

Elsewhere

I love this time : in between. The calm inside me. in the space where I can breathe I believe there is a distance I have wandered to touch upon the years of reaching out reaching in holding out holding in. I believe this is heaven to no one else but me : I'll defend it long as I can be left here to linger in silence if I choose to would you try to understand. I know this love is passing time passing through like liquid I am drunk in my desire. but I love you smile at me I love the way your hands reach out & hold me near. I believe. I believe this is heaven to no one else but me : I'll defend it as long as I can be left here to linger in silence if I choose to would you try to understand. Oh the quiet child awaits the day when she can break free the mold that clings like desperation. Mother cant you see I've got to live my life the way I feel is right for me might not be right for you but it's right for me. I believe. I believe this is heaven to no one else but me : I'll defend it as long as I can be left here to linger in silence if I choose to would you try to understand. Yeah I would like to linger here in silence if I choose to would you understand it would you try.

ELSEWHERE

Words and Music by
SARAH McLACHLAN

Moderately

Intro Guitar 2 no chord *

The Intro section consists of four measures. The guitar part (top staff) has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a whole note chord (indicated by a thick line) and then has three measures of rests, followed by a quarter note G4 with an asterisk. The piano part (bottom two staves) has a bass clef and a 2/4 time signature. It starts with a whole note chord (thick line) and then has three measures of rests, followed by a quarter note G2. A dynamic marking of *mp* is placed above the piano part in the second measure. 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 (top staff) has a treble clef and a key signature of one sharp. The lyrics are: "love the time and in - be - tween, the calm in - side _ me". The piano accompaniment (bottom two staves) has a bass clef and a key signature of one sharp. Chord symbols are placed above the vocal staff: Em, D/G, Dsus2, and Em. The piano part features a steady bass line and chords that support the vocal melody.

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 (top staff) has a treble clef and a key signature of one sharp. The lyrics are: "in the space _ where I can breathe. _ I be - lieve _ there is a". The piano accompaniment (bottom two staves) has a bass clef and a key signature of one sharp. Chord symbols are placed above the vocal staff: D/G, Dsus2, and Em9. The piano part continues with a steady bass line and chords.

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 (top staff) has a treble clef and a key signature of one sharp. The lyrics are: "dis - tance I have wan - dered to touch up - on the years _ of". The piano accompaniment (bottom two staves) has a bass clef and a key signature of one sharp. Chord symbols are placed above the vocal staff: Em, D/G, Dsus2, and Em. The piano part continues with a steady bass line and chords.

*Vocal written one octave higher than sung.

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

G Dsus2 Em

Chorus
- ing out, hold - ing in.

G D C

I _____ be - lieve _____ this is heav -

Am7 D Em9

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

Em/A D/A Am7 D

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 with a melodic line and a piano accompaniment. The key signature has one sharp (F#). The vocal line starts with a D chord, moves to C, then to G (labeled 'Chorus'), and ends with D. The piano accompaniment consists of chords and moving bass lines.

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

The piano accompaniment for the first system includes a right-hand part with chords and a left-hand part with a simple bass line.

C Am D

The second system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a C chord, then Am, and ends with D.

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

The piano accompaniment for the second system features a right-hand part with chords and a left-hand part with a simple bass line.

Em Am

The third system of music features a vocal line and piano accompaniment. The vocal line has an Em chord, then Am.

be - lieve _____ this is heav - en to no

The piano accompaniment for the third system includes a right-hand part with chords and a left-hand part with a simple bass line.

D Em

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a D chord, then Em.

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

The piano accompaniment for the fourth system includes a right-hand part with chords and a left-hand part with a simple 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

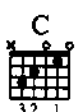
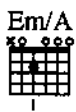
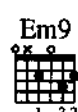
D

der - stand _____ it? Would you un -

ELSEWHERE

(Guitar Part)

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Intro

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

p w/light dist.
let ring

**T
A
B**

1st Verse

Em

(0)

D/G Dsus2 Em **12**

(0)
(2)

1st Chorus

4/4

Gtr. 2*
* acous. gtr.
Strumming pattern

Am7 D

Em9 Em/A D/A Am7

D Em D

Am7 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)

2nd & 3rd Chorus

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

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

Guitar rhythm notation for Rhy. Fig. 1. The treble clef staff shows notes and rests. The guitar staff shows fretting diagrams with 'X' marks for muted strings. A star symbol (*) is placed above the first measure.

* mute strings w/L.H.

Am
End Rhy. Fig. 1

End Rhy. Fig. 1 guitar rhythm notation. The treble clef staff shows notes and rests. The guitar staff shows fretting diagrams with 'X' marks and fingerings (5, 7, 5, 7, 7). A slur with '1/2' is above the final two measures, with '(2)' below the second measure.

Outro

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

Gtr. 1

Outro musical notation for Gtr. 1. The treble clef staff shows notes and rests. The guitar staff shows fretting diagrams with 'X' marks. The text 'Repeat and Fade' is written at the end of the staff.