

# 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)

*mf*

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)

Ab maj7  
(Fmaj7)

(F6)

Don't you know I tried so hard to

Eb  
(C)
G/B  
(E)
Cm  
(Am)
F7  
(D7)

love you in my way. It's easy,

Eb  
(C)
Bb  
(G)

let it go.

*Verse*

Cm  
(Am)
Ab  
(F)
(Fsus2)

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

Eb  
(C)
Cm  
(Am)
Ab  
(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 'cause  
if you'd on - ly let your - self be - lieve 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 a 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 music is in a 4/4 time signature.

1 G7 (E) 2 G7 (E) N.C.  
- ter? \_\_\_ - ter? \_\_\_

The second system continues the vocal line and piano accompaniment. It features a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning of the phrase, while the second ending leads to a 'N.C.' (No Chords) section. The lyrics are "- ter? \_\_\_ - ter? \_\_\_".

*Interlude*

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

The interlude section is a short instrumental piece. It is written for piano in a grand staff. The key signature remains two flats. The first measure is marked with the chord F7/C (D7/A) and the second measure with Eb (C). The music features a simple, melodic piano accompaniment.

Bb (G) Cm (Am) F (D)

The final system continues the piano accompaniment. It features three measures with the following chord markings: Bb (G), Cm (Am), and F (D). The music concludes with a final chord in the right 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? \_ \_ \_