

# Hometown Glory

FROM THE ALBUM "CHASING PAVEMENTS"

Words and Music by **Adele Adkins**

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The musical score consists of four staves of music, likely for a piano or guitar, with lyrics integrated into the melody. The key signature is B-flat major (two flats), and the time signature is mostly common time (indicated by a '4'). The lyrics are as follows:

1. B<sup>b</sup>sus<sup>2</sup> A<sup>b</sup>(add 9) Fm G<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m A<sup>b</sup>(add 9) Fm<sup>7</sup> G<sup>b</sup>ma<sup>7</sup>

5. B<sup>b</sup>m A<sup>b</sup> Fm<sup>7</sup> G<sup>b</sup>(add 9) B<sup>b</sup>m A<sup>b</sup>(add 9) Fm G<sup>b</sup>(add 9)

9. B<sup>b</sup>m A<sup>b</sup> Fm G<sup>b</sup>(add 9) B<sup>b</sup>m A<sup>b</sup>(add 9) Fm<sup>7</sup> G<sup>b</sup>add 9(#11)

13. B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f

16. 1. G<sup>b</sup>ma<sup>7</sup> 2. G<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m  
I've been walk-in' in the same way

2

19 B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup>

— as I did. And

8

Detailed description: This is a musical score for piano and voice. The top staff shows a treble clef, a key signature of four flats, and a common time signature. The vocal line begins with a eighth note followed by a sixteenth note, then rests. It then continues with eighth notes, some with grace marks. The piano accompaniment consists of eighth-note chords. The lyrics 'as I did. And' are written below the vocal line. Measure numbers 19 and 20 are indicated at the beginning of each measure. Key changes are marked above the staff: B<sup>b</sup>m/a<sup>b</sup>, D<sup>b</sup>/f, and G<sup>b</sup>ma<sup>7</sup>. The number '8' is placed under the piano staff in measure 20.

25                    G<sup>b</sup>ma<sup>7</sup>                    B<sup>b</sup>m                    B<sup>b</sup>m/a<sup>b</sup>

feet.  
"Is there  
a - ny-thing I can do for you dear?  
Is there

31 B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup><sub>3</sub>

ma-dam. I ain't lost\_ just wan - dering.. Round my

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from B<sup>b</sup>m/a<sup>b</sup> to D<sup>b</sup>/f and then to G<sup>b</sup>ma<sup>7</sup><sub>3</sub>. The lyrics "ma-dam. I ain't lost\_ just wan - dering.. Round my" are written below the notes. The music features various note values including eighth and sixteenth notes, and rests.

Musical score for piano and voice. The piano part consists of eighth-note chords. The vocal line follows the piano chords, with lyrics: "home - town, me - mo - ri - es fresh.". The vocal line includes a melodic line with eighth-note pairs and a sustained note. Measure numbers 35, 36, and 37 are shown above the staff.

Musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature changes from D<sup>b</sup>/f to G<sup>b</sup>ma<sup>7</sup> to B<sup>b</sup>m. The lyrics are: "peo - ple I've met. Are the won - ders of my". The piano accompaniment consists of eighth-note chords.

Musical score for piano and voice, page 10, measures 44-45. The vocal line continues with "world. Are the won - ders of my world. Are the". The piano accompaniment consists of eighth-note chords. Measure 44 ends with a fermata over the piano part. Measure 45 begins with a dynamic of  $D^b/f$ , indicated by a bracket over three measures. The vocal line concludes with a melodic line starting on  $G^b$  and descending to  $A$ . The piano accompaniment continues with eighth-note chords.

51                    B<sup>b</sup>m                    B<sup>b</sup>m/a<sup>b</sup>                    D<sup>b</sup>/f

like it in the ci - ty when the air is so thick and o - paue.

54                    G<sup>b</sup>ma<sup>7</sup>                    B<sup>b</sup>m                    B<sup>b</sup>m/a<sup>b</sup>

- paue. I love it to see ev - ry bo dy in short skirts,

57                    D<sup>b</sup>/f                    G<sup>b</sup>ma<sup>7</sup>                    B<sup>b</sup>m

shorts and shad - es. I like it in the ci - ty when

60                    B<sup>b</sup>m/a<sup>b</sup>                    D<sup>b</sup>/f                    G<sup>b</sup>ma<sup>7</sup>

— two worlds col - li - de. You get the

63                    B<sup>b</sup>m                    B<sup>b</sup>m/a<sup>b</sup>                    D<sup>b</sup>/f

peo-ple and the go-vern- ment, ev - ry - bo - dy tak - ing dif-ferent sides.

5

66 G<sup>b</sup>ma<sup>7</sup> 8va ----- B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup>

(8)-----

69 D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m

(8)-----

72 B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup>

75 B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f

78 G<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup>

81 D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup>

peo - ple I've met yeah

*Open solo*

83 B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup>

B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup>

Are the

87 B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f

won - ders of my. world. Are the won - ders of my.

90 G<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup>

— world. Are the won - ders of this world Are the

93 D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m

won - ders of my world

96 B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f G<sup>b</sup>ma<sup>7</sup>

of my world yeah of my

99 B<sup>b</sup>m B<sup>b</sup>m/a<sup>b</sup> D<sup>b</sup>/f

world of my world yeah

102 G<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m

of