

PIANO · VOCAL · GUITAR

# KELLY CLARKSON

my december



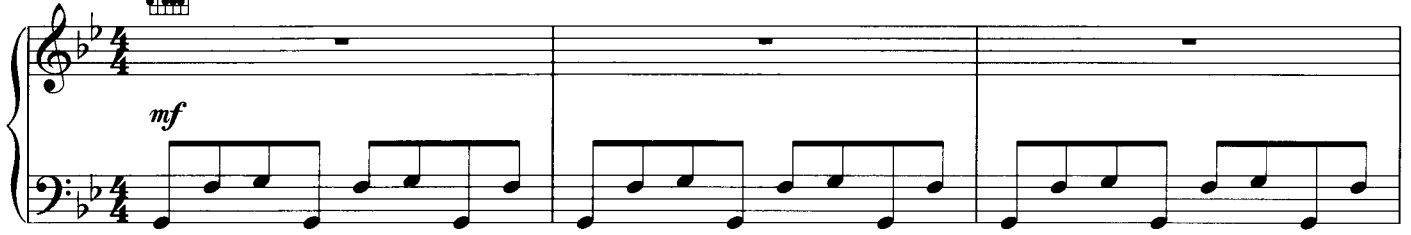
4	NEVER AGAIN
13	HOLE
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# NEVER AGAIN

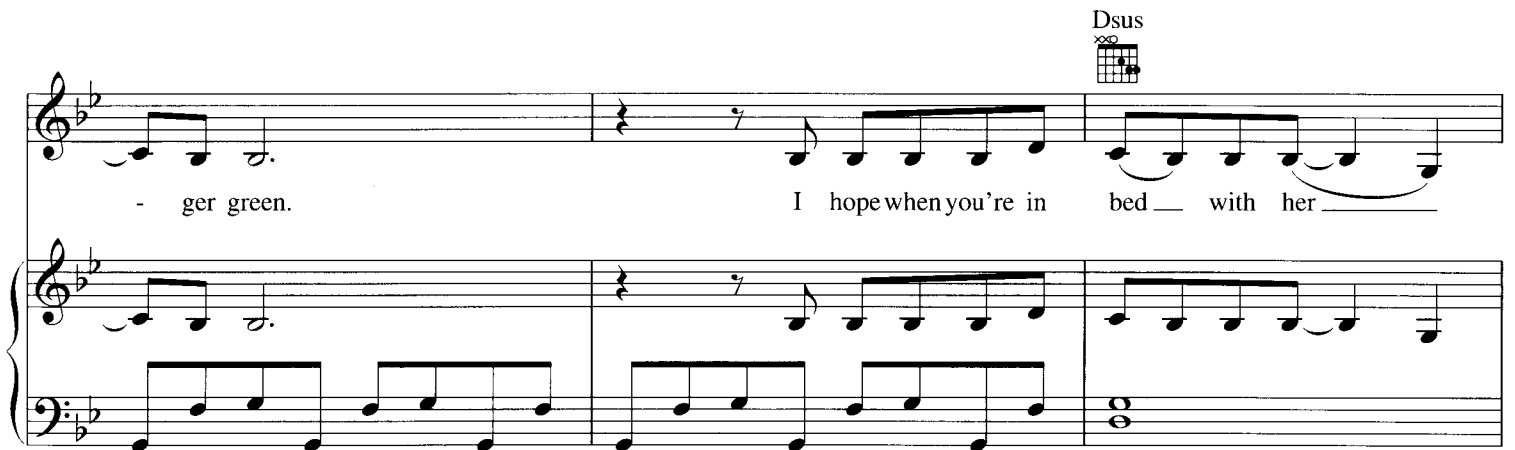
Words and Music by KELLY CLARKSON  
and JIMMY MESSER

Moderately fast Rock

Gm7  


I hope the ring — you gave to her — turns her fin -



- ger green. I hope when you're in bed — with her —

Dsus  




you think of me. — I would

nev - er wish - bad things, but I don't wish you well.

Could you tell by the flames that burned your words?

I nev - er read your let -

ter 'cause I knew what you'd say.

Dsus



C5



Ebmaj7



Gim-me that Sun-day school an - swer, try and make it all o - kay.

G5



Bb5



C5



Does it hurt to know I'll nev - er be there? Bet it sucks

G5



Bb5



G5



to see my face ev - 'ry - where. It was you who chose to

Bb5



C5



Ebmaj7



F5



end it like you did. I was the last to know you knew

G5

Bb5

C5

G5

ex - act - ly what you would do, — and don't say you sim - ply

Bb5

Gm

Bb5

C5

lost your way. — { She } may be - lieve — you, but I nev - er will, —  
 { They }

Ebmaj7

To Coda ⊕

F5

Gm7

nev - er a - gain. —

N.C.

If she real - ly knows the truth, she de - serves —

— you. A tro-phy wife, oh, how cute.



Ig - no - rance \_ is bliss. \_ But when your day \_ comes \_

G5

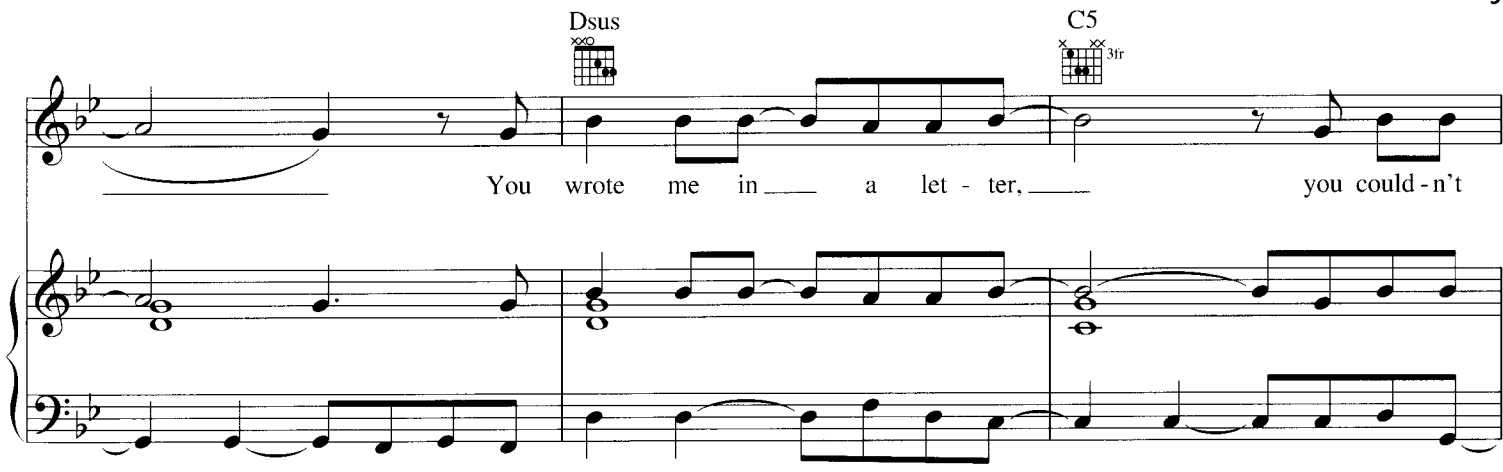
and he's through \_ with you, and he'll be through \_

— with you, you'll die to - geth - er but \_ a - lone. \_

Dsus   
 C5   
 Gm

Dsus  C5 




You wrote me in a let - ter, you could - n't



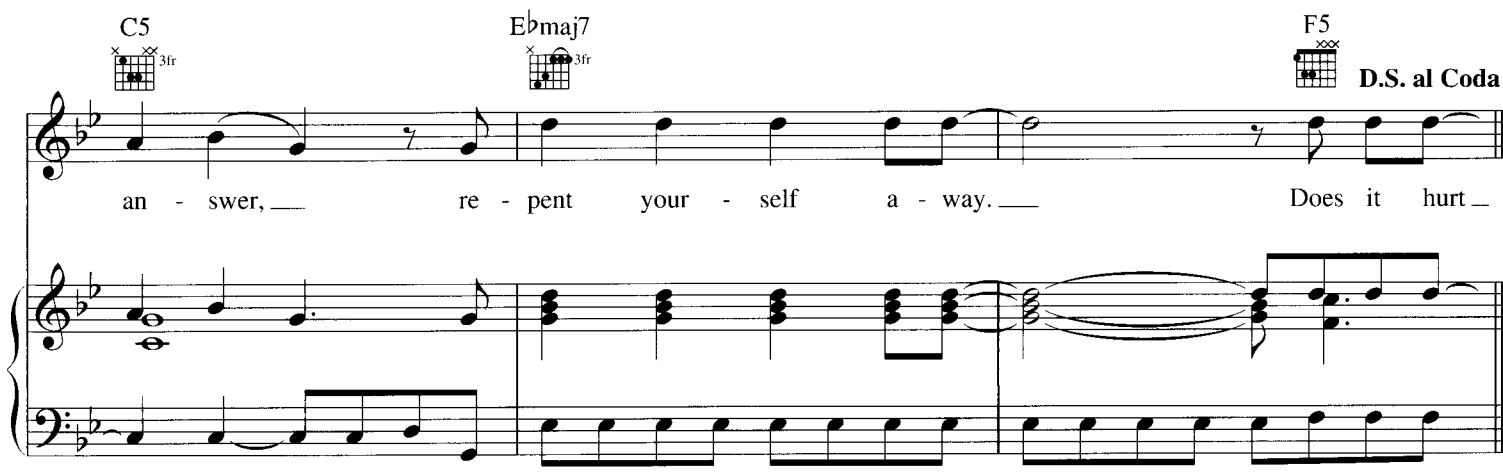
Gm  Dsus 




say it right to my face. Well, give me that Sun - day school



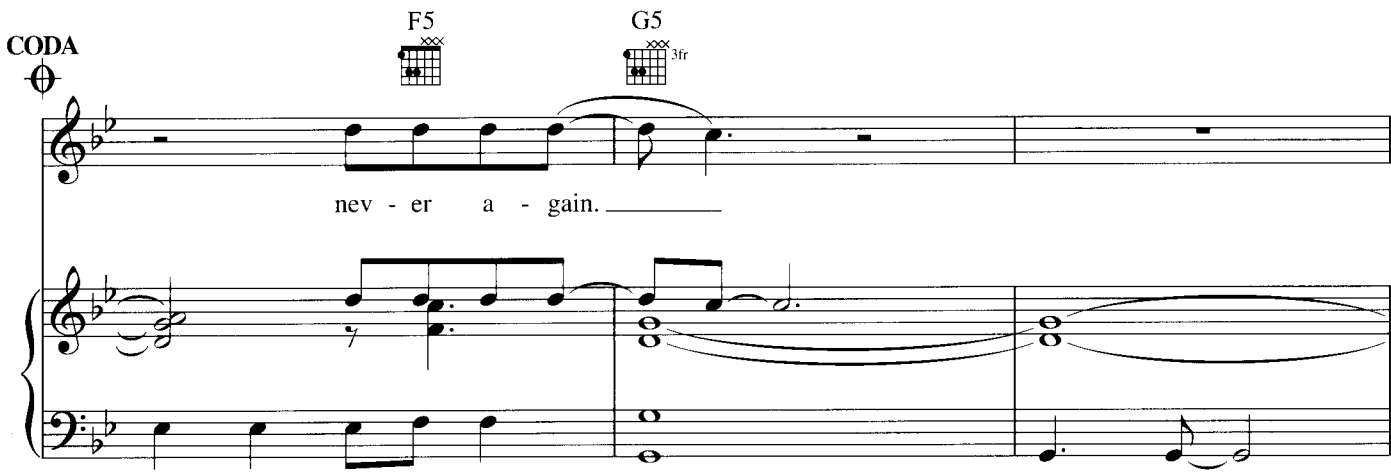
C5  Ebmaj7  F5  **D.S. al Coda**

an - swer, re - pent your - self a - way. Does it hurt



**CODA**  F5  G5 

nev - er a - gain.







N.C.

Nev - er a - gain \_\_\_\_\_ will I hear \_\_\_\_\_

\_\_\_\_\_ you. Nev - er a - gain \_\_\_\_\_ will I miss \_\_\_\_\_ you. Nev - er a - gain \_\_\_\_\_ will I fall \_\_\_\_\_

\_\_\_\_\_ to you, nev - er. Nev - er a - gain \_\_\_\_\_ will I kiss \_\_\_\_\_

Gm  3fr  3fr

\_\_\_\_\_ you. Nev - er a - gain \_\_\_\_\_ will I want \_\_\_\_\_ to. Nev - er a - gain \_\_\_\_\_

Gm6  3fr  3fr Gm  3fr

Gm7



Gm6



Gm7



will I love you,

nev - er.

Does it hurt

G5



Bb5



C5



G5



to know I'll nev - er be there? Bet it sucks

to see my

Bb5



G5



Bb5



C5



face ev - 'ry - where. It was you

who chose to end it like you did.

Ebmaj7



F5



G5



I was the last to know you knew

ex - act - ly



what you would do, — and don't say you sim - ply lost your way. —



They may be - lieve — you, but I nev - er will. —

I nev - er will. — I nev - er will, —



nev - er a - gain.

# ONE MINUTE

Words and Music by KELLY CLARKSON,  
KARA DioGUARDI, RAINE MAIDA  
and CHANTAL KREVIASZUK

Moderately

A5



C5



A5



You're go - ing cra - zy, run - ning on emp - ty.  
it; you're los - ing pa - tience.

C5



You can't make up your mind. You tried to hide  
You won - der what went wrong. Ev - 'ry - thing chang -

A5



C5



- it, but you had to say - it, rest - less all this time. -  
es; hap - py, then jad - ed. Al - ways a dif - f'rent song -

A5



So com - plete - ly drained  
play - ing in your head

C6

C

from ev - 'ry - thing that's in your life; it's  
just when you think you've got it down; out of no -

A5



so wrong, but you had to scream ev - 'ry thought  
- where, you re - al - ize it's dif - f'rent mu -

C6

C

A

you'd kept in - side. } One min - ute you laugh;  
- sic play - ing now. }

C

the next min - ute, you're slow - ly sink - ing in -

This system contains the first line of music. It features a vocal melody line with lyrics, a piano accompaniment with a treble and bass clef, and a guitar chord diagram for C major (x02321) positioned above the staff.

A

- to some - thing - black. I get the feel - ing that late -

This system contains the second line of music. It features a vocal melody line with lyrics, a piano accompaniment, and a guitar chord diagram for A major (x02272) positioned above the staff.

C

- ly, noth - ing ev - er real - ly - lasts. -

This system contains the third line of music. It features a vocal melody line with lyrics, a piano accompaniment, and two guitar chord diagrams: C major (x02321) and A major (x02272) positioned above the staff.

C

I keep try'n' to get up, but I keep fall -

This system contains the fourth line of music. It features a vocal melody line with lyrics, a piano accompaniment, and a guitar chord diagram for C major (x02321) positioned above the staff.



To Coda

- ing back. — And you love, — and you hate, — and you wait,



'cause one min - ute goes fast.

2



You just can't es - cape — 'cause one min - ute goes fast. (Ah.)



One min - ute goes

A C/A D/A A

fast.  
(Ah.)

C/A D/A A C/A D/A

One min - ute goes fast.

A C/A D/A D.S. al Coda

(Fast...) One min - ute you laugh; -

CODA G

'cause one min - ute goes,

N.C.

one min - ute goes, one min - ute goes fast.



# HOLE

Words and Music by KELLY CLARKSON,  
JIMMY MESSER and DWIGHT BAKER

Moderately  
N.C.

*With pedal*

Tired  
Se - crets

of ev - 'ry - thing a - round me. I  
eat - ing at the core of me. You shut

smile, off, but I don't feel a thing, no. trust - ing all the lies I breathe.

I'm so far from where I need to be. I've giv - en

Fmaj7 D5

up on faith, on ev - 'ry - thing. { All I want, All I want -

Fmaj7 D5 Ebmaj7






- ed, all I need is some peace. all I need - ed was some peace.

D5 Bbmaj7 G5 Fmaj9


N.C. 


There's a hole \_\_\_\_\_ in - side of me. \_








F5  G5  F5  G5  F5  N.C.

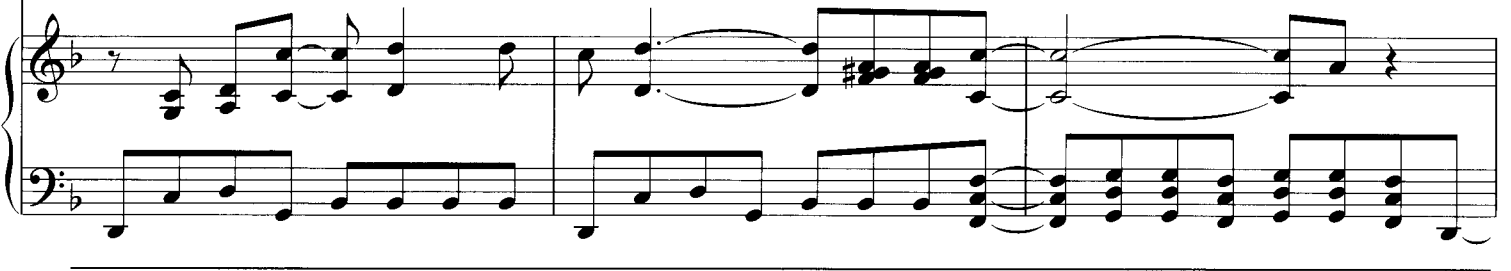
{ (1.,3.) It's so cold, \_\_\_\_\_ }  
 { (2.) It's so damn cold, \_\_\_\_\_ }



To Coda 

slow - ly kill - ing me, \_\_\_\_\_ yeah. \_\_\_\_\_

1 F5  G5  F5  G5  F5  N.C.



Yeah. \_\_\_\_\_



2

F5

G5

F5

G5

F5

G5

ing me, yeah.

F5

G5

F5

G5

F5

G5

F5

G5

F5

G5

F5

G5

F5

G5

F5

C5

N.C.

C5

N.C.

Sink - ing ev - er so slow - ly, so far from where -

C5

N.C.

C5

I should be. No hands reach - ing out for me.

N.C.



N.C.

Help me, help me. Some-thing's gone.

I can feel it.

It's all wrong; I'm so sick



D.S. al Coda  
N.C.

of this, yeah. There's a hole

CODA

F5



G5



F5



G5



F5



N.C.

ing me, \_\_\_\_\_ yeah. \_\_\_\_\_ There's a hole \_\_\_\_\_

F5



(Sink - ing \_\_\_\_\_ ev - er \_\_\_\_\_ so slow - ly, \_\_\_\_\_ so far \_\_\_\_\_ from where \_\_\_\_\_

G5



F5



G5



F5



N.C.

I \_\_\_\_\_ It's so damn cold, \_\_\_\_\_ No hands reach - ing \_\_\_\_\_ out slow - ly kill -  
 should be. \_\_\_\_\_ for me.

F5



G5



F5



G5



F5



G5



F5



G5



F5



G5



F5



G5



ing me, \_\_\_\_\_ yeah.  
 Help me, help, yeah.) \_\_\_\_\_

# SOBER

Words and Music by KELLY CLARKSON, JIMMY MESSER, ABEN EUBANKS and CALAMITY McENTIRE

Moderately slow

D(add2)

Dmaj9/A

*mp*  
*With pedal*

D/G

And I don't know; \_

D(add2)

Dmaj9/A

D/G

— this could break — my heart, — or save — me. —

D(add2)

Dmaj9/A

Noth-ing's real — un - til you — let go — com-plete-

D/G



ly. ————— So here I go —

D(add2)



Dmaj9/A



D/G



— with all — my thoughts — I've — been sav - ing; —

Bm



Dmaj9/A



so here I go — with all — my fears — weigh - ing on —

D/G



— me. —



Bm D(add2)/A D/G

Three months, \_ and I'm \_ still so - ber; \_

D

\_ picked all my weeds, \_

D(add2)/A Bm D/G

\_ but kept \_ the flow - ers. \_ But I know, \_

D D(add2)/A Bm

\_ it's nev - er real - ly o - ver. \_

D/G



Musical staff with lyrics: And I don't know; -

And I don't know; -

Piano accompaniment for the first system.

D



D(add2)/A



D/G



Musical staff with lyrics: I could crash and burn, but may be

I could crash and burn, but may be

Piano accompaniment for the second system.

D



D(add2)/A



Musical staff with lyrics: at the end of this road, I might catch a glimpse

at the end of this road, I might catch a glimpse

Piano accompaniment for the third system.

D/G



D



Musical staff with lyrics: of me. So I won't worry 'bout my tim -

of me. So I won't worry 'bout my tim -

Piano accompaniment for the fourth system.

D(add2)/A

D/G



- ing; I wan - na get it right. No com - par -

D

D(add2)/A

D/G



- ing, sec - ond - guess - ing; no, not this time.

Bm

Asus



Three months, and I'm still breath -

D/G

Bm



- ing. Been a long -



— road since — those hands — I left — my tears — in. — But I know, —



— it's nev - er real - ly o - ver, — no. —



— Wake — up... —



— (Wake, Three months, — and I'm —

A6



Gsus2



still stand-ing here; wake, three months, and I'm get-ting bet-ter, yeah. wake

Bm



A6/C#



Gsus2



Three months, and I still am. Whoa, up.)

Gsus2/F#



Bm



A6



whoa. (Wake, Three months, and it's still hard-er, now; wake,

Gsus2



three months I've been liv-ing here with-out you, now. wake...)

Bm



A6/C#



Gsus2



Three months, \_ yeah;

Three months, \_ I, oh, \_\_\_\_\_

Gsus2/F#



Bm



A6/C#



whoa. \_\_\_\_\_

(Wake, \_\_\_\_\_ Three months, \_ and I'm \_\_\_\_\_ still breath-ing.

wake, \_\_\_\_\_

Gsus2



Em7



Three months, \_ and I \_\_\_\_\_ still re-mem-ber it.

Three months; \_ I wake \_  
wake...)

A7





Gsus2



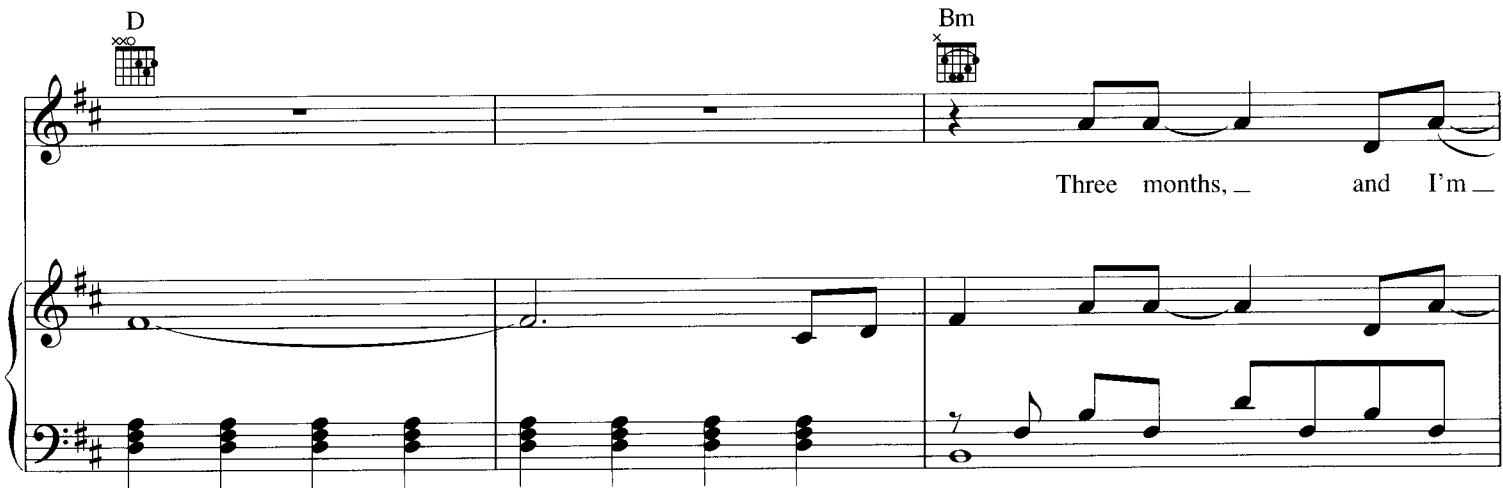
Em7





up. \_\_\_\_\_

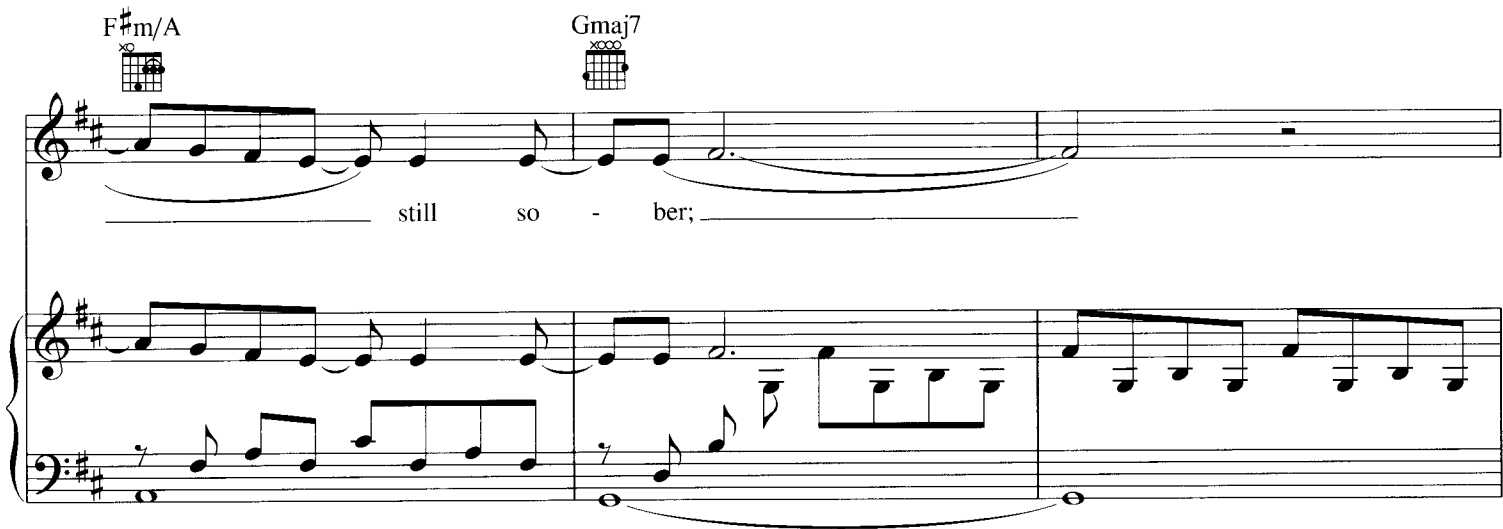
D  Bm 




Three months, — and I'm —



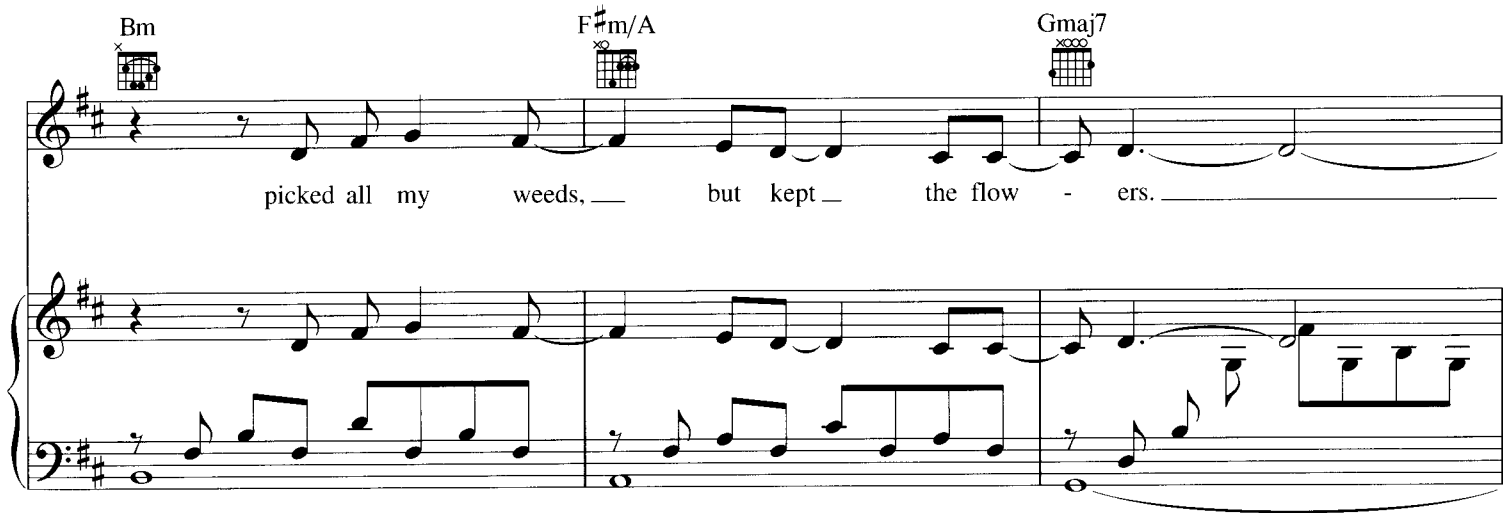
F#m/A  Gmaj7 


still so - ber; —



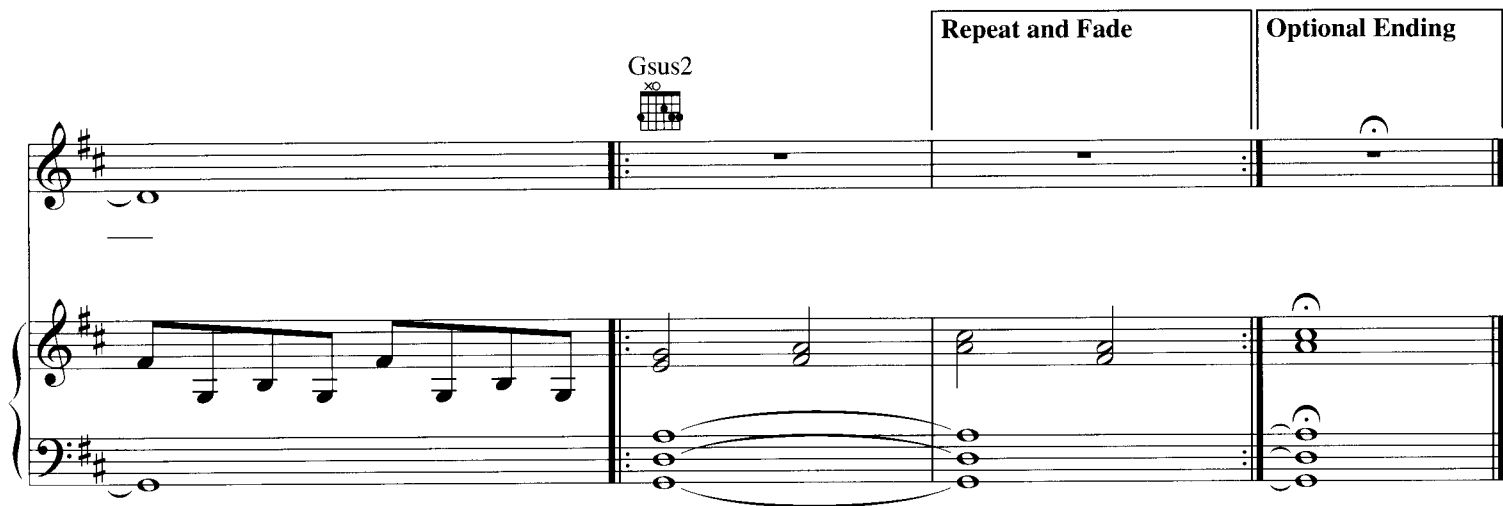
Bm  F#m/A  Gmaj7 

picked all my weeds, — but kept — the flow - ers. —



Gsus2 

Repeat and Fade	Optional Ending
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# DON'T WASTE YOUR TIME

Words and Music by KELLY CLARKSON, JIMMY MESSER,  
MALCOLM PARDON and FREDRIK RINMAN

Moderate Rock

E5

*mf*

With pedal

C#m7

(It's o -

Asus2

E5

- ver, it's o - ver, it's o - ver.) It seems —

you can't hear — me; — when I o -



A5



E5



- pen my mouth, — you — nev - er lis - ten.

You say "stay," but what — does that

mean? Do you think — I hon - est - ly want to be —

A5




N.C.

— re - mind - ed for - ev - er?

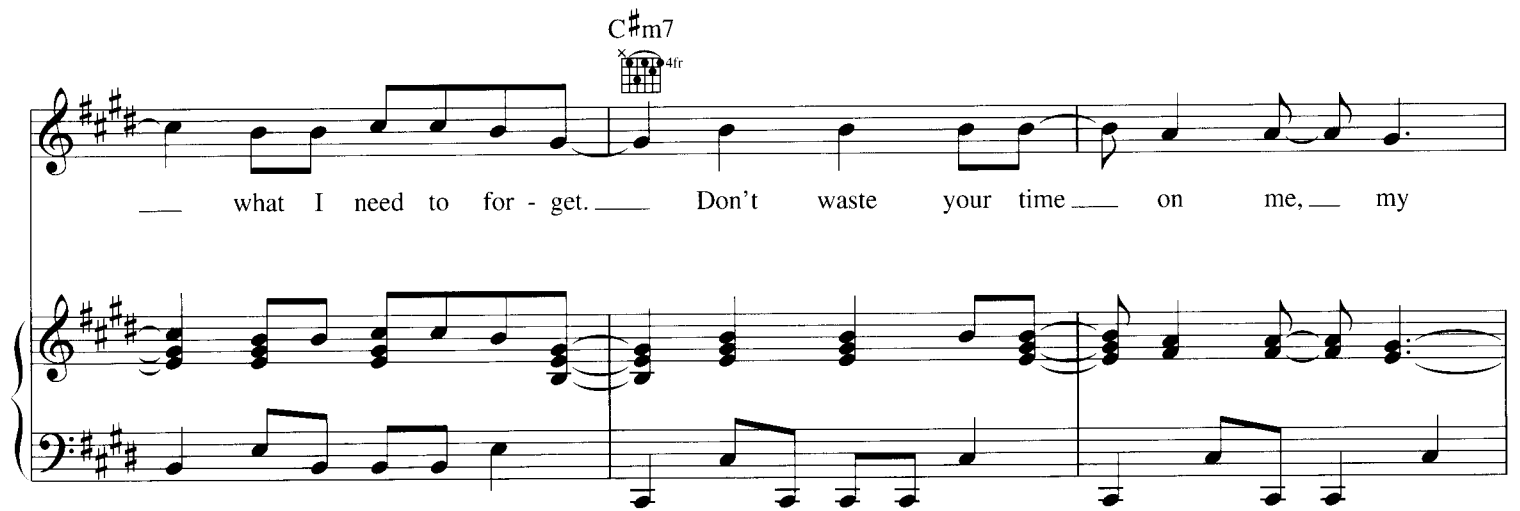
E  E/B 




Don't waste your time — try - ing to fix — what I want to e - ase, —



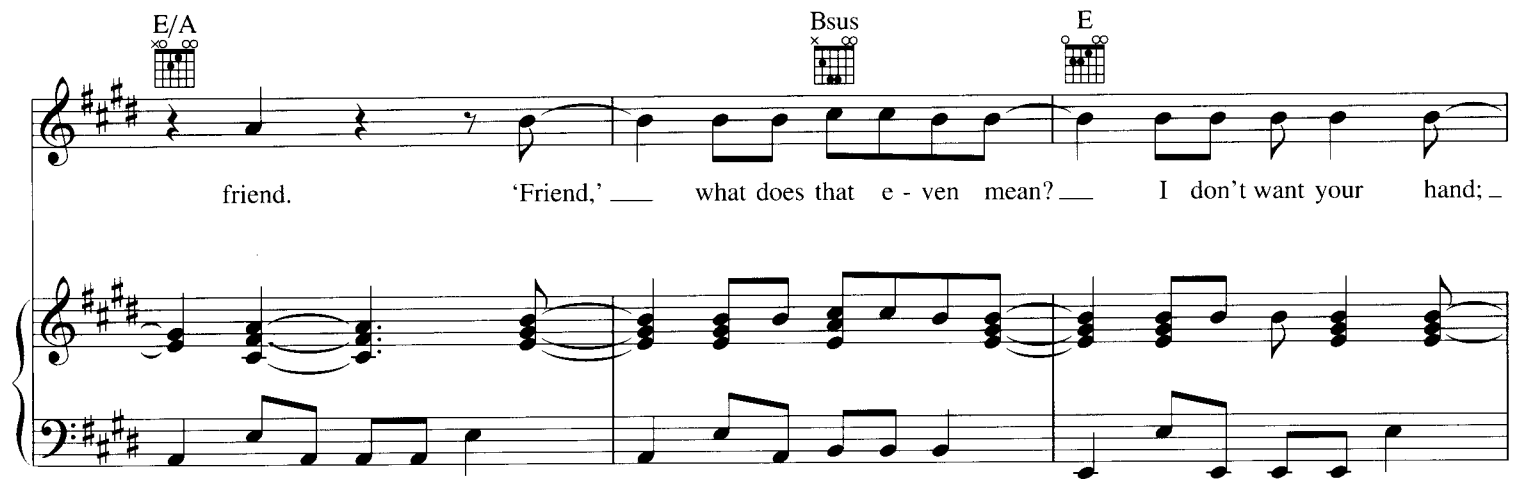
C#m7 


— what I need to for - get. — Don't waste your time — on me, — my



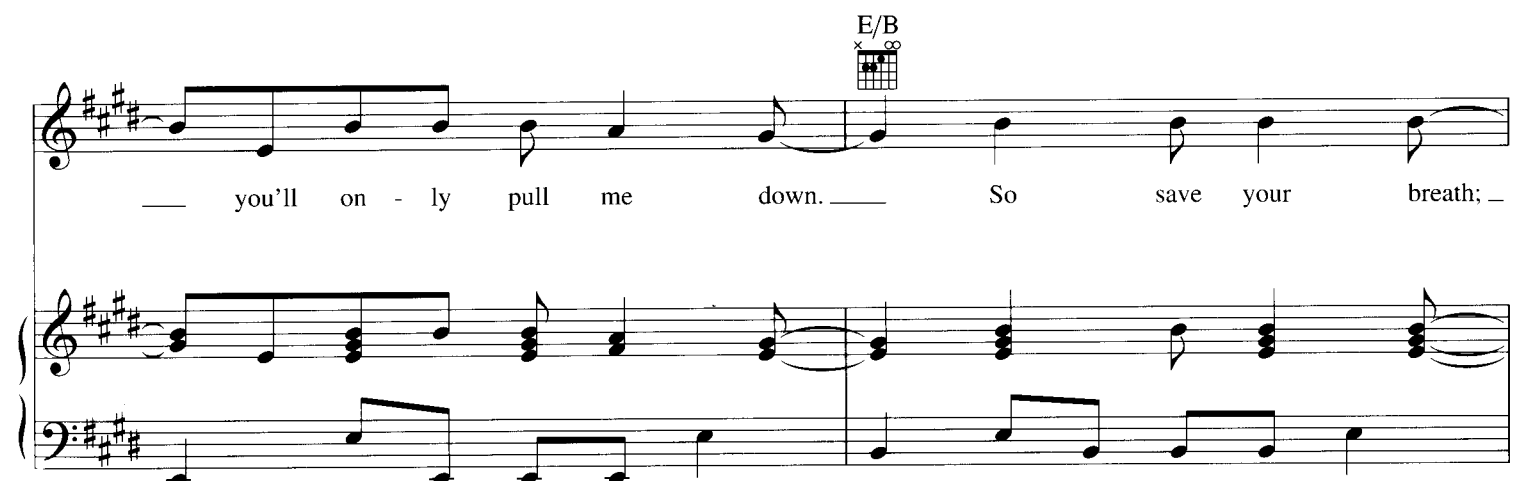
E/A  Bsus  E 



friend. 'Friend,' — what does that e - ven mean? — I don't want your hand; —




E/B 


— you'll on - ly pull me down. — So save your breath; —



C#m7  E/B 

To Coda 

— don't waste — your song — on me, on me. —




E/A  E5 

Don't waste your time. — It's not eas - y —  
(It's o - ver, it's o - ver.)



— not an - swer - ing; — ev - 'ry time, —



A5  E5 

— I want — to talk — to you, — but I can't. —



If you on - ly knew — the hell —

— I put — my - self — through re - play-ing mem - o - ries in my head —

A5 

— of you — and I — ev - 'ry night. —

N.C. D.S. al Coda

CODA  N.C.

Don't waste your time. — And you call, — and you talk, — and you're try -

- in', try'n' to get in. \_\_\_\_\_ But it's o -

- ver, it's o - ver, it's o - ver, friend. \_

Don't waste your time \_\_\_\_\_ try - ing to fix \_

E

\_\_\_\_\_ it. So save your breath; \_\_\_\_\_ don't waste \_ your song \_\_\_\_\_ on me,

E/B

C#m7

E/B

E/A

on me. — Don't waste your time. — And you held —  
 (And you call, — and you talk, —

E

— and you try, — and you me, — and you felt —  
 call, — and you talk, — and you try, —

E/B

— and you call, — and you me, — and you left —  
 talk, — and you try, — and you talk, —

C#m7

E/B

— and you're try - in', you're try - in'; but it's o -  
 me...



- ver, it's o - ver, it's o - ver.) You touched \_\_\_\_\_ me, -  
 (And you call, - and you talk, -



\_\_\_\_\_ you had \_\_\_\_\_ me, \_\_\_\_\_ but it's o -  
 \_\_\_\_\_ and you try, - and you call, \_\_\_\_\_ and you talk, - and you're try - in'.)



- ver, it's o - ver, it's o - ver, \_\_\_\_\_ my friend. -

N.C.

Don't waste my time. -

# JUDAS

Words and Music by KELLY CLARKSON,  
JIMMY MESSER and DWIGHT BAKER

## Driving Rock

N.C.

The on - ly one who took you  
I will nev - er be like

*mf*

*With pedal*

in. The on - ly one who held — your  
you; I'll nev - er do the things — you

hand, de - fend - ed and you a - gainst the oth - ers. —  
do. Self - ish and lone - ly, what's your prob - lem? —

F#5



C#5



Had your back on ev - 'ry - thing;  
Let - ting go of you and this is

B5



nev - er let you down. — You turned a - round, be -  
hard - er than I thought, — but I will not be

E5



F#5



trayed your on - ly broth - er. — } For - get - ting me, —  
poi - soned by your ac - tions. — }

C#m7



B5



— you took — things in — your hands —

E5 F#5

and left me out. Af - ter we'd

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole note rest, followed by eighth notes for the lyrics 'and left me out.' and 'Af - ter we'd'. The bottom staff is the piano accompaniment, featuring a bass line with eighth notes and a treble line with chords and some melodic movement. Chord diagrams for E5 and F#5 are shown above the vocal staff.

Amaj7/C# To Coda B5

been through so much, how could

Detailed description: This system contains the third and fourth staves of music. The vocal line begins with a whole note rest, then continues with eighth notes for the lyrics 'been through so much, how could'. A 'To Coda' symbol is placed above the vocal staff. The piano accompaniment continues with a consistent bass line and treble accompaniment. Chord diagrams for Amaj7/C# and B5 are shown above the vocal staff.

E5 F#5

you let me down?

Detailed description: This system contains the fifth and sixth staves of music. The vocal line starts with a whole note rest, followed by eighth notes for the lyrics 'you let me down?'. The piano accompaniment continues with the same bass line and treble accompaniment. Chord diagrams for E5 and F#5 are shown above the vocal staff.

I did - n't know, I did - n't know,

Detailed description: This system contains the seventh and eighth staves of music. The vocal line starts with a whole note rest, followed by eighth notes for the lyrics 'I did - n't know, I did - n't know,'. The piano accompaniment continues with the same bass line and treble accompaniment.

Amaj7



I could - n't see, I could - n't see;

E5



D5



B5



nev - er thought you'd for - get me.

D5



B5



F#5



Could-n't be- lieve, could-n't be - lieve

Amaj7



how you de - ceived, how you de - ceived.

E5 D5 B5

I nev - er thought you'd do that to me.

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal staff, guitar chord diagrams are provided for E5, D5, and B5. The piano accompaniment consists of a treble and bass clef staff with chords and a bass line.

1

D5 B5 F#5 F#5/E

This system contains the second system of music. It features a piano accompaniment with a treble and bass clef staff. Above the treble staff, guitar chord diagrams are provided for D5, B5, F#5, and F#5/E. The bass line continues with a steady eighth-note pattern.

F#5/C# F#5/D F#5/B 2 D5 B5

This system contains the third system of music. It features a piano accompaniment with a treble and bass clef staff. Above the treble staff, guitar chord diagrams are provided for F#5/C#, F#5/D, F#5/B, D5, and B5. The system includes a repeat sign and a first ending bracket.

F#5 A6

Oh, oh,

This system contains the fourth system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal staff, guitar chord diagrams are provided for F#5 and A6. The piano accompaniment consists of a treble and bass clef staff with chords and a bass line.

F#5/E

oh, oh, —

D5 B5 D5 B5 F#5

oh. Oh, —

A6 Amaj7

oh, oh, —

F#5/E D5 B5

oh, oh. —



D.S. al Coda

Musical staff with lyrics: For - get - ting me, -

For - get - ting me, -

Piano accompaniment for the first system.

CODA



Musical staff with lyrics: — so much, — how could you let me down?

— so much, — how could you let me down?

Piano accompaniment for the second system.



Musical staff with lyrics: Down, — you let me

Down, — you let me

Piano accompaniment for the third system.



Musical staff with lyrics: down.

down.

Piano accompaniment for the fourth system.



# HAUNTED

Words and Music by KELLY CLARKSON,  
JIMMY MESSER and JASON HALBERT

Moderately

N.C.

Play 3 times

*mp*

*With pedal*

*With pedal*

B5

A5

Gmaj7

Loud - er, loud - er, the voic - es in my head, whis - pers taunt - ing,

A5

B5

A5

all the things you said. Fast - er the days go by, and I'm still

Gmaj7

F#m7

stuck in this mo - ment of want - ing you here.

B5 A5 Gmaj7

Time... in the blink of an eye. You held my hand; you

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'in the blink of an eye.' and 'You held my hand;'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for B5, A5, and Gmaj7 are shown above the staff.

A5 B5 A5

held me tight. Now you're gone, and I'm still cry - ing.

Detailed description: This system contains measures 4-6. The vocal line continues with 'held me tight.' and 'Now you're gone, and I'm still cry - ing.'. The piano accompaniment maintains the eighth-note bass line and melodic accompaniment. Chord diagrams for A5, B5, and A5 are shown above the staff.

Gmaj7 F#m7

Shocked, bro - ken, I'm dy - ing in - side.

Detailed description: This system contains measures 7-8. The vocal line has 'Shocked, bro - ken, I'm dy - ing in - side.'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Gmaj7 and F#m7 are shown above the staff.

B5 D6 Em7

(Ooh, in - side.)

Detailed description: This system contains measures 9-11. The vocal line has '(Ooh, in - side.)' with a long note and a slur. The piano accompaniment continues with the eighth-note bass line and melodic accompaniment. Chord diagrams for B5, D6, and Em7 are shown above the staff.



G(b5) F#5 B5 D5

Where are you? I need you.

Gmaj7 Em7 F#5 B5

Don't leave me here on my own. Speak to me;

D5 Gmaj7

be near me. I can't survive unless

To Coda

Em7 F# Bm

I know you're with me. Shadows linger,

A5



Bm



on - ly \_\_\_ to my eye, \_\_\_ I see you, \_\_\_ I feel you. \_\_\_

A5



Bm



A5



Don't leave \_\_\_ my side. It's not fair; \_\_\_ just when \_\_\_ I found my world, \_\_\_ they

Gmaj7



F#m7



took you, \_\_\_ they broke you, \_\_\_ they tore out \_\_\_ your heart. I

Bm



A5



miss you; \_\_\_ you hurt me, \_\_\_ you left with \_\_\_ a smile. Mis -

Gmaj7



F#m7



tak - en, — your sad - ness — was hid - ing — in - side.

Bm



A5



Now all — that's left are — the piec - es — to find, — the

Gmaj7



F#m7



B5



mys - t'ry — you kept, the soul — be - hind a guise. (Ooh, —

D6



Em7



G(b5)



F#5



D.S. al Coda

— you — were — smil - ing.)

## CODA

Em7

F#

Bm

— I know you're with me. Why did you —

E

Em7

— go? All these ques - tions run —

Asus2

E/G#

Bm

E

— through my — mind. I wish I could - n't feel — at all. —

Em7

Asus2

N.C.

Let me be numb; — I'm start - ing to fall... —

Gmaj7



Where are \_\_\_\_\_ you? I need \_\_\_\_\_ you. Don't leave \_\_\_\_\_ me

Em7



F#5



B5



D5



here on my \_\_\_\_\_ own. Speak to \_\_\_\_\_ me; be near \_\_\_\_\_ me.

Gmaj7



Em7



F#



B5



I can't sur-vive un - less \_\_\_\_\_ I know you're with me. Where \_\_\_\_\_  
(Where are \_\_\_\_\_ you?)

D5



Gmaj7



F#7



are \_\_\_\_\_ I need \_\_\_\_\_ you? Don't leave \_\_\_\_\_ me here on my \_\_\_\_\_ own.)

Bm

D

Gmaj7

Where are you? (I can't sur-vive un-less \_

This system contains the first two measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for Bm, D, and Gmaj7. The piano accompaniment includes a steady bass line and chords in the right hand.

Em7

F#

N.C.

I know you're with me.) You were smil-ing... You

This system contains the next two measures. It includes guitar chords Em7, F#, and N.C. (Natural Chord). The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

were smil-ing... You

This system contains the next two measures. It continues the piano accompaniment with a steady bass line and chords in the right hand. The vocal line is not present in this system.

were smil-ing.

This system contains the final two measures of the piece. It continues the piano accompaniment with a steady bass line and chords in the right hand. The vocal line is not present in this system.

# BE STILL

Words and Music by KELLY CLARKSON  
and ABEN EUBANKS

Moderately slow

Dmaj9 Bm7 Dmaj9 Bm7 Dmaj9 Bm7

*mp*  
With pedal

Dmaj9 Bm7 Dmaj7 Bm7

Far a - way from it all, —

Dmaj7 Bm7 Dmaj7 Bm7 Dmaj7 Bm7

you and me — with no one else a - round. A brand - new

Dmaj7 Bm7 Dmaj7 Bm7

start is all we need; — it's all we need — to mend these

Dmaj7

Bm7

Dmaj7

Bm7

hearts back to the be - gin - ning.

G

Em7

G

Em7

Dmaj7

Bm7

Be still; let it go.

Dmaj7

Bm7

Dmaj7

Bm7

Dmaj7

Bm7

Be - fore we lost hope,

Dmaj7

Bm7

Dmaj7

Bm7

G

Em7

when we still touched, and love was - n't so hard... Be still;



G Em7 Dmaj7 Bm7

I al - read - y know. \_\_\_\_\_

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The guitar chords are G, Em7, Dmaj7, and Bm7. The lyrics are "I al - read - y know." with a long line indicating the end of the phrase.

Dmaj7 D7 G C

Fool - ish one with the smile, \_\_\_\_\_ you don't have \_\_\_\_\_ to be brave. \_\_\_\_\_

This system contains measures 5 through 8. The guitar chords are Dmaj7, D7, G, and C. The lyrics are "Fool - ish one with the smile, \_\_\_\_\_ you don't have \_\_\_\_\_ to be brave. \_\_\_\_\_".

D D7 G C

\_\_\_\_\_ Ev - 'ry time we fall down, \_\_\_\_\_ but we're fall - ing from grace. \_\_\_\_\_

This system contains measures 9 through 12. The guitar chords are D, D7, G, and C. The lyrics are "\_\_\_\_\_ Ev - 'ry time we fall down, \_\_\_\_\_ but we're fall - ing from grace. \_\_\_\_\_".

D D7 G C

\_\_\_\_\_ I'll glad - ly climb your \_\_\_\_\_ walls \_\_\_\_\_ if you'll meet \_\_\_\_\_ me half -

This system contains measures 13 through 16. The guitar chords are D, D7, G, and C. The lyrics are "\_\_\_\_\_ I'll glad - ly climb your \_\_\_\_\_ walls \_\_\_\_\_ if you'll meet \_\_\_\_\_ me half -".

Dmaj7 Bm7 Dmaj7 Bm7

way.

Dmaj7 N.C. Dmaj7 Bm7

Slow, slow it down.

Dmaj7 Bm7 Dmaj7 Bm7

Why do we run? We're miss - ing so much, babe; just lay

Dmaj7 Bm7 Dmaj7 Bm7

in my arms for a - while, and

G Em7 G Em7

be still; \_\_\_\_\_ we should - 've known. \_

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'be still; \_\_\_\_\_ we should - 've known. \_'. Above the staff are four guitar chord diagrams: G, Em7, G, and Em7. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Dmaj7 Bm7 Dmaj7 Bm7

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with a long note on the first staff and a rest on the second. Above the staff are four guitar chord diagrams: Dmaj7, Bm7, Dmaj7, and Bm7. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Dmaj7 D7 G C





Fool - ish one with the smile, \_\_\_\_\_ you don't have \_\_\_\_\_ to be brave. \_

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'Fool - ish one with the smile, \_\_\_\_\_ you don't have \_\_\_\_\_ to be brave. \_'. Above the staff are four guitar chord diagrams: Dmaj7, D7, G, and C. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.


D D7 G C





\_\_\_\_\_ I'll glad - ly climb your \_\_\_\_\_ walls \_\_\_\_\_ if you'll meet \_\_\_\_\_ me half - way. \_

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics '\_\_\_\_\_ I'll glad - ly climb your \_\_\_\_\_ walls \_\_\_\_\_ if you'll meet \_\_\_\_\_ me half - way. \_'. Above the staff are four guitar chord diagrams: D, D7, G, and C. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.


D  D7  G  C 







— Ev - 'ry time we fall down, — but we're fall - ing from grace. —




D  D7  G  C 






— Here's my hand and my heart; — it's yours — to




Dmaj7  Bm7  Dmaj7  Bm7  Dmaj7  Bm7 

take. — Be still; —



1, 2  Bm7  3  Bm7  Dmaj7 

be still, — now. Be — still.



# MAYBE

Words and Music by KELLY CLARKSON,  
JIMMY MESSER and ABEN EUBANKS

Moderately

Em(add4)

Gsus2(add6)

The piano introduction consists of two measures. The first measure features a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note, followed by a half note G4. The bass clef has a G2 half note. The second measure features a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note, followed by a half note G4. The bass clef has a G2 half note. The dynamic marking *mf* is placed below the first measure. The instruction *With pedal* is written below the bass line. Chord diagrams for Em(add4) and Gsus2(add6) are shown above the treble clef.

The first line of the song features a vocal line and piano accompaniment. The vocal line starts with a rest in measure 1, followed by the lyrics "I'm strong, \_\_\_" in measure 2. The piano accompaniment continues with the same melody as the introduction. A first ending bracket is shown above the vocal line, with a double bar line and a repeat sign. A second ending bracket is shown below the piano line, with a double bar line and a repeat sign. The chord Em(add4) is indicated above the vocal line in measure 2.

The second line of the song features a vocal line and piano accompaniment. The vocal line starts with a rest in measure 1, followed by the lyrics "but I \_\_\_ break. \_\_\_" in measure 2. The piano accompaniment continues with the same melody. The chord Gsus2(add6) is indicated above the vocal line in measure 2.

The third line of the song features a vocal line and piano accompaniment. The vocal line starts with a rest in measure 1, followed by the lyrics "I'm stub - born, \_\_\_" in measure 2, and "and I make plen-ty of mis - takes. \_\_\_" in measure 3. The piano accompaniment continues with the same melody. The chord Em(add4) is indicated above the vocal line in measure 1, and Gsus2(add6) is indicated above the vocal line in measure 3.

Em(add4)

Yeah, I'm \_\_\_ hard, \_\_\_ and life with me is nev -

Gsus2(add6)

Em(add4)

- er eas - y to fig-ure out, \_\_\_ to love; \_\_\_ I'm jad -

Gsus2(add6)

- ed, but oh \_\_\_ so love - ly. All you have to do is hold -

C6

G6/9/B

A7

me, and you'll know \_\_\_ and you'll see \_\_\_ just how \_\_\_ sweet -

C6 G6/9/B

it can be if you'll trust me, love me, let me, may - be,

This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). Chord diagrams for C6 and G6/9/B are shown above the vocal line.

A7 Em(add4)

may - be.

This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for A7 and Em(add4) are shown above the vocal line.

Gsus2(add6)

Some - day, when we're at the same place,

This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. A chord diagram for Gsus2(add6) is shown above the vocal line.

Em(add4) Gsus2(add6)

when we're on the same road,

This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. Chord diagrams for Em(add4) and Gsus2(add6) are shown above the vocal line.

Em(add4)



when it's o - kay to hold \_\_\_ my hand \_\_\_ with-out \_\_\_ feel - ing lost, -

Gsus2(add6)



C6



with-out \_\_\_ all \_\_\_ the ex - cus - es,

G6/9/B



A7



when it's just be - cause \_\_\_ you love \_\_\_ me, you let \_\_\_ me, you need \_\_\_ me, then may -

C6



G6/9/B



A7



- be, may - be...



C6 G6/9/B

All you have to do is hold me, and you'll know, and you'll see

A7 C6

just how sweet it can be if you'll trust me, love me, let

G6/9/B A7

me, maybe, maybe. I'm confusing as hell;

Em(add4) Gsus2(add6)

I'm north and south.

C6 A7

And I'll \_\_\_ prob-'bly nev - er have it all fig - ured out, \_\_\_\_\_ but what I know is I was -

Em(add4)

n't meant to walk \_\_\_ this world \_\_\_\_\_ with - out you. \_\_\_\_\_

Gsus2(add6)

And I \_\_\_ prom - ise I'll try, \_\_\_\_\_ yeah, I'm gon - na try, \_\_\_\_\_ to give you ev -

C6 A7 Em(add4)

- 'ry lit - tle part \_\_\_ of me, \_\_\_ ev - 'ry sin - gle de - tail you \_

— missed — with — your eyes. — Then may - be, may -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "— missed — with — your eyes. — Then may - be, may -". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part uses a mix of chords and single notes, with some chords held across measures.

Gsus2(add6) C6

- be, yeah, may - be, yeah may - be, —

The second system continues the vocal line with lyrics "- be, yeah, may - be, yeah may - be, —". Above the vocal staff, guitar chord diagrams are provided for Gsus2(add6) and C6. The piano accompaniment continues with similar harmonic support, featuring sustained chords in the right hand and a steady bass line in the left hand.

A7 Em(add4)

may - be, yeah may - be, may - be. One day, —

The third system has lyrics "may - be, yeah may - be, may - be. One day, —". Above the vocal staff, guitar chord diagrams are provided for A7 and Em(add4). The piano accompaniment continues, with the right hand playing chords and the left hand providing a consistent bass line.

Gsus2(add6)

— we'll meet a - gain and you'll need — me, you'll see — me com-plete -

The fourth system has lyrics "— we'll meet a - gain and you'll need — me, you'll see — me com-plete -". Above the vocal staff, a guitar chord diagram for Gsus2(add6) is provided. The piano accompaniment concludes the system with sustained chords in the right hand and a final bass line in the left hand.

ly, ev - 'ry lit - tle bit. \_\_\_\_\_ Oh yeah, may - be you'll love \_ me, you'll love \_

C6 A7

me then. \_\_\_\_\_ I don't wan-na be \_\_\_\_\_ tough; \_\_\_\_\_

Em(add4) Am/C

and I don't wan - na be proud. \_\_\_\_\_ I don't need to be fixed,

Esus/B A5

and I cer - tain - ly don't \_\_\_\_\_ need \_\_\_\_\_ to \_\_\_\_\_ be \_\_\_\_\_ found; \_\_\_\_\_ I'm \_\_\_\_\_ not lost. \_\_\_\_\_

Am/C Esus/B A5

A7



C6



G6/9/B



I need to be \_\_\_ loved. \_\_\_

I just need to be \_\_\_ loved. \_\_\_

A7



C6



I just wan - na be \_\_\_ loved \_\_\_ by \_\_\_ you, \_\_\_ and I \_\_\_

G6/9/B



A7



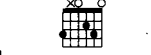
\_\_\_ won't stop, \_\_\_ 'cause I \_\_\_ be - lieve \_\_\_

that may - be, yeah, may -

Em(add4)



Gsus2(add6)



- be... \_\_\_

may - be, yeah, may - be... \_\_\_

Em(add4)



may - be... may - be... \_\_\_\_\_

Gsus2(add6)



Em(add4)



I should know bet - ter than to touch the fi -

Gsus2(add6)



re twice, but I'm think - ing may - be, \_\_\_ yeah, may - be you might, \_\_\_\_\_

C6



G6/9/B



A7



may - be, love, may - be. \_\_\_\_\_

*rit.*

# HOW I FEEL

Words and Music by KELLY CLARKSON,  
JIMMY MESSER and DWIGHT BAKER

Moderately fast

F5 N.C. F5 N.C. Dm7 N.C.

*f*

Bb<sup>sus</sup>2 N.C. F5 D5 C5 Bb5

Looks like I made a mess a - gain;  
It seems ev - 'ry time I find





F5 D5 C5 Bb5

a heart - break ev - 'ry - where I step. —  
a good man, he's got a good lit - tle wife. —

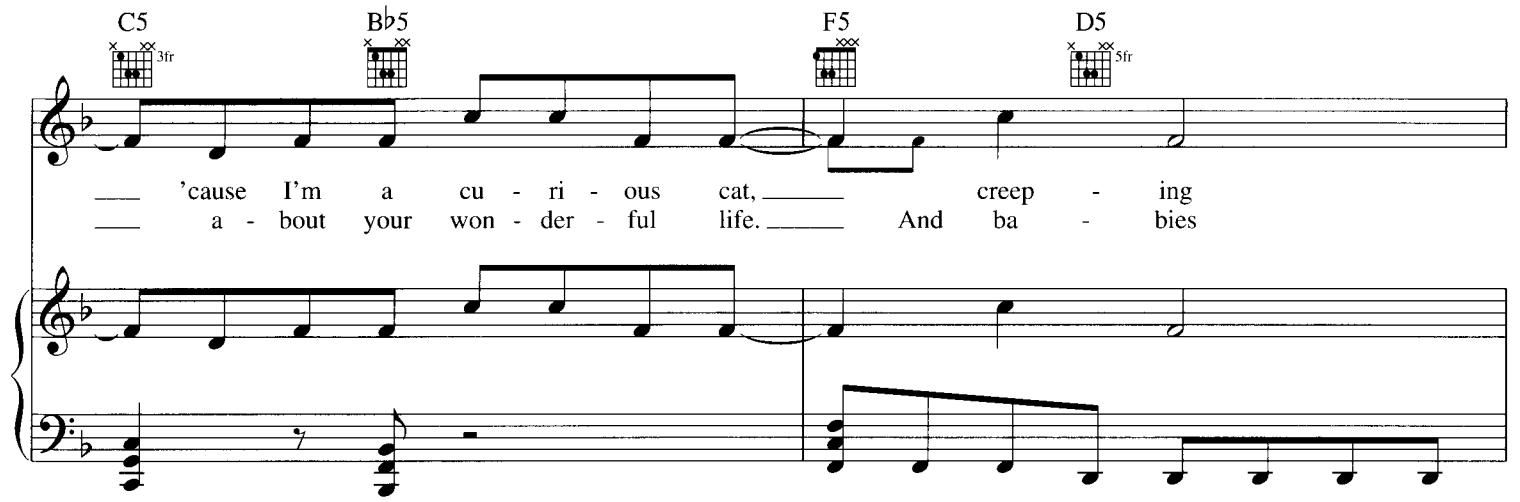
F5 D5 C5 Bb5 F5 D5





— This fire is get - ting hot a - gain, but I touch the flame —  
— I'm not jeal - ous, but I won't lie: I don't want to hear —

\* Recorded a half step higher.

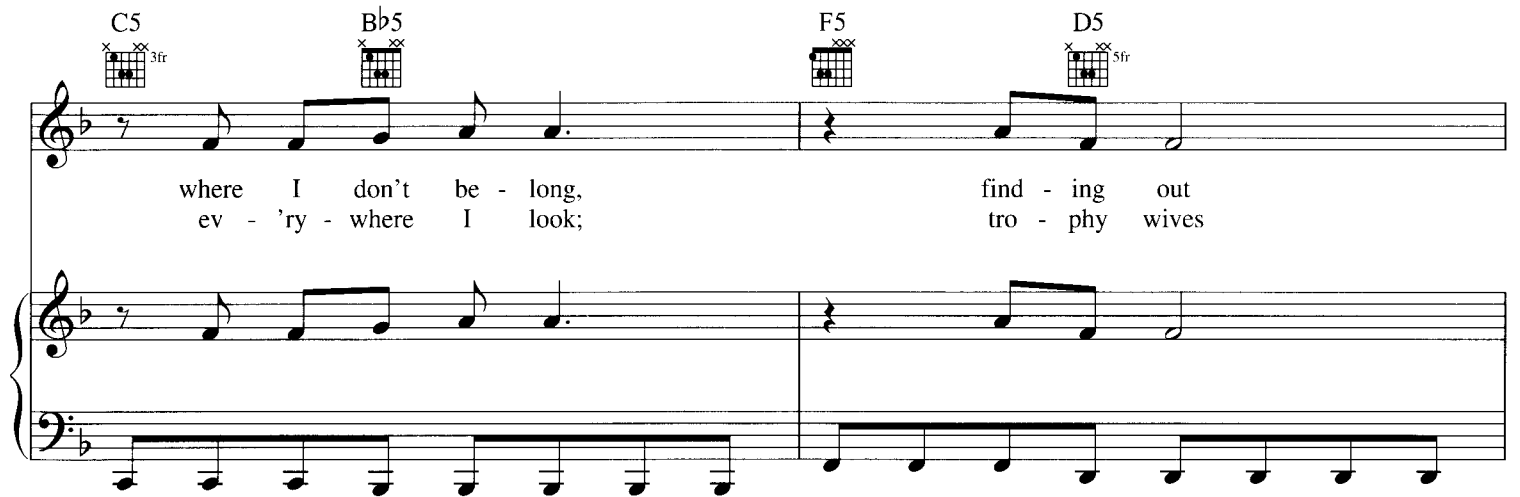
C5  3fr Bb5  F5  D5  5fr





'cause I'm a cu - ri - ous cat, \_\_\_\_\_ creep - ing  
a - bout your won - der - ful life. \_\_\_\_\_ And ba - bies



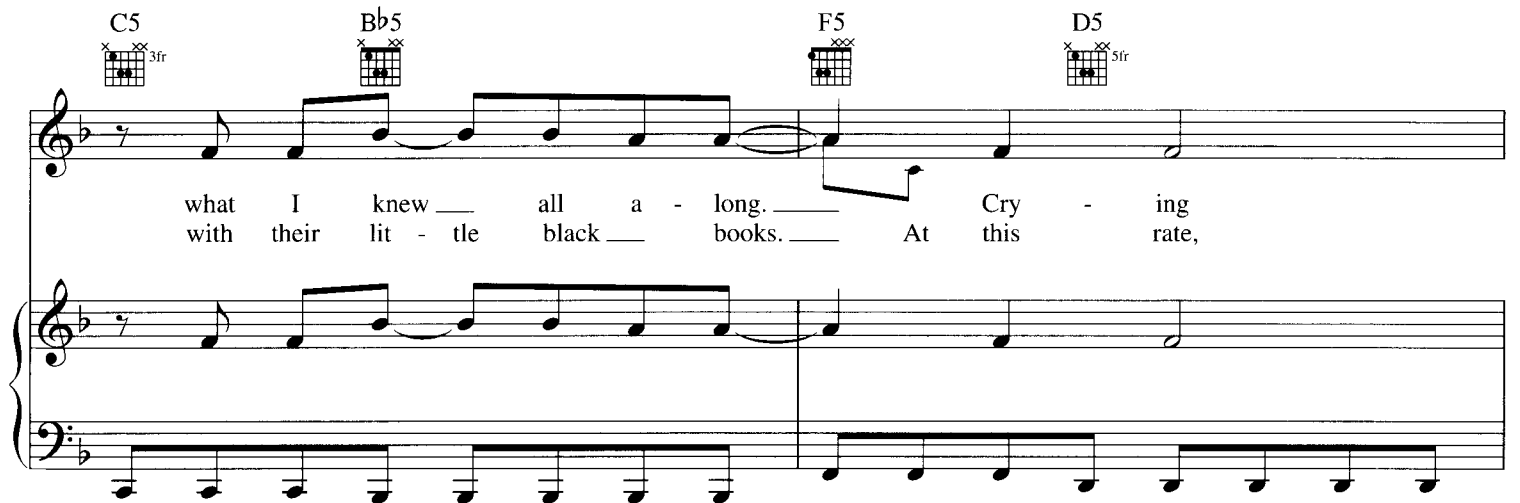
C5  3fr Bb5  F5  D5  5fr





where I don't be - long, \_\_\_\_\_ find - ing out  
ev - 'ry - where I look; \_\_\_\_\_ tro - phy wives



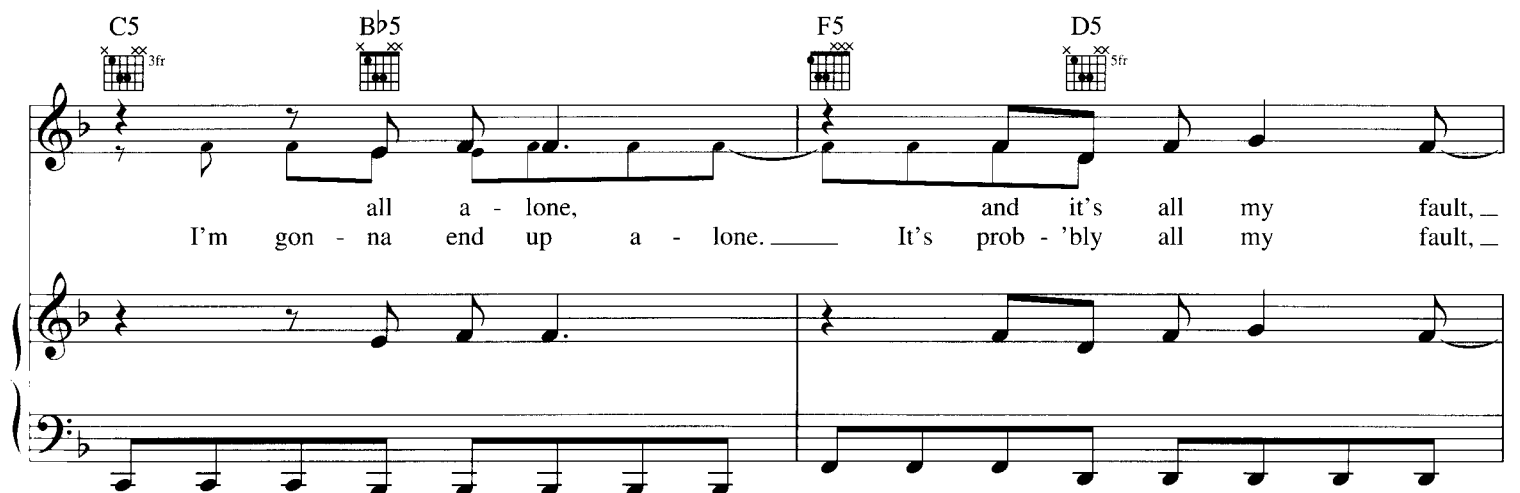
C5  3fr Bb5  F5  D5  5fr

what I knew \_\_\_\_\_ all a - long. \_\_\_\_\_ Cry - ing  
with their lit - tle black \_\_\_\_\_ books. \_\_\_\_\_ At this rate,



C5  3fr Bb5  F5  D5  5fr

I'm gon - na end up a - lone. \_\_\_\_\_ and it's all my fault, -  
It's prob - 'bly all my fault, -







N.C.



all my fault. Yeah, I did it a - gain. -  
 all my fault. Oh, an - oth - er dead end. -



a - gain. } Oh, \_\_\_\_\_  
 a - gain. }





C7(no3rd)




I'm get - ting ti - red of be - liev - ing,




e - ven sick - er of pre - tend - ing that it's not -


C  Dm/C  C+  F5 





so bad, just wait it out. Oh,




C7(no3rd) 

I think you're feed-ing me lies a - gain. The on - ly good man



Gm  Bb  C  Dm/C 

left was - n't him. And that's how I feel right { now, - now. -



C+  N.C.

so just let me be. let me be.



2

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a 4/4 time signature.

**Dm7** **C5** **G5**

Bit - ter pill — that I've swal - lowed; —

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment provides harmonic support with chords and moving lines.

**A5** **Bb5** **C5** **D5** **C5**

(Oh, oh, oh oh oh, oh.) Just how low — can my heart —

The third system features a vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with chords and a bass line.

**G5** **F** **C/E** **D5**

— sink? — Oh, — oh, — oh. Fair - y tales —

The fourth system concludes the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment provides harmonic support.

C5 G5 A5 Bb5 C5

from so long a - go; (Oh, oh, oh oh oh,

D5 C5 G5

oh.) save them for some - one that's not smart e - nough to know.

Gm F

'Cause I, I'm get - ting ti - red of be -

C Gm7

liev - ing; I'm through pre - tend - ing.

Bbmaj7



Yeah, I'm bro - ken and sad, — so I'll — sit this one out.

F5



Oh, — I think you're feed - ing me lies

C7(no3rd)



Gm



a - gain. — The on - ly good man left was - n't him. —

Bb



C



Dm/C



C+



And that's how — I feel — right now. —

F Gm7

How I feel right now, how I feel

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'How', followed by a quarter note 'I', a quarter note 'feel', a quarter note 'right', a quarter note 'now', a quarter rest, a quarter note 'how', a quarter note 'I', a quarter note 'feel', and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for F and Gm7 are provided above the staff.

Fmaj7/A

right now, how I feel right now,

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'right', a quarter note 'now', a quarter rest, a quarter note 'how', a quarter note 'I', a quarter note 'feel', a quarter note 'right', a quarter note 'now', and a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chords. A chord diagram for Fmaj7/A is shown above the staff.

Gm7/C Dm/C 1 C 2 C

let me be. be.

Detailed description: This system contains the final two measures of the piece. The vocal line has a half note 'let', a half note 'me', a half note 'be.', a quarter rest, a quarter note 'be.', and a quarter rest. The piano accompaniment features a steady eighth-note bass line and chords. Chord diagrams for Gm7/C, Dm/C, C (first and second endings), and C are provided above the staff.

F5 F5 Dm7 Dm7

N.C. N.C. N.C. N.C.

Detailed description: This system contains the final four measures of the piano accompaniment. The right hand plays chords corresponding to the labels above: F5, F5, Dm7, and Dm7. The left hand plays a steady eighth-note bass line. The piece concludes with a double bar line.

# YEAH

Words and Music by KELLY CLARKSON, JIMMY MESSER,  
MALCOLM PARDON and FREDRIK RINMAN

Slow groove

\* N.C.

mf

The piano introduction is in 4/4 time with a key signature of one flat (Bb). The right hand features a melodic line of eighth notes, while the left hand provides a simple bass line. The dynamic is marked *mf*.

The piano accompaniment continues with the same melodic and bass line patterns as the introduction, supporting the vocal line.

Lay back, en - joy the fall, — lov - er; I won't hurt you.

The piano accompaniment continues with the same melodic and bass line patterns as the introduction, supporting the vocal line.

I take it all <sup>3</sup> on if you trust me; don't hes - i - tate. —

The piano accompaniment continues with the same melodic and bass line patterns as the introduction, supporting the vocal line. A sharp sign (#) is present in the bass line.

\* Recorded a half step higher.

Let it go; — let me know, — ba - by, show — me.

I don't read minds, but I'm try'n' my best to read yours. —

Yeah, — let me know, — let me know. —

F/B $\flat$

N.C.

Yeah, —



Gm9



To Coda

let me know. \_\_\_\_\_ It's all for you. \_

N.C.  
Help me; help your - self. \_

I wan-na give it all to you, \_ but \_\_\_\_\_ don't make me sec - ond - guess; \_

I don't wan - na play games no more. For sure I've got your back; I

nev - er want - ed an - y - thing more than you and your sex - y smile. I love you, so

try not to blow it this time! Yeah, \_\_\_\_\_

D.S. al Coda

## CODA

N.C.

Ev - 'ry - thing in - side you, a - bout you, I wan - na know,

taste, hold, love you an - y - time I want to. Let me show you, let me give you

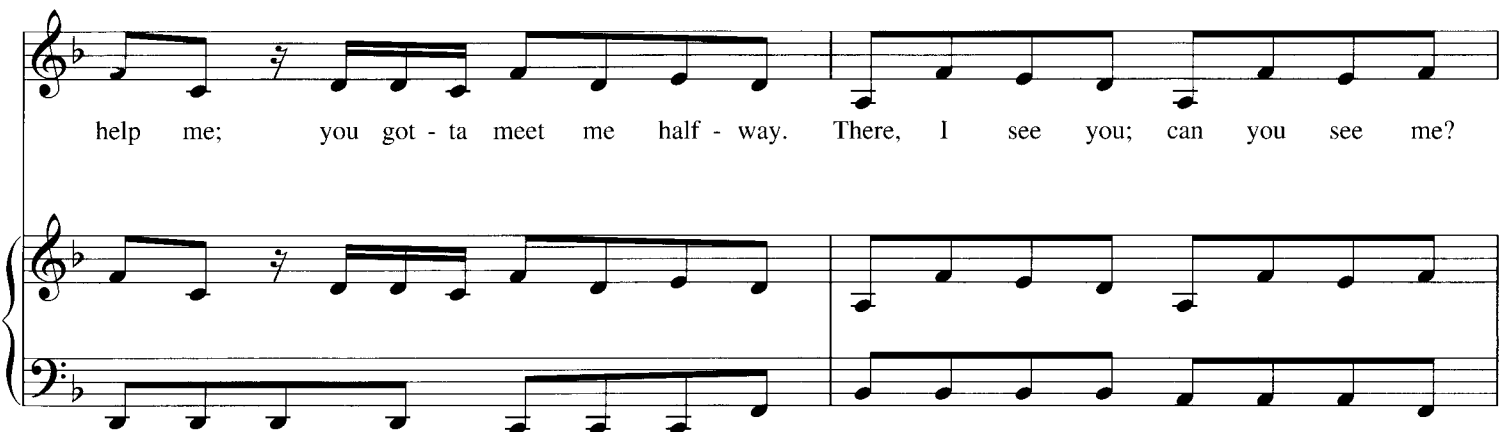
ev - 'ry-thing I \_\_\_ have saved just for \_\_\_ you. I know you love me, but I'm gon - na need



more than what you're giv - ing me. I wan - na feel you, but I feel emp - ty. You got - ta



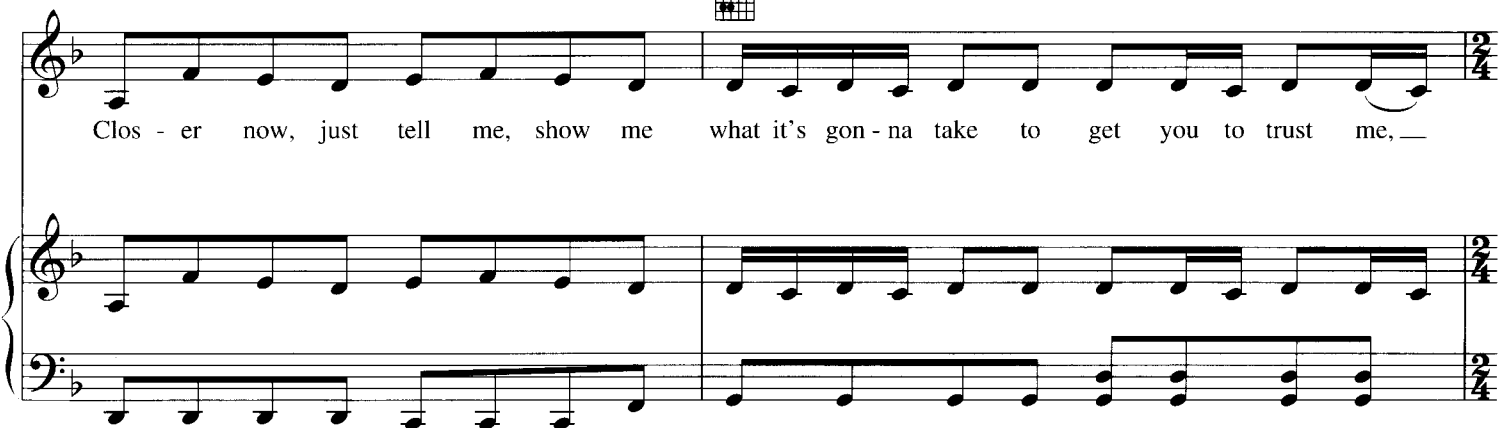
help me; you got - ta meet me half - way. There, I see you; can you see me?



G5



Clos - er now, just tell me, show me what it's gon - na take to get you to trust me, —



love me like I know you can. — Yeah, —

N.C.

C#m C#m/B

Detailed description: This system contains the first two lines of music. The vocal line starts in 2/4 time with a key signature of one flat (Bb). The lyrics are "love me like I know you can." followed by a long note and "Yeah,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for C#m and C#m/B are shown above the vocal line.

let me know, — let me know. —

C#m/A# C#m/A C#m C#m/B

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "let me know," and "let me know." with long notes. The piano accompaniment continues with a similar harmonic structure. Chord diagrams for C#m/A#, C#m/A, C#m, and C#m/B are shown above the vocal line.

Yeah, —

C#m/A# C#m/A C#m C#m/B

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a long note for "Yeah,". The piano accompaniment continues. Chord diagrams for C#m/A#, C#m/A, C#m, and C#m/B are shown above the vocal line.

let me know. — It's all for you. —

C#m/A# C#m/A F#m9 Amaj7/D N.C.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with "let me know." and "It's all for you." with long notes. The piano accompaniment concludes the piece. Chord diagrams for C#m/A#, C#m/A, F#m9, and Amaj7/D are shown above the vocal line.

# CAN I HAVE A KISS

Words and Music by KELLY CLARKSON,  
JIMMY MESSER and DWIGHT BAKER

Moderately



*mp*

*With pedal*



Ex - cuse me for this; — I just want a kiss. I just want to know —



— what it feels — like to touch — some - thing so pure, —



— some - thing I'm so sure — of, what it feels like to stand —

G5/A G5/F G5 G5/F

— out - side — your door. — I'm un - worth -

G5 G5/C

- y; I can see you're a - bove — me. But I can be love -

G5/A G G5/F G5

- ly giv - en the chance. — Don't move;

G5/F Csus2 Am7(add4) F5

I want to re - mem - ber you just — like this. —

G5 F5 G5 Csus2

Don't move; it's on - ly a breath or two be - tween -

Am7(add4) F5 G5 Gsus/F G5 Gsus/F

our lips. I know why you left; -

G5 Gsus/F G5 Gsus/F

I can't blame you my - self. Must be hard liv - ing with

Em Gsus/F G5 Gsus/F

ghosts and such an emp - ty shell. I tried to warn -

G5 Gsus/F G5 Gsus/F

— you; been a mess since you've known — me. I can't prom - ise for - ev -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics. Above it are four guitar chord diagrams: G5 (3fr), Gsus/F, G5 (3fr), and Gsus/F. The middle line is the piano accompaniment in treble clef, and the bottom line is in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

Em Gsus/F G5 Gsus/F

- er, but I'm work - ing on it. — If I can't hold —

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: Em, Gsus/F, G5 (3fr), and Gsus/F. The piano accompaniment continues in the same style as the first system.

To Coda ⊕

G5 Gsus/F G5 Gsus/F Em

— you, can I give you a kiss? — Can I — have a —

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are five guitar chord diagrams: G5 (3fr), Gsus/F, G5 (3fr), Gsus/F, and Em. The piano accompaniment continues. A 'To Coda' symbol is placed above the piano part.

G5/F G5/C G5/A G5/F

— kiss? —

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. Above it are four guitar chord diagrams: G5/F, G5/C, G5/A, and G5/F. The piano accompaniment concludes the piece.



G5



G5/F



G5



I see that you're torn; I've got some scars of my own.

G5/C



G5/A



G5/F



Seems I want what I know is gonna leave me

G5



Gsus/F



G5



Csus2



hungry. Don't move; I need to re-mem-

D.S. al Coda

Am7(add4)



F5



G5



Gsus/F



ber you just like this.

CODA

Em

Gmaj7

Can I... All I have, —

all I can give to you, I will. Just —

prom-ise this: if I can't have for - ev - er,

can I have a kiss, kiss, —



kiss? \_\_\_\_\_ Oh. \_\_\_\_\_



I know why you left; \_\_\_\_\_ I can't blame you my - self. \_\_\_\_\_



\_\_\_\_\_ Must be hard liv - ing with ghosts and such an emp - ty shell. \_\_\_\_\_



\_\_\_\_\_ I tried to warn \_\_\_\_\_ you; been a mess since you've known \_\_\_\_\_

G5



Gsus/F



Em



Gsus/F



me. I can't prom - ise for - ev - er, but I'm work - ing on it. —

G5



Gsus/F



G5



Gsus/F



G5



Gsus/F



— If I can't hold — you, can I give you a kiss? —



Can I give you a kiss? —



Can I, —

can I, —

can I have a

kiss?

G5



# IRVINE

Words and Music by KELLY CLARKSON  
and ABEN EUBANKS

Half-time Shuffle (♩ =  $\overset{3}{\text{♩}}$ )

Cm

*p*

*With pedal*

Are you there? \_\_\_\_\_ Are you

watch - ing me \_\_\_\_\_ as I lie

\_\_\_\_\_ here on \_\_\_\_\_ this floor? \_\_\_\_\_

G7

Cm

They say \_\_\_\_\_ you feel \_\_\_\_\_ what I do. \_\_\_\_\_

A<sup>b</sup>

E<sup>b</sup>

They say \_\_\_\_\_ you're here \_\_\_\_\_ ev - 'ry mo - ment. \_\_\_\_\_

G7

Will you stay, \_\_\_\_\_ stay \_\_\_\_\_ till the

Cm


A<sup>b</sup>

dark - ness leaves, \_\_\_\_\_ stay \_\_\_\_\_ here with

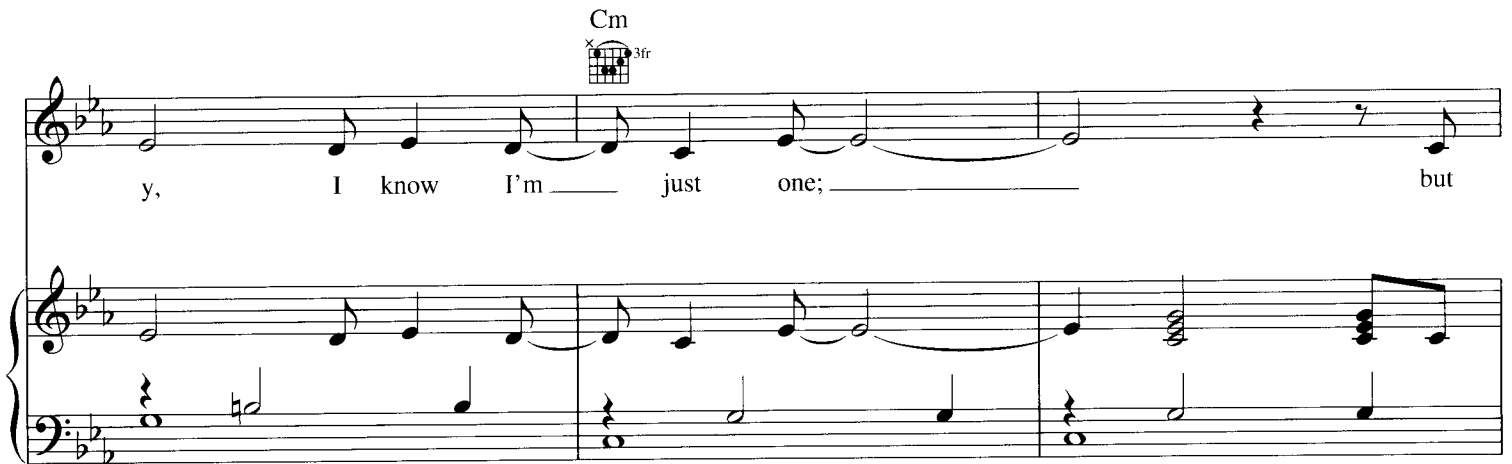
E $\flat$   3fr 



me? I know — you're bus -



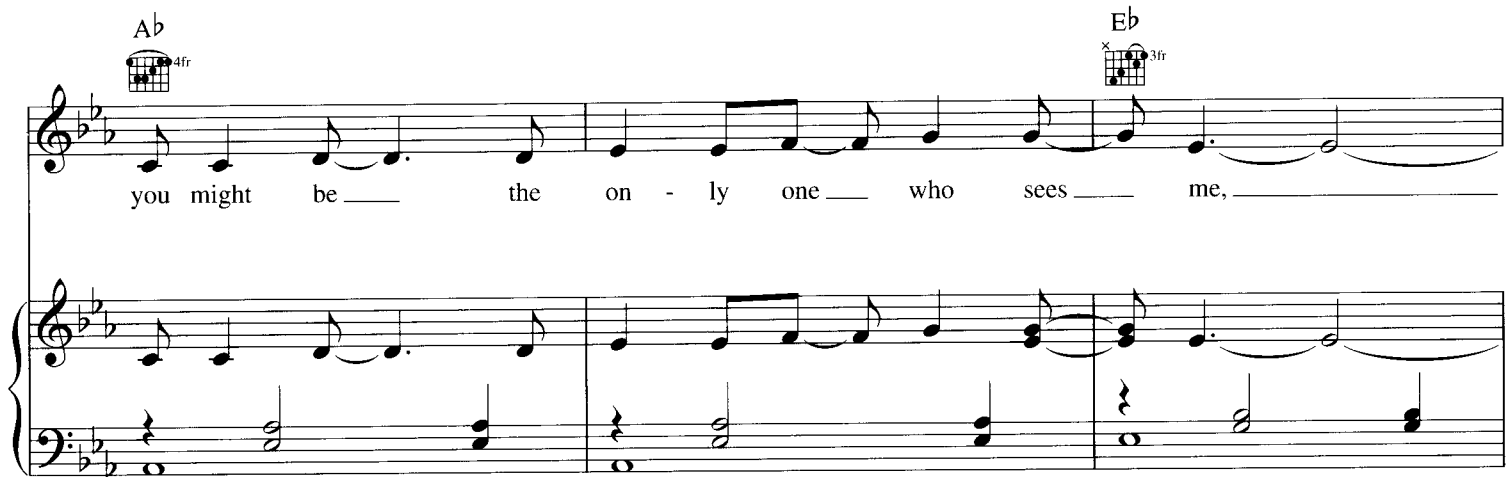
C $m$  


y, I know I'm — just one; — but



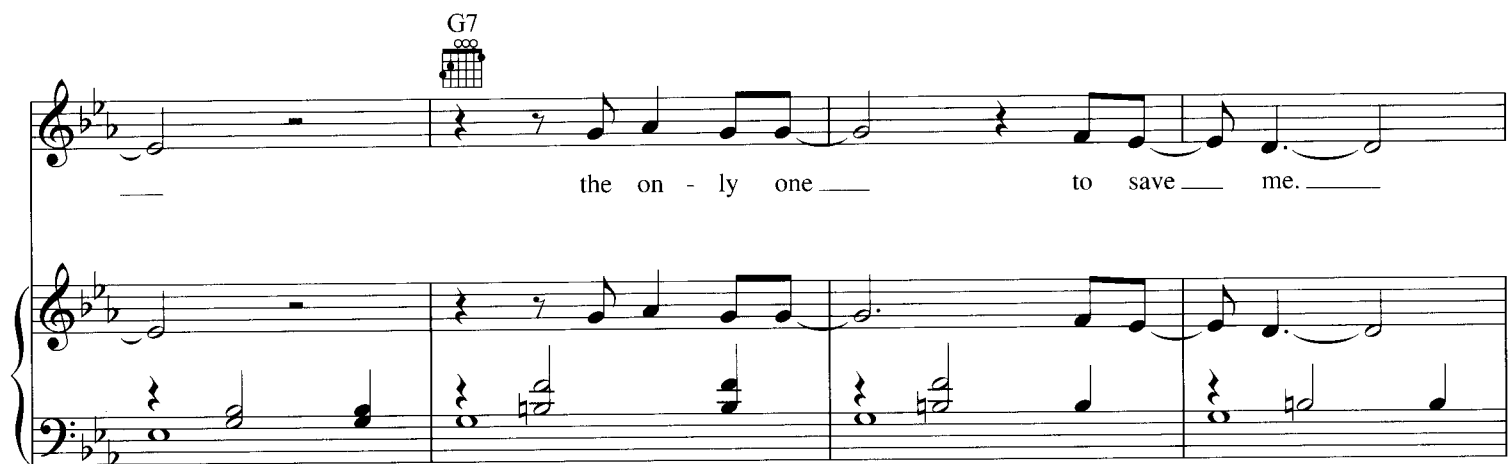
A $\flat$   4fr  3fr

you might be — the on - ly one — who sees — me, —



G7 

— the on - ly one — to save — me. —



Ab Cm

Why \_\_\_\_\_ is it \_\_\_\_\_ so \_\_\_\_\_ hard? \_\_\_\_\_  
 How \_\_\_\_\_ are you \_\_\_\_\_ so \_\_\_\_\_ strong? \_\_\_\_\_

Ab

\_\_\_\_\_ Why \_\_\_\_\_ can't you \_\_\_\_\_ just take \_\_\_\_\_  
 \_\_\_\_\_ What's it \_\_\_\_\_ like \_\_\_\_\_ to feel \_\_\_\_\_ so free? \_\_\_\_\_

Eb G7 Ab

\_\_\_\_\_ me? \_\_\_\_\_ I \_\_\_\_\_  
 \_\_\_\_\_ Your heart \_\_\_\_\_

Cm

\_\_\_\_\_ don't \_\_\_\_\_ have \_\_\_\_\_ much \_\_\_\_\_ to go \_\_\_\_\_  
 \_\_\_\_\_ is real - ly \_\_\_\_\_ some \_\_\_\_\_ - \_\_\_\_\_ to \_\_\_\_\_ thing; \_\_\_\_\_



Ab



Eb



Musical staff with notes and lyrics: be - fore I fade com - plete - ly.

your love a com - plete mys - ter - y to me.

Piano accompaniment for the first system, including treble and bass staves.

G7



To Coda

Cm



Musical staff for the Coda section, including notes and a fermata.

Piano accompaniment for the Coda section, including treble and bass staves.

Musical staff with notes and lyrics: Can you feel how cold I am?

Can you feel how cold I am?

Piano accompaniment for the second system, including treble and bass staves.

Ab



Musical staff with notes and lyrics: Do you cry as I

Do you cry as I

Piano accompaniment for the third system, including treble and bass staves.



do? Are you lone - ly



up there all by your - self, like



I have felt all my life?



D.S. al Coda

The on - ly one to save mine.

CODA

A<sup>b</sup>



Are you there — watch -  
Do you cry, — do you cry —

C<sup>m</sup>



A<sup>b</sup>



- ing with me, — as I lie —  
with me, — cry —

1

E<sup>b</sup>



G<sup>7</sup>



— here on — this floor? —

2

— with me —



to - night? \_\_\_\_\_

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment consists of a treble clef with a melody of quarter notes G4, A4, Bb4, and C5, and a bass clef with a steady accompaniment of quarter notes G2, Bb2, and D3.



Are you there? \_\_\_\_\_

The second system of music continues the vocal and piano parts. The vocal line has a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a treble clef with a melody of quarter notes G4, A4, Bb4, and C5, and a bass clef with a steady accompaniment of quarter notes G2, Bb2, and D3. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it.

Are you watch - ing me? \_\_\_\_\_

The third system of music continues the vocal and piano parts. The vocal line has a whole note rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a treble clef with a melody of quarter notes G4, A4, Bb4, and C5, and a bass clef with a steady accompaniment of quarter notes G2, Bb2, and D3. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' above it.

**Repeat and Fade**

**Optional Ending**

The ending section consists of two parts. The 'Repeat and Fade' section shows a piano accompaniment with a treble clef playing a series of chords (G4, Bb4, G4) and a bass clef playing a steady accompaniment of quarter notes G2, Bb2, and D3. The 'Optional Ending' section shows a piano accompaniment with a treble clef playing a series of chords (G4, Bb4, G4) and a bass clef playing a steady accompaniment of quarter notes G2, Bb2, and D3.

NEVER AGAIN

HOLE

SOBER

DON'T WASTE YOUR TIME

JUDAS

HAUNTED

BE STILL

MAYBE

HOW I FEEL

YEAH

CAN I HAVE A KISS

IRVINE

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