

WALK AWAY

1

Words and Music by CHRISTINA AGUILERA,
MATT MORRIS and SCOTT STORCH

Slow and Bluesy

Em C7

p

With pedal

Em C7

Spoken: What do you do, when you know something's bad for you, and you still can't let go? I was na-

ive; your love was like can - dy. Ar - ti - fi - cial - ly

sweet, I was de - ceived by the wrap - ping. Got caught in your

Em C7

web, and I learned how to bleed. I was prey in your

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand, with a '7' marking above the first two measures.

Em C7

bed, and de - voured — com - plete - ly. — Oh, — and it

The second system continues the vocal line with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth-note chords and single notes. A 'cresc.' marking is present above the piano part in the final measure.

Em G Am Am/B C C/D

hurts my soul, — 'cause I can't let go. — All these walls are cav - ing in; I can't stop my suf - fer - ing. —

The third system features a vocal line with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes chords in the right hand and single notes in the left hand. A 'mf' marking is present above the piano part in the first measure.

Em G Am Am/B

I hate to show — that I've lost con - trol, — 'cause I, I keep go - ing right — back to the

The fourth system features a vocal line with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes chords in the right hand and single notes in the left hand. Triplet markings ('3') are present above the piano part in the first two measures.

C  Em 

one_ thing that I_ need... to walk a - way_ from, yeah.



dim. *P*



C7  Em 

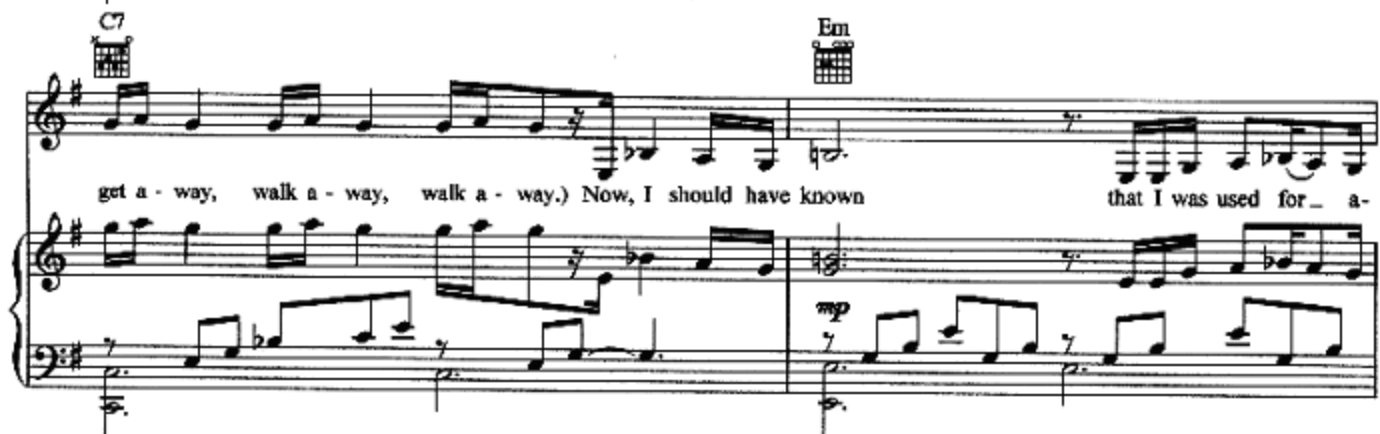
(I need to get a - way from ya, need to walk a - way from ya,




C7  Em 

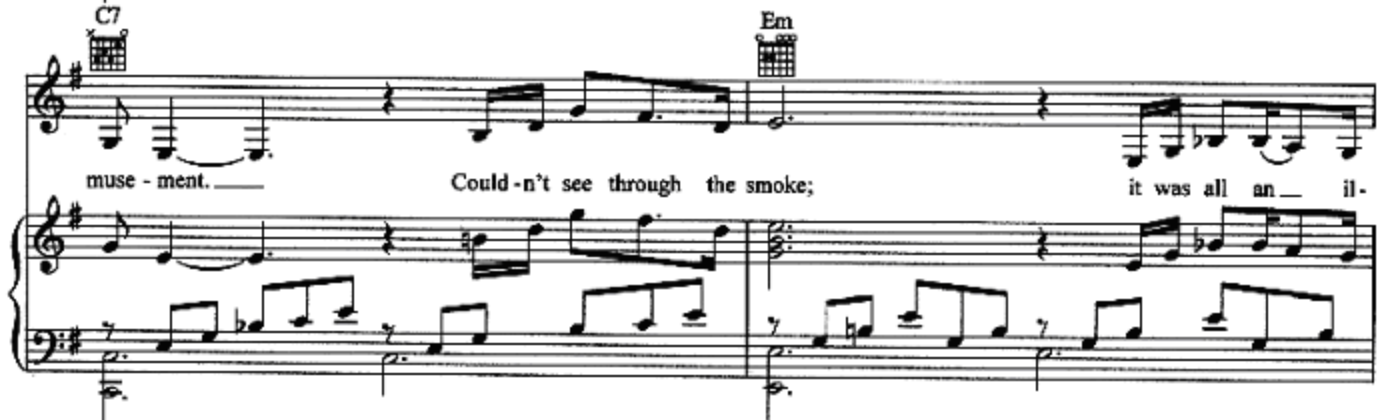
get a - way, walk a - way, walk a - way.) Now, I should have known that I was used for_ a -

mp



C7  Em 

muse - ment. _____ Could - n't see through the smoke; it was all an_ il -



C7 Em

lu - sion. — Now I've been lick - ing my — wounds, — but the ven - om — seeps

C7 Em

deep - er. — We both can se - duce, — but dar - ling, you hold — me

C7 Em G

pris - 'ner. — Oh, — I'm a - bout to break; — I can't stop this ache. — I'm ad -

cresc. *mf*

Am Am/B C C/D Em G

dict - ed to your al - lure, and I'm fiend - in' for a cure. — Ev - 'ry step — I take leads to one — mis - take.

Am Am/B C C/D Em G

I keep go - ing right back to the one thing that I need, oh, I can't mend this torn state I'm in, get - ting

Am Am/B C C/D Em G

noth - ing in re - turn. What did I do to de - serve the pain of this slow burn? And ev - 'ry - where I turn,

Am Am/B C

I keep go - ing right back to the one thing that I need... to

dim.

Em C7

walk a - way from, yeah. (I need to get a - way from ya, need to walk a - way from ya.)

p *cresc.*

B7 B7/A B7/G B7/F# Em B7 Em

Ev-'ry time I try to grasp for air, I am smoth-ered in de-spair; it's nev-er o-ver, o-ver, uh, uh.

B7 B7/A B7/G B7/F#

It seems I'll nev-er wake from this night-mare; I let out a si-lent prayer: "Let it be

Em B7 Em Am Am/G

o-ver, o-ver," ooh. In-side, I'm scream-ing, beg-gin, plead-ing: "No

cresc. *ff*

B7 Em

more!"

(Ah, Now, what to do? oh.) My heart has been.

sub. mp

C7 Em

bruised. So sad, but it's true; each beat re - minds me

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'bruised.' followed by a quarter rest, then a half note 'So sad, but it's true;' with a slur over the next two notes, and finally a quarter note 'each' followed by a quarter rest and a half note 'beat re - minds me' with a slur over the next two notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

C7 Em G

of you. Ooh, it hurts my soul, 'cause I can't let go. All these

cresc. *f*

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'of' followed by a quarter rest and a half note 'you.' with a slur over the next two notes, then a quarter note 'Ooh,' followed by a quarter rest and a half note 'it hurts my soul,' with a slur over the next two notes, and finally a quarter note ''cause I can't let go.' with a slur over the next two notes, and a quarter note 'All these'. The piano accompaniment continues with the eighth-note pattern, with a 'cresc.' marking and a dynamic change to 'f' (forte) in the second measure.

Am Am/B C C/D Em G

walls are cav-ing in; I can't stop my suf-fer-ring. I hate to show that I've lost con-trol, 'cause I,

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 'walls are cav-ing in;' with a slur over the next two notes, then a quarter note 'I can't stop my suf-fer-ring.' with a slur over the next two notes, a quarter rest, and then a quarter note 'I hate to show' with a slur over the next two notes, a quarter note 'that I've lost con-trol,' with a slur over the next two notes, and finally a quarter note ''cause I,'. The piano accompaniment features a steady eighth-note pattern, with triplets of eighth notes in the right hand in the second measure.

Am Am/B C C/D Em G

I keep go-ing right back to the one thing that I need, oh. I'm a-bout to break, and I can't stop this ache. I'm ad-

Detailed description: This system contains the final two measures. The vocal line starts with a quarter note 'I keep go-ing right back to the one' with a slur over the next two notes, a quarter note 'thing that I need,' with a slur over the next two notes, a quarter note 'oh.' with a slur over the next two notes, a quarter rest, and then a quarter note 'I'm a-bout to break,' with a slur over the next two notes, a quarter note 'and I can't stop this ache.' with a slur over the next two notes, and finally a quarter note 'I'm ad-'. The piano accompaniment continues with the eighth-note pattern, with triplets of eighth notes in the right hand in the second measure.

Am Am/B C C/D Em G

dict - ed to your al - lure, and I'm fiend - in' for a cure. — Ev - 'ry step — I take leads to one — mis - take.

Am Am/B C C/D Em G

I keep go - ing right back to the one — thing that I — need, oh. — I can't mend — this torn state I'm in, — get - ting

Am Am/B C C/D Em G

noth - ing in re - turn. What did I do to de - serve — the pain of this — slow burn? And ev - 'ry - where I turn, —

Am Am/B C

I keep go - ing right back to the one — thing that I — need... — to

dim.

Em C7

walk a - way from, yeah. Yeah.

p

Em C7

5

Em 1-3 C7

Lead vocal continues ad lib.
need to get a - way from ya, need to walk a - way from ya, need to get a - way from ya, need to walk a - way from ya,

4 C7

Segue to "Fighter"

Optional Ending C7 Em

need to get a - way from ya, need to walk a - way from ya...) need to get a - way from ya, need to walk a - way from ya...)