



Audition Central: Disney's High School Musical JR.

Character Breakdown: Gabriella Montez

Gabriella Montez is the new student who's struggling to find her place at East High. She's a Renaissance woman who doesn't fully identify with any of the cliques, and so she's taking her time – and realizing her confidence – along the way. Smart and independent, Gabriella can be shy and vulnerable at times. She comes into her own when she discovers her talent and love for singing with Troy, so look for a strong actor with a fantastic voice.

Vocal Range

A3 - D5



Audition Central: Disney's High School Musical JR.

Script: Gabriella Montez

SIDE 1

JACK SCOTT

Well, folks, there seems to be a problem with the lights. Please make an orderly exit from the gym and head straight to the theater. Move it or lose it people - let's go, let's go, let's go, let's go, let's go!

CHAD

Run, Troy - you don't have much time.

(As BRAINIACS exit the lab, TAYLOR sees GABRIELLA dawdling.)

TAYLOR

Gabriella, what are you still doing here?

TROY, GABRIELLA

What do you mean?

CHAD

You want to sing? It's now or never.

TAYLOR

My laptop can only keep the lights out in the gym and chem lab for about five minutes.

GABRIELLA, TROY

You guys are the best!

CHAD, TAYLOR

Run!

END

SIDE 2

GABRIELLA

How crazy was that?!? Wow, so this is your private hideout?

TROY

Thanks to the Horticulture Club. I come up here when I want to be alone.

GABRIELLA

Must be tricky being the coach's son.

TROY

He's gonna freak when he hears about the singing thing.

GABRIELLA

You're worried?

TROY

Sometimes I don't want to be "the basketball guy." I just want to be, you know, me.

GABRIELLA

I know what you mean. At my other schools I was always "the freaky math girl." I hated it.

TROY

But you can't let people stop you from doing what you want to do, right?

GABRIELLA

Remember how cool kindergarten was? You'd meet somebody, and ten minutes later you were best friends.

TROY

Yeah, they didn't care if you could shoot hoops or solve equations.

GABRIELLA

Right. So you really want to do the callbacks?

TROY

Hey, just call me "freaky callback boy."

GABRIELLA

Thanks for showing me your top-secret hiding place. Just like kindergarten.

TROY

Be your best friend.

Start of Something New

PARTY KIDS: Karaoke!!!

(TROY and GABRIELLA approach the karaoke stage with microphones, terrified of making fools out of themselves.)

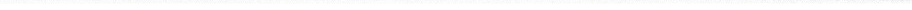
TROY: I'm Troy. I can't sing.

GABRIELLA: Gabriella. Me either.

TROY: They're all looking at us.

GABRIELLA: I will if you will.

GABRIELLA: I will if you will. 8



A musical staff with a treble clef and a 4/4 time signature. A single horizontal line (whole rest) spans the entire width of the staff, indicating a whole rest for 8 measures.

TROY:

Liv-ing in my own world, did-n't

12



un - der-stand that an - y-thing can hap - pen -

15 **GABRIELLA:**

when you take a chance. I

Detailed description: This block shows the musical notation for Gabriella's part, measures 15 through 18. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 15 starts with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 16 contains a quarter note C5, an eighth note B4, and a quarter note A4. Measure 17 begins with a whole rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 18 concludes with a quarter note D4, an eighth note C4, and a quarter note B3. The lyrics 'when you take a chance.' are aligned under measures 15-17, and 'I' is under measure 18.

18



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

21



I nev-er o-pened my heart to all the pos-si-

24 + TROY:



Musical notation for measure 24. The staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G

26

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

28

— and right here to - night:— This could be the

30

start of some - thing new.— It feels so— right

32

— to be here with you.— Oh,— and

34

now, look-ing in your eyes,— I feel in my heart

36

the start of some-thing new.

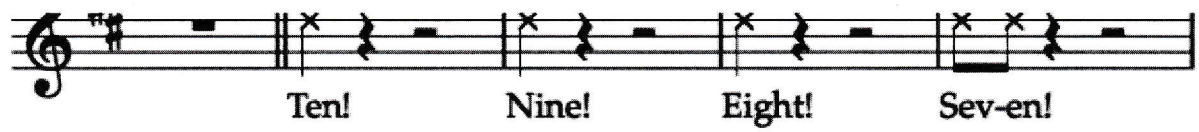
(TROY and GABRIELLA are surprised by how good they feel singing with each other. GABRIELLA checks her watch.)

38

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

40

ALL:

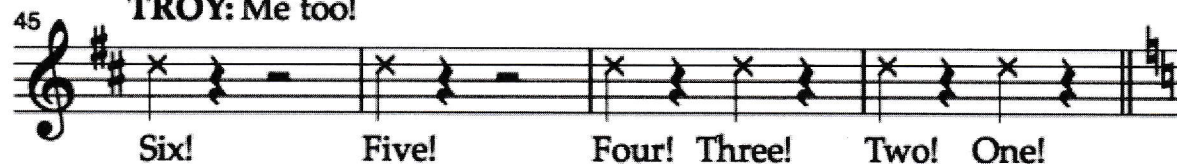


TROY: Hurry, put in your phone number, I'll do it too.

(GABRIELLA and TROY exchange phones, enter their numbers, hand phones back, and snap photos, just as the New Year hits.)

GABRIELLA: I had such a great time with you—

TROY: Me too!



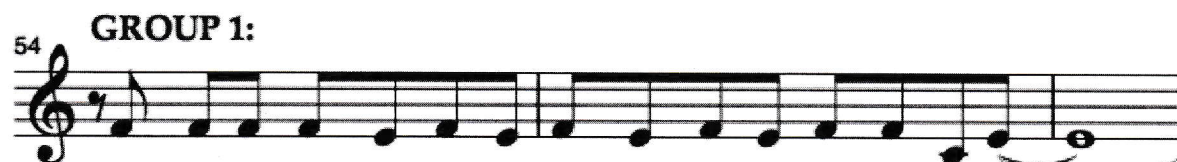
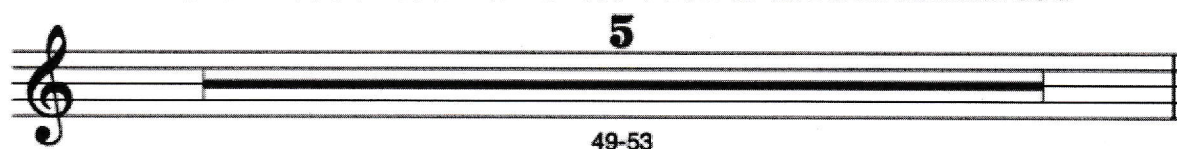
ALL: Happy New Year!!!

(The flashback ends as STUDENTS face downstage. TROY turns to JOCKS, GABRIELLA to BRAINIACS, still not seeing each other.)

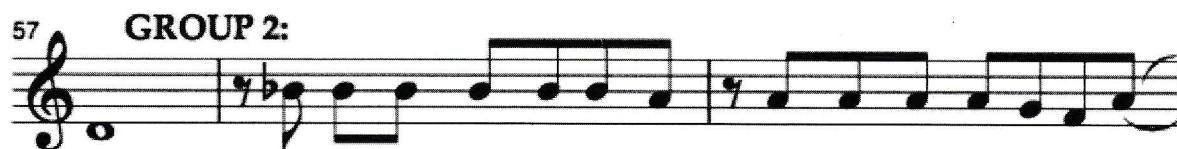
TROY: It was awesome!

GABRIELLA: It was like a dream.

TROY: I made a New Year's resolution to call and ask her out.

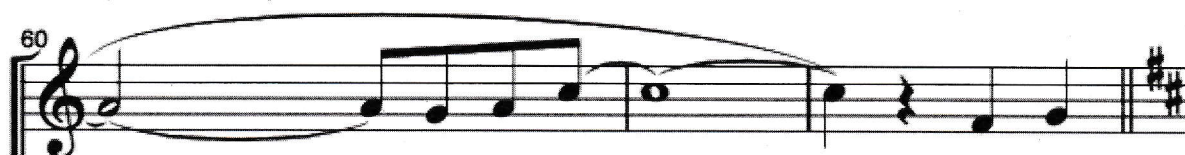


This year I know it's gon-na hap-pen, gon-na hap-pen for me! _____



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

(GROUP 2):



It's the



Oh, it's so eas-y to see! _____ It's the

ALL:



start of some - thing new. — It feels so — right



— to be here with you. — Oh, — and



now I can reach the — skies. — I feel in my heart



that it's the



start of some - thing new. — It feels so — right



— to be here with you. — Oh, — and



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

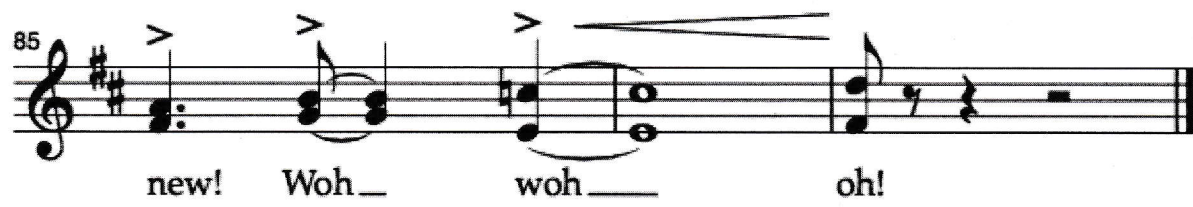


_____ the start of some-thing new! _____

79 
_____ Woh _____ The start of some-thing new! _____

81 
_____ Woh _____ The start of some-thing new! _____

83 
_____ Woh _____ The start of some-thing

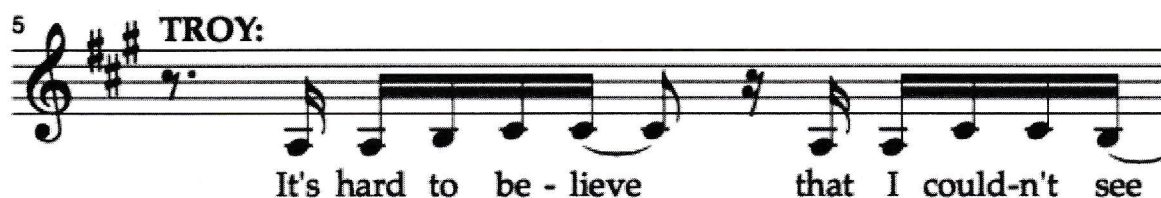
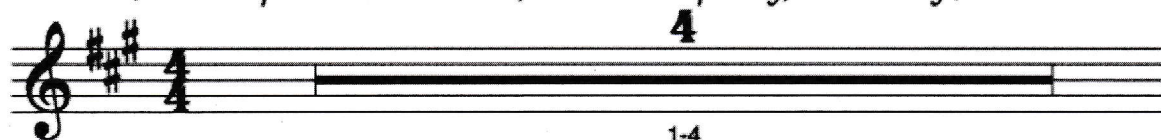
85 
new! Woh _____ woh _____ oh!

What I've Been Looking For (Reprise)

TROY: Wow, that's really nice.

KELSI: Go ahead, you first.

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



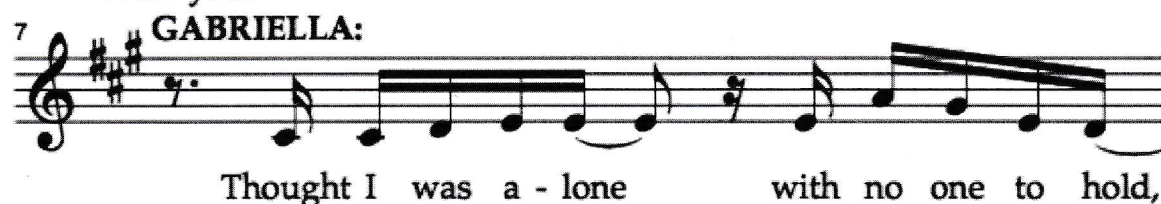
KELSI: Nice.

Keep going.



KELSI: *(nods to GABRIELLA)*

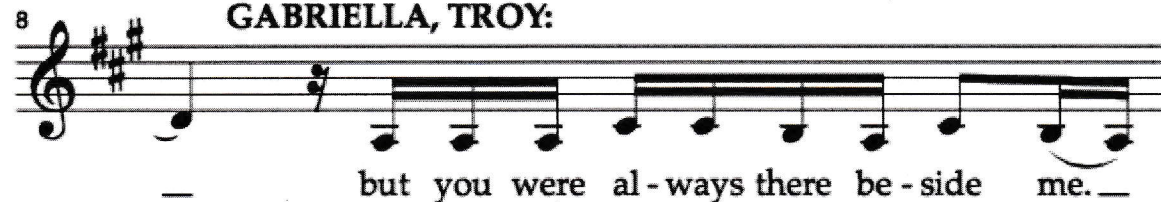
Now you.



KELSI:

Now together.

GABRIELLA, TROY:



(TROY and GABRIELLA start to gain confidence.)



This feel - ing's like no oth - er.

10 **(GABRIELLA):**

I want you to know: _____

TROY:

I want you to know: _____

KELSI: **Awesome!** **with confidence**

11

I've nev-er had some-one who knows me like you

I've nev-er had some-one who knows me like you

13

do, _____ the way you do. _____

do, _____ the way you do. _____

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

14

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

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

15

you, no one like you. _____

you, no one like you. _____

Detailed description: This system contains measures 15 and 16. Both staves are in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. Measure 15 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass line consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 16 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass line consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "you, no one like you." for both parts.

17

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

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

Detailed description: This system contains measures 17 and 18. Both staves are in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. Measure 17 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass line consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 18 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass line consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "So lone-ly be-fore I fin-al-ly found _____ what" for both parts.

19

I've been look-ing _____ for. _____

I've been look-ing _____ for. _____

Detailed description: This system contains measures 19 and 20. Both staves are in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. Measure 19 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass line consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 20 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass line consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "I've been look-ing _____ for. _____" for both parts. The word "piano" (p) is written above the staff in measure 20.

Stick to the Status Quo

ZEKE: Dude, you are so totally awesome!

TROY: Um, thanks. Why?

ZEKE: If you can come out in the open about singing,
then I can tell my secret, too. I love to bake.

TROY, CHAD: What?!

2 3x 2 ZEKE:

You can bet there's noth-

6

ing but not when I am in the zone and on a roll.

8

But I've got — a con - fes - sion, my own se -

10

Musical notation for measure 10. The staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, tied to another G5 in the next measure. This is followed by a quarter rest, then a half note G4, and finally a quarter note F4.

cret ob - ses-sion and it's mak - ing me__ lose con - trol.

12 **ALL:**



Ev - e - ry - bod - y, — gath-

ZEKE: Scones, strudel,

even apple pandowdy.

CLIQUE:

14 even apple pandowdy. **CLIQUEs:**

er — 'round.

Not

ZEKE: I dream of making the perfect *crème brûlée*. **2**

2x

18

Musical notation for Example 18, showing a treble clef, key signature of two flats, and a series of chords and notes.

— an - oth - er sound! —

CLIQUE:

[illegible]

No, no, — no, no! —

No, — no, no! —

Stick

24

Musical notation for measure 24. The staff is in treble clef with a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes. A slur covers the first four notes (G4, A4, Bb4, C5). A fermata is placed over the fifth note (D5). The measure ends with a quarter rest.

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

If you wan-

26

na be cool, fol-low one__ sim-ple rule; don't mess

[illegible]



— with the flow, no, no. _____

Stick

30

— to the sta - tus quo! —

(GABRIELLA and TAYLOR enter. MARTHA COX runs to them.)

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

GABRIELLA: I did?

4

32-35

36

MARTHA COX: BRAINIACS:

Look at me and what — do you see? In -

38

MARTHA COX:

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

40

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

42

ALL:

cret I — need to share. — O -

44

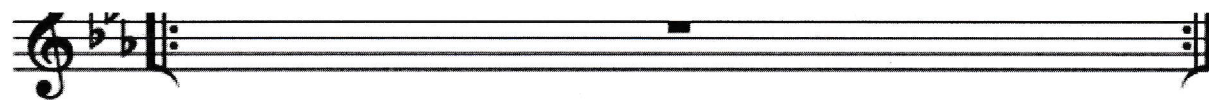
pen — up, — dig — way — down deep.

MARTHA COX: Hip-hop is my passion! I love to pop,
lock, break, and jam.

KRATNOFF: Is that legal?

46

3x



[illegible]

Not_____ an - oth - er peep!_____

MARTHA COX: It's just dancing. And the truth is, sometimes I think it's even cooler than homework.

(TROY and GABRIELLA gather with ZEKE, MARTHA COX, and a few others as REBELS standing up to the CLIQUES.)

49



50

**TROY,
GABRIELLA:**

No, no, no, no!

CLIQUEES:

No, — no, no! —

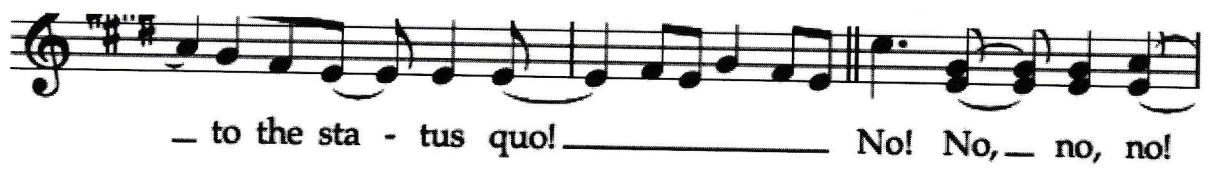
53 (TROY, GABRIELLA):

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

na go far,— got to reach— for your star. Just fol -

57 
low your dreams and go! _____ Don't stick

59  **TROY, GABRIELLA,
REBELS:**



62

— Don't stick — to the stuff — you know.

64

— No, you got - ta be true — to the thing

66

— that you do. No, don't — be a - fraid to show

(TROY, GABRIELLA, REBELS):

68

— you won't stick — to the stat - us —

CLIQUES:

Stick

(SHARPAY makes a grand entrance with RYAN.)

70

— quo! This is

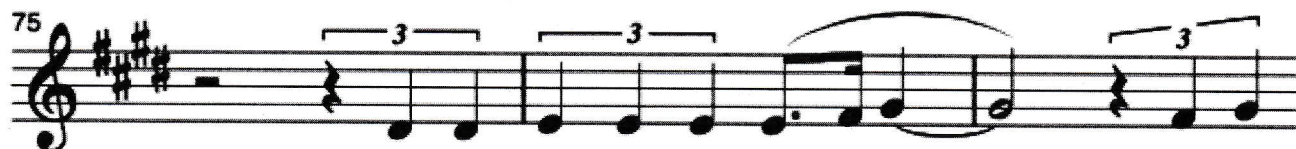
— to the sta - tus quo!

72

(SHARPAY):

not what I want.

This is not what I planned.



And I just got - ta say, _____

I do

78 
not un - der - stand. _____

80

(SHARPAY):

Some - thing is real - ly...

RYAN:

CLIQUEES,
REBELS:

Some - thing's not

Some-thing is chan - ging.

83

**SHARPAY,
RYAN, CLIQUES:**

real - ly wrong. _____ And we

right!

REBELS:

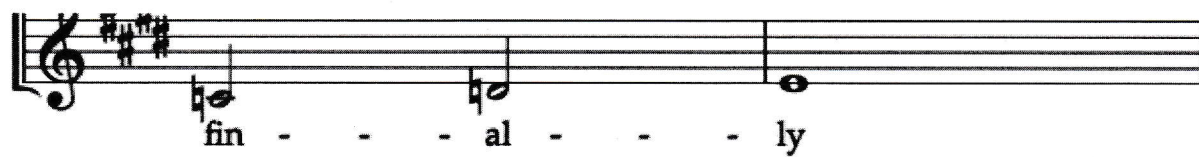
Some-thing is hap-pen-ing. Some-how I

86 (SHARPAY,
RYAN, CLIQUES):



got - ta get ___ things back ___ where they be -

(REBELS):



88

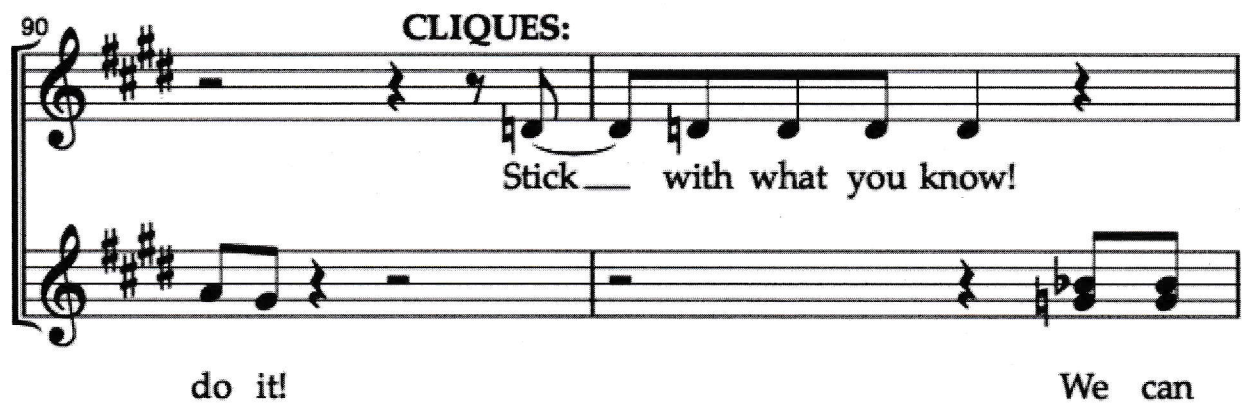


long! _____

be - long! _____ We can

90

CLIQUE:

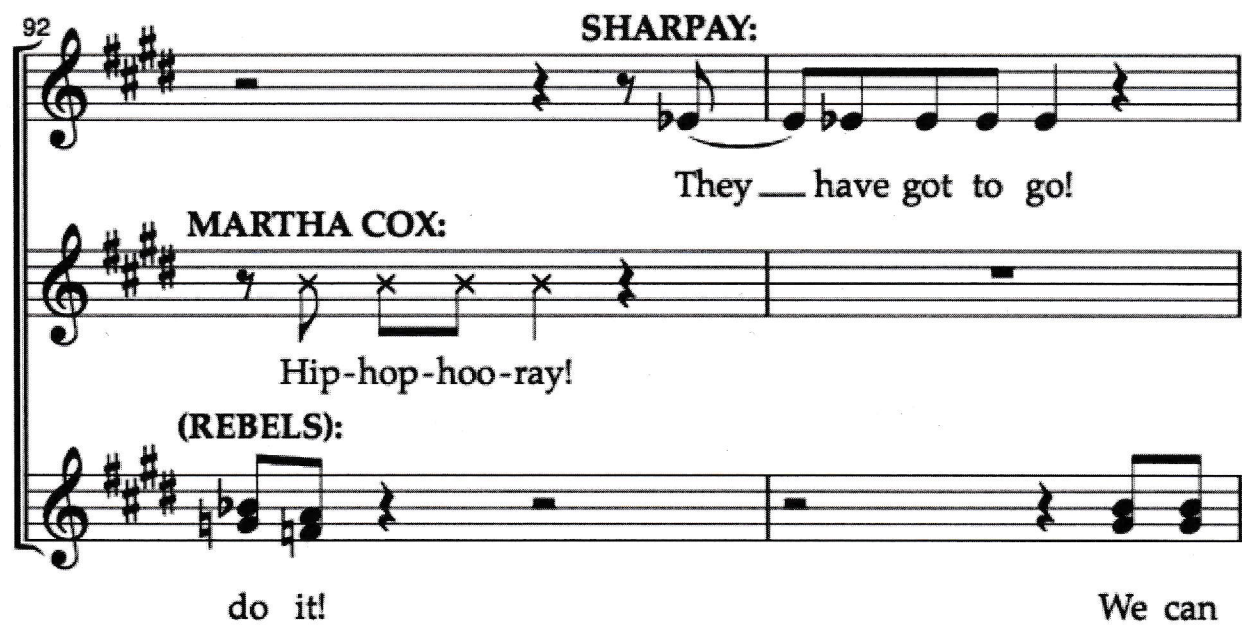


Stick _____ with what you know!

do it! We can

92

SHARPAY:



They _____ have got to go!

MARTHA COX:

Hip-hop-hoo-ray!

(REBELS):

do it! We can

94

SHARPAY:

Ev - 'ry-bod-y qui-et!

ZEKE:

Crème brû-lée!

(REBELS):

do it!

GABRIELLA: It's just a callback. I mean, is Sharpay really mad?

TAYLOR: Let's put it this way: No one has beaten out Sharpay for a musical since we were kids.

ZEKE: Troy, because of you, I'm finally going to give Sharpay a token of my love. Look. *(ZEKE reveals an impressive cake.)*

TROY: I don't know that this is the best time to give Sharpay a cake.

97

ALL:

p No No No No No No No No

3x 3x 3x 3x

101 *(lowest note possible)*

CLIQUES:

f Oh! No! No, — no, no! — Stick

REBELS:

No, no, — no!

104

— to the stuff you know. — It is be -

No! Fol-low your dream and

106

ter by far — to keep things — as they are. Don't mess

go! Go! — Go! —

108

— with the flow, oh no. — Stick

Got - ta live, — got - ta grow!

110

— to the stat - us quo! — Stick

Don't stick — to the sta - tus quo!

112

— to the sta - tus quo! — Stick

— Don't stick — to the sta - tus quo!

114

— to the sta - tus quo! —

— Don't stick — to the sta - tus quo!

116

—

—

(During the big finish, ZEKE tries to present his cake to SHARPAY as TROY twirls GABRIELLA, who bumps into ZEKE, who fumbles the cake right into SHARPAY's face!)

118 **ff**

Quo! —

Ouo! —

120

Two staves of music in B-flat major. Measure 120: Treble staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. Bass staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. Both staves have a slur over measures 120 and 121. Measure 121: Treble staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. Bass staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. Both staves have a slur over measures 120 and 121. The lyrics "Quo!" are written below the first staff of each measure.

Quo! _____

Quo! _____

122

Two staves of music in B-flat major. Measure 122: Treble staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. Bass staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. Both staves have a slur over measures 122 and 123. Measure 123: Treble staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. Bass staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. Both staves have a slur over measures 122 and 123. The lyrics "Quo!" are written below the first staff of each measure.

Quo! _____

Quo! _____

SHARPAY: (*screams*) Aaahh!
Someone's going to pay for this!

124

One staff of music in B-flat major. Measure 124: Treble staff has a half note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat. The staff is followed by a double bar line and a measure with a whole note B-flat. The number 3 is written above the whole note. The staff ends with a double bar line.

3

Breaking Free

♩ = 119

TROY:
(opt. 8vb)

We're soar - ing,



GABRIELLA:

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



TROY:

in', — so we're break - ing free. You know the world can see



14



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

17 **GABRIELLA:**



Cre-a-ting space be-tween us, 'til we're sep-'rate hearts.

(TROY):

21



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

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

24

GABRIELLA:

Soar - in', — fly - - in'. —

We're break-ing free! —

This block contains the musical notation for Gabriella's part, measures 24 through 26. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of chords in the right hand and a bass line in the left hand.

BOTH:

27

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

This block contains the musical notation for the 'BOTH' part, measures 27 through 29. It features a vocal line with lyrics and a piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The piano part continues with chords and a bass line.

30

in', — yeah, we're break - in' free. —

This block contains the musical notation for the 'BOTH' part, measures 30 through 32. It features a vocal line with lyrics and a piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The piano part continues with chords and a bass line.

We're All in This Together (Reprise)

$\text{♩} = 116$

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 116 beats per minute. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics with hyphens indicating syllables across measures. The first system ends with a double bar line. The second system begins with a measure rest for the vocal line. The third system ends with a key signature change to one sharp (F#) indicated by a sharp sign on the F line of the vocal staff.

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

that we are, we're all stars and we see— that we're all in this— to - geth-

er, and— it shows when we stand hand in hand, make our dreams come. We're

10

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

This system contains measures 10, 11, and 12. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The lyrics are: "all in this to - geth - er. When we reach, we can fly, know in - side".

13

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

This system contains measures 13, 14, and 15. The vocal melody continues in treble clef. The piano accompaniment continues with the same instrumentation. The lyrics are: "we can make it. We're all in this — to - geth - er once we see".

16

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

This system contains measures 16, 17, and 18. The vocal melody continues in treble clef. The piano accompaniment continues with the same instrumentation. The lyrics are: "there's a chance that we have and we take — it.".

18

Wild - cats, ev - 'ry-where, wave your hands up in the air! —

The musical score for measures 18 and 19 is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Wild - cats, ev - 'ry-where, wave your hands up in the air! —". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The right hand plays chords and single notes, while the left hand plays a bass line with some grace notes.

20

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

The musical score for measures 20, 21, and 22 is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "That's the way we do it, let's get to it, c'-mon! — Ev-ry-one!". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The right hand plays chords and single notes, while the left hand plays a bass line with some grace notes.

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