

ANGEL

Words and Music by
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Gently

C F(add9)/C C

The piano introduction is in 3/4 time, marked *mp*. It consists of three measures. The first measure has a C major chord. The second measure has an F(add9)/C chord. The third measure has a C major chord. The right hand plays a simple arpeggiated pattern, and the left hand plays a similar pattern.

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 piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "Spend all your time wait - ing straight line,"

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 —"

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."

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 - et

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', followed by a quarter note 'gel.', a quarter rest, a quarter note 'May', a quarter note 'you', and a half note 'find'. The piano accompaniment features a steady bass line and chords in the right hand.

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', a quarter note 'com', a quarter note 'fort', and a half note 'here.'. The piano accompaniment continues with the same rhythmic pattern and chord changes.

C F(add9)/C

This system contains the next four measures, which are instrumental. The vocal line is silent, indicated by rests. The piano accompaniment continues with the established harmonic and rhythmic structure.

C F(add9)/C C

This system contains the final four measures of the piece. The vocal line remains silent. The piano accompaniment concludes with a final chord and a double bar line.