

THE TROUBLE WITH LOVE IS

Words and Music by CARL STURKEN,
EVAN ROGERS and KELLY CLARKSON

Soulful R&B

F(add2)

A7

Bb(add2)

Db(add2)

Bb/C

F(add2)

A7

Love can be a man-y splen - dored thing, can't de - ny the joy — it brings.
Now, I was once a — fool. — it's true. I played the game by all — the rules,

Bb(add2)

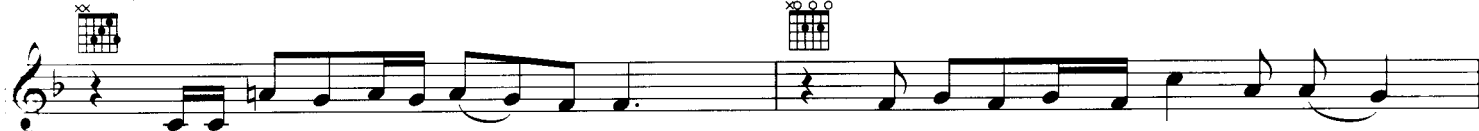
Db(add2)

Eb(add2)

A doz - en ros - es, dia - mond rings, — dreams for sale, — and fair - y tales. —
but now my world's a deep - er blue. — I'm sad - der, but I'm wis - er too. —

F(add2)

A7



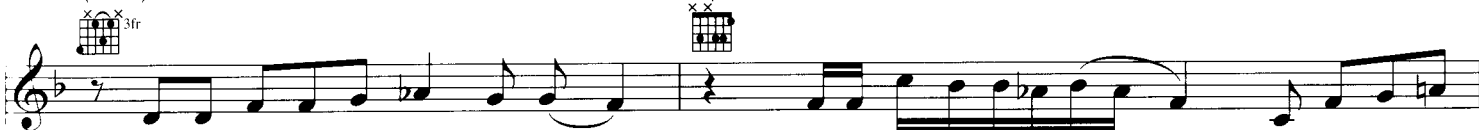
It -'ll make you hear a sym - pho - ny,
I swore I'd nev - er love _ a - gain.

and you just want the world to see. _
I swore my heart would nev - er mend. _



Bb(add2)

Bb/C



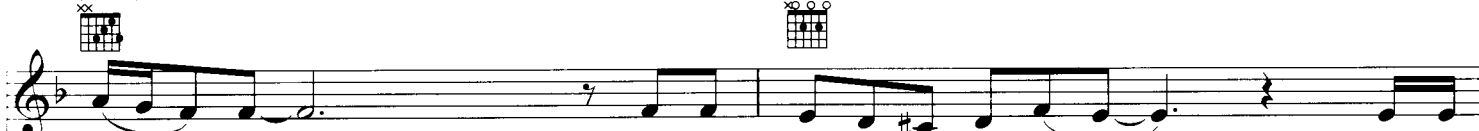
But like a drug that makes you blind, _
Said love was - n't worth the pain, _

it -'ll fool you ev - ry time. _ } The trou - ble with
but then I hear it call my name. }



F(add2)

A7



love _ is, _ it can tear you up in - side, _ make your



Bb(add2)

Db(add2)

Eb(add2)



heart be - lieve a _ lie. _ It's strong - er than your pride. _ The trou - ble with



F(add2)

A7

love is, it does - n't care how fast you fall, and you

Bb(add2)

1
Db(add2)

Bb/C

can't re - fuse the call. See, you've got no say at all. oh.

2
Db(add2)

Bb/C

A7

got no say at all. Ev - 'ry time I turn a - round.

Dm7

A7

I think I've got it all fig - ured out. My heart keeps call - in' and I keep on fall - in',

Dm7

E \flat (add2)



o - ver and o - ver a - gain. _____ This sad sto - ry al - ways ends the same: —

B \flat (add2)



Me, _____ stand - in' in the pour - in' rain. _____

Bdim7

B \flat /C



It seems, no mat - ter what I do, _____ it tears my heart in two. — (The trou - ble with

F(add2)

A7



love _____ is, _____ it can tear you up _____ in - side, _____ make your
(Lead vocal ad lib.)

Bb(add2)

Db(add2)

Eb(add2)

heart be - lieve - a lie.) _____ It's strong - er than your pride. (The trou - ble with

F(add2)

A7

love _____ is, _____ does - n't care how fast - you fall, _____ and you

Repeat and Fade

Bb(add2)

Db(add2)

Eb(add2)

can't re - fuse - the call.) _____ See, you've got no say at all. (The trou - ble with

Optional Ending

Db(add2)

Bb/C

F(add2)

got no say at all. _____

MISS INDEPENDENT

Words and Music by CHRISTINA AGUILERA,
RHETT LAWRENCE, MATTHEW MORRIS
and KELLY CLARKSON

Moderate Funk Rock

B9

mf

The first system of music features a guitar chord diagram for B9 (x21232) above the treble clef. The piano accompaniment is in 4/4 time, with a moderate tempo. The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef provides a rhythmic foundation with eighth notes and rests.

The second system continues the piano accompaniment from the first system. The treble clef melody continues with eighth and quarter notes, and the bass line maintains its rhythmic pattern.

The third system introduces vocal lines. The top staff shows the vocal melody with lyrics: "Miss - In - de - pend - ent." and "Miss - Self - Suf - fi - cient." The piano accompaniment continues in the bottom two staves.

The fourth system continues the vocal lines and piano accompaniment. The vocal melody includes the lyrics: "Miss Keep - Your - Dis - tance." The piano accompaniment provides harmonic support for the vocal lines.

Miss - Un - a - fraid. _____ Miss Out - Of - My - Way.

Miss Don't - Let - A - Man - In - ter - fere, _____ no. _____

E9

Miss On - Her - Own. _____ Miss Al - most - Grown. Miss

B9

Nev - er - Let - A - Man - Help - Her - Off - Her - Throne. _ So, by

E9



keep - in' her heart - pro - tect - ed she'd nev - er, nev - er feel re - ject - ed.

N.C.

Lit - tle Miss Ap - pre - hen - sive. Said ooh, she fell in love.

B5



D5



E5



G5



A5



What is this feel - in' tak - in' o - ver? Think - in' no one could o - pen the door.

B5



D5



G5



E/G#



A5



Sur - prise, - it's time - to feel - what's real.

B5 D5 E5 G5 A5

What hap - pened to Miss In - de - pend - ent? No long - er needs to be de - fens - ive.

B5 D5 G5 E/G# A5

Good - bye, on you. Real love is true.

B9

Miss Guid - ed Heart. Miss Play - It - Smart. Miss

If - You - Wan - na - Use - That - Line - You - Bet - ter - Not - Start, no. _____

But she mis - cal - cu - lat - ed. _____ She did - n't wan - na end up jad - ed

and this Miss de - cid - ed not ___ to miss ___ out on ___ true love. ___ So by

E9

chang - in' the mis - con - cep - tions she went in a new - di - rec - tion and

N.C.

found in - side _____ she felt a con - nec - tion. She fell _____ in love. _____

B5 D5 E5 G5 A5

What is this feel - in' tak - in' o - ver? Think-in' no one could o - pen the door.

B5 D5 G5 E/G# A5

Sur - prise, - it's time _____ to feel _____ what's real. _____

B5

D5

E5

G5

A5

What hap - pened to Miss In - de - pend - ent? No long - er needs to be de - fens - ive.

To Coda

B5

D5

G5

E/G#

A5

Good - bye, on you. Real love is true.

Bm

When Miss In - de - pend - ent walked a way,

G

no time for a love that came her way.

D



She looked in the mir - ror and thought — to - day, —

F#7



what hap - pened to Miss — No - Long - er A - fraid? —

Bm



G



It took some time — for — her — to — see — how beau - ti - ful love —

D/A



— could tru - ly — be. — No more talk of what —

F#7/A#



can - not be real. I'm so glad I fi -

F#7/C#

D.S. al Coda

- n'ly feel.

CODA

G5



E/G#



A5



Real love, real love is true.

B9



Miss - In - de - pend - ent.

LOW

Words and Music by
JIMMY HARRY

Moderate Rock

E \flat (add9)



A \flat /E \flat



E \flat



mf

The first system of the musical score for 'LOW' consists of a piano accompaniment and a vocal line. The piano part is in 4/4 time, with a key signature of two flats (Bb and Eb). The melody starts with a half note chord in the right hand and a half note in the left hand. The vocal line begins with a half note chord in the right hand and a half note in the left hand. The tempo is marked 'Moderate Rock' and the dynamics are 'mf'.

A \flat /E \flat



E \flat



A \flat /E \flat



E \flat



Ev - 'ry - bod - y's talk - in' _____ but they don't say a _____ thing. -

The second system of the musical score continues the piano accompaniment and vocal line. The piano part features a steady rhythm with chords in the right hand and single notes in the left hand. The vocal line has a melodic line with lyrics: 'Ev - 'ry - bod - y's talk - in' _____ but they don't say a _____ thing. -'. The tempo and key signature remain consistent with the first system.

A \flat /E \flat



E \flat



B \flat /D



_____ They look at me with sad _____ eyes but I don't want the

The third system of the musical score concludes the piano accompaniment and vocal line. The piano part features a steady rhythm with chords in the right hand and single notes in the left hand. The vocal line has a melodic line with lyrics: '_____ They look at me with sad _____ eyes but I don't want the'. The tempo and key signature remain consistent with the previous systems.

Ab/C



Db



Eb5



sym - pa - thy.

It's cool you did - n't want me.

Ab/Eb



Eb



Ab/Eb



Some-times you can't go back.

Eb



Bb/D



Ab/C



Why'd you have to go and make a mess like that?





Ab



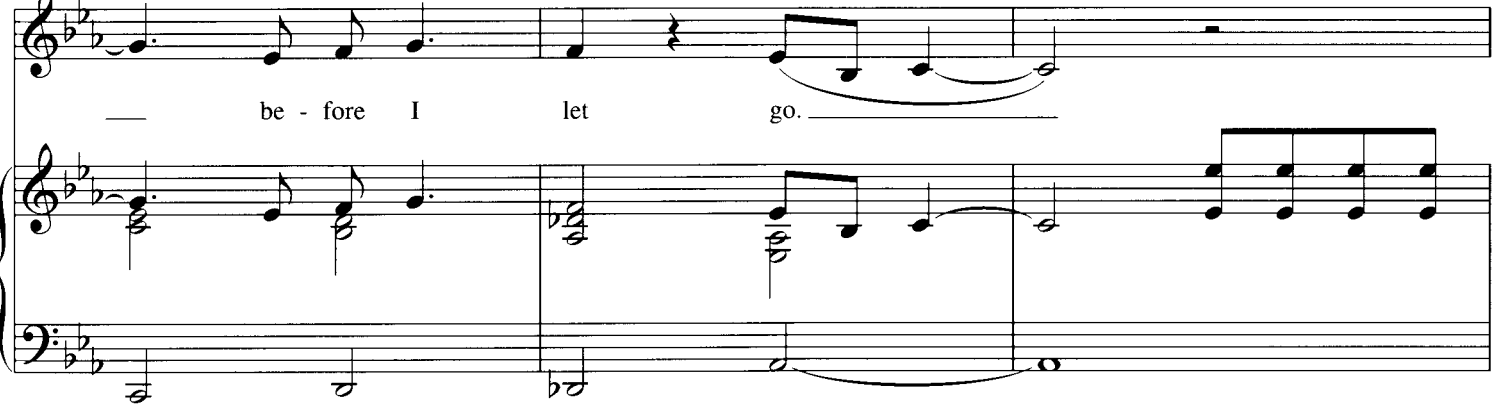
Bb






Well, I just have to say

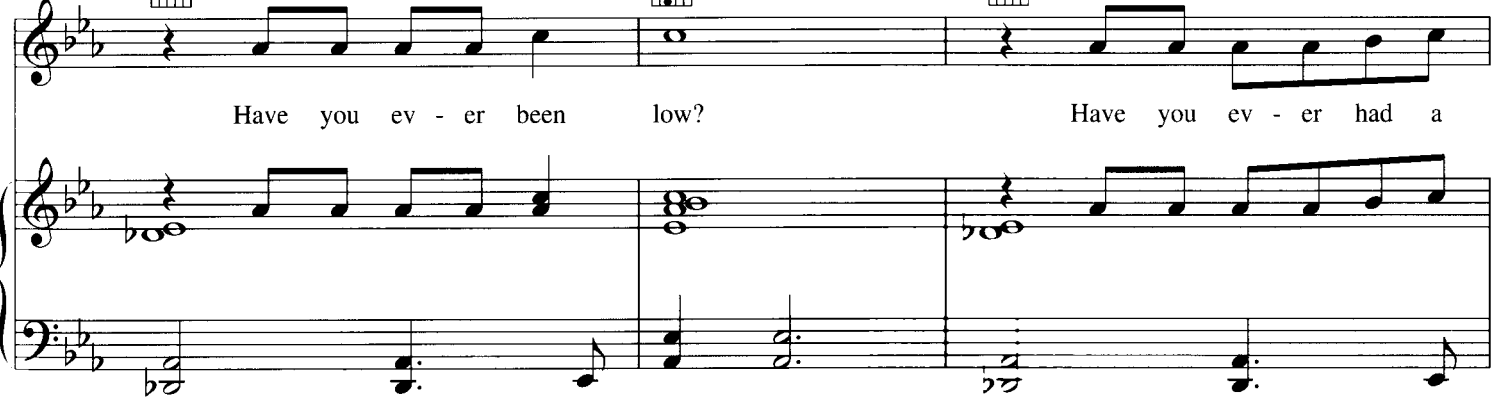
Cm  3fr Bb/D  Db  Ab sus2  3fr




— be - fore I let go.




Db sus2  4fr Ab sus2  3fr Db sus2  4fr



Have you ev - er been low? Have you ev - er had a



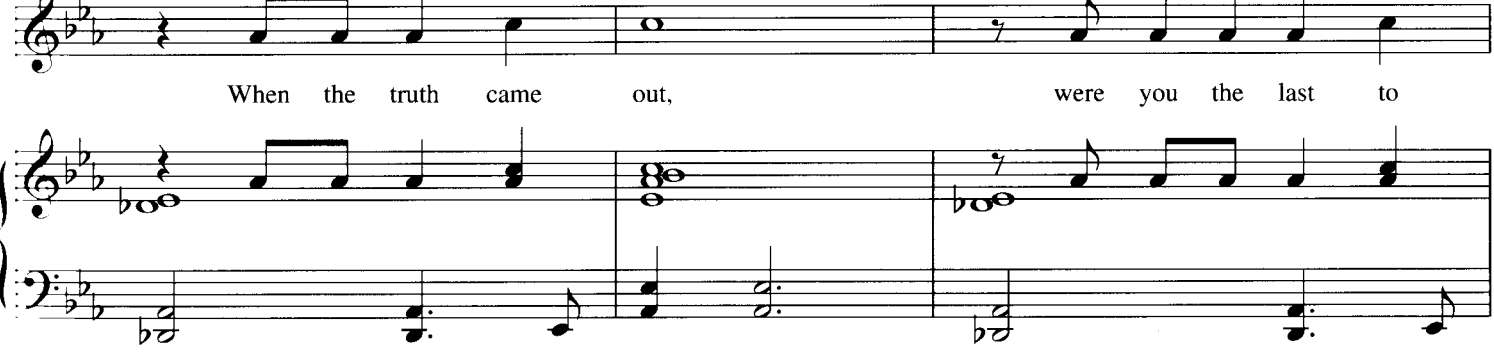
Ab sus2  3fr Eb5  6fr Db sus2  4fr

friend that let you down so?



Ab sus2  3fr Db sus2  4fr

When the truth came out, were you the last to



Ab^bsus2

D^bsus2

E^b5



know?

Were you left out in the cold _____

D^bsus2

To Coda

E^b5



'cause what you did was low?

No,

Ab^bsus2

E^b5

Ab^bsus2

E^b5



I don't need your num - ber. _____

There's noth - ing left _____ to say, _____

Ab^bsus2

E^b5

B^b/D



'cept I nev - er thought it'd hurt this much to

Time signature changes: 2/4, 4/4, 2/4, 4/4

Ab sus2/C



Gb5



be sane. My friends are out - side wait -

Bb5



C5



D.S. al Coda

- ing. I've got - ta go.

CODA

Ab/Eb



Eb



Play 3 times

low? What you did was low.

Cm



Bb/D



I walk out of this dark - ness

E \flat

A \flat



with no sense of re - gret.

And I go with a clear con -

Musical notation for the first system, including vocal line and piano accompaniment.

C \flat m

C \flat m/B \flat



- science.

We both know that you can't say that.

Here's to show -

Musical notation for the second system, including vocal line and piano accompaniment.

F

E \flat /G

A \flat



for all the time I loved you so,

Musical notation for the third system, including vocal line and piano accompaniment.

A \flat 5

B \flat 5

C5

B \flat 7/D



so.

Musical notation for the fourth system, including vocal line and piano accompaniment.

D \flat sus2A \flat sus2

Have you ev - er been low?

D \flat sus2A \flat sus2E \flat 5D \flat sus2

Have you ev - er had a friend that let you down so?

A \flat sus2D \flat sus2

When the truth came out, were you the last to

A \flat sus2E \flat 5

know? Were you left out in the cold

Absus2



Dbsus2



'cause what you did was low?

Have you ev - er been

Absus2



Dbsus2



Absus2



low? _____

Have you ev - er had a friend that let you

Eb5



Dbsus2



Absus2



down

so? _____

When the truth came

out, _____

Dbsus2



Absus2



Dbsus2



were you the last to know?

Were you left out in the

E♭5



D♭sus2



E♭5



cold _____ 'cause what you did was low? _____

D♭sus2



A♭sus2



Have you ev - er been low? _____

D♭sus2



A♭sus2



E♭5



D♭sus2



Have you ev - er had a friend that let you down so? _____

'Cause what you did was low.

SOME KIND OF MIRACLE

Words and Music by
DIANE WARREN

Laid-back R&B (♩ = $\overset{\frown}{\text{3}}$)

Cm7 **Bb**

mf

1

2

Cm7 **Bb**

Prayed for an an - gel
Sweet rev - e - la - tion,

Fm7 **Eb/G** **Ab**

to come in the night and shine some sweet
that look in your eyes. your touch in the

Cm7 **Bb/D**

light on me. I found on - ly stran - gers;
night. I find the sweet - est sal - va - tion

Recorded a half step higher.

Dbmaj7

Cm7

Ab/Bb

then you came to me.
in your arms, ba - by.

Bb13

Abmaj7

Bbsus

Just when I'd giv - en up, you gave me love.
Warm as the morn - ing sun, your ten - der love

Bbm

Eb9/G

Abmaj7

Dbmaj7

Cm7

My world was tum - bl - in' down; you turned it a -
came and just lift - ed me up. Look what you've


Ab/Bb

Eb

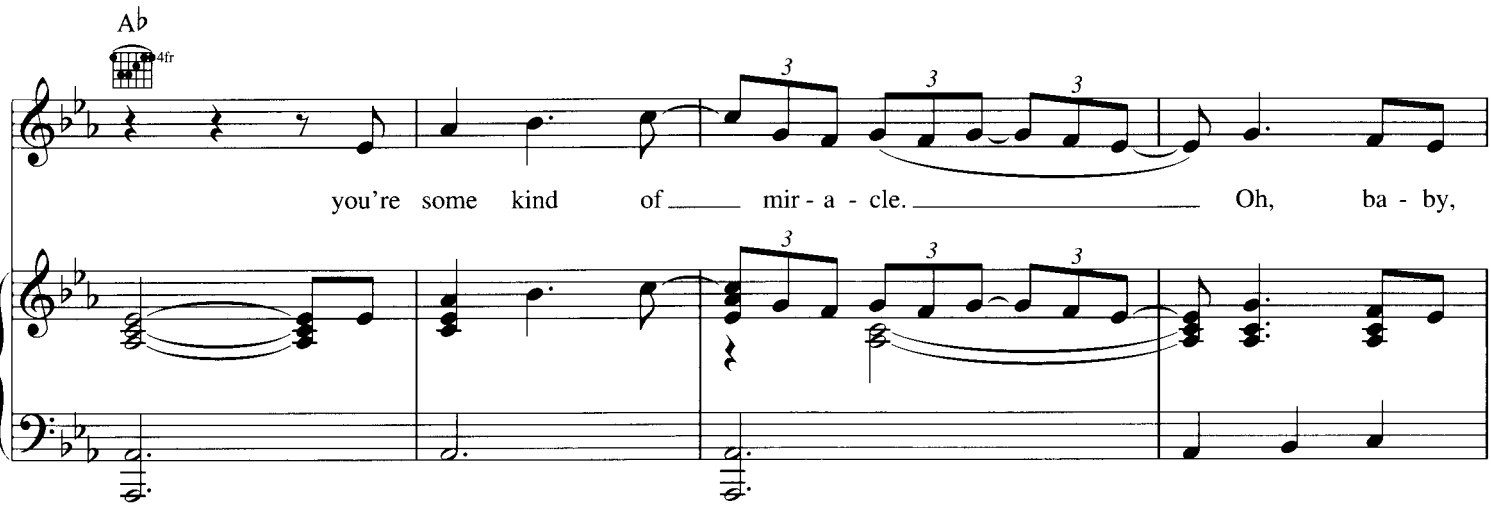
Fm11





Eb/G

round, ba - by. } You,
done, ba - by. }

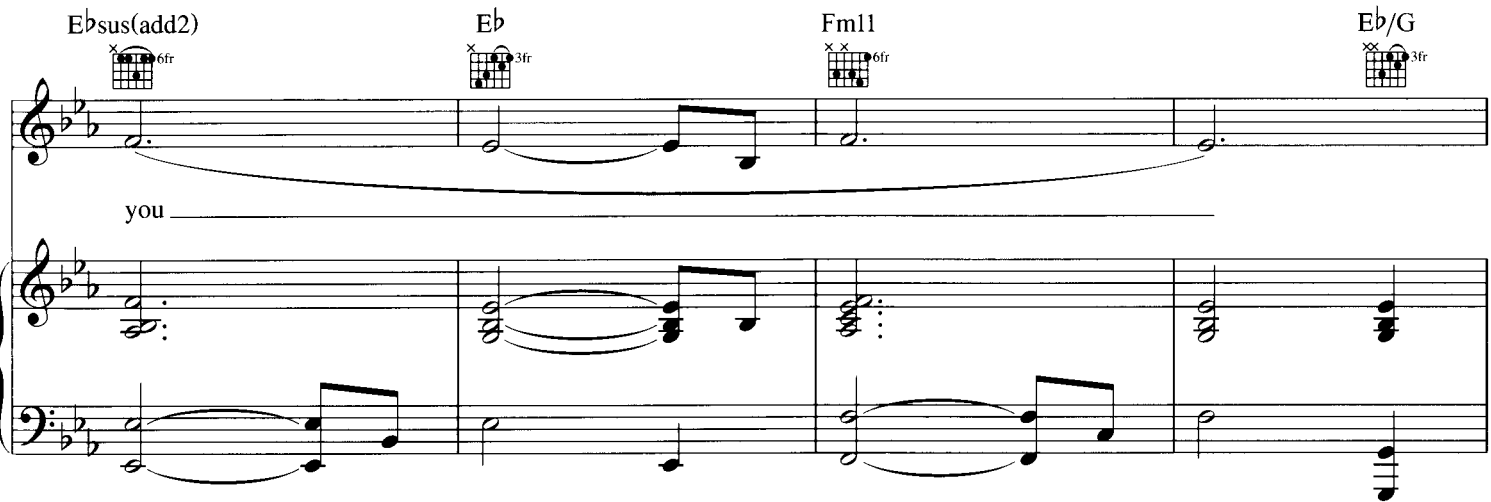
Ab 




you're some kind of _____ mir - a - cle. _____ Oh, ba - by,



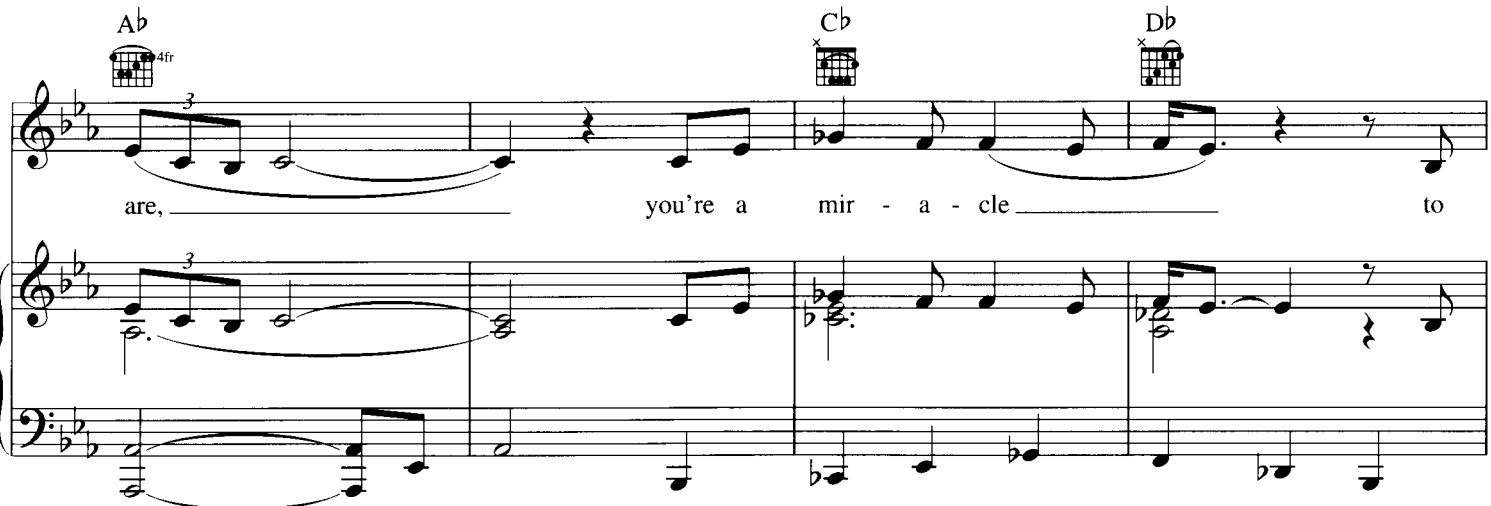
Ebsus(add2)  Eb  Fm11  Eb/G 

you _____



Ab  Cb  Db 

are, _____ you're a mir - a - cle _____ to



1 Eb  2 Eb 

me. _____ me. _____





Oh. You brought

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) and another triplet (C5, Bb4, A4). The piano accompaniment provides harmonic support with chords and moving lines in both hands.



joy to my heart. I've found

The second system continues the melody. The vocal line has a triplet of eighth notes (G4, A4, Bb4) and another triplet (C5, Bb4, A4). The piano accompaniment continues with harmonic support.



love in your arms. See what you've

The third system features a vocal line with a triplet of eighth notes (G4, A4, Bb4) and another triplet (C5, Bb4, A4). The piano accompaniment continues with harmonic support.



done to me. You set my soul so free. You came and

The fourth system features a vocal line with a triplet of eighth notes (G4, A4, Bb4) and another triplet (C5, Bb4, A4). The piano accompaniment continues with harmonic support.

Eb/G

Ab

Ab/Bb

Bb/C

F



you gave me the love that I need. Oh, you,

Gm11

F/A

Bb



yeah, you're

Bb/C

F



some kind of mir - a - cle. Ba - by, you

Gm11

F/A

Bb



are.



N.C.

You're a mir - a - cle, _____ a mir - a - cle _____

to me. _____



Ba - by, you are, _____ oh. _____



a mir - a - cle _____ to me. _____

rit.

WHAT'S UP LONELY

Words and Music by EVAN ROGERS,
CARL STURKEN and STEPHANIE SARACO

Moderate R&B

Cmaj9



Ab7#5



Fmaj9



Abmaj7/Bb



mf

N.C.

Blue, _____

I'm get - tin' kind - a close to you, _
I wish you weren't _ by my side. _

like a shad - ow I can't lose. _ Hey, _____ you've been
Can't you find an - oth - er shoul - der, 'cause I, _____ I wan - na

hang - in' with me ev - er - y day; _____
leave this bro - ken heart _____ be - hind. _____

now you're get -
We're both wast -

E7sus



E7



Am7



tin' in my way. —
in' too much time. —

I know you un-
Find some - one else —

D7sus



D7



Bbmaj9



- der - stand me, but don't you think - that may - be it's
to rain on; I'm real - ly get - tin' tired of

Dm7/G



Cmaj9



Ab7#5



time to move on? —
sing - in' this sad song. —

What's up Lone -

Fmaj9



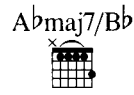
Abmaj7/Bb



- ly? Seems you're my on - ly friend who wants —



to share my pain. Tell me, Heart -



- ache, what's it gon - na take for you to leave me a - lone to - day? -



Just when I think that you're gone, yeah, you're



in the mir - ror, look - in' back at me. So what's up Lone -

1

Cmaj9 Ab7#5 Fmaj9

ly? Lone

Abmaj7/Bb Bb9 2 Cmaj9

ly. Some-times. — ly?

Bbmaj9 Cmaj9

Don't wan - na give you a rea - son

Bbmaj9 Am7

to — hang a - round — an - y - more. —

Abmaj9

Ebmaj9

Abmaj9

Dm7/G



You won't be hurt-ing my feel - ings

if you find an - oth - er bro - ken heart

Cmaj9

Ab7#5



you can lean _____ on.

Fmaj9

Abmaj7/Bb



Got - ta go, got - ta move _____ on.

Got - ta go, got - ta move _____ on.

Bb9

Cmaj9

Ab7#5



Just leave _____ me a - lone.

What's up Lone -

Fmaj9 Abmaj7/Bb Bb9

ly? Seems you're my on - ly friend who wants — to share - my pain. —

Cmaj9 Ab7#5 Fmaj9 Abmaj7/Bb

— Tell me, Heart - ache, what's it gon - na take for you to leave —

1 Bb9 Ebmaj9 Db/Eb

— me a - lone — to - day? — Just when I think —

Eb9 Abmaj9 Dm7/G

— that you're gone, — yeah, you're in the mir - ror, look - in' back — at me. —

Cmaj9 Ab7#5 Fmaj9

So what's up Lone - ly? Got-ta go, got-ta move - on.

Abmaj7/Bb

Got - ta go, got - ta move - on. Yeah, yeah.

Cmaj9 Ab7#5 Bb9

Repeat and Fade

What's up Lone - me a - lone to - day?

Cmaj9 Ab7#5 Bb9 Cmaj9

Optional Ending

What's up Lone - me a - lone to - day?

JUST MISSED THE TRAIN

Words and Music by SCOTT CUTLER
and DANIELLE BRISEBOIS

Slowly, with a beat

Cmaj9
x x x x

Roll o - ver, ba - by; the time has come to make a lit - tle bit more

mf

Gmaj9
x x 6

room. I've hung a - round

Cmaj9
x x x x

you; it's get - ting tough. I think I'm gon - na break down

Gmaj9

G7

soon. Well, I re - mem - ber

Em

Eb

cry - ing in the park, it was get - ting dark. Sud - den - ly I looked up, you were my
wast - ing all that time? We were feel - ing fine, though_ we could - n't walk a line. We were all

D

sky. right. } So go on —

Csus2

G

D

Em

and sleep, dar - ling. Why don't you pre - tend we were just a — dream?

Csus2 G D Em

It's cool, ba - by. — It does - n't mat - ter an - y - way. —

Csus2 G D Em

Well, I'm so sor - ry; — we got to the sta - tion a lit - tle too — late. —

Cmaj7 Gmaj9 To Coda

Such a shame; — we just missed — the train. —

Csus2 Gmaj9 Csus2

Just missed — the train. — Be qui - et, an -

Cmaj9

gel; _____ don't make a sound. _____ Save it for a rain - y _____

Gmaj9

day. _____ Oh, can't you see _____



Cmaj9

me? _____ I'm such a mess. _____ try - ing hard to find my

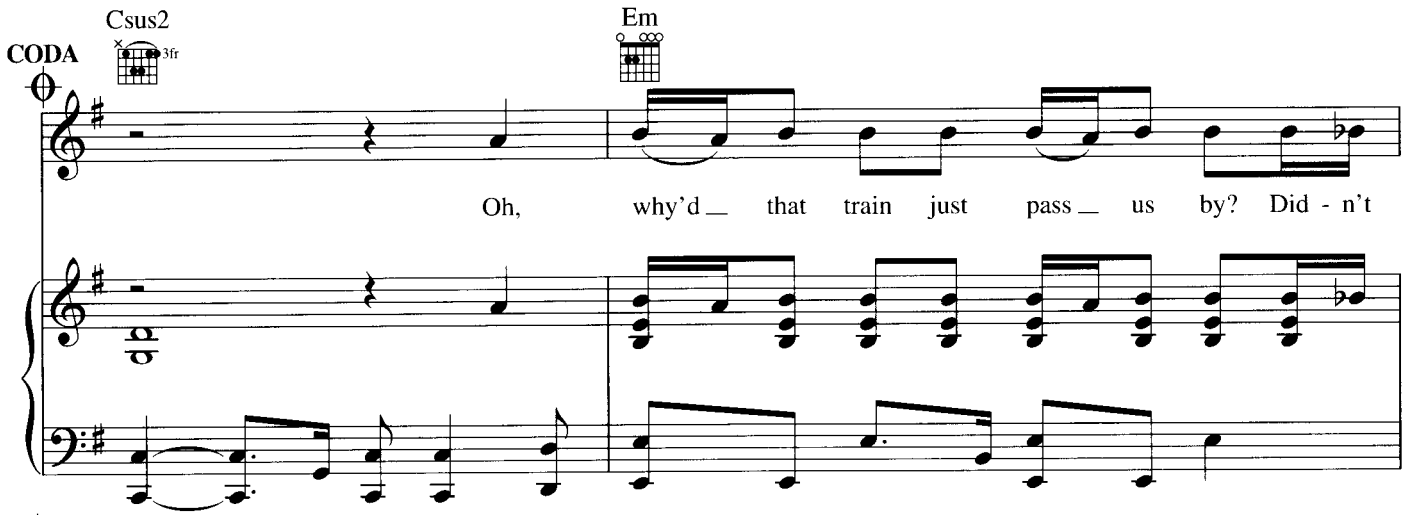
Gmaj9



way. _____ Do you re - mem - ber

D.S. al Coda

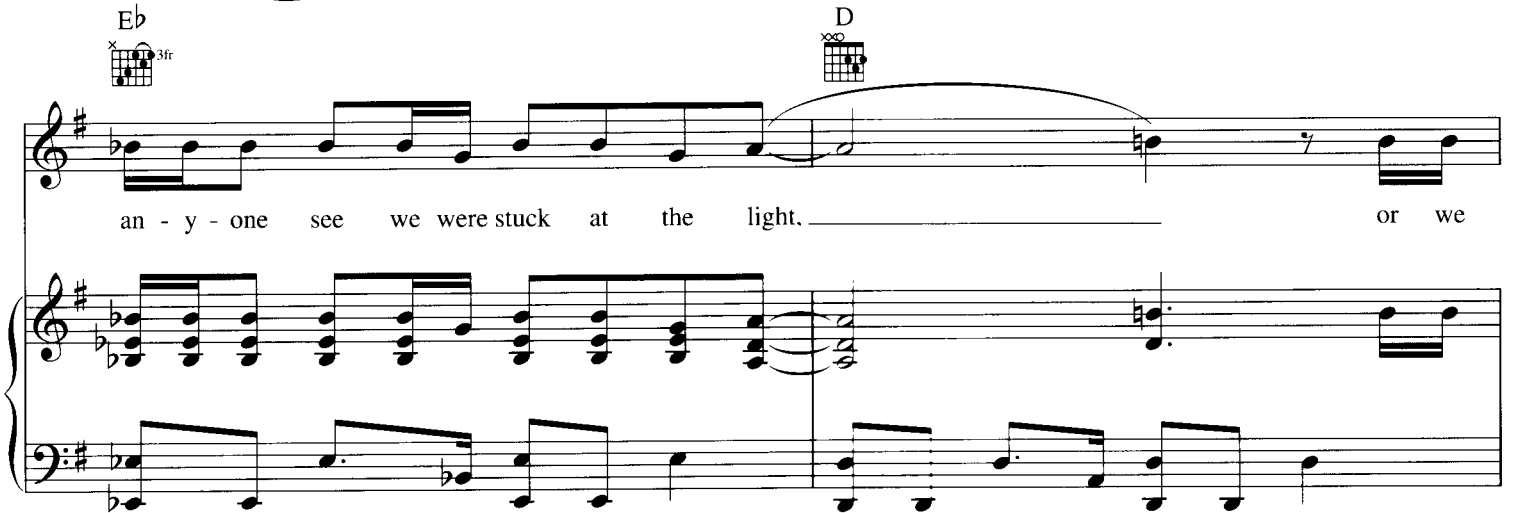
CODA **Csus2**  **Em** 



Oh, why'd that train just pass us by? Did - n't



Eb  **D** 

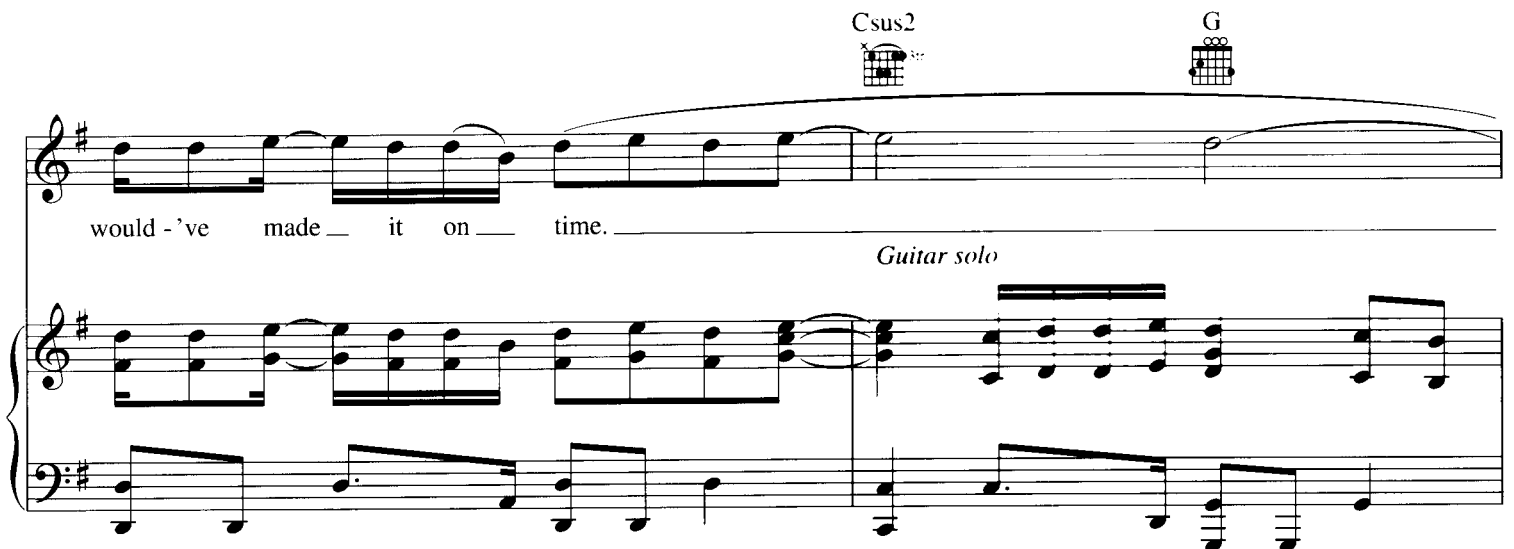
an - y - one see we were stuck at the light, or we







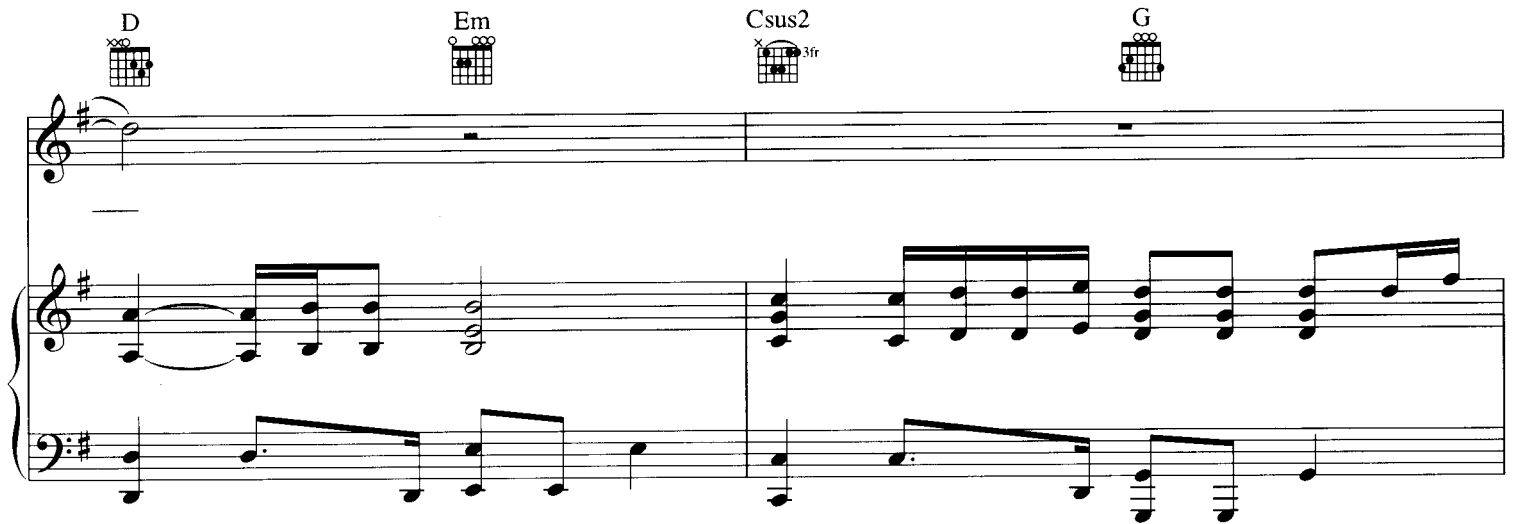
Csus2  **G** 

would - 've made it on time.

Guitar solo



D  **Em**  **Csus2**  **G** 



D Em D D/C

Solo ends Yeah, (da da,) yeah,

Bm7 D Csus2 G

yeah. So sleep, dar - ling.

D Em Csus2 G

Why don't you pre - tend we were just a dream? It's cool, ba - by. It

D Em C(add9) G5

does - n't mat - ter an - y - way. Well, I'm so sor - ry;

D Em Cmaj9

got to the sta - tion a lit - tle too late.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'got to the station a little too late.' The guitar chords D, Em, and Cmaj9 are indicated above the staff. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

2 Csus2 G

Well, I'm so sor - ry;

Detailed description: This system contains the second two staves of music. The top staff has a repeat sign followed by the lyrics 'Well, I'm so sorry;'. The guitar chords Csus2 and G are indicated above the staff. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

D Em Cmaj9

got to the sta - tion a lit - tle too late. Such a

Detailed description: This system contains the third two staves of music. The top staff has the lyrics 'got to the station a little too late. Such a'. The guitar chords D, Em, and Cmaj9 are indicated above the staff. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

shame; we just missed the train.

Detailed description: This system contains the final two staves of music. The top staff has the lyrics 'shame; we just missed the train.' The piano accompaniment continues with a right-hand melody and a left-hand bass line.

BEAUTIFUL DISASTER

Words and Music by REBECCA JOHNSON
and MATTHEW WILDER

Moderately

Chord diagrams: D/G, G, C5, D/G, G

mf

Chord diagrams: C5, D/G, G, C5

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

Chord diagrams: D/G, G, C5

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

Chord diagrams: D/G, G, C5, Am

damned as he seems — and more heav - en than — a heart -
trag - e - dy with — more dam - age than — a soul —

* Recorded a half step lower.

D5



Em



Bm



could hold. And if I try to save him,
should see. And do I try to change him?

Em



C



my whole world could cave in. It just ain't right,
So hard not to blame him. Hold on tight,

Cm



it just ain't right. Oh, and I
hold on tight. Oh, 'cause I

Dsus



D



Dsus



D



Csus2



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

C D

but he's so beau - ti - ful, _____ such a beau - ti - ful dis -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter 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 C major and D major are provided above the staff.

C G Dsus D

as - ter. And if I could hold _____ on _____

Detailed description: This system contains measures 3 and 4. The vocal line has a half note G4, a quarter rest, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for C major, G major, Dsus2, and D major are provided above the staff.

Dsus D Csus2

through the tears _ and the laugh - ter, _____ would it be

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note G4, and a quarter note A4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for Dsus2, D major, and Csus2 are provided above the staff.

C D C G To Coda

beau - ti - ful, _____ or just a beau - ti - ful dis - as - ter?

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords. Chord diagrams for C major, D major, C major, and G major are provided above the staff. The system ends with a Coda symbol.

1 2

Cm Cm7/Bb

He's I'm long-ing for love_ and the log -

F9/A Bb Bb/A Gm

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

Cm Cm7/Bb F9/A

wait - ing for some kind of mir - a - cle: wait - ed so

D/G G Csus2 D/G G

long. so long.

Csus2

D/G

G5

Csus2

He's soft to the touch, — but

mp

D/G

G5

Csus2

frayed at the ends, — he — breaks. — He's

D/G

G5

Csus2

nev - er e - nough, — and

Am(add4)

D

D.S. al Coda

still, he's more — than I — can — take. — Oh, 'cause I

CODA



He's beau - ti - ful, _____ such a beau-ti - ful dis -



as - ter. _____ Beau - ti - ful, _____

Repeat and Fade



beau - ti - ful _____ dis - as - ter.

Optional Ending





beau - ti - ful _____ dis - as - ter.


YOU THOUGHT WRONG


Words and Music by KELLY CLARKSON,
DAMON THOMAS, HARVEY MASON JR.,
KENNETH EDMONDS and TAMYRA GRAY

Moderately

Cm  3fr


Ab  4fr

G 


Cm  3fr


(Uh, uh. Uh, uh. Uh, uh.)

mf





1


Ab  4fr

G 


2


Ab  4fr


G 

Cm  3fr

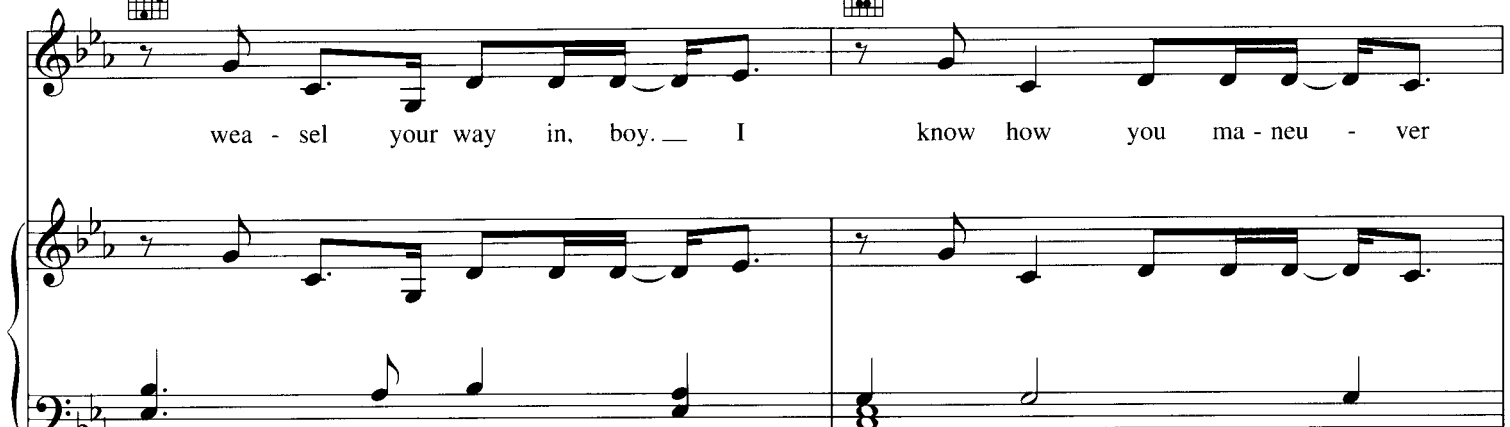
Uh, uh, uh, uh.) Uh, uh.) I see how you're tryin' to



Ab sus2  3fr

Cm  3fr

wea - sel your way in, boy. I know how you ma - neu - ver



A^bsus2

Cm



with your, your con - fu - sion. You tell me that I'm your on - ly

A^bsus2

Cm



and how bad that you want _ me. Then why are you so shad - y

A^bsus2

Cm



if I'm sup - posed _ to be your la - dy? _ Why should I _ be - lieve _

A^bsus2

Cm



an - y - thing _ you say? _ And how could you _ shame _

Absus2



Cm



me that way?

Tell me where,

where'd you get the nerve

Absus2



Fm



Gm



to e - ven think

that you. you could play

me, boy? You thought we

Cm



Absus2



did - n't know, you thought we were in the dark, but, boy,

Cm



Absus2



your cov - er's blown

'cause we both know now.

You thought you

Cm

Absus2

had us both _____ at your beck and call, _____ but now _____

Cm

Absus2

To Coda

_____ who's the joke? _____ And look who's laugh - ing now. _____

Cm

Ab

G

Cm

(Uh, _____ uh. _____ Uh, _____ uh. _____ Uh, _____ uh. _____

Ab

G

Cm

Uh, _____ uh, _____ uh.) _____ Now you're tryin' _____ to use us a _____

Ab sus2



Cm



- a - gainst one an - oth - er, but it won't work. — I see right _ through your game, boy,

Ab sus2



Cm



and I know ex - act - ly where the blame falls. — You try to de - ny all your ac - tions. —

Ab sus2



Cm



— For once in your life, be a real man. — At least give me the prop - er re - spect of —

Ab sus2



Cm



D.S. al Coda

— the truth! I al - read - y know you did — it. — Why should I — be - lieve —

CODA

C5



Now I see right through you, ba - by. You try and tell me you want me.

F5



G5



Why can't you just get it through your thick head? — 'Cause

C5



I have seen this game be - fore and now I'm show - ing you the door, so

F5



G5



shut your mouth! — I'm not tryin' to hear your lies, no not a - gain! —



No, no, not a - gain. Sor - ry



you could-n't be a bet - ter man.



Oh, no, no, no, no! You thought we did - n't know, you thought we



were in the dark, but, boy, your cov - er's blown

Ab sus2

Cm

'cause we both know now. You thought you had us both at your

Ab sus2

Cm

beck and call, but now who's the joke? And

Ab sus2

Cm

Ab

G

look who's laugh - ing now. (Uh, uh, uh. Uh, uh, uh.)

Cm

1 Ab

G

2 Ab

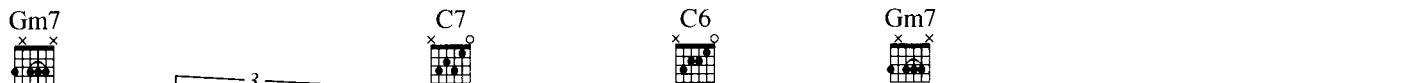
G

Uh, uh, uh. Uh, uh.) Uh, uh.)

THANKFUL

Words and Music by KELLY CLARKSON,
DAMON THOMAS, HARVEY MASON JR.
and KENNETH EDMONDS

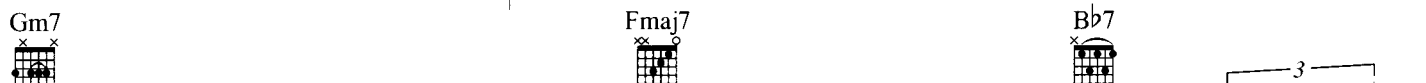
Laid-back R&B (♩ = $\overset{3}{\text{♩}}$)

You know my soul; thoughts you know ev - 'ry - thing a - bout me there's
be - fore I o - pen up my mouth and try



to know. You know my heart, how to
to speak. You know my dreams; must be



make me stop and how to make me go. You should
lis - t'ning when I'm talk - ing in my sleep. I hope you

Em7



A7



D9



know _____ I love ev - 'ry - thing a - bout you. Don't you know _____
 know _____ I love hav - ing you a - round me. Don't you know _____

C7



C6



Gm7



that I'm thank - ful for the bless - ing and the

Fmaj7



Ab/Bb



Bb9



les - sons that I've learned with you by my side. that I'm

Am7



Gm7







C7/G



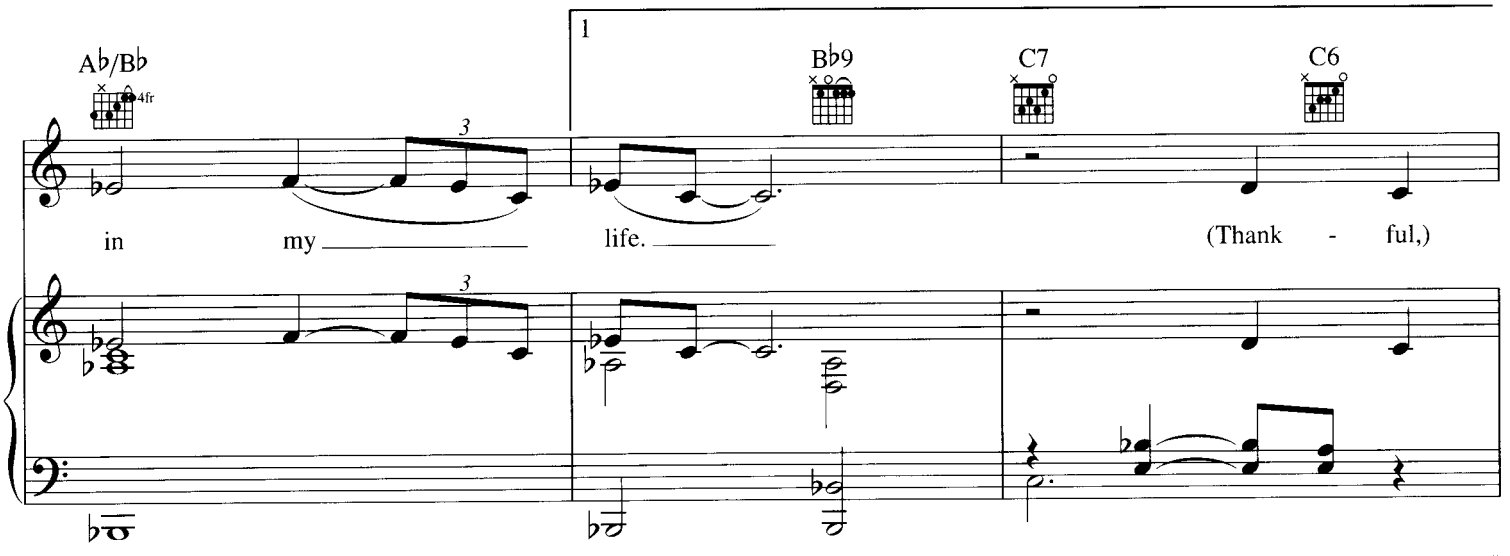
Fmaj7








thank - ful for the love that you keep bring - ing in my _____ life,

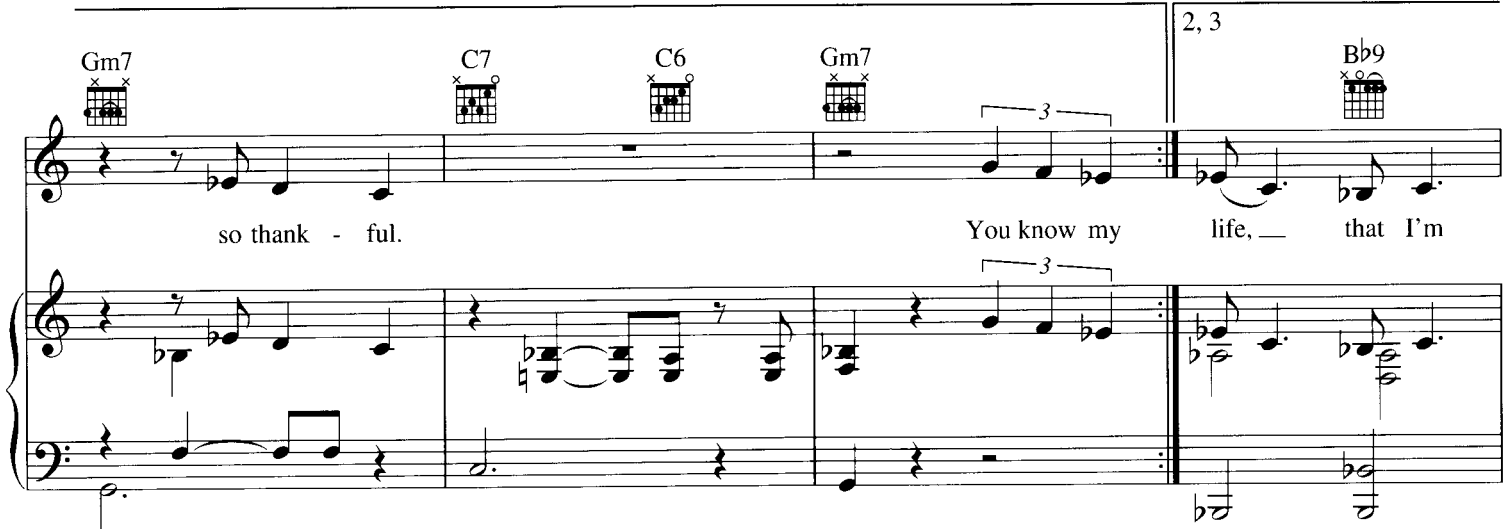
Ab/Bb  1   





in my life. (Thank - ful,)



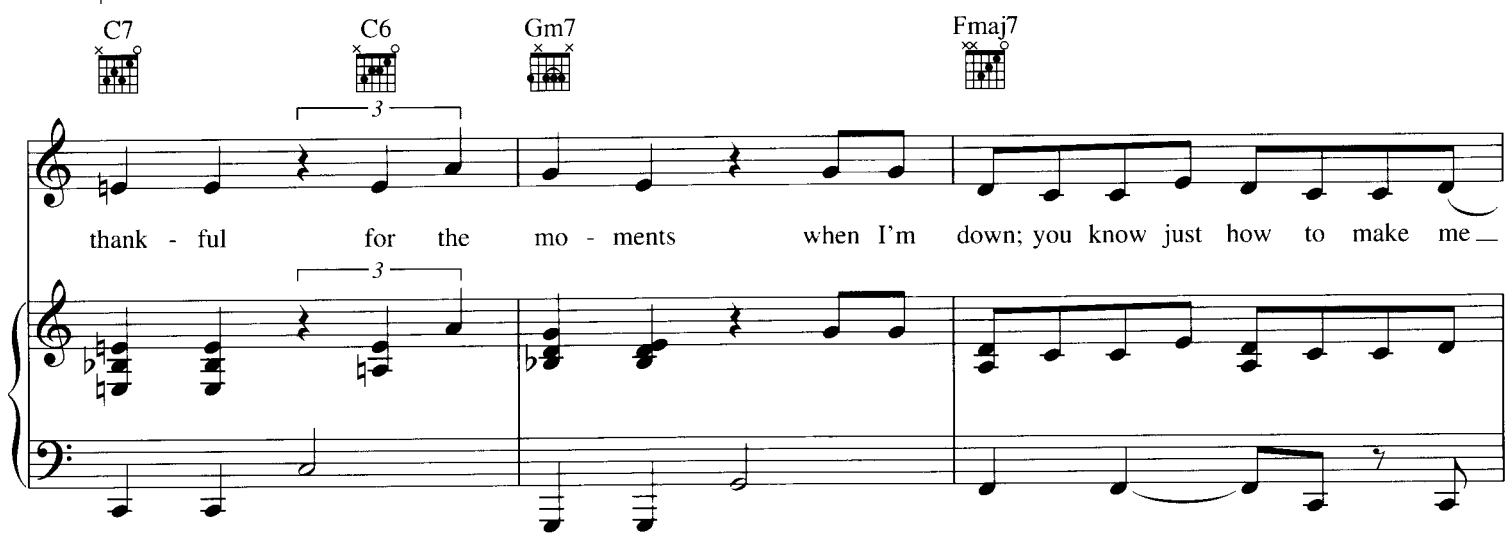
    2, 3 




so thank - ful. You know my life, — that I'm



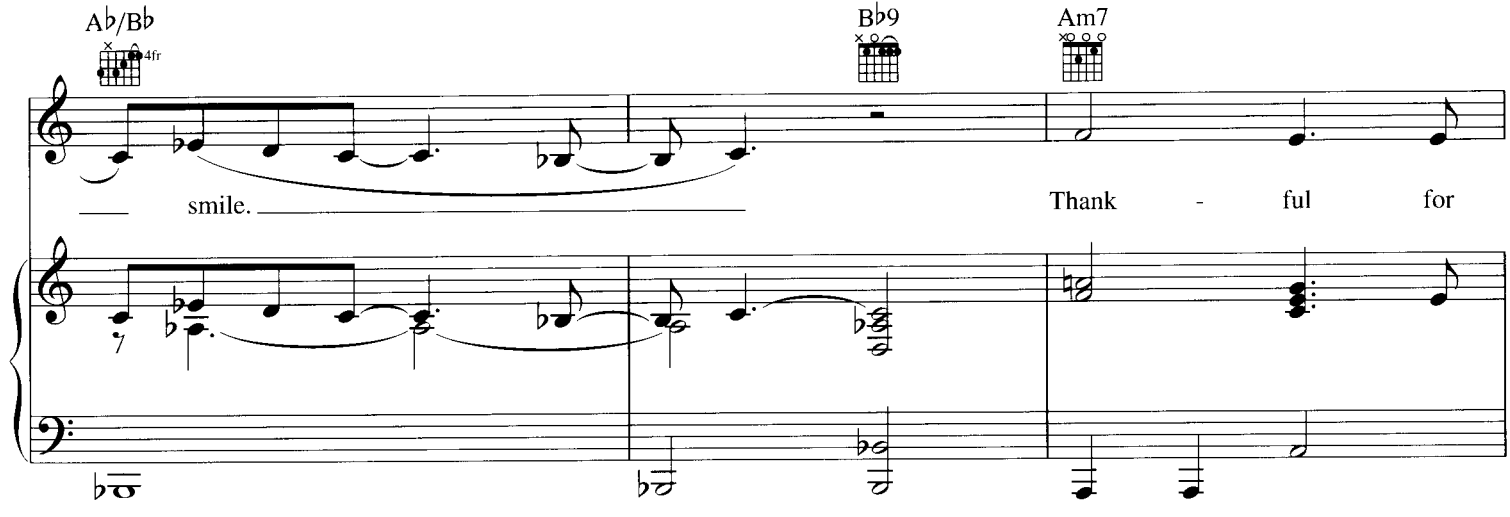
   

thank - ful for the mo - ments when I'm down; you know just how to make me —



Ab/Bb   

smile. Thank - ful for



Gm7 C7 Fmaj7 Ab/Bb To Coda

all the joy you bring in - to my _____ life, in my _____

Bb9 Cmaj7 C7

life. _____ For the les - sons that, that I've learned, the

F6/C Bb9 Am7 D7

trou - bles _____ I've _____ known, _____ for the heart - ache and pain

Gm7 C9 Fmaj7 E7/G#

thrown in my way, when I did - n't think I could go on. _____ But you

Am E/G# Am7/G

made me feel strong. With you I am nev - er a -

D7/F#

lone. (Thank - ful, so thank - ful.)

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

So I'm

CODA

Ab/Bb Bb9 C7 C6 Gm7

life. (Thank - ful,

<p>Repeat and Fade</p> <p>C7 C6 Gm7</p> <p>so thank - ful.)</p>	<p>Optional Ending</p> <p>Gm7 C9</p>
--	--

ANYTIME

Words and Music by SAMUEL WATTERS
and LOUIS BIANCANIELLO

Slowly

Am

G

D

Am

G

Dsus2

D

Am

F

An - y - time _ you feel _ _ _ _ _ like you just can't _ hold _ on, _

C

G

E7

just hold on to _ my _ love, _ and I'll help you _ be strong. _ _ _ _

* Recorded a half step lower.

Am F

But you're so a - fraid to lose, and, ba - by, I can't reach your heart.

C G

I can't face this world that's keep - ing us a - part. And

E7/G# Am G(add2)/B C

I could be the one to show you ev - ry - thing you missed be - fore. Just

poco a poco cresc.

Dm E F

hold on now, 'cause I could be the one to give you more. I'll let you know



an - y - time you need_ love, ba - by, I'm on ____ your side.

f



Just let me be the one, _ I can make_ it all ____ right. I can make it all right. _

f



____ An - y - time you need_ love, ba - by, you're in ____ my heart. I can make it

f

To Coda



all right. ____ I look in - to ____ your eyes ____

mp

F C

and I feel it com - ing through, - and I can't help - but - want - you

G E7 Am

more than I - want to. - So, ba - by, take all of - your fears -

F C

and cast them all - on - me. - 'cause all I ev - er - want - ed was

G E7/G# Am

just to make - you - see - that I could be - the one - to give - you

poco a poco cresc.

G(add2)/B

C

Dm

all that you've been search - ing for. Just hold on to my love, and, ba - by,

E

F

let me give you more. You know an - y -

Am

G

D.S. al Coda

CODA

F

C

time, an - y-time you need love, ba - by, I'm on all right.

Bb

F

Ab

Eb

Eb/G

And now there's no way out, and I can't help the way I feel,

Bb

F

G7sus

G



Musical notation for the first system, including vocal line and piano accompaniment.

'cause, ba - by, I'm on fi - re, and I'll be wait-ing right - here. -

Piano accompaniment for the first system.

F9

Musical notation for the second system, including vocal line and piano accompaniment.

You know my love is real, ba - by, yeah, yeah, -

Piano accompaniment for the second system.

Am

G

D

Em7

Musical notation for the third system, including vocal line and piano accompaniment.

yeah. An - y - time you need love, ba - by. I'm on your side.

Piano accompaniment for the third system.

Am

G

D

Em7

Musical notation for the fourth system, including vocal line and piano accompaniment.

Just let me be the one, I can make it all right. I can make it all right. -

Piano accompaniment for the fourth system.



— An - y - time you need _ love, ba - by, you're in — my heart. I can make it

Repeat and Fade



all right. — Yeah, yeah, — yeah, — yeah, —

Optional Ending



yeah. — An - y - time you need _ love, ba - by, I'm on _ all right. —

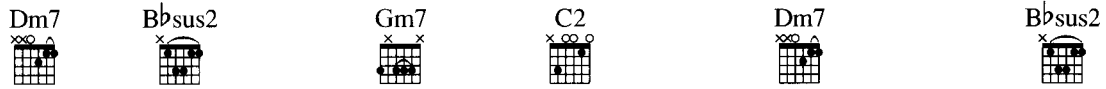


mp

A MOMENT LIKE THIS

Words and Music by JOHN REID
and JORGEN KJELL ELOFSSON

Moderately slow



* *mf*

What if I told — you it was



all meant — to be? — Would you be - lieve me? —



Would you a - gree? — It's al - most that feel - ing we've met be - fore, — so

* Recorded a half step lower.

E^b(add2)



B^b(add2)



tell me that you don't think I'm crazy when I

Gm7



C



Dsus



tell you love has come here and now. A moment like this.

G



D/F#



C



D



Some people wait a lifetime for a moment like this.

G



D/F#



C



D



Some people search for - ever for that one special kiss.

Em Eb+ G G/B C(add2)

Oh, I can't be - lieve it's hap - pen - ing to me. Some

Em7 Am7 D(add2)

peo - ple wait a life - time for a mo - ment like this.

G(add2) Dm7 Bb Gm7 C

Ev - 'ry - thing chang - es, but beau - ty re - mains

Dm7 Bb Gm7 C

some - thing so ten - der I can't ex - plain.



Well, I _____ may be dream - ing, but still lie a - wake. _____



Can't we make _ this dream _ last _ for - ev - er? _____ And I'll



cher - ish all _____ the love _____ we share. _____ A mo - ment like this. _



_____ Some peo - ple wait _ a life - time for a mo - ment like this. _

G D/F# C D

Some peo - ple search _ for - ev - er for that one spe - cial kiss. _

Em Eb+ G G/B C(add2)

Oh, I can't be - lieve _ it's hap - pen - ing _ to me. _ Some

Em7 Am7 D

peo - ple wait _ a life - time for a mo - ment _ like this. _

G(add2) G/F Em7 Ebmaj7

Could _ this be _ the great - est love _ of



all? I wan-na know that you will catch me when I fall,



so let me tell you this: some



peo - ple wait a life - time for a mo - ment like this.



Some peo - ple wait a life - time for a mo - ment like this.

A E/G# D E

Some peo - ple search - for - ev - er for that one spe - cial kiss. -

F#m F+ A A/C# D

Oh, I can't be - lieve - it's hap - pen - ing - to me. - Some

F#m7 Bm F#m/E E A/E

peo - ple wait - a life - time for a mo - ment - like this. -

A E/G# D(add 2) E Esus A E/G#

Choir: (Mo-ment like this.) -
Lead vocal ad lib.



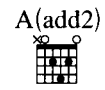
(Mo - ment like.) *Lead vocal:* Oh, _____ I can't be - lieve _____ it's hap -



pen - ing _____ to me. _____ Some peo - ple wait _____ a life - time for a



mo - ment _____ like _____ this,



oh, _____ like _____ this. _____

rit.

BEFORE YOUR LOVE

Words and Music by GARY BURR,
DESMOND CHILD and CATHY DENNIS

Slow Ballad

Csus2
X 0 0 3fr

G(add2)/B
X 0 0 3fr

Musical notation for the first system, including guitar chords and piano accompaniment. The system starts with a treble clef and a 4/4 time signature. The piano part begins with a *mf* dynamic. The guitar part features a Csus2 chord (X 0 0 3fr) and a G(add2)/B chord (X 0 0 3fr).

Bb(add2)
X 0 0 3fr

Musical notation for the second system, including lyrics and piano accompaniment. The system starts with a treble clef and a 4/4 time signature. The piano part continues with a Bb(add2) chord (X 0 0 3fr). The lyrics are: "I won - der how — I ev - er made —".

F/A

Ab(add2)
X 0 0 4fr

Musical notation for the third system, including lyrics and piano accompaniment. The system starts with a treble clef and a 4/4 time signature. The piano part continues with an F/A chord and an Ab(add2) chord (X 0 0 4fr). The lyrics are: "— it through — a day. — How did I set - tle for a world — All of my dreams — seemed like cas -".

Eb(add2)
X 0 0 6fr

Bb(add2)
X 0 0 3fr

Musical notation for the fourth system, including lyrics and piano accompaniment. The system starts with a treble clef and a 4/4 time signature. The piano part continues with an Eb(add2) chord (X 0 0 6fr) and a Bb(add2) chord (X 0 0 3fr). The lyrics are: "— in shades — of gray? — When you go — in cir - cles, all — the scen - tles in — the sky. — I stand — be - fore — you and — my heart —".

* Recorded a half step higher.



ery looks the same, and you don't know why. And I
is in your hands. And I don't know how I sur -

Ebmaj7

Dm7

Abmaj7

looked in - to your eyes, where the road stretched out in front of me, and I
vived with - out your kiss, 'cause you've giv - en me a rea - son to ex -

Ebmaj9






re - al - ized } I nev - er lived be - fore your
ist. }

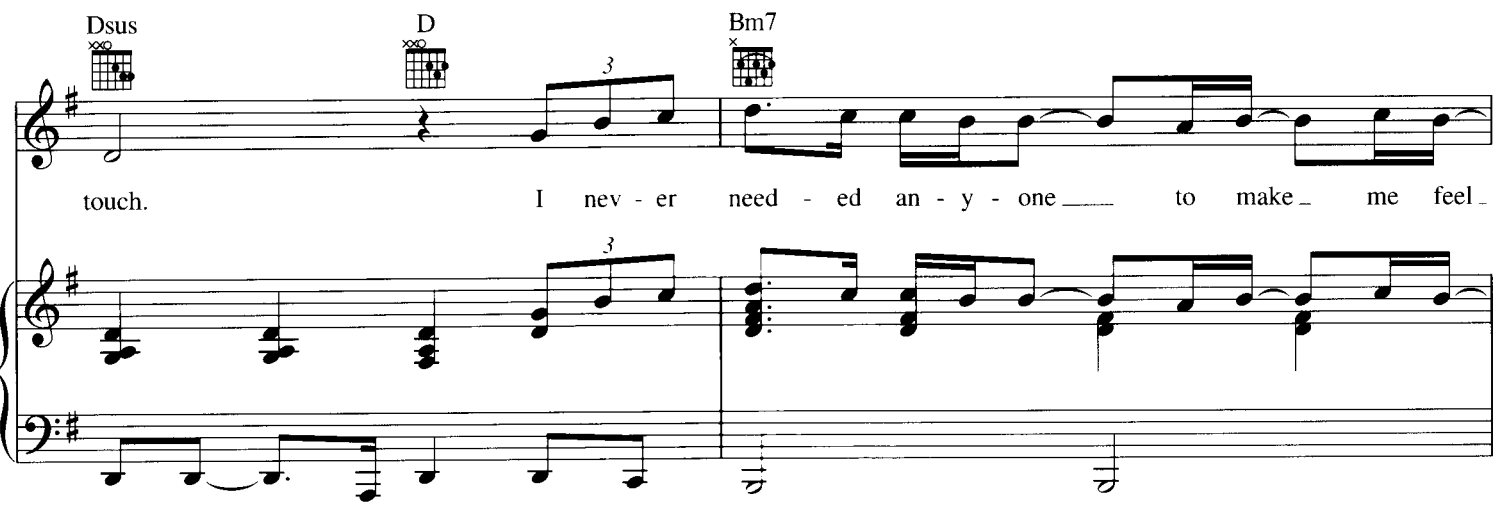
C(add9)/G




Cmaj7

love. I nev - er felt be - fore your

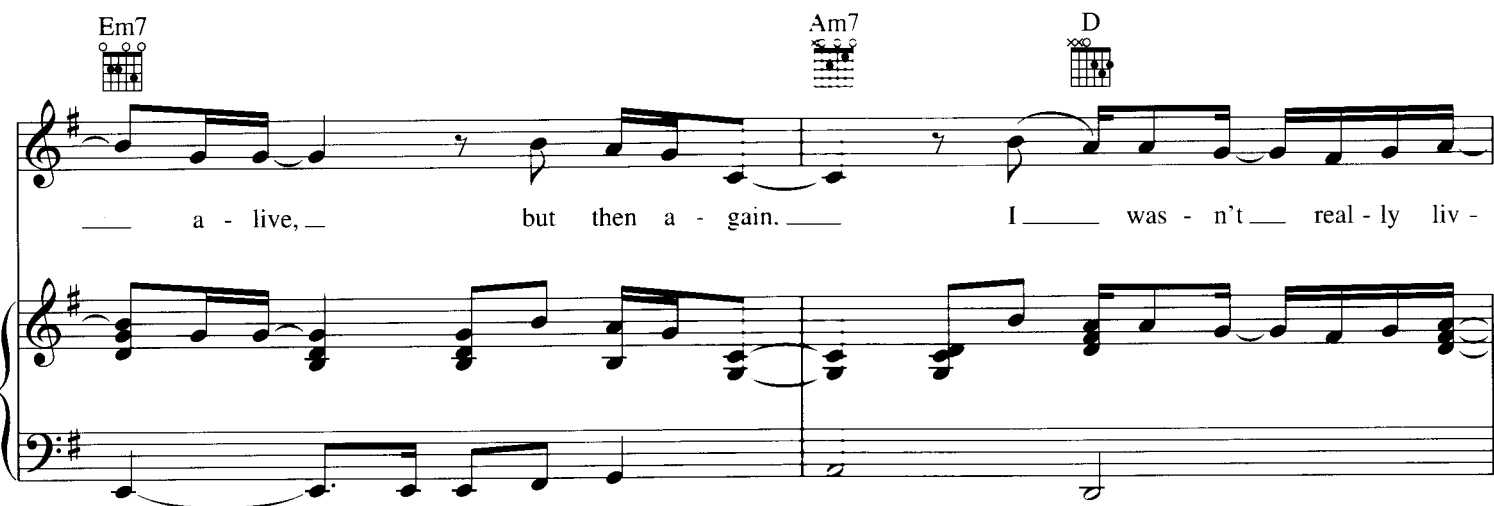
Dsus  D  Bm7 

touch. I nev - er need - ed an - y - one to make me feel -



Em7  Am7  D 






a - live, but then a - gain. I was - n't real - ly liv -



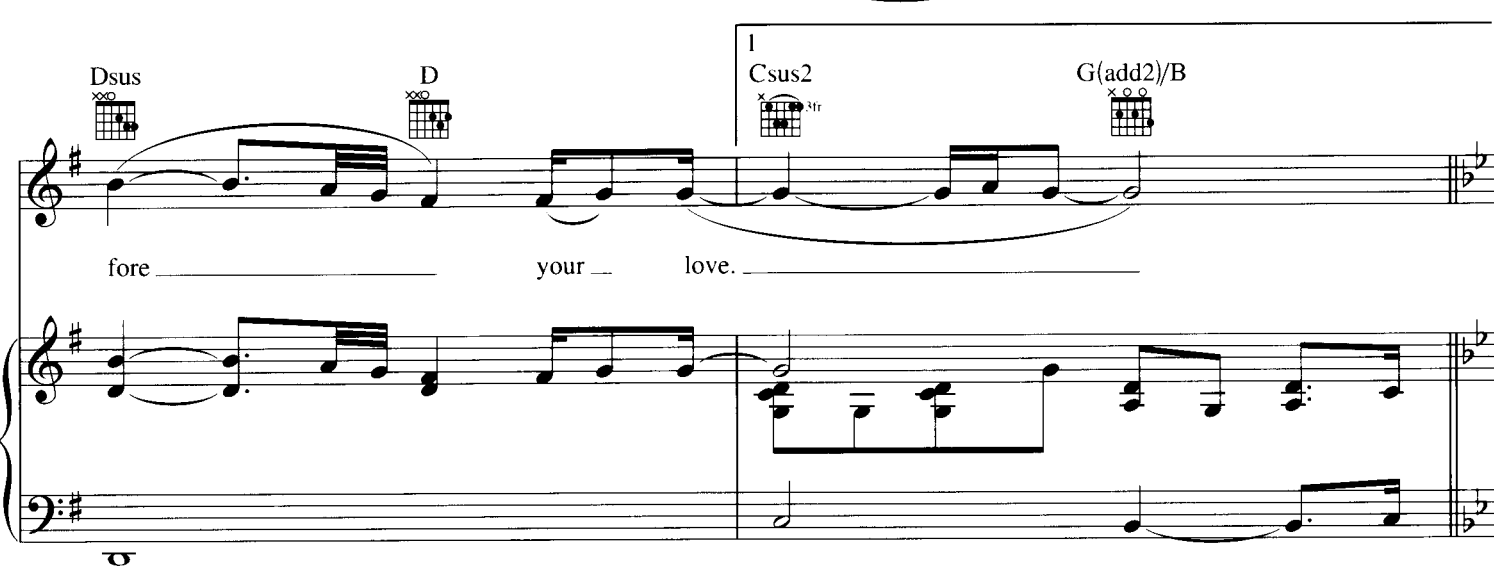
Bm7  Em7  Am7 

ing. I nev - er lived be -



Dsus  D  I  Csus2  G(add2)/B 

fore your love.



Bb(add2)

F(add2)/A

I want - ed more_ than just an or - di - nar - y life. ___

2
C(add2)

G/B

Am7

Dsus

I nev - er lived_ be - fore_

G

Bb

— your love.

F/A

F

Eb

Gm

Dm7

And I don't know why, why the

Ebmaj7

Dm7

Abmaj7

sun de - cides to shine, but you've breathed your love in - to me just

Ebmaj9

G

in time. I nev - er lived be - fore your

C(add9)/G

Cmaj7

C6

love. I nev - er felt be - fore your

Dsus

D

Bm7

touch. I nev - er need - ed an - y - one to make me feel



a - live, — but then a - gain, I — was - n't — real - ly liv -



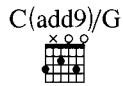
- ing. I nev - er lived, — I nev - er



Freely

lived — be - fore — your — love. —

Tempo I



rit.