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Disney's

**HIGH
SCHOOL
MUSICAL**

**PIANO CONDUCTOR
SCORE**

PIANO CONDUCTOR SCORE

Disney's

**HIGH
SCHOOL
MUSICAL**

Based on a
Disney Channel Original Movie

Book by **David Simpatico**

Songs by **Matthew Gerrard and Robbie Nevil; Ray Cham,
Greg Cham and Andrew Seeley; Randy Petersen and
Kevin Quinn; Andy Dodd and Adam Watts;
Bryan Louiselle; David N. Lawrence
and Faye Greenberg; Jamie Houston**

Music Adapted, Arranged and Produced by **Bryan Louiselle**

Based on a Disney Channel Original Movie Written by
Peter Barsocchini



MUSIC THEATRE INTERNATIONAL

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Disney's *High School Musical*

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Wildcat Cheer

from Disney's *High School Musical*
(COMPANY)

(On the stage curtain hangs a long, hand-made banner: WILDCATS WELCOME BACK!
The house lights go down and the music starts.)

DRUM MAJOR:

♩=116

C'mon, Wild-cats!

Dr., Perc.

Dr. sticks

MARCHING BAND BRASS and FAT REZZY SYNTH

f

5

8

ff

Gtrs., Bs., Kbd. 2

11

GIRLS:

Wild cats, sing a-long, — Yeah, you real-ly got it go-in' on. — Wild cats in the house, —

GUYS: *8^{vb}*

Wild cats, sing a-long, — Yeah, you real-ly got it go-in' on. — Wild cats in the house, —

Dr., Perc. cont.

14

(The curtain rises, revealing the Wildcats Cheerleading Squad the front steps of East High.)

Ev'-ry-bod-y say it now. — Wild cats ev'-ry-where — Wave your hands up in the air. —

Ev'-ry-bod-y say it now. — Wild cats ev'-ry-where — Wave your hands up in the air. —

17

That's the way we do it, Let's get to it, Time to show the world!

That's the way we do it, Let's get to it, Time to show the world!

(It's the first day after Winter Break. STUDENTS run in, wave to each other, find friends, and add their voices to the cheer. Cliques form instantly: JOCKS, BRAINIACS, SKATERDUDES and THESPIANS. JACK SCOTT, the nerdy school announcer, trips over his own feet and falls, books flying. The Jocks, members of the Wildcats basketball team, laugh and help him up. The Jocks high-five each other. CHAD DANFORTH, the hot-wired number-two man, flags down TROY BOLTON, the team captain. The Jocks, including ZEKE BAYLOR, fall into place around their leader.)

CHAD: Yo, doggie! Troy my hoops boy!

TROY: Hey, Chad. Dudes... Happy New Year.

CHAD: (televangelist) Oh yes, my brothers, it will be a Happy Wildcat New Year, because this Friday we play the league championship game, with you, Mr. Troy Bolton, leading us to infinity and beyond!

JOCKS: Hallelujah!

19

22

GIRLS:

Wild cats, sing a - long, — Yeah, you real - ly got it go - in' on. —

GUYS: *8vb*

Wild cats, sing a - long, — Yeah, you real - ly got it go - in' on. —

24

Wild cats in the house, — Ev - 'ry - bod - y say it now. —

Wild cats in the house, — Ev - 'ry - bod - y say it now. —

(SHARPAY and RYAN EVANS make their entrance – fraternal twins, fashion plates, president and vice-president of the Drama Club. Sharpay is the alpha dog, older than Ryan by eight minutes.)

ZEKE: (watching Sharpay) Guys, here she comes. Man, she’s gorgeous.

CHAD: Hey, the ice princess has returned from the North Pole.

ZEKE: (finding the nerve to address Sharpay) Hi – uhm, you know, I mean, Hi Sharpay, how are –
(Without even glancing at Zeke, Sharpay blows past him.)

RYAN: (wanting to be friendly) Hi, Troy. Getting ready for the big game?
(Sharpay pushes Ryan out of the way so she has a clear path to Troy.)

SHARPAY: (with a calculated flip of her hair) Hi, Troy.

TROY: (couldn’t be less interested) Hi, Sharpay. (Sharpay and Ryan walk away. Chad leads the Jocks in wolf howls.)

26

Musical score for measures 26-28. The score is in 2/4 time and features a piano accompaniment. A box labeled "5X" is placed above the staff at measure 27. The music is marked *ff* (fortissimo) starting at measure 27. The key signature has two flats (B-flat and E-flat).

29

Musical score for measures 29-30. The score is in 4/4 time and features a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: "Wild cats ev - 'ry - where Wave your hands up in the air." The piano part is marked *f* (forte).

31

Musical score for measures 31-32. The score is in 4/4 time and features a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: "That's the way we do it, Let's get to it, Time to show the world!" The piano part is marked *f* (forte).

(Lost in the mix of cliques is GABRIELLA MONTEZ, a shy beauty who hangs by the edge of the crowd. TAYLOR MCKESSIE, president of the Science Club, arrives with a couple of her brainiac girlfriends, including MARTHA COX. Taylor eyeballs the howling display by Chad and the Jocks.)

TAYLOR: Ah, behold the zoo animals heralding the New Year. How tribal.

SHARPAY: They were heralding my entrance, dear.

TAYLOR: La Diva speaks! So what did you do over the break, Sharpay, your nails or your scales? (Sharpay sings a fast run up the scales, and content that she has impressed her audience, turns away from them.) Scales. Just like all the other snakes. (Gabriella laughs with the others. KELSI NEILSON, a klutzy composer, drops all her books. Taylor and Gabriella help her pick them up.)

33

4X

ff

36

Wild cats ev - 'ry - where — Wave your hands up in the air. —

Gtr. 2

fp

38

That's the way we do it, Let's get to it. C' - mon, — ev - 'ry-one!

fp

ff

Start of Something New

from Disney's *High School Musical*
(TROY, GABRIELLA, COMPANY)

GABRIELLA: Well, uhm, actually, I did meet a boy.

TAYLOR: See? So make with the newsflash, sister! I'm all ears.

MUSIC STARTS

(Troy regales his friends with stories of his winter break. Gabriella and Troy face offstage so they don't see each other.)

TROY: It was the best trip. The slopes were perfect! And I met the hottest little snow bunny ever!

GABRIELLA: You'll never guess how I met him.

(During the next few lines, Gabriella and Troy are backed towards each other by their friends.)

CHAD: How'd you meet her?

TAYLOR: Snowboarding?

♩=110 **PLUMP WURLY**

TROY: Snowboarding.

GABRIELLA: Singing! He was pretty good, too!

TROY: Man, she was so hot, the slopes turned to slush.

CHAD: *(to the Guys)* Yeah, so did Troy.

TAYLOR: Singing?

GABRIELLA: They threw a contest for the kids.

It was kind of romantic, you know?

M.C.: *(V.O.) (big)* Can you say "karaoke"?!!!

6

ALL: KARAOKE!!!

(As they shout, the Students face upstage and freeze, becoming Party Kids. Now in "karaoke flashback," Troy and Gabriella look like deer in headlights, terrified of making fools out of themselves. Still not seeing each other, they reluctantly pick up two microphones. As they bump into each other, back to back, the lights change to give them some "atmosphere." They turn and stare into each other's eyes. Like an avalanche, it's love at first sight.)

11

TROY: I'm Troy. I can't sing.

GABRIELLA: Gabriella. Me either.

TROY: They're all looking at us.

GABRIELLA: I will if you will.

13

PIANO

20 **TROY:** Csus2 F(add2)
C

Living in my own world, didn't understand that

25 C(add2) + Gtrs. F(add2)
C + Dr. **GABRIELLA:**

an-y-thing can hap-pen when you take a chance. I

29 Dsus2 G(add2)
D

nev-er be-lieved in what I could-n't see. I nev-er

33 D(add2) G(add2)
D

o-pened my heart to all the pos-si - bil - i - ties. Oh, I

TROY: *8vb*

I

37

B^b(add2) *C(add2)*
B^b

know that some - thing has changed, ——— nev - er felt this way, —

know that some - thing has changed, ——— nev - er felt this way, —

Perc. (Glsp.)

39

B^b(add2) *C(add2)* *B^b(add2)* *C(add2)*

— and right here to - night: ——— This could be the

This could be the

mf

41

D(add2) *G(add2)*

start of some - thing — new. ——— It feels so — right —

start of some - thing — new. ——— It feels so — right —

No. 2 Start of Something New (p. 3 of 14)

43

D(add2) G(add2) A Bm7

to be here with you. Oh And now, looking in your eyes,

to be here with you. Oh And now, looking in your eyes,

46

F#m7 G(add2) A(add2) Csus2

I feel in my heart the start of some-thing new.

I feel in my heart the start of some-thing new.

Perc. (Sus. cym.)

mp

49

(Troy and Gabriella are happily stunned at how good they feel singing with each other.)

M.C.: (V.O.) And now, get those lips ready for the big New Years' kiss, 'cause here it comes in -
(The countdown begins. Gabriella checks her watch, she's late.)

GABRIELLA: Oh, no, I have to go, I promised my mom, New Year's thing -

52

Ten! Nine! Eight! Seven!

TROY: Hurry, put in your phone number, I'll do it too - (Quickly, they exchange phones and plunk in their own numbers. They hand their phones back to each other, snap their pictures fast, just as the New Year hits.)

GABRIELLA: I had such a great time with you -

TROY: Me too!

56

Six! Five! Four! Three! Two! One!

PARTY KIDS, M.C.: (V.O.) Happy New Year!!! (The Students turn front, and we are back on the steps of East High. Troy turns to Chad and the Jocks, Gabriella to Taylor and the Brainiacs.)

TROY: It was awesome!

GABRIELLA: It was like a dream.

TROY: I made a New Year's resolution to find her again and ask her out on a date.

60

Dr., Bongos, Bs.

mf PLUMP WURLY

CHAD, TAYLOR: You know what my New Year's resolution is?

65 GUYS, GIRLS: Tell it!

3x CHAD: I'm gon - na

+ Gtr. 1

+ Kbd. 2

f

TAYLOR:

Dr., Perc.,
Gtrs., Bs.,
Kbd. 2

Gon-na work the e-qua-tion, I'm gon-na
work my jump — shot, I'm gon-na win the game. —

D *G*

Bs. (adlib)

71

RYAN:

win — the prize. — Be the star, not the side - kick.

SHARPAY: **ZEKE:**

Be the star, just like al - ways. Get Shar-

74

GIRLS:

I know this year, that some-thing has changed, —

GUYS:

I know this year, that some-thing has changed, —

pay to o-pen up her eyes. —

Gtrs.

PIANO *G* *A* *B(♭add2)*

G *Maj7* *A*

nev-er felt this way, I know it for real: This could be the

nev-er felt this way, I know it for real: This could be the

Tacet Perc., Kbd. 2

C(add2) B \flat (add2) C(add2) B \flat (add2) C(add2)

f

start of some-thing new. It feels so right to be here with you.

start of some-thing new. It feels so right to be here with you.

Kbd. 2

D(add2) G(add2) D(add2)

+ Perc. (tamb.)

No. 2 Start of Something New (p. 7 of 14)

Oh And now, I can reach the skies, I feel in my heart

G(add2) A Bm7 F#m7

mp

the start of some-thing new. The start of something new.

G(add2) A

mf Mark tree Csus2

CHAD: Sounds like a great New Year's!

TROY: I think it's going to be a great New Year for all of us!

The start of some-thing new.

B Asus4

RYAN: (at pitch)

GUYS:

It's gon-na

This year I know it's gon-na hap-pen, gon-na hap-pen for me!

C G Bm

ff *mf*

GIRLS:

happen for me!— I did-n't know it be-fore but now it's eas-y to see!—

A A D C G

ff

It's the

(GUYS:)

Oh, it's so eas - y to see! _____ It's the

Bm7 C D C D

mf

start of some-thing new. _____ It feels so right to be here with you.

Tutti

E(add2) AM9 E(add2) AM9

f

Oh _____ And now I can reach the skies, _____ I feel in my heart _____

Oh _____ And now I can reach the skies, _____ I feel in my heart _____

B C#m7 G#m7 A(add2)

that it's the

that it's the

+ Kbd. 2 (B-3)
B sus4

SOPRANOS:
start of some - thing new. It feels so right

**TENORS,
ALTOS:**
start of some - thing new. It feels so right

BARITONES:
oh

E(add2) A(add2)

to be here with you. Oh And

to be here with you. Oh And

oh

E(add2) A(add2) B(add2)

now I fin-ally re - a - lize I feel in my heart

now I fin-ally re - a - lize I feel in my heart

ah

C#m7 G#m7 A(add2) B(add2)

the start of something new! Oh! the start of something new!

the start of something new! Oh! the start of something new!

E E D A C# B sus4

Oh! the start of something new! Oh!

Oh! the start of something new! Oh!

E E D A C# B sus4 E E D A C#

The start of some-thing new! _____

The start of some-thing new! _____

B sus4 D sus4 *ad lib*
rock glisses

Detailed description: This musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "The start of some-thing new!" followed by a long horizontal line. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand features chords and melodic lines, with specific chords labeled "B sus4" and "D sus4". The left hand provides a bass line. The piece concludes with a section labeled "ad lib rock glisses" in the right hand.

V.S. No. 3 "Start of
Something New
(Playoff)"

Start of Something New (Playoff)

from Disney's *High School Musical*

Attacca from "No. 2 Start of Something New."
(The Students run to their homeroom classes and
sit listening to the morning announcements.)

$\text{♩} = 104$
Elec. Gtrs.

SFX:
School Bell

PIANO

f

F(add2) B \flat (add2)

mf

Elec. Pno.,
Dr.,
Perc. (trgl.)
Bs.

4

F(add2) B \flat (add2) F(add2)

7

B \flat (add2)

f

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line at the top and piano accompaniment below. The piano part includes a 'School Bell' sound effect at the beginning. The score is divided into three systems, with measure numbers 4 and 7 indicated. Chord changes are marked as F(add2) and Bb(add2). Dynamics include forte (f) and mezzo-forte (mf). The score concludes with a double bar line and a fermata over the final notes.

(Lights up on Jack Scott sitting at a
mic in an announcer's booth. The
moment he turns on the mic, he
becomes a hip, velvet-fogged DJ.)

Homeroom

from Disney's *High School Musical*

JACK SCOTT: Yo yo yo, Wildcats, listen up for the very first morning announcements of the brand new year. This is Jack Scott, the Velvet Fog of East High with the Homeroom 411 on what's going down and comin' up this week. The Science Decathlon finals are on Friday, see Taylor "Learning Curve" McKessie for more skinny on the hooey. *(fast)* During free period, the Science Club will meet in Room 213 and then switch midway with the AV Club in Room 312 for the next two and a half-sessions, then reverse and alternate their schedules for the second half of the winter quarter. The Skydiving Club will be meeting at 3:00 p.m. on the roof deck, and the First-Aid Club will be waiting for them down in the parking lot below. All for now, **Peeps.**

MUSIC STARTS

Funk $\text{♩} = 104$

The musical score begins with a vocal line in treble clef, 4/4 time, key of B-flat major. The tempo is marked as Funk with a quarter note equal to 104. The first measure has a dynamic of *mp* and includes a fingering of 8-3. The second measure has a dynamic of *f* and includes a triplet of eighth notes. The piano accompaniment is in bass clef, 4/4 time, with a steady eighth-note bass line and chords. The first two measures are marked with *Gtr. 2.* and *Dr.*, and the third measure is marked with *+ Bass*.

FUNKARIFIC ELEC. PNO.

Measures 4-6 of the score. The vocal line continues with a melodic line. The piano accompaniment features a consistent eighth-note bass line. Measure 5 is marked with *+ Gtr. 1*.

Measures 7-9 of the score. The vocal line continues with a melodic line. The piano accompaniment features a consistent eighth-note bass line. Measure 9 has a fermata over the final note.

(Troy and Gabriella are among the last to sit, just catching the end of the morning announcements. He catches a quick glimpse of her, but can't believe his eyes. She sits in the back of the class. Before Troy can take another look, MS. DARBUS, the school drama teacher, enters her homeroom with a grand flourish. She is eccentric, to say the least, but her eccentricity is fueled by a genuine love of theatre and of teaching. A small, hand-held gong sits on her desk.)

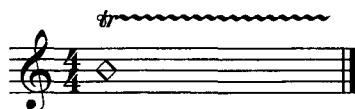
Gabriella's Phone

from Disney's *High School Musical*

MS. DARBUS: Mr. Danforth, this is a place of learning, not a football court. Save your bilabial fricatives for someone of your own primitive esthetic. (*Troy slips his cell phone from his pocket and dials.*) This year, as always, the Drama Club faces a dearth of male participants, so please come in and audition. I'm offering you the chance to spread your wings into bold new horizons. I'm offering you the timeless allure of the greasepaint, the magical power of the Klieg light! All right - I'm offering you extra **credit**.

MUSIC STARTS

SFX: Cellphone Ringer



(*At the first ring, Ryan and Sharpay pull out their cell phones.*)

MS. DARBUS: Ah, the dreaded cell phone symphony returns to our crucible of learning! Sharpay and Ryan Evans, your phones please, and I'll see you in detention. (*Ms. Darbus lifts a plastic bucket that is labeled: CELL BLOCK D. But the musical ringing continues. Ms. Darbus searches the room. Gabriella digs her phone from the bottom of the backpack. By now Ms. Darbus looms over her.*)

RINGER ENDS

School Bell

from Disney's *High School Musical*

MS. DARBUS: Taylor McKessie, thirty-five minutes.

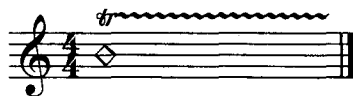
TAYLOR: But I've never had detention in my life!

MS. DARBUS: Well then, Happy New Year!

(*Ms. Darbus whirls around, suddenly Cerberus, the snarling, three-headed watchdog of Hades.*) This ain't my first time at the rodeo, kiddies! Shall the carnage **continue**?

MUSIC STARTS

SFX: School Bell



Announcement Transition 1

from Disney's *High School Musical*

MS. DARBUS: (*calls off the dogs*) Ah, saved by the bell. You may collect your phones after detention. Have a wonderful day.

MUSIC STARTS

(*The Students run out the door.*)

$\text{♩} = 140$ *Kbd. 2 solo*

PIANO

Tutti

f A(add2) DM9 A(add2) DM9 A(add2)

5

DM9 D sus4
G

(*Lights up on Jack
in the booth.*)

Hallway

from Disney's *High School Musical*

JACK SCOTT: Attention, custodial staff: a nauseous freshman just shared his pancakes all over the third floor corridor. We're talking major spewage, folks, so watch out for- (*Ms. Darbus steps into the booth, hands Jack a note, and leaves.*) Sorry, Peeps, this just in: Please remember to sign up for the school musical, Juliet and Romeo, by red-hot composer babe Kelsi Neilson. Until later, this is Jack Scott, the Velvet Fog of East **High**. (*Lights out on Jack.*)

MUSIC STARTS

$\text{♩} = 123$

The musical score is written for piano in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 123. The score consists of two systems. The first system has a treble staff with a melody starting on G4 and a bass staff with a bass line starting on G2. The second system continues the melody and bass line. The piece ends with a double bar line. The dynamic marking *ff* is present at the beginning of the first system.

ff

Tutti
(*Kbd. 1 Tacet*)

Announcement Transition 2

from Disney's *High School Musical*

TROY: *(couldn't be less interested)* Practiced basketball. Snowboarding. More basketball. *(checks his watch)* Gotta go, practice and all. *(Troy zooms away, free from Sharpay's clutches.)*

SHARPAY: You're so dedicated. Just like me. *(afterthought, calling after Troy)* I hope you'll come watch me in the musical? Promise? *(after a beat)* Maybe it's my **hair**. *(Sharpay trots off.)*

MUSIC STARTS

Funk ♩=110

The musical score consists of three staves. The top staff is for guitar, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It begins with a 'Gtr. 1 Solo' and contains a melodic line with eighth and sixteenth notes. The middle staff is for piano, starting with a treble clef, the same key signature and time signature, and a 'PIANO' dynamic marking. It features a 'Cm' chord and 'Perc. (Tacet)' notation. The bottom staff is for bass, starting with a bass clef, the same key signature and time signature, and contains a rhythmic line with eighth and sixteenth notes. The score concludes with a double bar line and the instruction '(Lights up on Jack in the booth.)'.

Basketball Practice

from Disney's *High School Musical*

JACK SCOTT: Hey Wildcats, it's request time again, and this one goes out from Vice Principal Vinnie Ichikawa to the person who took the air out of his tires--
(COACH BOLTON, the hard-nosed basketball coach and Troy's father, steps into the booth. He hands a note to Jack and leaves.)
 Sorry folks... seems we have another request that goes something like this: "Troy Bolton, get your butt to basketball practice on the double or you are grounded for a week!"
 Later, **Peeps.**

MUSIC STARTS

$\text{♩} = 116$ Perc.
Kbd. 1 Tacet

ff

Gtr. 1 & 2,
Kbd. 2 (Fat Synth Brass)
Dr.,
Bs.

The musical score is written for guitar and keyboard. It begins with a tempo marking of 116 beats per minute and a dynamic marking of fortissimo (ff). The score is in 4/4 time and consists of two staves. The first staff is for guitar (Gtr. 1 & 2) and the second staff is for keyboard (Kbd. 2). The keyboard part is specifically marked as 'Fat Synth Brass'. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with performance instructions like 'Perc.' and 'Kbd. 1 Tacet'.

Get'cha Head in the Game

from Disney's *High School Musical*
(TROY, JOCKS)

TROY: Sorry I'm late, coach!

MUSIC STARTS

(Troy immediately partners with Chad. They take turns guarding each other in a little "pressure" drill.) Hey, you know that school musical thing? Pretty cool that Darbus is giving extra credit just for auditioning?

CHAD: (surprised) Do you think LeBron James or Shaquille O'Neal ever auditioned for their school musical?

TROY: (covering his enthusiasm) But you know... like the extra credit is good for college and all.

CHAD: (still not understanding where Troy's head is) You know what's better? A big, fat basketball scholarship! (Coach Bolton stands behind them. Bounces a basketball off Troy's head.)

$\text{♩} = 110$ **5X**

Bs., Dr., Kbd. 2

TROY: Oww.

COACH BOLTON: You're the team captain, Bolton. Get your head in the game!

3 **SNEAKER SQUEAK**

Dr. cont.

BALL BOUNCE 2

BALL BOUNCE 1

CHAD: (sotto voce) Man, your dad's tough. (Troy turns to the Jocks.)

TROY: (taking charge) All right, let's kick it in. Run the shuffle drill. (The Jocks fall into place.)

9 **TROY: 8^{vb}**

Coach said to

Gtr. 1, Kbd. 2

NET

Kbd. 2 (Synth br.)

fake right and break left, watch out for the pick and keep an eye on de-fense. Got-ta

HAMBONE:
 L=Lap (both hands)
 C=Clap (both hands)
 r=Right Hand Lap
 l=Left Hand Lap

Perc.
 L C L C L r l r l r

Cm Am

Bs., Gtr. 2

run the give and go, take the ball to the hole, and don't be a-fraid to shoot the outside "J."

Perc. cont. etc.

Cm Am Bm

Uh, just keep your head in the game. And

JOCKS: ^{8vb}

Uh, just keep your head in the game.

Cm Am Bm

don't be a-fraid — to shoot the out-side "J." You got-ta

Uh, just keep your head in the game. —

Cm Am Bm

20

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

We got - ta

Gtr. 1 (mean stabs)

Kbd. 2 (Rez breathy pad)

Cm

21

You got - ta

get our, get our, get our, get our head in the game. —

Am

No. 11 Get'cha Head in the Game (p. 3 of 14)

22

get - 'cha, get - 'cha head in the game. ___

We got - ta

Cm

23

Come on,

get our, get our, get our, get our head in the game. ___

Kbd. 2 (stabbin' synth brass)

Am Bm

24

get - 'cha, get - 'cha head in the game. ___

We got - ta

Cm

No. 11 Get'cha Head in the Game (p. 4 of 14)

25

You got - ta

get our, get our, get our, get our head in the game. —

Am Bm

26

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

Get our Get our head in the game, — We got - ta

Cm

27

Let's

get our, get our, get our, get our head in the game, — Woo! —

Am Bm

NET

SNEAKER SQUEAK

REBOUND

BALL BOUNCE 1

No. 11 Get'cha Head in the Game (p. 5 of 14)

29

(TROY:)

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

Cm **FAT ANALOG SYNTH** Am

31

Bs., Gtr. 2

A sec-ond chance, got-ta grab it and go. — Maybe this time, we'll hit — the right notes. —

Cm Am Bm

33

♩=80

I've got to see her a...

JOCKS:

You've got to see her a - gain. — do do do do do

A[♭]M a j7 **Kbd. 2 (Elec. pno.), Gtr. 1** Gm 7 Fm 7 G7

35

♩=110

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

Cm **FAT ANALOG SYNTH** Am Bm

No. 11 Get'cha Head in the Game (p. 6 of 14)

Wait a min-ute; get my head in the game. — Wait-a min-ute; wait a min-ute. Got-ta

Cm Am Bm

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

JOCKS:

Gtr. 1 (mean stabs)

Kbd. 2 (Rez breathy pad)

Cm

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

got - ta

Am

No. 11 Get'cha Head in the Game (p. 7 of 14)

71

get my, get my head in the game. —

You got - ta

Cm

42

Come on,

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

Kbd. 2 (stabbin' synth brass)

Am Bm

43

get my, get my head in the game. —

You got - ta

Cm

No. 11 Get'cha Head in the Game (p. 8 of 14)

44

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

Am Bm

45

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

Cm

46

♩=80 (TROY:)
Why am I feel-ing so — wrong?
get-'cha, get-'cha, get-'cha, get-'cha head in the game. — Woo!

Kbd. 2 (Elec. pno.)

REBOUND

Am Bm

No. 11 *Get'cha Head in the Game* (p. 9 of 14)

(JOCKS:)

You have to ask your - self: Is your

smoothly A♭m7 D♭

Kbd. 2 (Elec. pno.), Gtr. 1

pedal with changes

My head's in the game, but my heart's in the
head in the game? oo

G♯6 G♯7

song. She makes this feel so right.

What's it gon-na be?

E♭m7 EMaj7

TROY: Should I go for it?
Better shake this, yikes!

**JOCKS,
TROY:**

CLAP!

Kbd. 2 (Synth br.)
 Ball up! Booyah! Booyah! Now we got the swerve on, — now break.

f Am Bm Cm Am

FAT ANALOG
SYNTH + Bs.
Gtr. 2
Dr.

Make the pass, — clean the glass. Take an-oth-er swipe from the char-i-ty stripe. —

Cm Am Bm

2 SOLOS:

Make the slam-dunk, get the in-side, out-side, Dunk-a-del-ic! Dunk-a-del-ic!

Cm Am Bm

TROY:

JOCKS:

**2 MORE
SOLOS:**

Keep your head, don't for-get, and Troy boy Troy be cut-ting the net. You got-ta

Cm Am Bm

55

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

JOCKS:
You got - ta

+ Gtr. 1
Kbd. 2

Cm **SNEAKER SQUEAK**

BALL BOUNCE 1

66

You got - ta

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

Am

67

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

You got - ta

Cm

No. 11 Get'cha Head in the Game (p. 12 of 14)

68

Come on,

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

Am Bm

69

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

You got - ta

+ NET

Cm

70

I got - ta

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

Am Bm

No. 11 Get'cha Head in the Game (p. 13 of 14)

get my, get my head in the game. —

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

Cm

72

get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game. — Get - 'cha

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

Am Bm

73

head in the game! Get 'cha head in the game! Get-'cha head in the game!

Get-'cha head in the game!

Am Bm Cm

REBOUND

No. 11 Get'cha Head in the Game (p. 14 of 14)

Get'cha (Playoff) into Lab

from Disney's *High School Musical*

(TROY, JOCKS)

(Coach Bolton blows the *whistle*.)

MUSIC STARTS

(The Jocks head for the Locker Room.)

TROY:
You got-ta get-'cha, get-'cha head in the game. —

JOCKS:
You got-ta

Kbd. 2 (Synth br.)
f

+ Gtr. 1
Kbd. 2

SNEAKER SQUEAK
Cm

BALL BOUNCE 1
f

3

You got - ta

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

Am

get - 'cha, get - 'cha head in the game.____

You got - ta

Cm

5

Come on,

get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game.____

Am Bm

6

get - 'cha, get - 'cha head in the game.____

You got - ta

Cm + NET

No. 12 Get'cha (Playoff) into Lab (p. 2 of 4)

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

Am Bm

8

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

Cm

9

(Students in white lab coats run on and throw themselves into their work.)

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

Am Bm

No. 12 Get'cha (Playoff) into Lab (p. 3 of 4)

head in the game! Get 'cha head in the game! Get-'cha head in the game!

Get-'cha head in the game!

Am Bm Cm

The musical score consists of four staves. The top two staves are vocal lines in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "head in the game! Get 'cha head in the game! Get-'cha head in the game!" on the first staff, and "Get-'cha head in the game!" on the second staff. The third staff is a single melodic line for a guitar or piano, featuring sixteenth-note runs and a sixteenth-note triplet. The bottom two staves are piano accompaniment in a grand staff (treble and bass clefs). The left hand plays a steady bass line, and the right hand plays chords and rhythmic patterns. Chord markings "Am", "Bm", and "Cm" are placed above the right-hand staff. The piece concludes with a double bar line.

Sharpay Dials

from Disney's *High School Musical*

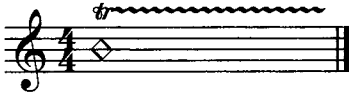
SHARPAY: Did you know Troy spent a year in juvenile hall? Something to do with cats and lawn mowers...

TAYLOR: (*à la Glinda from The Wizard of Oz*) Be gone! You have no power here!

SHARPAY: **Whatever.** (*Sharpay moves back a seat, but continues to eavesdrop on Taylor and Gabriella.*)

MUSIC STARTS

SFX: Cellphone dialing



The Plot Thickens

from Disney's *High School Musical*

GABRIELLA: Thanks, but I think I'll pass for now. I just want to get acclimated to the new school and all.

TAYLOR: Well... promise you'll think about it?

GABRIELLA: **Promise.**

MUSIC STARTS

(Students race out of class, tossing off their lab coats.
Sharpay stands downstage.)

Hip hop ♩=112

The musical score consists of two systems of piano accompaniment. The first system starts with a treble clef staff containing a melodic line with a 'BRIGHT SYNTH BRASS' annotation. Below it is a grand staff with a bass clef staff. The second system begins with a measure number '6' and continues the piano accompaniment. The score includes various musical notations such as chords, stems, and rests. Sound effect annotations include 'SFX: School Bell' and 'BRIGHT SYNTH BRASS'. The tempo is marked as 'Hip hop ♩=112'.

(A light comes up on Ryan,
also on the phone.)

15

Announcement Transition 3

from Disney's *High School Musical*

SHARPAY: She's interested in Troy, barfboy. I need you to plant those printouts in Taylor's locker ASAP, okay?

RYAN: No problemo, boss. But why am I doing that?

SHARPAY: Look, there's no harm in making certain that Gabriella is welcomed into school activities that are appropriate for her. You know, the ones that keep her far away from Troy **Bolton!**

MUSIC STARTS

The musical score is written in 4/4 time with a tempo of 65. It features a percussion part for a Tam-Tam and a piano accompaniment. The piano part is marked 'PIANO Tutti' and 'ff' (fortissimo). The score consists of two systems of staves. The first system includes a percussion staff with a Tam-Tam and a piano staff with a treble and bass clef. The second system continues the piano accompaniment. A stage direction '(Lights up on Jack in the booth.)' is placed at the end of the piano staff.

Detention

from Disney's *High School Musical*

JACK SCOTT: Well, Wildcats... it's time to kiss today goodbye and point me towards detention, so all you evil-doers better get your butts to the theater immediately or face the wrath of Darbus the Merciless. This is Jack Scott signing off.

(Lights out on Jack.)

MUSIC STARTS

$\text{♩} = 144$

The musical score is written for piano in 4/4 time. The tempo is marked as quarter note = 144. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody, which starts with a G4 quarter note, followed by a series of eighth and quarter notes, and ends with a half note G4. The bass staff contains the accompaniment, starting with a G2 quarter note, followed by a series of eighth and quarter notes, and ends with a half note G2. Chord symbols are placed below the bass staff: G, D/F#, Em, D, D sus4, and C(add2). There are also some performance markings like 'trgl.' and 'acc.' in the bass staff.

Dr.
Perc. (trgl.)
Gtr. 2 (acoustic)
Bs.

Announcement Transition 4

from Disney's *High School Musical*

MS. DARBUS: (*seeing some possible common ground*) Which is precisely what I am trying to instill in them.

COACH BOLTON: (*not taking the bait*) How, by making them scream at the top of their lungs!?

MS. DARBUS: Philistine!

COACH BOLTON: Crack pot!

(*Words finally failing her, Ms. Darbus bangs her gong in Coach Bolton's face. He blows his whistle in her face.*)

MUSIC STARTS

(*Sharpay smiles and runs off. The lights go down on the perennial fight.*)

Heavy ♩=116

PIANO

+ Dr.,
Conga, Tamb.,
Gtr. 1,
Bs.

(*Lights up on Jack in the booth.*)

Auditions

Bop to the Top / What I've Been Looking For from Disney's High School Musical (THESPIANS, MS. DARBUS)

JACK SCOTT: Hey, Peeps, Jack Scott welcoming you back to another train-wreck of a school day. The auditions for Juliet and Romeo will start at 3:00 p.m. sharp, so ye verily forsootheth dudes better reveth yonder vocal chords. This is Jack Scott, over and out in 5-4-3-2-and 1! (Lights out on Jack.)

MUSIC STARTS

(Lights up on Thespians warming up for the big audition. Kelsi sits at the piano, accompanying the Thespians as they step forward to sing. Ms. Darbus sits in the house, a big smile on her face. She bangs her gong to open the auditions.)

PIANO

♩=157

Dr., Gtrs., Bs. on downbeats

3X

Detailed description: This block contains the piano introduction for the song. It features a grand staff with treble and bass clefs. The tempo is marked as quarter note = 157. The key signature has one flat (B-flat major). The music starts with a forte (f) dynamic. There are several measures of chords and arpeggiated patterns. A '3X' box indicates a triple repeat of a specific rhythmic figure. Chord symbols include Gm and A.

7

GROUP 1:

I be- lieve in dream - ing, shoot - ing for the stars.

F E^b

+ Kbd. 2 (str., harpsi.) Perc (tenor dr.)

Detailed description: This block contains the first vocal line for Group 1. The melody is written in a single staff. The lyrics are 'I be- lieve in dream - ing, shoot - ing for the stars.' Below the melody, the chords F and E^b are indicated. The piano accompaniment continues from the previous section, with a dynamic marking of mezzo-forte (f). Additional instrumentation includes Keyboard 2 (strings, harpsichord) and Percussion (tenor drum).

11

GROUP 2:

Ba-by to be num - ber one, you've got to raise the bar!

GROUP 3:

A -

Gm F E^b E^bM a j7 A D7

p

Detailed description: This block contains the vocal lines for Group 2 and Group 3. Group 2's melody is 'Ba-by to be num - ber one, you've got to raise the bar!' with chords Gm, F, E^b, and E^bM a j7. Group 3's melody is 'A -' with chords A and D7. The piano accompaniment continues, with a dynamic marking of piano (p). The key signature remains one flat.

kick-in' and a scratch - in', grind - ing out my best.

Gm F Cm 7 Eb

MS. DARBUS: Next!

ALL: An - y - thing it takes to climb the lad - der of suc - cess!

Gm F Eb D7 Gm

(James leaps out of the group and stands next to the piano. He has the worst sense of pitch in the world.)

JAMES: It's hard to be-lieve that I could-n't see you were al-ways there be-side me....

A Pno. solo D Bm 7 E7

mf

MS. DARBUS: Such improvement from last year, James. (to other Thespians) Now, don't be shy... Who's next? (Next is SUSAN, whose audition is overwrought with melismatic emotion.)

MS. DARBUS: Such improvement from last year, James. (to other Thespians) Now, don't be shy... Who's next? (Next is SUSAN, whose audition is overwrought with melismatic emotion.)

p + Dr., Perc., Gtr. 1, Bs., Kbd. 2 *sfz*

E7

31

SUSAN:

It's hard to believe — that I could-n't see — you were al-ways there be-side me... —

F Pno. solo B \flat Gm 7 C7

35

MS. DARBUS: That's lovely, Susan, such emotion, such... uhm... *joie de vivre!*

MS. DARBUS:

Next!

+ Dr., Gtr. 1, Bs., Kbd. 2 + Perc. (sus cym.) G7

p *f* + Gtr. 2

39

GROUP 2:

Work our — tails — off ev - 'ry day. —

GROUP 1:
Work our — tails — off ev - 'ry day. —

Gtr. 1

Cm Dm

mp

Bs.

MS. DARBUS:

Next!

com - pe - ti - tion, blow them all a - way!

We've got to bump the com - pe - ti - tion, blow them all a - way!

E^b F Dsus4 A

f

(CATHY steps up, the next Ethel Merman, and belts it out.)

47 CATHY: suddenly, inexplicably show-biz

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

G Pno. solo C G/B Am7

mf

50 MS. DARBUS: What an innovative choice of tempo!

ALAN: Thought I was a-lone

MS. DARBUS:

Next!

back to pop

D7 G

stiff

with no-one to hold — but you were al-ways there be-side me... —

C G B Am7 D7

MS. DARBUS: Alan, I admire your pluck, but not as much as I admire those shoes. You simply must design our costumes!

57

MS. DARBUS:

+ Dr., Perc., Gtr. 1, Bs., Kbd. 2

Next!

D7

p *sffz*

+ Gtr. 2

63

GIRLS:

I can make this hap - pen, — I know it in — my heart. —

GUYS:

I can make this hap - pen, — I know it in — my heart. —

Gtr. 2 tacet

mf Gm F Eb

All I have to do — is prove that I can play — the part. —

All I have to do — is prove that I can play — the part. —

Gm C Cm A Dsus4 D

+ Perc. (sus cym.)

(CYNDRA's operatic voice
breaks glass for miles around.)

71

This feel-ing's like no oth - er — I want you to know... —

MS. DARBUS: + Perc. (sus cym.)

Bra-va! Next!

Bm7 Pno. solo E Bm7 E

mf

75

GIRLS:

I've done all the home - work, now I need — the shot.

GUYS:

I've done all the home - work, now I need — the shot.

Am G Dm7 F E7

Dr., Gtr. 1, Bs., Kbd. 2

mf

Please, Ms. D, give me the chance to show you what I've got!

Please, Ms. D, give me the chance to show you what I've got!

Am G Dm B E7sus4 E7

(A trio of Thespians gyrates through a performance-art version of the song, one after the other.)

83

PERF. ART KID 1: It's hard to believe...

PERF. ART KID 2: That I could-n't see...

PERF. ART KID 3: You were

MS. DARBUS:

De - light-ful! De - li-cious!

A C# D A C# Bm 7

Pno. solo
mf easy

86

DARBUS: Such vision, such risking!

al - ways there be-side...

De - love - ly!

Kbd. 2
+ Dr., Perc, Gtr. 1, Bs.

E7

mp

GROUP 2:

Work our tails off ev - 'ry day.

GROUP 1:
Work our tails off ev - 'ry day.

Dm Em

mf *Tutti*

GIRLS: *fp*
com-peti - tion, blow them all a - way!

GUYS: *fp*
We've got to bump the com-peti - tion, blow them all a - way!

F G Esus4 E

p

Suddenly Faster $\text{♩} = 104$

We're gon-na bop bop bop, bop to the top,

We're gon-na bop bop bop, bop to the top,

Dr. (timbales) *Kbd. 2 (Str.)*

mf *Tutti*

ff *f* F G

Wipe a - way your in - hi - bi - tions. Jump and hop, hop till we drop and start_

Wipe a-way your in - hi - bi - tions. Jump and hop, hop till we drop and start_

Em7 Am F G

Detailed description: This page contains a musical score for page 102. It features two vocal staves at the top, each with the lyrics "Wipe a - way your in - hi - bi - tions. Jump and hop, hop till we drop and start_". Below the vocal staves is a piano accompaniment section with two staves. The piano part includes a bass line and a treble line with chords. The chords are labeled as Em7, Am, F, and G. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

a - gain. Bop bop bop straight to the top, go - ing for the glo -

a - gain. Bop bop bop straight to the top, go - ing for the glo -

Em7 A F G Em7

Detailed description: This page contains a musical score for page 106. It features two vocal staves at the top, each with the lyrics "a - gain. Bop bop bop straight to the top, go - ing for the glo -". Below the vocal staves is a piano accompaniment section with two staves. The piano part includes a bass line and a treble line with chords. The chords are labeled as Em7, A, F, G, and Em7. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

ry. — We'll keep step - ping up — and we just won't

ry. — We'll keep step - ping up — and we just won't

Gtr. 1
mp

Am *FMaj7*
mp
mp

114 *fp*
stop — till we reach the

fp
stop — till we reach the

Esus4 *E7*

top! _____ Bop to the top!

top! _____ Bop to the top!

Am G F Am G Am *ff*

Detailed description: The image shows a musical score for page 117. It consists of three systems of music. The first two systems are vocal lines, each with a treble clef and a key signature of one flat. The lyrics are "top! _____ Bop to the top!". The first system has a long horizontal line under "top!" indicating a sustained note. The piano accompaniment is shown in the third system, with a grand staff (treble and bass clefs). The first measure has chords Am, G, and F. The second measure has Am, G, and Am. The third measure has a fortissimo (*ff*) dynamic and chords A and A. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

What I've Been Looking For

from Disney's *High School Musical*

(SHARPAY, RYAN)

KELSI: What key?

RYAN: (*lifting a boombox*) Hey, thanks, but we had our rehearsal pianist do an arrangement. (*Ryan puts the boombox on the piano, presses the button, and joins Sharpay in their starting positions.*)

MUSIC STARTS

(*Their performance is sharp and polished, but a bit on the soulless side. During the song, Troy shows up back stage, hiding from the others. He looks around, hoping to find Gabriella.*)

PIANO

Shuffle

♩=140 A Dr., Perc. (trgl.) A D A Bm7 E D E

The piano introduction is in 4/4 time with a tempo of 140 beats per minute. It features a shuffle feel. The key signature has two sharps (F# and C#). The music starts with a mezzo-forte (mf) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line of quarter notes. Chords are indicated above the staff: A, D, A, Bm7, E, D, E. The introduction ends with a fermata over the final chord.

Gtr. 1 (silly)

+ Bs.

5

SHARPAY:

RYAN: *8^{vb}* you were al-ways there be-side me. —

It's hard to be-lieve — that I could-'t see — you were al-ways there be-side me. —

A + Kbd. 2 (flutes.) D A Bm7 E D E

The first vocal part features Sharpay and Ryan. Sharpay's line starts with "you were al-ways there be-side me." Ryan's line starts with "It's hard to be-lieve — that I could-'t see — you were al-ways there be-side me. —". The piano accompaniment continues with chords: A, D, A, Bm7, E, D, E. The dynamic is mezzo-forte (mf).

9

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

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

A A D A Bm7

The second vocal part continues with the lyrics "Thought I was a - lone — with no-one to hold, — but you were". The piano accompaniment continues with chords: A, A, D, A, Bm7. The dynamic is mezzo-forte (mf).

al-ways right be-side me. — This feel-ing's like no oth-er. — I want you to know: —

al-ways right be-side me. — I want you to know: —

E D/E Bm7 C#m7 D

Gr. 1

I've nev-er had some-one that knows me like you do, — the way you

I've nev-er had some-one that knows me like you do, — the way you

+ Gr. 2

E 3 3 3 F#m + Perc. (Tamb.) E/G# A A/C# D

do. — I've nev-er had some-one as good for me as you, — no-one like

do. — I've nev-er had some-one as good for me as you, — no-one like

E E#dim F#m E/G# A A/C# D

you. — So lone-ly be-fore — I fin-al-ly found — what

you. — So lone-ly be-fore — I fin-al-ly found — what

Gtr. 1

E D Bm7 E

SHARPAY: What's with you and those stupid jazz squares?

I've been look - ing for. —

I've been look - ing for. —

Kbd. 2 (picc. tpt.)

mf

A D A

Gtrs. tacet

mf

RYAN: Too hard? I can dumb it down for you. Again.

Bm7 E D E D

(SHARPAY:)

Musical staff for Sharpay's vocal line, showing a melody in D major with lyrics: "So good to be seen, so good to be heard. Don't have to say a word."

So good to be seen, so good to be heard. Don't have to say a word.

(RYAN:)

Musical staff for Ryan's vocal line, showing a melody in D major with lyrics: "Don't have to say a word."

Don't have to say a word.

Kbd. 2 (flutes)

Musical staff for Keyboard 2 (flutes), showing accompaniment in D major with a triplet of eighth notes.

Gtrs.

D A C# Bm7 A G A

Musical staff for Guitars, showing accompaniment in D major with chords D, A C#, Bm7, A, G, A and a triplet of eighth notes in the bass line.

Musical staff for vocal line, showing a melody in D major with lyrics: "having you a-round."

having you a-round.

Musical staff for vocal line, showing a melody in D major with lyrics: "For so long I was lost, so good to be found. I'm lov-ing having you a-round."

For so long I was lost, so good to be found. I'm lov-ing having you a-round.

Musical staff for vocal line, showing a melody in D major with lyrics: "having you a-round."

D A C# Bm7 A G D E

Musical staff for Guitars, showing accompaniment in D major with chords D, A C#, Bm7, A, G, D, E and a triplet of eighth notes in the bass line.

RYAN: SHARPAY:

This feel-ing's like no oth - er. I want you to know:—

E Bm7 C#m7 D

(SHARPAY:) (RYAN:)

I've nev-er had some - one that knows me like you do, — the way you

I've nev-er had some - one that knows me like you do, — the way you

+ Kbd. 2, Perc.

E F#m E G# A A C# D

do. — I've nev-er had some - one as good for me as you, — no-one like

do. — I've nev-er had some - one as good for me as you, — no-one like

E E#dim F#m E G# A A C# D

you. — So lone-ly be-fore — I fin-al-ly found — what

you. — So lone-ly be-fore — I fin-al-ly found — what

Gr. 1

E D Bm7 E

57

I've been look-ing for. — Doo doo doo doot doo doo doo doot doo a -

I've been look-ing for. — Doo doo doo doot doo doo doo doot doo a -

A A C# D A C# Bm7

Pno., Dr., Perc., Kbd. 2

61

woh oh oh oh — Doot doo doo doo doot doo doo doo doot doo a -

woh oh oh oh — Doot doo doo doo doot doo doo doo doot doo a -

Kbd. 2 (picc. tpt.)

+ *Gtrs.*

E7 A D A Bm7

Bs.

No. 19 What I've Been Looking For (p. 6 of 7)

The musical score consists of three systems. The first system contains two vocal staves. The top staff has the lyrics "woh oh oh oh" followed by a melisma line, then "You!" and "No, us!". The bottom staff has "woh oh oh oh" followed by a melisma line, then "No, you!" and "No, us!". The second system shows a piano accompaniment with a treble clef staff containing chords and a bass clef staff with a bass line. Chord symbols E7, D, A C#, and D C# are placed above the treble staff. Dynamics include a forte (f) marking and accents (^) over notes.

No. 19 What I've Been Looking For (p. 7 of 7)

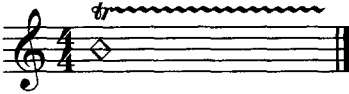
School Bell

from Disney's *High School Musical*

(Sharpay and Ryan bow to applause. Their theatrical tsunami completely wipes out the other Thespians.)

MS. DARBUS: Ryan, Sharpay, very slick, very polished. You might want to work on some... oh, I don't know... some **warmth?**

SFX: School Bell



What I've Been Looking For (Reprise)

from Disney's *High School Musical*
(TROY, GABRIELLA, KELSI)

TROY: The person who makes everyone else look good. Without you, there is no show. You're the playmaker here, Kelsi.

KELSI: I am? (*she sits at the piano, fumbles with her music*) You want to hear the way that song is supposed to sound?

MUSIC STARTS

TROY: Wow, that's really nice. (*Kelsi pushes music across the piano toward Troy.*)

KELSI: It starts out quiet. Go ahead, you first.

Rubato **PIANO** (*Troy squints at the music then starts quietly, tentatively.*)

A2 *Band tacet* A2/C# D E7

5 **TROY:** (*sub*) **KELSI:** Nice. Keep going.

It's hard to be-lieve — that I could-n't see — you were al-ways there be-side me. —

A2 DMaj7 Bm7 E7

7 **KELSI:** (*nods to Gabriella*) Now you. **KELSI:** Now together.

GABRIELLA: Thought I was a-lone — with no-one to hold — but you were al-ways there beside me. —

(**TROY:**) but you were al-ways there beside me. —

A2 D2 Bm7 E7

(As with the karaoke, Troy and Gabriella gain confidence as the song progresses. Before Darbus can leave the theater, the sound of Troy and Gabriella's singing stops her. She listens, engaged.)

9 *piu mosso* gently swing 16ths KELS: Awesome!

This feel-ing's like no oth - er. I want you to know: -
I want you to know _____

Bm7 C#m7 D2

11 *with confidence*

I've nev - er had some - one who knows me like - you
I've nev - er had some one who knows me like you

D E C#7 F#m A2

13

do the way you do. I've nev - er had some one as good for me as
do the way you do. I've nev - er had some one as good for me as

D2 D/E E F#m A2

you, — no - one like you. (Like you.)

you, — no one like you.

D2 D E

ritard.

So lone-ly be-fore — I fin-al-ly found — what I've been look-ing

So lone-ly be-fore — I fin-al-ly found — what I've been look-ing

D A/C# Bm7 E2 D/E

A tempo, meno *p* *ritard. a fine*

for.

for.

8va

E A2 A2/C# E/D D E D/E A2

Cellular Fusion

from Disney's *High School Musical*

(CHAD, TAYLOR, COMPANY)

KELSI: If you want to rehearse, I'm usually in the music room during free period and after school... and sometimes even during biology class. Call me on my cellphone and I'm there! Or if it's easier, I can give you a wake up call and come over with my accordion... it's mobile! (*Lights out.*)

MUSIC STARTS

(Cacophony of dialing cell phones. Lights up.

Troy and Gabriella call Chad and Taylor to tell them about their callback.)

♩=120

Dr., Perc. (Doumbek)

Musical score for measures 1-3. The top staff shows a rhythmic pattern for Dr., Perc. (Doumbek). The piano accompaniment (Kbd. 2 (Elec. pno.)) consists of rests in the first two measures and an A7 chord in the third measure.

Musical score for measures 4-6. The top staff continues the drum and percussion. The guitar part (Gtr. 2) enters in measure 4 with a melodic line. The piano accompaniment continues with rests and chords.

Musical score for measures 7-9. The top staff shows Taylor's vocal line starting with the lyrics "Gab-ri-el-la?". The guitar part (Gtr. 1) enters in measure 7 with a rhythmic accompaniment. The piano accompaniment continues with rests and chords.

What's up? Mm-

CHAD: *sub*

Troy? What's go-in' on? Mm-

hm. Oh, yeah? What? When?

hm. Oh, yeah? What? When? No

FAT BRASS

pp

10 *f*

No way! — Got-ta go, got-ta tell, like yes - ter - day! —

f

way! — Got-ta go, got-ta tell, like yes - ter - day! —

+ Bs.

18

Bb7

21

TAYLOR: Mar-tha? **MARTHA:** Tay-lor? **TAYLOR:** I got

ZEKE: Chad? **CHAD:** Zeke? I got

(Bs.)

No. 22 Cellular Fusion (p. 3 of 8)

MARTHA: news, got news! Go a-head and speak. **GIRLS:** Got-ta pass it a-round, — Gab-ri-el-la and Troy... — **MARTHA:** Did

ZEKE: news, got news! Go a-head and speak. **GUYS:** Got-ta pass it a-round, — Gab-ri-el-la and Troy... —

GIRLS: what? No way! Pass it a-round! — Now, don't — be slow! — Got-ta

ZEKE: That's not our boy. — **GUYS:** Pass it a-round! — Now, don't — be slow! — Got-ta

FAT BRASS
p
 C7

go, got-ta tell ev-ry-bod-y I know. _____

go, got-ta tell ev-ry-bod-y I know. _____

Tutti

PIANO **B7**

f *p*

KELSI:

I nev-er heard it sung as half as good as Gab-ri-

TAYLOR, MARTHA:

Gab-ri-

Gtr. 1

D/E

f

el - la.

el - la girl, don't you care _____ a - bout _____ the team?

ZEKE, CHAD: *8^{vb}*

Don't you care a - bout the team, _____

D B

p

GIRLS: *mp*

What'll Shar-pay _____ and Ry -

GUYS: *mp*

What'll Shar-pay _____ and Ry -

sp >

_____ your friends, _____ the game, _____ How could this hap-pen?

SHARPAY:

How could this hap-pen?

Gtr. 1

mf

90's FM PIANO

C# F#7

mf
 an do? — What 'll Shar - pay — and Ry - an do? —
mf
 an do? — What 'll Shar - pay — and Ry - an do? —

RYAN: *8^{vb}*
 They got a call-back!

SHARPAY:
 If this is one bit

E F# E
PIANO

f What-'ll Shar - pay — and Ry - an do when they find out!?
f What-'ll Shar - pay — and Ry - an do when they find out!?
fp true I'm gon - na scream — and

mp

(Sharpay screams as if the mirror just told her, "You may not be the fairest one of them all anymore, toots!" Sharpay and Ryan stand next to each other but talk via cell phones.)

SHARPAY: Is this some kind of sick joke, Troy and Gabriella didn't even audition!

RYAN: And they never even asked our permission to join the Drama Club. I mean, come on!

SHARPAY: Someone's got to tell that new girl the rules.

RYAN: Right. Uhm, what are the rules again?

(Lights out. Spotlight on Sharpay.)

44 ♩ = 110 4X

shout!

ff

mf

SHARPAY:
Rule Number
One: Pick the
right clique.

Two: Act like
your clique.

Three: Dress for
your clique.

Four: Know
where your
clique clicks.

And Rule Number
Five: **STICK TO
THE STATUS QUO!**

(Sharpay and Ryan run off.)

47

fp

fp

fp

fp

fp < *ff*

V.S. No. 23 "Stick to the Status Quo"

Stick to the Status Quo

from Disney's *High School Musical*
(COMPANY)

(Lights up on a busy cafeteria. Students are sitting in their respective cliques and buzzing about the news. Troy and Chad walk in. Zeke runs over to them.)

ZEKE: Dude, you are so totally awesome!

TROY: Uhm, thanks. Why?

ZEKE: If you can come out in the open about singing, then I can tell my secret, too. I love to bake.

TROY, CHAD: What?!

♩=160 **PIANO**

E^b7 Kbd. 2 (organ) **3X** D^b7 D7

Tutti

Gr. 2

5 ZEKE: *8^{vb}*

You can bet there's noth - ing but net when I am in the zone and on a roll. —

E^b7

8

— But I've got — a con-fes-sion, my own se - cret ob-ses-sion and it's mak-

D^b7 D7 E^b7

ing me__ lose__ con - trol._____

JOCKS:

at pitch

Ev - 'ry - body - y, gath -

F7 B^b7sus4 B^b E^b/G A^b7

ZEKE: Scones, strudel,
even apple pan-dowdy. **2X**

er__ 'round._____

*Play 1st
Time Only*

JOCKS:

Not__ an-oth-er sound!_____

B^b7sus4 A

ZEKE: I dream of
making the perfect
creme brulee. **2X**

JOCKS:

No, no, no, no!

8^{vb}

No, no, no, no! No, no, no;—

p *ff* *f*

Cm A^b

Gtr. 2, Bs.

stick to the stuff you know. If you wan -

stick to the stuff you know. If you wan -

Chords: Eb, Bb, Cm

na be cool, fol-low one sim-ple rule; don't mess with the flow, no, no. -

na be cool, fol-low one sim-ple rule; don't mess with the flow, no, no. -

Chords: Ab7sus4, Ab7, Eb/Bb, Bb

Stick to the sta - tus quo!

Stick to the sta - tus quo!

Chord: Dbsus2

(Gabiella and Taylor enter. Martha Cox, looking studious and conservative, runs up to Gabiella.)

MARTHA COX: Gabiella, you've changed my entire life!

GABRIELLA: I did?

31 **E^b7** *Kbd. 2 (organ)* **1X** **D^b7** **D7**

35 **MARTHA:** *8^{vb}* *Gtr. 2* **GABRIELLA, TAYLOR:**

Look at me and what _____ do you see? In - tel - li - gence be - yond com - pare. —

E^b7

38 **MARTHA:**

But in - side _____ I am stir - ring, some - thing strange _____ is oc - cur - ing. It's a se -

D^b7 **D7** **E^b7**

41

cret I _____ need _____ to share. _____

BRAINIACS:

O - pen _____ up, _____ dig _____ way _____

F7 **B^bsus4** **B^b** **E^b/G** **A^b7**

MARTHA COX: Hip hop is my passion!
I love to pop, lock, break, and jam.
KRATNOFF: Is that legal? **3X**

BRAINIACS:

44

— down — deep. —

Not — an-oth-er peep! —

Bb7sus4 *Play 1st Time Only*

Musical score for measures 44-47, featuring vocal lines and piano accompaniment. The piano part includes a first-time play instruction and a dynamic marking of *ff*.

MARTHA COX: It's just dancing.
And the truth is, sometimes I think
it's even cooler than homework!

48

3X

BRAINIACS:

No, no, — no, no! —

No, no, — no, no! — No, — no, no; —

p *ff* *f*

Cm *Ab*

Gtr. 2, Bs.

Musical score for measures 48-51, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings of *p*, *ff*, and *f*, and chord changes to *Cm* and *Ab*.

52

stick — to the stuff — you know. — It is be -

stick — to the stuff — you know. — It is be -

Eb *Bb* *Cm*

Musical score for measures 52-55, featuring vocal lines and piano accompaniment. The piano part includes chord changes to *Eb*, *Bb*, and *Cm*.

ter by far to keep things as they are. Don't mess with the flow, no, no.

ter by far to keep things as they are. Don't mess with the flow, no, no.

Chords: A^b7sus4, A^b7, E^b/B^b, B^b

Stick with the status quo!

Stick with the status quo!

Chord: D^b7sus2

(By this point, Troy and Gabriella are standing together, trying to stay clear of the dancing students. A few Jocks and a few Brainiacs join them. RIPPER, a Skater Dude, rushes up to them. Before he can say anything:)
 TROY/GABRIELLA: Not you too!

61

E7 Kbd. 2 (organ) 1X D7 D#7

Gr. 2

65 **RIPPER:** **T, G, FRIENDS:**

Lis-ten well, I'm read - y to tell... A-bout a need that you can-not de - ny.

E7

68 **RIPPER:**

Dude, there's no ex-plan-a-tion for this awe - some sen-sa-tion but I'm read-

D7 D#7 E7

71 **SKATER DUDES:**

y to let it fly. Speak your mind and you'll

F#7 Bsus4 B E# A7

RIPPER: If Troy can be in a show, then I'm coming clean. I play the cello.

MONGO: Awesome. What is it? (RIPPER plays a wild, "air-cello" solo.)

74 **SKATER DUDES:**

be heard! Not an-oth-er word!

4X

Play 1st Time Only

B7sus4

MONGO: Do you have to wear a costume?

RIPPER: Jacket and tie.

MONGO: That's uncalled for!

78

3X

TROY,
GABRIELLA:

No, no, no, no!

81

Don't stick to the stuff you know

SKATER
DUDES:

at pitch

No, no, no!

84

If you want to go far, got to reach for your star. Just fol -

C#m

A7sus4

A7

E
B

low your dreams — and go! — Don't stick — with the sta - tus quo! —

REBELS:

Don't stick —

B Dsus2

**TROY,
GABRIELLA,
REBELS:**

No, — no, no! — Don't stick —

— to the sta - tus quo!

C#m A E

— to the stuff — you know — No, you got — ta be true — to the thing —

B C#m A7sus4

— that you do No, don't be a-fraid to show you won't stick—

A7 E B B Dsus2

— to the stat - us. quo!

Don't stick to the sta - tus quo!

optional rock cello solo F#7sus4 Gtr. 1 (solo)

(The entire cafeteria is in an uproar. Troy and Gabriella's callback has turned the entire student body upside-down. It's The Cliques versus The Rebels, competing for members. Sharpay and Ryan enter and witness the chaos.)

106

Bartok pizz.

109

arco

113

No. 23 *Stick to the Status Quo* (p. 11 of 19)

SHARPAY:

This is not what I want. This is not what I planned.

Gr. 2 (wailing)

Kbd. 2

E7 A A(add2) B(add2) A

+ Perc. (shaker)

120

And I just got - ta say I do not un - der - stand.

C#m7 C D

124

(SHARPAY:) Some - thing is real - ly... **RYAN:**

REBELS: Some - thing's not

Some - thing is chan - ging

+ *Gr. 1*

D9 Esus4 E Esus4 E Esus4 E

real - ly wrong. And we got-ta get things back_

right! And we got-ta get things back_

Some - thing is hap-pen-ing. Some-how I fin - al - - -

Esus4 E B7sus4 B7 D9

+ Gtr. 2

where they be - long!

where they be - long!

ly be - long! We can

Gtr. 1

C#m7 B7sus4 AMaj7/B B7

RIPPER:
Gotta play!

CLIQUES:
at pitch

MARTHA COX:
Hip-hop hooray!

SHARPAY:

Stick - with what you know! They _
do it! We can do it!

Kbd. 2 (organ)

E sus4 E F sus4 F

Gtr. 2 (muted)

ZEKE:
Creme brulee!

CLIQUES:

_ have got to go! Keep _ your voice down low. Not
We can do it!

F#sus4 F# G#7 B#

p

SHARPAY:

an-oth-er peep. Not an-oth-er word. Not an-oth-er sound. Ev -

No! No! No!

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

144

'ry bod - y qui - et!

A7sus4 A7

f

(Sharpay has momentarily taken back her previous territory. A hushed "No no no" chant begins.)

GABRIELLA: It's just a callback. I mean, is Sharpay really mad?

TAYLOR: Let's put it this way: no one has beaten out Sharpay for a musical since kindergarten.

ZEKE: Troy, because of you, I'm finally going to give Sharpay a token of my love. Look: (Zeke reveals a seven layer cake.)

TROY: I don't know that this is the best time to give Sharpay a cake. (The stage explodes!)

146

p ALL: **3X** **3X** **3X** **3X**

No No No No No No No No

Kbd. 2

+ Gtr. 2

Bs. **p**

(primordially unpitched:
lowest note possible)

CLIQUES:

Oh! No! No, no, no! Stick

REBELS:
No, no! no!

Dr.
BARREL HOUSE ROCK PIANO
(up high)
Dm Tutti Bb F

to the stuff you know. If you wanna be cool, follow one
no! Follow your dream and go! go! go!

C Dm Bb7sus4

simple rule, don't mess with the flow oh, no! stick
Got-ta live, got-ta grow! Oh

Bb7 E/C C Eb7sus2

159

— with the sta - tus quo! No, no, no! —
 no: Don't stick with the sta - tus quo!

Dm Bb

162

Stick to the stuff you know. It is be -
 No, no! no! no! Fol-low your dream and

F C Dm

165

ter by far to keep things as they are. Don't mess with the flow, oh no. —
 go! go! go! Got-ta live, —

Bb7sus4 Bb7 F/C C

No. 23 *Stick to the Status Quo* (p. 17 of 19)

stick — to the stat - us quo! — Stick —

— got-ta grow! — Don't stick — to the sta - tus quo! —

E^bsus2

w/ big Dr. fills

E^b7sus2
G

— to the sta - tus quo! — Stick — to the sta - tus quo! —

— Don't stick — to the sta - tus quo! — Don't stick —

E^bsus2
A^b

— to the sta - tus quo! —

+ Kbd. 2, Perc.

C7sus4 *p*

No. 23 Stick to the Status Quo (p. 18 of 19)

(Over the big finish, Zeke tries to present his cake to Sharpay. But when Troy twirls Gabriella, she bumps into Zeke, and the cake goes flying right into Sharpay's face! Sharpay lets out an ear piercing scream as the cake drips off her face in moist clumps.)

177

ff

Quo! Quo!

Quo! Quo!

ff

F Eb F Bb F Ab F F Eb Bb F Ab F

181

Quo! Quo!

SHARPAY: Someone's going to pay for this!

Quo! Quo!

F Eb F Bb F Ab F Bb F

184

Gtrs., Kbd. 2

Dr.

Bs.

(Troy grabs Gabriella's hand and they run off stage. Sharpay runs off in the other direction. Ryan follows her. Blackout. End of Act I.)

No. 23 Stick to the Status Quo (p. 19 of 19)

Entr'acte

from Disney's *High School Musical*

$\text{♩} = 160$ *Gr. 1* *Kbd. 2*

Dr. *ff* *PIANO* *ff*

F#7sus4 F#7 F#7sus4 F#7 F#7sus4 F#7

5 *Gr. 2*

F#7sus4 F#7 F#7sus4 F#7 F#7sus4 F#7 F#7sus4 F#7

9 *Kbd. 2*

p *ff*

Dm B \flat F

12

Musical score for measures 12-15. The system includes a vocal line and piano accompaniment. The piano part includes chords C, Dm, B \flat 7sus4, B \flat 7, F, and C.

16

Musical score for measures 16-19. The system includes a vocal line and piano accompaniment. The piano part includes chords C, E \flat 7sus2, and E \flat 7sus2/G. Includes the instruction "w/ big Dr. fills".

20

Musical score for measures 20-23. The system includes a vocal line and piano accompaniment. The piano part includes chords E \flat 7sus2 and A \flat . Includes the instruction "A \flat ".

24

Musical score for measures 24-27. The system includes a vocal line and piano accompaniment. The piano part includes chords C7sus4, F, E \flat /F, B \flat /F, and A \flat /F. Includes the instruction "ff" and "+ Kbd. 2, Perc."

No. 24 Entr'acte (p. 2 of 3)

28

Musical score for measures 28-30. The score is in 3/4 time and features a melody in the upper voice and a piano accompaniment in the lower voice. The piano accompaniment includes a bass line and a right-hand part with chords. Chords are labeled as F, Eb/F, Bb/F, Ab/F, F, Eb/F, and Bb/F.

31

Gtrs., Kbd. 2

Bs.

Musical score for measures 31-33. The score is in 3/4 time and features a melody in the upper voice and a piano accompaniment in the lower voice. The piano accompaniment includes a bass line and a right-hand part with chords. Chords are labeled as Ab/F. The score includes dynamic markings such as accents (>) and slurs.

No. 24 Entr'acte (p. 3 of 3)

Rooftop Garden

from Disney's *High School Musical*

JACK SCOTT: This is Jack Scott with a late-breaking Wildcat Newsflash: Students have been spotted singing and dancing on tables in the school cafeteria! Cliques have gone wild in an unprecedented response to Troy Bolton's callback for the school musical – one skaterdude was even seen mixing in with the school band string section – oh, the humanity, the humanity!
(Lights out on Jack.)

(Lights up on the rooftop garden, Horticulture Club headquarters. It's a hidden oasis, filled with flowers in full bloom.)

MUSIC STARTS

♩=150

PIANO

+ Kbd. 2

Dr. (shaker)
 Perc. (trgl.)
 Gtr. 2 (muted)

5

+ Gtr. 1

ritard. (Troy and Gabriella run on.)

A sus4

E sus4

+ Bs.

The musical score is written for piano and guitar. It begins with a tempo marking of quarter note = 150. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system shows the piano accompaniment with a treble clef staff and a bass clef staff. The piano part features a steady eighth-note bass line and a treble line with eighth-note chords. A guitar part is indicated by '+ Kbd. 2' and '+ Gtr. 1'. The second system starts at measure 5 and includes a 'ritard.' (ritardando) instruction. The piano part continues with eighth-note chords, and the guitar part features a triplet of eighth notes. The score concludes with a double bar line and a final bass line marked '+ Bs.'.

I Can't Take My Eyes Off of You

from Disney's *High School Musical*
(TROY, GABRIELLA)

GABRIELLA: (*backpedaling*) That's cool – I mean, I guess I don't want to either.

TROY: No, I'm in.

GABRIELLA: Really? Really?

TROY: Hey, just call me "freaky callback boy."

MUSIC STARTS

GABRIELLA: You're a cool guy, Troy. But not for the reasons your friends think.

Dr. (sus cym.)

TROY:

8^{vb} You

PRETTY ELEC. PNO.

Perc. (mark tree)
Gtr. 1 (effects)

♩=106

5

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

Perc. (shaker)

roll down *ad lib, easy*

Cm7 Fm7

1

GABRIELLA:

Oh, — it nev-er ev-en crossed my — mind —

nev-er see it coming; sud-den-ly it's real. —

Cm7 Fm7 Cm7

10

— that I could ev-er, ev-er hope to — find — some-one like you. —

(TROY:)

Oh, —

Fm7 Cm7 Fm7

13

All things change when you don't ex - pect them — to. — Oh, —

All things change when you don't ex - pect them — to. —

Gtr. 1 (Echoplex)

Cm7 Fm7 Cm7 Fm7

no - one knows what the fu-ture's gon-na do.

no - one knows I nev-er ev - en no - ticed that__you've been__

Cm7 *Fm7* *Cm7*

I can't take my eyes off of you.____ I

__ there all __ a-long.____ I can't take my eyes off of you.____ I

Fm7 *Dm7* *Gm7*

Gtr. 2 (acoustic)
Dr., Bs.

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

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

Dm7 *Gm7* *Dm7*

3

No. 26 I Can't Take My Eyes Off of You (p. 3 of 9)

— All it took was one look for a dream — come true. —

— All it took was one look for a dream — come true. —

Gm7 Dm7 Gm7

Oh —

Oh —

Dr. (time)

Gtr. 2

Cm7 Fm7 Cm7 Fm7

GABRIELLA:

TROY: Right

Yeah, we got a good thing go - in' on. —

Kbd. 2 (synth)
Saxophone optional

Kbd. 2 (pad) **MUTED ELEC. GTR.**

Cm7 Fm7

cool, not heavy

here is right where we be - long. You

You

Cm7 Fm7

37

nev - er real - ly know what you might find: Now all

nev - er real - ly know what you might find: Now all

Cm7

38

— you and I, you're ev - 'ry-thing I nev - er knew that I've —

— I see is you and I, you're ev - 'ry-thing I nev - er knew that I've —

Fm7 Cm7

No. 26 I Can't Take My Eyes Off of You (p. 5 of 9)

— been look - ing for. — I can't take my eyes off of you. — I

— been look - ing for. — I can't take my eyes off of you. — I

PRETTY ELEC. PNO. *hold all, sustain*

Fm7 Dm7 Gm7

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

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

Dm7 Gm7 Dm7

— All it took was one look for a dream — come true. — I

— All it took was one look for a dream — come true. — I

Kbd. 2 (strings)

Gm7 Dm7 Gm7

can't take my eyes off of you. — Feel-ings like I nev - er knew.

can't take my eyes off of you. — Feel-ings like I nev - er knew.

Em7 Am7 Em7

— I can't take my eyes off of you. From the start,

— I can't take my eyes off of you. From the start,

Am7 Em7 Am7

rall. a fine

got my heart, yeah, you do... (TROY:) You

got my heart, yeah, you do... You

Em7 Am7

(GABRIELLA:)

58

(GABRIELLA:)

You

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

Em7 Am7

60

nev - er see it com - ing, sud - den - ly it's real...

Em7 Am7

GABRIELLA: Thanks for showing me your top-secret hiding place. Just like kindergarten.
 TROY: Be your best friend.

62

+ Bs., Gtrs.

Em7

(Troy and Gabriella smile. And very tentatively, hold hands. Lights fade down.)
 V.S. No. 27 "Sharpay's Locker"

Sharpay's Locker

from Disney's *High School Musical*

Attacca from No. 26 "I
Can't Take My Eyes Off of
You"

$\text{♩} = 130$ Kbd. 2 (organ)

The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of two systems of music. The first system includes a piano part with a right-hand melody featuring triplet eighth notes and a left-hand accompaniment of eighth notes. Above the piano part, there are two guitar parts: Gtr. 2 and Gtr. 1, both playing triplet eighth notes. A drum part is indicated by 'Dr., Perc., Bs.' below the piano part. The second system continues the piano part, with a dynamic change to *ff* (fortissimo) and the addition of an 'A' (accents) marking above the right-hand notes. The piano part ends with a double bar line.

Dr.,
Perc.,
Bs.

4

ff

Study Hall

from Disney's *High School Musical*

SHARPAY: I'd rather suck the mucous from a dog's nostrils til his skull caves in.
(*Sharpay brushes Zeke aside as she goes off to change her blouse.*)

ZEKE: That doesn't sound very appetizing.
(*calling after her*) Wouldn't you prefer a nice *crème brûlée*? Or maybe some *tartufo*? *Tiramisu*? (*beat*) *Tiramisu*? Why did I say *tiramisu*? **Aarrghh!!!**

MUSIC STARTS

$\text{♩} = 160$

Dr. + Kbd. 2 (B-3)

Gtrs., Bs.

SFX: School Bell rings.

PIANO

f

F7

Gtr. 1

7

Wildcat Cheer (Reprise)

from Disney's *High School Musical*
(CHEERLEADERS)

RYAN: Yeah, but the President's not supposed to lie, Sharpay.

SHARPAY: Yeah, and the Vice President's supposed to smile, zip it and do what I tell him to do, all right? Now come on!

MUSIC STARTS

(Sharpay races off to find Darbus. Ryan follows close behind, shaking his head. Lights up on the Cheerleaders practicing in the gym.)

♩ = 116

Dr., Perc.

MARCHING BAND BRASS and FAT REZZY SYNTH

Perc. (sticks)

f

Tutti

5

CHEERLEADERS:

Wild-cats, sing a-long, — Yeah, you real-ly got it go-in' on. —

Gtrs., Bs., Kbd. 2 Dr. cont. cadence

ff

f

Wild - cats in the house, — Ev - 'ry - bod - y say it now. — Wild - cats ev - 'ry - where —

AP(no3rd)
Gtr. 2

cresc. a fine
fp

Wave your hands up in the air. — That's the way we do it, Let's get to it. C' - mon, —

G^b A^b G^b A^b

fp *fp*

ev - 'ry - one! Go, Wild - cats!

G^b A^b

ff

Counting on You

from Disney's *High School Musical*
(**JOCKS, BRAINIACS**)

COACH BOLTON: (*stung but hiding it*) You're a playmaker, Bolton, not a singer.

TROY: Did you ever think maybe I could be both? And my name is Troy, Dad, not

Bolton! (*Troy heads for the locker room. Coach Bolton watches him, at a complete loss with his son.* **SCENE 5: LOCKER ROOM / LAB - WEDNESDAY, 4:00 PM. Lights up on a split stage: the lab and the locker room.**)

MUSIC STARTS

(*Troy and Gabriella run in to the locker room and lab, respectively. The Jocks and Brainiacs are waiting for them.*)

TROY, GABRIELLA: Sorry, I'm late.

CHAD: Not good enough, Captain.

TAYLOR: Not good enough, Gabriella.

JOCKS, BRAINIACS: Get'cha head in the game!

138 Gtr. 1 D7

Gtr. 2

5

8th CHAD:
There's a

+ Dr.

+ Bs.

9

TAYLOR:
And it's _pre_tty plain to see _

ZEKE:
choice _ that you have to make. you're either

D7

MARTHA:

BRAINIACS:

you eith-er lose or win Are you gon-na turn your back on his -

out or in, Are you gon-na turn your back on his -

C G/B Bb

TAYLOR:

CHAD:

to - ry, — on the le - gend that you're — a part — of,

to - ry, — on the

D/A E/G#

BRAINIACS:

Don't let us — down, —

JOCKS:

Don't let us — down, —

job that you were born to — do? Don't let us — down, —

G F E D

— you got-ta come through, — 'cause we're counting on, count-ing on, count-ing

— you got-ta come through, — 'cause we're counting on, count-ing on, count-ing

Bm G7sus4

GABRIELLA: What history?

TROY: What legend? (*The Jocks and Brainiacs reveal large flip charts on standing easels. As they announce names, they flip pages.*)

CHAD: "Spider" Bill Natrine.

TAYLOR: Harriet Tubman.

on you! on you!

on you! on you!

Gsus4/C D7

ZEKE: Sam "Slamma-Jamma" Netletter.

MARTHA: Madame Curie.

JASON: "Thunderclap" Hap Haddon.

KRATNOFF: Eleanor Roosevelt.

30 E F#

CHAD: Do you think these Wildcat legends won championships by worrying about some Brainiac chick or auditioning for musicals?

TAYLOR: Do you think these paradigms of education and accomplishment concerned themselves with Jocks or auditioning for musicals?

+ Kbd. 2 (organ)

34 G

38 JOCKS, BRAINIACS: I don't think so!

JOCKS:

Check out the cham-pi - ons who came be - fore,

41

BRAINIACS:

And put a -

hail the he - ro that you could be. _____

way that dream, 'cause there's no "I" in "TEAM," and the sac-ri-fice is worth it, we all—

(JOCKS:)

and the sac-ri-fice is worth it, we all—

C G/B Kbd. 2 B^b

— a - gree. — and for-

— a - gree. — You just have to keep — your fo - cus

D/A E/G[#]

get a - bout — "you know — who." Don't let us — down, —

Don't let us — down, —

G F E D

— you got-ta come through, — 'cause we're counting on, count-ing on, count-ing

— you got-ta come through, — 'cause we're counting on, count-ing on, count-ing

Bm G7sus4

on you!

on you!

Gsus4 C D7 Gr. 1

(Chad and Taylor pull out all the stops and flip over the fourth pages: Coach Bolton as a high school sports star, and Troy with a wad of cash in his mouth.)

TROY: That's my dad!

GABRIELLA: That's Troy!

CHAD: Heartbreak Bolton. Missed the last basket of the 1981 Championships. Do it for him, Troy. Give him the championship he always dreamed of.

TAYLOR: Heartbreak Bolton. Another lost-cause, bonehead, Basketballus moronus jock. But you... you're the future of civilization.

3X 3X

JOCKS:

E F# E with light Gr. fills G A/G Tutti You're

next in the line, _____ you're part of the chain, _____ and

Kbd. 2

G A/G G A/G

MARTHA:
You're the "heir ap- par - ent," _____

now that we can make it, don't break it!

Bm C A B/A

Bs.

TAYLOR: That's what ev-'ry-one says. _____

BRAINIACS: From Frida Kahlo, In-dira Gandhi,

A B/A G#m F#m G#m F#m G#m

Ro - sa Parks, A - mel - ia Ear - hart, to Gab - ri - el - la Mon - tez! —

F#m G#m F#m G#m

Now the

fp Gab - ri - el - la Montez!

f (BRAINIACS:)

Now the

fp Gab - ri - el - la Montez! —

f (BRAINIACS:)

Now the

JOCKS: *p* Bol - ton! Bol - ton! Bol - ton! Bol - ton! *f* Bol - ton! Now the

A B A B7

ff

83

pres-sure is way up high; which way are you gon - na go?

pres-sure is way up high; which way are you gon - na go?

E7

Gtrs.

86

You gon-na sing a song, or are you gon-na be strong, trade your

You gon-na sing a song, or are you gon-na be strong, trade your

D A/C#

89

fan-ta-sies in for the thing you know: the des-ti-ny you've been hand

fan-ta-sies in for the thing you know: the des-ti-ny you've been hand

Kbd. 2 C E/B

— ed, the on-ly thing that you can — do? Don't let us —

— ed, the on-ly thing that you can — do? Don't let us —

F#m *A* *G* *F#* *E*

96

down, you got-ta come through, — 'cause we're count-ing on you... *mp*

down, you got-ta come through, — 'cause we're count-ing on you... *mp*

C#m *Asus4* *D*

99

TROY: If you guys don't know that I'll put one hundred and ten percent of my guts into that game, then you don't know me... at all!

f

Yeah, we're *f*

Yeah, we're

Gr. 1

mp GABRIELLA: I thought you were my friends - win together, lose together... *f*

count-ing on you... *mp* *f* We're *f*

count-ing on you... *mp* *f* We're

Asus4
F

TROY: I'm for the team. I've always been for the team. *f*

GABRIELLA: How about what matters for me? *mp*

count-ing on you... *mp* *f* So don't let us down... *mp*

count-ing on you... *mp* *f* So don't let us down... *mp*

Asus4
G

E sus4
A

f TROY: What do you want from me? *f*

You got - ta come through! *f* *mp* *f* We're *f*

You got - ta come through! *f* *mp* *f* We're

F#sus4
B

TROY,
GABRIELLA:
Arrghhh!

fff

count - ing on, count - ing on, count - ing on, count - ing on...

fff

count - ing on, count - ing on, count - ing on, count - ing on...

Gsus4
C

Gsus4
D

ff

Taylor's Cell

from Disney's *High School Musical*

*Attacca from "No. 30
Counting on You." (Chad gives
Zeke the signal. Unseen by Troy,
Zeke dials the cell phone.)*

SFX: Cellphone Ringer



When There Was Me and You

from Disney's *High School Musical*
(TROY, GABRIELLA, JOCKS, BRAINIACS)

TROY: But I don't want to –

GABRIELLA: (*cutting him off*) Me either. Goodbye!

(*Gabriella hangs up. She bursts into tears in front of the Brainiacs. Troy, shattered, sits on the bench and puts his head in his hands. At the sight of their friend's pain, the Jocks and the Brainiacs realize they did a really bad thing.*)

MUSIC STARTS

TAYLOR: So, uhm, Gabriella... do you want to grab a Coke? No, huh? Okay, uhm, well... see you later.

(*The Brainiacs awkwardly shuffle toward the door, looking as guilty as sin. Gabriella stays behind.*)

CHAD: (*to Troy*) Hey Troy, do you want to have some lunch...?

ZEKE: I made a really outstanding foie gras tartlet!

(*Chad gestures for Zeke to zip it. The Jocks file out, guilty over what they just did. Gabriella and Troy are left alone in the locker room and lab. They are heartbroken.*)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a tempo marking of ♩=69. The first system (measures 1-3) features a piano introduction with a melody in the right hand and a bass line in the left hand. Chords are D, Bm7, and F#m7. A percussion instruction '+ Perc. (mark tree)' is present. Measure 4 is the start of Gabriella's vocal line. The second system (measures 4-6) shows Gabriella singing 'It's fun-ny when you find your-self'. The piano accompaniment includes chords Gsus2, A7sus4, A7, D2, and G/D. The third system (measures 7-9) continues the vocal line with 'look-ing from the out-side. I'm stand-ing here but all I want is'. The piano accompaniment includes chords A/D, G/D, D2, and D/G.

7

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

A D D D C# Bm G

12

mir - a - cles _____ could hap - pen? 'Cause now I have _____ to _____ pre tend _____ that

A D D C# Bm7 Em7

14

+ Gtr. 2, Bs. Kbd. 2 (strings)

I don't real - ly care. _____ I

Asus4 A D C/D

16

thought you were _____ my fair - y tale, _____ my dream _____ when I'm _____ not sleep - ing, _____ a

BRAINIACS:

oo _____ ah _____

G2 A2/G D D C# Bm D/A

wish up - on a star that's com - ing true. But ev -

oo com - ing true

G2 A2 Bm7 C D

'ry - bod - y else could tell that I con - fused my feel - ings with the truth,

ah

G2 A G F#m7 Bm7

when there was me and you.

with the truth

oo + Dr. (cym)

Gsus4 G

24

TROY:
when there was me and you I swore I knew the mel - o - dy

JOCKS:
I knew the song

+ Dr. (toms) + Gtr. 1
Asus4 A mf E A E

26

that I heard you sing - ing, and
I heard you sing - ing

B E E

27

when you smiled, you made me feel like
you smiled and I feel

E A E

GABRIELLA:

But then...

I could sing a - long.

I could sing a - long

B E B D#

TROY:

... you went... and changed... the words. Now my heart... is emp - ty.

I'm

oo

C#m B A B E

GABRIELLA:

Now I know _

(TROY:)

on-ly left_ with used - to-be's_ and once up-on_ a song._ Now I know _

(JOCKS:)

and now I'm left once up-on_ a song._

Piano accompaniment for measures 31-32. The right hand features chords and melodic lines, while the left hand provides a bass line. Chord symbols E, A/E, and E are visible.

you're not a fair - y tale,_ and dreams_ were meant_ for sleep - ing, and

you're not a fair - y tale,_ and dreams_ were meant_ for sleep - ing, and

BRAINIACS:

oo

oo

Kbd. 2 (str.)

Piano accompaniment for measures 33-36. The right hand has a melodic line, and the left hand has a bass line with chords. Chord symbols A2, B, A, G#m7, and C#m are visible.

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

oo oo

A2 B C#m D E E

37

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

A B A G#m7 C#m

No. 32 When There Was Me and You (p. 7 of 13)

(GABRIELLA:)

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

(TROY:)

be-cause I liked the view

Asus4
D

mp

B

I can't be lieve that

Gtr. 1

f

G

It's like you were float -
I could be so blind.

D

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

(TROY:)
JOCKS:

F#m7 G

Why did I let my - self be - lieve

Why did I let my - self be - lieve

BRAINIACS:
oh I be - lieve

I be - lieve

Kbd. 2 (organ)

mir - a - cles can hap - pen? 'Cause now I'm hav - ing to pre - tend that

mir - a - cles can hap - pen? 'Cause now I'm hav - ing to pre - tend that

in mir - a - cles. 'cause now I

in mir - a - cles. 'cause now I

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

Chords: A D (Sub), D, G, A, G/A

dream when I'm not sleep - ing, a wish up-on a star that's com-ing true.
 dream when I'm not sleep - ing, a wish up-on a star that's com-ing true.
 fair-y tale, a wish come
 fair-y tale, a wish come

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

But ev - 'ry-bod - y else could tell that
 true. Ev - er - y - bod - - y!
 true. Ev - er - y - bod - - y!

D D G A G

ritard.

I con-fused my feel - ings with the truth, I
 I con-fused my feel - ings with the truth, be-cause I liked the view
 oh oo
 oh oo

D F# G

thought you felt so too when there was me and

when there was me and

A

ritard.

you.

you.

oo

oo

+ Perc. (mark tree)

C 2

D

+ Band

Boom Box Rehearsal

from Disney's *High School Musical*

Attacca from No. 32 "When There Was Me and You"

(Sharpay and Ryan rehearse the choreography for their callback; the boom box plays their accompaniment. They are working their butts off. Suddenly, Ryan throws in his signature "jazz square" and stomps on Sharpay's foot.)

Samba ♩=105

The musical score is for a piano accompaniment in 4/4 time, marked Samba with a tempo of 105 beats per minute. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features a complex, syncopated rhythm with many beamed eighth and sixteenth notes. Chord symbols are provided above the piano part: Gm, F, Eb, F, Gm, F, Gm, F. The score includes dynamic markings such as *f* and *z* (zaccato), and articulation marks like accents (^) and slurs. The first system starts with a piano (PIANO) marking. The second system begins at measure 5, and the third system begins at measure 9.

SHARPAY: You idiot! (*Cut off: Ryan turns off the boom box.*) What did I tell you about those stupid jazz squares?

Boom Box / Theater

from Disney's *High School Musical*

(KELSI, GABRIELLA)

SHARPAY: How can you stab me in the back like that, helping the enemy?!?

RYAN: I stabbed you in the back?

SHARPAY: Well, at least you admit it. Now take it from the top, and lose those jazz squares.

(Sharpay hits the boom **box**.)

MUSIC STARTS

Samba ♩=105 (Lights fade down.)

(Lights up on the theater, empty except for a few pieces of the Juliet and Romeo set, still in progress. Gabriella sits on the makeshift balcony, reading. A page of sheet music is next to her. Kelsi sits at the piano, working on the finale.)

5 KELSI: Try it again, ok? (Gabriella reluctantly picks up the sheet music, sings a phrase.)

10 KELSI: No, switch it around — GABRIELLA: KELSI: That's it!

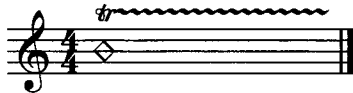
V.S. "No. 35 Gabriella's Cell"

Gabriella's Cell

from Disney's *High School Musical*

Attacca from No. 34 "Boom Box / Theater"

SFX: Cellphone Ringer



Start of Something New (Reprise)

from Disney's *High School Musical*
(TROY, GABRIELLA)

TROY: (*into phone*) Maybe that's because I don't want to be just "the basketball guy" anymore. Gabriella, when I look in your eyes, I know I can be anyone I want to be, because you look at me without putting like all these limits on me, you know?

GABRIELLA: (*into phone*) But your dad –

MUSIC STARTS

TROY: (*into phone*) This isn't about my dad. This is about me, about how I feel. And I'm not letting the team down, they let me down. I'm going to sing. What about you?

GABRIELLA: (*into phone*) I don't know, **Troy**.

(*Troy sees Kelsi, who points up to Gabriella. He turns, sees Gabriella and sings into the phone.*)

♩=92 Kbd. 2 (Elec. Pno. pad)

The piano introduction consists of six measures in 4/4 time, marked with a piano (*p*) dynamic. The melody is in the right hand, featuring a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a simple accompaniment of quarter notes: G3, B2, G3, B2, G3, B2, G3, B2.

7 **TROY:**

It feels so right _____ to be here with you. _____ And now, looking in your

The vocal line begins at measure 7 with a rest, then starts on G4. The piano accompaniment continues with the same pattern as the introduction.

12

eyes, I feel in my heart _____ the start of something

The vocal line continues from measure 12, featuring a long note on G4 with a fermata. The piano accompaniment continues with the same pattern.

new.

PIANO

Band tacet

mp C2 F2 C2

21

TROY:
sub

Living in my own world, did-n't un-der stand

p F2 C2 F2

with pedal

26

that an-y-thing can hap-pen when you take a chance.

C2 F2

30

GABRIELLA:

I nev-er be-lieved in what I could-n't see.

mp D G

I nev-er o-pened my heart_ to all the pos-si - bil - i - ties._

(GABRIELLA:)
Oh, I know that some-thing has changed, nev-er felt this way,_

TROY: *8^{vb}*
I know that some-thing has changed_ nev-er felt this way,_

I know it's for real: This could be the start of some-thing new._

This could be the start of some-thing new._

77

to be here with you. Oh And
 It feels so right. Oh And

A/G D2 G2 A

47

ritard. **slower**

now, look-ing in your eyes, I feel in my heart
 now, look-ing in your eyes, I feel in my heart

mp Bm7 F#m G2 A

50

the start of some-thing new.
 the start of some-thing new.

B \flat 2 *mp* D *pp*

No. 36 Start of Something New (Reprise) (p. 4 of 4)

Study Hall

from Disney's *High School Musical*

TROY: First, we have to talk to our "friends."

GABRIELLA: Yeah, we have to tell them that we're going to the callbacks after all.

KELSI: Well, let's move it already! We're burning **daylight!**

MUSIC STARTS

(Troy and Gabriella are not used to Kelsi showing such strength. They all run off. Blackout.)

$\text{♩} = 126$ Gtrs.

The musical score is written for guitar and piano. It begins with a tempo of 126 beats per minute. The guitar part features a rhythmic pattern of eighth notes and quarter notes. The piano accompaniment is marked 'PIANO' and 'mf'. The piano part consists of a steady bass line in the left hand and chords in the right hand. The chords are E \flat (add2), A \flat (add2), E \flat (add2), and A \flat (add2). The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The second system includes a key signature change to D \flat (add2) in measure 7. The score ends with a double bar line in measure 8.

PIANO

E \flat (add2) A \flat (add2) E \flat (add2) A \flat (add2)

mf

Bs.,
Kbd. 2,
Perc. (bongos)

5

E \flat (add2) A \flat (add2) D \flat (add2)

(Lights up on the Brainiacs and Jocks sitting together, a dark cloud hanging over their heads. They know they pulled a dumb stunt.)

Announcement Transition 5

from Disney's *High School Musical*

TROY: Guys, we have something we want to tell you.

TAYLOR: No, us first.

GABRIELLA: No, this is important.

Troy and I have decided –

TROY: What Gabriella means is –

MUSIC STARTS

(Lights up on Jack in the booth.)

The musical score is written for piano and electric piano in 4/4 time. The tempo is marked as quarter note = 130. The electric piano part is marked 'ELEC. PIANO'. The piano part starts with a forte (*f*) dynamic and includes the instruction 'Tutti (Perc. tacet)'. The score features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *fp* (fortissimo piano) and *ff* (fortissimo). The piece concludes with a double bar line.

Sorry, Troy

from Disney's *High School Musical*

JACK SCOTT: (*reads the note*) But wait – it looks like we have a late-breaking Wildcat Newsflash... The callbacks for Juliet and Romeo have been moved up to... tomorrow at 3:00 PM!?!? (*stunned, to Ms. Darbus*) Hey but wait, Ms. Darbus, you can't. That's the same time as – (*Ms. Darbus stands firm and points to the mic.*) Sorry, Troy. This is Jack Scott, over and out.

MUSIC STARTS

(*Ms. Darbus takes a deep breath. Lights out on the announcer's booth. Troy and Gabriella look at each other, crestfallen.*)

♩=133

PIANO

The musical score is for a piano accompaniment in 4/4 time. It begins with a dynamic marking of *f* (forte) and includes the instruction "Tutti (Perc. tacet)". The score is divided into three measures. The first measure features a melodic line in the right hand and a bass line in the left hand. The second measure has a dynamic marking of *mp* (mezzo-piano). The third measure has a dynamic marking of *ff* (fortissimo). The score concludes with a double bar line.

We're All in This Together

from Disney's *High School Musical*
(CHAD, TAYLOR, KELSI, MARTHA, JOCKS, BRAINIACS)

CHAD: Hey, you spoke Jock.!

TAYLOR: I'm good with foreign languages, remember?

MUSIC STARTS

(The Brainiacs and Jocks huddle up with Kelsi. Much hubbub and excitement. From the mix, these lines pop out:)

CHAD: ...down to the split second...

KELSI: Jack Scott can help us. He's announcing at the game.

ZEKE: ...it's impossible...

TAYLOR: Leave it to me, I can do anything with my laptop...

(The Jocks and Brainiacs break the huddle with a loud cheer.)

ALL: GO WILDCATS! *(Chad and Taylor high-five.)*

♩=116

Kbd. 1 (tacet)

Musical score for Kbd. 1 (tacet) in 4/4 time, key of D major. The score consists of two staves (treble and bass clef). The treble staff contains chords and chord changes: A^b B^b, B^b C^b, A^b B^b, B^b C^b, A^b B^b, B^b C^b. The bass staff contains a simple rhythmic accompaniment.

8

Sub CHAD:

Vocal line for CHAD starting at measure 8. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: "Yes-ter-day, we all were on our own road."

Yes-ter-day, we all were on our own road.

Kbd. 2 (Elec. Pno.)

Musical score for Kbd. 2 (Elec. Pno.) in 4/4 time, key of D major. The score consists of two staves. The treble staff contains chords: D4, G4. The bass staff contains a simple rhythmic accompaniment.

FAT SYNTH BRASS

Musical score for FAT SYNTH BRASS in 4/4 time, key of D major. The score consists of two staves. The treble staff contains a rhythmic pattern with accents and slurs, with notes G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains a simple rhythmic accompaniment. Chord changes are marked: A, D, C, D.

Bs. dr.

TAYLOR: *at pitch*

We did-n't real-ly know _____ that each of us brings

GROUP 1: GROUP 2: ALL:
Uh - uh, uh-uh, uh - uh

some-thing to the ta - ble _____ to help the oth - ers grow. _____

Oh

ZEKE:

KELSI:

Now's the chance — to take a new dir-ec - tion, — to see through oth-er eyes, —

woo!

E D/E E

MARTHA COX:

to make a choice, —

to make a new con-ec-tion... —

ALL:

To see through oth er — eyes! oo! —

D/E E D/E

D/E E D/E

TAYLOR:

GIRLS:

to win the big - ger prize, We're all in this to- geth -

prize, We're all in this to- geth -

ALL: *8vb*

GUYS:

Kbd. 2 (organ)

PIANO

er. Once we know that we are, we're all stars and we see that we're

er. Once we know that we are, we're all stars and we see that we're

all in this to- geth - er, and it shows when we stand hand in hand,

all in this to- geth - er, and it shows when we stand hand in hand,

make our dreams — come — true. —

make our dreams — come — true. —

Gtr. 2 *Gtr. 1*

8va

F# C# *C#* *Bsus4 E*

8vb **JOCKS:**

We're all here — and speak - ing out with one voice. —

Kbd. 2 (organ)

D *D*

Bs. **BRAINIACS:** *at pitch*

oo-wah oo-wah The par-ty's on; — now

We're gon - na rock the house! —

D *C D* *D*

ev - ry - bod - y make some noise, c' - mon and scream and shout!

D

**TAYLOR,
CHAD:**
We've ar - rived be -

JOCKS:
hey! hey! hey! wool

D

V

E

cause we stuck to - geth - er, we make each oth - er strong.

E

BRAINIACS:

We're dif'rent in a good way. —

JOCKS: *g^{vb}*

We're not the same. —

Musical score for measures 40-48. It features vocal lines for 'BRAINIACS' and 'JOCKS', and a piano accompaniment. The piano part includes chord markings 'D E' and 'D E'.

ALL:
at pitch

To - geth - er's where we be - long! We're

Musical score for measures 49-50. It features a vocal line for 'ALL' and a piano accompaniment. The piano part includes chord markings 'E', 'D', and 'E'.

GIRLS:

GUYS: all in this — to - geth - er. When — we reach, we can fly, know in - side

all in this — to - geth - er. When — we reach, we can fly, know in - side

Musical score for measures 51-54. It features vocal lines for 'GIRLS' and 'GUYS', and a piano accompaniment. The piano part includes chord markings 'F#', 'E/C#', 'D#m', 'C#', 'B', 'F# A#', and 'G#m7'.

we can make___ it. We're all in this___ to- geth - er once___ we see

we can make___ it. We're all in this___ to- geth - er once___ we see

E# C# F# E# D#m C# B

there's a chance that we have and we take___ it.

there's a chance that we have and we take___ it.

E# A# G#m7 E# C#

FAT SYNTH BRASS

(A light rises center stage on the Theater, where Ms. Darbus sets up for the callbacks. Sharpay and Ryan warm up.)

ALL:
at pitch

To- geth - er, to- geth - er, to- geth - er, ev-'ry-one, To- geth - er, to- geth - er,

Gtrs., Bs.,
Kbd. 2
Dr. cont. cadence

f F#

c' - mon, ___ let's have some fun! To - geth - er, we're there ___ for

F#(no3rd)

Gtr. 2

F# E

cresc. a fine

fp

each oth - er ev - 'ry time. To - geth - er, to - geth - er,

E F#

E F#

fp

fp

SOPRANOS:
C' mon ___ let's do ___

**ALTOS,
TENORS:**
C' - mon ___ let's do

BARITONES:
C' mon ___ let's do

E sus4

Do this right!

Do this right!

Do this right!

ff A B^b B

The image shows a musical score for three voices and piano. The top three staves are for voices, each with the lyrics "Do this right!". The piano accompaniment is on the bottom two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features triplets and dynamic markings like *ff*. Chord symbols A, B^b, and B are indicated below the piano part.

Bumpy Ride

from Disney's *High School Musical*

MS. DARBUS: (*smiling broadly yet somewhat suspicious*) Fasten your seatbelts, kiddies... it's going to be a bumpy ride!

(*The Brainiacs and Jocks criss-cross and file off to their respective competitions. The Jocks join Troy in the locker room. The Brainiacs join Gabriella in the lab. Lights up on Jack Scott.*)

$\text{♩} = 130$ **Funk**

mf CLAVINET *Gr. 2*

Gr. 1, Dr., Bs., Perc.

JACK SCOTT: Calling all Wildcats... the following events are all starting immediately: the Science Decathlon is in the second-floor lab; the auditions for Juliet and Romeo are in the theater; and the league basketball championship game is in the gym. Wildcats rule, baby!

4

(*In succession, lights up on: Center stage: Theater. Ms. Darbus takes her seat in the house. Stage right: The locker room transforms into the gym. The Cheerleaders bring on benches. The Jocks huddle up with Coach Bolton and Troy. Stage left: Lab. The Brainiacs sit at their team table. Gabriella and her challenger approach the chalkboard. An invisible Moderator oversees the Decathlon.*)

JACK SCOTT: (*takes the mic as game announcer*) And the game is just about to begin as the red-hot East High Wildcats take the court, led by team captain Troy Bolton!

7 **4X**

Kbd. 2 (organ)

MS. DARBUS: Ladies and gentlemen, let the callbacks begin!

MODERATOR: (*V.O.*) You have exactly five minutes to solve this equation. Ready? Set? And -

10 **3X** **2X** *ff*

V.S. No. 42 "Bop to the Top"

9

SHARPAY:

I be-lieve in dream - in' shoot-ing for the stars.

Gm F Eb

mf

11

RYAN:

Ba-by, to be num - ber one, you've got to raise the bar!

Gm F Gm

MODERATOR: (V.O.) Question number 17: valences and chemical bonding.

TAYLOR: You can do these in your sleep, Gabriella!

MODERATOR: (V.O.) No coaching from the sidelines, Ms. McKessie!

JACK SCOTT: And Bolton grabs the rebound!

13

F Eb Gm F Gm

mp

Bs. cont.

SHARPAY:

Work our tails off ev - 'ry day.

RYAN:

Work our tails off ev - 'ry day.

fp *f*

Cm Dm

mf

We got-ta bump the comp - e - ti - tion, blow them all a - way!

We got-ta bump the comp - e - ti - tion, blow them all a - way!

fp *f*

E^b F D

BRAINIACS:

Yeah! Yeah, we'regon - na bop bop bop, bop to the top,

JOCKS:

Yeah!

f *p*

D7

Dr. (timbales)

E^b

F

BRAINIACS:

Jump and pop, hop till we drop and start_

JOCKS:

JOCKS:

slip and slide_ and ride_ that rhy - thm. and start_

Dm7

Gm7

E^b

F

Two vocal staves in G major (one sharp) with lyrics: "a - gain. ___". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Chords are labeled: Dm7, G7, Eb, F, Dm7, Gm7. A dynamic marking of *mp* is present.

28 TAYLOR: You can do it, Gabriella. Focus!
 MODERATOR: (V.O.) I warned you once, Ms. McKessie.

Vocal lines for SHARPAY (+ GIRLS) and RYAN (+ GUYS) with lyrics: "Do the bop bop bop to the top." The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Chords are labeled: Eb, Dm7, D7, Gm, F. A dynamic marking of *f* is present.

BRAINIACS:

Don't ev - er stop! Bop to the top! Yeah!

JOCKS:

Don't ev - er stop! Bop to the top! Yeah!

F Gm F D7

SHARPAY:

Shake some boot - y and turn a-round._____

RYAN:

Shake some boot - y and turn a-round._____ (and around, and around, and around.)

mp Cm7 Dm7 *mf*

Flash a smile in their dir - ec - tion. Show some mus-cle.

Flash a smile in their dir - ec - tion. Do the hus-tle.

E^bMaj7 *D7* *A*

f

COACH BOLTON: Way to hustle, guys! Danforth, out. Baylor, you're up.
 MODERATOR: (V.O.) You have thirty seconds remaining to finish the equation.

38 *E^b* *F* *E^b* *D7* *E^b* *F*

mp

Bs. tacet

41 **GIRLS:**

Bop bop bop bop to the top.

GUYS:

Bop bop bop bop to the top.

E^b *D7* *E^b* *F*

f

Bs. *p*

Wipe a - way — your in - hi - bi - tions. Stomp stomp stomp, do the romp and strut

Wipe a - way — your in - hi - bi - tions. Stomp stomp stomp, do the romp and strut

Dm7 Gm7 Eb F

— your stuff. — Bop bop bop straight to the top,

— your stuff. — Bop bop bop straight to the top,

Dm7 G7 Eb F

No. 42 *Bop to the Top* (p. 8 of 11)

Go-in' for the glo - ry. We'll keep step - ping up and we just won't

Go-in' for the glo - ry. We'll keep step - ping up and we just won't

fp

Dm7 Gm7 EbMaj7

(In the lab, Gabriella finishes her equation first, races to the timer and hits it. A loud buzzer ends the round.)
MODERATOR: (V.O.) And the winner is... Gabriella Montez! Team Wildcats takes a two point lead!

stop, and we just won't

stop, and we just won't

f

D7 Cm/D

p *f*

stop, _____ and we just won't

stop, _____ and we just won't

p *f*

Dm7 Cm/D

(Taylor checks her watch, takes a deep breath, and races her fingers across the keyboard of her laptop.)

TAYLOR: (to herself, as she clicks keys) All right, Wildcats... let's get this party started!

stop, _____

stop, _____

p *ff*

Cm D

Gtr. 1 (hold through fermata)

a tempo

The musical score consists of four staves. The top two staves are vocal lines for two voices, both with lyrics: "till we reach the top! _____ Bop to the top!". The third staff is a piano accompaniment line with various chords and melodic lines. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment. Chord symbols are placed above the piano accompaniment: D7, A, Gm, F, Eb, Gm, F, Gm. A dynamic marking of *8^{vb}* is present at the beginning of the piano accompaniment.

V.S. No. 43 "Meltdown"

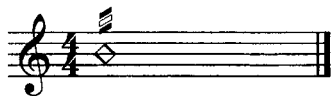
Meltdown

from Disney's *High School Musical*

Attacca from No. 42 "Bop to the Top"

*(We hear an electronic meltdown
as the school wiring is sabotaged
by Taylor's laptop.)*

SFX: Circuit Breakers and Generator Failure



*(Suddenly, the lights in
both the gym and the lab
go out. The basketball
game and Decathlon
come to a halt.)*

In the Lab

from Disney's *High School Musical*

CHAD: Run, Troy, you only have about five minutes.

TROY: What are you talking about?

CHAD: You want to sing? It's now or never. (*points to the lights*)

It was Taylor's idea.

TROY: You guys are the best!

CHAD: I know! Now, hurry, man... **hurry!**

MUSIC STARTS

(*Troy runs out of the gym as if his life depended on it.*)

Samba ♩=116

Dr. **PIANO** *Tutti*

Am G F G

4 Am G Am G F

In the Theater

from Disney's *High School Musical*

TAYLOR: Gabriella, what are you still doing here?

GABRIELLA: What do you mean?

TAYLOR: You don't have much time. My laptop can only hack the school's electrical grid for about five minutes. Hurry, Troy's waiting for you on stage.

GABRIELLA: You did this?

TAYLOR: Buy me a coke. After you get the lead. **Run!**

MUSIC STARTS

(Gabriella hugs Taylor and runs off.)

Samba ♩=116 PIANO

Tutti

4

Kelsi Tries

from Disney's *High School Musical*

SHARPAY: (last-ditch effort at domination)

You really don't want to do that.

KELSI: Oh, yes, I really do! (Kelsi races to the piano and opens it with a flourish. Slaps her music down.) Ready on stage!

MS. DARBUS: (impressed) Now... that's showbiz!

(Troy and Gabriella take center stage. Gabriella looks at all the faces staring at her. She is petrified in front of all these Students.

Kelsi **starts to play**, but Gabriella can't sing. Kelsi stops.)

Musical score for 'Kelsi Tries' in 4/4 time, key of B-flat major. The score is for piano solo, marked 'PIANO' and 'Piano solo'. The tempo is indicated as quarter note = 100. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mp*. The piece concludes with a double bar line and a repeat sign.

Breaking Free

from Disney's *High School Musical*
(TROY, GABRIELLA, COMPANY)

GABRIELLA: I can't do it, Troy. It was so much easier when it was just you and me –

TROY: Then pretend it's just you and me, like kindergarten, remember? I'm right here.

(Troy nods for Kelsi to start *over*.)

MUSIC STARTS

(Gabriella looks at Troy, gaining confidence from their connection.)

♩=119

TROY:

We're soar-ing, fly-ing,

PIANO

mp Cm F Ab2 Cm F

7

GABRIELLA:

If we're try -

there's not a star in hea - ven that we can't reach.

Ab2 Eb Bb/D Cm

10

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

F Ab2

13

TROY:

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

Cm F Ab2

+ Perc. (shaker)
Dr.

16

GABRIELLA:

Cre - a - ting space be - tween _____ us, _____ till
f'rent from who _____ we are. _____

Eb Bb D Cm F

19

(GABRIELLA:)

(TROY:)

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

Ab2 Eb Bb D Ab2

+ Gtr. 1
+ Bs.

me strength, strength to be lieve. We're
 me strength, strength to be lieve. We're break-ing free!

E
A
 Ab2
 Eb
Ab

soar - ing, There's not a star in hea -
 Fly - - - ing, There's not a star in hea -

Gtr. 2,
Gtr. 1
(8vb)

+ Kbd. 2 (organ)

Cm
 F
 Ab

ven that we__ can't reach.____ yeah, we're break-

ven that we__ can't reach.____ If we're try - ing,____ yeah, we're break-

Chord labels: Eb, Bb/D, Cm, F

ing free.

ing free. (Yeah, we're break - ing free.)____ Can you feel it build -

Chord labels: Ab2, Cm

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

C Ab² E^b B^b/D

sub - - -

GABRIELLA:

con-nect-ed by _____ a feel - in', oh, _____ in our ver - y souls, _____
(in our ver - y souls,)

C^m F/C Ab² E^b A/D

sub - - - sub - - -

ris - ing till _____ it lifts _____ us up _____ so ev - 'ry - one _____ can see? _____
ris - ing till _____ it lifts _____ us up _____ so ev - 'ry - one _____ can see? _____

Ab² E/A Ab²

sub - - - sub - - -

44

We're break-ing free!

ALL:

Soar - in', fly - - - in',

Gtr. 2
Gtr. 1
(80b)

Cm F

47

There's not a star in hea - ven that we can't reach. If we're try -

Ab Eb Bb/D Cm

GABRIELLA:

Oh, we're break - in' free. _____

TROY:

Oh, we're break - in' free. _____

in', _____ yeah, we're break - in' free. _____

F Ab2

(ALL:)

Run - nin', _____ climb - - in', _____ to get to that place _____ to be _____

Gtrs. cont.

Cm F Ab2

_____ all that we _____ can be. _____ Now's the time _____ so we're break - in' free. _____

E^b B^b D Cm F E^b B^b D

GIRLS:
all of us break-in' free! _____

GUYS:
all of us break-in' free! _____

Gr. 1

(Ms. Darbus is overjoyed, as much with the singing as with the full house. She jumps on stage and dances. It's clear that Troy and Gabriella have landed the leads. The Students rush the stage, joining Troy and Gabriella in celebration. Coach Bolton wipes tears from his eyes and pulls Troy aside.)

TROY: I'm sorry, Coach -

COACH BOLTON: No, Troy, I'm sorry. You were fantastic!

70

Gr. 2

TROY: I was?

COACH BOLTON: I've been so busy focusing on what I want for you, maybe I've missed what you want for yourself. You can be anything you want, don't let anyone ever stop you. Okay, Son?

TROY: (a big smile bursts across his face) Okay... Dad. (beat) Now let's go win that championship! (Troy and Coach Bolton hug.)

76

Kbd. 2

82

ALL:

Soar - in', fly - in',

+ Gtrs. Tutti

Ab2 Dm G A

sub

86

There's not a star in hea - ven that we can't reach. If we're try -

Bb F C Dm

89

in', break - in' free...

in', break-in' free...

sub in', Yeah, we're break - in' free...

G Bb2

Run - nin', — climb - - in', — to get to that place — to be —

Dm G B^b2

— all that we — can be. — Now's the time — so we're break-

F Dm G

Big pullback **GIRLS: Slower**
in' free. — Now is the time to free — us —

GUYS:
Now is the time to free — us —

Gtr. 1

B^b2 Dm G B^b

Bs. Dr. (off-beats)

to touch the sky, to reach for the high - est star! You know the world can see_

to touch the sky, to reach for the high - est star! You know the world can see_

A
C
E
Dm

Molto rall.

us in a way that's dif - f'rent from who_ we

us in a way that's dif - f'rent from who_ we

G A B^b F G^m C F C^{sus4} C

are!

are!

(Blackout.)

F B^b Gtrs., Dr., Kbd. 2 fill! Dm

gub---

Game Buzzer

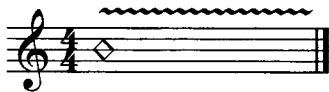
from Disney's *High School Musical*

(In darkness, Fans count down
the final seconds of the basketball
championship game.)

FANS: 5 - 4 - 3 - 2 - 1!

MUSIC STARTS

SFX: Game Buzzer



Wildcat Vamp

from Disney's *High School Musical*

JACK SCOTT: And the Wildcats win!
(Everyone cheers.)

MUSIC STARTS

(Lights up on the gym as the whole school, including the Brainiacs, Thespians and Ms. Darbus, run onto the court. The Jocks hoist Troy onto their shoulders. Students pour out of the stands to mob them. Coach Bolton hugs his son. Ms. Darbus approaches.)

$\text{♩} = 116$ Dr., Perc. (Quint-toms)

MS. DARBUS: Troy, you were simply brilliant.

TROY: I almost forgot the words.

MS. DARBUS: I mean your foul shots! Brilliant. (Troy gets swept up in the crowd of Fans. Ms. Darbus and Coach Bolton eyeball each other a moment, then they smile and slap high fives.) Your son sure can shoot the hoops.

5

COACH BOLTON: He's not a bad singer, either.

MS. DARBUS: I wonder where he gets it from.

COACH BOLTON: (attempting to sing) WE'RE SOARING, FLYING -

MS. DARBUS: No, seriously, where does he get it from?

9

(Gabriella fights through the crowd, and finds Troy.)

TROY: What about your team?

GABRIELLA: We won, too!

(They embrace and are finally about to kiss, when Chad arrives.)

13

CHAD: (*hands basketball to Troy*) Team voted you the game ball, Captain. (*They slap skin. Chad finds Taylor.*) So, you're going with me to the after party, right?

TAYLOR: Like on a date?

CHAD: Must be your lucky day.

16 TAYLOR: Or yours! (*Taylor laughs and high-fives Chad.*)

(*Kelsi and Jack Scott approach each other. With totally imperfect timing, they both trip and fall. As they help each other up:*)

JACK SCOTT: Hey, I really dig your music, babe.

KELSI: I really love your voice!

20 JACK SCOTT: (*his voice cracks.*) Really? You really like it? (*Kelsi and Jack smile and hug.*)

(*Ryan pulls Sharpay over to Gabriella.*)

RYAN: Go on, tell her.

SHARPAY: (*to Ryan, impatiently*) All right. All right already! (*to Gabriella, all smiles*) Gabriella, congratulations.

RYAN: And?

SHARPAY: And I'm sorry I lied to Darbus about you and Troy.

GABRIELLA: All's well that ends well, right?

SHARPAY: Right. I guess I'm going to play the Nurse. Unless you can't go on, that is... so break a leg.

GABRIELLA: Huh?

RYAN: (*off Gabriella's uneasy reaction*) In the theatre, that means good luck. (*Gabriella and Sharpay finally share a hug.*)

GABRIELLA: Thanks, Sharpay.

SHARPAY: Don't mention it. To anyone. Ever.

(Zeke approaches Sharpay.)

ZEKE: Sorry you didn't get the lead, Sharpay.

SHARPAY: Join the club.

ZEKE: But I still think you're fantastic.

SHARPAY: You do? I mean, like really?

35

ZEKE: Like really really. *(Zeke's smile warms Sharpay's defenses. She smiles.)*

SHARPAY: So where's that creme brulee you promised me? *(Sharpay and Zeke hold hands. Troy and Gabriella hug in the middle of the boisterous crowd.)*

GABRIELLA: Just like kindergarten, right?

TROY: Only better! *(Gabriella and Troy finally share a long-awaited kiss.)*

38

on cue: V.S. No. 50
"We're All in This
Together (Reprise)"

We're All in This Together (Reprise)

from Disney's *High School Musical*
(COMPANY)

Attacca from No. 48 "Wild Cat Vamp"

ALL:

Hey! — Hey! — Hey! — Ho! —

MARCHING BAND BRASS and FAT REZZY SYNTH

mf *f*

Dr., Perc.. cont.

Gtrs., Bs., Kbd. 2

5

at pitch

— Al-right, here we go: To-geth - er, to-geth - er, to-geth - er, ev-'ry-one,

8

To-geth - er, to-geth - er, c'-mon, — let's have some fun! To-geth - er, we're there — for

11

each oth - er ev-ry time. To-geth - er, to-geth - er, c'-mon, — let's do this right!

14

TROY: 8^{vb}

Here and now, — it's time for cel-e - bra - tion. — I fin-ly fig-ured out —

Kbd. 2 (Elec. Pno.)

Gtr. 2

Gtr. 1

Bs.

17

that all our dreams — have no lim-i - ta - tions. —

ALL:

Yeah, — yeah! Oh!

That's what it's all about.

(ALL:)
C' mon, now!

GABRIELLA:

Ev'-ry-one is spe-cial in their own way. We make each oth-er strong.

Oh!

(ALL:) We're not the same. —

We make each oth - er — strong! We're dif - ferent in a good way. —

GAB., SHARPAY, TROY, RYAN:

To - geth - er's where we be - long! We're

Kbd. 2 (organ)

PIANO

+ Toms + Bs. Eb

GAB., SHARPAY:

TROY, RYAN:

all in this — to - geth - er. Once — we know that we are, we're all stars

all in this — to - geth - er. Once — we know that we are, we're all stars

G D# F# Em D C G/B Am7

and we see — that we're all in this — to - geth - er, and — it shows

and we see — that we're all in this — to - geth - er, and — it shows

G D D G D# F# Em D C

when we stand hand in hand, make our dreams — come — true. —

when we stand hand in hand, make our dreams — come — true. —

Gr. 2

G B Am7 G D C sus4 F

GROUP 1:

at pitch

Ev-'ry-bod-y, now! To-geth - er, to-geth - er, to-geth - er, ev-'ry-one,

GROUP 2:

Ev-'ry-bod-y, now! All! All! ev-'ry-one,

MARCHING BAND BRASS
and
FAT REZZY SYNTH

Dr., Perc.. cont.
Kbd. 2, Gtrs., Bs.

To-geth - er, to-geth - er, c'-mon, ___ let's have some fun! To-geth - er, we're there ___ for

All! All! have some fun! All! All!

each oth - er ev-'ry time. To-geth - er, to-geth - er, c'-mon, ___ let's do this right!

All! ev-'ry-time. All! All! All! do this right!

RYAN:

8vb We're all here_____ and speak - ing out with one voice._____

ALL:

Yeah! one voice._____

Kbd. 2 (organ)

Gtr. 1

PIANO

E^b *D^b E^b*

Bs.

We're gon - na rock the house!_____ The par-ty's on;_____ now

GROUP 1:

Rock house On

GROUP 2:

Rock house On

E^b *D^b E^b* *E^b*

ev'ry - bod-y make some__ noise, c'-mon and scream__ and shout! _____

(ALL:)

Oh! _____ [cheer!]

SHARPAY:

We've ar - rived__ be - cause we stuck to-geth - er, champ-i - ons one and all.__

GIRLS:

Ar-rived? Oh, yeah. All!__

GUYS:

Ar-rived? Oh, yeah. ^{8^{vb}} All!__

We're all in this to- geth - er. Once we know
 We're all in this to- geth - er. Once we know

Chord labels: F, G, D, F#, Em, D, C

that we are, we're all stars and we see that we're all in this to- geth -
 that we are, we're all stars and we see that we're all in this to- geth -

Chord labels: G, B, Am7, G, D, D, G, D, F#, Em

er, and it shows when we stand hand in hand, make our dreams come We're
 er, and it shows when we stand hand in hand, make our dreams come We're

Chord labels: D, C, G, B, Am7, G, D, D

all in this to- geth - er. When we reach, we can fly, know in-side

all in this to- geth - er. When we reach, we can fly, know in-side

Chords: G, D/F#, Em, D, C, G/B, Am7

we can make it. We're all in this to- geth - er once we see

we can make it. We're all in this to- geth - er once we see

Chords: G/D, D, G, D/F#, Em, D, C

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

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

Chords: G/B, Am7, G/D, D

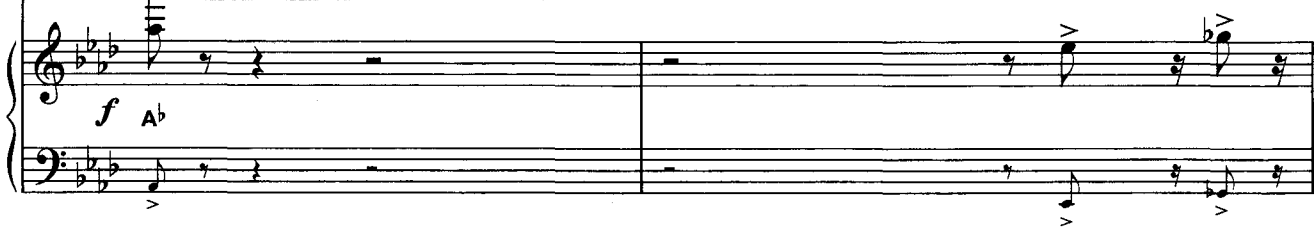
ALL:



Wild cats, sing a - long, — yeah, you real - ly got it go - in' on. —

Gtrs., Bs.,
Kbd. 2
Dr. cont. cadence

FAT SYNTH BRASS



78



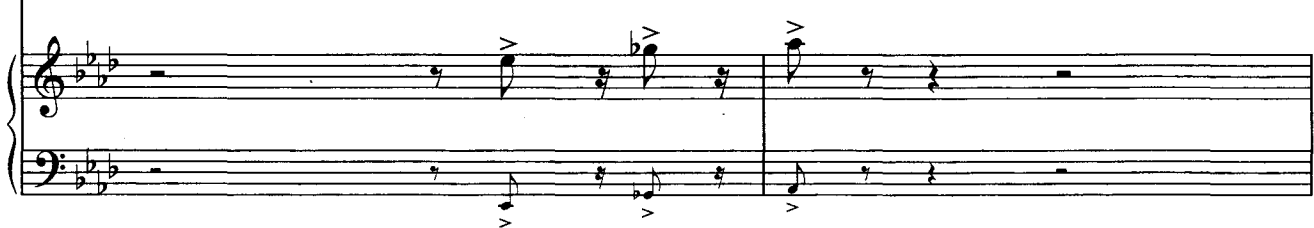
Wild cats in the house, — ev-'ry-bod-y say it now! — Wild cats, ev-'ry - where, —



81



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



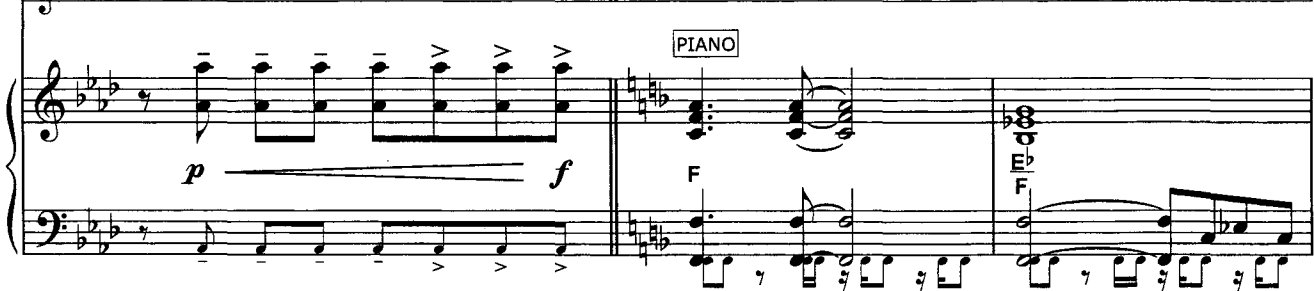
83



to it, time to show the world!



Gtr. 1



PIANO

86 Kbd. 2 (organ)

Gtr. 2

90

92

GIRLS:

all in this — to- geth - er. Once — we know that we are, we're all stars

GUYS:

all in this — to- geth - er. Once — we know —

and we see — that we're all in this — to- geth - er, and — it shows

— see — that we're all in this — to- geth - er, and — it shows —

D G A A G D C A

98

when we stand hand in hand, make our dreams — come We're all in this — to- geth -

— dreams — come We're all in this — to- geth -

Am7 D7 G D F# Em

101

er. When — we reach, we can fly, know in- side we can make — it. We're

er. When — we reach, we can fly, know in- side we can make — it. We're

D C G B Am7 G D D

all in this — to- geth - er once — we see there's a chance that we have

all in this — to- geth - er once — we see there's a chance that we have

G D F# Em D C G B Am7

and we take — it. Wild cats, ev'-ry - where, — wave your hands up in the air! —

and we take — it. Wild cats, ev'-ry - where, — wave your hands up in the air! —

Gtr. 2

cresc. a fine

G D D G F#

That's the way we do it, let's get to it, c' - mon! _____ Ev-'ry-one!

That's the way we do it, let's get to it, c' - mon! _____ Ev-'ry-one!

Qua-

The musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with a melodic line and a bass line. The bottom staff is a piano accompaniment line with a bass line. The score is in G major and 4/4 time. The lyrics are: "That's the way we do it, let's get to it, c' - mon! _____ Ev-'ry-one!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a melodic line in the right hand and a bass line in the left hand. The score ends with a double bar line.

Megamix

from Disney's *High School Musical*
(COMPANY)

"Start of Something New"

♩=110 PIANO

Csus2 + Kbd. 2, Perc. F(add2)
C C C F(add2)
C

mp

8 SOLO 1: Csus2 SOLO 2: F(add2)
C SOLO 3:

Living in my own world, did-n't understand that

13 C(add2) SOLO 4: F(add2)
C 2 SOLOS:

an-y-thing can hap-pen when you take a chance. I

+ Perc.

17 Dsus2 2 SOLOS: G(add2)
D 3 SOLOS:

nev-er be-lieved in what I could-n't see. I nev-er

3 SOLOS: D(add2) G(add2) D **GIRLS:**

o-pened my heart — to all the pos-si - bil - i - ties. — I know this

GUYS:

I know this

year, that some - thing has changed, — nev - er felt this way, —

year, that some - thing has changed, — nev - er felt this way, —

Gtrs.

Bb(add2) C(add2)

Tacet Perc., Kbd. 2

— I know it for real: — This could be the start of some-thing — new. —

— I know it for real: — This could be the start of some-thing — new. —

Bb(add2) C(add2) C(add2) D(add2) *Tutti* E(add2) AM9

It feels so right to be here with you. Oh And

It feels so right to be here with you. Oh And

E(add2) AM9 B

now I fin-ly re - a - lize. I feel in my heart.

ah

C#m7 G#m7 A(add2) B(add2)

the start of something new! Oh! the start of something new!

the start of something new! Oh! the start of something new!

E E D A C# B sus4

Oh! the start of something new! Oh!

Oh! the start of something new! Oh!

F D A C# Bsus4 F D A C#

"Get'cha Head in the Game"

The start of something You got-ta

$\text{♩} = 110$

The start of something

Kbd. 2 (Synth br.)

f Am Bm

FAT ANALOG
SYNTH + Bs.
Gr. 2
Dr.

get - 'cha, get - 'cha head in the game.

GUYS: You got - ta

+ Gtr. 1
Kbd. 2

Cm SNEAKER SQUEAK

45

(GIRLS:)

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

You got - ta

Am

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

(GUYS:)

You got - ta

cm

46

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

Come on,

Am

Bm

47

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

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

You got - ta

cm + NET

49

I got - ta

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

Am Bm

50

get my, get my head in the game. —

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

cm

get - 'cha, get - 'cha, get - 'cha, get - 'cha head in the game. — Get - 'cha

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

Am Bm

head in the game! Get 'cha head in the game! Get'cha head in the game!

Get'cha head in the game!

♩=140

Am Bm Cm

Dr. (Sn.)

"What I've Been Looking For"

GIRLS:

I want you to know: _____

The first system of music includes two vocal staves. The top staff is for 'GIRLS' and the bottom for 'GUYS'. The piano accompaniment is shown below. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features chords Bm7, C#m7, D, and E, with triplets in the right hand.

GUYS:
This feel-ing's like no oth - er. _____

The piano accompaniment for the first system includes chords Bm7, C#m7, D, and E. The right hand features triplets of eighth notes, and the left hand has a steady bass line.

I've nev-er had some - one that knows me like you do, — the way you do. —

The second system of music includes two vocal staves and piano accompaniment. The key signature remains three sharps. The piano part features chords F#m, E, G#, A, C#, D, and E.

I've nev-er had some - one that knows me like you do, — the way you do. —

The piano accompaniment for the second system includes the instruction '+ Kbd. 2, Perc.' and chords F#m, E, G#, A, C#, D, and Fdim. The right hand has a steady accompaniment, and the left hand has a bass line.

I've nev-er had some - one as good for me as you, — no-one like you. —

The third system of music includes two vocal staves and piano accompaniment. The key signature remains three sharps. The piano part features chords F#m, E, G#, A, C#, D, and E.

I've nev-er had some - one as good for me as you, — no-one like you. —

The piano accompaniment for the third system includes chords F#m, E, G#, A, C#, D, and E. The right hand has a steady accompaniment, and the left hand has a bass line.

00

So lone-ly be-fore I fin-al-ly found what I've been look-ing for.

So lone-ly be-fore I fin-al-ly found what I've been look-ing for.

Gtr. 1

D Bm7 E

70

Doo doo doo doot doo doo doo doot doo

a - woh oh oh oh

Pno., Dr., Perc., Kbd. 2

A C# D A Bm7 E7

Bs.

74

Doot doo doo doo doot doo doo doo doot doo a - woh oh oh oh

Doot doo doo doo doot doo doo doo doot doo a - woh oh oh oh

+ Gtrs.

A D A Bm7 E7 + Big Dr. fill

GROUP 1:

No! No, no, no! Stick to the stuff you know.

GROUP 2:

No, no! no! no!

BARREL HOUSE ROCK PIANO (up high)

Dm Tutti B^b F C

If you wan - na be cool, fol - low one sim - ple rule, don't mess -

Fol - low your dream and go! go! go!

Dm B^b7sus4 B^b7 E C

with the flow oh, no! stick with the sta - tus quo!

Got - ta live, got - ta grow! Oh no: Don't

C E^bsus2

87

No, no, no! Stick
stick with the sta - tus quo! No, no! no!

Dm B \flat F

90

— to the stuff you know. It is be - ter by far — to keep things —
no! Fol - low your dream — and go! go! — go! —

C Dm B \flat 7sus4

93

— as they are. Don't mess — with the flow, — oh no. — stick —
Got - ta live, — got - ta grow! —

B \flat 7 F/C C E \flat sus2

to the stat - us quo! _____ Stick _____ to the sta - tus quo! _____

Don't stick _____ to the sta - tus quo! _____ Don't stick _____

w/ big Dr. fills **E^bsus2**
G

Stick _____ to the sta - tus quo! _____

_____ to the sta - tus quo! _____ Don't stick _____ to the sta - tus quo! _____

E^bsus2
A^b

ff GIRLS:
Quo! _____

ff GUYS:
Quo! _____

+ Kbd. 2, Perc. *gva*

C7sus4 p **ff** F **E^b** **B^b** **A^b**
F F F F

Quo! Quo!

Quo! Quo!

F Eb/F Bb/F Ab/F

110 "Bop to the Top" $\text{♩} = 104$

We're gon-na bop bop bop, bop to the top,

We're gon-na bop bop bop, bop to the top,

Dr. (timbales) *Kbd. 2 (Str.)*

mf *Tutti*

ff *f* F G

Wipe a - way your in - hi - bi - tions. Jump and hop, hop till we drop and start...

Wipe a-way your in - hi - bi - tions. Jump and hop, hop till we drop and start...

Em7 Am F G

_____ a - gain. _____ Bop bop bop straight to the top, go - ing for the glo -

_____ a - gain. _____ Bop bop bop straight to the top, go - ing for the glo -

Em7 A F G Em7

ry. _____ We'll keep step - ping up _____ and we just won't stop _____

ry. _____ We'll keep step - ping up _____ and we just won't stop _____

Gr. 1
mp

Am FMaj7 ESUS4 E7
mp

127

till we reach the top! Bop to the top!

till we reach the top! Bop to the top!

Am G F Am G Am

"Counting on You"

132

GUYS:
Check out the

ff + Dr. + Bs.

137

cham-pi-ons who came be-fore, hail the he-ro that you could be.

D7 Bs.

GIRLS:

And put a - way that dream, 'cause there's no "I" in "TEAM," and the

(GUYS:)

and the

sac - ri - fice is worth it, we all a - gree.

sac - ri - fice is worth it, we all a - gree. You just have to keep your fo -

Kbd. 2 B \flat D A

and for - get a - bout "you know who." Don't let us down,

cus Don't let us down,

E G# G F E D

— you got-ta come through, — 'cause we're counting on, count-ing on, count-ing

— you got-ta come through, — 'cause we're counting on, count-ing on, count-ing

B^b G7sus4

"We're All in This Together"

♩=116

on you! We're all in this to - geth -

on you! We're all in this to - geth -

Gsus4 C D E F# C# D#m

er. When we reach, we can fly, know in-side we can make it. We're

er. When we reach, we can fly, know in-side we can make it. We're

C# B F# A# G#m7 F# C# C#

all in this — to - geth - er once — we see there's a chance that we have

all in this — to - geth - er once — we see there's a chance that we have

F# C#m D#m C# B F# A# G#m7

ALL: *at pitch*

and we take — it. To - geth - er, to - geth - er, to - geth - er, ev - 'ry - one,

and we take — it.

FAT SYNTH BRASS

Gtrs., Bs., Kbd. 2 Dr. cont. cadence

"Breaking Free" ♩=119

To - geth - er, to - geth - er, c' - mon, — let's have some fun! Soar - in', — fly -

Tutti

A Dm A G

Sub- - - - -

in'. There's not a star in hea - ven that we can't reach. If we're try -

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

Run - nin', climb - in', to get to that place to be

— all that we can be. — Now's the time — so we're break-

F F/C Dm G

Big pullback

Slower **GIRLS:**

in' free. — Now is the time to free — us —

GUYS:
Now is the time to free — us —

Gr. 1

Bs. Dr. (off-beats)

B^b2 Dm G B^b

g^{vb}-1

to touch the sky, to reach for the high - est star! You know the world can see —

to touch the sky, to reach for the high - est star! You know the world can see —

C E Dm

Molto rall.

— us — in a way that's diff'rent from who — we are! —

— us — in a way that's diff'rent from who — we are! —

G A B \flat F C Gm C F C sus4 C F B \flat Gtrs., Dr., Kbd. 2 fill! Dm A 8vb

Detailed description: The page contains a musical score for page 188. It features three staves. The top two staves are vocal lines with lyrics: "— us — in a way that's diff'rent from who — we are! —". The bottom staff is a piano accompaniment. The key signature has one flat (B-flat). The tempo is marked "Molto rall.". The piano part includes chords: G, A, B-flat, F, C, Gm, C, F, C sus4, C, F, B-flat, and Dm, A. There are also dynamic markings like "8vb" and performance instructions "Gtrs., Dr., Kbd. 2 fill!".

Exit Music

from Disney's *High School Musical*

Attacca on applause No. 51

"Bows (Mega-mix)"

Samba

Gtrs., Pno. trade solos

♩=105

Gm F E♭ F Gm F Gm F

f PIANO

Perc., Bs., Gtrs., Dr.

Kbd. 2 (Br.)

5

Gm F E♭ F Gm F

Bs.

8

Gm F E♭ Gm F

12

Gm F E♭ Gm F

Bs. cont.

16

mp

Gm Cm7 Dm7

19

EbMaj7 D7 Eb F

Bs. tacet

22

Eb D7 Eb F Eb D7

25

Eb F Dm7 Gm7 Eb F

Bs.

28

Dm7 G7 Eb F Dm7 Gm7 *fp*

31

EbMaj7 Cm D D7 *p*

34

Gm F Eb Gm F Gm *p*

Disney's *High School Musical*

Music Credits

Music adapted and arranged and additional music and lyrics by Bryan Louiselle

- #1 **Wildcat Cheer*** – music and lyrics (“We’re All in This Together”) by Matthew Girard and Robbie Nevil
- #2 **Start of Something New*** – music and lyrics by Matthew Girard and Robbie Nevil
- #3 **Start of Something New (Playoff)*** – music by Matthew Girard and Robbie Nevil
- #4 **Homeroom†** – music by Bryan Louiselle
- #5 **Gabriella’s Phone** – sound effect
- #6 **School Bell** – sound effect
- #7 **Announcement Transition 1†** – music by Bryan Louiselle
- #8 **Hallway†** – music by Bryan Louiselle
- #9 **Announcement Transition 2†** – music by Bryan Louiselle
- #10 **Basketball Practice†** – music by Bryan Louiselle
- #11 **Get’cha Head in the Game^o** – music and lyrics by Ray Cham, Greg Cham and Andrew Seeley
- #12 **Get’cha (Playoff) into Lab^o** – music and lyrics by Ray Cham, Greg Cham and Andrew Seeley
- #13 **Sharpay Dials** – sound effect
- #14 **The Plot Thickens†** – music by Bryan Louiselle
- #15 **Announcement Transition 3†** – music by Bryan Louiselle
- #16 **Detention†** – music by Bryan Louiselle
- #17 **Announcement Transition 4†** – music by Bryan Louiselle
- #18 **Auditions (Bop to the Top/What I’ve Been Looking For)*** – music and lyrics (“Bop to the Top”) by Randy Petersen and Kevin Quinn and (“What I’ve Been Looking For”) by Andy Dodd and Adam Watts
- #19 **What I’ve Been Looking For*** – music and lyrics by Andy Dodd and Adam Watts
- #20 **School Bell** – sound effect
- #21 **What I’ve Been Looking For (Reprise)*** – music and lyrics by Andy Dodd and Adam Watts
- #22 **Cellular Fusion†** – music and lyrics by Bryan Louiselle
- #23 **Stick to the Status Quo*** – music and lyrics by David N. Lawrence and Faye Greenberg
- #24 **Entr’acte (Stick to the Status Quo)*** – music by David N. Lawrence and Faye Greenberg
- #25 **Rooftop Garden†** – music by Bryan Louiselle
- #26 **I Can’t Take My Eyes Off of You*** – music and lyrics by Matthew Girard and Robbie Nevil
- #27 **Sharpay’s Locker†** – music by Bryan Louiselle
- #28 **Study Hall†** – music by Bryan Louiselle
- #29 **Wildcat Cheer (Reprise)*** – music and lyrics (“We’re All in This Together”) by Matthew Girard and Robbie Nevil

- #30 **Counting on You**† – music and lyrics by Bryan Louiselle
 #31 Taylor’s Cell – sound effect
 #32 **When There Was Me and You*** – music and lyrics by Jamie Houston
 #33 Boom Box Rehearsal* – music (“Bop to the Top”) by Andy Dodd and Adam Watts
 #34 Boom Box / Theater* – music (“Bop to the Top”) by Andy Dodd and Adam Watts and (“Breaking Free”) by Jamie Houston
 #35 Gabriella’s Cell – sound effect
 #36 **Start of Something New (Reprise)*** – music and lyrics by Matthew Girard and Robbie Nevil
 #37 Study Hall† – music by Bryan Louiselle
 #38 Announcement Transition 5† – music by Bryan Louiselle
 #39 Sorry, Troy† – music by Bryan Louiselle
 #40 **We’re All in This Together*** – music and lyrics by Matthew Girard and Robbie Nevil
 #41 Bumpy Ride† – music by Bryan Louiselle
 #42 **Bop to the Top*** – music and lyrics by Randy Petersen and Kevin Quinn
 #43 Meltdown – sound effect
 #44 In the Lab* – music (“Bop to the Top”) by Randy Petersen and Kevin Quinn
 #45 In the Theater* – music (“Bop to the Top”) by Randy Petersen and Kevin Quinn
 #46 Kelsi Tries* – music (“Breaking Free”) by Jamie Houston
 #47 **Breaking Free*** – music and lyrics by Jamie Houston
 #48 Game Buzzer – sound effect
 #49 Wildcat Vamp* – music by Matthew Girard and Robbie Nevil
 #50 We’re All in This Together (Reprise)* – music and lyrics by Matthew Girard and Robbie Nevil
 #51 High School Musical Megamix^x – “Start of Something New,” “Get’cha Head in the Game,” “What I’ve Been Looking For,” “Bop to the Top,” “Counting on You,” “We’re All in This Together,” “Breaking Free”
 #52 Exit Music (Bop to the Top)* – music by Randy Petersen and Kevin Quinn

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