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**1**

# Wildcat Cheer

from Disney's *High School Musical JR.*  
(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: C'mon, Wildcats!

1 *Dr., Perc.*

5

8

11 *ALL: at pitch; lower part optional*

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

*Dr., Perc.. cont.*

**No. 1 Wildcat Cheer (p. 1 of 4)**

Disney's *High School Musical JR.* Piano/Vocal Score  
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 / Five Hundred South Songs (SESAC)  
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 Music Theatre International. All rights reserved.

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

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

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

(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, when Troy Bolton leads us to our first league championship in ten years!

JOCKS: Hallelujah!

it, Time to show the world!

**No. 1 Wildcat Cheer (p. 2 of 4)**

ALL:

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

(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. Before a love-sick Zeke can work up the nerve to say hi, Sharpay brushes past him and goes right to Troy.)

SHARPAY: *(to Troy)* Hi, Troy.

TROY: *(couldn't be less interested)* Hi, Sharpay.

(Sharpay and Ryan walk away. Chad leads the Jocks in wolf howls.)

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

2X

ALL:

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

**No. 1 Wildcat Cheer (p. 3 of 4)**

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

*ff*

No. 1 Wildcat Cheer (p. 4 of 4)

2

# Start of Something New

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

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

TAYLOR: See? So make with the newflash, sister!

GABRIELLA: They threw a New Year's Eve karaoke contest for the kids!

(The Students face upstage and freeze, becoming Party Kids.)

**MUSIC STARTS**

PARTY KIDS: Karaoke!!!

(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.")

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.

1 *mp* Csus2 F(add2) C Csus2

8 TROY: *8<sup>vb</sup>*  
Living in my own — world, did-n't un-der stand —

F(add2) C Csus2 F(add2) C

13  
that an-y-thing can hap - pen — when you take a chance. —

C(add2) F(add2) C

No. 2 Start of Something New (p. 1 of 7)

GABRIELLA:

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

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

+ TROY:

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

and right here to - night: This could be the

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

30

start of some - thing new. It feels so right

32

to be here with you. Oh And now, look-ing in your eyes,

35

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

38

No. 2 Start of Something New (p. 3 of 7)

and Gabriella are happily stunned at how good they feel singing with each other.  
(The countdown begins. Gabriella checks her watch.)

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

C#  
C

D  
C

Eb  
C

E  
C

Ten! Nine! Eight! Sev-en!

*p*

BOY: 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 -

BOY: Me too!

E  
C

F#  
C

G  
C

Ab  
C

A  
C

Bb  
C

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

BOYS: Happy New Year!!!

(Students turn front, and we are back on the steps of East High.

(Boys to Chad and the Jocks, Gabriella to Taylor and the Brainiacs.)

(It was awesome!

GABRIELLA: It was like a dream.

(She made a New Year's resolution to call and ask her out.

Bbsus2

F  
A

Gsus4

*mf*

No. 2 Start of Something New (p. 4 of 7)

54

GUYS:

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

Bb F Am G C

*ff* *mf*

58

GIRLS:

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

(GUYS:)  
Oh, it's so eas-y to see!\_

Bb F Am7

*ff* *mf*

61

It's the

It's the

Bb C Bb C

*mf*

No. 2 Start of Something New (p. 5 of 7)

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

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

that it's the start of some-thing new.

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

*f* D(add2) GM9 D(add2) GM9

A Bm7 F#m7 G(add2)

A sus4 D(add2)

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

No. 2 Start of Something New (p. 6 of 7)

75 now I fin-ly re-a-lize I feel in my heart—

78 the start of something new! woh the start of something new!

81 woh the start of something new! woh

84 The start of something new! woh woh oh!

Bm7 F#m7 G(add2) A(add2)

D D C G B A sus4

D C G B A sus4 D C G B

A sus4 *fp* *ff*

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

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

# Get'cha Head in the Game

from Disney's *High School Musical JR.*

(TROY, JOCKS)

(calling after Troy) I hope you'll come watch me in the musical? Promise? He totally likes  
pay exits. We hear a coach's whistle blow.)

## STARTS

practice. Coach Bolton, Troy's dad and the Wildcats basketball coach, enters with the Jocks, in the  
a pep talk.)

BOLTON: And remember, the chain is only as strong as its weakest link. When the going

h—  
the tough get going!

BOLTON: Okay, men, let me see some hustle!

Bolton blows his whistle. The Jocks run drills. Troy runs in.)

Sorry I'm late, coach!

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

(to Troy) Man, your dad's tough.

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

♩=120

TROY: *8<sup>vb</sup>*  
Coach said to

SHOELACE SQUEAK [NET]

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

No. 9 *Get'cha Head in the Game* (p. 1 of 13)

14

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

16

Uh, just keep your head in the game. — And

JOCKS: *8<sup>vb</sup>*  
Uh, just keep your head in the game. —

18

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

JOCKS:  
Uh, just keep your head in the game. —

No. 9 *Get'cha Head in the Game* (p. 2 of 13)

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

We got - ta

Cm

You got - ta

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

Am

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

We got - ta

Cm

No. 9 *Get'cha Head in the Game* (p. 3 of 13)

23

Come on,

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

Am Bm

24

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

We got - ta

Cm

25

You got - ta

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

Am Bm

No. 9 *Get'cha Head in the Game* (p. 4 of 13)



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

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

Cm

Let's

JOCKS:) get our, get our, get our, get our head in the game, — Woo! —

Am Bm

NET  
REBOUND  
SNEAKER SQUEAK  
BALL BOUNCE 1

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

Cm Am

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

Cm Am Bm

33 Wait a min-ute; not the time or place. —

Am Bm Cm

35 Wait a min-ute; get my head in the game. — Wait a min-ute; get my head in the game. —

Am Bm Cm

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

JOCKS: You got-ta

Am Bm Cm

41

I got - ta

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

Am

get my, get my head in the game. —

You got - ta

Cm

Come on,

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

Am Bm

No. 9 *Get'cha Head in the Game* (p. 7 of 13)

42

get my, get my head in the game. —

You got - ta

Cm

43

I got - ta

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

Am Bm

44

get my, get my head in the game. —

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

Cm

No. 9 *Get'cha Head in the Game* (p. 8 of 13)

(TROY:)  
Why am I feeling so wrong?—  
get'cha, get'cha, get'cha, get'cha head in the game. Wool!

Am Bm Am

**slower**  
My head's in the game, but my heart's in the song.

Fm9 Eb6

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

She makes this feel so right.

Cm7 DbMaj7

**tempo**  
JOCKS, TROY: CLAP!  
Ball up! Boo-yah! Boo-yah! Now we got the swerve on, now break.

f Am Bm Cm Am

No. 9 Get'cha Head in the Game (p. 9 of 13)

55  
Make the pass, clean the glass. Take an-oth-er swipe from the char-i-ty stripe.—

Cm Am Bm

57  
2 SOLOS:  
Make the slam-dunk, get the in-side, out-side, Dunk-a-del-ic! Dunk-a-del-ic!

Cm Am Bm

59  
TROY:  
You got-ta

JOCKS: 2 MORE SOLOS:  
Keep your head, don't forget, and Troy boy Troy be cutting the net.

Cm Am Bm

No. 9 Get'cha Head in the Game (p. 10 of 13)

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

**JOCKS:**  
You got - ta

Cm

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

No. 9 *Get'cha Head in the Game* (p. 11 of 13)

64

Come on,

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

Am Bm

65

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

You got - ta

Cm

66

You got - ta

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

Am Bm

No. 9 *Get'cha Head in the Game* (p. 12 of 13)

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

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

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. — Woh! —

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

Get-'cha head in the game!

**REBOUND**

Am Bm Cm

No. 9 *Get'cha Head in the Game* (p. 13 of 13)

10

Get'cha (Playoff) into Lab

from Disney's *High School Musical JR.*  
(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

**TROY:**  
You got - ta

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

**REBOUND**

Am Cm

No. 10 *Get'cha (Playoff) into Lab* (p. 1 of 4)

7

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

You got - ta

Cm

Come on,

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

Am Bm

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

You got - ta

Cm

No. 10 *Get'cha (Playoff) into Lab* (p. 2 of 4)

7

You got - ta

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

Am Bm

8

get - 'cha, get - 'cha 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. 10 *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!

REBOUND

Am Bm Cm

Detailed description: This block contains the musical score for 'Get'cha (Playoff) into Lab'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'REBOUND' section and is marked with chords Am, Bm, and Cm. The lyrics are: 'head in the game! Get 'cha head in the game! Get-'cha head in the game! Get-'cha head in the game!'.

No. 10 *Get'cha (Playoff) into Lab* (p. 4 of 4)

11

# Sharpay Dials

from Disney's *High School Musical JR.*

**GABRIELLA:** Oh... I'm sorry... I was just— I mean, I think it should be 10 to the negative 18th power, that's all. *(Taylor perks up, interested. Sharpay is annoyed that she has to stop talking.)*  
**MS. TENNY:** Well, Ms. Montez... you are correct. I'm very impressed. And welcome aboard! *(Taylor moves next to Gabriella.)*

**MUSIC STARTS**

SFX: Cellphone dialing

Detailed description: This block shows the musical notation for the SFX 'Cellphone dialing'. It consists of a single treble clef staff with a diamond-shaped symbol on the first line, representing a dial tone.

No. 11 *Sharpay Dials* (p. 1 of 1)

# Auditions

(Bop to the Top / What I've Been Looking For)

from Disney's *High School Musical JR.*

(THESPIANS, MS. DARBUS)

OTT: Hey, Peeps, welcome back to another train-wreck of a school auditions for *Juliet and Romeo* will start at 3:00 p.m. sharp! This is it, over and out in 5-4-3-2-and 1! (*Lights out on Jack.*)

## C STARTS

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

3X

OTT: *at pitch*

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

*in octaves* Ba-by to be num - ber one, you've got to raise the bar! *at pitch* A -

No. 16 Auditions (p. 1 of 7)

15

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

19

MS. DARBUS:

*in octaves* Next!

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

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

23

JAMES:

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

27

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.*)

No. 16 Auditions (p. 2 of 7)



**SUSAN:**

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

F B $\flat$  Gm7 C7

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

**MS. DARBUS:**

Next!

G7

*p* *f*

**GIRLS:**

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

**GUYS:**

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

Cm Dm

*mp*

No. 16 Auditions (p. 3 of 7)

**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 $\flat$  F Dsus4

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

**CATHY:** *suddenly, inexplicably show-biz*

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

G C G/B Am7

*mf*

50

al - ways there be - side me... — **MS. DARBUS:** What an innovative choice of tempo!

**MS. DARBUS:**

Next!

D7 F7

No. 16 Auditions (p. 4 of 7)

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

CYNDRA:

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

MS. DARBUS:

Bra-va!

Next!

Bbm 7 Eb Bbm 7 Eb

mf

GIRLS:

Work our tails off ev-'ry day.

Work our tails off ev-'ry day.

Work our tails off ev-'ry day.

Cm Dm

fp

com-peti-tion, blow them all a-way!

fp

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

p F Dsus4 D

No. 16 Auditions (p. 5 of 7)

66

Suddenly Faster  $\text{♩} = 104$

ALL:

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

Dr. (timbales)

ff f Eb F

70

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

Dm 7 Gm Eb F

74

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

Dm 7 G Eb F Dm 7

79

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

Ebmaj7

Gm mp

No. 16 Auditions (p. 6 of 7)

*fp*

stop \_\_\_\_\_ till we reach the

sus4 D7

*f*

top! \_\_\_\_\_ Bop to the top!

Gm F Eb Gm F Gm *ff*

No. 16 Auditions (p. 7 of 7)

17

# What I've Been Looking For

from Disney's *High School Musical JR.*  
(SHARPAY, RYAN)

KELSI: What key?

RYAN: (lifts a boombox) Hey, thanks, but we had our rehearsal pianist do an arrangement.  
(Ryan puts the boombox on the piano 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 backstage, hiding from the others. He looks around, hoping to find Gabriella.)

$\text{♩} = 140$  **Shuffle**

1

A C# D A C# Bm7 E D E

*mf*

5

RYAN: at pitch

+ SHARPAY:

(If singing one part, sing bottom part in unison or octaves, depending on the range.)

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

A D A Bm7 E D E

9

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

A A C# D A C# Bm7

No. 17 What I've Been Looking For (p. 1 of 6)

# Stick to the Status Quo

from Disney's *High School Musical JR.*

Excerpt from No. 20 "The Callback List"

Scene: A busy cafeteria. Students are sitting in their respective cliques and talking about the news. Troy and Chad walk in. Zeke runs over to them.

ZEKE: Dude, you are so totally awesome!

BOY: 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.

BOY, CHAD: What?!

♩=160

**3X**

**ZEKE:**

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

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

No. 21 *Stick to the Status Quo* (p. 1 of 17)

11

ing me — lose — con - trol. —

**ALL:** (cue-size notes are optional)

at pitch

Ev - 'ry - body - y, — gath -

F7 Bb7sus4 Bb Eb G Ab7

14

**ZEKE:** Scones, strudel, even apple pandowdy. **2X**

**CLIQUE:**

er — 'round. —

Not — an-oth-er sound! —

Bb7sus4 *Play 1st Time Only*

18

**2X**

**CLIQUE:**

**ZEKE:** I dream of making the perfect crème brûlée.

No, no, — no, no! No, — no, no; —

Cm Ab

*ff*

22

stick — to the stuff — you know. — If you wan -

Eb Bb Cm

No. 21 *Stick to the Status Quo* (p. 2 of 17)

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

Stick to the sta - tus quo!

Chords: Ab7sus4, Ab7, Eb/Bb, Bb, Dbsus2

Gabriella and Taylor enter. Martha Cox, looking di-  
 gnostic and conservative, runs up to Gabriella.)

MARTHA COX: Gabriella, you've  
 changed my entire life!  
 GABRIELLA: I did?

Chords: Eb7, Db7, D7

MARTHA: Look at me and what do you see?

BRAINIACS: In - tel - li - gence be - yond com - pare.

Chords: Eb7

No. 21 *Stick to the Status Quo* (p. 3 of 17)

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

Chords: Db7, D7, Eb7

41 cret I need to share.

ALL: O - pen up, dig way

Chords: F7, Bbsus4, Bb, Eb/G, Ab7

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

44

3X CLIQUES: Not an-oth-er peep!

Chords: Bb7sus4

Play 1st Time Only

No. 21 *Stick to the Status Quo* (p. 4 of 17)

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

**3X** **CLIQUEES:**

No, no, no, no! No, no, no;

stick to the stuff you know. It is better by far to keep things as they are. Don't mess with the flow, no, no.

Stick to the status quo!

*ff* *f*

*p*

Cm A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Cm A<sup>b</sup>7sus4 A<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> D<sup>b</sup>7sus2

No. 21 *Stick to the Status Quo* (p. 5 of 17)

(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:)

RIPPER: Dudes!  
TROY/GABRIELLA: Not you too!

61 E7 Kbd. 2 (organ) D7 D#7

65 RIPPER: 8<sup>vb</sup> REBELS:

Lis-ten well, I'm ready to tell... About a need that you can-not deny.

68 RIPPER:

Dude, there's no explanation for this awesome sensation but I'm ready to let it fly.

71 ALL:

Speak your mind and you'll

F#7 B<sup>7</sup> Bsus4 B E G# A7

No. 21 *Stick to the Status Quo* (p. 6 of 17)

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. The music catches fire through the cafeteria.)

**5X** **CLIQUES:**

— be heard! — Not an-oth-er word! —

*B7sus4* *Play 1st Time Only*

MONGO: Do you have to wear a costume?  
 RIPPER: Jacket and tie.  
 MONGO: That's uncalled for!

**3X** **TROY, GABRIELLA:**

No, no, — no, no!

*at pitch* **CLIQUES:**

No, — no, no! —

*ff* *C#m* *A*

Don't stick — to the stuff — you know — If you wan —

*E* *B* *C#m*

No. 21 *Stick to the Status Quo* (p. 7 of 17)

na go far, — got to reach — for your star. Just fol - low your dreams — and go! —

*A7sus4* *A7* *E/B* *B*

Don't stick — to the sta - tus quo! —

*Dsus2*

**+ REBELS:**

No! No, — no, no! — Don't stick — to the stuff — you know —

*C#m* *A* *E* *B*

No, you got — ta be true — to the thing — that you do No, don't —

*C#m* *A7sus4* *A7* *E/B*

No. 21 *Stick to the Status Quo* (p. 8 of 17)

— be a - fraid — to show — you won't stick — to the stat - us —

**CLIQUES:**  
stick —

**SHARPAY:**  
quo! This is

to the sta - - - tus quo!

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

**CHORDS:** B, Dsus2, E sus4, E, A(add2), B(add2), A

No. 21 *Stick to the Status Quo* (p. 9 of 17)

106

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

**CHORDS:** C#m7, C, D, D9

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

**CLIQUES, REBELS:** Some - thing's — not right!

Some - thing is chan - ging Some - thing is

**CHORDS:** E sus4, E

114 **SHARPAY, RYAN, CLIQUES:**  
wrong. — And we got - ta get — things back — where they — be -

**REBELS:** hap - pen - ing. Some - how I fin - al - - - ly

**CHORDS:** B7sus4, B7, D9, C#m7

No. 21 *Stick to the Status Quo* (p. 10 of 17)



**CLIQUES:** *at pitch*  
long! \_\_\_\_\_ Stick -

**RIPPER:**  
Got - ta play!

**(REBELS:)**  
be - long! \_\_\_\_\_ We can do it!

**Esus4 E**  
**B7sus4** **AMaj7 B** **B7**

**SHARPAY:**  
with what you know! \_\_\_\_\_ They \_\_\_\_\_ have got to go!

**MARTHA:**  
Hip-hop-hoo-ray!

We can do it! \_\_\_\_\_ We can

**Fsus4** **F** **F#sus4**

No. 21 *Stick to the Status Quo* (p. 11 of 17)

124 **CLIQUES:**  
Keep \_\_\_\_\_ your voice down low. Not \_\_\_\_\_ an-oth-er peep. Not \_\_\_\_\_

**ZEKE:**  
Crème brû-lée!

**(REBELS:)**  
do it! \_\_\_\_\_ No!

**F#** **G#7 B#** **C#m** **G#7 B#**  
*p*

127 **SHARPAY:**  
\_\_\_\_\_ an-oth-er word. Not \_\_\_\_\_ an-oth-er sound. Ev - 'ry bod-y qui - et!

No! \_\_\_\_\_ No!

**C#m** **G#7 B#** **C#m** **G#7 B** **A7sus4 A7**  
*f*

No. 21 *Stick to the Status Quo* (p. 12 of 17)

Sharpay has momentarily taken back her previous territory.)  
 TRIELLA: It's just a callback. I mean, is Sharpay really mad?  
 TROY: Let's put it this way: no one has beaten out Sharpay for a musical since  
 the 1950s.  
 TROY: Troy, because of you, I'm finally going to give Sharpay a token of my love.  
 TROY: (Zeke reveals a seven layer cake.)  
 TROY: I don't know that this is the best time to give Sharpay a cake. (The stage  
 lights dim.)

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

No No No No No No No No

(lowest note possible) **CLIQUE:**

Oh! No! No, no, no! Stick

**REBELS:**

at pitch No, no! no!

to the stuff you know. If you wanna be cool, follow one

Fol-low your dream and go! go! go!

No. 21 *Stick to the Status Quo* (p. 13 of 17)

141

simple rule, don't mess with the flow oh, no! stick

Got-ta live, got-ta grow! Oh

144

to the sta-tus quo! No, no, no!

no: Don't stick to the sta-tus quo!

147

Stick to the stuff you know. It is be-

No, no! no! no! Fol-low your dream and

No. 21 *Stick to the Status Quo* (p. 14 of 17)

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

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

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

*B<sup>b</sup>7sus4* *B<sup>b</sup>7* *F/C* *C*

*E<sup>b</sup>sus2* *E<sup>b</sup>sus2/G*

*E<sup>b</sup>sus2* *A<sup>b</sup>*

No. 21 *Stick to the Status Quo* (p. 15 of 17)

159

— to the sta - tus quo!

*C7sus4 p*

(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.)

162 *ff*

Quo! Quo!  
 Quo! Quo!

*F* *E<sup>b</sup>/F* *B<sup>b</sup>/F* *A<sup>b</sup>/F* *F* *E<sup>b</sup>/F* *B<sup>b</sup>/F* *A<sup>b</sup>/F*

166

Quo! SHARPAY: Someone's going to pay for this!

Quo!

*F* *E<sup>b</sup>/F* *B<sup>b</sup>/F* *A<sup>b</sup>/F* *B* *B<sup>b</sup>*

No. 21 *Stick to the Status Quo* (p. 16 of 17)

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

Dr.

No. 21 *Stick to the Status Quo* (p. 17 of 17)

22

# Status Quo (Playoff) into Rooftop Garden

High School Musical JR.

Attacca from No. 21 *Status Quo*

Rock ♩=166

Dr.

*ff*

5

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

8

*mf* *mp*

ritard.

12

A sus4 E sus4

No. 22 *Status Quo (Playoff) into Rooftop Garden* (p. 1 of 1)

# Into the Gym

from Disney's *High School Musical JR.*

RPAY: I'll tell Darbus that Troy and his dad want to sabotage the auditions cause she gave him detention.

N: But it's a big fat lie! Besides, she'll never believe that.

RPAY: She'll believe anything I tell her because I'm the president of the Drama Club. Now come on!

## MUSIC STARTS

(Rrpay races off to find Ms. Darbus. Ryan follows close behind, shaking his head.)

$\text{♩} = 116$

+ Drums

*f*

No. 25 *Into the Gym* (p. 1 of 1)

# Counting On You

from Disney's *High School Musical JR.*

(CHAD, TAYLOR, ZEKE, MARTHA, GABRIELLA, TROY, BRAINIACS, JOCKS)

COACH BOLTON: Get your head in the game, Bolton. 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 runs off. Lights down on Coach Bolton, at a complete loss with his son. Lights up on a split stage.)

## 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!

$\text{♩} = 138$

D7

6

CHAD:

There's a choice — that you have to make.

D7

10

TAYLOR:

ZEKE:

MARTHA:

And it's — pret-ty plain to see — you're eith-er out or in, you eith-er

C

No. 26 *Counting On You* (p. 1 of 8)

**BRAINIACS, JOCKS:** lose or win Are you gon-na turn your back on his - to - ry, — on the

**TAYLOR:**

**CHAD:** le-legend that your — a part — of, on the job that you were born to —

**BRAINIACS, JOCKS:** — do? Don't let us — down, — you gotta come through, — 'cause we're

**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.

counting on, count-ing on, count-ing on you!

**No. 26 Counting On You (p. 2 of 8)**

**ZEKE:** Sam "Slamma-Jamma" Netletter.  
**MARTHA:** Madame Curie.

28

**JASON:** "Thunderclap" Hap Haddon.  
**KRATNOFF:** Eleanor Roosevelt.

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

32

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

36

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

**JOCKS:** Check out the

40

cham-pi-ons who came be-fore, hail the he - ro that you could be.

**No. 26 Counting On You (p. 3 of 8)**

**BRAINIACS:**

And put a - way that dream, 'cause there's no "I" in "TEAM," and the

and the

Chords: C, G/B

**JOCKS:**

sac - ri - fice is worth it, we all a - gree. You just have to keep your fo -

Chords: Bb, D/A

**BRAINIACS:**

cus and for - get a - bout "you know who."

Chords: E/G#, G, F, E

**BRAINIACS, JOCKS:**

Don't let us down, you got - ta come through, 'cause we're

Chords: D, Bm

No. 26 Counting On You (p. 4 of 8)

55

counting on, counting on, counting on you!

Chords: G7sus4, Gsus4/C

(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 jock. But you... you're the future of civilization.

59

Chords: E, F#E, A, B/A

3X

64

**BRAINIACS, JOCKS:**

Now the pres - sure is way up high; which

Chords: B7, E7

ff, f

No. 26 Counting On You (p. 5 of 8)

way are you gon - na go? — You gon-na sing a song, or are you

gon-na be strong, trade your fan-ta-sies in — for the thing — you know: — the

des-ti-ny you've — been hand — ed, the on-ly thing that you can —

— do? Don't let us — down, you got-ta come through, —

Chords: D, A, C#, C, E, B, F#, A#, A, G, F#, C#, C#m

No. 26 Counting On You (p. 6 of 8)

79 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!

*mp*

'cause we're count-ing on you...

83 GABRIELLA: I thought you were my friends - win together, lose together...

*f* *mp*

Yeah, we're count-ing on you...

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

*f* *mp*

We're count-ing on you... So

Chords: A sus4, D, A sus4, F, A sus4, G

No. 26 Counting On You (p. 7 of 8)



GABRIELLA: How about what matters for me? *mp* TROY: What do you want from me? *mp*

don't let us down... You got - ta come through!

*f* *mp*

*f* *fff* TROY, GABRIELLA: Arrghhh!

We're count-ing on, count-ing on, count-ing on, count-ing on...

*ff*

The musical score for No. 26 'Counting On You' is written in G major and 4/4 time. It features vocal lines for Gabriella and Troy, and piano accompaniment. The score includes dynamic markings such as *mp*, *f*, and *fff*. Chord symbols for E sus4 (A), F# sus4 (B), G sus4 (C), and G sus4 (D) are provided. The piece concludes with a double bar line.

No. 26 *Counting On You* (p. 8 of 8)

27

Taylor's Cell  
from Disney's *High School Musical JR.*

Attacca from No. 26 "*Counting On You*"

(Chad gives Zeke the signal. Unseen by Troy, Zeke dials the cell phone. In the lab, the distinctive ringtone sounds on Taylor's phone.)

SFX: Cellphone Ringer

The SFX notation for the 'Cellphone Ringer' is shown on a single treble clef staff in 4/4 time. It consists of a diamond-shaped symbol followed by a wavy line representing the sound of a ringing phone.

No. 27 *Taylor's Cell* (p. 1 of 1)

# Sorry, Troy

from Disney's *High School Musical JR.*

**JACK SCOTT:** (*reads the note*) Hey all you crazy Wildcats, it looks like we have a late-breaking Wildcat Newsflash... The allbacks for *Juliet and Romeo* have been moved up to... tomorrow at 3:00 PM, at the same time as the Science Decathlon and basketball championship! But – (*Jack turns to Ms. Darbus. She is 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 in the announcer's booth.*)

33

Musical score for 'Sorry, Troy' (p. 1 of 1). The score is in 4/4 time and consists of two staves. The first staff is the treble clef and the second is the bass clef. The music begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The melody is simple and rhythmic, with a final note marked with an accent (>).

No. 32 *Sorry, Troy* (p. 1 of 1)

# We're All in This Together

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

**TROY:** But we can. See you guys later. Come on, Gabriella. (*Troy and Gabriella exit.*)

**CHAD:** Win or lose, we're a team! We have to figure out a way for them do both.

### 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, Brainiacs and Kelsi break the huddle with a loud cheer.*)

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

Musical score for 'We're All in This Together' (p. 1 of 8). The score is in 4/4 time and consists of two staves. The tempo is marked as quarter note = 116. The music begins with a piano (*p*) dynamic. The first staff is the treble clef and the second is the bass clef. The music features a simple melody in the treble and a bass line in the bass. The key signature has one sharp (F#). The score includes a first ending bracket and a repeat sign. Chords are indicated below the bass staff:  $A^b/B^b$ ,  $B^b$ ,  $B^b/C$ ,  $B^b$ ,  $A^b/B^b$ ,  $B^b$ ,  $B^b/C$ ,  $B^b$ .

Musical score for 'We're All in This Together' (p. 1 of 8). The score is in 4/4 time and consists of two staves. The music begins with a piano (*p*) dynamic. The first staff is the treble clef and the second is the bass clef. The music features a simple melody in the treble and a bass line in the bass. The key signature has one sharp (F#). The score includes a first ending bracket and a repeat sign. Chords are indicated below the bass staff:  $A^b/B^b$ ,  $B^b$ ,  $B^b/C$ ,  $B^b$ ,  $A$ ,  $D$ ,  $C/D$ .

**CHAD:**  
Yes-ter-day, — we all were on our own road. —

No. 33 *We're All in This Together* (p. 1 of 8)

**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

something 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!

No. 33 *We're All in This Together* (p. 2 of 8)

20

**MARTHA COX:** \_\_\_\_\_

to make a choice, \_\_\_\_\_

**CHAD:** \_\_\_\_\_

to make a new con-ec-tion... \_\_\_\_\_

**ALL:** \_\_\_\_\_ **ALL:** \_\_\_\_\_

To see through oth er \_\_\_\_\_ eyes! \_\_\_\_\_ oo! \_\_\_\_\_

23

**TAYLOR:** \_\_\_\_\_ **+ ALL:** \_\_\_\_\_

to win the big - ger prize, \_\_\_\_\_ We're

25

all in this \_\_\_\_\_ to-geth - er. Once \_\_\_\_\_ we know that we are, we're all stars

No. 33 *We're All in This Together* (p. 3 of 8)

and we see — that we're all in this — to - geth - er, and — it shows

when we stand hand in hand, make our dreams — come — true.

**JOCKS:**  
We're all here — and speaking out with one voice. —

**BRAINIACS:**  
We're gon - na rock the house! — oo - wah oo - wah The party's on; — now

Detailed description: This page contains the first system of the musical score. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The lyrics are: "and we see — that we're all in this — to - geth - er, and — it shows when we stand hand in hand, make our dreams — come — true." The piano part includes chords like F#C, C#, F#, C#E, D#m, C#, and B. The guitar part includes chords like F#A, G#m7, F#C, C#, and Bsus4/E. There are also sections for "JOCKS" and "BRAINIACS" with specific musical notations.

No. 33 *We're All in This Together* (p. 4 of 8)

40

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

**JOCKS:**  
hey! hey! hey!

43 **TAYLOR, CHAD:**  
We've ar - rived be - cause we stuck to - geth - er, we make each oth - er strong.

woo!

46 **BRAINIACS:**  
We're diff'rent in a good way. —

**JOCKS: 8<sup>vb</sup>**  
We're not the same. —

Detailed description: This page contains the second system of the musical score. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The lyrics are: "ev'ry - bod-y make some — noise, c'-mon and scream and shout! hey! hey! hey! We've ar - rived be - cause we stuck to - geth - er, we make each oth - er strong. woo! We're diff'rent in a good way. — We're not the same. —" The piano part includes chords like D, D, D, E, E, D, E, and E. The guitar part includes chords like E, D/E, and E. There are also sections for "JOCKS" and "BRAINIACS" with specific musical notations.

No. 33 *We're All in This Together* (p. 5 of 8)

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

E D E

(Transition to the next day. In the locker room, Troy finishes dressing for the big game. In the lab, Gabriella puts on her lab coat for the big decathlon.)

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

F# C#m D#m C# B F#m G#m7

we can make it. We're all in this to - geth - er once we see

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

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

F#m G#m7 F#m C#

No. 33 We're All in This Together (p. 6 of 8)

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

59 **ALL:**  
To - geth - er, to - geth - er, to - geth - er, ev - 'ry - one, To - geth - er, to - geth - er,

f F#

62  
c' - mon, let's have some fun! To - geth - er, we're there for  
*cresc. a fine*

fp F#

64  
each oth - er ev - 'ry time. To - geth - er, to - geth - er,

66  
C' mon let's do C' - mon let's do C' - mon let's do

E sus4

No. 33 We're All in This Together (p. 7 of 8)

Do this right!

*ff*

A B<sup>b</sup> B

No. 33 *We're All in This Together* (p. 8 of 8)

34

**Bop to the Top**  
 from Disney's *High School Musical JR.*  
 (SHARPAY, RYAN, BRAINIACS, JOCKS)

**JACK:** 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!

(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. The following happens in quick succession: In the theater, Ms. Darbus bangs her gong. From the gym, we hear the referee's whistle start the game. From the lab, we hear a hotel desk bell start the Decathlon.)

**MUSIC STARTS**

(In the gym, Coach Bolton, Jocks and Cheerleaders cheer for the Team. In the lab, Gabriella holds up her chalk, ready to solve an equation. In the theater, Sharpay and Ryan pull out all the stops, performing with amazing skill and zeal.)

**Samba** ♩=105

1 *f* Gm F E<sup>b</sup> F Gm F Gm F

5 Gm F E<sup>b</sup> F Gm F

8 **SHARPAY:**

I be - lieve in dream - in'

*mf*

No. 34 *Bop to the Top* (p. 1 of 7)

shoot-ing for the stars.

**RYAN:**  
Ba-by, to be num-ber one, you've

**MODERATOR:** Question number 17: valences and chemical bonding.  
**TAYLOR:** You can do these in your sleep, Gabriella!

got to raise the bar!

**RYAN, JOCKS:**  
slip and slide and ride that rhy - thm. and start

**MODERATOR:** No coaching from the sidelines, Ms. McKessie!  
**JACK SCOTT:** And Bolton grabs the rebound!

**SHARPAY, RYAN:**  
Work our tails off ev - 'ry day.

**COACH BOLTON:** Take the shot, Bolton, take the shot!

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

No. 34 Bop to the Top (p. 2 of 7)

21 **JOCKS: BRAINIACS: SHARPAY, BRAINIACS:**  
Yeah! Yeah! Yeah, we're gon - na bop bop bop, bop to the top,

23 **SHARPAY, BRAINIACS:**  
Jump and pop, hop till we drop and start

**RYAN, JOCKS:**  
slip and slide and ride that rhy - thm. and start

25 **MODERATOR:** Question number 72: isotopes. You have two minutes remaining!  
**TAYLOR:** You can do it, Gabriella. Focus!

a - gain.

a - gain.

No. 34 Bop to the Top (p. 3 of 7)

**ALL:**

**MODERATOR:** I warned you once, Ms. McKessie. Do the bop bop bop to the top. Don't ev-er stop!

*f*

**BRAINIACS:** Bop to the top!

**JOCKS:** Yeah! Yeah!

**SHARPAY, RYAN:** Shake some boot - y and turn a-round.

*mf*

**SHARPAY:** Flash a smile in their dir - ec - tion.

**RYAN:** (and around, and around, and a-round.) Flash a smile in their dir - ec - tion.

**SHARPAY:** Show some mus-cle.

**RYAN:** Do the hus-tle.

**COACH BOLTON:** Way to hustle, guys! Danforth, out. Baylor, you're up.

*f* *mp*

No. 34 Bop to the Top (p. 4 of 7)

**MODERATOR:** You have thirty seconds remaining to finish the equation.

**ALL:** Bop bop bop bop to the top.

*f*

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

your stuff. Bop bop bop straight to the top,

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

No. 34 Bop to the Top (p. 5 of 7)



(In the lab, Gabriella finishes her equation first, races to the timer and hits it. A loud buzzer ends the round.)

MODERATOR: And the winner is... Gabriella Montez! Team Wildcats takes a two point lead!

JACK SCOTT: Bolton's in the lane... he shoots... he scores!  
But the Wildcats are still down by two!

(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!

No. 34 *Bop to the Top* (p. 6 of 7)

57

*a tempo*

ALL:

V.S. No. 35 "Meltdown"

No. 34 *Bop to the Top* (p. 7 of 7)

# Breaking Free

from Disney's *High School Musical JR.*  
(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.)

**TROY:**

*mp*  $\text{Cm}$   $\text{F}$   $\text{Ab}^2$   $\text{Cm}$   $\text{F}$

*8<sup>va</sup>* We're soaring, fly-ing,

**GABRIELLA:**

If we're try -

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

$\text{Ab}^2$   $\text{Eb}$   $\text{Bb}$   $\text{D}$   $\text{Cm}$

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

**TROY:**

You know the world can see

$\text{F}$   $\text{Ab}^2$   $\text{Cm}$

14

us in a way that's dif - f'rent from who we are.

$\text{F}$   $\text{Ab}^2$   $\text{Eb}$   $\text{Bb}$   $\text{D}$

17

**GABRIELLA:**

Cre-a-ting space between us, till we're sep'-rate hearts.

$\text{Cm}$   $\text{F}$   $\text{Ab}^2$   $\text{Eb}$   $\text{Bb}$   $\text{D}$

21

**GABRIELLA, TROY:**

But your faith, it gives me strength, strength to be - lieve.

$\text{Ab}^2$   $\text{E}$   $\text{A}$   $\text{Ab}^2$

We're soar - ing, —  
 We're break-ing free! — Fly - - - ing, —

**BOTH:** There's not a star — in hea - ven that we — can't reach. — **TROY:** If we're try -

**BOTH:** ing, — **TROY:** yeah, we're break - ing free. (Yeah, we're break - ing free.) —

The musical score for page 3 of 'Breaking Free' features a vocal line and a piano accompaniment. The vocal line includes lyrics such as 'We're soar - ing, —', 'We're break-ing free! — Fly - - - ing, —', and a duet section where 'BOTH' sing 'There's not a star — in hea - ven that we — can't reach. —' and 'TROY' sings 'If we're try -'. The piano accompaniment consists of chords and a bass line. Chords shown include Eb, Ab, Cm, F, and Ab2.

No. 39 *Breaking Free* (p. 3 of 10)

33 Can you feel it build - - - ding, — like a wave the o -

36 **GABRIELLA:** con-nect-ed by — a feel - in', oh, — in our ver -  
 cean just can't — con - trol, —

39 y souls, ris - ing till — it lifts — us up so  
**(TROY:)** (in our ver - y souls,) ris - ing till — it lifts — us up so

The musical score for page 4 of 'Breaking Free' continues the vocal and piano parts. It features a vocal line for Gabriella and Troy. Gabriella's part includes lyrics 'con-nect-ed by — a feel - in', oh, — in our ver -' and 'cean just can't — con - trol, —'. Troy's part includes lyrics 'y souls, ris - ing till — it lifts — us up so' and '(in our ver - y souls,) ris - ing till — it lifts — us up so'. The piano accompaniment includes chords such as Cm, F, Ab2, Eb, Bb/D, and E/A.

No. 39 *Breaking Free* (p. 4 of 10)

(One by one, the Students in the audience rise,  
dance and sing along with Gabriella and Troy.  
Coach Bolton enters and watches Troy in disbelief.)

ev - 'ry-one can see? \_\_\_\_\_

ev - 'ry-one can see? \_\_\_\_\_ We're break-ing free! \_\_\_\_\_

**ALL:**

Soar - in', fly - in', \_\_\_\_\_

There's not a star in hea - ven that we can't reach. \_\_\_\_\_ If we're try -

**GABRIELLA:**

Oh, we're break - in' free. \_\_\_\_\_

**TROY:**

Oh, we're break - in' free. \_\_\_\_\_

in', yeah, we're break - in' free. \_\_\_\_\_

No. 39 Breaking Free (p. 5 of 10)

53 **(ALL:)**

Run - nin', climb - in', to get to that place to be \_\_\_\_\_

56

all that we can be. \_\_\_\_\_ Now's the time so we're break-in' free. \_\_\_\_\_

60 **GABRIELLA:**

this is truth, this is fate, and to - geth - er we see \_\_\_\_\_

**TROY:**

More than hope, more than faith, and to - geth - er we see \_\_\_\_\_

No. 39 Breaking Free (p. 6 of 10)

— it com - in'.

— it com - in'.

**BRAINIACS:**  
Not a want, but a need:

**JOCKS:**  
More than you, more than me,

**GIRLS:**  
all of us break-in' free! —

**GUYS:**  
all of us break-in' free! —

*p* B<sup>b</sup>m E<sup>b</sup>

*Arbus is overjoyed, as much with the singing as with the full house.)*

**ARBUS:** Troy, Gabriella, you've got the parts!

*Students rush the stage, joining Troy and Gabriella in celebration. Coach Bolton wipes tears from his eyes and pulls Troy aside.)*

I'm sorry, Coach—

**BOLTON:** No, son, I'm sorry. You were fantastic!

G<sup>b</sup> D<sup>b</sup> A<sup>b</sup> C<sup>b</sup> B<sup>b</sup>m E<sup>b</sup> G<sup>b</sup> D<sup>b</sup> A<sup>b</sup> C<sup>b</sup>

**No. 39 Breaking Free (p. 7 of 10)**

**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, Troy?

**TROY:** *(a big smile bursts across his face)* Okay... Dad. *(hugs Coach Bolton)* Now let's go win that championship!

76

B<sup>b</sup>m E<sup>b</sup> G<sup>b</sup> D<sup>b</sup> A<sup>b</sup> C<sup>b</sup> G<sup>b</sup> E<sup>b</sup> G

82

**ALL:**  
Soar - in', — fly - in', —

G<sup>b</sup>2 C<sup>m</sup> F A

G<sup>b</sup> — — — — —

86

There's not a star — in hea - ven that we — can't reach. — If we're try -

A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> D C<sup>m</sup>

**No. 39 Breaking Free (p. 8 of 10)**

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

*Big pullback*

The musical score for page 9 features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics. The piano accompaniment includes a grand staff with chords and a bass line. Chords are labeled as F, Ab2, Cm, and Ab2. The tempo is not explicitly marked on this page.

No. 39 Breaking Free (p. 9 of 10)

99 *Slower*

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

The musical score for page 10 continues the vocal line and piano accompaniment. The tempo is marked as *Slower*. The vocal line has lyrics. The piano accompaniment includes a grand staff with chords and a bass line. Chords are labeled as Cm, F, and Ab. The tempo is not explicitly marked on this page.

103 *Molto rall.*

diff'rent from who we are. Now is the time to free us, to touch the sky, to

The musical score for page 10 continues the vocal line and piano accompaniment. The tempo is marked as *Molto rall.*. The vocal line has lyrics. The piano accompaniment includes a grand staff with chords and a bass line. Chords are labeled as Bb, D, Cm, F, and Ab. The tempo is not explicitly marked on this page.

107

reach for the highest star!

The musical score for page 10 continues the vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment includes a grand staff with chords and a bass line. Chords are labeled as Bb, Fm, Bb, Bb sus4, Bb, and C. The tempo is not explicitly marked on this page.

No. 39 Breaking Free (p. 10 of 10)

# Game Buzzer / Wildcat Vamp

from Disney's *High School Musical JR.*

(In darkness, fans count down the final seconds of the basketball championship game.)

FANS: 5--4--3--2--1!

**MUSIC STARTS**

**JACK SCOTT:** And the Wildcats win! (All cheer. Lights up on the gym as the Brainiacs, Thespians and Ms. Darbus run onto the court. The Jocks huddle around Troy. Students pour out of the stands to mob them. Coach Bolton hugs his son. 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.)

**116 SFX: Game Buzzer** under dialogue

**MS. DARBUS:** Your son sure can shoot the hoops.  
**COACH BOLTON:** He's not a bad singer, either.

(Gabriella fights through the crowd, and finds Troy.)  
**TROY:** What about your team?  
**GABRIELLA:** We won, too!

**CHAD:** (hands basketball to Troy) Team voted you the game ball, Captain. (Troy and Chad high-five. 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.  
**TAYLOR:** Or yours! (Taylor laughs and high-fives Chad.)

**16** **VAMP**

(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!  
**JACK SCOTT:** (his voice cracks.) Really? You really like it? (Kelsi and Jack smile and hug.)

**20**

(Ryan pulls Sharpay over to Gabriella.)  
**RYAN:** Go on, tell her.  
**SHARPAY:** All right already! Gabriella, congratulations.  
**RYAN:** And?

**24** **VAMP**

**SHARPAY:** And I'm sorry I lied to Darbus about you and Troy.  
**GABRIELLA:** All's well that ends well, right?  
**SHARPAY:** I suppose. Anyway, break a leg.  
**GABRIELLA:** Huh?

**28**

**RYAN:** (off Gabriella's uneasy reaction) In the theatre, that means good luck. (Gabriella and Sharpay finally share a hug.)

**31** **VAMP**

(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: (happily stunned) You do? I mean, like really?

ZEKE: Like really really. (Zeke's smile warms Sharpay's defenses.)  
 SHARPAY: So where's that creme brulee you promised me? (Sharpay and Zeke hold hands.)  
 GABRIELLA: Just like kindergarten, right?  
 TROY: Only better! (Troy and Gabriella hug in the middle of the boisterous crowd.)

on cue: V.S. No. 41  
 "We're All in This  
 Together (Reprise)"

No. 40 Game Buzzer / Wildcat Vamp (p. 3 of 3)

41

# We're All in This Together (Reprise)

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

Attacca from No. 40 "Wild Cat Vamp"

No. 41 We're All in This Together (Reprise) (p. 1 of 9)



each oth - er ev'-ry time. To-geth - er, to-geth - er, c'-mon, — let's do this right!

**TROY:** <sup>8<sup>vb</sup></sup>  
Here and now, — it's time for cel-e-bra - tion. — I fin-'ly fig-ured out —

— that all our dreams — have no lim-i-ta - tions. —

**ALL:**  
Yeah, — yeah! Oh!

No. 41 *We're All in This Together (Reprise)* (p. 2 of 9)

20  
That's what it's all — a - bout. —

**(ALL:)**  
C' mon, — now!

22  
**GABRIELLA:**  
Ev-'ry - one — is spe-cial in their own way. — We make each oth-er strong. —

Oh!

25  
— We're not the same. —

**(ALL:)**  
We make each oth-er — strong! We're dif-f'rent in a good way. —

No. 41 *We're All in This Together (Reprise)* (p. 3 of 9)

**GAB., TROY:** **GAB., SHARPAY, TROY, RYAN:**

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

all in this to - geth - 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, make our dreams come true.

**Chords:** Eb, Db, Eb, F, C, Dm, C, Bb, E, A, Gm7, E, C, F, C, Dm, C, Bb, E, A, Gm7, F, C, C, Bbsus4, Eb

No. 41 We're All in This Together (Reprise) (p. 4 of 9)

**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,

*Dr., Perc. cont.*

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!

**Chords:** Eb, Db, Eb, F, C, Dm, C, Bb, E, A, Gm7, F, C, C, Bbsus4, Eb

No. 41 We're All in This Together (Reprise) (p. 5 of 9)

**RYAN:**  
 8<sup>vb</sup> We're all here and speaking out with one voice. — We're gon-na rock the house!

**ALL:**  
 Yeah! one voice. —

The party's on; — now ev'ry - bod-y make some — noise,

**GROUP 1:**  
 Rock house On

**GROUP 2:**  
 Rock house On

**SHARPAY:**  
 c'mon and scream and shout! — We've ar - rived — be-

**(ALL:)**  
 Oh! — [cheer!] Arrived?

**ALL:**

No. 41 We're All in This Together (Reprise) (p. 6 of 9)

57

cause we stuck to - geth - er, champ-i - ons one and all.

Oh, yeah. All! — We're

60

all in this — to - geth - er. Once — we know that we are, we're all stars

63

and we see — that we're all in this — to - geth - er, and — it shows

No. 41 We're All in This Together (Reprise) (p. 7 of 9)

when we stand hand in hand, make our dreams come We're all in this to-gether -

F A Gm7 F C C/D G D F# Em

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-gether 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!

*cresc. a fine*

G D G D

No. 41 We're All in This Together (Reprise) (p. 8 of 9)

78

That's the way we do it, let's get to it, c' - mon! Ev'-ry-one!

*swa*

On applause, V.S.  
No. 42 Megamix

No. 41 We're All in This Together (Reprise) (p. 9 of 9)

# Megamix

from Disney's *High School Musical JR.*

(COMPANY)

se attacca from No. 41 "We're This Together (Reprise)"

rt of Something New"

**SOLO 1:** Living in my own world,  
**SOLO 2:** did-n't understand that  
**SOLO 3:** that

**SOLO 4:** any-thing can hap-pen—  
**2 SOLOS:** when you take a chance. I

**2 SOLOS:** nev-er be-lieved in—  
**3 SOLOS:** what I could-n't see. I nev-er

No. 42 Megamix (p. 1 of 10)

3 SOLOS:

ALL:

o-pened my heart— to all the pos-si - bil - i - ties. I know this

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

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

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

No. 42 Megamix (p. 2 of 10)

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

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

the start of something new! woh! the start/of something new!

E E D A C# Bsus4

woh! the start of something new! woh!

E E D A C# Bsus4

**"What I've Been Looking For"** **GIRLS:**  
The start of something

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

Bm7 C#m7 D

No. 42 Megamix (p. 3 of 10)

46 **ALL:**  
I've nev-er had some - one that knows me like you do, the way you

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

50  
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

54  
you. So lone-ly be-fore I fin-al-ly found what

E D Bm7 E

58  
I've been look-ing for. Doot doo doo doo doot doo doo doo doo doo a -

A D A Bm7

No. 42 Megamix (p. 4 of 10)

"Status Quo"  $\text{♩} = 160$

**GROUP 1:**  
 woh oh oh oh No! No, no, no! Stick\_

**GROUP 2:**  
 No, no! no!

BARREL HOUSE ROCK PIANO  
 (up high)

E7 Dm B $\flat$  F

\_ 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

\_ as they are. Don't mess\_ with the flow, oh no. stick\_

Got-ta live, got-ta grow!\_

B $\flat$ 7 E/C C E $\flat$ sus2

No. 42 Megamix (p. 5 of 10)

71

\_ to the stat - us quo!\_ Stick\_ to the sta - tus quo!\_

Don't stick\_ to the sta - tus quo!\_ Don't stick\_

E $\flat$ sus2 G

74

Stick\_ to the sta - tus quo!\_

\_ to the sta - tus quo!\_ Don't stick\_ to to sta - tus quo!\_

E $\flat$ sus2 A $\flat$

77

"Bop to the Top"  $\text{♩} = 104$

We're gon-na

C7sus4 *p* Dr. F *ff*

No. 42 Megamix (p. 6 of 10)

bop bop bop, bop to the top, Wipe a - way your in - hi - bi - tions.

*f* F G Em7 Am

Jump and hop, hop till we drop and start a - gain.

F G Em7 A

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

F G Em7 Am

We'll keep step - ping up and we just won't stop We're

*mp* FMaj7 D E

No. 42 Megamix (p. 7 of 10)

97 "We're All in This Together"

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

F# C#E# D#m C# B E#A# G#m7

100

we can make it. We're all in this to - geth - er once we see

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

103

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

E#A# G#m7 F#C# C#

105 ALL: at pitch

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

*f* F#

No. 42 Megamix (p. 8 of 10)



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

"Breaking Free" ♩=119

Soar-in', — fly - in'. — There's not a star — in hea - ven that we — can't reach. —

8<sup>vb</sup> If we're try - in', Yeah, we're break - in' free... break-in' free... —

— If we're try - in', Yeah, we're break - in' free... —

Run - nin', — climb - - in', — to get to that place — to be —

120 — all that we — can be. — Now's the time — so we're break -

123 *Big pullback* *Slower*  
in' free. — You know the world can see — us —

127 in a way that's dif - f'rent from who — we are. Now is the time to free —

130 *Molto rall.*  
— us, — to touch the sky, to reach for the high - est star! —

# Bop to the Top (Exit Music)

from Disney's *High School Musical JR.*

on applause No. 42 "High School Musical Megamix (Bows)"

♩ = 105

Musical score for 'Bop to the Top (Exit Music)' on page 1 of 2. It features piano accompaniment with chords (Gm, F, Eb, Dm7, Cm7) and vocal lines with lyrics. The score is in 4/4 time with a tempo of 105. It includes dynamic markings like 'f' and accents.

No. 43 *Bop to the Top (Exit Music)* (p. 1 of 2)

Musical score for 'Bop to the Top (Exit Music)' on page 2 of 2. It continues the piano accompaniment and vocal lines from page 1. It includes chords (EbMaj7, D7, Eb, F, Gm7, Dm7, G7, Cm7, D) and dynamic markings like 'f'. The score ends with a double bar line and a fermata.

No. 43 *Bop to the Top (Exit Music)* (p. 2 of 2)