

# Turning tables

Words and music: Adele  
Adkins, Ryan Tedder  
Arr: Jetse Bremer

ADELE

♩ = 80

1

*p* who who

*p* Who who

*p* Who who

*p* Cm7 Ab9 Fm9

*p*

Detailed description: This system contains the first three measures of the song. It features vocal lines for the first three voices (Soprano, Alto, and Tenor) and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as quarter note = 80. The first measure is marked with a box containing the number '1'. The lyrics 'who' are written under the vocal lines. The piano part includes dynamic markings of *p* (piano) and chord symbols Cm7, Ab9, and Fm9.

4

na nan na

LEAD *mp*

Close e-nough to start a war All that I

Ab9 Cm7 Ab9

Detailed description: This system contains measures 4 through 6. It features vocal lines for the first three voices and a piano accompaniment. The piano part continues with the same eighth-note melody and quarter-note bass line. The lyrics 'na nan na' are written under the vocal lines. The piano part includes dynamic markings of *mp* (mezzo-piano) and chord symbols Ab9, Cm7, and Ab9. The word 'LEAD' is written above the piano part in measure 5. The lyrics 'Close e-nough to start a war All that I' are written under the vocal lines.

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LEAD

13

*mp* I can't keep up with your turn - ing tab - les Un(n) - der your thumb, [I can't breathe—

*mp* I can't keep up with your turn - ing tab - les Un(n) - der your thumb, [I can't breathe—

*mp* I can't keep — turn - ing tab - les — your thumb, [I can't breathe—

*mp* I can't keep up with your turn - ing tab - les Un(n) - der your thumb, [I can't breathe—

*mp*  $A\flat$   $Cm$   $A\flat$   $B\flat$

16

So [I won't let you close e - nough to hurt me No, [I—

[I won't let you close e - nough to hurt me No, [I—

[I won't let you close e - nough to hurt me No, [I—

[I won't let you close e - nough to hurt me No, [I—

$Cm7$   $A\flat Maj7$   $E\flat$   $Fm7$   $E\flat$

25

To turn(n) - ing tab - les

who

who

who

Ab9 Fm9 Ab9

28

*p*

LEAD *mf* Who

who

Un-der haun - ted skies. I see. you ooh. Where love is lost, your ghost. is

Cm7 Ab9 Fm9



49

*mf* Turn-ing tab - les, Next time I'll be brav - er

*mf* les ooh-uh Next time I'll be brav - er

*mf* Turn-ing tab - les, Next time I'll be brav - er

*mf* Turn - ing tab - les, Next time I'll be brav - er

*mf* Fm9 A $\flat$ 9 Cm

52

I'll be my own sav - ior when *nn* the thun-der calls for me

I'll be my own sav - ior when *nn* the thun-der calls for me

I'll be my own sav - ior when *nn* the thun-der calls for me

I'll be my own sav - ior when *nn* the thun-der calls for me

*mf* A $\flat$ Maj7 E $\flat$  Fm

61

— won't— ask— you,— you to just— de-sert— me I cant give— you,—

— won't ask— you,— you to just— de-sert— me I cant give— you,—

— won't ask— you,— you to just— de-sert— me I cant give— you,—

— won't ask— you,— you to just— de-sert— me I cant give— you,—

*B♭Maj7* *F* *Gm7* *Dm7* *B♭9*

64

what you think— you gave— me It's time to say good - bye— to turn(n)-ing tab - les— *mp* *p*

what you think— you gave— me It's time to say good - bye— *p* *who—*

what you think— you gave— me It's time to say good - bye— *Who—*

what you think— you gave— me It's time to say good - bye— *Who—*

*B♭* *F/A* *C* *Csus* *Gm7* *F* *B♭* *Dm7*

The musical score consists of six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into three measures. Measure 73 starts with a vocal line on a whole note with the lyric 'nau'. Measure 74 features a vocal line with a melodic run and the lyrics 'na nan nan na'. Measure 75 concludes with vocal lines on whole notes with the lyric 'who'. The piano accompaniment in measure 73 includes a Bb9 chord and a rhythmic pattern of eighth notes. Performance markings 'rall.' and 'pp' are placed above the vocal lines in measures 74 and 75. Hairpins indicate a decrescendo in the vocal parts and piano accompaniment.