

# HIGH SCHOOL MUSICAL

# 2

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# WHAT TIME IS IT

Words and Music by MATTHEW GERRARD and ROBBIE NEVIL

Moderately fast Funk

F7

F7 Eb F7

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

Eb F7

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

Bb Eb E F7 Eb F7

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

Chord diagrams: Eb (x02133), F7 (x02333)

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

Chord diagram: F7 (x02333)

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

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

Chord diagrams: Eb (x02133), F (x02323), F7 (x02333)

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

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

**E<sub>b</sub>** **F** **B<sup>7</sup>**

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

**C7**

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

**F7** **E<sub>b</sub>** **F7**

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



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



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



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

*Sharpay:*

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

F G

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

G7

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

F G

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

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

D7

G7

F G7

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

F

G7

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

C

F

F#

G7

F

G7

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

F

G7

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

D7 Eb

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

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

Bb F C Dm

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

Bb C

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

D N.C.

Troy: All right.

Troy: All right.

D N.C.

Troy: All right.

Troy: All right.



Chad: Ev - 'ry - bod - y:

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

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

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

F G F G C/F Em7

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

F G F G

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

F G F G Em/D

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

E7 A

*gliss.*

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

**B** **D**

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

**E7sus** **A**

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

**B** **D**

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

**E7sus** **A** **B**

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

D E7

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

A A7 B

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

D E7sus


go and have) — the time of our lives. —

NC.

# FABULOUS

Words and Music by DAVID LAWRENCE  
and FAYE GREENBERG




Freely, expressively

C7  Bb7 

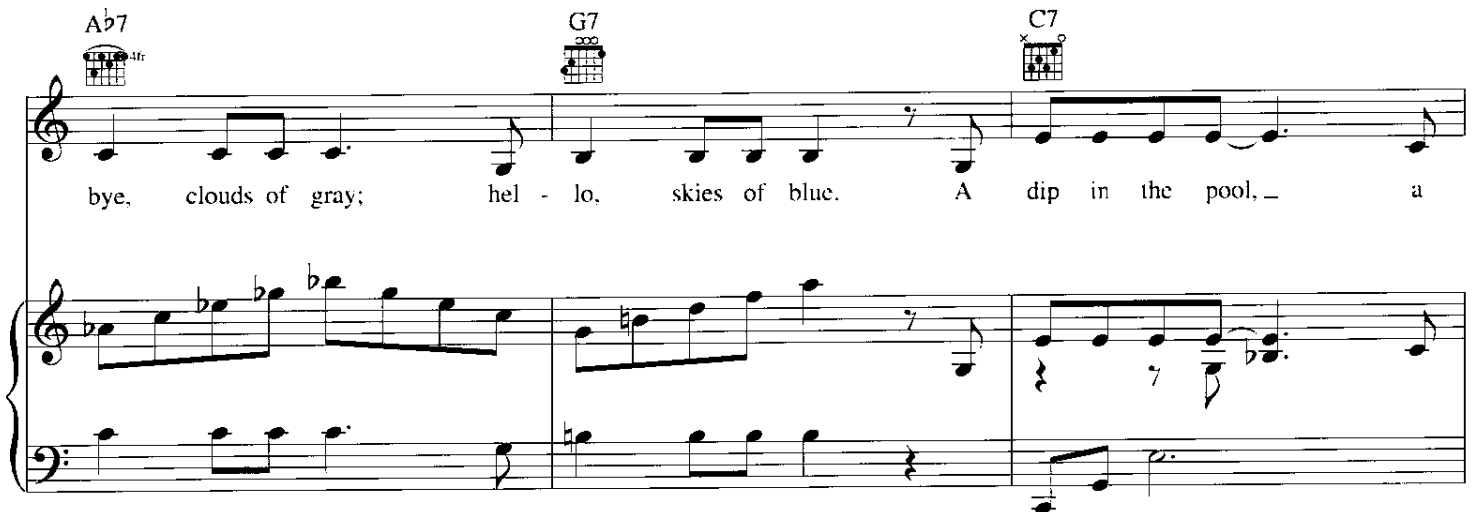
Sharpay: It's out with the old — and in with the new. — Good -

*mf*




A<sup>b</sup>7  G7  C7 

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



E<sup>b</sup>7  A<sup>b</sup>7  G7 

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



Moderately fast, steadily

C7

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

Bb C7/G C7 Bb C7/G

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

C7 Bb7

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

Ab7 G

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

F9

Gb

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

F7

F#7

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

B

Bm/D

E7

F#sus

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

B

Bm/D

E7

G

F#7sus

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

B7 A7sus A7

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

E/G# G7 1 F#7sus B Bm/D

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

E G6 2 F#7

that so wrong?

B Bm7/D E9 F#7sus B Bm7/D

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



E9 G F#7sus C Cm7/Eb

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

F9 G7sus C Cm7/Eb

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

A♭maj13 G7sus A♭7

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

F#dim G5

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

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

Db Dbm/Fb

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest for Sharpay, then a quarter note 'me!' followed by a quarter rest. Ryan's part begins with a quarter rest, then a quarter note '(She wants', followed by a quarter rest, then a quarter note 'fab', a quarter rest, a quarter note 'u', a quarter rest, a quarter note 'lous;', a quarter rest, a quarter note 'that', a quarter rest, a quarter note 'is', a quarter rest, and a quarter note 'her'. The piano accompaniment features a bass line with a whole rest, then a quarter note, and a treble line with a quarter note, a quarter rest, and a quarter note. Chord diagrams for Db and Dbm/Fb are shown above the vocal line.

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

Gb7 Absus Db Dbm/Fb

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note 'sim - ple', a quarter rest, a quarter note 're - quest.', a quarter rest, a quarter note 'All', a quarter rest, a quarter note 'things', a quarter rest, a quarter note 'fab', a quarter rest, a quarter note 'u', a quarter rest, a quarter note 'lous,', a quarter rest, a quarter note 'big - ger', a quarter rest, and a quarter note 'and'. The piano accompaniment continues with a bass line and treble line. Chord diagrams for Gb7, Absus, Db, and Dbm/Fb are shown above the vocal line.

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

Gb7 A Ab7sus Db7

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a quarter note 'bet - ter', a quarter rest, a quarter note 'and', a quarter rest, a quarter note 'best.', a quarter rest, a quarter note 'She', a quarter rest, a quarter note 'needs', a quarter rest, a quarter note 'some - thing', a quarter rest, a quarter note 'in - spir - ing', a quarter rest, and a quarter note 'to'. The piano accompaniment continues with a bass line and treble line. Chord diagrams for Gb7, A, Ab7sus, and Db7 are shown above the vocal line.

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

Cb7sus Cb7 Gb/Bb A7

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with a quarter note 'help', a quarter rest, a quarter note 'her', a quarter rest, a quarter note 'get', a quarter rest, a quarter note 'a - long.', a quarter rest, a quarter note 'She', a quarter rest, a quarter note 'needs', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'lit - tle', a quarter rest, a quarter note 'fab - u - lous;', a quarter rest, and a quarter note 'is'. The piano accompaniment continues with a bass line and treble line. Chord diagrams for Cb7sus, Cb7, Gb/Bb, and A7 are shown above the vocal line.

Ab7sus



Db7



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

Cb7



A7



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

Ab7



I need more. I need, I need.

I need, I need, I need, I need.

Db E6/9

I need fab - u - lous.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a key with three flats (B-flat major/D-flat minor). The lyrics are "I need fab - u - lous." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord diagrams for Db and E6/9 are shown above the vocal line.

Gb9 Ab7sus Db E6/9

Detailed description: This system contains the next two lines of music. The vocal line continues with a long note. The piano accompaniment features more complex chordal textures. Chord diagrams for Gb9, Ab7sus, Db, and E6/9 are provided above the vocal line.

Gb9 A Ab7sus C Cm7/Eb

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

Detailed description: This system contains the third and fourth lines of music. The vocal line starts with the lyrics "Girls: (Fab - u - lous hair, fab -". The piano accompaniment continues with a steady bass line and chords. Chord diagrams for Gb9, A, Ab7sus, C, and Cm7/Eb are shown above the vocal line.

F9 G7sus Cm Cm7/Eb

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

Detailed description: This system contains the final two lines of music on the page. The vocal line continues with the lyrics "- u - lous style, fab - u - lous eyes and that fab -". The piano accompaniment concludes the phrase. Chord diagrams for F9, G7sus, Cm, and Cm7/Eb are provided above the vocal line.

F9

A<sup>b</sup>

G7sus

C5

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

B<sup>b</sup>7sus

B<sup>b</sup>7

A<sup>m</sup>7<sup>b</sup>5

A<sup>b</sup>5

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

C<sup>m</sup>/G

C<sup>m</sup>

C<sup>m</sup>7/E<sup>b</sup>

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

F

G7sus

C<sup>m</sup>

C<sup>m</sup>7/E<sup>b</sup>

N.C.

NOT!

# WORK THIS OUT

Words and Music by RANDY PETERSEN  
and KEVIN QUINN

Moderately fast

Bb7#9



Bb5



B5



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

Bb5



Ab5



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

Bb5



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

*Martha:*

F5



Gb5



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

G5



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

Bbm



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

Db Ab

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'work' and a half note 'this' in the first measure, followed by a whole note 'out.' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Db and Ab are provided above the staff.

Eb/G Ab Bbm

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

Detailed description: This system contains the next two measures. The vocal line has a whole note 'will shine.' in the first measure, followed by 'If we work,' and 'work, there'll' in the second measure. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Eb/G, Ab, and Bbm are provided above the staff.

Db Ab

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

Detailed description: This system contains the next two measures. The vocal line has a whole note 'be no doubt.' in the first measure, followed by 'We can still save the sum - mer' in the second measure. The piano accompaniment features a consistent bass line. Chord diagrams for Db and Ab are provided above the staff.

Eb/G N.C. Absus Bb5

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

Detailed description: This system contains the final two measures. The vocal line has a whole note 'if we work this out.' in the first measure, followed by the spoken line 'Chad (Spoken): Dude,' in the second measure. The piano accompaniment concludes with a final chord. Chord diagrams for Eb/G, Absus, and Bb5 are provided above the staff.



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

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

*Bbm*

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

*Gb* *Gdim*

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

*Gb* *Bbm*

Gb

Gm7b5

this ain't worth the stress. —

*Kelsi:* May-be there's a bet - ter way — to

Gb

fix this greas - y mess.

*Troy:* We're a cham - pi - on team, —

a

A<sup>b</sup>sus2

E<sup>b</sup>sus2

well - oiled ma - chine. —

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

Gb

I know it's a grind. —

but I'm

Ab sus2



Eb5



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

F7



Bbm



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

Db



Ab



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

Eb/G



Ab



Bbm



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

Db Ab

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

Eb/G N.C. Absus Bb5

we can work this out.

Bbm

Troy: Let's work it.

N.C.

Bbm

Troy: Tell me what you want. —

Gabriella: Tell me what you need. —

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

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

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

F5

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

Gb5 Eb/G

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

Gb5 F5

Gb5

Eb/G

Gb5



Taylor:

Lounge a-round the pool a while.

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



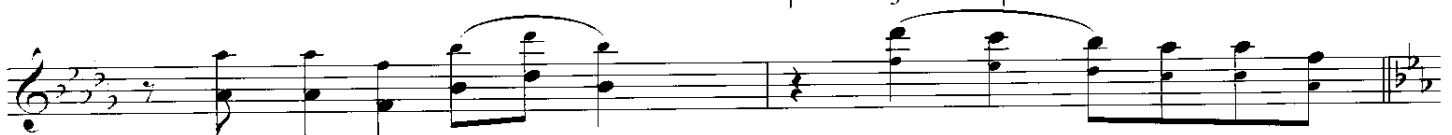
F5

Gb5

G5

Ab5

A5



Troy/Gabriella: We've got it made.

All: Whoa, we've got to



Cm

Eb



work.

work,

to

work

this

out.

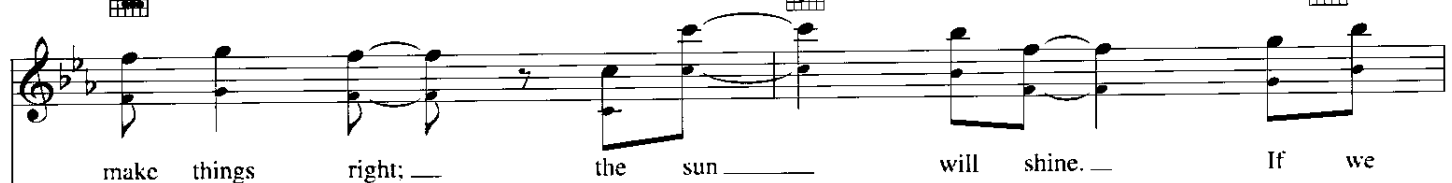
We'll



Bb

F/A

Bb



make things

right;

the sun

will shine.

If we



Cm

Eb



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

Bb

F/A

Bbsus

still save the sum - mer if we work this

Cm

out. Work this, got - ta work this.

We can work this out.



# YOU ARE THE MUSIC IN ME

Words and Music by  
JAMIE HOUSTON

Moderately fast Rock

C Bb(add2)

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

*mf*

F(add2) Bb(add2)

You are the mu - sic in me. —

F(add2) C

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

Bb F

ten. There's a rea - son.

C

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

Bb F C/E Dm

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

*Gabriella & Troy:*

C/E F C/E

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

*Gabriella:*

Dm C/E Bb

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

*GT:*

C Bb6

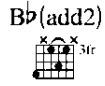
*Troy:* mmm, you're pull - ing me. *Gabriella:* When I hear my fav - orite song, I know that we

F Bb(add2)

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

C Bb6

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



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



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



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



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

B♭ F C/E Dm

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

C/E F

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

C/E Dm C/E

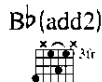
- er known. *Gabriella:* To hear your voice - a - bove the noise, *Both:* and

B♭

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



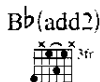
Both: When I hear my fav - 'rite song, I know that we



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



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



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

Dm7

C/E

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

Bbmaj9

\_\_\_\_\_ We got the pow - er to say \_\_\_\_\_ *Troy:* what we feel. \_\_\_\_\_ con -

nect - ed and real. \_\_\_\_\_ *Gabriella:* can't keep it all \_\_\_\_\_ in - side. \_\_\_\_\_

C

Bb6

F

All: (Na, na, na, na.) (Na, na, na, na, na.) (Na, na, na, na. You \_\_\_\_\_



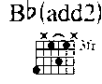
are the mu - sic in me.) (Na, na, na, na.) (Na, na, na, na, na.)



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



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



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



C Bb/D

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment. Above the first measure is a guitar chord diagram for C (x02321). Above the second measure is a guitar chord diagram for Bb/D (x02321).

F Bb(add2)

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

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment. Above the first measure is a guitar chord diagram for F (x23213). Above the second measure is a guitar chord diagram for Bb(add2) (x02321).

C Bb F

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment. Above the first measure is a guitar chord diagram for C (x02321). Above the second measure is a guitar chord diagram for Bb (x02321). Above the third measure is a guitar chord diagram for F (x23213).

Bb C/Bb

are the mu - sic in me.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The bottom line is a piano accompaniment. Above the first measure is a guitar chord diagram for Bb (x02321). Above the second measure is a guitar chord diagram for C/Bb (x02321).

# I DON'T DANCE

Words and Music by MATTHEW GERRARD  
and ROBBIE NEVIL

**Energetic Funk** (♩ =  $\frac{3}{4}$ )



Am

Hey, oh! — Play ball! —

*mf*



Dm Em

Hey, hey, whoo!



Am

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

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

*Dm* *Em* *Am*

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

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

*Dm*

{ step up \_ to the plate,  
 Take \_ your best shot.



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



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



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



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

F

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

G

G#dim

Am

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

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

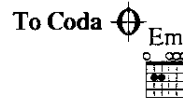
Dm

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



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

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



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

N.C.

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

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

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

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

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

D9



gliss.

Instrumental solo ad lib.

Ryan: (Hey,

A7



come on, swing it like this.)

Ryan: Oh.

Ryan: Swing.

D9



Chad: Ooh.

Ryan: Jit - ter - bug...

just like



E13



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

make a good pitch but I don't believe. — *Ryan:* I say you can.

Em



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

N.C.

Musical notation for the first system, featuring a treble and bass clef with chords and a bass line.

*Ryan:* You can do it.

Musical notation for the third system, featuring a treble and bass clef with chords and a bass line.

*Chad:* I don't dance.

Musical notation for the fifth system, featuring a treble and bass clef with chords and a bass line.

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

Musical notation for the seventh system, featuring a treble and bass clef with chords and a bass line.

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

The first system of music features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staves. The vocal line consists of a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The piano accompaniment includes chords in the right hand and a bass line in the left hand.

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

D.S. al Coda

The second system continues the musical piece with a vocal line and piano accompaniment. The vocal line includes the lyrics 'One, two, three, four, ev - 'ry - bod - y swing. Come on! —'. The piano accompaniment features a steady bass line and chords in the right hand. The system concludes with the instruction 'D.S. al Coda'.

CODA Em E7#9

dance, no.

The CODA section begins with a guitar chord diagram for Em and another for E7#9. The vocal line has the lyrics 'dance, no.' and is followed by a long note. The piano accompaniment includes a bass line and chords in the right hand. The E7#9 chord diagram is shown as follows:

Am

The final system of music shows the piano accompaniment for the ending. It features a bass line and chords in the right hand, concluding with a final chord diagram for Am:

# GOTTA GO MY OWN WAY

Words and Music by ADAM WATTS  
and ANDY DODD

Moderately

A/C# Dsus2 A/C# B7sus

*mp*

A/C# Dsus2 A5 E/G#

A/C# Dsus2 E/G# A5

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

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

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

A/C#

Dsus2

A/C#

B7sus

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

A/C#

Dsus2

D/A

E/G#

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

D

F#m7

Esus

A

A/C#

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

Dsus

E

F#m11

Dmaj9

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

A(add2) E F#m11 Dmaj9

who I am. I just don't belong here; I

E F#m11 D(add2) F#m7

hope you understand. We might find our place in this

E A Bm7 F#m11

world some day, but at least for now,

1 D6/9 A/C# Dsus2

I got-ta go my own way.



I got - ta go my own way.



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



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



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

D(add2)



Musical notation for the first system, featuring a treble clef and a 7/8 time signature. The melody is written on a single staff with various note values and rests.

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

Musical notation for the second system, including both treble and bass clefs. The bass line consists of chords and single notes.

B7sus



F#m



A(add2)



E/G#



Musical notation for the third system, featuring a treble clef and a 7/8 time signature. The melody continues with various note values.

Gabriella: So I've

Musical notation for the fourth system, including both treble and bass clefs. The bass line consists of chords and single notes.

F#m11



Dmaj9



A(add2)



E



Musical notation for the fifth system, featuring a treble clef and a 7/8 time signature. The melody continues with various note values.

got to move on and be who I am. Gabriella: I Troy: 1. (Why do you have to go?) 2. (What a - bout us?)

Musical notation for the sixth system, including both treble and bass clefs. The bass line consists of chords and single notes.

F#m11



Dmaj9



E



F#m11



Musical notation for the seventh system, featuring a treble clef and a 7/8 time signature. The melody continues with various note values.

just don't be - long here: I hope you un - der - stand. Gabriella: We Troy: I'm try - ing to un - der - stand.

Musical notation for the eighth system, including both treble and bass clefs. The bass line consists of chords and single notes.



D(add2)

F#m7

E

A

might find a place in this world some - day, but

Bm7

F#m11

A/D

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

F#m11

Dmaj9

2 Bm7

F#m11

got to move on and be at least for now,

D6/9

A/C#

Dsus2

I got-ta go my own way.

A/C#      B7sus      A/C#      Dsus2

I got-ta go my own way.

A5      E/G#      A/C#      Dsus2

I got-ta go my own way.  
*(Vocal 1st time only)*

A/C#      B7sus      A/C#      Dsus2

I got-ta go my own way.

<p><b>Repeat and Fade</b></p> <p>A5      E/G#</p>	<p><b>Optional Ending</b></p> <p>A5      E/G#</p>
---	---

# BET ON IT

Words and Music by TIM JAMES  
and ANTONINA ARMATO

Moderately fast

N.C.

Cm

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

A<sup>b</sup>

talk - ing at me. Ev - 'ry - bod - y's try - in' to  
path - worth tak - ing? Should I ques - tion ev - 'ry

Gm7

B<sup>b</sup>/F

Cm

get in my head. I wan - na lis - ten to my  
move — I make? With all I've lost, — my —

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

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

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

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

Abmaj7

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

Cm

Gm

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

Ab

Fm

Cm

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

Gm

Ab

Fm

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

Cm

Gm

A<sup>b</sup>



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



Fm

Cm

Gm



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



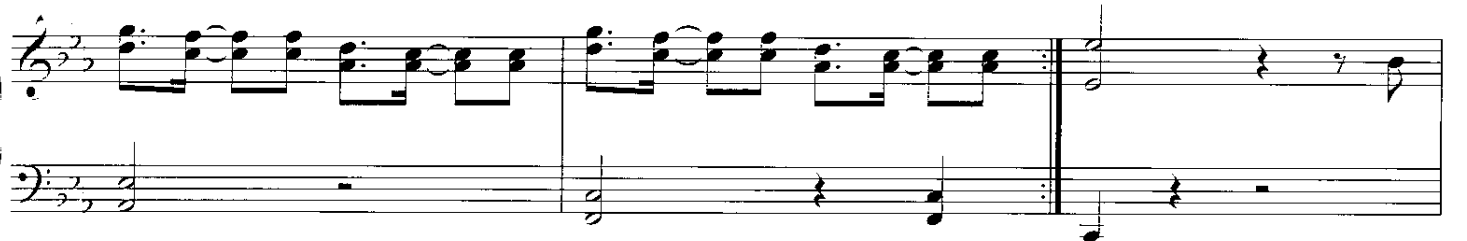
A<sup>b</sup>

Fm

N.C.



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



sp.

Gim - me room to think

Bring it on down. \_



Cm



Got-ta work on — my swing, got-ta

do my — own thing. Hold, hold up.

Abmaj7



It's no good — at

Fm7



Cm9



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

Ab

Fm7

Cm9

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

Abmaj7

G7

The answers are all inside of

Cm

Bb

Abmaj7

me. All I got to do

G7

is believe.



Cm  3fr Gm  3fr



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




Ab  4fr Fm  3fr


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



Cm  3fr Gm  3fr

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



Ab  4fr Fm  3fr

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



Cm



Gm



I wan - na make it right; that is the way

Ab



Fm



to turn my life a - round, to - day is the day.

Cm



Gm



Am I the type of guy who means what I say?

A7



Fm



N.C.

Bet on it, bet on it, bet on it, bet on it.  
(You can bet on me.)

# EVERYDAY

Words and Music by  
JAMIE HOUSTON

Moderately fast

G(add2) G

Male: Once in a life -

D/F# Em G/D

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

C G/B F(add2)

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

Dsus

D

G

D/F#

Female: Make it last for ever and

Em

G/D

D

Csus2

C

nev - er give it back.

Male: It's our turn, and I'm lov -

G/B

Dsus

D

in' where we're at,

Both: be -

Fmaj9

D7sus

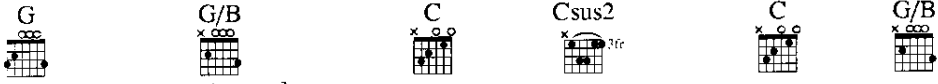
lose this mo - ment's real - ly all we have.

*Male:* Ev - 'ry - day \_\_\_\_\_ of our lives, \_\_\_\_\_ *Female:* wan - na find \_\_\_\_\_

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

\_\_\_\_\_ and keep the faith. \_\_\_\_\_ *Male:* Ev - 'ry - day \_\_\_\_\_

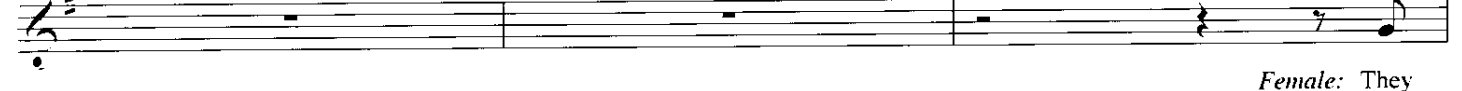
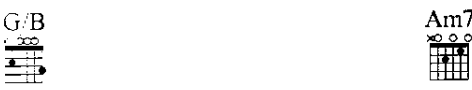
\_\_\_\_\_ *Both:* from right now, \_\_\_\_\_ gon - na use \_\_\_\_\_ our voic - es and scream \_\_\_\_\_



Female:



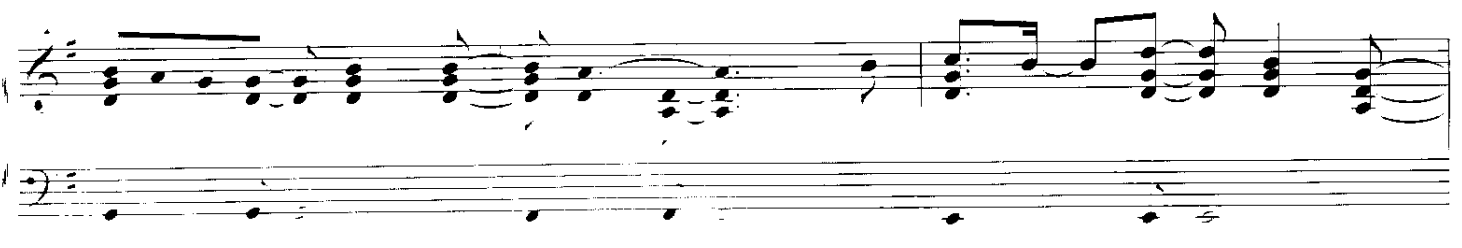
Female: cel - c - brate. Both: Oh. ev - 'ry - day.







Female: They

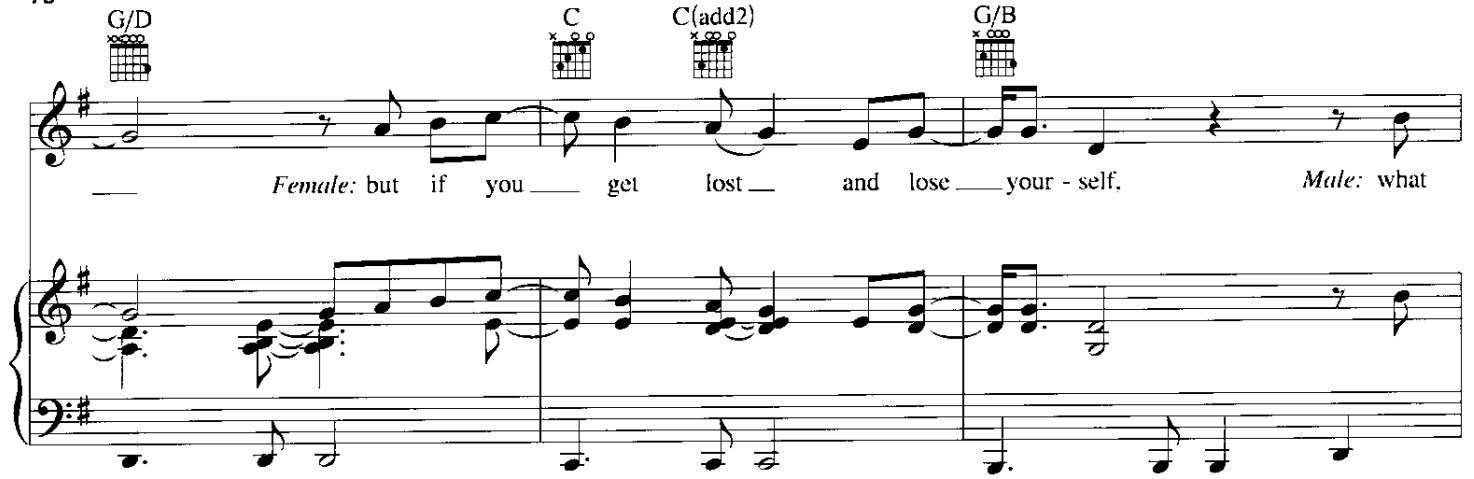






say that you should fol - low Male: and chase down what you dream.



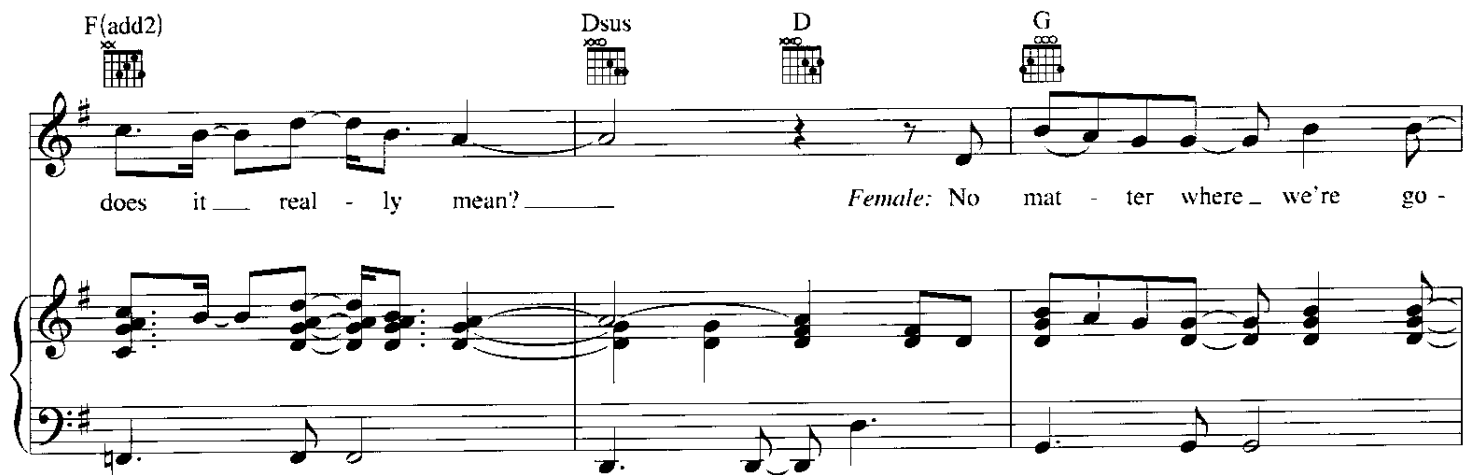
G/D  C  C(add2)  G/B 




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



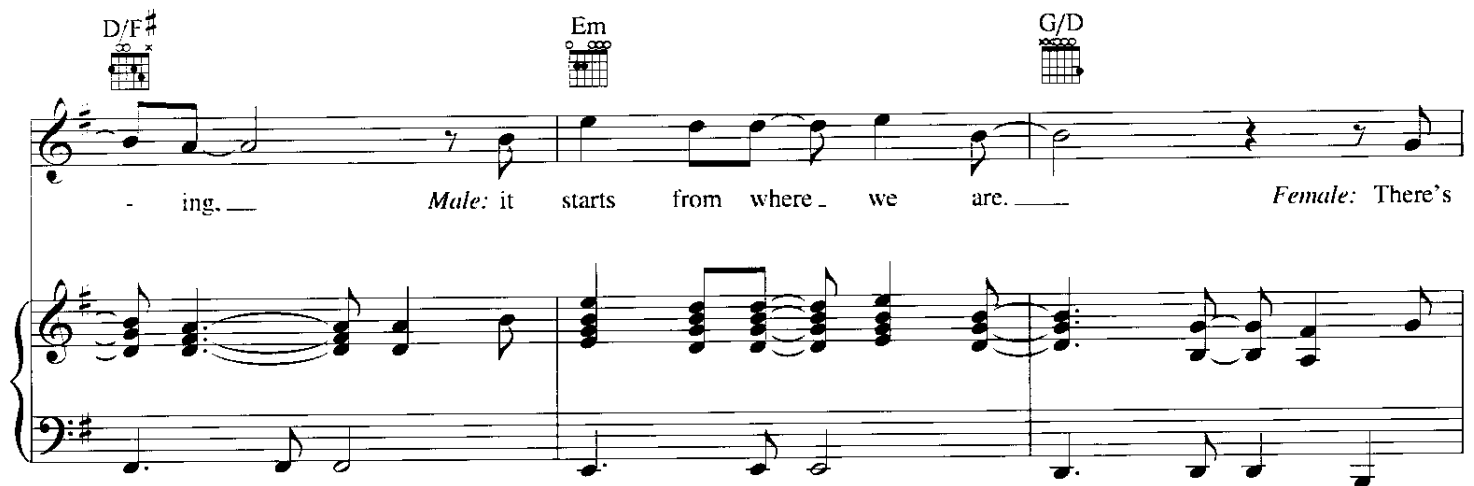
F(add2)  Dsus  D  G 

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



D/F#  Em  G/D 

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



C  G/B  F(add2) 

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



Dsus

D

Fmaj9

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

Dsus

C(add2)

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

G/B

Am

G

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

Dsus

G/B

F(add2)

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



C(add2)



G/B



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

Am



G



Cmaj9



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

G/B



F(add2)



\_\_\_\_\_ will cel - c - brate. \_\_\_\_\_ *Female:* Oh. \_\_\_\_\_ ev - 'ry - day. \_\_\_\_\_ *Male:* We're

Am7



Em7

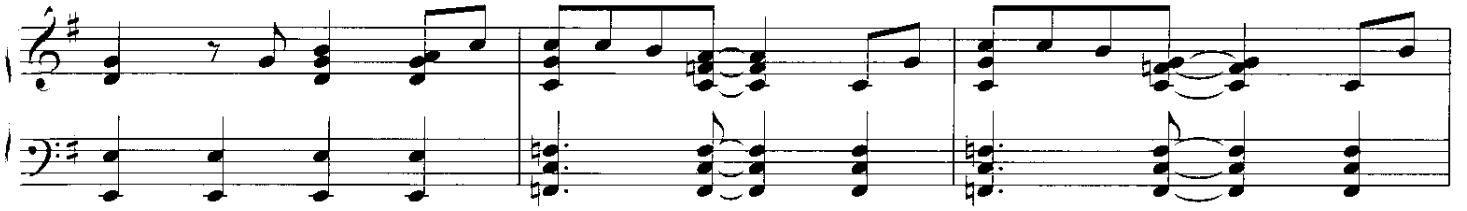


\_\_\_\_\_ tak - ing it back, \_\_\_\_\_ we're do - ing it here to - geth - er. It's bet - ter like that, \_\_\_\_\_ and strong - er

F(add2)



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



Cmaj9



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



G/B



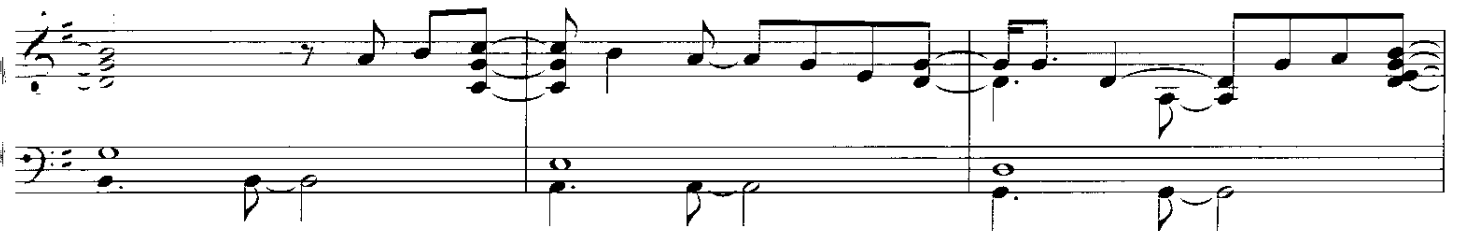
Am7



G(add2)



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



Cmaj9



G/B



Fmaj9



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



keep the faith. \_\_\_\_\_

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

of our lives. \_\_\_\_\_ wan - na find — you there, — wan - na hold —

Cmaj9 G/B Am

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

G Cmaj9 G/B

— Ev - 'ry - day — from — right

Fmaj9 Cmaj9

G/B Am G

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

Cmaj9 G/B Fmaj9

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

G6 C F

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

C7 G6 C

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



love ev - 'ry - day.



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



ev - 'ry - day, ev - 'ry - day, ev - 'ry - day.



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

# ALL FOR ONE

Words and Music by MATTHEW GERRARD  
and ROBBIE NEVIL

Moderately fast



Troy: The sum -



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

A

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

E

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

A

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

8 C9

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

D7



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



C9



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



D7



thing's just right.

B7



*All*: Ev - 'ry - bod - y,



E



A



D



A



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







Let's rock and roll and just



let go, feel the rhythm of the drums.



We're gonna have fun in the sun



now that all the hard work, work is done.



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

To Coda



and all for one. (All for

one.) (All for one, one.)



Sharpay: Sum - mer - time to - geth - er, Taylor: now

A



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

E



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

A



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

D.S. al Coda

*T/R/C*: Let's

CODA

E



one.

B



Musical staff with guitar notation and lyrics: Guys: Ev - 'ry - bod - y up. Girls: Ev - 'ry - bod - y rock it.

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

Musical staff with guitar and bass notation for section B.

C



Musical staff with guitar notation and lyrics: Guys: Take it from the top Girls: and nev - er, ev - er stop it. Guys: It's

Guys: Take it from the top Girls: and nev - er, ev - er stop it. Guys: It's

Musical staff with guitar and bass notation for section C.

C#



Musical staff with guitar notation and lyrics: not a - bout the fu - ture, Girls: it's not a - bout the past. All: It's

not a - bout the fu - ture, Girls: it's not a - bout the past. All: It's

Musical staff with guitar and bass notation for section C#.

D



Musical staff with guitar notation and lyrics: mak - in' ev - 'ry sin - gle day last and last and last.

mak - in' ev - 'ry sin - gle day last and last and last.

E



Musical staff with guitar and bass notation for section D and E.

A9  str 

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



A9  str


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



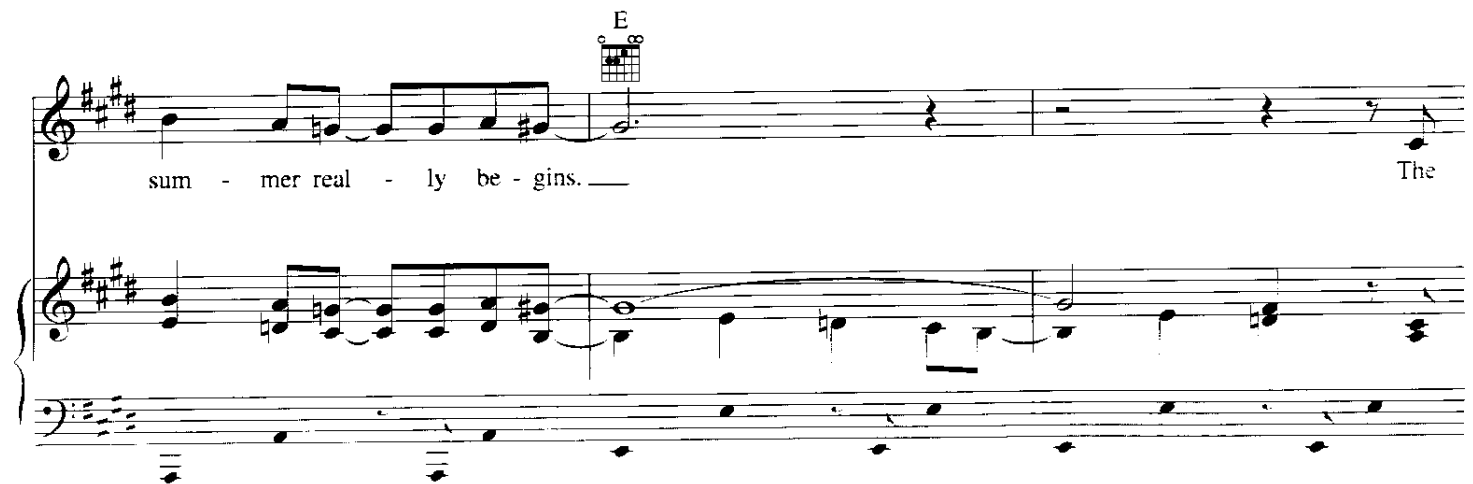
E  

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



E 

sum - mer real - ly be - gins. — The




A  

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



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

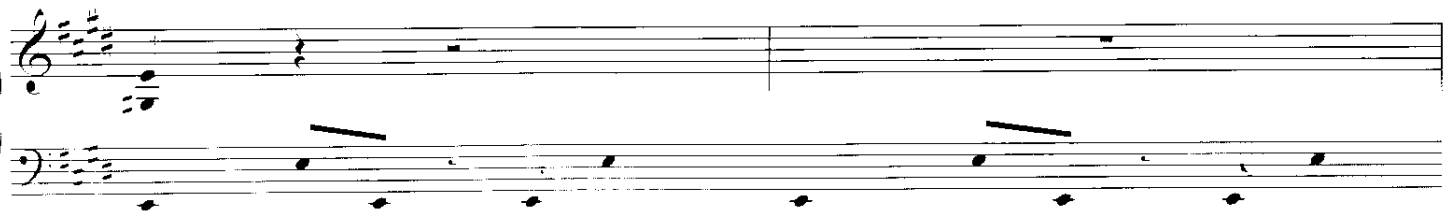


E 

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



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



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

**B** **C7**

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

**F** **Bb** **Eb** **Bb**

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

**F** **Bb**

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

E $\flat$  B $\flat$  F B $\flat$

rhythm of the drums. We're gonna have fun in the sun

E $\flat$  B $\flat$

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

D $\flat$ 7 C7 F B $\flat$

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

E $\flat$  B $\flat$

Let's rock -



2



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



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



all for one. All

for one!

# HUMU HUMU NUKU NUKU APUAA

Words and Music by DAVID LAWRENCE  
and FAYE GREENBERG

Moderately fast

A6



1

2

Ryan: A

A6



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

E9



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

D F#

E/G#

A6

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

*Both:*

D6

A6

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

*Sharpay (Spoken):*

B9

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

E7

A6

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



2

A6

pu pu pu.

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

Ab5 G5 Ab5 G5

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

Ab sus2 D/Eb Ab5

o - cean had a fit. Sharpay (Spoken): Ryan! Where's my ocean!?

S/R/G: Then the

Ab5 G5 Ab5 G5 Ab sus2 D/Eb

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



Play 4 times

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

The first system consists of two staves. The top staff is a vocal line in a key with two flats (B-flat major or D-flat minor) and a common time signature. It contains the lyrics "fish talk... No lie: (Vocal sound effects and gurgling)". The bottom staff is a piano accompaniment with a bass line and a treble line, providing harmonic support for the vocal line.

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

The second system continues the musical piece. The vocal line (top staff) has the lyrics "Sharpay (Spoken): And then the fish turns into a gorgeous prince and sings. 'I'm Prince". The piano accompaniment (bottom staff) continues with a steady bass line and chords in the treble.

A6 E7/B



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

The third system features a vocal line with the lyrics "Hu - mu hu - mu nu - ku nu - ku a - pu - a - 'a, a -". Above the vocal line, guitar chord diagrams for A6 and E7/B are provided. The piano accompaniment (bottom staff) includes a treble line with chords and a bass line.

E7 A6 A9



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

The fourth system features a vocal line with the lyrics "ma - ka - hi - ki ma - la - hi - ni who." (Spoken:) With me! Hu - mu hu - mu nu - ku nu - ku". Above the vocal line, guitar chord diagrams for E7, A6, and A9 are provided. The piano accompaniment (bottom staff) continues with a bass line and chords in the treble.

D6  B9 

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




E7  A6 




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



Bb6  F7/C 

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



F7  Bb6  Bb9 

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





E $\flat$ 6

C9

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

F7

B $\flat$ 6

F7

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

B $\flat$ 6

F7

B $\flat$ 6

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

G $\flat$ 7

B $\flat$ 6

pu pu. Ahh.