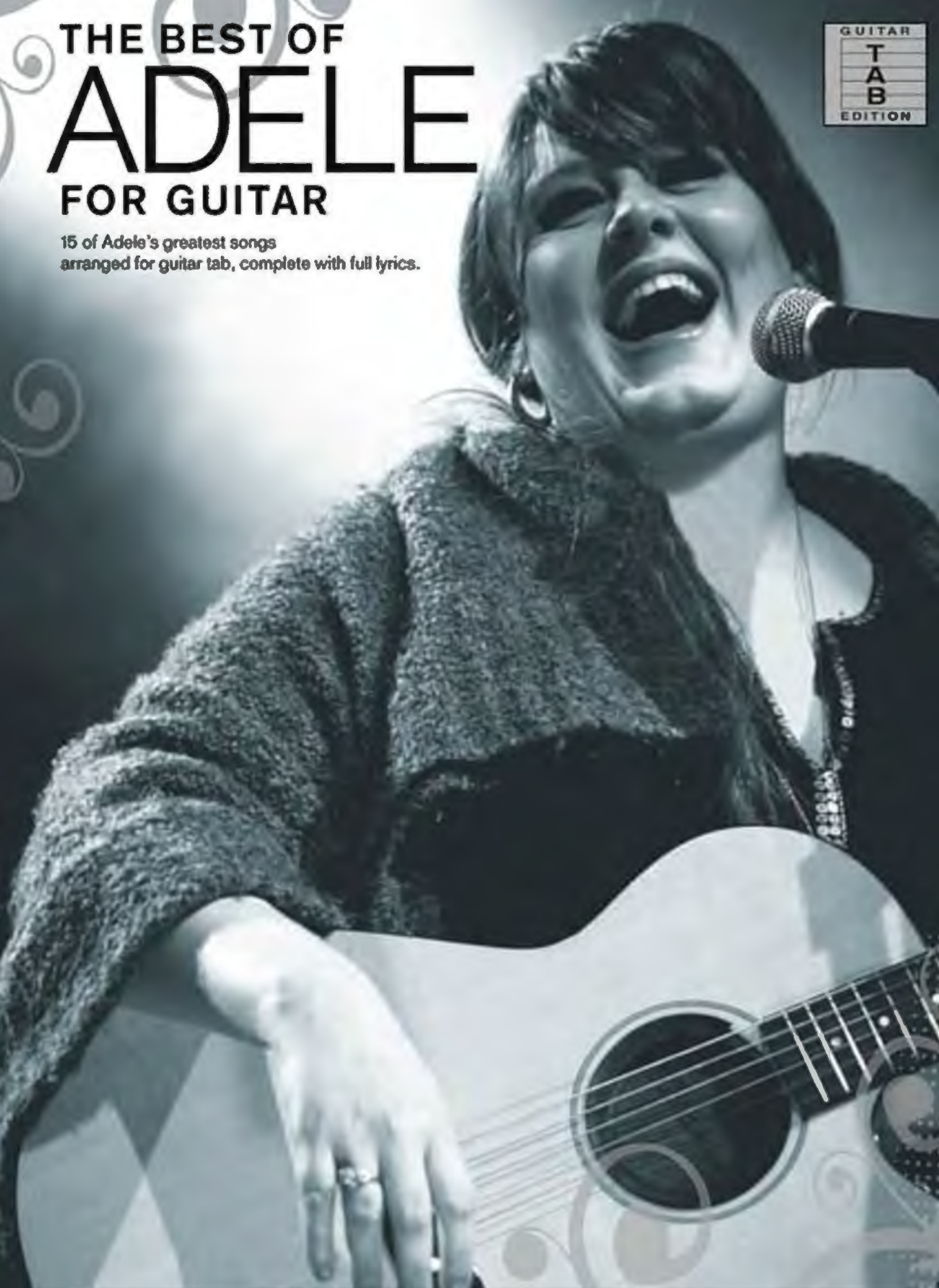


THE BEST OF ADELE FOR GUITAR

15 of Adele's greatest songs
arranged for guitar tab, complete with full lyrics.

GUITAR
T
A
B
EDITION



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ADELE
FOR GUITAR**



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














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Chasing Pavements

Words & Music by Adele Adkins & Eg White

Cm  3fr
 Cm⁷/B^b  3fr
 B^b6  5fr
 A^b6  3fr
 G⁷  3fr
 B^b7  6fr
 E^bmaj⁷  6fr
 Gm⁷  3fr
 E^bmaj⁷/D  5fr
 A^b  4fr
 B^b  6fr
 Fm⁷ 
 Fm/A^b  3fr
 B^b7* 
 F⁷ 
 A^b/B^b 

♩ = 81

Intro

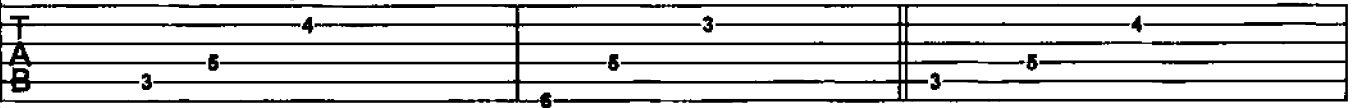
Gtr. 2 (acous.)

Cm Cm⁷/B^b B^b6 Verse Cm

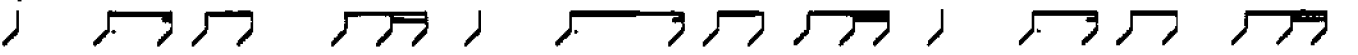

Gtr. 1 (elec.)

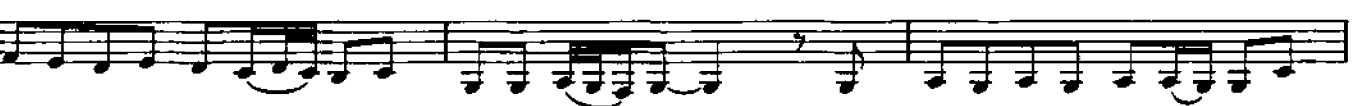
1. I've made up my mind... don't


mp let ring...
w/clean tone + phaser

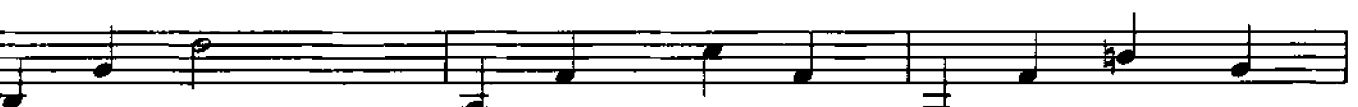


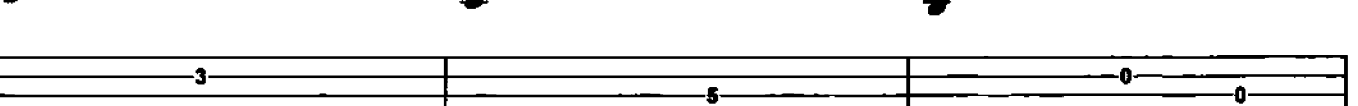
Cm⁷/B^b



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


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^b6



lust,

I know this is love. 2. But, if






Verse

$E^b\text{maj}^7$ $E^b\text{maj}^7/D$ Cm

I tell the world, I'll ne-ver say e-nough'cause it was not said to you and that's ex -

TAB: 6 3 5 4 3 | 5 3 3 3 3 | 5 5 4 5 5

$G^7(\text{B bass})$ A^b B^b

-act - ly what I need to do if I end up with you.

TAB: 3 4 4 4 4 | 5 5 6 5 5 | 5 5 6 5 5

Chorus

A^b Gm^7 Cm Fm^7 A^b Fm/A^b Gm^7 G^7

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

TAB: 5 4 5 3 3 4 5 | 1 4 1 5 4 5 | 6 5 6 5 3 3 | 3 4 6

A^b Gm^7 Cm Fm^7 A^b Fm/A^b G^7 A^b Gm^7 Cm

would it be a waste e-ven if I knew my place, should I leave it there. Should I give up? Or should I

TAB: 6 4 5 3 4 5 | 1 4 1 5 4 5 | 6 6 6 4 3 3 | 5 4 5 3 4 5

Fm⁷ A^b Fm/A^b Gm⁷ E^bmaj⁷

just keep chas-ing pave-ments, e - ven if it leads no - where. 3. 1

mp

TAB

Verse Cm Cm⁷/B^b

build my - self up and fly a - round in cir - cles, wait - ing as my heart drops and my

TAB

G⁷ A^b B^b

back be - gins to tin - gle, fi - nal - ly could this be it, or

TAB

Chorus A^b Gm⁷ Cm Fm⁷ A^b Fm/A^b Gm⁷

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

TAB

G⁷ A^b Gm⁷ Cm Fm⁷ A^b

Or would it be a waste e - ven if I knew my place, should I

Fm/A^b G⁷ A^b Gm⁷ Cm Fm⁷ A^b

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

To Coda ♠

Fm/A^b Gm⁷ E^bmaj⁷

e - ven if it leads no - where... Yeah.

mp

Gr. I tacet

Bridge

A^b Gm⁷

Should I give up? Or should I just keep chas - ing pa - ve - ments, e -

Fm⁷ B^b* A^b

- ven if it leads no - where. Or would it be a waste e - ven if I

G⁷ F⁷ A^b/B^b

knew my place, should I leave it there. Should I give up? Or should I

A^b Gm⁷ Cm Fm⁷ A^b

just keep on chas - ing pave - ments, should I

Gtr. 1
mf

TAB

3 4 6 6 3 5 6 5 4 4 6 5 4 8

4 3 3

Gm⁷ Cm Fm⁷ A^b B^b *D.S. al Coda*

just keep on chas - ing pave - ments. Oh.

TAB

6 6 3 3 4 5 5 6 6 6 5 5 6 5 5 8 7 6 7

3 3

⊕ Coda

Gm⁷ E^bmaj⁷

leads no - where.

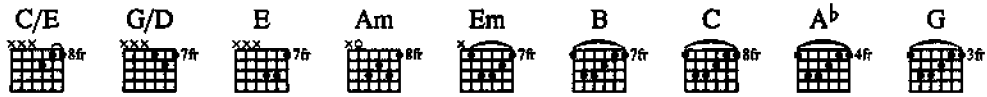
mp

TAB

8 7 8 7 7 8 7 7 8 8 6

Cold Shoulder

Words & Music by Adele Adkins



Intro

$\text{♩} = 111$

Drums cue

N.C.

(Am) (Em) (Am) (Em) (Am) (Em)

I. You

Strings cue

Verse (Am) (Em) (Am)

(1.) say it's all in my head and the things I think just don't make
 (2.) days when I see you, you make it look like I'm see -

2° Gtr. 1 (elec.)

(Em) (Am) (Em)

- sense. So where you been then? Don't go all coy, don't turn it
 - through. Do tell me why you waste our time, when your heart

(Am) (Em) C/E

'round on me like it's my fault. See I can see that look in
 ain't ad - mit - ting you're not sa - tis - fied. You know I know just how

Strings arr. for gtr.

TAB: 7 7 9 7 7 9 7 | 7 5 7 5 7 9 5 7 | 8 8 9 8 9

G/D C/E G/D E

your eyes, the one that shoots me each and ev - 'ry time. You }
 you feel, I'm star - ting to find my - self feel - ing that way too. When you }

TAB: 7 8 7 8 8 8 8 8 7 7 7 7 7 7 7 7 | 8 8 8 8 9 9 9 9 | 8 8 8 8 9 9 9 9

Chorus

Am Em Am Em

grace me with your cold shoul - der, whe - ne - ver you look at me I wish I was her... You

Gtr.1 Strings Gtr.1

TAB: 8 7 10-10-10-8-8-8-7-7-7 | 8 12-12-12-10-10-10-8-8-8 | 8 7-10-10-10-8-8-8-7-7-7 | 8 12-12-12-10-10-10-8-8-8

B: 0 10 9 9 0 10 9 9

(C) (G) (Am) 1. B

show - er me with words made of knives, when - ev - er you look at me and wish I was her.

Gtr. 2 (elec.) w/clean tone Gtr. 1

TAB: 13 10 13 10 13 12 | 10 10 10 13 13 13 | 7 7 7 7

B: 12 12 12 12 12 12 | 12 12 12 | 8 8 8

Am Em Am Em 2. B

2. These her.

9-10-9 9-10 9 9-10-9 9-10 9 7-7-7 7-7-7 8-8-8

7-8-7 7-8 7 7-8-7 9-10 9 9 9 7

Gr. 2

5 7 7-10-7 5-7 5 3 5 7-10-7 5-7 5

Bridge

C A^b G A^b C A^b G

just_ for you. I don't see_ through

(Time and time a - gain I play the role of fool) (E-ven in the day-light when your gam-ing)

Gr. 1

8 4 3 8 4 3

9 5 4 9 5 4

10 6 5 10 6 5

8 4 3 8 4 3 15

gliss.

C A^b G A^b C A^b G

my eyes_ ne-ver find, You

(Try to look for things I hear but) (Though I do know how you play.)

Cellos arr. for gtr

8 4 3 8 4 3

9 5 4 9 5 4

10 6 5 10 6 5 2 3 5 2 3 5

8 4 3 8 4 3 5 2 3 5 2 3 5

(C) (G) (C) B

sho-wer me with words made of knives, when-e-ver you look at me and wish I was her. Oh, oh, oh,

Gr. 2

Gr. 1

Gr. 3

T 13 10 13 10 10 10 10 7 7 7
 A 12 12 13 12 12 13 12 7 7 7
 B 3 7 3 5 7 8 7 9 8 8 8

T
 A
 B 3 7 3 5 7 8 7 2

Outro

(Am) (Em) (Am)

oh, oh, oh, oh.

(Gr. 3)

Gr. 1

T 10-10-10 8-8-8 7-7-7
 A 12-12-12 10-10-10 8-8-8
 B 5 7 8 7 2 3 2 3 5 7 8 7 2 3

(Em) (Am) (Em)

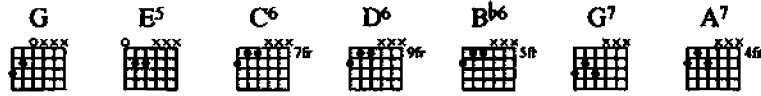
T 10-10-10 8-8-8 7-7-7 10-10-10 8-8-8 7-7-7
 A 12-12-12 10-10-10 8-8-8 12-12-12 10-10-10 8-8-8
 B 2 3 5 7 8 7 2 3 2 3

(Am) (Em) (Am) (Strings)

T 10-10-10 8-8-8 7-7-7 (8)
 A 12-12-12 10-10-10 8-8-8 (10)
 B 5 7 8 7 2 3 2 3 (9)
 (7)
 (5)

Crazy For You

Words & Music by Adele Adkins



Intro $\text{♩} = 86$ ($\text{♩} = \text{♩}^{\text{3}}$)

Gtr. I (acous. elec.)

G E⁵ G E⁵ C⁶ D⁶

Intro musical notation for guitar and voice.

Verse G E⁵ G E⁵ C⁶

1. Found my-self to-day sing - ing out loud your name, you said. I'm cra - zy, if I
 2. Late - ly with this state I'm in I can't help my - self but spin, I wish you'd come o - ver,

Verse musical notation for guitar and voice.

D⁶ G E⁵ G E⁵

am I'm cra - zy for you
 send me spin - ning clo - ser to you

End of Verse musical notation for guitar and voice.

G E⁵ G E⁵ C⁶

Some-times sit-ting in the dark wish-ing you were here turns me cra-zy, but it's
 My, oh my, how my blood boils it's sweet-est for you, it strips me down bare and gets me

TAB: 3 2 0 0 2 2 0 2 3 2 0 2 2 2 7 7 7 7 8 7 7 (7)

D⁶ C⁶ G E⁵ G E⁵

you who makes me lose my head And
 in - to my fa - vour-ite mood. I keep on

TAB: 10 8 8 3 2 0 0 2 2 0 2 3 2 0 0 2 2 0 2

G E⁵ G E⁵ C⁶

ev-'ry time I'm meant to be act-ing sen-si-ble, you drift in - to my head and turn me
 try - ing, I'm fight - ing these feel-ings a - way, but the more I do, the cra - zi -

TAB: 3 2 0 0 2 2 0 2 3 2 0 2 2 2 7 7 7 7 8 7 7 (7)

D⁶ C⁶ G E⁵ G E⁵

in - to a crum - bl - ing fool.
 -er I turn in - to.

TAB: 10 9 8 7 3 2 0 0 2 2 0 2 3 2 0 0 2 2 6

Chorus

Bb⁶ **C⁶** **G⁷**

Tell me to run and I'll race. if you want me to stop I'll freeze. And if you want me gone I'll leave just hold me
 Pac - ing floors and op - en - ing doors, hop - ing you'll walk through and

The first system of the chorus features a vocal line with lyrics and a guitar accompaniment. The guitar part includes a treble clef staff with notes and a bass clef staff with fret numbers. Chords Bb6, C6, and G7 are indicated above the staff. The lyrics are: "Tell me to run and I'll race. if you want me to stop I'll freeze. And if you want me gone I'll leave just hold me Pac - ing floors and op - en - ing doors, hop - ing you'll walk through and".

1.

A⁷ **C⁶** **D⁶**

clo - ser ba - by and make me cra zy for you,
 save me boy,

The second system of the chorus continues the vocal line and guitar accompaniment. The guitar part includes a treble clef staff with notes and a bass clef staff with fret numbers. Chords A7, C6, and D6 are indicated above the staff. The lyrics are: "clo - ser ba - by and make me cra zy for you, save me boy,".

G **E⁵** **G** **E⁵** **C⁶**

cra

The third system of the chorus features piano accompaniment and guitar tablature. The guitar part includes a treble clef staff with notes and a bass clef staff with fret numbers. Chords G, E5, and C6 are indicated above the staff. The lyrics "cra" are written below the staff.

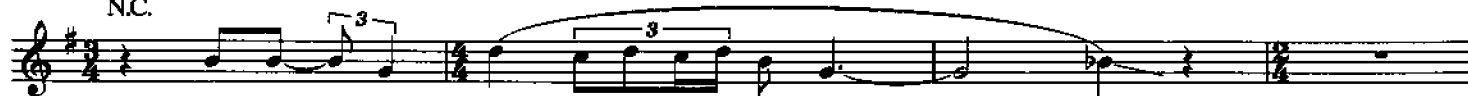
D⁶ **G** **E⁵** **G** **E⁵**

zy for you.

The fourth system of the chorus features piano accompaniment and guitar tablature. The guitar part includes a treble clef staff with notes and a bass clef staff with fret numbers. Chords D6, G, and E5 are indicated above the staff. The lyrics "zy for you." are written below the staff.

2.

N.C.

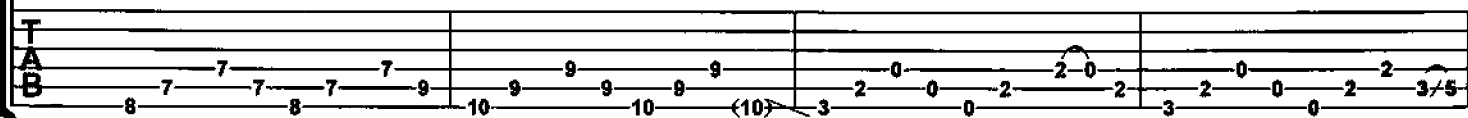


be - cause I'm too

C⁶ D⁶ G E⁵ G E⁵



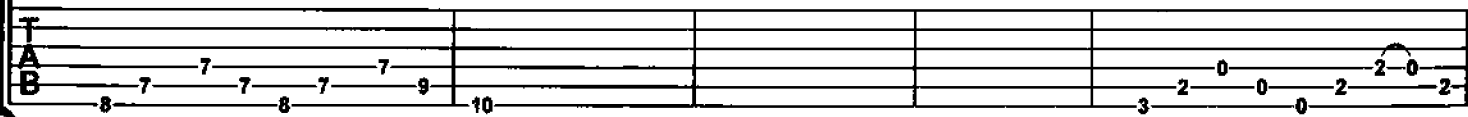
cra - zy for you,



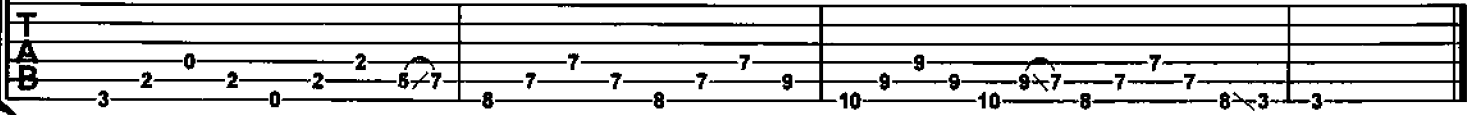
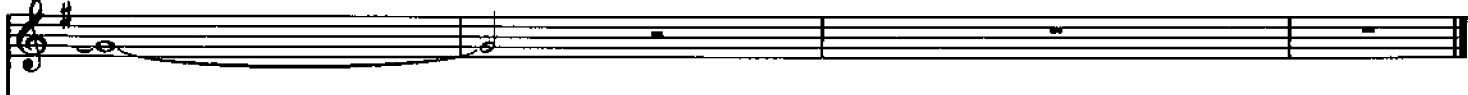
C⁶ D⁶ G E⁵



cra - zy for you



G E⁵ C⁶ D⁶ C⁶ G



Daydreamer

Words & Music by Adele Adkins



♩ = 114

Intro

Amaj⁷

Amaj⁷/D

The Intro section consists of four measures. The vocal line is a simple melody starting on G4. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows a sequence of chords: Amaj7, Amaj7/D, Bm/E, and Amaj7.

Verse

Amaj⁷

1. Day - dream - er, sit - ting on the sea soak - ing up the sun, he is a

The first line of the Verse contains four measures. The vocal line begins with the lyrics '1. Day - dream - er, sit - ting on the sea'. The piano accompaniment continues with the same eighth-note bass line. The guitar tablature shows the Amaj7 chord for the first three measures.

Amaj⁷/D

real lov - er of mak - ing up the past and feel - ing up his girl like he's ne - ver felt her fig - ure be - fore.

The second line of the Verse contains four measures. The vocal line continues with the lyrics 'real lov - er of mak - ing up the past and feel - ing up his girl like he's ne - ver felt her fig - ure be - fore.'. The piano accompaniment features a more complex bass line with some notes beamed together. The guitar tablature shows the Amaj7/D chord for the first three measures.

Amaj7/D

2. A

Verse Amaj7

jaw - drop - per, - looks good. when he walks, he's the sub-ject of their talk. He would be

Amaj7/D

hard. to - chase, but good to catch and he could change the world with his hands be-hind his back, oh...

Amaj7 Amaj7/D Amaj7 Amaj7/D Amaj7 Amaj7/D Amaj7 Amaj7/D

You can

Chorus

Bm/E

Amaj7

find him sit-ting on your door - step

2 3 4 2 3 4 2 3 4 2 3 4 4 5 6 4 5 6 4 5 6 4

0

Bm/E

Amaj7

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

2 3 4 2 3 4 4 5 6 4 5 6 4 5 6 4 5 6 4 5 6 4

0

Bm/E

Amaj7

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

2 3 4 2 3 4 2 3 4 2 3 4 4 5 6 4 5 6 4 5 6 4 5 6 4

0

Bm/E

Amaj7

tell that he'll be there for life.

2 3 4 2 3 4 2 3 4 2 3 4 4 5 6 4 5 6 4

0

Amaj⁷/D

Verse Amaj⁷

3. Day - dream - er_ with eyes that make you melt, he lends his coat for shel - ter, plus, he's.

Amaj⁷/D

there for you when he should - n't_ be. But he stays all the same, waits for you, then sees you.

Amaj⁷ Amaj⁷/D

through.

Bridge Amaj7 Amaj7/D

There's no way I could describe him,

The first system of the bridge features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "There's no way I could describe him,". The piano accompaniment is in the same key signature and features a steady eighth-note bass line. The guitar tablature shows a sequence of chords: Amaj7 (5-6-5-6) and Amaj7/D (4-5-4-5).

Amaj7 Amaj7/D

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

The second system continues the bridge with the lyrics "what I've said is just what I'm hoping". The piano accompaniment continues with eighth notes. The guitar tablature shows Amaj7 (5-6-5-6) and Amaj7/D (4-5-4-5) chords.

Amaj7 Amaj7/D Amaj7 Amaj7/D Amaj7 Amaj7/D Amaj7 Amaj7/D

for... But I will

The third system concludes the bridge with the lyrics "for... But I will". The piano accompaniment features a more active eighth-note pattern. The guitar tablature shows a sequence of Amaj7 (5-6-5-6) and Amaj7/D (4-5-4-5) chords, ending with a final chord in the 15th fret.

Chorus Bm/E Amaj7

find him sitting on my door-step

The first system of the chorus begins with the lyrics "find him sitting on my door-step". The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows Bm/E (2-3-4-3-2-3) and Amaj7 (4-5-4-5) chords.

Bm/E **Amaj⁷**

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

TAB: 2 3 4 2 3 4 2 3 4 4 4 4 4 5 6 4 5 6 4 5 6 6 6

Bm/E **Amaj⁷**

feel like he's been there for hours and I can

TAB: 2 3 4 2 3 2 3 2 3 2 3 2 4 5 6 4 5 6 5 6 4 5 6 6

Bm/E **Amaj⁷**

tell that he'll be there for life. And I can

TAB: 2 3 4 2 3 2 3 2 3 2 4 5 6 4 5 6 5 6 4 5 6 6

rall. **Bm/E** **Freely** **Amaj⁷** **Amaj⁷/D**

tell that he'll be there for life.

TAB: 2 3 4 2 3 2 3 4 5 6 0 0 6 6 0

Don't You Remember

Words & Music by Daniel Wilson & Adele Adkins

Capo 3rd fret

Fm ¹¹ (Dm ¹¹)	E ^b (C)	A ^b (F)	Cm (Am)	E ^b /G (C/E)	B ^b (G)	G (E)	E ^b ma ⁷ (Cma ⁷)	Fm (Dm)
E ^b ma ⁷ /G (Cma ⁷ /E)	C ^b (A ^b)	G ^b /D ^b (E ^b /B ^b)	D ^b (B ^b)	E ^b m (Cm)	F (D)	Fma ⁷ /A (Dma ⁷ /F [#])	Gm (Em)	C (A)

Intro

♩ = 56

Gtr. 1 (acous.) Capo 3rd fret

Fm ¹¹ (Dm ¹¹)	E ^b (C)	Fm ¹¹ (Dm ¹¹)	E ^b (C)	Fm ¹¹ (Dm ¹¹)
---	-----------------------	---	-----------------------	---

Gtr. 2 (acous.) Capo 3rd fret

E^b
(C)

Fm¹¹
(Dm¹¹)

E^b
(C)

Gtr. 1 cont. in slashes

Verse

E^b
(C)

A^b
(F)

2° Gtr. 1

When will I see you a - gain? You left with
When was the last time you thought of me, or have you com-

Gtr. 3 (acous.) tune down 1 semitone

2° Gtr. 4

Cm
(Am)

E^b
(C)

A^b
(F)

no good - bye, not a sin - gle word was said. No
- plete - ly e - rased me from your me - mo - ry? I of - ten

(2° Gtr. 4)

E^b (C)
 E^b/G (C/E)
 A^b (F)

fi - nal kiss_ to seal_ a - ny sins, I had
 think a - bout_ where I went wrong, the more I

1° Gtr. 4 (elec.), no capo 2° Gtr. 4
 w/clean tone

Cm (Am)
 E^b (C)
 A^b (F)

no_ i - dea_ of the state_ we were in_ I know I have a
 do, the less I know, But I know I have a

full full full

Pre chorus

Chords: B^b (G), Cm (Am)

Str. 1 1st+2nd

fick - le heart and a bit - ter - ness and a wand - 'ring eye and a

Chords: G (E), B^b (G)

hea - vi - ness in my head. But don't you re -

E^bmaj⁷/G
(Cmaj⁷/E)

A^b
(F)

bc - fore?

The first system of music consists of a vocal line, a guitar staff, and two guitar TAB systems. The vocal line has lyrics "bc - fore?". The guitar staff shows a melodic line. The first TAB system has fret numbers: 2, 2, 0, 1, 0, 1, 0, 0, 2, 3, 2, 1, 1. The second TAB system has fret numbers: 0, 1, 0, 0, 4, 5, 4, 0, 2, 2, 2, 2.

Fm
(Dm)

B^b
(G)

cont. in staff

Ba - by, please re - mem - ber me once

The second system of music consists of a vocal line, a guitar staff, and three guitar TAB systems. The vocal line has lyrics "Ba - by, please re - mem - ber me once". The guitar staff shows a melodic line. The first TAB system has fret numbers: 3, 2, 1, 2, 0, 2, 1, 3, 0, 0, 0, 3. The second TAB system has fret numbers: 2, 4, 2, 2, 2, 4, 2, 2, 2, 4, 4, 4. The third TAB system has fret numbers: 6, 8, 6, 6, 8, 10, 7, 7-8, 10. There is a "full" annotation with an arrow pointing to the 10th fret in the third TAB system.

1.

more.

Gtr. 1

mp

TAB

0	1	0	1	1	0	1	0
1	0	0	0	1	0	1	0
3							

TAB

0	2	0	1	0	3
0	2	0	1	0	3

TAB

0	2	1	2	2	1
0	2	1	2	2	1

TAB

8
8

2.

A^b
(F)

Gtrs. 1+2

more.

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0

TAB

10	10	12	11	13	11	13	11	13	11	13
10	10	12	11	13	11	13	11	13	11	13

Fmaj7/A
(Dmaj7/F#)

Bb
(G)

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

TAB: 2 3 2-2 | 6-7-6 2 | 4 4 4 4 | 4 2 4 4

TAB: 4 | 2 | 2

TAB: 10 | 9-10 9 5 | 7

Gm
(Em)

C
(A)

Bb
(G)

- ber me once more.

TAB: 4 4 4 4 | 6 6 6 6 | 4 4 4 4 | 4

TAB: 4 | 4 | 2 | 2

TAB: 3/10 | 12 | 10 | 10-12 10-12 | 10 12-10 | 10/12 10 12/10 | 8

full full

F
(D)

Bb
(G)







When will I see you a - gain?

TAB: 4 | 4 | 2

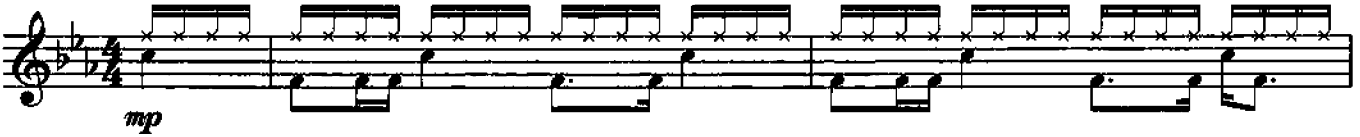
mp

He Won't Go

Words & Music by Paul Epworth & Adele Adkins

Cm  3fr
 Gm  3fr
 Fm 
 A^bmaj⁷  3fr
 B^b6  6fr
 G7  5fr

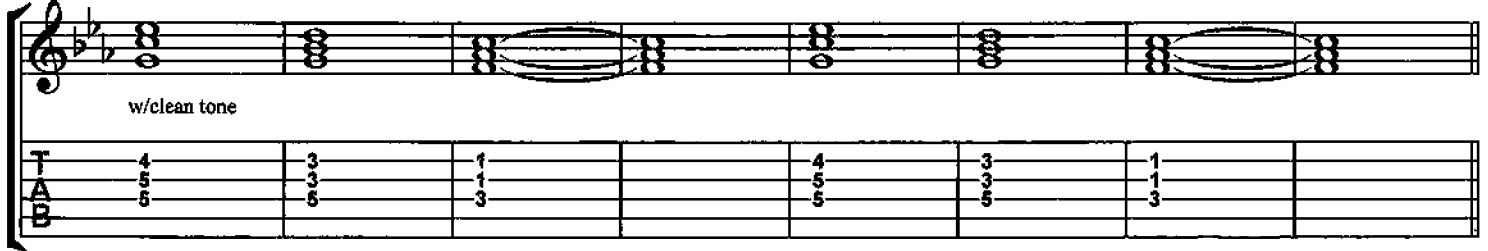
♩ = 81
Drums cue



mp

Gtr. 1 (elec.)

Cm Gm Fm Cm Gm Fm

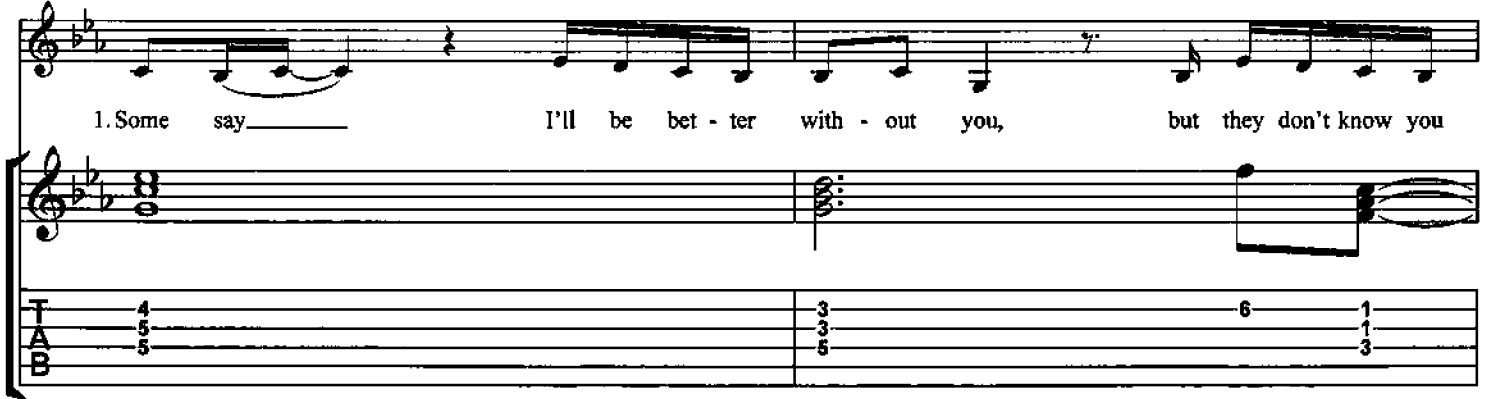


w/clean tone

T	4	3	1	4	3	1
A	5	3		5	3	
B	5	5	3	5	5	3

Cm Gm

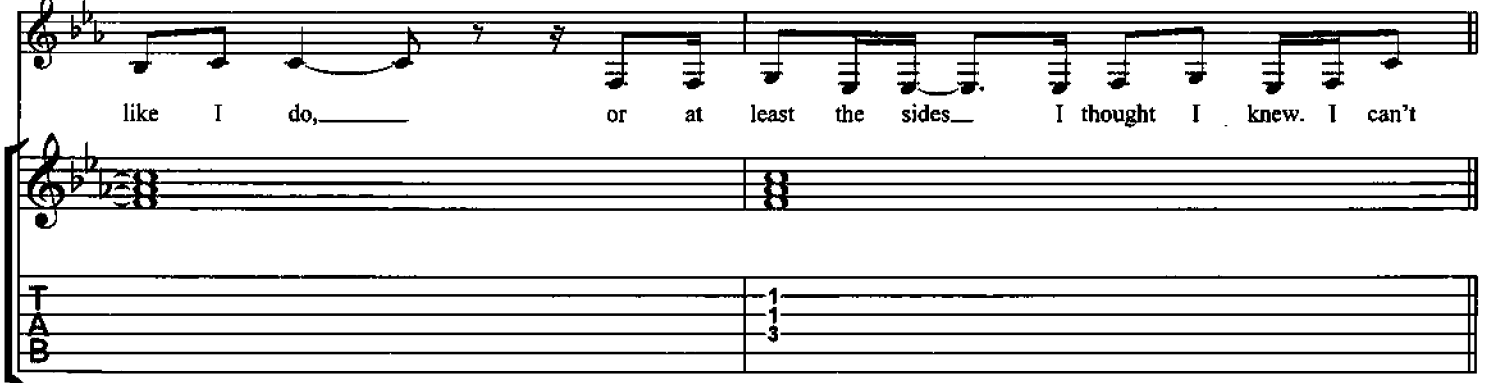
1. Some say _____ I'll be bet - ter with - out you, but they don't know you



T	4	3	6	1
A	5	3		1
B	5	5		3

Fm

like I do, _____ or at least the sides_ I thought I knew. I can't



T	1
A	1
B	3

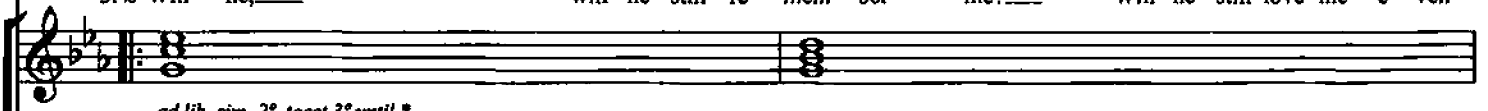


Cm

Gm



(1.) bear this time, — it drags on as I lose my mind, — re - min - ded by —
 (2.) pe - tri - fied, — I'm so scared to step in - to this ride, — what if I lose my heart and
 3. * Will he, — will he still re - mem - ber me? — Will he still love me e - ven



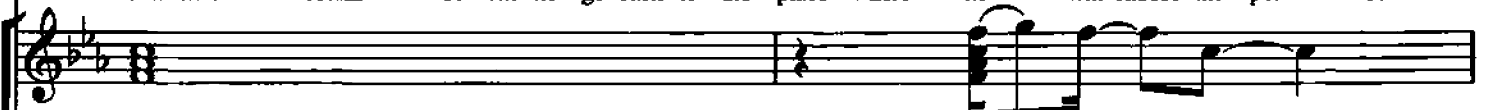
*ad lib. sim. 2°, tacet 3° until **



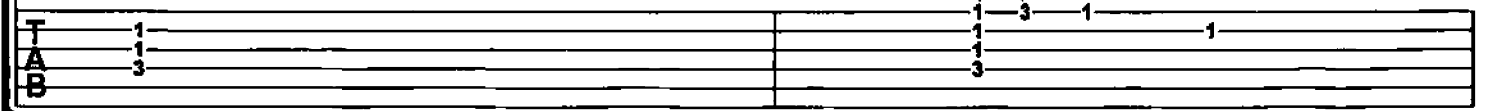
Fm



things I find, — like notes and clothes you've left be - hind... I heard his
 fail the climb, — I won't for-give me if I give up try - ing, — when he's free? — Or will he go back to the place where he will choose the poi - son

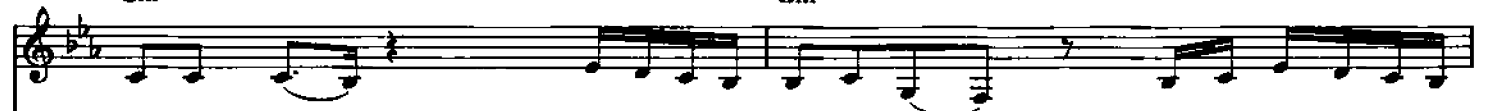


let ring ----- 4

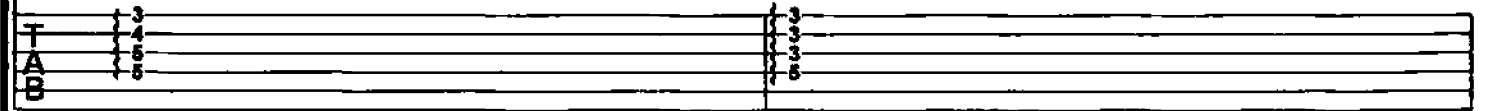


Cm

Gm



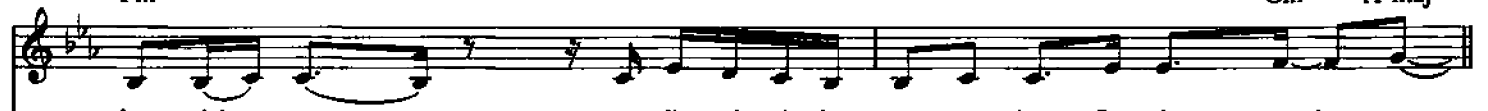
Wake me up, — wake me up when all is done, — I won't rise un - til this
 voice to - day, — I did - n't know a sin - gle word he said, — not one re - sem - blance to the
 o - ver me? — When we spoke yes - ter - day, — he said to hold my breath and sit and



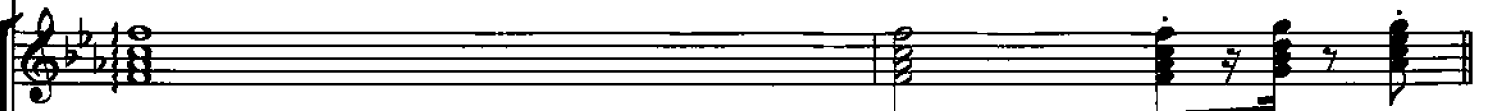
Fm

Gm

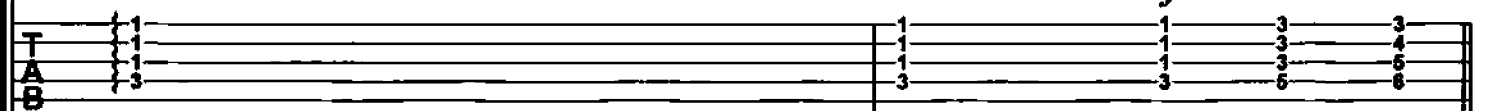
A^bmaj⁷



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



** mf*



Bridge Cm Fm

times, we'll try and give it up, burst - ing at the seams, no doubt. We'll

This system contains the first three measures of the bridge. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows fingerings for the top three strings, including triplets and sixteenth-note patterns.

Gm Abmaj7

al-most fall a - part, then burn the pie - ces, to

This system contains the next three measures. The vocal line continues with eighth notes and a quarter note. The piano accompaniment maintains the eighth-note bass line. The guitar tablature includes a triplet in the first measure and various fingerings for the remaining notes.

G7 Fm Gm Abmaj7

watch them turn to dust, but no thing will e - ver taint us. I won't go,

This system contains the next three measures. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment has a quarter rest in the first measure. The guitar tablature features a circled 7th fret barre in the second measure and specific fingerings for the final two measures.

Bb6 Gm Ab Fm

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

This system contains the final three measures of the bridge. The vocal line starts with a quarter rest followed by eighth notes. The piano accompaniment has a quarter rest in the first measure. The guitar tablature shows fingerings for the final notes, including a triplet in the first measure.

Gm Cm Fm Gm Abmaj⁷

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

TAB

Bb⁶ Gm Ab Fm

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

TAB

Gm Cm *D.S. al Coda*

I am will - ing to take the risk.

TAB

Coda

Fm Gm Cm Gm Abmaj⁷

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

TAB

B^b Gm A^b Fm

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

TAB

3	3	3	6	3	3	3	4	1
4	4	4	8	3	3	3	4	1
5	5	5	7	3	3	3	5	1
6	6	6	8	6	6	6	6	3

Gm Cm Fm Gm A^bmaj⁷ B^b Gm

He's will-ing to take the risk. I won't go, I can't do it on my own.

TAB

1	1	1	3	3	1	3	3	3	3	3	3	3	3	6	3
1	1	1	3	3	1	3	3	4	4	4	4	4	4	4	3
1	1	1	3	3	3	3	6	6	6	6	6	6	6	6	3
3	3	3	6	6	3	6	6	6	6	6	6	6	6	6	6

A^b Fm Gm Cm

if this ain't love, then what is? I'm will-ing to take the risk.

TAB

3	3	3	4	1	1	1	3	3
3	3	3	4	1	1	1	3	3
3	3	3	5	1	1	1	3	3
6	6	6	6	3	3	3	5	5

Piano cue
rall.

G⁷ Cm

TAB

Hometown Glory

Words & Music by Adele Adkins

Capo 1st fret

B ^b sus ² (Asus ²) 	A ^b (G) 	Fm (Em) 	G ^b maj ⁷ #11 (Fmaj ⁷ #11) 	B ^b m ⁷ (Am ⁷) 	A ^b add ⁹ (Gadd ⁹) 	Fm ⁷ (Em ⁷) 	B ^b m (Am) 	Fm ⁷ * (Em ⁷ *)
G ^b add ⁹ (Fadd ⁹) 	B ^b m* (Am*) 	A ^b add ⁹ * (Gadd ⁹ *) 	Fm* (Em*) 	G ^b (F) 	A ^b 8 (G*) 	D ^b /A ^b (C/G) 	D ^b /F (C/E) 	G ^b maj ⁷ (Fmaj ⁷)

Piano arr. for Gtr. Capo 1

♩ = 123

Intro

B ^b sus ² (Asus ²)	A ^b (G)	Fm (Em)	G ^b maj ⁷ #11 (Fmaj ⁷ #11)	B ^b m ⁷ (Am ⁷)	A ^b add ⁹ (Gadd ⁹)
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Fm ⁷ (Em ⁷)	G ^b maj ⁷ #11 (Fmaj ⁷ #11)	B ^b m (Am)	A ^b (G)	Fm ⁷ * (Em ⁷ *)	G ^b add ⁹ (Fadd ⁹)
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B ^b m* (Am*)	A ^b add ⁹ * (Gadd ⁹ *)	Fm* (Em*)	G ^b (F)	B ^b m* (Am*)	A ^b (G)	Fm* (Em*)
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G ^b (F)	B ^b m (Am)	A ^b * (G*)	Fm* (Em*)	G ^b maj ⁷ #11 (Fmaj ⁷ #11)
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B^bm* (Am*) **D^b/A^b (C/G)**

mf Fig. 1

D^b/F (C/E) **G^bmaj⁷ (Fmaj⁷)** **G^bmaj⁷ (Fmaj⁷)**

1. 2.

1. I've been

Gtr. plays Fig. 1 (x3)

Verse **B^bm* (Am*)** **D^b/A^b (C/G)** **D^b/F (C/E)**

(1.) walk-ing in the same way _____ as I _____ did _____ and
 (2.) like it in the ci - ty when _____ the air is so _____ thick and o - paque, I

B^bm* (Am*) **D^b/A^b (C/G)** **D^b/F (C/E)** **G^bmaj⁷ (Fmaj⁷)**

miss-ing out the cracks in the pave - ment and tutt-ing my heel and strutt-ing my _____ feet. "Is there
 love it to see ev - 'ry - bo - dy in short skirts, _____ shorts and _____ shades _____ I

B^bm* (Am*) **D^b/A^b (C/G)** **D^b/F (C/E)** **G^bmaj⁷ (Fmaj⁷)**

a - ny - thing I can do for you _____ dear? Is there _____ a - ny - one I could _____ call?"
 like it in the ci - ty when _____ two _____ worlds _____ col - lide, _____ you get the

Bridge
Gtr. 1 plays Fig. 1 (x2)

$B^b m^*$ (Am*) D^b/A^b (C/G) D^b/F (C/E) $G^b maj^7$ (Fmaj⁷)



mp
Shows that we ain't gon-na stand_ shit, shows that we are u - ni - ted, shows that we ain't gon-na take_ it.

$B^b m^*$ (Am*) D^b/A^b (C/G) D^b/F (C/E) $G^b maj^7$ (Fmaj⁷)



Shows that we ain't gon-na stand_ shit, shows that we are u - ni - ted. _____ 'Round my

Gtr. 1 plays Fig. 1 (x2)

Chorus $B^b m^*$ (Am*) D^b/A^b (C/G) D^b/F (C/E) $G^b maj^7$ (Fmaj⁷)



f home - town, _____ me - mo - ries _____ are fresh _____ 'Round my

$B^b m^*$ (Am*) D^b/A^b (C/G) D^b/F (C/E) $G^b maj^7$ (Fmaj⁷)



home - town, _____ ooh, _____ the peo - ple I've _____ met, _____ yeah _____

Gtr. 1 plays Fig. 1 (x4)

Scat chorus $B^b m^*$ (Am*) D^b/A^b (C/G) D^b/F (C/E) $G^b maj^7$ (Fmaj⁷)



f Do, _____ dil - ly, dee, da, da, _____ day, day, _____ yeah.

$B^b m^*$ (Am*) D^b/A^b (C/G) D^b/F (C/E) $G^b maj^7$ (Fmaj⁷)



Do, _____ dil - ly, dee, da, da, _____ day, day, _____ yeah.

$B^b m^*$ (Am*) D^b/A^b (C/G) D^b/F (C/E) $G^b maj^7$ (Fmaj⁷)











Do, _____ n' do, _____ n' do, _____ n' do, oh, _____ oh, _____ yeah.

Lovesong

Words by Robert Smith

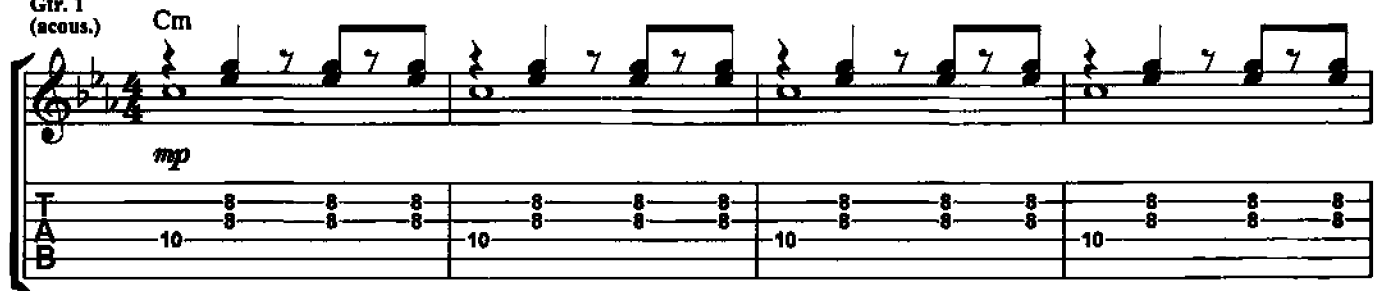
Music by Robert Smith, Simon Gallup, Laurence Tolhurst,
Porl Thompson, Boris Williams & Roger O'Donnell

Cm 
 Cm⁷/B^b 
 A^bmaj⁷ 
 G⁵ 
 A^bmaj⁷* 
 Fm⁷ 
 G⁷aug 
 Cm* 

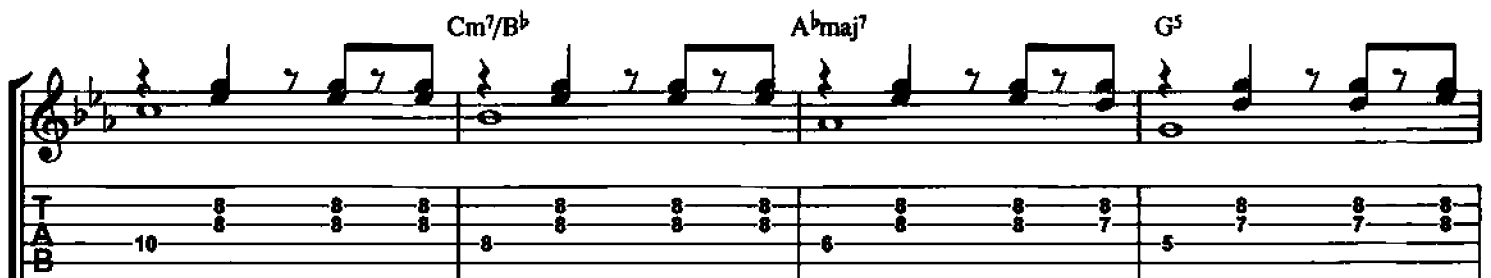
Intro ♩ = 117

Gtr. 1 (acous.)

Cm

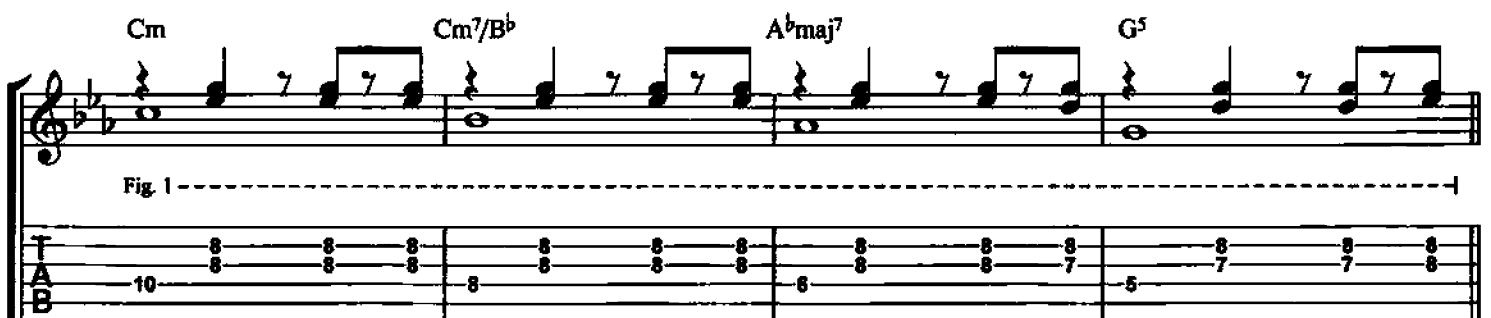


mp




Cm⁷/B^b A^bmaj⁷ G⁵

Gtr. 2 (acous.) Capo 3

Cm Cm⁷/B^b A^bmaj⁷ G⁵

Fig. 1



Verse Cm Cm7/B^b A^bmaj7 G⁵

1. When-e - ver I'm a - lone... with you,

Gtr. 1 plays Fig. 1 (x4)

Cm Cm7/B^b A^bmaj7 G⁵

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

Cm Cm7/B^b A^bmaj7 G⁵

When-e - ver I'm a - lone... with you,

Cm Cm7/B^b A^bmaj7 G⁵

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

Cm Cm⁷/B^b A^bmaj⁷ G⁵

2° you.

mf Gtr. 1 plays Fig. 1 (x2); 2° Gtr. 2 *sim. ad lib.*

Cm Cm⁷/B^b A^bmaj⁷ G⁵

3. When -

Verse Cm Cm⁷/B^b A^bmaj⁷ G⁵

2. When-e- ver I'm a- lone with you,
- e- ver I'm a- lone with you,

Gtr. 1 plays Fig. 1 (x3)

Cm Cm⁷/B^b A^bmaj⁷ G⁵

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

Cm Cm7/B^b A^bmaj7 G⁵

When-e - ver I'm a - lone with you,
 - e - ver I'm a - lone with you,

T 1 0 1 0 1 0 2 0 2 0 2 0 2 0 1 0 1 0 1 0 1 0 2 0 2 0 2 0 1 0 1 0
 A 2
 B 0

Cm Cm7/B^b A^bmaj7 G⁵

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

T 8
 A 10 8
 B 0 8

Chorus

A^bmaj7* Fm7 Cm Cm7/B^b

How - e - ver far a - way, I will al - ways love you.

T 4 4 8
 A 5 5 6 8
 B 4 8

A^bmaj⁷* **Fm⁷** **Cm**

How - e - ver long I stay, I will al -

The first system of music features a vocal line in the treble clef with lyrics "How - e - ver long I stay, I will al -". The guitar accompaniment is in the treble clef, and the guitar tablature is in the bass clef. The key signature has two flats (B-flat and E-flat). The first measure is marked with the chord **A^bmaj⁷***, the second with **Fm⁷**, and the third with **Cm**. The tablature shows fret numbers for the strings: 4, 6, 8, 8, 8, 8, 8, 10, 8, 8, 10, 8.

Cm⁷/B^b **A^bmaj⁷*** **Fm⁷**

- ways love you. What - e - ver words I say,

The second system of music continues the vocal line with lyrics "- ways love you. What - e - ver words I say,". The guitar accompaniment and tablature continue. The key signature remains two flats. The first measure is marked with the chord **Cm⁷/B^b**, the second with **A^bmaj⁷***, and the third with **Fm⁷**. The tablature shows fret numbers: 3, 2, 0, 2, 0, 2, 0, 0, 0, 4, 4, 5, 5, 6, 8, 8, 8, 8, 8, 8, 8, 8, 3, 2, 2.

Cm Cm⁷/B^b A^bmaj⁷ G⁷aug

I will al - ways love you, I will al - ways love

TAB 10 8 8 10 8 8 8 8 6 8 8 5 4

TAB 1 0 1 0 2 0 0 1 0 2 0 2 0 2 0 3 0 2 0 1 0 2

Instrumental Cm Cm⁷/B^b A^bmaj⁷ G⁵

you

TAB 10 8 8 8 8 8 8 8 6 8 8 7 5 7 7 8 10 8

TAB 0 3 1 2 1 (1) 3 0 3 1 2 1 (1) 0 2 2 0 2 0 0 3 0 2 0 0 2 0

Cm Cm⁷/B^b A^bmaj⁷ G⁵

TAB 10 8 8 8 8 8 8 8 6 8 8 7 5 7 7 7 6

TAB 1 3 5 3 3 5 3 5 0 5 3 1 1 3 2 0 1 0 2 0 1 0 1 2 0 1 3 1 0 1 3 2 0 2 4 2 0 2 4

Fm7 Cm Cm7/Bb A^bmaj7* Fm7

I stay, I will al - ways love you. What - e - ver words I say,

TAB: 8 8 8 8 | 8 8 8 8 | 8 8 8 4 | 4 4 4 4 | 8 8 8 8

TAB: 8 6 6 8 | 10 8 10 8 | 8 8 8 8 | 4 5 5 5 | 8 8 8 8

TAB: 2 2 1 2 | 1 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

TAB: 0 2 0 2 | 0 2 0 2 | 0 2 0 2 | 0 2 0 2 | 0 2 0 2

Cm Cm7/Bb A^bmaj7 G⁷aug

I will al - ways love you, I'll al - ways

TAB: 8 8 8 8 | 8 8 8 8 | 8 8 8 4 | 8

TAB: 10 8 10 8 | 8 8 8 8 | 6 8 8 4 | 8

TAB: 1 0 1 0 | 2 0 2 0 | 2 0 2 0 | 3

TAB: 0 2 0 2 | 3 2 0 2 | 1 3 0 2 | 0

Outro Cm Cm7/Bb A^bmaj7 G⁵

love you, I'll al - ways love you, 'cause I love you.

Gtr. 1 plays Fig. 1 (x3)

TAB: 1 0 1 0 | 2 0 2 0 | 2 0 2 0 | 1 1 0

TAB: 0 2 0 2 | 3 2 0 2 | 3 0 3 0 | 2 2 0 2

TAB: 3 3 0 3 | 1 3 0 3 | 0 2 0 2 | 0 2 0 2

A **Dm**

Take what-ev-er's left and take it with you out the door.
kick and scream and shout and say things that are so un-kind. Yeah,

P.M. let ring... P.M.

G **C***

See if I cry, see if I shed a sin-gle sor-ry tear.
see if I care, see if I stand firm or if I fall. 'Cause in the

P.M. P.M. P.M.

A

Can't say that it's been that great, no in fact it's been a
back of my mind. and on the tip of my tongue. is the

P.M.

D⁵

wast-ed wor-ried year.
ans-wer to it all.

cont. in slashes

Chorus

E^b F B^b Gm C* F*

cont. sim.

Ev - 'ry - bo - dy sees and ev - 'ry - one a - grees, that you and I are wrong, and it's

Gm D⁷ E^b F B^b Gm

been that way too long. Take it as it comes, and be thank-ful when it's done. There's so

C* F* Gm B^b

ma - ny ways to act and there's ma - ny shades of black, there's so

Gtr. 2

f w/dist.

T
A
B
3 3 1 3 3 1 3 5 5 3 5 3

Gm B^b Gm B^b

ma - ny shades of black, there's so ma - ny shades of black

T
A
B
1 5 5 3 5 3 5 3 5/7 7 5 7 7 6 6 6/8 8 6 8 8 6 8 6 8

full

Gtr. Solo

C

Dm

Gm

cont. sim.

Gtr. 1 *mf*



Oh.

Gtr. 3

f w/fuzz and pitch shift pedal set 1 8vc higher
Gtr. 2 tacet

Musical notation for Gtr. 1 and Gtr. 3. Includes a treble clef staff with a melodic line and a guitar tablature staff with fret numbers (11, 11, (11), 13, 13, 13, 14, 14, 14, 13, (13), 11, 12, 11) and dynamic markings like 1/2, full, and wavy lines.

Dm

Gm

Dm

Gm

Musical notation for Gtr. 3. Includes a treble clef staff with a melodic line and a guitar tablature staff with fret numbers (10, 13, 13, 12, (12), 10-11-10, 13-10-11-13, 16, 16, 16, 12, 16) and dynamic markings like full, 1 1/2, and wavy lines.

Dm

Gm

C*

F*

Musical notation for Gtr. 3. Includes a treble clef staff with a melodic line and a guitar tablature staff with fret numbers (15, 16, 10/12, 10-6/11-13-13, 13-11-13, 12-0, 12-13-12-15, (16)12-13) and dynamic markings like full, 3, and wavy lines.

C*

F*

Musical notation for Gtr. 3. Includes a treble clef staff with a melodic line and a guitar tablature staff with fret numbers (13, 15, 12, 13, 12, 15, 13, 13, 15, 12, 13, 12, 13, 13, 15, 13, 16) and dynamic markings like wavy lines.

A Dm

(8)

TAB

A Dm

Yeah,

(8)

TAB

Chorus Eb F Bb Gm

ev - 'ry - bo - dy sees and ev - 'ry - one a - gree, that

(8)

Gtr. 3 tacet

TAB

C* F* Gm D7

you and I are wrong and it's been that way too long Ba - by

Gtr. 2

TAB

E^b F B^b Gm C* F*

take it as it comes and be thank-ful when it's done. There's so ma-ny ways to act and you

Gtr. 2 tacet

Outro Gm A B^b A Gm A B^b A

can-not take it back, No you can-not take it back, 'cause there's

Gtr. 1

P.M. Fig. 1

Gtr. 2

Fig. 2

Gtr. 1 plays Fig. 1
Gtr. 2 plays Fig. 2

Gm B^b Gm B^b

ma - ny shades of black, ooh, how ma - ny shades of black. You have

Gm Am B^b Am Gm Am B^b Am

Gtr. 1 *cont. sim.* *Play 3 times*

ma - ny, you have ma - ny, you have ma - ny shades of black. Oh, and
















ad lib. sim. on repeats

Gm Am B^b rall. C

oh, oh, oh.

My Same

Words & Music by Adele Adkins

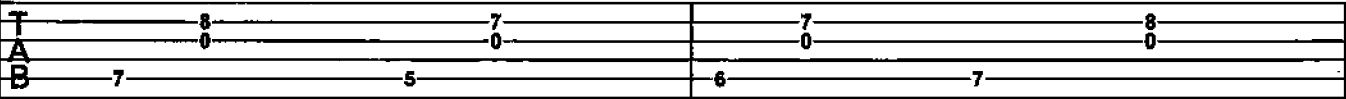
Em  7fr
 Dadd11  5fr
 Eb(#9)  6fr
 E7sus2  7fr
 Em7  7fr
 D7  5fr
 Ebdim7  5fr
 Em7*  7fr
 Ebm  6fr
 Dm  5fr
 C#m  4fr
 C  3fr
 Em*  7fr
 D  5fr
 Em9  5fr

♩ = 126

Em Dadd11 Eb(#9) Em
 Aye, aye, aye, aye,

Gtr. 1 (elec.)

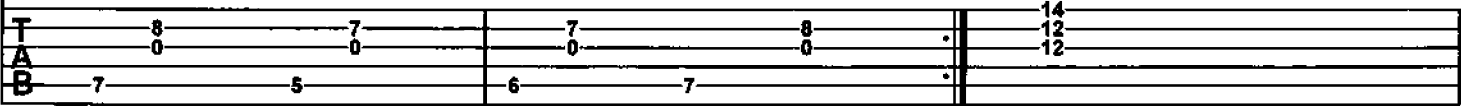
mf Fig. 1 w/clean tone



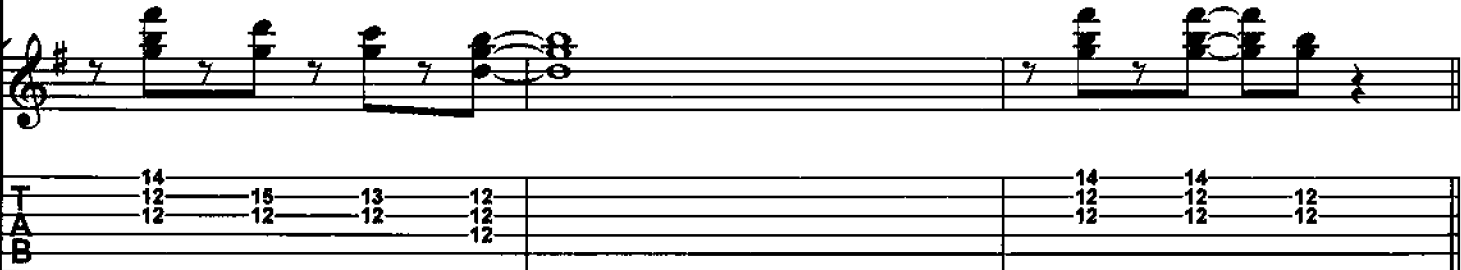
Em Dadd11 Eb(#9) Em Em Dadd11
 aye, aye, aye, aye. 1. ♯ You say I'm stub - born and I

Gtr. 2 (elec.)

Gtr. 2 w/clean tone
Gtr. 1 plays Fig. 1



Eb(#9) Em Em Dadd11 Eb(#9) Em
 ne - ver give in, I think you're stub-born 'cept you're al - ways soft - en - ing.



Em Dadd11 Eb(#9) Em Em Dadd11

(1.) You say I'm sel-fish, 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 ne-ver known this,

1° Gtr. 2

Gtr. 1 plays Fig. 1 (x3)
 3° Gtr. 2 ad lib. sim.

T 14 14 14 12 13 12
 A 12 12 12 12 12 12
 B 12 12 12 12 12 12

2° Gtr. 2

T 8 8 8 X 7 X 7 5 7 8 10 7 8 8 8 8 X 7 X 7
 A 7 7 7 X 6 X 5 X 5 5 7 7 7 7 X 5 X 8 X
 B 7 7 7 X 5 X 5 X 7 7 7 7 9 9 7 X 7 X 8 X

Eb(#9) Em Em Dadd11 Eb(#9) Em

way too much in fact. I say we've on-ly known each oth-er one year,
 ne-ver be-fore. You're the first to make up when-ev-er we ar-gue,

T 12 12 12 12 14 12 15 14 12
 A 12 12 12 12 X 12 12 12 12
 B 12-14 12-14 12 10 12 12 12 12

T 7 7 7 7 7 7 7 7 10 7 8
 A 5 7 7 X 6 X 5 X 5 5 7 7 7 7 8
 B 6 7 7 7 7 7 7 5 5 X 7 7 9 7 9

Em Dadd11 Eb(#9) Em Em Dadd11

you say pfft I've known you long - er, my dear. You like to be so close, I
 don't know who I'd be if I did - n't know you. You're so pro - vo - ca - tive, I'm.

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with lyrics. The middle staff is the guitar accompaniment in treble clef. The bottom staff shows fretboard diagrams for the guitar, with strings labeled T (top), A (middle), and B (bottom). The diagrams include fret numbers and 'X' marks indicating muted strings.

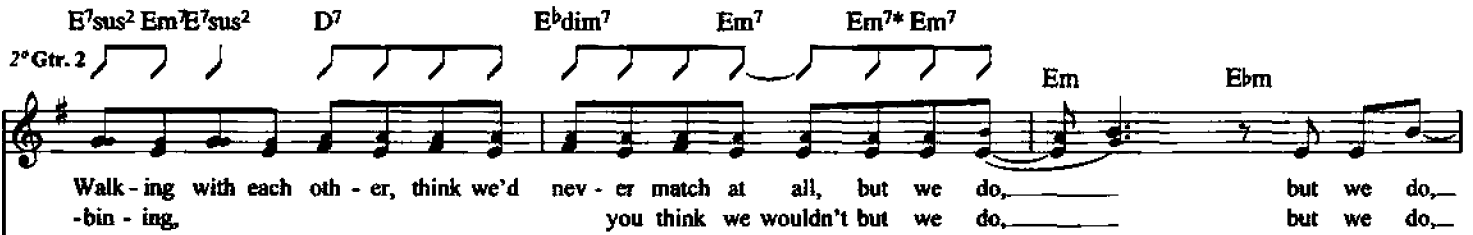
Eb(#9) Em Em Dadd11 Eb(#9) Em To Coda ♠

like to be a - lone, I like to sit on chairs and you pre - fer the floor.
 — so con - ser - va - tive and you're so ad - ven - tu - rous, I'm so ve - ry cau - tious, com -

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef with lyrics. The middle staff is the guitar accompaniment in treble clef. The bottom staff shows fretboard diagrams for the guitar, with strings labeled T (top), A (middle), and B (bottom). The diagrams include fret numbers and 'X' marks indicating muted strings.


E⁷sus² Em⁷E⁷sus² D⁷ E^bdim⁷ Em⁷ Em⁷* Em⁷ Em E^bm

2^o Gtr. 2



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

Gtr. 1



T 8 7 7 8 8 7

A 7 5 6 7 7 6

B 7 5 6 7 7 6

1^o Gtr. 2 1^o+2^o Gtr. 2



T 14 14 14 12 12 12 8 7

A 12 12 12 12 12 12 7 8

B 12 12 12 12 12 12 7 8

Dm C[#]m Em E^bm Dm C[#]m

do, do, do, but we do, but we do, do, do, do, do, dn, do,
 do, do, do, but we do, but we do, do, do, do, do, dn, do,



T 6 5 8 7 6 5

A 5 4 7 6 5 4

B 5 4 7 6 5 4



T 6 5 8 14/16 14 12 14 12 11 12/14

A 5 4 7 6 (14) 14 12 14 12 11 12/14

B 5 4 7 6 (14) 14 12 14 12 11 12/14

Em* D7 Ebdim7 Em7 Em* D7 Ebdim7 Em7

Ooh, yo, yo, yo, oh, oh, oh, oh, oh, oy, yoy.

The first system of music consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Ooh, yo, yo, yo, oh, oh, oh, oh, oh, oy, yoy." with melodic lines and triplet markings. The second staff is a guitar line in treble clef. The third staff shows the guitar fretboard with strings T, A, and B, and fret numbers 7, 8, 5, 7, 8, 7, 5, 7, 6, 7. The fourth staff is a bass line in treble clef with triplet markings. The fifth staff shows the bass fretboard with strings T, A, and B, and fret numbers 7, 9, 7, 5, 7, 5, 6, 7, 7, 10, 8, 7, 9, 8, 7, 5, 7, 5, 6, 7, 7, 10, 8, 7, 9, 9, 7, 5, 7, 5, 6, 7, 7.

Em* D7 Ebdim7 Em7 Em* D7 Ebdim7 Em7

Ooh, yo, yo, yo, oh, oh, oh, oh, oh, yo, ooh, ooh.

The second system of music consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Ooh, yo, yo, yo, oh, oh, oh, oh, oh, yo, ooh, ooh." with melodic lines and triplet markings. The second staff is a guitar line in treble clef. The third staff shows the guitar fretboard with strings T, A, and B, and fret numbers 7, 8, 5, 7, 8, 7, 5, 7, 6, 7. The fourth staff is a bass line in treble clef with triplet markings. The fifth staff shows the bass fretboard with strings T, A, and B, and fret numbers 7, 9, 7, 5, 7, 5, 6, 7, 7, 10, 7, 8, 7, 9, 8, 7, 5, 7, 5, 6, 7, 7, 10, 7, 8, 7, 9, 9, 7, 5, 7, 5, 6, 7, 7.

N.C.

Fav - 'ri - ti - sm ain't my thing but in this si - tu - a - tion,

Bass arr. for gtr.

Gtr. 1 tacet

TAB 7 7 6 6 7 8 7 5 3 7 7 6

TAB 7

I'd be glad. Fav - 'ri - ti - sm ain't my thing but oh, I'd be glad to

TAB 9 10 9 7 7 9 7 6 6 7 8 7 5 3 7 7 8

TAB 14 12 12

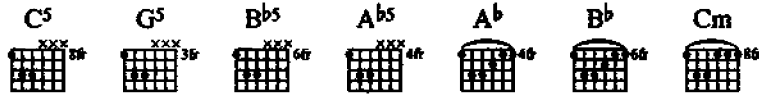
D.S. al Coda

make an ex - cep - tion, ooh whoa, oh, oh.

TAB 9 10 9 7 7 9 X 11 12 11 9 8 4

Rolling In The Deep

Words & Music by Adele Adkins & Paul Epworth



Intro

♩ = 106

Gtr. 1
(acous.)

C⁵

mf w/P.M.

C⁵

G⁵

B^{b5}

1. There's a fire start-ing in my heart, reach - ing a fe - ver pitch and it's

G⁵

B^{b5}

C⁵

G⁵

bring-ing me out the dark... Fi - nal - ly, I can see you cry - stal clear,

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B^{b5} G⁵ B^{b5}

go a - head and sell me out and I'll lay your shit bare.

T
A
B

Verse C⁵ G⁵

2. See how I'll leave with e - ve - ry piece of you,
3. Ba - by, I have no sto - ry to be told, but

T
A
B

B^{b5} G⁵ B^{b5} C⁵

don't un - der - es - ti - mate the things that I will do. There's a fire
I've heard one on you and I'm gon-na make your head burn. Think of me in the

T
A
B

G⁵ B^{b5} G⁵ B^{b5}

start-ing in my heart, reach - ing a fe - ver pitch and it's bring-ing me out the dark...
depths of your des-pair, make a home down there as mine sure won't be shared.

T
A
B

Pre chorus

A^{b5} B^{b5} G⁵ A^{b5}

The scars of your love re-mind me of us, they keep me think-ing that we al-most had it

T
A
B

6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 5 5 5 5 5 5 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

B^{b5} G⁵

all. The scars of your love, they leave me breath-less, I can't help feel-ing we could have had it

T
A
B

6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 5 5 5 5 6 6 5 5 6 6 5 5 6 6 5 5 6 6 5 5 6 6

4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chorus

C⁵ B^{b5} A^{b5}

all, roll - ing in the deep.

T
A
B

10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6

8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4

B^{b5} C⁵ B^{b5}

You had my heart in - side your hand and you played.

T
A
B

6 6 6 6 8 8 8 8 10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8 8 8 8 8

4 4 4 4 6 6 6 6 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6 6 6 6 6

1. **A^b** **B^b** 2. **B^b**

it to the beat. Could have had it

Gtr. 1 cont. in slashes

The first system of music features a vocal line in the treble clef with lyrics "it to the beat. Could have had it". Above the staff are two first endings, each with a key signature change: the first ending is marked **A^b** and the second **B^b**. Below the vocal line is a guitar line with slashes, and below that is a guitar tablature with fret numbers (6, 4, 4, 4, 4, 4, 4, 4, 4, 4, 6, 6, 6, 6, 8, 8, 8, 8, 8, 8, 8, 8) and a time signature of 4/4.

Bridge **A^b** **B^b**

Gtr. 1

all, roll - ing in the

The bridge section begins with a guitar line consisting of slashes, with key signatures **A^b** and **B^b** indicated above. Below this is a vocal line with lyrics "all, roll - ing in the".

C⁵ **B^b** **A^b**

deep. You had my heart in - side your hand,

The bridge continues with a guitar line of slashes and key signatures **C⁵**, **B^b**, and **A^b**. The vocal line has lyrics "deep. You had my heart in - side your hand,".

B^b

but you played it with a beat - ing.

The bridge concludes with a guitar line of slashes and key signature **B^b**. The vocal line has lyrics "but you played it with a beat - ing.".

Bridge **N.C.**

4. Throw your soul through e - ve - ry o - pen door, count your bless - ings to

The final bridge section starts with a guitar line of slashes and the instruction **N.C.** (No Chords). The vocal line has lyrics "4. Throw your soul through e - ve - ry o - pen door, count your bless - ings to".

(Cm)

find what you look for. Turn my sor - rows in - to trea - sured gold, you'll

Gtr. 2 (elec.)

w/clean tone full

8 11 10 8-10 10 10 8-8-8

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

8 8 8 10 10 8 11 11 11 8 10

Chorus

Piano arr. for gtr. Cm Bb Ab

(Gon - na wish you ne-ver had met me), We could have had it all,

8 11 full

8 11 full

8 11 full

Bb Cm Bb

we could have had it all, it all,

Ab Bb cont. sim.

it all, it all, We could have had it

Chorus Cm B^b A^b

all, roll - ing in the deep.

Gtrs. 1+2

Tablature for the first system:

T	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5
A	10	10	10	10	10	10	10	8	8	8	8	8	8	8	8	6	6	6	6	6	6	6	6
B	10	10	10	10	10	10	10	8	8	8	8	8	8	8	8	6	6	6	6	6	6	6	6
	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	4	4	4	4	4	4	4	4

B^b Cm B^b

You had my heart in - side your hand (and but) you played.

Tablature for the second system:

T	5	5	5	5	7	7	7	7	8	8	8	8	8	8	8	8	7	7	7	7	7	7	7	7
A	6	6	6	6	8	8	8	8	10	10	10	10	10	10	10	10	8	8	8	8	8	8	8	8
B	6	6	6	6	8	8	8	8	10	10	10	10	10	10	10	10	8	8	8	8	8	8	8	8
	4	4	4	4	6	6	6	6	8	8	8	8	8	8	8	8	6	6	6	6	6	6	6	6

1. A^b B^b

it to the beat. We could have had it

Tablature for the first ending:

T	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7
A	6	6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8
B	6	6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8
	4	4	4	4	4	4	4	4	4	4	4	4	4	6	6	6	6

2. A^b B^b Cm

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

Tablature for the second ending:

T	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	8	10	10	8
A	6	6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8	8	8	8	8
B	6	6	6	6	6	6	6	6	6	8	8	8	8	8	8	8	8	8	8	8	8
	4	4	4	4	4	4	4	4	4	4	4	4	4	6	6	6	6	8	8	8	8

Make You Feel My Love

Words & Music by Bob Dylan

B ^b (A)	F/A (E/G [#])	A ^b (G)	E ^b (D)	E ^b m (Dm)	B ^b * (A*)	C ⁷ (B ⁷)	F ¹¹ (E ¹¹)
F (E)	F/A* (E/G [#])	B ^b /F (A/E)	G ^b aug (Faug)	E ^b /G (D/F [#])	F ⁷ (E ⁷)	Cm ⁷ (Bm ⁷)	F* (E*)

♩ = 78

Piano arr. for gtr. (Capo 1st fret)

B^b (A) F/A (E/G[#]) A^b (G) E^b (D)

mf let ring throughout

E^bm (Dm) B^b* (A*) C⁷ (B⁷) F¹¹ (E¹¹) B^b* (A*)

B^b* (A*) F/A* (E/G[#])

1. When the rain is blow - ing in your face
 3. I'd go hun - gry, I'd go black and blue,
 4.(*) I could make you hap - py, make your dreams come true,

A^b
(G)
 E^b
(D)
 $E^b m$
(Dm)

and the whole world is on your case, I could of - fer you a
 I'd go crawl - ing down the a - ve - nue, No, there's no - thing that I
 no - thing that I would - n't do, go to the ends of the

To Coda ♠

B^b*
(A*)
 C^7
(B⁷)
 F^{11}
(E¹¹)
 B^b*
(A*)

warm em - brace to make you feel my love
 would - n't do to make you feel my love
 earth for you to make you feel my love

B^b
(A)
 F
(E)
 A^b
(G)
 E^b
(D)

2. When the eve - ning sha - dows and the stars ap - pear and there is no one there to dry your tears,

2nd Instrumental

$E^b m$
(Dm)
 B^b*
(A*)
 C^7
(B⁷)
 F^{11}
(E¹¹)
 B^b*
(A*)

I could hold you for a mil - li - on years to make you feel my love

E^b (D) B^b/F (A/E) G^b_{aug} (Faug) E^b/G (D/F#)

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

TAB: 2 3 2 2 2 2 2 2 2 2 2 3 2 2 4 2

B^b^* (A*) E^b (D) B^b^* (A*)

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

TAB: 2 2 2 0 2 0 2 3 2 3 3 2 3 2 2 2 2 0 2 2

1. C^7 (B7) F^7 (E7) Cm^7 (Bm7) F (E) *D.S. al Coda*

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

TAB: 4 4 2 4 3 0 0 2 3 2 3 0 0 2 2 3 0 0 2 2 0

⊕ *Coda*

B^b^* (A*) C^7 (B7) F^{11} (E11) B^b^* (A*)

To make you feel my — love. —

TAB: 2 2 2 4 4 3 2 2 2

Rumour Has It

Words & Music by Ryan Tedder & Adele Adkins



Intro

♩ = 120

Drums N.C.

Musical notation for the Intro section, featuring a melody line with lyrics: (Ooh, ooh, ooh, ooh.)

Verse N.C.

Musical notation for the Verse section, featuring a melody line with lyrics: 1. She, she ain't real, she ain't gon' be a - ble to love you like I will. 2. She is half your age, but I'm guess-ing that's the rea-son that you strayed. I heard

2° Gtr. 2

Musical notation for the 2° Gtr. 2 section, featuring a guitar line with lyrics: 2° Gtr. 3 plays Fig. 2 (x2)

TAB notation for the 2° Gtr. 2 section, showing fret numbers on strings T, A, and B.

Musical notation for the Verse section, featuring a melody line with lyrics: She is a stran - ger, you and I have his - to - ry or don't you re - mem - ber? you've been miss - ing me, you've been tell-ing peo-ple things you should-n't be. Like when

Musical notation for the Verse section, featuring a melody line with lyrics: She is a stran - ger, you and I have his - to - ry or don't you re - mem - ber? you've been miss - ing me, you've been tell-ing peo-ple things you should-n't be. Like when

TAB notation for the Verse section, showing fret numbers on strings T, A, and B.

1° only

Musical notation for the Verse section, featuring a melody line with lyrics: Sure, she's got it all, but ba - by, is that real - ly what you want? we creep out and she ain't a - round, have - n't you heard the ru - mours?

Pre chorus

Gtr. 1 (acoms.)

Dm Gm

Bless your soul, you've got your head in the clouds, she made a fool out of you_ and boy, she's bring-ing you down... She made your
 Bless your soul, you've got your head in the clouds, you made a fool out of me_ so boy, I'm bring-ing you down... You made my

Bb Dm/A Gm

heart melt, but you're cold to the core, now ru-mour has it she ain't got your love a-ny-more...
 heart melt, yet I'm cold to the core, but ru-mour has it I'm the one you're leav-ing her for...

(Ru-mour has it.)

Chorus

Dm

Ru - mours. Ru - mours. Ru - mours. Ru - mours.
 Ru-mour has it. Ru-mour has it. Ru-mour has it. Ru-mour has it.

Gtr. 2 (elec.)

Fig. 1
w/clean tone

T
A
B

0 0 0 0

Gtr. 3 (elec.) 6=D

Fig. 2
w/clean tone

T
A
B

0 5 0 3 3 5 0 5 0 3 3 5 0 5 0 3 3 5 0 5 0 3 5 6 5

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

Gtr. 2 plays Fig. 1

T
A
B

0 5 0 3 3 5 0 5 0 3 3 5 0 5 0 3 3 5 0 5 0 3 5 6 5

1.

Drums

Tracked w/fuzz gtr. -----

2.

Piano arr. for gtr. (standard tuning)

Dm

rall.

Bridge

$\text{♩} = 64$

Dm

A/C#

F

Gm

All of these words whis - pered in my ear,

Dm

A/C#

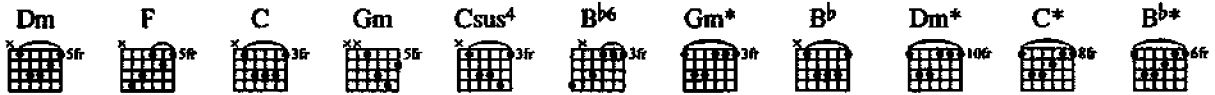
F

Gm

tell a sto - ry that I can - not bear to hear.

Set Fire To The Rain

Words & Music by Fraser Smith & Adele Adkins



Intro

♩ = 108

Chords: Dm, F, C, Gm

1. I let it

Piano arr. for gtr. *mf*

Verse

Chords: Dm, F, C, Gm

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

Chords: Dm, F, C, Csus⁴

dark and I was o - ver un-til you kissed my lips and you saved me. 2. My

Verse

Dm F C Gm

(2.) hands, they were strong, but my knees were far too weak to
 (3.) I lay with you I could stay there, close my eyes, feel you here.

Dm F(A bass) C Csus⁴

stand in your arms with-out fall - ing to your feet. But there's a }
 for - e - ver, You and me to - ge - ther, no - thing is bet - ter. 'Cause there's a }

Pre chorus

B^b6 Gm* Dm

side to you that I ne-ver knew, ne-ver knew. All the things you'd say, they were ne-ver true, ne-ver true. And the

B^b C 2° Gtr. 1 (elec.) Dm* w/clean tone

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

Chorus

C*

fire _____ to the rain, _____ watched it pour _____ as I touched your face.

2° Gtr. 2 (elec.)

f w/clean tone

T
A
B

6-5-5-5-5-5-5-5 | 5-5-5-7-7-8-8-3 | 3-3-3-3-3-3-3-3

Gm*

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

T
A
B

3-3-3-5-6-7-7-3 | 3-3-3-3-3-3-3-3 | 3-3-3-5-5-6-6-5

Dm*

C*

1.

2. (#)

name, _____ your name. _____ (3.) When _____ I set

T
A
B

5-5-5-7-7-8-8-3 | 3-3-3-3-3-3-3-3

Dm*

C*

Gm*

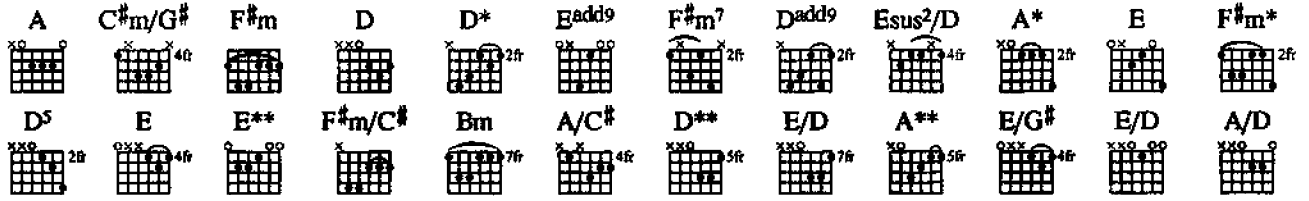
fire _____ to the rain _____ and I threw us _____ in - to the flames _____ When we fell,

T
A
B

5-5-5-5-5-5-5-5 | 5-5-5-7-7-8-8-3 | 3-3-3-3-3-3-3-3 | 3-3-3-5-5-7-7-3

Someone Like You

Words & Music by Adele Adkins & Daniel Wilson



♩ = 66
Intro A

C#m/G#

Piano arr. for gtr.

F#m D

Verse A C#m/G#

heard that you're set-tled down, that you

F#m D*

found a girl and you're married now.

T 2 2 2 2 2 2 2 2 3 2 3 3 3 3 3 2 3
A 4 4 4 4 4 4 4 4 4 4 4 4
B 2 5 4 4

Verse A C#m/G#

I heard that your dreams came true, guess she
2. You know how the time flies, on-ly

T 2 2 0 2 2 2 0 2 2 2 0 2 2 0 2 5 6 5 6 5 6 6 5 6
A 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6 6 6 6 6
B 0 4 4

F#m D*

gave you things I didn't give to you. Old
yes - ter - day was the time of our lives. We were

T 2 2 2 2 2 2 2 2 3 2 3 3 2 3 3 2 3 3 2 3
A 4 4 4 4 4 4 4 4 4 4 4 4 4 4
B 2 5 4 4

A C#m/G#

friend, why are you so shy? Ain't like
born and raised in a summer haze, bound

T 2 2 2 2 2 2 2 2 5 6 6 6 6 6 6 5 6 6 6
A 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6 6 6
B 0 4 4

1.

D A E**

Some-times it lasts and loves, but some-times it hurts in -

mf

TAB: 2 3 2 3 2 3 2 3 | 2 2 0 2 2 2 0 2 | 1 0 0 0 1 0 0

2.

F#m D D5

stea - ead.

mf

TAB: 2 2 2 2 2 2 2 | 2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 || 2 3 5 3 2 3 5 3

Bridge

E** F#m/C#

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

TAB: 1 0 0 1 0 0 0 | 1 0 0 1 0 0 0 | 2 2 2 2 2 2 2

D5 Bm

me - mo - ries made. Who would have known how bit-ter - sweet

TAB: 2 2 2 2 2 2 2 | 2 3 5 3 2 3 5 3 | 2 3 5 3 2 3 5 3 | 7 7 7 7 7 7

A** E/G# F#m D D.S. al Coda

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

T 5 5 5 5 4 5 4 5 2 2 2 2 2 3 2 3
 A 6 6 6 4 4 2 2 2 0 2 2
 B 0 0 2

◆ Coda

D* A E**

Some-times it lasts and loves, but some - times it hurts in -

T 4 2 3 2 4 2 3 2 2 2 2 2 2 1 0 1 1 0 1
 A 6 5 4 2 2 2 2 2 2 2 2 2 2 2 1 2 1 1
 B 0 0 0

F#m D* E/D*

- stead.

mp

T 4 2 2 2 2 2 5 4 2 4 5 4 2 4 5 4 4 5 4 2 4 0 1 0 1 0 1
 A 4 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 1 1 0 1 1
 B 2 2 2 2 2 2 5 4 4 5 4 4 5 4 4 5 4 4 5 4 4 0 1 1 0 1 1

A/D D* A

p

T 2 2 2 2 2 2 3 3 3 3 2
 A 0 2 2 2 0 2 2 4 4 4 4 4 4 4 4 4 4 4 4 2
 B 0 0 0 0 0 0 5 4 4 5 4 4 5 4 4 5 4 4 5 4 4 2 2 2 0

Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical staff, in tablature, and in rhythm slashes

RHYTHM SLASHES: are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G open 3fr

Strings: E B G D A E

4th string, 2nd fret 1st & 2nd strings open, played together Open D chord

Definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a $\frac{1}{4}$ step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

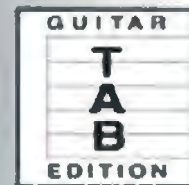
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE) Same as legato slide, except the second note is struck.

For the first time, 15 of Adele's best known songs arranged for guitar, drawn from both of her massively successful albums *19* and *21*. This exclusive folio includes tablature and standard notation with complete lyrics, melody line and chord symbols.



CHASING PAVEMENTS

COLD SHOULDER

CRAZY FOR YOU

DAYDREAMER

DON'T YOU REMEMBER

HE WON'T GO

HOMETOWN GLORY

LOVESONG

MAKE YOU FEEL MY LOVE

MANY SHADES OF BLACK

MY SAME

ROLLING IN THE DEEP

RUMOUR HAS IT

SET FIRE TO THE RAIN

SOMEONE LIKE YOU



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