
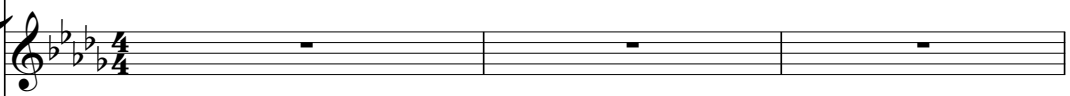
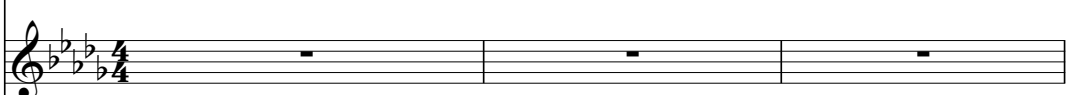


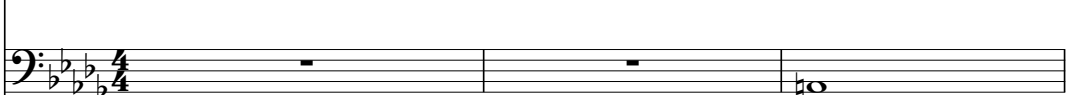
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1.1,00
SACRIFICE ;Elton John / Bernie Taupin


♩ = 113,000099

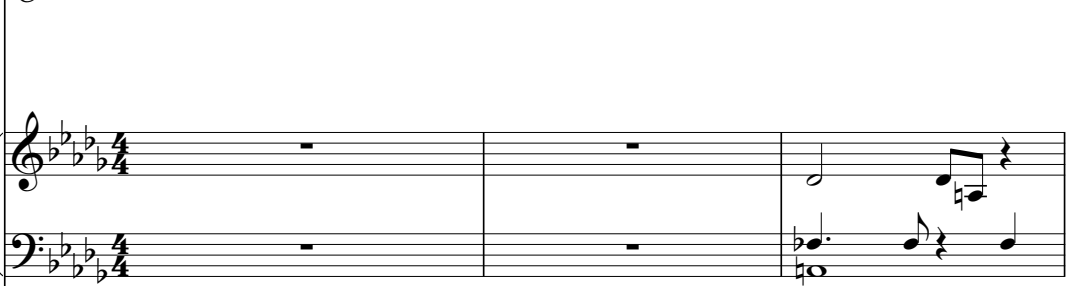
Percussion 
DANCE MUSIC AND THE NIGHT OF THE BURNING


Jazz Guitar 


Jazz Guitar 

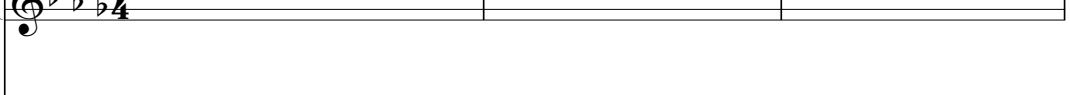
5-string Fretless Electric Bass 

Synth Voice 

FM Synth 

Lead 3 (Calliope) 

Pad 1 (New Age) 

Viola 

♩ = 113,000099

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4

Perc. E. Bass Syn. Voice FM Pad 1

This musical system covers measures 4, 5, and 6. The Percussion part features a consistent eighth-note pattern. The E. Bass part has a melodic line with a long note in measure 4 and a phrase in measure 5. The Syn. Voice part consists of sustained chords. The FM part has a complex melodic line with many accidentals. The Pad 1 part is mostly silent, with some notes in measure 6.



7

Perc. E. Bass Syn. Voice FM Pad 1

This musical system covers measures 7, 8, and 9. The Percussion part continues with the eighth-note pattern. The E. Bass part has a long note in measure 7 and a phrase in measure 8. The Syn. Voice part has sustained chords. The FM part has a complex melodic line. The Pad 1 part has a few notes in measure 7.

10

Perc.

J. Gtr.

E. Bass

Syn. Voice

FM

Pad 1

It's a human sign when things go wrong,



13

Perc.

J. Gtr.

E. Bass

FM

when the scent of her lin gers

16

Perc. 


J. Gtr.  and temp ta tion's strong. In to the boun

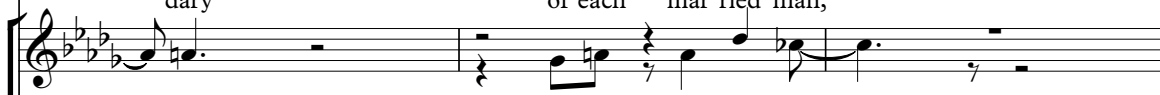
E. Bass 


FM 




19

Perc. 

J. Gtr.  dary of each mar ried man,

E. Bass 

FM 



22

Perc. 

J. Gtr.  sweet de ceit comes call in' and neg a tiv i ty lands.

E. Bass 

FM 

25

Perc. 

J. Gtr.  Cold, cold heart

E. Bass 

Syn. Voice 

FM 

Pad 1 



28

Perc. 

J. Gtr.  hard done by you. Some things look in' bet

E. Bass 

Syn. Voice 

FM 

31

Perc.

J. Gtr. ter, ba by, just pass in' through.

E. Bass

Syn. Voice

FM

Pad 1



34

Perc.

J. Gtr. And it's no sac ri fice, just a simple word.

E. Bass

Syn. Voice

FM

37

Perc.

J. Gtr. It's two hearts liv ing

E. Bass

Syn. Voice

FM



40

Perc.

J. Gtr. in two sep a rate worlds. But it's no

E. Bass

Syn. Voice

FM

43

Perc. **II**

J. Gtr. sac ri fice, no sac ri fice,

E. Bass

Syn. Voice

FM

Pad 1



46

Perc. **II**

J. Gtr. its no sac ri fice at all.

E. Bass

Syn. Voice

FM

Pad 1

49

Perc. 

J. Gtr. 

E. Bass 

Syn. Voice 

FM 

Pad 1 



52

Perc. 

J. Gtr. 

E. Bass 

Syn. Voice 


FM 

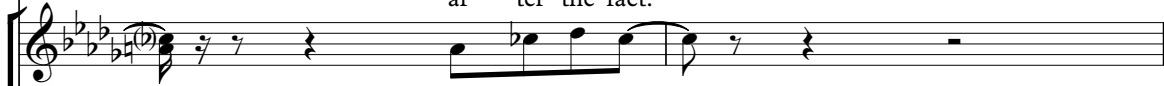
Lead 3 


Pad 1 


Mu tual mis un der stand ing


54

Perc. 

J. Gtr. 

E. Bass 


FM 

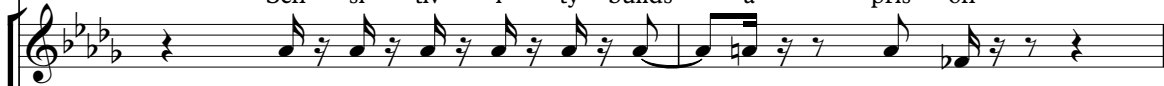
Lead 3 


af ter the fact.

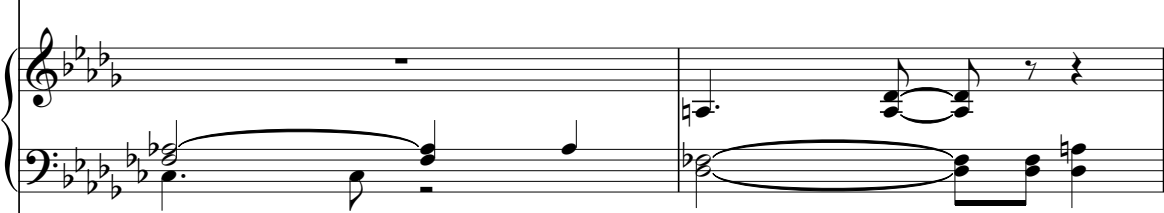



56

Perc. 

J. Gtr. 

E. Bass 

FM 

Lead 3 

Sen si tiv i ty builds a pris on

58

Perc.

J. Gtr. in the fi nal act. We lose di rec

E. Bass

FM

Lead 3



61

Perc.

J. Gtr. tion, no stone un turned.

E. Bass

FM

Lead 3

Vla.

64

Perc.

J. Gtr.

E. Bass

FM

Lead 3

Vla.

No tears to damn you,



66

Perc.

J. Gtr.

E. Bass

FM

Lead 3

Vla.

when jeal ou sy burns. Cold, cold heart

69

Perc. 

J. Gtr.  hard done by you.

E. Bass 

Syn. Voice 

FM 

Pad 1 



72

Perc. 

J. Gtr.  Somthings look in' bet ter, ba by, just pass in' through.

E. Bass 

Syn. Voice 

FM 

Pad 1 

75

Perc.

J. Gtr. And it's no sac ri fice,

E. Bass

Syn. Voice

FM



78

Perc.


J. Gtr. just a simple word. It's two hearts liv

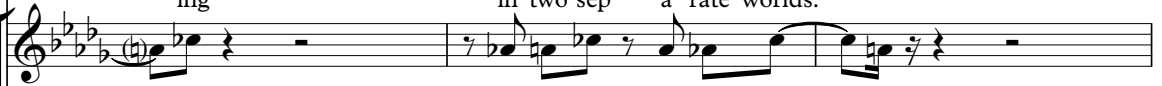
E. Bass


Syn. Voice

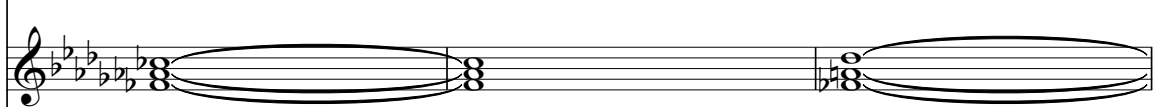
FM


81

Perc. 

J. Gtr.  ing in two sep a rate worlds.

E. Bass 

Syn. Voice 

FM 



84

Perc. 

J. Gtr.  But it's no sac ri fice, no

E. Bass 

Syn. Voice 

FM 

Pad 1 

87

Perc.

J. Gtr. sac ri fice, it's no sac ri fice

E. Bass

Syn. Voice

FM

Pad 1



90

Perc.

J. Gtr. at all.

E. Bass

Syn. Voice

FM

Pad 1

93

Perc.

J. Gtr.

E. Bass

Syn. Voice

FM

Lead 3

Pad 1



96

Perc.

J. Gtr.

E. Bass

FM

Lead 3

Pad 1

99

Musical score for measures 99-101. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), FM (Fingered Mandolin), Lead 3, and Pad 1. The key signature is three flats (B-flat major/D minor). The Percussion part features a consistent eighth-note pattern. The J. Gtr. part has a melodic line with some slurs. The E. Bass part provides a steady bass line. The FM part consists of block chords. Lead 3 has a rhythmic pattern of eighth notes. Pad 1 has a melodic line with some slurs.



102

Musical score for measures 102-104. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Syn. Voice (Synthesizer Voice), FM (Fingered Mandolin), Lead 3, and Pad 1. The key signature is three flats (B-flat major/D minor). The Percussion part continues with the eighth-note pattern. The J. Gtr. part has a melodic line with lyrics: "Cold, cold heart hard done by you." The E. Bass part provides a steady bass line. The Syn. Voice part consists of block chords. The FM part consists of block chords. Lead 3 has a rhythmic pattern of eighth notes. Pad 1 has a melodic line with some slurs.

105

Perc. 

J. Gtr.  Somethings look in' bet ter, ba by,

E. Bass 

Syn. Voice 

FM 

Pad 1 



108

Perc. 


J. Gtr.  just pass in' through. And it's no

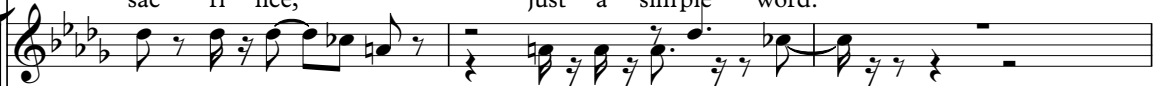
E. Bass 


Syn. Voice 

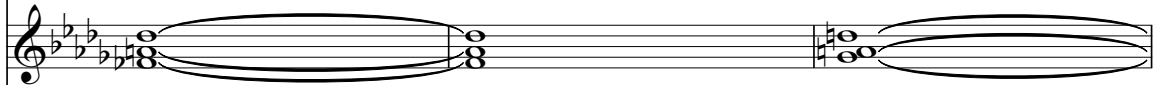
FM 


111

Perc. 

J. Gtr.  sac ri fice, just a simple word.

E. Bass 

Syn. Voice 

FM 



114

Perc. 

J. Gtr.  It's two hearts liv ing in two sep a rate worlds.

E. Bass 

Syn. Voice 

FM 

117

Musical score for measures 117-119. The score includes five staves: Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Syn. Voice (Synthesizer Voice), and FM (Fingered Music). The lyrics are: "But it's no sac ri fice,". The J. Gtr. staff has a circled 'D' above the first measure. The Syn. Voice staff features sustained chords. The FM staff shows bass line accompaniment.



120

Musical score for measures 120-122. The score includes six staves: Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Syn. Voice (Synthesizer Voice), FM (Fingered Music), and Pad 1 (Pad). The lyrics are: "no sac ri fice, it's no sac". The J. Gtr. staff has a circled 'D' above the first measure. The Syn. Voice staff features sustained chords. The FM staff shows bass line accompaniment. The Pad 1 staff has a sustained chord.

123

Perc. *ri fice at all,*

J. Gtr.

J. Gtr.

E. Bass

Syn. Voice

FM

Pad 1



126

Perc. *no sac ri fice at all,*

J. Gtr.

J. Gtr.

E. Bass

FM

Pad 1

129

Perc.

J. Gtr. no sac

J. Gtr.

E. Bass

FM

Pad 1



132

Perc.

J. Gtr. ri fice at all.

E. Bass

Syn. Voice

FM

135

Musical score for five instruments: Perc., E. Bass, Syn. Voice, FM, and Pad 1. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Percussion part features a complex rhythmic pattern with eighth and sixteenth notes. The Electric Bass part has a simple melodic line. The Synthesizer Voice part consists of sustained chords. The FM (Fretless Mandolin) part has a melodic line with some grace notes. The Pad 1 part has a sparse melodic line with some grace notes.

Percussion

♩ = 113,000099

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4

8

It's a human sign

12

when things go wrong,

when the scent of her lin

15

gers

and temp ta tion's strong.

18

In to the boun dary

of each mar ried man,

21

sweet de ceit comes call in'

24

and neg a tiv i ty lands.

Cold, cold heart

27

hard done by you.

30

Some things look in' bet ween, but they just pass in' through. V.S.
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33

And it's no sac ri fice,

36

just a sim ple word. It's two hearts liv

39

ing in two sep a rate worlds.

42

But it's no sac ri fice, no sac ri fice,

46

it's no sac ri fice at all.

50

53

Mu tual mis un der stand ing af ter the fact.

56

Sen si tiv i ty builds a pris on in the fi nal act.

59

We lose di rec tion,

62

nostone un turned. No tears todamn

65

you, when jeal ou sy burns.

68

Cold, cold heart hard done by you.

71

Somethings look in' bet ter, ba by,

74

just pass in' through. And it's no

77

sac ri fice, just a sim ple word.

80

It's two hearts liv ing in two sep a rate worlds.

83

But it's no sac ri fice, no

87

sac ri fice, it's no sac ri fice at all.

91

95

V.S.

99



Cold, cold heart

103



hard done by you.

106



Some things look in' better, baby, just pass in' through.

109



And it's no sacrifice,

112



just a simple word.

It's two hearts liv

115



ing

in two separate worlds.

118



But it's no sacrifice,

no sacrifice,

122



it's no sacrifice

at all,

126



no sacrifice at all,

130



no sacrifice at all.

134



136



Jazz Guitar

♩ = 113,000099

94

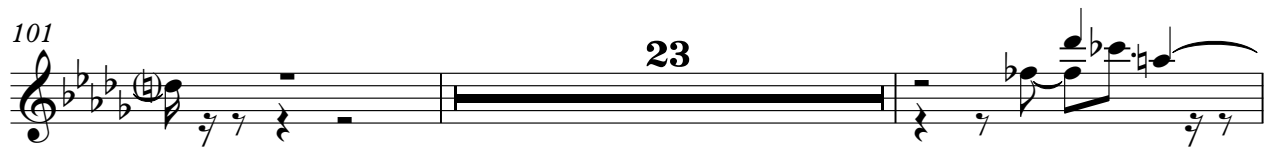


97



101

23



126



130

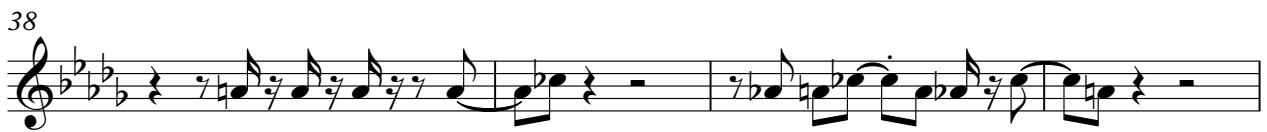
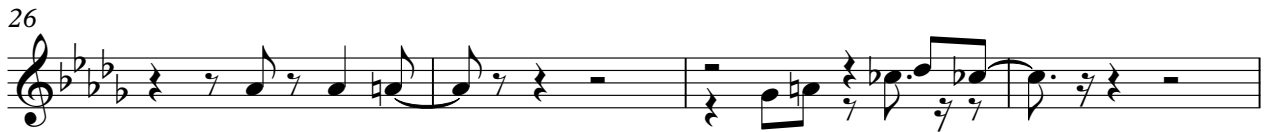
7



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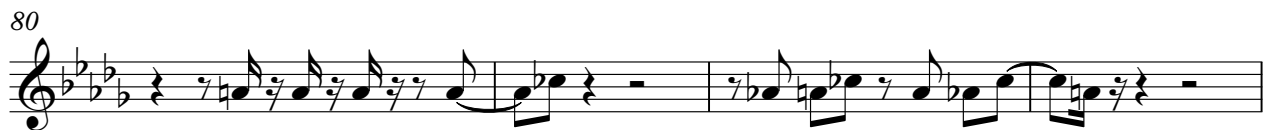
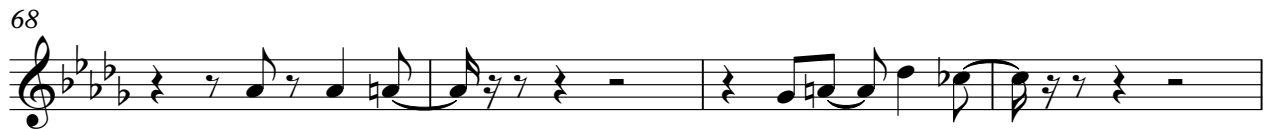
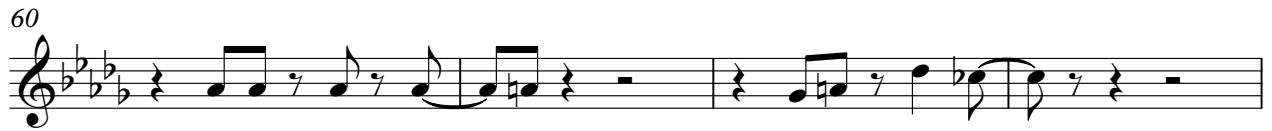
Jazz Guitar

♩ = 113,000099



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V.S.



92 **10**



105



109



113



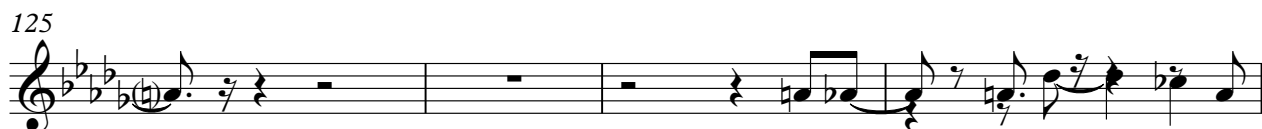
117



121



125



129 **2** **6**



5-string Fretless Electric Bass

♩ = 113,000099

2



9



17



23



29



35



40



45



51



58



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V.S.

64



69



76



81



86



92



98



104



110



115



120



126

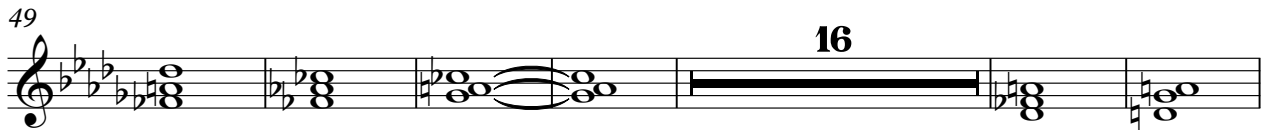
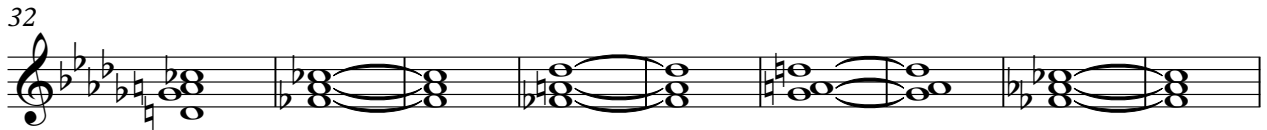


132



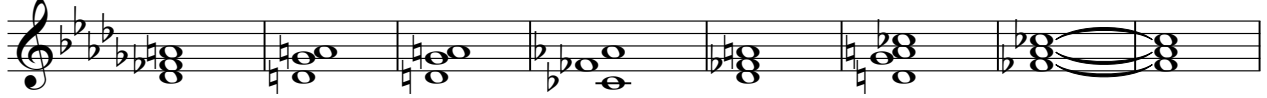
Synth Voice

♩ = 113,000099



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103



111



120



133



FM Synth

♩ = 113,000099

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measures 1 and 2 are marked with a '2' above the staff, indicating a double bar line. The melody in the right hand begins in measure 3 with a quarter note G4, followed by eighth notes F4 and E4, and a quarter rest. The bass line in the left hand starts with a half note G3, followed by quarter notes F3 and E3, and a quarter rest.

Musical notation for measures 6-9. The right hand has a whole rest in measure 6. In measure 7, it plays a quarter note G4, followed by eighth notes F4 and E4, and a quarter rest. The left hand continues with a half note G3, followed by quarter notes F3 and E3, and a quarter rest.

Musical notation for measures 10-13. The right hand has a whole rest. The left hand plays a half note G3, followed by quarter notes F3 and E3, and a quarter rest.

Musical notation for measures 14-18. The right hand has a whole rest. The left hand plays a half note G3, followed by quarter notes F3 and E3, and a quarter rest.

Musical notation for measures 19-23. The right hand has a whole rest. The left hand plays a half note G3, followed by quarter notes F3 and E3, and a quarter rest.

Musical notation for measures 24-27. The right hand has a whole rest. The left hand plays a half note G3, followed by quarter notes F3 and E3, and a quarter rest.

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V.S.

28

Musical notation for measures 28-31. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The right hand is mostly silent, with rests in measures 28, 29, and 30, and a single note in measure 31. The left hand plays a complex, rhythmic accompaniment of chords and eighth notes.

32

Musical notation for measures 32-35. The right hand has rests in measures 32, 33, and 35, and a sustained chord in measure 34. The left hand continues with a rhythmic accompaniment of chords and eighth notes.

36

Musical notation for measures 36-39. The right hand is silent throughout. The left hand plays a rhythmic accompaniment of chords and eighth notes.

40

Musical notation for measures 40-44. The right hand is silent throughout. The left hand plays a rhythmic accompaniment of chords and eighth notes.

45

Musical notation for measures 45-49. The right hand has rests in measures 45, 46, and 47, and a melodic line in measures 48 and 49. The left hand plays a rhythmic accompaniment of chords and eighth notes.

50

Musical notation for measures 50-53. The right hand has rests in measures 50, 51, and 52, and a melodic line in measure 53. The left hand plays a rhythmic accompaniment of chords and eighth notes.

54

Musical notation for measures 54-57. The right hand has rests in measures 54, 55, and 56, and a melodic line in measure 57. The left hand plays a rhythmic accompaniment of chords and eighth notes.

59

Musical notation for measures 59-63. The system consists of two staves. The upper staff is mostly empty, with a few notes in measure 63. The lower staff contains a complex sequence of chords and melodic lines, including a prominent eighth-note pattern in measure 59 and a long note in measure 63.

64

Musical notation for measures 64-67. The system consists of two staves. The upper staff has a few notes in measure 64 and a long note in measure 67. The lower staff features a rhythmic pattern of eighth notes and chords throughout the system.

68

Musical notation for measures 68-71. The system consists of two staves. The upper staff has a few notes in measure 68 and is empty for the rest of the system. The lower staff contains a complex sequence of chords and melodic lines, including a prominent eighth-note pattern in measure 68 and a long note in measure 71.

72

Musical notation for measures 72-75. The system consists of two staves. The upper staff is mostly empty, with a few notes in measure 75. The lower staff contains a complex sequence of chords and melodic lines, including a prominent eighth-note pattern in measure 72 and a long note in measure 75.

76

Musical notation for measures 76-79. The system consists of two staves. The upper staff has a few notes in measure 76 and is empty for the rest of the system. The lower staff contains a complex sequence of chords and melodic lines, including a prominent eighth-note pattern in measure 76 and a long note in measure 79.

80

Musical notation for measure 80. The system consists of two staves. The upper staff is empty. The lower staff contains a complex sequence of chords and melodic lines, including a prominent eighth-note pattern in measure 80.

V.S.

85

Musical notation for measures 85-89. The system consists of two staves. The upper staff is mostly empty, with a few notes in the final measure. The lower staff contains a complex bass line with chords and moving lines.

90

Musical notation for measures 90-93. The system consists of two staves. The upper staff has a few notes in the second and third measures. The lower staff continues the bass line with various chordal textures.

94

Musical notation for measures 94-99. This system shows a single bass staff with a continuous line of chords and notes.

101

Musical notation for measures 101-105. This system shows a single bass staff with a continuous line of chords and notes.

106

Musical notation for measures 106-109. The system consists of two staves. The upper staff has a few notes in the final measure. The lower staff continues the bass line.

110

Musical notation for measures 110-113. The system consists of two staves. The upper staff has a few notes in the first measure. The lower staff continues the bass line.

114

Musical notation for measures 114-118. This system shows a single bass staff with a continuous line of chords and notes.

119

Musical notation for measures 119-123. The system consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and contains whole rests for all five measures. The lower staff is a bass clef with the same key signature. It contains a sequence of chords and melodic lines: a chord of G2, B-flat2, D3, F3; a chord of G2, B-flat2, D3, F3; a chord of G2, B-flat2, D3, F3; a chord of G2, B-flat2, D3, F3; and a final chord of G2, B-flat2, D3, F3.

124

Musical notation for measures 124-131. The system consists of a single bass clef staff with a key signature of three flats. It contains a sequence of chords: G2, B-flat2, D3, F3; G2, B-flat2, D3, F3; G2, B-flat2, D3, F3; G2, B-flat2, D3, F3; G2, B-flat2, D3, F3; G2, B-flat2, D3, F3; G2, B-flat2, D3, F3; and G2, B-flat2, D3, F3.

132

Musical notation for measures 132-135. The system consists of two staves. The upper staff is a treble clef with a key signature of three flats. It contains whole rests for all four measures. The lower staff is a bass clef with the same key signature. It contains a sequence of chords and melodic lines: a chord of G2, B-flat2, D3, F3; a chord of G2, B-flat2, D3, F3; a chord of G2, B-flat2, D3, F3; and a chord of G2, B-flat2, D3, F3.

136

Musical notation for measures 136-137. The system consists of a single bass clef staff with a key signature of three flats. It contains a sequence of chords: G2, B-flat2, D3, F3; G2, B-flat2, D3, F3; G2, B-flat2, D3, F3; and G2, B-flat2, D3, F3.

Lead 3 (Calliope)

♩ = 113,000099

52

55

58

61

64

67

26

95

98

101

36

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Pad 1 (New Age)

♩ = 113,000099

5 2

11 15 3

32 12 2

50 2 15

70 3 12 2

90 2

96 2

103 3 12

122 2

128 2 4

Detailed description: The image shows a musical score for a pad instrument in 4/4 time. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo is marked as quarter note = 113,000099. The score consists of ten staves of music. Each staff begins with a measure number (5, 11, 32, 50, 70, 90, 96, 103, 122, 128). The music is primarily composed of rests, with some melodic lines featuring eighth and sixteenth notes, often beamed together. Fingerings (1-5) are indicated above notes. The score is divided into measures by vertical bar lines.

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2

Pad 1 (New Age)

136

Musical notation for Pad 1 (New Age) starting at measure 136. The notation is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The first measure contains a whole rest. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4, all beamed together. The third measure contains a quarter note D4, a quarter note C4, and a quarter note B3, all beamed together. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F3, all beamed together. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C3, all beamed together. The sixth measure contains a quarter rest. The seventh measure contains a whole rest. The eighth measure contains a whole rest. The piece ends with a double bar line.

Viola

♩ = 113,000099

60

65

70

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