

Piano / Vocal / Guitar

KELLY CLARKSON

STRONGER



HAL•LEONARD®

CONTENTS

- 4** *MR. KNOW IT ALL*
- 10** *STRONGER (WHAT DOESN'T KILL YOU)*
- 17** *DARK SIDE*
- 23** *HONESTLY*
- 29** *YOU LOVE ME*
- 35** *EINSTEIN*
- 39** *STANDING IN FRONT OF YOU*
- 46** *I FORGIVE YOU*
- 51** *HELLO*
- 56** *THE WAR IS OVER*
- 62** *LET ME DOWN*
- 68** *YOU CAN'T WIN*
- 76** *BREAKING YOUR OWN HEART*

MR. KNOW IT ALL

Words and Music by ESTHER DEAN,
BRIAN SEALS, BRETT JAMES
and DANTE JONES

Moderate Pop Rock



mp




Mis - ter Know - It All, — well, you, you think you know - it all, — but you

mf



don't know a thing - at all. — Ain't it, ain't it some - thing, y'all, when

Bb



Musical staff with treble clef, key signature of Bb, and a melody line.

some - bod - y tells you some-thing 'bout you, _ think that they know you more than you do. _ So you

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

F



Musical staff with treble clef, key signature of Bb, and a melody line.

take it down, an - oth - er pill to swal - low. _ _ _

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

Musical staff with treble clef, key signature of Bb, and a melody line.

Mis - ter Bring _ Me Down, _ well, you, you like to bring _ me down, _ don't you?
Mis - ter Play _ Your Games, _ on - ly got your-self _ to blame _ when you

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

C



Musical staff with treble clef, key signature of Bb, and a melody line.

But I ain't lay - ing down, _ ba - by; I ain't go - ing down. _ Can't
want me back _ _ a - gain _ but I ain't fall - ing back _ a - gain. _ 'Cause I'm

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

Bb



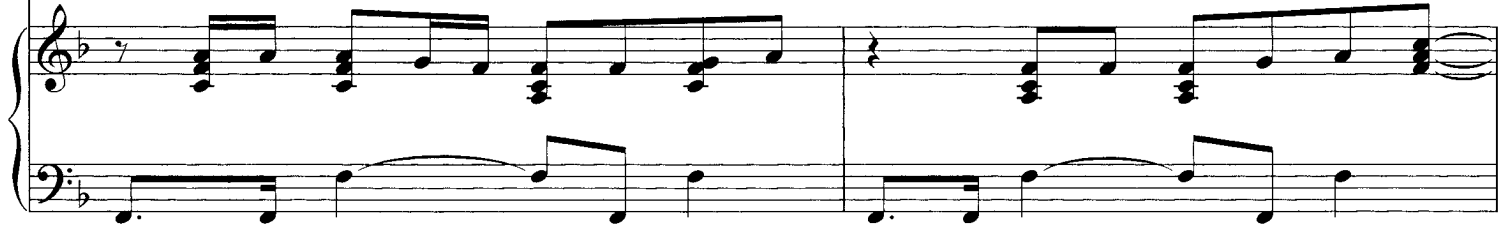
no - bod - y tell me how it's gon - na be, — no - bod - y gon - na make a fool out of me. — Ba - by,
liv - ing my truth with - out — your — lies. — Let's be — clear: — Ba - by, this is good - bye. —



F



you should know that I lead, not fol - low. Oh, you think that you know —
I ain't com - ing — back to - mor - row.



§

F



— me, know — me, that's why I'm leav - ing you lone -



C



- ly, lone - ly. 'Cause, ba - by, you don't know a

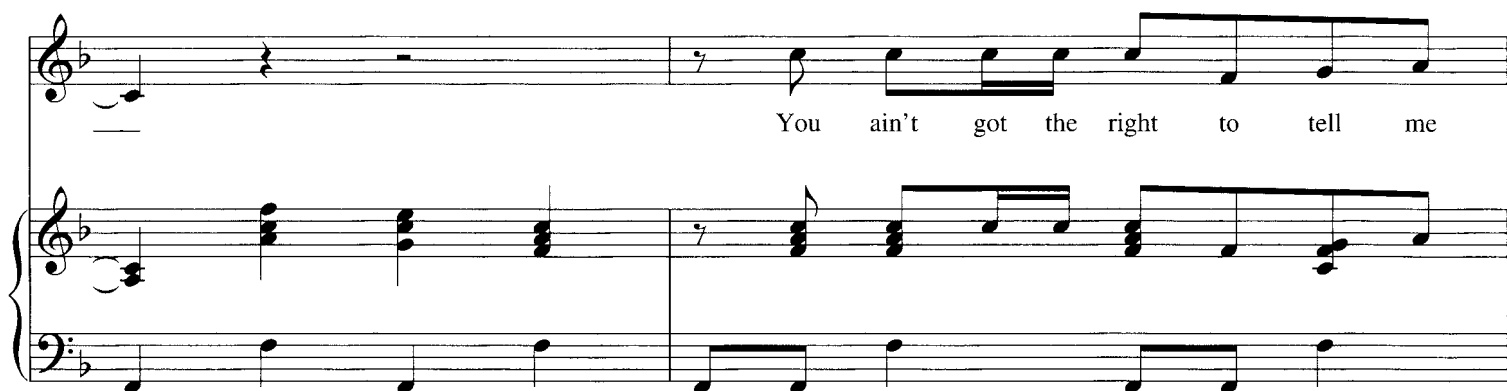



Bb  F 

thing a - bout me, _____ you don't know a thing a - bout me. _

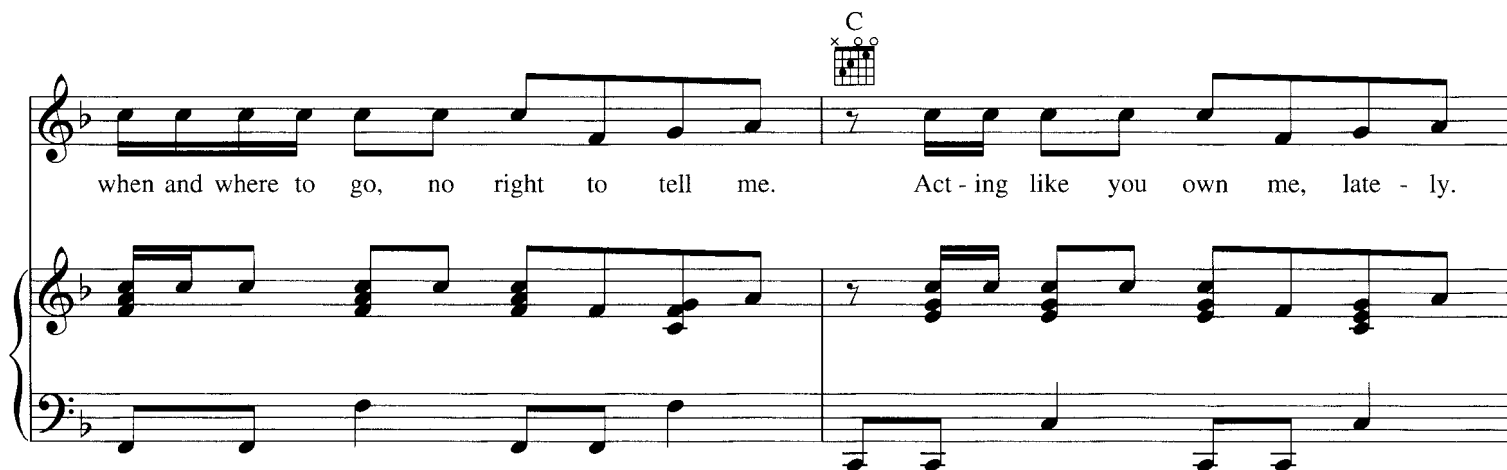


You ain't got the right to tell me



C 

when and where to go, no right to tell me. Act - ing like you own me, late - ly.



Bb 

Yeah, ba - by, you don't know a thing a - bout me, _



To Coda

F

1

you don't know a thing a - bout me.

2

Dm

C

So what, - you've got the world at your feet - and you

Bb

Dm

know ev - 'ry - thing - a - bout ev - 'ry - thing; - but you don't. - You still think I'm

C

Bb

D.S. al Coda

com - ing back, but ba - by, you'll see, - yeah. - Oh, you think that you know -

CODA

F



thing a - bout me. — Mis-ter Know - It All. — well, you.

C



you think you know - it all, — but you don't know a thing - at all. — And you.

Bb



yeah, ba - by, you don't know a thing a - bout me, —

F






— you don't know a thing a - bout me. —

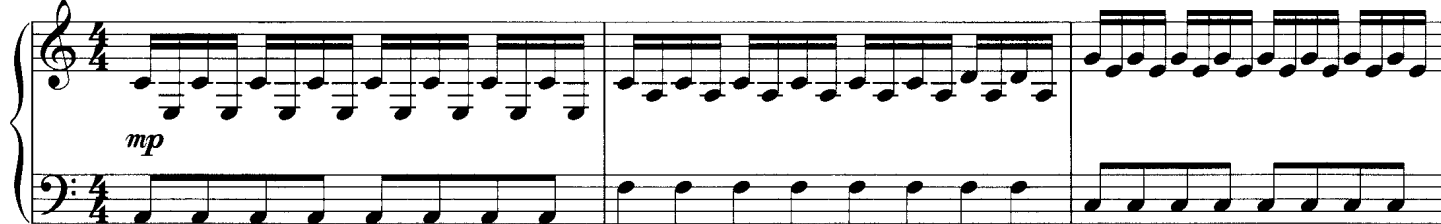
STRONGER

(What Doesn't Kill You)




Words and Music by GREG KURSTIN,
JORGEN ELOFSSON, DAVID GAMSON
and ALEXANDRA TAMPOSI


Moderate Dance groove

Am  F  C 







mp

G/B  Am  F 






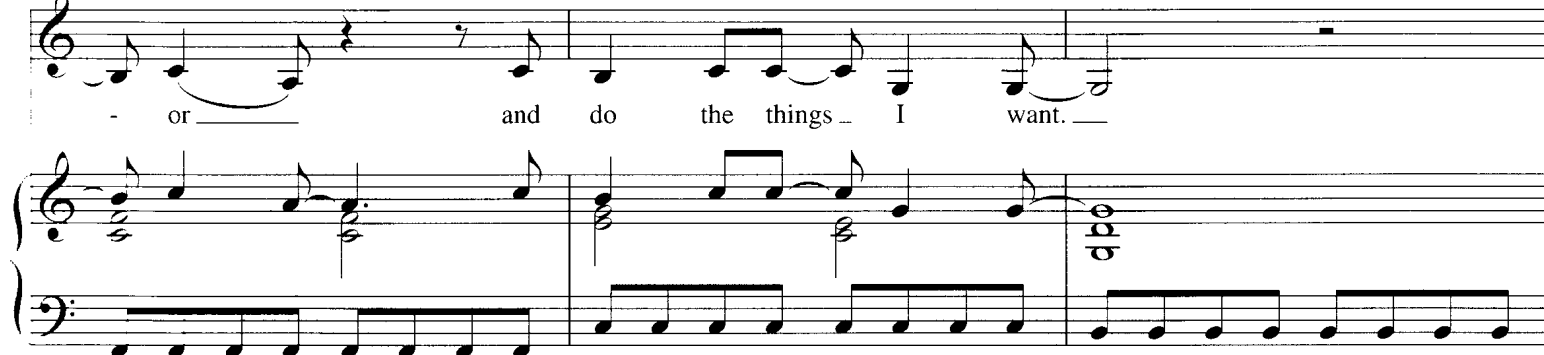
You know the bed feels warm - er

C  G/B  Am 



sleep-in' here a - lone. You know I dream in col -

F  C  G/B 



- or and do the things I want.



You think you got the best of me, think you've had the last laugh. Bet you think that ev - 'ry - thing



good is gone. Think you left me bro - ken down, think that I'd come run - nin' back. —



N.C.

Ba - by, you don't know me 'cause you're dead — wrong. What does - n't kill you makes you



strong - er, stand a lit - tle tall - er. Does - n't mean I'm lone - ly when I'm a - lone.

G/B Am F

What does - n't kill you makes a fight - er, foot steps e - ven light - er. Does - n't mean I'm

C G/B Am

o - ver 'cause you're gone. What does - n't kill you makes you strong - er, strong -

F C G/B

- er, just me, my - self and I. What doesn - n't kill you makes you

Am F C

strong - er, stand a lit - tle tall - er. Does - n't mean I'm lone - ly when I'm a - lone.

To Coda

G/B Am F

You heard that I was start - ing o - ver with

This system contains the first three measures of the musical score. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for G/B, Am, and F.

C G/B Am

some - one new. They told you I was a - mov -

This system contains the next three measures. It includes guitar chord diagrams for C, G/B, and Am.

F C G/B

- in' on and o - ver you.

This system contains the next three measures. It includes guitar chord diagrams for F, C, and G/B.

Am F C

You did - n't think that I'd come back, I'd come back swing - in'. You tried to break me. But you

This system contains the final three measures of the score. It includes guitar chord diagrams for Am, F, and C.

CODA Dm

D.S. al Coda

N.C.

see, what does-n't kill you makes you

Thanks to you I got a new thing start - ed,

Bb

Am

thanks to you I'm not the bro - ken - heart - ed. Thanks to you I'm fi - n'ly

F

think - in' 'bout me. You know in the end, — the day I left was just a my be - gin -

Am

F

C

ning. In the end,

N.C.

Am F

what does-n't kill you makes you strong - er, stand a lit - tle tall - er. Does-n't mean I'm

C G/B Am

lone - ly when I'm a - lone. What does-n't kill you makes a fight - er, foot steps e - ven

F C G/B

light - er. Does-n't mean I'm o - ver 'cause you're gone. What does-n't kill you makes you

Am F C

strong - er, strong - er, just me, my - self and I.

G/B Am F

What does - n't kill you makes you strong - er, stand a lit - tle tall - er. Does-n't mean I'm

1 2

C G/B C

lone - ly when I'm a - lone. What does - n't kill you makes you lone - ly when I'm a - lone,

G/B Am F

a - lone.

C G/B

DARK SIDE

Words and Music by busbee
and ALEX GERINGAS

Moderate Pop



mp

Gm6



Oh, _____ oh, oh. —



oh, — oh. — There's a place —

Gm6/D



that I know. _____ It's not pret-

D Gm6/Bb

ty there and few have ev - er gone.

Bm

If I show it to you now will it make you

Gm D

run a - way? Or will you stay - mond


Gm6

ev - en if it hurts? Ev - en if I
from black dust, it's hard to know

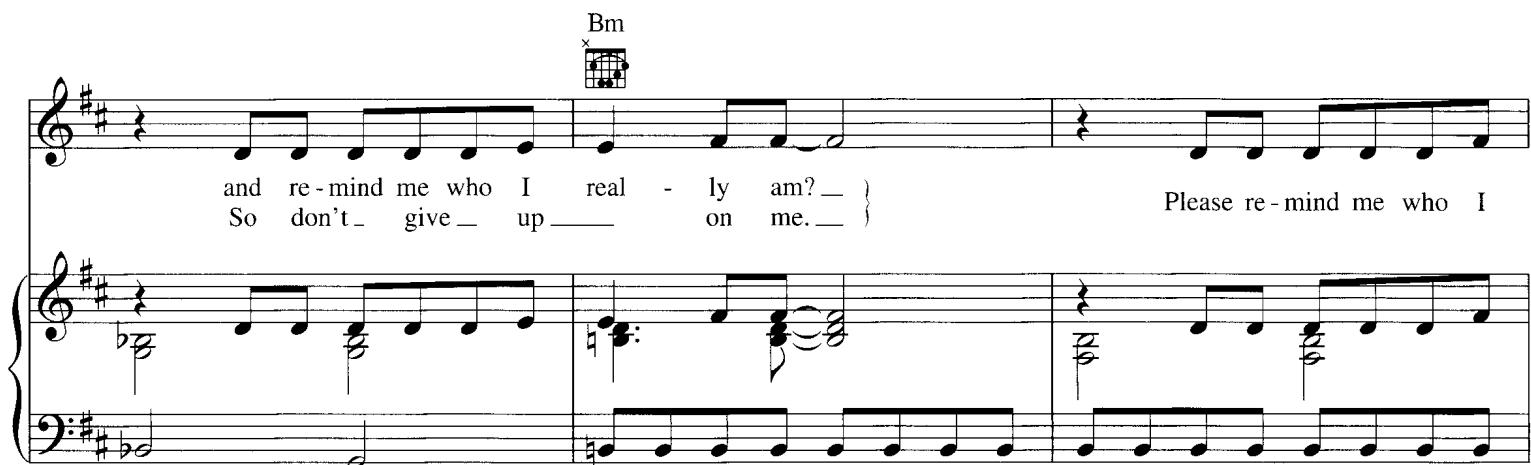
D  Gm6 

try to push you out will you re - turn
 what can be - come if you give up.



Bm 




and re - mind me who I real - ly am? }
 So don't give up on me. } Please re - mind me who I



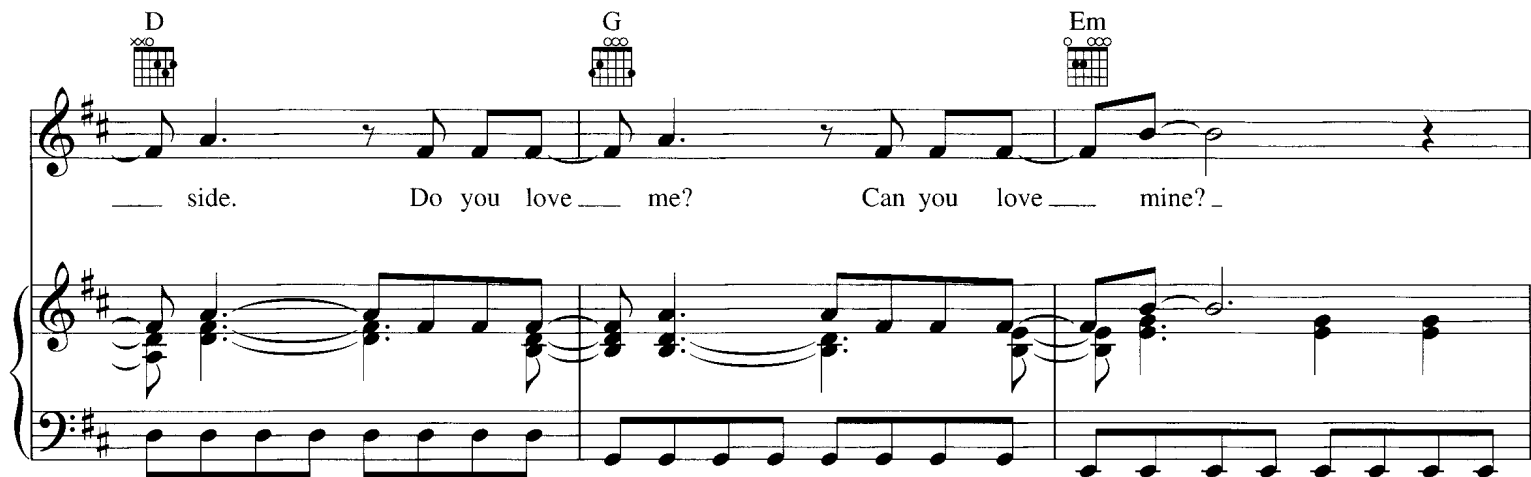
Gm  Bm 

real - ly am. Ev - 'ry - bod - y's got a dark



D  G  Em 

side. Do you love me? Can you love mine?



Bm

D

No - bod - y's a pic - ture per - fect, but we're worth _

G

Em

Bm

_ it. You know that we're worth _ it. _ Will you love _ me _

To Coda

1

Gm

3fr

e - ven with my dark side? _ Like a dia -

2

Gm

3fr

D

dark side? _ Don't run a - way..

G

Don't run a - way. { Just tell me that you will stay. Just pro-mise me you will stay.

Bm

Pro-mise me you will stay. Yeah,

1 G

2 G

yeah. Will you love

Bm

me,

Gm 3fr

CODA



Gm



D.S. al Coda

ooh? _____

dark

side? _____

D



Don't _ run a - way. _____

Don't _ run a - way. _

Gm



D



Don't _ run a - way. _

Gm



Pro - mise _____

you'll

stay. _____

HONESTLY

Words and Music by TOM SHAPIRO
CATT GRAVITT and ROBERT MARVIN

Moderate Rock

E♭maj7



E♭6



E♭maj7



mp

E♭6



E♭maj7



E♭6



Could you love some - bod - y like that?

E♭maj7



E♭6



E♭maj7



Could you at - tract some - one like that? Could you go where

E♭6



E♭maj7



E♭6



peo - ple can't see some - one like me? Could you do that? Would you

E \flat **Gm** **F**

face — me, — make — me — lis - ten to the truth — e - ven

Cm **E \flat** **Gm**

if it breaks — me? You can judge — me, — love — me. If you're

F **Cm** **Gm**

hat - ing me — do it hon - est - ly. All I see are

Cm **E \flat** **Cm**

Step - ford like lives, nee - dles and knives. Beau - ti - ful lies

Gm Cm Eb

bring - in' out the green in your eyes. A per - fect dis - guise for

Cm Eb Gm

en - vy and pride. Face me, make me

F Cm Eb

lis - ten to the truth e - ven if it breaks me. You can judge me,

Gm F To Coda Cm

love me. If you're hat - ing me do it hon - est - ly.



First system of musical notation. The vocal line consists of three measures of rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Second system of musical notation. The vocal line begins with a rest, followed by the lyrics: "You can tell me. You can tell me. You can tell me. You can". The piano accompaniment continues with the same rhythmic pattern.



Third system of musical notation. The vocal line continues with the lyrics: "tell me. You can tell me. Face me,". The piano accompaniment features a more active right-hand melody.



Fourth system of musical notation. The vocal line concludes with the lyrics: "make me listen to the truth even if it breaks me. You can". The piano accompaniment provides harmonic support throughout.

E \flat Gm F

judge me, love me. If you're hat - ing me

Detailed description: This system contains the first three measures of the piece. The vocal line is in a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for E \flat , Gm, and F are provided above the staff.

E \flat D.S. al Coda

would you face me,

Detailed description: This system contains the next three measures. The time signature changes to 4/4. The piano accompaniment continues with a similar rhythmic pattern. A 'D.S. al Coda' instruction is present. A chord diagram for E \flat is shown.

CODA Cm

hon - est - ly.

Detailed description: This system contains the final two measures of the piece. The time signature is 4/4. The piano accompaniment features a walking bass line and block chords. A 'CODA' symbol and a chord diagram for Cm are shown.

E \flat Gm F

Detailed description: This system contains three measures of piano accompaniment. The vocal line is silent. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for E \flat , Gm, and F are provided above the staff.

Cm E \flat Gm

You can tell me. You can tell me. You can tell me. If you're

Detailed description: This system contains the final three measures of the piece. The vocal line is in a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Cm, E \flat , and Gm are provided above the staff.

F Cm Eb

hat - ing me do it hon - est - ly. You can tell me. You can

Gm F

tell me. You can tell me. You can tell me. you can.....

Repeat and Fade

Cm Eb Gm

F Cm

Optional Ending
Gm

YOU LOVE ME

Words and Music by KELLY CLARKSON,
JOSH ABRAHAM and OLIVER GOLDSTEIN

Pop Rock



mf



Thick skin, hold, soft touch,
Strong hold, a fun ride



heart of gold, but it's n - n - n - not e - nough. _
but rol - ler-coast-ers are just n - n - n - not e - nough. _
For - giv - ing arms,
I keep it in,



the high - er road, you wear me out,
work - ing hard but it's n - n - n - not e - nough. You said
this kind of love is ___ n - n - n - not e - nough. You said

F Am G

I'm not good e-nough, I'm not good e-nough. _____
 I'm just a sink-ing ship, I'm just a sink-ing ship. _____

F

But what you real-ly mean is you're not good e-nough, this,
 But what that real-ly means is you can't han-dle this,

Am G

you're not good e-nough. _____ You can't de-
 you can't han-dle this. _____ You could-n't

F

liv-er so you turn it a-round. _____ You did-n't let me down, _____
 win so you turned it a-round. _____



you did - n't tear me a - part, — you just o - pened my eyes — while break ing my heart. _



— You did - n't do it for me, — I'm not as dumb as you think, — you just made me cry _



— while claim - ing that you love — me, you love — me, you love _



— me. You said you loved me but that I'm not good e - nough,

Am G

I'm not good e - nough.

1

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'I'm' on a G4, followed by a quarter note 'not' on an A4, and a half note 'good e - nough.' on a B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and moving lines. Chord diagrams for Am and G are shown above the staff. A box with the number '1' is located in the upper right corner.

2

Your love feels dif - f'rent, it's

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a quarter note 'Your' on a G4, a quarter note 'love' on an A4, a quarter rest, a quarter note 'feels' on a B4, and a half note 'dif - f'rent, it's' on a C5. The piano accompaniment continues with the same rhythmic pattern. A box with the number '2' is located in the upper left corner.

G F

like a blow to the head with your com - pli - ments. Your love

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by a quarter note 'like' on a G4, a quarter note 'a' on an A4, a quarter note 'blow' on a B4, a quarter rest, a quarter note 'to' on a G4, a quarter note 'the' on an A4, a quarter note 'head' on a B4, a quarter rest, a quarter note 'with' on a G4, a quarter note 'your' on an A4, a quarter note 'com - pli - ments.' on a B4, a quarter rest, a quarter note 'Your' on a G4, and a half note 'love' on an A4. The piano accompaniment continues. Chord diagrams for G and F are shown above the staff.

G

hurts deep - er, it's like a brick in the sea and I'm drown - ing with it.

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest, followed by a quarter note 'hurts' on a G4, a quarter note 'deep - er,' on an A4, a quarter note 'it's' on a B4, a quarter rest, a quarter note 'like' on a G4, a quarter note 'a' on an A4, a quarter note 'brick' on a B4, a quarter rest, a quarter note 'in' on a G4, a quarter note 'the' on an A4, a quarter note 'sea' on a B4, a quarter rest, a quarter note 'and' on a G4, a quarter note 'I'm' on an A4, a quarter note 'drown - ing' on a B4, and a half note 'with it.' on a C5. The piano accompaniment concludes with a final chord and a fermata. A chord diagram for G is shown above the staff.

F Am G

— You did - n't let me down, — you did - n't tear me a - part, — you just o - pened my eyes —

F Am

— while break - ing my heart. — You did - n't do it for me, — I'm not as dumb as you think. —

G F

— you just made me cry — while claim - ing that you love — me, you love —

Am G

— me, you love — me. You said you loved me but that
You know the truth is that —

Begin Fade 2nd time

F Am G

I'm not good e-nough, I'm not good e-nough. So un-der-stand that it means
 you're not good e-nough, you're not good e-nough. *vocal tacet 2nd time*

F Am

noth-ing when you say — you love — me. When you say — you love —

G F

— me. — When you say you love — me, you love —

Am G

Repeat and Fade **Optional Ending**

— me, you love — me. —

EINSTEIN

Words and Music by KELLY CLARKSON,
TOBY GAD, BRIDGET KELLY
and JAMES FAUNTLEROY

Moderate Rock

* Recorded a half step lower.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes guitar chord diagrams and piano accompaniment. The lyrics are as follows:

Sim-ple math, our love div - id - ed by the square root of pride. Mul - ti - ply
 the nerve to flirt with her in front of my face. Here's your keys.
 your lies plus time I'm go - in' out of my mind. It was heav - y when I fin -
 your bags, your clothes and now get out of my place. You say I'm cra - zy and that we're hap -
 - ly fig - ured it out, oh no. I did - n't
 - py. Is that s'posed to com - fort me?

* Recorded a half step lower.

Em C Dsus2 Am Em C

get it the first — time — but don't think I've been so — blind. —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: Em, C, Dsus2, Am, Em, and C. The piano accompaniment features a steady bass line and chords in the right hand.

Dsus2 Am Em C Dsus2 Am

And } I may not be Ein - stein but I know dumb plus dumb e - quals you. —
Yeah, }

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: Dsus2, Am, Em, C, Dsus2, and Am. The piano accompaniment continues with a similar rhythmic pattern.

To Coda ⊕

Em C Dsus2 Am 1 Em C

(Dumb plus dumb e - quals you.) — Yeah, yeah, yeah, dumb plus dumb e - quals you, —

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: Em, C, Dsus2, Am, and then a first ending bracket containing Em and C. The piano accompaniment features a steady bass line and chords in the right hand.

Dsus2 Am 2 Em C Dsus2 Am

— you. — E - ven had — dumb plus dumb e - quals you, — you. All of your prom-

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Above the vocal staff, guitar chords are indicated: Dsus2, Am, and then a second ending bracket containing Em and C, followed by Dsus2 and Am. The piano accompaniment concludes with a steady bass line and chords in the right hand.

Em C Dsus2 A5 Em C

- is - es plus a thou - sand a - pol - o - gies just

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Em, C, Dsus2, A5 (with 5fr), Em, and C. The bottom two lines are piano accompaniment in G major, with a treble and bass clef.

Dsus2 A5 Em C Dsus2 A5

take out the pain and then it leaves us with noth - in' at all.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dsus2, A5 (with 5fr), Em, C, Dsus2, and A5 (with 5fr). The bottom two lines are piano accompaniment.

Em C Dsus2 Em C

No, noth - in' at all. You can stop wast - in' my time.

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Em, C, Dsus2, Em, and C. The bottom two lines are piano accompaniment.

Dsus2 Am Em C Dsus2 Am

With - out you I'm just fine. But it - 'd

Detailed description: This system contains the fourth two lines of music. The top line is the vocal melody with lyrics. Above it are guitar chord diagrams for Dsus2, Am, Em, C, Dsus2, and Am. The bottom two lines are piano accompaniment.

Em C Dsus2 Am Em C

take me so long _ to fig - ure out dumb plus dumb e - quals you, _ e - quals you, _

Dsus2 Am D.S. al Coda

yeah. _ I did - n't

CODA Dsus2 Am Em C

Sim - ple math, _ our love div - id - ed by the

Dsus2 A5 Em C Dsus2 A5

square root of pride. _ Mul - ti - ply _ your lies plus time I'm go - in' out of my mind. _ And I

Em C Dsus2 A5 Em C N.C.

may not be Ein - stein but I know dumb plus dumb e - quals you, _ e - quals you. _

STANDING IN FRONT OF YOU

Words and Music by KELLY CLARKSON
and ABEN EUBANKS

Moderate Ballad



mp



You say it's eas - i - er, —



a - lone and un - dis - turbed. — You — said yes and danced — be - fore —



and got your feel - ings hurt. — You say most days — you're good, —



it's not so bad ___ this room. _

Why chance the rain ___ to - day ___



e - ven though it's clear and sun - ny. _____

And you fight _



___ it so ___ hard, _____

how to tell ___ if it's real or not?



Take a breath and lis - ten, lis - ten, o - pen up, stop whist - ling, whist - ling.

F **G**

All that you've been miss - ing, miss - ing's stand - ing in front ___ of ___ you. ___

C **Em7**

Ev - 'ry - thing you're fear - ing, fear - ing, all the walls you're build - ing, build - ing.

F **G**

Take a chance your rea - son, rea - son's stand - ing in front ___ of ___ you. ___

C **Em7**

Stand - ing in front ___ of ___ you. ___ Stand - ing in front ___ of ___ you. ___



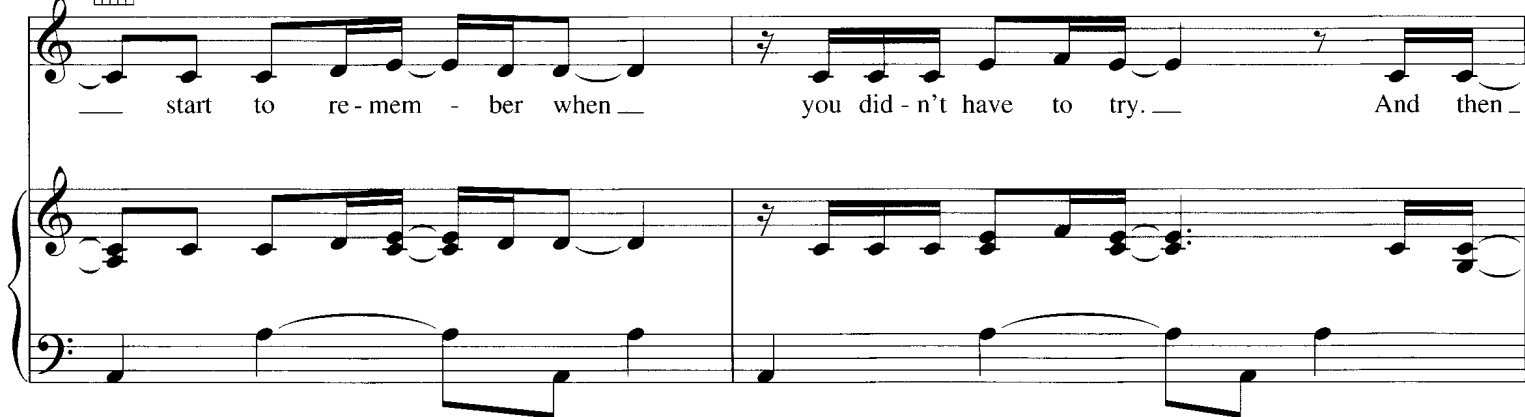
Stand - ing in front of you.



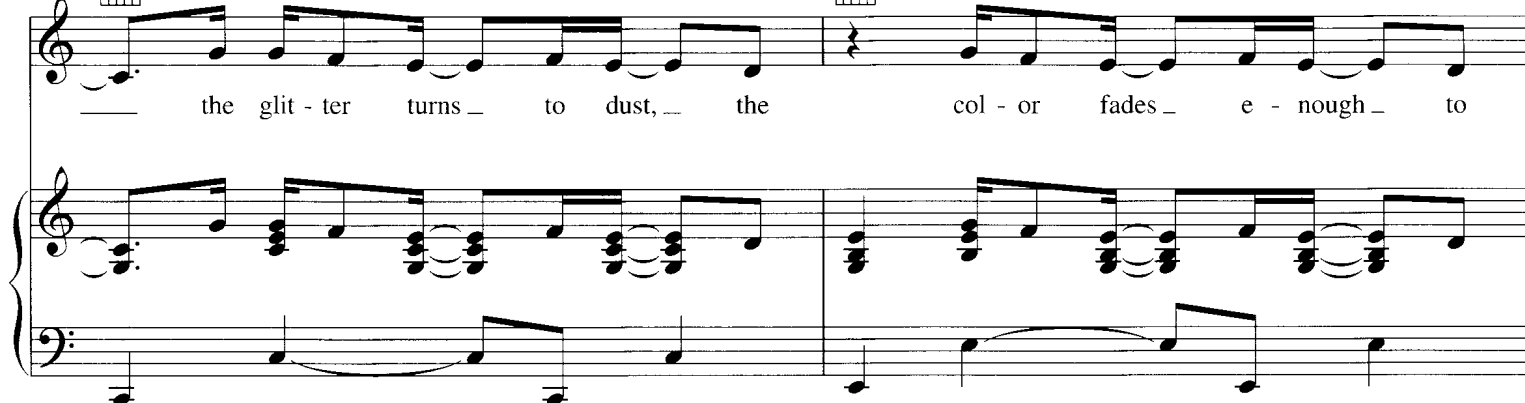

You start to sway a - gain, feel - ing good in you skin. You




start to re - mem - ber when you did - n't have to try. And then




the glit - ter turns to dust, the col - or fades e - nough to



Am G

make out pic - tures from a fire that burns like love.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line. Chord diagrams for Am and G are shown above the staff.

Dm

You can close your eyes, don't wor - ry,

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and bass line. A chord diagram for Dm is shown above the staff.

G D.S. al Coda

I'll still be here in the morn - ing.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and bass line. A chord diagram for G is shown above the staff.

CODA Am F

And they won't break us, and they can't get through.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and bass line. Chord diagrams for Am and F are shown above the staff.



'Cause I'm gon - na be here

stand - ing in front of you. Take a breath and lis - ten, lis - ten,

o - pen up, stop whist - ling, whist - ling. All that you've been miss - ing, miss - ing's

stand - ing in front of you. Ev - 'ry - thing you're fear - ing, fear - ing,

Em7

F



all the walls you're build - ing, build - ing. Take a chance your rea - son, rea - son's

G

C



stand - ing in front ___ of ___ you. Stand - ing in front ___ of ___ you. ___

Em7

F



Stand - ing in front ___ of ___ you. Stand - ing in front ___ of ___ you. ___

G

C



Stand - ing in front ___ of ___ you. Stand - ing in front ___ of ___ you. ___

I FORGIVE YOU

Words and Music by RODNEY JERKINS,
LAUREN CHRISTY and ANDRE LINDAL

With energy

A5



mp

The piano introduction consists of two measures in 4/4 time. The right hand plays a melody of quarter notes: A4, B4, C5, B4, A4. The left hand plays a steady accompaniment of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4.

I for - give you, I for - give me, now

The vocal line begins with a quarter rest, followed by the melody for the first line of lyrics. The piano accompaniment continues with the same eighth-note pattern as the introduction.

when do I start to feel a - gain? _____

The vocal line continues with the melody for the second line of lyrics, ending with a long note followed by a line of underscores. The piano accompaniment continues with the eighth-note pattern.

{ I for - give you, I for - give me, now
If I hate you, what does that do? So

The vocal line concludes with the melody for the final line of lyrics. The piano accompaniment continues with the eighth-note pattern.

when do I start to feel a - gain? 'Cause the
 I breathe in and I count to ten. 'Cause the

D A

lights are on but I'm
 lights are on and I'm

D A E/G#

nev er home. But I'll be back
 com - ing home. Yes, I am back


F#m E

with a brand new heart at - ti - tude
 with a new heart in my hand

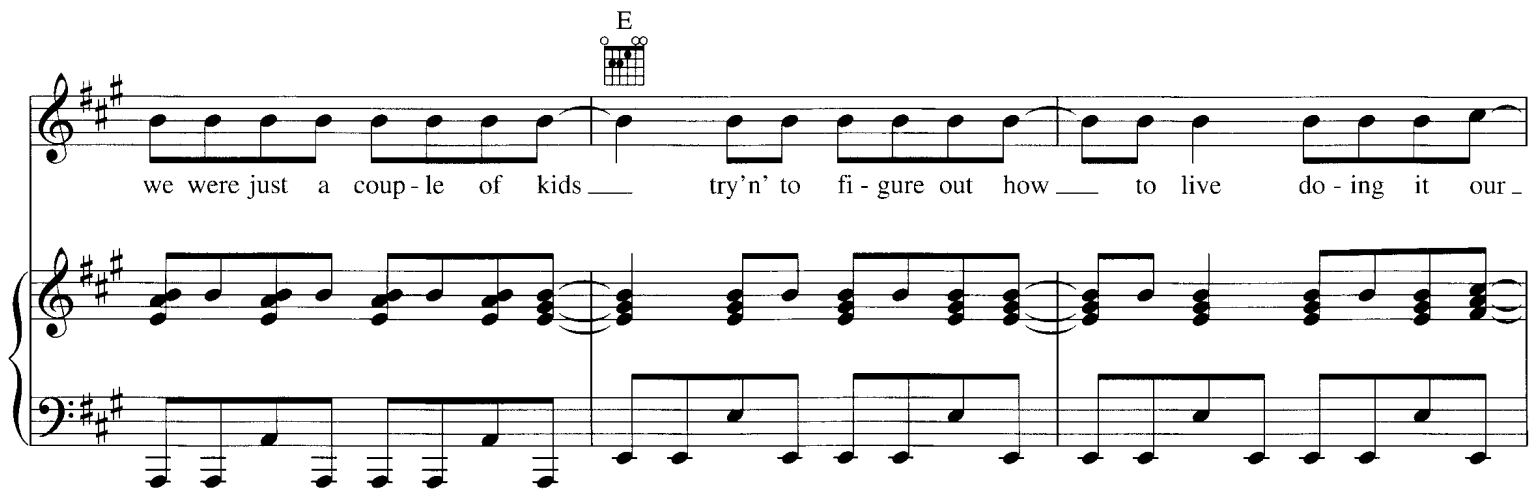
D  N.C. 




'cause I for-give you. } I for-give you,
'cause I for-give you. }



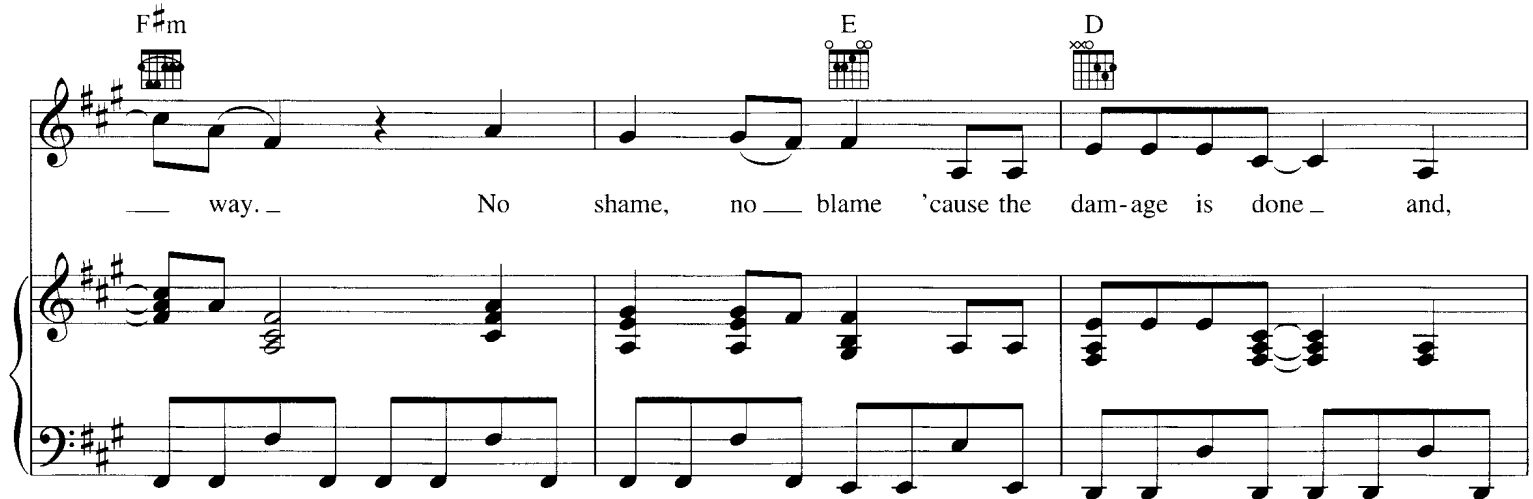
E 

we were just a coup-le of kids — try'n' to fi-gure out how — to live do-ing it our —



F#m  E  D 

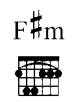
— way. — No shame, no — blame 'cause the dam-age is done — and,



E/G#  A 

and I for-give you. I for-give you, we were bus - y liv - ing a dream, —

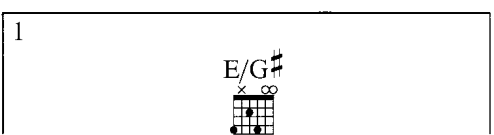




nev - er no - ticed the glass — ceil - ing fall - ing in on — us. No



To Coda \oplus



shame, no — blame 'cause the dam - age is done — and, and I for - give you

2



and I for - give you. I for - give you for ev - 'ry time that I cried —



— o - ver some stu - pid thing you did to hurt me, that's al - right. —



Yeah, I for - give — you.



I for-give you, we were just a coup-le of kids, — try'n' to fi-gure out how —



— to live do - ing it our — way. — No shame, no — blame 'cause the



N.C.

D.S. al Coda

dam - age is done — and, and I for-give you.

CODA







N.C.


and I for-give you.

HELLO







Words and Music by KELLY CLARKSON,
BONNIE McKEE, JOSH ABRAHAM
and OLIVER GOLDSTEIN

Moderate Rock

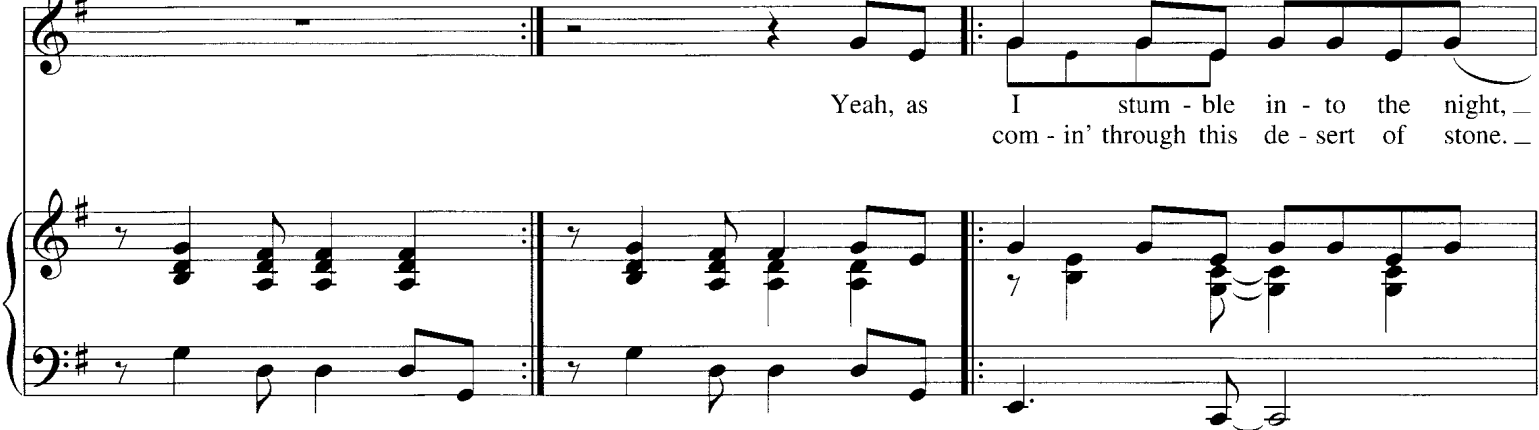
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




mp

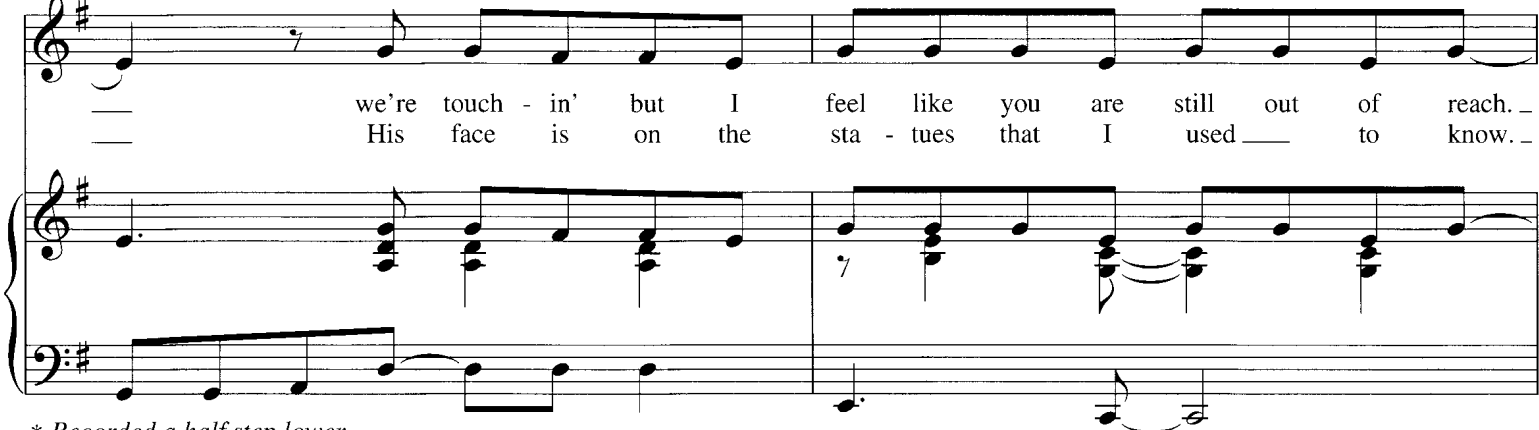
1   2    

Yeah, as I stum - ble in - to the night, —
com - in' through this de - sert of stone. —



we're touch - in' but I feel like you are still out of reach. —
His face is on the sta - tues that I used ___ to know. —



* Recorded a half step lower.



The peo - ple here are buzz - in' like a bug on a light. —
Wish - in' I was more than what my sto - ry has told. —



I'm feel - in' like I al - ways see them — but they
I'm hop - in' that I'm dream - in' in the day — and —



can't see me. — Sen - ti - men - tal feel - ings —
this is - n't hap - pen - ing. Got - ta keep it all to - geth - er. —



nev - er get me an - y - where. — My heart con - tin - ues
Long - in' for a hand to hold. — Keep clear of the

beat - ing. _____ }
shad - ows. _____ }

Is there an - y - bod - y, an - y - bod - y? Hel - lo. _

Esus2 Em C G Dsus D Esus2 Em C

— hel - lo, — an - y - bod - y lis - ten - ing? — Let go, — as ev -

G Dsus D Esus2 Em C G Dsus D

- 'ry - one lets go of me. — Oh, oh, — won't — some - bod - y show me that I'm

Esus2 Em C 1 G Dsus D 2 G Dsus D

not a - lone, — not a - lone, — no. — Yeah, I'm a - lone, — no. —

D Am C G

Hold - in' on to the mem - 'ries of ___ when _ I, ___ I did - n't know. _

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 D, Am, C, and G are shown above the vocal staff.

D Am

Ig - nor - ance is - n't wise _ but it beats _

This system contains the second two staves of music. Chord diagrams for D and Am are shown above the vocal staff.

C D Em C

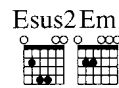
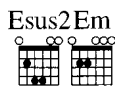
be - in' a - lone. _

This system contains the third two staves of music. Chord diagrams for C, D, Em, and C are shown above the vocal staff.

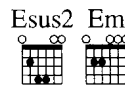
Dsus D Em C G D

Yeah, ___ ooh, ___ yeah. _

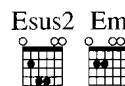
This system contains the final two staves of music. Chord diagrams for Dsus, D, Em, C, G, and D are shown above the vocal staff.



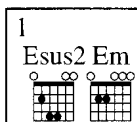
Hel - lo, an - y - bod - y lis - ten - ing? Let go, as ev -



- 'ry - one lets go of me. Oh, oh, won't



some - bod - y show me that I'm not a - lone, I'm not



a - lone, no. Hel - lo, is an -

THE WAR IS OVER

Words and Music by OLIVIA WAITHE
and TOBY GAD

Moderate Pop Rock

Chord diagrams for the first system:

- G:
- Am:
- Em:
- C:

Chord diagrams for the second system:

- G:
- Am:

I watch the days _____ rush by me like a riv - er.
I used to let _____ you paint a pret - ty pic - ture.

Chord diagrams for the third system:

- Em:
- C:

I should - n't wait, _ but I'm scared to touch _ the wat - er.
You got me caught up with your, "You're my girl _ for - ev - er."

Chord diagrams for the fourth system:

- G:
- Am:

I let the phone _ ring, why won't you be - lieve _ me?
So I'd for - give _ you, it felt good when you'd hold _ me.

Em C

I wait for si - lence, takes a lot not to an - swer.
 Yeah, you owned me, now you wish you had real - ly known me.

G Am Em



All I have to say is you don't de - serve me, you don't de - serve

C G Am

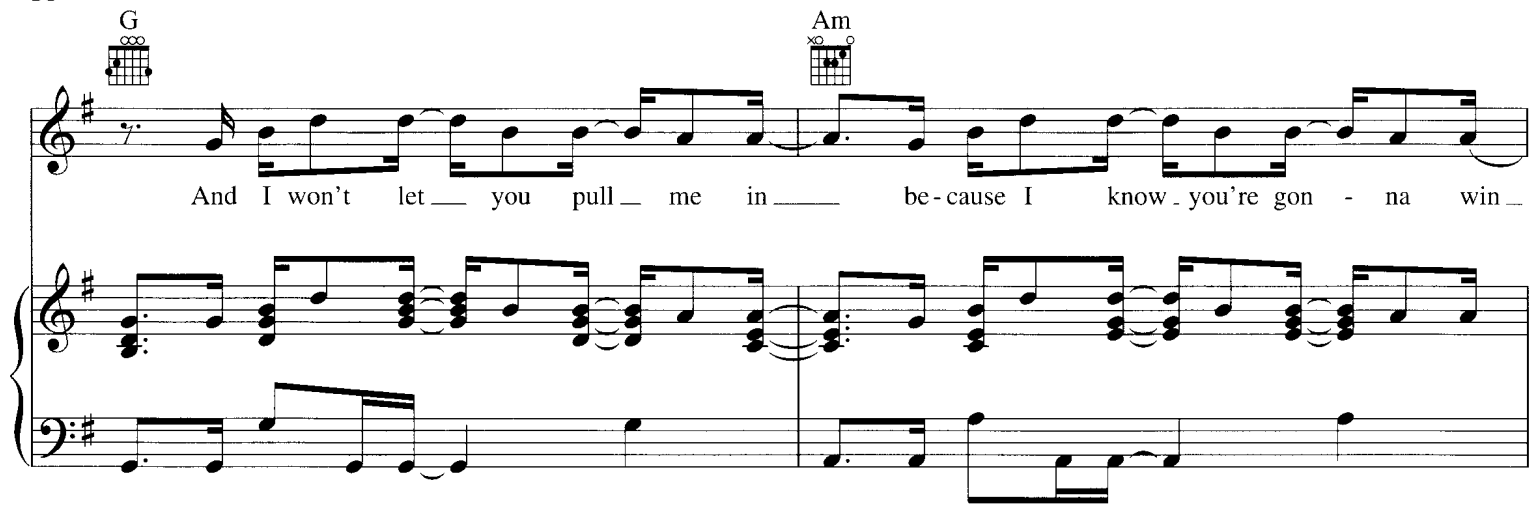
me. (1.) I'm fi - n'ly walk - ing a - way 'cause you don't de - serve
 (2., D.S.) I'm fi - n'ly walk - ing a - way 'cause you'll on - ly hurt




Em C

me and you're not wor - thy.
 me and you're not wor - thy.

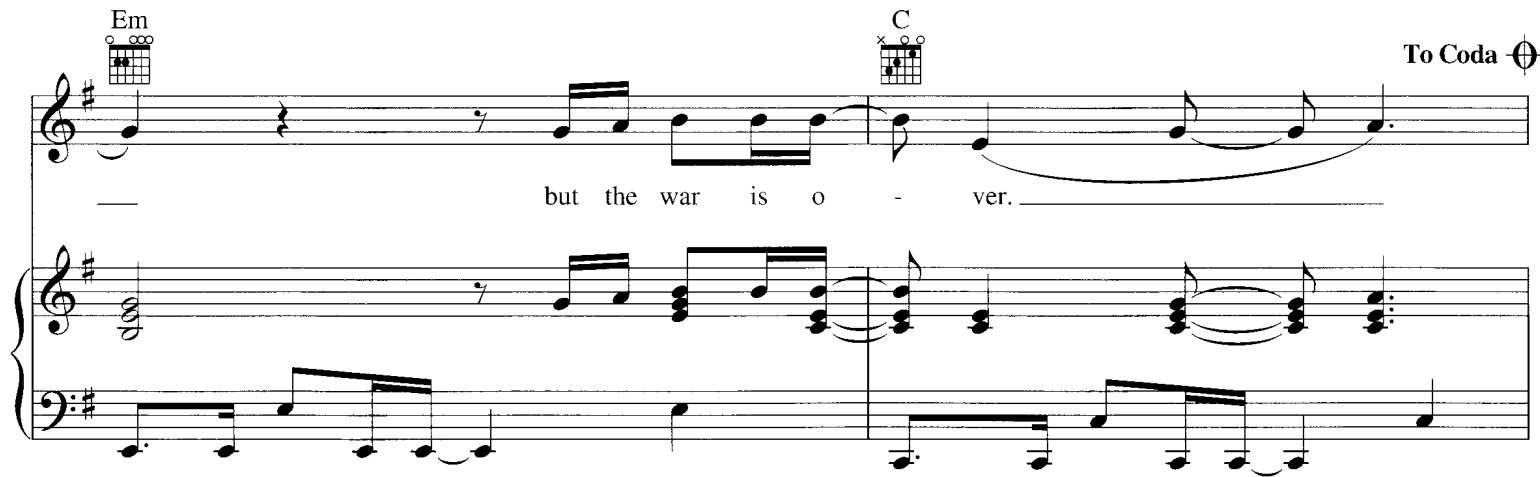
G  Am 



And I won't let you pull me in because I know you're gonna win




Em  C  To Coda 

but the war is over.



G  Am 

And I won't fight you any more, I've never been so sure



1 Em  C 

'cause the war is over.





This is not _____ my sur - ren -



- der, I'm not run _____ ning for cov - er. I'm right here, -



I know you see _____ me but your words -



no long - er de - ceive _____ me. In the night -

G D

when you're lone - ly, you re -

Em C

mem - ber how much you miss me. So you call, -

G D

well I swear, you can

Em C

try a mil - lion times, you'll get the same mes - sage.

D.S. al Coda

CODA



The war is o - ver,

the war is o - ver,



the war is o - ver.

The war is o -



- ver,

the war is o

- ver,

the war is o -



- ver,

the war is o

- ver.

LET ME DOWN

Words and Music by KELLY CLARKSON
and CHRIS DESTEFANO

Moderate Rock

F5




I think I might be a for - tune tel - ler, I read your face just like a let -


mf




ter. The fun - ny thing a - bout for - ev - er is it comes with a side of nev - er nev - er.




Fm



Bbm/F



I can't buy in - to what_ you're sell - ing. And no, it's not that I_ don't want it.



Eb/F

Fm



Be - lieve me, I'd love to close my eyes, — en-joy the ride, but you reek of in - de - ci - sion and I...

F5



I — know, I — know, I — know, I — know, I — know, I — know you're on - ly gon na

§

Db

Ab

Eb

Fm



let me down, — when it counts, — you'll count - down. — You're on - ly gon - na

Db

Ab

Eb

Fm



turn me out, — as I burn, — you'll burn out. — You're on - ly gon - na

Db

Ab

Eb

Fm

make me feel so cra - zy. Right when I think we could be some - thing, you'll go and

To Coda

Db

Ab

Eb

N.C.



let me down, _ let me down. _ Oh.

F5


I am too smart to let _ you in here. But I'm just dumb e - nough to lin -



(drum groove)

ger. I want to think _ that you'll _ be dif - frent, smoke and mir - rors are so clev - er, clev - er.

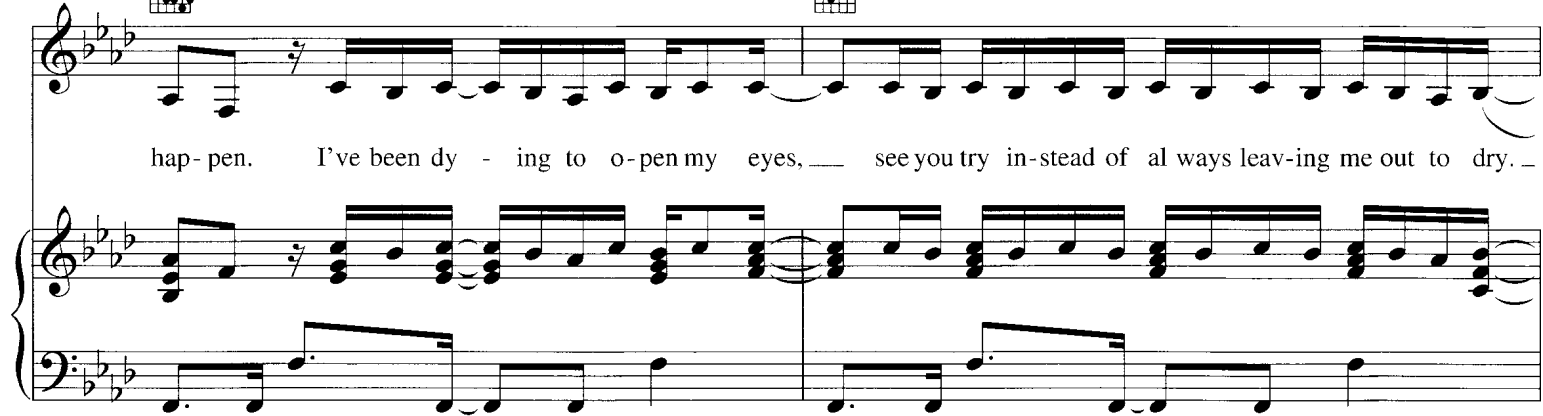
Fm  Bbm/F 


I pre - tend that things aren't so bad, that what you say will ac - tual - ly



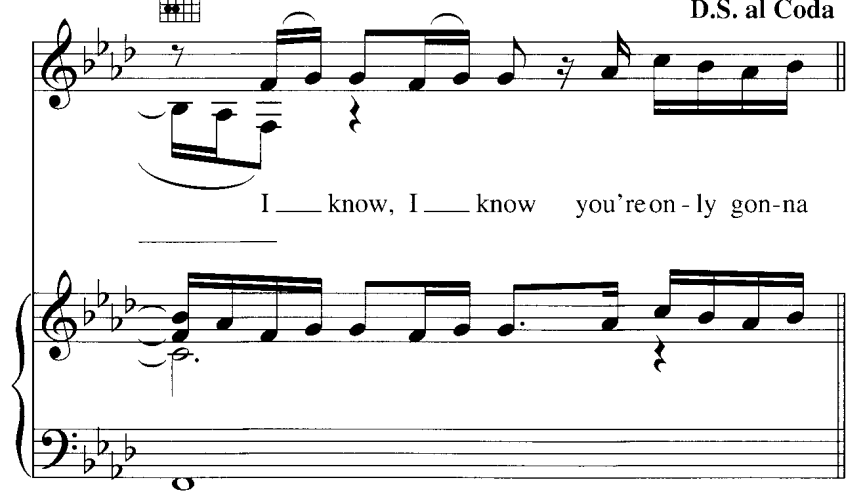
Eb/F  Fm 



hap - pen. I've been dy - ing to o - pen my eyes, — see you try in - stead of al ways leav - ing me out to dry. —




F5  D.S. al Coda



I — know, I — know you're on - ly gon - na




CODA  Eb  3fr

Oh.



Fm  Ab  4fr

I need. I need you to be there when you say — you're gon - na be.



E \flat
x 3fr
care.

B \flat m7
x

I ___ want. _

I care too much and you'll care e - nough _ to leave. _

E \flat
x 3fr

A \flat
x 4fr

It's not

I want some place to rest _ my head _ with-out wor - ry - ing. _

E \flat
x 3fr
fair.

B \flat m7
x

It's not fair.

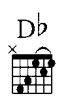
It's not fair. It's not fair. It's not fair _ to me. _

N.C.

D \flat
x

A \flat
x 4fr

'Cause I know by now you're on - ly gon - na let me down, _ when it counts, _

E \flat  3fr Fm  D \flat  A \flat  4fr

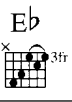
— you'll count - down. — You're on - ly gon - na turn me out, — as I burn. —



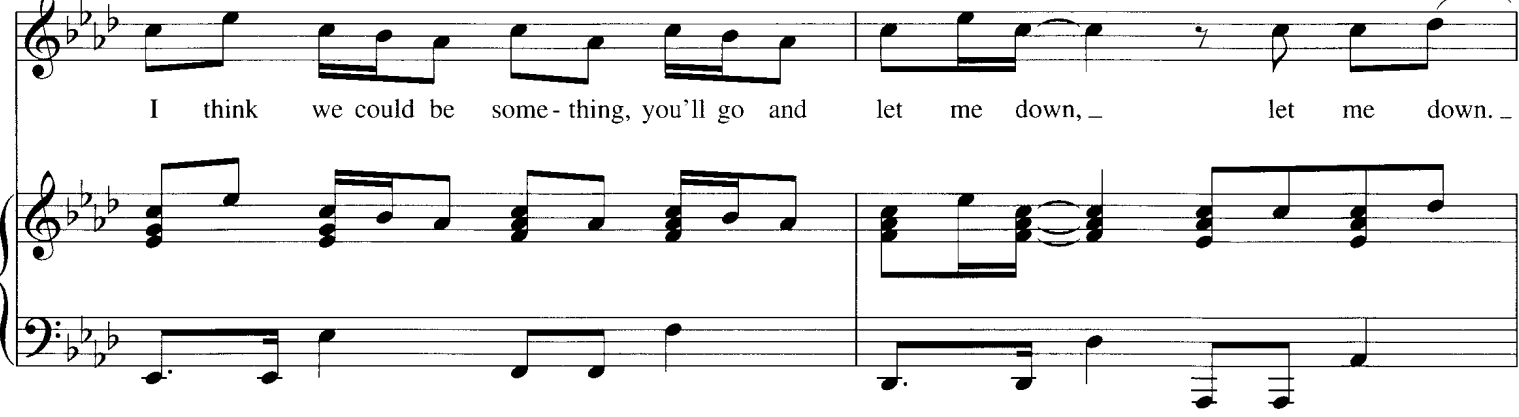
E \flat  3fr Fm  D \flat  A \flat  4fr

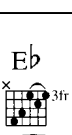
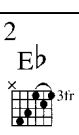

— you'll burn out. — You're on - ly gon - na make me feel so cra - zy. Right when



E \flat  3fr Fm  D \flat  A \flat  4fr

I think we could be some - thing, you'll go and let me down, — let me down. —



1 E \flat  3fr 2 E \flat  3fr F5 

— You're on - ly gon - na — Oh.



YOU CAN'T WIN

Words and Music by KELLY CLARKSON,
JOSH ABRAHAM, OLIVER GOLDSTEIN
and FELIX BLOXSOM

With energy



mf

1

E

2

E

Bm7

If you go, ——— they say you're
——— call it a

Dmaj7

A

fol - low - ing. If you don't ——— then you're too
walk - ing dis - ease. If you're not, ——— they're all scream -

E

Bm7

good for them. If you smile, ——— you must be
ing, "O - bese." If you're straight, ——— why aren't you

Dmaj7

A

ig - no - rant. If you don't, _____ what's your prob -
 mar - ried yet? If you're gay, _____ why aren't you

E

Bm7

- lem? If you're down, _____ so un - grate -
 wav - ing a flag. If it's wrong, _____ you're know -

Dmaj7

A

- ful. And _____ if you're hap - py, why so self -
 - ing it, _____ if it's right, _____ you'll al - ways -

E

Bm7

- ish? And _____ you can't win, no, _____
 - miss. You can't win, no, _____

Dmaj7



you can't win, no.
 you can't win, no.

A



The one who does - n't quite - fit

E



Bm7




in, un - der - dressed, un - der - your skin, oh.


D




A walk - ing di - sas - ter.

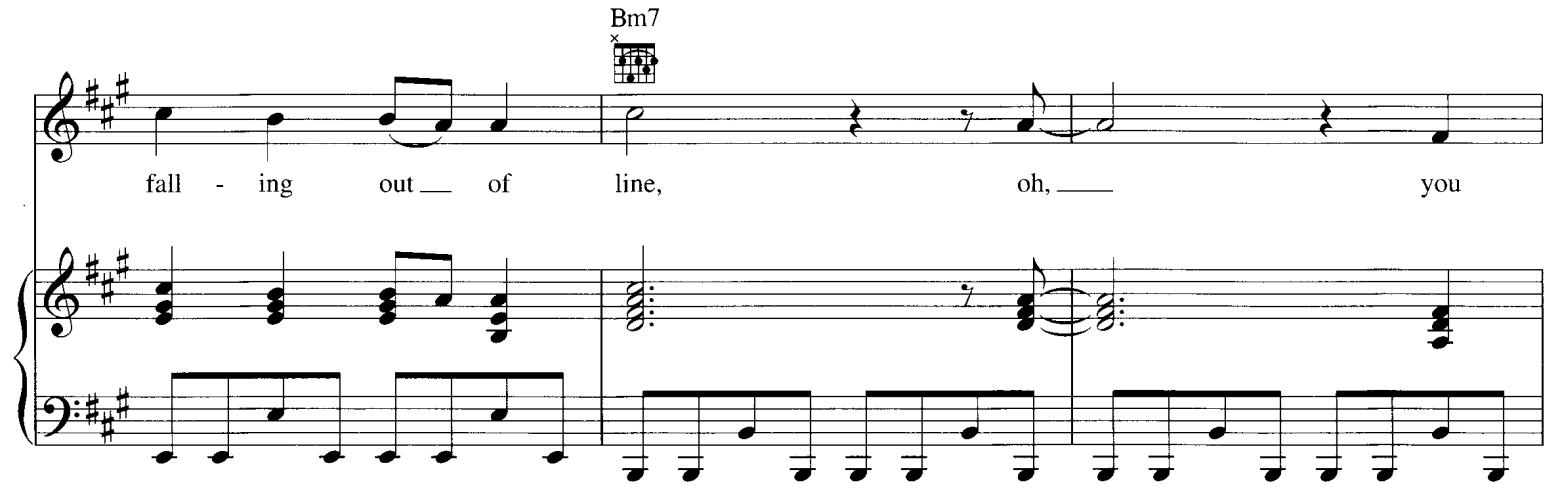
A  E 




Ev - 'ry - time you try — to fly, you end up



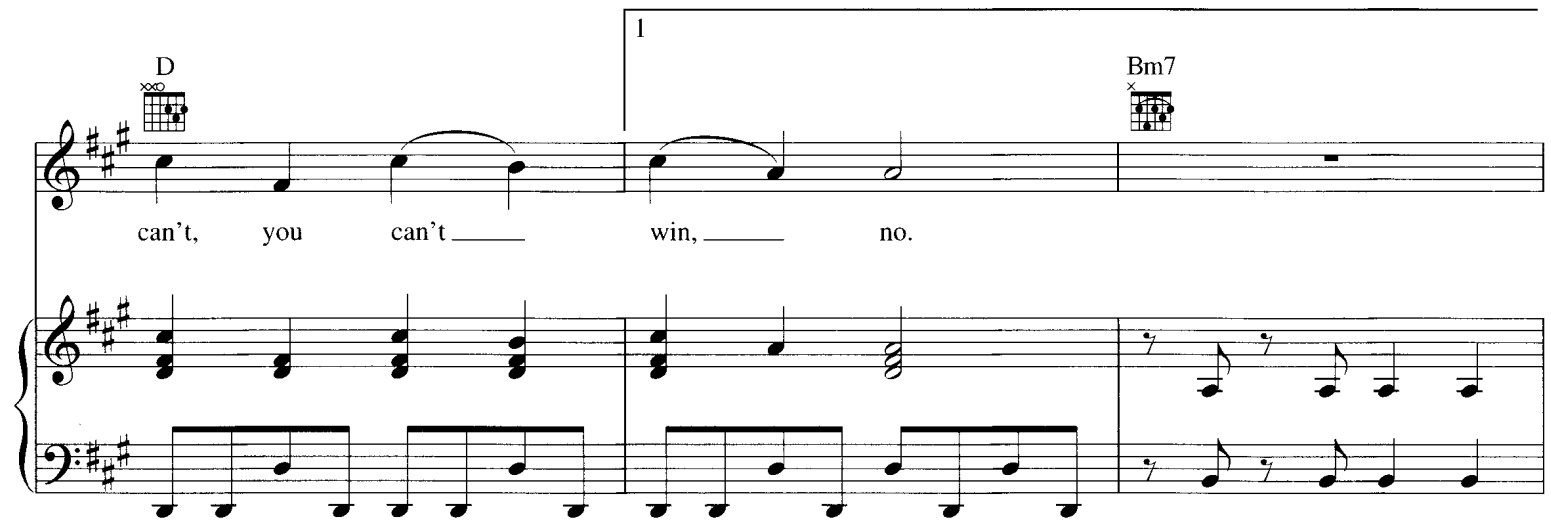
Bm7 




fall - ing out — of line, oh, — you



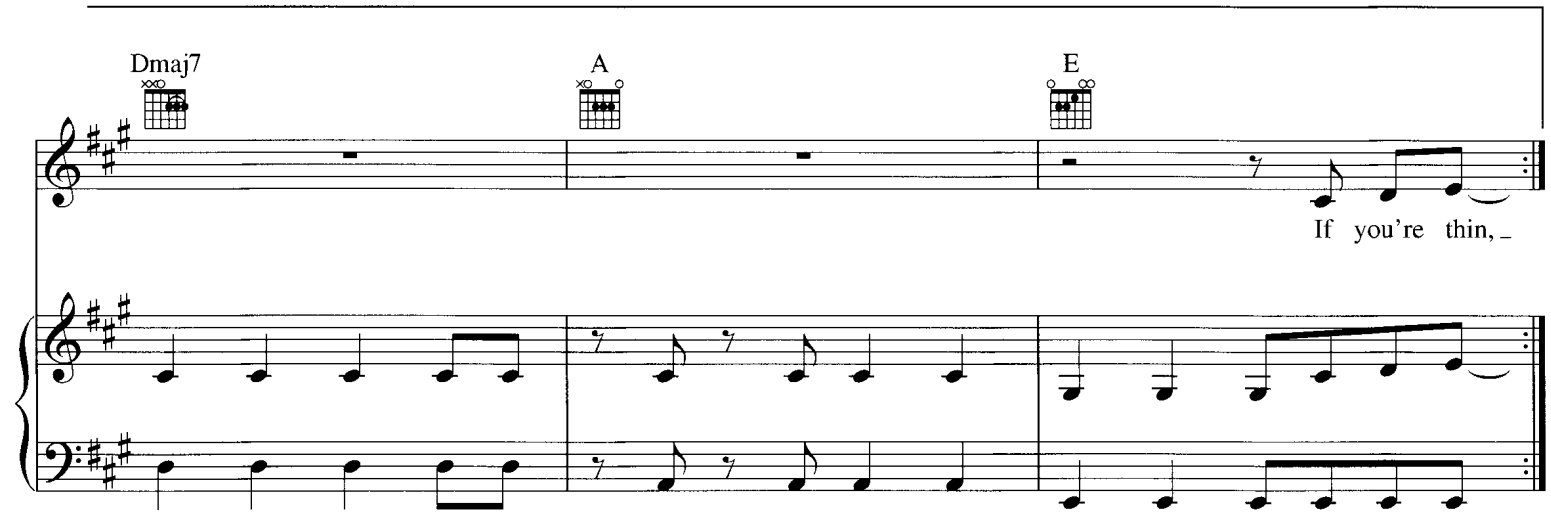
D  1  Bm7 

can't, you can't — win, — no.



Dmaj7  A  E 

If you're thin, —



F#m

Amaj7



win, no.

And you try, you try so hard.

Bm7

D6

Dmaj7

F#m



But it's writ-

Amaj7

Bm7

D6

Dmaj7



- ten on your heart.

And you

F#m

A

Bm7



play, you play the game,

but you pay, you pay for it.

D F#m E

You can't win, no. You can't

D Bm7

win, no. If you speak, you'll on - ly

Dmaj7 A E

piss them off. If you don't you're an - oth - er ro - bot. If you stop, -

Bm7 Dmaj7 A

they just say you quit. If you don't, you might

E Bm7 Dmaj7

lose your... You can't win, no, you can't

A E Bm7

win, no, you can't win,


Dmaj7 A

no. The one who does - n't quite - fit
Vocal ad lib. 3rd time

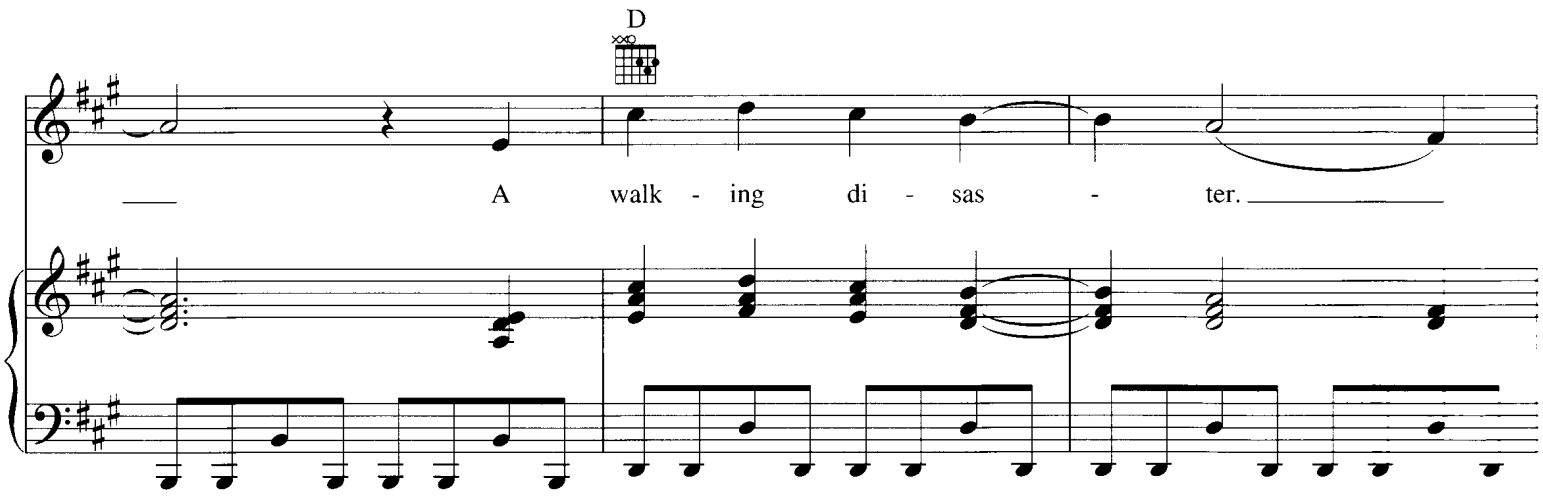
E Bm7

in, un - der - dressed, un - der your skin, oh.

D



A walk - ing di - sas - ter.



A




Ev - 'ry - time you try to fly, you end up

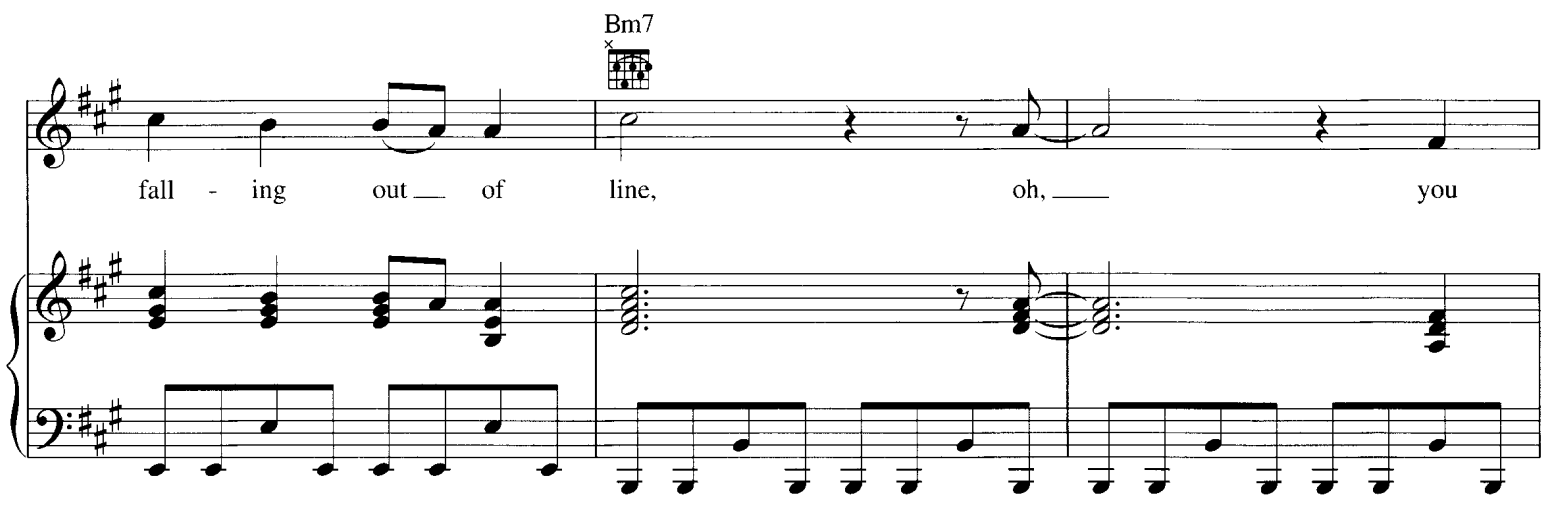
E



Bm7




fall - ing out of line, oh, you




1, 2

3

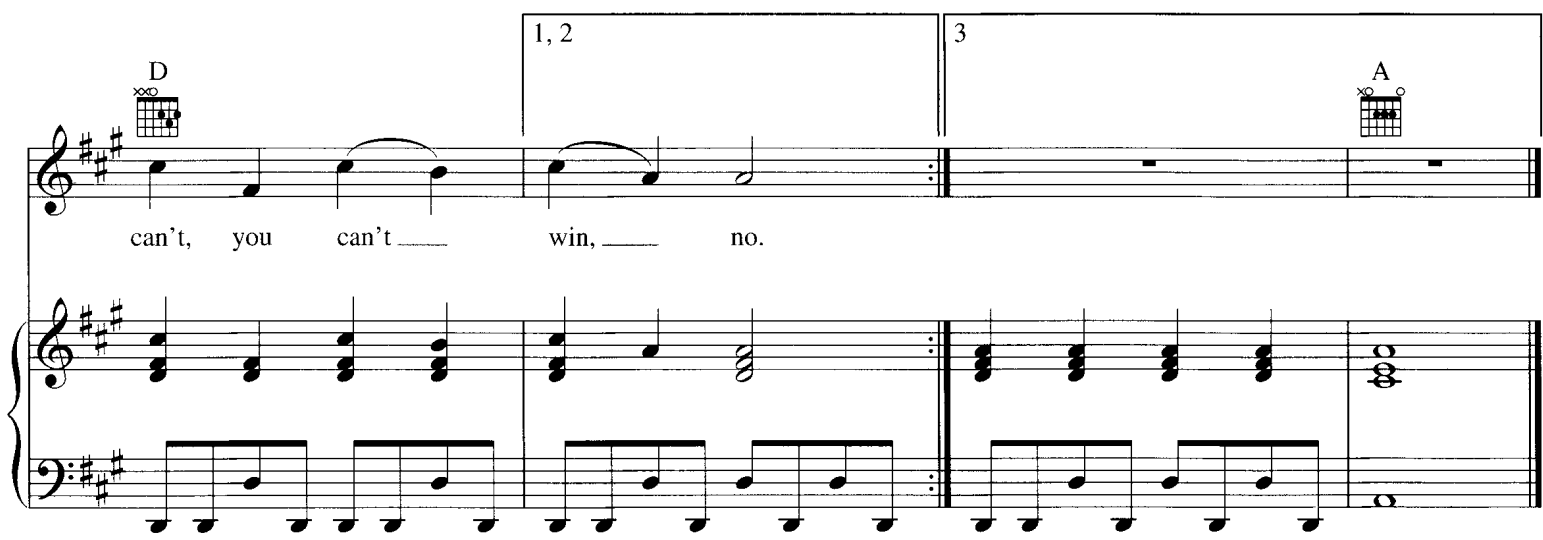
D



A



can't, you can't win, no.



(You're) BREAKING YOUR OWN HEART

Words and Music by JENNIFER HANSON
and MICHAEL LOGEN

Moderate Country Rock

E5 Emaj7(no3) Asus2

mp




E5 Emaj7(no3)

Asus2/C# C#m7

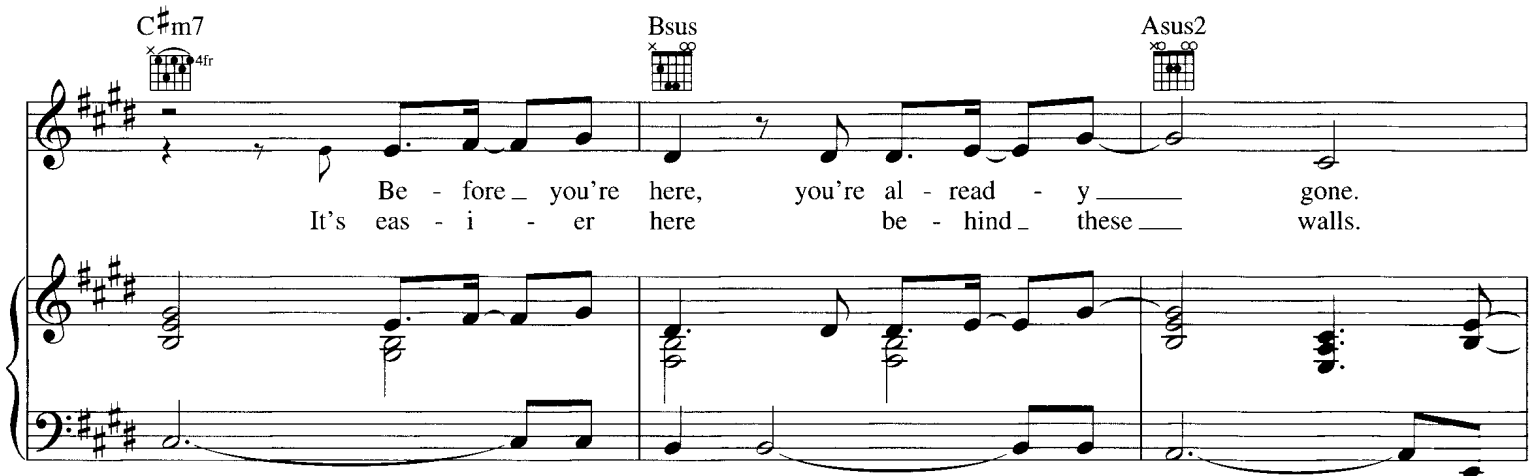
Shak - in' — your
Too man - y

Bsus Asus2

head like it's all wrong.
tears, too man - y falls.

C#m7  Bsus  Asus2 




Be - fore - you're here, you're al - read - y - gone.
It's eas - i - er here be - hind - these walls.



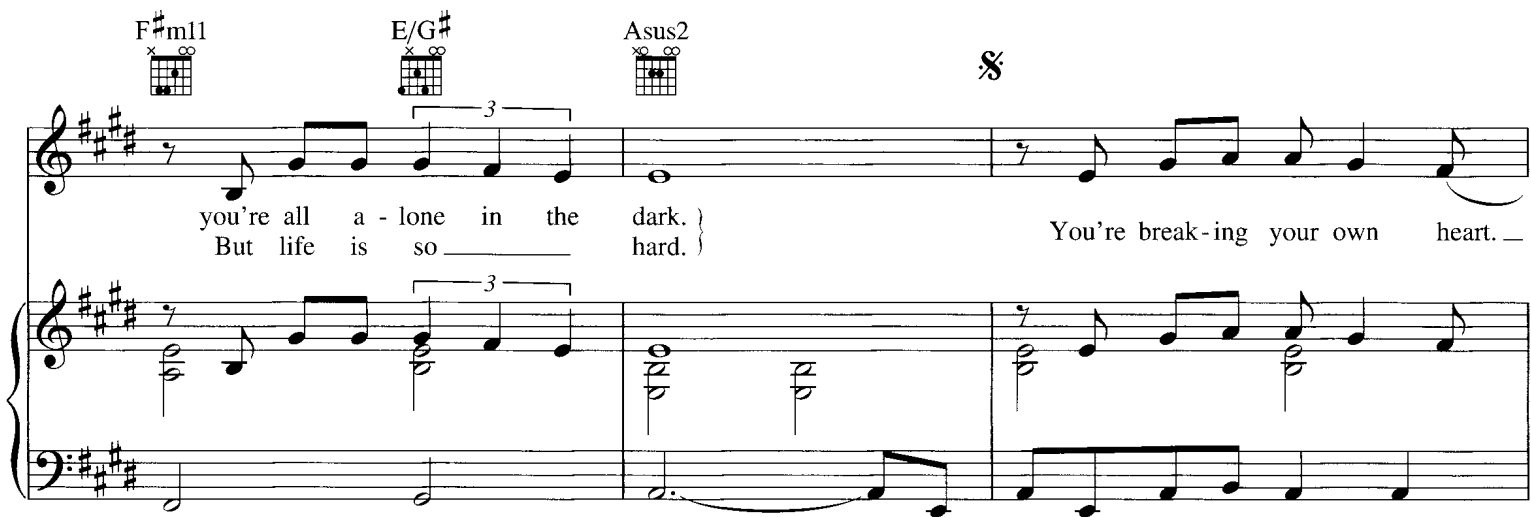
F#m11  C#m7  Bsus 




And e - ven with the light all a - round you -
But you don't have to walk in the shad - ows. -



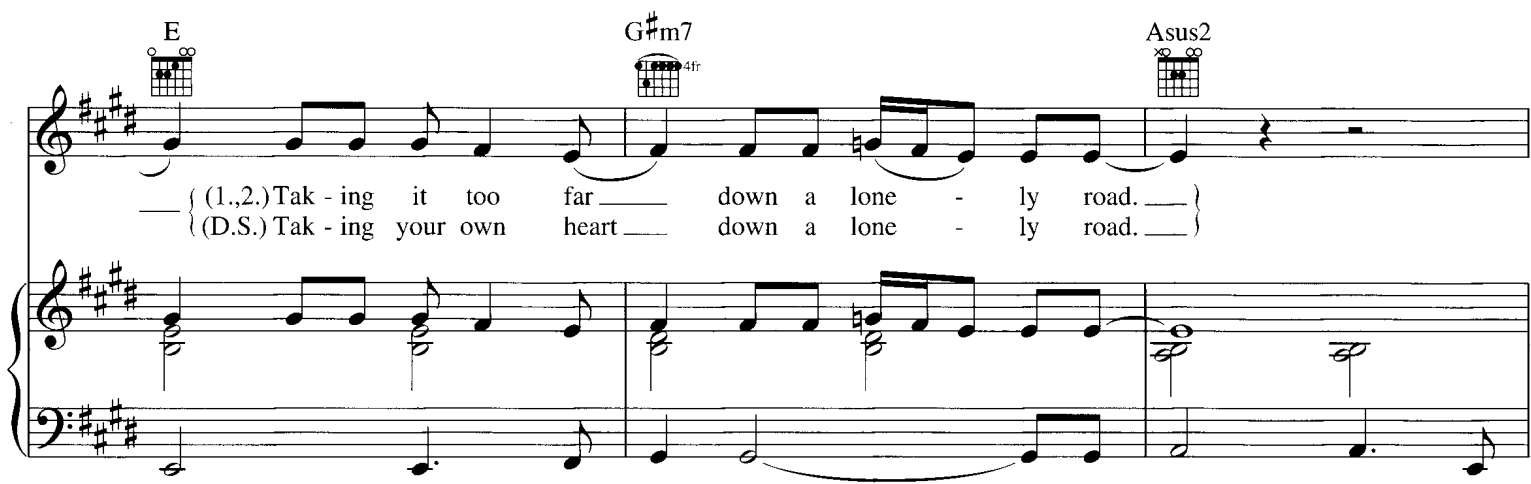
F#m11  E/G#  Asus2  §

you're all a - lone in the dark. } You're break - ing your own heart. -
But life is so hard. }



E  G#m7  Asus2 

{ (1.,2.) Tak - ing it too far down a lone - ly road. }
{ (D.S.) Tak - ing your own heart down a lone - ly road. }



E G#m7

You say you just want love — but when it's close e - nough — you just a let — it — go. —

Asus2 F#m7

The ver - y thing you've been the most — a - fraid —

C#m7 4fr E To Coda 1 Asus2

— of — you've been do - in' from — the start, — break - ing your own heart. —

E5 Emaj7(no3) Asus2

OND

2 Asus2 B Asus2

break-ing your own heart.

B C#m7 Asus2 B C#m7

You're break-ing your own heart.

Asus2 B C#m7 F#m7

C#m7 Bsus Asus2

It's not too late, I'm still right here.

C#m7

Bsus

Asus2

D.S. al Coda

If on - ly you let go of your fears.

CODA

E

Asus2

E5

do - in' from the start, break - ing your own heart.

Emaj7(no3)

Asus2

E5

You're break - ing your own heart.

G#m7

Asus2

E