

JUST WANNA BE WITH YOU

Words and Music by ANDY DODD
and ADAM WATTS

Moderately slow

The musical score is written for guitar and piano. It begins with a piano introduction in 4/4 time, marked *mf*. The guitar part uses chords: C (x000), Dm (xx00), C/E (xx00), and Dm (xx00). The piano accompaniment features a steady bass line and chords in the right hand. The vocal line starts with the lyrics: "Troy: I got a lot of things I have to do. All these dis-trac-tions, our fu-ture's com-ing soon. We're be-ing pulled a". The score includes guitar chord diagrams for C, Dm, C/E, and Gsus (3fr). The piano part includes a *mf* dynamic marking. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The guitar part is written in a single staff with chord diagrams above it.

hundred dif - f'rent di - rec - tions, — *Troy:* but what - ev - er hap - pens, I

C/E Dm

Both: know I've got you. — *Troy:* You're on — my mind, — you're in — my heart.

Moderately fast

A/C# D

— *Both:* It does - n't mat - ter where — we are. — *Troy:* We'll be al - right, —

B/D# 4fr D A/C# D

e - ven if we're *Both:* miles — a - part. —

B/D# 4fr D Dm

8vb ↓

F **C**

All I wan - na do _____ is be _____

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one flat (Bb). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "All I wan - na do _____ is be _____". Chord diagrams for F and C are shown above the staff.

Bb **F** **Bb** **C**

_____ with you, _____ be _____ with you.

This system contains the next two lines of music. The vocal line continues with the lyrics: "_____ with you, _____ be _____ with you.". Chord diagrams for Bb, F, Bb, and C are shown above the staff.

F **C**

There's noth - in' we can't do. _____ I just wan - na be _____

This system contains the next two lines of music. The vocal line continues with the lyrics: "There's noth - in' we can't do. _____ I just wan - na be _____". Chord diagrams for F and C are shown above the staff.

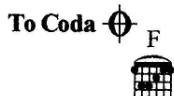
Dm **Bb** **F** **C**

_____ with you, _____ on - ly you. No mat - ter where _____

This system contains the final two lines of music. The vocal line continues with the lyrics: "_____ with you, _____ on - ly you. No mat - ter where _____". Chord diagrams for Dm, Bb, F, and C are shown above the staff.



— life takes — us, noth - ing can break — us a - part. —



— *Troy:* You know it's true. *Both:* I just wan - na be with — you. —





Troy: You know how life can be; it changes overnight.



Both: It's sunny, then raining, but it's alright.



Gabriella: A friend like you *Both:* always makes it easy.



Troy: I know that you get me *Both:* every time.

A/C# D B/D# D

Through ev - 'ry up, — through ev - 'ry down, — you know I'll al - ways be — a - round. —

A/C# D B/D# D

— Through an - y - thing, — you can count — on me. —

Dm

D.S. al Coda

CODA F

Both: I just wan - na be with — you. —

C Dm F Fm C

I just wan - na be with you.

molto rit.

HIGH SCHOOL MUSICAL

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Fast Rock

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams for G, C, and F are provided above the vocal line. The piano part features a driving bass line and chords in the right hand. Dynamics include *f* and *(8vb)*.

System 1: Chords: G, C, G, C, G, F. Dynamics: *f*.

System 2: Chords: G, C, G, C. Dynamics: *(8vb)*.

System 3: Chords: G, F, G, C. Lyrics: Male: Look - in' for - ward from cen -

System 4: Chords: G, C, G, F. Lyrics: - ter stage to grad - u - a - tion day, time to get ____ the fu - ture start - ed. ____

G C G C G F

Female: When we leave, what we take ___ with us, *Both:* no mat - ter what, *Female:* it's some-

(8vb)

Em

- thing we're a part of. We learned ___ to fly ___
The best ___ of times, -

(8vb)

C G B

Both: to - geth - er, side ___ by side ___
Both: so why ___ leave them ___ be - hind? ___

Em C D

I just hope the rest of ___ my life ___
Why can't the rest of ___ my life ___

F Eb Bb

Female: will feel as good as my *All:* high school mu - si - cal. — } Who
Female: feel — like — my *All:* high school mu - si - cal? — }

F C Eb

says we have to let it go? — It's the best part we've ev -

Bb F C

- er known; — step in - to the fu - ture, — but hold on to

Eb Bb F

high school mu - si - cal. — Let's cel - e - brate — where we —

C Eb

— come from, — the friends who've been — there all —

Bb D To Coda

— a - long, — { just that's like — Boys: a
right. —

D7sus G/D D7sus

high school — Girls: (High — school) All: mu - si - cal. —

G C G C

— Both: Im - prov - i - sa - tion with - out — a script. No one's writ -

8vb

G F G C

- ten it, *Male:* and now — we have a chance to. *Female:* But some - day we'll be look -

Both:

(8vb)

G C G F

- ing back. Mem - o - - ries — we'll have — *Female:* of the songs — *Both:* that we lived through.

D.S. al Coda

(8vb)

CODA

F C

— *Both:* Now we fi - nal - ly re -

G D F

- al - ize — *Female:* who we are. It just took — some time. —

C G D

Both: We had to live, and to learn — to see — the truth, —

F C G

that noth-ing's ev - er im - pos - si - ble. —

D F C

In - to the fu - ture we all — free fall — and pray for - ev - er we'll al -

D

- ways have — high school. —

G Bb

Male: Time to par - ty, now cel - e - brate, *Female:* 'cause the

C

world's one big stage, *Male:* but an - y part you want can be yours.

D G

Female: Ev - 'ry - bod - y sing, *Both:* yeah. *Male:* And the

Bb

show is nev - er gon - na close. *Female:* It's what got us here, we know.

C D

Both: High school lives on for *All:* - ev - er - more. —

D7sus G/D D7sus

Boys: high school *All:* mu - si - cal. —
Girls: (High school)

Eb

High school

Bb F C

mu - si - cal. — Who says we have to let it go? —

E \flat B \flat F

It's the best part we've ev - er known; - step in - to the fu - ture, -

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Above the vocal line, three guitar chord diagrams are provided: E \flat (x02010), B \flat (x02019), and F (x02321). The lyrics are: "It's the best part we've ev - er known; - step in - to the fu - ture, -".

C E \flat B \flat

but hold on to high school mu - si - cal. - Let's

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, three guitar chord diagrams are provided: C (x02230), E \flat (x02010), and B \flat (x02019). The lyrics are: "but hold on to high school mu - si - cal. - Let's".

F C E \flat

cel - e - brate - where we - - come from, - the friends who've been - there all -

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, three guitar chord diagrams are provided: F (x02321), C (x02230), and E \flat (x02010). The lyrics are: "cel - e - brate - where we - - come from, - the friends who've been - there all -".

B \flat D

- a - long, - oh yeah. -

Detailed description: This system contains the fourth line of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, two guitar chord diagrams are provided: B \flat (x02019) and D (x02232). The lyrics are: "- a - long, - oh yeah. -".

2

C Cm7 Bb/D

come from. — Girls: All to - geth - er makes it bet - ter.

Eb6 Bb/D Cm7

Boys: Mem - o - ries that last for - ev - er. All: I want the rest of

Bb/D Ab

my life to feel just — like — a —

Eb6 Bb/Eb Eb6 Bb

high school mu - si - cal.

rit.

WE'RE ALL IN THIS TOGETHER

(Graduation Version)

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately slow

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'mp' (mezzo-piano). The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams are provided for G, C/G, G7sus, F, and Eb. The vocal lines include lyrics for 'Females' and 'Males'. A double bar line with a repeat sign indicates a key change to E-flat major for the male vocal part.

Chord Diagrams:
 G:
 C/G:
 G7sus:
 F:
 Eb:

Lyrics:
 Females: To - geth - er, to - geth - er,
 to - geth - er, ev - 'ry - one. To - geth - er, to - geth - er,
 come on — let's have some fun. Males: Here and now, it's
 Males: We're all here, and

*Recorded a half step lower.

Db Eb

time for cel - e - bra - tion. — We fi - n'ly fig - ured out, —
 speak - ing out with one voice. — We're gon - na rock the house, —

Db Db/F Ab Eb

— that all our dreams
 The par - ty's on; now

Db Eb

have no lim - i - ta - tions; — that's what it's all a - bout. —
 ev - 'ry - bod - y, make some — noise. Come on — scream and shout. —

Db Eb F

Female: Ev - 'ry - one — is
 Female: We've ar - rived — be -

E \flat B \flat To Coda F

spe - cial in their own way; — we make each oth - er strong. —
 cause we stuck to - geth - er, —

E \flat F

— We're not the same; — we're

E \flat F E \flat

dif - f'rent in a good way. — To - geth - er's where we be - long. —

F G D/F \sharp

— All: We're all in this — to - geth -

Em G/D C G/B

er; once we know that we are, we're all stars,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment consists of chords and single notes: Em (E3, G3, B3), G/D (G3, B3, D4), C (C4, E4, G4), and G/B (G3, B3, D4).

C/E D/F# G D/F#

and we see that. We're all in this to - geth -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment includes chords: C/E (C4, E4, G4), D/F# (D4, F#4, A4), G (G3, B3, D4), and D/F# (D4, F#4, A4).

Em G/D C G/B

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment includes chords: Em (E3, G3, B3), G/D (G3, B3, D4), C (C4, E4, G4), and G/B (G3, B3, D4).

C/E D/F# F(add2)

make our dreams come true.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The piano accompaniment includes chords: C/E (C4, E4, G4), D/F# (D4, F#4, A4), and F(add2) (F3, A3, C4, D4).

G C/G

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

G7sus 1 C/G

To - geth - er, to - geth - er, come on, _ let's have some fun.
 To - geth - er, to - geth - er,

2 C/G F D.S. al Coda

come on, _ let's do this right.

CODA F Eb

cham - pi - ons one and all. _

F G D/F#

All: We're all in this _ to - geth -

Em G/D C G/B

er, once we know that we are, we're all stars,

C/E D/F# G D/F#

and we see that. We're all in this to - geth -

Em G/D C G/B

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

C/E D/F# E

make our dreams come true.

B C#m A

All in this — to - geth -

E B Amaj7

- er, to - geth - er.

D G/D Am7/D

We're

G D/F# Em G/D C G/B

all in this — to - geth - er; once we know that we are, we're all stars,
all in this — to - geth - er; when we reach, we can fly, know in - side



and we see — that. We're all in this — to - geth - er; and — it shows
we can make — it. We're all in this — to - geth - er; once — we see



when we stand hand in hand, make our dreams — come... We're
there's a chance that we have,

2



and we take — it. We're all in this — to - geth - er, —



all, — all in this — to - geth - er. —

WALK AWAY

Words and Music by
JAMIE HOUSTON

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Moderately' and 'mf'. The piano part consists of a steady bass line and a treble line with chords and moving lines. The vocal melody is introduced in the second system. The lyrics are: 'I guess I should have known bet - I real - ly wish I could blame - ter - to be - lieve in a luck - y change. you, but I know that it's no one's fault. I let my heart and for - ev - Cin - der - el - la with no'. The score includes guitar chord diagrams for D, Am11, Csus2, Gsus2, D, Am7, Csus2, G, D, and Am7. The piano accompaniment continues throughout the vocal lines.

Csus2 G

er, _____ fi - n'ly learned each oth - er's name. _____
 shoe _____ and a prince that does - n't know he's lost. _____

Gm7 D7

_____ I tell my - self _____ this time _____ is dif -
 This emp - ti - ness feels _____ so _____ fa - mil -

frent. No good - byes, _____ 'cause I _____ can't bear
 iar. Each good - bye, _____ just _____ the same

Gm7 D7

to say 'em. I'll nev - er sur - vive _____ the one _____ that's com -
 old song. - But this time I will _____ not _____ sur - ren -

C

N.C.

in' der, if I stay, oh no. } Just walk a - way
'cause I'm gone. You know I'm gone.

D

A

oh, and don't look back, 'cause if my heart breaks.

D

A

it's gon - na hurt so bad. You know I'm strong,

Bm

D/C

but I can't take that Be - fore it's too late,



oh, just walk a - way.



(Walk, walk, walk a - way.) Ooh, just walk a - way.

1





NC.

(Walk, walk, walk a - way.)


2





(Walk, walk, walk a - way.) Just walk a - way.


Bm7  D/C 



I've got to let it go, oh,




Bm7  D/C 

start pro - tect - ing my heart and soul,



Em  Bm 

'cause I don't think I'll sur - vive a good - bye a - gain,



C  N.C.

not a - gain. Just walk a - way,



E B

oh, and don't look back, 'cause if my heart breaks

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole note 'oh', followed by a half note 'and', a quarter note 'don't', a quarter note 'look', a quarter note 'back', a quarter rest, a quarter note ''cause', a quarter note 'if', a quarter note 'my', a quarter note 'heart', and a quarter note 'breaks'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

E B

it's gon - na hurt so bad. You know I'm strong,

The second system continues the vocal line with a whole note 'it's', a quarter note 'gon - na', a quarter note 'hurt', a quarter note 'so', a quarter note 'bad.', a quarter rest, a quarter note 'You', a quarter note 'know', a quarter note 'I'm', and a quarter note 'strong,'. The piano accompaniment continues with similar rhythmic patterns.

C#m E/D

but I can't take that Be - fore it's too late,

The third system features a vocal line with a whole note 'but', a quarter note 'I', a quarter note 'can't', a quarter note 'take', a quarter note 'that', a quarter rest, a quarter note 'Be - fore', a quarter note 'it's', a quarter note 'too', and a quarter note 'late,'. The piano accompaniment includes a change in bass line rhythm.

F#m Asus2

just walk a - way.

The fourth system concludes with a vocal line of a whole note 'just', a quarter note 'walk', and a quarter note 'a - way.'. The piano accompaniment ends with a final chord and a whole rest.

The musical score is written for guitar and voice. It consists of seven systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Chord diagrams are provided for the guitar part, and lyrics are written below the vocal line. The piano accompaniment includes a double bass line and a treble clef line. A 'rit.' (ritardando) marking is present in the final system. The score concludes with a double bar line and a repeat sign.

System 1: Chords: E, G. Lyrics: (Walk, walk, walk a - way.) Walk a - way, walk a - way, yeah. —

System 2: Chords: A, C, D. Lyrics: (Walk, walk, walk a - way.) — Walk a - way, walk a - way.

System 3: Chords: E, G. Lyrics: (Walk, walk, walk a - way.) Walk a - way, walk a - way.

System 4: Chords: A, C, D, E. Lyrics: (Walk, walk, walk a - way.) — Walk a - way, walk a - way, oh, — no.

CAN I HAVE THIS DANCE

Words and Music by ADAM ANDERS
and NIKKI HASSMAN

Moderately slow, in 1

C5
3fr

C5/B
2fr

mp

With pedal

Fsus2
3fr

Gsus
3fr

Gabriella: Take my —

hand,

take a — breath,

pull me —

C
3fr

C/B
3fr

close

and take one — step.

Keep your —

close

and take one — step.

Keep your —

Fsus2
3fr

Gsus
3fr

close

and take one — step.

Keep your —

close

and take one — step.

Keep your —

C C/B

eyes locked on mine, _____ and let the

Fsus2 G(add4)

mu - sic be _____ your guide. _____ *Troy:* Won't you

Am7 C/F Gsus

prom _____ ise _____ me _____ we'll keep
Gabriella: (Now won't you prom - ise me that you'll nev - er for - get _____

Am7 F Bb

danc - to keep ing, danc - ing, wher - ev - er we go _____ next?
wher - ev - er we go _____ next?) *Both:* It's

like catch - ing light - ning, the chanc - es of find - ing some - one _

Chord diagrams: C (x0223), C/D (xx023), C/E (xx030)

— like you. It's one in a mil -

Chord diagrams: Fmaj9 (x0233), G (32033), Gsus (32033), C (x0223)

- lion, the chanc - es of feel - ing the way _

Chord diagrams: C/D (xx023), C/E (xx030), Fmaj9 (x0233)

we do. And with ev - 'ry

Chord diagrams: G (32033), Am7 (x0203), C/F (xx030)



step to - geth - er, we just keep on



get - ting bet - ter. *Gabriella:* So can I have this *Troy:* (Can I have this dance?)



To Coda

dance?) *Both:* Can I have this _____ dance? _____



Troy: Take my hand; I'll take the lead,

Am7 F Bb

keep us a - part, 'cause my heart 'cause my heart is wher - ev - er you —
wher - ev - er you —

CODA Csus2 C Gm7

D.S. al Coda

are. are.) *Both:* It's *Gabriella:* Oh, no moun - tain's too

Bb(add2) Dm7

high, and no *Both:* o - cean's too wide, 'cause to - geth - er or not,

C Gm7

our dance won't stop. *Gabriella:* Let it rain, *Both:* let it

Bb(add2)  3fr  Dm7

pour; what we have is worth _ fight-ing for. You know I be - lieve _

Bb  Bbmaj7(no3)  Bb6 

that we were meant to be,

Bbsus2  C  C/D 

yeah. It's like catch - ing light - ning, the chanc - es of find -



C/E  Fmaj9  G 

- ing some - one _ like you.


Gsus  3fr C  C/D 




It's one in a mil - lion, the chanc - es of feel -




C/E  Fmaj9  G 




- ing the way _____ we do.




Am7  C/F  3fr G 

And with ev - 'ry step to - geth - er,



Am7  C/F  3fr G 

we just keep on get - ting bet - - ter.



Gabriella: So can I have *Troy:* (Can I have this dance?) *Both:* Can

I have this dance? *Gabriella:* Can

Both: I have this dance? Can I have this

dance?

Bb(add2)

Csus

C

Csus2

C

Bb

C/Bb

Bb

Csus

C

Csus2

C

RIGHT HERE RIGHT NOW

Words and Music by
JAMIE HOUSTON

Moderately fast

Cmaj7/E

Cmaj7/E

mp

7

7

7

7

The piano introduction consists of two systems of music. The first system has two measures, and the second system has two measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line with a 7-fingered chord in the first measure of each system.

Fsus2(add#4)



Troy: Can you i - mag - ine what would hap - pen if

7

7

The first line of the song features a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a melody of eighth notes. The piano accompaniment has two systems, each with two measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line with a 7-fingered chord in the first measure of each system.

Cmaj7/E

C/F

we could have an - y dream? I'd wish this mo - ment was

7

7

The second line of the song features a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a melody of eighth notes. The piano accompaniment has two systems, each with two measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line with a 7-fingered chord in the first measure of each system.

Am11



ours to own — it, and that it would nev - er leave. Then I would thank

7

7

The third line of the song features a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a melody of eighth notes. The piano accompaniment has two systems, each with two measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line with a 7-fingered chord in the first measure of each system.



— that star — that made our wish come true. —



'Cause he knows that where — you are — is where I should be too. —



Right — here, —



right — now, — I'm



look - ing at you, and my heart — loves the view, — 'cause you mean ev - 'ry - thing.

Gsus G C

Right ————— here, ————— I prom - ise you



some - how ————— that to - mor - row can wait for some



— oth - er day — to be, but right now ————— there's *Troy & Gabriella:* you — and me . .

C/F



Csus2/F



Fsus2(add#4)



Gabriella: If this were for - ev - er,

Am9



what could be bet - ter? We've al - read - y proved _ it works. _ But in two

Fmaj7



— thou - sand one — hun - dred twen - ty - three hours, *Both:* a

Am9



Dm9



bend in — the u - ni - verse — *Gabriella:* is gon - na make ev - 'ry - thing — in —

C/E C/F

our whole world change, and you know that where

Dm9 C/E Fmaj9#11

we are will nev - er be the same,

Both:

Gsus G/C C

Gabriella: oh, no. *Both:* Right here,

G/F C/F Am11

right now, *Gabriella:* I'm look - ing at you, and my heart

F(add2)

Gsus

G



Musical staff with lyrics: — loves the view, — 'cause you mean — ev - 'ry - thing.

— loves the view, —

'cause you mean — ev - 'ry - thing.

Piano accompaniment for the first system.



Musical staff with lyrics: Both: Right here, — Gabriella: prom - ise you some how.

Both: Right

here, —

Gabriella: prom - ise you some

how.

Piano accompaniment for the second system.

Am11



Musical staff with lyrics: — to - mor - row can wait — for some — oth - er day — to be, —

— to - mor - row can wait — for some — oth - er day — to be, —

Piano accompaniment for the third system.

Fmaj9#11



Gsus



G



Musical staff with lyrics: — Both: but right now — there's you — and me. —

Both: but right now — there's

you — and

me. —

Piano accompaniment for the fourth system.

D9 **D9/A** **Fsus2**

Gabriella: Oh, we know — it's com - ing, and — it's com - ing fast. *Troy:* There's al -

D9/F# **D9/A**

- ways you — and me. — So let's make — ev - 'ry sec - ond last,

F#sus2 **G(add4)** **C#sus2**

Gabriella: make it last. *Troy:* Right — here,

(make it last.)

C#sus2/F

— *Gabriella:* oh, — right — now, — *Troy:* yeah, I'm



look - ing at you _____ *Gabriella:* and my heart _____ loves the view _____ *Troy:* 'cause



you mean ev - 'ry - thing _____ *Both:* Right _____ here .



Troy: I prom - ise you some _____ how _____
Gabriella: (I prom - ise you some _____ how) _____



that to - mor - row can wait *Gabriella:* for some _____

Fmaj13#11

oth - er day — to be, *Troy:* but right now —

Gsus G C/F Gsus G

— there's you — and me, *Gabriella:* (You — and me, — you — and me. —

C/F G(add4) Fmaj9#11

— you and me.) — But right now — there's you — and me. — (You — and me.) —

rit. L.H.