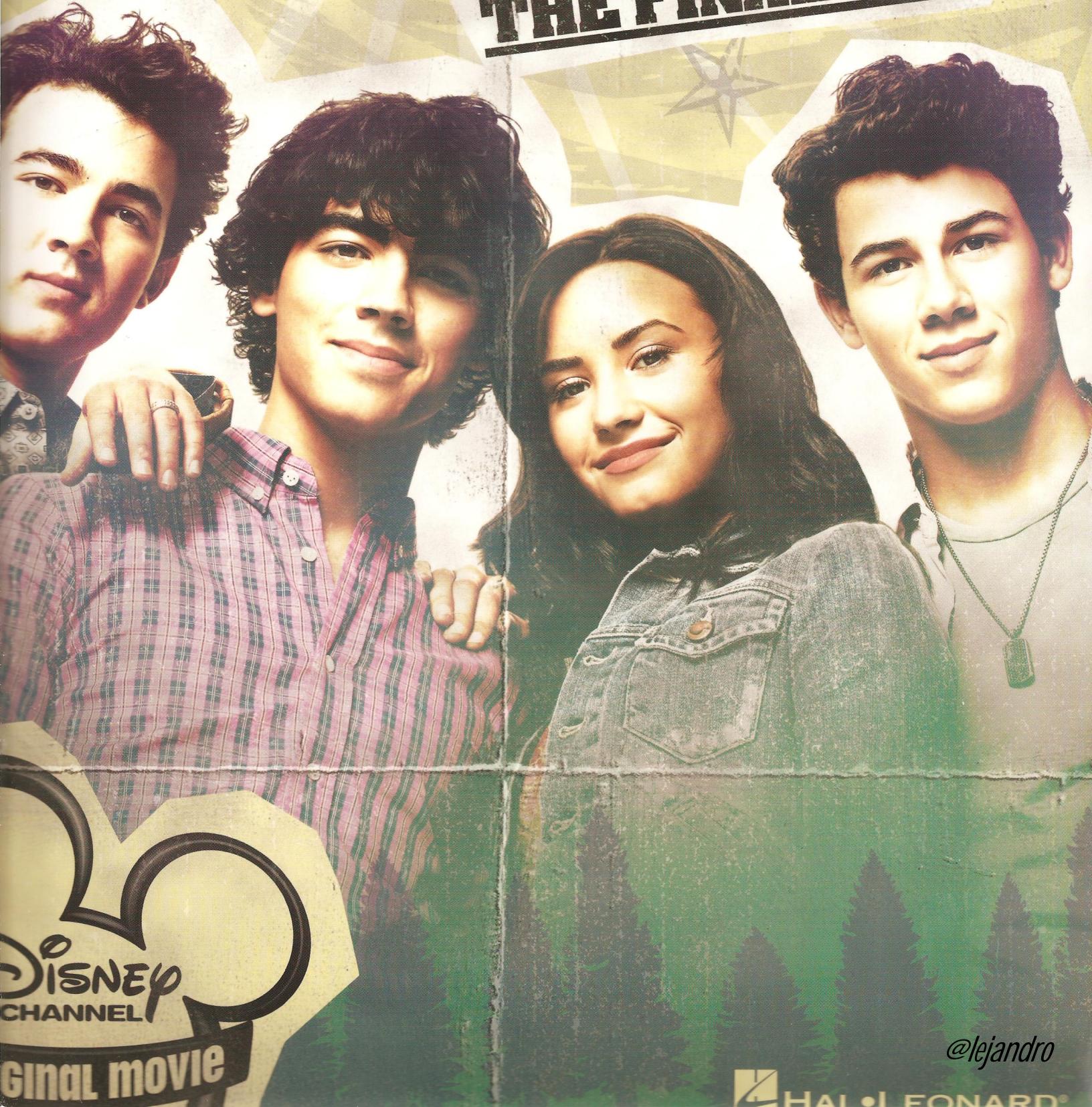


PIANO VOCAL GUITAR

Disney

CAMP ROCK 2

THE FINAL JAM



Disney
CHANNEL

Original movie

HAL LEONARD®

@lejandro

PIANO VOCAL GUITAR

Disney

CAMP ROCK 2

THE FINAL JAM

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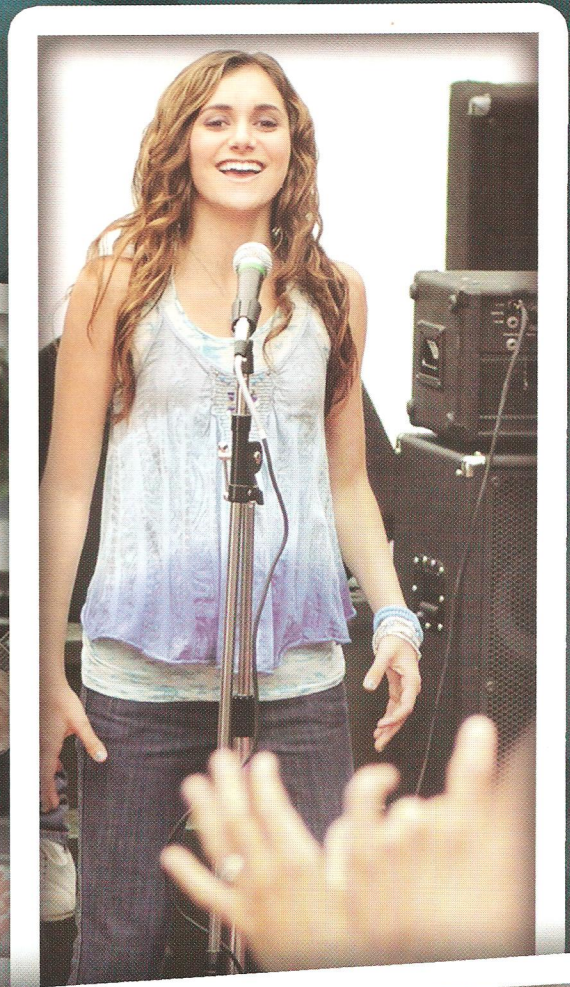
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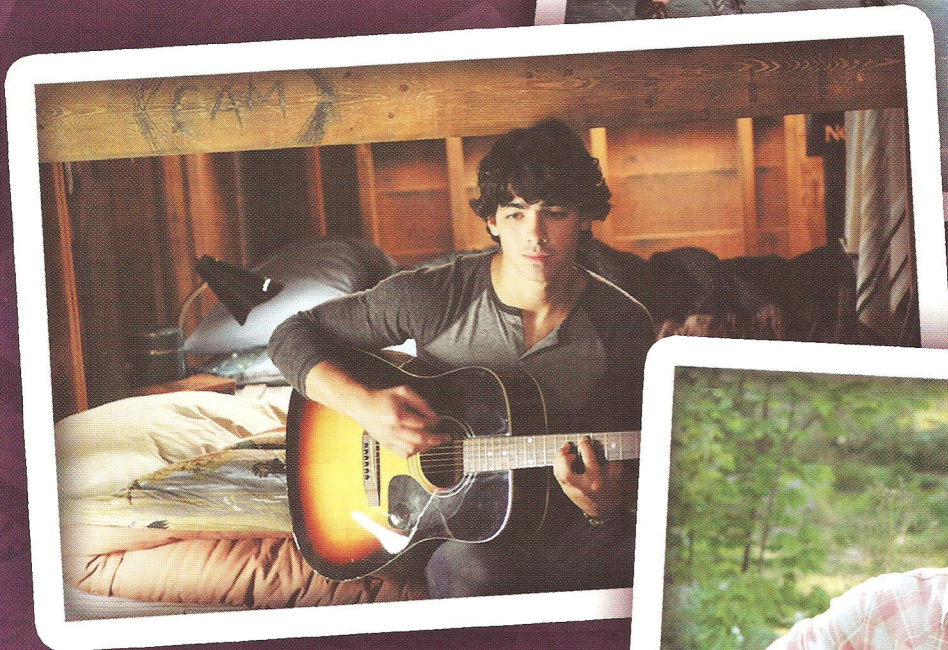
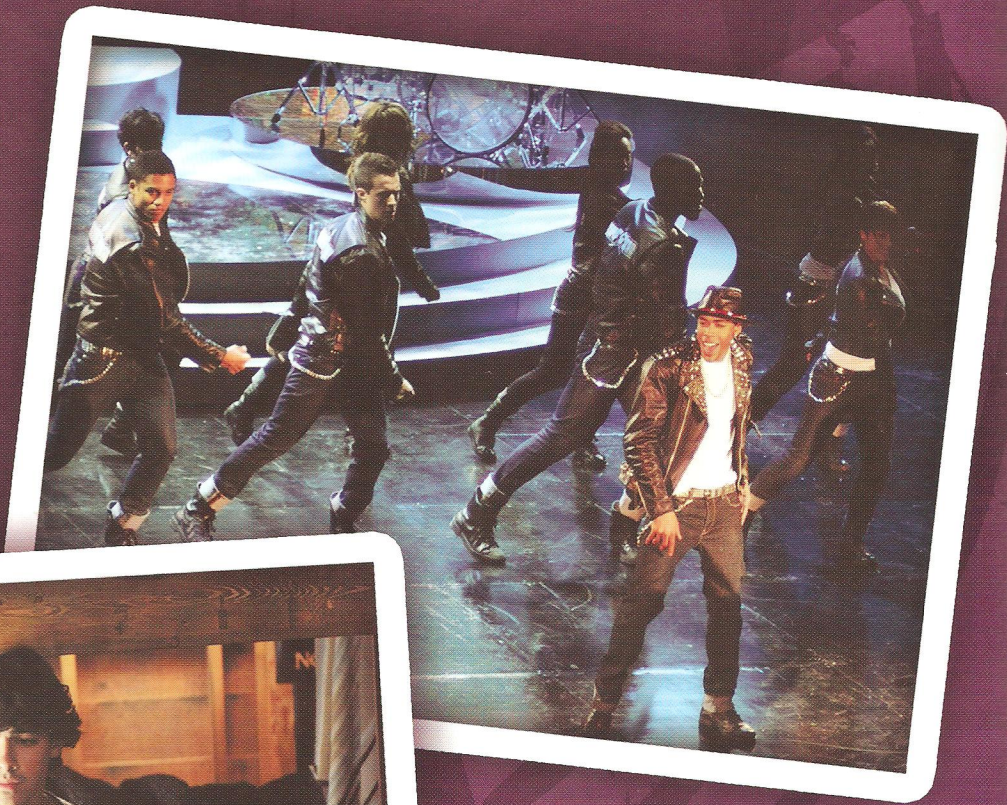
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Hal Leonard Australia Pty. Ltd.
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Cheltenham, Victoria, 3192 Australia
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BRAND NEW DAY

Words and Music by KARA DioGUARDI
and MITCH ALLAN

Slowly

Dsus2

G5

Bm

Musical notation for the first system, including guitar chords (Dsus2, G5, Bm), a vocal line with lyrics "Oh, _____ oh. _____", and piano accompaniment. The piano part is marked *mp*.

Asus2

Dsus2

G5

Musical notation for the second system, including guitar chords (Asus2, Dsus2, G5), a vocal line with lyrics "Last year's old news. _____ I'm break-in' out _____", and piano accompaniment.

Bm

Asus2

Dsus2

Musical notation for the third system, including guitar chords (Bm, Asus2, Dsus2), a vocal line with lyrics "_____ my six _____ string and play-in' from _____ my _____ heart. _____ It's not _____ de - ja vu _____", and piano accompaniment.

G5



Bm



'cause it's an - oth - er sum - mer, that's how this chap - ter

Asus2



Moderate Rock beat

N.C.

starts. _____

I'm gon-na

Bm



Gsus2



run so fast, 'til I ___ can't breathe. ___
dance un - til my feet ___ can't move. ___

Come a - long ___ and fol - low me. ___ Let's
Come a - long, ___ get in ___ the groove. ___ Let's

Bm



A



make some noise we nev - er did ___ be - fore. ___
shine so bright, more than ___ we did ___ be - fore. ___



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

It's a brand new day. Don't ya see me chang - in' up my ways -

Piano accompaniment for the first system.



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

so com - plete - ly? This time I'm gon - na sing and you're gon - na hear it.

Piano accompaniment for the second system.



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

This time I'm gon - na show you that I've got the spir - it. It's a brand new day -

Piano accompaniment for the third system.

To Coda

N.C.

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

and I'm feel - in' good. And I'm feel - in' good.

Piano accompaniment for the fourth system.

So dra - ma free. I'm all a - bout

the mu - sic, I just wan - na sing. Watch me

live out my dream. I'm gon - na rock

that stage and give my ev - 'ry - thing. I'm gon - na

D.S. al Coda

CODA

Em

G5

A5

— What ya gon-na do? What ya gon-na do? I'm gon-na rock through the sum-mer with you. _

B5

D5

Who you gon-na be? Who you gon-na be? You'll _ just have _ to watch _ me care - ful - ly. _

Em

G5

— Where you gon-na go? Where you gon-na go? An - y - where my heart wants me to go. _ I'm gon-na

A5

sing. I'm gon-na dance. I'm gon-na write. I'm gon-na play. I'm gon-na try my hand _ in ev - 'ry - thing _ 'cause

D G5 Bm Asus2 D G5

it's a brand new day. Don't ya see me chang - in' up my ways -

Bm Asus2 G5

so com - plete - ly. This time I'm gon - na sing and you're gon - na hear it.

D5 Asus2

This time I'm gon-na show you that I've got the spir-it. It's a brand new day. —

D5 G5 B5 A5 D5 G5

It's a brand new day. Don't ya see me chang - in' up my ways -

B5

A5

G5



so ___ com - plete - ly? This time I'm gon - na sing and you're gon - na hear it.

D5

A5



This time I'm gon - na show you that I've got the spir - it. It's a brand new ___ day.

It's a brand new ___ day. It's a brand new ___ day _

D5



___ and I'm feel - in' ___ good. ___ Feel - in' ___ good ___ and I'm feel - in' ___ good.

FIRE

Words and Music by DAPO TORIMIRO
and LYRICA ANDERSON

Moderate Hip Hop

Guitar chord diagrams: Gm (3fr), Eb (3fr), F

* *mf*

Go, — go, go, go, — go, go, go, — go, go, go.

Guitar chord diagrams: Gm (3fr), Eb (3fr)

Go, — go, go, go, — go, go, go,

Guitar chord diagrams: F, G5 (3fr)

go, — go, go. No - bod - y's gon - na wan - na get next
King is go - in', no one can take

* Recorded a half step higher.

Eb5



F5



to me 'cause they know, — they know — I take what's mine, — I won't let it go. —
his crown. So great, — so great — they can't cool me off — when I hit the stage. —



G5



Eb5



Does - n't mat - ter how you ap - proach the scene, — just hope, —
Burn - in' hot, the spot light just spelled my name. I feel fa -



F5



— just hope — you're ev - 'ry - thing and more — when you hit the door. } I
mous, fam - ous, — the crowd — cheers me on. — I can't get e - nough. }



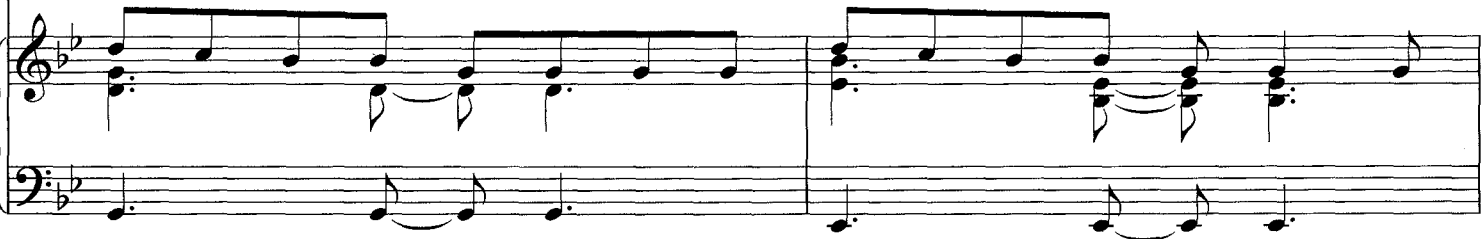
G5



Eb5

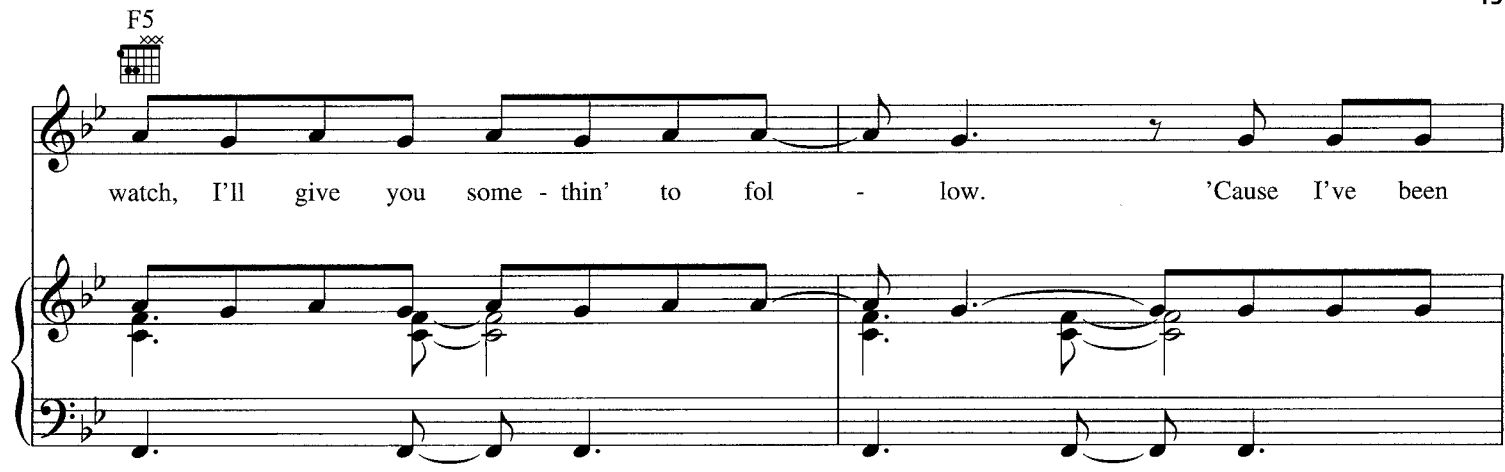




dare you to chal - lenge me. You'll be beg - gin' for mer - cy, please. Just



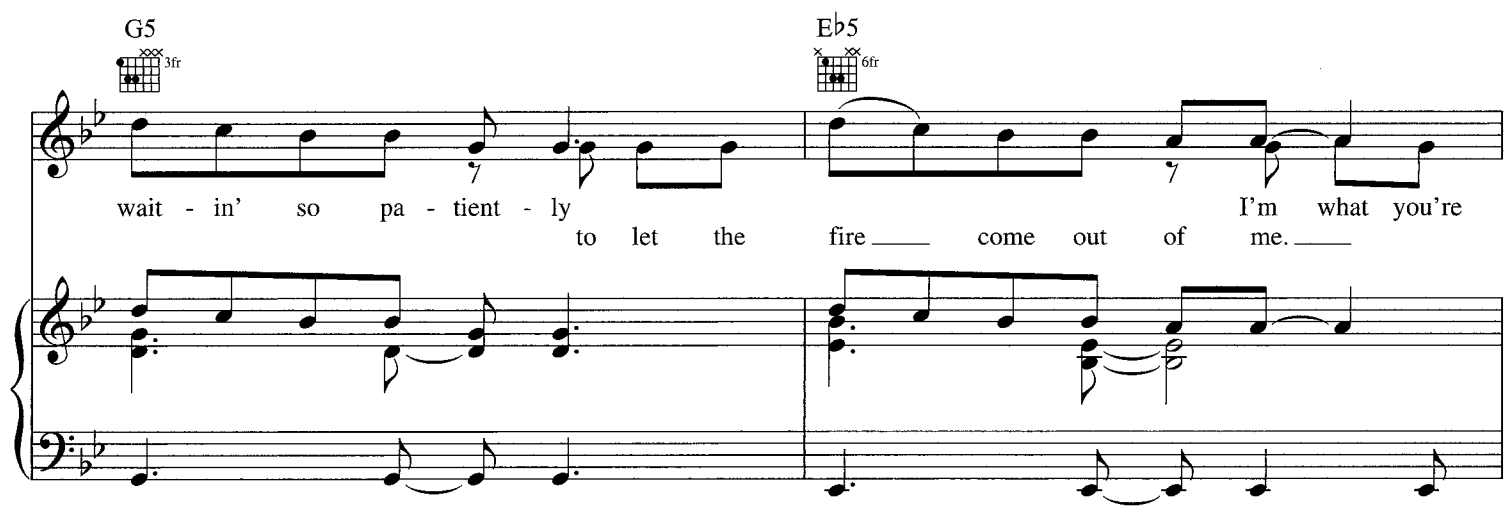
F5 



watch, I'll give you some - thin' to fol - low. 'Cause I've been



G5  Eb5 



wait - in' so pa - tient - ly to let the fire — come out of me. — I'm what you're



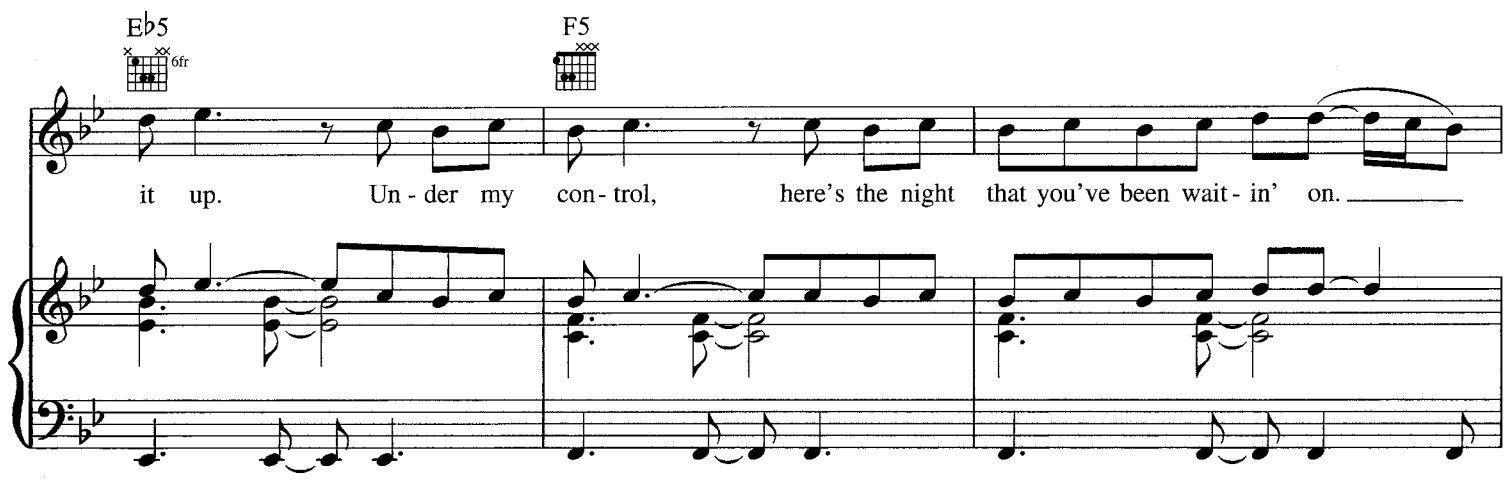
F5   G5 

up a - gainst, just let - ting you know. — I keep giv - ing you the fi - re. I'm - a heat



Eb5  F5 

it up. Un - der my con - trol, here's the night that you've been wait - in' on. —



G5

E^b5

F5



Fi - re, I'm - a light it up. Got - ta make you hot. The stage

1

2

is mine, just set it up. The is mine. I keep giv - ing you the

G5

E^b5

F5



fi - re, I'm - a heat it up. Un - der my con - trol, here's the night

G5

E^b5



that you've been wait - in' on. Fi - re, I'm - a light it up. Got - ta make

F5



To Coda

N.C.

you hot. The stage is mine, just set it up. Ooh, go, go, go.

Ooh, go, go, go. Ooh, go, go, go.

Ooh, go, go, go. Ooh, go, go, go. Ooh, go, go, go.

D.S. al Coda
(Take 2nd ending)

I keep giv - ing you the

CODA

G5



Fi - re.

CAN'T BACK DOWN

Words and Music by TIM JAMES,
ANTONINA ARMATO and THOMAS STURGES

Moderately, with energy

N.C.

We can't, we can't back down. We can't, we

mp

can't back down. We can't, we can't back down.

We can't, we can't back down. Not right now, we can't back down.

F5



Not right now, — we can't back down. We can't back down. Ooh, —

A \flat



E \flat



D \flat



— yeah. — Don't close your eyes, —

F5



A \flat



E \flat



— we're all in this to - geth - er. — Where ev -
I don't like con - fron - ta - tion. — I'd rath -

D \flat



F5



A \flat



- er they draw the line, — we're not gon - na strad - dle a - cross -
er we all just get a - long. Mu - sic should be un - di - vid -



it or lose it. We can't back down. There's too much
 ed, u - nit - ed.)



at stake. This is ser - i - ous. don't walk a - way. We can't pre -



tend it's not hap - pen - ing in our own back-yard, our own



home plate. We've been called out, do you hear your name? I'm not

E \flat 5

D \flat 5

F5

con-fused, let's win this thing. We can't back down, there's too much

A \flat 5

E \flat 5

To Coda 1
 D \flat 5

at stake. Don't walk a - way, don't walk a - way,

Fm

2
 D \flat 5

yeah. Don't get me wrong, - a - way. Don't walk a - way. -

Fm

3 We

F5



Ab5



Eb5



got a sit - u - a - tion that we can't ig - nore 'cause ig - nor - ance is not bliss. We don't have to

Db5



F5



Ab5



take this, no. With ev - 'ry big de - cis - ion comes an e - qual - ly im - por - tant share of

Eb5



Db5



D.S. al Coda

the risk. We've got - ta take this. We can't back

CODA



Db5



a - way. We can't back

N.C.

down. We can't back down. Not right now, we can't back down.

IT'S ON

Words and Music by TOBY GAD,
LYRICA ANDERSON and KOVASCIAR MYVETTE

Moderate Rock

N.C.

(Spoken:) Drums.



A little guitar please.

I hope you're read - y for the time of your life. — Just look at me, I'll put a
 Show — stop-ping when I step in - to place. — Be-fore it's done, you're gon - na

A G/D D

gleam in your eye. —
 beg me to stay. —

Buc - kle up, we're gon - na take you for a ride. —
 Get on board, — come on, let's ride the wave. —

E

Ahh, ooh, ooh. —
 Ahh, ooh, ooh. —

Let's go, we got you go - in'
 Let's go, let's go, — we just

good in a vibe. —
 do what we do. —

Ev - 'ry - bod - y put your hands to the sky. —
 Watch me break and pop, I'll blast it for you. —

A G/D D E

Buc - kle up, we're gon - na take you, take you high. — Ahh,
 You wan - na rock like us, — we're nev - er sec - ond place. —



ooh. _____ Show me, show me, show me, show me, show what you got. —



Come on, come on, come on, come on, read - y or not. — La, la, la, la, la, la, let me



see how you rock. — It's on, — it's on, — it's on. — Get



cra - zy, cra - zy, cra - zy, take it ov - er the top. — Be - cause, be - cause, be - cause when we rock,

E C D A

we let it rock. — Rock it, rock it, rock it, rock it, dance 'til we drop. — It's on, —

G D A

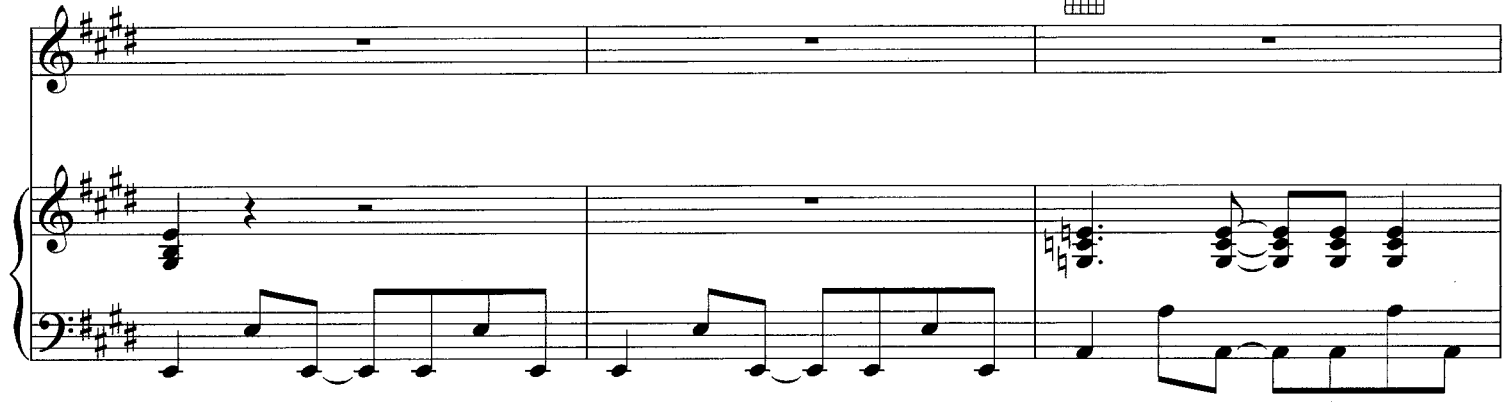
— it's on, — it's on. — O -




E

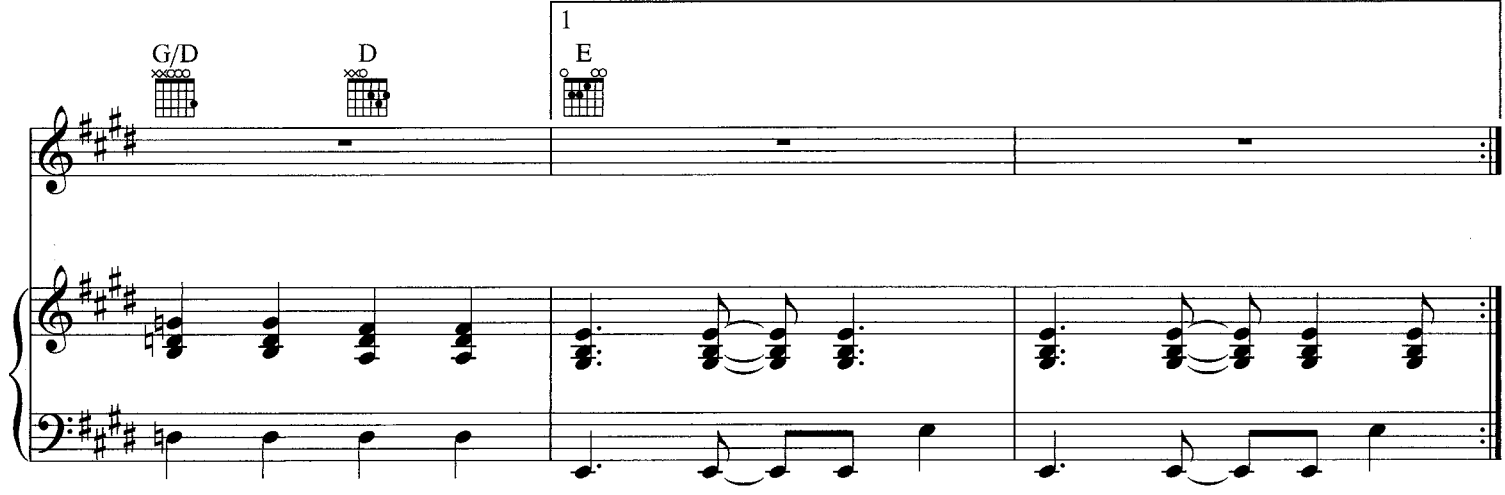
kay now, are you read - y? Yeah. One, two,

one, two, three, four. (Rap lyrics: See additional lyrics.)

Am7

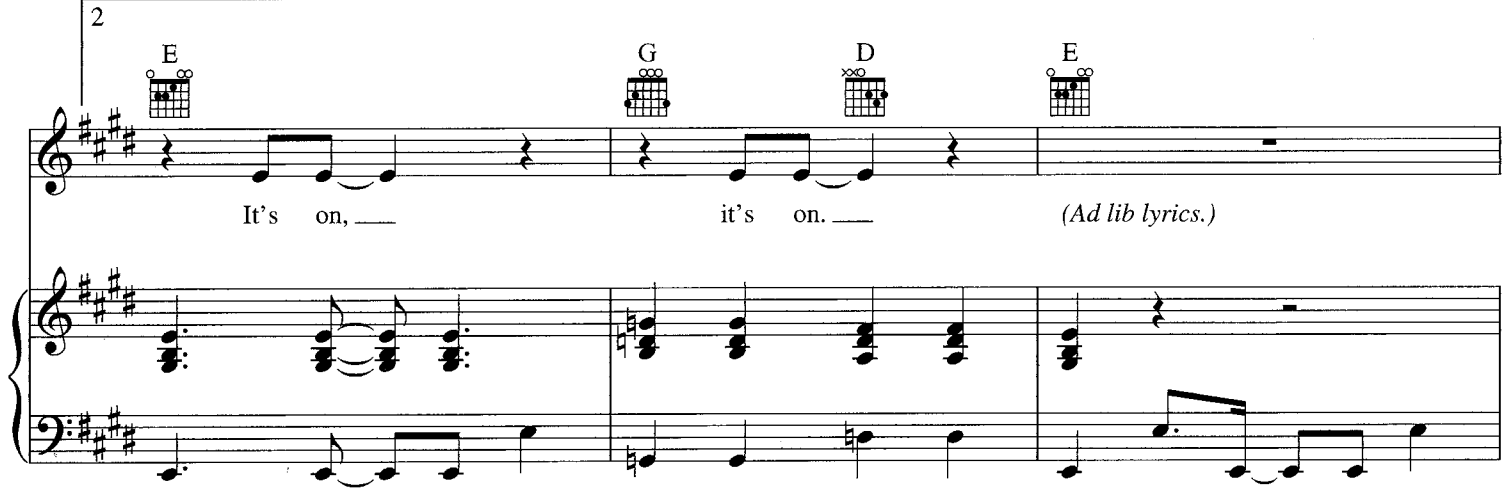



G/D  D  1 E 



2 E  G  D  E 

It's on, ——— it's on. ——— *(Ad lib lyrics.)*






Staff 1: Treble clef, key signature of three sharps (F#, C#, G#), empty staff with bar lines.

(Spoken:) A little guitar please.

Staff 2: Grand staff (treble and bass clefs) with piano accompaniment. Treble clef has chords and eighth notes. Bass clef has a simple bass line.

Staff 3: Treble clef, key signature of three sharps, with 'x' marks on strings 1, 2, 3, and 4.

One, two, three, four. (Ad lib guitar solo.)

Staff 4: Grand staff with piano accompaniment. Treble clef has chords and rests. Bass clef has a bass line with some grace notes.



Staff 5: Treble clef, key signature of three sharps, empty staff with bar lines.

Ahh,

Staff 6: Grand staff with piano accompaniment. Treble clef has chords and eighth notes. Bass clef has a bass line.



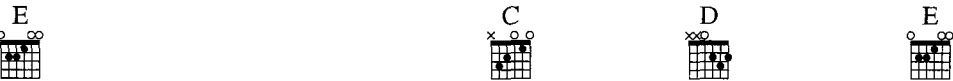
Staff 7: Treble clef, key signature of three sharps, with a melodic line and a repeat sign.

ooh. Show me, show me, show me, show me, show what you got. —

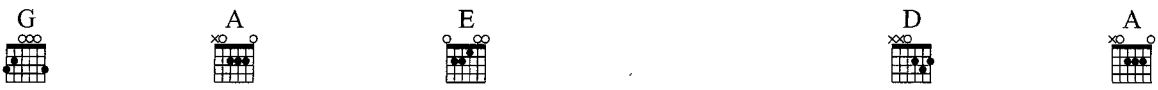
Staff 8: Grand staff with piano accompaniment. Treble clef has chords and eighth notes. Bass clef has a bass line.



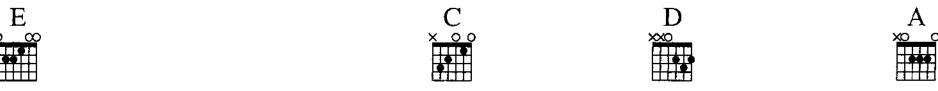
Come on, come on, come on, come on, read - y or not. — La, la, la, la, la, la, let me



see how you rock. — It's on, — it's on, — it's on. — Get



cra - zy, cra - zy, cra - zy, take it o - ver the top. — Be - cause, be-cause, be-cause when we rock,



we let it rock. — Rock it, rock it, rock it, rock it, dance 'til we drop. — It's on, —

1

2

G D E A

it's on, — it's on. —

it's on, — it's on, —

E

It's on, it's on, — it's on. —

it's on. — One, two, three, uh, it's on.

Additional Lyrics

Rap: There, there, there, there... there is no competition, that's why we in the number one position.
 That crew can't hang with us. Man, we're too dangerous.
 Uh, uh, ain't got the style or the stamina. Just doin' my thing, get hooked on a swing.
 Rockin' the place, droppin' the bass. Makin' all the girls sing. Uh huh, yeah, we make the bells ring.

WOULDN'T CHANGE A THING

Words and Music by ADAM ANDERS,
NIKKI HASSMAN and PEER ASTROM

Moderate Rock

Chord diagrams: F, Csus (3fr)

Dynamic: *mp*

Chord diagrams: Bbsus2, Dm, Csus (3fr)

Vocal line: *Female: It's*



Chord diagrams: F, Csus (3fr)

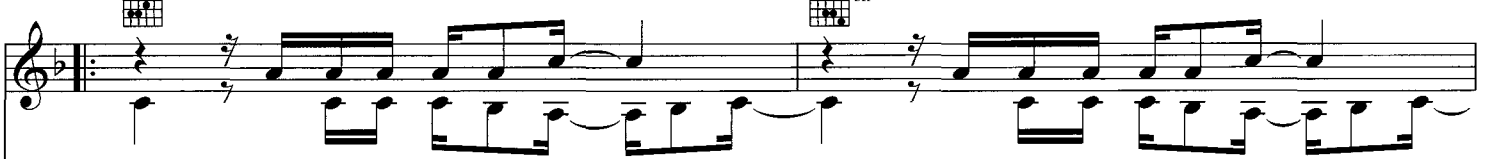
Vocal line: like he does - n't hear a word _ I say. _ His mind is some - where far _

Chord diagrams: Bbsus2, Dm, Csus (3fr)

Vocal line: _ a - way _ and I don't know how _ to get _ there. _ It's




* Recorded a half step higher.


F  Csus 



Male: She's way too ser - i - ous. _____ She's al - ways in a rush. _____
 Female: like all he wants is to _____ chill out, _____ makes me wan-na pull _____ all my _____
 Male: I try to read her mind. _____ She tries to pick a fight _____
 Female: Why does he try to read _____ my mind? _____ It's not good to psy - cho - an -







Bbsus2  Dm  Csus 



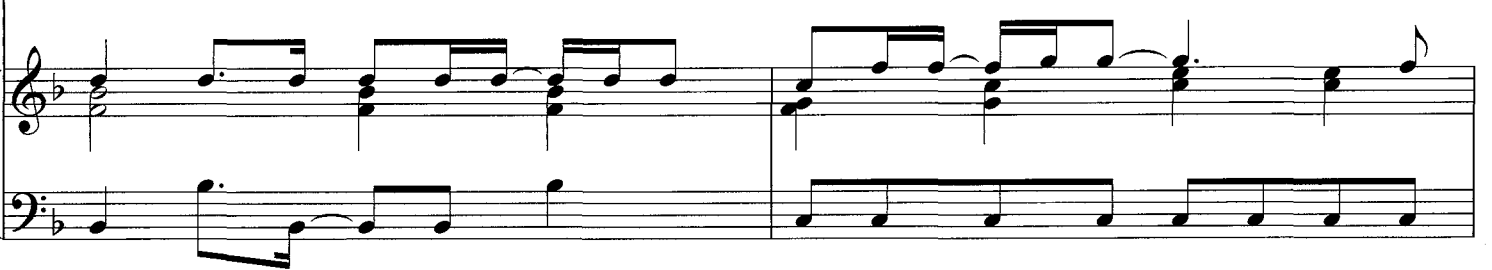
Un - in - ter - rup - ted Like she does - n't e - ven care. _____
 _____ hair out. _____ Like he does - n't e - ven care. _____
 to get at - ten - tion. That's what all of my _____ friends say. _____
 - al - yze _____ That's what all of my _____ friends say. _____



Bb  Csus  C 



Female: Male: Female: Both: Female: Like
 You, me, we're face to face _____ but we _____ don't see eye _____ to eye. _____



F Csus

Male: fi - re and rain. *Female:* Like fi - re and rain, you can drive me in - sane. *Male:* You can drive me in - sane but I *Both:*

Dm Csus Bbsus2



can't stay mad at you for an - y - thing. *Female:* We're

F Csus

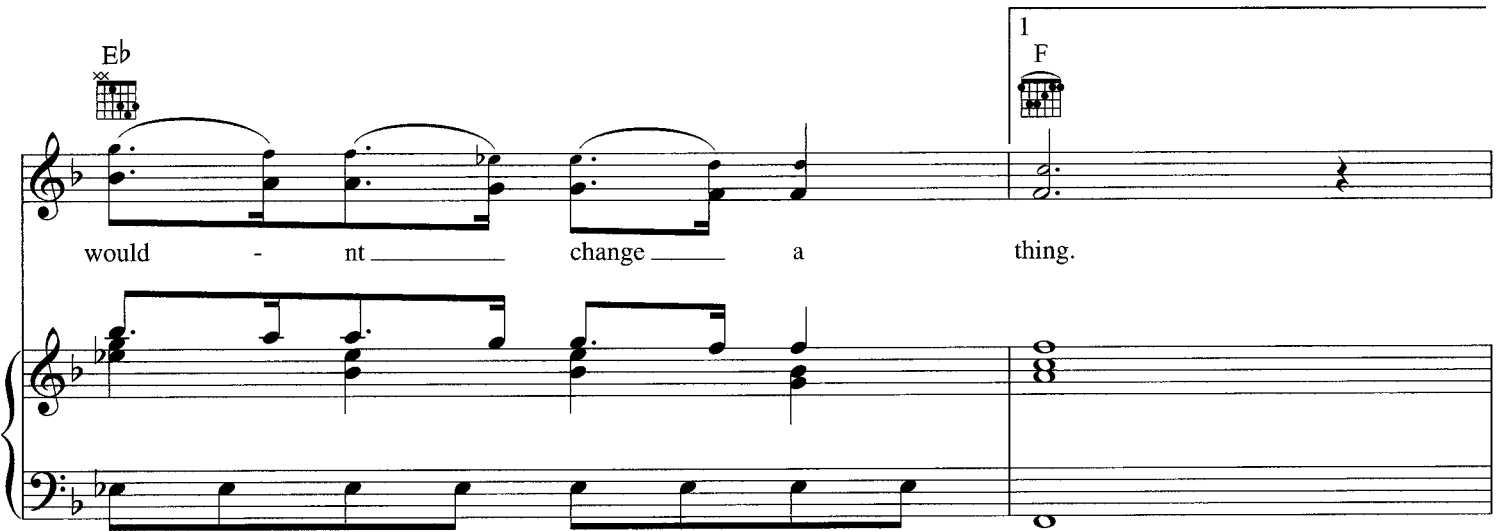
Male: Ven - us and Mars. *Female:* We're Ven - us and Mars. *Male:* We're like dif - fer - ent stars, like dif - fer - ent stars. *Both:* You're the



Dm Csus Gsus

har - mon - y to ev - 'ry song - I sing. And I

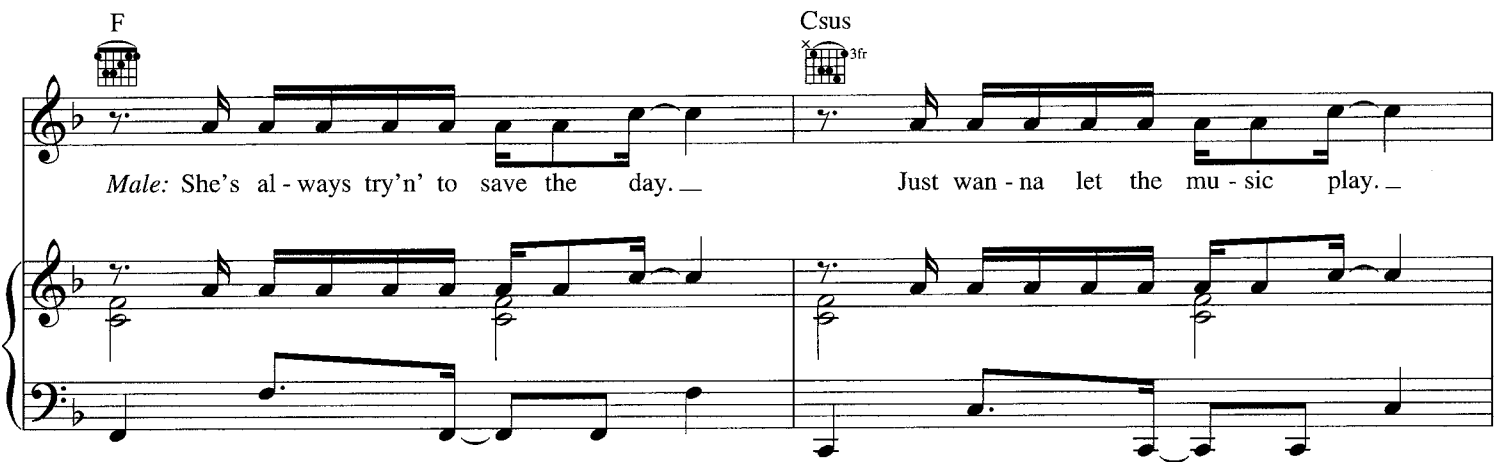
E_b  **F** 




would - nt change a thing.



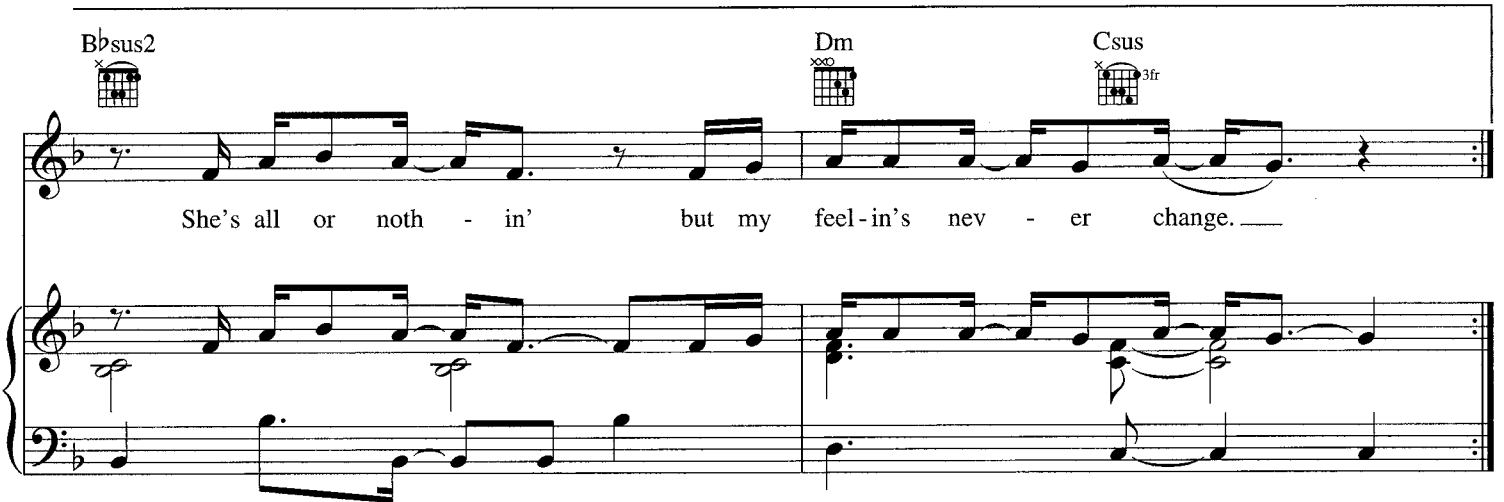
F  **Csus** 

Male: She's al - ways try'n' to save the day. — Just wan - na let the mu - sic play. —



B^bsus2  **Dm**  **Csus** 

She's all or noth - in' but my feel - in's nev - er change. —



2 F  **E_b** 

thing. *Male:* When I'm here — she's no. —



F



Female: When I hold on, — he just — lets go. —

E_b



Both: We're per-fect - ly — im - per - fect but I would - n't change — a thing, —

F



no. — *Female:* We're like

G



Dsus



Male: fi - re and rain. *Female:* We're fi - re and rain. *Male:* You can drive me in - sane. *Both:* You can drive me in - sane but I



can't stay mad at you for an - y - thing. *Female: We're*



Male: Ven-us and Mars. *Female:* We're Ven-us and Mars. *Male:* We're like dif-fer-ent stars, like *Both:* dif-fer-ent stars. You're the



har - mon - y to ev - 'ry song I sing. And I



would - n't change a thing. But I



can't stay mad_ at you_ for an - y - thing. — Female: We're



Male: Ven-us and Mars. *Female:* Ven-us and Mars. *Male:* We're like dif-fer-ent stars, like *Female:* dif-fer-ent stars. But you're this



Both: har - mo - ny_ to ev - 'ry song_ I_ sing_ and I



would - n't_ change_ a, would - n't_ change_ a thing.

HEART & SOUL

Words and Music by TIM JAMES,
ANTONINA ARMATO, STEVE RUSHTON
and AARON DUDLEY

Moderate Rock

* N.C.

Play 3 times

(Ad lib lyrics.)

mp

C5



Gath - er 'round guys, it's time — to start lis - t'nin'. Prac -

F5



- tice makes per - fect but per - fect's not work - in'. There's a lot more to mu - sic than

* Recorded a half step lower.

C5



know-in' where your cue's gon - na be. _____ You can play _____

F5



C5



_____ all the right - notes but that don't mean you're mov - in' me. _____

G5



But if you can jump _____ like Dav - id Lee Roth or pump your fist _____

Bb5



C5



F5



Gb5



G5



_____ like you're Bruce "The Boss," _____ like you've got heart _____ and _____ soul _____



— you can rock — and roll, — rock — and roll. —



— Strum - min', drum - min', slide —

— a - cross and run - nin', the stage — is your home — if you learn —



— how to own it like the greats did. There's no way — that you can

C5



fake it. You've got - ta feel

F5



the beat be - fore you can move e - ven though you're

C5



G5



not wear - in' blue suede shoes. Mak - in' mis - takes, that won't mat -

Bb5



ter if you can swagg - er like old Mick Jag - ger. If you've got heart



and — soul — you can rock — and roll. —

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



You can rock and roll. —

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



(Instrumental solo ad lib.)



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

Eb5



F5



G5



Musical staff with treble clef and a whole rest.

If you live ___ and die ___ for the mu -

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

Ab5



Bb5



C7



Musical staff with treble clef and lyrics: - sic in - side. ___ If the one, ___ four, five nev - er gets old, ___ then you can rock and roll, ___

Piano accompaniment for the second system.

F7



C7



F7



Musical staff with treble clef and lyrics: rock and roll. ___

Piano accompaniment for the third system.

N.C.

Play 3 times

Musical staff with a repeat sign and a whole rest.

Spoken lyric: (See additional lyrics)

Piano accompaniment for the final system.

G5



If you can scream like Ax - 1 Rose

Bb5



C5



or sing like X - tin - a show af - ter show, if you've got heart

F5 Gb5 G5



C7



F7



and soul you can rock and roll.

C5



F5



Gb5



G5



C7



If you've got heart and soul you can rock and roll.

F7



C7



F7



You can rock and roll. _____
 (Ad lib vocals on repeat.)

1 C7 2 C7 N.C.

You can rock and roll. _____


Additional Lyrics

Spoken: All right now, take it low.
 Now I need the spotlight to hit me right here as the crowd starts to cheer.
 I need the fan to blow right through my rock star hair, right here.

YOU'RE MY FAVORITE SONG


Words and Music by JEANNIE LURIE,
ARIS ARONCHITIS and CHEN NEEMAN

Moderately

* 

Male: Words don't come eas - y with - out a mel - o - dy. I'm al - ways think -

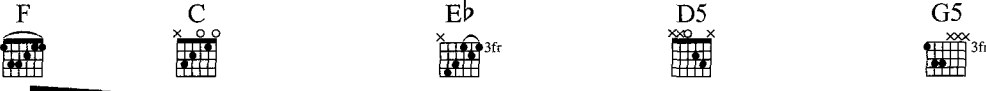
mp





- in' in terms of do, re, mi. I should be hik - in', swim - min',

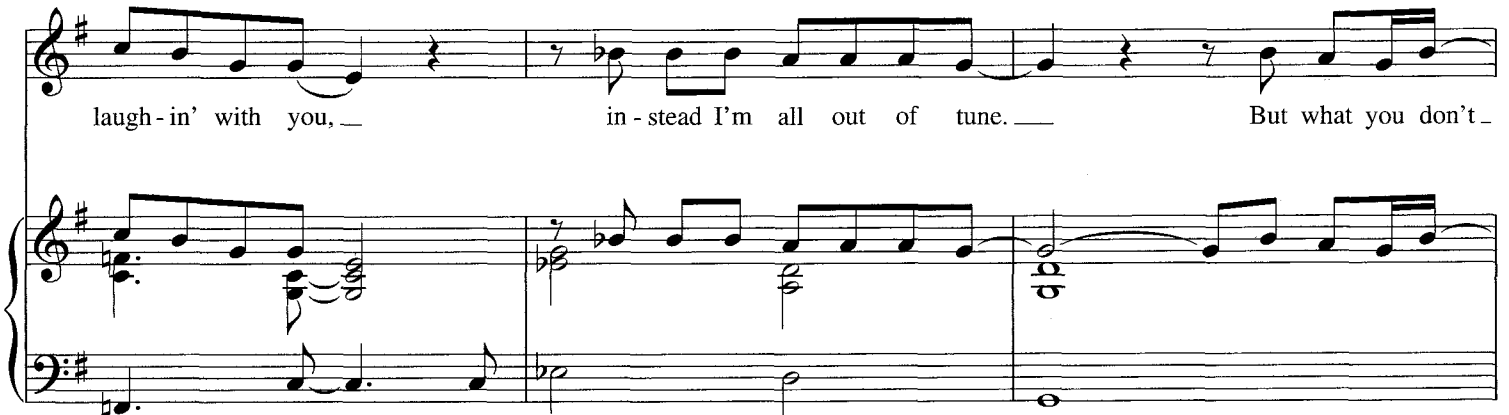




laugh - in' with you, in - stead I'm all out of tune. But what you don't -

Faster

dp



* Recorded a half step lower.

G5 D/F# F C G5 D/F#

— know, you lift me off of the — ground. — You're in - spi - ra - tion, you help me

F C G5 D/F# F C

find my — sound. — Just like a bass - line in half — time, you hold down — the groove. —

E \flat D5 G C D

That's why I'm count-in' on you. — And if I heard — you on the

G Em C D G Em

ra - di - o, — I'd nev - er wan - na change a sin - gle — note. —

C D Bm Em C Bm

It's what I'm try'n' - to say - all a - long, - you're my fa - v'rite - song. -

D G5 D/F#

I'm in a ses - sion writ - in' tracks, - you've got an - oth -

F C G5 D/F#

- er class to teach - and then re - hear - sal with a band. - You're al - ways

F C G5 D/F#

one step out of reach. - I'm look - ing for - some har - mo - ny, - with you it comes -

F C Eb D5

so nat - 'ral - ly. You help me find the right key.

G A D E A F#m

Both: And when I hear you on the ra - di - o,

D E A F#m D E

I nev - er wan - na change a sin - gle note. It's what I tried to say

C#m F#m D C#m E

all a - long, you're my fa - v'rite song, my fa - v'rite song.

D E A F#m

And when I hear you on the ra - di - o, _____

D E A F#m

I nev - er wan - na change a sin - gle note. _____

D E C#m F#m D C#m

Male: It's what I tried to say all a - long, — *Female:* you're my fa - v'rite song. —

E D E A

Male: You're my fa - v'rite song. _____

INTRODUCING ME

Words and Music by
JAMIE HOUSTON

Moderately


C




* *mp*




G/B




I'm good at wast - in' time. I think lyr - ics need _ to rhyme. _




Am




F




— And you're _ not ask - in' — but I'm try'n' to grow _ a mous - tache. I eat




C





G/B




cheese but on - ly on piz - za _ please _ and some - times on a home -





* Recorded a half step lower.


Am  F 



- made que - sa - dil - la, oth - er - wise — it smells like feet to me. — And I, —




Dm  C/E 

— I real - ly like it when — the moon — looks like a toe - nail and I



D/F#  F 

love it when — you say — my name. —



 C

— If you wan - na know, here it goes, gon - na tell you there's a



G/B  Am 



part of me that shows. If we're close, gon-na let you see ev - er - y - thing. — But re-mem -



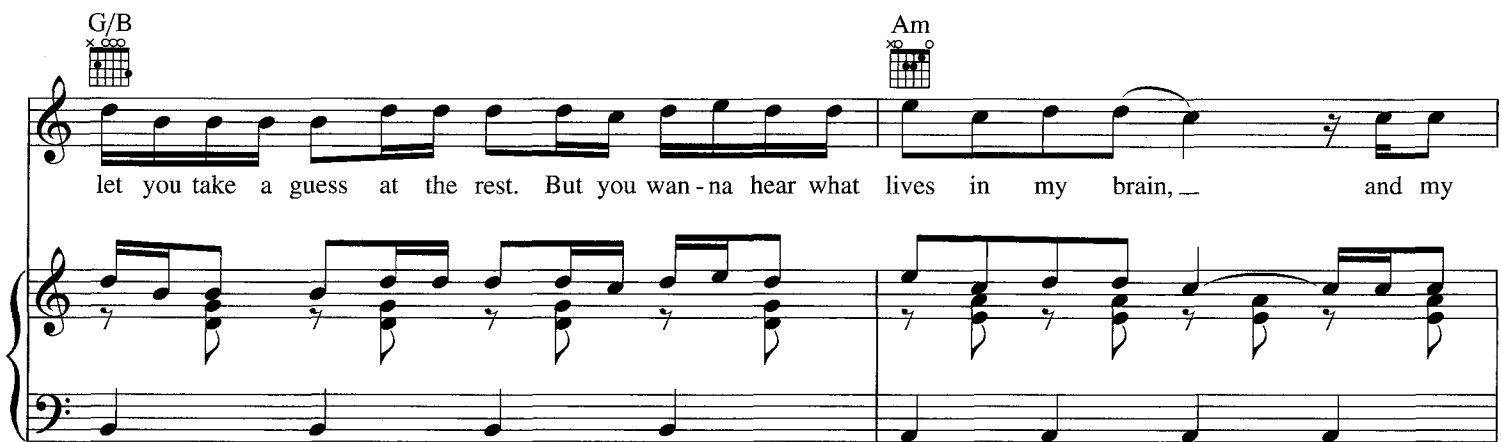
F  C 



- ber that you asked — for it. — I'll try to do my best to im-press but it's eas - i - er to



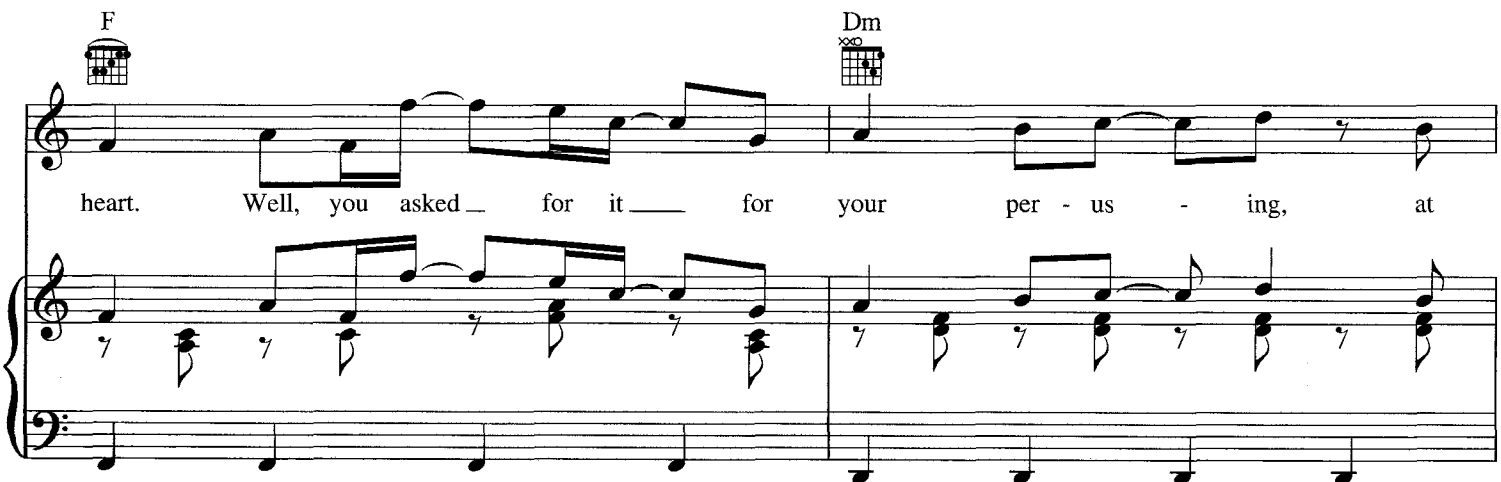
G/B  Am 

let you take a guess at the rest. But you wan-na hear what lives in my brain, — and my



F  Dm 

heart. Well, you asked — for it — for your per - us - ing, at





times con - fus - ing. Slight - ly am - us - ing, in -



- tro - duc - ing me. Do, do, do, do, do, do, do.



Do, do, do, do, do, do, do. La, da, da, da.



La, da, da, da, da, da, da, da.

Faster



I nev - er trust a dog to watch my

G/B



Am



food and I like to use the word "Dude" as a noun or an ad -

F



C



- verb or an ad - jec - tive. And I, I nev - er real - ly been in - to cars.

G/B



Am



I like real - ly cool gui - tars and sup - er - her - oes and



checks with lots of zer - oes on — 'em. I love the sound of vi -




- o - lins — and mak - in' some - one smile. —



— If you wan - na know, here it goes, gon - na tell you there's a



part of me that shows. If we're close gon-na let you see ev - er - y - thing. — But re-mem -

F  C 



- ber that you asked for it. — I'll try to do my best to im-press but it's eas-i-er to



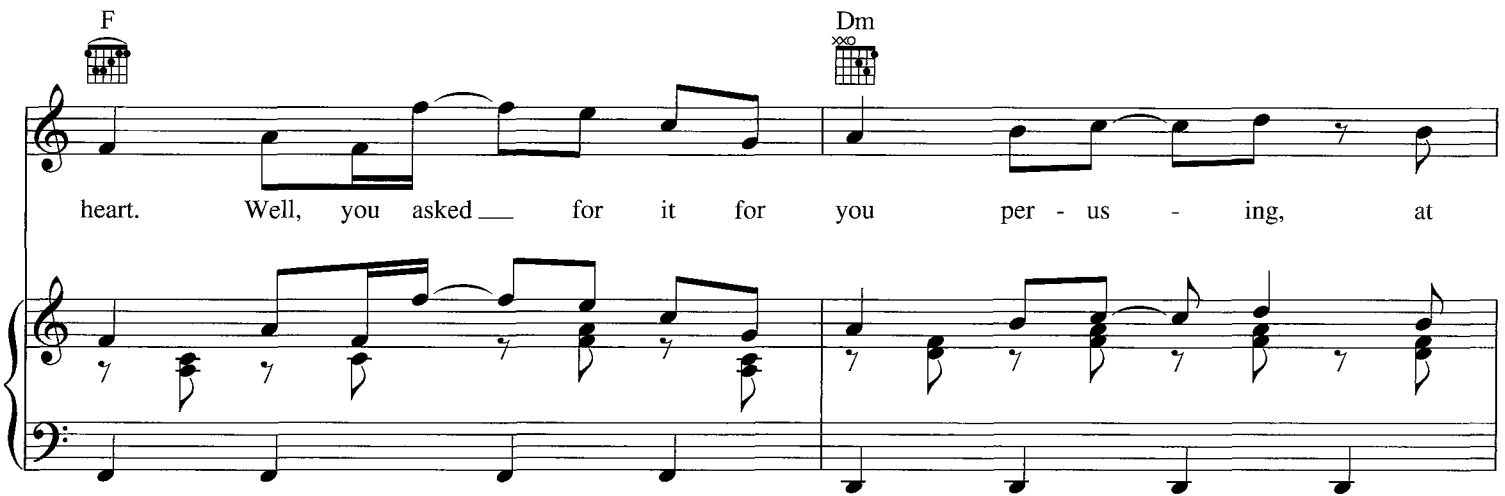
G/B  Am 





let you take a guess at the rest but you wan-na hear what lives in my brain — and my



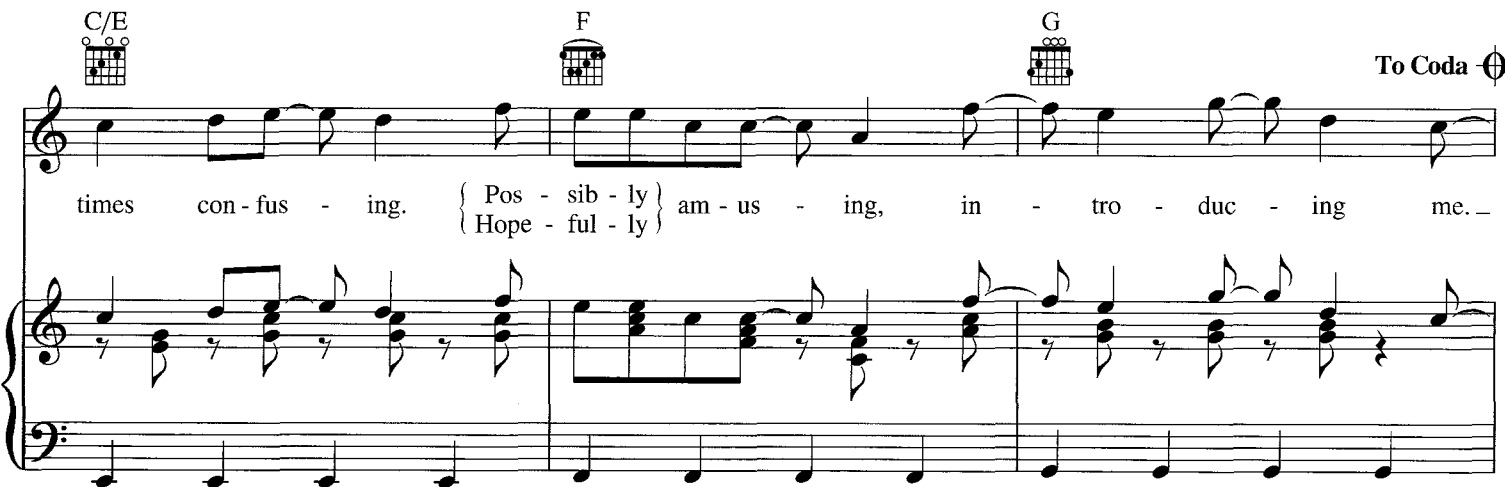
F  Dm 

heart. Well, you asked — for it for you per-us-ing, at



C/E  F  G  To Coda 

times con-fus-ing. { Pos-sib-ly } am-us-ing, in-tro-duc-ing me. —
 { Hope-ful-ly }





Well, you prob - 'ly know more than you ev - er want - ed to. So be



D.S. al Coda

care - ful when you ask next time. So,

CODA



Do, do, do, do, do, do. Do, do, do, do, do, do.



Do, do, do, do. In - tro - duc - in' me.

TEAR IT DOWN

Words and Music by TOBY GAD,
LYRICA ANDERSON and KOVASCIAR MYVETTE

Moderate Hip-Hop Rock

Em7



Male: I was read - y for this _ since I was drib - bl - ing.
Come in this old _ part, _ I'm on my "A" _ game.

mp

Put my name on the list, _ you won't be gam-bl - ing. Not gon-na leave with just this, _ we tak-in' ev-'ry-thing.
Don't dis - pute _ the art, _ I'm like a heav-y-weight. Yeah, I got this _ far, _ I'm a ren-e - gade.

Em7



Gsus2



D/F#



Asus



Em7



Female:
Con-fi-dence, com-pli-ments, don't you see him serv-in' it. Male: Catch me when you can, _ I'm like a ban - dit.
"A" _ game, heav-y - weight, ren - e - gade, _ piece of cake. I can do this dance _ with my eyes closed.

I can float on my feet, — you can't stand it. I don't just dance in a group, — I com-mand it.
When I step on the scene I leave 'em all froze. You wan - na rum-ble with me, I ride the pro - to - col.

Em7 Gsus2 D/F# Asus Em7

Female: You can't be more than you want — and you can't want too much.

Both: When we're out on the floor, — once we go for the ball. —

In - no - vat - ive on the stage, here to set the rec - ord straight.

Steal-in' the show, — we're gon-na leave you in awe. — Well, we're com-in' out. — Well, we're com-in' out. —

We gon' tear it down. — You can't stop us now. — You can't

shut us down. — You can't top the sound. — Bet - ter get read - y now. —

We gon' tear it down. — The looks, — we got — 'em. The moves, —

G5 3fr D5 5fr

— we got — 'em. The style, — we got — it.

E5 C5 3fr G5 3fr D5 5fr

We gon' tear it down. — The love, — we got — it. The crowd, —

E5 C5 3fr G5 3fr D5 5fr



To Coda

we own it. To - night we run it.

N.C.



We gon' tear it down. —

Ahh, —

Em7



ahh, —

ahh, —

Em7



we gon' tear it down. —

Ahh, —

Male rap: Yes, dem no want to contest we.

WHAT WE CAME HERE FOR

Words and Music by
JAMIE HOUSTON

Moderate Rock



mp



Male: They say that life — is a two — way street. When



you're not sure — you got-ta trust your feet — to know the right — way. Female: You can



keep on mov - in' with your — head down — or you can stop — and take a look a - round. —

Asus2

C#m7

That's the choice I've made. *Both:* It's for the mov - ie in - side _

3

7

Asus2

F#7

Asus2

— your head. — Mak - in' mem - 'ries we can't — for - get. — And

E

when you can't — for - get, — you're gon-na know in your soul —

Asus2

E

this is what we came here for. — So live it loud — *Female:* here _ and now, _

Asus2



Both: this mo-ment it won't be ig - nored. _____ Female: So,

To Coda

F#m7



Bsus



E



why not op - en up that door? _____ Both: It's what we came here for. _____

Female: For ev - 'ry song we let play out - side, the

Asus2



mel - o - dies we get to ride _____ ev - 'ry time we sing. _____



Male: Friends we've made, the fun we've had, the mem-



- o - ries gon - na make me laugh. It's a beau - ti - ful thing.



I wan - na say it a - round the world



'cause ev - 'ry - bod - y should feel this good. 'Cause

D.S. al Coda

when you feel _ this good, _ you're gon - na

CODA

Bsus

— Male: It's what we came here for.

F#

Asus2

Female: Oh, Male: the fun's _ just get - ting start - ed. _

F#

Asus2

Female: Just cel - e - brat - ing what _ we are. _ Male: But

E

lov - in' where _ we are. _ (Ad lib guitar solo.)

Asus2



Musical notation for the first system, including treble and bass staves with chords and a melodic line.

F#



A5



Musical notation for the second system, including treble and bass staves with chords and a melodic line.

F#



Vocal line with lyrics: *Both:* You're gon - na know in your soul —

Piano accompaniment for the vocal line, including treble and bass staves.

Bsus2



F#



Vocal line with lyrics: this is what we came here for. — So live it loud — *Male:* here — and now, —

Piano accompaniment for the vocal line, including treble and bass staves.

Bsus2



Both: this mo-ment it won't be ig - nored. _____ You're gon - na

F#



Bsus2



know in your soul _____ this is what we came here for. _

F#



So live it loud _____ Male: here _ and now, _____ Both: this

Bsus2



mo - ment it won't be ig - nored. _____ Male: So

G#m7



C#sus



G#m7



why not o - pen up that _ door? _ _ Female: So, come on, o - pen up _ that door. _

C#sus



Male: It's what we came here, _

oh yeah, Female: came _ here

F#



Male: for. _ _ Both: That's _ what we came _ here, came _ here for. _

THIS IS OUR SONG

Words and Music by ADAM WATTS
and ANDY DODD

Moderately

Em7 D/F# G5 C Em D/F#

Male: So, let's sing na, na, na, na, na, hey, —

G5 C Em D/F# C5 D5 Dsus D

— ya. Come on and sing na, na, na, na, na, hey, — ya.

Csus2 G5 Em7 D5

Both: This is our song, that's — all that mat - ters 'cause we all be - long — right — here to - geth - er.

Csus2



G5



D5



Em7



Csus2



Dsus



There's noth - in' bet - ter than sing - in' a - long. _ This is our sum - mer, *Male:* this is our

Double Time (♩ = ♩)



song.

Come, grab your gui - tar, _____

Csus2



Dsus



D



G



Both: sit by the fire. _____

'Cause we all need a song _

Am11



Csus2



Dsus



D



when we're wea - ry and tired. _____



We'll sit here

to - geth - er

Male: and sing it out
Female: and



loud.
sing it out

loud.

Both: This is our song, that's all that mat - ters 'cause



we all be - long

right here to - geth - er.

There's noth - in' bet - ter than



sing - in' a - long.

This is our sum - mer

and this is our



song. _____ This is our song. _____



_____ This is our song. _____ *Male:* This is our _____



_____ song. _____ Come on and sing na, na, na, na, na, hey, _____



_____ ya. _____ *Both:* Come on and sing na, na, na, na, na, hey, _____

G5 C Em7 D/F#

ya. Come on and sing na, na, na, na, hey, —

G5 C Em7

ya. Come on and sing na, na, na, na,

D/F# Csus2 D5

na, hey, — ya. —

Csus2 G5 Dsus Em7 Csus2 G5

This is our song, that's — all that mat - ters 'cause we all be - long — right —



— here to - geth - er. There's noth - in' bet - ter than sing - in' a - long. —



This is our sum - mer. And this is our



song. — This is our song. — This is our



song. — *Male:* This is our song.

DIFFERENT SUMMERS

Words and Music by
JAMIE HOUSTON

Moderate Folk Rock

Chord diagrams: Eb (3fr), Ab(add9) (4fr), Fm11 (6fr), Bbsus, Bb

Chord diagrams: Eb (3fr), Ab(add9) (4fr), Fm11 (6fr), Bb

Chord diagrams: Eb (3fr), Ab (4fr), Fm11 (6fr), Bbsus

We're like a mel - o - dy ___ with no ___ words, ___ un - til we fig - ure it ___ out ___

Chord diagrams: Eb (3fr), Ab (4fr), Fm11 (6fr), Bbsus, Bb

we sing la, la, la, la, ___ la, la. ___

E \flat 3fr A \flat 4fr Fm11 6fr B \flat sus

I know it's sim - ple, yeah, - but it's _____ worked _____ right up 'til _____ now. _____

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo is 7/8. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Chord diagrams for E-flat (3 fret), A-flat (4 fret), Fm11 (6 fret), and B-flat suspended are provided above the staff.

E \flat 3fr A \flat 4fr Fm11 6fr B \flat sus B \flat

_____ Up _____ to now, _____ yeah, _____

The second system continues the musical score. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. Chord diagrams for E-flat (3 fret), A-flat (4 fret), Fm11 (6 fret), B-flat suspended, and B-flat are provided above the staff.

Cm 3fr D \flat

ev - er - y day's _____ been like a dream _____ world, _____ oh, ho, _____ but

The third system of the musical score. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. Chord diagrams for C minor (3 fret) and D-flat are provided above the staff.

A \flat 4fr C \flat

now you're not just _____ in my head, _____ oh no. _____ Will

The fourth system of the musical score. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. Chord diagrams for A-flat (4 fret) and C-flat are provided above the staff.



we re - mem - ber dif - f'rent sum - mers? — It's like

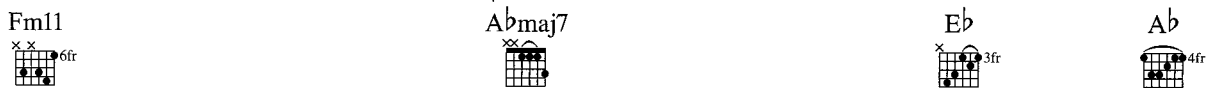
Eb (3fr) Ab (4fr) Fm11 (6fr) Bbsus Bb

toss - ing your heart — to see — where it lands. — Heads —






Cm (3fr) Cm/Bb (8fr) Ab (4fr) Eb/G (3fr)

— is eas - y, tails — is hard - er to plan —

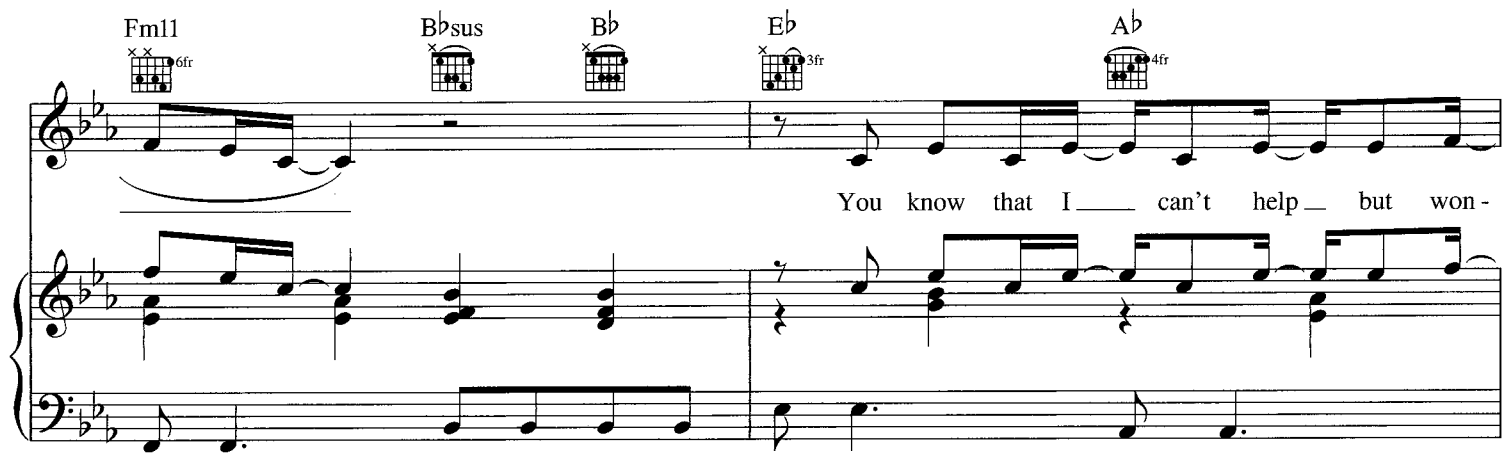
To Coda ⊕







if we start it all o - ver a - gain — and a - gain — and a - gain. —

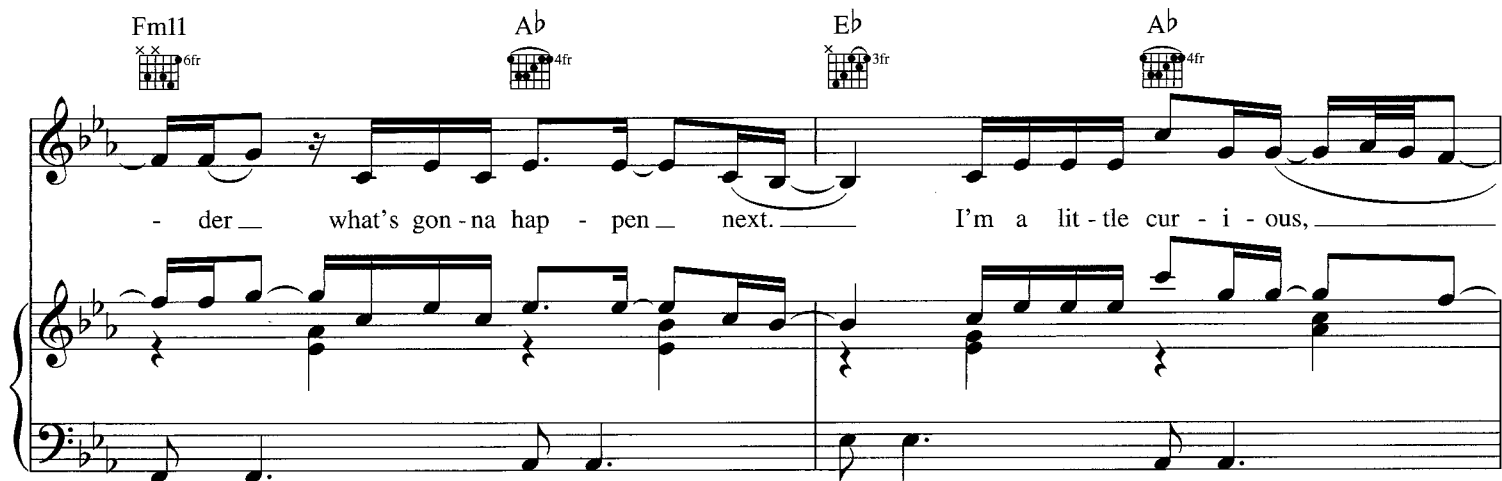
Fm11  6fr Bbsus  Bb  Eb  3fr Ab  4fr






You know that I — can't help — but won -



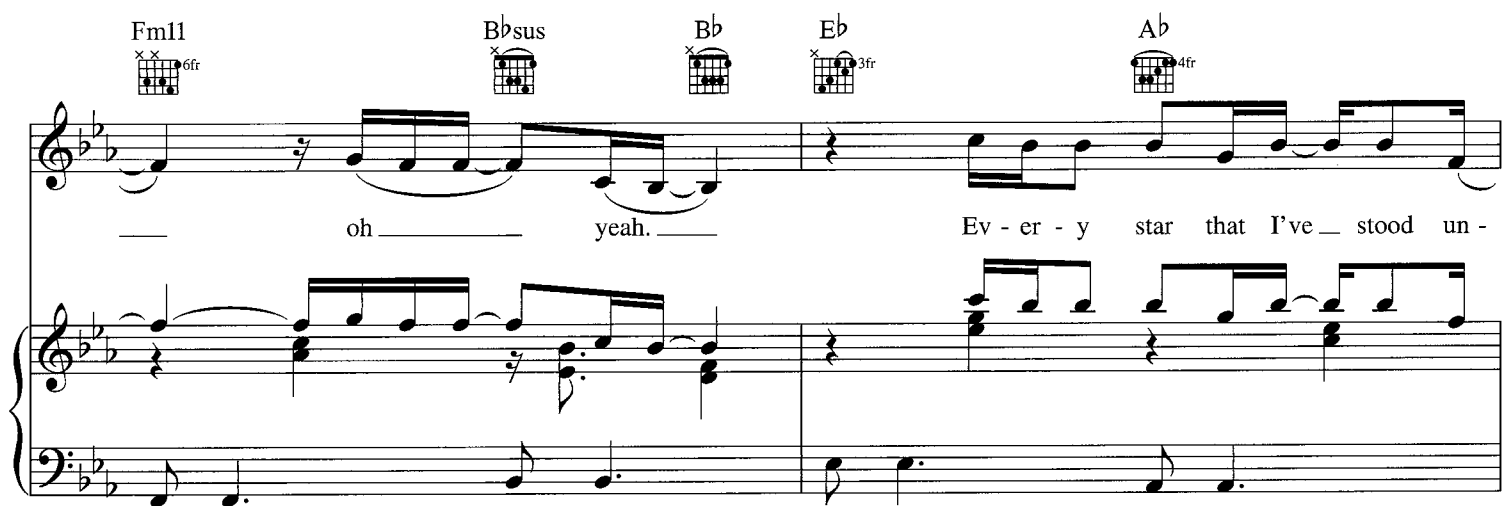
Fm11  6fr Ab  4fr Eb  3fr Ab  4fr

- der — what's gon - na hap - pen — next. — I'm a lit - tle cur - i - ous,



Fm11  6fr Bbsus  Bb  Eb  3fr Ab  4fr

oh — yeah. — Ev - er - y star that I've — stood un -



Fm11  6fr Ab  4fr Eb  3fr Ab  4fr Fm11  6fr Bbsus  Bb 

- der, — when you were un - der it too, — did you ev - er think a - bout — us? —



Cm



D \flat



A \flat



I hope you did 'cause I can tell you that's some - thin' I'll nev - er for - get. -

C \flat



D.S. al Coda

I won't for - get if

CODA

A \flat maj7



start it all o - ver a - gain. -

G \flat



A \flat



E \flat



On - ly friends just be - gin - ning. But I

B \flat sus



B \flat







G \flat




A \flat







hope that we find it a - gain so we can go from here, -












oh. Will we re - mem - ber dif -



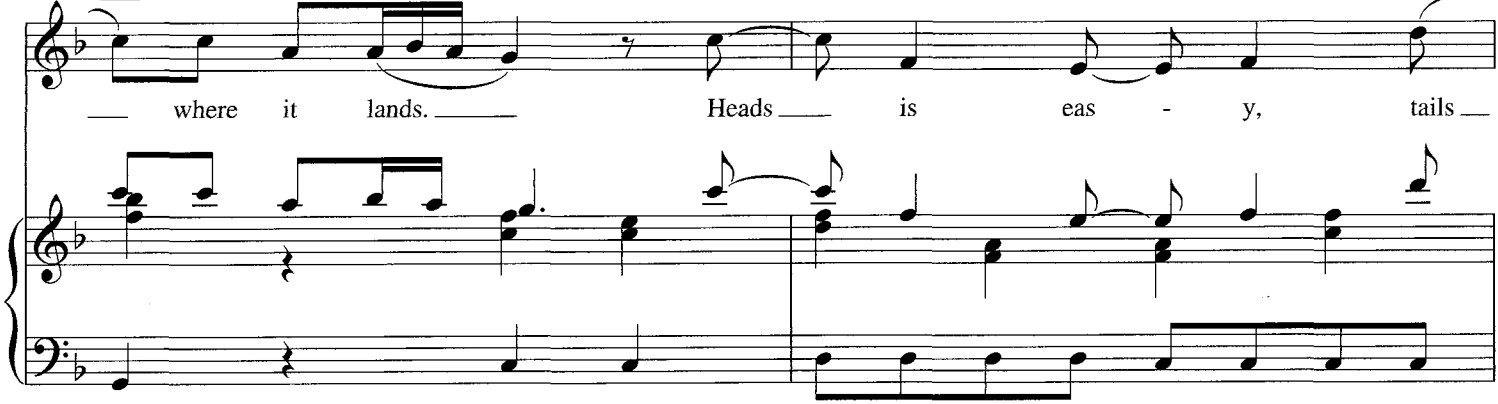





- f'rent sum - mers? It's like toss - ing your heart to see



where it lands. Heads is eas - y, tails







is hard - er to plan if we





start it all ov - er a - gain. A -



gain and a - gain — and a - gain — and a - gain. — A - gain —



— and a - gain — and a - gain. — Will




we re - mem - ber dif - f'rent sum - mers? —

WALKIN' IN MY SHOES

Words and Music by JOACIM PERSSON,
NICLAS MOLINDER, JOHAN ALKENAS,
LYRICA ANDERSON and PAM SHEYNE

Moderate dance groove


Gm

*  3fr


mp

Cm9

Gm

 3fr

Cm

 3fr

Male: You can play a song, — al - most

* Recorded a half step higher.

Gm

3fr

an - y groove, - we can break it down, - break it down, -

Cm

3fr

hey. - *Female:* You can play a song - make it

Gm


3fr

seem to move, - make it turn a - round, - turn a - round. -


Cm

3fr

Both: Oh, I know

Gm 



you _____ been check-in' on _____ me, I should be check-in' on _____



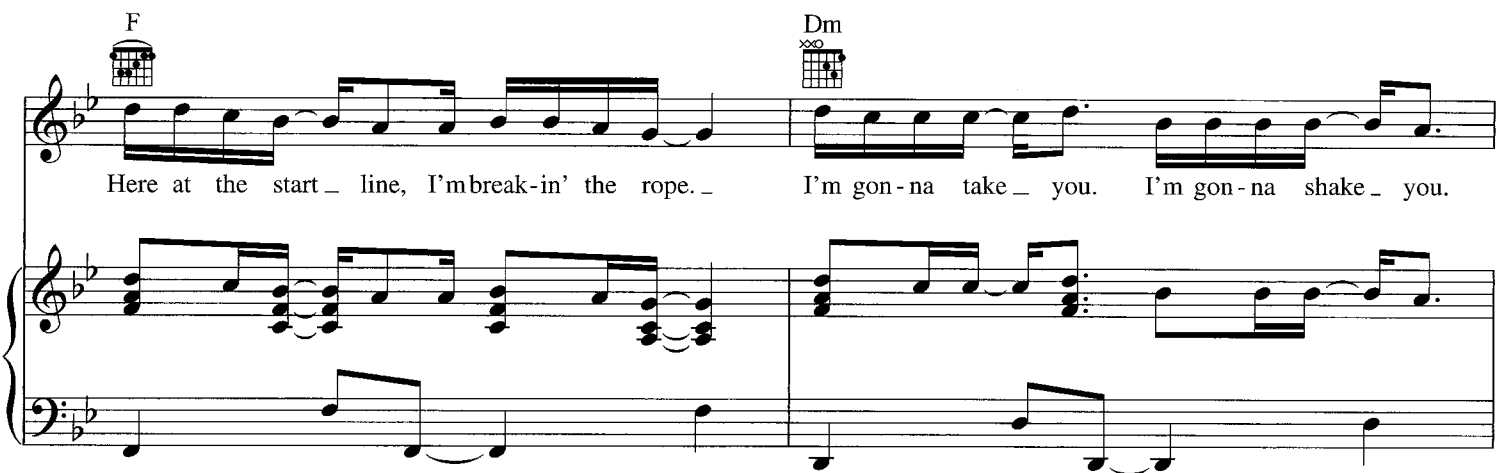
E♭ 



you. _____ Give me the green_ light, I'm read - y to go. _____



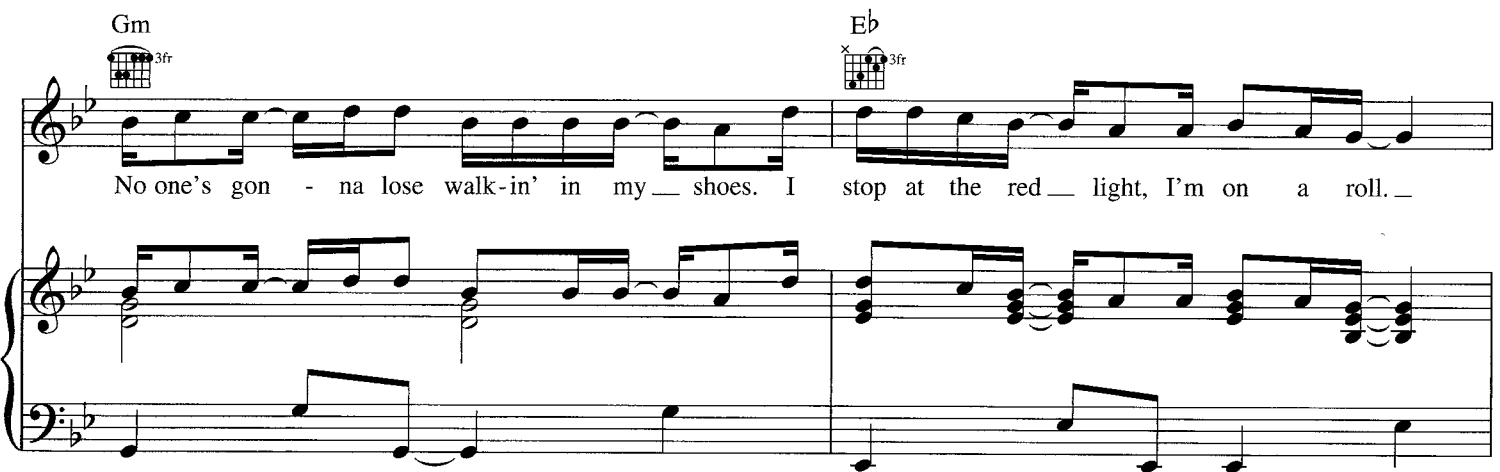
F  Dm 




Here at the start_ line, I'm break-in' the rope. _ I'm gon-na take_ you. I'm gon-na shake_ you.



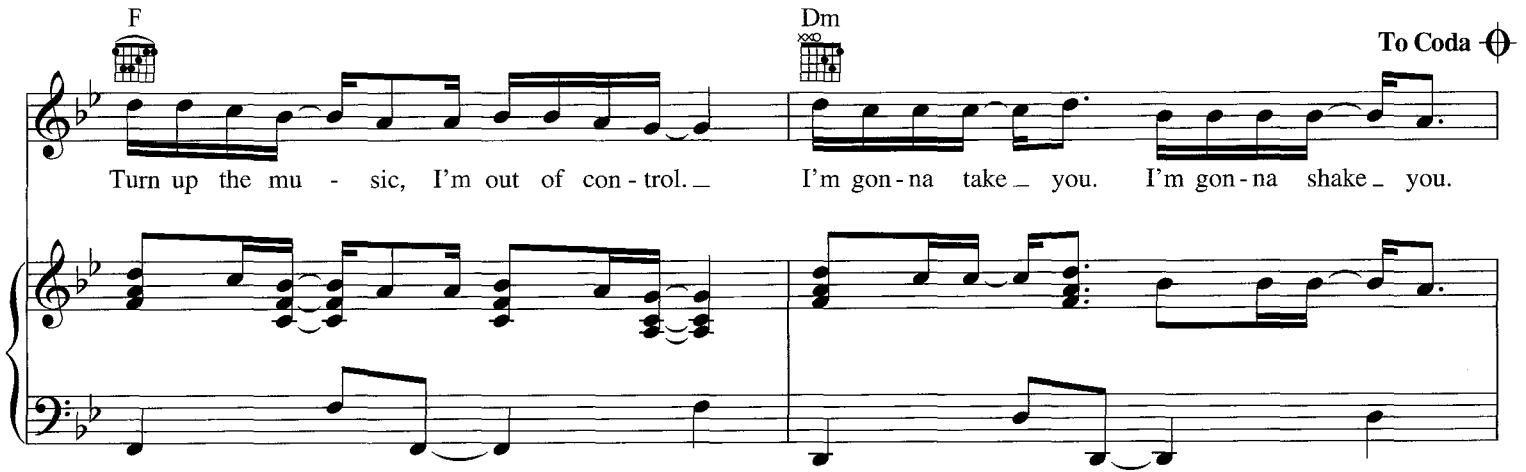
Gm  E♭ 



No one's gon - na lose walk-in' in my_ shoes. I stop at the red_ light, I'm on a roll. _



F  Dm  To Coda 

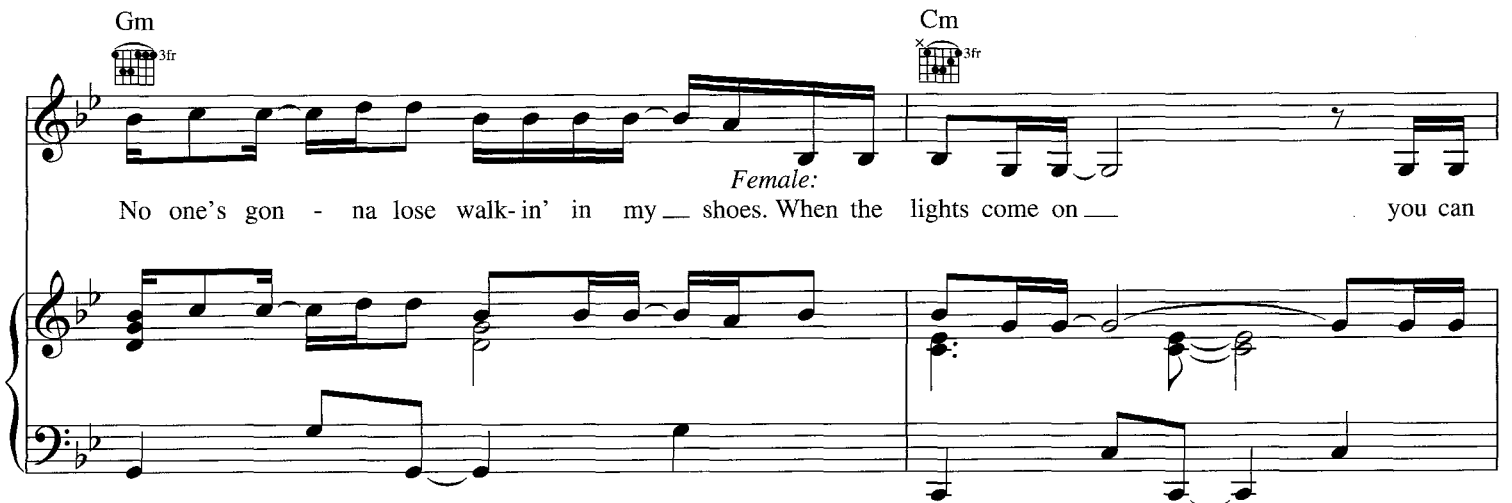
Turn up the mu - sic, I'm out of con - trol. — I'm gon - na take — you. I'm gon - na shake — you.




Gm  Cm 

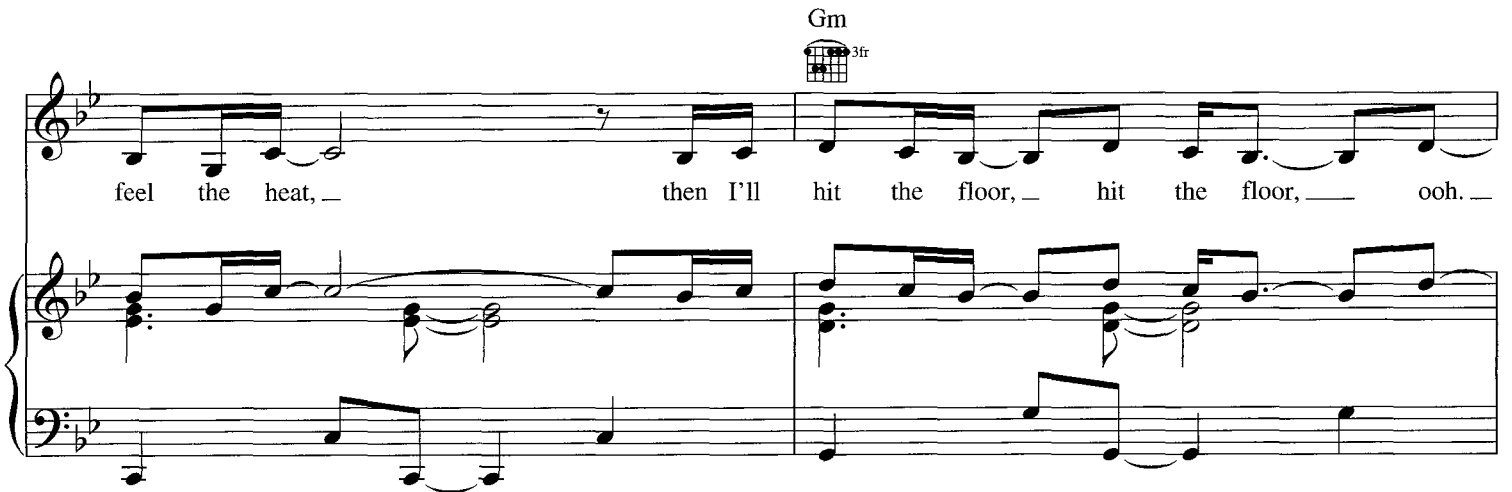
No one's gon - na lose walk-in' in my — shoes. When the lights come on — you can


Female:



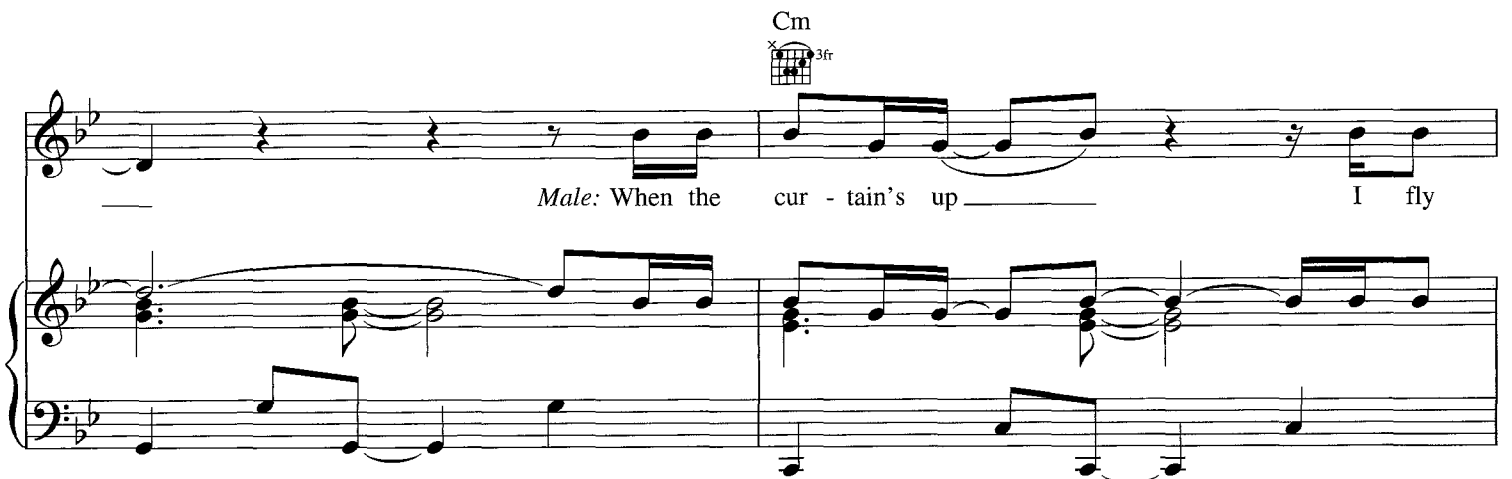
Gm 

feel the heat, — then I'll hit the floor, — hit the floor, — ooh. —



Cm 

Male: When the cur - tain's up — I fly



Gm



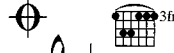
on my feet, — you'll be want - in' more, — want - in' more, oh. —

D.S. al Coda

Both: Oh, —

CODA

Gm



No one's gon - na lose walk - in' in my — shoes.

Walk - in' in my — shoes.

Male: Hey, give me the green — light. Female: Oh, I'm read - y to go. —



Male: No one's gon - na lose — walk - in' in — my.....

Both: Give me the green _ light, I'm read - y to go. — Here at the start _ line, I'm break - in' the rope. _

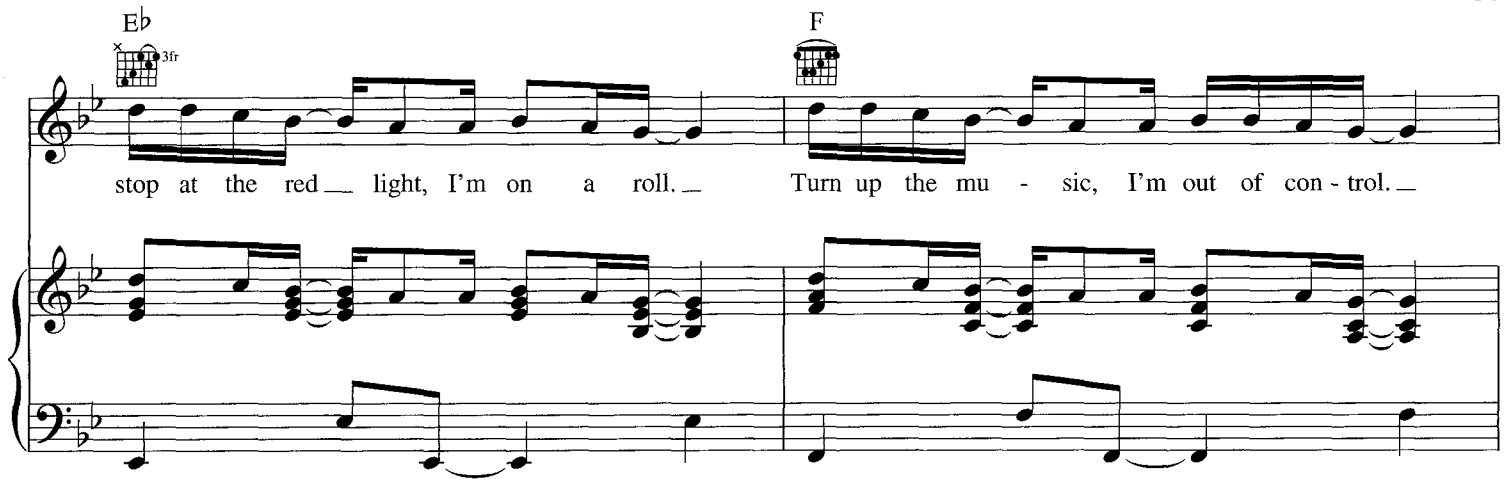
E \flat 3fr F

I'm gon - na take _ you. I'm gon - na shake _ you. No one's gon - na lose walk - in' in my _ shoes. I

Dm Gm 3fr

E \flat  3fr  F

stop at the red _ light, I'm on a roll. _ Turn up the mu - sic, I'm out of con - trol. _

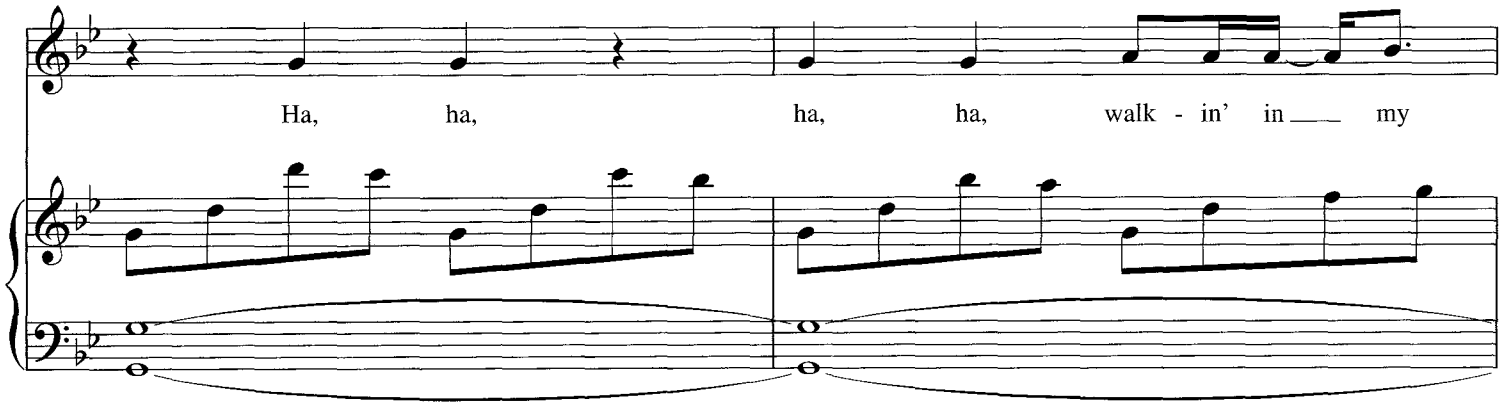


Dm  3fr  Gm

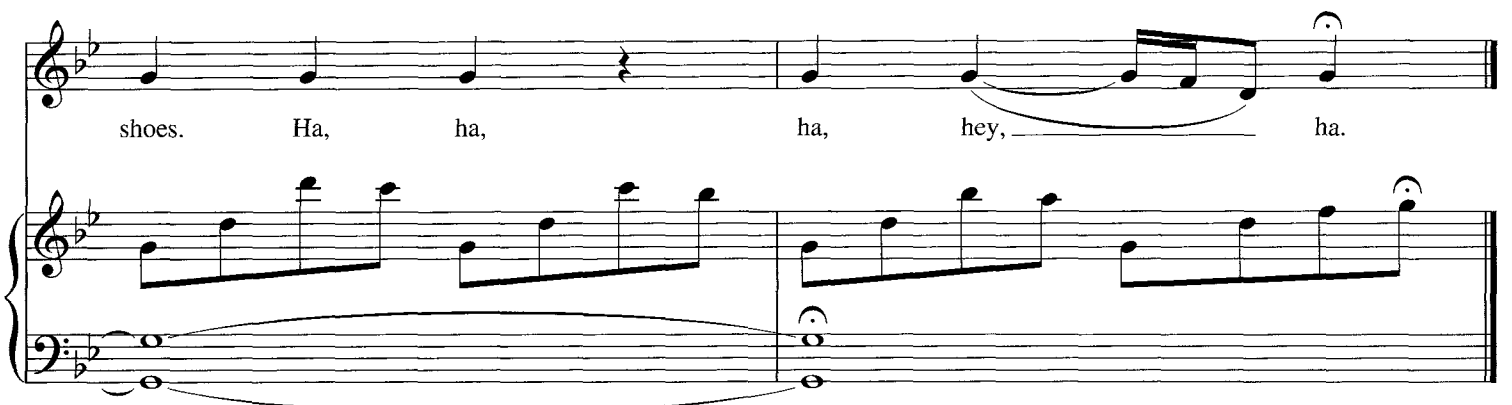
I'm gon-na take _ you. I'm gon-na shake _ you. No one's gon - na lose walk-in' in my _ shoes.



Ha, ha, ha, ha, walk - in' in _ my



shoes. Ha, ha, ha, hey, ha.



IT'S NOT TOO LATE

Words and Music by ADAM WATTS
and ANDY DODD

Moderate Power Ballad

C#m A E B/D#

mp

C#m A E B/D#

Here I am, -

C#m A E B/D#

feels like the walls - are clos - ing in - once a - gain -

C#m A E B/D#

It's time to face - it and - be strong. I

A

B

C#m

E

wan - na do the right thing now. I know it's up to me. Some - how I've

A

F#m9

lost my way. If I could

Asus2

E

B

C#m

take it all back I would now. I nev - er meant to let you all down.

Asus2

E

B

C#m

B

And now I've got to try to turn it all a - round and

Asus2



E



C#m7



Bsus



fig - ure out how to fix ___ this. ___ I know there's a way, _ so I prom - ise ___

To Coda ⊕

Asus2



E



F#m7



A



I'm gon - na clean up the mess _ I ___ made. _ May - be it's not ___ too

C#m



A



E



B/D#



C#m



A



late. ___ May - be it's not ___ too late, ___ oh. ___

E



B/D#



C#m



A



So I'll take a stand ___ e - ven

E B/D# C#m A

though it's com - pli - cat - ed. If I can, I wan - na

E B/D# Asus2 B

change the way I've made it. I've got - ta do the right thing now. I know

C#m7 E A F#m9 D.S. al Coda

it's up to me. Some-how I'll find my way. If I could

CODA F#m7 A C#m7 Bsus

May - be it's not too late. I'm

G#m7



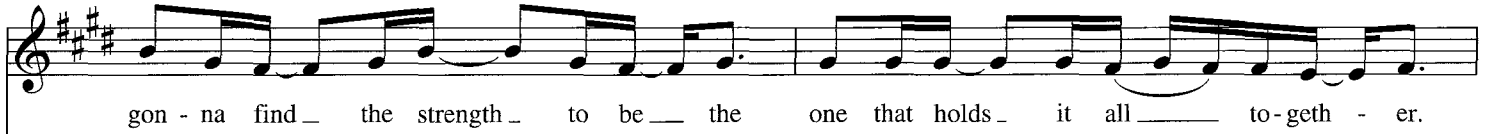
A



C#m7



B



G#m7



A



F#7sus



F#7



Bsus



C#m



A



A



E B Asus2 E

to turn it all a - round and fig - ure out how to fix this. I

C#m7 Bsus Asus2 E

know there's a way, so I prom - ise. I'm gon-na clean up the mess I made.

F#m7 Asus2 C#m Asus2 E B/D#

May-be it's not too late. I nev-er meant to let you all down.

C#m Asus2 Bsus C#m Bsus

And now I've got to try to turn it all a - round and

Asus2

E

C#m7

Bsus



fig - ure out how to fix _ this. _ I know there's a way, _ so I prom - ise. _

Asus2

E

F#m7

Asus2



I'm gon - na clean up the mess _ I _ made. _ May - be it's not too _

C#m

B/D#

F#m7

A

C#m

A



late. _ May - be it's not _ too late. _

E

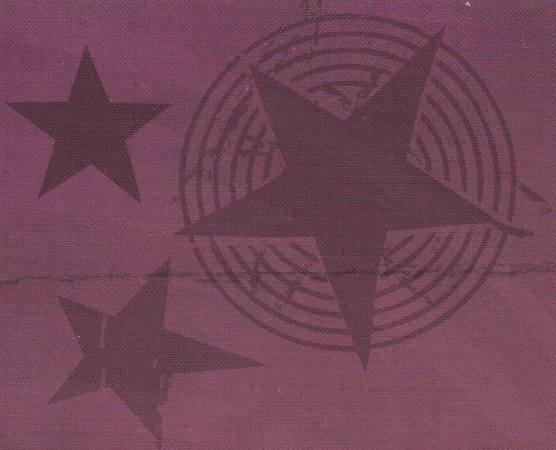
B/D#

C#m

E/B

Asus2





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FIRE
CAN'T BACK DOWN
IT'S ON
WOULDN'T CHANGE A THING
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TEAR IT DOWN
WHAT WE CAME HERE FOR
THIS IS OUR SONG
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WALKIN' IN MY SHOES
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