

# 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

Eb  
(C)Bbm/Db  
(Bb)Ab(add2)  
(F)

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

## Chorus

Bb  
(G)Eb  
(C)Dbdim7  
(Bbdim7)

we are born in - no - cent.

Ab  
(F)Fm7  
(Dm)

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

Bb  
(G)Gm  
(Em7)Dbdim7  
(Bbdim7)

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 the same melodic and bass lines as in the first system.

Interlude

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

The interlude section is a short instrumental piece. It features a piano accompaniment in a grand staff. 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 consists of 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 piece is a short instrumental piece. It features a piano accompaniment in a grand staff. 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 consists of 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? —

B♭sus  
(G)

B♭

E♭  
(C)Gm  
(Em)

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

Gm7

A♭maj7  
(Fmaj7)Fm7  
(Dm)B♭7  
(G)

D.S. al Coda

in - no - cent. \_ \_ \_ 'Cause we are born \_

CODA

B♭  
(G)G7  
(E)

ter? \_ \_ \_