



Audition Central: Disney's High School Musical JR.

Character Breakdown: Troy Bolton

Troy Bolton, the most popular student at East High, is the star of the basketball team who yearns to be more than what others – especially his dad, Coach Bolton – want him to be. A natural athlete and leader with charm to spare, Troy discovers he loves to sing, but is afraid to admit it to his basketball buddies. Look for a solid actor who can convey the full range of Troy's emotions from sensitive to self-assured, and who can dance and sing very well. Consider auditioning your potential Troys and Gabriellas together to get a sense of the pair's dynamic.

Vocal Range

Eb2 - Bb3



Audition Central: Disney's High School Musical JR.

Script: Troy Bolton

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!!!

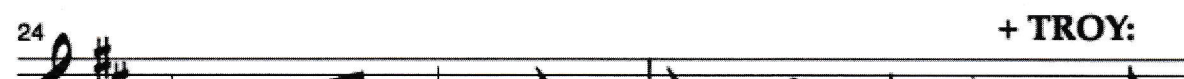
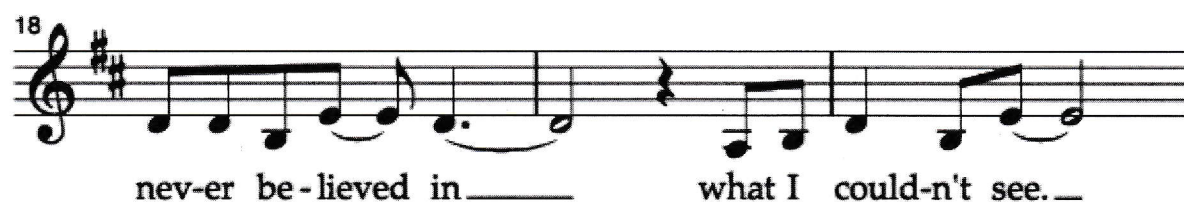
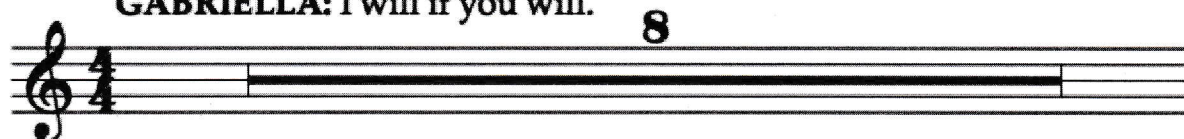
(TROY and GABRIELLA approach the karaoke stage with microphones, terrified of making fools out of themselves.)

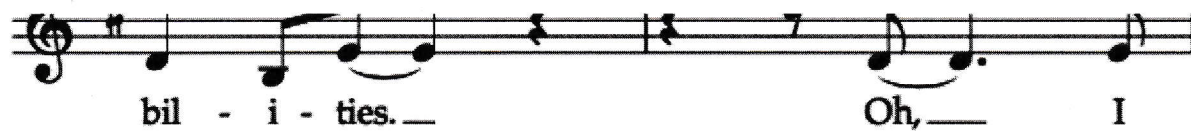
TROY: I'm Troy. I can't sing.

GABRIELLA: Gabriella. Me either.

TROY: They're all looking at us.

GABRIELLA: I will if you will.





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.

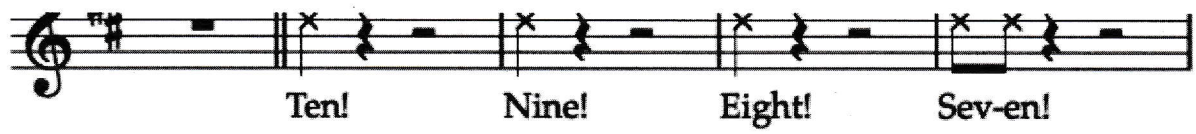
(TROY and GABRIELLA are surprised by how good they feel singing with each other. GABRIELLA checks her watch.)

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!



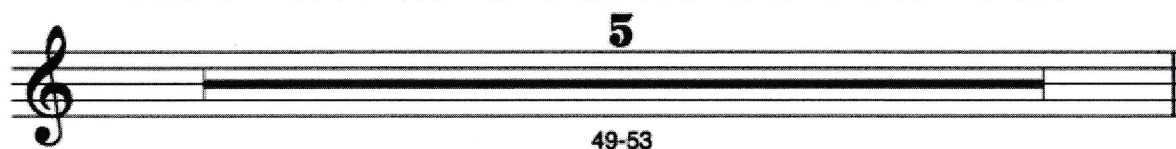
ALL: Happy New Year!!!

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

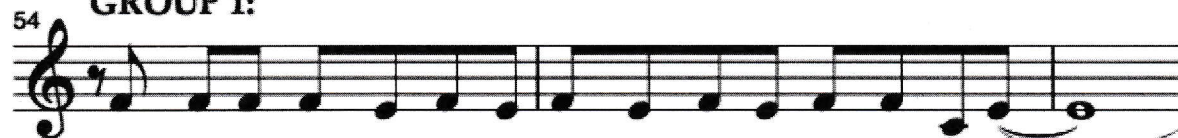
TROY: It was awesome!

GABRIELLA: It was like a dream.

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



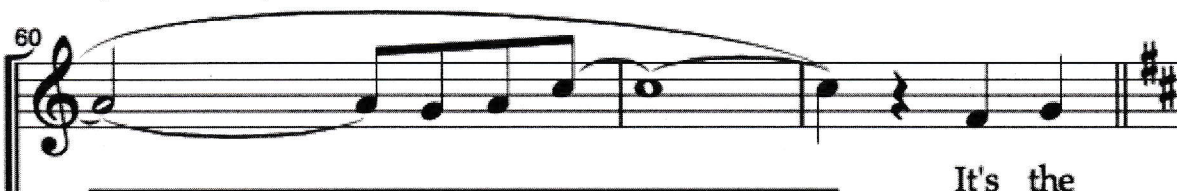
GROUP 1:



GROUP 2:



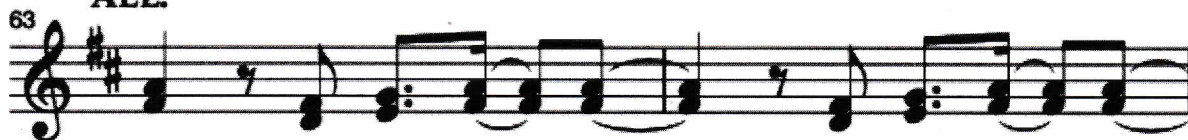
(GROUP 2):



GROUP 1:



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 - 'lly re - a - lize — I feel in my heart

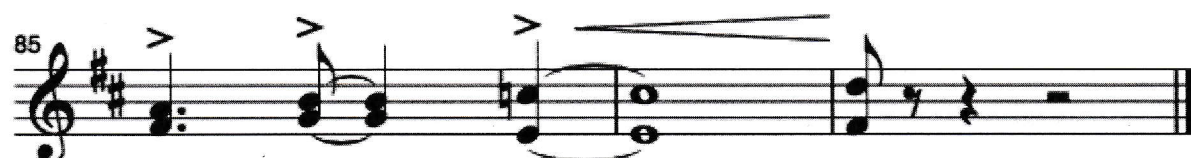


_____ the start of some-thing new! _____

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!

Get'cha Head in the Game

(COACH BOLTON enters with JOCKS.)

COACH BOLTON: ... and remember, the chain is only as strong as its weakest link. When the going gets tough—

JOCKS: —the tough get goin'!

COACH BOLTON: Okay, team, let me see some hustle!

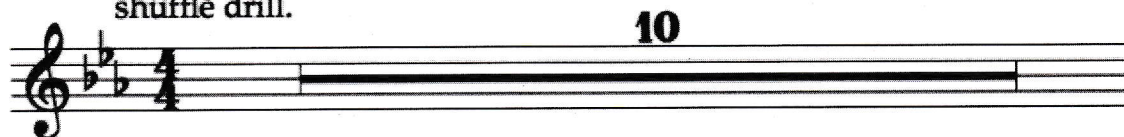
(COACH BOLTON blows his whistle. JOCKS run drills. TROY runs in.)

TROY: Sorry I'm late, Coach!

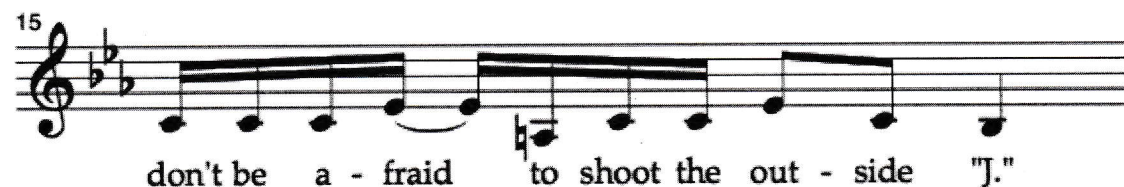
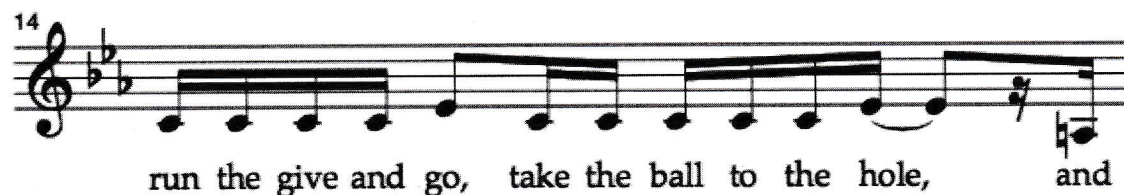
COACH BOLTON: You're the team captain, Bolton. Get your head in the game!

CHAD: (to TROY) Man, your dad's tough.

TROY: (to JOCKS, taking charge) All right, let's kick it in. Run the shuffle drill.



(JOCKS fall into place.)



17 **TROY:**

And

JOCKS:

Uh, just keep your head in the game.

18 **(TROY):**

don't be a - fraid to shoot the out - side "J."

19 **(TROY):**

You got - ta

JOCKS:

Uh, just keep your head in the game.

20

get - 'cha, get - 'cha head in the game.

We got - ta

21

You got - ta

get our, get our, get our, get our head in the game.

22

get-'cha, get-'cha head in the game.

We got - ta

23 (JOCKS):

get our, get our, get our, get our head in the game. Woo!

24 TROY:

Let's make sure that we get the re - bound,

26

'cause when we get it, then the crowd will go — wild.

27

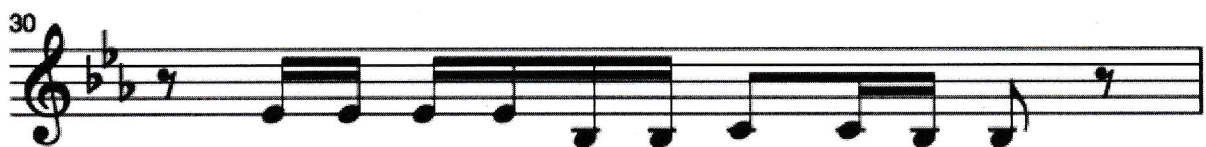
A sec - ond chance, got - ta grab it and go. —

28

May-be this time, we'll hit — the right notes. —

29

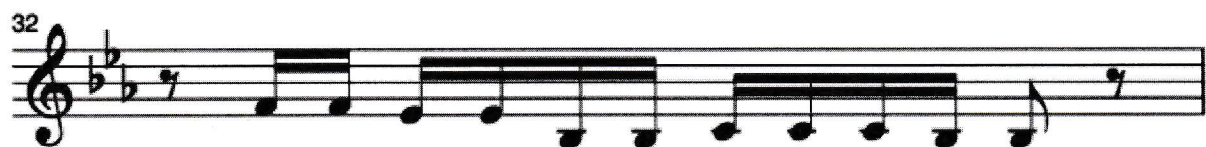
(TROY loses himself for a minute, then snaps back into focus.)



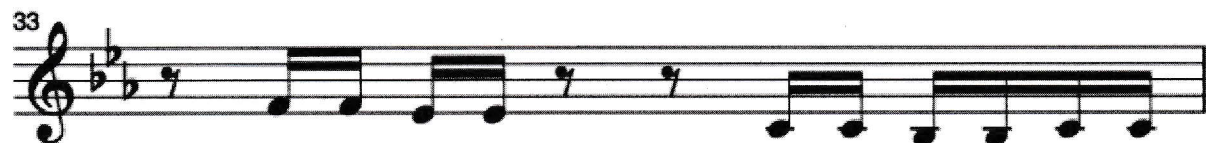
Wait a min-ute... not the time or place.



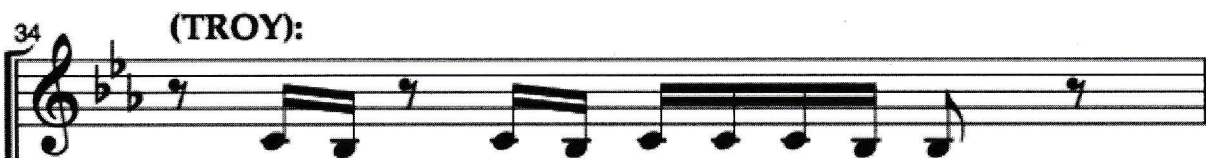
Wait a min-ute... get my head in the game.



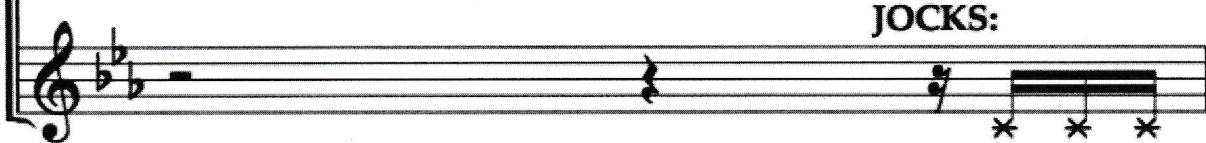
Wait a min-ute... get my head in the game.



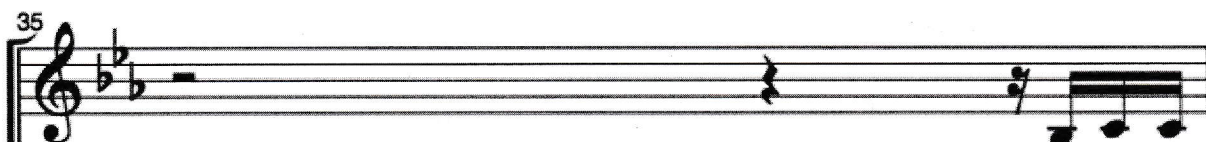
Wait a min - ute... wait a min-ute. Got - ta



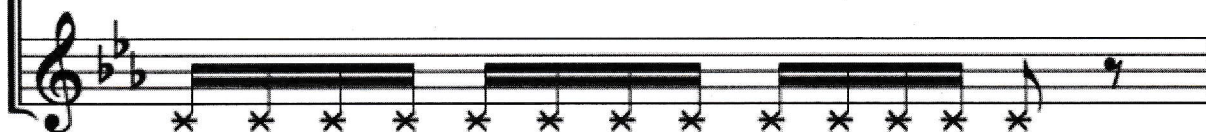
get my, get my head in the game.



You got - ta



I got-ta



get-'cha, get-'cha, get-'cha, get-'cha head in the game.

36

get my, get my head in the game.

You got - ta

37 (JOCKS):

get-\'cha, get-\'cha, get-\'cha, get-\'cha head in the game. Woo!

38 TROY: slower

Why am I feel-ing so wrong? My head's in the game,

(JOCKS):

40 (TROY):

- but my heart's in the song. She makes this feel so

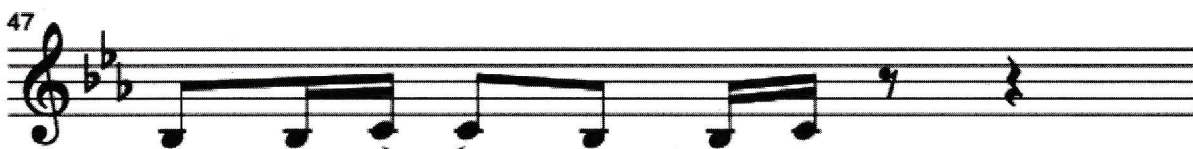
42 TROY: Should I go for it? Better shake this... yikes! JOCKS: a tempo

right. Ball up! Boo-yah! Boo-yah!

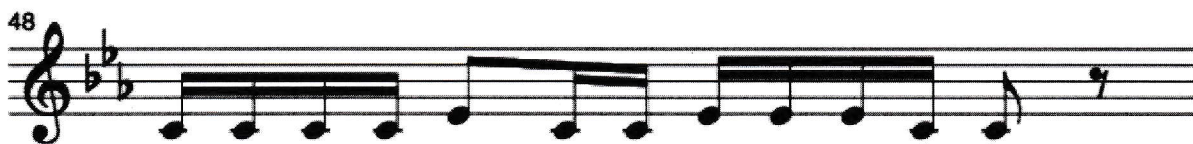
46 (clap)

(clap)

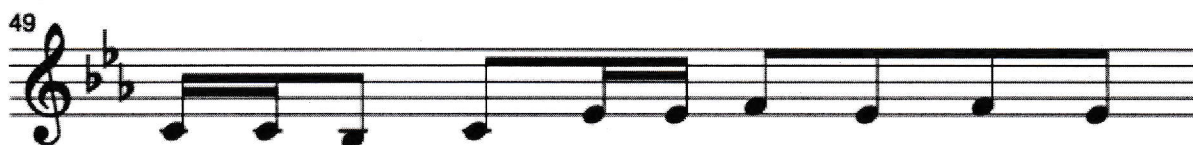
Now we got the swerve on; — now break.



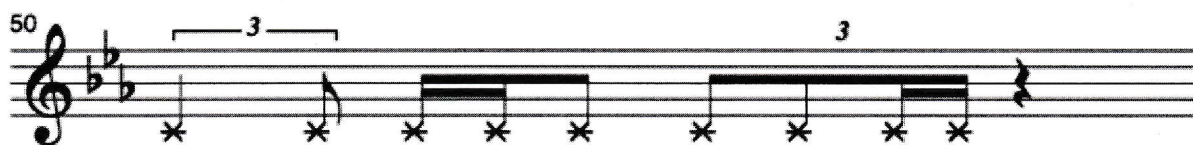
Make the pass;— clean the glass.



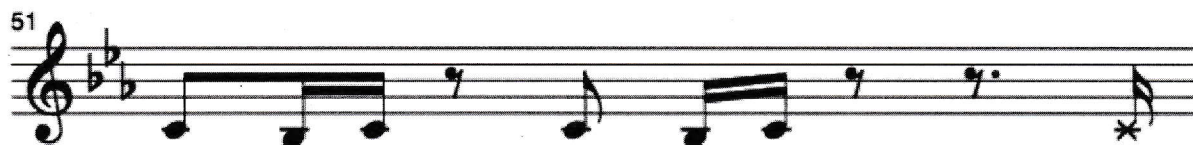
Take an - oth - er swipe from the char - i - ty stripe.



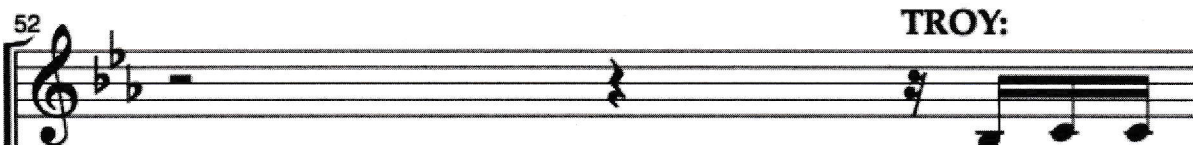
Make the slam - dunk; get the in - side, out - side.



Dunk - a - del - ic! Dunk - a - del - ic!

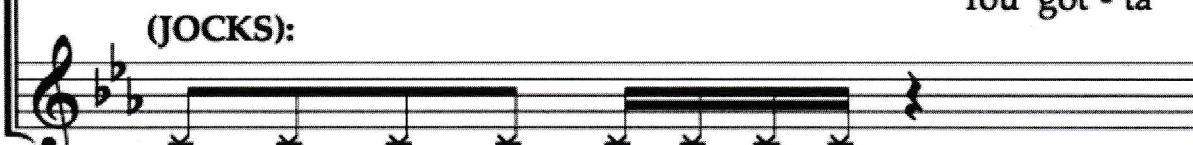


Keep your head, don't for - get, and



TROY:

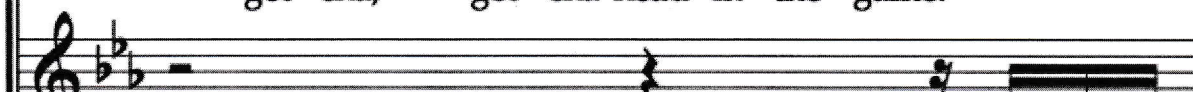
You got - ta



Troy, boy, Troy be cut - tin' the net.



get - 'cha, get - 'cha head in the game.



54

You got-ta

get-cha, get-cha, get-cha, get-cha head in the game.

55

get - 'cha, get - 'cha head in the game.

* * *
You got - ta

56 **TROY, JOCKS 1:**



Get-'cha

JOCKS 2:



get-'cha, get-'cha, get-'cha, get-'cha head in the game. Woh! —

57

head in the game! Get 'cha head in the game! Get-'cha

Get-'cha

58

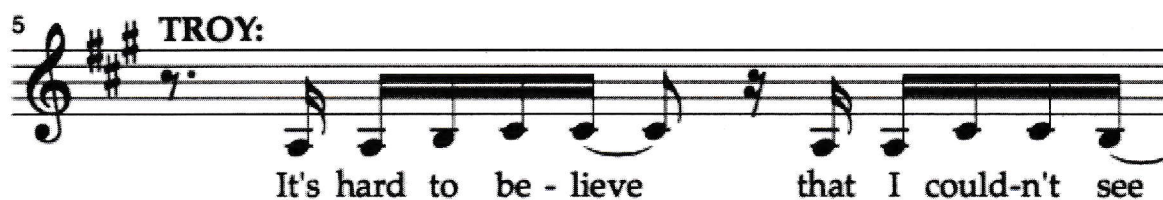
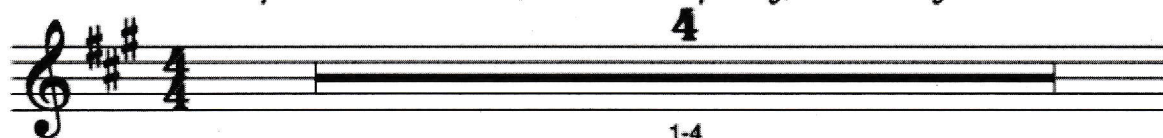
head in the game!

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.)



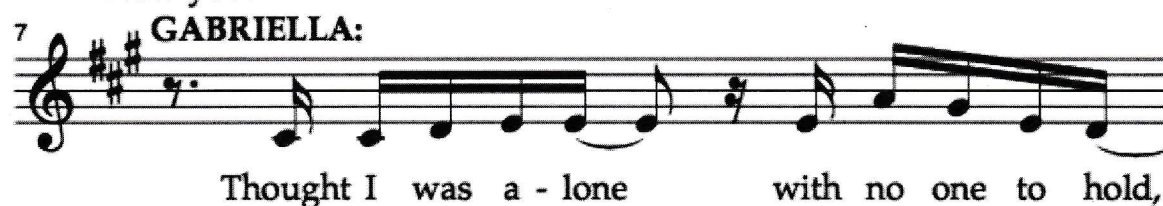
KELSI: Nice.

Keep going.



KELSI: *(nods to GABRIELLA)*

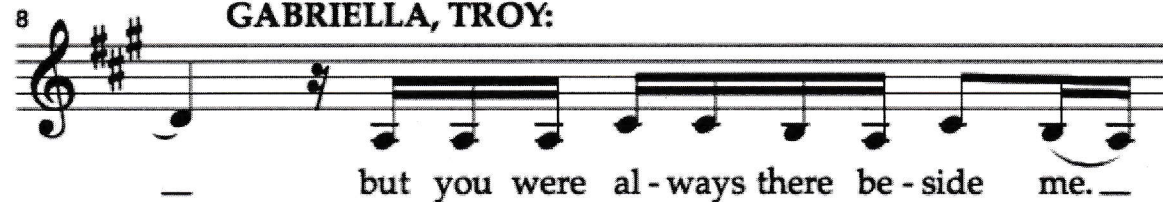
Now you.



KELSI:

Now together.

GABRIELLA, TROY:



(TROY and GABRIELLA start to gain confidence.)



10 (GABRIELLA):



I want you to know: _____

TROY:

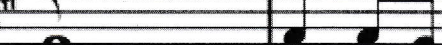


I want you to know: _____

11 **KELSI:** with confidence
Awesome!



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. —

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

The musical score consists of two staves, both in treble clef and key of D major (indicated by two sharps). The melody is written on the upper staff, and the lyrics are placed below it. The lower staff contains a similar melodic line, likely for a piano accompaniment. The lyrics are: "I've nev - er had some - one as good for me as". The music features a mix of eighth and quarter notes, with a key signature of two sharps (F# and C#).

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. _____

17

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

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

19

p

I've been look-ing _____ for. _____

p

I've been look-ing _____ for. _____

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 for a single melodic line in 4/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a treble clef and a key signature change to two flats. The first staff contains a double bar line with repeat dots, followed by a measure with a '2' above it, then a box containing '3x', another measure with a '2' above it, and the label 'ZEKE:'. The melody continues with eighth and quarter notes. The lyrics are: '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

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.

14

CLIQUES:

er — 'round. Not

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

18

— an - oth - er sound! —

21

CLIQUES:

No, no, — no, no! — No, — no, no! — Stick

24

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

26

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

28

— with the flow, no, no. _____

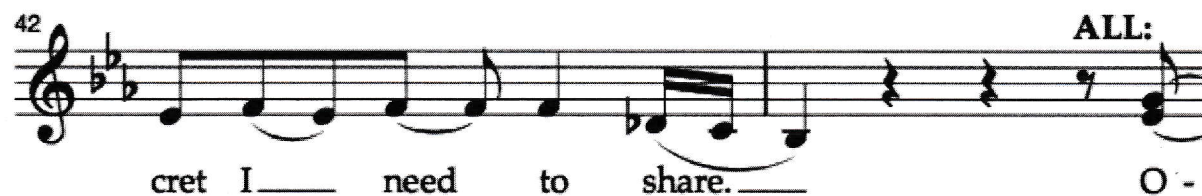
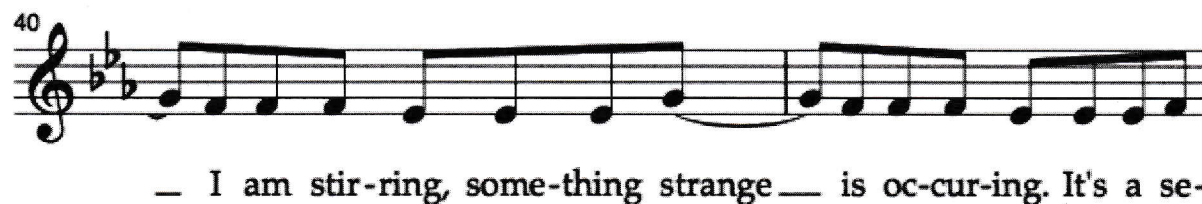
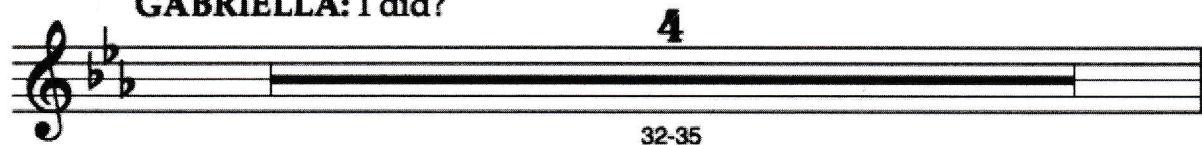
Stick



(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?



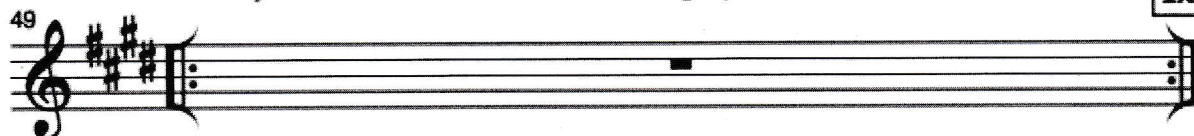


Not___ an - oth - er peep!___

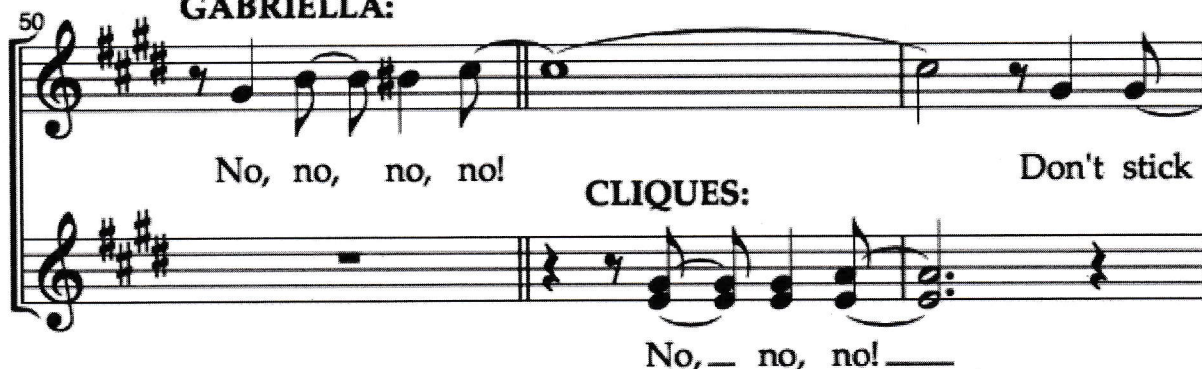
MARTHA COX: It's just dancing. And the truth is, sometimes I think it's even cooler than homework.

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

4x



**TROY,
GABRIELLA:**



53 **(TROY, GABRIELLA):**



**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

SHARPAY:

quo! This is

— to the sta - tus quo!

72

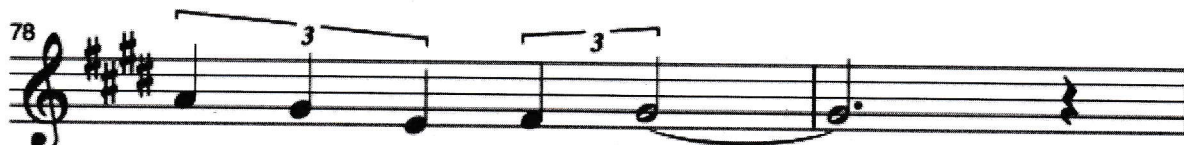
(SHARPAY):

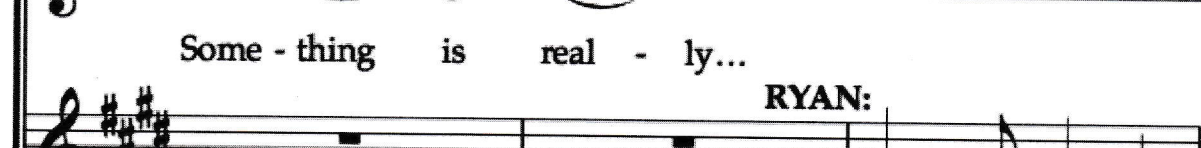
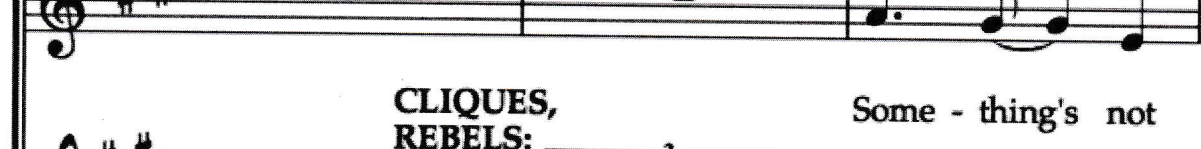
not what I want.

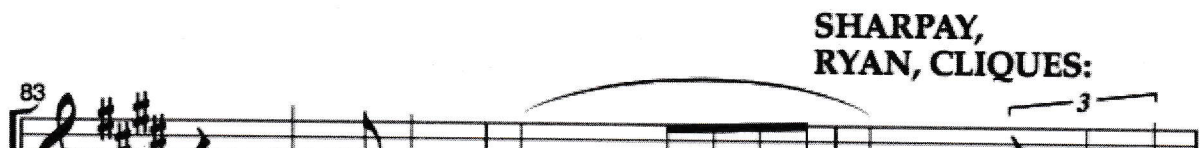
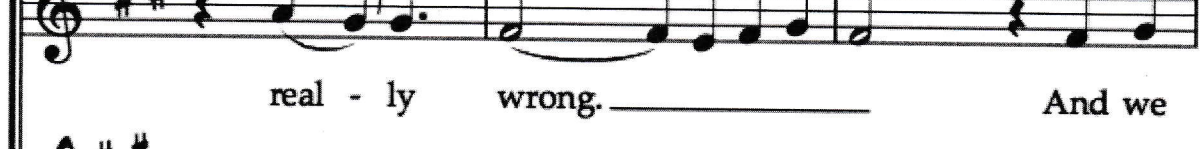
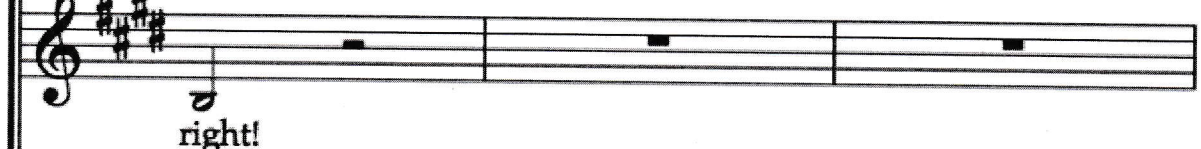
This is not what I planned.

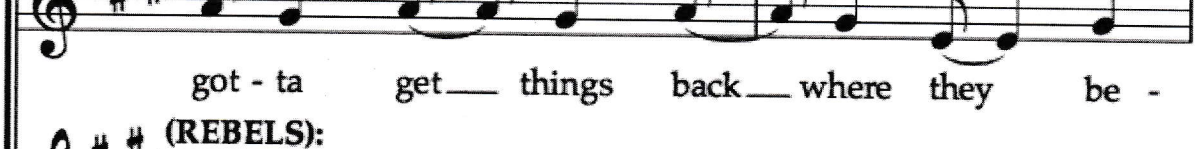
75

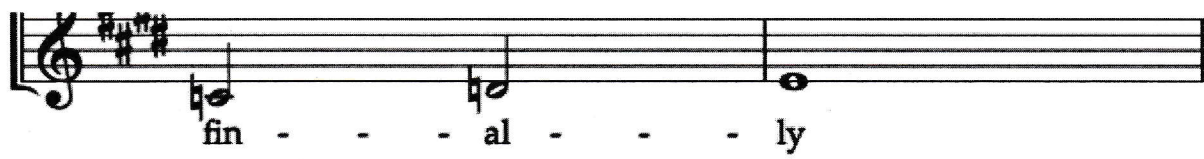
And I just got - ta say, _____ I do

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

(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

Quo! —

Ouo! —

120

Two staves of music in G minor. The top staff begins with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, with a long slur spanning the entire phrase. Below the staff is the vocal line "Quo!" followed by a horizontal line. The bottom staff continues the melody with similar note values and a long slur, also with a "Quo!" vocal line below it.

122

Two staves of music in G minor, continuing the melody from the previous system. Both staves feature a long slur over the notes and a "Quo!" vocal line below each staff.

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

124

A single staff of music in G minor. It begins with a treble clef and a key signature of one flat. The first measure contains a half note with a fermata. The second measure contains a whole note with a fermata, marked with a large bold "3" above it, indicating a triple measure. The staff ends with a double bar line.

Breaking Free

$\text{♩} = 119$

TROY:
(opt. 8vb)

We're soar - ing,

mp

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! —

27 **BOTH:**

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

30

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

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. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as 116 beats per minute. The piano accompaniment begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. The voice enters on the second measure. The second system starts at measure 4 and continues the vocal melody and piano accompaniment. The third system starts at measure 7 and concludes the phrase. The piano accompaniment features a mix of chords and moving lines in both hands, with some measures having a *mf* (mezzo-forte) dynamic marking.

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

13

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.

18

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

20

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

8va - - - - -

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