

Angel

Sarah McLachlan

Arr: Samantha O'Brien (2014)

Pno. *mf* D G(add9)/D D

The piano introduction consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note chord of G4 and B4, then a half note chord of G4 and A4, and finally a half note chord of G4 and B4. The bottom staff is in bass clef with a 4/4 time signature. It features a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and finally a half note chord of G2 and B2. The dynamic marking *mf* is placed below the first chord.

A G(add9)/D Em G D Gmaj7/B

JL. Spend all your time wait-ing for that sec-ond chance for a break that would make__ it o - kay

Pno. G(add9)/D Em G D Gmaj7/B

This section covers measures 7 to 14. The vocal line (JL.) starts with a whole rest, then a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a half note chord of G3 and B3, then a half note chord of G3 and A3, and finally a half note chord of G3 and B3. The piano accompaniment (Pno.) continues with the same chord progression as the introduction.

15 A Em G G(sus2)/B D G/B

JL. There's al-ways some rea-son to feel__ not good e-nough and it's hard at the end__ of the day

Pno. A Em G G(sus2)/B D G/B

This section covers measures 15 to 22. The vocal line (JL.) starts with a whole rest, then a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a half note chord of G3 and B3, then a half note chord of G3 and A3, and finally a half note chord of G3 and B3. The piano accompaniment (Pno.) continues with the same chord progression.

23 A Em G G(sus2) D G(sus2)/B

JL. I need some dis-trac-tion oh__ beau-ti-ful re-lease__ Mem-o-ry seep from my__

Pno. A Em G G(sus2) D G(sus2)/B

This section covers measures 23 to 30. The vocal line (JL.) starts with a whole rest, then a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a half note chord of G3 and B3, then a half note chord of G3 and A3, and finally a half note chord of G3 and B3. The piano accompaniment (Pno.) continues with the same chord progression.

31 A(sus2) Em G D Bm7 A7

JL. veins Let me be emp-ty oh and weight less and may-be I'll find some peace to-night__

Pno. A(sus2) Em G D Bm7 A7

This section covers measures 31 to 38. The vocal line (JL.) starts with a whole rest, then a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a half note chord of G3 and B3, then a half note chord of G3 and A3, and finally a half note chord of G3 and B3. The piano accompaniment (Pno.) continues with the same chord progression.

B D Bm/D D F#m

JL. In the arms of the an-gel Fly a-way__ from__ here,

Pno. D Bm/D D F#m

This section covers measures 40 to 43. The vocal line (JL.) starts with a whole rest, then a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a half note chord of G3 and B3, then a half note chord of G3 and A3, and finally a half note chord of G3 and B3. The piano accompaniment (Pno.) continues with the same chord progression.

48 **G** **D** **Bm⁷** **A⁷**

JL. *from this dark, cold ho-tel room and the end-less-ness that you fear*

Pno. **G** **D** **Bm⁷** **A⁷**

56 **D**

JL. *you are pulled from the wreck-age of your*

Pno. **D**

61 **F#m** **G** **G(sus4)**

JL. *si-lent rev-er-ie. you're in the arms of the*

Pno. **F#m** **G** **G(sus4)**

67 **G** **D** **Bm⁷** **A**

JL. *an-gel May you find some com-fort*

Pno. **G** **D** **Bm⁷** **A**

73 **C** **D** **G/D** **D**

JL. *here*

GT. **G(add9)/D**

Pno. **D** **G/D** **D** **G(add9)/D**

You're so tired of the straight

81 **D** **Em** **G** **D** **Gmaj7/B** **A**

GT. *line and ev-'ry-where you turn there's vul-tures and thieves at your back*

Pno. **Em** **G** **D** **Gmaj7/B** **A**

88

GT. *Em* *G* *G(sus2)/B* *D* *G/B*
 Storm keeps on twist - ing Keep on build - ing the lies that you make up for all that you lack.

Pno. *Em* *G* *G(sus2)/B* *D* *G/B*

95

GT. *A* *Em* *G* *G(sus2)* *D*
 — It don't make no diff 'rence es - cap - ing one last time — It's eas - i - er —

Pno. *A* *Em* *G* *G(sus2)* *D*

102

GT. *G(sus2)/B* *A(sus2)* *Em* *G*
 — to — be - lieve in this sweet mad - ness oh this glo - ri - ous

Pno. *G(sus2)/B* *A(sus2)* *Em* *G*

108

GT. *D* *Bm⁷* *A⁷* E *All men*
 sad - ness that brings me to my knees — *In the*

Pno. *D* *Bm⁷* *A⁷*

113

GT. *arms* *of the an - gel* *Fly a - way* — *from here,* *from this*

Pno. *D* *Bm/D* *D* *F#m*

121

GT. *dark, cold ho - tel room* *and the end - less - ness* — *that you fear* — *you are* —

Pno. *G* *D* *Bm⁷* *A⁷*

129

GT. *pulled from the wreck-age of your*

Pno.

133

GT. *si-lent rev-er-ie. you're in the arms of the an-gel May you find*

Pno. *F#m G G(sus4) G D*

142

GT. *some com-fort here. You're in the* *Solo*

Pno. *Bm7 A D D(sus2) D*

149

JL. *arms of the an-gel May you find some com-fort*

GT. *arms of the an-gel May you find some com-fort*

Pno. *G G(sus4) G D Bm7 A*

157

JL. *here*

GT. *here*

Bar. *ooh mp*

Pno. *D G(sus2)/D D G(sus2)/D D* *rall.*