

# I DRINK WINE

Words and Music by ADELE ADKINS  
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Slow Swing

**Chords:** B $\flat$ , F/A, Gm<sup>7</sup>, B $\flat$  sus<sup>2</sup>, Cm<sup>7</sup>, B $\flat$ , F, B $\flat$ , F/A, Gm, Gm<sup>7</sup>, F/G, Gm<sup>7</sup>, B $\flat$

**Lyrics:**  
How can  
one be-come so bound-ed by choic - es that some-bod - y \_\_\_\_\_ else makes? \_ How come we both .

**Performance Notes:** *p*, *mp*

The score is written in 4/4 time with a key signature of two flats (B $\flat$  major/D $\flat$  minor). It features a piano accompaniment and a vocal line. The piano part includes a triplet in the first system and various chord voicings. The vocal line includes lyrics and a melodic line with a triplet in the second system.

Cm<sup>7</sup> B $\flat$  F/A F Gm<sup>7</sup> F/A

— be-come a ver-sion of a per-son we don't e - ven like? We're in love.

B $\flat$  F/A Gm Gm<sup>7</sup> F/G Gm<sup>7</sup> B $\flat$

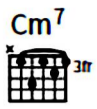
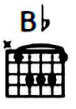
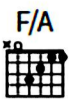



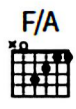
— with the world — but the world — just wants to bring us — down — by put-tin' i - deas.

Cm<sup>7</sup> B $\flat$  F/A F Gm<sup>7</sup> F/A

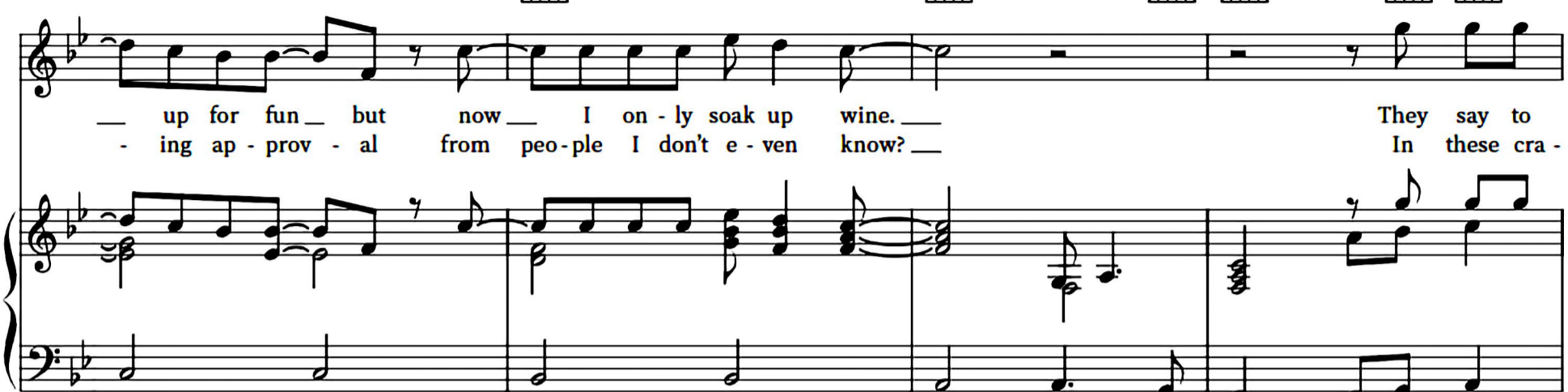
— in our heads — that cor - rupt — our hearts some - how. — When —

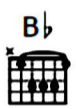
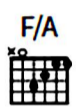



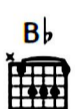
B $\flat$  F/A Gm Gm<sup>7</sup> F/G Gm<sup>7</sup> B $\flat$

— I was a child ev - 'ry sin - gle thing could blow my — mind. — Soak-ing it all —  
 am I ob-sess-ing a - bout — the things I can't con - trol? — Why am I seek-

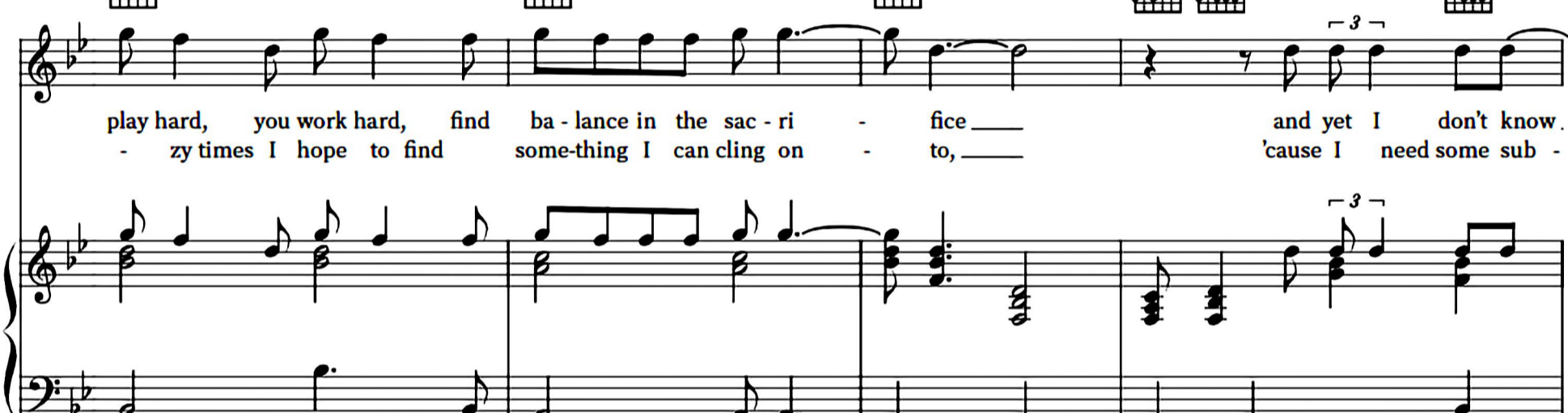
 Cm7     
  Bb     
  F/A     
  Gm7   
  F     
  Gm7   
  F/A

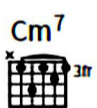
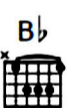
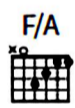
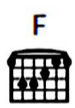
— up for fun — but now — I on - ly soak up wine. —      They say to  
 - ing ap - prov - al from peo - ple I don't e - ven know? —      In these cra -




 Bb     
  F/A     
  Gm7     
  F/G   
  Gm7     
  Bb

play hard, you work hard, find ba - lance in the sac - ri - fice —      and yet I don't know.  
 - zy times I hope to find some-thing I can cling on - to, —      'cause I need some sub -



 Cm7     
  Bb     
  F/A     
  F

— an - y - bod - y who's tru - ly sat - is - fied. —      You bet-ter be-lieve I'm  
 - stance in my life, some-thing real, some-thing that feels true. —      You bet-ter be-lieve for



B $\flat$  Adim<sup>7</sup> Gm B $\flat$ /F

try - ing, (try - ing,) to keep climb - ing, (climb - ing,) but the high-  
 you, - I've cried, - (I've cried,) high - tides, \_\_\_\_\_ (high tides,) 'cause I want.

Cm<sup>7</sup> F Cm/F E $\flat$ /F F<sup>7</sup>

- er we climb - feels like - we're both none the wis - er. (Ah, ah.) So I hope I  
 - you so bad, - but you can't - fight fire with fire. (Ah, ah.)

B $\flat$  F/A Gm Gm<sup>7</sup> B $\flat$  Cm<sup>7</sup>

learn to get o - ver - my - self, stop try - ing to be \_\_\_\_\_

B $\flat$  F/A Gm<sup>7</sup> F B $\flat$

some - bod - y else. \_\_\_\_\_ Oh, I So we can love love each  
 just want to love you, love you -

F/A Gm Gm<sup>7</sup> F/G Gm<sup>7</sup> B $\flat$  Cm<sup>7</sup>

oth - er for \_\_\_\_\_ free. Ev - 'ry - bod - y wants some - thing,  
for free. \_ Ev - 'ry - bod - y wants some - thing from \_ me,

To Coda  $\oplus$  1. F 2. F

you just want \_\_\_\_\_ me. \_\_\_\_\_ Why \_ Lis - ten, I

B $\flat$  F/A Gm F/G Gm<sup>7</sup> Cm<sup>7</sup>

know how low I can go, I give as good as I \_\_\_\_\_ get. You get the brunt of it

*mp*

B $\flat$  F/A Gm<sup>7</sup> F B $\flat$

all \_\_\_\_\_ 'cause you're all I've got \_\_\_\_\_ left. \_\_\_\_\_ Oh, I hope in time \_\_\_\_\_ (hope in time,)

F/A Gm Bb

both will find (peace of mind,) peace of mind. Some-times the road

*3*

Cm<sup>7</sup> Bb F Eb/G F/A F D.S. al Coda

less trav-'led is a road best left be-hind. Well, I hope I

*3*

F Bb F/A Gm

You bet-ter be-lieve I'm try - ing (try - ing,) to keep climb - ing (climb - ing,

*3*

*mp*

Cm<sup>7</sup> B $\flat$  E $\flat$ /B $\flat$  B $\flat$

climb but the high - er we climb - feels like we're both none the wis -

climb - ing)

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor with lyrics. The second line is a piano accompaniment. Above the staff are four guitar chord diagrams: Cm7 (3rd fret, x0233x), Bb (2nd fret, x02123x), Eb/Bb (6th fret, x02123x), and Bb (2nd fret, x02123x).

F Gm<sup>7</sup> F E $\flat$  B $\flat$

er.

Detailed description: This system contains the third and fourth lines of music. The top line continues the vocal melody. The second line is the piano accompaniment, featuring triplets and a piano (p) dynamic marking. Above the staff are five guitar chord diagrams: F (1st fret, x02321x), Gm7 (3rd fret, x0233x), F (1st fret, x02321x), Eb (6th fret, x02123x), and Bb (2nd fret, x02123x).

F/A Gm B $\flat$  Cm<sup>7</sup>

Detailed description: This system contains the fifth and sixth lines of music. The top line continues the vocal melody. The second line is the piano accompaniment. Above the staff are four guitar chord diagrams: F/A (1st fret, x02321x), Gm (3rd fret, x0233x), Bb (2nd fret, x02123x), and Cm7 (3rd fret, x0233x).







B $\flat$  E $\flat$ /B $\flat$  B $\flat$  F/A Gm<sup>7</sup> F B $\flat$

Detailed description: This system contains the seventh and eighth lines of music. The top line continues the vocal melody. The second line is the piano accompaniment. Above the staff are seven guitar chord diagrams: Bb (2nd fret, x02123x), Eb/Bb (6th fret, x02123x), Bb (2nd fret, x02123x), F/A (1st fret, x02321x), Gm7 (3rd fret, x0233x), F (1st fret, x02321x), and Bb (2nd fret, x02123x).

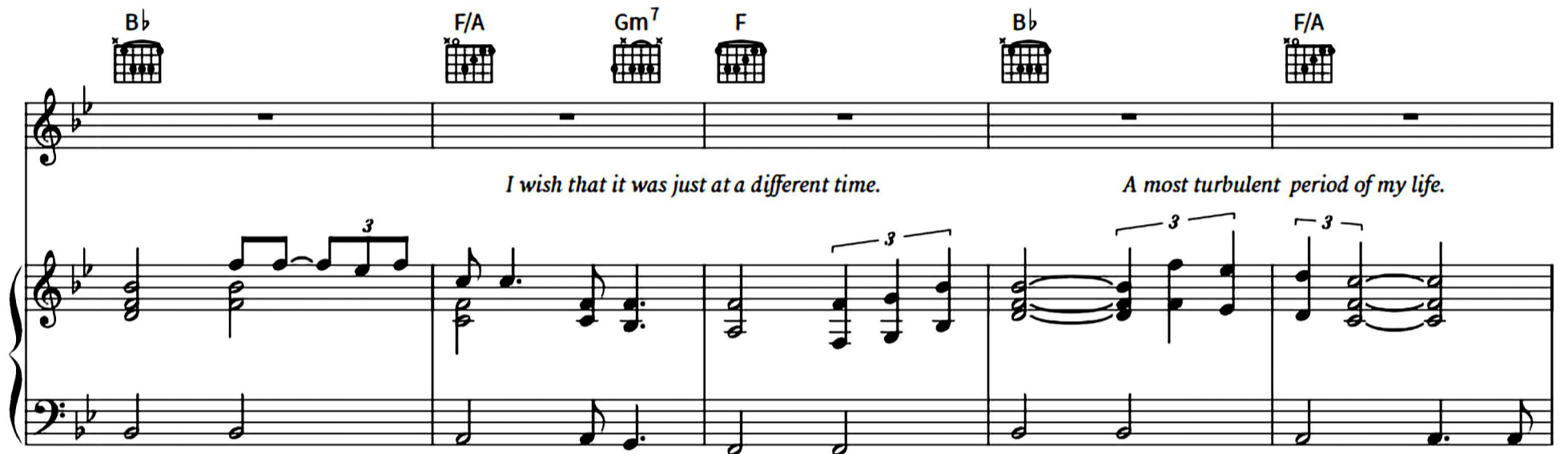
F/A  Gm  Cm<sup>7</sup> 








Spoken: The only regret I have,



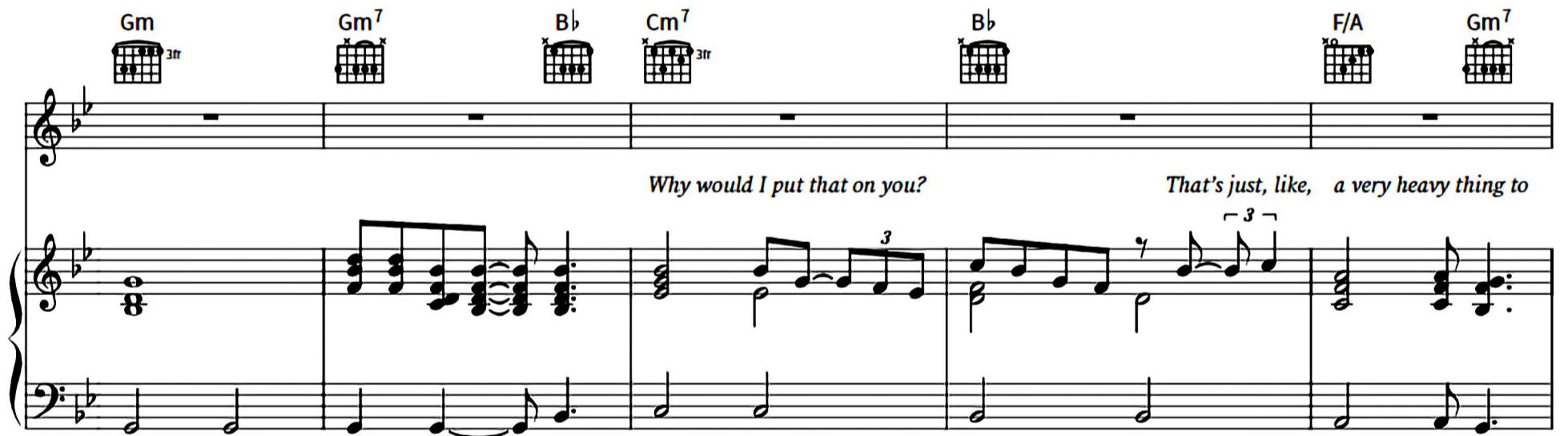
B $\flat$   F/A  Gm<sup>7</sup>  F  B $\flat$   F/A 





I wish that it was just at a different time. A most turbulent period of my life.



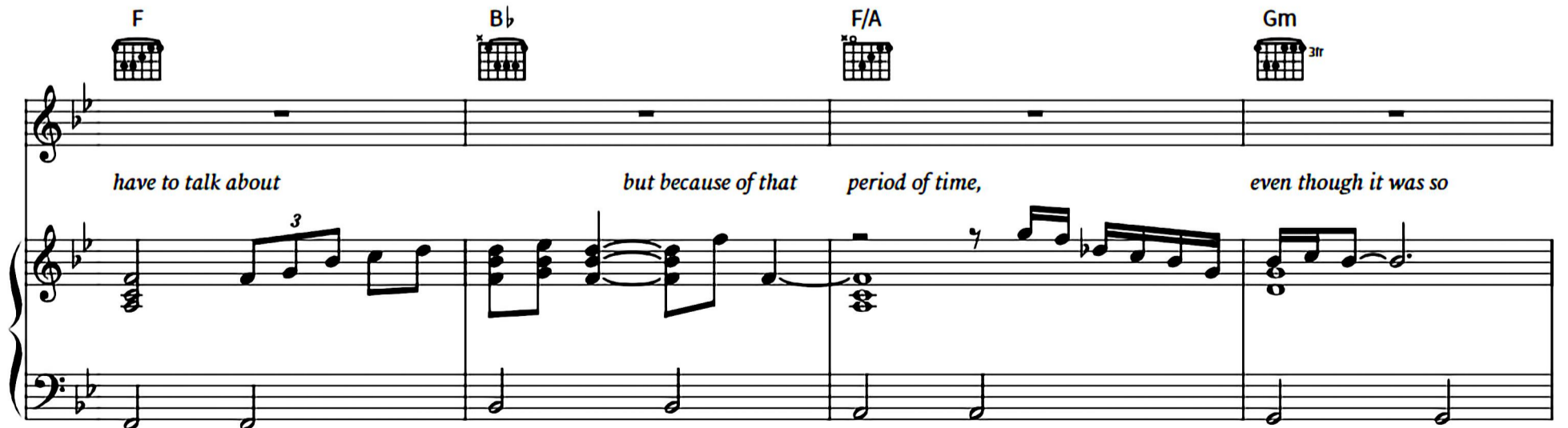
Gm  Gm<sup>7</sup>  B $\flat$   Cm<sup>7</sup>  B $\flat$   F/A  Gm<sup>7</sup> 

Why would I put that on you? That's just like, a very heavy thing to



F  B $\flat$   F/A  Gm 

have to talk about but because of that period of time, even though it was so







*much fun, I didn't get to go on and make new memories with him,*

The first system of music features a vocal line and piano accompaniment. The vocal line is in a B-flat major key signature and contains the lyrics: "much fun, I didn't get to go on and make new memories with him,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. There are two triplets in the vocal line, one over "I didn't" and another over "get to go on".



*there was just memories in a big storm.*

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "there was just memories in a big storm." The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line. A "p" dynamic marking is present at the end of the piano part.