

BOP TO THE TOP

Words and Music by RANDY PETERSEN
and KEVIN QUINN

Latin dance groove

(Spoken:) *Mucho gusto!*

mf

This system contains a vocal line and a piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The tempo is marked 'Latin dance groove' and the dynamic is 'mf'.

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

Gm F Eb

This system continues the musical notation. The vocal line includes the lyrics 'Ay! Que fabulosa!', 'Ay! Ay! Ay!', and 'Arriba!'. Above the vocal line, guitar chord diagrams are provided for Gm, F, and Eb. The piano accompaniment continues with the same rhythmic pattern.

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

Gm F Gm F

This system concludes the musical notation. The vocal line includes the lyrics 'Mira me.' and 'Female: I be - lieve _ in dream - ing. _'. Above the vocal line, guitar chord diagrams are provided for Gm, F, Gm, and F. The piano accompaniment continues with the same rhythmic pattern.



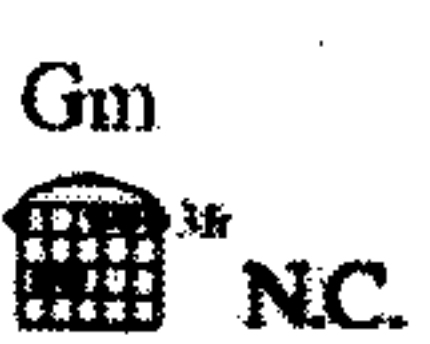
shoot - ing for ___ the stars. _____ *Male:* Ba - by, to ___ be num - ber one, ___ you've



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



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

E_b

F

D7/F[#]



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

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

Piano accompaniment for the first system.

NC.

E_b

F



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

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

Piano accompaniment for the second system.

Dm7

Gm

E_b

F



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

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

Piano accompaniment for the third system.

Dm7/G

G7

E_b

F



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

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


Piano accompaniment for the fourth system.

Dm7 

Gm 

Ebmaj7 

To Coda 



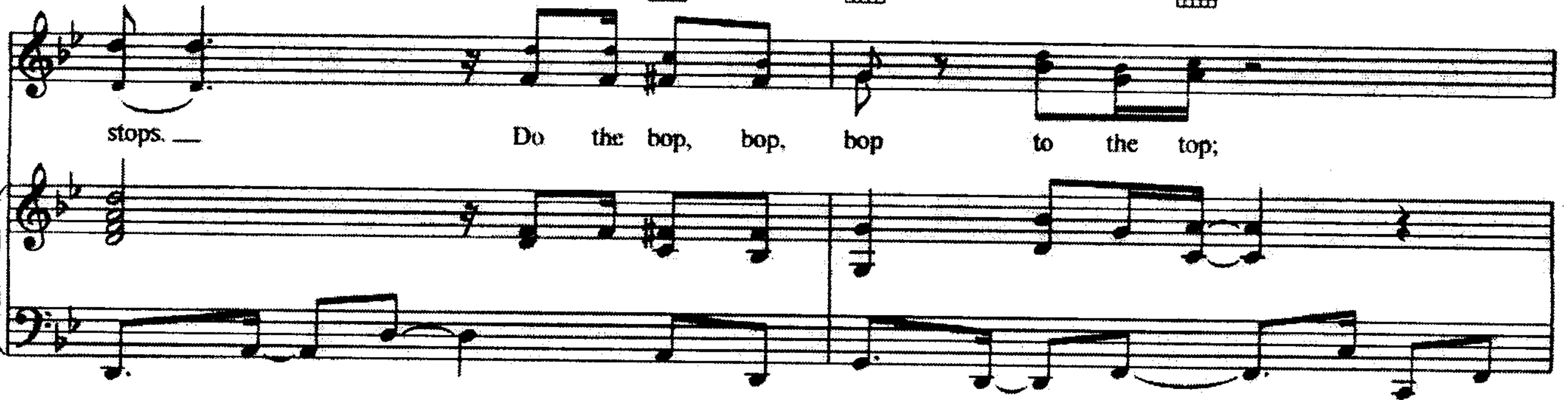
Male: scoot a - round the cor - ner. — Both: Move it to the groove — till the mu - sic
 Male: go - ing for the glor - y. — Both: We'll keep step - ping up, — and we just won't

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. —



NC.



Flash a smile in their di - rec - tion.

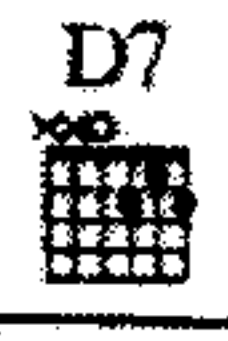


NC.

D.S. al Coda

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

CODA



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







top. _____ Bop to the top!

BREAKING FREE


Words and Music by
JAMIE HOUSTON

Moderately


Cm  F(add2)  Ab 



mf
With pedal

Ab(add2)  Cm  F(add2) 




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



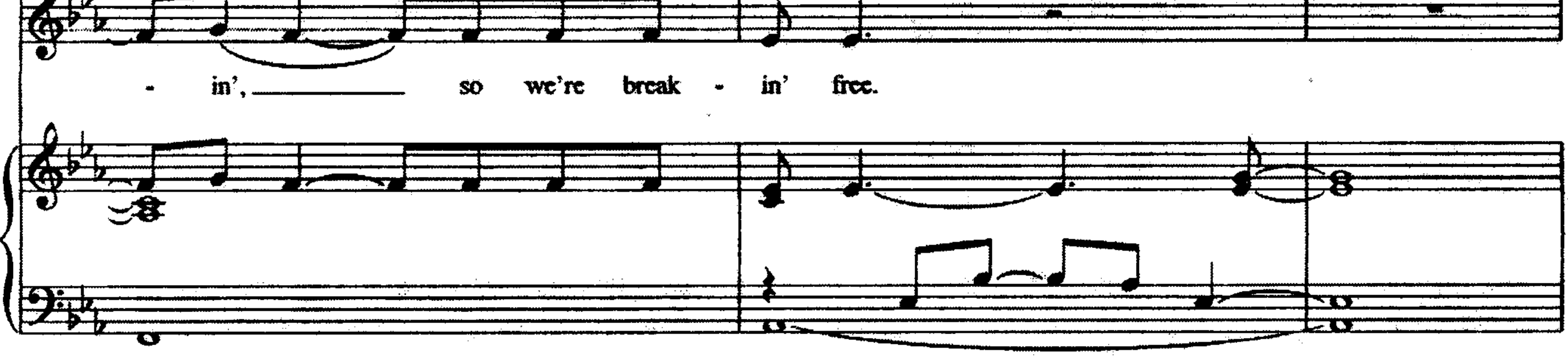
Ab  Eb  Bb  Cm 

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.



Cm



F



Ab



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

Eb



Bb/D



Cm



F



- frent 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. _____

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 -

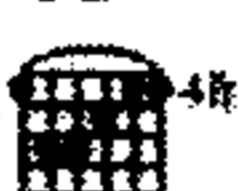
Ab



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



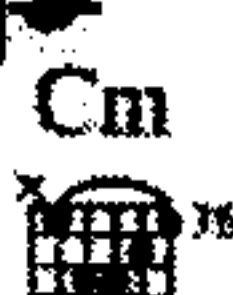
- ing, — like a wave the o - cean just can't — con - trol, —



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' 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.



Musical staff with notes and rests.

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 -

Piano accompaniment for the first system.

1 2



Musical staff with notes and rests.

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

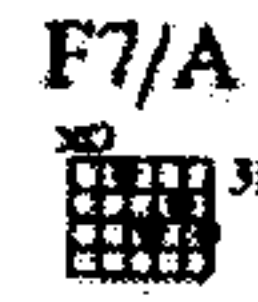
Piano accompaniment for the second system.



Musical staff with notes and rests.

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

Piano accompaniment for the third system.



Musical staff with notes and rests.

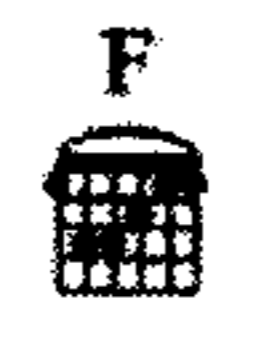
it com - in'. Male: More than you, more than me, Female: not a want, but a need:

Piano accompaniment for the fourth system.



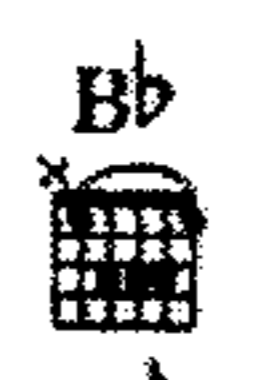
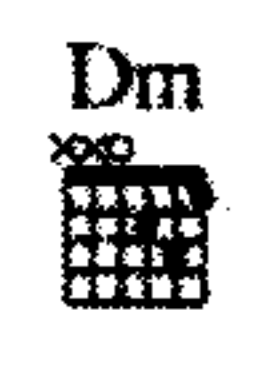
Ab NC Dm NC G

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



dif - f'rent than who — we are —

GET'CHA HEAD IN THE GAME

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

Moderately (♩ = $\frac{3}{4}$)

First system of piano introduction. Treble clef, bass clef, 4/4 time signature. Key signature: two flats (Bb, Eb). Dynamics: *mf*. The music consists of a steady eighth-note accompaniment in the bass and a melody in the treble.

Second system of piano introduction, continuing the eighth-note accompaniment and melody.

Third system of piano introduction, continuing the eighth-note accompaniment and melody.

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".

NC.

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 - 'cha, head in the game. — (..get our, 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

4

Cm Am

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a 7/8 time signature, starting with a C minor chord (Cm) and moving to an A minor chord (Am). The lyrics are "make sure that we get the re - bound, 'cause when we get it, then the crowd will go — wild." The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Cm

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody starting with a C minor chord (Cm). The lyrics are "A sec - ond chance, got - ta grab it and go. —". The piano accompaniment continues with similar rhythmic and harmonic patterns as the first system.

Am Bm NC.

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody starting with an A minor chord (Am) and moving to a B minor chord (Bm). The lyrics are "May - be this time, we'll hit — the right notes. —". The piano accompaniment features a more complex harmonic structure, including a section marked "NC." (No Chords) where the left hand plays sustained chords.

Cm Am Bm

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

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody starting with a C minor chord (Cm), moving to an A minor chord (Am), and ending on a B minor chord (Bm). The lyrics are "Wait a min - ute; not the time or place. — Wait a min - ute; get my head in the game. —". The piano accompaniment concludes with a final chord in the B minor key.

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

Cm Am Bm

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

Cm Am Bm

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



To Coda

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

head in the game. —



N.C.

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



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



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



NC.

Ah, I better shake this. Yikes!

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

NC.

Musical notation for the second system, including piano accompaniment.

1 2

D.S. al Coda

I got - ta

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

CODA



NC.

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

Musical notation for the coda system, including piano accompaniment.

I CAN'T TAKE MY EYES OFF OF YOU

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately

Cm

Fm

mf

Cm

Fm

Male: You

Cm

Fm

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

Cm

Fm



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 (1)



Cm7



Fm7



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

Dm



Gm7

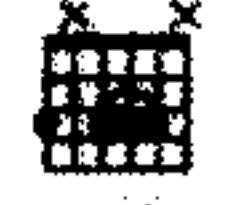


can't take my eyes off of you.

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.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (Bb and Eb). The first measure has a Gm7 chord, and the second measure has a Cm7 chord. The lyrics 'come true.' are written under the vocal line.

Fm7

Cm7

Yeah, yeah, yeah, yeah.

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The first measure has an Fm7 chord, and the second measure has a Cm7 chord. The lyrics 'Yeah, yeah, yeah, yeah.' are written under the vocal line.

Fm7

Cm

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

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The first measure has an Fm7 chord, and the second measure has a Cm chord. The lyrics 'Oh, oh.' are written under the vocal line, followed by 'Male: Yeah, we got a good thing go - in' on.' in the second measure.

Fm

Cm

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

This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The first measure has an Fm chord, and the second measure has a Cm chord. The lyrics 'Female: Oh, right here is right where we be - long.' are written under the vocal line.

Fm

Cm



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

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

Female:

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

Fm



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

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

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

Cm

Fm



D.S. al Coda

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

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

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

CODA

Gm7

Em



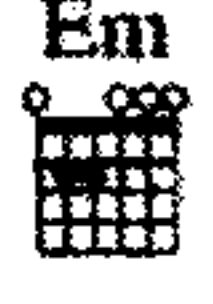
Musical notation for the seventh system, including vocal line and piano accompaniment.

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

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



(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 -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a treble clef with a key signature of two flats. It features lyrics: "your eyes; oh, yeah. Al - right, some - thing's hap -". The piano accompaniment is in a grand staff (treble and bass clefs). Above the system are three chord diagrams: Cm7, Fm7, and Cm7.

Fm7 Cm7

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics: "- pen - ing, 'cause ev - 'ry - one's a - round, but you're the on -". The piano accompaniment continues in the grand staff. Above the system are two chord diagrams: Fm7 and Cm7.

Fm7 Dm

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has lyrics: "- ly one I see. I can't take my eyes off of you. — can't take my eyes off of you; —". The piano accompaniment continues in the grand staff. Above the system are two chord diagrams: Fm7 and Dm.

Gm7 Dm

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has lyrics: "I know you feel the same way, too. — feel - ings like I nev - er knew. —". The piano accompaniment continues in the grand staff. Above the system are two chord diagrams: Gm7 and Dm.



I can't take my eyes off of you. —



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



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



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 first system of the score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note chord, followed by a series of eighth notes. The bass staff features a long, sustained chord in the left hand, with a 'With pedal' instruction below it. The music is in 4/4 time and starts with a mezzo-forte (mf) dynamic.

Csus2



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

The second system features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Male: Liv - ing in my own world; did - n't". The piano accompaniment continues with two staves, maintaining the harmonic support for the vocal line.

F(add2)/C



C(add2)



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

The third system continues the vocal and piano accompaniment. The vocal line has lyrics: "un - der - stand that an - y - thing can hap - pen". The piano accompaniment provides accompaniment for the vocal line.

F(add2)/C



when you take a chance. Female: I

The fourth system concludes the piece. The vocal line has lyrics: "when you take a chance. Female: I". The piano accompaniment provides accompaniment for the vocal line.

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



C



D.S. al Coda

by my ___ side. ___ Both: I

CODA

A(add2)



Csus2



— the start of some - thing new. —

Male: I nev - er knew that it could



G(add2)



Bm7



A(add2)



A



D



hap - pen till it hap - pened to me. —

Oh, — yeah. —



Csus2



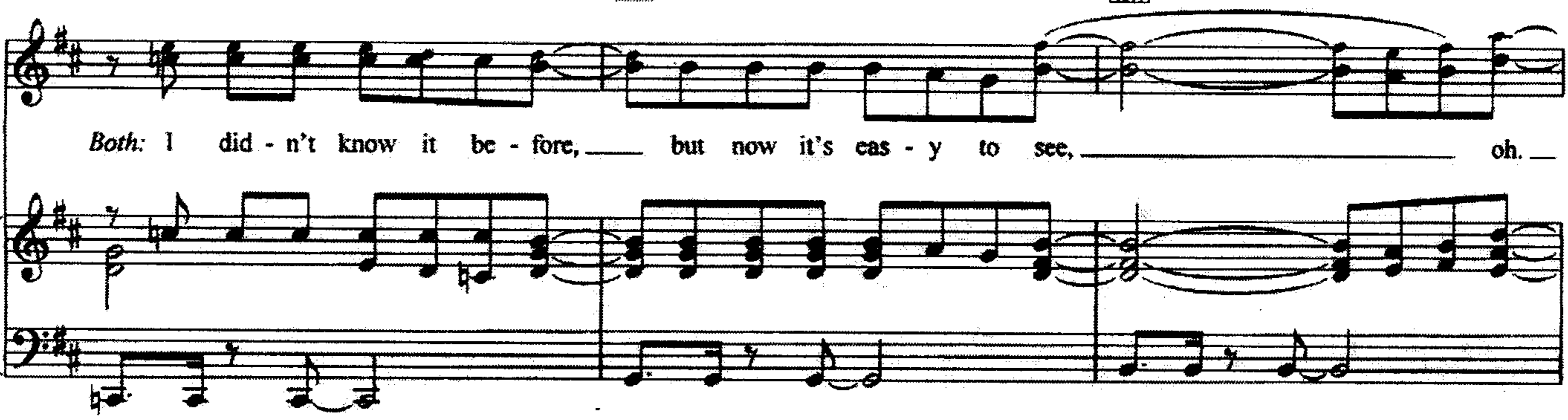
G(add2)



Bm7



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



C(add2)



D(add2)



C(add2)



D(add2)



E(add2)



— 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

Bbsus

Bb

Eb/G

Ab7

ing me ___ lose ___ con - trol. ___
 cret I ___ need ___ to ___ share. ___

Jocks: Ev - 'ry - bod - y, ___ gath -
Brainiacs: O - pen ___ up. ___ dig ___ way ___

Bb7sus

NC.

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,

Omit 2nd time

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?

an - oth - er sound! ___
 an - oth - er peep! ___

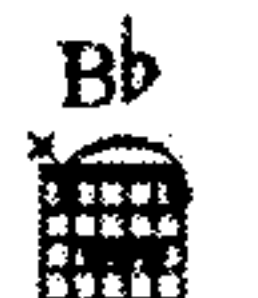
Zeke: Someday I hope to make
Martha: It's just dancing!

a perfect crême brûlée.
 Sometimes I think it's cooler than homework.



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

Brainiacs: No, no, no, no! }



to the stuff you know. } If you wan - na be cool, fol - low one

It is bet - ter by far to keep things



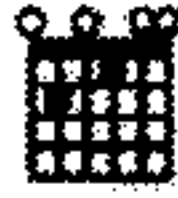
sim - ple rule; don't mess } with the flow, no, no. Stick

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



NC.

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



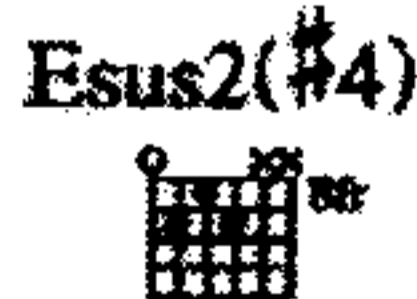
to the stuff you know. } If you wan - na be cool, fol - low one
 { It is bet - ter by far to keep things



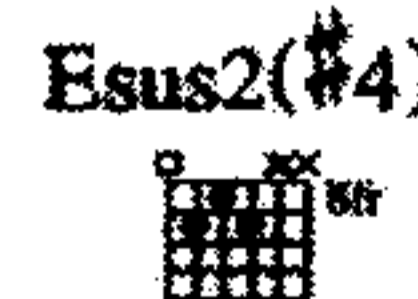
sim - ple rule; don't mess } with the flow, oh no. Stick
 as they are. Don't mess

1 to the sta - tus quo. } 2 to the sta - tus quo!

NC.



NC.



NC.

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, while the bass clef provides a rhythmic accompaniment with eighth notes. Above the staff, guitar chord diagrams are provided for F#7sus, F#7, Esus2/G#, F#7/G#, and N.C. (Natural Chord).

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 some sustained notes. The bass clef continues with a rhythmic accompaniment. Chord diagrams for Esus2, Esus2(#4), N.C., Esus2, F#7, Esus2/G#, A7sus, and A7 are shown above the staff.

B7sus B7 C#7sus C#7 D7sus

Musical notation for the third system. The treble clef has a melodic line with sustained notes. The bass clef provides a rhythmic accompaniment. Chord diagrams for B7sus, B7, C#7sus, C#7, and D7sus are provided above the staff.

D7 Eb7sus Eb7 E7sus E7 N.C.

Sharpay: This is

Musical notation for the fourth system. The treble clef contains the lyrics "Sharpay: This is" under a melodic line. The bass clef provides a rhythmic accompaniment. Chord diagrams for D7, Eb7sus, Eb7, E7sus, E7, and N.C. are shown above the staff.

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  4e C#m7  4e B7sus  2e

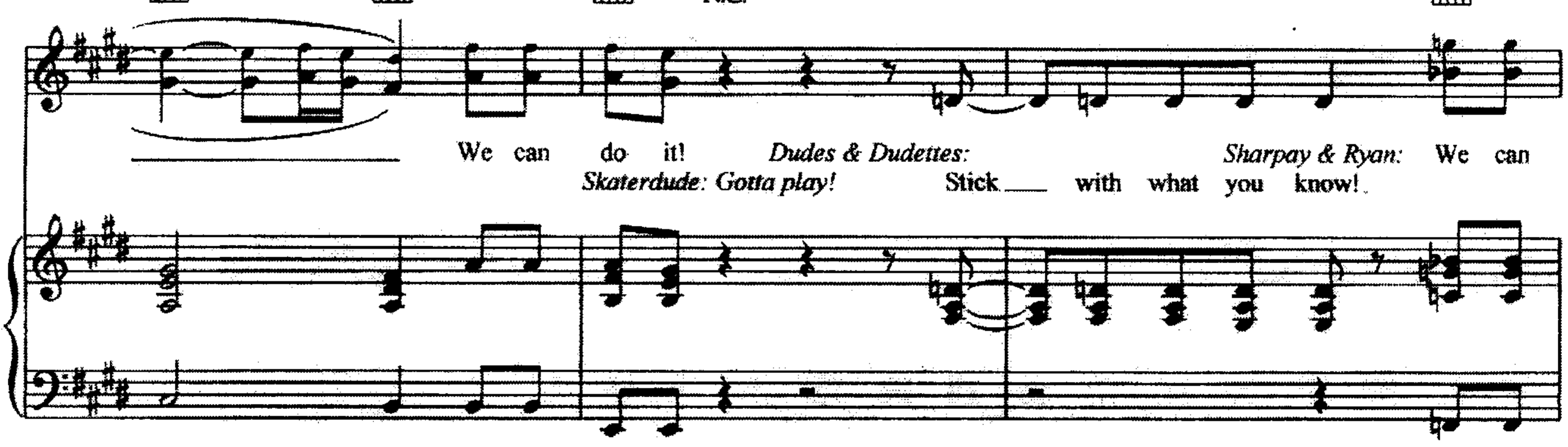
got - ta get — things back — where they — be - long.



Asus2/C#  B7  E  NC. F 

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


Skaterdude: Gotta play!



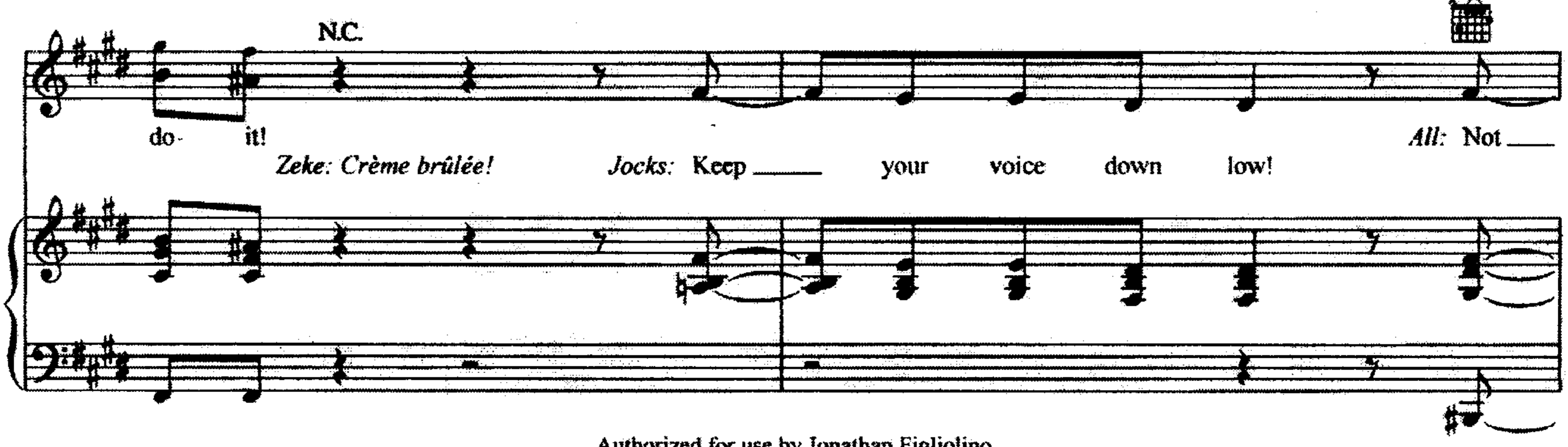
NC. F# 

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



NC. G#7/B# 

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



C#m NC G#7/B# C#m G#7/B#

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

C#m NC G#7/B# A7sus A7 NC

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

NC. Bb/D Eb7sus2

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

Bb/D Eb7sus2 NC.

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

NC.

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.

Db



Eb



time for cel - e - bra - tion. _____
speak - ing out with one voice. _____

I fi - n'ly fig - ured out, _____
We're gon - na rock the house, _____

Db



Eb



yeah, _____ yeah, _____
yeah, _____ yeah. _____

that all our dreams _____
The par - ty's on; _____ now

Db



Eb



have no lim - i - ta - tions; _____
ev - 'ry - bod - y, make some _____ noise.

that's what it's all _____ a - bout _____
C' - mon and scream _____ and shout. _____

Db



Eb



F

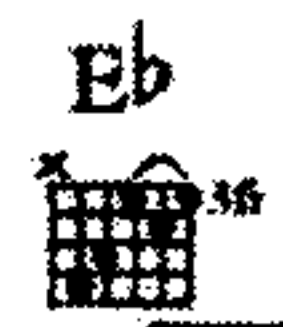


N.C.

(C' - mon, _____ now.)

Female: Ev - 'ry - one _____ is
Female: We've ar - rived _____ be -

To Coda



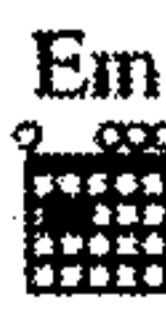
spe - cial in their own way; — we make each oth - er strong. —
cause we stuck to - geth - er, —



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



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



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

4

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,

2 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 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



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



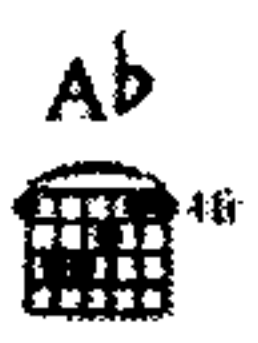
yeah, you real - ly got it go - in' on. — Wild cats in the house; —



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



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



Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a melody line with notes and rests.

to it, time to show the world.

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

Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains a melody line with notes and rests.

Hey. —

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

Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains a melody line with notes and rests.

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

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



Musical staff with treble clef, key signature of one sharp, and a common time signature. It contains a melody line with notes and rests.

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

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

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 C/E D/F# 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 (♩ = $\frac{3}{4}$)

A D A/C# Bm7

mf

E A A/C# D A/C#

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

mf

Bm7 E

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

mf

A A/C# D A/C# Bm7

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

mf

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. —

This system contains the first two staves of music. The top staff is the vocal line with lyrics, and the bottom two staves are the piano accompaniment. Chord diagrams for A, A/C#, D, and E are shown above the vocal staff. The key signature has two sharps (F# and C#).

D Bm7

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

This system contains the second two staves of music. Chord diagrams for D and Bm7 are shown above the vocal staff. The piano accompaniment continues with the same rhythmic and melodic patterns.

E To Coda A A/C#

— what I've been look - ing for. —

This system contains the third two staves of music. Chord diagrams for E, A, and A/C# are shown above the vocal staff. A 'To Coda' symbol is placed above the vocal staff. The piano accompaniment concludes with a final chord.

D A/C# Bm7 E

This system contains the final two staves of music, which are the piano accompaniment. Chord diagrams for D, A/C#, Bm7, and E are shown above the first staff. The piano part ends with a final chord in the key of D major.

D A/C# Bm7 A G

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Female: So good to be seen; _____ so good to be heard. _____ Both: Don't'. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

A D A/C#

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

The second system continues the musical score. The vocal line includes the lyrics 'have to say a word. _____ Male: For so long, I was lost; _____'. The piano accompaniment features a treble and bass clef staff with chords and a triplet in the bass line.

Bm7 A G

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

The third system of the musical score shows the vocal line with lyrics '_____ so good to be found. _____ I'm lov - ing'. The piano accompaniment continues with chords and melodic lines in both staves.

E Esus E Bm7 N.C. Bm7

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

The fourth system concludes the musical score. The vocal line has lyrics 'Both: hav - ing you a - round. _____ Male: This feel - ing's'. The piano accompaniment features a treble and bass clef staff with chords and melodic lines.



NC.



D.S. al Coda

Musical staff with treble clef, key signature of two sharps (F# and C#), and a melody line. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. It continues with quarter notes F#4, E4, and D4, then a half note C4. The final measure contains a whole note chord E4.

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

Piano accompaniment for the first system, including treble and bass staves. The bass line features a steady eighth-note accompaniment. The treble line has chords and some triplets.

CODA



Musical staff with treble clef, key signature of two sharps, and a melody line. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. It continues with quarter notes F#4, E4, and D4, then a half note C4. The final measure contains a whole note chord E4.

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

Piano accompaniment for the CODA section, including treble and bass staves. The bass line features a steady eighth-note accompaniment. The treble line has chords and some triplets.

Bm7



Musical staff with treble clef, key signature of two sharps, and a melody line. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. It continues with quarter notes F#4, E4, and D4, then a half note C4. The final measure contains a whole note chord E4.

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

Piano accompaniment for the second system, including treble and bass staves. The bass line features a steady eighth-note accompaniment. The treble line has chords and some triplets.



Musical staff with treble clef, key signature of two sharps, and a melody line. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. It continues with quarter notes F#4, E4, and D4, then a half note C4. The final measure contains a whole note chord E4.

Piano accompaniment for the third system, including treble and bass staves. The bass line features a steady eighth-note accompaniment. The treble line has chords and some triplets.

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The lyrics are 'It's fun - ny when _ you find _ your - self _'. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a series of chords and moving lines, while the left hand provides a simple bass line. The tempo is marked 'Slowly' and the dynamics are 'mp' (mezzo-piano). The instruction 'With pedal' is written below the piano part.

A D G

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

Detailed description: This system contains the second two lines of music. The vocal melody continues with a quarter note G4, a quarter note A4, and a half note B4. The lyrics are 'look - ing from _ the out - side. I'm stand - ing here, _ but all _ I want _ is'. The piano accompaniment continues with similar chordal and melodic patterns. The key signature has two sharps (F# and C#) and the time signature is 4/4.

A D A/C# Bm7 Gsus2

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

Detailed description: This system contains the final two lines of music. The vocal melody features a quarter note G4, a quarter note A4, and a half note B4. The lyrics are 'to be o - ver there. _ Why did _ I let _ my - self _ be - lieve _'. The piano accompaniment concludes with chords corresponding to the chord symbols A, D, A/C#, Bm7, and Gsus2. The system ends with a final chord in the piano part.

A D A/C# D G

mir - a - les _ 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. _

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

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

I swore I knew - the mel - o - dy

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



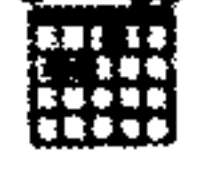
A



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 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

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 

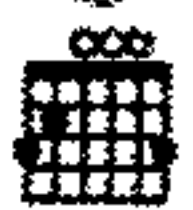
I can't be - lieve that I could be so blind. It's like you were float -



F#m7



G

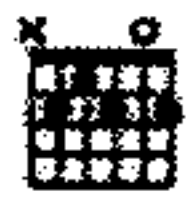


- ing while I was fall - ing, and I did - n't mind,

D



B7

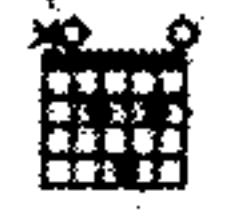


be - cause I liked the view,

C#m



A(add2)



ooh. I thought you felt it too,

B



E(add2)



when there was me and you.

rit.