

# ANGEL

Words and Music by  
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Gently

C F(add9)/C C

The piano introduction is in 3/4 time, marked 'Gently' and 'mp'. It consists of three measures. The first measure is in the key of C major, with a C chord. The second measure is in the key of F major, with an F(add9)/C chord. The third measure is in the key of C major, with a C chord. The piano part features a simple harmonic accompaniment with a steady bass line and a treble line that moves in a stepwise fashion.

F(add9)/C Dm

Spend all your time wait - ing  
straight line,

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature changes to F major. The lyrics are 'Spend all your time wait - ing straight line,'. The piano accompaniment provides a harmonic support for the vocal line.

F C

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'for that sec - ond chance, — for a break that would make — and ev - 'ry - where you turn there's vul - tures and thieves —'. The piano accompaniment continues to support the vocal line.

Fsus2/A G Dm7

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'it o - kay. — There's al - ways some rea - son at your back. — Storm keeps on twist - ing.' The piano accompaniment provides a final harmonic support for the vocal line.

F Fsus2 C

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

Fsus2/A G Dm7

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

F C

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

Fsus2/A G Dm

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

F C

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

Am7 G7 C C6

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

C Em

gel. Fly a - way from here,

F

from this dark, cold ho - tel room

C Am7 G7

and the end - less - ness that you fear.

G7sus C

You are pulled from the wreck-age

Em

of your si - lent rev - er - ie.

F Fsus F

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

C Am7 G

To Coda

May you find some com - fort

C F/C C

here.

F(add9)/C

D.S. al Coda

You're so tired of the

CODA C

here.

F Fsus

You're in the arms of the

F C Am

an - gel. May you find

This system contains the first three measures of the piece. The vocal line starts with a half note 'an' on a dotted line, followed by a quarter note 'gel.' on a dotted line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for F (x02333), C (x02323), and Am (x02013) are provided above the staff.

G7 G7sus C F(add9)/C

some com - fort here.

This system contains the next four measures. The vocal line continues with 'some' (half note), 'com -' (quarter note), 'fort' (quarter note), and 'here.' (half note). The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for G7 (x02332), G7sus (x02332), C (x02323), and F(add9)/C (x02333) are provided above the staff.

C F(add9)/C

This system contains the next four measures. The vocal line is silent, indicated by a whole rest in each measure. The piano accompaniment continues with the same rhythmic and harmonic structure. Chord diagrams for C (x02323) and F(add9)/C (x02333) are provided above the staff.

C F(add9)/C C

This system contains the final four measures. The vocal line remains silent with whole rests. The piano accompaniment concludes the piece. Chord diagrams for C (x02323), F(add9)/C (x02333), and C (x02323) are provided above the staff.