KELLY CLARKSON
ALL I EVER WANTED
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ALL I EVER WANTED

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ISBN 978-1-4234-8132-4

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CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13810 MILWAUKEE, WI 53213

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MY LIFE WOULD SUCK
WITHOUT YOU

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

Up-beat Pop

A

D

C#m

F#m

D

E

A

D

A

C#m

Stand - ing at my door.

Tell - ing you good - bye.

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back all you said before,
for tryin' to pick a fight.

like how much you wanted
know that I've got issues,

You said you'd never come back,
Either way, I found out I'm

here you are again.
nothing without you.

'Cause we belong...
together now, yeah.

forever united here somehow.

yeah. You got a piece of me.

And honestly, my life.
would suck without you.

Being with you is so dysfunctional.

I really shouldn't miss you, but I can't let you go.

Oh yeah.
'Cause we belong

Er now,
yeah,

Ed here somehow,
yeah.
You got a piece of me.

And honestly, my life would suck

without you. 'Cause we belong

you.
I DO NOT HOOK UP

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

Moderately fast

E5

A5

C#m

mf

Esus2/A

E5

A5

Oh, sweet-heart, put the bottle down.

E5

A5

C#m

Esus2/A

E5

C#m

You've got too much talent. I see you through.

A5

C#m

Esus2/A

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

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Slow motion, sparks, you’ve caught that chill. Now don’t deny it.

But boys will be boys, oh, yes, they will; they don’t wanna define it. Just

give up the game and get into me. If you’re looking for thrills, then get
cold feet.  Oh, no, I do not hook

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

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

your sleeve. Oh, no, I do not hook
up, up; I fall deep. 'Cause the more that you try,

the harder I'll fight [to say] good-night.

I can't cook, no, but I can clean.
C#m	       Esus2/A	       E5
_ up _ the mess _ she left. Lay your _ head down _

A5	       C#m	       Esus2/A
_ and feel _ the beat _, as I _ kiss your _ forehead _

E5	       A5	       C#m
This may _ not _ last _, but this _ is _ now _ so love _

F#sus	       F#
_ the one _ you're with. You wan na chase, but you're
chas-ing your
tail. A quick
fix won't ev-er
get you well.

'Cause I 
feel the dis-
tance be-
tween

us could be o-
ver

with a snap of your fin-
ger,
E/G#  A5  C#5  F#5

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

A5

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

B5  E5

your sleeve. Oh, no, I

E/G#  A5  E5  E/G#  A5

___ do not hook up, ___ up; ___ I ___ fall deep.
'Cause the more that you try, the harder I'll fight to say...

fight to say...

good-night. Oh, sweetheart, put the bottle down,

'cause you don't wanna miss out.
CRY

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

Moderately slow, in 2

If anyone asks,

When people all stare,

Yeah, what do I care

that I don’t hear them talk.

if they believe me or not?
When ever I see you, I swallow my pride
And bite my

When ever I feel your mem’ry is break ing my heart,

pretend
pretend

I’m okay with it all,

act like there’s noth ing wrong. Is it o ver yet?

Can I open my eyes? Is this as
hard as it gets?

Is this what it feels like to

really cry,

cry?

If really

cry,

cry?
I'm talking in circles. I'm lying; they know it. Why won't this just all go away?

Is it over yet?

Can I open my eyes? Is this as hard as it gets?
Is this what it feels like to really cry, cry?

cry?
DON'T LET ME STOP YOU

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

Moderately

A/D

\[ \begin{align*}
   &\text{A/D} &\text{A} &\text{E} &\text{D} \\
   &\text{\#7} &\text{\#7} &\text{\#7} &\text{\#7}
\end{align*} \]

A/D

\[ \begin{align*}
   &\text{A/D} &\text{A} &\text{E} &\text{Dsus2} \\
   &\text{\#7} &\text{\#7} &\text{\#7} &\text{\#7}
\end{align*} \]

\[ \begin{align*}
   &\text{D5} &\text{A5} &\text{E5} &\text{D5} \\
   &\text{\#7} &\text{\#7} &\text{\#7} &\text{\#7}
\end{align*} \]

I used to be a little bit shy.
I kept my deepest feelings inside.

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A5

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

D5
But this just can’t wait; to-night I feel a lit-tle bit brave,

A5
so I won’t let one more day pass with out you ex-plan-ing what we are.

Dsus2
This is gon-na sound kind of sil-ly, but I could-n’t help but no-
notice, the last time you kissed me you kept both eyes open. Baby, can you tell me, what does that mean? If you're looking over your shoulder, then you don't need to be with me and I don't need to hold. Don't let me stop you from doing what you wanna do. You don't wanna
F#m  A  E5
stick, trust me, it's cool, take no chance, get over you.
No, no,

A/D  A  E  D
don't let me stop you; if you wanna leave, baby, you can leave. Just don't pre-

F#m  A5  E5
 tend that you're into me. If it ain't true, no, don't let me stop-

D5  A5  E5  D5
you. A lot of things I can take; got a high threshold for pain,
but let's get one thing straight: I'm not down to share you with any
one. If that's not what you're looking for, nice knowing you, but there's the door,

'tcause I know that I can find someone who'll give me what I want.

This is gonna sound kind of silly: if you're looking over your shoul-
you. Even if I end up broken-hearted, I won’t lie.

I don’t wanna hear goodbye, but either way, I’ll be alright.

Don’t let me stop you from doing what you wanna do. You don’t wanna stick, trust me, it’s cool, take no chance, get over you. No, no,
don't let me stop you; if you wanna leave, baby, you can leave. Just don't pretend that you're into me. If it ain't true, no, don't let me stop you. Don't let me stop you from doing what you wanna do. You don't wanna
ALL I EVER WANTED

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

Moderately

G5

E95

Tear up the photographs, but yesterday won't let go,
I'd rather walk alone; don't wanna chase you around

G5

every day, every day, every minute.

Eb5

Here comes the emptiness; just can't be lonely alone,
I'd fall a thousand times 'fore I'd let you drag me down,

* Recorded a half step higher.

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ev'ry day, ev'ry day, hey, hey.

This second chance's really getting me down.

Your new beginning was a perfect ending,

You're “give-and-taking” ev'rything I dreamed about.

but I keep feeling we've already been here before.

It's time you let me know, let me know. Just let go.
All I ever wanted, all I ever wanted was a
simple way to get over you. All

All I ever wanted, all I ever wanted was an

in between to escape this des' rate scene where ev'ry lie
reveals the truth, baby, 'cause all

F
To Coda

I ever wanted, all I ever wanted was you.

2

I ever wanted was... Tell me, with so

Cm

B-7

man y out there, why I always turn to you.

Eb

F7
Cm

Your good-byes tear me down every time, and it's so

Eb

easy to see that the blame is on me.

Gb

All I ever wanted, all I ever wanted was a

Gm

simple way to get over you. All
_ I ev-er wanted, all _ I ev-er wanted was an

in be-tween to es-cape this des-p’rate... All_

CODA

N.C.

_ I ev-er wanted was _ you._

Repeat and Fade | Optional Ending
ALREADY GONE

Words and Music by KELLY CLARKSON and RYAN TEDDER

Moderately slow

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

We were al-ways meant to say good-bye. that does-n’t al-ways make you wan-na cry.
E-ven with our fists held high, it nev-er would’ve worked out right, yeah.
It start-ed with a per-fect kiss, then we could feel the poi-son set in.

We were nev-er meant for “Do or die.”
Per-fect could-n’t keep this love a-live.

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

did-n’t come here to hurt you; now I can’t stop.
love you e-nough to let you go.
A

I want you to know that it doesn't matter.

F#m

where we take this road; someone's gotta go.

A

And I want you to know, you couldn't have loved me better.

F#m

but I want you to move on, so I'm already gone.
Lookin' at you makes it harder, so I'm already gone.

I'm already gone. I'm already gone.

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

I'm already gone. Already gone.
There's no movin' on, so I'm already gone.
(Gone, already gone, already gone,)

al - ready gone.)
(Gone, al - ready gone, already gone,)

al - ready gone.
already gone.)

Remember all the things we wanted.
Now all our memories, they're haunted;

we were always meant to say goodbye.

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

I want you to know.
Em          G6          C          Bsus          C5          B5          A5
(8va)        

D5          C5          B5          A5          Em          G6
Hearts
Heart - beat,
too
cold

C          Bsus          Em          G6
fast
when they’re
sweat,
sentimen-
tal.
Won’t
Won’t
stay,

Can’t
fight,

no

C          Bsus          Em          G6
last
when it’s
threat,
love at first
so

cause it’s
just
use.
why

no

look,
no
my convictions blind
hesitation. I'm slipping into you.

light?

Can't breathe, can't
For give these

sleep with some medicines;
these lips you're tasting.

I'll kiss good
No time to

bye to my reservations; I know there's other fish out in
waste on an invitation. My shame, my self control has suf
I've suffered enough, and everybody wants to be loved.

If I can't have you, then I don't want anybody

(I don't want anybody).

If I can't have you, then all the damage has been done,
D5  C5  B5  A5  Em  G6  C  Bsus

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

Em  G6  C  Bsus

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

Em  G6  C  Bsus  C5  B5  A5

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

To Coda

D5  C5  B5  A5  Em  G6  C  Bsus

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

I haven't seen the best that love has had to offer.

They say perfection's always right around the corner.

Could be true. But if I can't have you...
If I can’t have you, then I don’t want an...

you (if I can’t have you), if I can’t have you. (if I can’t have you).

(Think of all the love that you will lose)

ooh, if I can’t have you.
SAVE YOU

Words and Music by RYAN TEDDER and AIMEE PROAL

Moderately

N.C.

mf

Pedal ad lib. throughout

C#5

B5

G#m/D#

E

I can tell, I can
Did - n’t mean, did - n’t
tell how much you hate this.
mean to leave you stranded.
And deep down inside,
Went away ’cause I

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turn away, away? I wish I could

save you. I wish I could say to you,

“I'm not going nowhere.” I wish I could

say to you, “It's gonna be alright.”
It's gonna be alright.

"It's gonna be alright."

(It's gonna be alright.)

Save you.

(I wish I could save you.)
Moderately fast, very freely

We can pretend nothing's
changed,
pretend it's all the same,
and

there will be no pain tonight.

Tempo I

It's gonna be alright.

(It's gonna be alright.)

Save you,

(It's gonna be alright.)
I wish I could save you.

(I’m not going)

no where.

I wish I could say to you,

“It’s gonna be alright.”

“It’s gonna be alright.”
WHYYAWANNABRINGMEDOWN

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

This situation, if it gets any deeper, could be critical.

Now your transmission is on the negative; you're on a losing streak.

I'm not your love monkey, so be taking back all the information is getting ordinary and you're
lies you sold. What did you want me to be?

los ing me. What's with your hos - til - i ty

when the light's on me? It's just too

Well, you're down to the

much now, so tell me, so tell me, so tell me, so tell me, one, two, three, four! last chance, so tell me, so tell me, so tell me, u no, dos, tres, cuar tro!

So, watch your evil atti tude when you got me spend ing
B5  F#5  A5
my time pleasing you. Why must you keep me on the ground?

D5  B5  F#5
Tell me, tell me: (Why ya wanna bring me down?) Is that too

A5  D5  B5
much to give a damn when I'm giving you one hundred and ten?

F#5  A5  D5
Don't blink, 'cause I won't be around. Tell me, so tell me:
(Why ya wanna bring me down?)

down,

bring me down,

bring me down?)
Was it all just a waste of time?
Well, I don’t wanna spend my whole life thinkin’ bout it.
Baby, this is where I draw the line.
I think I’m done.
So funny.

Guitar solo ad lib.
LONG SHOT

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

Moderately fast

Dm

Gm

C

F

A7/E

Dm

Gm

I felt it: the wire touched my neck, and then someone pulled it

 tighter. I never saw it coming. I started to black out, and then someone said, "Good

morning." I took it as a warning; I should've seen it coming. So now I'll take a
chance on this thing we may have started. Intentional or real-ize
that there is all this doubting, things we're both scared a-
not, I don't think we saw it coming. It's all adding up to bout, that we'll never see 'em coming. Throw caution to the
something that asks for some involve-ment, that, as for a com-
wind, and we'll see which way it's blowing, and do this, ful-
mit-ment, I think I see it coming if we step out on that limb. My heart-beat knowing we'll never see it coming 'til it's much too close to stop.
beats me senseless.
Why's everything gotta be so intense with me?

I'm trying to handle all this unpredictability.
In all probability it's a long shot, but I say, "Why not?"

I say, "Forget it," I know that I'll regret it. It's a long shot just to
beat these odds. The chance is, we won't make it, but I know if I don't take it there's no chance, 'cause you're the best I've got.

so take a long shot.

I so take a long
Oh, I waited for fact to come of fiction, and you fit my description. I never saw you coming, but we'll make it. It's a long shot, but I say, "Why not?" If I say, "Forget it," I know that I'll regret it. It's
long shot... just to beat these odds. The chance is, we won't make it, but I

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

'cause you're the best I've got.

It's a long shot, but I say,

"Why not?" If I say, "Forget it," I know... that I'll regret it. It's a
long shot just to beat these odds. The chance is, we won’t make it, but I

know if I don’t take it, it’s a long shot. But I say, know if I don’t take it there’s no_

chance, ’cause you’re the best I’ve got,

so take a long shot
IMPOSSIBLE

Words and Music by KELLY CLARKSON
and RYAN TEDDER

Moderately slow, in 2

Am

G

1

Am/D

Cmaj7(no3rd)

2

Am/D

Cmaj7(no3rd)

Am

G

Dm

C6

Am

G

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Dm7  C6  Am  Gsus

Just woke up and thought_

Dm7  C

I'd try, try to step across the line.

Am  Gsus

You know that I've been thinkin' 'bout it for_

Am/D  C/E  Am  Cmaj7/G

a while, yeah. Startin' to think it's time.
I leave. Does me good to know I finally feel,

feel this pain; it's real, it's possible.

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

“Won’t matter anyway; can’t reach that far,”
'cause it's impossible.

Can't rise above this place.
Won't change your mind.

so I pray.
breakin' down the walls.

to the impossible.
Walking by myself, I know

this lonely road's becoming my new home, but I don't stop; I just keep moving on and on.

Ain't no need to dry my eyes; I haven't cried in quite
some time.

Every day I've thought it: you know, it's possible.
You say, "Can't change the winds."

You say, "Won't matter anyway;"

can't reach that far, 'cause it's impossible.
Am/D  
   C  
   Am  
   Can't rise above.

   G  
   Dm  
   C6  
   this place.  
   Won't change your mind, so I pray.

   Am  
   G  
   breakin' down the walls to the impossible.

   Am/D  
   C6  
   To Coda  
   Am  
   Gsus  
   -ible.  
   Can someone tell...
me why it's so hard taking chances?

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

I will stumble, and I'll make my own mistakes, yeah,
but I won't wor-
very about it anymore. It's impossible.
this place.  
Won't change your mind, so I pray,

breakin' down the walls to the impossible.
Just woke up and thought,

I'd try, try to step across the line.
READY

Words and Music by KELLY CLARKSON
and RYAN TEDDER

Moderately slow, in 2 (\(\frac{3}{4}\))

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

\[mf\]

Dm7 C/E F C/E Dm7 C

Frozen, forgetful again,

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

F C/E Dm7 C F C/E

supposed to speak. But instead,

*D Recorded a half step lower.*
I sit and listen again. I'm stuck with these cards, I guess.

Leaping from this cliff in my thoughts, I fly

like the stones in my heart, drowning in doubt.
For what reason?

so patiently, drenched in what you want me to be.

I can't see no escape.

I'm ready now.
I'm ready now; come get me, ee.

Fearless, with cape in hand,

conquer what I need to, to mend.

Little girls get so broken.
Through with golden roads and perfect love.

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

I was so patient, waiting for my turn. I fly like stones as I
F  C/E  Dm7  F(add2)  Am7/E
break  every  bone.  Come  get  me.  I'm  ready  now.

Dm11  C  F(add2)  Am7/E  Dm11  C
Oh.  I'm  ready  now.  Oh.  

F(add2)  Am7/E  Dm11  C
I'm  ready  now;  come  get  me,  ee.

Dm11  C  F(add2)  Am7/E  Dm11  C
ee.  me,  ee.  ee.  

Dm11  C  F(add2)  Am7/E  Dm11  C
ee.  me,  ee.  ee.  

Dm11  C  F(add2)  Am7/E  Dm11  C
ee.  me,  ee.  ee.  ee.
I WANT YOU

Words and Music by KELLY CLARKSON
and JOAKIM AHLUND

Moderately fast
N.C.

Hot temper with the shortest fuse, you're

Out of gas, so you walk for miles to

such a mess with an attitude. You're

pick me up in your worn out shoes. You

work-in' hard, but you're

never settle, never
payin' more. You never talk, 'cause you don't have to. You've take too much. You count on me, just like I count on you.

Kiss me, but you hate the man who got a job, but you hate the man who

Kiss me, but you hate the man who

takes it all, like Uncle Sam. I want Figured out, couldn't be with out you.

takes it all, like Uncle Sam. I want Figured out, couldn't be with out you.

(1.) you, you, you, you, you, you, you, you. I, I, I, I, I, I, I, I, I,

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

(I want.) No one gets me how... (I want.)
To Coda

Am

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

Am


C

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

Am

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

C

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

C

I want you. (Yeah, yeah, yeah,)}
Am

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

F

You're so hot tempered, with the

G

shortest fuse. You're such a mess.

F

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

G

and with an attitude.

CODA

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

I want you. I, I want you.

You and me,
walking together, screwing up, for worse or for better.

You, you, you, you, you, you, you, I, I, I, I, I, I,

I want you.

Repeat and Fade

Optional Ending
IF NO ONE WILL LISTEN

Moderately slow

C       Em7/B     Am7
May-be no one told you there is strength in your tears,
No one can tell you where you alone must go.

F(add2) Gsus C C/E
and so you fight to keep from pouring out.
There's no telling what you'll find there.

F E Am G Fsus2
But what if you unlock the gate that keeps your secret soul? Do you
and God, I know the fear that eats away at your bones; it's
F(add2)  
Gsus

think that there's enough you might drown? If no one will lis-
screaming every step to stay here.

F(add2)  
G  
C(add2)

ten if you decide to speak; if no one is left

Am  
Cmaj7/G  
Fsus2

standing after the bombs explode; if no one wants to look

C  
E7  
Am  
Cmaj7/G  
D7/F#

at you for what you really are, I will be here
beating yourself down, if your legs are giving out under the weight,
if you find that you've been settling for a world of gray so you wouldn't have to face down your own hate... If no one will lis-
if you decide to speak; if no one is left
standing after the bombs explode; if no one wants to look
at you for what you really are, I will be here still. If no one will listen if you decide
to speak, if no one is left standing after the bombs

explode; if no one wants to look at you for what you really are, I will be here still.

I will be here still.
MY LIFE WOULD SUCK WITHOUT YOU
I DO NOT HOOK UP
CRY
DON'T LET ME STOP YOU
ALL I EVER WANTED
ALREADY GONE
IF I CAN'T HAVE YOU
SAVE YOU
WHYYAWANNA BRING ME DOWN
LONG SHOT
IMPOSSIBLE
READY
I WANT YOU
IF NO ONE WILL LISTEN