

Someone Like You

- Adele -

Words and Music by Adele Adkins & Daniel Wilson

Arranged by Hans Reintjes

Original Key A major

Ballad ♩ = 66

Intro

mp

Soprano 1

dm dm dm dm dm dm dm

Soprano 2

dm dm dm dm

Alto 1

dm dm dm

Alto 2

dm dm dm dm dm dm dm

Piano Solo

mp

A E⁶/g# F#m D

Verse 1

5

S1

mm mm mm

S2

mm mm mm

A1

heard that you're sett-led down, that you found a girl and you're

A2

mm mm mm

P.S.A.

A E⁶/g# F#m

Someone Like You 3

01 SSAA Piano Solo

14

S1

shy? Ain't like you to hold back or hide from the light. I

S2

shy? Ain't like you to hold back or hide from the light. I

A1

dm Ain't like you to hold back or hide from the light. I

A2

dm Ain't like you to hold back or hide from the light. I

P.S.A.

E⁶/g# F#m D

Interlude 1

17

S1

hate to turn up out of the blue, un-in-vi-ted, but I I had

S2

hate to turn up out of the blue, un-in-vi-ted, but I I had

A1

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

A2

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

P.S.A.

Eadd9 F#m7 D

Someone Like You 5

01 SSAA Piano Solo

25

S1

S2

A1

A2

P.S.A.

you, too. Don't for - get me, I beg, I'll re - mem - ber you said, „Some-times it

for you too. Don't for - get me, I beg, I'll re - mem - ber you said, „Some-times it

you, too. Don't for - get me, I beg, I'll re - mem - ber you said, „Some-times it

F#m D5 A E F#m D5

28

S1

S2

A1

A2

P.S.A.

lasts in love, but some-times it hurts in - stead. Some-times it lasts in love in -

lasts in love oh, Some-times it lasts in love, but some-times it hurts in -

lasts in love oh, „Some-times it lasts in love, but some-times it hurts in -

lasts in love oh, „Some-times it lasts in love in -

A E F#m D A E

Interlude 2

39

S1
by glo - ry days. I hate to turn up out of the blue, un-in-vi-ted, but I

S2
by glo - ry days. I hate to turn up out of the blue, un-in-vi-ted, but I

A1
by glo - - - ry days. I hate to turn up out of the blue, un-in-vi-ted, but I

A2
by the sur-prise of our glo - ry days. I hate to turn up out of the blue, un-in-vi-ted, but I

P.S.A.
F#m D Eadd9 F#m7

42

S1
I had hoped you'd see my face and that you'd be re-min-ded that for

S2
I had hoped you'd see my face and that you'd be re-min-ded that for

A1
could-n't stay a-way I could-n't fight it. I had hoped you'd see my face and that you'd be re-min-ded that for

A2
could-n't stay a-way I could-n't fight it. I had hoped you'd see my face and that you'd be re-min-ded that for

P.S.A.
D Eadd9 F#m7

Someone Like You 9

01 SSAA Piano Solo

50

S1
get me, I beg, I'll re - mem - ber you said, Some-times it lasts in love in -

S2
get me, I beg, I'll re - mem - ber you said, Some-times it lasts in love, but some-times it hurts in -

A1
get me, I beg, I'll re - mem - ber you said, „Some-times it lasts in love, but some-times it hurts in -

A2
get me, I beg, I'll re - mem - ber you said, „Some-times it lasts in love in -

P.S.A.
A E F#m D5 A E

Bridge

53

S1
stead. No-thing com-pares, no wor-ries or cares, re - grets and mis-takes, they are me-mo-ries made.

S2
stead. No-thing com-pares, no wor-ries or cares, re - grets and mis-takes, they are me-mo-ries made.

A1
stead. No-thing com - pares, no wor-ries or cares, re - grets and mis-takes, they are me-mo-ries made.

A2
stead. No-thing com - pares, no wor-ries or cares, re - grets and mis-takes, they are me-mo-ries made.

P.S.A.
F#m D5 E/B F#m/C#

Someone Like You 11

01 SSAA Piano Solo

62 *Solo*

S1

S2

A1

A2

P.S.A.

Don't for - get me, I beg ___ I ___ re - mem - ber ___ you said, ___ „Some-times it

you. ___ „Some-times it

F#m D A E F#m D

65 *Chorus 4*

S1

S2

A1

A2

P.S.A.

lasts in love, but some-times it hurts in - stead.“ ___ Ne - ver mind, I'll ___ find ___ some-one like

lasts in love, but some-times it hurts in - stead.“ ___ Ne - ver mind, I'll ___ find ___ some-one like

Ne - ver mind, I'll ___ find ___ some-one like

Ne - ver mind, I'll ___ find ___ some-one like

A E/g# F#m D A E

p *mf*

Someone Like You 13

01 SSAA Piano Solo

74 *p*

S1 *stead.* *Some - times it lasts in love in -*

S2 *oh, Some - times it lasts in love, but some - times it hurts in -*

A1 *oh, „Some - times it lasts in love, but some - times it hurts in -*

A2 *oh, „Some - times it lasts in love in -*

P.S.A. *F#m D A E*

76 *pp rit.*

S1 *stead, yeah. Some-one like you.*

S2 *stead, yeah, yeah. like you.*

A1 *stead, yeah, yeah. Some-one like you.*

A2 *stead, yeah. Some-one like you.*

P.S.A. *F#m D E⁷/D D₅(add #7) D₅ A₅*

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Intro

mp

Soprano 1

dm dm dm dm dm dm dm

Soprano 2

dm dm dm dm

Alto 1

dm dm dm

Alto 2

dm dm dm dm dm dm dm

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11

S1 give ___ to ___ you. ___ Old friend, why are you so

S2 she to you. Old friend, why are you so

A1 gave you things ___ I did-n't give to you. ___ dm dm

A2 she to you. dm

14

S1 ___ shy? ___ Ain't like you to hold ___ back or hide from the light. ___ I

S2 ___ shy? ___ Ain't like you to hold ___ back or hide from the light. I

A1 dm Ain't like you to hold ___ back or hide from the light. ___ I

A2 dm Ain't like you to hold ___ back or hide from the light. I

Chorus 1

22 *mf*

S1

I wish no-thing but the best ___ for ___

S2

Never mind, I'll find ___ some-one like ___ you. ___ I wish no-thing but the best

A1

Never mind, I'll find ___ some-one like ___ you. ___ I wish no-thing but the best

A2

I wish no-thing but the best for ___

25

S1

you, too. Don't for - get me, I beg, ___ I'll re - mem - ber ___ you said, „Some-times it

S2

for you too. Don't for - get me, I beg, I'll re - mem - ber ___ you said, „Some-times it

A1

for you too. Don't for - get me, I beg, I'll re - mem - ber ___ you said, „Some-times it

A2

you, too. Don't for - get me, I beg, I'll re - mem - ber ___ you said, „Some-times it

Verse 2

33 *mp*

S1

S2

A1

A2

mm mm mm was the

mm mm mm was the

mm mm mm was the

You'd__ know how the time flies, on-ly__ yes-ter-day__ was the

36

S1

S2

A1

A2

time of our lives. mm_____ mm_____ bound

time of our lives. mm_____ mm_____ bound

time of our lives. mm_____ mm_____ bound

time of our lives. We were born and raised__ in a sum-mer haze, bound

43

S1
hoped you'd see my face and that you'd be re-min-ded that for me, o - ver.

S2
hoped you'd see my face and that you'd be re-min-ded that for me, o - ver.

A1
hoped you'd see my face and that you'd be re-min-ded that for me, it is-n't o - ver. _____

A2
hoped you'd see my face and that you'd be re-min-ded that for me, o - ver.

Chorus 2

46 *mf*

S1
Ne - ver mind, I'll find some-one like you. I wish

S2
Ne - ver mind, I'll find some-one like you. I wish

A1
Ne - ver mind, I'll find some-one like you. I wish

A2
Ne - ver mind, I'll find some-one like you. I wish

Bridge

54

S1

No-thing com-pares, no wor-ries or cares, re-grets and mis-takes, they are me-mo-ries made.

S2

No-thing com-pares, no wor-ries or cares, re-grets and mis-takes, they are me-mo-ries made.

A1

No-thing com - pares no wor-ries or cares, re-grets and mis-takes, they are me-mo-ries made.

A2

No-thing com - pares no wor-ries or cares, re-grets and mis-takes, they are me-mo-ries made.

56

S1

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

S2

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

A1

Who would have known how bit - ter - sweet this would taste? —

A2

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

rit.

65

S1

lasts in love, but some-times it hurts in - stead." _____

S2

lasts in love, but some-times it hurts in - stead." _____

A1

A2

Chorus 4

67 *All*

S1

Ne-ver mind, I'll find _____ some-one like _____ you. _____ I wish no-thing but the best _____ for _____

S2 *All*

Ne-ver mind, I'll find _____ some-one like _____ you. _____ I wish no-thing but the best _____ for _____

A1

Ne-ver mind, I'll find _____ some-one like _____ you. _____ I wish no-thing but the best _____ for _____

A2

Ne-ver mind, I'll find _____ some-one like _____ you. _____ I wish no-thing but the best _____ for _____

75

S1

lasts in love _____ in - stead, yeah. _____

S2

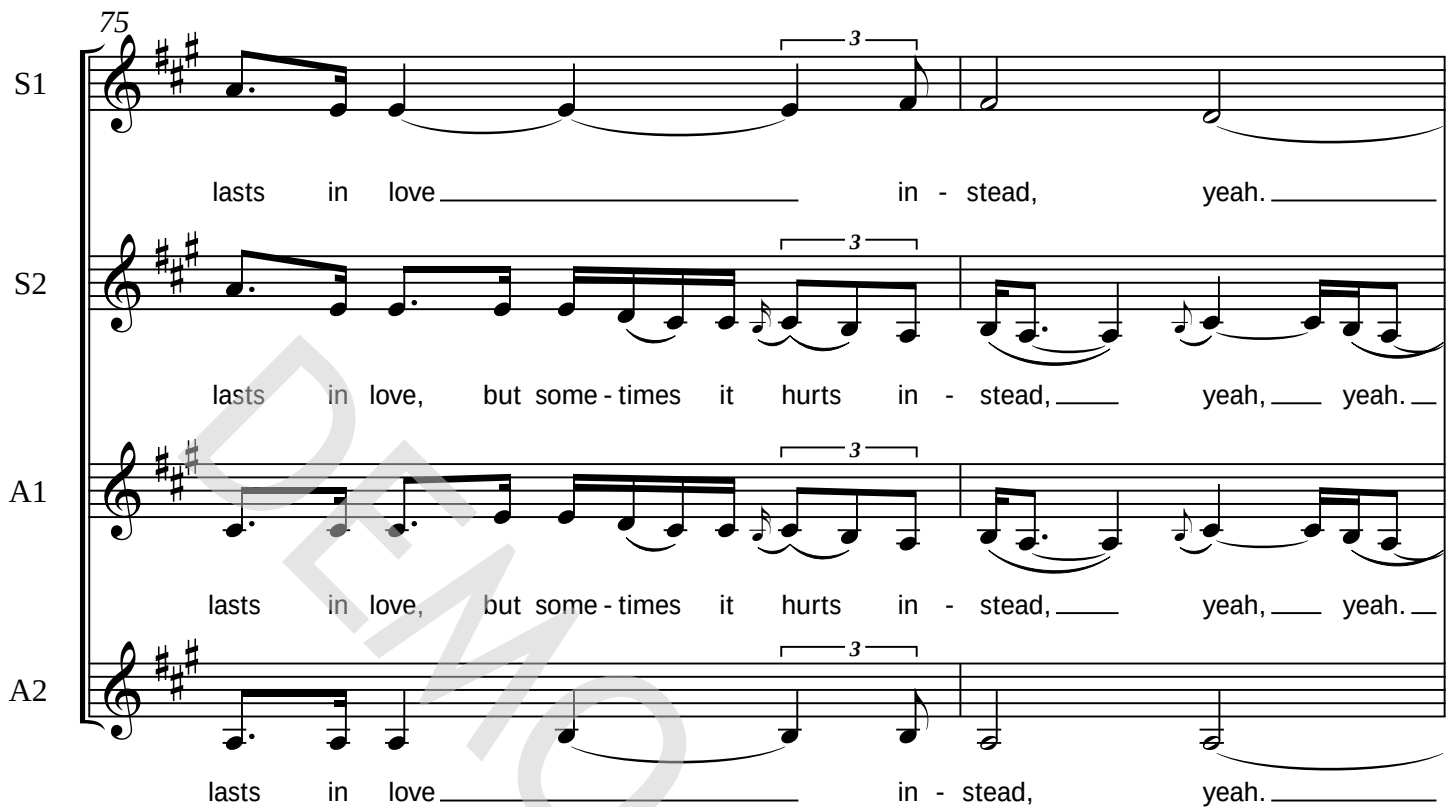
lasts in love, but some - times it hurts in - stead, _____ yeah, _____ yeah. _____

A1

lasts in love, but some - times it hurts in - stead, _____ yeah, _____ yeah. _____

A2

lasts in love _____ in - stead, yeah. _____



77

pp *rit.*

S1

Some-one like you.

S2

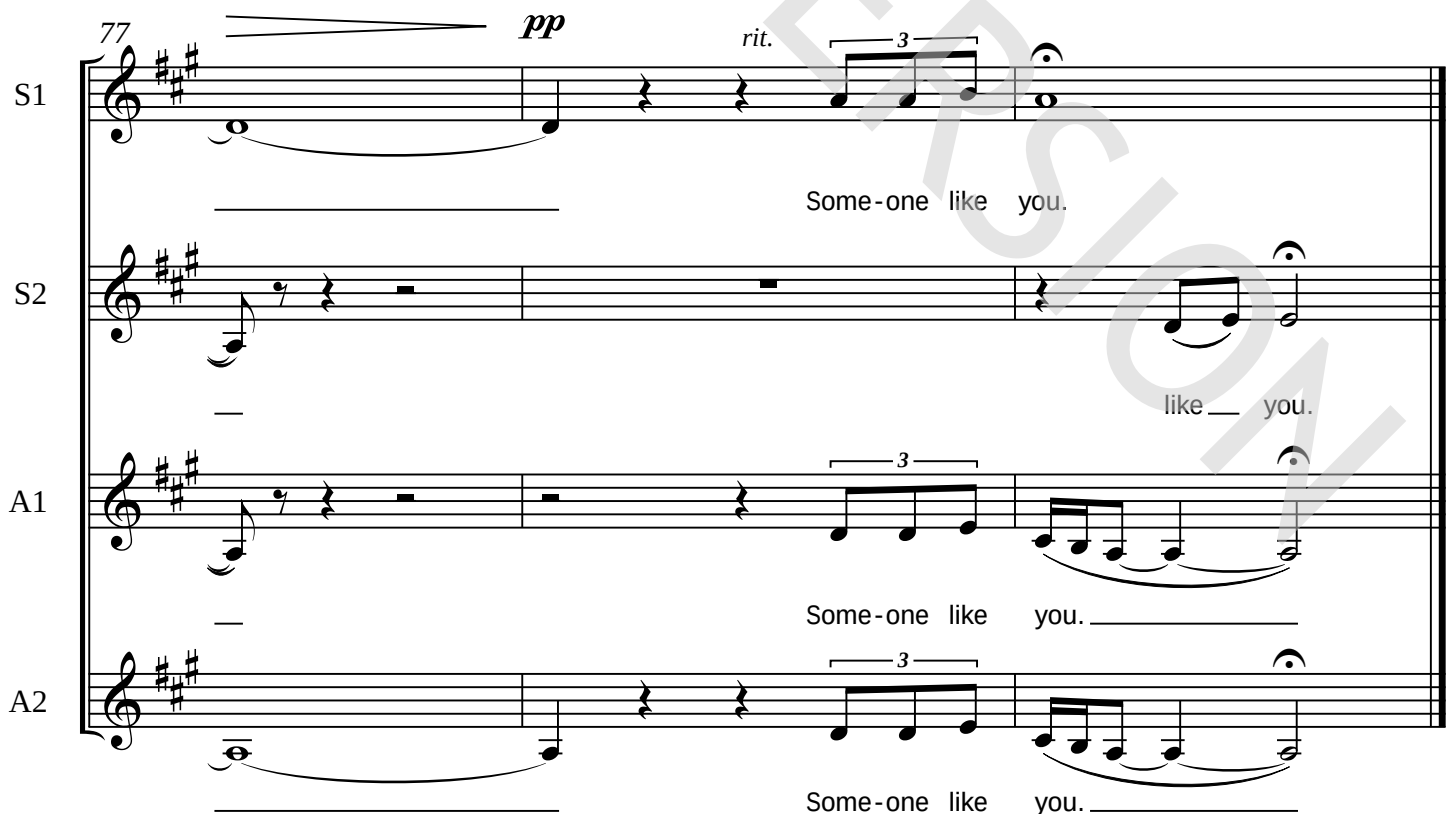
like _____ you.

A1

Some-one like you. _____

A2

Some-one like you. _____



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Ballad ♩ = 66

Intro

A E⁶/g[#]

The introduction consists of two measures. The first measure is marked with a piano (mp) dynamic and features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody in the treble clef is a series of eighth notes: A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3. The bass clef has a whole note chord of A3 and C#4. The second measure continues the melody in the treble clef: G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3. The bass clef has a whole note chord of E3 and G#3.

F#m D

The introduction continues with two more measures. The third measure is marked with a piano (mp) dynamic and features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody in the treble clef is a series of eighth notes: B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2. The bass clef has a whole note chord of F#2 and A2. The fourth measure continues the melody in the treble clef: D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0. The bass clef has a whole note chord of D1 and F#1.

Verse 1

A E⁶/g[#] F#m

The introduction continues with two more measures. The fifth measure is marked with a piano (mp) dynamic and features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody in the treble clef is a series of eighth notes: G#2, F#2, E2, D2, C#1, B0, A0, G#0. The bass clef has a whole note chord of A0 and C#1. The sixth measure continues the melody in the treble clef: F#1, E1, D1, C#1, B0, A0, G#0, F#0. The bass clef has a whole note chord of E1 and G#1. The seventh measure continues the melody in the treble clef: E1, D1, C#1, B0, A0, G#0, F#0, E0. The bass clef has a whole note chord of D1 and F#1.

D A E⁶/g[#]

The introduction continues with two more measures. The eighth measure is marked with a piano (mp) dynamic and features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody in the treble clef is a series of eighth notes: D2, C#1, B0, A0, G#0, F#0, E0, D0. The bass clef has a whole note chord of D2 and F#2. The ninth measure continues the melody in the treble clef: C#1, B0, A0, G#0, F#0, E0, D0, C#0. The bass clef has a whole note chord of A0 and C#1. The tenth measure continues the melody in the treble clef: B0, A0, G#0, F#0, E0, D0, C#0, B0. The bass clef has a whole note chord of E0 and G#0.

24 A E F#m D5 A E

27 F#m D5 A E F#m D

30 A E F#m D D

Verse 2

33 A E⁶/g# F#m

36 D A E⁶/g#

52 A E F#m D5

Bridge

54 E/B F#m/C#

56 D5 Bm A/C# D rit. E/D

Chorus 3

59 A E/g# F#m D A E/g# F#m D

a tempo
mp

63 A E F#m D A E/g# F#m D

p

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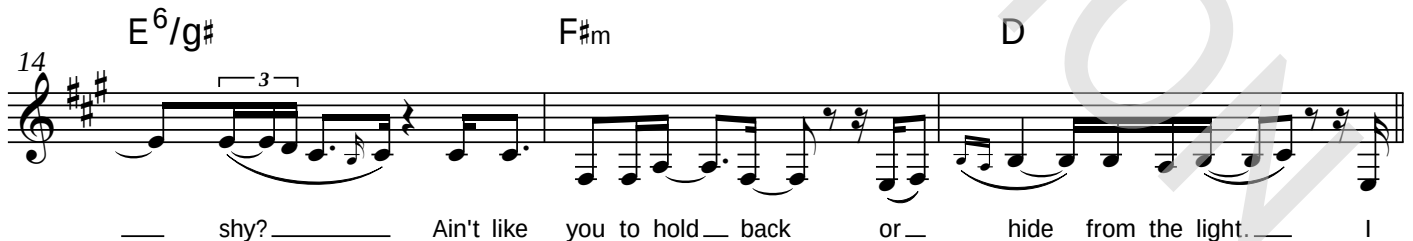
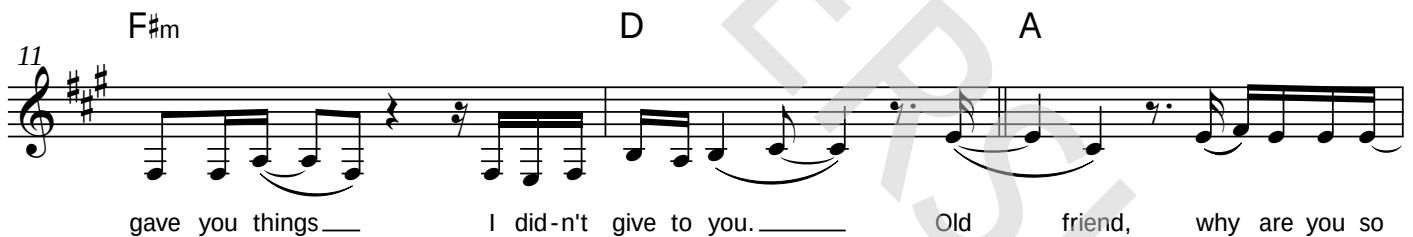
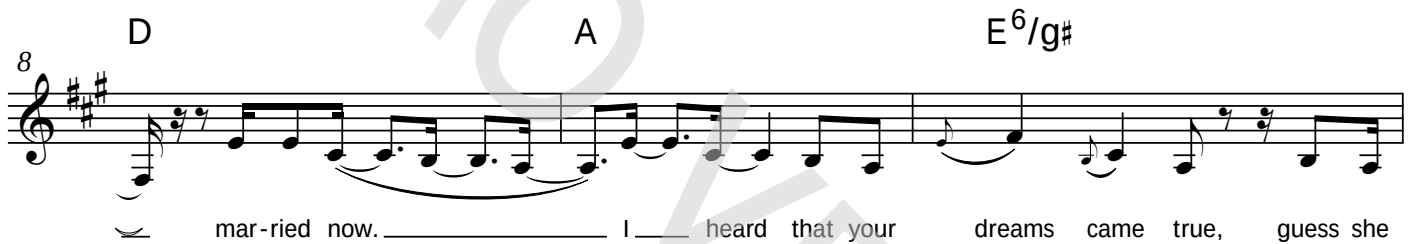
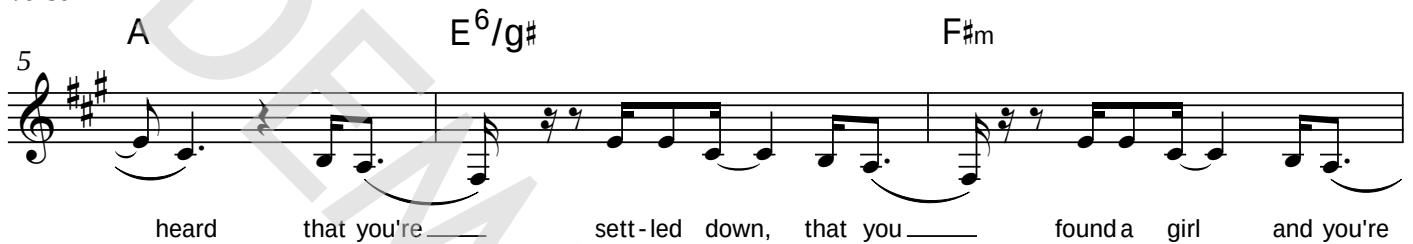
Ballad ♩ = 66

Intro



I

Verse 1



Interlude 1



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

39 F#m D

by the sur - prise of our glo - ry days. I

Interlude 2

41 Eadd9 F#m7 D

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

43 Eadd9 F#m7 D Eadd9/D D Eadd9/D

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

Chorus 2

46 A E F#m D5 A E

Ne-ver mind, I'll find some-one like you. I wish no-thing but the best for

49 F#m D5 A E F#m D5

you, too. „Don't for - get me“, I begged, I re - mem - ber you said, „Some-times it

52 A E F#m D5

lasts in love, but some-times it hurts in - stead.“

Bridge

54 E/B F#m/C#

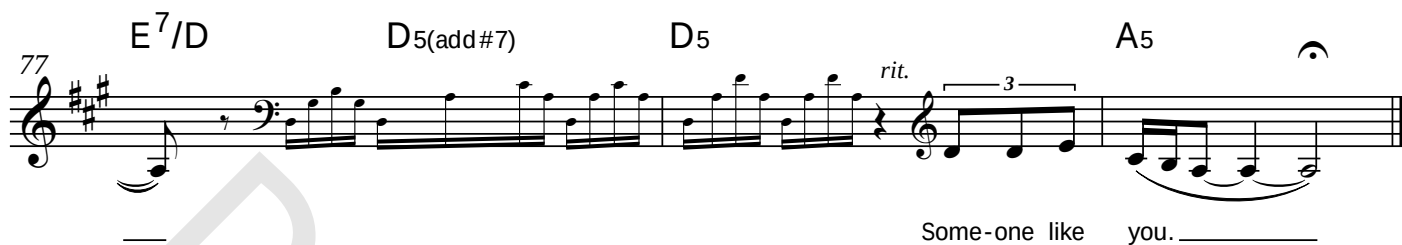
No - thing com-pares, no wor-ries or cares, re - grets and mis-takes, they are me-mo-ries made.

75 A E F#m D



lasts in love, but some - times it hurts in - stead, _____ yeah, _____ yeah. ____

77 E⁷/D D5(add#7) D5 rit. A5



_____ Some-one like you. _____