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Building A Mystery

Words and Music by SARAH McLACHLAN and PIERRE MARCHAND

Guitar 1: Capo VII
Guitar 2: Capo II

Relaxed Piano → Bm Guitar 1 → (Em) G (C/G) Dsus2 (G) Amsus/E (D) A/E
N.C. Guitar 2 → ((Am)) (F) ((C)) ((G))

Bm (Em) G (C/G) D (G) Asus/E (D) A/E
((Am)) ((F)) ((C)) ((G))

You

Verse Bm (Em) G (C/G) D (G) Amsus/E (D) A/E Bm (Em) G (C/G)
((Am)) ((F)) ((C)) ((G))

come out at night,
that's when the energy comes—and the
dark side's light and the vampires roam.
You stretch your Astor wear—and your
suicide poem and a cross from a faith that died
before Jesus came.
You're building a mystery.

Verse
live in a church screaming aloud.
where you sleep with voodoo dolls, and you
a prayer from your secret god to
won't give up the search for the ghost in the halls,
feed off of fears and hold back your tears, oh.

You wear sandals in the snow and a smile I won't wash away.
You give us a tantrum and a grin, I know it all.

Can you look out the window just when you need one
without your shadow getting in the way?

You're so beautiful, with an edge and charming.
You're a beautiful, a beautiful fucked-up man.
E  G(add9)  A
(D)  (C/G)  (F(add9))

You're so careful when I'm in your arms
You set it up, you're razor wire sharp

Chorus

Bm  G  D  A
(Em)  (C/G)  (G)  (D)

'Cause you're working building a mystery
Holding on and holding it in
Yeah, you're working building a mystery
Ooh, you're working building a mystery,

Outro-Chorus

Bm (Em) (Am)
G (C/G) (F)
D (G) (C)
A (D) (G)

holding on and holding it in.

Yeah, you're working building a mystery

Bm (Em) (Am)
G (C/G) (F)
D (G) (C)
A (D) (G)

and choosing so carefully.

Yeah, you're working
building a mystery, holding on

D (G) (C) A (D) (G) Bm (Em) (Am) G (C/G) (F)

and holding it in. Oh yeah, you're working

D (G) (C) A (D) (G) Bm (Em) (Am) G (C/G) (F) D (G) (C) A (D) (G)

building a mystery and choosing so carefully

Bm7 (Em) (Am) G (C/G) (F) D (G) (C) Asus (D) (G)

You're building a mystery.
I love you.
I love you.
I love you.
I love you.
I love you.
I Love You

Words and Music by
SARAH McLACHLAN

Guitar: Capo 1

Intro
N.C.

Piano → Ab
Guitar → (G)

I have a smile

Fm  (Em)
Dbmaj7  (Cmaj7)
stretched from ear → ear
to see you walk-

Bbm/Ab  (Amu/G)
Ab  (G)
banging down the road.

We meet at the lights.

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I stare for a while, the world around us disappears. It's just you and me, guitar solo.

On my island of hope, a breath between us could be miles. Let me surround you.
Eb (D)  Fm (Em)  Db (C)
— my sea to your shore. —  Let me be

Eb (D)  Pre-Chorus
(Dm7)  (Am7)
— the calm you seek. — Oh, and ev’ry time I’m
 Solo ends

Eb (D)
close to you, there’s too much I can’t say, and

Bbm (Am)  Db (C)  Eb (D)  Db6 (C6)  Cm7 (Bm7)  Chorus
(G)
you just walk away.  And I
Am

I've crossed the room, me.
Am I from the last angel?

A

where I already can't return, gone?
where I

Asus2

every step I took in faith
Asus2

betrayed me.

Dsus2

only hope that I won't disappoint you.
And when I'm down here from my home, knees,

Sweet, sweet surrender

is all that I have to give.
A    Asus2    2,3  F#m7
Take me to give.

E  Dsus2  A
Sweet

F#m7  D  E  E7  To Coda

sur-re-n-der is all that I have

A  A(add2)  A  Bridge
Bm

to give.

And I don't un-der-stand
E
how the touch of your hand...

A
I would be the one to fall.

Bm
I miss the little things.

Esus
E
I miss everything
...all the beauty you feel only let yourself believe that we are born innocent.

It's easy let it go...

It's easy let it go...
Guitar: Capo III

Slowly
Verse
Piano -> Cm
Guitar -> (Am)

\[ Ab^{add2} (F) \]
\[ (F) \]
\[ (F) \]

\[ Cm \]
\[ (Am) \]
\[ A^{b} \]
\[ (F) \]
\[ (F) \]

\[ Gm \]
\[ (Em) \]
\[ B^{b} \]
\[ (G) \]
\[ E^{b} \]
\[ (C) \]

Adia, I do believe I failed you.

Adia, I know I've let you down.

Don't you know I tried so hard to
love you in my way.
It's easy,

let it go.

Verse

Adi-a, I'm empty since you left
Adi-a, I thought that we could make

Try to find a way to carry on.
I know I can't change the way you feel.
Gm7 (En)      Bb (G)        Eb (C)
I search my- self and ev-

Abmaj7 (Fmaj7) (F6)    Eb/G (C)    Bb/F (G/B)
-ry one er-
to see where we went wrong.
Every one to see where we went wrong.

Fm (Dm)     Bb sus2 (G5)     Bb (G)
no one left _ _ _ to fin-
er. Pull you from your tow-
er. Pull you from your tow-
er. 

Ab (F)  Fm (Dm)     Bb sus2 (G5)     Bb
There’s no one here to blame.
There’s no one here to blame.

Ab (F)  Fm (Dm)     Bb sus2 (G5)     Bb
There’s no one left _ _ to talk to, honey, and there you poss-
There’s no one left _ _ to talk to, honey, and there you poss-

I leave you with your mis-

Ain't no one to buy our innocence
If you'd only let yourself believe 'cause

Chorus
We are born innocent.

Believe me, Adia, we are still innocent.
It's easy.
we all falter. And does it mat-

G7 (E) G7 (E) N.C.

Interlude

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

Bb (G) Cm (Am) F (D)
fate has led you through you have to do
Do what you have to do

Words and Music by SARAH McLACHLAN and COLLEEN WOLSTENHOLME

Moderately

What ravages of spirit conjured this tempestuous rage,
Every moment marked with apparitions of your
A glowing ember burning hot

D

Em7

soul.

and burning slow,

created you a monster
I'm ever swift and moving,
deep within I'm shaken by the

G

Bbm

Csus2

broken by the rule of try'n to escape this desire.
violence of existing for only you.

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fate has led you through it. You do what you have to do.
yearning to be near you, I do what I have to do.
know I can't be with you, I do what I have to do.

And fate has led you through it. You do what you have to do.
The yearning to be near you, I do what I have to do.
I know I can't be with you, I do what I have to do.

And I had the sense to

recognize that I don't know
how to let you go.

I don't know how to let you go.

Em7  D/F#  G  (Take 2nd ending)
PRINCIPLES OF THE TELESCOPE

The telescope appears in a tube so constructed that the observer may lengthen or shorten the distance between the objective and the eyepiece to suit his particular purpose. The tele-

scope consists of an objective lens or mirror, which collects and refracts the rays of light as the ab-

...
Witness

Words and Music by SARAH McLACHLAN
and PIERRE MARCHAND

Slowly
N.C.  Emaj7  B

Make me a

G#m  B  E  C#m7
tin  -  ess.

Take me out.

out of

B  G#m  F#
dark ness.

out of doubt.

I won't weigh you
C#m    B
mis-er-y_  made beau-ti-ful_ right be-fore_ our eyes?
          Will
E    B   A

E    B   C#m   B   F#m
mer-cy_ be re-vealed_ or blind as_ where we stand?
          Will we

E    B    F#m
(1) burn
(2) Guitar solo
in heaven
like we

E    B    F#m
do_ down here?
          Will the
C#m  B  E
down with good intention. won't make

A  E  B  C#m  B  F#m
fire out of clay or other inventions.

E  B
Will we burn in

F#m  E  B
heaven like we do down
F♯m  E  B

here?

Will a change come while we're

F♯m  A

waiting?

Ev'ryone is waiting.

And when we're done

c

C♯m  B  E

soul searching and we

C♯m  B  E

carry the weight and die for a cause,
Gently

C   Fladd9/C   C

\[\text{mp}\]

Spend all your time waiting straight line,

F   C

for that second chance,

and everywhere you turn for a break that would make

\text{Fsus2/A}   G   Dm7

it okay, Storm keeps on twisting.

\text{Original key: Db Major. This edition has been transposed down one half-step to be more playable.}
oh and weightless and maybe I'll find some

peace tonight in the arms of the angel.

Fly away from here, from this dark, cold hotel room.
and the endlessness that you fear.

You are pulled from the wreckage of your silent reverie.

You're in the arms of the angel.
May you find some comfort here.

You're so tired of the here.

You're in the arms of the
an - gel. May you find

some com - fort here.

C F(add9)/C

C F(add9)/C

C F(add9)/C
Black & White

Words and Music by SARAH McLACHLAN

Moderately

E♭ F
Gm Gm/D
Un - ravel me

Gm F
B♭ Eb B♭ F
a dis - tant chord. On the out - side is for - got

Gm Eb B♭ F Gm Ebmaj7
a con - stant need to get a long and the an -

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i-mal a-wak-ens. And all I feel is black-

and white. The road is long

and mem-ry un-te this slides in-to the hole of my un-do-

Put a-side, I put a-way, I push it back

I can't en-dure, I am the ar-
Bb
— to chive of our each fail day — And all
F

Gm

F


Eb/Bb
— feel is black and white and I’m wound up small
Bb/F


Ebmaj7/G


F/G


Gm
Everybody is waiting for your entrance, so don’t disappoint them. Unravel me.

CODA

I am. Everybody loves...
Dm/G

-ing for your entrance

so,

Ebmaj7/G

don’t disappoint them.

C7/E

Eb maj7/G

C9/G

Eb maj7/G
Full of Grace

Words and Music by SARAH McLACHLAN

Gently
A(add9)    A
The win-ter here’s cold and

Dmaj7/A    F#m    C#m
bit-ter. It’s chilled us to the bone.

D            A(add9)/C#
We haven’t seen the sun for weeks, too

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Esus E
long, too far from home.

A D
feel just like I'm sinking, and I claw for solid ground.

A
I'm pulled down by the undertow.

D A/C#
I never thought I could feel so low.

Oh
C#m

dark - ness, I feel like let - ting go.

F#m

D
A
D
Dmaj7

If all of the strength and all

C#7sus

of the cour - age come and lift me from this place.

F#m

E

B/D#

D

I know I can love you much bet -
After this,

full of grace.

my love.

“It’s better this way.”

said.

Having seen this place before.
where ev’rything we say and do hurts us all and more.

It’s just that we stayed too

long in the same old sickly skin.

D.S. al Coda

CODA
I can love you much better than this.

It's better this way.

Vocal 1st time only

Repeat and Fade
Building A Mystery
(Guitar Part)

Words and Music by SARAH McLACHLAN and PIERRE MARCHAND

Gr. 1 Tuning, Capo VII:
Gr. 2 Tuning, Capo II:
Gr. 3 Tuning:

Intro

Relaxed

Gtr. 1 (acous.)
(Rhy. Fig. 1)

mf let ring throughout

Gtr. 2 (elec.)

mf w/ slight dist.

Gtr. 1 chord symbols
Gtr. 2 chord symbols

(Em) (Am)
(C/G) (F)
(G) (C)
(D) (G)

End Rhy. Fig. 1

(Em) (Am)
(C/G) (F)
(G) (C)
(D) (G)

End Rhy. Fig. 2

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(A5) ((Dsus)) (D) (C/G) ((F(add9))) (A5) ((Dsus)) (D) (C/G) ((F(add9))) (D) ((G))

Gr. 2

let ring throughout

Gr. 1

Chorus

Gr. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

(Em) ((Am)) (C/G) ((F)) (G) ((C)) (D) ((G)) (Em) ((Am)) (C/G) ((F)) (G) ((C)) (D) ((G))

Gr. 2

(Em) ((Am)) (C/G) ((F)) (G) ((C)) (D) ((G)) (Em) ((Am)) (C/G) ((F)) (G) ((C)) (D) ((G))

Gr. 1

2. (G) ((C)) (D) ((G))
Guitar Solo

(C/G) (Dsus/A) (C/G) (D/A) (Dsus/A) (D/A) (Dsus/A) (C/G)

0 4 5 4 0 0 2 3

0 5 7 5 3 3 5 5

0 4 5 4 0 4 5

* Reverse gr. arr. for Gtr. 2.
Sweet Surrender
(Guitar Part)

Words and Music by SARAH McLACHLAN

Intro
Moderately

Gr. 1 (dist.)
N.C.

* fdbk.

Verse
N.C. (F#m)

8ves
locus

pitch: A#

Dsus2

w/ fingers
let ring throughout

F#m

D5

A/D

Asus2/D

(cont. in sl.

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Gtr. 1 tacet
A    Asus2    E

Rhy. Fig. 1
mf  let ring throughout

End Rhy. Fig. 1  Rhy. Fig. 2

Chorus

End Rhy. Fig. 2  Rhy. Fig. 3

Gtr. 2

F#m7
D    E
End Rhy. Fig. 3

A    Asus2    A

Gtr. 1
Verse
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 1 tacet
F#m

Dsus2       A         Asus2

E            F#m       D5

F#m7         Dsus2     A         Asus2     E     F#m7

w/ heavy phaser fdbk.  let ring

Gr. 1 tacet
Dsus2       A         Asus2

Gr. 2: w/ Rhy. Fig. 2, simile

Chorus
Gtr. 2: w/ Rhy. Fig. 3
E            Dsus2     A         F#m7       D       E       E7

Gr. 2
F#m7        E            Dsus2     A         F#m7
Witness
(Guitar Part)

Words and Music by
SARAH McLACHLAN and
PIERRE MARCHAND

Emaj7  B  G#m  E

C#m7  F#  C#m  A  F#m

Sample Strum Pattern

Guitar Solo

Emaj7  B  G#m

f
w/ heavy echo & wah-wah

TAB

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Chorus

* Played behind the beat.
Last Dance
(Guitar Part)

*(Tune Down 1/4 Step)*

C | Am | Em | G | Am7 | G7
---|----|----|---|-----|-----
32 | 23 | 1  | 2 | 231 | 32

F | Dm7 | G7sus | Fmaj7 | Gsus | Dm | A7sus/D
---|------|--------|--------|------|----|------
134211 | 221 | 11 | 3 | 2 | 14 | 233 | 134

Sample Strum Pattern

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*to match recording

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