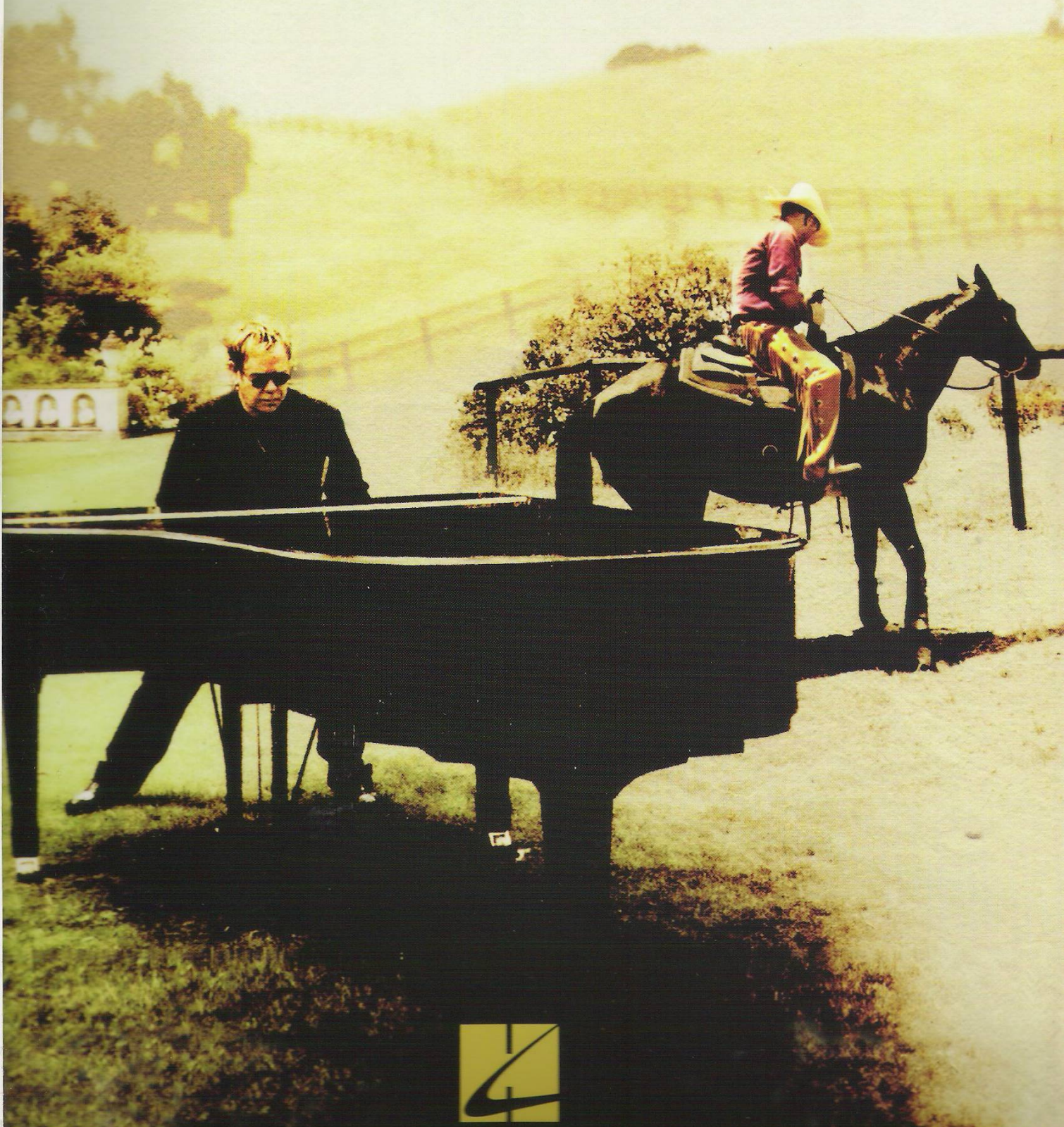


ELTON JOHN

Piano
Vocal
Guitar

The Captain & **The Kid**



HAL • LEONARD®

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15	Just Like Noah's Ark
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POSTCARDS FROM RICHARD NIXON

Words and Music by ELTON JOHN and BERNIE TAUPIN





Fast half-time feel


C5   



mf



With pedal

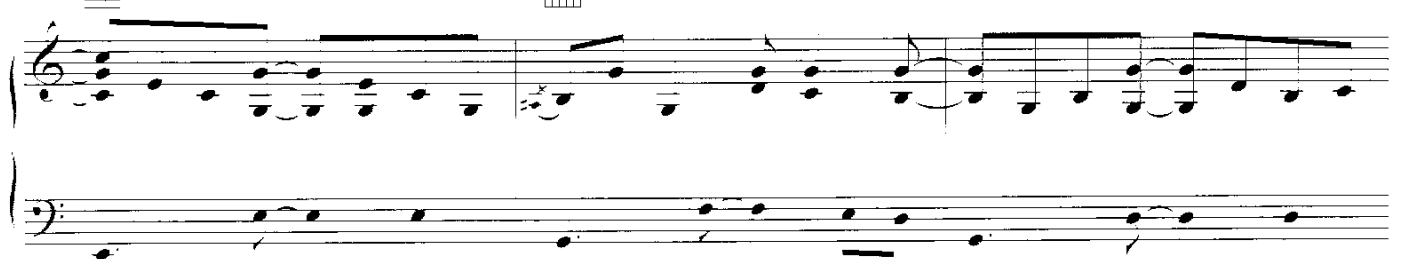
F/C  C  Dm7  C/E 



G  Dm7 



C/E  G 



Musical notation for the first system, featuring a treble and bass staff with chords and a melodic line.

Musical notation for the second system, including guitar chord diagrams for Ab and Bb.

Musical notation for the third system with guitar chord diagrams for C, F/B, and F/A.

Musical notation for the fourth system with guitar chord diagrams for C, F/B, and F/A, and lyrics.

We heard Rich - ard Nix - on say, —
o - pen arms — we put — our trust. — They

Musical notation for the fifth system, continuing the piano accompaniment.

Csus2



C7sus



F/C



C



G/B



“Wel - come to the U S A.” The com - mon sense I some -
 put us on a big red bus. Twin spir - its soak - ing up

Am7



Dm7



G



- times lack has o - pened up a seis - mic crack; we've
 a dream; fuel to feed the press ma - chine. Af - ter

C/E



F



C/F



G



fall - en in and I can't pull back.
 years that were long and lean,

A2



B2



And I we'll have to stay.
 we're on our way.

C Bm7 E7

And Rich - ard Nix - on's on his knees. He's

Am C/G F

sent so man - y o - ver - seas; he'd like to know if you and me could help

G C F/B F/A C

him in some way. A lit - tle

F D:F G E7/G#

cam - ou - flage — and glue — to mask the e - vil that — men do; —

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the vocal line for F, D:F, G, and E7/G#.

Am F C(add2)/E Bb(add2)

— a small di - ver - sion caused by two.

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the vocal line for Am, F, C(add2)/E, and Bb(add2).

F

Pale kids come — to play, — and

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. A chord diagram for F is provided above the vocal line.

G Ab7

we heard Rich - ard Nix - on say, — “Wel - come to — the

This system contains the final two staves of music on this page. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for G and Ab7 are provided above the vocal line.

To Coda

And nei - ther of us un -
all a - round us, sun -

- der - stood the way things ticked in Hol - ly - wood; we just
- tanned teens beau - ty like we'd nev - er seen. Our

load - ed in and grabbed the bat, with lit - tle room to swing
he - roes led us by the hand through Bri - an Wil - son's prom -

G C E F C/F

a cat. And pret - ty soon, we were "where it's com - at,"
 ised land. ... where Dis - ney's God and he com - mands

G Ab

or both so the
 mice and

Bb(add2) 1 C F/B F/A C F/G

pa pers say. And
 men to stay.

2 C F/B F/A C D.S. al Coda CODA C F/G

And In

bright red Porsche on Sun - set. I saw Steve Mc - Queen. I guess he's

just a - bout the cool - est guy I've ev - er seen.

E \flat B \flat /D C

And for you and me, that speed - ing car is

F D/F \sharp

how it's gon - na be. I see no brakes, just o - pen road

G E7/G \sharp Am

D7/F#
 G
 C
 F(add2)/C

— and lots of gas - o - line. — Oh, we heard Rich - ard Nix -

C
 Csus2
 Bbsus2
 F
 C

- on say, — “Wel - come to — the U — S A.” — The

G/B
 Am7
 Dm7

com - mon sense — I some - times lack — has o - pened up — a se's -

G
 C/E
 F
 C/F
 G

- mic crack; we've fall - en in — and I can't pull — back.

1

Patie kids come on stay.

and

G

we heard Rich - ard Nix - on say, — "I got - ta go, but

Ab

you can stay." —

1

you can stay." —

Bb(add2)

C

F/B

F/A

C

you can stay." —

2

you can stay." —

Bb(add2)

C

F/B

F/A

C

F/G

you can stay." —

C F/B F/A C F/G Cm7

This system contains the first three measures of the piece. The guitar part features chords C, F/B, F/A, C, F/G, and Cm7. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand.

Dm/C C Csus2

This system contains measures 4, 5, and 6. The guitar part features chords Dm/C, C, and Csus2. The piano accompaniment continues with the same rhythmic pattern.

Cm7 Dm/C C

This system contains measures 7, 8, and 9. The guitar part features chords Cm7, Dm/C, and C. The piano accompaniment continues with the same rhythmic pattern.

Csus2 C5

This system contains measures 10, 11, and 12. The guitar part features chords Csus2 and C5. The piano accompaniment continues with the same rhythmic pattern.

A \flat 7 B \flat 1 F C 2 F/C C

This system contains measures 13, 14, and 15. The guitar part features chords A \flat 7, B \flat , F, C, F/C, and C. The piano accompaniment continues with the same rhythmic pattern.

JUST LIKE NOAH'S ARK

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately

The first system of musical notation is for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderately'. The first measure has a dynamic marking of *f*. The melody in the treble clef features a series of chords and eighth notes, with some notes marked *8va*. A guitar chord diagram for Bb7 is shown above the first measure. The bass line is a simple eighth-note accompaniment. The system ends with a 'With pedal' instruction.

The second system of musical notation continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a steady eighth-note accompaniment. A guitar chord diagram for Eb7 is shown above the second measure. The melody in the treble clef includes notes marked *8va*.

The third system of musical notation continues the piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a steady eighth-note accompaniment. Guitar chord diagrams for Bb7 and Ab are shown above the first and second measures, respectively. The melody in the treble clef includes notes marked *8va*.

The fourth system of musical notation shows the vocal line. It consists of a single treble clef staff. The key signature has two flats. The melody is sparse, with notes corresponding to the lyrics 'Ain't it just'. Above the staff, guitar chord diagrams for Eb and Bb7 are shown. The lyrics 'Ain't it just' are written below the staff.

The fifth system of musical notation continues the piano accompaniment. It features a grand staff with a treble and bass clef. The melody in the treble clef consists of chords and eighth notes. The bass line is a steady eighth-note accompaniment.

— like No - ah's ark? There's two of ev - er - y kind: pret - ty girls —
 an pro - mo - tion man chomp - ing a big ci - gar. slap - ping back —

E^b7

— and boys in drag walk - ing a fine thin — line. shak - ing
 — and mak - ing cracks a - bout the fags in the bar. Ra - di - o

A^b **E^b**

hands and buss - ing cheeks, lick - ing their lips like they could eat me a - live —
 boss dip - pin' his nose — in a lit - tle white — pack - et; you can

B^b7 **A^b**

— put in a cou - ple of weeks. — } Yeah, — just
 it out, son, — and we'll — all back it. }

like — No-ah's ark. — (Ooh.) — I - ta - li -

2

And the waves are — crash - ing a - round — us,

read - y for — the flood. — And we don't — need a sign — like an —

ive — branch in the beak — of a snow — white

Bb7 Cm/Eb G/D

dove. We're not as dumb as — we might look; — you can't

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the vocal staff: Bb7 (x2 0 10 13 12 10), Cm/Eb (x0 0 1 3 5 3fr), and G/D (x0 0 0 0 3 2).

D/F# G Cm G/B Cm/Bb

keep us in the dark. — With me and you, it's two —

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the vocal staff: D/F# (x0 0 0 x), G (x0 0 0 3 2), Cm (x0 0 1 3 5 3fr), G/B (x0 0 0 0 3 2), and Cm/Bb (x0 0 1 3 5 3fr).

Db/Ab Ab

— by two, —

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the vocal staff: Db/Ab (x0 0 1 3 5 3fr) and Ab (x0 0 1 3 5 3fr).

Gb Ab Bb7

just like No - ah's ark. —

Sva

This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided above the vocal staff: Gb (x0 0 1 3 5 3fr), Ab (x0 0 1 3 5 3fr), and Bb7 (x0 0 1 3 5 3fr). A fermata is placed over the final chord in the piano part, with the instruction *Sva* above it.

These

8va

1 b

four walls have seen the Cock - ettes and the Cast - ers. From San Fran -

cis - co to O - hi - o. I've seen beau - ty and di - sas - ter, cock -

Eb7

y young — roost - ers, lit - tle chicks flash - ing smiles, shak - ing them

Ab

Eb

hips. try'n' to hook it up for the late night shift,

here in No-ah's ark. (Yeah.)

And the waves are crash-ing a-round us. and we're

read-y for the flood. And we don't need a sign like an ol-

ive branch in the beak of a snow white

dove. We're not as dumb as we might look or

locked up in the dark. We can sort out the snakes from the an-

i - mals.

Chord diagrams: Gb, Ab, Bb7

just like No - ah's ark. —

8va

And we wrote —

8va

Chord diagrams: A2, Eb, Bb7, Ab, Eb

— it as — we — saw — it from the cen - ter of — the stage. —


Chord diagrams: Bb7, Ab, Eb, Bb7

— All — ac - cess to — the — li - ars who claim —





 they — wrote — a — page. — But for ev - 'ry ti - ny danc - er, there's a



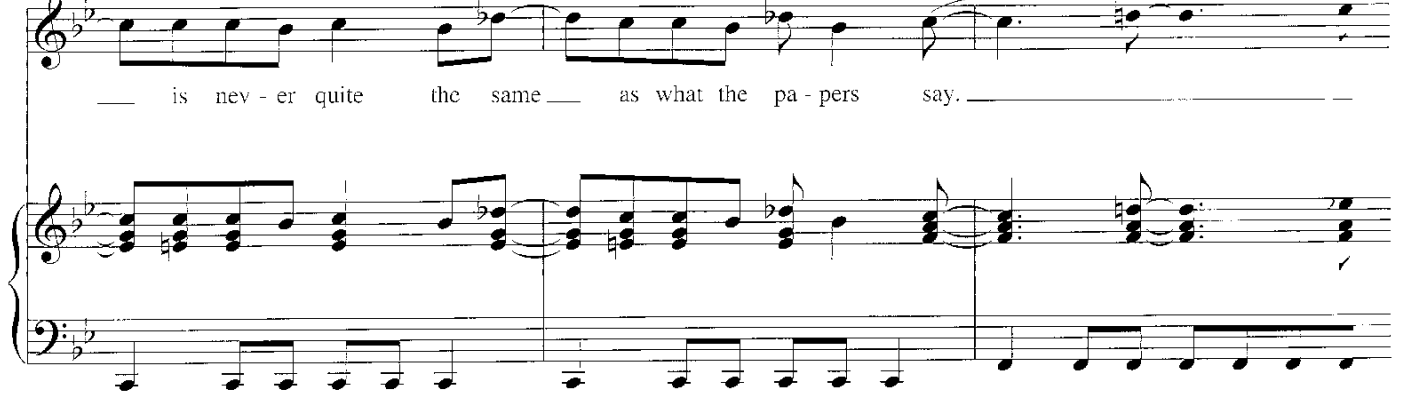


 dog that's had its day. — (Hey.) — The





 — is nev - er quite the same — as what the pa - pers say. —





Instrumental solo



E \flat 7



A \flat



E \flat



B \flat 7



A \flat



E \flat



B \flat 7



D.S. al Coda

CODA

Solo ends And the

The first system features a vocal line on a single staff with a treble clef and a key signature of two flats. It begins with a whole rest, followed by a quarter rest, and then a half note G4. Below it, the piano accompaniment is shown in grand staff notation (treble and bass clefs). The right hand plays a melodic line with slurs and accents, while the left hand provides a steady bass line.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with similar melodic and harmonic patterns.

E \flat

A guitar chord diagram for Eb major, showing the fretting for the six strings: 1, 2, 3, 4, 5, 6.

D \flat

A guitar chord diagram for Db major, showing the fretting for the six strings: 1, 2, 3, 4, 5, 6.

B \flat 7

A guitar chord diagram for Bb7 major, showing the fretting for the six strings: 1, 2, 3, 4, 5, 6.

The third system shows the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with similar melodic and harmonic patterns.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with similar melodic and harmonic patterns.

The fifth system shows the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with similar melodic and harmonic patterns.

E \flat

A guitar chord diagram for Eb major, showing the fretting for the six strings: 1, 2, 3, 4, 5, 6.

D \flat

A guitar chord diagram for Db major, showing the fretting for the six strings: 1, 2, 3, 4, 5, 6.

The sixth system shows the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with similar melodic and harmonic patterns.

B \flat 7

A guitar chord diagram for Bb7 major, showing the fretting for the six strings: 1, 2, 3, 4, 5, 6.

WOULDN'T HAVE YOU ANY OTHER WAY (NYC)

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately fast

mp

A G D A

With pedal

G D A G D

A G D A

I re - mem - ber it like it was yes - ter -
sub - way rum - bled un - der - neath

G Dm/F

day: snow in the park... and skat - ers on the ice. lor
I - tal - ian... lights... where Jo - ey Gal - lo died, and the

black cars stand - ing side by side, man on the door down at Fif - ty - Four's is let - ting

load - ing up the boys at night. on - ly the pret - ty in - side. Turned up our Oh, I'd

col - lars to the chill of the wind. wake with a stran - ger un - der the cov - ers Caught an in -

- late no - cent smile from a tax - i at the lights. Not some - in the day, long - ing for the night.

E D A/C# G/B

- thing you'd see on a New York street: it's such an un-com-mon sight...
Just like the snow-fall, there's so many bod-ies. but some-how, it feels so right.

D G/A D Bb

But I would-n't have it an-y oth-er

C/Bb F/A Bb

way: this cit-y's got a thing a-bout it. Don't

A7/C# Dm D7

try to un-der-stand it. New York Cit-y, I'd

Detailed description: This is a musical score for the song 'New York, New York'. It consists of a vocal line, a piano accompaniment, and guitar chord diagrams. The score is divided into several systems. The first system shows the vocal line with lyrics and guitar chords (E, D, A/C#, G/B). The second system continues the vocal line and piano accompaniment, with guitar chords (D, G/A, D, Bb). The third system shows the piano accompaniment and guitar chords (C/Bb, F/A, Bb). The fourth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The ninth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The tenth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eleventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twelfth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirteenth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fourteenth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifteenth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixteenth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventeenth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighteenth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The nineteenth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twentieth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-first system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-second system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-third system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-fourth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-fifth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-sixth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-seventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-eighth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The twenty-ninth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirtieth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-first system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-second system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-third system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-fourth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-fifth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-sixth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-seventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-eighth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The thirty-ninth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fortieth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-first system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-second system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-third system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-fourth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-fifth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-sixth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-seventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-eighth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The forty-ninth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fiftieth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-first system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-second system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-third system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-fourth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-fifth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-sixth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-seventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-eighth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The fifty-ninth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixtieth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-first system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-second system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-third system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-fourth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-fifth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-sixth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-seventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-eighth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The sixty-ninth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventieth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-first system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-second system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-third system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-fourth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-fifth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-sixth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-seventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-eighth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The seventy-ninth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eightieth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-first system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-second system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-third system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-fourth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-fifth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-sixth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-seventh system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-eighth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The eighty-ninth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7). The ninetieth system continues the piano accompaniment and guitar chords (A7/C#, Dm, D7). The hundredth system shows the piano accompaniment and guitar chords (A7/C#, Dm, D7).

real - ly like ___ to stay. New York Cit - y, I

would-n't have ___ you, ___ I would-n't have you

To Coda

an - y oth - er way. ___

1

A G D F

Oh, the And

Dm A Dm

I can feel the mag - ic and read a mil - lion lips. -

A Bb F/A

And no mat - ter what might hap - pen. they'll

Bb/D C7sus

ever sink this ship. -

Piano solo

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The vocal line has a few notes at the beginning of the system.

The second system continues the piano accompaniment with more complex chordal textures in the right hand. The vocal line has a triplet of notes in the first measure of this system.

D A/C# G/B D

Oh.

The third system features a vocal line with the lyrics "Oh." and a long melisma. The piano accompaniment continues with a steady bass line and chords in the right hand.

A

(Ah.)

The fourth system features a vocal line with the lyrics "(Ah.)" and a long melisma. The piano accompaniment continues with a steady bass line and chords in the right hand.



Ab.)

The first system of music features a vocal line with a long note and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).



The second system continues the musical piece. The vocal line has a rest followed by a note. The piano accompaniment features a steady chordal accompaniment in the right hand and a moving bass line in the left hand.



D.S. al Coda

CODA



But I

I would - n't

The third system contains the lyrics "But I" and "I would - n't". The music includes a vocal line with a fermata over the word "I", a piano accompaniment, and a coda section with a different key signature (one flat).



have you, I would - n't have you

The fourth system contains the lyrics "have you, I would - n't have you". The music features a vocal line with a long note, a piano accompaniment, and a final chord in the key of Bb.

E7 add2 C7 E E7 add2 F

an - y oth - er way. —

F Bb F/A

I would - n't have you

Bb F/A Eb(add2)

an - y

C7/E Bb(add2)/F F Bb/F F

oth - er way. —

TINDERBOX

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly



(Oh. _____)

mf

With pedal



Oh.) _____



Nos - tra - da - mus said, "I pre - dict ___ that the world will end ___ at half past six."
God - zil - la came in dis - guise, - tore the build - ing down - right be - fore our eyes;

What he did - n't say — was ex - act - ly when. — Was he
kept the nee - dle out of the red - bal - loon. — Was he

lis - tening to the ra - di - o? — Was he lis - tening to the ge - ar - ment —
wor - ried we might go too far. — may - be wind up rhym - ing moon —

The sun Well, he got us spooked an - y - way. — We'd see
de - scends down in Mex - i - co. — while

run - ning hot — up un - til to - day, — but a wind of change — blew a - cross — our — sales. —
fan - cy car — back on Sav - ile Row — showed the price of fame — leads to o - ver - kill. —

E A E E G A E

We were coast - ing on a win - ning streak; we were
Things are gon - na have to change: some _

C B7 E

kings un - til the pow - er failed. _____) We've been
holes a - long the road get filled. _____)

D F#m Bm Bm/A

liv - ing in a tin - der - box, _ and two sparks _ can set the whole thing off. _

C D/F# F6 C/E

Rub - bing up to - geth - er a - round _ the clock; late - ly we've been get - ting more roll than rock. _

E1 E2 E3 E4

You and me to - geth - er in a tin - der - box. — Tin - der - box: —

Bm Bm/A G D/F#

two sparks _ can set the whole thing off. — Rub - bing up to - geth - er a - round _ the clock:

F6 C/E Eb B7add2 C To Coda ⊕

late - ly we've been get - ting more roll than rock. — You and me to - geth - er in a tin - der -

1 D E C#m G#m

box. (Oh. —

E C#m G#m

2 D E

Oh.)

box.

Detailed description: This system shows the beginning of a musical piece. It features a guitar chord chart at the top with five chords: E, C#m, G#m, D, and E. Below the chords is a vocal melody line in treble clef with a key signature of three sharps (F#, C#, G#). The melody starts with a whole note chord, followed by a half note, and then a quarter note. A double bar line with a repeat sign follows. The second part of the system continues the melody with a quarter note and a half note. The lyrics 'Oh.)' and 'box.' are written below the notes.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff plays a series of chords, while the bass staff plays a simple bass line. A double bar line with a repeat sign is present.

F# G# C#m C#m/B

Pres-sure's gon-na cook us if we don't un - lock it: gun's go-ing off if we don't un - cock it. We've

Detailed description: This system continues the musical piece. It features a guitar chord chart at the top with four chords: F#, G#, C#m, and C#m/B. Below the chords is a vocal melody line in treble clef. The melody consists of eighth notes and quarter notes. The lyrics 'Pres-sure's gon-na cook us if we don't un - lock it: gun's go-ing off if we don't un - cock it. We've' are written below the notes.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff plays a series of chords, while the bass staff plays a simple bass line. A double bar line with a repeat sign is present.

F#m G# C#m C#m/B

got - ta climb out of the oth - er one's pock-et, or we're gon-na burn, out on this beau-ti - ful

Detailed description: This system continues the musical piece. It features a guitar chord chart at the top with four chords: F#m, G#, C#m, and C#m/B. Below the chords is a vocal melody line in treble clef. The melody consists of eighth notes and quarter notes. The lyrics 'got - ta climb out of the oth - er one's pock-et, or we're gon-na burn, out on this beau-ti - ful' are written below the notes.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff plays a series of chords, while the bass staff plays a simple bass line. A double bar line with a repeat sign is present.

A B D F#m D.S. al Coda

rock - et. _____ Tin - der - box; _

CODA D E C#m G#m

box. (Oh. _____)

E C#m G#m B E

Oh.) _____

AND THE HOUSE FELL DOWN

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

Cm(add2)

Ab7

Bb

G7/B

With pedal

Cm(add2)

Ab7


Brightly, twice as fast (♩ = ♪♩)

Cm

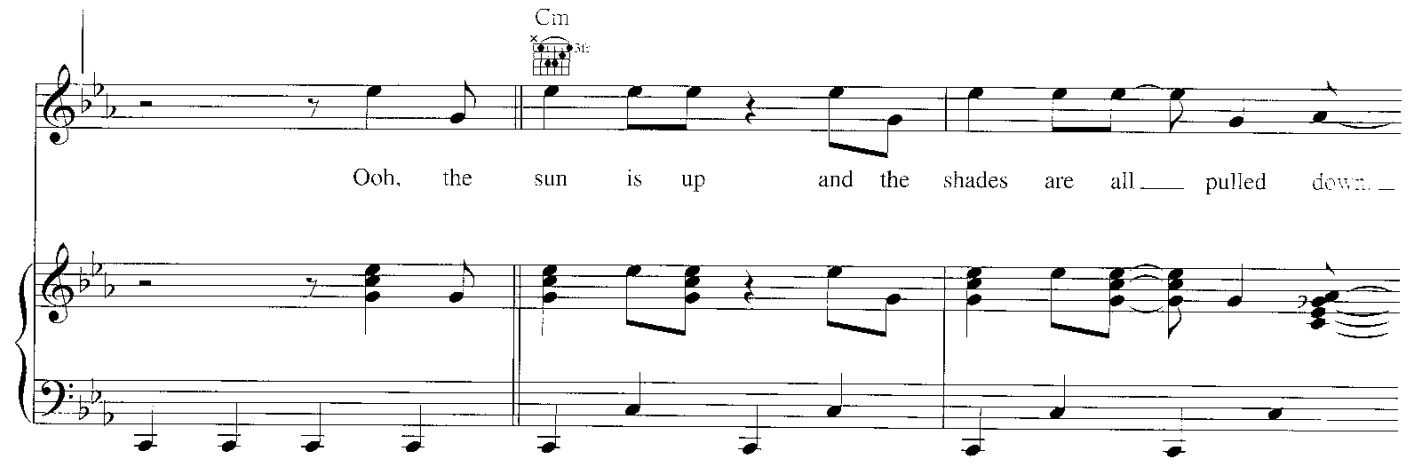
N.C.

mf


Cm




Ooh, the sun is up and the shades are all pulled down.



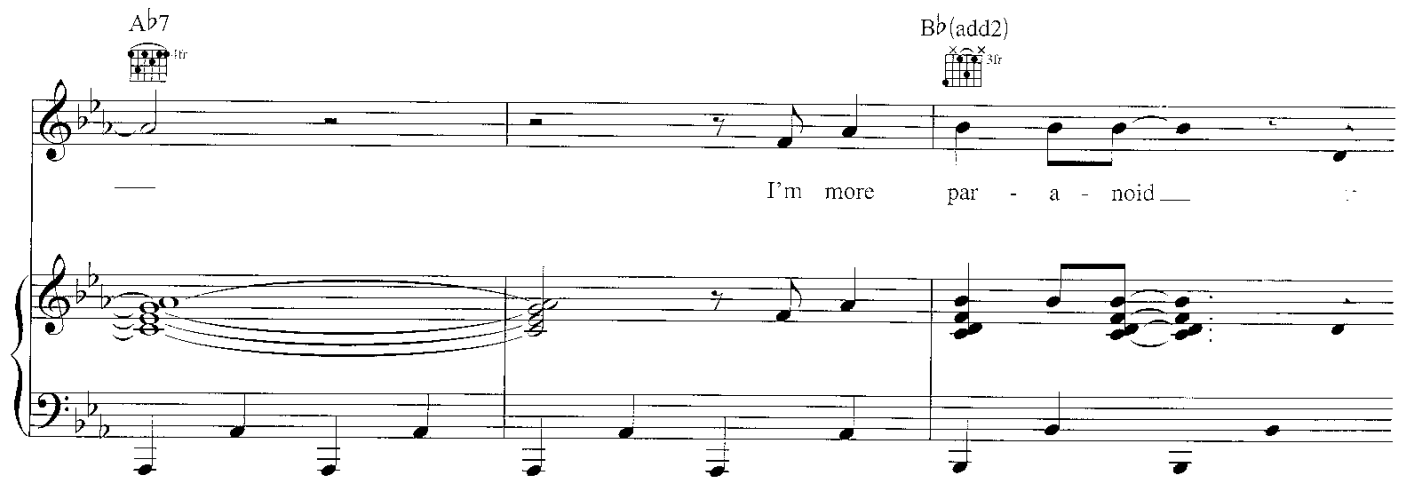
Ab7




Bb(add2)




I'm more par - a - noid



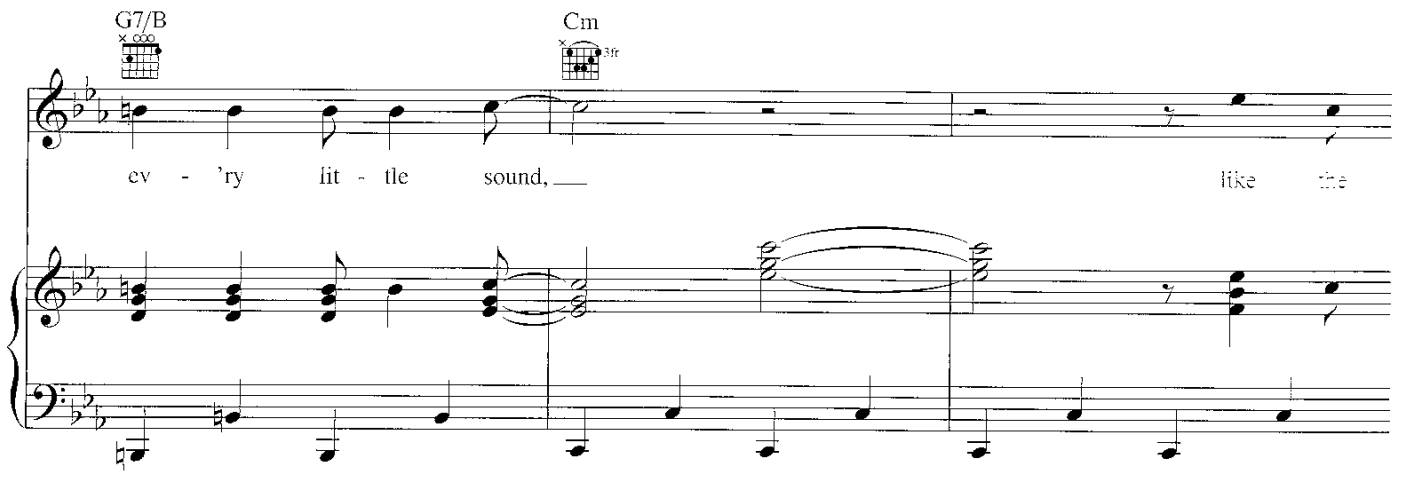
G7/B




Cm



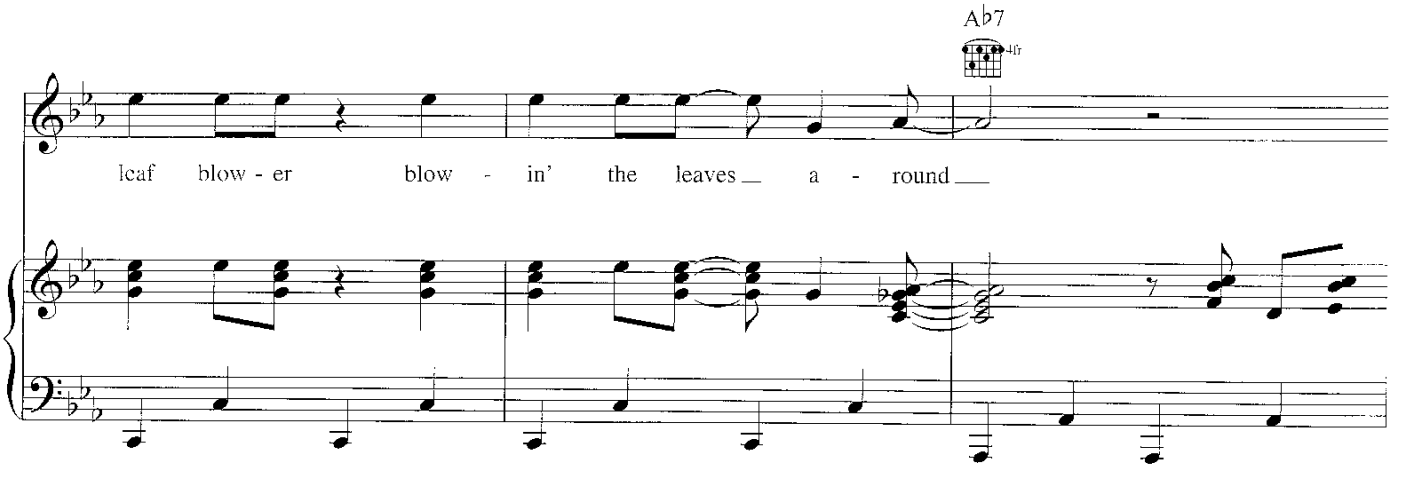
ev - 'ry lit - tle sound, like the



Ab7



leaf blow - er blow - in' the leaves a - round



G7

and a si - ren wail - ing on the oth - er side of town.

Cm

Oh, the T - V's on, and the rolled - up note. I'm

Ab7

col - ors real - ly hurt my head. hov - er - ing on that line:

Bb(add2) G7/B

If I could think straight, three days on a di - et I'd wish that I was dead of co - caine and wine.

or curled up na - ked
and a lit - tle weed just to

Ab7

in my lov - er's bed. _____ In - stead I -
lev - el me some - times. _____ I put the

G7

hang - ing o - ver Hell, sus - pend - ed by a sin - gle thread. _____
clock in the drawer _____ 'cause I've can - celled _____ out the time. _____

Cm

Fm

And I don't re - call _____ who
And _____ still that say - ing

Bb

said it at this time. }
gets in side my mind. }

that "your

Ab Eb Bb Cm/Bb Bb

en - e - mies grow strong on what you leave be - hind."

Fm

I built it up, and the wolf, he came a - round.

Bb Ab

He huffed and puffed, he huffed and puffed.

E7 G D Cm

he huffed and puffed, he huffed and puffed, and the

This system contains the first two lines of the musical score. The top line is a vocal melody in G minor, with lyrics "he huffed and puffed, he huffed and puffed, and the". Above the staff are guitar chord diagrams for E7, G D, and Cm. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

Fm G7 Cm

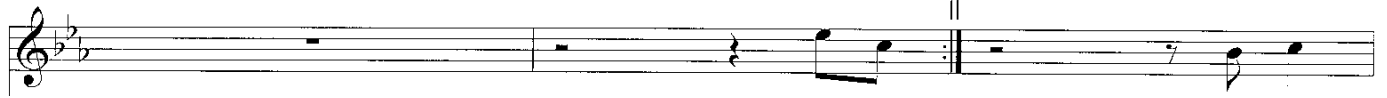
house fell down.

This system contains the next two lines of the musical score. The top line is a vocal melody with lyrics "house fell down." Above the staff are guitar chord diagrams for Fm, G7, and Cm. The bottom two staves are piano accompaniment, continuing the bass line and providing harmonic support for the vocal line.

N.C.

This system shows the piano accompaniment for the third system. The top staff is the right hand, and the bottom staff is the left hand. The right hand has a melodic line with some accidentals, while the left hand continues the eighth-note bass line. The instruction "N.C." (No Chords) is written above the first few notes of the right hand.

This system shows the piano accompaniment for the fourth system. It continues the melodic and bass lines from the previous system, with the right hand playing a more active melodic line and the left hand maintaining the bass line.



With a

So don't



Am7b5



Ab



knock on my door, — don't try to call. — I'm holed up in this room and talk - ing



Am7b5



to the wall. 'Cause when you're high as this, — you think you know it all. — When you're



Ab



G



Am7



this deep in, there's no place else to fall. —



Three guitar chord diagrams are shown above a musical staff. The first diagram is for a C major chord (x02345). The second is for a C minor chord (x02345). The third is for a C major chord (x02345). The musical staff below shows a treble clef with a key signature of one flat and a 3/4 time signature. It contains a few notes and rests.


Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The key signature is one flat and the time signature is 3/4. The music features a melodic line in the right hand and a bass line in the left hand.


Cm  3fr

Ab7  4fr


Piano solo

Piano accompaniment for the second system, continuing the grand staff from the first system. It includes the *Piano solo* instruction.

Bb(add2)  3fr

G7/B  3fr

Piano accompaniment for the third system, continuing the grand staff. It features a triplet of eighth notes in the right hand.

Cm  3fr

Piano accompaniment for the fourth system, continuing the grand staff. It features a triplet of eighth notes in the right hand.

First system of musical notation, featuring a treble and bass staff. The treble staff contains chords and melodic lines, including a triplet of eighth notes. The bass staff provides a steady accompaniment.

Second system of musical notation. It includes guitar chord diagrams for G7 and Cm. The treble staff features triplets of eighth notes. The bass staff continues the accompaniment.

Third system of musical notation, including a guitar chord diagram for Fm. The treble staff shows a melodic line with a repeat sign. The bass staff has a simple accompaniment.

Solo ends

And I don't re - call — who said it at — this time, —
still that say - ing gets in - side — my mind, —

Fourth system of musical notation, featuring a treble and bass staff with chords and melodic lines. The treble staff has a melodic line with a repeat sign. The bass staff has a simple accompaniment.

Fifth system of musical notation, including guitar chord diagrams for Bb and Ab. The treble staff shows a melodic line with a repeat sign. The bass staff has a simple accompaniment.

that "your en - e - mies — grow strong —

Sixth system of musical notation, featuring a treble and bass staff with chords and melodic lines. The treble staff has a melodic line with a repeat sign. The bass staff has a simple accompaniment.

E⁷ B⁷ E⁷ B⁷

— on what — you leave be - hind." — I built it up.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'on what — you leave be - hind." — I built it up.' The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand. Chord diagrams for E⁷ and B⁷ are provided above the vocal line.

F^m B^b

and the wolf, he came a - round. —

The second system continues the musical piece. The vocal line has a rest followed by the lyrics 'and the wolf, he came a - round. —'. The piano accompaniment continues with chords and a bass line. Chord diagrams for F^m and B^b are shown above the vocal line.

A^b E^b

He huffed — and puffed, — he huffed — and puffed, — he huffed — and puffed. —

The third system features the vocal line with the lyrics 'He huffed — and puffed, — he huffed — and puffed, — he huffed — and puffed. —'. The piano accompaniment provides harmonic support with chords and a bass line. Chord diagrams for A^b and E^b are placed above the vocal line.

G/D C^m F^m

— he huffed — and puffed, — and the house

The fourth system concludes the page with the vocal line lyrics '— he huffed — and puffed, — and the house'. The piano accompaniment continues with chords and a bass line. Chord diagrams for G/D, C^m, and F^m are shown above the vocal line.

Guitar chord diagrams: G7 (3rd fret), Cm (3rd fret).

1

fell down. And

Guitar chord diagrams: Fm (3rd fret), G7 (3rd fret).

2

And the house fell down.

Guitar chord diagrams: Cm (3rd fret), N.C.

2

BLUES NEVER FADE AWAY

Words and Music by ELTON JOHN
and BERNIE TAUPIN



Moderate half-time feel

Cm 



mp

With pedal

He was - n't fa - mous, but I sure ___ did love ___



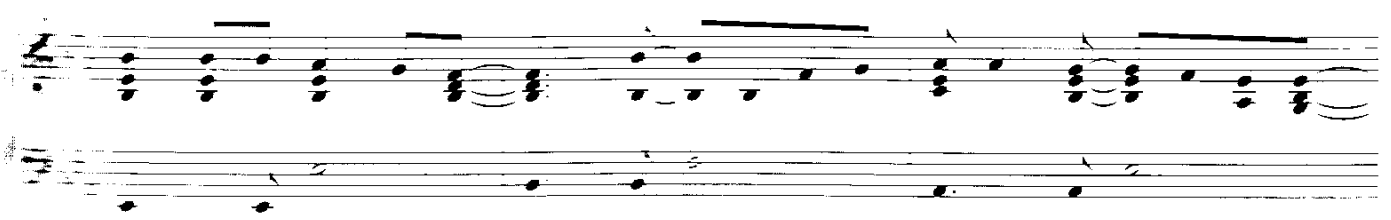
  

___ him: I've got his pic - ture in a lit - tle frame. ___ He lost his



___ to a big dis - ease ___ he - fire it e - ven had ___ a name. ___



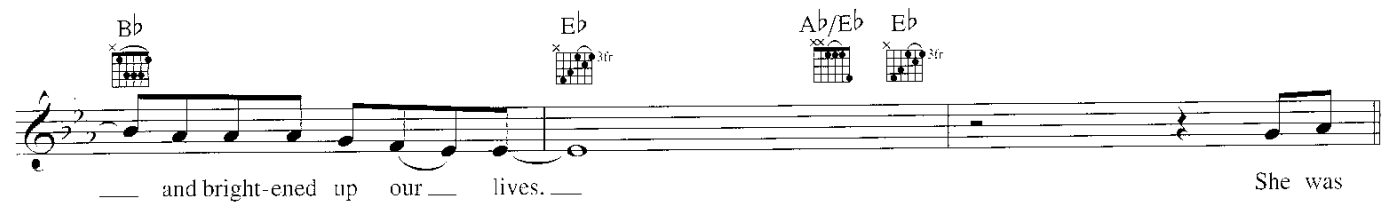
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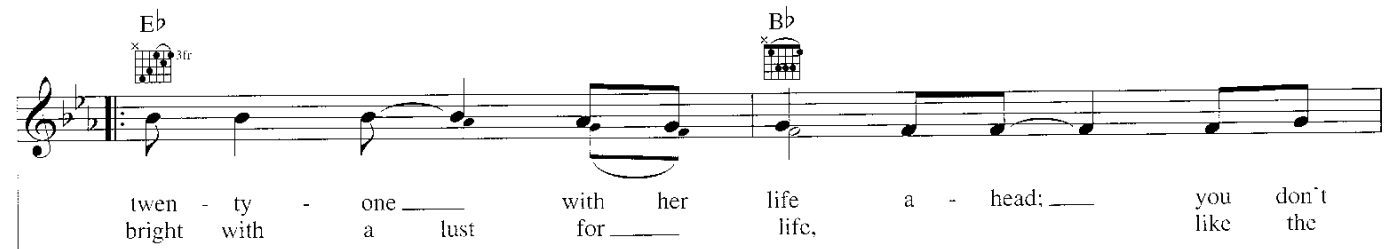
But there's so many more, and I've lost count; the hows




and whys aren't important now. All that matters is they came a round

and bright-ened up our lives. She was

twenty one with her life ahead; you don't bright with a lust for life, like the



Ab Eb

need to know her name. She breathed her
Sun King that he was. His pas - sions

Bb Ab

last on the cold, stone floor walls of a Hol - ly - wood ar - cade,
hung up - on his walls and were print - ed on - to -

Eb Fm7

But fate's right hand is - n't
And for rea - sons I nev - er un -

Bb Gm7

- ways just: puts a lot of pres - sure on your
- der - stood a - bout the choic - es made be - tween the

faith and trust. She was just a little girl; ain't that e -
bad and good, I've tried to fig - ure out why the pain -

enough to rage a - gainst the day? goes a - way.

And how did we get so luck - y?

Tar - gets on the ri - fle range. Who makes the call and

E \flat B \flat C \flat

who gets to choose? — Who gets to win — and who — gets to lose? It's like a

A \flat E \flat

roll - ing dice — in the bel - ly of the blues, — and

G7/B Cm

blues nev - er fade — a - way. — Hey,

Cm/B \flat A \flat E \flat

hey, hey. Col - ors run — when the rain — falls, — but

G7/B

To Coda

Cm

blues nev - er fade a - way.

Bb/D

He shone so

2

Cm

fade a - way. And there's

G/D

Cm/Eb

G/F

mar - ble mark - ers and lit - tle white cross - es a - long the beat - en path.

Cm G

A7b9

E7 b9

And I've spread their ashes on the wind, and I miss

Bb

Cm

John Lennon's laugh.

Eb/Bb

Ab

And how did we get so lucky

Eb

Bb

Cm

y? Targets on the rifle range.

Ab Eb

Who makes the call _____ and _____ who gets to choose?

Bb Cm D.S. al Coda

Who gets to win _____ and _____ who _____ gets to lose? _____ And

CODA Cm

fade _____ a _____ way.

G7sus Cm

THE BRIDGE

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately



mf

With pedal




I've seen the bridge, — and the bridge is long, — And they
on the bridge — look-ing at the waves, — seen



built it high, — and they built it strong, — strong e -
man - y jump; — nev - er seen one saved, — On a

**Recorded a half step lower.*

Bm

E7

D/A



nough to hold the weight of time, long enough to leave some of
dis - tant beach, your song can die on a bit - ter wind, on a



A

Bm

Em7



us be - hind. And ev - 'ry one of us has to face that day; do you
cru - el tide.



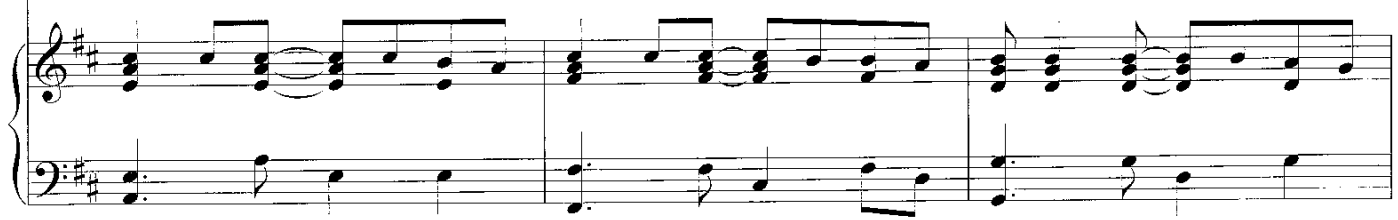
A

F#m

G



cross the bridge, or do you fade a - way? And ev - 'ry one of us that ev - er



Gm




D/A

A

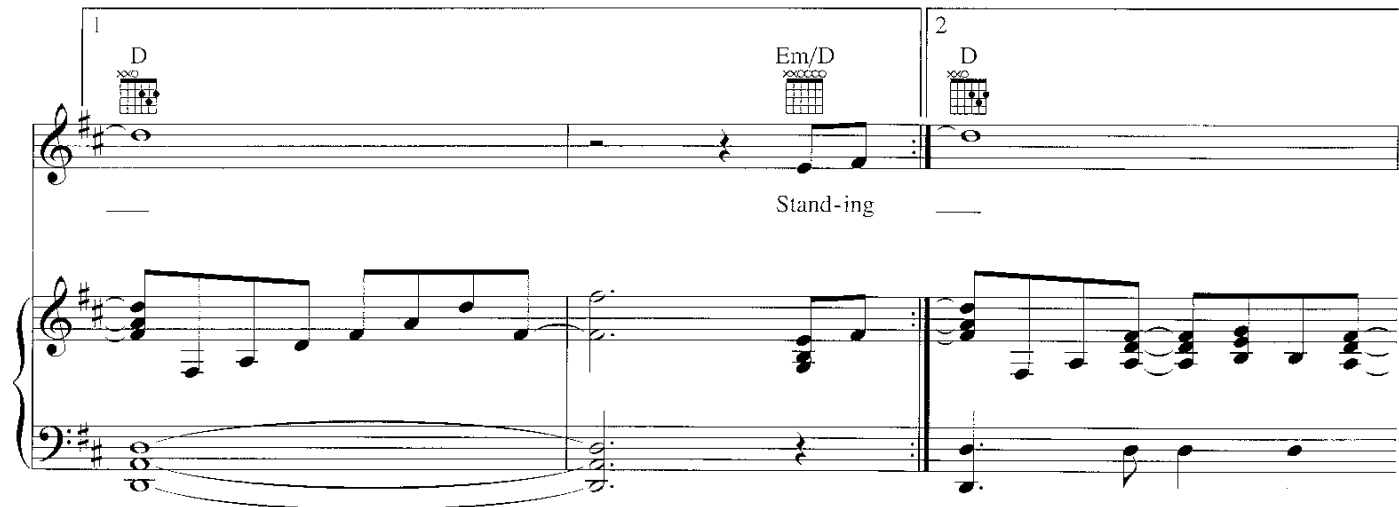




came to play has to cross the bridge or fade a - way.



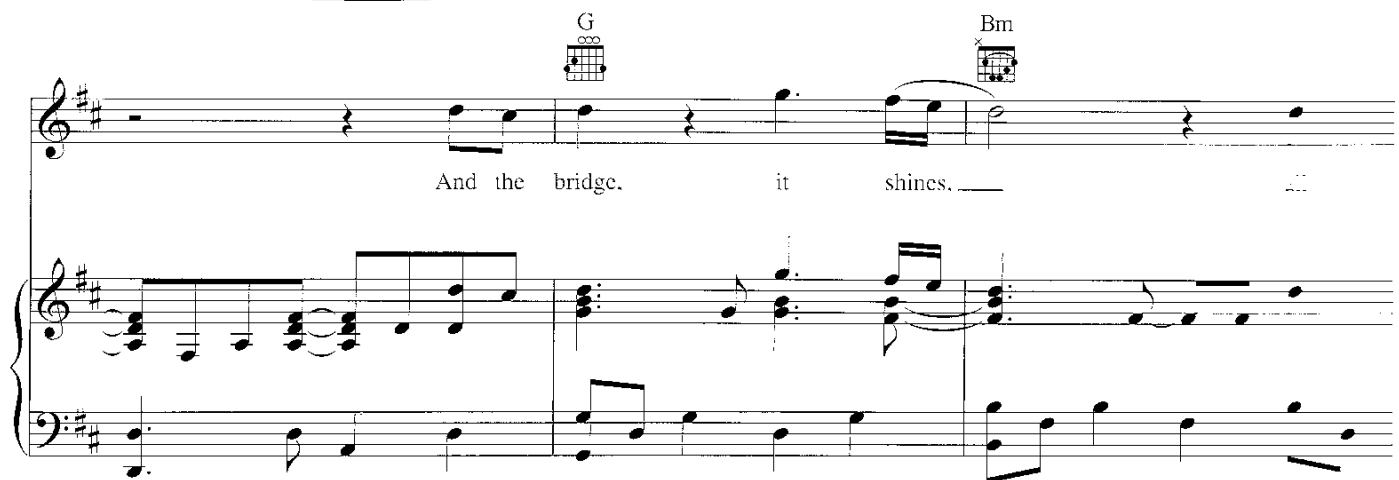
1   2 


Stand-ing





And the bridge. it shines.



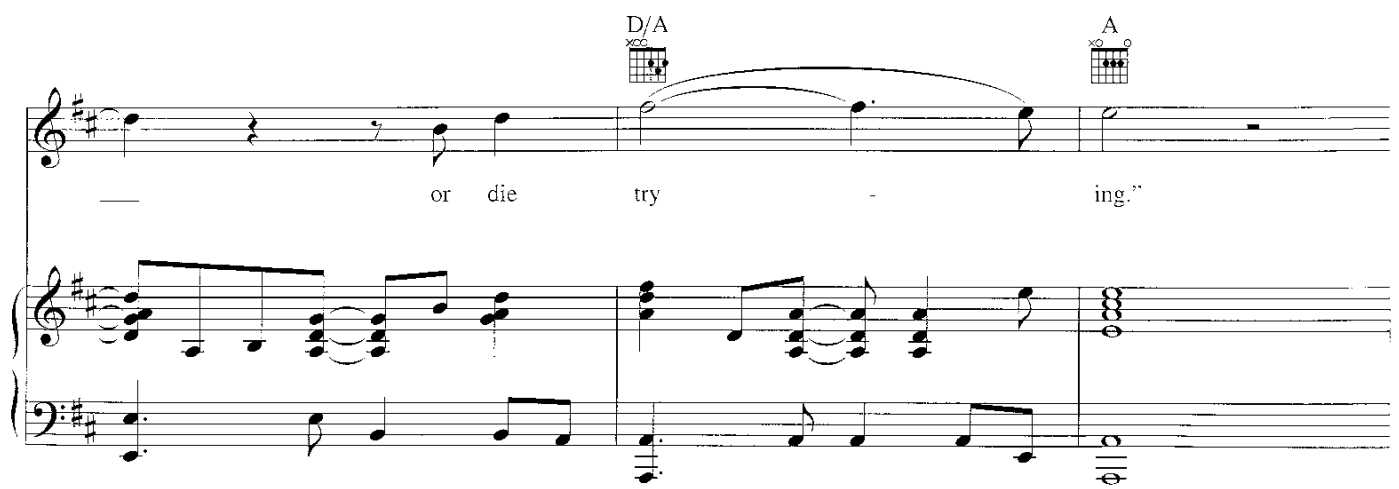
  

cold hard iron, say - ing, "Come and risk it all



or die try ing."



U

Em D A D

Instrumental solo

G D Bm Em

D/A A Bm

Em7 A F#m

G Gm D/A

A D G add2 D D

Solo ends *And ev - 'ry*

Bm Em7 A

one of us — has to face that day; — do you cross the bridge. —

F#m G Gm

fade a - way? And ev - 'ry one of us — that ev - er came to play — has to

D/A A Bm

cross the bridge — or fade a - way. —

has to cross the bridge _ or fade a - way. _

Chords: D A A

Chords: D Em7/D

Chords: A/D G/D

Chords: Em/D A/D D(add2)


I MUST HAVE LOST IT ON THE WIND




Words and Music by ELTON JOHN and BERNIE TAUPIN




Moderately

G 

 Musical notation for the first system, including piano accompaniment and guitar chord diagrams for G and D. The piano part starts with a forte (mf) dynamic.

1 2 G 
 I'm no long er I -
 Back when I was young -

C  G  D 
 - ing: I'm not keep - ing score. I could say -
 er. each one was a prize: love -

A/C#  Bm7  G 
 — my list — of lov - ers does - n't mat - ter an - y - more -
 — just came a - long and hit you right — be - tween — the eye -



But some are al - ways in — my heart, — and
 And one was just — a tro - phy catch, — and



some I'm not — so sure. — Ei - ther way, — they all left —
 one was like — a curse. — Some would want to bleed —



— their mark, — and for some — I found — a cure. —)
 — you dry; — some — might quench — your thirst. —)



And from one, — you — learn some - thing, — and an - oth -

er, you — learn noth - ing, and there's one who — might teach —

— you ev - 'ry - thing. —

I learned — to lis - ten, and if in - deed — some - one

— it, then I guess — I must — have lost it on — the wind —

T: Coda ↻

D G

D

1 2

Em7(add4) A Em7(add4) A

C A D A/C# D.S. al Coda

And from one

CODA A/C# Bm F#m

In cold wa - ter, I went fish - ing, in warm

G D Bm

I cast a line, and swore the heart I was reel - ing in

G D

was per - fect at the time. You could - n't tell

me I guess you could-n't tell me an - y - thing.

And if you did, then I guess I must have lost it on the wind.

And if you did, then I guess And if you did, then I guess

I must have lost it on the wind.

F#m G D

And if you did, then I guess -

G A D

I must have lost it on the wind.

G

1 D 2 D

OLD '67

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow half-time feel

The first system of musical notation for 'Old '67'. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The tempo/mood is 'Moderately slow half-time feel'. The first measure is marked *mf*. Chord diagrams for G and G/B are shown above the staff. The notation includes a piano introduction with chords and a melodic line in the treble clef, and a bass line in the bass clef. The instruction 'With pedal' is written below the bass line.

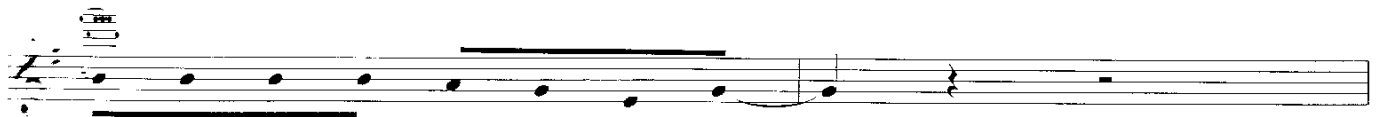
The second system of musical notation. It continues the piano introduction with chords and a melodic line in the treble clef, and a bass line in the bass clef. Chord diagrams for C and G are shown above the staff.

The third system of musical notation. It continues the piano introduction with chords and a melodic line in the treble clef, and a bass line in the bass clef. Chord diagrams for G/B and C7 are shown above the staff.

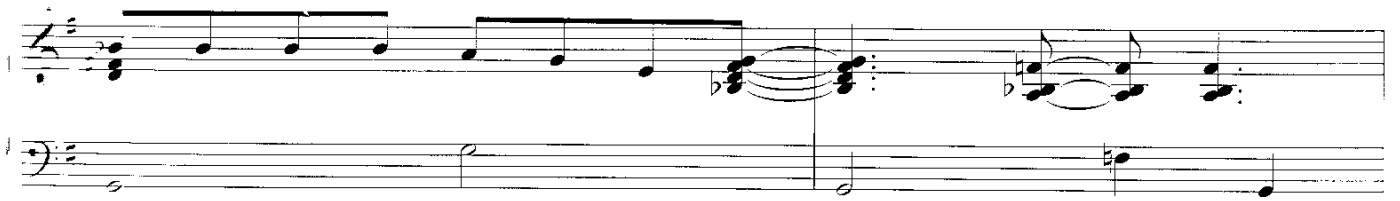
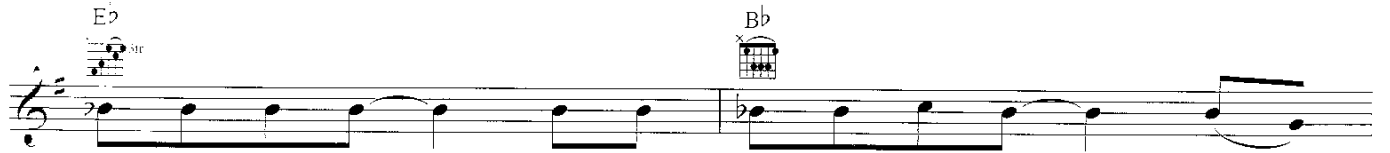
The fourth system of musical notation, which is the beginning of the vocal line. It features a treble clef and a key signature of one sharp (F#). A chord diagram for G is shown above the staff.

Hey, how a - bout this? ——— A
Sen - ti - men - tal twi - light; ——— con -

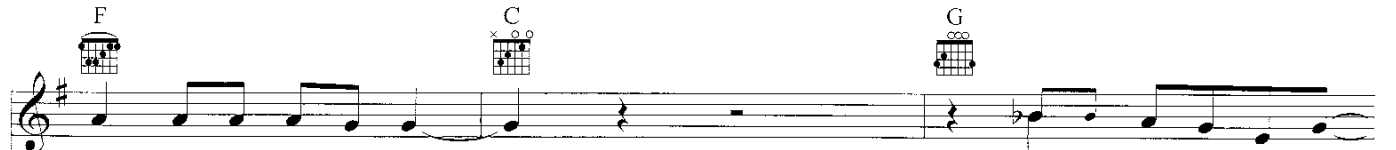
The fifth system of musical notation, which is the piano accompaniment for the vocal line. It features a grand staff with a treble and bass clef and a key signature of one sharp (F#).





lit - tle con - ver - sa - tion to - night.
 as - ing on these vir - gin days.

think - ing a - loud how we strug - gled to find our
 laugh - ing a - bout how the two of us sound like a

place in the diz - zy heights. Don't of - ten do this:
 Ten - nes - sec Wil - liams play. Hon - est, it's a - maz -

- ing we nev - er real - ly get the chance. Near - ly
 that we can get to - geth - er at all, for






froze to death on the Ox - ford Street, and now we're
 in be - tween the sad - dle and the grand pi - an - o, we can




sit - ting in the South of France. Talk - ing through the
 read the writ - ing on the wall. Talk - ing through the




eve - ning; it's good to shoot the breeze.
 eve - ning, sit - ting here side by side.





Just you and me on a bal - co - ny, and ci -
 Just you and me on a bal - co - ny: it's a lit - tle bit






...da - das sing - ing in the trees. _____ } Old six - ty - sev -
 ...un - ny, this _____ feel - ing in - side. _____ }

... en; what a time _____ it was. _____ what a

time of in - no - cence. _____ what a time we've lost.

Raise a glass and have a laugh, _____ have a laugh _____ or two. ...

Here's to old six - ty - sev - en and an

To Coda ⊕

old - er me and you.

Am7

Em7

Em7/D

C7

G/B

A7

D.S. al Coda

Old six - ty - sev -

CODA

G

Am7

old - er me and you. Here's to old six - ty - sev -

F9 G

- en and an old - er me and you.

Detailed description: This system shows the beginning of a musical piece. It features a vocal line on a treble clef staff with a key signature of one sharp (F#). The lyrics are "- en and an old - er me and you." Above the staff, there are two guitar chord diagrams: F9 (x333433) and G (320033). The notes in the vocal line are: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Detailed description: This system shows the piano accompaniment for the first system. The right hand (RH) starts with a sustained chord of F9 (x333433) in the first measure, then moves to G (320033) in the second measure. The left hand (LH) plays a bass line: F#2 (half), G2 (half), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter).

G/B C7

Detailed description: This system shows the second system of the musical piece. It features a vocal line on a treble clef staff. Above the staff, there are two guitar chord diagrams: G/B (x32033) and C7 (x32010). The notes in the vocal line are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

G G/B

Detailed description: This system shows the third system of the musical piece. It features a vocal line on a treble clef staff. Above the staff, there are two guitar chord diagrams: G (320033) and G/B (x32033). The notes in the vocal line are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

C7 G

Detailed description: This system shows the fourth system of the musical piece. It features a vocal line on a treble clef staff. Above the staff, there are two guitar chord diagrams: C7 (x32010) and G (320033). The notes in the vocal line are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

THE CAPTAIN AND THE KID

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderate Country beat

mf

F

Bb

F

C/E

Dm

C/D

Dm

Dm

C/E

F

I've been out here on this road some-
We've been miss-ing at times in ac-tion;

Am7



can't help feel - ing I've been show - ing my friends a - round. —
 can't i - mag - ine what he said he might do for you. —

Dm



C/D



Dm



Csus



Bb



F/A



I've seen it grow - ing from next to noth - ing in - to a
 The dev - il got to come to the par - ty some - times, but he

Gm7



F



Fsus2/A



F/Bb



C



Dm/C



giant — eat - ing up — your town. —
 nev - er — got to wear — our shoes. —

Chord diagrams: C, F/C, C, Dm/C, C, C7/E

Oh, we've con -

Chord diagram: F

Called up the tea leaves and the tar - ots; asked the
 - jured up what we cre - at - ed

Chord diagram: Am7

gyp - sy what she sees in the palm of our hands -
 way back then, when I was stand - ing up in six - inch heels -

Chord diagrams: Dm, C/D, Dm, C/D, Dm, C/D

Dm F/C Bb

She saw a moun - tain and a wild
Now you're rid - ing off in to

F/A Gm7 F Fsus2/A F/Bb

— deer run - ning, a cra - zy kid — be - com - ing a bet - ter man. —
— the sun - set, and I'm still spin - ning like — a Cath - erine wheel. —

C Dm/C C Dm/C C Dm/C

—

C C/E Gm7

But we stuck — a - round — for the fire - works
But we stuck — a - round — for the bat - tle,

B \flat C A A/C \sharp

wait - ing to ex - plode. — Shaped our fu - tures: you a Tum -
wait - ing for a plan — to turn you in - to the Brown — Dirt Cow -

Dm F/A B \flat C

- ble - weed, — and me on a Yel - low Brick Road. Pleas - ing the peo -
- boy — and me in - to a Rock - et — Man. It pleas - es the peo -

Gm7 B \flat

- ple some of the time, — for bet - ter or — for worse: —
- ple some of the time, — dig - ging in - to our roots. —

C A A/C \sharp Dm F/A

— an ur - ban soul — in a fine — silk suit, — and a heart out —
— But I got a brand - new — pair — of shoes, — and you're on a

west horse in a Wrangler shirt. in your cow boy boots.

And you can't go back; and if you try, it fails.

Look - ing up a - head.

I see a rust - y nail, a sign hang - ing from

--- it say - ing, "Truth --- for sale." ---

C/E
Dm

And that's what we did: --- no lies at all, --- just







F/A
Bb
G7/B

one more tale a - bout the Cap - tain

F/C
C

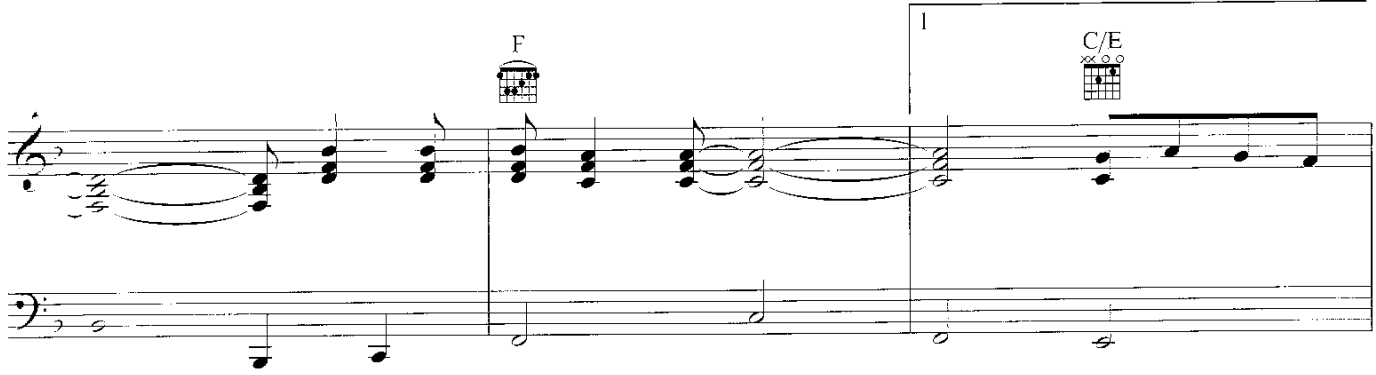
and the Kid. ---

A7/CE
Dm
C/D
Dm
C/D
Dm
C/D

1 Dm  C7/E 	2 Dm  C  D.S.	3 Dm  C 
--	--	--

No. you can't go back:





1 Dm  C/D  Dm 	2 C  Dm 
--	--

