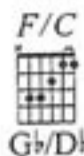
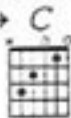


ANGEL

Words and Music by
SARAH McLACHLAN

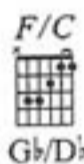
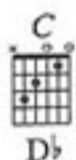
Moderate ♩ = 126
Guitar capo 1 →



Piano → D^b

The first system of the score consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G^b on the second staff, and then a half note D^b on the third staff. The piano accompaniment is written on two staves (treble and bass clefs) with a 3/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, both starting with a whole rest and then moving to a half note G^b and then a half note D^b. The piano part is marked *mp* (mezzo-piano).

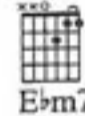
(with pedal)



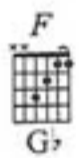
The second system continues the guitar and piano parts. The guitar part has a whole rest, followed by a half note G^b and a half note D^b. The piano accompaniment continues with the same melodic and bass lines. The lyrics "1. Spend all your time" are written below the guitar staff, with "1." positioned under the first measure and "Spend all your time" under the subsequent measures.

Verse:

Dm7



E^bm7



G^b

The third system is the beginning of the verse. The guitar part starts with a double bar line, followed by a half note G^b and a half note D^b. The piano accompaniment continues with the same melodic and bass lines. The lyrics "wait - ing straight life. for that and ev - 'ry - where sec - ond chance... you turn For a there's" are written below the guitar staff, with "wait - ing" and "straight life." under the first measure, "for that and ev - 'ry - where" under the second, "sec - ond chance... you turn" under the third, and "For a there's" under the fourth.

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



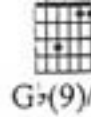
 
 Dm7 F
 E \flat m7 G \flat

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

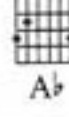




D♭



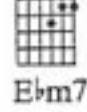
G♭(9)/B♭



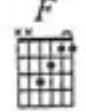
A♭

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

Dm7



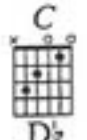
E♭m7



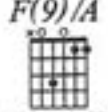
F

G♭

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



D♭



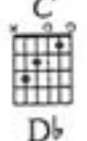
G♭(9)/B♭



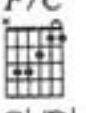
A♭

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

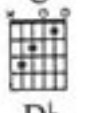
Chorus:



D♭

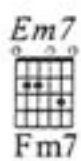


G♭/D♭

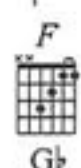


D♭

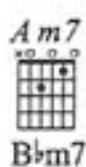
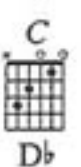
arms of the an - gel far - a -



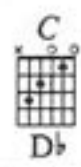
way _____ from here, from this



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
G♭

Fsus
G♭sus

F
G♭

arms of the an - gel where you

C
D♭

A m7
B♭m7

G7
A♭

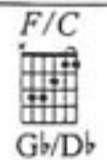
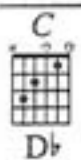
1.

find some com - fort

C
D♭

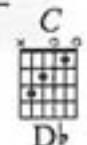
F/C
G♭/D♭

here.

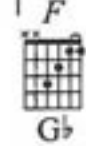


2. So tired of the

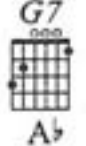
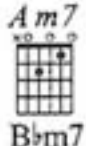
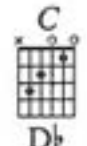
2.



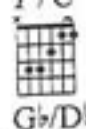
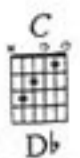
some com - fort here.



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



May you find



some com - fort here.

