

Audition Material Packet

Audition Sides & MUSIC

CHARACTER AUDITIONS

If you would like to be considered for the following roles, practice the following:

TROY BOLTON

- MUSIC: "What I've been look for (reprise)", "Breaking free"
- SIDES: Scene 3 and Scene 7

GABRIELLA

- MUSIC: "What I've been look for (reprise)", "Breaking free"
- SIDES: Scene 3 and Scene 7

RYAN

- MUSIC: "What I've been looking for", "Bop to the Top"
- SIDES: 11

SHARPAY

- MUSIC: "What I've been looking for", "Bop to the Top"
- SIDES: Scene 7

MARTHA COX

- MUSIC: "Status Quo"

ZEKE

- MUSIC: "Status Quo"
- SIDES: Scene 11

CHAD

- MUSIC: "Counting on You"
- SIDES: Scene 11

TAYLOR

- MUSIC: "Counting on You"
- SIDES: Scene 11

SHARPAY

- MUSIC: "What I've been looking for (reprise)"
- SIDES: Scene 7 and Scene 11

ENSEMBLE

- MUSIC: "We're All in This Together (Reprise)"

CHEERLEADERS/BAND/COLOR GUARD

- MUSIC: "Wildcat Cheer (Reprise)"
- SIDES: Cheers

MS. DARBUS

- SIDES: Scene 12

COACH BOLTON

- SIDES: Scene 12

JACK SCOTT

- SIDES: JACK SCOTT

*if the character you would like to audition for is not listed, you may do so at the "Smaller Role" audition read on Thursday, OR audition for another character listed and notify the director.

TABLE OF CONTENTS

SIDES

1. SCENE 3 – Page 4
2. SCENE 7 – Page 6
3. SCENE 11 – Page 9
4. JACK SCOTT – Page 12
5. SCENE 12 – Page 13
6. CHEERS – Page 15
7. SMALL SPEAKING LINES – Page 16-20

MUSIC

1. *What I've Been Looking For* – Page 21
 - SHARPAY and RYAN
2. *What I've Been Looking For (Reprise)* – Page 25
 - GABRIELLA, TROY, and KELSI
3. *Breaking Free* – Page 28
 - TROY and GABRIELLA
4. *Status Quo* – Page 32
 - SHARPAY, RYAN, ZEKE, MARTHA
5. *Bop to the Top* – Page 35
 - SHARPAY and RYAN
6. *Wildcats Cheer (Reprise)* - Page 39
 - CHEERLEADERS (Varsity and JV)
7. *Counting On You* – Page 40
 - CHAD and TAYLOR
8. *We're ALL In This Together* – Page 47
 - ENSEMBLE
9. *Auditions* – page 55
 - Alan(alli), James(Jamie), Susan, Cathy, Cyndra, Beth

SCENE 3 AUDITION SIDE – Gabriella, Troy, (Sharpay)
From *High School Musical Jr.*

Hey!

TROY

I don't-

GABRIELLA

-believe it! (*whispering*)

TROY

Me-

GABRIELLA

-either, but how?

TROY

GABRIELLA

Well my mom's company transferred her here to Albuquerque. I can't believe you live here. I looked for you at the lodge on New Year's Day.

TROY

We had to leave first thing.

GABRIELLA

Why are you whispering?

TROY

What? Oh, uh... Well my friends know about the snowboarding. Um, I haven't quite told them about the singing thing.

GABRIELLA

What, the singing part is too much for *them* to handle? (*laughing to herself*)

TROY

No, it was cool. But you know my friends, it's uh... (*making sure they are gone*) It's just not what I do. That was like, a different person.

GABRIELLA

Uh huh ... (*crossing to the board, looking at the auditions*) Pretty incredible meeting up again like this?

TROY

(*BEAT*) I was gonna call you, like, a bunch of times...

GABRIELLA

And?

TROY

You know, I was like ... uh...

GABRIELLA

You chickened out.

TROY

Yeah.

GABRIELLA

Ok.

TROY

Anyway, Welcome to East High. So now that you met Darbus the Deranged, and about to be initiated with detention later, I'll bet you can't wait to sign up for the show.

GABRIELLA

I won't be signing up for anything here for a while. But...if you signed up, I'd consider coming to the show.

TROY

That's completely impossibl....

SHARPAY

I didn't think the word "impossible" was in your vocabulary, Troy. So nice of you to show the new classmate around. *(to GABRIELLA)* Troy is such a sweetheart, isn't he? He's the star of the basketball team like I'm the star of the drama club.

RYAN

(clears his throat)

SHARPAY

I mean, one of the stars of the drama club, of course. Oh...look, the sign-up for the musical. *(signs in huge writing)* Oh, I'm sorry, were you going to sign up, too? My brother and I have starred in all the school's productions, and we really welcome newcomers. There are a lot of supporting roles in a show. I'm sure we could find something for you. I heard the ugly nurse is a fun one. *(laughs with RYAN)*

GABRIELLA

No, no. I was just looking over the bulletin board. Lots going on at this school. Nice penmanship
(GABRIELLA exits)

SHARPAY

So, What'd you do during vacation, Troy, hmmm?

TROY

Practiced basketball. Snowboarding. More basketball. Gotta go, practice and all.

SHARPAY

I hope you'll come watch me in the musical! Promise! He totally likes me.

SCENE 7 Audition side – Gabriella, Troy, Kelsi, (Sharpay)
From *High School Musical Jr.*

(KELSI gets up to leave and awkwardly bumps into SHARPAY.)

KELSI

Oh, sorry ... new glasses. Anyway, I mean ... If you do that part, with that particular song, I was hoping you'd -

SHARPAY

If we do that part? Kelsi ... Kelsi darling, I've been in 17 school productions. And, let's see, how many shows have you written?

KELSI

Umm... this is the first.

SHARPAY

Which tells us that ...?

KELSI

That ... I should write you more solos?

SHARPAY

No, it tells us that you do not offer direction, suggestion, or commentary. Are we clear?

KELSI

Yes, sir – I mean, Sharpay.

SHARPAY

Nice talking to you. Love the glasses.

(SHARPAY exits, KELSI gathers her music and sits at the piano. GABRIELLA enters USL and TROY enter DSL)

GABRIELLA

Hey! You decided to sign up?

TROY

Huh? No way!

GABRIELLA

You're not afraid, are you?

TROY

Ha ha, I think you're the one who's afraid, not me.

GABRIELLA

I am not afraid.

(MS. DARBUS enters stage left, looking at her clip board)

TROY

Oh yeah? Then prove it.

GABRIELLA

I'd like to audition, Ms. Darbus.

MS. DARBUS

Oh, I'm so sorry, my dear, but the individual auditions are long over ... and there is no one to sing with you for the lead parts.

TROY

(mustering courage)

Um, Ms. Darbus, I um ... oh boy-I mean, I'll sing with her.

MS. DARBUS

(suspiciously)

Troy Bolton? Yes, well ... I treat these shows just as seriously as your father treats his basketball rehearsals.

TROY

Practice.

MS. DARBUS

I am very sorry, but now there's no time.

(MS. DARBUS gathers her things. KELSI trips and scatters her sheet music everywhere. TROY helps her pick them up. KELSI is almost speechless.)

KELSI

Thank you.

TROY

You wrote that song that Ryan and Sharpay just sang?

KELSI

Uh-huh *(Kelsi nods, trying to snap out of her sudden coma.)*

TROY

And the entire show?

KELSI

Uh-huh.

TROY

How long did it take you to write it?

KELSI

About two years... I get up at five every day before school. And I'm still working on the finale...

TROY

Wow, that's amazing! You're really dedicated. So why are you afraid of Sharpay? It's your show.

KELSI

It is?

GABRIELLA

(supporting Troy's point) Absolutely.

TROY

Isn't the author of a musical like the playmaker in basketball?

KELSI

Playmaker?

TROY

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

KELSI

I am?

GABRIELLA

Yeah. *(encouragingly)*

(Troy and Gabriella nod encouragingly. Kelsi smiles and sits at the piano, fumbling with her music.)

KELSI

You want to hear the way that song is supposed to sound?

TROY

Sure. *(Troy and Gabriella nod and cross to Kelsi's piano.)*

SCENE 11: AUDITION SIDE –CHAD, TAYLOR, ZEKE, SHARPAY, RYAN
From *High School Musical Jr.*

ZEKE

Hey, Sharpay. Now that Troy's going to be in your show –

SHARPAY

Troy Bolton is not in my show!

ZEKE

Oh, uhm, well, okay... I mean, did you like the cake I made for you?

SHARPAY

No. It doesn't go with my pants.

ZEKE

Ha ha, that's funny. So, uhm, anyway, like I thought maybe you'd like to come see me play ball sometime....?

SHARPAY

I'd rather suck the mucous from a dog's nostrils 'til his skull caves in.

ZEKE

That doesn't sound very appetizing.

SHARPAY

Evaporate tall person! (Sharpay brushes Zeke aside as she goes off to change her blouse.)

ZEKE

Wouldn't you prefer a nice crème brulee? Or maybe some scones? Tiramisu? (beat) Tiramisu?
Why did I say tiramisu? Aarrghhh!! (Zeke runs off)

(ZEKE walks into study hall where the JOCKS and the BRAINIACS are deep in conversation)

TAYLOR

You really think that's going to work?

CHAD

It's the only way to save Troy and Gabriella from themselves.

TAYLOR

So what you're saying is the individual must be sacrificed for the good of the whole? (beat)
Works for me.

CHAD

We'll get Troy in the locker room. You guys nab Gabriella in the lab at exactly sixteen hundred hours.

TAYLOR

Whatever. Just work him until he –

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!

AUDITION SIDE – Jack Scott, Nicole Scott
From *High School Musical Jr.*

JACK SCOTT

Yo, yo, yo wildcats, listen up for the very first morning announcements of the new year! This is Jack Scott, the Velvet Fog of East High with your Homeroom 411. And on with what's happening this week at East High. The science Decathlon finals are coming up this Friday, so see Taylor "aka learning curve" McKessie for more skinny on the hooley. And don't miss the Wildcat championship game Friday night! As a reminder, during free period, the science club will be meeting in room 213, then switch midway with the drama club in room 312 for the next two and a half sessions, which will also switch with the staring contest club in room 105 every other Tuesday. Then reverse all three of those schedules for the second half of the remaining quarter. And don't forget, the sky diving club will be waiting on the roof top at 3:15 today and the First Aid club will be waiting for them, in the parking lot, down below. One more reminder, it's Principal Matsui's birthday today, so make sure and wish him a very special ... *(looking at a post-it)* 68th birthday.... *(Principal Matsui walks in, angrily)* I mean 29th. That's all for now, peeps!

JACK SCOTT

Attention custodial staff! A nauseous freshman just unleashed his breakfast burritos all over the third floor hallway. We're talking some major spewage here folks! Avoid the third floor if you can. *(MS. DARBUS enters, hands him a post-it)* Well folks, this just in, please remember to sign up for the school musical, *Juliet and Romeo*. We all know Sharpay has the lead, so don't bother auditioning for Juliet.

(TRACK #4 – PHONE)

One moment folks ... Hello? *(MS. DARBUS enters again, takes phone and hands him a slip)* Well folks, looks like I will be joining Troy and the rest of the breakfast club for detention after school. Until later, this is Jack Scott, the Velvet Fog of East High.

SCENE 12: AUDITION SIDE –MS. DARBUS and COACH BOLTON
From *High School Musical Jr.*

COACH BOLTON

Where's my team, Darbus!?! (*Seeing the group of STUDENTS, acting ridiculous*)
And what the heck is going on here?

MS. DARBUS

It's called acting. I run my detention my way, you can run yours your way. Besides, these students need exposure to the arts, by any means necessary!

COACH BOLTON

(*Noticing TROY and CHAD crawling on the floor, trying to hide*)
You two, get to the gym, right now!

MS. DARBUS

Detention is over for today. It was an honor and a privilege to see you all risk, risk, risk! I expect to see some of you tomorrow afternoon at auditions. You may get your phones. You've all done wonderfully. (*STUDENTS thank MS. DARBUS and leave*)

COACH BOLTON

What in the world were you thinking? Chad and Troy are my star players they should be in practice, not rolling around, acting like idiots.

MS. DARBUS

They weren't acting like idiots. They were acting like ... actors!

COACH BOLTON

We have our championship game in just days. They need to be at practice, not in detention!

MS. DARBUS

Why should athletes get preferential treatment?

COACH BOLTON

I'm trying to teach these kids about having goals, about teamwork, and commitment ... something they can actually use as adults

MS. DARBUS

Which is precisely what I teach them!

COACH BOLTON

How, by making them all act like fools and scream like animals?

MS. DARBUS

Why, you ignorant Philistine!

COACH BOLTON

Drama queen!

MS. DARBUS

Meat head!

COACH BOLTON

Cat lady!

MS. DARBUS

Uh! (*bangs her gong repeatedly and COACH BOLTON continues to blow his whistle*)

MS. DARBUS MONOLOGUE

MS. DARBUS

But, soft! What light through yonder window breaks? It is the east, and Juliet is the sun. Arise, fair sun, and kill the envious moon, who is already sick and pale with grief, that thou her maid art far more fair than she.

Yes, it's no surprise that, once again, they forgot to announce the auditions for our spring musical, *Juliet and Romeo*, written and composed by our very own composer, Kelsi Nielsen. Stand up and take a bow! (*She's embarrassed and does not stand*) It's a brilliant adaptation of Shakespeare's classic tragedy of star-crossed lovers with three... count them three TAP numbers! By thinking outside the box, Kelsi has brilliantly swapped out the tragic ending with a new, happy one ... in which the lovers live, work at The Golden Corral, and move to Albuquerque. It is simply bursting with sword fights, forbidden love, and dancing. Now what's holding you back!? Anyone? Chad?

Mr. Danforth this is a place of learning, not a hockey arena.

This year, as always, the Drama Club faces a shortage of male participants, so please come in and audition. I'm offering you fun, I'm offering you glamor, I'm offering you a chance to spread your wings! Ok... I'm offering ... extra credit!

(CELL PHONE RING)

AH! The dreaded cell phone symphony. Sharpay and Ryan Evans, your phones, please, and I will see you in detention.

(MS. DARBUS walks around with collecting phone, notices GABRIELLA is texting)

We have zero tolerance for cell phones during class. Phone, please ... and welcome to East High, Ms. Montez.

(Notices TROY'S phone is out)

Mr. Bolton, I see your phone is involved. Splendid. We'll see you in detention as well.

AUDITION SIDE –CHEERLEADERS
From High School Musical Jr.

DETENTION CHEER (to the tune of “Be

Aggressive” cheer

CHEERLEADER 1

This just in,
Troy got caught,

CHEERLEADER 2

with his cell phone
now he’ll rot

CHEERLEADERS

In Detention
in in detention
D-E-T. -E-N-T. -I-O-N is where he’ll be,
In detention,
In in detention

CHEERLEADER 3

Ms. Darbus found his phone,

CHEERLEADER 4

Now he’s in detention zone.

CHEERLEADERS

In Detention
in in detention
D-E-T. -E-N-T. -I-O-N is where he’ll be,
In detention,
In in detention

Whew!

AUDITION CHEER – (to the tune of “ROWDY”
cheer)

CHEERLEADER 2

Ready? Auditions, Ok!

CHEERLEADERS

Let’s
get
auditions going,
D-R-A (*clap*) M-A

There’ll
be
plenty of drama
D-R-A (*clap*) M-A

Sharpay

And Ryan

Will get the lead roles

D-R-A (*clap*) M-A

Don’t

Expect

To get a good part

D-R-A (*clap*) M-A

That’s

Why

They call it Drama,

D-R-A (*clap*) M-A

AUDITION SIDE – SMALL SPEAKING LINES - MS. MONTEZ, MS. BOLTON, MC
From *High School Musical Jr.*

GABRIELLA

Actually, I did have fun there and I meet a boy.

MARTHA COX

Really?

TAYLOR

So, make with the newflash, Sister!

GABRIELLA

Well, while the parents had their new year's party...

TROY

...the resort had one for the teens. I didn't really want to go because I was busy ... *(pulls out basketball)*

GABRIELLA

Reading.

MS. MONTEZ

Gabby, it's New Year's Eve. Enough reading. *(gently pushing the book down to look at her face)*

GABRIELLA

But, mom, I'm almost done.

MS. MONTEZ

You're going to miss the New Year's party. Come on, you better hurry and get ready!

FREEZE

COACH BOLTON passes the ball to TROY

COACH BOLTON

See, keep working left, Troy. There's a guard on the other team and I know you'll torch 'em!

TROY

If I keep left? Ok, like this?

TROY fakes left and shoots to backstage.

COACH BOLTON

That's it, man. I wanna see that in the game.

ENTER MS. BOLTON, holding the basketball.

MS. BOLTON

Boys, did we really just fly all this way to Vail, just to play more basketball?

TROY/COACH BOLTON

Yeah!

MS. BOLTON

Well, you're going to miss the New Year's party, you better get going.

TROY

Oh, well, I'm not ...

GABRIELLA

...sure I even want to go, mom.

MS. MONTEZ

Nonsense, you're going to have a great time. And I heard ...

MS. BOLTON

...it's a karaoke party!

MS. MONTEZ/MS. BOLTON

Have fun!

MS. BOLTON and MS. MONTEZ turn TROY and GABRIELLA around. and exit.

GABRIELLA/TROY

(clearly uncomfortable) Oh no.

PARTY KIDS enter stage, jumping and running excitedly, TROY and GABRIELLA get pushed into the crowd. Enter the EMCEE.

PARTY KIDS

Karaoke!!!

MC

Alright, who's gonna rock the house next? Huh? Anyone? *(Looking to the spotlight)* Come on, Let's get some volunteers.

SPOTLIGHT ON GABRIELLA AND THEN ON TROY.

MC

Looks like you two are it.

PARTY KIDS

YEAH! *(Cheer and push TROY and GABRIELLA center stage.)*

(TRACK #2 - "Start of Something New") ***(***SEE PAGE 4 in VOCAL BOOK for sheet music.***)***

MC

(Handing the singers mics.)

Break a leg, kids! Oh, and someday you may thank me for this one

AUDITION SIDE – SMALL SPEAKING LINES – PRINCIPLE MATSUI

From High School Musical Jr.

PRINCIPLE MATSUI

Welcome to East High Ms. Montez, please let me know if there is anything you may need. Oh, and I reviewed your impressive transcripts. I expect your light will shine very brightly here at East High.

GABRIELLA

Thanks Principle Matsui. *(Gabriella begins to head the wrong way)*

PRINCIPLE MATSUI

Your class is this way, Ms. Montez.

GABRIELLA

Right.

AUDITION SIDE – SMALL SPEAKING LINES – MS. TENNY

From High School Musical Jr.

MS. TENNY

You have two minutes to solve this relationship with “Energy and principle quantum number” equation. Class, give it your best shot.

SHARPAY

So, it seems like you knew Troy Bolton.

GABRIELLA

(Distracted, trying to solve the problem)

Not really, I was just asking for directions.

SHARPAY

Troy doesn’t usually interact with new students.

GABRIELLA

(raising her hand) Ms. Tenny?

SHARPAY

Oh come on!

MS. TENNY

Yes, Gabriella?

GABRIELLA

Oh, I’m sorry .. I just ... I mean, I think it should be 10 to the negative 18th power, that’s all.

MS. TENNY

That’s quite impossible. *(she checks her calculator, realized that GABRIELLA was right, smiles)* Well, Ms. Montez, I stand corrected. I’m very impressed. Welcome aboard.

AUDITION SIDE – SMALL SPEAKING LINES – BRANDON, JASON, TREVOR
From *High School Musical Jr.*

GABRIELLA

Why are you whispering?

TROY

What? Oh, uh... Well my friends know about the snowboarding. Um, I haven't quite told them about the singing thing.

BRANDON

Hey what's up Troy?

TROY

(to BRANDON, JASON and TREVOR)

Yo, what's up, guys.

JASON

Getting ready for the big game?

TROY

You know it!

TREVOR

We're all counting on you for a big win!

TROY

Relax, we got this. We'll work on that shuffle drill later today.

JASON

Whatever you say captain.

BRANDON

See you at practice, man.

TROY

Later.

BRANDON, JASON and TREVOR exit

GABRIELLA

Let me guess, the singing is too much for *them* to handle? *(laughing to herself)*

AUDITION SIDE – SMALL SPEAKING LINES – CATHY, BETH, JAMES(JAMIE), CYNDRA, SUSAN
From *High School Musical Jr.*

MS. DARBUS

Yes, my brave little detention menagerie, we thespians often use animals to help us build the characters we play. Good Susan! Be the bear! Oh, and James, fabulous earthworm. And Susan, which one of God's amazing creatures might you be portraying?

SUSAN

A teapot.

MS. DARBUS

Not an animal, dear. But great improvement from our last exercise.

BETH

Ms. Darbus, I finished painting the trees, now what should I do?

MS. DARBUS

Become an animal, of course!

BETH

Yes, Ma'am! *(She immediately becomes all the animals she can think of)* Is that good?

MS. DARBUS

Child please, choose one animal and stick to it. You are making me dizzy. Now, how did becoming an animal make everyone feel?

CATHY

Exhilarated!

CYNDRA

Happy?

BETH

Powerful!

CHAD

(Quietly to TROY) Ridiculous.

MS. DARBUS

(sighs, but remains chipper) Yes James(Jamie), no need to raise your hand to participate.

JAMES(JAMIE)

Umm... I felt like I was trapped inside a dark tunnel of anguish and dirt.

MS. DARBUS

My, I had no idea an earthworm could have such depth ... such pain ... and perhaps you may want to speak with the guidance counselor later today. Now my little Shakespearians, gather into a circle for our last exposure to the magic that is theatre.

19

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.*)

$\text{♩} = 140$

SHARPAY:
you were

RYAN: *8^{vb}*
It's hard to believe ___ that I could't see ___ you were

8

al-ways there be-side me. ___ Thought I was a-lone ___ with no-one to hold, ___

al-ways there be-side me. ___ Thought I was a-lone ___ with no-one to hold, ___

11

— but you were al-ways right be-side me. ___ This feel-ing's like no oth-er. ___

— but you were al-ways right be-side me. ___

No. 19 What I've Been Looking For (p. 1 of 4)

15

I want you to know: _____ I've nev-er had some -

I want you to know: _____ I've nev-er had some -

18

one that knows me like you do, — the way you do. —

one that knows me like you do, — the way you do. —

21

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

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

25

So lone-ly before — I fin-a-ly found — what I've been look-ing for. —

So lone-ly before — I fin-a-ly found — what I've been look-ing for. —

SHARPAY: What's with you
and those stupid jazz squares?
RYAN: Too hard? I can dumb it
down for you. Again.

29

(SHARPAY:)

So good to be seen, — so good to be heard. —

No. 19 What I've Been Looking For (p. 2 of 4)

35

Don't have to say a word.____

(RYAN:) Don't have to say a word.____ For so long I was lost, _

38

hav-ing you a-round.____

so good to be found.____ I'm lov-ing hav-ing you a-round.____

42

(RYAN:) This feel-ing's like no oth - er.____ (SHARPAY:) I want you to know:____

46

(SHARPAY:) I've nev-er had some - one that knows me like you do,____ the way you

(RYAN:) I've nev-er had some - one that knows me like you do,____ the way you

49

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

No. 19 What I've Been Looking For (p. 3 of 4)

53

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

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

57

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

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

60

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

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

63

doot doo doo doo doot doo a - woh oh oh oh — You!

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

67

No, us!

No, you! No, us!

No. 19 What I've Been Looking For (p. 4 of 4)

What I've Been Looking For (Reprise)

TROY: Wow, that's really nice.

KELSI: Go ahead, you first.

(TROY squints at the music, then starts quietly, tentatively.)

4
1-4

5 TROY:
It's hard to be - lieve that I could-n't see

6 KELSI: Nice.
Keep going.
— you were al - ways there be - side me. —

KELSI: (nods to GABRIELLA)
Now you.

7 GABRIELLA:
Thought I was a - lone with no one to hold,

KELSI:
Now together.
8 GABRIELLA, TROY:
— but you were al - ways there be - side me. —

(TROY and GABRIELLA start to gain confidence.)

9 GABRIELLA:
This feel - ing's like no oth - er. —

10 **(GABRIELLA):**
 I want you to know: _____

TROY:
 I want you to know: _____

11 **KELSI:** **Awesome!** **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

13 do, _____ the way you do. _____

do, _____ the way you do. _____

(MS. DARBUS stands in the house and listens, genuinely moved.)

14 I've nev - er had some - one as good for me as

I've nev - er had some - one as good for me as

15

you, no one like you.

you, no one like you.

17

So lone-ly be-fore I fin-al-ly found what

So lone-ly be-fore I fin-al-ly found what

19

I've been look-ing for.

I've been look-ing for.

(TROY stands with his eyes closed. KELSI finishes playing.
MS. DARBUS approaches.)

Breaking Free

3 TROY:

We're soar - ing,

6

fly - ing. There's not a star__ in hea -

8 GABRIELLA:

- ven that we__ can't reach...__ If we're try -

10

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

13 TROY:

You know the world can see__ us__

15

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

17 **GABRIELLA:**
 Cre - a - ting space be - tween us, - 'til

(TROY):

19
 we're sep - rate hearts. But your faith, it gives
 But your faith, it gives

22
 — me strength, strength to — be - lieve. —
 — me strength, strength to — be - lieve. —

*(COACH BOLTON enters and watches TROY in disbelief.
 One by one, STUDENTS in the house rise, dance, and sing along.)*

24 **ALL:**
 Soar - in', — fly -
 We're break - ing free! —

26 (ALL):
in'. — There's not a star — in hea -

28
- ven that we — can't reach. — If we're try -

30 (ALL):
- in', yeah, we're break - in' free. —

GABRIELLA:
Oh, we're break - in' free.

TROY:
Oh, we're break - in' free.

33 (ALL):
Run - nin', — climb - in', — to

35
get to that place to be — all that we — can be.

37
— Now's the time — so we're break -

39 **JOCKS:**

in' free. — More than you, more than me.

41 **BRAINIACS:** **GROUP 1:**

Not a want, but a need: all of us break-in' free! —

GROUP 2:

all of us break-in' free! —

MS. DARBUS: 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.)

TROY: I'm sorry, Coach—

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

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: Okay... Dad. *(big smile)* Now let's go win that championship!

16

44-59

(The theater begins to transform into the gym.)

60 **ALL:**

You know the world can see — us —

62

in a way that's dif-frent from who we are.

23

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?!

$\text{♩} = 160$ 3X 8^{th} ZEKE:

You can bet there's noth - ing but net when I am

7

in the zone and on a roll.____ But I've got____ a con-fes-sion, my own se -

10

cret ob-ses-sion and it's mak - ing me____ lose____ con - trol.____

JOCKS:
at pitch Ev -

ZEKE: Scones, strudel, even apple pan-dowdy.

13 2X JOCKS:

'ry - body - y,____ gath - er____ 'round.____

JOCKS:
Not____

No. 23 *Stick to the Status Quo* (p. 1 of 11)

ZEKE: I dream of making
the perfect creme brulee.

17 2X **JOCKS:**

- an-oth-er sound! No, no, no, no!

21

stick to the stuff you know. No, no, no; stick to the stuff you know.

24

If you wan - na be cool, fol-low one sim-ple rule; don't mess. If you wan - na be cool, fol-low one sim-ple rule; don't mess.

27

with the flow, no, no. Stick to the sta - tus quo! with the flow, no, no. Stick to the sta - tus quo!

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

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

GABRIELLA: I did?

31-32 1X ^{8^{vb}} **MARTHA:** **GABRIELLA,
TAYLOR:**

Look at me and what do you see? In-

No. 23 Stick to the Status Quo (p. 2 of 11)

37 **MARTHA:**

tel - li - gence be - yond com - pare. But in - side

39

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

41

cret I need to share. O - pen up, dig way

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

44 **3X** **BRAINIACS:**

down deep. Not an - oth - er peep!

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! stick

8^{va}
No, no, no, no! No, no, no; stick

No. 23 Stick to the Status Quo (p. 3 of 11)

42

Bop to the Top

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

MODERATOR: You have exactly five minutes to solve this equation. Ready? Set? And –
(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 here 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.)

SHARPAY:



I be-lieve in dream - in' shooting for the stars.

RYAN:



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

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!

COACH BOLTON:
Take the shot, Troy,
take the shot!

13-16

SHARPAY:




Work our tails off ev - 'ry day.

RYAN:




Work our tails off ev - 'ry day.

19



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!

No. 42 Bop to the Top (p. 1 of 4)

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

23 **JOCKS:**
 slip and slide — and ride — that rhy - thm.

MODERATOR: (V.O.) Question number 72: isotopes. You have two minutes remaining!
TAYLOR: You can do it, Gabriella. Focus!
MODERATOR: (V.O.) I warned you once, Ms. McKessie.

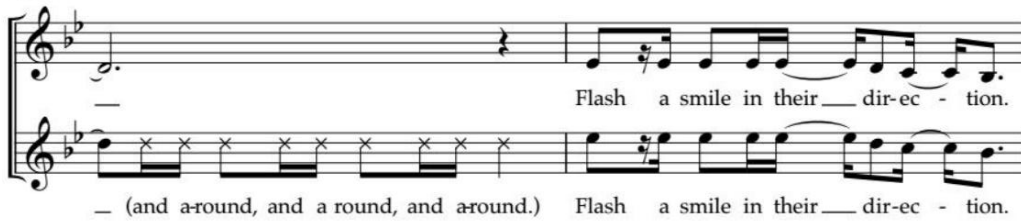
24 **BRAINIACS:**
 Jump and pop, hop till we drop and start — a - gain. —
JOCKS:
 and start — a - gain. —

29 **SHARPAY:** + **GIRLS:**
 Do the bop bop bop to the top. Don't ev - er stop!
RYAN: + **GUYS:**
 Do the bop bop bop to the top. Don't ev - er stop!

32 **BRAINIACS:** **SHARPAY:**
 Bop to the top! Yeah! Shake some boot - y and turn a-round. —
JOCKS: **RYAN:**
 Bop to the top! Yeah! Shake some boot - y and turn a-round. —

No. 42 Bop to the Top (p. 2 of 4)

35

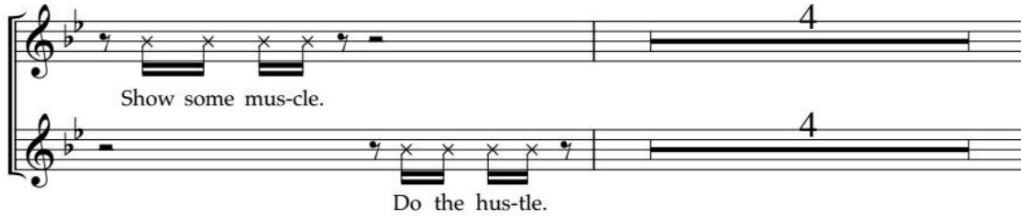


Flash a smile in their dir-ec - tion.

(and a-round, and a round, and a-round.) Flash a smile in their dir-ec - tion.

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

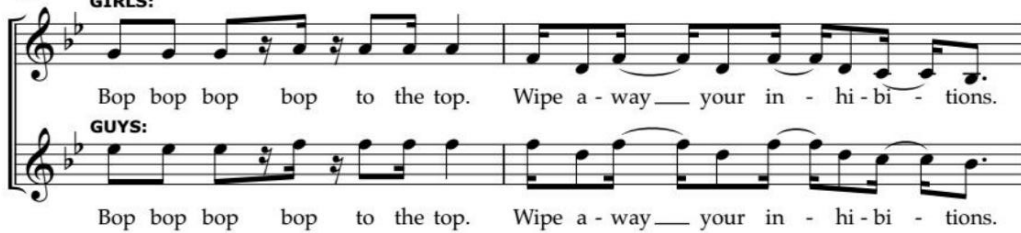
37



Show some mus-cle.

Do the hus-tle.

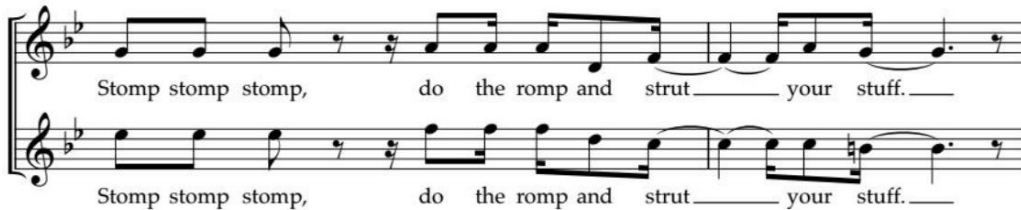
42



GIRLS:
 Bop bop bop bop to the top. Wipe a - way your in - hi - bi - tions.

GUYS:
 Bop bop bop bop to the top. Wipe a - way your in - hi - bi - tions.

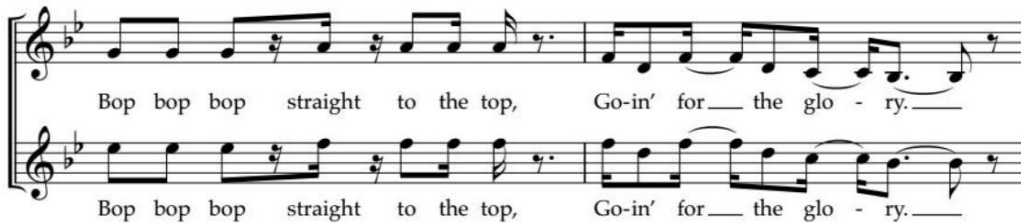
44



Stomp stomp stomp, do the romp and strut your stuff.

Stomp stomp stomp, do the romp and strut your stuff.

46



Bop bop bop straight to the top, Go-in' for the glo - ry.

Bop bop bop straight to the top, Go-in' for the glo - ry.

No. 42 Bop to the Top (p. 3 of 4)

(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!

48

Musical score for measures 48-50. The score is in 2/4 time with a key signature of one flat (B-flat). It consists of two staves. The lyrics are: "We'll keep step - ping up and we just won't stop,"

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

51

Musical score for measures 51-54. The score is in 2/4 time with a key signature of one flat. It consists of two staves. The lyrics are: "and we just won't stop, and we just won't" (repeated on both staves).

(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!

55

Musical score for measures 55-56. The score is in 2/4 time with a key signature of one flat. It consists of two staves. The lyrics are: "stop," (repeated on both staves).

57

Musical score for measures 57-60. The score is in 2/4 time with a key signature of one flat. It consists of two staves. The lyrics are: "till we reach the top! Bop to the top!" (repeated on both staves).

V.S. No. 43 "Meltdown"

No. 42 Bop to the Top (p. 4 of 4)

29

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.)

CHEERLEADERS:

♩=116

Wild cats, sing a-long, —

7
Yeah, you real-ly got it go-in' on. — Wild cats in the house, —

9
Ev - 'ry - bod - y say it now. — Wild cats ev - 'ry - where —

11
Wave your hands up in the air. — That's the way we do it, Let's get

13
to it. C' - mon, — ev - 'ry - one! Go, Wild-cats!

No. 29 *Wildcat Cheer (Reprise)* (p. 1 of 1)

Counting on You

TROY, GABRIELLA: Sorry, I'm late.

CHAD: Not good enough, Captain.

TAYLOR: Not good enough, Gabriella.

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

7 CHAD:

There's a

9 TAYLOR:

choice that you have to make. And

11 ZEKE:

it's — pret - ty plain to see: — You're eith - er

13 **MARTHA COX:** **BRAINIACS, JOCKS:**

out or in, you eith-er lose or win. Are you

15 **TAYLOR:**

gon-na turn your back on his - to - ry?— On the

17 **CHAD:**

le-gend that you're a part___ of? On the

19

job that you were born to___ do?

21 **BRAINIACS, JOCKS:**

Don't let us__ down;___ you got-ta come through,

23

- 'cause we're count-ing on, count-ing on, count-ing

25 **GABRIELLA: What history?**
TROY: What legend?

on you!

CHAD: "Spider" Bill Natrine.

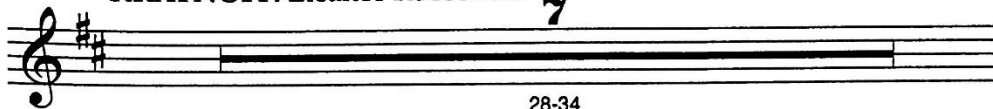
TAYLOR: Harriet Tubman.

ZEKE: Sam "Slamma-Jamma" Netletter.

MARTHA COX: Madame Curie.

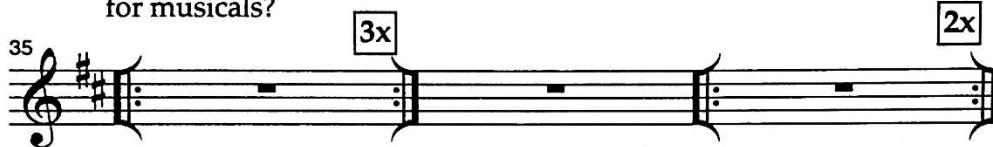
⇒ JOCK: "Thunderclap" Hap Haddon.

KRATNOFF: Eleanor Roosevelt.



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

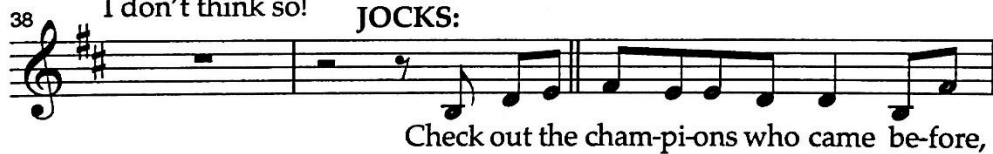
TAYLOR: Do you think these paragons of education and accomplishment concerned themselves with jocks or auditioning for musicals?



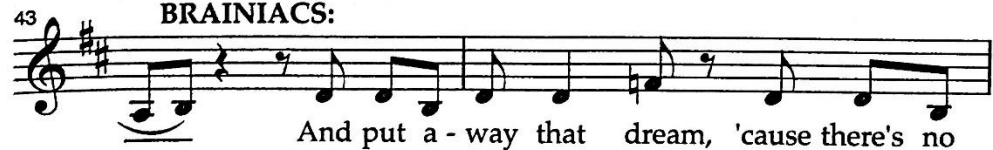
JOCKS, BRAINIACS:

I don't think so!

JOCKS:



BRAINIACS:



BRAINIACS,

JOCKS:



47 **JOCKS:**

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

49 **BRAINIACS:**

cus and for - get a - bout "you know

51 **BRAINIACS,
JOCKS:**

— who." Don't let us — down,

53

— you got - ta come through, — 'cause we're

55

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

(CHAD shows TROY a framed photograph. TAYLOR turns her laptop toward GABRIELLA.)

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.

58

64 **BRAINIACS,
JOCKS:**

Now the pres-sure is — way up high;

66  — which way are you gon - na go? — You gon-na

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

71  fan-ta-sies in — for the thing — you know: the

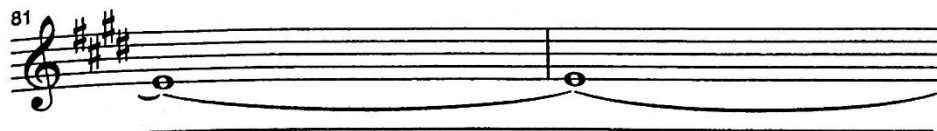
73  des-ti-ny you've been hand — ed, the

75  on - ly thing that you can — do?

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

79  — 'cause we're count-ing on you... *mp*

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!

81 

83 *f* *mp*
 — Yeah, we're count-ing on you... —

GABRIELLA: I thought you were my friends –
 win together, lose together... *f*
 We're

TROY: I'm for the team.
 I've always been for the team. *f*
mp count-ing on you... — So

GABRIELLA: How about
 what matters for me? *f*
mp don't let us down... — You

TROY: What do you
 want from me? *f*
mp got - ta come through! — We're

93 > > >
 count - ing on, count - ing on, count - ing

TROY, GABRIELLA:
 Arrghhh!
 94 > > >
 on, count - ing on... *fff*

(CHAD signals ZEKE, who dials his phone, unseen by TROY.
 #26 – TAYLOR'S PHONE. In the lab, TAYLOR's phone rings.)

50

We're All in This Together (Reprise)

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

Attacca from No. 48 "Wild Cat Vamp"

$\text{♩} = 116$ **ALL:**

Hey! — Hey! — Hey! — Ho! —

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!

10

To-geth - er, we're there — for each oth - er ev - 'ry time.

12

To-geth - er, to-geth - er, c' - mon, — let's do this right!

14 **TROY:** δ^{bb}

Here and now, — it's time for cel-e-bra-tion. — I fin-'lly figured out —

No. 50 We're All in This Together (Reprise) (p. 1 of 8)

17

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

ALL:
Yeah, — yeah! Oh!

20

GABRIELLA:
Ev-ry-one — is

That's what it's all — a-bout. —

(ALL:)
C' mon, — now! Oh!

23

spe-cial in their own way. — We make each oth-er strong. —

25

(ALL:)
We're not the same. —

We make each oth-er — strong! We're

27

GAB., SHARPAY, TROY, RYAN:
To-geth-er's where we be-long! — We're

dif-f'rent in a good way. —

No. 50 We're All in This Together (Reprise) (p. 2 of 8)

30 **GAB., SHARPAY:**
 all in this — to-geth - er. Once — we know that we are, we're all stars

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

33
 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

36
 when we stand hand in hand, make our dreams — come — true. —

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

39 **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,

42
 To-geth - er, to-geth - er, c'-mon, — let's have some fun!

All! All! have some fun!

No. 50 We're All in This Together (Reprise) (p. 3 of 8)

44

To-gether - er, we're there ___ for each oth - er ev - 'ry time.

All! All! All! ev - 'ry - time.

46

To-gether - er, to-gether - er, c'-mon, ___ let's do this right!

All! All! All! do this right!

48

RYAN:
8^{vb} We're all here ___ and speak - ing out with one voice. ___

ALL:
Yeah! one voice. ___

50

We're gon-na rock the house! ___ The par-ty's on; ___ now

GROUP 1:
Rock house On

GROUP 2:
Rock house On

No. 50 We're All in This Together (Reprise) (p. 4 of 8)

53

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

(ALL:) Oh! [cheer!]

56

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. 8th All!

59

We're all in this to-geth-er. Once we know

We're all in this to-geth-er. Once we know

62

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-

No. 50 We're All in This Together (Reprise) (p. 5 of 8)

65

er, and it shows when we stand hand in hand,

er, and it shows when we stand hand in hand,

67

make our dreams come We're all in this together. When we reach,

make our dreams come We're all in this together. When we reach,

70

we can fly, know inside we can make it. We're all in this together -

we can fly, know inside we can make it. We're all in this together -

73

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

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

76

ALL:

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

78

Wild cats in the house, ev-ry-bod-y say it now! Wild cats, ev-ry-where,

No. 50 We're All in This Together (Reprise) (p. 6 of 8)

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! 7
We're

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 —

95

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 —

98

when we stand hand in hand, make our dreams — come We're

— dreams — come We're

100

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

No. 50 We're All in This Together (Reprise) (p. 7 of 8)

103

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

106

there's a chance that we have and we take ___ it. Wild cats, ev'-ry-where, ___

there's a chance that we have and we take ___ it. Wild cats, ev'-ry-where, ___

109

wave your hands up in the air! ___ That's the way we do it, let's get

wave your hands up in the air! ___ That's the way we do it, let's get

111

to it, c' - mon! ___ Ev - 'ry - one!

to it, c' - mon! ___ Ev - 'ry - one!

No. 50 We're All in This Together (Reprise) (p. 8 of 8)

AUDITIONS

MS. DARBUS

Susan, Cathy, Cyndra, Jason, Al ... Allan?

GROUP 1: I BELIEVE IN DREAMING SHOOTING FOR THE STARS

GROUP 2: BABY TO BE NUMBER ONE YOU'VE GOT TO RAISE THE BAR.

GROUP 3: A KICKIN' AND A SCRATCHIN' GRINDING OUT MY BEST

ALL: ANYTHING IT TAKES TO CLIMB THE LADDER OF SUCCESS

MS. DARBUS: Next!

(JAMES/JAMIE steps center and sings terribly, but confidently)

JAMES/JAMIE: IT'S HARD TO BELIEVE THAT I COULDN'T SEE THAT YOU WERE ALWAYS THERE BESIDE ME

MS. DARBUS: Such improvement from last year, Jane. (to the others) Now, don't be shy – who's next?

(Next is SUSAN, whose audition is overwrought with eccentric emotion.)

SUSAN: IT'S HARD TO BELIEVE THAT I COULDN'T SEE YOU WERE ALWAYS THERE BESIDE ME

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

GROUP 1: WORK OUR TAILS OFF EVERY DAY...

GROUP 2: WORK OUR TAILS OFF EVERY DAY...

GROUP 1: WE'VE GOT TO BUMP THE ALL: COMPETITION BLOW THEM ALL AWAY

MS. DARBUS: Next!

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

CATHY: THOUGHT I WAS ALONE WITH NO ONE TO HOLD BUT YOU WERE ALWAYS THERE BESIDE ME MS.

DARBUS: What an innovative choice of tempo! Next!

(Next up is ALAN/ALLI, nervous to the point of inaudibility. But she is a very sharp dresser.)

ALAN/ALLI: THOUGHT I WAS ALONE WITH NO ONE TO HOLD BUT YOU WERE ALWAYS THRE BESIDE ME

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

ALL: I CAN MAKE THIS HAPPEN I KNOW IT IN MY HEART
ALL I HAVE TO DO IS PROVE THAT I CAN PLAY THE PART

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

CYNDRA: THIS FEELING'S LIKE NO OTHER 19 MS.

DARBUS: Brava!

(CYNDRA crosses center)

CYNDRA: I WANT YOU TO KNOW!

MS. DARBUS: Next! **ALL:** I'VE DONE ALL THE HOMEWORK NOW I NEED THE SHOT PLEASE MS. D, GIVE ME THE CHANCE TO SHOW YOU WHAT I'VE GOT

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

ELVIRA - PERFORMANCE ART KID 1: IT'S HARD TO BELIEVE

MS. DARBUS: Delightful!

LUNA - PERFORMANCE ART KID 2: THAT I COULDN'T SEE

MS. DARBUS: Delicious!

MARCELINE - PERFORMANCE ART KID 3: YOU WERE ALWAYS THERE BESIDE ME

MS. DARBUS: Delovely! Such vision, such risking!

GROUP 1: WORK OUR TAILS OFF EVERY DAY...

GROUP 2: WORK OUR TAILS OFF EVERY DAY...

GROUP 1: WE'VE GOT TO BUMP THE

ALL: COMPETITION BLOW THEM ALL AWAY

WE'RE GONNA BOP BOP BOP, BOP TO THE TOP

WIPE AWAY YOUR INHIBITIONS

JUMP AND HOP, HOP TILL WE DROP AND START AGAIN

BOP BOP BOP, STRAIGHT TO THE TOP GOING FOR THE GLORY

WE'LL KEEP STEPPING UP AND WE JUST WON'T STOP

TILL WE REACH THE TOP!

BOP TO THE TOP!