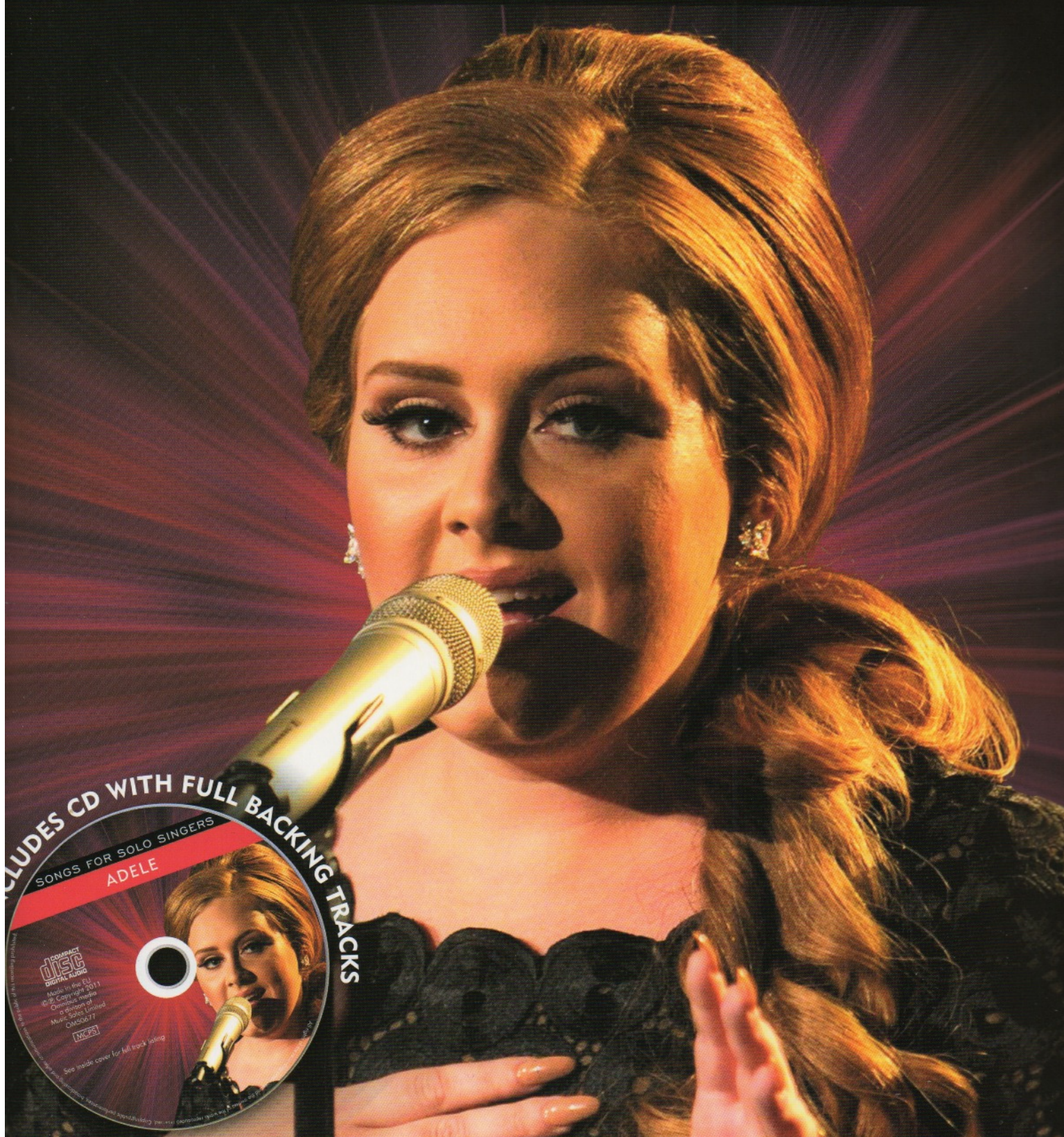


# SONGS FOR SOLO SINGERS

## ADELE

SIX HIT SONGS ARRANGED FOR PIANO, VOICE & GUITAR



INCLUDES CD WITH FULL BACKING TRACKS

SONGS FOR SOLO SINGERS

ADELE

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# CHASING PAVEMENTS

WORDS & MUSIC BY ADELE ADKINS & EG WHITE

$\text{♩} = 80$



1. I've made up my mind, don't

$\text{Bb}6$



$\text{A}^{\flat}\text{maj}7$



$\text{G}7$



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

$\text{A}^{\flat}\text{maj}7$



$\text{Bb}6$



$\text{Bb}7$



$\text{Eb}$



$\text{Cm}7$



$\text{Gm}7$



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

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E<sup>b</sup>



B<sup>b</sup>6/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

$A^b\text{maj}^{13}$   
 $G^7$   
 $A^b\text{maj}^9$   
 $Gm^7$   
 $Cm^7$   
 $Fm^{11}$   
 $A^b\text{maj}^7$

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

$A^b\text{maj}^{13}$   
 $Gm^7$   
 $E^b\text{maj}^7$   
 $E^b$

*To Coda*  $\phi$

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

$Gm^7$   
 $E^b$   
 $E^b\text{maj}^7$   
 $A^b\text{maj}^7$

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

$Gm^7$   
 $Fm^7$   
 $B^b6$

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

A<sup>b</sup>maj7 4fr      Gaug7 3fr      F<sup>9</sup>

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

B<sup>b</sup>sus4 6fr      A<sup>b</sup>maj9 3fr      Gm7 3fr      Cm7 3fr      Fm11      A<sup>b</sup>maj7 4fr

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

Gm7 3fr      Cm7 3fr      Fm11      A<sup>b</sup> 4fr      A<sup>b</sup>maj7 4fr      B<sup>b</sup>7 6fr

just keep\_ on chas - ing\_ pave - ments?\_ Or\_

*D.S. al Coda*

⊕ *Coda* Gm7 3fr      E<sup>b</sup> 6fr

leads no - where?\_

# HOMETOWN GLORY

WORDS & MUSIC BY ADELE ADKINS

♩ = 60

Bbsus<sup>2</sup> Abadd<sup>9</sup> Fm Gbmaj<sup>7</sup> Bbm<sup>7</sup> Abadd<sup>9</sup> Fm<sup>7</sup> Gbmaj<sup>7</sup>

The first system of music 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. The key signature has four flats (B-flat major). The first staff contains a series of chords: Bbsus<sup>2</sup>, Abadd<sup>9</sup>, Fm, Gbmaj<sup>7</sup>, Bbm<sup>7</sup>, Abadd<sup>9</sup>, Fm<sup>7</sup>, and Gbmaj<sup>7</sup>. Each chord is accompanied by a guitar chord diagram. The second staff shows the piano accompaniment with a simple bass line and chords in the right hand.

Bbm Ab 4fr Fm<sup>7</sup> Gbadd<sup>9</sup> Bbm Abadd<sup>9</sup> Fm<sup>7</sup> Gbadd<sup>9</sup>

The second system continues the piano accompaniment. The chords are Bbm, Ab (4fr), Fm<sup>7</sup>, Gbadd<sup>9</sup>, Bbm, Abadd<sup>9</sup>, Fm<sup>7</sup>, and Gbadd<sup>9</sup>. The bass line continues with a steady eighth-note pattern, while the right hand plays chords and some melodic fragments.

Bbm Ab(add<sup>9</sup>) Fm Gbadd<sup>9</sup> Bbm Ab 4fr Fm<sup>7</sup> Gbsus<sup>2</sup> 4fr

The third system continues the piano accompaniment. The chords are Bbm, Ab(add<sup>9</sup>), Fm, Gbadd<sup>9</sup>, Bbm, Ab (4fr), Fm<sup>7</sup>, and Gbsus<sup>2</sup> (4fr). The bass line continues with a steady eighth-note pattern, while the right hand plays chords and some melodic fragments.

♩ = 124

Bbm Db/Ab 4fr Db/F 1. Gbmaj<sup>7</sup>

The fourth system is a double bar line section with a tempo of 124 beats per minute. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has four flats (B-flat major). The first staff contains a series of chords: Bbm, Db/Ab (4fr), Db/F, and 1. Gbmaj<sup>7</sup>. Each chord is accompanied by a guitar chord diagram. The second staff shows the piano accompaniment with a simple bass line and chords in the right hand.

2.

Gbmaj7



Bbm



D7/A2



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

Db/F



Gbmaj7



Bbm



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

Db/Ab



Db/F



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

Gbmaj7



Bbm



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



Db/Ab



Db/F



Gbmaj7



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

Bbm



Db/Ab



Db/F



"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

Gb



2° only

Gbmaj7



- der - ing." Round my

Bbm



Db/Ab



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

Db/F



Gbmaj7



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

Bbm



Db/Ab



Db/F



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

Gbmaj7



Bbm



Db/Ab



Round my home - town

mem - o -

Db/F



Gbmaj7



Bbm



- ries are fresh. Round my home - town,

Db/Ab



Db/F



Gbmaj7



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

Bbm



Db/Ab



Db/F



won - ders of my world, are the won - ders of my  
*2° vocal ad lib.*

Gbmaj7



Bbm



Db/Ab



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

Db/F





1. Gbmaj7



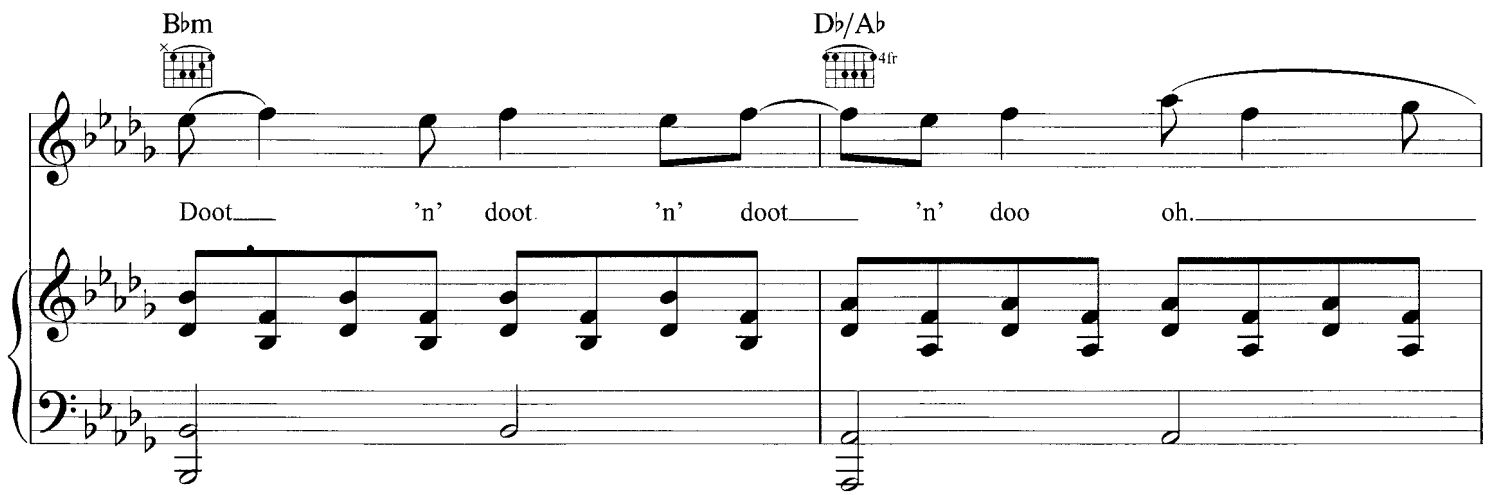
2. Gbmaj7






won - ders of now. 2. I —

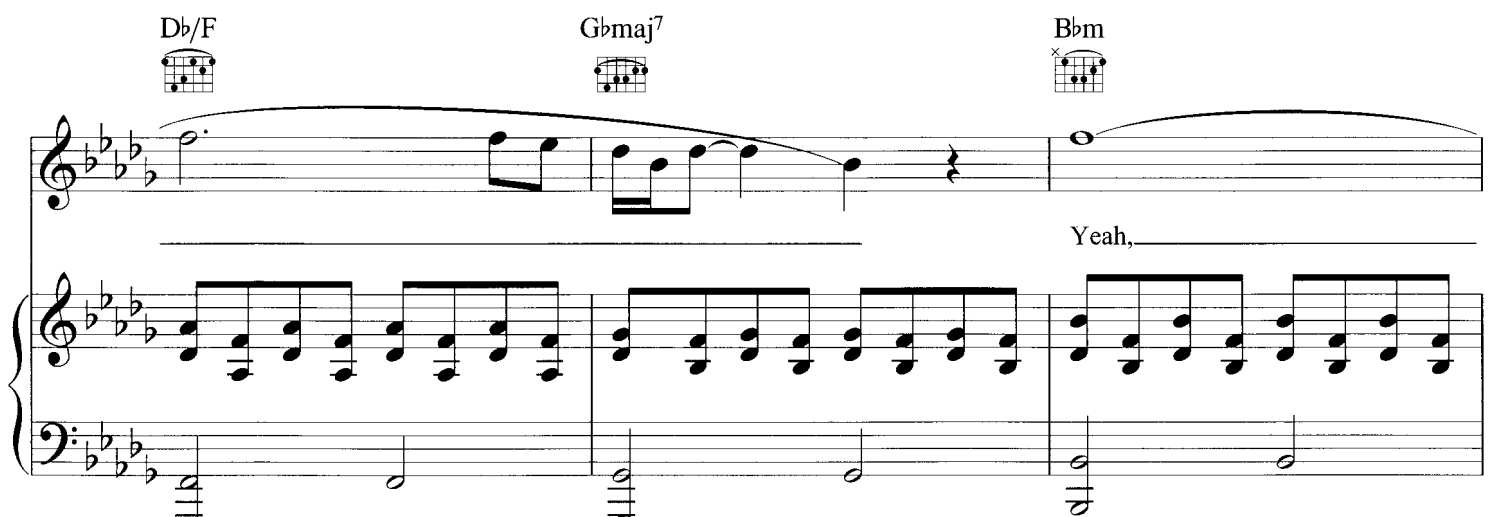
Bbm  Db/Ab 




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



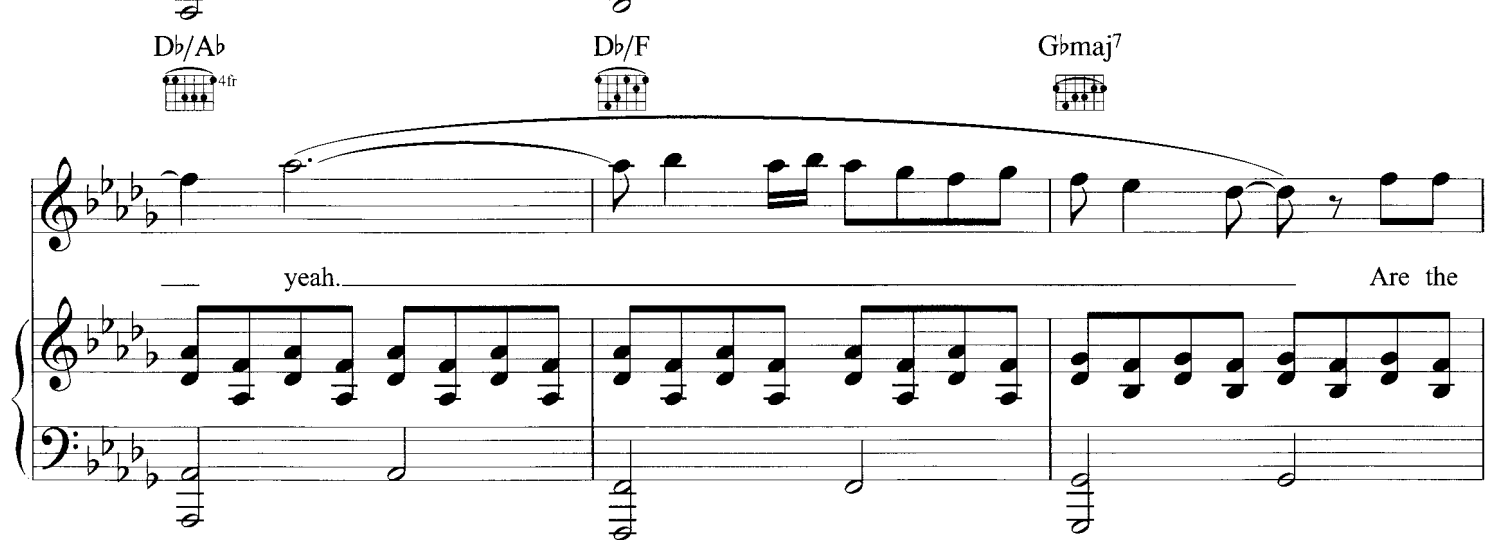
Db/F  Gbmaj7  Bbm 




Yeah,



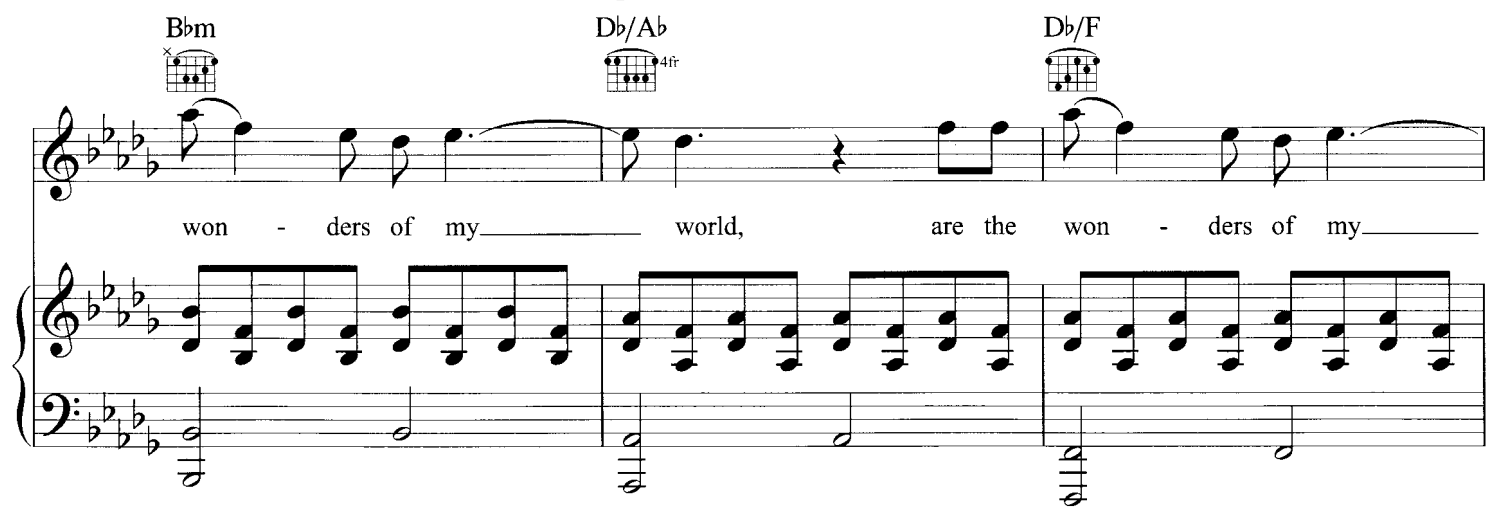
Db/Ab  Db/F  Gbmaj7 

yeah. Are the



Bbm  Db/Ab  Db/F 

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



Gbmaj7



Bbm



Db/Ab



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

won - ders of my world,

of my world, — yeah. — Of my world,

of my world, — yeah. —

*poco rall.*

# 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>



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of two flats (Bb and Eb). It features four measures of whole notes, each corresponding to a chord diagram: Bb (6fr), F/A (5fr), Ab (4fr), and Eb (6fr). The piano accompaniment is written on two staves (treble and bass clefs) in 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line with some chords and single notes.

E<sup>b</sup>m



B<sup>b</sup>



C<sup>7</sup>



E<sup>b</sup>/F



B<sup>b</sup>



The second system of music continues the guitar and piano accompaniment. The guitar part has five measures of whole notes with chord diagrams: Ebm (6fr), Bb (6fr), C7 (8fr), Eb/F (8fr), and Bb (6fr). The piano accompaniment continues with the same melodic and bass line patterns.

B<sup>b</sup>



F/A



A<sup>b</sup>



The third system of music features a guitar part with three measures of eighth-note patterns and rests, with chord diagrams Bb (6fr), F/A (5fr), and Ab (4fr). The piano accompaniment continues.

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

The fourth system of music shows the piano accompaniment for the vocal lines. It consists of two staves (treble and bass clefs) in 4/4 time, with the right hand playing a melody and the left hand playing a bass line.

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.

(2° Eb)

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.  
noth - ing that I would - n't do.

Know there's noth - ing that I  
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<sup>b</sup> F/A A<sup>b</sup>(add9)

Musical notation for the first system, measures 1-3. Chords: B<sup>b</sup>, F/A, A<sup>b</sup>(add9).

E<sup>b</sup> E<sup>b</sup>m

Musical notation for the second system, measures 4-5. Chords: 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> *D.S. al Coda*

Musical notation for the third system, measures 6-8. Chords: B<sup>b</sup>, C<sup>7</sup>, E<sup>b</sup>/F, B<sup>b</sup>. *D.S. al Coda*

⊕ *Coda*

rit. B<sup>b</sup> C<sup>7</sup> E<sup>b</sup>/F B<sup>b</sup>

to make you feel my love...

Musical notation for the Coda section, measures 9-12. Chords: B<sup>b</sup>, C<sup>7</sup>, E<sup>b</sup>/F, B<sup>b</sup>. *rit.*  
to make you feel my love...

# ROLLING IN THE DEEP

WORDS & MUSIC BY ADELE ADKINS & PAUL EPWORTH

♩ = 104

C<sup>5</sup>



C<sup>5</sup>



G<sup>5</sup>



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

B<sup>b5</sup>



G<sup>5</sup>



B<sup>b5</sup>



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...

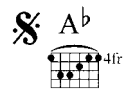


Fin - al - ly I can see you crys - tal clear.  
There's a fire start - ing in my heart,



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.*



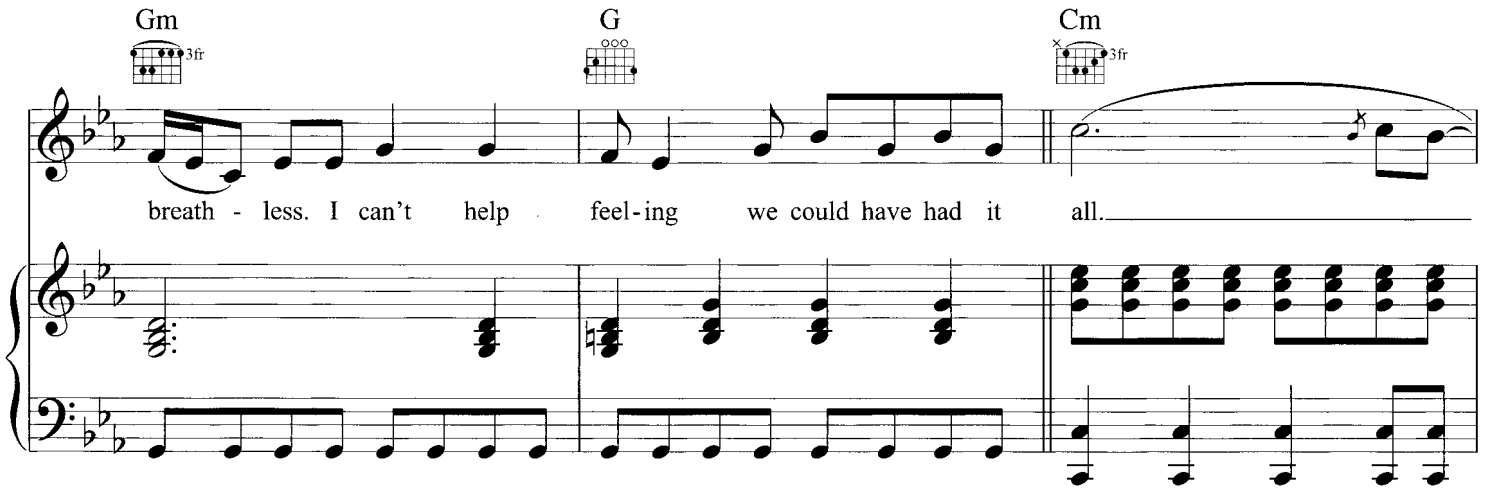
The scars of your love re-mind me of us. They keep me






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

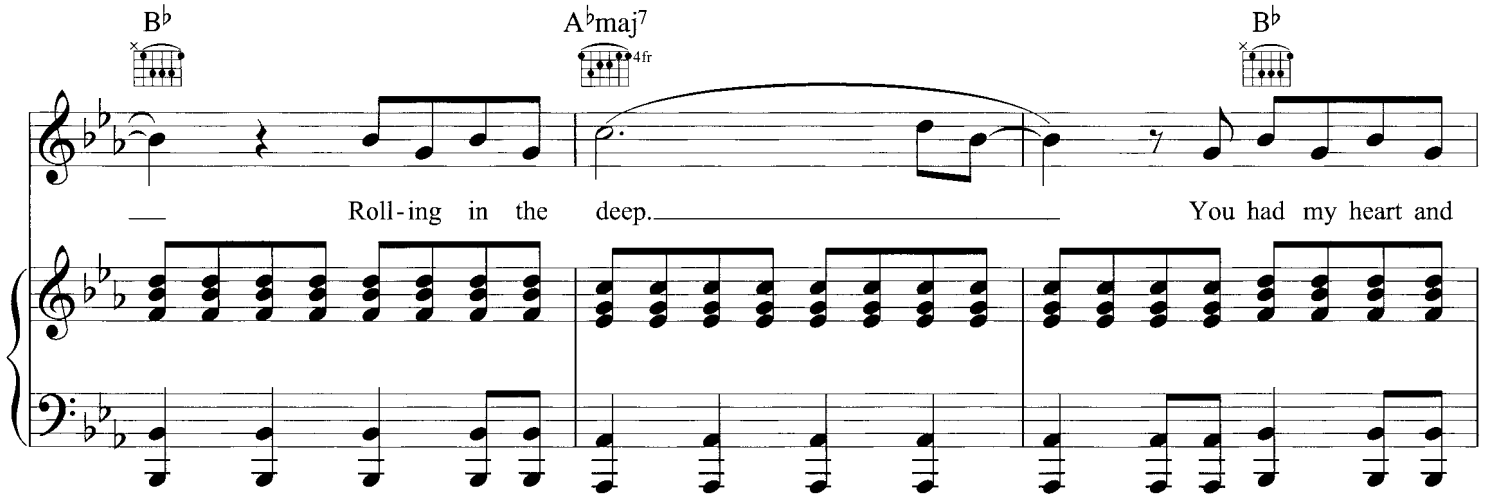
Gm  3fr  G  3fr Cm

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



B $\flat$   B $\flat$   4fr A $\flat$ maj7  B $\flat$



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



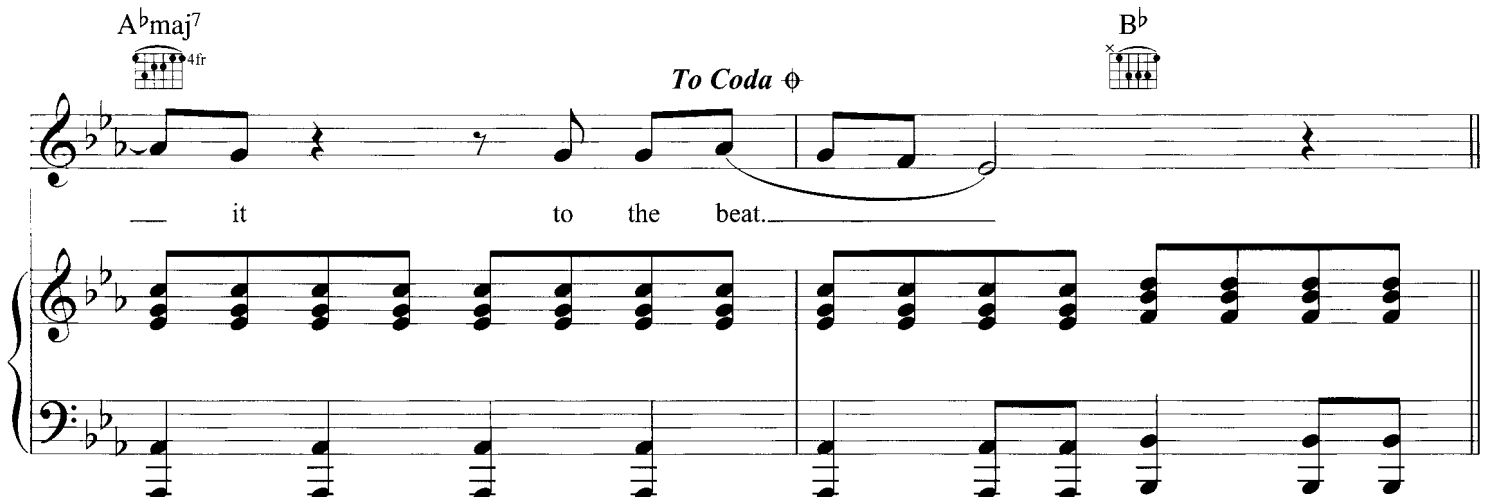
Cm  3fr Cm  B $\flat$

soul 'side of your hand. And you played



A $\flat$ maj7  4fr A $\flat$ maj7 *To Coda*  $\oplus$   B $\flat$

it to the beat.



C<sup>5</sup>



G<sup>5</sup>



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

*Drums*

B<sup>b</sup>5



G<sup>5</sup>



B<sup>b</sup>5



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

C<sup>5</sup>



G<sup>5</sup>



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

B<sup>b</sup>5



G<sup>5</sup>



B<sup>b</sup>5



*D.S. al Coda*

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

♠ Coda

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



B<sup>b</sup>



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



Could have had it all.

B<sup>b</sup>



Cm



Roll - ing in the deep.

B<sup>b</sup>



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



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

B<sup>b</sup>



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

N.C.

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

Cm



Bb



all. \_\_\_\_\_ We could have had it

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand. Chord diagrams for Cm (3fr) and Bb are provided above the vocal staff.

A<sup>b</sup>maj7



Bb



Cm



all. \_\_\_\_\_ We could have had it all. \_\_\_\_\_

The second system continues the musical score. The vocal line features a melodic phrase: a dotted quarter note G4, an eighth note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, an eighth note A4, and a dotted quarter note G4. The piano accompaniment maintains the eighth-note chordal pattern. Chord diagrams for Abmaj7 (4fr), Bb, and Cm (3fr) are shown above the vocal staff.

Bb



A<sup>b</sup>maj7



Bb



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

The third system features a vocal line with a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the eighth-note chordal pattern. Chord diagrams for Bb, Abmaj7 (4fr), and Bb are provided above the vocal staff.

Cm



Bb



all. \_\_\_\_\_ Roll - ing in the

The fourth system shows the vocal line with a melodic phrase: a dotted quarter note G4, an eighth note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, an eighth note A4, and a dotted quarter note G4. The piano accompaniment continues with the eighth-note chordal pattern. Chord diagrams for Cm (3fr) and Bb are shown above the vocal staff.



A<sup>b</sup>maj<sup>7</sup> 4fr      B<sup>b</sup>      Cm 3fr

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

1. B<sup>b</sup>      A<sup>b</sup>maj<sup>7</sup> 4fr

\_\_\_\_\_ And you played \_\_\_\_\_ it \_\_\_\_\_ to the beat. \_\_\_\_\_

2. B<sup>b</sup>

\_\_\_\_\_ Could have had it \_\_\_\_\_ And you played \_\_\_\_\_

A<sup>b</sup>maj<sup>7</sup> 4fr      A<sup>b</sup> 4fr      B<sup>b</sup>      Cm 3fr

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

# SET FIRE TO THE RAIN

WORDS & MUSIC BY FRASER SMITH & ADELE ADKINS

$\text{♩} = 108$

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



Csus<sup>4</sup>



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 you here for - ev - er. You and me

C



Csus4



C



Bb6



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

B<sup>b</sup> Csus<sup>2</sup> C N.C.

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

Dm C

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

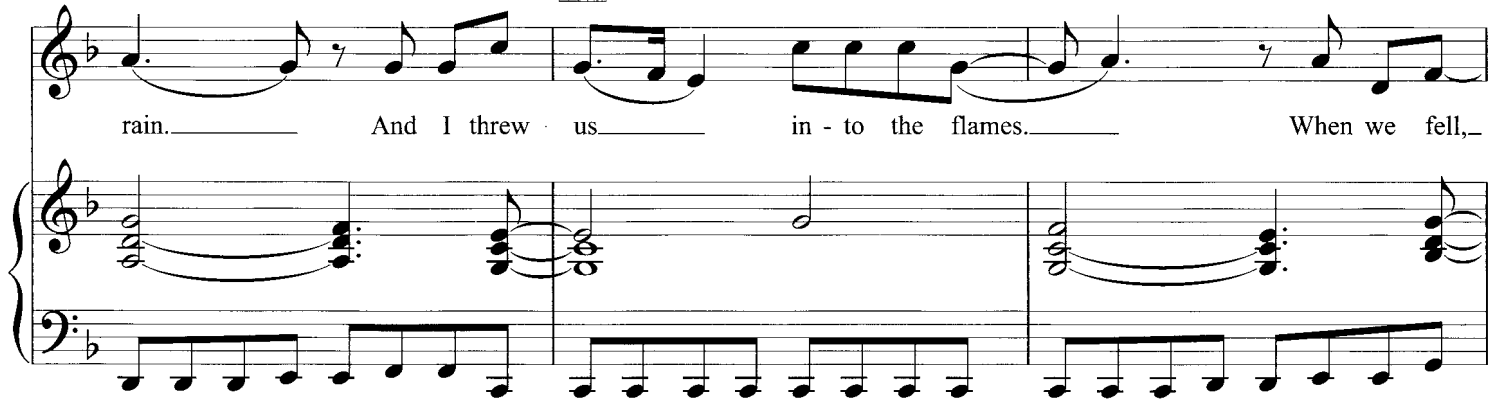
1. 2. Dm C C Dm

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

C







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




Gm  B $\flat$   C 

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



B $\flat$   F/A  Am  C 

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



B $\flat$   Fmaj $^7$   Am  C 

\_\_\_\_\_ 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. \_\_\_\_\_

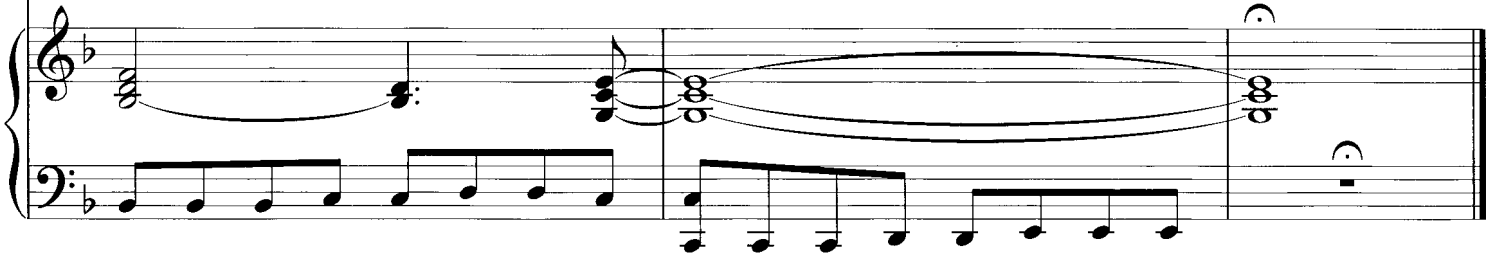


4.

Bb



C



# SOMEONE LIKE YOU

WORDS & MUSIC BY ADELE ADKINS & DANIEL WILSON

♩ = 68

A



C#m/G#



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

*Con pedale*

F#m



D



The second system continues the musical notation. The vocal line has a rest followed by a note. The piano accompaniment continues with the same eighth-note pattern. A first ending bracket labeled '1. I.' spans the end of the system.

A



C#m/G#



The third system includes the vocal line with lyrics. The piano accompaniment continues. The lyrics are: (2.) You heard that you're know how the set-tled down... That you time flies, 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#

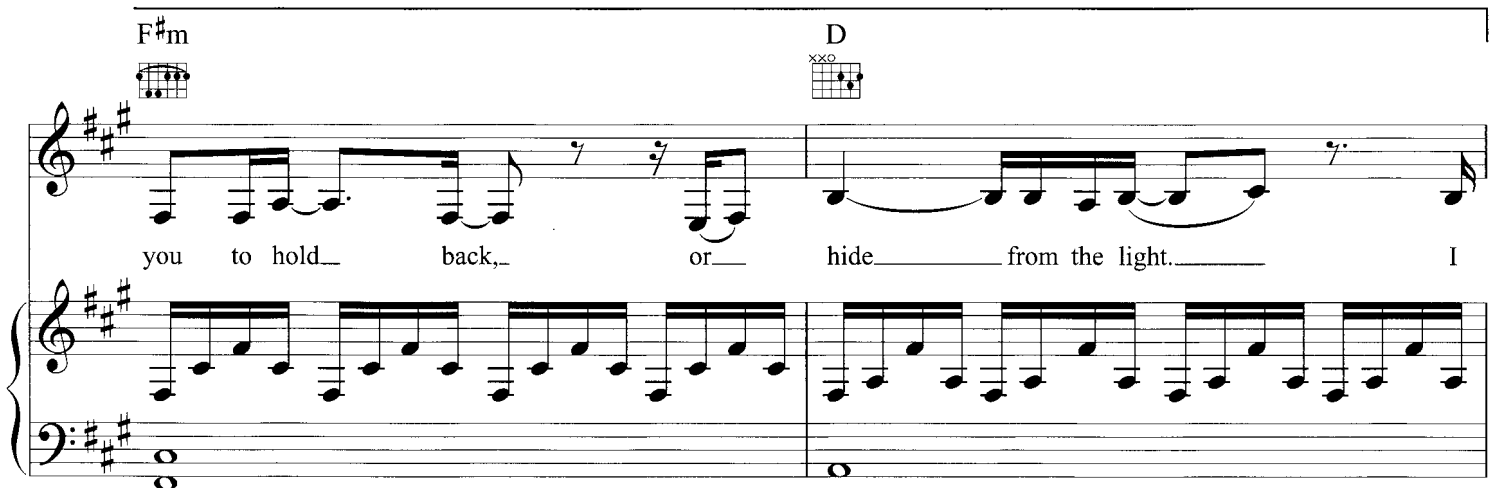





Old friend, why are you so\_ shy?\_ Ain't like



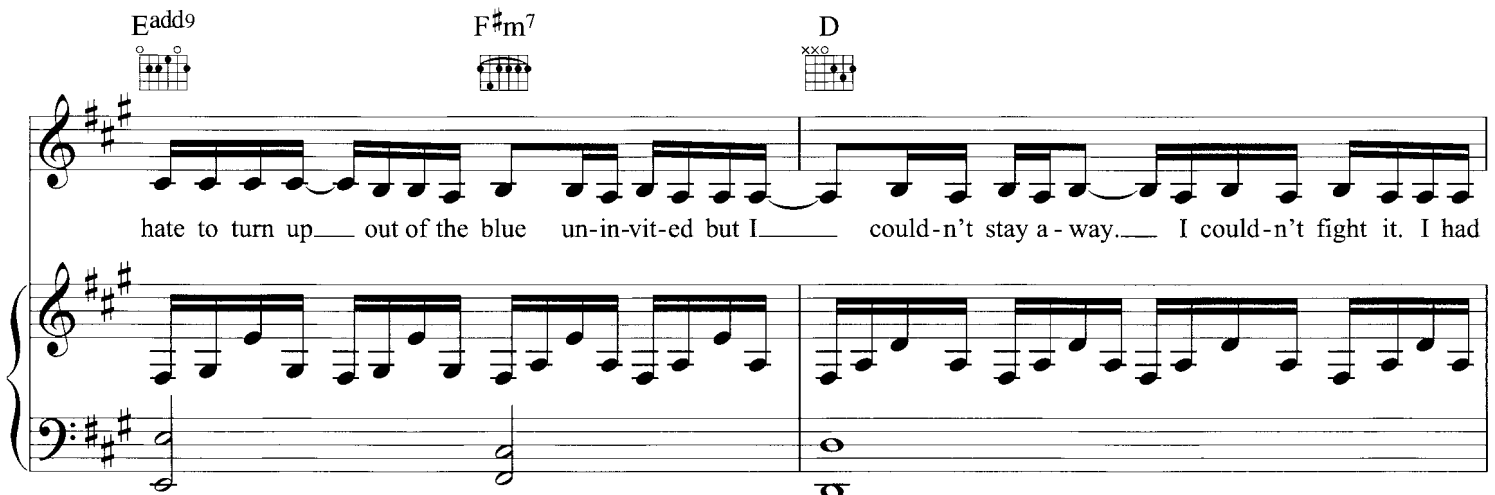
F#m  D 





you to hold back, or hide from the light. I




Eadd9  F#m7  D 



hate to turn up out of the blue un-in-vit-ed but I could-n't stay a-way. I could-n't fight it. I had

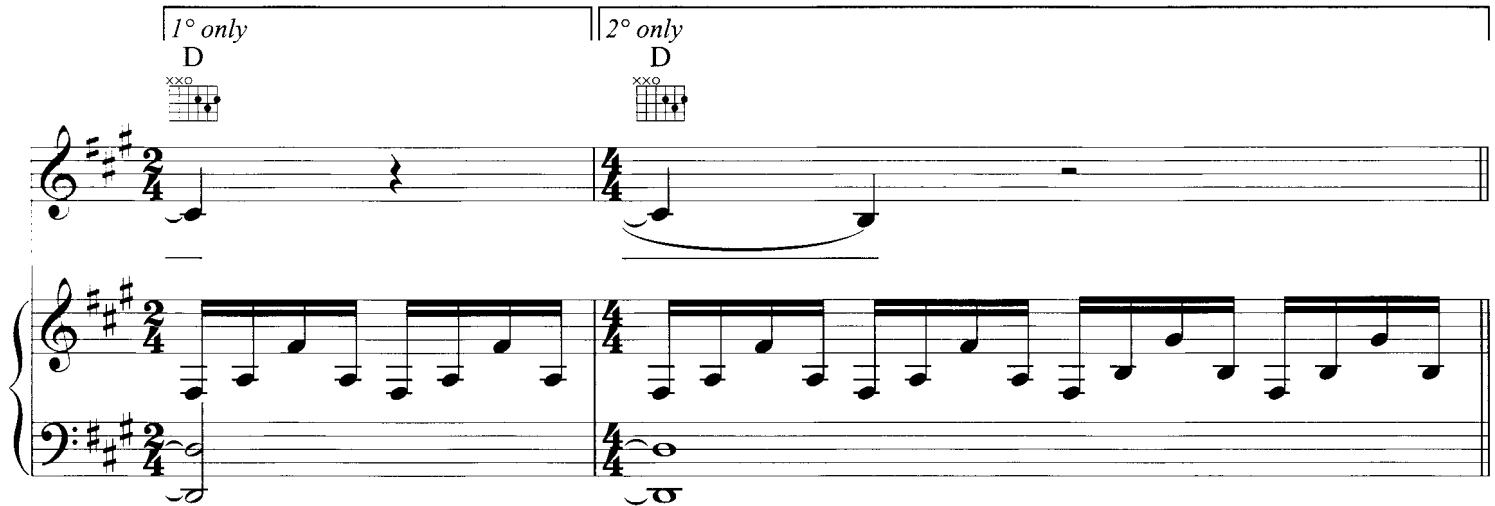


Eadd9  F#m7  D  Eadd9/D 

hoped you'd see my face and that you'd be re-mind-ed that for me it is-n't o-ver.



1° only  | 2° only 







Nev-er mind. I'll find\_ some-one like\_ you. I wish

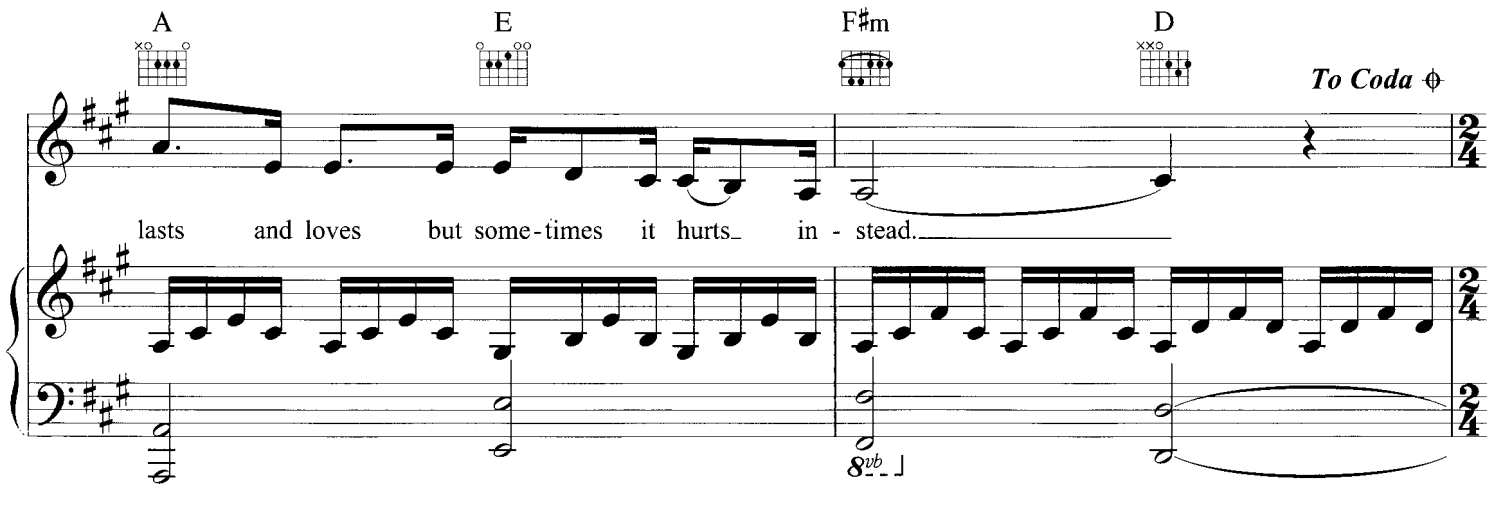
noth-ing but\_ the best\_ for\_ you two. Don't for -



-get me, I beg\_ I'll\_ re - mem-ber\_ you said\_ some-times it

lasts and loves but some-times it hurts in - stead. Some-times it

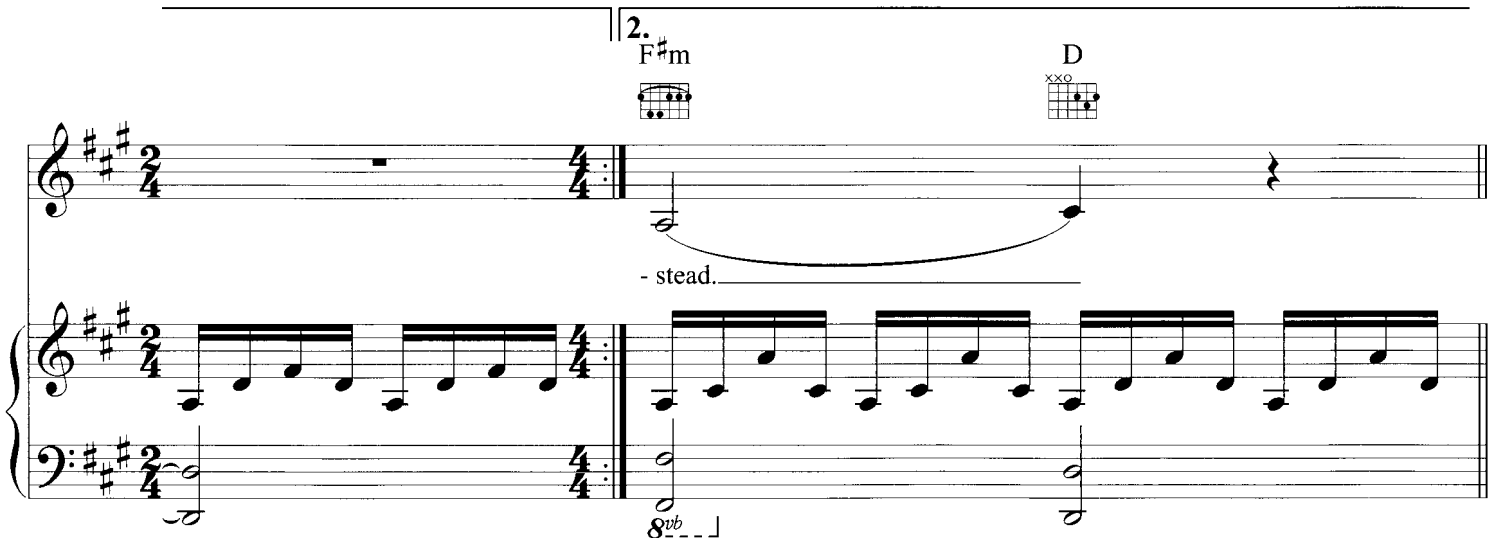
A  E  F#m  D  *To Coda*  $\phi$



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



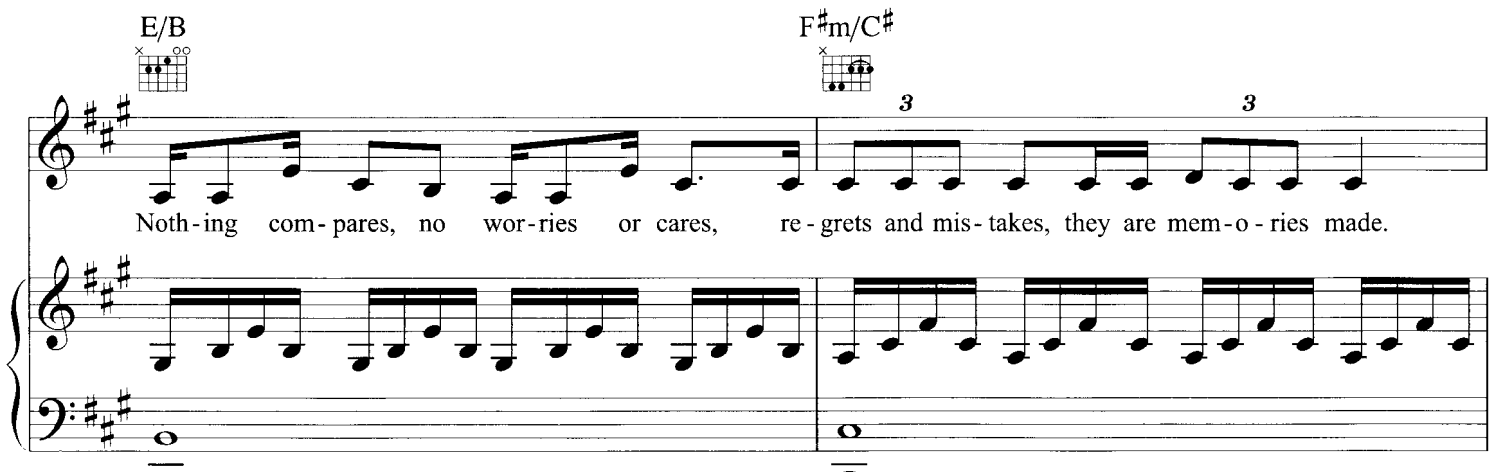
2. F#m  D 




- stead.



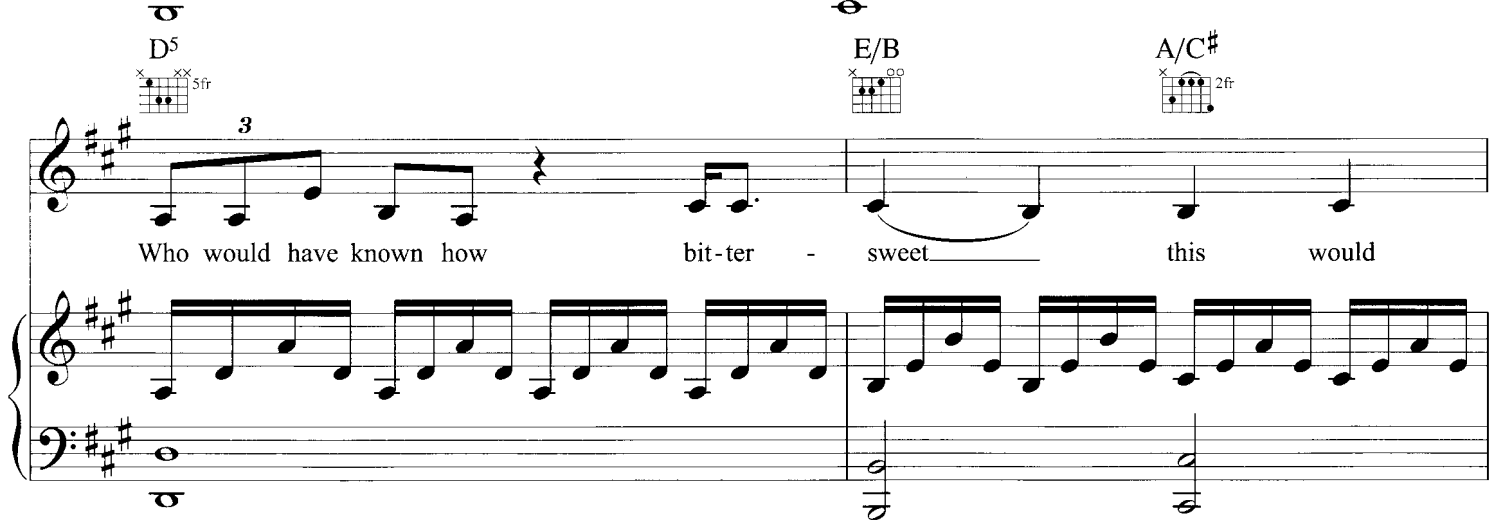
E/B  F#m/C#  3 3

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



D<sup>5</sup>  3 E/B  A/C#  2fr

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



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

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

**A** **E/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** *D.S. al Coda*

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

(8) *8<sup>vb</sup>*

**Coda** **D** **G#dim/D** **Dmaj7** **D<sup>5</sup>** **A<sup>5</sup>** *Sit*

*8<sup>vb</sup>*

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ISBN 978-1-78038-478-8



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