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GUITAR SECTION

# Sarah McLachlan

PIANO • VOCAL • GUITAR



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# Sarah McLachlan



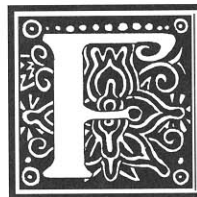
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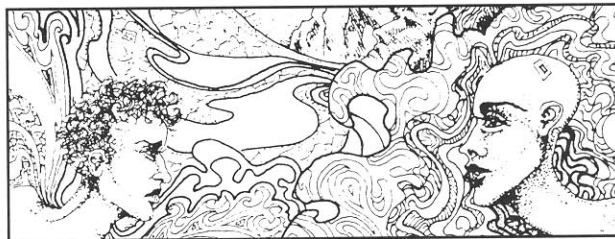
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# BEN'S SONG

Words and Music by  
SARAH McLACHLAN

Slowly, steadily

C G D

*mp*

C G D

Ooh.

C G D

Ooh. Ooh,

C G A E7 A G/A

ooh, ooh.

**C** **G** **D**

On the hills of fire, the dark-est hour,  
 Hear the cry for new love, the mourn-ing's flame.

**C** **G**

I was dream-ing of my  
 You were the bright-est that

**D** **C**

true love's pyre. Who will  
 burned too soon in vain. Who will

**G** **D**

bring a light to stoke the fire?  
 bring you back from where there's no re-turn?

# THE TENNIS SONG

To Coda I ⊕

**C** **G** **A** **E7**

Fear \_\_\_\_\_ not for you're still breath - ing. \_\_\_\_\_  
 Fear \_\_\_\_\_ not for you're just dream - ing. \_\_\_\_\_

**A** **C#m** **F#m**

On \_\_\_\_\_ a win - ter's

**D** **A/C#** **D**

day, \_\_\_\_\_ I saw the life \_\_\_\_\_ blood drained \_\_\_\_\_ a - way.

**A/C#** **F#m** **C#m**

A cold \_\_\_\_\_ wind blows \_\_\_\_\_ on a

**To Coda II** ⊕ ⊕ **D.S. al Coda I**

*F#m* *A*

wind-less day. — *8va* ----- 1

This system contains the first four measures of the piece. The vocal line begins with the lyrics "wind-less day." and features a melodic line with a fermata. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The key signature has two sharps (F# and C#).

**CODA I** ⊕ *A* *F#m* *C#m*

Ooh. —

This system contains the first three measures of the Coda I section. The vocal line starts with "Ooh." and has a long melodic line with a fermata. The piano accompaniment features chords in the left hand and a melodic line in the right hand. The key signature changes to one sharp (F#).

*F#m* *G* *D*

Ooh. —

This system contains the next three measures. The vocal line continues with "Ooh." and a long melodic line with a fermata. The piano accompaniment features chords in the left hand and a melodic line in the right hand. The key signature remains one sharp (F#).

*A* **D.S.S. al Coda II**

Ooh. — *8va* ----- 1 *15ma*

This system contains the final four measures. The vocal line starts with "Ooh." and has a long melodic line with a fermata. The piano accompaniment features chords in the left hand and a melodic line in the right hand. The key signature remains one sharp (F#).

## CODA II

F#m

C#m

F#m

C#m

On a wind - less day, on

F#m

C#m

F#m

a wind - less day. Ah.

C#m

F#m

C#m

F#m

C#m

F#m

C#m

F#m

## VOX

Words and Music by  
SARAH McLACHLAN

Moderately

Intro

C Fmaj7 Am7 G Gsus G

Verse

C Fmaj7 Am7

In the desert of my dreams I saw you there,  
Through your eyes the strains of battle like a brooding storm.  
fall in - to the wa - ter and once more I turn to you,

G C Fmaj7

and I'm walk - ing towards the wa - ter steam - ing, bod -  
You're up and down these pris - tine vel - vet walls like fo -  
and the crowds were stand - ing, star - ing face - less, cut -

Am7 G C

- y cold and bare. But your words cut loose the fi -  
- cus nev - er forms. My walls are get - ting wid -  
- ting off my view to you. They start to limp - ly flail



Fmaj7

Am7

G

- re and you left my soul to bleed, and the  
 - er and my eyes are drawn a - stray. I  
 - their bod - ies in a twist - ed mime, and I'm

C

Fmaj7

Am7

To Coda ⊕

pain that's in your truth de - ceiv - ing me has got me scared.  
 see you now, a vague de - cep - tion of a dy - ing day.  
 lost in - side this tan - gled web in which I'm lain en - twined.

Chorus

G

Fmaj7

G/A

Am7

Oh, why? Oh,

Fmaj7

G

Fmaj7

why? Ooh,

Am7 Fmaj7 G

ooh, ooh.

Interlude

C Fmaj7 Am7 G

C Fmaj7 Am7 G

<sup>2</sup> D7 F D7

Ooh, ooh. Ah,

F D7 F

ah. Ah.

*Interlude*

C Fmaj7 Am7 G

C Fmaj7 Am7 G D.S. al Coda

I

**CODA**

G C

You're gone and I'm lost in side this

Fmaj7 Am7 G

tan-gled web in which I'm lain en-twined. Oh,

Fmaj7 Am7 Fmaj7

why? Oh, why?

G D7 F

Ooh, ooh.

D7 F D7

Ah, ah, Ah, ah.

F D7 F

Ah, ah.

2 D7 F Interlude C

Ah, ah.

Fmaj7 Am7 1 G

2 G 3 G C\*

# DRAWN TO THE RHYTHM

Words and Music by  
SARAH McLACHLAN

## Steadily

### Intro

A D/A A D/A

### A

### A7sus

### Verse

### A

### A7sus

When we wore a heart of stone we wan - dered to the sea

### A

hop - ing to find some com - fort there,

Bridge  
F#m

A7sus

A

yearn-ing to feel free. And we were mes-mer-ized by the  
feel the heat of a

G

D

A

lull of the night and the smells that filled the air. And we  
thou-sand voic-es tell-ing us which way to go. And we

F#m

G

Bm

laid us down on sand-y ground. It was cold, but we did-n't care.  
cried out is there no es-cape from the words that plague us so.

Chorus

A

A

G

And we were drawn to the rhy-thm, drawn

D A

in - to the rhy-thm of the sea. And we were drawn to the rhy-thm,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by the lyrics 'in - to the rhy-thm of the sea.' The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord symbols 'D' and 'A' are placed above the vocal staff.

G D A Asus

drawn - in - to the rhy-thm of the sea.

Detailed description: This system contains the next two measures. The vocal line continues with 'drawn - in - to the rhy-thm of the sea.' The piano accompaniment continues with similar rhythmic patterns. Chord symbols 'G', 'D', 'A', and 'Asus' are placed above the vocal staff.

Verse

A Asus To Coda A Asus A Asus

We fell a - sleep and be - gan to - dream when

Detailed description: This system contains the next two measures, starting with a double bar line and the word 'Verse' above. The vocal line begins with 'We fell a - sleep and be - gan to - dream when'. The piano accompaniment features a more active treble line with chords. Chord symbols 'A', 'Asus', 'To Coda', 'A', 'Asus', 'A', and 'Asus' are placed above the vocal staff.

Em7 A F#m

some-thing broke - the night. - Mem - 'ries stirred - in - side -

Detailed description: This system contains the final two measures. The vocal line continues with 'some-thing broke - the night. - Mem - 'ries stirred - in - side -'. The piano accompaniment concludes with sustained chords. Chord symbols 'Em7', 'A', and 'F#m' are placed above the vocal staff.



G D A D.S. al Coda

— of us, the strug- gle and — the fight. — And we could

This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are: "— of us, the strug- gle and — the fight. — And we could". Above the vocal line, the chords G, D, and A are indicated. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

CODA

A Asus A Asus A

This section is labeled "CODA" and features a vocal line with the lyrics "Asus A Asus A". The vocal line is on a treble clef staff with a key signature of two sharps. Above the vocal line, the chords A, Asus, A, Asus, and A are indicated. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

Verse

F#m G D

In the still and the si - lent \_ dawn \_ an - oth - er day \_ is born,

This section is labeled "Verse" and features a vocal line with the lyrics "In the still and the si - lent \_ dawn \_ an - oth - er day \_ is born,". The vocal line is on a treble clef staff with a key signature of two sharps. Above the vocal line, the chords F#m, G, and D are indicated. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

A F#m G

washed up by \_ the tire - less waves, \_ the

This section continues the "Verse" and features a vocal line with the lyrics "washed up by \_ the tire - less waves, \_ the". The vocal line is on a treble clef staff with a key signature of two sharps. Above the vocal line, the chords A, F#m, and G are indicated. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

Interlude

Bm

A

A

bod - y bent \_ and torn. \_

In the face \_ of the blind -

Em7

D

A

Asus

A(add9)

- ing sun, \_ a - wake on - ly \_ to find \_

A

G

D7

that heav - en is a strang - er place than \_ what you've left \_ be - hind. \_

Chorus

A

G

And we are drawn to the rhy - thm, drawn. \_

D A

in - to the rhy - thm of the sea. Yes, we are

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole note 'in - to' under a D chord, followed by 'the rhy - thm of' under an A chord, and 'the sea. Yes, we are' with a quarter rest. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

G D

drawn to the rhy - thm, drawn - in - to the rhy - thm of

The second system continues the vocal line and piano accompaniment. The vocal line has 'drawn to the rhy - thm,' under a G chord and 'drawn - in - to the rhy - thm of' under a D chord. The piano accompaniment features more complex chordal textures in the right hand.

1 A A

the sea. Yes, we are the sea. *Outro*

The third system includes a first ending (1) and a second ending (2), both marked with an 'A' chord. The vocal line says 'the sea. Yes, we are the sea.' followed by an 'Outro' section. The piano accompaniment has repeat signs and a final cadence.

A7sus A Repeat and Fade

The fourth system shows the piano accompaniment for the final section. It starts with an A7sus chord and ends with an A chord. The instruction 'Repeat and Fade' is written above the staff. The piano accompaniment features sustained chords and a melodic line in the right hand.

# THE PATH OF THORNS (TERMS)

Words and Music by  
SARAH McLACHLAN

*Intro* Moderately (not too fast)

Guitar (Capo IV): Am9  
Keyboard: C#m9

*Dsus*  
F#sus

*mf*

G  
B

C  
E

G  
B

*Verse*

C  
E

G  
B

C  
E

I knew you want-ed to tell me.  
love you

In your voice there was  
though your com-mit-ment to most

G  
B

C  
E

F  
A

C  
E

G  
B

D/F#  
F#/A#

some-thing wrong,  
would of-fend,

but if you would  
but I stuck by

turn your face a -  
you hold-ing on with my



## Chorus

G Am7 C  
 B C#m7 E

In the terms of en - dear - ment, in the terms of the

G Am7 C  
 B C#m7 E

To Coda ⊕ B Am7 C#m7

life that you love. In the terms of the years that pass

C G Am7  
 E B C#m7

1 C E

you by, in the terms of the rea - sons why.

2 C Am9  
 E C#m9

Through the years I've grown to why. *Guitar solo - ad lib.*

*Dsus*  
F#sus

*Am9*  
C#m9

Musical notation for the first system, including treble and bass staves with chords and a melodic line.

*Dsus*  
F#sus

*F*  
A

**D.S. al Coda**

*Solo ends* There's no more coming back.

Musical notation for the second system, including treble and bass staves with chords and a melodic line.

**CODA**

*G*  
B

*Am7*  
C#m7

*C*  
E

years \_\_\_\_\_ that pass you by, in the terms of \_\_\_\_\_ all \_\_\_\_\_

Musical notation for the third system, including treble and bass staves with chords and a melodic line.

*G*  
B

*Am7*  
C#m7

*C*  
E

the rea - sons why. In the terms of \_\_\_\_\_ en -

Musical notation for the fourth system, including treble and bass staves with chords and a melodic line.

G  
B

Am7  
C#m7

C  
E

dear - ment, in the terms of the

G  
B

Am7  
C#m7

C  
E

life that you love. In the terms of the

G  
B

Am7  
C#m7

C  
E

years that pass you by, in the terms of all

G  
B

Am7  
C#m7

C  
E

the rea - sons why.



Bridge  
Am9  
C#m9

Dsus  
F#sus

Fun-ny, how \_ it seems\_ that all \_ I've tried \_ to do \_

D  
F#      Am9  
C#m9

seemed to make \_ no dif - fer - ence to

Outro  
Am9  
C#m9

you, at all.

*Instrumental ad lib. and Fade*

D  
F#

Repeat ad lib. and Fade

# LOST

Words and Music by  
SARAH McLACHLAN

Slowly, quietly

Intro

Guitar (Capo III): Em(add9)  
Keyboard: Gm(add9)

Gmaj7/B Cmaj7  
B♭maj7/D E♭maj7

D7 Em(add9)  
F7 Gm(add9)

Gmaj7/B  
B♭maj7/D

Verse

Cmaj7  
E♭maj7

D7 Em(add9)  
F7 Gm(add9)

Gmaj7/B Cmaj7  
B♭maj7/D E♭maj7

D7  
F7

By the shad - ows of the night I go. I

Em(add9)  
Gm(add9)

Gmaj7/B  
B♭maj7/D

Cmaj7  
E♭maj7

D7 Em(add9)  
F7 Gm(add9)

Gmaj7/B  
B♭maj7/D

move a - way - from - the crowd - ed room, - that sea of shal - low

Cmaj7  
E♭maj7

D7 Em(add9)  
F7 Gm(add9)

Gmaj7/B Cmaj7  
B♭maj7/D E♭maj7

D7  
F7

fac - es masked in - warm re-gret. They don't know how to feel, - they don't know what is -

Interlude

Cmaj7

Ebmaj7

D/F#  
F/A

G  
Bb

C  
Eb

D  
F

G  
Bb

C  
Eb

D  
F

lost. } near. } Ooh, ooh. Ooh,

Chorus

G  
Bb

C  
Eb

D  
F

Csus2  
Ebsus2

G  
Bb

ooh. Lost in the dark - ness of a land

Dsus  
Fsus

Am7  
Cm7

Csus2  
Ebsus2

G  
Bb

where all the hope that's offered is. Mem-o-ries of be-ing tak - en by the hand,

Dsus  
Fsus

Am7  
Cm7

Csus2  
Ebsus2

G  
Bb

and we are led in - to the sun. But I don't have a hold on what is real,

Dsus  
Fsus

Am7  
Cm7

Csus2  
Ebsus2

G  
Bb

— though we can on - ly — try. What is there\_ to give\_ or to — be- lieve? —

To Coda ⊕

C  
Eb

Cmaj7  
Eb maj7

*Instrumental ad lib.*

Em  
Gm

D  
F

C  
Eb

D  
F

Em  
Gm

D  
F

*Bridge*

C  
Eb

D  
F

Em  
Gm

D  
F

C  
Eb

D  
F

I want it all to go\_ a-way, I want to be a-lone. Sym-pa-thy's

*Em* *D* *C* *D* *Em* *D*  
*Gm* *F* *E♭* *F* *Gm* *F*

wast-ed on \_ my hol - low shell. I feel there's noth-ing left to fight\_ for, no

D.S. al Coda

*C* *D* *Em* *D* *C* *D*  
*E♭* *F* *Gm* *F* *E♭* *F*

rea-son for a cause... And I can't hear your\_ voice, and I can't feel you

CODA

*C* *Em(add9)* *Gmaj7/B*  
*E♭* *Gm(add9)* *B♭maj7/D*

I want - ed a change, - know-ing

*Cmaj7* *D7* *Em(add9)* *Gmaj7/B* *Cmaj7*  
*E♭maj7* *F7* *Gm(add9)* *B♭maj7/D* *E♭maj7*

all I could do \_ was try. I was look - ing for some - one...

*rit.*

# POSSESSION

Words and Music by  
SARAH McLACHLAN

Moderately  
Intro

Bm7 A/C# E Esus

Verse

E Esus Bm7 A/C#

Lis - ten as the wind blows from a - cross.

E Esus E Esus Bm

the great di - vide. Voic - es trapped in yearn - ing,

A/C# E Esus E Esus

mem-'ries trapped in time. The

Bm7 A/C# E Esus

night is my — com - pan - ion and sol - i - tude — my guide.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'night' on a G4, followed by a half note 'is' on an A4, and then a quarter note 'my' on a B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord changes are indicated above the staff: Bm7, A/C#, and E.

E Esus G Bm

— Would I spend — for - ev - er — here — and

Detailed description: This system contains the next two measures. The vocal line has a half note '—' on a G4, followed by a quarter note 'Would' on an A4, a quarter note 'I' on a B4, a quarter note 'spend' on a C5, a quarter note 'for - ev - er' on a B4, a quarter note 'here' on an A4, and a quarter note 'and' on a G4. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated: E, Esus, G, and Bm.

Esus E Chorus G Bm/F#

not be sat - is-fied? And I would be the one —

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'not' on a G4, a quarter note 'be' on an A4, a quarter note 'sat - is-fied?' on a B4, a quarter rest, a quarter note 'And' on a G4, a quarter note 'I' on an A4, a quarter note 'would' on a B4, a quarter note 'be' on a C5, and a quarter note 'the one' on a B4. The piano accompaniment features a prominent chordal texture in the right hand. Chord changes are indicated: Esus, E, Chorus G, and Bm/F#.

Bm Dmaj9 G

— to hold you down, — kiss you so — hard. I'll take —

Detailed description: This system contains the final two measures. The vocal line has a half note '—' on a G4, a quarter note 'to hold' on an A4, a quarter note 'you down,' on a B4, a quarter rest, a quarter note 'kiss you so' on a B4, a quarter note 'hard.' on a C5, and a quarter note 'I'll take' on a B4. The piano accompaniment continues with a consistent bass line and right-hand accompaniment. Chord changes are indicated: Bm, Dmaj9, and G.

Em Bm/F# G Bm

your breath a - way. And af - ter I'd wipe a - way.

Dmaj9 Em F#m7 Bm

the tears. Just close your eyes, dear.

*Verse*

A/C# Bm A

Through this world I've stum - bled, so  
to this night I wan - der, it's

E Esus E Esus E Esus E Bm

man - y times be - trayed, try - in' to find an hon - est word.  
morn - ing that I dread. An - oth - er day of know -



A E Esus E Esus E Esus E

to find the truth en - slaved. Oh, you  
ing of the path I fear to tread. Oh, in -

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note 'to find' and a half note 'ing of'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics continue with 'the truth en - slaved.' and 'Oh, you' in the first line, and 'the path I fear to tread.' and 'Oh, in -' in the second line. The system ends with a triplet of notes in the vocal line.

Bm A E Esus E

speak to me in rid - dles and you speak to me in rhyme.  
to the sea of wak - ing dreams I fol - low with - out pride,

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with 'speak to me in rid - dles and you speak to me in rhyme.' and continues with 'to the sea of wak - ing dreams I fol - low with - out pride,'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a final chord in the piano part.

Esus E Esus E G Bm/F#

My bod - y aches to breathe your breath, your  
'cause noth - ing stands be - tween us here and

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with 'My bod - y aches to breathe your breath, your' and continues with ''cause noth - ing stands be - tween us here and'. The piano accompaniment provides harmonic support with chords and a consistent bass line. The system ends with a final note in the vocal line.

Esus E Chorus G Bm/F#

words keep me a - live. } And I would be the one -  
I won't be de - nied. }

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with 'words keep me a - live. }' and 'I won't be de - nied. }'. The piano accompaniment features a sustained chord in the right hand. The system concludes with the lyrics 'And I would be the one -' and a final chord in the piano part.

Bm Dmaj9 G

— to hold you down, — kiss you so — hard I'll take.

Em Bm/F# G Bm

— your breath a - way. — And af - ter I'd — wipe a - way.

Dmaj9 Em F#m7 Bm

— the tears. Just close — your eyes, — dear. — *Instrumental solo*

To Coda ⊕

A E Esus E Esus E Esus E Bm

D.S. al Coda

A E Esus E Esus E Esus E

*Solo ends* In -

CODA

G Bm Dmaj9

I'll hold you down, - kiss you so hard I'll

Em Bm/F# G Bm

- take your breath a - way. - And af - ter I'd - wipe a - way.

Dmaj9 Em F#m11

- the tears. Just close your eyes.

# WAIT

Words and Music by  
SARAH McLACHLAN

Quietly

Intro Cm

Bb/Eb

Bbsus2

Ab6

Cm

Ebsus2

Gm7

Bbsus

Bb

Verse  
Cm

Bb/Eb

Un - der a black - ened sky,  
 Pressed up a - gainst the glass,  
*Instrumental solo*

B $\flat$ sus2 Ab

far be - yond — the glar - ing street - lights,  
I found my - self want - ing sym - pa - thy.

Cm B $\flat$ /E $\flat$

sleep - ing on emp - ty dreams, the  
But to be con - sumed a - gain, oh, I

B $\flat$ sus2 Ab/B $\flat$  Cm

vul - tures lie — in wait. You lay down be - side  
know would be the death of me. There is a love that's in -  
*Solo ends* You know if I leave

B $\flat$ /E $\flat$  B $\flat$ sus2

me then. You were with me ev -  
her - ant - ly giv - en, a kind of blind - ness  
you now, it does - n't mean that I

Ab Cm Eb/G

- 'ry wak - ing hour, so close I could feel your  
of - fered to de - ceive. And in that light of for - bid - den joy, oh, I  
love you an - y less. It's just the state I'm in; I can't be

Ab/Bb Chorus Ab

— breath. } When all we want-ed was  
know I won't re - ceive — it.  
good to an - y - one else like this. }

Cm Eb/G Ab

— the dream, to have and to hold — that pre - cious lit - tle thing.

Cm Eb/G To Coda ⊕

Like ev - 'ry gen - er - a - tion yields - the new - born hope - un - jad -

1 Bb Cm

- ed by — the years.

This system contains the first three measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Bb/C 2 Bb D.S. al Coda

- ed by — their years.

This system contains measures 4 through 7. Measure 4 is a whole rest for the vocal line. Measure 5 is a repeat sign. Measure 6 is a half note G4. Measure 7 is a half note A4. The piano accompaniment continues with the eighth-note bass line and chords.

CODA ⊕ Bb Outro Cm

- ed by — their years.

This system contains measures 8 through 11. Measure 8 is a half note G4. Measure 9 is a half note A4. Measure 10 is a half note Bb4. Measure 11 is a half note C5. The piano accompaniment continues with the eighth-note bass line and chords.

Bb/Eb Cm Ab Bb Repeat and Fade

This system contains measures 12 through 15. Measure 12 is a whole rest for the vocal line. Measure 13 is a whole rest. Measure 14 is a whole rest. Measure 15 is a whole rest. The piano accompaniment continues with the eighth-note bass line and chords.

# GOOD ENOUGH

Words and Music by SARAH McLACHLAN

Freely

Moderately

Intro

A(add9) A D/A A A5

A7 A7sus

A5

A7 A7sus

Verse

A\*

E/A

Hey, your glass is emp - ty; it's a hell of a long - way home.  
 Hey, lit - tle girl, would you like - some can - dy? Your mom - ma said that it's o - kay.

D/A\*

D/E

A\*

Why don't you let me take - you; it's no  
 The door is o - pen, come on out - side. No, I



C#m D Bm

good to go — a - lone. — I nev - er would have o -  
 can't come out — to - day. — It's not the wind that cracked.

A/C# D B/D# E Esus E

- pened up, but you seemed so real to me.  
 your shoul - der and threw you to the ground.

Bm A/C# D B/D#

Af - ter all the bull - shit I've heard, it's re - fresh - ing not to see.  
 Who's there that makes you so a - fraid. You're shak - en to the bone.

E D6 Dm

I don't have to pre-tend; she does-n't ex - pect it from  
 You know I don't un - der - stand; you de - serve so much more than this.

A A7sus A\* Chorus D

me. Don't tell me I have-n't been good  
 So, don't tell me why — he's nev - er been good

F#m D F#m

to you. Don't tell me I have-n't been there — for you. — Just tell me why.  
 to you. Don't tell me why — he's nev - er been there — for you. And I'll tell you that

D A\* E 1

why is sim - ply not good e-nough.  
 is good e-nough.

2 Esus E D F#m

Oh, so just let me try — and I will be good to you. Just let me try —

D F#m Bm7

and I will be there \_ for \_ you. I'll show you why \_ you're so much more than

A\* E A\*

good e-nough. *Guitar solo*

D F#m D

F#m D A\* E

*Chorus*  
Bm7 F#m

So, don't tell me why — he's nev - er been good to you. Don't tell me why.  
and I will be good to you. and I will be good to you. Just let me try -

D F#m D

— he's nev - er been there — for you. And I'll tell you that why — is sim-ply not  
— and I will be there — for you. I'll show you why — you're so much more — than

A\* E

1 2 Repeat ad lib. and Fade

good e-nough. Oh, so just let me try -  
good e-nough.

# ELSEWHERE

Words and Music by  
SARAH McLACHLAN

Moderately

Intro Guitar 2 no chord

2 no chord

*mp*

I

Verse

Em D/G Dsus2 Em

love the time and in - be-tween, the calm in - side \_ me

D/G Dsus2 Em9

in the space \_ where I can breathe.. I be - lieve \_ there is a

Em D/G Dsus2 Em

dis - tance I have wan - dered to touch up - on the years \_ of

\*Vocal written one octave higher than sung.

# MARY

Outro  
Am

I would like \_\_\_\_\_ to lin - ger here \_\_\_\_\_

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, then quarter notes C5 and B4, then quarter notes A4 and G4, then a quarter rest, then quarter notes F#4 and E4, then quarter notes D4 and C4. The piano accompaniment consists of chords in the right hand and a single bass note in the left hand. The bass note is G2, which is sustained throughout the system.

D

\_\_\_\_\_ in si - lence. If \_\_\_\_\_ I choose \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then quarter notes G4 and A4, then a quarter rest, then quarter notes B4 and A4, then quarter notes G4 and F#4, then quarter notes E4 and D4, then a quarter rest, then quarter notes C4 and B3, then quarter notes A3 and G3. The piano accompaniment continues with the same bass note G2 and chords in the right hand.

Am

\_\_\_\_\_ to, \_\_\_\_\_ would you un \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then a quarter note G4, then a quarter rest, then quarter notes A4 and B4, then quarter notes C5 and B4, then quarter notes A4 and G4, then quarter notes F#4 and E4, then quarter notes D4 and C4. The piano accompaniment continues with the same bass note G2 and chords in the right hand.

D

Am

\_\_\_\_\_ der - stand \_\_\_\_\_ it? \_\_\_\_\_ Would you un \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, then quarter notes A4 and B4, then quarter notes C5 and B4, then quarter notes A4 and G4, then a quarter rest, then quarter notes F#4 and E4, then quarter notes D4 and C4. The piano accompaniment continues with the same bass note G2 and chords in the right hand. The system ends with a double bar line.

Repeat ad lib. and Fade

G Dsus2 Em

reach - in' out \_\_\_\_\_ and reach - in' in, hold -

Chorus  
G D C

- ing out, hold - ing in.

Am7 D Em9

I \_\_\_\_\_ be - lieve \_\_\_\_\_ this is heav -

Em/A D/A Am7 D

- en to no \_\_\_\_\_ one \_\_\_\_\_ else \_\_\_\_\_ but me. \_\_\_\_\_

Em9                      Em/A                      D/A                      Am7                      D

And I'll de - fend it long as I \_\_\_\_\_ can be \_\_\_\_\_

Em                      D                      Am7

left here to lin - ger in si - lence. If \_\_\_\_\_ I choose \_\_\_\_\_

D                      Am7

\_\_\_\_\_ to would \_\_\_\_\_ you try \_\_\_\_\_ to \_\_\_\_\_ un - der - stand?.

Verse

D                      Em                      D/G

I know this love \_\_\_\_\_ is pass-ing time, \_\_\_\_\_  
Oh, \_\_\_\_\_ the qui - et child \_\_\_\_\_



D C Em

pass - ing through like liq - uid. I'm  
 a - waits the day when she can break free the mold that

G D D/C C

drunk in my de - sire. But I  
 clings like des - per - a - tion.

Em G D

love the way you smile at me. I love the way your hands.  
 Moth - er, can't you see I've got to live my life the way

C Em G

reach out and hold me near.  
 I feel is right for me?

Chorus

D C G D

I \_\_\_\_\_  
 Might not be right \_\_\_\_\_ for you, but it's right \_\_\_\_\_  
 be - lieve \_\_\_\_\_

C Am D

I, \_\_\_\_\_  
 for me, \_\_\_\_\_ oh. \_\_\_\_\_ I \_\_\_\_\_

Em Am

\_\_\_\_\_ be - lieve \_\_\_\_\_ this is heav - en to no

D Em

one \_\_\_\_\_ else \_\_\_\_\_ but me. \_\_\_\_\_ And I'll de -

Am D

fend it long as I \_\_\_\_\_ can be \_\_\_\_\_

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note 'f', followed by quarter notes 'e', 'n', 'd', 'i', 't', 'l', 'o', 'n', 'g', 'a', 's'. There is a measure rest, then a half note 'I', followed by a long horizontal line representing a breath mark. This is followed by a half note 'c', a quarter note 'a', and a half note 'n'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are marked as Am and D.

Em Am

left here to lin - ger in si - lence. If \_\_\_\_\_

The second system continues the vocal line with quarter notes 'l', 'e', 'f', 't', 'h', 'e', 'r', 'e', 't', 'o', 'l', 'i', 'n', 'g', 'e', 'r', 'i', 'n', 's', 'i', 'l', 'e', 'n', 'c', 'e'. There is a measure rest, then a half note 'I', followed by a long horizontal line. The piano accompaniment continues with chords and a bass line. Chords are marked as Em and Am.

D

\_\_\_\_\_ I choose \_\_\_\_\_ to, would \_\_\_\_\_ you try \_\_\_\_\_

The third system features a vocal line starting with a measure rest, then a half note 'I', followed by a long horizontal line. This is followed by a half note 'c', a quarter note 'h', a quarter note 'o', a quarter note 'o', a quarter note 's', a quarter note 'e', a quarter note 't', 'o', a comma, a quarter note 'w', a quarter note 'o', a quarter note 'u', a quarter note 'l', a quarter note 'd', a long horizontal line, a quarter note 'y', a quarter note 'o', a quarter note 'u', a quarter note 't', 'r', 'y', and a long horizontal line. The piano accompaniment continues with chords and a bass line. A chord is marked as D.

Am D

\_\_\_\_\_ to \_\_\_\_\_ un - der - stand? \_\_\_\_\_

The fourth system features a vocal line starting with a measure rest, then a half note 't', a long horizontal line, a half note 'o', a long horizontal line, a half note 'u', a quarter note 'n', a quarter note 'd', a quarter note 'e', a quarter note 'r', a quarter note 's', a quarter note 't', a quarter note 'a', a quarter note 'n', 'd', a question mark, and a long horizontal line. The piano accompaniment continues with chords and a bass line. Chords are marked as Am and D.

# CIRCLE

Words and Music by  
SARAH McLACHLAN

Moderately (  )

*mf*

**Intro** Gm7 B $\flat$ dim7 Cm7

1 B $\flat$ /D 2 Gm7 **Verse** Gm

There are two \_ of us talk -  
I know too \_ man - y peo -

B $\flat$ dim7 Cm7

- ing in \_ cir - cles and one of us who wants to \_ leave, \_  
- ple un - hap - py in a life from which they'd love to \_ flee. \_

B $\flat$ /D Gm

in a world \_ cre - at -  
Watch - ing oth - ers get ev -



Bb dim7

Cm7

- ed for on - ly us, an emp - ty cage that has no - key.  
- 'ry - thing of - fered, they're wan - ton for dis - cov - er - y.

Gm

Bb dim7

Don't you know\_ that we're work - ing with flesh\_ and blood  
Oh, my broth - er, my sis - ter, my moth - er, you're

Cm7

Bb/D

Gm

carv - ing out of jeal - ous - y. \_\_\_\_\_ Crawl - ing in - to each oth -  
los - ing your i - den - ti - ty. \_\_\_\_\_ Can't you see\_ that it's you.

Bb dim7

Cm7

- er, it's smoth - er - ing ev - 'ry lit - tle part of me. \_\_\_\_\_  
in the win - dow, shin - ing with in - ten - si - ty? \_\_\_\_\_

Gm Chorus  
Gm7/C

What kind of love is this that keeps me hang -

B $\flat$ dim7 E $\flat$

- ing \_\_\_ on, de - spite ev - 'ry - thing it's do - ing to me?\_\_

B $\flat$  Gm7/C

What is this love that keeps me com - ing back \_

B $\flat$ dim7 1, 3  
E $\flat$

\_ for more, \_\_\_ when it will on - ly end in \_\_\_ mis - er - y?\_\_

Bb Eb Eb sus/Bb

ly - end in mis - er - y?

This system contains the first two measures of the piece. The vocal line starts with a whole note Bb, followed by a repeat sign and a half note Eb. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (Bb and Eb).

Eb sus/Bb Eb/Bb

Guitar solo

This system contains measures 3 through 6. The vocal line is silent. The piano accompaniment continues with the eighth-note bass line and chords. The guitar solo is indicated by the text 'Guitar solo' and consists of a series of eighth-note chords in the right hand.

Gm7 Bb dim7

This system contains measures 7 through 9. The piano accompaniment continues with the eighth-note bass line and chords. The key signature remains two flats.

Cm7 1 Gm 2 Gm D.S. and Fade on Chorus

Solo ends What kind of

This system contains the final measures of the piece. The piano accompaniment continues with the eighth-note bass line and chords. The vocal line begins with 'Solo ends' and 'What kind of'. The system concludes with a double bar line.

# MARY

Words and Music by SARAH McLACHLAN

Moderately

Intro

C F Dm G

*mp*

C F Dm G

Verse

C C(add9) Fmaj7 Dm

Ma - ry walks down to the wa - ter's edge  
Take her hand; she will lead you through the fire,

Gsus

F/G

C

C(add9)

Fmaj7

and there she hangs her head to find her - self fad - ed, a shad - ow of what she  
oh, and give you back hope and hope that you don't



Dm G \*(C) Em7 (C add9)

— once was. — She says, "How long have I been sleep-ing,  
 take too much. — Re-spect-ing what is left, she crad-led us. —

\* Chords in parentheses are played on 2nd verse.

Fmaj7 Dm7 G F/G

and why do I feel — so — old? — Why do I feel so cold? My  
 Oh, she held us in — her — arms. — Un -

C C(add9) Fmaj7 Dm7

heart is say - ing one thing, but my bod - y won't — let go." —  
 self - ish in her suf - f'ring, she could not un - der - stand.

Am7 F G F/C C

— With trem-bling hands\_ she reach - es up; — a  
 that no one seemed \_ to have — the time — to

Chorus

Dm7 G F G

strang - er's flesh \_ is of - fered. And } I would be \_ the last \_  
 cher - ish \_ what \_ is of - fered. Oh, \_ and }

F C F G F C

\_ to know. \_ I would be \_ the last to let it show. \_

F G 3 F C Dm

I would be \_ the last \_ to go. \_

G C C(add9) Fmaj7

Ma - ry walks ...

Dm Gsus F G

Oh, — and I would be — the <sup>3</sup> last —

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by eighth notes for 'Oh, — and I would be — the' and a triplet of eighth notes for 'last —'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

F C F G F C

— to know. — I would be — the last to let it show. —

The second system continues the vocal line and piano accompaniment. The vocal line has eighth notes for '— to know. — I would be — the last to let it show. —'. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

F G F C Dm

I would be — the <sup>3</sup> last — to go. —

The third system continues the vocal line and piano accompaniment. The vocal line has eighth notes for 'I would be — the' and a triplet of eighth notes for 'last — to go. —'. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

G7 Dm

The fourth system shows the piano accompaniment for the final part of the piece. It features chords in the right hand and a bass line in the left hand. The key signature and time signature remain the same.

# FEAR

Words and Music by SARAH McLACHLAN

Moderately

Intro

F#(add2) A(add2)

*mf*

The introduction consists of two measures in 4/4 time. The first measure has a treble clef with a melody of quarter notes: F#4, A4, B4, C#5, and a bass clef with a bass line of quarter notes: F#2, A2, B2, C#3. The second measure has a treble clef with a melody of quarter notes: A4, B4, C#5, D5, and a bass clef with a bass line of quarter notes: A2, B2, C#3, D3. The dynamic marking *mf* is placed in the first measure.

B(add2) D(add2) E(add2) D(add2) E(add2)

The piano accompaniment for the first two lines of the introduction. The first line has a treble clef with a melody of quarter notes: B4, C#5, D5, E5, and a bass clef with a bass line of quarter notes: B2, C#3, D3, E3. The second line has a treble clef with a melody of quarter notes: D5, E5, F#5, G5, and a bass clef with a bass line of quarter notes: D3, E3, F#3, G3. There are repeat signs and first/second endings indicated above the staff.

Verse

F#(add2) A(add2) B(add2)

Morn-ing smiles like the face  
Win-ter's end prom-is-es  
(See additional lyrics)

The first line of the verse. The treble clef has a melody starting with a quarter rest, followed by quarter notes: B4, C#5, D5, E5. The bass clef has a bass line of quarter notes: F#2, A2, B2, C#3. The dynamic marking *mf* is present.

D(add2) E(add2) F#(add2) A(add2)

of a new-born child; in-no-cent un-know-  
of a long-lost friend; speaks to me of com-

The second line of the verse. The treble clef has a melody starting with a quarter note: D5, followed by quarter notes: E5, F#5, G5. The bass clef has a bass line of quarter notes: D3, E3, F#3, G3. The dynamic marking *mf* is present.

D(add2)/F#

have noth - ing \_ to give. I have so \_ much \_ to lose.

F#m7

I have noth - ing \_ to give.

D(add2)/F#

Repeat and Fade

We have so \_ much \_ to lose.

*Additional Lyrics*

3. Wind in time rapes the flower  
trembling on the vine  
And nothing yields to shelter it from above.
4. They say temptation will destroy our love  
The never ending hunger  
(But I fear. . .)

1,3

2,4

B(add2)

D(add2)

E(add2)

D(add2)

E(add2)

- ing.  
- fort.

But I

Chorus

D

A/C#

A

D

fear

I have noth - ing to give. —

I

A/C#

A

Bm

A/C#

E

have so much to lose — here in — this lone - ly place; — tan -

Bm

A/C#

E

Bm

- gled up — in — your — em - brace. — There's noth - ing I'd — like bet -

To Coda ⊕

A/C# E F#sus2

- ter than \_ to fall. \_ But I fear I

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with the lyrics "- ter than \_ to fall. \_" followed by a full bar rest, then "But I fear I". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

have noth - ing \_ to give. *Guitar solo*

The second system continues the vocal line with "have noth - ing \_ to give." followed by a full bar rest. The piano accompaniment continues with the same rhythmic pattern. A double bar line is followed by a section labeled "Guitar solo" which is indicated by a double bar line and a repeat sign.

1 2 **D.S. al Coda (with repeat)**

The third system shows the piano accompaniment with a first ending bracket labeled "1" and a second ending bracket labeled "2". The first ending leads to a double bar line and repeat sign, while the second ending leads to a different section. The text "D.S. al Coda (with repeat)" is placed to the right of the second ending.

CODA ⊕

F#sus2

Outro

F#m7

But I fear I

The final system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with the lyrics "But I fear I". The piano accompaniment features a more melodic line in the right hand and a sustained bass line in the left hand, ending with a long, sustained note.





CODA

♩

Bbm Db Ab

love the light — that brings — a smile — a - cross — your —

— face.

Hold on. — Hold on to your - self, —

— for this is gon - na hurt like — hell.

Hold on to your - self. — You  
 let noth - ing come be - tween — us. My  
 the man I love is leav - ing. Won't you

Eb Db

know that on - ly time — will tell. —  
 love for you is strong — and true. —  
 take him when he comes to your door? —

Bbm

What is it in me that re - fus -  
 Am I in heav - en here or —  
 Am I in heav - en here or —

Eb Bbm

- es to be - lieve — this is - n't eas - i - er — than —  
 am I... At the cross - roads — I —  
 am I in hell — at the cross - roads — I —

Db

1

the — real — thing?  
 am — stand — ing.  
 am — stand — ing?

Chorus

2, 3

Fm Ab

So, now you're sleep - ing — peace - ful. I

Db Eb Fm

lie a - wake — and — pray that you'll be strong — to -

Ab Db Eb

mor - row and — will see an - oth - er day. — And we — will

To Coda ⊕

Bbm Eb Bbm

praise \_\_\_\_\_ it, and love the light \_ that brings

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (three flats). The tempo is marked 'To Coda' with a circled cross symbol. The lyrics are 'praise \_\_\_\_\_ it, and love the light \_ that brings'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with some chords and melodic fragments.

Interlude

Db Ab

a smile \_\_\_\_\_ a - cross \_\_\_\_\_ your \_\_\_\_\_ face.

Detailed description: This system contains the second line of music, labeled 'Interlude'. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature changes to D-flat major (four flats). The lyrics are 'a smile \_\_\_\_\_ a - cross \_\_\_\_\_ your \_\_\_\_\_ face.'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with sustained chords and melodic lines.

Detailed description: This system contains the third line of music, which is purely instrumental piano accompaniment. It consists of two staves. The bass line continues with eighth notes, while the treble staff features long, sustained chords with some melodic movement.

D.S. al Coda

Detailed description: This system contains the fourth line of music, which is purely instrumental piano accompaniment. It consists of two staves. The bass line continues with eighth notes, while the treble staff features long, sustained chords with some melodic movement.

## ICE

Words and Music by  
SARAH McLACHLAN

Slowly, gently flowing

Intro

Guitar (Capo I): Em

Keyboard: Fm

*mf*

The

Verse

Em

Fm

ice is thin. Come on \_ dive in \_ un - der - neath\_ my lu - cid skin.\_ The cold\_ think you wor - ried for \_ me then; the sub - tle ways\_ that I'd \_ give in, \_ but I \_ I don't like your trag - ic sighs\_ as if your god \_ has passed\_ you by. \_ Well, hey

D(add9)  
Eb(add9)Cmaj7  
Dbmaj7B7sus  
C7sus

— is lost, for - got - ten. —  
— know you liked the show. —  
fool, that's your de - cep - tion. — Your

1  
Esus E  
Fsus F

2  
Esus  
Fsus

*Dm*  
*Ebm*

This system contains the first two measures of the piece. The guitar part has two first endings. The first ending consists of two measures of whole notes: Esus and Fsus. The second ending also consists of two measures of whole notes: Esus and Fsus. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a key signature of three flats.

no chord

D.S. al Coda

Well,

This system contains the third and fourth measures. The piano accompaniment continues with the melodic and bass lines. A vocal line enters in the third measure with the lyrics "Well,". The key signature remains three flats.

CODA

*Em*  
*Fm*

*Cmaj7*  
*Dbmaj7*

*B7sus*  
*C7sus*

to stay... On-ly a fool's... here...

This system contains the fifth and sixth measures. The piano accompaniment continues. The vocal line has the lyrics "to stay..." in the fifth measure and "On-ly a fool's... here..." in the sixth measure. The guitar part has chords Em, Fm, Cmaj7, Dbmaj7, B7sus, and C7sus.

*Em*  
*Fm*

*Cmaj7*  
*Dbmaj7*

*B7(no3rd)*  
*C7(no3rd)*

to stay... On-ly a fool's... here... .

*rit.*

This system contains the seventh and eighth measures. The piano accompaniment continues. The vocal line has the lyrics "to stay..." in the seventh measure and "On-ly a fool's... here... ." in the eighth measure. The guitar part has chords Em, Fm, Cmaj7, Dbmaj7, B7(no3rd), and C7(no3rd). A "rit." (ritardando) marking is present in the piano accompaniment.

Em  
Fm

Hours pass, days pass, time stands still. Light gets dark and dark - ness fills my  
Tied down to this bed of shame, you tried to move a - round the pain. But oh,  
an - gels speak with jilt - ed tongues. The ser - pent's tale has come un - done. You

D(add9)  
Eb(add9)

Cmaj7  
Dbmaj7

B7sus  
C7sus

se - cret heart, for - bid - den.  
your soul is an - chored.  
have no strength to squan - der.

1 Cmaj7  
Dbmaj7

B7sus  
C7sus

Em  
Fm

Cmaj7  
Dbmaj7

B7sus  
C7sus

2,3 Cmaj7  
Dbmaj7

B7sus  
C7sus

I The on - ly com - fort is the mov -

Em  
Fm

Cmaj7  
Dbmaj7

B7sus  
C7sus

- ing of \_ the riv-er. You en-ter in - to me \_ a

Em  
Fm

Cmaj7  
Dbmaj7

B7sus  
C7sus

lie up - on your \_ lips. Of - fer what \_ you can, \_ I'll take \_

Em  
Fm

Cmaj7  
Dbmaj7

B7sus  
C7sus

To Coda ⊕

\_ all that I can get. On - ly a fool's \_ here ...

Bridge

Em  
Fm

B7  
C7



# ICE CREAM

Words and Music by  
SARAH McLACHLAN

Moderately Fast (♩ = ♩<sup>3</sup>)

Intro

Intro musical notation, measures 1-4. Chords: A, Bm7, E. Dynamics: mf.

First ending musical notation, measures 5-8. Chords: A, Bm7, E.

Second ending musical notation, measures 9-12. Chords: A, D, Bm7, Esus2.

Verse

Verse musical notation, measures 13-16. Chords: D, E, F#m7. Lyrics: Your love is better than ice choc.

\*Vocal written one octave higher than sung.

D.S. al Coda

Bm7

E

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line consists of a whole rest followed by a half note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment in the right hand starts with a half note G#4, followed by quarter notes A4 and B4, and then a half note G#4. The left hand plays a bass line with a half note G#2, quarter notes A2 and B2, and a half note G#2. The system concludes with a double bar line and repeat dots.

CODA

A/C#

D

A/E

The CODA section begins with a vocal line in treble clef and piano accompaniment in grand staff. The key signature remains three sharps. The vocal line starts with a whole note G#4, followed by quarter notes A4 and B4, then a half note G#4 with a fermata, and finally a quarter note G#4. The piano accompaniment in the right hand features chords and moving lines. The left hand continues with a bass line. The section ends with a double bar line and repeat dots.

F#m

A

The second system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature changes to two sharps (F#, C#). The vocal line has a whole rest, followed by quarter notes G#4, A4, and B4. The piano accompaniment in the right hand has a half note G#4, quarter notes A4 and B4, and a half note G#4. The left hand plays a bass line with a half note G#2, quarter notes A2 and B2, and a half note G#2. The system concludes with a double bar line and repeat dots.

Bm7

E

Repeat and Fade

The final system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature returns to three sharps. The vocal line has a half note G#4, quarter notes A4 and B4, and a half note G#4 with a fermata. The piano accompaniment in the right hand has a half note G#4, quarter notes A4 and B4, and a half note G#4. The left hand plays a bass line with a half note G#2, quarter notes A2 and B2, and a half note G#2. The system concludes with a double bar line and repeat dots.

D A/C# Bm7 E

cream, }  
'late, } bet - ter than an - y - thing

A/C# D Bm7

else that I've tried. { Your }  
Oh, }

E F#m7 D A/C#

love is bet - ter than { ice cream. }  
choc - 'late. }

Bm7 E D

Ev - 'ry - one here knows how to { fight. }  
cry. }

Bm7

And it's a

Chorus

F#m E Bm7

long way down.

F#m E

It's a long way

Bm7 F#m

down. It's a long

160

E Bm7 D A/C#

way down to the place where we

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line starts with a dotted quarter note on 'way', followed by a quarter note on 'down', a quarter note on 'to', a quarter note on 'the', a quarter note on 'place', a quarter note on 'where', and a quarter note on 'we'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

D A/C# F#m To Coda ⊕

start - ed from. —

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with a quarter note on 'start - ed' and a quarter note on 'from.' followed by a dash. The piano accompaniment continues with similar harmonic support.

Interlude

A Bm7

This section is an interlude consisting of two measures. The first measure is marked with the chord 'A' and the second with 'Bm7'. The piano accompaniment features a simple bass line and chords.

E A

This system contains the final two measures of the piano accompaniment. The first measure is marked with the chord 'E' and the second with 'A'. The piano accompaniment concludes with a final chord.

# PLENTY

Words and Music by  
SARAH McLACHLAN

Moderately

Intro

Gm

F/G

Play 4 times

*mf*

Verse

Gm

F/G

I looked in - to \_ your \_ eyes;  
I used to think \_ my \_ life

Gm

they told me plen - ty. I  
was of - ten emp - ty, a lone -

F/G

Gm

- ly read - y knew. You  
space to fill. You

# PUMPING TOWARDS ECSTASY

Bb

Gm\*

F/A

my dy - ing day,

C

Eb\*

Gm\*

F/A

hey, un - til my dy - ing day.

1 Gm

2 Cm

F/G

nev - er felt a thing, - so soon -  
 hurt me more than I ev - er could have i - mag - ined, you

Gm

F/G

for - got - ten all that you do.  
 made my world stand still.

Gm

Eb

In more than words I  
 And in that still - ness

F/G

Gm

tried to tell you. The more I  
 there was a free - dom I nev - er



**E<sub>b</sub>** **F/G**

tried. I failed. }  
felt be - fore. }

I would not

*Chorus*

**E<sub>b</sub>** **B<sub>b</sub>** **C7**

let my - self be - lieve that you might stray.

**E<sub>b</sub>** **B<sub>b</sub>**

And I would stand - by you no mat - ter what they'd

**C7** **E<sub>b</sub>**

say, I would. I thought I'd be with you un - til

# FUMBLING TOWARDS ECSTASY

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Moderately flowing

Intro

Ebm Bbm Ab Bbm

*mf*

Verse

Ebm Bbm Ab

All the fear has left me now. — I'm not fright-ened

Bbm Ebm Bbm

an-y-more. It's my \_ heart that pounds be-neath my flesh. —

Ab Bbm Ebm

It's my \_ mouth that push - es out this breath. —

Bbm

Ab

Bbm

The first system of music consists of three staves. The top staff is a vocal line with a whole rest in each of the three measures. The middle staff is a grand staff (treble and bass clefs) showing piano accompaniment with chords and moving lines. The bottom staff is a bass line with eighth and quarter notes.

Chorus

Ab

Db

Ab

The chorus section begins with a treble clef and a common time signature. The vocal line contains the lyrics: "And if I shed a tear, I won't cage it. I won't fear \_". The piano accompaniment features chords and moving lines in both hands, with some notes tied across measures.

Bbm

Gb

Ab

Db

Gb

The second chorus section continues with the vocal line: "love. And if I feel a rage, I won't deny it." The piano accompaniment follows the same pattern as the first chorus, with chords and moving lines.

To Coda ⊕

Ab

Bbm

Db

The coda section features the vocal line: "I won't fear \_ love." The piano accompaniment concludes the piece with chords and moving lines in both hands.

Ab

mf

Verse  
Eb m

Com-pan-ion to our

Bbm

Ab

Bbm

de-mons, they will dance and we will play with

Ebm

Bbm

Ab

chairs, can - dles \_ and clothes, mak-ing dark-ness in the \_

Bbm

Ebm

Bbm

\_ day. It will be eas - y \_ to look in or out, \_

Ab

Bbm

D.S. al Coda

up-stream or down,

with-out a thought.

CODA



Guitar solo

Bbm

Ebm

Bbm

Ab

love.

1 Bbm

2 Bbm

Bridge

Db

Ab

Solo ends

Peace

in the strug- gle

to find.

Db/Ab

Ab

— peace.

Com- fort

on the way

to com- fort.

Chorus

Ab

Db

Ab

And if I shed a tear, I won't cage it.

I won't fear \_

Bbm

Gb

Ab

Db

love.

And if I feel a rage, I won't de - ny it.

Ab

Bbm

Gb

Ab

I won't fear \_ love.

I won't fear \_

Bbm

Gb

Ab

Bbm

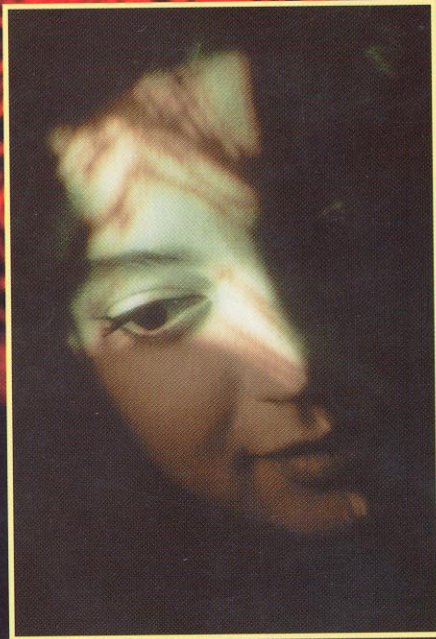
Repeat and Fade

Gb

love. \_

I won't fear \_ love. \_

Vox Ben's Song I will not forget you Path of Thorns  
Lost Drawn to the Rhythm Possession Wait Plenty  
Good Enough Many Elsewhere Circle Ice Hold on  
Ice cream Fear Fumbling Towards Ecstasy



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