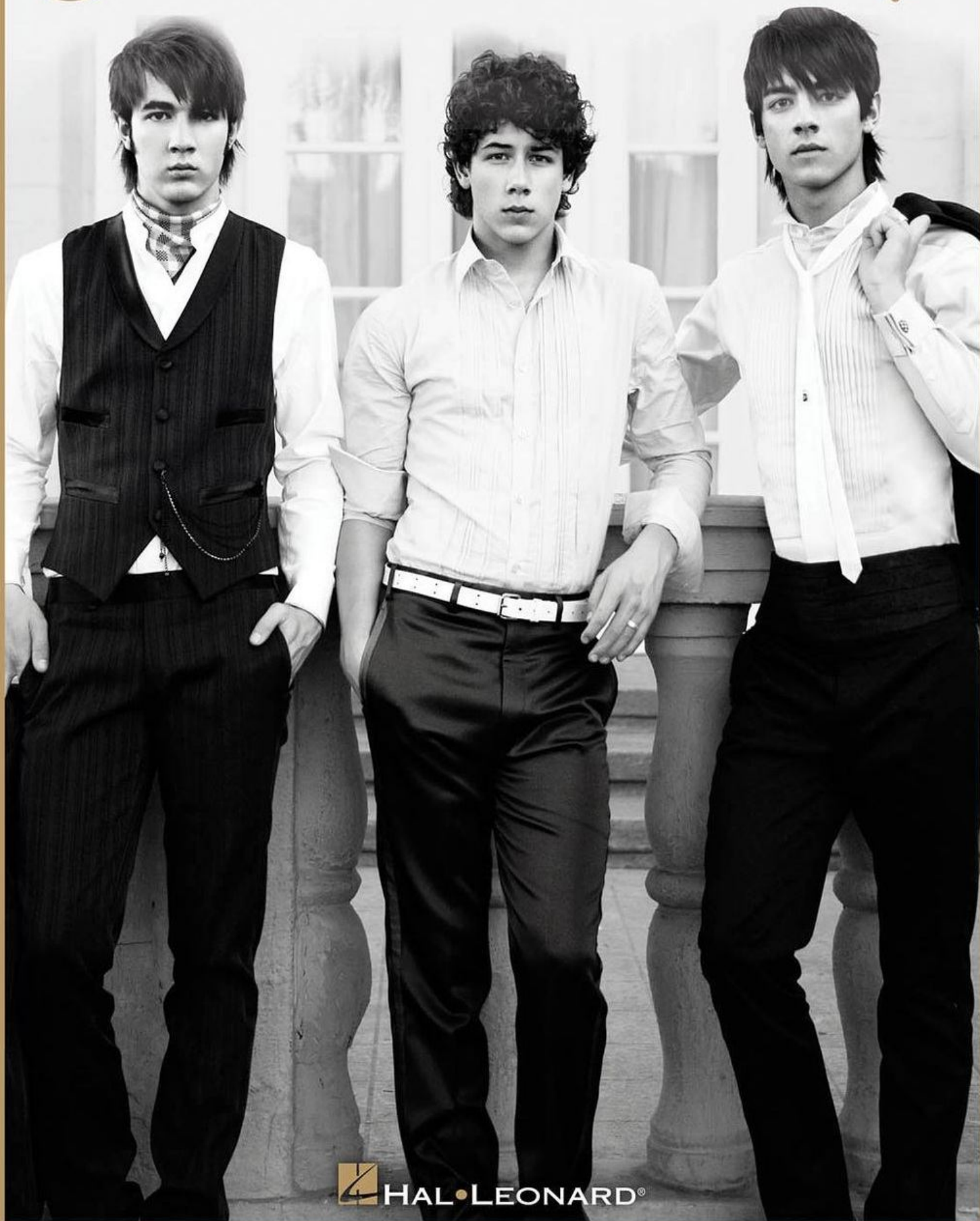


PIANO · VOCAL · GUITAR

Jonas Brothers



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S.O.S.

Words and Music by
NICHOLAS JONAS

Moderately
N.C.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, key of D major, and 4/4 time. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. The piano accompaniment is in bass clef, key of D major, and 4/4 time. It starts with a half note D3, followed by quarter notes E3, F3, and G3, then a quarter rest, and continues with a similar pattern in the next measure.

I told you I made _

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with quarter notes D3, E3, F3, and G3, then a quarter rest, and continues with a similar pattern in the next measure.

_ din - ner plans _ for you and me and _ no one else. _

The third system of musical notation continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with quarter notes D3, E3, F3, and G3, then a quarter rest, and continues with a similar pattern in the next measure.

That don't in - clude your _ cra - zy friends. _ Well, I'm done _ with awk - ward

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2

sit - u - a - tions, emp - ty _____ con - ver - sa - tions.

Em C G

Ooh, this is an S. O. _ S. _ Don't wan-na sec - ond - guess. _ This is the

D5 Em C

bot - tom line, _ it's true. I gave my all for _ you; _ now my

G D5 Am

heart's in _ two, _ and I can't find the oth - er half. _ It's like I'm



walk-ing on bro - ken - glass; — bet - ter be - lieve - I bled. —



N.C.

It's — a call I'll nev - er get.

So this is where the sto - ry ends,

a con-ver - sa - tion — on I. M. — Well, I'm done — with text-ing,

“sor - ry for the mis-com-mun - i - ca - tion.” _____

Coda



call I'll nev - er get. Next time ___ I see ___ you,

A7



C



giv - ing you a high - five; ___ 'cause hugs are o - ver - rat - ed, just

D





N.C.

F. Y. I ___ Ooh, this is an S. O. ___ S. ___ Don't wan - na



sec - ond - guess. — This is the bot - tom line, — it's

true. I gave my all for — you; — now my heart's in — two, —

yeah. — Ooh, this is an S. O. — S. — Don't wan - na

Em  C 

sec - ond - guess. — This is the bot - tom line, — it's

G  D5 

Em

C

G

true.

I gave my all for you; now my heart's in two, and I

D5

Am

C

can't

find the other half.

It's like I'm walking on broken glass;

G

D5

Am

bet - ter be - lieve I bled.

It's a

C5

call I'll nev - er get, (call I'll nev - er get,) (call I'll nev - er get.)

rit.

HOLD ON

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

Fast Rock


N.C.

N.C.


* 

We don't have time left to re - gret. —
 One sin - gle smile, a help - ing hand; —


N.C.

N.C.

(Hold _____ on.) It will take more than com - mon sense. —
 (Hold _____ on.) it's not that hard to be a friend. —




N.C.

N.C.

— (Hold _____ on.) So stop your
 — (Hold _____ on.) So don't give



*Recorded a half step higher.

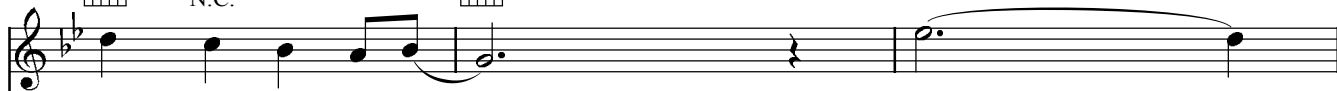
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F5



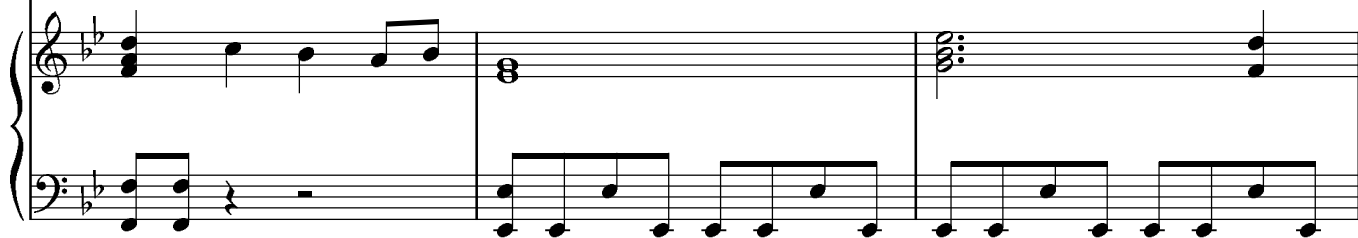
N.C.

E♭5



won - d'ring, take a stand, ___
up, stand till the end, ___

(Hold _____
(Hold _____



B♭5



N.C.

F5

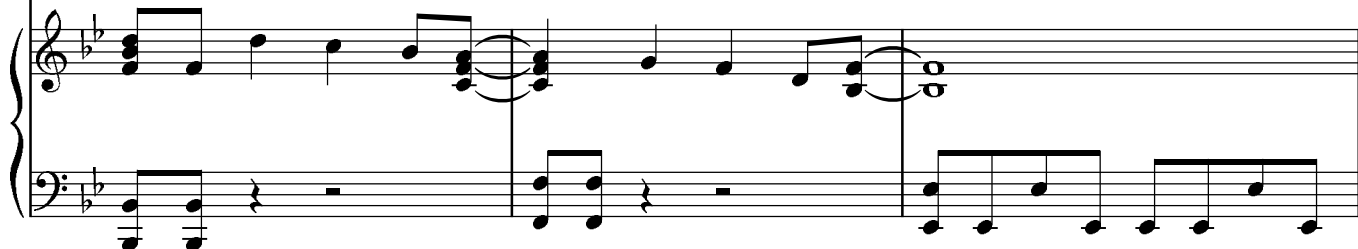


N.C.

E♭5



on.) 'cause there's more to life ___ than just to live. ___ }
on.) 'cause there's more to life ___ than just to live. ___ }






B♭5

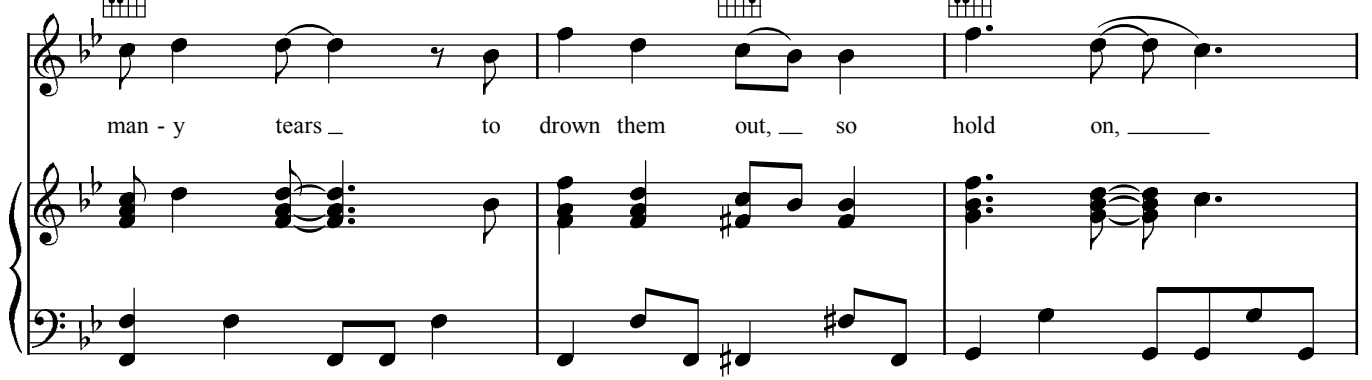



(Hold _____ 'Cause an emp - ty room _ can be so loud; _ there's too
on.)




F5  D/F#  Gm 


man - y tears _ to drown them out, _ so hold on, _____






Eb5  1.

(Hold on,) _ hold on. _____ (hold on.) _____




2.  (hold on.) _____ When you love some - one _ and they break your heart, _ don't give



F5  D/F#  Gm 

up on love; _ have faith, re - start. _ Just hold on, _____



E \flat 5



(Hold on,) — hold on. — (hold on.) —

B \flat 5



N.C.

F5



N.C.

E \flat 5



B \flat



When it falls a - part, — and you're feel - ing lost, — all your —

F



D/F \sharp



G5



N.C.

— hope is gone, — don't for - get — to hold on; —



N.C.



N.C.



hold on. _____ 'Cause an



emp - ty room _ can be so loud; _ there's too man - y tears _ to



drown them out, _ so hold on, _____ (Hold on,) _



hold on. _____ (hold on.) _____ When you love some - one _ and they

F5



break your heart, — don't give up on love; — have

D/F#



1. Gm



faith, re - start. — Just hold on, — (Hold on,) —

E♭5



2. G5



N.C.

hold on. — (hold on.) — 'Cause an hold on, —

G5



N.C.

E♭5



N.C.

(Hold on,) — hold on. — (hold on.) —

GOODNIGHT AND GOODBYE

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

Slowly and freely
N.C.

Fast Reggae feel

The piano introduction consists of two systems. The first system is in 3/4 time, marked 'mf' and 'rit.', with a key signature of one sharp (F#). The second system is in 2/4 time, marked 'Fast Reggae feel', with a triplet of eighth notes in the right hand.

Am

Dm

This has been no walk in the park; and
You say you did - n't mean to break my

The first vocal line is in 3/4 time, with lyrics: "This has been no walk in the park; and You say you did - n't mean to break my". The piano accompaniment is in 3/4 time, with a key signature of one sharp (F#).

C

I feel that we _____ have fall - en a -
heart, but girl, you _____ did; but I'm o - ver

The second vocal line is in 3/4 time, with lyrics: "I feel that we _____ have fall - en a - heart, but girl, you _____ did; but I'm o - ver". The piano accompaniment is in 3/4 time, with a key signature of one sharp (F#).

Bdim

E

Am

part.
it. O - pen
A - dieu

The third vocal line is in 3/4 time, with lyrics: "part. it. O - pen A - dieu". The piano accompaniment is in 3/4 time, with a key signature of one sharp (F#).

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Dm



up to your eyes, girl, and see how won - der - ful this
to you and all your games, and all your cra - zy

C



Bdim



love friends; this could be. }
is the end. }

E



F



E



Hold on tight; it's a roll -


Am



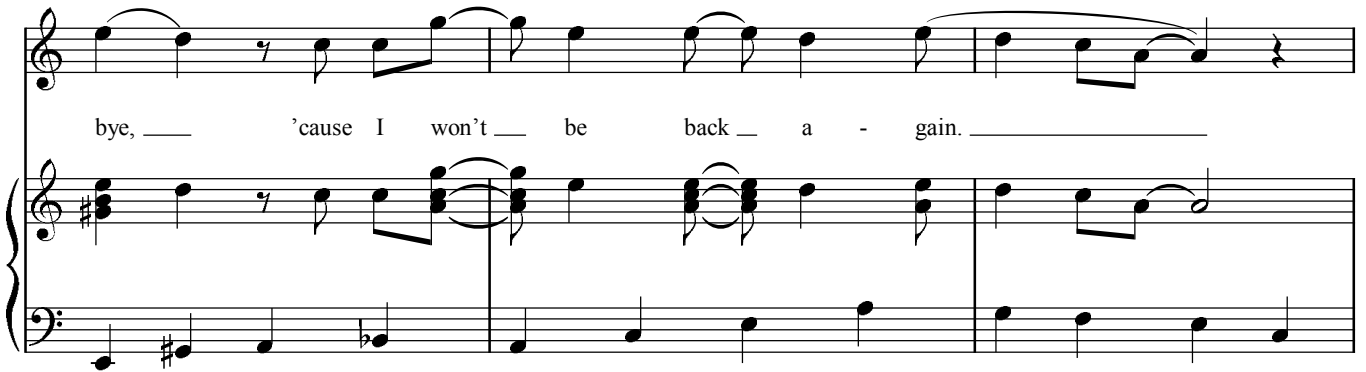
F



- er coast - er ride we're on, so say good -

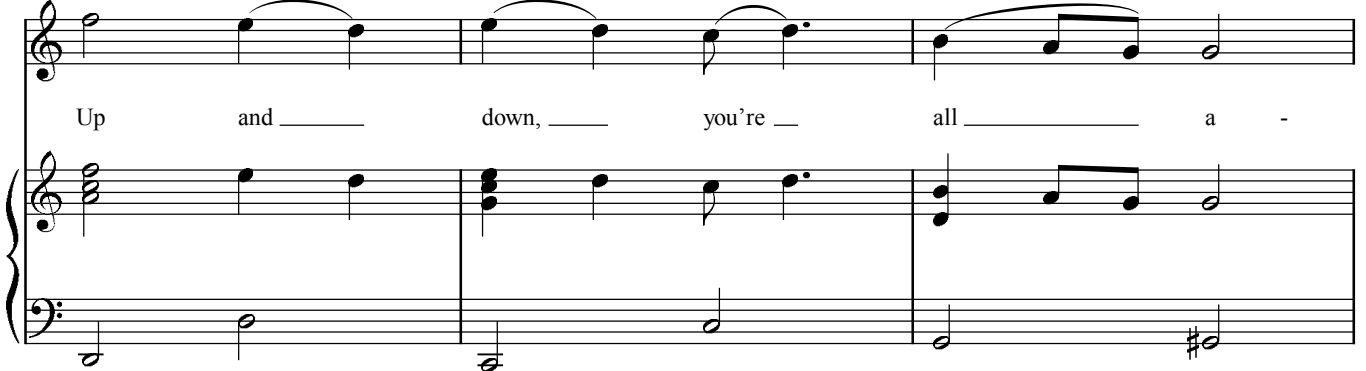
E  Am 




bye, _____ 'cause I won't _____ be back _____ a - gain. _____



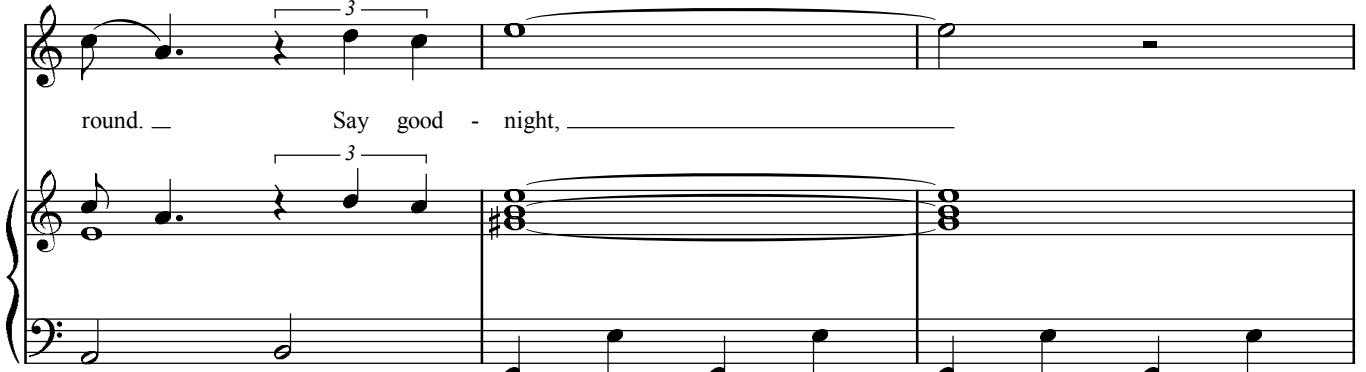
Dm7  C  G  Gdim 

Up _____ and _____ down, _____ you're _____ all _____ a -



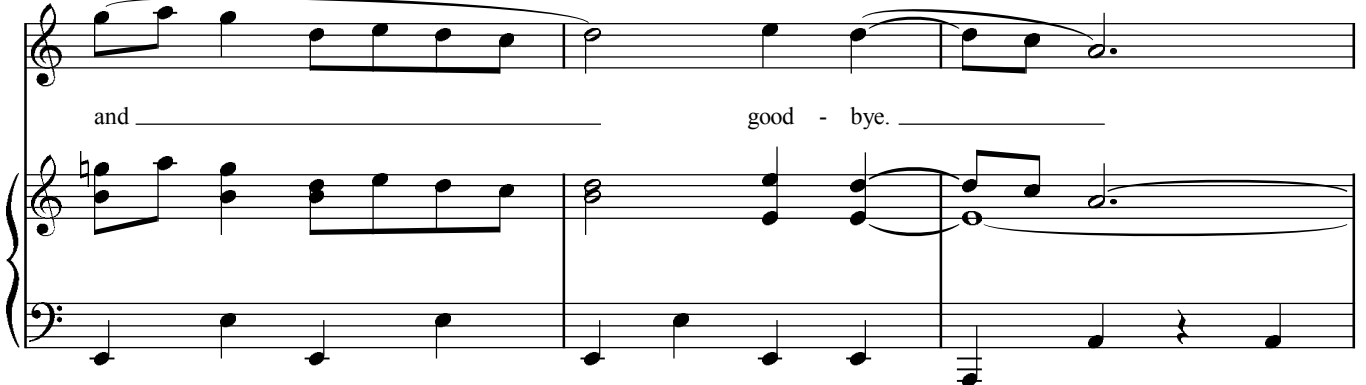
Am  Am/B  E 

round. _____ Say good - night, _____



Am 

and _____ good - bye. _____



Dm



La la la, la

C



Bdim



la, la la la la.

1 E



2 E



Dm



Oh girl, I'm sor -

C



G



Gdim



Am



Am/B



- ry for dis - ap - point - ing you, but I'm done -

E F/E E F/E

with be - ing up and down and

E F/E E N.C. F

pushed a - round. (No more!) Hold on

E Am

tight; it's a roll - er coast - er ride we're on, so

F E Am

say good - bye, 'cause I won't be back a - gain.

Dm7



C



Up and _____ down, _____ you're _____

G



G#dim



Am



Am/B



E



all _____ a - round. _____ Say good - night, _____

1

and _____ good - bye. _____

2

Am



and _____ good - bye. _____

That's Just the Way We Roll

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

Fast Rock

D5
x . x x x
5 fr

C5
x . x x x
3 fr

mf

G5
x x x x
3 fr

1. 2.

I woke up _

D5
x . x x x
5 fr

C5
x . x x x
3 fr

G5
x x x x
3 fr

on my roof _ with my broth - ers. _
I've got shoes; _ let's go danc - in'. _

D5
x . x x x
5 fr

There's a whale _ in the pool _
Pop and lock, _ bat - tle dance _

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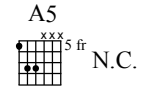
with my moth - er, _____
 a - gainst Han - son. _____






and my dad _____ paints the house _____ dif - f'rent col -
 If we lose, _____ all the girls, _____ they'll be laugh -




- ors. _____ Where would we be _____
 - in'. _____ Where would we be _____



if we could-n't dream? _ } And I know _
 if we could-n't dream? _ }

D/G  D  D/G 




we get a lit - tle cra - zy; and I know we get a lit - tle



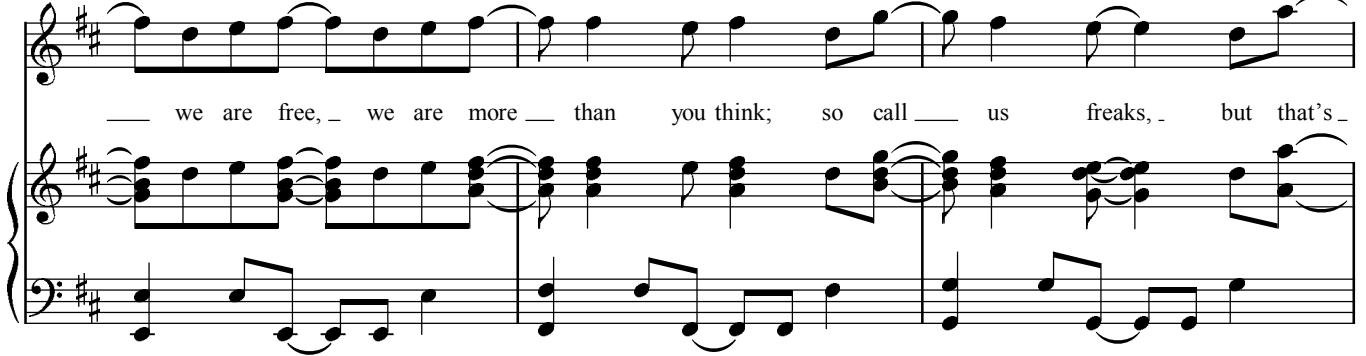
D  D/G  D 




loud; and I know we're nev - er gon - na fake it. We are wild,



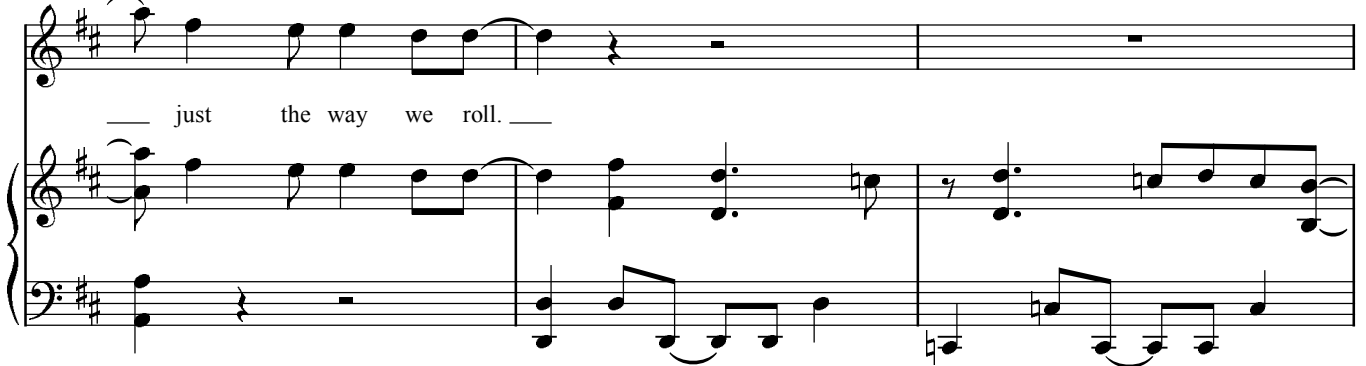
Em  D/F#  G5 

we are free, we are more than you think; so call us freaks, but that's



1. A5  N.C. D5  C5 

just the way we roll.



G5



2. A5



You got moves, - _ just the way we roll. -
Vocal 2: 'Cause we're

Bm7



A



Em7



old e - nough _ to know _ we're nev - er let - ting go, _

D/F#



Gsus2



Asus






'cause that's _ just the way we roll. _ 'Cause I know _




N.C.

we get a lit - tle cra - zy; and I know _ we get a lit - tle




loud; _ and I know _ we're nev - er gon - na fake it. We are wild, _

Em  D/F#  G5 

_ we are free, _ we are more _ than you think; so call _ us freaks, _ but that's _

A5  D/G  D 

_ just the way we roll. _ And I know _ we get a lit - tle cra - zy; and I know _

D/G  D  D/G 

_ we get a lit - tle loud; _ and I know _ we're nev - er gon - na

D



Em



D/F#



fake it. We are wild, — we are free, — we are more — than you think; so call —

G5



A5



N.C.

D5



— us freaks, — 'cause that's — just the way we roll. —

C5



1.

G5



That's — just the way — we roll. —

2. G5



D5



That's — just the way we roll. —

HELLO BEAUTIFUL

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

Slowly

E5



Hel - lo, Beau -

mp

With pedal

- ti - ful; _ how's it go - ing? I hear it's won -
- ti - ful; _ it's been a long _ time since my phone's _

E5/D#



- der - ful _ in Cal - i - for - nia. I've been miss -
_ rung - and you've been on _ that line. _ I've been miss -

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C#m7



- ing you; ___ it's true. _
 - ing you; ___ it's true. _

A(add2)



E5



But to - night, ___

Bsus/D#



A(add2)



I'm gon - na fly. ___

E5



Bsus/D#



Yeah, to - night, ___ I'm gon - na fly. _

A(add2)



'Cause

C#m



G#/B#



E(add2)/B



F#/A#



I could go a - cross the world and see ev - 'ry - thing, and nev - er be

F#



F#7(add4)



A(add2)



B(add4)



E5



sat-is - fied if I could-n't see those eyes.

1.

A(add2)



B(add4)



E





Hel-lo, Beau - could-n't see those eyes.


rit.

STILL IN LOVE WITH YOU

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

Bright Shuffle



E  Asus2 




She was all _____ I ev - er want -
un - der the sun; _

mf

With pedal

E  D 



- ed; she was all _____ I ev - er need -
and when win - ter came, she'd be _

A 



- ed and more. _____ But she walked out _____
my _____ an - gel. We were so _____

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B5



A5



not e - ven "sor - ry." It might have hurt (a)

E5



B5



N.C.

worse to hear you say, "I'm leav - ing, good - bye."

A5



E5



B5







But your smile still makes my heart sing an -

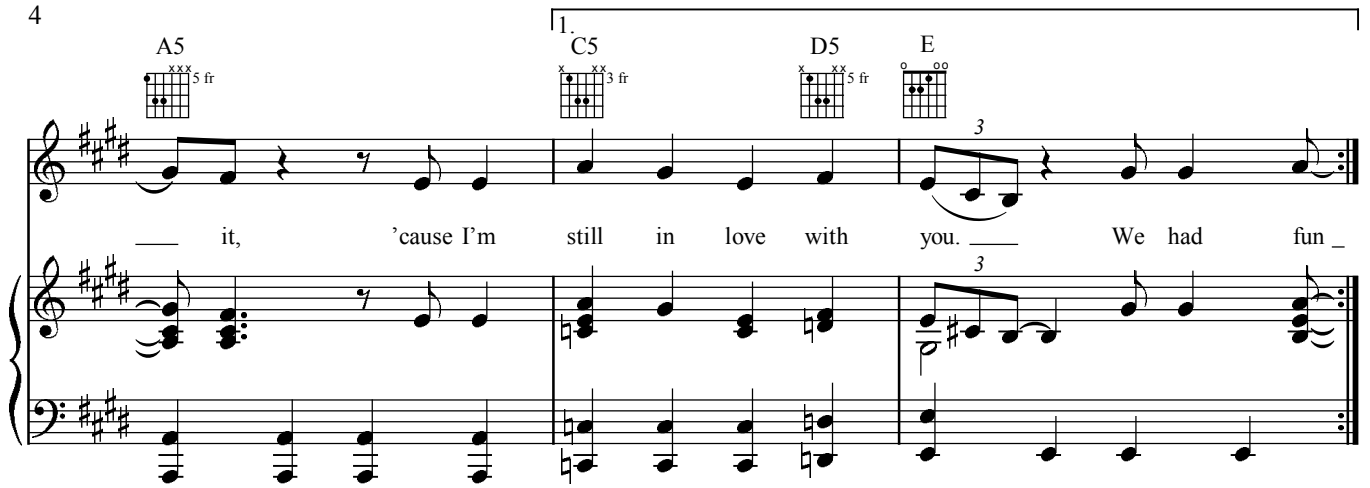
F#5







oth - er sad song. I can't for - get it, won't re - gret

1.    

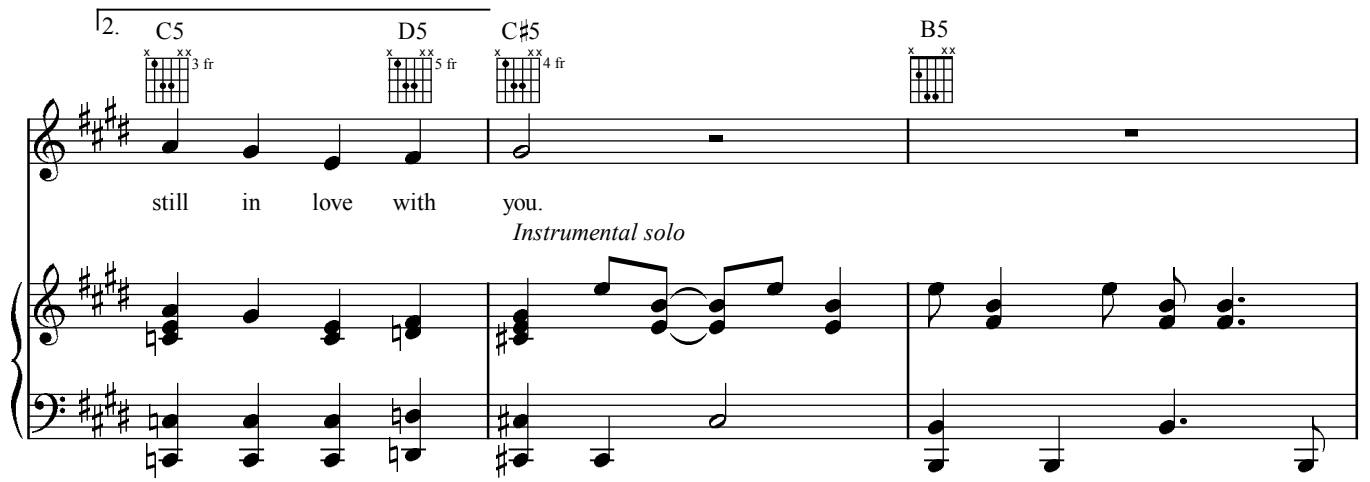
it, 'cause I'm still in love with you. We had fun



2.    

still in love with you.




Instrumental solo

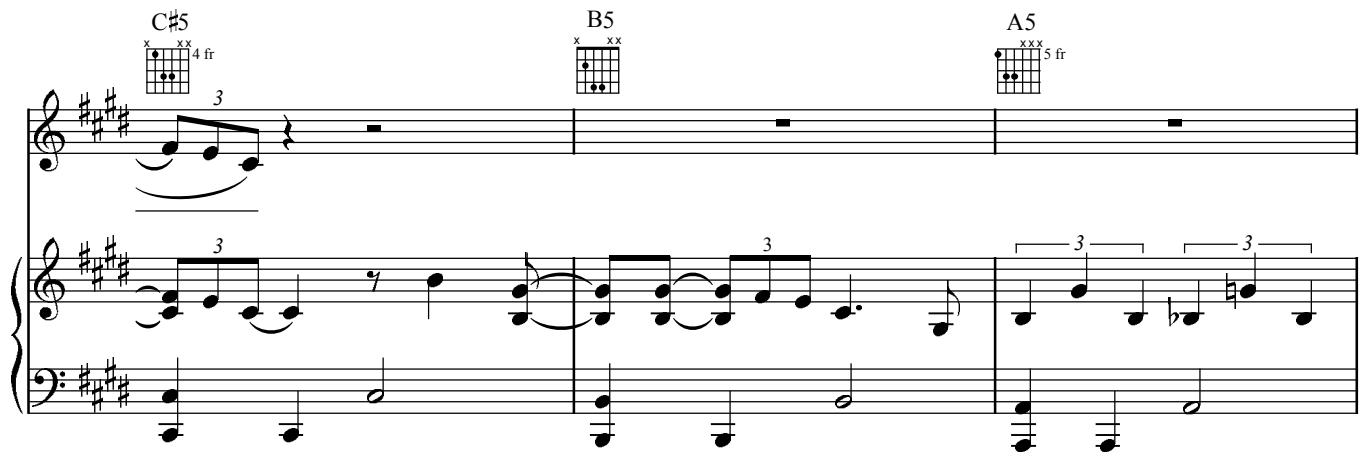





 

Still in love with you.




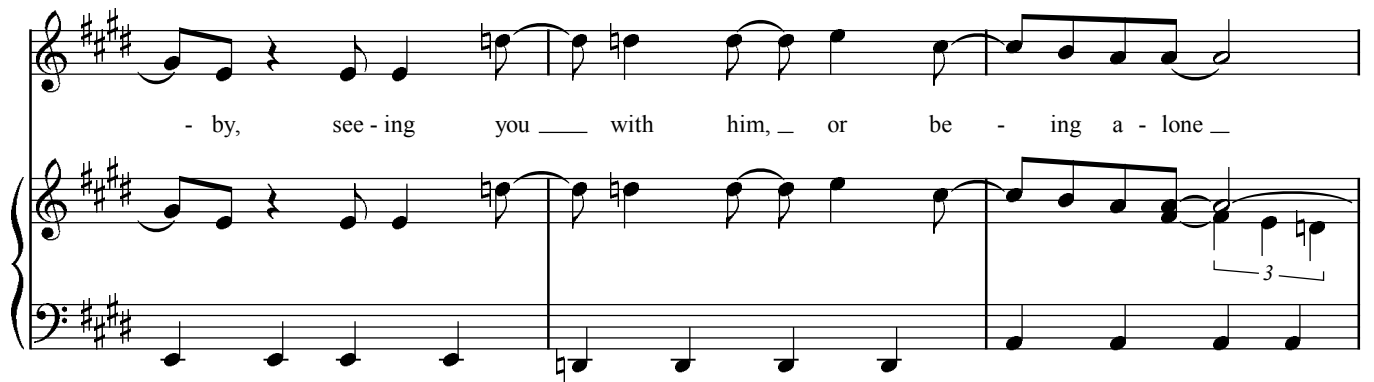




C5  3 fr D5  5 fr E  N.C.

I don't know ___ what hurts ___ worse, ba -

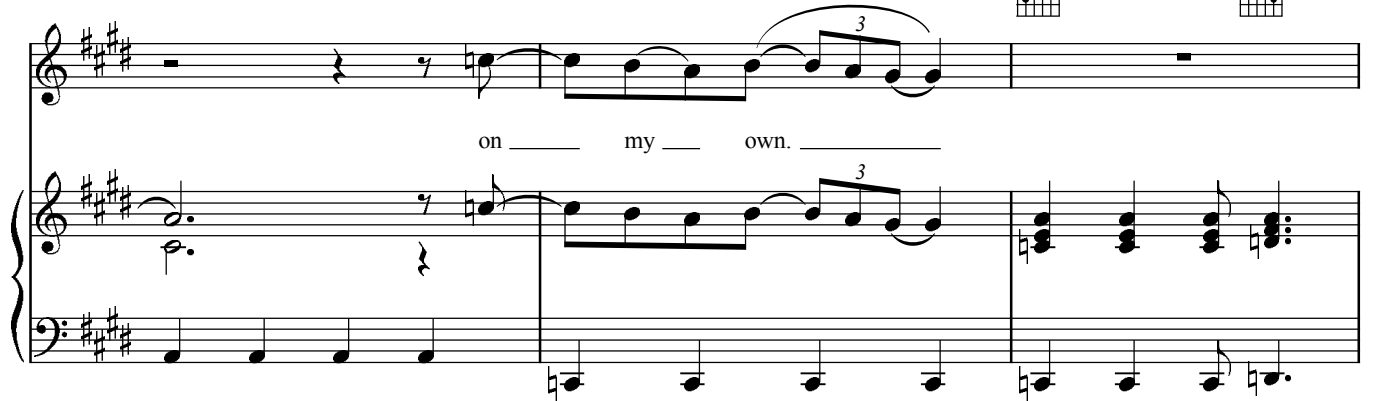



- by, see - ing you ___ with him, _ or be - ing a - lone _



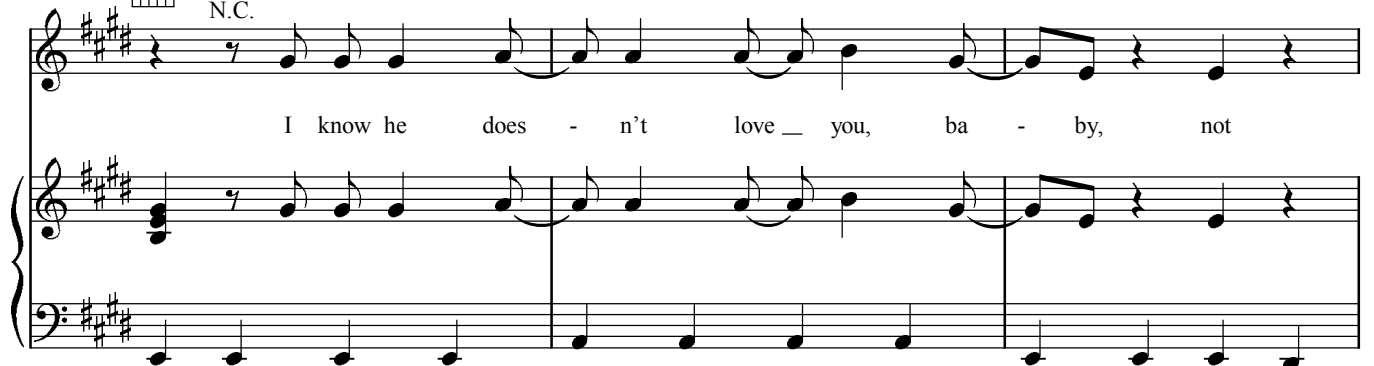
Am/C  D 

on ___ my ___ own. ___



E  N.C.

I know he does - n't love _ you, ba - by, not





N.C.



like I did. Oh, what's the point? You're not



N.C.





lis - ten - ing an - y - way. You left with - out




a sin - gle word, not e - ven "sor - ry."



It might have hurt (a) worse to hear you say, "I'm

N.C.  




leav - ing, good - bye." But your smile — still makes _ my heart _




 





— sing an - oth - er sad song. I can't for - get _



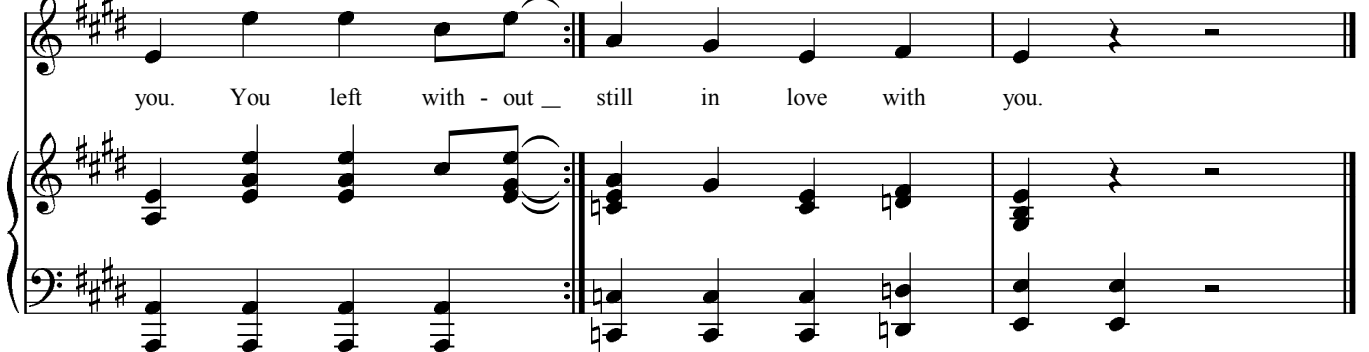
  

1. — it, won't re - gret — it, 'cause I'm still in love with



||2.    

you. You left with - out _ still in love with you.



AUSTRALIA

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

Fast Rock

Em C G D Em C

mf
With pedal

G N.C. Em C G D

You nev - er lis - ten to me;
You were the one I thought I

Em C G C

I know I'm bet - ter off a - lone. — Ev - 'ry - bod -
need - ed; I'm bet - ter off a - lone. — Ev - 'ry - bod -

G C Em D

- y knows - it's true. — Yeah, we all see through you.
- y knows - it's true, — and they know all your se - crets.

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C G C

No, it won't be hard to do, throw a way
 The on - ly thing you knew was true has just walked

Em D C

my stuff from you. Ooh,
 out of your life. How does it

Cm (Musical notation: quarter note, eighth note triplet) G

feel? oh. And I'll wait for her
 So I'll wait

D/F# Em C

to come. She won't break my

G D/F# Em

heart, 'cause I know _____ she'll be _____

C G D/F#

from Aus - tral - i - a. _____ She is so _____ beau - ti - ful; -

Em C G

_____ she's my dream girl. _____ La la la, -

D/F# Em C

_____ la la la. _____ She's my dream _____ girl. _____

(♩ = ♪)

Em

C

G

D

Em

C

Em C G D Em C

G

N.C.

C

She's my dream girl.

G N.C. C

(♩ = ♪)

Em

A

Asus

A

D

And she will be there to love and to care. I know there's no

Em A Asus A D

G

D/F#

Em





A

Asus


A


need to worry. The girl of my dreams, the one that will be

G D/F# Em A Asus A


D  G  D/F#  C 

there to hold me when I'm down.






Cm 


Till she's a - round, I'll just






($\text{musical note} = \text{musical note}^3$)

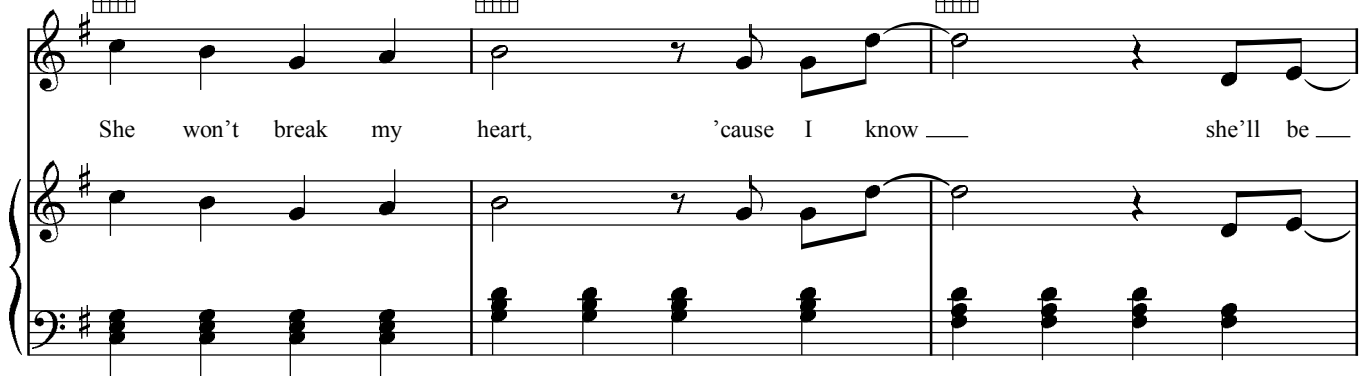
G  D/F#  Em 

wait for her to come.



C  G  D/F# 

She won't break my heart, 'cause I know she'll be



6

Em C G

from Aus - tral - i - a. She is so

D/F# Em C

beau - ti - ful; she's my dream girl.

G D/F# Em

La la la, la la la.

C G D/F#

She's my dream girl.

Instrumental solo

Em C G D/F#

Em C G D/F#

Em C G

Em C G

So I'll wait _____ for her _

Solo ends

D/F# Em C

D/F# Em C

_____ to come. _____ She won't break my

G D/F# Em

G D/F# Em

heart, 'cause I know _____ she'll be _____

C



G



D/F#




from Aus - tral - i - a. _____ She is so _____ beau - ti - ful; _

Em



C



G




_____ she's my dream girl. _____ La la la, _

D/F#



Em



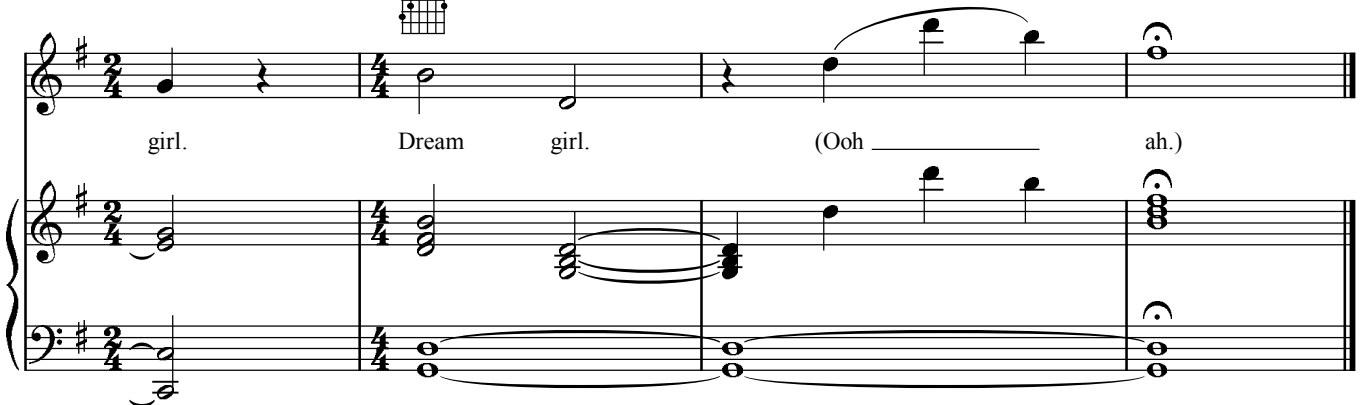
C




_____ la la la. _____ She's my dream _____

rit.

Gmaj7

girl. Dream girl. (Ooh _____ ah.)

GAMES

Words and Music by NICHOLAS JONAS,
JOSEPH JONAS, KEVIN JONAS II, JOHN TAYLOR,
GREG GARBOWSKY and ALEX NOYES

Fast Rock

E \flat 5



C5



* *mf*
With pedal

G5



1

B \flat 5



F5



2

B \flat 5



F5



Cm7



E \flat /F



B \flat maj7



I'm wait - ing for — you right — out - side,
The last time that — I left — these steps —

E \flat maj7



Cm7



E \flat /F



the place we first — locked —
was af - ter our — first —

*Recorded a half step higher.

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Bbmaj7



Ebmaj7



Ebmaj7/D



Cm7



eyes. I
kiss. I

Eb/F



Bbmaj7



Ebmaj7



feel like we're both los - ing sight.
won - der why you have - n't shown.

Cm7



Eb/F



Bbmaj7



We don't get to do this twice.
I'll be leav - ing here a lone.

Ebmaj7



F



And I won - der... } Will you care _
And I won - der... }



when I'm gone? — And it's time, —



and I've real - ly had — e - nough. And I'm sor -



- ry for the trou - ble that's been cost - ing us — so —



much. Split - ting a - part; — it's get - ting hard - er to tell —

G5



To Coda

Bb5



F5



what you want. I'm so bored with these

Eb5



F5



games, (Games,) games.

1

2

Ebmaj7



(games.) (games.) (So Split-ting a - part; bored with

Em7b5



F



F#dim



it's get-ting hard-er to tell what you want. I'm so bored with these...

E♭maj7



Em7♭5



(So Split - ting a - part; it's get - ting hard - er to tell
bored with _____ these games.) _

F



F♯dim



N.C.

_____ what you want. _____ I'm so _____ bored with _____ these...

E♭5



C5



I'm left in the dark; _____ I nev - er thought you'd be break -

G5



B♭5



F5



E♭5



- ing my heart. _ And I'm so _____ bored with _____ these games, _____

F5



D.S. % al Coda

(Games,) _____ games. _____ (games.) _____ Will you care _

Coda

Bb5



F5



Eb5



so bored _ with _ these games, _____ (Games,) _____

F5



Eb5



games, _____ (games,) _____ games. _____

F5



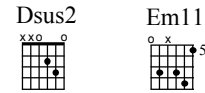
G5



WHEN YOU LOOK ME IN THE EYES

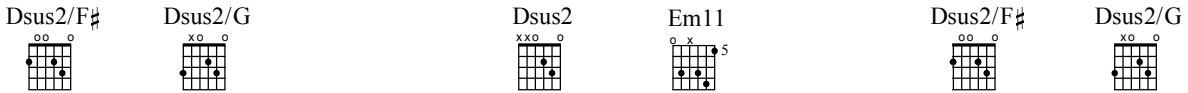
Words and Music by NICHOLAS JONAS,
JOSEPH JONAS, KEVIN JONAS II, KEVIN JONAS SR.,
RAYMOND BOYD and PJ BIANCO

Slowly
N.C.

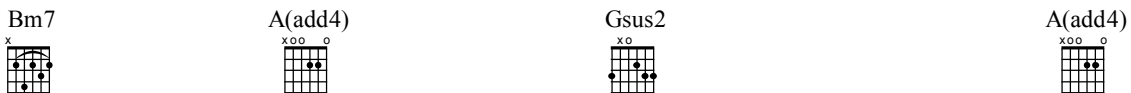


mf

With pedal




If the heart is al - ways search - ing, can you ev - er find a home? _
How long will I be wait - ing to be with you a - gain? _



I've been look - ing for that some - one; I'll nev - er make it on my own. _
I'm gon - na tell you that I love you in the best way that I can. _

Gsus2



A(add4)



Musical notation for the first system, including a vocal line and piano accompaniment.

Dreams can't take _____ the place of lov - ing you. _____ There's got - ta
I can't take _____ a day with - out _____ you here. _____ You're the

Musical notation for the second system, including a vocal line and piano accompaniment.

Bm7



A(add4)



Gsus2



A7sus



Musical notation for the third system, including a vocal line and piano accompaniment.

be a mil - lion rea - sons why _ it's true. _ } When you look me in the eyes _
light that makes _ my dark - ness dis - ap - pear. _ }

Musical notation for the fourth system, including a vocal line and piano accompaniment.

D



A(add4)/C#



Musical notation for the fifth system, including a vocal line and piano accompaniment.

and tell me that _ you love _ me, _ ev - 'ry - thing's _ al - right, _

Musical notation for the sixth system, including a vocal line and piano accompaniment.

Bm7



A(add4)



Gsus2



A7sus



Musical notation for the seventh system, including a vocal line and piano accompaniment.

when you're right here by my side. _____ When you look me in the eyes, _

Musical notation for the eighth system, including a vocal line and piano accompaniment.

D A(add4)/C#

I catch a glimpse of heav - en. I find

1. *To Coda*

Bm7 A(add4) Gsus2 A7sus D

my par - a - dise when you look me in the eyes.

2. Gsus2 A7sus Bm7

when you look me in the eyes. More and more, I

F#/A# D/A

start to re - al - ize I can reach my to - mor - row; I can hold

4

D5 E5 D5 E5 D5 E5 D5 E5 D/F# G5

my head up high. And it's all be - cause you're by my side.

A5 D5

When you look me in the eyes, and tell me that you love

A(add4)/C# Bm7 A(add4)

me, ev - 'ry - thing's al - right, when you're right here by my side.

Gsus2 A7sus D

When I hold you in my arms, I know that it's for - ev -

A(add4)/C#

Bm7

A(add4)



- er. I just got - ta let you know, I nev - er wan - na let you go.

Gsus2

A7sus

D.S. al Coda

Coda

Gsus2

A7sus



'Cause when you look me in the eyes - when you look me in the eyes.

Dsus2

Em11

Dsus2/F#

Dsus2/G



Dsus2

Em11

Dsus2/F#

Dsus2/G

D



INSEPARABLE

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



Very fast Rock


F5  N.C. 



f

With pedal




A♭5  N.C. 




E♭5  F5 



D♭5 

Take my hand _ to - night. _ We can run _ so _
- er if you want - ed _



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A \flat 5



E \flat 5



— far;
— to;

and we could change - the world, — do
I would not — get ti - red be -

F5



an - y - thing - we want. —
cause I'd be — with you. —

But We could stop — for ho -
I'd keep sing - ing this -

D \flat 5



A \flat 5



- urs just star - ing at — the stars; —
— song un - til the ver - y end, —

E \flat 5

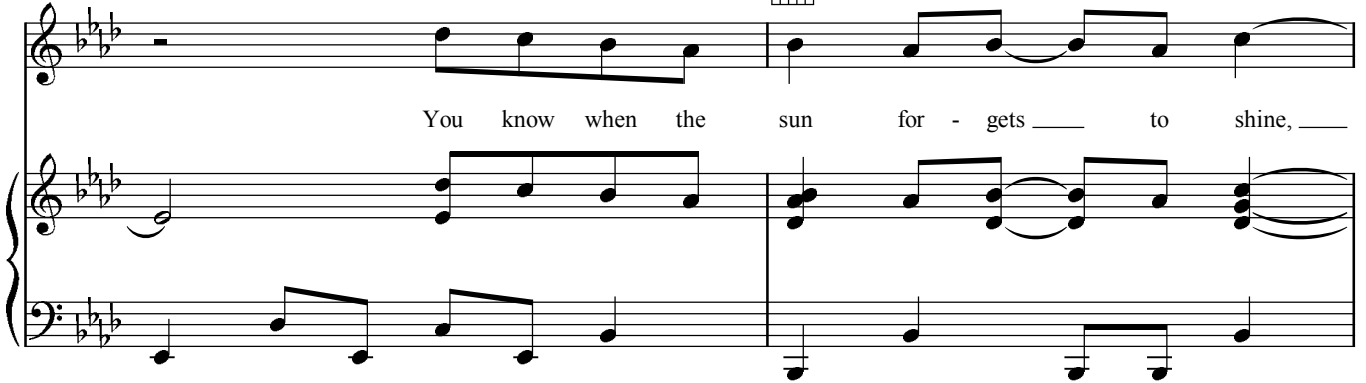


they shine down — to show — us. —
when we have — done all — these — things. —

Bbm7



You know when the sun for - gets _____ to shine, _____



Bbm6



Bbm7



Fm



I'll be there to hold you through _ the night. _____



Fsus2



Fm



Gb(b5)



We'll be run - ning so fast _____ we can fly _____



Gb5



Dbmaj7



to - night. _____ And e - ven when we're



B♭m7



B♭m6



B♭m7



Fm



miles and miles a - part, you're still hold - ing all of my heart.

Fsus2



Fm



G♭(♭5)



To Coda

G♭5



I prom - ise it will nev - er be dark. I know

D♭maj7



1. E♭6



N.C.

we're in - sep - 'ra - ble.

2. E♭6



F5



We could run for - ev - 'ra - ble.

D \flat 5



I would give _ it all, _____ nev - er let _ you fall; _

A \flat 5



E \flat 5



_____ 'cause you know, _____

F5



we're in - sep - 'ra - ble. _ I would give _ it up _

D \flat 5



A \flat 5



_____ just to show you I'm _ in love; _____

E \flat 5



'cause you know, _____ we're in - sep - 'ra -

B \flat 5



F5



ble. _____

G \flat 5



D \flat 5



D.S. § al Coda

You know when the

Coda

G \flat 5



D \flat sus2



I know we're in - sep - 'ra - ble.

B \flat 5



F5



G \flat 5



D \flat 5



JUST FRIENDS

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

Moderately

B \flat 5 N.C. B \flat 5 B \flat /A N.C.

There she goes — a - gain, — the

mf

With pedal

B \flat /D E \flat sus2

girl I'm in — love with. — It's cool; we're — just friends. —

B \flat 5 N.C. B \flat 5 B \flat /A N.C.

— We walk the halls — at school; — we

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B \flat /D E \flat sus2

know it's cas - u - al. _____ It's cool; we're _ just...

F(add4)

E \flat 5

I don't wan - na lead you on, _

F(add4)

no; _ but the truth _ is, I've _ grown fond _

A \flat sus2

B \flat 5

yeah. _____ Ev - 'ry - one knows _ it's meant _

F5



— to be: — fall - ing in love, — just you — and me, — till the end —

A \flat 5



E \flat 5



— of time, — till I'm on — her mind. — It - 'll hap - pen. —

B \flat 5



I've been mak - ing lots — of plans, — like a

F5



pick - et fence — and a rose — gar - den. — I'll just keep —



To Coda ☐

— on dream - ing; but it's cool, 'cause



we're just friends. Small talk on — I. M.; —



— just one-word sen - tenc - es. —



It's cool; we're _ just friends. _ If I had _ my way, _

Bb/A



Ebsus2



N.C.

we'd talk and talk all day. Yeah.

D.S. al Coda

Coda

we're just

Bb5



N.C.

Bb5



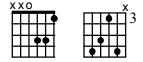
Bb/A



N.C.

friends. Think - ing a - bout how we

Bb/D Ebsus2



go to say our vows. It's cool; we're just friends.



N.C.



N.C.

She walks down the aisle; I

Eb5



see all my friends smile, 'cause now we're more than

Bb5



friends. Ev - 'ry - one knows it's meant to be:

F5



fall - ing in love, just you and me, till the end



— of time, — till I'm on — her mind. — It - 'll hap -



- pen. We've been mak - ing lots —



— of plans, — like a pick - et fence — and a rose — gar - den. — I'll just keep —



— on dream - ing, just keep — on think - ing of a - when we used — to be —



just (1° only) friends. (La la la la,



la la la la, la la

1.



la la la.) used _ to be... _



When we used _ to be _ just friends.

HOLLYWOOD

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

Very fast Rock

N.C.
mf

8vb

The piano introduction is in 4/4 time, marked 'N.C.' (No Chords) and 'mf' (mezzo-forte). It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a double bar line and repeat sign at the end.

As time was tick - ing, we were win -
Fall - en sol - diers all a - round _

8vb

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are 'As time was tick - ing, we were win - / Fall - en sol - diers all a - round _'. The piano part includes a double bar line and repeat sign.

- ning; _ and it all was go - ing as planned. _ Pol - i - ti -
us, _ but we're still stand - ing strong. _ Em - bar - rass - ing _

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are '- ning; _ and it all was go - ing as planned. _ Pol - i - ti - / us, _ but we're still stand - ing strong. _ Em - bar - rass - ing _'. The piano part continues with a steady rhythm.

- cians stand be - tween _ the _ lines of mak - ing
and con - tra - dict - ing, _ 'cause now we're mak - ing

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are '- cians stand be - tween _ the _ lines of mak - ing / and con - tra - dict - ing, _ 'cause now we're mak - ing'. The piano part continues with a steady rhythm.

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head - lines; street signs say - ing you're
 head - lines; prime - time say - ing,

go - ing the wrong way; fad - ing
 "What a sto - ry!" Bill - boards, packed tours.

fast - er now. } You can try to break us and make _
 Don't for - get: }

Bbmaj7 C5

us fall a - part, but the fi - re's in our hearts.

F5



Rem - i - nisce on mem - 'ries, 'cause we're gone.



N.C.

And don't for - get to hold back your thoughts

F5



and live like ro - bots, 'cause we all know what goes on.



Rem - i - nisce on mem - 'ries, 'cause we're gone.

F5



1.

N.C.

(We're gone, _ so gone.) _

8vb

8vb

2.

D5



A5



so gone.) _ Game o - ver; you're done. _

N.C.

Out of left _

D5

A5

N.C.

— field, we won. —————

D5

5 fr

A5

5 fr

N.C.

Pack our bags, — yeah, — we'll run. —————

D5

5 fr

A5

5 fr

Hol - ly - wood, — here — we come. —

G5

3 fr

C

— You can try to break us and make —

Fsus2



us fall a - part, but the fi - re's in our hearts.



N.C.



Rem - i - nisce on mem - 'ries, 'cause we're gone. Don't



for - get to hold back your thoughts



and live like ro - bots, 'cause we all know what goes on.

A5



C5



Rem - i - nisce on mem - 'ries, 'cause we're gone.

F5



N.C.

(We're gone.) You can try to break us and make

us fall a - part, but the fi - re's in our hearts.

A5



N.C.

Rem - i - nisce on mem-'ries, 'cause we're gone.

YEAR 3000

Words and Music by STEPHEN PAUL ROBSON,
JAMES BOURNE, MATTHEW JAY,
CHARLIE SIMPSON and FLETCHER

Moderately fast

The musical score is written in 4/4 time and consists of four systems. Each system includes a guitar chord chart above the staff and a piano accompaniment below. The piano part features a right-hand melody and a left-hand bass line. The first system starts with a dynamic marking of *f* and includes the instruction *R.H.* above the right-hand staff. The second system continues the piano accompaniment. The third system includes a double bar line and a repeat sign. The fourth system includes the vocal line with lyrics: "One day when I came home at / took me to the fu - ture in the".

Chord diagrams shown: C, G, F, C, Gsus, Fsus2, F, C/F, C, G.

* Recorded a half step lower.



lunch time, I heard a fun-ny noise. Went out to the back yard to find
flux thing, and I saw ev-'ry-thing. Boy bands and an-oth-er one, and an-



— out if it was one of those row-dy boys. Stood there with my neigh - bor, called
oth - er one, and — an - oth - er one. Girls there with — round hair like



Pe - ter, and a flux ca - pac - i - tor. He told me he built a } time —
Star Wars float a - bove the floor. We drove a - round in a }



— ma - chine like one in a film — I've seen. —

Gsus

C

G



He said, "I've been to the year three

F

C

G



thou - sand. Not much has changed, but they lived un - der - wa -

F

C

G



ter. And your great, great, great grand -





F

C


G







daugh - ter is do - ing fine, _____ do - ing _____ fine." _

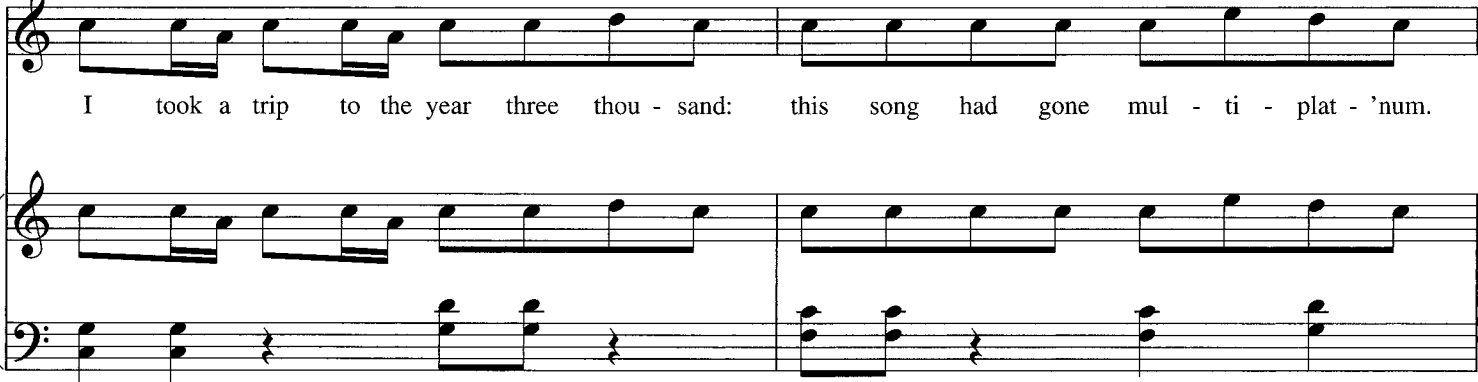
1 F  2 F  F  C/F  3fr


He



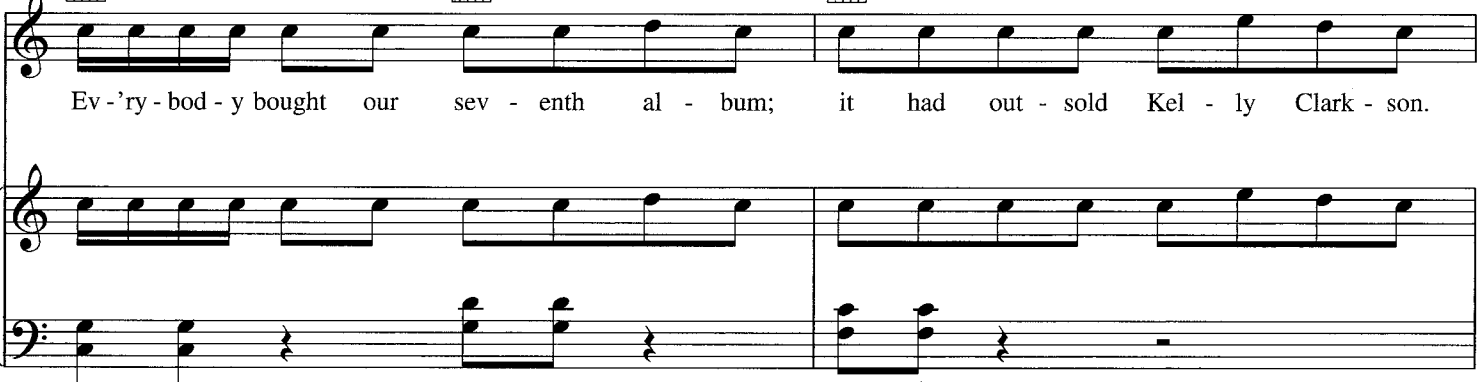
C  G  F  G 





I took a trip to the year three thou - sand: this song had gone mul - ti - plat - 'num.



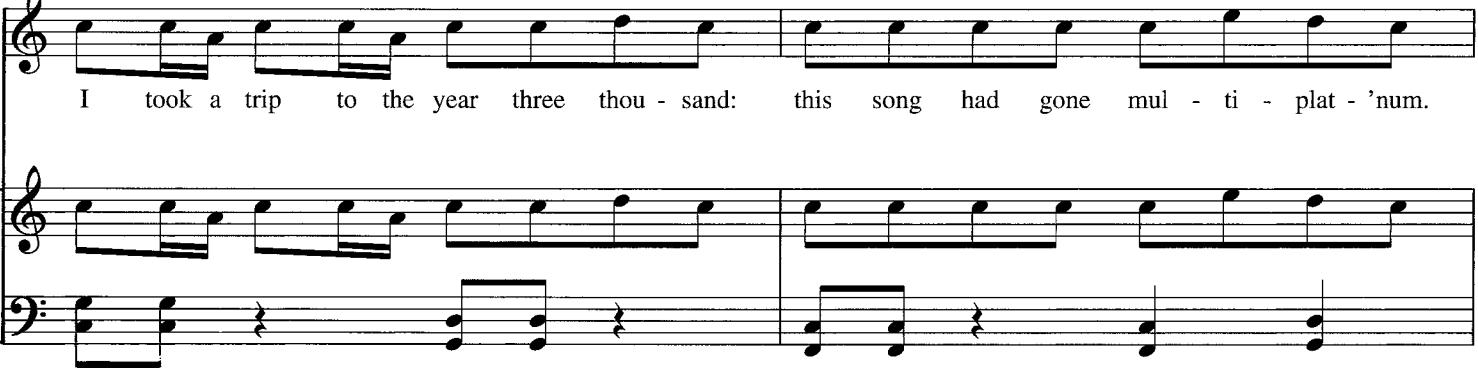
C  G  F 

Ev - 'ry - bod - y bought our sev - enth al - bum; it had out - sold Kel - ly Clark - son.



C  G  F  G 

I took a trip to the year three thou - sand: this song had gone mul - ti - plat - 'num.





Musical staff with treble clef and a series of eighth notes.

Ev - 'ry - bod - y bought our sev - enth al - bum;

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and a series of eighth notes.

he told me he built a time _____ ma - chine like one in a film _____

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and a series of eighth notes.

_____ I've seen. _____

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef and a series of eighth notes.

"Been to the year three thou - sand. Not much has

Piano accompaniment for the fourth system, including treble and bass staves.

C(add2)



Gsus



C/F



changed, but they lived un - der - wa - ter. And your

great, great, great grand - daugh - ter is do-ing fine, —

do - ing fine.”

He said, “I’ve been to the year three

C



G



F C G

thou - sand. Not much has changed, but they lived un - der - wa -

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'thou - sand.' followed by a quarter rest, then a quarter note 'Not' and a quarter rest, then a quarter note 'much' and a quarter rest, then a quarter note 'has' and a quarter rest, then a quarter note 'changed,' and a quarter rest, then a quarter note 'but' and a quarter rest, then a quarter note 'they' and a quarter rest, then a quarter note 'lived' and a quarter rest, then a quarter note 'un -' and a quarter rest, then a quarter note 'der -' and a quarter rest, then a quarter note 'wa -' and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets.

F C G

ter. And your great, great, great grand -

Detailed description: This system contains the next three measures. The vocal line begins with a quarter note 'ter.' followed by a quarter rest, then a quarter note 'And' and a quarter rest, then a quarter note 'your' and a quarter rest, then a quarter note 'great,' and a quarter rest, then a quarter note 'great,' and a quarter rest, then a quarter note 'great' and a quarter rest, then a quarter note 'grand -' and a quarter rest. The piano accompaniment continues with similar rhythmic patterns.

F C G

daugh - ter is do - ing fine, _____ do - ing _____ fine." _

Detailed description: This system contains the next three measures. The vocal line starts with a quarter note 'daugh -' and a quarter rest, then a quarter note 'ter' and a quarter rest, then a quarter note 'is' and a quarter rest, then a quarter note 'do -' and a quarter rest, then a quarter note 'ing' and a quarter rest, then a quarter note 'fine,' and a quarter rest, then a quarter note 'do -' and a quarter rest, then a quarter note 'ing' and a quarter rest, then a quarter note 'fine.'" and a quarter rest. The piano accompaniment provides harmonic support.

1, 2 F 3 F C/F 3fr

He said, "I've

Detailed description: This system contains the final three measures. The vocal line begins with a quarter note 'He' and a quarter rest, then a quarter note 'said,' and a quarter rest, then a quarter note 'I've' and a quarter rest. The piano accompaniment features a first ending bracket over the final two measures, with a double bar line and repeat sign. The final measure includes a C/F chord with a 3fr (three-finger) fingering indicated.

KIDS OF THE FUTURE

Words and Music by MARTY WILDE
and RICKY WILDE

Moderately fast

N.C.

We're the kids, we're the kids, we're the kids of the

(Clap)

fu - ture. —

f

N.C.

Stand ing on a dirt - y old roof - top, down be - low, the cars

f

— in this cit - y go rush - ing by. I

sit here — a - lone and — I won - der why.

Come on Lew - is, keep — mov - ing for - ward.

Hold your head up high; — there's no time for look - ing down.



You will not — be - lieve where — we're





(Here we go, let — me re - mind — you, look a - head, the past —
go - ing now.



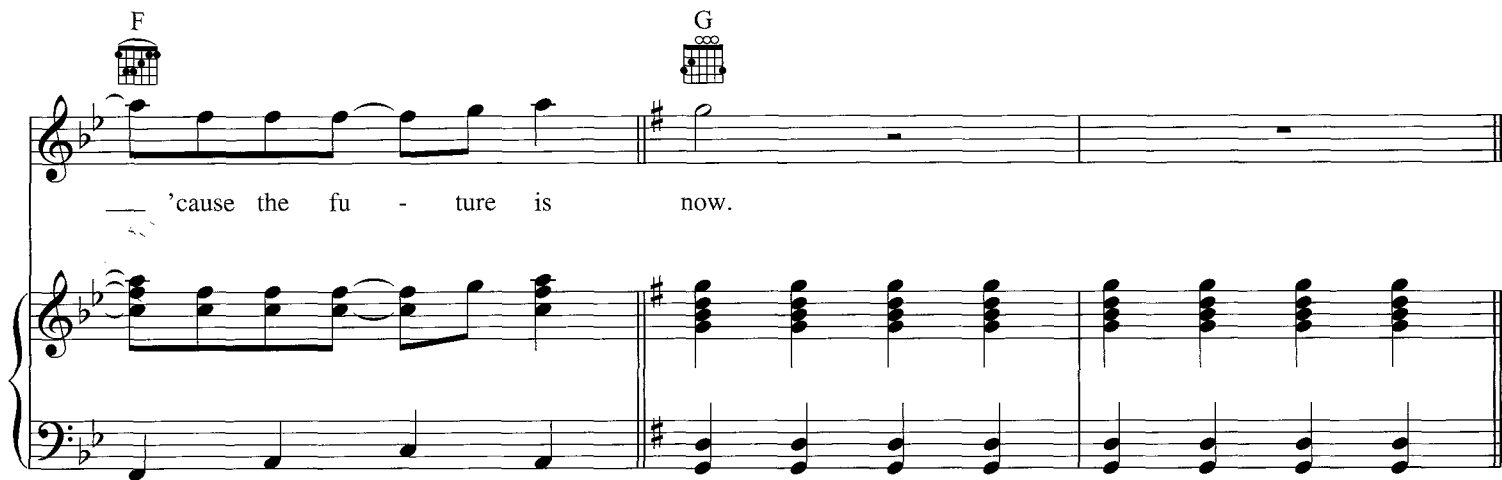
— is be - hind — you.) We're the kids of the fu - ture. — (Whoa, oh.) —



— We're the kids of the fu - ture. — (Whoa - oh.) — Ev - 'ry - bod - y live, —

F  G 

'cause the fu - ture is now.



G 

Bright lights, boy, look a - round you.
 Ev - 'ry day we have fun, me and Wil - bur.





Your i - mag - i - na - tion is work - ing
 So hap - py to be here with the



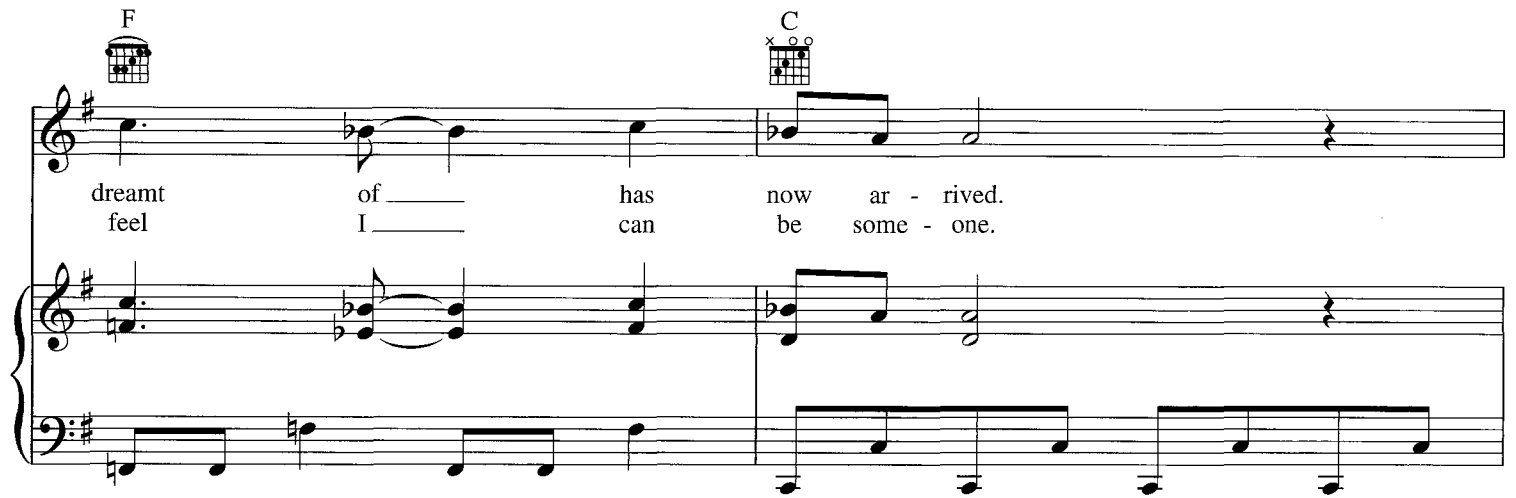
F  Eb 


o - ver - time. The world that you
 Ro - bin - sons. I fi - nal - ly



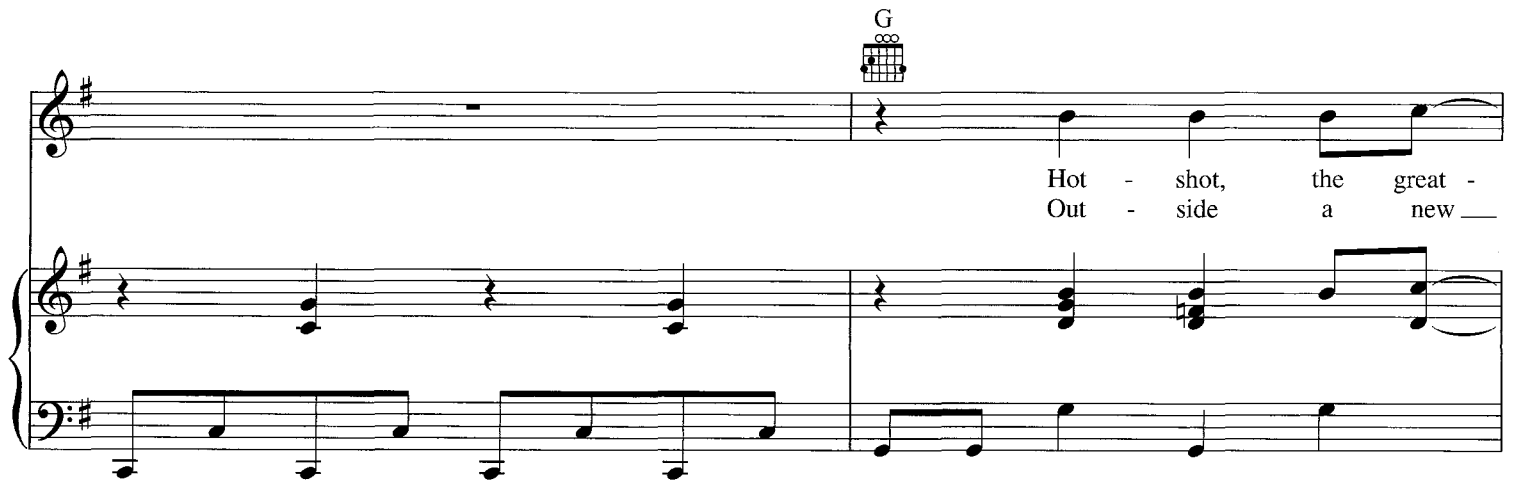
F  C 

dreamt of _____ has now ar - rived.
 feel I _____ can be some - one.

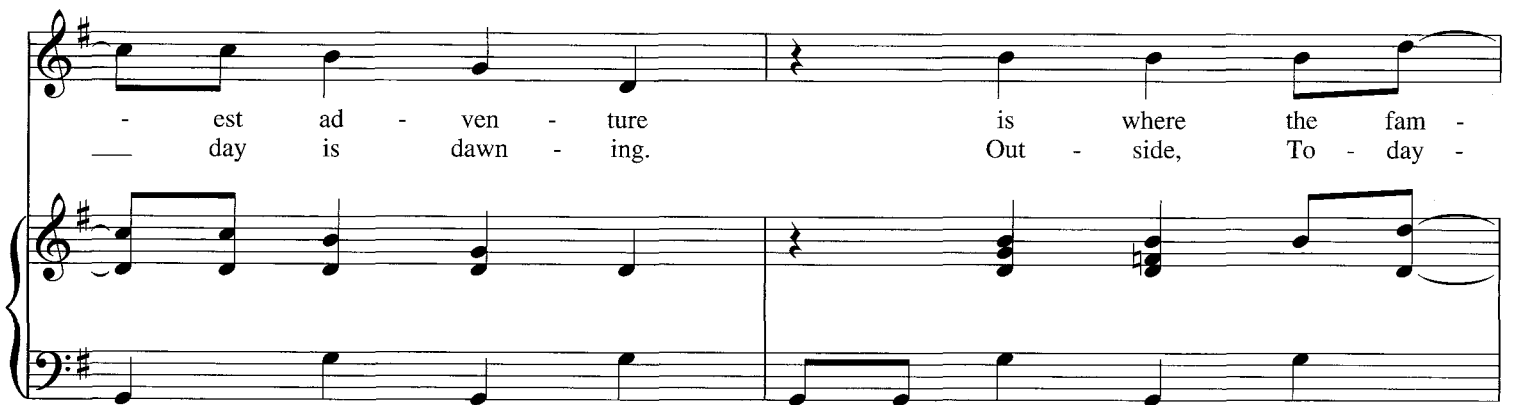



G 

Hot - shot, the great -
 Out - side a new _____

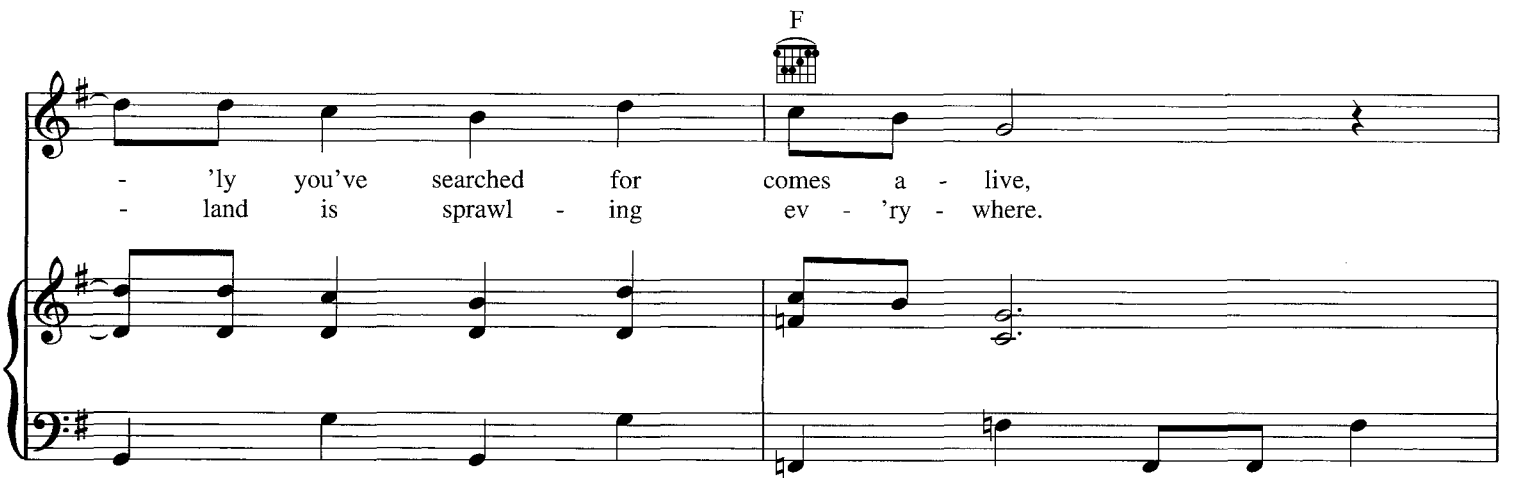




- est ad - ven - ture is where the fam -
 _____ day is dawn - ing. Out - side, To - day -




F 

- 'ly you've searched for comes a - live,
 - land is sprawl - ing ev - 'ry - where.



E_b  **F** 


so come meet — the Ro — bin — sons.
I know that — it's right be — cause




C  **D** 

Look - ing for a place — you be - long to, look - ing for the fam -
we'll — save the fu - ture to - geth - er. This — fam - i - ly —



E_b  **B_b** 

— 'ly that wants you. } We're the kids of the fu - ture. — (Whoa, oh.) —
— is for - ev - er. }



E_b  **B_b**  **E_b** 

— We're the kids of the fu - ture. — (Whoa - oh.) — Ev - 'ry - bod - y live, —





— 'cause the fu - ture is now. Na, na, na, na, na, na, na.



Na, na, na, na, na, na. — Na, na, na,



na, na, na, na. (Sing!) Na, na, na, na, na, na. —

1



N.C.

2

G5 3fr

We're the kids,

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole rest, followed by a repeat sign. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. A guitar chord diagram for G5 (3rd fret) is shown above the vocal line.

Eb5 6fr

C5 3fr

1

we're the kids, we're the kids of the fu - ture. _

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'we're the kids, we're the kids of the fu - ture. _'. The piano accompaniment has a sustained chord in the treble and a rhythmic bass line. Guitar chord diagrams for Eb5 (6th fret) and C5 (3rd fret) are provided.

2

G5 3fr

Eb5 6fr

fu - ture. _ We're the kids, we're the kids,

Detailed description: This system contains the next two measures. The vocal line has the lyrics 'fu - ture. _ We're the kids, we're the kids,'. The piano accompaniment continues with a steady bass line and chords in the treble. Guitar chord diagrams for G5 (3rd fret) and Eb5 (6th fret) are shown.

C5 3fr

G5 3fr

we're the kids of the fu - ture. _

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics 'we're the kids of the fu - ture. _'. The piano accompaniment ends with a final chord in the treble and a rhythmic bass line. Guitar chord diagrams for C5 (3rd fret) and G5 (3rd fret) are provided.