

BOP TO THE TOP

Words and Music by RANDY PETERSEN
and KEVIN QUINN

Latin dance groove

(Spoken:) *Mucho gusto!*

mf

This system features a vocal line in treble clef with a 4/4 time signature. The vocal line contains a spoken phrase: "(Spoken:) *Mucho gusto!*". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a dynamic marking of *mf* and features a rhythmic pattern of eighth and sixteenth notes.

Ay! Que fabulosa! *Ay! Ay! Ay!* *Arriba!*

Gm *F* *E♭*

This system continues the musical notation. It includes guitar chord diagrams for *Gm*, *F*, and *E♭* above the vocal line. The vocal line contains the lyrics: "*Ay! Que fabulosa!*" followed by a measure of rest, then "*Ay! Ay! Ay!*" followed by another measure of rest, and finally "*Arriba!*". The piano accompaniment continues with the same rhythmic pattern.

Gm *F* *Gm* *F*

Mira me. *Female: I be - lieve _ in dream - ing, _*

This system continues the musical notation. It includes guitar chord diagrams for *Gm*, *F*, *Gm*, and *F* above the vocal line. The vocal line contains the lyrics: "*Mira me.*" followed by a measure of rest, then "*Female: I be - lieve _ in dream - ing, _*". The piano accompaniment continues with the same rhythmic pattern.



shoot - ing for ___ the stars. _____ *Male:* Ba - by, to ___ be num - ber one, ___ you've



got to raise ___ the bar. _____ *Female:* A - kick - in' and ___ a - scratch - in', _____



grind - in' out ___ my best; _____ *Male:* an - y - thing ___ it takes ___ to climb ___ the



N.C.



N.C.

lad - der of ___ suc-cess. *Both:* Work our tails ___ off ev - 'ry day; _____

we got - ta bump the com - pe - ti - tion, blow them all a - way.

N.C.

Male: Caliente! Female: Suave!

 Yeah, we're gon - na *Both:* bop, bop, bop, bop to the top;

Male: slip and slide — and ride — that rhy - thm. *Both:* Jump and pop, hop till we drop, and start —

Female:

Male: wipe a - way — your in - hi - bi - tions. *Both:* Stomp, stomp, stomp, do the Romp and strut —

Female:

——— a - gain. — *Both:* Zip, zap, zop, flop like a mop;

 ——— your stuff. — *Both:* Bop, bop, bop, straight to the top;

Dm7

Gm

Ebmaj7

To Coda

Male: scoot a - round the cor - ner. Both: Move it to the groove till the mu - sic
 Male: go - ing for the glor - y. Both: We'll keep step - ping up, and we just won't

Dm7

D7

Gm

F

stops. Do the bop, bop, bop to the top;

Gm

Gm


F

don't ev - er stop. Bop to the top.

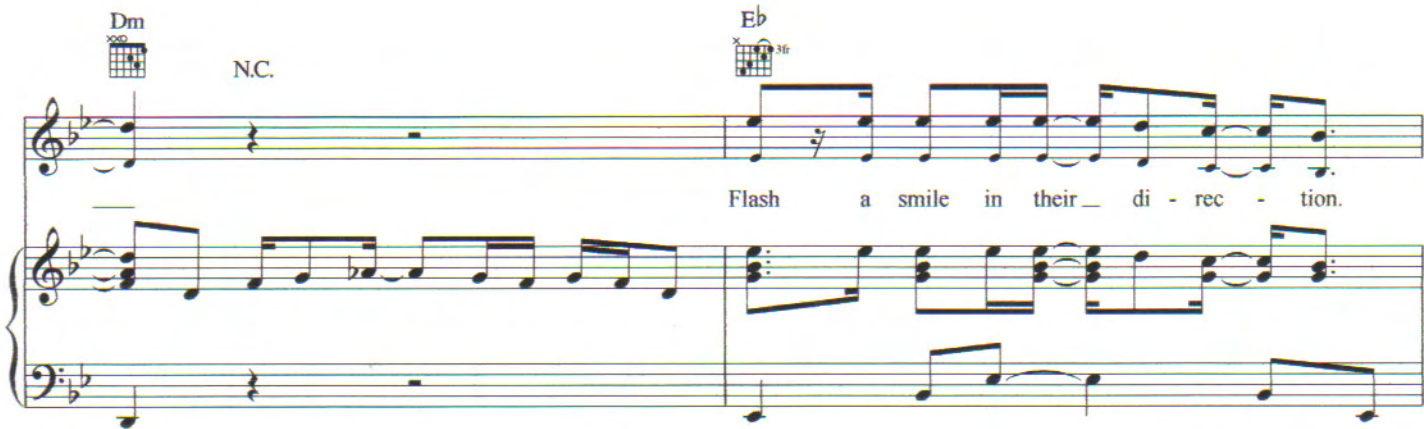
D7


Cm

Gim - me, gim - me; shim-my, shim-my. Shake some boot - y and turn a - round.

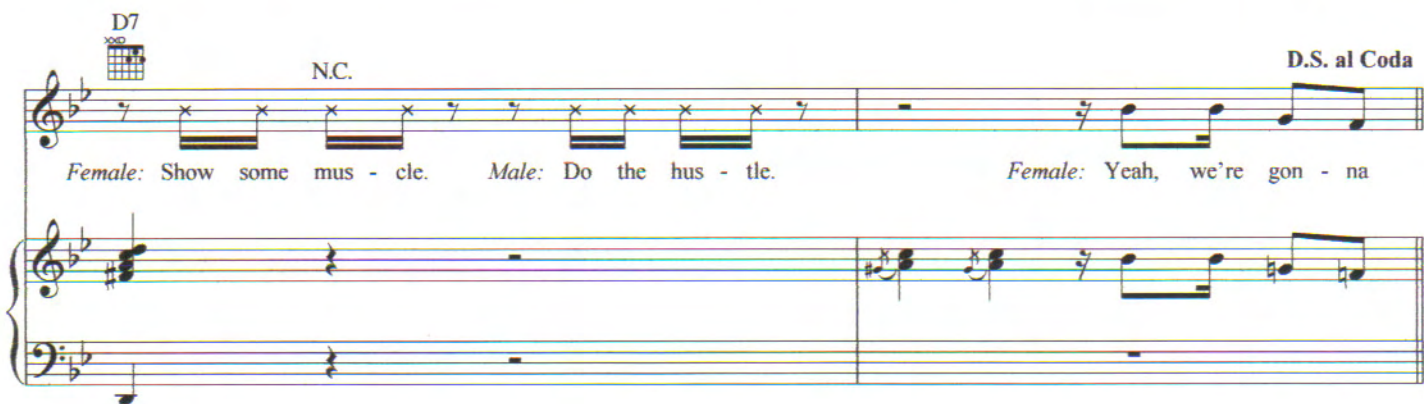
Dm  **N.C.** **Eb** 




Flash a smile in their di - rec - tion.



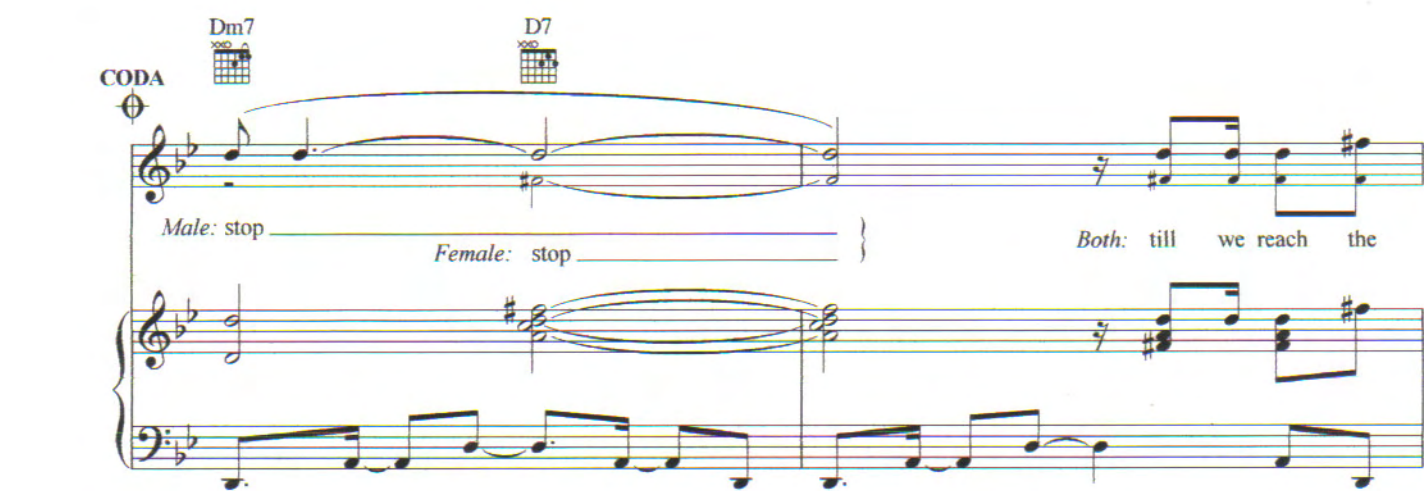
D7  **N.C.** **D.S. al Coda**

Female: Show some mus - cle. *Male:* Do the hus - tle. *Female:* Yeah, we're gon - na



CODA  **Dm7**  **D7** 

Male: stop _____ *Female:* stop _____ } *Both:* till we reach the



Gm  **F**  **Eb**  **Gm/D**  **D**  **Gm** 

top. _____ Bop to the top!



BREAKING FREE

Words and Music by
JAMIE HOUSTON

Moderately

Cm



F(add2)



Ab



Ab(add2)



Cm



F(add2)



Male: We're soar - in', fly - in'.

Ab



Eb



Bb



Cm



There's not a star in heav - en that we can't reach. Female: If we're try -

F



Ab(add2)



Eb/Ab



- in', so we're break - in' free.



Male: You know the world can see _____ us _____ in a way that's dif -



- f'rent from who _____ we are. _____ Female: Cre - at - ing space be - tween _____ us, _____ till



we're sep - 'rate hearts. _____ Both: But your faith, _____ it gives _____



_____ me strength, _____ strength to _____ be - lieve. _____ Female: We're

Male: We're break - in' free. _____

Cm F Ab

soar - in', — *Male:* fly - in'. — *Both:* There's not a star — in heav -

Eb Bb/D Cm F

- en that we — can't reach. — *Male:* If we're try - in', — *Both:* yeah, we're break -

Ab Abmaj7(no3rd) Ab Abmaj7(no3rd) Cm

in' free. *Male:* Oh, we're break - in' free. Can you feel it build -

F Ab Eb Bb/D

- ing, — like a wave the o - cean just can't — con - trol, —

Cm F Ab

con - nect - ed by a feel - in', oh, in our ver - y souls,

Eb Bb/D Ab F7/A

ris - ing till it lifts us up so

Ab Ab(add2) Cm

ev - 'ry - one can see? _____

Female: We're soar - in', Male: fly -
 Female: Run - nin', Male: climb -
 Male: We're break - in' free.

F Ab Eb Bb/D

in' _____
 in', _____

Both: There's not a star in heav - en that we can't reach. _____
 Both: to get to that place to be all that we can be. _____

Cm F Ab Abmaj7(no3rd)

Male: If we're try - in', — Both: yeah, we're break - in' free. Male: Oh, we're break -
 Male: Now's the time, — Both: so we're break - in' free. Male: We're break -

1 2

Ab Abmaj7(no3rd) Eb Bb/D Ab

in' free. in' free. More than hope, more than faith,

F7/A Ab

Female: this is truth, this is fate; and to - geth - er, we Both: see —

F7/A

— it com - in'. — Male: More than you, more than me, Female: not a want, but a need:

Ab  Dm  N.C.  N.C. 

Both: both of us break - in' free. _____ Female: Soar - in', _____ Male: fly -



Bb  F  C/E 



- in'. _____ Both: There's not a star _____ in heav - en that we _____ can't reach. _____



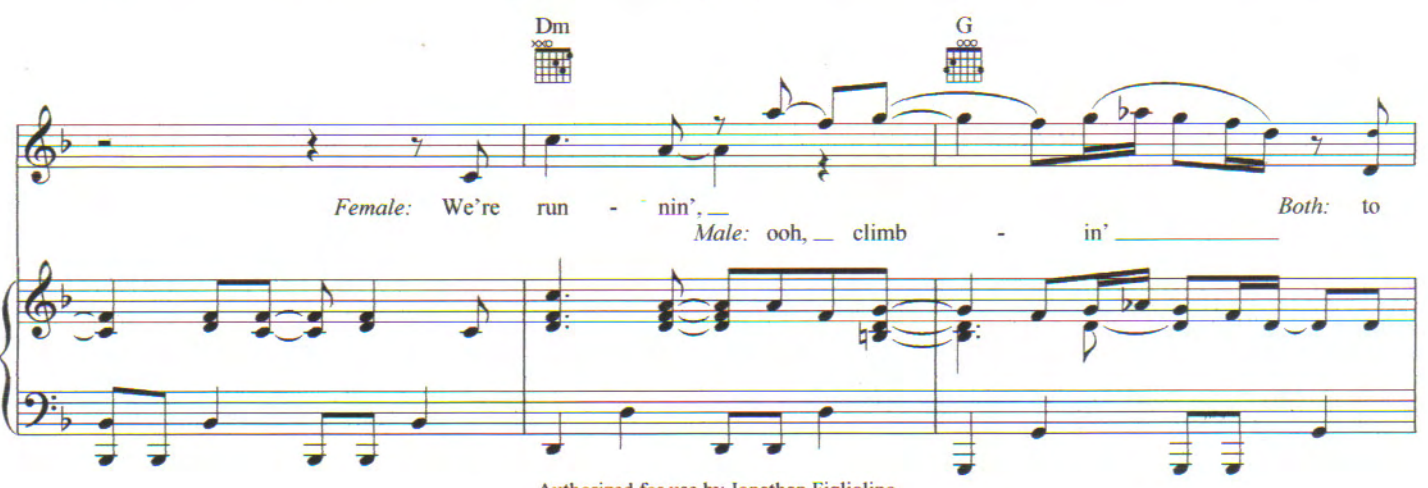
Dm  G  Bb 





_____ If we're try - in', _____ yeah, we're break - in' free. _____ Break - in' free.




Dm  G 

Female: We're run - nin', _____ Male: ooh, _____ climb - in' _____ Both: to




get to the place — to be — all that we — can be. — Now's the time, —







Female: so we're break - in' free. *Male:* Oh, — we're break - in' free.







You know the world can see — us — in a way that's

rit.







dif - f'rent than who — we are —

8va



GET'CHA HEAD IN THE GAME

Words and Music by RAY CHAM,
GREG CHAM and ANDREW SEELEY

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

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a melodic line starting with a quarter rest, followed by eighth notes G4, F4, E4, and D4, with a triplet of eighth notes (D4, C4, B3) indicated by a bracket and a '3' above it. The bass staff begins with a bass clef and contains a bass line of quarter notes G3, F3, E3, and D3. A dynamic marking of *mf* is placed between the staves.

The second system continues the piano accompaniment. The treble staff features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The bass staff continues with a steady bass line of quarter notes.

The third system introduces the vocal line. The treble staff has a vocal line with the lyrics "Coach said to" under the notes G4, F4, E4, and D4. The piano accompaniment continues in the bass and treble staves.

The fourth system includes guitar chord diagrams. The Cm chord is shown as a barre on the 3rd fret with the 3rd, 4th, and 5th strings. The Am chord is shown as a barre on the 2nd fret with the 2nd, 3rd, and 4th strings. The vocal line has the lyrics "fake right and break left. Watch out for the pick and keep and eye on de-fense. Got - ta" under the notes. The piano accompaniment continues with a more active bass line.

*Recorded a half step higher.

Cm Am Bm

run the give-and-go, take the ball to the hole, — and don't be a - fraid — to shoot the out - side "J".

N.C. Cm Am Bm

Uh, just keep your head in the game. — Uh, just keep your head in the game, — and

Cm Am Bm

don't be a - fraid — to shoot the out - side "J". Uh, just keep your head in the game. — You got - ta

Cm Am

get - 'cha, get - 'cha head in the game. — You got - ta
(We got - ta get our, get our, get our, get our head in the game.) —



get - 'cha, get - 'cha head in the game. (We got - ta get our, get our, get our, get our head in the game.) _ Come on,



get - 'cha, get - 'cha head in the game. _ (We got - ta get our, get our, get our, get our head in the game.) _ You got - ta



get - 'cha, (...get our, get - 'cha, get our head in the game. _ We got - ta



N.C.

get our, get our, get our, get our head in the game. _ Who!) _ Let's



make sure that we get the re - bound, 'cause when we get it, then the crowd will go ___ wild.



A sec - ond chance, got - ta grab it and go. ___



N.C.

May - be this time, we'll hit ___ the right notes. ___



Wait a min - ute; not the time or place. _ Wait a min - ute; get my head in the game. _

Cm Am Bm

Wait a min - ute; get my head in the game. — Wait a min - ute; wait a min - ute. Got - ta }
I got - ta }

Cm Am

get my, get my head in the game. — (You got - ta get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game.) — I got - ta

Cm Am Bm

get my, get my head in the game. — (You got - ta get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game.) — Come on,

Cm Am Bm

get my, get my head in the game. — (You got - ta get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game.) — I got - ta

To Coda

Cm



get my, (...get - 'cha, get my get - 'cha head head in the game. — You got - ta

(...get - 'cha, get my get - 'cha head head in the game. — You got - ta

Am



Bm



N.C.

Ab



get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game. — Who!) —

Why — am I feel - ing so — wrong? —

Abm9



Ebm/Gb



My head's in the game, — but my heart's in the

Ebm7



Fbmaj7



song. She makes this feel so — right. (Spoken:) Should I go for it?



N.C.

Ah, I better shake this. Yikes!

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

N.C.

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

1 2

D.S. al Coda

I got - ta

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

CODA



N.C.

get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game. — Who!) —

Musical notation for the CODA section, including vocal line and piano accompaniment.

I CAN'T TAKE MY EYES OFF OF YOU

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately



mf



Male: You



nev - er know what you're gon - na feel, — oh. — You



nev - er see it com - ing; sud - den - ly, it's real. — Female: Oh, — it

*Recorded a half step higher.

Cm



Fm



nev - er e - ven crossed my mind, — no, that

Cm



Fm



I would ev - er end up here to - night. — Oh, —

Cm7



Fm7



Cm7



Both: all things change when you don't ex - pect them — to. —

Fm7



Cm7



Fm7



Female: Oh, — *Both:* no one — knows what the fu - ture's gon - na (I

Cm7

Fm7

do.
nev - er e - ven no - ticed that _ you've been _ there all _ a - long.) _ I

Dm

Gm7

can't take my eyes off of you. _ I

Dm

Gm7

Dm

know you feel the same way, too. _ I can't take my eyes off of you. _

Gm7

Dm

To Coda

All it took was one look for a dream _

Gm7 Cm7

— come true. —

Fm7 Cm7

Yeah, yeah, yeah, yeah. —

Fm7 Cm

Oh, oh. *Male:* Yeah, we got a good thing go - in' on. —

Fm Cm

Female: Oh, right here is right where we be - long. —

Fm Cm

Both: You nev - er real - ly know what you — might find; — now all — *Female:*

Fm

Male: I see — is *Both:* you — and I. — You're ev -

Cm Fm

- 'ry - thing — I nev - er knew — that I've — been look - ing for. — I

D.S. al Coda

CODA Gm7 Em

— come true. — Can't take my eyes off — of you. —



(Oh, oh, oh, yeah; _____ so let _____ the mu - sic play.)



Can't take my eyes off _____ of you. _____
(Yeah, the feel - ing's get - ting strong - er, _____)



and I nev - er, ev - er felt this way.) _____



Both: Al - right; I _____ see ev - 'ry - thing _____ in

Cm7  Fm7  Cm7 

your eyes; oh, yeah. Al - right, some - thing's hap -



Fm7  Cm7 



- pen - ing, 'cause ev - 'ry - one's a - round, but you're the on -



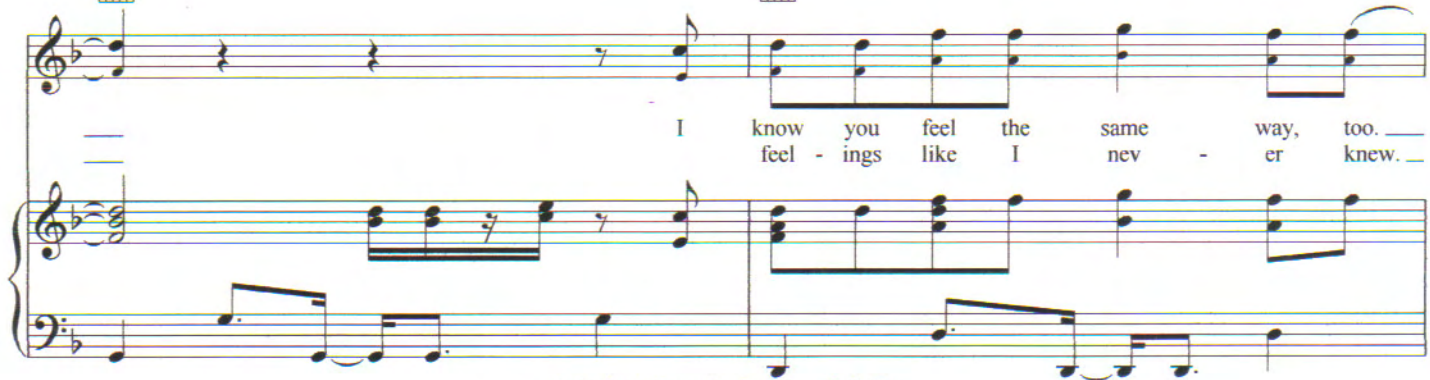
Fm7  Dm 

- ly one I see. I can't take my eyes off of you. —
can't take my eyes off of you; —



Gm7  Dm 



I know you feel the same way, too. —
feel - ings like I nev - er knew. —



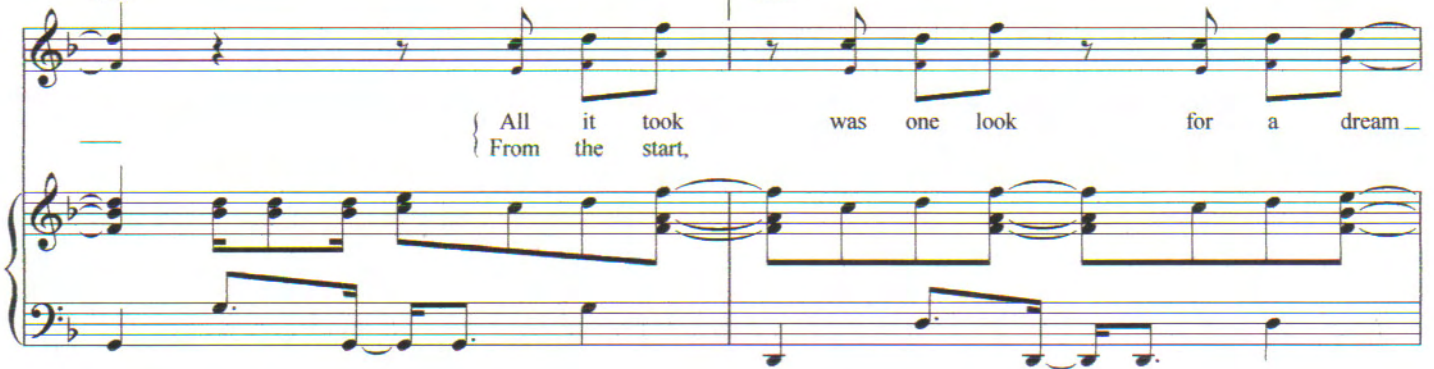
Gm7  Dm 

I can't take my eyes off of you. —



Gm7  1 Dm 

{ All it took was one look for a dream —
From the start,



Gm7  2 Dm 

— come true. — I got my heart; yeah, you do.



Gm7  Dm 

Can't take my eyes off — of you. —



START OF SOMETHING NEW

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately

Csus2



F(add2)/C



mf
With pedal

The piano introduction consists of two staves in 4/4 time. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a bass line of quarter notes: C3, F2, C3, F3, C3, F3, C3, F3. The piece concludes with a final chord of F4-C4.

Male: Liv - ing in my own world; did - n't

The male vocal line is on a single staff in 4/4 time. The lyrics are: "Liv - ing in my own world; did - n't". The piano accompaniment is on two staves. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a bass line of quarter notes: C3, F2, C3, F3, C3, F3, C3, F3. The piece concludes with a final chord of F4-C4.

F(add2)/C

C(add2)

un - der - stand that an - y - thing can hap - pen

The piano accompaniment is on two staves in 4/4 time. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a bass line of quarter notes: C3, F2, C3, F3, C3, F3, C3, F3. The piece concludes with a final chord of F4-C4.

F(add2)/C

when you take a chance.

Female: I

The female vocal line is on a single staff in 4/4 time. The lyrics are: "when you take a chance." The piano accompaniment is on two staves. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a bass line of quarter notes: C3, F2, C3, F3, C3, F3, C3, F3. The piece concludes with a final chord of F4-C4.

Dsus2

G(add2)/D

nev - er be - lieved in what I could - n't see.

D(add2)

I nev - er o - pened my heart to all the pos - si -

G(add2)/D

Bb(add2)

bil - i - ties. Oh, Both: I know Female: that some - thing has changed;

C(add2)

Bb(add2)

Both: nev - er felt this way. Female: { And right here to - night, I know it for real:

C(add2)



Bb(add2)



C(add2)



D(add2)



Both: this could be the start of some - thing new.

G(add2)



D(add2)



G(add2)



A



Female: It feels so right Both: to be here with you, oh. And

Bm7



D(add2)



now, look - ing in your eyes, Female: I feel in my heart

G(add2)



To Coda

A(add2)



Csus2



Both: the start of some - thing new.

Dsus2



Male: Now who'd - 've ev - er thought — that

G(add2)/D



Both: we'd both be here — to - night? —

D(add2)



Female: Yeah, — and the world — looks so much bright - er, oh, — with you



G(add2)/D

by my — side. —



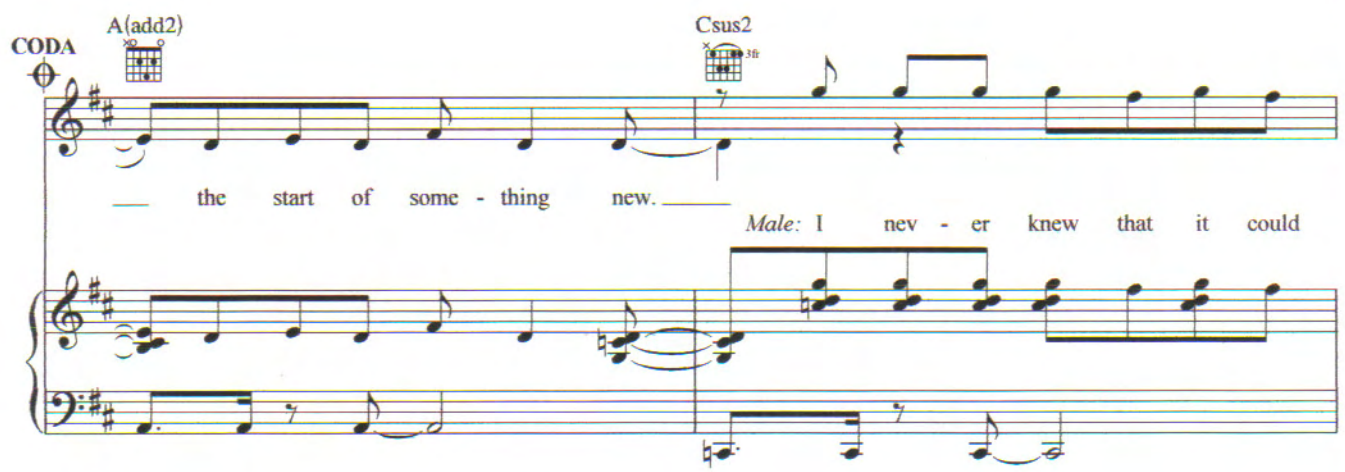
D.S. al Coda






Both: I

CODA  

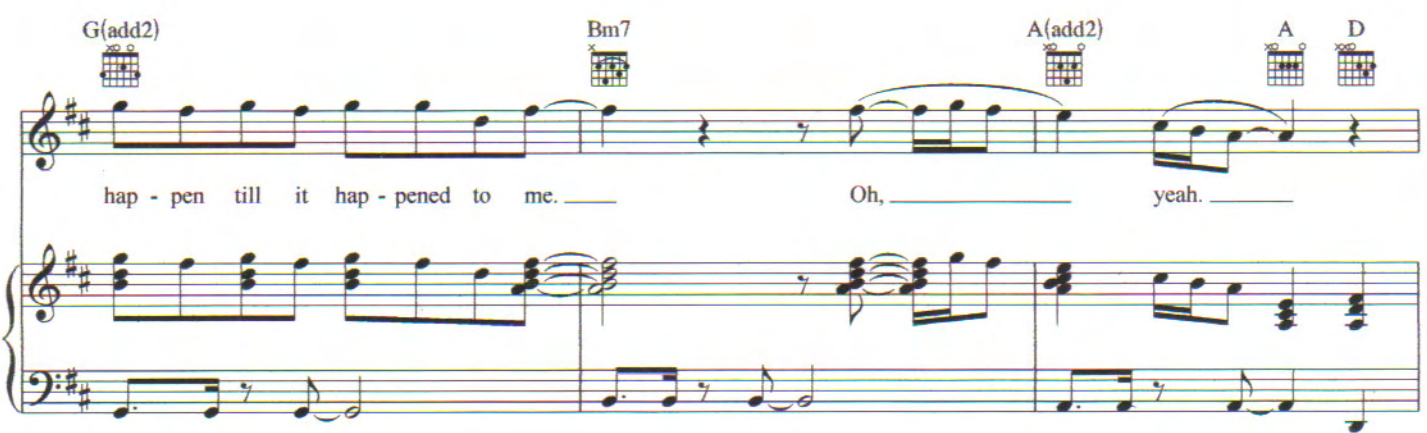
the start of some - thing new. _____

Male: I nev - er knew that it could



hap - pen till it hap - pened to me. _____ Oh, _____ yeah. _____



Both: I did - n't know it be - fore, _____ but now it's eas - y to see, _____ oh. _____



It's the start of some - thing _____ new. _____



A(add2)

E(add2)

It feels so right to be here with you,

A(add2)

B

C#m7

E(add2)

oh. And now, looking in your eyes, I feel in my heart

A(add2)

1 B(add2)

2 B(add2)

that it's the *Female:* the start of some-thing new,

A(add2)

B(add2)

D6/9

Male: ...the start of some-thing new... *Female:* ...the start of some-thing new.
 ...some-thing new.

STICK TO THE STATUS QUO

Words and Music by DAVID N. LAWRENCE
and FAYE GREENBERG

Moderately fast

Eb7



mf

Db7



D7



Eb7



Zeke: You can bet there's noth - in' but net when I am
Martha Cox: Look at me, and what do you see? In -

Db7



D7



in the zone and on a roll. But I've got
tel - li - gence be - yond com - pare. But in - side,

Eb7



— a con - fes - sion, my own se - cret ob - ses - sion, and it's mak -
— I am stir - ring; some - thing - strange is oc - cur - ring. It's a se -

*Recorded a half step higher.

F7 Bb7sus Bb Eb/G Ab7

ing me ___ lose ___ con - trol. ___ *Jocks:* Ev - 'ry - bod - y, ___ gath -
 cret I ___ need ___ to ___ share. ___ *Brainiacs:* O - pen ___ up, ___ dig ___ way ___

Bb7sus N.C.

- er ___ 'round. ___ *Zeke:* If Troy can tell his secret, then I can tell mine... I bake.
 ___ down ___ deep. ___ *Martha:* Hip-hop is my passion! I love to pop, and lock,

Omit 2nd time

Jock 1: What?! *Zeke:* I love to bake! Strudels, scones, even apple pandowdy! *Jocks:* Not
 and jam, and break...! *Brainiac 1:* Is that even legal? *Brainiacs:* Not

an - oth - er sound! ___ *Zeke:* Someday I hope to make a perfect crème brûlée.
 an - oth - er peep! ___ *Martha:* It's just dancing! Sometimes I think it's cooler than homework.

Cm Ab

Jocks: No, no, no, no! } No, no, no; stick
 Brainiacs: No, no, no, no! }

Eb Bb Cm Ab7sus

to the stuff you know. { If you wan - na be cool, fol - low one
 It is bet - ter by far to keep things

Ab7 Eb/Bb Bb Db7sus2

sim - ple rule; don't mess } with the flow, no, no. Stick
 as they are. Don't mess }

1 2

to the sta - tus quo!

E7



Skaterdude: Lis - ten well! I'm read - y to tell a - bout a need that I can - not de - ny. _____

D7

Eb7

E7



_____ Dude, there's no _____ ex - pla - na - tion for this awe -

F#7

Bsus



- some sen - sa - tion, but I'm read - y to _____ let _____ it _____ fly. _____

B

E/G#

A7



_____ Dudes & Dudettes: Speak _____ your _____ mind, _____ and _____ you'll _____ be _____ heard. _____

B7sus



N.C.

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole rest.

Skaterdude: Alright, if Troy wants to be a singer, then I'm comin' clean. I play the CELLO! Dude 1: Awesome!

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

Musical staff with treble clef, key signature of three sharps, and a whole rest.

Dude 2: What is it? (Skaterdude mimes) A saw! Skaterdude: No, dude, it's like a giant violin! Dudes & Dudettes: Not

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

Musical staff with treble clef, key signature of three sharps, and a melodic line.

an - oth - er word! Dude 2: Do you have to wear a costume? Skaterdude: Coat and tie!

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

C#m



A



Musical staff with treble clef, key signature of three sharps, and a melodic line.

Dudes & Dudettes: No, no, no, no! No, no, no; stick

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

E B C#m A7sus

to the stuff you know. { If you wan - na be cool, fol - low one
It is bet - ter by far to keep things

A7 E/B B Dsus2

sim - ple rule; don't mess } with the flow, oh no. Stick
as they are. Don't mess

1 2

N.C.

to the sta - tus quo. to the sta - tus quo!

Esus2 Esus2(#4) N.C. Esus2 Esus2(#4) F#7sus F#7 N.C.

F#7sus F#7 Esus2/G# F#7/G# N.C. Esus2/G# F#7/G#

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with quarter and eighth notes. Chord diagrams are placed above the staff, and 'N.C.' is written above the treble clef.

Esus2 Esus2(#4) N.C. Esus2 F#7 Esus2/G# A7sus A7

Musical notation for the second system. The treble clef features a melodic line with quarter and eighth notes. The bass clef has a bass line with quarter notes. Chord diagrams are shown above the staff, and 'N.C.' is written above the treble clef.

B7sus B7 C#7sus C#7 D7sus

Musical notation for the third system. The treble clef contains sustained chords with some melodic movement. The bass clef has a bass line with quarter notes. Chord diagrams are placed above the staff.

D7 Eb7sus Eb7 E7sus E7 N.C.

Sharpay: This is

Musical notation for the fourth system. The treble clef contains sustained chords. The bass clef has a bass line with quarter notes. Chord diagrams are placed above the staff. The text 'Sharpay: This is' is written below the treble clef.

Asus2

Bsus

not what I want.

This is not what I planned.

B

C#m7

And I just got - ta

say,

I do

D9

E/B

not un - der - stand.

Some - thing is real - ly...

B7sus

B7

Ryan: Some - thing's not right!

real - ly wrong,

Both: and we


D9  4fr


C#m7  4fr


B7sus  2fr

got - ta get ___ things back ___ where they ___ be - long.




Asus2/C#  6fr


B7  6fr

E  6fr

N.C.

F  6fr

We can do it! *Dudes & Dudettes:* *Skaterdude: Gotta play!* *Stick ___ with what you know!* *Sharpay & Ryan:* We can




N.C.

F#  6fr


do it! *Martha: Hip hop hooray!* *Brainiacs:* She ___ has got to go! *Sharpay & Ryan:* We can



N.C.

G#7/B#  6fr

do- it! *Zeke: Crème brûlée!* *Jocks:* Keep ___ your voice down low! *All:* Not ___



C#m N.C. G#7/B# C#m N.C. G#7/B#

an - oth - er peep! (No!) Not an - oth - er word! (No!) Not

C#m N.C. G#7/B# A7sus A7 N.C.

an - oth - er sound! (No!) *Sharpay:* Ev - 'ry - bod - y QUI - ET!

Why is everybody staring at you? Not me! You! Because of the callbacks? I can't have everybody staring at me,

Dm Bb

Jocks, Brainiacs, Dudes & Dudettes: No! No, no no, stick I really can't!

F C Dm Bb7sus

to the stuff you know. { If you wan - na be cool, fol - low one
It is bet - ter by far to keep things

Bb7 F/C C Eb7sus2

sim - ple rule; don't mess } with the flow, oh no. Stick
as they are. Don't mess

1 2 Bb/D Eb7sus2

N.C. to the sta - tus quo. to the sta - tus, stick

Bb/D Eb7sus2 N.C.

to the sta - tus, stick to the sta - tus quo!

WE'RE ALL IN THIS TOGETHER

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately

N.C.

All: To - geth - er, to - geth - er, to - geth - er, ev - 'ry - one.
All: To - geth - er, we're there — for each oth - er ev - 'ry time.

To - geth - er, to - geth - er, c' - mon, — let's have some fun.
To - geth - er, to - geth - er,

c' - mon, — let's do this right. *Male:* Here and now, — it's
Male: We're all here, — and

E♭

*Recorded a half step lower.

time for cel - e - bra - tion. — I fi - n'ly fig - ured out, —
 speak - ing out with one voice. — We're gon - na rock the house, —

yeah, — yeah, — that all our dreams —
 yeah, — yeah. The par - ty's on; — now

have no lim - i - ta - tions; — that's what it's all — a - bout. —
 ev - 'ry - bod - y, make some — noise. C' - mon and scream — and shout. —

(C' - mon, — now.) *Female:* Ev - 'ry - one — is —
Female: We've ar - rived — be -

To Coda

Eb
x 3 3 3 3 3 3

F
x 3 3 3 3 3 3

spe - cial in their own way; — we make each oth - er strong. —
cause we stuck to - geth - er, —

Eb
x 3 3 3 3 3 3

F
x 3 3 3 3 3 3

Eb
x 3 3 3 3 3 3

— We're not the same; — we're dif - f'rent in a good way. —

F
x 3 3 3 3 3 3

Eb
x 3 3 3 3 3 3

F
x 3 3 3 3 3 3

G
x 0 0 0 3 3 3

D/F#
x 0 0 3 3 3 3

To - geth - er's where we be - long. — All: We're all in this — to - geth -

Em
x 0 0 0 3 3 3

G/D
x 0 0 0 3 3 3

C
x 0 0 0 3 3 3

G/B
x 0 0 0 3 3 3

C/E
x 0 0 0 3 3 3

D/F#
x 0 0 3 3 3 3

- er; once — we know that we are, we're all stars, and we see — that. We're

G D/F# Em G/D C G/B

all in this — to - geth - er, and — it shows when we stand hand in hand,

C/E D/F# F5

make our dreams — come — true. — Ev - 'ry - bod - y now:

G F

To - geth - er, to - geth - er, to - geth - er, ev - 'ry - one.
 To - geth - er, we're there — for each oth - er ev - 'ry time.

G F

To - geth - er, to - geth - er, c' - mon, — let's have some fun.
 To - geth - er, to - geth - er,

D.S. al Coda

F

c' - mon, — let's do this right.

CODA

F Eb

cham - pi - ons one and all. —

F G D/F# Em G/D

All: We're all in this — to - geth - er; once — we know
all in this — to - geth - er; when — we reach,

C G/B C/E D/F# G D/F#

that we are, we're all stars, and we see — that. We're all in this — to - geth -
we can fly, know in - side we can make — it. We're all in this — to - geth -

Em G/D C G/B

1 C/E D/F#

- er; and — it shows when we stand hand in hand, make our dreams — come... We're
- er; once — we see there's a chance that we have

2

C/E  D/F#  Ab 
N.C.

and we take — it. Wild cats, sing a - long; —



Gb  Ab 



yeah, you real - ly got it go - in' on. — Wild cats in the house; —



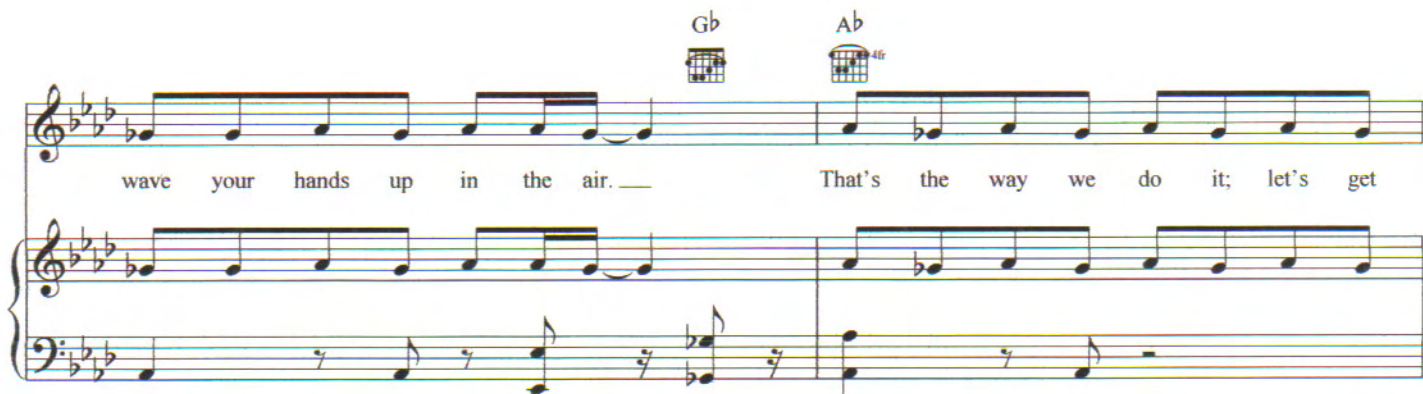
Gb  Ab 

ev - 'ry - bod - y say it now. — Wild cats ev - 'ry - where, —



Gb  Ab 

wave your hands up in the air. — That's the way we do it; let's get



Ab  G 

to it, time to show the world.



Hey. —



Oh. — Hey, — oh, — al - right, here we go. We're



G  D/F#  Em  G/D  C  G/B 

all in this — to - geth - er; once — we know that we are, we're all stars,
 all in this — to - geth - er; when — we reach, we can fly, know in - side



C/E  D/F#  G  D/F#  Em  G/D 

and we see — that. We're all in this — to - geth - er; and — it shows
we can make — it. We're all in this — to - geth - er; once — we see



C  G/B  1 C/E  D/F#  2 C/E  D/F# 


when we stand hand in hand, make our dreams _ come... We're
there's a chance that we have, and we take — it.



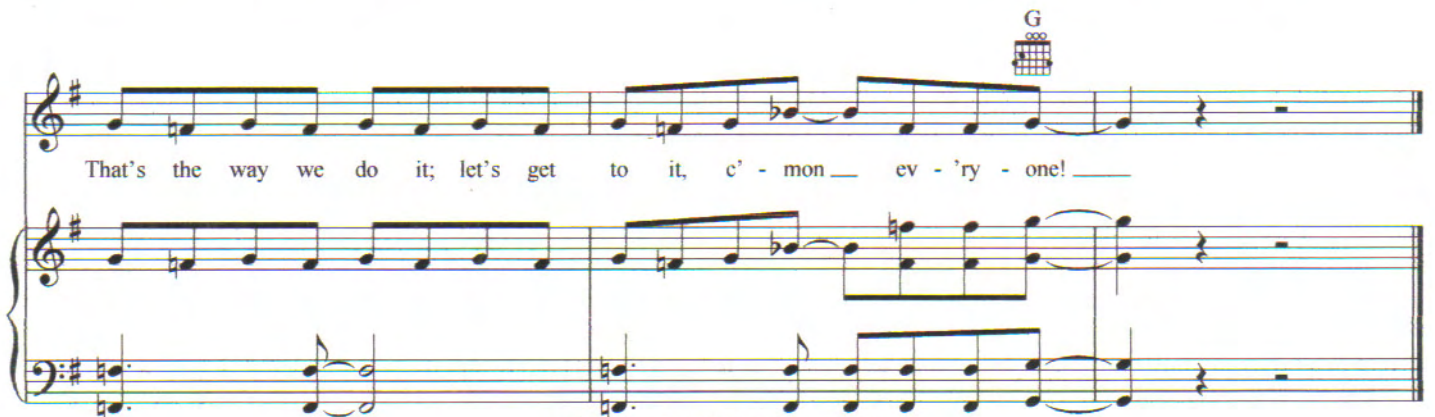
F 

Wild cats ev - 'ry - where, — wave your hands up in the air. —



G 

That's the way we do it; let's get to it, c' - mon — ev - 'ry - one! —



WHAT I'VE BEEN LOOKING FOR

Words and Music by ANDY DODD
and ADAM WATTS

Pop Shuffle (♩ = $\overset{\frown}{\text{3}}$)

Chord Diagrams:

- A: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & 0 & 2 & 2 & 1 & 0 \\ \hline \end{array}$
- D: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & 0 & 2 & 3 & 2 & \text{x} \\ \hline \end{array}$
- A/C#: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & 0 & 2 & 3 & 2 & \text{x} \\ \hline \end{array}$
- Bm7: $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & 2 & 4 & 4 & 3 & \text{x} \\ \hline \end{array}$
- E: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 2 & 1 & 0 & 0 \\ \hline \end{array}$

Lyrics:

Male: It's hard to be - lieve ___ that I could - n't see ___

Both: you were al - ways there be - side me. ___

Thought I was a - lone, ___ with no one to hold; ___ but you were

E Bm7 E

al - ways there be - side me. — *Female:* This feel - ing's like no oth - er.

Bm7 E

Both: I want you to know: —

F#m E/G# A A/C#

I've nev - er had some - one who knows me like you

D E E#dim F#m E/G#

do, — the way you do. — I've nev - er had some -

A A/C# D E

one as good for me as you; — no one like you. _____

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, four guitar chords are indicated: A, A/C#, D, and E. The key signature has three sharps (F#, C#, G#).

D Bm7

So lone - ly be - fore; _____ I fi - nal - ly found _____

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, two guitar chords are indicated: D and Bm7. The key signature has three sharps (F#, C#, G#).

E To Coda A A/C#

what I've been look - ing for. _____

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, four guitar chords are indicated: E, To Coda (with a Coda symbol), A, and A/C#. The key signature has three sharps (F#, C#, G#).

D A/C# Bm7 E

Detailed description: This system contains the seventh and eighth lines of music. The top line is the piano accompaniment. Above the first line, four guitar chords are indicated: D, A/C#, Bm7, and E. The key signature has three sharps (F#, C#, G#).

D A/C# Bm7 A G

Female: So good to be seen; _____ so good to be heard. _____ Both: Don't

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a female voice part: "So good to be seen; _____ so good to be heard. _____". This is followed by a male voice part: "Both: Don't". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Above the vocal line, guitar chords are indicated: D, A/C#, Bm7, A, and G. The piano part includes a triplet of eighth notes in the left hand.

A D A/C#

have to say a word. _____ Male: For so long, I was lost; _____

The second system continues the musical piece. The vocal line includes the female voice part: "have to say a word. _____" and the male voice part: "Male: For so long, I was lost; _____". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Above the vocal line, guitar chords are indicated: A, D, and A/C#. The piano part includes a triplet of eighth notes in the left hand.

Bm7 A G

_____ so good to be found. _____ I'm lov - ing

The third system continues the musical piece. The vocal line includes the male voice part: "_____ so good to be found. _____" and the female voice part: "I'm lov - ing". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Above the vocal line, guitar chords are indicated: Bm7, A, and G.

E Esus E Bm7 N.C. Bm7

Both: hav - ing you a - round. _____ Male: This feel - ing's

The fourth system concludes the musical piece. The vocal line includes the female voice part: "Both: hav - ing you a - round. _____" and the male voice part: "Male: This feel - ing's". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Above the vocal line, guitar chords are indicated: E, Esus, E, Bm7, N.C., and Bm7. The piano part includes a triplet of eighth notes in the left hand.

E N.C. E Bm7 E

D.S. al Coda

like no oth - er. _____ Both: I want you to know: _____

CODA A A/C# D A/C#

I've been look - ing for. _____ Doo doo doo, doo doo doo doo doo

Bm7 1 E 2 E

doo; a - whoa, oh, oh, oh. _____ whoa, oh, oh, oh. _____

D A/C# Bm7 A G

WHEN THERE WAS ME AND YOU

Words and Music by
JAMIE HOUSTON

Slowly

D

G

It's fun - ny when you find your - self

mp

With pedal

A

D

G

look - ing from the out - side. I'm stand - ing here, but all I want is

A

D

A/C#

Bm7

Gsus2

to be o - ver there. Why did I let my - self be - lieve

A D A/C# D G

mir - a - cles ___ could hap - pen? 'Cause now I have ___ to ___ pre - tend ___ that

A D Gsus2 A

I don't real - ly care. ___ I thought you were _ my fair - y tale, _ my

D D/C# Bm Bm/A Gsus2 A

dream ___ when I'm ___ not sleep - ing, a wish up - on ___ a star ___ that's com - ing true. ___

Bm Gsus2 A

But ev - 'ry - bod - y else - could tell - that

D D/C# Bm Bm/A G5

I con - fused - my feel - ings with - the truth, - when there was me - and you. -

A E A

I swore I knew - the mel - o - dy

B E A

that I heard - you sing - ing. And when you smiled, - you made - me feel - like

B E B(add4)/D#

I could sing a - long. But then

C#m7 A B E B/D#

— you went and changed the words; now my heart is emp - ty. I'm

E A B E

on - ly left with used - to - be's and once up - on a song. Now, I know

A B E E/D# C#m C#m/B

— you're not a fair - y tale, and dreams were meant for sleep - ing, and



wish - es on a star just don't come true. 'Cause now,



e - ven I can tell that I con - fused my feel - ings with the truth,



be - cause I liked the view when there was me and you.



I can't be - lieve that I could be so blind. It's like you were float -

F#m7



G



Musical staff with treble clef and lyrics: - ing while I was fall - ing, and I did - n't mind,

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

D



B7



Musical staff with treble clef and lyrics: be - cause I liked the view,

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

C#m



A(add2)



Musical staff with treble clef and lyrics: ooh. I thought you felt it too,

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

B



E(add2)



Musical staff with treble clef and lyrics: when there was me and you.

Piano accompaniment for the fourth system, including treble and bass staves. Includes a *rit.* marking in the bass line.