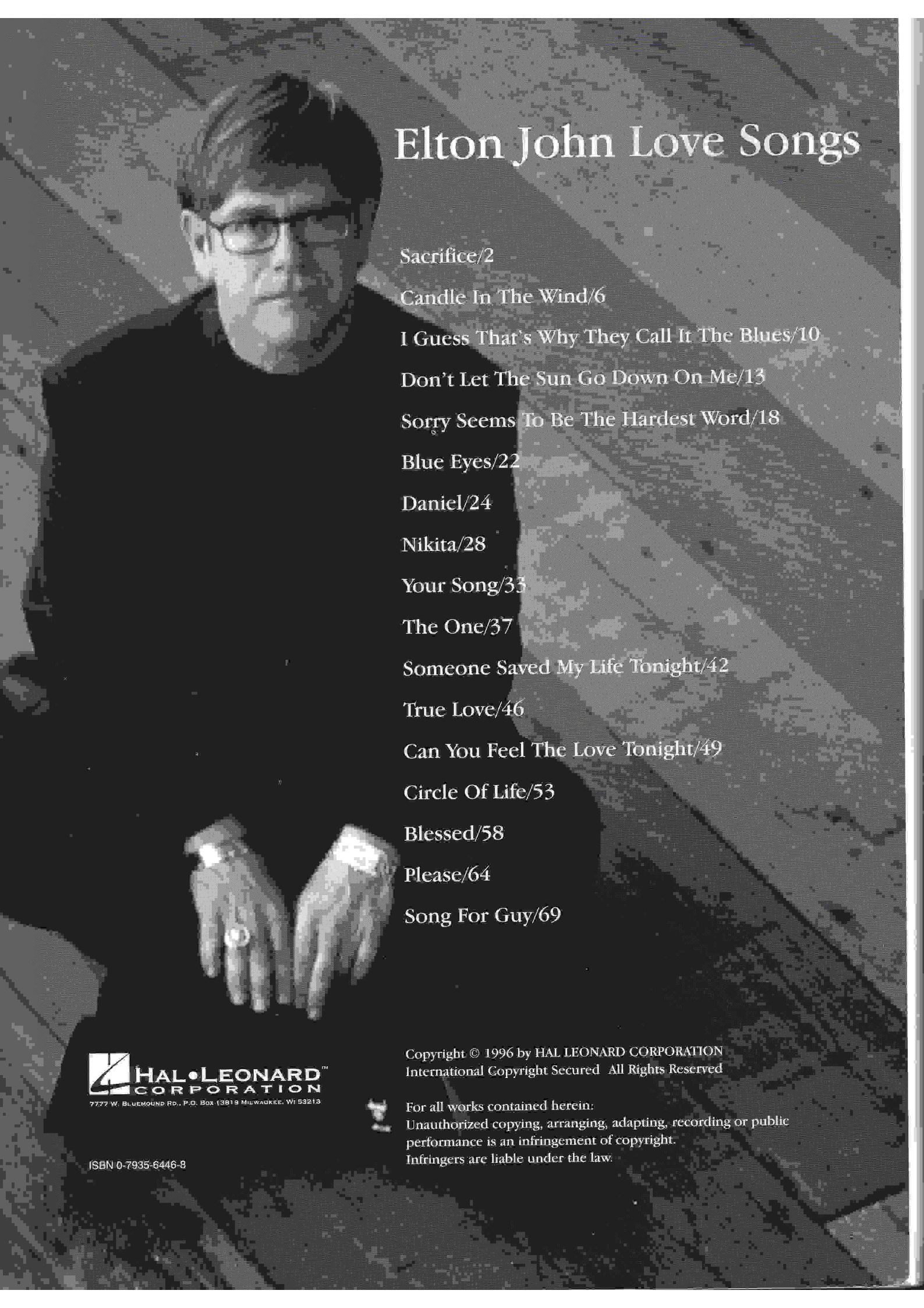




Elton John Love Songs

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Sacrifice

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Chord diagrams: $D\flat$, $Fm7$, $G\flat add 9$, $D\flat$, $Fm7$, $G\flat$, $D\flat$, $D\flat$, $G\flat$, $E\flat m7$, $A\flat$ 4fr., $D\flat$, $G\flat$, $E\flat m7$.

1. It's a hu - man sign

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

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

in - to the boun - dary_ of each_ mar-ried man _
 We lose_ dir-ec - tion_ No stone un - turned_

Sweet de-ceipt comes a call - in' _____ and neg-a - ti - vi - ty lands _____
 No tears_ to damn_ you _____ When jea-lou-sy burns_

cold cold heart_ hard done by_ you_

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

Ab 4fr. Db

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

Gb Ab 4fr.

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

Db

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

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

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

Db



Fm7



Gbadd9



1.

Gbadd9



2.

Gbadd9



Db



Gb



Eb7



Ab



Db



Gb



Eb7



Ab

*D. al Coda*

cold cold heart

⊕ CODA

Db



Gb



Eb7



Ab



no sa - cri - fice — at all_

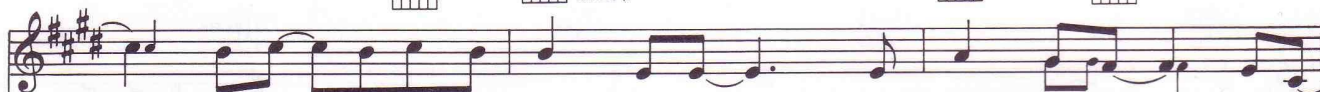
Candle In The Wind

Words and Music by
ELTON JOHN and BERNIE TAUPIN

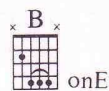
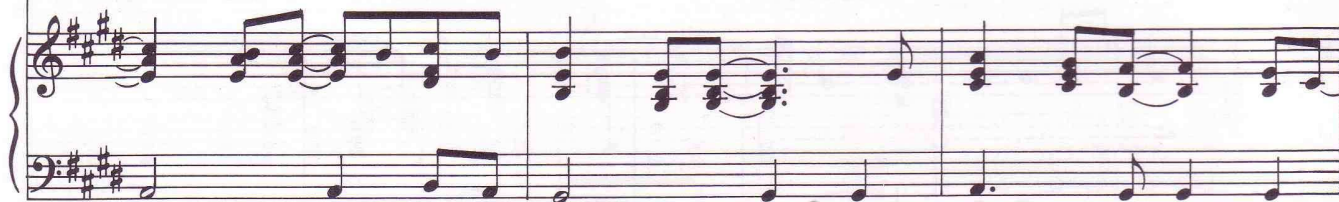
♩ = 128



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

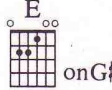


- you had — the grace to hold your - self — while those a - round — you crawled
- wood cre - at - ed a — su - per star — and pain was the price you paid



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



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




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




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






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

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

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

leg - end ev - er did ___

To Coda Φ

B B7 E B7 E B



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 _____



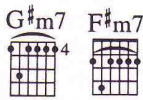
on G#



on G#



_____ 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 our Mar - i - lyn _____ Mon-roe _____



D.S. al Coda

CODA



And it

The can-dle had burned out



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

I Guess That's Why They Call It The Blues

Words and Music by
ELTON JOHN, BERNIE TAUPIN
and DAVEY JOHNSTONE

Slow beat

Guitar Chords:

- C: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- Em: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- F: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- G: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$
- Bm: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & 0 & 0 \\ \hline \end{array}$

Vocal 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._

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

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

B7

Em G7/D C

dust 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.

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 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.

Detailed description: This is a musical score for a blues song, page 12. It features a guitar part with chords and a piano accompaniment. The guitar part is written on a single staff with a treble clef. The piano part is written on two staves (treble and bass clefs). The score is divided into systems. The first system has four measures with chords Am, C/E, F, and D/F#. The lyrics are "lov - ers, — roll - ing — like thun - der — un - der — the cov - ers, — and I". The second system has four measures with chords F, /G, C, and Em. The lyrics are "guess that's why they call it — the — blues.". The third system has four measures with chords C, G, Am, and Em. The lyrics are "blues, laugh - ing like chil - dren, — liv - ing like lov - ers, and I guess that's why they call it — the —". The fourth system has four measures with chords C, G, Am, and Em. The lyrics are "blues. And I guess that's why they call it — the — blues.". The piano accompaniment consists of chords and single notes, often with a steady eighth-note bass line. There are some markings like "1-2" and "3" above the piano part, possibly indicating fingerings or measures. The guitar part includes some double stops and single notes.

Don't Let The Sun Go Down On Me

Words and Music by
ELTON JOHN and BERNIE TAUPIN

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 G, followed by a quarter note A, a quarter note B, and a half note C. The bass line starts with a half note G, followed by a quarter note F, a quarter note E, and a half note D. The introduction continues with a series of chords and single notes, creating a somber and reflective mood.



I can't light

no more of your dark - ness



All my pic - tures

seem to fade to black and white



I'm grow-ing tired

and time stands still be-fore

 onC
 
 onC
 
 onE
 

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


 onG
 
 onG

life. Too late —



 onC
 
 onE
 
 onF

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



 onG
 

and changed your way— of life —

G7 F C onC onE

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

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

F C onG G F onG

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 onBb Am7 D7 onF#

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

C onG F onG G7 C onBb

 onA
 
 onE
  onG
  onG
  onG
 To Coda 

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

f *p*

 onBb
  onA
  onG
  onG
  onG

I can't find

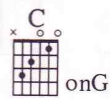
f

 onE
  onA
  onE
  onE

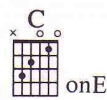
oh — the right ro - man-tic line. — But see me once —

 onG
  onG
  onG

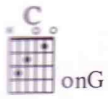
and see the way — I feel —



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



But these cuts_ I have_ oh they need

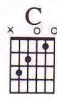
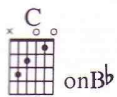


D.S. al Coda

love _ to help_ them heal _



me.



ritard

Sorry Seems To Be The Hardest Word

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slow lament

R.H. L.H.

Gm B^b Cm7 (add 9)

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

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

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

Cm7 (add 9) F B^b Am7^{b5} D7

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






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








What do I say when it's all over?







and sorry seems to be the hardest word. It's sad it's so sad (so sad)

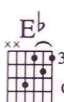








It's a sad sad situation And it's getting more and more absurd

 on G
  on F#
  on F
  on E
 

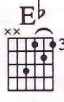
It's sad — it's so sad — Why can't we talk — it o - ver? — oh it seems to me — that

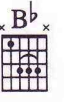
(so sad)

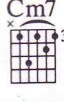
To Coda

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







 on A

D.S. al Coda

CODA 
 on F

word. What have I got to do to make you love

Cm7(add9) **F7** **B^b**

— me? What have I got to do — to be heard?

Gm **Cm** **Am7^{b5}** **D7^{b9}**

What do I do when light - ning strikes me? What have I got to do? —

Gm **Cm** **Am7^{b5}** **D7** **B^b** **Em7^{b5}**

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

Cm **Gm** **Am7^{b5}** **D7sus** **D7** **Gm(add9)**

onE^b onD

Blue Eyes

Words and Music by
ELTON JOHN and GARY OSBORNE

Chord diagrams and lyrics are integrated into the musical notation. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady triplet bass line and a more complex treble line with triplets and chords. The lyrics are written below the vocal line, with some words underlined to indicate phrasing.

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

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, — Blue eyes, — ba - by's got ooh, I love blue eyes, blue eyes, — when the morn - ing comes, — I'll be far — a - way, when I'm by her side — where I long — to be, —

Em7-5 A+ A A+ A Dm

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

Bb/D F F/A Fm/Ab

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

Gm Eb11 Bb/C C

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

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

Daniel

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately bright



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)

Two guitar chord diagrams are shown: a C major chord (x 0 0 0 3 3) and a Dm minor chord (x x 0 2 3 3).

The piano accompaniment for the second system continues with the same musical texture, supporting the vocal lines.

I can see the red tail - lights

Well Dan - iel says it's the best place he's

A guitar chord diagram for a G major chord (0 0 0 2 3 3) is shown.

The piano accompaniment for the third system continues with the same musical texture, supporting the vocal lines.

E7 Am F

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

G Am

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

F G7 F onG To Coda

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

1 C G

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



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



on G

looks like Dan - iel

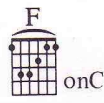
Must — be the clouds — in — my eyes..




Nikita

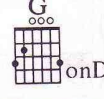
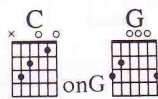
Words and Music by
ELTON JOHN and BERNIE TAUPIN

Moderately



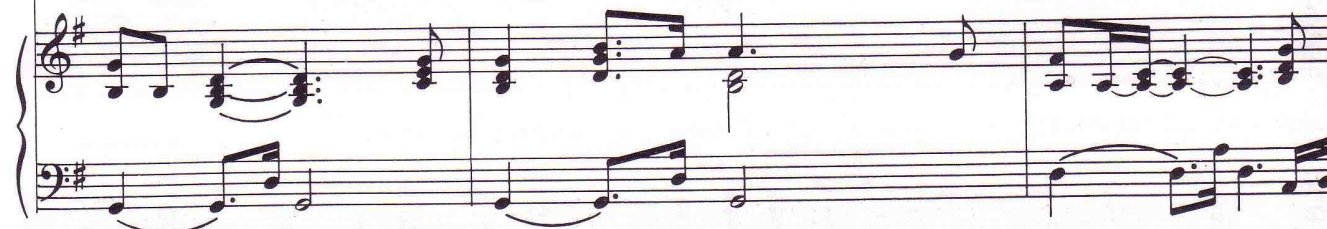
1. Hey, Nik-it - a, is it cold —
2. Do you ev - er dream of me? —

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



of the world?
that I write?

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





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.



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,
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



___ 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 To Coda C# Dsus D

nev - er know.

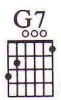
G Bm Bm7 C

F C C G(add 9) G

onB onB

F Bb Eb

onA

 **Ab6** on Eb
  **G7** on D
  **Cm**



 **Ab**
 **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



Your Song

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Slow, but with a beat



Handwritten notes: *Bb/D* and *Sap for*

Chord diagrams: E^b , $A^b \text{ maj7}$, B^b on D, Gm

Lyrics:

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.

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

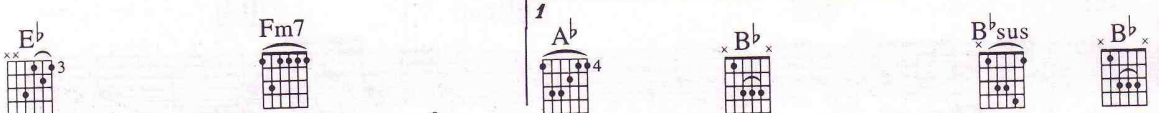
Lyrics:

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,

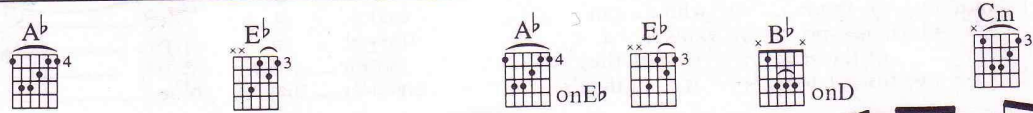
The piano accompaniment features a consistent eighth-note melody in the right hand and a supporting bass line in the left hand.



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 _
 It's for peo-ple like you, that _ keep it _ turned on.
 Yours are the sweet-est eyes _



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

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






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 —

Last time to Coda






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

rit.






you're — in — the world. — a tempo

D.S. al Coda with repeat

CODA

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

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

E^b **A^b6** **A^b** **B^b** **B^bsus** **B^b**

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

rit. *a tempo*

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

you're — in — the world. —

a tempo

The One

Words and Music by
ELTON JOHN and BERNIE TAUPIN

D/C C D/C

C D/C C

D/C C D/C

(1.) I saw you danc - ing out _ the o -

C D/C G/B

cean, run - ning fast _ a - long the sand, _

Gm/Bb Eb

a spi - rit born — of earth and wa - ter,

F F7 Bb

fire fly - ing from your hands. In the in - stant that you love.

Eb/Bb F/A Bb

— some - one, — in the se - cond that — the ham - mer hits, —

Ab6 G F/A G7/B Cm

re - al - i - ty — runs up your spine and all the pie - ces final - ly fit. —

F Bb D7/F#





And all I e - ver need - ed was the one

Gm Bb/F




like free - dom feels where wild hor - ses run,

Gb Bb/F Ab/Bb





when stars col - lide like you and I, no sha - dows block the sun,

Eb Bb/D Cm7





you're all I've e - ver need - ed,

To Coda

/F

ba - by you're the one. —

D/C

C

D/C

G/B

Bb

Eb

D.% al Coda

F

CODA

Bb

D/Bb

Eb

Cm7

F

Repeat to Fade

VERSE 2:

There are caravans we follow
 Drunken nights in dark hotels,
 When chances breathe between the silence
 Where sex and love no longer gel.

For each man in his time is Cain
 Until he walks along the beach
 And sees his future in the water
 A long lost heart within his reach.

Someone Saved My Life Tonight

Words and Music by
ELTON JOHN and BERNIE TAUPIN

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



 on C#

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

 on D
 

 on B
 

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

Chorus


 on B
 

 on B

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


 on C#
  on D
  on E

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

Somebody Saved Me

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

Chords: C, A7 on C#, G on D, B

bye.

Chords: C, G on B, Am7, F, G on D

mf

To Coda ⊕
last time

Chords: C, G on D, C

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

Chords: A7, G on B, Em

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 **CODA** **G** **C**

D.S. al Coda Repeat and fade

play a-lone. —

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

mf

Verse 2.

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

TO CHORUS

True Love

Words and Music by
COLE PORTER

Moderate Valse tempo

The piano introduction is in 3/4 time, marked *mf* (mezzo-forte). It features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked 'Moderate Valse tempo'. The introduction concludes with a *poco rit* (slightly slower) marking.

Easy tempo

The first line of the song is in 3/4 time, marked *mp a tempo* (mezzo-piano at tempo). The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Sun - tanned, wind - blown, Hon - ey -". The piano part features a steady eighth-note bass line. Chords indicated below the piano part are G, D7, and G.

The second line of the song continues in 3/4 time. The lyrics are: "moon-ers at last a - lone, Feel - ing". The piano accompaniment continues with a steady eighth-note bass line. Chords indicated below the piano part are Ddim, D7, and G.

The third line of the song continues in 3/4 time. The lyrics are: "far a - bove par. Oh, how luck-y we are. While". The piano accompaniment continues with a steady eighth-note bass line. Chords indicated below the piano part are C, Cm6, G, A7, Am7, and D7. The tempo marking *dim.* (diminuendo) and *poco rit* (slightly slower) are present.

Refrain *Rather Slow*

I give to you and you give to me

mp *a tempo*

G C Gdim G

True love, true love. So,

D7 C G

on and on it will al - ways be

C Gdim G

True love, true love. For you and

cresc.

D7 G Cm

True Love

I have a guard - ian an - gel on high With

F7 Bb G7 Cm

noth - ing to do But to give to

F7 Bb7 D7 G

you and to give to me Love for - ev - er

C Gdim G D7

poco rit

1 2

true. I true.

G C D7 G

p

Can You Feel The Love Tonight

Words by
TIM RICE

Music by
ELTON JOHN

Pop Ballad

mp legato
With pedal















There's a calm sur - ren - der
 There's a time for ev - 'ry-one,

to the rush of day, —
 if they on - ly learn —

when the heat of the roll-ing world —
 that the twist - ing ka - lei - do - scope —

can be turned a - way. —
 moves us all in turn. —

An en - chant - ed mo - ment,
 There's a rhyme and rea - son






and it sees _ me through. _ It's e - nough_ for this rest - less war-rior
 to the wild _ out - doors _ when the heart _ of this star-crossed voy-ag - er






just to be _ with you. _ } And can you feel _ the love _
 beats in time _ with yours. _ }

poco cresc.







_ to - night? _ It is where _ we are. _





_ It's e - nough _ for this

Gm Gm/F Eb Cm Bb/D Eb C/E

wide eyed — wan-der - er that we got this far. —

F Bb F/A

— And can you feel — the love —

Gm Eb Bb Eb C/E

— to - night, — how it's laid — to rest? —

F Eb Bb/D

It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus

3fr 3fr 3fr 3fr 3fr 3fr

kings — and — vag - a - bonds — be - lieve the ver - y best. —

poco dim.

1 Eb/Bb Bb F/A Eb/G Bb/F

6fr 3fr 3fr 3fr

It's e - nough — to make

2 Eb Bb/D F/A Bb Cm7 Bb/D

3fr 3fr 3fr 3fr 3fr 3fr

It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus Eb/Bb Bb

3fr 3fr 3fr 3fr 3fr 3fr 6fr

kings — and — vag - a - bonds — be - lieve the ver - y best. —

rall. *molto rit.*

Circle Of Life

Words by
TIM RICE

Music by
ELTON JOHN

Relaxed Pop beat

Chord Diagrams:
 Bb:
 Gm:
 Cm:
 Fsus:
 F:
 Bb:
 Gm:
 Cm7:
 Fsus:
 F:
 Bb:
 Cm/Bb:

Lyrics:
 day we ar-rive on the plan - et and
 Some of us fall by the way - side, and

F7/A 3fr Bb F/A

blink - ing, step in - to the sun, — there's
some of us soar — to the stars. — And

Gm 3fr Cm 3fr

more to be seen — than can ev - er be seen, — more to do —
some of us sail — through our trou - bles, — and some —

Ab 4fr F F7/A 3fr

— than can ev - er be done. — There's
— have to live with the scars. —

Bb Cm/Bb

far too Some say, "Eat or be eat - en." Some say, —
much — to take in here, more to





find — "Live and let live." — But
 than can ev - er be found. — But the




all are a - greed — as they join the stam - pede, — you should
 sun roll - ing high — through the sap - phi - re sky — keeps great and

cresc.






nev - er take more — than you give — in the cir - cle of life. — }
 small on the end — less — round — in the cir - cle of life. — }




It's the wheel of for - tune. It's the leap of faith. —

It's the band of — hope —

'til we find — our place — on the path un-wind -

- ing in the cir - cle, — To Coda ⊕

the cir - cle of life. —

D.S. al Coda

2 F B $\flat$ Eb/B $\flat$ CODA F

the cir - cle of life! —

the cir - cle of life..

On the path un-wind -

dim. mp

Cm B $\flat$ Cm/B $\flat$ B $\flat$ G/B

ing in the cir - cle, —

Fsus F Eb/B $\flat$ G $\flat$ /B $\flat$ B $\flat$

the cir - cle of life. —

rall.

1

Blessed

Words and Music by
ELTON JOHN and BERNIE TAUPIN

(♩ = 102)

Dm



Gm7



Dm



First system of piano accompaniment for 'Blessed'. The music is in 4/4 time with a key signature of one flat (Bb). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Chord diagrams for Dm and Gm7 are provided above the staff.

C7



Dm



C/D



Second system of piano accompaniment. The right hand continues the melodic line, and the left hand maintains the bass line. Chord diagrams for C7, Dm (5fr), and C/D (3fr) are shown above the staff.

Dm



Gm7



Third system of piano accompaniment. The right hand features a melodic line with eighth and quarter notes, and the left hand provides a bass line. Chord diagrams for Dm and Gm7 are shown above the staff.

1. Hey you, — you're a child in my head, — you have-n't

C7sus4



C7



C7sus4



C7



A7



Fourth system of piano accompaniment. The right hand features a melodic line with eighth and quarter notes, and the left hand provides a bass line. Chord diagrams for C7sus4, C7, C7sus4, C7, and A7 are shown above the staff.

walked yet, — your first words have yet to be said, — but I swear

B $\flat$ sus2 F C Csus4 C Csus4 C

you'll be _____ blessed.

Dm Gm7

2. I know you're still just a dream, _____ your eyes might be _____
 3. I need you, be - fore I'm too old, _____ to have and

C7sus4 C7 C7sus2 C7 A7

_____ green, or the blu - est that I've _____ ev - er seen, _____ a - ny - way _____
 to hold, to walk with you and watch you grow, _____ and know

B $\flat$ sus2 F C Csus4 C Csus4 C

you'll be _____ blessed.
 that you're _____ blessed.

And





you, you'll be blessed, you'll have the best, I pro-mise you that.





— I'll pick a star from the sky, pull your name from a hat, I pro -

to Coda ☐





- mise you that, pro - mise you that, pro - mise you that,





you'll be blessed.

Dm




Gm7



Dm



C7



D.º al Coda



⊕ CODA

Fm/Eb



Db



- mise you that, — pro - mise you that. — You, you'll be blessed,



Ab



Eb



Ab



— you'll have the best, — I pro-mise you that. — I'll pick a star from the sky, —



Bbm C7 Fm Fm/Eb

pull your name from a hat, I promise you that, pro -

Gm7 Bbsus2

- mise you that, pro - mise you that, you'll

F C

be blessed.

Dm Bb6 Bbmaj7 C Csus4 C Csus4 C5

Pro -

Fm Fm/Eb Gm7



- mise you that, — pro - mise you that, — pro - mise you that, —



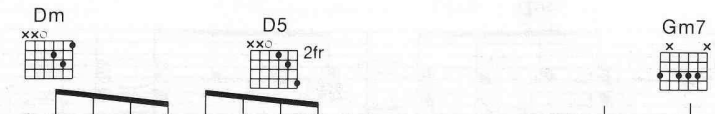
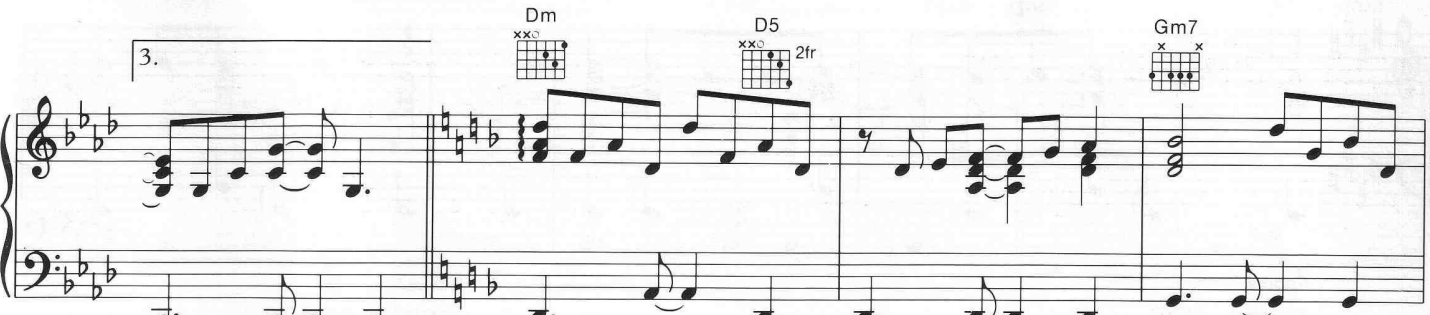
Bb sus2 F C C sus4 C 1.2.



you'll be _____ blessed. _____



3. Dm D5 2fr Gm7

Dm C7 3fr Dm 5fr




Please

Words and Music by
ELTON JOHN and BERNIE TAUPIN

(♩ = 120)



Esus4



Aadd9



Aadd9sus4



Aadd9



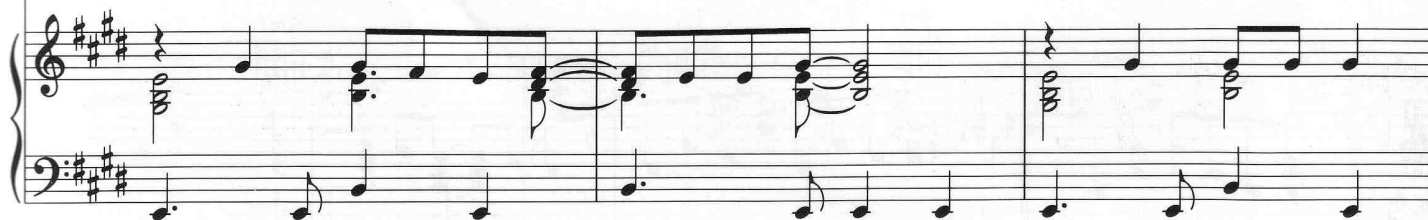
Aadd9



1. We've been crip-pled in love, _____
2. We've been liv - ing with sor - row, _____



short changed, hung out _____ to dry, _____ we've chalked on the
been up, _____ down and all _____ a - round, we've bu - ried our



Aadd9



E



B7sus4



B7



walls, _____ a slo - gan or two a - bout life, _____ Stood dazed _____
feel - ings, _____ a lit - tle too deep in the ground, _____



Aadd9 5fr Aadd9sus4 5fr Aadd9 5fr E Aadd9 5fr

in the door - way, the king and queen of clowns,

E Aadd9 5fr C#m 4fr

we've been flipped like a coin, both of us land - ing face

B7sus4 7fr B7 7fr E

down. So please, (please), mm

G#m 4fr Aadd9 5fr E

please, let me grow old with you, af - ter ev -

G#m



C#m



E/B



- ery-thing we've been through, what's left to prove?

B



Aadd9



C



So please, mm please, mm

E



Aadd9



E



please, oh please,

B



1. to Coda

E



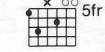
Esus4



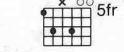
E



Aadd9



Aadd9sus4



Aadd9



let me grow old with you.

Chord diagrams: C, G, D, E, Esus4.

Chord diagrams: E, Esus4, E, C#m, G#7.

But tied to the same track, the two of us look back at

Chord diagrams: Aadd9, E, G#m.

on-com-ing trains a-head. How ma-ny more times can we

Chord diagrams: C#m, D, B7.

lay on the line watch-ing our love hang by a thread. So

D. al Coda

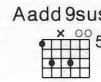
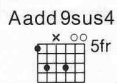
CODA



Mm please, mm please, oh please,



let me grow old with you.



Song For Guy

69

Words and Music by
ELTON JOHN

Moderately



1.

2.



Chord diagrams: C, Dm/C, C, Dm/C, C

Chord diagrams: F, G/F, F, C

Chord diagrams: Bb6, Dm/A

Chord diagrams: A, Dm

Chord diagram: Bb6

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 -



thing. Life,

life,

life, life,

life, life.

dim. *pp*

Guitar chords: B $\flat$ /F, F, C, G/B, B $\flat$, F.

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

Performance markings: *dim.*, *pp*.