



# CAMPBELL

Side 1

Bring It On

110B **CAMPBELL:** (to 111)

I can see—

(G2 OUT)

Esus

E

111 6:05

112 113 114

— it in— my mind,— this mo - ment's mine.— When we win

K2: Bell

A7sus Dadd9/A Asus2

HH 's cued

115 116 117 118

— first place, we'll know — how bright we shine. — We will move

G1  
mf

A7<sup>sus</sup> Dadd9/A Asus<sup>2</sup>

w/K2

119 120 121 122

— like parts of a fine - ly tuned de-sign. — Not a wast-

G1

+G2  
Gadd9 Dadd9/F# Asus<sup>2</sup>

w/K2 Bs. +HH

123 124 125 126

ed throw, not a toe — a-cross the line. — We will leave

w/K2, G1

G<sup>6</sup> D Asus<sup>2</sup>

w/Bs. cont'd. Bs. sim.

March Sn. Bs. Drs, Sn: March ad lib.

127 128 129

— it all on the floor. — We will leave — it all on the floor.

w/K2, Gtrs.

Bm7(add4) *cresc. poco a poco* Asus<sup>2</sup>/C# Dsus<sup>2</sup>

130 131 132

We will leave — it all. — Leave — it all. — Cuz this

G1

E7sus(add4) Dsus<sup>2</sup>/F# *cresc.* D<sup>6</sup>/F#

133 is why we were born. Oh!

Sn.

135 136 137 There is no second place you're either fly - ing or fall -

(G1 OUT)  
+Bell  
K2

**LH PLAY** *f* B<sup>5</sup> E<sup>5</sup> D<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> B<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

FANTOM: "CLEAN?" (PRC:093), sounding +12

w/K2, G2 ♯'s, Bs  
Drs:time, Claps: backbeats

138 139 140

ing? — Oh! — C - 'mon pick up the

+Bell

G<sup>5</sup> F<sup>#5</sup> B<sup>5</sup> E<sup>5</sup> D<sup>5</sup> G<sup>5</sup> F<sup>#5</sup>

141 142 143 144

pace! I hear des - ti - ny call - ing! Oh! — you can-not be a -

K2 sus cont'd. +G1 ♪'s

**RH PLAY** MOTIF: "ALMIGHTY"(PR4:A12)

B<sup>5</sup> E<sup>5</sup> D<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> B<sup>5</sup> E<sup>5</sup> D<sup>5</sup> G<sup>5</sup> F<sup>#5</sup>

Claps ♪'s, +Bells (as before)



151 152

153 154 155

Tutti

*ff* B<sup>5</sup>

K2

^

^

Detailed description: This page of a musical score covers measures 151 through 155. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two systems. The first system (measures 151-152) shows a vocal line with a melodic line and a piano accompaniment with chords and a bass line. The second system (measures 153-155) includes a 'Tutti' marking and a dynamic of 'ff' (fortissimo) with a 'B<sup>5</sup>' (fifth flat) instruction. A red line and arrow highlight a specific measure in the piano part, likely indicating a performance cue or a specific fingering.

**CAMPBELL**

I CAN SEE IT IN MY MIND, THIS MOMENT'S MINE.  
WHEN WE WIN FIRST PLACE, WE'LL KNOW HOW BRIGHT WE SHINE.  
WHEN WE MOVE LIKE PARTS OF A FINELY TUNED DESIGN,  
NOT A WASTED THROW, NOT A TOE ACROSS THE LINE

*(WITH TRUMAN ECHOES)*

(THIS MOMENT'S MINE, THIS MOMENT'S MINE ... )  
WE WILL LEAVE IT ALL ON THE FLOOR.  
WE WILL LEAVE IT ALL ON THE FLOOR.  
WE WILL LEAVE IT ALL. LEAVE IT ALL.  
CUZ THIS IS WHY WE WERE BORN! (GO! GO! GO! GO!)  
OHHHHHHHHH!

*Counterpoint between Truman squad and auditioners:*

**FEMALE ENSEMBLE**

T-R-U!

**MALE ENSEMBLE**

M-A-N!

**FULL ENSEMBLE**

TRUMAN HIGH!



**CAMPBELL**

THERE IS NO SECOND PLACE YOU'RE EITHER FLYING OR FALLING!

**FULL ENSEMBLE**

GO, GO, LET'S GO!

**CAMPBELL**

OOHHHHHHHHHH!

**FEMALE ENSEMBLE**

T-R-U!

**MALE ENSEMBLE**

M-A-N!

**FULL ENSEMBLE**

TRUMAN HIGH!

**CAMPBELL**

C'MON PICK UP THE PACE! I HEAR DESTINY CALLING!

**ENSEMBLE**

GO, GO, LET'S GO!

**CAMPBELL**

OOHHHHHHHHHH!

YOU CANNOT BE AFRAID TO FALL DOWN AND WORK THROUGH IT!

OOHHHHHHHHHH!

**SKYLAR, KYLAR, EVA, BRIDGET, NAUTICA**

THESE TRUMAN GIRLS ARE SUPERHUMAN GIRLS—

OH, THESE TRUMAN GIRLS ARE SUPERHUMAN GIRLS

**CAMPBELL**

'CAUSE THIS IS WHAT WE'RE BORN TO DO, SO LET'S DO IT!



**CAMPBELL**  
Side 2

*mp*

Fsus<sup>2</sup> Dm<sup>11</sup> G<sup>9</sup>  
Bs, Cym. +Cym. roll

59 2:07

60 61 62

And then there we are — we burn like a star — we're safe in - side the world we

*mf* *f*

Am<sup>7</sup> Gsus/B C F add<sup>9</sup> F add<sup>#4</sup> F add<sup>2</sup>

w/Bs, B.D., +Shkr Tamb. etc. on '2'

63 64 65 66

know. Then sud-den-ly I'm in prep for the climb — and here I —

Am<sup>7</sup> Gsus/B C F F add<sup>#4</sup> F CMaj<sup>7</sup>/E

67 68 69 70

go High in the air there is a mo-ment just be-fore you start to

G1 only

D7sus D7 mp G Bm/F# CMaj9/E G/D

(Bs, Drs/Shkr out)

71 72 73 74

fall Live in that one mo-ment

K2, G2

cresc.

G1 Cadd9 cresc. C(add9) C(add#4) Cadd9 fp E B7sus/E E

+SD/Tom Tom fill

75 76 77 78

I know that if I can just stick the land-ing then

K2

mf w/G1 strums, G2 arp's

f Fadd9 Cadd9/E Dm7 G7sus C

+Cr. +Shkr HH 's, SD backbeat +Tamb. Tom fill

79 80 81 82

I'll know\_\_\_\_\_ that some-how, my life will be fine And

*f* F add<sup>9</sup> C add<sup>9</sup>/E Dm<sup>7</sup> G7<sup>sus</sup> C

+Cr. Tom fill

83 84 85 86

I'll go through the rest of my life un-der-stand-ing what it feels like to

*f* *mp*

*f* F add<sup>9</sup> C add<sup>9</sup>/E *mf* Tutti Dm<sup>7</sup> G7<sup>sus</sup> *mp* Am<sup>7</sup>

+Cr. +Tamb. (Shkr out)

87 88 89 90

shine The fu - ture's full of

add<sup>4</sup> Dm<sup>7</sup> C/D Dm<sup>7</sup> G's, Drs: *mf* *cresc. poco a poco* F C/F F6(sus2) C/F

time

SD roll +K2 Bs.

**poco rall.**

91 92 93 94 95

mys - ter - ies so please let this be mine: My

*G7sus* *F/A* *FMa7(sus2)/A* *F/A* *G7add4/A* *p* *N.C.*

Cym. (stop time)

**Colla voce**

**A tempo**

**rall.**

96 97 98 99 100

one per - fect mo - ment in — time.

*G's* *mp* *mf*

*mf* *G7sus* *w/G1* *B* *w/Bs, Cym.* *mp* *C* *w/Bs.* *add4* *Dm7* *F6(sus2)* *G7sus* *C* *mp* *K2: Pad*

(CAMPBELL)

AND THEN THERE WE ARE,  
WE BURN LIKE A STAR,  
WE'RE SAFE INSIDE THE WORLD WE KNOW -  
THEN SUDDENLY I'M  
IN PREP FOR THE CLIMB AND HERE I GO!  
HIGH IN THE AIR  
THERE IS A MOMENT JUST BEFORE YOU START TO FALL -

LIVE IN THAT ONE MOMENT.  
I KNOW  
THAT IF I CAN JUST STICK THE LANDING,  
THEN I'LL KNOW  
THAT SOMEHOW, MY LIFE WILL BE FINE -  
AND I'LL GO  
THROUGH THE REST OF MY LIFE UNDERSTANDING  
WHAT IT FEELS LIKE TO SHINE.  
THE FUTURE'S FULL OF MYSTERIES  
SO PLEASE LET THIS BE MINE -  
MY ONE PERFECT MOMENT IN TIME.



**BRIDGET**  
Side 1

Bring It On

64 **BRIDGET:**

Oh! Oh! I've been

K2: Hammond

Play

C7<sup>sus</sup> C7/E Eb/F (Rhy. stop) G9<sup>sus</sup> B7

Tutti Sn.

65 2:08

66

67

68

ha-tin' on my-self un-nec-ces - sa - ri-ly, I'm here to state I'm feel-in' great ce-le - bra-tin' me! I've got a

BACKUPS:

No, no, no! Yeah, yeah!

(G's out)

*mf*

C7

F7

F/G

C7

G7

G#07

w/Bs, Drs: time

69

70

71

big butt. Well, so what? It's good as a - ny oth - er, and I think of you as sis - ters from an -

Work!

Work!

Woo, woo, woo!

+G1

Am  
+G2

C/G

F7

D7/F#

*f* C/G

Kick 



72 73 **BRIDGET:** 74 75

oth - er... moth-er! Yeah, I got some junk up in my trunk! It ain't no... thing, yeah.

**BACKUPS:**

Back it on up! It ain't no thing,

*Tutti*

Am7 G0 G Db+7 C7 G1/SD F7 E7 F7 C7

Drs. *sim.*

w/G2, Bs. 3

76 77 78 79

Twig thinks I'm sex-y—who'd a thunk? Let free-dom ring, yeah.

No it ain't, no! You bet-ta think! Free - dom! Free - dom!

G2 w/K2 sus

F7E7F7 C7 F7 E7 F7 D7 G7 F/A

80 81 82 83

I'm through hes-i-tat - ing, time to get off the pot!— You can give love, you can get love, long as

Let free - dom ring!—

Dr. fill

G<sup>o</sup>7/B<sup>b</sup> G<sup>7</sup>/B G<sup>#</sup>o7 Am C<sup>7</sup>/G Tutti C<sup>7</sup> F<sup>6</sup> (Rhy. stop)

V

V.S.

84 85 86 87

you love what you got! Gon-na frenchkiss with tongue like Idreamed— I'd do,— and not just with my pil-low but with

BACKUPS:

Hoot, hoot, hoo.

K2

Tutti

D7<sup>b</sup>9 C/G G1/SD G7 Am/E E7 Am

Sn. Dr. fill

88 89 90 91

NAUTICA:

You - Know - Who! You got the spir-it now girl, dang.

LA CIENEGA (concert):

Look at all-the joy you brang!

You, know, hoo!

K2

G1 w/G1 sim.

w/G2 comp ad lib

Ab7 C/G G7 C/G G7

Bs: fills, Dr/Tamb:  
backbeat time

92

BRIDGET: 93

94

95

Now I'm gon-na end it with a bang! It ain't no thang!

Musical score for measures 92-95. The vocal line (Bridget) is on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). Chords are indicated below the piano part: C/G, G+7, F, Eb, Bb/D, C7. Performance instructions include 'Bs. fill', '+Toms ad lib.', 'Dr. fill', and 'Ride 's Tamb. 's'. A dynamic marking of *f* is present.

96

ad lib.

97

98

99

I mean it ain't no thing! Oh, no, it ain't no thing No it ain't!

Musical score for measures 96-99. The vocal line (Bridget) is on a treble clef staff. The piano accompaniment is on a grand staff. Chords are indicated: F, Eb, Bb/D, C7, F7, G+7. Performance instructions include '3' (triplets) and 'Tutti'. A dynamic marking of *f* is present.

100

**NAUTICA:**  
 "Now go find that boy and tell him you're free Friday night."  
**BRIDGET:** "Gosh darnit, I will!"  
**LA CIENEGA:**  
 "Language, honey child, please."

BRIDGET: ad lib.

101

102

ad lib.

103

It ain't no thing!

Musical score for measures 100-103. The vocal line (Bridget) is on a treble clef staff. The piano accompaniment is on a grand staff. Chords are indicated: F9, C9. Performance instructions include 'Tutti', '(Tom roll)', 'Dr. fill', and 'Sub...'. Dynamic markings include *ff* and *fff*.

**BRIDGET**

OH, OH! I'VE BEEN HATIN' ON MYSELF  
UNNECESSARILY!

**LA CIENEGA & NAUTICA**

NO NO NO!

**BRIDGET**

I'M HERE TO STATE I'M FEELING GREAT  
CELEBRATIN' ME!

**LA CIENEGA & NAUTICA**

YEAH, YEAH!

**BRIDGET (NAUTICA & LA CIENEGA)**

I'VE GOT A BIG BUTT (WORK!) – WELL, SO WHAT? (WORK!)  
 IT'S GOOD AS ANY OTHER (WOO, WOO, WOO!)  
 AND I THINK OF YOU AS SISTERS FROM ANOTHER MOTHER!  
 YEAH I GOT SOME JUNK UP IN MY TRUNK! (BACK IT ON UP!)  
 IT AIN'T NO THING, YEAH!

**LA CIENEGA & NAUTICA**

IT AIN'T NO THING! NO IT AIN'T, NO

**BRIDGET (NAUTICA & LA CIENEGA)**

TWIG THINKS I'M SEXY – WHO'D A THUNK? (YOU BETTA THINK!)  
 LET FREEDOM RING, YEAH!

**LA CIENEGA & NAUTICA**

FREEDOM! FREEDOM! LET FREEDOM

**BRIDGET**

I'M THROUGH HESITATING  
 TIME TO GET OFF THE POT!

**ALL**

YOU CAN GIVE LOVE  
 YOU CAN GET LOVE  
 LONG AS YOU LOVE WHAT YOU GOT!

**BRIDGET (NAUTICA & LA CIENEGA)**

GONNA FRENCH KISS WITH TONGUE  
 LIKE I DREAMED I'D DO (HOOT, HOOT, HOO),  
 AND NOT JUST WITH MY PILLOW  
 BUT WITH YOU-KNOW-WHO!

**NAUTICA & LA CIENEGA**

YOU, KNOW, WHOO!

**NAUTICA**

YOU GOT THE SPIRIT NOW GIRL, DANG!

**LA CIENEGA**

LOOK AT ALL THE JOY YOU BRANG!

**BRIDGET**

NOW I'M GONNA END IT WITH A BANG!

**NAUTICA & LA CIENEGA**

WHOO!

**BRIDGET**

IT AIN'T NO THANG!

**LA CIENEGA & NAUTICA**

NA NA NA NA, HEY HEY

NA NA NA NA, HEY HEY -

**BRIDGET**

I MEAN IT AIN'T NO THING!

OH NO, IT AIN'T NO THING!

**LA CIENEGA & NAUTICA**

NA NA NA! HEY HEY! NA NA NA! HEY HEY!

NO IT AIN'T!

**BRIDGET, NAUTICA, LA CIENEGA**

NO IT AIN'T!

**BRIDGET**

NO, IT AIN'T NO THING!

**NAUTICA**

Now you go find that boy and tell him you are free Friday night.

**BRIDGET**

Gosh darnit, I will!

**LA CIENEGA**

Language, honey child, please.

**BRIDGET**

*(riffing mightily)*

IT AIN'T NO THING!

*Bridget moves confidently off after Twig.*



**BRIDGET / NAUTICA / KYLAR / FEMALE  
ENSEMBLE**

Bring It On (6/22/12)

**BRIDGET:**

And in

F5  
PLAY

w/G2, Bs,  
Drs/Perc. F

25 0:55

twen-ty years it's not a big ol' tro - phy that I'll miss, But I'll

K2: Bells

Gm7 w/G2 *sim.* *♩*'s

F/A



29 30 31 32

al-ways smile when I re-mem-ber this. I got you,

B $\flat$ add $^9$  B $\flat$ /C C7add $^4$  +G1

33 34 35 36

I got you, To hang out with when the day is through Got no cash,

8vb

K2: Singleline

mf G2: time

G1 (G's etc.)

F F $^5$ /E F $^5$ /D B $\flat$ sus $^2$  C $^5$

Bs. +Sn/Clap backbeat

37 38 39 40

got no wheels, but I know how feel-in' luck-y feels. Got your hand

(K2 sim. ->)

F F $^5$ /E Dm $^7$ no5 B $\flat$ sus $^2$  A $^7$

41 42 43 44 45

in my hand Got your back I know you got mine too. I got

Dm FMa<sup>7(no3)</sup>/C B<sup>b</sup>sus<sup>2</sup> Cgsus Cadd<sup>4</sup>

*f*

Drs/Perc: time

46 47

you!

F<sup>5</sup> w/G's, Bs.

Drs/Perc: time

**ALL**

AND IN TWENTY YEARS IT'S NOT A  
BIG OLD TROPHY THAT I'LL MISS –  
BUT I'LL ALWAYS SMILE WHEN I REMEMBER THIS –

I GOT YOU, I GOT YOU,  
TO HANG OUT WITH WHEN THE DAY IS THROUGH!  
GOT NO CASH! GOT NO WHEELS!  
BUT I KNOW HOW FEELING LUCKY FEELS –  
GOT YOUR HAND IN MY HAND,  
GOT YOUR BACK, I KNOW YOU GOT MINE TOO –  
I GOT YOU!



# EVA

Bring It On

47 Sweetly 1:38

48

49

Do I sound aw - ful? what have I be - come? Who's that girl in the mir - ror I see?

MOTIF: "TREMLOLO (SYN) SECTION" (USR1:D05)

*p*

K2

D

C#m7

Bm

D/E

w/Bs, HH 's, Shkr 's

(G2 out)

50

51

52

53

Some back stab - bing wack job I'd run - scream - ing from Oh God! I just love be - ing

Who is she? Ooh, ooh...

run - scream - ing from -

Who is she? Who is she? Ooh, ooh...

+G1 's, G2 arps

FANTOM: "FULL STRINGS" (USER:003) sounding -12

A

G#m7 b9

C#m

F#m

*mf*

B7sus

B7/D#

+G2

54 me! Would-n't all of you kill to be me?! You need that

55 Ahh, Awwwww, Shit!

56

**BOTH HANDS** *f* *8va*

E7sus E7

HH 's

Bs 8vb/Drs.

Dr. fill

Sn.

*Tutti*

*f*

57 kil-ler in - stinct since time first be-gan. From Gen-ghis Kahn to Bris-tol Pal - in you

58

59

Kil-ler in - stinct!

K2: Saw 15ma

(STGS)

(same patch)

Eb Eb sus2 Eb Bb Bb sus2

G1 time, FANTOM: "80s BOOSTED" (PR1:C07) sounding +24

G2 arps

Fsus simile Cue only

F

Bs.

Drs/Perc: Backbeat time

60 61 62

need a kil-ler plan. You need to reach the top, if it's the last thing you do!— I'm the

reach the top, the last thing you do!—

*E<sub>b</sub>(add9)/B<sub>b</sub> (cue only)* *B<sub>b</sub>* *E<sub>b</sub>add9* *E<sub>b</sub>sus2* *E<sub>b</sub>* *Dm7* *Gm*

63 64

girl to beat, the high school queen sen-iors kiss my ass and I'm just fif - teen!

And

**RH TACET**  
a la "Long Train Running"

*G1* *G2* *Cm7*

65 *à la Ke\$ha* 66 → 89

I'm rai-sin' hell an' I'm a fel-on in a four foot frame! I just use my kil-ler in-stinct and my

soon the world will know her name! And my

8va ----- 1

(G's *sim.*) B $\flat$ /D (stop time) **LH TACET** E $\flat$ add9 +G's time, K2 ♪'s

8va ----- 1

90 91 → 96 97 re-attacking the note

dreams come true! (Ooh!)

dreams come! Your dreams come true... I used my kil-ler in-stinct!

And your dreams come true, I used my kil-ler in-stinct!

(8va) ----- 1

E $\flat$ Maj7<sub>F</sub> E $\flat$ m $\Delta$ 7<sub>F</sub> B $\flat$  Tutti: time B $\flat$ sus $^2$ /D B $\flat$ /D E $\flat$ sus $^2$  E $\flat$ sus $^2$ /F E $\flat$ /F

**EVA**

DO I SOUND AWFUL?  
WHAT HAVE I BECOME?  
WHO'S THAT GIRL IN THE MIRROR I SEE?  
SOME BACK-STABBING WACK JOB  
I'D RUN SCREAMING FROM  
OH GOD! I JUST LOVE BEING ME!  
WOULDN'T ALL OF YOU KILL TO BE ME?!

**ENSEMBLE**

AWWW, SHIT!

**EVA**

YOU NEED THAT KILLER INSTINCT  
SINCE TIME FIRST BEGAN  
FROM GENGHIS KAHN TO BRISTOL PALIN  
YOU NEED A KILLER PLAN.  
YOU NEED TO REACH THE TOP  
IF IT'S THE LAST THING YOU DO!



**(EVA)**

I'M THE GIRL TO BEAT!  
THE HIGH SCHOOL QUEEN!  
SENIORS KISS MY ASS  
AND I'M JUST FIFTEEN!

**BACKUPS**

AND SOON THE WORLD  
WILL KNOW HER NAME!

**EVA**

I'M RAISIN HELL N'  
I'M A FELON  
IN A FOUR FOOT FRAME!

**EVA (with BACKUPS)**

I JUST USE MY KILLER INSTINCT  
AND MY DREAMS COME TRUE!



**DANIELLE**  
Side 1

Bring It On

**DANIELLE:**

You can call—

**RH PLAY**

*f*  
Ab

K2: Monosyn.

SD ^

1:56

LAST CHORUS

54 55 56 57

— your — the - ra - pist, and com-plain: — “Those girls ain't right.” — ‘Cuz ev-'ry

NAUTICA  
LA CIENEGA (concert):

Ain't right! —

G2 chank (2 & 4)

Bbm Gb/Db Ab Bbm Gb/Db Ab

G1

Bs, Drs/Claps:  
Backbeat time

58 59 60 61

day we get hat-ers who say they can take us, O-kay, ba-by, if that helps you sleep at night! — But don't pre-tend

Day, hey, say! O-kay, ba-by!

B.m Gb/Db Ab Gb Db

62

**DON'T PRETEND**

63

64

65

— like— you know— me,— Or you'll nev - er— get the chance.— Twirl your ba-

**NAUT/F3**  
**LaC/F4 (concert):**

K2

You don't know me!

Twirl your ba-

**RH PLAY**

*8va*

Bbm

G<sup>b</sup>/D<sup>b</sup>

A<sup>b</sup>

Bbm

G<sup>b</sup>/D<sup>b</sup>

A<sup>b</sup>

66

**BATON**

67

68

69

ton if you wan-na *rond d'-jambe* at you ma-ma's, We ain't gon-na rah rah sis boom bah!—

ton if you wan-na *rond d'-jambe* at you ma-ma's!

*(8va)*

Bbm

G<sup>b</sup>/D<sup>b</sup>

A<sup>b</sup>

Drs.

G<sup>b</sup>

D<sup>b</sup>

**PIANO**

**BOTH HANDS**

+Claps

BRING IT ON – THE MUSICAL

**DANIELLE**

YOU CAN CALL YOUR THERAPIST,  
AND COMPLAIN “THOSE GIRLS AIN’T RIGHT”

**NAUTICA & LA CIENEGA**  
AIN’T RIGHT!

**DANIELLE**

*(With NAUTICA & LA CIENEGA)*

'CAUSE EVERY (DAY) WE GET (HA)TERS  
WHO (SAY) THEY CAN TAKE US  
OKAY BABY, IF THAT HELPS YOU SLEEP AT NIGHT.  
(OKAY BABY!)

BUT DON'T PRETEND LIKE YOU KNOW ME (YOU DON'T KNOW ME!)  
OR YOU'LL NEVER GET THE CHANCE.

**DANIELLE, LA CIENEGA & NAUTICA**

TWIRL YOUR BATON IF YOU WANNA  
*ROND D'JAMBE* AT YOU MOMMA'S

**DANIELLE**

WE AIN'T GONNA "RAH RAH, SIS BOOM BAH" –



# DANIELLE

Side 2

Bring It On

CAMP/  
DAN: (to 39)

34 35 36 37

could just wait to grad - u - ate and let the year — go by or fin - ish what we start - ed Let's do this, you and I.

(Still solo)

*mp* A<sup>5</sup> Dsus<sup>2</sup> *mf* F#m<sup>7</sup> +G1 Bsus B

39 **A tempo** 40 2:47 DANIELLE: CAMPBELL:

When they fin - 'ly play — our — song — I - ma - gine the lights —

G1 arp's, G2 strum on changes

*mf* Dadd<sup>9</sup>

+G2 A/C# +Cym. roll +Bs. w/Bs, Cym's

41 42 43

and we move in per - fect time — We're in the in the mid - dle of the crowd —

A Asus<sup>2</sup>/G# D(add<sup>9</sup>)/F# *mp* F#m

A little faster, dig in

accel. poco a poco

44 45 46

pock-et and no one can stop it, we're not gon-na drop— when we rock it, no-bod-y can top it,—

— (G1 OUT)  
+K2: Pad sus

and when we rock it, no-bod-y can top it,

*fp* *cresc. poco a poco*  
Bm7 Bm7add4 Bm7 Bm7add4 Bm7 Bm7add4 E13sus E7sus

w/G2, Bs, Drs, Tamb. (Bs: fills) Tom fill

47 48 49

we're not gon-na stop 'til we fly!— 'Til we fly!—

we're not gon-na stop 'til we fly!— We're not done... 'Til we fly!—

*Tutti*

E13sus +El. G1 E7sus E7 *f* A Asus2 A/E A/D Dsus2 D6

Tom fill Drs: busier Tamb. ♯'s

Faster ♩ = 82

accel.

50 51 52

'Til we fly!—

We're not done... 'Til we fly!—

+Cr. > +Cym's

A Asus2 A/E A/D Dsus2 D6 *p* A5

Dr. fill (G2, Bs, Tamb. out)



53 54 ♩ = 104

We're not done.  
We're not done.

*fp* *f*

G2 Tutti G#sus

+Cym. roll

**Attacca**

**DANIELLE**

WE COULD JUST WAIT TO GRADUATE  
AND LET THE YEAR GO BY  
OR FINISH WHAT WE STARTED –  
LET'S DO THIS, YOU

**DANIELLE & CAMPBELL**

AND I.

**CAMPBELL**

Do you mean – ?

**DANIELLE**

WHEN THEY FINALLY PLAY OUR SONG –

**CAMPBELL**

IMAGINE THE LIGHTS

**DANIELLE**

AND WE MOVE IN PERFECT TIME –

**CAMPBELL**

IN THE MIDDLE OF THE CROWD –

**DANIELLE**

WE'RE IN THE POCKET AND NO ONE CAN STOP IT,  
WE'RE NOT GONNA DROP –

**DANIELLE & CAMPBELL**

AND WHEN WE ROCK IT, NOBODY CAN TOP IT,  
WE'RE NOT GONNA STOP 'TIL WE FLY!

**CAMPBELL**

WE'RE NOT DONE –

**DANIELLE & CAMPBELL**

'TIL WE FLY –

**CAMPBELL**

WE'RE NOT DONE –

**DANIELLE & CAMPBELL**

'TIL WE FLY –

WE'RE NOT DONE!



# NAUTICA

Motown/Funk  $\text{♩} = 120$

*"But it's all in the way you use it. So use it. Don't lose it."*

1 2 3

Solo

PIANO *mf*

B $\flat$ 7 B $\flat$ 7/D E $\flat$ 7

+HH backbeat

B $\flat$  B $\flat$ 7/D E $\flat$ 7 E7

+G1: Elec.

4 5 6

NAUTICA:

There's a say - ing that I learned passed down — through cen - tu - ries which trans -

*simile*

F7 B $\flat$ 7 B $\flat$ 7/D E $\flat$ 7 E $\flat$

V.S.

7 8 9 10

la-ted from the French means "Sis - ta please!" Girl you're spe-cial. You're rough, yeah, — but you're a gem. And if

+G2: Elec.

Bb7 Bb7/D Eb7 E7 F7 F#o7 Gm Bb7/F Eb7 C9/E

+Kick

11 12 13 14

peo-ple have-n't seen it, well, hey! That's on them. So you got a lit-tle ba-by fat, — it ain't no— thing,

G1 +G2, K2

+K2: Hammond SD (K2 out) *simile*

Bb/F mf F7#9 Eb/F Bb7 Eb7 D7 Eb7

+Bs. HH 's Bs.

15 16 17 18

yeah. Look — at Twig! He's down with that! It ain't nothing,

K2: Wurly 3 +K2

Bb7 Eb7 D7 Eb7 Bb7 Eb7 C7

Bs. *sim.*

19 20 21 22

yeah. Why walk a-round like you're made of as-bes - tos when

G1 *sim.* +K2

F7 Eb/G F<sup>o</sup>/Ab F7/A F#<sup>o</sup>7 Gm Bb7/F Bb7

\*The word "breastis" should be pronounced to rhyme with "asbestos"

23 24 25 26

Twig loves your eyes, your thighs, and your breast - is? So, shake like jel-lo on a spring, it ain't no thing,

+K2: Hammond Organ w/smears w/G's

Eb Bb/D C7b9 (Rhy. stop) Bb/F F7#9 D

Drs/Tamb: time +Tom

27 28 29 30

yeah. It ain't no thing. LA CIENEGA: Oh Some

G1 K2

Eb7 Db Gm Bb7 Eb C7 C/D D7

Tamb. ♩'s TACET K2: Wurly, G1, G2, Bs.

## NAUTICA

Naw, what you're feeling is power, honey. And power can be a scary thing. But it's all in the way you use it. So use it. Don't lose it.

#15 – *It Ain't No Thing*

*(sings)*

THERE'S A SAYING THAT I LEARNED  
PASSED DOWN THROUGH CENTURIES  
WHICH TRANSLATED FROM THE FRENCH MEANS  
'SISTA, PLEASE!  
GIRL, YOU'RE SPECIAL –  
YOU'RE ROUGH, YEAH, BUT YOU'RE A GEM.  
AND IF PEOPLE HAVEN'T SEEN IT,  
WELL, HEY! THAT'S ON THEM!

SO YOU GOT A LITTLE BABY FAT –  
IT AIN'T NO THING, YEAH.  
LOOK AT TWIG! HE'S DOWN WITH THAT!  
IT AIN'T NO THING, YEAH!

WHY WALK AROUND  
LIKE YOU'RE MADE OF ASBESTOS?  
WHEN TWIG LOVES YOUR EYES,  
YOUR THIGHS AND YOUR BREASTS?  
SO SHAKE LIKE JELLO ON A SPRING  
IT AIN'T NO THING, YEAH!  
IT AIN'T NO THING!



**LA CIENEGA**

Bring It On

**LA CIENEGA:**

Oh \_\_\_\_\_ Some

**TACET**

K2: Wurly,  
G1, G2, Bs.



31 1:00

32

33

NAUTICA: 34

But most peo - ple mean well it's just their  
kids used to tease me and put me through hell. Some peo-ple are mean, but most peo - ple mean well it's just their

G7 C7 C7 B7 Bb7 F#7 G7 D7 D6 Db6 C6 D#o7

Drs. cont'd.

35

36

37

38

think-in'- is stink-in'!  
think-in'- is stink-in' and a lit-tle out - dat-ed or may-be they're mere - ly un-ed - u-me-cat - ed! Got

Em9 G7/D C C#o7 G/D D7#9 Tutti Rhy. mf Tutti C/D

**PLAY**

39

40

41

pret - ty eyes but thun - der thighs— It ain't no— thing, — yeah.

K2 w/G1 comp ad lib +G2 G7 C7 B7 C7 G7 Bs. Bs. sim.

Drs: time as before

LA CIENEGA/  
NAUTICA:

42 I'm dad-dy's lit-tle big sur-prise!— 43 44 It ain't no thing, 45 yeah.

K2: Wurly

K2: Hammond

+G2 +G2, K2

C7 B7C7 G7 C7 B7 C7 A7 D7 C/E

46 47 48 49 LA CIENEGA:

Love who you are and the world— will a-dore you and the cou-ple that don't at least they

D<sup>o</sup>/F D7 F# D#<sup>o</sup>7 Em G7/D G7 C G/B A7<sup>b</sup>9

50 — can't ig-nore— you. 51 Now boys all want to buy me bling! 52 It ain't no thing,

(K2 out)

(Rhy. stop) G/D D7#9 Tutti B

53

54

55

56

*ad lib.*-----

yeah. It ain't no thing, yeah.

**NAUTICA/M3/M4:**

Na na na, hey hey! Na na na, hey hey! Na na na, hey hey! Na na na, hey hey!

**\* BACKUPS:**

Na na na! Hey, hey! Na na na! Hey, hey! Na na na! Hey, hey! Na na na! Hey, hey!

**K2**

*\*In the Broadway production, the background harmonies were carried mostly by Nautica and La Cienega, with M3/M4 and F3/F4 appearing for a few bars here and there. If you'd like to add more background singers, the "extra" parts are labeled here as "BACKUPS", all notated in concert pitch.*

*fp*

C B $\flat$  Am G $^7$  *fp* Gm/B $\flat$  C/B $\flat$  B $\flat$  Dr. fill

**LA CIENEGA**

OH WHOA, SOME KIDS USED TO TEASE ME  
AND PUT ME THROUGH HELL –  
SOME PEOPLE ARE MEAN

**LA CIENEGA & NAUTICA**

BUT MOST PEOPLE MEAN WELL.  
IT'S JUST THEIR THINKIN' – IS STINKIN'

**LA CIENEGA**

AND A LITTLE OUTDATED,  
OR MAYBE THEY'RE MERELY  
UNEDUMECATED!

**(LA CIENEGA)**

GOT PRETTY EYES BUT THUNDER THIGHS  
IT AIN'T NO THING, YEAH!  
I'M DADDY'S LITTLE BIG SURPRISE!

**LA CIENEGA & NAUTICA**

IT AIN'T NO THING, YEAH!  
LOVE WHO YOU ARE  
AND THE WORLD WILL ADORE YOU –

**LA CIENEGA**

AND THE COUPLE THAT DON'T  
AT LEAST THEY CAN'T IGNORE YOU!  
NOW BOYS ALL WANT TO BUY ME BLING –  
IT AIN'T NO THING, YEAH!  
IT AIN'T NO THING! YEAH –

**NAUTICA & HALLWAY MEN**

NA NA NA! HEY, HEY! NA NA NA! HEY, HEY!  
NA NA NA! HEY, HEY! NA NA NA! HEY, HEY!



# RANDALL

Side 1

Bring It On

163 **Tenderly** ♩ = 110 3:48  
164 165 166

Musical notation for measures 163-166, including vocal line and piano accompaniment.

Musical notation for measures 163-166, including piano accompaniment with notes K2, G2, G2, mf, and simile.

**BOTH HANDS** *mf* **PIANO** (*legato*)  
w/Bs. 8vb w/Cyms  
167 **RANDALL:** 168 169 170  
Look at her danc - ing with skill and with joy e - ven

Musical notation for measures 167-170, including piano accompaniment with notes D, F#.

171 172 173 174  
dressed like a strange and de - ranged I - rish boy it's so -

Musical notation for measures 171-174, including piano accompaniment with notes D, F#, G/F#, F#.

175 176 177 178

plain to see the spi - rit in her she's the

G1 K2 G2

G(#4) G G(#4) G F# G/F# F#7(add4)

179 180 181 182

kind of brave that I wish I were more than

K2, G2 G's

G(#4) G G(#4) F# G/F# F#7

+Toms

183 184 185 186

beau - ti - ful she's got char - ac - ter. I

K2: Bells G2

G1 arp's sim. mf F#m7no3 Bm F#m7no3 Bm Tutti fp Gadd9 Gm6

187 "I THOUGHT I KNEW HER"

188 189 190

thought I knew her but man, — I was wrong that girl is no 3 - min-ute bub - ble gum song she's

K2: Pad

*f*

G2 arps, G1 ♪'s, accent upbeats

w/Bs. Toms ♪'s, Tamb. on 2 Drs. etc.

191 192 193 194

driv - en, she's got heart — and she's a hot - tie to boot —

+Bells

195 196 197 198 (to 203)

she can smile and bring it on — e - ven in — a lep - re - chaun

Dr. fill

+Cr.

+Cym. roll



203 **Double-time, Swing 8ths** (♩ = ♪)

204 205

suit. \_\_\_\_\_

*p* DAN/NAUT/LaC

**BOYS:** Look at her

*p* M2/M3/M4/M5/M6/M7/M8 *cresc.*

Er - in go bra - less! Er - in go shake!

G2 +HH/Shkr on 2&4

**FACET** *mp* F# *cresc. poco a poco*

K2: Syn Stgs, Bs.

**RANDALL**

LOOK AT HER DANCING  
WITH SKILL AND WITH JOY –

**(RANDALL)**

EVEN DRESSED LIKE A STRANGE  
AND DERANGED IRISH BOY.

IT'S SO PLAIN TO SEE  
THE SPIRIT IN HER -  
SHE'S THE KIND OF BRAVE  
THAT I WISH I WERE!

MORE THAN BEAUTIFUL,  
SHE'S GOT CHARACTER!  
I THOUGHT I KNEW HER  
BUT MAN, I WAS WRONG.  
THAT GIRL IS NO 3-MINUTE BUBBLE GUM SONG.  
SHE'S DRIVEN, SHE'S GOT HEART  
AND SHE'S A HOTTLE TO BOOT.  
SHE CAN SMILE AND BRING IT ON  
EVEN IN A LEPRECHAUN SUIT.



**RANDALL**  
Side 2

2:07

Driving mid-tempo pop ♩ = 83

**RANDALL:**

1 2

w/K2: Rhodes,  
Ac. G's, El. Bs, Cym.

**V.S.**

3

stud now, it's clear so it'll shock you to hear that I was a to-tal dork my fresh-man

Solo  $D\flat\text{add}9$   $A\flat\text{add}4$   $E\flat7\text{sus}$

6 **RANDALL:** 7 8

year. Right? I was a los-er, a mess a lon-er, de-pressed that eve-ry

$G1$   
*mf*  
(cued in K2: sus)

$A\flat\text{add}4$   $D\flat\text{Maj}9$  (cued in K2)  $A\flat6(\text{add}4)/C$

+Cym. o's

9 10 11

day I had to be me walked a-round hop-ing no one would see me. I'd lock my-

$B\flat m11$   $E\flat7\text{sus}$   $E\flat7$   $E\flat7\text{sus}$   $E\flat5$  **TACET**

w/G2

+G2, Bs. J's +BD/Cym J's +Toms

12



self in the guys room and let the tears fall 'til one day this cus-to-di-an knocked on my

w/G1 country strummin'

K2: Rhodes *mf* Fm /G Ab Bbm7add4 Fm AbMaj7/Eb

w/B.D. Bs. +HH 's

15



stall and asked if I'd heard of the band the Grate-ful Dead. And I

+G2

G2: Jerry Garcia fill

D $\flat$ add9 D $\flat$  Ab/C Bbm11 Bbm7 Ebsus Eb

+Cr's.

18



thought he might not be quite right in the head. But he changed my life around when he

+K2: Hammond 8va

Bbm7 Eb7sus Eb **PLAY** Fm AbMaj13/Eb

w/Drs. +Cr's.

21



said, "Right now eve-ry-thing seems so im-por-tant but

w/Cym's.

**TACET**

D $\flat$ add9 Ab G1 solo /G Fm7 *sim.* AbMaj7/Eb

+Shaker 's

24 25 26

time rush-es by— at a clip, and when you look back, these high school years will be

*G2*

**RH PLAY**

*mf*

*PLAY*

*+K2*

*Fm Eb7*

*Ebsus G*

*Ab*

*Bs.*

*w/Bs, BD +HH on 2&4*

*Dbsus2 Ab/C Bbm7 add4 DbMa7sus2 Eb7*

27 28 50

noth-ing more than a blip— So— you might as well en-joy— the trip.”

*(G2 out)*

*mp*

*p cresc. poco a poco*

*w/G1, Cym.*

*add4 Bbm7 /C Dbadd9 mp Ebsus Eb p Absus*

Tom fill (Shkr. out) (Bs. out)

51 52 53

Trust me on this,— when you're old - er and wis - er and bald - er and fat - ter

*f*

*Cue only— w/G1: time*

**CUE ONLY**

*simile Absus Ab*

*SD, Bs.*

*Drs: backbeat time*

*Bs.*

54 55

and you look back on this mo - ment in time the on - ly thing that's gon - na mat - ter is: Did you

K2  
(G2 sim.)  
(Cue only)

Db Ab/C Bbm Absus2

56 57

on - ly do what you thought you should do? Did you "dance - mon - key - dance" cause 'the Man' told you to?

**PLAY**

f w/Bs. sim. Ab/Gb Gb Db/F

58 59 60

Or did you spend your time do - ing what brings joy to you?

Ebsus Eb DbMa7sus2 Eb7  
w/Toms +Cr. Bs, Cym.



#17 – *Enjoy The Trip***RANDALL**

I'M A STUD NOW, IT'S CLEAR,  
 SO IT'LL SHOCK YOU TO HEAR  
 THAT I WAS A TOTAL DORK  
 MY FRESHMAN YEAR –

**CAMPBELL**

You?

**RANDALL**

Right?

I WAS A LOSER, A MESS,  
 A LONER, DEPRESSED  
 THAT EVERY DAY I HAD TO BE ME  
 WALKED AROUND HOPING NO ONE WOULD SEE ME.

I'D LOCK MYSELF IN THE GUYS ROOM  
 AND LET THE TEARS FALL,  
 TIL ONE DAY THIS CUSTODIAN  
 KNOCKED ON MY STALL  
 AND ASKED IF I'D HEARD  
 OF THE BAND THE GRATEFUL DEAD  
 AND I THOUGHT HE MIGHT NOT BE  
 QUITE RIGHT IN THE HEAD,  
 BUT HE CHANGED MY LIFE AROUND WHEN HE SAID:

“RIGHT NOW EVERYTHING SEEMS SO IMPORTANT  
 BUT TIME RUSHES BY AT A CLIP.  
 AND WHEN YOU LOOK BACK,  
 THESE HIGH SCHOOL YEARS  
 WILL BE NOTHING MORE THAN A BLIP,  
 SO YOU MIGHT AS WELL – ENJOY THE TRIP.”

**CAMPBELL**

But it's such a long blip!

**RANDALL**

That's what I said! He said:

“TRUST ME ON THIS, WHEN YOU'RE OLDER  
 AND WISER AND BALDER AND FATTER

**(RANDALL)**

AND YOU LOOK BACK ON THIS MOMENT IN TIME  
THE ONLY THING THAT'S GONNA MATTER IS,  
DID YOU ONLY DO  
WHAT YOU THOUGHT YOU SHOULD DO?  
DID YOU DANCE MONKEY DANCE  
CAUSE THE MAN TOLD YOU TO?  
OR DID YOU SPEND YOUR TIME DOING  
WHAT BRINGS JOY TO YOU?



TWIG / CAMERON

17 0:18

16 18 19 20

Hang on \_\_\_\_\_ tight, \_\_\_\_\_ We're wai-tin' for the la-dies on Fri-day\_

*C* *+El. G1 sus* *G2* *mp*

*Perc. etc.*

21 22 23 24

night! That's

E

25 26 27 28

right, We're wai - tin' for the la - dies on Fri - day

C *cresc.*

29 30 31

night!

E

G2, K2

LH TACET

*f*

33 34 35 36

Ev - ry - bo - dy here let's get loud! That's my girl in the mid - dle of the crowd!

Fantom: "R-TRANCE" (PRD-004)  
Fantom: "WIRE SYNC" sounding -12 (USR:178)

w/K2 8vb

G2, K2

*f*

C

G1 's muted

Bs.

37 38 39 40

Ev-ry-bo-dy here let's get loud! That's my girl in the mid-dle of the crowd!

E<sup>5</sup>

41 42 43 44

**CAM/TWIG:**

Ev-ry-bo-dy here let's get loud! That's my girl in the mid-dle of the crowd!

**BOTH HANDS** C/F  
Fantom: "RESO PAD" (PRD-114), sounding +12

(♩ = ♪)

45 46 47

Ev-ry-bo-dy here let's get loud! That's my girl! Wooh!

E/G<sup>#</sup> A<sup>+7</sup> G<sub>2</sub>, K<sub>2</sub> **TACET**

Bs.

**SCENE NINE**  
**THE FRIDAY NIGHT PARTY**

*A group of Jackson guys assembles.*

**GUYS**

HEY! HEY! HEY! HEY!

*(“Heys” continue under –)*

**CAMERON**

HANG ON TIGHT.

WE’RE WAITING FOR THE LADIES ON FRIDAY NIGHT.

**GUYS**

WE’RE WAITING FOR THE LADIES ON FRIDAY NIGHT –

**TWIG & CAMERON**

THAT’S RIGHT.

**ENSEMBLE 1&2**

THAT’S RIGHT (THAT’S RIGHT)

**CAMERON**

WE’RE WAITING FOR THE LADIES

**CAMERON & GUYS**

ON FRIDAY NIGHT!

**TWIG, RANDALL, GUYS**

A’ GET YOUR HANDS UP!

**CAMERON & GUYS**

EV’RYBODY HERE LET’S GET LOUD!

THAT’S MY GIRL IN THE MIDDLE OF THE CROWD!

**TWIG, RANDALL, GUYS**

A’ GET YOUR HANDS UP!

**CAMERON, GUYS**

EV’RYBODY HERE LET’S GET LOUD!

THAT’S MY GIRL IN THE MIDDLE OF THE CROWD!

**TWIG, RANDALL, GUYS**

A’ GET YOUR HANDS UP!

**CAMERON & GUYS**

EV'RYBODY HERE LET'S GET LOUD!  
THAT'S MY GIRL IN THE MIDDLE OF THE CROWD!

**TWIG, RANDALL, GUYS**

A' GET YOUR HANDS UP!

**CAMERON & GUYS**

EV'RYBODY HERE LET'S GET LOUD!  
THAT'S MY GIRL! WOOH!





**TWIG**  
Side 2

**TWIG: "Cheerleading, you say?"**

37 38 TWIG:

C# B F#/A# G#m

1:33

39 40

kay, so wom-en who would-n't give me the time of day are start-in' this squad and they want me to

Fantom "X (SYN) STR SECTION" (USR:254) (sounding +12)

F#5 TACET

Bs.

K2 (cued in G2)

Drs: HH 's, X-stick time

41 42

play... And if I play, I'll be fa-mous? Gim-me a hard one, these are no brain-ers.

43 44

I don't know what these oth-er broth-ers are think-in', they must-a been drink-in'; get it, and let it sink in!

K2 (cued in G2)

45 46

What, are y'all scared, y'all think cheer-in' is fem-i-nine? Then I'm a fem-i-nist, swim-min' in wom-en, gen-tle-men.

LH PLAY

47 48

Con-sid-er it, it's a lit-tle dif-fer-ent, is-n't it? Your think-in' is lim-it-ed, give it a min-ute, en-vi-sion it.

w/K2, G2, Bs, Kick  
"X (SYN) STR SECTION" (sounding +24)

HH 's

E/G#

49

50

Dead in the mid-dle of sev-en-ty wo-men on te-le-vi-sion, ev-e-ry lit-tle bit of pre-ci-sion is mag-nif-i-cent!

K2: Pad

A<sup>5</sup> Tutti B G<sup>#</sup>m<sup>7</sup>

**TWIG**

Cheerleading, you say?

OKAY, SO WOMEN WHO WOULDN'T GIVE ME THE TIME OF DAY  
ARE STARTIN' THIS SQUAD AND THEY WANT ME TO PLAY?  
AND IF I PLAY, I'LL BE FAMOUS?  
GIMME A HARD ONE. THESE ARE NO BRAINERS!  
I DON'T KNOW WHAT THESE OTHER BROTHERS ARE THINKIN'  
THEY MUST'A BEEN DRINKIN'  
GET IT AND LET IT SINK IN!  
WHAT ARE Y'ALL, SCARED?  
YA THINK CHEERIN' IS FEMININE?  
THEN I'M A FEMINIST SWIMMIN'-IN-WOMEN GENTLEMAN!  
CONSIDER IT, IT'S A LITTLE DIFFERENT ISN'T IT?  
YOUR THINKING IS LIMITED GIVE IT A MINUTE ENVISION IT—  
DEAD IN THE MIDDLE OF SEVENTY WOMEN ON TELEVISION,  
EVERY LITTLE BIT OF PRECISION IS MAGNIFICENT!



**STEVEN / MALE ENSEMBLE**

Bring It On (6/22/12)

(♩ = ♪)  
(to 151)

102 103

STEVEN:  
I got you,

Eg<sup>sus</sup>  
s, Drs.

*f*

*w/ pedal*  
+Perc: BD/SD ♩'s

**V.S.**

2:32

DOUBLE-CHORUS/THE LINE

151

Double-time (as before) (♩ = ♪)

152 153 154

I got you— To hang out— with when the day is through— Got no cash,

K2: Singleline

G2: time

G1 (G's etc.)

PLAY *f* A<sup>5</sup> A<sup>5</sup>/G<sup>#</sup> A<sup>5</sup>/F<sup>#</sup> Dsus<sup>2</sup> E<sup>5</sup>

Bs, B.D.  
+Cr.  
+Ride ♩'s, SD backbeat

155 156 157 158

But I know how feel-in' luck-y feels.— Got your hand

You! Got your

Got no wheels,— But I know how feel-in' luck-y feels.— Got your hand

A<sup>5</sup> A<sup>5</sup>/G<sup>#</sup> A<sup>5</sup>/F<sup>#</sup> A<sup>5</sup>/D C<sup>#</sup>7



195 196 197 198 199

DAN/SKY/KY  
CAMP/NAUT/BRID

— We got you — You got me — Roll-ing close — like we're sup-posed to be! — I got joy

Oh — oh oh! You got me — And I got joy!

— We got you, — You got me, — rol-ling close — like we're sup-posed to be! — I got joy!

RAND/TWIG/STE  
CAM/LaC

+G1  
+G2 'F' 's →  
+G1

PLAY C9sus F5 /E /D Bbsus<sup>2</sup> A

+Dr. fill +Bs. Bs, Drs.

200 201 202 203 204

CAMP/DANI/SKY/  
BRID/F1/F2/F3

— I got life — And I know — no mat-ter what I do, I got

— I got life, — And I know — no mat-ter what I do,

— I got life! — I got you, I got you.

F1/F2/F3

Tutti Dm F/C B<sup>b</sup>add<sup>9</sup> B<sup>b</sup>/C

+Cr. Drs/Perc: time Dr. fill



ALL

I GOT YOU! I GOT YOU!  
TO HANG OUT WITH WHEN THE DAY IS THROUGH

(ALL)

GOT NO CASH, GOT NO WHEELS  
BUT I KNOW HOW FEELING LUCKY FEELS  
GOT YOUR HAND IN MY HAND  
GOT YOUR BACK  
I KNOW YOU GOT MINE TOO.

I GOT YOU, I GOT YOU,  
TO HANG OUT WITH WHEN THE DAY IS THROUGH.  
WE GOT YOU, YOU GOT ME –  
ROLLING CLOSE LIKE WE'RE SUPPOSED TO BE!  
I GOT JOY, I GOT LIFE  
AND I KNOW NO MATTER WHAT I DO –  
I GOT YOU (I GOT YOU I GOT YOU I GOT)  
I GOT YOU (I GOT YOU I GOT YOU)  
I GOT – YOU, YOU, YOU I GOT YOU!

*Dismount.*



**CAMERON**  
Side 2

88

Toms, BD

d)

3:34

89 **CAMERON:** 90

Pic - tureme, wear - in' the Two-Three, like Jor - dan wore when he dunked from the free throw

**TACET**

Perc: Marching Band Drs.  
(Drs. out)

91 92 (to 94)

line, a leg-end in his own time, But I'm just a leg-end in my own mind. Gim-me the ball—

**TWIG:**  
Gim-me the ball!

94 95

— and fall back, I got this! Driv-in' the lane, I'm in - sane with the hot - ness! Yes, I

**G2: funky Chili Peppers**

*f* F<sup>5</sup>  
K2: Saw; cued in Bs.

Drs/Perc:  
cont'd.

96 97

take it, I rip it, I flip it, I'm whip-pin' it a - round, dou-ble drib-bl - in' with-out Scot-tie Pip-pen. And now

**MEN:**  
Rrrr -

Bs: play

98

99

for some-thin' diff-'rent, y'all found this com-pe-ti-tion And now, — y'all wan-na go buck wild on te-le-vi-sion Wow,

ah!

Rrrr - ah!

Rrrr -

G2

**STILL DRE PNO** *p* G1: etc.

*simile*

**PLAY** *mf*

+G2 o's

Fm

Fantom "VIRTUAL RnBS" (USR: 240)

Fsus<sup>2</sup>/G

100

101

— I'll ad-mit it's not how I en-vi-sioned it, But I'll stick with it if y'all stay siz-zl-in' hot!

ah!

Rrrr - ah!

Rrrah!

Sis - boom—

Rrrrrr-

*simile*

Fm/A<sub>b</sub>

B<sub>b</sub>sus<sup>2</sup>

102 103

— Pop and lock till we bop to the top. La-dies, — BRING IT ON if ya love Hip Hop! And me,  
 ah! La-dies, — And me,

Fm/C G°/Db

104 105

— I'll grab ya when ya flip and drop Tell Jor-dan I'm com-in' for his spot!

K2: Stgs.

A°/Eb C/E

**CAMERON & (GUY BACKUP)**

PICTURE ME, WEARIN' THE TWO-THREE  
LIKE JORDAN WORE WHEN HE DUNKED FROM THE FREE  
THROW LINE, A LEGEND IN HIS OWN TIME,  
BUT I'M JUST A LEGEND IN MY OWN MIND.  
(GIMME THE BALL), AND FALL BACK, I GOT THIS!  
DRIVIN' THE LANE, I'M INSANE WITH THE HOTNESS.  
YES, (I) TAKE IT, (I) RIP IT, (I) FLIP IT (I)'M WHIPPIN'  
IT AROUND, DOUBLE DRIBBLIN' WITHOUT SCOTTIE PIPPEN,

AND NOW (RRRRRAH!) FOR SOMETHIN' DIFF'RENT,  
Y'ALL FOUND THIS COMPETITION,  
AND NOW (RRRRRAH!) Y'ALL WANNA GO BUCK WILD ON TELEVISION –  
WOW (RRRRRAH!) I'LL ADMIT IT'S NOT HOW I ENVISIONED IT  
BUT (RRRRRAH!) I'LL STICK (RRRRRAH!) WITH IT IF (SIS BOOM!)  
Y'ALL STAY SIZZLIN'  
HOT, POP & LOCK TILL WE BOP TO THE TOP (RRRRRAH!)

**(CAMERON & GUY BACKUP)**

(LADIES), BRING IT ON IF YA LOVE HIP HOP!

(AND ME), I'LL GRAB YA WHEN YA FLIP AND DROP!

TELL JORDAN I'M COMIN' FOR HIS SPOT!





**SKYLAR**  
Side 1

Bring It On

3

**TRYOUTS**

Music by TOM KITT  
Lyrics by AMANDA GREEN  
Arr. and Orch. by ALEX LACAMOIRE and TOM KITT

→ 5 Power ballad ♩ = 72

6 SKYLAR: 7

SKYLAR: "Savoring the moment. I'll be with you in a sec." I re-mem-ber my— first try-outs, and my

*mf* MOTIF: "BALLAD KEY" (PRI:A10)  
Gsus<sup>2</sup>

G add<sup>9</sup>  
+G1, Bs.

Solo  
*p*  
Am7add<sup>4</sup> D7<sup>sus</sup> D7

8 9 10

se-cond and third, too, All the fear and ho - ly hell the jud-ges put me through. I felt so—

Glock

*mp*

G Em Em<sup>7</sup> Am7add<sup>4</sup> D7<sup>#11</sup><sub>b9</sub> D7<sup>#11</sup> G Bm<sup>7</sup>/F<sup>#</sup>

+Nylon G2

11 12 13 3 14

—be-lit-led. Man, they put me on—the rack. And now that I'm a sen-ior, this is my chance to give back! I'll up-

G1  
G2 (G2 out)

*mf*  
Em Bm A/B Bm C G/B Am7<sup>b5</sup> /D D7

+Bs. +K2: Pad (G2 out) w/G1 arp's Tom fill +Cym. roll

15 16 17

hold the great tra-di-tion with these young lives on my watch! Let's set the stage, I've come of age to

K2: Syn Brass  
*f*

*f*  
G Bm C C/B G/B

+Cr. Drs: lite time on '4': SD/Tom/Tamb/ Castanets "Be My Baby"

20 TOP

**molto rall.**

**A tempo molto rall. Up-tempo techno** ♩ = 124

18 19 21

be a rag-ing, cas-tra-ting bee-yotch— Bee-yotch!\_\_\_\_\_

**RH PLAY** MOTIF: "PUNCH LEAD" (PR5:E08) sounding -12

G2 w/G's  
Am7<sup>b5</sup> /D D7 Timp. C D<sup>5</sup> C<sup>5</sup> D<sup>5</sup> C<sup>SUS</sup> D F<sup>SUS</sup>/D G7<sup>SUS</sup>/D  
+SD/Timp. roll Bs. G2, Bs, Drs.

#3 - Tryouts

**SKYLAR**

I'm savoring the moment. I'll be with you in a sec.

*(purely)*

I REMEMBER MY FIRST TRYOUTS  
AND MY SECOND AND THIRD, TOO,  
ALL THE FEAR AND HOLY HELL  
THE JUDGES PUT ME THROUGH.

**(SKYLAR)**

I FELT SO BELITTLED –  
MAN, THEY PUT ME ON THE RACK,  
AND NOW THAT I'M A SENIOR  
THIS IS MY CHANCE TO GIVE BACK!

I'LL UPHOLD THE GREAT TRADITION  
WITH THESE YOUNG LIVES ON MY WATCH.  
LET'S SET THE STAGE,  
I'VE COME OF AGE  
TO BE A RAGING CASTRATING  
BEE-YOTCH –



# SKYLAR

Side 2

Bring It On

26 SKYLAR:

See? We're

27 Really fast!

28 29 30

bet-ter bet-ter bet-ter bet-ter bet-ter bet-ter bet-ter bet-ter bet-ter bet-ter bet-ter It's

PIZZ (SYN) STGS w/G1, K2: Pno.

XYLO/GLOCK/PNO (Pno 8vb, Glock high)

*mf*

LH TACET Eb Cm7 Dm7 G7 Cm7 F7 Bb *p*

K2: Pno, Bs, HH/B.D.

31 32 poco rit. 33

nice that they com - pete. Their en - thu-si - a-sm's sweet. I love how they're so "street", but do I

+K2: Pno/Stgs.

TACET Eb Cm7 Dm7 G9 Cm7

34 **Big, slow swing!**

35

need to re - peat: — We're hot - ter! We're rich - er! Our

K2: Pno, G1  
G2 *f*

**RH PLAY** MOTIF: "PERCUSSION ORG" (GM:B02)

K2: Pno. *f*  
B $\flat$ 13 A13 A $\flat$ 13 G+7 Am<sup>7</sup>(no5) G $\circ$  B $\flat$  G/B Cm7 C $\sharp$ 07

w/Bs. 8vb, Drs.

36

37

un - i - form's cut - er! And we're so much bet - ter than —

B $\flat$ Maj<sup>7</sup>/D D $\flat$ 9(#11) *mf* Cm<sup>9</sup> B $\flat$ /D E $\flat$ Maj<sup>7</sup> /F

w/G2

SD/ Tom x x x x x x x +Timp. roll

38

39

40

— them — Oh ye —

*s* *ff* *fp* *quick cutoff*

+G2 B $\flat$ 6 B $\flat$ 9/D E $\flat$ Maj<sup>7</sup> E $\circ$ 7 B $\flat$ /F B13

(Timp. out)

**SKYLAR**

SEE?

WE'RE BETTER BETTER BETTER BETTER  
BETTER BETTER BETTER BETTER!  
BETTER BETTER BETTER BETTER BETTER –

IT'S NICE THAT THEY COMPETE.  
THEIR ENTHUSIASM'S SWEET.  
I LOVE HOW THEY'RE SO 'STREET'  
BUT DO I NEED TO REPEAT:

WE'RE HOTTER!  
WE'RE RICHER!  
OUR UNIFORM'S CUTER!  
AND WE'RE SO MUCH BETTER THAN THEM!  
OH, YE –

*Campbell has entered and is standing by Skylar. Song ends abruptly.*

