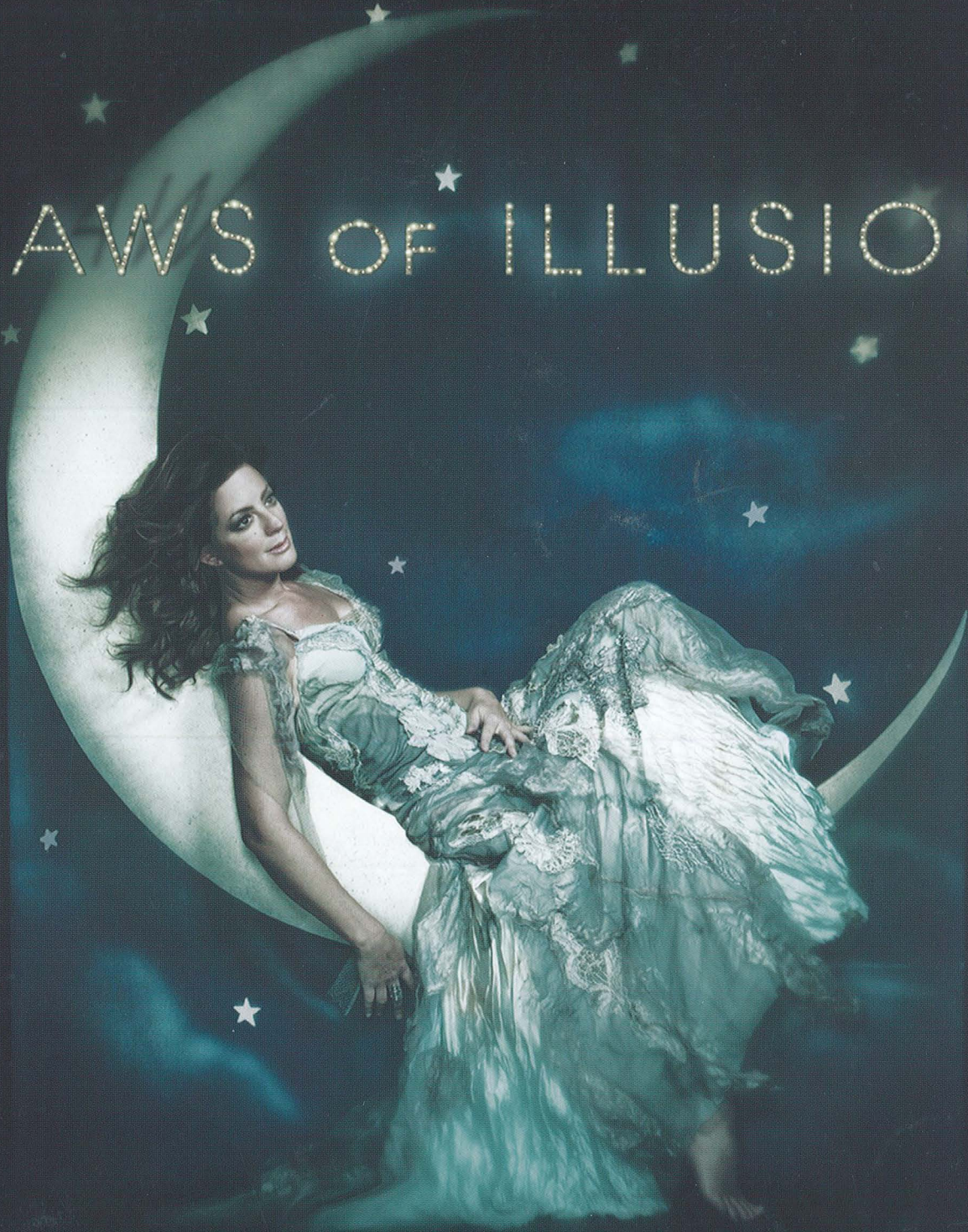


Piano • Vocal • Guitar

# SARAH MCLACHLAN

## LAWS OF ILLUSION

LAWS OF ILLUSION





## CONTENTS

- 4 Awakenings
- 14 Illusions of Bliss
- 21 Loving You Is Easy
- 26 Changes
- 32 Forgiveness
- 39 Rivers of Love
- 45 Love Come
- 51 Out of Tune
- 57 Heartbreak
- 65 Don't Give Up on Us
- 72 U Want Me 2
- 77 Bring On the Wonder

# AWAKENINGS

Words and Music by  
SARAH McLACHLAN

Fast 4



*mp*

Dm




When we first met, the


Bb6



world was dry. — A long, — dark win - ter passed us — by. With

Dm  C 


shoot - ing stars — and hope - ful hearts, — our worlds col - lide. —



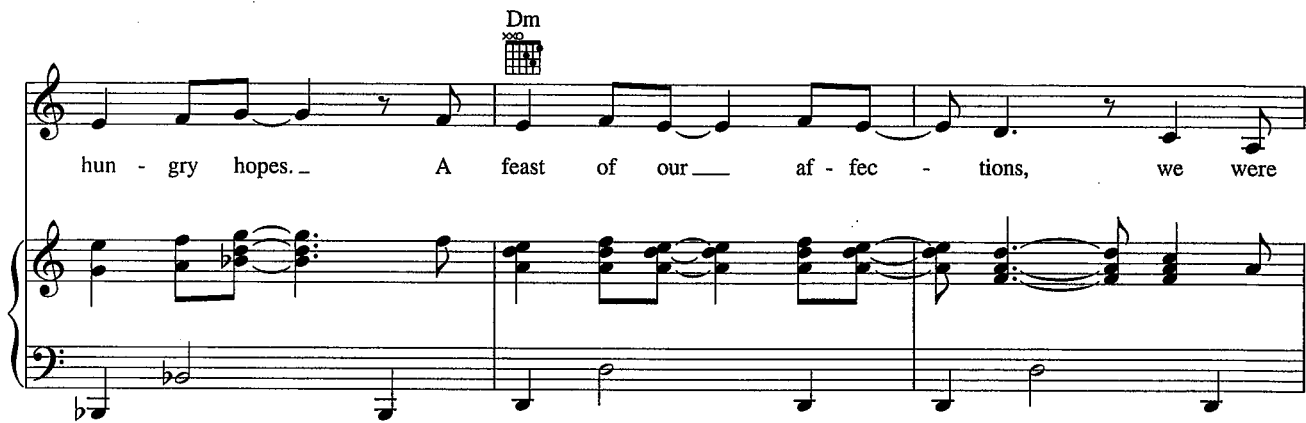
Bb6 



— And so we rush to fill each oth - er in; quick to — feed our



Dm 

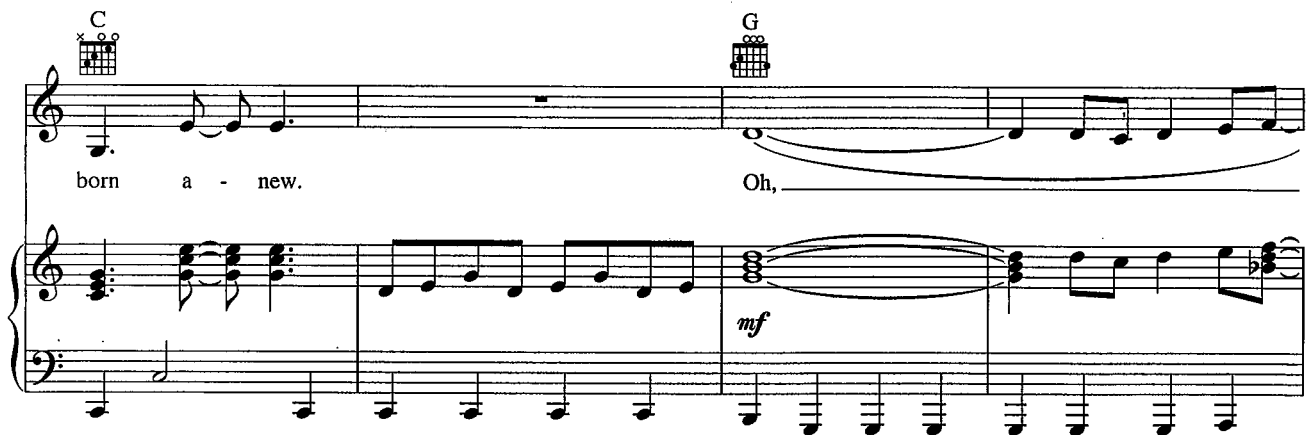
hun - gry hopes. — A feast of our — af - fec - tions, we were





C  G 


born a - new. Oh,



*mf*



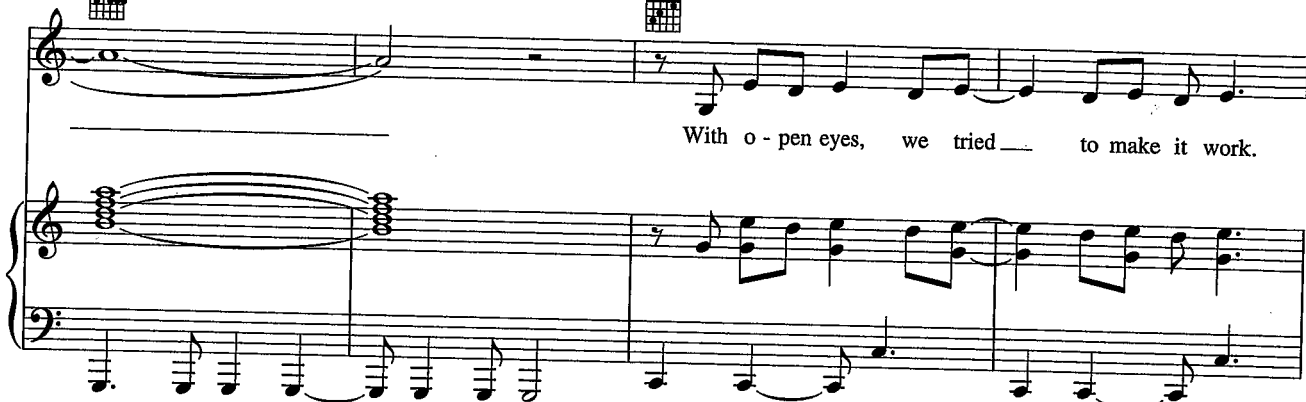
Bb  Dm 



oh. \_\_\_\_\_




G9  C 

With o - pen eyes, we tried \_\_\_\_\_ to make it work.



Bb6  Dm 

And for a while the mag - ic took, \_\_\_\_\_ but cracks \_\_\_\_\_ be - gan \_\_\_\_\_ to show \_\_\_\_\_



C 

\_\_\_\_\_ as soon as things \_\_\_\_\_ got hard. \_\_\_\_\_





Like pa - per walls, our — feel - ings tore. We threw our backs — a - gainst —



— the door, — un - will - ing to — bear wit - ness to the



oth - er side. — Oh, the games —



— we play — to hide — the tan - gled dread in - side, —

Dm C G

the fear that we are go - ing no - where fast.

This system contains the first two lines of music. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on grand staff notation (treble and bass clefs). Chord diagrams for Dm, C, and G are shown above the vocal staff.

D F

I point the fin - ger out; the

This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues. Chord diagrams for D and F are shown above the vocal staff.

Am Em

an - ger gets so loud, drowns out all the sor - row,

*mf*

This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment includes a dynamic marking of *mf*. Chord diagrams for Am and Em are shown above the vocal staff.

Am D9

at least un - til to - mor - row.

This system contains the seventh and eighth lines of music. The vocal line concludes with lyrics. The piano accompaniment concludes. Chord diagrams for Am and D9 are shown above the vocal staff.

C G

What then? \_\_\_\_

*f*

Dsus D

*f*

C

I took a good, hard look \_\_\_\_ at how I loved, \_\_\_\_

*mf*

Bb6 Dm

\_\_\_\_ years I \_\_\_\_ squan - dered, fall - ing \_\_\_\_ fast for an - y boy who'd have \_\_\_\_

*f*



C

— me; was so in - se - cure. — I'd lie a - wake a -

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). A guitar chord diagram for C major is shown above the first measure of the vocal line.

Gm7

Bb6

lone at night; — full — of loath - ing, com - pro - mised and

This system contains the second two staves of music. It features guitar chord diagrams for Gm7 and Bb6 above the vocal line.

Dm

C

won - d'ring, "How — the hell — did I — end up — like this?" —

This system contains the third two staves of music. It features guitar chord diagrams for Dm and C major above the vocal line.

G

Oh, the tears — of rage — I cried —

*f*

This system contains the final two staves of music. It features a guitar chord diagram for G major above the vocal line and a dynamic marking of *f* (forte) in the piano accompaniment.

when no - where could I find \_\_\_\_\_ an

an - swer that made an - y kind of sense to me.

I point the fin - ger out, \_\_\_\_\_ the

an - ger gets \_\_\_\_\_ so loud, \_\_\_\_\_ it drowns out all the

*mf*



sor - row; at least un - til to -



mor - row. Oh, I wan - na learn.



I wan-na know will our his -



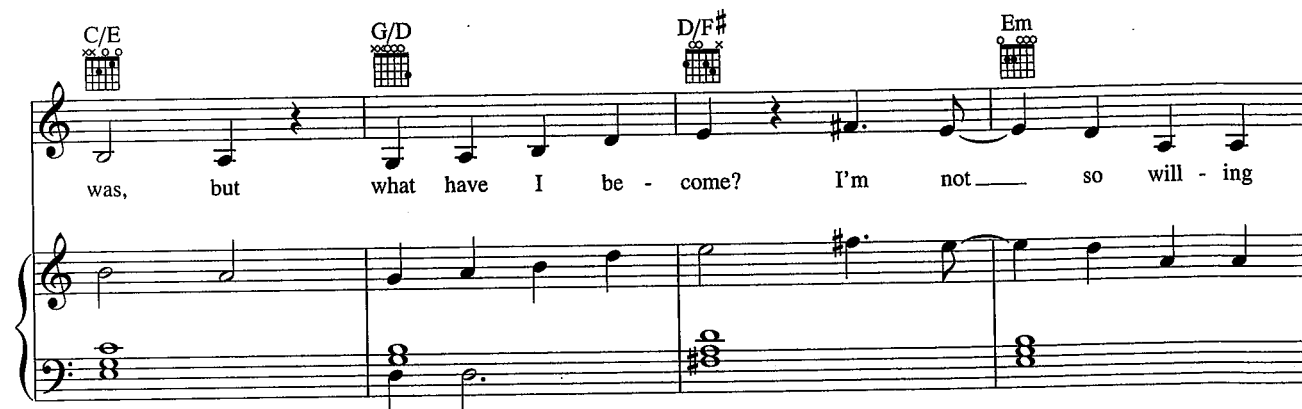
to - ry crush us, or can we let




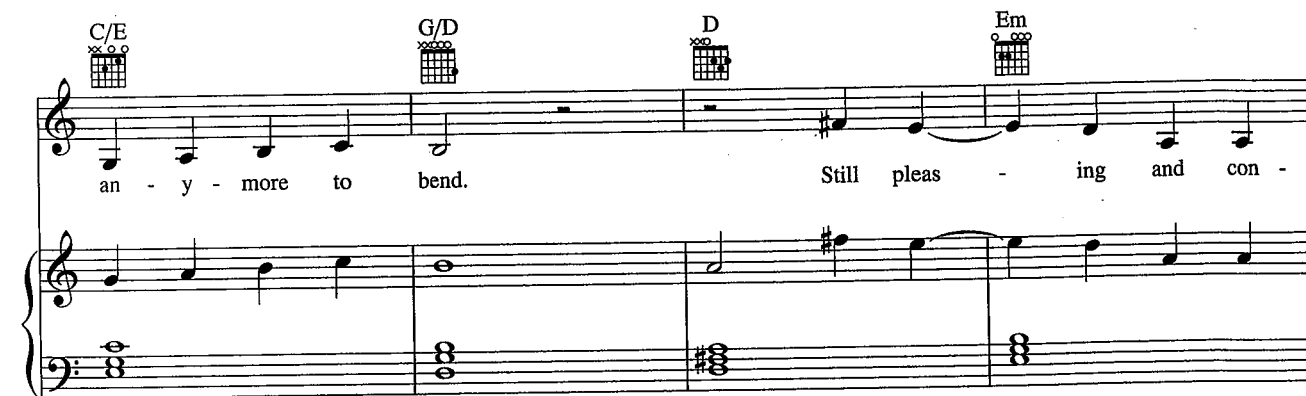

  
 it go? I'm not the girl I




  
 was, but what have I be - come? I'm not so will - ing




  
 an - y - more to bend. Still pleas - ing and con -




  
 ced - ing, but I'm not gon - na lose my - self a - gain.



# ILLUSIONS OF BLISS

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Moderately

D Dmaj7 Em9 Asus A

Here I go a - gain, — back in - to your arms.

D Bm7 Em7 Asus

What - ev - er hap - pened to — re - solve? —

Bm7 Gmaj7 Em7

For though I thought — that I — was strong, — that I could car -

ry on, a - wash in the il - lu - sion of this bliss,

The first system of music features a vocal line with lyrics and piano accompaniment. Above the vocal staff, three guitar chord diagrams are provided: Asus (x02033), A (x02020), and D (x02323). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

here I go a - gain,

The second system continues the vocal line and piano accompaniment. Above the vocal staff, four guitar chord diagrams are provided: Asus (x02033), A (x02020), D (x02323), and Dmaj7 (x02323). The piano accompaniment continues with the same structure as the first system.

back in - to the flame - like a moth so

The third system continues the vocal line and piano accompaniment. Above the vocal staff, three guitar chord diagrams are provided: Em7/D (x02033), A (x02020), and D (x02323). The piano accompaniment continues with the same structure.

will - ing to be burned.

The fourth system concludes the vocal line and piano accompaniment. Above the vocal staff, three guitar chord diagrams are provided: Bm7 (x21232), Em7 (x02033), and Asus (x02033). The piano accompaniment continues with the same structure.



Bm7 Gmaj7 Em7

A lit - tle touch, — a lit - tle taste, — the pher - o - mones —

Asus G/B G D/F# D

— em - brace; — and I — get — weak with ev - 'ry breath — I take. —

Asus A Bm7

'Cause it's you who re - leased —

Gmaj7 D A

— me, it's you who gave me fire. Oh, and

LIII / X 2 3 4 5 6 7 8 9 10 11 12 / LIII / O O O O

now it's im - pos - si - ble to grow

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "now it's im - pos - si - ble to grow". Above the vocal line are three guitar chord diagrams: LIII / X 2 3 4 5 6 7 8 9 10 11 12 / LIII / O O O O. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady bass line and chords that support the vocal melody.

D G

with - out break - ing stride.

The second system continues the vocal line with the lyrics "with - out break - ing stride.". Above the vocal line are two guitar chord diagrams: D and G. The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

A D

I get so high.

The third system features the vocal line with the lyrics "I get so high.". Above the vocal line are two guitar chord diagrams: A and D. The piano accompaniment continues with the same rhythmic and harmonic structure.

G A To Coda

The fourth system shows the vocal line with guitar chord diagrams G and A above it. The piano accompaniment continues. The system concludes with the instruction "To Coda" followed by a Coda symbol (a circle with a cross inside).

G D G

Take me out be - yond the in - cline, make it past the

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 7/8. The vocal line begins with a G chord, followed by a D chord, and ends with a G chord. The lyrics are: "Take me out be - yond the in - cline, make it past the".

D/F# Esus E/G# G

for-mer fault \_ line. For to - day I let the mo - ment win.

The second system continues the musical score. The vocal line starts with a D/F# chord, followed by an Esus chord, an E/G# chord, and ends with a G chord. The lyrics are: "for-mer fault \_ line. For to - day I let the mo - ment win."

D Dmaj7

Here I go a - gain

The third system shows the vocal line with a D chord and a Dmaj7 chord. The lyrics are: "Here I go a - gain".

Em7/D A D

say - ing things I should - n't say just so I can

The fourth system concludes the musical score. The vocal line features an Em7/D chord, an A chord, and a D chord. The lyrics are: "say - ing things I should - n't say just so I can".



Em/                      Em7                      A                      Em7

hear them back — from you. —                      Oh, I know I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with the lyrics "hear them back — from you. —" and then "Oh, I know I". The piano accompaniment consists of a treble and bass clef with chords and moving lines. Chord diagrams for Em/ (E minor with natural 2nd), Em7 (E minor 7th), A (A major), and Em7 (E minor 7th) are shown above the vocal staff.

D/F#                      G                      D/A

should-n't stay, —                      I — should be on my way, —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "should-n't stay, —" and "I — should be on my way, —". The piano accompaniment includes a triplet of eighth notes in the vocal line. Chord diagrams for D/F# (D major with natural 2nd), G (G major), and D/A (D major with natural 2nd) are shown above the vocal staff.

G/B                      D/F#                      A

back — to a place — I know — is real. —

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "back — to a place — I know — is real. —". The piano accompaniment continues with chords and moving lines. Chord diagrams for G/B (G major with natural 2nd), D/F# (D major with natural 2nd), and A (A major) are shown above the vocal staff.

Em7                      D/F#

But the line's get - ting blurred; —

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "But the line's get - ting blurred; —". The piano accompaniment continues with chords and moving lines. Chord diagrams for Em7 (E minor 7th) and D/F# (D major with natural 2nd) are shown above the vocal staff.

G D/A G/B

my — con - science won't be heard, — a - wash in — the il - lu -

D/F# A D.S. al Coda

- sion of — this bliss. — And it's

CODA G D G

Take me out be - yond — the in - cline, make it past the

D/F# Esus E/G# G

for - mer fault — line. For to - day I let — the mo - ment win.

# LOVING YOU IS EASY

Words and Music by  
SARAH McLACHLAN

'60s Pop feel (♩ = ♩<sup>3</sup>)

Dm/A Dm6/A Dm/A

*mf*

*detached*

Detailed description: This block shows the piano introduction in 4/4 time. The right hand has whole rests. The left hand plays a steady eighth-note bass line. Chords are indicated above the staff: Dm/A, Dm6/A, and Dm/A.

G7 Dm/A G7

Lov - ing you is eas - y, lov - ing you is

Detailed description: This block contains the first vocal phrase and its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords G7, Dm/A, and G7 are indicated above the vocal staff.

Dm/A G7 C Bb

won - drous and pure. I shout it from the roof - tops. How long -

Detailed description: This block contains the second vocal phrase and its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords Dm/A, G7, C, and Bb are indicated above the vocal staff.

Dm C G6

— must I wait 'til I see your smile? Might 'have been the

Detailed description: This block contains the third vocal phrase and its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords Dm, C, and G6 are indicated above the vocal staff. There are triplet markings over the first two notes of the vocal line in both staves.

Dm G7 Dm

moon - light caught up in the spar - kles in your eyes.

G7 C Bb Dm

So wick - ed, and I know I should go slow, but it's not in me to wait, -

C G6 C/Bb

'cause I'm a - live. And I'm on fire,

Dm7 C Am7 G Em7 Bbmaj7

shot like a star - burst in - to the sky.

Oh, the fu - ry of de - sire; it burns - so bright, - e - lec -

*mf*

tri - fies. You light me up, you take me high -

er. I've been down a

To Coda

long road. I've be - come a stran - ger to my - self,

G7 C Bb Dm

dig - ging in my heels and hop - ing time might be kind - er if I

C G6 Dm G7

wait it out. — Noth - ing came from want - ing, and I be - came so

Dm G7 C Bb

small and in - se - cure. — Did - n't know the cost of all — I'd lost

Dm C G6 D.S. al Coda

'til I found it fresh and new a - gain with you. And I'm on fire, —



CODA

Musical notation for the CODA section, featuring a treble and bass clef with chords and a melodic line.

C

Am7

G

N.C.

Dm

Lov - ing you is eas - y,

*mf*

Musical notation for the first system of the main piece, including vocal line and piano accompaniment.

G7

Dm

G7

lov - ing you is won - drous and pure. I shout it from the

Musical notation for the second system of the main piece, including vocal line and piano accompaniment.

C

Bb

Dm

C

roof - tops. How long must I wait 'til I see your smile?

*p freely*

Musical notation for the third system of the main piece, including vocal line and piano accompaniment.

# CHANGES

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Slow 6/8 Waltz (♩ =  $\overset{3}{\text{♩}}$ )

C Gm Bb/F F C Gm

I can't be-lieve\_ that you're walk-ing a-way\_ from us; could not con-ceive\_ we'd

*mf*

Bb F C Gm Bb F

ev-er be\_ done. But I feel you drift-ing; you don't have to hide\_ from me. I\_

C Gm Bb F Dm

\_ just keep hop-ing you let me in.\_ May-be I,\_ I can't help but talk-

ing may. I am here for you.

Time pass - es us by, and the way we love chang - es, and we're learn -

*f*

ing to waltz through the waves like ev - 'ry - one. Let it keep us from fall -

To Coda

ing. Would you dance with me now? The can - dle burned down, we

*mf*

B $\flat$  F C Gm B $\flat$ (add2) F

stum-bled a - round in the dark. I can feel you slip-ping a - way. The

C Gm B $\flat$  F

band keeps on play - ing, the world keeps re - volv - ing a - round

C Gm B $\flat$  F Dm

— all the sta - tic, the noise in be - tween. And we need to hear that

G B $\flat$  C

song a - gain. Let the love shine through.

D.S. al Coda

CODA

— with me, dance — with me now? —

This section features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are shown: a D major chord, a G major chord, a C major chord, and an F major chord. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

Am Bb/D F/C

This system contains the first three measures of the main piece. It includes guitar chord diagrams for Am, Bb/D, and F/C. The piano accompaniment features a treble and bass clef staff with chords and a melodic line in the treble clef.

A Dm G7

This system contains the next three measures. It includes guitar chord diagrams for A, Dm, and G7. The piano accompaniment continues with chords and a melodic line, including a fermata over the final measure.

Dm G C Gm

New walls, new lad - ders,

*mf* 2

This system contains the final three measures. It includes guitar chord diagrams for Dm, G, C, and Gm. The piano accompaniment features a treble and bass clef staff with chords and a melodic line, including a fermata over the final measure. The lyrics "New walls, new lad - ders," are written below the vocal line.

none of this mat-ters. We can't walk on wa-ter, we can on - ly do bet-ter. If

it's not for-ev - er, if it's time to go, — I will al - ways re-mem - ber. I

want you to know — when you held — me in your arms and said, "Let the

love — shine — through." — Time pass - es us by, —



— and the way — we love chang-es, and we're learn - ing to waltz — through the waves —

— like ev - 'ry - one. — Let it keep us from fall - ing. Would you dance —

— with me, dance — with me now? — Would you dance — with me, dance — with me now? —

*mf* *molto rit.*

# FORGIVENESS

Words and Music by  
SARAH McLACHLAN

## Moderate Ballad

Gm F/A Bb Eb Gm

Lov - ing, ly - ing en - e - my, I have seen your face be - fore. -

*mp*

Cm Bb/D Eb Bb/D F

Nev - er thought - a - gain - I'd see; - did - n't want to an - y - more. -

Gm F/A Bb F Gm

I re - mem - ber your lov - ing eyes - and the moon - lit - kiss; -

the eve - ning lull - a - bies — I will tru - ly miss. —

Through the years we had — it all: — the mid - night whis - pers, the mid - day calls. —

This house — of cards — it had — to fall. — And you

ask for — for - give - ness. You're ask - ing too — much. I have

*mf*

E $\flat$  B $\flat$ /F F Gm

shel - tered my heart in a place you can't touch. I don't be -

E $\flat$  B $\flat$  F C7

lieve when you tell me your love is real, 'cause you

E $\flat$  maj7 C7 To Coda

don't know much a - bout heav - en, boy, if you have to hurt to feel.

B $\flat$  F/A Gm E $\flat$  B $\flat$  F

**E<sup>b</sup>**  
x 3fr
**B<sup>b</sup>/F**
**F**
**G<sup>m</sup>**  
x 3fr

shel - tered my heart \_\_\_ in a place you can't \_ touch. \_ I don't be -

**E<sup>b</sup>**  
x 3fr
**B<sup>b</sup>**
**F**
**C7**

lieve when you tell me \_\_\_ your love is real, \_\_\_ 'cause you

**E<sup>b</sup>maj7**  
x 3fr
**C7**
To Coda

don't know much a - bout heav - en, boy, \_\_\_ if you have to hurt \_\_\_ to feel. \_

**B<sup>b</sup>**  
x 3fr
**F/A**
**G<sup>m</sup>**  
x 3fr
**E<sup>b</sup>**  
x 3fr
**B<sup>b</sup>**  
x 3fr
**F**

Gm 3fr F/A Eb Eb 3fr Gm

Ev - 'ry time — I see — you, I can't help — but look a - way. —

Cm Bb/D Eb 3fr Bb F

All a - long — I had — be - lieved — ev - 'ry - thing — you'd say. —

Gm 3fr F/A Bb Eb 3fr Gm 3fr

When I — look, now — I know — I've seen — your face be - fore. — I

Cm 3fr Bb/D Eb 3fr Bb/F F

don't want your — de - ceiv - ing smile — stand - ing at — my door. —



Cm Bb/D Eb Fsus F

And I don't care what peo - ple say; - I'm read - y now - to face - this day. -

Cm Ebmaj7 Fsus F Bb/D D.S. al Coda

'Cause I have lost - you a - long the way. - And you

CODA Bb F Cm6 Eb

Oo. \_\_\_\_\_

Bb F Cm7 Eb Bb

Oo. \_\_\_\_\_ Oo. \_\_\_\_\_

F Cm7 Eb Bb

'Cause you

Detailed description: This system contains the first four measures of the piece. The guitar part is shown above the vocal line with chord diagrams for F, Cm7, Eb, and Bb. The vocal line begins with a long note on the first measure, followed by a melodic line. The piano accompaniment features a steady bass line and chords in the right hand.

Ebmaj7 C7

don't know much a - bout heav - en, boy, — if you have to hurt — to

Detailed description: This system contains measures 5 and 6. The guitar part includes chord diagrams for Ebmaj7 and C7. The vocal line has a melodic line with lyrics. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

Eb Bb F Gm

ask for — for - give - ness. You're ask - ing too much. — I have

Detailed description: This system contains measures 7 and 8. The guitar part includes chord diagrams for Eb, Bb, F, and Gm. The vocal line continues with lyrics. The piano accompaniment maintains the same accompaniment style.

Eb Bb F Gm

shel - tered my heart — in a place you can't — touch. — I don't be -

Detailed description: This system contains measures 9 and 10. The guitar part includes chord diagrams for Eb, Bb, F, and Gm. The vocal line concludes with lyrics. The piano accompaniment ends with a final chord.

E $\flat$  B $\flat$  F C7

lieve when you tell me your love is real, 'cause you

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major (one flat), with lyrics 'lieve when you tell me your love is real, 'cause you'. The piano accompaniment is in the same key, featuring a steady bass line and chords in the right hand. Chord diagrams for E $\flat$ , B $\flat$ , F, and C7 are provided above the staff.

E $\flat$ maj7 C7

don't know much a - bout heav - en, boy, if you have to hurt to feel.

Detailed description: This system contains the next two lines of music. The vocal melody continues with lyrics 'don't know much a - bout heav - en, boy, if you have to hurt to feel.'. The piano accompaniment provides harmonic support. Chord diagrams for E $\flat$ maj7 and C7 are shown above the staff.

B $\flat$  F/A

Mm.

*mf*

Detailed description: This system contains the third and fourth lines of music. The vocal line has a rest followed by a few notes. The piano accompaniment features a dynamic marking of *mf* and a tempo marking of *Mm.* (Moderato). Chord diagrams for B $\flat$  and F/A are provided above the staff.

Gm E $\flat$  B $\flat$  F

*rit.*

Detailed description: This system contains the final two lines of music. The vocal line concludes with a few notes. The piano accompaniment ends with a *rit.* (ritardando) marking. Chord diagrams for Gm, E $\flat$ , B $\flat$ , and F are shown above the staff.

# RIVERS OF LOVE

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Bluesy, with emotion (♩ =  $\overset{\frown}{\text{3}}\text{♩}$ )

Asus2 Em7 A(add2)

The piano introduction consists of three measures. The first measure features a treble clef with a sharp key signature and a 6/8 time signature. It contains a half-note chord (Asus2) and a quarter-note melody. The bass clef has a half-note bass line. The second measure continues the melody and bass line. The third measure features a treble clef with a sharp key signature and a 6/8 time signature, containing a half-note chord (A(add2)) and a quarter-note melody. The bass clef has a half-note bass line.

Em7 A Em7

There's a tun - nel that leads to the riv - ers of love. The

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half-note rest, followed by a quarter-note melody. The piano accompaniment consists of a treble clef with a sharp key signature and a 6/8 time signature, and a bass clef with a sharp key signature and a 6/8 time signature. The piano part features a steady bass line and chords in the treble.

G D

sides make you bleed — 'til you're white — as a dove. — Don't


The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a half-note rest, followed by a quarter-note melody. The piano accompaniment continues with a steady bass line and chords in the treble.

A Bdim A7/C# Em7 C

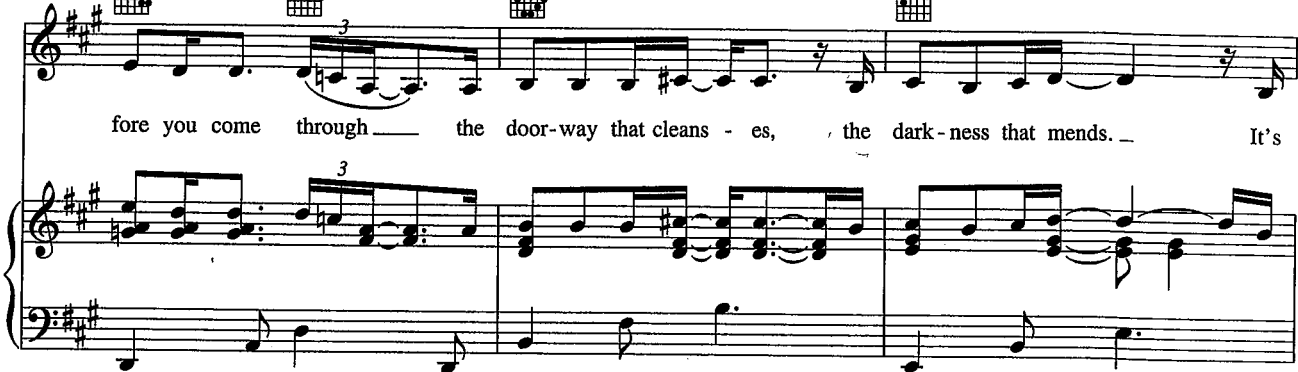
both - er to bring — all the bag - gage you cling to. The por - ter will free — you be-




2

The third line of the song continues the vocal melody and piano accompaniment. The vocal line has a half-note rest, followed by a quarter-note melody. The piano accompaniment continues with a steady bass line and chords in the treble. A page number '2' is located at the bottom center of the page.


Dsus  D7  Bm  E7 



fore you come through the door-way that cleans - es, the dark - ness that mends. It's




Am  D7  Fmaj7 





eas - y to smile in the end. And it all comes down to




E7sus/B  E 

leav - ing it all be - hind, mov - ing on to the riv - ers of love. And



Am  Am/G  D7/F#  Fmaj7 

nev - er be lone - ly a - gain. How long have you wait - ed,



how long \_\_\_\_\_ 'til you drown? \_

*mp*

The rules and di - rec - tions, \_ the

twists and cor - rec - tions, take toll on the highs. \_ We still strive \_ 'til we die \_ to

seek out the one \_ love, the one that we dream of, the one may be there \_ with you



D D7 Bm

ev - e - ry day, A - lone and un - teth - ered, and

E7 Am D7




free of all ties, free since the day we first cried. And it

Fmaj7 E7sus/B

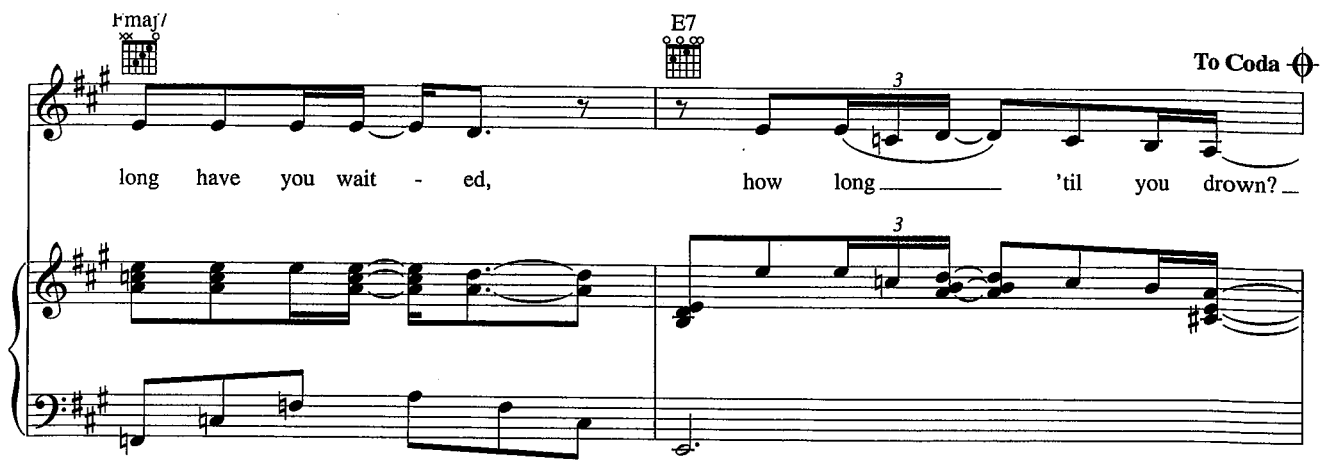
all comes down to leav - ing it all be - hind, mov - ing on to the

E Am Am/G D7/F#

riv - ers of love. And nev - er be lone - ly a - gain. How



Fmaj/  E7  To Coda 

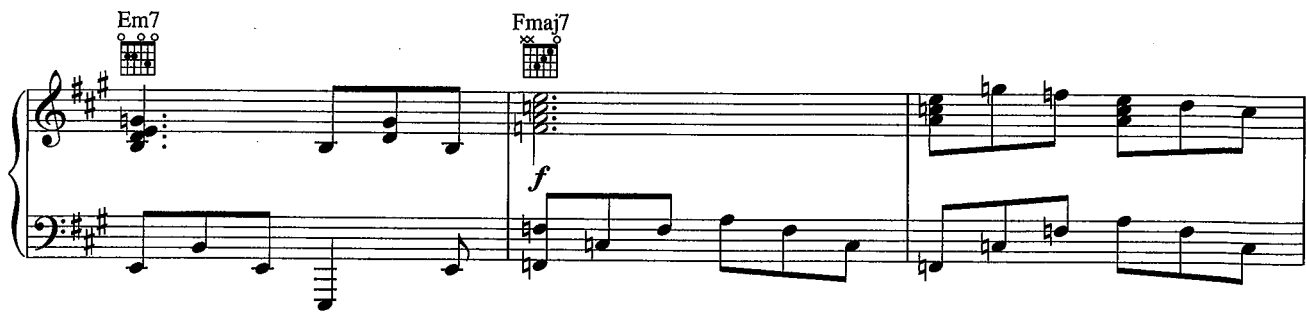
long have you wait - ed, how long \_\_\_\_\_ 'til you drown? \_







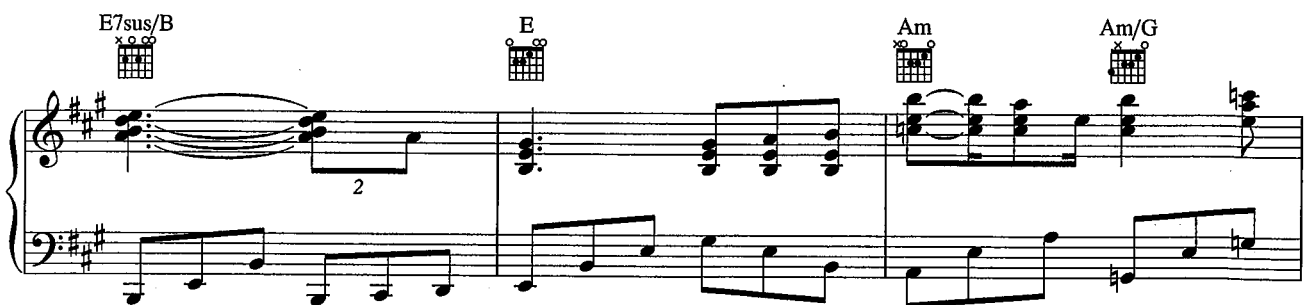
A  Em9  A 



Em7  Fmaj7  *f*



E7sus/B  E  Am  Am/G 



D7/F#      D      Em7      Fmaj7

E7sus      E      E7      D/F#      E7/G#      Am      Am/G

D.S. al Coda

D/F#      D      Em7

For it —

CODA      A      Em9

How —

*mp*

Fmaj7      E7      A

long have you wait - ed,      how long — 'til you drown?

*rit.*      *freely* — *p*

# LOVE COME

Words and Music by  
SARAH McLACHLAN

Moderately

N.C. Em7

Love come, —

*mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a whole rest for four measures, then has a half note G4 on the first beat of the fifth measure, followed by a quarter note A4 on the second beat of the sixth measure. The lyrics "Love come, —" are written below. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It starts with a whole rest for four measures, then plays a series of chords: G4 (quarter), A4 (quarter), B4 (quarter), and a full Em7 chord (half). The dynamic marking *mf* is placed below the first measure of the piano part.

Bm/D Gmaj7

light up — the shad - ows. — Beau - ty of — you en -

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "light up — the shad - ows. — Beau - ty of — you en -" are written below. The bottom staff continues the piano accompaniment with chords: Bm/D (quarter), Gmaj7 (quarter), Bm/D (quarter), and Gmaj7 (quarter).

Bm(add4) Gmaj7 Bm(add4)

- ter in. — I have hun - gered for — a ten - der touch, — a

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The lyrics "- ter in. — I have hun - gered for — a ten - der touch, — a" are written below. The bottom staff continues the piano accompaniment with chords: Bm(add4) (quarter), Gmaj7 (quarter), Bm(add4) (quarter), and Bm(add4) (quarter).

A Gmaj7

long and lone - ly time. — I've seen —

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first staff has a guitar chord diagram for A (x02023) above the first measure and Gmaj7 (x32033) above the second measure. The lyrics are 'long and lone - ly time. — I've seen —'.

Em7 Bm/D G6

— much more — than I want to; so much an - ger, so

Detailed description: This system contains the second two staves of music. The top staff has guitar chord diagrams for Em7 (x02203) above the first measure, Bm/D (x21203) above the second measure, and G6 (x32033) above the third measure. The lyrics are '— much more — than I want to; so much an - ger, so'.

Bm7 Gmaj7 Em Bm(add4)

much pain. — A line is drawn and lines — are torn a - part, — the

Detailed description: This system contains the third two staves of music. The top staff has guitar chord diagrams for Bm7 (x21203) above the first measure, Gmaj7 (x32033) above the second measure, Em (x02203) above the third measure, and Bm(add4) (x21204) above the fourth measure. The lyrics are 'much pain. — A line is drawn and lines — are torn a - part, — the'.

A Gmaj7 Bm7 A

wounds too hard — to heal. — Love — has tak - en me in, —

Detailed description: This system contains the final two staves of music. The top staff has guitar chord diagrams for A (x02023) above the first measure, Gmaj7 (x32033) above the second measure, Bm7 (x21203) above the third measure, and A (x02023) above the fourth measure. The lyrics are 'wounds too hard — to heal. — Love — has tak - en me in, —'.

lift - ed — my load. And in this emp - ty place — a

Chord diagrams: C, Gmaj7, Dm, F7

won - der grows. — A dream of some kind of peace — I could hold —

Chord diagrams: Em7, Bm7, A

— up as true. Nev - er knew an - y - thing a - bout — love be - fore

Chord diagrams: D, Gmaj7, Em7, Bm7

To Coda

you. You call — and I — come — run - ning. —

Chord diagrams: A, N.C., D

Gmaj7 Bm7

I can sense the flood\_ be - fore\_ it breaks. \_

Gmaj7 Bm(add4)

And I'd do an - y - thing\_ to dry\_ your tears, \_ to

A G

let you\_ know\_ you're safe. \_ Love\_ has

D.S. al Coda

CODA A C#m C6 C

you. Mm, mm, mm, mm, oh, gliss.

oh.

This system features a vocal line with a long note on 'oh.' and a piano accompaniment. Above the vocal line are four guitar chord diagrams: a D major chord, an E minor chord, a D major chord, and another D major chord. The piano accompaniment consists of a treble and bass clef with chords and a moving bass line.

Love \_\_\_\_\_ come, light up the shad - ows. \_\_\_\_

*mp*

This system contains the lyrics 'Love \_\_\_\_\_ come, light up the shad - ows. \_\_\_\_'. It includes guitar chord diagrams for Bm7, Em7, and D. The piano accompaniment features a treble clef with sustained chords and a bass clef with a moving line. A dynamic marking of *mp* is present, and a triplet of eighth notes is marked with a '3'.

Let me drink \_ the beau - ty of \_ you in. \_

This system contains the lyrics 'Let me drink \_ the beau - ty of \_ you in. \_'. It includes guitar chord diagrams for G6 and Bm7. The piano accompaniment continues with chords and a bass line.

I have hun - gered for \_ a ten - der touch, \_ a

This system contains the lyrics 'I have hun - gered for \_ a ten - der touch, \_ a'. It includes guitar chord diagrams for Gmaj7, Asus, and A. The piano accompaniment concludes with chords and a bass line.



Bm7 Asus D/F# G

long and lone - ly time.

*mf*

Bm A Em9 Gmaj7 A

Oo,

D/F# G D/A G/B D/F# G(add2)

oh.

G(add2) A Bm G Asus D

Oo.

*p* *rit.*

# OUT OF TUNE

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Moderate Pop Ballad

Dm Bb/D F/C

The first system of the score shows the piano introduction. It consists of three measures. The first measure has a Dm chord and a melody of quarter notes: G2, A2, B2, C3. The second measure has a Bb/D chord and a melody of quarter notes: G2, A2, B2, C3. The third measure has an F/C chord and a melody of quarter notes: G2, A2, B2, C3. The piano part features a steady eighth-note accompaniment in the bass line.

C Dm Bb/D

Be - hind our door — there's no war, —

The second system contains the first line of lyrics. The vocal line starts with a whole rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The piano accompaniment continues with the eighth-note bass line and provides harmonic support for the vocal melody.

F/C C Dm

no burn - ing tow - ers, — just ho -

The third system contains the second line of lyrics. The vocal line continues with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The piano accompaniment maintains the eighth-note bass line and provides harmonic support.

Bb/D F/C C

urs of peace. — Be-tween us at

The fourth system contains the third line of lyrics. The vocal line continues with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The piano accompaniment maintains the eighth-note bass line and provides harmonic support.

Dm Bb/D F/C

least, no pre - tense, no vio - lence; makes no

The first system of music features a vocal line in G major with a key signature of one flat (F major). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "least, no pre - tense, no vio - lence; makes no".

Csus C Gm7 Dm

sense. It is - n't my heart that's grow - ing cold; -

The second system continues the vocal line and piano accompaniment. The lyrics are: "sense. It is - n't my heart that's grow - ing cold; -". A section symbol (§) is placed above the piano part. The piano part includes a dynamic marking of *mf*.

Bb Dm Gm7

the same mis - takes are get - ting old. I'm lost for words. -

The third system continues the vocal line and piano accompaniment. The lyrics are: "the same mis - takes are get - ting old. I'm lost for words. -".

Dm Csus C

I don't know what to do. But when I'm ly -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "I don't know what to do. But when I'm ly -".

F C/F Dm Am

ing here — with you, — and the whole — world's out — of tune, —

C F C/F Dm

— you're the one — and on — ly voice — that makes things right. —

To Coda

Am Csus F Bb/F

So stay with me — to - night. —

F C F Bb

Be-hind our door — there's no hun - ger, no one try -

F C Dm

ing to sell — me heav - en. Just lov - ing arms, — just to - night. —

Bb F C

— I don't wan-na hear — 'bout our — try-ing times; — don't wan-na know —

F Bb F

— 'bout — lost chil - dren, a - bout some - one held for ran -

Csus C

— som. —

D.S. al Coda

CODA Csus

— stay with me — to - night. —

I hope we can rise a - bove, and it's

there we'll end. An - oth - er time when we

lose, when we lose, when we

lose. Ooh,

Bbmaj7 C

N.C.

ooh. \_\_\_\_\_ When I'm ly -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major (one flat), starting with a Bbmaj7 chord. The lyrics 'ooh.' are written below the first measure, and 'When I'm ly -' are written below the second measure. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. A C chord diagram is shown above the second measure of the piano part.

F C/F Dm Am

- ing here - with you, - and the whole - world's out - of tune, -

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics '- ing here - with you, - and the whole - world's out - of tune, -'. The bottom two staves are piano accompaniment. Chord diagrams for F, C/F (with 3fr), Dm, and Am are placed above the vocal staff. The piano accompaniment continues with similar rhythmic patterns.

C F C/F Dm

- you're the one - and on - ly voice - that makes things right. -

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics '- you're the one - and on - ly voice - that makes things right. -'. The bottom two staves are piano accompaniment. Chord diagrams for C, F, C/F (with 3fr), and Dm are placed above the vocal staff. The piano accompaniment continues with similar rhythmic patterns.

Am Csus F

So stay with me - to - night. -

rit.

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics 'So stay with me - to - night. -'. The bottom two staves are piano accompaniment. Chord diagrams for Am, Csus (with 3fr), and F are placed above the vocal staff. The piano accompaniment concludes with a 'rit.' (ritardando) marking. The page number '56' is visible in the top left corner.

# HEARTBREAK

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Moderate Rock beat

E $\flat$ /B $\flat$  6fr      E $\flat$ maj7/B $\flat$  3fr      E $\flat$ 6/B $\flat$       E $\flat$ maj7/B $\flat$  3fr      E $\flat$ /B $\flat$  6fr      E $\flat$ maj7/B $\flat$  3fr

*mf*

A $\flat$ maj7      E $\flat$ /B $\flat$       E $\flat$ maj7/B $\flat$  3fr      E $\flat$ 6/B $\flat$       E $\flat$ maj7/B $\flat$  3fr

Fm7      B $\flat$ 6      E $\flat$ /B $\flat$  6fr      E $\flat$ maj7/B $\flat$  3fr

Be - fore the night comes,



$E\flat 6/B\flat$   $E\flat \text{maj} 7/B\flat$   $E\flat/B\flat$   $E\flat \text{maj} 7/B\flat$   $A\flat$

be - fore the cit - y sleeps, I walk a lone - ly mile. —

$E\flat/B\flat$   $E\flat \text{maj} 7/B\flat$   $E\flat 6/B\flat$   $E\flat \text{maj} 7/B\flat$

I know you're out there, I know you're wait - ing for me —

$F\text{m}7$   $B\flat 6$   $E\flat/B\flat$   $E\flat \text{maj} 7/B\flat$

— to make — a — sign. — I know you'd like me

$E\flat 6/B\flat$   $E\flat \text{maj} 7/B\flat$   $E\flat/B\flat$   $E\flat \text{maj} 7/B\flat$   $A\flat$

to go and crum - ble, re - veal my - self to you. —

Eb/Bb

Ebmaj7/Bb

Eb6/Bb

Ebmaj7/Bb

Fm7



I lost a wing and, I grew a shell on the wound, oh, so soon.

Bb6

Db(add2)

Ab/C

Eb(add2)

Bb



And, heart break, now you can't catch me.

Db

Ab

Eb(add2)

Bb

Db

Ab



Hot on my heels, but I move too fast. I know you think that I would

Fm

Cm

Db

Bbsus

Bb



make good company at last.

Eb Ebmaj7/Bb Eb6/Bb Ebmaj7/Bb Eb Gm7  
 You al-ways come 'round af - ter your good friend, — love, — has gone and run a - ground. —

Ab Eb Ebmaj7/Bb Cm Ebmaj7/Bb  
 — A heart in sham - bles. Oh well, it's just what you need: —

Fm7 Bbsus Bb Eb Gm7  
 — your pur - pose — found. — You turn the lights down

Cm Cm/Bb Eb Gm7 Ab  
 and draw the cur - tains; you put the ket - tle on. —

Come o - ver here, sit down, — tell me your trou - bles. We'll sing — the sad - dest — song. —

— And, heart - break, now you can't catch — me.

Hot on my heels, but I move — too fast. I know you think that I would —

— make good — com - pa - ny — at last. —

E $\flat$  3fr Gm7 Cm Cm7/B $\flat$  E $\flat$  3fr Gm7

Ooh.

Cm 3fr A $\flat$ maj7 E $\flat$  3fr Gm7 Cm Cm/B $\flat$  8fr

Ooh.

To Coda

Fm E $\flat$ sus B $\flat$  E $\flat$  3fr E $\flat$ maj7 3fr

I'm free to wan - der,

*mp*

E $\flat$ 6 E $\flat$ maj7 3fr E $\flat$  3fr E $\flat$ maj7 3fr A $\flat$  4fr

so get up off of your knees — and find — some oth - er fool, —

Eb Ebmaj7/Bb Cm Ebmaj7/Bb Fm7  
 some-one to hold you. When you've got no one to tease, it won't be me.

*mf*

Bbsus Bb Db(add2) Ab/C Eb(add2) Bb  
 'Cause, heart - break, now you can't catch me.

*f*

Db Ab Eb(add2) Bb Db Ab  
 Hot on my heels, but I move too fast. I know you think that I would

Fm Cm Db Bbsus Bb  
 make good com-pany at last.

**D.S. al Coda**

CODA

Bbsus      Bb      Eb      Gm7

Ooh.

Cm      Cm7/Bb      Eb      Gm7      Cm      Abmaj7

Eb      Gm7      Cm      Cm/Bb      Fm

Ooh.

<b>Repeat and Fade</b>	<b>Optional Ending</b>
Bbsus      Bb	Bbsus      Bb      Eb

rit.

# DON'T GIVE UP ON US

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Moderately, with a shuffle

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

Love has tak - en me for a fool, ...

*mp*

Detailed description: This system contains the first two measures of the song. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The first measure has a guitar chord diagram for E<sub>b</sub> with a 3rd fret barre. The second measure has a guitar chord diagram for B<sub>b</sub>m with a 3rd fret barre. The lyrics are 'Love has tak - en me for a fool, ...'. The piano part is marked *mp*.

**F<sub>m</sub>** **D<sub>b</sub>** **A<sub>b</sub>**

got - ten out in time — to save him - self, — mmm. —

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'got - ten out in time — to save him - self, — mmm. —'. The piano accompaniment continues with chords F<sub>m</sub>, D<sub>b</sub>, and A<sub>b</sub>. The A<sub>b</sub> chord has a 4th fret barre. The piano part continues with a steady accompaniment.

**E<sub>b</sub>** **B<sub>b</sub>m7**

Should have known — bet - ter — but I — let things slide. — I

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics 'Should have known — bet - ter — but I — let things slide. — I'. The piano accompaniment concludes with chords E<sub>b</sub> and B<sub>b</sub>m7. The B<sub>b</sub>m7 chord has a 3rd fret barre. The piano part concludes with a final chord and a few notes in the bass line.



Fm Db Ab Fm Cm

took you for grant - ed that you'd al - ways be the one for me. May - be

Db

I stopped — try - ing. —

Bb Fm9

Oh, ba - by, don't give up — on us. — I know your heart — is

Cm7 Db

full of doubt, — you don't — need to be with - out — these lov - ing arms. —

Ab Cm

Who will hold you through your darkest hour? I'll be using all

Db Ab Fm Cm To Coda Db Ab

my power so I can reach you. Oh, my love, don't give up on

Bbm7 Eb

us. Am I living alone here, or

Bbm7/Db Bbm7 Fm

have I turned to dust? It hurts, it hurts to wait for just

Db Ab Eb

a lit - tle love. — You must give me a sign, — love. Can't you

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with two flats (B-flat major or D-flat minor). It features a series of eighth and quarter notes. Above the staff are three guitar chord diagrams: Db (4fr), Ab (4fr), and Eb (3fr). The bottom two staves show a piano accompaniment with chords and moving bass lines.

Bbm7/Db Bbm7 Fm

see me stand - ing — here? — A - live and well — with all — the

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a similar melodic pattern. Above the staff are three guitar chord diagrams: Bbm7/Db (4fr), Bbm7, and Fm. The piano accompaniment continues with harmonic support.

Db Ab Fm Cm

hope you'll — be the one for me, ba - by,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has some rests. Above the staff are four guitar chord diagrams: Db, Ab (4fr), Fm, and Cm (3fr). The piano accompaniment provides a steady accompaniment.

Db

I'll keep — try - ing. —

D.S. al Coda

Detailed description: This system contains the seventh and eighth lines of music. The vocal line ends with a long note. Above the staff is one guitar chord diagram: Db. The piano accompaniment concludes the phrase. The instruction 'D.S. al Coda' is written at the end of the system.

CODA

Db

Ab

Fm

Cm

love, don't give up — on, don't give up — on, don't give up — on

Bb

Fm9

us. May - be the — way out — is here, —

Cm

Gm7

in - ward, where — it all — be - gins. —

Ab6

Abm6

We can't — go on — liv - ing on — a cloud. — We'll

G7/B G7 Cm Gm

nev - er find our way home. Let me

Ab Eb Cm Gm

reach you. Oh, my love, come on, let me

Ab Abmaj7 Eb

in. Oh, let me

Cm Gm7 Cm Gm7

hold you. Oh, my love, don't give up on us.

Ab 4fr      Abmaj7      Eb 3fr

Oh, let me

Cm 3fr      Gm7      Cm 3fr      Gm 3fr

reach you. Oh, my love, come on, let me

Ab 4fr      Abmaj7      Eb 3fr

in. Oh, let me

Cm 3fr      Gm7      Cm 3fr      Gm7      Ab 4fr

hold you. Oh, my love, don't give up on us.

# U WANT ME 2

Words and Music by SARAH McLACHLAN  
and PIERRE MARCHAND

Moderate Rock

*mp*

Gm7 C7/E Gm7

C Gm7 C7

Gm7 C G

You walk on —  
So what are we

by, — — —  
say - ing? —

clue - less — and — so high, — — —  
Our E - den's — a fail - ure? —

\* Recorded a half step lower.

C G

A fol - low - ing your aim - less path a - way  
 made - up sto - ry to fit the

D Dsus D Dsus D Dsus

from us.  
 pic - ture - per - fect world?

G Bm7

You're so far a - way  
 The one with "I do,"  
 I hope there's for - give - ness

Em Bm7

and what can I say?  
 and "I love you,"  
 in the dis - tance be - tween us.



C G

'Cause I can't be the one you  
and "We are made for each oth - er." Is for -  
Can we make what lies a - head of us a

D

want - ed me to be. So tell me  
ev - er o - ver now?  
bet - ter place to be?

Am7 D G C G/B Am7 D

how do you feel? It's so con-fus - ing. If you let it all go, it - 'll fall.

G C G/B Am7 D G

a - part. Do you want me to stay and say I still

C G/B Am7 10 Coda D

— want — you? ————— You want me to, don't you? —

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. Above the vocal staff, guitar chord diagrams are provided for C, G/B, Am7, and D. The lyrics are: "— want — you? ————— You want me to, don't you? —". The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Gm7 C7 Am7




Detailed description: This system contains the second line of music, which is entirely instrumental piano accompaniment. It features a grand staff with treble and bass clefs. Above the first staff, guitar chord diagrams are provided for Gm7, C7, and Am7. The piano accompaniment continues with chords in the right hand and a rhythmic bass line in the left hand.

1 D7 2 D7 Gm7


Detailed description: This system contains the third line of music, which is entirely instrumental piano accompaniment. It features a grand staff with treble and bass clefs. Above the first staff, guitar chord diagrams are provided for D7 (first and second endings) and Gm7. The piano accompaniment continues with chords in the right hand and a rhythmic bass line in the left hand.



C Eb D D.S. al Coda

Detailed description: This system contains the fourth line of music, which is entirely instrumental piano accompaniment. It features a grand staff with treble and bass clefs. Above the first staff, guitar chord diagrams are provided for C, Eb (with a 3rd fret circle), and D. The piano accompaniment continues with chords in the right hand and a rhythmic bass line in the left hand. The system concludes with the instruction "D.S. al Coda".


CODA   




to, don't you? — (Ba, ba, ba, —




 




— ba, ba, — ba. Ba, ba, ba, —



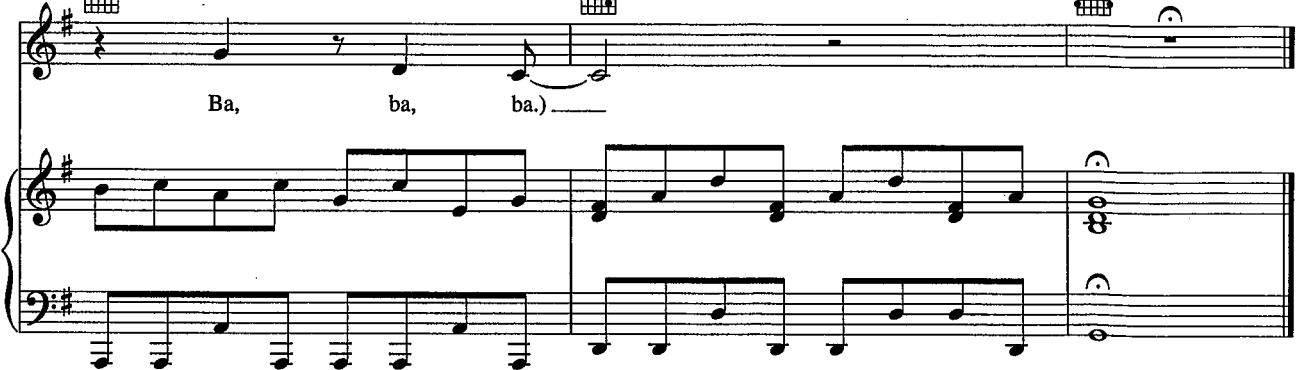
  

— ba, ba, — ba. Ba, ba, ba. —



Ba, ba, ba.) —



# BRING ON THE WONDER

Words and Music by  
SUSAN ENAN

Freely  
N.C.

Gentle Ballad

Can't see the stars an - y - more liv - ing here. Let's

*pp* *mp*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in 4/4 time, marked 'Freely' and 'N.C.'. It begins with a whole rest, followed by a melodic line. The lyrics 'Can't see the stars an - y - more liv - ing here. Let's' are written below. The piano accompaniment consists of two staves. The right hand starts with a piano introduction in 4/4 time, marked *pp*, and then changes to 6/8 time, marked *mp*. The left hand provides a steady bass line in 4/4 time.

go to the hills where the out - lines are clear. Bring on the won - der,

*mf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'go to the hills where the out - lines are clear. Bring on the won - der,'. The piano accompaniment continues in 6/8 time, with a dynamic marking of *mf*. The right hand features a series of chords and moving lines, while the left hand maintains a consistent bass line.

bring on the song. I pushed you down deep in my soul for too long.

*mp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics 'bring on the song. I pushed you down deep in my soul for too long.'. The piano accompaniment continues in 6/8 time, marked *mp*. The right hand has a more active melodic line, and the left hand provides harmonic support with chords and a bass line.

Dm Am

Fell through the cracks \_ at the end \_\_\_ of our street. \_ Let's

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The time signature is 4/4. The vocal line begins with a half rest, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment consists of a steady eighth-note bass line (G2, A2, Bb2, C3, D3, E3, F3, G3) and a treble line with chords and moving lines.

Dm F C F C

go to the beach, \_ get the sand \_\_\_ through our feet. \_\_\_\_\_ Bring on the won - der,

The second system continues the piece. The vocal line has a half rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment features a more active treble line with chords and moving lines, while the bass line remains steady.

G6/9 Am F C/E G Am

bring on the song. \_ I pushed you down deep in my soul \_\_\_ for too long.

The third system shows a change in the piano accompaniment. The bass line is now mostly chords, and the treble line has a more complex, rhythmic pattern. The vocal line continues with a half rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

F C/G G Am F C/E

Bring on the won - der, we've got it all \_\_\_ wrong. We pushed you down deep in our souls \_

The final system concludes the piece. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The vocal line has a half rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

G Am F C

for too long. Ooh.

G6/9 Am F C/E G6/9 Am F C

Ooh. Ooh.

E7 E/G# Am F C/G G NC.

Ooh. Don't have the time for a drink

F6 C/G

from the cup. Let's rest for a while 'til our souls catch us up.

F C/G G6/9 Am F C

Bring on the won-der, bring on the song, — I pushed you down deep in my soul —

*mf*

G Am F C/G G6/9 Am

— for too long. Bring on the won-der, we've got it all — wrong. We

2

F C/E G Am F C/G

pushed you down deep in our souls, — so hang on. — Bring on the won-der,

G6/9 Am N.C.

bring on the song. — I pushed you down deep in my soul — for too long.

*mp*