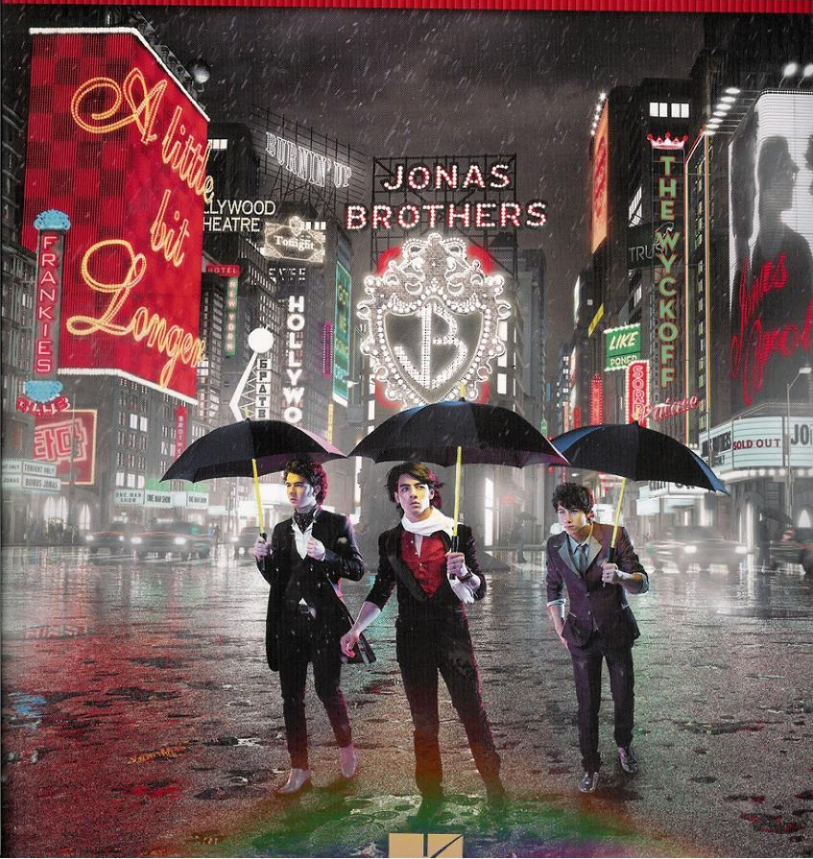


EASY PIANO

Jonas Brothers

A LITTLE BIT LONGER



EASY PIANO

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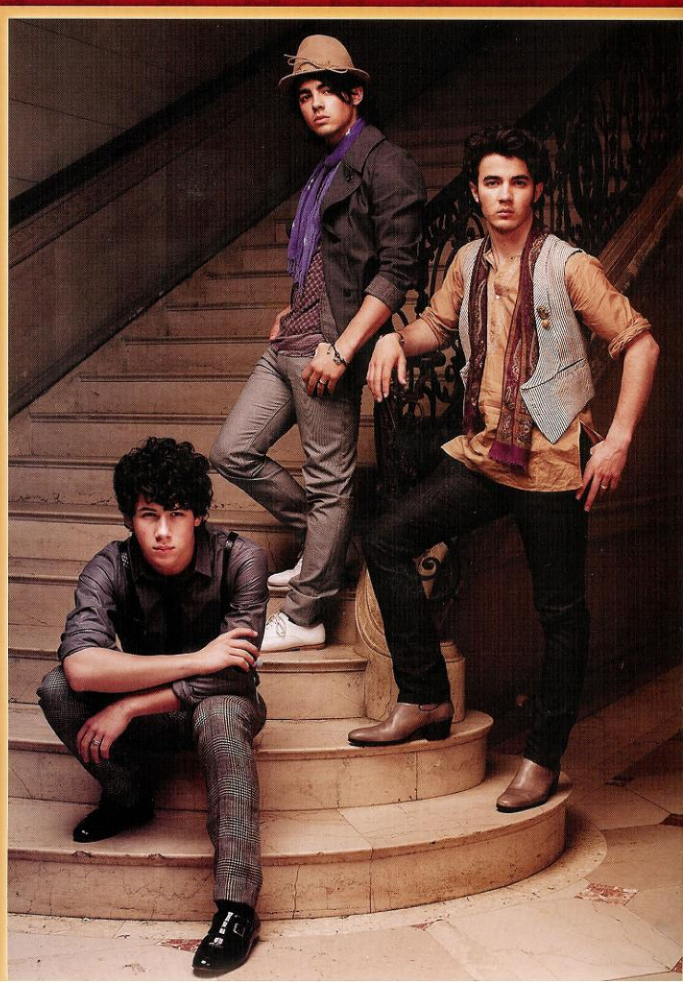
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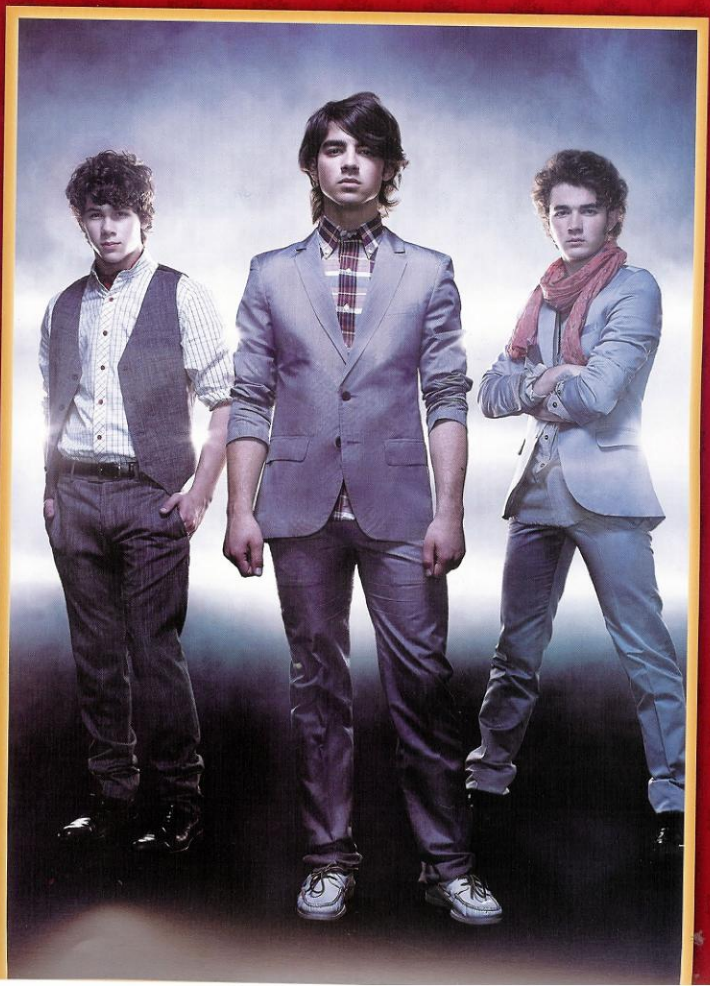
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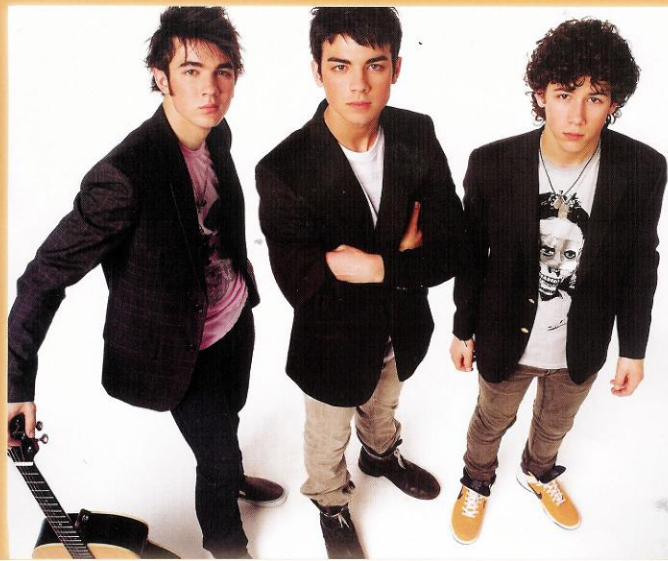
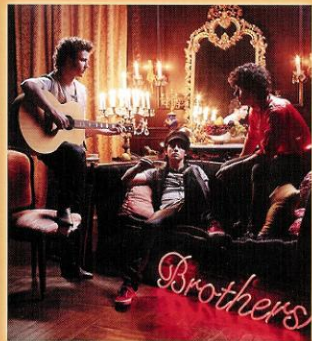


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BB GOOD

Words and Music by NICHOLAS JONAS,
JOSEPH JONAS, KEVIN JONAS II and JOHN TAYLOR

Moderately fast

mf

5

C5 E5 F5 Bb5 C5 E5

F5 Bb5 B5 C5 E5 F G

I'll pick you up at sev - en, we can drive a - round and see a
I'm gon - na treat you right; we'll nev - er fight. Now ba - by, you can

C E F5 Bb C E5

mov - ie. Ev - 'ry scene will have a
trust me. When I hold you tight I

F G5 C E F5 Bb B

mean - ing, but you'll be the one that moves me.)
feel al - right; I guess that I'm just luck - y.)

C E5 F G5 C E

I've been hurt be - fore, so ba - by, prom - ise that you're gon - na be true.

F5 Bb C E5 F G

I'm gon - na b, b good, so tell me that you're gon - na be —

C E F5 Bb B C E5

good, too. You got - ta b, b good to me...

F5 Bb C E5 F5 Bb B

— I'm gon - na b, b good to you. — We'll be

C E5 F5 Bb C E5

hap - py as can be. — You got - ta b, b good to me, —

Detailed description: This system contains the first two measures of the piece. The piano part features chords C, E5, F5, Bb, C, and E5. The vocal line has lyrics 'hap - py as can be.' followed by a rest, then 'You got - ta b, b good to me, —'. The bass line provides a simple harmonic accompaniment.

1. F5 Bb5 B5 C5 E F5 Bb5 C E

— ba - by.

Detailed description: This system contains the next two measures. The piano part features chords F5, Bb5, B5, C5, E, F5, Bb5, C, and E. The vocal line has a rest followed by the lyrics 'ba - by.'. The bass line continues the accompaniment.

F5 Bb B 2. F5 Bb5 A5 Ab

— ba - by.

Detailed description: This system contains the next two measures, including a first ending. The piano part features chords F5, Bb, B, F5, Bb5, A5, and Ab. The vocal line has a rest followed by the lyrics 'ba - by.'. The bass line continues the accompaniment.

Db Ab Db Ab

Spoken: Listen, girl, *you gotta b good.*

Detailed description: This system contains the final two measures. The piano part features chords Db, Ab, Db, and Ab. The vocal line is spoken and contains the lyrics 'Listen, girl,' and 'you gotta b good.'. The bass line continues the accompaniment.

Db Ab Db

I don't wanna hurt you, I wanna kiss you!

C5 E5 F5 Bb5 C5 E5

1. F5 Bb5 B5 2. F5 C E5

You got - ta b, b good to me...

F5 Bb5 C E5 F5 Bb B

I'm gon - na b, b good to you. We'll be

C E5 F5 B \flat C E5

hap - py as can be. You got - ta b, b good to me.

1. F5 B \flat 2. F5 B \flat 5 B5 C

— come on, — come on! You got - ta — yeah, — hah! —

F C F B \flat B

Spoken: Listen, girl, you're out of control. I think...

C F C F

you and me... would be a great couple. Yeah.

BURNIN' UP

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

Moderate Rock

5

Am C G

I'm hot, you're cold. You go a - round — like you

mf

3

F Am C

know who I am but you don't. You've

G F Am7

got me on my toes. I'm slip - pin' in - to the la -
Slip - pin' in - to the la -

C G F

- va } and I'm try'n' to keep from go - in' un - der. Ba - by.

- va }

Am7 C G To Cod:

you turn the tem-per'-ture hot - ter 'cause I'm _____ burn-in' up, _____ burn-in' u

F Am C G

for you, ba - by.

F Am C

I fell, I _____ fell so fast, so fast, can't

G F Am

hold my-self back, - back, - back. - High heels, high _____ heels, red

dress, red dress, all by your - self. — Got - ta catch — my — breath. I'm

slip - pin' in - to the la - va and I'm try'n'to keepfrom go - in' un -

- der. Ba-by, you turn the tem - per' - ture hot - ter 'cause I'm —

burn - in' up, burn - in' up for you, ba - by. I walk in the room, —

G Am G F

all I can see is you.

G Bb

you're star - in' me down. I know you feel it, too.

Am7 C

I'm slip - pin' in - to the la - va and I'm a

G F Am7

try'n' to keep from go - in' un - der. Ba - by, you turn the tem - per' - ture ho

C G F D.S. al Cod

- ter 'cause I'm _____ burn-in' up, _____ burn-in' up _____ for you, ba - by.

CODA

F Am C

for you, ba - by. _____ (Rap: See additional lyrics)

G F Am C

G F Am7

I'm slip - pin' in - to the la -

C G F

- va and I'm try'n' to keep from go - in' un - der. — Ba - by

Am7 C G

you turn the tem - per' - ture hot - ter and I'm — burn - in' up, — burn - in' up

F G F

for you, ba - by. Burn - in' up, — burn - in' up — for you, ba - by.

Additional Lyrics

Rap: It's burnin' up in the place tonight. The brothers singin' loud, and we're feelin' right.
 Get up and dance, don't try to fight it. Big Rob's for real and that's no lie.
 Stop, drop and roll and touch the floor to keep from burnin' up more and more.
 I got J.B. wit' me layin' it down. Come on, boys, bring the chorus around.

SHELF

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

Moderately fast

Chords: C, G, G#dim, Am

Dynamic: *mf*

Tempo: Moderately fast

Time signature: 4/4

Key signature: One flat (Bb)

Measure 1: Treble clef, C chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Measure 2: Treble clef, G chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Measure 3: Treble clef, G#dim chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Measure 4: Treble clef, Am chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Chords: Bb, F, Fm/Ab, C

Measure 1: Treble clef, Bb chord, notes Bb4, C5, D5, E5. Bass clef, notes Bb2, D2, E2.

Measure 2: Treble clef, F chord, notes F4, G4, A4, B4. Bass clef, notes F2, A1, B1.

Measure 3: Treble clef, Fm/Ab chord, notes F4, G4, A4, B4. Bass clef, notes F2, Ab1, B1.

Measure 4: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes C2, E1, F1.

Chords: G, F, C, E

Lyrics: She's such a flirt,

Measure 1: Treble clef, G chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Measure 2: Treble clef, F chord, notes F4, G4, A4, B4. Bass clef, notes F2, A1, B1.

Measure 3: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes C2, E1, F1.

Measure 4: Treble clef, E chord, notes E4, F4, G4, A4. Bass clef, notes E2, G1, A1.

Chords: F, G, F, C

Lyrics: and I am the lone - ly heart. Give it a chance

Measure 1: Treble clef, F chord, notes F4, G4, A4, B4. Bass clef, notes F2, A1, B1.

Measure 2: Treble clef, G chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Measure 3: Treble clef, F chord, notes F4, G4, A4, B4. Bass clef, notes F2, A1, B1.

Measure 4: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes C2, E1, F1.

Em F G F

for — our — love — to start.

Em Am G

But you'll nev - er see if you don't give —

C G/B Am G F

me — a shot — to show — you what — I've got. —

♩C G G#dim

But it's too late to pre - tend; you know me bet - ter

C G F To Coda \oplus C

else. _____ I held your hand:

Em F G F

_____ it felt like a _____ mov - ie.

C Em F

I made some plans, _____ but you were al -

G F Em Am

read - y mov - ing on _____ now. _____ I'm

G C C/B Am7 G

stuck un - der a rain - y cloud, - but you don't seem to care. -

F D.S. al Coda

But it's al-right, 'cause it's

CODA Bb

I'm tired of wast -

F C B C Bb

- ing all my time. - My heart is hang -

F C Em

- ing on the line. - Please

take it off the shelf. Too late to pre - tend;

— you know me bet - ter than I know my - self. Don't take my heart and

put it on a shelf. La, la, la.

— la, la, la, la, la.

F Fm C

This system shows a piano accompaniment for three measures. The first measure has a treble clef and a key signature of one flat (Bb), with a chord of F major. The second measure has a bass clef and a chord of F minor. The third measure has a treble clef and a chord of C major. The bass line consists of single notes: F in the first measure, Bb in the second, and C in the third.

G Fm C G G#dim

Al - ways some-one else, the next guy who will

This system continues the piano accompaniment for five measures. The first measure has a treble clef and a chord of G major. The second measure has a bass clef and a chord of F minor. The third measure has a treble clef and a chord of C major. The fourth measure has a bass clef and a chord of G major. The fifth measure has a treble clef and a chord of G major with a diminished fifth (G#dim). The lyrics "Al - ways some-one else, the next guy who will" are written below the treble staff.

Am7 Bb C/F F6

make your cold heart melt. I'm gon-na give my love to

This system continues the piano accompaniment for four measures. The first measure has a treble clef and a chord of A minor 7 (Am7). The second measure has a bass clef and a chord of Bb major. The third measure has a treble clef and a chord of C major with an F in the bass (C/F). The fourth measure has a bass clef and a chord of F major 6 (F6). The lyrics "make your cold heart melt. I'm gon-na give my love to" are written below the treble staff.

Fm7/Ab C F6 Fm C

some - one - else. rit.

This system continues the piano accompaniment for four measures. The first measure has a treble clef and a chord of F minor 7 with an Ab in the bass (Fm7/Ab). The second measure has a bass clef and a chord of C major. The third measure has a treble clef and a chord of F major 6 (F6). The fourth measure has a bass clef and a chord of F minor (Fm). The lyrics "some - one - else. rit." are written below the treble staff.

ONE MAN SHOW

2

Words and Music by NICHOLAS JONAS
JOSEPH JONAS and KEVIN JONAS

Moderately fast

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system includes a piano introduction with a dynamic marking of *mf* and a finger number '1' in the bass clef. The second system continues the piano accompaniment. The third system introduces the vocal line with lyrics: "I feel like I'm Girl, you broke my". The fourth system continues the vocal line with lyrics: "gon - na go in - sane, _____ 'cause heart and let me down. _____". Chord symbols are placed above the notes: D5, C5, A5, G5, F5, G5 in the first system; F5, A5, D5, C5, A5, G5 in the second; F5, G5, A5, F in the third; and G, Dm, G, D in the fourth.

D5 C5 A5 G5 F5 G5

mf

1

F5 A5 D5 C5 A5 G5

F5 G5 A5 F

I feel like I'm
Girl, you broke my

gon - na go in - sane, _____ 'cause
heart and let me down. _____

G Dm G D

F **G** **Dm** **G**

I keep hear - ing your voice call my name. _____
I'd be bet - ter off if you weren't 'round. _____

D **F** **G**

In an emp - ty room, girl, you're the one I
Took my love, and threw it on the

Dm **G** **D** **F**

see. _____
ground. _____

Let me tell you,
Say - in' good - bye,

G **Dm** **G** **D** **Dm**

girl, we're his - to - ry. _____ } I'm a
girl, don't make a sound. _____ }

♩

G

one man show. _____ I don't need no one. _____

C F

I'll be fine a - lone, _____ oh, yeah. _____

F/E Dm G

You can call me, but _____ I won't pick up my phone, _____

C F To Cod

'cause I'm a one man show, _____ oh, yeah. _____

Db **Dm**

blind; _____ now I fi - n'ly see _____

C **Bb**

ev - 'ry - thing you did to me. _____

Db

And we _____ thought it might change, _____ we _____

Dm **C**

_____ could find a place where we'd be _____ hap - py

Bb **D \flat 6**

too. _____

Detailed description: This system shows the first three measures of a musical phrase. The treble clef contains a melody starting on a whole note G4, followed by a half note A4, and a whole rest. The bass clef provides accompaniment with a steady eighth-note pattern. The key signature has two flats (Bb and Eb). The first measure is marked with a Bb chord, and the third measure is marked with a D \flat 6 chord.

B \flat m **Dm**

I'm a one man show. _____ I don't

Detailed description: This system contains the next three measures. The treble clef melody continues with a half note B \flat 4, a quarter note C5, a quarter note D5, and a half note E5. The bass clef accompaniment remains consistent. The first measure is marked with a B \flat m chord, and the second measure is marked with a Dm chord.

G **C**

need no one. _____ I'll be fine a - lone, _____

Detailed description: This system shows the next three measures. The treble clef melody continues with a half note F5, a quarter note G5, a quarter note A5, and a half note B5. The bass clef accompaniment continues. The first measure is marked with a G chord, and the third measure is marked with a C chord.

F **F/E**

oh, yeah. _____ You can

Detailed description: This system shows the final three measures. The treble clef melody continues with a half note C6, a quarter note D6, and a half note E6. The bass clef accompaniment continues. The first measure is marked with an F chord, and the third measure is marked with an F/E chord.

Dm **G**

call me, but _____ I won't pick up my phone, _____

C

'cause I'm _____ a one _____ man show, _____ oh,

F **F/E** **D.S. al Coda**

yeah. _____ I'm a

CODA **F/E**

I don't need _____ you,

D5 **C5** **G5** **D5**

girl.

LOVEBUG

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

Moderately fast (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

C $\frac{4}{2}$ B \flat F5

mf

4

Detailed description: This block shows the first system of the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is 'Moderately fast' with a metronome marking of a quarter note equal to a dotted quarter note. The first measure is marked with a 'C' chord and a '4/2' time signature change. The second measure is marked with a 'Bb' chord. The third measure is marked with an 'F5' chord. The dynamics are marked 'mf'. A '4' is written below the bass staff.

C B \flat

Called you for — the first — time yes - ter -
felt so close, — but you — were far a -

Detailed description: This block shows the vocal entry. It features two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature is Bb and the time signature is 4/4. The first measure is marked with a 'C' chord. The second measure is marked with a 'Bb' chord. The lyrics are: 'Called you for — the first — time yes - ter - / felt so close, — but you — were far a -'. There is a repeat sign at the end of the first measure.

F

day.
way,

I.
C

Fi - n'ly found — the miss -

Detailed description: This block continues the vocal entry. It features two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature is Bb and the time signature is 4/4. The first measure is marked with an 'F' chord. The lyrics are: 'day. / way,'. The second measure is marked with an 'I.' and a 'C' chord. The lyrics are: 'Fi - n'ly found — the miss -'. There is a repeat sign at the end of the first measure.

B \flat F

- ing part of me. I

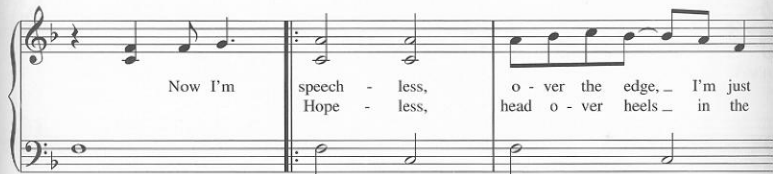
Detailed description: This block concludes the vocal entry. It features two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature is Bb and the time signature is 4/4. The first measure is marked with a 'Bb' chord. The lyrics are: '- ing part of me. I'. The second measure is marked with an 'F' chord. There is a repeat sign at the end of the first measure.

2.

C F

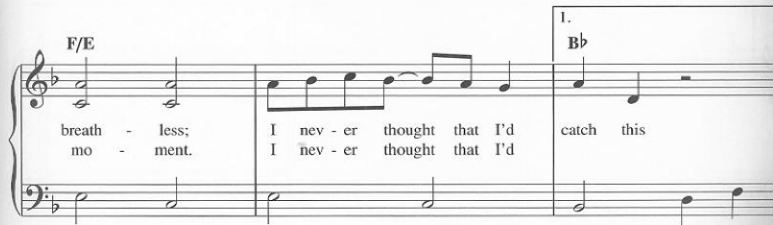


left me with - out an - y - thing to say.



Now I'm speech - less, o - ver the edge, I'm just
 Hope - less, head o - ver heels - in the

F/E 1. B \flat



breath - less; I nev - er thought that I'd catch this
 mo - ment. I nev - er thought that I'd

F



love - bug a - gain.

2.

B \flat F

get hit by this love - bug a - gain.

C B \flat

I can't get your smile out of my

1. F 2. F

I can't get your smile out of my

C B \flat

I can't get your smile out of my

F C

mind. (Can't get you out of my mind.)_ I think a - bout

Bb F

your eyes all the time. You're

C Bb F

beau - ti - ful,___ but you don't e - ven try.

C Bb

Mod - es - ty___ is just so hard to find.

F

Now I'm speech - less,
Hope - less,

F/E

o - ver the edge, I'm just head o - ver heels in the breath - less; mo - ment. I nev - er thought that I'd

1.

Bb

catch this love - bug a - gain.

F

2.

Bb

get hit by this lov - bug a - gain.

To Coda \oplus

F C

I kissed her for — the first

Bb F

— time yes - ter - day.

C Bb F

Ev - 'ry - thing — I wished that it would be,

C Bb

but sud - den - ly — I for - got — how to

F C

speak. Hope - less, breath - less,

Bb F

ba - by, can't you see?

D.S. al Coda
(with repeat)

Now I'm

CODA

G7

Bb Gm/C F

love - bug a - gain.

TONIGHT

3

Words and Music by NICHOLAS JONAS, JOSEPH JONAS
KEVIN JONAS II and GREG GARBOWSKY

Fast

D ⁴ Asus D/G

mf

1. 2. Bm

Well, here
Ev - 'ry

A G A

— we are a - gain,
sin - gle word's been said,

Bm A G

throw - ing punch lines no one wins.
broke each oth - er's hearts a - gain.

A Bm A

As the morn - ing sun be - gins _
As the star - lit sky be - gins _

G A E

— to rise, — we're fad - ing fast, and we won't _
— to shine, we're break - ing down.

G A

— She work this out.)
She screams _ out.) No, we're not _

§ D A(add4) G

— gon - na work — this out — to - night.

No, we're not gon - na make this right

so I'll give a kis

and say good-bye, 'cause we're no

gon - na work this out to - nigh

To Coda

1.

D Asus

D/G D

Asus D/G

2.

Bm G(add2)

We don't have to fight

Em7 A9sus Bm

to - night. We just got - ta

G(add2) Em7 A9sus

try to - night.

Bm G(add2) Em7

We don't have to fight to - night.

A9sus Bm G(add2)

We just got - ta try

2

Em7 A9sus D.S. al Coda

to - night. No, we're not -

CODA

G

to - night.

D

Well, there's no need to fight; we're just wast -

G

- ing time. (To - night.) If you give -

D

- it a try, well then may - be you'll find...

4

Well, we know we're in love, so let's keep

it a - live. (To - night.) I'm start

- ing to see the morn - ing light. (We can fi

- n'llly work this out.)

CAN'T HAVE YOU

Words and Music by NICHOLAS JONAS
and PJ BIANCO

Moderately slow, in 2

Am7 Fmaj7

The piano introduction is in 4/4 time. The right hand starts with a treble clef, a key signature of one flat (Bb), and a tempo marking of 'Moderately slow, in 2'. It begins with a half note chord of Am7 (A2, C3, E3, G3) marked 'mf'. The melody consists of quarter notes: A4 (beamed with G4), G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2. The left hand starts with a bass clef and a half note chord of Am7 (A2, C3, E3, G3). The bass line consists of quarter notes: A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0.

Am7

The vocal entry is in 4/4 time. The right hand has a treble clef and a key signature of one flat. It begins with a half rest, followed by a quarter note G4. The melody continues with quarter notes: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2. The left hand has a bass clef and a half note chord of Am7 (A2, C3, E3, G3). The bass line consists of quarter notes: A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0.

You've warned me that — but you were gon - na
I was blind, — but ba - by, now — I

Fmaj7 Am7

The vocal entry continues in 4/4 time. The right hand has a treble clef and a key signature of one flat. It begins with a half note chord of Fmaj7 (F3, A3, C4, E4). The melody continues with quarter notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2. The left hand has a bass clef and a half note chord of Am7 (A2, C3, E3, G3). The bass line consists of quarter notes: A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0.

leave.
see. I nev - er thought
I broke your heart, —

F Fmaj7

The final vocal phrase is in 4/4 time. The right hand has a treble clef and a key signature of one flat. It begins with a half note chord of F (F3, A3, C4). The melody continues with quarter notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2. The left hand has a bass clef and a half note chord of F (F3, A3, C4). The bass line consists of quarter notes: A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0.

you would real - ly go.
but now — I know

2.

Fmaj7 **G(add4)** **F(add2)**

that I was be - ing such a fool, and I

G(add4) **F(add2)** **C**

did - n't de - serve you. I don't wan - na fall a - sleep.

Cmaj7 **F(add2)**

'cause I don't know if I'll get up, and I

Am7 **G/B** **F(add2)**

don't wan - na cause a scene, but I'm dy - in' with - out your love.

C Cmaj7

I'm beg-ging to hear your voice

F(add2) Am7

tell me you love me too, 'cause I'd rather just be alone

G/B C To Coda C/F

if I know that I can't have you.

Am7 Em7/A Am7 Em7/A

Look - ing at the let - ter that you
 Dream - ing a - bout when I'll see you

F Fmaj9 F Fmaj9

left (the let - ter that you left; will I ev - er get you back?)
 next. (When will I see you next? Will I ev - er get you back?)

Am7 Em7/A Am7 Em7/A 1. Fsus2

won - d'r in' if I'll ev - er get you
 know - ing that I nev - er will for - back.

Fmaj7 2. Fsus2 Fmaj9

get (I won't for - get.) that I w

G(add4) C/F G(add4)

be - ing such a fool, and I still don't de - serve y

C/F D.S. al Coda

I

CODA

C/F Am9

So tell

Fmaj9

me what we're fight- ing for, 'cause we know that the truth means so

C G

much more. 'Cause you would if you could. Don't lie.

G#dim Am Am7

'Cause I'd give ev-ry-thing that I've

Am G/B Fsus2

don't wan-na cause a scene, but I'm dy-in' with-out your love.

Detailed description: This system contains the first three measures of the piece. The first measure is in Am, the second in G/B, and the third in Fsus2. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with quarter notes.

C Cmaj7

I'm beg-ging to hear your voice

Detailed description: This system contains the next three measures. The first measure is in C, and the second and third are in Cmaj7. The melody continues with quarter notes and rests, and the bass clef accompaniment remains simple.

F(add2) Am7

tell me you love me too, 'cause I'd rath-er just be a-lone.

Detailed description: This system contains the next three measures. The first measure is in F(add2), the second in Am7, and the third is a whole rest. The melody features quarter notes and rests, with the bass clef accompaniment providing a steady harmonic base.

G/B C C/F

if I know that I can't have you.

Detailed description: This system contains the final three measures. The first measure is in G/B, the second in C, and the third in C/F. The melody concludes with quarter notes and rests, and the bass clef accompaniment follows the same simple pattern.

C **Cmaj7** **F(add2)**

Don't wan-na fall a - sleep, 'cause I don't know if I'll get up,
beg-ging to hear your voice tell me you love me too,

Am7 **G/B**

and I don't wan-na cause a scene, 'cause I'm
'cause I'd rath-er just be a lone

F(add2) **G/B**

dy - in' with- out your love. I'm if I

C **C/F** **C**

know that I can't have you. *rit.*

VIDEO GIRL

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

Moderately fast (♩ = $\overset{\frown}{\underset{\frown}{\frown}}$)

Em $\frac{4}{2}$

(Spoken: O. M. G.! Did you hear I'm dating a Jonas brother? It's sooooo hot!)

mf

B7 **Em**

Sung: Yeah, that did - n't work, _ you should - 've known bet - ter. It's
know it's _ bad _ when your ma - ma does - n't like her, all

D **Cmaj7**

gon - na suck - when the cam - 'ra stops roll - ing and you find out soon _ that the treat -
_ your friends _ say - ing she's a li - ar. _ Nev - er end - ing phone _

B

- ment was - n't worth _ it. They're
_ calls aren't _ e - nough. _

Em D

all the same, they all want the mon-ey; they're all in - sane, they live -
 Moved to L. A., got no tal-ent. Not e - ven like you on a

Cmaj7

— for fame, hon - ey. They laugh at you — when you're not — e - ven be - ing
 Miss - Teen pag-eant. Dad-dy pays — your — bills, — but — you — still

B C B

fun - ny. }
 whine. . }

Well, I've been — here be - fore, — and I've seen

Em D Cmaj7

first - hand and front — row seat — { this lit - tle thing — they
 what hap-pens to — a

C Cm E5

call _____ a vid - e - o girl. _
man _____ when he gets in the hands of a... } Vid - e - o girl _ rocked _

C D B

— my world _ for a whole — two sec - onds, and now — I know I'm

Em C D B

not a - bout to be an - oth - er vic - tim. Get out _

E5 C D B

— of my face, get out — of my space, get — some class and kiss the past, 'cause I'm

Em C D B To Coda (

not a - bout to be an - oth - er vic - tim of the Vid - e - o Girl Syn

1.

Em

- drome. You

2.

Am Cmaj7

You are nev - er gon - na see me miss - ing.

B Em Am Cmaj7

I'm not gon - na be an - oth - er vic - tim of the

B Em Am C

Vid - e - o Girl Syn - drome.

B7 Em Am C

B7 D.S. al Coda

CODA

C

- drome. I won't be ___ a

B B7 Em

vic - tim of the Vid - e - o Girl Syn - drome.

PUSHIN' ME AWAY

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

Moderately fast

Em

mf

Run,

5

2

Detailed description: This block shows the piano introduction. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The right hand starts with a quarter rest, followed by an eighth note G4, an eighth note A4, and a quarter note B4. The left hand starts with a quarter rest, followed by a quarter note G3, an eighth note A3, and a quarter note B3. The piece is marked 'Moderately fast' and 'mf'. There are fingerings '5' and '2' indicated. A repeat sign with first and second endings is present, with the word 'Run,' written above the second ending.

Cmaj13

run like — you do. I'm chas - ing

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are 'run like — you do. I'm chas - ing'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

A

D

you, I'm on your tail, I'm gain - ing fast, you're

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are 'you, I'm on your tail, I'm gain - ing fast, you're'. The piano accompaniment continues with the eighth-note bass line and chords.

B/D#

Em

go - ing no - where. Try to fix what you've

Detailed description: This block contains the third vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The key signature has one sharp (F#). The lyrics are 'go - ing no - where. Try to fix what you've'. The piano accompaniment continues with the eighth-note bass line and chords.

Cmaj13 **A**

done and turn back the sun. The

D **B7/D#**

night is call - ing and we're fall - ing fast - er now.

C **G** **D**

You're push - in' me a - way. Ev - 'ry last word, ev - 'ry

Em **D(add4)** **C** **G**

sin - gle thing you say. Push - in' me a - way.

D **Em** **D(add4)** **C**

Try to stop me now, but it's al - read - y — too late. Push - in' me

G **D** **Em** **D(add4)**

— a - way. — If you real - ly don't care, then say — it to — my face.

C **G** **D**

— Push - in' me — a - way. — You push, push,

To Coda **Em**

push - in' me — a - way. — Stop.

Cmaj13 **A**

Tell me the truth, 'cause I'm so confused,

D **B/D#** **Em**

spin-ning 'round. These walls are fall - ing down, and I need you

Cmaj13 **A**

more than you know. I'm not let - ting go. I'm

D **B/D#**

get - ting close, so take my hand and please just tell me

C G D.S. al Coda

why you're push-in' me a-way

CODA Em

way. Push, push,

C A7 D B/D#

push-in' me a-way. You push, push, push-in' me a-way.

Em C A7

Push, push, push-in' me a-way. You push, push,

Dsus B/D# Em C

push-in' me a-way. You push, push, push-in' me a-way.

A7 D B/D# Em

— You push, push, you're push-in' me a - way. — You push, push, you're

C A7 D

push-in' me a - way. — (Ah!)

C G D

You're push-in' me a - way. — Ev-'ry last word, ev-'ry

Em D(add4) C G

sin - gle thing — you say. Push - in' me a - way. —

D **Em** **D(add4)** **C**

Try to stop me now, but it's al - read - y — too late. Push - in' m

G **D** **Em** **D(add4)**

— a - way. — If you real - ly don't care, then say — it to — my face

C **G** **D**

— Push - in' me — a - way. — You push, push,

Em **D** **C** **G**

push - in' me — a - way. You're push - in' me — a - way. —

8

D Em D C G

D Em D Cmaj7 G

D Em7 Dsus Csus2 G

D Em7 Dsus Csus2

rit.

SORRY

Words and Music by NICHOLAS JONAS, JOSEPH JONAS,
KEVIN JONAS II and JOHN FIELDS

Moderately

Dm **Bb** **C** **Am7** **Bb** **Gm**

mf

C **Dm** **Bb**

Bro - ken hearts _ and last good - byes, _

C **Am7** **Bb** **Gm7**

rest - less nights, but lul - al - byes _ help to make _ this pain go a - way. _

C **Dm** **Bb**

I re - al - ize _ I let you down, _

C Am7 Bb Gm7

told you that — I'd be a - round. — Build - ing up — the strength just to say —

C F#sus F/E

— I'm sor - ry for

Gm7/D F/C Bb F/A

break - ing all — the prom - is - es — that I was - n't a - round — to keep. —

Gm7 Dm C F#sus F/E

— It's on — me;

Gm7/D F/C B \flat F/A



this time is the last ___ time I will ev - er beg you ___ to stay.

Gm7 F/A B \flat C7 Dm B \flat



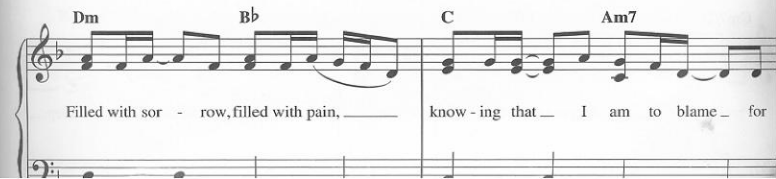
___ But you're al-read - y on ___ your way. ___

C Am7 B \flat Gm C



Filled with sor - row, filled with pain, ___ know - ing that ___ I am to blame ___ for

Dm B \flat C Am7



Filled with sor - row, filled with pain, ___ know - ing that ___ I am to blame ___ for

B \flat **Gm7** **C(add4)**

leav - ing your _ heart out in the rain. _ And I know _

Dm **B \flat** **C** **Am7**

_ you're gon - na walk _ a - way _ and leave me with _ a price to pay. _ Be -

B \flat **Gm7** **C** **Fsus** **F/E**

fore you go, _ I want-ed to say, yeah, that I'm sor - ry for

Gm7/D **F/C** **B \flat** **F/A**

break-ing all _ the prom - is - es _ that I was - n't a - round _ to keep. _

Gm7 Dm C Fsus F/E

It's on me;

Gm7/D F/C Bb F/A

this time is the last time I will ev - er beg you to stay.

Gm7 F/A Bb C7

But you're al - read - y on your way.

Bbmaj7 Dm C

I can't make it, a life on my own. Well, if you

B♭maj7 **Dm** **C**

have to go, then please, _ girl, just leave me a - lone, 'cause I ___ don't

Gm9 **Dm** **C**

wan - na see ___ you and me go - ing our sep - rate ways. ___

B♭ **C7**

Beg - ging you ___ to stay ___ if it is - n't too late. ___ I'm

Fsus **F/E** **Gm7/D** **F/C**

sor - ry for break - ing all ___ the prom - is - es that

B \flat F/A Gm7 Dm C7 F sus F/E

I was - n't 'round _ to keep. It's on _ me;

Gm7/D F/C B \flat F/A

this time is the last _ time I will ev - er beg you _ to stay.

Gm7 F/A B \flat C7

But you're al - read - y on _ your way.

Dm F B \flat C7 F

but you're al - read - y on _ your way.

GOT ME GOING CRAZY

Words and Music by
NICHOLAS JONAS

Moderately (♩ = ♪♪)

Em

5
3

mf

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody consists of a series of chords: Em5, Em, and Em. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3, and A3. The piece is marked *mf* (mezzo-forte).

B

B

The piano accompaniment for the first vocal line is in 4/4 time. The right hand plays a steady chord of B major. The left hand plays a bass line consisting of quarter notes G2, A2, B2, C3, D3, E3, F#3, and G3.

Em

Ba - by, pret - ty la - dy, tell me how you're do - ing.
Head - er o - ver my heels, yeah, I know how I feel.

The vocal line and piano accompaniment for the first verse are in 4/4 time. The key signature is one sharp (F#). The piano accompaniment in the right hand follows the melody of the vocal line, while the left hand provides a bass line. The lyrics are: "Ba - by, pret - ty la - dy, tell me how you're do - ing. Head - er o - ver my heels, yeah, I know how I feel."

B

Tell me, what can I do to help? 'Cause
Girl, you know that I'm in love. Well,

The vocal line and piano accompaniment for the second verse are in 4/4 time. The key signature is one sharp (F#). The piano accompaniment in the right hand follows the melody of the vocal line, while the left hand provides a bass line. The lyrics are: "Tell me, what can I do to help? 'Cause Girl, you know that I'm in love. Well,"

Em

I've been think - ing of you for a lit - tle while now, and
oh, I was so lone - ly; now I know you love me.

B

§ C

this right here is how I feel. }
This right here is how I feel. } Girl, you

G

D

got me go - ing cra - zy. _____ Knocked me off my

C

G

D

feet. _____ Now you've got me beg - gin', ba - by, _____

C

beg - gin', ba - by, — please, all I wan - na know is,

G D

do you wan - na get a - way, — get a - way with —

F To Coda \oplus C

me? 'Cause, girl, I don't know what to do, 'cause I'm so in

D I. Em

love with you.

2.

Em B

you.

C G D

C G D

C G

All I wan - na know is, do you wan - na get a - way? —

G D Em

Yeah!

B D.S. al Coda

CODA

C

so in

D C/E D/F#

love, so in love,

C D Em

so in love with you.

A LITTLE BIT LONGER

Words and Music by
NICHOLAS JONAS

Moderately slow

F **C** **G** **F** **C** **G** **G(add4)**

mf

2

Detailed description: This block shows the piano introduction in 4/4 time. The right hand starts with a chord of F major (F4, A4, C5) with a 5/3 fingering, then moves through C major, G major, F major, C major, and G major, ending with a G major chord with an added 4th (G4, B4, D5, F5). The left hand plays a simple bass line: F2, A2, C3, G2, F2, C3, G2, F2.

C **Am7**

Got the news to - day; doc - tor said I had to stay a lit - tle bit
All this time goes by, still no rea - son why. A lit - tle bit

Detailed description: This block contains the first line of the song. The vocal line begins with a C major chord and a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a C major chord in the right hand and a bass line of quarter notes: F2, A2, C3, G2, F2, C3, G2, F2. The second measure features an Am7 chord and a similar vocal melody.

G **F** **C**

long - er and I'll be fine. _____ When I
long - er and I'll be fine. _____

Detailed description: This block contains the second line of the song. The vocal line starts with a G major chord and a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a G major chord in the right hand and a bass line of quarter notes: F2, A2, C3, G2, F2, C3, G2, F2. The second measure features an F major chord and a similar vocal melody.

Am7

thought it'd all been done, when I thought it'd all been said, a lit - tle bit
 Wait - ing on the cure, but none of them are sure. A lit - tle bit

G F C

long - er and I'll be fine. _____ } But you
 long - er and I'll be fine. _____ }

Fmaj7 C G

don't know what you've got 'til it's gone, and you

Fmaj7 C G Fmaj7/A

don't know what it's like to feel so low. _____ And

Fmaj7 C G Am G(add4)

ev - 'ry time you smile or laugh, you glow, but you don't e - ven

F(add2) C

1. G

know, no, no, you don't e - ven

C

2. G

know. no, you don't e - ven

F C G

know, no, no, you don't e - ven

F C G

know, no, no.

Fsus2 C G

Fsus2 C6 G Am

But you

Fmaj7 C G

don't know what you've got 'til it's gone, and you

Fmaj7 C G Fmaj7/A

don't know what it's like to feel so low. _____ And

Fmaj7 C G Am7 G(add4)

ev - 'ry time you smile or laugh, you glow, but you don't e - ven

F(add2) C G Am G

know. _

Fsus2 C G Am G(add4)

You don't e - ven

Fsus2 **C** **G**

know, no, no. So we'll

C **Am**

wait 'til king - dom come. All the highs and lows are gone. A lit - tle bit

G **F** **C**

long - er and I'll be fine. _____

Am **F** **C**

I'll be fine.



A Little Bit Longer

BB GOOD

BURNIN' UP

SHELF

ONE MAN SHOW

LOVEBUG

TONIGHT

CAN'T HAVE YOU

VIDEO GIRL

PUSHIN' ME AWAY

SORRY

GOT ME GOING CRAZY

A LITTLE BIT LONGER