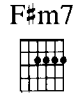


SOMEDAY

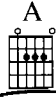
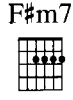
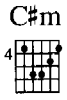
Words and Music by MARIAH CAREY
and BEN MARGULIES

Moderately, with a steady beat

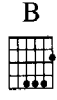
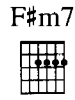
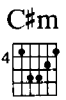


(ad lib.)

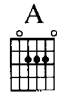
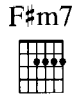
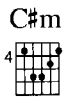
The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line starts with a whole rest followed by a quarter note G#4, then a quarter note A4, and a quarter note B4.







The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line continues with a quarter note C#5, a quarter note D#5, and a quarter note E5.




The third system shows the vocal line with a quarter note F#5, a quarter note G#5, and a quarter note A5. The piano accompaniment continues with its rhythmic pattern. The system concludes with a quarter rest in the vocal line.



The fourth system features the vocal line with a quarter note B5, a quarter note C#6, and a quarter note D#6. The piano accompaniment continues with its rhythmic pattern. The system concludes with a quarter rest in the vocal line.

A  B  C#m  B 

You were so blind to let me go.
 You'll change your mind and let my name.



A(add9)  B  C#m  B 




Soon as you find but they're all not the same.
 You had it all but did not know.



A(add9)  B  C#m  B 

No one you'll find will ever be
 and when you find your self a lone,



A(add9)  B  C#m  B 

closer to all your dreams than me.
 don't come back cry'n. You should a-have known.



A B C#m B

Be - liev - ing the grass would be green - er.
Be - lieve me, I'm not pre - tend - ing.

A B C#m B

You told your - self "I just don't need her
It's not hard to pre - dict this end - ing

A B C#m B

now". But I know you'll soon dis - cov - er you're
now 'cause I know you'll soon dis - cov - er you're

A G#m7 G#7

nev - er sat - is - fied with an - y oth
need - ing me in spite of all the oth - ers.

C#m F#m7 B

er. } Some - day oo some - day, the

C#m F#m7 A B

one you gave a - way will be the on - ly one you're wish - ing for.

C#m F#m7 B

Some - day, hey, hey,

C#m F#m A B

To Coda

boy, you're gon - na pay 'cause ba - by, I'm the one who's keep - ing score.

2


A  B 

D.S. al Coda


I'm the one who's keep-ingscore.



CODA

A  B 

I'm the one who's keep-ing score.---



no chord

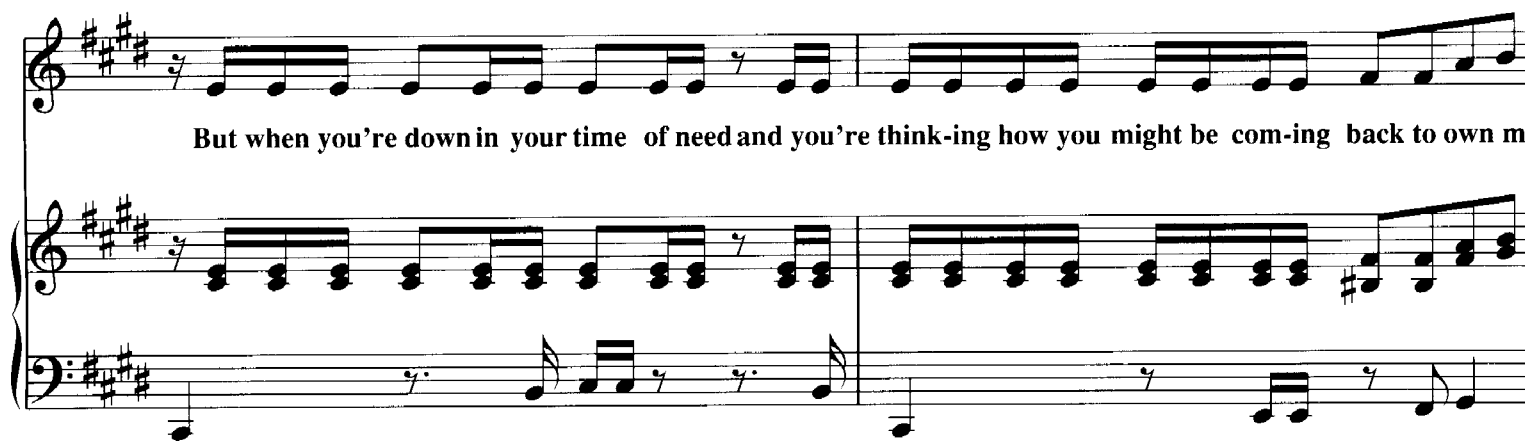
May-be now you just can't con-ceive that there'll ev - er come a time when you're cold and lone-ly.



Ba-by, how could you ev - er be-lieve that an - oth - er could re-place me, the one and on - ly.



But when you're down in your time of need and you're think-ing how you might be com-ing back to own m



just think a - gain 'cause I won't need your love an - y -

C#m



F#m7



B



more!

C#m



F#m7



A



B



C#m



F#m7



B



C#m



F#m7



A



B



Some - day,

C#m F#m7 B

some - day day } oo some - day, the
Some - day } oo some - day, the

C#m F#m7 A B

one you gave a - way will be the on - ly one you're wish - ing for.

C#m F#m7 B

Some - day, hey hey,

C#m F#m7 A B

boy, you're gon - na pay 'cause ba - by, I'm the one who's keep - ing score.

Repeat ad lib. and Fad