

PIANO VOCAL SCORE — ACT ONE

# LEGALLY BLONDE

*The Musical™*

Book by  
**Heather Hach**

Music and Lyrics by  
**Laurence O'Keefe and Nell Benjamin**

Based on the novel by **Amanda Brown**  
and the Metro-Goldwyn-Mayer motion picture

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# Legally Blonde

## Piano Vocal Score

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# Legally Blonde

## Piano Vocal Score

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# OVERTURE

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

OPENING FANFARE

Fanfare con brio (grandly)

♩ = 125

2

*f* Db Absus Ab

4

Bbm Db/F Gb Gb/Bb

6

E B

8

C#m E/G# A D /A /F#

V.S.

P/V

In 1

2. #0.-OVERTURE

Legally Blonde

10 *f* GMaj7

11 12 *mf* A 6

13

14 Bm

15 16 D/F#

17

18 GMaj7

19 20 A 6

21

22 Bm

23 24 Bm/F#

25 F C5 F/A

26 BbΔ9 *cresc.*

27 Am/C

28 29 Dm C/A Dm

30 31 *ff*

Immediate segue to  
01. OMIGOD YOU  
GUYS

# OMIGOD YOU GUYS

(Elle, Margot, Serena, Pilar, Kate,  
Leilani, Delta Nus, Manager)

(9/20/08 cut from end of 47 to 48b)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

Hard rock ♩ = 162

The musical score is written for piano and voice. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a driving bass line with eighth notes and chords. The second system continues the piano accompaniment with more complex rhythmic patterns and chords. Performance markings include '1 A', '2', '3', '4', '5', '6', '7', '8', and '9' above the vocal line. The piano part has markings for 'Drs' (drums) and 'ff' (fortissimo). The tempo is marked as 'Hard rock ♩ = 162'. The key signature has three sharps (F#, C#, G#).

10

MARGOT:

11 12 13

"Dear Elle: He's a luck-y guy!— I'm, like, gon-na cry!— I got tears coming out of my nose!

*mf*

14 15 16

Mad props! He's the cam-pus catch!— You're a per-fect match,— Cause you've

17 18 19 20

both got such great taste in clothes! Of course he will— pro-pose!"—

*F#add9/A#* *Bsus*

21

SERENA:

22 23 24

"Dear Elle ho-ney, Ma-zel tov!— Fu-ture's tak-ing off...— Bring that ring back and show it to me!"

*sim.*

25 **PILAR:** 26 27

"Four ca - rats of Prin - cess cut; — Are you psyched or what? — I just

28 **SERENA/  
MARGOT/PILAR:** 29 30 31

wish I could be there to see..." — When he gets down on — one knee! —

(Drs)

F#add9 / A# Bsus

V.S.  
8<sub>sub</sub> — |  
(if no drs,  
PLAY!)



32 **ALL GIRLS:**

OH. MY. GOD. O-mi - god you guys! Looks like Elle's gon-na win the prize! If

(PLAY if no drs)

(PLAY with Drs)

*f* *C* *w/Gtr. 2* *quasi-"Head Over Heels": Go-Go's*

Csus Am F Bb Eb Dm7

36 there e-ver was a per-fect cou-ple, this one qua - li-fies. O-mi-god you guys! Oh

(Drs: Tom fill)

F C/G F/A G/B C

40 my God, this is hap-pen - ing! Our own home com ing queen and king! Fin -

C Csus Csus Am F Bb Eb Dm7

44 45 46 47 (to 48b)

'llyshe'llbe trying on a huge en-gage - ment ring\_\_\_\_\_ for size! O-mi-god\_\_\_\_\_ you guys! O-MI-GOD!

F C/G Ab Bb Eb

GIRL: "Shut Up! Elle? Shut Up! Warner?  
Shut UP! ENGAGED! OH MY GOD!"

47a 48 48a 48b 49

sub. p cresc. f +Cym.

V.S.

50

PILAR:

51

52

53

O - kay... Ev'-ry - bo - dy sign? — Good. Now — fall in line — And we'll start the en-gage-ment pa-rade.

*mf*

54

SERENA:

55

56

57

Light candles, and sin-gle file. — Don'tfor - get to smile. Lose the gum, Kate, you look like the maid!

F#add9 / A#

58

59 SERENA:

60

S/K/P:

Now pre - pare to se - re nade! — Sshh!

KATE:

Sor - ry.

Bsus

61 SERENA:

62 63 64 *f*

OH. MY. GOD.— O - mi - god you guys! — Looks — like Elle's — gon-na win the prize! — Shh!

*p* ALL GIRLS: (Whispering) *pp*

OH. MY. GOD.— O - mi - god you guys! — Looks — like Elle's — gon-na win the prize! — If —

*p*

65 66 67 *f* 68

Shhh! — Guys, I'm se-rious!

LEILANI: *f*

— there e-ver was a perfect cou-ple, this — one qua - li... O - mi-god — you... Elle

*mf* *mf*

V.S.

69

70 **GIRL** 71 72

and War-ner weremeant to be! Not once e-ver has he hit on me!

**LEILANI:**

**KATE:** Shut up!

Am Bb Dm

73 **MARGOT:** 74 75 **ALL GIRLS:** 76

They're just like that cou-ple from "Ti - ta-nic"! ...On - ly no one dies. O-migod!

**KATE:**

Two, three, four!

F C/G Ab

77 **ALL GIRLS:** 78 79 80

"Daughter of Del-ta Nu, Soon to be fi-an - cée, Now that a man chose you, Your life be-gins to day.

*p* Db Ab/C Eb7 Ab /C Bbm Fm/Ab C7 Fm /Ab G°7 Fm /Ab B°7/D C7 Fm/Ab C/G Fm /Eb

81 82 83 84

Make him a hap-py home. Waste not his hard-earned wage. And, so he does not roam, Strive not to look your age.

Chords: Db, Ab/C, Eb7, Ab, /C, Bbm, Fm/Ab, C7, Fm, G°7, Fm, /Ab, B°7/D, /B, C7, Fm/Ab, C/G, Fm, /Eb

85 86 87 88

Still, in your hour of need, Let it be un-der-stood: No man can su-per-sede Our sac-red bond of sis-ter-mp

Chords: Db, Ab/C, Eb7, Ab, /C, Bbm, Fm/Ab, C7, Fm, /Ab, G°7, Fm, C5/G, Ab°7, /B

Dynamic: *mp*

89 90 91 (to 100)

hood!" (snaps ad lib) Oh my God! O-mi-god you g... SERENA: "Guys, she's not here."

Chords: Db, Ab/C, Eb7, Ab, /C, Bbm, Fm/Ab, C7, Fm, /Ab, G°7, Fm, C5/G, Ab°7, /B

Dynamics: *fp*, *ff*

**DELTA NUS:** [confused hubbub]  
**MARGOT:** "...Bruiser, where's Elle?!"  
**BRUISER:** (Yaps)  
**MARGOT:** "She doesn't have an engagement outfit?"  
**BRUISER:** (Yaps)  
**MARGOT:** "She's totally freaking out?!"  
**BRUISER:** (Yaps)  
**MARGOT:** "She's trapped in the old valley mill?!!..."

P/V

**BRUISER:** (*Yaps, preferably twice*)

10. #1-OMIGOD YOU GUYS

Legally Blonde

**MARGOT:** (*relieved*) "Oh sorry, the Old Valley Mall."

(9/29/08 102-105 vocal)

(*All relieved, then suddenly gasp.*)

(GO)

100 101 ALL GIRLS

102 103 104 105 ALL GIRL

MY GOD, — O - mi - god you guys. — Fa - shion cri-sis to su-per - vise! — No

106 107 108 109

— oneshouldbeleft a-lone to dress and to — ac - cess - or-ize! O - mi - god — you guys! O - mi - god!

110 111

— O - mi - god! — O - mi - god! — O - mi - god! — O - MI - GOD! —

II. #1-OMIGOD YOU GUYS

Legally Blonde

ELLE: "It's almost there, but..."

112 **Fanfare** 113 114 115 **Poco rit.** 116

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a treble clef staff with a 7-measure slur. The third staff is a treble clef staff with chords and dynamics *f*, *sim.*, and *p*. The bottom staff is a bass clef staff with chords and dynamics *f*, *sim.*, and *p*. The score includes performance directions: **Fanfare**, **Poco rit.**, and dynamics *f*, *sim.*, and *p*. Measure numbers 112, 113, 114, 115, and 116 are indicated.

V.S.



117

More Relaxed - in 2

ELLE:

118 119 120

This dress needs to seal the deal;— Make a grown man kneel;— But it can't come right out and say "Bride

Eb5/Db /C Absus4/Cb Eb/G Ab9 Eb9/G Db9/F Bb2/Eb

121

122 123 124

Can't look like I'm desp'rate, or— like I'm wait-ing for— it. I've got-ta leave War-ner his pride.

Eb5/Db /C Absus4/Cb Eb/G Ab9 Eb9/G Db9/F Bb2/Eb

125

126 127 128 DELTA NUs ad lib "Hi!"s.

— So "Bride" is more...— im-plied.—

Thereshe is!

Db Eb/Db Db Eb/Db Bbsus

**ELLE:** 130 131 132

Oh my God! — O-mi - god you guys! — All this week I've had — but-terflies: —

*loco*

**Accel. Rock!** 133 134 135 136 **ALL GIRLS: ELLE:**

Ev'-ry time he looks at me it's TO - tal-ly — Pro - po - sal Eyes! O-mi-god — you guys! (*Hubbub*) So:

E B/F# E/G# F#/A#

**Tempo I** 137 138 139 140 **SERENA:**

Help me dress for my — fair-y tale; — Can't wear something I bought on SALE. — Love

*f* C Am7 C/Bb Dm9

141 142 143 144

— is, like, for EVER! This is no time to — e - con - o - mize; O - mi - god — you guys!

**ALL:**

O - mi - god — you guys!

F C/G Ab Bb

V.S.

14. #1-OMIGOD YOU GUYS

SALESGIRL: "Blondes make  
commission so easy."

145

146

147

148

SALESGIRL: "Excuse me, have you seen this?  
It just came in; it's perfect for a blonde."

ELLE: "Right, with a half-loop  
stitch on china silk?"

149

**Vamp**  
(cut-off on cue)

150

151

152

SALESGIRL: "Uh huh."

ELLE: "But the thing is, you can't *use* a  
half-loop stitch on china silk. It'll pucker." {CUTOFF}

153

154

155

156

ELLE: "And you didn't just get this in  
Vogue." [GO]

157

**Lightly**

**DELTA NUS:**

[sotto voce, delighted:]

158

159

Oh — my god, — o - mi - god you guys!

ELLE: "I'm not about to buy last year's dress at this year's price."

160 161 162

DELTA NUS:

Elle \_\_\_\_\_

ELLE: "It may be perfect for a blonde, but I'm not THAT blonde."

163 164 165 166

\_\_\_\_\_ saw right thru that salesgirl's lies. \_\_\_\_\_

*fp*

ELLE:

MANAGER:

167 168 169

I may be in love, but I'm not stu - pid, la - dy: I've \_\_\_\_\_ got eyes. O - mi - god!

*sfz*

V.S.

170 **MANAGER:** 171 (to Salesgirl) 172 (To ELLE:) 173

Elle Woods! Sor-ry, our mis - take! (Court-ney, take your break.) Just ig-nore her, she has-n't been well...

*Eb Ab/C Db Ab*

174 **MANAGER:** 175 176 177

Try this! Lat-est from Milan, Go on, try it on! I take care of my best cli-en-tele.

*sfz sim. F#add9/A#*

178 179 180 181 **Rit.**

It's a gift from me to Elle!

**ALL:**

Ah!

Slower

182

ELLE:

OH. MY. GOD. O-mi - god you guys!\_\_\_\_\_ This one's PER-FECT. And it's just my size!\_\_\_\_\_

*f* Ah!\_\_\_\_\_ Ah ah!\_\_\_\_\_ Ah\_\_\_\_\_ Port.

(for REH only)

*ff*

186

Faster

Accel.

See? Dreams real-ly DO come true. You never have— to com - pro-mise. O - mi-god!!\_\_\_\_\_

*p* ah...\_\_\_\_\_ OH\_\_\_\_\_ Oh... my OH!

*p*

*p* F C/G A $\flat$  B $\flat$  E $\flat$

V.S.

190 191 192 193

**DELTA NUS:**

*p*

MY GOD! O-mi - god you guys! — Let's — go home be - fore some — one cries! — If —

*ff* Eb Cm D $\flat$  Fm

194 195 196 197

**ELLE:**

*cresc.*

No, I love

— there e-ver was a perfect couple, this — one qua - li-fies! Cause we love — you guys!

*sub. p* A $\flat$  E $\flat$ /B $\flat$  Ebsus/C $\flat$  Fsus/D $\flat$  C $\flat$ <sup>2</sup>/E $\flat$  *cresc.*

198 199 200 201

—YOU guys! O-mi-god! O-mi-god! YOU GUYS!

**ALL GIRLS:**  
O-mi-god! O-mi-god! YOU GUYS!

*gva* *loco*

*D $\flat$ /F* *Fsus/G $\flat$*  *A $\flat$ sus* *B $\flat$ 7<sup>su</sup>s* *sfz* *E $\flat$ sus/D $\flat$*

202 203 204 205

O-MI-GOD!!!

O-MI-GOD!!!

*Fsus/C* *E $\flat$ /B $\flat$*  *A $\flat$ sus* *B $\flat$ sus/G $\flat$*  *D $\flat$ /F* *E $\flat$*  **Tutti**

Quick transition



# TRANSITION TO "SERIOUS"

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:  
(Doorbell)

**Fanfare (in 2)**  
*detached (not staccato)*

ELLE: "Oh, Warner. Tonight's just perfect."  
WARNER: "No, you're perfect."  
ELLE: "No, you are."  
WARNER: "No, YOU are."  
ELLE: "No, you."

WARNER: "No, you."  
ELLE: "You."  
WARNER: "You."  
ELLE: "You. Okay, I'm even irritating myself."

Attaca  
"SERIOUS"

# SERIOUS

(Warner, Elle)  
(Down 1/2 step)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:

WARNER: "Elle..."

WARNER: "...I want you to know how happy you've made me.  
Every guy dreams about finding a girl who looks like you."

Gentle slow jam

Musical score for the first system, measures 1-4. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part includes guitar chord diagrams: Csus2, D5, Em, G/B, Csus2, D5, G, and G/B. The melody in the treble clef consists of whole notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Musical score for the second system, measures 5-7. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part includes guitar chord diagrams: Csus2, D5, Em, G/B, Csus2, D5, G. The melody in the treble clef includes lyrics: "We both know why we're here; I see it in your eyes. I guess it calms my fear".

8  
 To know it's not a sur-prise. I thought one look at you, Looking like a dream— come true,—

9 10

G/B D<sup>5</sup> Em G/B

11  
 Would leave me speech-less like you al-ways do! But now we're wide a-wake.

12 13

Csus2 D<sup>5</sup> D/F# G G/C

14  
 — And we've got some plans — to — make; — Let's take some ac - tion, ba - by!

15 16

G<sup>7</sup>/B FMaj7 D7sus4

17

18 19

So ba-by give me your hand. I've got some dreams to make true.

20.

21 22

I've got the fu - ture all planned... It's

23

24 25 26

time to get se - rious, — Time to get se - ri - ous with you.

V.S.

27 **ELLE:** 28 **WARNER:** "Uh, honey, I'm not finished?"  
**ELLE:** "Oh, sorry."

I ne - ver thought that I...

29 **Very slight tempo lift** **ELLE:** 30 **WARNER:**

Mm hm... Mm hhm... Yeah!

Since I was two or three, My life was planned out neat. I'd get my law degree,

*Chords: D<sup>b</sup>sus2, Eb<sup>5</sup>, Fm, Ab/C, D<sup>b</sup>sus2, Eb<sup>5</sup>, Ab*

32 33 **WARNER:** 34 **ELLE:**

Mmm... Uh huh... Yeah!...

And then win my Se-nate seat. A big white house back East, All of the a-me-nities.

*Chords: Ab/C, D<sup>b</sup>sus2, Eb<sup>5</sup>, Fm, Ab/C*

35 36 37

...at least! Just like the Ken - ne - dys! Our lives — be - gin...

Three kids at least, Just like the Ken - ne - dys! Here's where our lives be - gin.

D7sus2 Eb5 Eb/G Ab N.C. 3 Ab/Db

38 39 40

Fit me in! —

But just where do you — fit — in? — I'll break it down now, ba - by!

Ab<sup>2</sup>/C GbMaj7 Eb7sus4

V.S.

41

Oh, \_\_\_\_\_ Here's my hand! Here's my hand! \_\_\_\_\_

Oh ba-by give \_\_\_\_\_ me your hand! \_\_\_\_\_ I've got some dreams to make true!

B $\flat$ sus2 C<sup>5</sup> Dm F/A B $\flat$ sus2 C<sup>5</sup> F

44

We both have dreams to make true! \_\_\_\_\_ Oh yes I un-der-stand!

I know that you'll un-der-stand, \_\_\_\_\_ It's

F/A B $\flat$ sus2 C<sup>5</sup> Dm F/A

47

Time to get se - ri - ous, Time to get se - ri - ous!

time to get se - ri - ous, Time to get se - ri - ous with...

B $\flat$  F/C C $\sharp$  D $\sharp$ sus D $\sharp$

49

Disco! (same tempo)

Se - ri - ous! Se - ri - ous!

Se - ri - ous! Got-ta wake up and take our jour - ney se-ri-ous! I'm

Ab/Eb Db/Eb Ab/Eb Db/Eb

52

Ah... Ah... O-

tel-lin' you as a fu - ture at-torn-ey! You want the moon and sky? Then take it, don't be shy!

Ebm7 DbMaj7 Ab/C Gb/Bb

55

kay! Ah, You and I... Should breakup!

Ba - by that's why you and I... Should breakup!

Db/Eb

V.S.



**Broadly**

**ELLE:** "You're *breaking up* with me!  
But I thought you were *proposing*."

58 **ELLE:** 59

Yes ba - by I'll give you my hand; we WHAT?

F Maj<sup>7</sup> G<sup>5</sup> Am

**WARNER:** "I did talk to my parents about it Pooh-Bear, but... they expect a lot from me. I'm going to Harvard Law School and my brother's at Yale Law-- so's his fiancée, and she's a Vanderbilt for Chrissake."

**ELLE:** "Oh, so I'm not good enough for you? Warner, I'm from Malibu! I'm not exactly trailer-trash here! Richard Simmons is our neighbor!" [CUT OUT]

60 **Sourly**

61 62 63

**WARNER:** "Elle, if I'm gonna be a senator when I'm thirty --"

64 65 66 67 68

(WARNER sets tempo) I'm gonna need some-body

69

Disco!

70

71

[Sniff!]

[Sniff!]

Se - ri - ous! —

Less of a Ma-ri-lyn, more a Jack - ie...

Se - ri - ous! —

A/E

D/E

D/E

A/E

D/E

72

73

74

WHAAT?

[sob!]

[gasp]

Some-bo-dy class - y and not — too tack - y...

O-kay, that came out wrong.

Ba-by, let's both — be strong!

Em7(add11)

DMaj7

A/C#

75

76

→ 78

[Sob!]

JUST SHUT UP!

I mean we've known all a - long...

(in the clear) " ...But I'm seriously in love with you."

G/B

**Dictated** (go as she turns upstage)

79

**WARNER:**

80

(Elle sobs)

81

Ba - by, my fu - ture's all planned. I've got some dreams to make true.

*B $\flat$  sus2* *Dm* *B $\flat$  sus2*

**A tempo**

82

83

84

I thought that you'd un - der stand: It's

*F/A* *B $\flat$*  *Dm* *F/A*

85

**Rit.**

86

87

**WARNER:** "Check, please." 88

time to get se - ri-ous... Time to get se - ri-ous...

*B $\flat$*  *F/C* *D $\flat$*  *E $\flat$  sus* *E $\flat$*  *F sus4* *F* *sfz*

**Applause Segue**

# DAUGHTER OF DELTA NU

(Serena, Margot, Pilar, Delta Nus)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

$\text{♩} = 118$  (in 2)

Play 4X

1 2 3 4 5

C G/B F#m7(b5)/A Em/G

6 7 8 9

F#m7(b5)B7/A Em B7/D# Em/G B/F# Em

10 DELTA NUS: 11 12 13

Daugh - ter of Del - ta Nu, Sweet - heart, it's been twelve days!

C G F#m7(b5) Em

P/V  
14

2. #2A-DAUGHTER OF DELTA NU

Legally Blonde

15 **MARGOT:** 16 **DELTA NUS:** 17

Please let us help you through! (Gasp!) She's eat - ing MILK - Y WAYS! AAGH!

B7/F# C#m7 B/D# sfz

18 19 20 21

mp f C/E Fm/Ab C5/G Fm

22 **PILAR:** 23 **SERENA:** 24 **MARGOT:**

I think he should be shot. And lem-me tell you what. I don't think he's that hot.

Bbm/Db Ab/C Gdim/Bb Fm/Ab Edim 7/G Fm6

25 26 **Ad lib arguing Vamp** 27

do. **MARGOT:** "Look who's talking!" **PILAR:** "Oh, Uh uh...3 words: Spring Break, Cabo!" [GO] **ELLE:** "Girls!!!!" [OUT]

**SERENA:** Well, you're a slut.

C7 Fm

# WHAT YOU WANT (Part 1)

(Elle, Delta Nus, Mom,  
Dad, Grandmaster Chad,  
Ensemble)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**CUE:**

**ELLE:** "Wait a sec! This is the  
kind of girl Warner wants...  
Someone serious!"

Dictated

1 2 3 **ELLE:**

"Someone lawyerly!" [GO] "Someone who wears black even when nobody's dead!" [GO] "Girls, I have a-- Com - PLETE - ly BRIL - liant PLAN!"

*sfz sfz fp*

V.S. *gliss.*

Brightly ♩ = 128

4 5 **ELLE:**

What you

*ff*

6 want, War - ner, what you want is ME. But you need to see me in a brand new do main. Well it's plair

7 8 9

*mf* B $\flat$  Cm B $\flat$ /D E $\flat$ m D $\flat$ /F G $\flat$  D $\flat$  A $\flat$ sus A $\flat$

10 War - ner, in a diff'rent set - ting, you will see you're get - ting All of this PLUS a brain! I'll

11 12 13

B $\flat$  Cm B $\flat$ /D E $\flat$ m D $\flat$ /F G $\flat$  D $\flat$  A $\flat$ sus A $\flat$

14 meet you there at Har - vard with a book in my hand. Big stur-dy book! Big word-y book!

15 16

Eno3 E7sus4 A/E

17 18

Full of words I'll un - der - stand, and Right there — is where you'll

Am/E F7sus4 F7 Bb Bbsus

19 20

see it — too: — War - ner, what you want — is right in front of —

Gb Db/Ab Absus/F

V.S.



ELLE:

21 you! It's clear. 22 Right here. 23 Is right in

P/M/S:  
What You Want! What You Want! What You Want— Is right in

Bb Bb/Ab GbMaj7 Ebm7

24 front of you, Front of you! 25 It's clear. 26 Right here.

front of you, Front of you! What you want! What you want!

Gb/Ab Bb Bb/Ab GbMaj7

27 Is right in front of you, Front of you! 28

What you want— Is right in front of you, front of you!

Ebm7 Gb/Ab Ab

29

ELLE:

30

31

Step One: He's off to Har - vard Law, So I get in there too. Make War-ner re-as-sess: Im -

P/M/S:

Step Two?

*sub. p*

32

33

34

press him with my high I. Q. We throw a great big wed - ding, And in - vite all Del - ta Nu!

KATE:

Step Three!

And in - vite all Del - ta Nu! That's

35

36

great. Nice plan. Now can we think this through?

*8va*

D#m7(b5)

G#7(#9)

V.S.

38 39 40

KATE: "Harvard Law School?"  
 ELLE: "I have a 4.0 average."  
 KATE: "Yeah, in 'Fashion Merchandising'."

"What makes you think you can do this?"

41 ELLE: 42 43

LOVE! I'm do - ing this — for Love, — And love will see me through; — Yes, with love —

*8va* *gliss* *F* *Csus* *C*

44 45 46

— on my side — I can't lose, — And Har - vard can't — re - fuse — A love so pure and

*F* *Csus* *C*

47 48 49 KATE:

true... — Don't law - yers feel love too? E - ven if they do: What you

*Bb add 9 / Eb* *pp* *E7sus4* *F7sus*  $\Delta$

50

51 52

want, Sweet - heart, Is no ea - sy — thing. — If you're going to — swing — it, It will

*mf* B $\flat$  Cm B $\flat$ /D E $\flat$ m D $\flat$ /F G $\flat$

53

54 55

wreck your sen - ior spring. Yeah, it's true: — First — you'll need an L - SAT — score — of more than

D $\flat$  A $\flat$ sus A $\flat$  B $\flat$  Cm B $\flat$ /D

V.S.

56 57

one se - ven - ty four, — So no more par - ties for you. — You'll

E $\flat$ m D $\flat$ /F G $\flat$  D $\flat$  A $\flat$ sus A $\flat$

58 59 60

need a kil - ler es - say, Or do not e - ven hope, — And glow - ing let - ters From your bet - ters...

E $\flat$ no3 E7sus4 A/E

61 ELLE: 62 KATE:

A ny - chance you know the Pope? Oo, nope. Too bad, — 'cause that would

Am/E F7sus4 B $\flat$  B $\flat$ sus

63 64

be a — coup. — And you've got a lot — of work in front of —

G $\flat$  D $\flat$ /A $\flat$  A $\flat$ sus/F

65

**ELLE:** 66 67

you! Yes I know. E - ven so... Is right in

**KATE:**

What you want! What you want Is right in

**GIRLS:**

What you want! What you want! What you want Is right in

B $\flat$  B $\flat$ /A $\flat$  G $\flat$ Maj<sup>7</sup> E $\flat$ m<sup>7</sup>

68

69 70

front of you, Front of you! —

**KATE:**

front of you, Front of you! — What you want! No, really: go.

**MARGOT:** **GIRLS:**

front of you, Front of you! — What you want! Girl, you go! What you want!

G $\flat$ /A $\flat$  B $\flat$  B $\flat$ /A $\flat$  G $\flat$ Maj<sup>7</sup>

71 **ELLE:** Is right in front of you, Front of you!\_\_\_\_\_

**KATE:** Is right in front of you, Front of you!\_\_\_\_\_

**GIRLS:** What you want\_\_\_\_\_ is right in front of you, Front of you!\_\_\_\_\_

72

**ELLE'S DAD:** "Law School?!"

**ELLE:** "Yes, Daddy, Law school." 74

**ELLE'S DAD:** "Good god, why? Law school is for boring, ugly, serious people. And you, Button, are none of those things." [GO] 75 76

**Vamp** 77

**DAD:** What you 78

79

80 81

want, Button, hey, you just say the— word... But what you want's ab - surd, And costs a

*p*

82 83 84

whole lot of swag,— And, hell, why?— Button, when you can stay right— here, Pur - sue a

*Sw*

85 86

**MOM:** film ca - reer?— How 'bout a nice Bir - kin bag? **DAD:** Yes! The

F Csus C

V.S.



87 88 89

East Coast is for-eign: There's no film stu - di - os. It's cold and dark, No va - let park - ing,

A $\flat$  G $\flat$ Maj<sup>7</sup> D $\flat$ /F

90 91 92 M&D: (same octave)

All the girls have diff - 'rent nos - es - Christ! But ton, it's like the damn fron - tier! Tell me

C $\sharp$ m/E A<sup>7</sup><sub>sus</sub> D<sup>sus</sup><sub>2</sub> B $\flat$

93 94 ELLE:

what's out there that you can't get right here? Guys, \_\_\_\_\_

F/C B $\flat$  A

gliss

95

(Shouted)

96 97

LOVE! I'm go-ing there\_\_\_ for Love!\_\_\_ A love I have to win.\_\_\_\_ I can live\_\_\_

MOM: MOM: DAD: BOTH: [comprehending]

DAD: Love? Love? Love... Ah ah ah\_\_\_ ah ah...

8va-----7 ^

f F Csus C

98

99 100

\_\_\_ with-out sun\_\_\_ and va-let;\_\_\_ I CAN'T just walk a - way... - be - tray what might have

F Csus C

101

DAD: 102

been... Fine, o - kay, I'll pay your way IF you get

E♭ add 2

gliss

V.S.

103

MOM:  
DAD:

104

MOM:  
DAD:

in!  
GIRLS:

Make the grade, And it's paid.  
What you want! What you want!

Bb Bb/Ab GbMaj7

105

MOM:  
DAD:

106

107

Is right in front of you, Front of you!...  
What you want is right in front of you, Front of you!...  
MARGOT: "Hey, everybody It's the Spring Fling Beer Bash Extreme!"  
FRAT BOYS: "EXTREME!!!"  
KATE: "Not for you."  
KATE: "You can either party or get into Harvard Law. Time to study. Go!"  
[GO]

Ebm7 Gb/Ab fp

108

Bright Reggae (Swing 8ths)  $\text{♩} = 88$

109

110

111

112

BOYS:

Ho!

fill + Cr.

113 GRANDMASTER CHAD:

WHAT U want, U wan-na be out be - cause the sun she warm? — WHAT U want, U wan-na be

*mf* Dm Am Dm

stu - dy stuck in - side your dorm? — WHAT U want, U wan-na be par - ty with us all night long?

Am Dm Am

119 —WHAT U want? U wanna be strong! Be strong! Whoa! 120 SERENA/PILAR: BOYS: 121 KATE: "134. Not good enough. Try again." 122 122a 123 BOYS: + KATE: GO!

Dm Am Dm Dm

124 Dance hall (straight 8ths) GRANDMASTER CHAD: What U want, U wan-na be groov-in, bump-in, shake da room? — What U want, U wan-na be

Ebm Ebm

V.S.

127

128 129

prov-in' sum-pin', and ta whom?— What - U want, U wan-na be won-drin'where— youth is gone?

E♭m

Bright Reggae (Swing 8ths)

130 131 ELLE: 132 133 133a KATE: 134

HOLD ON. KATE: "151. Still not Harvard material. Once again..." GO!

BOYS:

What U want?\_U wan-na hold on! Whoa!

E♭m B♭m E♭m E♭m

135

ELLE: 136 137 138

*f* LOVE! I'm do - ing this for Love,— And that's how I'll sur -

GRANDMASTER CHAD: 3 3

*p* WHAT U want, U wanna be breathin' in the healthy air?—WHAT U want, U wanna be chasin' him & he don' care?

E

139 140 (Handing test to KATE) 141 (to passing STONER) 142

vive... Here you go. I said no! Go a-way!

WHAT U want, U wanna ig-nore the pi-ty in their looks?—WHAT U want, U wanna say "Sorry, got to hit me books"

**Ben Folds/Ringo Starr feel**

143 144 145 146

Right here is where I'll stay, Un-til that hap-py

WHAT U want, U wanna be sit-tin' like a lone-ly child?—WHAT U want, U wanna be drivin' all the fel-las wild!

8vb

147 148 149 150 **KATE: straight 8ths**

day... That day I hear them say... ONE SEVENTY

WHAT U want, U wanna be feel-in' good to be alive?...

(8vb)

151

Hallelujah! (Straight 8ths)

152

ELLE:

153

Rit. 154

KATE:  
ELLE:

FIVE! One se-ven-ty FIVE?! ONE SE-VEN-TY

GIRLS: ONE SE-VEN-TY FIVE! ONE SE-VEN-TY FIVE! ONE SE-VEN-TY

BOYS: ONE SE-VEN-TY FIVE! ONE SE-VEN-TY FIVE! ONE SE-VEN-TY

155

156

FIVE...

fiiive...

fiiive...

ATTACCA  
"What You Want" Part 2

# WHAT YOU WANT (Part 2)

(Elle, Winthrop, Lowell, Pforzheimer, Margot,  
Serena, Pilar Jetblue Pilot, Ensemble)

**WINTHROP:** "So gentlemen, Harvard Law grants admission to Adam Cohen and Sundeep Padamadan."

**LOWELL:** "Outstanding."

**WINTHROP:** "And now "Ms. Elle Woods." [attaca bar 9]

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN

Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

Faster, with pompousness , jump on Q to m. 9

Musical score for 'What You Want (Part 2)'. The score is in 4/4 time and consists of two systems of three staves each (treble, vocal, and bass). The key signature is one sharp (F#). The first system covers measures 1-4, and the second system covers measures 5-8. Chord symbols are provided below the bass line. A 'sim.' (sforzando) marking is present above the vocal line in measure 3. Measure numbers 1 through 8 are indicated above the staves.

**LOWELL:** "She's applying????!"

**WINTHROP:** "Apparently."

**PFORZHEIMER:** "She has a 4.0 average."

**WINTHROP:** "Yes, in *fashion merchandising*."

**LOWELL:** "She got a 175 on her LSATS!"

**PFORZHEIMER:** "And there's also a letter of recommendation from Oprah Winfrey."

**WINTHROP:** "I'm not arguing Ms. Woods is unqualified, but look at her! Is THAT the face of Harvard Law?"

**LOWELL:** "Multiculturalism!"

**WINTHROP:** "Excuse Me?"

**LOWELL:** "We should admit her for reasons of... umm..."

**PFORZHEIMER:** "...Multiculturalism! **LOWELL:** Exactly!"

**WINTHROP:** "Gentlemen PLEASE! Get a hold of yourselves. This is Harvard Law School, not match.com. Oh, but how about that...what a shame! She didn't bother sending in a personal essay..."

[GO m. 10!]

Tempo di Part 1

Musical score for 'Tempo di Part 1'. The score is in 4/4 time and consists of three staves (treble, vocal, and bass). The key signature is one sharp (F#). The score begins with a 'Sua' marking and a dashed line indicating a breath or phrasing mark. Chord symbols are provided below the bass line. Measure number 10 is indicated above the staves.

V.S.



13 14 **Dreamgirls on steroids**

**LOWELL:** 15 **WINTHROP:**

Goodness me! Se - cu-ri-ty!

**CHORUS:** **CHORUS:**

Whatyou want! Whatyou want!

C#/G# F#/G# C# C#/B AMaj7

16 17 **ELLE:**

I'M: What you

**WINTHROP:**

WHO ARE YOU?

**CHORUS:**

What you want ——— Is right in

F#9sus4

18 19 **GIRLS & GUYS:** 20

want, Har - vard, I'm the girl for you! And to prove it's true...

**ELLE:**  
We all

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

*Drs simile*

21 **GIRLS & GUYS:** 22 23

Thank you!

**JETBLUE PILOT**  
Thank YOU!

**ALL (no ELLE):**  
flew here on Jet Blue! This is what Elle Woods in - spi - res! Ev - 'ry-

D Asus B C#m B/D#

V.S.

24

ELLE: 25 26

ALL:

And Har-vard should too! —

WINTHROP:

ALL:

NOPE! An

one ad - mi - res her and Har-vard should too! — This is NOT a per-son-al es-say! NOPE! An

Em D/F# G D Asus p f

27

28 29

es-say's so — bor - ing and so much does not fit. So we're ap-pear - ing live — right here.

Fno3 F7/Eb Bb/D

30 31 32

Mak-ing clear you must ad mit that Elle Woods — should join the cho - sen — few! — Har-vard,

Bbm/Db F#7sus4 F#7 B Bsus G

33 34 35

What you want \_\_\_\_\_ is right in front of \_\_\_\_\_

D/A F#7sus4 (Drs)

(PLAY if no Drs)

36 37 38

39 40 41

42 43 44

SERENA:

"Curtain Pull"

And now some le - gal jar - gon!

Gsus4 Bbsus4 Dbsus4 Gno3

45

(tap break)

46

Musical notation for measures 45 and 46. Measure 45 is a tap break with a slash on the treble staff. Measure 46 contains bass and piano accompaniment.

47

48

Musical notation for measures 47 and 48. Measure 47 is a tap break. Measure 48 includes the lyrics "Ex - hib - it "A!". A piano instruction "(PLAY if no drs)" is present below the piano staff.

49

50

Musical notation for measures 49 and 50. Measure 49 is a tap break. Measure 50 contains bass and piano accompaniment.

51

52

Musical notation for measures 51 and 52. Measure 51 is a tap break. Measure 52 includes the lyrics "Time formy cross!". A piano instruction "(PLAY if no drs)" is present below the piano staff.

(PLAY if no drs)

53 54 55 56

I object!

57 58 59 60

(WHISTLE)

May I ap - proach?

G $\flat$ /B $\flat$  F $\circ$ 7 E $\flat$ m/G $\flat$  D $\sharp$ 7 A/E B/A C/G

(Drs)

(PLAY if no Drs)

61 Big percussion break

62 63 64

(PLAY mm. 61-76 ONLY if no drs in room)

65 66 67 68 3 3

69 70 71 72

73 ENSEMBLE: 74 75 76

Uh - huh! Oh, yeah! Go, Elle!

77 Traditional samba 78 79 80<sup>1.</sup> 81<sup>2.</sup> Vamp, cutoff on cue

82 83 SLOWER, rubato ELLE:

WINTHROP: "Now SEE HERE, Ms. Woods!! You can't just barge in here with singing and dancing and ethnic movement! This is a very flashy presentation but I still don't see one reason to admit you."

8va How a - bout...

*p*

84

85 86 87

LOVE? You ever been — in love? 'Cause if you have, you'll know That love ne-ver ac-cepts a de-feat.

*mp* C G/B Am F C/E F G<sup>7</sup>

88

89 accel. 90 91

— No challenge it — can't meet. No place it can-not go. Don't say no — to a wo - man in Love!

C G Am B $\flat$ Δ<sup>7</sup>

92

Stadium rock ballad

93 94

Don't laugh when I — say love, — Don't think that I'm na - ive; — Be-cause ev -

Ooo... Oo... Ooo... Oo oo...

F C/E Dm

V.S.



95 en a per - son who's smart 96 Can listen to their heart, 97 Can list - en and be -

8

B $\flat$  F C/E

Ooo... Ooo...

98 3 lieve! 99 So be - lieve - in what love 100 **Faster** can a-chieve!

8

D $m$  B $\flat$  E $\flat$

Oo... Oo oo... Ah...

101 102 103

Do you be-lieve! Do you be-lieve!

**LOWELL:**  
Me too!

**PFORZ. :**  
I do! Yes we be-lieve

C7<sup>SUS</sup>

104 104A 105

**WINTHROP:**  
WEL - COME TO

in love How 'bout you!

106

ALL:

107

Dreamgirls on steroids

PILAR+MARGOT+SERENA:108

WOO HOO!

HAR-VARD!

Now we're set!

Let's go get

GIRLS:

BOYS:

What you want!

What you want!

A7sus4

D

D/C

B $\flat$ Maj<sup>7</sup>

109 110 111

It's right in front of you! Front of you! ——— Now we're done!

What you want ——— It's right in front of you! Front of you! ——— *N.B.* What you want!

*Gm<sup>7</sup>* *B<sup>b</sup>/C* *D* *D/C*

112 113 114

With step One! Is right in front of you! Front of you! ———

What you want! What you want ——— Is right in front of you! Front of you! ———

*B<sup>b</sup>Maj<sup>7</sup>* *Gm<sup>7</sup>* *B<sup>b</sup>/C*

115 *p* 116

What you want! What you want! What you want! WHAT YOU WANT!

What you want! What you want! What you want! WHAT YOU WANT!

*mp* *cresc.* *f* *sfz*

Dm/C B $\flat$  Gm<sup>7</sup> D

Quick applause segue

# THE HARVARD VARIATIONS

(Emmett, Aaron, Padamadan, Enid, Other Students Male + Female)

(9/20/08 Drums insert 1A-1B)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

## Bright Marching 4 (♩ = 175)

Drs, Perc. (soli)

1

(PLAY LH when no drummer)

1A 3 3 3 3 1B 3 3 3 (to 5)

## "Fanfare"

5

6 7 8

Cm/E♭ Cm F/A F9 B♭/D B♭ E♭/G A♭ D7/F♯ D7(♭9) Gm D7/A Gm/B♭

9

10 11

Cm/E♭ Cm F/A F9 B♭/D B♭ E♭/G A♭ D7/F♯ D7(♭9)

## In 2

12

13 14 15

Gm D/F♯ D Fm6 C/E  
Simil.

Low strings arco

AARON (*proudly*): "Aaron Schultz".

16 17 18 20 **Vamp**

16 17 18 20

16 Ebm6 17 Bb/D 18 Ab/C D/F# 20 Gm D Gm

"AARON'S TURN"

21 **AARON:** 22 23 24

21 22 23 24

I won a Ful-bright and a Rhodes. I write fi-nan-cial soft-ware codes.

21 Gm 22 D/F# D 23 Fm6 24 C/E

25 26 27 28

25 26 27 28

But that's a chal-lenge I've out-grown. How ma-ny yachts can one man own?

25 Ebm6 26 Bb/D 27 Ab/C D/F# 28 Gm D Gm

29 30 31 32

29 30 31 32

Some say that I'm a pom-pous creep. Some-how I don't lose that much sleep.

29 Gm 30 D/F# D 31 Fm6 32 C/E

More str's or woods?

33 34 35 36

ar. Why bo-ther with false mo-dest - y? Har-vard's the per - fect place for me!

Ebm6 Bb/D Ab/C D/F# Gm D Gm

9

PADAMADAN: "Sundeeep Agrawal Padamadan. But you may call me 'Your Majesty'".

37 38 39 40 41

EMMETT: Pret-ty impress-ive. Good to know. Wel-come to Har-vard.

PADAMADAN: Pret-ty impress-ive. Good to know. Was-sup. In

Fm Bb/D Bb9 EbMbb5/G Ab/C Db /C G7/B G7(b9) Cm

**Vamp**

PADAMADAN: (vocal last x)

V.



42

**"PADAMADAN'S TURN"**

43

44

45

ad.

46

47

48

49

ad.

50

51

52

53

ad.

54

55

56

57

ad.

58

ENID:

59

60 ENID:

Pret - ty im - press - ive,

Good to know.

E - nid Hoopes!

EMMETT:

Pret - ty im - press - ive,

Good to know.

Wel - come to...

AARON:

Pret - ty im - press - ive,

Good to know.

F#m

B/D# B9

EMb5/G# E A/C#

D /C#

V.S.

"ENID'S TURN"

61

ENID:

62

63

I did the Peace Corps o - ver seas, in - noc - u - lat - ing ref - u - gees in fam - 'ly clin - ics that I

Am

E/G#

E

Gm6

8vb

64

65

66

built my - self from mud and trees. I fought to clean up their la - goons And save their rare en - dan - gered

D/F#

Fm6

C/E

(8vb)

67

68

69

loons, then led a pro - test march a gainst in - sen - si - tive cartoons.

AARON:  
EMMETT:

Pret - ty im - press - ive,  
PADAMADAN:

Pret - ty im - press - ive,

Bb/D

E/B

E/G#

Am

E

Am

Gm

C/E

C9

(8vb)

70 ENID: 71 72

iid BUT now I'm on the le - gal track, be - cause our coun - try's out of whack, and on - ly wo - men have the

ar. g...

id. g...

Am E/G# E Gm6

73 74 75

iid guts to go and take it back. We'll make the go - vern - ment come clean and get more peo - ple vot - ing

D/F# Fm6 C/E

76 77 (to m. 108)

iid Green and real - ly stick it to the phal - lo - cen - tric war ma - chine.

Bb/D E/B E/G# Am E Am

ELLE: "Anyone know where I can find (*consulting roster*) It's in Hauser. Over there, second building on the left." Criminal Law 101 with Professor Callahan & Warner Huntington III?"

EMMETT: "...show you..."

ELLE: "Thank you."

EMMETT: "Well, we're all heading there, so I'm sure someone would be happy to—"

EMMETT: "Y'know I don't think dogs are exactly allowed in class."

*But the STUDENTS have gotten up quickly and left.*

ELLE: "Bruiser's not a dog, Bruiser's family. I could just drop Bruiser off in my room. He'd be happier there anyway: Bruiser loves Sex In The City." [GO]

**In 2**

108 G.P. 109 110

111 **AARON:** I won a Ful - bright and a Rhodes. I write fi - nan - cial

112 **PADAMADAN:** In my coun -

112 B 113 **ENID:** I did the Peace Corps o - ver seas in - noc - u - lat - ing re - fu -

114 soft - ware codes... Why both - er with false mod - es - ty?

try My word was law. But

115  
116 **WHITNEY:**  
117  
118 **ELLE:**

**WOMEN (not WHITNEY):**  
Har - vard's the per - fect

**WOMEN (not WHITNEY):**  
Har - vard's the per - fect place for me.

**ENID:**  
gees in fam - 'ly clinics that I built my self from mud and trees.

**AARON:**  
Har - vard's the per - fect place for me.

**PADAMADAN:**  
then I flee,

**MEN:**  
Har - vard's the per - fect place for me.

**+ WHITNEY:**  
Harvard's the per - fect place for...

**ELLE:**  
Wamer!!

Harvard's the per - fect place for...

Harvard's the per - fect place for...

Harvard's the per - fect place for...

Harvard's the per - fect place for...

Am Dm/F E7sus E7

V.S.

119 **ALL:**  
*(in 8va's)*

Ah

120

**ELLE:**

S'cuse me!

121

Ah

F/A sfz F/A Abm6

122

**ELLE:**

Par - don me!

123 **ALL:**

Ah

124

Com - in' thru!

Eb/G sfz Eb/G Gbm6 Db/F Db/F

125 **ALL:**

Har vard's the per - fect place for me.

126

Cb/Eb F7/C F7/A Bbm F Bbm

Sub-----

127 **FEMALE STUDENTS:** 128 129 130

Pret - ty im - press - ive, Good to know. Wel - come to Har - vard...

**MALE STUDENTS**  
8 Pret - ty im - press - ive, Good to know. Wel - come to Har - vard...

**PADA., AARON, EMMETT, WARNER**  
8 ar. Prer - ty im - press - ive, Good to know. Wel - come to Har - vard... Elle?! **WARNER:** ELLE: "Hmm? Oh, WARNER!...e."

*f* Db9/Cb D9 Gb/Bb Cb/Eb Fb Bb/D

**FINE**



V.S.  
>>>

# BLOOD IN THE WATER

(Callahan, Elle, Vivienne, Students)  
(Down 1/2 step)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**CUE:**

**CALLAHAN:** "You have the right to remain silent. Anything you say WILL be used against you."

**Rapid, colla voce** (♩ = 136)

CALLAHAN:

1 2 3

Now when you choose a law ca-reer, the mo-ment you em-bark: There is that joke you'r bound to hear: "A

*p* Am<sup>11</sup>(b5) Gm6/D *p* D7/A

4 5 6 7

law-yer is a shark." Ig - nore that. It's sim-plist-ic and it's dumb. On-ly some of you will turn out sharks just

*S<sup>va</sup>* Gm6/D B<sup>#m</sup>11 B<sup>b</sup>m9 Em<sup>11</sup>(b5) A<sup>7</sup>(b9)

8 9 **Lazy swing** (♩ = 138) 10

some. The rest... are chum. Our top - ic is:

E<sup>b</sup>13 D<sup>13</sup> GMaj<sup>7</sup> G<sup>7</sup> G<sup>6</sup> G<sup>7</sup> GMaj<sup>7</sup> G<sup>13</sup> F<sup>#</sup>13 F<sup>13</sup>

V.S.

# Gentle Broadway lilt (A little brighter)

## 2. #5-BLOOD IN THE WATER (Down 1/2 step)

11 12 13 14

Blood in the wa - ter. Kids, it's time you faced:

E13 A13

15 16 17 18

Law school is a waste. Oh yes. Un-less you ac - qui-re a taste For...

D7sus4 G<sup>sus2</sup>/B Eb7/Bb D13/A F13

19 20 21 22

Blood in the wa - ter. Dark and red and raw. You're

E13 E9 Eb9 D9 Db9 C9 B9 E7<sup>b9</sup>/<sup>#5</sup> Am E7/B Am/C F13(b5)

23 24 25 26

no-thing un - til The thrill of the kill Becomes your on - ly law.

G/D F# G/F E9 Am7 D13 G6

28

30

CALLAHAN (spoken): "Mister... Schultz, hypothetical question.  
Would you be willing to defend the following banker accused of fraud..."

A kind old

G/D

F13

E13

A9/D

D13

G 6

31 A Little Faster

32

33

grand-ma took her sav-ings and she sent it... off to your cli-ent. All she saved since she was

Am7(b5)

D7(#9)

Gm6

Gm Δ7

Gm6

Am7(b5)

D7(#9)

34

35

36

born. Well, he prom-ised to in-vest it, but he spent it. On

Gm6

Gm Δ7

Gm6

Cm7(b5)

F7(#9)

Bbm9

Bbm(Ma7)

Bm6

37

38

39

CALLAHAN:

pros-ti-tutes. And her o in. And porn.

WRONG!

AARON:

No, I wouldn't wan-na take that case!

Sua-----

Em11(b5)

A7(#9)

D7(b5 #9)

sub.p

V.S.

4. #5-BLOOD IN THE WATER  
(Down 1/2 step)

41 42

This one is a win, un-less you're la - zy. Gran-ma's broke She'll have some hack from Le - gal

Am7(b5) D7#9 Gm6 Gm Δ7 Gm6 Cm11(b5) F7(#9)

43 44 45

Aid. Put her on the stand and call her old and cra - zy; Your guy goes

Bmin(+7) Em11(b5) A7(b9) D9

46 Rit. 47

free, and he can get you high and laid. Look for the

C/E Eb7(b5) G13 F#13 F13

48 Faster 49 50

Blood in the Wa - ter. Read your Tho - mas Hobbes:

Basie slinky swing

E13 A13

5. #5-BLOOD IN THE WATER  
(Down 1/2 step)

52 On ly spine less snobs Will

D7sus4 D9#5 Em/B

54 quar rel with the mor - al - ly du - bi - ous jobs! Yes, Blood in the wa -

Bb7 D/A D13 F13 E13 Eb13 D13

57 ter, Your scru ples are a flaw. (to 85)

C#13 C13 B13 Bb13 Am E7 Am/C F13b5

85 (to ENID): "Ms...Hoopes, hypothetical question: would you be the right lawyer for the following client..."

86 87 88 Saythey

Ab6/Eb G6/Eb Ab6/Eb F#o7 F#7 F7/Eb Db/Eb C/Eb Ab6

6. #5-BLOOD IN THE WATER  
(Down 1/2 step)

89

of - fer you a bun-dle for de - fend - ing A fa - mous hit - man for the Ma - fi - a e -

Bbm7(b5) Eb7(#9) Abm6 Bbm7(b5) Eb7(#9)

92

lite. Seems he missedhis chos-en prey, Killed a nun and drove a - way, Run-ning

Abm6 C#m7(b5) F#7(#9) Bm2

95

o - ver three cute pup - pies in the street.

Fm7(b5) Bb7(#9) Eb7(b5, #9)

ENID: "What, you think I wouldn't defend him, just cause he's a Typical Man?"  
CALLAHAN: "Oh, you lesbians[CUT-OFF!]think you're soooo Tough."

Callahan stops Enid with a raised finger. [GO]CALLAHAN:

97 **Vamp** quick cut-off on cue 98 99 ENID: (chokes) 100 Oh dear!

8va

7. #5-BLOOD IN THE WATER  
(Down 1/2 step)

101

I fear my comment has of - fend - ed. ...Hard to ar - gue, tho', when you're too mad to

102 103

Bbm7(b5) Eb7(#9) Abm6 C#m7(b5) F#7(#9)

104

105 106

speaks. Your em - ployment will be ve - ry quick - ly end - ed Oncethey

Bm(+7) Fm11(b5) Bb7(b9) Eb6

107

**Rall.**

108 (to 164)

see how your e - mo - tions make you weak. So what's my

Bbm7/F E7(b5)

V.S.



Tempo di Marcia (still swing 8ths)

164 165 166

point? I run a bil-lion dol - lar law firm, And I hi - re four new in-terns ev' - ry

B/F# B+/F# E/F# D5/F# F# B/F# B+/F#

167 168 169

year. From this class I will se - lect Four young sharkswhom I re - spect, And those

E/F# D5/F# F# C/G C6/G CMaj7/G Am/G

170 171 172

Rit. Slower, but non-rubato Rit.

four will have a GUARAN-TEED CA - REER. Do you fol-low me? So I wan-na see... what?

(straight 8ths)

Db/F E7b5 Eb7 D7 Eb7 Ab13 G13 Gb13

9. #5-BLOOD IN THE WATER  
(Down 1/2 step)

V.S.  
>>>

P/V

10. #5-BLOOD IN THE WATER

Legally Blonde

173

**Tentatively**  
(swing 8ths)

**CALLAHAN:** (Down 1/2 step) **poco a poco accel.**

174

175

176

Ex - act - ly. Let the games be - gin.

**STUDENTS:** (terrified)

...Blood in the wa - ter? Mm...

F7 Bb13

177

Four of you will win... But just those four with a dor - sal fin. Yes!

Mm... Mm... Oo... Oo.. Oo! Oo!

DbDelta7/Eb Eb7(b9) Ab/C E7/B Bb9 Eb7 Gb13

181

**Happily, con moto**

182

Blood in the wa - ter. So

Blood in the wa - ter, Ooh

F13b9/b5 F#13b9/b5 G13b9/b5 Ab13b9/b5 A13b9/b5 Bb13b9/b5 B13b9/b5

183 184

bite and scratch and claw...

gliss.

Bbm F7/C Bbm/Db Gb13b5

CALLAHAN: "Ms...?"

ELLE: "Woods. Elle Woods."

CALLAHAN: "Someone's had their morning coffee."

CALLAHAN: "Would you summarize the case of *State of Indiana v. Hearne* from your reading, please?"

ELLE: "Oh!" [OUT]

221 Vamp, cutoff on cue 222 223 224

A2#6/Eb C#m7b5/Eb A2#6/Eb F#o7 F#7 F9 Db/Eb C/Eb Ab6

ELLE (cont.): "I wanted to answer the puppy question."

CALLAHAN: "But I'm asking you about the assigned reading." *Some of the class laugh, but most flinch.*

ELLE: (laughing) "Okay, who assigns reading for the first day of class?"

CALLAHAN: "You have guts, Ms. Woo (To VIVIENNE) "Ms...Kensington..."

225 226 227 CALLAHAN:

(PLAY if no Drs) 8va

(HH)

CALLAHAN: Let us

12. #5-BLOOD IN THE WATER  
(Down 1/2 step)

228

Colla voce

229 230

say you teach a class at Har-vard Law School... A po - si - tion that you're just - ly proud a -

*p* B $\flat$ m<sup>11</sup>( $\flat$ 5) A $\flat$ m6/E $\flat$  C $\flat$ m<sup>11</sup>( $\flat$ 5)

231

232 233

bout. But a girl on whom you call Has - n't read the case at all. Should you

Bm6/F# F $\flat$ m<sup>11</sup>( $\flat$ 5) E $\flat$ <sup>6</sup>/B $\flat$

234

CALLAHAN:

235 236

let it go, or... Huh... ...All right then:

VIVIENNE:  
No, I'd throw her out.

F $\flat$ 13 sfz E $\flat$ ( $\flat$ 5) *p* A $\flat$ <sup>13</sup> G13 G $\flat$ <sup>13</sup>

13. #5-BLOOD IN THE WATER

Legally Blonde

237

Slow swing 4

238

(Down 1/2 step)

239

poco a poco accel.

240

You heard your class - mate.

You have just been killed.

She

STUDENTS:

Ooh...

Ooh...

F13

/G

/Ab

/A

Bb13

/C

/Db

/D

241

242

243

Rit.

244

cut your throat, so grab your coat,

Yes, you've got guts, But

now they're spilled! Your...

Ooh, But now they're spilled! Your...

Eb13

/F

/Gb

/G

AbΔ9

Ab6/C

Dbm7

Gb7+

245

Strut!

246

247

poco accel.

248

Tempo

Blood's in the wa - ter.

So would you please with - draw?

And

Blood's in the wa - ter,

Ha ha ha ha ha ha ha!

G7

Am11

Bbm6

G7/B

Cm

G7/D

Cm/Eb

Ab13(b5)

V.S.

14. #5-BLOOD IN THE WATER  
(Down 1/2 step)

249

Big hard swing

if you re - turn, — Be rea - dy to learn. — Or is that un - fair, — Oh, wait,

250 251

Bb<sup>6</sup>/F Fb<sup>0</sup>7

252

I don't care. That's just how I rule, — In life as in school, with

Ooh... Ooh...

253 254

Eb<sup>Δ</sup>7 D7

255

fear and shock and awe! — You're

Ooh, Awe!

Sva

Gm/Bb D7/A Gm E<sup>0</sup>7 C9

**Krupa, baby**

257

258

259

no - thing un - til... The thrill of the kill...  
 Blood in the wa - ter! Blood

Musical score for 'Krupa, baby' in B-flat major. It consists of four staves: vocal melody, vocal harmony, piano accompaniment, and bass line. The piano part features chords Bb6/F and Gm6. The lyrics are: 'no - thing un - til... The thrill of the kill... Blood in the wa - ter! Blood'.

60

**Big Finish!**

261

262

Be - comes your on - ly law!...  
 in the wa - ter!

Musical score for 'Big Finish!' in B-flat major. It consists of four staves: vocal melody, vocal harmony, piano accompaniment, and bass line. The piano part features chords F#m/G, G°7, F#m/G, Gm, B9, C9, F#mΔ7, and D7/F. The lyrics are: 'Be - comes your on - ly law!... in the wa - ter!'.

V.S.



16. #5-BLOOD IN THE WATER  
(Down 1/2 step)

263

264 265 266

Your on - ly law! Your on - ly law!

**GIRLS:**  
Blood in the wa - ter! Blood in the wa - ter!

**GUYS:**  
Blood in the wa - ter! Blood in the wa - ter!

B $\flat$ 6 B $\flat$ <sup>+</sup>/D E $\flat$ 6 F $\sharp$ m  $\Delta$ 7 F13 $\flat$ 9 B $\flat$ 6 B $\flat$ <sup>+</sup>/D E $\flat$ 6 F $\sharp$ m  $\Delta$ 7 F13 $\flat$ 9

267 268 269 (opt.) 270

Blood in the wa - ter! Blood in the wa - ter!

Blood in the wa - ter! Blood in the wa - ter!

B $\flat$ 6 B $\flat$ <sup>+</sup>/D E $\flat$ 6 F $\sharp$ m  $\Delta$ 7 F13 $\flat$ 9 B $\flat$ 6 B $\flat$ 7/D E $\flat$ Maj7 B $\flat$ 2 F $\sharp$ m  $\Delta$ 7 B $\flat$ 6

# POSITIVE

(Serena, Margot, Pilar, Eloë, Greek Chorus, Vivienne, Warner)  
(Down 1/2 step)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**CUE:**

**VIVIENNE:** "He said I'm his girlfriend!"  
**ELLE:** "GIRLFRIEND!" [GO]

(dialogue begins after Greek Chorus appears)  
**ELLE:** "Margot? Serena? Pilar? Girls,  
what's going on?"  
**SERENA:** "Elle, this is a tragedy, and every  
tragedy needs a Greek Chorus!" [GO m. 3]

**1** ♩ = 107 **GREEK CHORUS:** **2** **Funky hi-hat groove** **Vamp** //

Ah... Ah... Ahh! (cut actors off when they fully appear...)

5 5 5 5 8va (Drs)

8vb

**MARGOT:** "Elle, we are here to help."  
**SERENA:** "Yeah, but we're not actually here here. We're just in your head." [GO into m. 4]

**3** (dictate to actors)

GREEK CHO - RUS!

A5

**V.S.**

4

SERENA:

5 — 3 —

Ho - ney, what you cry — in' at? — You're not los - in him — to that. —

B5 *Detached or staccato throughout*

A5

B5

A5

6

7

Both her hair & shoes are flat! — And why is she — so rude?

B5

E2/G#

A5

8

MARGOT:

9

Wipe your tears, it's no — big thing. — You were meant to wear — his ring! —

B5

B7sus

C#m11

A  
C#

10

P+M+S: 11

ALL GREEK CH:

Cheer up, chin up, it's time to bring a hap - py at - ti - tude! Keep it

Bm11/D

Esus4

F#sus4

12

MARGOT:

13

ALL CH.

Po - si - tive! As you slap her to the floor! Keep it

G G/B C G D7sus4

14 SERENA: 15

Po si - tive! As you pull her hair and call her "whore"!

Em7 C G add 2 D7sus4

16 PILAR: 17 MARGOT:

You can take her in a fight. You and he will re - u - nite.

Em F2 D7sus4

18 P+M+S: ALL CH. 19

You know we're right: We're Po - si - tive! KILL HER!

E♭Maj7 F G

GREEK CH. *ad lib* (variously) 4. #6 - POSITIVE (down 1/2 step)

"Beat her up! Pull out her nails!  
Eat her heart! Yay revenge!"

20

YAAAAGH!

ELLE:

Girls. Girls.

E♭Maj7 F G E♭Maj7 F G A5

22

ELLE:

What if she's a vi - o - lent nut? She mightstab me in the gut.

B5 A5

24

...With the stick that's up her butt. Who's got a plan B?

PILAR:

Me!

B5 E2/G# A5

26 27

**PILAR:**

Look at her, she's like a nun! Show him you are WAY more fun!

B5 B7sus4 C#m11 Gx2/C#

28 29

**ELLE: ALL CH.**

Bust out the lap dance!, and you've won! You off the hiz zle, G! Keep it

Bm11/D Esus4 F#sus4

30 **MARGOT:** 31 **ALL CH.**

Po - si - tive! — Yeah! Rip off your clothes and dance! Keep it

G G/B C G C D7sus4

32 **PILAR:** 33

Po - si - tive! — Miss Fan - cy pants won't stand a chance.

Em7 G/B C G C D7sus4

34 **SERENA:** 35 **MARGOT:** 36 **ALL:**

You will whet his ap-pe - tite! — You and he will re - u - nite! — You know we're right! We're Po -

Em F2 D7sus4

V.S.

37

si - tive! We're Po - si - tive! We're Po - si -

38

39

tive! We're Po - si... ELLE: "Omigod, you're making me sick."

40

E♭Maj7 F G E♭Maj7 F G

E♭Maj7 F G

V.S.



41

Vamp (out on 1 or 3)

42 ALL CH.

VIVIENNE: "...Really?  
Are we? Warner, let's take  
this back to my place."  
Ahhh Hey! Hey! HEY! — Be Po - si - tive!

45

SERENA: P+M+S: 46 MARGOT: P+M+S: PILAR: P+M+S:

That he loves you and NOT HER. You're HOT - TER. And I bet you're SMART -

Em Em7 Em6 Em Em7 Em6

47

MARGOT: PILAR: 48 SERENA: P+M+S:

ER. She don't know the real him. You feel him! So don't let her STEAL HIM.

Em Em7 Em6 Em Em7 Em6

49

MARGOT: P+M+S: 50 SERENA: P+M+S:

Wake him up like SLEEP - IN' BEAU-TY. Turn his head with your RED HOT BOO-TY.

Em Em7 Em6 Em Em7 Em6

51 **P+M+S:** **PILAR:** 52 **S:**  
**P:**  
**M:**

We'll bring the noise if you bring the funk. IT'S PO - SI - TIVE - LY TIME TO SHAKE YOUR JUNK.

53 **ALL CH.** 54

Shake, shake, shake, shake, shake shake shake shake shake shake WHOO!

C#sus D#sus/C# Esus/C# F#sus/C# Gsus Asus Bbsus Csus Dsus Esus Fsus Gsus

55 56

Eb2 Eb F Gm F/A Gm/Bb Eb

57 58

Eb F Gm F Gm

59

E F# G#m F#/A# G#m/B E

61

EMaj7 D#sus C#sus D#sus F#2 G#m

ELLE: "Wait. How is this helping? He's not even HERE!  
He LEFT while we were shaking junk!..."

33

3x only

64

ELLE:

ELLE: "Wait!...How is this helping? He's not even HERE!  
He LEFT while we were shaking junk!..."

WAIT! Girls, I'm

*p* B5 (don't play this the 3rd x) *f* C7sus C7

65

sub *p* F Bb/F F C7sus C7 Dm Bb2

Po - si - tive, — That we've tak - en this — too far. — No, I'm Po - si - tive, — This is

68

69 **ELLE:**

Har - vard, not a strip-per bar. All this trash - y carr - 'yin on:—

F5 *f* C Dm Eb2

70

71 **ALL CH. YEAH!** **ELLE:**

THAT's the rea - son that he's gone. I need a sa - lon! Girls, I'm

C7sus4 C#sus Fill

**V.S.**

72

Po - si - tive, ——— And try not to get — up - set ——— But I'm

ALL CH.

Po - si - ti - ive! ———

D#m7 F#5/A# F#5/B F#5 F#5/B C#sus

74

Po - si - tive, ——— That it's time for me — to go brun-ette.

ALL CH.

Po - si - ti - ive! ——— What?!

D#m7 F#5/A# F#5/B F#5

76

Be - ing blonde and be - ing hot ——— That got me ex - act - ly squat

SERENA:

PILAR, MARGOT:

But... But...

D#m E2 G#m7 sus

79 80

Got ta show him I got more to give. No! I'm po-si-tive!

ALL CH.

Whoa, whoa, whoa, whoa!

C#sus4 C#

81 82

I'm po - si - tive. I'm po - si - tive!

ALL CH.

You po - si - tive? You're po - si - tive?

D#m F#/A# B F#sus F#/B C#sus

83 84 85

You're po - si - tive, real-ly po-si-tive? Po si - tive!

D#m7 F#sus/A# B Δ7 C#sus C#7 B/C# C#7sus F#5

V.S.  
>>>

# IRELAND

(Paulette)  
(Down 1/2 step)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:  
PAULETTE: "Now, do you know the number one reason  
behind all bad hair decisions?"

**Colla voce but not too rubato**

1 PAULETTE: 2 3 (opt. spoken) -----

Love! You're lost with - out your love. Your heart is on the floor. I can help

4 5 6

— you, I been there be - fore. — When I need to re - lax, I just put on some

7 8 9 (Paulette clicks the remote at the stereo.)

tracks From this C. D. I bought for the store...



New Agey Celtic music a la Enya  
(Mod waltz tempo, non rubato)  
(in 1)

2. #7-IRELAND (down 1/2 step)

10 11 12 13 14 15

{+ off-stage voice "Oooh's"  
("Mom" track)}

C Csus4 C<sup>5</sup> G<sup>5</sup>

(let ring)

16 17 18 19 20 21 PAULETTE:

See, my

Am G<sup>7</sup>/B C7sus4 F<sup>6</sup> C/G G (off-stage voice fades)

PAULETTE: Isn't that relaxing? It's called 'Celtic Moods'.

22 In 1 23 24 25 26 27 28 29

mom was three quar-ters I - tal - ian, And my fa - ther I... nev-er knew; But my

C G/B Am C/E F<sup>2</sup> Gsus4 G

30 31 32 33 34 35

grand - fa - ther came from I - RELAND. The land where dreams come

Am G/B C7sus4 F F<sup>6</sup> F/A

36 37 38 **CUT if no whale noises** 39 40 41

true. *whale noises, very slurred pitch* He said

Gsus4 G Gsus4 G Gsus4 G

42 43 44 45 46 47 48 49

all I - rish men are like he - roes. They're des - cend - ed from po - ets and kings. So I

C G/B Am C/E F<sup>2</sup> F/A Gsus4 G

50 51 52 53 54 55

swore I'd get mar - ried in I - RE-LAND. In a wed - ding like Lord Of The

Am G/B C7sus4 F F6 G7

56 **A little faster** 57 58 59

Rings. And my

C<sup>5</sup> F/C C

60

Flowing

red - head - ed groom, I can see 'im. As we

*much pedal throughout*

64 stroll past the church - es and farms. He's a

68 sail - or named "Brend an!" or... "Li-am!" He can dance with-out mov - in' his

*Bbm Bbm6 Fm/Ab D7/A G#7(b5)*

74 arms! In a

*Gsus4* Gentle Irish drum

78 Not too fast

79 80 81 82 83

bar once I met this guy — De-vey, And he bought me like four - teen

C G/B Am C/E F<sup>2</sup> F/A

84 85 86 87 88 89

beers. And he told — me that he was from I - re-land.

Gsus4 G Am G/B C7sus4 F

90 91 92 93

And I lived with him ten years. And the

F<sup>6</sup> F/A G7sus4 G

V.S.

95 96 97 98 99

wed-ding? He kept on post - pon - ing. Still, I fol - lowed him round in a

Detailed description: This block contains the first line of music for measures 95-99. It features a vocal line in a treble clef with lyrics. The notes are: 95 (quarter, quarter), 96 (quarter, quarter), 97 (quarter, quarter), 98 (quarter, quarter), 99 (quarter, quarter). The lyrics are: "wed-ding? He kept on post - pon - ing. Still, I fol - lowed him round in a".

**OFF-STAGE VOICE:**

Ooh, Ooh.

Detailed description: This block shows the off-stage voice part for measures 95-99. It consists of a single treble clef staff with a long, sustained note that spans across the measures, with the lyrics "Ooh, Ooh." written below it.

C G/B Am C/E F<sup>2</sup> F/A

Detailed description: This block contains the piano accompaniment for measures 95-99. It consists of two staves: a bass clef staff for the left hand and a treble clef staff for the right hand. Chord symbols are placed above the right-hand staff: C, G/B, Am, C/E, F<sup>2</sup>, and F/A.

100 101 102 103 104 105

fog. But he left with some skank he'd been bon - ing. Took my

Detailed description: This block contains the second line of music for measures 100-105. It features a vocal line in a treble clef with lyrics. The notes are: 100 (quarter), 101 (quarter), 102 (quarter), 103 (quarter), 104 (quarter), 105 (quarter). The lyrics are: "fog. But he left with some skank he'd been bon - ing. Took my".

Detailed description: This block shows a second vocal staff for measures 100-105, which is mostly empty with a few notes and rests.

Gsus4 G Am G/B C7sus4 F

Detailed description: This block contains the piano accompaniment for measures 100-105. It consists of two staves: a bass clef staff for the left hand and a treble clef staff for the right hand. Chord symbols are placed above the right-hand staff: Gsus4, G, Am, G/B, C7sus4, and F.

106 107 108 109

sav - ings and took my dog. My

Detailed description: This block contains the third line of music for measures 106-109. It features a vocal line in a treble clef with lyrics. The notes are: 106 (quarter), 107 (quarter), 108 (quarter), 109 (quarter). The lyrics are: "sav - ings and took my dog. My".

F<sup>6</sup> Gsus4 C

Detailed description: This block contains the piano accompaniment for measures 106-109. It consists of two staves: a bass clef staff for the left hand and a treble clef staff for the right hand. Chord symbols are placed above the right-hand staff: F<sup>6</sup>, Gsus4, and C.

110

grand - fa - ther should - a just shut it! Ev - 'ry

110 111 112 113

Chords: Eb, F, Gm, Dm

114

sto - ry he told me steered me wrong! All the

**OFF-STAGE VOICE:**  
Ooh.

114 115 116 117

Chords: Eb, F, Bb

118

dreams that he gave me got gut - ted. All that's

*loco*

118 119 120 121

Chords: Bbm, Fm/Ab

V.S.

122 123 124 125 126 (happy sigh) 127

left is this... weird En-ya song... .. Buthey!

**OFF-STAGE VOICE:**

(H)ah... .. (h)ah (h)ah!

w/K2: Uilleann Pipes, w/Picc (15ma), K3, Gtr.

D<sup>7</sup>/A D<sup>7</sup>(b<sup>5</sup>)/A<sup>b</sup> Gsus4 Gentle Irish drum

128 129 130 131 132 133

YOU should not give up on Ire - land: Just be care - ful you don't get played.

D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>m D<sup>b</sup>/F G<sup>b</sup>2 G<sup>b</sup>/B<sup>b</sup>

134 135 136 137 138 139

— And don't drink 'til you're tear - ing your top — off, And you

A<sup>b</sup>sus4 A<sup>b</sup> B<sup>b</sup>m A<sup>b</sup>/C D<sup>b</sup>7sus4 G<sup>b</sup>

140 141 142 143 **Poco rit.**

flash the Saint Pat - rick's Day Pa - rade. See a

*Chords: Gb<sup>6</sup>, Gb/Bb, Ab<sup>7</sup>sus4*

144 **A Hair Slower** 145 146 147 148 149

smart girl like you has a fu - ture. And have hope, as each new day dawns.

**OFF-STAGE VOICE:**

Ooh. \_\_\_\_\_  
 (8va) \_\_\_\_\_

*Chords: Db, Ab/C, Bbm, Db/F, Gb<sup>2</sup>*

150 **In 3** 151 152 153 154

Girls like you al - ways — get to see — Ire - land.

(8va) \_\_\_\_\_

*Chords: Absus4, Ab, Bbm, Ab/C, Db<sup>7</sup>sus4*



Dictated

*(fighting tears but failing)*

Rit.

155 156 157

...Send my love to the le - pre -

G $\flat$  G $\flat$ <sup>6</sup> Absus<sup>4</sup>

A tempo or a little slower

In 1

158 159 160 161 162 163

chauns. *(sobs)*

OFF-STAGE VOICE:  
Ooh.

D $\flat$  D $\flat$ 7sus<sup>4</sup> G $\flat$ /D $\flat$  G $\flat$ <sup>6</sup> D $\flat$

# IRELAND (Reprise)

(Paulette)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:

ELLE: "Thanks, Vivienne."

## Tempo di "Ireland" - in 1

Quietly under dialogue, but with intensity

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 starts with a piano (*p*) dynamic. Measure 3 includes a *sim.* (sustained) marking. The bass line features a light Irish drum pattern, indicated by *pp* and the text "Light Irish drum?".

Musical notation for measures 5-8. The melody continues in the treble clef, and the bass line provides harmonic support with sustained notes.

Musical notation for measures 9-14. The melody and bass line continue, with the bass line showing a steady rhythmic accompaniment.

Musical notation for measures 15-18. Measure 15 is marked with a box containing the number 15 and the instruction *poco a poco cresc.*. Measures 16 and 17 contain whole rests in the treble clef. Measure 18 features a *B* chord in the bass line. The bass line continues with sustained notes throughout these measures.

19

20

21

Safety

22

PAULETTE:

PAULETTE:  
"You go Elle..  
You go, and you  
FIGHT for him!" [GO]

The

23

With passion

24

25

26

27

28

I - rish fear no-thing and no - one! They keep fight - ing till ev - 'ry-one's

29

30 No rit.

31

32

33

dead! ...I'm not sure where this me - ta - phor's go - in'.

34

35

36

In 3

Poco rall,  
not too much

38

I just felt like it had to be said! There's a

39

Grandly - in 1

40 41 42 43 44 45

guy at that par - ty who loves you! Something most of us on - ly dream of.

D D/F# G G/B Em/A

Molto rall. - in 3

In 3

46 47 48 49 50 50a 50b

You go out there and you get some Ireland! The coun - try of whiskey and

Bm A/C# D7sus4 D7 G mp

*Sva*

In 1

Dictated (in 3)

In 1

Swing - in 4

50c 50d 50e 50f 50g 51 52

Love!

*f sfz*

V.S.

Swing a la "So What?"

Vamp

53

54

55

56

When ELLE enters, attacca bar 69

Em9

(LH as written 1st x.  
Walking Bs on repeat/  
Modal jazz improv in RH)

57

58

59

60

61

62

63

64

Fm9

OR walking modal bass in F

MALE STUDENT:  
Whoa. Check out Ms.  
October!"

65

66

67

68

69

{GO m. 70  
as Elle crosses  
towards Warner)

70

Tempo di "Serious"

71

72

73

Chords:  $D\flat^{sus2}$ ,  $E\flat^5$ ,  $Fm$ ,  $A\flat/C$ ,  $D\flat$ ,  $E\flat^5$ ,  $A\flat$ ,  $A\flat/C$

Repeat only, then  
attacca (on cue) #8 - "Serious (Reprise)"

74

75

76

77

WARNER: "...Which will now rank  
as the greatest regret of my entire life."

Chords:  $D\flat$ ,  $E\flat^5$ ,  $Fm$ ,  $A\flat/C$ ,  $E\flat^5$

(PLAY 1st x only)

# SERIOUS (Reprise)

(Warner, Elle)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**CUE:**  
**WARNER:** "I still can't get over the fact that  
you're here at Harvard." [GO]

**Gentle slow jam**

**WARNER (cont):** "Sometimes I miss the old days."

1 2 3 4

E add 2 F# G#m B/D# E F# B B/D#

5 6 7 **ELLE:**

**WARNER:** Those part-ies sen-ioryear... I thoughtwe ruled the world.

You funneled all that beer;

8

E sus2 F#5 G#m B/D# E sus2 F#5 B

V.S.

8 9 10

Musical staff for measures 8-10. Measure 8 contains a whole rest. Measures 9 and 10 contain a melodic line starting on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a final quarter note D5.

I held your head when you hurled.

WARNER:

Musical staff for Warner's part. It begins with a whole rest, followed by a melodic line starting on a half note G4, then quarter notes A4, B4, C5, D5, E5, and a triplet of quarter notes D5, C5, B4.

We were like gods back then!— Walk-ing a-mong com-mon men.

Piano accompaniment for measures 8-10. Measure 8 has a whole rest. Measures 9 and 10 feature a bass line with chords B/D# and G#m.

11 12 13

ELLE:

Musical staff for Elle's part. It begins with a whole rest, followed by a melodic line starting on a half note G4, then quarter notes A4, B4, C5, D5, E5, and a triplet of quarter notes D5, C5, B4.

Dreams don't just... dis-ap-pear:

Musical staff for Warner's part. It begins with a whole rest, followed by a melodic line starting on a half note G4, then quarter notes A4, B4, C5, D5, E5, and a final quarter note D5.

Tell me why can't it be that way a - gain?

Piano accompaniment for measures 11-13. Measure 11 has a whole rest. Measures 12 and 13 feature a bass line with chords E, F#/A# B, and F Δ7. A dynamic marking of *p* is present.

14 15 16

Musical staff for Warner's part. It begins with a whole rest, followed by a melodic line starting on a half note G4, then quarter notes A4, B4, C5, D5, E5, and a final quarter note D5.

We could keep on dream - ing them here!— Like sen - ior year but *funner!*

WARNER:

Musical staff for Warner's part. It begins with a whole rest, followed by a melodic line starting on a half note G4, then quarter notes A4, B4, C5, D5, E5, and a final quarter note D5.

What?...

Piano accompaniment for measures 14-16. Measure 14 has a whole rest. Measures 15 and 16 feature a bass line with chords C<sup>2</sup>/E, BbMaj<sup>7</sup>, and G7sus. A dynamic marking of *p* is present.

Fill  
(PLAY if no drs)



17

3 18 19

You've got your fu - ture all planned. What if I'm stand-ing there too?

WARNER:

Yes I do, guess I do...

D<sup>sus2</sup> E<sup>5</sup> F<sup>#m</sup> A/C<sup>#</sup> D<sup>sus2</sup> E<sup>5</sup> A

20

21

22

I'm here 'cause I und - er-stand... I'm

Wait, I'm not fol - lowing you... Not sure I un - derstand...

A/C<sup>#</sup> D<sup>sus2</sup> E<sup>5</sup> F<sup>#m</sup> A/C<sup>#</sup>

23

24

here 'cause I'm se - ri - ous!

Yeah, right, you look REAL "se - ri - ous".

D A/E F Δ7

# PARTY MUSIC [after "Serious (Reprise)"]

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:  
ATTACCA from "Serious (Reprise)"

Quiet half-time groove

1 *pp*  
G A Bm G A D

5 6 7 8  
E F# G#m E F# B

Vamp, cut on cue

ELLE: "Warner, I'm completely cognizant of both of those facts." [OUT]

9 10 11 12  
Db Eb Fm Db Eb Ab

ELLE: "...Are you actually calling Gloria Steinem a skank?"

ENID: "WHO's calling Gloria Steinem a skank!?"

14 Dub/Reggaeton

13 14 15  
ELLE: "She is!" (GO) *ff* F#m

Immediate segue to  
#9. CHIP ON MY SHOULDER PT. 1

V.S.  
>>>

# CHIP ON MY SHOULDER (Part 1)

(Emmett, Elle, Delta Nus)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

1 **Flowing** 2 3 4 5 6 7

EMMETT: "Hey. Whoa, Elle. What's up... Doc?"

8 **Colla voce, slow** 9 10

ELLE:  
Love! I put my faith in Love. I fol-lowed where it led... To my per -

EMMETT:  
'Scuse me? Love led you here?

V.S.

11 **poco a poco accel.** 12 13

so - nal cir - cle of hell. It has not worked out well. I wish that I were

E F#7 B F#

14 **Accel.** 15

dead. Cause in - stead of a wed - ding and Love,

G#m AMaj7 E/G# B

16 **In 2, with urgency** 17 18

I'm flunk - ing out of school, A to - tal laugh - ing stock, Some - one he -

*cresc. poco a poco* E B/D# C#m

8vb

19 20 21

— and his friends can just... mock! So go on, here's my head: Just hit it with a

A E B/D# Dsus2

(8vb)

22

23

rock!...

**EMMETT:** Wait, "Go back."

You came

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes a double bar line at the end of the first measure of each staff.

V.S.

Dictated

25 26 27

out here to fol-low a man? — Har-vard Law — was just... "part of that plan"? Man, what rich

*p* C/E F<sup>2</sup>

28 29 30 ELLE: "Malibu?" 31 EMMETT:

ro - man - tic plan - et are — you from? In - stead of ly -

B $\flat$  F<sup>2</sup> Am

32 33 34 35

- ing out side — by the pool, You stalk some guy — to an I - vy League school? That's the weird -

C/E F

Andantino, with a pulse

36 37 38 39 40 41

- est reason I... Okay, I grew up —

ELLE: Well, why'd YOU come?

B $\flat$  F *p* C/E 8va

42

43 44 45

— in the Rox - bu - ry slums. With my Mom — and a se - ries of bums. — Guys who

*p* Db/F Gb<sup>2</sup>

8vb-----| loco 8vb-----|

46

47 48 49

showed me all — the ways — a man — can fail. — I got through

Cb<sup>2</sup> Gb<sup>2</sup> Bbm

loco

50

51 52

law school by bust - ing my ass; — Worked two jobs in ad - di - tion to class.

D/F# G<sup>2</sup>

8vb-----|

53

54 55

— So for give — me for not weep - ing at your tale.

C<sup>2</sup> G<sup>2</sup>

(8vb)-----| loco



ELLE: "Excuse me! Just because you've got some kind of chip on your shoulder -- "

EMMETT (*interrupting*): "You know what? You're right."

56

Play 2x

EMMETT:

57 58 59

There's a

C2 G 6 D5 F 6 C D5

8va

60

61 62 63

chip on my shoul der, — And it's big as a boul - der. — With the

*p* Eb/G Ab<sup>2</sup> Bb7sus4 Cm<sup>7</sup>

64

65 66 67

chance I've been giv - en, — I'm gon - na be driv - en as hell! — I'm so

Eb/G Ab<sup>2</sup> Bb7sus4 Ebsus2 Eb

68

69 70 71

close I can taste it, — So I'm not gon - na waste — it. Yeah, there's a

*p* E/G# A<sup>2</sup> F#<sup>2</sup>/A# G#<sup>2</sup>/B# C#m fill

72

73 74 75

Chip On My Shoul - der; \_\_\_\_\_ You might wan - na get one as well. \_\_\_\_\_

F#m7 /G# /A D2 F#m/C# A B7sus4

ELLE: "I'm sorry, but that sounds highly negative."

EMMETT: "Hey, I'm just being honest. When you weren't born into privilege, you gotta work twice as hard....and I want my sweatshirt back."

ELLE: "Wait. Two jobs plus law school?"  
EMMETT: "I haven't slept since 1998" [GO m. 80]  
ELLE: "Seriously... how did you do it?"

76

Vamp 77 78 79 80 Vamp

last X vocals  
81EMMETT:  
Well, I

*p* C#/E# /F# /G# G/B /C /D C#/E# /F# /G#

*Sva*

82

A little faster 83 84 85

don't go to par-ties a lot. \_\_\_\_\_ Not good use \_\_\_\_\_ of the time that I've got. \_\_\_\_\_ Can't spend

D/F# G2

86

87 88 89

ELLE: "I don't spend hours..."  
EMMETT:  
ho - urs doin' my hair \_\_\_\_\_ or stay'n in shape. \_\_\_\_\_ But I

C2 G2 Bm

90

91 92 93

know it - 'll all beworth - while When I win my first lu - cra - tive trial! And buy my mom

E<sup>b</sup>/G A<sup>b</sup>2

94 95 96 ELLE: "That's so sweet!..." 97 EMMETT:

— that great big house out on the Cape! No, that's the

8va

D<sup>b</sup>2 A<sup>b</sup>2

98 With more energy

99 100 101

chip on my shoul - der. I hugged my Mom and told her: With the

p E/G<sup>#</sup> A<sup>2</sup> B7sus4 C<sup>#</sup>m<sup>7</sup>

102 103 104 105

chance I've been giv - en, I'm gon - na be driv - en as hell! Though I

E/G<sup>#</sup> A<sup>2</sup> B7sus4 Esus2 E

107 108 109

can't take the day off, I just think of the pay off! You need a

*p* F/A B $\flat^2$  G $^2$ /B A $^2$ /C $\sharp$  Dm fill

110 111 112 113

Chip On Your Shoulder, Lit-tle miss "Woods com-ma Elle".

Gm $^7$  /A /B $\flat$  E $\flat^2$  Gm/D B $\flat$  C7sus4

114 115 116 117 118 119

ELLE: "I just need to prove to everyone that I'm serious...!"  
 EMMETT: "What you need is to get to work."

*p* D/F $\sharp$  G2 D/A G/B C2 D2 Em11 D/F $\sharp$  G2 D/A G/B Am/C D5 Em11 D/F $\sharp$  G2 Am11 Bm11

ELLE: "Make yourself at home." (Elle goes to get changed)  
 EMMETT: "Hello..., Kitty.... You drink a lot of Red Bull, don't you."  
 ELLE: (O.S.) "It gives me energy!"  
 EMMETT: "So you can stay up all night studying?"  
 ELLE: (O.S.) "What?"  
 EMMETT: "I said studying. You do *study* don't you? Where are those law books?"

ELLE: (O.S.) "They're under the--"  
 EMMETT (looking): "Under the --"  
 ELLE (O.S.) "-- pile of --"  
 EMMETT: "-- pile of --"  
 ELLE (O.S.) "-- There!" [CUT OFF]  
 ELLE: "Huh. They're here somewhere."

120 121 122 123 124

Vamp

Db/F /Gb /Ab G/B /C /D

EMMETT: (to 126)  
Y' - know, this

126

127 128 129

va - ni - ty's real pic - tur - esque, But it start - ed its life — as a desk. Clear it off —

*mp* Ebm7 Db/F Gb2 Db/Ab *Simil.*

Sub. >

130

131 132 133

— and find some room for books in - stead. Can you live with - out

ELLE: 3

Hey, what are you doing?

Ebm7 Db/F Gb2 Db/Ab

Sub. >

134

135 136 137

this? Can you live with-out that? I don't know what this is... — Wear a hat. Spend your time

It's for hair!

*cresc.* A2 E/B C#m7 E2

138 139 140

im - prov - ing what's IN - SIDE your head.

D2 A<sup>2</sup> E5 *gliss.*

141 **EMMETT:** 142 143 144

Out! Out! Put it in storage. Sell it on e-Bay. Leave it be-hind.

(digging in) C/D G/D Gm/D D

145 146 147 148

Out! Out! What, are you an - gry? Good, so get an - gry! You may find the

E<sup>b</sup>7sus4 A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>7sus(b9) E<sup>b</sup>

149 **With more energy** 150 151 152

chip on your Shoul - der. Oo, the room just got col - der... But with the

**ELLE:**

Ugh! Hey!

E/G# A<sup>2</sup> C#m7

154 155 156

chance you've been giv-en, — Why are you not dri-ven as hell? — There's just

E/G# A<sup>2</sup> Bsus4 Esus E Fill

158 159 160

no way a-round it; — Got-ta plow thru till you... ELLE:  
FOUND IT!

*mf* F/A Bb<sup>2</sup> G<sup>2</sup>/B A<sup>2</sup>/C# Dm

161 162 163 164

EMMETT:  
Been read-ing it hard, I can — tell...

Gm<sup>7</sup> /A /Bb Eb<sup>2</sup> Gm/D Bb C7sus4

165 166 167 168

GREEK CHORUS:  
ELLE: "I just need to prove to everyone that I'm serious...!"  
EMMETT: "What you need is to get to work." ...Tis a

*p* D/F# G2 D/A G/B C2 D2 Ab/C

170 171 172

gift to be sim - ple, Tis a gift to be free. *pp* Mm mm

*8va*

Db/Cb Gb<sup>2</sup>/Bb Gbm/B<sup>b</sup> Db<sup>2</sup>/Ab

173 174 175 176

mm mm mm mm mm mm mm mm

Cb/Eb Db/F Cb/Gb Cb/Eb Db/F Cb/Gb

ELLE: "Bye, Warner! Have a great Thanksgiving! Say hi to your Mom and Dad for me! And Grandma Bootsie!"  
 EMMETT (*drinking caffeine*): "What is this? My second, or third? Anyway, I love it!!! Define "malum prohibitum..."  
 ELLE: " 'Malum prohibitum' is.... 'Malum prohibitum is uh..."  
 EMMETT: "An act prohibited by..."  
 ELLE: "Prohibited by law! Like jaywalking! Or chewing gum in Singapore."  
 EMMETT: "Therefore 'Malum in se' means:"

177 178 179 180

4x (*vox 1st x only*)

mm...

181 182 183 184



ELLE: "'Malum in se' is... an action that's evil in itself! Assault, murder, white shoes after Labor Day..."  
 EMMETT: (*noticing her packing*) "Good, Where are you going?"  
 ELLE: "Home, of course. It's Thanksgiving break, remember?" [GO m. 187]

EMMETT: "Interesting."  
 ELLE: "What?"  
 EMMETT: "Well..."

Safety

Vox last x

EMMETT:

185 **Vamp** 186 187

F/A

188 189 190 191

dict you will prob-ab - ly pass... — ...In the bot-tom per-cent of your class. If you're

ELLE:

Yes! What?

Ebm7 Db/F Gb2 Db/Ab

Sub

192 193 (optional spoken) 194 195

going for me - di - o - cre, you've done great Look, they laughed at

That's not fair!

Ebm7 Db/F Gb2 Db/Ab Simil.

Sub

196

197 198 199 *p*

me like they're laugh - ing at you; we can't win if we don't fol - low through! Might I ven -

A2 E/B C#m7 B/D# E

200

201 202 203 (to 222)

ture your va - ca - tion plans can wait? \_\_\_\_\_ ELLE: "Why do you always have to be right?"

D2 A2 E<sup>2</sup>

222

223

E<sub>b</sub>7<sup>sus4</sup>

V.S.

GREEK CHORUS:

224 *mp*

Glo... 0... 0... 0... 0... 0... 0... ri - a!

*mp*

**ELLE:** (yelling out window.)  
 "Bye Warner! Merry Christmas! Enjoy Vail!"

228

In ex - cel - sis De - e - e - o!...

**Immediate segue to  
 CHIP ON MY SHOULDER PART 2**

# CHIP ON MY SHOULDER (Part 2)

(Elle, Emmett, Aaron, Warner, Greek Chorus)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN

Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

Tempo continues

PAULETTE: "Okay, focus, Elle, focus. (*reads flashcard*) Now, the case of 'Russell v. Sullivan...'  
ELLE: "...determined that Russell was legally the child's father even though he was just a sperm donor."  
PAULETTE: "Gold star!"

1 **Vamp** 2 3 4

(last x only)

EMMETT (*entering*): "Ho ho ho."  
ELLE: "Emmett! This is my friend, Paulette."  
EMMETT: "Hi."  
PAULETTE: "Hey there."  
EMMETT (*offering gift*): "For you. Not quite as good as going home for Christmas, but..."

5 **Play 2X** 6 7 8

(2nd x only)

ELLE: "You are TOO sweet!"  
EMMETT: "It's a real timesaver! It's shampoo AND conditioner in one!"  
ELLE (*horrified*): "Aaaaaaggghhhhh!"

9 **Play 2X** 10 11 12

PAULETTE: "Hair care? I love this guy! So, I'll just leave you two alone then... Bye bye." (*Paulette exits*)

13 **Play 2X** 14 15 16

Chords:  $D\flat/F$ ,  $G\flat$ ,  $A\flat$ ,  $B\flat m$

17 18 19 20

Chords:  $D\flat/F$ ,  $G\flat$ ,  $E\flat/G$ ,  $F/A$ ,  $B\flat m$

ELLE: "Thank you. You are so adorable to think of me."  
(*They hug. WARNER enters.*)

WARNER: "Elle, [CUT-OFF] you seen Vivienne? I've been looking everywhere for her..."

ELLE: "Yeah, ...I mean no."

WARNER: "Great. We're gonna miss our flight..."  
(*Warner exits.*) [GO ON]

Vamp, quick cut-off on cue

Slower  
4x

EMMETT:

21 22 23 24 25 26

Chords:  $E\flat m7$ ,  $D\flat/C\flat$ ,  $A\flat7sus4$

EMMETT: "...Um, Elle?..." I don't

27 **Slowly, colla voce**

28 29 30

know if you not-iced be - fore, But each time—— War - ner walks through the door, Your I.

D/F# G<sup>2</sup>

(Bs)

31 32 33 34

**ELLE:** (*still staring after Warner*) "Huh?" **EMMETT:**

Q. goes down to for - ty. may - be less.—— Though it's

C<sup>2</sup> G<sup>2</sup> Bm

35 36 37 38

hard - ly my bus - ness to say, Could it be,—— the real thing in your way—— Is the

E<sup>b</sup>/G A<sup>b</sup>2

39 40 41 42

**ELLE:**

ve - ry guy—— you're try - ing to im - press? Yes!

D<sup>b</sup>2

V.S.

Magical slow burn eureka moment,  
with a poco a poco accel.

43

ELLE:

44

45

46

I've been smiling n sweet 'n throroughly bea-ten, blow-ing my chance!

*p* B/C# F#/C# F#m/C# C#

47

Accel.

48

49

50

Let's not chase him a - way, Let's face him and say, "Hey Punk, let's dance!" This

C/D G/D Gm/D D7 3

51

With intensity

52

53

54

3

Chip On My Shoul - der\_ makes me smar - ter and bold - er!\_ No more

GREEK CHORUS:  
Oo.. Oo... Oo...

*mf* B/D# E F#7sus4 G#m

55 56 57 58

whin - ing or blam - ing I am re - claim - ing my pride Grab that

Ah... Ah... claim - ing my pride

*mf* B/D# E B Fill

59 60 61 62

book and let's do this In - stead of doo - dl - ing hearts all through this. Now there's a

Ah... Ah... doo - dl - ing hearts all through this.

C/E F D<sup>2</sup>/F# E<sup>2</sup>/G# Am

63 64 65 66

Chip On My Shoul - der... Let's see him knock it a - side!

**GREEK CHORUS:**

Chip On My Shoul - der!

Dm<sup>7</sup> /E /F B $\flat$ 2 Dm/A F G7sus4 *sfz*



67

68

Musical staff for measure 67, showing a whole note chord in the treble clef.

GREEK CHORUS:

Musical staff for the Greek Chorus with lyrics: Ah, ah, ah, *cresc.* ah, ah, ah.

Piano accompaniment for measures 67-68, including treble and bass clefs with chords and melodic lines.

69

70

71

72

Musical staff for measure 69, showing a whole rest.

Musical staff for measures 70-72 with lyrics: Daughter of Del - ta Nu! Show'em that you're no fool...

Piano accompaniment for measures 70-72, including treble and bass clefs with chords and melodic lines.

73

74

75

76

Musical staff for measure 73, showing a whole rest.

Musical staff for measures 74-76 with lyrics: Daughter of Del - ta Nu! Go back to school with a big chip on your should

Piano accompaniment for measures 74-76, including treble and bass clefs with chords and melodic lines.

78 79 80 81

erl... *f* *sfz*

C#7b9 C#7 A#7/C# G7/C# E7/C# B7#9 C#7#9

**WARNER:** "Mister Lattimer wasn't stalking. He was clearly within his rights to ask for visitation. *Russell v. Sullivan.*"  
**CALLAHAN:** "But Russell was known to the mother. Lattimer was an anonymous donor."  
**WARNER:** "Well yeah, but without Mr. Lattimer's sperm, the child in question wouldn't exist."  
**CALLAHAN:** "Now you're thinking like a lawyer. (to ELLE) Yes, Ms. Woods?" (GO ON)

82 **Freely** 83 84 85 86 87 88

*Sva*... *pp*

Ab7sus4 Ab7 Db7sus4 Db9 Gb7sus4 Eb7(b5)/G

**ELLE:** "Mr. Huntington makes an excellent point, But did the defendant keep a log of every sperm emission made throughout his life?" **CALLAHAN:** "Interesting. Why do you ask?" (GO ON)

89 **Slower** 90 91 92

*Sva*... *Slower*

G/D Cm/D Gm7/D D7sus

**ELLE:** "Well, unless the defendant tried to contact every sexual encounter to find if a child resulted in those unions, he has no parental claim over this child whatsoever. Why now? Why *this* sperm?"  
**CALLAHAN:** "I see your point" (GO ON)

93 94 95 96 (to 101)

(*Sva*)

C#/G# F#m7/G# B7sus4

ELLE: "And by Mr. Huntington's standard, all masturbatory emissions where the sperm was clearly not seeking an egg could be called [OUT] reckless abandonment."

(in the clear)  
CALLAHAN: "Ms. Woods, you just won your case."

**Allegro**

Vamp, quick cut-off on cue

$\text{♩} = 90$  (singing quietly thru a big smile)

101 102 103 104 105 106

ELLE: *p* Oh my

*pp* *ff*

107 108 109 110

god... Oh my god... Oh my

MARG/SER/PIL. *p* Wait, hold on, we just won the case?— Elle got all up in Warner's face!—

EMMETT: Oh my god... Oh my

*p* B/D# C#m7

111 **Accel.** 112 113 114

GOD! \_\_\_\_\_

**GREEK CHORUS:**  
I am start-ing to like this place! \_\_\_\_\_ Oh myg...

**ENID:** Oh mygod! \_\_\_\_\_ **VIVIENNE:** OH myGOD. Oh myg...

**AARON:** god. \_\_\_\_\_ **WARNER:** Oh mygod! Ho-lycrap! \_\_\_\_\_ Oh myg...

D/F# Em7

**CALLAHAN:** "Excellent work today, Ms. Woods. I assume you're applying for my internship. Do you have a resume?"  
**ELLE:** "I'm one step ahead of you. Here you go and thanks in advance for your consideration."  
*ELLE exits*  
**CALLAHAN (smells resume):** "Dear God, it's scented!  
 3 months ago I would've recycled this. Make sure to put it on file."

115 **Tempo I°** 116 117 118 (to 123) 123 **EMMETT:**

Guess she got a

(PLAY if no drs) (PLAY if no drs)

Bb/D D/F#

V.S.

124

125 126 127

*p* Chip On Her Shoul - der. — May - be some wise man told — her: — "With the

*E<sub>b</sub>/G* *A<sub>b</sub><sup>6</sup>* *B<sub>b</sub>/D* *C<sub>m</sub>*

128 129 130 131

chance we've been giv - en, — We got - ta be driv - en as hell". — She was

*E<sub>b</sub>/G* *A<sub>b</sub>* *B<sub>b</sub><sup>2</sup>* *f* *E<sub>b</sub>sus* *E<sub>b</sub>*

132 **A tempo** 133 134 135

some - thing to see there; — I'm just hap - py I — could be — there! First big

*E/G#* *A<sup>2</sup>* *F#<sup>2</sup>/A#* *G#<sup>2</sup>/B#* *C#m* *Fill*

136 137 138 139

test and she aced it! — She's so close she can taste — it! She got a

*F/A* *B<sub>b</sub><sup>2</sup>* *G<sup>2</sup>/B* *A<sup>2</sup>/C#* *D<sub>m</sub>*

140

141 142 143

Chip On Her Shoul - der... Guess you ne - ver can - tell...

Gm<sup>7</sup> /A /B<sup>b</sup> E<sup>b</sup><sup>2</sup> Gm/D B<sup>b</sup> C7sus4 *f*

144

145 146 147

*mp* *cresc.* *mf* *cresc.*

D/F# G D/A G/B A/C# G/D Em11 D/F# G D<sup>Δ</sup>7/A G/B A/C#

8<sup>vb</sup>

148

149 150 EMMETT: 151

*f* With lit - tle Miss Woods, com - ma Elle!

B<sup>b</sup>/D C7/E B<sup>b</sup>/F Gm7 B<sup>b</sup>/A B<sup>b</sup>2 C7sus4 *gliss.*

*loco*

V.S.

152

**P/M/S:**

*f* Elle Woods! Woods com - ma Elle!

**EMMETT:**

**GREEK CHORUS:**

Got-ta Chip on her Shoul -

*f* F F/A B $\flat$  B $\flat$  /D E $\flat^2$  B $\flat$ /D B $\flat$  C7sus4

156

Elle Woods! Woods com - ma Elle!

**EMMETT:**

No you

**GREEK CHORUS:**

der! Got-ta Chip on her Shoul -

F F/A B $\flat$  B $\flat$  /D E $\flat^2$  B $\flat$ /D B $\flat$  C7sus4

160

161

162

163

Elle Woods! Woods com - ma Elle!

ne-ver can tell!

der! Got a Chip on her Shoul -

F F/A B $\flat$  B $\flat$  /D E $\flat$ <sup>2</sup> B $\flat$ /D B $\flat$  C7sus4

164

165

166

167

*ff* Lit - tle Miss Woods com - ma Elle!

Lit - tle Miss Woods com - ma Elle!

der! *ff* Lit - tle Miss Woods com - ma Elle!

E $\flat$  B $\flat$ Maj7/C B $\flat$  F/A Gm7 B $\flat$ <sup>6</sup>/F F F add 2



# RUN RUFUS RUN!/ELLE REFLECTS

(Elle)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**CUE:**  
ELLE/PAULETTE: "We're taking the dog!"  
(Out comes Rufus.)

Triumphant, romantic

Vamp, cut off on cue

V.S.

20

Freely - in 1

Law? Is this the point— of Law? I'm feel - ing kind of...

21

Db Ab/C

A tempo - in 4

22 **EMMETT:**  
"You okay?"

high. This is why— we all stu - dy and slog:— To help the Un - der-

23 24 **Accel.**

Bbm Db/F Gb Db/F Gb Db

25

(Cut off on cue)

dog! I so i - den - ti - fy! That's why I... *AARON runs on, interrupting.*

26 //27

Ab Bbm Db/F Gb

V.S.  
>>>

# SO MUCH BETTER

(Elle, Warner, Ensemble)

**CUE: (Warner)**

"Make this the happiest day of my life." [GO m. A]

Music & Lyrics by

LAURENCE O'KEEFE & NELL BENJAMIN

Arr. by

LAURENCE O'KEEFE/ JAMES SAMPLINER/

ALEX LACAMOIRE

**Cut-off m. A**

when Vivienne says "Yes!"

A

1 ELLE: 2 **Poco rubato** 3 4 5

(move to m. 1 on Vivienne's ring freeze)

All of this time — I planned, I'd be pa - tient and you would love — me again. — You'd come to respect

6 7 8 9

— my mind, — And at last — you'd find — You could love — me a - gain. — And I have turned

10 Emmett sees Elle's name on the list. 11 Emmett starts tapping Elle on the shoulder. 12 13

— my whole — world up - side down — try-ing not — to let — you go. — Watch-ing you walk

**Allegro; Rock** ♩ = ~152

14 *Emmett keeps tapping.* 15 *Emmett shows* 16 *Elle the list.* 17

— a - way — Is like a fa - tal blow... What? ...Whoa. Is that my name

18 19 20 21

— up on that list? — Does some - one know — that I — ex - ist? — Is this a mis-take?

(Drs) *(drs sim...)*

Bbsus Eb7 Ab Fm9

22 23 24 25

Am I e - ven a - wake? Pinch me now to make sure... — Ow! Yes! That is my name

G7sus Cm G7/D Cm/Eb E AMaj7

26

27 28 29

in black and white! May-be I'm do - ing some - thing right... Wow,

30

31 32 33 (To WARNER)

I feel so—much bet - ter than be fore! Oh, War-ner? Sor-ry I've been

Drs. only

*mf* *f* *mp*

A B C# Gbsus

V.S.

34

35 36 37

— a pest,— But I guess — my best— was not work — ing with you.— But looks like I've found

G $\flat$  D $\flat$  G $\flat$  sus

38

39 40 41

— a cure,— And I so — look for-ward to work - ing with you!— Hey re-mem-

**WARNER:**

What? Wor-king with who?

G $\flat$  D $\flat$

42

43 44 45

- ber when— we spent — spring break — in the hot — tub ev - 'ry night? — We said no -

**3 MALE STUDENTS:**

Ev - 'ry night?

(Orch stgs)

*sim.*

Abm $^7$

46 47 48 49

thing else— could ev - er feel— so right? Well, THIS might! See-in' my name

**FEMALE STUDENTS:**

Snap! *fp* Ooh—

**MALE STUDENTS:**

Drs. only

*sfz* **V.S.**

Chord progression: G<sup>b</sup>/B<sup>b</sup>, C<sup>b</sup>, C<sup>o</sup>7, F<sup>b</sup>, G<sup>b</sup>/F<sup>b</sup>, F<sup>b</sup>, A<sup>b</sup>



50

— up on that list? — That beats the first — time that we kissed! — You thought I was dumb?

(women)  
— On — that list... Ooh — Whoa, — they kissed?! *p* Oo...

(men)

B $\flat$ sus B $\flat$  E $\flat$ 7sus E $\flat$ 7 A $\flat$ sus A $\flat$  Fm<sup>9</sup>

54

— Well, I — think that some — body's judgment was poor! — See-ing that name

Ooh Ah, Ha, Ha, ha ha! See-ing that name

**CHORUS:**

G Cm G7 Cm G Cm AMaj9

58

59 60 61

— in black and white — Is like mak-in' love — with you — all night! — No, wait! It feels so

— in black and white — So

— in black and white — So

A Bsus B E7sus E7 Asus A F#m9

62 63 64 65 *mp (calmly)* *f*

— much bet-ter, Hel-lo! — Much bet-ter! It's Oh! Oh! Oh! Oh! — Much bet-ter! cause

— much bet-ter? Oh? — Much bet ter? Oh!

G#sus G# C#m F#9sus w/Drs. cont'd. V.S.

66 67 68

I am so— much bet - ter than be - fore!

Ha, ha, so— much bet - ter... Guess she's so— much bet -

*mf*

Drs.

*f* E/A B/E Bsus

69 70 71

ter than be - fore. Yes, she's so— much bet - ter than be fore!

*f* F# C# B C# E/A B/E Bsus F# C# B C#

72

ELLE:

73

May - be she's what you pre - fer. — But hey, last year I was her. —

Musical notation for measures 72-73. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in bass clef. Chords are indicated as B<sup>9</sup>, F#add<sup>9</sup>/A#, and F#madd<sup>9</sup>/A.

(PLAY downstemmed notes only when no drs in room)

74

75

May - be you will change your mind, — But you might look up to find —

Musical notation for measures 74-75. The vocal line is in treble clef. The guitar accompaniment is in bass clef. Chords are indicated as C#/G# and C<sup>9</sup>.

76

77

I've gone on to bet ter things: — Bet-ter jobs — or big-ger rings. —

Musical notation for measures 76-77. The vocal line is in treble clef. The guitar accompaniment is in bass clef. Chords are indicated as G add<sup>9</sup>/B, B<sup>b</sup>Maj<sup>7</sup>, and D add<sup>9</sup>/A.

V.S.

78

79

DELTA NUS pop into view. 80

I don't have the time to cry... I'm too bu - sy lov - in' my NAME... UP!

GREEK CHORUS:  
+ OFFSTAGE GIRLS:

My name UP! on that list!

OFFSTAGE GUYS:

*sp* C#m7(b5)

F#7#9

G Δ9

*sfz*

Asus

81

82

83

Kind of a cool i - ron - ic twist! Who else can I tell?

Kind of a cool i - ron - ic twist! *p* Ah,

A

Dsus

D

C/G

G

Em

84

85

Oo, wait! where's my cell? Mom will fall on the floor...

Ah, Ah,

F# F#/A# Bm

86

87

Hey, Mom! Look at my name

Ah, Ah! Hey, Mom! Look at my name

F#/C# Bm/D Eb AbMaj7

88

89 90 91

— in black and white! — Your daugh-ter's do — in' some - thin' right! — And

— in black and white! — Your daugh-ter's do in' some - thin', Some - thin' right! —

Your daugh-ter's do - in' some — thin', some — thin' right!

Bb7sus4 Bb7 Eb7sus Ab

92

93

I feel so — much bet - ter... I'll be there on Mon -

I feel so — much bet - ter... I'll be there on Mon -

I feel so — much bet - ter... I'll be there on Mon -

Fm/Ab Bb7sus E AMaj7

94

95 96 97

day, nine o'clock, Then we will see who walks the walk. No, no, I can't wait!

day, nine o'clock, Then we will see who walks the walk.

day nine o'clock Then we will see who walks the walk.

B7sus4 B<sup>7</sup> E<sup>7</sup>sus A<sup>sus</sup> A F<sup>#</sup>m<sup>9</sup>

Drs.

98

99 100 101

I will be there at eight! When they un-lock the door... Oh! Oh! I'll e-ven DRESS

Ah... Oh! Oh! I'll e-ven DRESS

C<sup>#</sup>m/G<sup>#</sup> G<sup>#</sup>/B<sup>#</sup> C<sup>#</sup>m G<sup>#</sup>/D<sup>#</sup> C<sup>#</sup>m/E B<sup>b</sup>Maj9



102

103 104 105

in black and white! See, I have not be - gun to fight! And you'll go...

in black and white! See, I have not be - gun to fight! WHOA!

C7sus Fsus F Bbsus Bb Gm9

106

107 108 109

"Much bet-ter!" "Much bet ter!" And soon all y'all gon-na know! That

Hel-LO! And soon all y'all gon-na know! Much bet-ter!

A A Dm A7/E Dm/F Dm/G G9

110 111 112 113

I am so— much bet - ter... I am so— much bet - ter, ———

I am so— much bet - ter... I am so— much!

Gm C<sup>7</sup>sus C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>sus C<sup>7</sup>

114 115 116

I am so— Much bet - ter... Than be - fore!

I am so— Much bet - ter...

*fp* D<sup>b</sup>/C

8<sup>vb</sup>

117

118

119

120

CHORUS:

Ah!

Ah!

D $\flat$  AbMaj $^7$  D $\flat$ /E $\flat$  B $\flat$ sus4 F $^5$  E $\flat$  $^5$  F $^5$  D $\flat$  AbMaj $^7$  D $\flat$ /E $\flat$  B $\flat$ sus4 F $^5$  E $\flat$  $^5$  F $^5$

121

122

123

AH!

D $\flat$  AbMaj $^7$  D $\flat$ /E $\flat$  B $\flat$ sus4 F

D $\flat$  E $\flat$  F

8vb-----

End of Act One

# ENTR'ACTE

Music & Lyrics by  
LAURENCE O'KEEFE & NELL BENJAMIN  
Arr. by  
LAURENCE O'KEEFE/ JAMES SAMPLINER/  
ALEX LACAMOIRE

Driving rock (in 4)

♩ = 154

11

11 12 13  
B D/E E7

14

14 15 16  
A E/A F#m/G# E/F# F#m/E B7sus F BbMaj7

7

18 19 20  
C Eb/F F9 Bb add 2 Gm9

1

22 23 24  
Asus4 A+ Dm A/E Dm/F F# B Δ9

25

26 27 28  
C# E/F# F#7 B G#m9

29 30 31 32

A#sus4 A# D#m F#6/G# G#7

33 34 35 36

G#m9 C#sus4 C# G#m9 C#sus4 C#

37 38 39

New Tempo

*fp* D/C# (PLAY if no drs)

Sub

V.S.

Segue to #12, "Whipped Into Shape"

V.S.  
>>>

# WHIPPED INTO SHAPE

(Brooke, Callahan, Warner, Ensemble)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

## Big Fat Commercial Pop Funk

**BROOKE:** "Hi! I'm Brooke Wyndham.  
Welcome back to the Wyndham Workout  
Disc 2 Challenge -- and our commitment  
to being the best that you can be!"  
**MINIONS:** "YEAH!"

**BROOKE:** "So grab your CardioWhyp 5000...'  
Cause if you want to get ripped?  
You've gotta get whipped!"

## BROOKE:

Do you want an ea-sy mi-ra-cle? — do you wan-na lose a pound or two? Then you can turn this off right now: my

work-out's not for you. I'm talk-in' to the wom-an who wants it all: — Got-ta pay for what you get. — 'Cause

work-out's not for you. I'm talk-in' to the wom-an who wants it all: — Got-ta pay for what you get. — 'Cause



13 14

size 2 clothes don't come to those too la - zy to sweat! I want you -

Ebm Fsus4 F fill

15 16 17

Whipped In-to Shape! When I say "Jump" say "How high?" You know you're - do-in' it right When you start

**CHORUS:**

Whipped In-to Shape! Say "How high?" do-in' it right

*Simil.*

+8vb

18 19 20

To— cry! If you don't Look like you should, You got to - WHIP it! WHIP it! Whip it good! I'm

To— cry! Look like you should, WHIP it! WHIP it! Whip it good!

Bbm/Db Ab/C Gb/Bb Fm/Ab

21

22

23

"Back Jumps"

sor-ry, la-dies, no es-capel... Till you're WHIPPED IN - TO SHAPE! BROOKE: "Come on Dana, you heifer, work it out!"

*sub. p* Ah, no es - ca - ape! WHIPPED IN - TO SHAPE!

*sub. p* *f*

*sub. p* *f* Fill *f* 3

*E♭/G* *E♭m/G♭* *f*

*loco* (PLAY if no drs)

24

25

26

27

(to 30)

WHIPPED IN - TO SHAPE! WHIPPED IN - TO Sh... DANA: "I hate you Brooke, but I love you for it." ENID: "Hey! Why'd you pause it?" CALLAHAN: "We have a lot to cover." [GO

WHIPPED IN - TO SHAPE! WHIPPED IN - TO Sh...

*sfz* *B♭m*

V.S.

Chamber-music feel

CALLAHAN:

30

31 3 32

Meet our brand new cli-ent, Brooke. You can laugh, but she's made tons Off her D. V. D's and book:

*p* Ebm Bbm/Db F/C

*Simil.*

33

34 35

"Whip Your Way To Tight-er Buns." Hap-p'ly mar-ried, so she swears, To her six-ty year-old stud...

Bbm sfz Ebm mp Bbm/Db

36

37 38

Till Step-daugh-ter came down-stairs and found Brooke all cov-ered in his blood!

F/C Bbm sfz Ebm7

39

40 3

If Brooke took a plea,— I'd have her out in three to four,— But she

mp D7 Gm/D A/D D

41

WARNER: 42

43 Rock feel

BROOKE:

Did she? But it's  
claims she did not kill him... ...Let's watch some more.

D7 Gm/D A/D

44

Big Fat Commercial Pop Funk

45

46

more than just a work - out, it's a de - fen-sive wea-pon too: Sim-ply wrap it 'round your as-sail-ant's neck then

**CHORUS:**  
Uhh!

*mp* Bbm Ab Gb F Bbm Ab

47

48

49

pull 'til he turns blue. You can al-so use the pa-ten-ted han-dle grips to shat-ter your at-tack-er's spine... And

Huh! Unh!

Gb F Db Ab/C Gb/Bb F/A

50

all for three small pay - ments of NINE - TEEN NINE - TY NINE! You'll have him

51

**GIRLS:**  
NINE TEEN NINE TY NINE!

**GUYS:**

Chords: Eb m, F sus4, F

Annotations: fill

52

Whipped In - to Shape! When you get grief from a guy, Just-work him o - ver with this 'til he starts

53

Whipped In - to Shape! From a guy!

54

O - ver with this!

*Simil.*

+8vb

55 56 57

to— cry! If he don't act like he should, You got to WHIP it! WHIP it! WHIP it good! It

To— cry! Act like he should! WHIP it! WHIP it! WHIP it good!

Bbm/D $\flat$  Ab/C G $\flat$ /B $\flat$  Fm/A $\flat$

58 59

gets you out of an - y scrape,— AND gets you WHIPPED IN - TO SHAPE!

*sub. p* Ah, an - y scra - ape! *f* WHIPPED IN TO SHAPE!

*sub. p* *f*

*sub. p* *f* Fill \* \*

E $\flat$ /G E $\flat$ m/G $\flat$  *f*

*loco* (PLAY if no drs)

60

61 62 63

WHIPPED IN-TO SHAPE! W...

WHIPPED IN-TO SHAPE! W...

64

**Chamber-music feel**

65

CALLAHAN: "Hands: Who thinks she's guilty?...  
(Interns raise their hands, except for Elle, whose  
hand was already up and who drops hers.) ...OK. Now,"

*E♭m B♭m/D♭ F/C B♭m*

66

**CALLAHAN:**

67 68

Here is where you kids come in: Brooke has trou-ble trust-ing me. I'm her on-ly chance to win,

*Simil.*

*p E♭m B♭m/D♭ F/C*

69 70 71

But I don't speak M. T. V. Though Brooke won't help her own de-fense, She may lis-ten to her peers.

*Bbm sfz p Ebm Bbm/Db*

*Simil.*

72 73 74

(Elle raises her hand) (to ELLE)

Go and place a lit-tle sense In the space be-tween her ears. Not now. I want her

*F/C p Gb7(b9) sfz*

*mf*

V.S.



75

Whipped In - to Shape. If there's a brain in that hair, Tell it that I am the key: It's a plea

*p*  
Bm

78

Or the chair. See, when I talk to her I get nei-ther plea nor plan nor a - li - bi. To

Em6 Bm/D A/C# G/B F#m/A

81

quote from our de - fen - dant's tape: I want her "Whipped in - to Shape!"

*mf* E/G# Em/G *sfz* *mf*

83

Slight lift, back to rock feel

CALLAHAN: "To the jail!" CALLAHAN (O.S.): "Enid!"

*p*

Gtr + hihat or other funky pattern, no kick drum

BROOKE: "Ladies, just because we're in the Boston Women's Correctional Facility doesn't mean we can't become the best we can be."

93

94

95

96

(PLAY if no drs)

97

98

R.H. (thumb)

"Brooke starts dancing"

99

BROOKE:

100

101

102

Circle, cir-cle, un-der, o-ver, through, a-round.

Circle, cir-cle, un-der, o-ver, through a-round.

$E_b m / B_b$   $G_b / B_b$   $E / B_b$   $E_b m / B_b$   $G_b / B_b$   $E / B_b$

V.S.

"Third 8's"

**BROOKE:** "You're not breaking out, so might as well break a sweat!"

103 104 105 106

Cir-cle, cir-cle, un-der, o-ver, through a-round. Cir-cle, cir-cle, un-der, o-ver, through a-round.

Cm/G Ab/G Db/G G7 Cm/G Ab/G Db/G G7

"Kicks"

107 108 109 110

Left! Right! Left! Right!

Bm A/F# G/F# F#7 Bm A/F# G/F# F#7

"Final Kicks and Slowdown"

11 112 113 114

Left! Right! Left! Right! Left! Right! **Rall.** **BROOKE:** I want you

**GIRLS:** Left! Right! Left! Right! Left! Right! I want you

**GUYS:** Left! Right! Left! Right! Left! Right! I want you

Fm/C Gb/F B/C C#7/Gb G (PLAY if no drs)

"Trenches!"  
(Pesante)

115 116 117

Whipped In - to Shape When I say "Jump" say "How high?" You'll know you're do - ing it right When you start

Whipped In - to Shape When I say "Jump" say "How high?" You'll know you're do - ing it right When you start

118 119 120 **Faster here**

To — cry! You got to... Like

To — cry! If you don't look like you should, Whip it, Whip it, Whip it good!

Cm/E $\flat$  B $\flat$ /D A $\flat$ /C Gm/B $\flat$

121 122

pri - son, la - dies, no es - cape! — Till you're Whipped In - to Shape! —

Huah! Whipped In - to Shape!

*f*

*sub. p* *f*

F/A Fm/Ab

"Boxing"

Big Funk Rock - Brighter 4

123 124 125 126

Whipped In - to Shape! —

Whip it! Whip it! Whip it! Whip it!

Am Bm7(b5)/F Am Bm7(b5)/F

"Shaft"!

127 **BROOKE:** 128 129 130

Swipe it swipe it swipe it through, Jack it up, Dou-ble jump!

**GIRLS & GUYS:**

Swipe it swipe it swipe it through, Jack it up, Dou-ble jump!

(PLAY if no drs) Am G Am

131 **BROOKE (ad lib):** "That's right! You've got it!" 132 **BROOKE:** 133 134

Whip it, Whip it, Whip it, Get WHIPPED IN-TO SHAPE!

**GIRLS:**

Whip it, Whip it, Whip it, Get WHIPPED IN-TO SHAPE!

**GUYS:**

Whip it, Whip it, Whip it, Get WHIPPED IN-TO SHAPE!

Dm Am/C G/B FM7/A Am7/G *ff*

8vb

# DELTA NU NU NU

(Elle, Brooke)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE: BROOKE: "Get out of here, all of you. GUARD!"

**A capella**

ELLE: 2

3

4

5

Who who is the girl with loy - al friends and true? (snap snap) Who

BROOKE:

... "Who who"? (snap snap)

who has a bond as - strong as Kra - zy Glue? (snap snap) Who can

Who who? (snap snap)

sound the call and sis - ters all come through? (snap) Who? (snap) Who! (snap snap) Del - ta

Who? (snap) Who! (snap snap) Del - ta

**Faster**

15

16

17

Nu Nu! Nu! Del - ta Nu Nu! Nu! You are a Del - ta Nu! (snap snap) Del - ta

Nu Nu! Nu! Del - ta Nu Nu! Nu! You are a Del - ta Nu! (snap snap) Del - ta

**Accel.**

19

20

21

22

(Snap until collapse giggling)

Nu Nu! Nu! Del - ta Nu! Nu! Nu! You are a Del - ta Nu! (snap snap snap snap snap snap (etc.)

Nu Nu! Nu! Del - ta Nu! Nu! Nu! You are a Del - ta Nu! (snap snap snap snap snap snap (etc.)

# OFF TO DEPARTMENT STORE!

Legally Blonde (London) 13A

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:  
ELLE: "Come on, let's get out of here."

Light + staccato throughout  
Repeat til cutoff, advance to m. 22

Musical notation for measures 1-4. Treble clef, 4/4 time. Chords: Eb/Db, Ab/C, Eb/Db, Ab/C, Fm7.

Musical notation for measures 5-8. Treble clef, 3/4 time. Chords: Bbm7, Ab/C, Dbm, Eb.

Musical notation for measures 9-12. Treble clef, 4/4 time. Chords: E/D, A/C#, E/D, A/C#, F#m.

Musical notation for measures 13-16. Treble clef, 3/4 time. Chords: Bm7, A/C#, Dm7, C/E.

WARNING CUES:  
 ELLE: "Think it wasn't a good idea to make navy my new pink?"  
 EMMETT: "No, that was a good idea."  
 ELLE: "I know!"  
 EMMETT: "Where are we going exactly?" [OUT and advance to m. 22 (fermata)]

Musical notation for measures 17-21. Treble clef, 3/4 time. Chords: Fm7, Eb/G, Abm7, Gb/Bb, C7sus.



ELLE: "You trust me, don't you?"

EMMETT: "Of course."

ELLE: "Then don't stop now." [GO m. 23]

*They walk into the Department Store.*

Musical notation for measures 22-23. Measure 22 features a whole note chord in both staves. Measure 23 begins with a treble clef and a key signature of two flats, containing a melodic line with five-fingered runs and a bass line with a similar melodic pattern.

Musical notation for measures 23-24. Measure 23 includes a treble clef, a key signature of two flats, and a melodic line with five-fingered runs. A bass line with a similar melodic pattern is also present. A chord symbol  $D\flat Maj 7 / E\flat$  is written above the first measure. Measure 24 continues the melodic lines. A *8va* marking is present above the treble staff in measure 24. The piece concludes with an *Attacca* instruction.

**Attacca**  
**"Take it Like A Man"**

# TAKE IT LIKE A MAN

(Elle, Emmett, Ensemble)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

Freely, dictated

1 2 3 4

EMMETT: "What is this place?"

ELLE: "It's called a Department Store."

EMMETT: "It's... it's beautiful."

ELLE: "Shhh..."

*pp* F#5/E G#m/D# Bm/D C#7sus

Andante - in 2

5 6 7

ELLE:

First a deep breath. — Take it all in. — Feel all those ha - lo - gens warm. —

B F#/A# G#m7

8 9 10

— ing your skin. — Smell how they pump in pure o - xy - gen? See,

F# E B/D#

11 12 **Vamp** 13 14

they care.

SALESGIRL: "Love?"  
 EMMETT: "Excuse me?"  
 SALESGIRL: (holding up perfume) "Love".  
 The new fragrance from Chanel." [GO ON]

EMMETT: "Oh. No, thank you."

Bm6/C#

(1st x only)

Bm6/G#

C#7sus C#7

15 **Più mosso** 16 17 18

I know you're scared, Nev-er-the-less, Think of the peo - ple you want to im-press.

*mp* B F#m7 F#

19 20 21

Swal - low your pride for me, just nod yes, and pre - pare!

E B/D# Bm/D

22 23 24 **Accel.**

'Cause some-thing's in the air! \_\_\_\_\_ Ex - act - ly!

**EMMETT:**

I think it's "Love".

*mp*

**Moderato**

25 **ELLE:** 26 27 28

Here you'll be-come what you're sup-posed to be. \_\_\_\_\_ You \_\_\_\_\_ think you can't, \_\_\_\_\_ but you can! \_\_\_\_\_ Think

*F add 2* *C2* *F add 2* *G/B* *C* *G/B C* *F add 2*

29 30 31 32

\_\_\_\_\_ of the guy \_\_\_\_\_ you want most \_\_\_\_\_ to \_\_\_\_\_ bel: \_\_\_\_\_ Here's your chance to make \_\_\_\_\_ it, So take it like \_\_\_\_\_ a man!

*Em<sup>7</sup>* *Am* *Dm<sup>7</sup>* *F/G*

33 34 35 36

**GIRLS:**

**GUYS:** Mmm...

B $\flat$  F/A G7sus4 F E $\flat$  C E $\flat$ <sup>2</sup> B $\flat$ Maj7/D F/C

37

**Lift!**  
**EMMETT:**

38 39 40

What does she want?— Not really sure.— Why can't we leave things the way—that they were?—

Mmm... Mmm...

E B/D $\sharp$  C $\sharp$ m7(11) Badd<sup>9</sup> B

41

42

43 **Safety** 44

Why can I nev - er say No\_\_\_\_\_ to her? What's that smell?

**SALESGIRL 2:**  
"Subtext". By Calvin Klein. [GO]

Mmm..... (1st x only) Mmm.....

(1st x only)

(2nd x)

A add9 A E add9 / G# Em6/G F#

45

46 47 48

That I don't like.\_\_\_\_ That's kind of neat.\_\_\_\_ Guys who wear that get beat up on my street.\_\_\_\_

Ooo..... Ooo..... Ooo.....

E B/D# C#m7(11) B add9 B

49 50 51

Still, I've come this far, I can't re-treat in my shell!

Ah...

A add9 A E add9 / G# Em6/G

52 53 54

I'm in the hands of Elle... What the hell!

Ah!... no breath

no breath

F#sus F#9sus F#7 F#9sus

55

ELLE:

56 57 58

Here you'll be-come— what you're sup-posed to be!— You— think you can't but you can!— Think

EMMETT:

Here you'll be-come— what you're sup-posed to be!— You— think you can't but you can!— Think

CHORUS:

Ah!... Supposed to be!— Yes, you can!— Ah...

Chords: B $\flat$ 9, Fadd9, B $\flat$ 9, C/E, F, C/E, F, B $\flat$ add9

59

60 61

— of the guy— you want most— to— be!— Here's your chance to make— it! So

— of the guy— you want most— to— be!— Here's your chance to make— it! So

— most— to— be!— Ooh

*mf*

Chords: Am<sup>11</sup>, Dm, Gm<sup>7</sup>



8. #14-TAKE IT LIKE A MAN  
**Poco accel.**

62 take it like a man! 63 64

take it like a man!

*f*  
Ah, ah, Take it like a man!

Bb/C Eb Bb/D F/C Bb Fm/Ab F

65 **Più mosso**

**ELLE:** 66 67 68  
God I love shop-ping for guys!— Watch-ing them change right before my eyes!

**EMMETT:**  
O-kay this is strange. Don't watch me change!

D $\flat$ (b5) Ab/C D $\flat$ (b5) Ab/C Fm

70 71 72

Look at you striking a pose! — Your con - fidence grows! — You'll bloom like a rose! —

It's just clothes!

Ooo... Bloom like a rose!

Bbm Ab/C Dbm7 Fb/Gb

74 75 76

God I love shopping for men! — They walk in a two, — they walk out a ten!

O-kay, this is nice... Is this the price?

Ah... Ah... Ah... Ah...

*mp* D(b5) A/C# D(b5) A/C# F#m

77 78 79

Don't wor-ry, this is my treat. — There's some-one I want — you to meet!

(Altos) — (+ Sop's)

Oo... Ah...

Bm A/C# Dm F/G

80 81

ELLE+EMMETT: "Whoa."  
 EMMETT: (Pleased) "I look like Warner."  
 ELLE: (Pleased) "Yeah."  
 EMMETT: "...But it's still just me." [GO]

Ah!

V.S.  
>>>

Colla voce

83

84

A tempo - in 2

That's the best part. — The out side is new. — But now it re - flects — what's al-

Chords: *p* C $\flat$ , G $\flat$ /B $\flat$ , A $\flat$ m<sup>7</sup>

85

86

87

rea dy in you. — Could - n't change that — if I want - ed to; And I

Chords: G $\flat$ , F $\flat$ , C $\flat$ /E $\flat$

88

EMMETT: "Thank you." 89

90

ELLE:

do not. No, thank YOU. This is no gift. — It's

Chords: C $\flat$ m/E $\flat$ , D $\flat$ 7sus4, C $\flat$ add<sup>9</sup> *p*

91

92

93

pay - ment in kind. — Cause you saw be - yond — all the blonde — to my mind. — Oh,

Chords: G $\flat$ /B $\flat$ , A $\flat$ m<sup>7</sup>, G $\flat$ add<sup>9</sup>

34 95 96

we've GOT to buy this! What are you, blind? You look hot!

**CHORUS:**

Ah, Ah, Ah,

F<sup>b</sup>add<sup>9</sup> C<sup>b</sup>/E<sup>b</sup> C<sup>b</sup>m/E<sup>b</sup>

97 (to Salespeople) 98 99 **Slight rall.**

Is he not hot!?

Ah, Ah! Ah... he's hot! hot! hot! hot!

D<sup>b</sup>7<sup>sus</sup>

**A tempo**

100

**ELLE:**

101

102

Here you'll be - come — what you're sup - posed to be! — You — think you can't — but you can!

**EMMETT:**

Here you'll be come — what you're sup - posed to be! — You — think you can't — but you can!

Here you'll be - come — what you're sup - posed to be! — You — think you can't — but you can!

Gadd9

Dadd9

Gadd9

A/C#

103

104

105

Think — of the guy — you want most — to — be! —

Think — of the guy — you want most — to — be! —

Think — of the guy — you want most — to — be! —

D

A/C#

D

Gadd9

F#m11

Bm

*poco*

106

**Subito *p* but no rit.**

107

108

Not quite the guy I'd a chose to be. But when she's stand - ing so close

*sub. p*

Em D/F#

109

110

111

**ELLE:**

Here's your

to me, I think I like her plan!

G<sup>6</sup> G<sup>#m</sup>7(b5) D/A F<sup>#</sup>/A<sup>#</sup> B<sup>m</sup>

**V.S.**



Accel.

113

chance to make it! So

EMMETT:

Your chance to make it...

CHORUS:

Ah... Your chance to make it...

*mf* Em<sup>7</sup>

114 take it like... A

So take it like...

So take it like a

*fp*  
G/A

Rock

117

118

119

man! \_\_\_\_\_ A man! \_\_\_\_\_ A man!

A "man"? \_\_\_\_\_ A "man"...

man! Ah - men! \_\_\_\_\_ A man! \_\_\_\_\_ Ah - men! \_\_\_\_\_ A man!

*ff* B B/A E2/G# E2 B B/A E2/G# E2

120

121

122

123

A man! \_\_\_\_\_ A Man! \_\_\_\_\_

A "man"!... \_\_\_\_\_ A Man! \_\_\_\_\_

Ah - men! \_\_\_\_\_ A man! \_\_\_\_\_

Segue

B B/A E2/G# E2

# KYLE THE MAGNIFICENT

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:

*Applause segue*

Heavy funk shuffle (swing the 16ths)

1 *ff* 1A *8va*

KYLE THE UPS GUY  
enters and crosses stage,  
manfully.

2 3 4 *8vb* F#9 A/B

CUE TO STOP:

PAULETTE: "There. Now you're  
ready for your big trial."

5 6 7 7A *dim. poco a poco as set appears*

CUE TO CONTINUE:

PAULETTE: "I could use a friend like that."

8 *ff*

9

**KYLE:** "I've got a package.  
...for Miss Paulette Buonofonte."

**KYLE:** "The name's Kyle. This is my new route and the first stop of the day. Kinda cool karma, huh?"

10 *mf* (HE walks.)

11 *p* (PLAY if no drs)

12 *p* (on stylus reveal)

13 *p* Tri.

*Sub*

**KYLE:** "Alrighty, then."

[GO] (HE walks.)

14 *f*

15 *sub.p*

**KYLE:** "Do me a favor...  
You have yourself a super da!  
[GO ON]"

V.S.

16 *ff* 17 18

MARGOT: "Oh. My. God."  
 PILAR: "Did you see that?"  
 SERENA: She's got the most perfect  
 Bend And Snap I've ever seen.  
 P+M+S: "You're a natural! Hi Paulette!" [OUT]

19 20 21 ELLE: 22  
 The Bend and Snap!

PAULETTE: "I got nothin' to offer."  
*PAULETTE bends over {GO!}*

PAULETTE: "What are they  
 talkin about, the "Bend and Snap"?"

19 20 21 22  
 D Δ9/A D Δ9/A

# BEND AND SNAP

(Serena, Margot, Pilar, Paulette, Elle, Client, Cashier, Ensemble)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:  
SERENA: "Ready?! OKAY!!"

Moderato pesante ♩ = 118

1 Play 3x

Clap

Stomp

2 SERENA:

Look at my

*f* (PLAY cue notes if no drs)

3

4

5

ass! Look at my thighs! I'm cat-nip to the guys. They chase my tail, they drool and pant. Wan-na

*F#5* *E5 F#5* *F#5*

+ MARGOT,  
PILAR, ELLE; SERENA:

6 touch this but they can't! No! All the boys wan-na come and play. Snap my fin-gers and they o bey.

A7 B7 A7 B7 C#7 D7

9 Why - do they fol - low me round all day? Watch me while I walk a - way: I

D7 Eb7 E7(#9)

11 SERENA: BEND... And SNAP! Feel how hot it's get-tin'? BEND... And SNAP!

MARGOT, PILAR, ELLE: BEND... And SNAP! BEND... And SNAP!

A7 D7 A7 D7

SERENA:

14 15 16

Then when you've got 'em-sweat in', Spring the trap! They cheer\_\_\_\_\_ and clap! (clap clap!)

Spring the trap! They cheer\_\_\_\_\_ and clap! (clap clap!)

F<sup>9</sup> Am<sup>6</sup>/E E<sup>b</sup>9<sup>#11</sup> D<sup>9</sup>

SERENA:

17 18

No tight end can de - fend 'gainst the BEND... And SNAP!

B7<sup>b</sup>9<sup>#5</sup> E7(<sup>#</sup>9)

ALL 4:

PAULETTE:

"Easy for you to say."

19 20

MARGOT:

And you! Girl, if you

A<sup>7</sup> D<sup>7</sup> E<sup>5</sup>



21 22 **PILAR:** 23

wan-na make the team, Then fake some self-es-teem! The more you jump a-round and scream, Then the

F#5 E5 F#5 E5 F#5

24 25 **PAULETTE:** 26

sex-i-er you seem! Please! Sor-ry girls, that ain't how I play. This would-n't work if I tried all day.

A7 B7 A7 B7 C#7 D7

27 I got-ta go get my as-thma spray. 28 Watch me while I walk a-way... 29

**MARGOT:**

No wait! Be-fore you walk a-way? Just

*E<sub>b</sub>7(#9) E7(#9) E7(#9)*

30 **MARGOT:** BEND... And SNAP! 31 Look how good you're get-tin'! 32 BEND... And SNAP!

**PAULETTE:** Ow!

**SERENA, PILAR, ELLE:** BEND... And SNAP! BEND... And SNAP!

*A7 D7 A7 D7*

**V.S.**  
(1 bar rest)

33 **PILAR:** 34 35

I'm bet-tin' right now you're sweat-in'!

**ALL 4:**

Spring the trap! They'll cheer\_\_\_\_\_ and clap! (clap clap)

F<sup>9</sup> Am<sup>6</sup>/E Eb<sup>9</sup>#11 D<sup>9</sup>

36 37 **ELLE:**

So de - pend On your friend Called the BEND...\_\_\_\_\_ and... It's

(No ELLE)

B7<sup>b9</sup>/<sub>#5</sub> E7(#9)

8vb-----

38 39

not the time to o - ver think. Just try it once, he'll buy you a drink!\_\_\_\_\_

MOUSY CLIENT:

40 ELLE drops an object

41 She picks it up w/ a Bend and Snap.

Ex

42

43

cuse me, would you teach me that?— I'm tired of liv - ing a - lone with my cat.

44 ELLE:

CASHIER:

Sure!

Now - a -

G9

A $\flat$ 7

8

49

50

days I do dye jobs and curls, but here is how we did it in the La - ker Girls!

gliss

8 $\flat$

51

52

PILAR:

53

Come on Paul-ette!

gliss.

C13#11

B7#9

C13#11

54

MARGOT:

55

56

SERENA: 56 A

PAULETTE:

Does-n't this look fun?

Look, do it and we'll go a-way! O-

KIKI (colorist):

Works ev-'ry time!

B7#9

C13#11

B7#9

56 B

57 ALL IN SALON:

58

BOYS:

Slower tempo

PAULETTE:

(to 72)

K, O K, O K, O K

Bend

and SNAP!! DAMN!

Hey, wait a

(Tri roll thru m. 59)

(PLAY if no drs)

73 74

sec-ond, when I beck-oned, Look how the boys came run-ning! Like I'm... fin-ger... Like I'm

**BOYS:**

KICK-IN', LICK-IN'.

75

frick in' Would you pay for stuff I buy? And bake me cake and pie? And

WICK ED STUN-NING. Yes! Yes!

E $\flat$ 5 F5 E $\flat$ 5 F5 E $\flat$ 5 F5

76 77

frick in' Would you pay for stuff I buy? And bake me cake and pie? And

WICK ED STUN-NING. Yes! Yes!

E $\flat$ 5 F5 E $\flat$ 5 F5 E $\flat$ 5 F5

78 79 80

hold me when I cry? YES! And I will tell you why! I'm too rock-in' to lock a-way!

Yes! WHY! Lock a-way!

**BOYS:**  
**SALON FOLKS:**

E $\flat$ 5 F5 A $\flat$ 7 B $\flat$ 7 A $\flat$ 7 B $\flat$ 7

E $\flat$ 5 F5 A $\flat$ 7 B $\flat$ 7 A $\flat$ 7 B $\flat$ 7

81 82

All the boys come to gawk a - way! Drop - pin' jaws— from a block a - way!

Gawk a - way! Block a - way!

C7 Db7 Db7 D7

83 84

*(opt.)*

Watch - in' how I walk a - way! We

PAULETTE:

GIRLS:

BOYS:

We love to watch her walk a - way!

E $\flat$ 7(#9) E7(#9)

85

(opt.)

BEND... AND SNAP! Now look how hot it's get-tin! BEND... AND SNAP!

BEND... AND SNAP! BEND... AND SNAP!

A7 D7 A7 D7

(opt.)

I'm bet-in right now you're sweat - in! They cheer and clap! (clap clap)

ALL:

Spring the trap! They cheer and clap! (clap clap) -

F<sup>9</sup> Am<sup>6</sup>/E Eb<sup>9</sup> D<sup>9</sup>



91 **PAULETTE:** 92 93 *(opt.)* 94

I de-pond on my friend... I de-pond on my friend

**ALL:** **ALL:**

Go Paul-ette! Go Paul-ette! Go! Go! Go Paul - ette!

B7<sup>b9</sup><sub>#5</sub> F<sup>9</sup>

Big drum solo (ad lib) Big drum solo (ad lib)

95 **PAULETTE:** 96 97

I de-pond on my friend Called the BEND... And SNAP!

**GIRLS:** De-pond! My friend! The BEND... And SNAP!

**BOYS:**

B7<sup>b9</sup><sub>#5</sub>

V.S.  
>>>

[for Gospel style ad libs]

99

Watch me bend...

**GIRLS:**

**BOYS:**

The BEND AND SNAP!

The BEND AND SNAP!

Am7

D7

F7

100

101

with my new best friend.

The BEND AND SNAP!

The BEND AND SNAP!

Am7

D7

F7

2

103

I'm gon - na snap with style!

The BEND AND SNAP! The BEND AND SNAP!

Am7 D7 F7

(do not ritard)

104 105

I'm gon - na get me some... KYLE!

The BEND AND SNAP! THE BEND...

Am7 D7 F7 sub. pp

**KYLE:** "Paulette! Did I leave my stylus?..."  
[GO SWELL]

**ELLE:** (whispering into Paulette's ear)  
"Do it!"

Dictated

106

PAULETTE goes up to KYLE and performs a perfect **BEND**...

...and

...and

*p* — *f* — *p*

...but her **SNAP!** hits Kyle in the nose and breaks it. Kyle squeals like a little girl and falls unconscious.

107

**PAULETTE:** 108

SNAP! *ff* ...Oh, crap.

*ff* SNAP!

*ff* *sfz*

# TO THE COURTROOM!

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

With pomp, in 2

The musical score is written for piano and vocal in 2/4 time. It consists of 21 measures across four systems. The key signature is one sharp (F#), and the tempo/style is 'With pomp, in 2'. The score includes dynamic markings such as *ff*, *mp*, and *sim.* (sforzando). Chord symbols are provided for the piano accompaniment, including E7/G#, E7, E7/D, Am/C, E7/B, Am, D7/F#, D7, D7/C, G/B, D/A, G, E7/G#, E7, E7/D, Am/C, E7/B, Am, /G#, Gm, D/F#, D, Fm6, C/E, Ebm6, Bb/D, Ab/C, D/F#, Gm, and D. The vocal line features various note values and rests, with some measures containing rests in the vocal line while the piano accompaniment continues. The score concludes with a double bar line at measure 21.

Piano / Vocal

Legally Blonde  
(London) 15A

# DAY THREE OF THE TRIAL

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:  
APPLAUSE SEGUE

Tempo di Nightly News

4x

2 Vamp

3

simile

Move after:  
REPORTER:  
"The waters could get dicey."

"...Let's hope the defense  
packed their floaties."

Piano / Vocal

Legally Blonde  
15B

# LOVERS!

CUE:  
NIKOS: "Brooke and I...were lovers!"  
(GO)

Dictated

*ff*

Piano / Vocal

Legally Blonde  
(London)

15C

# ELLE'S CELL PHONE

Music and Lyrics by

LAURENCE O'KEEFE and NELL BENJAMIN

Arranged by

LAURENCE O'KEEFE/JAMES SAMPLINER/

ALEX LACAMOIRE

THIS CUE SHOULD BE GENERATED BY THE SOUND DEPARTMENT.  
IF NO SOUND CUE, PLAY IN PERFORMANCE.  
OTHERWISE PLEASE PLAY FOR REHEARSALS.

CUE:

CALLAHAN: "Your honor, I request a 10-minute recess."

(JUDGE bangs gavel, then [GO])

Freely, a la ringtone

2x

Musical score for 'ELLE'S CELL PHONE'. It consists of a single system with a treble and bass staff. The treble staff contains a melodic line starting with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff contains a single quarter note G2. Above the treble staff, there is a first ending bracket labeled '1' and a second ending bracket labeled '(1st x only)'. The tempo/style marking is 'Freely, a la ringtone' and '2x'.

Piano / Vocal

Legally Blonde

15D

# HEY THERE, SEXY!

CUE:

ELLE: "I gotta go...bye!"

PAULETTE: "OK...bye."

(1st one for Nikos)

Musical score for 'HEY THERE, SEXY!' (1st one for Nikos). It is a piano accompaniment in 2/4 time. The treble staff has a melodic line starting with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff has a bass line starting with a quarter rest, followed by a series of eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. Above the treble staff, there is a first ending bracket labeled '1' and a second ending bracket labeled '4 //'. The tempo/style marking is '(1st one for Nikos)'. The chord progression is G07 and C7. The word 'gliss' is written above the melodic line.

(2nd one)

Musical score for 'HEY THERE, SEXY!' (2nd one). It is a piano accompaniment in 2/4 time. The treble staff has a melodic line starting with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff has a bass line starting with a quarter rest, followed by a series of eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. Above the treble staff, there is a first ending bracket labeled '2' and a second ending bracket labeled '4 //'. The tempo/style marking is '(2nd one)'. The chord progression is Ab07 and Db7. The word 'gliss' is written above the melodic line.

ELLE: "Watch this!"

Musical score for 'HEY THERE, SEXY!' (ELLE: "Watch this!"). It is a piano accompaniment in 2/4 time. The treble staff has a melodic line starting with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff has a bass line starting with a quarter rest, followed by a series of eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. Above the treble staff, there is a first ending bracket labeled '3' and a second ending bracket labeled '4 //'. The tempo/style marking is 'ELLE: "Watch this!"'. The chord progression is A07 and D7. The word 'gliss' is written above the melodic line.



V.S.  
>>>

## GAY OR EUROPEAN?

(Elle, Callahan, Enid, Vivienne,  
Emmett, Warner, Brooke, Carlos,  
Nikos, Ensemble)Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMINArranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:

VIVIENNE: "But if she's right..."

ELLE: "And I know I am!" [GO]

## Tarantella - in 2

ELLE:

(stage whisper)

1 There! Right there! Look at that

2 *p*

*f* C#m G#7 C#m

3 tan, well-tend - ed skin! Look at the kil - ler shape he's in! Look at that

4 5 2 6

*p* C#m G#+7(b9) C#m C#m G#+7(b9) C#m

7 slight - ly stub - bly chin, Oh please, he's gay, To - tal - ly gay! I'm not a -

8 9 10

C#m G#7/D# C#m/E C#7/E# F#m C#7/G# F#m/A

CALLAHAN:  
(stage whisper)

11

12 13 14

bout to ce - le - brate: Ev - e - ry trait could in - di - cate A to - tal - ly

F#m F#m7/E B9/D# E/G# E A/C#

15 16 17 18

straight ex - pat - ri - aye. This guy's not gay. I say not gay. That is the

D/F# D G#7 C#m G#7 C#m

**BROOKE/ENID/VIVIENNE  
EMMET/WARNER/CALLAHAN:**  
*(stage whisper)*

19 20 21 22

e - le - phant in the room. Well, is it re - le - vant to as - sume That a

C#m G#7(b9) C#m G#7(b9) C#m G#7(b9) C#m G#7(b9)

23 24 25 26

man who wears per - fume is au - to - ma - tic - 'lly ra - dic - 'lly fey? But look at his

C#m G#7/D# C#m/E C#7/E# F#m C#7/G# F#m/A

**EMMETT:**

27 28 **ELLE:** 29 30

coiffed and crisp - y locks! Look at his silk trans - lu - cent socks!

*mf* **CALLAHAN:**  
There's the e -

F#m F#m7/E B9/D# E/G# E A/C#

31 32

tern - al pa ra dox: Look what we're

D/F# G#7/B#

**VIVIENNE:** *mf* **ELLE:** *f* **BROOKE/EMMETT/ELLE/VIV/WARN/ENID:** *p*

33 34 35 36 37 38

What ARE we see-in'? Of course he's gay! Ohhh...—

see-in'... Is he gay... or Eu-ro-pe-an!

C#m C#m7/B *cresc.* A#m7(b5) F#9 B7sus4 *f* B7 *sfz* E

Dictated

39 40

BROOKE/ELLE/  
VIV/ENID/  
EM/WARN/CAL:

WARNER: *Accel.*

*mf*  
VIVIENNE:

41 42 43 44

*p* *cresc.*

Gay or Eu-ro-pe-an? It's hard to guar-an tee; Is he Gay or Eu-o-pe-an? Well, hey don't look at me! You see they

**Polka allegretto**  
(not too fast)

45 46 47 48

*mf*

bring their boys up diff - 'rent in those charm - ing for - eign ports; They

BROOKE/ENID/VIV  
EM/WAR/CAL:

49 50 51 52

play pe - cul - iar sports, In shin - y shirts and tin - y shorts.

53 BROOKE/ENID/VIV

EM/WAR/CAL:

54 55 56

Gay or For - eign Fel - la? The an - swer could take weeks! They both

(Elle says "Gay" only)

Bb 3 F 3

57 58 59 60 ELLE:

say things like "Ciao bel - la" while they kiss you on both cheeks! Oh please.

Gm7 C13 F

61 BROOKE/ENID/VIV

EM/WAR/CAL:

62 + ELLE: 64 WARNER: 65 66

Gay or Eu - ro - pe - an? So ma - ny shades of gray. De - pen - ding on the time of day the

(Elle says "Gay" only)

Bb F Am/E Am7(b5) D7 mp Gm7 C/E F/A Bb/D

67 BROOKE/ELLE/

VIV/ENID/

EM/WARN/CAL:

68 69 70 71 ENID: 72 p 3

French go eith - er way! Is he Gay or Eu - ro pe - an, or... There! Right there! Look at that

Gm7 C7 Eb7(#11) D7b13 cresc. Dm A Dm

73

Tarantella - in 2

74 75 76 *cresc.*

con - des-cend - ing smirk! Seen it on ev - 'ry guy at work! That is a

*p* Dm A+7(b9) Dm Dm A+7(b9) Dm

ALL EXCEPT  
NIKOS and JUDGE:  
*mf*

77

78 79 80

met - 'ro het - 'ro jerk. This guy's not gay. I say no way! That is the

Dm A7/E Dm/F D7/F# Gm D7/A Gm/Bb

81

82 83 84

e - le-phant in the room! Well, is it re - le - vant to pre - sume That a

Gm Gm7/F C9/E F/A F Bb/D

*opt. 8vb* *opt. 8vb*

V.S

85 hot-tie in that cos - tume Is au - to - mat-ic-'lly rad-ic-'lly... 86 **VIVIENNE:** 87 88 *cresc.* 89 **ENID:** Cer-tain-ly flirt-in'-ly...

**CALLAHAN:** *cresc.* **WARNER:** I - ron-ic-'lly chron-ic-'lly... Ge -

E<sup>b</sup>/G A7/C# A7(b9) *cresc.* G#dim/A Adim B<sup>b</sup>dim/A Bdim/A Cdim/A

90 **GIRLS:** 91 *f* Gay! Of - fi - cial - ly Gay! Swish - il - ly Gay Gay Gay Gay 92 93 **Molto Rit.** 94 Dam - mit!

**GUYS:** net - ic - 'lly med - ic - 'lly *f* Gay! Of - fi - cial - ly Gay! Swish - il - ly Gay Gay Gay Gay 95 Dam - mit!

C#dim/A Ddim/A *f* E<sup>o</sup> A *sub. p* F E *sfz*

**Tempo (Polka!)**

95 **GIRLS:** 96 Gay or Eu - ro - pe - an? 97 98 **GIRLS:** 99 Is he Gay or Eu - ro pe - an? 100 101

**GUYS:** **CALLAHAN:** **GUYS:** **CALLAHAN:** Gay or Eu - ro - pe - an? So styl - ish and re - lax - ed. Is he Gay or Eu - ro - pe - an? I think his chest is

B<sup>b</sup> F F 6



**VIVIENNE:** 102 103 104 105 106

But they bring their boys up diff - 'rent there, it's cul - tural - ly di - verse. It's waxed.

*mf* B $\flat$  F Cm/E $\flat$  D7

107 108 **GIRLS:** 109 110

not a fash - ion curse If he wears a kilt or bears a purse!

**GUYS:**

If he wears a kilt or bears a purse!

C7 F9

111 **GIRLS:** 112 113 114 **BROOKE:** 115 116

Gay or Just Ex - ot - ic? I still can't crack the code! Yeah, his ac - cent is hyp - not - ic But his

**GUYS:**

Gay or Just Ex - ot - ic? I still can't crack the code!

B $\flat$  F Gm7 C13

117 (tilting head reflectively)

118 **GIRLS:** 119 120 121 122 **JUDGE:**

shoes are point - y - toed. Huh. Gay or Eu - ro - pe - an? So ma - ny shades of gray! But

**GUYS:**

Huh. Gay or Eu - ro - pe - an? So ma - ny shades of gray!

F Bb F Am/E Am7(b5)/Eb D7

123 124 125 126

if he turns out straight, I'm free at eight on Sat - ur - day!

**(PRO-GAYS)**

Is he

*p* Gm7 C/E F/A Bb/D Gm7 C7 Eb7(b5) D7b13 *f*

127 **(PRO-EUROPEANS)** 128 129 130 **ALL:** 131

Or Eu - ro - pe - an? Or Eu - ro - pe - an? Gay or Eu - ro...

**EMMETT:**

Gay? Gay? Gay or Eu - ro... Wait <sup>3</sup> a min - ute!

V.S.

132 133 134 135 136 137

EMMETT: "Give me a chance to crack this guy. I've an idea I'd like to try."

*p* Light throughout

CALLAHAN: "...The floor is yours."  
 EMMETT (to Nikos): "So Mr. Argitakos, this alleged affair with Mrs. Wyndham has been going on for...?"  
 NIKOS: "Two years." 139 140 141

138

142 143 144 145

EMMETT: "And your first name again is...?"  
 NIKOS: "Nikos."  
 EMMETT: "And your boyfriend's name is...?"  
 NIKOS: "Carlos."  
 [QUICK CUT-OFF!]

NIKOS (cont): "Sorry, I misunderstand. You say 'boyfriend'. I thought you say 'best' friends. Carlos is my 'best' friend."

Vamp cutoff on cue 146 147 148 149 150

151 Dictated Tempo - in 2 Rit. 152 153 154 155 156

**CARLOS** (heavy accent): "You bastard!"

**CARLOS (cont.):** "You lying BASTARD!"

"That is it! I no cover for you no more! PEOPLES! [GO m.153] I have a BIG ANNOUNSAMENT!..."

**CARLOS:** This man is

C7(b5) D7(b5) G7 F#7/G G7 F#7(b9)/G F/G Em/G F#7/G G7

8vb

157 Slow Accel. (to NIKOS) 158 159 160

Gay AND Eu - ro - pe - an! And nei - ther is dis - grace! You

**ALL:** Whoa! Oh!

f C G

161 Tempo (Polka!) 162 163

got to stop your be - in' a COM - PLETE - LY CLOS - ET

Am7 D7 G

164 165 166 167 168 169 170

CASE! It's ME, not HER he's see-in', No mat-ter what he say! I swear he ne - ver, E-ver, E-VER

D'oh!

*f* *8va*

Dm/F E Am7 D7 G/B C5/E

171 172 173 174 175 176

swing the o-ther way! You are so gay, you big par - fait, you flam-ing one man ca-ba-ret!

NIKOS:

(8va) I'm

F#m7(b5)/A B/D# F7(b5) E7 Am G/A Am/G F#dim/G Fg(b5) E7(b9)

177 *mp* 178 179 *f* 180 181 182

You were not yes - ter - day. So if I may, I'm proud to say \_\_\_\_\_ he's

straight!

*f*

A little faster

83

Gay! \_\_\_\_\_ He's Gay! \_\_\_\_\_ Please! GAY! \_\_\_\_\_

GIRLS:

And Eu - ro - pe - an! And Eu - ro - pe - an! And Eu - ro - pe - an and

GUYS:

And Eu - ro - pe - an! And Eu - ro - pe - an! And Eu - ro - pe - an and

(Brave people play the upstem part)

(fraidy cat part)

189

190

191

192 CARLOS:

193

194

195

196

HOO - RAY! \_\_\_\_\_

GIRLS:

GAY! \_\_\_\_\_ HOO - RAY! \_\_\_\_\_

NIKOS:

GUYS:

GAY! \_\_\_\_\_ Fine o kay I'm gay! HOO - RAY! \_\_\_\_\_

# GAY OR EUROPEAN - PLAYOFF

(Nikos, Carlos)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

Tempo di Gay

The musical score is written for piano and voice in 2/4 time, with a key signature of one sharp (F#). It consists of 30 numbered measures. The piano part features a variety of chords and dynamics, including *f*, *mf*, and *fz*. The vocal line begins at measure 29 with the lyrics "Fine, O - kay, we're gay!". The score includes a repeat sign at measure 19, marked "(to 19)".

Measures 1-6: *f*, C, G

Measures 7-12: Am, D7, G, *mf*, C

Measures 13-18: G, Dm/F, E7, Am7<sup>sus</sup>, D7

Measures 19-28: (to 19)

Measures 29-30: **NIKOS/CARLOS:** Fine, O - kay, we're gay!

# LEGALLY BLONDE

(Elle, Emmett)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**CUE:**

**CALLAHAN:** "It's been nice working with you, Miss Woods.  
You can show yourself out."

*CALLAHAN exits. ELLE,  
stunned, walks toward the door.  
WARNER and VIVIENNE appear.*

**WARNER:** "Well, hel-loo 'Marilyn!' Looks like you'll  
make partner now. You've really earned it."  
**VIVIENNE:** "Warner. Shut up."

*Warner exits. Vivienne follows. Elle is alone. (GO m. 5)*

**Freely (in 1), 3x only**

1 2 3 4

5

**ELLE:**

6 7 8 9 10

Take back the books — and pack up the clothes. — Clear out the room — and drop

11 12 13 14 15 16

off the key. — Leave with what's left of my — dig - ni - ty. — Get in the car

*8va* -----



Tempo

18 19 20

and just go.

F#m F#2/A#

21 22 23 24 25 26

Chalk it all up to ex - per - i - ence. They said I'd fail, but I

Badd2 D#m11 Badd2

27 28 29 30 31 32

dis - a - greed. Who could say then where my path would lead? Well, now I

F# Badd2 F#2/A#

33 34 35 36

**Poco rit.**

know Back to the sun,

EMaj7 D# B/D# B /F#

Very Gently  
A tempo

3. #17-LEGALLY BLONDE

38 39 40 41 42

Back to the shore, Back to what I was be fore;

*p* D/G GMaj<sup>9</sup> F#m/A Bm<sup>7</sup>

43 44 45 46 47 48

Back where I'm known, Back in my own Ve ry small

D/F# D/G GMaj<sup>9</sup> F#m/A

49 50 51 52

pond. Laugh with my

*p.* D D/F# F /C /A

53 54 55 56 57 58 59

friends when I ar-rive We'll drop the top and just drive.

F/Bb BbMaj<sup>9</sup> C add 2 Dm9 F/A

60

61 62 63 64

That's fine with me. Just let me be Le - gal - ly

65

Play 2x  
(vox 1st time only)

66 67 68

Blonde.

EMMETT: "There she is...intern of the year!"

69

70 71 72

F# mp

73

A little brighter

ELLE:

74

75

76

77

78

Thanks for your help\_\_\_\_\_ and for all you've done.\_\_\_\_\_ Thank you for treat-ing me\_\_\_\_\_

Musical notation for measures 74-78. The vocal line (treble clef) features a melody with eighth and quarter notes, including triplets in measures 75 and 78. The piano accompaniment (bass clef) consists of chords and moving bass lines. Chords are labeled C2, Em, and C2.

79

ELLE:

80

81

82

83

84

de-cent-ly.\_\_\_\_\_ EMMETT: "What's wrong?" May-be some day\_\_\_\_\_ you can vis-it me. Give me a call,

Musical notation for measures 79-84. It features two vocal lines: ELLE (measures 79-80) and EMMETT (measures 81-84). The piano accompaniment includes chords G2, C2, and G/B.

85

86

87

88

say hel lo.\_\_\_\_\_

EMMETT:

Why? Where are you go-ing?

Musical notation for measures 85-88. It features two vocal lines: ELLE (measures 85-86) and EMMETT (measures 87-88). The piano accompaniment includes chords F(b5) and G2/B.

V.S.

89 90 91 92 93 94

Sor-ry I'm let-ting down ev-'ry-one. You did your best with a hope-

What brought on this?

C Δ<sub>11</sub> C Δ<sub>9</sub> Em9 Em7 C Δ<sub>11</sub> C Δ<sub>9</sub>

95 96 97 98 99 100

less case. You were the best thing a-bout this place.

That's lu-di-crous. You are the best thing a-bout this place. Elle, you should

G Δ<sub>9</sub> G C Δ<sub>11</sub> C Bm7 G2/B

01 101 A

know...

ELLE: (cuts off Emmett) "Callahan hit on me."  
EMMETT: "He what?"

ELLE: "He kissed me, he fired me, he made it very clear I don't be.  
EMMETT: "He's wrong. We'll fix it. We'll fight it."  
ELLE: "Emmett, please. There's no reason for me to stay."

F *cresc.*

(She exits.)

101 B EMMETT: 101 C **Colla voce (in 1)** 101 D

What a - bout love? I ne - ver men - tioned love. The tim - ing's bad, I

F/B $\flat$  Csus4

Detailed description: This musical system contains the vocal line and guitar accompaniment for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows. The second measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A double bar line follows. The third measure has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The guitar accompaniment is in treble and bass clefs with a key signature of one sharp and a 4/4 time signature. It has a whole rest in the first measure, followed by a chord of F/Bb in the second measure, and a Csus4 chord in the third measure.

101 E 101 F **A tempo (in 2)**

know. But per - haps if I'd made it more

Dm F/A

Detailed description: This musical system contains the vocal line and guitar accompaniment for the second system. The vocal line is in treble clef with a key signature of one sharp and a 3/4 time signature. It starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A double bar line follows. The second measure has a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4. The guitar accompaniment is in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. It has a Dm chord in the first measure and an F/A chord in the second measure.

V.S.

101 G  $\text{♩} = \text{♩}$  In 1

101 H 101 I 101 J 101 K

clear that you be-long right here, you would-n't have to go. —

F/B $\flat$  B $\flat$ Maj<sup>9</sup> C add 2 Dm9

101 L 101 M 101 N 101 O

**Slight rit.**  
**ELLE:**

Back to the sun, —

Cause you'd know that I'm so much in love... —

Dm EbMaj7 mf Eb

107 **A tempo, with determination**

108 109 110

— Back to the shore, — Back to what I —

A $\flat$ Maj7 Gm/B $\flat$

11

112 113 114

— was be - fore. — Lie on the beach, —

I should have told you be - fore.

Cm Eb2/G

15

116 117 118

— dream with in — reach, don't stray —

AbΔ7 Bb6

119

120 121 122 **Stronger**

— be-yond. — Some girls fight

We both know you're worth so much more...

Cm Eb/G Gb /Db /Bb



123

124 125 126

hard, some face the trial, some girls are

B A#m/C#

127

128 129 130 (to 151)

just meant to smile.

EMMETT:

Is it too

D#m F#/A#

151

152 153 154

late? Can I just say how much I

B add 2 BMaj<sup>9</sup> C# add 9

(no rubato or rit.)

155 156 157 158

**ELLE:**

It's not up to me.

want you to stay?

D#m F# add 2 / A#

159 160 161 162 163 164

Just let me be \_\_\_\_\_ Le gal ly \_\_\_\_\_ Blonde.

**EMMETT:**

I need you to stay.

E2 B2 F#

165 166 167 168 169 170

**Colla voce**

It's not up to me: Just let me be \_\_\_\_\_ Le gal ly \_\_\_\_\_

8va

D#m11 EΔ7b5 BΔ7b5

171 **A tempo (in 3)** 172 173 174

Blonde

F# E

175 **Rall.** 176 177 178

8va

pp p

**Applause Segue**

# KYLE GETS BANDAGED

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

Gently

Musical score for measures 1-6. The score is in 4/4 time and features a piano accompaniment with a vocal line. The tempo is marked 'Gently'. The piano part starts with a *mf* dynamic. Chords are indicated as  $A\flat^6/E\flat$  (measures 1-2),  $G\flat^6/D\flat$  (measures 3-4), and  $E^6/B$  (measures 5-6). The vocal line consists of eighth and quarter notes.

7 Light funk (swing the 16ths)

Musical score for measures 7-8. The tempo changes to 'Light funk (swing the 16ths)'. The piano part features a rhythmic pattern of eighth notes and sixteenth notes. The dynamic is marked *mp*. The chord is  $E\flat$ .

KYLE: "...Duty calls!"  
[GO] (to 14)

Musical score for measures 9-11. The piano part continues with the rhythmic pattern. Chords are  $E\flat^9$  and  $G\flat/A\flat$ . The vocal line has accents (^) over the notes.

Musical score for measures 14-15. The piano part continues with the rhythmic pattern. Chords are  $E^9$  and  $G/A$ . The dynamic is marked *f*. The vocal line has accents (^) over the notes.

# LEGALLY BLONDE REMIX

(Elle, Vivienne, Paulette, Mom, Dad, Kyle  
Enid, Brooke, Delta Nus, Ensemble)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**CUE:**  
**ELLE:** "...and that's all anyone's  
ever gonna see." [GO!]

**VIVIENNE:** "That's not what I see."

**ELLE:** "Vivienne?"

**VIVIENNE:** "We girls have to stick  
together. And..." [GO m. 2]

**VIVIENNE:** "Maybe Warner saw a blonde  
who was sleeping her way to the top, but all  
I see is a woman who doesn't have to." [GO m. 3]

Allegro (♩ = 160)

Vamp

4 **VIVIENNE:** 5 6

I used to pray for the day you'd leave. Swore up and down you did not

7 8 9

be-long. But when I'm wrong then I say I'm wrong, And I was wrong

10 11

a - bout you. So list - en up!

G(#4) A/C#

12 13 14

I see no end to what you'll a - chieve... That's on - ly IF you don't turn

Dsus2 Asus/F# Dsus2 Asus2

15 16 17

and run. You proved it to me, now show ev - 'ry - one what you can do.

D2(add#4) A<sup>2</sup>/C# A

18 **+ ENID:** 19 20 **VIVIENNE:**

And you look great in dark blue! Get back in the game,

**GIRLS:**  
Oo...

**BOYS:**

(PLAY if no drs) --

G F#7sus4 D/F# D D/A BbMaj7

21 22 23

Back on the case. Take a good look at my face:

Oo... Oo... Oo...

BbMaj9 Am/C Dm F/A

24

I'm not a fool, ——— And, as a rule, ——— I do not

Oo.. Oo oo! Oo... ——— oo... ———

25 26

BbMaj<sup>9</sup> Am/C

27

bond... ——— But I see a star,

Ne - ver known her to bond! ——— Oo

28

F F/A Ab Ab/C DbMaj<sup>7</sup>



29

30 31

You're my new muse; ——— You've got the BEST ——— frick-in' SHOES! ———

sha la la, Oo, ——— sha la la Oo, ——— sha la la Oo!

*DbMaj7* *Cm/Eb* *Fm*

32 33 34

— And you lit a fuse, ——— So go show 'em who's ——— Le - gal - ly

— You lit a fuse, ——— So go show 'em who's ——— Le - gal - ly...

*Ab/C* *Gbmaj7* *DbMaj7*

35

Blonde! Yes, you lit a fuse, So go show 'em who's

36

37

Sha la la la la! You lit a fuse, So go show 'em who's

A $\flat$  Fm G $\flat$ Maj<sup>7</sup> D $\flat$ Maj<sup>7</sup>

38

Le - gal - ly...

Le - gal - ly...

**ELLE:** "Sorry, Vivienne. You keep it. But I'm never wearing that again."

*ELLE walks grandly through the upstage DOOR, slamming it shut behind her.  
Pause.*

**PAULETTE (knocking):** "Um... Honey, you're in the supply closet."  
**ELLE (O.S.):** "I know!" [GO m. 39, trem.]

V.S.  
>>>

ELLE: "I said I'm never wearing *that* again. I'm wearing *THIS!*" [GO m. 41]

ELLE bursts through the door, now dressed in a fab pink lawyer suit. EVERYONE ONSTAGE cheers.

39 (to 41) 41 42 ELLE:

Back in the game!—

*fp* *ff* A/D G#Maj7

43 44 45

ALL: Back to the trial, — But I'm go - in back — in MY style! —

YES! YES! Back in her —

Bbsus Cm7 Eb2/G

46 47 48

— Girls, it's a fact: — When you're at - tacked, — Got to res-pond!

— style! Yes? Yes?

AbMaj7 Bbsus Eb2

49

50

ELLE:

Hand me my dog!

Got to, got to, got to, got to res - pond!

Chords: Eb add 2/G, F#, BMaj7

51

52

53

Hand me my bag! — And that A - mer - i - can flag! — Proud to be A -

Dog! Bag! Proud to be A -

Chords: A#m/C#, D#m

54

ELLE:

55

56

— Cause no - bo - dy screws — With some - bo - dy who's — Le - gal - ly Blonde!

me - ri - can! No! Who!

Chords: F#/A#, EMaj7

57 58 59

**CHORUS:**

Get on your feet, cause she's Le - gal - ly Blonde! Take to the street, cause she's

F# E/G# A

60 61 62

Le - gal - ly Blonde! There's no re - treat when you're Le - gal - ly Blonde! Yeah!

G/B C

63

64

65

66

**CHORUS:**

70

71

Don't be a - fraid to be Le gal ly Blonde!

72

**ELLE'S MOM:**

73

3

Join the pa - rade, 'cause she's.. Ho - ney, look! She's lead - ing a pa - rade!

74

ELLE:

MOM: 75

76

DAD:

ALL: 77

Mom and Dad! Get a pic-ture!

Just one more, please? 'Cause she's Le-gal-ly Blonde!

Musical score for measures 74-77. The score includes a vocal line with lyrics, a piano accompaniment, and a bass line. Chords E6, B(add9), and F# are indicated. A 'gliss' marking is present in the piano part.

78

DAD:

MOM: 79

ALL: 80

Ev-'ry one say "Cheese!" No! Say "Le-gal-ly Blonde!" "Le-gal-ly Blonde!"

Musical score for measures 78-80. The score includes a vocal line with lyrics, a piano accompaniment, and a bass line. Performance instructions '(Drs)' and '(PLAY if no drs)' are included.

V.S.



81 "Snaking Lines dance" 82 83 84

Cause she's Le-gal-ly Blo... (h)onde! Cause she's Le-gal-ly

B<sub>9</sub><sup>6</sup> F#<sup>add 2</sup>/A# AΔ7<sub>9</sub><sup>6</sup> C#<sup>add 9</sup>/G# B<sub>9</sub><sup>6</sup> F#<sup>add 2</sup>/A# AΔ7<sub>9</sub><sup>6</sup> C#<sup>add 9</sup>/G#

85 86 87 88

Blo... (h)onde! Yeah, she's Le-gal-ly Blonde! O-mi-god!

PILAR:  
MARGOT: SERENA:

D/C C#m<sup>7(b5)</sup> F#<sup>7(#9)</sup>

89 90 91

Elle! "Thanks, Greek Chorus, but I don't need voices in my head today." Ho - ney, it's

ELLE:  
Safety  
P.M.S.:

92

us! The girls of Del - ta Nu! We came to see

93

**V.S.**

94

Our Pre - si - dent be \_\_\_\_\_ Le - gal - ly Blonde! \_\_\_\_\_

**PARADE FOLKS:**

Then come with me, cause she's

E add 2 B add 2 F#

97

Le - gal - ly Blonde! \_\_\_\_\_ You got a right to be Le - gal - ly Blonde! \_\_\_\_\_

E/G# A G/B C

100

You got - ta fight to be Le - gal - ly Blonde! — Yeah!

Big dance break

GMaj<sup>7</sup> A<sup>7</sup>sus Em DΔ<sup>7</sup> A/C# B

PAULETTE: "Oh, we're just cheering on our friend Elle."  
 CHORUS: "Goooo Elle!"  
 KYLE: "I've got another package for you."  
 PAULETTE: "Thanks, Kyle B. O'Boyle. Hey!  
 What's the 'B' stand for?"  
 KYLE: "Brendan." [GO m. 107]

KYLE: Paul - ette, what's go - ing on?

Vamp

B<sup>b</sup><sub>9</sub>

V.S.

108 109 110 111

E<sup>no5</sup>

Musical notation for measures 108-111. The system shows a treble and bass staff. Measure 108 has a treble staff with a whole note chord and a bass staff with a whole note chord. Measure 109 has a treble staff with a whole note chord and a bass staff with a whole note chord. Measure 110 has a treble staff with a whole note chord and a bass staff with a whole note chord. Measure 111 has a treble staff with a whole note chord and a bass staff with a whole note chord. The key signature is three sharps (F#, C#, G#).

112 113 114 115

Musical notation for measures 112-115. The system shows a treble and bass staff. Measure 112 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 113 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 114 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 115 has a treble staff with a quarter note melody and a bass staff with a whole note chord. The key signature is three sharps (F#, C#, G#).

116 117 118 119

Musical notation for measures 116-119. The system shows a treble and bass staff. Measure 116 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 117 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 118 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 119 has a treble staff with a quarter note melody and a bass staff with a whole note chord. A triplet of eighth notes is marked with a '3' above it in measure 118. The key signature is three sharps (F#, C#, G#).

120 121 122 123

F

Musical notation for measures 120-123. The system shows a treble and bass staff. Measure 120 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 121 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 122 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 123 has a treble staff with a quarter note melody and a bass staff with a whole note chord. The key signature changes to two sharps (F#, C#).

124 125 126 127

Musical notation for measures 124-127. The system shows a treble and bass staff. Measure 124 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 125 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 126 has a treble staff with a quarter note melody and a bass staff with a whole note chord. Measure 127 has a treble staff with a quarter note melody and a bass staff with a whole note chord. The key signature is two sharps (F#, C#).

128 129 130 131

D A5

132 **Accel.** 133 134 135 **ALL:** (to 148)

Ho!

Bm A/C# D D7/F# G5 A5 D5

V.S.

148 Più mosso

149 150 151

*f*

152 153 154 155

*mf* B $\flat$  C Dm F/A B $\flat$  C F

156 157 158 159

*cresc. poco a poco* D $\flat$  E $\flat$  Fm A $\flat$ /C D $\flat$  E $\flat$  A $\flat$

160 161 162 163

*f* E F $\sharp$  G $\sharp$ m B/D $\sharp$  E F $\sharp$  G $\sharp$ m A $\sharp$ m7( $\flat$ 5)

poco a poco accel.

164 165 166 167

*cresc. poco a poco*  
*sub. mf*

168 169 170 171

"Lines moving downstage"

172 Presto, exuberant 173 ALL: 174 175

Ho! Ho!

176 177 178 179

Ho! Ho!

V.S.



180 **Accel.**

181 182 183 184 185

Ho! Ho! Ho! Ho! Ho! Ho!

186 *mf cresc. poco a poco*

187 188 189

190 191 192 192A

Hey! *Huge glisses*

193 **HOMESTRETCH FANFARE**

GIRLS: 194

Aah,

GUYS:

*DbMaj7/Ab*

199

200

Musical score for measures 199-200. The score consists of four staves. The top two staves are vocal lines in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line in measure 200 includes the lyrics "Aah,". The third staff is a piano accompaniment in treble clef, featuring chords and melodic lines. The fourth staff is a piano accompaniment in bass clef, featuring a bass line with a chord symbol "E/F#" above the first measure. A vertical bar line separates measure 199 from measure 200.

V.S.

201 Ah! 202 Ah! 203 Ah! Hah!

Alto's Ah!

S1  
S2  
A

T1  
T2  
B

Ah! Ah!

Sub.

204 205 206 ENID: Back the hell

Back in the game! Back in the fray! Back in the fray!

(opt.)

E $\flat$ 7sus4 A $\flat$  D $\flat$ 2 E $\flat$ sus E $\flat$ 7 Fm

207

out of her way! \_\_\_\_\_

208

**BROOKE:** Mis - ter, you're fired! \_\_\_\_\_

Out of her way! \_\_\_\_\_

Out of her way! \_\_\_\_\_

*Ab/C* *Gb2*

V.S.

209

210 211

Guess who I hired? To rep - re - sent me, You've got - ta be...

**CALLAHAN:** **CHORUS:**

What? Who?

*sub. p cresc. poco à poco*  $D\flat 2/F$   $D\flat m/F\flat$

212

213 214 215

**VIVIENNE:**

Le - gal - ly

**CHORUS:**

*mf* Yeah, you got - ta be, yeah, you got - ta be in - du - bi - ta bly...

$D\flat m/E\flat$

**V.S.**

216

VIVIENNE:  
ENID: 217

218

219

ENID:  
VIVIENNE:  
BROOKE:

Blonde! \_\_\_\_\_ Le-gal-ly Blonde! \_\_\_\_\_ Le-gal-ly

**CHORUS:**

Yeah she's Le-gal-ly Blonde, \_\_\_\_\_ Oh yeah! \_\_\_\_\_ Yeah she's Le-gal-ly Blonde, \_\_\_\_\_ Oh yeah! \_\_\_\_\_

Ab5 Eb7sus/Ab Ab5 Ebm7sus/Gb Ab5 Eb7sus/Ab Ab5 Ebm7sus/Gb

220

VIV: 221 (hold Ab til "Oh Yeah") 222

+ VIV: 223

Blonde! \_\_\_\_\_ Le-gal-ly Blonde, Oh Yeah! \_\_\_\_\_

Now she's Le-gal-ly Blonde, \_\_\_\_\_ Oh yeah! \_\_\_\_\_ Le-gal-ly Blonde, Oh Yeah! \_\_\_\_\_

Ab5 Eb7sus/Ab Ab5 Ebm7sus/Gb GbΔ7 Ab/Db Bbm/Db Ab Gb Ab

# CHUTNEY WYNDHAM

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**CUE:**  
**ELLE:** "We call  
Chutney Wyndham to the stand."

Dark and mysterious, not too slow  
(Hitchcock)

The musical score is written in 4/4 time with a key signature of two flats (B-flat major/D-flat minor). It consists of five measures. Measures 1-3 are in the bass clef, and measures 4-5 are in the treble clef. The piano part features a melodic line with eighth and sixteenth notes, while the vocal part consists of a single line of notes. Chord symbols are provided below the piano part: Ebm (measures 1-2), Bbm/Db (measure 2), F/C (measures 3-4), and Bbm (measures 4-5). A fermata is placed over the final note of measure 5.

# SCENE OF THE CRIME

(Elle, Margot, Serena, Pilar, Warner,  
Emmett, Vivienne, Brooke, Mom,  
Dad, Judge, Delta Nus, Ensemble)  
(Down 1/2 step)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

CUE:  
JUDGE: "I'll allow it, Miss Woods."  
(gavel bang)

1 **Fast rock** **P+M+S:** 3 2 **JUDGE:**

Road trip! Road trip! Court re - con - venes

(Gavel) *Sva* *gliss.* A Δ7

(PLAY if no drums)

3 **P+M+S:** 4 5 **MOM & DAD:**

at the Scene of the crime, **JUDGE:** "...but I hope she's not wastin' my time." Woohoo!

G#m/B C#m

6 7

**ELLE:** "Enid, Paulette, can you do this for me?"

E Δ7/G# *sub.* *p*



2. #19-SCENE OF THE CRIME

9

P+M+S: (Down 1/2 step)

*p*

8

We're on the move to the Scene of the Crime

*f*

*p*

E F#m C# E/B E F#m C# E F#m/E E F#m/C# E

11

Got stuff to prove at the Scene of the Crime.

*cresc.*

E F#m/C# E/B E F#m/C# E/B F#m/E E F#m/E E/C#

13

**JUDGE:** Here we are at the crime scene!

**GIRLS:** 14 Scene of the Crime!

**GUYS:**

Eb Gm/Bb F/A Gm F

3. #19-SCENE OF THE CRIME  
(Down 1/2 step)

15 **JUDGE:** Watch where you walk... 16 17 **JUDGE:** Don't smudge the chalk!

**CHORUS:**  
It's the Scene of the Crime! It's the

F Gm/F F Eb/G G# Bbm/F Ab/Eb Ab Bbm/F Ab/Eb

18 19 **P+M+S:** O-mi-god we rawk! 20 **JUDGE:** HUSH... **CHORUS:** It's the Scene Of The...

Scene of the Crime! It's the Scene Of The...

Bbm/Ab Ab Gb/Bb B C#m G# B F# C#m/B

(PLAY if no drums)

V.S.

ELLE: "Now would the court stenographer please read that back?"

STENOGRAPHER: "Omgod we rawk, it's..."

STENOGRAPHER: "Witness: Yes, I was in the shower."

ELLE: "No, before that."

21

22

23

24

(no Vamp here, just a repeat)

ELLE: "Thank you. Now, Ms. Wyndham, you claim on the day of the murder, you got a perm. Was this your first perm?"

ELLE: "Interesting..."

My associate has just gotten a perm herself today. Exhibit B: Ms. Enid Hoopes." (*Attaca bar 29*)

CHUTNEY: "No. I've permed my hair since junior high, about three a year."

**Vamp (Out any bar)**

25

26

27

28

ELLE: "Thank you, Ms. Buonfonte."

[GO]

29

30

ELLE: "Now...would Exhibit B's perm be similar to your own?"

31 CHUTNEY: "Duh."

Musical score for Chutney's line "Duh." (measures 31-34). The score is in 2/4 time. The vocal line (top staff) has rests. The piano accompaniment (middle and bottom staves) features chords: E6 (measure 31), E6/B (measure 32), and F#no3 (measure 33). The piano part includes eighth-note patterns and a final quarter note in measure 34. Dynamics include *p* and *8va*.

ELLE: "And now, one more time, on the day of the murder, you didn't see the murder or hear the gunshot because you were where?..." (*Attacca 39*)

35 Vamp, jump on cue

Musical score for the vamp section (measures 35-38). The score is in 2/4 time. The vocal line (top staff) has rests. The piano accompaniment (middle and bottom staves) features a vamp of chords: Bb7 (measure 35), Bb7 (measure 36), Bb7 (measure 37), and Bb7 (measure 38). The piano part includes eighth-note patterns. Dynamics include *8va*.

ELLE: "Thank you. Ms. Hoopes, would you step into the shower, please?"

ENID closes shower curtain [GO] and turns on the water.

Musical score for the shower scene (measures 39-44). The score is in 2/4 time. The vocal line (top staff) has rests. The piano accompaniment (middle and bottom staves) features chords: Bb7/E (measure 39), E6/B (measure 40), and a complex vamp of chords (measures 41-42). The piano part includes eighth-note patterns. Dynamics include *sfz*, *f*, and *fp*. A note in measure 43 is marked with a double bar line and the instruction "Cutoff chord when Enid comes out of shower".

V.S.

**CHUTNEY:** "Idiot. You can't get a perm wet for 48 hours --"

**ELLE:** "Water deactivates the perm's ammonium thiglycolate and completely ruins it!" [GO]

**ELLE:** "It's the cardinal rule of perm maintenance." [GO]

**ELLE:** "EXACTLY!" [GO]

**ELLE:** "Your perm is still ir so you COULDN'T have showered that day." [GO]

**ELLE:** "Why would you lie about being in the shower?"  
**CHUTNEY:** "I was..."  
**ELLE:** "Why would you lie about hearing the gunshot?"  
**CHUTNEY:** "But I..."  
**ELLE:** "Why would you....."  
**CHUTNEY:** "You think I LIKED --[OUT]"

**CHUTNEY (cont.):** "...BEING OLDER THAN MY DAD'S NEW ARM CANDY WIFE?!! I didn't mean to hurt my father! I didn't mean to shoot him... I THOUGHT IT WAS BROOKE COMING THROUGH THE DOOR!" [GO]

V.S.  
>>>

53

ELLE:

54

55

JUDGE:

56 ELLE:

O - mi-god...

**BROOKE:**

**P+M+S:**

**MOM & DAD:**

**BAILIFF:**

O - mi - god!

OH...

MY...

**VIVIENNE:**

**ENID:**

**WARNER: D.A. RILEY:**

**EMMETT: ASST. D.A.:**

O - mi-god...

**GIRLS:**

OH... MY...

**BOYS:**

OH... MY...

*mf*

C#7

D7/C

Eb7/B

E7/Bb

F7/A

F#7/Ab

G7

57

ELLE:

58

59

60

OH my God, O - mi - god...

**JUDGE:**

Hold on! — Bad — e - nough that I'm in — a john!

**GIRLS:**

OH my God, O - mi - god...

**GUYS:**

OH my God, O - mi - god...

*f* C

*pp*

Am

Bb

Dm

**JUDGE:** (to Chutney)"Take her into custody....  
(to Brooke) You're free....

61

62 **JUDGE:** → 66

...and we a - po - lo - gize.

Ab5

67 **ALL WOMEN :**  
(no ELLE)

68 **BROOKE:** 69

**OH GUYS:** OH my GOD, it's a dream come true!— I just knew I could count

OH my GOD, it's a dream come true!—

Db Bbm Cb2

70 71 72 73

— on you! And no one had to know that I had li - po - suc - tion on my thighs! Oops...

Ebm

(not a hard stop...  
like a needle lifted  
off a record)

V.S.





ENS: (interrupting themselves) "Shh Shh Shh Shhhhhhhhh"

ENSEMBLE melts away, leaving EMMETT, ELLE and WARNER

EMMETT (to ELLE): "I think somebody wants to speak to you.  
...It's okay. I'm gonna see you later."

EMMETT exits. [GO]

Softly and Gently

3x

WARNER: "Elle...to think I didn't take you seriously...I was wrong."

ELLE: "Thanks, Warner."

WARNER: "We do belong together. You showed me who we could be together again."

{HOLD MUSIC {◡}, then FADE OUT}

Vamp

86

ELLE: "Oh, Warner,...Vivienne dumped you, didn't she?"

ATTACCA "Find My Way"  
V.S.

V.S.  
>>>

# FIND MY WAY/ FINALE

(Elle, Paulette, Vivienne, Enid, Emmett, Ensemble)  
(Down 1/2 step)

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

**Moderato non rubato**

1 2 3 4

*p*

F# F#7 B/D# Bm/F#

5 ELLE: 6 7 8

Though I dreamed of this day long a-go, Now my an-swer is thank you, but no.

*p*

F# add 2 F# F# add 2 / E# F#/E#

V.S.

2. #20-FIND MY WAY / FINALE  
(Down 1/2 step)

9  
10  
11

Look, I've bare - ly be - gun, I'm hard - ly through.

E<sub>9</sub><sup>6</sup> (no 3rd) E/G# F#/A# B

12  
13  
14  
15 (gesturing to her hair)

I was liv - ing in ig - nor - ant — bliss, Till I learned I could be more than "this".

F# add 2 F# F# add 2 / E# F# / E#

16  
17  
18  
19

And you know, in a way I owe it all — to you. — I thought

E<sub>9</sub><sup>6</sup> (no 3rd) E/G# F#/A# B /A#

20  
21  
22  
23

los - ing your love was a blow — I could nev - er with - stand, But look how far —

G#m7 F#/A# B B Δ7/D# C#7sus4 C#7

3. #20-FIND MY WAY / FINALE  
(Down 1/2 step)

24 25 26 27 28

— I have comewith out a-ny-one hold-ing my hand; I had to find my

G#m7 F#/A# B Δ7 G#2/B# *cresc.* C#7sus

29 30 31 32

way. The day you broke my heart, You hand - ed me the chance

Eb Bb/D

33 34 35 36

— To make a brand new start; You helped me find my

Ab Δ7/C Fm Eb/G Ab 6 Eb/Bb Cm7sus Eb5/D

37 38 39 40

way. There's still so much to learn; So ma - ny dreams to earn.

41 42 43 44

But e - ven if I crash and burn ten times a day,

*Db*Δ7 *Eb/Db* *Ab2/C* *Eb5/Bb* *Ab* *Eb5/G* *Bb5/F* *Eb*

*8vb*

45 46 47 48 49 **Play 2x** 50

I think I'm here to stay. I'm going to find my way.

*Abm/Cb* *Bb7sus4* *mp* *Ebsus4* *Eb*

51 (Vivienne's speech) 52 53 54

**VIVIENNE (spoken):** "William Shakespeare wrote: 'To thine own self be true..."

*C add 2* *G/B*

55 56 57 58

...And it must follow as the night, the day, Thou canst not then be false to any man.' "

*Gm/Bb* *D/A*

59 60 61 62

VIVIENNE (cont.): "I believe this wise statement best applies to a woman. A blonde woman..."

Em<sup>7</sup> D/F# G add 2 D/A

63 64 65 66

VIVIENNE (cont.): "For the past three years, she taught me, and showed us all, that being true to yourself never goes out of style."

*p* Cm<sup>7</sup> Bb/D Eb Bb/F F7sus4

67 68 69 70

**Safety**

VIVIENNE (cont.): "Ladies and gentlemen, your valedictorian... ELLE WOODS!"

ELLE: "Ladies and gentlemen of the class of..."

Dsus4 D Ebsus

71 72 73 74

PAULETTE:

Here's the part where she gives her big speech. We're so proud, but Elle's not one to preach.

*sub. p* GMaj<sup>7</sup> GΔ<sup>7</sup>/F#



75 76 77

So she said we could play "Where Are They Now?" Here we go:

*F*<sub>9</sub><sup>6</sup> (no 3rd) F/A G/B C

79 80 81

E - nid prac - tic - es fa - mi - ly law. Vi - vi - enne's train - ing for the Peace Corps.

*mp* G add 2 G G add 2 / F# G

82 83 84 85

War - ner quit, said he makes more mod - el - ing a - ny - how. Cal - la -

*F*<sub>9</sub><sup>6</sup> (no 3rd) F/A G/B C /B

86 87 88 89

han ran for gov - ern - or, but was de - feat - ed of course, And his

Am<sup>7</sup> G/B C C/E D7sus4 D7

7. #20-FIND MY WAY / FINALE  
(Down 1/2 step)

90

wife hi - red Em - mett to han - dle their mess y di vorce!

91

92

Am<sup>7</sup> G/B C A<sup>2</sup>/C#

93

And me? I think I'll find my

94

95

D7sus4 D<sup>7</sup>

V.S.

96

97 98 99 100 101

way. And hey, I mar-ried Kyle. — And now we have two kids, And one more on the

CHORUS:

*p* Mm... (in 8vas) Mm...

*mf* E B/D# A add 2/C#

102

103 104 105 106 107

way And this one's name is Sea-mus. I bought a new sa-lon; — We al-so fea-ture

Mm...

F#m E/G# A 6 E/B C#m7<sup>sus</sup> E5/D# E B/D#

108

109 110 111

dog groom-ing Here, take a cou-pl'a cards... — Oops! Sor-ry; back to Elle!...

Mm...

DMaj E/D A/C#

112

ELLE:

113

114

115

Musical score for measures 112-115. The vocal line (treble clef) contains the lyrics: "I thank you — one and all; — The ones who thought I'd fall; —". The piano accompaniment (treble and bass clefs) features chords CΔ7<sup>6</sup> and G2/B.

116

117

118

119

Musical score for measures 116-119. The vocal line (treble clef) contains the lyrics: "Who taught me how to fail; — Who helped me to pre - vail! —". The piano accompaniment (treble and bass clefs) features chords B<sup>b</sup>9 and DMaj7/A.

V.S.

20

accel.

121 *poc. a poc. cresc.*

122

ELLE:

+VIVIENNE:

123

I'm stan - ding here to-day...

ENID, BROOKE:

I'm

Oo...

*mf* Em<sup>11</sup> D/F# G2 D Δ7/A G/B A/C# Em<sup>11</sup> D/F# G2 D Δ7/A G/B A/C#  
*cresc. poco a poco*

24

125

126

stand - ing here— to day... 'cause you

PAULETTE:

I'm stan - ding here to-day... 'cause you

(oo...)

Ah

Em<sup>11</sup> D/F# G2 D Δ7/A G/B A/C# Em<sup>11</sup> D/F# G2

helped me find my way!

CHORUS:

Ahh!

*sfz* C7sus4 *f* F

130 131 132 133 134 135

ELLE:

...Oh, and

Ah...

(Ah)

C/E E $\flat$  B $\flat$  add 2 / D

12. #20-FIND MY WAY / FINALE  
(Down 1/2 step)

136

if you could give me one se - cond be - fore we all go... Em - mett

Chords: *p* Abm7, Cb, Db7sus4, Db7

For - rest? please make me the hap - pi - est wo - man L...

Chords: Abm, Bbm7, CbMaj7, Ab7/C

142 **Allegro accel.** 143 144 145

**EMMETT:** Oh my, Oh my, Oh my God... MY

**GIRLS:** Oh my Oh my Oh my Oh my OH MY...

**BOYS:** Oh my Oh my Oh my Oh my OH MY

Chords: Db7sus4

147

148

(They kiss.)

149

*f* GOD!

*f* GOD!

*f* OH MY GOD! O-mi - god you guys! Gran - ted, not a com-plete sur - prise! But

OH MY GOD! O-mi - god you guys! Gran - ted, not a com-plete sur - prise!

*8va*

*f*

*E♭*

*Cm*

*D♭*

150

151

152

ELLE:

153

And now I've found my

EMMETT:

And now I've found my

GIRLS:

if there e - ver was a per-fect cou-ple, this one qua - li-fies!

BOYS:

if there e - ver was a per-fect cou-ple, this one qua - li-fies!

*Fm*

*A♭*

*E♭/B♭*

*A♭/C*

*B♭/D*

*8vb*



154

155 156 157

Love! I found my way to Love,— I fin - 'lly found my

Love! I found my way to Love,— I fin - 'lly found my

*f* My God! You guys!

Cm D $\flat$

158 159 160 161

prize! \_\_\_\_\_ No, we love

prize! \_\_\_\_\_ No, we love

If there e-ver was a per-fect cou-ple, this— one qua - li-fies! Cause we love— you guys!

If there e-ver was a per-fect cou-ple, this— one qua - li-fies! Cause we love— you guys!

Fm *sub. p* A $\flat$  E $\flat$ /B $\flat$  C $\flat$  D $\flat$ sus4 C $\flat$ /E $\flat$

15. #20-FIND MY WAY / FINALE  
(Down 1/2 step)

162 163 164 165

YOU guys! O-mi god! YOU GUYS!

YOU guys! O-mi god! YOU GUYS!

O-mi-god! O-mi-god! YOU GUYS!

O-mi-god! O-mi-god! YOU GUYS!

*cresc.* Db/F ? Ab sus4 Bb7 sus4 Eb/Db

166 167 168 169

O - MI - GOD!

O - MI - GOD!

O - MI - GOD!

O - MI - GOD!

*ff* Ab/C Eb/Bb Ab Eb/Gb Db/F Eb

V.S.  
>>>

# BOWS

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

1 DRS FILL

(PLAY if no drs)

4

5

RUFUS CROSSES STAGE

5 A

5 B

5 C

V.S.

6

Musical notation for measures 6-8. Measure 6 starts with a B chord. Measure 7 contains C#m and B/D# chords. Measure 8 contains Em, D/F#, and G chords. The notation includes treble and bass staves with various musical symbols like beams, slurs, and accents.

9

Musical notation for measures 9-11. Measure 9 contains D and Asus chords. Measure 10 contains a B chord with 'v' markings. Measure 11 contains C#m and B/D# chords. The notation includes treble and bass staves with various musical symbols like beams, slurs, and accents.

12

Musical notation for measures 12-13. Measure 12 contains Em, D/F#, and G chords. Measure 13 contains D and Asus chords. The notation includes treble and bass staves with various musical symbols like beams, slurs, and accents.

14

PRINCIPALS BOW

Musical notation for measures 14-15. Measure 14 contains Fno3 chords. Measure 15 contains F7/Eb chords. The notation includes treble and bass staves with various musical symbols like beams, slurs, and accents.

16

Musical notation for measures 16-17. Measure 16 contains Bb/D chords. Measure 17 contains Bbm/Db, F#7sus4, and F#7 chords. The notation includes treble and bass staves with various musical symbols like beams, slurs, and accents.

18 19 20

B Bsus G D/A F#7sus4

Detailed description: This system contains measures 18, 19, and 20. Measure 18 starts with a treble clef and a key signature of two sharps (F# and C#). The bass line has a key signature of one sharp (F#). Chords are B and Bsus. Measure 19 has a treble clef and a key signature of one sharp (F#). Chords are G and D/A. Measure 20 has a treble clef and a key signature of one sharp (F#). Chords are D/A and F#7sus4.

20 A 20 B 20 C 20 D

F G Am C/E F G C /E F

Detailed description: This system contains measures 20 A, 20 B, 20 C, and 20 D. Measure 20 A has a treble clef and a key signature of one sharp (F#). Chords are F, G, and Am. Measure 20 B has a treble clef and a key signature of one sharp (F#). Chords are C/E and F. Measure 20 C has a treble clef and a key signature of one sharp (F#). Chords are G and C. Measure 20 D has a treble clef and a key signature of one sharp (F#). Chords are /E and F.

20 E 20 F 20 G

G Am G/D C/E Bb F

Detailed description: This system contains measures 20 E, 20 F, and 20 G. Measure 20 E has a treble clef and a key signature of one sharp (F#). Chords are G and Am. Measure 20 F has a treble clef and a key signature of one sharp (F#). Chords are G/D and C/E. Measure 20 G has a treble clef and a key signature of one sharp (F#). Chords are Bb and F.

V.S.

20 H

20 201

C2 Bsus/F# C#sus/F# Dsus/F# F#sus Bbsus Asus

PAULETTE BOWS

21

22 23 24

B B/A GMaj7 Em7 G/A

EMMETT BOWS

25

26 27

C C/Bb AbMaj7

28

Slower and deliberately

29

Fm7 Bb7sus4 E E/B E/G#

Rall.

ELLE APPEARS FOR BOW

Grand Rock Ballad Waltz  
(Fast 3 or Mod 1)

30 *8va*

31 32 33

AMaj7 C#m/B

Musical notation for measures 30-33. Measure 30 starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The bass line features a steady eighth-note accompaniment. Measures 31 and 33 contain a sixteenth-note scale in the treble clef. Chords AMaj7 and C#m/B are indicated.

(8va)

34 35 36 37

C#m E/G#

Musical notation for measures 34-37. Measure 34 begins with a treble clef and a key signature of two sharps. The bass line continues with eighth notes. Measures 35 and 36 feature a sixteenth-note scale in the treble clef. Chords C#m and E/G# are indicated.

38 39 40 41

AMaj7 G#m/B

Musical notation for measures 38-41. Measure 38 starts with a treble clef and a key signature of two sharps. The bass line features eighth notes. Measures 39 and 41 contain a sixteenth-note scale in the treble clef. Chords AMaj7 and G#m/B are indicated.

42 43 44 45

C#m C#m/E G

Musical notation for measures 42-45. Measure 42 begins with a treble clef and a key signature of two sharps. The bass line features eighth notes. Measures 43 and 45 contain a sixteenth-note scale in the treble clef. Chords C#m, C#m/E, and G are indicated.



**CAST SALUTES ORCHESTRA**

46 47 48 49 (to 54) (to 54)

CΔ7 Bm7/D

**BRUISER ENTERS**

54 **Lightly, sub. mp** 55 56 57

E2 D2 A/C#

58 59 (to 61)

F#9/A# F#9 B7sus4

**Faster rock tempo**

61 62

**GIRLS:**

**GUYS:** You've had your fun. —

You've had your fun. —

G F2

63

64

65

VIVIENNE:

So go home and be, —  
 Our work here is done. — We're set - ting you free, — So go home and be, —  
 Our work here is done. — We're set - ting you free, — So go home and be, —

C2/E Cmin2/Eb D7sus4

66

67

68

69

Le - gal - ly  
 — yeah, go home and be, — yeah, go home and be, — In - du - bi - tab - ly —  
 — yeah, go home and be, — yeah, go home and be, — In - du - bi - tab - ly —

Cm/D Cm/D

70

VIV/ENID:

VIV/ENID/  
BROOKE:

Blonde \_\_\_\_\_ Le-gal-ly Blonde \_\_\_\_\_ Le-gal-ly

Go be Le-gal-ly Blonde Oh yeah! \_\_\_\_\_ Go be Le-gal-ly Blonde Oh yeah! \_\_\_\_\_

G5 D7<sup>sus</sup>/G G5 Dm7<sup>sus</sup>/F G5 D7<sup>sus</sup>/G G5 Dm7<sup>sus</sup>/F

Blonde! \_\_\_\_\_ Le gal ly Blonde, Oh Yeah!

Go be Le-gal-ly Blonde Oh yeah! \_\_\_\_\_ Le-gal-ly Blonde Oh Yeah!

G5 D7<sup>sus</sup>/G G5 Dm7<sup>sus</sup>/F F Δ7 G/C Am/C G F G

VIV: (hold G til "Oh Yeah") + VIV:

FINE

# EXIT MUSIC

Music and Lyrics by  
LAURENCE O'KEEFE and NELL BENJAMIN  
Arranged by  
LAURENCE O'KEEFE/JAMES SAMPLINER/  
ALEX LACAMOIRE

Tempo di "What You Want"

1 DRS FILL

**ff**  
A A A  
C Maj<sup>7</sup>/G

(PLAY if no drs)

2

3

4 F Maj<sup>7</sup>  
F<sup>#</sup>7 sus4  
**f**

5

6 B  
C<sup>#</sup>m B/D<sup>#</sup>  
Em D/F<sup>#</sup> G

7

8

9 D  
Asus  
B  
C<sup>#</sup>m B/D<sup>#</sup>

10

11

12 13

Em D/F# G D Asus

14 15

Fno3 F7/Eb

16 17

Bb/D Bbm/Db F#7sus4 F#7

18 19 20

B Bsus G D/A F#7sus4

21 22 23 24

B B/A GMaj7 Em7 G/A

25 26 27

C C/B $\flat$  AbMaj $^7$

28 **A little slower** 29 **Rit.**

Fm $^7$  B $\flat$ 7sus $^4$  E E/B E/G $\sharp$

**Grand Rock Ballad Waltz**  
(Fast 3 or Mod 1)

30 *8va* 31 32 33

A $^$ Maj $^7$  C $\sharp$ m/B

34 *(8va)* 35 36 37

C $\sharp$ m E/G $\sharp$

38 39 40 41

A $^$ Maj $^7$  G $\sharp$ m/B

42 43 44 45

C#m C#m/E G

46 47 48 49 (to 54)

C Δ7 Bm7/D

54 Lightly, *sub. mp* 55 56 57

E2 D2 A/C#

58 59 (to 61)

F#9/A# F#9 B7 sus4

61 Faster rock tempo 62

G F

63

64 65

C2/E Cmin2/E<sub>b</sub> D7sus4

66

67 68 69

Cm/D *cresc.* Cm/D

70

71 72 73

G5 D7<sup>sus</sup>/G G5 Dm7<sup>sus</sup>/F G5 D7<sup>sus</sup>/G G5 Dm7<sup>sus</sup>/F

74

75 76 77

G5 D7<sup>sus</sup>/G G5 Dm7<sup>sus</sup>/F FΔ7 G/C Am/C G F G

FINE



