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HIGH SCHOOL MUSICAL

2

Disney

HIGH SCHOOL MUSICAL 2



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HIGH SCHOOL MUSICAL

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ISBN-13: 978-1-4234-3054-4
ISBN-10: 1-4234-3054-9

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Walt Disney Music Company
Wonderland Music Company, Inc.

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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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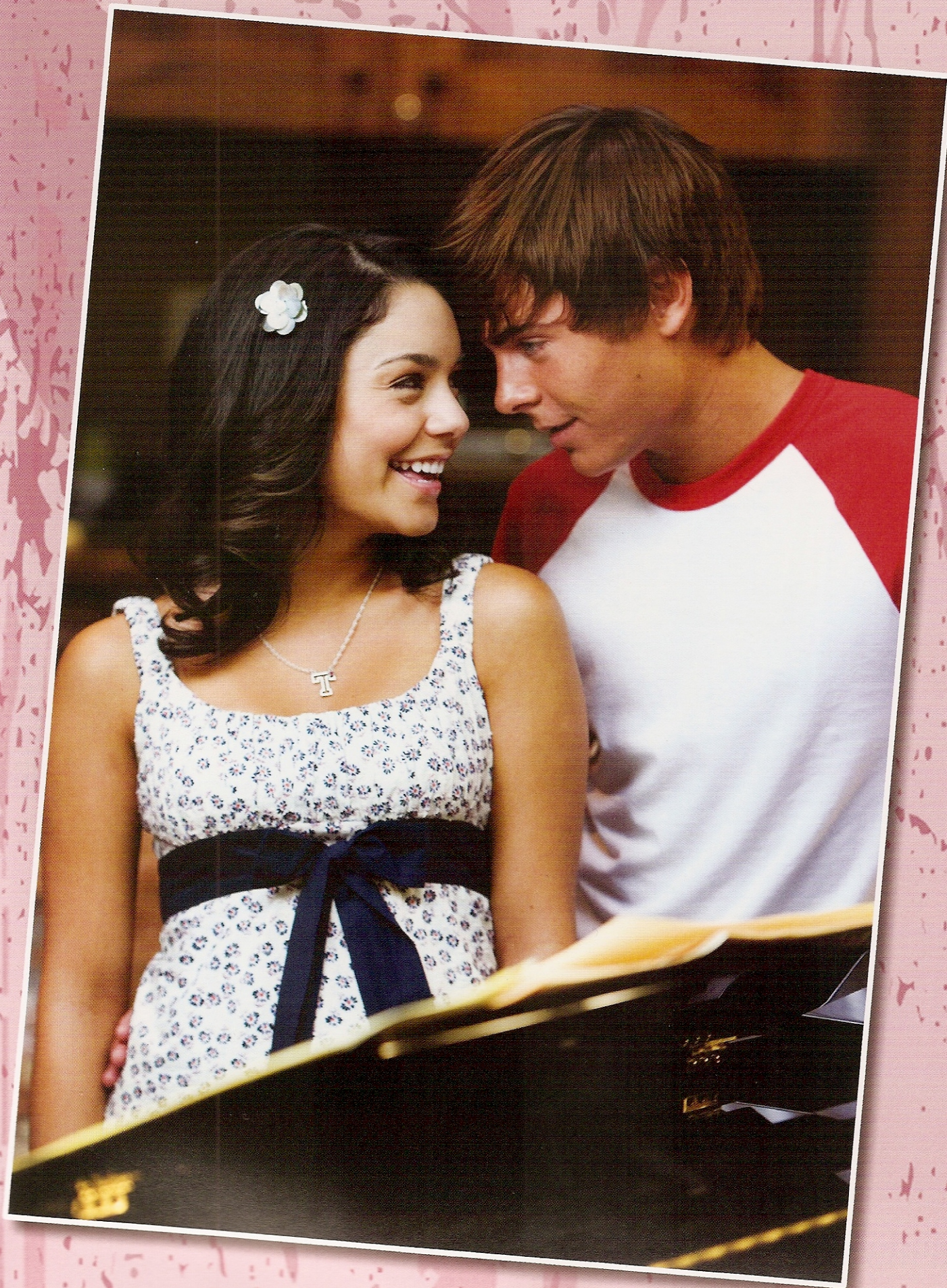
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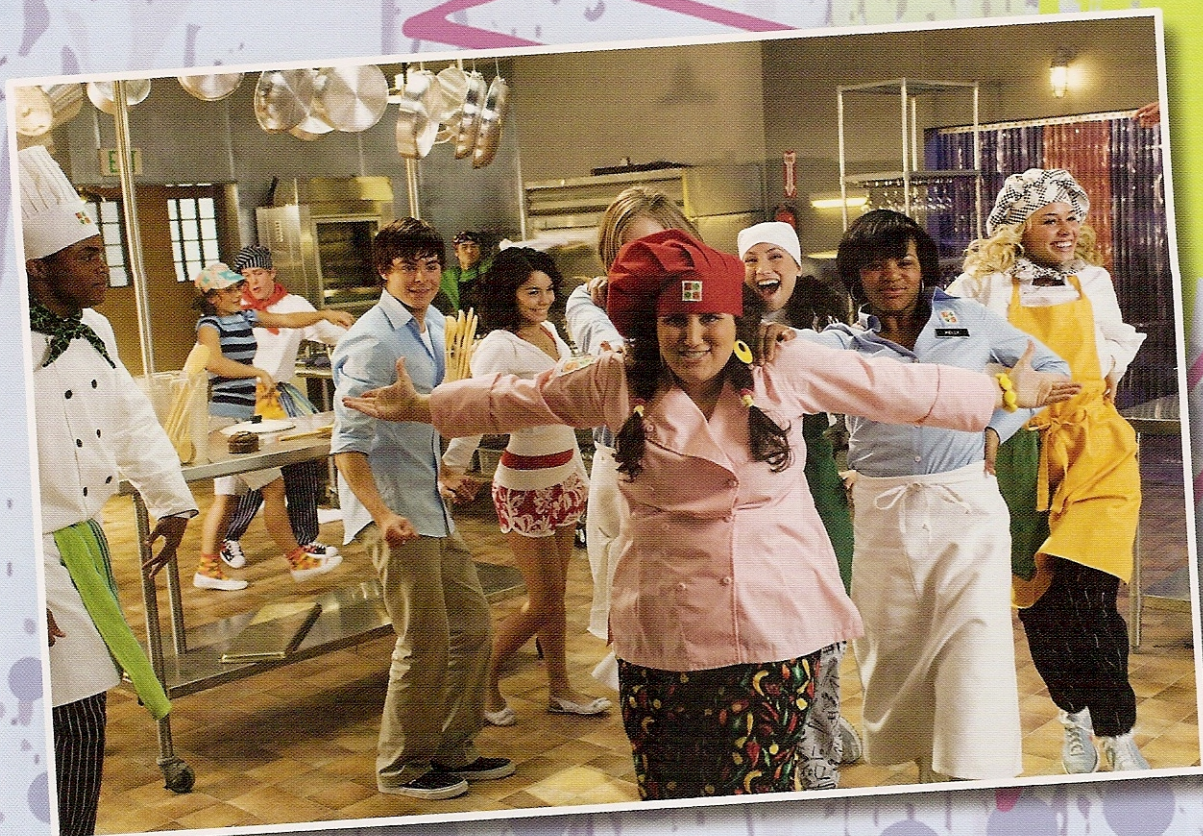














WHAT TIME IS IT

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately fast Funk

F7



f

Chad: What time is it? — All: Sum - mer - time.

It's our va - ca - tion. Chad: What time is it? — All: Par - ty time.


That's right, say it loud. — Chad: What time is it? — All: The time — of our lives.

Bb **Eb** **E** **F7** **Eb** **F7**

An - ti - ci - pa - tion. *Chad:* What time is it? — *All:* Sum - mer - time.






School's out. Scream and shout. — *Troy:* Fi - n'ly sum - mer's here. — Good —



— to be chill - in' out. — I'm off the clock, the pres - sure's off, now my







girl's what it's all a - bout. *Gabriella:* Read - y for some sun - shine, for my



heart to take — a chance. — I'm here to stay, — not mov - in' a - way, read - y

for a sum - mer ro - mance. *Troy & Gabriella:* Ev - 'ry - bod - y read - y, go - in'

cra - zy, yeah, we're out. Come on and let me hear you say it now, right now. *Chad:* What

time is it? — *All:* Sum - mer - time. It's our va - ca - tion. What *Chad:*



time is it? — *All:* Par - ty time. That's right, say it loud. — What

Chad:



time is it? — *All:* The time — of our lives. An - ti - ci - pa - tion. What

Chad:



time is it? — *All:* Sum - mer - time. School's out. Scream and shout. — Good -

Sharpay:



bye to rules... — no sum - mer school; I'm free to shop — 'til I drop. *Ryan:* It's an

ed - u - ca - tion va - ca - tion, and the par - ty nev - er has to stop. *Sharpay:* Got

things to do... we'll see you soon, and we're real - ly gon - na miss you all. Good - bye to

things to do... we'll see you soon, and we're real - ly gon - na miss you all. Good - bye to

you and you *Ryan:* and you and you. bye - bye un - til next fall.

you and you *Ryan:* and you and you. bye - bye un - til next fall.

E - ly - bed - y read - y. go - in' cra - zy. yeah, we're out. Come

E - ly - bed - y read - y. go - in' cra - zy. yeah, we're out. Come

E - ly - bed - y read - y. go - in' cra - zy. yeah, we're out. Come

D7 **G7** **F G7**

on and let me hear you say it now, right now. *Chad:* What time is it? — *All:* Sum - mer - time.

F G7

Chad:
It's our va - ca - tion. What time is it? — *All:* Par - ty time.

C **F** **F#** **G7** **F G7**

Chad:
That's right, say it loud. — What time is it? — *All:* The time — of our lives.

F G7

Chad:
An - ti - ci - pa - tion. What time is it? — *All:* Sum - mer - time.

D7 **E^b**

School's out. Scream and shout. _ *Troy & Gabriella:* No more wak - in' up at

B^b **F** **C** **Dm**

six a. m., _ 'cause now our time is all our own. _

E^b **B^b** **C**

Sharpay
& *Ryan:* E-nough al - read - y. we're wait - ing, come on, _ let's go. _

D **N.C.**







Out of con - trol.) _ *Troy:* All right.

Chad: Ev - 'ry - bod - y:


All: Doo - doot, doo - doot, doo - doot, doo - doo - dee. —





Duh - dut, duh - dut, duh - dut, bop - bop - bow. —

Chad/Group:
School pride. — let's show it (show it). We're cham - pi - ons — and we know it (know it).

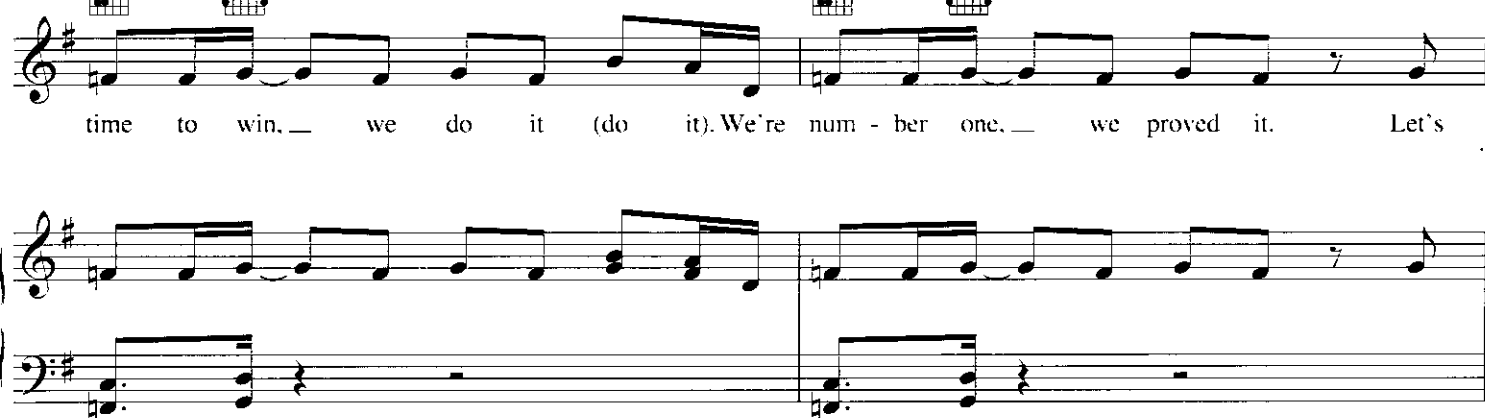







Wild - cats (Yeah.) are the best (Yeah.) red, white and gold. When it's



time to win, — we do it (do it). We're num - ber one, — we proved it. Let's











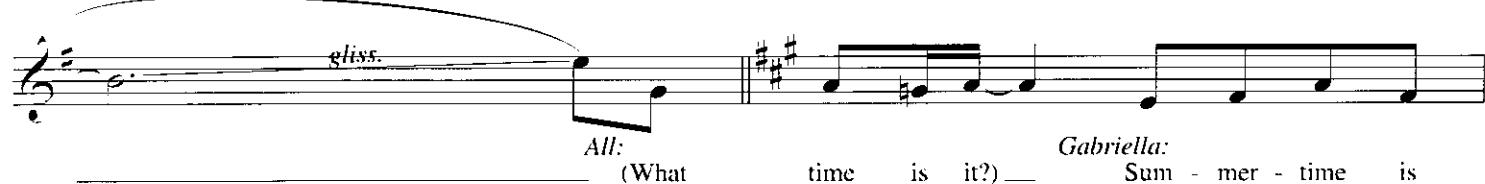
live it up, par - ty down. — That's what the sum - mer's all a - bout. —



gliss.

All: (What time is it?) — *Gabriella:* Sum - mer - time is




B **D**

fi - n'ly here. *All: (Let's cel - e - brate.)* *Troy & Gabriella:* Wan - na hear you

E7sus **A**

loud and clear now. *All: (School's out.)* *Chad & Taylor:* We can sleep as

B **D**

late as we want to. *All: (It's our time.)* *Sharpay & Ryan:* Now we can do what -

E7sus **A** **B**

ev - er we wan - na do. *Chad:* (What time is it?) *All:* It's sum - mer - time. (We're

D E7

lov - in' it.) ____ Come on and say ____ it a - gain ____ now. (What' Chad:

A A7 B

time is it?) ____ All: It's par - ty time. ____ (Let's

D E7sus

go and have) _ the time of our lives. ____

N.C.

N.C.

FABULOUS

Words and Music by DAVID LAWRENCE
and FAYE GREENBERG

Freely, expressively

C7 Bb7

Sharpay: It's out with the old _____ and in with the new. _____ Good -

mf

Ab7 G7 C7

bye, clouds of gray; hel - lo, skies of blue. A dip in the pool, _ a

Eb7 Ab7 G7

trip to the spa, _ end - less days in my chaise. The whole world ac - cord - ing to

Moderately fast, steadily



moi. — (Spoken:) Excuse me? Thank you. Iced tea — im — port — ed — from
Fetch me — my Jim — my — Choo



Eng - land, flip - flops. life - guards — im - port — ed — from Spain.
Where is — my pink Pra - da tote?



tow — els — im — port — ed — from Tur — key, and
I need — my Tif — fa — ny hair — band, and



tur — key — im — port — ed — from Maine. Sharpay
then I — can go for — a float. & Ryan: We're
Ryan & Girls: (A

F9 **Gb**

gon - na re - lax and re - new.
 sum - mer like nev - er be - fore.)

F7 **F#7**

S: You go do, I want
 S: I want more! Ryan & Girls: She wants

B **Bm/D** **E7** **F#sus**

fab - u - lous; that is { my her } sim - ple re - quest. All things

B **Bm/D** **E7** **G** **F#7sus**

fab - u - lous, big - ger and bet - ter and best. I She

B7

A7sus

A7

need } some - thing in - spi - r - ing to help { me } get a - long. { I
needs { her } She

E/G#

G7

1
F#7sus

B

Bm/D

need } a lit - tle fab - u - lous; is that so wrong?
needs {

E

G6

2
F#7

that so wrong?

B

Bm7/D

E9

F#7sus

B

Bm7/D

Fab - u - lous pool. _ fab - u - lous splash. _ Fab - u - lous par - ties, e - ven

E9 G F#7sus C Cm7/Eb

fab - u - lous trash. Fab - u - lous fa - shion, fab -

F9 G7sus C Cm7/Eb

- u - lous bling. — She's got to have — fab - u - lous

Abmaj13 G7sus Ab7

- 'ry - thing. *Ryan & Sharpay:* Noth - ing to — dis - cuss; —

F#dim G5

— ev - 'ry - thing's got to be per - fect for

Sharpay: me! Ryan: (She wants fab - u - lous; that is her

Chords: Db , Dbm/Fb

sim - ple re - quest. All things fab - u - lous, big - ger and

Chords: Gb7 , Ab sus , Db , Dbm/Fb

bet - ter and best. She needs some - thing in - spir - ing to

Chords: Gb7 , A , Ab7 sus , Db7

help her get a - long. She needs a lit - tle fab - u - lous; is

Chords: Cb7 sus , Cb7 , Gb/Bb , A7

Ab7sus



Db7



that so wrong? *Sharpay:* This won't do.

Cb7



A7





That's a ——— bore. ——— That's in - sult - ing;

Ab7












I need more. I need, — I need.

I need, — I need, I need, — I need.








I need fab - u - lous.

Girls: (Fab - u - lous hair, fab -

- u - lous style, fab - u - lous eyes and that fab -

F9 A \flat G7sus C5

- u - lous smile.) — *Sharpay*: Oh, I like what I see, — I

B \flat 7sus B \flat 7 Am7 \flat 5 A \flat 5

like it a lot. — *Girls*: Is this ab - so - lute - ly fab - u - lous? —

Cm/G Cm Cm7/E \flat

Reem: (Fab - u - lous, fab - u - lous, fab - u - lous.) *Sharpay* (Spoken): Absolutely...

F G7sus Cm Cm7/E \flat N.C.

NOT!

WORK THIS OUT

Words and Music by RANDY PETERSEN
and KEVIN QUINN

Moderately fast

Bb7#9



f

Bb5



B5



Chad: How did we get from the top of the world _ to the bot - tom of the heap? _

Taylor: I

Bb5



Ab5



don't re - call _ you men - tion - in' _ the boss is such a creep.

Zeke: We

Bb5



still have the in - gre - di - ents — to make this sum - mer sweet. — Well,

Martha:

F5



Gb5



I got rags in - stead of rich - es, *Jason:* and all these dirt - y dish - es.

G5



All: Just wish I had — three wish - es.

Bbm



Gabriella (Spoken): Okay, guys, break it up. *Troy:* We've got to work, work. to

work this out. ____ We'll make things right; ____ the sun ____

____ will shine. ____ If we work, work, there'll

be no doubt. We can still save the sum - mer ____

____ if we work this out. ____ Chad (Spoken): Dude.

What have you gotten us into? Troy: Come on, we can totally turn this thing around.

Chad: I'd rath - er face a sev - en foot - er

straight up in the post. — Taylor/Martha: That sure beats hang - in' here — and

burn - in' some - one's toast. Jason: I need - ed Ben - ja - mins. — but

The musical score is written for a song, page 32. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: 'What have you gotten us into?' (Troy: 'Come on, we can totally turn this thing around.'), 'Chad: I'd rather face a seven footer', 'straight up in the post.' (Taylor/Martha: 'That sure beats hang-in' here — and'), and 'burn-in' some-one's toast.' (Jason: 'I need-ed Ben-jamins. — but'). The piano part includes chords Gb, Bbm, and Gdim.

G \flat Gm7 \flat 5

this ain't worth the stress. —

Kelsi: May-be there's a bet - ter way — toG \flat

fix this greas - y mess.

Troy: We're a cham - pi - on team, —

a

A \flat sus2E \flat sus2

well - oiled ma - chine, —

and we've faced tough - er prob - lems than this. —

G \flat

I know it's a grind, — but I'm

Ab sus2



Eb5



sure we can find ____ a way to have fun ____ while we

F7



Bbm



get this job done. ____ We've got to work, work, to

Db



Ab



work this out. ____ *Troy/Gabriella:* We'll make things right; ____ the sun ____

Eb/G



Ab



Bbm



____ will shine. ____ Got to work, work, there'll



be no doubt. *T/G* *Kelsi/Zeke:* If we all come to - geth - er.



N.C.



we can work this out.



Troy: Let's work it.

N.C.

Bbm

Troy: Tell me what you want. —

Gabriella: Tell me what you need. —

Martha: Zeke: A lit - tle bit of sug - ar, a lit - tle bit of but - ter.

Kelsi: It's the per - fect re - ci - pe. — *All:* (Pay - day!) *Jason:* It - 'll taste so sweet. (Pay -

day!) *Zeke:* Good e - nough to eat. *Jason:* Gon-na make some mo - tion pic - tures.

F5

Martha: Hit the mall with all my sis - ters. *Zeke:* Get tick-ets to the Knicks and Six - ers.

Gb5 Eb/G

Kelsi: Kick it with the mu - sic mix - ers. — *Chad:* Buy a ride that suits my — style. —

Gb5 F5

Gb5

Eb/G

Gb5



Taylor:

— Lounge a-round the pool a while. —

Troy: Make a date with my fav - 'rite girl.



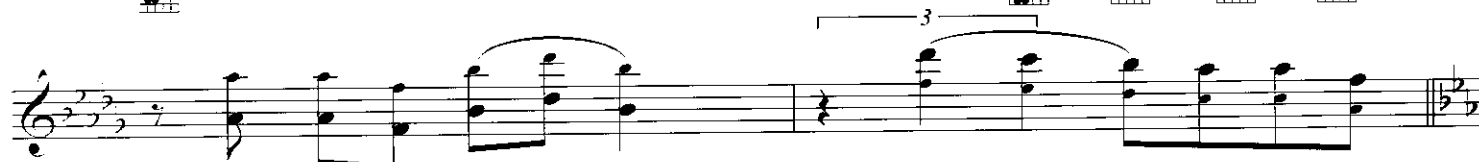
F5

Gb5

G5

Ab5

A5



Troy/Gabriella: We've got it made. —

All: Whoa, — we've got to



Cm

Eb



work.

work,

to

work this

out. —

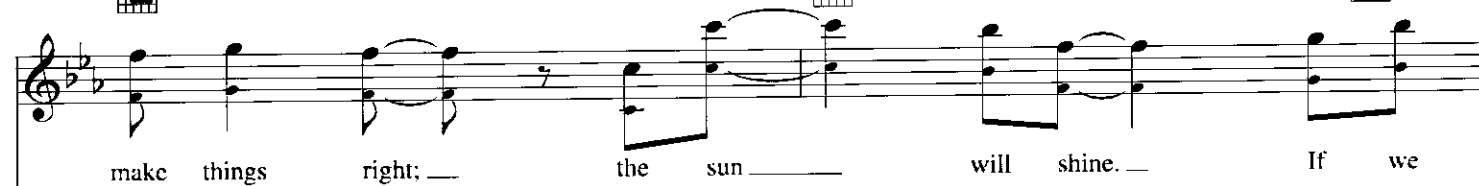
We'll



Bb

F/A

Bb



make things right; —

the sun —

will shine. —

If we



Cm Eb

work, work, there'll be no doubt. We can

Bb F/A Bbsus

still save the sum - mer if we work this

Cm

out. Work this, got - ta work this.

We can work this out.

YOU ARE THE MUSIC IN ME

Words and Music by
JAMIE HOUSTON

Moderately fast Rock

C **Bb(add2)**

Kelsi: Na, na, na, na. — na, na, na, na, — yeah. —

mf

F(add2) **Bb(add2)**

You are the mu - sic in me. —

F(add2) **C**

You know, the words, — "once up - on a time" make you lis -

B \flat F

ten. There's a rea - son.

C

Kelsi & Gabriella:
When you dream, there's a chance you'll find a lit - tle laugh -

B \flat F C/E Dm




ter or "hap - py ev - er af - ter." You're a har - mo - ny to the

Gabriella & Troy:

C/E F C/E

mel - o - dy that's ech - o - ing in - side my head. A sin -

Gabriella:






gle voice a - bove the noise. — and like a com - mon thread.

G/T:




Troy: mmm, you're pull - ing me. Gabriella: When I hear my fav - 'rite song, I know that we

be - long. Troy: Oh, — you — are the mu - sic in me.




Yeah. it's liv - ing in all of us, Gabriella: and it's brought us here —

F **Bb(add2)** **C**

be - cause — *Troy & Gabriella:* you are the mu - sic in me. — *All:* Na, na, na, na.

Bb6 **F** **Bb**

na, na, na, na, na, na, na, na, na, na. *T/G:* You are the mu - sic in me. —

F(add2) **C** **Bb**

Gabriella: — It's like I knew you be - fore we met. Can't ex - plain. — there's no name —

F **C**

— for — it. *T/G:* I sang you words — I've nev - er said. *Troy:* and it — was

B♭ F C/E Dm

eas - y, be - cause you see the real — me. As I *Both:* am — you un -

C/E F

- der - stand, — and that's more than — I've ev -

C/E Dm C/E

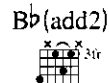
- er known. — *Gabriella:* To hear your voice — a - bove the noise. — *Both:* and

B♭

know I'm not a - lone. *Gabriella:* Oh, you're sing - in' to me. —



Both: When I hear my fav - 'rite song, I know that we

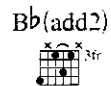


be - long.

You are the mu - sic in me.



It's liv - in' in all of us, and it's brought us here



be - cause

you are the mu - sic in me.

Dm7

C/E

(Me.) _____ To - geth - er we're gon - na sing. (Sing.) _____

Bbmaj9

Str

_____ We got the pow - er to say _____ *Troy:* what we feel. _____ con -nect - ed and real. _____ *Gabriella:* can't keep it all _____ in - side. _____

C

Bb6

F

All: (Na, na, na, na.)

(Na, na, na, na, na.)

(Na, na, na, na. You _

B \flat C B \flat 6

— are the mu - sic in me.) — (Na, na, na, na.) (Na, na, na, na, na.)

F B \flat

(Na, na, na, na. You — are the mu - sic in me.) —


C B \flat 6

All: When I hear my fav - 'rite song, I know that we
(Lead vocals ad lib. to end)


F B \flat (add2)

be - long. You — are the mu - sic in me. —

C Bb/D



It's liv - in' in all of us, and it's brought us here



F Bb(add2)



be - cause you are the mu - sic in me.




C Bb F




Na, na, na, na. Na, na, na, na, na. Na, na, na, na. You —



Bb C/Bb



are the mu - sic in me.



I DON'T DANCE

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Energetic Funk (♩ = ♩³)



Hey, oh! _____ Play ball! _

mf

Dm

Em

Hey, hey, whoo!

Am

Ryan: (Hey, bat - ter, bat - ter, hey. bat - ter, bat - ter, swing.) *Chad:* I've got to just

do my thing. *Ryan:*
(Hey, bat - ter, bat - ter, hey, bat - ter, bat - ter, swing.)

Dm *Em* *Am*

{ *Ryan:* I'll show you that it's
 { *Ryan:* Two - step - pin', now you're

me in the same: _ base - ball, danc - ing, same game.) It's
 to bat. _ Bas - es load - ed, do your dance.)

Dm

y: _ { step up _ to the plate.
 Take _ your best shot.

Em Am

start swing - in'. Chad: I wan - na play ball now, and that's all. This is what I
just hit it. Chad: I've got what it takes, play - in' my game,

F

do. It ain't no dance that you can show me. _____
so you bet - ter spin that pitch you're gon - na throw me.

Dm Em

yeah. I'll show you how I swing. _____ } Girls: You'll nev - er know _____

F G

if you nev - er try. _____ Chad: There's just


F




one lit - tle thing that stops me ev - 'ry time, —




G




G#dim



Am

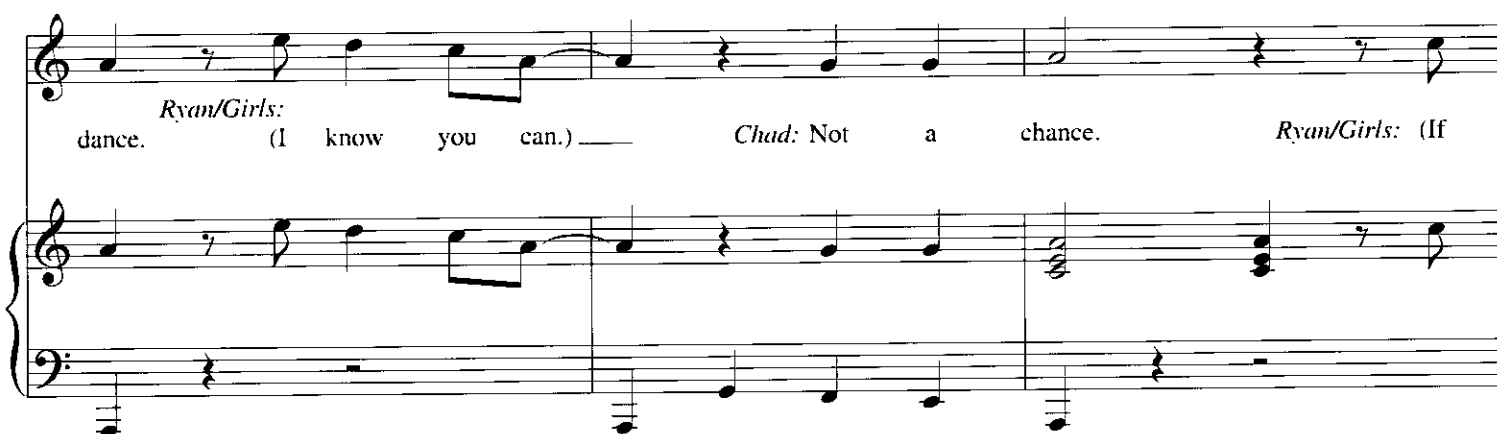


— yeah. — Ryan: (Come on!) — Chad: I don't




Ryan/Girls:

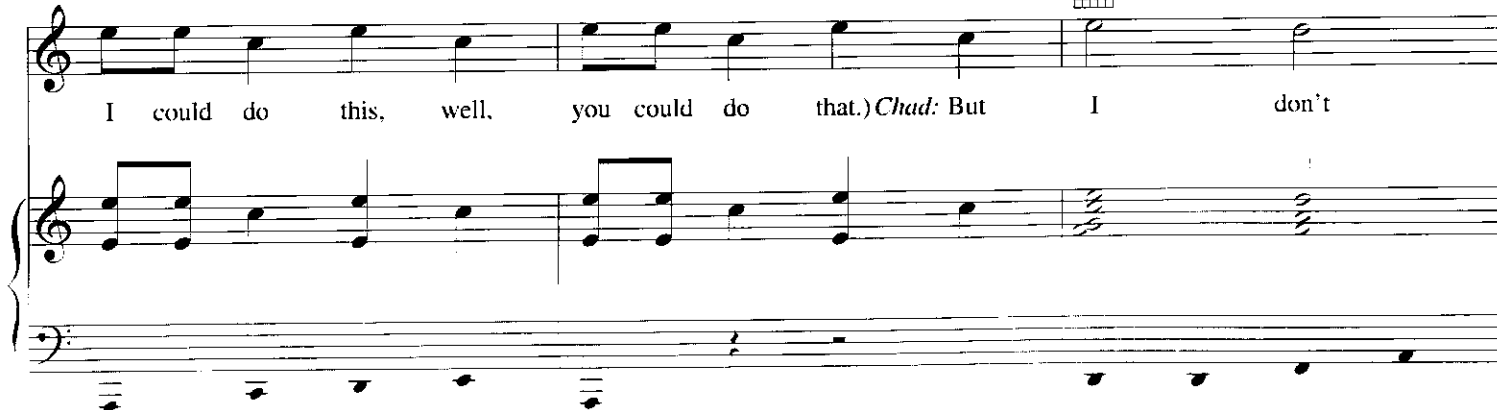
dance. (I know you can.) — Chad: Not a chance. Ryan/Girls: (If



Dm



I could do this, well, you could do that.) Chad: But I don't





Ryan: dance. (Hit it out of the park.) — *Chad:* I don't dance. *Ryan:* (I say you can.) —

Chad: — There's not a chance. *Ryan:* Slide home, you score.

To Coda



swing-in' on the dance floor.) *Chad:* I don't dance, no.

Ryan: Lean back, tuck it in, take a chance. — Swing it out, spin a-round,

do the dance. — *Chad:* I wan - na play ball, not dance hall.

I'm make-in' a tri - ple, not a cur - tain call. — *Ryan:* I can prove it to you 'til you

know it's true, — 'cause I can swing it, I can bring it to the dia - mond too. *Chad:* You're

Chad: talk - in' a lot; show me what you got. Stop. *All:* Swing! —

D9



gliss.

Instrumental solo ad lib.

Ryan: (Hey,

come on, swing it like this.)

A7



Ryan: Oh.

Ryan: Swing. _____

Chad: Ooh. _____

Ryan: Jit - ter - bug...

just like

E13



that. *Solos end* Ryan: That's what I mean; that's how you swing. Chad: You

 The first system of music. The vocal line (treble clef) has a whole rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The piano accompaniment (grand staff) features a bass line with a half note G2, a quarter note A2, and a half note B2. The right hand (treble clef) has a whole rest followed by a quarter note G4, then a half note A4, and a quarter note B4.

make a good pitch but I don't be - lieve. — Ryan: I say you can.

 The second system of music. The vocal line (treble clef) has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment (grand staff) features a bass line with a half note G2, a quarter note A2, and a half note B2. The right hand (treble clef) has a half note G4, a quarter note A4, a half note B4, and a quarter note C5.

Em



Chad: I know I can't. Ryan & Chad: I don't dance.

 The third system of music. The vocal line (treble clef) has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment (grand staff) features a bass line with a half note G2, a quarter note A2, and a half note B2. The right hand (treble clef) has a half note G4, a quarter note A4, a half note B4, and a quarter note C5.

N.C.

The fourth system of music. The vocal line (treble clef) has a whole rest. The piano accompaniment (grand staff) features a bass line with a half note G2, a quarter note A2, and a half note B2. The right hand (treble clef) has a whole rest.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using a bass line of quarter notes. The score is divided into four measures by vertical bar lines. The first measure contains two chords in the treble staff and a single note in the bass staff. The second measure contains two chords in the treble staff and a single note in the bass staff. The third measure contains a single note in the treble staff and a single note in the bass staff. The fourth measure contains a single note in the treble staff and a single note in the bass staff.

A musical staff with a treble clef. It contains a whole rest, followed by a half note G4 (marked with an 'x'), a half note A4 (marked with an 'x'), a half note B4 (marked with an 'x'), and a half note C5 (marked with an 'x'). The notes are beamed together. The staff ends with a double bar line.

Ryan: You can do it.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains three measures: a whole rest, a half note chord (B-flat, E-flat, A-flat), and another whole rest. The bass staff also has a key signature of two flats and a common time signature. It contains three measures: a half note chord (B-flat, E-flat, A-flat), a whole rest, and another half note chord (B-flat, E-flat, A-flat). The score is written in a simple, clear style with black ink on a white background.

Chad: I don't dance, ____

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 2/4 time. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody starts with a quarter rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The bass staff starts with a quarter note B-flat, a quarter note A, and a quarter note G. The melody continues with a quarter note F, a quarter note E, and a quarter note D. The bass staff continues with a quarter note F, a quarter note E, and a quarter note D. The melody ends with a quarter note C, a quarter note B, and a quarter note A. The bass staff ends with a quarter note C, a quarter note B, and a quarter note A.

no. Ryan: Noth-in' to it. At-ta boy, at-ta boy.

[illegible]

Yeah. Chad: Hey, bat - ter, bat - ter, hey, bat - ter, bat - ter what.

Ryan: One, two, three, four, ev - 'ry - bod - y swing. Come on! —

D.S. al Coda

CODA Em E7#9

dance, no. _____

Am

GOTTA GO MY OWN WAY

59

Words and Music by ADAM WATTS
and ANDY DODD

Moderately

Chords: A/C# Dsus2 A/C# B7sus

mp

Chords: A/C# Dsus2 A5 E/G#

Chords: A/C# Dsus2 E/G# A5

Gabriella: I got - ta say what's on my mind. —
Don't wan - na leave it all be - hind. —

Chords: A/C# Dsus2 A(add2) E/G#

Some-thing a - bout us does - n't seem right these days.
but I get my hopes up and I watch them fall ev - 'ry time.

A/C# Dsus2 A/C# B7sus

Life keeps get - ting in the way. When-
 An - oth - er col - or turns to grey, and it's

A/C# Dsus2 D/A E/G#

ev - er we try, some - how the plan is al - ways re - ar - ranged.
 just too hard to watch it all slow - ly fade a - way.

D F#m7 Esus A A/C#

It's so hard to say, but I've got - ta do what's best for me.
 I'm leav - in' to - day 'cause I've

Dsus E F#m11 Dmaj9

You'll be o - kay... I've got to move on and be

A(add2) E F#m11 Dmaj9

who I am. I just don't be - long here; I

E F#m11 D(add2) F#m7

hope you un - der - stand. We might find our place in this

E A Bm7 F#m11

world some - day, but at least for now,

1 D6/9 A/C# Dsus2

I got-ta go my own way.

Chord diagrams: A/C# (x x x x), B7sus (x x x x 2fr), D6/9 (x x x x 4fr)

2

I got - ta go my own way. —

Chord diagrams: A/C# (x x x x), D5 (x x x x 5fr), E (x x x x), E/G# (x x x x), A5 (x x x x 5fr), Bm11 (x x x x)

Troy: What a - bout us? What a - bout ev - 'ry - thing we've been —

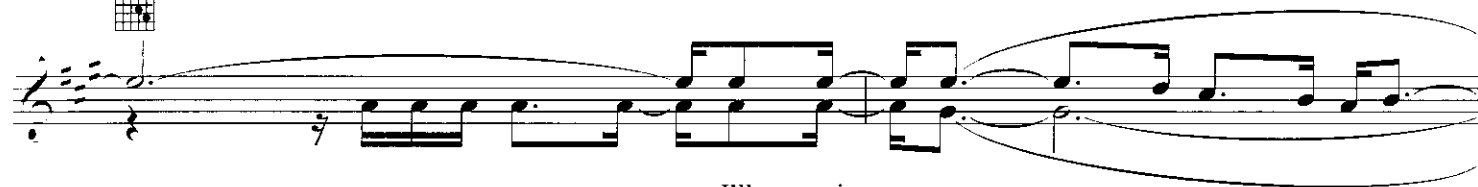
Chord diagrams: A/C# (x x x x), D5 (x x x x 5fr), E (x x x x), A (x x x x), F#m11 (x x x x)

Gabriella: — through? — What a - bout trust? Troy: You know I nev - er want - ed to hurt —

Chord diagrams: A/C# (x x x x), D5 (x x x x 5fr), E (x x x x), E/G# (x x x x), A5 (x x x x 5fr), Bm11 (x x x x)

Gabriella: — you. — And what a - bout me? Troy: What am I sup - posed — to do? —

D(add2)



Gabriella: (I got - ta leave, but I'll miss you. I'll miss you.)



B7sus



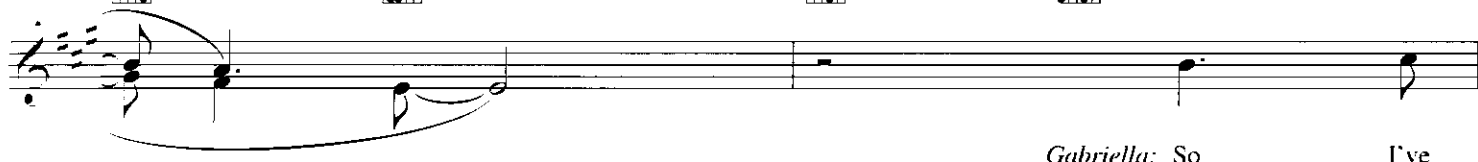
F#m



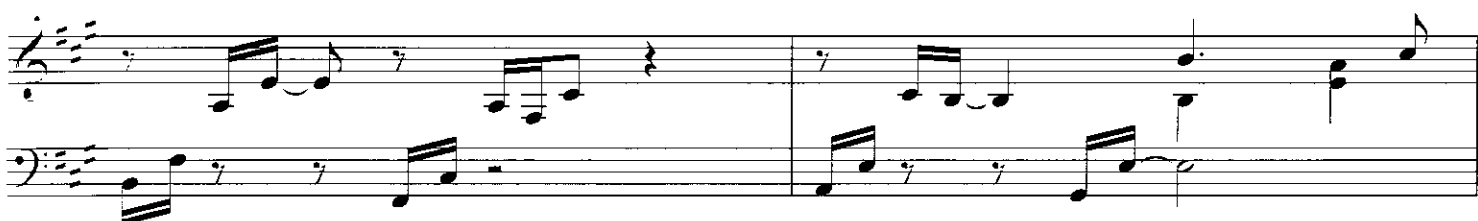
A(add2)



E/G#



Gabriella: So I've



F#m11



Dmaj9



A(add2)



E



got to move on and be who I am.

Gabriella: I

Troy: 1. (Why do you have to go?)
2. (What a - bout us?)



F#m11



Dmaj9



E



F#m11

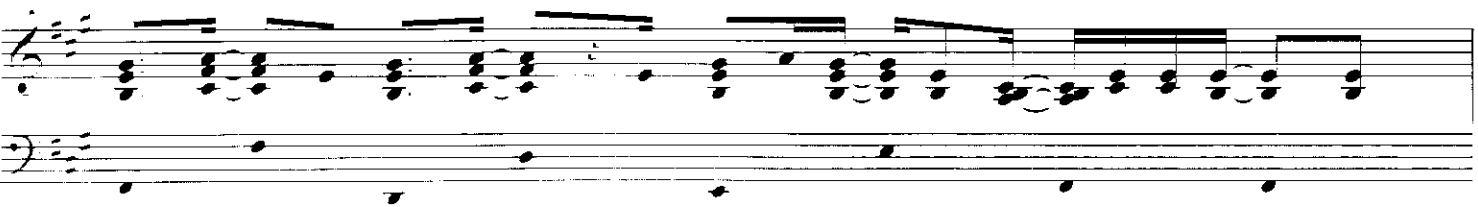


Just don't be - long here.

I hope you un - der - stand.

Gabriella: We

Troy: I'm try - ing to un - der - stand.



D(add2)

F#m7

E

A

might find a place in this world some day, but

1

Bm7

F#m11

A/D

at least for now, (I want you to stay.) Gabriella: I wan-na go my own way. Gabriella: I've

F#m11

Dmaj9

2

Bm7

F#m11

got to move on and be at least for now,

D6/9

A/C#

Dsus2

I got-ta go my own way.

A/C# B7sus A/C# Dsus2

I got - ta go my own way.

A5 E/G# A/C# Dsus2

I got - ta go my own way.

(Vocal 1st time only)

A/C# B7sus A/C# Dsus2

Repeat and Fade

A5 E/G#

Optional Ending

A5 E/G#

BET ON IT

Words and Music by TIM JAMES
and ANTONINA ARMATO

Moderately fast

N.C. Cm

Ev - 'ry - bod - y's al - ways
How will I know if there's a

Ab

talk - ing at me.
path - worth tak - ing?

Ev - 'ry - bod - y's try - in' to
Should I ques - tion ev - 'ry

Gm7 Bb/F Cm

get in my head.
move I make?

I wan - na lis - ten to my
With all I've lost, my

own heart heart is talk - ing. I need to count on my -
heart is break - ing. I don't wan - na make the

self same in - stead. } (Did you ev - er) } lose your - self to
same mis - takes. } doubt your dream will

get what you want? } (Did you ev - er) } get on a ride, then
ev - er come true? } blame the world and

wan - na get off? (Did you ev - er) push a - way the ones you
nev - er blame you? (I will nev - er) try to live a

Abmaj7

should - 've held a close? Did you ev - er let go? Did you
lie a - gain. I don't wan - na win this game if I can't

Cm

Gm

ev - er not know? I'm not gon - na stop; that's who I am.
play it my way.

Ab

Fm

Cm

I'll give it all I got; that is my plan. Will I find what I lost?

Gm

Ab

Fm

You know you can bet on it, bet on it, bet on it, bet on it.

Cm



Gm



Ab



I wan-na make it right, that is — the way to turn my life a-round, to -

Fm



Cm



Gm



day is — the day. Am I the type of guy who means what — I say?

Ab



Fm



N.C.

Bet on — it, bet on — it, bet on — it, bet on — it. Hold, hold

ad.

Gim-me room to think

Bring it on down. —



Got - ta work on — my swing, got - ta

do my — own thing. Hold, hold up.

It's no good — at



all — to see your - self and not rec - og - nize your face. —

Ab Fm7 Cm9

Out on my own, it's such a scary place.

Abmaj7 G7

The answers are all in side of


Cm Bb Abmaj7

me. All I got to do

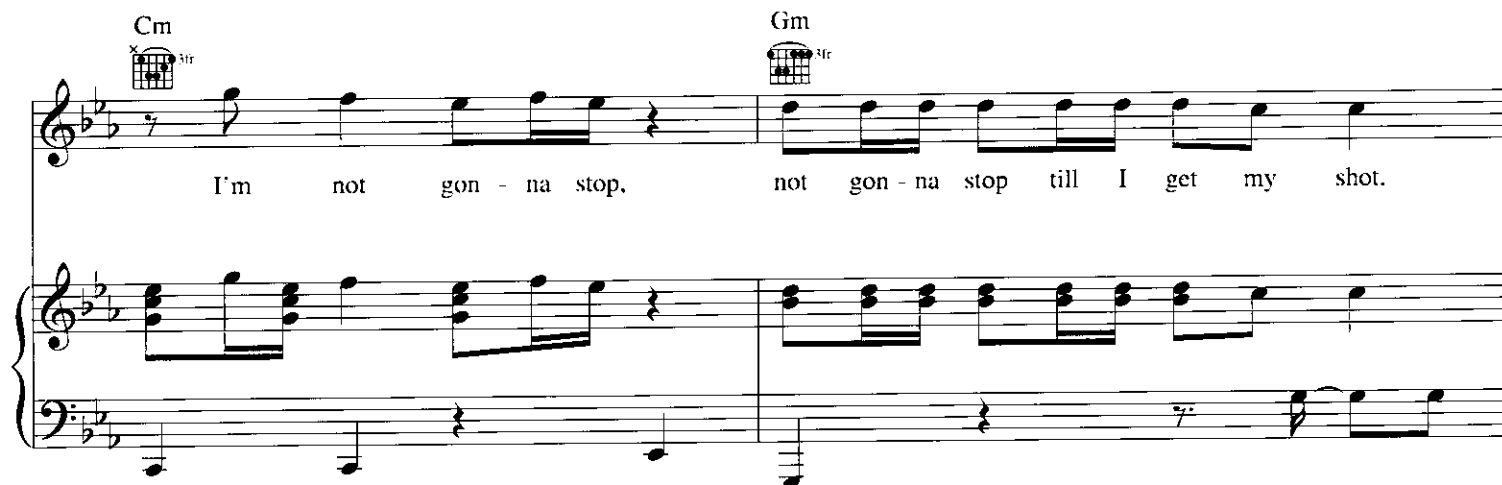
G7

is be - lieve.

Cm Gm



I'm not gon - na stop, not gon - na stop till I get my shot.




Ab Fm



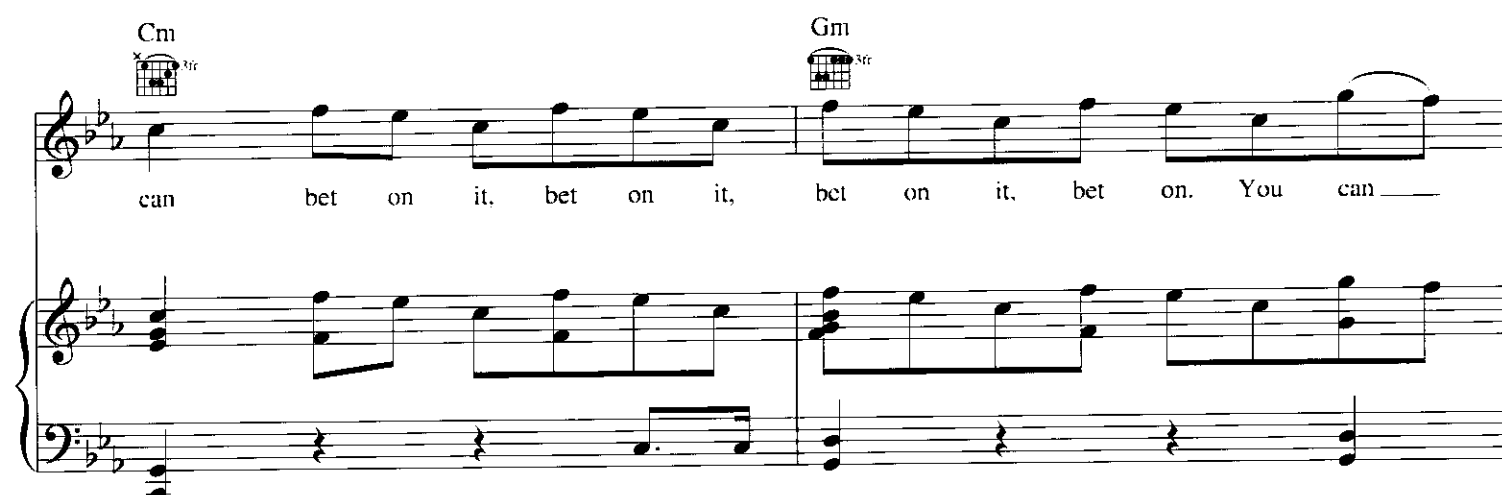
That's who I am, that is my plan. We'll end up on top. You




Cm Gm



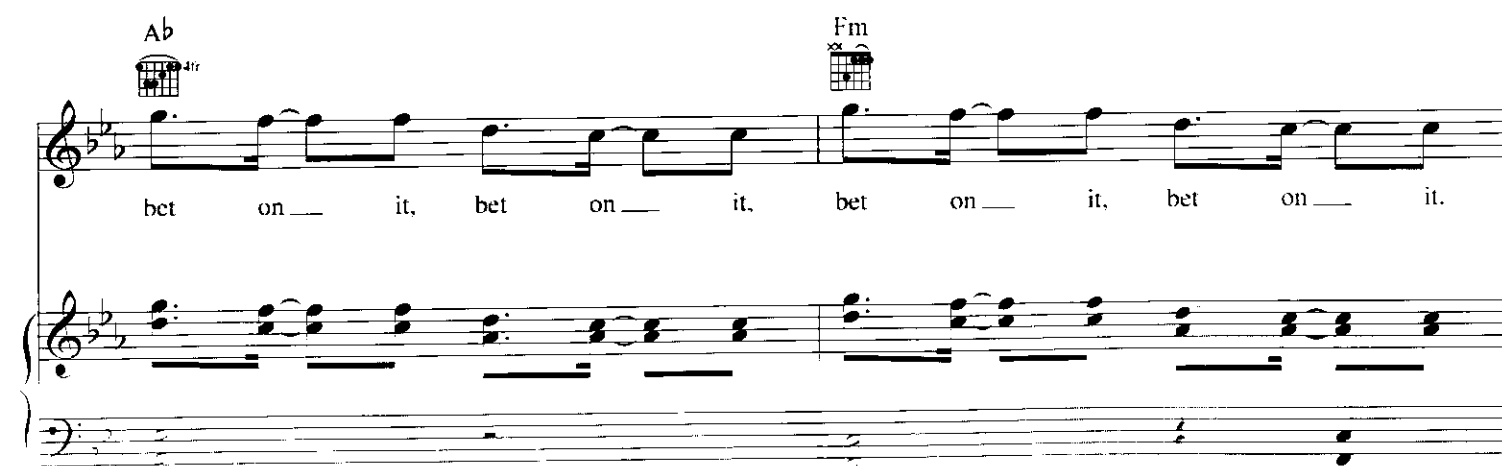
can bet on it, bet on it, bet on it, bet on. You can —



Ab Fm

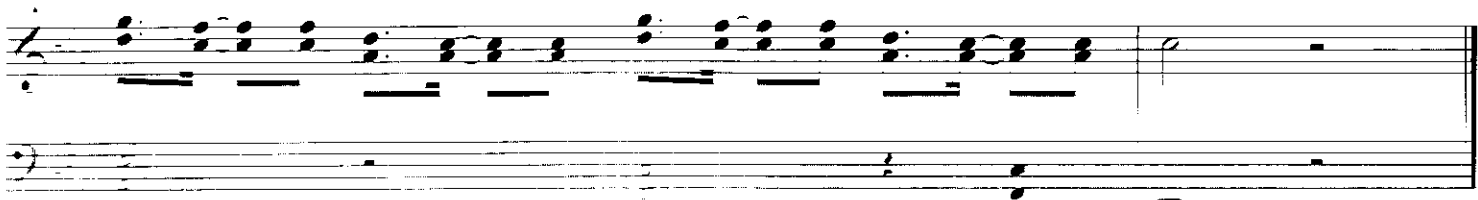


bet on — it, bet on — it, bet on — it, bet on — it.





N.C.



EVERYDAY


Words and Music by
JAMIE HOUSTON

Moderately fast

G(add2)  G 

Male: Once in — a life -

mf 

D/F#  Em  G/D 

- time means there's no sec-ond chance, — so



C  G/B  F(add2) 

I be - lieve — that you — and me should grab it while — we can. —









Female: Make — it last — for — ev — er and













nev — er give — it back. — Male: It's our turn, and — I'm lov —



— in' where — we're at, — Both: be —









ause this mo — ment's real — ly all — we have.















Male: Ev - 'ry - day _____ of our lives, _____ Female: wan - na find _____

_____ you there, _ wan - na hold _____ on tight. _ Gon - na run _____ Both: while we're young, _

_____ and keep the faith. _____ Male: Ev - 'ry - day _____

_____ Both: from right now, _____ gon - na use _____ our voic - es and scream _____



Female:

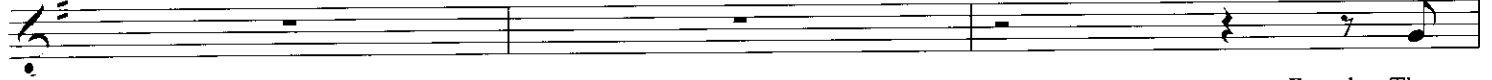
— out loud. — Take my hand; *Male:* to- geth - er we — will cel - e - brate. —



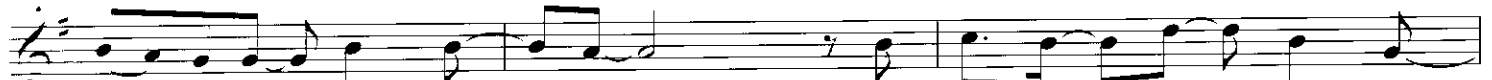
Female: cel - e - brate.

Both: Oh. —

ev - 'ry - day. —

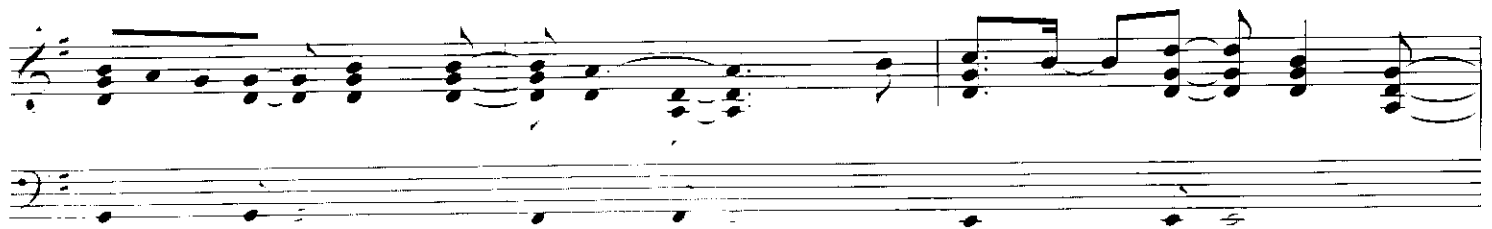


Female: They



say — that you — should fol - low —

Male: and chase down — what — you dream. —



G/D C C(add2) G/B

Female: but if you get lost and lose your - self, Male: what

F(add2) Dsus D G




does it real - ly mean? Female: No mat - ter where we're go -

D/F# Em G/D

- ing. Male: it starts from where we are. Female: There's

C G/B F(add2)

Both: more to life when we lis - ten to our hearts.

And be - cause — of you, — I've got — the strength — to start. —




Yeah. — yeah, yeah. — Ev - 'ry - day — of our lives, —





Female:
 wan - na find — you there, — *wan - na hold — on tight. Both: Gon - na run —*





while we're young — and keep the faith. —

C(add2)

G/B

Ev - 'ry - day _____ Male: from _ right now. _____ gon - na use _

Am

G

Cmaj9

_____ our voice - es and scream _____ out loud. _ Take _ my hand; to - geth - er we _

G/B

F(add2)

_____ will cel - c - brate. _____ Female: Oh, _____ ev - 'ry - day. _____ Male: We're

Am7

Em7

tak - ing it back, _ we're do - ing it here to - geth - er. It's bet - ter like that, _ and strong - er

F(add2)



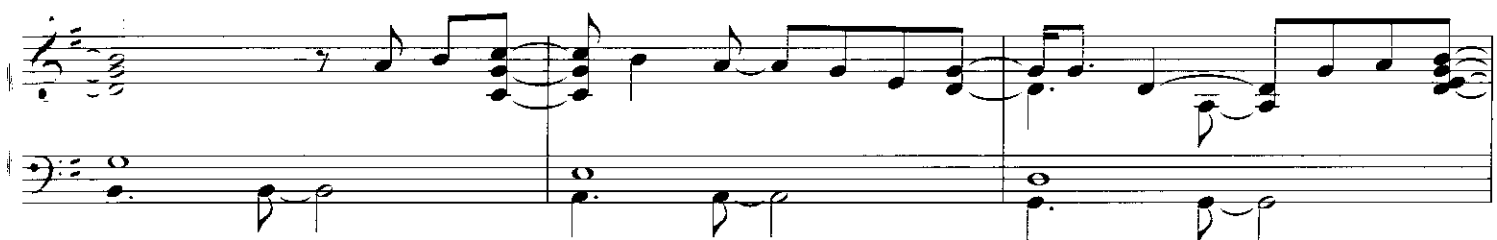
now than ev - er. *Male:* We're not gon - na lose, — *Both:* 'cause we get to choose. — That's



how it's gon - na be. — *Male:* Ev - 'ry - day — of our lives, —



Female: wan - na find — you there, — wan - na hold — on tight. *Male:* Gon - na run —



while we're young, — *Both:* and keep the faith, —



keep the faith. _____

Choir: Ev - 'ry - day —
(Lead vocals ad lib. to end)

Cmaj9 G/B Am

of our lives. _____ wan - na find _____ you there, - wan - na hold -

G Cmaj9 G/B

_____ on tight. Gon - na run _____ while we're young. _____ and keep the faith. _____

Fmaj9 Cmaj9

_____ Ev - 'ry - day _____ from _____ right

G/B Am G

now, gon - na use our voic - es and scream out loud. Take my

Cmaj9 G/B Fmaj9

hand; to - geth - er we will cel - e - brate

G6 C F

Both: (ev - 'ry - day). Live ev - 'ry - day.

Choir:

C7 G6 C

Love ev - 'ry - day. Live ev - 'ry - day.

84

F C7

love ev - 'ry - day. _____

G C F

Ev - 'ry - day, _____ ev - 'ry - day, _____ ev - 'ry - day, _____

C G C

ev - 'ry - day, _____ ev - 'ry - day, _____ ev - 'ry - day, _____

F(add2) C G

ev - 'ry - day. _____ Female: (Ev - 'ry - day.)

ALL FOR ONE

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately fast



First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bass staff begins with a forte (*f*) dynamic marking. The melody in the treble staff starts with a whole note chord, followed by a series of eighth and quarter notes.

Second system of musical notation, continuing the melody and accompaniment from the first system.



Third system of musical notation, featuring a treble and bass staff. The melody in the treble staff includes a whole note chord followed by a half note.

Troy: The sum -

Fourth system of musical notation, continuing the melody and accompaniment.



Fifth system of musical notation, featuring a treble and bass staff. The melody in the treble staff includes a series of eighth notes.

- mer that we want - ed, Ryan: yeah, we fi - n'ly got it. Chad: Now's -

Sixth system of musical notation, continuing the melody and accompaniment.

A

the time we get to share. *Sharpay:* Each day

E

we'll be to - geth - er *Taylor:* now un - til for - ev - er, *Gabriella:* so

A

ev - 'ry - bod - y ev - 'ry - where. *Troy, Ryan, Chad:* let's

8 C9

take it to the beach, take it there to - geth - er. *G/S/T:* Let's

D7



cel - e - brate to - day, 'cause there'll nev - er be an - oth - er. *T/R/C*: We're

C9



strong - er this time, been — there for each oth - er. *G/S/T*: Ev - 'ry -

D7



thing's just right.

B7



All: Ev - 'ry - bod - y,

E



A



D



A



all for — one. — a real sum-mer has just be - gun. —

Let's rock _____ and roll _____ and just _____

E A

_____ let go, _____ feel the rhy - thm of _____ the drums. _____

D A

_____ We're gon - na have fun in _____ the sun _____

E A

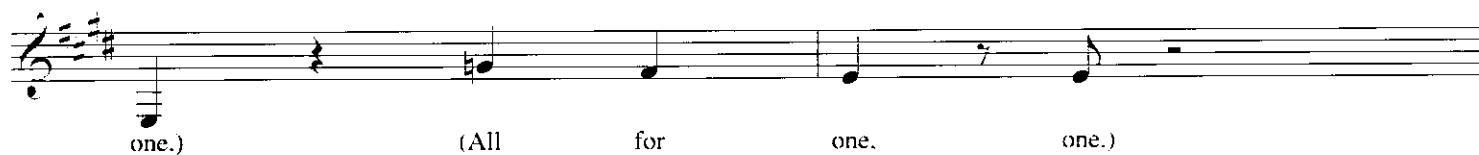
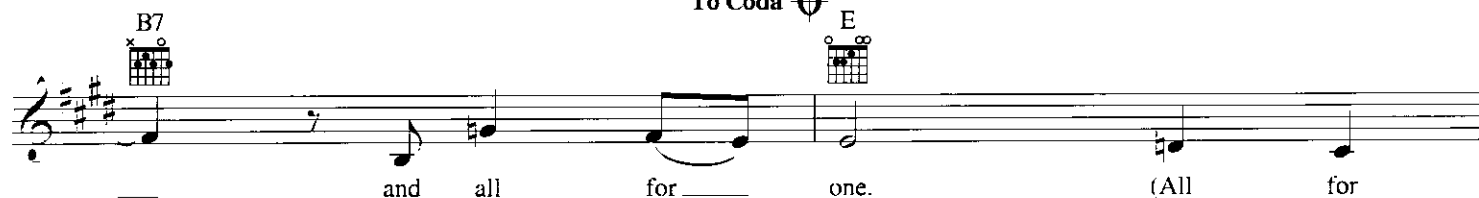
_____ now that all the hard work, work _____ is done. _____

D A

C7



To Coda



E



A

we're e - ven clos - er. *Gabriella*: That's the way it's meant to be.

E

Chad: Oh, we're just get - ting start - ed. *Ryan*: Come

A

and join the par - ty. *Troy*: You de - serve it, same as me.

D.S. al Coda

T/R/C: Let's

CODA

E

one.

B



Guys: Ev - 'ry - bod - y up. Girls: Ev - 'ry - bod - y rock it.

C



Guys: Take it from the top

Girls: and

nev - er, ev - er stop it.

Guys: It's

C#



not a - bout the fu - ture,

Girls: it's

not a - bout the past.

All: It's

D



mak - in' ev - 'ry sin - gle day

E



last

and

last

and

last.



All: Fun and sun... what could be bet - ter?



Let's have fun ev - 'ry - one to - geth - er now. —



— (Ev - 'ry - bod - y, e - ev - 'ry - bod - y now.) This is where our



sum - mer real - ly be - gins. — The


A  B7 

ver - y last time it's ev - er gon - na be like this.




(It's the par - ty you don't wan - na miss.) — Guys: Guys.



E 

rise, show 'em we — can make some moves, hey.



Girls: Girls, show 'em we — know how to groove, oh.



Guys: Here Girls: and now. Guys: let's turn the par - ty Girls: out.

Guys & Girls: Ev - 'ry - bod - y jump in. All: Ev - 'ry - bod - y.

B C7

all for one, a real sum - mer has just be - gun.

F Bb Eb Bb

Let's rock and roll and just let go, feel the

F Bb












rhy - thm of the drums. We're gon - na have fun in the sun




now that all the hard work, work is done. Ev - 'ry -

bod - y, one for all. Ev - 'ry - bod - y, all for one.

Let's rock

2

Db7 C7

Come on, ev - 'ry - one, — let's dance. — We can't

Bb7 C7 Db7

let the mo - ment pass. — Let's make the par - ty last, —

Eb F7

all for one. All

for one!

HUMU HUMU NUKU NUKU APUAA

97

Words and Music by DAVID LAWRENCE
and FAYE GREENBERG

Moderately fast

A6



mp



1

2

Ryan: A



A6



long time a - go in a land far a - way lived the pine - ap - ple prin - cess,
dreams of a boy who is un - der a spell that has left him all wet and



E9



Ti - ki. She was sweet as a peach, in a pine - ap - ple way, but so
scal - y. *Sharpay:* I ____ sing from my heart of the pow - er of love, just a



D F#

E/G#

A6

sad that she hard - ly speak - y. Still, if you
 girl with a u - ku - le - le.

Both:

D6

A6

lis - ten to well, you'll hear her se - cret wish. *Sharpay (Spoken): Aloha, everybody.*
Sharpay: Come to me, my sweet one, and be still.

B9

my name is Tiki. I'll long to free a tru - ly re - mark - a - ble
 I'll grasp your tail and stroke each - ten - der

E7

A6

fish. / my sweet prince. Hu - mu hu - mu nu - ku nu - ku
 gill. /

E7/B E7 A6

a - pu - a - 'a, Ma - ki hi - ki ma - la - hi - ni - who. Hu -

A9 D6 B9

- mu hu - mu nu - ku nu - ku a - pu - a - 'a. ooh.

E7 A6

Ha - wa - na wa - ka wa - ka wa - ka ni - ki pu pu pu.

(Spoken:) Ryan, the fog? Ryan: She

2

A6

pu pu pu. (Spoken:) Now this is where we lean into the whole kabuki thing.

Ryan/Sharpay/Girls: The clouds turned gray, and the big sky cried, and the

o - cean had a fit. Sharpay (Spoken): Ryan! Where's my ocean!?! S/R/G: Then the

wind went whoosh, and thun - der cracked, and might - y Mount Fu - fu



spit. Sharpay: Might - y Mount Fu - fu spit! Ryan/Sharpay: T - T - T -

N.C.

Ti - ki T - Ti - ki { wan - na speak - y, speak - y, speak - y with the
wan - na speak - y, speak - y, speak - y. Sharpay: So ____

might - y spir - it, Fu - fu. T - T - T - mince. Please
words I will not

make a man ____ of my fresh fish prince. (Spoken:) This is real

Play 4 times

fish talk... No lie: (Vocal sound effects and gurgling)

Sharpay
(Spoken): And then the fish turns into a gorgeous prince and sings, "I'm Prince

A6 *E7/B*

Hu - mu hu - mu nu - ku nu - ku a - pu - a - 'a, a -

E7 *A6* *A9*

ma - ka - hi - ki ma - la - hi - ni who." (Spoken:) With me! Hu - mu hu - mu nu - ku nu - ku

D6 **B9**

a - pu - a - 'a, ooh, ha - wa - na

E7 **A6**

wa - ka wa - ka wa - ka ni - ki pu pu pu.

Bb6 **F7/C**

(Spoken:) Everybody! All: Hu - mu hu - mu nu - ku nu - ku a - pu - a - 'a.

F7 **Bb6** **Bb9**

Ma - ka hi - ki ma - la - hi - ni - who. Hu - mu hu - mu nu - ku nu - ku

E \flat 6 **C9**

a - pu - a - 'a, ooh. ha - wa - na

F7 **B \flat 6** **F7**

wa - ka wa - ka wa - ka ni - ki pu pu pu. Wa - ka wa - ka wa - ka ni - ki

B \flat 6 **F7** **B \flat 6**

pu pu pu. *Both:* Wa - ka wa - ka wa - ka ni - ki pu

G \flat 7 **B \flat 6**

pu pu. Ahh.

HIGH SCHOOL MUSICAL 2

From the Hit Disney Channel Original Movie

What Time Is It

Fabulous

Work This Out

You Are the Music in Me

I Don't Dance

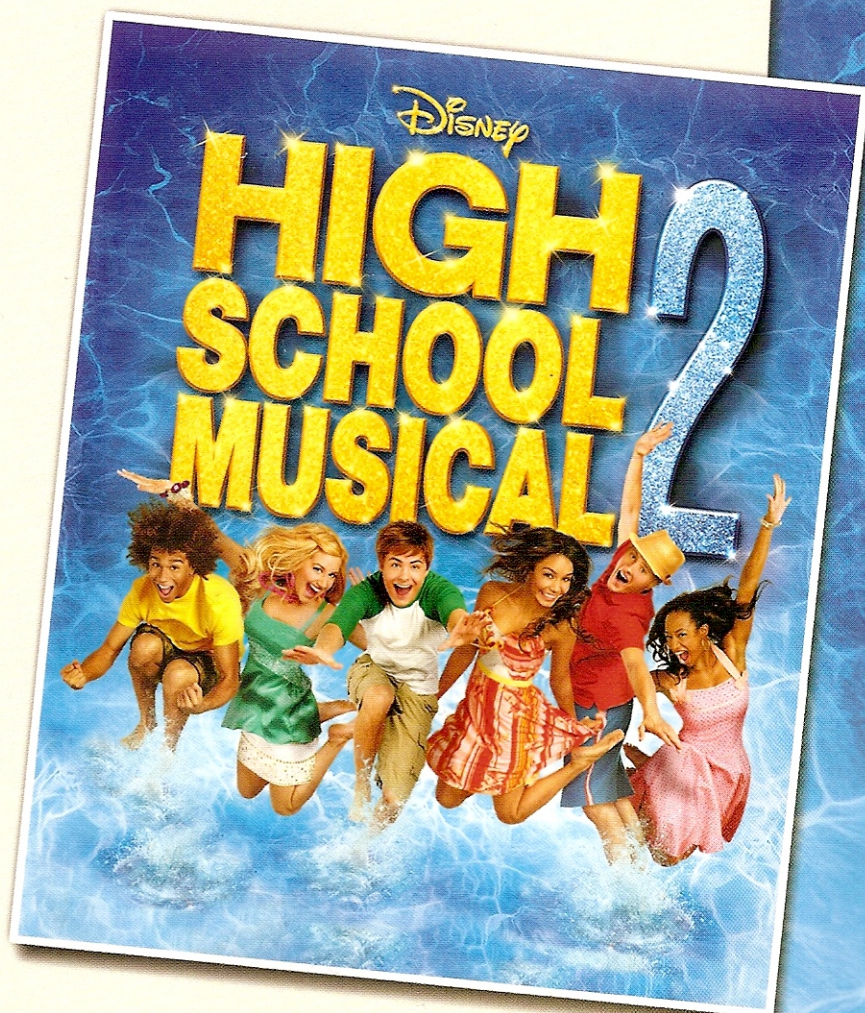
Gotta Go My Own Way

Bet on It

Everyday

All for One

Humu Humu Nuku Nuku Apuaa
(Bonus Song from Soundtrack Album)



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Walt Disney Music Company
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ISBN-13: 978-1-4234-3054-4
ISBN-10: 1-4234-3054-9

