

Your Song

Words & Music by Elton John & Bernie Taupin

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Slow, but with a beat

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

Four guitar chord diagrams are shown above the first line of the melody: E^b, A^b maj7, B^b on D, and Gm. The melody begins with a quarter rest followed by eighth notes.

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, _____

The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal line with chords and a steady bass line.

Four guitar chord diagrams are shown above the second line of the melody: Cm, Cm on B^b, Cm on A, and A^b. The melody continues with eighth notes and rests.

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, _____

The piano accompaniment continues, providing harmonic support for the second line of the song.

E^b onB^b B^b G onB C^m

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,

E^b Fm7 1 A^b B^b B^b sus B^b

I'd buy a big house where we both could live.
 My gift is my song and that keep it turned on.
 Yours are the sweet-est eyes

2 A^b E^b A^b onE^b E^b B^b onD C^m

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

Last time to Coda

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

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

D.S. al Coda with repeat

you're — in — the world. — a tempo

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^bsus** **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. —

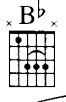
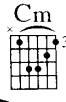



a tempo

Rocket Man




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Moderately slow, with a beat



The musical score for 'Rocket Man' is presented in a standard format with a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is 'Moderately slow, with a beat'. The score includes guitar chord diagrams for various chords: Gm7, C9, Gm7, C9, Eb, Bb onD, Cm, Cm7 onBb, F onA, Gm7, C11, Gm7, and C11. The piano accompaniment is marked with a dynamic of *mf*. The lyrics are: '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._'




on such a time - - - less - flight.

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

- - - 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 onB^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 onD Cm Cm onB^b F onA F onC

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

F Gm7 C7 C11 C7

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

Gm7 C7 C11 Eb Bb 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

CODA Eb Bb Eb Bb

Repeat and fade

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

Honky Cat

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Brightly, with spirit

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of chords and eighth notes, while the left hand plays a steady eighth-note bass line. 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 and a key signature of one sharp (F#). It features a rhythmic pattern of chords and eighth notes, mirroring the piano accompaniment.



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

The first vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It includes the lyrics 'When — I look back, boy, I must — have been green, —'.

The piano accompaniment for the first vocal line, consisting of two staves (treble and bass clefs) with a key signature of one sharp (F#).



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

The second vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It includes the lyrics 'bop-pin' in the coun - try, fish - in' in — a stream. —'.

The piano accompaniment for the second vocal line, consisting of two staves (treble and bass clefs) with a key signature of one sharp (F#).

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,

D7



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

To Coda ⊕

G



(Xyl.) Well I

D7

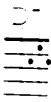


read ___ some books and I read some mag - a - zines ___ a - bout those

G



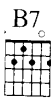
high ___ class la - dies down ___ in New ___ Or - leans ___ and all ___ the



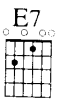
peeks — back home, well, — they said I was — a fool. — They said,



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 —

D7



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

G



(Xyl.) They said,

2

D7



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

G



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.)

D7



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

G



get back, ooh.

Repeat and fade

Crocodile Rock

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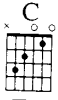
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Light-hearted rock

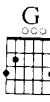
The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a series of chords and eighth-note patterns. The bass clef staff provides a steady eighth-note accompaniment. The second system continues the melodic and harmonic development with similar rhythmic patterns.

This system features the vocal entry and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics: "1,3. I re - mem - ber when rock was young_ (2) _ went by _ and". The piano accompaniment continues with a consistent eighth-note bass line and chords in the treble. A guitar chord diagram for G major is shown above the vocal line.

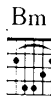
This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "rock just died Me and Su - sie had so much fun _ Hold-ing hands Su - sie went and left us for some for - eign guy. _ Long.". The piano accompaniment maintains the same rhythmic and harmonic structure. A guitar chord diagram for Bm is shown above the vocal line.



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. _____



Musical notation for the first system, including a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff with a whole rest.



Musical notation for the second system, including a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff with a whole rest.

Oh

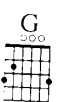
Musical notation for the third system, including a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff with a whole rest.

2. But the years

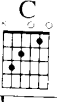
3. I re - mem-

Musical notation for the fourth system, including a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff with a whole rest.

and



Musical notation for the fifth system, including a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff with a whole rest.



Musical notation for the sixth system, including a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff with a whole rest.

Repeat and fade

Musical notation for the seventh system, including a treble clef staff with a whole rest, a grand staff with piano accompaniment, and a bass clef staff with a whole rest.

Daniel

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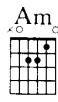
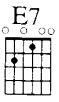
Moderately bright

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggios, starting with a *mf* dynamic. The left hand plays a simple eighth-note accompaniment.

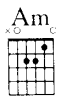
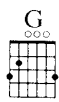
The piano accompaniment for the first system, consisting of two staves. The right hand continues with the chordal pattern, and the left hand maintains the eighth-note accompaniment.

The second system includes a vocal line and piano accompaniment. The vocal line starts with a C major chord diagram and a Dm chord diagram. The piano accompaniment continues with the same pattern. The lyrics are:
1.4. Dan - iel is trav - 'ling to - night ___ on a plane ___
2. They say Spain is pret - ty 'though I've nev - er been ___
3. *Instrumental ad lib. at 1st D.S. (small notes)*

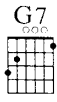
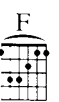
The third system includes a vocal line and piano accompaniment. The vocal line starts with a G major chord diagram. The piano accompaniment continues with the same pattern. The lyrics are:
I can see the red ___ tail - lights ___
Well Dan - iel says ___ it's the best ___ place he's



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

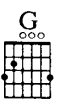


iel — wav - ing good bye ———— God it looks—
 he's — been there e - nough ———— Lord — I —



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

To Coda ⊕



he's

2

C F

Oh _____ Dan-iel my broth - er you are

C F

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

C Am

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

Dm7



G7



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

CODA



Oh God — it

Oh God — it



onG

looks like Dan - iel

Must — be the clouds — in — my eyes .




Goodbye Yellow Brick Road

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Moderately slow, in 2

The piano introduction consists of two staves. The right hand plays a series of chords and melodic fragments, while the left hand provides a simple bass line. The key signature has one flat (Bb) and the time signature is 2/4.

Gm C F

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

This system includes a vocal line with two verses of lyrics and a piano accompaniment. The piano part features chords and a bass line. Above the vocal line, guitar chord diagrams for Gm, C, and F are provided.

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__

This system includes a vocal line with lyrics and a piano accompaniment. The piano part features chords and a bass line. Above the vocal line, guitar chord diagrams for Bb, Eb, C7, and F are provided.



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
 whe



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



blues ground Ah

B^bm C7^o F

Ah So good-bye — yel - low brick

A7^o B^b F

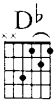
road — Where the dogs of so - ci - et - y howl — You

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



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 -



— 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



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



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



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



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



___ a lit - tle act-ion___ in ___ get ___ a-bout as oiled___ as a dies-el train ___ Gon -



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



- 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

C

Repeat and fade

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

Candle In The Wind

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♩ = 128

Piano introduction in E major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.



1. Good-bye Nor - ma Jean ——— though I nev - er knew you at all —
2. Lone - li - ness ——— was tough ——— the tough-est role you ev - er played Hol - ly

Piano accompaniment for the first vocal line, continuing the melodic and harmonic patterns established in the introduction.



— you had — the grace to hold your - self — while those a - round — you crawled
- wood cre - at - ed a — su - per star — and pain was the price you paid

Piano accompaniment for the second vocal line, featuring more complex chordal textures and melodic lines.



They crawled out of the wood-work — and they whis-pered
ev - en when you died ——— Oh the

Piano accompaniment for the final vocal line, concluding the piece with a sustained chord and melodic fragments.

A **E** 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

A **B**

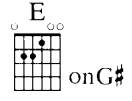
made you change your name — And it seems to me you
Mar - i - lyn was found in the nude —

E **A**

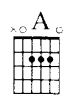
lived your life like a can - dle in the wind Nev - er

E **E sus** **E** **B**

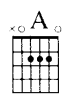
know - ing who to cling to when the rain set in —



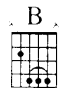
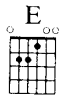
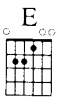
press in - to your brain they set you on a tread - mill and they
still hound - ed you all the pa - pers had to say was that



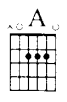
made you change your name
Mar - i - lyn was found in the nude And it seems to me you



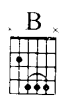
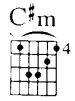
lived your life like a can - dle in the wind Never



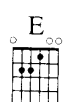
know - ing who to cling to when the rain set in



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

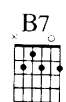
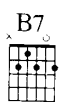
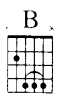


___ a kid ___ Your can-dle had burned ___ out long ___ be - fore ___ your



To Coda \oplus

leg - end ev - er did ___



Empty vocal line with chord diagrams above.

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

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 piano introduction is in 4/4 time, marked 'Slow beat' and 'p' (piano). It features a melodic line in the right hand and a supporting bass line in the left hand. The melody begins with a half note chord, followed by a series of eighth and quarter notes.

G

G7

F

C

F

C

I can't light

no more of your dark - ness

F

G

C

All my pic - tures

seem to fade to black and white

G

C

G

C

G7

I'm ³ grow-ing tired

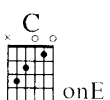
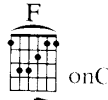
and time stands still be-fore

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

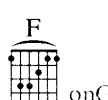
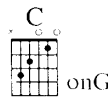
life. Too late

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

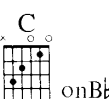
and changed your way of life



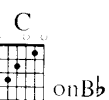
But you mis-read my mean-ing when I met ____ you. _



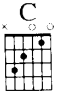
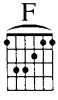
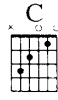
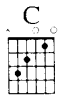
Closed the door and left me blind - ed ____ by ____ the light ____



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



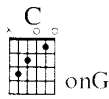
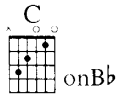
I'd just al-low a frag-ment of your life ____ to wan-der free ____ But



To Coda \oplus

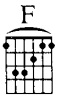
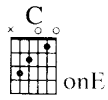
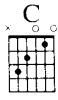
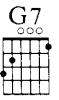
los - ing ev - 'ry thing — is like the sun go - ing down on — me.

The first system of music features a vocal line and piano accompaniment. The piano part starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The accompaniment consists of chords and moving lines in both hands.



I can't find

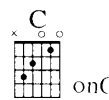
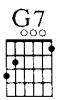
The second system of music features a vocal line and piano accompaniment. The piano part includes a forte (*f*) dynamic marking. The accompaniment consists of chords and moving lines in both hands.



oh — the right ro - man-tic line. —

But see me once —

The third system of music features a vocal line and piano accompaniment. The piano part consists of chords and moving lines in both hands.



and see the way — I feel —

The fourth system of music features a vocal line and piano accompaniment. The piano part consists of chords and moving lines in both hands.

C G7 C

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

C F

But these cuts— I have — oh they need

C G G7

love — to help— them heal —

D.S. al Coda

CODA C

me.

C F A^b B^b C

ritard

Lucy In The Sky With Diamonds

Words & Music by John Lennon & Paul McCartney

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Flowing

8va-
mf

A **A/G** **F#m** **F**

Pic - ture your - self in a boat on a riv - er with
Fol - low her down to a bridge by a fount - ain where
Pic - ture your - self on a train in a sta - tion with

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

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**

Some - bo - dy calls you, you an - swer quite
Ev' - ry one smiles as you you drift - swer past the
Sud - den - ly some one is there past 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 yel - low and
 News pa - per tax - is ap - pear on the

F6 Bb

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

C9 G D7 Em7

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

Dm

G

C

D

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

Dm

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

Repeat and Fade

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

Ah

Philadelphia Freedom

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With a beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic eighth-note pattern. The music is in 4/4 time and begins with a mezzo-forte (mf) dynamic.

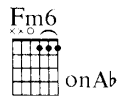
Verse



1. I used to be a roll - ing stone, — you know — if the cause — was right

mf

The first system of the verse features a vocal line and a piano accompaniment. The vocal line starts with a quarter rest followed by the lyrics. The piano accompaniment provides harmonic support with chords and a steady eighth-note bass line.



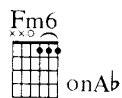
I'd leave ——— to find the an - swer on ——— the road. ———

The second system continues the verse with the lyrics "I'd leave ——— to find the an - swer on ——— the road. ———". The musical notation includes a vocal line and piano accompaniment with various chord diagrams indicated above the staff.



I used to be a heart beat - ing for some - one. ——— But the times_ have changed

The third system concludes the verse with the lyrics "I used to be a heart beat - ing for some - one. ——— But the times_ have changed". The musical notation includes a vocal line and piano accompaniment.



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

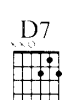


Chorus

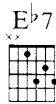
'Cause I live and breathe — this Phil - a - del - phi - a free - dom



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



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



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



Oh, Phil - a - del - phi - a free - dom shine on me_



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



— 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

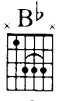
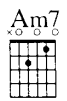

D.S. al Coda

Oh.

CODA    




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

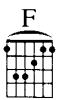


love - ove - ove — you yes I do —



— (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

The score is written for piano and guitar. It begins with a piano introduction in 4/4 time, marked 'Slowly' and 'mf'. The piano part features a steady bass line and chords in the right hand. The guitar part is indicated by chord diagrams and the text 'onD'. The main melody is in the key of D major and 4/4 time, marked 'mp-mf'. The lyrics are: '1. When I think of those east end lights, muggy nights, the curtains drawn in the 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'.




Verse

1. When I think of those east end lights, muggy nights, the curtains drawn in the

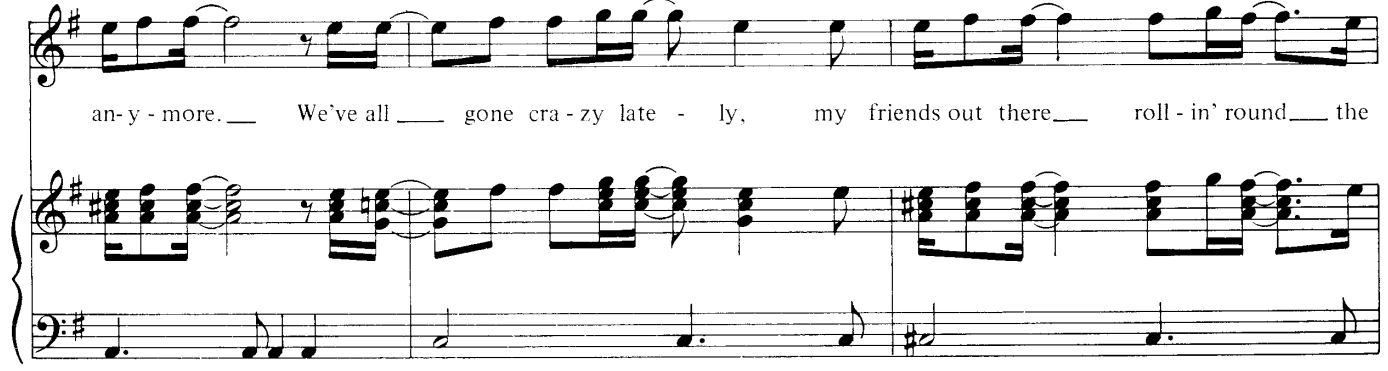
lit - tle room down stairs Pri - ma-don - na, lord you real-ly should have been there. _






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

Guitar Chords: G, C, G, C, G, F, C, G, Cm


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








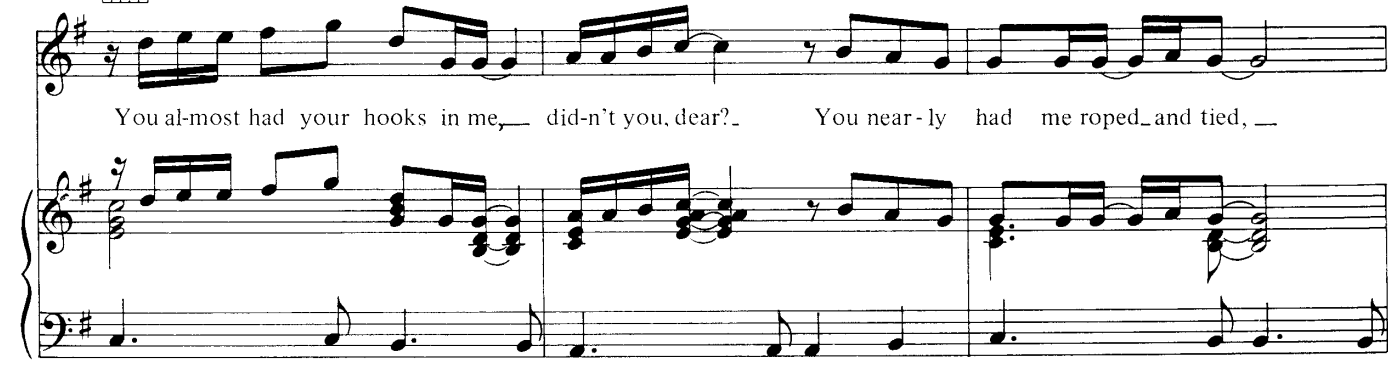
base-ment floor. And some-one saved my life to-night, — sug-ar bear. —





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



C A7 onC# G onD B

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics: "but-ter-flies — are free — to fly, — Fly a-way — high-a-way — bye". Above the staff are four guitar chord diagrams: C, A7 onC#, G onD, and B. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' above it at the end of the system.

C G Am7 F G onD

bye.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with the lyric "bye.". Above the staff are five guitar chord diagrams: C, G onB, Am7, F, and G onD. The bottom two staves are piano accompaniment. The piano part continues with chords and a bass line. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

C G onD C

To Coda ⊕
last time

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with a double bar line and a repeat sign. Above the staff are three guitar chord diagrams: C, G onD, and C. To the right of the staff, the text "To Coda ⊕" and "last time" is written. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with sixteenth notes in the right hand and a bass line in the left hand.

A7 G Em

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

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics: "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". Above the staff are three guitar chord diagrams: A7, G onB, and Em. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

C onG Am7 G onB

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

Em C onG Em

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

C Em C onG

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

A7 D.S. al Coda

play a-lone. —

CODA G C 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)

The musical score is written for guitar and piano. It consists of several systems of music. The first system shows a piano introduction with a bass line of eighth notes and a treble line of chords. The second system continues the piano introduction with a melodic line in the treble. The third system features a 'simile' section with a rapid sixteenth-note accompaniment. The fourth and fifth systems continue this accompaniment. The sixth system shows the vocal melody with lyrics. The seventh system continues the piano accompaniment.

Guitar Chords:

- Bm
- Bmsus
- F#7sus
- F#7
- F#m7
- Em
- F#
- Bsus
- B
- Bsus
- B
- Bsus
- B
- Bsus
- B
- Bsus

Lyrics:

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, ———

B Am B

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 G4/5

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,

C F#m B

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

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

The piano introduction consists of two staves. The right hand features a driving eighth-note accompaniment with chords, while the left hand plays a steady bass line of chords.

I was

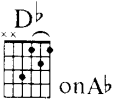
The piano accompaniment for the first line of lyrics continues the driving eighth-note pattern in the right hand and the chordal bass line in the left hand.

jus - ti - fied — when I was five rais - in' cane — I spit in your eye

The piano accompaniment continues for the second line of lyrics, maintaining the driving eighth-note accompaniment and chordal bass line.

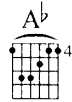
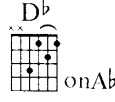
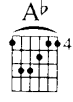
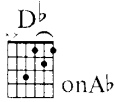
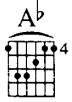
Times are chang - in' now the poor get — fat — but the fev - er's gon - na catch you when the bitch gets back —

The piano accompaniment concludes the third line of lyrics with the same driving eighth-note accompaniment and chordal bass line.



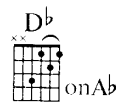
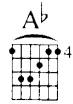
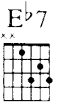
Empty musical staff with treble clef and key signature of three flats.

Piano accompaniment for the first system, including treble and bass staves.



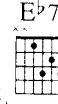
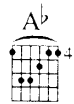
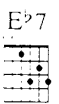
Eat meat on Fri - day that's al - right I ev - en like steak on a

Musical staff with lyrics and piano accompaniment for the second system.



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

Musical staff with lyrics and piano accompaniment for the third system.



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

Musical staff with lyrics and piano accompaniment for the fourth system.

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 onAb A^b

To Coda ◊

D^b onAb A^b D^b onAb A^b

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

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

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

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

mp

mf

ff

mf

Verse

F B \flat F

(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 _____

mf

B \flat F C B \flat G7

_____ us

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

F onC B^b F B^b F B^b C7^o

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

F B^b onF F

(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 _____

B^b F B^b G7

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

F onC B^b F B^b

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

Am
Chorus

Cm7

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

(Together)

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 —

F Dm B \flat C7 \circ F C7 \circ To Coda \oplus

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

Dm B \flat C7 \circ F B \flat

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

F 1 B \flat 2 B \flat D.S. al Coda

CODA F

(Together) Don't go break-ing my

Dm 1 B \flat C7 \circ 2-3-4 B \flat C 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

mf

Am7

D7

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

G

G#°

Am7

D

- 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-
 3 3

Em

Am

Bm

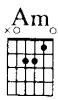
- long ___

You're gon-na hear e-lec-tric mus-ic 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

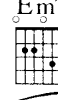
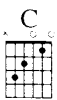
(no solo 3rd time)



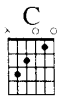
they're so spaced out Ben-nie and the Jets



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

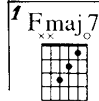
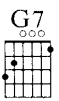


onC

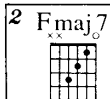


To Coda \oplus

Ben - nie and the Jets



onG



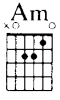
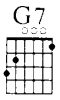
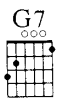
onG

D.S. (Piano solo) al Coda

CODA \oplus



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 *onF* Cm7 (add9)

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

F Bb Am7^{b5} D7 Gm *onF*

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

Cm7 (add9) F Bb Am7^{b5} D7

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

Gm B \flat Cm7(add9) 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(add9) Cm7(add9)

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

E \flat onG D onF \sharp B \flat onF C7 onE E \flat

It's sad _____ it's so sad _____ Why can't we talk it o - ver? _____ Always seems to me _____ that
 (it's so sad)

Cm7 D7 Gm Cm

To Coda

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

F7 E \flat F7 B \flat Am7 \flat 5 D7 Gm Cm Cm7

F7 B \flat F onA

D.S. al Coda

CODA Gm B \flat onF

word. What do I do to make you love

Cm7 (add 9)



F7



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



Em7 b5



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

Cm



on Eb

Gm



on D

Am7 b5



D7 sus



D7



Gm (add 9)



Song For Guy

By Elton John

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Moderately



1.

2.



C Dm/C C Dm/C C

F G/F F C

Bb6 Dm/A

A Dm

Bb6

Dm A



G/B



Musical notation for the first system, including treble and bass staves.

E



F



E \flat



G/D



Musical notation for the second system, including treble and bass staves.

Three times

C



G/B



Musical notation for the third system, including treble and bass staves.

Life

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

Musical notation for the fourth system, including treble and bass staves.

Three times

B \flat



Musical notation for the fifth system, including treble and bass staves.

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

is - n't ev - er - y -

Musical notation for the sixth system, including treble and bass staves.

Bb/F

F

C



thing.

Life,

G/B



life,

Bb

F

life,

life,

life,

life.

dim.

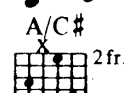
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Part-Time Love

Words & Music by Elton John & Gary Osborne

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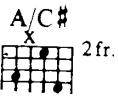
Moderately bright

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..



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



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



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



part - time love.
 part - time
 part - time

G
x000

Bm

Gmaj7
x000

A

2. D

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 the free. Ba - by, if you keep on
all the time. And it's get - ting so frus -


Em
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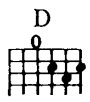
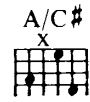
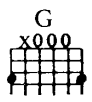
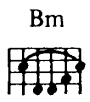
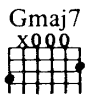
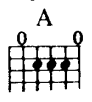
A
0 000

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







D 
 Em 
 G 
 Bm 
 G 
 A 
 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

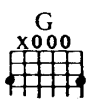
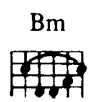
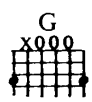
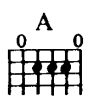
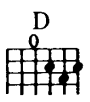
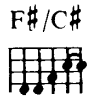
D. S. $\frac{3}{8}$ (no repeats) al Coda 

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

love?

Coda 
 D 
 F#/C# 
 Bm 
 Bb7 
 D 
 Em 

love. _____ Oh. _____ You, me, and

G 
 Bm 
 G 
 A 
 D 
 F#/C# 

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#

part - time love.

G Bm Gmaj7 A D A/C#

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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Chord Diagrams:

- Bb6:** [Diagram: 10 11 12 13 14 15]
- F/A:** [Diagram: 1 2 3 4 5]
- Fm/Ab:** [Diagram: 1 2 3 4 5]
- Gm:** [Diagram: 0 2 3 4 5]
- Eb11:** [Diagram: 10 11 12 13 14 15]
- Bb/D:** [Diagram: 10 11 12 13 14 15]
- F/C:** [Diagram: 1 2 3 4 5]
- F:** [Diagram: 1 2 3 4 5]
- F7:** [Diagram: 1 2 3 4 5]
- Bb6:** [Diagram: 10 11 12 13 14 15]

Lyrics:

Blue eyes, — ba - by's got blue eyes,
 like a deep blue sea — on a blue, blue day.
 like a clear blue sky — watch - ing ov - er me.
 Blue eyes, — ba - by's got blue eyes,
 Blue eyes, ooh, I love blue eyes,
 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

The musical score is written for guitar and piano. It features a series of guitar chords and piano accompaniment. The chords are: C, Em, F, C, Em, F, G, Em, F, C, F, C, F, C, G, Bm, F, C, F, C, F, C, G.

(3^o Instrumental)

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

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

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

B7

Em

G7/D

C

bust out the de - mons in - side, and it won't be long be - fore you and me
cry in the night if it helps, but more than ev - er I simp - ly love.

run, to the place in our hearts where we hide.
you, more than I love life it - self.

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

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

Piano introduction in A major, 4/4 time. The right hand plays chords and the left hand plays a steady eighth-note bass line. Dynamics: *f*.

Verse

Chord diagrams: A, D (on A), E

1. You could nev - er know what it's like — Your blood like win - ter free - zes
2. Did you think this fool could nev - er win — Well, look at me I'm com - ing

Piano accompaniment for the first verse. Dynamics: *mf*.

Chord diagrams: A, Bm7 (on A), D (on A), E

just like ice — And there's a cold lone - ly light that shines — from you — You'll wind -
back a - gain — I got a taste of love in a sim - ple way — And if you

Piano accompaniment for the second verse.

Chord diagrams: F#m, D, A, Bm (on A), A

— up like the wreck you hide — be - hind — that mask you use.
need to know while I'm still stand - in', you — just face a - way.

Piano accompaniment for the final line of the verse.

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.

E7^{#9} Am Dm7 E7

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

E7^{#9} Am Dm7 E7 F G

To Coda 1 & 2 on E

D.S. 1 al Coda 1 (verse 3)

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

CODA 1 Am Dm7 E7

in' Yea, yea, yea —

D.S. 2 al Coda 2

CODA 2 Am Dm7 E7 E7^{#9} Repeat and fade

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

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

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Moderate rock

The piano introduction consists of two systems of music. The first system has a treble clef staff with chords C, F, C, F, G, C/G, G and a bass clef staff with a simple bass line. The second system has a treble clef staff with chords C/G, G, C/G, C, F, C, F, G, C/G, G and a bass clef staff with a simple bass line. Chord diagrams are provided for each chord.

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

The vocal line is in a treble clef with lyrics underneath. The piano accompaniment is in a bass clef. Chord diagrams for F6 and G6 are shown above the vocal line.

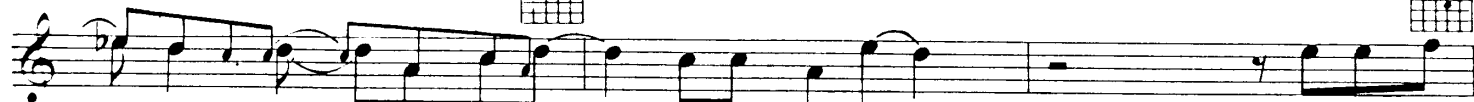
still her ma-ma's lit-tle girl. And when she walked down the aisle, how ev-ry
 down her pret-ty face. And when he slipped on the ring I knew

The vocal line continues in a treble clef with lyrics. The piano accompaniment continues in a bass clef. A chord diagram for F6 is shown above the vocal line.

G6

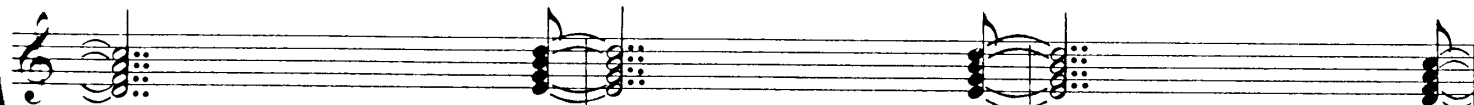


Dm7



bo - dy smiled at her in - no-cence and curls. —
— ev - 'ry- thing — would nev-er be the same a - gain. —

And when the
But if the



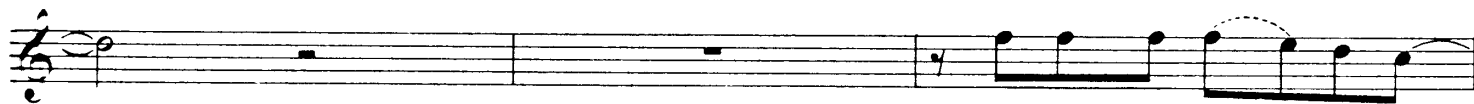
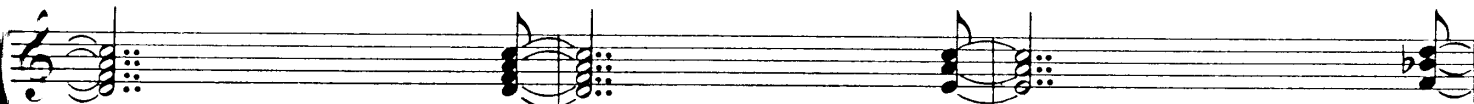
Am



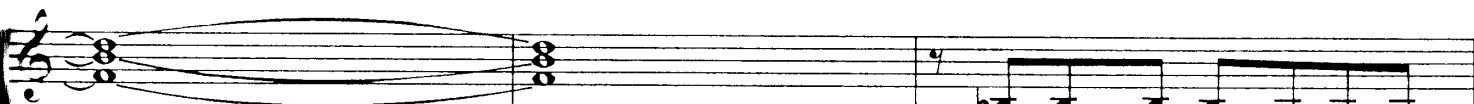
Bb



prea-cher said, — “Is there an - y - one here — got a reas - on why they should-n't wed?” —
groom would have known he'd have had a fit a-bout his wife and the things we did, —



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



F



C



F



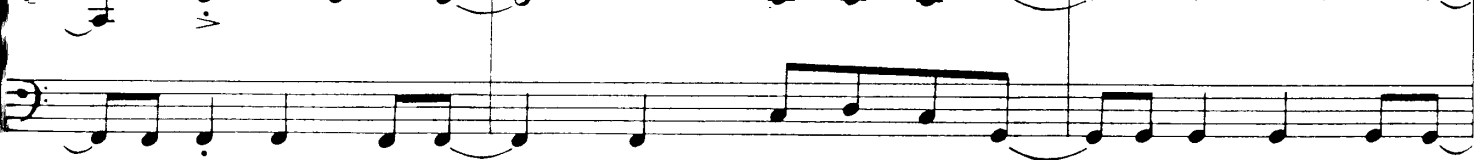
C



G



I should have got up to stand, —
yeah on her — wed - ding day, —



C F Gsus4

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

G C F

I wan - na kiss the bride, — yeah

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

I wan - na kiss the bride.

F C F G C/G G

— yeah.

A Dm7 C G/B

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

C/E F C/F F

Don't say "I do,"

C/G G C/G G C/G G C

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

F C F G

yeah. *To Coda*

C/G G C F C F

I wan - na kiss the bride ___ yeah.

G C/G G F6 C/G G C D.S.

Un-der - neath ___ I wan - na kiss the bride,.

♩ CODA

C/G G C F

I wan - na kiss the bride, ___

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

I wan - na kiss the bride,.

Sad Songs (Say So Much)

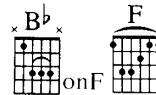
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Moderately, with a blues feel



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



_____ to share _____ a lit - tle pain _____ And iron-ing out the
oh, _____ to write _____ it down _____ When ev - 'ry sin - gle

G C G C

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 -

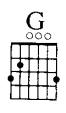
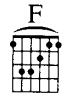
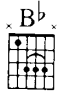
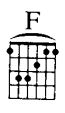
F B \flat F G

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

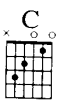
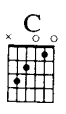
C

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

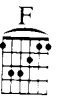
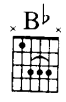
(So) Turn 'em on, _____ turn 'em on, _____ turn on those



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



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

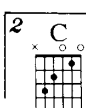
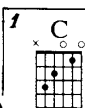


room, oh, _____ just feel _____ their _____ gen - tle touch. _____



To Coda

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







Sad songs, — they —




say, sad songs, — they — say,







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



G  C  onG G9  C  onG D.S. al Coda

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








CODA  F  C 




G  G9 







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




C  F  C  G 

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



G9  C  F  C  Dm  onC 

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.

C F C/G G C F

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

C/G G Am F

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

G Am

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

F G Am G

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 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 3 F C/G 3 G C/G 3 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

G Bm C F C

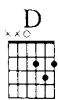
1. Hey, Nik-it - a, is it cold —
2. Do you ev - er dream of me? —

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

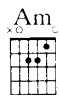
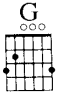
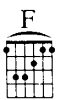
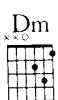
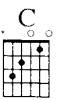
G C G D G

of the world?
that I write?

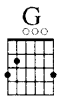
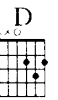
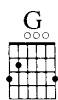
You could roll
When you look up through the wire, a - round the globe, —



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.



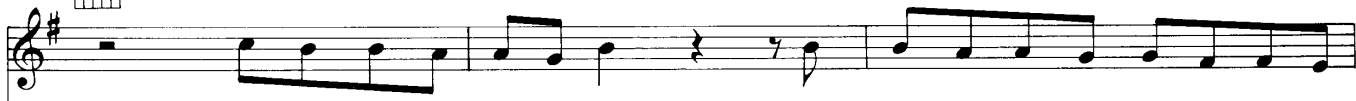
Ten of your tin sold - iers in a row;
 guns and gates no long - er hold you in.



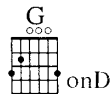
with eyes that looked like ice on fire, the hu - man heart a cap - tive in_
 and if you're free to make a choice, just look to - wards the west and find.



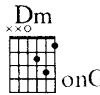
___ the snow. ___
 ___ a friend. ___ Oh Nik - it - a, you will nev - er know ___



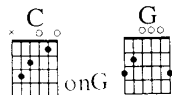
an - y - thing a - bout my home. I'll nev - er know how good it feels to



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



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



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



G Bm Bm7 C C#o Dsus D

To Coda

nev - er__ know. __

Detailed description: This system contains the first system of music. It features a vocal line with the lyrics "nev - er__ know. __" and a piano accompaniment. Above the vocal line, guitar chords are indicated: G, Bm, Bm7, C, C#o, Dsus, and D. A "To Coda" symbol is placed above the C#o chord. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

G Bm Bm7 C

Detailed description: This system contains the second system of music. It features a piano accompaniment. Above the staff, guitar chords are indicated: G, Bm, Bm7, and C. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

F C C G(add9) G

onA onB onB

Detailed description: This system contains the third system of music. It features a piano accompaniment. Above the staff, guitar chords are indicated: F, C, C, G(add9), and G. The G chords are marked with "onB". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

F Bb Eb

onA

Detailed description: This system contains the fourth system of music. It features a piano accompaniment. Above the staff, guitar chords are indicated: F, Bb, and Eb. The F chord is marked with "onA". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

A^b6 on E^b G7 on D Cm

A^b D7sus

D7 D.S. al Coda

Oh Nik - it - a, you will nev-

CODA Am7 D7 G

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

Bm Bm7 C Am7 D7 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



I've al - ways said that one's e - nough to love, — now.



— I hear you brag - gin' one is not e - nough. —

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

D₅ G₅

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

A_b B_bm7

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

B_bm7 E_bm7

Oh

A_b

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 three flats (B-flat major/C minor). The first system features two guitar chord diagrams for Bbm7. The second system features diagrams for Ebm7 and Ab. The third system features a diagram for Bbm7. The vocal lines include the lyrics "Oh", "Oh", "Oh yeah.", and "Oh". The piano accompaniment provides harmonic support with chords and a steady bass line.

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

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Chord diagrams: **Db**, **Fm7**, **Gbadd9**, **Db**, **Fm7**, **Gb**, **Db**, **Db**, **Gb**, **Ebm7**, **Ab**, **Db**, **Gb**, **Ebm7**.

1. It's a hu - man sign

2. Mu-tual mis - un - der - stand - ing When things go - - - wrong - - - Af - ter the - - - fact - - -

When the scent of her ling - ers - - - And temp - ta-tions - strong - - -
Sen - si - ti - vi - ty builds a pri-son 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-ccit 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



First system of musical notation. The vocal line (top staff) has a whole rest in the first measure, followed by a melodic line in the second and third measures, and a final note in the fourth measure. The piano accompaniment (middle and bottom staves) features a bass line with quarter notes and a treble line with chords and moving lines.

2.

Gbadd9



Db



Gb



Ebm7



Ab



4fr.

Second system of musical notation. The vocal line begins with a quarter rest, followed by a melodic line. The piano accompaniment continues with a bass line and treble line accompaniment.

Db



Gb



Ebm7



Ab



4fr.

D. Sc al Coda

cold cold heart

Third system of musical notation. The vocal line has a whole rest in the first measure, followed by a melodic line. The piano accompaniment continues with a bass line and treble line accompaniment.

⊕ CODA

Db



Gb



Ebm7



Ab



4fr.

no sa - cri - fice at all

Fourth system of musical notation. The vocal line has a whole rest in the first measure, followed by a melodic line. The piano accompaniment continues with a bass line and treble line accompaniment.

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



Bbsus4



walk a - way and don't__ look back..

Bb

F



It's ea - si - er__ to walk__ a - way,

co - ver up and fade.

Gm

Cm

Ab/Gb



__ to black,__

when love scars and leaves you brand - ed,

F

Bb



walk a - way and don't__ look back...

F

Gm



Cm



Ab/Gb



F



D.C. al Coda

To Coda ◊

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some grace notes. The vocal line has a few notes with grace notes.

◊ CODA

Bb



The second system begins with a vocal line on a single treble clef staff. The piano accompaniment continues on a grand staff. The key signature changes to one flat (Bb). The piano accompaniment features a consistent eighth-note bass line and a right-hand line with some sustained chords and melodic fragments.

The third system continues the musical notation. The vocal line is on a single treble clef staff. The piano accompaniment is on a grand staff, maintaining the eighth-note bass line and melodic right-hand line.

The fourth system concludes the piece. The vocal line has a final note with a fermata. The piano accompaniment features a final sustained chord in the right hand and a final eighth-note bass line in the left hand.

You Gotta Love Someone

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Moderately





E  B  F#m7 



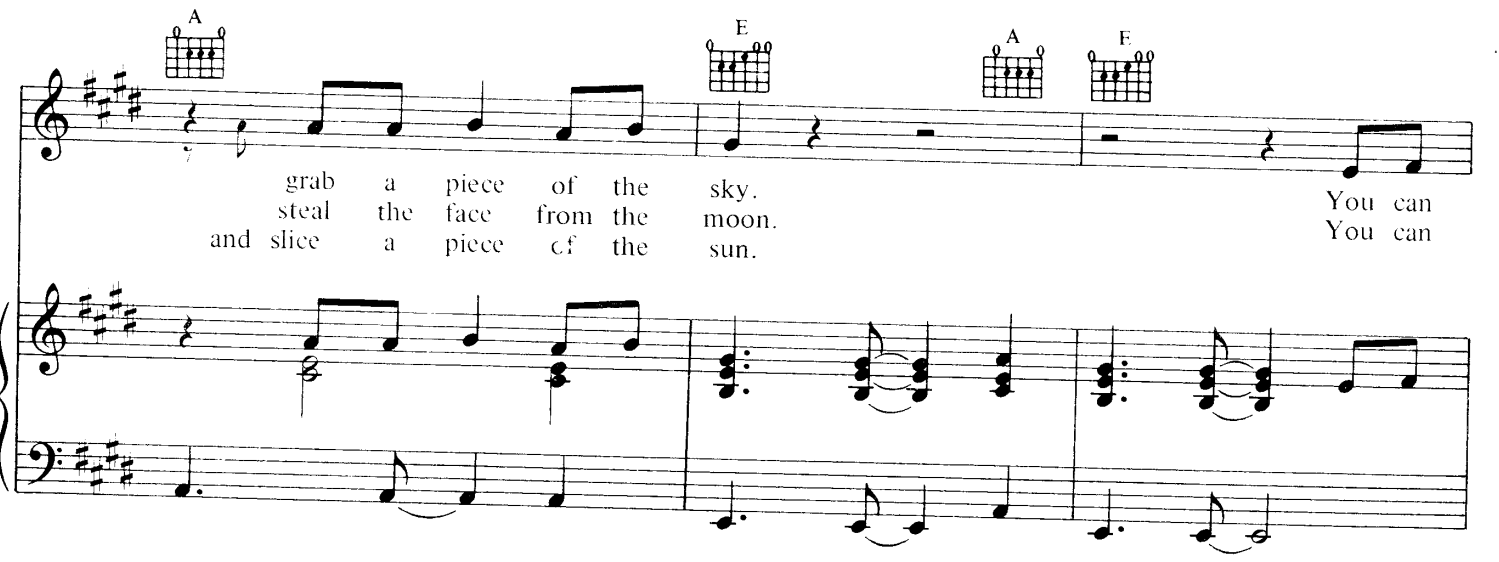
1.   2.    (4^o Instr.)

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



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



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