

Piano • Vocal • Guitar

Includes Special
Guitar Section with Tabs

Sarah McLachlan Surfacing



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Sarah McLachlan Surfacing



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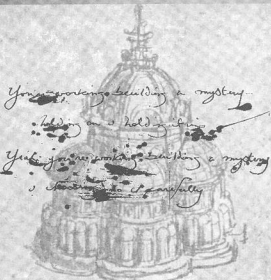


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You're working building a mystery

holding on & holding tight

Yeah you're working building a mystery

holding on & carefully

Building A Mystery

Words and Music by SARAH McLACHLAN
and PIERRE MARCHAND

Guitar 1: Capo VII
Guitar 2: Capo II

Relaxed Piano → Bm G Dsus2 A
Guitar 1 → (Em) (C/G) (G) (D)
Intro N.C. Guitar 2 → ((Am)) ((F)) ((C)) ((G))

Intro

mf

Bm G D Asus/E A/E
(Em) (C/G) (G) (D)
((Am)) ((F)) ((C)) ((G))

You

Verse

Bm G D A
(Em) (C/G) (G) (D)
((Am)) ((F)) ((C)) ((G))

come out at night, that's when the en - er - gy comes — and the

Bm G D A/E Bm G
(Em) (C/G) (G) (D) (Em) (C/G)
((Am)) ((F)) ((C)) ((G)) ((F))

dark side's - light and the vam-pires roam. — You stretch your As - tor wear - and your

D (G) (C) A (D) ((G)) Bm (Em) ((Am)) G (C/G) (F)

su - i - cide — po - em and a cross from a faith — that died

D (G) (C) A (D) ((G)) E5 (A5) ((D5)) G (C/G) (F) Asus/E A/E (Dsus) (D) ((Gsus)) ((G))

be - fore Je - sus came. — You're build - ing — a mys - ter - y. —

Bm (Em) ((Am)) G (C/G) (F) D (G) (C) Asus (D) ((G)) A

— You

Verse Bm (Em) ((Am)) G (C/G) (F) D (G) (C) A (D) ((G))

live in a church screaming a - loud where you sleep — with voo - doo — dolls, — and you a prayer, from your se - cret god to

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D) ((G))

won't give up — the search — for the ghost in the halls, —
 feed off — of fears and hold back your tears, oh.

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D) ((G))

You wear san - dals in — the snow — and a — smile I won't wash - a - way. —
 You give us a tan - trum and a — know - it - all — grin, —

Bm (Em) ((Am)) G (C/G) ((F)) D (G) ((C)) A (D) ((G))

Can you look out the win - dow with-out your — shad - ow get-ting in — the way? —
 just when you need one when the — eve - ning stayed.

Esus (A5) ((Dsus)) E ((D)) G(add9) (C/G) ((F(add9)))

You're — so beau - ti - ful, — with an edge and charm - ling.
 You're — a beau - ti - ful, — a beau - ti - ful fucked - up man.

Esus
(A5)
((Dsus))E
((D))G(add9)
(C/G)
((F(add9)))A
(D)
((G))

You're so care - ful when I'm in your arms
You set it up, you're ra - zor wire sharp

Chorus

Bm
(Em)
((Am))G
(C/G)
((F))D
(G)
((C))A
(D)
((G))

'cause you're work - ing build - ing a mys - ter - y,

Bm
(Em)
((Am))G
(C/G)
((F))D
(G)
((C))A
(D)
((G))

hold - ing on and hold - ing it in.

Bm
(Em)
((Am))G
(C/G)
((F))D
(G)
((C))A
(D)
((G))

Yeah, you're work - ing build - ing a mys - ter - y

Bm
(Em)
(Am)

G
(C/G)
(F)

1 D
(G)
(C)

A
(D)
(G)

and choos - ing so care - ful - ly.

Assus

A

2 D
(G)
(C)

A
(D)
(G)

You woke up care - ful - ly.

Guitar Solo

G
(C/G)
(F)

A
(Dsus/A)
(G)

Gmaj9
(C/G)
(Fadd9)

E5
(A5)
(D5)

G
(C/G)
(F)

Assus
(D/A) (Dsus/A) (D/A) (Dsus/A)
(Gsus)

G
(C/G)
(F)

A
(D/A) (Dsus/A) (D/A) (Dsus/A)
(G) (Gsus) (G) (Gsus)

G Gmaj9
(C/G) (F)

E5
(A5)
((D5))G
(C/G)
((F))A
(Dsus)
((Gsus))(D)
((G))

Och, you're work - ing build - ing a mys - ter - y,

Outro-Chorus

Bm
(Em)
((Am))G
(C/G)
((F))D
(G)
((C))A
(D)
((G))

hold - ing on and hold - ing it in.

Bm
(Em)
((Am))G
(C/G)
((F))D
(G)
((C))A
(D)
((G))

Yeah, you're work - ing build - ing a mys - ter - y

Bm
(Em)
((Am))G
(C/G)
((F))D
(G)
((C))A
(D)
((G))Bm
(Em)
((Am))G
(C/G)
((F))

and choos - ing so care - ful - ly. Yeah, you're work - ing

I Love You
I Love You
I Love You
I Love You
I Love You

I Love You

Words and Music by
SARAH McLACHLAN

Guitar: Capo 1

Slowly

Intro
N.C.

Piano → Ab
Guitar → (G)

The first system of musical notation consists of two staves. The top staff is a vocal line in treble clef, starting with a whole rest for two measures, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics "I have a smile" are written below the notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest for two measures, followed by a half note G3, a half note F3, and a half note E3. The dynamic marking *mf* is placed above the first measure.

The second system of musical notation consists of two staves. The top staff is a vocal line in treble clef, starting with a whole rest for two measures, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "stretched from ear to ear" are written below the notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest for two measures, followed by a half note G3, a half note F3, and a half note E3. The dynamic marking *mf* is placed above the first measure. Chord labels "Fm (Em)" and "D♭maj7 (Cmaj7)" are placed above the vocal line.

The third system of musical notation consists of two staves. The top staff is a vocal line in treble clef, starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "ing down the road" are written below the notes. The bottom staff is a piano accompaniment in bass clef, starting with a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The dynamic marking *mf* is placed above the first measure. Chord labels "B♭m/Ab (Am/G)" and "Ab (G)" are placed above the vocal line.

$E\flat$ (D) Fm (Em) D \flat maj7 (Cmaj7)

I stare for a - while. The world a - round

$E\flat$ (D) Verse A \flat (G)

us dis - ap - pears. It's just you and me

Guitar solo

Fm (Em) D \flat maj7 (Cmaj7)

on my is - land of hope, A breath be -

$B\flat$ m (Am) A \flat (G)

tween us could be miles. Let me sur-round you,

Eb

Fm

Db

(D)

(Em)

(C)

my sea to your shore. — Let me be —

Eb

Pre-Chorus

(D)

Bbm7

(Am7)

the calm you seek. — Oh, — and ev-'ry time I'm

Solo ends

Eb

(D)

close to you, — there's too much I — can't say, — and

Bbm
(Am)Db
(C)Eb
(D)Db6
(C6)Cm7
(Bm7)*Chorus*

Ab

(G)

you just walk a - way, — And I

Eb/G (D/F#) Fm7 (Em7) Fm (Em) Dbmaj7 (Cmaj7)

for got to tell

Db6/9 (C6/9) Dbmaj7 (Cmaj7) Db6 (C6) Ab (G)

you I love you. And the night's

Eb/G (D/F#) Fm (Em) Dbmaj7 (Cmaj7)

too long and cold

Db6/9 (C6/9) Dbmaj7 (Cmaj7) Db6 (C6) Eb (D)

here with - out you. I grieve in my con - di -

B♭m
(Am)

tion, for I can - not find the words to say I

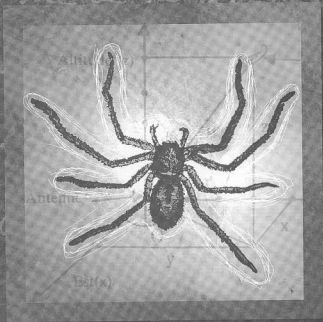
A♭ (G) D♭(add2) (C(add2)) A♭ (G) E♭ (D)

need you so,

Outro-Guitar Solo

A♭6 (G6) A♭ (G) E♭ (D) Fm7 (Em7)

D♭maj9 (Cmaj7) D♭6 (C6) B♭m(add9) (Am(add9)) B♭m (Am) **Repeat and Fade**



hope that I don't disagree
as I'm down here on my knee

Sweet Surrender

Words and Music by
SARAH McLACHLAN

Moderately

Intro

N.C.

Verse

F#m

Does - n'1 mean much, in, It does - n'1 mean no

Dsus2

A

Asus2

an - y thing at all, ques - tions asked,

E

F#m

The life I've left be - hind me is a cold
You strip a - way the ug - li - ness that sur - rounds

D5 A/D Asus2/D

room, me. I've crossed the
Are you an

F#m7

last an line gel? from Am I

Dsus2 A Asus2

where I can't re turn, where
al - read y that gone? I

E F#m7 Dsus2

ev - 'ry step I took in faith be - trayed me.
on - ly hope that I won't dis - ap - point you.

A Asus2 E F#m7

And led me from my
When I'm down here on my my

Dsus2 *Chorus*
E

home, knees, Sweet
Sweet Sweet

Dsus2 A F#m7

sur - ren - der
sur - ren - der
sur - ren - der

D E E7 1 A Asus2

is all that I have to give.

2,3

A Asus2 F#m7

Take me to give.

E Dsus2 A

Sweet

F#m7 D E E7 To Coda

sur - ren - der is all that I have

A A(add2) A Bridge Bm

to give. And I don't un - der - stand

E

how the touch of your hand...

A D

I would be the one to fall...

Bm

I miss the lit - tle things.

Evsus E Bm

I miss ev - 'ry - thing...

E

a - bout - you. Does - n't mean

F#m

Dmaj7

much. It does - n't mean an - y - thing - at all.

A

E

F#m

The life I've left be - hind me is a cold

Dsus2

D.S. al Coda
(Take 2nd ending)

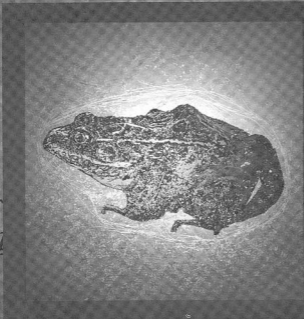
CODA

A

A(add2)

room. to give.

on all the beauty you see
id only let yourself believe
at we are born innocent



id ed we

at w nt

we

to easy we all falter

It's easy let it go...

It's easy let it go...

Adia

Words and Music by SARAH McLACHLAN
and PIERRE MARCHAND

Guitar: Capo III

Slowly

Verse

Piano → Cm

Guitar → (Am)

A - di - a, I do — be - lieve — I failed — you. —

Chords: A^b(add2) (F), (Fsus2), E^b (C)

A - di - a, I know — I've let — you down. —

Chords: Cm (Am), A^b (F), (Fsus2)

Don't you know I tried — so hard — to

Chords: Gm (Em), B^b (G), E^b (C), A^b maj7 (Fmaj7), (F6)

E^b (C) G/B (E) Cm (Am) F7 (D7)

love you in my way, ————— It's eas - y.

E^b (C) B^b (G)

let it go.

Verse
 Cm (Am) A^b (F) (F^{us}2)

A - di - a, I'm emp - ty since you left —
 A - di - a, I thought that we could make —

E^b (C) Cm (Am) A^b (F) (F^{us}2)

— me — Try - ing to find a way — to car - ry on —
 — it — I know I can't change the way you feel —

Gm7 (Em) Bb (G) Eb (C)

I search my - self — and ev -
I leave you with — your mis -

A♭maj7 (Fmaj7) (F6) Eb/G (C) Bb/F (G/B)

- 'ry - one to see where we — went wro -
- er - y, a friend who won't — be - tray. — There's

Fm (Dm) (Dsus2) B♭sus2 (G5) Bb Eb (C)

no one left — to fin - ger. There's no one here to blame.
Pull you from — your tow - er. I take a - way your pain. —

Ab (F) Fm (Dm) (Dsus2) B♭sus2 (G5) Bb

There's no one left — to talk — to, hon - cy, and there
I show you all — the beau - ty you pos - sess

Fm7
(Dm)

we all fal - ter. And does it mat -

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb and Eb). The lyrics are "we all fal - ter. And does it mat -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

- ter? ... - ter? ...

The second system continues the vocal line and piano accompaniment. The vocal line has two measures with the lyrics "- ter? ...". Above the first measure is a first ending bracket labeled "1" with the chord "G7 (E)". Above the second measure is a second ending bracket labeled "2" with the chord "G7 (E)" and the instruction "N.C.". The piano accompaniment continues with chords and a bass line.

Interlude

F7/C
(D7/A) Eb
(C)

The interlude section is for piano accompaniment only, shown in a grand staff. It begins with a first ending bracket labeled "1" with the chord "F7/C (D7/A)". The second ending bracket is labeled "2" with the chord "Eb (C)". The piano part features a series of chords and a bass line.

Bb
(G) Cm
(Am) F
(D)

The final system of the score is for piano accompaniment, shown in a grand staff. It features three measures with chords "Bb (G)", "Cm (Am)", and "F (D)". The piano part consists of chords and a bass line.

B \flat
(G)B \flat 7
(G7)

'Cause we are born ...

S
Chorus
E \flat
(C)D \flat dim7
(B \flat dim7)

in - no - cent. Be - lieve me,

A \flat
(F)Fm7
(Dm)B \flat
(G)

A - di - ze we are still in - no - cent.

Gm
(Em7)D \flat dim7
(B \flat dim7)

It's eas - y, we all fal -

Fm7 (Dm) To Coda (C)

ter. Does it mat - ter? —

Bbsus (G) Bb Eb (C) Gm (Em)

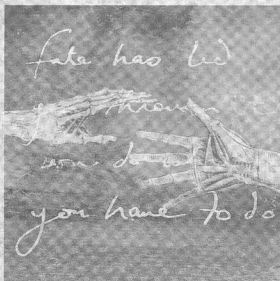
Be - lieve me, A - di - a, we are still

Gm7 Abmaj7 (Fmaj7) Fm7 (Dm) Bb7 (G) D.S. al Coda

in - no - cent. 'Cause we are born —

CODA Bb (G) G7 (E)

ter?



fate has led

you through

the door

you have to do

Do what you have to do

Words and Music by SARAH McLACHLAN
and COLLEEN WOLSTENHOLME

Moderately

What rav - ag - es of spir - it con - jured this temp - tu - ous rage,
Ev - 'ry mo - ment marked with ap - pa - ri - tions of your
A glow - ing em - ber burn - ing hot

Em7 G(add2)

soul. and burn - ing slow, — cre - at - ed you a mon - ster
I'm ev - er swift and mov - ing, deep with - in I'm shak - en by the

D Em7

bro - ken by the rule of law? — And
try'n to es - cape this de - sire. — The
vio - lence of ex - ist - ing for on - ly you. I

G Bm Csus2

Em7 D/F# G D

fate has led you through it, You do what _ you have to _ do.
 yearn-ing to be near you, I do what _ I have to _ do.
 know I can't be with you, I do what _ I have to _ do.

Em7 D G

And fate has led you through it, You do what _ you have to _ do.
 The yearn-ing to be near you, I do what _ I have to _ do.
 I know I can't be with you, I do what _ I have to _ do.

Asus2 A7sus Bm

And I { had had have } the sense _ to

G D

rec - og - nize _ { that that but } I don't _ know

Em7 D/F# G

how to let you go.

2.3 D To Coda

I don't know how to let you go.

Em7 D/F# G (Take 2nd ending)

D.S. al Coda

CODA Em7 D/F# G

Em7 D/F# G Em7 D/F# Em(add2)

rit.

observation, for the formation of an image of the object under observation and an *eyepiece* for magnifying the image. These parts are set to



PRINCIPLE OF THE TELESCOPE

As it appears in text

tube is considered that the distance between the objective and eyepiece lenses is equal to the sum of their focal lengths. In an astronomical telescope the objective lens is convex and the eyepiece is concave. The ob-

Witness

Words and Music by SARAH McLACHLAN
and PIERRE MARCHAND

Slowly

N.C. Emaj7 B

Make me a

mp

G#m B E C#m7

wit - ness, Take me out, out of

B G#m F#

dark - ness, out of doubt, I won't weigh you

C4m B E B A

mis-er - y — made beau-ti - ful — right be - fore — our eyes? — Will

E B C4m B F#m

mer - cy — be re - vealed — or blind us — where we stand? Will we

E B F#m

(1,3) burn — in heav-en like we
(2) *Guitar solo*

E B F#m

do — down here? Will the

C4m B E

down with good in - ten - tion, won't make

A E B C#m B F#m

fi - re - out - of clay - or oth - er in - ven - tions.

E B

Will we burn in

F#m E B

heav - en like we do heav - en down

F#m E B

here? Will a change come while we're

F#m A

wait-ing? Ev-'ry-one is wait-ing. And when we're done.

C#m B E

soul search-ing and we

C#m B E

car-ry the weight and die for a cause, is

E B F#m

change come _____ while we're wait-ing? Ev-'ry-one is

The first system of the musical score features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter note 'change', followed by a half note 'come', a long dotted half note, and then a quarter note 'while we're wait-ing?'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord symbols E, B, and F#m are placed above the vocal line.

1 2

A A E/A N.C.

wait - ing. Solo ends Will we

The second system is divided into two measures. Measure 1 contains a vocal line with a quarter note 'wait - ing.' and a piano accompaniment. Measure 2 contains a vocal line with a quarter rest, a quarter note 'Solo ends', and a quarter note 'Will we'. The piano accompaniment continues with chords and a bass line. Chord symbols A, A, E/A, and N.C. are placed above the vocal line.

3

A E/A E

wait - ing...

The third system consists of three measures. Measure 1 has a vocal line with a quarter note 'wait - ing...' and a piano accompaniment. Measures 2 and 3 contain piano accompaniment with sustained chords in the right hand and a bass line in the left hand. Chord symbols A, E/A, and E are placed above the vocal line.

The fourth system consists of three measures of piano accompaniment. The right hand plays chords, and the left hand plays a bass line. There is no vocal line in this system.



Angel

Words and Music by
SARAH McLACHLAN

Gently

C F(add9)/C C

mp

Spend all your time wait - ing straight line,

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

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

F F(add9)/C C

Fsus2/A G Dm7

Original key: D \flat Major. This edition has been transposed down one half-step to be more playable.

F Fsus2 C

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

Fsus2/A G Dm7

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

F C

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

Fsus2/A G Dm

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

F C

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

Am7 G7 C C6

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

C Em

gel. Fly a - way from here,

F

from this dark, cold ho - tel room

C Am7 G7

and the end - less - ness that you fear.

This system contains the first three measures of the piece. The vocal line starts with a quarter note 'and', followed by a half note 'the', a quarter note 'end', a quarter rest, a quarter note 'less', a quarter note 'ness', a quarter note 'that', a quarter note 'you', a quarter note 'fear', and a quarter rest. The piano accompaniment features a steady bass line and chords in the right hand.

G7sus C

You are pulled from the wreck - age

This system contains the next three measures. The vocal line has a quarter note 'You', a quarter note 'are', a quarter note 'pulled', a quarter rest, a quarter note 'from', a quarter note 'the', a quarter note 'wreck', a quarter note 'age', and a quarter rest. The piano accompaniment continues with the same bass line and right-hand accompaniment.

Em

of your si - lent rev - er - ie.

This system contains the next three measures. The vocal line has a quarter note 'of', a quarter note 'your', a quarter note 'si', a quarter note 'lent', a quarter rest, a quarter note 'rev', a quarter note 'er', a quarter note 'ie', and a quarter rest. The piano accompaniment continues with the same bass line and right-hand accompaniment.

F Fsus F

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

This system contains the final three measures. The vocal line has a quarter note 'You're', a quarter note 'in', a quarter note 'the', a quarter note 'arms', a quarter rest, a quarter note 'of', a quarter note 'the', a quarter note 'an', a quarter note 'gel', and a quarter rest. The piano accompaniment continues with the same bass line and right-hand accompaniment.

C Am7 G To Coda

May you find some com - fort

C F/C C

here.

F(add9)/C D.S. al Coda

You're so tired of — the

CODA C

— here.

F Fsus

You're in the arms of — the

F C Am

an - gel. May you find

G7 G7sus C F(add9)/C

some com - fort here.

C F(add9)/C

C F(add9)/C C



Black & White

Words and Music by
SARAH McLACHLAN

Moderately

B \flat F Gm Gm/D

Un - rav - el - me -

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

a dis - tant chord. On the out - side is for - got -

Gm E \flat B \flat F Gm E \flat maj7

ten, a con - stant need to get a - long and the an -

B \flat F Gm F Gm/B \flat

i - mal - u - wak - ens. And all I feel is black -

E \flat /G B \flat E \flat maj7 B \flat /F F

— and white. — The road is — long —

S B \flat F B \flat E \flat B \flat F

and mem-'ry slides in - so the hole of my un - do -
un - tie this cord. The ver - y cen - ter of our u -

Gm E \flat B \flat F Gm E \flat maj7

ing - Put a - side, I put a - way, I push it back -
nion, it's cav - ing in. I can't en - dure, I am the ar -

B \flat F Gm F

to get through each day. } And all I

chive of our fail ure. }

E \flat /B \flat B \flat /F E \flat /B \flat

feel is black and white and I'm wound up small

B \flat /F E \flat /B \flat To Coda ⊕ B \flat /F F

and tight. And I don't know who I am.

E \flat maj7/G F/G Gm

Eb/G
 Ev - 'ry - bod - y loves -

Dm/G Gm
 you when you're eas - y -

Eb/G
 Ev - 'ry - bod - y hates -

Dm/G Gm
 when you're a bore -

$E\flat/G$ Dm/G

Ev - 'ry - one is wait - ing for your

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar chords Eb/G and Dm/G are indicated above the vocal line.

$C7$ $E\flat/G$

en - trance so, don't

Detailed description: This system contains the next two lines of music. The vocal line continues with a half note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with the same rhythmic pattern. The guitar chords C7 and Eb/G are indicated above the vocal line.

$G9sus$ Gm F/G **D.S. al Coda**

dis - ap - point them. Un - rav - el me

Detailed description: This system contains the next two lines of music. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues. The guitar chords G9sus, Gm, and F/G are indicated above the vocal line. The system ends with the instruction 'D.S. al Coda'.

CODA Θ $B\flat$ F $E\flat/G$

I am. Ev - 'ry - bod - y loves

Detailed description: This system contains the final two lines of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues. The guitar chords Bb, F, and Eb/G are indicated above the vocal line. The system ends with the instruction 'CODA' and a symbol.

Dm/G Gm

you when you're eas y.

Eb/G

Ev - 'ry - bod - y hates

Dm/G Gm

when you're a bore.

Eb/G

Ev - 'ry - one is wait

Dm/G Gm/C

ing for your en trance so,

Ebmaj7/G C7/E

don't dis - ap - point them.

Ebmaj7/G

Cm/G Ebmaj7/G

1,2
C#mG

Musical notation for the first system, measures 1-2. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

3
Gm

Musical notation for the second system, measures 3-4. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and chords.

Gm9

Eb/G

Musical notation for the third system, measures 5-6. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and chords.

Ev - 'ry - bod - y loves -

Dm/G

F/G

Gm/C

Gm7

Musical notation for the fourth system, measures 7-8. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and chords.

— you when — you're eas — y — so.

E \flat /G

G9sus

don't _____ dis - ap -

Gm

Gm9

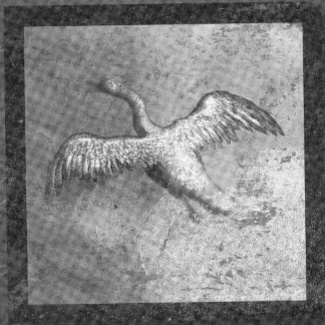
point them. —

Gm

Don't _____ dis - ap -

Repeat and Fade

point them. —



made better than the
all of grace full of grace
any one

Full of Grace

Words and Music by
SARAH McLACHLAN

Gently

A(add9) A

The win - ter here's cold and

Dmaj7/A F#m C#m

bit-ter. It's chilled us to the bone.

D A(add9)/C#

We have - n't seen the sun for weeks, too.

Esus E

long. too far from home.

A D

feel just like I'm sink - ing, and I claw for sol - id ground.

C#m F#m

dark - ness, I feel like let - ting go.

The first system of music consists of a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line starts with a half note in C#m, followed by a quarter note in F#m, and continues with a melodic line. The piano accompaniment features a steady bass line and chords in the right hand.

D A D Dmaj7

If all of the strength and all

The second system of music continues the vocal line and piano accompaniment. The key signature remains two sharps. The vocal line has a rest for the first two measures, then enters with a quarter note in D, followed by a melodic line. The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand.

C#7sus F#m E

of the cour-age come and lift me from this place.

The third system of music continues the vocal line and piano accompaniment. The key signature remains two sharps. The vocal line has a rest for the first measure, then enters with a quarter note in C#7sus, followed by a melodic line. The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand.

B/D# D

I know I can love you much bet -

The fourth system of music continues the vocal line and piano accompaniment. The key signature remains two sharps. The vocal line has a rest for the first two measures, then enters with a quarter note in B/D#, followed by a melodic line. The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand.

A/C#

F#m

Bsus

To Coda (C)

- ter than this, { full of grace, full of grace, full of grace... my -

A

D/A

E/A

A

Asus2

love.

D/A

E/A

A

"It's bet - ter this way." I -

Dmaj7

F#m

C#m

— said. Hav - ing seen this place be - fore, —

D **A(add9)C#** **Exits**

where ev - 'ry - thing we say _____ and do hurts us all and more. _____

E **A**

It's just that we _____ stayed too _____

Dmaj7 **F#m** **C#m** **D.S. al Coda**

_____ long _____ in the same old sick - ly skin. _____

CODA

B **Bm9/D**

C#7sus

C#7/E#

F#m

F

B/D#

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords and moving lines in both hands.

D

A/C#

F#m

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "know I can love you much bet-ter than this." The piano accompaniment continues with chords and moving lines.

Bsus

B

A

Dmaj9

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line contains the lyrics: "It's bet-ter this way." A double bar line is present after "this", and a repeat sign is at the end of the system. The piano accompaniment features sustained chords and moving lines.

E

A

Dmaj9

E

Repeat and Fade

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line consists of whole rests. The piano accompaniment continues with chords and moving lines, ending with a double bar line.



Last Dance

Music by
SARAH McLACHLAN

Slowly, with motion

mf

With pedal

rall.

a tempo

rall.

a tempo

Chord progression for the first system: C, Am, Em.

Chord progression for the second system: G, C, Am7, Em.

Chord progression for the third system: G7, C, F, Dm7.

Chord progression for the fourth system: G7sus, G7, C, Fmaj7, Dm7.

Chord progression for the fifth system: Gsus, G, Dm, F, G, Dm.

To Coda ⊕

Musical notation system 1: Treble and bass clefs. Chords: F, G, Dm, F, G. Includes a fermata over the first measure.

Musical notation system 2: Treble and bass clefs. Chords: C, Am, Em. Includes a fermata over the first measure.

Musical notation system 3: Treble and bass clefs. Chords: G, C, Em. Includes a fermata over the first measure.

Musical notation system 4: Treble and bass clefs. Chords: Am, F. Includes a fermata over the first measure and the instruction "D.S. al Coda".

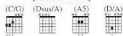
Musical notation system 5: Treble and bass clefs. Chord: Dm. Includes a fermata over the first measure and the instruction "CODA".

Musical notation system 6: Treble and bass clefs. Chords: F, G, Dm, F, G. Includes a fermata over the first measure.

Musical notation system 7: Treble and bass clefs. Chords: Dm, F, G, A7sus/D. Includes a fermata over the first measure, the instruction "rit.", and a double bar line.

Building A Mystery

(Guitar Part)



Words and Music by
SARAH McLACHLAN and
PIERRE MARCHAND

Gtr. 1 Tuning, Capo VII:

①=D ④=D

②=A ⑤=A

③=G ⑥=E

Gtr. 2 Tuning, Capo II:

①=D ④=D

②=B ⑤=A

③=G ⑥=E

Gtr. 3 Tuning:

①=D ④=D

②=B ⑤=A

③=G ⑥=E

Intro

Relaxed

Gtr. 1 (acous.)

mf let ring throughout

⁹(Em)
⁸((Am))
Rhy. Fig. 1

(CG)
(F)

(G)
(C)

(D)
(G)

End Rhy. Fig. 1

TAB

Gtr. 2 (elec.)

mf w/ slight dist.
slight P.M. throughout

TAB

* Gtr. 1 chord symbols
** Gtr. 2 chord symbols

(Em)
(Am)
Rhy. Fig. 2

(CG)
(F)

(G)
(C)

(D)
(G)

End Rhy. Fig. 2

TAB

(A5) (Dsus) ((D)) (C/G) ((F(add9))) (A5) (Dsus) ((D)) (C/G) ((F(add9))) (D) ((G))

Gtr. 2
 let ring throughout

5 5 4 4 0 0 | 3 0 1 0 3 | 5 5 4 4 0 | 0 1 0 0

Gtr. 1

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, single

(Em) (C/G) (G) (D) (Em) (C/G) (G) (D)
 ((Am)) ((F)) ((C)) ((G)) ((Am)) ((F)) ((C)) ((G))

1. (G) (D)
 ((C)) ((G))

Gtr. 2

0 0 0 2 | 0 0 0 0

Gtr. 1

Guitar Solo

(C/G) (Dsus/A) (C/G)

Gr. 1

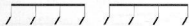
Gr. 2

(A5) (C/G) (D/A) (Dsus/A)(D/A) (Dsus/A)

(C/G) (D/A) (Dsus/A)(D/A) (Dsus/A) (C/G)

* Reverse gr. arr. for Gr. 2.

(A5)

(C/G)
(F)(Dsus) (D)
(Gsus) ((G))

(cont. in notation)

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar staff with fret numbers (3, 0, 1, 1, 0, 1).

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar staff with fret numbers (2, 2, 2, X, X, X, X, 0, 0, 4, 0).

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 7 times, single

(Em) (C/G) (G) (D) (Em) (C/G) (G) (D)
 ((Am)) ((F)) ((C)) ((G)) ((Am)) ((F)) ((C)) ((G))

Musical notation for the third system, including a treble clef staff with a melodic line and a guitar staff with fret numbers (7, 4, 2, 7, 2).

(Em) (C/G) (G) (D) (Em) (C/G) (G) (D)
 ((Am)) ((F)) ((C)) ((G)) ((Am)) ((F)) ((C)) ((G))

Musical notation for the fourth system, including a treble clef staff with a melodic line and a guitar staff with fret numbers (19, 18). The word "Harm." is written below the guitar staff.

(Em) ((Am)) (C/G) ((F)) (G) ((C)) (D) ((G)) (Em) ((Am)) (C/G) ((F))

Harm. Harm. Harm. Harm.

19 18 19 18 19 18 19

(G) ((C)) (D) ((G)) (Em) ((Am)) (C/G) ((F)) (G) ((C)) (D) ((G))

Harm. Harm. Harm. Harm. Harm.

19 19 18 18 18-16 16-18 19 18 19 18

(Em) ((Am)) *arco* (C/G) ((F)) (G) ((C)) (D) ((G))

Harm. *rit.* Harm.

18 16 19 16 19

Gr. 1

rit.

0 2 2 2 2 2 1 0

Gr. 1

rit.

0 0 0 0 0 0 0 0

D \flat (C) Eb (D)

Outro-Guitar Solo

A \flat 6 (G6) A \flat (G) Eb (D) Fm7 (Em7)

D \flat maj9 (Cmaj7) D \flat 6 (C6) B \flat m(add9) (Am(add9))

B \flat m (Am) *Begin Fade* A \flat (G) Fm7 (Em7)

D \flat maj7 (Cmaj7) Eb (D) *Fade Out*

Gr. 1 tacet
A Asus2 E

F#m

Dsus2



Gr. 2
(clean)
Rhy. Fig. 1

mf let ring throughout

F#m7

Dsus2

A

Asus2

E

F#m7

End Rhy. Fig. 1 Rhy. Fig. 2

Chorus

Dsus2

End Rhy. Fig. 2

E

Rhy. Fig. 3

Dsus2

A

F#m7

D

E

End Rhy. Fig. 3

E7

A

Asus2

A

Asus2

Gr. 1

Verse

Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile

Gtr. 1 tacet

F#m

Dsus2

A

Asus2

E

F#m

D5

F#m7

Dsus2

A

Asus2

E

F#m7

Gtr. 1

w/ heavy phaser 6th. let ring - - - - -

pitch: A#

Gtr. 1 tacet

Dsus2

A

Asus2

Gtr. 2: w/ Rhy. Fig. 2, simile

E

F#m7

Dsus2

Chorus

Gtr. 2: w/ Rhy. Fig. 3

E

Dsus2

A

F#m7

D

E

E7

Gtr. 2 F#m7

E

Dsus2

A

F#m7

To Coda ⊕

Bridge

D E E7 A A(add2) A

Gtr. 1 tacet

Bm

Gtr. 2

mp

Gtr. 2

(cont. in slash)

Gtr. 1

w/ heavy phaser off

Gtr. 3 (clean)

sp

Gtr. 3

E5

A

D/F#

let ring

let ring

Bm

E5

Bm

let ring

P

let ring

Gr. 3 tacet
F#m7

Gr. 2 tacet
N.C.(Dmaj7) (A)

E

Gr. 1

mp
P.M. - 4

fbk.

fbk.

pitch: E

pitch: C#

(E)

(F#m)

(Dsus2)

Gr. 1

lscp

fbk.

fbk.

mf

fbk.

lscp

pitch: E

pitch: A#

pitch: G

Gr. 2

mf

fbk.

fbk.

fbk.

fbk.

D.S. al Cod

CODA

A

Gr. 2

Gr. 1

fbk.

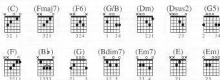
pitch: C#

Adia

(Guitar Part)

Words and Music by
SARAH McLACHLAN and
PIERRE MARCHAND

Capo III



Verse

Slowly

Gr. 1
(accus.)

(Am)
Rhy. Fig. 1

(F) (Fsus2) (C)

mf let ring throughout

(Am)

(F)

(Fsus2)

(Em)

(G)

End Rhy. Fig. 1

(C)

(Fmaj7)

(F6)

(C)

(E)

(Am)

(D7)

(C)

(G)

Verse

Gr. 1: w/ Rhy. Fig. 1, simile
(Am) (F) (Fsus2) (C) (Am) (F) (Fsus2)

(Em) (G) (C) (Fmaj7) (F6) (C)

Gr. 1 tacet, next 4 meas., 2nd time

(G/B) (Dm) (Dsus2) (G5) (C)

(F) (Dm) (Dsus2) (G5) (C)

Chorus

(Bb) (F) (G) (C) Rhy. Fig. 2

(Bbdim7) (F)

(Dm) (G) (Em7)

(Bbdim7) (Dm) 1. (E) End Rhy. Fig. 2

2.

Interlude

Gtr. 1 *tacet*

(E)

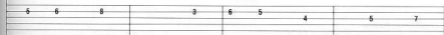
N.C. (D7/A)

(C)

Gtr. 2
(elec.)

(G)

(Am)

*mp* w/ clean tone & chorusGtr. 2 *tacet*

(D)

(G)

Gtr. 1

(G7)



Chorus

Gtr. 1: w/ Rhy. Fig. 2, simile

(C)

(Bbdim7)

(F)

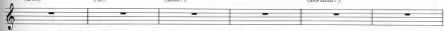


(Dm)

(G)

(Em7)

(Bbdim7)



To Coda ⊕

(Dm)

Gtr. 1 (Dm)

(G)

(C)



(Em)

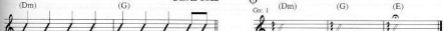
(Fmaj7)



(Dm)

(G)

D.S. al Coda



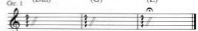
CODA

⊕

Gtr. 1 (Dm)

(G)

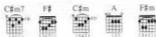
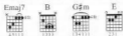
(E)



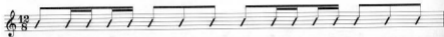
Witness

(Guitar Part)

Words and Music by
SARAH McLACHLAN and
PIERRE MARCHAND



Sample Strum Pattern



Guitar Solo

Cr. 1
(dist.)

f

w/ heavy octo & wah-wah

7-6

E B F#m

T
A
B

12 12 11 11 11 12 11 14 10 9

13 13 13 13 13 13 13 13 13 11 11 11 11 11

E B F#m

12 12 11 12 11 12 12 14 11 9 9 14

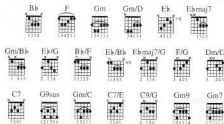
13 13

full

Black & White

(Guitar Part)

Words and Music by
SARAH McLACHLAN



Sample Strum Pattern

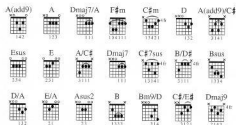


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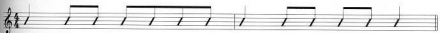
Full of Grace

(Guitar Part)

Words and Music by
SARAH McLACHLAN



Sample Strum Pattern



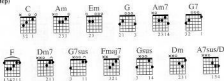
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Last Dance

(Guitar Part)

Music by
SARAH McLACHLAN

* (Tune Down 1/4 Step)



Sample Strum Pattern



* to match recording

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