

ELSEWHERE

Words and Music by
SARAH McLACHLAN

Moderately

Intro Guitar 2 no chord *

The Intro section consists of four measures. The guitar part is marked 'Guitar 2' and 'no chord', with a double bar line in the first measure and a final note marked with an asterisk in the fourth measure. The piano part is marked 'mp' and features a double bar line in the first measure, followed by a melodic line in the right hand and a bass line in the left hand. A Roman numeral 'I' is placed below the piano part in the fourth measure.

Verse Em D/G Dsus2 Em

love the time and in - be - tween, the calm in - side _ me

The first line of the Verse spans four measures. The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. Chords are indicated above the staff: Em, D/G, Dsus2, and Em. The lyrics are: 'love the time and in - be - tween, the calm in - side _ me'.

D/G Dsus2 Em9

in the space _ where I can breathe. _ I be - lieve _ there is a

The second line of the Verse spans four measures. The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. Chords are indicated above the staff: D/G, Dsus2, and Em9. The lyrics are: 'in the space _ where I can breathe. _ I be - lieve _ there is a'.

Em D/G Dsus2 Em

dis - tance I have wan - dered to touch up - on the years _ of

The third line of the Verse spans four measures. The vocal melody continues in the treble clef, and the piano accompaniment is in the bass clef. Chords are indicated above the staff: Em, D/G, Dsus2, and Em. The lyrics are: 'dis - tance I have wan - dered to touch up - on the years _ of'.

*Vocal written one octave higher than sung.

G Dsus2 Em

reach - in' out _____ and reach - in' in, hold -

This system contains the first three measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Chorus
G D C

- ing out, hold - ing in.

This system contains the next three measures. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

Am7 D Em9

I _____ be - lieve _____ this is heav -

This system contains the next three measures. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Em/A D/A Am7 D

- en to no _____ one _____ else _____ but me. _____

This system contains the final three measures. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

Em9 Em/A D/A Am7 D

And I'll de - fend it long as I _____ can be _____

Em D Am7

left here to lin - ger in si - lence. If _____ I choose _____

D Am7

_____ to would _____ you try _____ to _____ un - der - stand?.

D Verse Em D/G

I know this love _____ is pass-ing time, -
Oh, _____ the qui - et child _____

D C Em

pass - ing through like liq - uid. I'm
a - waits the day when she can break free the mold that

G D D/C C

drunk in my de - sire. But I
clings like des - per - a - tion.

Em G D

love the way you smile at me. I love the way your hands.
Moth - er, can't you see I've got to live my life the way

C Em G

— reach out and hold me near.
— I feel is right for me?

D C Chorus G D

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a long note on 'I' and continues with 'Might not be right for you, but it's right'. The piano accompaniment consists of chords and moving bass lines.

I _____
 Might not be right _____ for you, but it's right _____

The piano accompaniment for the first system includes a treble clef staff with chords and a bass clef staff with a moving bass line.

C Am D

The second system of music continues the vocal line with 'I, for me, oh.' and 'I'. The piano accompaniment continues with chords and a moving bass line.

I, _____
 for me, _____ oh. _____ } I _____

The piano accompaniment for the second system includes a treble clef staff with chords and a bass clef staff with a moving bass line.

Em Am

The third system of music continues the vocal line with 'be - lieve this is heav - en to no'. The piano accompaniment continues with chords and a moving bass line.

be - lieve _____ this is heav - en to no

The piano accompaniment for the third system includes a treble clef staff with chords and a bass clef staff with a moving bass line.

D Em

The fourth system of music continues the vocal line with 'one else but me. And I'll de -'. The piano accompaniment continues with chords and a moving bass line.

one _____ else _____ but me. _____ And I'll de -

The piano accompaniment for the fourth system includes a treble clef staff with chords and a bass clef staff with a moving bass line.

Am D

fend it long as I _____ can be _____

Em Am

left here to lin - ger in si - lence. If _____

D

_____ I choose _____ to, would _____ you try _____

Am D

_____ to _____ un - der - stand? _____

Outro
Am

D

I would like _____ to lin - ger here _____

Am

_____ in si - lence. If _____ I choose _____

D

Am

_____ to, would you un -

Repeat ad lib. and Fade

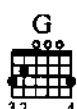
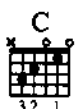
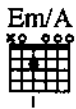
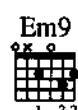
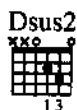
D

der - stand _____ it? Would you un -

ELSEWHERE

(Guitar Part)

Words and Music by
SARAH McLACHLAN



Intro

Gtr. 1 **Moderately**
(elec.) N.C.

p w/light dist.
let ring

1st Verse

Em

D/G Dsus2 Em **12**

1st Chorus

4/4

Gtr. 2*
* acous. gtr.
Strumming pattern

Am7 D

Em9 Em/A D/A Am7

D Em D

Am7 D

Detailed description: This section contains five staves of music. The first staff shows a 4/4 time signature and a 'Gtr. 2*' part with a 'Strumming pattern' indicated by a thick black bar. The second staff continues the guitar part with chords Em9, Em/A, D/A, and Am7. The third staff shows a melodic line with chords D, Em, and D. The fourth staff continues the melodic line with Am7 and D. The fifth staff shows a melodic line with Am7 and D.

2nd & 3rd Verse

Em D/G

D C Em G

D D/C C

Gtr. 1: cont. strum simile
Em *(G)

Gtr. 2

* Let Em chord ring over G.

D C Em

G D C

(3)

Detailed description: This section contains six staves of music. The first staff shows chords Em and D/G. The second staff shows chords D, C, Em, and G. The third staff shows chords D, D/C, and C, with 'Gtr. 1: cont. strum simile' and 'Gtr. 2' markings. The fourth staff shows a melodic line with chords D, C, and Em, and a performance instruction: '* Let Em chord ring over G.'. The fifth staff shows chords G, D, and C. The sixth staff shows a melodic line with a triplet '(3)' indicated.

2nd & 3rd Chorus

Musical notation for the 2nd and 3rd choruses. The first system shows a guitar line with chords G, D, and C. The second system shows a vocal line with chords Am, D, and Em. The third system shows a guitar line with a chord Am. The fourth system shows a vocal line with chords D and Em. The fifth system shows a guitar line with chords Am, D, and Em.

(Gtr. 1 out)
Am
Rhy. Fig. 1

Guitar rhythm figure notation for Rhy. Fig. 1. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The rhythm is indicated by a series of 'X' marks on the strings. A '*' symbol is placed above the first measure. The diagram shows the fretting for the first four measures: two chords (Am and D) and two chords (Am and D).

* mute strings w/L.H.

Am
End Rhy. Fig. 1

End Rhy. Fig. 1 notation. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The rhythm is indicated by a series of 'X' marks on the strings. The diagram shows the fretting for the first four measures: two chords (Am and D) and two chords (Am and D). A 1/2 note instruction is shown above the final measure.

Outro

Gtr. 2: w/Rhy. Fig. 1, simile to fade

Gtr. 1

Musical notation for the Outro section. The notation includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The rhythm is indicated by a series of 'X' marks on the strings. The diagram shows the fretting for the first four measures: two chords (Am and D) and two chords (Am and D). The instruction "Repeat and Fade" is written above the final measure.