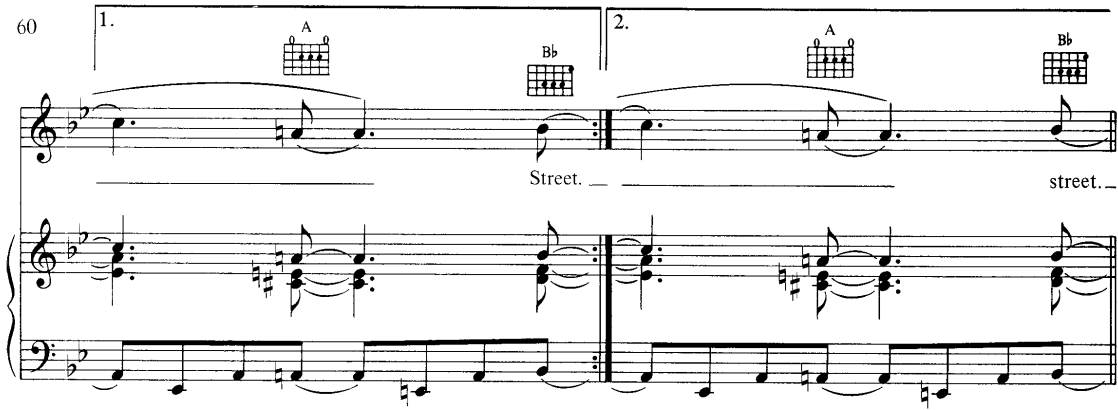
you can't find — it with — your feet, — all I know is that we're lost —

Cm7 F Ab

— ba - by and we're liv - ing on — Dark —

1.   2.  

Street. street...



You can't see it with your eyes,



you can't find it with your feet, all I know is that we're lost



ba - by and we're liv - ing on dark street...



Gm Bb/F Eb Bb Eb
 Bb Eb Bb Cm F
 Ab A Bb

All I know is that we're lost ba - by,
 and we're liv - ing on dark street.

Repeat to Fade
 Bb

VERSE 2:

All the layoffs and the pay cuts cripple me inside,
 I pay the price for living everyday;
 Trying to keep us all together along with a little pride.
 Umm, what'll it take to make you stay?
 But I've dreamed about an island, all I got's a bucket of sand;
 I'd give my eyes to give you all your dreams,
 Now I get to see my family slipping through my hands.

Understanding Women

Words and Music by
ELTON JOHN/BERNIE TAUPIN

N.C.
2^o)
wo - men.)

wo - men.)

* % only)
wo - men.)

Gm D7/F# Bb/F

(1.) Roll-ing ov - er trying to sleep and un-der-stand-ing
 (2. See block lyric)

Cm/Eb D D7




wo-men. Think - ing of you out there some-where,

Gm G7 Cm (Vocal on %)

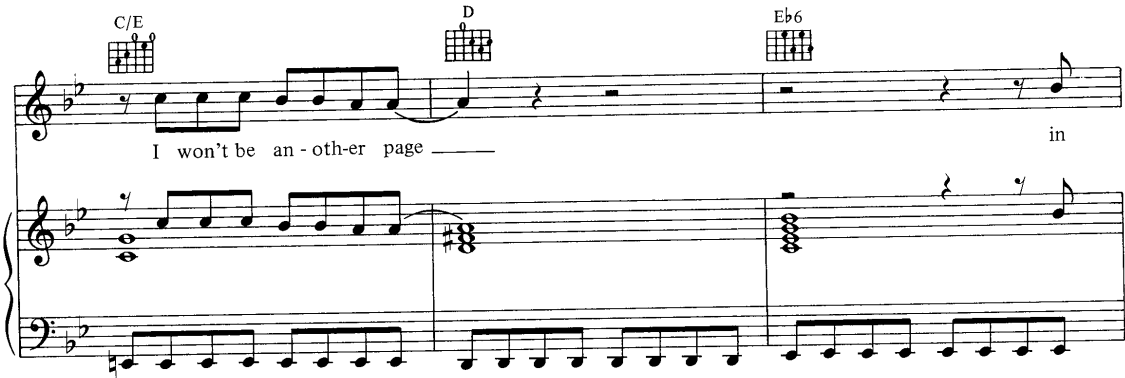
look-ing for a new be - gin - ning. Just let me be the fi - nal




D7 Gm Gm/F

word in the book we have - n't writ - en.

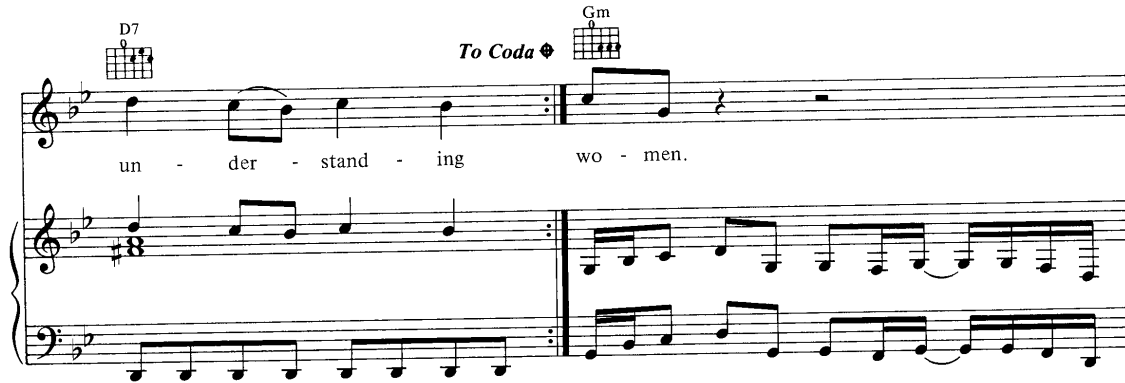
C/E  D  Eb6 


I won't be an - oth - er page _____ in



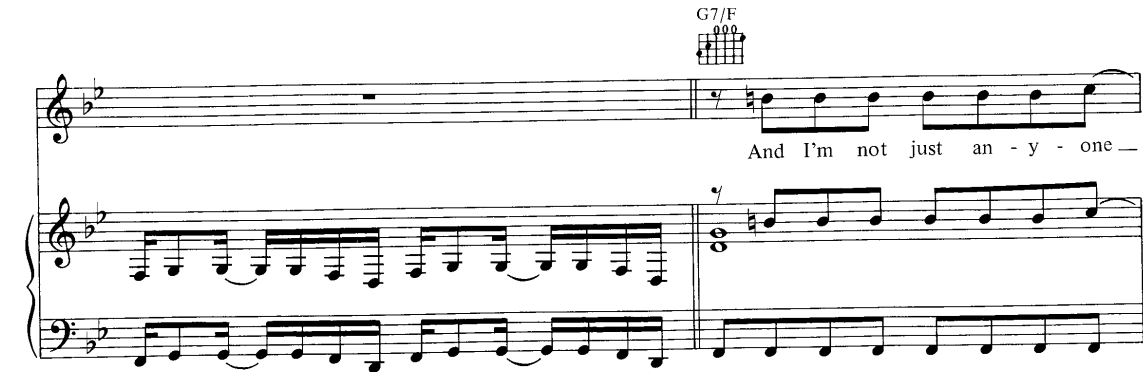
D7  *To Coda*  Gm 

un - der - stand - ing wo - men.



G7/F 

And I'm not just an - y - one —



Cm F Bb

who ev - er stood out - side your door,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a quarter note 'who', an eighth note 'ev - er', a quarter note 'stood', an eighth note 'out - side', a quarter note 'your', and a quarter note 'door,'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

G7/F Cm F

and I'm not an - y man you've ev - er known be - fore.

Detailed description: This system contains the next two measures. The vocal line begins with a quarter note 'and', followed by a quarter note 'I'm', a quarter note 'not', a quarter note 'an - y', a quarter note 'man', a quarter note 'you've', a quarter note 'ev - er', a quarter note 'known', and a quarter note 'be - fore.'. The piano accompaniment continues with the eighth-note bass line and a right-hand melody.

Bb Bb7

don't judge this pic - ture by the frame

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 'don't', followed by a quarter note 'judge', a quarter note 'this', a quarter note 'pic - ture', a quarter note 'by', and a quarter note 'the frame'. The piano accompaniment features a steady eighth-note bass line and a right-hand melody.

Eb

ev - 'ry man is not the same.

Detailed description: This system contains the final two measures. The vocal line begins with a quarter note 'ev - 'ry', followed by a quarter note 'man', a quarter note 'is', a quarter note 'not', a quarter note 'the', and a quarter note 'same.'. The piano accompaniment continues with the eighth-note bass line and a right-hand melody.

F

Some men reach beyond the pain — of un-der-stand-ing

⊕ CODA

1^o)

wo - men.)

Repeat to Fade

VERSE 2:

I could drive to Mexico
On understanding women;
Throw myself against the waves
And answer up to heaven.
How come her heart's so stubborn?
What's so wrong with giving?
Ask the big sky talking
About understanding women.

(D.%)

VERSE 3:
Instrumental

Just let me be the final word
In the book we haven't written;
I won't be another page
In understanding women.

The Last Song

Words and Music by
ELTON JOHN/BERNIE TAUPIN

Slowly

Db Gbmaj7 Absus4 Ab Db

Db Bbm

(1.) Yes - ter - day, you came to lift me up, as
(2. 3. See block lyrics)

Gb Db

light as straw and brit - tle as a bird. To -

Ebm Bbm

day I weigh less than a sha - dow on the wall, just one more

Ab

1. Ab7

whis - per of a voice un - heard. (2.) To -

2. Ab7 Db

keep me calm 'cause I nev - er thought I'd lose, I

Ab/C Bbm

on - ly thought I'd win, I nev - er dreamed I'd feel this

Ab6 Gb

fire be - neath my skin. I can't be - lieve you love me, I nev - er thought you'd

Db Bbm Db/Ab *To Coda* ◆

come; I guess I mis-judged love bet - ween a

Gb/Ab Db /C Bbm Gb

fa - ther and his son.

D. % al Coda ◆ CODA

Ab7sus4 Gb/Ab *rall.* Absus4 Ab7 Db

fa - ther and his son.

VERSE 2:
 Tomorrow leave the windows open,
 As fear grows, please hold me in your arms.
 Won't you help me, if you can, to shake this anger?
 I need your gentle hands to keep me calm.

(D. %)
VERSE 3:
 Things we never said come together,
 The hidden truth no longer haunting me.
 Tonight we touched on the things that were never spoken;
 That kind of understanding sets me free.