

# SOMEONE LIKE YOU

Words and Music by ADELE ADKINS  
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Moderately slow

$\text{♩} = 67$

The first system of the piano introduction consists of two measures. The first measure is marked with the chord 'A' and the dynamic 'mf'. The second measure is marked with the chord 'C#m/G#'. The music is in 4/4 time and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

The second system of the piano introduction consists of two measures. The first measure is marked with the chord 'F#5' and the second with 'D'. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

The third system contains the first line of the vocal melody and its piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "heard that you're set-tled down, that you". The piano accompaniment continues with the eighth-note pattern. The first measure is marked with 'A' and the second with 'C#m/G#'.

The fourth system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with the lyrics: "found a girl and you're mar-ried now." The piano accompaniment continues with the eighth-note pattern. The first measure is marked with 'F#5' and the second with 'D'.

A C#m/G#

I heard that your dreams came true. Guess she

F#5 D

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

A C#m/G#

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

F#5 D

you to hold back or hide from the light. I

E(add2) 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

E(add2) F#m7 D E/D

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

D A E

— Nev - er mind, — I'll find — some-one like —

F#m D5 A E

— you. — I wish noth-ing but — the best — for —

F#m D5 A E

you too. Don't for - get me, I beg. - I re -

F#m(add34) F#m D5 A E

-mem-ber \_\_\_\_\_ you said, \_\_\_\_\_ "Some-times it lasts in love, but some-times it hurts in -

F#m D A E

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

F#m D

- stead," \_\_\_\_\_ yeah.



A C#m/G#

You know how the time flies, on - ly



The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

F#5 D

yes - ter - day was the time of our lives. We were



The second system continues the vocal line with a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment remains consistent with the first system.

A C#m/G#

born and raised in a summer haze, bound



The third system features a vocal line starting with a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same eighth-note pattern.

F#5 D

by the surprise of our glo - ry days. I



The fourth system concludes the vocal line with a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same eighth-note pattern.

E(add2) 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

E(add2) F#m7 D E/D

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

D E/D A E

— Nev-er mind, — I'll find — some-one like

F#m D5 A E

— you. — I wish noth-ing but — the best — for —

F#m D A E

you too. Don't for - get me, I beg. I re -

F#m D<sup>5</sup> A E

-mem-ber you said, "Some-times it lasts in love, but some-times it hurts in -

F#m D<sup>5</sup> E/B

-stead." Nothing com-pares, no wor-ries or cares, re -

F#m/C# D<sup>5</sup>

-grets and mis-takes, they're mem - o - ries made. Who would have known how bit - ter -

Bm A/C# D E/D

-sweet \_\_\_\_\_ this would taste?

rit.

A E/G# F#m D

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

A E/G# F#m D

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

A E F#m D

-get me, I beg. I re - mem - ber you said, "Some-times it



A E F#m D

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

A E F#m D<sup>5</sup>

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

A E F#m D<sup>5</sup>

nothing but the best for you too. Don't for -

A E F#m D<sup>5</sup>

-get me, I beg. I re - mem-ber you said, "Some-times it

A E F#m D

lasts in love, but some-times it hurts in - stead." \_\_\_\_\_ Sometimes it

A E F#m

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

D G#dim/D Dmaj7(no3)

yeah, \_\_\_\_\_ yeah. \_

D