

BREAKAWAY

Words and Music by
MATTHEW GERRARD, AVRIL LAVIGNE
and BRIDGET BENENATE

Fast ♩ = 160

Am7 G/B C F(9)

Da da da da da da da da

mf

Am7 G/B F(9) 1. 2.3.

da da da da da da da.

Verse:

Am G/B C

1. Grew up in a small town, and when the rain would
pray.) 2. Try - ing hard to reach out, but when I tried to
3. Wan - na feel the warm breeze, sleep un - der a

F(9) Am G/B F(9)

fall down, I'd just stare out my win dow,
speak out, felt like no one could hear me.
palm tree, feel the rush of the o cean.

Am G/B C F(9)

dream-in' of what could be, and if I'd end up hap - py.
 Want - ed to be - long here, but some-thing felt so wrong here.
 Get on board a fast train, trav - el on a jet plane,

Am G/B F(9) 1. ||2.3.

I would pray. (I would pray.) I could and
 So far I a pray way (I would and

Am G D F G

break - a - way.
 break - a - way.

Chorus:

C G Am

I'll spread my wings and I'll learn how to fly.
 I'll do what it takes -
 (3.) Though it's not eas - y



till I touch the sky. And I'll make a wish, } take a chance,
 to tell you good - bye, got - ta take a risk, }



make a change, — and break - a - way.



Out of the dark - ness and in - to the sun. — But I won't for - get —



— all the { ones — that I — love. } I'll take a risk, take a chance,
 place — I come — from. }

To Coda \oplus

1. F(9) D.S. $\text{\textcircled{R}}$

G6

Am

G

F(9)

make a change — and break — a — way.

2.

F(9)

Bridge:

G

way.

Build — ings with a hun — dred floors,

C2

F6

G

swing — in' 'round re — volv — ing doors. May — be I don't know where they'll

C2

F6

G

C2

take me, but got — ta keep mov — in' on, mov — in' on.

F⁶ D F G

Fly a - way, break - a - way.

This system contains the first four measures of music. The guitar part has chords F⁶, D, F, and G. The vocal line has lyrics 'Fly a - way, break - a - way.' The piano accompaniment features a steady bass line and chords in the right hand.

Coda Am G F(9) Am

break - a - way, break

This system contains the next four measures. It is marked 'Coda'. The guitar part has chords Am, G, F(9), and Am. The vocal line has lyrics 'break - a - way, break'. The piano accompaniment continues with similar harmonic support.

G F(9) Am G F(9)

a - way, break - a - way.

This system contains the final four measures. The guitar part has chords G, F(9), Am, G, and F(9). The vocal line has lyrics 'a - way, break - a - way.' The piano accompaniment concludes the piece.

SINCE U BEEN GONE

Words and Music by MARTIN SANDBERG
and LUKASZ GOTTWALD

Moderately fast

Chord diagrams: G (x02332), G (x02332)

Lyrics:
Here's the thing: we
You ded - i - cat - ed, you
How can I put it? You

Tempo: Moderately fast

Instrumentation: Guitar (G), Piano (mf)

Chord diagrams: Am (x02210), Em (x02210), F(add#4) (x02343)

Lyrics:
start - ed out friends.
took the ___ time.
put me ___ on. It was cool, but it was all pre - tend. _____
Was - n't long ___ 'til I called you mine. _____
I e - ven fell ___ for that stu - pid love ___ song. }

Tempo: Moderately fast

Instrumentation: Guitar (Am, Em, F(add#4)), Piano (mf)

Chord diagrams: G (x02332), Am (x02210), Em (x02210)

Lyrics:
Yeah, - yeah, since you been gone. _____

Tempo: Moderately fast

Instrumentation: Guitar (G, Am, Em), Piano (mf)

1 **F(add#4)** 2, 3 **F(add#4)** **G**

And all you'd ev - er hear me say
How come I'd nev - er hear you say,

Am **Em**

is how I pic - ture me with you.
"I just wan - na be with you."?

F(add#4) **G**

That's all you'd ev - er hear me say.
Guess you nev - er felt that way. } But since you been gone,

Bm **G5/C** **G** **Bm** **C** **G**

I can breathe for the first time.

Em7 G5/C G

I'm so mov - ing on, yeah, yeah.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em7, G5/C, and G are provided above the staff.

Am

Thanks to you, now I get

Detailed description: This system contains the next three measures. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The piano accompaniment continues with similar rhythmic patterns. A chord diagram for Am is shown above the staff.

Em D/F# Am

what I want, since you been gone.

To Coda

Detailed description: This system contains the final three measures of the first ending. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The piano accompaniment concludes with a final chord. Chord diagrams for Em, D/F#, and Am are provided. The system ends with a Coda symbol.

G

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

Detailed description: This system contains the second ending, which is a piano accompaniment only. It starts with a whole rest in the vocal line. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A chord diagram for G is shown above the staff. The instruction 'D.S. al Coda (take 2nd ending)' is written to the right of the staff.

CODA

C5

E5

C5

You had your chance; you blew it. Out of sight,

G5

C5

E5

out of mind. Shut your mouth; I just can't take it

C5

N.C.

a - gain and a - gain and a - gain and a - gain.

Piano accompaniment for the first system, featuring a bass line with eighth notes and a treble line with rests.

Bm G/C G

Since you been gone, — I can breathe —

Vocal melody and piano accompaniment for the second system.

Bm C G Em7 G5/C G

— for the first time. — I'm so mov - ing on, — yeah, yeah. —

Vocal melody and piano accompaniment for the third system.

Am Em

— Thanks to you, — now I get, — I get what I want. —

Vocal melody and piano accompaniment for the fourth system.

Bm



G/C



G



2

Em



I can breathe — you should know —

Am



Em



D/F#



that I get, — I get what I want —

Am7



G



since you been gone, —

since you been gone, — since you been gone. —

BEHIND THESE HAZEL EYES

Words and Music by KELLY CLARKSON,
MARTIN SANDBERG and LUKASZ GOTTWALD

Moderately fast



Seems like just yes - ter - day —
I told you ev - 'ry - thing, —



you were a part of me. — I used to stand — so tall; — I
o-pened up and let you in. — You made me feel — all right — for



used to be — so strong. — Your arms a - round — me tight, —
once — in — my life. — Now all that's left — of me —

A5 E(add4) F#m Dsus2

ev - 'ry-thing, it felt so right, un - break - a - ble, like
 is what I pre - tend to be: so to - geth - er, but so

A5 E(add4) Amaj7/E A/D

noth - ing could go wrong. Now } I can't breathe, - no,
 bro - ken up in - side, 'cause }

F#m7 Amaj7/E A/D

I can't sleep. I'm bare - ly hang - ing on.

E5 F#m D(add2)

Here I am once a - gain. I'm

A E F#m D(add2)

tom in - to piec - es, can't de - ny — it, can't pre - tend. — Just

A E F#m D(add2)

thought you were the one. — Bro - ken up — deep in - side, — but

B5 F#m D(add2)

you won't get to see — the tears — I cry — be -

1 A E 2 A E

hind these ha - zel eyes. — hind these ha - zel eyes. —

Bm A5 Bm F#m

Swal-low me then spit me out. — For hat-ing you I blame my-self. —

Bm A5

— See-ing you, it kills me now. — No, I don't. —

B5 D5 E5 F#m Dsus2

— cry — on the out - side — an - y more, —

A5 E(add4) F#m Dsus2 E5

an - y more. — Here I am —

F#m D(add2) A E

once a - gain. _ I'm torn in - to piec - es, can't de - ny _

F#m D(add2) A E F#m D(add2)

it, can't pre-tend. _ Just thought you were the one. _ Bro-ken up _ deep in - side, _ but

B5 F#m D(add2)

you won't get to see _ the tears _ I cry _ be -

1 A E 2 A E

hind these ha - zel eyes. _ Here I am _ hind these ha - zel eyes. _

BECAUSE OF YOU

Words and Music by KELLY CLARKSON,
BEN MOODY and DAVID HODGES

Moderately

* *mp*

Em C Dsus D

Em C D5 D(add4) G5 Bm

I will not make the same
I lose my way, and it's

Emsus2 Em D G5 Bm

not too long — mis - takes — that you — did. I — will — not let my - self
be - fore — you point — it out. I can - not cry, — be -

* Recorded a half step higher.

Emsus2

Em

D

G5

Bm

cause my heart_ so much mis - er - y. I will not break the way_

cause I know_ that's_ weak - ness in_ your eyes._ I'm forced to fake a smile,_

Emsus2

Em

D

G

Bm

_ you did._ You fell_ so hard. I've learned the hard_ way to

_ a laugh,_ ev - 'ry day_ of my life. My heart can't_ pos - si - bly break_ when it

Emsus2

Em

D5

Dsus

D

nev - er let it get that far. _____ Be - cause of

was - n't e - ven whole to start _____ with. _____ }

Em

Cmaj7

D

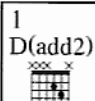
you I nev - er stray_ too far from the side - walk. Be - cause of



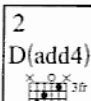
you I learned to play on the safe side, so I don't get hurt. Be - cause of





you I find it hard to trust not on - ly me, but ev - 'ry - one a - round me. Be - cause of you, -



I am a - fraid.






I watched you die; I heard you cry ev - 'ry night in your


D  Bm  Em 





— sleep. — I was so young; you should have known bet-ter than to lean —




D  Bm  Em 







— on me. — You nev - er thought of an - y - one else; you just saw




Dsus  D  Bm  Em 

your pain, and now I cry in the mid - dle of the night for the



Dsus  D  Dsus  D  Dsus2  D5 

same damn thing. — Be - cause of





you I nev - er stray — too far from the side - walk. Be - cause of



you I learned to play on the safe side so I don't — get hurt. — Be - cause of



you, I try my hard - est just — to for - get ev - 'ry - thing. — Be - cause of



you, I don't know how to let an - y - one else — in. — Be - cause of you, —

Bm7

A/C#

E7(no3rd)

C#7

I'm a-shamed of my life, be-cause it's emp - ty. Be-cause of you, -

Dmaj7

E

I am a - fraid, - be - cause of you, -

F#m

D

E

Esus

E5

be - cause of you. -

F#m

D

E

ADDICTED

Words and Music by KELLY CLARKSON,
BEN MOODY and DAVID HODGES

Moderately, in 2

Bm

G

A

It's like you're a drug; leach lost; it's like you're a de - mon I can't face suck - ing the life from it's like I'm giv - ing up

mf

F#5

Bm

G

down; — it's like I'm stuck; it's like I'm
me; — it's like I can't breathe with - out you
slow - ly; it's like you're a ghost that's haunt - ing

A

F#5

Em

G

run - ning from you all the time. And I know I let you
in - side of me. And I know I let you
me. Leave me a - lone. And I know these voic - es in my

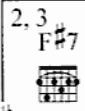
* Recorded a half step lower.



have all the pow'r. It's like the on - ly com - pa -
 have all the pow'r, _____ and I re - al - ize I'm
 head are mine a - lone, _____ and I know I'll nev - er



ny I seek is mis - er - y all a - round. It's like you're a
 nev - er gon - na quit _____ you o - ver
 change my ways if I don't give you up



time. _____ } It's like I can't breathe; _____ it's like I can't
 now. _____ }



see _____ an - y - thing, noth - ing but you. _____ I'm ad -



dict - ed to you. — It's like I can't think — with - out you



in - ter - rupt - ing me. In my thoughts, — in my



dreams, — you've tak - en o - ver me. — It's like I'm not



To Coda

D.S. al Coda
(take 3rd ending)

me. — It's like I'm not me. — It's like I'm

CODA

Bm D C#5 Em

I'm hooked on you; I need a fix; I can't take it. Just

Bm D Em C#m7b5 Bm D C#5 Em

one more hit; I prom-ise I can deal with it. I'll han-dle it, quit it; just one more time then that's it.

1 2

Bm D Em C#m7b5 Em F#

Just a lit-tle bit more to get me through this. I'm to get me through this. It's like I can't

Bm G A F#7

breathe; it's like I can't see an-y-thing, noth-ing but

Bm G A F#7

you. I'm ad - dict - ed to you. It's like I can't

Bm G A F#7

think _ with - out you in - ter - rupt - ing me. In my

Bm G Em7

thoughts, _ in my dreams, _ you've tak - en o - ver

F#7 Em F#5

me. _ It's like I'm not me. _ It's like I'm not me. _

rit.

WHERE IS YOUR HEART

Words and Music by KELLY CLARKSON,
CHANTAL KREVIASZUK and KARA DiOGUARDI

Moderately slow

Chord diagrams: C, B^b sus2, C/F

mp

1 C(add2) 2 C(add2) C

I don't be - lieve _____ in the

F sus2 B^b sus2

smile that _ you leave _ when you walk a - way and say good - bye. _

Csus2



C



Well, I don't ex - pect _____ the

Fsus2



Bb(add2)



world to ___ move un - der - neath me, but for God's sake, could you try? ___

C(add2)



C



I know that you're true to me. You're

Gm7



F(add2)



al - ways there; ___ you say you care. ___ I know that you wan - na be mine. ___

G Gm7 F(add2)

Where is your heart? 'Cause I don't real - ly feel

C Gm7 F(add2)

you. Where is your heart? What I real - ly want is to be - lieve

C Bb Dm

you. Is it so hard to give me what I need? I want your

Am Em Bb

heart to bleed, and that's all I'm ask - ing for. Oh,

F C

where is your heart? I don't un - der - stand.

C F#sus2

Your love is so cold; it's al - ways me who's

Bbsus2 C#sus2

reach - ing out for your hand. And I've al - ways

C F

dreamed that love would be ef - fort - less, like a

Bb(add2)

Dm

Gsus

G

pet - al fall - ing to the ground, a dream - er fol - low - ing his dream. —

Where is your heart? —

Gm7

F(add2)

C

'Cause I don't real - ly feel — you.

Where is your heart? —

Gm7

F(add2)

C

What I real - ly want is to be - lieve — you.

Is it so hard —

Bb

Dm

Am

Em

to give me what I need? I want your heart to bleed, — and that's all — I'm ask - ing for. —

Bb F

Oh, _____ where is your heart? _____

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a B-flat chord. The second line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. The lyrics 'Oh, _____ where is your heart? _____' are written below the vocal line.

C(add4) G F

It seems so much is left un - said, _____

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef, starting with a C(add4) chord. The second line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. The lyrics 'It seems so much is left un - said, _____' are written below the vocal line.

C G F

but you can say an - y - thing, oh, _____

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef, starting with a C chord. The second line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. The lyrics 'but you can say an - y - thing, oh, _____' are written below the vocal line.

Am Em Am Em

an - y time you need. _____ Ba - by, it's just you and _____

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody in treble clef, starting with an Am chord. The second line is the piano accompaniment in treble clef. The bottom line is the piano accompaniment in bass clef. The lyrics 'an - y time you need. _____ Ba - by, it's just you and _____' are written below the vocal line.

Bb(add2)



me, oh yeah. —

C



Gm



I know that you're true to me. You're al - ways there; — you say you care. —

Fsus2



Gm



I know that you wan - na be mine. — Where is your heart? —

Gm7



F(add2)



C



'Cause I don't real - ly feel — you. Where is your heart? —

Gm7



F(add2)



C



What I real - ly want is to be - lieve — you.

Is it so hard —

Bb



Dm



1



to give me what I need?

I want your heart to bleed, — and that's all — I'm ask - ing for. —

Bb



F



Oh, —

Where is your heart? —

2

Am



Em



Bb



heart to bleed, — and that's all — I'm ask - ing for. —

F C

Where is your heart?

Fsus2 B \flat sus2

Where is your heart?

Csus2 C

Where is your heart?

Fsus2 B \flat sus2 Csus2

Where is your heart?

WALK AWAY

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

Moderately fast

Guitar chords: G, B \flat 6, C6. Dynamics: *mf*. The system shows the first three measures of the piece, with a treble clef staff and a bass clef staff.

Guitar chords: C7, G. Lyrics: You've got your moth - er and your I've wait - ed here for you like. The system shows the vocal melody and piano accompaniment for the second system.

Guitar chords: B \flat 6, C6. Lyrics: broth - er, ev - 'ry oth - er un - der - cov - er tell - ing you what to say. a kid wait - ing af - ter school, so tell me how come you nev - er showed? The system shows the vocal melody and piano accompaniment for the third system.

Guitar chords: C7, G. Lyrics: You think I'm stu - pid, but the I gave you ev - 'ry - thing and. The system shows the vocal melody and piano accompaniment for the fourth system.

Bb6

C6

truth is that it's Cu - pid, ba - by; lov - ing you has made me this way. —
nev - er asked for an - y - thing, and look at me. — I'm all a - lone. —

C7

G

Bb6

So be - fore you point your fin - ger, get your hand —
So be - fore you start de - fend - ing, ba - by, stop —

C6

C7

— off all of — my trig - ger, oh yeah. —
— all your — pre - tend - ing.

G

Bb6

You need to know the sit - u - a - tion's get - ting old, and now the
I know you know I know, so what's the point in be - ing slow; let's

C6

C7

G

more you talk, the less I can take. — }
get this show on the road to - day. — }

I'm look - ing for at - ten - tion, not —

F

C(add4)

— an - oth - er ques - tion, should — you stay or should you go?

Well, if

G

F

C(add4)

you don't have the an - swer, why — you still — stand - ing here?

Hey, hey, hey, hey, —

G

F

just walk a - way.

(Just walk a - way.) —

C(add4)

G

(Just walk

a - way.

I want a love, — I want a fire, —

Bb6

C

— to feel the burn, —

my de - sires. —

I want a man —

by — my side, —

Eb

G

— not a boy — who runs — and hides. —

Are you gon - na fight for me, —

Bb6

C

die for me, live — and breathe — for me? —

Do you care — for me, — 'cause

E \flat **G**

if you don't _ then just be - lieve, I'm look - ing for at - ten - tion, not _

F **C(add4)**

_ an - oth - er ques - tion, should _ you stay or should you go? Well, if

G **F**

you don't have the an - swer, why _ you still _ stand - ing here?

svb.

C(add4) **G**

Hey, hey, hey, hey, _ just walk a - way. If you don't have the an - swer, _

F

C(add4)



walk a - way.

Accompanying piano and bass staves for the first system.

G

F

C(add4)



(Spoken:) Then just leave! Walk a - way.

Accompanying piano and bass staves for the second system.

G

Bb6



Walk a - way.

Accompanying piano and bass staves for the third system.

F/C

C7

N.C.



Walk a - way.

Accompanying piano and bass staves for the fourth system.

I HATE MYSELF FOR LOSING YOU

Words and Music by JIMMY HARRY,
SHEPPARD SOLOMON and KARA DioGUARDI

Moderately slow

A5



Dm/A



Fsus2



f

Gsus



G



A5



I woke up to - day, —
You got what you de - served.

Dm/A



Fsus2



woke up — wide a - wake — in an emp - ty bed, — star - ing at an emp - ty
Hope you're hap - py now, — 'cause ev - 'ry time I think of her — with you, — it's kill - ing

Gsus



G



A5



room.
me in - side. — And I have my - self to blame for the —
now I — dread each day know - ing —

Dm/A

Fsus2

state I'm in to - day, — and now dy - ing — does - n't seem — so
 that I can't be saved — from the lone - li - ness — of liv - ing with - out

Gsus

G

A5

cruel. And oh, — I don't — know what to say, —
 you. And oh, — I don't — know what to do, —

Fsus2

G

and I don't — know an - y - way, — an - y - more. —
 not sure — that I'll pull through. — I wish you

D5

C

G

D

knew. } I hate my - self — for los - ing you. — I'm

C G D C G

see - ing it, oh, so clear. I hate my - self for los -

D Am Am/G

- ing you. What do you do when you look in the mir - ror and

F#m7b5 C/F

star - ing at you is why he's not here?

Am Dm Fsus2

I hate my - self for los -

G



A5



ing you. _____ And oh, _____ I don't know what to do. _____

Fsus2



G



_____ Not sure that I'll pull through. _____ I wish you knew, _____

D5



A5



_____ I wish you knew, and oh, _____ I don't know what to say _____

Fsus2



G



_____ and I don't know an - y - way, _____ an - y - more. _____

D5



C



G



no, no. I hate my - self for los -

D



C



G



- ing you. I'm see - ing it all so, I'm

D



G



see - ing it all so clear. I hate my - self for los -

D



- ing you. What do you do when you look in the mir - ror and

F#m7b5 Am/G Am Am/G

star - ing at you — is why — he's not here? What do you say — when ev - 'ry - thing you said is the

F#m7b5 Am/G Am Am/G

rea - son why he left you in the end. How do you cry, — when ev - 'ry day you said,

F#m7b5 Am/G Am Am/G

"Don't ev - er bring him back a - gain." 1

F#m7b5 C/F

hate my - self for los - ing — you.

HEAR ME

Words and Music by CLIF MAGNESS,
KELLY CLARKSON and KARA DioGUARDI

Moderately in 2

Cm

Gm

Cm

Gm

mp

Chord diagrams for Cm and Gm are shown above the staff. The piano introduction consists of two staves (treble and bass clef) with a melody in the right hand and accompaniment in the left hand.

Cm

Gm

Cm

You got - ta be out there. — You got - ta be
I used to be scared of — let - ting some -

Chord diagrams for Cm and Gm are shown above the staff. The system includes vocal lines and piano accompaniment.

Gm

Cm

Gm

some - where. — Where - ev - er you are, I'm
- one in, but it gets so lone - ly be - ing

Chord diagrams for Gm and Cm are shown above the staff. The system includes vocal lines and piano accompaniment.

E♭

Cm

wait - ing, 'cause there are these
on my own. — no — one to

Chord diagrams for E♭ and Cm are shown above the staff. The system includes vocal lines and piano accompaniment.

Gm Cm Gm

nights when and I sing my - self to sleep, —
 talk to, — and no one to hold me. —

Cm Gm Eb

and I'm hop - ing my dreams — bring you close — to me. —
 I'm — not al - ways strong. — Oh, I need — you here. —

Cm

Are you lis - ten - ing? —

G5 Eb5 C5

Hear me; I'm cry - ing out, — I'm

read - y now. — Turn my world

G5 Eb5

up - side down; — find me. — I'm

C5 G5

lost in - side the crowd; — it's get - ting loud; — I

Eb5 C5

need you to see — I'm scream - ing for you — to please —

G5 Eb5 C5 To Coda

1

Gm Cm Gm

hear me.

Cm Gm Cm Gm

Can you hear me?

2

G5

(Hear me.) I'm rest-less and wild, I

Eb5 C5

fall but I try. I need some-one to un-der-stand. I'm (Can you hear me?)

G5



Eb5



lost in my thoughts, — and, ba - by, I've fought for

C5



G5



all that I've got. — Can you hear me? Hear

Eb5



D.S. al Coda

me, I'm

CODA

Gm



hear me. (Hear — me, —

Eb5



C5



hear — me, — hear — me.) Can you hear

G5



Eb5



C5



me? (Hear me, hear me, hear me.)

Can you hear me? *Lead vocal ad lib.*

C5



G5



Hear me,

Eb5



C5



Gsus2



hear me, hear me.

BEAUTIFUL DISASTER (LIVE)

Words and Music by REBECCA JOHNSON
and MATTHEW WILDER

Moderately slow

Gmaj7 G5 C(add#4) Csus2 Gmaj7 G

mp

C(add#4) Csus2 Gmaj7 G5 C(add#4) Csus2

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

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

Gmaj7 G5 C(add#4) Csus2

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

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

Gmaj7 G5 C(add#4) Csus2

damned as he seems, — more
trag - e - dy with — more

damned as he seems, — more
trag - e - dy with — more



heav - en than a heart could hold. And
 dam - age than a soul should see. But



if I tried to save him, my whole world would
 do I try to change him? So hard not to



cave in. It just ain't right, Lord, it just ain't right.
 blame him. Hold me tight, ba - by, hold me tight.



Whoa, and I don't know,

G/D D C6 Csus2 D/C

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

Csus2 D C G


beau - ti - ful, he's such a beau - ti - ful dis - as - ter.

G/D D G/D D



And if I could hold _____ on through the tears — and the

C6 Csus2 D/C Csus2 D

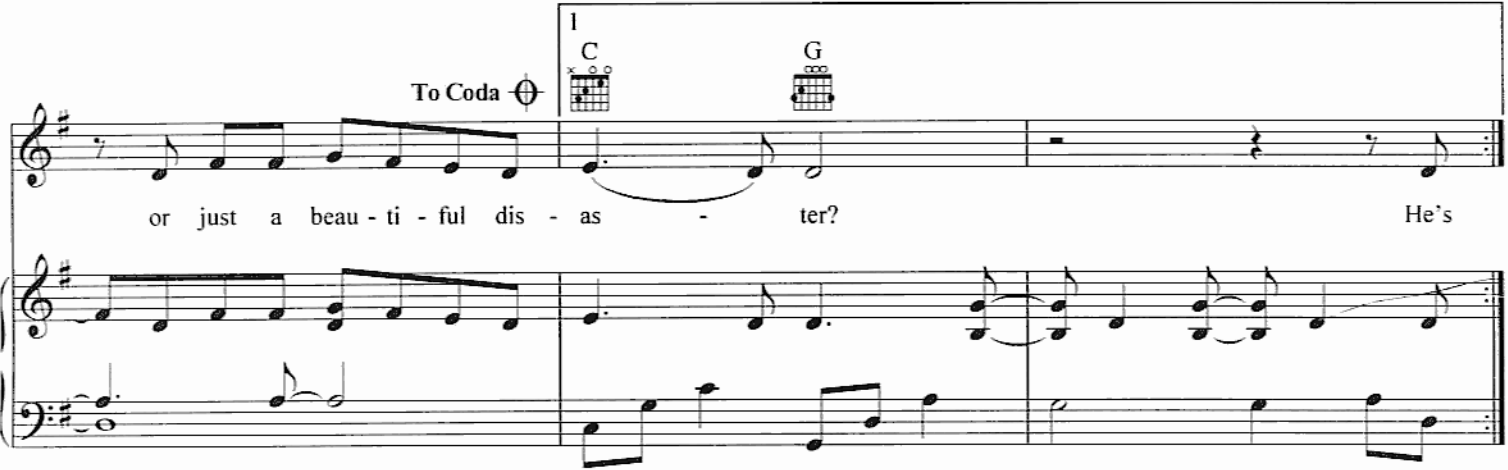
laugh - ter, would it be beau - ti - ful,

To Coda 





1

C  G 

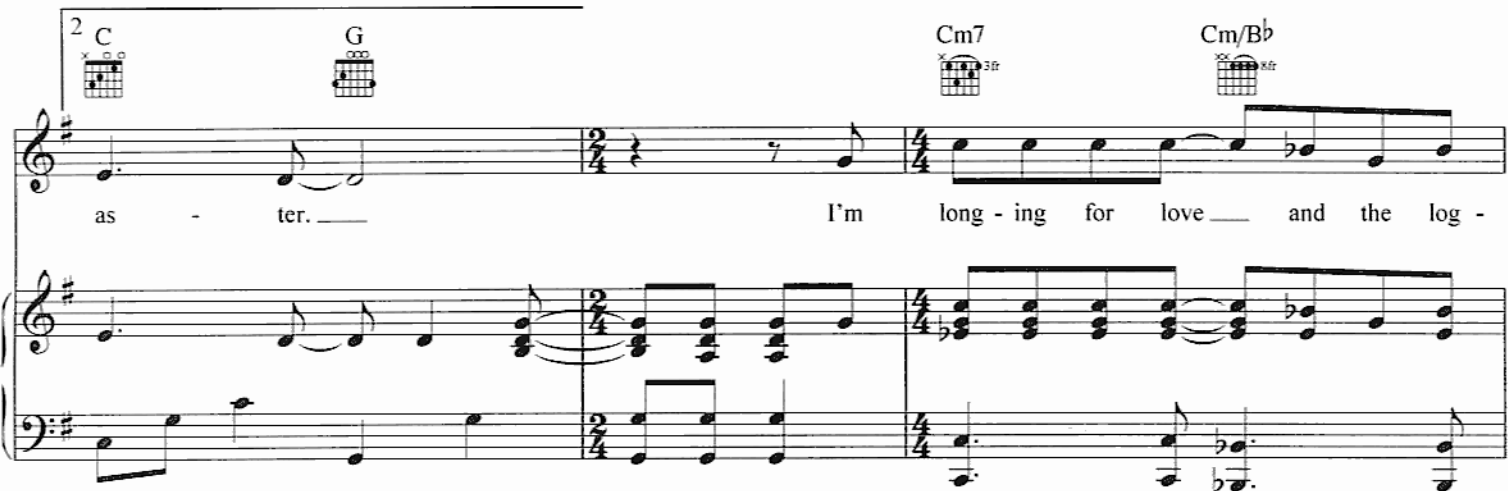
or just a beau - ti - ful dis - as - ter? He's




2

C  G  Cm7  Cm/Bb 

as - ter. I'm long - ing for love and the log -



F/A  Bb  F/A  Gm7 

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



Cm7  Cm/Bb 

i - cal. I'm search - ing for some kind of mir -



F/A

Gmaj7



a - cle, wait - ing so long.

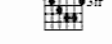
Csus2

Gmaj7

G

C(add#4)

Csus2



I've wait - ed so long. He's

Tempo I

Gmaj7

G5

C(add#4)

Csus2

Gmaj7

G5



soft to the touch, but frayed at the ends, he breaks.

C(add#4)

Csus2

Gmaj7

G5

C(add#4)

Csus2



He's nev - er e - nough, and

