

Your Song

Words & Music by Elton John & Bernie Taupin
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Slow, but with a beat

Musical score for the first section of "Your Song". The piano part starts with a dynamic of *mf*. The bass part consists of sustained notes.

Chords shown above the staff: E^{\flat} , $A^{\flat} \text{ maj 7}$, B^{\flat} on D, G^m .

Lyrics:

1. It's a lit - tle bit fun - ny _____
2. If I was a sculp - tor _____
4. I sat on the roof _____
5. So ex - cuse me for - get - ting _____

Chorus lyrics:

this feel - ing in - side, _____
but then a - gain no, _____ or a
and kicked off the moss, _____ well a
but these things I do, _____

Musical score for the middle section of "Your Song". The piano part features a continuous eighth-note pattern.

Chords shown above the staff: C^m , C^m on B^{\flat} , C^m on A, A^{\flat} .

Lyrics:

I'm not one of those — who can eas - i - ly, hide, _____
man few 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, _____

Musical score for the final section of "Your Song". The piano part features a continuous eighth-note pattern.

E^b
 on B^b
 B^b
 on B
 G
 on B
 C^m
 3

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 really mean, _____

(b)

E^b
 3
 Fm7
 A^b
 4
 B^b
 B^bsus
 B^b
 3

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

2
 A^b
 4
 E^b
 3
 A^b
 4
 E^b
 on E^b
 B^b
 on D
 C^m
 3

this one's for you.— 3. 6. And you can tell ev - 'ry-bod - y
 I've ev - er seen—

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

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

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

rit.

you're — in — the world. — a tempo


 Cm
 CODA


 Cm on B \flat

 Cm on A


 A \flat 6

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


 E \flat
 on G


 A \flat 6

f

 A \flat

 B \flat

 B \flat sus


 B \flat

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


 A \flat
 rit.


 E \flat

 A \flat
 on E \flat


 B \flat
 on E \flat


 A \flat
 on E \flat


 E \flat
 3

a tempo

you're — in — the world. —

 A \flat

 E \flat

 A \flat
 on E \flat

 B \flat
 on E \flat

 A \flat
 on E \flat

 E \flat
 3

a tempo

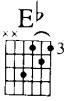
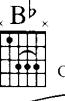
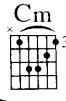
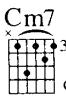
Rocket Man

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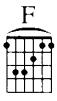
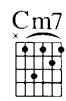
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Moderately slow, with a beat

The sheet music consists of ten staves of musical notation. The top staff shows a treble clef, a key signature of one flat, and a common time signature. It includes three guitar chord diagrams: Gm7, C9, and Gm7. The lyrics "She packed my bags last night pre - flight, —" are written below the notes. The second staff continues the treble clef and key signature, with a dynamic marking "mf". The third staff shows a bass clef and a key signature of one flat. It includes three guitar chord diagrams: C9, E♭, and B♭ on D. The lyrics "Ze-ro hour Nine A. M. —" are written below the notes. The fourth staff continues the treble clef and key signature. The fifth staff shows a bass clef and a key signature of one flat. It includes three guitar chord diagrams: Cm, Cm7, and Cm7 on B♭. The lyrics "And I'm gon-na be high — as a kite by" are written below the notes. The sixth staff continues the treble clef and key signature. The seventh staff shows a bass clef and a key signature of one flat. It includes a guitar chord diagram F on A. The lyrics "then." are written below the notes. The eighth staff continues the treble clef and key signature. The ninth staff shows a bass clef and a key signature of one flat. It includes three guitar chord diagrams: Gm7, C11, and Gm7. The lyrics "I miss — the earth_so much — I" are written below the notes. The tenth staff continues the treble clef and key signature. It includes three guitar chord diagrams: C11, Gm7, and C11. The lyrics "miss my wife, — it's lone-ly out_in space.—" are written below the notes.

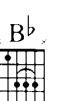

 onD

 onB♭
 onA
 onC

on such a time - - less flight.

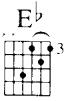
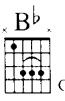

 onF



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.


 onD


Oh no — no no, I'm a rock-et man.

E♭

B♭

E♭

to Coda ♦

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

E♭

Gm7

E♭ on B♭

Mars ain't the kind_of place— to

C11

Gm7

C7○

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

E♭

B♭ on D

Cm

Cm on B♭

F on A

F on C

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







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







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








 D.S. al Coda

A rock-et man. —

gradual cresc.

CODA





 Repeat and fade

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

Honky Cat

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Brightly, with spirit

The musical score consists of four staves. The top two staves are for piano, with the left hand in treble clef and the right hand in bass clef. The third staff is for Xylophone, and the bottom staff is for Guitar. The music is in common time, with a key signature of one sharp (F#). The vocal part is written in the treble clef staff. The lyrics are:

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

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

Accompaniment includes chords D7 and G, and various rhythmic patterns on the piano and xylophone.

D7

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

Music staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.

G

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

Music staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.

B7

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

Music staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.

E7

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

Music staff: Treble clef, key signature of one sharp (F#), common time. Bass staff: Bass clef, common time.

27

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

G

You bet-ter
(Xyl.)

B7

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

E7

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

D7

To Coda ♪

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

(Xyl.)

G

Well I

(Xyl.)

D7

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

(Xyl.)

G

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

(Xyl.)

D

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

G

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

B7

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

E7

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

D7

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

(Xyl.)

G

They said,

(Xyl.)

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

Coda

D.S. al Coda

You bet-ter

(Xyl.)

D7

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

Repeat and fade

Crocodile Rock

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Light-hearted rock

The musical score consists of two staves: a treble clef staff for the vocal/piano part and a bass clef staff for the piano/bass part. The key signature is G major (one sharp). The tempo is indicated as 'Light-hearted rock'. The vocal part includes lyrics and corresponding guitar chords:

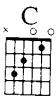
G Chord:

1,3. I re - mem - ber when rock was young
(2) went by and

Bm Chord:

Me and Su - sie had so much fun
rock just died Su - sie went and left us for some for - eign guy. Hold-ing hands Long

The score concludes with a final piano/vocal section.



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

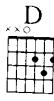


place of my own — But the big - est kick I ev - er got
old — blue jeans — But they'll nev - er kill the thrills we've got
was do-in' a burn - ing

Bm



thing called the croc - a - dile up to the croc - a - dile rock rock — while the oth - er kids were rock-in' round the
while the oth - er kids were rock-in' round the learning 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



Em A7

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



D7 G

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



E A7

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



D7 C

the croc-o-dile_ rock-in' was _____ out of sight. _____

G

Em

C

D

Oh

and

2. But the years

3. I re - mem-

G

Em

C

D

Repeat and fade

Daniel

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Moderately bright

The musical score consists of four systems of music. The first system starts with a piano/vocal part in common time, treble and bass staves, dynamic *mf*. The second system begins with a piano/vocal part, followed by a blank staff for lyrics. The third system starts with a piano/vocal part, followed by a staff with a guitar chord diagram (C) and lyrics. The fourth system starts with a piano/vocal part, followed by a staff with a guitar chord diagram (Dm) and lyrics. The fifth system starts with a piano/vocal part, followed by a staff with a guitar chord diagram (G) and lyrics. The vocal parts feature melodic lines with various note values and dynamics. The piano parts provide harmonic support with chords and bass lines. The guitar parts are indicated by chord diagrams above the staff.

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)

I can see the red ____ tail - lights ____
Well Dan - iel says ____ it's the best ____ place he's

A musical score for a vocal piece with piano accompaniment and guitar chords. The vocal part is on the top staff, with lyrics written below the notes. The piano accompaniment is on the middle staff, and the guitar chords are indicated above the staff.

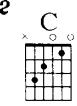
The score consists of four systems of music:

- System 1:** Starts with E7 chord. The vocal line includes lyrics: "head-ing for Spain ev - - - er seen Oh - and Oh - and I can see Dan-he should know".
- System 2:** Starts with G chord. The vocal line includes lyrics: "iel - wav - ing good bye - he's - been there e - enough - God it looks - Lord - I -".
- System 3:** Starts with F chord. The vocal line includes lyrics: "like Dan - iel miss Dan - iel Must be the clouds - Oh - I miss - in - my eyes - him - so much - To Coda Θ".
- System 4:** Starts with C chord. The vocal line continues from the previous system.

Chords indicated above the staff: E7, Am, F, G, Am, F, G7, F on G, C, G.

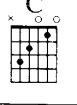
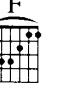
Lyrics:

- System 1: head-ing for Spain ev - - - er seen Oh - and Oh - and I can see Dan-he should know
- System 2: iel - wav - ing good bye - he's - been there e - enough - God it looks - Lord - I -
- System 3: like Dan - iel miss Dan - iel Must be the clouds - Oh - I miss - in - my eyes - him - so much - To Coda Θ
- System 4: (Continues from System 3)

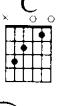
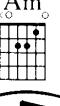

C

F

 ————— Oh _____ Dan-i-el 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 C Oh God _____ it

F G7 F onG
 looks like Dan - iel Must be the clouds _____ in my eyes.

C F

G C F C

the sky-

Goodbye Yellow Brick Road

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Moderately slow, in 2

The musical score consists of three staves. The top staff is for piano/vocal, starting with a treble clef, common time, and a key signature of one flat. It features a repeating bass line and a vocal line with eighth-note patterns. The middle staff is for guitar, showing chords Gm, C, and F. The bottom staff is for piano/vocal, starting with a bass clef, common time, and a key signature of one flat. It includes lyrics and a bass line. The score concludes with a final piano/vocal section.

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

B♭ E♭ 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

Gm7  B♭  C7 

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

F  B♭  E♭ 

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

C7  F 

 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

D²  E♭7  A♭  D♭ 

 blues ground Ah







Ah So good - bye — yel - low brick





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



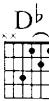



can't plant me in your pent - house I'm go-ing back __ to my plough





Back to the howl-ing old owl __ in the woods __ Hunting 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 _____








 8 8

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 — me right I It's sev - en o' - clock — and I
look - ing for a dol - ly to see 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 -

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 a



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



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


F

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


C

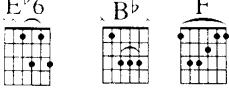
 — a lit - tle action__ in __ get __ a-bout as oiled__ as a dies-el train__ Gon -


F

 - na set this dance__ a - light __ 'cause Sat- ur - day night's_the night __ I like __ Sat -


G

 - ur - day night's__ al - right __ al - right __ al - right __ ooh __


E⁶ B^{flat} F

To Coda
Dm

D.S. al Coda

2. Well they're —

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

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

Repeat and fade

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

Candle In The Wind

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$\text{♩} = 128$

The sheet music consists of eight staves of music. The first staff shows a treble clef, a key signature of four sharps, and a tempo of $\text{♩} = 128$. The second staff shows a bass clef. The third staff has a treble clef and a key signature of three sharps. The fourth staff has a bass clef. The fifth staff has a treble clef and a key signature of four sharps. The sixth staff has a bass clef. The seventh staff has a treble clef and a key signature of three sharps. The eighth staff has a bass clef. Chords indicated by guitar diagrams include E, A, B7, E on G#, A, E on G#, A, and B. The lyrics are as follows:

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 at Hol - ly

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

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


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 —
 Mar - i - lyn was found in the nude —


A

B

And it seems to me you


E

A


E

A

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


E

E

B


E

E

B

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 ____ Never



 know - ing ____ who to cling ____ to ____ when the rain____ set in __

A

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

C♯m

B

— a kid — Your candle had burned out long be - fore — your

XoAoo

G♯m F♯m E

E sus

○ E ○

To Coda ♪

leg - end

ev - er did —

B

B7

○ E ○

B7

○ E ○

B

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 on G#

A

E on G#

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-roo —

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

Words & Music by Elton John & Bernie Taupin
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Slow beat

The sheet music consists of ten staves of musical notation. The top staff shows a piano part with a bass line and chords. The second staff shows a guitar part with chords G, G7, F, C, F, and C. The third staff contains lyrics: "I can't light no more of your dark - ness". The fourth staff shows a piano part with a bass line and chords. The fifth staff shows a guitar part with chords F, G, and C. The sixth staff contains lyrics: "All my pic - tures seem to fade to black and white". The seventh staff shows a piano part with a bass line and chords. The eighth staff shows a guitar part with chords G, C, G, C, and G7. The ninth staff contains lyrics: "I'm grow-ing tired and time stands still be-fore". The tenth staff shows a piano part with a bass line and chords.

F C
onC onC

F C
onC onE

F

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

G C
onG G7

C

life. Too late

G7 C
F C
onC onE

F C B \flat
onE onF

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

F

G

C G
onG

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

F onA Dm onE C onG C onG F onG C

To Coda ♪

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

f *p*

C onB♭ F onA C onG F G

I can't find

f

G7 C

oh — the right ro - man-tic line. —

x C onE F

But see me once—

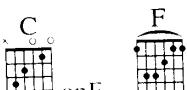
G7

and see the way I feel —

x C onG G7



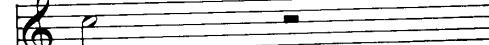
 Don't dis-card me Just be-cause_ you think _ I mean_ you harm _____



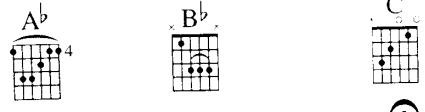
 But these cuts_ I have _____ oh they need



 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-



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 foun - tain where
Pic - ture your - self on a train in a sta - tion with
8va

A/E

A/G

F#m

F

tan - ger - ine trees peo - ple and mar - ma - lade skies
rock - ing - horse port ers eat marsh - mal - low pies
plast - i - cine

F/C

A/E

A/G

F#m

Some - bo - dy calls you, you an - swer quite
Ev' - ry - one smiles some as you is drift past the
Sud - den - ly

F A/E A/G F#m A To Coda ⊖

slow - ly a girl with kal - eid - o - scope eyes.
 slow - 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 News - lo pa - phane flow tax - ers of ap - yel - low on and the
 News - lo pa - phane flow tax - ers of ap - yel - low on and the

F6 Bb

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

C9 G D7 Em7

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

Dm

G

C

D

Slow 4

gone.
gone.

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

G

C

D

G

C

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

Lu - cy in the sky _____ with

D

D.S. al Coda

Dm

dia - monds

Ah

CODA

G

C

D

G

C

D

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

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

G

C

D

A

Repeat and Fade

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

Ah.

Philadelphia Freedom

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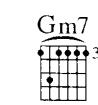
With a beat



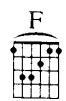
Verse



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



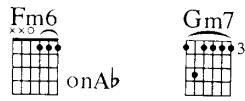
I'd leave ————— to find the an - swer on ————— the road. —————



I used to be a heart beat-ing for some - one. —————

But the times— have changed





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

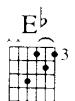


Chorus

'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 - phia free - dom took me knee-high to a man.

Gm7 E^b7 D7 D^b

Yeah! Gave me peace of mind — my dad - dy never had.

B^b F

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

B^b Am7 Gm7

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

Am7 G7 C7 Em7 A7

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

Gm7 Am7 B^b

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

Gm7 Am7 B^b B^o C7^o B^b Am7 Gm7

To Coda ♪

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

F

Guitar tacet

B^b A^b Gm

yes I do —

F B^b A^b Gm F F

D.S. al Coda

Oh.

CODA

$\times \text{B}^\flat \times$ Am^7 Gm^7

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 musical score consists of two systems of music. The top system starts with a piano/vocal part in 4/4 time, key of G major. It features eighth-note chords in the right hand and bass notes in the left hand. A dynamic marking 'mf' is present. The lyrics begin with 'When I think of those east end lights,' followed by a guitar chord diagram for G. The music then transitions to a verse section with a piano/vocal part in 2/4 time, key of G major. The lyrics continue with 'mug-gy nights, the curtains drawn in the lit - tle room down stairs.' A guitar chord diagram for C is shown. The music then returns to 4/4 time, key of G major, with a dynamic marking 'mp-mf'. The lyrics end with 'Pri - ma-don - na, lord you real-ly should have been there.' A guitar chord diagram for F is shown. The bottom system continues in 4/4 time, key of G major, with a piano/vocal part. The lyrics begin with 'sitting like a prin-cess perched _ in her e - lec - tric chair.' A guitar chord diagram for C major is shown. The lyrics continue with 'And it's one more beer, _ and I don't hear you'.

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

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

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.





 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




 8

 C
 Am7
 G
 onG 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

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. —

 G
 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 consists of five staves of music. The first staff shows a guitar tab with chords Bm, Bsus, F#sus, F#7, and F#m7. The second staff shows a guitar tab with chords Em and F# followed by a series of eighth-note patterns. The third staff shows a guitar tab with chords Bsus, B, and Bsus. The fourth staff shows a guitar tab with chords B, Bsus, and B. The fifth staff shows a guitar tab with chords Bsus, B, and Bsus. Below the fifth staff, lyrics are provided:

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

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

A sus

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

an - y a - muse - ment hall. dig - it coun - ters fall
 nev - er seen him fall. } nev - er seen him fall.

F# sus

To Coda

B A D E

B A D E

sure plays a mean pin - ball.

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

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

1.2.

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

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

Coda

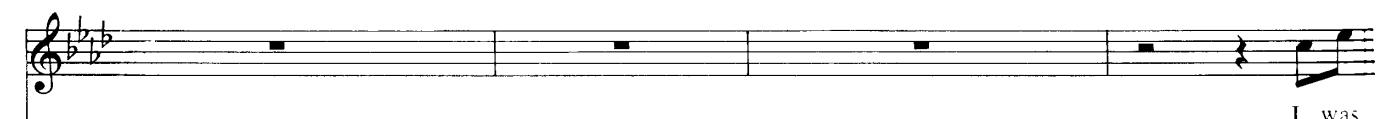
ball.

The Bitch Is Back

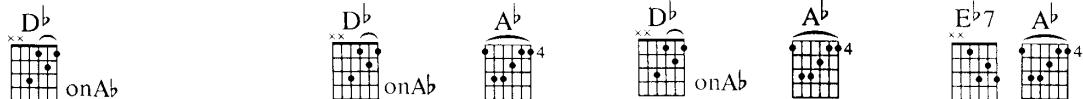
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With a driving beat



I was

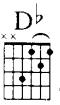


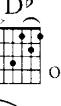
jus - ti - fied — when I was five rais - in' cane — I spit in your eye

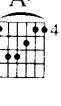


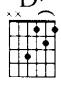
Times are chang - in' now the poor get — fat — but the fev-er's gon-na catch you when the bitch gets back —




 on A♭


 on A♭

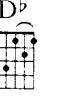

 on A♭


 on A♭


 on A♭

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♭  D♭  E♭7

bitch is _ back Stone — cold so - ber as a matter of fact_ I can bitch I can bitch 'cause I'm



 G  E♭7

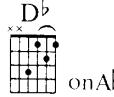
bet - ter than you It's the way that I move_ and the things that I do,_ oh. —



 A♭  D♭ on A♭  A♭

To Coda ♦




 D♭ on A♭  A♭
4  D♭ on A♭  A♭

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 nast-y 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

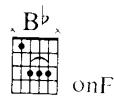
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Moderately

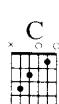
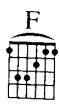
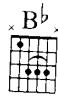


Verse



(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 _____



_____ us

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



F onC B♭ F B♭ F B♭ C7.

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

F 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 my me -
You put the light in my life -

B♭ F B♭ G7

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

E onC B♭ F B♭

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

Chorus  

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

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

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

 Oh — oh — I gave you my heart —

F Dm B[♭] C7 To Coda ♫ F C7

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

Dm B[♭] C7 F B[♭]

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

F B[♭] B[♭] D.S. al Coda

CODA F

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

Dm B[♭] C7 2-3-4 B[♭] 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

Words & Music by Elton John & Bernie Taupin

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Slow tempo

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The key signature is G major (one sharp). The tempo is marked as 'Slow tempo'. The score includes several chords indicated by small diagrams above the staff, such as Am7, D7, G, G♯, Am7, D, Em, Am, and Bm. The lyrics are integrated into the music, appearing below the staff or aligned with specific chords. The vocal part begins with 'Hey kids' and continues through various verses and choruses. The score also includes instructions like '3rd time piano solo' and 'Ad lib. solo 3rd time'.

mf

Am⁷ D⁷

1. Hey kids shake it loose to - geth - er 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-

Em Am Bm

You're gon - na hear e - lec - triic 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 —













To Coda ⊕

Ben - nie and the Jets










onG






D.S. (Piano solo) al Coda

CODA



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

The musical score consists of four staves. The top staff shows the piano part with R.H. (right hand) and L.H. (left hand) dynamics. The second staff is for the vocal part. The third staff shows the bassoon part. The bottom staff shows the guitar part with chord boxes indicating Gm, B♭, Cm7 (add 9), F, Am7 b5, D7, Gm, B♭, and Am7 b5. The vocal part includes lyrics: "What have I got to do to make you love me?", "What have I got to do to make you care?", "What do I do when light-ning strikes me", and "And I wake to find that you're not there?". The score is in 4/4 time and includes a tempo marking of 3.






 What do I do to make you want me? —








 What have I got- ta do to be heard?






 What do I say when it's all o - ver?









 Sorry seems to be the hard - est word. —









 It's a sad sad sit - u- a - tion —









 And it's get-ting more and more ab- absurd —







 It's sad — it's so sad — Why can't we talk it o - ver? — Always 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)



me?

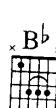
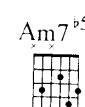
What have I got to do to be heard?

Gm

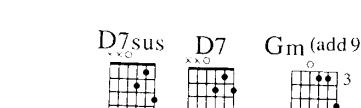
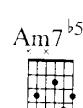
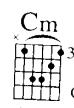


What do I do when lightning strikes me?

What have I got to do?



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



Song For Guy

By Elton John

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Moderately



A page of sheet music for 'Song For Guy'. It features two staves: a treble clef staff for the melody and a bass clef staff for the harmonic bass. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the start of each measure. Measure 1 starts with a C major chord. Measures 2-3 start with a G/B chord. Measures 4-5 start with an F major chord. Measures 6-7 start with a Dm/C chord. Measures 8-9 start with a C major chord. Measures 10-11 start with an F major chord. Measures 12-13 start with a G/F chord. Measures 14-15 start with an F major chord. Measures 16-17 start with a C major chord. The music includes various musical markings such as dynamic changes (mf, f, ff), slurs, and grace notes. There are also blank boxes for lyrics, with '1.' in the first one and '2.' in the second.

C Dm/C C Dm/C C

 F G/F F C

 B_b6

 Dm/A

 A

 Dm

 B_b6

This block contains five staves of musical notation for guitar. The first staff shows chords C, Dm/C, C, Dm/C, and C. The second staff shows chords F, G/F, F, and C. The third staff shows a B_b6 chord. The fourth staff shows a Dm/A chord. The fifth staff shows chords A and Dm. The sixth staff shows a B_b6 chord.

Dm A



G/B


Three times

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

Three times

Bb

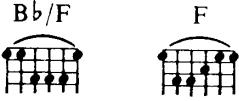


is - n't ev - er - y - thing,

is - n't ev - er - y -

Three times

B♭/F



F

thing.

C



Life,

G/B



life,

B♭



F

life,

life,



life,

life.

dim.

pp

Part-Time Love

Words & Music by Elton John & Gary Osborne

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Moderately bright



The musical score consists of two staves. The top staff is for the voice, starting with a rest, followed by a melodic line with dynamic markings 'mf' and 'f'. Chord diagrams are provided above the staff at various points. The bottom staff is for the guitar, showing strumming patterns and fingerings. The lyrics are written below the vocal line, corresponding to the chords shown.

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

is
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..

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#
X 2fr.

G
x000

Bm

D/A
00

A
0 0

Did I hear you say that I'm too hard - heart - ed?
What tell - ing me all the things I must stay clear of.
ever I do, 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

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 0

1. D
0

A/C#
X 2fr.

part - time love.
part - time
part - time

G
x000

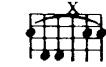
Bm


Gmaj7
x000

A
0 0

2. D
0

love.
love.

F#m(no 3rd)


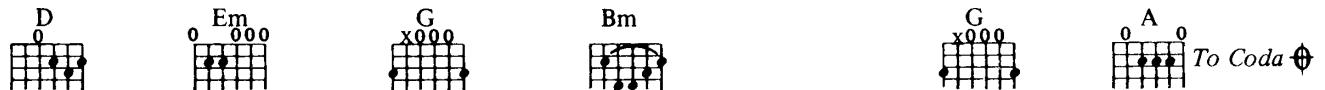
I'm Fall - ing, — I'm fall - ing, —
wait ing. — wait ing. —

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

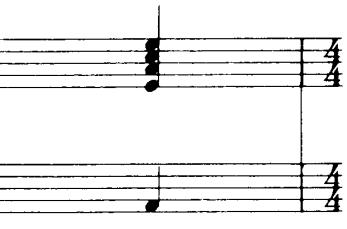
Em
0 000

A
0 0

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



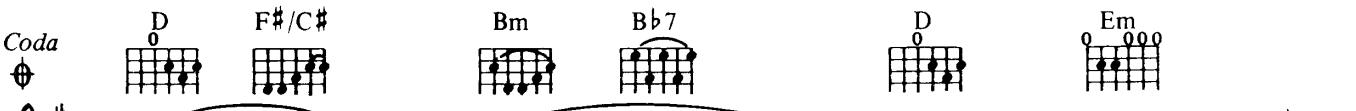
you, you, me, and ev - er - y - bod - y needs a part - time
me, and ev - er - y - bod - y needs a part - time



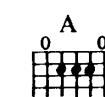
D. S. § (no repeats) al Coda ♪

love?

Coda ♪



love. _____ Oh. _____ You, me, and



ev - er - y - bod - y's got a

part - time

love. _____

Bm

B \flat 7

D

Em

G

Bm

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

part - time love.

You, me,

G
x000 BmGmaj7
x000

A 0

D 0

A/C \sharp
X 2 fr.G
x000 Bm G
x000 A 0 D 0

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

Blue Eyes

Words & Music by Elton John & Gary Osborne

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The sheet music consists of six staves of musical notation. The top staff is for the lead vocal, the second staff is for the bass vocal, and the bottom staff is for the bass guitar. The music is in common time, with various key changes indicated by chords above the staff. The vocal parts feature lyrics in a conversational style, while the bass parts provide harmonic support. The guitar part includes strumming patterns and specific chord markings like Bb6, F/A, Fm/Ab, Gm, Eb11, Bb/D, F/C, F, F7, and Bb6.

Chords and key changes:

- Bb6 (Measures 1-2)
- F/A, Fm/Ab, Gm (Measures 2-3)
- Eb11 (Measure 3)
- Bb/D, F/C (Measures 3-4)
- F, F7, Bb6 (Measures 4-5)
- F/A, Fm/Ab, Gm (Measures 5-6)
- Eb11 (Measures 6-7)
- Bass parts: 8th note patterns throughout.

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

 8
 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 EbII Bb/C C

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

 3 3 3 3

 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 3

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 sheet music consists of four systems of musical notation. The top system shows a piano part with chords C, Em, F, C, Em, and F. The vocal part begins with lyrics: "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..". The second system continues with the piano part and lyrics: "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 - ta-tion, and nev-er for-get I'm your". The third system shows the piano part and lyrics: "bet-ter. man." followed by "(1) And while I'm a-way (2,3) Wait on me girl,". The fourth system concludes the piece with the piano part.

B7

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

Em

G7/D

C

and it won't be long
but more than ev - er

before you and me
I simp - ly love

8:

G

Am

F

G

run, to the place in our hearts where we hide.
you, more than I love 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 Em F

1-2

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

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 — blues.

C G Am Em F 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

The musical score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano/bass part. The vocal part includes lyrics and corresponding guitar chords indicated above the staff. The piano/bass part provides harmonic support with its own chords. The score is set in 4/4 time with a key signature of one sharp (F#). The vocal part starts with a dynamic of *f*.

Verse §1

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

mf

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

F#m

— 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.

2-3

Chorus 82

A_m7 A_m E_m7

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

D_m9 F_{maj}7

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

G A_m7 A_m E_m7

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

D_m9 D_m7 E7

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

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

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

CODA 1 Am Dm7 E7

- in' Yea, yea, yea —

D.S. 2 al Coda 2

CODA 2 Am Dm7 E7 E7^{#9}

- 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

The sheet music consists of six staves. The top two staves show a guitar part with chords C, F, C, F, G, C/G, G, C/G, G, C, F, C, F, G, C/G, G, and G6. The third staff shows a bass line. The fourth staff contains the lyrics: "Well she looked — a peach — in the dress — she made — when she was tear — trickling". The fifth staff shows a guitar part with chords F6 and G6. The bottom two staves show a bass line. The lyrics continue: "still her ma-ma's lit-tle girl." and "And when she walked down the aisle, how ev-ry down her pret-ty face." and "And when he slipped on the ring I knew."



G6



bo - dy smiled__ at her in - no-cence and curls.__
 ____ ev -'ry-thing ____would never be the same a - gain.__

And when the
But if the



Am

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__



C

F

C

G

I should have got up to stand,__
 yeah on her__ wed-ding day,__

well I this is what I should have said
 hid.
 well I thought it but I kept it
 hid.
 I wan - na kiss the bride, yeah
 I wan - na kiss the bride
 yeah.

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 ♫*

C/G G C
 F C F

I wan - na kiss the bride____ yeah.

G C/G G 1 F6 2 C/G G C D.S.
 Un-der - neath____ I wan - na kiss the bride,

CODA

I wan - na kiss the bride,

to FADE

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



Musical score for piano and voice. The piano part continues with eighth-note chords. The vocal line has eighth-note patterns. A guitar chord diagram for 'C' is shown above the vocal staff. Measure 4 ends with a repeat sign.

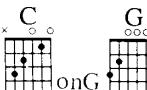
1. Guess there are times ____ when we ____ all ____ need ____
2. If some - one else is suf - fer - in' ____ e - nough.

Musical score for piano and voice. The piano part consists of eighth-note chords. The vocal line has eighth-note patterns. The key signature changes to F major (one sharp) at the end of measure 6.

Musical score for piano and voice. The piano part consists of eighth-note chords. The vocal line has eighth-note patterns. The key signature changes to B-flat major (two flats) at the beginning of measure 8. Chord diagrams for 'F' and 'B-flat' are shown above the vocal staff.

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

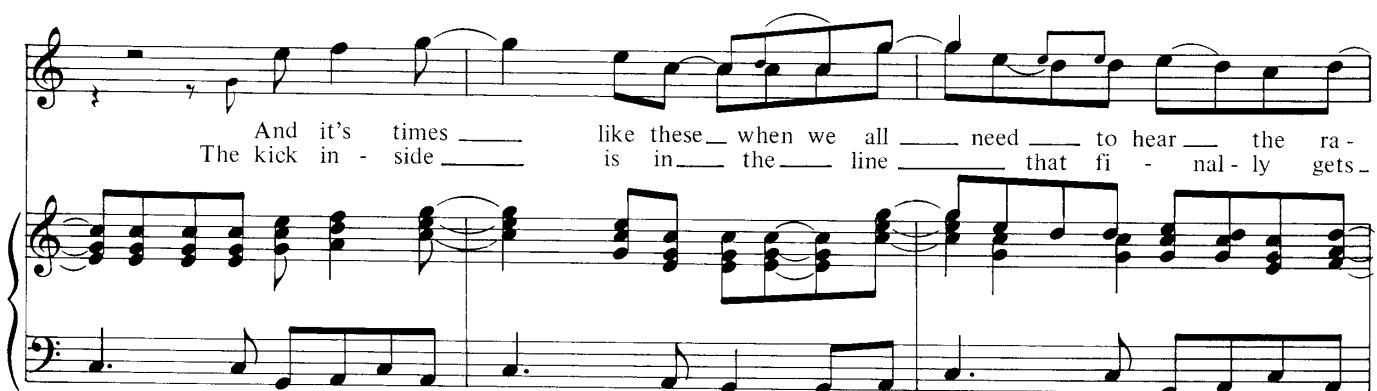
Musical score for piano and voice. The piano part consists of eighth-note chords. The vocal line has eighth-note patterns. The key signature changes back to A major at the end of measure 10.

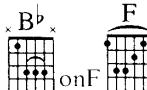

rough spots — is the hard - est part when mem-o-ries re - main.
 word makes sense, — then it's ea - si - er to have those songs a - round.

{



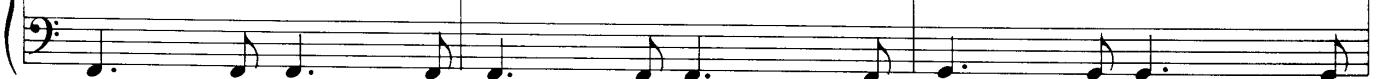



And it's times — like these — when we all — need — to hear — the ra -
 The kick in - side — is in — the — line — that fi - nal - ly gets —


— 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.



G

To Coda ♪

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

C **C**

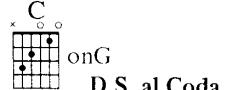
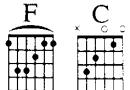
Sad songs, they —

F **B[♭]** **F** **Dm** **G**

say, sad songs, they say,

C **F** **B[♭]** **F** **Dm**

sad songs, they say, sad songs, they

   
CODA  

say so _____ much. So ___ turn 'em on_

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

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

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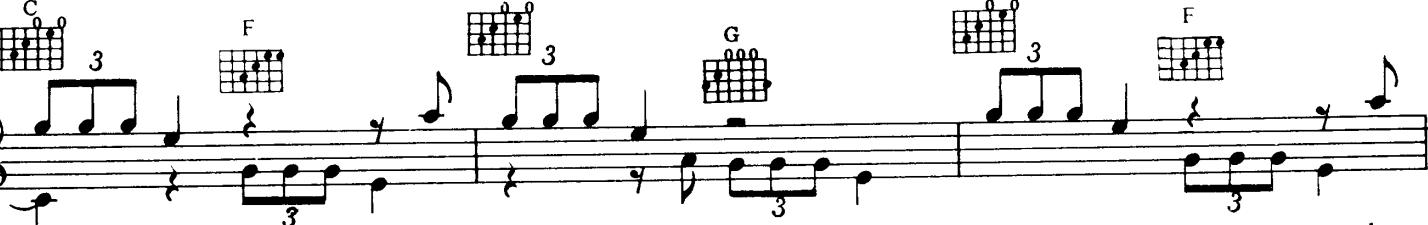
[Swung =]

1 (till ready)

Last time

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

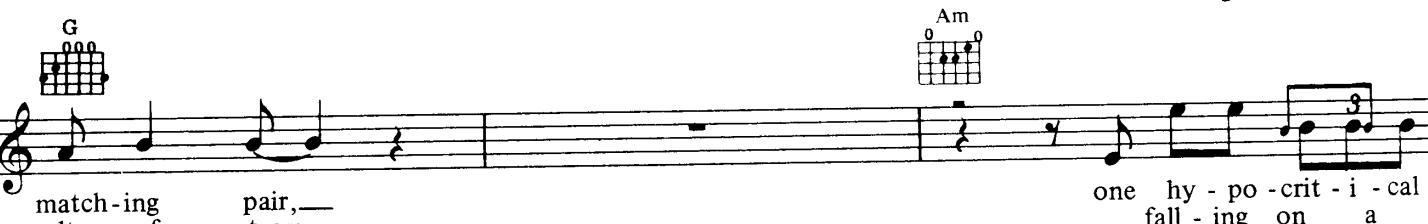
ger who wan-na get on. De - ny the pas-sen - ger who wan-na get on.



 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



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



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



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

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 B_b C/G G
 rail. } De - ny the pas-sen - ger who wan-na get on.
 C B_b C/G C C B_b
 De - ny the pas-sen - ger who wan-na get on. De - ny the pas-sen -
 C/G G C 3 F C/G 3 G
 ger who wan-na get on. Wan - na get on, wan-na get on he wan-ná get on, he wan-ná get on.

1 C/G **2** C/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
spirit's free— but you al - ways find—
F
pas - sen-gers stand and
G

Am
wait in line,—
Em
some-one in the front and some-one else be - hind— but
F

Dm7
pas - sen - gers al - ways wait in line.—
G
Bb *D.S. and fade*
De - ny the pas - sen -

Nikita

Words & Music by Elton John & Bernie Taupin

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Moderately

The sheet music consists of eight staves of musical notation. The top two staves are for piano (treble and bass clef) and guitar (two staves). The bottom six staves are for vocal (treble clef) and guitar (two staves). The music is in 4/4 time with a key signature of one sharp. The first staff begins with a piano introduction followed by a vocal entry. The second staff continues the piano and vocal parts. The third staff features a guitar solo with chords G, Bm, C, F, and C. The fourth staff shows a vocal line with a guitar part underneath. The fifth staff has a piano introduction followed by a vocal line. The sixth staff features a guitar solo with chords G, C, G, D, and G. The seventh staff shows a vocal line with a guitar part underneath. The eighth staff concludes the piece with a piano ending.

1. Hey, Nik-it - a, is it cold — in your lit - tle corn - er
2. Do you ev - er dream of me? — Do you ev - er see the let - ters

of the world?
that I write?

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

 G  G7 

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

 C  onC F 

 G 

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

 G 

 G7

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

 G  onG G7 

 C 

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

 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
 x Bm
 x Bm7
 x C
 x C[#]
 x Dsus
 x D

To Coda ♪

nev - er__ know. __

 G
 x Bm
 x Bm7
 x C

 F
 x C
 x C
 x G (add 9)
 x G on B

 F on A
 x B^b
 x Eb³

A^b₆
on E^b

G7
on D

Cm
x^x_o

A^b
x^x_o

D7sus
x^x_o

D7
x^x_o

D.S. al Coda

Oh Nik - it - a, you will nev-

CODA Am7
x^x_o

D7
x^x_o

G
x^x_o

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

Bm
x^x_o

Bm7
x^x_o

C
x^x_o

Am7
x^x_o

D7
x^x_o

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 musical score consists of three staves of music in 4/4 time, key signature of C minor (two flats), and a tempo of Lively rock. The score includes lyrics for the vocal part. Chords indicated above the staff include Bbm7, Ebm7, Bbm7, Ab, and Ebm7.

Lyrics:

- 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

A_b

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

A_b

Bbm7

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

Ebm7

A_b

Bbm7

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



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

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

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



Oh —

A_b

Oh _____

Oh yeah.

Bbm7

2.
Bbm7

you like that. But

Bbm7

I don't wanna go on with you like that, one

Ebm7

A_b

more set of boots on your welcome 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.

D♭/F

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

G♭

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

A♭

F/A

D.¶. al Coda

out the guards, turn out the light. And

CODA

The musical score consists of three systems of music. The first system starts with a treble clef, a key signature of B-flat major (two flats), and a time signature of common time. It features two guitar chords above the staff: B-flat major 7 (B-flat, D, F, A-flat) and B-flat major 7 (B-flat, D, F, A-flat). The lyrics "Oh _____" are written below the staff. The second system begins with an E-flat major 7 chord (E-flat, G, B-flat, D) and ends with an A-flat major chord (A-flat, C, E-flat, G). The lyrics "Oh _____" are again written below. The third system begins with a B-flat major 7 chord and ends with a repeat sign followed by the instruction "Repeat ad lib to Fade". The lyrics "Oh yeah. _____ Oh _____" are written below. The score includes bass and rhythm tracks.

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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The sheet music consists of two systems of musical notation. The top system starts with a treble clef, a key signature of four flats, and a common time signature. It includes a vocal melody line, a piano accompaniment, and a guitar part indicated by chord boxes above the staff. The chords shown are D♭, Fm7, G♭add9, D♭, Fm7, G♭, and E♭m7. The lyrics for this section are: "1. It's a hu - man sign", "When things go wrong", and "2. Mu - tual mis - un - der - stand- ing Af - ter the fact". The bottom system continues with a treble clef, a key signature of four flats, and a common time signature. It features a vocal melody line, a piano accompaniment, and a guitar part indicated by chord boxes above the staff. The chords shown are A♭, D♭, G♭, E♭m7, and A♭. The lyrics for this section are: "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", and "4fr.". The music concludes with a final section of piano and vocal parts.

A_b
B_bm
G_b
A_b

in - to the boun - dary
 We lose_ dir - ec - tion_

of each_ mar - ri ed mind
 No stone un - turned_

B_bm
G_b
A_b

Sweet de - ceit comes a call - in'
 No tears_ to damn_ you_

and neg - a - ti - vi - ty lands
 When jea - lou - sy burns_

D_b
G_b
E_bm7

cold cold heart_

hard done by_ you_

A_b
D_b
G_b

some things look bet - ter
 ba - by_

just pass - ing_ through




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




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



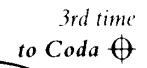
 But it's no sa - cri - fice no sa -




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



3rd time
to Coda ♪



D_{\flat}

Fm7

$\text{G}\flat\text{add9}$

$\boxed{1. \text{G}\flat\text{add9}}$

$\boxed{2. \text{G}\flat\text{add9}}$

D_{\flat}

G_{\flat}

Ebm7

A_{\flat}

D_{\flat}

G_{\flat}

Ebm7

A_{\flat}

$\boxed{\text{D.} \text{ } \text{S.} \text{ al Coda}}$

cold cold heart

$\oplus \text{ CODA}$

D_{\flat}

G_{\flat}

Ebm7

A_{\flat}

no sa - cri - fice at all

Easier To Walk Away

Words & Music by Elton John & Bernie Taupin

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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

This section of the sheet music begins with a treble clef, a key signature of one flat (B-flat), and common time (C). The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords in the right hand and sustained notes in the left hand. The vocal part includes two optional lyrics: "(1. 3.) Ev - 'ry time you turn a - round, —" and "(2.) Ne - ver seen you look - ing back — through".



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

This section continues the musical style from the first section. It features a treble clef, a key signature of one flat (B-flat), and common time (C). The vocal line and piano accompaniment remain consistent with the previous section, providing harmonic support for the lyrics "you wear an - oth - er face, —" and "smil - ing eyes — and tears, —".



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

This section concludes the musical piece. It maintains the same musical elements: treble clef, one flat key signature (B-flat), and common time (C). The vocal line and piano accompaniment provide harmonic support for the final lyrics: "ev - 'ry time I look a - way, —" and "ne - ver knew you hold - ing on — to".

Bb

D.C. to *

Bb sus4

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,

B_b

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

F

Gm

Cm

A_b

F

B_b

B_b sus4

F

B_b

B_b sus4

B_b

F

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

G_m

C_m

A_b/G_b

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

F

B_b

walk a - way and don't _ look back._

F

G_m

Cm

A♭/G♭

F

*D.C. al Coda
To Coda ♫*

Musical score for strings (two staves) in common time. The key signature changes from C major (no sharps or flats) to A♭/G♭ (one sharp, one flat), and then to F major (one sharp). The score consists of six measures. The first measure is in C major. The second measure starts in A♭/G♭ with a dynamic of $\frac{3}{8}$. The third measure starts in F major with a dynamic of $\frac{3}{8}$. The fourth measure returns to A♭/G♭. The fifth measure returns to F major. The sixth measure concludes with a fermata over the bass clef staff.

CODA

B♭

Musical score for strings (two staves) in common time. The key signature changes to B♭ major (two flats). The score consists of three measures. The first measure starts with a dynamic of $\frac{3}{8}$. The second measure starts with a dynamic of $\frac{3}{8}$. The third measure concludes with a fermata over the bass clef staff.

Musical score for strings (two staves) in common time. This is a blank line for the first staff.

Musical score for strings (two staves) in common time. The key signature changes to G major (one sharp). The score consists of three measures. The first measure starts with a dynamic of $\frac{3}{8}$. The second measure starts with a dynamic of $\frac{3}{8}$. The third measure concludes with a fermata over the bass clef staff.

Musical score for strings (two staves) in common time. This is a blank line for the first staff.

Musical score for strings (two staves) in common time. The key signature changes to G major (one sharp). The score consists of three measures. The first measure starts with a dynamic of $\frac{3}{8}$. The second measure starts with a dynamic of $\frac{3}{8}$. The third measure concludes with a fermata over the bass clef staff.

You Gotta Love Someone

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Moderately

E
B
F#m7

1. A B
2. A B
E (4^o 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.
steal the face from the moon.
and slice a piece of the sun.
You can
You can






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









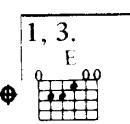


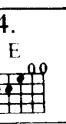
You got - ta love some - one, —
 you got - ta











To Coda ♫ 1, 3. 2, 4.
 love some - one. — (2.) You can You've got one
 You're gon - na










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.S. al Coda

CODA

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

You got- ta love some-one, —

A E

you got - ta love some - one, —

Repeat to Fade

You got - ta