

Adia

Words and Music by SARAH McLACHLAN
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Guitar: Capo III

Slowly

Verse

Piano → Cm

Guitar → (Am)

Ab(add2) (F) (Fsus2) Eb (C)

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

Cm (Am) Ab (F) (Fsus2)

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

Gm (Em) Bb (G) Eb (C) Abmaj7 (Fmaj7) (F6)

Don't you know I tried — so hard — to

Eb
(C)
G/B
(E)
Cm
(Am)
F7
(D7)

love you in my way. It's easy,

Eb
(C)
Bb
(G)

let it go.

Verse

Cm
(Am)
Ab
(F)
(Fsus2)

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

Eb
(C)
Cm
(Am)
Ab
(F)
(Fsus2)

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 -

Abmaj7 (Fmaj7) (F6) Eb/G (C) Bb/F (G/B)

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

Fm (Dm) (Dsus2) Bbsus2 (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) Bbsus2 (G5) Bb

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

E \flat (C) B \flat m/D \flat (B \flat) A \flat (add2) (F)

ain't no one — to buy — our in - no - cence 'cause }
if you'd on - ly let — your - self be - lieve that }

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

we are born — in - no - cent. —

A \flat (F) Fm7 (Dm)

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

B \flat (G) Gm (E \flat m7) D \flat dim7 (B \flat dim7)

in - no - cent. — It's eas - y,

Fm7
(Dm)

we all fal - ter. And does it mat -

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. 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 melodic line in the right hand and a bass line in the left hand. The first measure of the piano accompaniment has a chord of Fm7 (Dm) indicated above it.

1 G7 (E) 2 G7 (E) N.C.
- ter? - ter? -

The second system includes a first ending and a second ending. The first ending is marked with a "1" and the chord G7 (E). The second ending is marked with a "2" and the chord G7 (E), followed by "N.C." (No Chords). The vocal line continues with the lyrics "- ter? - ter? -". The piano accompaniment provides harmonic support for both endings.

Interlude

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

The interlude section is a short instrumental piece. It is written for piano in a grand staff. The key signature remains two flats. The first measure has a chord of F7/C (D7/A) and the second measure has a chord of Eb (C). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

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

The final section of the page continues the piano accompaniment. It features three measures with chords Bb (G), Cm (Am), and F (D) indicated above the staff. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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

'Cause we are born —

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 - a, we are still in - no - cent. —

Gm (E \flat m7) D \flat dim7 (B \flat dim7)

It's eas - y, we all fal -

Fm7
(Dm)

To Coda ⊕

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? _