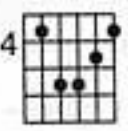


# SOMEDAY

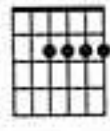
Words and Music by MARIAH CAREY  
and BEN MARGULIES

Moderately, with a steady beat

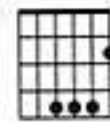
C#m



F#m7

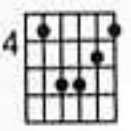


B

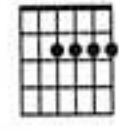


The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The guitar chords are C#m, F#m7, and B.

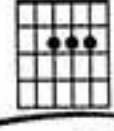
C#m



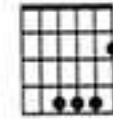
F#m7



A

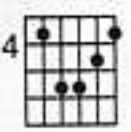


B

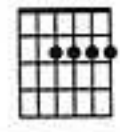


The second system continues the musical notation. The piano accompaniment features a steady eighth-note bass line. The guitar chords are C#m, F#m7, A, and B.

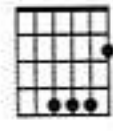
C#m



F#m7

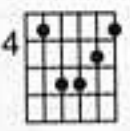


B

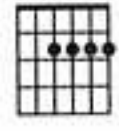


The third system continues the musical notation. The piano accompaniment maintains the eighth-note bass line. The guitar chords are C#m, F#m7, and B.

C#m



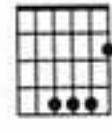
F#m7



A

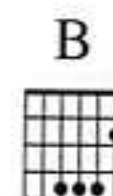
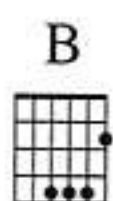
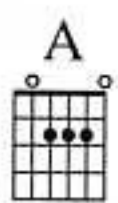


B



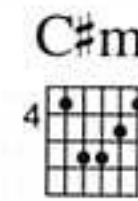
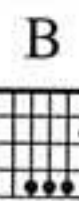
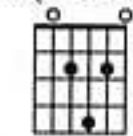
The fourth system concludes the musical notation. The piano accompaniment features a steady eighth-note bass line. The guitar chords are C#m, F#m7, A, and B.





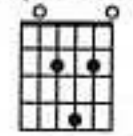
You were so blind to let me go.  
You'll change your mind and call my name.

A(add9)

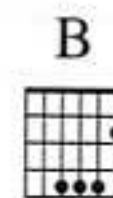
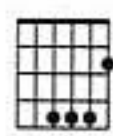


You had it all but did not know.  
Soon as you find they're all the same.

A(add9)

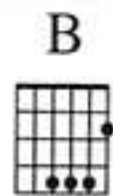
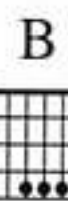
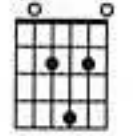


B



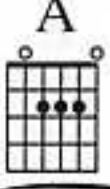
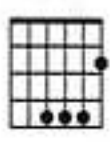
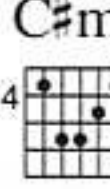
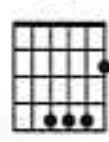
No one you'll find will ever be  
and when you find your self a lone,

A(add9)

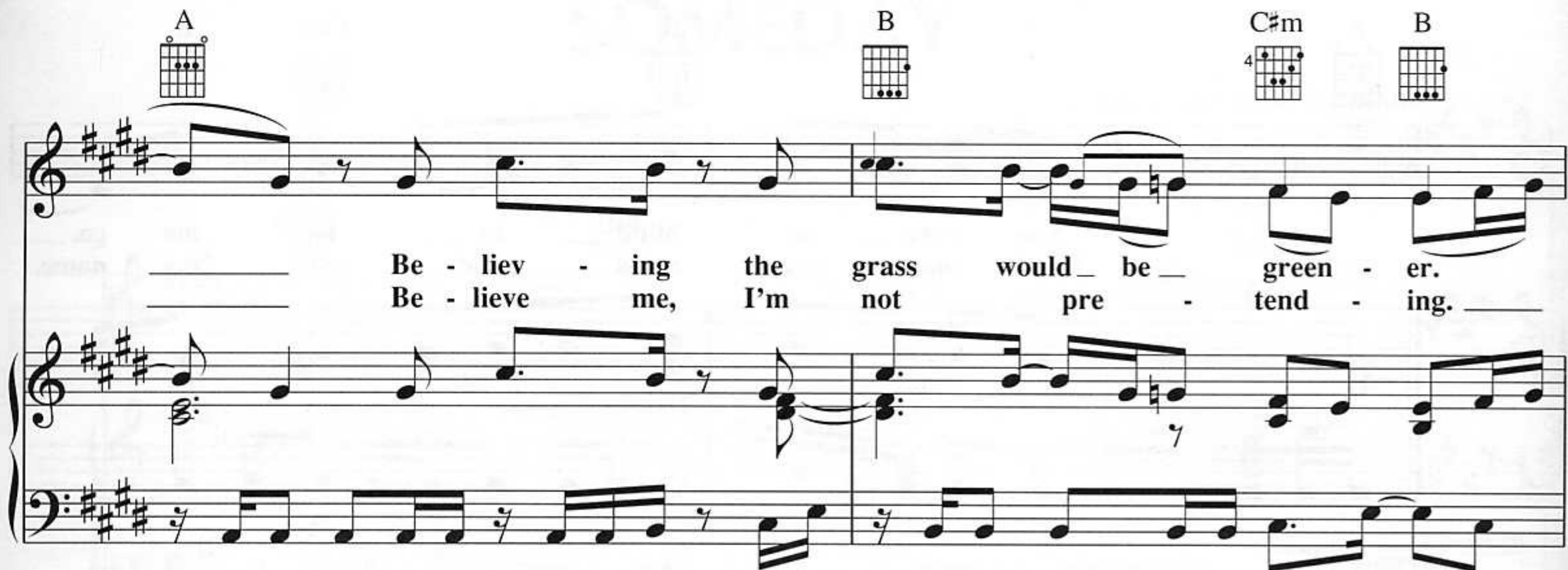


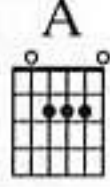
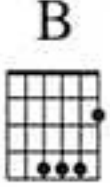

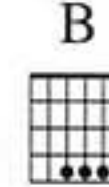
closer to all your dreams than me.  
don't come back cry'n. You should a-have known.



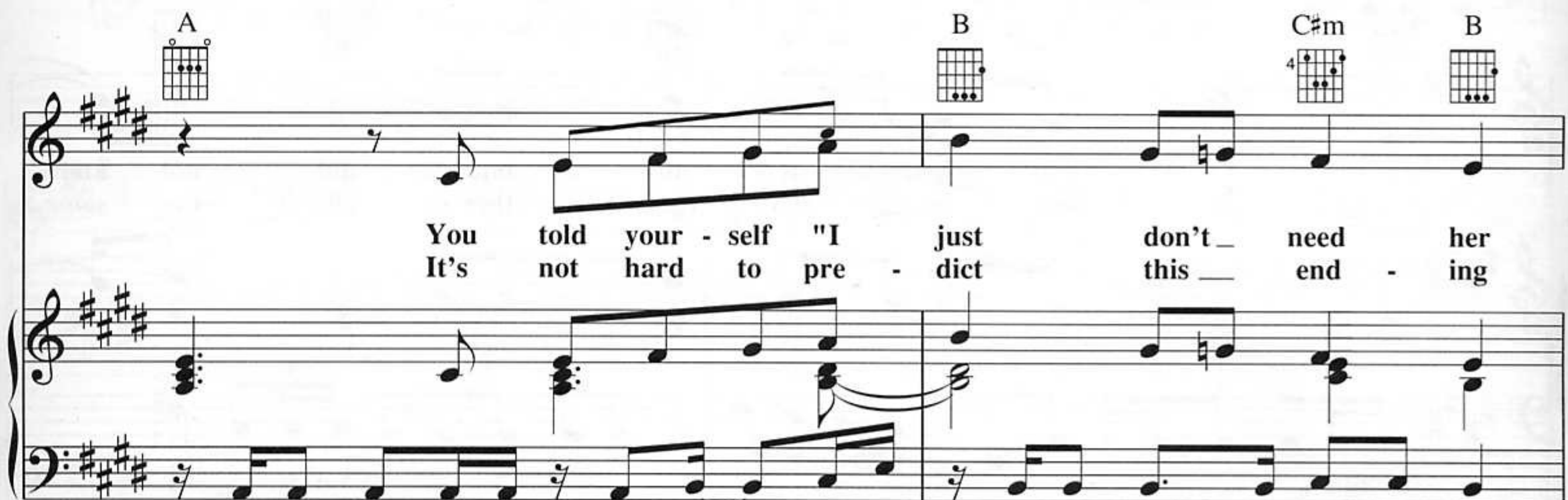
A  B  C#m  B 

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



A  B  C#m  B 

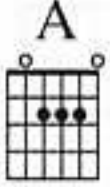

You told your - self "I just don't need her  
It's not hard to pre - dict this end - ing




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, \_\_\_\_\_

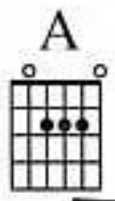
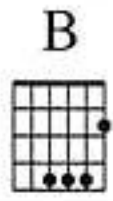
C#m F#m A B

To Coda ⊕

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

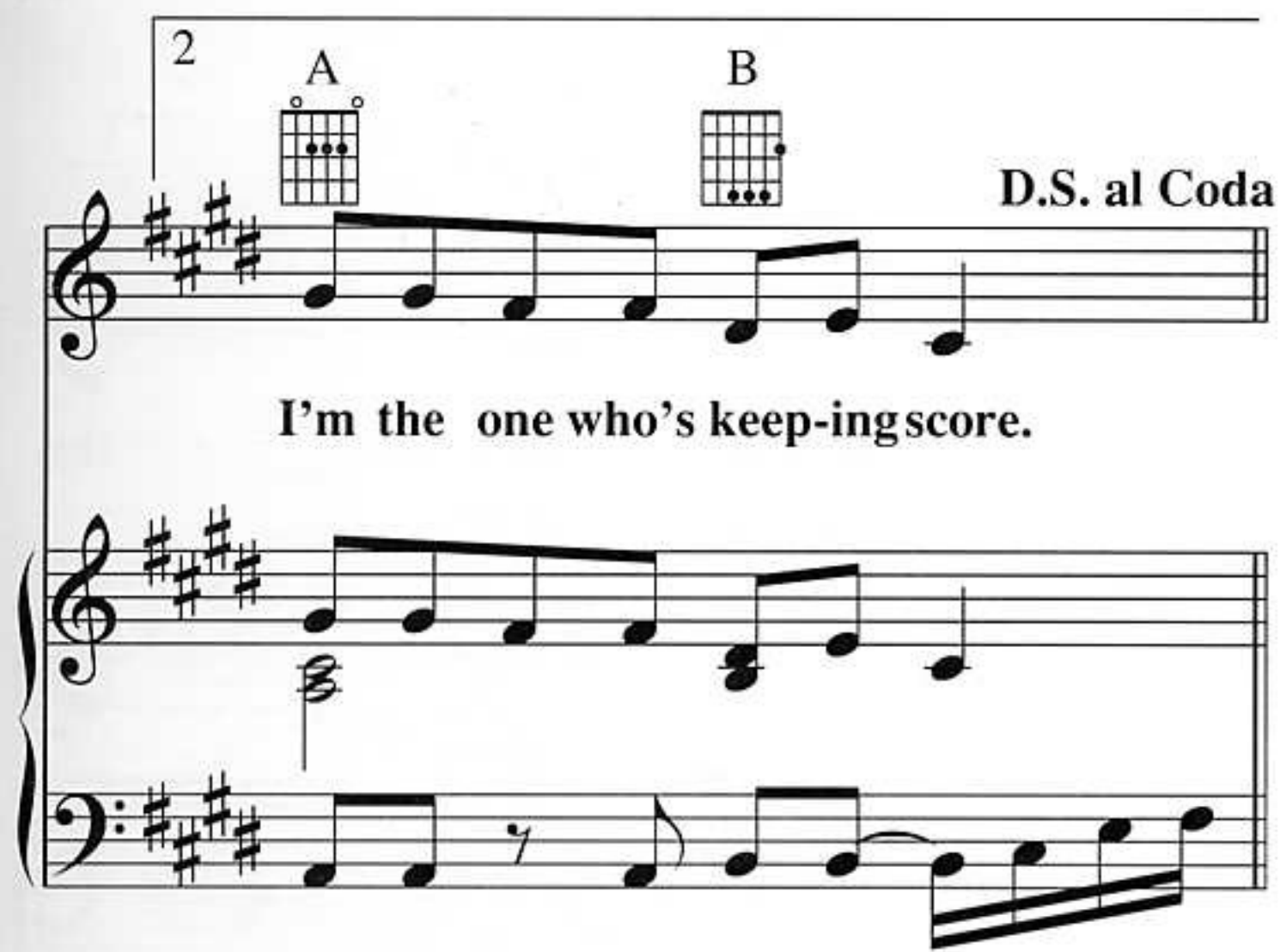


2

A  B 

D.S. al Coda

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



CODA

A  B 

I'm the one who's keep-ing score.—



no chord

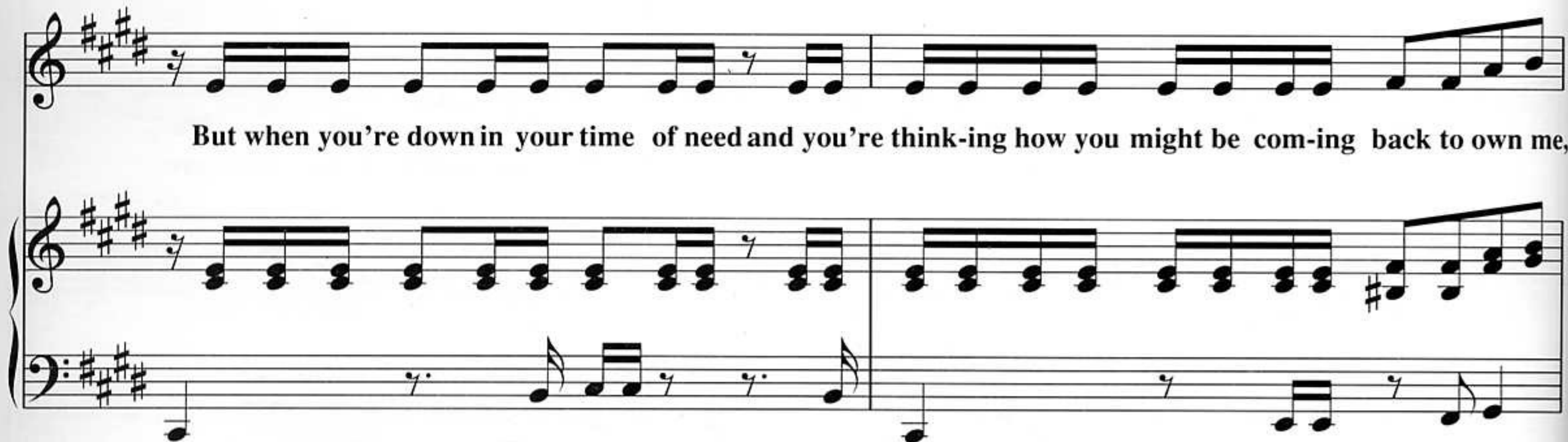
May-be now you just can't con-ceive that there'll ev - er come a time when you're cold and lone-ly.



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 me,



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

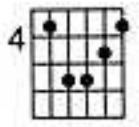
A

B

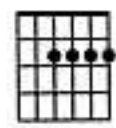
Some - day, -



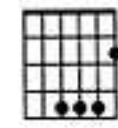
C#m



F#m7

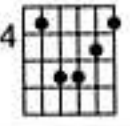


B

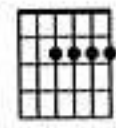


some - day } oo some - day, — the  
 Some - day } oo some - day, — the

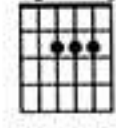
C#m



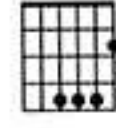
F#m7



A

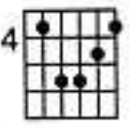


B

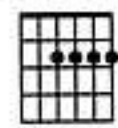


one you gave a - way will be the on - ly one you're wish - ing for.

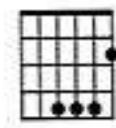
C#m



F#m7

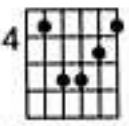


B

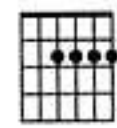


Some - day, — hey hey, —

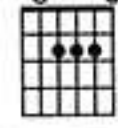
C#m



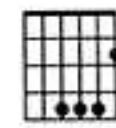
F#m7



A



B



Repeat ad lib. and Fade

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