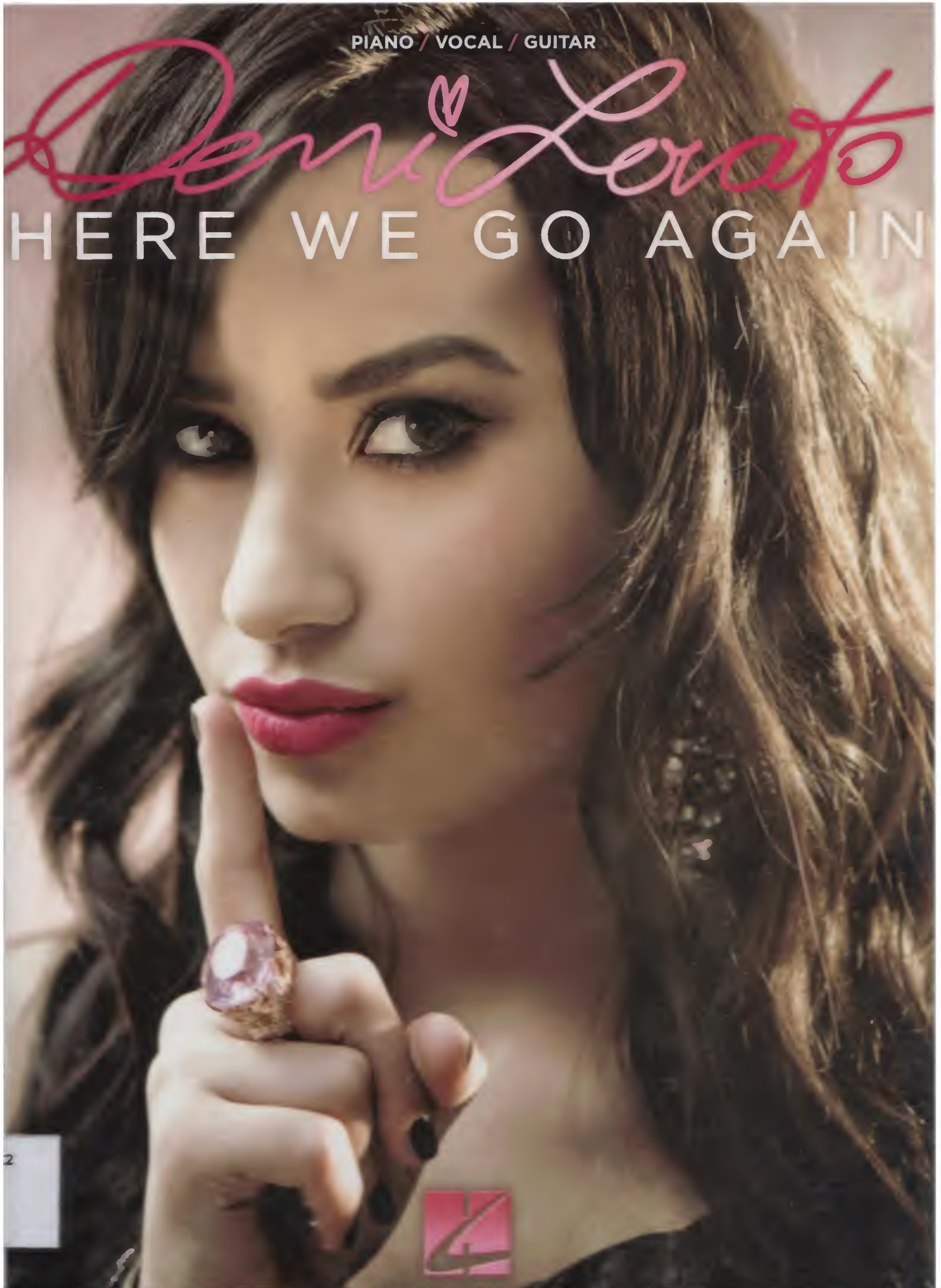


PIANO / VOCAL / GUITAR

Deni Levato

HERE WE GO AGAIN



2



- 5 HERE WE
 GO AGAIN
- 12 SOLO
- 20 U GOT NOTHIN'
 ON ME
- 27 FALLING OVER ME
- 33 QUIET
- 40 CATCH ME
- 47 EVERY TIME
 YOU LIE
- 55 GOT DYNAMITE
- 60 STOP THE WORLD
- 66 WORLD OF
 CHANCES
- 71 REMEMBER
 DECEMBER
- 79 EVERYTHING
 YOU'RE NOT
- 88 GIFT OF A FRIEND
- 93 SO FAR SO GREAT



HERE WE GO AGAIN



Words and Music by LINDY ROBBINS,
MHER FILIAN and ISAAC HASSON

Moderately fast

F5

mf

Dm

Bb5

F5

throw all of your stuff a - way,
nev - er know what _ you want

then I clear you out of _ my head. _
and you nev - er say what _ you mean, _

D5



Bb5



I tear you out of my heart
but I start to go in - sane and ig - ev - 'ry

F5



nore all your mes - sag - es.
time that you look at me. You on - ly I tell ev - 'ry - one we are through,
hear - half of what I say

Dm



be - cause I'm so much bet - ter with - out you.
and - you're al - ways show - ing up too late. But it's And I

Bb5



just an - oth - er pret - ty lie, 'cause I break down
know that I should say good - bye, but it's no use,

Gm(add2)



Bb



ev - 'ry time you come a - round.
can't be with or with - out you.

§

F5

E5

F5

E5

F5

E5

F5

Oh. oh. So how did you get here un - der my skin?

C



Gm7



Swore that I'd nev - er let you break in. Should-a known bet - ter than

Bb5



try - ing to let you go, 'cause here we go and go and go a - gain.

F5

E5

F5

E5

F5

E5

F5

C

Hard as I try, — I know — I can't quit. Some- thin' a - bout — you is so —

Gm7

To Coda

— ad - dic - tive. We're fall - ing to - geth - er; you'd think that by now — I'd

know, 'cause here — we go and go and go a - gain. — You

2

Bb

C

Dm

F

C/E

Dm

and go and go a - gain. —

Bb C Dm F C/E Dm Bb C Dm

Yeah, _____ and a - gain, _____ and a - gain, _

F C/E Dm Bb C Dm F C/E Dm

_____ and a - gain. _____

F5

I threw all of your stuff a - way _____ and I

Dm

cleared you out of _____ my head, _____ and I tore you out of _____ my heart. _



D.S. al Coda

Oh, oh, oh, oh. So

CODA



know, 'cause here we go, go, here we go a -



gain, here we go a - gain.



Should-a known bet - ter than try - ing to let you -

Bb5



F



go, 'cause here — we go, go, go a - gain. —

A - gain. — and — a - gain. —
(A - gain — and — a - gain — and a - gain.) — (A - gain —

F5



— and a - gain — and a - gain — and a - gain — and a - gain — and a - gain — and a - gain —

— and a - gain — and a - gain — and a - gain — and a - gain — and a - gain.) —

SOLO



Words and Music by DEMI LOVATO,
SCOTT CUTLER and ANNE PREVEN

With energy

C5  3fr 



You speak to me

mf

G 



and in your words I hear a mel - o - dy but in the twi-light it's so

Am  F 



hard to see what's wrong for me.

C

I can't re - sist un - til you give the truth a

G Am

lit - tle twist as if you're gon - na get a - way with this,

F

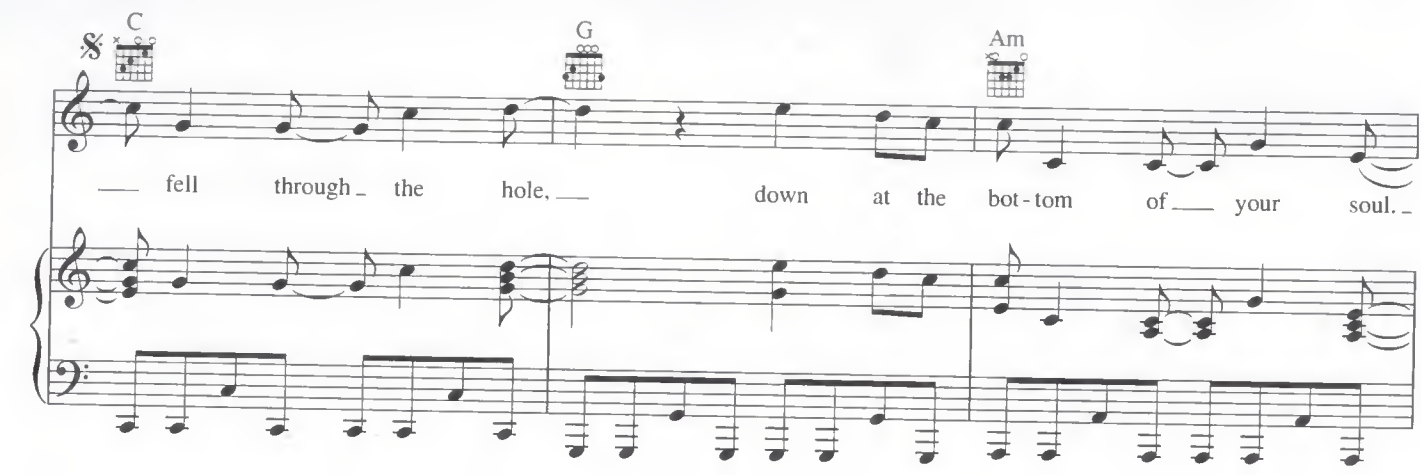
you're not sor - ry.

E F G

I can't be - lieve I fell for this. I

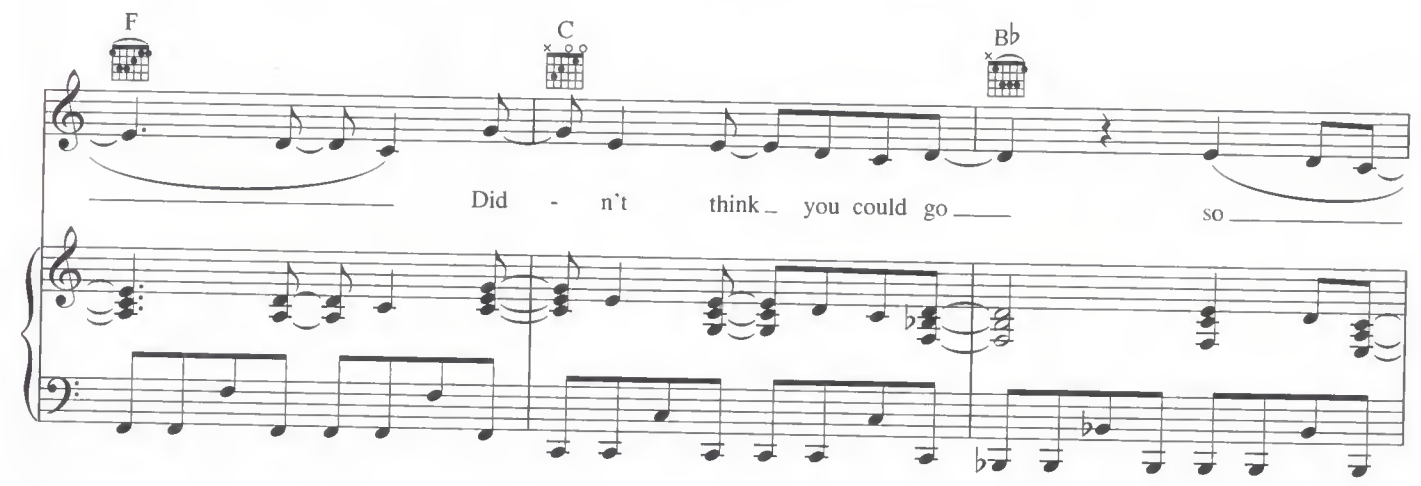
C G Am

— fell through the hole, — down at the bot-tom of your soul. —



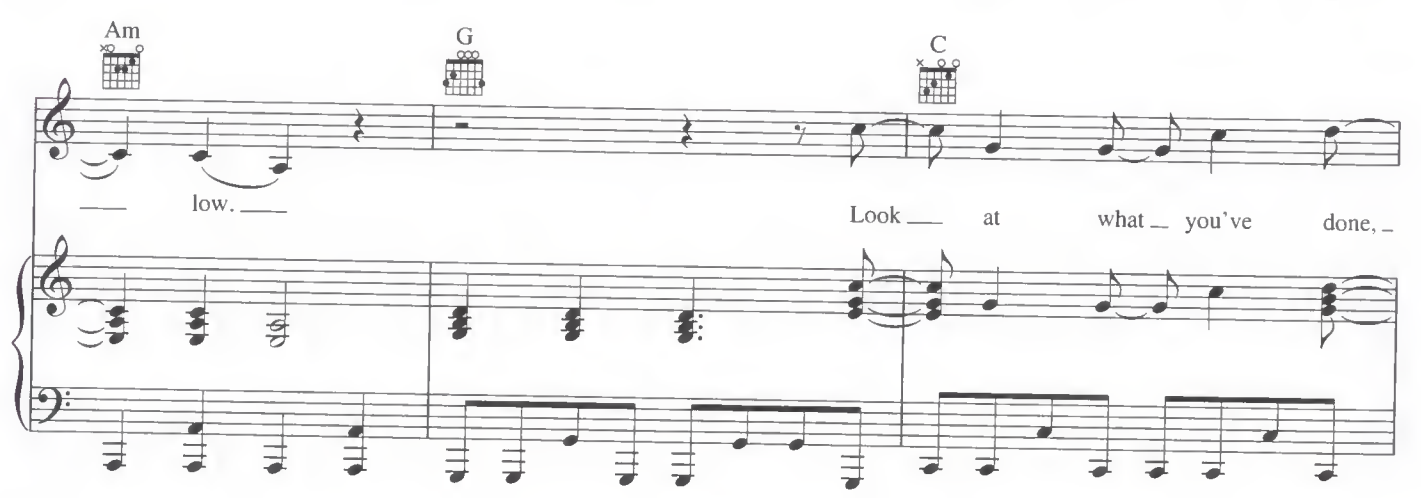
F C Bb

Did - n't think you could go — so —



Am G C

low. — Look at what you've done, —



G Am F

your los-ing me is what you've won. — Got —



C B \flat Am To Coda

me plan - ning to go so - lo.

G Cmaj7 Csus C Cmaj7

so - lo. You

C G

sing to me, too bad you could - n't ev - en stay on key.

Am

If your life is such a mys - te - ry why don't you just stick to

F  C 



act - ing? Oh, — here we go a - gain,



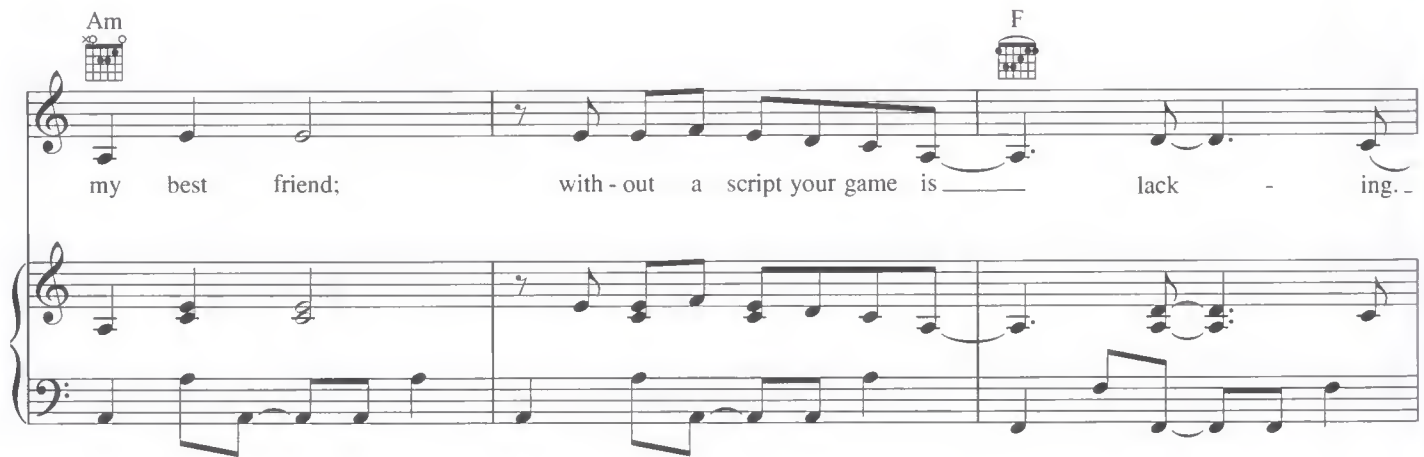
G 

you could-n't find my num - ber un - til when you thought that you could get to



Am  F 

my best friend; with - out a script your game is — lack - ing.



E  F 

I can't — be - lieve — I — fell for —



G

N.C. D.S. al Coda

this. I

drum fill

CODA G

so - lo.

Am G F

I'd rath - er go to a par - ty a - lone than have to walk a - round with

Dm Am G

you on my arm. Now that I'm proud to ad - mit that we're done, good

F G C

luck try - ing to find me.

Guitar solo

G Am F

'Cause I did -

C Bb Am

- n't think _ you could go _ so _ low. _

G C G

Look _ at what _ you've done. _ your los - ing

Am F C

me is what _ you've won. _ Got _ me plan - ning to go _

Bb Am G

so - lo.

C G Am

Vocal ad lib on repeat

Now we're done.

F C Bb

'Cause you've got me plan - ning to go so - lo,

Am G

so - lo.

Optional Ending

Repeat and Fade

C

U GOT NOTHIN' ON ME



Words and Music by DEMI LOVATO,
MHER FILIAN and ISAAC HASSON

Moderate Pop Rock



Sheet music for the song "U GOT NOTHIN' ON ME" in G major, 4/4 time, featuring three systems of vocal melody and piano accompaniment. The lyrics are "You got noth - ing on me!". The piano part includes a dynamic marking of *mf* and a fermata over the final measure of each system.

You got noth-ing on me!

G

Sum - mer came_ and took_ me by_ sur - prise,_
 caught you from_ the cor - ner of_ my eye,_

the Ca - li - for - nia sun - shine in_ my_
 you smiled_ at_ a girl_ while pass - ing_

Am

Em/G

eyes. _____
 by. _____

Driv - ing with_ the top_ down, we sing a -
 You thought you had_ me fooled, but you were

D7/F# D7 G

could tear so I'm us a - part, — then you break — my heart. —
 on my way. — now — it's — too late. —

D C G

Now I know — who — you — are. —

D C G

— you got noth - ing on me. I — see — I should have

D C G

known it from — the start. — You can't tell me lies, —

47

D G To Coda C Cm

don't e - ven try 'cause this is good - bye, —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'don't e - ven try 'cause this is good - bye, —'. Above the staff are guitar chord diagrams for D, G, C, and Cm. A 'To Coda' symbol is placed above the C chord. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

G C Cm/Eb

good - bye. — I this is good -

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'good - bye. — I this is good -'. Above the staff are guitar chord diagrams for G, C, and Cm/Eb. A first ending bracket labeled '1' spans the first two lines, and a second ending bracket labeled '2' spans the last two lines. The piano accompaniment continues with chords and a bass line.

Em G

bye to bro - ken prom - is - es, — time to face — your care - less - ness. —

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has lyrics 'bye to bro - ken prom - is - es, — time to face — your care - less - ness. —'. Above the staff are guitar chord diagrams for Em and G. The piano accompaniment continues with chords and a bass line.

D Em

Don't bore me with a - po - lo - gies — and

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has lyrics 'Don't bore me with a - po - lo - gies — and'. Above the staff are guitar chord diagrams for D and Em. The piano accompaniment continues with chords and a bass line.

G D

come _ back _ crawl - ing on your knees. _____ You got noth - ing on

This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a G chord and moving to a D chord. The lyrics are "come _ back _ crawl - ing on your knees. _____ You got noth - ing on". The piano accompaniment consists of a treble and bass clef with chords and a bass line.

Am7 C D

me. You got noth - ing on me.

This system contains the next two lines of music. The top line is the vocal melody, starting with an Am7 chord, then a C chord, and ending with a D chord. The lyrics are "me. You got noth - ing on me.". The piano accompaniment continues with chords and a bass line.

C G D

I know _ who _ you _ are, _____

This system contains the next two lines of music. The top line is the vocal melody, starting with a C chord, then a G chord, and ending with a D chord. The lyrics are "I know _ who _ you _ are, _____". The piano accompaniment continues with chords and a bass line.

C G D

Yeah, I _ see, _ I should have known it from _ the start. _

This system contains the final two lines of music on the page. The top line is the vocal melody, starting with a C chord, then a G chord, and ending with a D chord. The lyrics are "Yeah, I _ see, _ I should have known it from _ the start. _". The piano accompaniment continues with chords and a bass line.

C G D G

You can't tell me lies, don't even try 'cause

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melody with lyrics: "You can't tell me lies, don't even try 'cause". Above the staff are four guitar chord diagrams: C (x02321), G (x02332), D (xx0232), and G (x02332). The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part consists of chords and a bass line.

C Cm G D

D.S. al Coda

this is good - bye. Now

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics: "this is good - bye. Now". Above the staff are four guitar chord diagrams: C (x02321), Cm (x02313), G (x02332), and D (xx0232). The instruction "D.S. al Coda" is written above the staff. The bottom staff continues the piano accompaniment.

CODA C Cm G

this is good - bye, good - bye.

Detailed description: This system contains the third two staves of music. The top staff begins with a "CODA" symbol and continues the vocal line with lyrics: "this is good - bye, good - bye.". Above the staff are three guitar chord diagrams: C (x02321), Cm (x02313), and G (x02332). The bottom staff continues the piano accompaniment.

Detailed description: This system contains the final two staves of music, which are the piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp. The piano part concludes with a final chord in the right hand and a sustained bass note in the left hand.



FALLING OVER ME

Words and Music by DEMI LOVATO,
JONATHAN McLAUGHLIN and JOHN FIELDS

With movement

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The lyrics are: "I'm stand - ing in the cen - ter of the room, I'm watch - ing boys fol - low girls' per - fume. Mmm."

System 1: Chords: E, Esus, Asus2, E, Esus. Dynamics: *mf*.

System 2: Chords: Amaj7, E, A. Lyrics: I'm stand - ing in the cen - ter of the room,

System 3: Chords: E, A, E. Lyrics: I'm watch - ing boys fol -

System 4: Chords: A, E, A. Lyrics: - low girls' per - fume. Mmm.

E A C#m7

All is as it should be I as - sume, —

This system contains the first three measures of the piece. The guitar part features chords E, A, and C#m7. The vocal line begins with the lyrics 'All is as it should be I as - sume, —'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

D6 F#m7 B7sus

oh, — ex - cept for the dis - tance be - tween — me and you. You're

This system contains measures 4-6. The guitar part features chords D6, F#m7, and B7sus. The vocal line continues with 'oh, — ex - cept for the dis - tance be - tween — me and you. You're'. The piano accompaniment continues with the same rhythmic pattern.

E A E

stand - ing as — a flow - er on — the wall. —
can't be - lieve — that night — turned in - to to - day. —

This system contains measures 7-9. The guitar part features chords E, A, and E. The vocal line continues with 'stand - ing as — a flow - er on — the wall. — can't be - lieve — that night — turned in - to to - day. —'. The piano accompaniment continues with the same rhythmic pattern.

A E A

The room is still — but we're — a - bout — to fall. —
I used the line — you were — sup - posed — to say. —

This system contains measures 10-12. The guitar part features chords A, E, and A. The vocal line continues with 'The room is still — but we're — a - bout — to fall. — I used the line — you were — sup - posed — to say. —'. The piano accompaniment continues with the same rhythmic pattern.

E A B

And all the names — that brought —
 And all the names — that brought —

B/A A#m7b5 B

us here — just sim - ply fade — a - way. —
 us here — and all we have — to thank. —

E A C#m7

Who you are — is fall - ing o - ver me. (Who you are — is fall -

A E A

ing o - ver me.) Who you are — is ev - 'ry - thing — I need.
 has got — me on — my knees.
 has got — me on — my knees.



(Who you are — is ev — 'ry - thing — I need.) I'm hop - ing, I'm wait - ing, I'm pray -
 has got — me on — my knees.)
 is ev — 'ry - thing.) —

To Coda



— ing you are — the one, — and I'm hop -



— ing, I'm wait - ing, I'm pray - ing you are — the one. —



I

2

E/G#

A

— If you want — I will wait, — I will fol - low,

B

C#m7

E/G#

I'm here — to stay. — As long — as we're pro -

A

B

- mised to - mor - row, I'll pro - mise you — to - day. —

F#m7

A

I'll wait, —

F#m B

D.S. al Coda

I'll wait. —

CODA

E C#m7 A E/G#

I'm hop - ing, I'm wait - ing, I'm pray -

F#m B E Esus Asus2

- ing you are — the one. —

E Esus Asus2

Optional Ending

Repeat and Fade E

You are — the one. —

QUIET



Words and Music by DEMI LOVATO,
SCOTT CUTLER and ANNE PREVEN

Driving

C5



Musical score for the first system of "Driving". It features a vocal line in 4/4 time with lyrics "I hear what you're not say -" and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The dynamic marking is *mp*.

F#dim



C/G



Musical score for the second system of "Driving". The vocal line continues with lyrics "- ing, it's driv - ing me cra - zy, it's". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is *mp*.

F



Fm



Musical score for the third system of "Driving". The vocal line concludes with lyrics "like we stopped breath - ing in _____ this room." The piano accompaniment continues. The dynamic marking is *mp*.

C5

F^{dim}

We're both the last to be leav - ing, I

C/G



know what you're think - ing. I wish you'd make —

F



Fm



— your move. — It's much too

A^b

qui - et in here. — I want to dis - ap -

ff

Am F

pear. _____ I'm hear-ing my - self think - ing

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff notation (treble and bass clefs). The key signature has one flat (B-flat). The first staff has a guitar chord diagram for Am and a piano chord diagram for F. The lyrics are: "pear. _____ I'm hear-ing my - self think - ing".

Fm C

too clear. It's too qui - et in here, _____

mp

This system contains the second two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff notation. The key signature has two flats (B-flat and E-flat). The first staff has guitar chord diagrams for Fm and C. The lyrics are: "too clear. It's too qui - et in here, _____". The piano part includes the dynamic marking *mp*.

A^b Am

_____ make it all go a - way. _____


ff


This system contains the third two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff notation. The key signature has three flats (B-flat, E-flat, and A-flat). The first staff has guitar chord diagrams for A^b and Am. The lyrics are: "_____ make it all go a - way. _____". The piano part includes the dynamic marking *ff*.

F Fm To Coda

Why can't we break the si - lence, fi - n'ly.

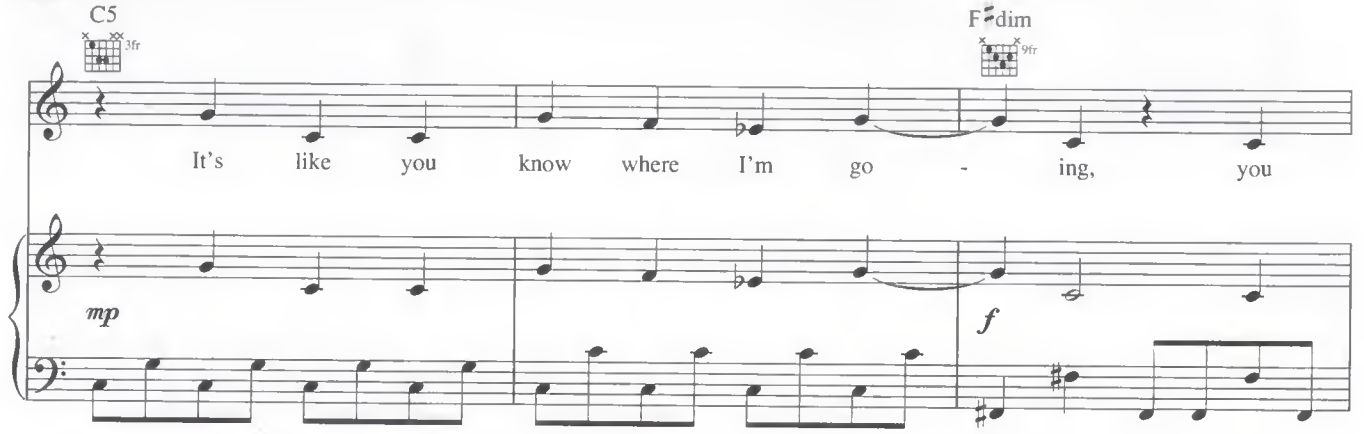
This system contains the final two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff notation. The key signature has three flats (B-flat, E-flat, and A-flat). The first staff has guitar chord diagrams for F and Fm. The lyrics are: "Why can't we break the si - lence, fi - n'ly." The system ends with the instruction "To Coda" and a Coda symbol.


C5  3fr

F#dim  9fr

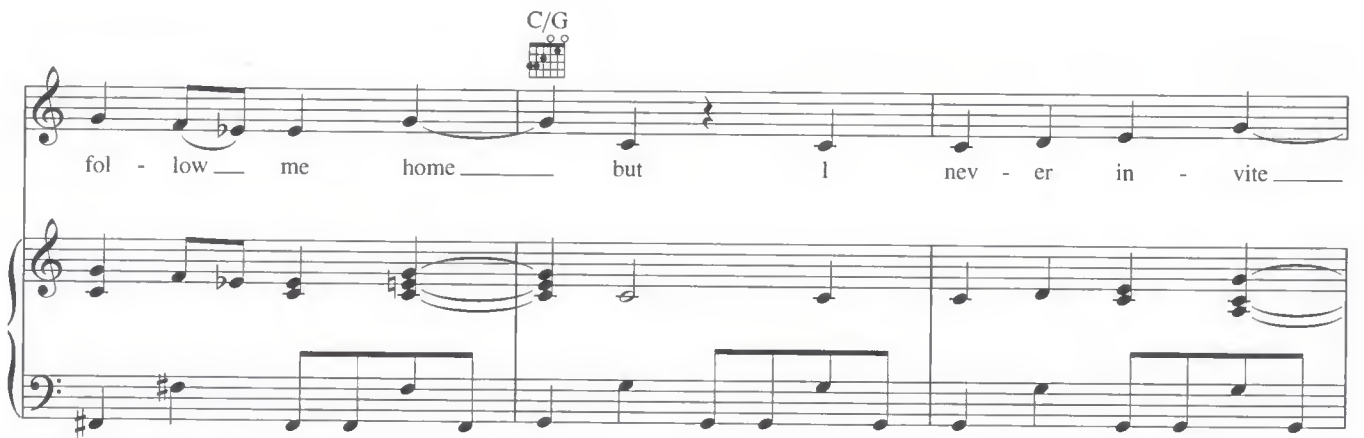
It's like you know where I'm go - ing, you

mp *f*



C/G 

fol - low me home but I nev - er in - vite



F  Fm  C5  3fr

— you in - side. I see what



F#dim  9fr

you're not show - ing, I've got you a - lone.





D.S. al Coda

— but the air is so still, — it's weird. — It's

CODA



Don't stop, don't stop tell - ing me good - night, — just prom - ise



you'll kiss me good - bye. — What's tak - ing so long?



Don't tell me you're not gon - na try, — the ten - sion's

C/E  F 



build - ing in my mind. — I want to scream — and I — know



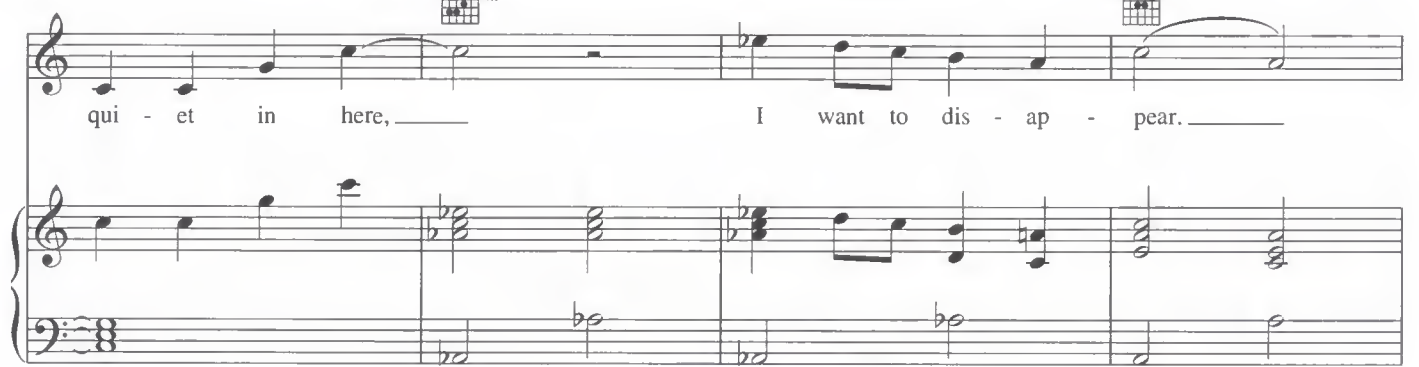
Fm  C 



why. ————— It's much too




A^b  Am 

qui - et in here, ————— I want to dis - ap - pear. —————



F  C  N.C.

I'm hear - ing my - self think - ing too clear. It's too



Ab

qui - et in here. _____ make it all go a -

This system features a vocal line and piano accompaniment. The vocal line starts with a whole note 'qui' and a half note 'et', followed by a half note 'in' and a half note 'here.' with a long horizontal line indicating a sustained note. The piano accompaniment consists of a treble and bass clef with chords and moving lines. A guitar chord diagram for Ab is shown above the vocal line.

Am F Fm

way. _____ Why can't we break the si - lence fi - n'ly. _____

This system continues the vocal line and piano accompaniment. The vocal line has a half note 'way.' followed by a half note 'Why can't we break the', a half note 'si -', and a half note 'lence'. The piano accompaniment continues with chords and moving lines. Guitar chord diagrams for Am, F, and Fm are shown above the vocal line.

C Fm/Ab

Make it all go a -

This system features a vocal line and piano accompaniment. The vocal line has a whole note 'Make' and a half note 'it all go' followed by a half note 'a -' with a long horizontal line. The piano accompaniment continues with chords and moving lines. Guitar chord diagrams for C and Fm/Ab are shown above the vocal line.

Am Dm/A Am Fm

way, _____ it's too quiet in here.

This system features a vocal line and piano accompaniment. The vocal line has a half note 'way,' followed by a half note 'it's', a half note 'too', a half note 'quiet', and a half note 'in here.' with a long horizontal line. The piano accompaniment continues with chords and moving lines. Guitar chord diagrams for Am, Dm/A, Am, and Fm are shown above the vocal line.

CATCH ME

Words and Music by
DEMI LOVATO

Acoustic Ballad

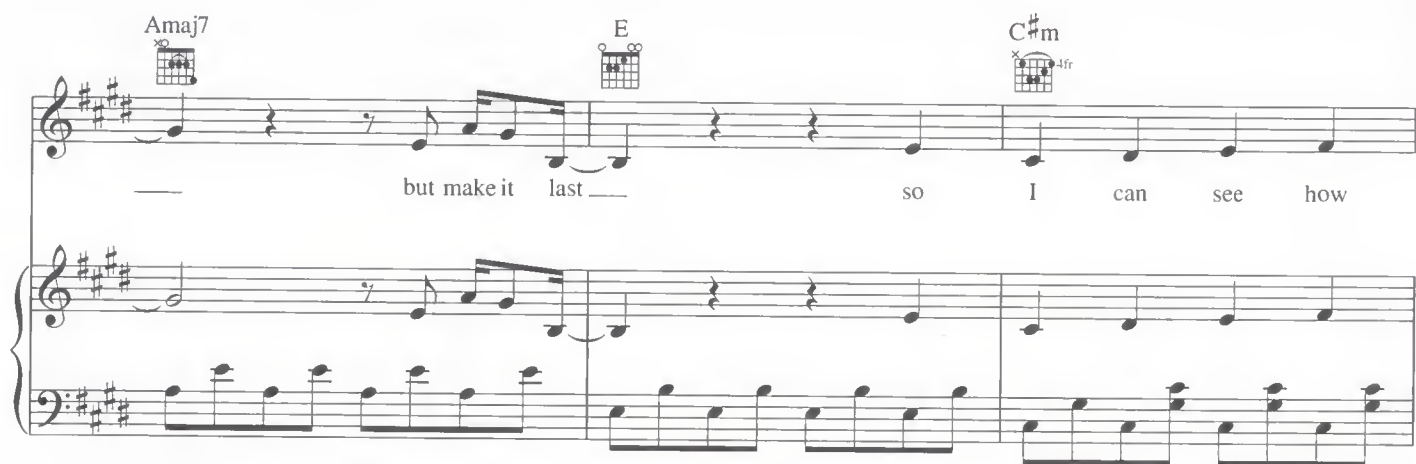
Amaj7 E



Be-fore I fall — too — fast, — kiss me quick, —

mp

Amaj7 E C#m



— but make it last — so I can see how

G#m7 A B



bad - ly this will hurt me when you say good-bye. — Keep it sweet, —

Amaj7 E

keep it slow, let the fu -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics 'keep it slow, let the fu -'. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Amaj7 and E are shown above the vocal line.

Amaj7 E C#m

- ture pass and don't let go. But to - night I could

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics '- ture pass and don't let go. But to - night I could'. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for Amaj7, E, and C#m are shown above the vocal line.

G#m7 A B

fall too soon un - der this beau - ti - ful moon - light. But

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics 'fall too soon un - der this beau - ti - ful moon - light. But'. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for G#m7, A, and B are shown above the vocal line.

A B E

you're so hyp - no - tiz - ing, you've got me laugh - ing while I sing, -

Detailed description: This system contains the fourth two lines of music. The top line is a vocal melody in treble clef with lyrics 'you're so hyp - no - tiz - ing, you've got me laugh - ing while I sing, -'. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. Chord diagrams for A, B, and E are shown above the vocal line.

A B E

— you've got me smil - ing in — my sleep.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It features guitar chord diagrams for A, B, and E above the staff. The lyrics are "— you've got me smil - ing in — my sleep." The bottom two staves are piano accompaniment in treble and bass clefs, showing a steady eighth-note bass line and chords in the right hand.

A B E

And I can see — this — un - rav - el - ling, — your love — is where — I'm

Detailed description: This system contains the second two staves of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are "And I can see — this — un - rav - el - ling, — your love — is where — I'm". The guitar chords A, B, and E are indicated above the vocal staff.

To Coda ⊕

A B E

fall - ing, but please don't catch me. See this heart —

Detailed description: This system contains the third two staves of music. It includes a "To Coda" instruction with a Coda symbol (a circle with a cross). The lyrics are "fall - ing, but please don't catch me. See this heart —". The guitar chords A, B, and E are indicated above the vocal staff. The piano accompaniment ends with a Coda symbol in the bass clef.

Amaj7 E

— won't set - tle down, — like a

Detailed description: This system contains the final two staves of music on the page. It continues the vocal line and piano accompaniment. The lyrics are "— won't set - tle down, — like a". The guitar chords Amaj7 and E are indicated above the vocal staff.

Amaj7 E C#m

child _ run-ning scared _ from a clown. I'm ter - ri - fied of

G#m7 A

what you'll do, my stom-ach screams _ just when I look _ at

B Amaj7

you. Run far a - way _ so I can

E Amaj7

breathe, e - ven though _ you're far _ from suf - fo - cat - ing _

E C#m G#m7

me. I can't set my hopes too high 'cause ev - 'ry

A B D.S. al Coda

hel - lo ends with a good - bye. But

CODA E C#m

catch me. So now you see why I'm scared,

B G#7/B# C#m B

I can't o - pen up my heart with - out a care.

A  F#m7 




But here — I go, — it's what — I feel, —



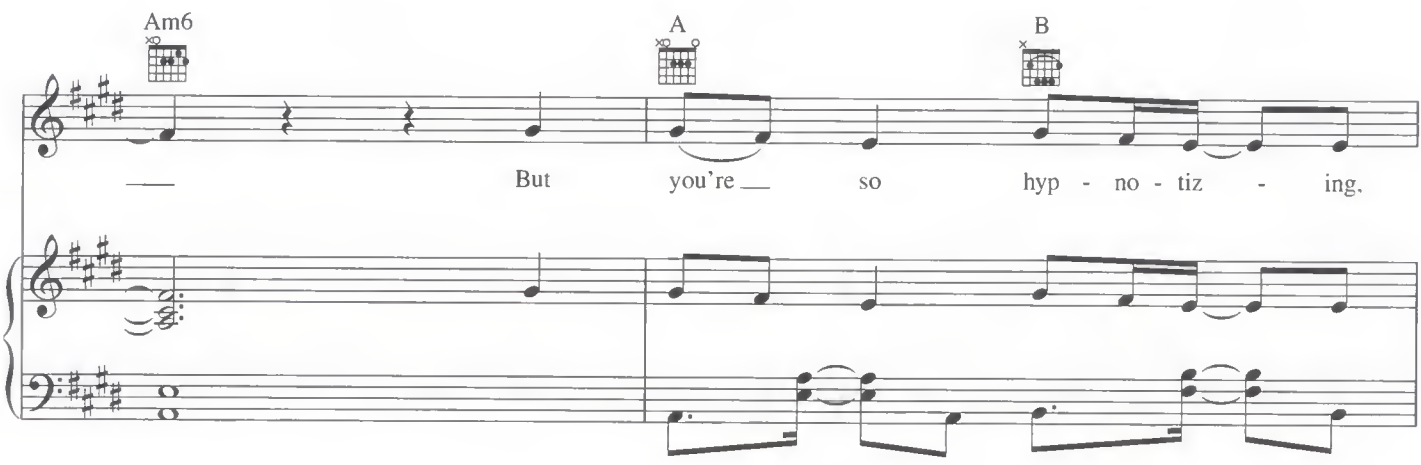
G#m7  Am 

— and for — the first — time in — my life, — I know — it's real. —



Am6  A  B 

— But you're — so hyp - no - tiz - ing.



E  B  A  B 

you've got me laugh ing while I sing, — you've got me smil - ing in — my



E A B

sleep. And I can see this un - rav -

f double-time feel

C#m B A B

- el - ling, your love is where I'm fall - ing, so please don't

C#m B A B

catch me. If this is love, please don't

C#m B A B E

break me. I'm giv-ing up, so just catch me.

EVERY TIME YOU LIE



Words and Music by DEMI LOVATO,
JONATHAN McLAUGHLIN and JOHN FIELDS

With a groove

Chords: Cm9, Fm9, Bb7, Eb, Eb/D, Cm9, Fm9, Bb7, Eb, Cm9, Fm9, Bb7, Eb, Cm9, Fm9, Bb7, Eb.

Lyrics:
Da da da da da da da da
Ooh, ooh, yeah. Now you told
me on a Sun - day that it was - n't gon - na work. I tried

Performance Notes: *p* (piano), *mf* (mezzo-forte)

Cm7 Fm7 B \flat Eb

— to cry — my - self — to sleep — 'cause it was — sup - posed — to hurt. — We sat —

Cm7 Fm7 B \flat Eb

— next to — the fire — as the flame — was burn - ing out, — I knew —

Cm7 Fm7 B \flat Eb

— what you — were think - ing be - fore you'd say — it — a - loud. —

A \flat A \flat m Eb/G Eb Fm Eb/G

Don't say — you're sor - ry, — 'cause I'm — not e - ven break - ing.

You're not worth the time that this is taking.

I knew better than to let you break my heart, the soul

you'll never see again won't be showing scars.

You still love her. I can see it in your eyes. The truth

Cm7 Fm7 To Coda Bb Eb

— is all — that I — can hear — ev - 'ry time — you lie, —

Cm7 Fm7 Bb Eb

ev - 'ry time — you lie. —

Cm7 Fm7 Bb Eb

ev - 'ry time — you lie. — I woke —

Cm7 Fm7 Bb Eb

— up the — next morn - ing with a smile — on — my face — and a long —

Cm7 Fm7 Bb Eb

list of gen - tle - men hap - py to take your place. Less trash-

Cm7 Fm7 Bb Eb

- i - er, much clas - si - er than who you prove to be. How long's -

Cm7 Fm7 Bb Eb Bb/D

it gon - na take be - fore you see that she's no me. **D.S. al Coda**

CODA Bb Eb Eb7/Db

- 'ry time you lie at night a - wake.

I will be sleep - ing 'til morn - ing breaks.

That's the price you — pay — for your — mis - takes.

good-bye to dream - ing. Mmm, mmm. So

don't say your sor - ry 'cause I'm not gon - na lis - ten.

Cm7 Fm7 Bb Eb

I knew bet - ter than to let you break my heart, the soul

Cm7 Fm7 Bb Eb

you'll nev - er see a - gain won't be show - ing scars, oh, no, no.

Cm7 Fm7 Bb Eb

You still love her, I can see it in your eyes. The truth

Cm7 Fm7 Bb Eb

is all that I can hear ev - 'ry time you lie, oh.

Cm7 Fm7 Bb Eb

Ev - 'ry time — you lie, —

Cm7 Fm7 Bb Eb

Don't say — you're sor - ry ev - 'ry time — you lie. —

Cm7 Fm7 Bb Eb

Don't say — you're sor - ry, ooh. — The truth —

Cm7 Fm7 Bb Eb

— is all — that I — can hear — ev - 'ry time — you lie. —

GOT DYNAMITE



Words and Music by VICTORIA HORN,
EVAN BOGART and GARY CLARK

Moderate Rock feel

N.C.

I can't take your hand and lead you to the water.
I can't paint this picture just so you can hang it.

I can't make you feel what you don't feel but you know you want to.
I can't wait for you to understand if you just don't get it.

Find out how to crack me, log in, try to hack me.

C5 3fr B5 D5 5fr A/C#

Un - der - neath the sur - face there's so much you need to know and you

C5 3fr B5 D5 5fr N.C.

might feel like you're drown - ing, but that's what I need to let go.

Em G6 C F#5

Tell me what you've got to break down the walls, you just might need dy - na - mite.

Em G6 C F#5

Tell me what you've got to break down the walls, — kick sense-less my de-fens - es.

Em G6 C F#

Tell me what you're gon - na do, — I need you — to light the fuse. —

Em G6 C F#5 To Coda

Tell me what you've got to break down the walls, — you just might need dy - na - mite. —

1 N.C.

I've got — dy - na - mite. —

2

C G D Bm7

When the walls_ come crash-ing down_ I hope you're stand-ing right in front of

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). It begins with a two-measure rest, then moves to a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and A5. There is a quarter rest, then eighth notes G5, F#5, E5, D5, C5, B4, A4, and G4. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chords are indicated above the staff: C (x0232), G (320032), D (xx0232), and Bm7 (x21232).

C G D Bm7

me. when the past_ lies all a - round.

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and A5. There is a quarter rest, then eighth notes G5, F#5, E5, D5, C5, B4, A4, and G4. The piano accompaniment continues with chords and bass line. Chords are indicated above the staff: C (x0232), G (320032), D (xx0232), and Bm7 (x21232).

C G D Bm7

'Cause all you need_ to stay with me_ is to in - ter - vene

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a quarter rest, then eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and A5. There is a quarter rest, then eighth notes G5, F#5, E5, D5, C5, B4, A4, and G4. The piano accompaniment continues with chords and bass line. Chords are indicated above the staff: C (x0232), G (320032), D (xx0232), and Bm7 (x21232).

C G D

and make the walls come_ crash - ing_ down.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a quarter rest, then eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, and A5. There is a quarter rest, then eighth notes G5, F#5, E5, D5, C5, B4, A4, and G4. The piano accompaniment continues with chords and bass line. Chords are indicated above the staff: C (x0232), G (320032), and D (xx0232).

C

N.C.

Got, — got dy - na - mite. —

Em G6 C F#5

D.S. al Coda

CODA

N.C.

I've got dy - na - mite. — I've got dy - na - mite. —

I've got dy - na - mite. — I've got dy - na - mite. —

STOP THE WORLD



Words and Music by DEMI LOVATO,
NICHOLAS JONAS and PJ BIANCO

Pop Rock

D6 **Em7** **G**

mf

Cmaj7 **D6** **Em7**

Oh. _____

G **Cmaj7**

D5 **E5**

I don't know why, I don't know why I'm so
hear - ing the noise, hear - ing the noise from all

Detailed description: This block contains the musical score for the first system of the song 'Stop the World'. It features a piano introduction in 4/4 time with a key signature of one sharp (F#). The score is written for guitar and piano. The guitar part includes chord diagrams for D6, Em7, and G. The piano part includes a dynamic marking of *mf*. The system concludes with a vocal line starting with 'Oh.' and a piano accompaniment. The second system continues the piano accompaniment with chord diagrams for Cmaj7, D6, and Em7. The third system features a guitar part with chord diagrams for G and Cmaj7, and a vocal line with lyrics: 'I don't know why, I don't know why I'm so hear - ing the noise, hear - ing the noise from all'. The fourth system continues the piano accompaniment with chord diagrams for D5 and E5.

* Recorded a half-step lower

C5 

— a - fraid.
— a - round.



D5  E5 



I don't know how, — I don't know how to fix —
I'm on the edge, — I'm on the edge of break -



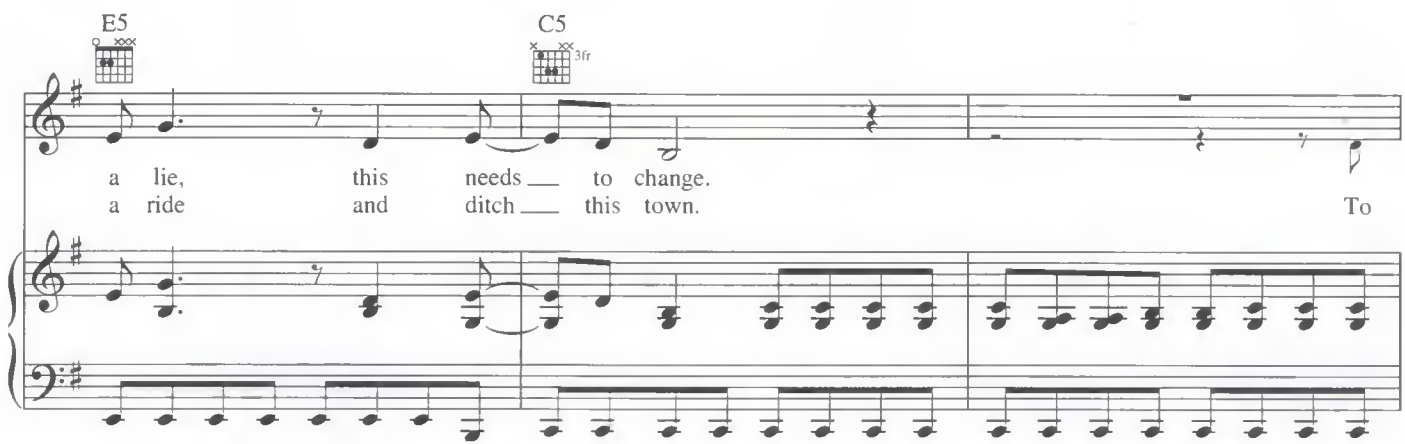
C5  D5 

— the pain. We're liv - ing a lie, — liv - ing
- ing down. Like Bon - nie and Clyde, — let's find



E5  C5 

a lie, this needs — to change.
a ride and ditch — this town. To



D5



E5



We're out of time, — we're out of time and it's still —
 keep it a - live, — keep it a - live, don't make —

C5



N.C.

D



Em7



— the same. We can't stop the world, — but there's so —
 — a sound.

G



Cmaj7



— much more — that we — could do. —

D



Em7



G





You can't stop this girl — from fall - ing more — in love —


Cmaj7  D  Em7 






— with you. — You said no - bod - y has to know, give us




G  Cmaj7 




time to grow _ and take _ it slow. _ But I'd stop the world _




D  Em7  G  Cmaj7  To Coda 

— and we'd fi - n'ly let _ us be _ a - lone.



1  D  Em7 

Let us be _ a - lone. _



G Cmaj7

I'm

2

D G

Let us be. I nev - er want to take that fin - al look, -

C D

I'll turn an - oth - er page,

Em C

won't close the book. We can't stop the world.

D.S. al Coda

CODA



Let us be a - lone.



Let us be a - lone.



Let us be a - lone.



WORLD OF CHANCES



Words and Music by DEMI LOVATO
and JOHN MAYER

Moderate Ballad

Chords: Gm7, Eb, Bb, F/A, Gm7, Eb

mp

Chords: Bb, F/A, Gm7, Eb, Bb, F/A

You've got a face _ for a smile, _ you know.

Chords: Gm7, Eb, Bb, F/A

A shame you waste it when _ you're break - ing me slow - ly, but I've _

Chords: Gm7, Eb, Bb, F/A

_ got a world _ of chanc - es for _ you.

Gm7 Eb Bb F/A

I've got a world of chances for you.

Gm7 Eb Em7b5

I've got a world of chances, chances that you're

Eb

burning through.

Gm7 Eb Bb F/A

I've got a paper and pen, Hear
 Maybe you'll call me some day,

Gm7 Eb Bb F/A

I go to write your good - bye and that's when I know I've
 the op - er - a - tor say the num - ber's no good and that she

Gm7 Eb Bb F/A

got a world of chanc - es for you.
 had a world of chanc - es for you.

Gm7 Eb Bb F/A

I've got a world of chanc - es for you.
 She had a world of chanc - es for you.

Gm7 Eb Em7b5

I've got a world of of chanc - es, chanc - es that you're
 She had a world of chanc - es, chanc - es you were

E^b



To Coda

F



burn - ing through.
burn - ing through.

G^m



C7/E



F



Oh, I'm go - ing my — own way, — my faith has lost it's

B^b



F/A



G^m



C7/E



strength a - gain. Oh, it's been too hard — to say. —

F



F/A



B^b



A^m



B^b



F/A



we're fall - ing off the edge a - gain. We're at an end, we're

B \flat Gm7 E \flat B \flat F/A D.S. al Coda

at an end.

CODA Em7 \flat 5 E \flat Em7 \flat 5

Chanc-es you were burn-ing through, chanc-es you were

E \flat Gm7 E \flat

burn - ing through. Oh.

B \flat F/A Gm7 E \flat B \flat F/A

You've got a face_ for a smile, you know. _

REMEMBER DECEMBER



Words and Music by DEMI LOVATO,
ANNE PREVEN and JOHN FIELDS

Driving Rock

F5 **Ab5** **Db5**

f




F5 **Ab5**

Db5 **Fm**

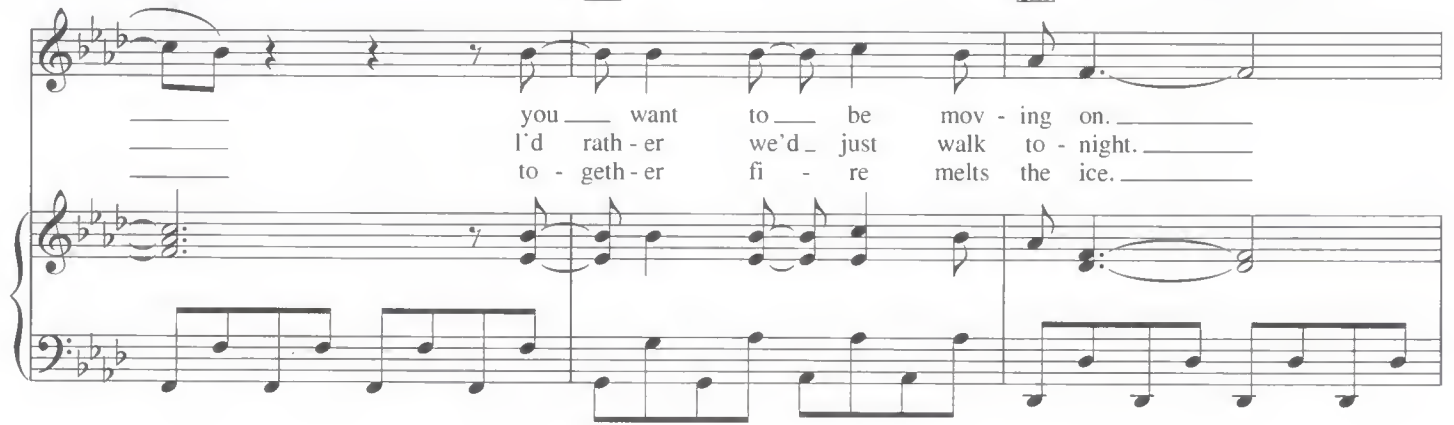
I feel _____ a
that
that you



Ab **Db**

sep - ar - a - tion com - ing on, _____ 'cause I know -
there is no - thing left to try, _____ it's the truth, -
would - n't let them change your mind, _____ 'cause we're here, -


Fm  Ab  Db 

you want to be mov - ing on.
I'd rath - er we'd just walk to - night.
to - geth - er fi - re melts the ice.



Fm  Ab 



And I wish it would snow to - night, you
You kiss me with those o - pen eyes. it
Our hearts are both on o - ver - drive. come




Db  Fm 

pull me in, a - void a fight. 'Cause I feel a
says so much, it's no sur - prise to you. but
with me, let's run to - night. don't let these



1 Ab  Db 

sep - ar - a - tion com - ing on. Just prove



2, 3

Ab



Db



N.C.

I've got some - thing left to say. } Don't sur - ren -
mem - or - ies be left be - hind. }

Eb



Fm



Db



- der, sur - ren - der, sur - ren - der.

Eb



Fm



Db



Please re - mem - ber, re - mem - ber De - cem -

Ab/C



- ber. We were so in love back then. Are you lis -

Db Bbm Fm

- ten - ing — to what — they say? — Don't go — that way. — Re - mem -

Eb Fm Db To Coda



- ber, — re - mem - ber — De - cem - ber. —

Edim7 Fm Ab

Please re - mem - ber, —

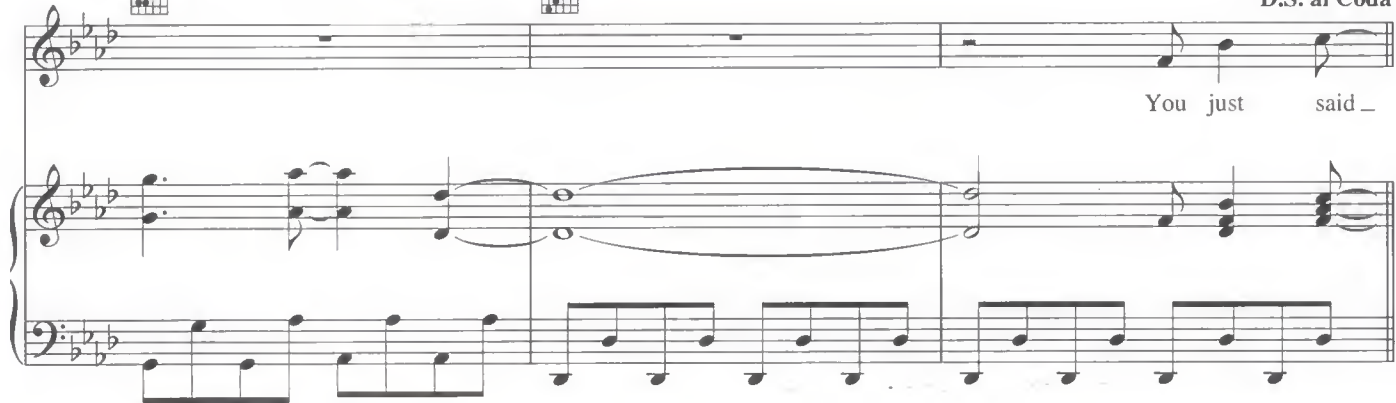
Db Fm



don't sur - ren - der. —

Ab  4fr  Db

D.S. al Coda

You just said _



CODA  Edim7  N.C.

Please, re-mem - ber. _____



Eb5  N.C.

I re-mem - ber us to - geth -



Eb5  6fr

- er, with the prom - ise of for - ev - er. We can do _



N.C.

— this, fight the pres - sure. Please re - mem - ber De - cem -

Eb5 Fm Ab

- ber. _____

Db Fm

Ab Db

Don't sur - ren -

E^b Fm D^b

der, sur - ren - der, sur - ren - der.

E^b Fm D^b

Please re - mem - ber, re - mem - ber De - cem -

A^b/C

ber. We were so in love back then. Are you lis -

D^b B^bm Fm

ten - ing to what they say? Don't go that way. Re - mem -

E^b



F^m



D^b



- ber, _____ re - mem - ber _____ De - cem - ber. _____

E^{dim}7



N.C.

Please re - mem - ber, _____

E^b5



N.C.

don't sur - ren - der. _____

E^b5



F5



EVERYTHING YOU'RE NOT

Words and Music by DEMI LOVATO,
TOBY GAD and LINDY ROBBINS

Moderately, with energy




The musical score is arranged in three systems. Each system includes a vocal line, a guitar line, and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The guitar part includes chord diagrams for Ab, Bbm, and Db, with fret numbers and fingerings indicated. The piano part includes dynamic markings like 'mp'.

System 1: The vocal line begins with a rest, followed by the lyrics "I've been". The guitar part has a "N.C." (Natural Chord) marking. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic.




System 2: The vocal line continues with the lyrics "bruised and I've been broken, can't believe that I put up with all this". The guitar part features chords Ab, Bbm7, and Db.

System 3: The vocal line concludes with the lyrics "pain. I've been". The guitar part features chords Ab, Bbm7, and Db.

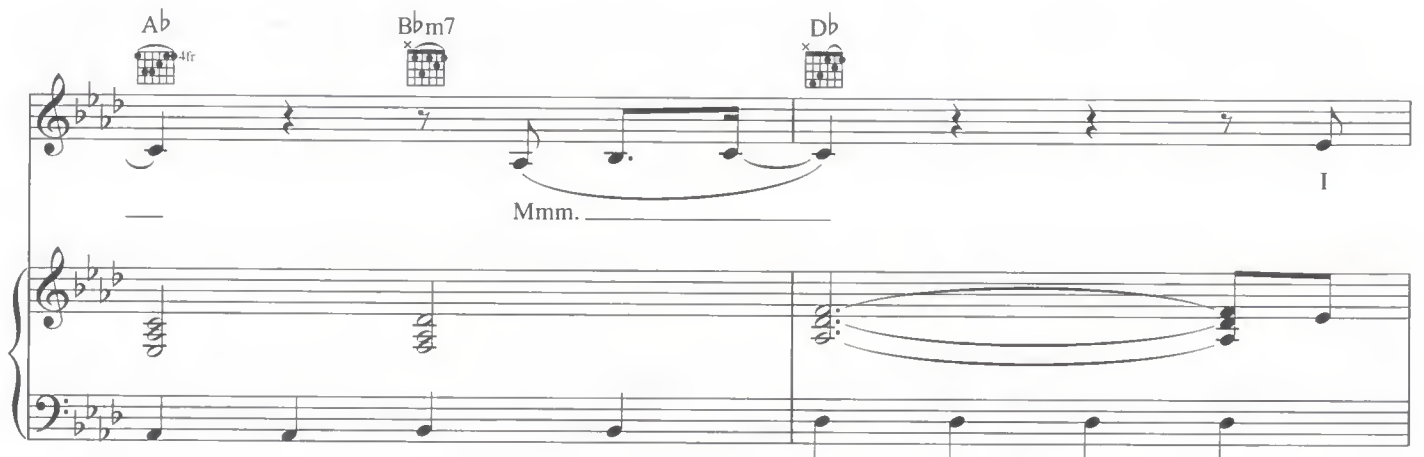
Ab  Bbm7  Db 

used and I — was chok - ing on — the prom - ise I — would nev - er fall — a - gain. —



Ab  Bbm7  Db 




— Mmm. — I



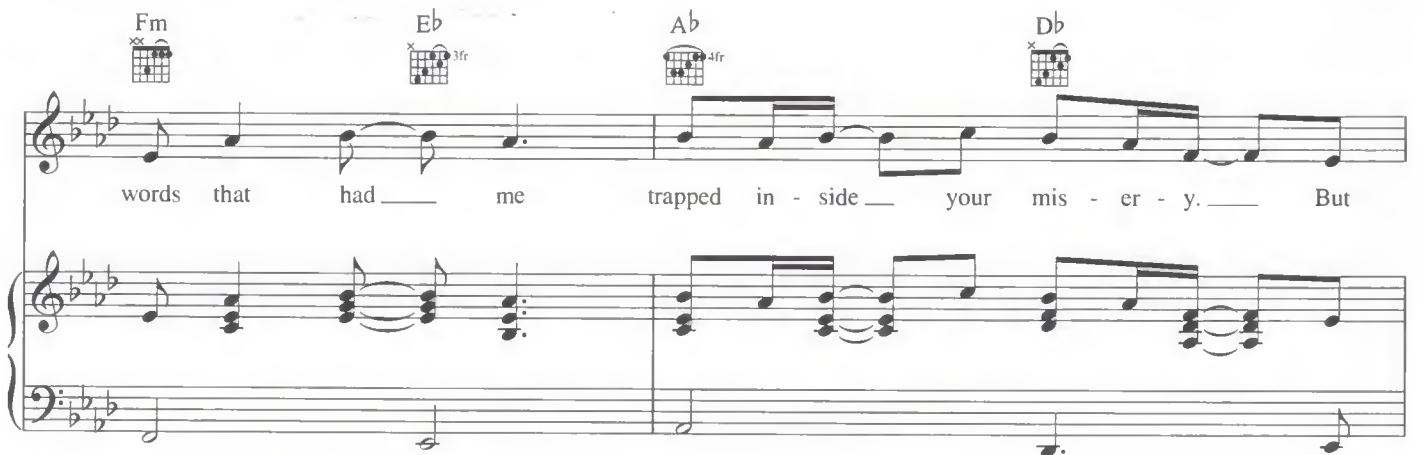
Fm  Eb  Ab  Db 

used to sing — to your twist - ed sym - pho - ny — the



Fm  Eb  Ab  Db 

words that had — me trapped in - side — your mis - er - y. — But



Fm Eb Ab Db

now I know — the rea - son why — I could - n't breathe. _

This system features a vocal line in a B-flat major key signature with a 3/4 time signature. The lyrics are "now I know — the rea - son why — I could - n't breathe. _". Above the vocal line are four guitar chord diagrams: Fm (x23111), Eb (x23111), Ab (x23111), and Db (x23111). The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Dbm Fm Eb

'Cause all I want — is ev -

This system continues the vocal line with the lyrics "'Cause all I want — is ev -". It includes guitar chord diagrams for Dbm (x23111), Fm (x23111), and Eb (x23111). A piano dynamic marking of *ff* is present in the piano accompaniment.

Ab Db Fm Eb

- 'ry - thing _ you're not — so go a - head _ and slam the door _ 'cause you _

This system continues the vocal line with the lyrics "- 'ry - thing _ you're not — so go a - head _ and slam the door _ 'cause you _". It includes guitar chord diagrams for Ab (x23111), Db (x23111), Fm (x23111), and Eb (x23111).

Db Bbm Fm Eb

— can't shut _ me out. _ No I don't, _ don't _

This system concludes the vocal line with the lyrics "— can't shut _ me out. _ No I don't, _ don't _". It includes guitar chord diagrams for Db (x23111), Bbm (x23111), Fm (x23111), and Eb (x23111).

Ab  4fr  Db  Bbm  Ab/C 3fr

— care what you say — 'cause all I real - ly, all — I real - ly want —



Db  Db  Eb 3fr  Fm

— is ev - 'ry - thing - you're — not. (Nev - er gon - na break my heart a - gain, —

To Coda 



Fm/Ab  Fm/Ab  Fm

nev - er gon - na see your face a - gain. — Ev - 'ry - thing — you're not. Nev - er want to feel this way a - gain.) —



Fm/Ab  Fm/Ab N.C.  Ab 4fr  Bbm7

Your dark - ness was my weak - ness but it turns —



Db Ab Bbm7

— out that it on - ly went — so deep, deep.

Db Ab Bbm7

A mean - ing - less — di - ver - sion, that — is all —

Db Ab Bbm7

— that you — ev - er meant to me, — me, — me.

Db Fm Eb

— And I am done —

Ab Db Fm Eb

with your twist - ed sym - pho - ny, — the words that had — me

Ab Db Fm Eb

sound like sto - len po - et - ry. — I tore the pag - es and

Ab Db Dbm

I can fi - n'ly breathe. — 'Cause

D.S. al Coda

CODA Fm/Ab Cm

nev - er gon - na see your face a - gain.) — I want a gen - tle - man — who treats —

Db Cm

me like a queen. I need re - spect, I need love, noth -

Fm Eb Db Cm

- ing in bet - ween. I will not spell it out for you -

Bbm7 Ab/C Db Ab/C

if you can't see 'cause you're not worth it, you don't de - serve me and now I'm

Bbm9 Db/Eb Fm Eb

gone. Ev - 'ry - thing you're not, not, not.

B \flat m7 Fm E \flat

Ev - 'ry - thing — you're not, not, — not.

D \flat C5 Fm E \flat

One, two, three! 'Cause all I want — is ev -

A \flat D \flat Fm E \flat

- 'ry - thing — you're not — so go a - head — and slam the door — 'cause you -

D \flat B \flat m Fm E \flat

— can't shut — me out. — No I don't, — don't —

Ab  Db  Bbm  Ab/C 



— care what_ you say. — all I real - ly, all_ I real - ly want_



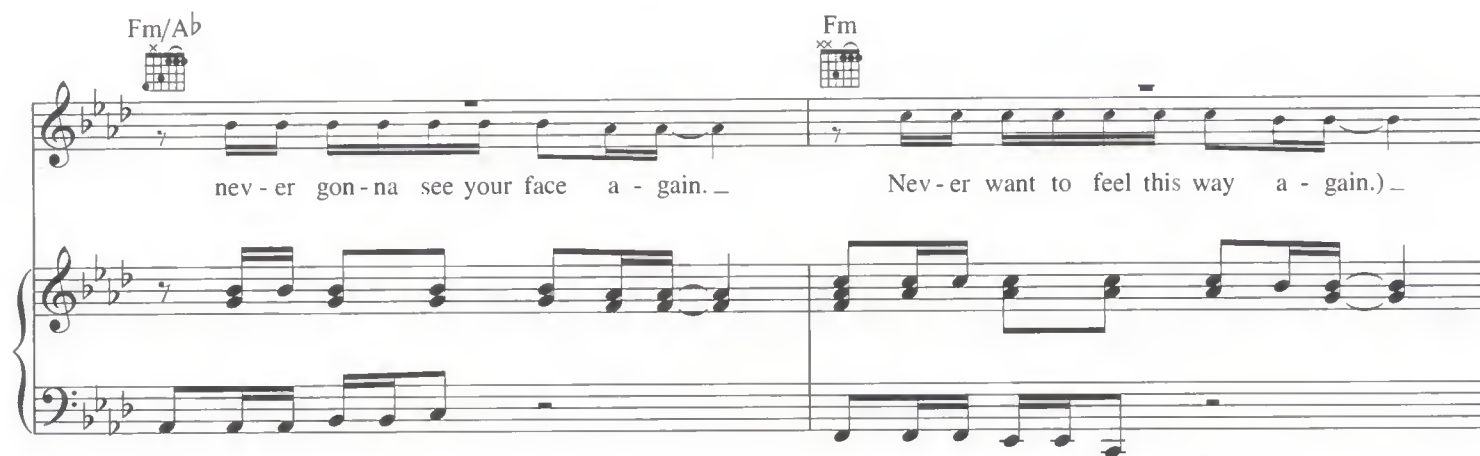
Db  Eb  Fm 

— is ev-'ry - thing_ you're — not. (Nev - er gon - na break my heart a - gain, -
sing "not" 1st time only



Fm/Ab  Fm 

nev - er gon - na see your face a - gain. — Nev - er want to feel this way a - gain.) —



Fm/Ab 

Oh, — oh, — oh, — oh. —

Optional Ending
Fm9 

Repeat and Fade



GIFT OF A FRIEND



Words and Music by DEMI LOVATO,
ADAM WATTS and ANDY DODD

With a lilt

Em C G D Em C

mp

G/D D Em C G D

Some-times you think__ you'll be fine__ by your - self__ 'cause a
Some - one who knows__ when you're lost__ and you're scared, _

Em C G/D D Em C

dream is a wish__ that you'll make all a - lone._ It's eas - y to feel__ like
there through the highs__ and the lows._____ Some-one to count__ on,

G D C G D

you don't need help, _ but it's hard - er to walk_ on your own. _ } You'll
some-one who cares, _ be - side you where_ ev - er you'll go. _ }

* Recorded a half-step lower

Am7 Gmaj7/B Em

change in - side — when you re - al - ize... —

D C G Dsus D

— The world comes to life — and ev - 'ry - thing's right, from be - gin -

Em C Am7 D C G

- ning to end, — when — you have a friend — by your side. — It helps you to find —

Dsus D Am7 G/B Em D/F#

— the beau - ty you are — when you'll o - pen your heart — and be - lieve —

Am7 1 Dsus D Em C

in the gift of a friend, —

Detailed description: This system contains the first two measures of the piece. The guitar part starts with an Am7 chord, followed by a first ending bracketed section containing Dsus, D, Em, and C chords. The vocal line begins with the lyrics 'in the gift of a friend, —'. The piano accompaniment features a steady bass line and chords in the right hand.

G D Em C G/D D

the gift of a friend. —

Detailed description: This system contains the next two measures. The guitar part continues with G, D, Em, C, G/D, and D chords. The vocal line continues with 'the gift of a friend. —'. The piano accompaniment maintains its harmonic support.

2 Dsus G/B G/D D

the gift of a friend. — And

Detailed description: This system contains the next two measures, starting with a second ending bracketed section. The guitar part includes Dsus, G/B, G/D, and D chords. The vocal line ends with 'the gift of a friend. — And'. The piano accompaniment concludes the phrase with sustained chords.

Em C G

when your hope crash - es down, shat - ter - ing to the ground, you'll, you'll feel all a - lone. —

Detailed description: This system contains the final two measures of the page. The guitar part features Em, C, and G chords. The vocal line begins with 'when your hope crash - es down, shat - ter - ing to the ground, you'll, you'll feel all a - lone. —'. The piano accompaniment provides a rhythmic and harmonic foundation for the final line.

D Em D/F#

When you don't know which way to go and there's no signs lead-ing you home. _

C D

You're not a-lone. _ The world comes to life _

C G Dsus D Em C

and ev-'ry-thing's right, from be-gin-ning to end _ when _

Am7 D C G Dsus D

you have a friend _ by your side. _ It helps you to find _ the



beau - ty you are ___ when you'll o - pen your heart ___ and be - lieve _____ in.



when you be - lieve _____ in, _____ when you be - lieve _



in _____ the gift of a friend. _



Mmm. _____

SO FAR SO GREAT

Theme Song from SONNY WITH A CHANCE



Words and Music by JEANNIE LURIE,
ARISTEIDIS ARCHONTIS and CHEN NEEMAN

Upbeat Shuffle (♩ = ♪³)

N.C.

E C D A

Off to the rac - es, I'm go - ing plac - es. Might -
Might need to wing it, still gon - na bring it. Not

E C D A E C

be a long shot, not gon - na waste it. This is the big break
gon - na sink low, I'm go - ing swim-ming. Swing for the fenc - es, sky's

D A C B

and it's call - ing my name, yeah.
not the lim - it to - day, yeah.

E G#7 A F#

So far so great, get with it, at least that's how I see it.

A B E G#7

Hav-ing a dream is just the be - gin - ning. So far so great, be - lieve it,

A F# A

can't take a - way this feel - ing. Tak - ing a ride, chance -

Am E/G# To Coda F#

— on my side, yeah I — can't wait, — so far — so great. —

N.C. 2
F#

so far — so great. .

Detailed description: This system contains the first two lines of music. The top line is a vocal line starting with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a whole rest followed by a quarter note G3, and a treble line with a whole rest followed by a quarter note G4. A double bar line with repeat dots is present. After the repeat, the vocal line continues with a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with a quarter note G3 in the bass and a quarter note G4 in the treble.

C#m G#7 A

Ev - 'ry - one says don't get your hopes up, learn the ropes. .

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The piano accompaniment features triplets in both hands. Chord diagrams for C#m, G#7, and A are provided above the vocal line. The lyrics are: "Ev - 'ry - one says don't get your hopes up, learn the ropes. .".

Am C#m G#7/B#

— and climb the lad - der. I know in the end — that just be - ing

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics. The piano accompaniment features triplets in both hands. Chord diagrams for Am, C#m, and G#7/B# are provided above the vocal line. The lyrics are: "— and climb the lad - der. I know in the end — that just be - ing".

A B E C

here is the best and it on - ly gets bet - ter,

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line with lyrics. The piano accompaniment features triplets in both hands. Chord diagrams for A, B, E, and C are provided above the vocal line. The lyrics are: "here is the best and it on - ly gets bet - ter,".



D.S. al Coda

it on - ly gets bet - ter!

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note G4. A triplet of eighth notes (F#4, E4, D4) is marked with a '3' and a bracket. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system ends with a double bar line.

CODA



so far — so great, —

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note G4. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand. The system ends with a double bar line.



so far — so great. Ba ba da da da ba — da da da da.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note G4. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand. The system ends with a double bar line.

Ba ba da da da ba — da da da da. Yeah!

The fourth system of music concludes the piece. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note G4. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand. The system ends with a double bar line.

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HERE WE GO AGAIN
SOLO
U GOT NOTHIN' ON ME
FALLING OVER ME
QUIET
CATCH ME
EVERY TIME YOU LIE
GOT DYNAMITE
STOP THE WORLD
WORLD OF CHANCES
REMEMBER DECEMBER
EVERYTHING YOU'RE NOT
GIFT OF A FRIEND
SO FAR SO GREAT

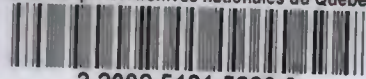
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