

# SAD SONGS

(Say So Much)

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Moderately

The first system of musical notation for 'Sad Songs' is in 4/4 time. It begins with a piano introduction marked *mf* (mezzo-forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A C major chord is indicated above the first measure. The instruction 'With pedal' is written below the first measure.

The second system of musical notation continues the piano introduction. It features F major and G major chords indicated above the staff. The melodic and bass lines continue with similar rhythmic patterns.

The third system of musical notation continues the piano introduction. It features a C major chord indicated above the staff. The melodic and bass lines continue with similar rhythmic patterns. A first ending bracket labeled '1.' spans the final two measures of this system.

The fourth system of musical notation includes the vocal line and the continuation of the piano accompaniment. The vocal line begins with the lyrics: "Guess there are times when we all need to share a lit -". The piano accompaniment continues with the same rhythmic patterns. A C major chord is indicated above the staff. A second ending bracket labeled '2.' spans the first two measures of this system. The lyrics continue: "suf - fer - ing e - nough, oh, to write".

F G

-tle pain, \_\_\_\_\_ and iron - ing out the rough spots \_\_\_\_\_  
 - it down, \_\_\_\_\_ when ev - 'ry sin - gle word makes sense, \_\_\_\_\_

C

is the hard - est part when mem - o - ries re - main.  
 then it's eas - i - 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 G

- di - o, \_\_\_\_\_ 'cause from the lips \_\_\_\_\_ of \_\_\_\_\_ some \_\_\_\_\_ old sing -  
 - to you, \_\_\_\_\_ and it feels so good to hurt so \_\_\_\_\_ bad, \_\_\_\_\_

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

Turn 'em on, -  
So, turn 'em on, - turn 'em on, - turn on those

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

tune in and turn - them on. - They reach in - to your

*Add Harmonies:*

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

C/E F

1. When all hope is gone, \_\_\_\_\_ sad songs \_\_\_\_\_ say \_\_\_\_\_ so much.  
 2., 3. When all hope is gone, \_\_\_\_\_ you know, \_\_\_\_\_ sad songs \_\_\_\_\_ say \_\_\_\_\_ so much.

G F/G

To Coda

1. If some - one else is Sad songs, they \_\_\_\_\_

2. C/E C C/E

F F/D F/A G G/E C C/E

say... sad songs, they \_\_\_\_\_ say... sad songs, they \_\_\_\_\_

F F/D F/A G Am/G G

say... sad songs, they say so much. So, turn 'em on,



C F

oh, turn 'em on, turn on those sad songs.



D.S. al Coda

When all hope is gone,



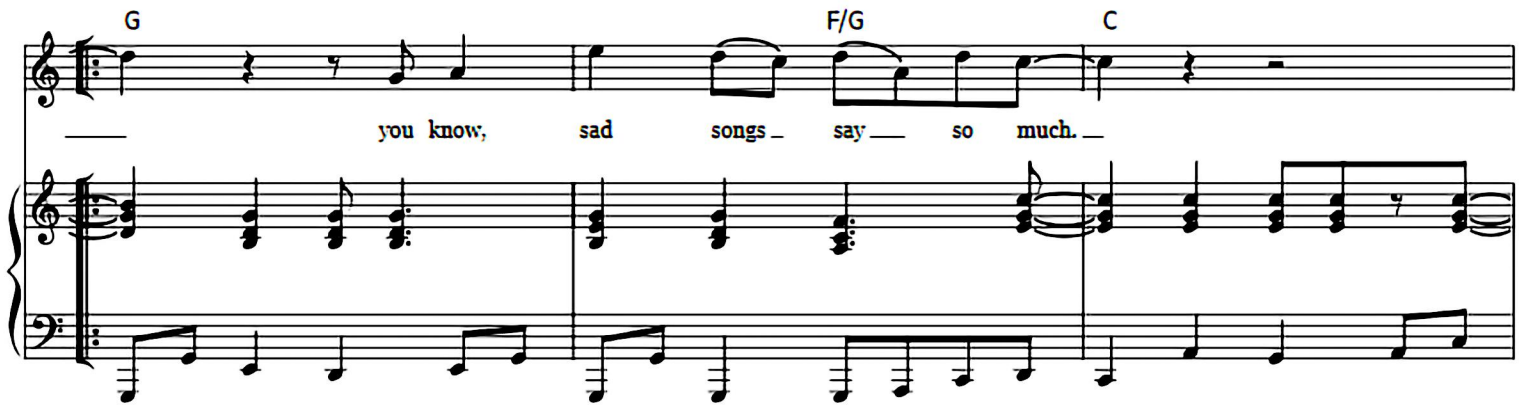
C

When all hope is gone,



G F/G C

you know, sad songs say so much.



G F/G

When ev - ry lit - tle bit of hope is gone, - sad songs - say - so much.

C G

When ev - ry lit - tle bit of hope is gone, -  
When ev - 'ry - thing you do is go - ing wrong, -

1.

F/G C

sad songs - say - so much. - When all hope is gone, -

2.

F/G C

sad songs - say - so much. -