

Angel - Sarah Mclachlan

0.0"
1.1,00
start

3.1"
3.1,00
intro

♩ = 116,999886
Dave Evick

Horn in F

Fretless Electric Bass

Lead 5 (Charang)

Solo

This system contains the first four staves of the musical score. The Horn in F staff is empty. The Fretless Electric Bass staff shows a bass line starting at measure 9. The Lead 5 (Charang) staff is empty. The Solo staff shows a guitar solo starting at measure 9. The tempo is marked as ♩ = 116,999886.

12.4"
9.1,00
verse1

9

Oc.

Hn.

E. Bass

Lead 5

Solo

Spend all your time wait ing for that sec ond chance, for a

This system contains the fifth through ninth staves of the musical score. The Oc. and Hn. staves show vocal lines. The E. Bass staff shows the bass line with lyrics: "Spend all your time wait ing for that sec ond chance, for a". The Lead 5 and Solo staves show guitar parts. The tempo is marked as ♩ = 116,999886.

15

Oc.

Hn.

E. Bass

Solo

break that would make it o kay. There's al ways some rea son

20

Oc.

Hn.

E. Bass

Solo

to feel not good e nough, and it's hard at the end of the day.

25

Oc.

Hn.

E. Bass

Solo

I need some dis trac tion, oh, beau ti ful re lease.

30

Oc.

Hn.

E. Bass

Solo

Me mo ries seep from my veins and may be emp ty.

36

Oc.

Hn.

E. Bass

Solo

Oh, howweight less, then may be I'll find somepeace to night.

1'03.6"
42.1,00
chorus1

42

Oc.

Hn.

E. Bass

Solo

In thearms of the an gel far a way from

49

Oc.

Hn.

E. Bass

Solo

here, from this dark, cool ho tel room and the

55

Oc.

Hn.

E. Bass

Solo

end less ness that you fear, you are pulled from the

61

Oc.

Hn.

E. Bass

Solo

wreck age of your si lent rev er ie. You're in the

67

Oc.

Hn.

E. Bass

Solo

arms of the an gel where you find

74

Oc.

Hn.

E. Bass

Solo

some com fort here.

verse2

80

Oc.

Hn.

E. Bass

Lead 5

Solo

So tired of thstraight life, and ev

85

Oc.

Hn.

E. Bass

Lead 5

Solo

'ry where you turn there's vul tures and thieves at your back.

89

Oc.

Hn.

E. Bass

Lead 5

Solo

The storm keeps on twisting. Keep on build ing the lies

94

Oc.

Hn.

E. Bass

Solo

that you make up for all that you lack. Don't make no

99

Oc.

Hn.

E. Bass

Solo

dif fer ence, es cape them one last time. It's eas i er

104

Oc.

Hn.

E. Bass

Solo

to be lieve in this sweet mad ness. Oh, this glo ri ous

110

Oc.

Hn.

E. Bass

Solo

sad ness that brings me to my knees. In the arms of the

117

Oc.

Hn.

E. Bass

Solo

an gel far a way from here, from this

123

Oc.

Hn.

E. Bass

Solo

dark, cool ho tel room and the end less ness that you fear,

129

Oc.

Hn.

E. Bass

Solo

you are pulled from the wreck age of your

135

Oc.

Hn.

E. Bass

Solo

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

140

Oc.

Hn.

E. Bass

Solo

of the an gel where you find

3'51.2"
150.1,00
chorrpt

146

Oc.

Hn.

E. Bass

Solo

some com fort here. You're in thearms

152

Oc.

Hn.

E. Bass

Solo

of the an gel. May you find

4'08.2"
161.1,00
toend

158

Oc.

Hn.

E. Bass

Solo

some com fort here.

4'27.9"
173.3,00
end

166

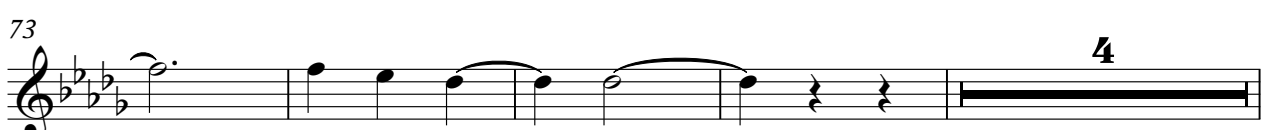
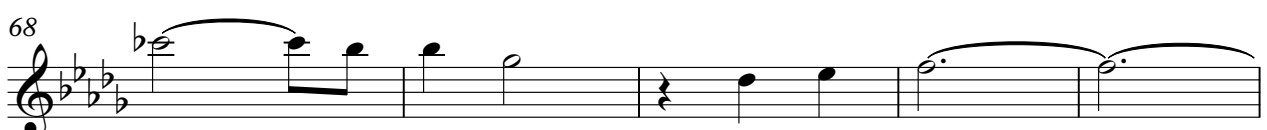
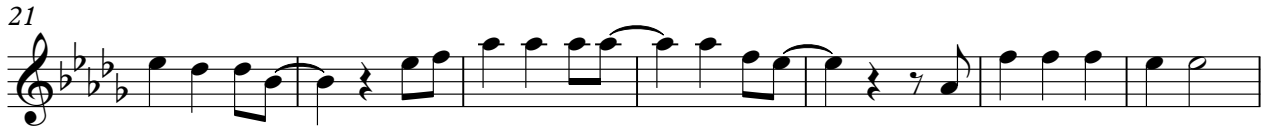
E. Bass

Solo

Ocarina

Angel - Sarah Mclachlan

♩ = 116,999886



81



88



94



101



108



116



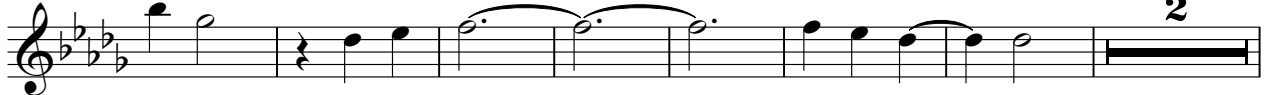
125



133



141



150



Ocarina

156

14

Horn in F

Angel - Sarah Mclachlan

♩ = 116,999886

Dave Evick

8

Spend all your time wait ing for that sec ond chance,

14

for a break that would make it o kay. There's al ways some reason

20

to feel not good e nough, and it's hard at the end of the day.

25

I need some dis trac tion, oh, beau ti ful re lease.

31

Me mo ries seep from my veins and may be emp ty. Oh, how

37

weight less, then may be I'll find somepeace to night. In the arms

44

of the an gel far a way from here, from this dark, cool ho

53

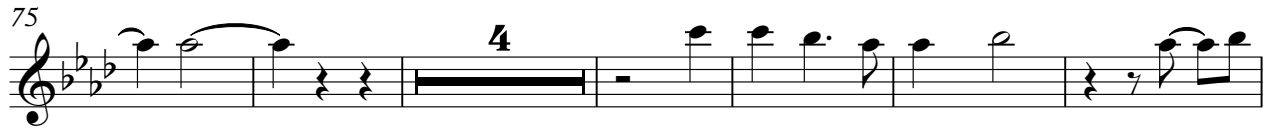
tel room and the end less ness that you fear, you are pulled

60

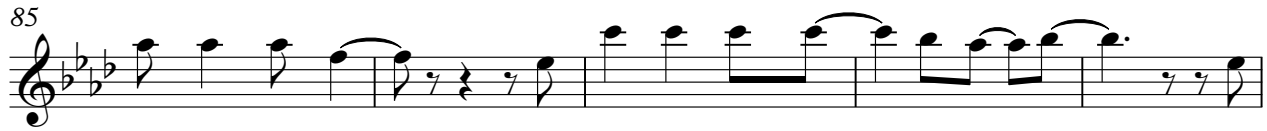
from the wreck age of your si lent rev er ie. You're in the

67

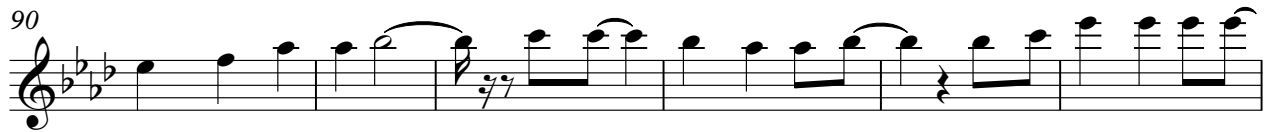
arms of the an gel where you find some com fort V.S.

75 

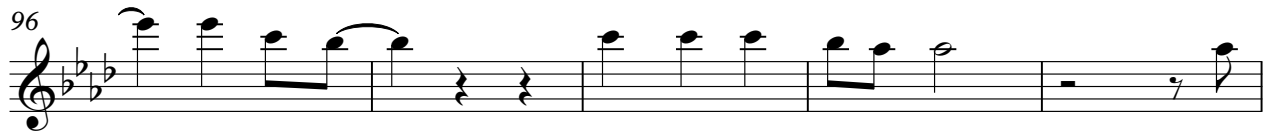
here. So tired of the straight life, and ev

85 

'ry where you turn there's vul tures and thieves at your back. The

90 

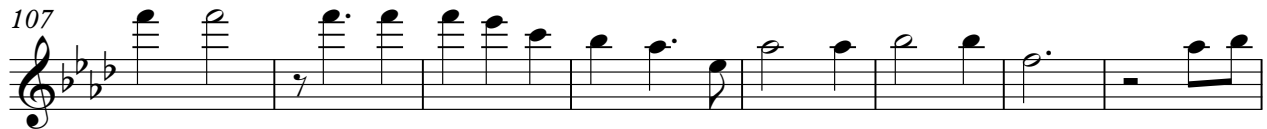
storm keeps on twisting. Keep on build ing the lies that you make up for all

96 

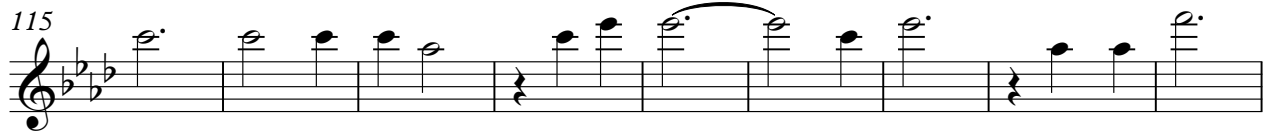
that you lack. Don't make no dif fer ence, es

101 

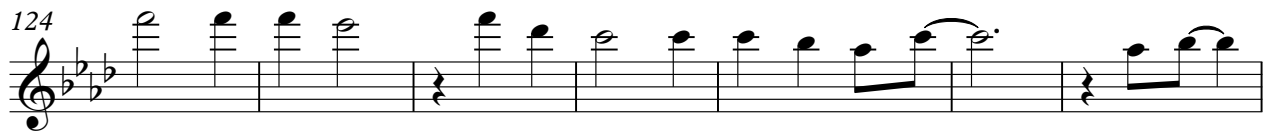
cape them one last time. It's eas i er to be lieve in this sweet

107 

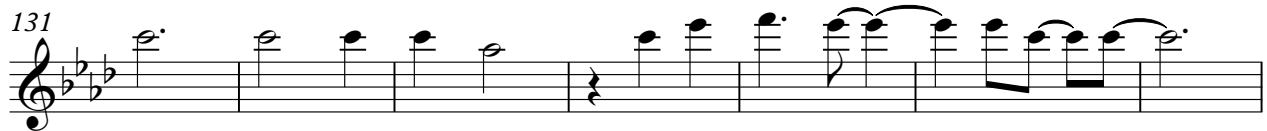
mad ness. Oh, this glo ri ous sad ness thab rings me to my knees. In the

115 

arms of the an gel far a way from here, from this dark,

124 

cool ho tel room and the end less ness that you fear, you are

131 

pulled from the wreck age of your si lent rev er ie.

138 

You're in the arms of the an gel where you find

Horn in F

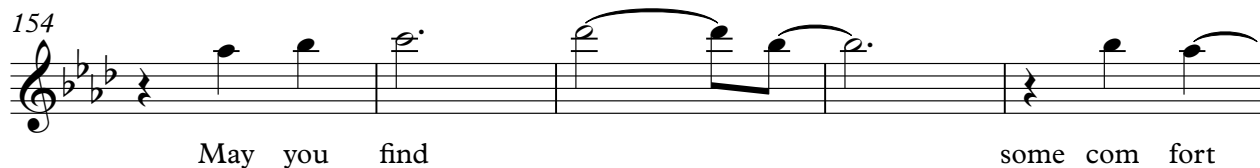
3

146



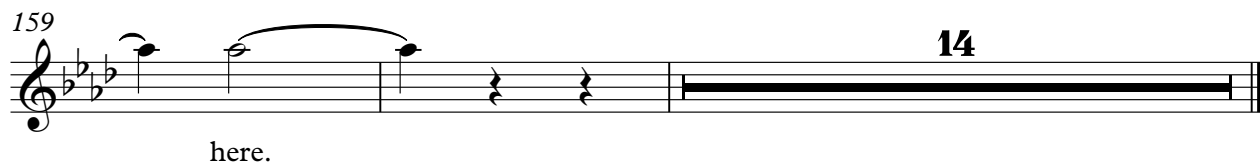
some com fort here. You're in the arms of the an gel.

154



May you find some com fort

159



here.

Fretless Electric Bass Angel - Sarah Mclachlan

♩ = 116,999886

2



12



23



34



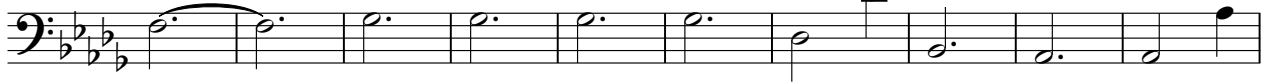
45



55



65



75



86



97



V.S.

108



119



129



140



150



161



168



Lead 5 (Charang) Angel - Sarah Mclachlan

♩ = 116,999886

4 **74**

A musical staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The staff contains measures 4 through 74. Measures 4, 5, 6, and 7 are marked with a thick black bar, indicating they are omitted. Measures 8 through 73 contain musical notation, including a dotted quarter note in measure 8 and a quarter note in measure 9. Measure 74 is also marked with a thick black bar.

84

A musical staff in treble clef with a key signature of three flats and a 3/4 time signature. The staff contains measures 84 through 88. Measure 84 is a whole rest. Measures 85, 86, and 87 contain a melodic line with a slur over the notes. Measure 88 is a whole rest.

89

84

A musical staff in treble clef with a key signature of three flats and a 3/4 time signature. The staff contains measures 89 through 122. Measures 89, 90, and 91 contain musical notation, including a slur over the notes in measure 90. Measures 92 through 121 are marked with a thick black bar, indicating they are omitted. Measure 122 is the final measure of the system.

Angel - Sarah Mclachlan

Solo

♩ = 116,999886

2

12

21

30

39

48

55

63

70

78

V.S.

85



94



102



110



119



126



134



141



148



155



Detailed description: This image shows a page of musical notation for a solo piece, starting at measure 85 and ending at measure 162. The music is written in a single system with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as complex chords and arpeggios. There are several instances of slurs and ties, particularly in the later measures. The page is numbered '2' in the top left corner, and the word 'Solo' is centered at the top. Measure numbers 85, 94, 102, 110, 119, 126, 134, 141, 148, and 155 are placed at the beginning of their respective staves.

164

A musical score for guitar solo, measures 164-168. The score is written on a single staff in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The notation includes a variety of rhythmic values and articulations:

- Measure 164: Quarter note, dotted quarter note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note.
- Measure 165: Quarter note, dotted quarter note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note.
- Measure 166: Quarter note, dotted quarter note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note.
- Measure 167: Quarter note, dotted quarter note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note.
- Measure 168: Quarter note, dotted quarter note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note.

The score features several slurs and ties, indicating phrasing and sustained notes. The notes are primarily in the lower register of the guitar, with some higher notes in the final measures.