

ANGEL

Words and Music by
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Gently

C F(add9)/C C

mp

The piano introduction consists of three measures in 3/4 time. The first measure is in C major, the second in F(add9)/C, and the third in C major. The melody is a simple, flowing line in the right hand, while the left hand provides a steady accompaniment.

F(add9)/C Dm

Spend all your time wait - ing
straight line,

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are "Spend all your time wait - ing straight line,". The piano accompaniment is in 3/4 time, with a steady rhythm.

F C

for that sec - ond chance, — for a break that would make —
and ev - 'ry - where you turn there's vul - tures and thieves —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "for that sec - ond chance, — for a break that would make — and ev - 'ry - where you turn there's vul - tures and thieves —". The piano accompaniment remains in 3/4 time.

Fsus2/A G Dm7

it o - kay. — There's al - ways some rea - son
at your back. — Storm keeps on twist - ing.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are "it o - kay. — There's al - ways some rea - son at your back. — Storm keeps on twist - ing." The piano accompaniment is in 3/4 time.

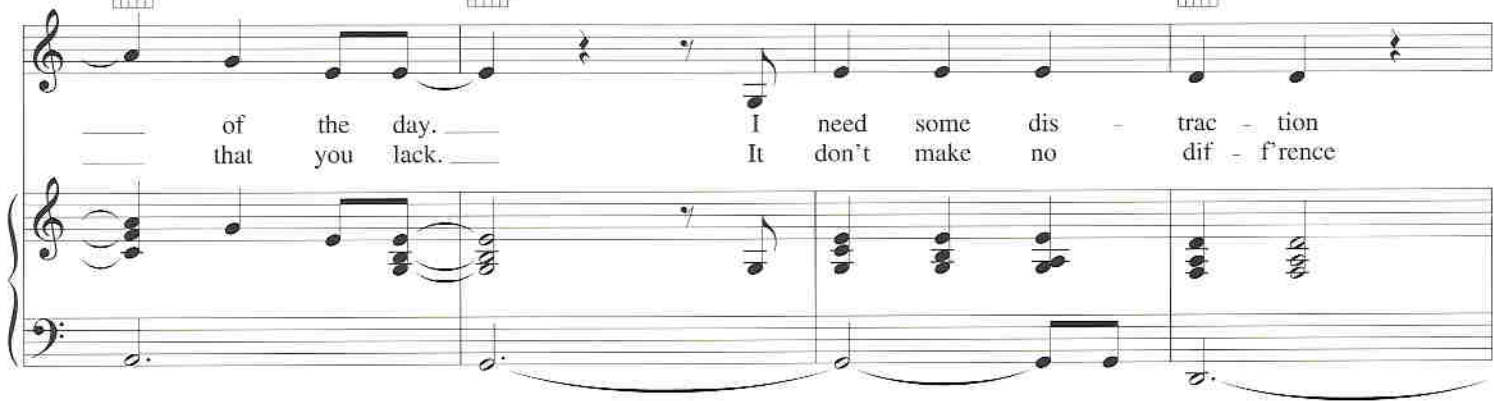
F  Fsus2  C 

to feel not good e-nough, and it's hard at the end
Keep on build-ing the lies that you make up for all



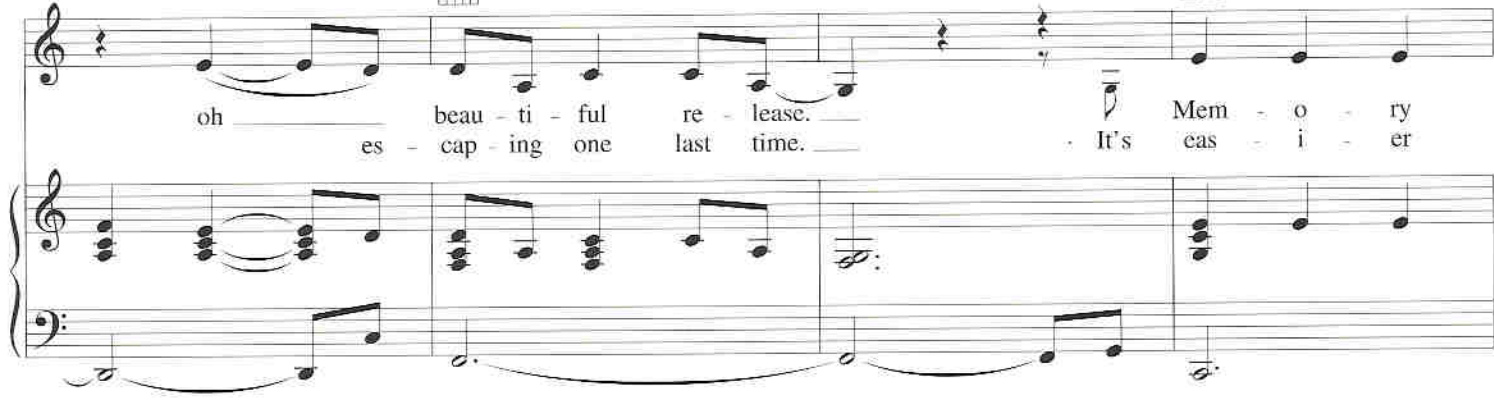
Fsus2/A  G  Dm7 

of the day. I need some dis-trac-tion
that you lack. It don't make no dif-f'rence



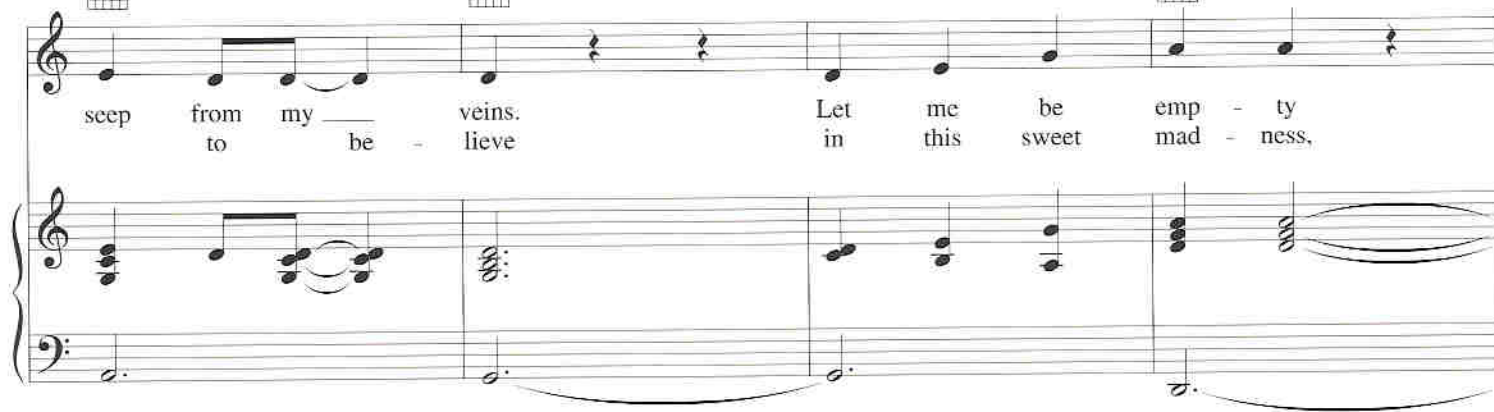
F  C 

oh beau-ti-ful re-lease. Mem-o-ry
es-cap-ing one last time. It's cas-i-er



Fsus2/A  G  Dm 

seep from my veins. Let me be emp-ty
to be-lieve in this sweet mad-ness,



F C

oh and this weight - less and may - be I'll find some
oh and this glo - ri - ous sad - ness that brings me

Am7 G7 C C6

peace to to - night in the arms of the an -
to my knees }

C Em

gel. Fly a - way from here,

F

from this dark, cold ho - tel room

C Am7 G7

and the end - less - ness that you fear.

G7sus C

You are pulled from the wreck-age

Em

of your si - lent rev - er - ie.

F Fsus F

You're in the arms of the an - gel.

C Am7 G

To Coda

May you find some com - fort

C F/C C

here.

F(add9)/C

D.S. al Coda

You're so tired of the

CODA C

here.

F Fsus

You're in the arms of the

F C Am

an - gel. May you find

This system contains the first three measures of the piece. The vocal line starts with a half note 'an' on a whole note 'gel.', followed by a half note 'May' and a quarter note 'you' on a whole note 'find'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a triplet of eighth notes in the second measure.

G7 G7sus C F(add9)/C

some com - fort here.

This system contains the next four measures. The vocal line continues with a half note 'some' and a quarter note 'com' on a half note 'fort', followed by a quarter note 'here.' on a whole note. The piano accompaniment continues with the eighth-note bass line and a melody that includes a triplet of eighth notes in the second measure.

C F(add9)/C

This system contains the next four measures. The vocal line is silent, indicated by whole rests. The piano accompaniment continues with the eighth-note bass line and a melody that includes a triplet of eighth notes in the second measure.

C F(add9)/C C

This system contains the final four measures. The vocal line is silent, indicated by whole rests. The piano accompaniment continues with the eighth-note bass line and a melody that includes a triplet of eighth notes in the second measure.