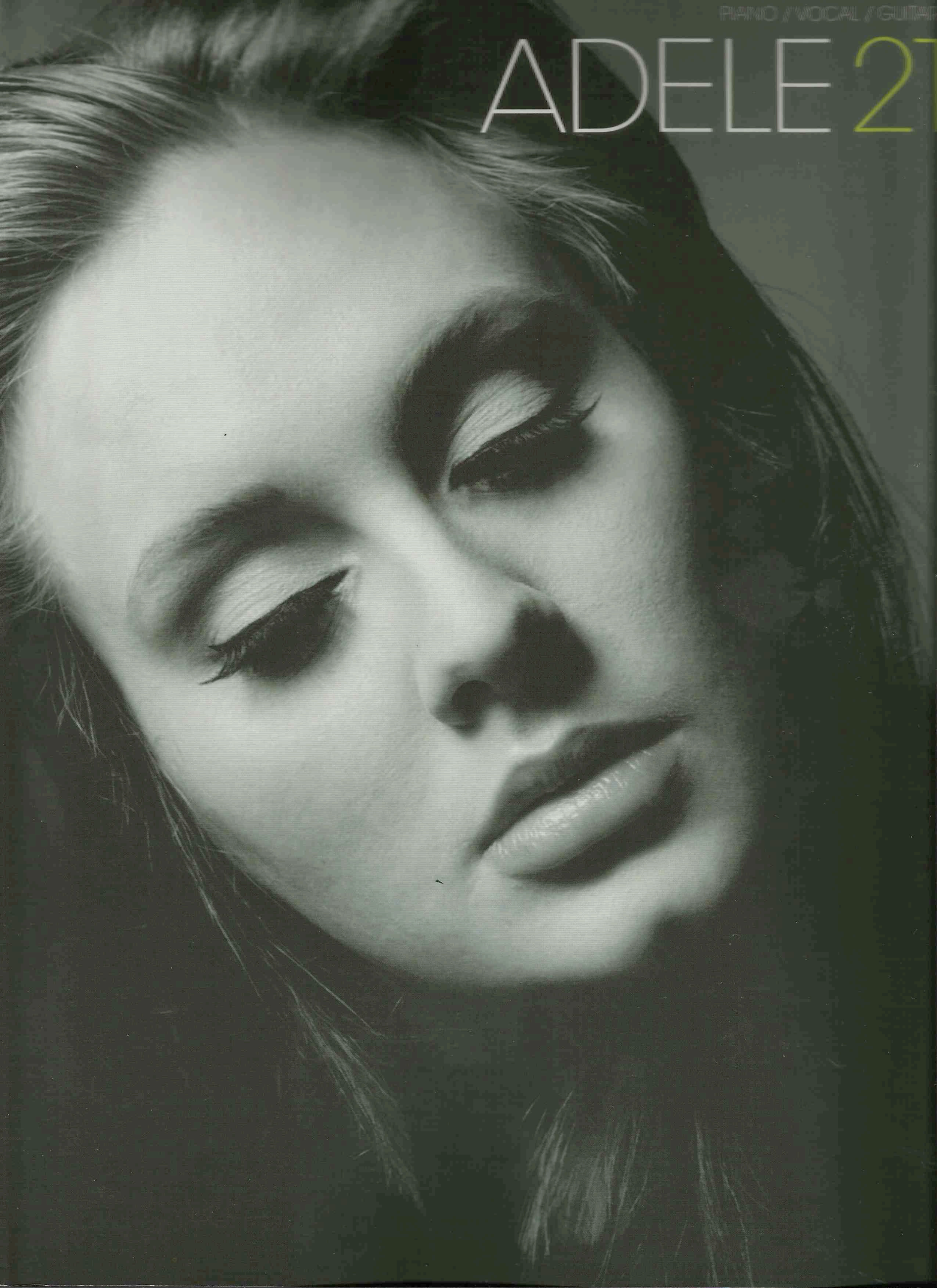


PIANO / VOCAL / GUITAR

ADELE 21



Rolling In The Deep

ROLLING IN THE DEEP	6
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Rolling In The Deep

Words & Music by Adele Adkins & Paul Epworth

$\text{♩} = 104$

C⁵



C⁵



G⁵



1. There's a fire start - ing in my heart,
2. See how I'll leave with ev - 'ry piece of you.

Drums 2°

B^b5



G⁵



B^b5



reach - ing a fe - ver pitch and it's bring - ing me out the dark...
Don't un - der - es - ti - mate the things that I will do...

C⁵



G⁵



Fin - al - ly I can see you crys - tal clear.
There's a fire start - ing in my heart,

B^b5



G⁵



B^b5



Go a - head and sell me out and I'll lay your shit bare.
reach - ing a fe - ver pitch and it's bring - ing me out the dark.

cont. sim.

A^b



B^b



Gm⁷



The scars of your love re-mind me of us. They keep me

A^b



B^b



think - ing that we al - most had it all. The scars of your love, they leave me

Gm G Cm

breath - less. I can't help feel-ing we could have had it all.

B \flat A \flat maj7 B \flat

Roll-ing in the deep. You had my heart and

Cm B \flat

soul 'side of your hand. And you played

A \flat maj7 *To Coda* \oplus B \flat

it to the beat.

C⁵



G⁵



3. Ba - by, I have no sto - ry to be told. But

Drums

B^b5



G⁵



B^b5



I've heard one on you now I'm gon - na make your head burn.

Drums

C⁵



G⁵



Think of me in the depths of your des - pair.

Drums

B^b5



G⁵



B^b5



D.S. al Coda

Make a home down there as mine sure won't be shared.

Drums

⊕ Coda

A^bmaj⁷

A^bmaj⁷

Could have had it all.

B^b

Cm

3fr

Roll - ing in the deep.

B^b

A^bmaj⁷

4fr

You had my heart and soul 'side of your hand...

B^b

But you played it with a beat - ing.

N.C.

Throw your soul through ev - 'ry o - pen door.

Drums

Count your bless - ings to find what you look for.

cont. sim.

Turn my sor - rows in - to trea - sured gold. You'll

Cm



N.C.

pay me back in kind and reap just what you've sown.

Cm  B \flat 


We could have had it



A \flat maj7  B \flat  Cm 

all. We could have had it all.



B \flat  A \flat maj7  B \flat 

It all. It all. It all. We could have had it



Cm  B \flat 

all. Roll - ing in the



A^bmaj⁷



B^b



Cm

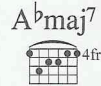


deep.

You had my heart and soul

'side of your hand..

1.



And you played it

to the beat.

B^b



2.



Could have had it

And you played

A^bmaj⁷



A^b



B^b



Cm



it, you played it, you played it, you played it to the beat.

Turning Tables

Words & Music by Ryan Tedder & Adele Adkins

$\text{♩} = 76$

Cm^7



$\text{A}^{\flat}\text{maj}^9$



Con pedale

Fm^9



A^{\flat}



Cm^7



$\text{A}^{\flat}\text{maj}^9$



1. Close e - nough to start a war. All that I
2. Un - der haunt - ed skies I see you. Ooh.

Fm⁹



A^b



— have is on the floor. —
 — Where love is lost your ghost was found. —

Cm⁷



A^bmaj⁹



God on - ly knows what we're fight - ing for. All that I —
 I braved a hun - dred storms to leave you. As hard as you try, —

Fm⁹



A^b



— say, you al-ways say more. —
 — no I will nev - er be knocked down. —

A^b



Fm⁷



I can't keep up with your turn - ing ta - bles. Un - der

A^b


your thumb_ I can't breath. So






Cm⁷

A^bmaj⁷


E^b


I won't_ let you_ close e - nough_ no hurt.



Fm

Cm⁷

A^bmaj⁷


_ me. No, I won't res - cue_



E^b

Fm

Cm⁷

A^bmaj⁹


you to just_ de - sert_ me. I can't give_ you_ the

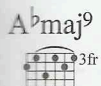




heart you think you gave me. It's time to say good - bye.



To turn - ing ta - bles.



To turn - ing ta - bles.



To Coda ⊕

Cm7



Next time I'll be brav - er, I'll be my

E^b



own sav - iour when the thun - der calls for me.

Fm7



Cm7



Next time I'll be brav - er,

A^bmaj7



E^b



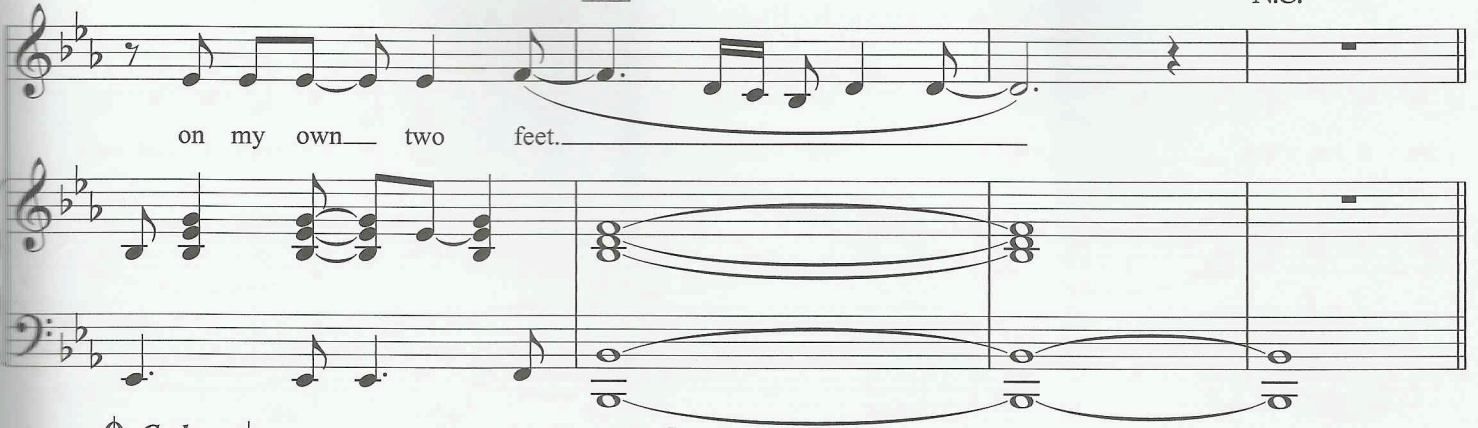
I'll be my own sav - iour, stand - ing

B^b




D.S. al Coda
N.C.


on my own two feet.



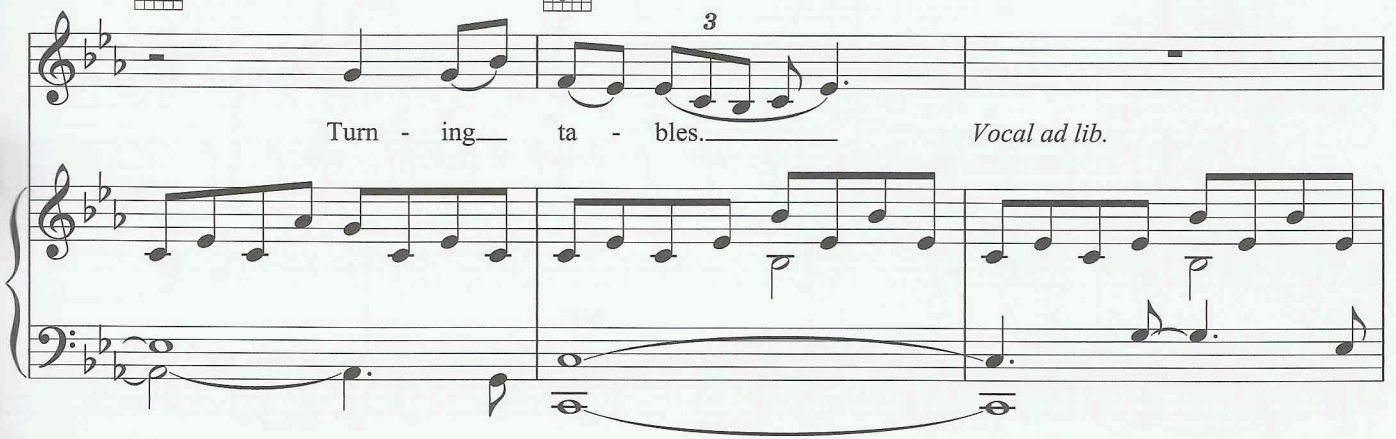
♠ *Coda* A^b




Cm⁷




Turn - ing ta - bles. *Vocal ad lib.*




A^bmaj⁹




Fm⁹




A^bmaj⁹



Cm




Rumour Has It

Words & Music by Ryan Tedder & Adele Adkins

♩ = 120

N.C.

The first system of the musical score is in 4/4 time with a key signature of one flat (Bb). It consists of three staves: a vocal line, a piano accompaniment, and a drum line. The vocal line begins with a whole rest, followed by two measures of a melodic phrase: a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. This phrase is repeated in the second measure. The piano accompaniment mirrors the vocal melody in the right hand and provides a steady bass line in the left hand. The drum line is a simple pattern of quarter notes on the snare and bass drum.

Ooh, _____ ooh, _____

Drums

N.C.

The second system continues the musical score. The vocal line starts with a melodic phrase: a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. This is followed by another instance of the same phrase. The piano accompaniment and drum line continue with the same patterns as in the first system.

ooh, _____ ooh. _____ 1. She, she ain't real. _____ She ain't gon'

The third system continues the musical score. The vocal line begins with a melodic phrase: a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. This is followed by another instance of the same phrase. The piano accompaniment and drum line continue with the same patterns as in the first system.

be a - ble to love you like I will. She is a stran - ger. _____

You and I have his - to - ry, or don't you re - mem - ber? Sure, _____ she's got it all...

But ba - by, is that real - ly what you want? _____

Dm

Gm7

Bless your soul you've got your head in the clouds... She's made a fool out - ta you... and boy she's
 § You've made a fool out - ta me... so boy I'm

B^b

Dm/A

bring - ing you down... She made your heart melt, but you're cold to the core... Now
 bring - ing you down... You made my heart melt, yet I'm cold to the core... But

G7(omit3)



ru - mour has it she ain't got your love an - y - more...
 ru - mour has it I'm the one you're leav - ing her for... (Ru - mour has it.)

Dm(sus4)



Dm



Dm(sus4)



Dm



Dm(sus4)



Dm



(Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours...

Dm(sus4)



Dm



Dm(sus4)



Dm



Dm(sus4)



Dm



(Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours... (Ru - mour has it.) Ru - mours...

Dm(sus4)



Dm



Dm(sus4)



Dm



To Coda ♪ N.C.

(Ru - mour has it.) Ru - mours... Ru - mours...

Drums

Dm



2. She is half your age but I'm guess-ing that's the rea-son that you

strayed. I heard you've been miss-ing me. You've been

N.C.

tell-ing peo-ple things you should-n't be. Like when we creep out when she

D.S. al Coda

ain't a - round. Have - n't you heard the ru - mours?

⊕ Coda



Musical score for the Coda section, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a long sustained chord in the right hand and a rhythmic pattern in the left hand.

♩ = 64

Dm



C#aug



Musical score for the first system of the main piece, including a vocal line with lyrics and piano accompaniment. The time signature changes from 3/4 to 2/2. The lyrics are: "All, all of these".

F



Gm



Dm



Musical score for the second system, including a vocal line with lyrics and piano accompaniment. The lyrics are: "words whis - pered in my ear tell a".

C#aug



F



Gm



Musical score for the third system, including a vocal line with lyrics and piano accompaniment. The lyrics are: "sto - ry that I can - not bear to hear..".

Dm



Am



F



C/E



Just 'cause I said it it don't mean that I

Dm



G7



meant it. Peo - ple say cra - - zy things.

Free time

Em



Just 'cause I said it don't mean that I meant it.

ad lib.

rit.

8vb

♩ = 120
N.C.

Just 'cause you heard it. (Ru - mour has it.)

Drums

Dm(sus⁴) Dm Dm(sus⁴) Dm Dm(sus⁴) Dm

Ru - mours... (Ru - mour has it.) (Ru - mour has it.) (Ru - mour has it.)

Dm(sus⁴) Dm Dm(sus⁴) Dm 1. Dm(sus⁴) Dm

Ru - mours... (Ru - mour has it.) (Ru - mour has it.) (Ru - mour has it.)

Dm(sus⁴) Dm Dm(sus⁴) Dm 2. Dm(sus⁴) Dm

Ru - mours... (Ru - mour has it.) Ru - mours. (Ru - mour has it.) But

N.C. Dm

ru - mour has it *8vb* he's the one I'm leav - ing you for. —

Don't You Remember

Words & Music by Daniel Wilson & Adele Adkins

♩ = 60

E^b



B^b7/F



E^b



B^b7/F



Con pedale

E^b



B^b7/F



E^b



E^b



A^b






1. When will I see you _____ a - gain? _____
 2. When was the last time that you thought of me? _____

You left with
 Or have you com-

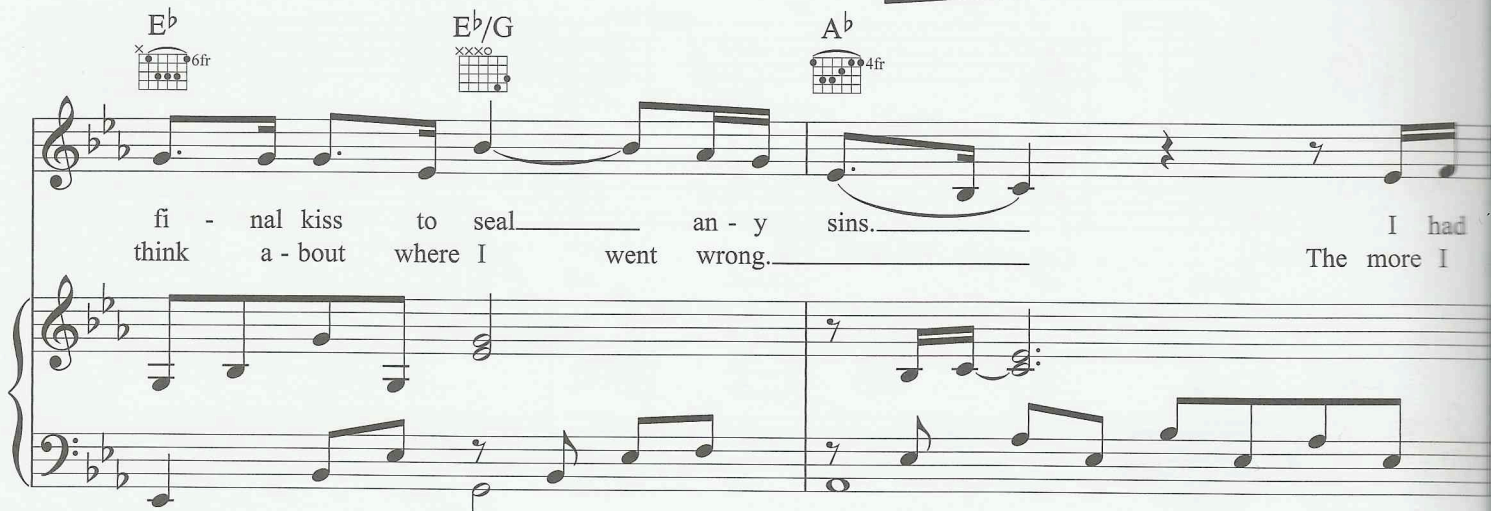
Cm  E^b  A^b 




no good-bye. Not a sin-gle word_ was said. No
 -plete - ly e - rased me from your_ mem - o - ry? I of - ten



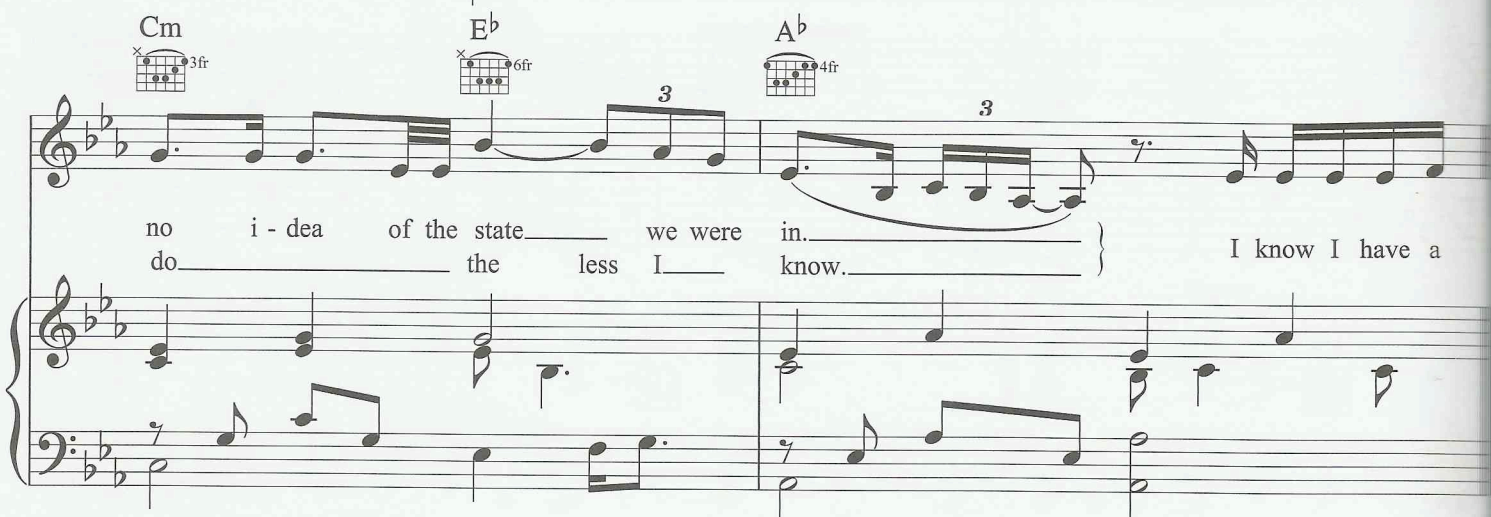
E^b  E^b/G  A^b 

fi - nal kiss to seal_____ an - y sins. I had
 think a - bout where I went wrong. The more I



Cm  E^b  A^b 

no i - dea of the state_____ we were in. I know I have a
 do_____ the less I know. _____ }



B^b 



fick - le heart and a bit - ter - ness. And a



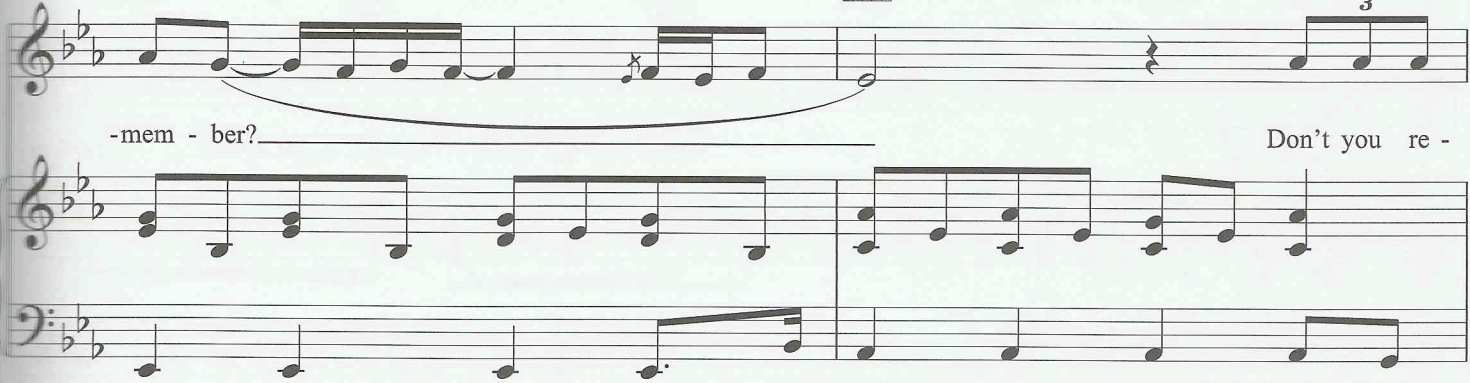
Cm  G  B^b  N.C. 







wond-'ring eye and a heav-i-ness in my head. But don't you re -



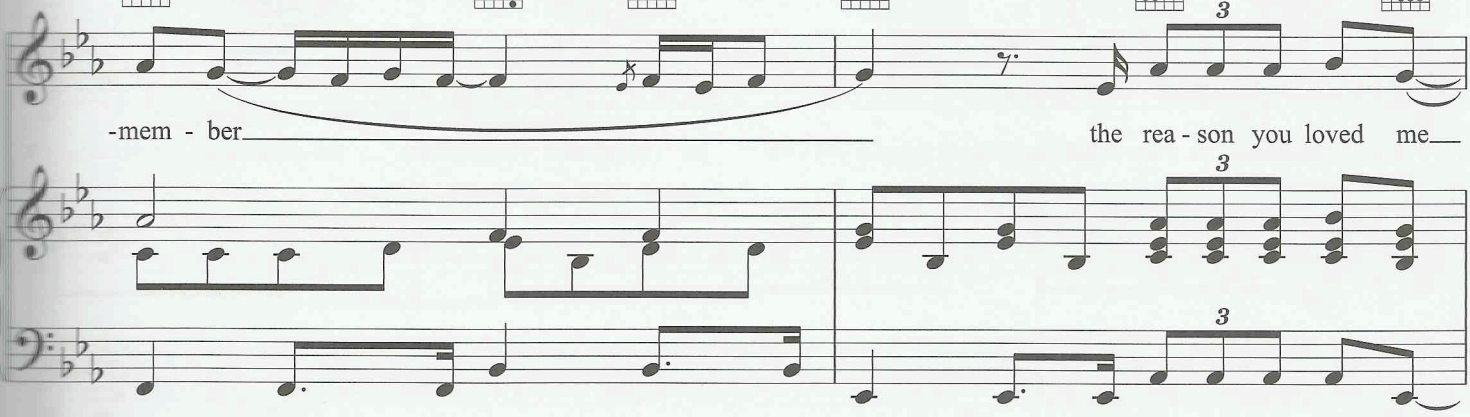
E^b  A^b 

-mem - ber? Don't you re -



Fm  B^bsus⁴  B^b  E^b  A^b  E^b 

-mem - ber the rea - son you loved me -



Gm⁷  A^b 

be - fore? Ba - by, please re - mem -



Fm B^b B^b 1. E^b

-ber me once more.

2. A^b B G^b/D^b

more. Gave you the space so you could breath. I kept my

D^b A^b B E^bm

dis-tance so you would be free. In hope that you'd find the miss-ing piece to

Fm B^b

bring you back to me. Why don't you re -

F

Am⁷

B^b

-mem - ber?

Don't you re -

Gm

Csus⁴

C

F

B^b

F

-mem - ber

the rea - son you loved me

Am⁷

B^b

Gm

Csus⁴

C

be - fore?

Ba - by, please re-mem - ber

me once

B^b

F

B^b

more.

When will I see you a - gain?

Set Fire To The Rain

Words & Music by Fraser Smith & Adele Adkins

♩ = 108

Dm



F



C



Gm



1. I let it

Con pedale

Dm



F



C



Gm



fall, my heart. And as it fell you rose to claim it. It was

Dm



F



C



Csus⁴



C



dark and I was o - ver un-til you kissed my lips and you saved me. My

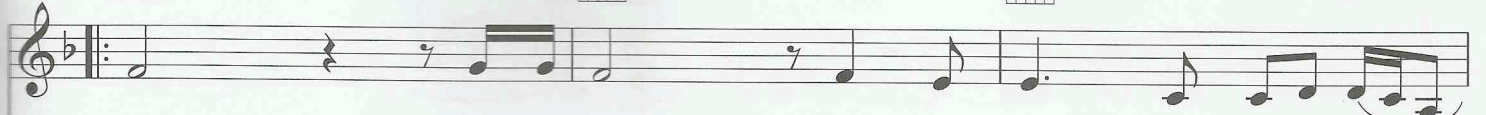
Dm



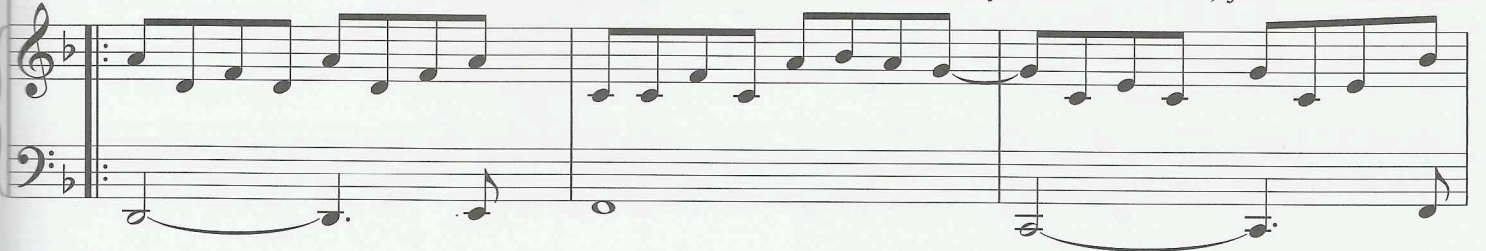
F



C



hands they were strong, but my knees were far too weak
(2.) I lay with you I could stay there, just close



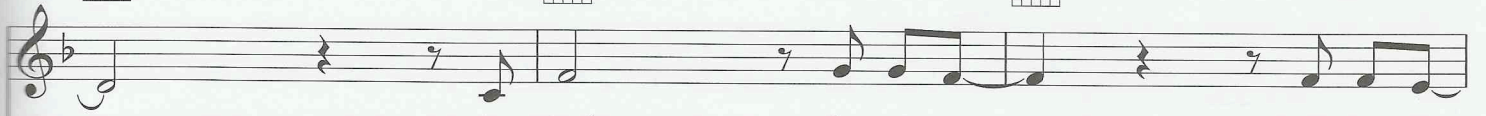
Gm



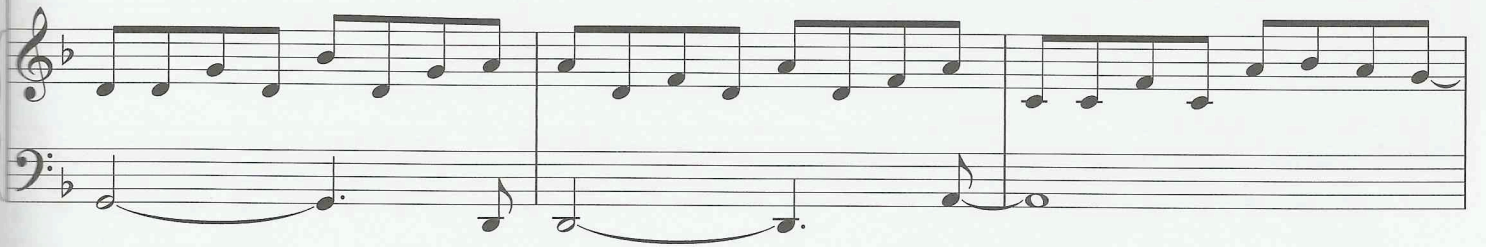
Dm



F



my eyes, feel to stand in your arms with-out fall-
you here for - ev - er. You and me



C



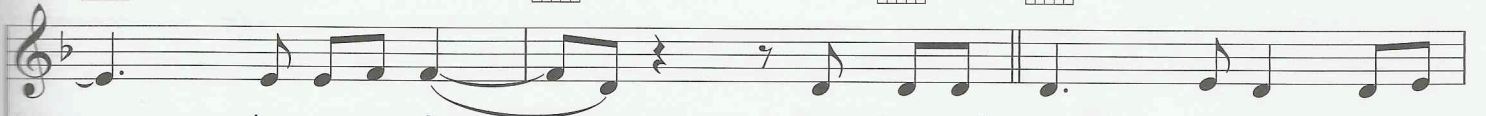
Csus⁴



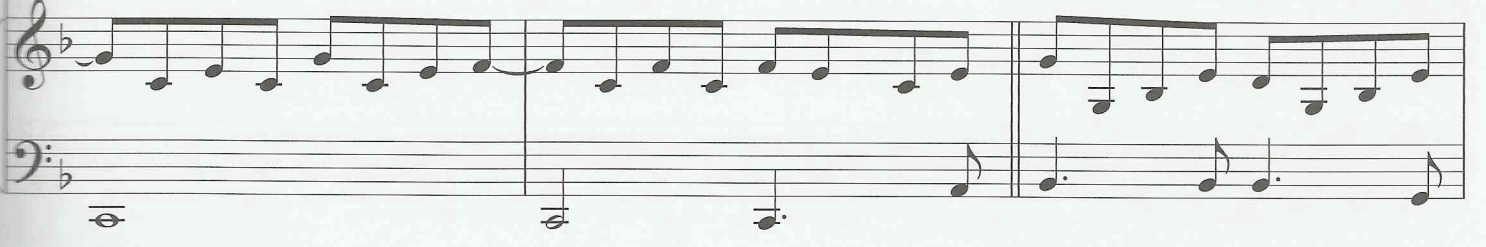
C



B^b6



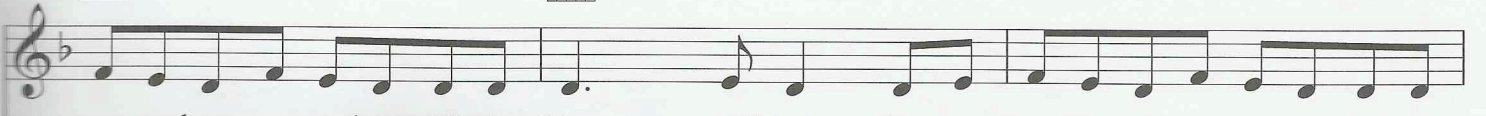
ing to your feet. But there's a } side to you that I
to-geth - er, noth-ing gets bet - ter. 'Cause there's a }



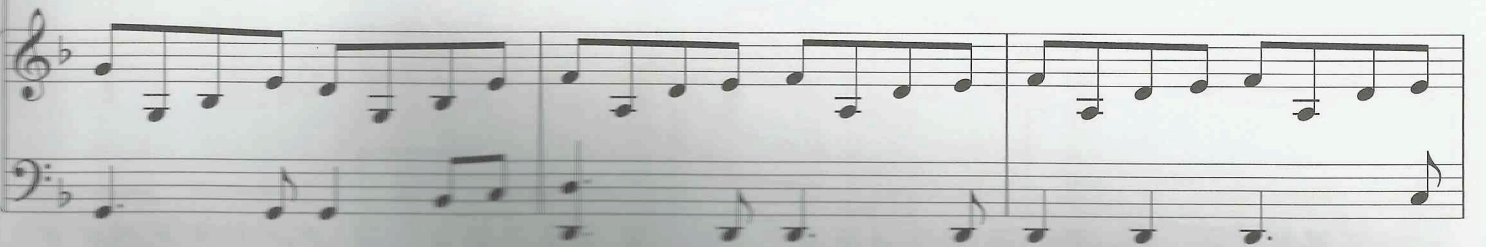
Gm



Dm



nev - er knew, nev - er knew. All the things you'd say, they were nev - er true, nev - er true. And the





NC

games you'd play you would al-ways win, al-ways win. But I set



fire to the rain. Watched it pour as I touched your face.

Gm



When it burned, well, I cried 'cause I heard it scream - ing out your



name. Your name. 2. When I set fire to the



rain. _____ And I threw us _____ in - to the flames. _____ When we fell, -



_____ some-thing died 'cause I knew _____ that that _____ was the last time, the last time. _____ Some-times I _____



_____ wake up by the door _____ that heart you caught must be wait-ing for _____ ya. _____ E-ven now. _____



_____ when we're al-read-y o - ver. I can't help _____ my-self from look-ing for _____ you. _____ I set

Dm



C



fire_____ to the rain_____ Watched it pour_____ as I touched your face_____
 fire_____ to the rain_____ and I threw us_____ in - to the flames_____
 3° & 4° vocal ad lib.

Gm



_____ When it burned,_____ well, I cried_ 'cause I heard_____ it scream - ing out your
 _____ When we fell_____ some-thing died._ 'Cause I knew_____ that that_____ was the last

1, 3.

Dm



2.

Bb



C



name. Your name._____ I set time, the last time._____

4.

Bb



C



He Won't Go

Words & Music by Paul Epworth & Adele Adkins

♩ = 80

N.C.

Cm



The first system of music features a vocal line in the treble clef, a piano accompaniment in the grand staff (treble and bass clefs), and a drum line below. The tempo is marked as quarter note = 80. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano part begins with a 'N.C.' (No Chords) instruction. The drum part consists of a simple pattern of quarter notes. The system concludes with a double bar line and repeat dots, followed by a piano accompaniment for the second system.

Drums

cont. sim.

Gm



Fm



Cm



The second system continues the vocal line and piano accompaniment. The vocal line has a first ending bracket over the notes 'Some - day' and 'I'll be bet - ter'. The piano accompaniment features arpeggiated chords and a bass line. A dynamic marking of '(8)' is present above the piano part. The system ends with a double bar line and repeat dots.

1. Some - day I'll be bet - ter

Gm





Fm

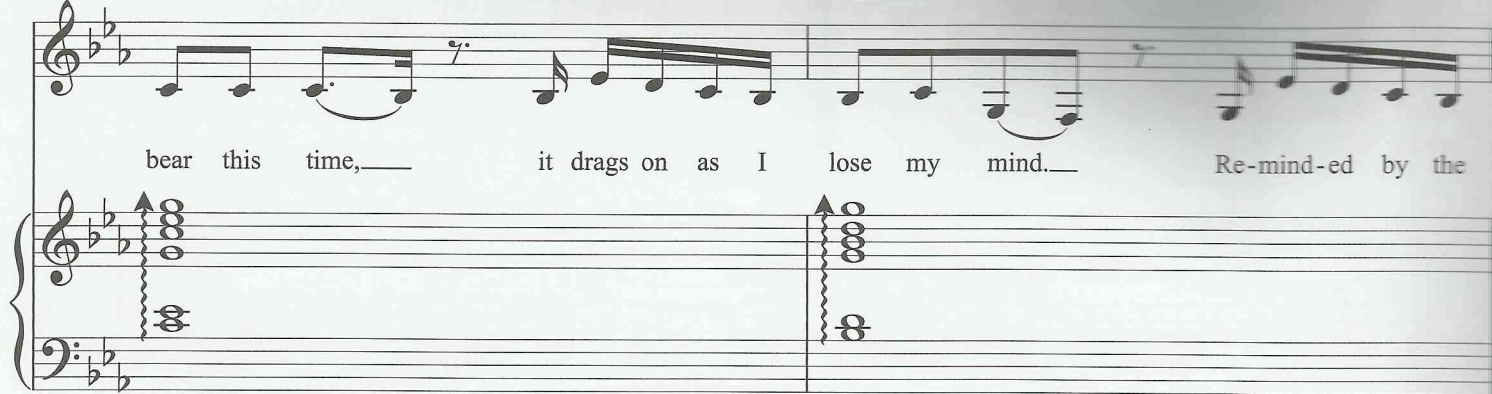



The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'with-out you. But they don't know you like I do, or at least the sides. I thought I knew. I can't'. The piano accompaniment features arpeggiated chords and a bass line. A dynamic marking of '8vb' is present above the piano part. The system ends with a double bar line and repeat dots.

with-out you. But they don't know you like I do, or at least the sides. I thought I knew. I can't

Cm  Gm 


bear this time, — it drags on as I lose my mind. — Re-mind-ed by the



Fm 

things I find — like notes and clothes — you left — be - hind. —





8vb




Cm  Gm 

2. Wake me up, — wake me up when all is done. — I won't rise un - til this
 (4.) voice to - day, — I did - n't know a sin - gle word he said. — Not one re - sem-blance to the



Fm  Fm7  Gm7  Abmaj7 

bat - tle's won. — My dig - ni - ty's be - come un - done. } But I won't — go. —
 man I met. — Just a vague and bro - ken boy in - stead. }



A^bmaj7

Cm/B^b

Gm

Gm/A^b

Fm

I can't do it on my own if this ain't love then what is?

Gm

Cm

Fm7

Gm7

A^bmaj7

I'm will-ing to take the risk. I won't go.

Cm/B^b

Gm

Gm/A^b

To Coda
Fm

I can't do it on my own. If this ain't love then what is?

1.

Gm

Cm

I'm will-ing to take the risk.

3. So

Cm

Gm

pe - tri - fied, I'm so scared to step in - to this ride. What if I lose my heart and

Fm

fail to climb? I won't for-give me if I give up try - ing. 4. I heard his

2.

Fm7

Gm7

Fm9sus4

Gm7

I'm will-ing to take the risk. There will be

Cm7

Cm

times we'll try and give it up, burst - ing at the

Fm⁹ Gm⁷

seams. No doubt we'll al-most fall a - part then burn the piec-

A^bmaj⁷

- es to watch them turn to dust. But

D.S. al Coda

G⁷ Fm⁷ Gm⁷ A^bmaj⁷

noth- ing will ev - er taint us. I won't go

♠ *Coda*

Gm Cm

I'm will-ing to take the risk.

Cm



Gm



Will he, will he still re - mem - ber me? — Will he still love me e - ven

Fm



when he's free, or will he go back to the place where he can choose the poi - son

Cm



Gm



(8) o - ver me? — When we spoke yes - ter - day he said to hold my breath and sit and

Fm



Fm⁷



Gm⁷



A^bmaj⁷



wait. — I'll be home so soon I won't be late. — He won't go. —

A^bmaj⁷

Cm/B^b

Gm

Gm/A^b

Fm

He can't do it on his own, if this ain't love then what is?

Gm

Cm

Fm⁷ Gm⁷

A^bmaj⁷

Cm/B^b

Gm

He's will-ing to take the risk. So I won't go. He can't do it on his own.
 2° We're 2° I can't do it on my own.

Gm/A^b

Fm 1.

Gm

Cm

Fm⁷ Gm⁷

A^bmaj⁷

If this ain't love then what is? I'm will-ing to take the risk. 'Cause he won't go.

2.

Gm

Cm

Free time

rit.

G⁷

Cm

I'm will-ing to take the risk.

8va 7

Take It All

Words & Music by Adele Adkins & Francis Eg White

♩ = 68

Chord diagrams: C, Em/B, Am, C/G (3fr)

1. Did-n't I give it all? _____ Tried _____ my best. Gave you ev-'ry -

Con pedale

Chord diagrams: D/F#, Cadd9/E, D, Csus2

- thing I have. Ev-'ry-thing and no less. _____ 2. Did-n't I

Chord diagrams: C, Em/B, Am, C/G (3fr)

do it right? _____ Did I let you _____ down? _____ May-be you got
 (3.) I should leave _____ to help _____ you see. Noth-ing gets

D/F#



Cadd9/E



D



Cadd9



C



Em/B



too used to, well, hav-in' me 'round. Still, how can you walk a-way from all my
bet-ter than this and this is ev-'ry-thing we need. So is it o-ver? Is this real-ly-



Am



C/G



D/F#



Cadd9/E



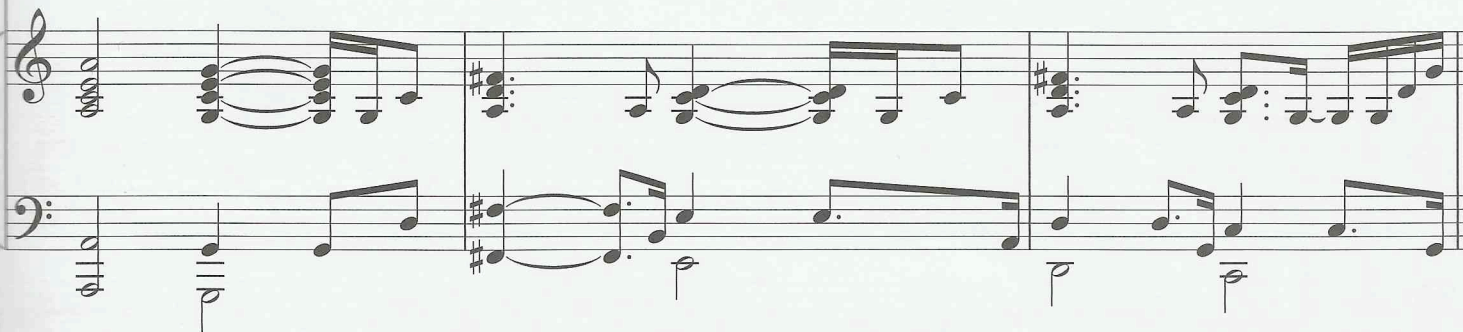
D



Csus2



tears?_ It's gon-na be an emp-ty_ road with - out me right here. } But go on and
it? You're giv-in' up so eas-i-ly. I thought you loved me more than this, but go on...



C



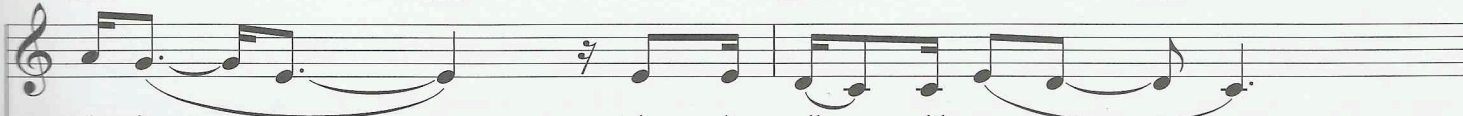
Em/B



Am



C/G

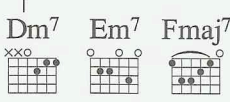


take it, take it all with you.

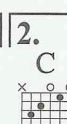
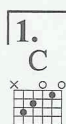
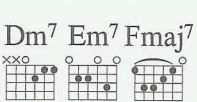




Don't look back at this crumbling fool. Just



take it all with my love.



Take it all with my love. 3. May-be love. I will



change if I must. Slow it down

F C

and bring it home, I will ad - just. Oh, if on -

E7 Am Dm7 Em7 Fmaj7 Free time A7sus4 Csus2/G

ly, if on - ly you knew that ev - 'ry - thing I do is for you.

8vb *8vb*

a tempo

C Em/B Am C/G D/F# Cadd9/E

D C C Em/B Am C/G

But go on, go on and take it, take it all with you.



Don't look back at this crum-bl - ing fool. Just take it, take it



all with you. Don't look back at this crum - bl - ing fool. Just

Free time
Dm7 Em7 Fmaj7

a tempo
C

Free time
Dm7 Em7 Fmaj7

take it all with my love. Take it all with my

a tempo
Am

Dm7 Em7 Fmaj7

Free time
C

love. Take it all with my love.

Lovesong

Words by Robert Smith

Music by Robert Smith, Simon Gallup, Laurence Tolhurst,
Porl Thompson, Boris Williams & Roger O'Donnell

$\text{♩} = 116$

Cm



Cm



E^b/B^b



A^bmaj⁷



G



Cm



E^b/B^b



A^bmaj⁷



G



Cm



E^b/B^b



A^bmaj⁷



G



1. When - ev - er I'm a - lone with you
2. When - ev - er I'm a - lone with you

Cm E^b/B^b A^bmaj⁷ G

you make me feel like I am home a - gain...
 you make me feel like I am young a - gain...

Cm E^b/B^b A^bmaj⁷ G

When - ev - er I'm a - lone with you
 When - ev - er I'm a - lone with you

Cm E^b/B^b A^bmaj⁷ 1. G

you make me feel like I am whole a - gain...
 you make me feel like I am fun a - gain...

2. G⁷#⁹ A^bmaj⁷ Fm⁷ Cm

How - ev - er far a - way, I will al -

Gm/B^b

A^bmaj⁷

Fm⁷

- ways love__ you. How - ev - er long__ I stay,

Cm

Gm/B^b

A^bmaj⁷

I will al - ways love__ you. What - ev - er words__

Fm⁷

Cm

Gm/B^b

To Coda II ◊

I say, I will al - ways love__ you.

A^bmaj⁷

G⁷/B^b

Cm

E^b/B^b

To Coda I ◊

I will al - ways love you.

A^bmaj⁷

Repeat ad lib.

3. When -

Cm

E^b/B^b

A^bmaj⁷

-ev - er I'm a - lone _____
 (4.) - ev - er I'm a - lone _____

with_ you,
 with_ you,

G⁷

Cm

E^b/B^b

you make_ me feel_ like I am
 you make_ me feel_ like I am

A^bmaj⁷

1.
 G⁷

2.
 G⁷

D.S. al Coda I

free a - gain.
 clean a - gain.

4. When -

♣ Coda I Cm

E^b/B^b

you.

A^bmaj7

1-3.

G7#9

4.

G7#9

D.S. al Coda II

♣ Coda II

Gm/B^b

A^bmaj7

G7

Cm

E^b/B^b

- ways love__ you. I'll al - ways love you. I'll al - ways
you.____
3 & 4° Instrumental

A^bmaj7

1-3.

G7

4.

G7

rit.

Cm

Repeat ad lib.

love__ you. 'Cause I love__

I'll Be Waiting

Words & Music by Adele Adkins & Paul Epworth

♩ = 80



2° Trumpets

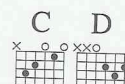
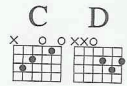


1. Hold me clos - er _____ one more time say that you love me _____ in your

3



good - bye. _____ Please for - give me _____



for my sins. Yes, I swam dir - ty wa - ters, but you pushed me in. 2. I've



3. Let me stay here seen your face un - der ev - 'ry sky. _____ O - ver
for just one more night. _____ Build _____ your



ev - 'ry bor - der _____ and on ev - 'ry line. _____ You
walls a - round me _____ and pull me to the light. _____ So

A



A/G



G



C



D



know my heart
I can tell you

more than I do.
that I was wrong.

We were the
I was a

A



F/G



C/G



C



D



great - est,
child then but

now I'm will - ing to learn.

me and you.

But we had

E



G



A



E



time a - gainst us and miles be - tween us. The heav - ens cried, I know I left you speech - less. But

G



A



C



D



now the sky has cleared and it's blue.

And I see my fu - ture in you. I'll be

E D A D

wait - ing for you when you're read - y to love me a - gain.. I'll put my

E D A

hands up. I'll do ev-'ry-thing diff-'rent, I'll be bet-ter to you.. I'll be

E D A D

wait - ing for you when you're read - y to love me a - gain.. I'll put my

E D C D

hands up. I'll be some-bod-y diff-'rent, I'll be bet-ter to you..

E A

Time a - gainst_ us._____ Miles be - tween_ us._____

1. 2.

G A E A C D

Heav-ens cried. I know I left you speech-less. I know I left you speech - less. I know I left you speech - less.

E D A D

I'll be

E D A

wait - ing. I'll be

E D A D

wait - ing for you when you're read - y to love me a - gain... I'll put my

E D A

hands up. I'll do ev-'ry-thing diff-'rent, I'll be bet-ter to you... I'll be

E D A D

wait - ing for you when you're read - y to love me a - gain... I'll put my

E D C D E

hands up. I'll be some-bod-y diff-'rent, I'll be bet-ter to you.

One And Only

Words & Music by Adele Adkins, Daniel Wilson
& Greg Wells

♩ = 52

F/C



C7



1. You've been on my

F



C



mind. I grow fon-der ev-'ry day, los-ing my-self in—
(2.) mind? Do you hang on ev-'ry word I say?— You lose your-self in—

Gm



Dm



C

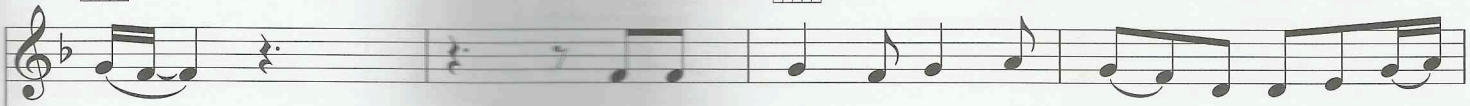


— time.— Just think-ing of your face.— God on - ly
— time.— at the men-tion of my name.— Will I ev - er

F



C



knows_ why it's tak - en me so long_ to let my doubts_
know_ how it feels to hold you close_ and have you_



Gm



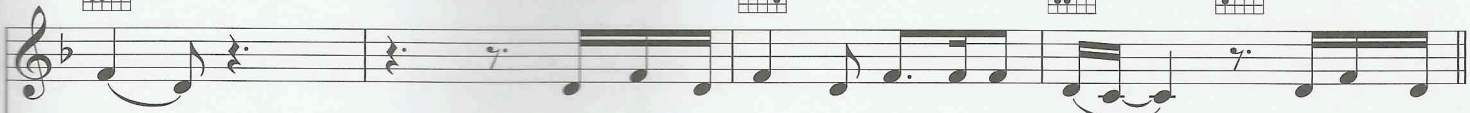
D



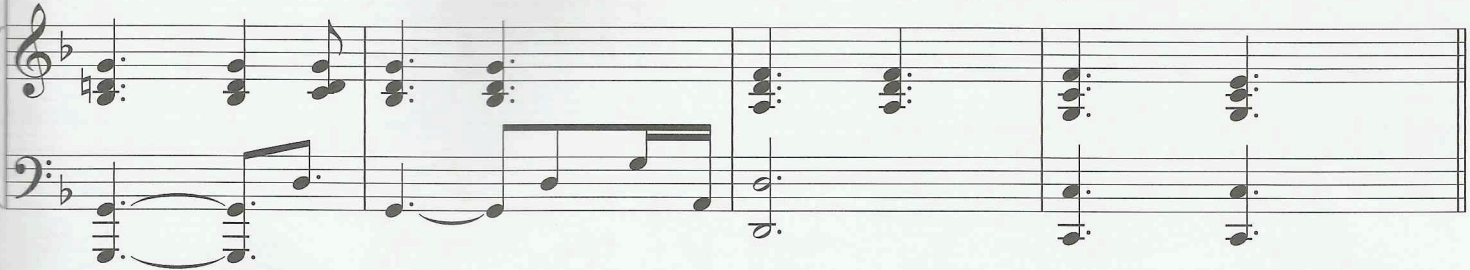
Csus4



C



go. Oh, you're the on - ly one that I want. } I don't know
tell me which - ev - er road I choose you'll go. }



Bb



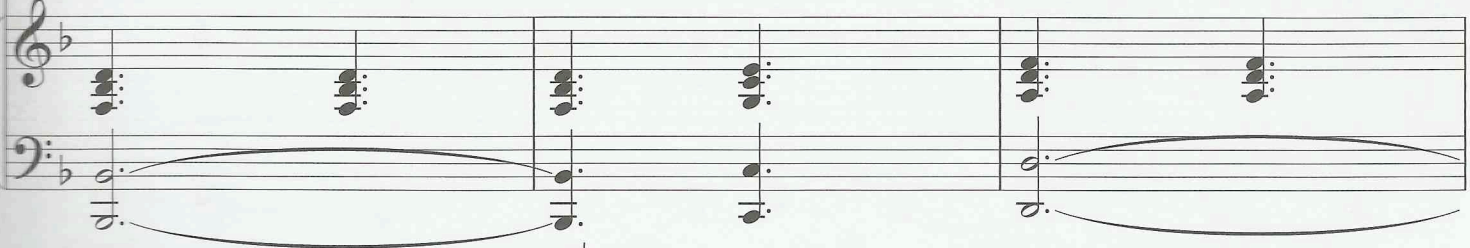
C



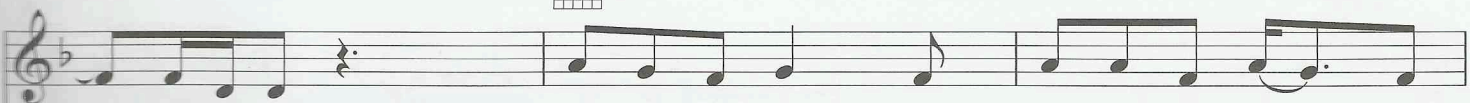
Dm



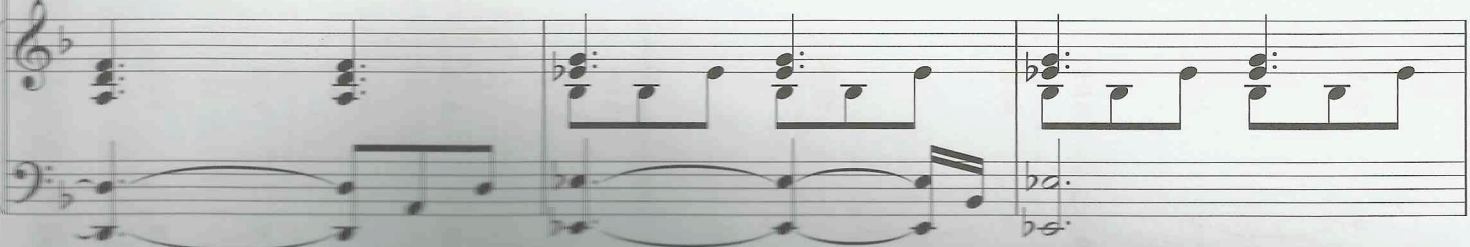
why I'm scared,_ I've been here be - fore. Ev-'ry feel - ing, ev-'ry word,_ I've i - ma -



Eb



- gined it all. You'll nev - er know if you nev - er try_ to



B^b





for-give your past_ and sim-ply be mine. I dare you to_



F



Dm



let me be_ your, your one and on - ly. Prom-ise I'm_



Am



B^b



Am



Gm



C



wor - thy to hold in your arms. So come on_ and give_



F



Dm



me the chance_ to prove I am the one who can_ walk that



To Coda ϕ

1.

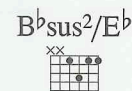
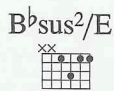
2.



Musical staff with lyrics: mile un - til the end starts. 2. Have I been on your

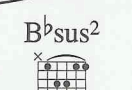
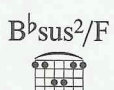
mile un - til the end starts. 2. Have I been on your

Musical staff with chords and bass line



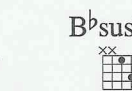
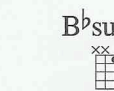
Musical staff with chords

Musical staff with chords and bass line



Musical staff with chords

Musical staff with chords and bass line



Musical staff with lyrics: I know it ain't eas - y, giv - ing up your heart.

I know it ain't eas - y, giv - ing up your heart.

Musical staff with chords and bass line

B^bsus⁴/F B^b/F B^bsus²/F B^b/F B^bsus⁴ B^b/F

I know _____ it ain't eas - y, _____ giv - ing up _____ your

B^bsus² B^b E^bsus² B^b/E^b B^bsus²/E^b B^b

heart. _____ No - bod - y's per - fect. _____ Trust me, I've
(cont. sim.)

Gm⁷#5 Gm⁷ B^bsus²/E^b Gm⁷ B^bsus⁴/F B^b/F

learned it. _____ No - bod - y's per - fect. _____

1. B^bsus²/F B^b/F B^bsus⁴ B^b B^bsus² B^b

Trust me I've learned it. _____ No - bod - y's

2.

Gm7#5

Gm7

C

D.S. al Coda

Giv - ing up your heart. So I dare you to

learned it.

Coda

Gm

C

F

Come on and give me the chance to prove that I'm the

Dm

Am

one who can walk that mile

Bb

Am

Gm

C

F

un - til the end starts.

8th J

Someone Like You

Words & Music by Adele Adkins & Daniel Wilson

♩ = 68

A



C#m/G#



Con pedale

F#m



D



1. I.

A



C#m/G#



heard
(2.) You

that you're
know how the

set-tled down...
time flies, —

That you
on - ly

F#m



D



found a girl_ and you're mar-ried now.
yes - ter-day_ was the time of our lives. We were

A



C#m/G#



I heard_ that your dreams came true. Guess she
born and raised_ in a sum - mer haze. Bound

F#m



D



gave you things_ I did-n't give to you.
by the sur-prise of our glo - ry days. I

I° only

A



C#m/G#



Old friend, why are you so_ shy?_ Ain't like

To Coda ◊

lasts and loves but some-times it hurts_ in - stead.

8^{vb}

2.

F#m



D



- stead.

8^{vb}

E/B



F#m/C#



Noth-ing com-pares, no wor-ries or cares, re-grets and mis-takes, they are mem-o-ries made.

3 3

D⁵



Bm



A/C#



Who would have known how bit-ter - sweet this would

3

D
rit. E/D
a tempo A
C/G#
F#m
D

taste? Nev-er mind. I'll find some-one like you. I wish

A
C/G#
F#m
D
A
E

noth-ing but the best for you. Don't for - get me, I beg. I'll re -

F#m
D
A
E/G#
F#m
D

- mem-ber you said some-times it lasts and loves but some-times it hurts in - stead.

D.S. al Coda

⊕ Coda D

A⁵ 5fr

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PIANO, VOICE & GUITAR.

ROLLING IN THE DEEP
RUMOUR HAS IT
TURNING TABLES
DON'T YOU REMEMBER
SET FIRE TO THE RAIN
HE WON'T GO
TAKE IT ALL
I'LL BE WAITING
ONE AND ONLY
LOVESONG
SOMEONE LIKE YOU



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