

ELTON JOHN

SONGS FROM THE WEST COAST

piano vocal guitar



# THE EMPEROR'S NEW CLOTHES

Words by Bernie Taupin  
Music by Elton John

♩ = 72



The first system of music features a guitar part with five chords: C, C/E, F, C/G, and G. Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff. The piano part includes a steady eighth-note bass line and a treble line with chords and melodic fragments.



The second system shows a guitar part with seven chords: F, C/E, C, B♭, F/A, F, B♭/F, and F. Below the guitar part is a vocal line in a treble clef staff, which ends with a double bar line and a fermata.

1. We  
2. We  
(Verse 3 Instrumental)

The third system continues the piano accompaniment from the first system, featuring a consistent eighth-note bass line and a treble line with chords and melodic fragments.



The fourth system shows a guitar part with four chords: C, C/E, F, and C. Below the guitar part is a vocal line in a treble clef staff with lyrics.

bet on our lives and we bet on the hors-es in that up-stairs a-part-ment on Or-lan-do and 4th. And the  
flew by our wits and by the seat of our pants in the state of il-lu-sion, in the na-tion of chance. And the

The fifth system continues the piano accompaniment from the first system, featuring a consistent eighth-note bass line and a treble line with chords and melodic fragments.

G Am F G

rent was due... and the rent man was knock-ing. Like a chin - ese pro-verb we were al - ways search-ing.  
re - po was haul - ing the wreck we'd been driv - ing, as the dash-board Mad-on-na smiled back at us kind - ly.

1<sup>st</sup> & 2<sup>nd</sup> only

F/G C C/E

We Night-life's a no win but no - bo - dy not - iced how we  
cheat - ed the sys - tem, nev - er bat - tling art eye lid, see - ing

C C/E B Am

killed off the bat-ties look-ing good on the sur-face. The dog days barked, and the house car got old. We were  
on - ly the good through the holes in our shoes. And our ha - los were rus - ty but we wore them proud-ly. We were

C/E F G C

Bon - nie and Clyde in the em - per - or's new clothes. } And the  
two lit - tle gods in the em - per - or's new clothes. }

FA G/B

tears nev - er came, — they just stayed in our eyes. — We re -

FC C C/B

-fused to ad - mit that we wore this dis - guise. Eve - ry

FA B

inch of us grow - ing — like Pin - oc - chi - o's nose as we

A7 Dm C/E F# G11 1, 2, C G11 C

walked a - round — in the em - per - or's new clothes. —



2.  
 B<sup>b</sup>add9 F/A Fm/A<sup>b</sup> C/G Dm C/E F<sup>b</sup> G11 B<sup>b</sup>add9 F/A Fm/A<sup>b</sup> C/G

Em - per - or's new clothes,

Dm C/E F<sup>b</sup> + C C/E F

em - per - or's new clothes. — Yeah!

C/E G F C/E C B<sup>b</sup> F/A F B<sup>b</sup>/F F N.C.

C Dm7/C C Dm C

# DARK DIAMOND

Words by Bernie Taupin  
Music by Elton John

$\text{♩} = 126$  (♩ ♩ ♩)



The first system of piano accompaniment features a treble and bass clef. The treble clef has a key signature of three flats (B-flat major) and a 4/4 time signature. The bass clef has a key signature of three flats (B-flat major). The music consists of chords and single notes, with a steady rhythm.



The second system of piano accompaniment continues the melody and harmony from the first system, maintaining the same key signature and time signature.



The third system includes the vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "1. Oh, I'm a dark dia-mond, I've turned hard and cold. 2. Oh, I'm a dark dia-mond, but you're some-thing else. You".

1. Oh, I'm a dark  
2. Oh, I'm a dark

dia-mond,  
dia-mond,

I've turned hard and cold,  
but you're some-thing else.

You

Once was a jewel with  
read me more

fire in my soul,  
than I read my-self.

There's

two sides of a mir-ror, I could count on, on-ly one com - et I could-n't break through— stayed You

the star I could count on, on-ly com - et I could trust— You

*(3<sup>rd</sup> Instrumental)*

trapped on the in-side and wound up los - ing you. } Tell me,  
burnt through my life to the true mean - ing of love. }





how does it work?— How do you make things fit?— Spent

all of my life try-ing to get it right; I've put it to-geth - er and it falls - a - part. I

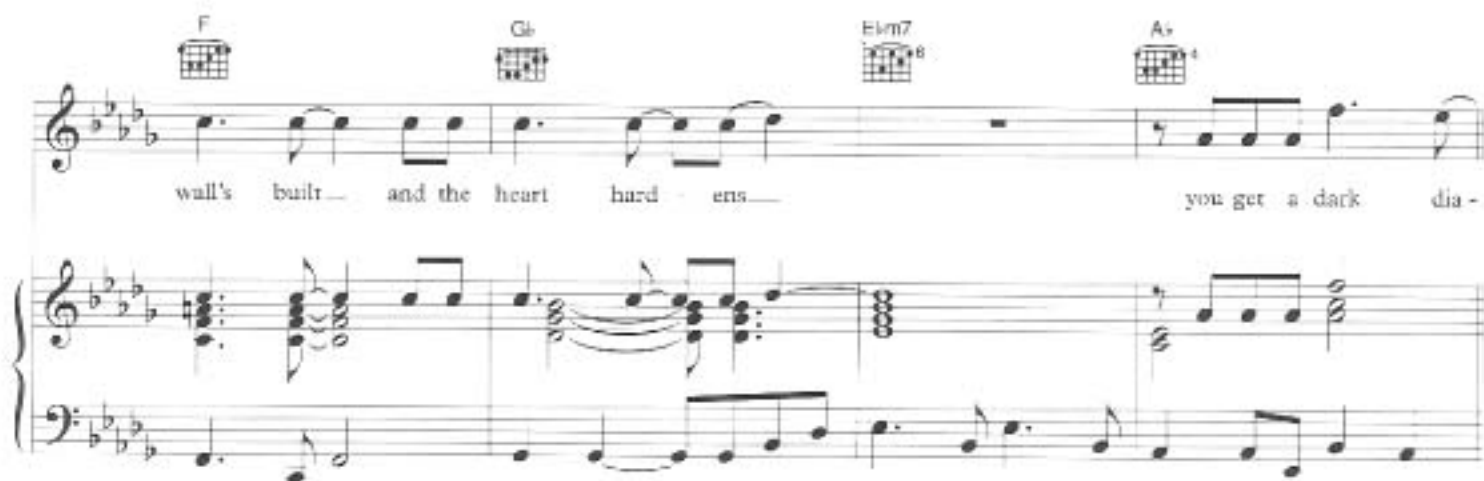



thought to my - self:— I might un - der - stand— but when the



wall's built— and the heart hard - ens— you get a dark dia -








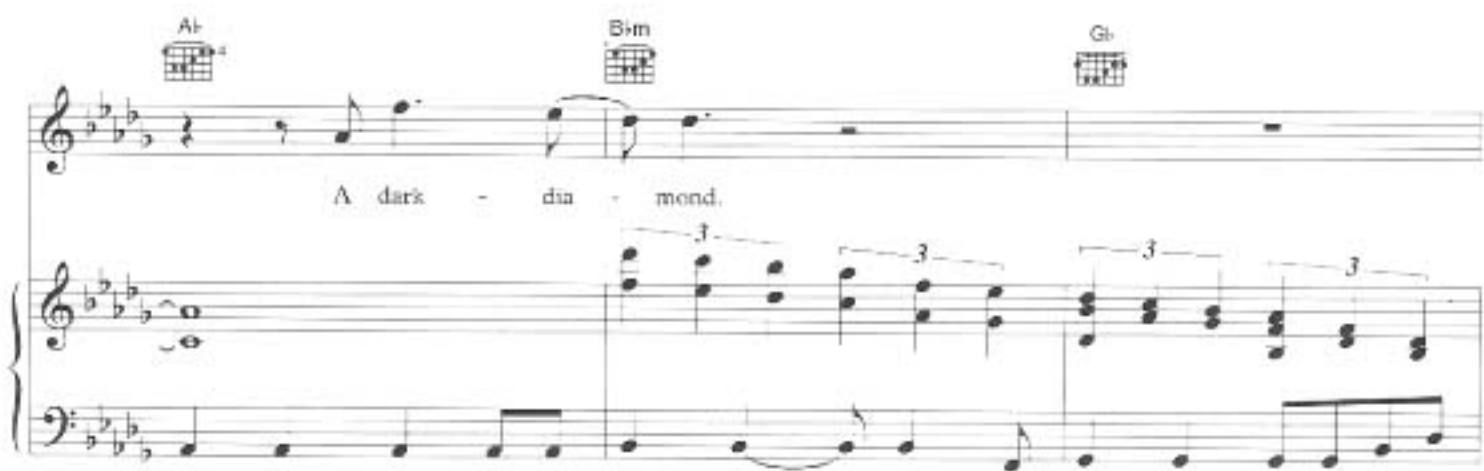


- mond.




A dark - dia - mond.





E<sup>m</sup>7  1. A<sup>b</sup>  To Coda  2. A<sup>b</sup>  4. 26. 41 Coda



⊕ Coda A<sup>b</sup>  4 D<sup>b</sup>  B<sup>1m</sup> 

You get a dark dia - mond.



G<sup>1</sup>  4 A<sup>b</sup>  4 B<sup>1m</sup> 

A dark dia - mond



G<sup>1</sup>  4 E<sup>1m</sup>7  6 A<sup>b</sup>  4 Repeat to fade

You get a dark dia -



# LOOK MA, NO HANDS

Words by Bernie Taupin  
Music by Elton John

$\text{♩} = 88$

E/G# A D/F#

A E G#m

A B E Esus4 E Esus4

I'll  
take a rain - y day — to make a cham - pagne show - er,

E A E

C4m A B Bsus4

poach some horn— and tusk— to build an iv - - or - y tow - er.

B E/G# A D/F#

Been to Phil - a - del - phi - a— the day— it— was closed.

A E C4m A B

I walked to New— Or - leans— down a— Lou - i - si - an - a road.

E Esus4 E Esus4 E Esus4 E Esus4

**S** **m** **A** **E**

Ske - le - tons, — they hung — from the bush - es and — the trees, — but  
 It takes a sil - ver tongue — to have the Mid - as touch, —

**C#m** **A** **B** **Bsus4**

not a skull — a - mong — 'em said — "Boo!" to me. —  
 not your al - chem - ist mak - ing gold from rust. —

**B** **E/G#** **A**

In a time — of wine — and cheap cig - ars, I'm on  
 Been down in Ros - cig well.

**D/F#** **A** **E** **C#m**

when top of the world — I Top of the  
 the Mar - tians came. — I sailed to Mand - e - ville ac - ross the Lake

A B E E6/B4 e

world, Ma.  
Pont - - - char - train.

D A

Look Ma, no hands! Look Ma, ain't life grand?

E B

I'm a sup - er - pow - er, and I'm a han - dy - man.

Bm7 Bm7/E A

Did-n't I turn out, did-n't I turn out to be



G A To Coda ⊕

ev - 'ry - thing — you want-ed, Ma... An't you proud of me?

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a G chord and ends with an A chord, marked 'To Coda'. The lyrics are 'ev - 'ry - thing — you want-ed, Ma... An't you proud of me?'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Bsus4 B

The second system continues the piano accompaniment. It features a Bsus4 chord in the first measure and a B chord in the second measure. The right hand plays chords, while the left hand plays a bass line. The system concludes with a double bar line and repeat signs.

C/E F G



The third system of the piano accompaniment starts with a C/E chord, followed by F and G chords. The right hand plays chords, and the left hand plays a bass line. The system ends with a double bar line and repeat signs.


C/E F G Gsus4 G

The fourth system of the piano accompaniment begins with a C/E chord, followed by F, G, Gsus4, and G chords. The right hand plays chords, and the left hand plays a bass line. The system concludes with a double bar line and repeat signs.

E/G#  Am  D/F#  G7 



C/E  F  Gsus4  G  C  FC  C  *D. 8. al Coda*



⊖ Coda  B  Bm7 

Did - n't I turn out,



Bm7/E  A 

did - n't I turn out to be



G A

ev - 'ry - thing — you want-ed, Ma — Ain't you proud of me? —

Bsus4 B

E7/G# A D/F# 1, 2. A

3. A F C#m A A/B E

# AMERICAN TRIANGLE

21

Words by Bernie Taupin  
Music by Elton John

♩ = 64



The first system of piano accompaniment consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a rhythmic pattern of eighth and sixteenth notes. The key signature is two flats (Bb, Eb) and the time signature is 4/4.



The second system features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "1. Seen him play-ing in his back-yard:—". The piano accompaniment continues with a similar rhythmic pattern to the first system.



The third system features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "a young boy— just start-ing out—". The piano accompaniment continues with a similar rhythmic pattern.

B $\flat$  Cm

So much his - to - ry in this land - scape;

D $\flat$  B $\flat$  B $\flat$  sus4 B $\flat$

so much con - fu - sion, so much doubt.

E $\flat$  B $\flat$  B $\flat$  sus4 B $\flat$

2. Been there drink - ing on that front porch;  
3. See two co - yo - tes run - ning down a deer;

A $\flat$  A $\flat$ /B $\flat$  E $\flat$  E $\flat$  add9 C $\flat$  D $\flat$

an - gry kids, mean and dumb. — Looks like a paint - ing, that blue  
hate what we don't un - der - stand. — You pi - on - eers give us your



Cm  3  
 Csus4  3 Gm  3 D7  Fm/C  G/B 

sky - line  
 child - ren;




God hates fags where we come from  
 but it's your blood that stains their hands.



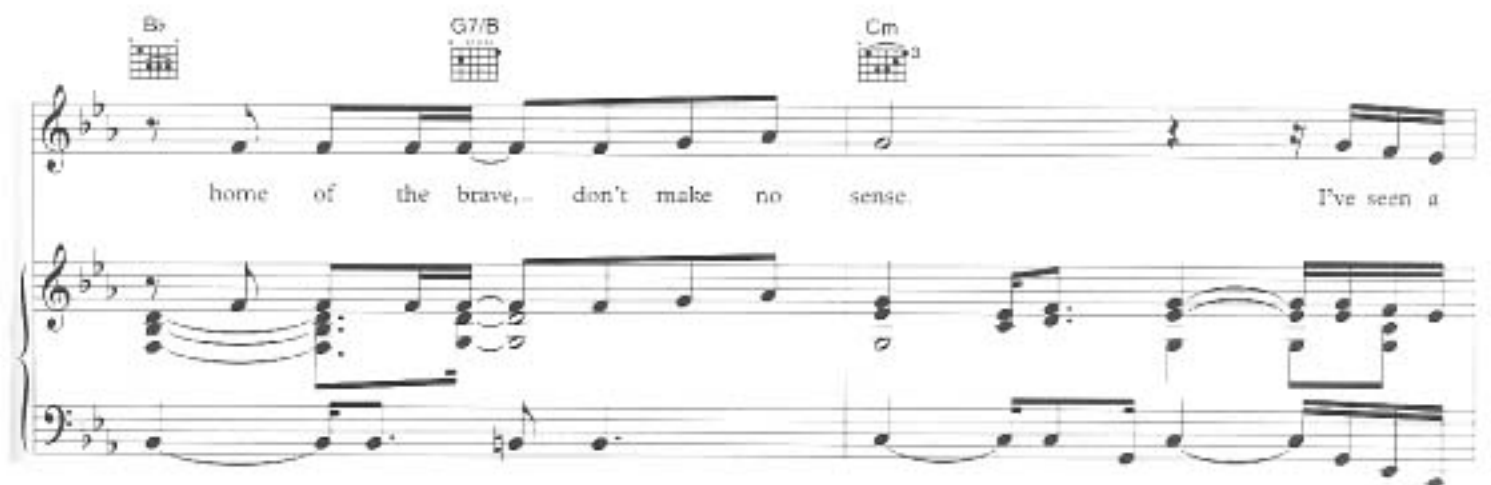
A4  E1 

West - ern skies don't make it right;



B7  G7/B  Cm 

home of the brave, don't make no sense. I've seen a



Gm/D  Cm/E1  Fm7 








scare-crow wrapped in wire, left to die on a high ridge fence. It's a cold, cold wind, it's a cold, cold

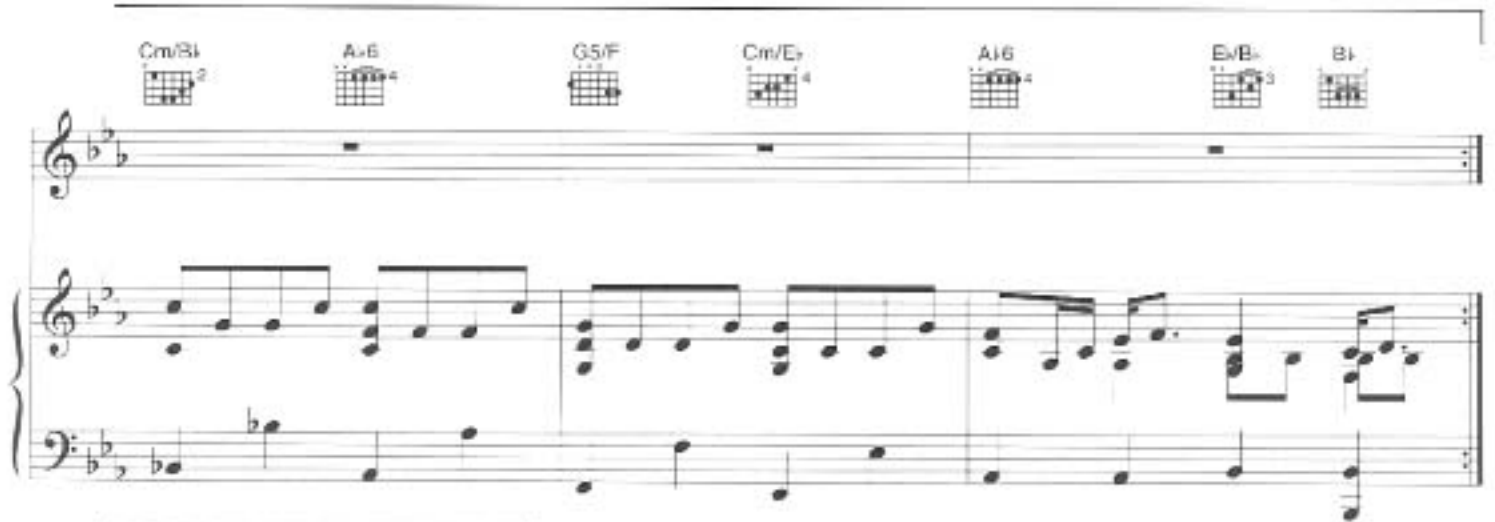


E7/G  3  
 To Coda  $\oplus$  F7/A   
 G7/B  1. Cm  3 G/B 

wind. It's a cold wind blow - ing, Wy - om - ing.



Cm/Bb  2 A>6  4 G5/F   
 Cm/Eb  4 A16  4 Eb/B-  3 B+ 



2. Cm  3 G  G7  Cm  3

- om - ing. Some-where that road forks up a - head



G/F  Cm/Eb  4

to ig - no - rance and in - no - cence.



Three lives drift on diff-'rent winds;— two lives ru-ined, one life... spent.

blow - - - ing, Wy - om - - ing. It's a cold, cold

wind, it's a cold, cold wind. It's a cold wind blow - ing,

blow - - - ing, Wy - om - - ing.

D. Sc. al Coda

# BIRDS

Words by Bernie Taupin  
Music by Elton John

♩ = 90

*Drums*

3

3

F

C

G

F

C

1. There's

G

B<sub>7</sub>

some things I don't have now, some things I don't talk a-bout, these

C G

things are be - tween my - self and I. In my

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a C chord and moves to a G chord. The lyrics are "things are be - tween my - self and I. In my".

The piano accompaniment for the first system consists of a right-hand part with chords and a left-hand part with a simple bass line.

F#m4 C/E G

thick skull - the jok - er - hides. 2. There's

The second system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with an F#m4 chord and moves to a C/E chord and then a G chord. The lyrics are "thick skull - the jok - er - hides. 2. There's".

The piano accompaniment for the second system consists of a right-hand part with chords and a left-hand part with a simple bass line.

G D-

con - se - quenc - es I'm scared to taste, this cold, hard truths I can't face -  
 in - de - pen - dent moves I make, this con - fi - dence I try to fake -

The third system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a G chord and moves to a D- chord. The lyrics are "con - se - quenc - es I'm scared to taste, this cold, hard truths I can't face - in - de - pen - dent moves I make, this con - fi - dence I try to fake -".

The piano accompaniment for the third system consists of a right-hand part with chords and a left-hand part with a simple bass line.

C G

These days are diff - 'rent than the past. Re -  
 you can hear the beat - ing of my heart bu -

The fourth system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a C chord and moves to a G chord. The lyrics are "These days are diff - 'rent than the past. Re - you can hear the beat - ing of my heart bu -".

The piano accompaniment for the fourth system consists of a right-hand part with chords and a left-hand part with a simple bass line.



F#sus4 C/E G

- flect - ions change in the look - ing - glass. 3. And  
 not a feath - er fall - ing in the dark. 5. And

F#sus4 C/E G

ev - 'ry - where I look there's some - thing to learn; a  
 ev - 'ry - thing I hear nev - er makes a - ny sense, an -  
 (Instrumental at 8)

F#sus4 C/E G

sil - ver of truth from eve - ry bridge we burn. A  
 - oth - er old pro - phet perched up on the fence. A

F#sus4 C/E G

hat - ful of quart - ers and a and a nak - ed song - don't  
 cup - ful of penc - ils and a self - help gu - ru - don't

F#m4 C/E D Dsus4 D N.C.

an - swer - the ques - tion of where we be - long. } How come  
 an - swer - the ques - tion of what I am to you. }

G C C

birds don't fall from the sky when they die? How come

E♭ F

birds al - ways look for a quiet place to hide? These

G C G

words can't ex - plain what I feel in - side. Like

E7 F#9#4 1. G

To Coda

birds, I need a, a qui-et place to hide.

F C G

F C C/D 2. G D.S. al Coda

4. These

O Coda G C/G G E7

Yeah. Like birds, I need a, a

F#sus4 G

qui - et place to hide. Oh, yeah. Well, like

E1 F#sus4 G

birds, I need a, a quiet place to hide

F G G

F C F# C/E

F C/E G G#sus4 G N.C.

# ORIGINAL SIN

Words by Bernie Taupin  
Music by Elton John

♩-104

N.C.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. It contains four measures of whole rests. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth and sixteenth notes in the left hand.

The second system of music continues the vocal line and piano accompaniment. The vocal line has four measures of whole rests, followed by a half note G4 and a quarter note A4 in the final measure. The piano accompaniment continues with the same rhythmic pattern as the first system.

1. Oh, it's

The third system of music includes a vocal line with lyrics, guitar chord diagrams, and piano accompaniment. The vocal line has a key signature of three flats and a 4/4 time signature. It contains four measures of music. The lyrics are: (2.) cur - ni - val night, - and they're string - ing the lights - a - round - you - the mo - ment that you open up your eyes. Above the vocal line are three guitar chord diagrams: D1, G1, and A1. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Bm G7/B9

Hang - ing pa - per an - gels, paint - ing lit - tle de - vils on the  
 A dream is just a rid - die, ghosts from eve - ry cor - ner of your

A1 D1

roof. Oh, the fur - nace wind is a  
 life. Up in the bal - co - ny, all the

G+ A1

flick - er - ing of wings a - bout your face in a cloud of in -  
 Ro - me - os are bleed - ing for your hand, blow - ing the - at - re kiss -

Bm G7/B9 A1

- cense. Yeah, it smells like Hea - ven in this place.  
 - es, re - ci - ting lines They don't on - der - stand.






I can't eat, can't sleep, still I hun-ger for







— you when you look at me — That face, — those eyes,







all the sin - ful plea - sures deep in - side. Tell me how,







you know now, the ways and means — of get - ting in —



Fm G<sup>+</sup> A<sup>+</sup>

un - der - neath my skin. — Oh, you were al - ways my or - ig - in - al sin. —

D<sup>b</sup> D<sup>b</sup> m 4 D<sup>b</sup>

Tell me why — I shud - der in - side —

A<sup>+</sup> B<sup>m</sup> Fm

ev - 'ry time we be - gin — this dan - ger - ous game. —

G<sup>+</sup> A<sup>+</sup> 1, 3 B<sup>m</sup>

Oh, you were al - ways my or - ig - in - al sin. —

EIm DmF DmAb A+

This system contains the first two systems of music. The top staff shows guitar chords: EIm, DmF, DmAb, and A+. The piano accompaniment consists of two systems of staves (treble and bass clef). The first system of piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef, with some notes tied across measures.

Dm EIm Dm To Coda DmAb A+

This system contains the third and fourth systems of music. The top staff shows guitar chords: Dm, EIm, Dm, To Coda, DmAb, and A+. The piano accompaniment continues with two systems of staves. The 'To Coda' instruction is placed above the guitar staff in the fourth system.

2. BIm A+ D. S. (1<sup>o</sup>) al Coda

2. A dream will fly Tell me how,

This system contains the fifth and sixth systems of music. The top staff shows guitar chords: BIm and A+. The piano accompaniment continues with two systems of staves. A vocal line is introduced in the fifth system, with the lyrics "2. A dream will fly" and "Tell me how,". The instruction "D. S. (1<sup>o</sup>) al Coda" is placed above the vocal staff.

⊕ Coda DmAb A+ DmAb A+ Dm EIm Dm A+

This system contains the seventh and eighth systems of music. The top staff shows guitar chords: ⊕ Coda, DmAb, A+, DmAb, A+, Dm, EIm, Dm, and A+. The piano accompaniment continues with two systems of staves. The section concludes with a double bar line and repeat signs in both the piano and vocal staves.

# I WANT LOVE

37

Words by Bernie Taupin  
Music by Elton John

♩ = 72



The first system of piano accompaniment consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle and bottom staves are grand staff notation. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



The second system of piano accompaniment consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle and bottom staves are grand staff notation. The music continues with the same eighth-note accompaniment and bass line.



The third system includes a vocal line and piano accompaniment. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff contains the vocal line with the lyrics: "I want love — but it's im - pos - si - ble." The bottom two staves are grand staff notation for the piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

F#m D C#

a man like me's — so ir-res-pon-si-ble. — A man like me is

F#m B7sus4 B7 Bm7 E7

dead in plac-es oth-er men — feel li-ber-at-ed. And

♩ A F#m E

I can't want love, love shot on full of holes. —  
 (Verse 3 see black lyric) my own terms, —

C#m F#m D C#

Don't feel no-thing. — I just feel cold. — Don't feel no-thing,  
 af-ter ev-'ry-thing I've ev-er learned. Me, I car-ry —

F4m B7sus4 B7 Bm7 E7

just old scars; tough-en-ing up a - round so my heart, } But  
 too much bag - gage; ol' man I've seen ol' so much traf - fic. }

A G/A D/A Dm/C

I want love, - just a diff-'rent kind. - I want love, won't break me down, won't

A/C# F#7 Bm7

brack me up, won't fence me in. - I want a love that don't mean a thing; that's the

Bm7/E E7

love I want, - I want love.

1. C6 D 2. C6 D C/E

To Coda



F C G

So bring it on.— I've been bruised.— Don't give me love that's

C Cm7 Bb

clean and smooth.— I'm ready for the tough-er stuff.—


F#m D/F# E/G#


No sweet romance,— I've had enough.—

*D.S. al Coda*

♠ Coda C#m D A G/A

love.— I want love,— just a diff'rent kind.—







I want love, won't break me down, - won't brick me up, - won't fence me in. — I want a





love that don't mean a thing; — that's the love I want. — I — want — love.





*Verse 3:*

*(Instrumental)*

A man like me is dead in places

Other men feel liberated.

And I want love etc.

# THE WASTELAND

Words by Bernie Taupin  
Music by Elton John

$\text{♩} = 90$

**Chord Diagrams:**

- C:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{0} & \text{2} & \text{3} & \text{2} & \text{1} \\ \hline \end{array}$
- Gm:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{3} & \text{2} & \text{0} & \text{3} & \text{2} \\ \hline \end{array}$
- F:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{2} & \text{3} & \text{4} & \text{3} & \text{2} \\ \hline \end{array}$
- D7/F#:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{2} & \text{3} & \text{4} & \text{3} & \text{2} \\ \hline \end{array}$
- Gm:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{3} & \text{2} & \text{0} & \text{3} & \text{2} \\ \hline \end{array}$
- Eb:  $\begin{array}{|c|c|c|c|c|c|} \hline \text{X} & \text{3} & \text{2} & \text{1} & \text{0} & \text{3} \\ \hline \end{array}$

**Lyrics:**

1. Some days I think... it's all a dream... The things I've done, the  
places that I've been... This life of mine... seemed sur-real at times: wast-ed

C7 D7sus4 D7 Gm C Gm C

days and nights in some-one el - se's mind.

8<sup>va</sup> *laco*

Gm E<sup>b</sup> C7

2. Could it be— I'm not for real?— I've slapped my face— to  
 3. Rat - ti - ing chains all a-round my bed, ghosts can laugh— but

(2<sup>nd</sup> Instrumental)

F D7/F# Gm

check out how I feel. There's host - a - ges  
 they're al - read - y dead. I'm not dy - ing

E<sup>b</sup> C7 D7sus4 D7 Gm

to prove it's true: who lives be - hind the mask was nev - er proved.  
 and I'm far from gone. The blues man spent his can - dle but his pain lives on

8<sup>va</sup> *laco*

Come on, Ro - bert John - son;                      though we're worlds a - part, —

you and I — know what it's like — with the dev - il in our heart. —                      You

sold your soul at the cross-roads, kept a lit - tle of mine on hand. —                      I'm wad - ing out this mud - dy war - er. Beer





strand - ed in the Waste - - - land. —

*To Coda* 1.


2.  3.  *D.S. al Coda*










⊕ *Coda*


   

In the Waste








  1-6.   7.  


- land... (*2<sup>nd</sup> etc., ad lib vocal*)



*(Ad lib. Piano on repeat)*



    N.C.






# BALLAD OF THE BOY IN THE RED SHOES

Words by Bernie Taupin  
Music by Elton John

♩ 126



1. I'm—



stoned in— the twi - light,      scream - ing on— the in - side...  
(2.) garlands in— the wings back then;      all the pret - ty lit - tle things— back then



Give me your wa-ter, help me sur-vive,  
 call-ing out my name. Oh, what fame brings.

Gon-na miss the sun - light when I lose my eye - sight,  
 Af - ter cur - tain calls and bows, I can't see the front row now.

*(Instrumental at 8)*

Give me my red shoes, I want to dance.  
 Hand me my red shoes, just one more time.

They pushed a - side They searched for an an - swer, but that  
 our pres - ence, they re -

old man would - n't list - - en. Back then, I was hand -  
 -fused to go the dis - - - tance. Back then, I was Sig -

A/C

Fm11

- some; back then, he was ig - - no - rant - } And  
 - mund; back then, he would - n't list - - en - }

To Coda 1 ⊕

B-7/F

shave off the years - now, it's all in - side - my head: - the

E♭

A♭/E♭

boy in - the red - shoes is danc - ing by - my bed.

D♭

A♭

E♭

B♭

E<sup>+</sup> A<sup>+</sup>/E<sup>+</sup>

Put them in — a box — some - where, — put them in — a drawer. —

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'Put them in — a box — some - where, — put them in — a drawer. —'. Above the vocal line, two guitar chord diagrams are shown: E<sup>+</sup> (open E major) and A<sup>+</sup>/E<sup>+</sup> (open A major over E major). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

To Coda 2 ⊕ ⊕

D<sup>+</sup> A<sup>+</sup> E<sup>+</sup>

Take my red — shoes, I can't wear — them a - ny - more.

The second system continues the musical score. It includes a vocal line and piano accompaniment. The key signature remains two flats. Above the vocal line, three guitar chord diagrams are shown: D<sup>+</sup> (open D major), A<sup>+</sup> (open A major), and E<sup>+</sup> (open E major). The lyrics are 'Take my red — shoes, I can't wear — them a - ny - more.'. The piano accompaniment continues with chords and a bass line.

D<sup>+</sup> A<sup>+</sup>/C A<sup>+</sup> E<sup>+</sup>

The third system features a vocal line and piano accompaniment. Above the vocal line, four guitar chord diagrams are shown: D<sup>+</sup> (open D major), A<sup>+</sup>/C (open A major over C major), A<sup>+</sup> (open A major), and E<sup>+</sup> (open E major). The vocal line contains a long, sustained note. The piano accompaniment consists of chords and a bass line.

D<sup>+</sup> 1. A<sup>+</sup> 2. D. ♯, at Coda 1 A<sup>+</sup>

2. Had

The fourth system includes a vocal line and piano accompaniment. Above the vocal line, five guitar chord diagrams are shown: D<sup>+</sup> (open D major), A<sup>+</sup> (open A major), A<sup>+</sup> (open A major), D. ♯ (open D major with a sharp sign), and A<sup>+</sup> (open A major). The lyrics '2. Had' are written below the vocal line. The piano accompaniment continues with chords and a bass line.

♩ Coda 1



- en. Back then, I was hand -



*D. 88. al Coda 2*

- some; back then, he was ig - - no - rant. — And

♩♩ Coda 2



wear — them a - ny - more. — Put them in — a box —



— some - where, — put them in — a drawer. —

Take— my red— shoes, I can't wear— them a - ny - more.

(Take my red— shoes.) I can't

wear— them— a - ny - more— (Take— my red—

— shoes.) I can't wear— them— a - ny - more.



# LOVE HER LIKE ME

Words by Bernie Taupin  
Music by Elton John

♩ = 126



First system of musical notation. It consists of a guitar staff with five chord diagrams: A, A/E, Dadd9/E, A/E, and Dadd9. Below the guitar staff is a piano accompaniment with a grand staff (treble and bass clefs) in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand.



Second system of musical notation. It consists of a guitar staff with five chord diagrams: E, A/E, Dadd9/E, A/E, and Dadd9. Below the guitar staff is a piano accompaniment with a grand staff in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand.

1. You can



Third system of musical notation. It consists of a guitar staff with three chord diagrams: E, A/E, and D/E. Below the guitar staff is a piano accompaniment with a grand staff in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand.

take her, make her change her name— You— and your old mon - ey dance a -  
(2.) warm her, charm her with your style— I know you con - vinced her she's the

Fourth system of musical notation. It consists of a piano accompaniment with a grand staff in 4/4 time, featuring a melodic line in the right hand and a bass line in the left hand.

A/E G A

- round the flame.— But you can nev-er, nev-er love her like  
love of your life.— And no, you'll nev-er, nev-er love her like

E A/E Dadd9 E A/E

me.— You can charm her, calm her when she's wild.— Show  
me.— You can bless her, keep her con-science clean.— You can un-

D A/E G

— a lit-tle com-fort, play with her ina-er child.— But you can nev-er,  
— dress her, go all the plac-es I've been.— But you will nev-er,

A E

nev-er love her like me.— So I just close.  
nev-er love her like me.— So I just close.

(% close) my eyes— and steal her a - way— when you sleep;

sneak her in my dreams ev - 'ry sin - gle day of the week.

You may have her in the real world, but if you could on - ly see—

how we rock this room in the twi -

*To Coda* ⊕

A/E G A

- light zone. And you can nev - er, nev - er love her like

E A/E Dadd9/E A9

me, yesh.

Dadd9 E A/E Dadd9/E

1. A/E Dadd9

2. You can So I'll just -

*D.S. al Coda*

⊕ Coda

G A D/F#

nev - er, nev - er, nev - er,

Detailed description: This system contains the first three measures of the Coda. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff. Chord diagrams for G, A, and D/F# are shown above the vocal line. The lyrics are 'nev - er, nev - er, nev - er,'.

A/E G A

nev - er, nev - er love her like

Detailed description: This system contains the next three measures. Chord diagrams for A/E, G, and A are shown. The lyrics are 'nev - er, nev - er love her like'.

E A/E Dadd9/E A/E

me, yeah.

Detailed description: This system contains the next three measures. Chord diagrams for E, A/E, Dadd9/E, and A/E are shown. The lyrics are 'me, yeah.'.

1, 2. 3.

Dadd9 E

Love her like

Detailed description: This system contains the final three measures. Chord diagrams for Dadd9 and E are shown. The lyrics are 'Love her like'.

# MANSFIELD

Words by Bernie Taupin  
Music by Elton John

♩ = 134



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



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

1. It's a



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

case, I guess, of pa-r-a-dise lost: ten years back— on the hands— of the clock— in that

C G D

lit - tle house on Mans - field on your old block.

F#m G D

Some-times the mag - ic of the past is all we've got.

A G

2. Just you and me — at a cross - roads then, Ain't it fun - ny how we —  
3. In the can - dle - light, I can re - call your nak - ed sha - dow look - ing

Bm C G

— were old friends acc - id - ent - ally thrown to - geth - er? Did we in - tend -  
ten feet tall, like a wild po - ny danc - ing a - long the wall.



D F#m

to be the ro - man - tic nov - el you  
 Off bal - ance, I found love

G D

nev - er want to end? } And it's the  
 the on - ly place to fall. }

G/B C G/D

con - tact of the eye that meets a - cross a crowd - ed room, and how I kind of wound up the

D G/B C

lyr - ics to your tune. You said, "Fun - ny, but it feels like I've known you all my life,

D F/A B♭

and how it might feel to

F C G D

kiss you on the mouth to - night. And be -

E♭ B♭/D Cm7 B♭

- tween the Star of Dav - id and the Ca - li - for - nia moon, the

E♭/B♭ D♭ F

San - ta An - a winds blew warm in - to your room. We were

cra - zy, wild - and run - ning, blind to the change — to come. — In that

lit - tle house... on Mans - field, — we'd — wake — at the break of dawn

in an Ind - ian sum - - - mer gone.

1. F G 2. F

Gmadd11 E<sup>b</sup> B<sup>b</sup> F

Wake at the break of dawn in an

Gmadd11 E<sup>b</sup> F

Ind - ian sum - - - mer gone.

Gm E<sup>b</sup> B<sup>b</sup>-add9 B<sup>b</sup> F

(2<sup>o</sup> etc., ad lib. vocal)

Gm E<sup>b</sup>6 E<sup>b</sup>5maj7 F

Repeat to fade

# THIS TRAIN DON'T STOP THERE ANYMORE

Words by Bernie Taupin  
Music by Elton John

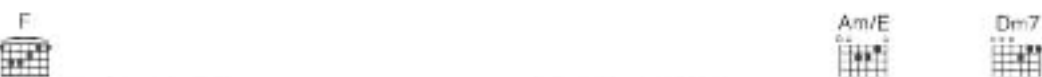
♩ = 102 (♩... ♩)



Handwritten note: *as 2nd time (2.)*



1. You



(2.) may not be-lieve it, but I don't be-lieve in mi-ra-cles— a-ny-more.  
don't need to hear it, but I'm dried up and sick to death of love.

Am7/D

Dm7

Gm9

Gm9/F

And when I think a-bout it, I don't be-lieve I ev-er did  
 And if you need to know it, I nev-er real-ly un-der-stood

C9/E

C7/E

G7

C7sus4

F

— for sure.  
 — that stuff.

All the things I've said in songs,  
 All the stars and bleed-ing hearts,

— all the pur-ple prose you've bought from me:  
 — all the tears that welled up in my eyes

re-

Gm9

Gm9/F

- a - li - ty's just black and white, — the sen - ti - men - tal things I'd write I've  
 nev - er meant a thing to me. Read 'em, as they say, and weep I've

Gm9/C C#11 C7

nev - er meant that much to me, I  
nev - er felt e-nough to cry.

*S* A<sub>7</sub> Fm7

used to be the main ex - press, all steam and whis - ties head - ing west,

*(L.H. tacet on S)*

Bbm9 Bbm9/A<sub>7</sub>

pick - ing up my pain from door to door,

*(L.H. both times)*

G<sub>7</sub> E<sub>7</sub> D<sub>7</sub>

rid - ing on the sto - ry line, fur - nace burn - ing ov - er-time. But this train - don't -



E<sup>b</sup> A<sup>b</sup> Cm7/G Fm Fm7

stop, this train... don't... stop,

B<sup>b</sup>m7 E<sup>b</sup>11 To Coda A<sup>b</sup> E<sup>b</sup>G

this train... don't... stop there... a - ny - more.

Fm7 E<sup>b</sup>m D<sup>b</sup> C C7

2. You

2. A<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

When I say that I don't care it

AUG  B $\flat$ m 

real - ly means my en - gine's - break - ing down. The



B $\flat$ 9/F  B $\flat$ 9 

chi - sel chips my heart a - gain, the gra - nite cracks be - neath my skin, I



D $\flat$   E $\flat$   *D.S. al Coda*

crum - ble in - to piec - es on the ground. I



© Coda

A $\flat$   E $\flat$ /G  Fm7  E-m  D $\flat$  

But this train - don't



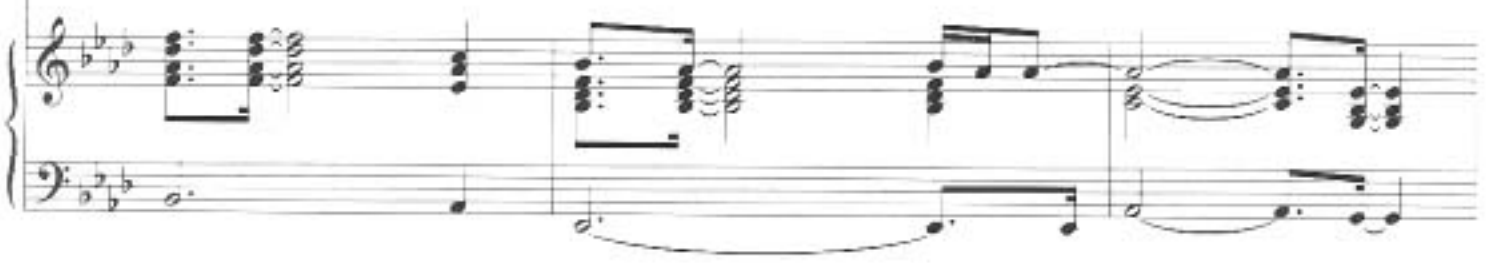
E1  A1  Cm7/G  Fm 

stop, this train don't stop,



B1-m7  A1  E11  A1  E1/G 

this train don't stop there. a - ny - more.



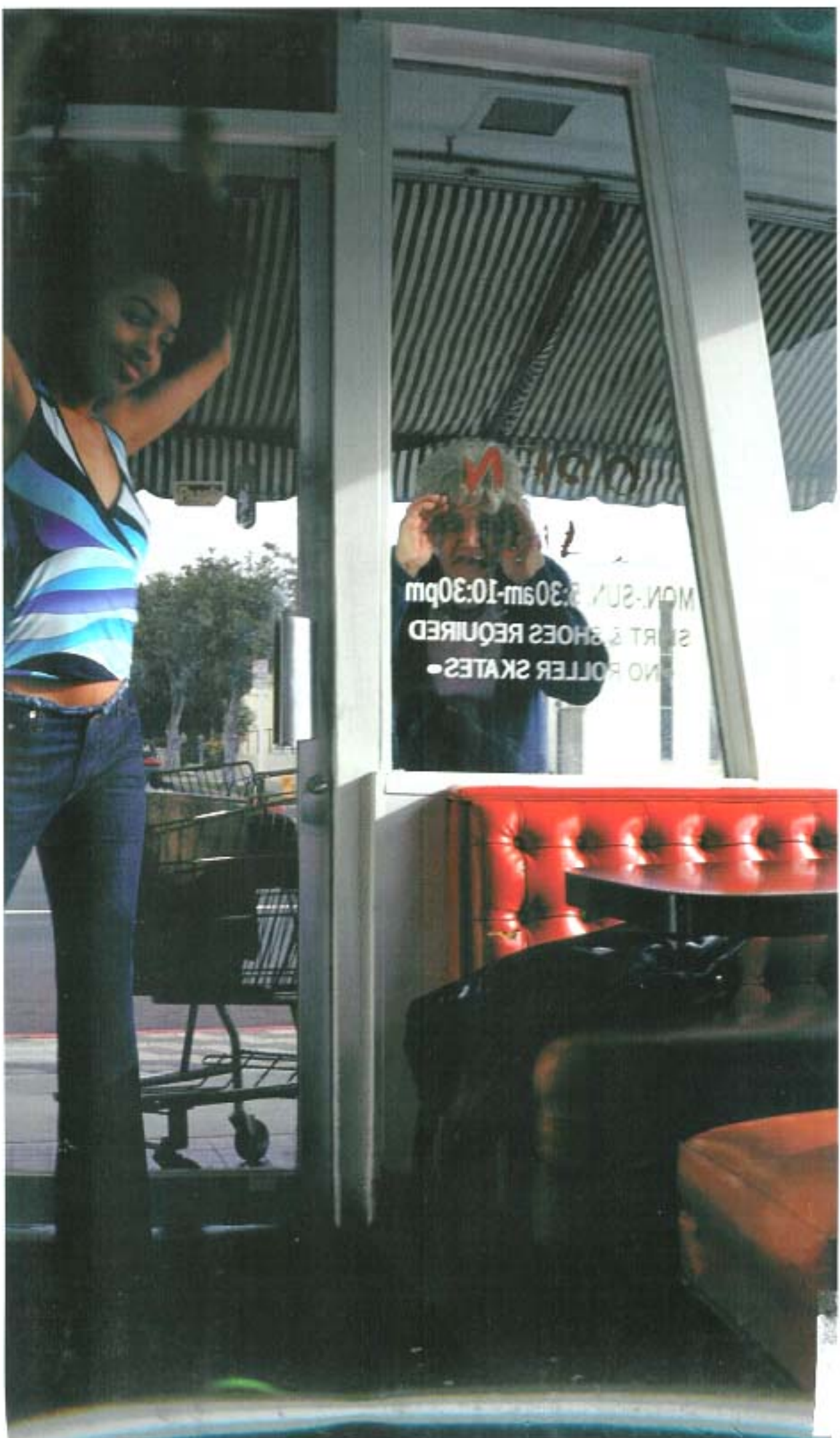
Fm  E1m  D1  A1  E1/G 



Fm  E1m  D1  A1 

Oh, yeah.





- ONE: THE EMPEROR'S NEW CLOTHES / TWO: DARK DIAMOND
- THREE: LOOK MA, NO HANDS / FOUR: AMERICAN TRIANGLE
- FIVE: ORIGINAL SIN / SIX: BIRDS / SEVEN: I WANT LOVE / EIGHT: THE WASTELAND
- NINE: BALLAD OF THE BOY IN THE RED SHOES / TEN: LOVE HER LIKE ME
- ELEVEN: MANSFIELD / TWELVE: THIS TRAIN DON'T STOP THERE ANYMORE

Published by International Music Publications Griffin House 161 Hammersmith Road London England W6 8BS



[clonjolin.com](http://clonjolin.com)

Order  
ISBN /  
ISBN  
9 781

10935224 2048  
SCENE FROM THE WEST COAST 28PG  
191117