



## Hello – Adele SSAATB

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01 SSAATB Combo C

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

DEMO

VERSE

♩ = 79

Verse 1

Soprano

Alto *mf*  
Hel - lo it's me, I was won - de - ring if af - ter all these years you'd like to meet, to go o -

Tenor

Bass

C Instr.

Piano Combo *mf*  
F<sup>m</sup> A<sup>7</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>7</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

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# Hello 3

01 SSAATB Combo C

## Chorus 1

19

S dif - f'rence be - tween us and a mil - lion miles. Hel - lo from the o - ther side, I

A dif - f'rence be - tween us and a mil - li - on miles. Hel - lo from the o - ther side, I

T Hel - lo from the o - ther side, I

B Hel - lo from the o - ther side, I

C Hel - lo from the o - ther side, I

P.C. F<sup>m</sup> E<sup>b</sup> C<sup>m</sup> D<sup>b</sup> F<sup>m</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth Warm Pad p Warm Pad p

Gtr. Overdriven Power Chords mf

Bass Synthbass ppp mf

D.S. f

Perc. f

25

S must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

A must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

T must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

B must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

C must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

P.C. F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth

Gtr.

Bass

D.S.

Perc.

43

S ty - pi-cal\_ of me I'm sor - ry\_ that\_ you're well\_ It's no

A ty - pi-cal\_ of me I'm sor - ry\_ that\_ you're well\_ It's no

T ty - pi-cal\_ of me to talk a-bout\_ my-self I'm sor - ry. I hope\_ that you're well\_ Did you e - ver maket out of that town where no - thing e - ver hap pened? It's no

B ty - pi-cal\_ of me to talk a-bout\_ my-self I'm sor - ry. I hope\_ that you're well\_ Did you e - ver maket out of that town where no - thing e - ver hap pened? It's no

C

F<sup>m</sup> A<sup>7</sup>/E<sup>7</sup> E<sup>7</sup> D<sup>7</sup> F<sup>m</sup> A<sup>7</sup>/E<sup>7</sup> E<sup>7</sup> D<sup>7</sup> F<sup>m</sup> A<sup>7</sup>/E<sup>7</sup> E<sup>7</sup> D<sup>7</sup>

P.C.

Synth *p*

Gr.

Bass

D. S.

Perc.

Chorus 2

49

S sec - ret\_ that the both of us\_ are run - ning out\_ of time. So hel - lo from the o - ther side, I

A sec - ret\_ that the both of us\_ are run - ning out\_ of time. o - ther side\_

T sec - ret\_ that the both of us\_ are run - ning out\_ of time. o - ther side\_

B sec - ret\_ that the both of us\_ are run - ning out\_ of time. o - ther side\_

C

F<sup>m</sup> E<sup>7</sup> C<sup>m</sup> D<sup>7</sup> F<sup>m</sup> E<sup>7</sup> D<sup>7</sup> *p* F<sup>m</sup> D<sup>7</sup> A<sup>7</sup> E<sup>7</sup>  
*Piano + airy pad*

P.C.

Synth *ppp* *p*

Gr.

Bass *ppp* *mf*

D. S. *pp* *f*

Perc. *ppp* *f*

Interlude

67

S  
ter it clear - ly does - n't tear you a part \_ a - ny - more a - ny -

A  
it clear - ly does - n't tear you a part \_ HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO

T  
it clear - ly does - n't tear you a part \_ a - ny - more a - ny -

B  
it clear - ly does - n't tear you a part \_ HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO

C

P.C.  
F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

Synth  
Strings + Warm Pad  
Warm Pad  
mf

Gr.  
Bass  
D. S.  
Perc.

Chorus 3

73

S  
more a - ny - more a - ny - more Hel - lo from the o - ther side, I

A  
HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO Hel - lo from the o - ther side, o - ther side I

T  
more a - ny - more a - ny - more oo Hel - lo from the o - ther side, o - ther side I

B  
HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO Hel - lo from the o - ther side

C

P.C.  
F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth  
ppp p mf

Gr.  
Bass  
D. S.  
Perc.  
Snaps on drumsticks

91

S  
ter it clear - ly does-n't tear you a - part a - ny - more. *p*

A  
ter it clear - ly does-n't tear you a - part a - ny - more.

T  
ter it clear - ly does-n't tear you a - part a - ny - more.

B  
ter it clear - ly does-n't tear you a - part a - ny - more.

C

P.C.  
F<sup>m</sup> D<sup>9</sup> A<sup>9</sup> E<sup>9</sup> F<sup>m</sup> A<sup>9</sup>/E<sup>9</sup> E<sup>9</sup> D<sup>9</sup> F<sup>m</sup>

Synth  
*ppp*

Gtr.

Bass

D. S.

Perc.

02 SSAATB Combo Bb

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key



DEMO

VERSE

♩ = 79

Verse 1

Soprano

Alto *mf*  
Hel - lo it's me, I was won - de - ring if af - ter all these years you'd like to meet, to go o -

Tenor

Bass

Bb Instr.

Piano Combo *mf*  
F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

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Chorus 1

19

S dif - f'rence be - tween us and a mil - lion miles. Hel - lo from the o - ther side, I

A dif - f'rence be - tween us and a mil - li - on miles. Hel - lo from the o - ther side, I

T Hel - lo from the o - ther side, I

B Hel - lo from the o - ther side, I

Bb

P.C. F<sup>m</sup> E<sup>b</sup> C<sup>m</sup> D<sup>b</sup> F<sup>m</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth Warm Pad p Warm Pad p

Gtr. Overdriven Power Chords mf

Bass Synthbass ppp mf

D.S. f

Perc. f

25

S must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

A must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

T must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

B must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

Bb

P.C. F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth

Gtr.

Bass

D.S.

Perc.

43

S ty - pi-cal\_\_ of me I'm sor - ry\_\_ that\_\_ you're well\_\_ It's no

A ty - pi-cal\_\_ of me I'm sor - ry\_\_ that\_\_ you're well\_\_ It's no

T ty - pi-cal\_\_ of me to talk a-bout\_\_ my-self I'm sor - ry. I hope\_\_ that you're well\_\_ Did you e - ver makit out of that town where no - thing e - ver hap pened? It's no

B ty - pi-cal\_\_ of me to talk a-bout\_\_ my-self I'm sor - ry. I hope\_\_ that you're well\_\_ Did you e - ver makit out of that town where no - thing e - ver hap pened? It's no

Bb

P.C. F<sup>m</sup> A<sup>7</sup>/E<sup>7</sup> E<sup>7</sup> D<sup>7</sup> F<sup>m</sup> A<sup>7</sup>/E<sup>7</sup> E<sup>7</sup> D<sup>7</sup> F<sup>m</sup> A<sup>7</sup>/E<sup>7</sup> E<sup>7</sup> D<sup>7</sup>

Synth *p*

Gr. *p*

Bass

D. S.

Perc.

Chorus 2

49

S sec - ret\_\_ that the both of us\_\_ are run - ning out\_\_ of time\_\_ So hel - lo from the o - ther side, I

A sec - ret\_\_ that the both of us\_\_ are run - ning out\_\_ of time\_\_ o - ther side\_\_

T sec - ret\_\_ that the both of us\_\_ are run - ning out\_\_ of time\_\_ o - ther side\_\_

B sec - ret\_\_ that the both of us\_\_ are run - ning out\_\_ of time\_\_ o - ther side\_\_

Bb

P.C. F<sup>m</sup> E<sup>7</sup> C<sup>m</sup> D<sup>7</sup> F<sup>m</sup> E<sup>7</sup> D<sup>7</sup> *p* F<sup>m</sup> D<sup>7</sup> A<sup>7</sup> E<sup>7</sup>  
*Piano + airy pad*

Synth *ppp* *p*

Gr. *ppp* *mf*

Bass *f*

D. S. *pp* *f*

Perc. *ppp* *f*

Interlude

67

S  
ter it clear - ly does - n't tear you a part \_ a - ny - more a - ny -

A  
it clear - ly does - n't tear you a part \_ HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO

T  
it clear - ly does - n't tear you a part \_ a - ny - more a - ny -

B  
it clear - ly does - n't tear you a part \_ HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO

Bb

P.C.  
F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

Synth  
Strings + Warm Pad  
mp Warm Pad  
mf

Gr. Bass D.S. Perc.

73

S  
more a - ny - more a - ny - more oo Hel - lo from the o - ther side, I

A  
HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO Hel - lo from the o - ther side, o - ther side I

T  
more a - ny - more a - ny - more oo Hel - lo from the o - ther side, o - ther side I

B  
HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO Hel - lo from the o - ther side

Bb

P.C.  
F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth  
ppp p mf

Gr. Bass D.S. Perc.  
Snare on drumsticks

Hello 9  
02 SSAATB Combo Bb

91

S  
ter it clear - ly does-n't tear you a - part a - ny - more. *p*

A  
ter it clear - ly does-n't tear you a - part a - ny - more.

T  
ter it clear - ly does-n't tear you a - part a - ny - more.

B  
ter it clear - ly does-n't tear you a - part a - ny - more.

Bb

P.C.  
F<sup>m</sup> D<sup>♭</sup> A<sup>♭</sup> E<sup>♭</sup> F<sup>m</sup> A<sup>♭</sup>/E<sup>♭</sup> E<sup>♭</sup> D<sup>♭</sup> F<sup>m</sup>

Synth  
*ppp*

Gtr.

Bass

D. S.

Perc.

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key



DEMO

VERSE

♩ = 79

Verse 1

Soprano

Alto *mf*  
Hel - lo it's me, I was won - de - ring if af - ter all these years you'd like to meet, to go o -

Tenor

Bass

E♭ Instr.

Piano Combo *mf*  
F<sup>m</sup> A<sup>♭</sup>/E<sup>♭</sup> E<sup>♭</sup> D<sup>♭</sup> F<sup>m</sup> A<sup>♭</sup>/E<sup>♭</sup> E<sup>♭</sup> D<sup>♭</sup> F<sup>m</sup> A<sup>♭</sup> E<sup>♭</sup> D<sup>♭</sup>

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

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Chorus 1

19

S dif - f'rence be - tween us and a mil - lion miles. Hel - lo from the o - ther side, I

A dif - f'rence be - tween us and a mil - li - on miles. Hel - lo from the o - ther side, I

T Hel - lo from the o - ther side, I

B Hel - lo from the o - ther side, I

Eb

PC. F<sup>m</sup> E<sup>b</sup> C<sup>m</sup> D<sup>b</sup> F<sup>m</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth Warm Pad p Warm Pad p

Gtr. Overdriven Power Chords mf

Bass Synthbass ppp mf

D. S. f

Perc. f

25

S must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

A must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

T must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

B must have called a thou - sand times to tell you I'm sor - ry for e - v'ry - thing that I've done but when I call you ne - ver seem to be home.

Eb

PC. F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth

Gtr.

Bass

D. S.

Perc.

43

S ty - pi-cal\_\_ of me I'm sor - ry\_\_ that\_\_ you're well\_\_ It's no

A ty - pi-cal\_\_ of me I'm sor - ry\_\_ that\_\_ you're well\_\_ It's no

T ty - pi-cal\_\_ of me to talk a-bout\_\_ my-self I'm sor - ry. I hope\_\_ that you're well\_\_ Did you e - ver maket out of that town where no - thing e - ver hap pened? It's no

B ty - pi-cal\_\_ of me to talk a-bout\_\_ my-self I'm sor - ry. I hope\_\_ that you're well\_\_ Did you e - ver maket out of that town where no - thing e - ver hap pened? It's no

Eb

PC. F<sup>m</sup> A<sup>7</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>7</sup> F<sup>m</sup> A<sup>7</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>7</sup> F<sup>m</sup> A<sup>7</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>7</sup>

Synth *p*

Gr. *p*

Bass

D. S.

Perc.

Chorus 2

49

S sec - ret\_\_ that the both of us\_\_ are run - ning out\_\_ of time\_\_ So hel - lo from the o - ther side, I

A sec - ret\_\_ that the both of us\_\_ are run - ning out\_\_ of time\_\_ o - ther side\_\_

T sec - ret\_\_ that the both of us\_\_ are run - ning out\_\_ of time\_\_ o - ther side\_\_

B sec - ret\_\_ that the both of us\_\_ are run - ning out\_\_ of time\_\_ o - ther side\_\_

Eb

PC. F<sup>m</sup> E<sup>b</sup> C<sup>m</sup> D<sup>7</sup> F<sup>m</sup> E<sup>b</sup> D<sup>7</sup> *p* F<sup>m</sup> D<sup>7</sup> A<sup>b</sup> E<sup>b</sup>  
*Piano + airy pad*

Synth *ppp* *p*

Gr. *ppp* *mf*

Bass *f*

D. S. *pp* *f*

Perc. *ppp* *f*

Interlude

67

S  
ter it clear - ly does - n't tear you a - part \_ a - ny - more \_ a - ny -

A  
it clear - ly does - n't tear you a part \_ HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO

T  
it clear - ly does - n't tear you a part \_ a - ny - more \_ a - ny -

B  
it clear - ly does - n't tear you a part \_ HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO

Eb

P.C.  
F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

Synth  
Strings + Warm Pad  
mp Warm Pad  
mf

Gr. Bass D.S. Perc.

Chorus 3

73

S  
more a - ny - more \_ a - ny - more \_ Hel - lo from the o - ther side, \_ I

A  
HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO Hel - lo from the o - ther side, o - ther side \_ I

T  
more a - ny - more \_ a - ny - more oo \_ Hel - lo from the o - ther side, o - ther side \_ I

B  
HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO Hel - lo from the o - ther side \_

Eb

P.C.  
F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Synth  
ppp p mf

Gr. Bass D.S. Perc.  
Snare on drumsticks

91

S  
ter it clear - ly does-n't tear you a - part a - ny - more. *p*

A  
ter it clear - ly does-n't tear you a - part a - ny - more.

T  
ter it clear - ly does-n't tear you a - part a - ny - more.

B  
ter it clear - ly does-n't tear you a - part a - ny - more.

Eb

PC.  
F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup>

Synth  
*ppp*

Gtr.

Bass

D. S.

Perc.

04 SSAATB 4 extra staves

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuisen  
Original Key

$J = 79$

Verse 1

Musical score for SSAATB 4 extra staves. The score includes parts for Soprano, Alto, Tenor, Bass, Piano Combo, Synthesizer, Guitar, Bass Guitar, Drum Set, and Percussion. The Piano Combo part includes chords: F<sup>m</sup>, A<sup>7</sup>/E<sup>7</sup>, E<sup>7</sup>, D<sup>7</sup>, F<sup>m</sup>, A<sup>7</sup>/E<sup>7</sup>, E<sup>7</sup>, D<sup>7</sup>, F<sup>m</sup>, A<sup>7</sup>, E<sup>7</sup>, D<sup>7</sup>, F<sup>m</sup>, A<sup>7</sup>/E<sup>7</sup>.

Vocal lyrics (Tenor part):  
 Hel - lo  
 It's me, —  
 I was won - de - ring if af - ter all — these years you'd like — to meet  
 to go o - ver —  
 e - ve - ry - thing

Instrument parts: Soprano, Alto, Tenor, Bass, Piano Combo, Synthesizer, Guitar, Bass Guitar, Drum Set, Percussion.

1/5

S  
er  
I've for-got ten how It felt  
There's such a dif-ference be-tween us and a mil-lion mil-

A  
er  
and free I've for-got ten how it felt be-fore the world fell at our feet There's such a dif-ference be-tween us and a mil-lion mil-

T  
8

B  
8

1  
2  
3  
4

Fm A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> Fm A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> Fm E<sup>b</sup> Cm D<sup>b</sup> Fm E<sup>b</sup> D<sup>b</sup>

PC.  
Warm Pad  
Warm Pad

Synth  
p Warm Pad

Orchestration  
Power Chords

Synthbass

Dr.  
8

Bass

D. S.

Perc.

29

S — you ne - ver seem to be home. Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you I'm sor - ry for

A — you ne - ver seem to be home. Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you I'm sor - ry for

T — you ne - ver seem to be home. Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you I'm sor - ry for

B — you ne - ver seem to be home. Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you I'm sor - ry for

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

Fm D<sub>5</sub> A<sup>b</sup> E<sub>5</sub> Fm D<sub>5</sub> A<sup>b</sup> E<sub>5</sub> Fm D<sub>5</sub> A<sup>b</sup> E<sub>5</sub> Fm D<sub>5</sub> A<sup>b</sup> E<sub>5</sub> Fm D<sub>5</sub>

PC.

Synth

Gtr.

Bass

D. S.

Perc.

4/3

S  
ly - pl - cal — of me — I'm sor - ry — that — you're well — It's no sec - ret — that the

A  
ly - pl - cal — of me — I'm sor - ry — that — you're well — It's no sec - ret — that the

T  
ly - pl - cal — of me — to talk a - bout — my - self I'm sor - ry I hope — that you're well — Did you e - ver makel it out — of that town where no - thing e - ver hap - pened? It's no sec - ret that the

B  
ly - pl - cal — of me — to talk a - bout — my - self I'm sor - ry I hope — that you're well — Did you e - ver makel it out — of that town where no - thing e - ver hap - pened? It's no sec - ret that the

1  
2  
3  
4

Fm A $\flat$ /E $\flat$  E $\flat$  D $\flat$  Fm A $\flat$ /E $\flat$  E $\flat$  D $\flat$  Fm A $\flat$ /E $\flat$  E $\flat$  D $\flat$  Fm A $\flat$ /E $\flat$  E $\flat$  D $\flat$  Fm E $\flat$

pc.  
p

Synth  
p

Git.  
8

Bass  
8

D. S.  
ppp

Perc.

57

S — I'm sor - ry for e-v'ry - thing that I've done — but when I call — you ne - ver seem to be home. — Hel - lo from the out - side — at least I can say that I've tried —

A I'm sor - ry for e-v'ry - thing that I've done — but when I call — you ne - ver seem to be home. — out - side —

T I'm sor - ry for e-v'ry - thing that I've done — you ne - ver — seem to be home. — out - side —

B I'm sor - ry for e-v'ry - thing that I've done — you ne - ver seem to be home. — out - side —

1

2

3

4

Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm D<sub>b</sub>

PC.

Synth

Gtr.

Bass

D. S.

Perc.

Hi-hat only if no percussion  
(open shaker)





# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

DEMO

KEEP

♩ = 79

Verse 1

Soprano

Alto *mf*

Tenor

Bass

Hel - lo it's me, I was won - de - ring if af - ter all these

F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>

Piano Combo *mf*

Guitar

Bass Guitar

Drum Set

Percussion

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14

S  
when we were young - er I've for - got - ten how - it felt -

A  
who we used to be - when we were young - er - and free - I've for - got - ten how - it felt - be - fore - the world

T  
8

B

P.C.  
Eb Db Fm A7/Eb Eb Db Fm A7/Eb

Gtr.

Bass

D. S.

Perc.

18

S  
There's such a dif - f'rence be - tween us and a mil - lion - miles. Hel - lo from the o - ther side,

A  
fell at our feet. There's such a dif - f'rence be - tween us and a mil - li - on - miles. Hel - lo from the o - ther side,

T  
8 Hel - lo from the o - ther side,

B  
Hel - lo from the o - ther side,

P.C.  
Eb Db Fm Eb Cm Db Fm Eb Db Fm Db

Gtr.  
Overdriven Power Chords

Bass  
Synthbass ppp mf

D. S.

Perc.  
pp f

35 *p*

S — I'm sor - ry, for break-ing your heart but it don't mat - ter it clear - ly does-n't tear you a-part a-ny-more. —

A — I'm sor - ry, for break-ing your heart but it don't mat - ter it clear - ly does-n't tear you a-part a-ny-more. —

T — I'm sor - ry, for break-ing your heart but it don't mat - ter it clear - ly does-n't tear you a-part a-ny-more. — *f* Hel-

B — I'm sor - ry, for break-ing your heart but it don't mat - ter it clear - ly does-n't tear you a-part a-ny-more. — *mf* Hel-

P.C. *F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>*

Gtr. *Light distortion ( delay 16th, muted*

Bass *No snares, snare and toms with timpani sticks or sounds TR-808*

D. S.

Perc.

Verse 2

41 *p*

S How — are you? ty - pi-cal — of me — I'm sor - ry —

A How — are you? ty - pi-cal — of me — I'm sor - ry —

T lo, how are — you? It's so ty - pi-cal — of me — to talk a - bout — my-self I'm sor - ry. I hope

B lo, how are — you? It's so ty - pi-cal — of me — to talk a - bout — my-self I'm sor - ry. I hope

P.C. *F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>*

Gtr. *pp*

Bass *pp*

D. S. *p Shaker*

Perc. *pp*

55

S  
must have called a thou-sand times \_\_\_\_\_ to tell you I'm sor - ry for e-v'ry - thing that I've done but when I call you ne - ver

A  
thou - sand times I'm sor - ry for e-v'ry - thing that I've done but when I call you ne - ver

T  
thou - sand times I'm sor - ry for e-v'ry - thing that I've done you ne - ver \_

B  
thou - sand times I'm sor - ry for e-v'ry - thing that I've done you ne - ver

P.C.  
F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

Gtr.

Bass

D. S.

Perc.

60

S  
seem to be home. \_\_\_\_\_ Hel-lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you

A  
seem to be home. \_\_\_\_\_ out - side \_\_\_\_\_ I've tried

T  
seem to be home. \_\_\_\_\_ out - side \_\_\_\_\_ I've tried

B  
seem to be home. \_\_\_\_\_ out - side \_\_\_\_\_ I've tried

P.C.  
A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Gtr.

Bass

D. S.  
*Hi-hat only if no percussion*

Perc.  
*Cabassa (opt. shaker)*

Hello 9  
05 SSAATB small Combo

Chorus 3

75

S more \_\_\_\_\_ a-ny more \_\_\_\_\_

A more \_\_\_\_\_ a-ny - more Hel - lo from the o - ther side, \_\_\_\_\_ I

T HAA HAA HAA HAA HOO HOO HOO HOO Hel - lo from the o - ther side, o - ther side \_\_\_\_\_ I

B more \_\_\_\_\_ a-ny - more oo \_\_\_\_\_ Hel - lo from the o - ther side, o - ther side \_\_\_\_\_ I

P.C. F<sup>m</sup> D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Gtr.

Bass

D. S. *Snares on drumsticks*

Perc.

79

S must have called a thou - sand times \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry for e-v'ry-

A must have called a thou - sand times thou - sand times \_\_\_\_\_ I'm sor - ry for e-v'ry-

T must have called a thou - sand times thou - sand times \_\_\_\_\_ I'm sor - ry for e-v'ry-

B must have called a thou - sand times \_\_\_\_\_ I'm sor - ry for e-v'ry-

P.C. F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

Gtr.

Bass

D. S.

Perc.

90 *p*

S  
break-ing your heart but it don't mat - ter it clear - ly does-n't tear you a - part\_\_ a - ny - more.

A  
break-ing your heart but it don't mat - ter it clear - ly does-n't tear you a - part\_\_ a - ny - more.

T  
break-ing your heart ter it clear - ly does-n't tear you a - part\_\_ a - ny - more.

B  
break-ing your heart ter it clear - ly does-n't tear you a - part\_\_ a - ny - more.

P.C.  
A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup>

Gtr.

Bass

D. S.

Perc.

06 SSAATB small Combo extra staves

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuisen  
Original Key

$\text{♩} = 79$

Verse 1

Musical score for 'Hello' by Adele, arranged for SSAATB small Combo. The score includes staves for Soprano, Alto, Tenor, Bass, Piano Combo, Guitar, Bass Guitar, Drum Set, and Percussion. The Piano Combo part shows chords: Fm, A♭/E♭, E♭, D♭, Fm, A♭/E♭, E♭, D♭, Fm, A♭. The lyrics are: 'Hello - lo - it's me - I was won - de - ring - if - ter - all - these'.

11

S  
 lo - - - - - Ca - - li - for - nia dream - in' - - - - - when we were young - er - - - - -

A  
 lo - - - - - can you hear - - me? - - - - - I'm in Ca - - li - for - nia dream - in' a - - - - - bout who we used to be - - - - - when we were young - er - - - - - and

T  
 8

B  
 8

1  
 2

2

Fm A $\flat$ /E $\flat$  E $\flat$  D $\flat$  Fm A $\flat$ /E $\flat$  E $\flat$  D $\flat$  Fm A $\flat$ /E $\flat$

P.C.  
 8

Gtr.  
 8

Bass  
 8

D. S.

Perc.



31

S Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry, for

A Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry, for

T Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry, for

B Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry, for

1

2

Fm D $\flat$  A $\flat$  E $\flat$  Fm D $\flat$  A $\flat$  E $\flat$  Fm D $\flat$

PC.

Gtr.

Bass

D. S.

Perc.

Verse 2

4/4

S *p* How — are you? ty - pi - cal — of me — I'm sor - ry — that —

A *p* How — are you? ty - pi - cal — of me — I'm sor - ry — that —

T *p* lo, how are — you? It's so ty - pi - cal — of me — to talk a - bout — my - self I'm sor - ry — I hope — that you're well

B *p* lo, how are — you? It's so ty - pi - cal — of me — to talk a - bout — my - self I'm sor - ry — I hope — that you're well

1

2

PC. *p* Fm A $\flat$ /E $\flat$  E $\flat$  D $\flat$  Fm A $\flat$ /E $\flat$  E $\flat$  D $\flat$  Fm A $\flat$ /E $\flat$

Gtr. *pp*

Bass *pp*

D. S. *p* *Sticker*

Perc. *pp*

Chorus 2

51

**S** run - ning out — of time. — So hel - lo from the o - ther side. — I must have called a thou - sand times —

**A** run - ning out — of time. —

**T** run - ning out — of time. —

**B** run - ning out — of time. —

**Gtr.** F<sup>m</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

**P.C.** *Piano + atrp pad*

**Bass** *mf*

**D. S.** *f*

**Perc.** *f*

1

2

01

S Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry, for

A \_\_\_\_\_ out - side \_\_\_\_\_ I've tried \_\_\_\_\_ I'm sor - ry, for

T \_\_\_\_\_ out - side \_\_\_\_\_ I've tried \_\_\_\_\_ I'm sor - ry, for

B \_\_\_\_\_ out - side \_\_\_\_\_ I've tried \_\_\_\_\_ I'm sor - ry, for

1 \_\_\_\_\_

2 \_\_\_\_\_

P.C. Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm D<sub>b</sub>

Gtr. \_\_\_\_\_

Bass \_\_\_\_\_

D. S. *Hi-hat only if no percussion*  
*Cabassa*  
*(opt. shaker)*

Perc. \_\_\_\_\_



81

S — I'm sor - ry for e-v-ry - thing that I've done — but when I call — you ne - ver seem to be home. — Hel - lo from the out - side —

A I'm sor - ry for e-v-ry - thing that I've done — but when I call — you ne - ver seem to be home. — Hel - lo from the out - side

T I'm sor - ry for e-v-ry - thing that I've done — you ne - ver — seem to be home. — Hel - lo from the out - side

B I'm sor - ry for e-v-ry - thing that I've done — you ne - ver — seem to be home. — Hel - lo from the out - side

1

2

Fm D $\flat$  A $\flat$  E $\flat$  Fm D $\flat$  A $\flat$  E $\flat$  Fm D $\flat$

P.C.

Gtr.

Bass

D. S.

Perc.

91

S ter it clear - ly does-n't tear you a - part - a - ny - more. *p*

A ter it clear - ly does-n't tear you a - part - a - ny - more.

T ter it clear - ly does-n't tear you a - part - a - ny - more.

B ter it clear - ly does-n't tear you a - part - a - ny - more.

1

2

Perc. Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm A<sup>b</sup>/E<sub>b</sub> E<sub>b</sub> D<sub>b</sub> Fm

Gtr. Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm A<sup>b</sup>/E<sub>b</sub> E<sub>b</sub> D<sub>b</sub> Fm

Bass Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm A<sup>b</sup>/E<sub>b</sub> E<sub>b</sub> D<sub>b</sub> Fm

D. S. Fm D<sub>b</sub> A<sub>b</sub> E<sub>b</sub> Fm A<sup>b</sup>/E<sub>b</sub> E<sub>b</sub> D<sub>b</sub> Fm

8



07 SSAATB Piano Solo Advanced

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

DEMO

VERSE

♩ = 79

*Verse 1*

Soprano

Alto *mf*

Tenor

Bass

Hel - lo it's me,

F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup>

Piano Solo Advanced *mf*

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10 *p*

S Hel - lo Ca -

A done much hea - lin'. Hel - lo can you hear me? I'm in Ca -

T

B

P.S.A. Eb D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> Eb D<sup>b</sup>

13

S - - li - for - nia dream - in' when we were young - er

A - - li - for - nia dream - in' a - bout who we used to be when we were young - er and

T

B

P.S.A. F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> Eb D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup>

Chorus 1

23 *f*

S Hel - lo from the o - ther side, \_\_\_\_\_ I must have called a thou - sand times \_\_\_\_\_ to tell you

A Hel - lo from the o - ther side, \_\_\_\_\_ I must have called a thou - sand times \_\_\_\_\_ to tell you

T *f* Hel - lo from the o - ther side, \_\_\_\_\_ I must have called a thou - sand times \_\_\_\_\_ to tell you

B Hel - lo from the o - ther side, \_\_\_\_\_ I must have called a thou - sand times \_\_\_\_\_ to tell you

P.S.A. *f*

F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

27

S \_\_\_\_\_ I'm sor - ry for e - v'ry - thing that I've done \_\_\_\_\_ but when I call \_\_\_\_\_ you ne - ver

A \_\_\_\_\_ I'm sor - ry for e - v'ry - thing that I've done \_\_\_\_\_ but when I call \_\_\_\_\_ you ne - ver

T \_\_\_\_\_ I'm sor - ry for e - v'ry - thing that I've done \_\_\_\_\_ but when I call \_\_\_\_\_ you ne - ver

B \_\_\_\_\_ I'm sor - ry for e - v'ry - thing that I've done \_\_\_\_\_ but when I call \_\_\_\_\_ you ne - ver

P.S.A. *f*

F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

37

S  
ter it clear - ly — does-n't tear you a - part — a - ny - more. —

A  
ter it clear - ly does-n't tear you a - part — a - ny - more. —

T  
8  
ter it clear - ly does-n't tear you a - part — a - ny - more. —

B  
ter it clear - ly does-n't tear you a - part — a - ny - more. —

P.S.A.  
F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup>

Verse 2

40

S  
How — are you? —

A  
How — are you? —

T  
8  
Hel - lo, how are — you? It's so

B  
mf Hel - lo, how are — you? It's so

P.S.A.  
E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

49

S  
sec - ret — that the both of us — are run - ning out — of time. — So

A  
sec - ret — that the both of us — are run - ning out — of time. —

T  
8  
sec - ret — that the both of us — are run - ning out — of time. —

B  
sec - ret — that the both of us — are run - ning out — of time. —

F<sup>m</sup> E<sup>b</sup> C<sup>m</sup> D<sup>b</sup> F<sup>m</sup> E<sup>b</sup> D<sup>b</sup>

P.S.A.

Chorus 2

53

S  
hel - lo from the o - ther side, — I must have called a thou - sand times —

A  
f  
o - ther side —

T  
8  
f  
o - ther side —

B  
f  
o - ther side —

F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>  
Piano + airy pad

P.S.A.  
f

62

S  
at least I can say that I've tried \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry, for

A  
out - side \_\_\_\_\_ I've tried \_\_\_\_\_ I'm sor - ry, for

T  
8  
out - side \_\_\_\_\_ I've tried \_\_\_\_\_ I'm sor - ry, for

B  
out - side \_\_\_\_\_ I've tried \_\_\_\_\_ I'm sor - ry, for

P.S.A.  
A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

66

S  
break - ing your heart \_\_\_\_\_ but it don't mat - ter it clear - ly does - n't tear you a - part \_\_\_\_\_ a - ny - more.

A  
break - ing your heart \_\_\_\_\_ it clear - ly does - n't tear you a part

T  
8  
break - ing your heart \_\_\_\_\_ it clear - ly does - n't tear you a part \_\_\_\_\_

B  
break - ing your heart \_\_\_\_\_ it clear - ly does - n't tear you a part \_\_\_\_\_

P.S.A.  
A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Chorus 3

77

S Hel - lo from the o - ther side, \_\_\_\_\_ I must have called a thou - sand times \_\_\_\_\_

A Hel - lo from the o - ther side, o - ther side \_\_\_\_\_ I must have called a thou - sand times

T Hel - lo from the o - ther side, o - ther side \_\_\_\_\_ I must have called a thou - sand times

B Hel - lo from the o - ther side \_\_\_\_\_ must have called a

P.S.A. F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

80

S \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry for e - v'ry - thing that I've done \_\_\_\_\_ but when I call \_\_\_\_\_

A thou - sand times I'm sor - ry for e - v'ry - thing that I've done \_\_\_\_\_ but when I call \_\_\_\_\_

T thou - sand times I'm sor - ry for e - v'ry - thing that I've done \_\_\_\_\_

B thou - sand times I'm sor - ry for e - v'ry - thing that I've done \_\_\_\_\_

P.S.A. A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

89

S  
I'm sor - ry, for break - ing your heart — but it don't mat - ter it clear - ly does-n't

A  
I'm sor - ry, for break - ing your heart — but it don't mat - ter it clear - ly does-n't

T  
8  
I'm sor - ry, for break - ing your heart — ter it clear - ly does-n't

B  
I'm sor - ry, for break - ing your heart — ter it clear - ly does-n't

P.S.A.  
F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

92

S  
tear you a - part — a - ny - more. *p*

A  
tear you a - part — a - ny - more.

T  
8  
tear you a - part — a - ny - more.

B  
tear you a - part — a - ny - more.

P.S.A.  
A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup>

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

## Verse 1

*mf*

Alto



Hel - lo it's me, \_\_\_ I was won -

A



- de - ring if af - ter all \_\_\_ these years you'd like \_\_\_ to meet, to go o -

A



- ver \_\_\_ e - ve - ry - thing, \_\_\_ they say that time's

S



Hel-

A



\_\_\_ sup - posed to heal ya \_\_\_ but I ain't done much hea - lin'. Hel-

S



lo Ca - li - for - nia dream - in'

A



lo can you hear \_\_\_ me? I'm in Ca - li - for - nia dream - in' a - bout

Chorus 1

23 *f*

S Hel-lo from the o-ther side, \_\_\_\_\_ I must have called a thou-sand times

A Hel-lo from the o-ther side, \_\_\_\_\_ I must have called a thou-sand times

T Hel-lo from the o-ther side, \_\_\_\_\_ I must have called a thou-sand times

B Hel-lo from the o-ther side, \_\_\_\_\_ I must have called a thou-sand times

26

S \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry for e-v'ry-

A \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry for e-v'ry-

T \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry for e-v'ry-

B \_\_\_\_\_ to tell you \_\_\_\_\_ I'm sor - ry for e-v'ry-

34

S \_\_\_\_\_ to tell you I'm sor - ry, for break-ing your heart but it don't mat-

A \_\_\_\_\_ to tell you I'm sor - ry, for break-ing your heart but it don't mat-

T \_\_\_\_\_ to tell you I'm sor - ry, for break-ing your heart but it don't mat-

B \_\_\_\_\_ to tell you I'm sor - ry, for break-ing your heart but it don't mat-

I've tried to tell you I'm sor ry, for break-ing your heart but it don't mat-

37

S \_\_\_\_\_ *p* ter it clear - ly does-n't tear you a - part a - ny - more. \_\_\_\_\_

A \_\_\_\_\_ ter it clear - ly does-n't tear you a - part a - ny - more. \_\_\_\_\_

T \_\_\_\_\_ ter it clear - ly does-n't tear you a - part a - ny - more. \_\_\_\_\_

B \_\_\_\_\_ ter it clear - ly does-n't tear you a - part a - ny - more. \_\_\_\_\_

47

S  
It's no

A  
It's no

T  
8  
- ver make it out\_ of that town where no - thing e - ver hap pened? It's no

B  
- ver make it out\_ of that town where no - thing e - ver hap pened? It's no

49

S  
sec - ret\_ that the both of us \_\_\_\_\_ are run - ning out of time. \_\_\_\_\_ So *f*

A  
sec - ret\_ that the both of us \_\_\_\_\_ are run - ning out of time. \_\_\_\_\_

T  
8  
sec - ret that the both of us \_\_\_\_\_ are run - ning out of time. \_\_\_\_\_

B  
sec - ret that the both of us \_\_\_\_\_ are run - ning out of time. \_\_\_\_\_

58

S  
thing that I've done but when I call \_\_\_ you ne - ver seem to be home. \_\_\_

A  
thing that I've done but when I call \_\_\_ you ne - ver seem to be home. \_\_\_

T  
8  
thing that I've done you ne - ver \_\_\_ seem to be home.

B  
thing that I've done you ne - ver seem to be home.

61

S  
Hel - lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_

A  
out - side \_\_\_

T  
8  
out - side

B  
out - side

70

S *oo*  
a-ny - more a-ny-

A  
HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO

T  
a-ny - more a-ny-

B  
HOO HOO HOO HOO HAA HAA HAA HAA HOO HOO HOO HOO

73

S *oo*  
more a-ny - more a-ny

A  
HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA

T  
more a-ny - more a-ny

B  
HAA HAA HAA HAA HOO HOO HOO HOO HAA HAA HAA HAA

82

S  
thing that I've done but when I call \_\_\_ you ne - ver seem to be home. \_\_\_

A  
thing that I've done but when I call \_\_\_ you ne - ver seem to be home. \_\_\_

T  
8  
thing that I've done you ne - ver \_\_\_ seem to be home.

B  
thing that I've done you ne - ver seem to be home.

85

S  
Hel-lo from the out - side \_\_\_\_\_ at least I can say that I've tried \_\_\_

A  
Hel-lo from the out - side out - side \_\_\_ at least I can say that I've tried

T  
8  
Hel-lo from the out - side out - side \_\_\_ at least I can say that I've tried

B  
Hel-lo from the out - side out - side at least I can say that I've tried

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

Verse 1

Chorus 1

2 14 4 2 2 9

Verse 2

Chorus 2

34 7 12

*p*

58

Interlude

Chorus 3

65 4 8 2 3 2

85

*p*

93 3



10 Bb Instrument

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

Verse 1

Chorus 1

2 14 4 2 2 9

Verse 2

Chorus 2

34 7 12

*p*

58

Interlude

Chorus 3

65 4 8 2 3 2

85

*p*

93 3



11 Eb Instrument

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

*Verse 1* *Chorus 1*

2 14 4 2 2 9

*Verse 2* *Chorus 2*

34 7 12

*p*

58

*Interlude* *Chorus 3*

65 4 8 2 3 2

*p*

86 3

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

## Verse 1

F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

The first system of musical notation for the piano accompaniment of 'Hello'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a mezzo-forte (mf) dynamic. The first four measures correspond to the chords F<sup>m</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, and D<sup>b</sup>. The melody in the treble clef features a descending line of eighth notes: G<sup>4</sup>, F<sup>4</sup>, E<sup>4</sup>, D<sup>4</sup>, C<sup>4</sup>, B<sup>3</sup>, A<sup>3</sup>, G<sup>3</sup>. The bass line consists of a steady eighth-note accompaniment.

F<sup>m</sup> A<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

The second system of musical notation, starting at measure 5. It continues the piano accompaniment with the same key signature and time signature. The chords for measures 5-8 are F<sup>m</sup>, A<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, F<sup>m</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, and D<sup>b</sup>. The melody and bass line continue from the previous system.

F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

The third system of musical notation, starting at measure 9. It continues the piano accompaniment. The chords for measures 9-12 are F<sup>m</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, F<sup>m</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, and D<sup>b</sup>. The melody and bass line continue.

F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

The fourth system of musical notation, starting at measure 13. It continues the piano accompaniment. The chords for measures 13-16 are F<sup>m</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, F<sup>m</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, and D<sup>b</sup>. The melody and bass line continue.

# Hello

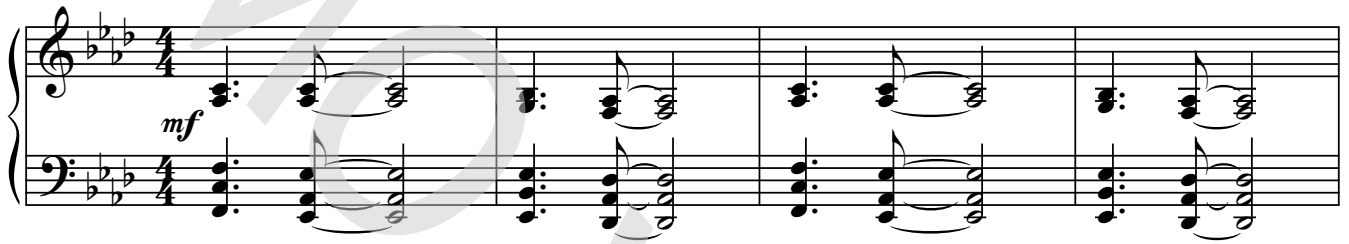
- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

### Verse 1

F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>



F<sup>m</sup> A<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>



F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>



F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>





14 Synthesizer

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

## Verse 1

## Chorus 1

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

**Verse 1**

2 14 4

Overdriven  $D^b$   
Power Chords

**Chorus 1**  
 $F^m D^b$

*ppp* *mf*

24

$A^b E^b F^m D^b A^b E^b F^m D^b A^b E^b F^m D^b$

30

$A^b E^b F^m D^b A^b E^b F^m D^b A^b E^b F^m D^b$

36

**Verse 2**  
Light distortion ( delay 16th), muted

*pp*

42

$E^b D^b F^m A^b/E^b E^b D^b F^m A^b/E^b$

45

$F^m A^b/E^b E^b D^b F^m A^b/E^b$

48

$E^b D^b F^m E^b C^m D^b F^m E^b D^b$

*ppp*

16 Bass Guitar

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key



♩ = 79

### Verse 1

### Chorus 1

Synthbass

*pp*

*f*

24

A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

30

A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup>

36

A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup>

### Verse 2

*p*

42

E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

47

F<sup>m</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>m</sup> E<sup>b</sup> C<sup>m</sup> D<sup>b</sup> F<sup>m</sup> E<sup>b</sup> D<sup>b</sup>

### Chorus 2

53

F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

*f*

# Drumkit/Percussion

Hi-Hat closed  
Hi-Hat open  
High Tom  
Mid Tom  
Low Tom  
Ride Cymbal  
Crash Cymbal  
Shareclick  
Hi-Hat Foot  
Floor Tom  
Ride Bell/Cup  
Splash Cymbal  
Triangle mute  
Bassdrum (Kick)  
Snaredrum  
Tambourine Beating  
Triangle open

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Handclap  
Guro  
Woodblock High  
Timbale Low  
Agogo High  
Cowbell  
Conga Cabasa  
Woodblock Low  
Agogo Low

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

**Verse 1**

**Chorus 1**

2 14 4 2

25 2 2 2 2 2

**Verse 2**

No snares,  
snare and toms with timpanisticks  
or sounds TR-808

35 2

43

**Chorus 2**

49 3

Hi-hat only if no percussion

57

62

# Drumkit/Percussion

Hi-Hat closed  
Hi-Hat open  
High Tom  
Mid Tom  
Low Tom  
Ride Cymbal  
Crash Cymbal  
Triangle mute  
Shareclick  
Hi-Hat Foot  
Bassdrum (Kick)  
Snaredrum  
Tambourine Beating  
Triangle open

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Handclap  
Guro  
Woodblock High  
Timbale Low  
Agogo High  
Cowbell  
Conga Cabasa  
Woodblock Low  
Agogo Low



17 b Percussion

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

♩ = 79

Verse 1

Chorus 1

2 14 4 2 2 9 7

Verse 2

4 Shaker

2 2

*pp*

46

2 2

*ppp*

Chorus 2

53

2 2

Cabassa (opt. shaker)

*f*

Interlude

64

2 2

Chorus 3

70

2 2 2 2 2 2 2 2

86

2 2 2 3

# Hello

- Adele -

Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key

$\text{♩} = 79$

**Verse 1**

$F^m$   $A^b/E^b$   $E^b$   $D^b$   $F^m$   $A^b/E^b$   $E^b$   $D^b$

Hel - lo it's me, I was won-

$F^m$   $A^b$   $E^b$   $D^b$

dering if af - ter all these years you'd like to meet, to go o -

$F^m$   $A^b/E^b$   $E^b$   $D^b$

ver e - ve - ry - thing, they say that time's

$F^m$   $A^b/E^b$   $E^b$   $D^b$

sup - posed to heal ya but I ain't done much hea - lin'. Hel-

$F^m$   $A^b/E^b$   $E^b$   $D^b$   $F^m$   $A^b/E^b$

lo can you hear me? I'm in Ca - li - for - nia dream - in' a - bout

$E^b$   $D^b$   $F^m$   $A^b/E^b$   $E^b$   $D^b$

who we used to be when we were young - er and free I've for-got

# Hello

- Adele -

*Words and Music by Adele Adkins, Greg Kurstin  
Arranged by P. v. Lonkhuijsen  
Original Key*

## Verse 1

Hello, it's me. I was wondering if after all these years you'd like to meet  
to go over everything  
they say that time's supposed to heal ya, but I ain't done much healing  
Hello, can you hear me?  
I'm in California dreamin' about who we used to be  
when we were younger and free  
I've forgotten how it felt before the world fell at our feet  
There's such a difference between us and a million miles.

## Chorus 1

Hello from the other side, I must have called a thousand times  
to tell you I'm sorry for everything that I've done  
but when I call you never seem to be home.  
Hello from the outside, at least I can say that I've tried  
to tell you I'm sorry for breaking your heart  
but it doesn't matter it clearly doesn't tear you apart anymore.

## Verse 2

Hello, how are you? It's so typical of me to talk about myself I'm sorry  
I hope that you're well  
Did you ever make it out of that town where nothing ever happened?  
It's no secret that the both of us are running out of time.

## Chorus 2

So hello from the other side, I must have called a thousand times  
to tell you I'm sorry for everything that I've done  
but when I call you never seem to be home.  
Hello from the outside  
at least I can say that I've tried  
to tell you I'm sorry for breaking your heart  
but it doesn't matter it clearly doesn't tear you apart anymore.

Interlude Ha ha ha ha hoo hoo hoo hoo  
anymore anymore anymore anymore

## Chorus 3

Hello from the other side, I must have called a thousand times  
to tell you I'm sorry for everything that I've done  
but when I call you never seem to be home.  
Hello from the outside, at least I can say that I've tried  
to tell you I'm sorry for breaking your heart  
but it doesn't matter it clearly doesn't tear you apart anymore.