

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

E \flat (C) G/B (E) Cm (Am) F7 (D7)

love you in my way. It's easy,

E \flat (C) B \flat (G)

let it go.

Verse
Cm (Am) A \flat (F) (Fsus2)

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

E \flat (C) Cm (Am) A \flat (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
if you'd on - ly let your - self be - lieve

'cause
that }

Chorus

B \flat
(G)

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
(Em7)

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 consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb). 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 symbol Fm7 (Dm) 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 symbol G7 (E). The second ending is marked with a "2" and the chord symbol G7 (E), followed by "N.C." (No Chords). The lyrics are "- ter? ___ - ter? ___". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Interlude

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

The interlude section consists of a piano accompaniment in a grand staff. The key signature remains two flats. The first measure has a chord symbol F7/C (D7/A) above it, and the second measure has a chord symbol Eb (C) above it. 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 consists of a piano accompaniment in a grand staff. The key signature remains two flats. The first measure has a chord symbol Bb (G) above it, the second measure has Cm (Am) above it, and the third measure has F (D) above it. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Bb
(G)

Bb7
(G7)

'Cause we are born

Chorus
Eb
(C)

Dbdim7
(Bbdim7)

in - no - cent. Be - lieve me,

Ab
(F)

Fm7
(Dm)

Bb
(G)

A - di - a, we are still in - no - cent.

Gm
(Em7)

Dbdim7
(Bbdim7)

It's eas - y, we all fal -

Fm7
(Dm)

To Coda ⊕

ter. Does it mat - ter? —

Bb sus
(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? _