

NO SAX

# Hello

# M

4/4

Gm Bb/F F Eb Keyboard

Hel -

The piano introduction is in 4/4 time, featuring a G minor key signature. It consists of two staves. The right hand plays a series of chords: Gm, Bb/F, F, and Eb, each held for two measures. The left hand plays a similar harmonic pattern, with chords Gm, Bb/F, F, and Eb, also held for two measures. The introduction ends with a final Gm chord in both hands.

3 Gm Bb/F F Eb Gm Bb/F

lo, it's me. I was won - der - ing if af - ter all these

The first vocal line starts on measure 3. It begins with a Gm chord, followed by Bb/F, F, and Eb. The melody starts on a half note G4, then moves to a quarter note A4, and a quarter note Bb4. There is a measure rest. The melody continues with a quarter 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, and a quarter note C6. The line ends with a Gm chord.

6 F Eb Gm Bb/F F Eb

years you'd like to meet, to go o - ver ev - 'ry - thing. They say that

The second vocal line starts on measure 6. It begins with an F chord, followed by Eb, Gm, Bb/F, F, and Eb. The melody starts on a half note G4, then moves to a quarter note A4, a quarter note Bb4, a quarter 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, and a quarter note C6. The line ends with a Gm chord.

9 Gm Bb/F F Eb

time's sup - posed to heal ya, but I ain't done much heal - ing. Hel -

The third vocal line starts on measure 9. It begins with a Gm chord, followed by Bb/F, F, and Eb. The melody starts on a half note G4, then moves to a quarter note A4, a quarter note Bb4, a quarter 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, and a quarter note C6. The line ends with a Gm chord.

11 Gm Bb F Eb Gm Bb

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

The fourth vocal line starts on measure 11. It begins with a Gm chord, followed by Bb, F, Eb, Gm, and Bb. The melody starts on a half note G4, then moves to a quarter note A4, a quarter note Bb4, a quarter 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, and a quarter note C6. The line ends with a Gm chord.

14 F Eb Gm Bb F Eb

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

The fifth vocal line starts on measure 14. It begins with an F chord, followed by Eb, Gm, Bb, F, and Eb. The melody starts on a half note G4, then moves to a quarter note A4, a quarter note Bb4, a quarter 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, and a quarter note C6. The line ends with a Gm chord.

17 Gm Bb F Eb Gm F

got - ten how it felt be - fore the world fell at our feet. There's such a dif - fer - ence be -

The sixth vocal line starts on measure 17. It begins with a Gm chord, followed by Bb, F, Eb, Gm, and F. The melody starts on a half note G4, then moves to a quarter note A4, a quarter note Bb4, a quarter 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, and a quarter note C6. The line ends with a Gm chord.

20 Dm Eb Gm F Eb

tween us and a mil - lion miles.

The seventh vocal line starts on measure 20. It begins with a Dm chord, followed by Eb, Gm, F, and Eb. The melody starts on a half note G4, then moves to a quarter note A4, a quarter note Bb4, a quarter 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, and a quarter note C6. The line ends with a Dm chord.

23 Gm Eb Bb F Gm Eb

Hel-lo from the oth-er side, — I must have called a thou-sand times —

26 Bb F Gm Eb Bb F

— to tell you — I'm sor-ry for ev-'ry-thing that I've done. But when I

29 Gm Eb Bb F Gm Eb

call, you nev-er seem to be home. Hel-lo from the out-side. —

32 Bb F Gm Eb Bb F

— At least I can say that I've tried — to tell you

35 Gm Eb Bb F Gm Eb

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

38 Bb F Gm Bb/F F Eb

tear you a-part — an-y more. Hel-

41 Gm Bb F Eb Gm Bb

lo, how are — you? It's so ty-pi-cal of me to talk a-

44 F Eb Gm Bb/F F Eb

bout my-self, I'm sor-ry. I hope that you're well. Did you

47 Gm Bb/F F Eb Gm F

ev-er make it out of that town where noth-ing ev-er hap-pened. It's no se-cret that the

50 Dm Eb Gm7 F7 Ebmaj7

both of us — are run-ning out — of time. — So,

53 Gm Eb Bb F Gm Eb  
 hel-lo from the oth-er side.\_\_\_\_ I must have called a thou-sand times\_\_

56 Bb F Gm Eb Bb F  
 \_\_\_\_ to tell you\_\_ I'm sor-ry for ev-'ry-thing that I've done. But when I

59 Gm Eb Bb F  
 call, you nev-er seem to be home.\_\_

61 Gm Eb Bb F Gm Eb Bb F  
 Hel-lo from the out-side.\_\_\_\_ At least I can say that I've tried\_\_\_\_ to tell you

65 Gm Eb Bb F  
 \_\_\_\_ I'm sor-ry for break-ing your heart.\_\_ But it don't

67 Gm Eb Bb F  
 mat-ter, it clear-ly does-n't tear you a-part\_\_ an-y

69 Gm Eb F Bb Gm Eb F Bb  
 more, an-y-more,\_\_\_\_ an-y-more,

73 Gm Eb F Bb Gm Eb F sus  
 \_\_\_\_ an-y-more,\_\_\_\_ an-y more.\_\_

77 Gm Eb Bb F Gm Eb

Hel-lo from the oth-er side.\_\_\_\_\_ I must have called a thou-sand times\_\_

80 Bb F Gm Eb Bb F

\_\_\_\_\_ to tell you\_\_ I'm sor-ry for ev-'ry-thing that I've done. But when I

83 Gm Eb Bb F

call, you nev-er seem to be home.\_\_

85 Gm Eb Bb F Gm Eb

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

88 Bb F Gm Eb Bb F

\_\_\_\_\_ to tell you\_\_ I'm sor-ry for break-ing your heart. But it don't

91 Gm Eb Bb F

mat-ter, it clear-ly does-n't tear you a-part\_\_ an-y

93 Gm Eb F Eb Gm

93 more,