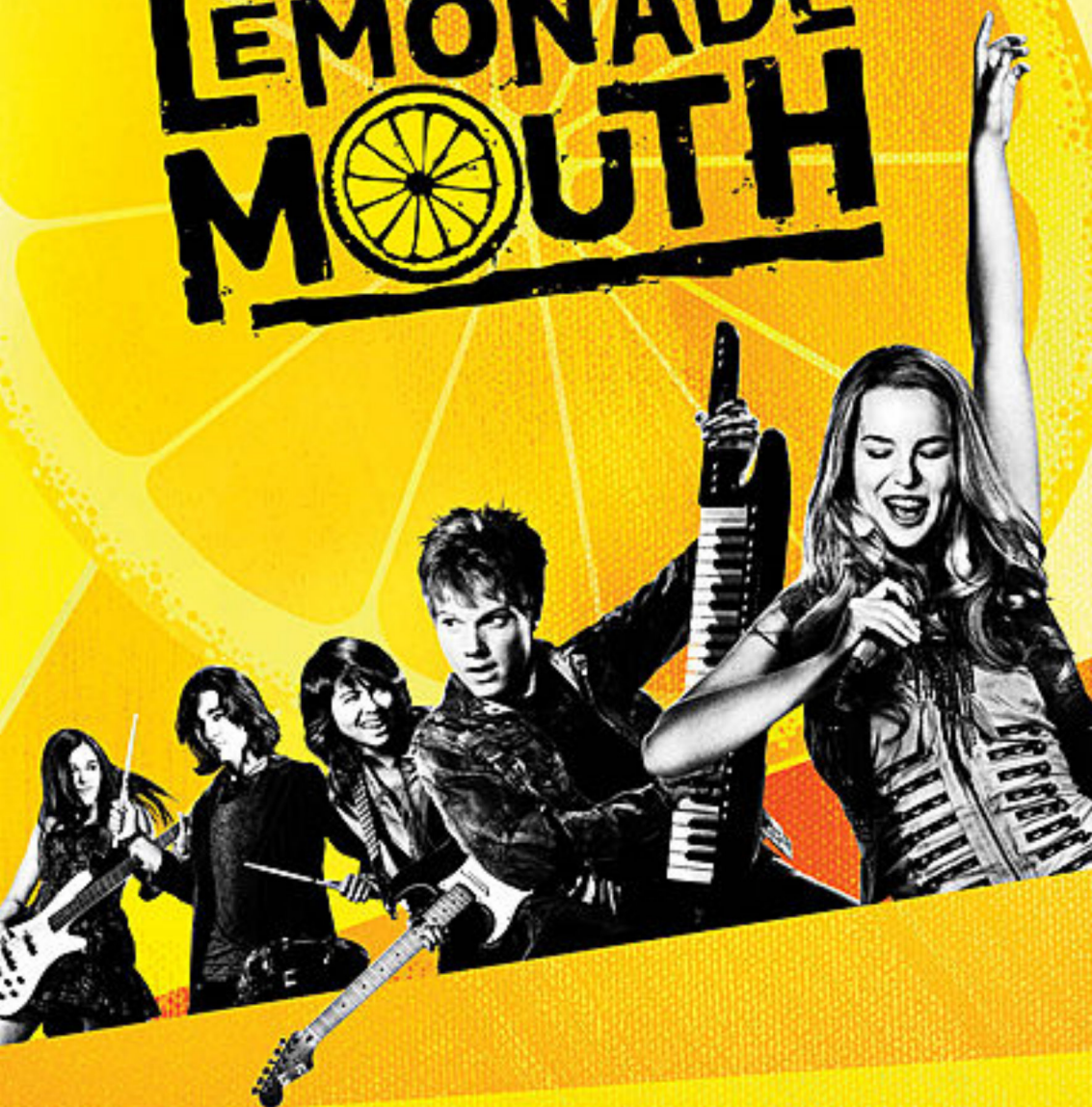


PIANO • VOCAL • GUITAR

Disney LEMONADE MOUTH



Disney
CHANNEL

SM



HAL • LEONARD

LEMONADE MOUTH





4 - Turn up the music

9 - Somebody

14 - And the crowd goes

20 - Determinate

26 - Here we go

35 - She's so gone

41 - More than a band

46 - Don't ya wish u were us ?

51 - Breakthrough

60 - Livin' on a high wire

TURN UP THE MUSIC

Words and Music by ADAM WATTS
and ANDREW DODD

Moderate Pop Rock

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment is marked *mf* (mezzo-forte). The guitar chords are indicated above the vocal line.

System 1:

- Chords: Em, C, D, G
- Vocal: Na na

System 2:

- Chords: Em, C, D, G, D/F#
- Vocal: na na na, na na. Take a

System 3:

- Chords: Em, C, D, G
- Vocal: look a - round, - who would have thought we'd all be here? - So let's
have is now, - let's make the most of this. - Come on,

Em C D G D/F#

mess a - round, 'cause the fu - ture is un - clear. We got
break it out, so ev - 'ry - one can hear it. They don't

Em C D G

noth - ing bet - ter to do, we're just try - ing to get through. Can you
have to un - der - stand, but we'll make them if we can. Do you

Em C D G/B

hear me? Can you hear me? Yeah. }
hear me? Are you with me? Yeah. }





Let the mu - sic groove you, let the mel - o - dy move you. Feel the beat and just let go,

get the rhy - thm in - to your soul. — Let the mu - sic take you


an - y - where it wants to. When we're stuck and can't get free,




no mat - ter what, we'll still be sing - ing. Come on, — come on, turn up the mu - sic,

To Coda 


D  Em  C  G 

it's all — we've got, we're gon - na use it. Come on, — come on, turn up the mu - sic,



1 D  Em  2 D 






yeah. — All we yeah. —



C  G  D  Em 

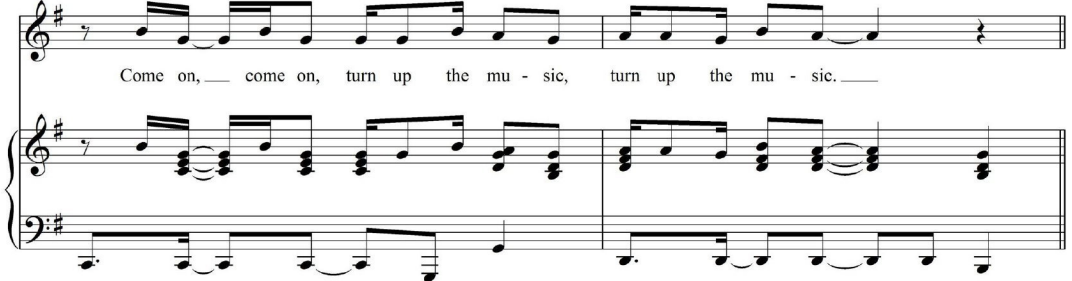
Come on, — come on, turn up the mu - sic, it's all — we've got, we're gon - na use it.



C  G  D  Em  G/B 

Come on, — come on, turn up the mu - sic, turn up the mu - sic. —

D.S. al Coda



CODA

Feel the beat and just let go, get the rhy - thm in - to your soul. —

Let the mu - sic take you an - y - where it wants to.

Come on, — come on, turn up the mu - sic, — yeah. —

SOMEBODY

Words and Music by LINDY ROBBINS
and REED VERTELNEY

Moderate Pop ballad

G5  3fr

Csus2  3fr

F 

mp

Can you see me? 'Cause I'm right
ed of be-ing in -

here. Can you lis - ten? 'Cause I've been
vis - i - ble. But I feel it, yeah, like a

try - ing to make you no - tice. What it would mean to me to feel like
fi - re be - low the sur - face. Try - ing to set me free, burn - ing in -




* Recorded a half-step lower

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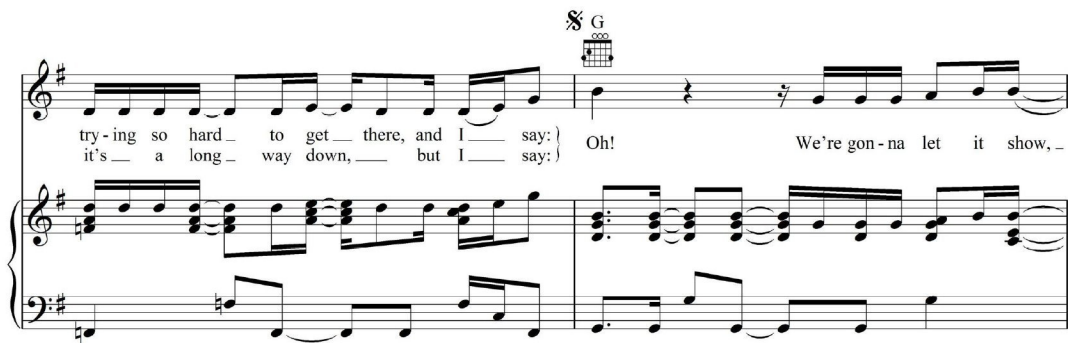
C  F 



some - bod - y. We've been on our way to no - where,
side of me. 'Cause we're stand - ing on the edge now,



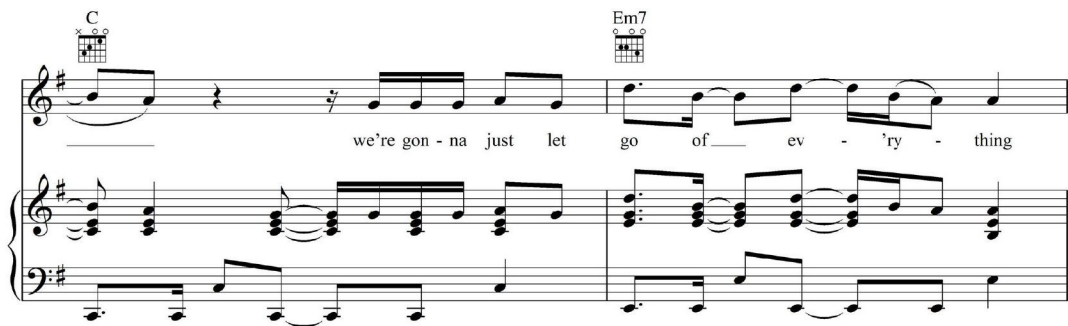
G 



try - ing so hard to get there, and I say: } Oh!
it's a long way down, but I say: } We're gon - na let it show, -



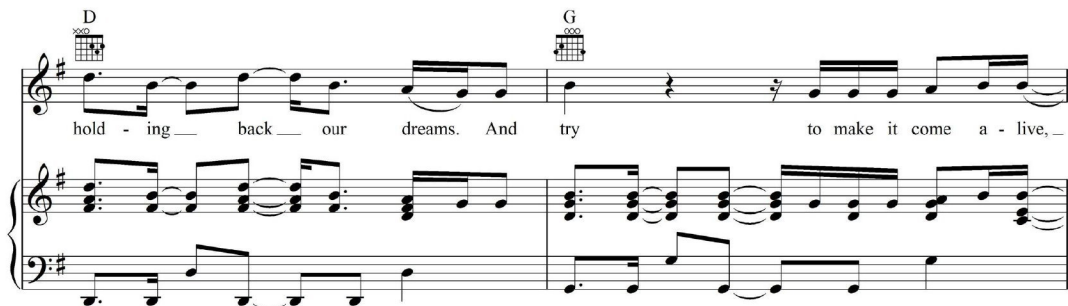
C  Em7 



we're gon - na just let go of ev - 'ry - thing



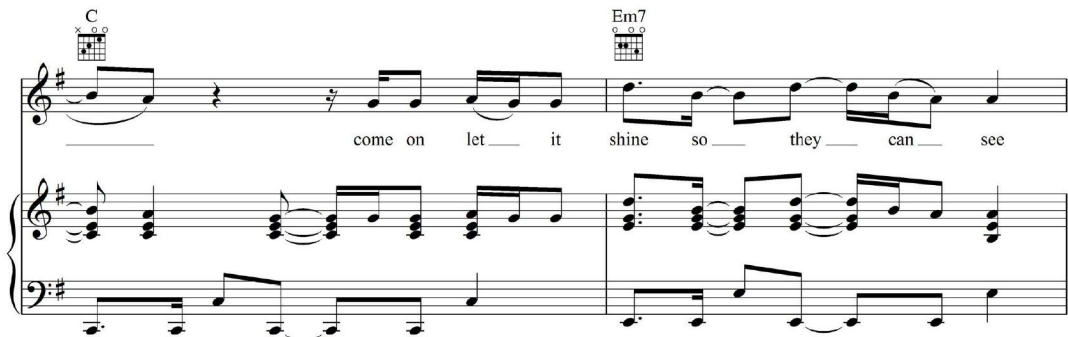
D  G 



hold - ing back our dreams. And try to make it come a - live, -



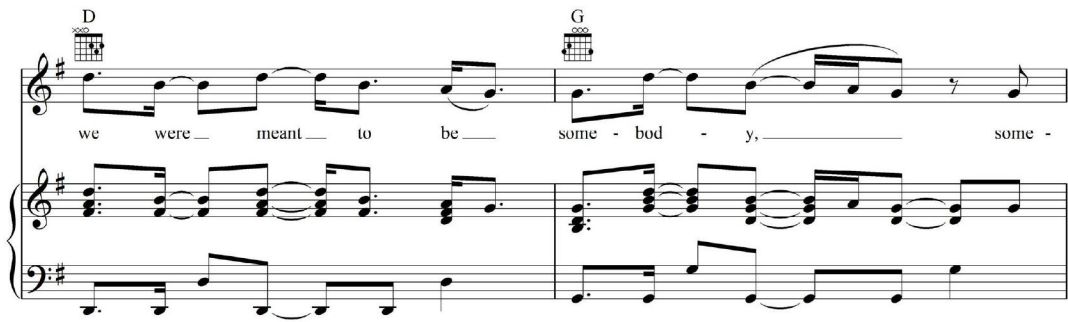
C  Em7 



come on let it shine so they can see



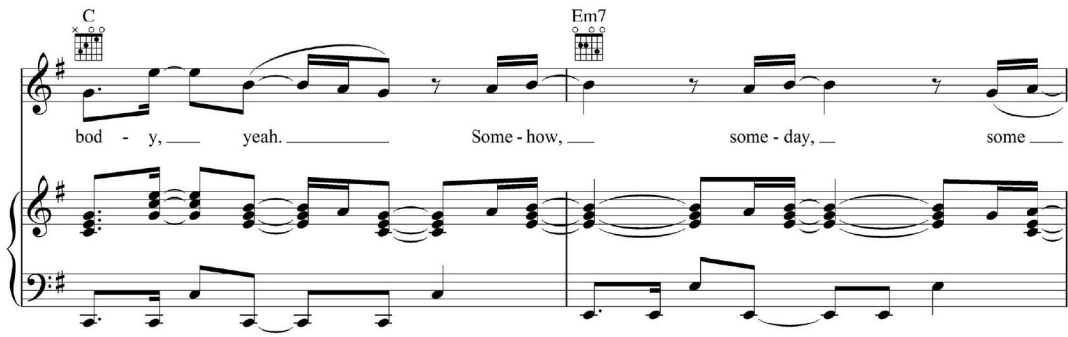
D  G 




we were meant to be some - bod - y, some -



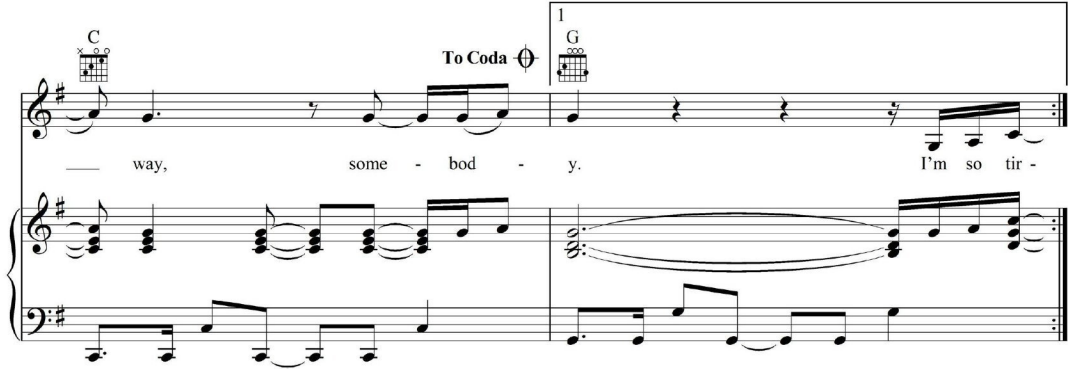
C  Em7 

bod - y, yeah. Some - how, some - day, some -





C  To Coda  I 

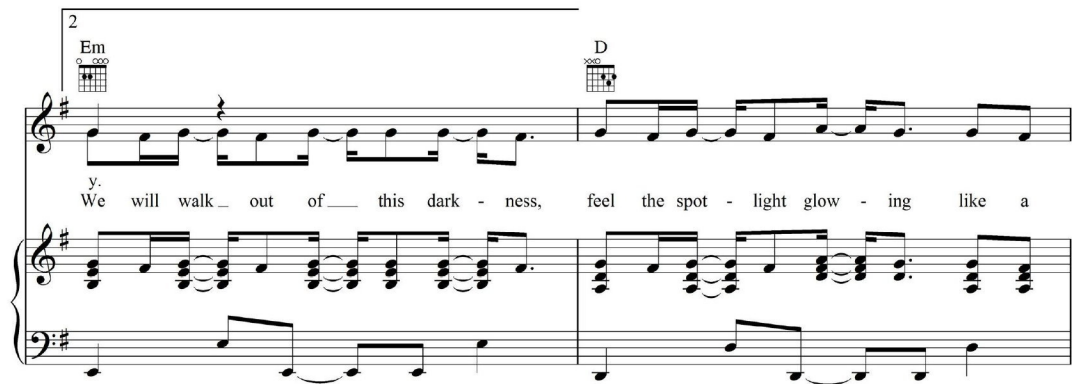
way, some - bod - y. I'm so tir -



2

Em  D 



We will walk out of this dark - ness, feel the spot - light glow - ing like a



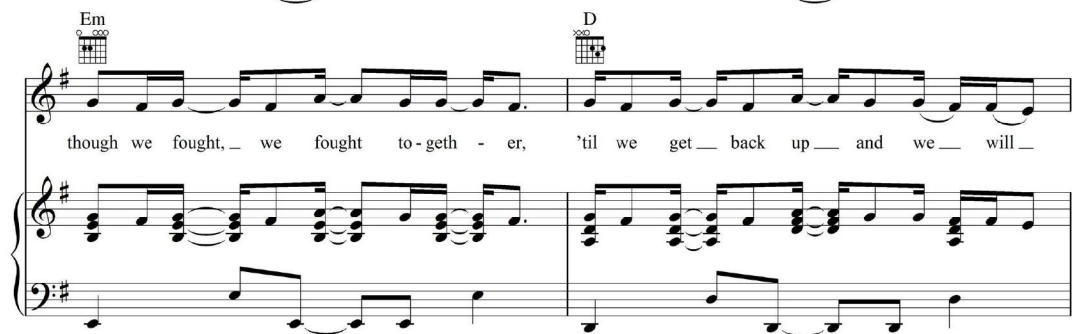
C 


yel - low sun, oh. And



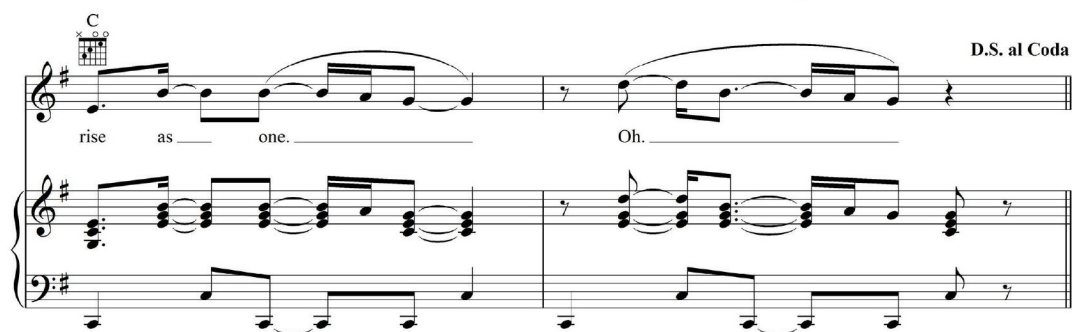
Em  D 

though we fought, we fought to - geth - er, 'til we get back up and we will



C 

rise as one. Oh. **D.S. al Coda**



CODA

G

C

First system of the CODA section. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note 'y.', a quarter rest, and then the lyrics 'Some - bod - y.' and 'Oh.' with a long note. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Em7

C

Second system of the CODA section. The vocal line continues with a half note and a quarter rest. The piano accompaniment continues with chords and moving lines.

G

C

Third system of the CODA section. The piano accompaniment continues with chords and moving lines.

Em7

C

G

Fourth system of the CODA section. The piano accompaniment concludes with chords and moving lines, ending with a double bar line.

AND THE CROWD GOES

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

Rock Hip-Hop

N.C.

The musical score is written for piano and voice. It consists of four systems, each with a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a consistent bass line with eighth-note patterns and rests. The vocal lines include lyrics and rhythmic notation (x's) indicating the timing of the words.

f

Who's that try-ing to talk to me? _ Stand-ing o-ver there look-ing like a wan-na-be.

Keep me on ice, sub ze-ro de-grees, _ Uh, so so-lid that you can't see through me.





We rock the stage like a play-off game, _ don't have to say it, you know my name.

Three point shot, no time on the clock and the crowd goes wild, are you read-y or not? _ Oh!

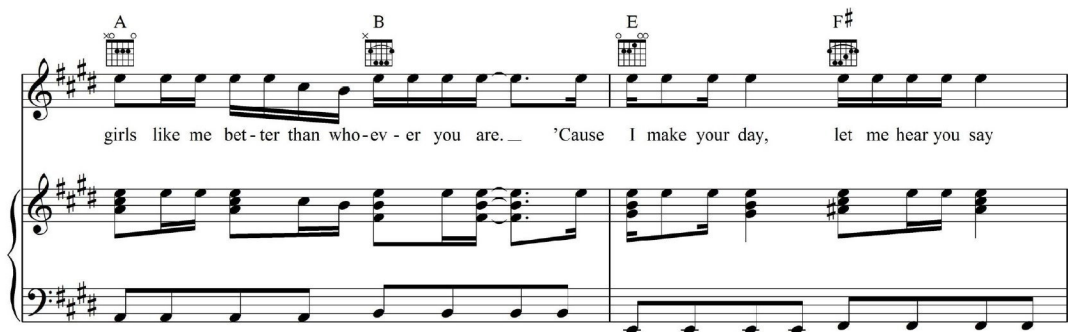
And the crowd goes oh oh oh oh oh oh oh oh





oh oh oh oh. And the crowd goes oh oh oh oh oh oh oh oh

oh oh oh oh. And the crowd goes... I'm a su-per-star and I've got a cool car and the

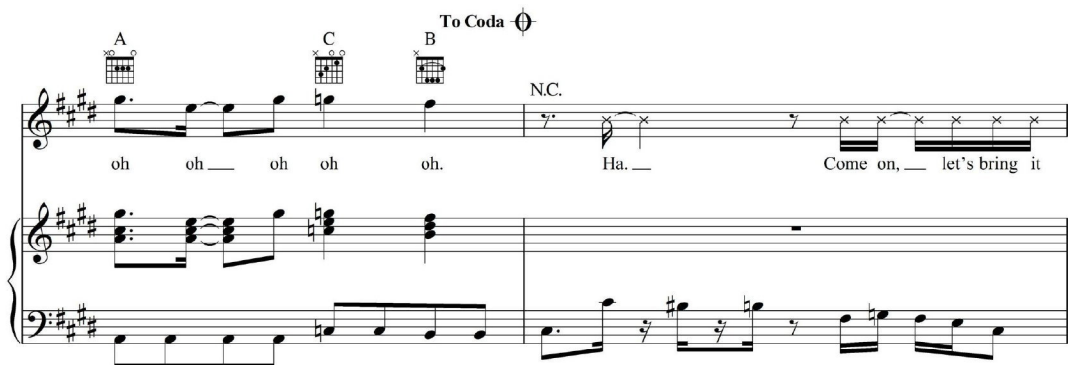
A  B  E  F# 

girls like me bet-ter than who-ev - er you are. _ 'Cause I make your day, let me hear you say

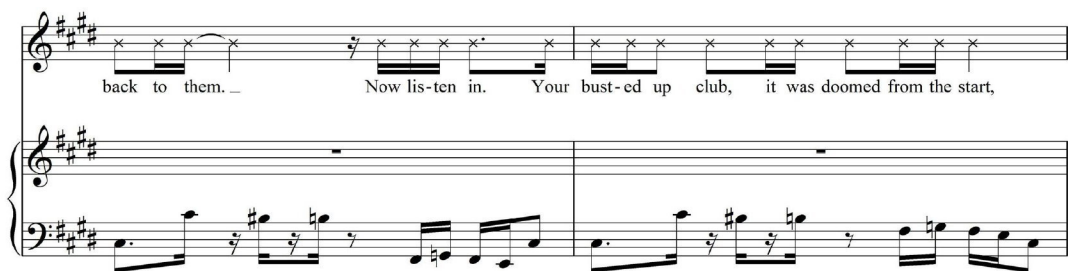


A  C  B  To Coda  N.C.

oh oh _ oh oh oh. Ha. _ Come on, _ let's bring it



back to them. _ Now lis-ten in. Your bust-ed up club, it was doomed from the start,



don't e - ven try it, we're state of the art. _ When we break the rules, they bend them for us, _ when they



need the job done, they send for us. — Brand new kicks and a brand new jer - sey,

what do you ex-pect, yeah we de-serve it. Three point shot, no time on the clock and the

crowd goes wild, are you read - y or not? — And the crowd goes

D.S. al Coda

CODA

N.C.

guitar solo

It's the crush.

Here we go, here we go! And the crowd goes

oh oh — oh oh oh oh oh oh oh oh — oh oh. And the crowd goes

oh oh — oh oh oh oh oh oh oh oh — oh oh. And the crowd goes...

E F# A B

I'm a su-per-star and I've got a cool car and the girls like me bet-ter than who-ev-er you are. 'Cause

E F# A C B

I make your day, let me hear you say oh oh oh oh oh.

E F# A B

Oh oh oh oh oh oh oh oh oh oh. And the crowd goes

E F# A C B A C B

oh oh oh oh oh oh oh oh oh oh. And the crowd goes... oh oh oh oh oh.

DETERMINATE




Words and Music by NICLAS MOLINDER,
JOACIM PERSSON, JOHAN ALKENAS,
CHARLIE MASON, EBONY BURKS
and ADAM HICKS

Piano ballad

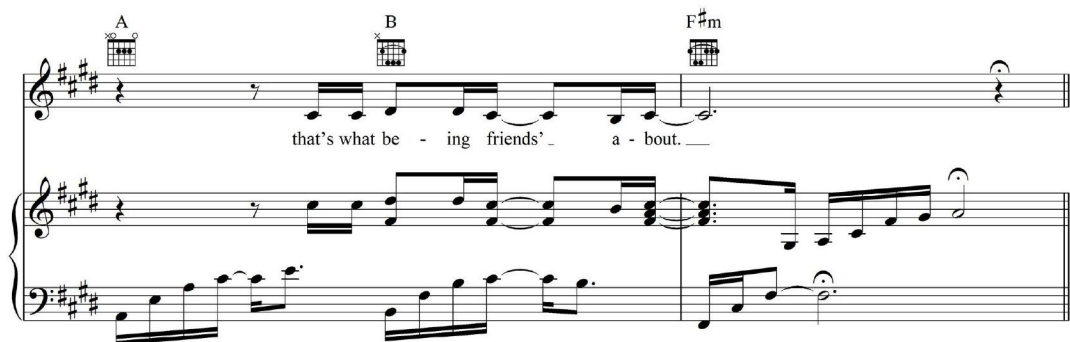
The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of a piano accompaniment and a vocal melody. The piano part features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. The vocal melody is written in a soprano clef and includes lyrics. Chord diagrams are provided above the vocal line for each measure.

Chord diagrams shown: C#m, A, F#m, C#m, A, F#m, A, B, C#m, E.

Lyrics:
Try-ing hard to fight these tears, I'm cra-zy wor-ried.
Mess-ing with my head, this fear, I'm so sor-ry.
You know, ya got-ta get it out, I can't take it.

A  B  F#m 


that's what be - ing friends' - a - bout. _



Driving Dance Pop


C#m 

I, I want to cry, I can't de - ny, to - night I
Hate to feel this way and waste a day, I've got to

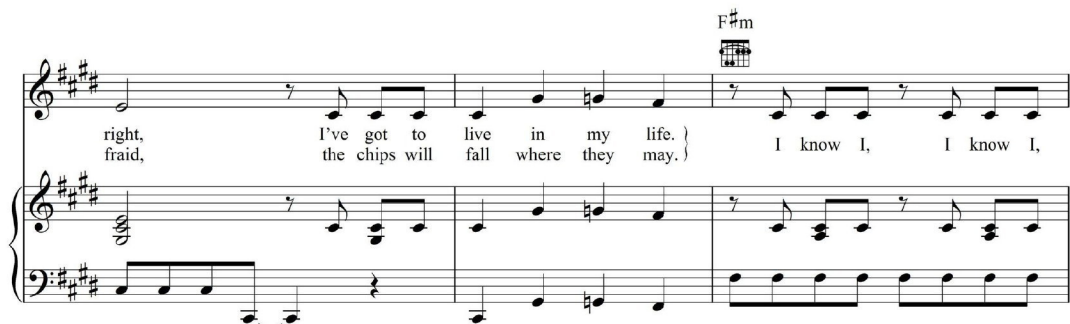


want to up and hide. Get in - side, _ it is - n't
get my - self on stage. Should - n't wait _ or be a -



F#m 

right, I've got to live in my life. } I know I, I know I,
fraid, the chips will fall where they may. }






C#m/E  fir

D#m7  fir

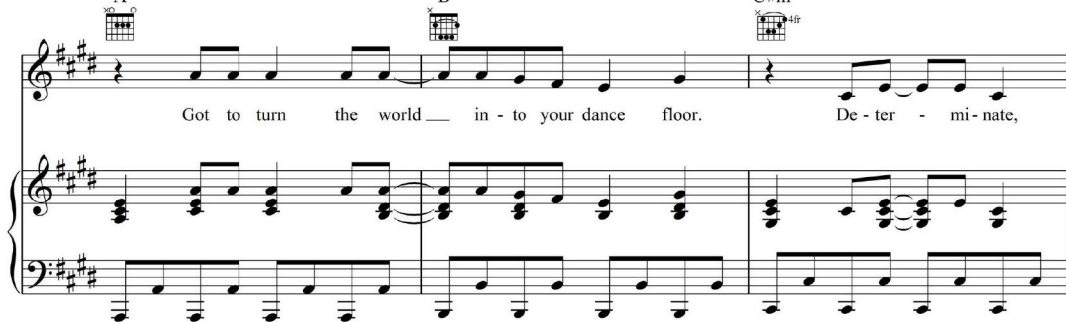
G#  fir


I know I've got to do it. I know I, I know I, I know I've got to do it.



⌘ A  B  C#m  fir


Got to turn the world — in - to your dance floor. De - ter - mi - nate,





E  A  B 

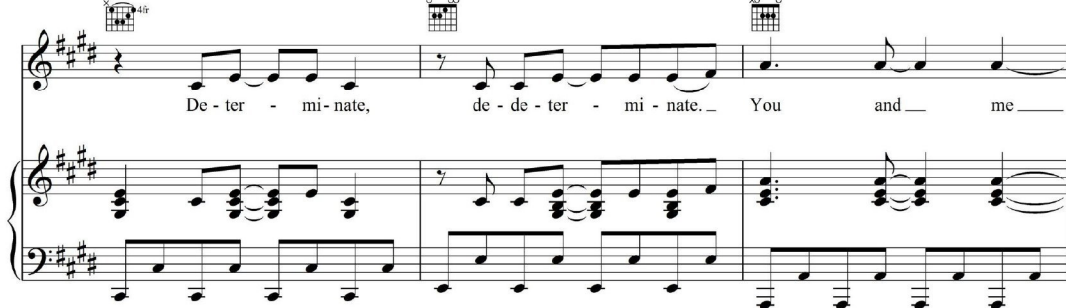
de - de - ter - mi - nate. Push un - til you can't — and then de - mand more.



C#m  fir

E  A 

De - ter - mi - nate, de - de - ter - mi - nate. — You and — me —



B C#m E

to - geth - er, we can make it bet - ter.

A B C#m To Coda

Got to turn the world in - to your dance floor. De - ter - mi - nate,

1 2

de - de - ter - mi - nate. de - de - ter - mi - nate. It's

N.C.

Wen and I'm heav-en sent, mus-ic like a vet-er-an. Ren-c-gade, lem-on-ade, use it as my med-i-cine.

Go a-head and try to name a band we ain't bet-ter than, rea-son why the whole world's pick-ing us in-stead of them.

Peo-ple need a breath-er 'cause they're feel-ing the a-dren-a-line. Stop! Now hur-ry up and let us in.

Knock! 'Cause we're com-ing to your house and peo-ple keep on smil-ing like a lem-on's in their mouth. I'm the

real deal, you know how I feel. Why they in it for the mills, we're just in it for the thrills. Get

down now, I ain't play-ing 'round, put your feet up from the ground and just make that sound right.

CODA

de - de - ter - mi - nate. Come on and, come on and, come on and get it go - ing.

Come on and, come on and, come on and get it go - ing. On the dance floor,

on the dance floor, d - d - d - dance floor, de - de - ter - mi - nate.

HERE WE GO

Words and Music by ALI DEE THEODORE,
VINCENT ALFIERI and ZACHARY DANZIGER

Driving Rock


N.C.

Be heard, be strong, be proud, I want to make some noise.

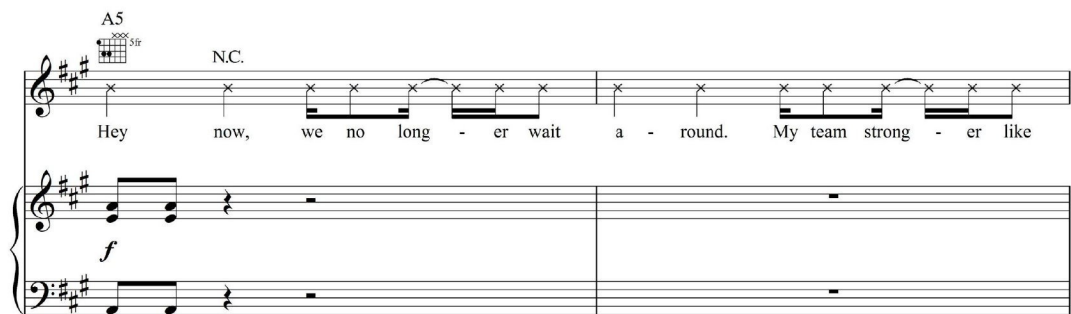
drum groove





Stand up, come on, be strong, we're gon - na raise our voice. Come on, come on, come on,

you've got to hear me now you've got to hear me now you've got to hear me now!

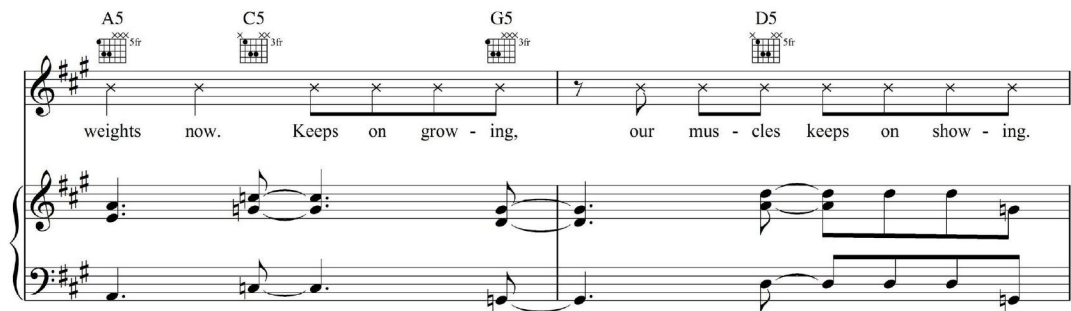
A5  N.C.


Hey now, we no long - er wait a - round. My team strong - er like



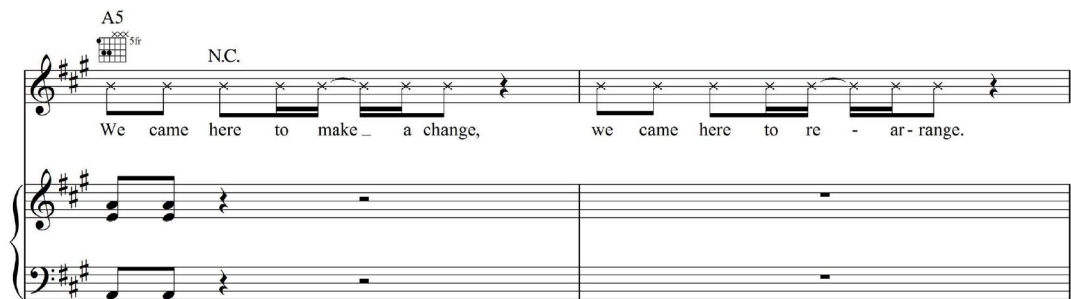
A5  C5  G5  D5 




weights now. Keeps on grow - ing, our mus - cles keeps on show - ing.



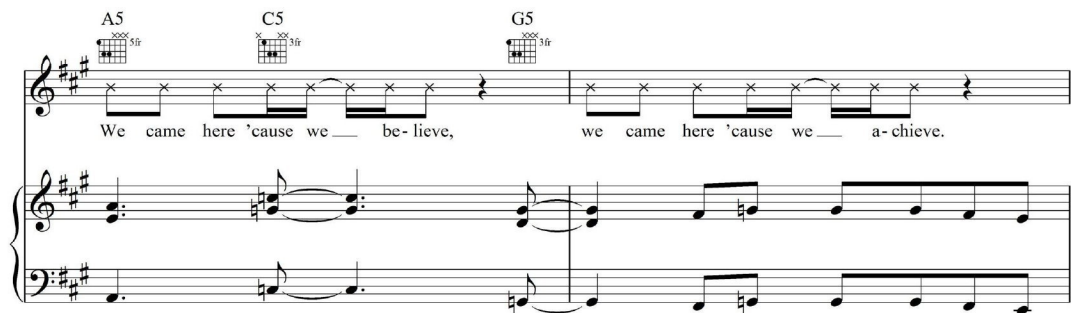
A5  N.C.

We came here to make a change, we came here to re - ar - range.



A5  C5  G5 

We came here 'cause we be - lieve, we came here 'cause we a - chieve.



A5 N.C.

While I've got the mic - ro - phone, make sure how I feel _ is known.

Detailed description: This system contains the first two lines of music. The top line is a guitar part in A5 tuning (indicated by a '5fr' diagram) with a 'N.C.' (Natural Chord) instruction. The lyrics are 'While I've got the mic - ro - phone, make sure how I feel _ is known.' The bottom two staves show a piano accompaniment with chords and moving lines in the right and left hands.

A5 C5 G5 D5

All for one, we rock _ the zone, how I feel to each _ his own.

Detailed description: This system contains the third and fourth lines of music. The guitar part features four chords: A5 (5fr), C5 (3fr), G5 (3fr), and D5 (5fr). The lyrics are 'All for one, we rock _ the zone, how I feel to each _ his own.' The piano accompaniment continues with harmonic support.

A5 N.C.

All my peo - ple treat _ them right, we re - serve the right _ to fight for

Detailed description: This system contains the fifth and sixth lines of music. The guitar part starts with an A5 (5fr) chord and a 'N.C.' instruction. The lyrics are 'All my peo - ple treat _ them right, we re - serve the right _ to fight for'. The piano accompaniment continues.

A5 C5 G5

what we want, for what we need, to the front _ we shall pro - ceed.

Detailed description: This system contains the seventh and eighth lines of music. The guitar part features three chords: A5 (5fr), C5 (3fr), and G5 (3fr). The lyrics are 'what we want, for what we need, to the front _ we shall pro - ceed.' The piano accompaniment concludes the piece.

Here we come and we're ready to go, go, go.

'Cause you better run 'cause we don't take

no, no, no. So come on. Be heard, be strong, be proud,

I want to make some noise. Stand up, come on, be loud, we're gonna raise our voice.

A G D A

Come on, come on, come on, you've got to hear me now

G D G To Coda


you've got to hear me now you've got to hear me now!

A5 N.C.

We're mo - ti - vat - ed, we're ag - gra - vat - ed,

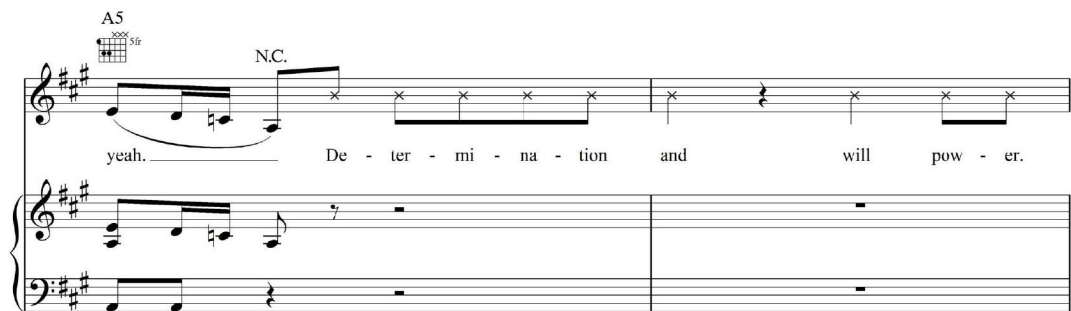
A5 C5 G5 D5


we're ded - i - cat - ed, so now you're bar - ri - cad - ed,


A5  3fr


N.C.

yeah. De - ter - mi - na - tion and will pow - er.

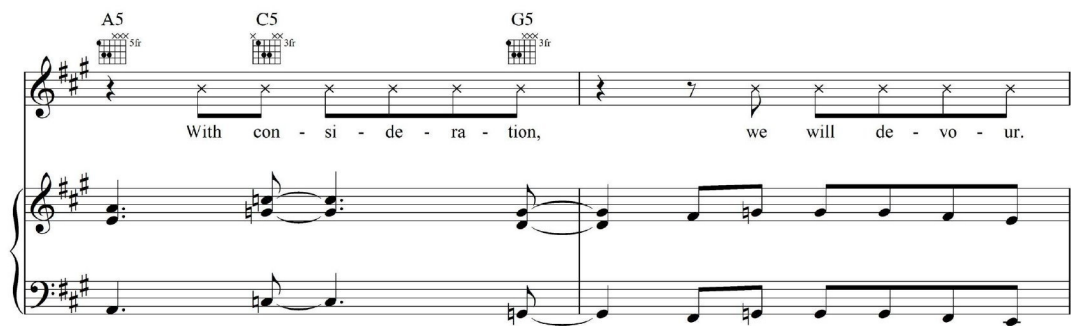



A5  3fr

C5  3fr

G5  3fr

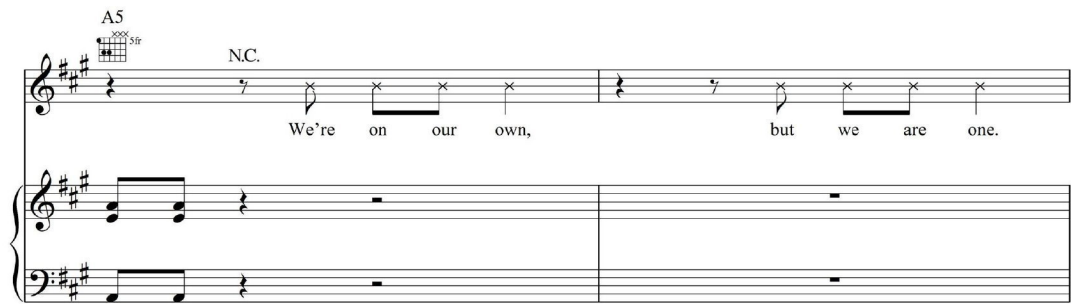
With con - si - de - ra - tion, we will de - vo - ur.





A5  3fr


N.C.


We're on our own, but we are one.



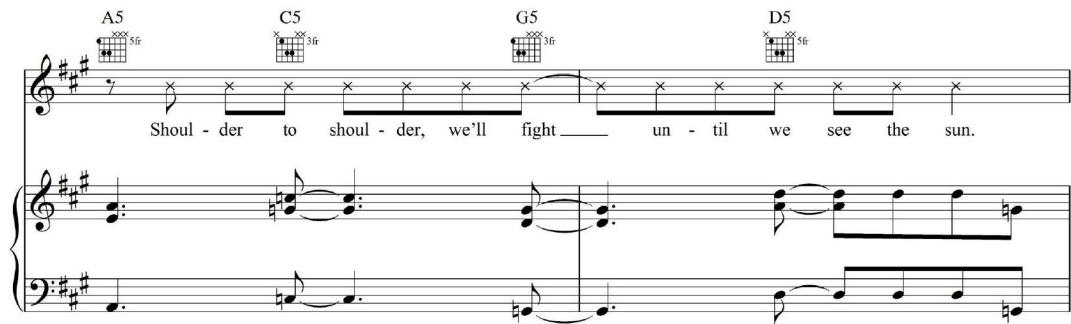
A5  3fr

C5  3fr

G5  3fr


D5  5fr




Shoul - der to shoul - der, we'll fight un - til we see the sun.



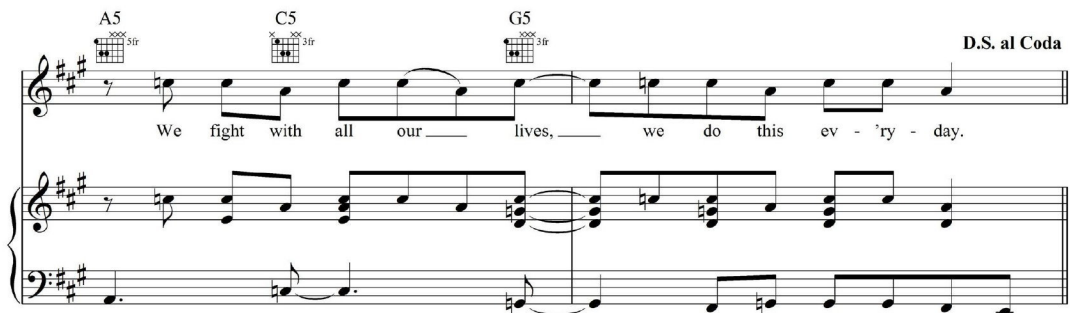
A5  5fr N.C.

It's just a mat - ter of time — be - fore you see our way. —







A5  5fr C5  3fr G5  3fr D.S. al Coda

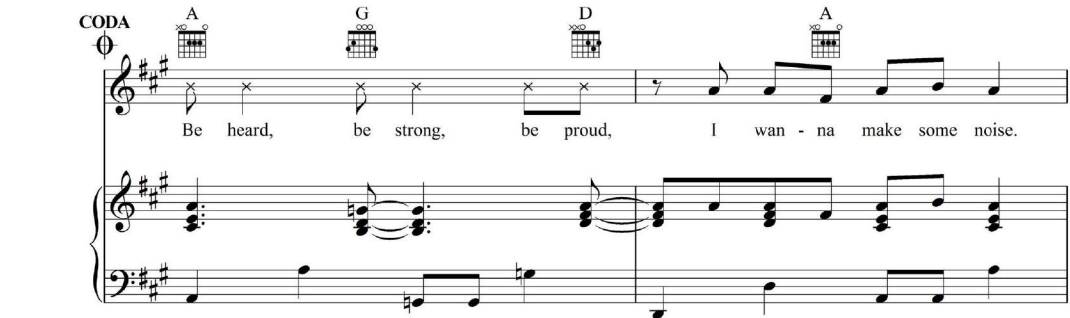
We fight with all our — lives, — we do this ev - 'ry - day.






CODA

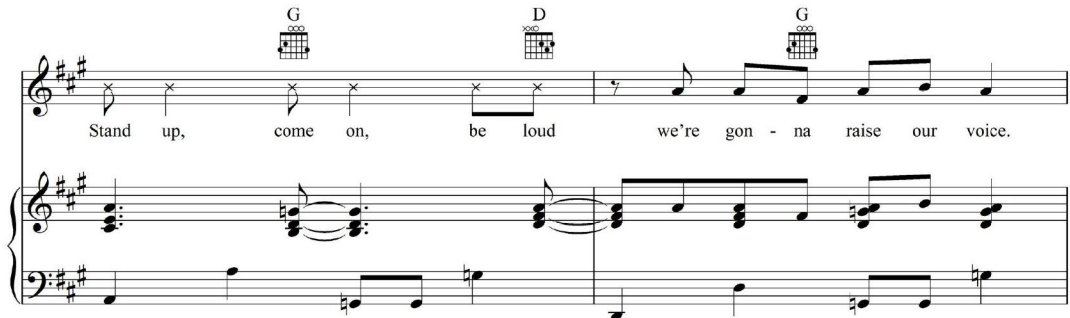
A  G  D  A 

Be heard, be strong, be proud, I wan - na make some noise.



G  D  G 

Stand up, come on, be loud we're gon - na raise our voice.



A G D A G D

Come on, come on, come on, you've got to hear me now you've got to hear me now

G A5

you've got to hear me now! Yeah, _ I said we're tired of this.

D5 G5 A5

Spoken: We're going to stand up for what we believe in. We might be on our own, but we are one.

C5 D5

Everybody ready? Come on! Let's go!

A G D A G D

Be heard, be strong, be proud, I want to make some noise. Stand up, come on, be loud,

G A G D

we're gon - na raise our voice. Come on, come on, come on,

A G

you've got to hear me now you've got to hear me now

1 D G 2 D G A5

you've got to hear me now! you've got to hear me now!

SHE'S SO GONE

Words and Music by MARIA CHRISTENSEN,
SHANE STEVENS and MATTHEW TISHLER

Driving beat

A5

Fmaj7

mp

The piano introduction consists of two staves in 4/4 time. The right hand plays a steady eighth-note accompaniment, and the left hand plays a simple eighth-note bass line. The key signature has one sharp (F#).

G

Am

Fmaj7

In - se - cure _____ in her skin, _____ like a pup -
 this is me, _____ this is me, _____ and I'm strong -

The vocal line is in 4/4 time. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and moving lines.

C

G/B

- pet, a girl _____ on a string. _____ Broke a - way, _____
 - er than you _____ ev - er thought I'd be. _____ Arc you shocked, -

The vocal line continues with the same rhythmic pattern. The piano accompaniment provides harmonic support with chords and moving lines.

Am

Fmaj7

_____ learned _____ to fly, _____ if you want _____
 are _____ you mad _____ that you're miss - ing out _____

The vocal line concludes with the same rhythmic pattern. The piano accompaniment provides harmonic support with chords and moving lines.

* Recorded a half-step lower

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C G F

her on back, got to let her shine. So } it looks like the joke's on you.
 on who I real - ly am? Now }

G N.C.

'cause the girl that you thought you knew... She's so gone,

Am F C

that's so o - ver now.

G Am F

She's so gone, you won't find

C G F C

her 'round. You can look but you

G Am

won't see the girl I used to be 'cause

F To Coda 1 G A5 5F

she's, she's so gone.

Fmaj7 G

Whispered: She's so gone. Here I am,

2

G Dm7

she's so gone a way like his -

Am G Dm7

- to - ry. She's so gone,

F G

ba - by, this is me.

F G N.C. D.S. al Coda

She's so gone

CODA



she's so gone.



She's so gone.




You can look but you won't see the

G Am F

girl I used to be 'cause she's,

G A5

she's so gone.

Fmaj7 G A5

So gone, she's so gone.

F G

Gone, gone, gone.

MORE THAN A BAND

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

With a lilt

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a consistent bass line and a treble line with chords. The lyrics are: "I can't pre - tend _ to know how you feel, _ but know that I'm here, _ know that I'm real. Say what you want _ or don't talk at all, _ not gon - na let _ you fall. _".

System 1: Chords: Bm, A, D/F#, G, Bm, A. Dynamics: *mp*.

System 2: Chords: D/F#, G, Bm, A, D/F#, G. Lyrics: I can't pre - tend _ to know how you feel, _ but

System 3: Chords: Bm, A, D/F#, G, Bm, A. Lyrics: know that I'm here, _ know that I'm real. Say what you want _ or

System 4: Chords: D/F#, G, E, G. Lyrics: don't talk at all, _ not gon - na let _ you fall. _

♩ D

Reach for my hand — 'cause it's held — out for you, — my

A

Em Bm A D

shoul - ders are small — but you can cry on them — too. Ev - 'ry-thing chang - es but

To Coda ⊕

A Em G

one thing is true, un - der - stand, we'll al - ways be more — than — a band. —

Bm A D/F# G Bm A

Yeah, — yeah. —

D/F# G Bm A D/F# G

You used to brave the world all on your own,

Bm A D/F# G Bm A

now we won't let you go, go it a-lone. Be who you want to be,

D/F# G E G

al-ways stand tall, not gon-na let you fall. D.S. al Coda

CODA G A G D

al-ways be more than a band. I nev-er

Bm A G D Bm A

knew you could take _ me so far, I've _ al - ways want - ed the hope _ that you

G Dmaj7/F# Em7 Asus

are the ones I _ need. _

A D A

_ Reach for my hand _ 'cause it's held _ out for you, _ my

Em Bm A D

shoul - ders are strong _ but you can cry on them _ too. Ev - 'ry - thing chang - es but

A Em G

one thing is true, un - der - stand, we'll al - ways be more than a band. _

D A

Reach for my hand _ 'cause it's held out for you, _ my

Em Bm A D

shoul - ders _ are small but you can cry on them too. Ev - 'ry - thing chang - es but

A Em G A D

one thing is true, un - der - stand, we'll al - ways be more than _ a band.

molto rit.

DON'T YA WISH U WERE US?

Words and Music by TOM LEONARD,
LINDY ROBBINS and REED VERTELNEY

Moderate Rock

N.C.

My girl is hot - ter than your girl, you know it, you know it.
Yeah, I score in ev - 'ry game now, you know it, you know it.

mf

My ride is sweet - er than your ride, you know it, you know it.
You ride the pine _ for nine, now, you blew it, you blew it.

Don't you wish _ you were us? Don't you wish _ you were us?
Don't you wish _ you were us? Don't you wish _ you were us?

F

You know we own this par - ty, you know we run this town.
 You know we rule this beach, yo, we kick sand in your face.




I'm a - bout to steal your girl - friend I'm a - bout to knock you down.
 We're gon - na crash your birth - day and eat up all your cake.

G Bb

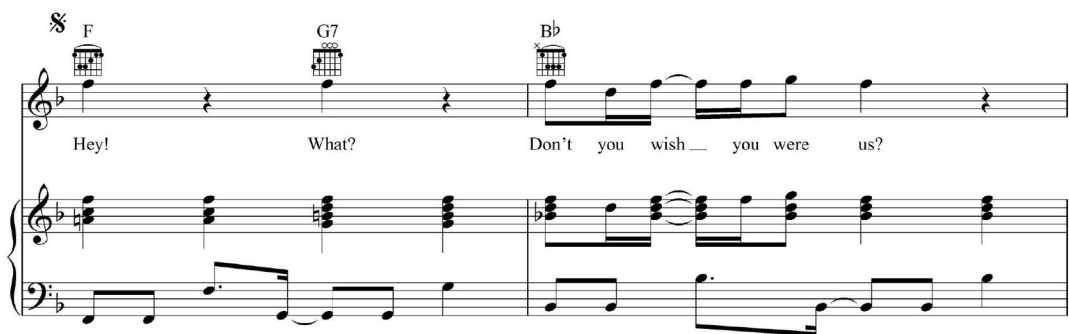
Sor - ry, but your train has left the sta - tion, may - be you should try a per - ma - nent va - ca - tion.
 Sor - ry, but your train has left the sta - tion, may - be you should try a per - ma - nent va - ca - tion.




G Bb Bb7

Nev - er e - ven got an in - vi - ta - tion did you, did you?)
 You're a mem - ber of the los - er sta - tion, los - er, los - er.)

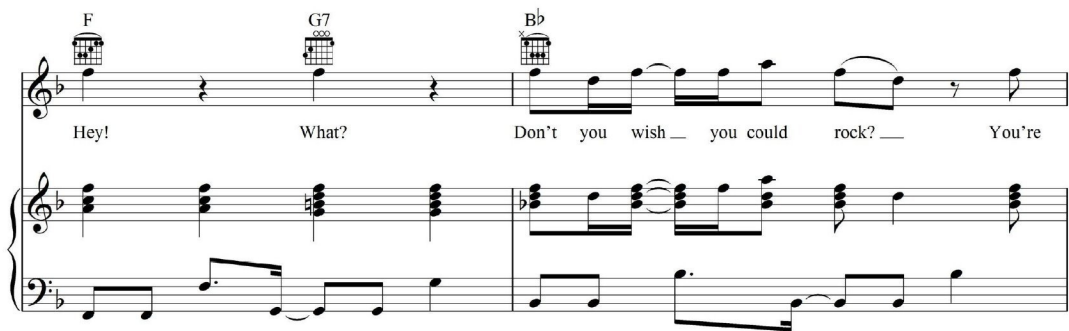
 F  G7  Bb




Hey! What? Don't you wish _ you were us?



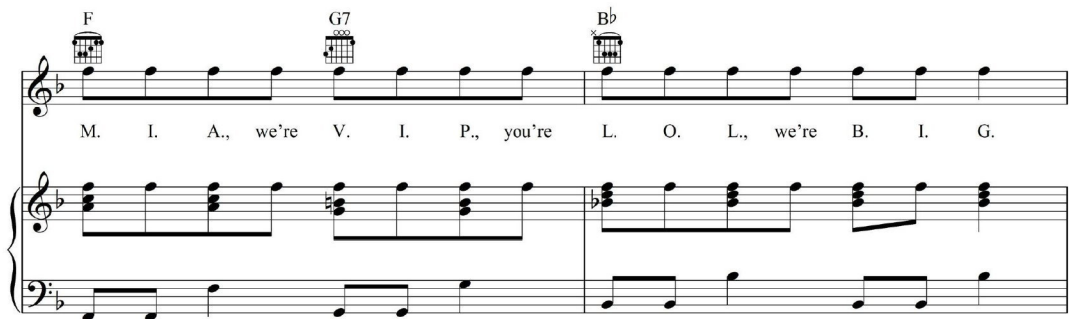
 F  G7  Bb


Hey! What? Don't you wish _ you could rock? _ You're



 F  G7  Bb

M. I. A., we're V. I. P., you're L. O. L., we're B. I. G.



 F  G7  Bb  Db

No one real - ly likes you that much, _ don't you wish _ you were



F G7 Bb7

us? Yeah. — Don't you wish — you were

F G7 To Coda ♪ Bb7 Bb7

us. — Now,

Dm Dm/C# C G/B

all the pret - ty girls are wait - ing — to get their pic - ture tak - en —

Bb Bbm

— with the crush. Don't you wish — you were

F G7 Bb7

us? Yeah, don't you wish _ you were _

cresc.

F G7 Bb Bb7

us? Well, don't you? _

D.S. al Coda

CODA Bb7 F G7 Bb7

Yeah. _ Woo! It's the crush. Don't you wish _ you were

vocal ad lib on repeats

F G7 Bb7

us?

Optional Ending
Repeat ad lib. and Fade

BREAKTHROUGH

Words and Music by MARIA CHRISTENSEN,
SHRIDHAR SOLANKI, BRYAN TODD
and ADAM HICKS

Pop Anthem

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note melody in the right hand and a simple bass line in the left hand. The vocal line includes lyrics and vocalizations. Chord diagrams for guitar are provided above the staff.

Chord Diagrams:

- Ab5:
- Gb5:
- Db5:

Lyrics:

Ooh, yeah, _

mmm. Break - through. Up, down, spin - ning all a - round.

Fly high, fall - ing to the ground, some - times dreams can feel so far a - way. _

Ab5



Time keeps skip - ping out a beat.

Gb5



Db5



Left, right, trip - ping on your feet. Life is like a string of cloud - y days. _

Ab5



Ab



Some - times it's rais - ing your voice, _ some - times it's


Gb



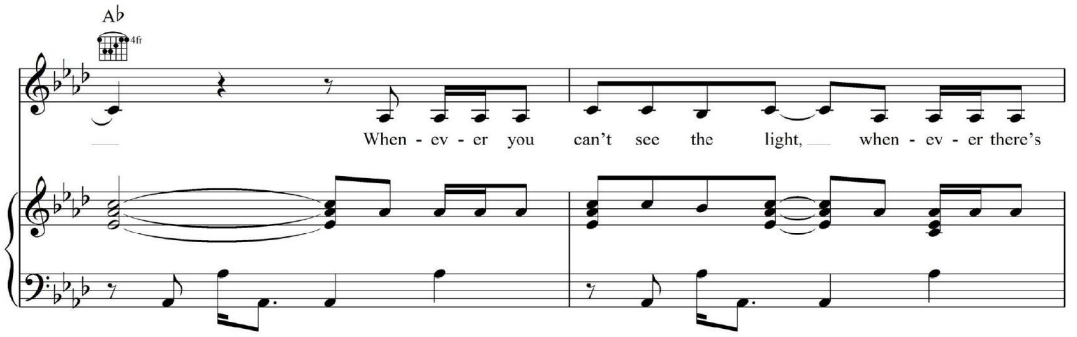
Db





mak - ing some noise, _ some - times it's prov - ing to the world _ it was wrong. _

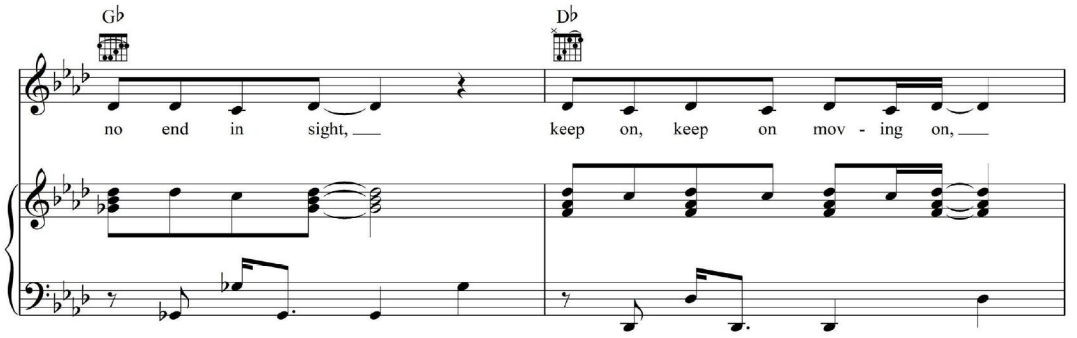
Ab  *tr*


When - ev - er you can't see the light, — when - ev - er there's



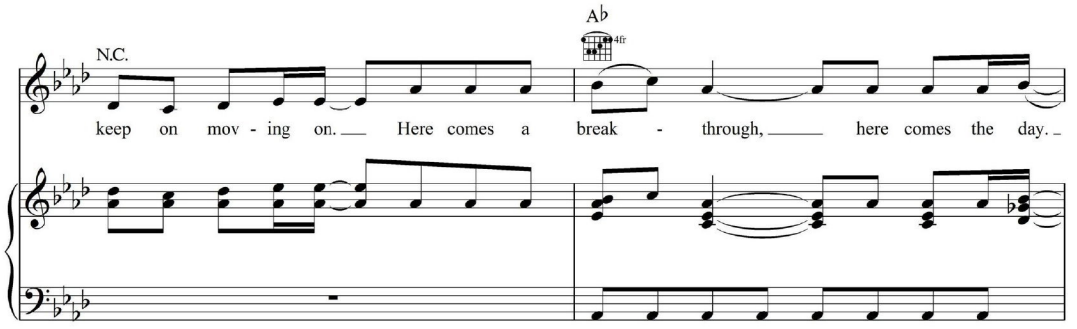
Gb  Db 

no end in sight, — keep on, keep on mov - ing on, —



N.C.  *tr*

keep on mov - ing on. — Here comes a break - through, — here comes the day. —



Ebm7  *tr* Gb 

Here comes a mo - ment that you've got to go for it, — so don't



Db Ab

let it get a - way. _ It's all a - bout break - through, _ just turn the page. _

Eb7 Gb To Coda Db

'Cause ev - 'ry - day you're get - ting clos - er, life is just a rol - ler-coast - er.

Ab Eb7

Shake it 'til you make it 'til you're break - in' on through, don't stop 'til you're break - in' on through.

Gb Db

Shake it 'til you make it 'til you're break - in' on through, don't stop 'til you're break - in' on through.



Stop still, take an - oth - er breath. Road block, move it to the left.



Get a - round what - ev - er's in your way.



Heart - break, pick up all the piec - es. Don't stop danc - ing in the bleach - ers.



D.S. al Coda

It's gon - na be your turn to play, - gon - na be your turn to play. - Some - times it's

CODA

life is just a rol - ler - coast - er. I can see it in a blind sight, mov - in' through the lime - light.

Db

N.C.

Ab

Groov - in' to my mus - ic, I'm - a use it when the time's right. Hop - in' I can do it through the shad - ows, I can shine bright.

Ebm7

Gb

Us - ual - ly in life there's one shot, and this is our night. Lis - ten to the rhy - thm we giv - in' and it - 'll make you,

Db

Ab

start push - in' through bar - ri - ers, I'll take you. Where - ev - er that you wan - na go, nev - er too late to,

Ebm7

Gb

Db

NC.

Ab

keep push-in' 'til you break - through. —
Some - times it's rais - ing your voice, — some-times it's

Detailed description: This system contains the first two lines of music. The top line is a guitar part in D-flat major, starting with a D-flat barre chord and a 'NC.' (no capo) instruction. The melody includes a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bottom two lines are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Gb

Db

mak - ing some noise, — some - times it's prov - ing to the world — it was wrong. —

Detailed description: This system contains the third and fourth lines of music. The guitar part continues with a G-flat barre chord and a D-flat barre chord. The melody includes notes: Gb4, Ab4, Bb4, C5, Bb4, Ab4, Gb4. The piano accompaniment continues with chords and a bass line.

Ab

4fr

— When - ev - er you can't see the light, — when - ev - er there's

Detailed description: This system contains the fifth and sixth lines of music. The guitar part starts with an Ab barre chord and a 4-finger (4fr) instruction. The melody includes notes: Ab4, Bb4, C5, Bb4, Ab4, Gb4, Fb4. The piano accompaniment continues with chords and a bass line.

Gb

Db

no end in sight, — keep on, keep on mov - ing on, —

Detailed description: This system contains the seventh and eighth lines of music. The guitar part continues with a G-flat barre chord and a D-flat barre chord. The melody includes notes: Gb4, Ab4, Bb4, C5, Bb4, Ab4, Gb4. The piano accompaniment continues with chords and a bass line.

keep on mov - ing on. — Here comes a break - through, — here comes a day. —

Ab

Here comes a mo - ment that you've got to go for it, — so don't

Ebm7
 Gb

let it get a - way. — It's all a - bout break - through, — just turn the page. —

D \flat
 Ab

'Cause ev - 'ry - day you're get - ting clos - er,

Ebm7
 Gb

Db Ab

life is just a rol - ler - coast - er. Shake it 'til you make it 'til you're break - in' on through,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'life' and a half note 'is', followed by a quarter note 'a' and a quarter note 'rol -', then a quarter note 'ler -' and a quarter note 'coast -', and finally a quarter note 'er.'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Db and Ab are shown above the staff.

Ebm7 Gb

don't stop 'til you're break - in' on through. Shake it 'til you make it 'til you're break - in' on through,

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a quarter note 'don't', a quarter note 'stop', a quarter note 'til', a quarter note 'you're', a quarter note 'break -', a quarter note 'in', and a quarter note 'on'. The piano accompaniment continues with similar accompaniment. Chord diagrams for Ebm7 and Gb are shown above the staff.

1 2 Db N.C.

don't stop 'til you're break - in' on through. don't stop. Here comes a break - through.

Detailed description: This system contains the final two measures. The first measure is marked with a '1' and the second with a '2'. The vocal line starts with a quarter rest, followed by a quarter note 'don't', a quarter note 'stop', a quarter note 'til', a quarter note 'you're', a quarter note 'break -', a quarter note 'in', and a quarter note 'on'. The piano accompaniment continues. The final measure is marked 'N.C.' (No Chords). Chord diagrams for Db are shown above the staff.

LIVIN' ON A HIGH WIRE

Words and Music by JOLEEN BELLE,
WINDY WAGNER, KEN STACEY,
DAVID WALSH and ADAM HICKS

With a moderate groove

N.C.

Lis - ten up. This is the

sto - ry of how we lived, the glo - ry of what we did. It start - ed when we were kids, with mu - sic up in our heads. She said:

Am C G D

I've been out on the edge, breath - ing a lit - tle bit of fresh air.
Big top, turn - ing a - round, no clowns, I'm run - ning as I hit the ground.

Am C G D

Big dreams, I took a chance, held out for ev-'ry-thing I've got here.
 Front row, big show is sold out so I'm read-y for the crowd-roar, let's go.

Am C G F

I've been feel-ing this life's a cir-cus, hang-ing on with-out a fear.

N.C. Am C

Liv-ing on a high wire, run-ning through a wild-fire.

G D Am C

You can't shake me, I'm not go-ing no-where. Walk-ing on a tight rope, no net, high hopes.

G D Am C

Step back, I'm gon - na make it o - ver. Na na na na na na na.

G D Am C

Na na, liv - ing on a high wire. Na na na na na na na.

1 G D N.C.

Na na, liv - ing on a high wire. This the sto - ry of how we lived, the glo - ry of what we did. It start -

drum groove

2 G D

ed when we were kids, with mus - ic up in our heads. She said: Na na, liv - ing on a high wire. When it comes -

G5 A5 G5 A5 N.C.

to the beat, see - ing that the heads are mov - ing.

G5 A5 G5 A5 N.C.

Move off your seat, a - chieve - ment's what we're real - ly do - ing.

G5 A5 G5 A5 N.C.

Free - dom of speech, I'm in it just to win it, I'm spring -

G5 A5 G5 A5 N.C.

in' it, I can see it, in the end that you can be it. 'Cuz it's

G D E

pa-tience, it's state-ments, fa-mous, great-ness, mov-ing 'til you make it through and may-be you can make it too.

Am C G D

Liv-ing on a high wire, you can't shake me, I'm not go-ing no-where.

Am C G D

Walk-ing on a tight rope, no net, high hopes, step back, I'm gon-na make it o-ver.

Am C G D

Na na na na na na. Na na, liv-ing on a high wire.

Am C G D

Na na na na na na. Na na, liv - ing on a high wire. _

Am C G D

Yeah, _____ yeah. _____

Am C G NC.

Na na na na na na. Na na, liv - ing on a high wire.