

Your Song

Words & Music by Elton John & Bernie Taupin

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Slow, but with a beat



Chord diagrams: E^b, A^b maj7, B^b on D, Gm.


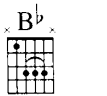
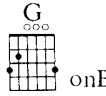
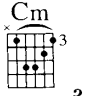
1. It's a lit-tle bit fun - ny _____ this feel - ing in - side, _____
 2. If I was a sculp-tor _____ but then a - gain no, _____ or a
 4. I sat on the roof _____ and kicked off the moss, _____ well a
 5. So ex-cuse me for - get - ting _____ but these things I do, _____



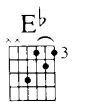
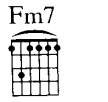
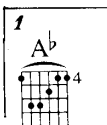
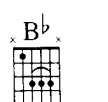
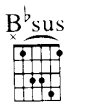
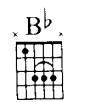
Chord diagrams: Cm, Cm on B^b, Cm on A, A^b.

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

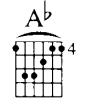
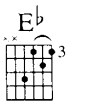
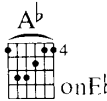
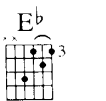
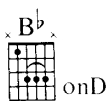
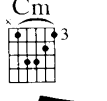


I'm don't _ have much mon-ey, _ but, boy, if I did, _
 know _ it's not much but it's _ the best I can do, _
 But the sun's been quite kind _ while I wrote this song, _
 An - y - way _ the thing _ is what I real-ly mean, _

I'd buy _ a big house where _ we both could live.
 My gift is my song and _
 It's for peo-ple like you, that _ keep it _ turned on.
 Yours are the sweet-est eyes _

this one's for you. _
 I've ev - er seen _

3. 6. And you can tell ev - 'ry-bod - y

Fm7 A^b B^b onD Cm

This — is your song. — It may — be quite — sim-ple but, —

Fm7 A^b Cm Cm onB^b

— now that it's done, — I hope you don't mind, — I hope you don't mind —

Last time to Coda

Cm A^b6 E^b onG A^b6

— that I put — down in — words. How won - der - ful life is — while

rit.

A^b B^b B^bsus B^b

you're — in — the world. —

a tempo

D.S. al Coda with repeat

CODA

Cm **Cm** **Cm** **A^b6**

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

E^b **A^b6** **A^b** **B^b** **B^b sus** **B^b**

won - der - ful life is — while you're — in — the world. —

rit. *a tempo*

A^b **E^b** **A^b** **B^b** **A^b** **E^b**

you're — in — the world. —

a tempo

Rocket Man

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Moderately slow, with a beat

She packed my bags_ last night pre - flight, — Ze-ro hour_ Nine_ A. M. _

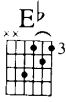
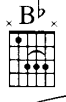
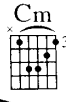



And I'm gon-na be high — as a kite by

then. I miss — the earth_ so much — I




miss my wife, — it's lone-ly out _ in space. —

mf

Chords: Gm7, C9, Gm7, C9, Eb, Bb onD, Cm, Cm7 onBb, F onA, Gm7, C11, Gm7, C11










on such a time - - - less - flight.








And I think it's gon-na be a long - long time.

f

- - - till touch - down brings - me 'round a-gain to find - - - I'm not the man - they think I am at home -

- - - Oh no - - - no no, - - - I'm a rock-et man. - - -

E^b B^b E^b to Coda ⊕

Rock-et man — burn - ing out his fuse up here — a - lone.

E^b on B^b Gm7

Mars ain't the kind of place — to

mf

C11 Gm7 C7

raise your kids, — In fact — it's cold as hell. —

E^b B^b on D Cm Cm on B^b F on A F on C

. And there's no-one there to — raise — them if you did. —

F Gm7 C7^o C11 C7^o

And all _ this sci-ence _ I don't un-der-stand.

Gm7 C7^o C11 E^b B^b onD

It's just _ my job _ five days a week. _ A rock-et man, _

Cm7 Cm7 onBb F onA F onC F Cm7 onF

A rock-et man. _

gradual cresc.

D.S. al Coda

E^b B^b E^b B^b

⓪ CODA

And I think it's gon-na be a long, _ long time. _

Repeat and fade

Honky Cat

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Brightly, with spirit

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a rhythmic pattern, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Brightly, with spirit' and the dynamic is 'mf'.

(Xylophone)

The xylophone part is written on a single staff with a treble clef. It features a rhythmic pattern of eighth and sixteenth notes, often beamed together, providing a percussive accompaniment to the piano.



When — I look back, boy, I must — have been green, —

The vocal line for the first line of lyrics is written on a single staff with a treble clef. It includes the lyrics 'When — I look back, boy, I must — have been green, —' with appropriate rests and phrasing.

The piano accompaniment for the first line of lyrics is written on two staves. It continues the rhythmic pattern established in the introduction, with the right hand playing chords and the left hand playing a steady accompaniment.



bop-pin' in the coun - try, fish - in' in — a stream. —

The vocal line for the second line of lyrics is written on a single staff with a treble clef. It includes the lyrics 'bop-pin' in the coun - try, fish - in' in — a stream. —' with appropriate rests and phrasing.

The piano accompaniment for the second line of lyrics is written on two staves. It continues the rhythmic pattern, with the right hand playing chords and the left hand playing a steady accompaniment.

D7



Look-in' for an an - swer, try - in' to find — a sign, —

G



un - til I saw your cit - y lights, — hon-ey I — was blind, — They said,

B7



get back, hon-ky cat, bet-ter get back to the woods — well I

E7

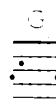


quit those days — and — my red - neck ways — and — a,



hmm. — hmm — hmm, hmm, — hmm, | oh, the change — is gon-na do me good, —

oo. — oo, — oo oo, — oo, |



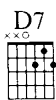
(Xyl.) You bet-ter



get back, hon-ky cat liv - in' in the cit - y ain't — where it's at, it's like



try'n — to find gold — in — a sil - ver mine, — it's — like



try'n' ___ to drink whis - key oh, ___ from a bot - tle of wine.

To Coda \oplus




(Xyl.) Well I



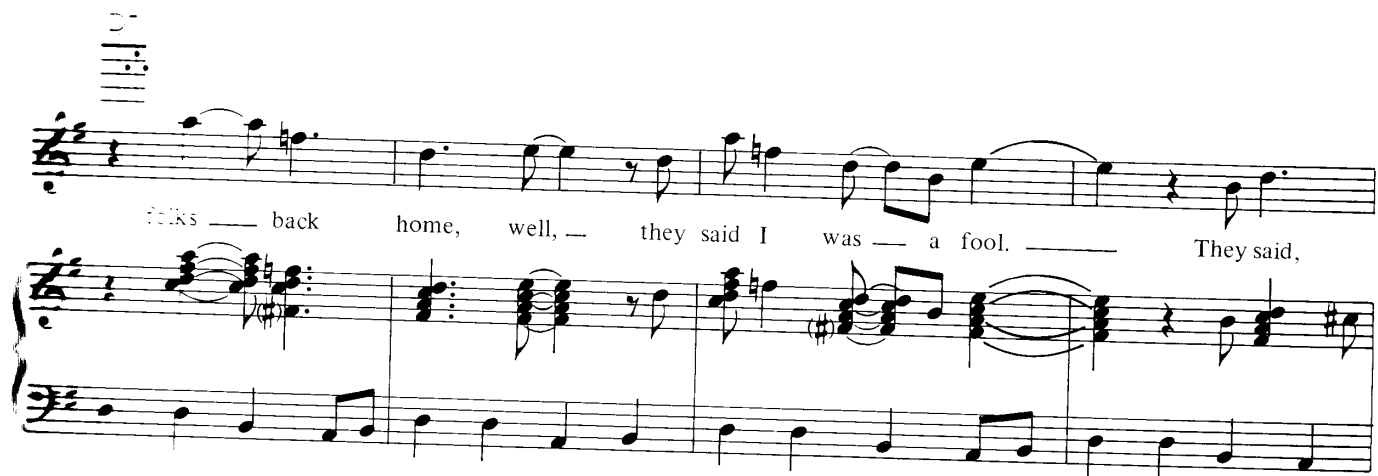
read ___ some books and I read some mag - a - zines ___ a - bout those



high ___ class la - dies down ___ in New ___ Or - leans ___ and all ___ the



peeks — back home, well, — they said I was — a fool. — They said,





oh, be - lieve in the Lord — is the gold - en rule. — They said





get back hon-ky cat, Bet-ter get back to the woods, — well, I





quit those days — and — my red - neck ways — and —





oo, — oo, oo, oo, — oo, oh, the change — is gon-na do me good. —



(Xyl.) They said,

2



They — said, — stay — at home, — boy, you got-ta tend the farm,



liv-in' in the cit - y boy, — is. is gon-na break your heart. —

D7



But how can you stay, when your heart says

G



no, ah, ah, how can you stop when your feet say go.

D.S. al Coda

CODA

You bet-ter

(Xyl.)



Get back, hon - key cat, get back, hon - key cat,



Repeat and fade

get back, ooh.

Crocodile Rock

Words & Music by Elton John & Bernie Taupin

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Light-hearted rock

The piano introduction consists of two systems of four measures each. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The second system continues the melody and bass line, ending with a repeat sign.

The first vocal entry is on a single staff with a treble clef, key signature of one sharp, and 4/4 time. It begins with a rest for two measures, followed by the melody. A guitar chord diagram for G major (G-B-D) is shown above the staff. The lyrics are: "1,3. I re - mem - ber when rock was young_ (2) _ went by _ and". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp and 4/4 time, providing a steady eighth-note bass line and chordal accompaniment in the right hand.

The second vocal entry is on a single staff with a treble clef, key signature of one sharp, and 4/4 time. It begins with a rest for two measures, followed by the melody. A guitar chord diagram for Bm (B-D-F-A) is shown above the staff. The lyrics are: "rock just died Me and Su - sie had so much fun _ Hold-ing hands Su - sie went and left us for some for - eign guy. _ Long.". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp and 4/4 time, providing a steady eighth-note bass line and chordal accompaniment in the right hand.



and skim-min' stones Had an old gold Chev - y and a
 nights cry - in' by the rec - cord ma - chine dream - in' of my Chev - y and my



place of my own But the big - est kick I ev - er got
 old blue jeans But they'll nev - er kill the thrills we've got was do-in' a
 burn - ing



thing called the croc - a - dile rock while the oth - er kids were rock-in' round the
 up to the croc - a - dile rock learn - ing fast till the weeks went past



clock We were hop - pin' and bop - pin' to the croc - a - dile rock, Well
 We real - ly thought the croc - o - dile rock would last, Well



Croc-o-dile rock - in' is some-thing shock - in' when your feet just can't keep still, ____



I nev-er knew me a bet-ter time_ and I guess ____ I nev - er ____ will ____ Oh



____ Lawd-y ma-ma those Fri - day nights _ when Su - sie wore ____ her dres-ses tight ____ and



the croc-o-dile __ rock-in' was ____ out of sight. ____

Oh

and

2. But the years

3. I re - mem-

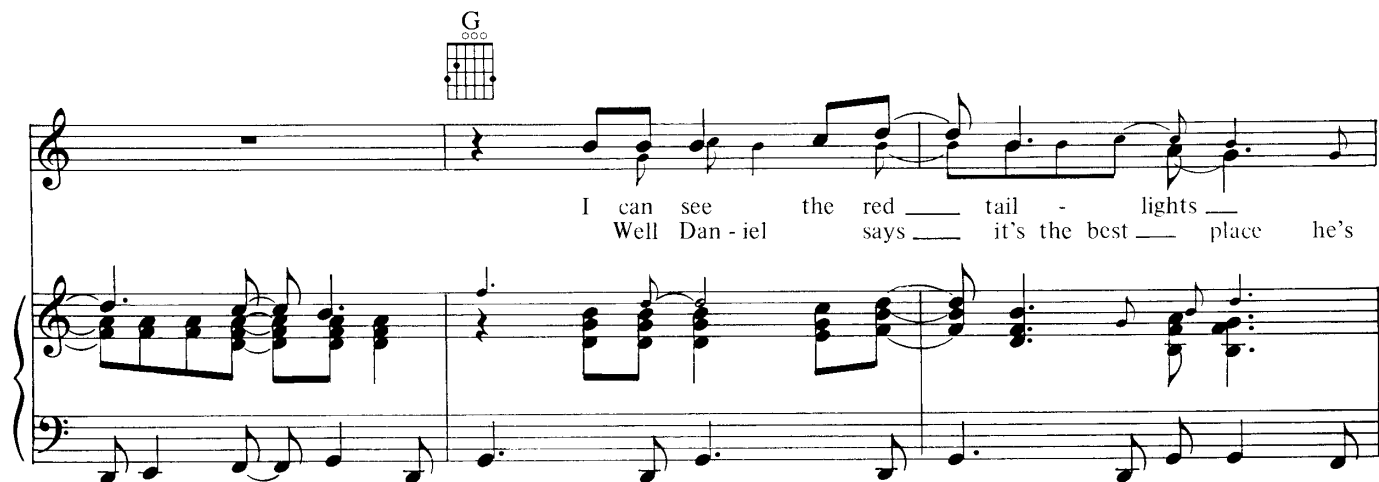
Repeat and fade

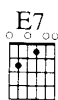
The musical score is written for guitar and piano. The guitar part is in the key of D major, indicated by the key signature (two sharps). The piano part is in the key of D major. The score includes guitar chords (G, Em, C, D) and piano accompaniment. The lyrics are 'Oh', 'and', '2. But the years', '3. I re - mem-', and 'Repeat and fade'.

Daniel


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Moderately bright





head-ing for Spain ——— Oh — and — I can see Dan —
ev — er — seen — Oh — and — he should know —



iel — wav - ing good bye — God it looks —
he's — been there e - nough — Lord — I —



— like Dan - iel Must — be the clouds — in — my eyes —
— miss Dan - iel Oh — I miss — him — so much —

To Coda Θ



he's



2

C

F

Oh _____ Dan-iel my broth - er you are

old-er than me; do you still feel the pain Of the scars

that won't heal? Your eyes have died But you see more than I

F Fm C A7

Dan - iel you're a star In the face of the sky



D.S. twice without repeats (1st D.S. Inst. ad lib. (small notes) 2nd D.S. 1st lyric again al Coda)

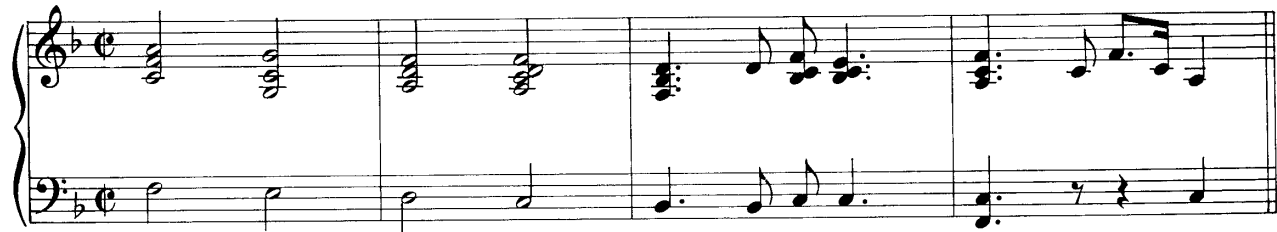


Goodbye Yellow Brick Road

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Moderately slow, in 2



Chord diagrams: Gm, C, F


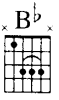

1. When are you gon-na come down then When are you going to land—
2. What do you think you'll do then I bet that-'ll shoot down— your plane—

The first system of the song features a vocal melody line with two verses of lyrics. The piano accompaniment is shown below the vocal line. Chord diagrams for Gm, C, and F are provided above the vocal line. The piano part includes a double bar line at the beginning of the first measure.




Chord diagrams: Bb, Eb, C7, F

— I should have stayed on the farm — should have list - ened to my — old man —
— It -'ll take you a cou - ple of ved - ka and ton - ics to set you on your feet a - gain —



The second system of the song continues the vocal melody and piano accompaniment. Chord diagrams for Bb, Eb, C7, and F are provided above the vocal line. The piano part includes a double bar line at the beginning of the first measure.





You know you can't hold me for - ev - er I
 May - be you'll get a re - place - ment there's

did - n't sign up with you I'm not a pre - sent for your
 plen - ty like me to be found mon - grels sent for your who

friends to o - pen, This boys too young to be sing - ing On the
 ain't got a pen - ny Sing - ing for tit - bits like you the the

blues ground Ah

B^bm C7^o F

Ah So good-bye — yel - low brick

A7^o B^b F

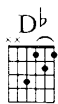
road — Where the dogs of so - ci - et - y howl — You

D7 Gm C7^o F

can't plant me in your pent - house — I'm go-ing back — to my plough

Dm A^o B^b

Back to the howl - ing old owl — in the woods — Hunt-ing the hom - y back



toad

Oh I've fin - 'ly de - cid - ed my

Dm



fu - ture lies

be - yond

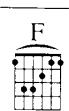
the yel - low brick

road



Ah

Ah



Saturday Night's Alright For Fighting

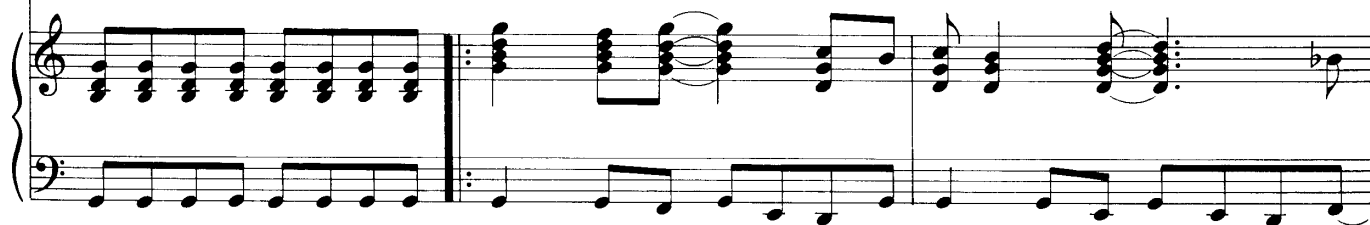
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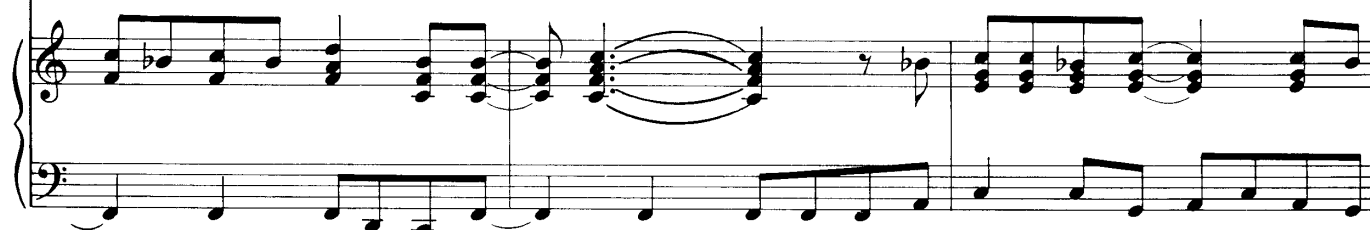
With a beat



1. It's get - ting late ____ have you seen my mates ____ ma
(2) Packed pret - ty tight in here to - night ____ I'm



tell me when the boys get here ____ It's sev - en o' - clock ____ and I
look - ing for a dol - ly to see me right I may use a lit - tle mus - cle to



wan - na rock wan - na get ____ a bel - ly ful of beer ____ My ____
get what I need I may sink ____ a lit - tle drink and shout out she's with me ____ a coup -

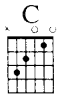


F



— old man's drunk-er than a bar-rel full of mon-keys and my old la - dy she don't care -
 - le of sounds that I real - ly like are the sound of a switch-blade and

C



mo-tor bike — I'm a My sis - ter looks cute in her bra - ces and boots — whose
 ju - ven - ile pro - duct of the work - ing class

G



D7^{#9}



hand-ful of grease — in her hair —
 best friend floats — in the bot - tom of a glass ooh —

C



So don't give us none of your ag - gra - va - tion we've

B \flat **F**

had it with your dis - ci - pline_ oh Sat - ur - day night's al - right _ for fight - in' get _

C

_ a lit - tle act-ion _ in _ get _ a-bout as oiled _ as a dies-el train _ Gon -

B \flat **F**

- na set this dance _ a - light _ 'cause Sat - ur - day night's _ the night _ I like _ Sat -

C **G** **E \flat 6** **B \flat** **F**

- ur - day night's _ al - right _ al - right _ al - right _ ooh _

C

To Coda

1

G7

Dm F

G

F G

2 Dm7

D.S. al Coda

CODA

2. Well they're —

F C F C F C E^b B^b E^b B^b E^b B^b

Sat-ur-day Sat-ur - day Sat - ur-day Sat-ur - day Sat-ur - day Sat - ur - day

F B^b F B^b F C F

Sat-ur-day Sat - ur - day Sat-ur-day night's al - right. —

Repeat and fade

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A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score consists of 12 measures, with a repeat sign at the end. The melody is a simple, folk-like tune, and the accompaniment is a simple bass line.

$\times 0$ A 0


A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes a repeat sign at the beginning and a final cadence at the end.

E



A

○ × ○

	●	●	●

E



A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The music is divided into four measures by vertical bar lines. The first measure contains a whole note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The second measure contains a half note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The third measure contains a half note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4). The fourth measure contains a half note chord (D4, F#4, A4) and a half note chord (D4, F#4, A4).

$\times \bigcirc A \bigcirc$





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

B

A 4x4 grid with a dot at (1,1) and an arc connecting (3,1) to (3,3).



A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords. There are also some decorative elements like a small 'x' mark above the first measure of the treble staff.

  on G#





press in - to your brain they set you on a tread - mill and they
still hound - ed you all the pa - pers had to say was that

made you change your name And it seems to me you
Mar - i - lyn was found in the nude



lived your life like a can - dle in the wind Nev - er



know - ing who to cling to when the rain set in

  on G#





press in - to your brain they set you on a tread - mill and they
still hound - ed you all the pa - pers had to say was that

  %

made you change your name
Mar - i - lyn was found in the nude And it seems to me you

lived your life like a can - dle in the wind Nev - er

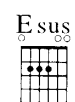
know - ing who to cling to when the rain set in



And I would have liked ___ to have known ___ you but ___ I was just ___



___ a kid ___ Your can-dle had burned ___ out long ___ be - fore ___ your



To Coda

leg - end ev - er did ___



E A

Good-bye Nor - ma Jean _____ though I nev - er knew you at all _____
 Good-bye Nor - me Jean _____ from the young man in the twen - ty sec - ond row _____

B7 E onG# A E onG# A

_____ you had _____ the grace to hold your-self _____ while those a - round _____ you crawled _____
 _____ who sees you as some-thing more than sex - u - al _____ more than just Mar - i - lyn Mon-roe _____

1 2 G#m7 F#m7 D.S. al Coda

CODA E C#m

And it The can-dle had burned out

B A G#m F#m E

long _____ be - fore _____ your leg - end ev - er did. _____

Don't Let The Sun Go Down On Me

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Slow beat

The musical score is written for piano and voice. It begins with a piano introduction marked 'p' and 'Slow beat'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody is written in a single staff with lyrics underneath. Guitar chords are indicated by diagrams above the vocal staff. The lyrics are: 'I can't light no more of your darkness. All my pictures seem to fade to black and white. I'm growing tired and time stands still before'. The score includes various musical notations such as slurs, ties, and triplets.

G
G7
F onC
C
F onC
C
F
G
C onG
G
C onG
G
C onG
G7





I can't light no more of your darkness

All my pictures seem to fade to black and white






I'm growing tired and time stands still before


 onC
 
 onC
 
 onE


me. Fro-zen here On the lad - der of my






 onG

 onG

life. Too late



 onC

 onE

 onF

to save my-self from fall - ing. I took a chance



 onG


and changed your way of life

G7 F C C

onC onE

But you mis-read my mean-ing when I met ____ you. _

F C G F

onG onG

Closed the door and left me blind - ed ____ by ____ the light ____

C C Am7 D7








onBb onF#

Don't let the sun ____ go down on me ____ al-though I ____ search my-self it's al-ways some-one else I see ____

C F G7 C C






onG onG onBb

I'd just al-low a frag-ment of your life ____ to wan - der free ____ But

 onA
 
 onE
 onG
 onG
 onG
 To Coda 

los - ing ev - 'ry thing — is like the sun go - ing down on — me.

f *p*

 onBb
  onA
 onG
 onG
 onG



I can't find

f






 onE
 onG

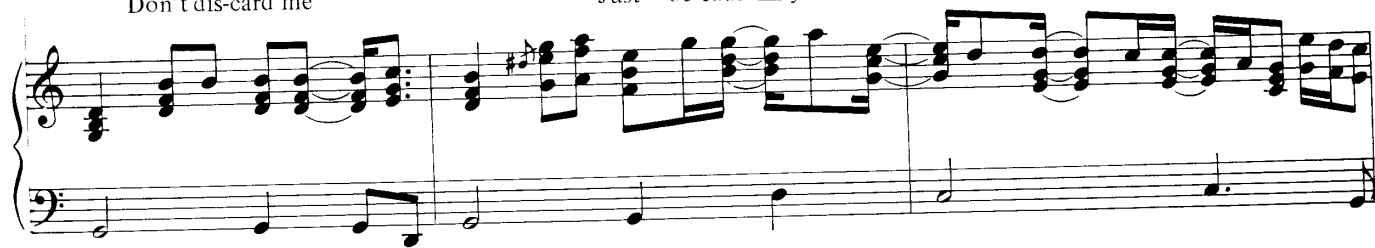
oh — the right ro - man-tic line. — But see me once —




 onG
 onG

and see the way — I feel —







Don't dis-card me Just be-cause— you think — I mean— you harm —



But these cuts— I have — oh they need






D.S. al Coda

love — to help— them heal —



CODA

me.



ritard

Lucy In The Sky With Diamonds

Words & Music by John Lennon & Paul McCartney

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Flowing

8va-
mf

The piano introduction is in 3/4 time, key of A major. The right hand plays a flowing melody of eighth notes, while the left hand plays a simple bass line of quarter notes. The melody starts on A4 and rises to E5, then descends to A4 and continues with a series of eighth notes.

A A/G F#m F

The first system of the vocal melody and piano accompaniment. The vocal line is in A major, 3/4 time. The piano accompaniment consists of a right hand melody and a left hand bass line. The lyrics are: Pic - ture your - self in a boat on a riv - er with
Fol - low her down to a a bridge on by a a fount - ain where
Pic - ture your - self on a a train in a sta - tion with

A/E A/G F#m F

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: tan - ger - ine trees and mar - ma - lade skies
rock - ing horse peo - ple eat with marsh - mal - low pies
plast - i - cine port - ers with look - ing - glass ties

F/C A/E A/G F#m

The final system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: Some - bo - dy calls you, you an - swer quite
Ev' - ry - one ly smiles as one you is drift past the
Sud - den - ly some - one is there at the

F **A/E** **A/G** **F#m** **A** **To Coda**

slow - ly a girl with kal - eid - o - scope eyes.
 flow - ers that grow so in - cred - ib - ly high.
 turn - stile the girl with kal - eid - o - scope eyes.

Dm7 **Cm7** **Bb** **C**

loco. Cel - lo - phane flow - ers of ap - pear - low on and
 News pa - per tax - is is

F6 **Bb**

green tow wait - er - ing to o - ver your head
 shore ing to take you a - way

C9 **G** **D7** **Em7**

Look for the girl with the your sun head in her the eyes clouds and and she's
 Climb in the back with with your head in in the clouds and and you're

Slow 4

gone. gone.

Lu - cy in the sky — with dia - monds,

Lu - cy in the sky — with dia - monds,

Lu - cy in the sky — with

dia - monds Ah

D.S. al Coda

CODA

Lu - cy in the sky — with dia - monds,

Lu - cy in the sky — with dia - monds,

Lu - cy in the sky — with dia - monds, Ah

Repeat and Fade

Chords: Dm, G, C, D, G, C, D, G, C, D, G, C, D, A.

Dynamic: *ff*

Tempo: **Slow 4**

Key Signature: B-flat major / D-flat minor

Time Signature: 4/4

Rehearsal Markings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Philadelphia Freedom

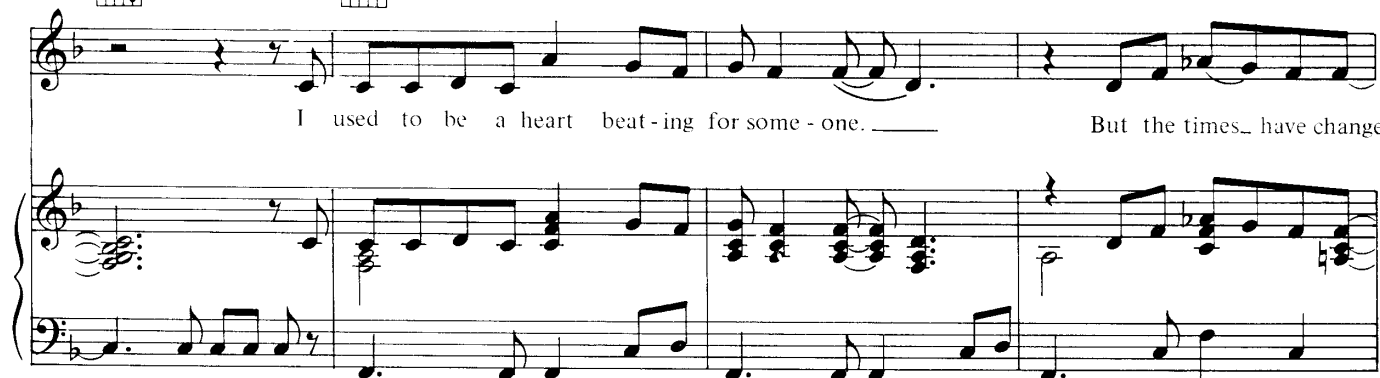
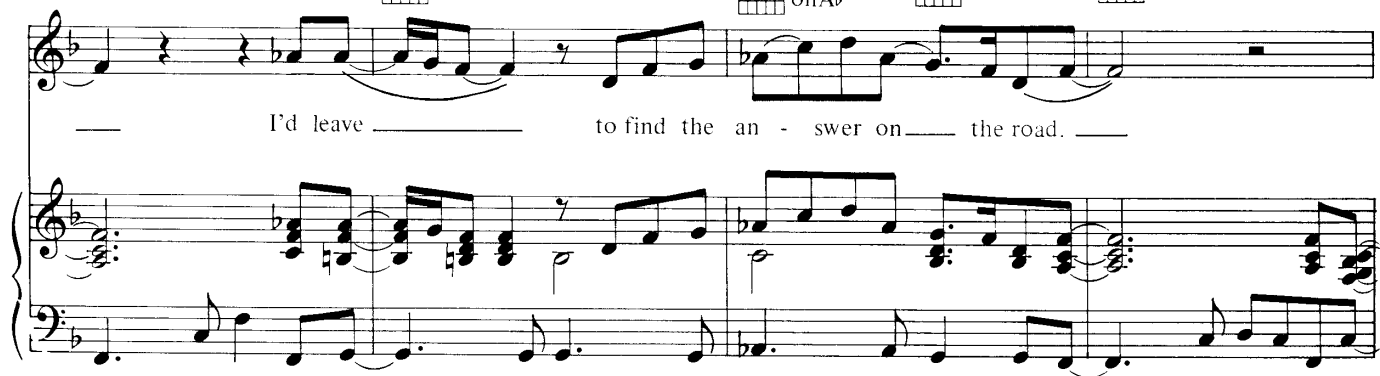
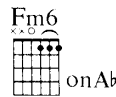
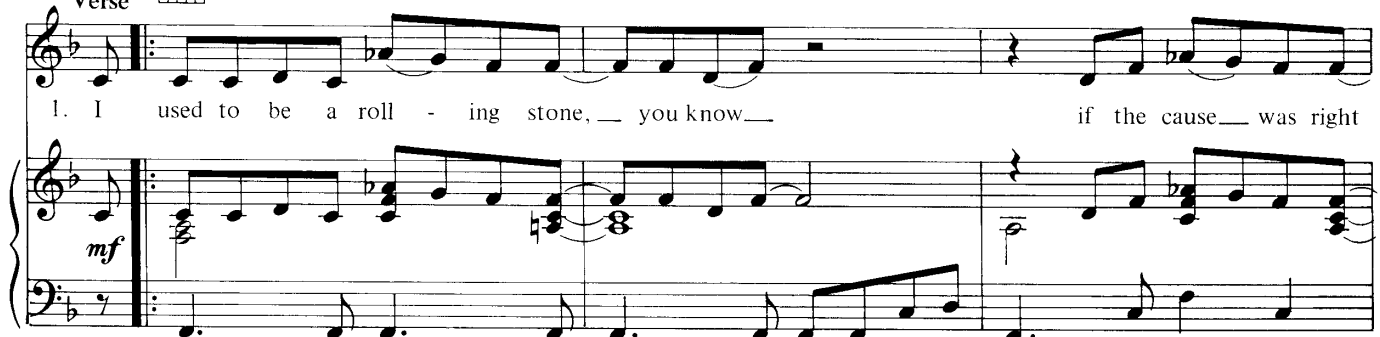
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



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With a beat




Verse




G7  Fm6  on Ab Gm7  F 



— The less I say — the more — my work gets done. —

Chorus  F 

'Cause I live and breathe — this Phil - a - del - phi - a free - dom



From the day that I — was born — I waived — the flag —

 D7 

— Phil - a - del - phia free - dom took me knee-high to a man —

Gm7 E \flat 7 D7 D \flat

Yeah! Gave me peace of mind — my dad - dy nev-er had.

B \flat F

Oh, Phil - a - del - phi - a free - dom shine on me —

B \flat Am7 Gm7

I love — it. Shine the light — through the eyes.

Am7 G7 C7 E \flat m7 A7

— of the one — left be - hind. Shine the light, — shine —

Gm7 Am7 Bb

the light. Shine the light Won't you shine the light

Gm7 Am7 Bb B° C7 Bb Am7 Gm7

Phil - a - del - phi - a - free - dom I love - ove - ove you,

To Coda

Guitar tacet F Bb Ab Gm

yes I do

F Bb Ab Gm F

D.S. al Coda

Oh.

CODA    

Don't you know I love - ove - ove — you Don't you know I

love - ove - ove — you yes I do —

— (Phil - a - del - phi - a free - dom) I love - ove - ove —

— you, yes I do. — (Phil - a - del - phi - a free - dom) Don't you know that I

Repeat and fade



Verse 2. If you choose to, you can live your life alone.
 Some people choose the city,
 Some others choose the good old family home.
 I like living easy without family ties
 'Til the whippoorwill of freedom zapped me
 Right between the eyes.

Repeat Chorus

Someone Saved My Life Tonight

Words & Music by Elton John & Bernie Taupin

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Slowly

mf

Verse

1. When I think of those east end lights, mug-gy nights, the cur-tains drawn in the

mp-mf

lit - tle room down stairs Pri - ma-don - na, lord you real-ly should have been there.






sit-ting like a prin-cess perched in her e - lec - tric chair. And it's one more beer, and I don't hear you

The musical score is written for piano and guitar. The piano part consists of a right-hand melody and a left-hand accompaniment. The guitar part provides harmonic support with chords and single notes. The score is divided into sections: an instrumental introduction, a verse, and a chorus. The tempo is marked 'Slowly' and the dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The key signature is one sharp (F#) and the time signature is 4/4. The guitar chords are indicated by letters (G, C, F, Cm) and diagrams showing fingerings. The vocal melody is written in a single staff with lyrics underneath.





an-y - more. — We've all — gone cra - zy late - ly, my friends out there — roll - in' round — the

base-ment floor. And some-one saved my life to-night, — sug-ar bear. —





Chorus %








You al-most had your hooks in me, — did-n't you, dear? — You near - ly had me roped — and tied, —











al - tar bound, — hyp - no-tised, — sweet free-dom whis-pered in my ear. — You're a but-ter-fly, — and






but-ter-flies — are free — to fly, — Fly a-way — high-a-way — bye










bye.




mf

To Coda ⊕
last time




And I would have walked head on — in-to the deep end of a riv-er, cling-ing to your stocks and bonds, — pay-ing your

 onG
 
 onB

H. P. de-mands for ev-er, they're com-ing in the morn-ing with a truck — to take me home.


 onG
 

Some-one saved my life, — to-night — some-one saved my life, — to-night — some-one saved my life, — to-night —




 onG

some-one saved my life, — to-night — some-one saved my life — to-night — So save your strength — and run the field you



D.S. al Coda

play a-lone. —

CODA 


Repeat and fade

Some-one saved, some-one saved, some-one saved my life — to-night. —

mf

Verse 2.

I never realized the passing hours
 Of evening showers.
 A slip noose hanging in my darkest dreams.
 I'm strangled by your haunted social scene
 Just a pawn out-played by a dominating queen.
 It's four-o'clock in the morning
 Damn it!
 Listen to me good.
 I'm sleeping with myself tonight
 Saved in time, thank God my music's still alive.

TO CHORUS

Pinball Wizard

Words & Music by Peter Townshend

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Brightly (♩ 132)

Chord diagrams: Bm, Bmsus, F#7sus, F#7, F#m7, Em, F#7, Bsus, B, Bsus, B, Bsus, B, Bsus, B.

mp

simile

1. Ev-er since I was a young boy — I
stands — like a stat-ue, — be-comes
Ain't got no dis-trac-tions, — can't

4. He's been on my fav-'rite tab-le, —

mf

B **Amus**

played the sil - ver ball; From So - ho down to Brigh - ton I
 part of the ma - chine, Feel - in' all the bump - ers,
 hear no buz - zes and bells, Don't see no lights a - flash - in'
 He can beat my best, His dis - ci - ples lead him in And

A **G4us**

must have played 'em all But I ain't seen noth - in' like him in
 al - ways play - in' clean, Plays by in - tu - i - tion, the
 plays by sense of smell, Al - ways gets a re - play
 he just does the rest. He's got cra - zy flip - pin' fin - gers,

G **F#sus**

an - y a - muse - ment hall. }
 dig - it coun - ters fall. }
 nev - er seen him fall. } That deaf, dumb and blind kid
 nev - er seen him fall. }

F#7 **B** **A** **D** **E** **B** **A** **D** **E**

To Coda

sure plays a mean pin - ball.

E B E B E B

1. 2. He's a pin - ball wiz - ard there has — to be a twist, A
 3. I thought I was — the bod - y - ta - ble king, But

E B G D

pin - ball wiz - ard, got such a sup - ple wrist —
 I just hand - ed my pin - ball crown to him. —

1. 2. D

How do you think — he does — (I — don't know. —) it? —

3. D.S. al Coda

What makes him — so — good? — 2. He
 3. —

Coda B

ball.

The Bitch Is Back

Words & Music by Elton John & Bernie Taupin

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With a driving beat

mf

I was

Db on Ab

Db on Ab

Ab

Db on Ab

Ab

Eb7

Ab

jus - ti - fied

when I was five

rais - in' cane I spit in your eye

Gb

Db on Ab

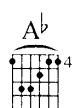
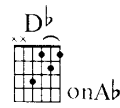
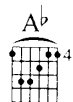
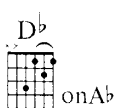
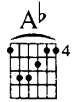
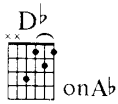
Db on Ab

Ab

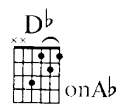
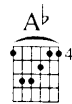
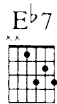
Eb7

Ab

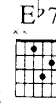
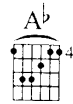
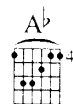
Times are chang - in' now the poor get fat but the fev-er's gon-na catch you when the bitch gets back



Eat meat on Fri - day that's al - right I ev - en like steak on a



Sat-ur-day night I can bitch the best at your so - cial do's I get high in the eve-ning sniff-ing



pots of glue I'm a bitch I'm a bitch oh the

A^b D^b E^b7

bitch is — back Stone — cold so — ber as a mat-ter of fact — I can bitch I can bitch 'cause I'm

G^b E^b7

bet - ter than you It's the way that I move — and the things that I do, — oh. —

A^b D^b A^b on A^b

To Coda ◊

D^b A^b D^b A^b on A^b

I en - ter - tain — by pick - ing brains

sell my soul _____ by drop-ping names I don't like those! — My God, — wnat's that! — Oh it's

full of nas - ty hab - its when the bitch gets back. — I'm a

D.S. al Coda

CODA

bitch, bitch, the bitch is _ back _____

bitch, bitch, the bitch is _ back. _____

Repeat and fade

Don't Go Breaking My Heart

Words & Music by Ann Orson & Carte Blanche

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Moderately

Piano introduction in 4/4 time, key of Bb. The right hand starts with a melody in the treble clef, marked *mp*. The left hand provides a bass line in the bass clef, marked *mf*. The tempo is marked 'Moderately'.

Piano accompaniment for the first system. The right hand features chords and arpeggios, marked *ff* and *mf*. The left hand continues the bass line.

Verse

Chord diagram for F major: F4, C5, A4, C5, F4.

Chord diagram for Bb major: Bb4, F5, Ab4, Bb4, Bb4.

Chord diagram for F major: F4, C5, A4, C5, F4.

(Boy) 1. Don't go break-ing my heart —
2. And no - bod - y told — us.

(Girl) I could - n't if I tried...
'Cause no - bod - y showed —

Piano accompaniment for the second system. The right hand features chords and arpeggios, marked *mf*. The left hand continues the bass line.

Chord diagram for Bb major: Bb4, F5, Ab4, Bb4, Bb4.

Chord diagram for F major: F4, C5, A4, C5, F4.

Chord diagram for C major: C4, E4, G4, C5, C4.

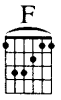






Chord diagram for Bb major: Bb4, F5, Ab4, Bb4, Bb4.


Chord diagram for G7 major: G4, Bb4, D5, F5, G4.

— us

(Boy) Oh, hon - ey if I — get rest - less
And now it's up — to us — babe

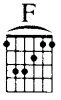


Piano accompaniment for the third system. The right hand features chords and arpeggios. The left hand continues the bass line.

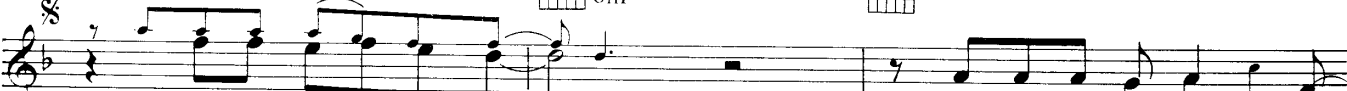
 onC
 








(Girl) Ba - by you're not that kind _____
Oh, I think we can make _____ it.



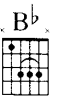

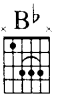
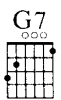

 onF
 




(Boy) Don't go break - ing my heart _____
So don't mis - un - der - stand _____ me
(Instrumental 3rd time)

(Girl) You take the weight off me _____
You put the light in my life _____







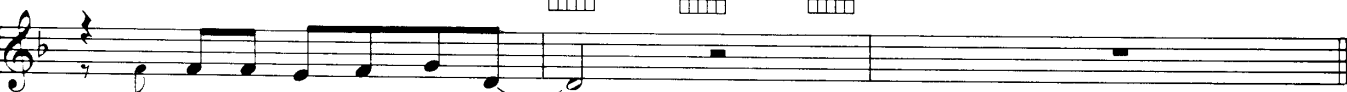







(Boy) O hon - ey when you knock at my door. _____
Oh _____ you put the spark _____ to the flame. _____



 onC
 





(Girl) Ooo I gave you my key _____
I've got your heart in my sights _____



Chorus

Am Cm7

Oo oo — No - bod-y knows — it (Boy) But

(Together)

f

Bb F C G Am

when I was down — (Girl) I was your clown_ (Together) Oo oo — No-bod-y knows







Cm7 Bb F C G

— it, no-bod-y know - ows it (Boy) Right from the start — (Girl) I gave you my heart —

Ab C7 Bb F Bb F Bb C7






Oh — oh — I gave you my heart —

onE onF











To Coda Φ


(Boy) So, don't go break-ing my heart _____ (Girl) I won't go break-ing your heart ____






(Together) Don't go break-ing my heart ____

1 2 D.S. al Coda

CODA Φ 

(Together) Don't go break-ing my

1 2-3-4 Repeat ad lib. and fade

Don't go break - ing my Don't go break-ing my heart__ (Girl) I won't go break - ing your heart__

Bennie And The Jets

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Slow tempo



1. Hey kids shake it loose to-gether the spot -
 2. Hey kids plug in - to the faith - less may -
3rd time piano solo

Ad lib. solo 3rd time



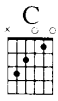

- lights hit-ting some-thing that's been known to change the wea-ther
 - be they're blind-ed but Ben - nie makes them age-less

We'll kill the fat - ted calf ____ to - night ____ so stick a-round
 We shall sur - vive ____ let us ____ take our-selves a- ____





- long ____

You're gon-na hear e - lec - tric mus - ie sol - id walls of sound -
 Where we fight our par - ents out in the streets ____ to find who's right and who's wrong.

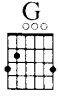
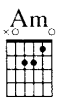
 

(3rd time vocal) Say — Can - dy and Ron - nie have you seen them yet — but

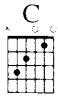

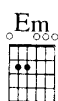
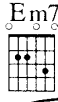
(no solo 3rd time)

they're so spaced out — Ben-nie and the Jets

But — they're weird and they're won-der-ful — oh Ben - nie She's real - ly keen — She's got e -

-lec-tric boots — a mo-hair suit — you know I read it in a mag - a - zine — oh —



onC



To Coda Φ

Ben - nie and the Jets



onG

D.S. (Piano solo) al Coda

CODA Φ



Ben-nie

Ben-nie



onG

Repeat and fade

Ben-nie Ben-nie Ben-nie Ben-nie and the Jets.

Sorry Seems To Be The Hardest Word

Words & Music by Elton John & Bernie Taupin

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Slow lament

R.H.
L.H.

Gm B^b Cm7(add9)

What have I got to do to make you love me? —

F B^b Am7^b5 D7 Gm B^b

What have I got to do — to make you care? — What do I do when light-ning strikes

Cm7(add9) F B^b Am7^b5 D7

— me — And I wake — to find — that you're not there?

Gm B \flat Cm7 (add 9) F

What do I do to make you want me? What have I got - ta do to be heard?

B \flat Am7 \flat 5 D7 Gm Gm7 (add 9) Cm7 (add 9)


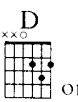
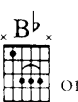
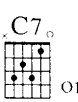

What do I say when it's all over?

F B \flat F E \flat D

Sor-ry seems to be the hard - est word. It's sad it's so sad (it's so sad)

B \flat Em7 \flat 5 Cm D7 Gm Am7 \flat 5 D7

It's a sad sad sit - u - a - tion And it's get-ting more and more ab-surd

It's sad — it's so sad — Why can't we talk — it o - ver? — Al-ways seems to me — that

(it's so sad)






To Coda

sor-ry seems to be — the hard - est word.








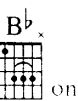








D.S. al Coda

CODA

word. What do I do to make you love








Cm7 (add 9)

F7

B^b

— me?

What have I got to do — to be heard?

Gm

Cm

Am7^{b5}D7^{b9}

What do I do when light - ning strikes me?

What have I got to do? —

Gm

Cm

Am7^{b5}

D7

B^bEm7^{b5}

What have I got to do? — Sor - ry seems to be — the hard - est word. —

Cm

Gm

Am7^{b5}

D7sus

D7

Gm (add 9)

on E^b

on D

Song For Guy

By Elton John

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Moderately



1.

2.



Chord diagrams: C (0 0 0), Dm/C (X 0 0), C (0 0 0), Dm/C (X 0 0), C (0 0 0)

Measures 1-5: Treble clef contains chords (C, Dm/C, C, Dm/C, C) with rests. Bass clef contains a walking bass line: C2, D2, E2, F2, G2.

Chord diagrams: F (0 0 0), G/F (X 0 0 0), F (0 0 0), C (0 0 0)

Measures 6-9: Treble clef contains chords (F, G/F, F, C) with rests. Bass clef contains a walking bass line: A1, B1, C2, D2, E2.

Chord diagrams: Bb6 (0 0 0), Dm/A (0 0 0)

Measures 10-13: Treble clef contains chords (Bb6, Dm/A, Bb6, Dm/A) with rests. Bass clef contains a walking bass line: F2, G2, A2, B2, C3.

Chord diagrams: A (0 0 0), Dm (0 0 0)

Measures 14-17: Treble clef contains chords (A, Dm, A, Dm) with rests. Bass clef contains a walking bass line: D2, E2, F2, G2, A2.

Chord diagrams: Bb6 (0 0 0)

Measures 18-21: Treble clef contains chords (Bb6, Bb6, Bb6, Bb6) with rests. Bass clef contains a walking bass line: B2, C3, D3, E3, F3.

Dm A



G/B



E



F



E \flat



G/D



Three times

C



G/B



Life

is - n't ev - er - y - thing, _____

Three times

B \flat



is - n't ev - er - y - thing,

is - n't ev - er - y -

Chord Diagrams:
 B \flat /F:
 F:
 C:
 G/B:

Lyrics:
 thing. Life, life, life, life, life, life.

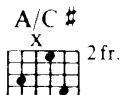
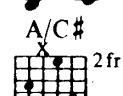
Dynamics:
 dim. pp

Part-Time Love

Words & Music by Elton John & Gary Osborne

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Moderately bright

Part - time love _____ is
You've been seen _____
Part - time love. _____ I



bring - ing me down 'cause I just can't get start - ed with you, _____ my love..
run - ning a - round. There's not much I don't hear of. And still _____ you try..
seem to be fall - ing in the wrong di - rec - tion with you, _____ my love..

A/C# 2fr.

G x000

Bm

D/A 00

A 0

Did I hear you say that I'm too hard - heart - ed?
What - ev - er I do, all the things I must stay clear of.
you raise the same ob - jec - tion.

G x000

F#

Bm

F#/C#

Bm/D 0

Wipe those stars from your eyes, and you'll get
Don't tell me what to do when you've been
I've got some - one at home. But she's got a

E 00

D 0

Em 000

G x000

Bm

quite a sur - prise, be - cause you'll see ev - er - y - bod - y's got a
do - ing it too. Be - cause you, me, and ev - er - y - bod - y's got a
love of her own. Be - cause you, me, and ev - er - y - bod - y got a

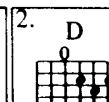
G x000

A 0

1. D 0

A/C# 2fr.

part - time love.
part - time
part - time



love.
love.

F#m(no 3rd)










I'm Fall - ing, I'm fall - ing.
I'm wait - ing. I'm wait - ing.

Can't get free. Ba - by, if you keep on
all the time. And it's get - ting so frus -



still - ing, oh, how can I make you see that
that - ing. Love, well, it ain't no crime, be - cause







 To Coda 

you, me, and ev - er - y - bod - y needs a part - time
 you, me, and ev - er - y - bod - y needs a part - time







 D. S.  (no repeats) al Coda 

love?







Coda 







love. _____ Oh. _____ You, me, and

ev - er - y - bod - y's got a part - time love. _____

Bm Bb7 D Em G Bm

Oh. _____ You, me, and ev - er - y - bod - y needs a

G A D A/C# 2 fr.

part - time love.

G Bm Gmaj7 A D A/C# 2 fr.

You, me,

G Bm G A D

ev - er - y - bod - y got a part - time love.

Blue Eyes

Words & Music by Elton John & Gary Osborne

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System 1:

Chords: Bb6, F/A, Fm/Ab, Gm

Vocal: Blue eyes, — ba - by's got blue eyes,

System 2:

Chords: Eb11, Bb/D, F/C

Vocal: { like a deep blue sea — on a blue, blue day.
like a clear blue sky — watch-ing ov - er me.

System 3:

Chords: F, F7, Bb6, F/A, Fm/Ab, Gm

Vocal: Blue eyes, — ba - by's got blue eyes,
Blue eyes, ooh, I love blue eyes,

System 4:

Chord: Eb11

Vocal: when the morn - ing comes, I'll be far a - way.
when I'm by her side where I long to be.

Em7-5 A+ A A+ A Dm

and I say (1) Blue eyes hold-ing back the tears-
I will see (2,3) Blue eyes laugh-ing in the sun.-

Bb/D F F/A Fm/Ab

hold-ing back the pain ba-by's got blue
laugh-ing in the rain ba-by's got blue

Gm Eb11 Bb/C C

eyes, and she's a-lone
eyes, and am I home a-gain.-

F Eb Ab Gb Db/F Ab/Eb Eb Fine 2 Bb/C C D.S. al Fine

And am I home a-gain.-

Fine

I Guess That's Why They Call It The Blues

Words & Music by Elton John, Bernie Taupin & Davey Johnstone

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Slow beat

C

Em

F

C

Em

F

G

(3rd Instrumental)

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

F

C

G

Bm

F

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

C

F

C

F

C

F

C

G

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

B7

Em

G7/D

C

bust out the de - mons in - side,
cry in the night if it helps,

and it won't be long be-fore you and me
but more than ev-er I simp - ly love.

G

Am

F

G

run, to the place in our hearts
you, more than I love

where we hide,
life it - self.

Am7

G7/B

C

G/B

F

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

C

G

F

C

G

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

Am C/E F D/F#

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

F /G 1-2 C Em F

guess that's why they call it — the — blues.

3 C G Am Em F /G

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

C G Am Em F /G C

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

I'm Still Standing

Words & Music by Elton John & Bernie Taupin

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Lively rock beat



Verse

1



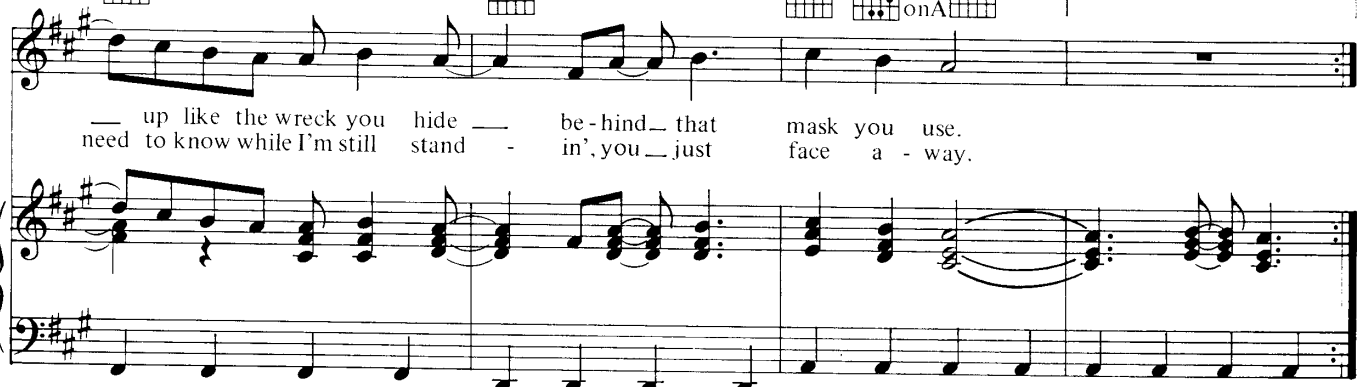
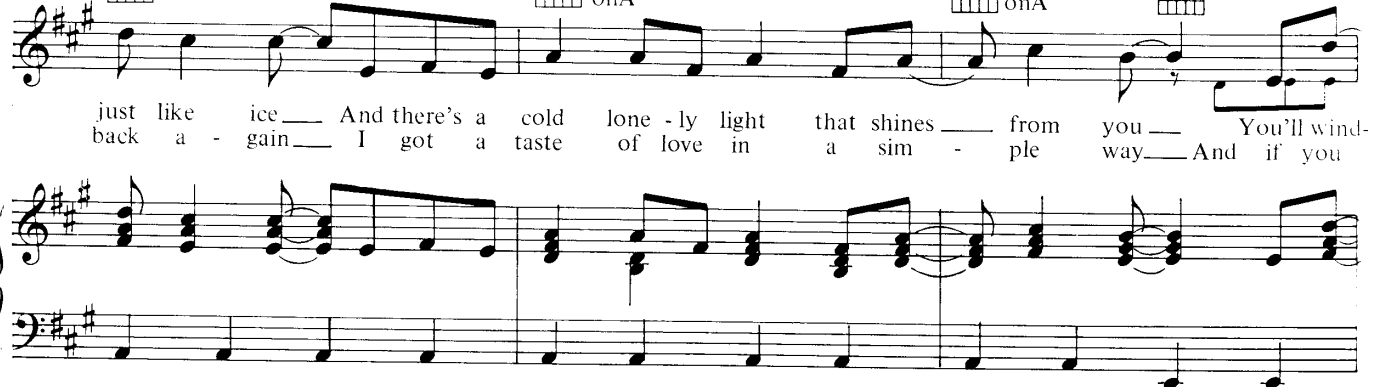
onA



onA



onA



2-3

Chorus



Don't you know, I'm still stand - in' bet - ter than I ev - er did



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



And I'm still stand - in' af - ter all this time



Pick - in' up the piec - es of my life with - out you on my mind,






I'm ___ still stand - in', Yea, yea, yea ___








To Coda 1 & 2 D.S. 1 al Coda 1 (verse 3)

I'm ___ still stand - in', Yea, yea, yea ___

CODA 1   

- in' Yea, yea, yea ___

D.S. 2 al Coda 2

CODA 2    

- in' Yea, yea, yea ___ I'm ___ still stand-

Repeat and fade

Verse 3.

Once I never could hope to win
 You starting down the road
 Leaving me again. The threats
 You made were meant to cut me down,
 And if our love was just a circus
 You'd be a clown by now.

Kiss The Bride

Words & Music by Elton John & Bernie Taupin

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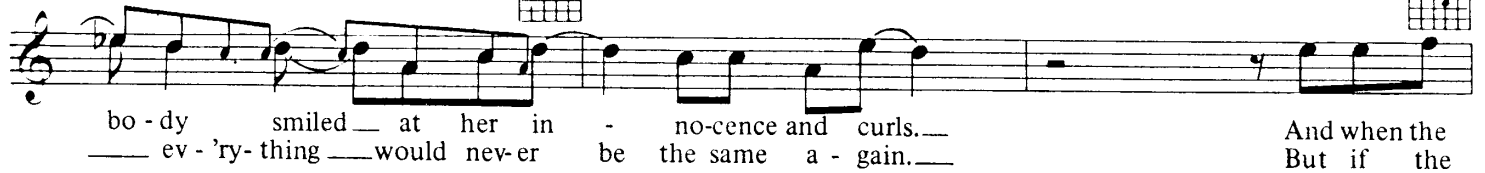
Moderate rock

Well she looked a peach in the dress she made when she was
her veil I could see a tear trick-ling

still her ma-ma's lit-tle girl. And when she walked down the aisle, how ev-ry
down her pret-ty face. And when he slipped on the ring I knew

G6

Dm7

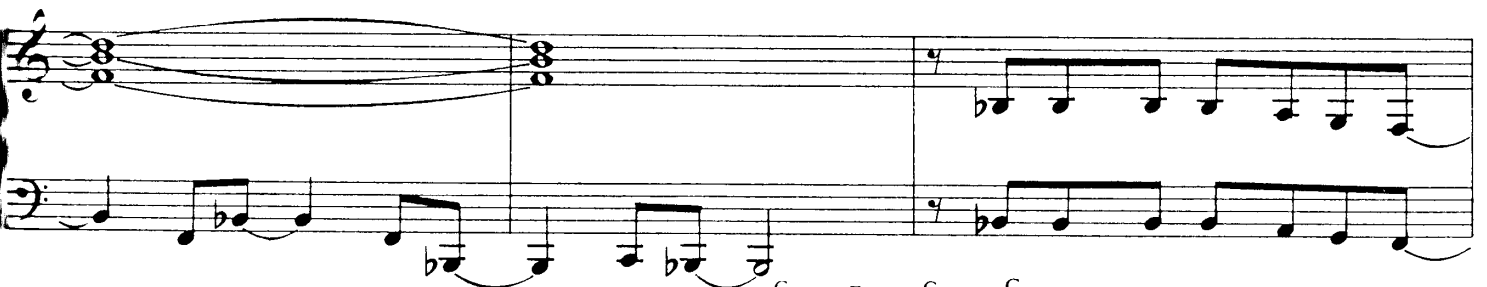


Am

Bb



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



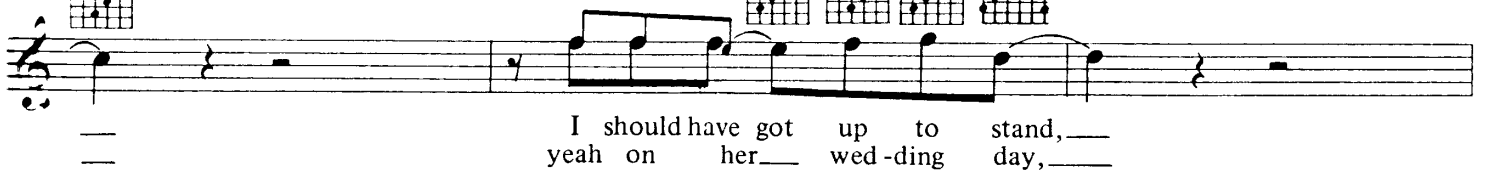
F

C

F

C

G



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

I wan - na kiss the bride, — yeah

I wan - na kiss the bride.

yeah.

Chords: C, F, Gsus4, G, C, F, C/G, G, C, F, G, C/G, G

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

Don't say "I do,"

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

yeah.

To Coda

I wan - na kiss the bride____ yeah.

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

CODA

I wan - na kiss the bride,

I wan - na kiss the bride,

Sad Songs (Say So Much)

Words & Music by Elton John & Bernie Taupin

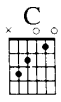
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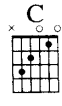
Moderately, with a blues feel



1. Guess there are times _____ when we _____ all _____ need -
2. If some - one else is suf - fer - in' _____ e - nough.

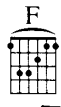
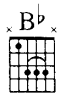
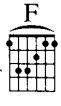
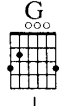


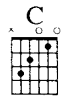


rough spots — is the hard - est part when mem-o - ries re - main.
 word makes sense, — then it's ea - si - er to have those songs a - round.

And it's times — like these — when we all — need — to hear — the ra -
 The kick in - side — is in — the — line — that fi - nal - ly gets -

— di - o, — 'Cause from the lips — of — some — old sing -
 — to — you. — And it feels so good to hurt so bad —



— er we can share the troub - les we al - read - y know.
 and suf - fer just e - nough to sing — the blues. —

(So) Turn 'em on, _____ turn 'em on, _____ turn on those


sad songs. _____ When all hope is gone _____ why don't you

tune in and turn _____ them on? _____ They reach in - to your

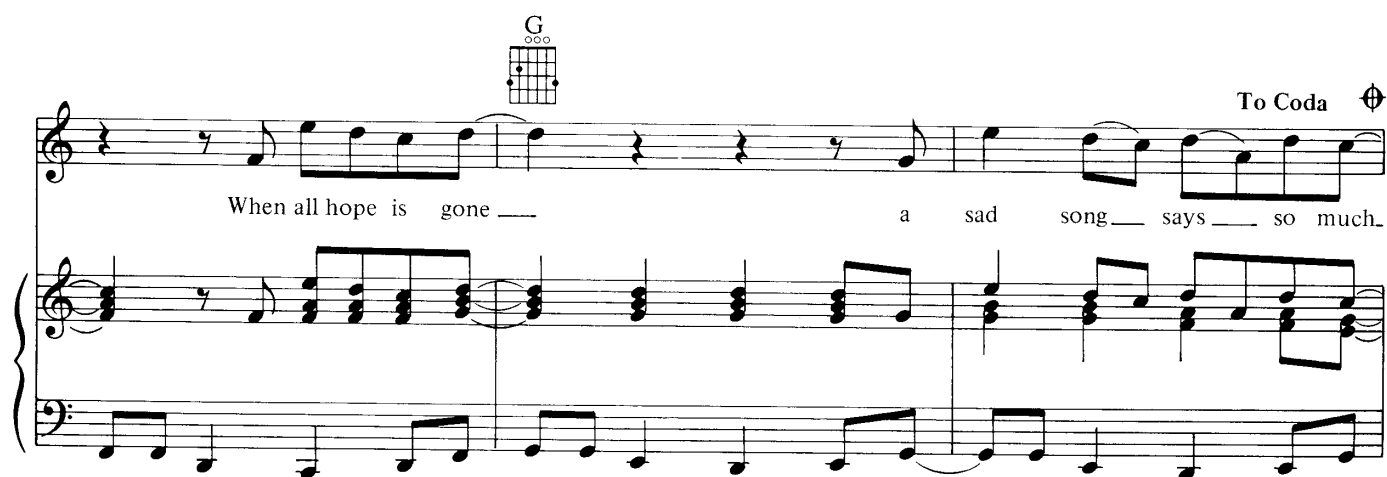
room, oh, _____ just feel _____ their _____ gen - tle touch. _____



The musical score is written for a song. It features a vocal line with lyrics and a guitar accompaniment. The guitar chords are indicated by letters (F, Bb, G, C, F) above the staff. The piano accompaniment is shown in the lower staves. The lyrics are: (So) Turn 'em on, _____ turn 'em on, _____ turn on those sad songs. _____ When all hope is gone _____ why don't you tune in and turn _____ them on? _____ They reach in - to your room, oh, _____ just feel _____ their _____ gen - tle touch. _____

G

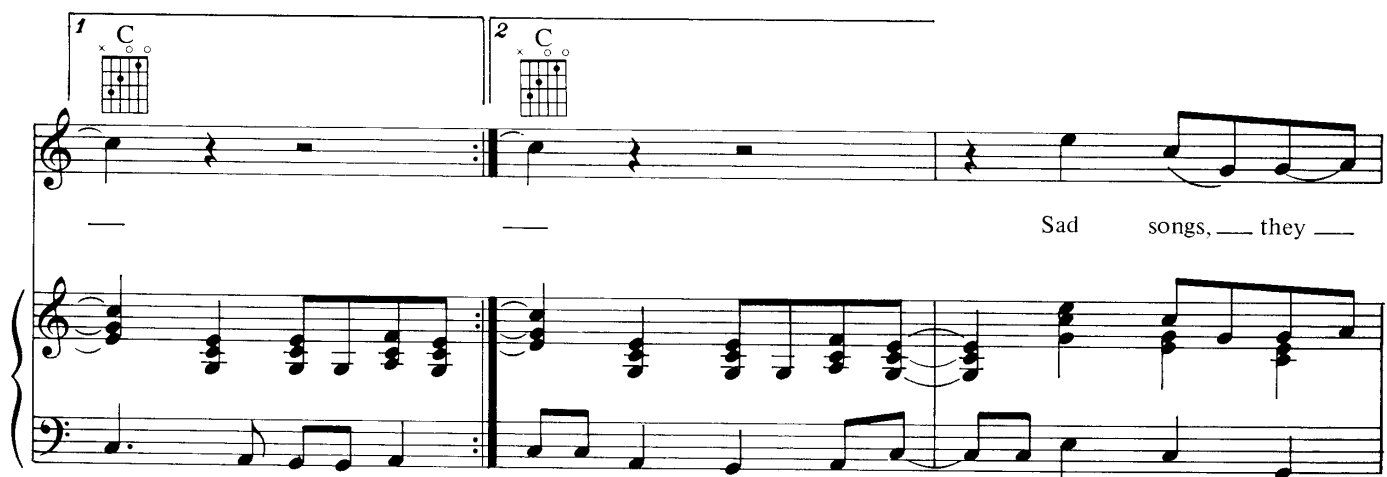
To Coda 






When all hope is gone — a sad song — says — so much.



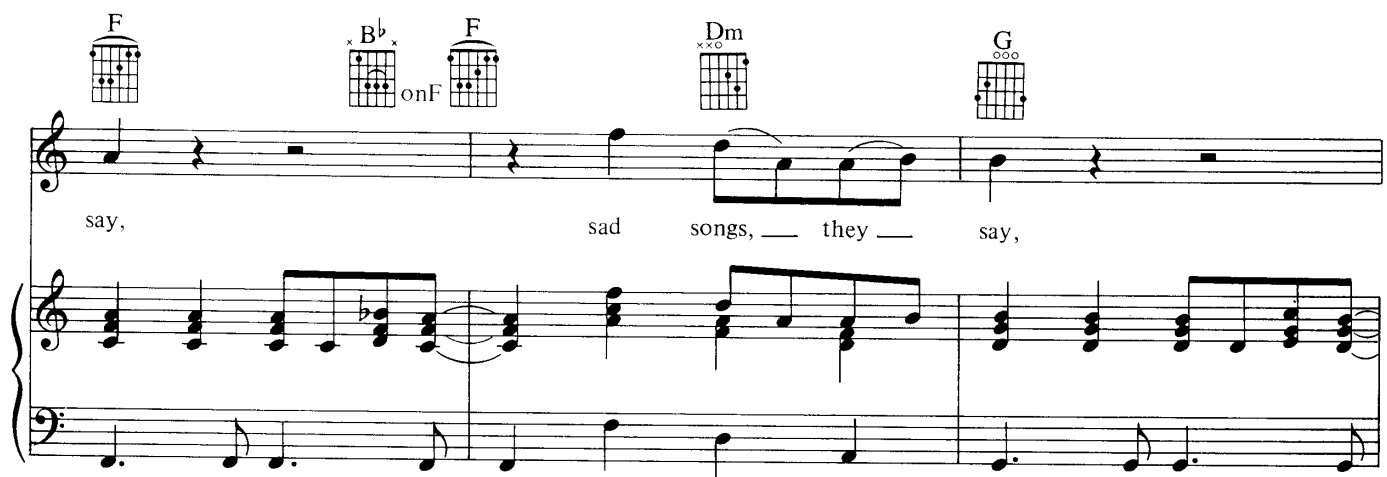
1  2 






— Sad songs, — they —



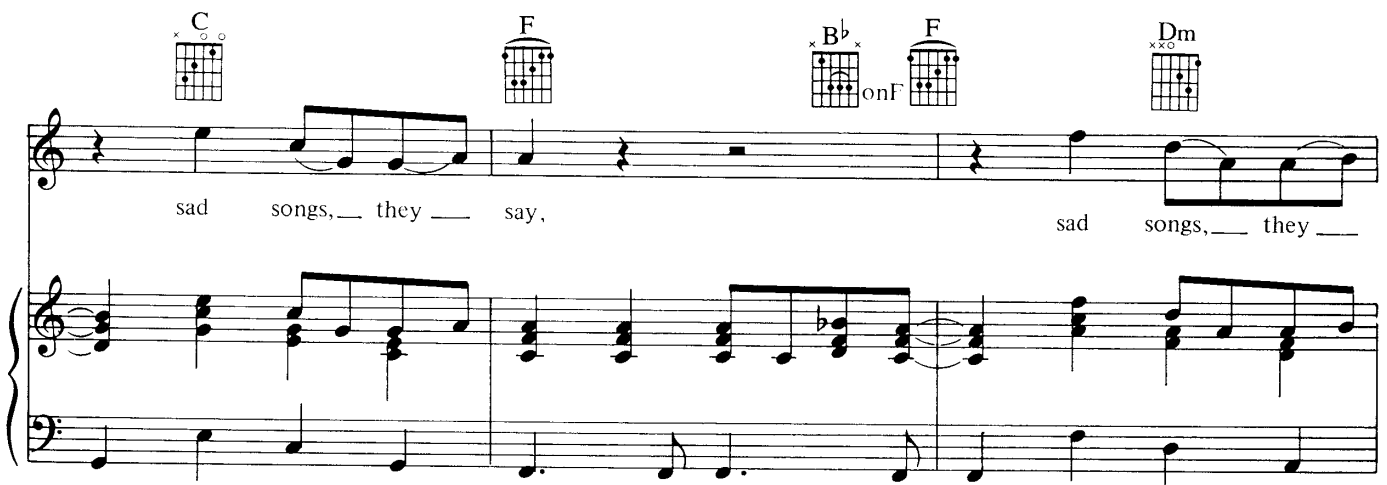
F  B \flat  on F  Dm  G 





say, sad songs, — they — say,






   on F  



sad songs, — they — say, sad songs, — they —











 onG D.S. al Coda

say so _____ much. So _____ turn 'em on _____







CODA 



When all hope is gone _____ you know a sad song _____ says _____ so much.

_____ When ev - 'ry lit - tle bit of hope is gone _____ you know a

sad song _____ says _____ so much. _____

Passengers

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[Swung $\text{♩} = \text{♩}^3$]

C/G G C Bb

1 (till ready)







Last time

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





De - ny the pas - sen - ger who wan - na get on. — De - ny the pas - sen -

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

ger who wan - na get on. — De - ny the pas - sen - ger who wan - na get on. —

 3
 
 3

 3






Wan-na get on, wan-na get on, he wan-na get on, he wan-na get on. Wan-na get on, wan-na get on, he

 3




wan-na get on, he wan-na get on. To make a chain of fools you need a
Com-pany con-duc-tor you need the




match-ing pair,— one hy-po-crit-i-cal
salt of tears,— fall-ing on a

fool, and a crowd that's ne-ver there.— There's an-ger in the
tick-et that no one's used in years.— Non com-mer-cial

F C Am G F
 si-lence, there's wheels up - on the jail, a black train built of bones on a cop-per
 na-tive, it's tat - tooed in your veins, you're liv - ing in a blood bank and rid - ing on this

G Bb C/G G
 rail, train, De - ny the pas-sen - ger who wan - na get on...

C Bb C/G C Bb
 De - ny the pas-sen - ger who wan-na get on... De - ny the pas-sen -

C/G G C F C/G G
 ger who wan-na get on. Wan - na get on, wan-na get on he wan-na get on, he wan-na get on.

1 2

C F C/G G C/G G

wan-na get on, wan-na get on, he wan-na get on, he wan-na get on. Wan-na get on, he wan-na get on. The

Em F G

spi-rit's free but you al-ways find pas-sen-gers stand and

Am Em F

wait in line, some-one in the front and some-one else be-hind but

Dm7 G Bb D.S. and fade

pas-sen-gers al-ways wait in line. De-ny the pas-sen-

Nikita

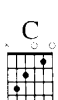
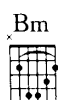
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Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. The right hand plays chords in the treble clef, and the left hand plays a rhythmic eighth-note pattern in the bass clef.

The piano accompaniment continues with chords in the right hand and the eighth-note pattern in the left hand.



The vocal melody is in the treble clef, starting with a quarter rest followed by eighth notes.

1. Hey, Nik-it - a, is it cold —
2. Do you ev - er dream of me? —

in your lit - tle corn - er
Do you ev - er see the let - ters

The piano accompaniment continues with chords in the right hand and the eighth-note pattern in the left hand.








The vocal melody continues with eighth notes and a quarter note.

of the world?
that I write?







You could roll
When you look up through the wire,

a - round the globe, —





The piano accompaniment continues with chords in the right hand and the eighth-note pattern in the left hand.







and nev - er find a warm - er soul to know. Oh, I saw — you by — the wall.
 Nik - it - a do you count the stars at night? And if — there comes — a time.

Ten of your tin sold - iers in a row;
 guns and gates no long - er hold you in,

with eyes that looked like ice on fire, the hu - man heart a cap - tive in
 and if you're free to make a choice, just look to - wards the west and find.













— the snow. —
 — a friend. —






Oh Nik - it - a, you will nev - er know —










an - y - thing a - bout my home. I'll nev - er know how good it feels to


 onD
 

 onG

hold you. Nik - it - a, — I need you — so. —


 onB
 
 onG
 

Oh Nik - it - a, is — the oth - er side — of an - y giv - en


 onG
 


 onF#

line in time count - ing ten tin sold - iers in a row? Oh no, Nik - it - a — you'll

G Bm Bm7 C C#° Dsus D

To Coda

nev - er__ know. __




G Bm Bm7 C


F C C G(add 9) G

onB onB

F Bb Eb


onA

 on E♭
  on D
 












D.S. al Coda






Oh Nik - it - a, you will nev-



CODA





Count-ing ten_ tin sold - iers in _ a row.



Repeat and fade

Nik - it - a, _____ Count-ing ten_ tin sold - iers in _ a



I Don't Wanna Go On With You Like That

Words & Music by Elton John & Bernie Taupin

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Lively rock



The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature is B-flat major (three flats), and the time signature is common time (C). The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The first two measures of the piano accompaniment are marked with Bbm7 and Ebm7 chords, respectively, with corresponding fingerboard diagrams.



The second system of musical notation. It continues the vocal and piano lines. The vocal line has the lyrics "I've al - ways said that one's e - nough to love, _ now _". The piano accompaniment continues with chords and a bass line. A Bbm7 chord diagram is shown above the piano part in the second measure.



The third system of musical notation. It continues the vocal and piano lines. The vocal line has the lyrics "_ I hear you brag - gin' one is not e - nough. _". The piano accompaniment continues with chords and a bass line. Ebm7 and Ab chord diagrams are shown above the piano part in the first and second measures, respectively.

Bbm7 Ebm7 Ab

Oh, some-thing tells me you're not sa - tis - fied, — you got plans to make me one of four —

Bbm7 Bbm7

— or five. — I guess this kind of thing's just in your blood. — but

Ebm7 Ab Bbm7

you won't catch — me car-ving up my love — I ain't no puz-zle piece that

Ebm7 Ab Bbm7

needs to fit, — if it takes more than me, let's call — it quits. — And

Bbm7 **Ebm7**

I don't wan-na go on with you like that, — don't wan - na be a fea-ther

Ab **Db** **Gb**

in your cap, — I just wan-na tell you ho-ney I ain't mad, — but


Ab **1. Bbm7**

I don't wan - na go — on with you like that. — Oh —

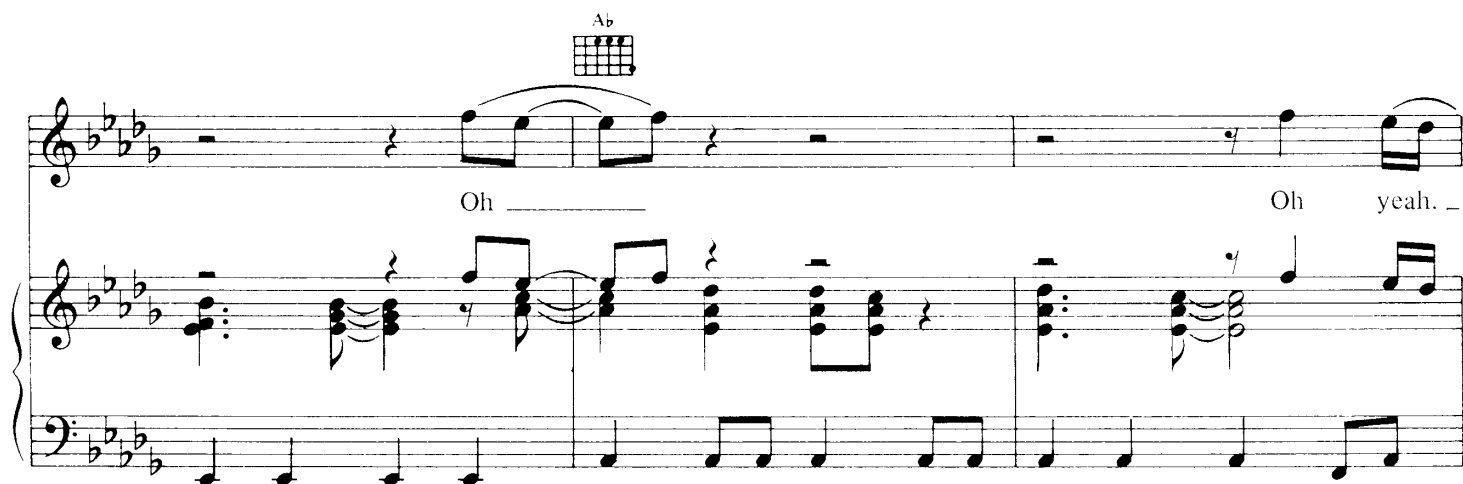
Bbm7 **Ebm7**

Oh —

Ab



Oh _____ Oh yeah. _



Bbm7




2. Bbm7



you like that. _ But




Bbm7




I don't wan - na go on with you like that, _ one _



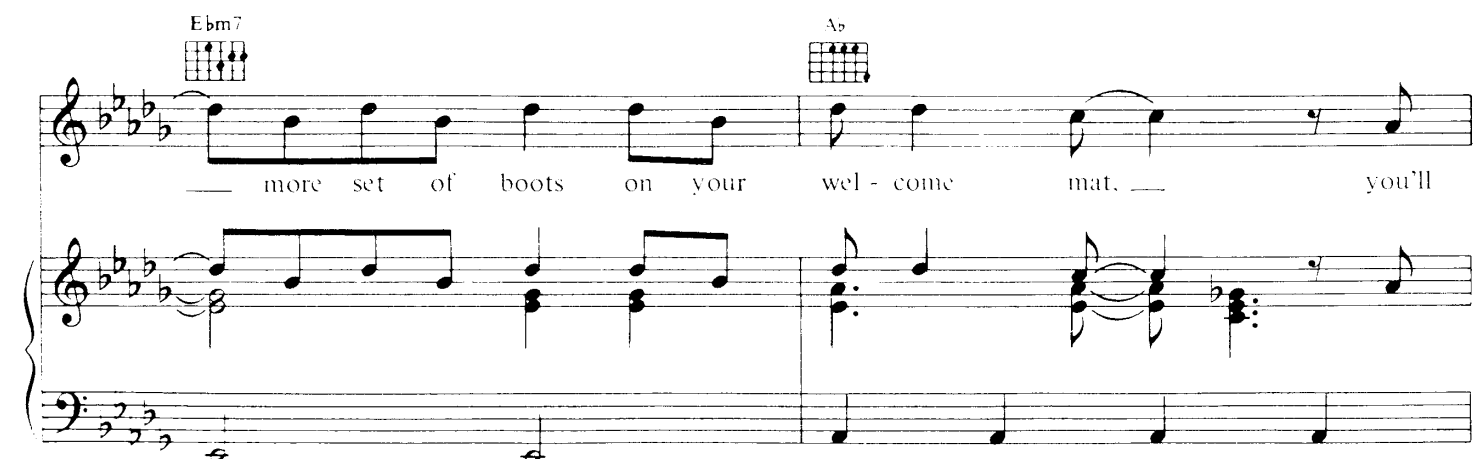
Ebm7




Ab





_ more set of boots on your wel - come mat, _ you'll



just have to quit 'em if you want me back _____ 'cause

I don't wan - na go _____ on with you like that. _____ Oh _____




Oh _____



Oh _____ Oh yeah. _____

Bbm7

To Coda 

Ebm7



Oh — if you wan-na spread it a-round, sis-ter,

Db/F



that's just fine, — but I don't want no se-cond hand — feed-ing me lines, — if you

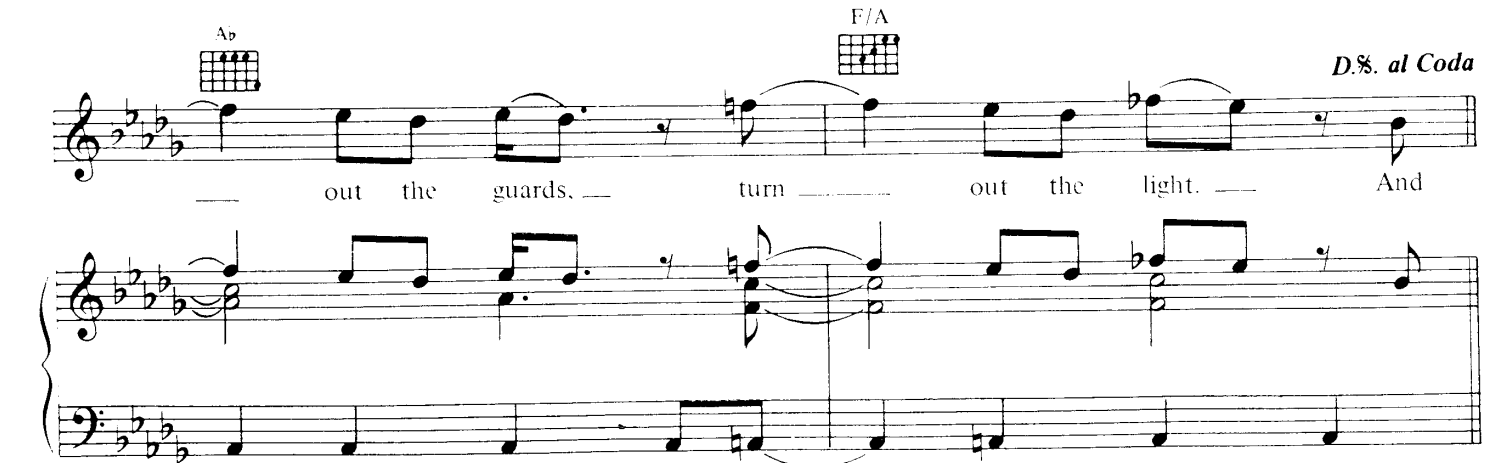
Gb



wan-na hold some-one in the mid-dle of the night, call —

Ab

F/A

D.% al Coda


— out the guards, — turn — out the light. — And

♣ CODA

The CODA section consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system features a vocal line with the lyrics "Oh" and a piano accompaniment. The second system features a vocal line with the lyrics "Oh" and a piano accompaniment. The third system features a vocal line with the lyrics "Oh yeah." and "Oh" and a piano accompaniment. The section concludes with a double bar line and repeat signs.

Chord Diagrams:

- Bbm7:** B-flat major 7th chord (B-flat, D-flat, F, A-flat).
- Ebm7:** E-flat major 7th chord (E-flat, G-flat, B-flat, D-flat).
- Ab:** A-flat major chord (A-flat, C, E).

VERSE 2.

It gets so hard sometimes to understand
 This vicious circle's getting out of hand
 Don't need an extra eye to see
 That the fire spreads much faster in a breeze.

Sacrifice

Words & Music by Elton John & Bernie Taupin

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Db Fm7 Gbadd9 Db

Fm7 Gb Db

1. It's a hu - man sign

Db Gb Ebm7

2. Mu-tual mis-un-der-stand-ing Af-ter the fact

When things go wrong
After the fact

Ab 4fr. Db Gb Ebm7

When the scent of her ling - ers
Sen - si - ti - vi - ty builds a pri-son

And temp - ta-tions strong
In the fin - al act

Ab 4fr. Bbm Gb Ab 4fr.

in - to the boun - dary - of each - mar-ried mind -
 We lose - dir-ec - tion - No stone un - turned -

Bbm Gb Ab 4fr.

Sweet de-icit comes a call - in' - and neg-a - ti - vi - ty lands -
 No tears - to damn - you - When jea-lou-sy burns -

Db Gb Ebm7

cold cold heart - hard done by - you -

Ab 4fr. Db Gb

some things look bet - ter - ba - by - just pass - ing - through

Ab 4fr. Db

And it's no — sa - cri - fice — Just a sim - ple word

Gb Ab 4fr.

It's two hearts liv - ing — in two sep - ar - ate — worlds

Db

But it's no — sa - cri - fice — no sa -

Ebm7 Fm7 Gb Ab7 4fr. 3rd time to Coda

- cri - fice — It's no sa - cri - fice — at — all

Db



Fm7



Gbadd9



1.

Gbadd9



2.

Gbadd9



Db



Gb



Eb7



Ab



4fr.

Db



Gb



Eb7



Ab



4fr.

D. al Coda

cold cold heart

⊕ CODA

Db



Gb



Eb7



Ab



4fr.

no sa - cri - fice at all

Easier To Walk Away

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Moderately easy beat



(1. 3.) Ev - 'ry time you turn a - round, —
(2.) Ne - ver seen you look - ing back — through



you wear an - oth - er face, —
smil - ing eyes — and tears, —



ev - 'ry time I look a - way, —
ne - ver knew you hold - ing on — to

Bb

*D.C. to **

Bbsus4



I find a hid - ing place. —
me - mo - ries — and fears. —

Bb



F/A



If you knew me like I know him,
Just re - lease me I can't take it,

Gm



you would know — just how I feel, —
can't you see — a change has come, —

Eb



slip - ping through some - bo - dy's fin - gers, —
stran - gled by in - fat - u - a - tion, —

Bb

fall - ing un - der some - one's wheels. } It's ea - si - er__ to walk -
 bur - ied un - der some - one's thumb. }

F

Gm

— a-way, bet-ter off to face__ the fact__

Cm

Ab

When love holds you up for ran - som,

F

Bb

Bb sus4

walk a - way and don't__ look back__



It's ea - si - er — to walk — a - way, co - ver up and fade.



— to black, — when love scars and leaves you brand - ed,



walk a - way and don't — look back. —



Cm



Ab/Gb



F

*D.C. al Coda*
To Coda

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the three measures. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff contains a series of chords and eighth-note patterns, while the bottom staff contains a continuous eighth-note bass line.

CODA

Bb



The second system of musical notation consists of three staves. The top staff is a single treble clef staff with whole rests. The middle and bottom staves are a grand staff. The middle staff features a long melodic line with a slur and a fermata, and the bottom staff continues the eighth-note bass line.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with whole rests. The middle and bottom staves are a grand staff. The middle staff has a melodic line with a slur and a fermata, and the bottom staff continues the eighth-note bass line.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef staff with whole rests. The middle and bottom staves are a grand staff. The middle staff has a melodic line with a slur and a fermata, and the bottom staff continues the eighth-note bass line.

You Gotta Love Someone

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Moderately

Chord diagrams: E, B, F#m7

1. A B 2. A B E (4th Instr.)

(1.) You can (+5.) win the fight, — you can
stop the world, —
cheat the devil, —

A E A E

grab a piece of the sky. You can
steal the face from the moon. You can
and slice a piece of the sun.

E A E A

break the rules, — but be - fore you try. —
 beat the clock, — but be - fore high noon. —
 Burn up the high - way, but be - fore you run. —

E B

You got - ta love some - one, — you got - ta

A 1, 3. E A/E 2, 4. E

To Coda ♪

love some - one. — (2.) You can You've got one
 You're gon - na

B E A

life with a rea - son, you need two hearts on one side. —
 play with fire — you let some - one share the heat. —

E C#m

When you stand — a — lone — and there's no one — there — to
 When you're on — your — own, — and there's no one — there — to

F# B A G#m F#m E B

share the way — it feels in — side and ba — by, —
 cool the flames — be — neath your feet and ba — by, —

4^o D.%. al Coda

(3.) You can
 (5.) You can

♢ CODA E B

You got - ta love some - one, —

A E Repeat to Fade

you got - ta love some - one, — You got - ta