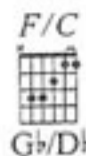


ANGEL

Words and Music by
SARAH McLACHLAN

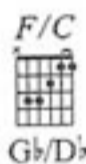
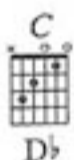
Moderate ♩ = 126
Guitar capo 1 →



Piano → D♭

The first system of the score features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part begins with a whole rest, followed by a half note D♭ in the first measure, and then a half note F in the second measure. The piano accompaniment consists of a series of chords: D♭ in the first measure, F in the second, and D♭ in the third. The piano part is marked *mp* and includes a '(with pedal)' instruction. The time signature is 3/4.

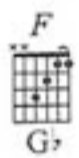
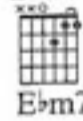
(with pedal)



The second system continues the guitar and piano parts. The guitar part has whole rests in the first two measures, followed by a half note D♭ in the third measure and a half note F in the fourth. The piano accompaniment continues with chords D♭, F, and D♭. The lyrics '1. Spend all your time' are written under the guitar staff. The piano part is marked *mp* and includes a '(with pedal)' instruction. The time signature is 3/4.

Verse:

Dm7



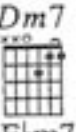
The third system is the start of the verse. The guitar part begins with a double bar line, followed by a half note D♭, a half note F, and a half note D♭. The piano accompaniment consists of chords Dm7, F, and Dm7. The lyrics 'wait - ing straight life, for that and ev - 'ry - where, sec - ond chance... you turn, For a there's' are written under the guitar staff. The piano part is marked *mp* and includes a '(with pedal)' instruction. The time signature is 3/4.




 D \flat G \flat (9)/B \flat A \flat

break that would make it o - kay. There's al - ways some
 vul - tures and thieves at your back. The storm keeps on





 Dm7 F
 E \flat m7 G \flat

rea - son to feel not good e - nough, and it's
 twist - ing. Keep on build - ing the lies that you






 C F(9)/A G
 D \flat G \flat (9)/B \flat A \flat

hard make at the end of that the day. I need some dis -
 make up for all that you lack. It don't make no





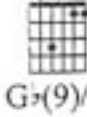
 Dm7 F
 E \flat m7 G \flat

trac - tion, oh, beau - ti - ful re - lease.
 dif - fer - ence, es - cape them one last time.

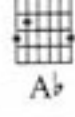




D♭

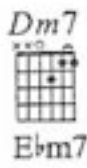


G♭(9)/B♭



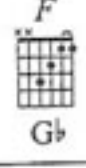
A♭

Mem - o - ries seep from my — veins and may be
 It's eas - i - er to be - lieve in this sweet



Dm7

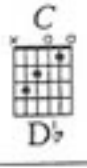
E♭m7



F

G♭

emp ty. Oh, how weight - less, then may - be I'll
 mad - ness. Oh, how this glo - ri - ous sad - ness that



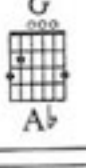
C

D♭



F(9)/A

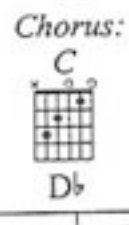
G♭(9)/B♭



G

A♭

find brings some peace to my - night. } In the
 me me to my knees. }



Chorus:

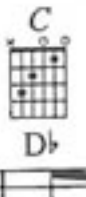
C

D♭



F/C

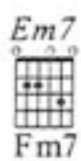
G♭/D♭



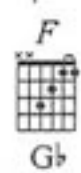
C

D♭

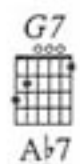
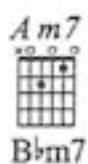
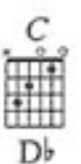
arms of the an - gel far - a -



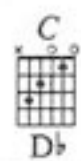
way _____ from here, from this



dark, cool ho - tel room and the



end - less - ness that you fear, _____ you are _____



pulled from the wreck - age of your

Em7
Fm7

si - lent rev - er - ie. You're in the

F
Gb

Fsus
Gbsus

F
Gb

arms of the an - gel where you

C
Db

Am7
Bbm7

G7
Ab

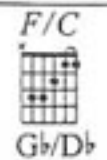
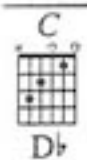
1.

find some com - fort

C
Db

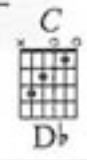
F/C
Gb/Db

here.

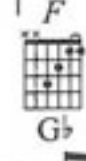
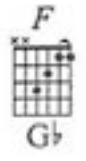


2. So tired of the

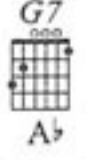
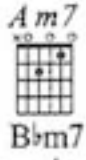
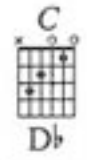
2.



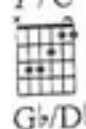
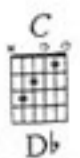
some com - fort here.



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



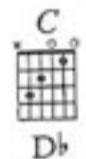
May you find



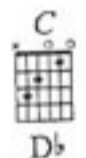
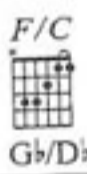
some com - fort here.



Empty vocal line and piano accompaniment.



Empty vocal line and piano accompaniment.



Empty vocal line and piano accompaniment.