

SING

Words and Music by ED SHEERAN
and PHARRELL WILLIAMS

Pop, with a groove

Gm



mf

The piano introduction consists of two staves. The right staff has a treble clef and a key signature of two flats (Bb, Eb). It starts with a Gm chord (indicated by a chord diagram and '3fr') and features a melodic line with eighth and quarter notes. The left staff has a bass clef and the same key signature, with a bass line of quarter notes. The dynamic marking *mf* is placed below the first measure.

N.C.

Gm



It's late in the eve - ning, glass on the side.

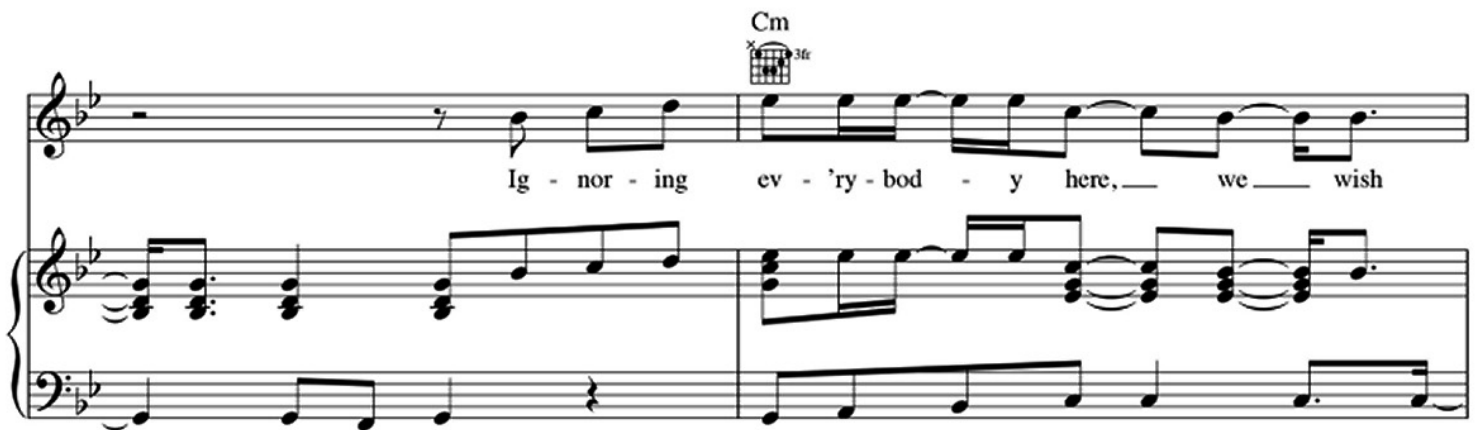
This system contains the first line of lyrics. The vocal line is on a treble clef staff with a key signature of two flats. The lyrics are: "It's late in the eve - ning, glass on the side." The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of two flats. A Gm chord is indicated above the vocal line. The dynamic marking *mf* is present.



I've been sat with you for most of the night.

This system contains the second line of lyrics. The vocal line continues on a treble clef staff with a key signature of two flats. The lyrics are: "I've been sat with you for most of the night." The piano accompaniment is on a grand staff with a key signature of two flats. The dynamic marking *mf* is present.

Cm



Ig - nor - ing ev - 'ry - bod - y here, we wish

This system contains the third line of lyrics. The vocal line is on a treble clef staff with a key signature of two flats. The lyrics are: "Ig - nor - ing ev - 'ry - bod - y here, we wish". The piano accompaniment is on a grand staff with a key signature of two flats. A Cm chord is indicated above the vocal line. The dynamic marking *mf* is present.

they would dis - ap - pear. So may - be we could get down now.

Gm  I don't wan - na know

if you're get - ting a - head of the pro - gram. I want you to be mine,

Cm  la - dy, and to hold your bod - y close.

Take an - oth - er step in - to the no - man's land for the long - est time, -

la - dy. I need you, dar - ling. Come on, set the tone. If you


feel you're fall - ing, won't you let me know. Ooh.

Ooh.

Gm



If you love me, come on, get involved. Feel it rushing through you from your




Cm



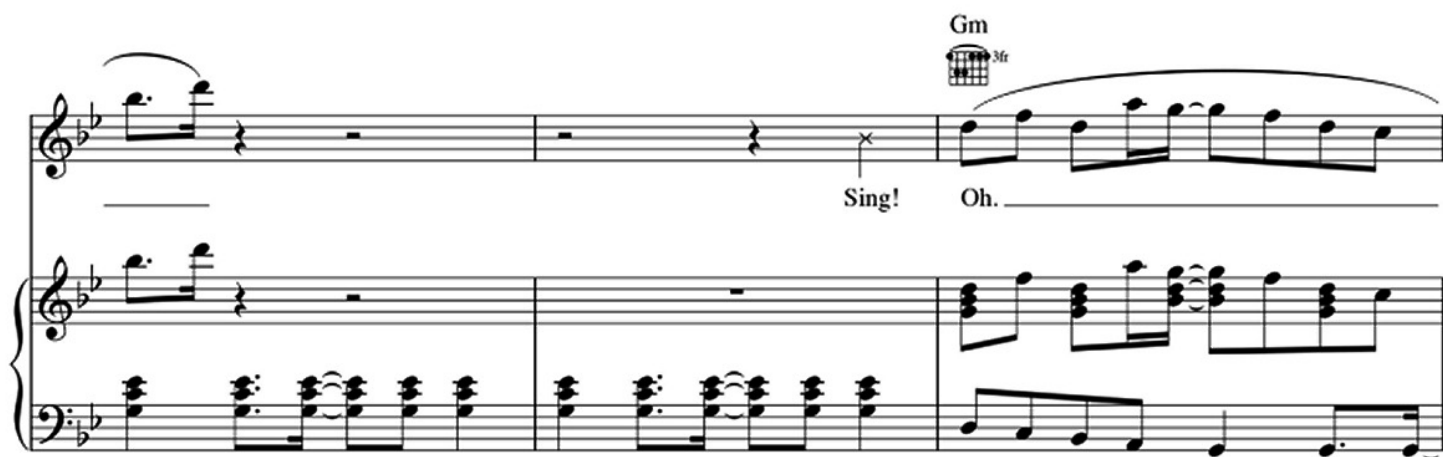
head to toe. Ooh. Ooh.



Gm



Sing! Oh.



Oh. Loud-er!




Cm



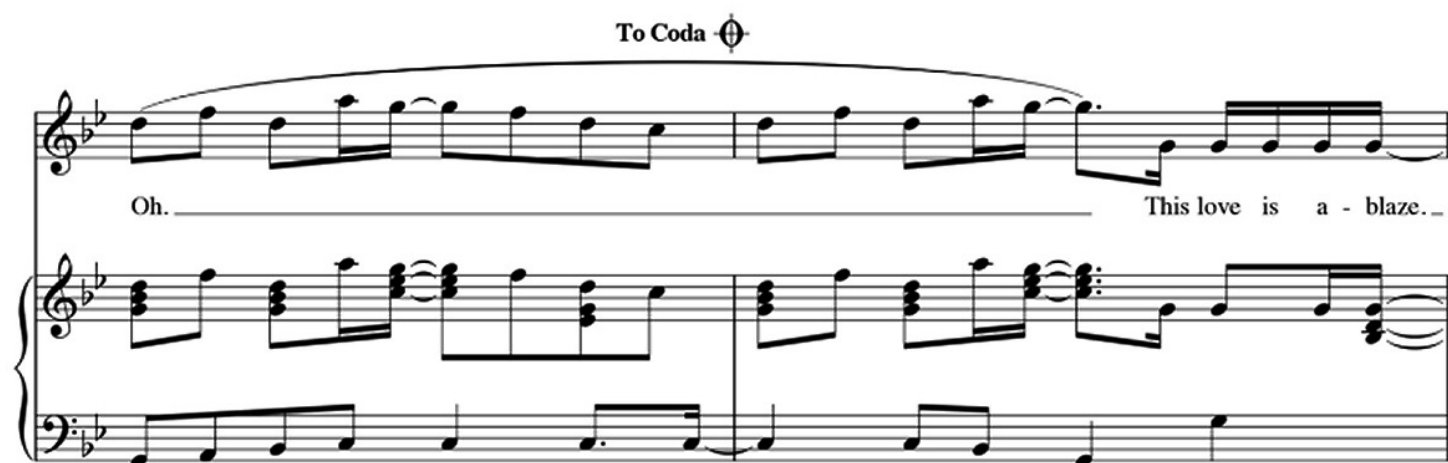
Oh. _____ Sing!



To Coda



Oh. _____ This love is a - blaze. _



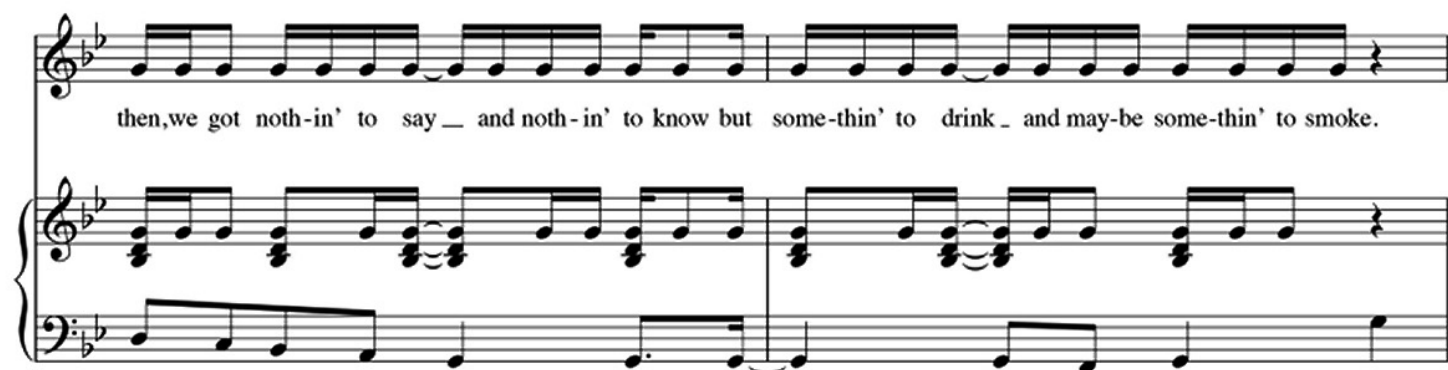
Gm



— I saw flames from the side of the stage, _ and the fire _ bri-gade comes in a cou-ple of days. _ Un-til



then, we got noth-in' to say _ and noth-in' to know but some-thin' to drink _ and may-be some-thin' to smoke.





Let it go un - til our roads are changed, _ sing - ing we found love in a lo - cal rave. _ No,

I don't real - ly know what I'm sup - posed to say, _ but I can just fi - gure it out and hope and pray. _ I



told her my name _ and said, "It's nice to meet _ ya." Then she hand - ed me a bot - tle of wa - ter with te - qui - la.

I al - read - y know it, she's a keep - er, just from this one small act of kind - ness. I'm in

Cm



deep, — if an - y - bod - y finds out I'm meant — to drive home. But I drink all of it, now I'm not.



D.S. al Coda

So-ber-ing up, we just sit on the couch. — One thing — led to an-oth-er. Now she's kiss-ing my mouth. — I



CODA

Gm




Can you feel — it? All the guys in here don't



e - ven wan - na dance. — Can you feel — it? All that I can hear is




Cm



mu - sic from the back. _ Can you feel ___ it? Found you hid - ing here, so


won't you take my hand, ___ dar - ling, be - fore the beat kicks in a -

Gm



gain. Can you feel ___ it? Ooh. _____

Cm



Can you feel _____ it? _____

Oh, — no, — no, — no. — Sing! I

Gm

need you, dar - ling. Come on, set the tone. — If you feel you're fall - ing, won't you
If you love — me, come on, get in - volved. — Feel it rush - ing through — you from your

Cm

let me know. — Ooh. —
head to toe. — Ooh. — Ooh. —
Ooh. —

1 2

Sing! Sing!