

PIANO • VOCAL • GUITAR

HIGH SCHOOL MUSICAL

2

Disney

HIGH SCHOOL MUSICAL 2



Disney
CHANNEL

HAL • LEONARD®

WHAT TIME IS IT

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately fast Funk

F7

f

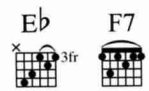
Chad: What time is it? — All: Sum - mer - time.

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.

Bb **Eb** **E** **F7** **Eb** **F7**

3fr **3fr** **3fr** **3fr** **3fr** **3fr**



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

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

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 moving away, ready

E $\flat$ **F** **B $\flat$ 7**

for a summer romance. *Troy & Gabriella:* Everybody ready, go in'

C7

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

F7 **E $\flat$** **F7**

time is it? *All:* Summer time. It's our vacation. *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 -

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

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

Both:

F G

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

G7

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

F G

Ev - 'ry - bod - y read - y, go - in' cra - zy, yeah, we're out. Come

C7

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 **E $\flat$**

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

B $\flat$ **F** **C** **Dm**

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

E $\flat$ **B $\flat$** **C**

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

D **N.C.**

All: (Out of con - trol.) _ *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).








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






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







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




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. —

N.C.

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 -

Ab7 **G7** **C7**

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

Eb7 **Ab7** **G7**

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

mf *rit.*

Moderately fast, steadily

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

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

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

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

C7

Bb **C7/G** **C7** **Bb** **C7/G**

C7 **Bb7**

Ab7 **G**

F9 Gb

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

F7 F#7

S: You go do.
 S: I want more!

Ryan & Girls: I want }
 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

F9 Abmaj13 G7sus Ab7

ev - '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

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

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

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

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.




I need fab - u - lous. —












Girls: (Fab - u - lous hair, — fab -






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

F9 A $\flat$ G7sus C5

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

B $\flat$ 7sus B $\flat$ 7 Am7 $\flat$ 5 A $\flat$ 5

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

Cm/G Cm Cm7/E $\flat$

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

F G7sus Cm Cm7/E $\flat$ N.C.

NOT!

WORK THIS OUT

29

Words and Music by RANDY PETERSEN
and KEVIN QUINN

Moderately fast

Bb7#9



First system of musical notation for piano, featuring a treble and bass staff. The key signature is Bb major (three flats). The time signature is 4/4. The music begins with a forte (*f*) dynamic. The bass line consists of a steady eighth-note pattern. The treble line has a melodic line with some rests and a final sustained note.

Second system of musical notation for piano, continuing the melody and bass line from the first system.

Bb5



B5



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

Third system of musical notation for piano, continuing the melody and bass line. The vocal line for Taylor begins here.

Bb5



Ab5



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

Fourth system of musical notation for piano, continuing the melody and bass line. The vocal line for Zeke begins here.

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 ____

Eb/G Ab Bbm

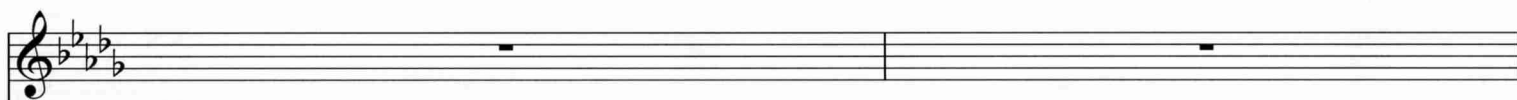
____ will shine. ____ If we work, work, there'll

Db Ab

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

Eb/G N.C. Absus Bb5

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



What have you gotten us into?

Troy: Come on, we can totally turn this thing around.



Bbm



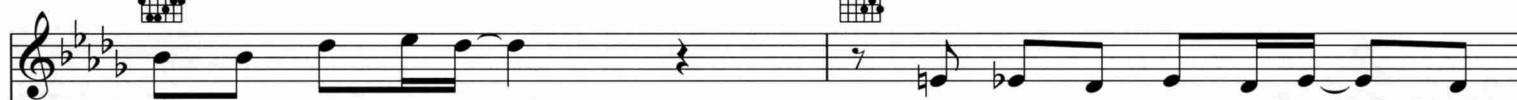
Chad: I'd rath - er face a sev - en foot - er



Gb



Gdim



straight up in the post. —

Taylor/Martha: That sure beats hang - in' here — and



Gb



Bbm



burn - in' some - one's toast.

Jason: I need - ed Ben - ja - mins, — but



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

Ab sus2

Eb 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

Absus2



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. —

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

Martha:

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

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

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
x o o

Bb(add2)
x x x 3fr

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

mf

F(add2)
x x

Bb(add2)
x x x 3fr

You are the mu - sic in me. —

F(add2)
x x

C
x o o

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." *Gabriella & Troy:* You're a har - mo - ny to the

C/E *F* *C/E*

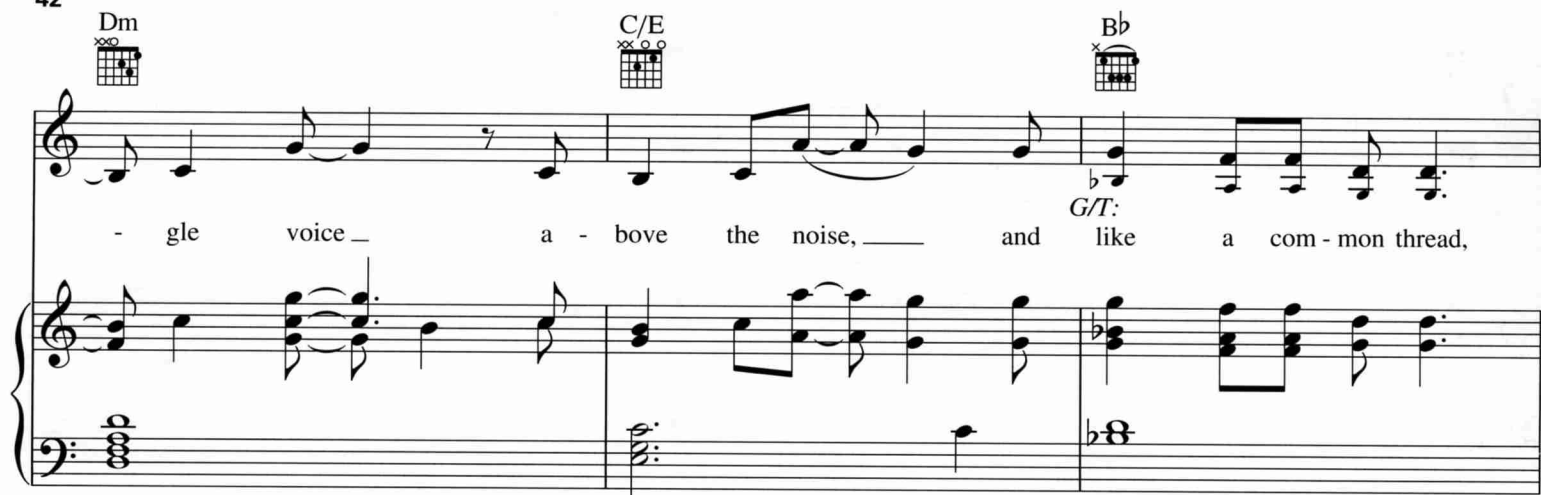
mel - o - dy that's ech - o - ing in - side my head. *Gabriella:* A sin -





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

G/T:



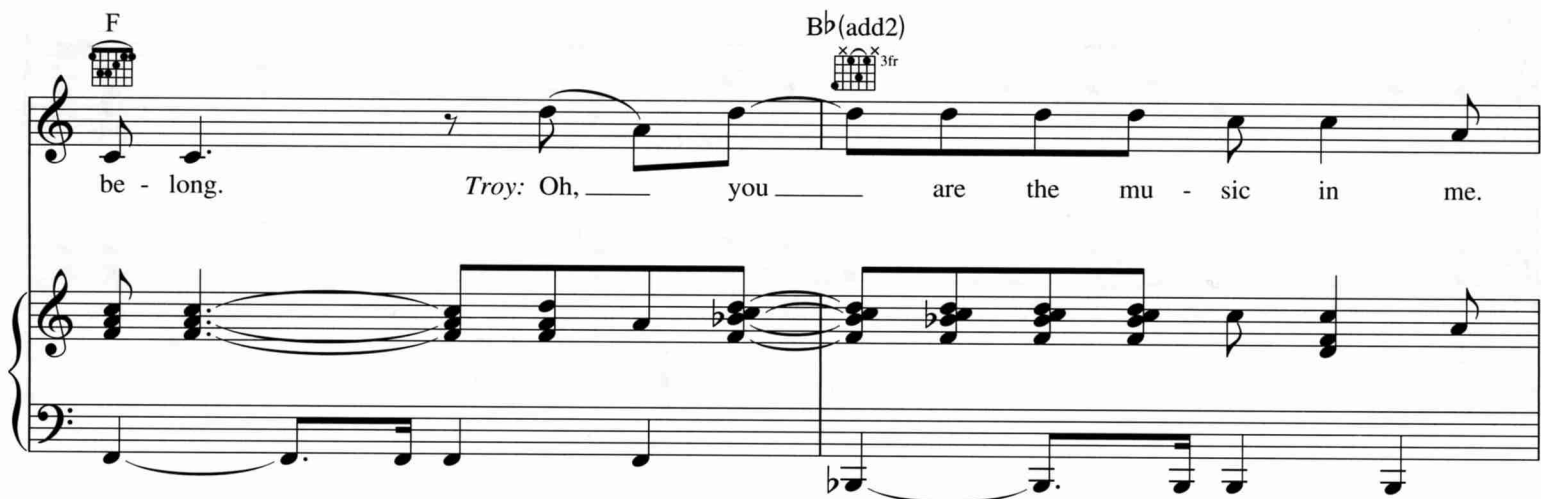



Troy: mmm, you're pull - ing me. Gabriella: When I hear my fav - 'rite song, I know that we



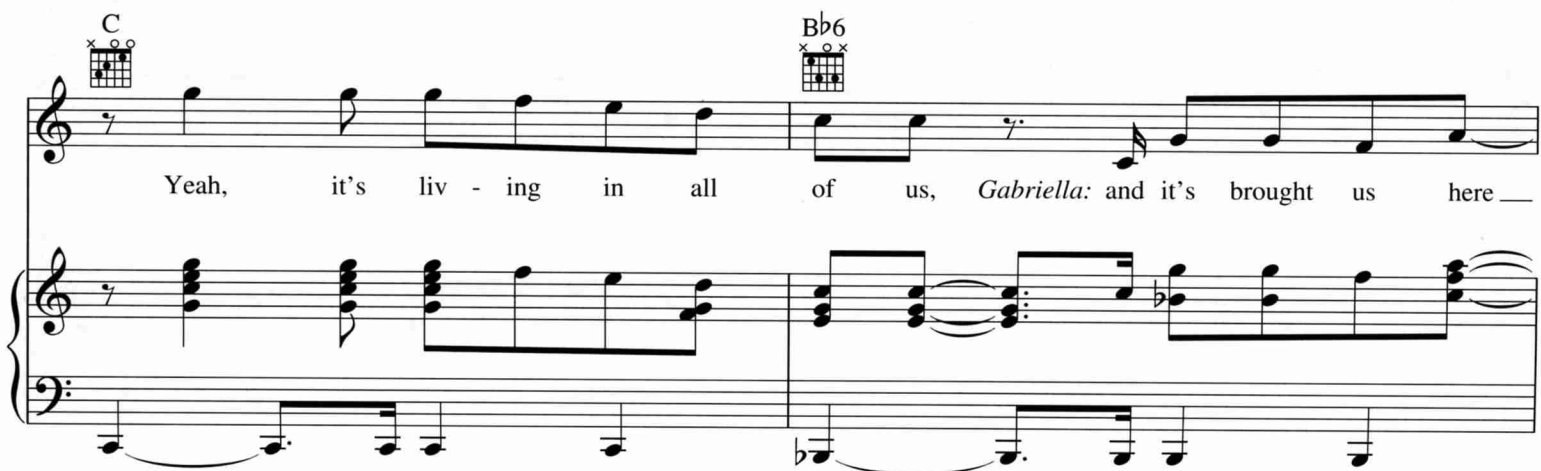


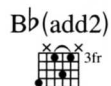

be - long. Troy: Oh, — you — are the mu - sic in me.






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

F(add2)



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.

C **Bb6**

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

F **Bb(add2)**

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

C **Bb6**

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

F **Bb(add2)**

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

Dm7

C/E

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

Bb maj9

Sfr

_____ 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 -

Bb C Bb6

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

F Bb

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

C Bb6

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

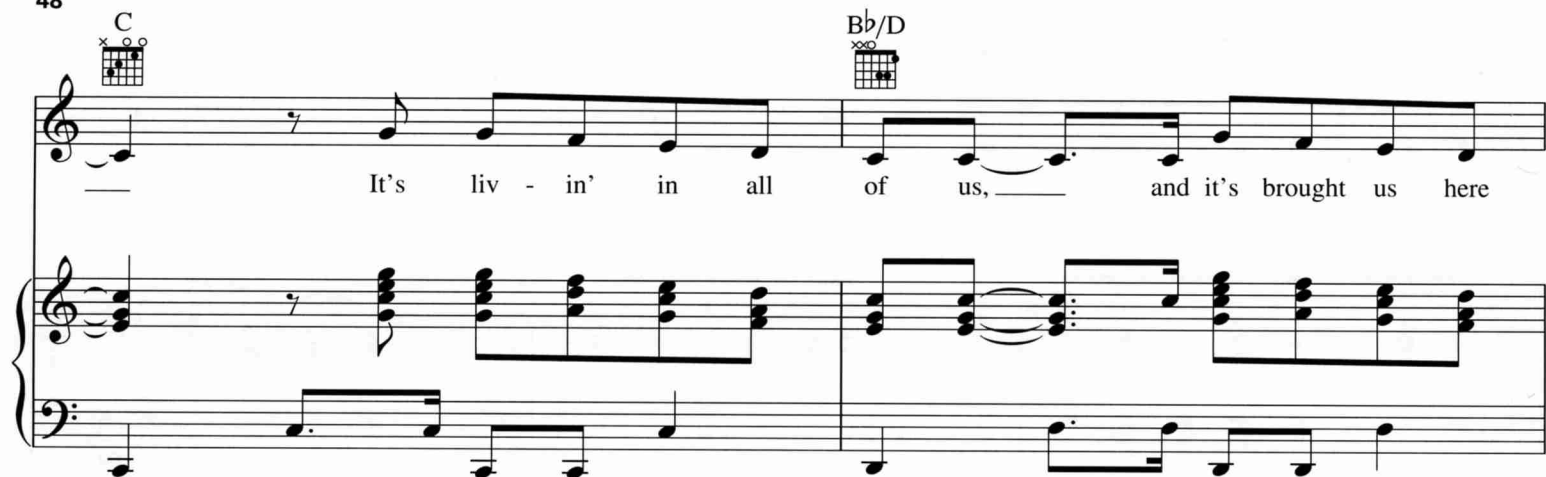
F Bb(add2) 3fr

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



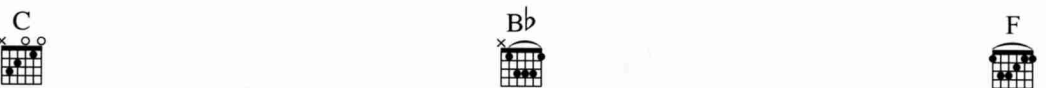
F Bb(add2)



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



C Bb F



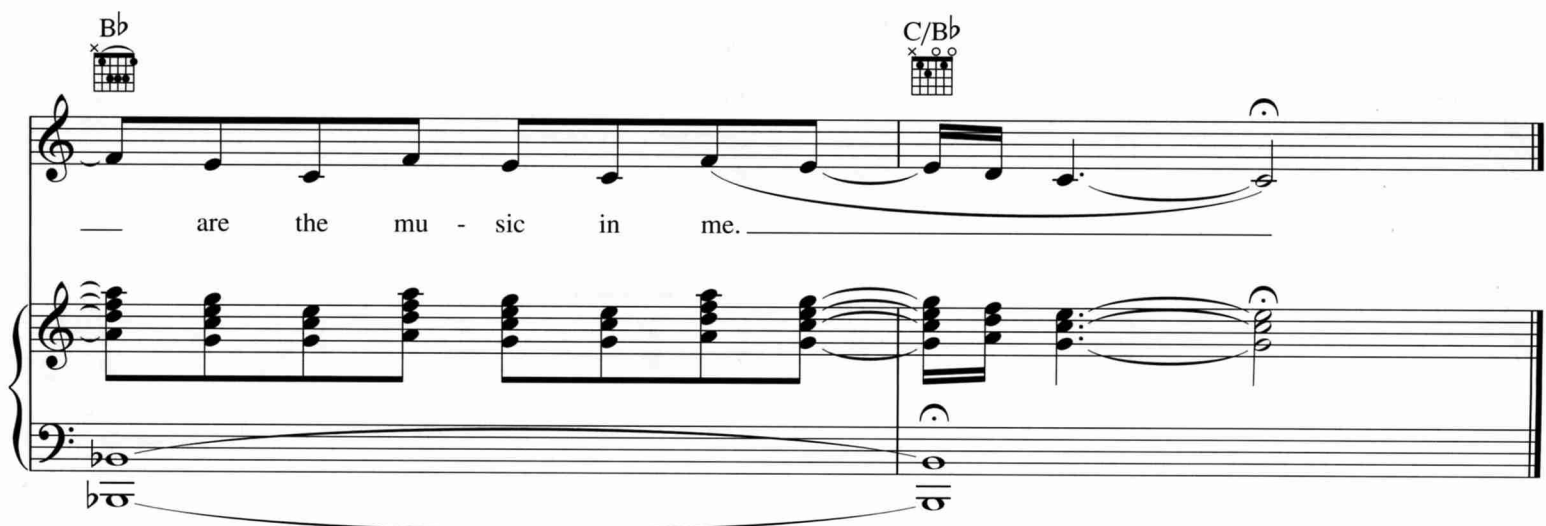
Na, na, na, na. Na, na, na, na, na. Na, na, na, na. You _



Bb C/Bb



are the mu - sic in me.



I DON'T DANCE

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Energetic Funk (♩ = $\overset{\frown}{\text{3}}\text{♩}$)

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

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

F *Dm*

eas - y: _ { step up _ to the plate,
 Take _ your best shot,

Em Am

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,

F

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

Dm Em

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

F G

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

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

F

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

G G#dim Am

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

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

Dm

Em Am

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,

To Coda Φ Em

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.

The first system of the musical score. The vocal line (treble clef) has lyrics "do the dance. _" and "Chad: I wan - na play ball, not dance hall." The piano accompaniment (grand staff) features a bass line with eighth and quarter notes and a treble line with whole and half notes.

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

The second system of the musical score. The vocal line (treble clef) has lyrics "I'm make-in' a tri - ple, not a cur - tain call. _" and "Ryan: I can prove it to you 'til you". The piano accompaniment (grand staff) features a bass line with eighth and quarter notes and a treble line with whole and half notes.

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

The third system of the musical score. The vocal line (treble clef) has lyrics "know it's true, _ 'cause I can swing it, I can bring it to the dia - mond too." and "Chad: You're". The piano accompaniment (grand staff) features a bass line with eighth and quarter notes and a treble line with whole and half notes.

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

The fourth system of the musical score. The vocal line (treble clef) has lyrics "Chad: talk - in' a lot; show me what you got. Stop. All: Swing! _". The piano accompaniment (grand staff) features a bass line with eighth and quarter notes and a treble line with whole and half notes.

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 be - lieve. — Ryan: I say you can.

Em



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

N.C.

Piano introduction for the first system. The right hand features chords in B-flat major and B-flat minor. The left hand plays a steady eighth-note bass line.

Musical notation for the second system. The vocal line enters with the lyrics "Ryan: You can do it." The piano accompaniment continues with chords and a bass line.

Musical notation for the third system. The vocal line enters with the lyrics "Chad: I don't dance, —". The piano accompaniment continues with chords and a bass line.

Musical notation for the fourth system. The vocal line enters with the lyrics "no. Ryan: Noth- in' to it. At - ta boy, at - ta boy." The piano accompaniment continues with chords and a bass line.

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

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

D.S. al Coda

CODA

Em

E7#9

6fr

dance,

no.

Am

GOTTA GO MY OWN WAY

59

Words and Music by ADAM WATTS
and ANDY DODD

Moderately

mp

A/C# Dsus2 A/C# B7sus

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,

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 }
 I'm leav - in' to-day 'cause I've } got - ta do what's best for me.

Dsus2 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 be - long here; I

E F#m11 D(add2) F#m7

hope you un - der - stand. 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.

A/C# B7sus 2 D6/9 4fr

I got - ta go my own way.

A/C# D5 5fr E E/G# A5 5fr Bm11

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

A/C# D5 5fr E A F#m11

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

A/C# D5 5fr E E/G# A5 5fr Bm11

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

D(add2)

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

B7sus

F#m

A(add2)

E/G#

Gabriella: So I've

F#m11

Dmaj9

A(add2)

E

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

F#m11

Dmaj9

E

F#m11

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

D(add2) F#m7 E A

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

1 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 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

Repeat and Fade A5 E/G#

Optional Ending A5 E/G#

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

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

Ab

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

Gm7

Bb/F

Cm

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

Ab 4fr

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

Gm7 **Bb/F** **Cm** 3fr

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

Cm/Bb 8fr

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

Am7b5

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

Abmaj7

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

Cm **Gm**

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

Ab **Fm** **Cm**

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

Gm **Ab** **Fm**

Cm 3fr Gm 3fr Ab 4fr

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

Fm Cm 3fr Gm 3fr

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

Ab 4fr Fm 3fr N.C.

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

up. Gim-me room to think Bring it on down. —



Got - ta work on — my swing, got - ta

do my — own thing. Hold, hold up.

It's no good — at

Abmaj7

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



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





Out on my own, it's such a scar-y place.




The answers are all in-side of





me. All I got to do



is be-lieve.

Cm  3fr

Gm  3fr

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



Ab  4fr

Fm  1fr

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  1fr

bet on ____ it, bet on ____ it, bet on ____ it, bet on ____ it.





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



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



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



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 -

mf

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. _






Female: Make _ it last _ for - ev - er and









nev - er give _ it back. _ Male: It's our turn, and _ I'm lov -







- in' where _ we're at, _ Both: be -






cause 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 _____



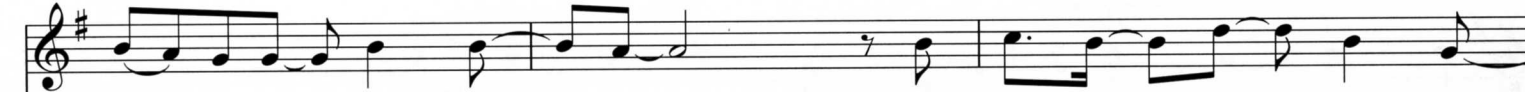
— out loud. — *Female:* Take my hand; *Male:* to-ge-th - er we — will cel - e - brate, —



— *Female:* cel - e - 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.





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




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





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





— 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 voic - es and scream _ out loud. _ Take _ my hand; to - geth - er we _

G/B F(add2)

— will cel - e - 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

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

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

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 _____

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

Ev - 'ry - day _____ from _____ right

Cmaj9
x x x x x

G/B
x x x x x

Am
x x x x x

G
x x x x x

Cmaj9
x x x x x

G/B
x x x x x

Fmaj9
x x x x x

Cmaj9
x x x x x

The musical score is written for a vocal line and a piano accompaniment. The key signature has one sharp (F#). The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics and a final 'Choir' section. Guitar chord diagrams are provided for several chords: Cmaj9, G/B, Am, G, and Fmaj9.

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 

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



C7  G6  C 

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



84

F C7

love ev - 'ry - day. _____

G C F

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

C G C

ev - 'ry - day, _____ ev - 'ry - day, _____ ev - 'ry - day, _____

F(add2) C G

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

rit.

ALL FOR ONE

Words and Music by MATTHEW GERRARD
and ROBBIE NEVIL

Moderately fast

E

f

B7

Troy: The sum -

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



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



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



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



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



B7



thing's just right. *All: Ev - 'ry - bod - y,*

E



A



D

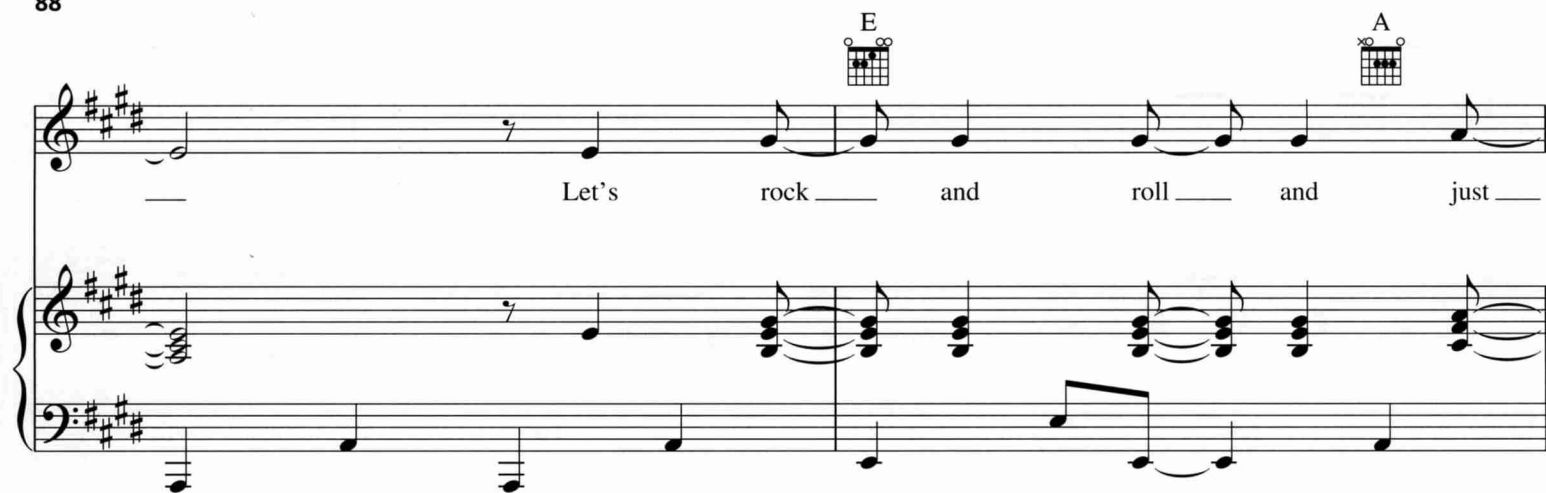


A

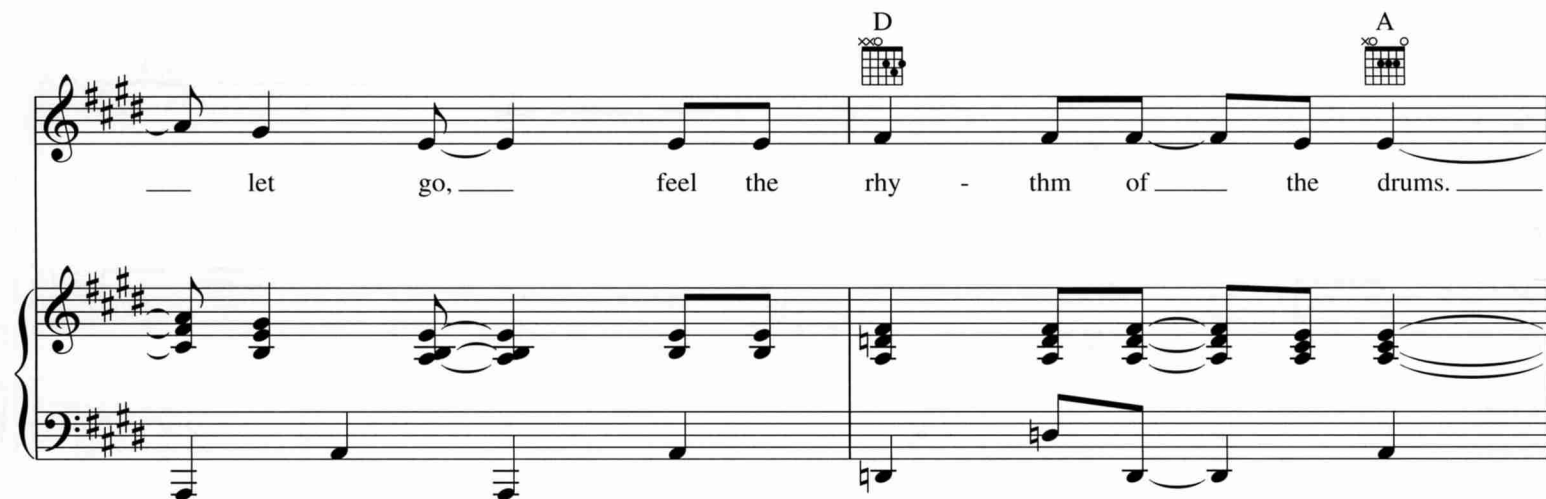


all for _____ one, _____ a real sum-mer has just be - gun. _____

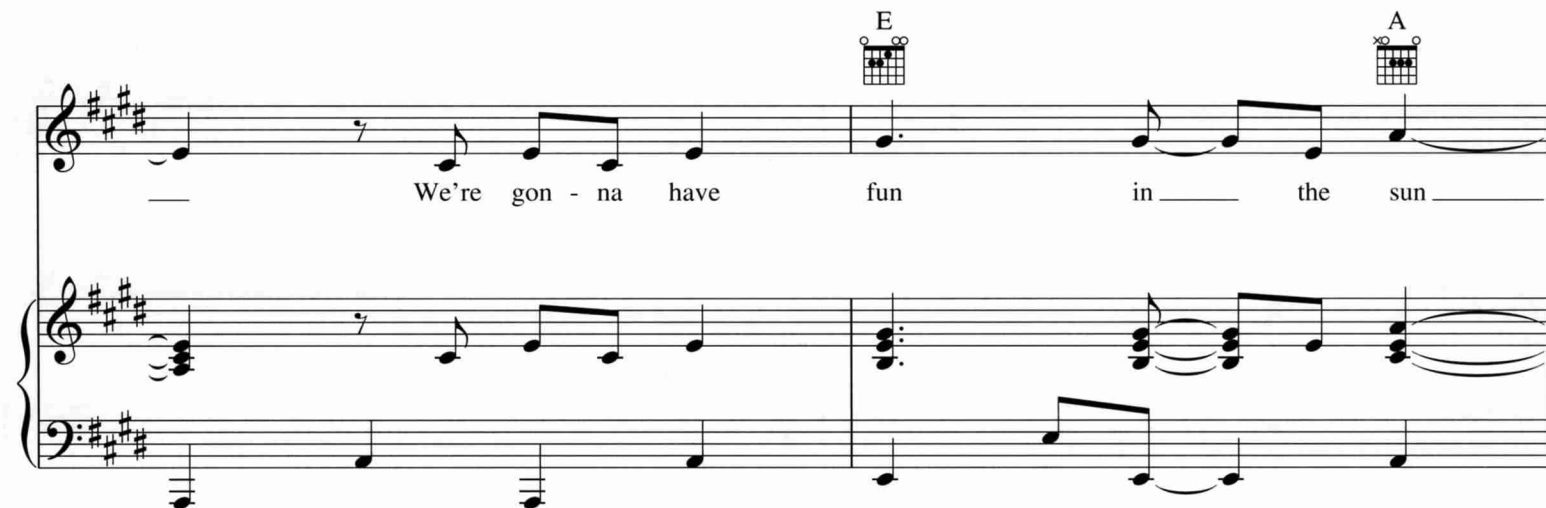
Let's rock _____ and roll _____ and just _____



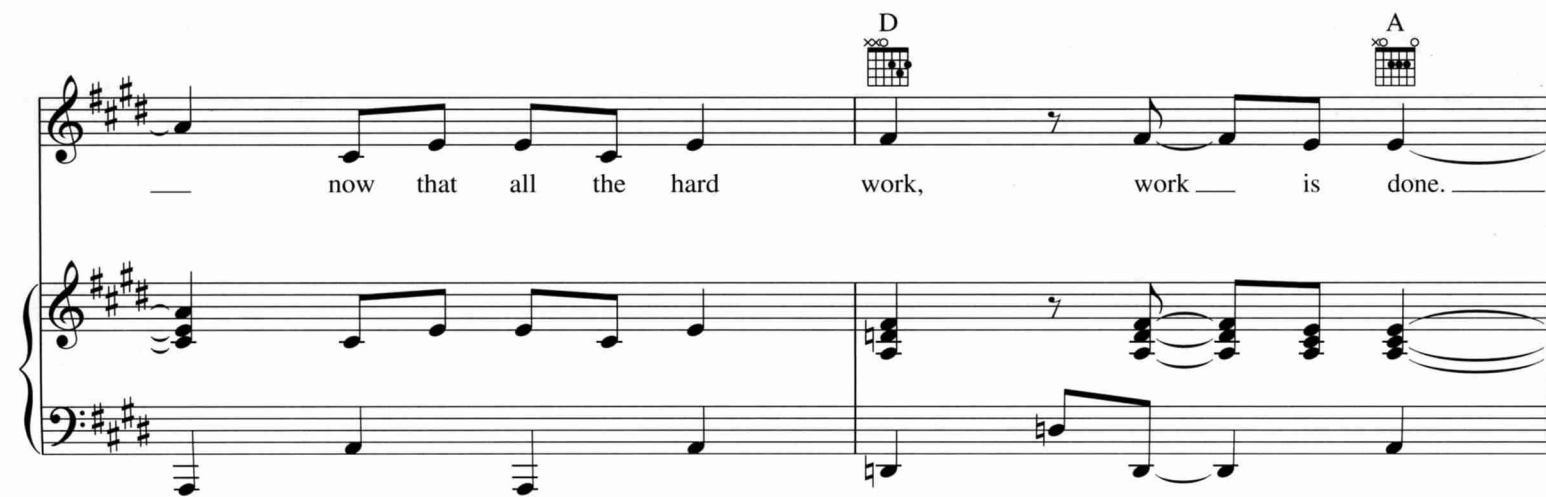
_____ let go, _____ feel the rhy - thm of _____ the drums. _____



_____ We're gon - na have fun in _____ the sun _____



_____ now that all the hard work, work _____ is done. _____



C7



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

To Coda

B7



E



and all for ____ one. (All for

one.) (All for one, one.)

E



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

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

A

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

E

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

A

D.S. al Coda

T/R/C: Let's

CODA

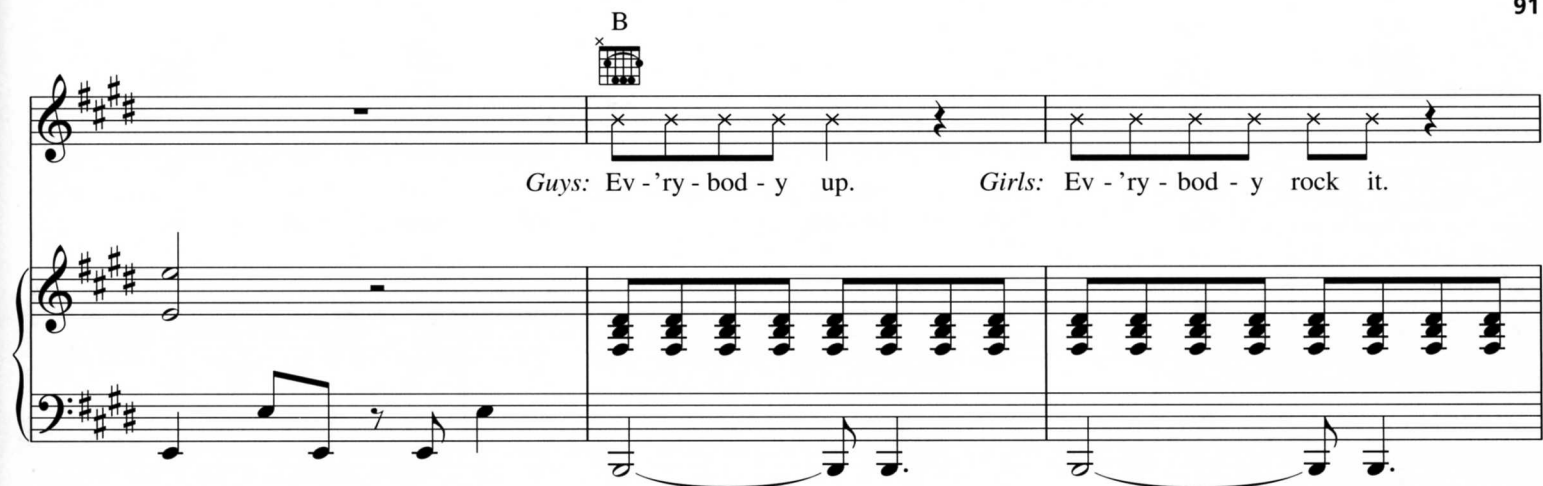
E

one.

B



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



C



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



C#



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



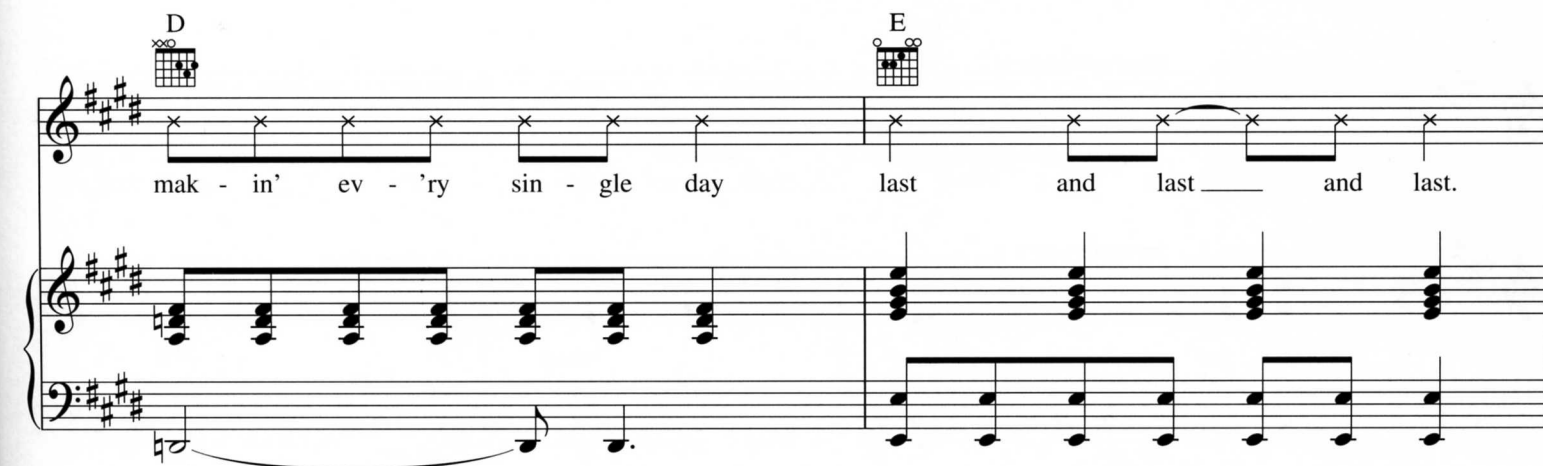
D



E

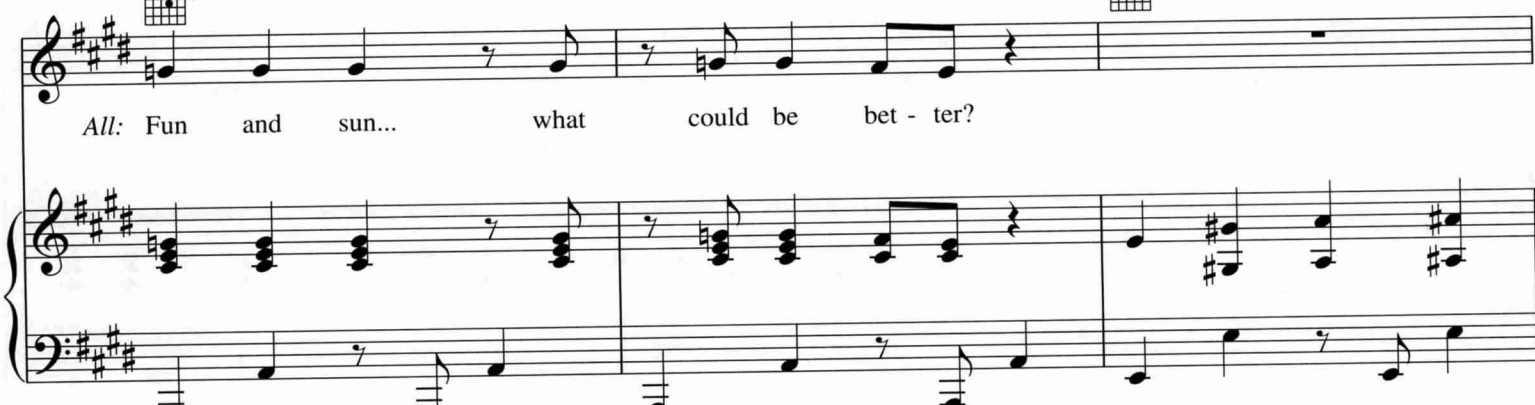


mak - in' ev - 'ry sin - gle day last and last — and last.



A9  5fr 

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



A9  5fr

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



E  A 

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



E 

sum - mer real - ly be - gins. — The





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,



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.

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

B C7

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

F Bb Eb 3fr Bb

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

F Bb






rhy - thm of the drums. We're gon - na have fun in the sun




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






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




Let's rock

2

Db7 4fr C7

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

Bb7 C7 Db7 4fr

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

Eb 3fr F7

all for one. All

for one!

HUMU HUMU NUKU NUKU APUAA

97

Words and Music by DAVID LAWRENCE
and FAYE GREENBERG

Moderately fast

A6



mp

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
Both:
 girl with a u - ku - le - le.

D6 **A6**

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

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, }

E7/B E7 A6

a - pu - a - 'a, — Ma - ki hi - ki ma - la - hi - ni - who. Hu -

A9 D6 B9

- mu hu - mu nu - ku nu - ku a - pu - a - 'a, ooh, —

E7 A6

Ha - wa - na wa - ka wa - ka wa - ka ni - ki pu pu pu.

(Spoken:) Ryan, the fog? Ryan: She

2

A6

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

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

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

S/R/G: Then the

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

Ab5 4fr G5 3fr Ab5 4fr G5 3fr

Ab5 4fr D/Eb Absus2 3fr

Ab5 4fr G5 3fr Ab5 4fr G5 3fr Absus2 3fr D/Eb

Ab5



Ab sus2



D/Eb



Ab5



spit.

Sharpay: Might - y Mount Fu - fu spit! Ryan/Sharpay: T - T - T -

N.C.

Ti - ki T - Ti - ki

{ wan - na speak - y, speak - y, speak - y with the
 { wan - na speak - y, speak - y, speak - y. So ____
 Sharpay:

might - y spir - it,
words I will not

1

Fu - fu.

T - T - T -

mince.

Please

2

make a man — of my fresh fish prince.

(Spoken:) This is real

Play 4 times

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

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

A6 E7/B

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

E7 A6 A9

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

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.

HIGH SCHOOL MUSICAL 2

From the Hit Disney Channel Original Movie

What Time Is It

Fabulous

Work This Out

You Are the Music in Me

I Don't Dance

Gotta Go My Own Way

Bet on It

Everyday

All for One

Humu Humu Nuku Nuku Apuaa
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