

piano • vocal • guitar

DEMI LOVATO

DON'T FORGET

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DON'T FORGET

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# LA LA LAND

Words and Music by DEMI LOVATO,  
NICHOLAS JONAS, JOSEPH JONAS  
and KEVIN JONAS

Moderately fast (♩ = ♪♪)

F#m

I am

con - fi - dent, — but I still have my mo - ments, ba -

D E F#m

- by. That's just me.

788.42

I'm not a su - per - mod - el;

I still eat \_\_\_\_\_ Mc - Don - ald's, ba - by.

D

That's \_ just me. \_\_\_\_\_ Well,

E F#m

some may say I need \_\_\_\_\_ to be a - fraid \_\_\_\_\_ of

E/G# F#m

A/E

D5

Dsus2

Dm

los - ing ev - 'ry - thing — be - cause of where I

A

E/G#

F#m

had my start, and where I made my name. — Well,

A/E

D5

To Coda

Dm

ev - 'ry - thing's - the same — in the La — La Land - ma - chine, -

F#m

ma - chine — (ma - chine).

Who said I can't wear my

Con - verse with my dress? - Well, ba - by,

D

that's just me.

E

F#m

Who said I can't be sin - gle, and have to go

D E

out and min - gle? Ba - by, that's - not

F#m D.S. al Coda

no, no. Well,

CODA Dm

La Land.

A E/G# F#m

me, do you feel the way I feel?

A/E D Dm

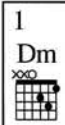
noth - ing else is real in the La La Land ap - peal.



Musical staff with a long melodic line spanning across the first three measures, starting with a whole note and followed by eighth notes.

(1, 2.) *Guitar solo ad lib.*

Two musical staves showing a guitar solo. The top staff contains chords and melodic fragments, while the bottom staff shows a steady bass line of eighth notes.



Musical staff with a melodic line and guitar accompaniment. The accompaniment features chords and a bass line. A first ending bracket labeled '1' covers the final two measures.

2



Musical staff with lyrics: "Well, some may say I need \_\_\_ to be a - fraid \_". The staff includes a melodic line and guitar accompaniment with chords and a bass line.



Musical staff with lyrics: "of los - ing ev - 'ry - thing \_\_\_ be -". The staff includes a melodic line and guitar accompaniment with chords and a bass line.



Dm A E/G#

cause of where I had my start, and where I made my name.

F#m E6 D

Well, ev - 'ry - thing's the same in the La

Dm F#m E

La Land ma - chine. Well, I'm not gon - na change

D E5 F#m

in the La La Land ma - chine. Well, I






— will stay — the same — in the La — La Land —

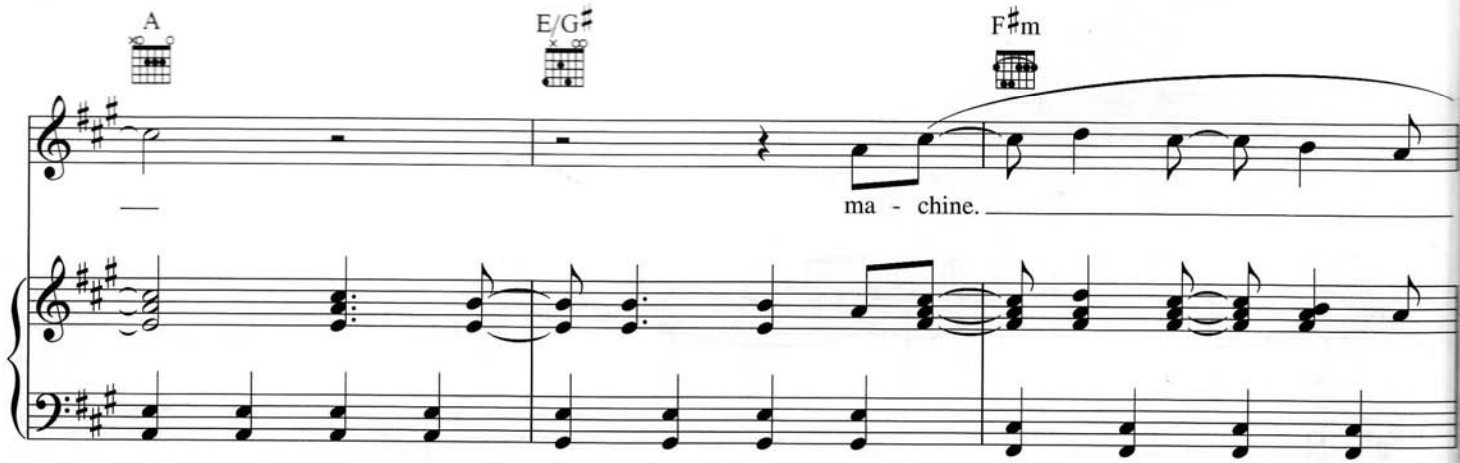
ma - chine, -







ma - chine, -

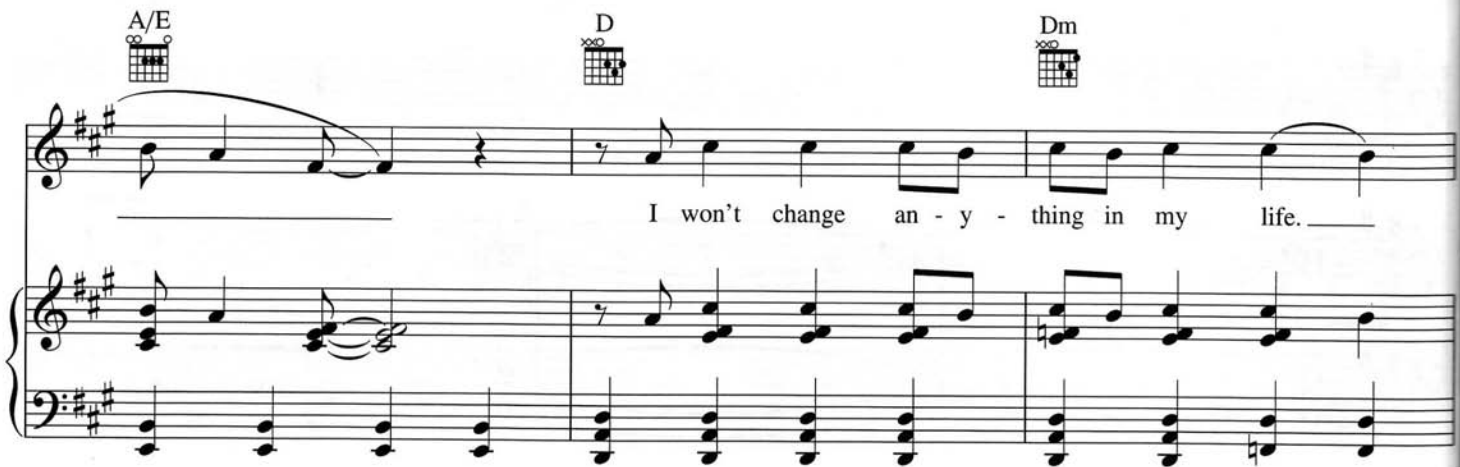
A  E/G#  F#m 





ma - chine.



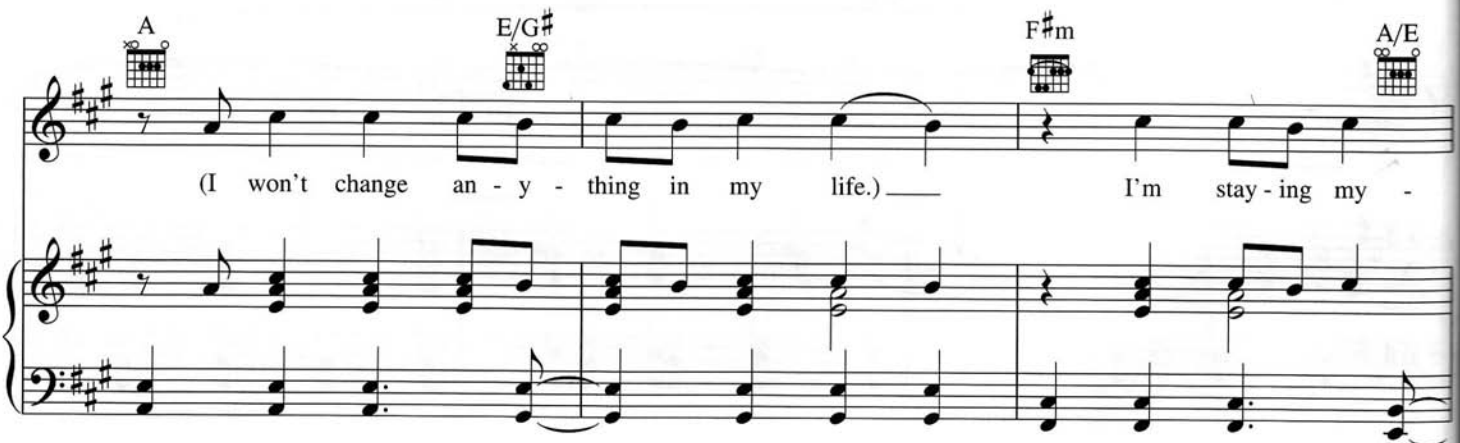
A/E  D  Dm 

I won't change an - y - thing in my life.



A  E/G#  F#m  A/E 

(I won't change an - y - thing in my life.) I'm stay - ing my -



D  Dm  E7sus 

self to - night. I'm stay - ing my - self to - night.)



A  E/G#  F#m 




(La. la, la,

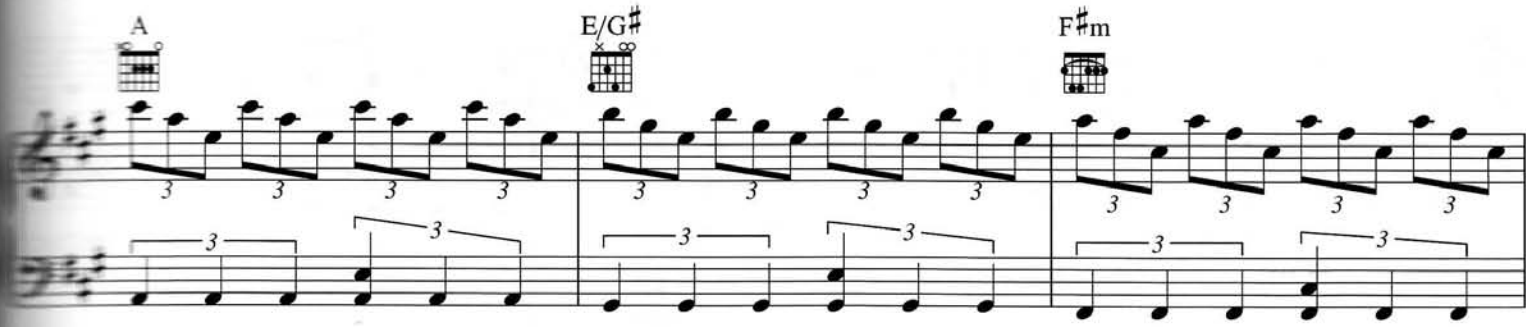






A/E  D  Dm 

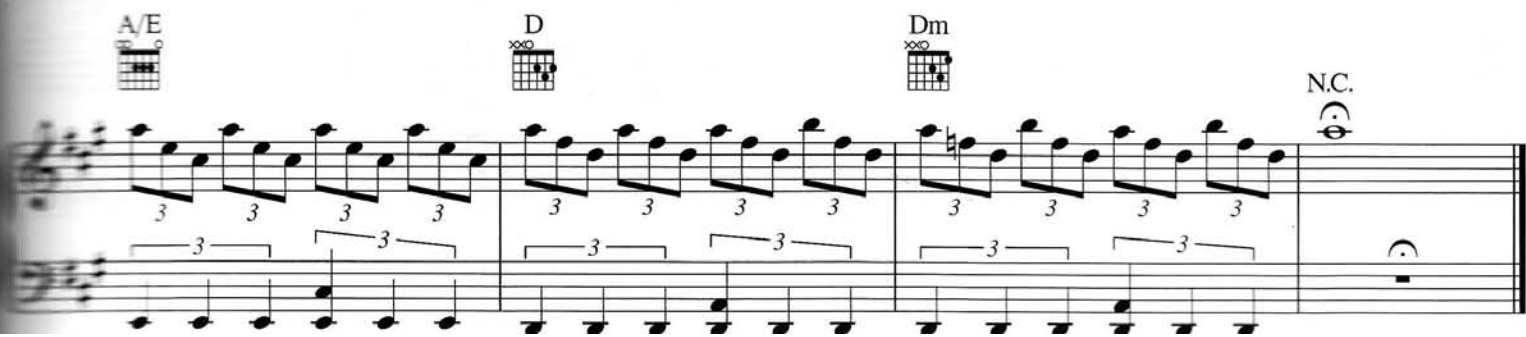
la. la, la.)



A  E/G#  F#m 



A/E  D  Dm  N.C. 



# GET BACK

Words and Music by DEMI LOVATO,  
NICHOLAS JONAS, JOSEPH JONAS  
and KEVIN JONAS II

Moderately fast

Guitar chord diagrams: G5 (3fr), B5, C5 (3fr), G5 (3fr), B5, C5 (3fr), G5 (3fr), B5, C5 (3fr), G5 (3fr), B5, C5 (3fr), G5 (3fr), B5, C5 (3fr), G5 (3fr), B5, C5 (3fr).

*f*

Don't walk a - way like you al - ways do -  
Don't look at me that way, I see it in your

this time. — Ba - by, you're the on -  
eyes. — Don't wor - ry a - bout -

- ly thing that's been — on my mind. —  
— me; I've been — fine. —

**F** **C**

Ev - er since you've left I've been a mess.  
 I'm not gon - na lie; I've been a mess

**G** **F** **C**

(You won't an - swer your phone.) I'll say it once and I'll leave  
 since you've left. and ev - 'ry time I see

**D5** 5fr

you a - lone, but I got ta and let you know.  
 you it gets more and more in - tense.

**G5** 3fr **F**

I wan - na get back to the old days, when the phone

C7

— would ring and I knew — it was you. — I wan - na

G F C7

talk back and get yelled — at, fight for noth - ing, like we used

G F

— to. Oh, kiss me like you mean — it, like you miss -

C7

— me, 'cause I know — that you do. — I wan - na

E7(9maj7) 1 F G5 B5 C5

To Coda

back, get back — with you. —

G5 B5 C5 G

N.C.

with you. —

G5 C5

You were the on -



G5

C5

ly one I want ed,

G5

C5

G5

C5

and you were the first one I fell for.

G5

C5

You're the on - ly one that I've been need

G5

B5

C5

F5

G5

C5

ing, and I don't wan - na be

D5



D.S. al Coda

— lone - ly — an - y - more. — I wan - na

CODA

F



G5



F5



— with you. — (Get back.) Get back. —



G5



F5



(Get back.) Get back. — (Get back.) Get back. —

C9



(Get back.) Get back. — Oh,

G F C7

kiss me like you mean — it, like you miss — me, 'cause I know —

Ebmaj7 F

— that you do. — I wan - na get back, get back, — I wan - na

Ebmaj7 F Eb

get back, get back, — I wan - na get back, get back, —

F G5

— get — back. —

# TRAINWRECK

Words and Music by  
DEMI LOVATO

Moderately, in 2 (♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ )

Gm  3fr

G♭+ 

B♭/F 

*mf*



Em7♭5 

Gm  3fr

G♭+ 



B♭/F 

Em7♭5 

Gm  3fr

You fled from med - i - ca - tion 'cause it

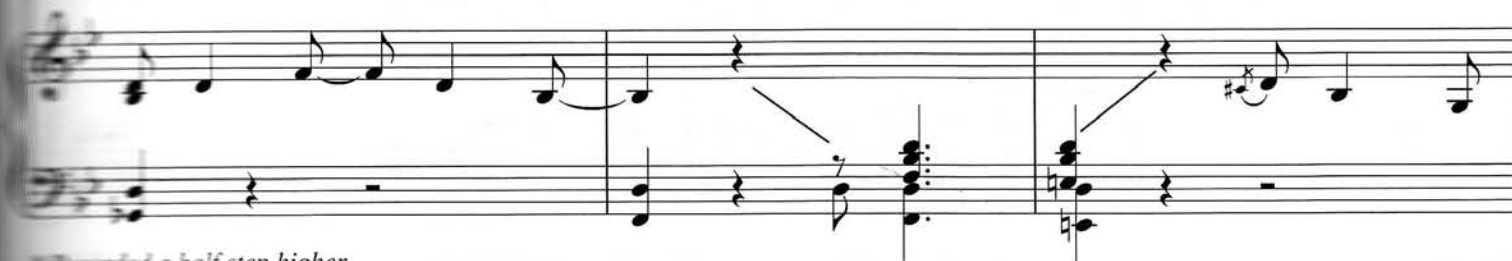



G♭+ 




B♭/F 

Em7♭5 

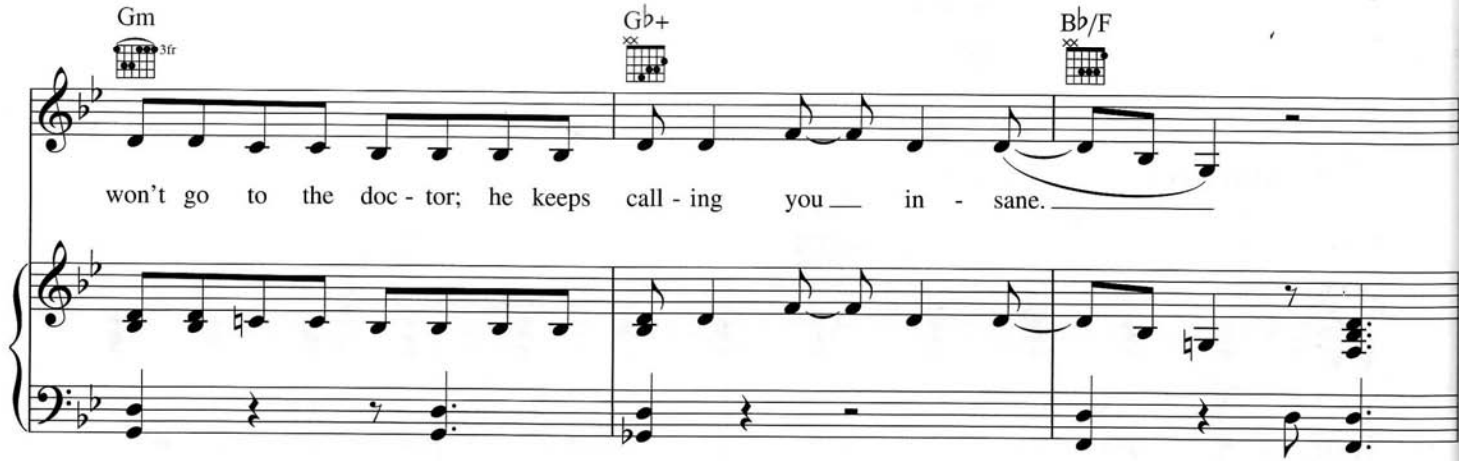
ce - ly caus - es pain. — You

\*Recorded a half step higher.

Gm  3fr  

won't go to the doc - tor; he keeps call - ing you in - sane.



Em7b5   3fr




You're lost, e - ven when you're go -



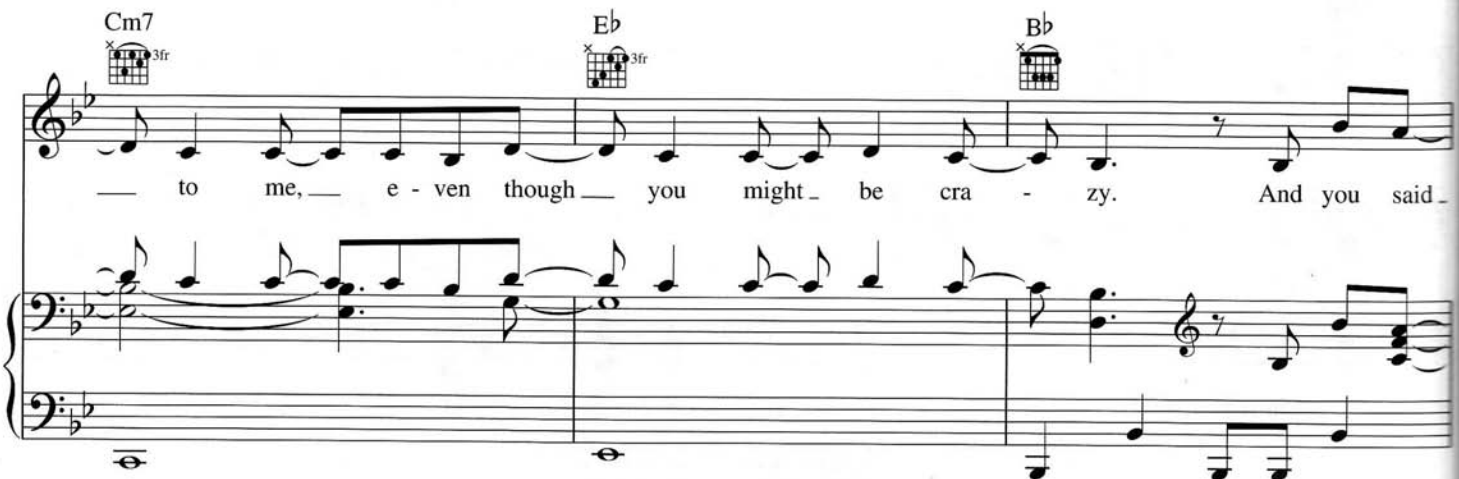
Gb+   

- ing the right way. You mean the world -



Cm7  3fr  3fr 

to me, e - ven though you might be cra - zy. And you said -



**Dm7** **Eb**

we would - n't make it, but look

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'we would - n't make it, but look'. The second line is the piano accompaniment, featuring a series of chords and moving lines in both hands. Chord diagrams for Dm7 and Eb are provided above the staff.

**F** **Bb** **Dm7**

how far we've come. For so long my heart was break-

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'how far we've come. For so long my heart was break-'. The piano accompaniment continues with chords and moving lines. Chord diagrams for F, Bb, and Dm7 are provided above the staff.

**Eb** **F** **Gm**

- ing, but now we're stand - ing strong. The things you say -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with '- ing, but now we're stand - ing strong. The things you say -'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Eb, F, and Gm are provided above the staff.

**Gm/F** **Em7b5**

make me fall hard - er each day.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'make me fall hard - er each day.'. The piano accompaniment concludes with chords and moving lines. Chord diagrams for Gm/F and Em7b5 are provided above the staff.

**E<sup>b</sup>maj7** **Cm7**

You're a train - wreck, but I would - n't

**E<sup>b</sup>** **Gm** **G<sup>b</sup>+**



love you if — you changed. — No, — yeah.

**B<sup>b</sup>/F** **Em7<sup>b</sup>5** **Gm**

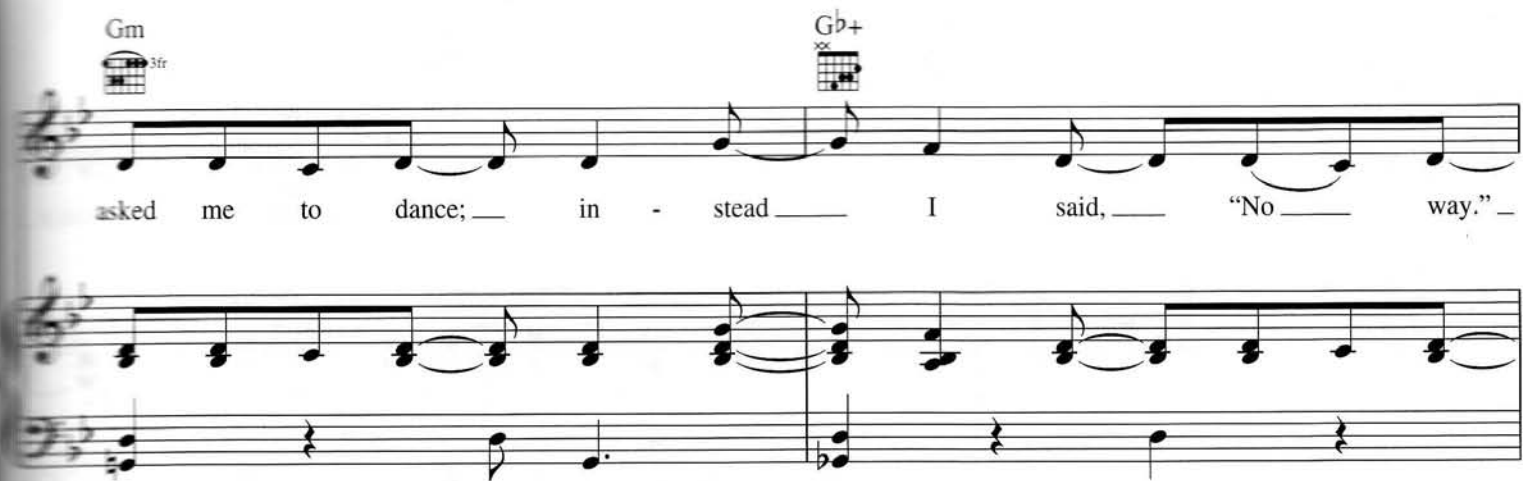
I shook your hand, — and you pulled

**G<sup>b</sup>+** **B<sup>b</sup>/F** **Em7<sup>b</sup>5**

— it right — a - way, — yeah. — You

Gm  Gb+ 



asked me to dance; in - stead I said, "No way."



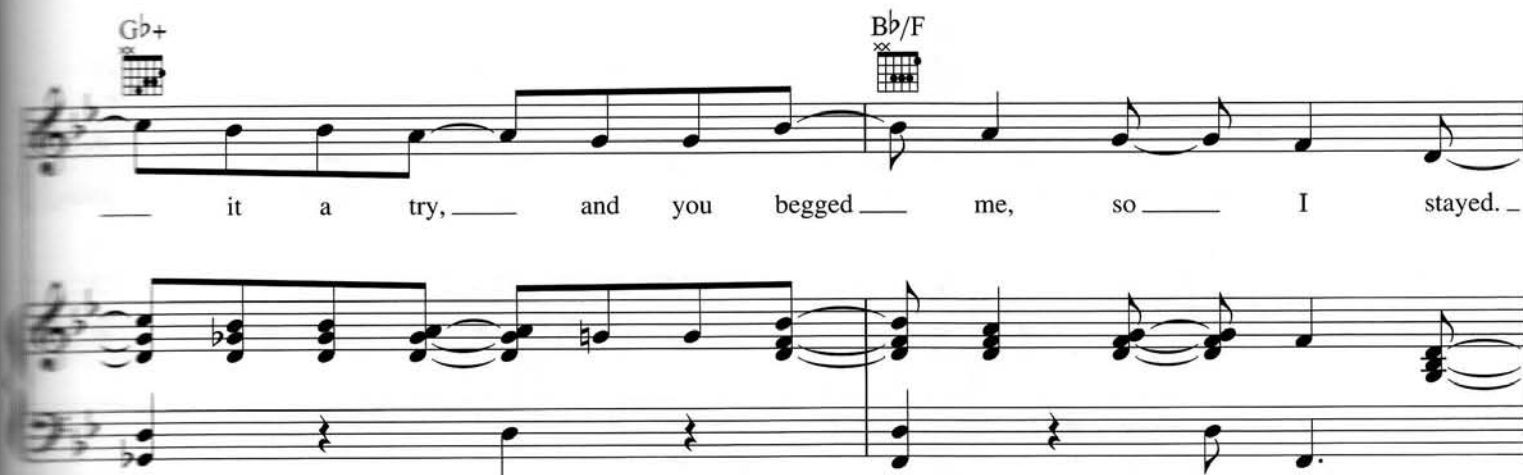
Bb/F  Em7b5  Gm 



In - side I was dy - ing to give



Gb+  Bb/F 

it a try, and you begged me, so I stayed.



Em7b5  Cm7 

I knew you were dif - f'rent from





E $\flat$  B $\flat$  Dm7

— the way — I caved. — And you said — we would - n't make

E $\flat$  F B $\flat$

— it, but look — how far — we've come. — For so long —

Dm7 E $\flat$  F

— my heart — was break - ing, but now — we're stand - ing strong. —

Gm G $\flat$ + Gm/F Em7 $\flat$ 5 To Coda

— The things you say, — you make me fall — hard - er — each day. —

Ebmaj7

Cm7

You're a train - wreck, but I would - n't

Eb

Gm

Gb+

love you if you changed, oh, yeah, -

Gm/F

Em7b5

F6

F#dim

Gm

woo. -

No, -

F#dim

Gm/F

Em7b5

yeah. -

**E $\flat$**  **F** **B $\flat$**  **B $\flat$ maj7/D**

We were so dif - f'rent, but op - po - sites at - tract

This system contains the first system of music. It features a vocal line in the treble clef with lyrics and a piano accompaniment in the grand staff (treble and bass clefs). Above the vocal line, four guitar chord diagrams are provided: E $\flat$  (3 fret), F (3 fret), B $\flat$  (3 fret), and B $\flat$ maj7/D (3 fret). The lyrics are: "We were so dif - f'rent, but op - po - sites at - tract".

**E $\flat$**  **F**

so my hope kept grow - ing and I

This system contains the second system of music. It features a vocal line in the treble clef with lyrics and a piano accompaniment in the grand staff. Above the vocal line, two guitar chord diagrams are provided: E $\flat$  (3 fret) and F (3 fret). The lyrics are: "so my hope kept grow - ing and I".

**B $\flat$**  **F/A** **Gm**




nev - er looked back. You're one of a kind

This system contains the third system of music. It features a vocal line in the treble clef with lyrics and a piano accompaniment in the grand staff. Above the vocal line, three guitar chord diagrams are provided: B $\flat$  (3 fret), F/A (3 fret), and Gm (3 fret). The lyrics are: "nev - er looked back. You're one of a kind".

**Cm7**

No one can

This system contains the fourth system of music. It features a vocal line in the treble clef with lyrics and a piano accompaniment in the grand staff. Above the vocal line, one guitar chord diagram is provided: Cm7 (3 fret). The lyrics are: "No one can".

E $\flat$   3fr  F  B $\flat$

change this heart — of mine. — Oh, — well, you said —



Dm7  D.S. al Coda



— we would - n't make —



CODA E $\flat$ maj7  3fr



You're a

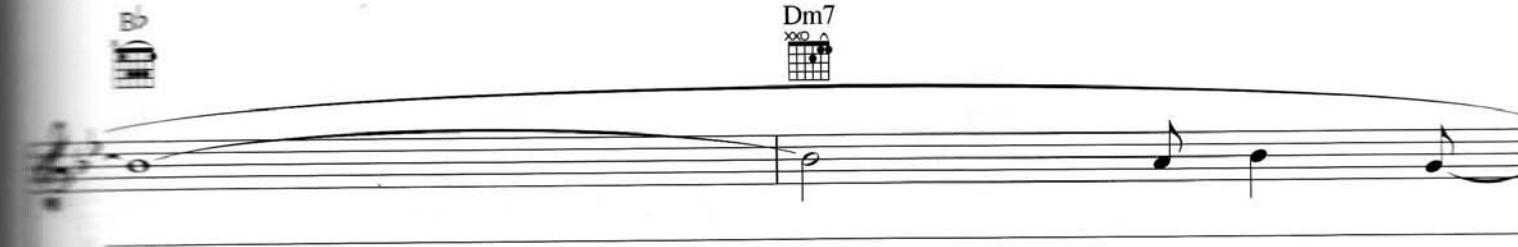


Cm7  3fr  E $\flat$  3fr

train - wreck, but I would - n't love you if — you changed. —



 E $\flat$   Dm7




Chord diagrams: Eb (3fr), Bb6, Bb

Chord diagrams: Dm7, Eb (3fr), Bb6

One more

Chord diagrams: Bb, Dm7, Eb (3fr)

thing I thought I'd share \_\_\_ with some - one spe - cial: \_\_\_

Chord diagrams: F, Bb, Dm7

I'm fall - ing like I've nev - er fell \_\_\_ be - fore.

It's fun - ny, you said we'd

F Gm

nev - er make it, and look how far we've come.

Gm/F Em7b5

You're a train - wreck, but with you

Cm

I'm in love.

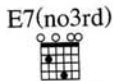
Bb

# PARTY

Words and Music by DEMI LOVATO,  
ROBERT SCHWARTZMAN and JOHN FIELDS

Moderate Rock Shuffle (♩ = ♩<sup>3</sup>)

E7(no3rd)



and push - ing through the crowd like you've got some - thing to say, —  
 bod - y's stop - ping what they're do - ing, 'cause your face is turn - ing — red, —

D                      A                      E7(no3rd)

—                      yeah. —                      But you could-n't walk, 'cause the mu -  
 —                      yeah. —                      Got - ta learn how to move to the

— sic's tak - ing o - ver your feet. —                      I can  
 groove, — give in or get — out. —                      Put your

tell by your toes — that you're rock - in' to — this beat. —  
 hands in the air, — stand up — in your chair and shout. —



D A C

You got - ta dance 'til you ache, 'til you drop, 'til you break. -  
 You're all dolled - up with - no-where to go. - You

D E5

Free your soul; let me see you shake. - One by one, we're  
 wan - na get out and - put on a show. There's noth - ing wrong with

steal - ing the stage. - Here - we come, so get out of our way. - } It  
 stay - ing - home - as long - as you've got your - ra - di - o. - }

E D G

won't be long - 'til the sum - mer's gone. - Get your par - ty on,

A B E D

so — sing a - long. Hold on tight; — it's a cra - zy night, — get your par -

G A B E7(no3rd)

ty on, so we're scream-in' out loud. \_\_\_\_\_

2 A B E D

so we're scream - ing. Don't wait, — and don't — you be late; get your par -

G A B E

ty on, so — sing a - long. Hold on tight; — it's a cra -

This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G, A, B, and E are provided above the staff.

To Coda ⊕

D G A B

- zy night, — get your par - ty on, so we're scream-in' out loud. —

This system contains the next two measures. The vocal line continues with a quarter note D4, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. A 'To Coda' symbol is placed above the staff. Chord diagrams for D, G, A, and B are provided above the staff.

E7(no3rd)

This system contains the third measure of the piece. The piano accompaniment continues with eighth-note patterns in both hands. A chord diagram for E7(no3rd) is provided above the staff.

This system contains the fourth measure of the piece. The piano accompaniment continues with eighth-note patterns in both hands.



The lit - le



things that you do — from a - cross the — room,



I see you send - ing me clues. — They're in the way -



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

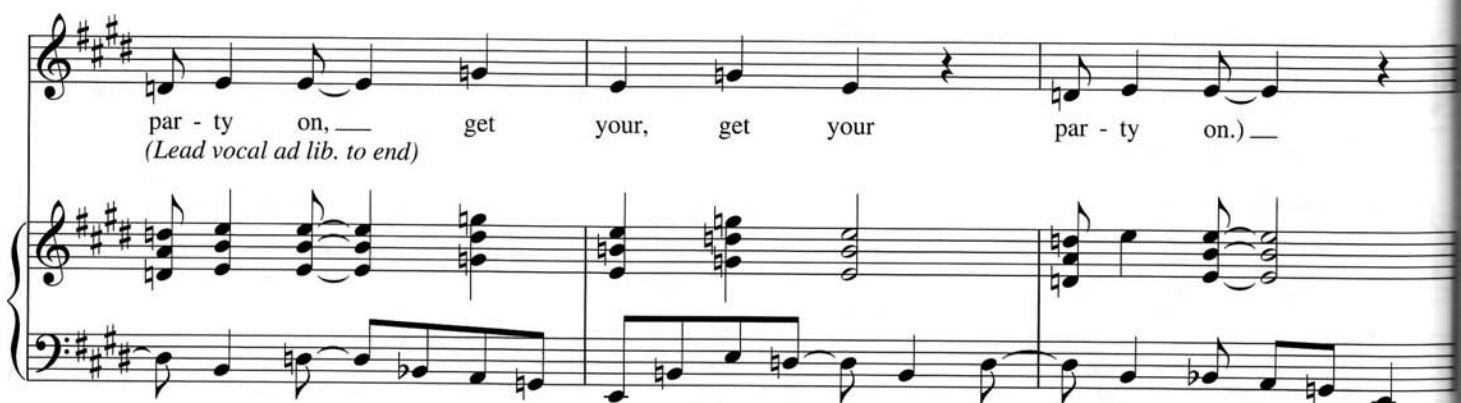
— you make me — move. — It

CODA    

I'm scream - ing out loud. (Get your



par - ty on, — get your, get your par - ty on.) —  
*(Lead vocal ad lib. to end)*



(Get your par - ty on, — get your, get your



E5 

par - ty on.) — *Spoken: Let's do it again!*



# ON THE LINE

Words and Music by DEMI LOVATO,  
NICHOLAS JONAS, JOSEPH JONAS  
and KEVIN JONAS II

Moderately fast

Chord diagrams: C, Em7, F, F/G, C, Em7, F, F/G, C, Em7, F, F/G

*mf*

Female: I did - n't wan - na say I'm sor -

- ry for break - ing us a - part. Male: I did - n't wan - na

say it was my fault, e - ven though I knew it was.

C Em7 F

Female: I did - n't wan - na call you back, 'cause I knew

F/G C Em7

that I was wrong. Both: Yeah, I knew I was wrong.

F F/G C G/B Am

Female: One in the same, nev - er

C/G Csus2/G C5/G F

to change, our love was beau - ti - ful.

C G/B Am

Both: We got it all, — des - tined

C/G Csus2/G C5/G F

to fall; our love \_ was trag - i - cal. —

C G/B Am C/G Csus2/G C5/G

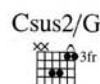
Male: Want - ing to call, — Female: no need to fight, 'cause you know — I

F G

would-n't lie. — Both: But to - night — we'll



To Coda



leave it on the line.



Male: Nev - er would've



said for - ev - er if we knew we'd end so fast.



Female: Why did you say, "I love you" if you knew

F/G



C



Em7



that it would - n't last? *Male:* Ba - by, I just can't hear what you're say -

F



F/G



C



- ing; the line is break - ing up. *Female:* Or is

Em7



F



that just us? Or is

F/G



D.S. al Coda

that just us?

CODA

C



*Male:* I try to call a -

Em7 F F/G

gain and get — your mail - box, like a let - ter left — un - read

C Em7 F

— *Female:* A - pol - o - gies are of - ten o - pen - end - ed, *Both:* but this one's

F/G C G/B Am

bet - ter left — un - said. One in the same, — nev - er

C/G Csus2/G C5/G F

to change, our love — was beau - ti - ful. —

C G/B Am C/G Csus2/G C5/G F

We got it all, — des-tined to fall; our love — was trag - i - cal. —

C G/B Am C/G Csus2/G C5/G

Male: Want-ing to call, — no need to — fight. —  
 Female: —  
 Male: You know — I —

F G

— would-n't lie. — Both: But to - night — we'll

C G/B Am C/G Csus2/G C5/G

leave it on — the line. — *Lead vocals ad lib. to end*

F

First system of musical notation. It includes a guitar chord diagram for the F chord and a piano accompaniment consisting of eighth notes in the bass line and chords in the treble line.

C G/B Am C/G Csus2/G C5/G

Second system of musical notation. It features guitar chord diagrams for C, G/B, Am, C/G, Csus2/G, and C5/G. The piano accompaniment includes chords in the treble and eighth notes in the bass.

**Repeat and Fade**

F(add2)

Section titled "Repeat and Fade". It begins with a guitar chord diagram for F(add2) and piano accompaniment with eighth notes in the bass and chords in the treble.

**Optional Ending**

F(add2)

Section titled "Optional Ending". It starts with a guitar chord diagram for F(add2) and piano accompaniment, ending with a double bar line and repeat sign in the treble.

C Em7 C/F

Final system of musical notation. It includes guitar chord diagrams for C, Em7, and C/F. The piano accompaniment features chords in the treble and eighth notes in the bass.

# DON'T FORGET

Words and Music by DEMI LOVATO,  
NICHOLAS JONAS, JOSEPH JONAS  
and KEVIN JONAS II

Moderately

E5

Did you for - get \_\_\_\_\_ that I was e -  
this is where -

*p*

E5/D#

C#5

- ven a - live? Did you for - get ev - 'ry - thing -  
we have to stand. Did you re - gret ev - er hold -

D5



A

- we ev - er had? Did you for - get, did you for - get -  
- ing my hand? Nev - er a - gain, please don't for - get, -

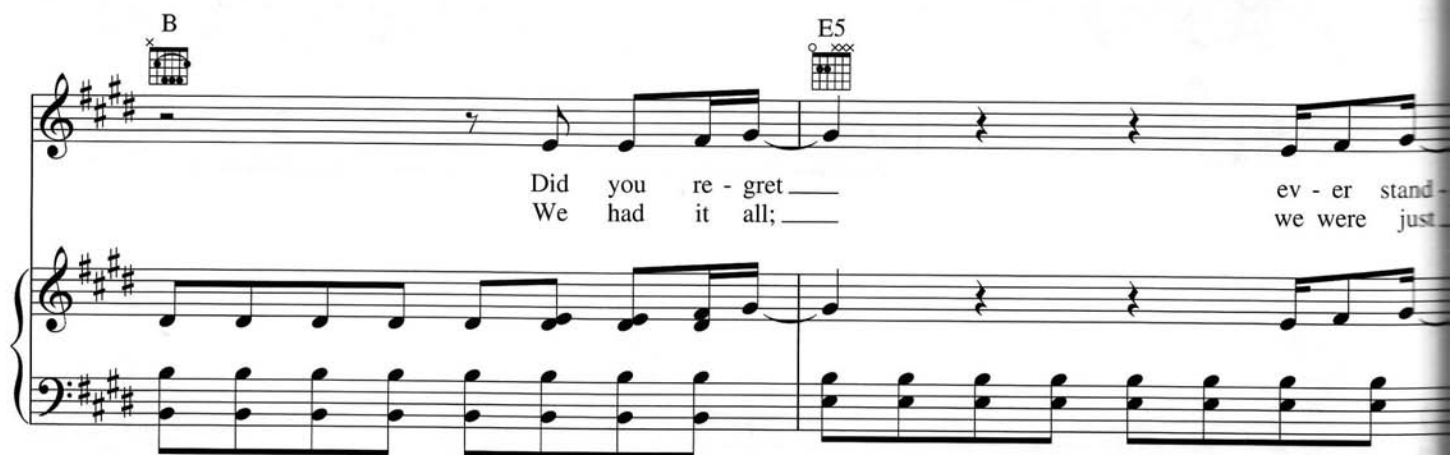
Am7  E5 

a - bout\_ me?  
don't for - get. \_\_\_



B  E5 

Did you re - gret \_\_\_ ev - er stand -  
We had it all; \_\_\_ we were just



E5/D#  C#5 

- ing by \_\_\_ my side?\_ Did you for - get \_\_\_ what we were feel -  
a - bout\_ to fall \_\_\_ ev - en more \_\_\_ in love \_ than we were



D5  A 

- ing \_\_\_ in - side?\_ No one left \_\_\_ to for - get  
be - fore. \_\_\_ I won't for - get, \_\_\_ I won't for - get



Am7 E5 B

a - bout us. } But  
a - bout us }

A E B A E

some - where we went wrong. We were once so

B A E

strong. — Our love is like a

B A E

song; you can't for - get it.



B A E B E/B

So now I guess — it.

This system features a vocal line with lyrics "So now I guess — it." and a piano accompaniment. Above the vocal line, guitar chords are indicated: B, A, E, B, and E/B. A first ending bracket labeled "2" spans the second and third measures of the vocal line.

A E B A E

This system continues the piano accompaniment with guitar chords A, E, B, A, and E indicated above the staff.

B5




But some - where we went wrong. -

This system features a vocal line with lyrics "But some - where we went wrong. -" and a piano accompaniment. A guitar chord B5 is indicated above the vocal line.

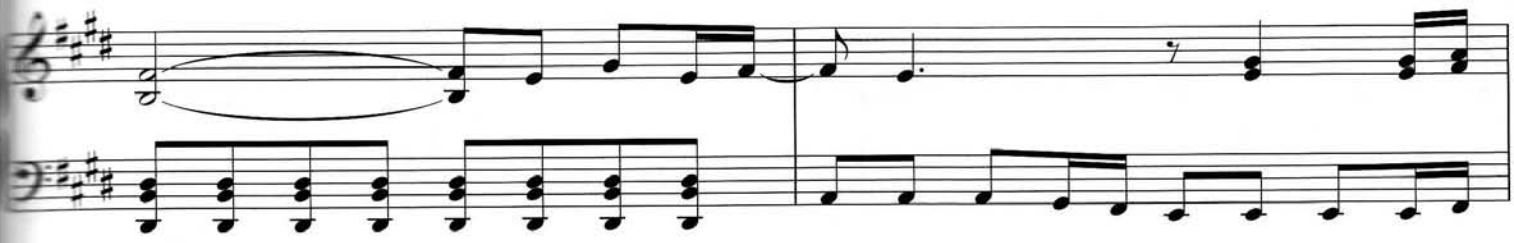
A E B A E



We were once so strong. — Our love is like a

This system features a vocal line with lyrics "We were once so strong. — Our love is like a" and a piano accompaniment. Guitar chords A, E, B, A, and E are indicated above the vocal line.


B  A  E 



song; you can't for - get it at all.



B  E 



And at last all the pic -



E/D#  C#m 

- tures have been burned; all the past is just a les -



Dmaj7(no3)  A 

- son that we've learned. I won't for - get. Please don't for - get -



Am E B

us. \_\_\_\_\_

A E B5 A E

Some - where we went wrong. Our love is like a

B5 A E B5

song, \_\_\_\_\_ but you won't sing a - long. You've for - got -

A E B5 E

- ten a - bout \_\_\_\_\_ us. \_\_\_\_\_ *Spoken: Don't forget.*

# GONNA GET CAUGHT

Words and Music by DEMI LOVATO,  
NICHOLAS JONAS, JOSEPH JONAS  
and KEVIN JONAS II

Moderately fast

D5



C#m7



Dmaj13



N.C.

You reeled me in —

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Moderately fast'. The guitar part is indicated by chord diagrams for D5, C#m7, and Dmaj13. The lyrics 'You reeled me in' are written under the vocal line.

Amaj9



with — your smile. —

The second system continues the vocal line and piano accompaniment. The lyrics 'with your smile' are written under the vocal line. The guitar part is indicated by a chord diagram for Amaj9.

C#m7



Dmaj13



Amaj9



You made me melt — with — your voice. —

The third system continues the vocal line and piano accompaniment. The lyrics 'You made me melt with your voice' are written under the vocal line. The guitar part is indicated by chord diagrams for C#m7, Dmaj13, and Amaj9.

C#m7

Dmaj13



Now I've been gone — now for — a while, —

Amaj9

C#m7

Dmaj13



just to find — that I'm —

Amaj9



— your sev - enth choice. —



E5

D5

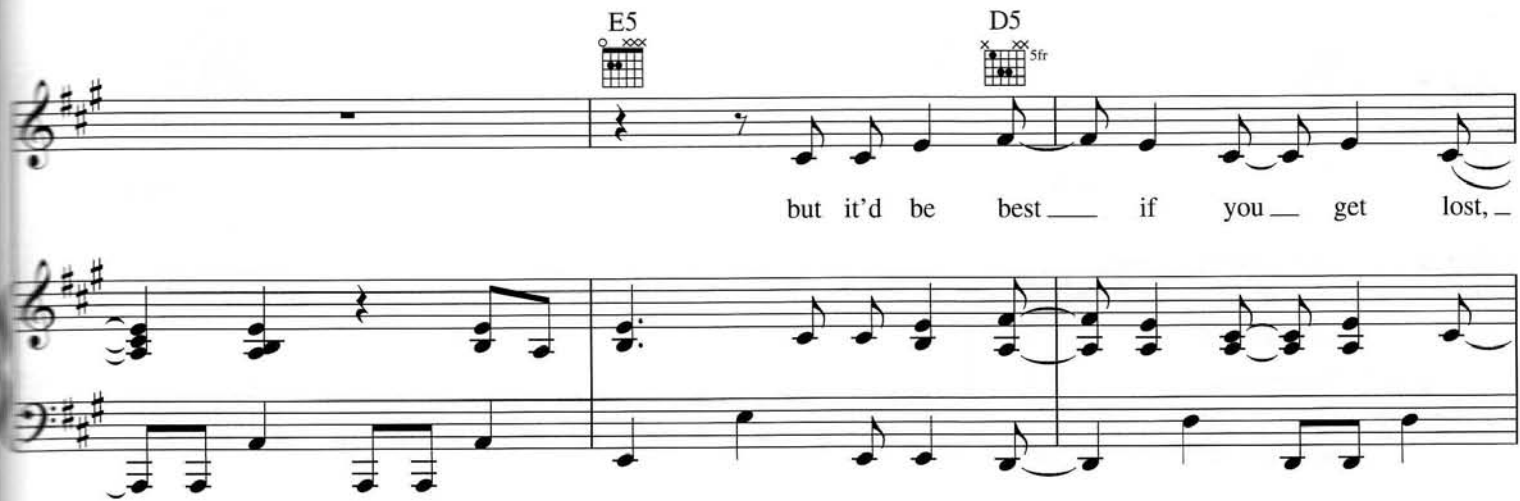
A(add2)






And I don't wan - na pay — the cost, —

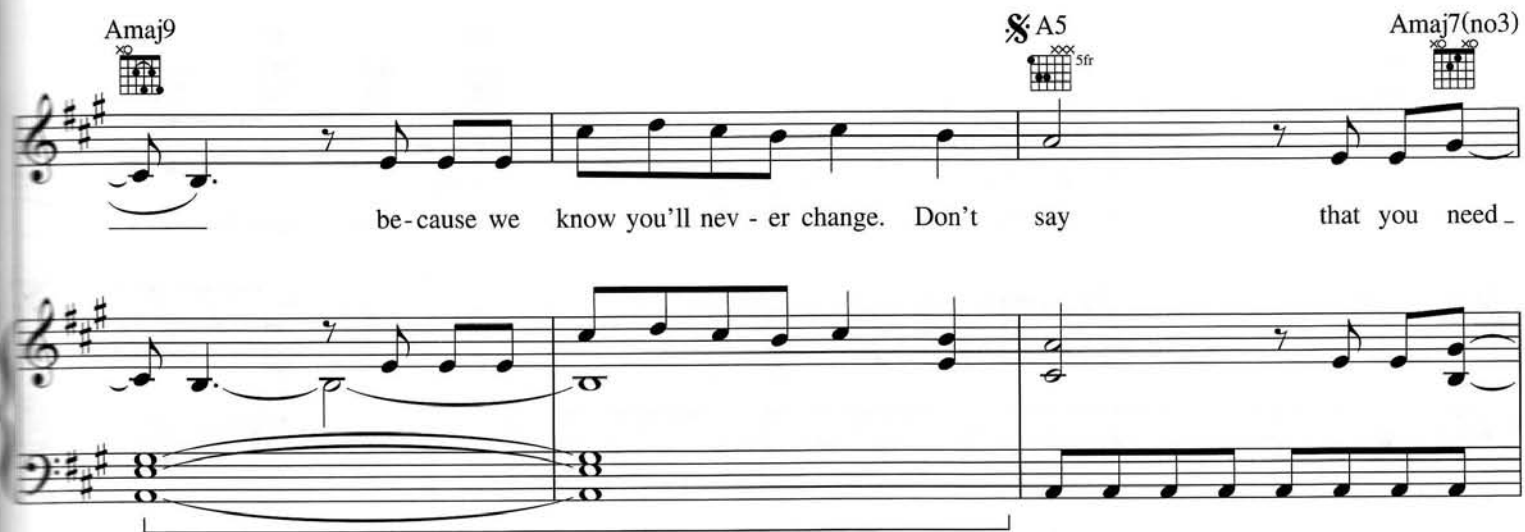
E5  D5 



but it'd be best — if you — get lost, —



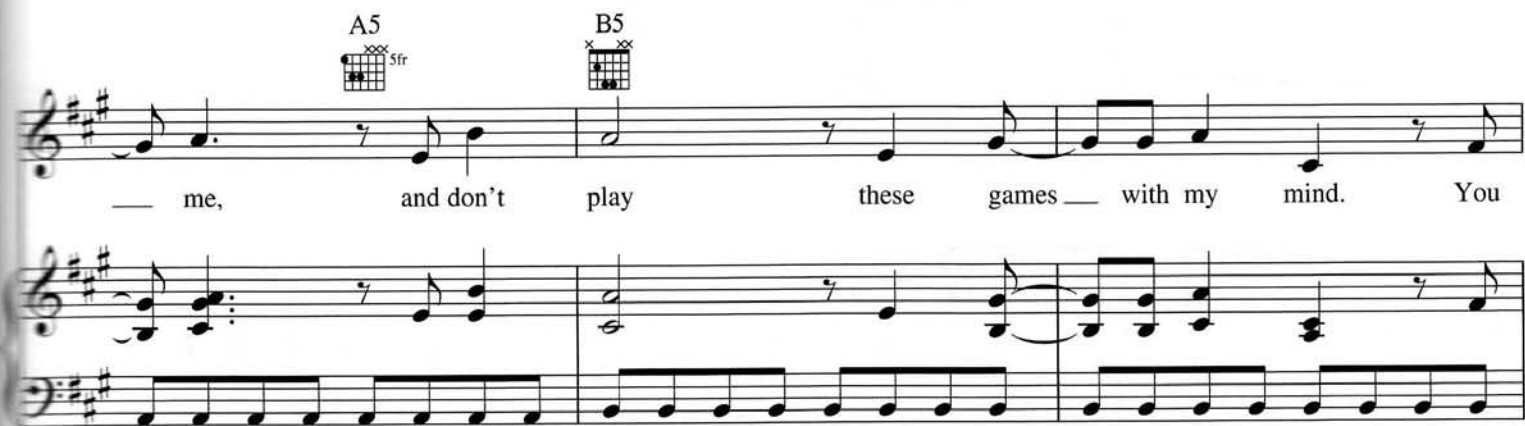
Amaj9  A5  Amaj7(no3) 

be-cause we know you'll nev - er change. Don't say that you need —



A5  B5 


— me, and don't play these games — with my mind. You





D5  C#5  B5  A5  D5  D6  A5 


bet - ter get out of my head, — 'cause you're wast - ing your time. —




D5  5fr

A5  5fr

Amaj7(no3) 

A5  5fr

And don't say it's for - ev - er, and don't



B5  5fr

D5  5fr

C#5  4fr


B5  5fr


A5  5fr


D5  5fr


play, 'cause you had \_\_\_ your shot. \_ You bet - ter stop mess ing a - round, \_




To Coda 


D6  5fr


A5  5fr


D5  5fr

\_\_\_ 'cause you're gon - na get caught. \_\_\_




C#m7  4fr

Dmaj13  5fr

Amaj9 

You prom-ised me \_\_\_ all of \_\_\_ your time. \_\_\_



C#m7



Dmaj13



I guess I'm not the on - ly one.

Amaj9



C#m7



Dmaj13



But see, it's my

Amaj9



heart on the line this time.

C#m7



Dmaj13



Amaj9



I'm your num - ber one or we're done.



D.S. al Coda

Don't

CODA

A5 5fr

D5 5fr

G

Dmaj9 4fr

A5 5fr

Go and try \_\_\_ to get \_\_\_ me back. \_\_\_ (You won't get me back.

G

Dmaj9 4fr

you won't get me back.) \_\_\_ I won't for - get \_\_\_ a - bout \_\_\_ our \_\_\_ past.

A5 5fr

Bm

(I \_\_\_ won't for - get \_\_\_ now.) \_\_\_ Nev - er had

C#m

D5

E5



— the guts — to leave; — now you're mak - ing it, —

B5

D5



(So and now you're mak - ing it — much eas - i - er for me to  
much eas - i - er.)

E5

A(add2)




see. Don't say that you're sor - ry for break -


Bm7

D

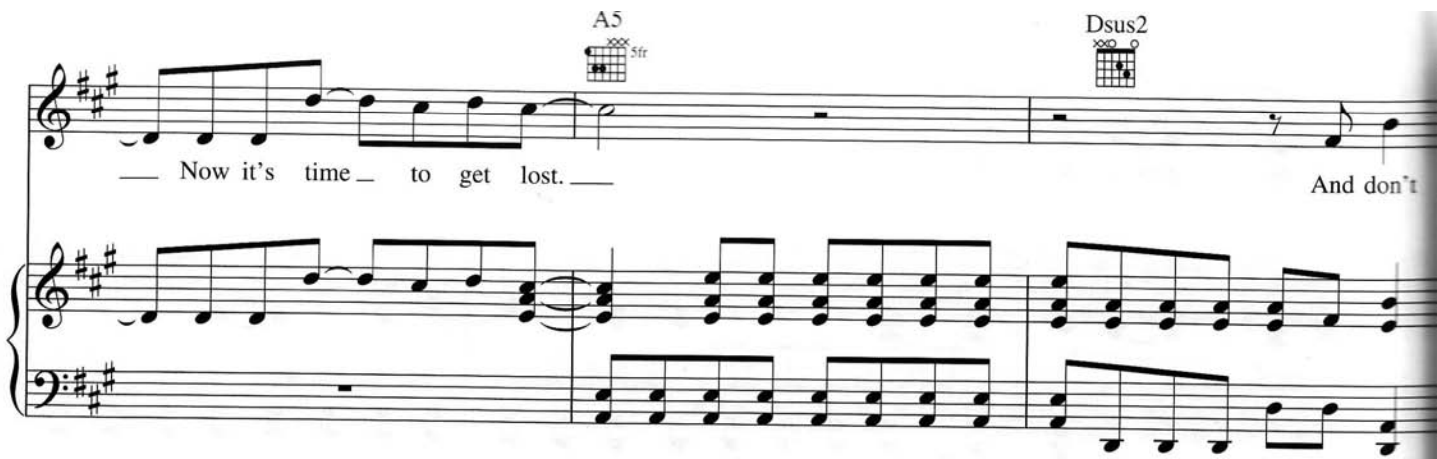



ing ev - 'ry inch — of my heart. I should've known from the start. —


A5  5fr


Dsus2 


— Now it's time — to get lost. — And don't



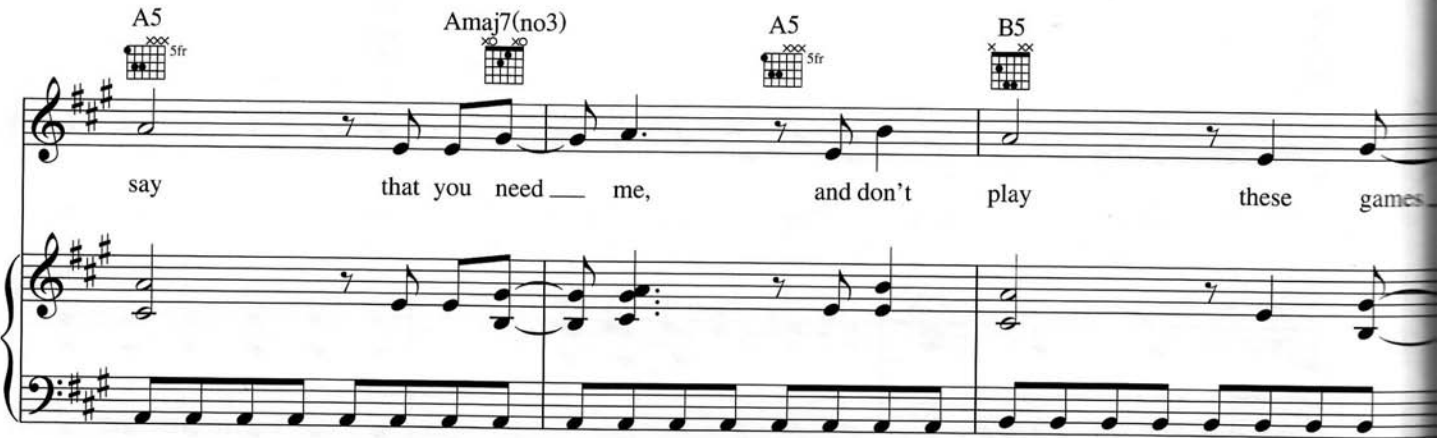
A5  5fr


Amaj7(no3) 


A5  5fr


B5 


say that you need — me, and don't play these games





D5  5fr

C#5  4fr

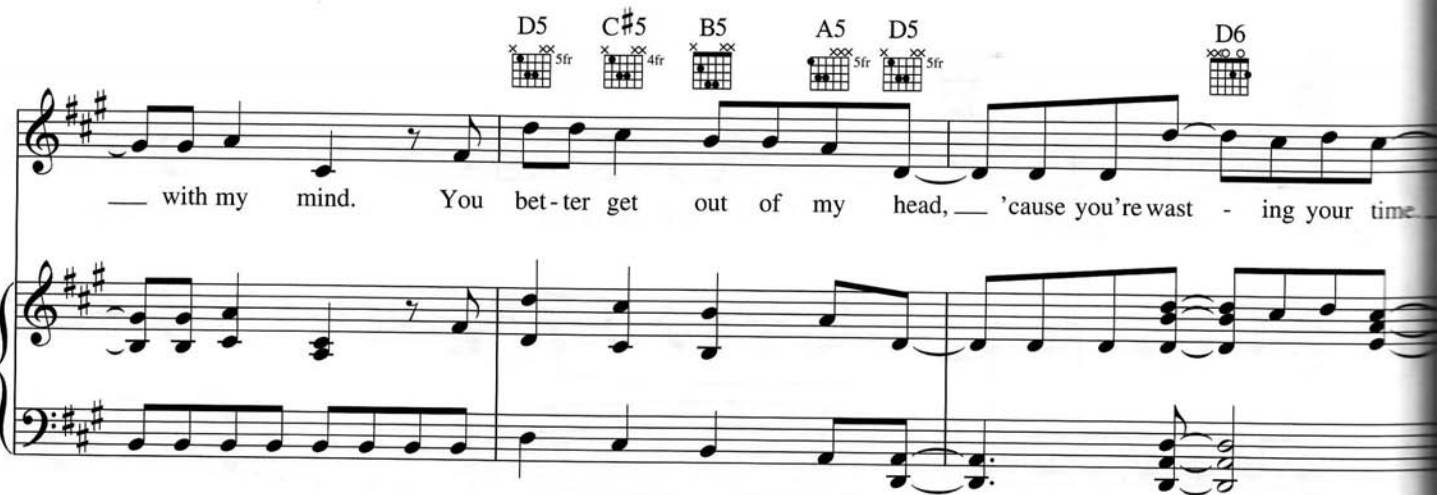
B5 

A5  5fr

D5  5fr

D6 

— with my mind. You bet-ter get out of my head, — 'cause you're wast - ing your time.



A5  5fr

D5  5fr

A5  5fr

Amaj7(no3) 

Don't say it's for - ev -





- er, and don't play, 'cause you had \_\_\_ your shot. \_ You



bet - ter stop mess - ing a - round, \_\_\_ 'cause you're gon - na get caught. \_

N.C.



— You bet - ter stop mess - ing a - round, \_

8vb -----



— 'cause you're gon - na get caught. \_

# TWO WORLDS COLLIDE

Words and Music by DEMI LOVATO  
NICHOLAS JONAS, JOSEPH JONAS  
and KEVIN JONAS

Moderately slow, in 2

E B A(add2)

E B A(add2) E B

A(add2) E B A(add2)

She was

giv - en the world, — so much that she could - n't  
scared of it all, — watch - ing from far — a -

Asus2 E

B(add4) Asus2

see. \_\_\_\_\_ And she need - ed some - one to  
 way. \_\_\_\_\_ And she was giv - en a role,

E B(add4)

show her who she \_\_\_\_\_ could be. \_\_\_\_\_ } And she  
 nev - er knew just when to play. \_\_\_\_\_ }

A(add2) E C#m7 B(add4)

tried to sur - vive, { wear - ing her heart on her  
 liv - ing a life on her

To Coda

Asus2 C#m7 B(add4) Asus2

sleeve, } but I need - ed you to be - lieve. \_\_\_\_\_  
 own, }

E B A(add2)

You had your dreams, I had \_\_\_\_\_ mine. \_

E B A(add2)

You had your fears, I was \_\_\_\_\_ fine. \_

C#m7 B5 F#9

Showed me what I could - n't \_\_\_\_\_ find \_\_\_\_\_ when

Asus2 A B

two dif - f'rent worlds \_\_\_\_\_ col - lide. \_\_\_\_\_ La - di - da - di -

E

B

A(add2)

E

B

da. \_\_\_\_\_

A(add2)

D.S. al Coda

She was

CODA

C#m7

B(add4)

al - ways a - fraid of the \_\_\_\_\_

A(add2)

B

\_\_\_\_\_ throne.

But you've giv - en me strength to find \_\_\_\_\_

E

B

A(add2)

hope. \_\_\_\_\_

You had your dreams, I had \_\_\_\_\_ mine. \_



E B A(add2) C#m7 B5

You had your fears, I was — fine. — Showed me what I could - n't

F#9 Asus2 A B/A B

— find — when two dif - f'rent worlds \_ col - lide. — She was

C#m7 A(add2) E

scared, un - pre - pared, — and lost in the dark, —

B Cdim C#m7

fall - ing a - part. I can sur - vive — with

Asus2 F#7(add4)

you by my side. \_\_\_\_\_ We're gon - na be al - right.  
(We're gon - na be al -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a quarter note 'you', followed by eighth notes 'by my side', a quarter rest, and then 'We're gon - na be al - right'. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line with chords. Chord diagrams for Asus2 and F#7(add4) are shown above the vocal line.

Asus2 B

This is what hap - pens when two worlds col - lide. \_\_\_\_\_  
right.) \_\_\_\_\_

Detailed description: This system contains the next two lines of music. The vocal line continues with 'This is what hap - pens when two worlds col - lide.' followed by a quarter rest and 'right.)'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Asus2 and B are shown above the vocal line.

A6/9 E B

Detailed description: This system contains the piano accompaniment for the third system. It features two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line with chords. Chord diagrams for A6/9, E, and B are shown above the right-hand staff.

B5 E B A(add2)

You had your dreams, I had \_\_\_\_\_ mine. \_

Detailed description: This system contains the final two lines of music. The vocal line starts with 'You had your dreams, I had' followed by a quarter rest and 'mine.'. The piano accompaniment continues with chords and moving lines. Chord diagrams for B5, E, B, and A(add2) are shown above the vocal line.

E B A(add2) C#m7 B5

You had your fears, I was \_\_\_\_\_ fine. \_\_\_\_\_ Showed me what I could - n't \_\_\_\_\_

F#9 A B/A A B

\_\_\_\_\_ find \_\_\_\_\_ when two dif - f'rent worlds \_\_\_\_\_ col - lide. \_\_\_\_\_ La - di - da - di -

E B A(add2) A(add2)

da. \_\_\_\_\_ when  
You had your dreams, I had \_\_\_\_\_ mine. \_\_\_\_\_

B(add4) E

two dif - f'rent worlds \_\_\_\_\_ col - lide.

*rit.*

# THE MIDDLE

Words and Music by JASON REEVES,  
KARA DioGUARDI and JOHN FIELDS

Moderately fast

E5



*mf*

L.H.

Esus



E5



Knew \_\_\_ where I was go - ing when you left the \_\_\_ room. You're -

E5/C#



\_\_\_ the kind of guy who makes me wan - na fol - low through \_\_\_ to you. -

E5/G



E5



I've \_\_\_ been try - ing to leave here for the long - est time; \_\_\_ the sec -

E5/C#

- ond that I saw you, I just knew I found my ride. Bye.

E5/G

E5

I like it, I like it, I like it. I like

§

Cmaj7(no3rd)

C5

G/A

it, I like it, I like it. I wan-na crash, I wan-na fall,

Am7

Esus

E

Esus

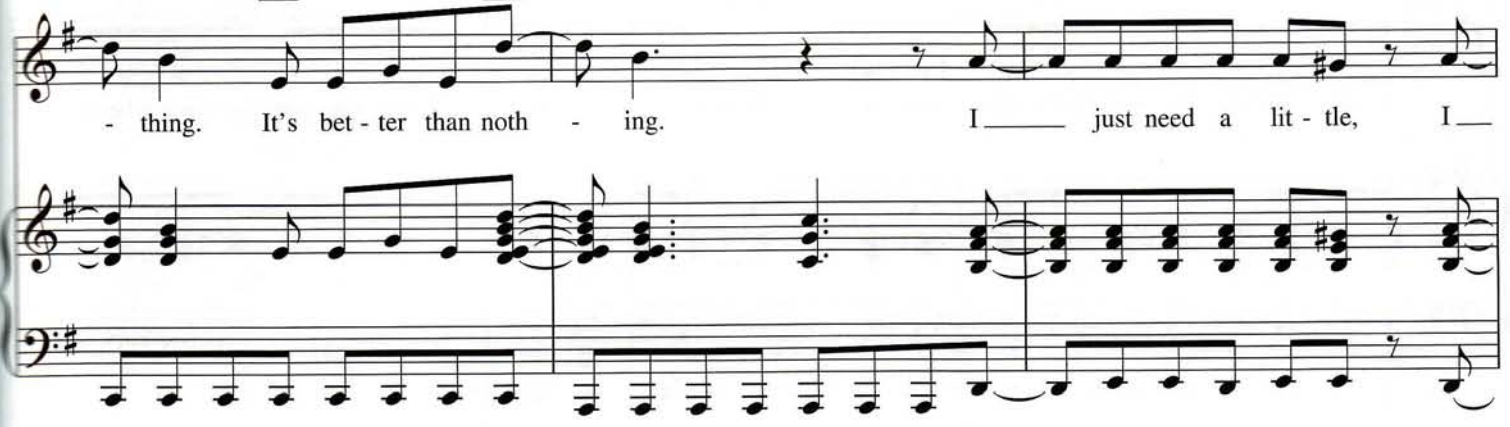
Em

Cmaj7(no3rd)

I wan-na be some - where in the mid-dle, some - where in the mid-dle of some -


C5  3fr      G/A  3fr      Am7       Esus       E       Esus 

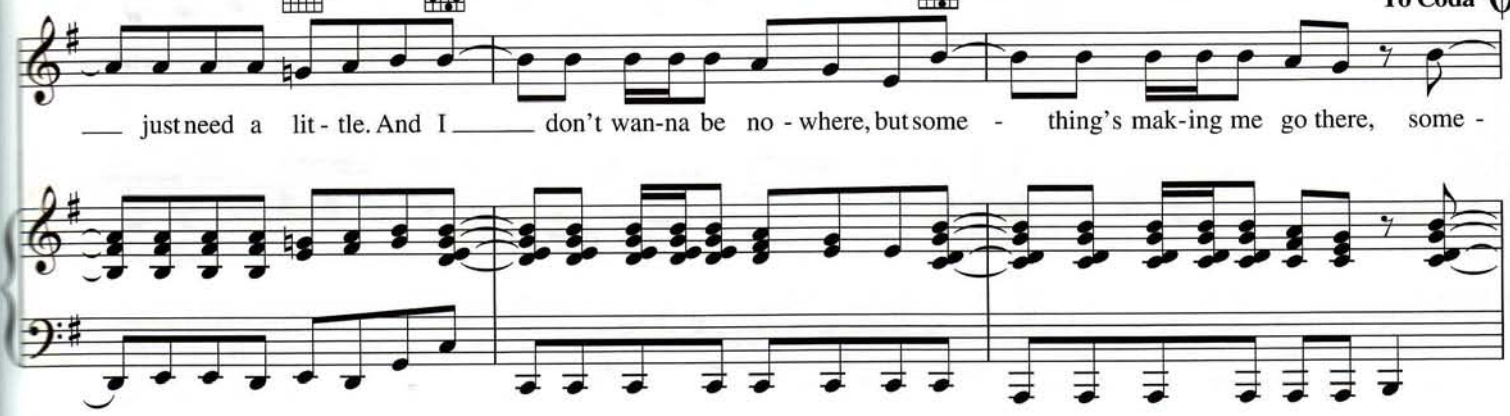
- thing. It's bet - ter than noth - ing. I \_\_\_\_\_ just need a lit - tle, I \_\_\_\_\_






Em       Cmaj9       A9sus 

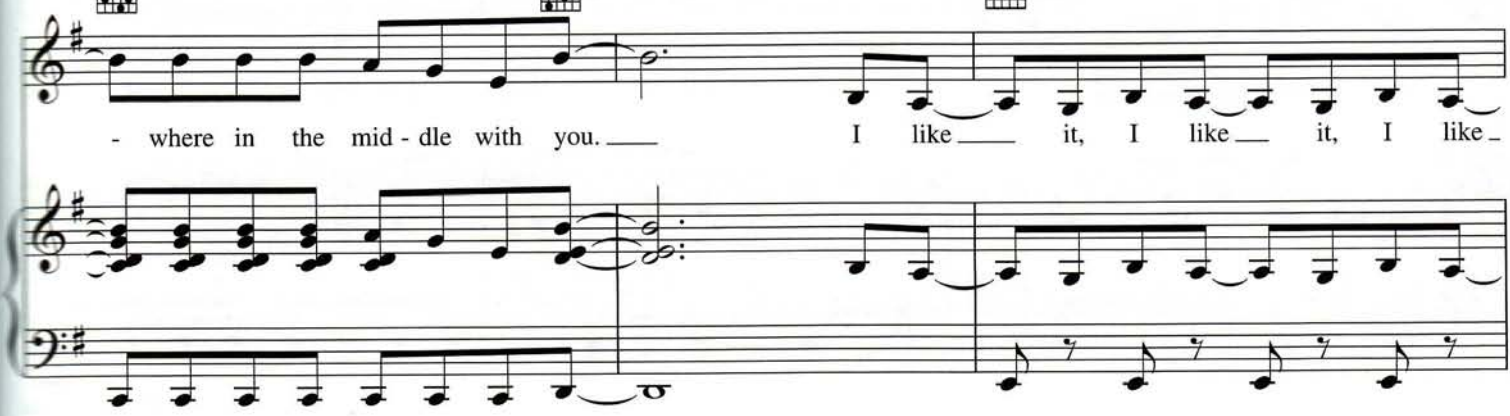
\_\_\_\_\_ just need a lit - tle. And I \_\_\_\_\_ don't wan-na be no - where, but some - thing's mak-ing me go there, some -

To Coda 



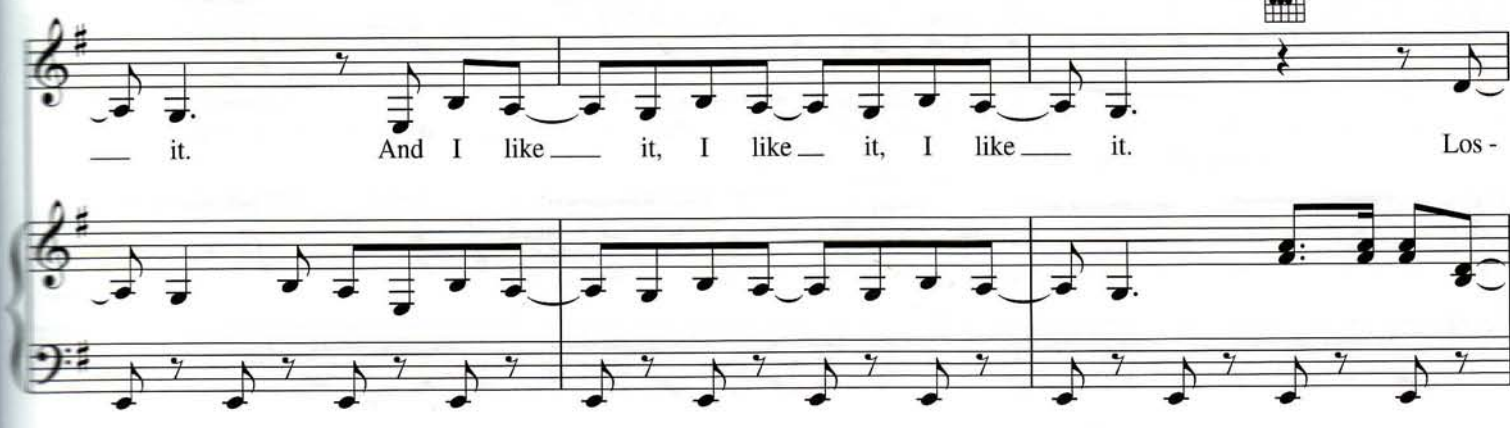
Cmaj9       E5/D  2fr      Em 

- where in the mid - dle with you. \_\_\_\_\_ I like \_\_\_\_\_ it, I like \_\_\_\_\_ it, I like \_\_\_\_\_



Esus 

\_\_\_\_\_ it. And I like \_\_\_\_\_ it, I like \_\_\_\_\_ it, I like \_\_\_\_\_ it. Los -



E5



- ing my di - rec - tion, that's the way it should be. Feel - ing the con - nec - tion when you're

Cmaj7



G6



stand - ing next to me. (I wan - na be roll - in', I just wan - na be roll - in' with you.)

A/C#



D



E5



All of the things you say, (I like

D.S. al Coda  
Cmaj7(no3rd)



it, I like it.) (And I like it.) I wan - na crash, -  
you're tak - ing me far a - way.

CODA

Cmaj9

E5/D

Cmaj9#11

- where in the mid-dle with you. \_\_\_\_\_ May - be \_\_\_\_\_ you'll save -

\_\_\_\_\_ me. You're gon - na take \_\_\_\_\_ me from - this cra - zy I've \_\_\_\_\_ been paint -

\_\_\_\_\_ ing, \_\_\_\_\_ 'cause I \_\_\_\_\_ just need a lit - tle, I \_\_\_\_\_






\_\_\_\_\_ just need a lit - tle, some - where in the mid - dle with you. \_\_\_\_\_ Crash, -



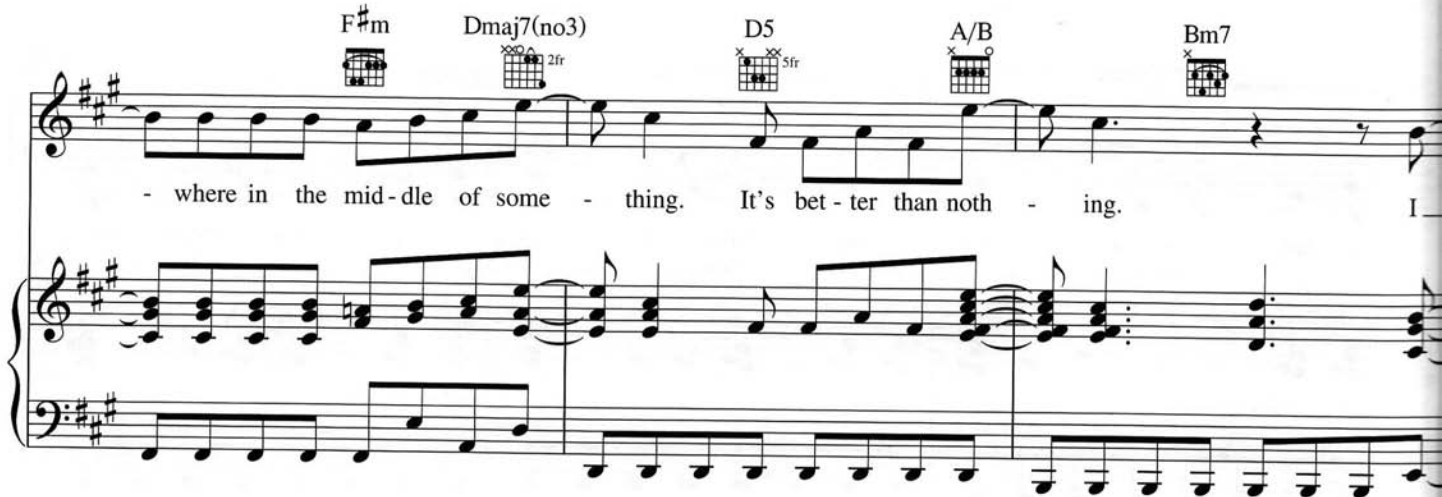
D5  5fr A/B  Bm7  F#sus  F#  F#sus 







I wan-na fall, I wan-na be some - where in the mid-dle, some



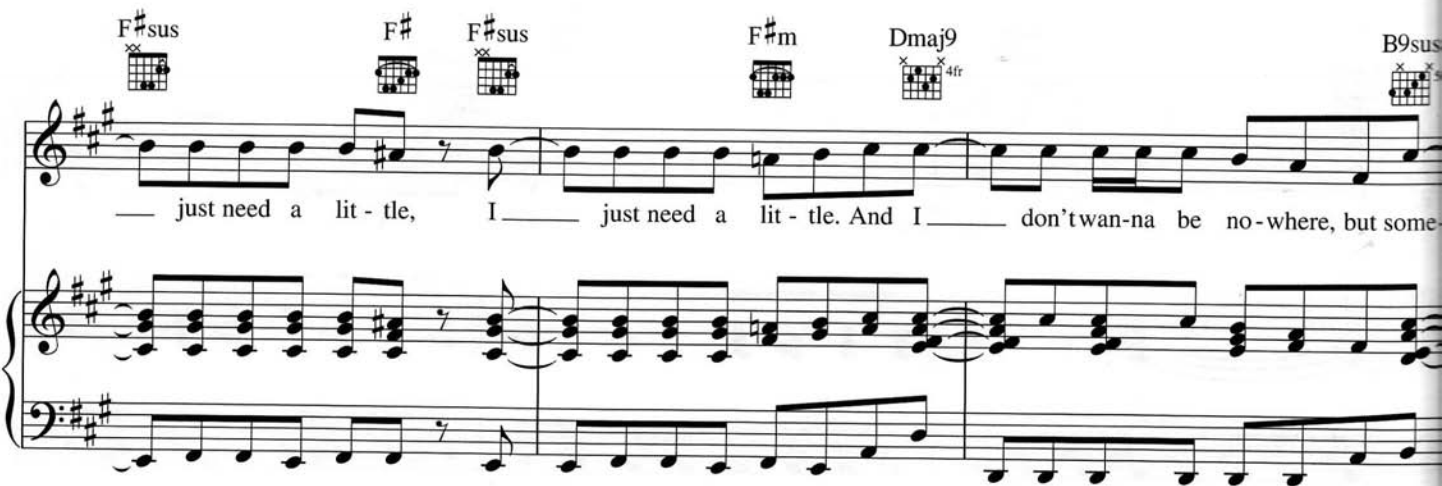
F#m  Dmaj7(no3)  2fr D5  5fr A/B  Bm7 

- where in the mid-dle of some - thing. It's bet - ter than noth - ing. I



F#sus  F#  F#sus  F#m  Dmaj9  4fr B9sus 





— just need a lit - tle, I — just need a lit - tle. And I — don'twan-na be no-where, but some



Dmaj9  4fr F#5/E  4fr Dmaj9  4fr


- thing's mak-ing me go there, some - where in the mid - dle with you. — Crash.



Bm11  F#sus  F#  F#sus 

fall, \_\_\_\_\_ I like \_\_\_\_\_ it, I like \_\_\_\_\_ it, some -



Dmaj9  Bm11 




(Crash, \_\_\_\_\_ fall.) \_\_\_\_\_ I like  
- where in the mid-dle with you. \_\_\_\_\_



E5  E5  E5  E5 F#5  A5  Dmaj9 

\_\_\_\_\_ it, I like \_\_\_\_\_ it, some - where in the mid-dle with you. \_\_\_\_\_ (You.) -



Bm11  Dmaj7(no3)  E5 

\_\_\_\_\_ Mid - dle with you. \_\_\_\_\_



# UNTIL YOU'RE MINE

Words and Music by ANDY DODD  
and ADAM WATSON

Moderately slow, in 1

Em Cmaj7 G Bm7

*mp*

Em Cmaj7 G Bm7

Em Cmaj7 G Bm7

My state of mind has fi - n'ly got the  
A - lone in - side, I can on - ly

Em Cmaj7 G Bm7/F#

best of me. I need you next to me.  
hear your voice ring - ing through the noise.

\* Recorded a half step lower.

Em Cmaj7 G Bm7

I'll try to find a way that I can  
And can't fight my mind; keeps on com - ing

Em Cmaj7 G Bm7/F#

get to you. — Just wan - na get to you. —  
back to you, — al - ways back to you. —

Csus2 Am7 Em7/B

The world I see — is per - fect now; — you're all a - round. —  
Want - ing some - thing out of reach, — it's kill - ing me, —

Csus2 B7sus B7

With you I can't breathe. — } Un - til you're  
but you're all I see. — }

E5 Am D5 G

mine, I have to find a way to fill this hole — in - side. I can't sur -

E5 Am D5 Bsus

vive with - out you here by my — side. — Un - til you're

E5 C D5 G To Coda

mine, not gon - na be e - ven close to com - plete. —

Am D B7/D#

I won't rest un - til you're

1

Em Cmaj7 G Bm7

mine, mine.

Em Cmaj7 G Bm7/F#

mine.

2

Cmaj9 Am(add2)

mine.

Cmaj9 D6/9 Am Gmaj7/B

mine.

Bm Cmaj9      Bm Cmaj9      C5 D5      C5 D5

Just stop won - der - ing      if we were meant to be.      Fo

Em      D      Csus2

get a - bout fate and just hold me.

Bm Cmaj9      Bm Cmaj9      C5 D5      C5 D5

I'm read - y to be - gin;      the wait - ing has to end.

Em      D      Gmaj7/C

Right now, to - day, I've got - ta find a way.

B/D#



E5



A5



(Mine, \_\_\_\_\_)

D5



B5



E5



A5



un - til you're mine.) \_\_\_\_\_

D5



B7sus



B7



Em



Am



D.S. al Coda

Un - til you're mine, I have to find a way to

CODA



Am6



B7/D#



I won't rest un - til you're



Em Cmaj7 G Bm7

mine.

Em Cmaj7 G Bm7

Em Cmaj7 G Bm7

My state of mind has fi - n'ly got —

Em D6/9 Cmaj9

best of me. — I need — you next to me. —

# BELIEVE IN ME

Words and Music by DEMI LOVATO,  
KARA DioGUARDI and JOHN FIELDS

Moderately



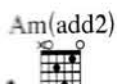
*mf*



I'm los - ing my - self, —



try - ing — to com - pete — with ev - 'ry - one else, —



in - stead of just be - ing me.

Em F#sus2 C Em F#sus2

Don't know \_ where to turn; \_ I've been stuck in this rou - tin

C#sus2 C Em F#sus2 Am G F(add2)

I need \_ to change \_ my ways \_ in

Dm7 F#sus2 C

stead of al - ways be - ing weak.

G

I don't wan - na be \_ a - fraid; \_ I wan - na wak

Am7 G6 Fsus2

up feel - ing beau - ti - ful to - day, -

The first system of the musical score consists of a vocal line and a guitar accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a quarter note 'up', a quarter note 'feel', a quarter note 'ing', a quarter rest, a quarter note 'beau', a quarter note 'ti', a quarter note 'ful', a quarter rest, and a quarter note 'to'. The guitar accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line. Chord diagrams for Am7, G6, and Fsus2 are provided above the vocal line.

C G

and know that I'm o - kay, 'cause ev - 'ry - one's per -

The second system continues the musical score. The vocal line starts with a quarter rest, followed by a quarter note 'and', a quarter note 'know', a quarter note 'that', a quarter note 'I'm', a quarter note 'o', a quarter note 'kay', a quarter rest, a quarter note ''cause', a quarter note 'ev', a quarter note ''ry', a quarter note 'one's', and a quarter note 'per'. The guitar accompaniment continues with the same eighth-note bass line. Chord diagrams for C and G are shown above the vocal line.

Am7 G6 Fsus2


- fect in un - u - su - al ways. You see, -


The third system continues the musical score. The vocal line starts with a quarter rest, followed by a quarter note 'fect', a quarter rest, a quarter note 'in', a quarter note 'un', a quarter note 'u', a quarter note 'su', a quarter note 'al', a quarter note 'ways', a quarter rest, and a quarter note 'You'. The guitar accompaniment continues with the same eighth-note bass line. Chord diagrams for Am7, G6, and Fsus2 are shown above the vocal line.


G F(add2) C

I just wan - na be - lieve in me. La, la, la, la,


The fourth system concludes the musical score. The vocal line starts with a quarter rest, followed by a quarter note 'I', a quarter rest, a quarter note 'just', a quarter note 'wan', a quarter note 'na', a quarter note 'be', a quarter note 'lieve', a quarter note 'in', a quarter note 'me', a quarter note 'La', a quarter note 'la', a quarter note 'la', and a quarter note 'la'. The guitar accompaniment continues with the same eighth-note bass line. Chord diagrams for G, F(add2), and C are shown above the vocal line.


Gsus  3fr


C/F  3fr


C5  3fr


la, la, la, la.





Em  3fr


Fsus2  3fr

C  3fr


Csus2  3fr


C5  3fr


Em  3fr


Fsus2  3fr


The mir - ror can lie, does - n't show you what's in - side.




C  3fr


Csus2  3fr

C5  3fr

Em  3fr

Fsus2  3fr

And it, it can tell you you're full



Am  3fr

G  3fr

Fsus2  3fr

G  3fr

of life. It's a - maz - ing what you



Am G Fsus2 Dm7 Fsus2

— can hide — just by put - ting on — a smile. —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment. Chords are indicated above the staff: Am, G, Fsus2, Dm7, and Fsus2. The lyrics are: "— can hide — just by put - ting on — a smile. —".

C

I don't wan - na be — a - fraid; —

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment. A chord is indicated above the staff: C. The lyrics are: "I don't wan - na be — a - fraid; —".

G Am7 G6

— I wan - na wake — up feel - ing beau -

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment. Chords are indicated above the staff: G, Am7, and G6. The lyrics are: "— I wan - na wake — up feel - ing beau -".

Fsus2 C

- ti - ful — to - day, — and know that I'm — o - kay, —

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment. Chords are indicated above the staff: Fsus2 and C. The lyrics are: "- ti - ful — to - day, — and know that I'm — o - kay, —".

G Am7 G6

'cause ev - 'ry - one's per - fect in un - u -

Fsus2 G F(add2)

- su - al ways. You see, I just wan - na be - lieve in me.

Dm7 F#sus2 Am7

I'm quick - ly find - ing out.

Dm7 Am7/E F#sus2 Bb

I'm not a - bout to break it down, not to - day.

F C G

I guess I al - ways knew that I had all —

Am7 G6 Fsus2

— the strength — to make — it through. —

D A

I'm not gon - na be — a - fraid; — I'm gon - na wake —

Bm7 A6 G(add2)

— up feel - ing beau - ti - ful — to - day, —



D A

and know that I'm o - kay, 'cause ev - 'ry - one's per

Bm7 A6 G(add2)

- fect in un - us - u - al ways. You see

A G D

now, now I be - lieve in me.

Asus Gsus2 D(add4)

Now I be - lieve in me.

*rit.*

LA LA LAND

GET BACK

TRAINWRECK

PARTY

ON THE LINE

DON'T FORGET

GONNA GET CAUGHT

TWO WORLDS COLLIDE

THE MIDDLE

UNTIL YOU'RE MINE

BELIEVE IN ME

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