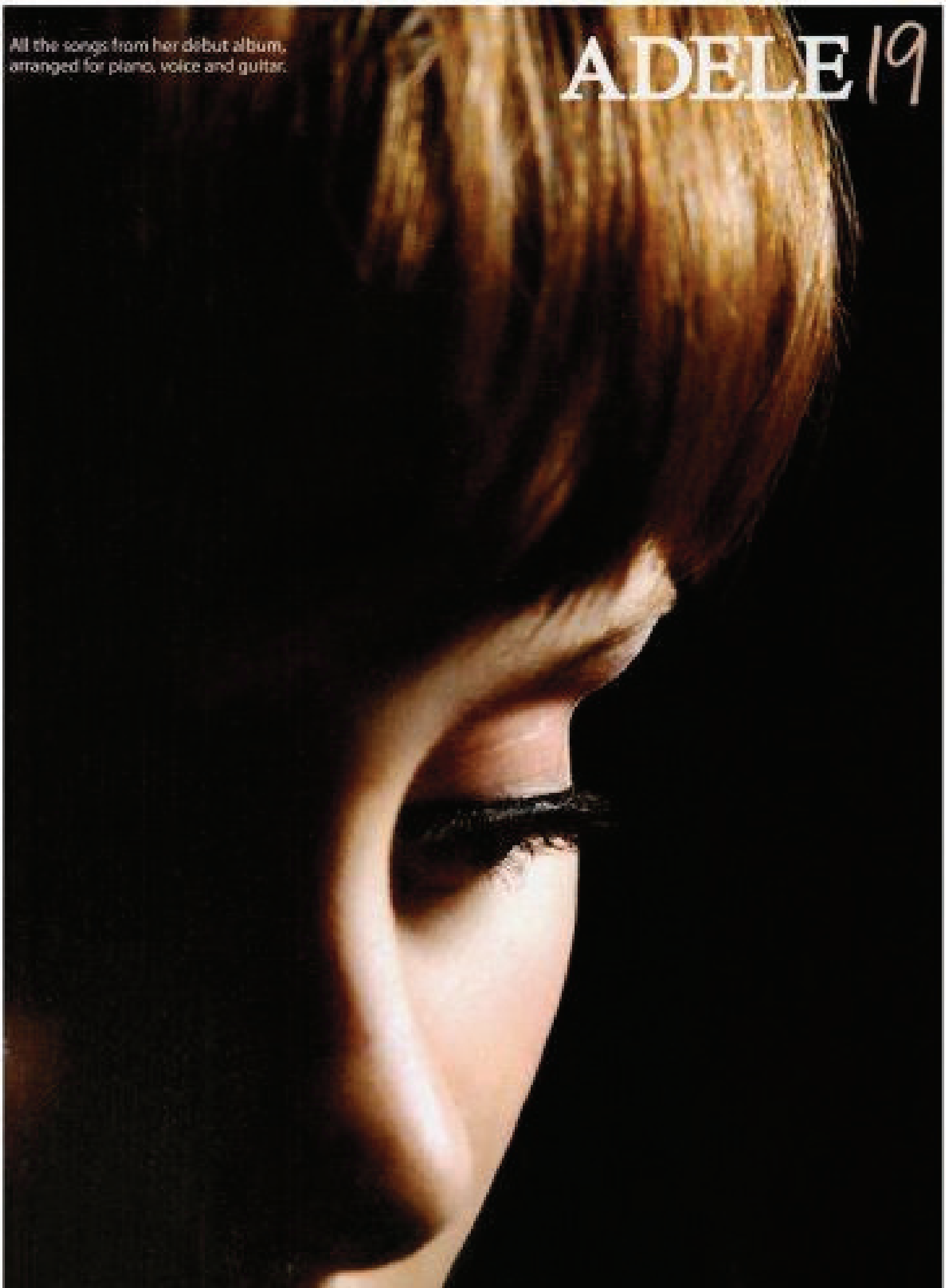


All the songs from her debut album,
arranged for piano, voice and guitar.

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 is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand. The vocal line begins with a whole rest for four measures.

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 continues with the same rhythmic pattern. The system ends with a double bar line and 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



You can

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#). The vocal line begins with a whole rest for four measures, followed by a half note G5 and a quarter note A5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

E9



Amaj7



find him sit-tin on your door - step,

The second system continues the vocal line with the lyrics "find him sit-tin on your door - step,". The vocal line uses a slur over the notes. The piano accompaniment continues with the same eighth-note pattern.

E9



Amaj7



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

The third system features the lyrics "wait - - ing for the sur - prise. And he will". The vocal line includes triplets and a change in time signature from 2/4 to 4/4. The piano accompaniment also changes to 4/4.

E9



Amaj7



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

The fourth system continues with the lyrics "feel like he's been there for hours, and you can". The vocal line uses a slur over the notes. The piano accompaniment remains in 4/4 time.

E⁹



Amaj⁷



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.

E⁹



But I will find

him

sit - ting on my

Amaj⁷



door - step,

E⁹



wait - - -

Amaj⁷



- ing

for

a

sur -

prise.

E⁹



And he will feel like he's been there for

Amaj⁷



E⁹



hours, _____ and I can tell that he'll be _____

Amaj⁷



rit.

there _____ for _____ life. _____ And I can

E⁹



Amaj⁷add11



tell that he'll be there for _____ life. _____

Chasing Pavements

Words & Music by Adele Adkins & Francis White

♩ = 80

Cm7



B^b6



Cm7



1. I've made up my mind, — don't

B^b6



A^bmaj7



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^bmaj7



B^b6



B^b7



E^b



Cm7



Gm7



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

E^b



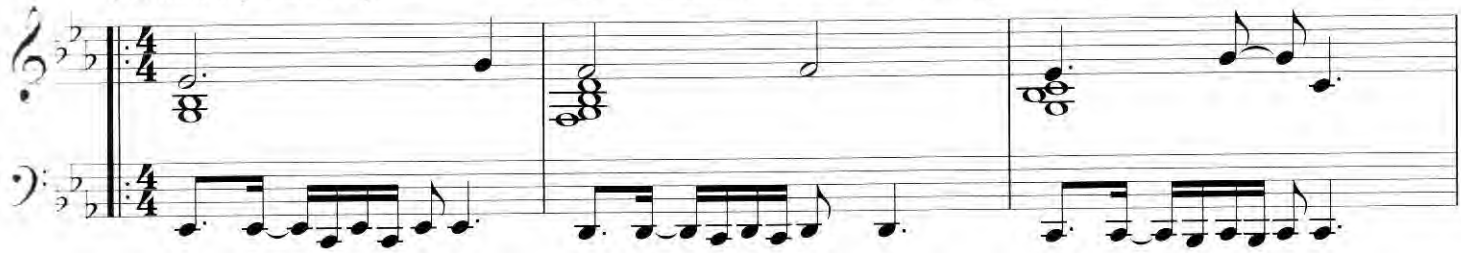
B^b/D



Cm⁷



(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



G⁷/B



A^bmaj⁷



B^b6



- 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



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



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



A^bmaj¹³ 3fr G⁷ 3fr A^bmaj⁹ 3fr Gm⁷ 3fr Cm⁷ 3fr Fm¹¹ 6fr A^bmaj⁷ 4fr

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

1. A^bmaj¹³ 3fr Gm⁷ 3fr E^bmaj⁷ 6fr E^b 6fr

To Coda ☉

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

2. Gm⁷ 3fr E^b 6fr E^bmaj⁷ 6fr A^bmaj⁷ 4fr


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

Gm⁷ 3fr Fm⁷ 8fr B^b6 5fr

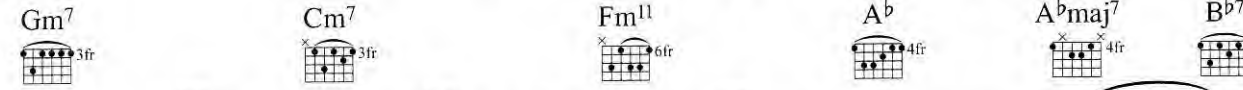
just keep chas-ing pave-ments e - ven if it leads no - where?_ Or_ would it



be a waste e - ven_ if I knew my place?_ Should I_ leave it there?_ Should I




give up? Or should I just keep_ on chas - ing_ pave - ments? Should I



just keep_ on chas - ing_ pave - ments? Or

D.S. al Coda



leads no - where?

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)



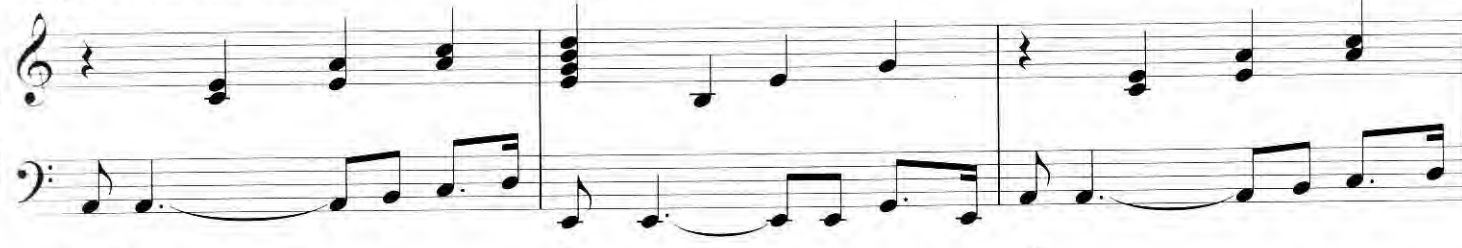
Am

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



First system of piano accompaniment in G major, 6/8 time. The right hand plays a simple bass line, and the left hand plays a more active melody. The chords G, Em, G, and Em are indicated above the staff.

C6



D6



N.C.

Second system of piano accompaniment. The right hand continues the bass line, and the left hand plays a melody. The chords C6, D6, and N.C. are indicated above the staff.

G



Em



G



Em



Vocal melody for the first system. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are: 1. Found my - self to - day sing - ing out - loud your name. You said,

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

Third system of piano accompaniment. The right hand continues the bass line, and the left hand plays a melody. The chords G, Em, G, and Em are indicated above the staff.

C6



N.C.

Vocal melody and piano accompaniment for the fourth system. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are: 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 - - - - -

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

zy for you.

⊕ Coda

N.C. G Em G

zy for you.

Em C⁶ 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

Em⁷ A⁷ D Bm⁶

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

Em⁷ A D Bm⁷ Bm⁶

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

Em⁷ A⁷ D Bm⁶

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 -

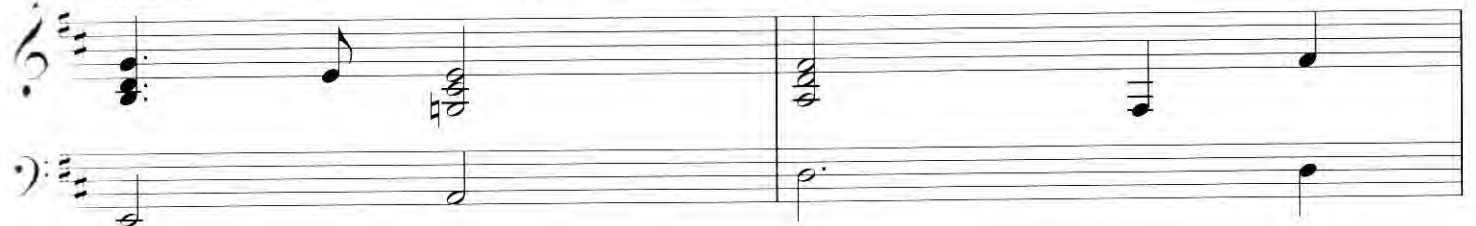
Em7

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 give in to my pre - tend - ings, which for -
tear 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



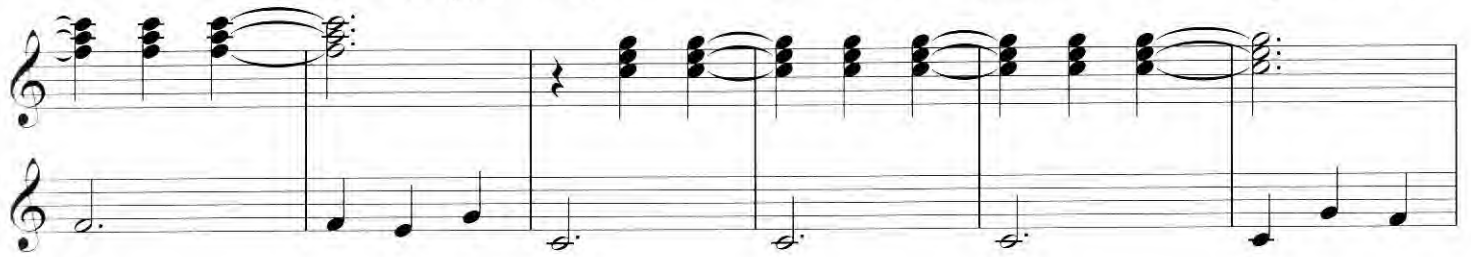
F



my mind. Please wear the face,



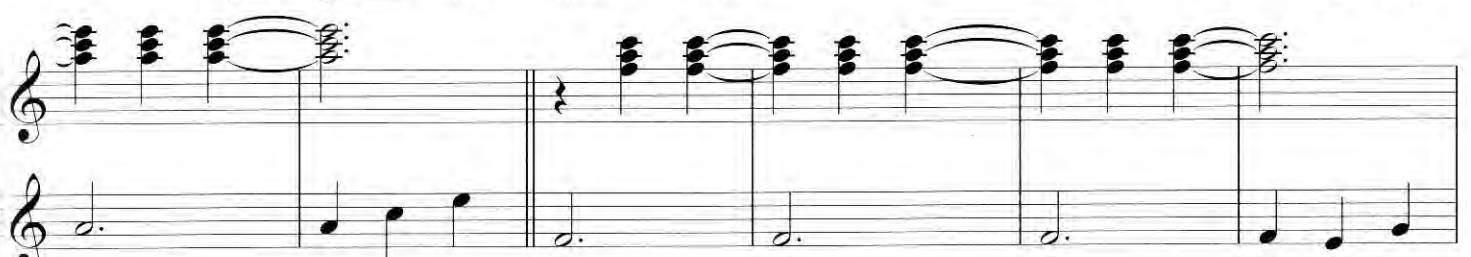
the one where you smile, be - cause it - 'll light - en



up my heart when I start to cry.



For - give me first love but I'm



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, including a long note with a slur.

it's time.

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

Em



Am



Musical staff with notes and rests, including a long note with a slur.

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

F



8^{va}

Musical staff with notes and rests, including a long note with a slur and an octave sign.

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

C



Em



Musical staff with notes and rests, including a long note with a slur.

This love has dried up

Piano accompaniment for the fourth system, showing 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

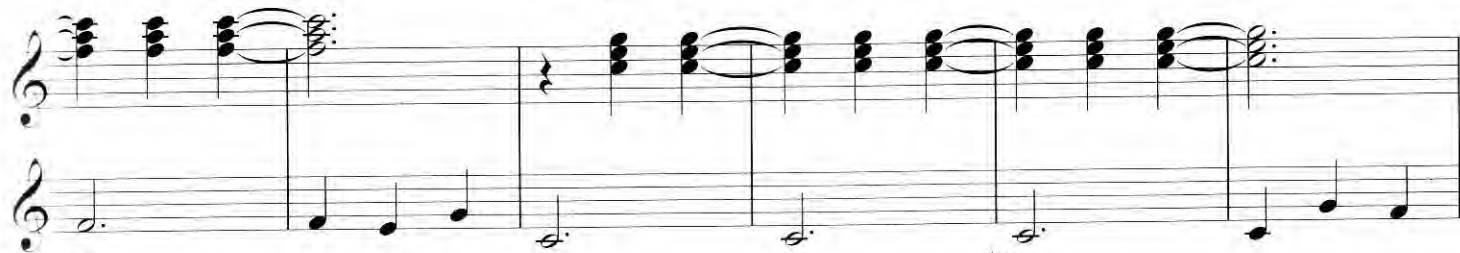


hide. Ex - cuse me first love,

C



but we're through. I need to



Em



Am



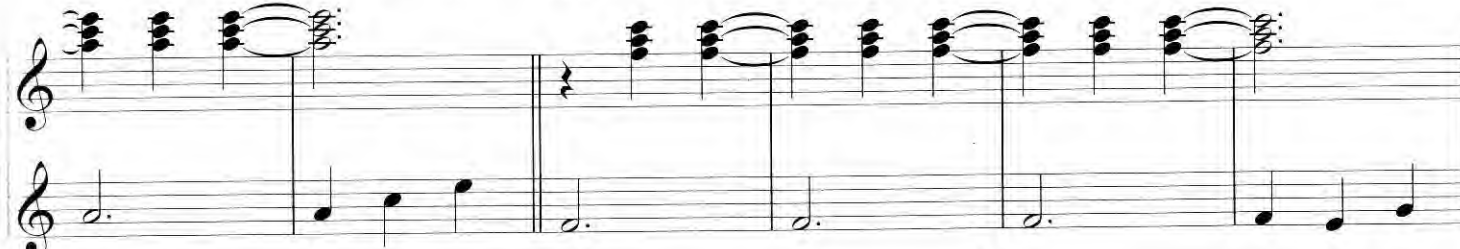
taste a kiss from some - one new.



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

Musical notation for the first system, including guitar chords (Gm7, Fmaj7) and piano accompaniment in 4/4 time.

Gm7 Fmaj7 Gm7

Musical notation for the second system, including guitar chords (Gm7, Fmaj7) and piano accompaniment.

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_

Musical notation for the third system, including guitar chords (Fmaj7, Gm7) and piano accompaniment.

Fmaj7 Gm7 Fmaj7

Musical notation for the fourth system, including guitar chords (Fmaj7, Gm7) and piano accompaniment.

— 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_

Musical notation for the fifth system, including guitar chords (Fmaj7, Gm7) and piano accompaniment.



- 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

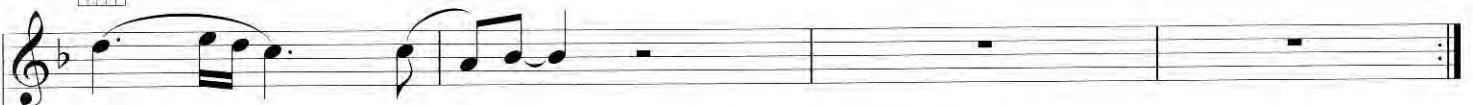


won't be mak-ing up; I've cried my heart out, and now I've had— e-nough of—



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_

Am⁷ 5fr A^bm 4fr Gm⁹ 3fr Am⁷ 5fr A^bm⁷ 4fr

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

Gm⁹ 3fr Am⁷ 5fr A^bm⁷ 4fr Gm⁹ 3fr

now I've had _____ e - nough of _____ love. _____

Am⁷ 5fr Gm⁹ 3fr Am⁷ 5fr

_____ Yeah, _____ e - nough. _____ Woah, _____

Gm⁹ 3fr Am⁷ 5fr Gm⁹ 3fr Fmaj⁷

— oh oh oh. _____ Woah, _____ oh doot 'n' doo. _____

Make You Feel My Love

Words & Music by Bob Dylan

♩ = 76



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^b 6fr E^bm 6fr B^b 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.

C⁷ 8fr E^b/F 8fr B^b 6fr B^b 6fr

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

E^b 6fr B^b/F 6fr G^baug 7fr E^b/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^b 6fr E^b 6fr B^b 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.

Bb



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, —

Ab



Eb



Ebm



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

Bb



C7



Eb/F



To Coda ◊

Bb



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

B^b F/A A^b

E^b E^bm

B^b C⁷ E^b/F B^b

D.S. al Coda

⊕ *Coda* rit. B^b C⁷ E^b/F B^b

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

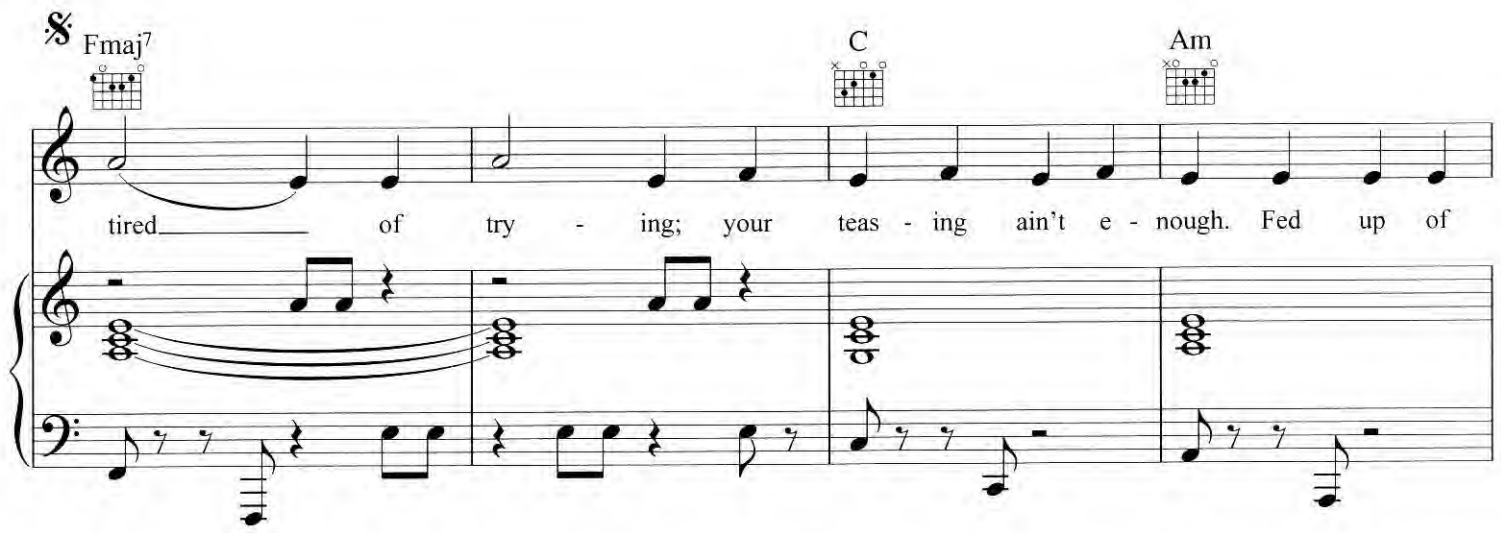
my eyes you were smil - ing in the spot - light, danc - ing with the night_ when I_

Am E7 N.C.

fell off_ your mind. I'm
 pre - fer her.)

Fmaj7  **C**  **Am** 




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



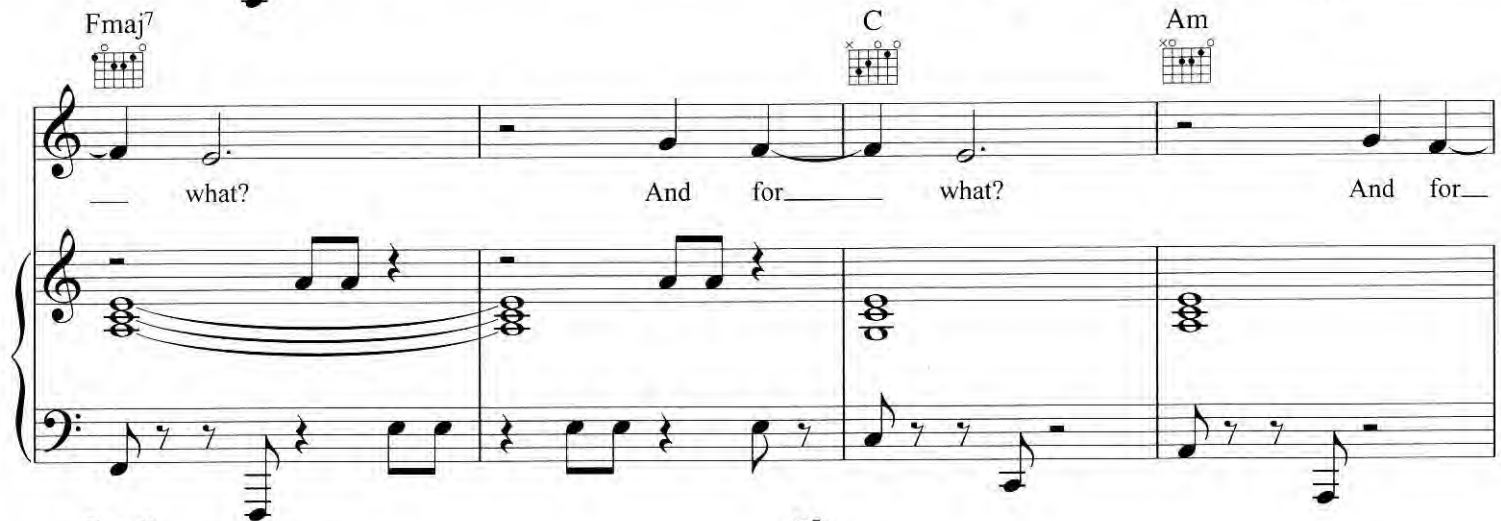
Fmaj7  **C**  **Am** 

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



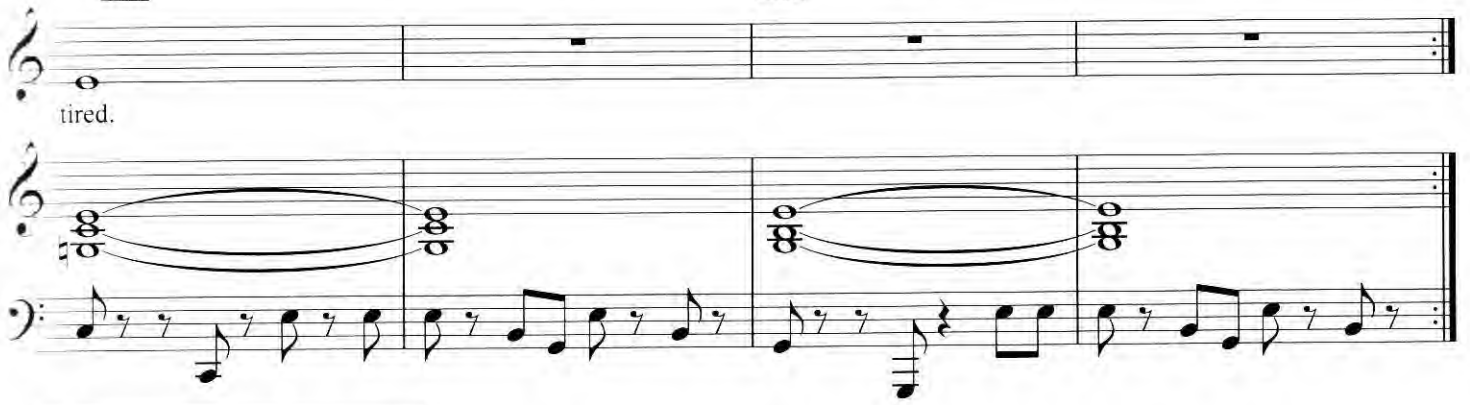
1. C



Em/G



tired.



2, 3.

Fmaj7



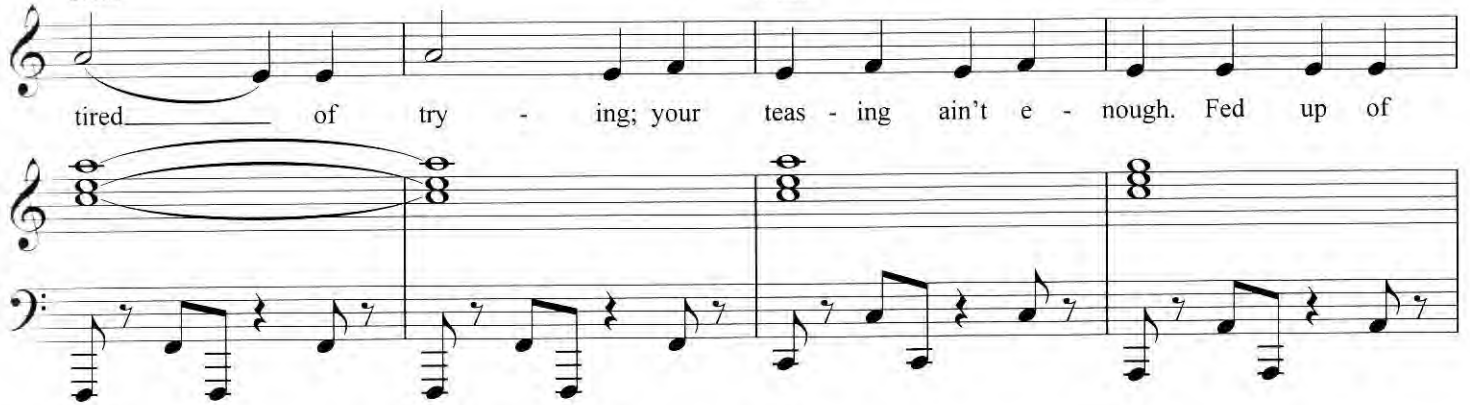
C



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



Fmaj⁷



E⁷



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

G⁷



tired.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by the lyric "tired.". The piano accompaniment features a more active bass line with eighth notes and chords in the right hand. A long, sweeping slur covers the piano accompaniment across the entire system.

Am⁷



Fmaj⁷



The third system of music shows the piano accompaniment continuing. The bass line remains active with eighth notes. The right hand features chords and some melodic movement. A long slur is present over the piano accompaniment.

Fmaj⁷/G



Gsus⁴



G



Am⁷



The fourth system of music concludes the piano accompaniment. The bass line continues with eighth notes. The right hand features chords and melodic lines. A long slur is present over the piano accompaniment.

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.

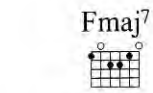
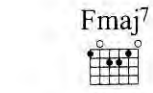
D.S. al Coda

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

⊕ Coda



tired.



Fmaj⁷ C Am⁷

Fmaj⁷ C Am⁷

Fmaj⁷ C Am⁷

Fmaj⁷ E⁷

Repeat and fade

My Same

Words & Music by Adele Adkins

♩ = 126

Em^{add9}

Gmaj⁷/D

Em^{add9}/D[#]

Em⁷

Gmaj⁷/D

Aye aye aye aye. — Aye aye

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'Aye', followed by quarter notes 'aye', 'aye', and 'aye. —', and ends with a half note 'Aye' and a quarter note 'aye'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Em^{add9}/D[#]

Em⁷

Em^{add9}

Gmaj⁷/D

Em^{add9}/D[#]

Em⁷

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

The second system continues the vocal line with 'aye aye. —' and the start of the first line of lyrics: 'I. You say I'm stub-born and I nev - er give in. —'. The piano accompaniment includes a repeat sign at the beginning of the system.

Gmaj⁷/D

Em^{add9}/D[#]

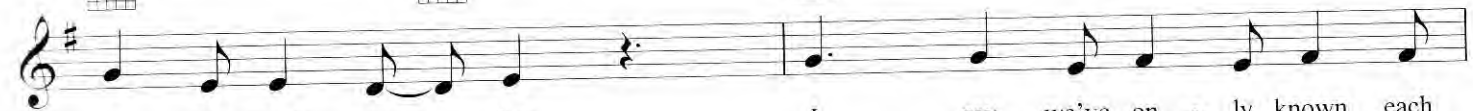
Em⁷

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

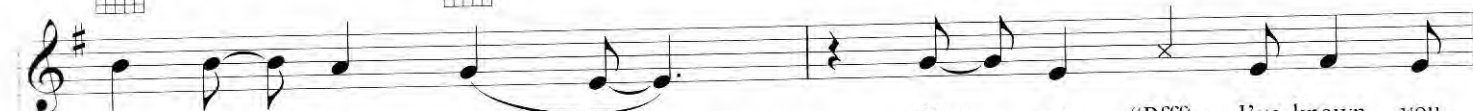
The third system continues the vocal line with the lyrics 'I think you're stub - born 'cept you're al - ways soft - en - ing.' The piano accompaniment continues with chords and a bass line.

Em^{add9}Gmaj⁷/DEm^{add9}/D[#]Em⁷Gmaj⁷/D

(1.) You say I'm self-ish, I a-gree 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^{add9}/D[#]Em⁷Em^{add9}Gmaj⁷/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^{add9}/D[#]Em⁷Gmaj⁷/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^{add9}/D[#]Em⁷Em^{add9}Gmaj⁷/DEm^(add9)/D[#]Em⁷

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.

Em⁷ D D^{#dim7} Em⁷ 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 Em⁷, D, D^{#dim7}, Em⁷, and D are provided above the staff.

D^{#dim7} Em⁷ D D^{#dim7} Em⁷

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^{#dim7}, Em⁷, D, D^{#dim7}, and Em⁷ 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^{#dim7} Em⁷ Em⁷ 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^{#dim7}, Em⁷, Em⁷, 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^{#dim7} Em⁷ D D^{#dim7} Em⁷

— 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^{#dim7}, Em⁷, D, D^{#dim7}, and Em⁷ 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*

Em⁷

Gmaj⁷/D

Emadd⁹/D#

Em⁷

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

Gmaj⁷/D

Em⁷ rit.

but we do.

Hometown Glory

Words & Music by Adele Adkins

Original key B \flat minor

$\text{♩} = 60$

Asus² Gadd⁹ Em Fmaj⁷ Am⁷ Gadd⁹ Em⁷ Fmaj⁷

The first system of musical notation for 'Hometown Glory' is in 4/4 time with a tempo of 60 beats per minute. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, guitar chord diagrams are provided for each measure: Asus², Gadd⁹, Em, Fmaj⁷, Am⁷, Gadd⁹, Em⁷, and Fmaj⁷. The melody in the treble staff begins with a half note chord, followed by a quarter note chord, and then a series of quarter notes. The bass line consists of a steady quarter-note accompaniment.

Am G Em⁷ Fadd⁹ Am Gadd⁹ Em⁷ Fadd⁹

The second system of musical notation continues the piece. It features two staves. Above the treble staff, guitar chord diagrams are provided for each measure: Am, G, Em⁷, Fadd⁹, Am, Gadd⁹, Em⁷, and Fadd⁹. The melody in the treble staff continues with quarter notes and eighth notes. The bass line remains a steady quarter-note accompaniment.

Am G Em Fadd⁹ Am G Em⁷ Fsus²

The third system of musical notation continues the piece. It features two staves. Above the treble staff, guitar chord diagrams are provided for each measure: Am, G, Em, Fadd⁹, Am, G, Em⁷, and Fsus². The melody in the treble staff continues with quarter notes and eighth notes. The bass line remains a steady quarter-note accompaniment.

$\text{♩} = 124$

Am C/G C/E 1. Fmaj⁷

The fourth system of musical notation is a fast-paced section with a tempo of 124 beats per minute. It consists of two staves. Above the treble staff, guitar chord diagrams are provided for each measure: Am, C/G, C/E, and 1. Fmaj⁷. The melody in the treble staff is a rapid eighth-note pattern. The bass line consists of a steady quarter-note accompaniment.

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 — an - y - one I could — call?"
 — two — worlds — col - lide; — you get the

Am

C/G

C/E

"No and thank - you, please Mad - am. I ain't lost — just wan -
 peo - ple 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 Fmaj⁷

- 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.

Fmaj⁷ Am C/G

Round my home - town mem - o -

C/E Fmaj⁷ 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 Fmaj⁷ Am

Yeah,

C/G C/E Fmaj⁷

yeah. Are the

Am C/G C/E

wonders of my world, are the wonders of my

Fmaj⁷

Am

C/G

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

C/E

Fmaj⁷

Am

won - ders of my world,

C/G

C/E

Fmaj⁷

Am

of my world, yeah. Of my world,

C/G

C/E

Fmaj⁷

Am

of my world, yeah.