

# 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 harmonic accompaniment with chords and single notes.

Four guitar chord diagrams are shown above the first line of the melody:  $E^b$ ,  $A^b \text{maj}7$ ,  $B^b$  on D, and  $Gm$ . The melody begins with a 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 steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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.

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 with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

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

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

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

Fm7                      A<sup>b</sup>                      B<sup>b</sup> on D                      Cm

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

Fm7                      A<sup>b</sup>                      Cm                      Cm on B<sup>b</sup>

Last time to Coda ⊕

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

Cm on A                      A<sup>b</sup>6                      E<sup>b</sup> on G                      A<sup>b</sup>6

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

rit.

A<sup>b</sup>                      B<sup>b</sup>                      B<sup>b</sup> sus                      B<sup>b</sup>

D.S. al Coda with repeat

you're — in — the world. ——— a tempo

**CODA**

**Cm** **Cm** **Cm** **A<sup>b</sup>6**

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

**E<sup>b</sup>** **A<sup>b</sup>6** **A<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>sus** **B<sup>b</sup>**

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

*rit.* *a tempo*

**A<sup>b</sup>** **E<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>** **A<sup>b</sup>** **E<sup>b</sup>**

you're — in — the world. —

*a tempo*

# Rocket Man

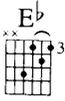
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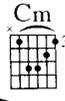
Moderately slow, with a beat

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord diagrams are provided for the guitar, with some indicating fingerings (e.g., '3' for the third finger) and playing techniques like 'onD' and 'onBb'. 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. —'

**Chord Diagrams:**

- Gm7:  $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \hline \end{array}$
- C9:  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \bullet & \bullet & \bullet & \bullet & \bullet \\ \hline \end{array}$
- E $\flat$ :  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \bullet & \bullet & \bullet & \bullet \\ \hline \end{array}$
- B $\flat$ :  $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \bullet & \bullet & \bullet & \bullet \\ \hline \end{array}$
- Cm:  $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \hline \end{array}$
- Cm7:  $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \hline \end{array}$
- F:  $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \hline \end{array}$
- C11:  $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \hline \end{array}$








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<sup>b</sup> B<sup>b</sup> E<sup>b</sup> to Coda ⊕

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

E<sup>b</sup> onB<sup>b</sup> Gm7

Mars ain't the kind\_of place \_\_\_\_\_ to

*mf*

C11 Gm7 C7

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

E<sup>b</sup> B<sup>b</sup> onD Cm Cm onB<sup>b</sup> 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 dynamics are '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 contains 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#). It provides harmonic support for the vocal line.



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 contains 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#). It provides harmonic support for the vocal line.

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



To Coda ⊕

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

G



Well I

(Xyl.)

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



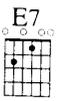
peeks — back home, well, — they said I was — a fool. — They said,



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



Musical staff with lyrics: But how can you stay, when your heart says

But how can you stay, when your heart says

Piano accompaniment for the first system

G



Musical staff with lyrics: no, ah, ah, how can you stop when your feet say go.

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

Piano accompaniment for the second system

D.S. al Coda

CODA

Musical staff for D.S. al Coda

You bet-ter

Piano accompaniment for D.S. al Coda

Musical staff for CODA

Piano accompaniment for CODA

D7



Musical staff with lyrics: Get back, hon - key cat, get back, hon - key cat.

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

Piano accompaniment for the third system

G



Musical staff with lyrics: get back, ooh.

get back, ooh.

Repeat and fade

Piano accompaniment for the fourth system

# Crocodile Rock

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Light-hearted rock

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part starts with a whole note chord of G major (G-B-D) and then moves to a half note chord of G major (G-B-D). The second system continues with a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef, including a 7th chord (G7) and a G major chord.

The first system shows the vocal line starting with a 7th chord (G7) and the lyrics: "1,3. I re - mem - ber when rock was young\_". The piano accompaniment features a steady eighth-note bass line and chords in the treble clef. A guitar chord diagram for G major is shown above the vocal line. The second system continues the vocal line with the lyrics: "(2) \_ went by \_ and". The piano accompaniment continues with the same rhythmic pattern.

The first system shows the vocal line with the lyrics: "Me and Su - sie had so much fun \_ Hold-ing hands". The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for Bm (B minor) is shown above the vocal line. The second system continues the vocal line with the lyrics: "rock just died Su - sie went and left us for some for - eign guy. \_ Long\_". The piano accompaniment continues with the same rhythmic pattern.



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



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



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



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



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



I nev-er knew me a bet-ter time\_ and I guess \_\_\_\_\_ I nev - er \_\_\_\_\_ will \_\_\_\_\_ Oh



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



the croc-o-dile \_\_\_\_\_ rock-in' was \_\_\_\_\_ out of sight. \_\_\_\_\_



Oh



and

1. But the years

2. I re - mem-




Repeat and fade

# Daniel

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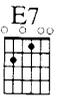
Moderately bright

The first system of the piano introduction features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple accompaniment. The dynamic marking *mf* is present.

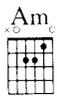
The second system continues the piano introduction with similar melodic and accompaniment patterns in both staves.

This system includes guitar chord diagrams for C and Dm. The vocal line has three options: 1. 'Dan - iel is trav - 'ling to - night \_\_\_ on a plane \_\_\_', 2. 'They say Spain is pret - ty 'though I've nev - er been \_\_\_', and 3. 'Instrumental ad lib. at 1st D.S. (small notes)'. The piano accompaniment continues below.

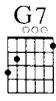
This system includes a guitar chord diagram for G. The vocal line continues with: 'I can see the red \_\_\_ tail - lights \_\_\_' and 'Well Dan - iel says \_\_\_ it's the best \_\_\_ place he's'. The piano accompaniment continues below.



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

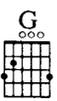
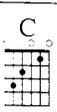


iel — wav - ing good bye — God it looks —  
 he's — been there e - nough — Lord — I —



— 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



onG

looks like Dan - iel

Must — be the clouds — in — my eyes.




the sky—

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

The first system of musical notation includes a vocal line with two verses of lyrics, a piano accompaniment, and guitar chord diagrams for Gm, C, and F.

Bb Eb C7 F

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

The second system of musical notation includes a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Bb, Eb, C7, and F.



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<sup>b</sup>m C7<sup>o</sup> F

Ah So good-bye — yel - low brick

A7<sup>o</sup> B<sup>b</sup> F

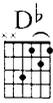
road — Where the dogs of so - ci - et - y howl — You

D7 Gm C7<sup>o</sup> F

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

Dm A<sup>o</sup> B<sup>b</sup>

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 — whose  
 ju - ven - ile pro - duct of the work - ing class



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

**B $\flat$**  **F**

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

**C**

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

**B $\flat$**  **F**

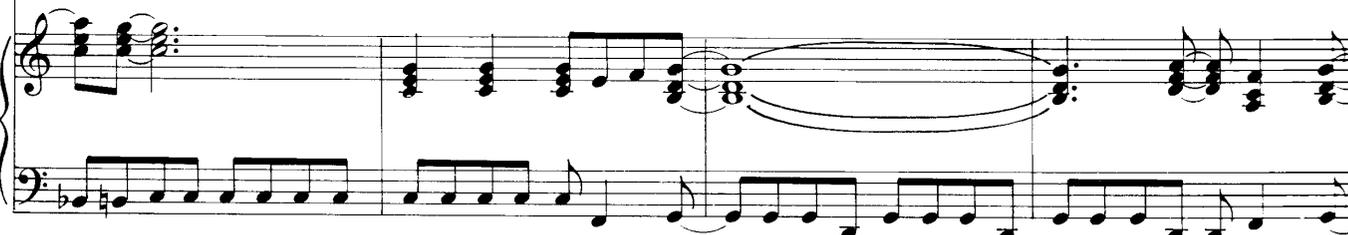
- na set this dance\_ a - light \_\_\_ 'cause Sat - ur - day night's\_ the night \_\_\_ I like \_\_\_ Sat -

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

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

C  

To Coda  1   



   2  D.S. al Coda 

2. Well they're —



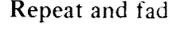
           

Sat-ur-day Sat-ur - day Sat - ur-day Sat-ur - day Sat-ur - day Sat - ur - day



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

Repeat and fade 



# Candle In The Wind

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♩ = 128

Piano introduction in E major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand.

E

A

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

B7

E

onG#

A

E

onG#

— 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

A

B

onE

E

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**

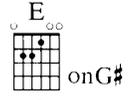
made you change your name — And it seems to me you  
Mar - i - lyn was found in the nude —

**E** **A**

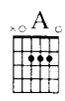
lived your life like a can - dle in the wind Nev - er

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

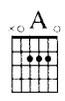
know - ing who to cling to when the rain set in —



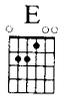
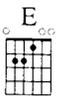
press in - to your brain they set you on a tread - mill and they  
still hound - ed you all the pa - pers had to say was that



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



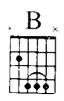
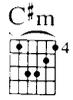
lived your life like a can - dle in the wind Never



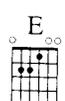
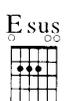
know - ing who to cling to when the rain set in



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

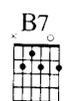
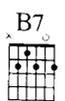
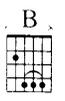


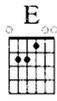
\_\_\_ a kid \_\_\_ Your can-dle had burned \_\_\_ out long \_\_\_ be - fore \_\_\_ your



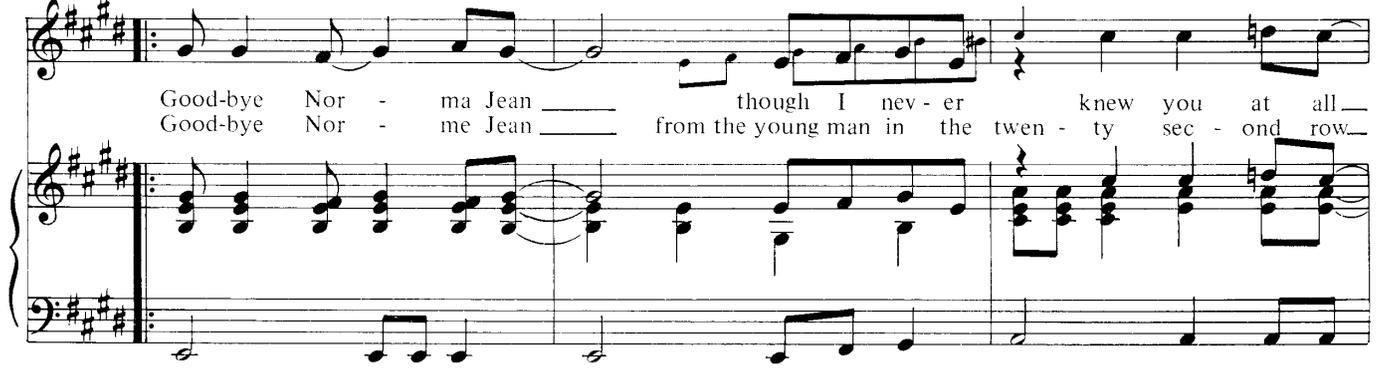
To Coda  $\oplus$

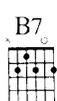
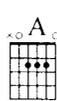
leg - end ev - er did \_\_\_



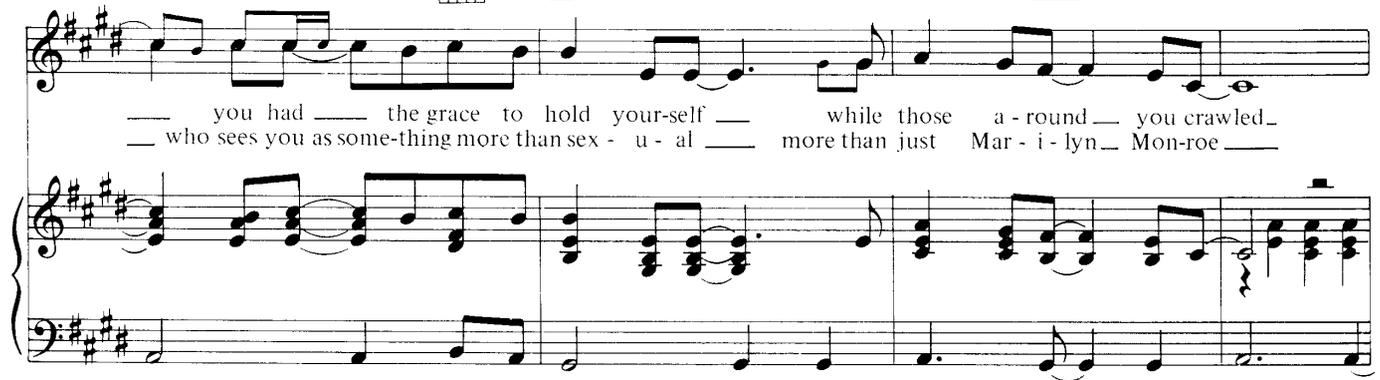
E  

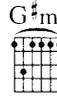
Good-bye Nor - ma Jean \_\_\_\_\_ though I nev - er knew you at all \_\_\_\_\_  
 Good-bye Nor - me Jean \_\_\_\_\_ from the young man in the twen - ty sec - ond row \_\_\_\_\_



B7  E  onG#  E  onG# 

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



1  2   
 D.S. al Coda

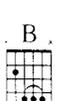
And it



CODA  

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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32 Galena Road, Hammersmith, London W6 0LT.  
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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

onC

C

F

onC

C

I can't light

no more of your dark - ness

F

G

C

onG

All my pic - tures \_\_\_\_\_

seem to fade to black \_ and white \_

G

C

onG

G

C

onG

G7

I'm <sup>3</sup> 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

G7



F



C



C



But you mis-read

my mean-ing when I

met \_\_\_\_ you. \_

F



C



G



F



Closed the door

and left me

blind - ed \_\_\_\_

by \_\_\_\_ the light \_\_\_\_

C



C



Am7



D7



Don't let the sun \_\_\_\_ go down on me \_\_\_\_

al-though I \_\_\_\_ search my-self it's al-ways some-one else I see \_\_\_\_

C



F



G7



C



C



I'd just al-low a frag-ment of your life \_\_\_\_

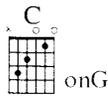
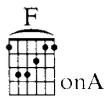
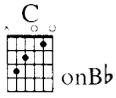
to wan - der free \_\_\_\_

But

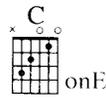


To Coda

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

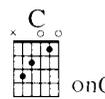


I can't find



oh — the right ro - man-tic line. —

But see me once —



and see the way — I feel —

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

But these cuts— I have — oh they need

love — to help— them heal —

D.S. al Coda

CODA 
  
 me.

*ritard*

# Lucy In The Sky With Diamonds

Words & Music by John Lennon & Paul McCartney

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127 Charing Cross Road, London WC2.  
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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 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

Words & Music by Elton John & Bernie Taupin  
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Chancellors House, Chancellors Road, London W6.  
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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.

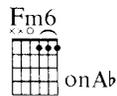
Verse



mf

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

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.



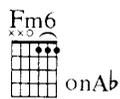
I'd leave ——— to find the an - swer on ——— the road. ———

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

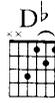
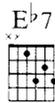
'Cause I live and breathe — this Phil - a - del - phi - a free - dom



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

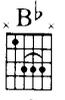
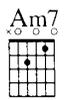
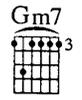
D.S. al Coda

Oh.

CODA    

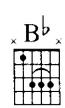
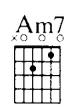


Don't you know I love - ove - ove — you Don't you know I



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

*mf*

Verse

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

*mp-mf*

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

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

G onD C G C G

F C F G

F G C 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 %

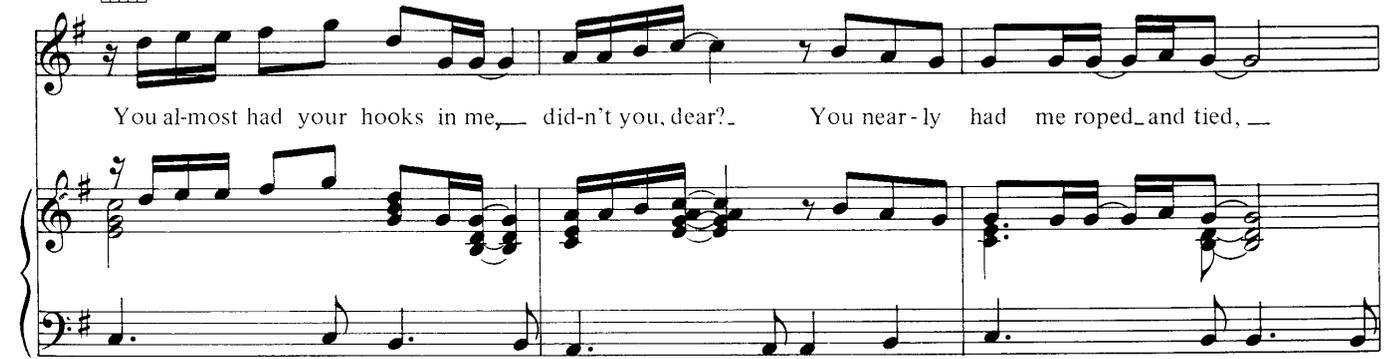








You al-most had your hooks in me, — did-n't you, dear? — You near - ly had me roped\_ and tied, —








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

C G Am7 F G onD

bye.

*mf*

C G onD C

To Coda ⊕  
last time

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

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 C Repeat and fade

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

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)

Bm Bmsus F#7sus F#7 F#m7

Em F#

Bsus B simile Bsus

B Bsus B

Bsus B Bsus

1. Ev-er since I was a young boy — I  
stands — like a stat- ue, — be-comes  
Ain't got no dis-trac-tions, — can't  
4. He's been on my fav-'rite tab- le, —

mf

**B** **A sus**

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** **G 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** **F# sus**

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** **To Coda** **B** **A** **D** **E** **B** **A** **D** **E**

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 \_\_\_\_\_ it? \_\_\_\_\_ (I \_\_\_\_\_ don't know. \_\_\_\_\_)

3. D.S. al Coda

What makes him \_\_\_\_\_ so \_\_\_\_\_ good? 2. He  
 3. \_\_\_\_\_

Coda B

ball.

# The Bitch Is Back

Words & Music by Elton John & Bernie Taupin

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With a driving beat

mf

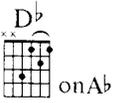
I was

Db onAb    Db onAb    Ab 4    Db onAb    Ab 4    Eb7    Ab 4

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

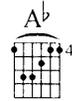
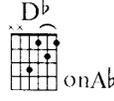
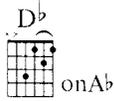
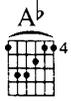
Gb    Db    Db onAb    Ab 4    Eb7    Ab 4

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



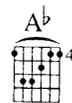
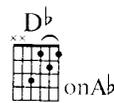
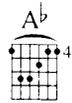
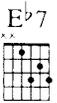
Empty musical staff with treble clef and key signature of three flats.

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



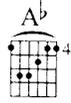
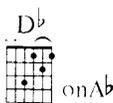
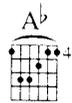
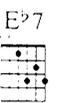
Eat meat on Fri - day that's al - right I ev - en like steak on a

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<sup>b</sup> D<sup>b</sup> E<sup>b</sup>7

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

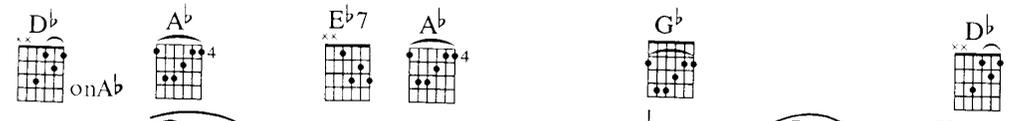
G<sup>b</sup> E<sup>b</sup>7

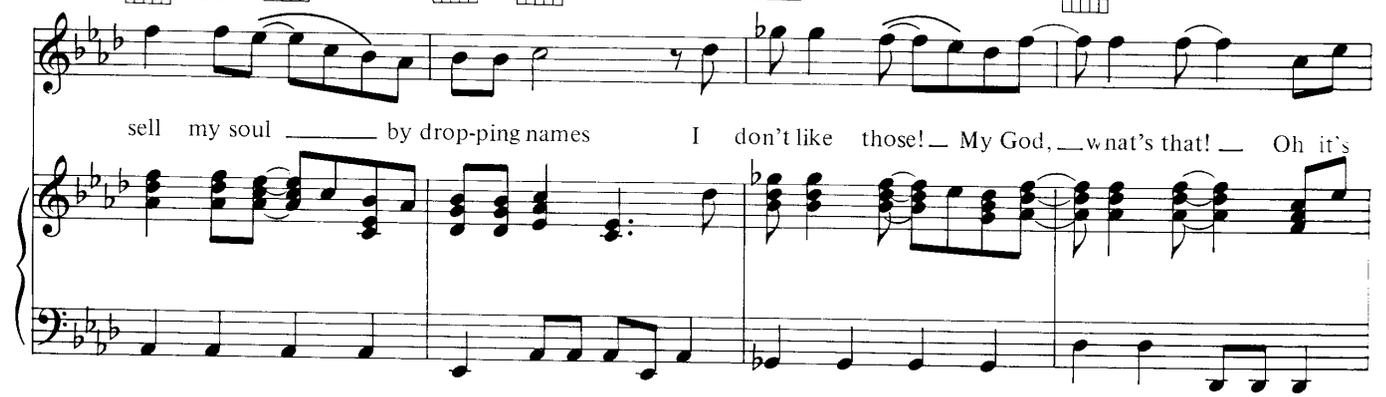
bet - ter than you It's the way that I move — and the things that I do, — oh. —

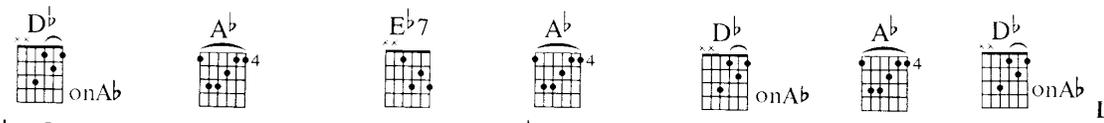
A<sup>b</sup> D<sup>b</sup> onAb A<sup>b</sup> To Coda

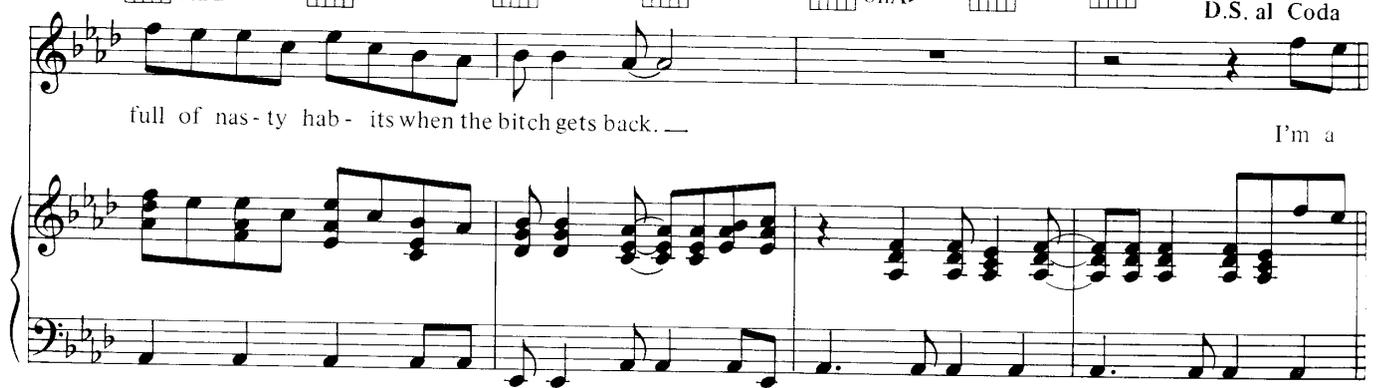
D<sup>b</sup> onAb A<sup>b</sup> D<sup>b</sup> onAb A<sup>b</sup>

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



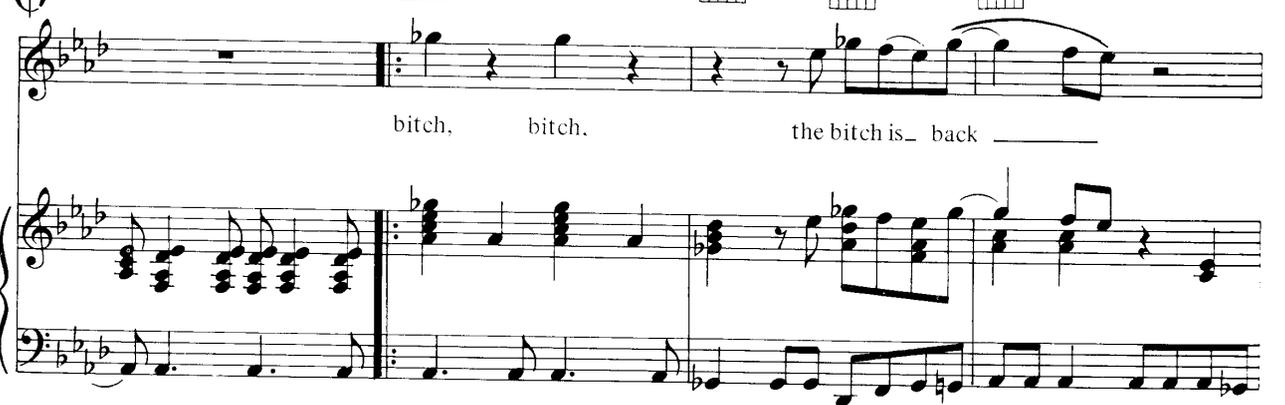

  
 full of nas-ty hab- its when the bitch gets back. — I'm a

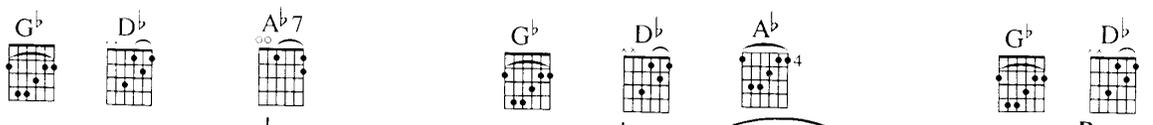


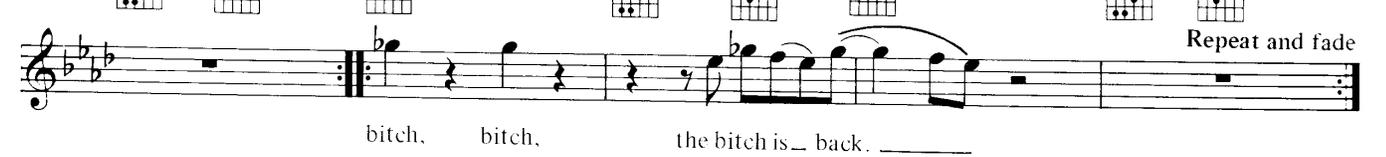
D.S. al Coda

**CODA**

  
 bitch, bitch, the bitch is\_ back \_\_\_\_\_




  
 bitch, bitch, the bitch is\_ back. \_\_\_\_\_



Repeat and fade



# Don't Go Breaking My Heart

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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<sup>b</sup>      F      B<sup>b</sup>      F      B<sup>b</sup>      C7<sup>o</sup>

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

F      B<sup>b</sup> 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<sup>b</sup>      F      B<sup>b</sup>      G7

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

F onC      B<sup>b</sup>      F      B<sup>b</sup>

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

Chorus 



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













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









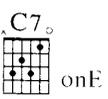


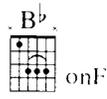


— it, no-bod-y know - ows it (Boy) Right from the start — (Girl) I gave you my heart —





 onE

 onF











Oh — oh — I gave you my heart —





To Coda

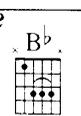
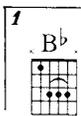
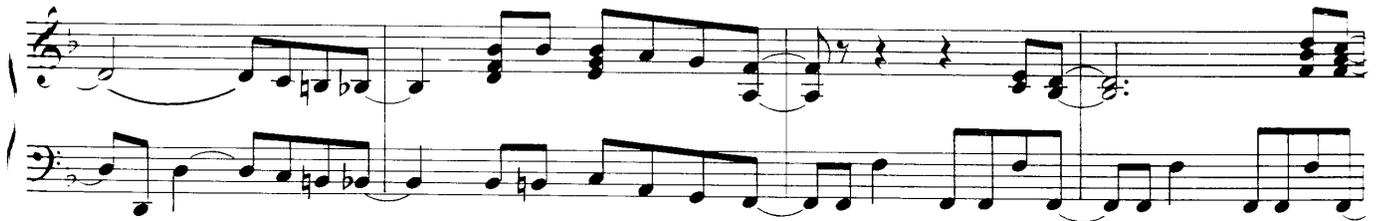


(Boy) So, don't go break-ing my heart \_\_\_\_\_

(Girl) I won't go break-ing your heart \_\_\_\_



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

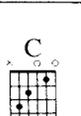
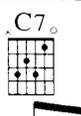
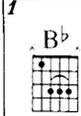


D.S. al Coda

CODA



(Together) Don't go break-ing my



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

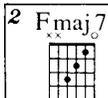


To Coda  $\oplus$

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

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Slow lament

Piano introduction in G minor, 4/4 time. The right hand (R.H.) features a melodic line with a trill on the first measure, while the left hand (L.H.) provides a steady accompaniment of chords and single notes.

Vocal and piano accompaniment for the main body of the song. The piano part includes guitar chord diagrams for Gm, Bb, Cm7 (add 9), F, Am7 b5, D7, and F. The lyrics are: "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-nig strikes 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

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

word. What do I do \_\_\_\_\_ to make you love

CODA    Gm    B $\flat$  onF

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 Fb

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

Chord diagrams for C, Dm/C, C, Dm/C, C. The C chord is shown in two positions: one with the 3rd string open and one with the 3rd string muted (marked with an 'x').

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains chords and rests, while the bass clef contains a simple melodic line.

F G/F F C

Chord diagrams for F, G/F, F, C. The G/F chord is shown with an 'x' over the 6th string.

Musical notation for the second system. The treble clef features chords and a melodic line with a slur. The bass clef continues the melodic line.

Bb6 Dm/A

Chord diagrams for Bb6 and Dm/A. The Dm/A chord is shown with an 'x' over the 6th string.

Musical notation for the third system. The treble clef features chords and a melodic line with a slur. The bass clef continues the melodic line.

A Dm

Chord diagrams for A and Dm. The Dm chord is shown with an 'x' over the 6th string.

Musical notation for the fourth system. The treble clef features chords and a melodic line with a slur. The bass clef continues the melodic line.

Bb6

Chord diagram for Bb6.

Musical notation for the fifth system. The treble clef features chords and a melodic line with a slur. The bass clef continues the melodic line.

Dm A



G/B



E



F



E $\flat$



G/D



Three times

C



G/B



Life

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

Three times

B $\flat$



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

is - n't ev - er - y -

Bb/F

F

C



thing.

Life,

G/B



life,

Bb

F

life,

life,

life,

life.

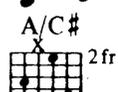
dim.

pp

# Part-Time Love

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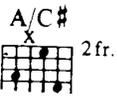
Moderately bright

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..



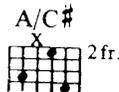
Did I hear you say — that I'm too hard - heart - ed?  
 tell - ing me all — the things I must stay clear of.  
 What - ev - er I do, — you raise the same ob - jec - tion.



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  
0 000

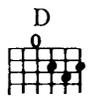
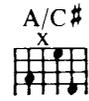
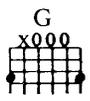
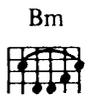
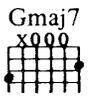
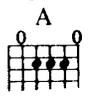
A  
0 000

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

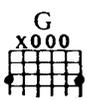
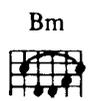
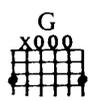
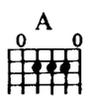
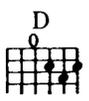
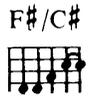
*D. S.  (no repeats) al Coda *

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

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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.

Chord diagrams: Bb6, F/A, Fm/Ab, Gm, Eb11, Bb/D, F/C, F, F7, Bb6.

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      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

Chords: C, Fm, F, C, Em, F

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

Chords: G, Em, F, C, F, C, F

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...

Chords: C, F, C, G, Bm, F

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

Chords: C, F, C, F, C, F, G

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 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

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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 include *f* (forte).

Verse

Musical notation for the first line of the verse. Chord diagrams for A, D (on A), and E are shown above the staff. The key signature is A major (two sharps).

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 line of the verse. Dynamics include *mf* (mezzo-forte).

Musical notation for the second line of the verse. Chord diagrams for A, Bm7 (on A), D (on A), and E are shown above the staff.

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 line of the verse.

Musical notation for the third line of the verse. Chord diagrams for F#m, D, A (with x on 2nd string), Bm (on A), and A (with x on 2nd string) are shown above the staff.

— 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 third 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<sup>#9</sup> Am Dm7 E7

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

E7<sup>#9</sup> 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<sup>#9</sup> 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

Chord diagrams for the first system: C, F, C, F, G, C/G, G.

Chord diagrams for the second system: C/G, G, C/G, C, F, C, F, G, C/G, G.

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

Chord diagram: F6

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

Chord diagram: F6

G6

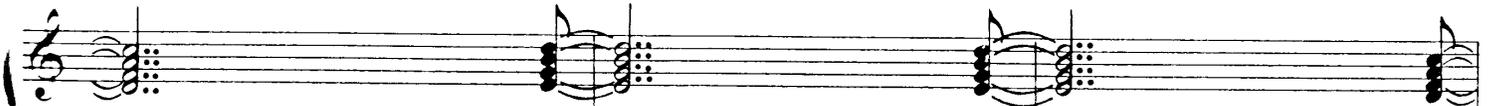


Dm7



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



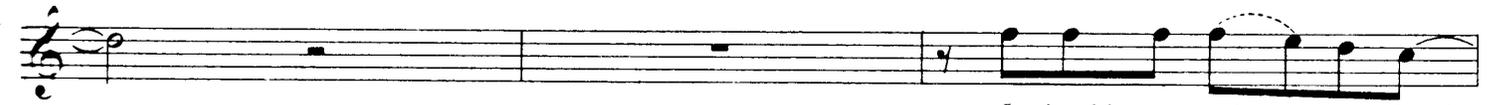
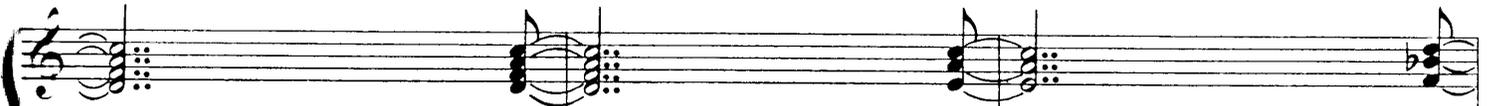
Am



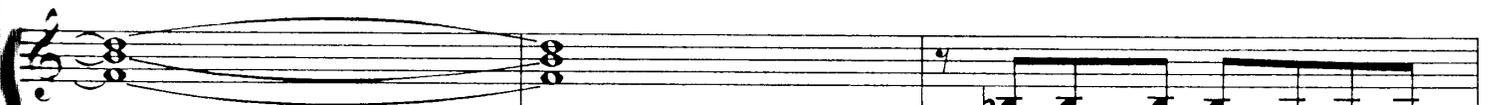
Bb



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



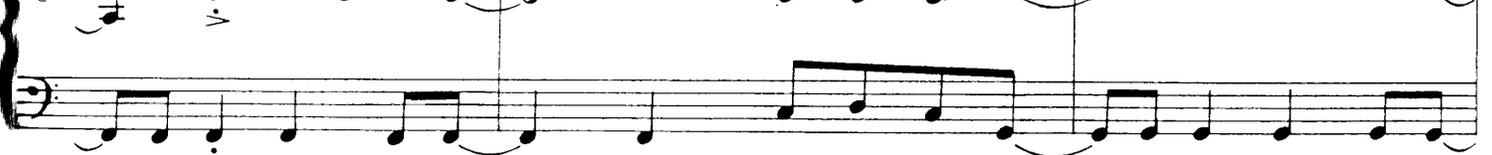
C



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.

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 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)

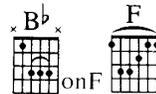
Words & Music by Elton John & Bernie Taupin

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Moderately, with a blues feel



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



\_\_\_\_\_ 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

F B<sup>b</sup> F G

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

C F C

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

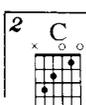
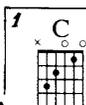
F B<sup>b</sup> F

room, oh, \_\_\_\_\_ just feel \_\_\_\_\_ their \_\_\_\_\_ gen - tle touch. \_\_\_\_\_



To Coda

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



Sad songs, — they —



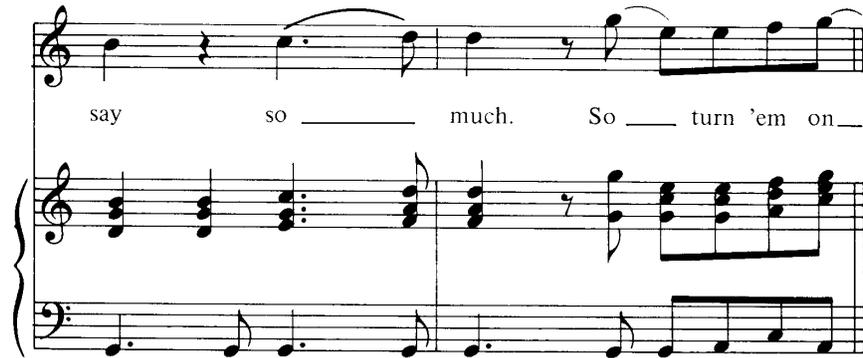
say, sad songs, — they — say,



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

Words & Music by Elton John & Bernie Taupin

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Moderately

G Bm C F C

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

G C G D G

of the world? \_\_\_\_\_ You could roll  
that I write? \_\_\_\_\_ 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 with guitar chords indicated above: 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 with guitar chords indicated above: F, C, C, G(add9), and G. The G chords are marked "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 with guitar chords indicated above: F, Bb, and Eb. The F chord is marked "onA". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

A<sup>b</sup>6 on E<sup>b</sup>      G7 on D      Cm

A<sup>b</sup>      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

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Lively rock

Bbm7



Ebm7



The first system of music consists of three staves. The top staff is a single treble clef line with a common time signature (C) and a key signature of three flats (Bb, Eb, Ab). It contains two measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a common time signature (C) and a key signature of three flats. It features a piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. The piano part begins with a Bbm7 chord in the bass clef, followed by a melodic line in the treble clef. The second system of music consists of three staves. The top staff is a single treble clef line with a common time signature (C) and a key signature of three flats. It contains a melodic line with lyrics: "I've al - ways said that one's e - nough to love, — now." The middle staff is a grand staff (treble and bass clefs) with a common time signature (C) and a key signature of three flats. It features a piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. The piano part begins with a Bbm7 chord in the bass clef, followed by a melodic line in the treble clef. The third system of music consists of three staves. The top staff is a single treble clef line with a common time signature (C) and a key signature of three flats. It contains a melodic line with lyrics: "— I hear you brag - gin' one is not e - nough. —" The middle staff is a grand staff (treble and bass clefs) with a common time signature (C) and a key signature of three flats. It features a piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. The piano part begins with an Ebm7 chord in the bass clef, followed by a melodic line in the treble clef. The bottom staff is a single bass clef line with a common time signature (C) and a key signature of three flats. It contains a bass line with lyrics: "— I hear you brag - gin' one is not e - nough. —"

Bbm7



Ebm7



Ab



The second system of music consists of three staves. The top staff is a single treble clef line with a common time signature (C) and a key signature of three flats. It contains a melodic line with lyrics: "I've al - ways said that one's e - nough to love, — now." The middle staff is a grand staff (treble and bass clefs) with a common time signature (C) and a key signature of three flats. It features a piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. The piano part begins with a Bbm7 chord in the bass clef, followed by a melodic line in the treble clef. The third system of music consists of three staves. The top staff is a single treble clef line with a common time signature (C) and a key signature of three flats. It contains a melodic line with lyrics: "— I hear you brag - gin' one is not e - nough. —" The middle staff is a grand staff (treble and bass clefs) with a common time signature (C) and a key signature of three flats. It features a piano accompaniment with a melodic line in the treble clef and a bass line in the bass clef. The piano part begins with an Ebm7 chord in the bass clef, followed by a melodic line in the treble clef. The bottom staff is a single bass clef line with a common time signature (C) and a key signature of three flats. It contains a bass line with lyrics: "— 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 —

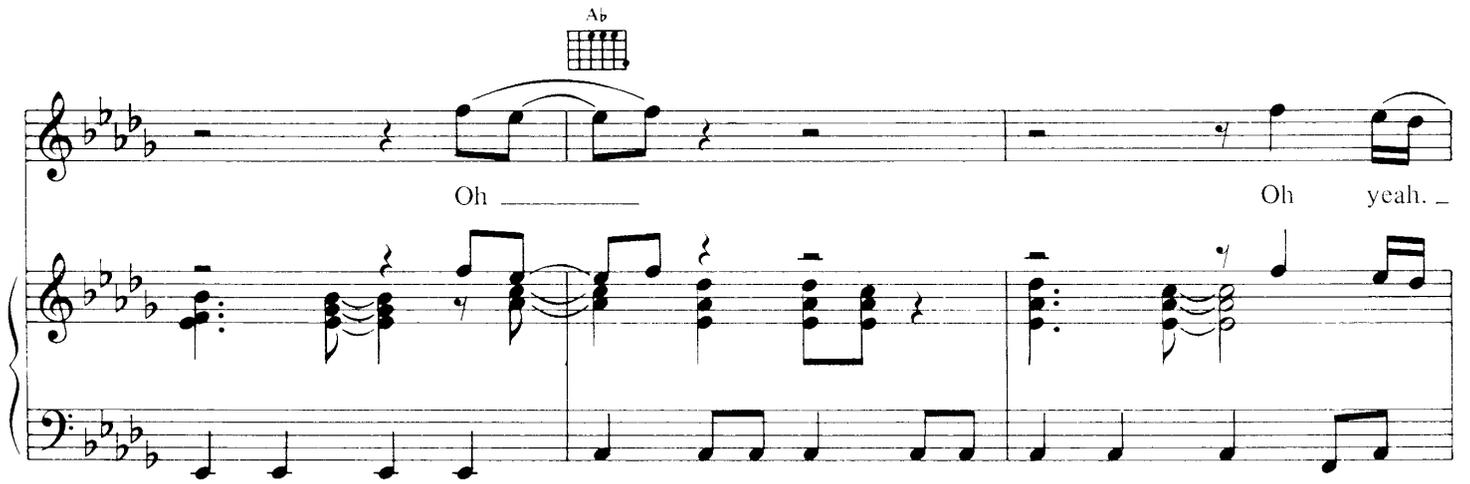
Bbm7 Ebm7

Oh —

Ab



Oh \_\_\_\_\_ Oh yeah. \_



Bbm7



2. Bbm7



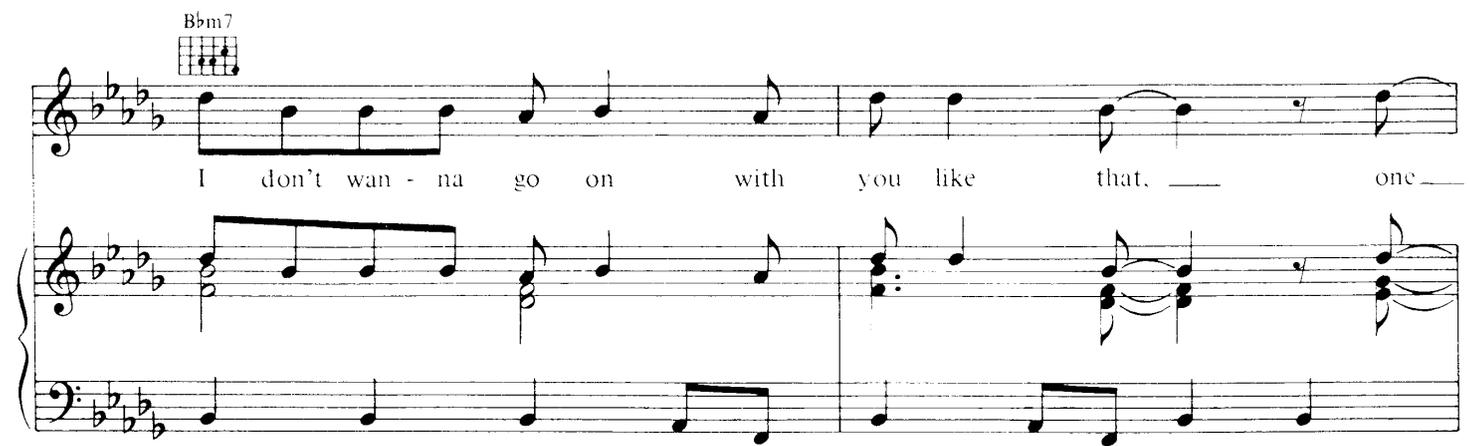
you like that. \_ But



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



D<sub>5</sub> G<sub>5</sub>

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

A<sub>b</sub> B<sub>b</sub>m7

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

B<sub>b</sub>m7 E<sub>b</sub>m7

Oh

A<sub>b</sub>

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/D-flat minor). The first system has two guitar chord diagrams for Bbm7. The second system has diagrams for Ebm7 and Ab. The third system has a diagram for Bbm7. The vocal lines include the lyrics "Oh", "Oh", "Oh yeah.", and "Oh". The piano accompaniment features a steady bass line and chords in the right hand. The section concludes with the instruction "Repeat ad lib to Fade".

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

1. It's a hu - man sign

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

When things go wrong 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 consists of four measures of whole notes. The piano accompaniment 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 continues with quarter notes and eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

Db



Gb



Ebm7



Ab



4fr.

*D. Sc al Coda*

Third system of musical notation. The vocal line includes the lyrics "cold cold heart". The piano accompaniment continues with chords and moving lines.

**⊕ CODA**

Db



Gb



Ebm7



Ab



4fr.

Fourth system of musical notation. The vocal line includes the lyrics "no sa - cri - fice at all". The piano accompaniment concludes with chords and moving lines.

# 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



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. The vocal line has rests in the first three measures.

◊ CODA

Bb



The second system begins with a vocal line that has rests in the first three measures. The piano accompaniment continues with a similar pattern of eighth notes in the left hand and a melodic line in the right hand. A Bb chord diagram is shown above the first measure of the piano part.

The third system shows the vocal line starting with a melodic phrase in the first measure. The piano accompaniment continues with eighth-note patterns in the left hand and a melodic line in the right hand.

The fourth system concludes the piece. The vocal line has a final note in the third measure. The piano accompaniment features a final chord in the right hand and a final note in the left hand.

# You Gotta Love Someone

Words & Music by Elton John & Bernie Taupin

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Moderately

E  B  F#m7 



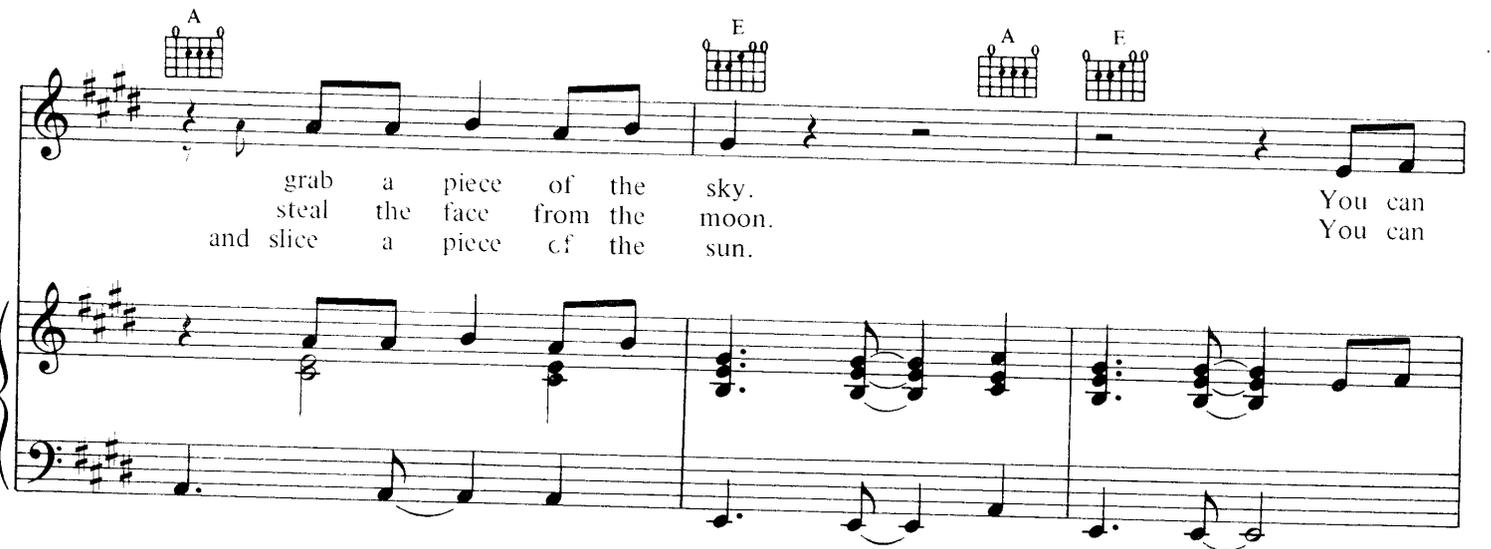
1.   2.    (4<sup>o</sup> Instr.)

(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.



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<sup>o</sup> 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