

BOP TO THE TOP

1

Words and Music by RANDY PETERSEN
and KEVIN QUINN

Latin dance groove

(Spoken:) *Mucho gusto!*

mf

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

Gm F Eb



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

Gm F Gm F





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;

E♭ *F* *D7/F♯*

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

N.C. *E♭* *F*

Male: Caliente! Female: Suave! Yeah, we're gon - na *Both:* bop, bop, bop, bop to the top;

Dm7 *Gm* *E♭* *F*

Male: slip and slide__ and ride__ that rhy - thm. *Both:* Jump and pop, hop till we drop, and start __
Male: wipe a - way__ your in - hi - bi - tions. *Both:* Stomp, stomp, stomp, do the Romp and strut __

Dm7/G *G7* *E♭* *F*

__ a - gain. __ *Both:* Zip, zap, zop, flop like a mop;
 __ your stuff. __ *Both:* Bop, bop, bop, straight to the top;




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






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





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




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

Dm **N.C.** **E♭** 3fr

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** **E♭** 3fr **Gm/D** **D** **Gm** 3fr

top. Bop to the top!

BREAKING FREE

1

Words and Music by
JAMIE HOUSTON

Moderately

Cm **F(add2)** **A^b**

mf

With pedal

A^b(add2) **Cm** **F(add2)**

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

A^b **E^b** **B^b** **Cm**

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

F **A^b(add2)** **E^b/A^b**

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

Cm F Ab

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

Eb Bb/D Cm F

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

Ab Eb Bb/D Ab

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

F7/A Ab(add2) Eb/Ab

_____ me strength, _____ strength to _____ be - lieve. _____ Female: We're
Male: We're break - in' free. _____

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

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

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


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



Chords: Cm, F, Ab, Eb, Bb/D, Abmaj7(no3rd), Cm, F, Ab, Abmaj7(no3rd), Cm, F, Ab, Eb, Bb/D






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








ris - ing till — it lifts — us up so


ev - 'ry - one — can see? —

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



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






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





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





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




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

1

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

Moderately (♩ = $\overset{3}{\text{♩}}$)

The first system of musical notation is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately' with a note value of 1/4 equal to a triplet of 1/8 notes. The dynamics are marked 'mf'. The system consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass staff begins with a whole rest, followed by a quarter note G3, an eighth note A3, a quarter note Bb3, and a quarter note C4.

The second system of musical notation continues the piece. The treble staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass staff begins with a quarter note G3, an eighth note A3, a quarter note Bb3, and a quarter note C4.

The third system of musical notation continues the piece. The treble staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass staff begins with a quarter note G3, an eighth note A3, a quarter note Bb3, and a quarter note C4.

The fourth system of musical notation continues the piece. The treble staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass staff begins with a quarter note G3, an eighth note A3, a quarter note Bb3, and a quarter note C4.

Coach said to

fake right

and break left.

Watch out for the pick and keep and eye on de-fense.

Got - ta

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

 Cm  Am  Bm

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,

 Cm  Am  Bm

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

 Cm

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

 Am  Bm N.C.

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

Cm Am



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



Cm



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



Am Bm N.C.



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



Cm Am Bm



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

Cm  3fr

To Coda 

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

Am  Bm  Ab  4fr

N.C.

get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game. — Who!) — Why — am I feel - ing so — wrong? —

Abm9  4fr Ebm/Gb  3fr

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

Ebm7  6fr Fbmaj7 

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

N.C.

Am Bm

Ah, I better shake this. Yikes!

N.C.

1 2

D.S. al Coda

I got - ta

CODA

Am Bm

N.C.

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

I CAN'T TAKE MY EYES OFF OF YOU ¹

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in C minor, 4/4 time, marked 'Moderately' and 'mf'. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord diagrams for C minor (Cm) and F minor (Fm) are provided above the staff. The vocal lines enter in the second measure. The male vocal line starts with the lyrics 'nev - er know what you're gon - na feel, oh. You'. The female vocal line enters in the fourth measure with the lyrics 'nev - er see it com - ing; sud - den - ly, it's real. Female: Oh, it'. The score is divided into four systems, each with piano accompaniment and vocal lines. Chord diagrams for Cm and Fm are repeated above the piano staves in each system.

*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 (1




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




can't take my eyes off of you. I





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




All it took was one look for a dream

To Coda

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. —

Am7 Em Am7

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

Em Am7

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

Em Am7

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

Cm7 Fm7

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

1

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately

Csus2

F(add2)/C

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a Csus2 chord in the right hand and a sustained bass line in the left hand. The right hand plays a melody of quarter and eighth notes. The left hand has a low, sustained bass line with a pedal point. The introduction ends with a Csus2 chord in the right hand and a sustained bass line in the left hand.

mf

With pedal

Csus2

The male vocal entry begins with a Csus2 chord in the right hand and a sustained bass line in the left hand. The male vocal line enters with the lyrics 'Liv - ing in my own world; did - n't'. The piano accompaniment continues with a sustained bass line and a melody in the right hand.

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

F(add2)/C

C(add2)

The vocal line continues with the lyrics 'un - der - stand that an - y - thing can hap - pen'. The piano accompaniment continues with a sustained bass line and a melody in the right hand.

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

F(add2)/C


The female vocal entry begins with a F(add2)/C chord in the right hand and a sustained bass line in the left hand. The female vocal line enters with the lyrics 'when you take a chance. I'. The piano accompaniment continues with a sustained bass line and a melody in the right hand.

when you take a chance. Female: I

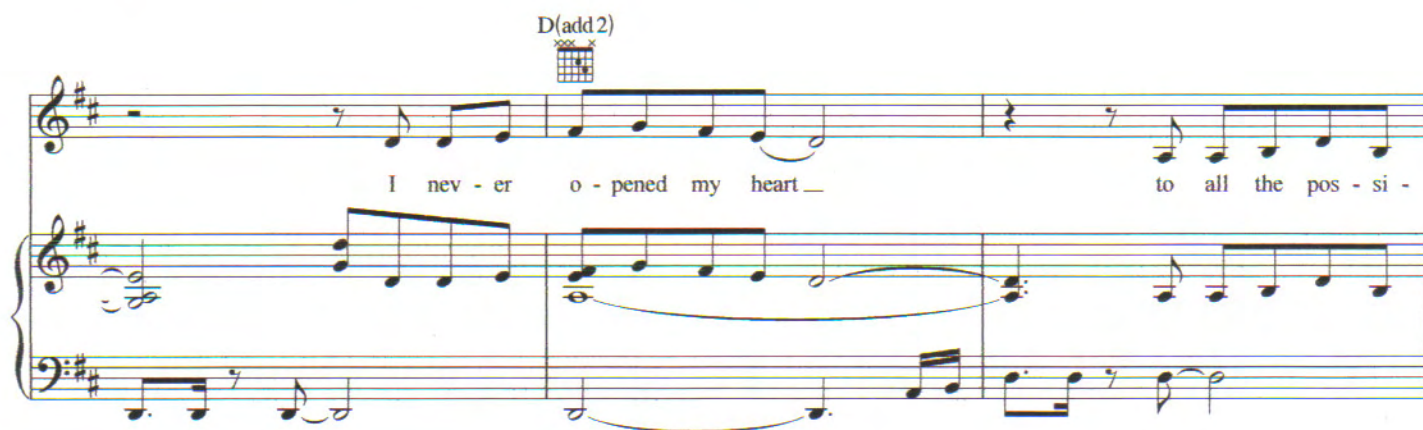
Dsus2  **G(add2)/D** 

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 -



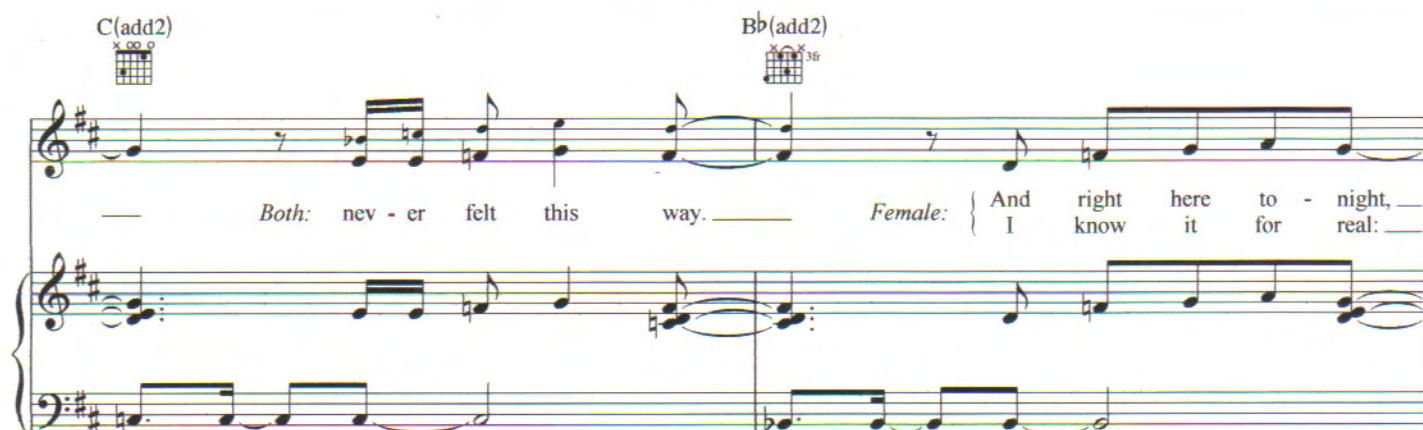
G(add2)/D  **Bb(add2)** 

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) A(add2) Csus2

To Coda

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. —

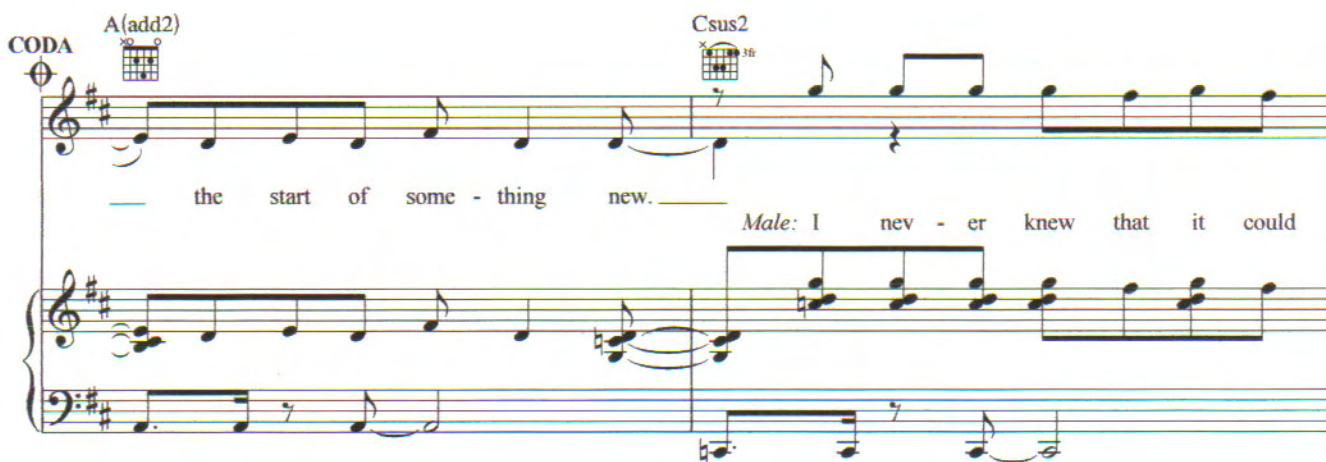







D.S. al Coda

Both: I

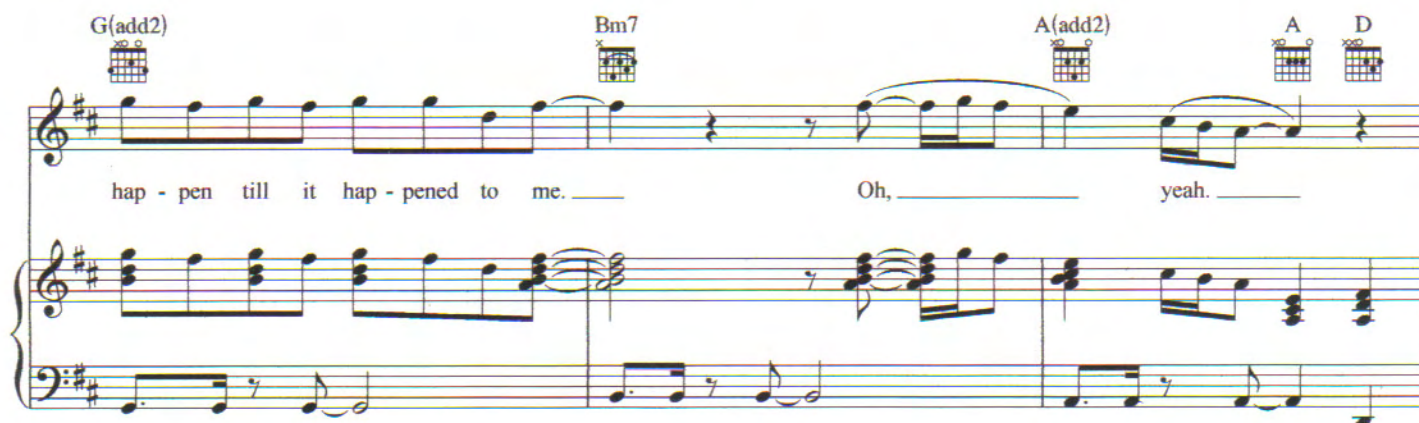
CODA  

— 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 something new,

A(add2) B(add2) D6/9

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

STICK TO THE STATUS QUO

1

Words and Music by DAVID N. LAWRENCE
and FAYE GREENBERG

Moderately fast

Eb7

mf

Db7 **D7** **Eb7**

Zeke: You can bet me, 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.

ing me — lose — con — trol. —
cret I — need — to — share. —

Jocks: Ev — 'ry — bod — y, — gath —
Brainiacs: O — pen — up, — dig — way —

F7 Bb7sus Bb Eb/G Ab7

— er — 'round. —
— down — deep. —

Zeke: If Troy can tell his secret, then I can tell mine... I bake.
Martha: Hip-hop is my passion! I love to pop, and lock,

Bb7sus N.C.

Jock 1: What?!
and jam, and break...!

Zeke: I love to bake! Strudels, scones,
even apple pandowdy!

Jocks: Not
Brainiacs: Not

Brainiac 1: Is that even legal?

Omit 2nd time

an — oth — er sound! —
an — oth — er peep! —

Zeke: Someday I hope to make a perfect crème brûlée.
Martha: It's just dancing! Sometimes I think it's cooler than homework.



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

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



to the stuff you know. { If you want to be cool, follow one
It is better by far to keep things



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.

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

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

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

C#m A

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

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#

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

B7sus B7 C#7sus C#7 D7sus

D7 Eb7sus Eb7 E7sus E7 N.C.

Sharpay: This is

Asus2

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 C#m7 B7sus

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

Asus2/C# B7 E N.C. F

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

N.C. F#

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

N.C. G#7/B#

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 N.C. Bb/D Eb7sus2

— 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

1

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately

N.C.

f

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

*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.) *N.C.*
 Female: Ev - 'ry - one — is
 Female: We've ar - rived — be -

E_b **To Coda** **F**

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

E_b **F** **E_b**

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

F **E_b** **F** **G** **D/F#**

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

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

- 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.

1 G F

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

2 **D.S. al Coda**

F

c' - mon, — let's do this right.

CODA **F** **E♭**

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

to it, time to show the world.

A \flat **G**

Hey. —

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

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

G **D/F \sharp** **Em** **G/D** **C** **G/B**

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 and we take it.
there's a chance that we have, that we have,

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

1

Words and Music by ANDY DODD
and ADAM WATTS

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

The musical score is written for piano and guitar. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Pop Shuffle' with a note value of 3/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes guitar chords and a bass line. The vocal lines include lyrics for a male and both male and female voices.

System 1: The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The guitar chords are A, D, A/C#, and Bm7. The tempo is marked *mf*.

System 2: The vocal line for the male voice enters with the lyrics: "Male: It's hard to be - lieve — that I could - n't see —". The piano accompaniment continues with the same melody and bass line. The guitar chords are E, A, A/C#, D, and A/C#.

System 3: The vocal line for both male and female voices enters with the lyrics: "Both: you were al - ways there be - side me. —". The piano accompaniment continues with the same melody and bass line. The guitar chords are Bm7 and E.

System 4: The vocal line continues with the lyrics: "Thought I was a - lone, — with no one to hold; — but you were". The piano accompaniment continues with the same melody and bass line. The guitar chords are A, A/C#, D, A/C#, and Bm7.

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. —

D Bm7

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

E To Coda A A/C#

— what I've been look - ing for. —

D A/C# Bm7 E

Authorized for use by Jonathan Figliolino

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

Chords: D, A/C#, Bm7, A, G

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

Chords: A, D, A/C#

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

Chords: Bm7, A, G

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

Chords: E, Esus, E, Bm7, N.C., Bm7

E N.C. E Bm7 E

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

D.S. al Coda

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

1

Words and Music by
JAMIE HOUSTON

Slowly

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

mp

With pedal

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

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

The first system of the musical score is in the key of D major (two sharps). It consists of a vocal melody line and a piano accompaniment. The vocal line has five measures with lyrics: "mir - a - cles — could hap - pen? 'Cause now I have — to — pre - tend — that". Above the vocal line, guitar chords are indicated: A (first measure), D (second measure), A/C# (third measure), D (fourth measure), and G (fifth measure). The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

A D Gsus2 A

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

The second system continues the musical score. The vocal line has four measures with lyrics: "I don't real - ly care. — I thought you were — my fair - y tale, — my". Above the vocal line, guitar chords are indicated: A (first measure), D (second measure), Gsus2 (third measure), and A (fourth measure). The piano accompaniment continues with the same rhythmic pattern.

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. —

The third system concludes the musical score. The vocal line has six measures with lyrics: "dream — when I'm — not sleep - ing, a wish up - on — a star — that's com - ing true. —". Above the vocal line, guitar chords are indicated: D (first measure), D/C# (second measure), Bm (third measure), Bm/A (fourth measure), Gsus2 (fifth measure), and A (sixth measure). The piano accompaniment continues with the same rhythmic pattern.

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 empty. I'm

E A B E

only left with used to be's and once upon 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

A B C#m

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

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

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

A5 B

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

G D

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

F#m7 G

- ing while I was fall - ing, and I did - n't mind,

D B7

be - cause I liked the view,

C#m A(add2)

ooh. I thought you felt it too,

B E(add2)

when there was me and you.

rit.