

BREAKAWAY

Words and Music by BRIDGET BENENATE,
AVRIL LAVIGNE and MATTHEW GERRARD

Moderately

Am G/B C Fsus2

Dah, dah, dah, dah, dah. Dah, dah, dah, dah, dah.

mf

Detailed description: This system contains the first two measures of the song. The guitar part is in 6/8 time, starting with a 7th fret barre. The first measure has an Am chord, and the second has a G/B chord. The piano accompaniment starts with a 7th fret barre and a mezzo-forte (mf) dynamic marking.

Am G/B Fsus2 Am G/B

Dah, dah, dah, dah, dah, dah, dah. Dah, dah, dah, dah, dah.

Detailed description: This system contains the next two measures. The guitar part continues with Am, G/B, and Fsus2 chords. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

C Fsus2 Am G Fsus2

Dah, dah, dah, dah, dah. Dah, dah, dah, dah, dah, dah, dah.

Detailed description: This system contains the final two measures. The guitar part uses C, Fsus2, Am, G, and Fsus2 chords. The piano accompaniment concludes the piece with a final chord in the right hand.

Am G/B C Fsus2

Grew up in a small town and when the rain would fall down,

Am G/B Fsus2 Am G/B

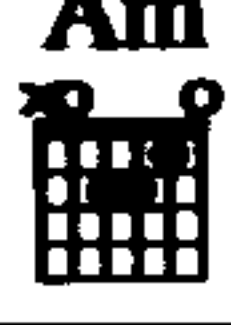
I'd just stare out my win - dow. Dream-in' of what could be

C Fsus2 Am G Fmaj7

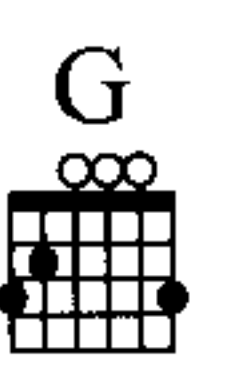
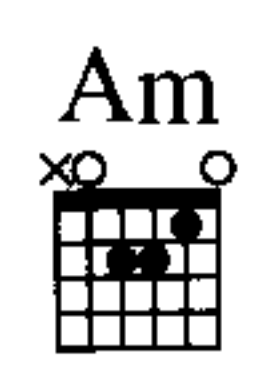
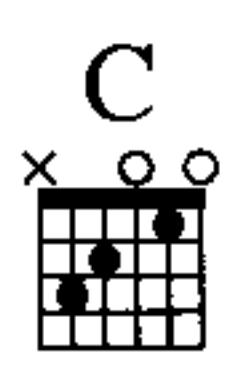
and if I'd end up hap - py. I would pray.

Am G/B C Fsus2

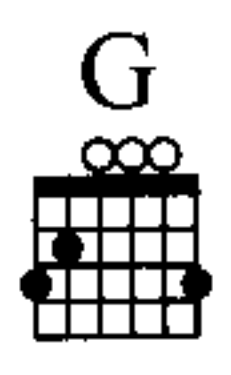
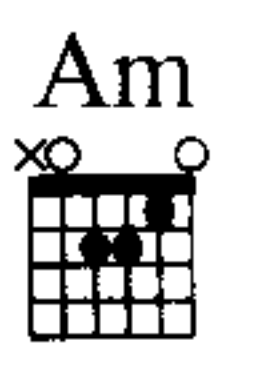
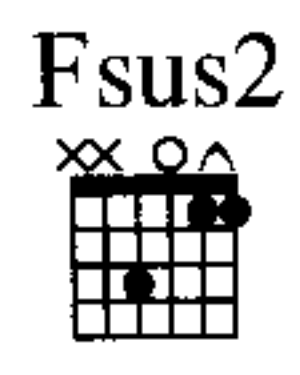
Try - ing hard to reach out but when I tried to speak out,
Wan - na feel the warm breeze. Sleep un - der a palm tree.



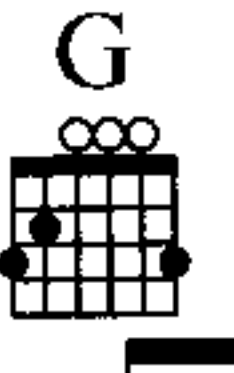
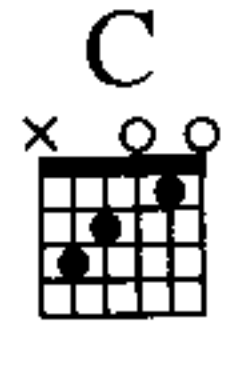
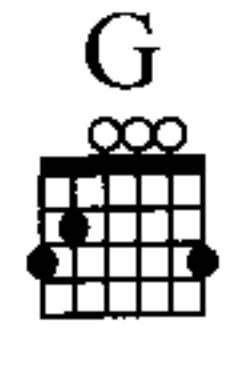
felt like no one could hear me. Want-ed to be-long here
 Feel the rush of the ocean. Get on-board a fast train.



but some-thing felt so wrong here. So far I'd
 Trav-el on a jet plane far a



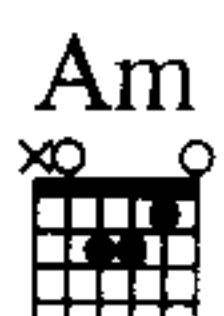
pray. (I would pray) I could break - a - way.
 way and break - a - way.



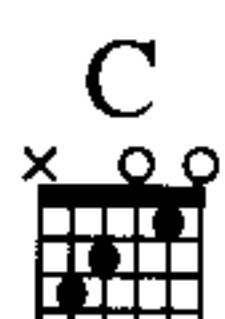
I'll spread my wings and I'll learn how to fly. I'll



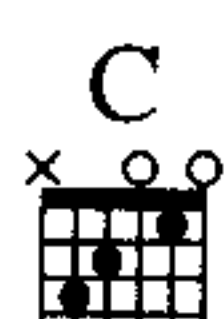
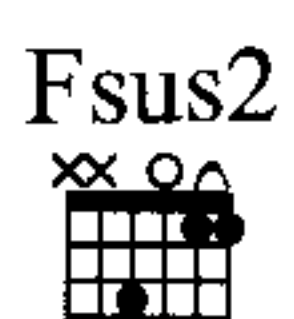
do what it takes _ 'til I touch the sky. I'll _ make a wish. Take a chance.



Make a change and break - a - way.



Out of the dark - ness and in - to the sun. _____ But I won't for - get _ all the ones _



To Coda

— that I love. { I I'll _ } take a risk. Take a chance. Make a change and

Am G F#sus2 Am G/B

break - a - way. Dah, dah, dah, dah, dah.

C F#sus2 Am G F#sus2

Dah, dah, dah, dah, dah. Dah, dah, dah, dah, dah, dah, dah.

D.S. al Coda

CODA

Am G F#sus2 G5

break - a - way. Build - ing with a hun - dred floors.

C5 F5 G5 C5 F5

Swing-ing 'round re-volv - ing doors. May-be I don't know where they'll take _____ me. But,

G5 C5 F5 D5

got - ta keep mov - in' on, mov - in' on. Fly a - way, break - a -

F5 G5 C G

way. I'll spread my wings and I'll learn how to fly. —

Am Fsus2 C

Though it's not eas - y to tell — you good - bye, got - ta take a risk. Take a chance.

G Am G Fsus2

Make a change and break - a - way.

C G Am

Out of the dark - ness and in - to the sun. _____ But I won't for - get _____ the

Fsus2 C G

place I come from. I got - ta take a risk. Take a chance. Make a change and

Am G Fsus2 Am G

break - a - way, _____ break - a -

Fsus2 Am G Fsus2

way, _____ break - a - way.

SINCE U BEEN GONE

Words and Music by MARTIN SANDBERG
and LUKASZ GOTTWALD

Moderately fast

G

G

Here's the thing: we
You ded - i - cat - ed, you
How can I put it? You

mf

Am

Em

F(add#4)

start - ed out friends.
took the time.
put me on.

It was cool, but it was all pre - tend.
Was - n't long 'til I called you mine.
I e - ven fell for that stu - pid love song.

G

Am

Em

Yeah, yeah, since you been gone.

1 F(add#4) 2, 3 F(add#4) G

And all you'd ev - er hear me say
How come I'd nev - er hear you say,

Am Em

is how I pic - ture me with you.
"I just wan - na be with you."?

F(add#4) G

That's all you'd ev - er hear me say.
Guess you nev - er felt that way. } But since you been gone,

Bm G5/C G Bm C G

I can breathe for the first time.

Em7 G5/C G

I'm so mov - ing on, yeah, yeah.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em7, G5/C, and G are provided above the staff.

Am

Thanks to you, now I get

Detailed description: This system contains measures 4 and 5. The vocal line has a whole rest in measure 4, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5 in measure 5. The piano accompaniment continues with the eighth-note bass line and chords. A chord diagram for Am is shown above the staff.

Em D/F# Am

what I want, since you been gone.

To Coda

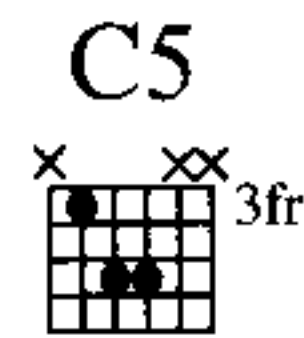
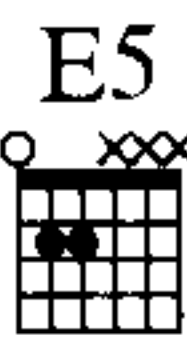
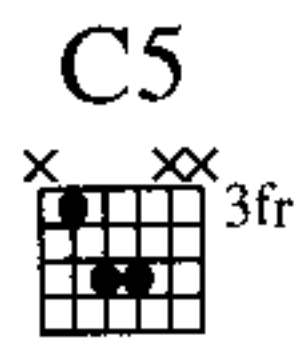
Detailed description: This system contains measures 6 and 7. The vocal line has a whole rest in measure 6, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5 in measure 7. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Em, D/F#, and Am are shown above the staff. The text 'To Coda' is written at the end of the system.

G

D.S. al Coda (take 2nd ending)

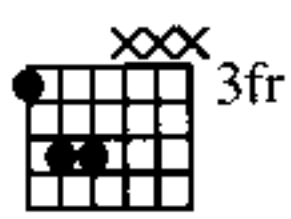
Detailed description: This system contains the final two measures of the piece. The vocal line has whole rests in both measures. The piano accompaniment continues with the eighth-note bass line and chords. A chord diagram for G is shown above the staff. The text 'D.S. al Coda (take 2nd ending)' is written at the end of the system.

CODA

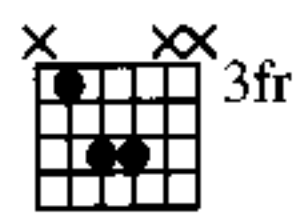


— You had — your chance; — you blew — it. Out of sight,

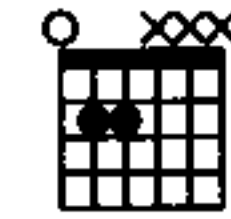
G5



C5

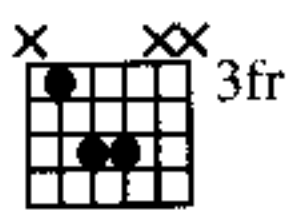


E5



out of mind. — Shut your mouth; I just — can't take — it

C5



N.C.

a - gain — and a - gain — and a - gain — and a - gain. —

Piano introduction for the first system, featuring a treble clef with a key signature of one sharp (F#) and a bass clef. The bass line consists of a steady eighth-note accompaniment.

Bm G/C G

Three guitar chord diagrams: Bm (x212321), G/C (x30333), and G (320033).

Since you been gone, — I can breathe —

Vocal line and piano accompaniment for the first system. The vocal line has a melodic line with a long note on 'gone' and a breath mark. The piano accompaniment features a treble clef with a key signature of one sharp and a bass clef with a steady eighth-note accompaniment.

Bm C G Em7 G5/C G

Six guitar chord diagrams: Bm (x212321), C (x323111), G (320033), Em7 (022042), G5/C (x30333), and G (320033).

— for the first time. — I'm so mov-ing on, — yeah, yeah. —

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics 'for the first time. I'm so mov-ing on, yeah, yeah.' with a double bar line and repeat sign at the start. The piano accompaniment continues with a steady eighth-note accompaniment.

Am Em

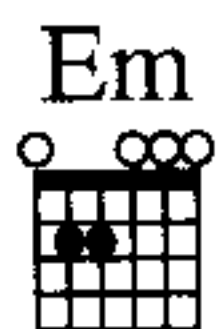
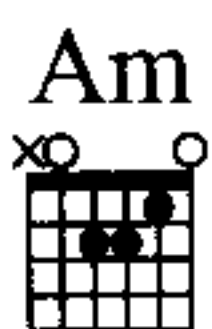
Two guitar chord diagrams: Am (x02020) and Em (022042).

— Thanks to you, — now I get, — I get what I want. —

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics 'Thanks to you, now I get, I get what I want.' with a double bar line and repeat sign at the start. The piano accompaniment continues with a steady eighth-note accompaniment.



I can breathe — — — you should know —



that I get, — — — I get what I want — — —



since you been gone, — — —

since you been gone, — — — since you been gone. — — —

BEHIND THESE HAZEL EYES

Words and Music by KELLY CLARKSON,
MARTIN SANDBERG and LUKASZ GOTTWALD

Moderately fast

F#m E D A E

F#m E D A E5 F#m Dsus2

Seems like just yes - ter - day —
I told you ev - 'ry - thing, —

A5 E(add4) F#m Dsus2

you were a part of me. — I used to stand so tall; — I
o-pened up and let you in. — You made me feel all right — for

A5 E(add4) F#m Dsus2

used to be so strong. — Your arms a - round me tight, —
once in my life. — Now all that's left of me —

ev - 'ry-thing, it felt ___ so right, ___ un - break - a - ble, ___ like
 is what I pre - tend ___ to be: ___ so to - geth - er, but ___ so

A5 5fr E(add4) Amaj7/D A/D

noth - ing could go wrong. Now } I can't breathe, - no,
 bro - ken up in - side, 'cause }

F#m7 Amaj7/D A/D

I can't sleep. ___ I'm bare - ly hang - ing on. ___

E5 F#m D(add2)

Here I am ___ once a - gain. ___ I'm

A E F#m D(add2)

torn in - to piec - es, can't de - ny — it, can't pre - tend. — Just

A E F#m D(add2)

thought you were the one. — Bro - ken up — deep in - side, — but

B5 F#m D(add2)

you won't get to see — the tears — I cry — be -

1 A E 2 A E

hind these ha - zel eyes. — hind these ha - zel eyes. —

Bm

A5

Bm

F#m

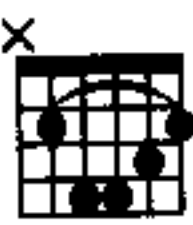


Swal-low me then spit me out. —

For hat - ing you I blame my - self. —

Bm

A5



See - ing you, it kills me now. —

No, I don't —

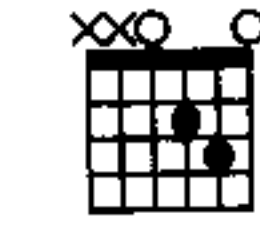
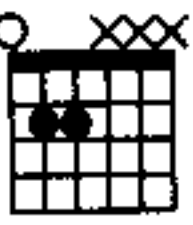
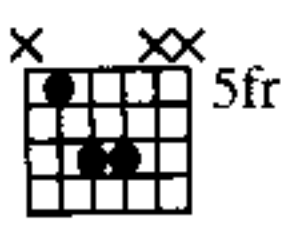
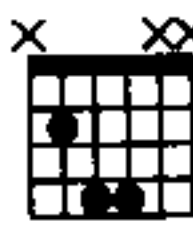
B5

D5

E5

F#m

Dsus2



cry — on the out

side — an - y - more, —

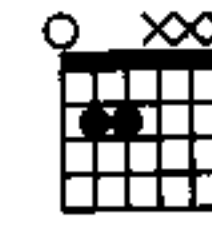
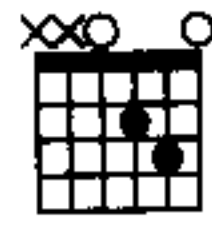
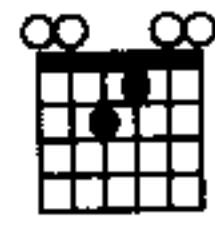
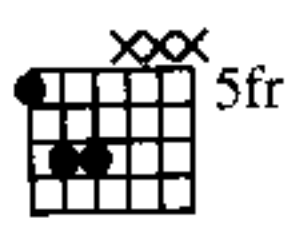
A5

E(add4)

F#m

Dsus2

E5



an - y - more. —

Here I am —

F#m



D(add2)



A



E



once a - gain. _ I'm torn in - to piec - es, can't de - ny _

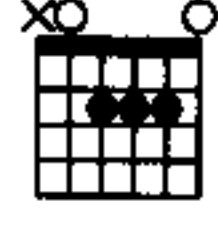
F#m



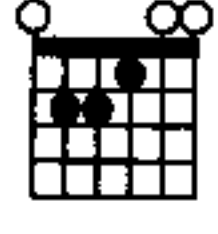
D(add2)



A



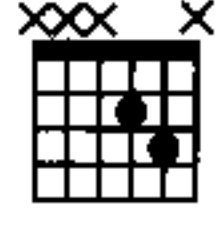
E



F#m

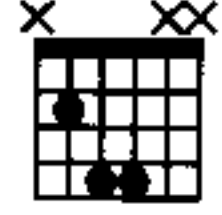


D(add2)



it, can't pre-tend. _ Just thought you were the one. _ Bro-ken up _ deep in- side, _ but

B5



F#m



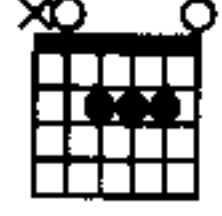
D(add2)



you won't get to see _ the tears _ I cry _ be -

1

A

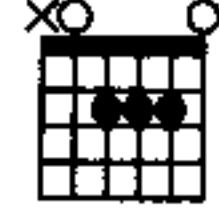


E

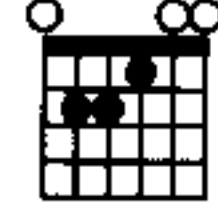


2

A



E



hind these ha - zel eyes. _ Here I am _ hind these ha - zel eyes. _

BECAUSE OF YOU

Words and Music by KELLY CLARKSON,
BEN MOODY and DAVID HODGES

Moderately

* *mp*

Em C Dsus D

Em C D5 D(add4) G5 Bm

I will not make the same
I lose my way, and it's

Emsus2 Em D G5 Bm

mis - takes that you did. I will not let my - self
not too long be - fore you point it out. I can - not cry, be

* Recorded a half step higher.

Emsus2 Em D G5 Bm

cause my heart _ so much mis - er - y. I will not break the way _
 cause I know that's _ weak - ness in _ your eyes. _ I'm forced to fake a smile, _

Emsus2 Em D G Bm

_ you did. _ You fell _ so hard. I've learned the hard _ way to
 _ a laugh, _ ev - 'ry day _ of my life. My heart can't _ pos - si - bly break _ when it

Emsus2 Em D5 Dsus D

nev - er let it get that far. _ } Be - cause of
 was - n't e - ven whole to start _ with. _

Em Cmaj7 D

you I nev - er stray _ too far from the side - walk. Be - cause of

Em Cmaj7 D

you I learned to play on the safe side, so I don't get hurt. Be - cause of

Am7 G/B D B7

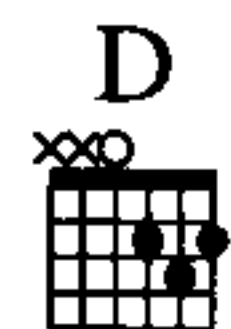
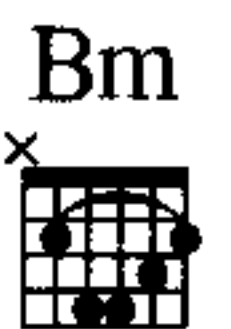
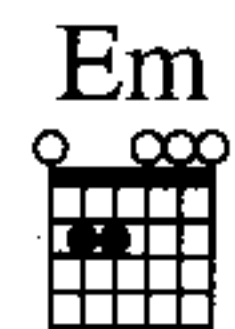
you I find it hard to trust not on - ly me, but ev-'ry-one a - round me. Be-cause of you,

Cmaj7 D(add2)

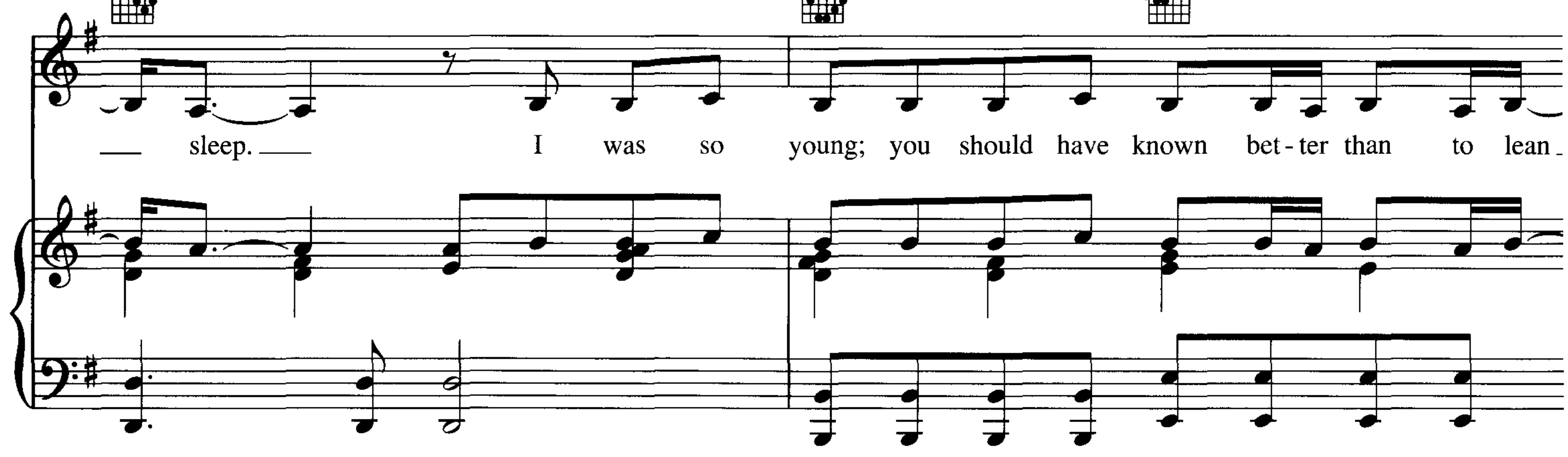
I am a - fraid.

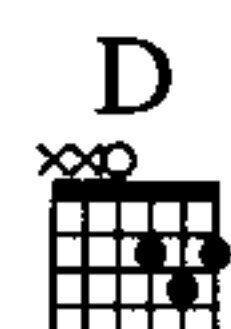
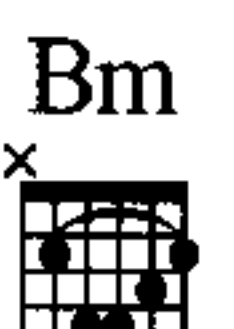
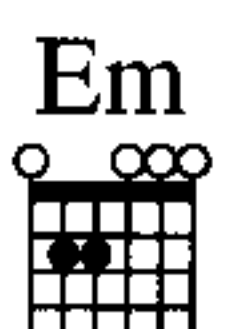
2 D(add4) D Bm Em

I watched you die; I heard you cry ev-'ry night in your.


D  Bm  Em 





— sleep. — I was so young; you should have known bet-ter than to lean




D  Bm  Em 



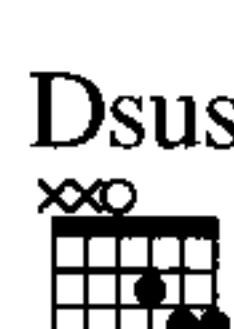
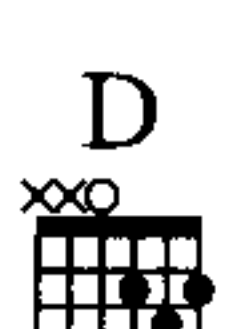


— on me. — You nev - er thought of an - y - one else; you just saw




Dsus  D  Bm  Em 

your pain, and now I cry in the mid-dle of the night for the



Dsus  D  Dsus  D  Dsus2  D5 

same damn thing. — Be - cause of



Em C D Dsus D

you I nev - er stray — too far from the side - walk. Be - cause of

Em C D5

you I learned to play on the safe side so I don't — get hurt. — Be - cause of

F#m Dmaj7 E

you, I try my hard - est just — to for - get ev - 'ry - thing. — Be - cause of

F#m Dmaj7 E C#7

you, I don't know how to let an - y - one else — in. — Be - cause of you

Bm7 A/C# E7(no3rd) C#7

I'm a-shamed of my life, be-cause it's emp - ty. Be-cause of you, -

Dmaj7 E

I am a - fraid, - be - cause of you, -

F#m D E Esus E5

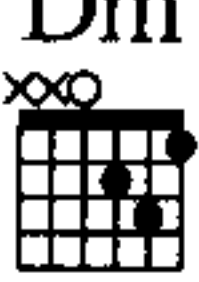

be-cause of you. -

F#m D E

GONE

Words and Music by JOHN SHANK
and KARA DioGUARDI



Moderately fast

Dm  

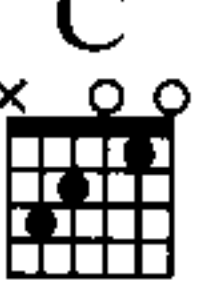

What — you see's — not what —
— they spar - kled; that's.

f


simile

Gm  

— you get; — with you — there's just — no meas - ure - ment, — no way —
— all changed — in - to lies — that drop — like ac - id rain. — You washed —

C  

— to tell — what's real — from what is - n't there.
— a - way — the best — of me; you don't

1
Dm 

2
Dm



Your eyes, — care. You know you did it. I'm



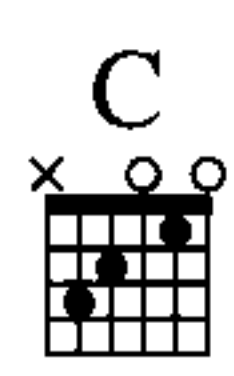
F




F/E



C



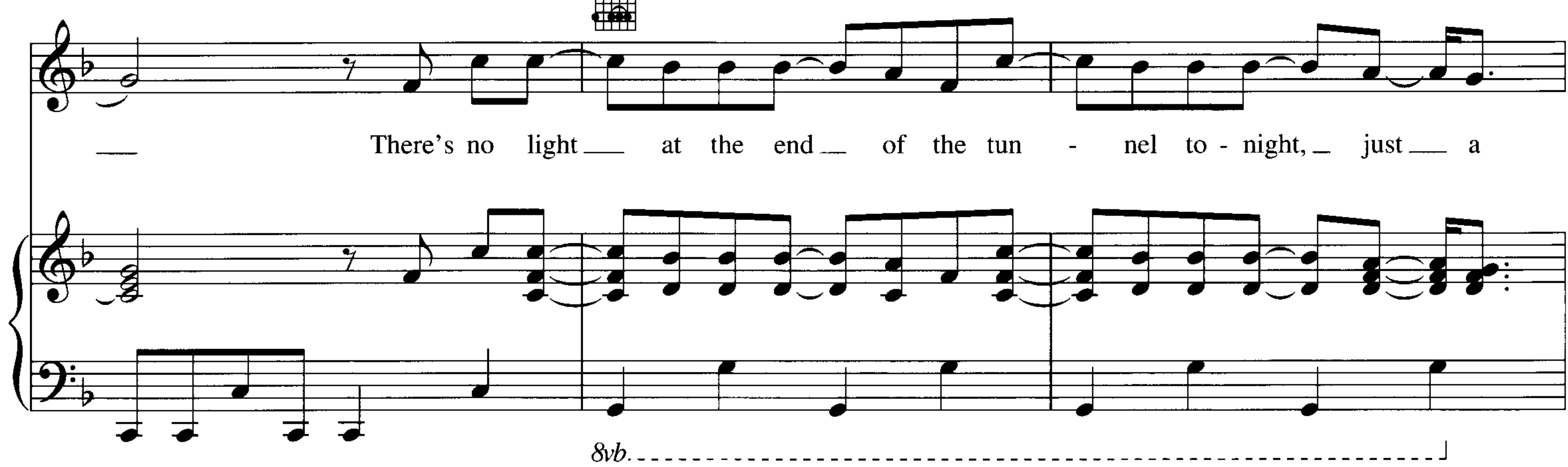
gone to find some-one to live — for in — this world. —



Gm7



— There's no light — at the end — of the tun - nel to - night, — just — a

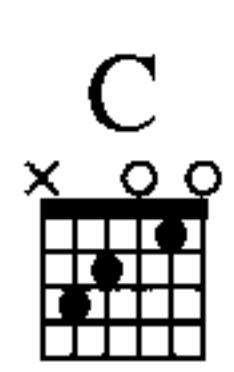


8vb.-----

Dm



C



F



bridge that I got - ta burn. — You are wrong —



F/E

C

if you think you can walk right through my door.

C#dim

Gm7

That is just so you, coming back

8vb

F

C

To Coda

when I've finally moved on.

(8vb)

C#dim

Dm

I'm already gone. Some-

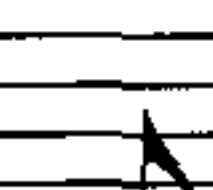
- times shat - tered, nev - er o - pen, noth -

Gm



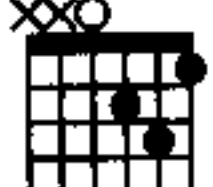
- ing mat - ters when _____ you're bro - ken: That _____

C




_____ was me _____ when - ev - er I _____ was with

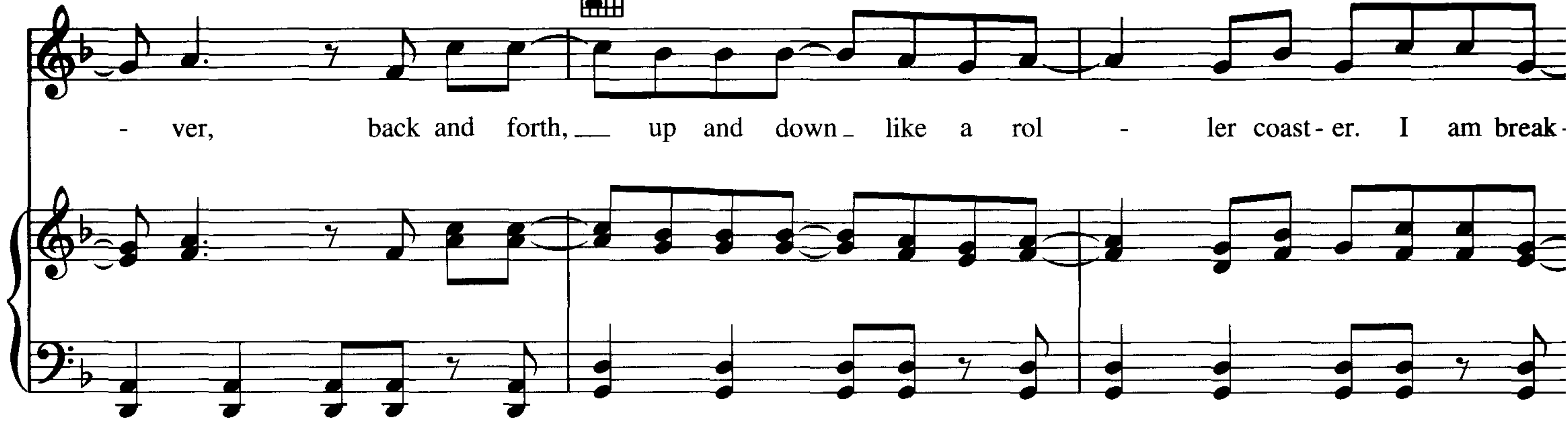
Dm



you. Al - ways end - ing, al - ways o -

Gm


- ver, back and forth, — up and down — like a rol - ler coast-er. I am break-



C

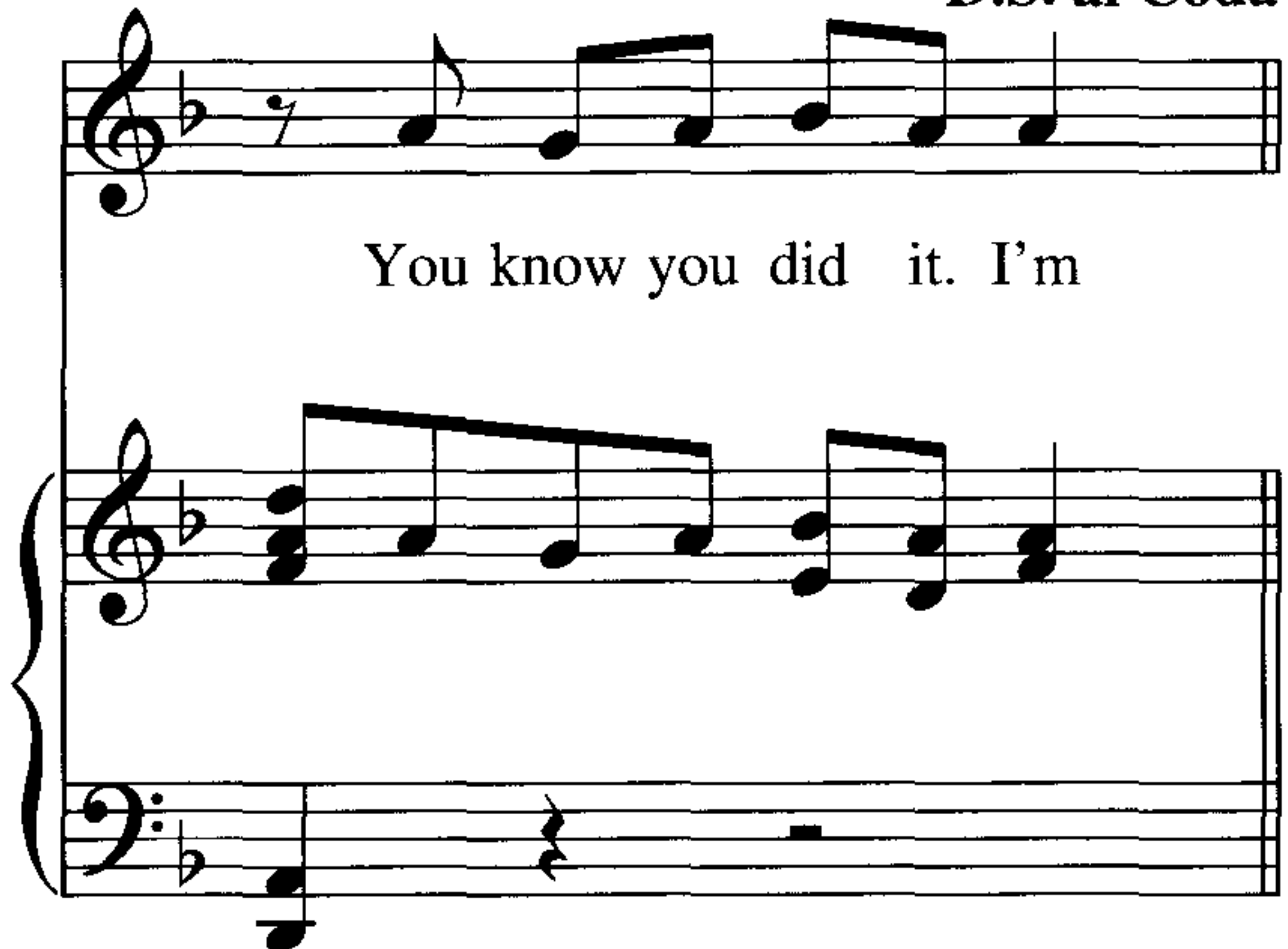
Dm



- ing that hab - it to - day. —

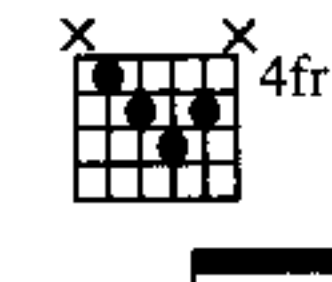
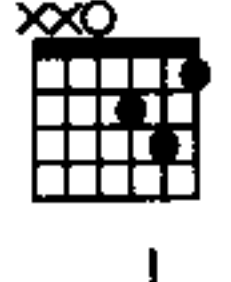


D.S. al Coda

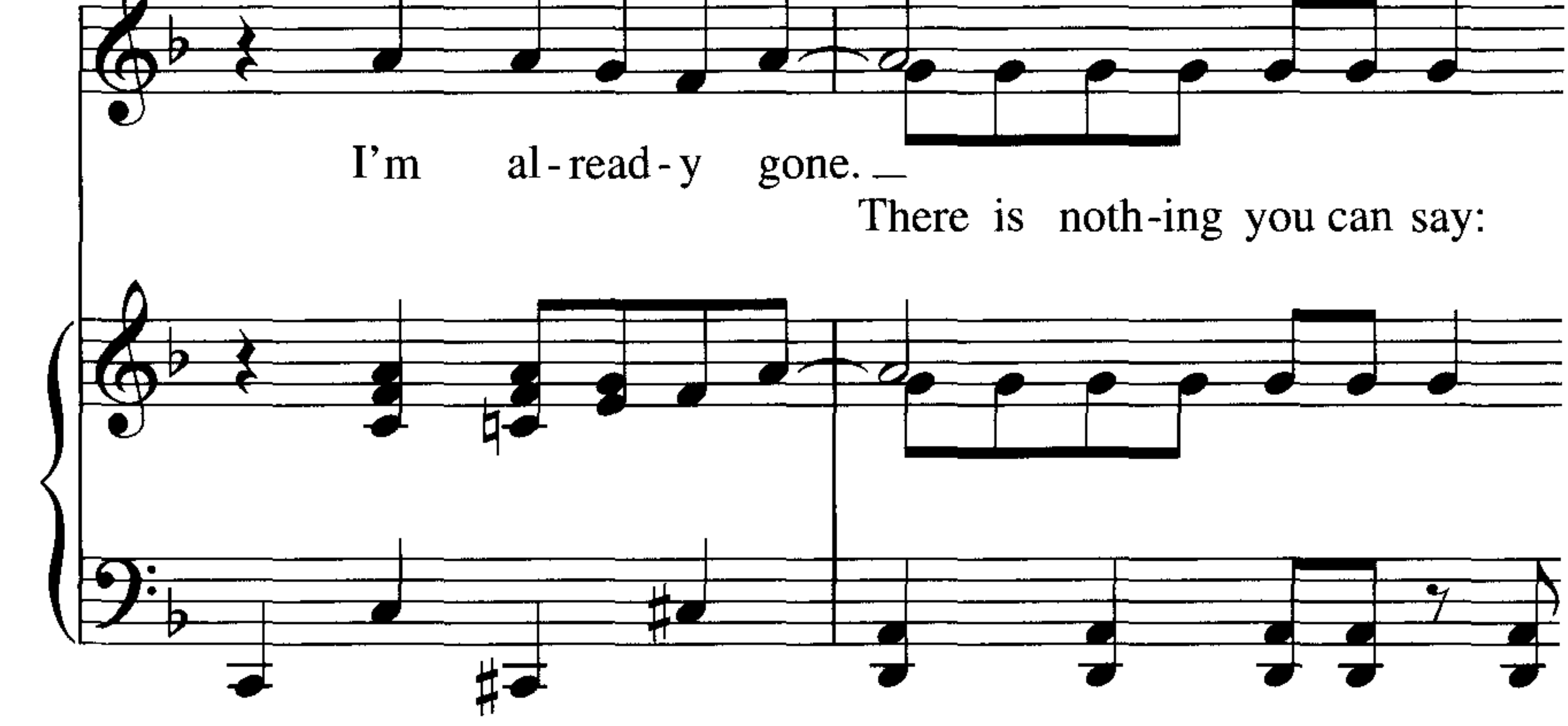
You know you did it. I'm



CODA


C#dim

Dm


I'm al-read-y gone. —
 There is noth-ing you can say:



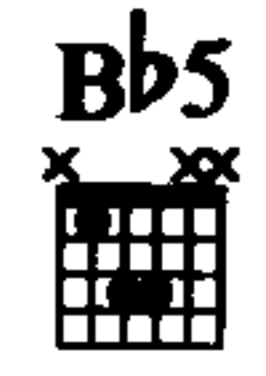
A5

Bb5

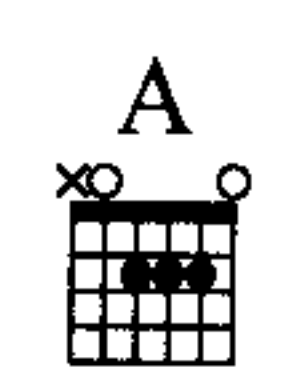
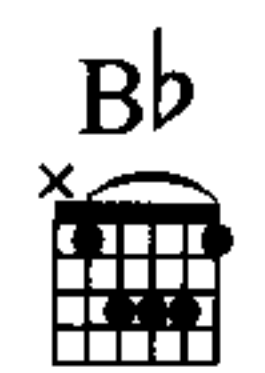
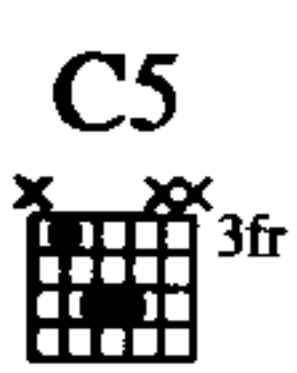
C5


"Sor - ry" does - n't cut it, babe. Take the hit and walk a - way, — 'cause I'm gone. —

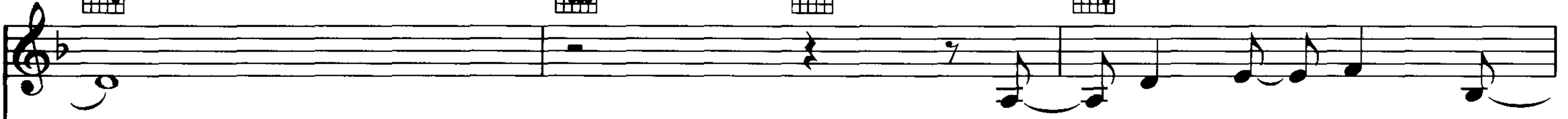
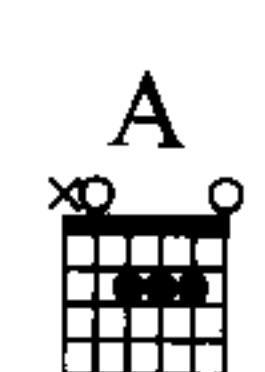




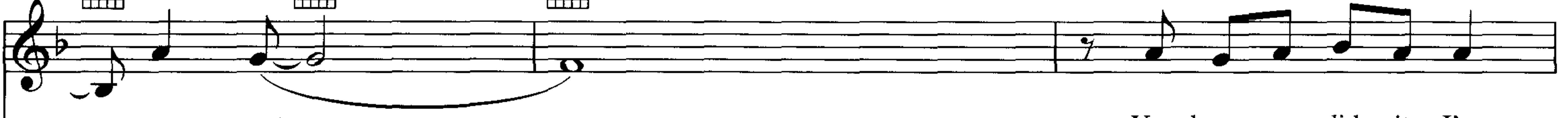
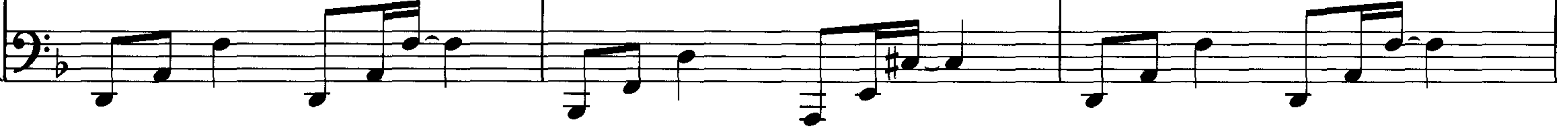
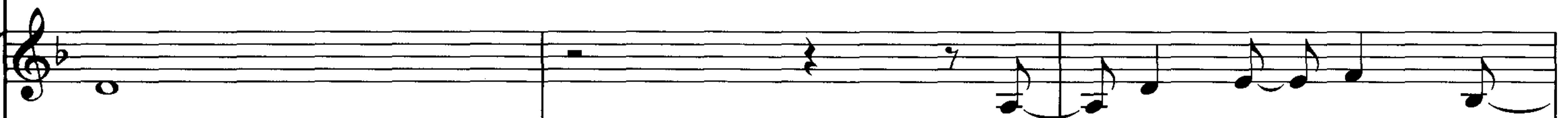
Does-n't mat-ter what you do; it's what you did that's hurt-ing you. All I need-ed was the truth;



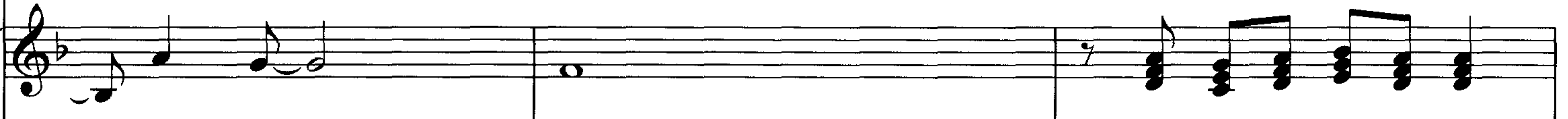
now I'm gone. What you see's not what you get.



What you see's not what

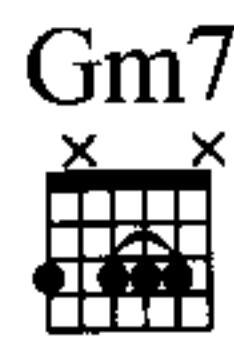


you get. You know you did it. I'm



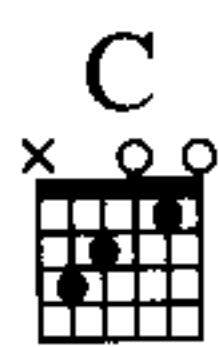
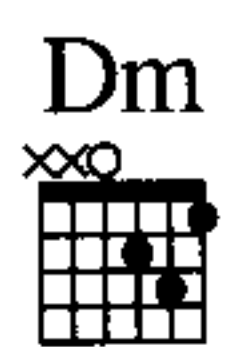


gone to find some-one to live ___ for in ___ this world. _

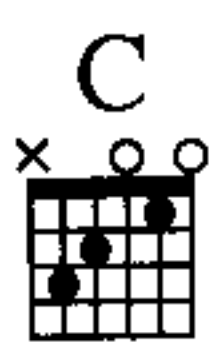
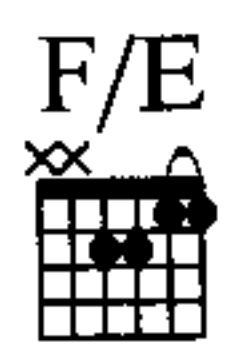


There's no light ___ at the end ___ of the tun - nel to - night, - just ___ a

8vb-----



bridge that I got - ta burn. ___ You are wrong ___

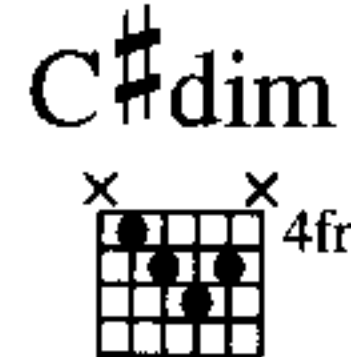
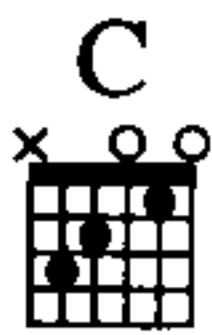


if you think you can walk ___ right through _ my door. _

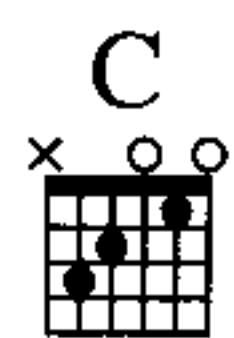
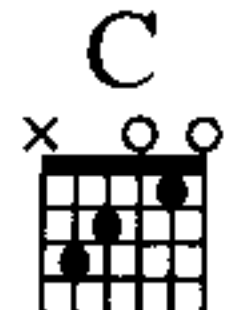
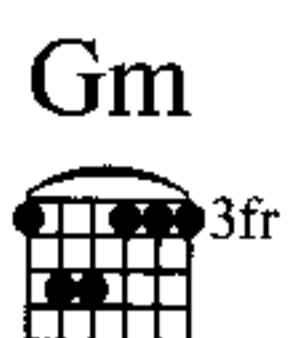


That is just — so you, — com - ing back — when I've fi - nal - ly moved. —

8vb



on. — I'm al - read - y gone. — *Lead vocal ad lib.*

I'm gone. —

ADDICTED

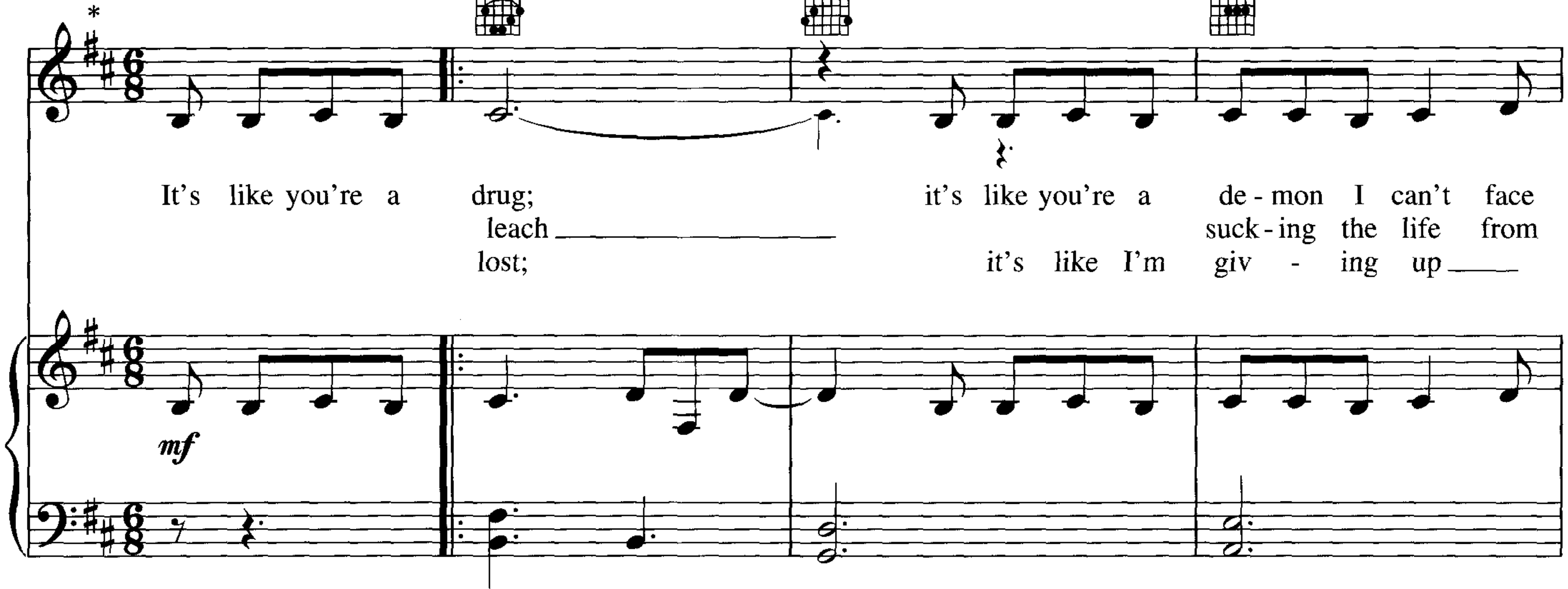
Words and Music by KELLY CLARKSON,
BEN MOODY and DAVID HODGES

Moderately, in 2

 Bm

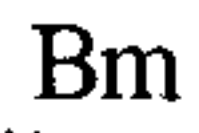
 G

 A

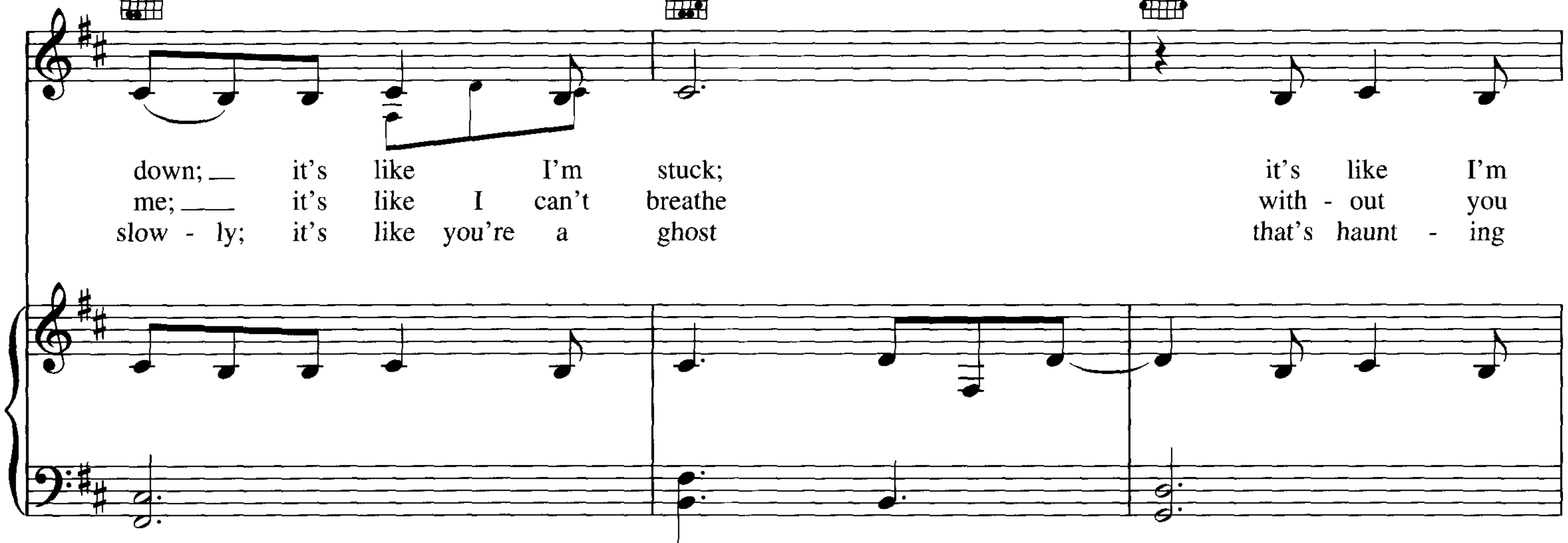


It's like you're a drug; leach lost; it's like you're a de-mon I can't face suck-ing the life from it's like I'm giv - ing up

 F#5

 Bm

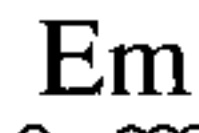
 G



down; — it's like I'm stuck; it's like I'm
me; — it's like I can't breathe with - out you
slow - ly; it's like you're a ghost that's haunt - ing

 A

 F#5




 Em

 G







run - ning from you all the time. And I know I let you
in - side of — me. — And I know I let you
me. — Leave me — a - lone. And I know these voic - es in my

* Recorded a half step lower.









have all the pow'r. It's like the on - ly com - pa -
 have all the pow'r, _____ and I re - al - ize I'm
 head are mine a - lone, _____ and I know I'll nev - er








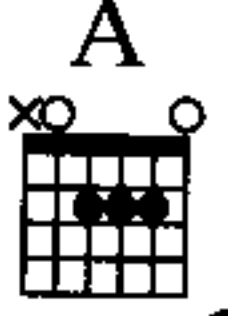

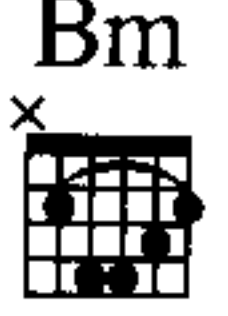
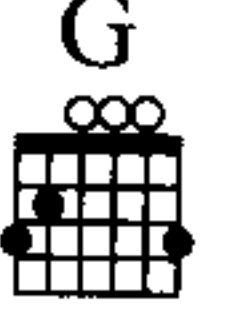
ny I seek is mis - er - y all a - round. It's like you're a
 nev - er gon - na quit _____ you o - ver
 change my ways if I don't give you up




2, 3




time. _____ } It's like I can't breathe; _____ it's like I can't
 now. _____ }



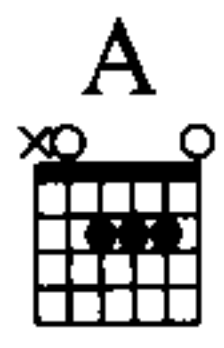





see _____ an - y - thing, noth - ing but you. _____ I'm ad -

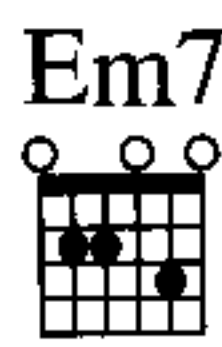
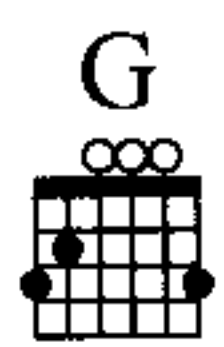




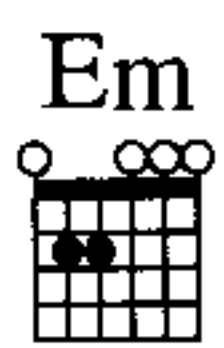
dict - ed to you. — It's like I can't think — with - out you



in - ter - rupt - ing me. In my thoughts, — in my



dreams, — you've tak - en o - ver me. — It's like I'm not

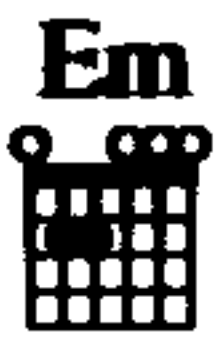


To Coda

D.S. al Coda
(take 3rd ending)

me. — It's like I'm not me. — It's like I'm

CODA



I'm hooked on you; I need a fix; I can't take it. Just

Bm

D

Em

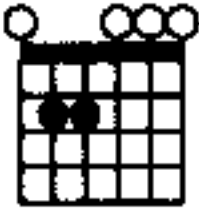
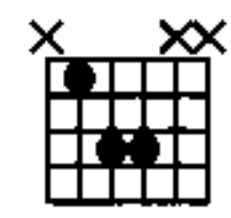
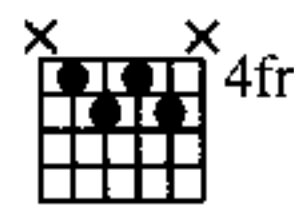
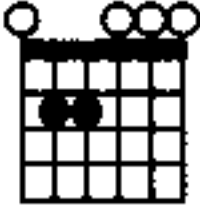
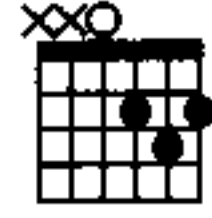
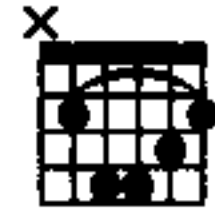
C#m7b5

Bm

D

C#5

Em



one more hit; I prom-ise I can deal with it. I'll han-dle it, quit it; just one more time then that's it.

Bm

D

1

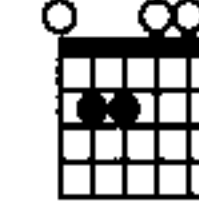
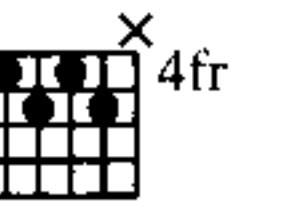
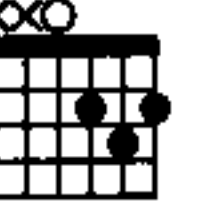
Em

C#m7b5

2

Em

F#



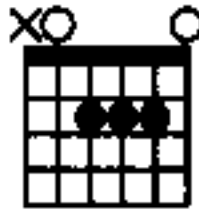
Just a lit-tle bit more to get me through this. I'm to get me through this. _____ It's like I can't

Bm

G

A

F#7



breathe; _____ it's like I can't see _____ an - y - thing, noth - ing but

Bm



G



A



F#7



you. _____ I'm ad - dict - ed to you. _____ It's like I can't

Bm



G



A



F#7



think _____ with - out you in - ter - rupt - ing me. In my

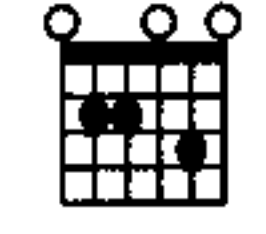
Bm



G



Em7



thoughts, _____ in my dreams, _____ you've tak - en o - ver

F#7



Em



F#5



me. _____ It's like I'm not me. _____ It's like I'm not me. _____

rit.

WHERE IS YOUR HEART

Words and Music by KELLY CLARKSON,
CHANTAL KREVIAZUK and KARA DioGUARDI

Moderately slow

Chord diagrams: C, B \flat sus2, C/F (3fr)

mp

1 C(add2)
2 C(add2)
C

I don't be - lieve _____ in the

F sus2
B \flat sus2

smile that _ you leave _ when you walk a - way and say good - bye. _


C





Well, I don't ex - spect _____ the




Fsus2



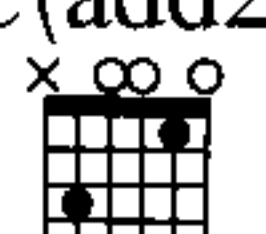
Bb(add2)



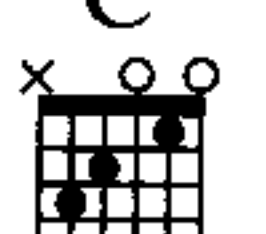
world to ___ move un - der - neath_ me, but for God's sake, _____ could you try? ___




C(add2)




C



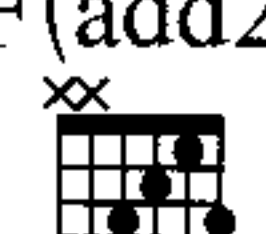
I know that you're true to me. You're




Gm7



F(add2)



al - ways there; ___ you say you care. ___ I know that you wan - na be mine. ___



Where is your heart? 'Cause I don't real-ly feel

you. Where is your heart? What I real-ly want is to be-lieve

C Gm7 F(add2)

you. Is it so hard to give me what I need? I want your

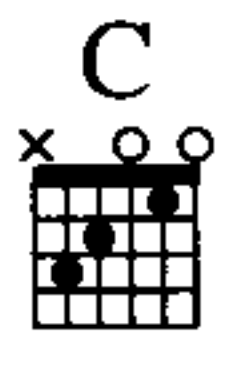
C Bb Dm

heart to bleed, and that's all I'm ask - ing for. Oh,

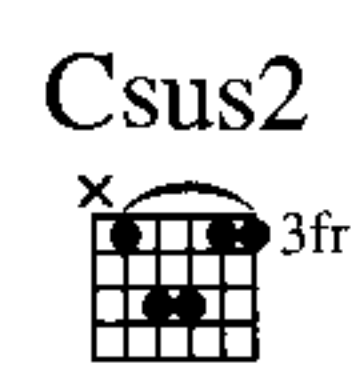
Am Em Bb



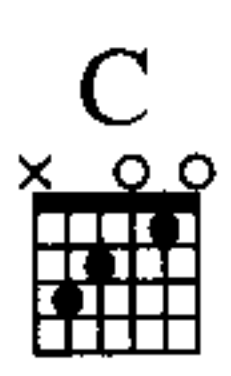
where is your heart? I don't understand.



Your love is so cold; it's always me who's



reaching out for your hand. And I've always



dreamed that love would be effort-less, like a

Bb(add2)



Dm



Gsus

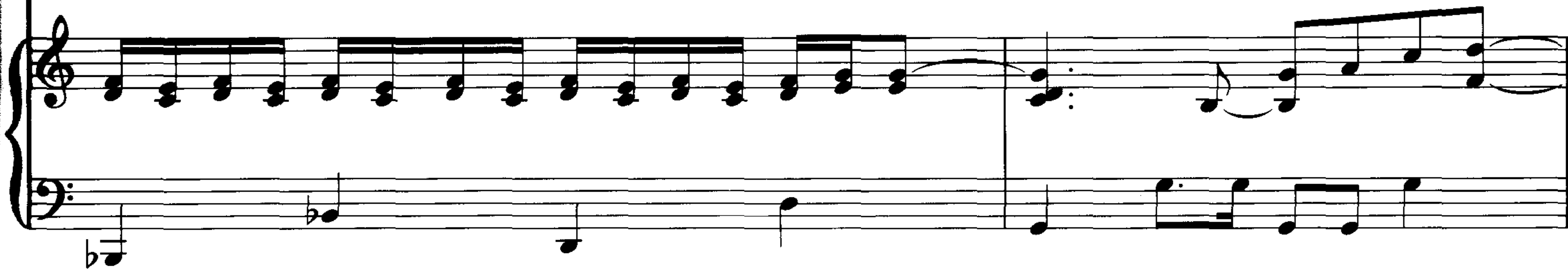


G



pet - al fall - ing to the ground, a dream - er fol - low - ing his dream. _____

Where is your heart? _



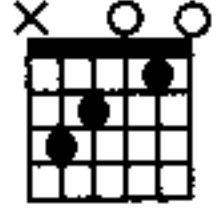
Gm7



F(add2)

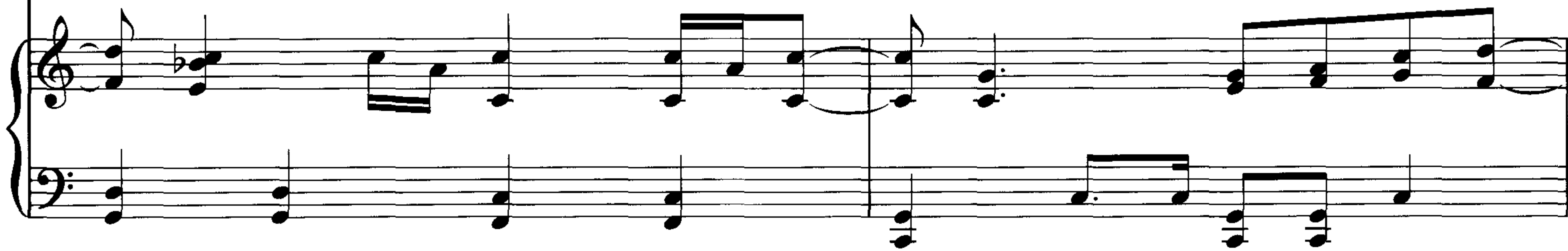


C



'Cause I don't real - ly feel _____ you.

Where is your heart? _



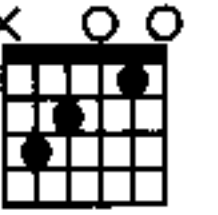
Gm7



F(add2)

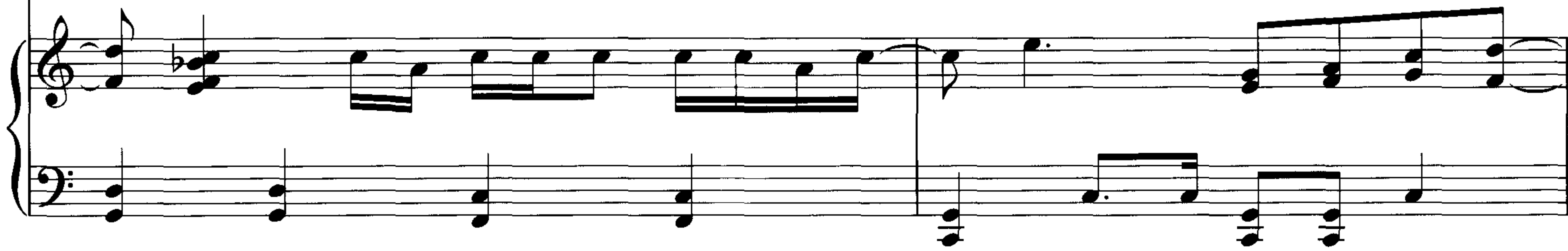


C



What I real - ly want is to be - lieve _____ you.

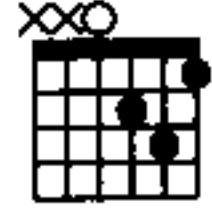
Is it so hard _



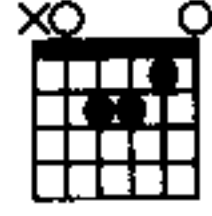
Bb



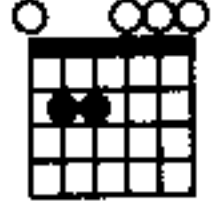
Dm



Am



Em



to give me what I need? I want your heart to bleed, _ and that's all _ I'm ask - ing for. _



Bb

F

Oh, where is your heart?

C(add4)

G

F

It seems so much is left unsaid,

C

G

F

but you can say anything, oh,

Am

Em

Am

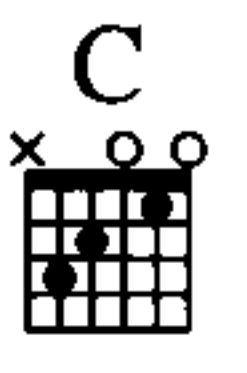
Em

anything you need. Baby, it's just you and

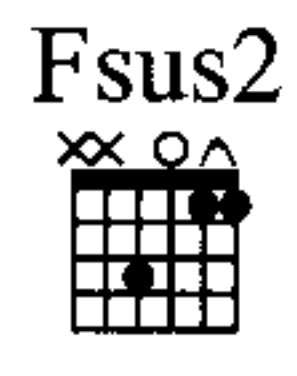
Bb(add2)



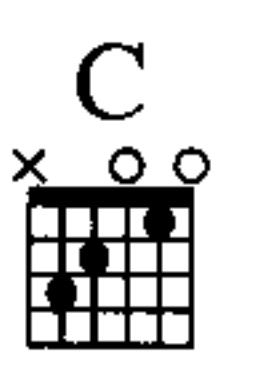
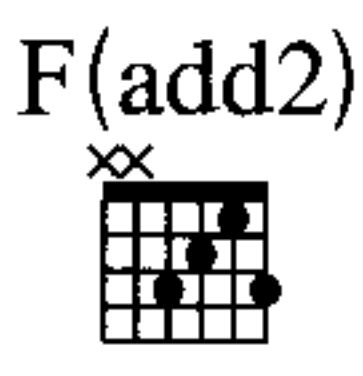
me, oh yeah. —



I know that you're true to me. You're al - ways there; — you say you care. —



I know that you wan - na be mine. — Where is your heart? —



'Cause I don't real - ly feel — you. Where is your heart? —

Gm7



F(add2)



C

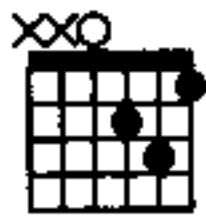


What I real - ly want is to be - lieve — you. Is it so hard —

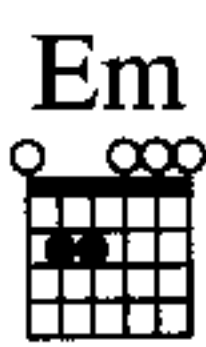
Bb



Dm



1



to give me what I need? I want your heart to bleed, — and that's all — I'm ask - ing for. —

Bb

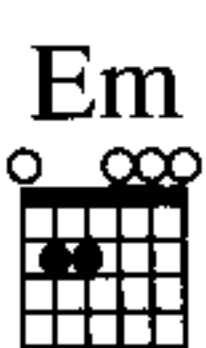
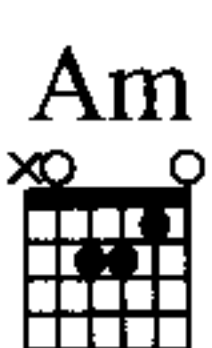


F



Oh, — Where is your heart? —

2



heart to bleed, — and that's all — I'm ask - ing for. —

F

C

Where is your heart?

Fsus2



B \flat sus2

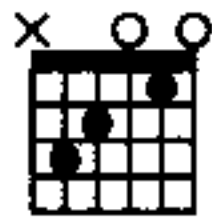


Where is your heart?

Csus2

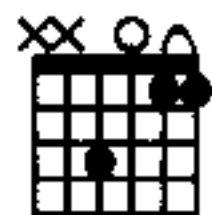


C



Where is your heart?

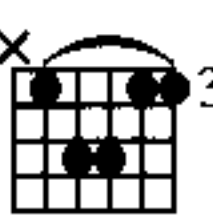
Fsus2



B \flat sus2



Csus2



Where is your heart?

WALK AWAY

Words and Music by KELLY CLARKSON, CHANTAL KREVIASU
RAINE MAIDA and KARA DioGUARI

Moderately fast

Musical notation for the first system, including guitar chords G, Bb6, and C6. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). The first staff is the treble clef, and the second is the bass clef. The tempo is marked 'Moderately fast' and the dynamic is 'mf'. The first measure has a G chord, the second has a Bb6 chord, and the third has a C6 chord.

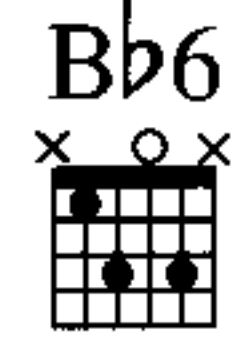
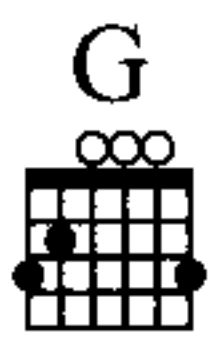
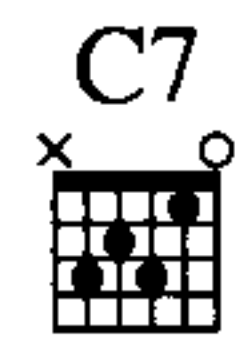
Musical notation for the second system, including guitar chords C7 and G. The notation is in 4/4 time with a key signature of two flats. The first staff is the treble clef, and the second is the bass clef. The first measure has a C7 chord, and the second has a G chord. The lyrics are: "You've got your moth - er and your I've wait - ed here for you like".

Musical notation for the third system, including guitar chords Bb6 and C6. The notation is in 4/4 time with a key signature of two flats. The first staff is the treble clef, and the second is the bass clef. The first measure has a Bb6 chord, and the second has a C6 chord. The lyrics are: "broth - er, ev - 'ry oth - er un - der - cov - er tell - ing you what to say. a kid wait - ing af - ter school, so tell me how come you nev - er showed?".

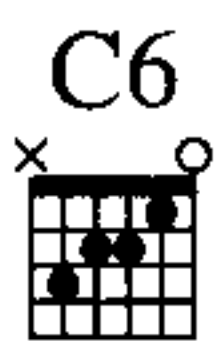
Musical notation for the fourth system, including guitar chords C7 and G. The notation is in 4/4 time with a key signature of two flats. The first staff is the treble clef, and the second is the bass clef. The first measure has a C7 chord, and the second has a G chord. The lyrics are: "You think I'm stu - pid, but the I gave you ev - 'ry - thing and".



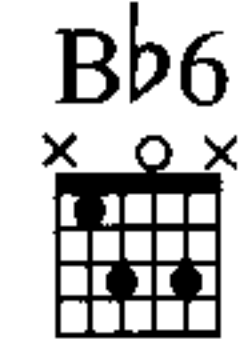
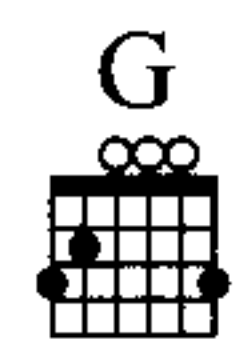
truth is that it's Cu - pid, ba - by; lov - ing you has made me this way. —
 nev - er asked for an - y - thing, and look at me. — I'm all a - lone. —



So be - fore you point your fin - ger, get your hand —
 So be - fore you start de - fend - ing, ba - by, stop —



— off of — my trig - ger, oh yeah. —
 — all your — pre - tend - ing.



You need to know the sit - u - a - tion's get - ting old, and now the
 I know you know I know, so what's the point in be - ing slow; let's

C6 **C7** **G**

more you talk, the less I can take. — }
 get this show on the road to - day. — }

I'm look - ing for at - ten - tion, not.

F **C(add4)**

— an - oth - er ques - tion, should — you stay or should you go? Well, if

G **F** **C(add4)**

you don't have the an - swer, why — you still — stand - ing here? Hey, hey, hey, hey.

G **F**

— just walk a - way. (Just walk a - way.) —

C(add4)

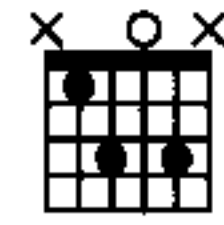


G

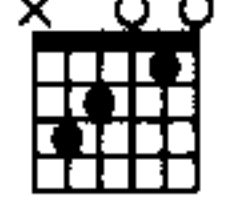


(Just walk a - way. I want a love, I want a fire,

Bb6

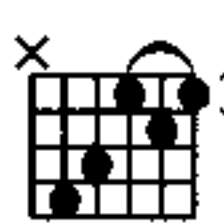


C



to feel the burn, my de - sires. I want a man by my side,

Eb

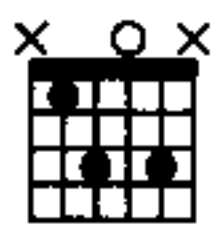


G

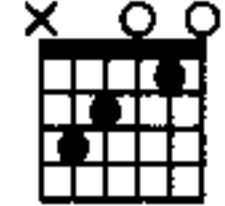


not a boy who runs and hides. Are you gon - na fight for me,



Bb6



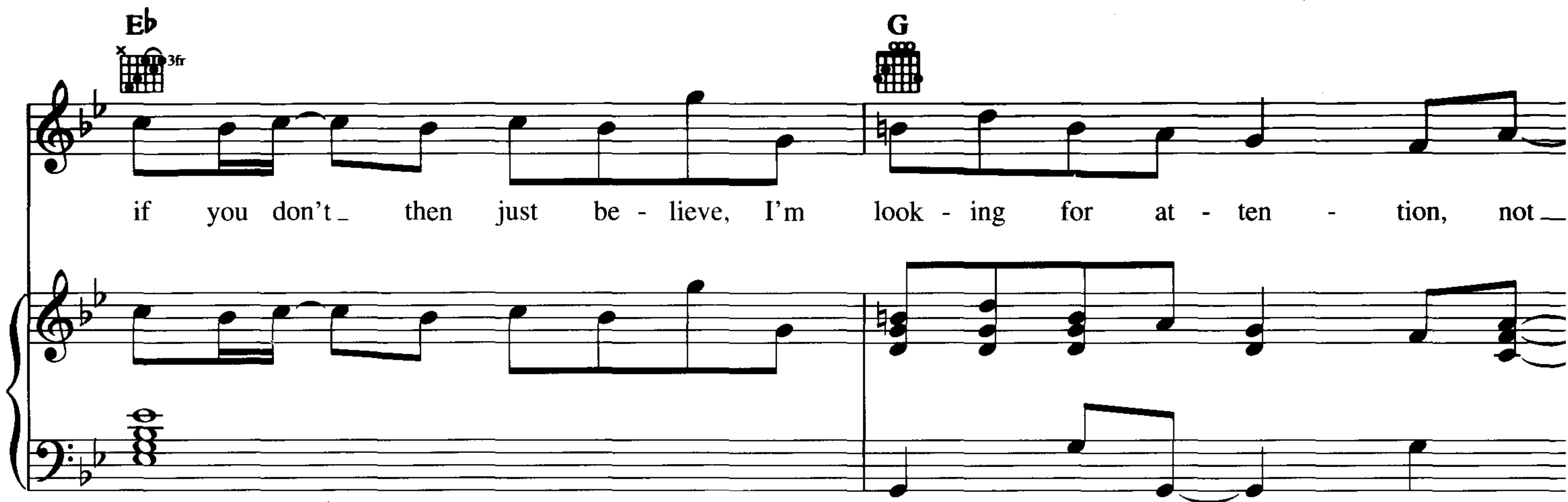
C



die for me, live and breathe for me? Do you care for me, 'cause

E_b  3fr **G** 


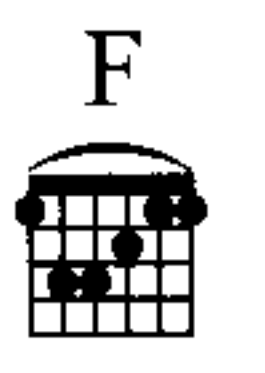
if you don't_ then just be - lieve, I'm look - ing for at - ten - tion, not_



F  **C(add4)** 

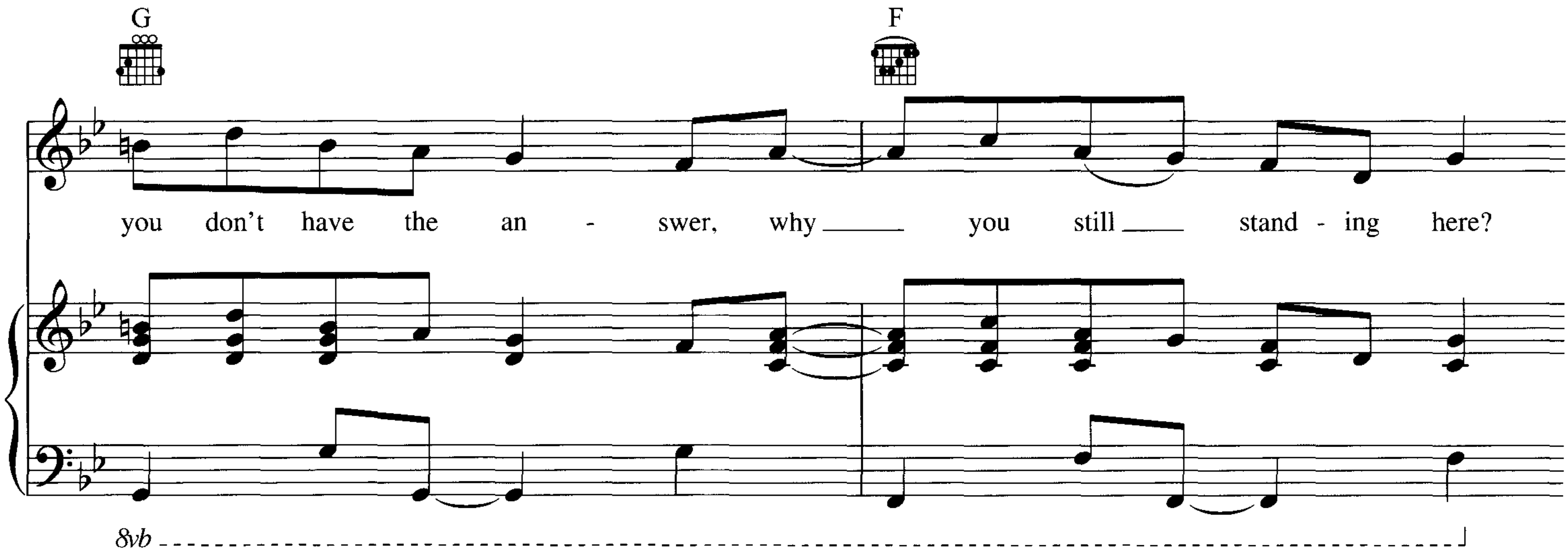
— an - oth - er ques - tion, should_ you stay or should you go? Well, if



G  **F** 

you don't have the an - swer, why_ you still_ stand - ing here?

8vb



C(add4)  **G** 

Hey, hey, hey, hey, just walk a - way. If you don't have the an - swer,



F

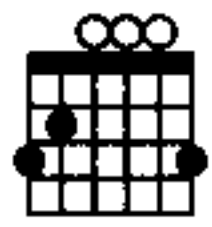


C(add4)



walk a - way.

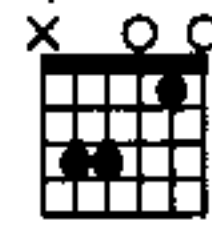
G



F

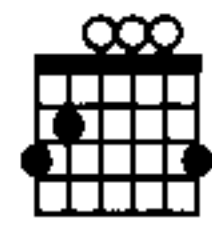


C(add4)

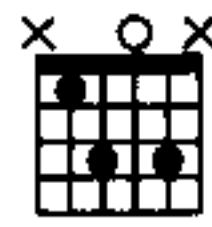


(Spoken:) Then just leave! Walk a - way.

G

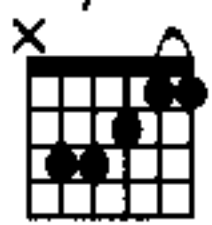


Bb6

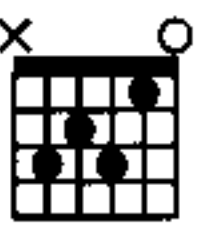


Walk a - way.

F/C



C7



N.C.

Walk a - way.

YOU FOUND ME

Words and Music by JOHN SHANKS
and KARA DioGUARDI

Moderately fast

Dm(add2) C(add4) G7(add4)

B \flat sus2 Csus Dm(add2) C(add4)

Is this a dream? — If it is, —
So here we are, — that's pret - ty far —

G7(add4) B \flat sus2 Csus

— please don't wake — me from — this high. —
— when you think — of where — we've been. —

Dm(add2) C(add4) G7(add4)

— I'd be - come — comf - 'tab - ly numb — un - til you o -
— No go - ing back, — I'm fad - ing out — all that has fad -

* Recorded a half step lower.

Bb sus2

C sus

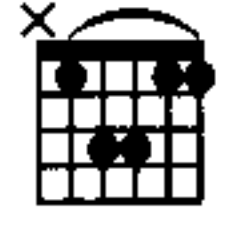
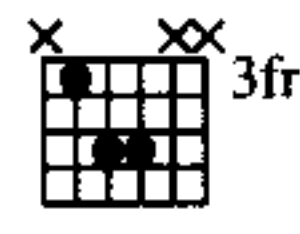
Bb sus2



- pened up _____ my eyes _____ to what it's like _____
 - ed me _____ with - in. _____ You're by my side; _____

C5

Bb sus2



_____ when ev - 'ry - thing's right. _____ } I can't be -
 _____ now ev - 'ry - thing's fine. _____ } _____

C5

G7

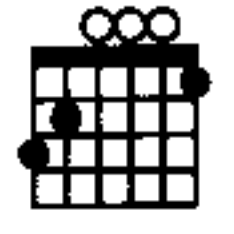
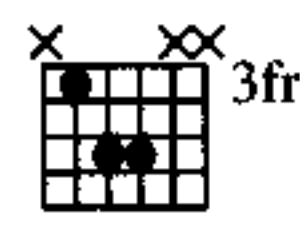
§

Dm7

C sus

F

Bb sus2



lieve. _____ You found me when no one else was look - ing.

Dm7

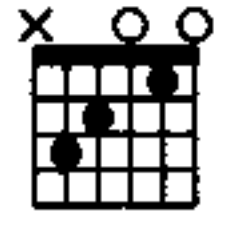
C sus

F

C

Dm7

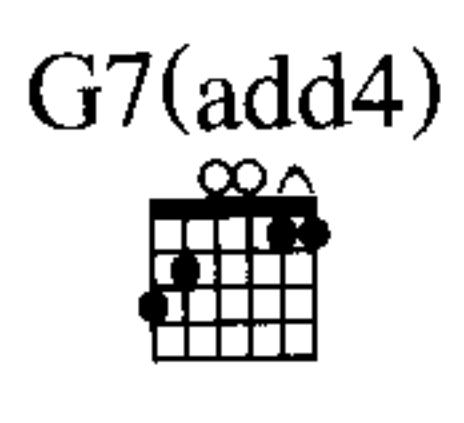
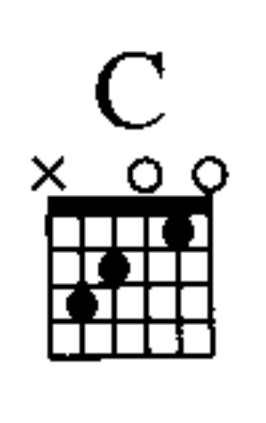
C sus



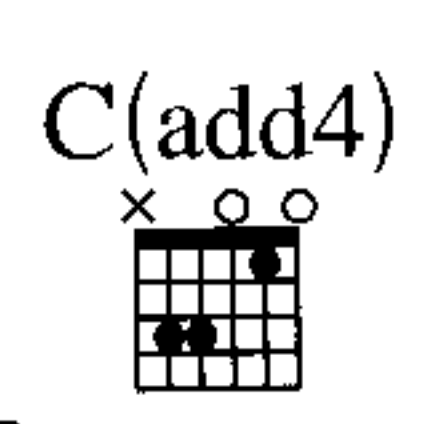
How did you know _____ just where _____ I would be. _____ Yeah, you broke through all _____



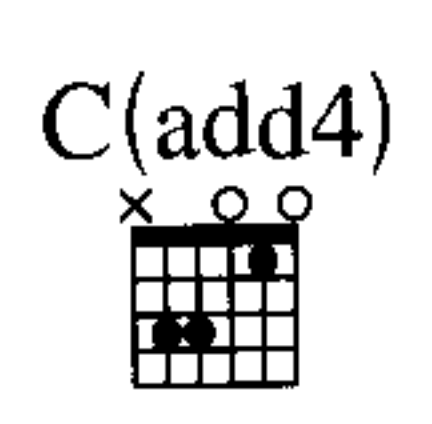
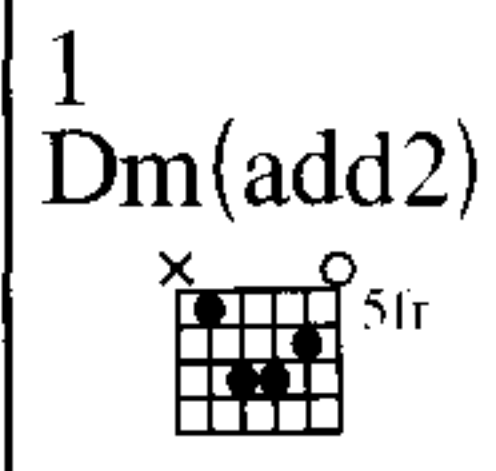
— of my con - fu - sion, the ups and the downs, — and you still —



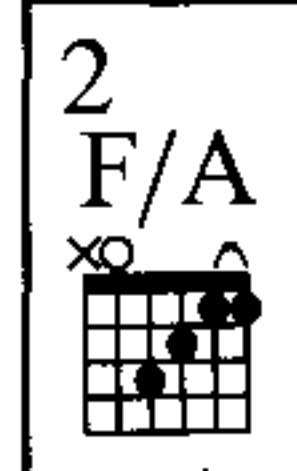
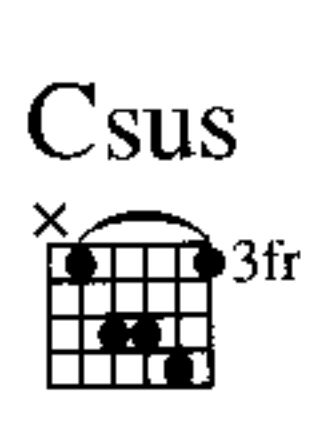
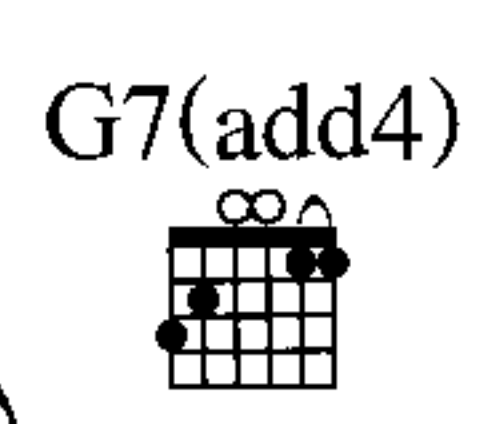
— did - n't leave. — I guess that you saw — what no - bod -



To Coda



- y could see; you found me. — You found —



me. — me. —

Bb sus2



F

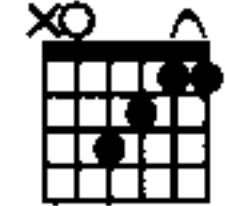


C sus



You found me, _____ and I _____

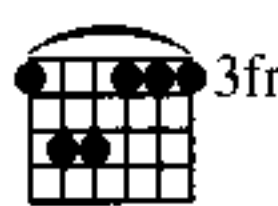
F/A



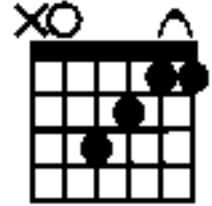
Bb sus2



Gm



F/A

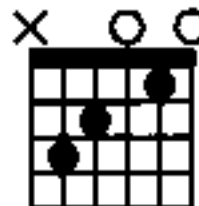


_____ was hid - ing _____ 'til you came a - long _____ and

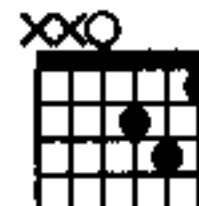
Bb sus2



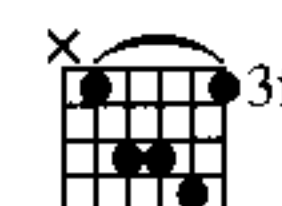
C



Dm



C sus



F



F/Bb



showed me where I _____ be - long. _____

Dm



C sus



F



F/Bb



Dm



C sus



You found me when no one else was look - ing. How did you know? _____

F **F/Bb** **D.S. al Coda**

How did you know? _____

CODA **Dm7** **Csus**

me. *Lead vocal ad lib.*
(You found _____ me when

F **Bb7sus2**

no one else was look - ing.

Dm7 **Csus**

How did you know _____ just where _____

F **C**

_____ I would be?) _____

Dm7 **Csus**

You broke _____ through all _____

F **Bb7sus2**

_____ of my con - fu - sion, the ups and the downs, _____ and you still _____

Dm7 **Csus**

— did - n't leave. — I guess that you saw — what no - bod -

Bb sus2

G7(add4)

- y could see; — the good and the bad — and the things -

Bb sus2

Dm(add2)

— in be - tween. — You found me,

C(add4)

G7(add4)


Bb sus


you found — me.

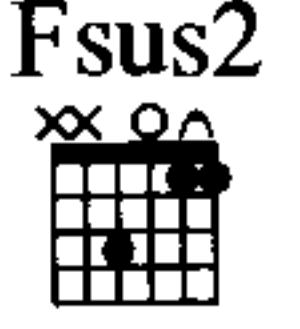
I HATE MYSELF FOR LOSING YOU


Words and Music by JIMMY HARR,
SHEPPARD SOLOMON and KARA DiOGUARI

Moderately slow

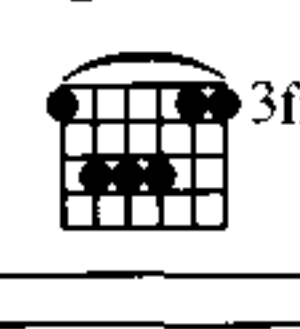
A5  5fr

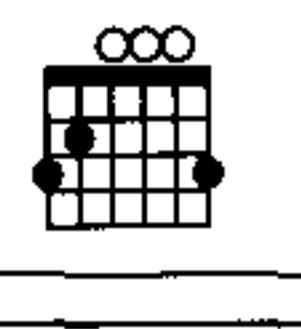
Dm/A 

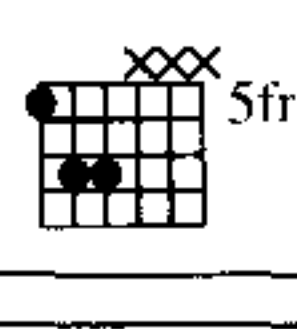
Fsus2 



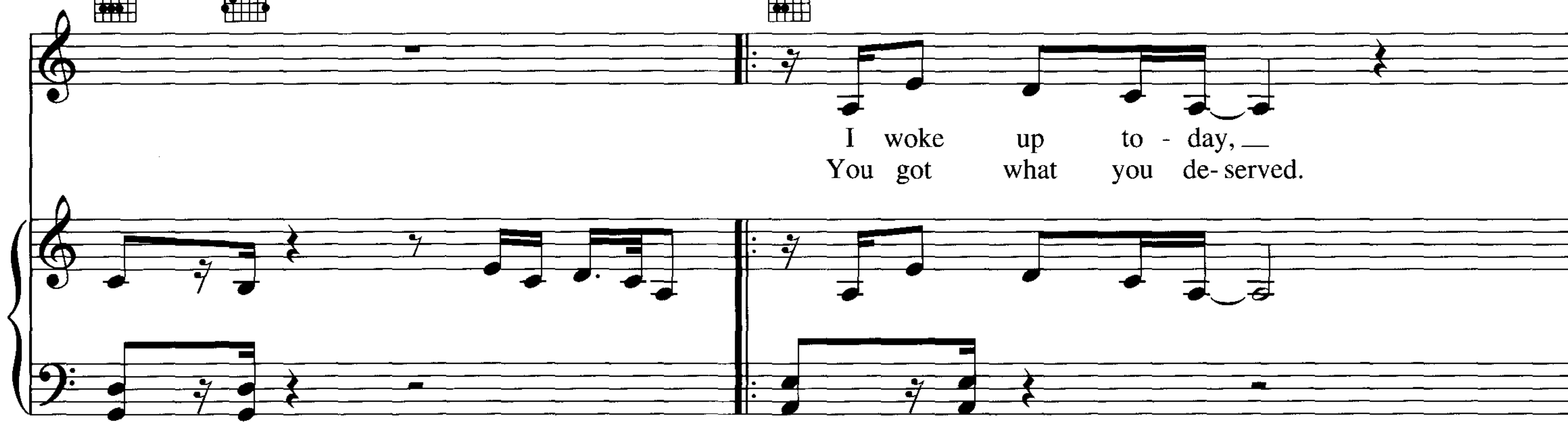
f

Gsus  3fr

G 

A5  5fr

I woke up to - day, —
You got what you de - served.

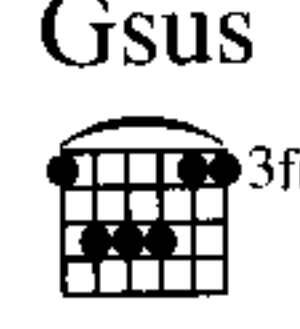


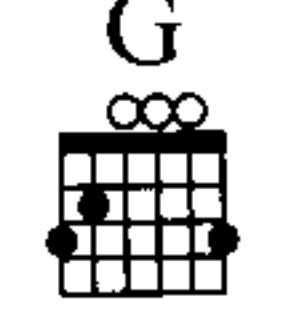
Dm/A 

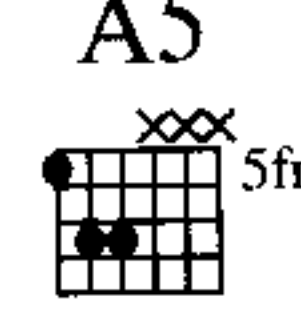
Fsus2 

woke up — wide a - wake — in an emp - ty bed, — star - ing at an emp - ty
Hope you're hap - py now, — 'cause ev - 'ry time I think of her — with you, — it's kill - ing




Gsus  3fr

G 

A5  5fr

room.
me in - side. — And I have my - self to blame for the
now I — dread each day know - ing



Dm/A



Fsus2

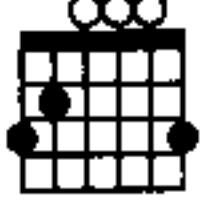


state I'm in to - day, and now dy - ing does - n't seem so
 that I can't be saved from the lone - li - ness of liv - ing with - out

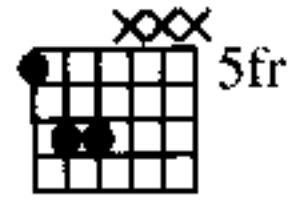
Gsus



G

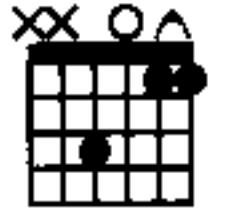


A5



cruel. And oh, I don't know what to say,
 you. And oh, I don't know what to do,

Fsus2

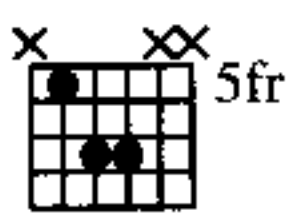


G

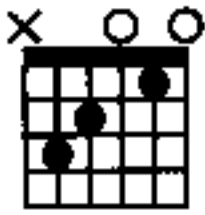


and I don't know an - y - way, an - y - more.
 not sure that I'll pull through. I wish you

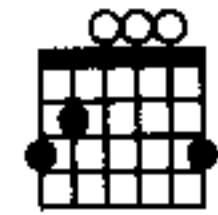
D5



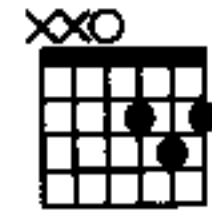
C



G



D



knew. } I hate my - self for los - ing you. I'm

C G D C G

see - ing it, oh, — so clear. — I hate my - self — for los -

D Am Am/G

- ing you. — What do you do — when you look in the mir - ror and

F#m7b5 C/F

star - ing at you — is why — he's not here? —


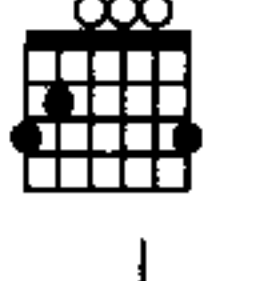
Am Dm Fsus2

I — hate — my - self — for los -




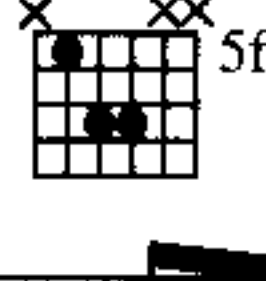
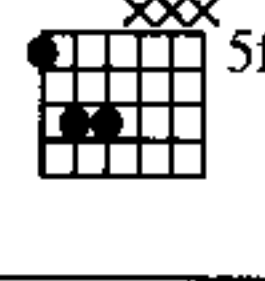
ing you. _____ And oh, _____ I don't know what to do. _____



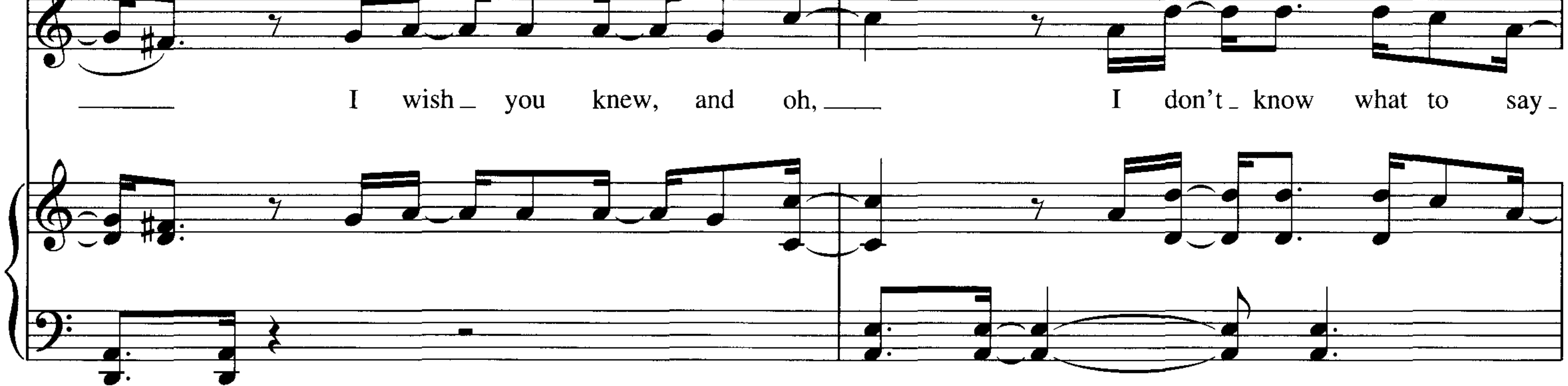
Fsus2  G 

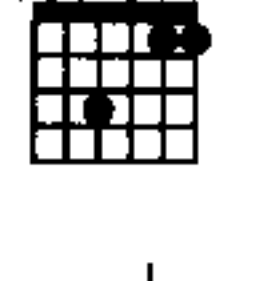
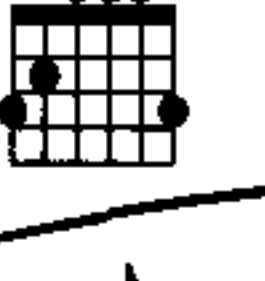
_____ Not sure that I'll pull through. _____ I wish you knew, _____




D5  5fr A5  5fr

_____ I wish you knew, and oh, _____ I don't know what to say _____



Fsus2  G 

_____ and I don't know an - y - way, _____ an - y - more. _____



D5



C



G

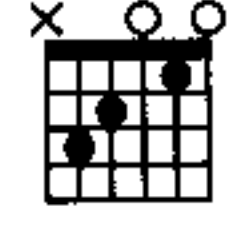


no, no. I hate my - self for los -

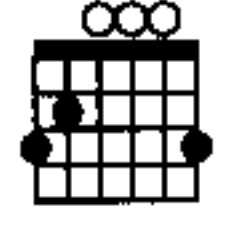
D



C

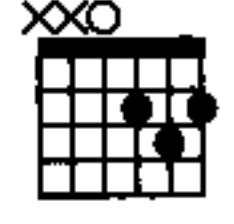


G

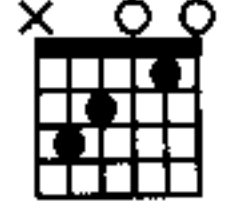


- ing you. I'm see - ing it all so, I'm

D



C

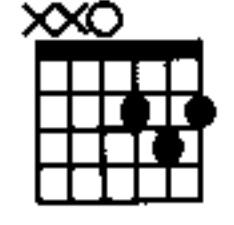


G

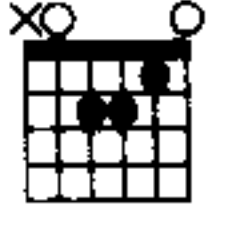


see - ing it all so clear. I hate my - self for los

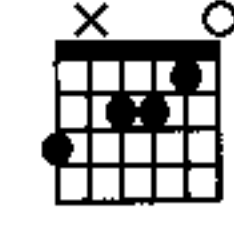
D



Am



Am/G



- ing you. What do you do when you look in the mir - ror and

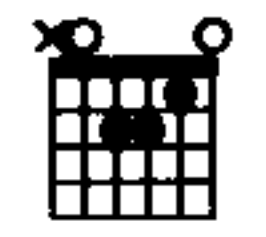
F#m7b5



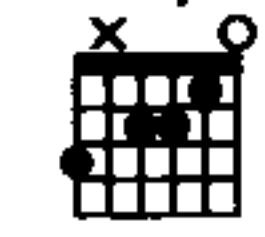
Am/G



Am

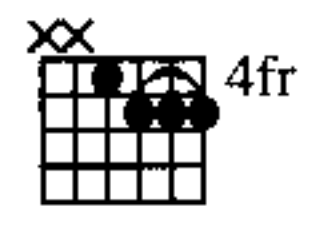


Am/G

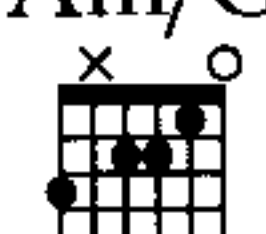


star- ing at you _ is why _ he's not here? What do you say _ when ev - 'ry-thing you said is the

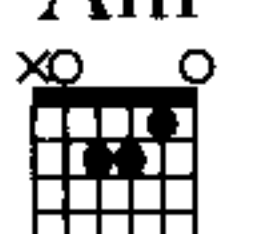
F#m7b5



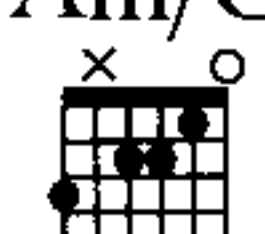
Am/G



Am

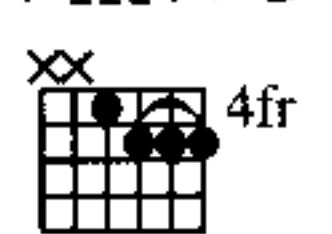


Am/G

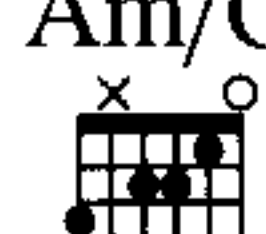


rea- son why he left you in the end. How do you cry, _ when ev - 'ry day you said,

F#m7b5



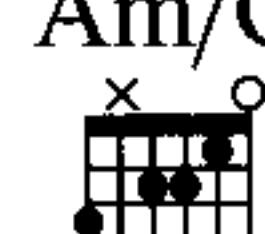
Am/G



Am



Am/G

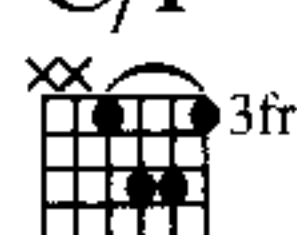


"Don't ev - er bring him back a - gain." I

F#m7b5



C/F

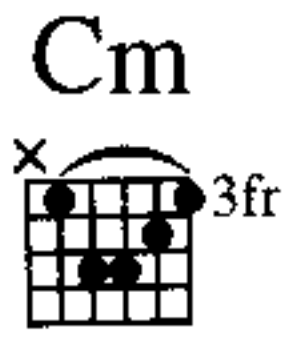

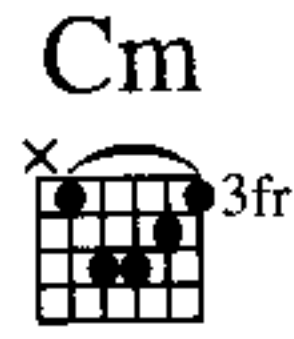



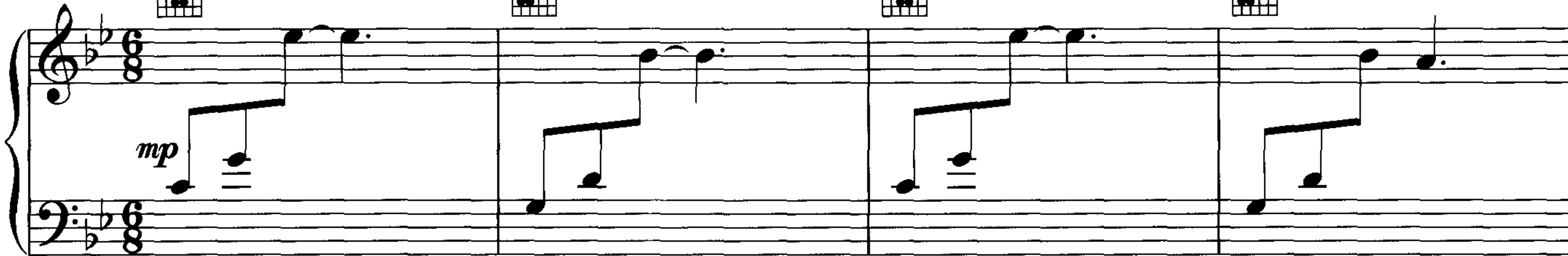
hate my - self for los - ing _ you.

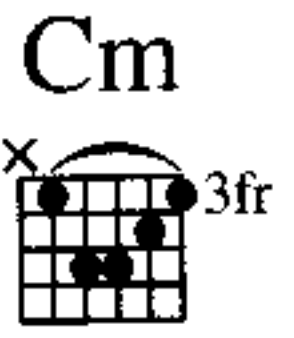

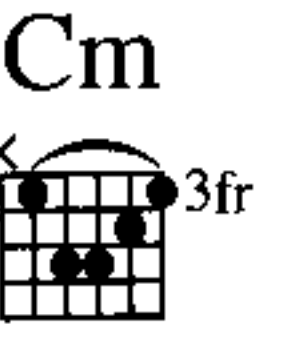
HEAR ME

Words and Music by CLIF MAGNES
KELLY CLARKSON and KARA DioGUARI


Moderately in 2


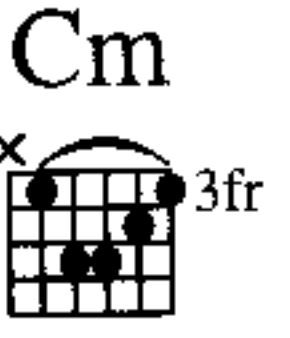

Cm  3fr Gm  3fr Cm  3fr Gm  3fr




Cm  3fr Gm  3fr Cm  3fr

You got - ta be out there. — You got - ta be
I used to be scared of — let - ting some -



Gm  3fr Cm  3fr Gm  3fr

some - where. — Wher - ev - er you are, I'm
- one in, but it gets so lone - ly be - ing



Eb  3fr Cm  3fr

wait - ing, 'cause there are these
on my own. — no — one to



Gm Cm Gm

nights when I sing my - self to sleep, —
talk to, — and no one to hold me. —

Cm Gm Eb

and I'm hop - ing my dreams — bring you close — to me. —
I'm — not al - ways strong. — Oh, I need — you here. —

Cm

Are you lis - ten - ing? —

G5 Eb5 C5

Hear me; I'm cry - ing out, — I'm

G5

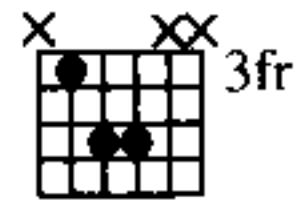


Eb5

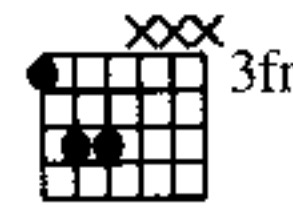


read - y now. — Turn my world

C5

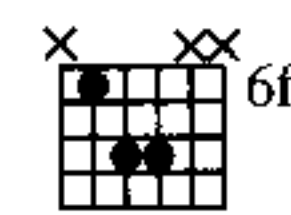


G5

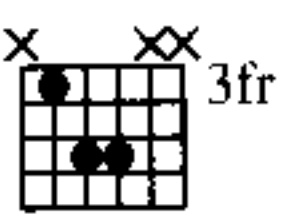


up - side down; — find me. — I'm

Eb5

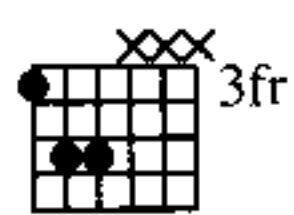


C5

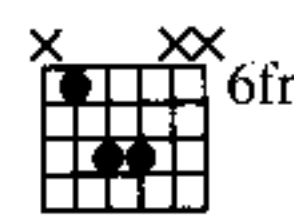


lost in - side the crowd; — it's get - ting loud; — I

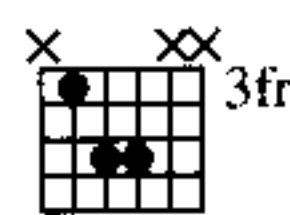
G5



Eb5



C5



need you to see — I'm scream - ing for you — to please —

To Coda →

1

Gm Cm Gm

hear me.

Cm Gm Cm Gm

Can you hear me?

2

G5

(Hear me.) I'm rest-less and wild, — I

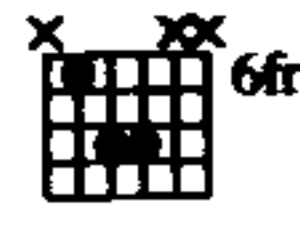
Eb5 C5

fall but I try. I need some-one to un-der-stand. — I'm
(Can you hear me?)

G5

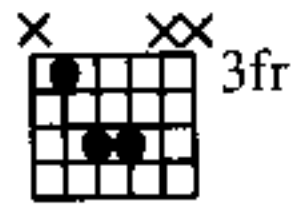


E♭5



lost in my thoughts, — and, ba - by, I've fought for

C5

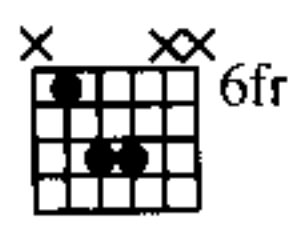


G5



all that I've got. _____ Can you hear me? Hear

E♭5



D.S. al Coda

me, I'm

CODA

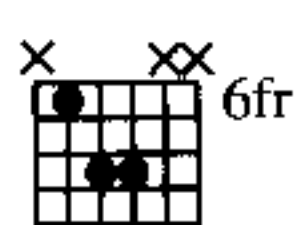


Gm

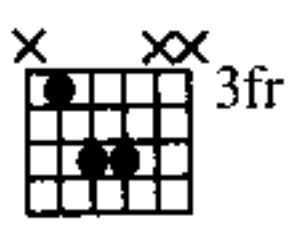


hear me. (Hear — me, _____

E♭5



C5

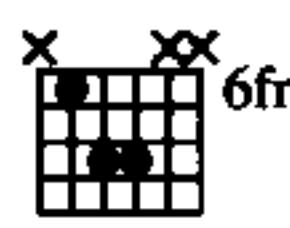


hear — me, _____ hear — me.) Can you hear

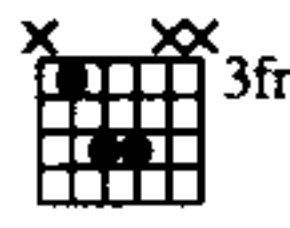
G5



Eb5



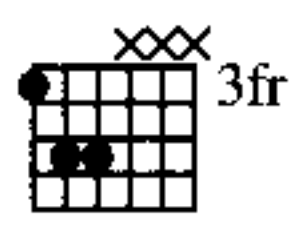
C5



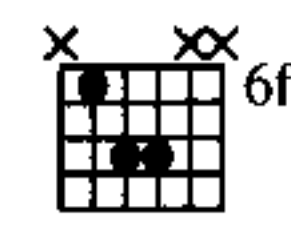
me? (Hear me, hear me, hear me.)

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line consists of three phrases: "me?", "Hear me," and "hear me, hear me, hear me." Each phrase is followed by a long horizontal line indicating a sustained note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

G5



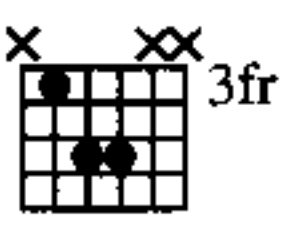
Eb5



Can you hear me? *Lead vocal ad lib.*

The second system continues the musical piece. The vocal line starts with "Can you hear me?" followed by a long horizontal line and the instruction "Lead vocal ad lib." The piano accompaniment continues with chords and moving lines in both hands.

C5



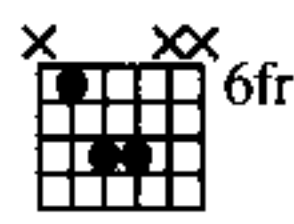
G5



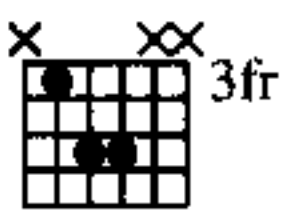
Hear me,

The third system features a vocal line with the phrase "Hear me," followed by a long horizontal line. The piano accompaniment continues with chords and moving lines in both hands.

Eb5



C5



Gsus2



hear me, hear me.

The fourth system concludes the piece with a vocal line containing the phrases "hear me," and "hear me." followed by long horizontal lines. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

BEAUTIFUL DISASTER (LIVE)

Words and Music by REBECCA JOHNSON
and MATTHEW WILDER

Moderately slow

Gmaj7 G5 C(add#4) Csus2 Gmaj7 G

mp

C(add#4) Csus2 Gmaj7 G5 C(add#4) Csus2

He drowns in his dreams, — an ex -
mag - ic and myth, — as

Gmaj7 G5 C(add#4) Csus2

qui - site ex - treme, — I know. — He's as
strong as what I — be - lieve, — a

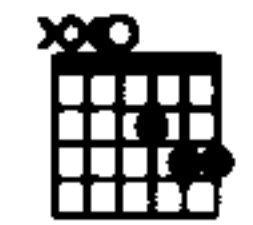
Gmaj7 G5 C(add#4) Csus2

damned as he seems, — more
trag - e - dy with — more

Am9



Dsus

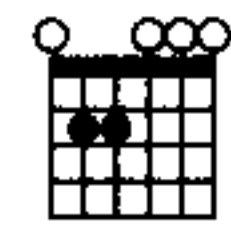


D



heav - en than a heart could hold. And
dam - age than a soul should see. But

Em

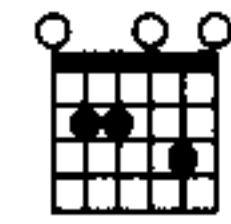


Bm



if I tried to save him, my whole world would
do I try to change him? So hard not to

Em7

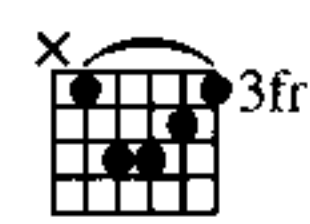


Csus2

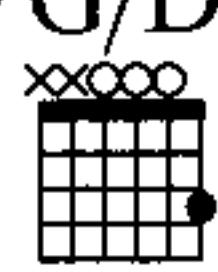


cave in. It just ain't right, Lord, it just ain't right.
blame him. Hold me tight, ba - by, hold me tight.

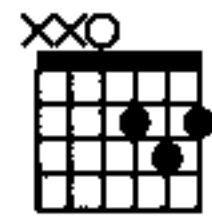
Cm



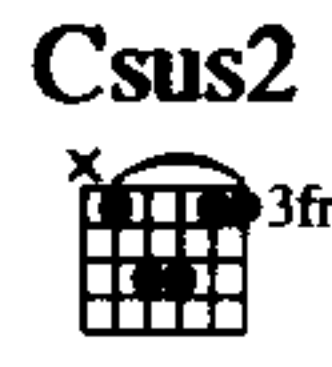
G/D



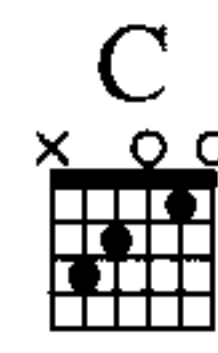
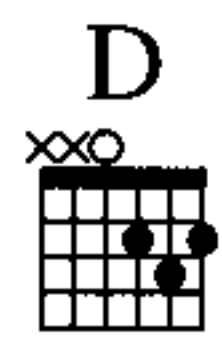
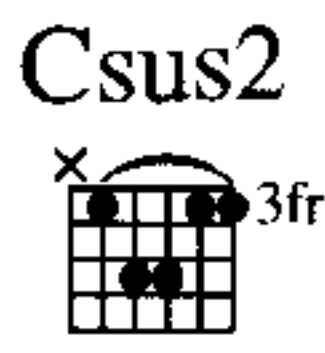
D



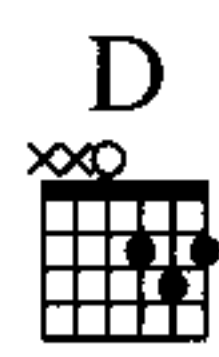
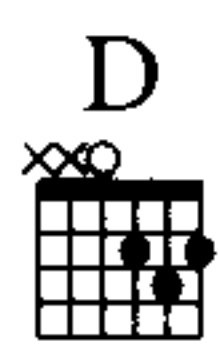
Whoa, and I don't know,



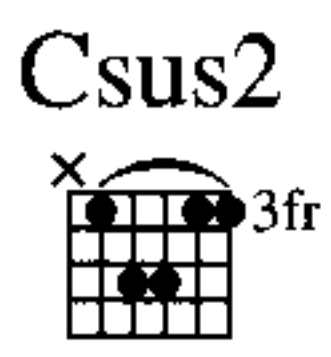
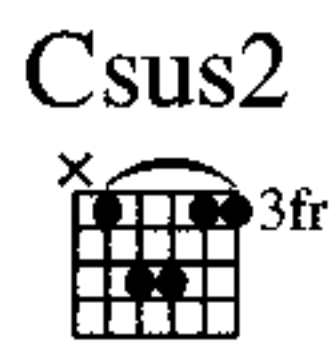
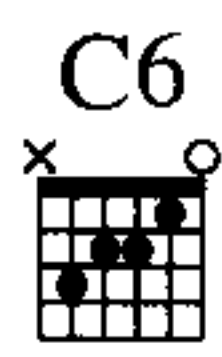
I don't know what he's af - ter, — but he's so



beau - ti - ful, he's such a beau - ti - ful dis - as - ter.



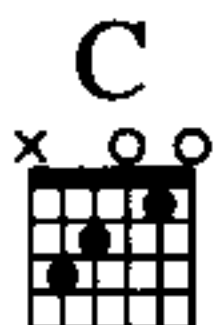
And if I could hold — on through the tears — and the



laugh - ter, would it be beau - ti - ful,

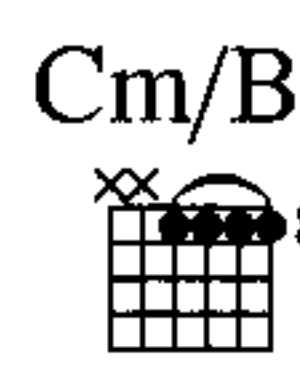
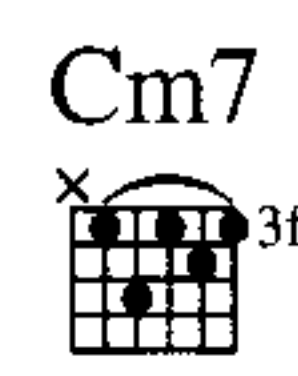
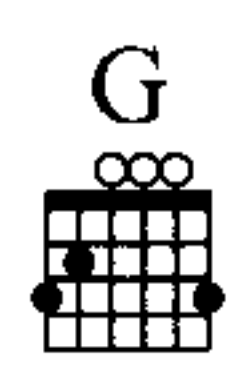
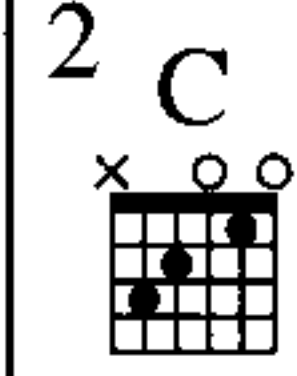
1

To Coda

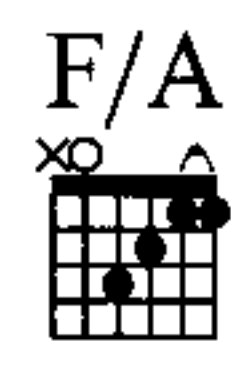
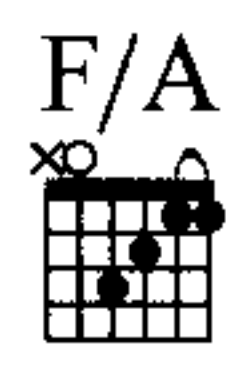


or just a beau - ti - ful dis - as - ter? He's

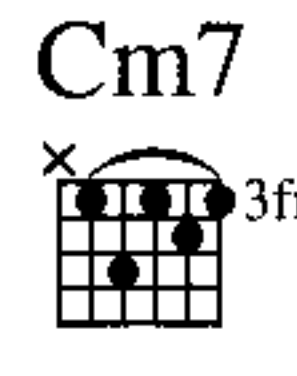
2



as - ter. I'm long - ing for love and the log -

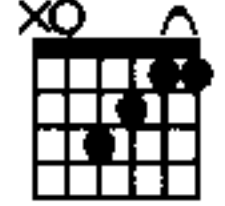


i - cal, but he's on - ly hap - py, hys - ter -



i - cal. I'm search - ing for some kind of mir -

F/A

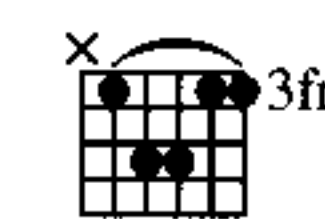


Gmaj7

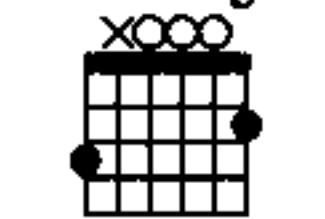


a - cle, wait - ing so long.

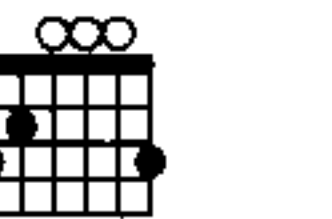
Csus2



Gmaj7



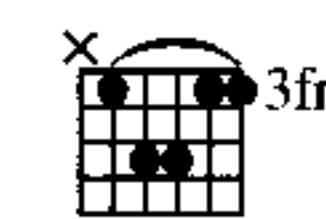
G



C(add#4)



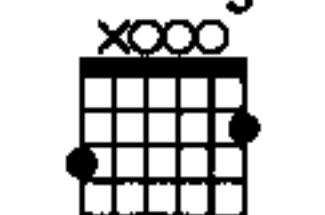
Csus2



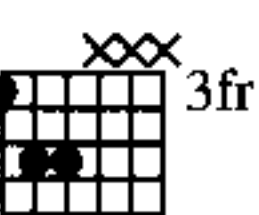
I've wait - ed so long. He's

Tempo I

Gmaj7



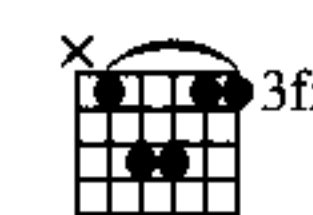
G5



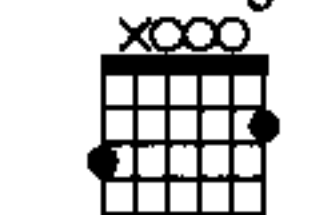
C(add#4)



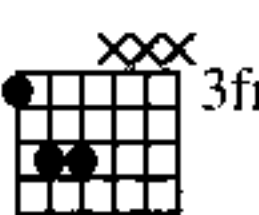
Csus2



Gmaj7

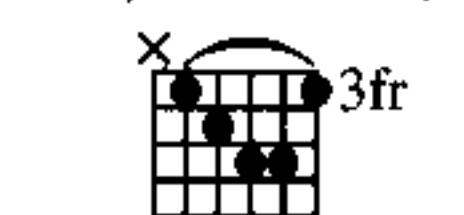


G5

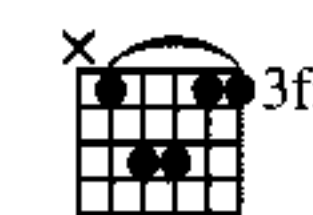


soft to the touch, but frayed at the ends, he breaks.

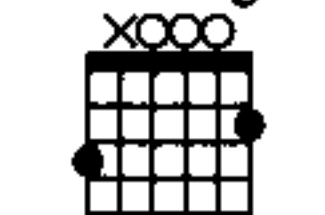
C(add#4)



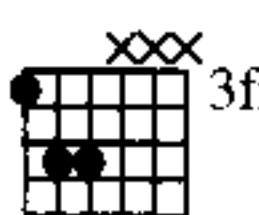
Csus2



Gmaj7



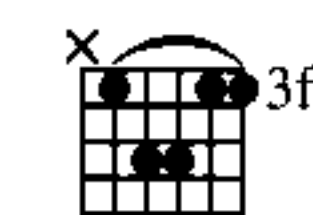
G5



C(add#4)



Csus2



He's nev - er e - nough, and

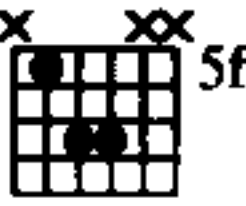
Am9



Cmaj9



D5



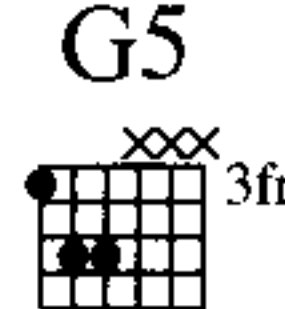
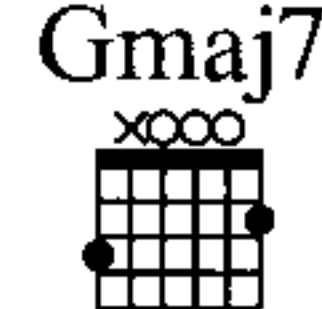
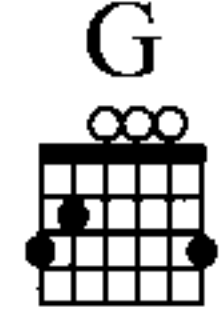
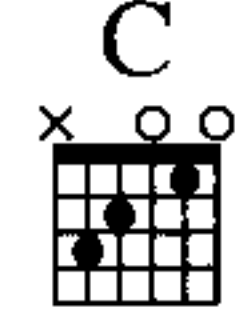
Tempo I

D.S. al Co

still, he's more than I can take. Whoa, and I

rit.

CODA

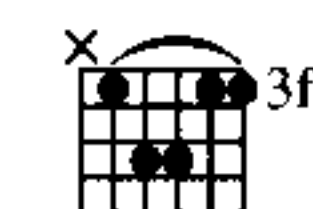


as - ter. He's beau - ti - ful, —

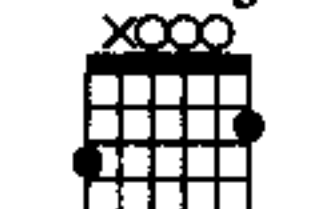
C(add#4)



Csus2



Gmaj7



G5



C(add#4)



Csus2

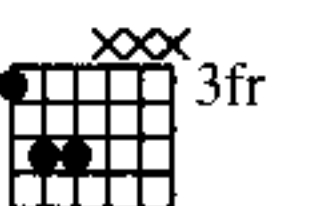


Lord, he's so beau - ti - ful. He's

Gmaj7



G5



C(add#4)



Csus2



Gsus2



beau - ti - ful.