



Audition Central: Disney's High School Musical JR.

Character Breakdown: Sharpay Evans

Sharpay Evans is the dramatic and self-centered star of the school musicals. Between her and Ryan, she's the alpha twin – over-the-top, demanding, and always “on,” with a flair for the theatrical. This diva knows how to work a crowd, so cast a performer with solid acting chops and strong singing and dancing skills.

Vocal Range

A3 - A4

Music Theatre International
423 West 55th Street



Audition Central: Disney's High School Musical JR.

Script: Sharpay Evans

SIDE 1

(KELSI bumps awkwardly into SHARPAY.)

KELSI

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

SHARPAY

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

KELSI

This is the first.

SHARPAY

Which tells us that...?

KELSI

You are the more powerful witch?

SHARPAY

It tells us that you do not offer direction, suggestion, or commentary. Are we clear?

KELSI

Yes, sir I mean, Sharpay.

SHARPAY

Nice talking to you. Love the glasses.

END

SIDE 2

SHARPAY

Is this some kind of sick joke? They didn't even audition! Someone's got to tell that new girl the rules.

RYAN

Right. Rule Number One:

(SHARPAY lays down the Five Rules of Successful Cliquedom, as if the whole school were listening:)

SHARPAY

Pick the right clique.

RYAN

Two:

SHARPAY

Act like your clique.

RYAN

Three:

SHARPAY

Dress for your clique.

RYAN

Four:

SHARPAY

Know where your clique clicks.

RYAN

And Rule Number Five:

SHARPAY

Stick to the status quo!

END

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What I've Been Looking For

Shuffle ♩ = 140

musical score for piano introduction, featuring a treble and bass staff in 4/4 time, key of D major (two sharps). The tempo is marked 'Shuffle ♩ = 140'. The introduction consists of four measures. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment of quarter notes. The first measure is marked *mf*.

5 RYAN: SHARPAY,
RYAN:

musical score for vocal entry, featuring a treble and bass staff in 4/4 time, key of D major (two sharps). The tempo is marked 'Shuffle ♩ = 140'. The vocal line is marked '5' and 'RYAN: SHARPAY, RYAN:'. The lyrics are: 'It's hard to be-lieve ___ that I could-n't see ___ you were al-ways there be-side me.' The piano accompaniment consists of chords in the treble and a simple bass line.

9

musical score for vocal continuation, featuring a treble and bass staff in 4/4 time, key of D major (two sharps). The tempo is marked 'Shuffle ♩ = 140'. The vocal line is marked '9'. The lyrics are: 'Thought I was a-lone ___ with no one to hold, ___ but you were al-ways right be-side me.' The piano accompaniment consists of chords in the treble and a simple bass line.

13

SHARPAY:

SHARPAY,
RYAN:

This feel-ing's like no oth-er. I want you to know:

The musical score for measures 13-16 is in G major (one sharp). The vocal line (treble clef) features a melodic line with a fermata over the final measure. The piano accompaniment (grand staff) consists of chords in the right hand and a moving bass line in the left hand. A triplet of eighth notes appears in the right hand of the piano part at the end of measure 16.

17

I've nev-er had some - one that knows me like you do, the way you do.

The musical score for measures 17-20 continues the melody and accompaniment. The piano part features a consistent harmonic support with chords in the right hand and a steady bass line in the left hand.

21

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

The musical score for measures 21-24 concludes the phrase. The piano accompaniment remains consistent with the previous measures, providing a solid harmonic foundation for the vocal line.

25

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

This system contains measures 25, 26, and 27. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "So lone-ly be-fore — I fin-al-ly found — what". The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand. Measure 25 has a whole note for the vocal line. Measure 26 has a half note. Measure 27 has a half note.

28

I've been look-ing for. —

This system contains measures 28, 29, and 30. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I've been look-ing for. —". The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand. Measure 28 has a whole note. Measure 29 has a half note. Measure 30 has a half note.

Stick to the Status Quo

ZEKE: Dude, you are so totally awesome!

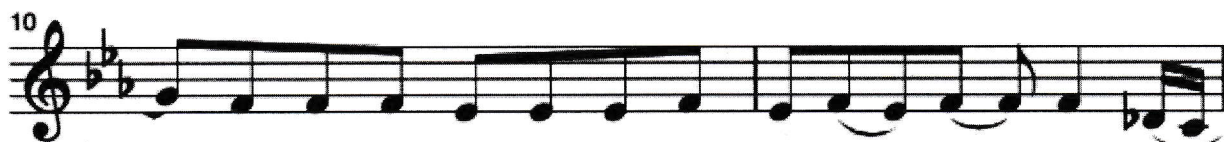
TROY: Um, thanks. Why?

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?!

The musical score is written on a single staff in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a double bar line and a repeat sign. Above the first measure is a '2' and above the second measure is a '3x' in a box. Above the third measure is another '2'. The melody starts on a whole note in the second measure, followed by a quarter rest in the third measure. The lyrics 'ZEKE: You can bet there's noth-' are aligned with the first two measures. The score continues with a quarter note in the fourth measure, followed by a quarter rest in the fifth measure. The lyrics 'ing but net when I am in the zone and on a roll.' are aligned with the third and fourth measures. The score continues with a quarter note in the sixth measure, followed by a quarter rest in the seventh measure. The lyrics 'But I've got ___ a con-fes-sion, my own se -' are aligned with the fifth and sixth measures. The score ends with a quarter note in the eighth measure.

ZEKE:
You can bet there's noth-
ing but net when I am in the zone and on a roll.
But I've got ___ a con-fes-sion, my own se -



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



— Ev - e - ry - bod - y, — gath-

ZEKE: Scones, strudel,

even apple pandowdy. CLIQUES:



er — 'round.

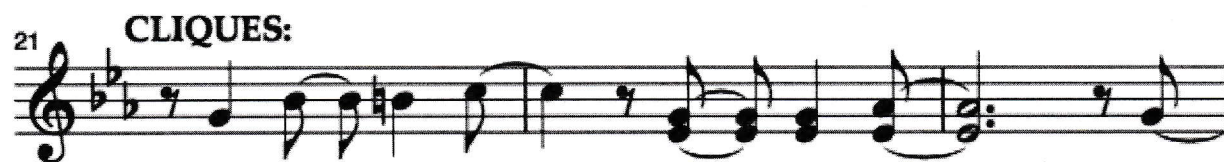
Not

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

2x



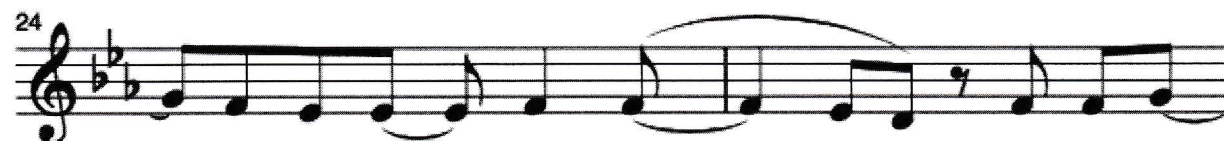
— an - oth - er sound! —



No, no, — no, no! —

No, — no, no! —

Stick



— to the stuff you know. —

If you wan-



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

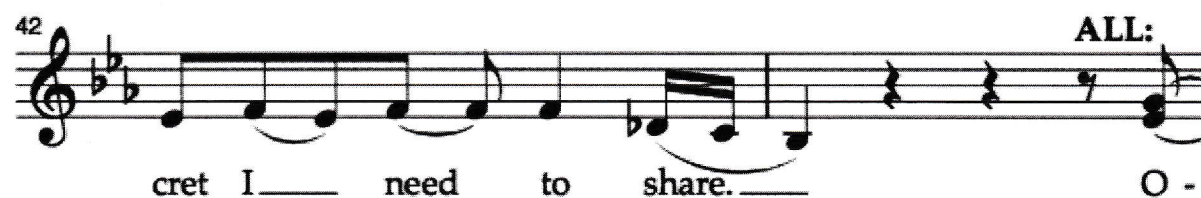
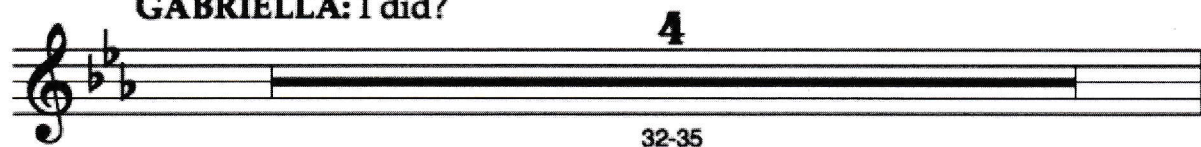




(GABRIELLA and TAYLOR enter. MARTHA COX runs to them.)

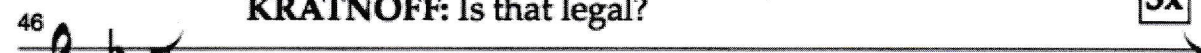
MARTHA COX: Gabriella, you've changed my entire life!

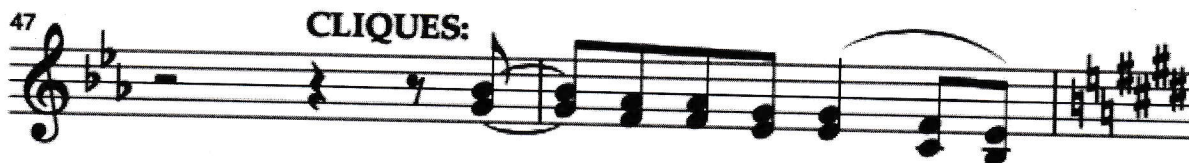
GABRIELLA: I did?



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

KRATNOFF: Is that legal?



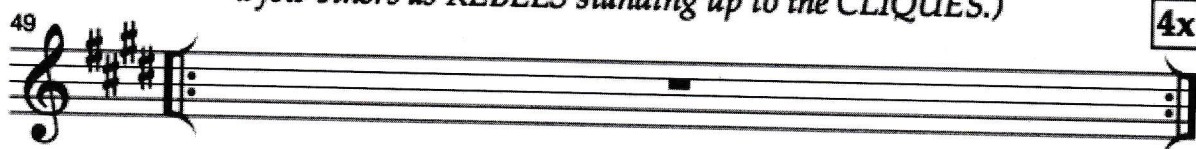


CLIQUES:

Not___ an-oth-er peep!___

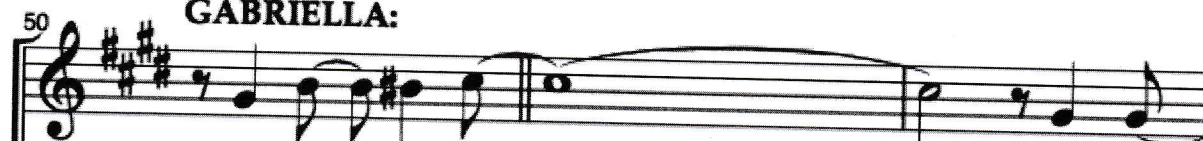
MARTHA COX: It's just dancing. And the truth is, sometimes I think it's even cooler than homework.

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



4x

**TROY,
GABRIELLA:**



No, no, no, no!

CLIQUES:

Don't stick



No,___ no, no!___

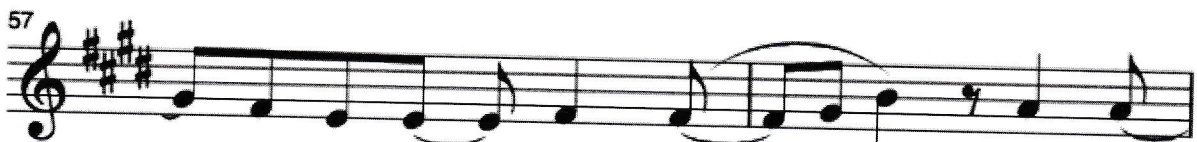


(TROY, GABRIELLA):

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



na go far,___ got to reach___ for your star. Just fol -



low your dreams and go!_____ Don't stick

**TROY, GABRIELLA,
REBELS:**





— to the sta - tus quo! — No! No, — no, no!

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 —

CLIQUEES:

Stick

(SHARPAY makes a grand entrance with RYAN.)

70

—

quo! This is

— to the sta - tus quo!

72

(SHARPAY):

3

not what I want.

This is not what I planned.

75

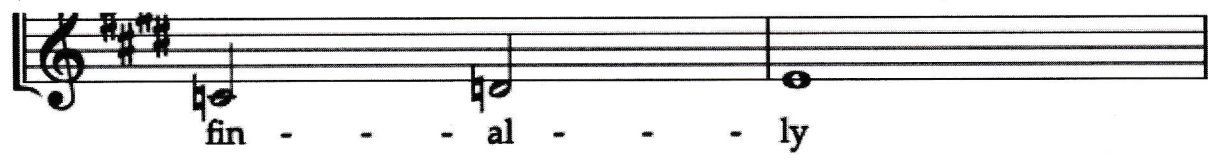
And I just got - ta say, _____ I do

78
 not un - der - stand. _____

80 **(SHARPAY):**
 Some - thing is real - ly... **RYAN:**
CLIQUES, 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:

3x **3x** **3x** **3x**

p No No No No No No No No

101

(lowest note possible)

CLIQUES:

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 G major (one sharp). The melody consists of eighth and quarter notes, with a final quarter rest. The lyrics "Quo!" are written below each staff.

122

Two staves of music in G major. The melody continues with eighth and quarter notes, ending with a quarter rest. The lyrics "Quo!" are written below each staff.

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

124

A single staff of music in G major. It begins with a half note G4, followed by a whole rest. A fermata is placed over the half note. The measure is marked with a large "3" above the staff, indicating a triplet or a three-measure rest.

Bop to the Top

8 SHARPAY:



I be-lieve in dream-in', —

10 RYAN:



shoot-ing for — the stars. — Ba-by, to — be num-ber one, you've

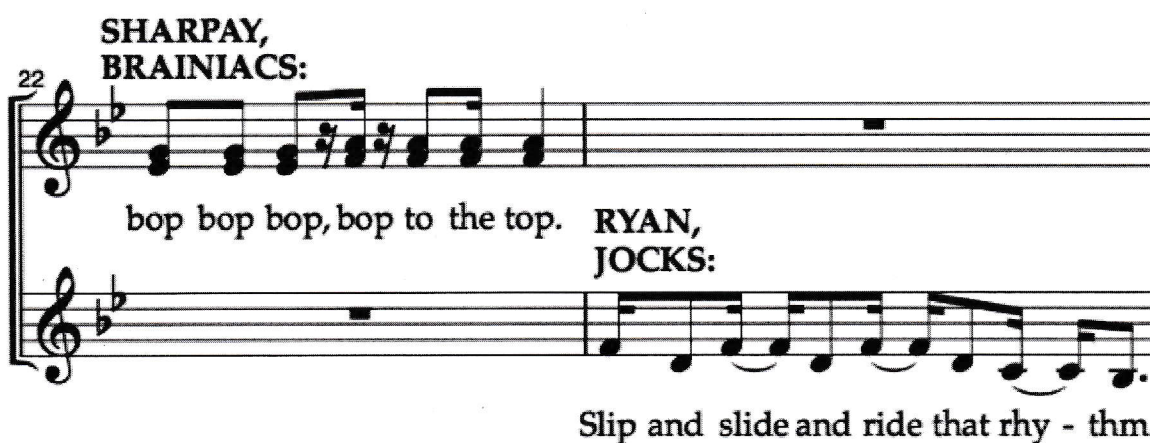
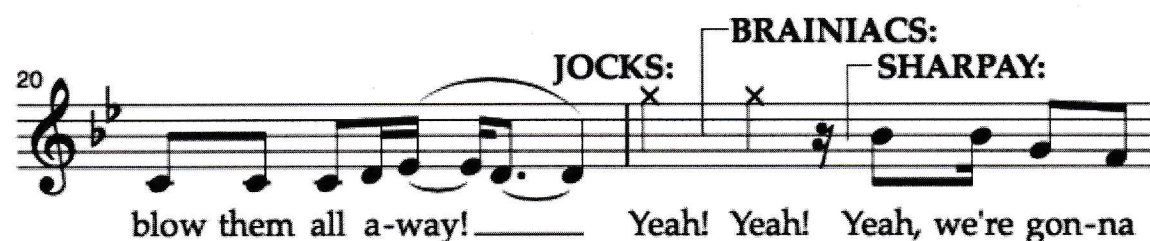
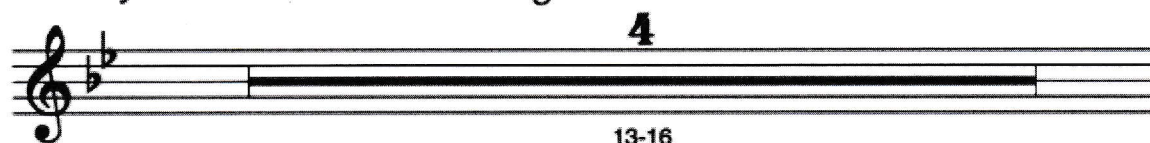


MODERATOR: Question number 17: valences and chemical bonding.

TAYLOR: You can do these in your sleep, Gabriella!

MODERATOR: No coaching from the sidelines, Ms. McKessie!

JACK SCOTT: And Bolton grabs the rebound!



24

Jump and pop, hop 'til we drop and start

...and start

25

a - gain.

a - gain.

MODERATOR: Question number 72: isotopes. You have two minutes remaining!

TAYLOR: You can do it, Gabriella. Focus!

MODERATOR: I warned you once, Ms. McKessie.

3

ALL:

26-28

Do the bop bop

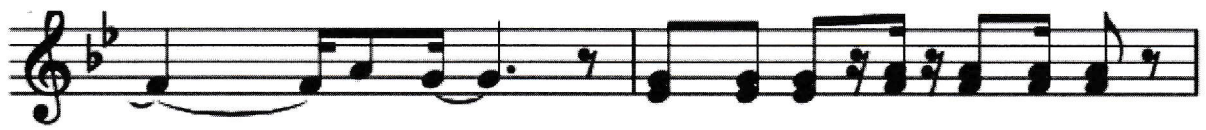
30

bop to the top. Don't ev-er stop! Bop to the top!

BRAINIACS: SHARPAY,
JOCKS: RYAN:

33

Yeah! Yeah! Shake some boot-y and turn a-round.



_____your stuff.

Bop bop bop, straight to the top,

47

go - in' for___ the glo - ry. _____

48

We'll keep step-ping up and we just won't stop, oo _____

(In the lab, GABRIELLA finishes her equation first, races to the timer, and hits it. A loud buzzer ends the round.)

MODERATOR: And the winner is... Gabriella Montez!
Team Wildcats takes a two point lead!

50

and we just won't

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

52

stop, oo _____ and we just won't

TAYLOR: *(checks watch, takes a deep breath, and digs into her laptop)*
All right, Wildcats... let's get this party started!

55

stop

57

'til we reach the top! _____ Bop to the top!

(#34 – MELTDOWN. *TAYLOR has hacked the school's electrical grid to make the lights go out in the lab and gym. The decathlon and*