

HELLO

Words & Music by Greg Kurstin & Adele Adkins

♩ = 80

Fm



A^b/E^b



E^b



D^b



Fm



A^b/E^b



1. Hel - lo, it's me, -

The first system of musical notation for the song 'Hello'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a whole note chord in the right hand and a half note in the left hand, followed by a series of eighth and quarter notes.

E^b



D^b



Fm



A^b/E^b



I was won - der - ing if af - ter all these years -

The second system of musical notation. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, a quarter note Bb5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5. The piano accompaniment continues with a series of eighth and quarter notes.

E^b



D^b



Fm



A^b/E^b



E^b



D^b



- you'd like to meet to go o - ver - ev - er - y - thing. They say that time's -

The third system of musical notation. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note Bb5, a quarter note C6, a quarter note Bb5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5. The piano accompaniment continues with a series of eighth and quarter notes.






— sup - posed to heal_ ya, — but I ain't done much_ heal - ing. 2. Hel-






- lo, can you hear_ me? I'm in Ca -
 (3.) - lo, how are_ you? It's so






- li - for - nia dream - ing a - bout who_ we used_ to be_ when we were young -
 ty - pi - cal_ of me_ to talk_ a - bout_ my - self, I'm sor - ry. I hope_






- er_ and free_ I've for - got -
 that you're well_ Did you_ ev -

Fm A^b/E^b E^b D^b

- ten how_ it felt_ be-fore_ the world_ fell at_ our feet_ There's such a
 - er_ make it_ out_ of that town where noth - ing ev - er hap-pened? It's no

Fm A^b/E^b Cm D^b Fm E^b D^b

dif - ference bet - ween_ us_ and a mil - li - on_ miles_
 se - cret_ that the both of us_ are run-ning out_ of time._ So: }

§ Fm D^b A^b E^b Fm D^b

Hel - lo from the o - ther side, I must-'ve called a thou-sand times_






to tell you I'm sor - ry - for ev - 'ry -






- thing that I've done, but when I call you nev - er






seem to be home. Hel - lo from the out - side,








at least I can say that I've tried to tell you

Fm D^b A^b E^b Fm D^b *To Coda* ☐

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

1. A^b E^b Fm A^b/E^b E^b D^b

tear you a - part — an - y - more. — 3. Hel-

2. A^b E^b Fm D^b

tear you a - part — an - y - more. — Ooh, —

E^b A^b Fm D^b

an - y - more. Ooh, _____

E^b A^b Fm D^b

an - y - more. Ooh, _____

E^b A^b Fm D^b E^b *D.S. al Coda*

an - y - more. An - y - more.

⌘ *Coda* A^b E^b Fm A^b/E^b E^b D^b Fm

tear you a - part an - y - more.