

FALLEN

Words and Music by
SARAH McLACHLAN

Moderately slow

Heav-en, bend_ to take_ my hand_ and lead me through the fire._ Be the
Heav-en, bend_ to take_ my hand,_ I've no - where left to turn._ I'm

long a - wait - ed an - swer to a long and pain - ful fight._
lost to those_ I thought_ were friends, to ev - 'ry - one_ I know._ Oh, they

Truth be told, I've tried_ my best,_ but some-where a - long_ the way_ I
turn their heads, em - bar - rassed,_ pre - tend_ that they_ don't see,_ but it's

Dm F/A Bb Am F

got caught up in all there was to offer, and the
 one mis - step, one slip be - fore you know it, and there

Dm F/A Bb

cost was so much more than I could bear. } Though I've tried, -
 does - n't seem a way to be re - deemed. }

Gm Bb F C Dm

I've fall - en. I have sunk so low.

Gm F C

I've messed up. Bet - ter I should know,

Gm ^{3fr} Bb F Csus ^{3fr} To Coda

so don't come 'round here and tell me I told you so.

G7 Bb A7#5




We

Dm Bb F/C

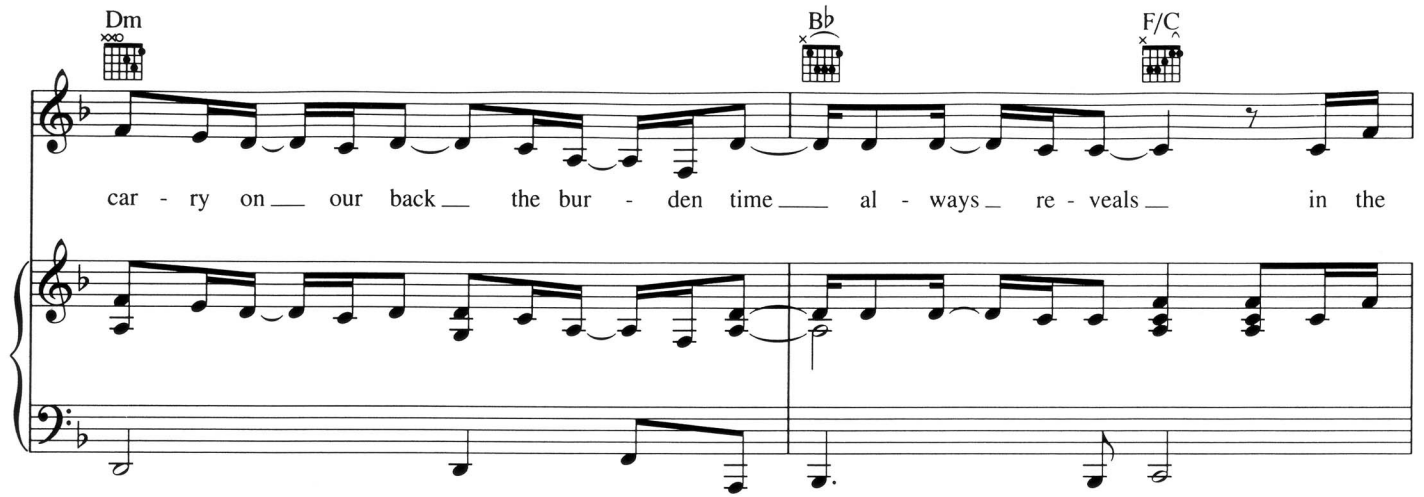
all be - gin with good in - tent. Love was raw and young. We be -





C Dm Bb F C/E

lieved that we could change our - selves, the past can be un - done. But we

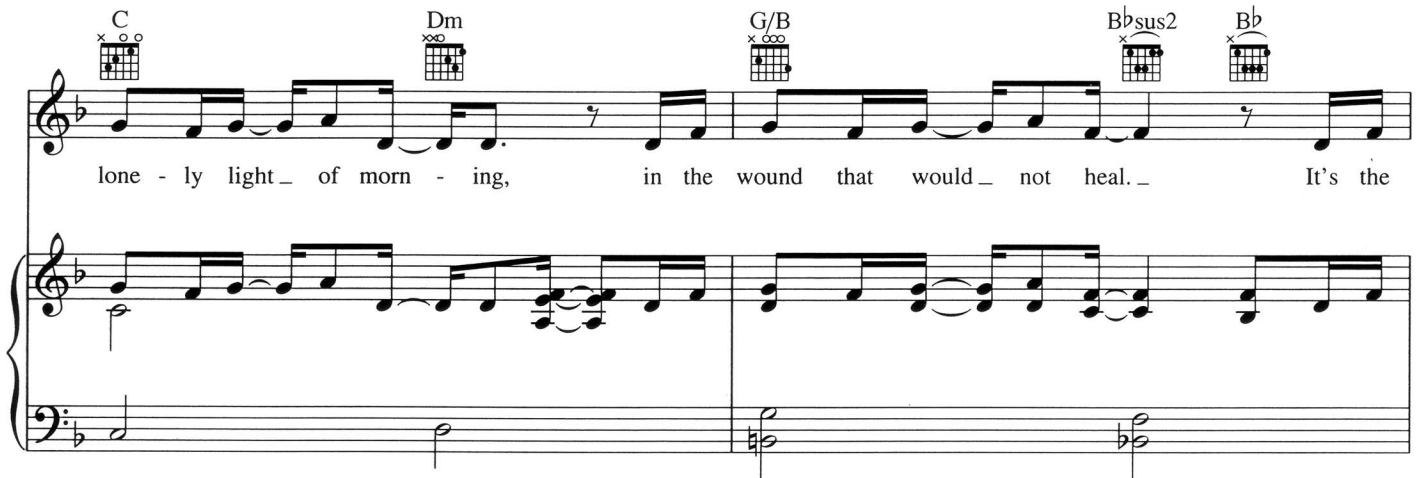
Dm  Bb  F/C 


car - ry on — our back — the bur - den time — al - ways — re - veals — in the



C  Dm  G/B  Bb^{sus2}  Bb 





lone - ly light — of morn - ing, in the wound that would — not heal. — It's the



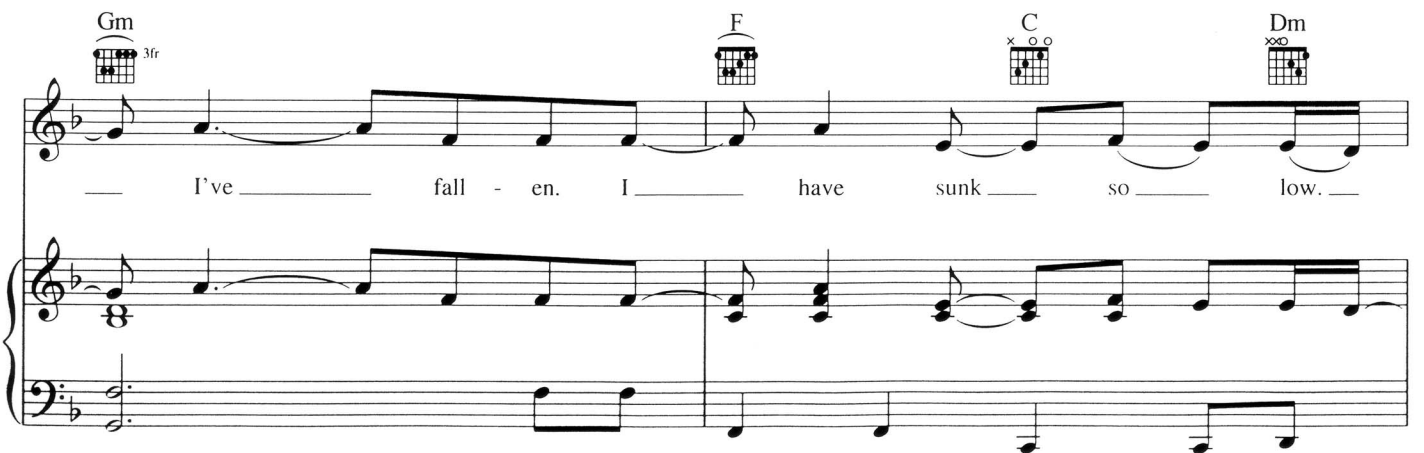
Gm  3fr Bb  F/C  C 

bit - ter taste — of los - ing ev - 'ry - thing — that I've — held so — dear. —



Gm  3fr F  C  Dm 

— I've — fall - en. I — have sunk — so — low. —





I've _____ messed _____ up. Bet - ter _____ I _____ should _____ know,



so don't _____ come _____ 'round here and tell me I _____ told _____ you so, _____



no. _____



D.C. al Coda



And

WORLD ON FIRE

Words and Music by SARAH McLACHLAN
and PIERRE MARCHAND

Relaxed groove

Am G6 F/C C

Am G(add4) F/C C Am G6

F C Am G(add4) F C

F G C Dm C

Hearts _ are worn _ in these _ dark a - ges. You're not _ a - lone _ in this
I watch the heav - ens for my fi - nal call - ing. Some - thing I can do _ to

F Am C/G

sto - ry's pa - ges. Night has fall - en 'mongst the
change what's com - ing. Stay close to me _____ while the

F C Dm7

Play 1st time only

liv - ing and _____ the dy - ing. And I'll try to hold it in, _____ yeah, I'll
sky _____ is _____ fall - ing. I don't

Fmaj7 G9sus Bb

Play 2nd time only

try to hold it in. _____ The wan - na be left a - lone, _____ don't

Am Cmaj7/G

wan - na be a - lone. _____ The world is on _____ fire, _____ it's






more than I ___ can han - dle. Tap in - to ___ the wa - ter, I







try to bring _ my share. Try to bring _ more, _








more than I ___ can han - dle. Bring it to ___ the ta - ble, I



1  bring what I ___ am a - ble.

2  bring what I ___ am a - ble.



Dm7 **C** **F**

Hears break, — hearts mend, — love — still hurts. — Vi - sions clash, — planes crash, —

This system contains the first two measures of the piece. The vocal line starts with a half rest, followed by quarter notes for 'Hears break, — hearts mend, — love — still hurts. — Vi - sions clash, — planes crash, —'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

G **Dm7** **C**

— still — there's talk — of sav - ing souls, still the cold — is clos - ing in on

This system contains the next two measures. The vocal line continues with '— still — there's talk — of sav - ing souls, still the cold — is clos - ing in on'. The piano accompaniment continues with similar rhythmic patterns and chordal support.

Bb(add9) **Am** **G6**

us.

This system contains the final two measures of the piece. The vocal line has a half rest followed by the word 'us.'. The piano accompaniment concludes with sustained chords in the right hand and a moving bass line.

F/C **C** **Am** **G(add4)** **F/C** **C**

This system shows the piano accompaniment for the final two measures, corresponding to the vocal line above. It includes guitar chord diagrams for F/C, C, Am, G(add4), F/C, and C.

Am G6 F C Am G(add4)

The first system of music features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and moving lines. The guitar chords are Am, G6, F, C, Am, and G(add4).

F C Am Cmaj7/G

We part — the veil — on our —

The second system includes a vocal melody line with lyrics. The piano accompaniment continues with chords and moving lines. The guitar chords are F, C, Am, and Cmaj7/G.

F C Am Cmaj7/G

— kill - er — sun. Stray from the straight — line on

The third system includes a vocal melody line with lyrics. The piano accompaniment continues with chords and moving lines. The guitar chords are F, C, Am, and Cmaj7/G.

F C Am Cmaj7/G

this short run. The more — we take, — the

The fourth system includes a vocal melody line with lyrics. The piano accompaniment continues with chords and moving lines. The guitar chords are F, C, Am, and Cmaj7/G.

F C Am Cmaj7/G F C

less we be - come. The for - tune of one — man means less for some.

Am Cmaj7/G F C G Am

F Am Cmaj7/G F C

G Am F/C

The

Am Cmaj7/G F C

world is on fire, it's more than I can handle.

G Am F

Tap in to the water, I try to bring my share.

Am Cmaj7/G F C G Am

Try to bring more, more than I can handle. Bring it to the table, I

1 F/C 2 F

bring what I am able. The bring what I am able.

rit.

STUPID

Words and Music by
SARAH McLACHLAN

Flowing, with a pulse

Fsus2
x x 0 2 3 3

Bb5
x x x 3 5

mp

The first system of the piano introduction features a treble clef with a key signature of two flats and a 6/8 time signature. The right hand plays a series of eighth notes: F4, A4, Bb4, C5, Bb4, A4, F4. The left hand plays a bass line: F3, A2, Bb2, C3, Bb2, A2, F2. The piece is marked *mp* (mezzo-piano).

Fsus2
x x 0 2 3 3

Bb
x x x 3 5

Night, lift up the shades, let in the
Love's made me a fool. It set me on

The second system includes the first line of lyrics. The vocal line (treble clef) has a key signature of two flats and a 6/8 time signature. The lyrics are: "Night, lift up the shades, let in the Love's made me a fool. It set me on". The piano accompaniment (grand staff) continues with the same eighth-note pattern as the first system.

Ebmaj7
x x 3 3 3 3

Cm(add2)
x x x 3 5

bril - liant light of morn - ing. But stead - y there
fire and watched as I floun - dered un - a - ble to

The third system includes the second line of lyrics. The vocal line (treble clef) has a key signature of two flats and a 6/8 time signature. The lyrics are: "bril - liant light of morn - ing. But stead - y there fire and watched as I floun - dered un - a - ble to". The piano accompaniment (grand staff) continues with the same eighth-note pattern.

F
x 2 3 3 3 3

Bb
x x x 3 5

now, speak, for I am weak and starv - ing for
ex - cept to cry out and wait for your

The fourth system includes the third line of lyrics. The vocal line (treble clef) has a key signature of two flats and a 6/8 time signature. The lyrics are: "now, speak, for I am weak and starv - ing for ex - cept to cry out and wait for your". The piano accompaniment (grand staff) continues with the same eighth-note pattern.

Ebmaj7

C(add2)

F

mer - cy.
an - swer.

Sleep has left me a - lone —
But you come a - round in your time, —

Bb

Ebmaj7

to car - ry the weight of un - rav - el - ling
speak - ing of fab - u - lous plac - es, cre -

Cm(add2)

F

where we went wrong.
ate an o - a - sis

It's all I can do — to hang
that dries up as soon — as you're

Bb

Ebmaj7

on,
gone.

You to keep me from fall - ing
leave me here burn - ing

in - to old —
in this de -

C(add2)

Gm

fa - mil - iar shoes. } How stu - pid could I _____
 - sert with - out you. }

Eb

Bb

F

be! A sim - ple - ton could see that

Gm

C5

Eb

you're no good for me, — but you're the on - ly

Bb

F(add9)/A

1 C5

C5

one I see.

2

C7

2

E \flat

3fr

Ev - 'ry - thing chang - es. — Ev - 'ry - thing

mp

Gm

3fr

F

falls a - part. I can't stand to feel — my - self

C

E \flat maj7#11

6fr

los - ing con - trol, but deep in my sens - es I

Gm

3fr

2

2

know. How stu - pid could I

Chord diagrams: Eb (3fr), Bb (2), F, Gm (3fr)

be! A sim - ple - ton could see that you're no good for

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a quarter note 'be!', and then a series of eighth notes: 'A', 'sim - ple - ton', 'could', 'see', 'that', 'you're', 'no', 'good', 'for'. The piano accompaniment starts with a forte (*f*) dynamic and consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Chord diagrams for Eb (3fr), Bb (2), F, and Gm (3fr) are provided above the vocal line.

Chord diagrams: C5 (3fr), Eb (3fr), Bb (2), F/A

me, — but you're the on - ly one I see. —

The second system continues the musical score. The vocal line has a whole note rest 'me, —', followed by eighth notes 'but', 'you're', 'the', 'on - ly', 'one', 'I', 'see.', and another whole note rest '—'. The piano accompaniment maintains the eighth-note pattern. Chord diagrams for C5 (3fr), Eb (3fr), Bb (2), and F/A are shown above the vocal line.

1 Chord diagram: Gm (3fr) 2 Chord diagram: C5 (3fr)

How stu - pid could I —

The third system introduces a first ending (1) and a second ending (2). The vocal line has a whole note rest, followed by eighth notes 'How', 'stu - pid', 'could', 'I', and another whole note rest '—'. The piano accompaniment features a first ending with eighth notes and a second ending with a different eighth-note pattern. Chord diagrams for Gm (3fr) and C5 (3fr) are provided above the vocal line.

Chord diagrams: Eb (3fr), F, N.C.

The fourth system shows the final part of the piece. The vocal line has a whole note rest, followed by a whole note rest, and then a whole note rest with 'N.C.' (No Chords) written above it. The piano accompaniment continues with eighth notes in the right hand and a simpler pattern in the left hand. Chord diagrams for Eb (3fr) and F are shown above the vocal line.

DRIFTING

Words and Music by
SARAH McLACHLAN

Slowly (♩ = ♩)

Dsus2 G/D

You've been gone so long that all that you know — has been

mf

Em7 Em9 Cmaj9

shuf - fled a - side — as you bask in the glow of the

Dsus2 G6

beau - ti - ful stran - gers that whis - per your name. — Do they

Em9 G/E Csus2 Am

fill up the emp - ti - ness? Larg - er than life is your

Em Em7 A7

fic - tion in a u - ni - verse made up of

C G

one. 'Cause you have been drift - ing for }
 You have been drift - ing for }

D G

so long. I know you don't want to come

D Dsus2 G

— down, but some - where be - low — you there's

Bm C To Coda

peo - ple who love you — and they're read - y for you — to come

G D Am9 5fr G

home. Please come — home.

D Am G

You

Dsus2



G/D



walk in a room and the world stops to stare. — You

Em7



Em9



Cmaj9



mes - mer - ize all — who are caught in the glare of the

Dsus2



G6



spot - light that fol - lows wher - ev - er you go. — Does it

Em9



Gmaj7



Csus2



Am



light up the emp - ti - ness?

Larg - er than life is your



fic - tion in a u - ni - verse made up of one.

D.S. al Coda

CODA



home.



Play 3 times



Repeat and Fade

Optional Ending

Dsus2



TRAINWRECK

Words and Music by SARAH McLACHLAN

Medium Rock

Em7 Em9

Dsus2 Em9 A Em9

Dsus2 Asus

Em9 Dsus2

Would your love, — in all — its fin - 'ry, tear at the dark - ness all —
 Would your eyes, — like mid - night fire - flies, light up the trench - es where —
 From your mouth, — it's all — that I — wish; the mer - cy of your — lips, just —

*The vocal part is written an octave higher than it sounds.

Asus(add2)

Em7

— a - round — me — un - til I can breathe — a - gain, —
 — my heart — lies — un - til I can see — a - gain, —
 — one — kiss — un - til I can breathe — a - gain, —

D

A7

D

G

un - til I be - lieve — a - gain? — } 'Cause I'm a train wreck wait - ing to
 to find my way back — a - gain? — }
 un - til I can sing — a - gain. — }

Bm

A

Em

Dsus2

G6

Asus

A

hap - pen, wait - ing for some - one to come — pick me up — off the tracks. — A

D

G

Bm

A

To Coda

1 Em




Bm

wild - fire born of frus - tra - tion, born of the one love that gets me so —


Csus2  3fr 

high. I've no fear at all.



2
Em9  Bm  Csus2  3fr

one love that gets me so high.



C  Bm7 

I've no fear at all to fall so deep -



C  G 

in - to you, lose my - self com - plete - ly.



C

In your sweet em - brace _ all my

Em A Asus2

pain's e - rased. _

D.S. al Coda

A A13 5fr

CODA Em Bm C(add #11)

one love that gets me so _ high. _

C Bm

I've no fear at all _ to fall so deep _

C(add #11)

C

Bm7

— in - to you, lose my - self com - plete - ly.

D

C

In your sweet em - brace — all my

Bm7

C

pain's — e - rased.

D

Optional Ending

Em7

Repeat and Fade

Em7

PUSH

Words and Music by
SARAH McLACHLAN

Moderately slow

Bb7sus Eb Bb7sus Eb

Ev - 'ry time _ I look at you, _ the world _ just melts a - way. _
I get mad _ so eas - y, but _ you give _ me room to breathe, _ no
There are times _ I can't de - cide, _ when I can't tell up from down. _ You

mp

Bb7sus Eb Cm Bb

All my trou - bles, all _ my fears _ dis - solve _ in your _ af - fec - tions. You've
mat - ter what I say _ or do, _ 'cause you're _ too good _ to fight _ a - bout _ it.
make me feel less cra - zy, _ when oth - er - wise _ I'd drown. _ But you

Bb7sus Eb Bb7sus Eb

seen me at _ my weak - est, but you take _ me as I am, _ and
E - ven when _ I have _ to push, just to see _ how far you'll go, _ you
pick me up _ and brush _ me off and tell _ me I'm o - kay. _

Bb7sus Eb Cm F/A

when I fall, you offer me a softer place to land.
 won't stoop down to battle, but you never turn to go.
 Sometimes that's just what we need to get us through the day.

You

Bb F/A Cm Eb

stay the course, you hold the line, you keep it all together. You're the

Bb F Cm7 Eb

one true thing I know I can believe in. You're

Bb **F/A** **A^bmaj7** **E^b** 3fr

To Coda

all the things — that I — de - sire. — You save — me, you com - plete me. You're the

The first system of the musical score features a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'all the things — that I — de - sire. — You save — me, you com - plete me. You're the'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Bb, F/A, Abmaj7, and Eb (3fr) are provided above the vocal staff. A 'To Coda' symbol is at the end of the system.

1 **Bb** **F** **A^bmaj13** 4fr

one true thing I know I can — be - lieve. —

The second system continues the musical score. The vocal line has the lyrics 'one true thing I know I can — be - lieve. —'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord diagrams for Bb, F, and Abmaj13 (4fr) are shown above the vocal staff.

2 **Bb** **F**

one true thing I know I can — be - lieve. —

The third system shows a repeat sign in the vocal line. The lyrics 'one true thing I know I can — be - lieve. —' are repeated. The piano accompaniment also features a repeat sign. Chord diagrams for Bb and F are shown above the vocal staff.

E^b 3fr **D^b6/9** **A^b(add2)** 4fr **Fm7**

The fourth system consists of piano accompaniment only. It features a right-hand melody and a left-hand bass line. Chord diagrams for Eb (3fr), Db6/9, Ab(add2) (4fr), and Fm7 are shown above the staff.

E^b D^b6/9 A^b Fm7

B^b A^b6 E^b Cm9

F/A B^bsus B^b

D.C. al Coda

Love is just — the an - ti - dote when noth - ing else — can cure — me.

CODA B^b F Cm7 E^bmaj9

one true thing I know I can — be - lieve. — You

stay the course, — you hold — the line, — you keep it all to - geth - er. You're the

one true thing I know I can — be - lieve. —

Optional Ending

Repeat and Fade

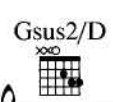
ANSWER

Words and Music by
SARAH McLACHLAN

Slowly



pp




I will be the an -



- swer at the end of _____ the line. I will be there for _____

G G7sus C/G C/E

— you. Why take the time? In the burn - ing of —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment with a treble and bass clef. Chord diagrams for G, G7sus, C/G, and C/E are shown above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Fmaj9 Am Cmaj7/G

— un - cer - tain - ty, I will be your sol - id ground.

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for Fmaj9, Am, and Cmaj7/G are shown above the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

D7/F# C/G G

I will hold the bal - ance if you can't look down.

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for D7/F#, C/G, and G are shown above the vocal line. The piano accompaniment features a more active bass line with some chromatic movement.

C G G7sus

If it takes my whole life, I won't break, I —

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Chord diagrams for C, G, and G7sus are shown above the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand. The bass clef part ends with a 'rit.' marking.

C G G7sus

— won't bend. — It will all — be worth it, worth it in —

C C/E Fmaj9 G7sus Am7

— the end, 'cause I can on - ly tell you what I — know. that I need —

G6 D7 C

— you in my life. When the stars have all — { gone } out, you'll still be

Dm7 C/E To Coda G

burn - ing so — bright. —

Cast me gen - tly in - to morn - ing,

for the night — has been — un - kind. —

Take me to a place so ho - ly

that I can wash this from my — life, the



D.S. al Coda

mem - 'ry of choos - ing not to ——— fight.

rall.

CODA



rall.

Tempo I



Cast me gen - tly in - to morn - ing,





for the night has been un - kind.


TIME


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Moderately fast


Gm9  3fr


Gm9/F  3fr


Ebmaj7#11  6fr


Bbmaj7  3fr



F  3fr

Gm  3fr

Ebmaj13  6fr



Gm9  3fr


Gm9/F  3fr


Ebmaj7#11  6fr


Bb(add2)  3fr

Time here _____ all but means noth - ing, just _____

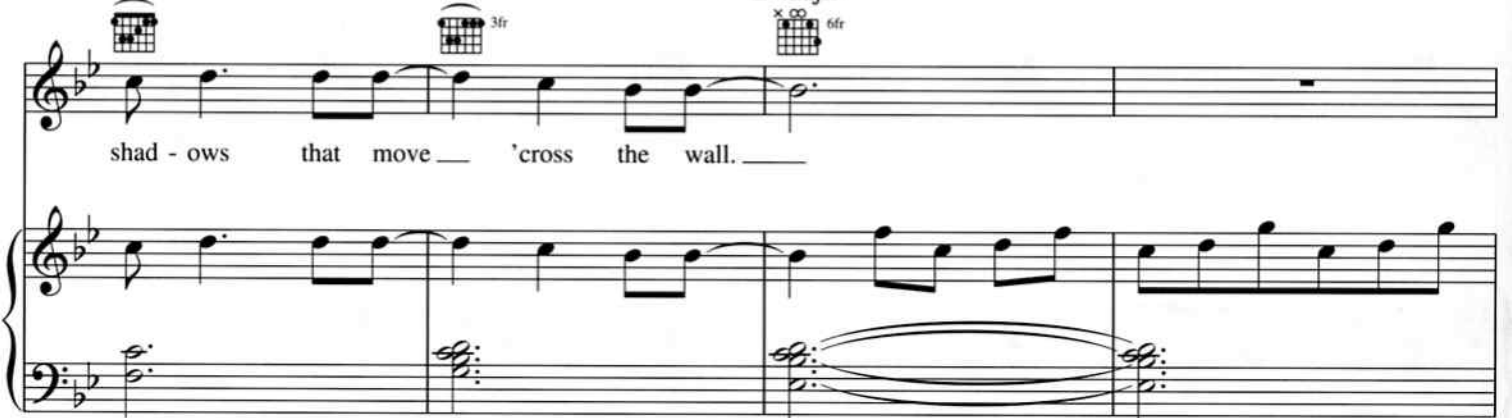


F  3fr

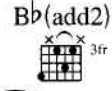
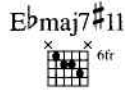
Gm  3fr

Ebmaj13  6fr

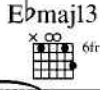
shad - ows that move _____ 'cross the wall. _____



*Female vocal written one octave higher than sung



They keep me com - pa - ny, but they don't ask of me,



they don't say noth - ing at all.



{ And So } I need just a lit - tle more si - lence.



I need just a lit - tle more time. (D.S.) for

Gm9



Gm9/F



Ebmaj7#11



Bb/D



You send your thieves to me, si - lent - ly stalk - ing me,
 give me no choice in this? I know you can't re - sist
 cour - age to pull a - way, there will be hell to pay,

8vb throughout

F



Gm

1
Ebmaj13

drag - ging me in - to your war. _____ Would you
 try - ing to re - o - pen a sore. _
 deep - ly you cut _____ to the bone. _

2, 3

Ebmaj13



F



Bb



Leave me _____ be; I

Ebmaj7



F



Bb



don't want to ar - gue. I just get con - fused _____ and I

Cm7

F

Bb

come all un - done. — And if I a - gree, — well, it's just —

Ebmaj7

Bb

Gm

— to ap - pease — you, 'cause I don't re - mem - ber what

Eb(add2)

To Coda

Bb(add2)

Bb

Gm

we're fight - ing for. —

Eb(add2)

Bb(add2)

Gm9

Gm9/F

You see love a

Ebmaj7#11

Bb/D

F

Gm

tight, thorn - y thread — that you spin — in a cir - cle of gold. —

Ebmaj13

Gm9

Gm9/F

— To have me, to hold — me, a

Ebmaj7#11

Bb/D

F

Gm

to - ken for all — to see, cap - tured to be — yours a - lone. —

Ebmaj13

D.S. al Coda

Bb(add2)

F Cm7

1,2 3

Guitar solo ad lib.

loco

Eb

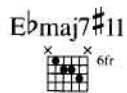
Solo ends

Gm9 Gm9/F Ebmaj7#11 Bb(add2)

Time here _____ all but means noth - ing, just _____

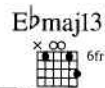
F Gm Ebmaj13

shad - ows that move _____ 'cross the wall. _____



They keep me com - pa - ny, but they don't ask of me,

F



they don't say noth - ing at all.

F



Leave me be; I don't want to ar - gue. I

8vb to end



just get con - fused and I come all un - done. And

B \flat Ebmaj7

if I a - gree, — well, it's just — to ap - pease — you, 'cause

B \flat Gm Eb(add2) B \flat (add2)

I don't re - mem - ber what we're fight - ing for. —

Gm Eb(add2) B \flat

Gm Eb B \flat

rit.

PERFECT GIRL

Words and Music by SARAH McLACHLAN
and PIERRE MARCHAND

Moderately slow, in 2

N.C.

F#m A E

Am I faith - ful, am I strong, am I good e - nough
own my in - se - cur - i - ties; I try to own my
ri - ot in my heart de - cides to keep me o - pen

F#m A

to be - long in your rev - er - ie, a per - fect girl?
des - ti - ny that I can make or break it if I choose.
and a - live. I have to take my - self a - way from you,

E F#m

Your vi - sion of ro - mance
 But you take my words and twist
 'cause I can't com - pete, I can't

A E

is cruel, and all a - long I played the fool.
 them 'round 'til I'm the one who brings you down.
 de - ny. There's noth - ing that I did - n't try.

F#m A E

All your ex - pec - ta - tions bu - ry me. Don't
 Make me feel like I'm the one to blame for
 How did I go so wrong in lov - ing you? Don't

D A/C# Esus E

wor - ry: } You will find the an - swer if you
 all of this.
 wor - ry:

A/C# D/F# A/E

let it go. Give your - self some time

Esus E A/C# D/F#

to fal - ter, but don't fore - go

A/E Esus E7 F#m

know - ing that you're loved no mat - ter what, and ev -

D Esus E

- 'ry - thing will come a - round in time. **To Coda**

1 F#m

2 A

I 'Cause you need ev -

8vb *loco*

D/F#

A

- 'ry - bod - y with ___ you, on ___ your side. ___ Know that I am here -

D/F#

F#m

E

Esus

___ for you, ___ but I hope in time ___ you'll find your - self ___ all

D(add2)

A/C#

B7

right a - lone, ___ you'll find your - self ___ with o - pen arms, you'll

D



find your - self, — you'll find your - self — in time. —

A(add2)



A/C#



D.S. al Coda

The

F#m



D



E



F#m



D



E



Repeat ad lib. and Fade

Optional Ending

F#m



DIRTY LITTLE SECRET

Words and Music by
SARAH McLACHLAN

Moderately slow

Chord diagrams: Dm7, E7, Dm7

Chord diagrams: E7, Dm7, E7

Chord diagrams: Fmaj7, E7, Dm7

If I had the chance, —

Chord diagrams: E7, Dm7, E7

— love, I would not hes - i - tate

Fmaj7

E7

to tell you all the things I never said before. Don't

Dm7

G

F

G/F

tell me it's too late, 'cause I've re-lied on my il-lu-

C/E

Am

G6

D7/F#

-sions to keep me warm at night. I de-

F

G/F

C/E

Am

nied in my ca-pa-ci-ty to love, I am

D7 G7sus C Csus C

will - ing to give up — this fight.

Dm7 C/E F D7/F#

I've been up all — night, drink - ing to drown my sor - row down, -

G F C/E

— but noth - ing seems to help — me

Dm7 C/E G

since you went a - way. I'm so tired of — this town —

C Dm7 C/E F D7/F#

where ev - 'ry tongue_ is wag - ging when ev - 'ry back_ is turned.

G F C/E

They're tell - ing se - crets that_ should

Dm7 C/E Am7

nev - er be re - vealed._ There's noth - ing to_ be gained_ from this

Dm7 E7

but_ dis - as - ter. Here's a good one: did you_

Dm7

E7

Dm7



— hear a - bout — my friend? — He's — em - bar - rased to be

E7

Fmaj7



seen now be - cause — we — all

D/F#

C



know — his sins. —

Dm7

Fmaj7



C Dm7 Fmaj7

C Dm7 C/E

If I had the chance, — love, I know I

F D7/F# G

would not hes - i - tate

F C/E Dm7

to tell — you all — the things — I nev - er said be - fore. — Don't

