

Disney HANNAH MONTANA 2

Piano • Vocal • Guitar

Meet Miley Cyrus

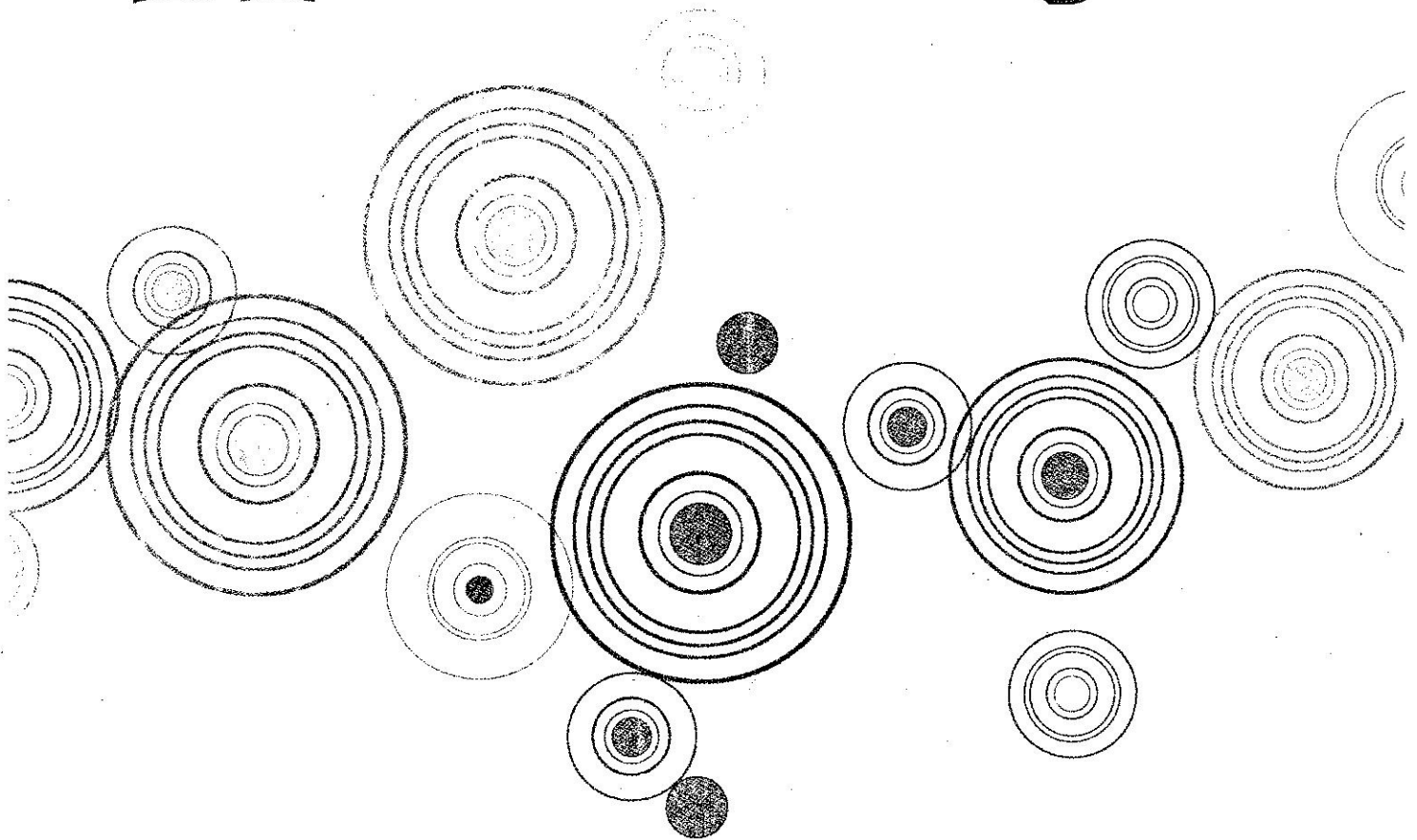


Disney
CHANNEL

SM

Disney
HANNAH MONTANA 2

Meet Miley
CYRUS



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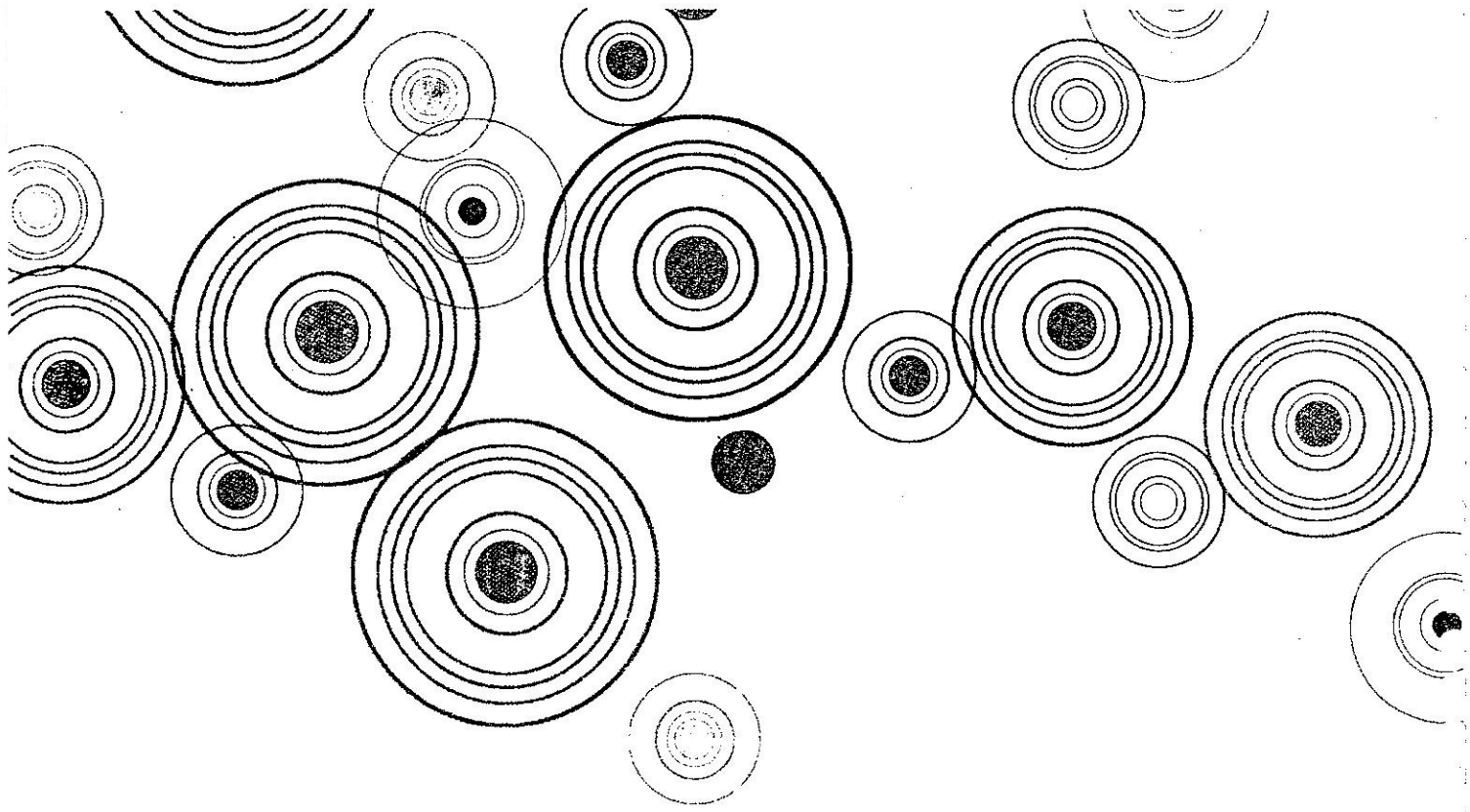
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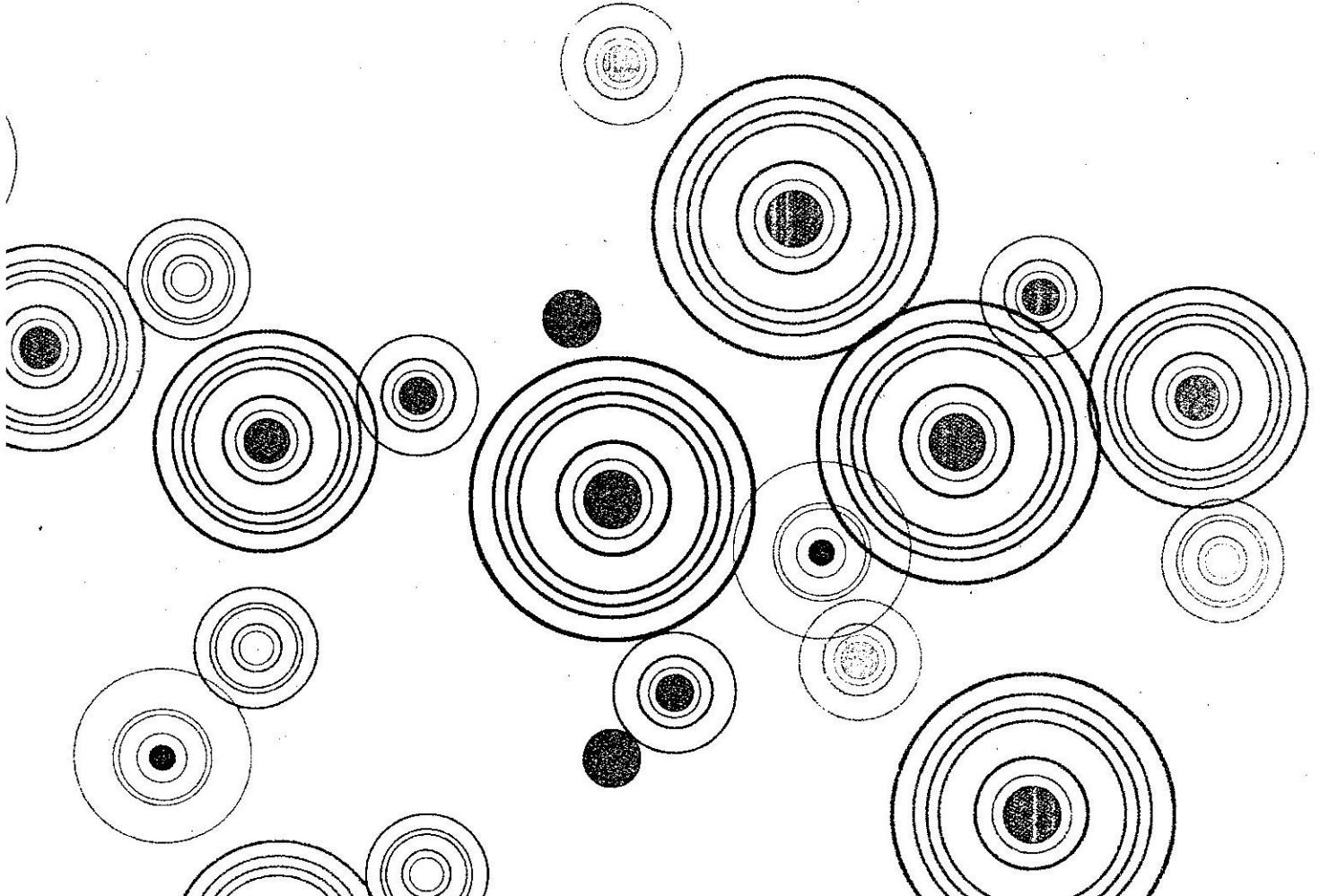
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Disney Hannah Montana 2

Piano • Vocal • Guitar

Meet Miley Cyrus



Disney
CHANNEL

SM

WE GOT THE PARTY

Words and Music by
KARA DiOGUARDI

Moderately fast

C5 Bb5 C5

*

Come on, guys, tell —
The sun is shin - ing just —

Bb5 C5

— me what we're do - ing. We're hang - in' 'round when we —
— the way we like it. Let's get out of this hall -

F5 Bb5

— could be all o - ver the place. —
— way, show the world our — face. —

* Recorded a half step lower.

1 F5 2 F5 Ab5

It's Fri - day, but — there's no -

Bb5 Ab5


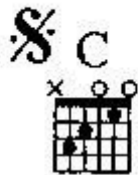

- where to go. An - y - where is cool, but we're

Bb5 Ab5


not go - ing home. — And we can do an - y - thing we wan -

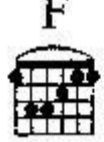
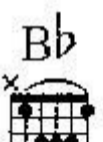
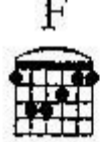
Bb5 Ab/C Bb/D

na do; it's all up to me — and you. —

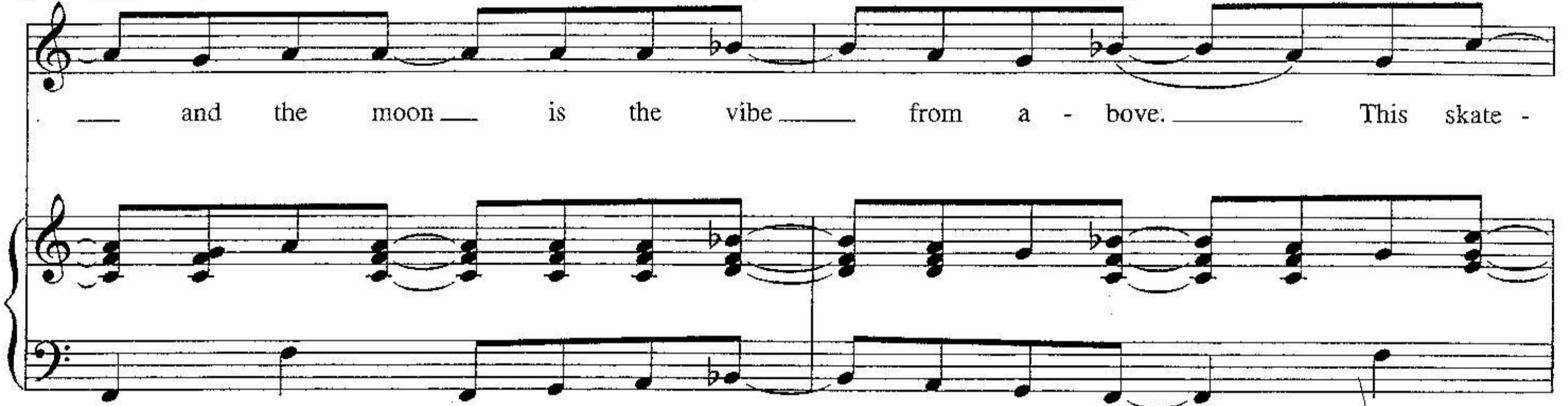
Bb5   

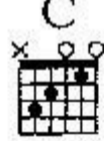
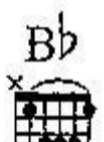
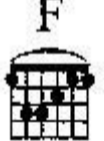

Turn this park in - to a club, the stars are lights




F  Bb  F 

and the moon is the vibe from a - bove. This skate -



C  Bb  F  Bb 

- board here's our ride, so pull on up; ev - 'ry - one is wait -



F  C  Bb 

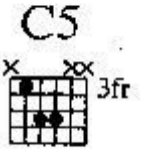
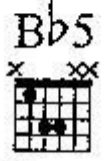
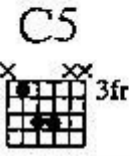
- ing for us. An - y - where we are, an - y - where we go, ev - 'ry - bod - y



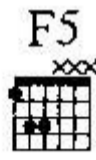
knows _____ we got the par - ty with us. An - y - where we are, an - y -

where we go, ev - 'ry - bod - y knows _____ we got the par - ty with us. To Coda

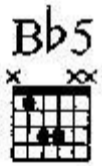
We got the par - ty with us. We got the par - ty with us.



Ra - di - o, let me be your D. J.
 Ev - 'ry - one is danc - in' to their own beat



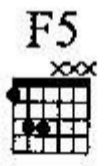
I'll turn you up, keep us mov - in' 'til we're on a roll.
 and let - ting go. Ev - 'ry - bod - y here's got soul.



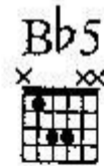
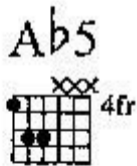
1



2

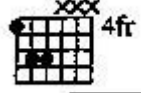


It's

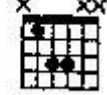


Fri - day and there's no - where to be. We're

A7D

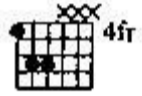


Bb5

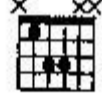


kick - in' it to - geth - er; it's so good to be free.

Ab5

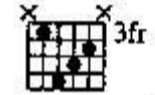


Bb5



We got each oth - er and that's all we need; the

Ab/C



Bb/D



D.S. al Coda

rest is up to you and me. Turn this park

CODA



Bb



We got the par - ty with us.

F Bb F Ab

We got the par - ty,

Bb Ab(add2) Bb

we got the par - ty. Life is — for dream - ers, — and

Ab(add2) Bb Ab(add2)

I'm a — be - liev - er — that noth - ing — can

Bb Ab/C

stand in — our way to - day; — let's find

Bb/D

Bbsus2

C

a place to play. Turn this park in - to a club,

Bb

F

Bb

the stars are the lights and the moon is the vibe

F

C

from above. This skate board here's our ride,

Bb

F

Bb

so pull on up; ev - 'ry - one is wait -

F

C

ing for us. An - y - where we are, an - y -

Bb

F

Bb

where we go, ev - 'ry - bod - y knows

F

C

we got the par - ty with us. An - y - where we are, an - y -

Bb

F

Bb

where we go, ev - 'ry - bod - y knows

1

Bb

F

C

we got the par - ty with us. Turn this park in to a club,

2

Bb

F

C

the stars are lights. We got the par - ty,

Bb

F

Bb

F

we got the par - ty, we got the par - ty, we got the par - ty with us.

Ab5

Bb5

C5

We got the par - ty with us.

NOBODY'S PERFECT


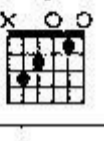
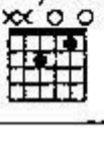
Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately fast

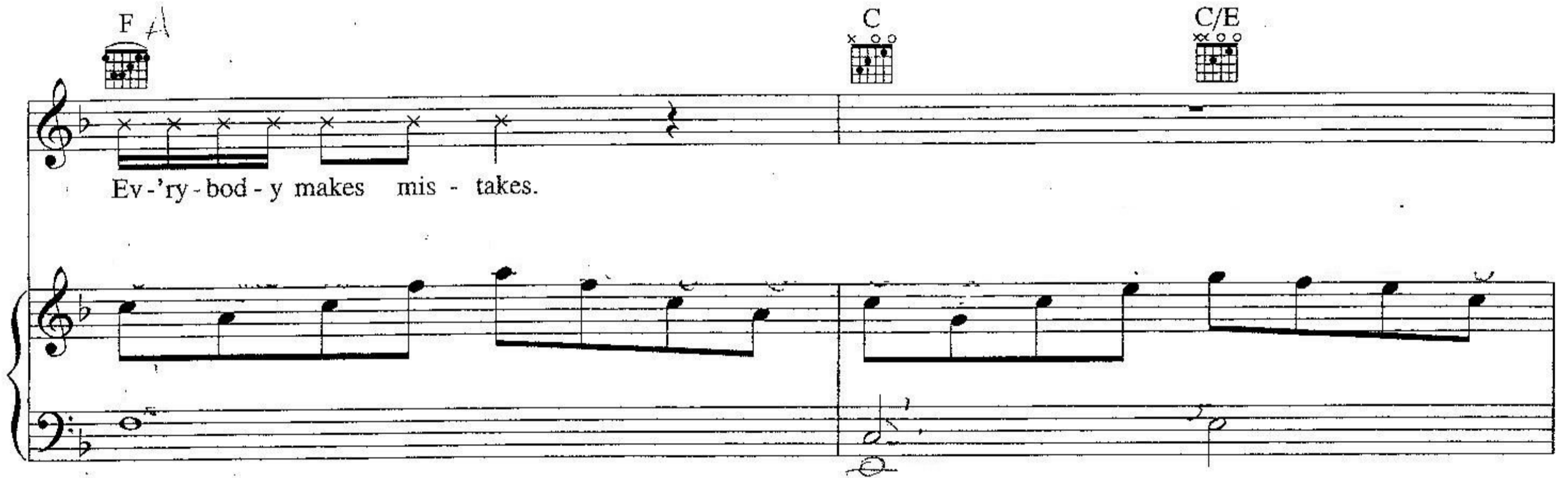
Dm  Bb  Bb/C 

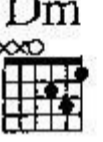

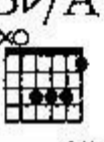


mf

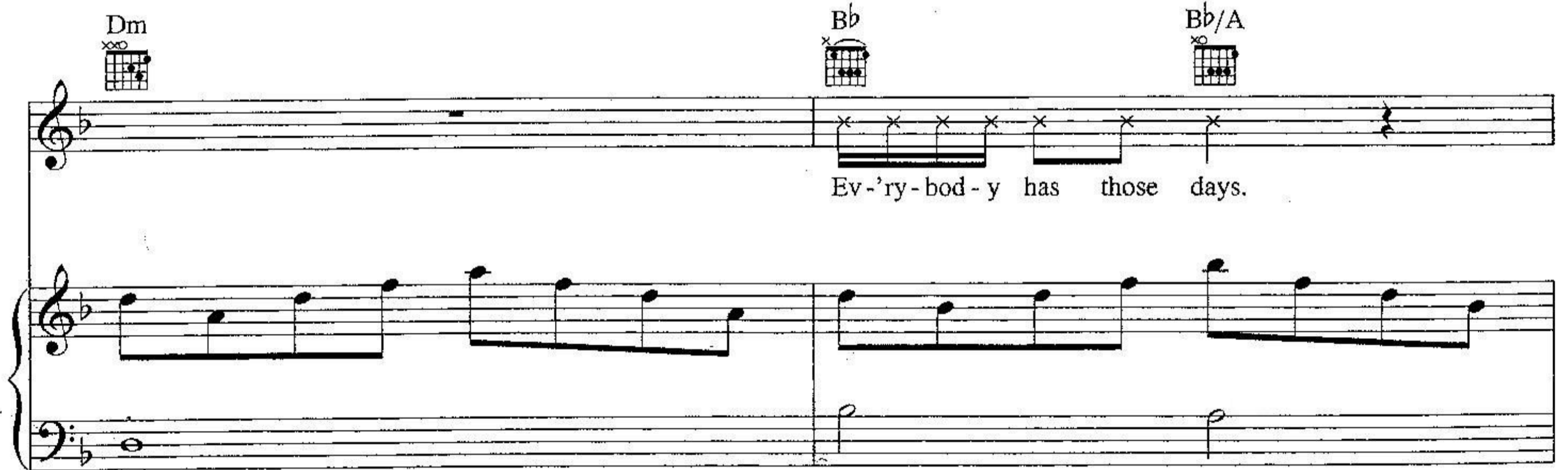
F/A  C  C/E 


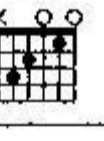
Ev-'ry-bod-y makes mis-takes.



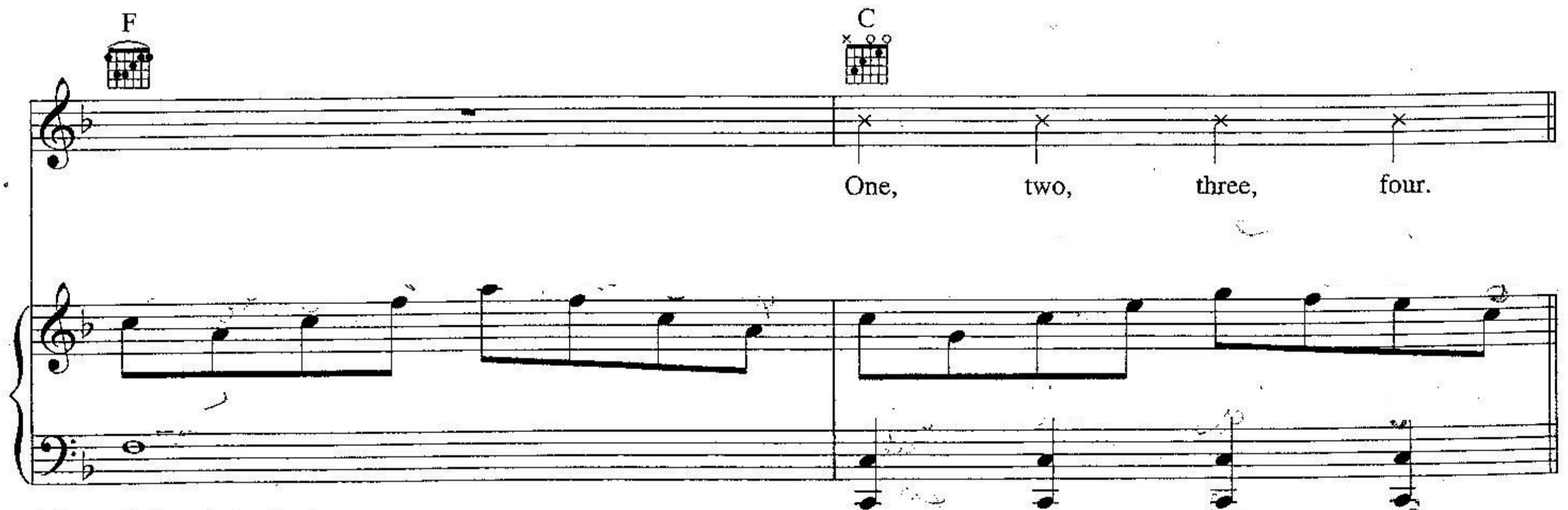
Dm  Bb  Bb/A 

Ev-'ry-bod-y has those days.



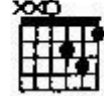
F  C 

One, two, three, four.



* Recorded a whole step lower.

Dm



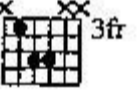
Ev-'ry-bod-y makes mis-takes. Ev-'ry-bod-y has those days.



Ev-'ry-bod-y knows what, what I'm talk-in'bout. Ev-'ry-bod-y gets that way.

2

C5



Cm



Ev-'ry-bod-y gets that way. Some-times I'm in a jam;
Some-times I work a scheme,

Eb



Ab



I've got-ta make a plan. It might be cra-zy;
but then it flips on me; does-n't turn out how I planned,

B \flat Cm E \flat

I do it an - y - way. No way to know for sure; I fig - ure out a cure.
 gets stuck in quick - sand. But no prob - lem can't be solved, once I get in - volved,

A \flat

I'm patch - ing up the holes, but then it o - ver - flows.
 I try to be del - i - cate, then crash right in - to it.

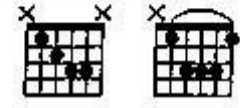
B \flat (add2) Cm B \flat (add2)

If I'm not do - ing too well, — why be so hard on my - self? —
 But my in - ten - tions are good, — some - times just mis - un - der - stood. —

C Dm

— } No - bod - y's per - fect. I got - ta work —

B7(D9) B7



F



C

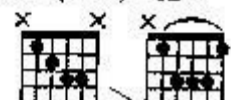


it a - gain and a - gain, 'til I get it right. No - bod - y's per -

Dm



Bb(b5) Bb

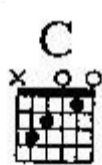


F

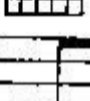


- fect; you live and you learn it, and if I mess it up some - times...

1

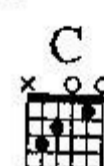


Bb

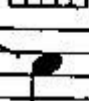


No - bod - y's per - fect.

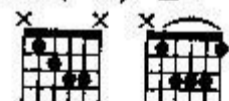
2



Dm



Bb(b5) Bb



No - bod - y's per - fect. I got - ta work it; I know in time.

F C Bb

I'll find a way. No-bod-y's per - fect. Some-times I fix

F/A C

things up and they fall a - part a - gain. (No-bod-y's per -

Bb F A7

- fect.) I might mix things up, but I al - ways get it right in the end.

Dm Bb Bb/C

You know I do. (Spoken:) Next time you feel like... it's just one of those

F C C/E Dm

days when you just can't seem to win, if things don't turn out the way you planned,

Bb Bb/A F C

figure something else out. Don't stay down; try again. Yeah!

Dm

Ev-'ry-bod-y makes mis-takes. Ev-'ry-bod-y has those days.

1

Ev-'ry-bod-y knows what, what I'm talk-in' 'bout. Ev-'ry-bod-y gets that way.

2

C5

Dm

Bb

Ev-'ry-bod-y gets that way. No - bod - y's per - fect. I got - ta work -

F

it a - gain and a - gain, 'til I get it right. I'll find a way.

C

Dm

No - bod - y's per - fect; you live and you learn -

Bb(b5) Bb

F

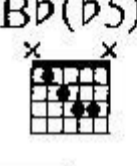
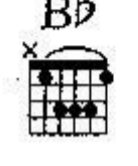

it, { and if I mess it up some times... 'cause ev - 'ry - bod - y makes mis - takes.

1

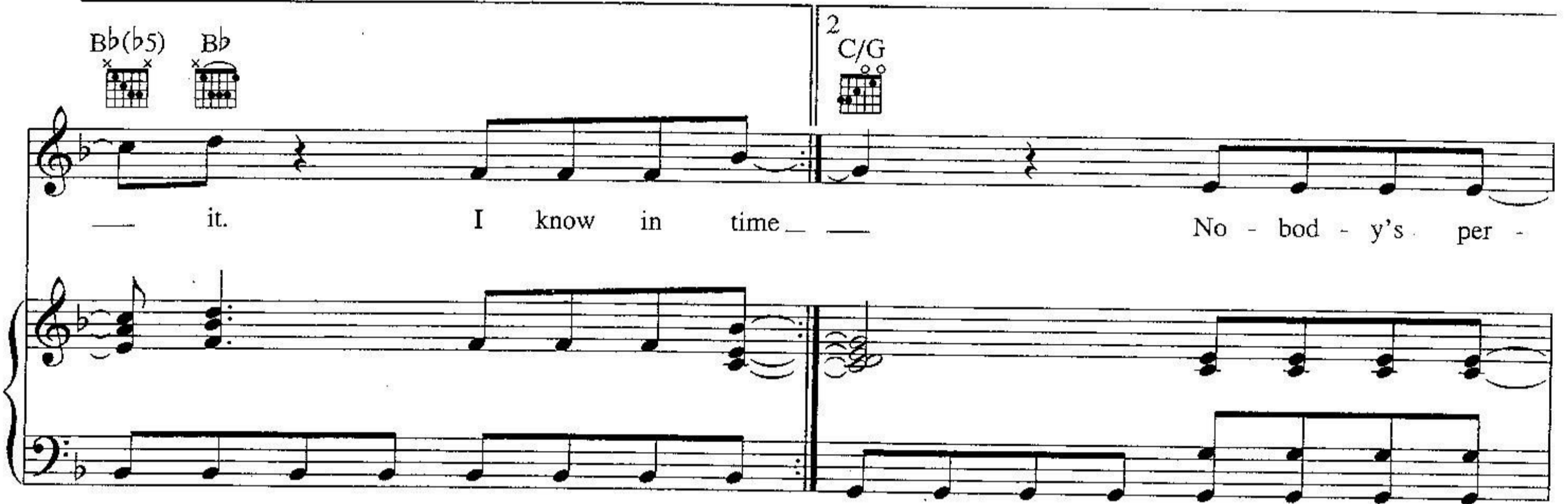
C  Dm 

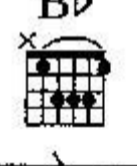

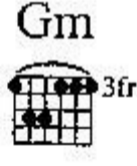
No - bod - y's per - fect. I got - ta work -



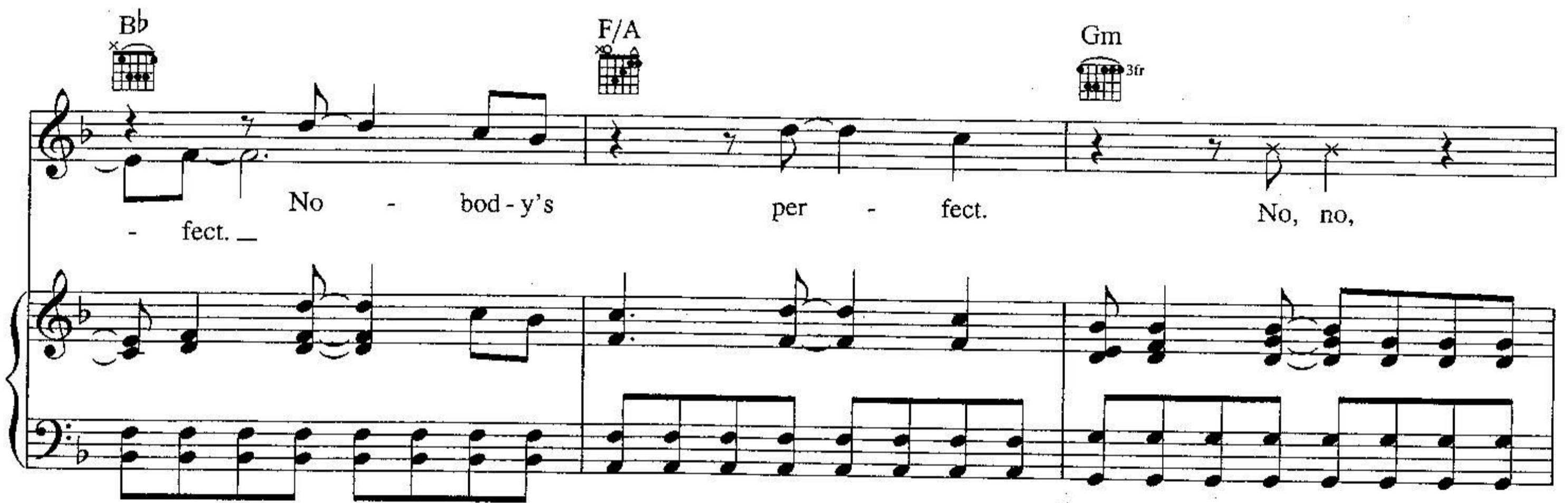
Bb(b5)  Bb  2 C/G 

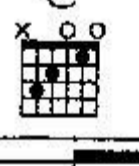
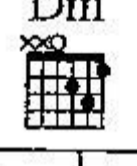
it. I know in time - - No - bod - y's per -



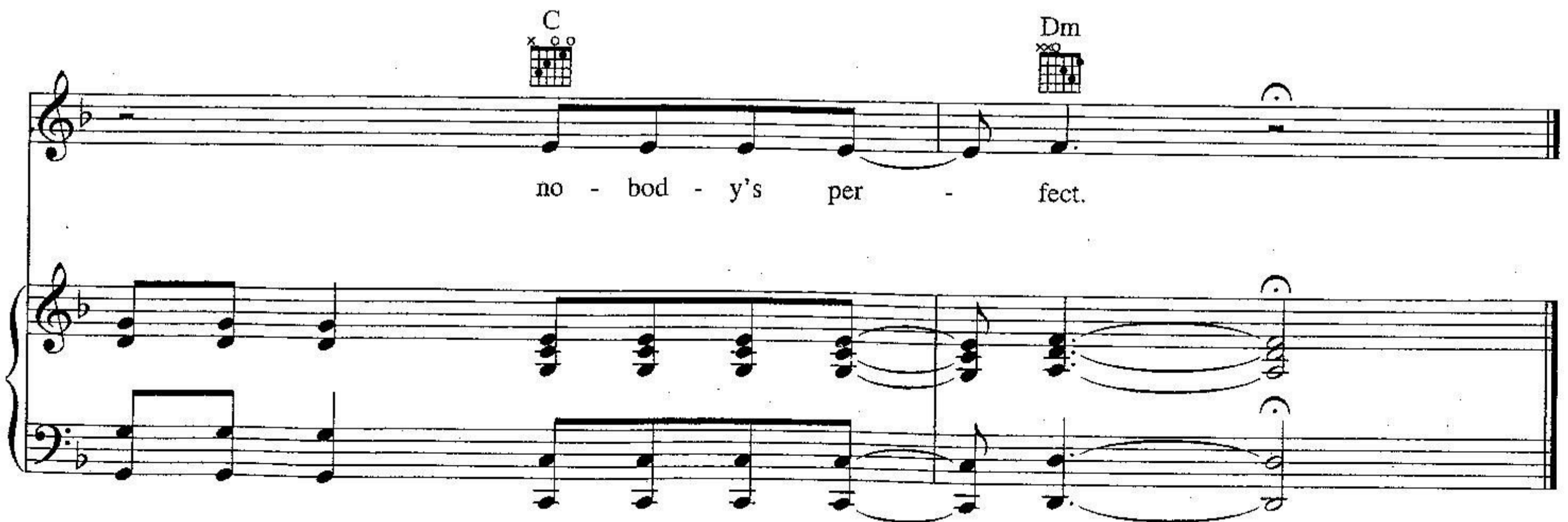
Bb  F/A  Gm  3fr

- fect. - No - bod - y's per - fect. No, no,



C  Dm 

no - bod - y's per - fect.



MAKE SOME NOISE

Words and Music by ANDY DODD
and ADAM WATTS

Moderately slow, in 2

G5
mf

Csus2

G5

G

Csus2

G

It's

easy to feel like you're all alone, to
want to be known, you want to be heard and

feel like no - bod - y knows. The
know you are beau - ti - ful. You

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems. The first system shows the piano introduction with a G5 chord and a mezzo-forte (mf) dynamic. The second system begins the vocal melody with the lyrics 'It's'. The third system continues the vocal melody with lyrics 'easy to feel like you're all alone, to want to be known, you want to be heard and'. The fourth system concludes the vocal melody with lyrics 'feel like no - bod - y knows. The know you are beau - ti - ful. You'. Chord diagrams for G5, Csus2, and G are provided above the vocal lines. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Dsus
x00

Em7
x02233

Dsus
x00

great that you are, the good that's in side you is
 have so much to give, some change you wan - na live, so

Csus2
x0223fr

G
x0232

try - ing so hard to break through.
 shout it out and let it show.

Em7
x02233

D(add4)
x0233fr

C
x0232

G
x0232

May - be it's your time to lift side off and fly; you
 You have a dia - mond in - side of your heart, a

Em7
x02233

D(add4)
x0233fr

C
x0232

Csus2
x0223fr

won't know if you nev - er try.
 light that shines bright as the stars.

Em7 D(add4) C G

I will be there with you all of the way. — }
 Don't be a - fraid to be all that you are. — }

A7sus Am7 Csus2

You'll be fine.

G Csus2

Don't let an - y - one — tell you that

Em7 D

you're not strong e - nough. —

G  Csus2 

Don't give up. There's noth - ing wrong with just



Em7  D 

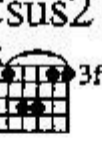
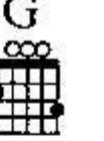
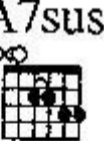

be - ing your - self; that's more than e - nough. So



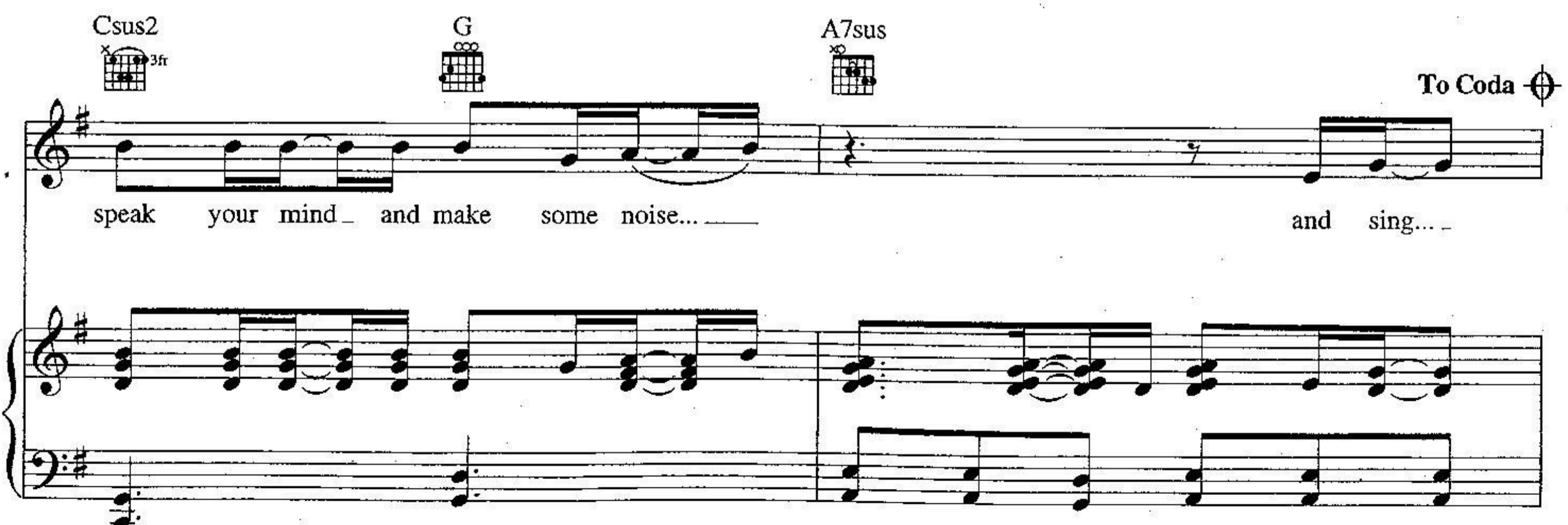
C  D  Em7 

come on and raise your voice,



Csus2  G  A7sus  To Coda 

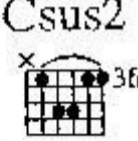
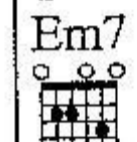
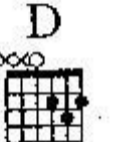
spea k your mind and make some noise... and sing...



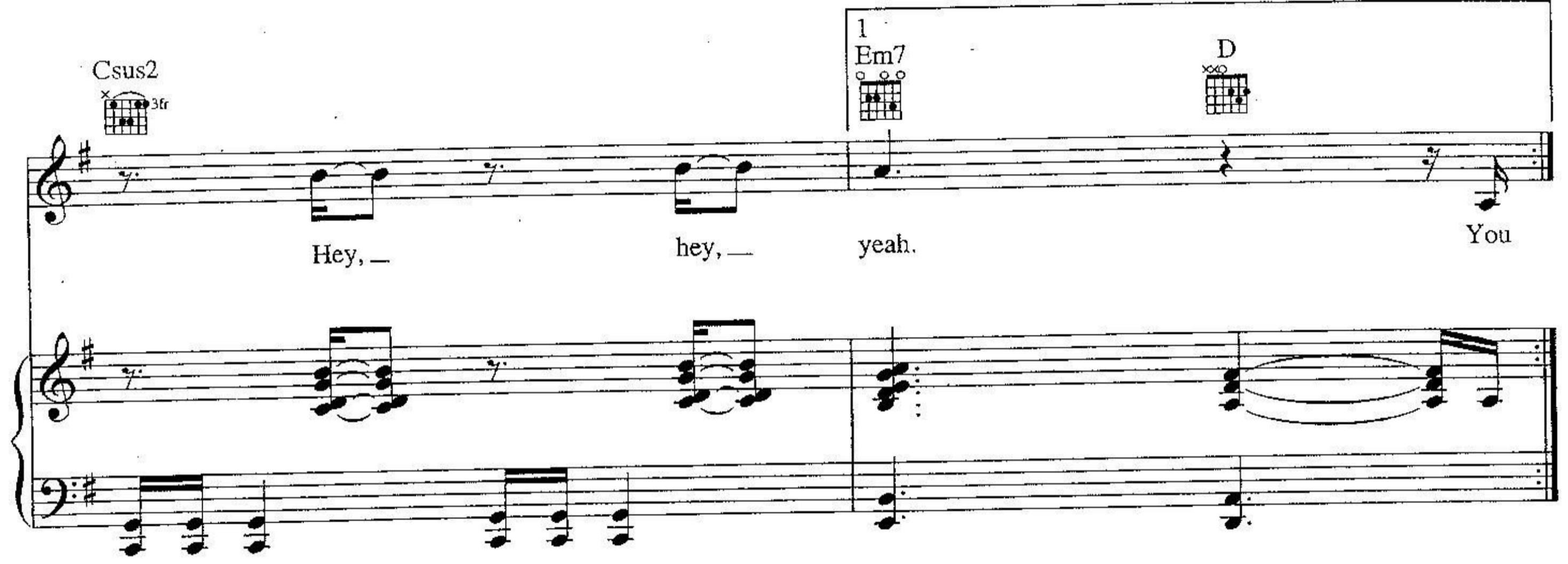
G5  3fr 

Hey, — hey, — make some noise. —



Csus2  3fr  1 

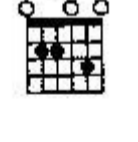
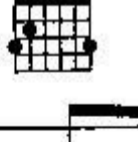
Hey, — hey, — yeah. You



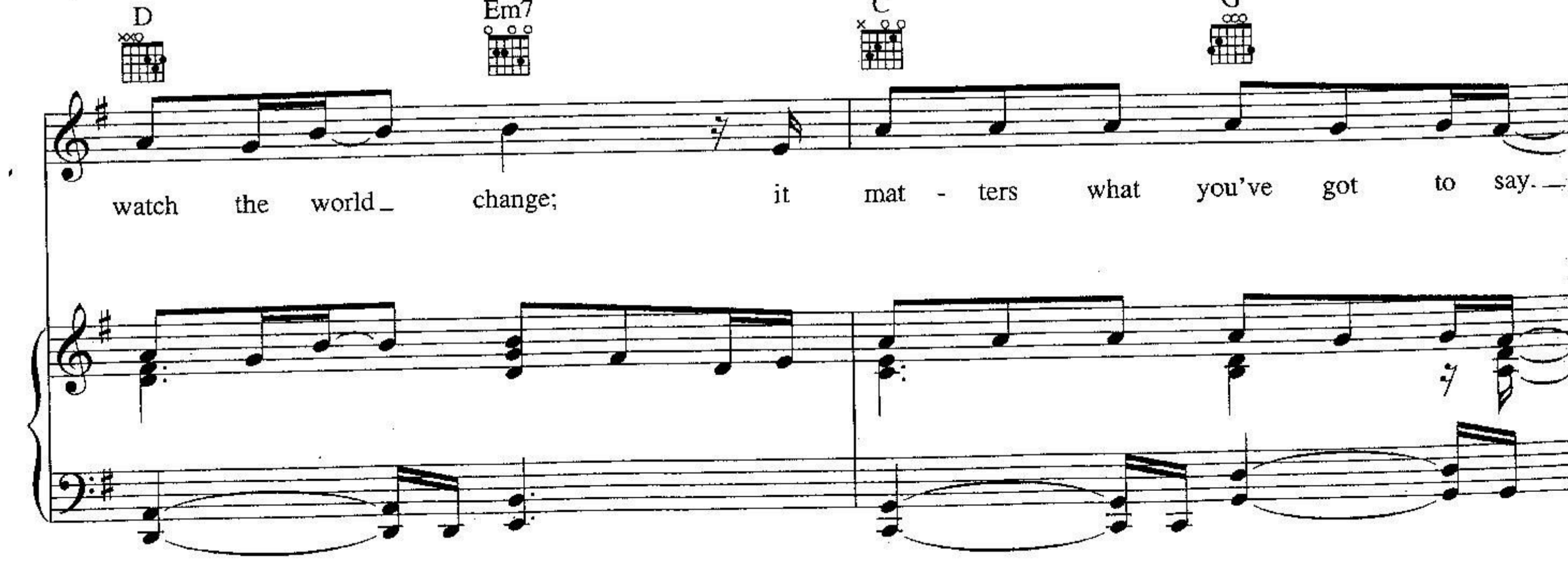
 2   

yeah. You can't just sit back and



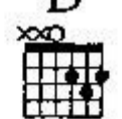
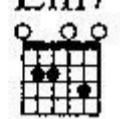
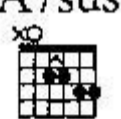
watch the world — change; it mat - ters what you've got to say. —



D  Dsus  D  C  G 

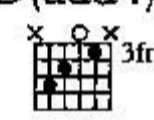
There's no one else who can



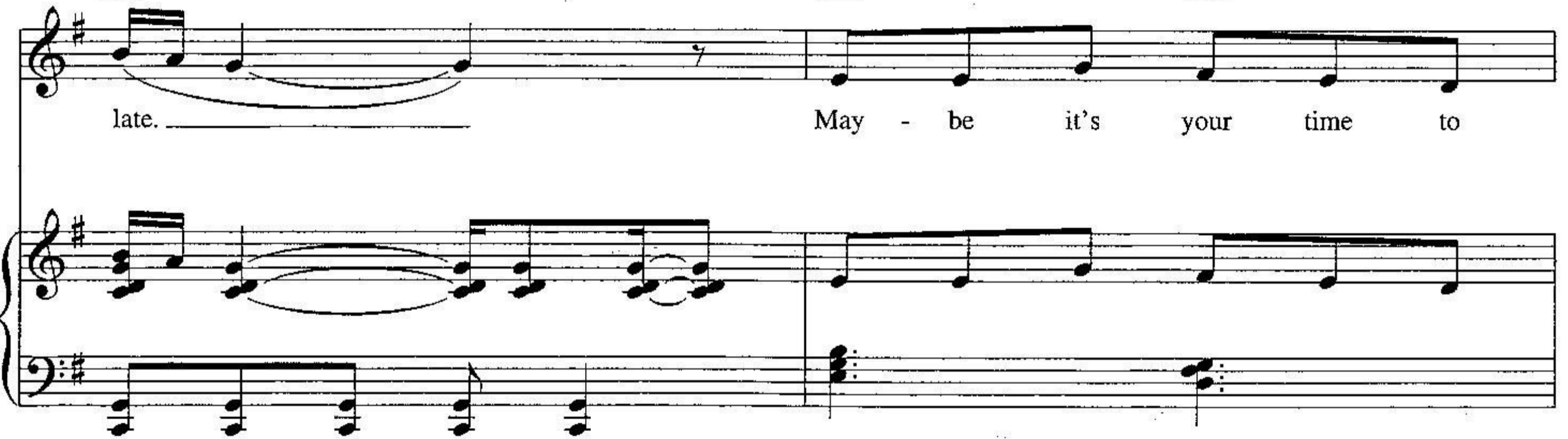
D  Em7  A7sus 

stand in your place, so come on, it's never too



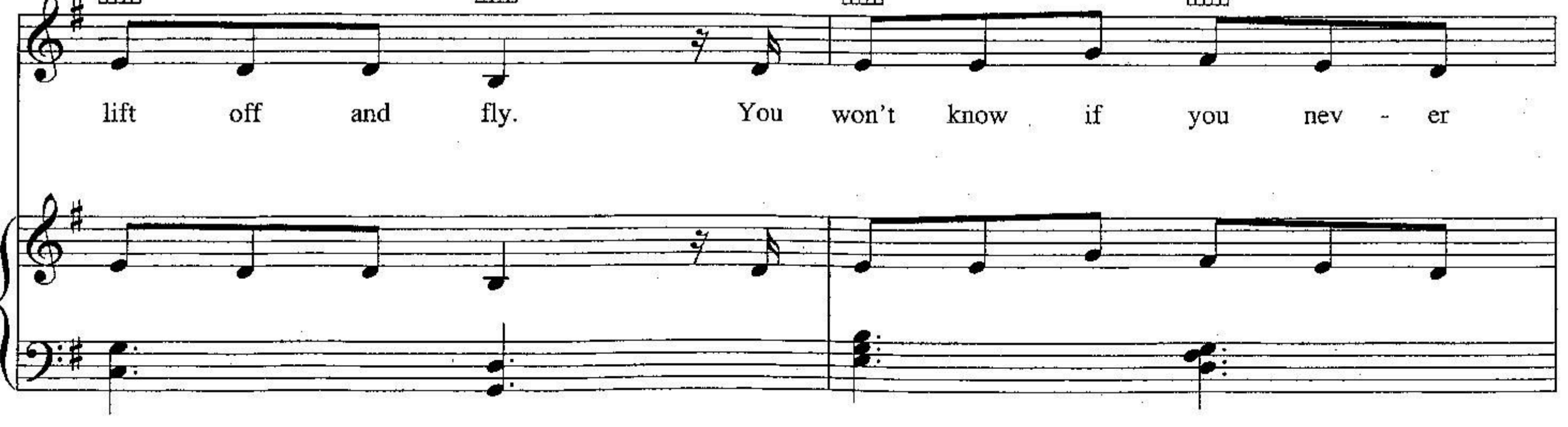
Csus2  3fr  Em  D(add4) 3fr

late. May - be it's your time to



Csus2  3fr  G  Em  D(add4) 3fr

lift off and fly. You won't know if you never



Csus2

Dsus

D.S. al Coda

try.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a whole note rest, followed by a quarter note 'try.' The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

CODA

G5

G

Hey, — hey, — make some noise. —

The Coda section is marked with a circled cross symbol. It features a vocal line with lyrics 'Hey, — hey, — make some noise. —'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

1

Csus2

Em7

D

Hey, — hey, — yeah.

The first ending section is marked with a '1' in a box. The vocal line has lyrics 'Hey, — hey, — yeah.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

2

Csus2

Em7

D(add4)

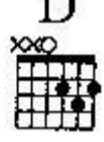
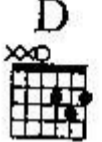
Speak your mind — and make some noise... — and sing... —

The second ending section is marked with a '2' in a box. The vocal line has lyrics 'Speak your mind — and make some noise... — and sing... —'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

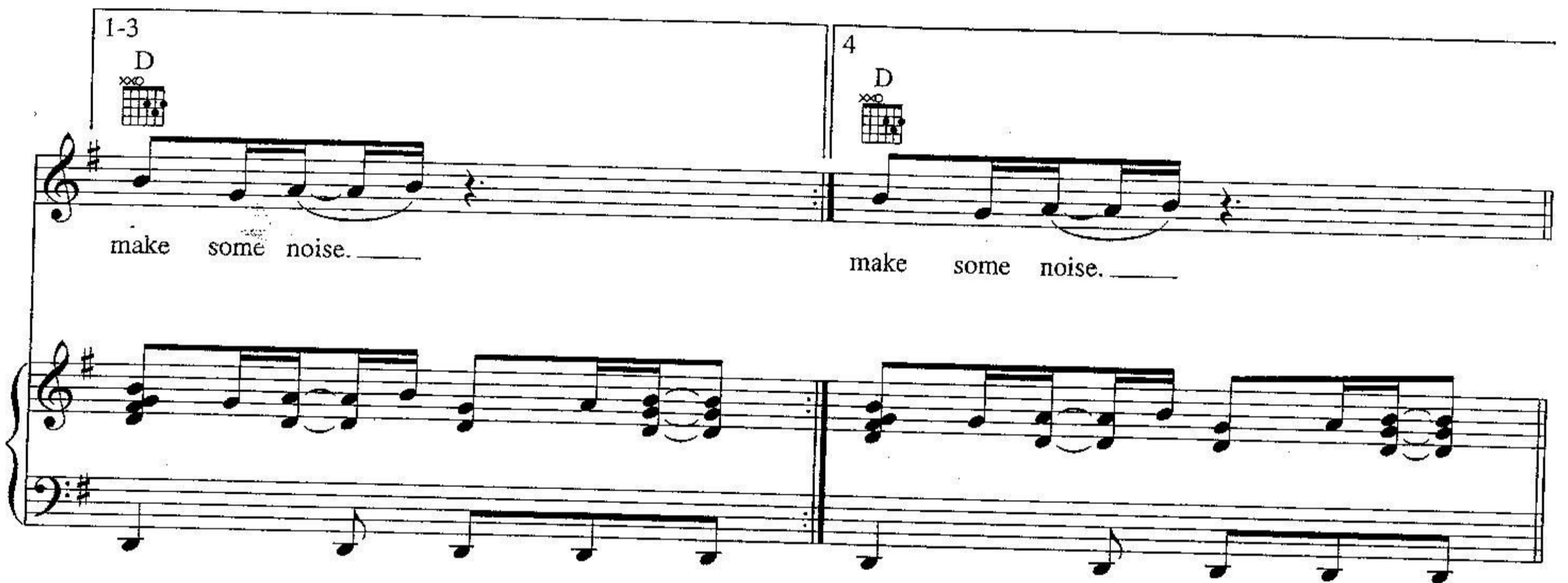
G/B  Csus2  G 

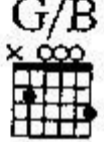
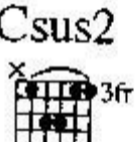
Hey, yeah, hey, yeah, hey, yeah,

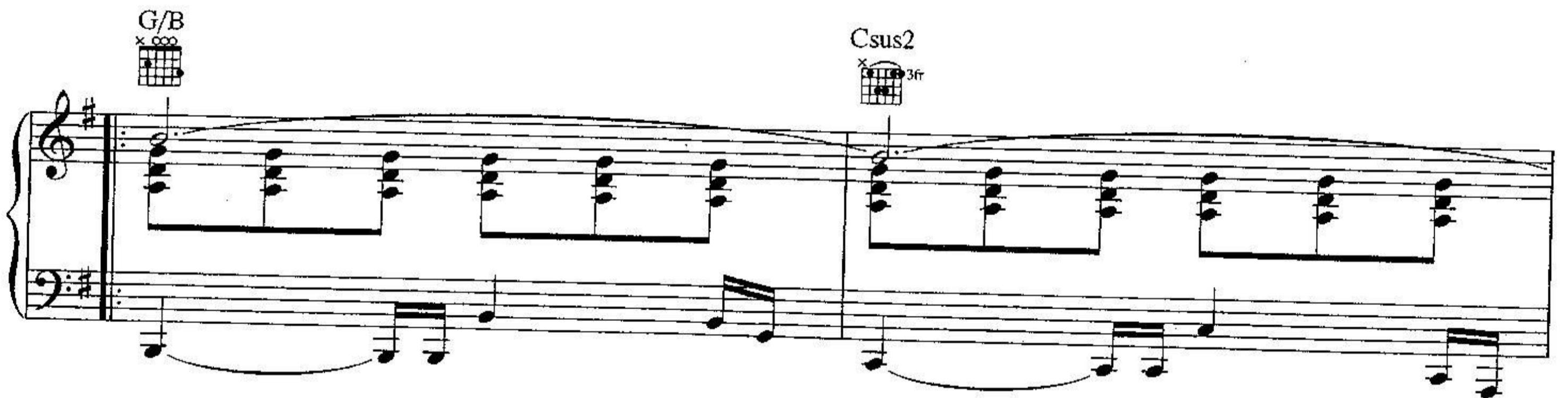


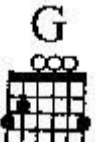
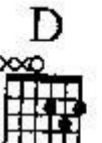
1-3  4 

make some noise. _____ make some noise. _____

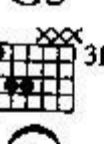
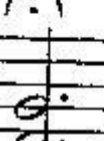
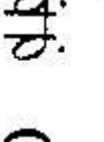
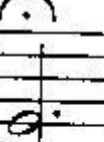



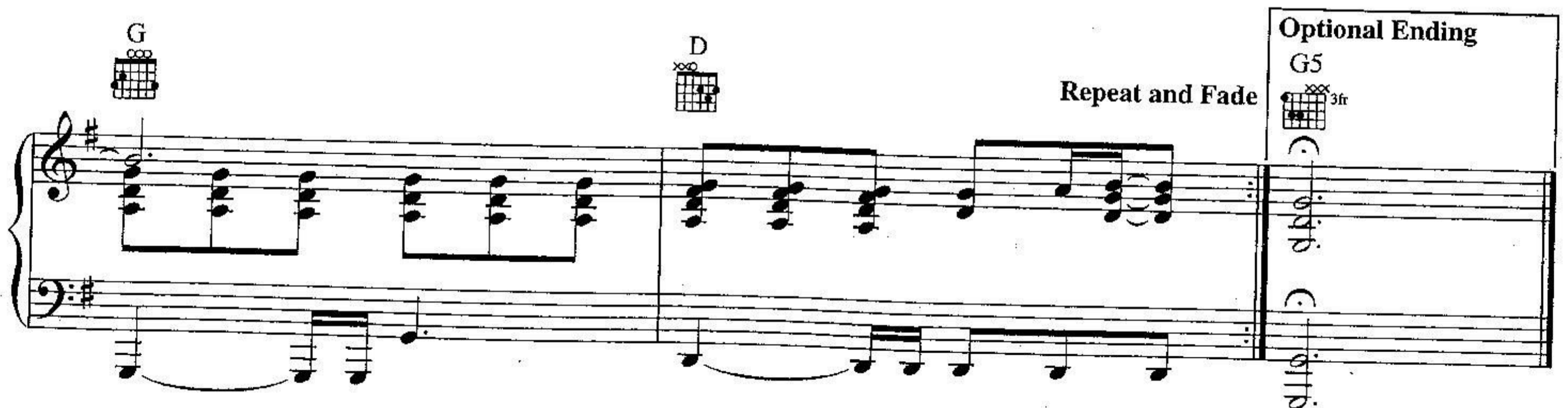
G/B  Csus2 



G  D 

Repeat and Fade

Optional Ending
 G5 
 C 
 G5 
 C 
 G5 



ROCK STAR

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

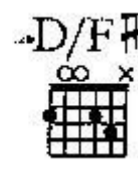
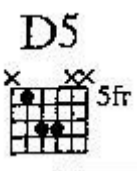
Moderately fast

The first system of musical notation for 'Rock Star' is in 4/4 time and the key of D major. It features a piano introduction with a dynamic marking of *f*. The guitar part includes chords Bm, G, and A. The piano accompaniment consists of a rhythmic bass line in the left hand and a melodic line in the right hand.

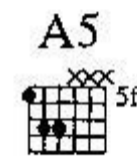
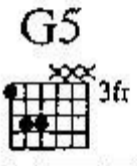
The second system continues the piano introduction. The guitar part features Bm and G chords. The piano accompaniment maintains the rhythmic bass line and melodic line.

The third system continues the piano introduction. The guitar part features E, D5, and D/F# chords. The piano accompaniment continues with the rhythmic bass line and melodic line.

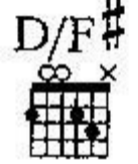
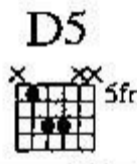
The fourth system continues the piano introduction. The guitar part features G5 and Asus chords. The piano accompaniment continues with the rhythmic bass line and melodic line.



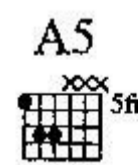
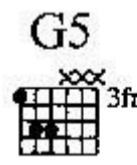
Some - times I walk a lit - tle fast er in
 Some - times I wish when the phone rings that



the school hall - way just to get next to you.
 it would be you say in', "Let's hang out,"



Some days I spend a lit - tle ex - tra time
 then you con - fess that there's some - thing spe -





in the morn - ing, dress to im - press you.
 cial be - tween us. Why don't we find out?

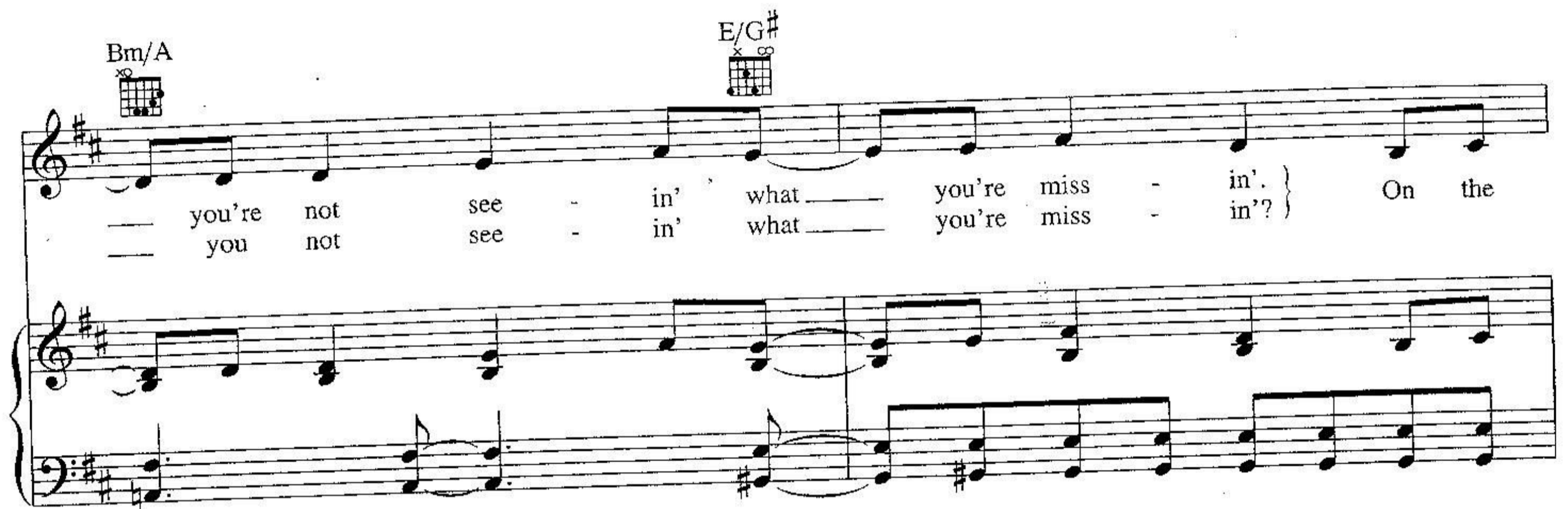
Bm  F#7/A# 

Guess you don't no tice, guess you don't need this, sad
 You don't e - ven know me. Guess you don't need me. Why



Bm/A  E/G# 

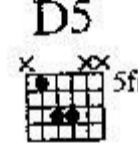
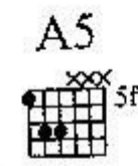
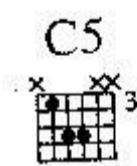
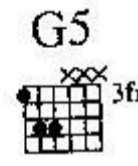
— you're not see in' what you're miss in' } On the
 — you not see in' what you're miss in'?



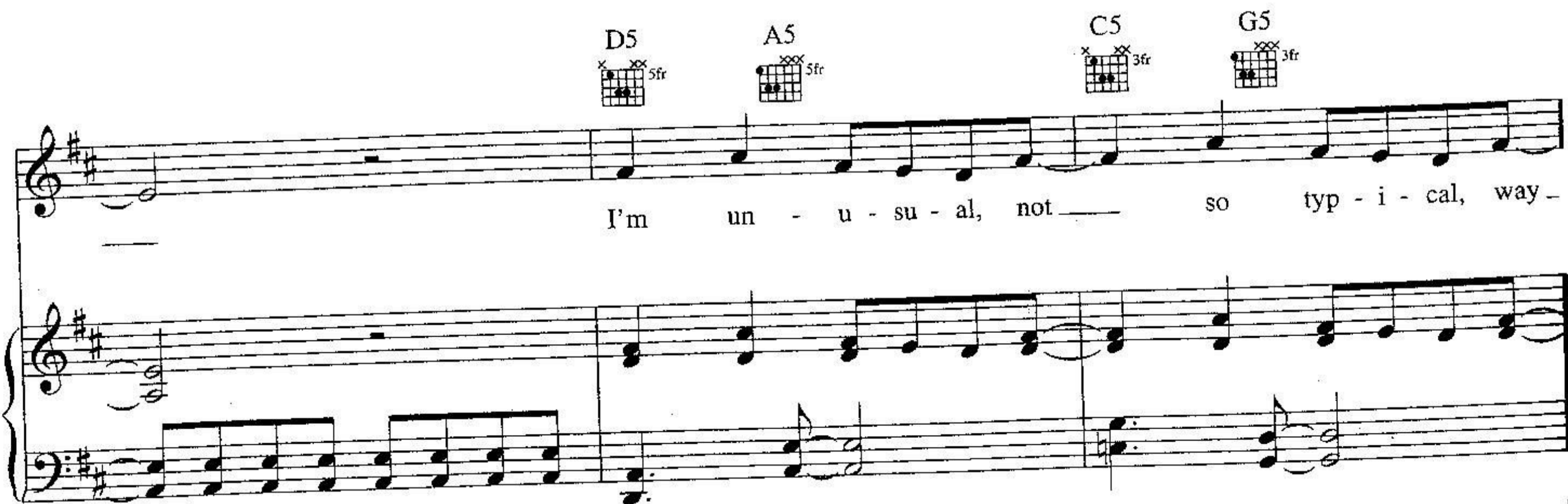
D/G  A5 

out - side, shy - in' a - way; — on the in - side, dy - in' to say...



D5  A5  C5  G5 

I'm un - u - su - al, not — so typ - i - cal, way -



D5 A5 C5 G5 D5 A5

— too smart to be wait - ing a - round. Tai Chi prac - tic - in', snow -

C5 G5 G5 1 A5 N.C.

- board cham - pi - on, I could fix a flat on your car. — I might e - ven be a

D5 A5 B5 G5 D5 A5

rock star. I might e - ven be a rock star.

B5 G5 2 A5 Bm

— I might e - ven be a rock star.

G A

If you on - ly knew the real me... I might e - ven be a

Bm G

rock star. I'm tell - ing you that

E

we are meant to be, that would - n't it be

Gmaj9 A D5 D/F#

nice if you could see that I real - ly am a rock star,

yeah, — yeah? —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with the lyrics "yeah, — yeah? —". The bottom two staves are piano accompaniment. Above the vocal staff, there are two guitar chord diagrams, both labeled "3fr".

Yeah, I real - ly am a rock star.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with the lyrics "Yeah, I real - ly am a rock star.". The bottom two staves are piano accompaniment. Above the vocal staff, there are four guitar chord diagrams labeled "D5", "D/F#", "Bb5", and "Asus".

Guitar solo ad lib.

Play 3 times

Detailed description: This system contains the next two staves of music. The top staff is a guitar solo section with the instruction "Guitar solo ad lib." and "Play 3 times". Above the staff are four guitar chord diagrams labeled "D5", "A5", "B5", and "G5". The bottom two staves are piano accompaniment.

Solo ends A rock — star. I'm un - u - su - al, not...

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with the lyrics "Solo ends A rock — star. I'm un - u - su - al, not...". The bottom two staves are piano accompaniment. Above the vocal staff, there are four guitar chord diagrams labeled "Bb5", "A5", "D5", and "A5".

C5 G5 D5 A5

so typ - i - cal, way — too smart to be wait -

C5 G5 D5 A5

- ing a - round. Tai Chi prac - tic - in', snow -

C5 G5 G5

- board cham - pi - on, I could fix a flat on your car. —

A5 G5 Asus

— Rock - in' it wher - ev - er we are. —

A5 5fr D5 5fr A5 5fr

Yeah, yeah, that I real - ly am a rock star,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Yeah, yeah, that I real - ly am a rock star,'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes. Chord diagrams for A5 (5fr), D5 (5fr), and A5 (5fr) are shown above the vocal line.

B5 5fr G5 3fr D5 5fr A5 5fr B5 5fr G5 3fr

yeah, I real - ly am a rock star.

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'yeah, I real - ly am a rock star.' The piano accompaniment continues with similar patterns. Chord diagrams for B5 (5fr), G5 (3fr), D5 (5fr), A5 (5fr), B5 (5fr), and G5 (3fr) are shown above the vocal line.

D5 5fr A5 5fr B5 5fr G5 3fr D5 5fr A5 5fr

I am a rock star.

The third system features a vocal line with the lyrics 'I am a rock star.' and a piano accompaniment. The vocal line has a long note for 'I am a rock star.' The piano accompaniment continues. Chord diagrams for D5 (5fr), A5 (5fr), B5 (5fr), G5 (3fr), D5 (5fr), and A5 (5fr) are shown above the vocal line.

B5 5fr G5 3fr D5 5fr

Whoa - oh - oh - oh. (Spoken:) Yeah, goodnight everybody!

The fourth system concludes the piece with the lyrics 'Whoa - oh - oh - oh.' and '(Spoken:) Yeah, goodnight everybody!'. The piano accompaniment ends with a final chord. Chord diagrams for B5 (5fr), G5 (3fr), and D5 (5fr) are shown above the vocal line.

OLD BLUE JEANS

Words and Music by MICHAEL BRADFORD
and PAM SHEYNE

Moderately fast

E5 D5 A5 D5 E5 D5

A5 D5 E7(no3rd)

You walk a - way from me to - night not
You think I'm un - ap - proach - a - ble,

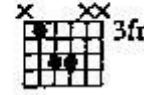
D5

know - ing the real _____ me, _____
that I don't feel _____ e - nough. _____

E7(no3rd)

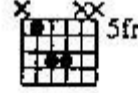
'cause you be - lieve in all the hype, I just stepped
Should read a book _____ cov - er to cov - er and

C5



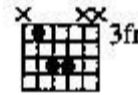
out of a mag - a - zine. — Take a - way — the glam - our, the world —
 not be so quick to judge. — Take a - way — the glam - our, the make -

D5



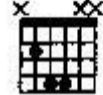
— that is show — } and for - get — ev - 'ry - thing —
 — up, the clothes, — }

C5



— you know. — Take a - way — { the mir - rors, the lim -
 the e - go, the trick —

B5



— o, the lights, — } 'cause I don't wan - na dress up — to - night. — I'm gon - na
 — of the light, — }

E D A D5

put on my old blue jeans, gon - na

E D A D5

walk out of here in - to the street. Would you

E D A D5

put up re - sist - ance? Would it make a dif - f'rence? Would

1
E D A D5 E5

you know the real me, me in my old blue jeans?

D5 E5 D5

2 A D5 E D

me in my old?... I'm gon - na put on my old blue jeans, -

A D5 E D

gon - na walk out of here in - to

A D5 E D

the street. Would you put up re - sist - ance? Would

A D5 E D

it make a dif - frence? Would you know the real — me,

A D5 C D/C C

me in my old — blue jeans? — (Peel a - way, — put a - way, —

D C/D D C D/C C

take a - way.) —

B5

I wan - na show you what — you — get. — I'm gon - na

E D A D5 E D

put on my old — blue jeans, — gon - na walk out of here — in - to

A D5 E D

the street. Would you put up re - sist - ance? Would

A D5 E D

it make a dif - frence? Would you know the real — me,

1,2 3

A D5 A N.C.

me in my old?... I'm gon - na me in my old — blue jeans? —

LIFE'S WHAT YOU MAKE IT

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately fast

G5

Bb5 C5 F5 G5

Bb5 C5 F5 G5

Don't let no
Why be sad,

small frus - tra - tion
bro - ken - heart - ed?

There's ev - er bring you down,
so much to do,

D7J C F5 G5

no, no, no, no.
yeah, yeah, yeah, yeah.

Just take a
Life is hard, or

sit - u - a - tion
it's a par - ty;

and turn it all
the choice is up a - round.
to you.

Bb5 C5 Bb C/Bb Bb Bbsus2

With a new at - ti - tude,
ev - 'ry - thing can change;

Csus C Csus2 Bb C/Bb

make it how you want it to be.
Stay - ing {mad, sad,} why do that?

Bb Bbsus2 Csus

Give your - self a break. I Laugh a - bout it and you'll
know you wan - na par - ty with

C5 G5 C5

see. } Life's what _ you make it, _ so
me. }

Em D5 G5

let's make _ it rock, _ Life's what _ you

C5 Em

make it, _ so come on, _ come on, _

D5  3fr

G5  3fr

C5  3fr

— ev - 'ry - bod - y now. Let's cel - e - brate it; — join

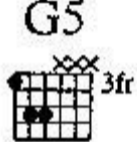


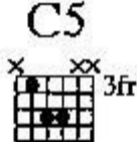
Em 

D5  5fr

in, ev - 'ry - one. — You de - cide, —



G5  3fr


C5  3fr

Em 

— 'cause life's — what you make — it. —



D5  5fr

To Coda  F  3fr

C/E 

— Things are look - in' up, an - y time you want.



E \flat

B \flat

F

All you got - ta do is re - al - ize that it's un - der your con - trol,

C/E

E \flat

so let the good times rock and roll.

B \flat 5

C5

F5

G5

B \flat 5

C5

F5

G5

B \flat 5

C5

F5

G5

B \flat 5

C5

(Spoken:) Come on, everybody!

F5

G5

B \flat 5

C5

F5

G5

B \flat 5

C5

F5

G5

Do, do, do, do it now.


D5  5fr

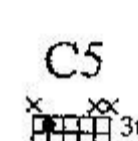
G5  3fr

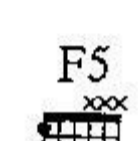
gliss. gliss.

Ah, ow!

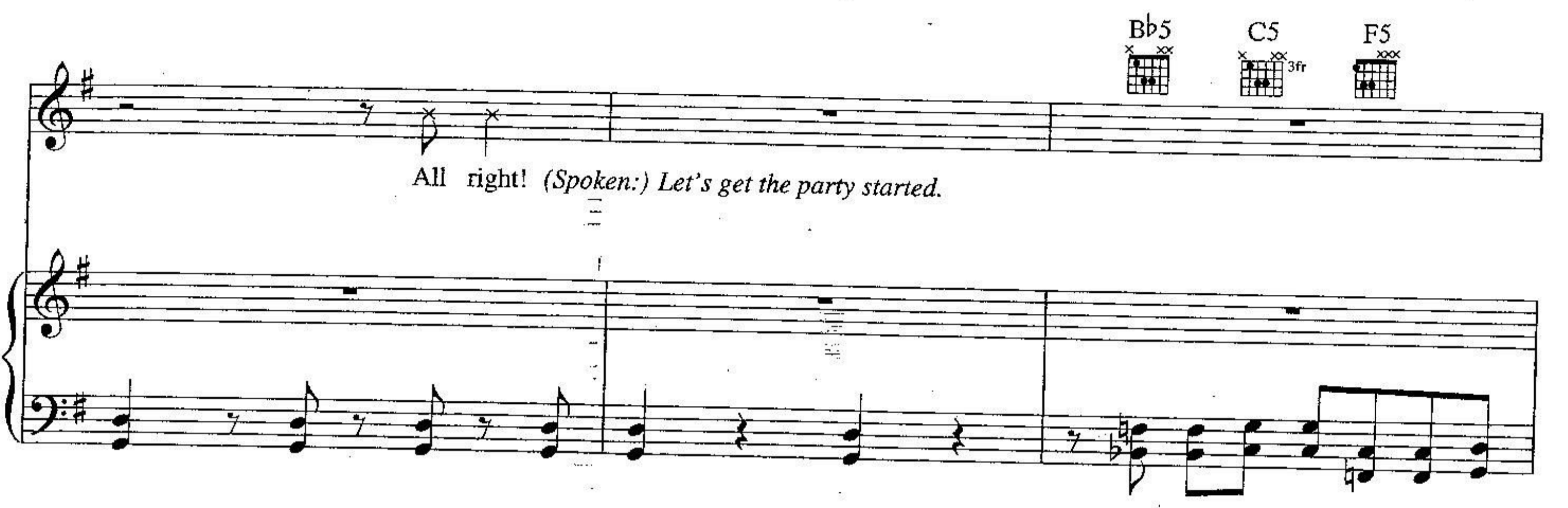


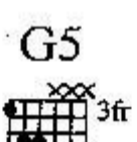
Bb5  3fr

C5  3fr

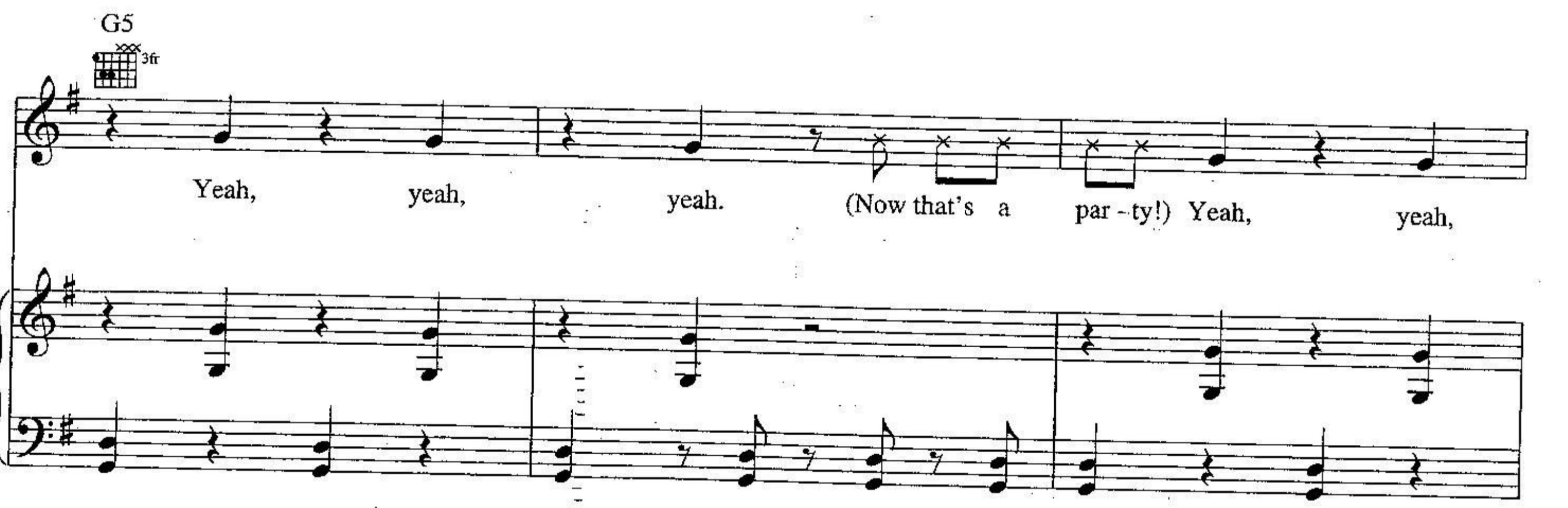
F5  3fr

All right! (Spoken:) Let's get the party started.



G5  3fr

Yeah, yeah, yeah. (Now that's a par-ty!) Yeah, yeah,




D5  5fr

D.S. al Coda
(no repeat)

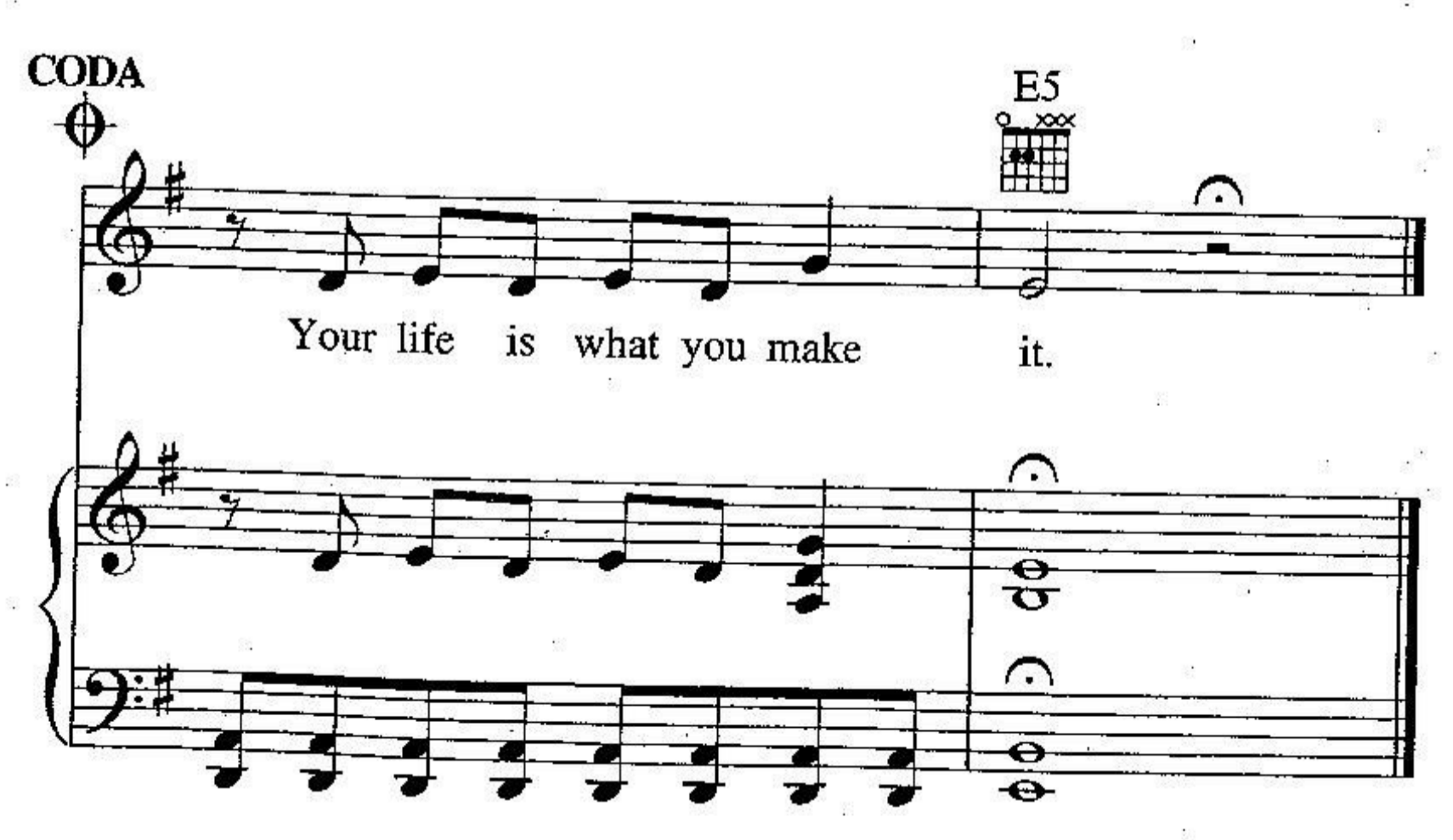
(Spoken:) Put your hands together!



CODA

E5  3fr

Your life is what you make it.



ONE IN A MILLION

Words and Music by TOBY GAD
and NEGIN DJAFARI

Moderately, in 2

mf

B \flat sus2 C Dm7

B \flat sus2 C

Dm7 B \flat sus2 C

How did I get — here? I

turned a - round _ and there — you were. _ I did - n't think twice or ra -

The musical score is written for piano and voice. It consists of four systems of music. The first system is an instrumental introduction in 2/4 time, marked 'Moderately, in 2' and 'mf'. It features a piano accompaniment with chords B \flat sus2, C, and Dm7. The second system continues the piano accompaniment with chords B \flat sus2 and C. The third system introduces the vocal melody with the lyrics 'How did I get — here? I'. The piano accompaniment continues with chords Dm7, B \flat sus2, and C. The fourth system continues the vocal melody with the lyrics 'turned a - round _ and there — you were. _ I did - n't think twice or ra -'. The piano accompaniment continues with a Dm7 chord. Chord diagrams are provided for each chord.

*Recorded a half step higher.

**Melody is written an octave higher than sung.

Bbsus2

C

Dm7

- tion - al - ize, — 'cause some - how I knew —

Bbsus2

C

that there — was more — than just — chem - is - try. — I mean, I

Dm7

Bbsus2

C

knew you were kind of in - to me, — but I fig - ured it's too

Dm7

good to be true. — I — said, "Pinch —

Gm7

F/A

me, where's the catch this time? Can't

Bb

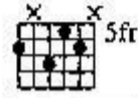
F/A

Gm7

F/A

find a single cloud in the sky. Help me before I get used

Bbmaj9



to this guy."

Bb

F

C

Csus 3fr

They say that good things take time.

C Bb F

But real - ly great — things hap - pen in the

Csus C Gm7 Dm7

blink of an eye. — Thought the chanc - es to meet — some - bod -

Bb F

- y like you were a mil - lion to one. — I can't be -

Gm7 F/A Bb

lieve it, oh, — whoa, —

Gm7 Dm7

you're one in a mil - lion.

C Bb F/A Gm7 Dm7

All — this time — I was

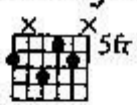
F Csus

look - ing for love, — try - in' to make — things work — that weren't

Gm7 F/A

good e - nough, 'til I thought — I'm through, — said —

Bbmaj9



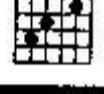
To Coda

I'm done, and stum - bled in - to the arms of the one.

Bbsus2



C



You're mak - in' me laugh a - bout the

Dm7

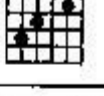


sil - li - est stuff, say that I'm your dia - mond in

Bbsus2

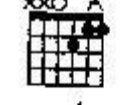


C



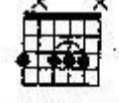
the rough. When I'm mad at you, you

Dm7

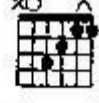


— come with — your vel - vet touch. — Can't be - lieve —

Gm7



F/A



Bb

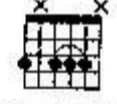


F/A



— that I'm — so luck - y; I have nev - er felt — so hap -

Gm7



F/A



- py ev - 'ry time — I see — that spar - kle in — your

Bbsus2



D.S. al Coda

eyes. —

CODA



I said, "Pinch

8va

me, where's the catch this time? Can't

Gm7 F/A

find a single cloud in the sky. Help

Bb F/A

me before I get used to this guy."

Gm7 F/A Bbsus2

Bb F

They say that good things take time.

C Csus C Bb F

But real - ly great

Csus C

things hap - pen in the blink of an eye. Thought the chanc -

Gm7 Dm7 Bb F

- es to meet some - bod - y like you were a mil - lion to one.

Gm7 F/A 1

I can't be - lieve it, oh, whoa, -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'I can't be - lieve it, oh, whoa, -'. The piano accompaniment features a bass line with a 7th fret barre and a treble line with chords and melodic fragments. Chord diagrams for Gm7 and F/A are provided above the staff.

Bbmaj9 2

yeah, yeah. oh, whoa, -

Detailed description: This system contains the next two measures. The vocal line continues with 'yeah, yeah. oh, whoa, -'. The piano accompaniment continues with a bass line and a treble line featuring a long melodic line in the right hand. A chord diagram for Bbmaj9 is shown above the staff.

Bbsus2 Gm11 Dm7

you're one in a mil - lion.

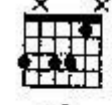
Detailed description: This system contains the next two measures. The vocal line says 'you're one in a mil - lion.'. The piano accompaniment continues with a bass line and a treble line with sustained chords. Chord diagrams for Bbsus2, Gm11, and Dm7 are shown above the staff.

C Bb

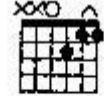
One in a

Detailed description: This system contains the final two measures. The vocal line says 'One in a'. The piano accompaniment continues with a bass line and a treble line with sustained chords. Chord diagrams for C and Bb are shown above the staff.

Gm11



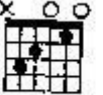
Dm7



F

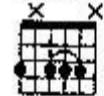


C

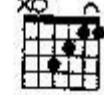


mil - lion.

Gm7



F/A



You're one in a mil - lion.

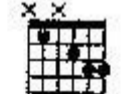
Bb sus2



C sus/Bb



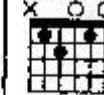
Bb maj13



8va

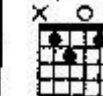
Repeat and Fade

C/Bb



Optional Ending

C/Bb




(8va) 1

8va

BIGGER THAN US

Words and Music by TIM JAMES
and ANTONINA ARMATO

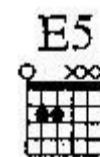
Moderately fast



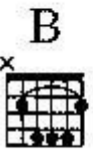
(L - O - V - E, — love. L - O -



V - E.) — (L - O - V - E, — love.



L - O - V - E.) — I see your face, —

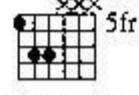


I look in your eyes. What you feel is no surprise;

F#m



A5



ev-'ry-one needs some-one to be-lieve in.

E5


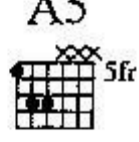


Tell me your dreams; I'll tell you mine,

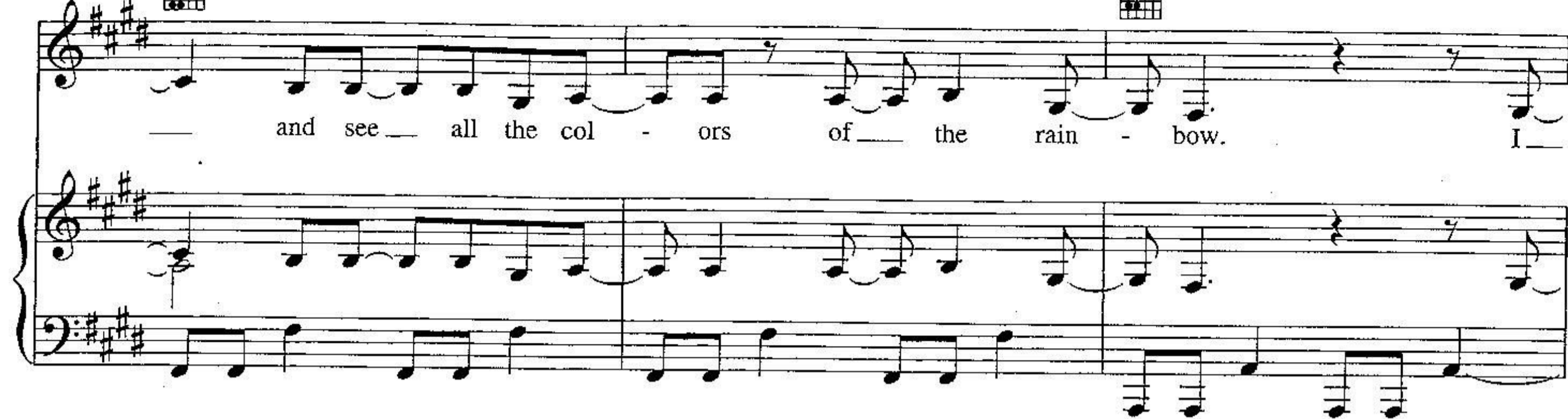
B



in our hearts we'll look in side

F#m  A5 

and see all the col - ors of the rain - bow. I



Asus2  E 

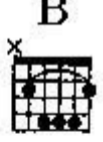
know. We all want to be - lieve in love.




B  A  E 

We all want to be - lieve in some - thing



B 

big - ger than just us.



E

We all want to be a part

B

A

E

of the great - er pic - ture that's

F#(add4)

To Coda

hang - in' in our hearts. Yeah, it's

E/A

E5

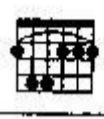
big - ger than us. I want to see be - yond

B

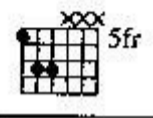


— my own — lit - tle world, — grab your hand — so we — can twirl —

F#m

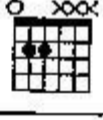


A5



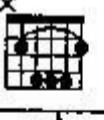
— a - round — the gal - ax - y, see the world — with clar -

E5



i - ty, oh, — whoa. — Oh, — whoa, — we have such a long —

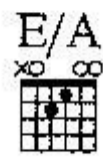
B



F#m



— way to go, — but I know — we're get - ting



D.S. al Coda

clos - er ev - 'ry day, ev - 'ry day.

CODA



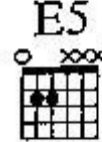
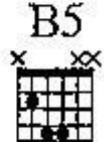
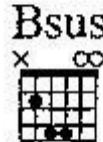
Yeah, it's big-ger than us, it



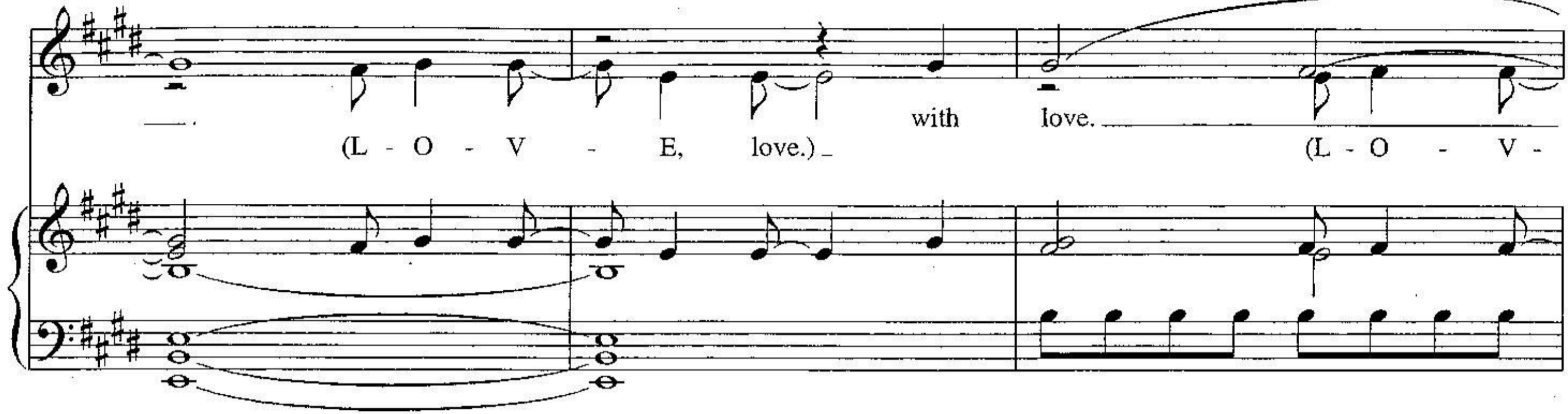
fills the u - ni - verse, it lights the skies a - bove


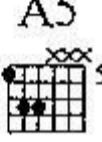
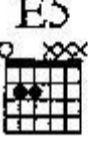


and res-cues all our hearts with love,


E5  B5  Bsus 

(L - O - V - E, love.) - with love. (L - O - V -



B  A5  E5 

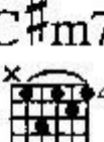
- E, love.) That's what's big -




F#  E/A 

ger than us. It's love, it's love



C#m7 

- that's big - ger than us. It's love, it's love - that's big - ger than us.



Bsus

B

Bsus2

It's love, — it's love. —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

E5

We all want to be - lieve — in love. —

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a 7th fret barre in the right hand.

B5

Asus2

We all want to be - lieve — in some - thing —

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a 5th fret barre in the right hand.

F#

big - ger than — just us.

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a 4th fret barre in the right hand.

YOU AND ME TOGETHER

Words and Music by
JAMIE HOUSTON

Moderately fast

First system of piano introduction. It features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The music starts with a forte (f) dynamic. Chord diagrams are provided above the staff: F (first finger), C5 (third fret), and F/Bb (first finger). The bass line consists of a steady eighth-note accompaniment.

Second system of piano introduction. It continues the accompaniment from the first system. A second F/Bb chord diagram is shown above the staff. The melody in the treble clef begins to emerge with a half-note chord.

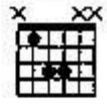
Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Chord diagrams for C5 (third fret) and Bb5 are shown above the vocal staff. The lyrics are: "Looks like we found our selves / An - y - one can have a day when their".

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues in the treble clef, and the piano accompaniment continues in the grand staff. Chord diagrams for F5 and C5 (third fret) are shown above the vocal staff. The lyrics are: "up a - gainst a wall, in need of a lit - / heart is on their sleeve. No one wants to see".

Bb5

F5

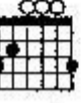
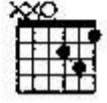
C5



- tle help, but no one wants to call.
 it our way, can't a - gree to dis - a - gree.

Dm

G

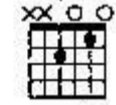


Af - ter all we've been through,
 You'd think it'd be eas - i - er,

Bbsus2

F

C/E



do we let a friend ship
 but it feels like you just can't

Dm

G



end? You need me and I need you; no, we will
 win. But some - how we'll make it work, 'cause we

Bbsus2



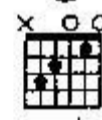
not break, nev er break, but
de - serve it. You know we're worth it. You

e - ven if we bend, yeah,
can't give up on friends, 'cause it's you

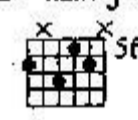
F



C



Bbmaj9

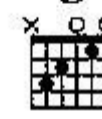


and me to - geth - er.

F

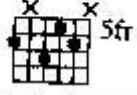


C



Yeah, I'm al ways on your side.

Bbmaj9

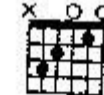


The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note chord, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

F



C



No one, no one, no one — can ev - er change it;

The second system continues the vocal line with the lyrics "No one, no one, no one — can ev - er change it;". The piano accompaniment provides harmonic support with chords and a consistent rhythmic pattern.

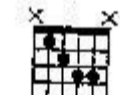
Dm7



Bb



Bb(b5)



come on, let — 'em try, — 'cause it's you —

The third system features the lyrics "come on, let — 'em try, — 'cause it's you —". The piano accompaniment includes some sustained chords in the right hand and a moving bass line.

F



C



To Coda ⊕

and me — to - geth - er

The fourth system concludes with the lyrics "and me — to - geth - er". The piano accompaniment continues with chords and a steady bass line. The system ends with a Coda symbol.

1
 Bbmaj7 C/Bb Bb Bb6/9

2
 Dm C/E

now. _____ now, _____

Bb/F C7/G C7/A Bb

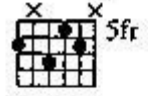
Dm C/E Bb/F C7/G C7/A Bb

now. _____

C5 F C

It's you _____ and me _____ to - geth -

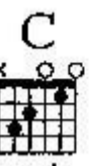
Bbmaj9



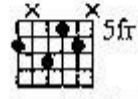
F



er. Yeah, I'm al ways on



Bbmaj9

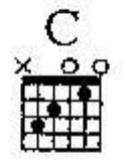


your side.

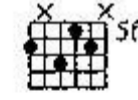
F



No one, no one, no one



Bbmaj9



can ev - er change it; come on, let 'em try,

Come on, let 'em try.

D.S. al Coda

(It's you

CODA $\text{Bb}^{\flat}\text{maj}7$ C/Bb

now,

Bb $\text{Bb}6/9$ $\text{Bb}^{\flat}\text{maj}7$ C/Bb Bb $\text{Bb}6/9$ **Repeat and Fade**

now,

Optional Ending

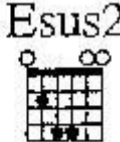
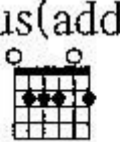

$\text{Bb}^{\flat}\text{maj}7$ C/Bb Bb $\text{Bb}6/9$ $\text{Bb}^{\flat}\text{maj}7$


now.

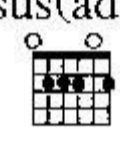
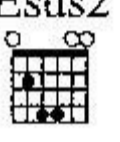
TRUE FRIEND

Words and Music by
JEANNIE LURIE

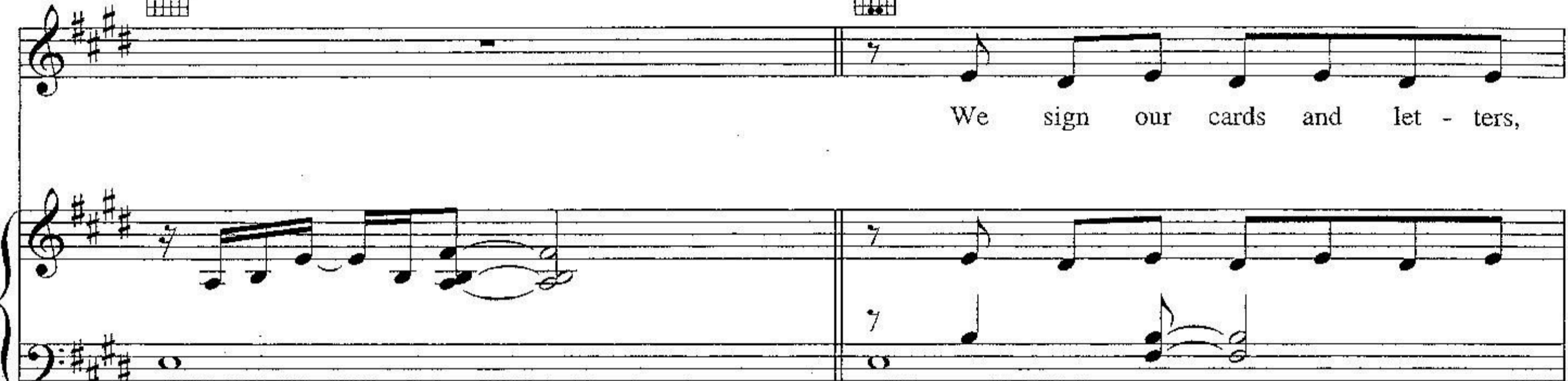
Moderately

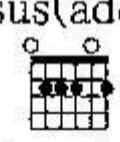
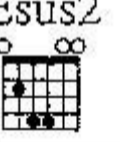
Esus2  Esus(add2)  Esus2 



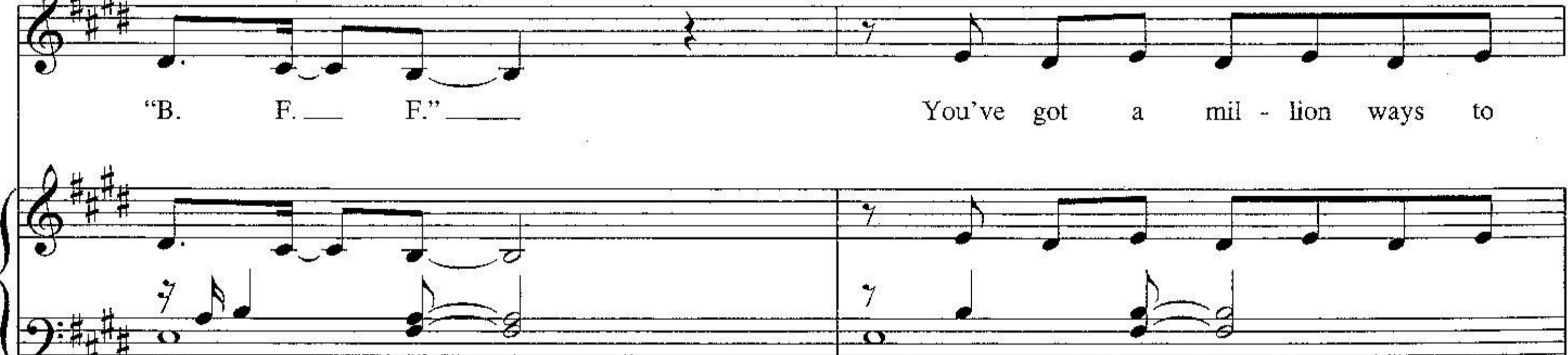
Esus(add2)  Esus2 

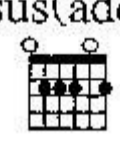

We sign our cards and let - ters,



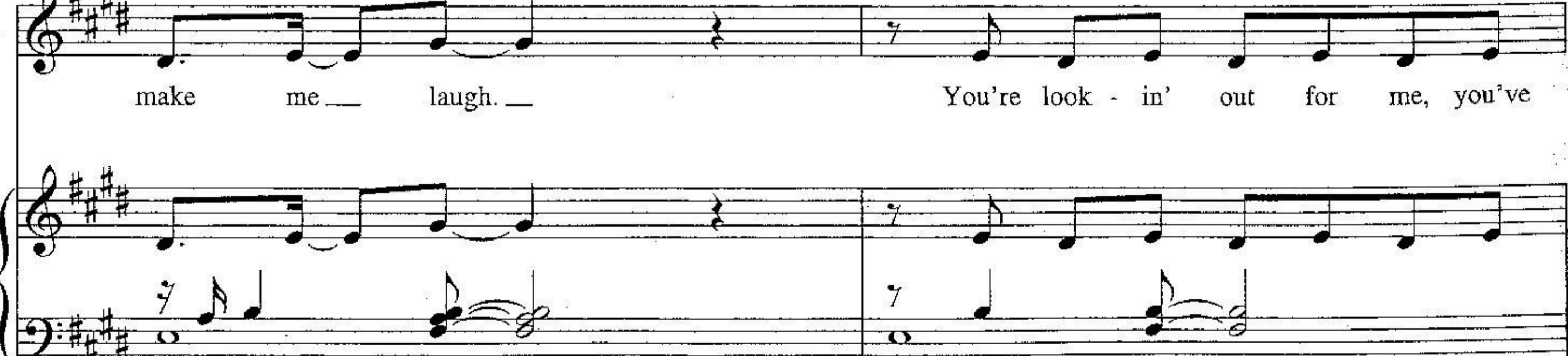
Esus(add2)  Esus2 

"B. F. F." You've got a mil - lion ways to



Esus(add2)  Esus2 

make me laugh. You're look - in' out for me, you've



Esus(add2)

F#7sus

got my back. It's go good to have you a - round.

B7sus

E

Esus2

You know the se - crets I could
You don't get an - gry when I

Asus2

Bsus2

E(add9)

E

Esus2

nev - er tell, and when I'm qui - et you break
change the plans. Some - how you're nev - er out of

Asus2

Bsus2

E(add9)

E

Esus2

through my shell. Don't feel the need to do a
sec - ond chanc es, won't say, "I told you," when I'm

Asus2 Bsus2 E(add9) F#m11

reb - el - yell, 'cause you keep my feet on the ground.
 wrong a - gain. I'm so luck - y that I've found.

B7sus E B

You're a true friend;

F#m11 Asus2 E B

you're here 'til the end.

A(add2) B(add4) E B(add4)

You pull me a - side when some - thin' ain't right,

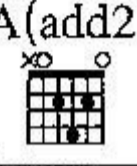
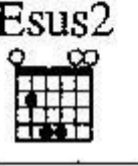





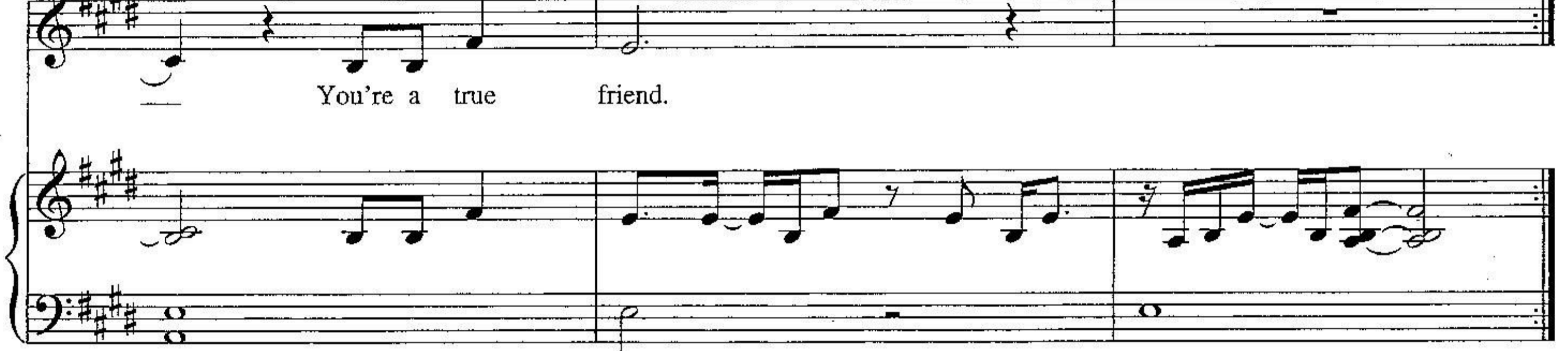

talk with me now _ and in - to the night, 'til it's al - right a - gain...



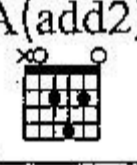
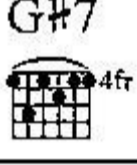

1

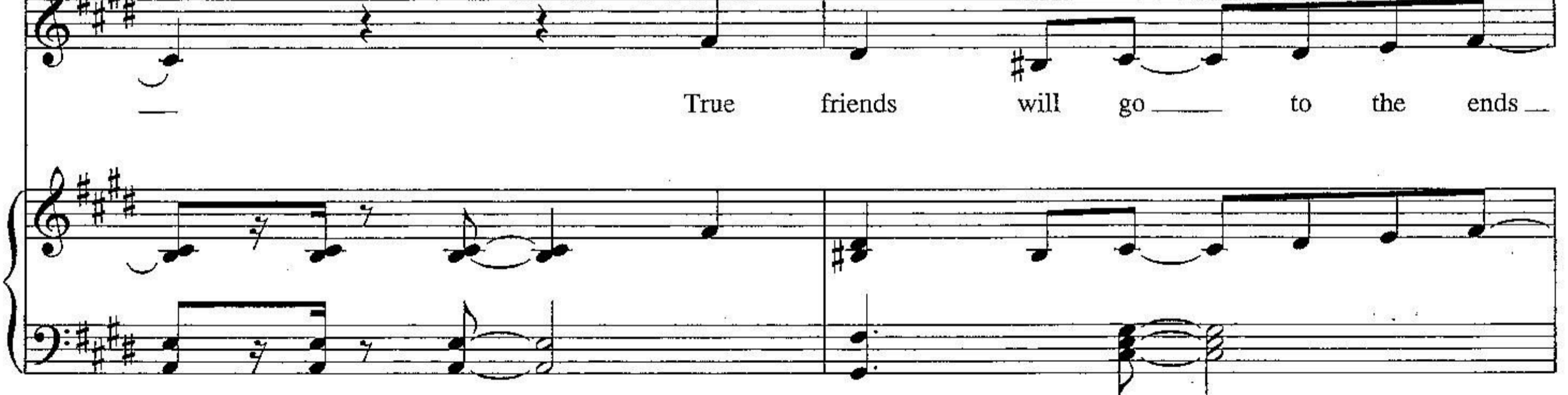
You're a true friend.

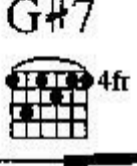
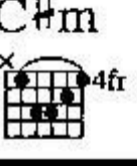



2






True friends will go _ _ to the ends _




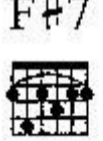
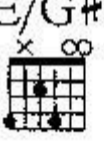
_ _ of the earth _ 'til they find _ _ the thing _ _ you need...



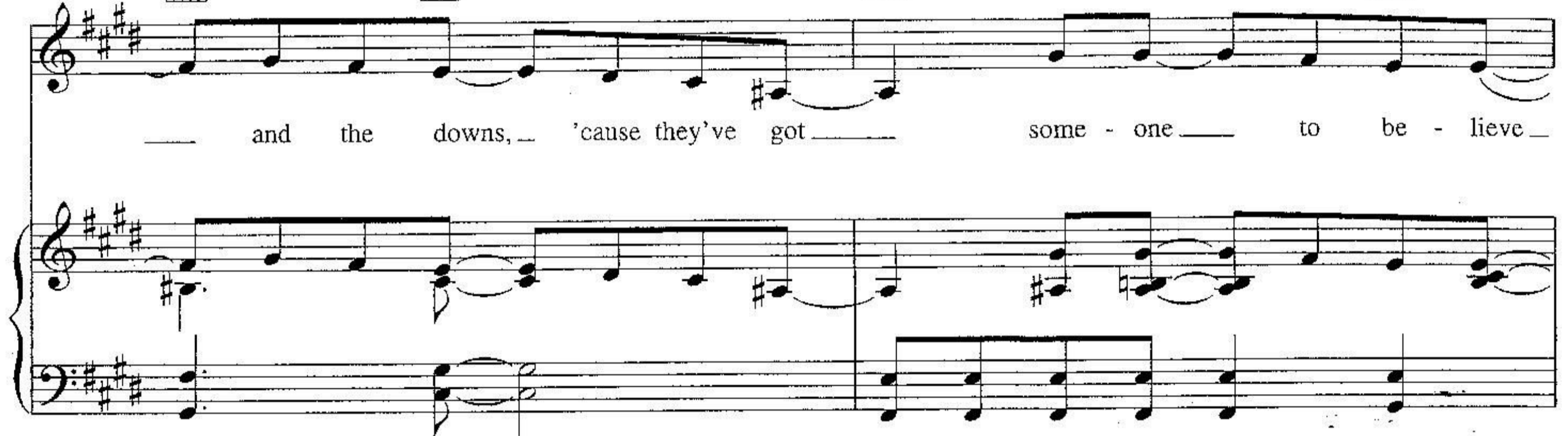
B  G#7  C#m 

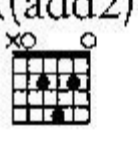
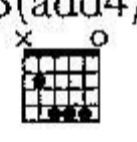
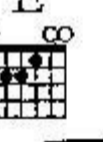
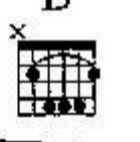
Friends hang on through the ups




G#7  C#m  F#7  E/G# 

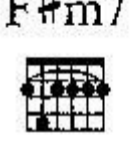
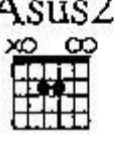
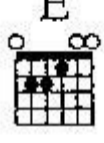
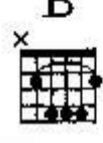
and the downs, 'cause they've got some - one to be - lieve




A(add2)  B(add4)  E  B 

in A true friend;



F#m7  Asus2  E  B 

you're here 'til the end.



A(add2) B(add4) E B(add4)

You pull me a - side_ when some - thin'ain't right,

F#m7 Asus2 C#m7 B(add4)

talk with me now_ and in - to the night, no need_ to pre - tend_

F#m7 E/G# Amaj9 C#m7 B E B

A true_ friend;_

F#m7 Asus2 E B

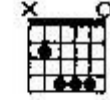
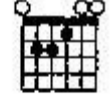
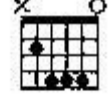
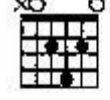
you're here_ 'til the end_

A(add2)

B(add4)

E

B(add4)



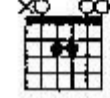
You pull me a - side - when some - thin' ain't right,

F#m7

Asus2

C#m7

B(add4)

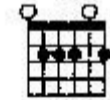
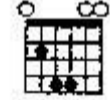
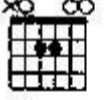


talk with me now - and in - to the night, 'til it's al - right a - gain -

Asus2

Esus2

Esus(add2)

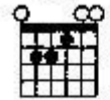
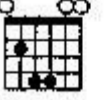


You're a true friend. You're a true

Esus2

Esus(add2)

E



friend. You're a true friend.

rit.

SEE YOU AGAIN

Words and Music by DESTINY HOPE CYRUS,
TIM JAMES and ANTONINA ARMATO

Moderately fast

Am



I got my sights set on you,
I've got a way of know - ing
I got this cra - zy feel - ing

mf

and I'm read - y to aim.
when some - thing is right.
deep in - side

I have a heart that will
I feel like I must have known you
when you called and asked to see me

F

nev - er be tamed.
in an - oth - er life,
to - mor - row night.

Dm

'cause I knew you were some - thing spe - cial
I felt this deep con - nec - tion
I'm not a mind - read - er,

Am

when you spoke my name;
when you looked in my eyes;
but I'm read - ing the signs.

F

E

(1., 2.) now I can't wait to see you a - gain.
(3.) Now you can't wait to see me a - gain.

1 | 2,3

F

The last time, I freaked out;

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a whole rest, followed by a quarter rest, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the bass clef and a similar pattern in the treble clef. A guitar chord diagram for F is shown above the vocal line. A first ending bracket spans the first two measures, with a double bar line and a repeat sign at the end of the second measure.

C

G

I just kept look - ing down. — I st - st - stut - tered when you

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with eighth notes. The piano accompaniment remains consistent. Guitar chord diagrams for C and G are placed above the vocal line. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

F

C

asked me what I'm think - ing 'bout. — Felt like I could - n't breathe; you asked what's wrong with me. —

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with eighth notes. The piano accompaniment remains consistent. Guitar chord diagrams for F and C are placed above the vocal line. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

G

My best friend, Les - ley, said, "Oh, she's just be - ing Mi - ley." —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with eighth notes. The piano accompaniment remains consistent. A guitar chord diagram for G is placed above the vocal line. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

F Am C

The next time we hang out, I will re-deem my-self. My heart, it can't rest 'til

F To Coda

then. Oh, whoa, — whoa, — I, I can't — wait —

E Am D.C. al Coda (take 3rd ending)

— to see you a - gain. —

CODA E Am

— to see you a - gain. —

The first system of the score shows a piano introduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 7/8 time and features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

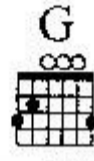
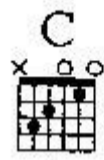
The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff with lyrics: "I got my sights set on you,". The piano accompaniment is on a grand staff. The piano part features a melody in the treble clef and a bass line in the bass clef, with a long slur spanning across the two measures.

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics: "and I'm ready to aim. The last time, I freaked out;". Above the vocal staff, there is a guitar chord diagram for F5. The piano accompaniment continues with a similar rhythmic pattern and melodic lines.

The fourth system contains the final line of the vocal melody and piano accompaniment on this page. The vocal line includes the lyrics: "I just kept looking down. I st-st-stuttered when you". Above the vocal staff, there are guitar chord diagrams for C5 and G. The piano accompaniment concludes with the same eighth-note accompaniment.



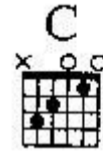
asked me what I'm think - ing 'bout. — Felt like I could - n't breathe;



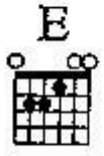
you asked what's wrong with me. — My best friend, Les - ley, said, "Oh,



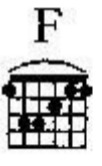
she's just be - ing Mi - ley." — The next time we hang out, I will re - deem my - self.



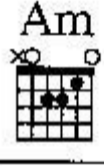
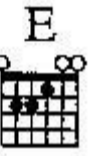
My heart, it can't rest 'til then. Oh, whoa, — whoa, —



I, I can't wait to see you a - gain.



Ooh, whoa, - whoa, - I, I can't wait



to see you a - gain.

EAST NORTHUMBERLAND HIGH

Words and Music by SAMANTHA JO MOORE,
TIM JAMES and ANTONINA ARMATO

Uptempo Rock Shuffle (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

Gm Cm/G Gm

My prob - lem is -
Your prob - lem's not -

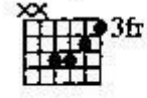
Cm/G Gm

- n't that I miss you, 'cause I don't -
for lack of try - ing, 'cause you do -

Cm/G Gm

It's My prob - lem is -
just that you're at -

Cm/G

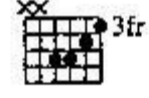


Gm

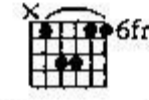


n't that I kissed you, whoa,
 your best when you're ly ing, whoa,

Cm/G



Ebsus2

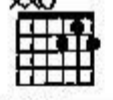


oh. I fig - ured out
 oh. Now you're stand - ing here,

Bb



D7



Gm



that you're noth - ing that I thought you're a - bout.
 say - ing things you think I want - ed to hear,

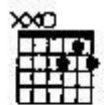
Ebsus2



You're just caught in a place that soon time
 but you got it all wrong; I've al - read -

Bb

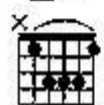
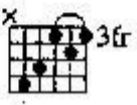
D7



— will e - rase — in my — heart. }
 - y moved on, — my — dear. }

Eb

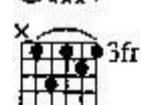
Bb



You're my type of guy, — I guess, — if I was

F

Cm7

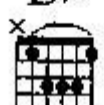
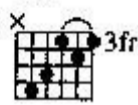


stuck at East North - um - ber - land High — for the rest of my life. —

Eb

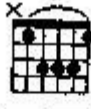
Bb

F



— But peo - ple change: — thank God I did. —

Bb



Just be - cause I liked you back then, —

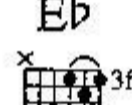
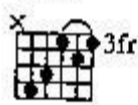
F

Eb

Bb

F

Eb



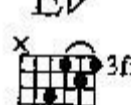
it does - n't mean I like — you now. —

Bb

F

Eb

Bb



Just be - cause I liked you back then, —

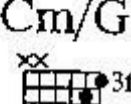
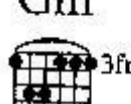
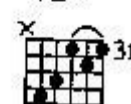
it does - n't mean I like you.

F

Eb

1 Gm

Cm/G



Gm Cm/G Bb5

This system contains the first three measures of music. The first measure features a Gm chord (3fr) in the treble clef and a bass line with eighth notes. The second measure features a Cm/G chord (3fr) in the treble clef and a bass line with eighth notes. The third measure features a Bb5 chord (2fr) in the treble clef and a bass line with eighth notes.

Bb/A Gm7 Eb5

This system contains the next three measures. The first measure features a Bb/A chord in the treble clef and a bass line with eighth notes. The second measure features a Gm7 chord in the treble clef and a bass line with eighth notes. The third measure features an Eb5 chord (6fr) in the treble clef and a bass line with eighth notes.

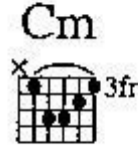

Bb/D F/C Gm

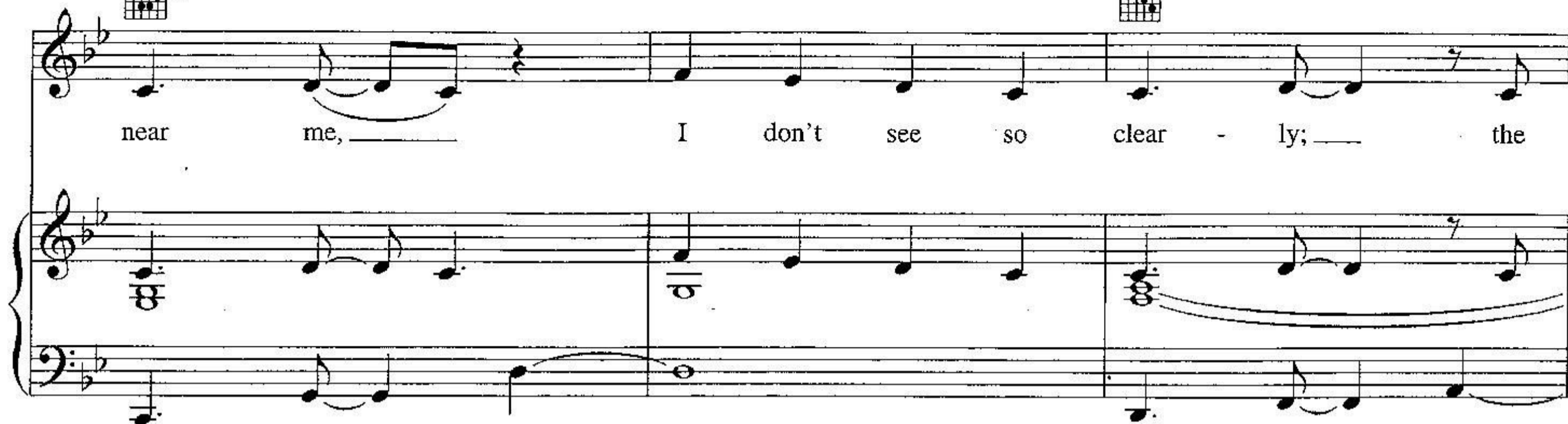
This system contains the next three measures. The first measure features a Bb/D chord in the treble clef and a bass line with eighth notes. The second measure features an F/C chord in the treble clef and a bass line with eighth notes. The third measure features a Gm chord (3fr) in the treble clef and a bass line with eighth notes.

Eb Dm

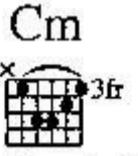
When you're stand - ing


This system contains the final three measures. The first measure features an Eb chord (3fr) in the treble clef and a bass line with eighth notes. The second measure features a Dm chord in the treble clef and a bass line with eighth notes. The third measure features a Dm chord in the treble clef and a bass line with eighth notes. A vocal line is present in the first measure of this system with the lyrics "When you're stand - ing".

Cm  3fr Dm 



near me, I don't see so clear - ly; the

Cm  3fr



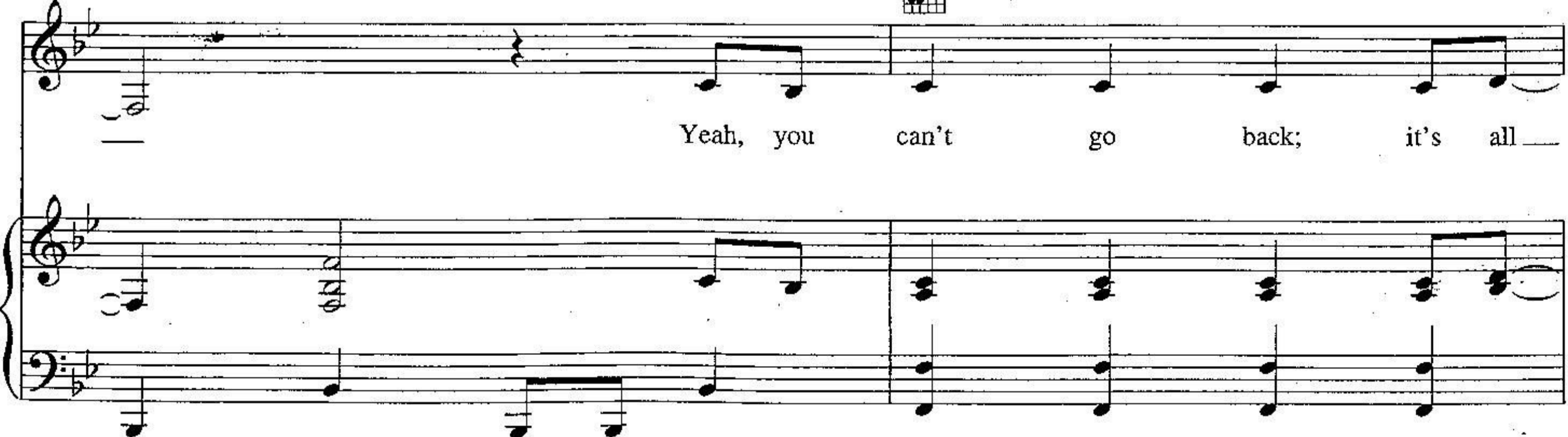
feel - ings are still pal - pa - ble. But when I

Ebsus2  6fr Bb5 


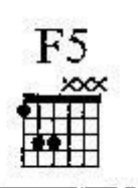


take two steps a - way, it sheds some light on my day.

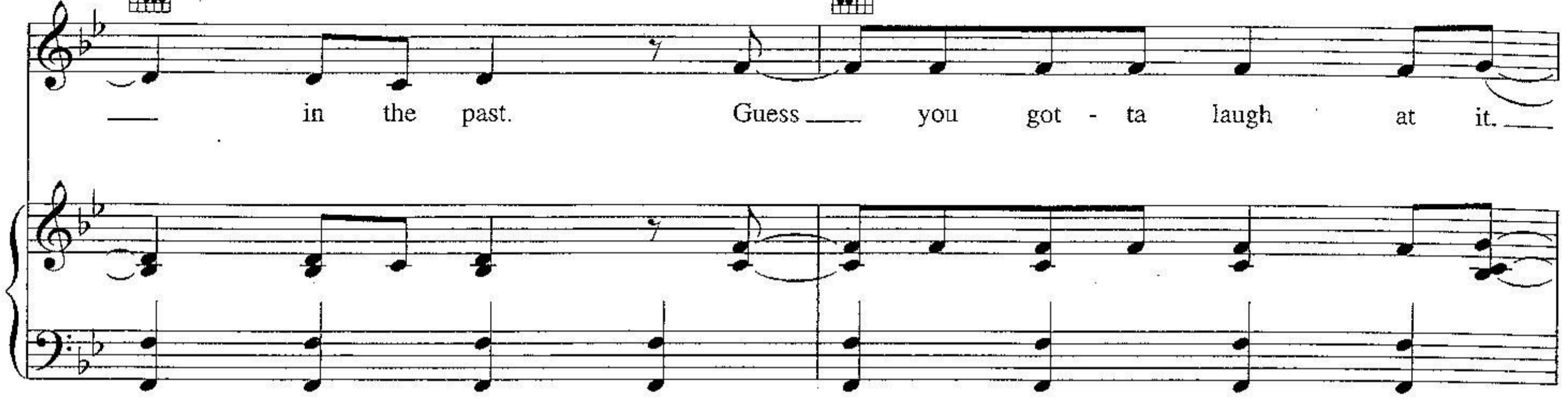
F 



Yeah, you can't go back; it's all

Bb/F  F5 

— in the past. Guess — you got - ta laugh at it.



Fsus  F  Eb 

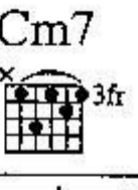
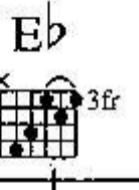
— You're my type of guy, —
if there's some con - fu -



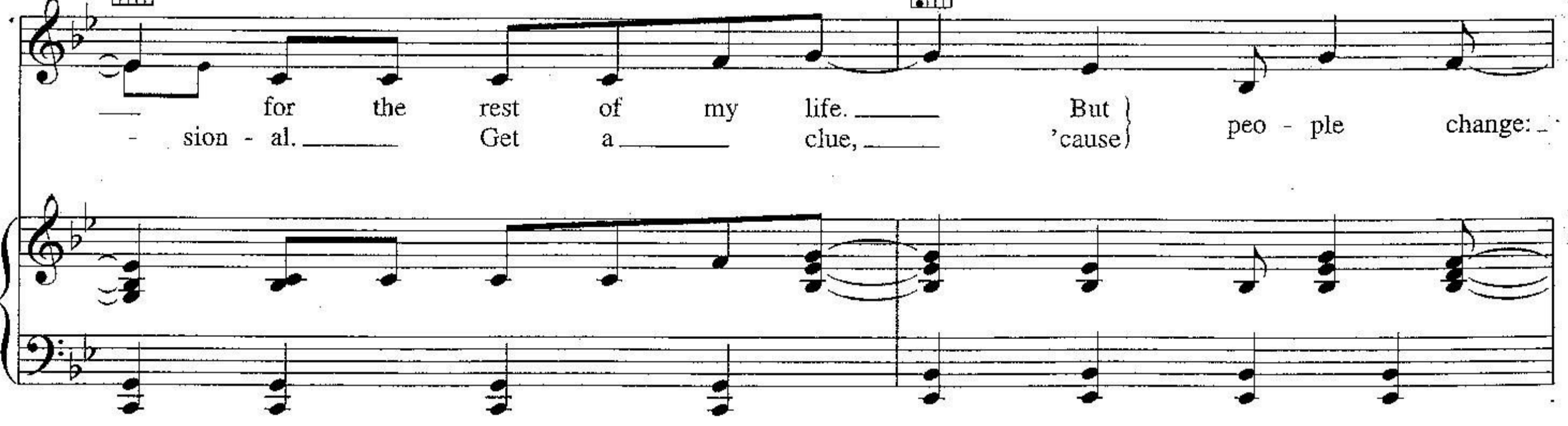
Bb  F 

— I guess, — if I was stuck at East North - um - ber - land High —
— sion, let — me — tell — you, you're — just — de - lu -



Cm7  Eb 

— for the rest of my life. — But }
— sion - al. — Get a — clue, — 'cause } peo - ple change: —



1

Bb F

— thank God I did. —

And

2

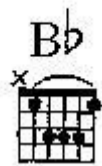
Bb5 F/A

Thank God I did.

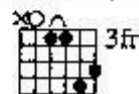
Gm7 Eb5sus2 Bb/D

Thank God I did.

Bbmaj9/C Gm11 Ebmaj9#11

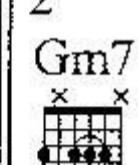
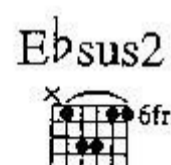


F(add4)/A

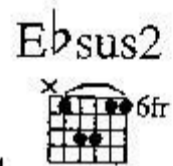


Just be - cause I liked you back then, _____ it

1



does - n't mean I like _ you now. _____ does - n't mean I like _ you,



does - n't mean I like you. Just be - cause I liked you back then, _____ it

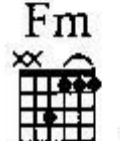


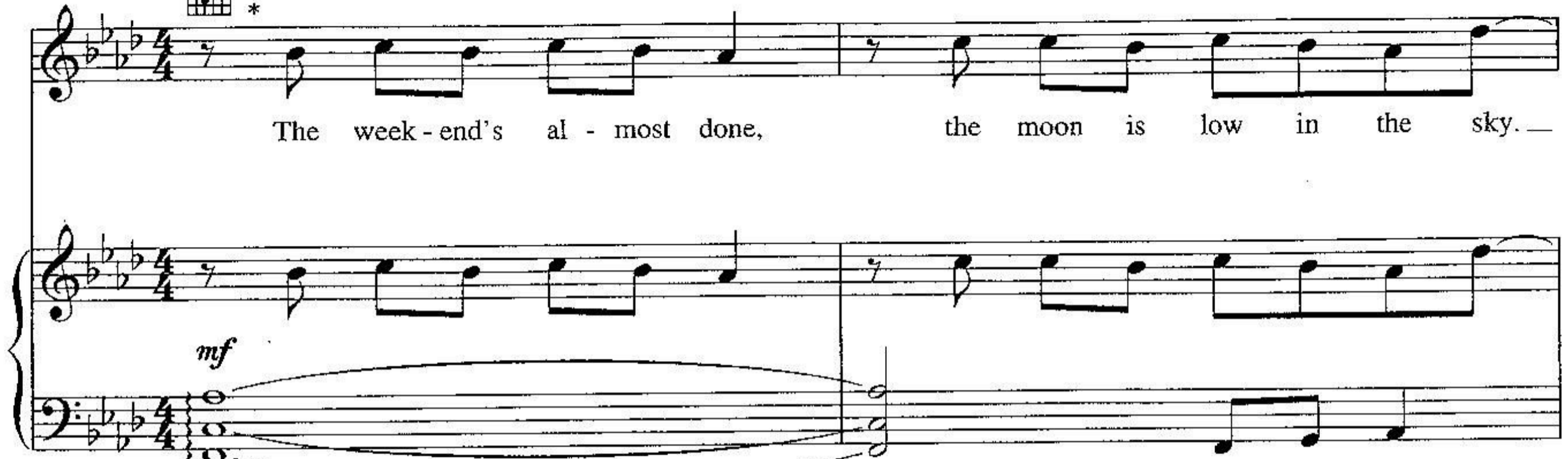
does - n't mean I like _ you _____ now. _____

LET'S DANCE

Words and Music by DESTINY HOPE CYRUS,
TIM JAMES and ANTONINA ARMATO

Slowly

Fm  *




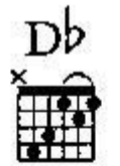
The week - end's al - most done, the moon is low in the sky. —

mf

Bbm  C7 



— I feel like go - ing out be - fore the night pass - es by. — I won't just

Fm  Db  C7 



sit a - round when life be - comes a drag:

* Melody is written an octave higher than sung.

Moderately fast

Fm



I dance.

Bbm



C7



Fm



I like the

bass } (turn it up, turn it up, turn it up), { I like the
on, } my fav - 'rite

Bbm



boom } (turn it up, turn it up, turn it up), { I need gui -
 song } the beat is

C7



tar } (turn it up, turn it up, { turn it up), I like the
 strong } turn it up, we'll

Fm



N.C.

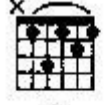
drum } when it goes, "Bm - d' - bm - d' bm." } Let's
 dance.

Fm



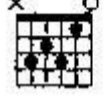
dance, what the week - end, what the night is all a - bout. Let's

Bbm7



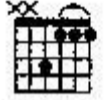
dance: grab your girl- friends, grab your boy- friends, let it out. Let's

C7



dance. (Move - your whole bod - y and let's - start the par - ty.) (Too much

Fm



rock for one girl can make - her go cra - zy. I need some-one to dance - with me, ba - by.)

2

(Dance!) The mu - sic's I need some-one to dance - with me, ba - by.)

F5



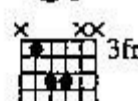
Bb5



(Dance!)

The first system of music features a vocal line with a whole rest followed by a half note. Below it, the piano accompaniment consists of two staves. The right hand plays a triplet of eighth notes in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef.

C5



The second system continues the piano accompaniment from the first system. It features the same triplet patterns in both the right and left hands, maintaining the rhythmic and harmonic structure.

F5



The third system includes a vocal line with the lyrics "When the night says hel - lo, yeah, get read -". The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line in the left hand.

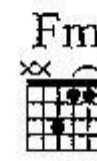
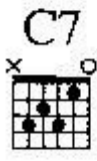
When the night says hel - lo, yeah, get read -

Bbm

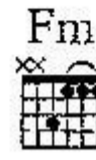


The fourth system continues the piano accompaniment with a steady eighth-note bass line and a right hand accompaniment of chords. The vocal line continues with the lyrics "- y to go. Turn it up, turn it loose, yeah, you've got no ex-cuse. Just take _".

- y to go. Turn it up, turn it loose, yeah, you've got no ex-cuse. Just take _



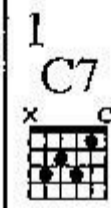
— a chance, get out on the floor and dance.



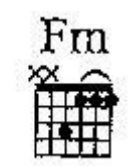
Let's dance, what the week - end, what the



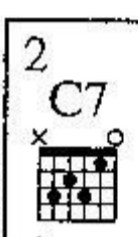
night is all a - bout. Let's dance: grab your girl - friends, grab your



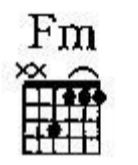
boy - friends, let it out. Let's dance.



(and let's start the party.) Dance with me, dance with me,



dance with me, dance. Let's dance. (Move your whole body




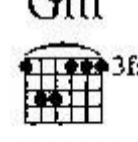
(and let's start the party.) As soon as my album goes number one, we'll start

liv-in' like a roller with forty diamonds.

G.N.O. (Girl's Night Out)

Words and Music by MATTHEW WILDER
and TAMARA DUNN

Moderately fast

Dm  Play 4 times Gm 

Don't call me, leave
I'm out to have



Am  Bb5 

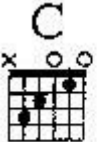
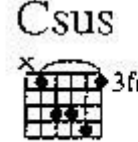
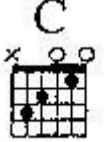
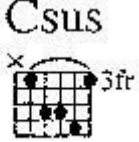
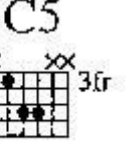
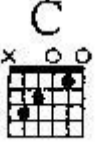
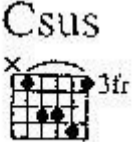
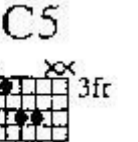
me a lone. Not gon na an
a good time, to get you off




C  Bb/F  F  Bb/F  F 

swer my phone, 'cause I don't, no, I won't see
of my mind, 'cause I don't and I won't need



C  Csus  1 C  Csus  C5  2 C  Csus  C5 

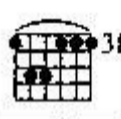
— you. _____
— you. _____




Gm  Dm 

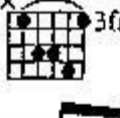
Send out a 9 - 1 - 1: — we're gon - na




Gm 

have some fun. — Hey boy, you



Csus 

know you bet - ter run, — 'cause it's — a girl's —



Gm/F F Gm/F F C Csus

— night, it's al - right with - out you.

C Csus C5 Gm/D Dm Gm/D Dm

I'm gon - na stay out and play out with - out

C Csus C Csus C Gm/F F Gm/F

— you. You bet - ter hold tight; this girl's

F C Csus C Csus C5

— night's with - out you.

Gm  3fr Dm 

Let's go, a G. N. O. — Let's go,



Gm  3fr


G. N. O. — Let's go, G. N. O., — let's go. —




Csus  3fr C5  3fr To Coda  Dm 

It's a girl's night.



Gm  3fr



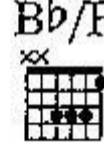

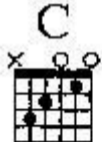
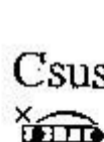
I'll dance with some -




Am  Bb5  C5  3fr

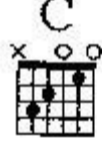
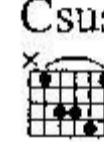
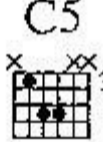
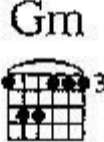

- bod - y new, won't have to think a - bout you, and who




Bb/F  F  Bb/F  F  C  Csus  3fr

— knows what "Let go" will lead to.



C  Csus  3fr C5  3fr Gm  3fr Am 

You'll hear from ev - 'ry - one, —



Bb5  C5  3fr Bb/F  F  Bb/F 

you'll get the 4 - 1 - 1. Hey, boy, you



F C

knew this day ___ would come, ___ 'cause it's ___ a girl's ___

Gm/F F Gm/F F C Csus

___ night, it's al - right with - out ___ you. ___

C Csus C5 Gm/D Dm Gm/D Dm

I'm gon - na stay ___ out and play ___ out with - out ___

C Csus C Csus C Gm

___ you. ___ Let's go, a

Dm



G. N. O. — Let's go, G. N. O. —

Gm

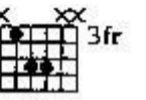


Csus



Let's go, G. N. O., — let's go. —

C5



N.C.

Hey, boy, } don't — you wish you could - 've been a
hey, boy, }

good boy? Try — to find an - oth - er girl like me, boy. Feel —

1

me when I tell you I am fine, and it's time for me to draw the line. I said,

fine, and it's time for me to draw the line.

'Cause it's a girl's

D.S. al Coda

CODA

Dm

1-3

4

RIGHT HERE

Words and Music by DESTINY HOPE CYRUS,
TIM JAMES and ANTONINA ARMATO

Moderately fast

A A/B A/D

mf

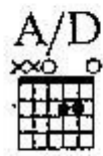
A A/B

A/D A

I'll be right here when you need
er need a friend,

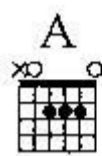
A/B

me. An - y time, just keep be - liev -
some - one to care and un - der - stand,



ing, and } I'll be _____ right here. _____

1



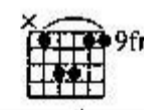
2



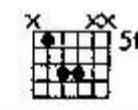
_____ If you ev - _____



F#sus2

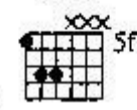


D5



All you have to do is call my name, no mat - ter how

A5



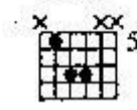
E5



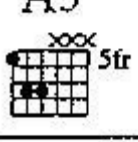

F#sus2



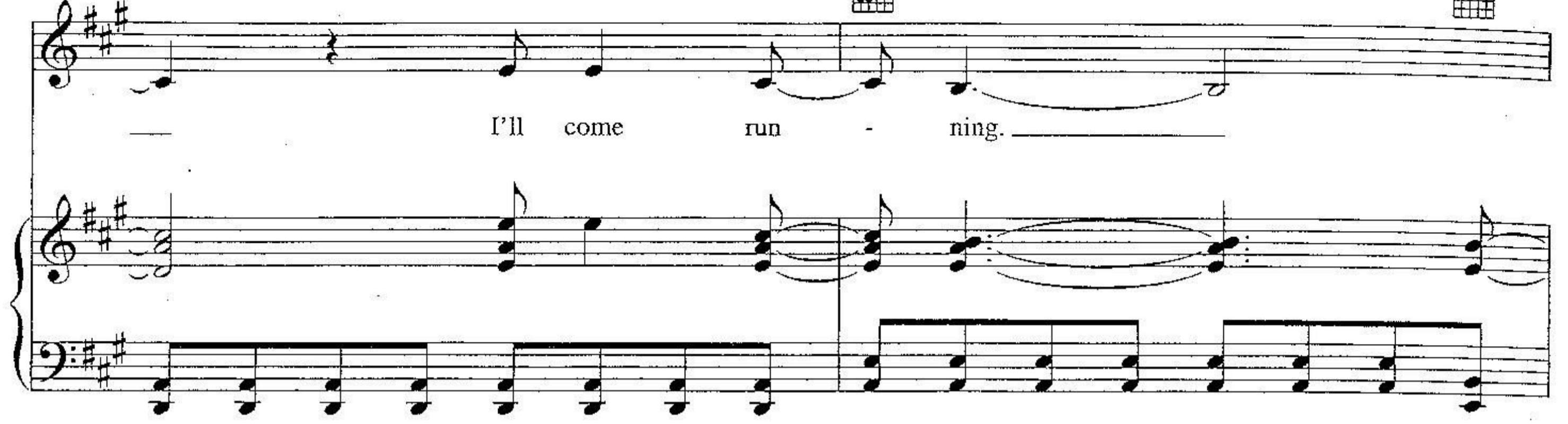
D5

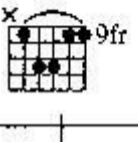


close or far a way. Ask me once and I'll come, _____

A5  5fr 

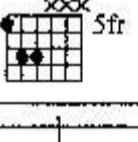
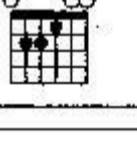
I'll come run - ning.




F#sus2  9fr 

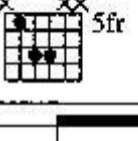
And when I can't be with you, dream me near;



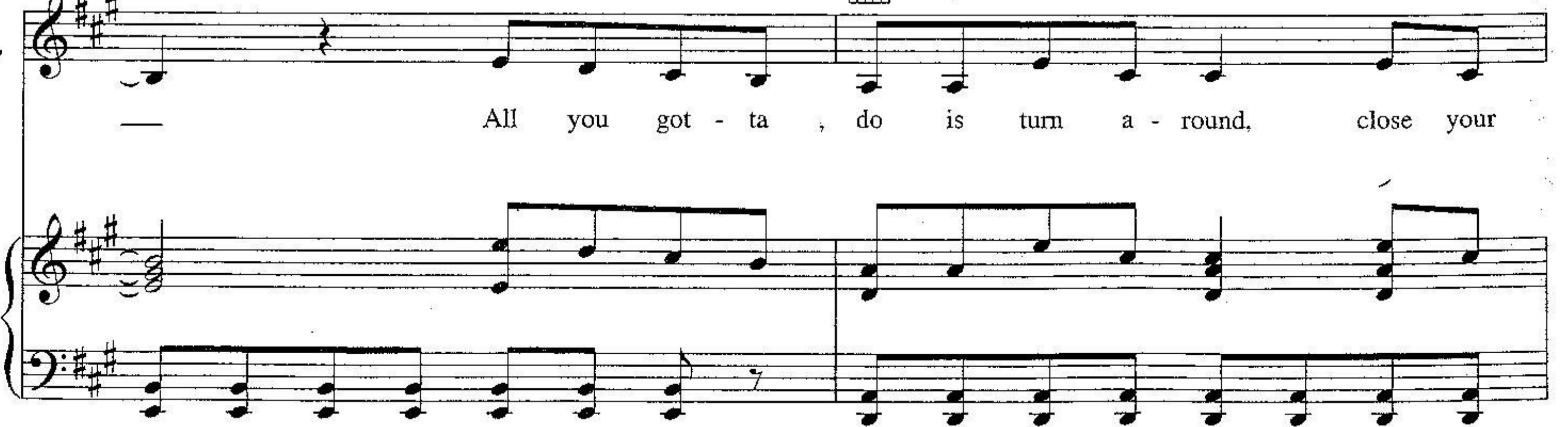
A5  5fr 

keep me in your heart and I'll ap - pear.



D5  5fr

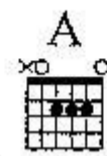
All you got - ta , do is turn a - round, close your



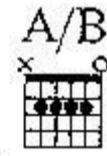
To Coda ⊕



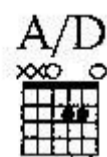
eyes, look in - side. I'm right_ here. _



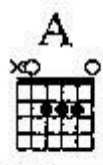
Is - n't it great _ that you know _



_ that I'm read - y to go _ wher - ev - er you're _



_ at. An - y - where, _ I'll be _



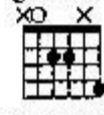
D.S. al Coda

there. All you have to

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole note 'there.' followed by a half note rest, then a quarter note 'All', an eighth note 'you', a quarter note 'have', and a quarter note 'to'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

CODA

Amaj7(no3rd)



I'm right here

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a quarter note 'I'm', a quarter note 'right', a half note rest, and a quarter note 'here'. The piano accompaniment continues with similar rhythmic patterns.

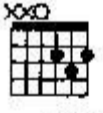
F#sus2



when - ev - er you need me. There's no need to wor -

The third system of music features a vocal line with a quarter note 'when -', an eighth note 'ev -', an eighth note 'er', a quarter note 'you', a quarter note 'need', and a quarter note 'me.' followed by a half note rest. The piano accompaniment continues with a steady eighth-note bass line.

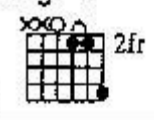
D



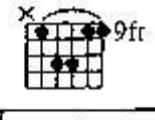
ry; you know that I'm gon -

The fourth system of music features a vocal line with a quarter note 'ry;', a half note rest, a quarter note 'you', a quarter note 'know', a quarter note 'that', a quarter note 'I'm', and a quarter note 'gon -'. The piano accompaniment continues with a steady eighth-note bass line.

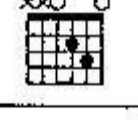
Dmaj7(no3)



F#sus2

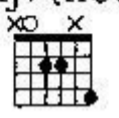


Dsus2

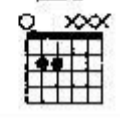


na be right here.

Amaj7(no3rd)

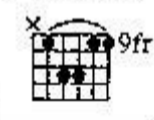


E5

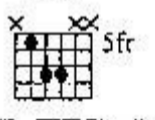


Ask me once

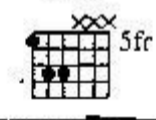
F#sus2



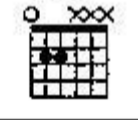
D5



A5

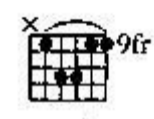


E5

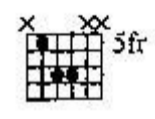


and I'll come, I'll come run - ning.

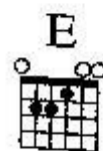
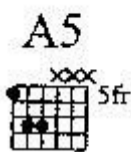
F#sus2



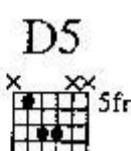
D5



And when I can't be with you, dream me near;

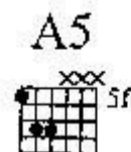


keep me in your heart and I'll ap pear.



All you got - ta do is turn a - round, close your eyes, look in - side.

I'm right here.



I'm right here.

AS I AM

Words and Music by DESTINY HOPE CYRUS,
ALEXANDER BARRY and SHELLY PEIKEN

Moderately fast

E \flat 5

Gon - na stay -

mf

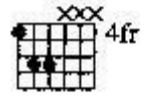
B \flat 5 A \flat 5 B \flat 5

— in bed — to — day, — 'cause I can't stand — the light. —

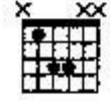
E \flat 5 B \flat 5

— Don't know why — I get — so down. —

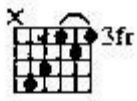
Ab5



Bb5



Eb



I won't be _

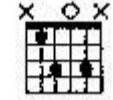
Bb



Abmaj7(no3rd)

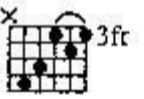


Bb6



_ much fun _ to - night, _ and I can't _ be - lieve _

Eb

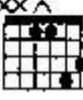


Bb



_ you still want _ to hang _ a' - round _

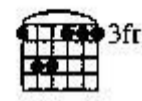
Abmaj7(no3rd)



Bb6



Gm



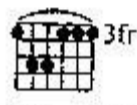
me. It's not so pret -

Cm



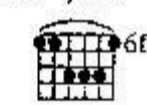
ty all the time. You don't mind;

Gm



§

Eb/Bb

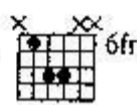


Bb



to you, it's all right. }
place. }

Eb5



Bb

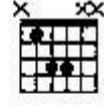


As I am is how you

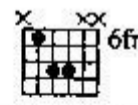
Ab



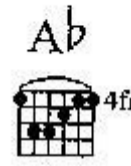
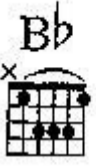
Bb5



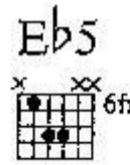
Eb5



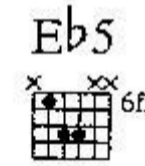
take me, never try to push or make me dif -



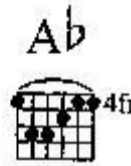
frent. When I talk, you lis-



- ten to me. As I am is how you



want me, and I know I've found the piece that's miss-



To Coda

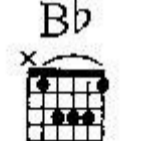
- ing: I'm look-ing at him.

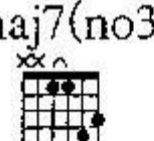
E \flat 5  6fr

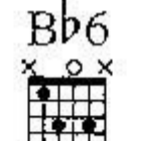
E \flat  3fr

I'm not the girl -




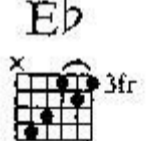
B \flat  3fr

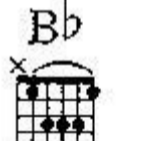
A \flat maj7(no3rd)  3fr


B \flat 6  3fr

— you think — you see, — but may-be that's — a lie. —




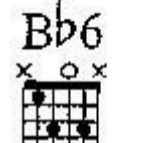
E \flat  3fr

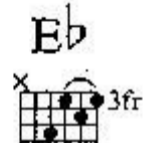
B \flat  3fr

A \flat maj7(no3rd)  3fr

— You al-most know — me bet - ter than —



B \flat 6  3fr

E \flat  3fr

B \flat  3fr

me, my - self — and I. — Don't know — a lot — of things, —



Abmaj7(no3rd)

Bb6

— but I know what I've got.

Gm

— It's not so perfect every day.

Cm

Gm

— I don't have to try, 'cause it all

D.S. al Coda

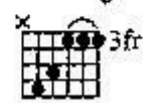
CODA

Cm

— falls in to

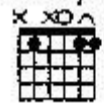
Face to face,

Ebmaj7

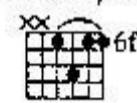


— eye to eye, — you're stand - ing there. —

Fsus2/Bb

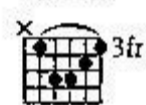


Ebsus2/Ab



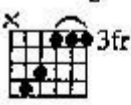
— Feels good on the in -

Cm

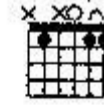


- side. — I don't mind, — I don't care. —

Ebmaj7

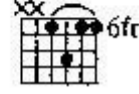


Fsus2/Bb



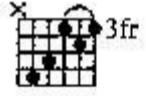
— You're stand - ing there, —

E \flat sus2/A \flat

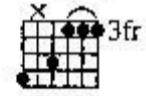


see - ing me for the first time.

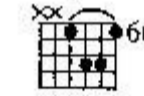
E \flat



E \flat maj7/B \flat

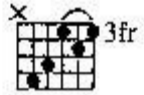


E \flat /A \flat

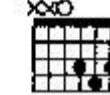


See - ing me for the first

E \flat



E \flat /D



time,

E \flat /A \flat



N.C.

see - ing me for the first time. As I am

is how — you take me, — nev — er try — to push —

— or make — me dif — f'rent. When I talk, — you lis —

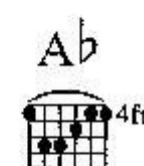
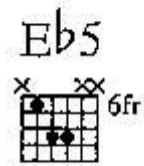
Eb5 6fr Bb Ab 4fr

— ten to — me. As I — am

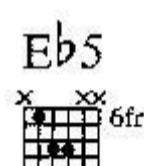
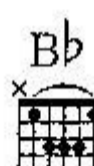
Bb Eb5 6fr

is how — you want me, — and I know — I've

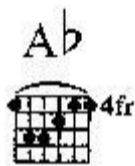
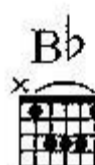
Bb Ab 4fr Bb



found the piece that's miss - ing: I'm

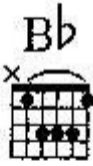
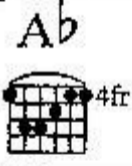


look - ing at him. Found the piece that's miss -
When I talk, you lis -

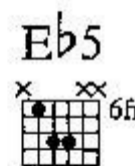
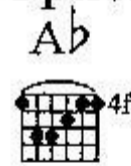


ing. }
ten. } Take me as I am.

Repeat and Fade



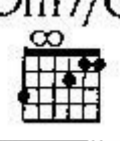
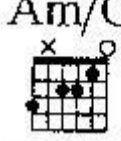
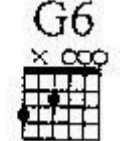
Optional Ending




START ALL OVER

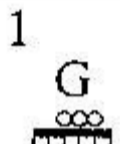
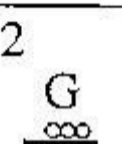
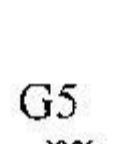
Words and Music by FEFE DOBSON,
SCOTT CUTLER and ANNE PREVIN

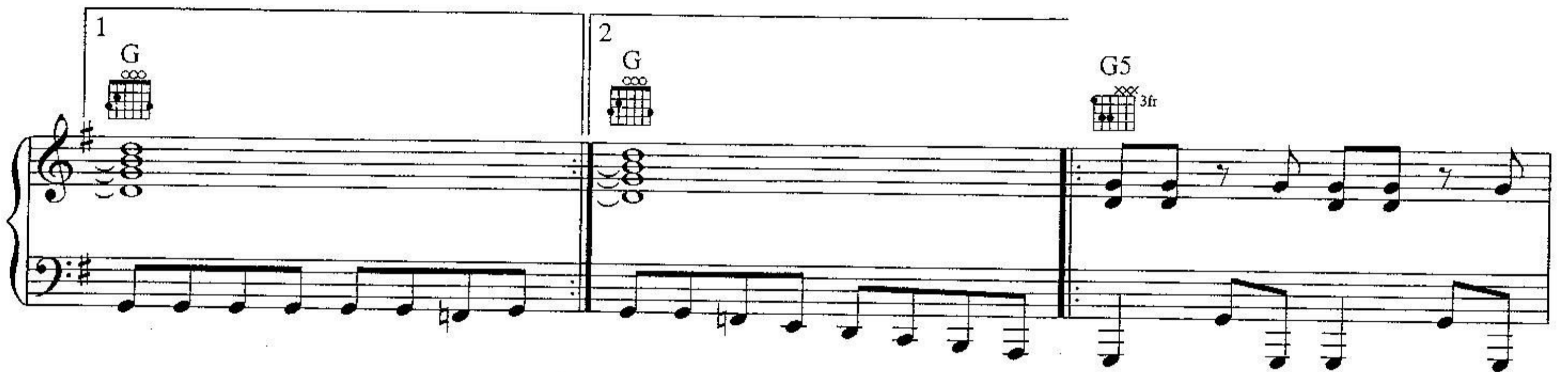
Moderately fast

Dm7/G  Am/G  G6 



f

1  2  G5  3fr



G5  3fr

I have to won - der if this wave's
Fan - tas - tic and ro - man - tic, all




— too big to ride. Com - mit or not
 — a big sur - prise. You've got the warn -

— com - mit in such a cra - zy tide.
 — ing hes - i - ta - tion pushed a side.

F5 

It's soon - er than

C5  3fr

A7 

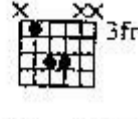
— I { thought, - but you called me
 — want, — but you caught my

F5

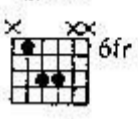


out. heart. I I lost guess con - trol, I'm read -

C5

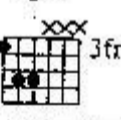


Eb5

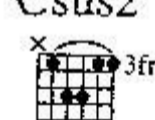


and there's no doubt } I'm gon - na start all o - ver.
 y now to start.

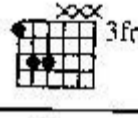
G5



Csus2

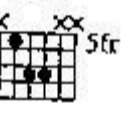


G5

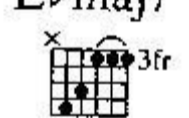


Out of the fire and in - to the fire a - gain, you make me

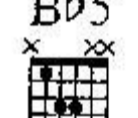
D5



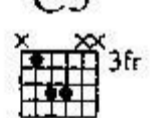
Ebmaj7



Bb5



C5



want to for - get and start all o - ver.

G5

C5

G5

Here I come, straight out of my mind, or worse, another

D5

Ebmaj7

Bb5

C5

chance to get burned and start all over.

Eb5

Fsus

F#dim


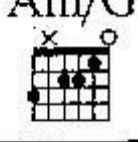
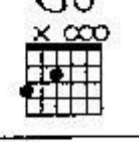
Dm7/G

I'm gonna start all over.


Am/G


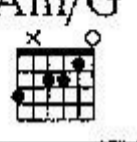
G6

It's so eas -


Dm7/G  Am/G  G6 

- y, you dis - rupt — me, can't com - plain. —



Dm7/G  Am/G 

It's so eas - y, you dis - rupt — me, can't com -



G6  G5 

- plain. It's so eas - y, you dis - rupt -

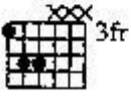


F5  G5  F5 

— me, can't com - plain. — It's so eas -



G5



F5



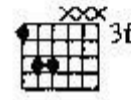
Ebmaj7/G



- y. (You dis - rupt me.) I'm gon - na

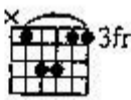
N.C.

G5

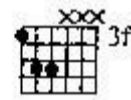


start all o - ver (start all o - ver). Out of the fire and

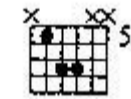
Csus2



G5

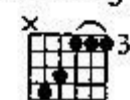


D5

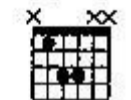


in - to the fire a - gain, you make me want to for - get

Ebmaj7



Bb5



C5



G5



and start all o - ver. Here I come, straight

C5 G5 D5

out of my mind, — or worse, an - oth - er chance to get burned —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line contains the lyrics "out of my mind, — or worse, an - oth - er chance to get burned —". Above the vocal line are three guitar chord diagrams: C5 (3fr), G5 (3fr), and D5 (5fr). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Ebmaj7 Bb5 C5 Eb5

— and start all o - ver. I'm gon - na

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "— and start all o - ver. I'm gon - na". Above the vocal line are four guitar chord diagrams: Ebmaj7 (3fr), Bb5, C5 (3fr), and Eb5 (6fr). The piano accompaniment continues with chords and a bass line.

Fsus F#dim G5

start all o - ver.

The third system of music shows the vocal line and piano accompaniment. The vocal line lyrics are "start all o - ver.". Above the vocal line are three guitar chord diagrams: Fsus, F#dim (9fr), and G5 (3fr). The piano accompaniment continues with chords and a bass line.

The fourth system of music shows the piano accompaniment for the final part of the page. It consists of chords in the right hand and a bass line in the left hand, continuing the musical progression from the previous systems.

CLEAR

Words and Music by DESTINY HOPE CYRUS,
ALEXANDER BARRY and SHELLY PEIKEN

Moderate Reggae (♩ = ♪♪♪)

Introduction for piano. The right hand starts with a treble clef, a 7/8 time signature, and a mezzo-forte (mf) dynamic. It features a series of chords, including a triad of F, A, and C. The left hand plays a steady bass line with eighth notes. A first ending bracket is shown above the right hand.

First two lines of piano accompaniment. The right hand has a treble clef and a C major chord diagram. It features a melodic line with a first ending bracket. The left hand has a bass clef and continues the bass line. The lyrics 'It's' are written at the end of the first line.

Third and fourth lines of piano accompaniment. The right hand has a treble clef and an F major chord diagram. It features a melodic line with a C major chord diagram above it. The left hand has a bass clef. The lyrics are: 'six a - m., and I'm wide a - wake, 'cause I can't stop think - in' 'bout the did I smile when I hurt in - side? Said I was o - kay when I'.

Fifth and sixth lines of piano accompaniment. The right hand has a treble clef and an F major chord diagram. It features a melodic line. The left hand has a bass clef. The lyrics are: 'stuff you were say - ing to me. And I, I can't knew it's a lie. I want - ed to be -'.

C F

let it slide. — The pa - per's not here yet, the
 lieve in you. — You took your — chanc - es, and

C

sun's not up, — but I'm not a - fraid — to tell — you what — I feel —
 one was me, — so I'll just for - give — you — and set you free. — I'm on —

Dm C G

— in side; — I had one of those dreams that
 — my way, — yeah, I'm step - ping out of the

F C

make it all — so } clear to me now. — I
 haze, and it's — so }

Dm Am F

got a whole new per - spec - tive. It's so clear to me now, —

C Em Am

— you can't trick me that way. — It ap -

F C Dm

pears to me, how — long you tried to make me think it was

G

To Coda ⊕

me, who was be - ing the fake, — so clear. —

F C Dm

The first system of music features a guitar part with chords F, C, and Dm. The piano accompaniment consists of a treble and bass staff with chords and a melodic line in the bass.

2 Am

Why so clear. I wan-na put the past be-hind,

The second system includes a guitar chord Am and the lyrics "Why so clear. I wan-na put the past be-hind,". The piano accompaniment continues with chords and a bass line.

Em7

try and may-be I can find bet-ter days. The

The third system features a guitar chord Em7 and the lyrics "try and may-be I can find bet-ter days. The". The piano accompaniment continues with chords and a bass line.

Am G

first time in a while, I think I e-ven feel a smile on my face.

The fourth system includes guitar chords Am and G and the lyrics "first time in a while, I think I e-ven feel a smile on my face.". The piano accompaniment continues with chords and a bass line.

F C

I

Dm Am F

got a whole new per - spec - tive. Yeah, I do.

C Em Am

(It's so clear.) You can't treat me that way. It's so

D.S. al Coda

CODA

F C

so clear.

Dm Am F

The first system of music consists of a treble and bass clef. The treble clef has a guitar chord diagram for Dm (x02020) above the first measure, Am (x02010) above the second measure, and F (x02330) above the third measure. The bass clef contains a simple accompaniment pattern.

C Dm Am

The

The second system continues the musical notation. The treble clef has guitar chord diagrams for C (x02230) above the first measure, Dm (x02020) above the second measure, and Am (x02010) above the third measure. The word "The" is written below the treble clef in the third measure. The bass clef continues the accompaniment.

N.C.

sun's go - ing down on a Sat - ur - day, and I feel al - right, I

The third system features the instruction "N.C." (No Chords) above the treble clef. The lyrics "sun's go - ing down on a Sat - ur - day, and I feel al - right, I" are written below the treble clef. The piano accompaniment continues in the bass clef.

C

feel o kay.

The fourth system features a guitar chord diagram for C (x02230) above the treble clef. The lyrics "feel o kay." are written below the treble clef. The piano accompaniment continues in the bass clef.

GOOD AND BROKEN


Words and Music by DESTINY HOPE CYRUS,
TIM JAMES and ANTONINA ARMATO

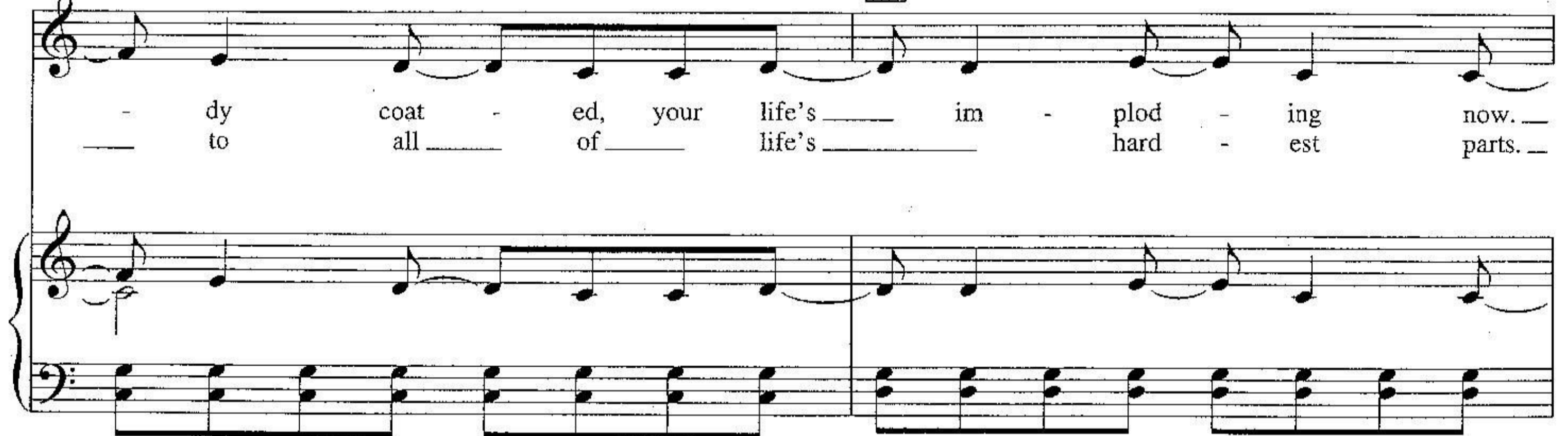
Moderately fast

Csus2  C 

* 

All you o - ver - load - ed, can -
go, don't hold on

D7sus 



dy coat - ed, your life's im - plod - ing now.
to all of life's hard - est parts.

Csus/Bb 



There's a risk worth tak - ing, a pain
When we think of stop - ping, let's keep

* Recorded a half step lower.

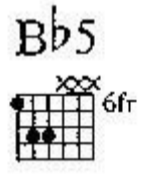
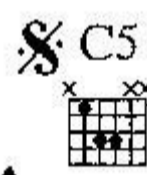


worth on each rock - ing in' on the rhy - thm this hol - low ground. _
 on rock - in' the rhy - thm of our hearts. _

1

2

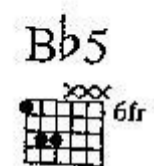
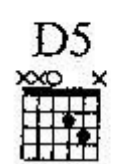
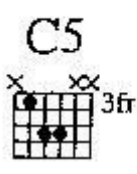
(We can) let



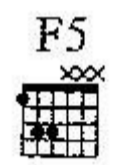
We can, we can break out of here, jump on o -



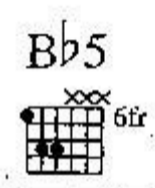
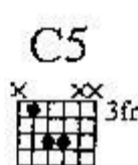
- ver there where the air is clear - er.



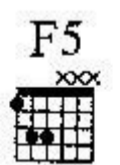
We can, we can for - get the pace, win in our



own race, be - come a bro - ken chain,



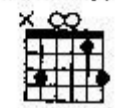
yeah. We are bro - ken chains,



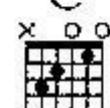
To Coda

yeah, good and bro - ken.

Csus2

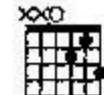


C



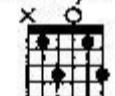
Find the mag - ic, go —

D7sus



— and grab — it; your fate — is in — your — hands. —

Csus/Bb



— Come on, find — a rea - son to — be - lieve — in, just

F



D.S. al Coda

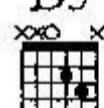
tell your - self, — (“We can.”) —

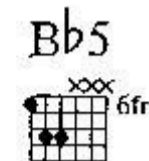
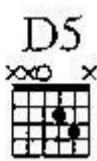
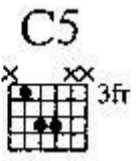
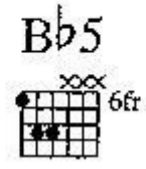
CODA

C5

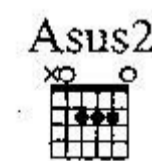


D5

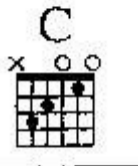
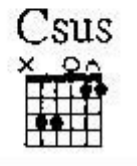
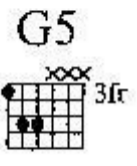




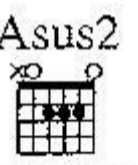
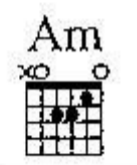
Get off your seat, on your feet,



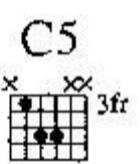
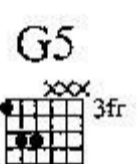
raise your hands, feel the beat. Let it go, lose con - trol,



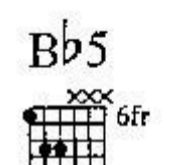
feel it in your soul. _____ Don't you know what you can do



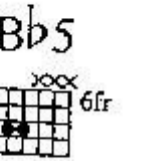
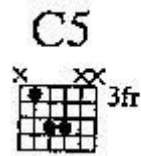
if you have faith in you? Let's not be in - vis - i - ble; there's



no red light in life; let's go. _____ We can, we can break out -



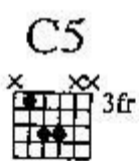
_____ of here, jump on o - ver there where the air _____ is clear - er.



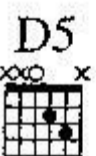
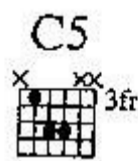
We can, we can for - get the pace, win in our



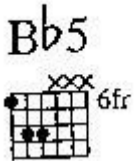
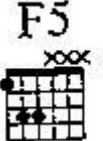
own race, be - come a bro - ken chain,



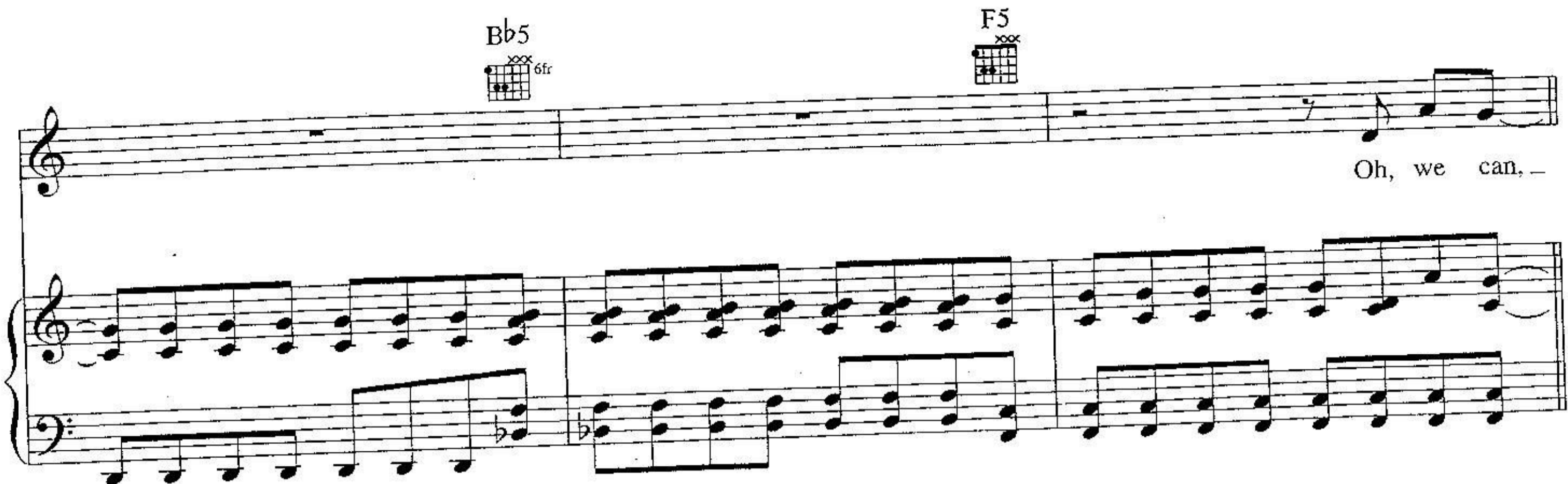
yeah... We are bro - ken chains, yeah,

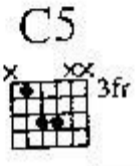
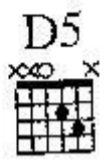
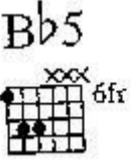


good and bro - ken. (We can, we can.)

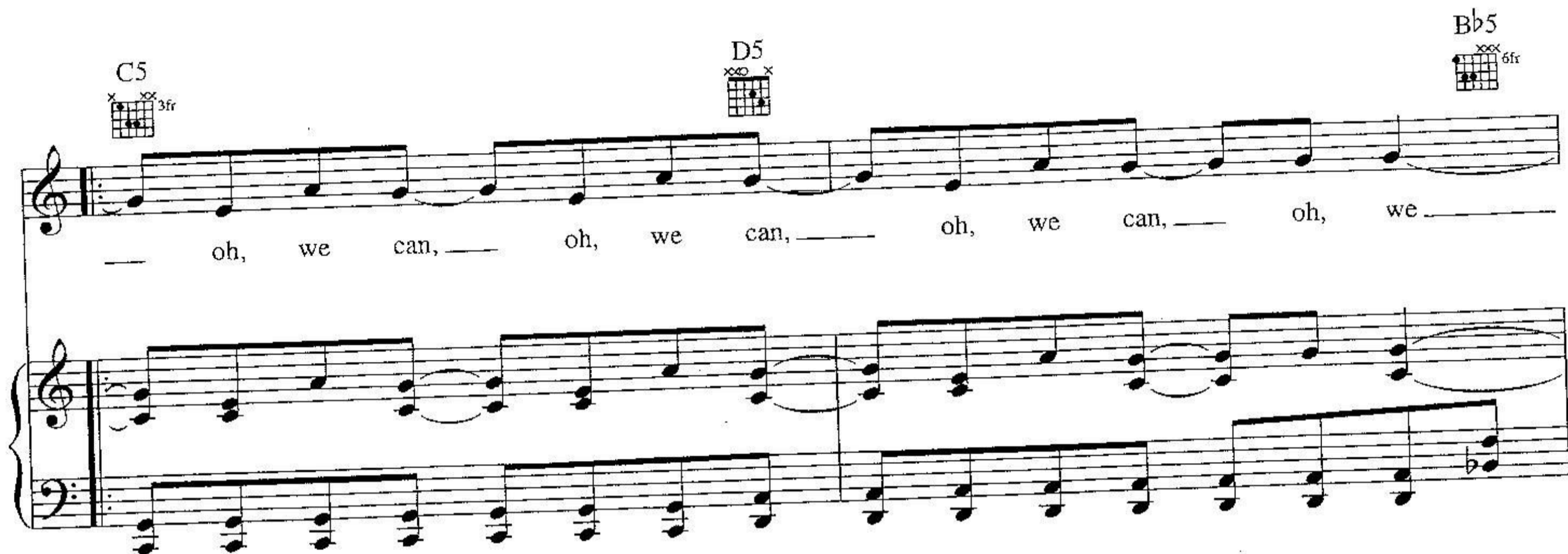
Bb5  F5 

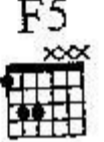
Oh, we can, —



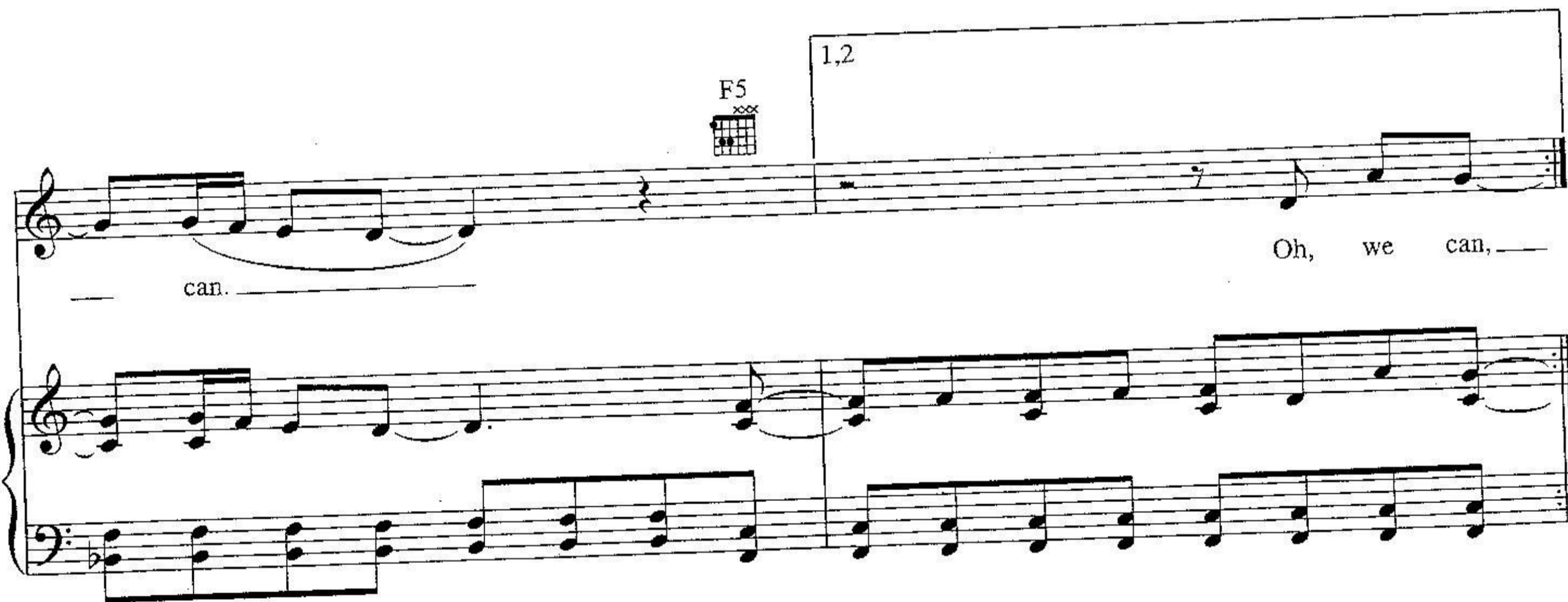
C5  D5  Bb5 

— oh, we can, — oh, we can, — oh, we can, — oh, we —



F5  1,2

can. — Oh, we can, —



3 C5 

Good and bro - ken. —



I MISS YOU

Words and Music by DESTINY HOPE CYRUS,
BRIAN GREEN and WENDI FOY GREEN

Moderately

mp

B \flat Gm7 F/G F Fsus

B \flat Gm7 F/G F Fsus

Sha - la - la - la - la, sha - la - la - la - la.

B \flat Fsus F F \sharp m7b5

You used to call me your an gel, _____
You used to call me your dream er, _____

Gm F6 C7/E

said I was sent straight down from heav en. _____
and now I'm liv - in' out my dream. _____

Bb/F Fsus F Fm7b5

You'd hold me close in your arms;
Oh, how I wish you could see

Gm F6 Ebmaj9

loved the way — you felt so — strong.
ev - 'ry - thing — that's hap - 'nin' — for me.

Cm9 Ebmaj9 Fsus F Gm7

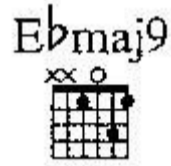
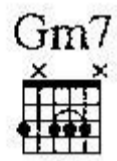
I nev - er want - ed you to leave; — I
I'm think - ing — back on the past: — it's

Cm7 Ebmaj9 Fsus F

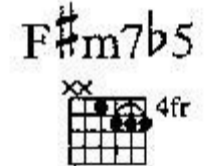
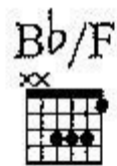
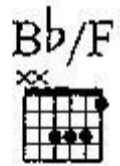
want - ed you — to stay — here hold - ing me. — } I
true, the time — is fly - ing by too — fast. }



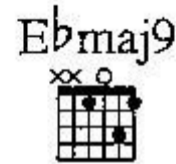
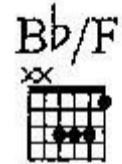
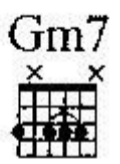
miss you; — I miss your smile, — and



I still shed a tear — ev - 'ry once in — a while. — And e - ven though it's



dif - f'rent — now, — you're still here some - how. — My



heart won't let — you go, — and I need you to know — I

Cm11  Fsus  F 

miss you. — Sha - la - la - la - la, — I



Bb  Eb/Bb  Bb  Gm7  F/G  Eb/F 

miss you. —

1  

2  



Ebmaj9  F  Gm7 

I know you're in a bet-ter place, — yeah, but I wish that I could see your face. — Oh, —



Cm9  Bb/D  Eb  F/G 

I know you're where you need to be, — e - ven though it's not here with me. —



G G7/B C

I miss you; — I

C/B Am7 G6

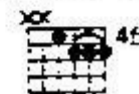
miss your smile, — and I still shed a tear — ev - 'ry

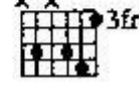
Fmaj9 C/G F/G C/G

once in — a while. — And e - ven though it's dif - f'rent — now, — you're still

G G#m7b5 Am7 C/G

here some - how. — My heart won't let — you go, — and

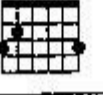
1
Fm7b5


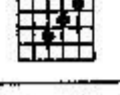
Dm11


I need you to know _ I miss you. _



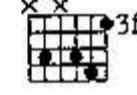
Gsus


G


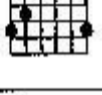
2
Fmaj7


Sha - la - la - la - la, _ I I need you to know _ I



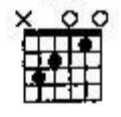
Dm11


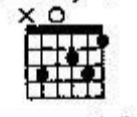
G7sus

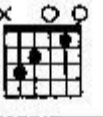

G


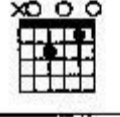
miss you. _ Sha - la - la - la - la, _ I




C


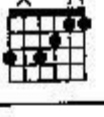
Dm/C


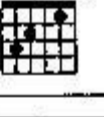
C


Am7


G/A


G


F/G


C


miss you. _

