

SO SERIOUS

Words and Music by SAM SMITH,
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Moderately, in 2

The piano introduction consists of two systems of four measures each. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a half note B-flat, followed by quarter notes G, F, and E. The bass line starts with a half note chord of A minor (A, C, E), followed by quarter notes G, F, and E. The second system continues the melody with quarter notes D, C, B-flat, and A. The bass line continues with quarter notes G, F, E, and D. Chord diagrams for Am, G, F, and C are provided above the first system. A dynamic marking of *mf* is placed in the first measure of the first system.

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The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "Put your hands in the air if you some - times ev - er get sad, like I re - mem - ber last — sum - mer in the cit - y, mak - ing plans, - and you felt like". The piano accompaniment is in the bass clef, starting with a half note chord of A minor, followed by quarter notes G, F, and E. Chord diagrams for Am, G, and F are provided above the first system.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "me. Put your fin - gers on your chest and your bod - y and mine. Look at me, — and I felt so — Hol - ly - wood,". The piano accompaniment continues with quarter notes G, F, E, and D. Chord diagrams for C, Am, and G are provided above the first system.

F C Am

breathe, let it be. Don't find it
ba - by, then you changed your mind. I got so fuck - ing

G F C




hard close to say so. I'll say it: "I get lone - ly."
close to feel - ing so good, so sat - is - fied.

Am G F


Put your hands in the air if you some - times ev - er get sad, like
I re - mem - ber last sum - mer in the cit - ty, mak - ing plans, and you felt like


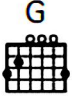
C Am⁷ G Dm⁷

me. Sad like me. Wait pa - tient - ly
mine. Felt like mine, then I froze in time.


C  Am⁷  G 


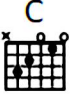

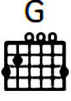
and you're gon - na be free. _____ Wait pa - tient -
 You _____ changed _ your mind, _____ and I'll nev - er know




N.C.  G 




-ly. I get so se - ri - ous some - times, my e -
 why.




Dm⁷  C  Am⁷  G 





-mo - tions sit - ting on a wire. _____ And I got - ta be out my mind, 'cause the




F  C  Am⁷ 


sec - ond that I'm hap - py and I'm fine, sud - den - ly there's vi - o - lins, and






G  Dm⁷  C  C/B 

mov - ie scenes, - and cry - ing riv - ers in the streets. - And







To Coda 


Am⁷  G  Fmaj⁷  C(add2) 

God, I don't know why I get so se - ri - ous some - times.






Am⁷  G  Dm⁷  C 


(So se - ri - ous.)

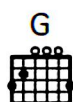
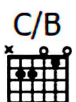
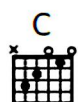


D.S. al Coda

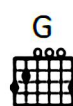
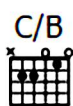
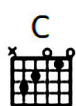
Am⁷  G  F  C(add2) 

(So se - ri - ous some - times.)

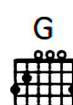
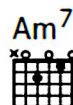
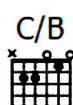
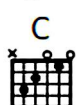




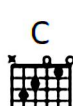
I get so high, _____ oh, _____



high, _____ oh. _____



Vi - o - lins, and mov - ie scenes, _ and



cry - ing riv - ers in the streets. _ And God, I don't know

G F C(add2)

why I get so se - ri - ous some - times.

Am⁷ G Dm⁷

(So se - ri - ous.)
(So se - ri - ous.)

C Am⁷ G

(So
So

F

1. C(add2) 2. C(add2)

se - ri - ous some - times.)
se - ri - ous some - times.