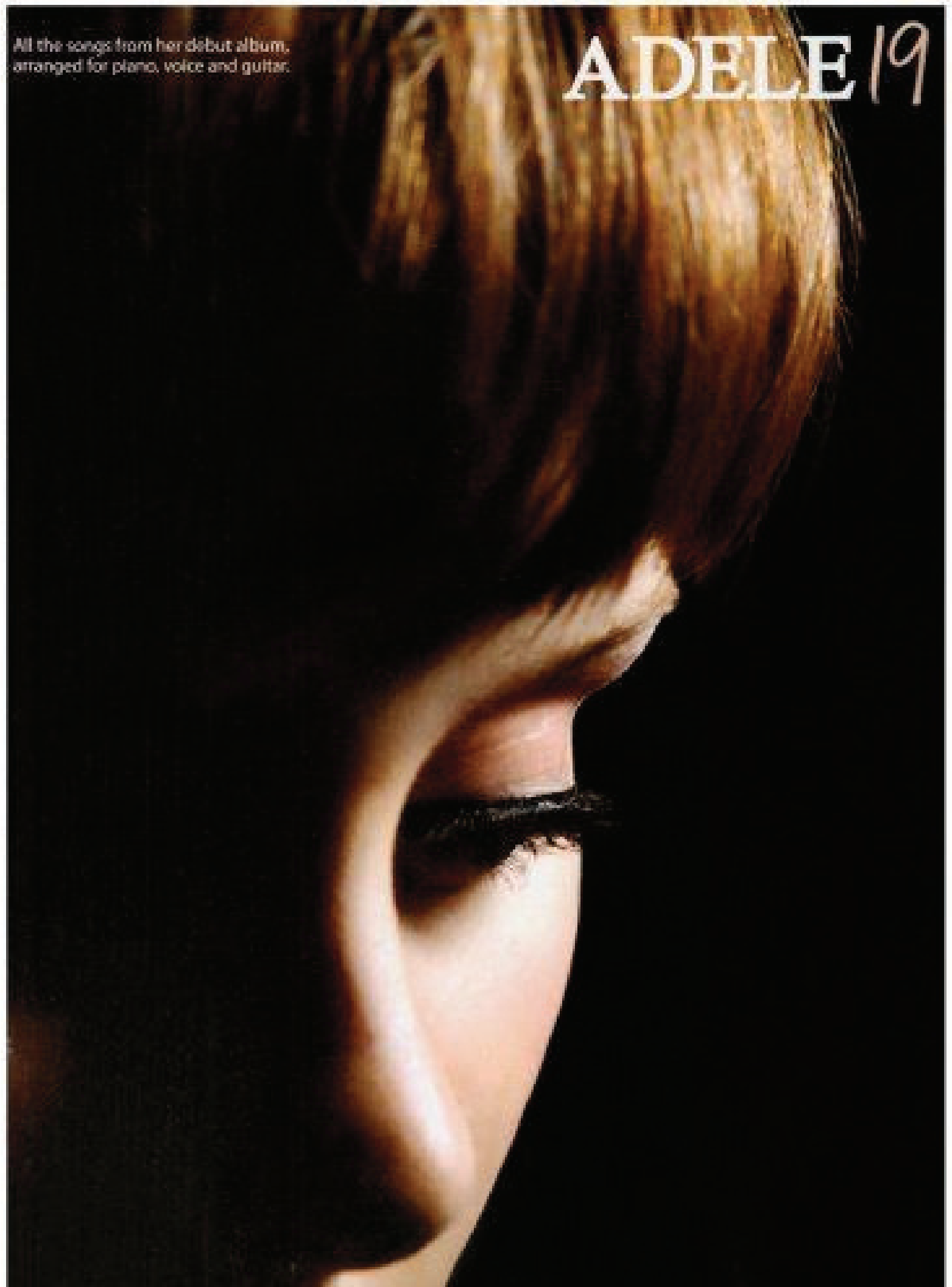


All the songs from her debut album,  
arranged for piano, voice and guitar.

# ADELE 19





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# Best For Last



Words & Music by Adele Adkins

♩ = 92

N.C.

Free time

N.C.

1. Wait, do you see \_\_\_\_\_ my heart on my sleeve? It's been there \_\_\_\_\_ for days on end  
(2.) tak - ing these chanc - es and get - ting no - where. \_\_\_\_\_ And though I'm

\_\_\_\_\_ and it's \_\_\_\_\_ been wait - ing for \_\_\_\_\_ you to o - pen up yours too, ba - by. Come  
try - ing \_\_\_\_\_ my hard - est, you go back to her. \_\_\_\_\_ And I

on now, I'm try - ing to tell you just how I'd like to hear the words roll out.  
 think that I know things may nev - er change. But I'm still

of your mouth fi - nal - ly. Say that it's al - ways been me that's made you /  
 hop - ing one day I might hear you say... I make you

♩ = 80 a tempo



feel a way you've nev - er felt be - fore. And I'm

*1° R.H. tacet till\**



all you need and that you'd nev - er want more. Then

D



Em



D/F#



G



you'd say all of the right things with - out a clue.

D



Em7



D/F#



G



But you'd save the best for last like, I'm the one for you. You should

D



Em



F#m



G



know that you're just a tem - po - rar - y fix. This is not

D



Em



F#m



G



root - ed with you, it don't mean that much to me. You're just a

D Em F#m G

fill - er in the space that hap - pened to be free. How

D Em F#m G

dare you think you'd get a - way with try - ing to play me. Yeah.

D D/E D/F# G

*2° Vocal ad lib.*

D D/E D/F# G rit.

1.  
Free time  
N.C.

2. Why \_\_\_\_\_ is it ev - 'ry - time I think I've tried \_\_\_\_\_ my hard - est

it turns out it ain't e - nough? You're still not men - tion - ing \_\_\_\_\_ love. What am

I sup - posed \_\_\_\_\_ to do \_\_\_\_\_ to make \_\_\_\_\_ you want \_\_\_\_\_ me prop - 'ly? I'm

2.  
Free time  
N.C.

But \_\_\_\_\_ de - spite \_\_\_\_\_ the truth that I know, I find \_\_\_\_\_ it hard to

let go and give up on you. Seems I love the things you do, like the

**a tempo**



N.C.

mean - er\_ you treat me, more ea - ger\_ I am to per -



N.C.

-sist with\_ this heart - break\_ of run - ning\_ a - round\_ And I



N.C.

will do\_ un - til I\_ find\_ my - self with you and make you



Free time

N.C.

feel a way you've nev-er felt\_ be-fore. And be all\_ you need\_ so that you

nev-er want\_ more... Then you'd say all of the right things\_ with-out\_ a clue.

a tempo

D

And you'll be the one for me and\_ me the one for you.\_ Yeah\_

D/E

D/F#

1-3.  
G

4. G F#m Em D

Repeat ad lib.

Yeah\_

# Daydreamer



Words & Music by Adele Adkins & Francis White

♩ = 108

A



E/D



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment starts with a 7-measure rest in the right hand and a steady eighth-note bass line in the left hand.

A



The second system continues the vocal line and piano accompaniment. The lyrics are: "1. Day - dream - er, sit-ting on the sea, soak-ing up the sun. He is a". The piano accompaniment continues with the same rhythmic pattern.

E/D



The third system continues the vocal line and piano accompaniment. The lyrics are: "real - lov - er of mak-ing up the past and feel-ing up his girl like he's nev-er felt her". The piano accompaniment concludes with a 2-measure rest in the right hand and a final bass note in the left hand. The system ends with a 2/4 time signature change.

A



E/D



fig-ure be - fore.

A



2. A jaw - drop - per, looks good when he  
3. Day - dream - er, with eyes that make you

E/D



walks, is the sub - ject of their talk. He would be hard to  
melt, he lends his coat for shel - ter. Plus he's there for you when he

To Coda

chase, but good to catch and he could change the world with his hands be-hind his back. Oh.  
should - n't be, but he stays all the same, waits for you, then sees you.

Aadd11



Sheet music for the first system, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

You can

E9



Amaj7



Sheet music for the second system. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note pattern. The lyrics "find him" are under the first two notes, and "sit-ting on your door - step," are under the last two notes.

find him sit-ting on your door - step,

E9



Amaj7



Sheet music for the third system. The vocal line features a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics "wait - - ing for" are under the first two notes, "the sur - prise." is under the last two notes, and "And he will" is at the end of the line.

wait - - ing for the sur - prise. And he will

E9



Amaj7



Sheet music for the fourth system. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note pattern. The lyrics "feel like he's been there for" are under the first two notes, "hours," is under the last two notes, and "and you can" is at the end of the line.

feel like he's been there for hours, and you can

E<sup>9</sup>



Amaj<sup>7</sup>



*D.S. al Coda*

tell that he'll be there for life.

⊕ *Coda*

A



E/D



through.

A



E/D



There's no way I could describe him.

A



E/D



What I've said is just what I'm hoping

Aadd11



for.

E<sup>9</sup>



But I will find

him

sit - ting on my

Amaj<sup>7</sup>



door - step,

E<sup>9</sup>



wait

Amaj<sup>7</sup>



- ing

for

a

sur -

prise.

E<sup>9</sup>



Musical staff with lyrics: And he will feel like he's been there for

And he will feel like he's been there for

Musical staff (piano accompaniment)

Amaj<sup>7</sup>



E<sup>9</sup>



Musical staff with lyrics: hours, and I can tell that he'll be

hours, and I can tell that he'll be

Musical staff (piano accompaniment)

Amaj<sup>7</sup>



rit.

Musical staff with lyrics: there for life. And I can

there for life. And I can

Musical staff (piano accompaniment)

E<sup>9</sup>



Amaj<sup>7</sup>add11



Musical staff with lyrics: tell that he'll be there for life.

tell that he'll be there for life.

Musical staff (piano accompaniment)

# Chasing Pavements



Words & Music by Adele Adkins & Francis White

$\text{♩} = 80$

Cm7



B<sup>b</sup>6



Cm7



1. I've made up my mind, — don't

B<sup>b</sup>6



A<sup>b</sup>maj7



G7



need to think it o - ver. If I'm wrong I am — right, — don't need to look no fur - ther. This ain't

A<sup>b</sup>maj7



B<sup>b</sup>6



B<sup>b</sup>7



E<sup>b</sup>



Cm7



Gm7



lust, I know this is love. 2. But if



E<sup>b</sup>



B<sup>b</sup>/D



Cm<sup>7</sup>



(2.) I tell the world, I'll nev-er say e-nough, 'cause it was not said to you, and that's ex-  
(3.) build my - self up and fly a - round in cir - cles, wait ing as my heart drops and my



G<sup>7</sup>/B



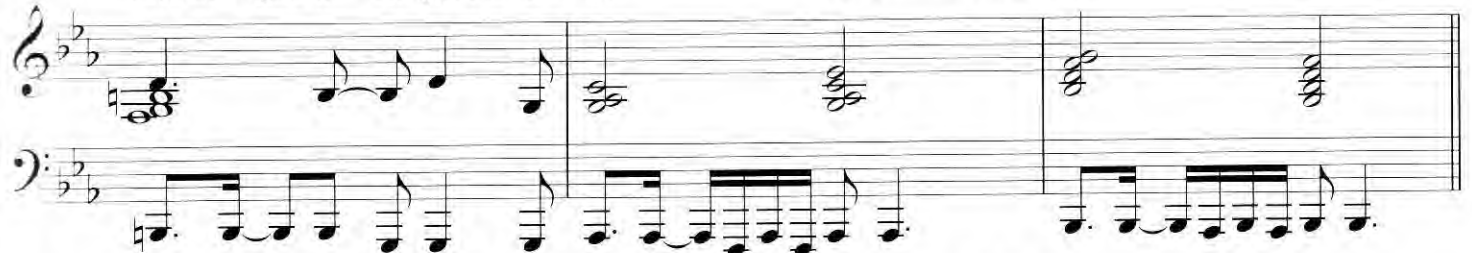
A<sup>b</sup>maj<sup>7</sup>



B<sup>b</sup>6



- act - ly what I need to do if I end up with you.  
back be - gins to tin - gle. Fin - al - ly, could this be it or )



A<sup>b</sup>maj<sup>9</sup>



Gm<sup>7</sup>



Cm<sup>7</sup>



Fm<sup>11</sup>



A<sup>b</sup>maj<sup>7</sup>



A<sup>b</sup>maj<sup>13</sup>



Gm<sup>7</sup>



Should I give up? Or should I just keep chas-ing pave-ments e - ven if it leads no - where?—



G<sup>7</sup>



A<sup>b</sup>maj<sup>9</sup>



Gm<sup>7</sup>



Cm<sup>7</sup>



Fm<sup>11</sup>



A<sup>b</sup>maj<sup>7</sup>



Or would it be a waste e - ven if I knew my place? Should I



A<sup>b</sup>maj<sup>13</sup> 3fr      G<sup>7</sup> 3fr      A<sup>b</sup>maj<sup>9</sup> 3fr      Gm<sup>7</sup> 3fr      Cm<sup>7</sup> 3fr      Fm<sup>11</sup> 6fr      A<sup>b</sup>maj<sup>7</sup> 4fr

leave it there?\_      Should I give up?      Or should I      just keep chas-ing pave-ments\_

1. A<sup>b</sup>maj<sup>13</sup> 3fr      Gm<sup>7</sup> 3fr      E<sup>b</sup>maj<sup>7</sup> 6fr      E<sup>b</sup> 6fr

*To Coda* ☐

e - ven if it      leads no - where?\_      3. I

2. Gm<sup>7</sup> 3fr      E<sup>b</sup> 6fr      E<sup>b</sup>maj<sup>7</sup> 6fr      A<sup>b</sup>maj<sup>7</sup> 4fr

leads no - where?\_      Yeah.      Should I give up?      Or\_ should I

Gm<sup>7</sup> 3fr      Fm<sup>7</sup> 8fr      B<sup>b</sup>6 5fr

just keep chas-ing pave-ments e - ven if it leads no - where?\_      Or\_ would it

$A^b\text{maj}^7$   
 $G\text{aug}^7$   
 $F^9$

$B^b\text{sus}^4$   
 $A^b\text{maj}^9$   
 $G\text{m}^7$   
 $C\text{m}^7$   
 $F\text{m}^{11}$   
 $A^b\text{maj}^7$

$G\text{m}^7$   
 $C\text{m}^7$   
 $F\text{m}^{11}$   
 $A^b$   
 $A^b\text{maj}^7$   
 $B^b^7$

*D.S. al Coda*

♠ *Coda*  $G\text{m}^7$   
 $E^b$

# Cold Shoulder



Words & Music by Adele Adkins

♩ = 112  
N.C.

Am

Drums

L.H.

Em Am Em Am

1. You say it's all in my head, and the things I  
(2.) days when I see you, — you make it

*1° R.H. tacet till\**

Am Em Am

think just don't make sense. So where you been then? Don't go all  
look like I'm see through. Do tell me why you waste our

Em

Am

Em

coy. Don't turn it round on me like it's my fault. See, I can  
time when your heart ain't in it and you're not sat - is - fied. You know I

C

G

C

G

E/G#

see that look in your eyes, the one that shoots me each and ev - 'ry - time. You )  
know just how you feel, I'm start - ing to find my - self feel - ing that way too when you )

Am

Em7

Am

grace me with your cold shoul - der when - ev - er you look at me and wish I was

Em7

C

G

her. You show - er me with words made of knives when - ev - er

Am B7 1. Am Em

To Coda

you look at me and wish I was her.

Am Em C G#7

2. These Time and time a - gain I play the

G7 G# C G#7 G

role of fool just for you, and e - ven in the day-light when you're gam - ing, I don't see through.

C G#7 G7 G# C G#7

Try to look for things I hear but my eyes nev - er find. No, I don't know how you play..

3

G Am Em

You grace me with your cold shoul - der when - ev - er

Am Em C

you look at me and wish I was her. You show - er me with words made of

G Am B

knives. When - ev - er you look at me and wish I was her. You

*D.S. al Coda*

⊕ Coda Am Em Am Em Am

# Crazy For you



Words & Music by Adele Adkins

♩ = 84

G



Em



G



Em




N.C.



1. Found my - self to - day sing - ing out loud your name. You said,  
4. Late - ly with this state I'm in I can't help my - self but spin. I



N.C.

I'm cra - zy. If I am, I'm cra - zy for  
wish you'd come o - ver, send me spin - ning clos - er to



G Em G Em

you.  
you.

G Em G Em

2. Some - times sit - ting in the dark\_\_\_ wish - ing you were here turns\_\_\_ me  
 (3.) ev - 'ry - time I'm meant to be\_\_\_ act - ing sen - si - ble you\_\_\_  
 (Verses 5-6, see block lyrics)

C6 N.C.

cra - zy,\_\_\_ but it's you who makes me lose my  
 drift in - to my head and turn me in - to a crum - bl - ing

G Em G

head.  
fool.

3. And  
5. I keep on

A7sus4

C6

Tell me to run and I'll race. If you want me to stop, I'll freeze. And if you  
 Pac - ing floors and o - pen - ing doors,

G7

A7

want me gone, I'll leave. Just hold me clos - er, ba - by. And make me  
 hop - ing you'll walk through and save me, boy. Be - cause I'm too

C6

D6

G

cra - zy for you.

Em

G

Em

C6

To Coda ☉

Cra - zy for you.

N.C. G Em G Em D.S. al Coda

zy for you.

⊕ Coda

N.C. G Em G

zy for you.

Em C<sup>6</sup> N.C.

Verse 5:

My, oh my, how my blood boils,  
 It's sweetest for you.  
 It strips me down bare  
 And gets me into my favourite mood.

Verse 6:

I keep on trying,  
 I'm fighting these feelings away.  
 But the more I do,  
 The crazier I turn into.

# Melt my Heart To Stone



Words & Music by Adele Adkins & Francis White

♩ = 80

Em<sup>7</sup> A<sup>7</sup> D Bm<sup>6</sup>

1. Right un - der my feet is air made of bricks.  
2. Each and ev - 'ry - time I've turned round to leave.

Em<sup>7</sup> A D Bm<sup>7</sup> Bm<sup>6</sup>

that pulls me down and turns me weak for you.  
I feel my heart be - gin to burst and bleed.

Em<sup>7</sup> A<sup>7</sup> D Bm<sup>6</sup>

I find my - self re - peat - ing like a bro - ken tune and I'm  
So, des - p'rat - ely I try to link it with my head, but in -

Em7

A7

D



-stead I for - ev - er ex - cus - ing your in - ten - tions. Then  
fall back to my knees. As you

D/C

G



I tear give in to my pre - tend - ings, which for -  
your way right through me, I for -

F#

F#7/A#

Bm

Bm7



-give you each time. With - out me know -  
-give you once a - gain. With - out me know -

Em7

A

D

N.C.



-ing, they melt my heart to stone. ) And I hear your  
-ing, you've burnt my heart to stone. )

words that I made up. You say my name like there could be an us.  
 % (you) % (I say your)

I best ti - dy up my head. I'm the on - ly one in love. I'm the

*To Coda*  $\oplus$  1. 2.

on - ly one in love.

Why do you steal my hand when - ev - er

B F#m9 G

I'm stand-ing my\_ own ground? You build\_ me

D C#7sus4 F# *D.S. al Coda*

up and leave\_ me there. Oh. I hear\_ your

⊕ *Coda*

Gm6 Em9 A7 D Bm7 G A7 D Bm

Gmaj7 A7 D Bm7 Em A9 D

# First Love



Words & Music by Adele Adkins

$\text{♩} = 56$

F



C



So lit - tle to say but so much

Em



time. De - spite my emp - ty mouth the words are in

Am



F



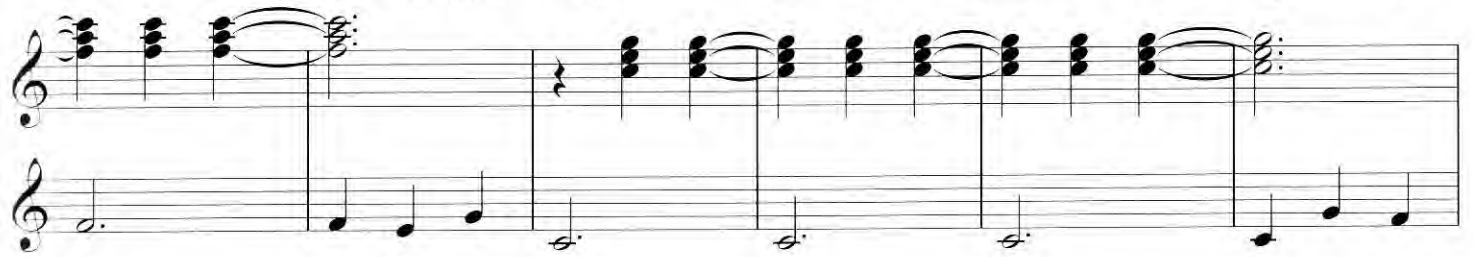
my mind. Please wear the face,



C



the one where you smile, be - cause it - 'll light - en



Em

Am



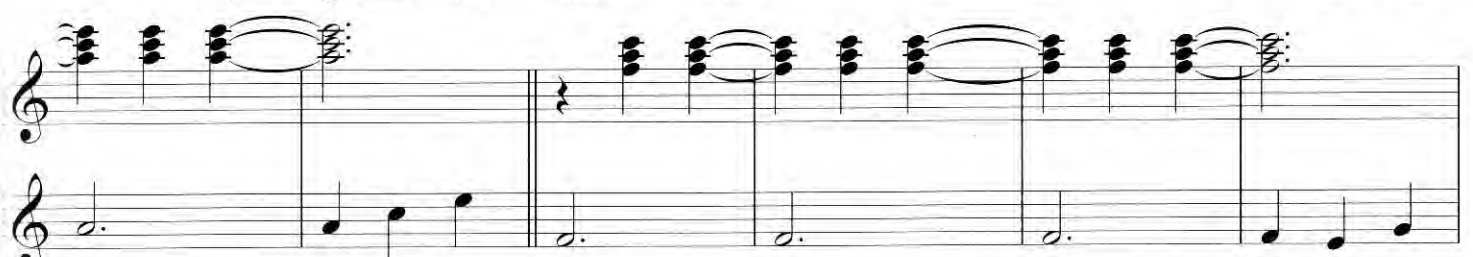
up my heart when I start to cry.



F



For - give me first love but I'm



C

Em



tired. I need to get a - way



Am



to feel a - gain. Try to un - der - stand

F



C



why. Don't get so close to change my

Em



mind. Please wipe that look out of your eyes. It's brib - ing me

Am



F



to doubt my - self. Sim - ply,

C



*Glockenspiel*

Musical staff with notes and rests. The notes are: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), G4 (quarter), E4 (quarter), C4 (quarter), C4 (quarter).

it's time.

Piano accompaniment for the first system, featuring chords and a bass line.

Em



Am



Musical staff with notes and rests. The notes are: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), G4 (quarter), E4 (quarter), C4 (quarter), C4 (quarter).

Piano accompaniment for the second system, featuring chords and a bass line.

F



8<sup>va</sup>

Musical staff with notes and rests. The notes are: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), G4 (quarter), E4 (quarter), C4 (quarter), C4 (quarter).

Piano accompaniment for the third system, featuring chords and a bass line.

C



Em



Musical staff with notes and rests. The notes are: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), G4 (quarter), E4 (quarter), C4 (quarter), C4 (quarter).

This love has dried up

Piano accompaniment for the fourth system, featuring chords and a bass line.

Am



and stayed be - hind. And if I

F



C



stay I'll be a lie,

Em



then choke on words I'd al - ways

Am



F

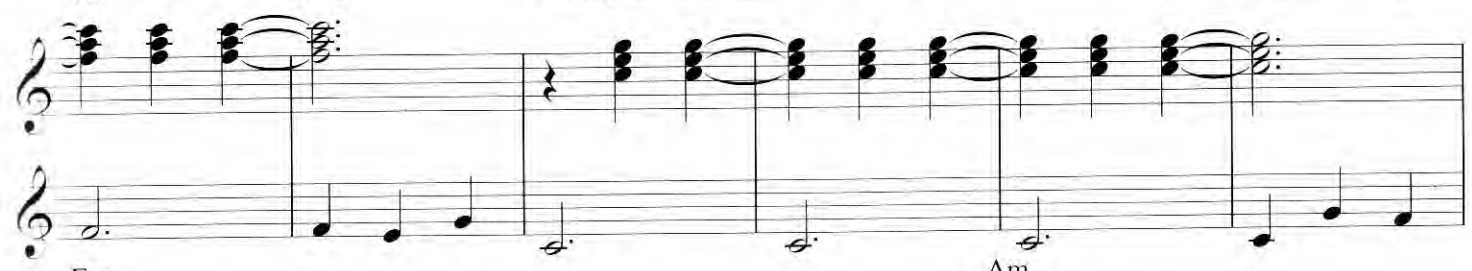


hide. Ex - cuse me first love,


C




but we're through. I need to



Em



Am



taste a kiss from some - one new.



F



For - give me first love but I'm too



C



Em



tired. I'm bored to say the least, and



Am



I lack de - sire. For - give me

F



C



first love. For - give me first love.

Em



For - give me first love.

Am



*Repeat ad lib. and fade*

For - give me first love. For - give me

# Right As Rain



Words & Music by Adele Adkins, J Silverman & Leon Michels

Original key F# major

♩ = 137

Gm7 Fmaj7 Gm7 Fmaj7

Gm7 Fmaj7 Gm7

1. Who wants to be right as rain?\_ It's bet - ter when some - thing\_  
 2. Who wants to be rid - ing high\_ when you just crum - ble back\_  
 (3.) who wants to be right as rain?\_ It's bet - ter when some - thing\_

Fmaj7 Gm7 Fmaj7

— is — wrong\_ You get ex - cite - ment in — your bones\_ and ev -  
 — on — down? You give up ev - 'ry - thing\_ you are — and e -  
 — is — wrong\_ I get ex - cite - ment in — my bones\_ e - ven\_



- er - y thing you do's a game. When night comes and you're on  
 - ven then you don't get far. They make be-lieve that ev-  
 - though ev - 'ry - thing's a strain. When night comes and I'm on



— your own, you can say, I chose to be a-lone.  
 - 'ry thing is ex-act-ly what it seems. But  
 — my own, you should know I chose to be a-lone. So



Who wants to be right as rain? It's hard - er when you're on top. 'Cause when  
 at least when you're at your worst you know how to feel things. See, when  
 who wants to be right as rain? It's hard - er when you're on top. 'Cause when





To Coda ◊

Csus4

Aaug7/C#

Gm9



hard work don't pay off— and I'm tired,— there ain't no room in my bed as



Am7

Gm9

Am7



far as I'm con-cerned, so wipe that dirt - y smile off. We—



Gm9

Am7

Gm9

Am7

Abm7

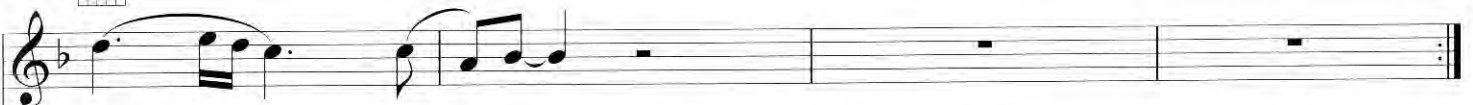


won't be mak-ing up; I've cried my heart out, and now I've had— e-nough of—



1.

Gm7



love. Oh, no.



2.

Gm7



Am7



F



Go a-head and steal my heart to make me cry a-gain, 'cause it will nev-er hurt as

D7/F#



Gm7



C



much as it did then, when we were both right\_ and no - one had blame,\_\_\_ but

Dm7



Am7



Abm7



*D.S. al Coda*

now I\_\_\_ give up on\_\_\_ this end - less game,\_\_\_\_\_ 3. 'Cause

*Coda*

Gm9



Am7



Gm9



No room in my bed as far as I'm con-cerned, so wipe that\_ dirt - y smile\_

Am<sup>7</sup> 5fr      A<sup>b</sup>m 4fr      Gm<sup>9</sup> 3fr      Am<sup>7</sup> 5fr      A<sup>b</sup>m<sup>7</sup> 4fr

— off. We \_\_\_\_\_ won't be mak-ing up; I've cried my heart out, and

Gm<sup>9</sup> 3fr      Am<sup>7</sup> 5fr      A<sup>b</sup>m<sup>7</sup> 4fr      Gm<sup>9</sup> 3fr

now I've had \_\_\_\_\_ e - nough of \_\_\_\_\_ love. \_\_\_\_\_

Am<sup>7</sup> 5fr      Gm<sup>9</sup> 3fr      Am<sup>7</sup> 5fr

\_\_\_\_\_ Yeah, \_\_\_\_\_ e - nough. \_\_\_\_\_ Woah, \_\_\_\_\_

Gm<sup>9</sup> 3fr      Am<sup>7</sup> 5fr      Gm<sup>9</sup> 3fr      Fmaj<sup>7</sup>

— oh oh oh. \_\_\_\_\_ Woah, \_\_\_\_\_ oh doot 'n' doo. \_\_\_\_\_

# Make You Feel My Love



Words & Music by Bob Dylan

♩ = 76

B<sup>b</sup>



F/A



A<sup>b</sup>



E<sup>b</sup>



E<sup>b</sup>m



B<sup>b</sup>



C<sup>7</sup>



E<sup>b</sup>/F



B<sup>b</sup>



B<sup>b</sup>



F/A



A<sup>b</sup>



1. When the rain\_ is blow-ing\_ in your face, and the whole world\_ is on\_  
 2. When the eve - ning shat-ters and the\_ stars ap - pear, and there is no - one there to dry\_

E<sup>b</sup> 6fr      E<sup>b</sup>m 6fr      B<sup>b</sup> 6fr

— your case,—      I could of - fer you a warm em - brace—  
 — your tears,—      I could hold you for a mil - lion years—

1.      2.

C<sup>7</sup> 8fr      E<sup>b</sup>/F 8fr      B<sup>b</sup> 6fr      B<sup>b</sup> 6fr

to make you feel my love.—  
 to make you feel my love.—

E<sup>b</sup> 6fr      B<sup>b</sup>/F 6fr      G<sup>b</sup>aug 7fr      E<sup>b</sup>/G 8fr

I know you have-n't made your mind up yet,—      but I would nev - er do you wrong.  
 The storms are rag - ing on the roll - ing sea,—      and on the high - way of re - gret—

B<sup>b</sup> 6fr      E<sup>b</sup> 6fr      B<sup>b</sup> 6fr

I've known it from the mo - ment that we met,—  
 the winds of change are blow - ing wild and free;—

(2° Cm7)

C7



F



no doubt in my mind where you be - long. —  
 you ain't seen noth - ing like me yet.

B<sup>b</sup>



F/A



3. I'd go hun - gry, I'd go black and blue, —  
 4. I could make you hap - py, make your dreams come true, —

A<sup>b</sup>



E<sup>b</sup>



E<sup>b</sup>m



I'd go crawl - ing down the av - e - nue. — Know there's noth - ing that I —  
 noth - ing that I would - n't do. Go to the ends of the

B<sup>b</sup>



C7



E<sup>b</sup>/F



To Coda ◊

B<sup>b</sup>



would - n't do. — to make you feel my love. —  
 earth for you. — to make you feel my love. —

B $\flat$  F/A A $\flat$

E $\flat$  E $\flat$ m

B $\flat$  C7 E $\flat$ /F B $\flat$  D.S. al Coda

⊕ Coda rit. B $\flat$  C7 E $\flat$ /F B $\flat$

to make you feel my love.

# Tired



Words & Music by Adele Adkins & Francis White

Original key B major

$\text{♩} = 100$

C



Em/G



Am



Em



C



Em/G



1. Hold my hand while you cut me down. It had  
2. Where'd you go when you stayed be - hind? I looked

Am



Em



on - ly just be - gun but now it's o - ver now. And you're  
up and in - side, down and out - side, on - ly to find a



C Em/G

in the heat of moments with your heart play - ing up cold.  
 dou - ble tak - ing punch - ing heart - ache laugh - ing at my smile. I

Am Em

*1° only*




I'm bet - ween the mid - dle watch - ing hast - i - ness un - fold. On  
 get clos - er and you ob - vi - ous - ly

C Em/G

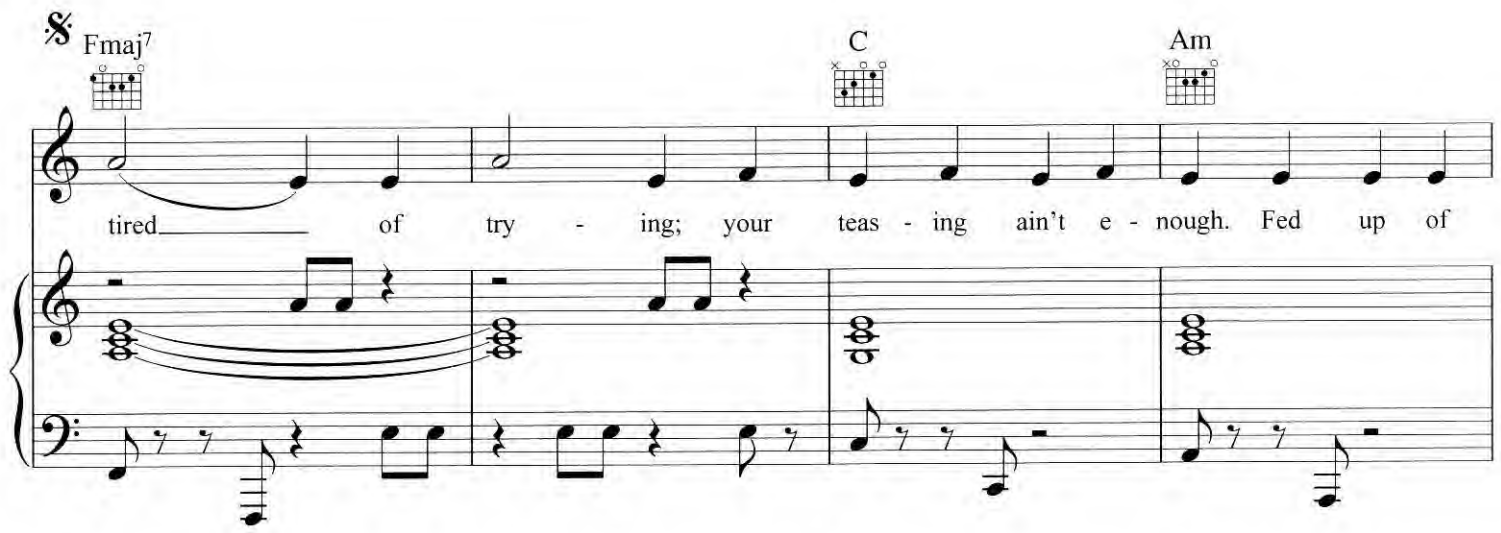
my eyes you were smil - ing in the spot - light, danc - ing with the night\_ when I\_

Am E7 N.C.

fell off\_ your mind\_ pre - fer her. ) I'm

**Fmaj7**  **C**  **Am** 




tired of try - ing; your teas - ing ain't e - nough. Fed up of



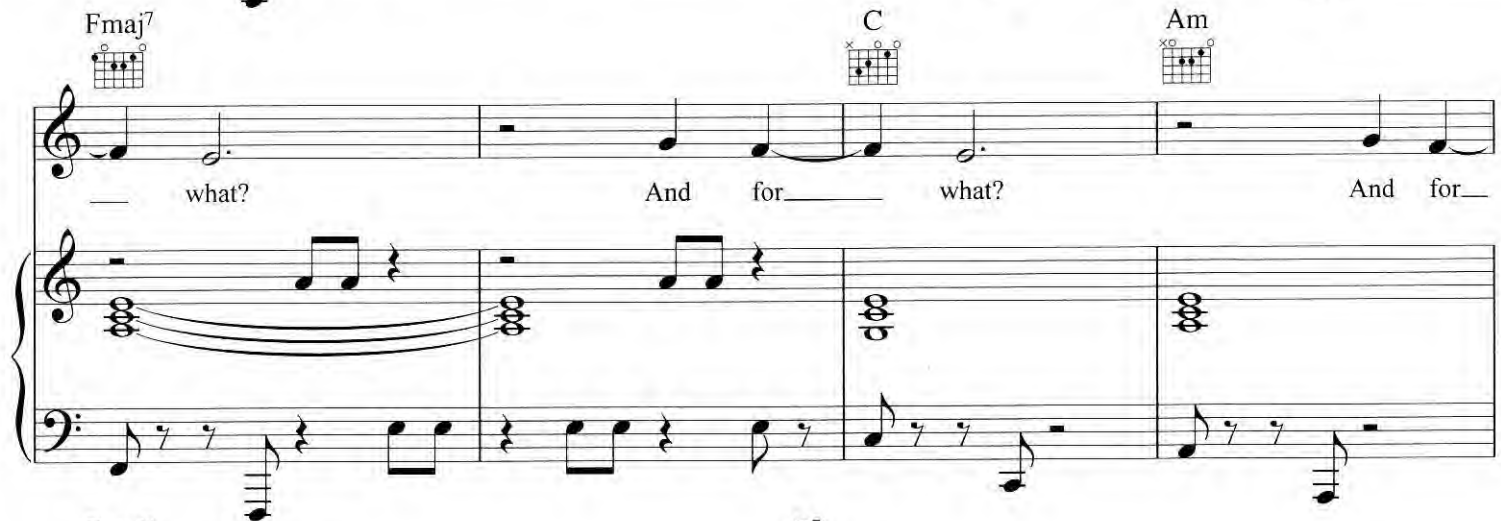
**Fmaj7**  **C**  **Am** 

buy - ing your time when I don't get noth - ing back. And for



**Fmaj7**  **C**  **Am** 

what? And for what? And for




**Fmaj7**  **E7** 

what? When I don't get noth - ing back. Oi, I'm



1. C



Em/G



tired.



2, 3.

Fmaj7



C



Am7



tired of try - ing; your teas - ing ain't e - nough. Fed up of



Fmaj7



Fadd9



C



Am7



buy - ing your time when I don't get noth - ing back. And for



Fmaj7



C



Am7



what? And for what? And for



Fmaj<sup>7</sup>



E<sup>7</sup>



To Coda ☉

what? When I don't get noth - ing back. Oi, I'm

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The time signature is 4/4. The vocal line starts with a whole note rest, followed by the lyrics "what?". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the piano accompaniment in the final measure of the system.

♩ = 112

G<sup>7</sup>



tired.

The second system continues the piano accompaniment from the first system. The vocal line is mostly empty, with a few notes and rests. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. A fermata is placed over the piano accompaniment in the final measure of the system.

Am<sup>7</sup>



Fmaj<sup>7</sup>



The third system shows the piano accompaniment continuing. The vocal line has a few notes and rests. The piano accompaniment maintains the eighth-note bass line and chords. A fermata is placed over the piano accompaniment in the final measure of the system.

Fmaj<sup>7</sup>/G



Gsus<sup>4</sup>



G



Am<sup>7</sup>



The fourth system shows the piano accompaniment continuing. The vocal line has a few notes and rests. The piano accompaniment maintains the eighth-note bass line and chords. A fermata is placed over the piano accompaniment in the final measure of the system.

Fmaj7

Fmaj7/G

G7

should have known.

♩ = 100

Cmaj7

Em/G

C

Em/G

Never - er - mind, said your o - pen arms. I could - n't

Am

E7

N.C.

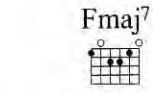
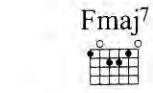
*D.S. al Coda*

help the leap that tripped me back in - to them. E - ven though I'm

⊕ Coda



tired.



Fmaj<sup>7</sup>



C



Am<sup>7</sup>



Musical notation for the first system. The treble clef contains a sustained Fmaj7 chord in the first measure, followed by a melodic line in the second measure. The bass clef contains a sustained Fmaj7 chord in the first measure, followed by a melodic line in the second measure. The system concludes with a C chord in the third measure and an Am7 chord in the fourth measure.

Fmaj<sup>7</sup>



C



Am<sup>7</sup>



Musical notation for the second system. The treble clef contains a sustained Fmaj7 chord in the first measure, followed by a melodic line in the second measure. The bass clef contains a sustained Fmaj7 chord in the first measure, followed by a melodic line in the second measure. The system concludes with a C chord in the third measure and an Am7 chord in the fourth measure.

Fmaj<sup>7</sup>



C



Am<sup>7</sup>



Musical notation for the third system. The treble clef contains a sustained Fmaj7 chord in the first measure, followed by a melodic line in the second measure. The bass clef contains a sustained Fmaj7 chord in the first measure, followed by a melodic line in the second measure. The system concludes with a C chord in the third measure and an Am7 chord in the fourth measure.

Fmaj<sup>7</sup>



E<sup>7</sup>



*Repeat and fade*

Musical notation for the fourth system. The treble clef contains a sustained Fmaj7 chord in the first measure, followed by a melodic line in the second measure. The bass clef contains a sustained Fmaj7 chord in the first measure, followed by a melodic line in the second measure. The system concludes with an E7 chord in the third measure and a final melodic line in the fourth measure.

# My Same



Words & Music by Adele Adkins

♩ = 126

Emadd9



Gmaj7/D



Emadd9/D#



Em7



Gmaj7/D



Aye aye aye aye. — Aye aye

Emadd9/D#



Em7



Emadd9



Gmaj7/D



Emadd9/D#



Em7



aye aye. — 1. You say I'm stub-born and I nev - er give in. —

Gmaj7/D



Emadd9/D#



Em7



I think you're stub - born 'cept you're al - ways soft - en - ing.



Em<sup>add9</sup>

Gmaj<sup>7</sup>/D

Em<sup>add9</sup>/D<sup>#</sup>

Em<sup>7</sup>

Gmaj<sup>7</sup>/D



(1.) You say I'm self-ish, I agree with you on that. I think you're giv-ing, I think  
2. I thought I knew my-self, some-how you know me more. I've nev-er known this,

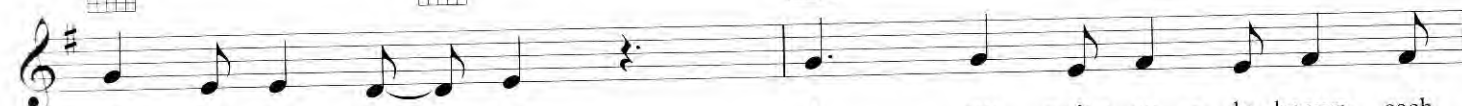


Em<sup>add9</sup>/D<sup>#</sup>

Em<sup>7</sup>

Em<sup>add9</sup>

Gmaj<sup>7</sup>/D



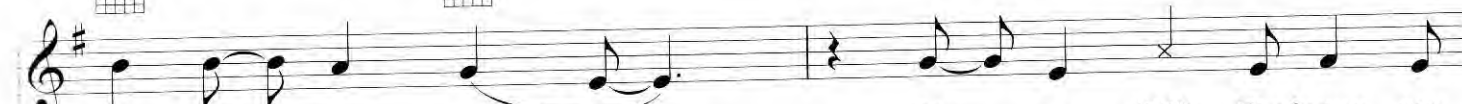
way too much in fact. I say we've on-ly known each  
nev-er be-fore. You're the first to make up when-



Em<sup>add9</sup>/D<sup>#</sup>

Em<sup>7</sup>

Gmaj<sup>7</sup>/D



oth-er one year. You say, "Pffft, I've known you  
-ev-er we ar-gue. I don't know who I'd be if I



Em<sup>add9</sup>/D<sup>#</sup>

Em<sup>7</sup>

Em<sup>add9</sup>

Gmaj<sup>7</sup>/D

Em<sup>(add9)</sup>/D<sup>#</sup>

Em<sup>7</sup>



long-er, my dear." You like to be so close, I like to be a-lone.  
did-n't know you. You're so pro-voc-a-tive, I'm so con-serv-a-tive.



Gmaj7/D



Emadd9/D#



Em7



To Coda ⊕

I like to sit on chairs and you pre - fer the floor.  
 You're so ad - ven - tur - ous, I'm so ver - y cau - tious. Com -

Gmaj7/D



Emadd9/D#



Em7



Walk - ing with each oth - er, think we'd nev - er match at all, but we do\_  
 -bin - ing, you'd think we wouldn't, but we do\_  
 -

Emadd9/D#



G7/D



Em/C#



Em7



Emadd9/D#



oo, but we do doo doo doo. But we do oo, but we do  
 oo, but we do doo doo doo. But we do oo, but we do

G7/D



Em/C#



C



doo doo doo, doot 'n' doot 'n' doo.  
 doo doo doo, door 'n' doot 'n' doo.

Em<sup>7</sup> D D<sup>#dim7</sup> Em<sup>7</sup> D

The first system of music features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of a steady eighth-note bass line. The vocal line begins with a series of eighth notes, followed by a half note. Chord diagrams for Em<sup>7</sup>, D, D<sup>#dim7</sup>, Em<sup>7</sup>, and D are provided above the staff.

D<sup>#dim7</sup> Em<sup>7</sup> D D<sup>#dim7</sup> Em<sup>7</sup>

Aye aye aye aye— a doot 'n'.

The second system continues the piano accompaniment and vocal line. The vocal line has a short rest followed by the lyrics "Aye aye aye aye— a doot 'n'.". Chord diagrams for D<sup>#dim7</sup>, Em<sup>7</sup>, D, D<sup>#dim7</sup>, and Em<sup>7</sup> are shown above the staff.

The third system shows the piano accompaniment continuing with its eighth-note bass line. The vocal line is not present in this system.

D D<sup>#dim7</sup> Em<sup>7</sup> Em<sup>7</sup> D

Aye aye aye aye.— Ooo, you're,

The fourth system features the piano accompaniment and a vocal line with the lyrics "Aye aye aye aye.— Ooo, you're,". Chord diagrams for D, D<sup>#dim7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, and D are provided above the staff.

The fifth system shows the piano accompaniment continuing. The vocal line is not present in this system.

D<sup>#dim7</sup> Em<sup>7</sup> D D<sup>#dim7</sup> Em<sup>7</sup>

— you're, — you're, oh oh oh oh oh oh, you're.—

The sixth system features the piano accompaniment and a vocal line with the lyrics "— you're, — you're, oh oh oh oh oh oh, you're.—". Chord diagrams for D<sup>#dim7</sup>, Em<sup>7</sup>, D, D<sup>#dim7</sup>, and Em<sup>7</sup> are shown above the staff.

The seventh system shows the piano accompaniment continuing. The vocal line is not present in this system.

N.C.

Fa - your - 'ti - sm ain't my thing, but in the sit - u - a - tion  
 Fa - your - 'ti - sm ain't my thing, but I'd be glad to

*finger clicks*

*D.S. al Coda*

I'd be glad... Whoa... whoa...  
 make an ex - cep - tion.

⊕ *Coda*

Em<sup>7</sup>

Gmaj<sup>7</sup>/D

Emadd<sup>9</sup>/D#

Em<sup>7</sup>

Walk - ing with each oth - er, think we'd nev - er match at all,

Gmaj<sup>7</sup>/D

Em<sup>7</sup> rit.

but we do.

# Hometown Glory



Words & Music by Adele Adkins

Original key B $\flat$  minor

$\text{♩} = 60$

Asus<sup>2</sup> Gadd<sup>9</sup> Em Fmaj<sup>7</sup> Am<sup>7</sup> Gadd<sup>9</sup> Em<sup>7</sup> Fmaj<sup>7</sup>

Am G Em<sup>7</sup> Fadd<sup>9</sup> Am Gadd<sup>9</sup> Em<sup>7</sup> Fadd<sup>9</sup>

Am G Em Fadd<sup>9</sup> Am G Em<sup>7</sup> Fsus<sup>2</sup>

$\text{♩} = 124$

Am C/G C/E 1. Fmaj<sup>7</sup>

2.

Fmaj7



Am



C/G



1. I've been walk-ing in the same way \_\_\_\_\_ as I \_\_\_\_\_  
(2.) like it in the cit - y when \_\_\_\_\_ the air is so \_\_\_\_\_

C/E



Fmaj7



Am



\_\_\_\_\_ thick \_\_\_\_\_ and did; \_\_\_\_\_ I miss-ing out the cracks in the pave-  
o - paque. I love \_\_\_\_\_ to see ev - 'ry - bod -

C/G



C/E



- ment \_\_\_\_\_ and tut - ting my heel \_\_\_\_\_ and strut - ting my  
- y \_\_\_\_\_ in short \_\_\_\_\_ skirts, \_\_\_\_\_ shorts \_\_\_\_\_ and shades. \_\_\_\_\_

Fmaj7



Am



feet. "Is there an - y - thing I can do for you, \_\_\_\_\_  
I like it in the cit - y \_\_\_\_\_ when \_\_\_\_\_

C/G

C/E

Fmaj7

... dear? Is there any one I could call?"

two worlds collide; you get the

Am

C/G

C/E

"No and thank-you, please Mad-am. I ain't lost just wan-

people and the gov-ern-ment, ev-'ry-bod-y tak-ing diff-'rent sides..

1° only

F

2° only

Fmaj7

- der-ing." Round my

Am

C/G

Shows that we ain't gon-na stand it. Shows that we are u-nit-

C/E Fmaj<sup>7</sup>

- ed. Shows that we ain't gon - na take it.

Am C/G C/E

Shows that we ain't gon - na stand it. Shows that we are u - nit - ed.

Fmaj<sup>7</sup> Am C/G

Round my home - town mem - o -

C/E Fmaj<sup>7</sup> Am

- ries are fresh. Round my home - town,



C/G

C/E

Fmaj7

oh, \_\_\_\_\_ the peo - ple I've \_\_\_\_\_ met \_\_\_\_\_ are the

oh, \_\_\_\_\_ the peo - ple I've \_\_\_\_\_ met \_\_\_\_\_ are the

Am

C/G

C/E

won - ders of my \_\_\_\_\_ world, \_\_\_\_\_ are the won - ders of my \_\_\_\_\_

won - ders of my \_\_\_\_\_ world, \_\_\_\_\_ are the won - ders of my \_\_\_\_\_

2° vocal ad lib.

Fmaj7

Am

C/G

\_\_\_\_\_ world, \_\_\_\_\_ are the won - ders of this \_\_\_\_\_ world, \_\_\_\_\_ are the

\_\_\_\_\_ world, \_\_\_\_\_ are the won - ders of this \_\_\_\_\_ world, \_\_\_\_\_ are the

C/E

1. Fmaj7

2. Fmaj7

won - ders \_\_\_\_\_ of now. \_\_\_\_\_ 2. 1 \_\_\_\_\_

won - ders \_\_\_\_\_ of now. \_\_\_\_\_ 2. 1 \_\_\_\_\_

Am C/G

Doot 'n' doot 'n' doot 'n' doo oh.

C/E Fmaj<sup>7</sup> Am

Yeah,

C/G C/E Fmaj<sup>7</sup>

yeah. Are the

Am C/G C/E

won - ders of my world, are the won - ders of my

Fmaj<sup>7</sup>

Am

C/G

— world, are the won - ders of this world, are the

C/E

Fmaj<sup>7</sup>

Am

won - ders of my world,

C/G

C/E

Fmaj<sup>7</sup>

Am

of my world, yeah. Of my world,

C/G

C/E

Fmaj<sup>7</sup>

Am

of my world, yeah.