

PIANO / VOCAL / GUITAR

KELLY CLARKSON

ALL I EVER WANTED



HAL LEONARD®

@jandro

PIANO / VOCAL / GUITAR

KELLY CLARKSON

ALL I EVER WANTED

2

MY LIFE WOULD SUCK WITHOUT YOU

8

I DO NOT HOOK UP

17

CRY

22

DON'T LET ME STOP YOU

29

ALL I EVER WANTED

35

ALREADY GONE

41

IF I CAN'T HAVE YOU

48

SAVE YOU

55

WHYYAWANNABRINGMEDOWN

61

LONG SHOT

68

IMPOSSIBLE

78

READY

84

I WANT YOU

91

IF NO ONE WILL LISTEN

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CORPORATION

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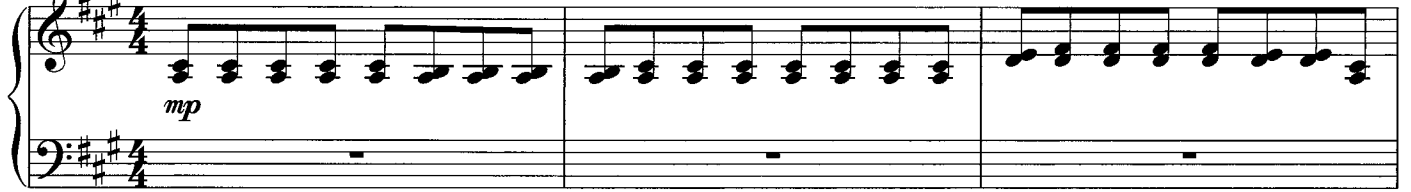
@leandro





MY LIFE WOULD SUCK WITHOUT YOU


Words and Music by LUKASZ GOTTWALD,
MAX MARTIN and CLAUDE KELLY



Up-beat Pop

A  D 

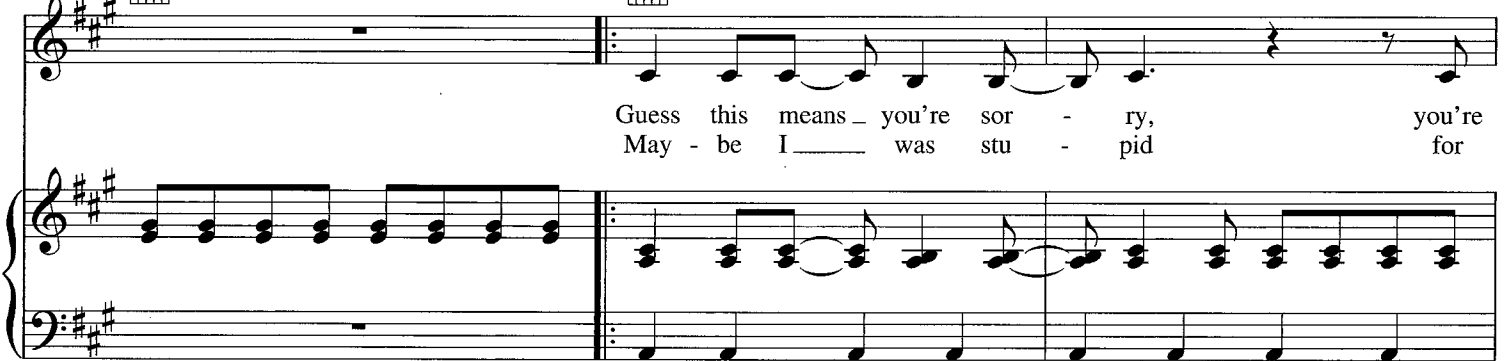





A  C#m  F#m  D 



E  A 

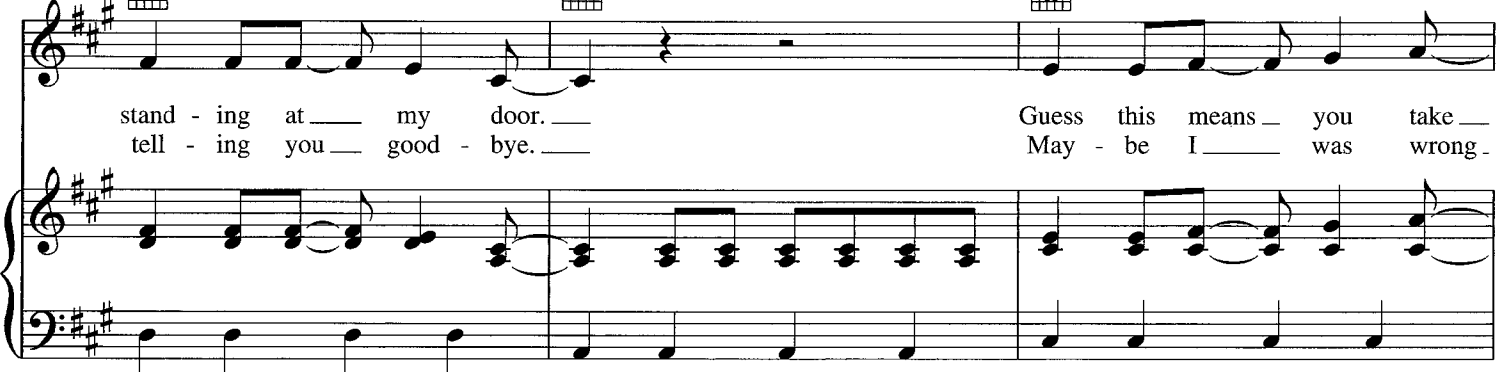
Guess this means _ you're sor - ry, you're
May - be I _____ was stu - pid for



D  A  C#m 

stand - ing at _____ my door. _____
tell - ing you _____ good - bye. _____

Guess this means _ you take _____
May - be I _____ was wrong .



F#m D E

back for all you said be - fore, I
 for try - in' to pick a fight.

A D

like how much you want - ed an - y - one but me.
 know that I've got is - sues, but you're pret - ty messed up, too.

A C#m F#m

You said you'd nev - er come back, but
 Ei - ther way, I found out I'm

D E

here you are a - gain. 'Cause we be - long
 noth - ing with - out you.

A F#m7 D

to - geth - er now, - - - - - yeah, -

E A F#m7



for - ev - er u - nit - ed here - - - - - some - how, -

C#m7 E A

yeah. - - - - - You got a piece - - - - - of me. -




F#m7 Bm D

And hon - est - ly, - - - - - my - - - - - life -

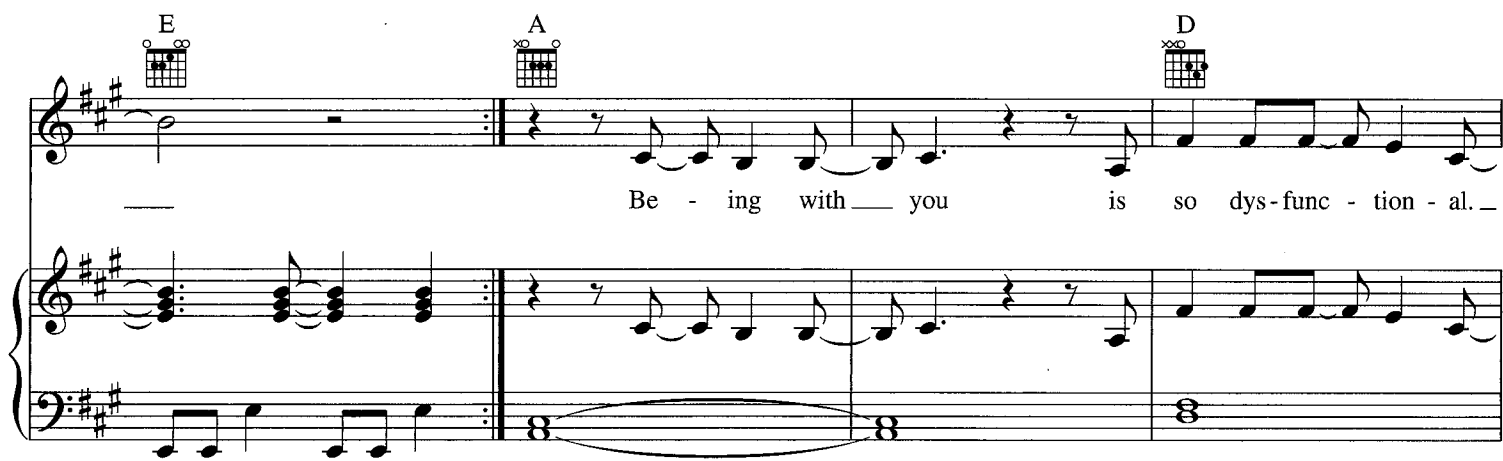
A  F#m7  D 





would suck with - out you.



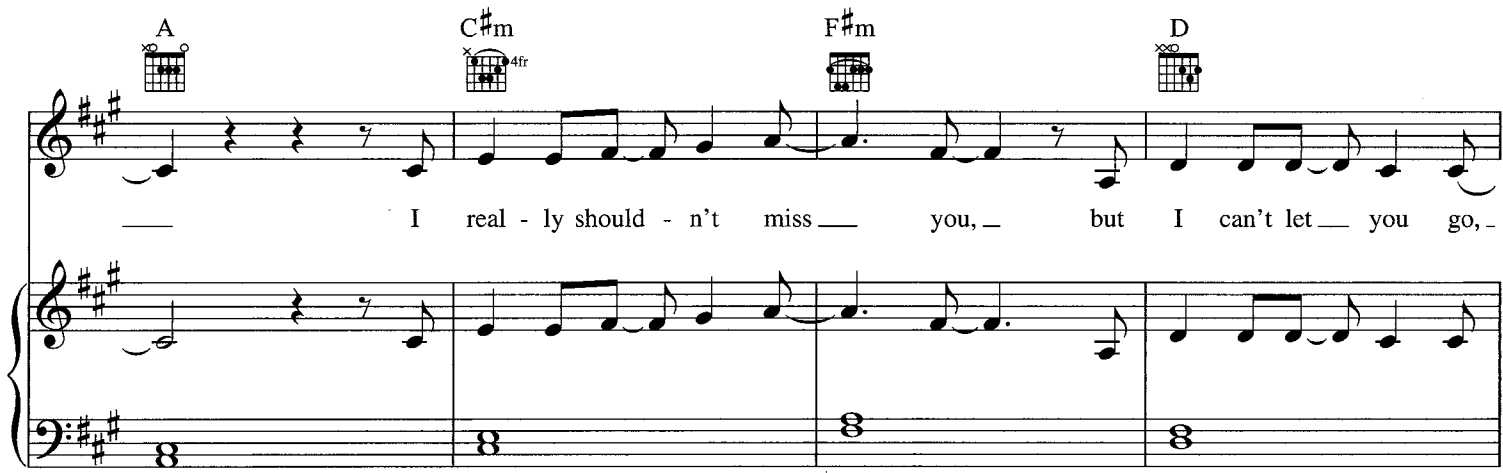
E  A  D 

Be - ing with you is so dys - func - tion - al.



A  C#m  F#m  D 

I real - ly should - n't miss you, but I can't let you go,



E  A  D 

oh yeah.



A C#m F#m D

This system contains the first four measures of the piece. The guitar part is shown with chord diagrams for A, C#m, F#m, and D. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a corresponding eighth-note melody in the right hand.

E N.C. A

'Cause we be - long — to - geth -

The second system begins with a guitar chord diagram for E, followed by a measure marked 'N.C.' (Natural Chord). The vocal line enters with the lyrics "'Cause we be - long to - geth -". The piano accompaniment continues with the same eighth-note pattern, with some chords held over from the previous system.

F#m7 D E

- er now, — yeah, — for - ev - er u - nit -

The third system features guitar chord diagrams for F#m7, D, and E. The vocal line continues with the lyrics "er now, yeah, for - ev - er u - nit -". The piano accompaniment maintains the eighth-note accompaniment, with some chords being sustained across measures.

A F#m7 C#m7

- ed here — some - how, — yeah. -

The final system on the page shows guitar chord diagrams for A, F#m7, and C#m7. The vocal line concludes with the lyrics "ed here some - how, yeah.". The piano accompaniment continues with the eighth-note accompaniment until the end of the system.

E A F#m7

You got a piece of me.

Bm D A

And honest-ly, my life would suck

F#m7 1 D E

with-out you. 'Cause we be-long

2 D E A5

you.

I DO NOT HOOK UP

Words and Music by GREG WELLS,
KARA DioGUARDI and KATY PERRY

Moderately fast



mf

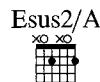
Esus2/A



Oh, sweet - heart, put — the bot - tle down. —



— You've got too — much tal - ent. I see — you through —



— those blood - shot eyes. — There's a cure; — you've found — it.

E5 A5 C#m

Slow mo - tion, sparks, — you've caught — that chill. — Now don't —

Esus2/A E5 A5

— de - ny — it. But boys — will be boys, — oh, yes, — they will; —

C#m F#sus F#

— they don't wan - na de - fine — it. Just

A5 F#7

give up the game and get in - to me. If you're look - ing for thrills, then get



E5 E/G# A5

cold feet. Oh, no, I do not hook

E5 E/G# A5 C#5 F#5






up, up; I go slow. So if you want me, I don't

A5

come cheap. Keep your hand in my hand and your heart on



B5 E5 E/G# A5

your sleeve. Oh, no, I do not hook

E5  E/G#  A5  C#5  F#5 




up, — up; — I — fall deep. — 'Cause the more — that you try, —






A5  To Coda  B5 

— the hard - er I'll — fight { to say — good - night. —
to say... —



E5  A5  C#m 



Esus2/A  E5  A5 

I can't — cook, no, — but I — can clean —



C#m



Esus2/A



E5



up — the mess — she left. Lay your — head down —

A5



C#m



Esus2/A



— and feel — the beat, — as I — kiss your — fore - head.

E5



A5



C#m



This may — not last, — but this — is now, — so love —

F#sus



F#



A5



— the one — you're with. You wan - na chase, but you're

F#7

D.S. al Coda

chasing your tail. A quick fix won't ever get you well.

CODA

B5

C#m

E6

'Cause I feel the distance between

Amaj9

F#m

C#m

us could be over

E

A

F#/A#

with a snap of your finger,

E5 E/G# A5

oh, no. _

Detailed description: This system contains the first three measures of the piece. The guitar part features chords E5, E/G#, and A5. The vocal line has a melodic line with lyrics 'oh, no. _'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E5 E/G# A5 C#5 F#5

Detailed description: This system contains measures 4-6. The guitar part features chords E5, E/G#, A5, C#5, and F#5. The vocal line has a melodic line with lyrics 'oh, no. _'. The piano accompaniment continues with the eighth-note bass line and chords.

A5 B5

Detailed description: This system contains measures 7-9. The guitar part features chords A5 and B5. The vocal line has a melodic line with lyrics 'oh, no. _'. The piano accompaniment continues with the eighth-note bass line and chords.

E5 E/G# A5 E5

Oh, _ no, _ I _ do not _ hook up, _ up; _ I _

Detailed description: This system contains the final three measures of the piece. The guitar part features chords E5, E/G#, A5, and E5. The vocal line has a melodic line with lyrics 'Oh, _ no, _ I _ do not _ hook up, _ up; _ I _'. The piano accompaniment continues with the eighth-note bass line and chords.



— go slow. — So if you want me, — I don't



come cheap. Keep your hand in my hand and your heart on



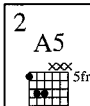
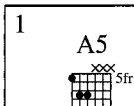
your sleeve. Oh, — no, — I —



— do not — hook up, — up; — I — fall deep. —



'Cause the more ___ that you try, ___ the hard - er I'll ___



1 ___ fight to say... 2 ___ fight to say _



___ good - night. ___ Oh, sweet - heart, put ___ the bot - tle down, _

___ 'cause you don't ___ wan - na miss ___ out. ___

CRY

Words and Music by KELLY CLARKSON,
JASON HALBERT and MARK LEE TOWNSEND

Moderately slow, in 2

Bb(add2) **F** **Ebmaj13**

mp

If an - y - one asks, { I'll tell them we've both just moved
I'll tell them we just grew a -

Bb **F5**

on. part. When peo - ple all stare, I pre - tend -
Yeah, what do I care _____

Ebmaj13 **Bb**

F5 **Ebmaj13**

— that I don't hear them talk.
if they be - lieve me or not?

Bb(add2) **F** **Gm7**

When ev - er I see you, I swal - low my pride and bite my heart, -
 When ev - er I feel _____ your mem - 'ry is break - ing my heart, -

Ebm6/Gb **Cm7** **Ebm6**

tongue,
 pre-tend } I'm o - kay with it all, _____
 I pre-tend }

Cm7 **Eb5** **F5** **Bb(add2)**

act like there's noth - ing wrong. Is it o - ver yet? _____

Bb/Eb **Gm7** **Eb** **F**

Can I o - pen my eyes? Is this as

Bb(add2)



Bb/Eb



Gm



hard as it gets? _____ Is this what it feels like to

¹ Bb/Eb



F



Gm11



Ebsus2



real - ly cry, _____

Gm11



Gb



² Bb/Eb



F



cry? _____ If real - ly

Gm11



Ebmaj13



Gm11



cry, _____ cry? _____

E \flat m6/G \flat

Cm7

B \flat maj7/D

4fr 3fr 3fr

I'm talk - ing in cir - cles. I'm ly - ing; they know it. Why

E \flat maj7

F5

3fr

won't this just all go a - way?

B \flat E \flat sus2

6fr

Is it o - ver yet?

Gm7

B \flat /E \flat

F

B \flat

Can I o - pen my eyes? Is this as hard as it gets?

Ebmaj7



Gm



Is this what it feels like to

Bb/Eb



F



Gm11



real - ly cry,

Ebmaj13



Gm11



Ebm6



cry,

Gm11



Ebm6/Gb



cry?

8va

DON'T LET ME STOP YOU

Words and Music by JOSEF LAROSI,
ANDREAS ROMDHANE, CLAUDE KELLY
and MATS VALENTIN

Moderately

A/D A E D

A/D A E Dsus2

D5 A5 E5 D5

I used to be a lit-tle bit shy. I kept my deep-est feel-ings in - side.



Speak-ing up to you a-bout my e-mo - tions - has al-ways been - hard.



But this just can't wait; to-night I feel a lit-tle bit brave,



so I won't let one more day pass with out - you ex-plain - ing what - we are -



This is gon-na sound kind - of sil - ly, but I could - n't help - but no -

F#m9



E(add4)



- tice, the last time — you kissed — me you kept both — eyes o -

Dsus2

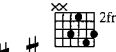


Bm11



- pen. Ba-by, can you tell me, what — does that — mean? If you're look-ing o - ver your shoul -

F#m9



E(add4)



- der, — then you don't need to be with — me and I don't need — to hold -

A/D



A



E



D



Don't let me stop — you from do - ing what you wan - na do. — You don't wan - na
on. —

F#m



A



E5



stick, trust me, it's cool, — take no chance, get o - ver you. — No, no,

A/D



A



E



D



don't let me stop — you; if you wan-na leave, ba - by, you can leave. — Just don't pre -

F#m



A5



E5



To Coda

tend that you're in - to me. — If it ain't true, no, don't let — me stop —

D5



A5






E5




D5







— you. A lot of things I can take; got a high thresh - hold for pain,


A5  5fr F#5  E5 





but let's get one thing straight: I'm not down to share you with an - y -




D5  5fr A  E5  A/D 



one. If that's not what you're look - ing for, nice know-ing you, but there's the door,



D5  5fr A5  5fr F#m7  E5 


'cause I know that I can find some - one who'll give me what - I want -



Dsus2  Bm11 

— This is gon-na sound kind of sil - ly: if you're look-ing o - ver your shoul -

D.S. al Coda



CODA

D5

A5

F#5

E5

— you. — E-ven if I end up bro - ken - heart - ed, I won't lie. —

D5

E5

I don't wan - na hear — good - bye, but ei - ther way, I'll be — al - right. —

A/D

A

E

D

Don't let me stop — you from do - ing what you wan - na do. — You don't wan - na

F#m

A

E5

stick, trust me, it's cool, — take no chance, get o - ver you. — No, no,



don't let me stop_ you; if you wan-na leave, ba-by, you can leave. — Just don't pre-



tend that you're in - to me. — If it ain't true, no, don't let_ me stop -

1 A/D A E D

— you.
Don't let me stop_ you from do-ing what you wan - na do. — You don't wan-na

2 Dsus2 A5 E5 Dsus2

— you. —

ALL I EVER WANTED

Words and Music by SAMUEL WATTERS,
LOUIS IANCANELLO and DAMEON ARANDA

Moderately

G5



f

Eb5



Tear up the pho - to - graphs, but yes - ter - day ___ won't let go, ___
I'd rath - er walk a - lone; don't wan - na chase you a - round ___

G5



ev - 'ry day, ev - 'ry day, ev - 'ry min - ute.

Eb5



{ Here comes the emp - ti - ness; just can't be lone - ly a - lone, ___
{ I'd fall a thou - sand times 'fore I'd let ___ you drag me down, ___

* Recorded a half step higher.

G5



ev - 'ry day, ev - 'ry day, hey, hey. —

Eb5



Bb5



F5



{ This sec - ond chanc - in's real - ly get - ting me down.
Your new be - gin - ning was a per - fect end - ing,

Eb5



Bb5



F5



You're "give - and - tak - ing" ev - 'ry - thing I dreamed a - bout. —
but I keep — feel - ing — we've al - read - y been — here be - fore. —

Eb5



Bb5



F5



C5



It's time you let me know, let me know. — Just let go. —

Gm

All I ev - er want - ed, all I ev - er want - ed was a

Bb

sim - ple way to get o - ver you. All

Gm

I ev - er want - ed, all I ev - er want - ed was an

Bb

Eb

in be - tween to es - cape this des - p'rate scene where ev - 'ry lie

Dm7

E \flat

re - veals the truth, ba - by, 'cause all

F

To Coda

1

N.C.

I ev - er want-ed, all I ev - er want-ed was you.

2

Cm

I ev - er want - ed was... Tell me, with so

B+

E \flat

F7

man - y out there, why I al - ways turn to you.

Cm



B+



Your good - byes tear me down ev - 'ry time, — and it's so

E^b



F7



eas - y to see that the blame is — on me.

B^b



All — I ev - er want - ed, all — I ev - er want - ed was a

Gm



sim - ple way — to get — o - ver — you. All —

Bb

I ev - er want - ed, all I ev - er want - ed was an

D.S. al Coda

in be - tween to es - cape this des - p'rate... All

CODA

N.C.

I ev - er want-ed was you.

Repeat and Fade

Optional Ending




ALREADY GONE

Words and Music by KELLY CLARKSON
and RYAN TEDDER

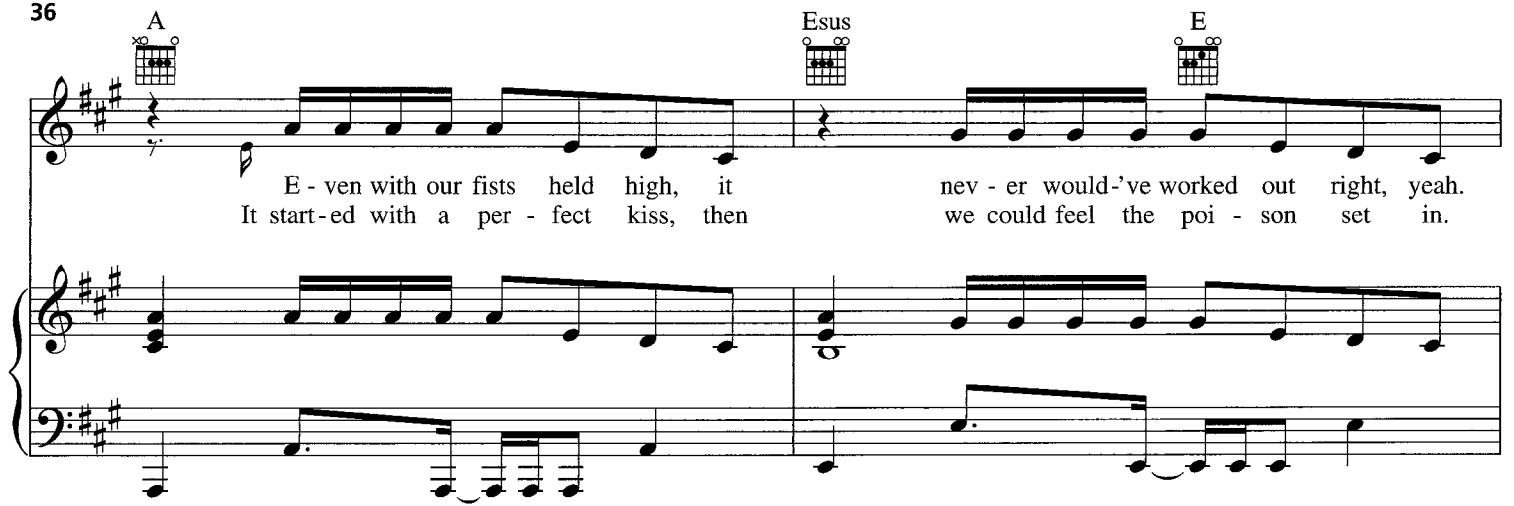
Moderately slow

Re-mem-ber all the things we want-ed. Now all our mem - o - ries, they're haunt-ed.
 but I know that you'll find an - oth - er

We were al-ways meant to say good-bye. ____
 that does-n't al-ways make you wan - na cry. ____

A  Esus  E 


E - ven with our fists held high, it nev - er would-'ve worked out right, yeah.
It start-ed with a per - fect kiss, then we could feel the poi - son set in.



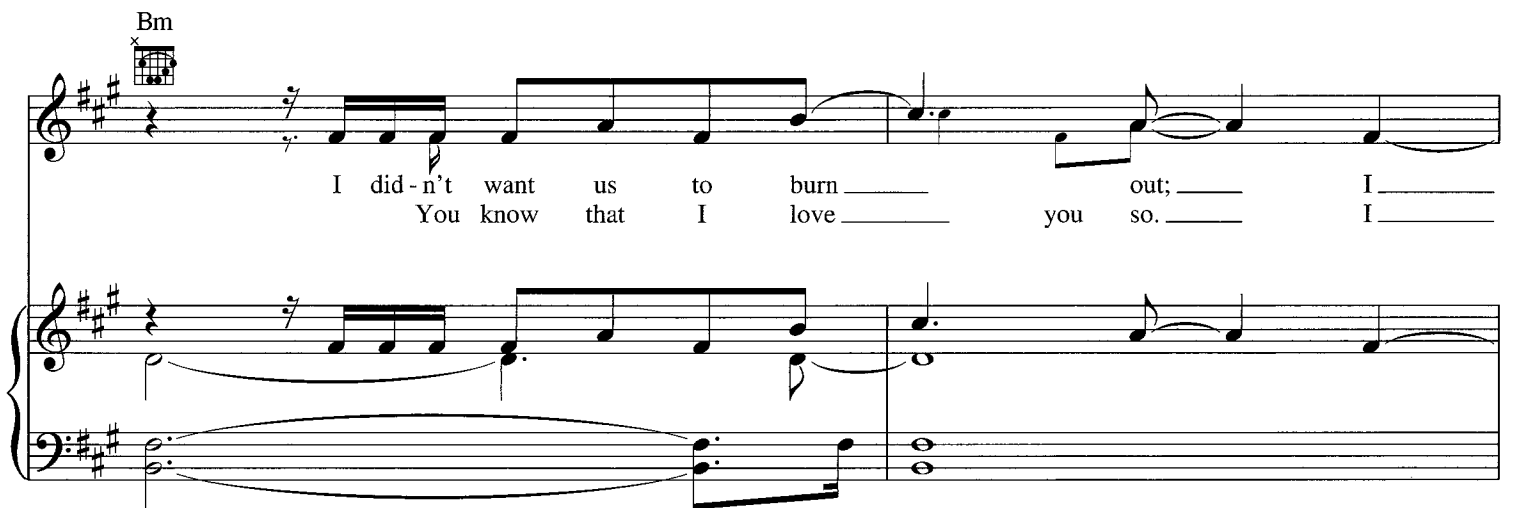
F#m7  D(add2) 

We were nev - er meant for "Do or die." ___
Per - fect could-n't keep this love a - live. ___



Bm 

I did - n't want us to burn ___ out; ___ I ___
You know that I love ___ you so. ___ I ___



D  D(add2) 

— did - nt come here to hurt ___ you; now I can't ___ stop. ___
— love you e - nough ___ to let ___ you ___ go. ___





A Esus E

I want you — to know — that it does - n't mat - ter —

F#m E D

where we take — this road; — some - one's got - ta go. —

A Esus E

— And I want you — to know, — you could-n't have loved me bet -




F#m E 1 D Dsus2

- ter, but I want you to — move on, — so I'm al - read - y gone. —

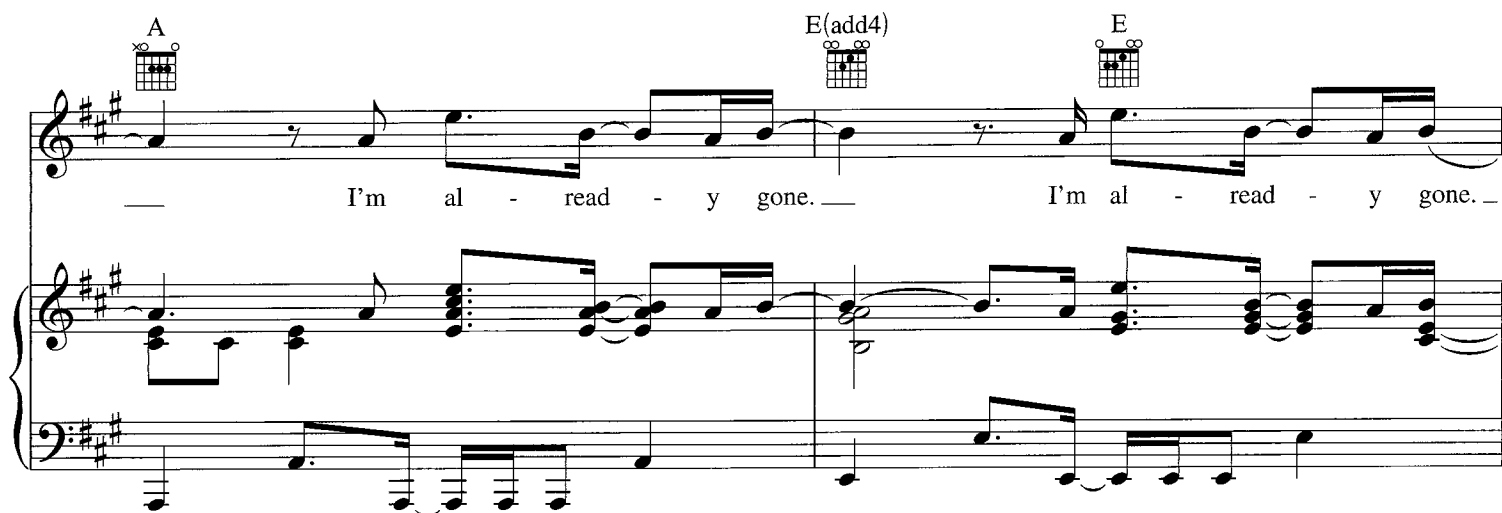
A  2,3 D 




Look-in' at you makes it hard-er, so I'm al - read - y gone. -



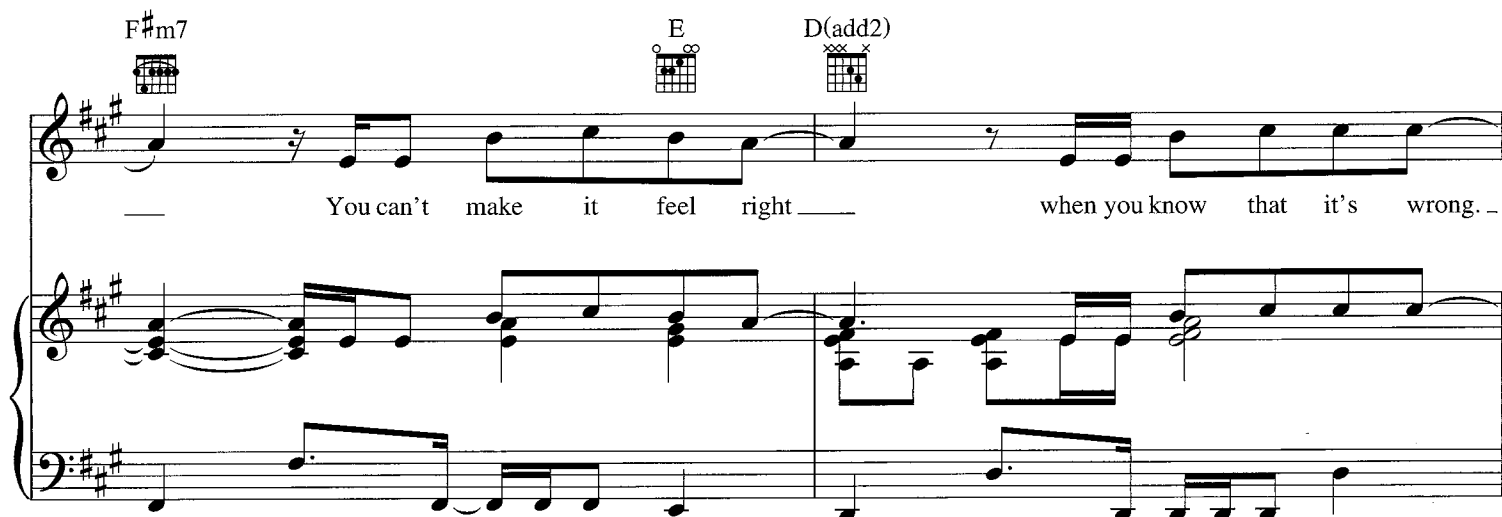
A  E(add4)  E 



I'm al - read - y gone. - I'm al - read - y gone. -



F#m7  E  D(add2) 

You can't make it feel right when you know that it's wrong. -



A  E(add4)  E 

I'm al - read - y gone, - al - read - y gone. -



F#m7

E

D(add2)

To Coda

There's no mov-in' on, — so I'm al - read-y gone. —

A

E

(Gone, — al - read - y gone, — al - read - y gone, —

F#m

D(add2)

al - read - y gone.) —

A

E

(Gone, — al - read - y gone, — al - read - y gone, —

F#m

D(add2)

al - read - y gone.)

A

E

Re-mem-ber all the things we want-ed. Now all our mem-o-ries, they're haunt-ed;

F#m

E

D(add2)

we were al - ways meant to say good-bye.

A

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

I want you to know

CODA

Dmaj9

IF I CAN'T HAVE YOU

Words and Music by KELLY CLARKSON
and RYAN TEDDER

Moderately fast

N.C.



(8va)



Hearts break too
Heart - beat, cold



fast when they're sen - ti - men - tal. Won't stay, won't
sweat, thoughts — slip - ping un - der. Can't fight, no



last when it's love at first sight, so why are
threat, 'cause it's just no _____ use. One look, no

C Bsus C5 B5 A5

my con - vic - tions blind - ed by your spot -
hes - i - ta - tion. I'm slip - pin' in - to you.

D5 C5 B5 A5 Em G6

- light? Can't breathe, can't
For - give these

C Bsus Em G6

sleep with some med - i - ca - tion. I'll kiss good -
eyes, these — lips you're tast - ing. No time to

C Bsus Em G6 C Bsus C5 B5

bye to my res - er - va - tions; I know there's oth - er fish — out in —
waste on an in - vi - ta - tion. My shame, my self con - trol — has suf -

A5



D5



C5



B5



A5



the sea. Not for me; I want you. loved.

ferred e nough, and ev - 'ry - bod - y wants to be loved.

Em



G6



C



Bsus



If I can't have you, then I don't want an -

Em



G6



C



Bsus



y - one (I don't want an - y - one).

Em



G6



C



Bsus



C5



B5



A5



If I can't have you, then all the dam - age has been done,

D5 C5 B5 A5 Em G6 C Bsus

ba - by. You can break these rules if you wan - na have

Em G6 C Bsus

some fun (you wan - na have some fun).

Em G6 C Bsus C5 B5 A5

Think of all the love that you will lose, ooh,

To Coda

D5 C5 B5 A5 Em G6 C Bsus

if I can't have you (if I can't have you), if I can't have

Em G6 ¹ C Bsus ² C Bsus

you — (if I can't have you). you).

Cmaj7/E D/F# Asus C/G

I have - n't seen the best that love has had to of - fer.

Em D/F# Am7 Cmaj7

They say per - fec - tion's al - ways right a - round the cor - ner.

Em

Could be — true. But if I can't have you...

D.S. al Coda

N.C. Em G6 C Bsus

If I can't have you, then I don't want an -

CODA Em G6 C Bsus Em G6

you (if I can't have you), if I can't have you, — (if I can't have

C Bsus Em G6 C Bsus C5 B5

you). if I can't have you. (Think of all — the love — that you — will lose) —

A5 D5 C5 B5 A5 Em

— ooh, — if I can't have you.

SAVE YOU

Words and Music by RYAN TEDDER
and AIMEE PROAL

Moderately

N.C.

mf

Pedal ad lib. throughout

E

G#m/D#

C#5

B5

Bsus

E

I can tell, I can
Did - n't mean, did - n't

G#m/D#

C#m7

tell how much you hate this. And deep down in - side, —
mean to leave you strand - ed. Went a - way 'cause I

B E

— you know it's kill - ing — me. I can call, wish you
 did - n't wan - na face — the truth. Reach - ing out, reach for

G#m/D# C#m7

well and try to change this, but noth - ing I can say —
 me — emp - ty hand - ed. You don't know if I

B E G#m/D#

— would change an - y - thing. Where — were — my sens - es?
 care; you're try-in' to find the proof. There — were times — I'd won - der,

C#m7 B E

I — left — them all — be - hind. — } Why — did I —
 could — I — have eased — your pain? — }

G#m/D#

C#m7

B



turn a - way, a - way? I wish I could

E

G#m/D#

C#m7



save you. I wish I could say to you,

B

E

G#m/D#



"I'm not go - ing no - where." I wish I could

C#m7

1 B



say to you, "It's gon-na be al - right."

E G#m/D# C#m7

It's gon - na be al - right. —

2

B B E

— "It's gon - na be al - right." —

G#m/D# C#m7 B

Al - right. — (It's gon - na be al - right.) — (It's gon - na be al - right.) —

E G#m/D# C#m7

Save you, — I wish I could save you. — (It's gon - na be al - right.) —

Moderately fast, very freely

B6/9

B

A

E/G#

The first system of music features a guitar part with four chords: B6/9, B, A, and E/G#. The piano accompaniment consists of a treble clef with chords and a bass clef with a steady eighth-note accompaniment. A 'rit.' (ritardando) marking is placed above the piano part in the second measure.

A

Bm7

A/C#

E

Esus

E

E7

E6

E

The second system continues the piano accompaniment with a treble clef and a bass clef. The guitar part is indicated by chord diagrams for A, Bm7, A/C#, E, Esus, E, E7, E6, and E.

F#m

E

F#m

G#m7

F#m/A

E

The third system continues the piano accompaniment. The guitar part is indicated by chord diagrams for F#m, E, F#m, G#m7, F#m/A, and E.

A

E/G#

A

Bm7

A/C#

The fourth system includes the vocal line with lyrics: "We can pre - tend noth - ing's". The piano accompaniment continues in the treble and bass clefs. The guitar part is indicated by chord diagrams for A, E/G#, A, Bm7, and A/C#.

E E7 E6 E F#m E

changed, pre - tend it's all the same, and

F#m G#m7 F#m/A E(add4) B/D#

there will be no pain to - inght.

Tempo I E G#m/D#

It's gon-na be al - right. — Al - right. —
(It's gon-na be al - right.) —

C#m7 B E

Save you, —
(It's gon-na be al - right.) —

G#m/D# C#m7 1 B6/9

I wish I could save you. I'm not go-ing
(It's gon-na be al-right.)

E G#m/D# C#m7

no-where." I wish I could say to you,

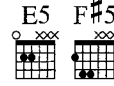
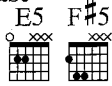
B 2 B N.C.

"It's gon-na be al-right." "It's gon-na be al-right."

WHYYAWANNABRINGMEDOWN

Words and Music by SAMUEL WATTERS,
LOUIS BIANCANELLO and DAMEON ARANDA

Fast



1 2

This sit - u -
Now your trans -

a - tion, if it gets an - y deep - er, could be crit - i - cal.
mi - sion is on the neg - a - tive; you're on a los - ing streak.

I'm not your love mon - key, so be tak - ing back - all the
This in - for - ma - tion is get - ting or - di - nar - ry and you're

B5 F#5

lies you sold. What did you want me to be? —
 los - ing me. What's did with your hos - til - i - ty —

E5 D#5 F#5

when the light's on me? It's just too
 Well, you're down to the

D#5 E5 F5

much now, — so tell me, so tell me, so tell me, one, two, three, four!
 last chance, — so tell me, so tell me, so tell me, u - no, dos, tres, cua - tro! }

F#5 A5 D5

So, watch your e - vil at - ti - tude — when you got me spend-ing

B5 F#5 A5

my time pleas-ing you. Why must you keep me on — the ground? —

D5 B5 F#5

— Tell me, tell me: (Why ya wan - na bring me down?) Is that too

A5 D5 B5

much to give — a damn — when I'm giv - ing you one hun - dred and ten? —

F#5 A5 D5

— Don't blink, 'cause I won't be a - round. — Tell me, so tell me:

To Coda

1

B5

E5 F#5

A5

(Why ya wan - na bring me down?)

E5 F#5

B5

E5 F#5

down,

A5

E5 F#5

B5

bring _ me down,

bring _ me

F#5

A5




E5 F#5

down?)

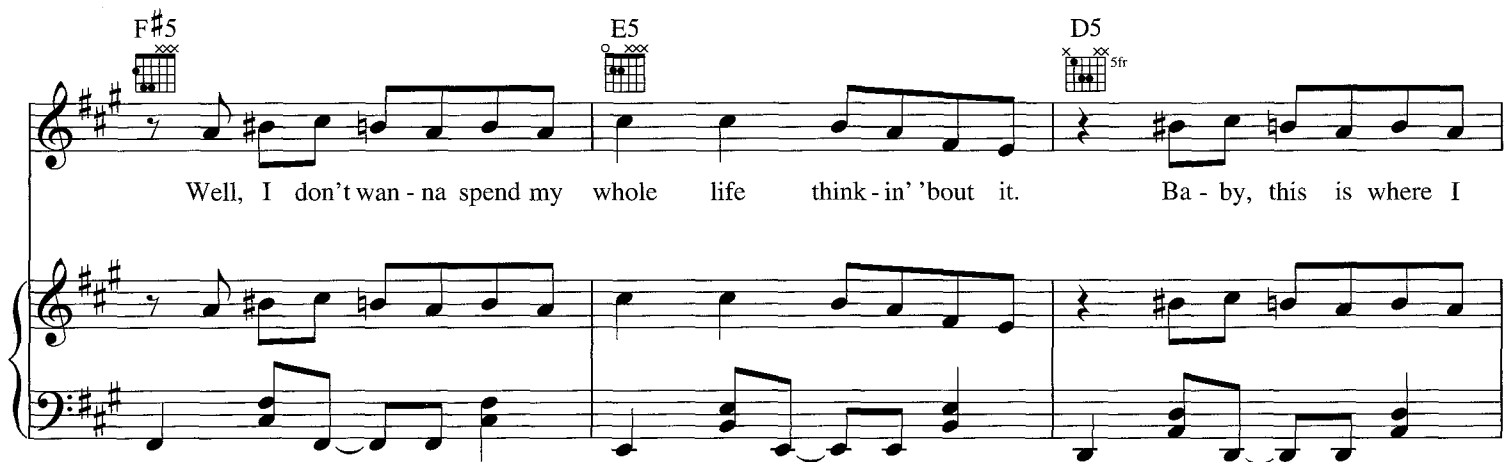
B5  D5  B5 




Was it all — just a waste of time? _



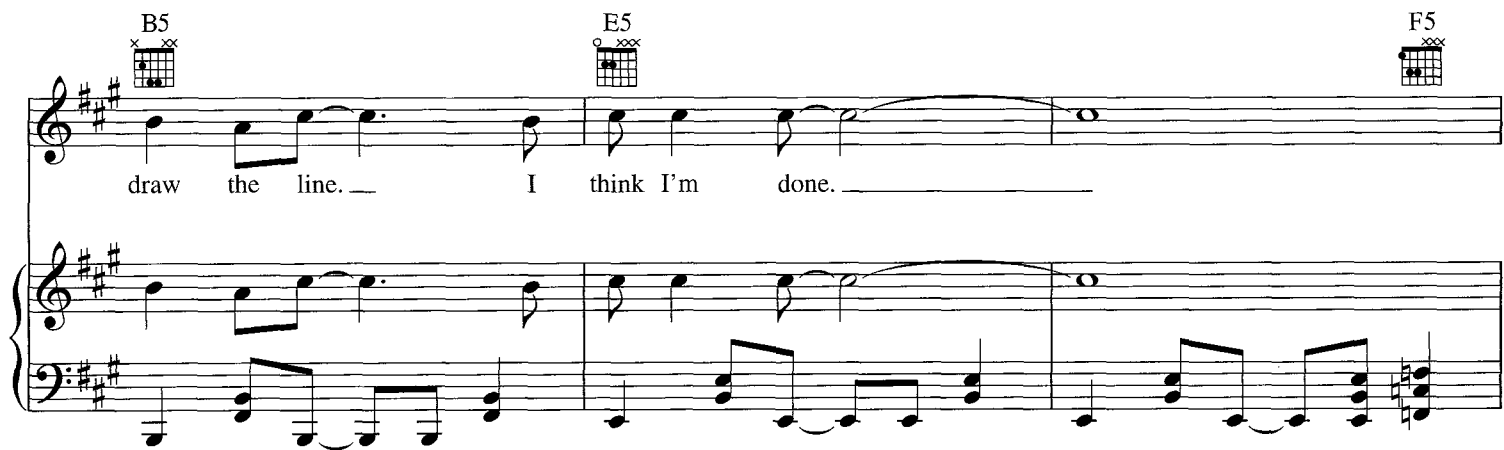
F#5  E5  D5 




Well, I don't wan - na spend my whole life think - in' 'bout it. Ba - by, this is where I



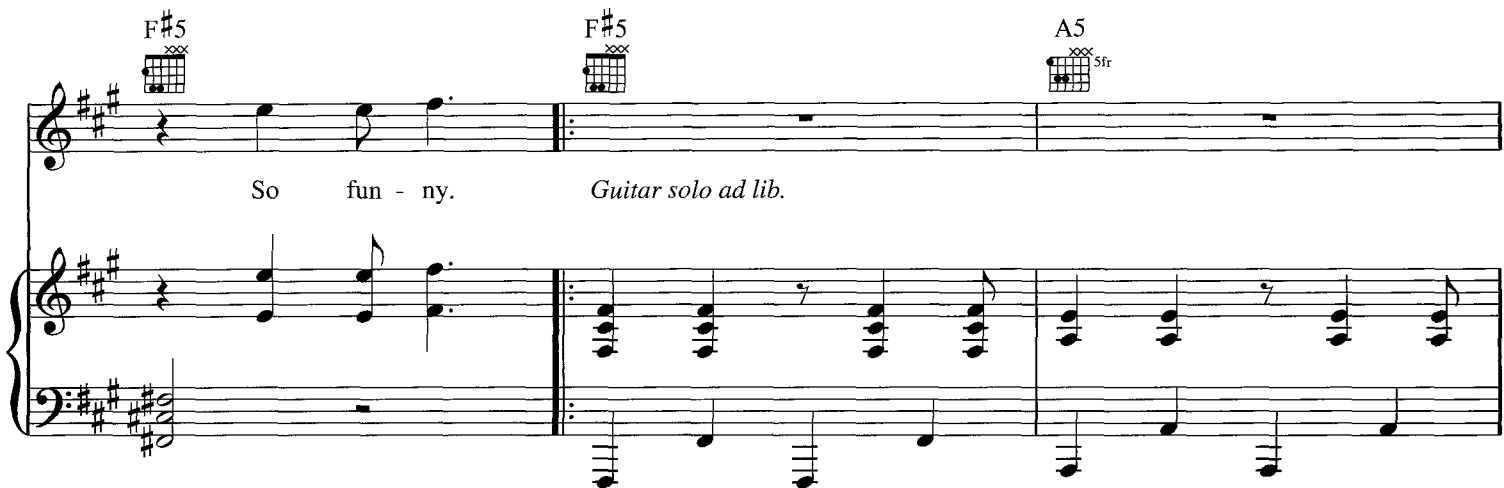
B5  E5  F5 

draw the line. — I think I'm done. —



F#5  F#5  A5 

So fun - ny. *Guitar solo ad lib.*



1 **D5** **B5** 2 **D5** **B5** **D.S. al Coda**

Diagram 1: D5 (x02320) with 5fr. Diagram 2: B5 (x24420) with 5fr.

Solo ends

CODA **F#5** **A5** **D5**

Diagram 1: F#5 (x24420) with 5fr. Diagram 2: A5 (x02020) with 5fr. Diagram 3: D5 (x02320) with 5fr.

down?)

B5 **F#5** **A5** **Play 3 times**

Diagram 1: B5 (x24420) with 5fr. Diagram 2: F#5 (x24420) with 5fr. Diagram 3: A5 (x02020) with 5fr.

(Why ya wan - na bring me down?)

D5 **B5** **F#5**

Diagram 1: D5 (x02320) with 5fr. Diagram 2: B5 (x24420) with 5fr. Diagram 3: F#5 (x24420) with 5fr.

(Why ya wan - na, why ya wan - na, why ya wan - na bring me down?)

LONG SHOT

Words and Music by GLEN BALLARD,
MATT THIESEN and KATY PERRY

Moderately fast

Chord diagrams: Dm (x00232), Gm (320033), C (x00232)

Chord diagrams: F (213233), A7/E (020220), Dm (x00232), Gm (320033)

I felt it: the wire _ touched my neck, and then some-one pulled it

Chord diagrams: C (x00232), F (213233), A7/E (020220), Dm (x00232)

tight - er. I nev - er saw it com - ing. I start - ed to black out, and then some-one said, "Good

Chord diagrams: Gm (320033), C (x00232), F (213233), A7/E (020220)

morn - ing." I took it as a warn - ing; I should - ve seen it com - ing. So now I'll take a



Dm



Gm7



chance on this thing we may have start - ed. In - ten - tion - al or
re - al - ize that there is all this doubt - ing, things we're both scared a -

Csus



C



F



C/E



not, I don't think we saw it com - ing. It's all add - ing up to
bout, that we'll nev - er see 'em com - ing. Throw cau - tion to the

Dm



Gm7



some - thing that asks for some in - volve - ment, that, as for a com -
wind, and we'll see which way it's blow - ing, and do this, ful - ly

Csus



C



F



C/E



Bbmaj9



mit - ment, I think I see it com - ing if we step out on that limb. } My heart - beat
know - ing we'll nev - er see it com - ing 'til it's much too close to stop. }

F C Dm7

beats me sense - less - ly. Why's ev - 'ry - thing got - ta be ___ so in - tense _ with me?

Detailed description: This system contains the first three measures of the piece. The guitar part features chords F, C, and Dm7. The vocal line starts with a quarter note on 'beats', followed by a half note on 'me', and then a series of eighth notes for 'sense - less - ly.'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Bbmaj9 F C7sus

I'm try - ing to han - dle all this un - pre - dict - a - bil - i - ty. ___ In all

Detailed description: This system contains measures 4-6. The guitar part features chords Bbmaj9, F, and C7sus. The vocal line has a quarter rest for 'I'm', followed by a half note on 'try - ing', and then a series of eighth notes for 'to han - dle all this un - pre - dict - a - bil - i - ty.'. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes.

F C

prob - a - bil - i - ty it's a long shot, _ but I say, "Why not?" ___ If _

Detailed description: This system contains measures 7-9. The guitar part features chords F and C. The vocal line has a quarter note on 'prob - a - bil - i - ty', followed by a quarter note on 'it's', a half note on 'a long', and then a quarter note on 'shot, _'. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes.

Dm7 F

___ I say, "For - get - it," I know ___ that I'll re - gret - it. It's a long shot ___ just to

Detailed description: This system contains measures 10-12. The guitar part features chords Dm7 and F. The vocal line has a quarter rest for '___', followed by a quarter note on 'I say, "For - get - it,"', a quarter note on 'I know ___', and then a quarter note on 'that I'll re - gret - it.'. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes.



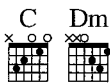
beat these odds. _____ The chance is, we won't make it, but I



know if I don't take it there's no _____ chance, 'cause you're the best I've got, -



1



so take a long _____



2



shot. I so take a long _____

G7sus



C



F



C/E



shot. _____ Oh, I

Dm



Gm7



C7sus



C



wait-ed for fact to come of fic-tion, and you fit my de-scrip-tion. I nev-er saw you

F



A7/E



F



com-ing, but we'll make it. It's a long shot, _____ but I say,

C



Dm7



"Why not.?" _____ If _____ I say, "For-get it," I know _____ that I'll re-gret it. It's a

F C Dm7

long shot — just to beat these odds. — The chance is, we won't make it, but I

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (Bb). The guitar chord diagrams are: F (x02333), C (x02323), and Dm7 (xx0232).

Bbmaj9 F C7sus

know if I don't take it, there's no — chance, — no — chance, —

The second system continues the vocal and piano parts. The guitar chord diagrams are: Bbmaj9 (x11333 with 5fr), F (x02333), and C7sus (xx0232).

Dm9 Bb(b5) F

'cause you're the best I've got. — It's a long shot, — but I say,

The third system continues the vocal and piano parts. The guitar chord diagrams are: Dm9 (xx0232 with 3fr), Bb(b5) (x11333), and F (x02333).

C Dm7

"Why not?" — If — I say, "For - get it," I know — that I'll re - gret it. It's a

The fourth system concludes the vocal and piano parts. The guitar chord diagrams are: C (x02323) and Dm7 (xx0232).

F C Dm7

long shot — just to beat these odds. — The chance is, we won't make it, but I

Repeat and Fade Bbmaj9 F **Optional Ending** Bbmaj9

know if I don't take it, it's a long shot. — But I say, know if I don't take it there's no —

F C Dm

— chance, 'cause you're the best I've got, —

C Dm Bbmaj9 F5

so take a long — shot

rit.

IMPOSSIBLE

Words and Music by KELLY CLARKSON
and RYAN TEDDER

Moderately slow, in 2

Am G 1 Am/D

mf

2 Am/D Cmaj7(no3rd)

Am G Dm

C6 Am G

Dm7 C6 Am Gsus

Just woke up and thought _

Dm7 C

I'd try, try to step a - cross _ the line.

Am Gsus

You know that I've been think - in' 'bout _ it for _

Am/D C/E Am Cmaj7/G

a while, yeah. _ Start-in' to think it's time _

Dm7

C

— I leave. — Does me good to know — I fin - 'ly feel, —

Am

Cmaj7/G

Am/D

C/E

— feel this pain; — it's real, — it's pos - si - ble.

Am

G

(You — say), “Can’t change the winds.” — You say,

Dm

C6

Am

“Won’t mat - ter an - y - way; can’t reach — that far, —

G Am/D C

'cause it's im - pos - si - ble."

Am G Dm

Can't rise a - bove this place. Won't change your mind, -

C6 Am

so I pray, break - in' down the walls -

G Am/D

to the im - pos - si - ble.



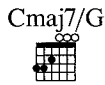
Walk - ing by my - self, I know



this lone - ly road's be - com - ing my new home, but I don't



stop; I just keep mov - ing on and on.



Ain't no need to dry my eyes; I have - n't cried in quite

Am Cmaj7/G

— some — time. — Ev - 'ry day I've thought — it: you know, it's

Am/D C/E Am

pos - si - ble. — You — say, — "Can't change the winds." —

G Dm C6

— You say, "Won't mat - ter an - y - way;

Am G

can't reach — that far, — 'cause it's — im - pos -



si - ble." Can't rise a - bove -



— this place. Won't change your mind, — so I — pray,



break - in' down the walls — to the — im - pos -



— si - ble. Can some - one tell -

Dm7 C

me why it's so hard tak - ing chanc - es?

Am Gsus Am/D C/E

You draw the line and think that I won't ask for more,

Am Cmaj7/G

yeah. I will stum - ble, and I'll make -

Dm7 C Am Cmaj7/G

my own mis - takes, yeah, but I won't wor -

Am/D

C/E

D.S. al Coda

- ry a - bout it an - y more. it's im - pos - si - ble.

CODA

Am

G

Dm

It's im - pos - si - ble to you, not im - pos -

C6

Am

G

- si - ble for me, not im - pos - si - ble for me.

Am/D

C

Am

Can't rise a - bove

G Dm C6

— this place. Won't change your mind, — so I — pray,

Am G

break - in' down the walls — to the — im - pos -

Am/D C6 Am Gsus

- si - ble. — Just woke up and thought —

Dm7 C

— I'd try, — try to step a - cross — the line.

READY

Words and Music by KELLY CLARKSON
and RYAN TEDDER

Moderately slow, in 2 (♩ = $\overset{\frown}{\text{3}}\text{♩}$)

* *mf*

F C/E Dm7 C/E F C/E

Dm7 C/E F C/E Dm7 C

Fro - zen, for - get - ful a - gain, -

F C/E Dm7 C F C/E

the part where I lose my head, the scene where I'm

Dm7 C F C/E Dm7 C

sup - posed to speak. But in - stead, -

* Recorded a half step lower.

Am7 Dm11 Am7

I sit and lis - ten a - gain. — I'm stuck

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Am7, Dm11, and Am7 are shown above the vocal staff.

Dm11 Gsus

with these — cards, — I guess. —

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Dm11 and Gsus are shown above the vocal staff.

F C/E Dm7 C F C/E

Leap - ing from this cliff — in my thoughts, — I fly

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for F, C/E, Dm7, C, F, and C/E are shown above the vocal staff.

Dm7 C F C/E Dm7 C

like the stones — in my heart, — drown - ing in doubt. —

This system contains the fourth two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Dm7, C, F, C/E, Dm7, and C are shown above the vocal staff.

F C/E Dm7 C Am7

For what rea - son? I sit

Dm11 Am7 Dm11

so pa - tient - ly, drenched in what you want me to be.

Gsus F(add2) Am7/E

{ I I can't can't es - cape. } I'm read - y now.
 { I can't see no es - cape. }

Dm11 C F(add2) Am7/E Dm11 C

Oh, I'm read - y now. Oh,

F(add2)

Am7/E

Dm11

C

F(add2)

Am7/E

— I'm read - y now; — come get — me, — ee, —

1

Dm11

C

F

C/E

Dm7

C

— ee. — Fear - less, with cape — in — hand, —

F

C/E

Dm7

C

F

C/E

— con - quer what I need — to, to mend. — Lit - tle girls

Dm7

C

F

C/E

Dm7

C

get so — bro - ken. —

2
Dm11

C

Am

F

G

ee. — Through with gold - en roads and per - fect love.

Am

F

G

Am

F

Too much of your — mouth is like — too much sun. How I burn, — how I burn; —

G

Am

F

I was so pa - tient, wait - ing for —

G

F

C/E

Dm7

— my turn. — I fly like stones as I

F C/E Dm7 F(add2) Am7/E

break ev - 'ry bone. — Come get me. I'm read - y now. —

Dm11 C F(add2) Am7/E Dm11 C

Oh, — I'm read - y now. — Oh, —

F(add2) Am7/E Dm11 C

1 F(add2) Am7/E

— I'm read - y now; — come get — me, — ee, —

Dm11 C

2 F(add2) Am7/E Dm11 C

— ee. — — me, — ee, — ee. —

I WANT YOU

Words and Music by KELLY CLARKSON
and JOAKIM AHLUND

Moderately fast

N.C.

C

Hot Out of tem - per with the gas, so you short - est walk for fuse, miles you're to

Am

— such a mess with an at - ti - tude. — You're work - in' hard, but you're
— pick me up in your worn out shoes. — You nev - er set - tle, nev - er



pay - in' more. - You nev - er talk, 'cause you ___ don't have ___ to. You've
 take too much. - You count on me, just like ___ I count - on you.



got a job, but you hate the man ___ who
 Kiss ___ me, ___ like when I first saw ___ you.



takes it all, like Un - cle Sam. ___ I want
 Fig - ured out, could - n't be with - out ___ you. ___



(1.) you, } you, you, you, ___ you, you, you. I, I, I, I, I, I,
 (2., 3.) You, }

1 2

C

I want you. — I want you. I want you, you, you, you,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'I want you.' followed by a repeat sign. The second measure begins with 'I want you.' and continues with a series of eighth notes: 'I want you, you, you, you,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Am

you, you, you. I, I, I, I, I, I, { I want you. —
I want, I want, I want, I want. }

Detailed description: This system contains measures 3 through 8. The vocal line continues with 'you, you, you.' followed by six 'I' notes. The final measure is a bracketed phrase: '{ I want you. — I want, I want, I want, I want. }'. The piano accompaniment includes a triplet of eighth notes in the bass line at the end of the system.

C Am

No one else — will do. — (I want.) No one makes — me smile. —

Detailed description: This system contains measures 9 through 14. The vocal line starts with 'No one else — will do. — (I want.) No one makes — me smile. —'. The piano accompaniment continues with chords and a bass line, featuring a triplet of eighth notes in the bass line.

C

(I want.) No one gets — me how... — (I want.)

Detailed description: This system contains measures 15 through 18. The vocal line starts with '(I want.) No one gets — me how... — (I want.)'. The piano accompaniment continues with chords and a bass line.



No one else — is you, you, you. I want you, you, you, you,



you, you, you. I, I, I, I, I, I, I, I want you. I want



you, you, you, you, you, you, you. I, I, I, I, I, I,



I want you. (Yeah, yeah, yeah, — yeah, yeah, yeah, —

Am

1 2

yeah, - yeah, - yeah.) (Yeah, yeah, yeah. -

F G

You're so hot tem - pered, with the

F

short - est fuse. You're such a mess, -

G

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

and with an at - ti - tude.

CODA C

you, you, you, you,

Am



you, you, you. I, I, I, I, I, I, I want you. I want

C



Am



you, you, you, you, you, you, you. I, I, I, I, I, I,

C



I want you. — I, I want you. —

Am



C



You and me,



walk - ing to - geth - er, ——— screw - ing up, for worse or for bet - ter.



You, you, you, you, — you, you, you. I, I, I, I, I, I,



I want you. —

Repeat and Fade

Optional Ending



IF NO ONE WILL LISTEN

Words and Music by
KERI NOBLE

Moderately slow

C Em7/B Am7

May-be no one told you there is strength in your tears, -
No one - can tell you where - you a - lone must go.

F(add2) Gsus C C/E

and so you fight - to keep from pour - ing out. -
There's no tell - ing what you'll find - there. -

F E Am G Fsus2

But what if you un - lock the gate - that keeps your sec - ret soul? Do you
and God - I know - the fear - that eats a - way at your bones; it's

F(add2)

Gsus

think that there's e - nough you might drown? If no one will lis -
 scream - ing ev - 'ry step to stay here.

F(add2)

G

C(add2)

ten if you de - cide to speak; if no one is left

Am

Cmaj7/G

Fsus2

stand - ing af - ter the bombs ex - plode; if no one wants to look

C

E7

Am

Cmaj7/G

D7/F#

at you for what you real - ly are, I will be here

1

Fsus2



still.

Musical notation for system 1, including vocal line and piano accompaniment.

2

F(add2)



F



G7sus



C



still.

Musical notation for system 2, including vocal line and piano accompaniment.

Am



Cmaj7/G



D/F#



F(add2)



Musical notation for system 3, including piano accompaniment.

G9sus



G9



C5



C5/B



If you find your fists are raw and red from

Musical notation for system 4, including vocal line and piano accompaniment.

Am7 Am11 Am7 Fsus2 F Fsus2

beat - ing your - self down, if your legs are giv - ing out un - der the

C Csus2 C F(add2) F E7

weight, if you find that you've been set - tling for

Am Cmaj7/G Fsus2

a world of gray so you

N.C. Gsus

would - n't have to face down your own hate... If no one will lis -

F(add2) G C(add2)

ten if you de - cide to speak; if no one is left

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams are provided for F(add2), G, and C(add2). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Am Cmaj7/G Fsus2

stand - ing af - ter the bombs ex - plode; if no one wants to look

Detailed description: This system contains the third and fourth staves of music. The top staff has triplets over the words 'stand - ing' and 'af - ter'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams are provided for Am, Cmaj7/G, and Fsus2.

C E7 Am Cmaj7/G D7/F#

at you for what you real - ly are, I will be here

Detailed description: This system contains the fifth and sixth staves of music. The top staff has triplets over the words 'real - ly' and 'are,'. The piano accompaniment features a more complex harmonic structure with some chromaticism. Chord diagrams are provided for C, E7, Am, Cmaj7/G, and D7/F#.

Fsus2 F(add2) G

still. If no one will lis - ten if you de - cide

Detailed description: This system contains the seventh and eighth staves of music. The top staff has a fermata over the word 'still'. The piano accompaniment concludes with sustained chords. Chord diagrams are provided for Fsus2, F(add2), and G.

C(add2) Am Cmaj7/G

— to speak, if no one is left — stand - ing af - ter the bombs —

Fsus2 C E7

— ex - plode; — if no one wants to look at you for what you — real - ly

Am Cmaj7/G D7/F# Fsus2

are, — I — will be — here — still.

I — will be — here still.

rit.

MY LIFE WOULD SUCK WITHOUT YOU

I DO NOT HOOK UP

CRY

DON'T LET ME STOP YOU

ALL I EVER WANTED

ALREADY GONE

IF I CAN'T HAVE YOU

SAVE YOU

WHYYAWANNABRINGMEDOWN

LONG SHOT

IMPOSSIBLE

READY

I WANT YOU

IF NO ONE WILL LISTEN

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