


OMIGOD YOU GUYS

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

Music and Lyrics by
LAURENCE O'KEEFE and NELL BENJAMIN

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

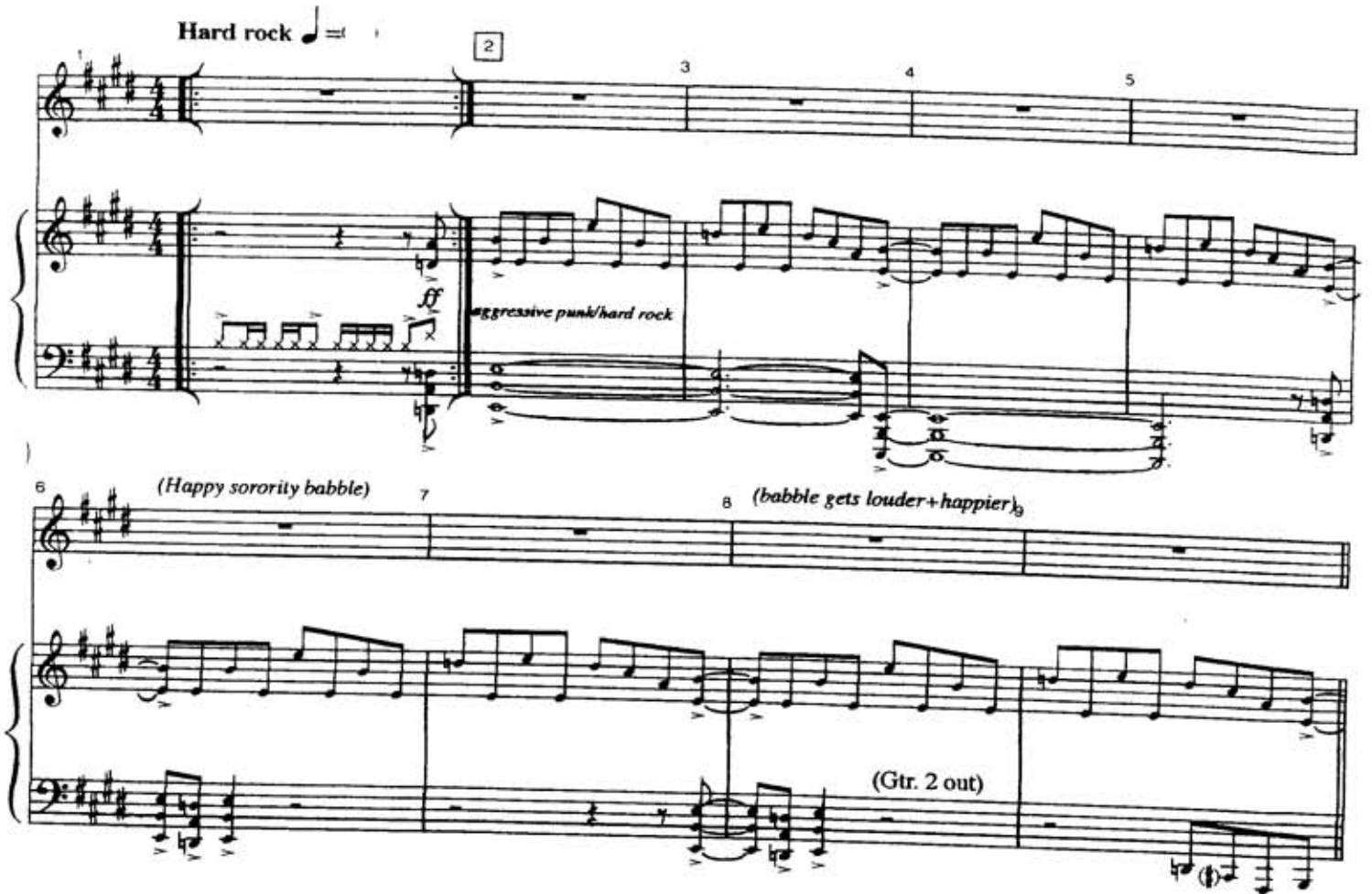
Hard rock  = 1

2 3 4 5

ff aggressive punk/hard rock

6 (Happy sorority babble) 7 8 (babble gets louder+happier)

(Gtr. 2 out)



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.

PILAR:

25 26 27

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

28 29 30 31

**SERENA/
MARGOT/PILAR:**

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

F#add9/A# Bsus

V.S.

132 ALL GIRLS:

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

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

Csus Am F Bb Eb Dm7

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

F C/G F/A G/B (Drs: Tom fill) 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 47

'lly she'll be 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! Ele? Shut Up! Warner?
Shut UP! ENGAGED! OH MY GOD!"

47a 48 48a 48b 49

+Cym.

V.S.

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

SERENA: 54 55 56 57

Light can - dles, and sin - gle file. — Don't for - get to smile. — Losethe gum, Kate, you look like the maid!

58 59 **SERENA:** 60 **SERENA/ MARGOT/PILAR:**

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

KATE:

Sor - ry.

SERENA:

62 63 64 *f*
 OH. MY. GOD. O - mi - god you guys! — Looks — like Elle's — gon-na win the prize! — Shh!

ALL GIRLS: (Whispering)

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

p

65 66 67 *f* 68
p e-ver was a perfect cou-ple, this — one qua... Shhh! — Sh! I'm se-rious!

LEILANI:

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

mf *mf*

V.S.

70 and War-ner were meant— to be!— GIRL 71 Not— once e-ver has he hit on me!— 72

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 - mi-god!—

KATE:

Two, three, four!

F C/G Ab

77 (snaps) 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

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

85 *(snaps ad lib)* 90 91 (to 100)

hood!" _____ Oh _____ my God!— O- mi - god you g...

fp *ff*

ff
D \flat

Detailed description: This is a musical score for a scene. It consists of three systems of staves. The top system is a vocal line for Delta Nus, starting at measure 85 with the instruction '(snaps ad lib)'. The lyrics are 'hood!" followed by a long line, then 'Oh' followed by another long line, and finally 'my God!— O- mi - god you g...'. The score includes measure numbers 85, 90, 91, and '(to 100)'. The middle system is the piano accompaniment, starting with a dynamic marking of *fp* and later *ff*. The bottom system is the grand piano accompaniment, also starting with *ff* and a chord of D \flat . The music is in a minor key and 4/4 time.

DELTA NUS: *(confused hubbub)*
 MARGOT: "...Bruiser, where's Elle?!"
 BRUISER: *(Yaps)*
 MARGOT: "She realized 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?!!..."

V.S.



BRUISER: (Yaps, preferably twice)
MARGOT: (relieved) "Oh sorry, the Old Valley Mall."
(All relieved, then suddenly gasp.)
(GO)

101

ALL GIRLS OH

102

103 SERENA: 104 LATE GIRL 105 ALL GIRLS:

MY GOD, guys: e - mer - gen - cy! — Don't — take the free-way! Hey, wait for me! — No

Db Bbm Cb Ebm

106

107 LATE GIRL 108 DELTA NUS: 109

one should be left a-lone to dress and to — ac - cess - or - ize! O - mi - god — you guys! O - mi - god!

G7 A7 A B C

110

111

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

3. A-OMISE YOU GUYS

Legal by Blonde

112 **Fanfare** 113 114 115 **Rit.** 116

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

f *sim.* *p*

V.S.

More Relaxed

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".

pp

pp

E^b
E^b/D
h₂

C#

Asus4/C

E/G#

A⁶₉

E⁶₉/G#

D⁶₉/F#

B²/E

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.

E⁵/D

C#

Asus4/C

E/G#

A⁶₉

E⁶₉/G#

D⁶₉/F#

B²/E

125

126

127

128 DELTA NUs ad lib "Hi!"s.

So "Bride" is more... im - plied.

SERENA:

There she is!

Bsus

D

E/D

D

E/D

B7

129

ELLE:

130

131

132

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

fp

p

V.S.

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

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

espressivo F C/G F/A G/B

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

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

f C Db Bbm7 Db/Cb Ebm9

141

143

144

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

ALL:

O - mi - god — you guys!

145

SALESGIRL: "Oh, blondes make commissions so easy."

146

147

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

148

149

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

SALESGIRL: "Uh huh."
ELLE: "But the thing is, you can't use a half-loop stitch on china silk. It'll pucker."

ELLE: "And you didn't just get this in because I saw it in last May's [Cosmo]."

Vamp

149 (cut-off on cue) 150 151 152 153 154 155 156

V.S.

Lightly DELTA NUS:
[sotto voce, delighted:]

158 159

Oh my god, o - mi - god you guys!

sfz mp p

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

DELTA NUS:

160 161 162

Elle

pp +Hn

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

163 164 165 166

saw right thru that sales-girl's lies.

p 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

170

MANAGER:

171

allegro (rit) 172

(To ELLE:) 173

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

174

MANAGER:

175

176

177

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

V.S.

75 179 180 **Rit.** 181

It's a gift from me to Elle!

ALL:

Ah!

fp

182 **Slower** **ELLE:** 183 184 185

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

f Ah! Ah ah! **Port.** Ah

ff

21. #1-OMIGOD YOU GUYS

Legally Blonde

186 **Faster**

Andol.

57 188 195

See? Dreams real-ly DO come true. You ne-ver have to com - pro-mise. O - mi-god!!

p *an...* *Oh...* *Oh my Oh!*

ff

p *P* *ff* *F* *C/G* *A^b* *E^b* *E^b*

V.S.

191 (op. ad lib) 192 193

DELTA NUS:

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

ff *fp* *p*

ff Eb Cm Db Fm

194 195 196 197 **ELLE:**

No, I love

cresc.

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

fp *cresc.*

sub. p *cresc.* Ab Eb/Bb Ebsus/Cb Fsus/Db Cb2/Eb

23. #1-OMIGOD YOU GUYS

Legally Blonde

199 200 201

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

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

fp *sfz*

sfz *loco f* *Ebsus/Db*

Db/F *Fsus/Gb* *Absus* *Bb7sus*

202 203 204 205

O-MI-GOD!!!

O-MI-GOD!!!

Mod, N/E

sfz

Fsus/C *Eb/Bb* *Absus* *Bbsus/Gb* *Db/F* *Eb*

Tutti

CUE:
(Doorbell)

TRANSITION TO "SERIOUS"

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

Fanfare
detached (not staccato)

1 2 3 4 5 6

f warmly *Rit.*

A/E D/E A/E Dm/E Bm7 A/E D/E A/E Dm/E Bm7

A Tempo
WARNER ENTERS

7 8 9

Db Bbm7

10 11 12 13

Rit.

E \flat 6 E \flat sus4 A \flat 2 E \flat 7 (no 3)

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."
 WARNER: "Elle..."

Gently
(Tri, or sim sound for glasses clinking)

14 15 16 17 18 19

p F2 G Am F2 G C F2 G C

Attacca
"SERIOUS"

SERIOUS

(Warner, Elle)

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

(2nd x only)

1 2 3 4

KBD (PNO/STRS PATCH?)

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

Annotations: *Celeste?*

5 **WARNER:**

6 7

We both know why we're here; — I see it in — your eyes. I guess it calms my fear —

(*Sua*)

(These first 4 or 8 bars of verse 1's RH may be tacet)

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

8

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

9 10

Ab/C Eb⁵ Fm Ab/C

11

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

12 13

Eb⁵ Eb/G Ab Ab/D^b

14

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

15 16

Ab²/C G^bMaj7 Eb7sus4

Λ

Λ

Bass gliss?

So ba-by give me your hand...

I've got some dreams to make true.

B \flat sus2

C⁵

Dm

F/A

B \flat sus2

C⁵

F

20

21

22

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

F/A

B \flat sus2

C⁵

Dm

F/A

23

24

25

26

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

B \flat

F/C

D \flat

E \flat

E

F \sharp

B

V.S.

ELLE: 27 I ne-ve: thought that I...

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

ELLE: 29

WARNER: 3 Mm hm... 31 Mm hhm... 3 Yeah!...

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

32

Mmm... 33 Uh huh... 34 Yeah!...

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

41

Oh, _____ Here's my hand! Here's my hand! _____

42 43

Oh ba-by give— me your hand! I've got some dreamsto make true!

C_b^{sus2} D_b^5 $E_b m$ G_b/B_b C_b^{sus2} D_b^5 G_b

44 45 46

We both have dreams to make true! _____ Oh yes I un-derstand!

I know that you'll un-derstand, _____ It's _____

G_b/B_b C_b^{sus2} D_b^5 $E_b m$ G_b/B_b C_b^{sus2}

47 48

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... 7

C_b $G_b^{(add9)}/D_b$ D E_{sus} E

Disco! (same tempo)

49 Se - ri - ous! 51 Se - ri - ous!

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

(wah gtr + hi-hat 16ths, etc)

A/E D/E A/E D/E

52 Ah... 53 Ah... 54 O-

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

Em7 DMaj7 A/C# G/E

55 kay! 56 Ah, 57 You— and I...

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

D/E

Broadly

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

ELLE:

59

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

G♭Maj⁷

A♭⁵

B♭m

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!"

Sourly

61

62

63

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

64

65 *ELLE begins to cry.* 66

67

68

I'm gonna need somebody

70

[Sniff]

Se - ri - ous! (wah gtr + hi-hat 16ths, etc) Less of a Ma - ri - lyn, more a Jack - ie... Se - ri - ous!

[Sniff]

72

73

74

WHAT? [sob!] [gasp]

Some-bo-dyclass - y and not too tack - y... Okay, that came out wrong. Ba-by, let's both be strong!

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."

Dictated (go as she turns upstage)

WARNER:

(Elle sobs)

72

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

80 81

p C^b sus2 Ebm C^b sus2 G^b

A tempo

82

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

83 84

G^b/B^b C^b Ebm G^b/B^b

Rit.

WARNER: "Check, please."

85

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

86 87

C^b G^b/D^b D E G^b sus 4 G^b 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

$\text{♩} = 95$

Play 4X

Musical notation for measures 1-5. Measure 1 is marked with a box containing the number 1 and the instruction 'Play 4X'. The notation includes a vocal line with rests and a piano accompaniment with chords and eighth notes.

Musical notation for measures 6-9. The vocal line continues with rests, and the piano accompaniment features a rhythmic pattern of eighth notes and chords.

Musical notation for measures 10-13. Measure 10 is marked with a box containing the number 10 and the text 'DELTA NUS:'. The vocal line includes the lyrics: 'Daugh - ter of Del - ta Nu, Sweet - heart, it's been twelve days!'. The piano accompaniment provides harmonic support for the vocal line.

15 MARGOT: 16 17 DELTA NUS:

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

18 19 20 21

22 PILAR: 23 24 MARGOT:

I think he should be shot. I

SERENA:

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

25

do.

Ad lib arguing

27

SERENA:

PILAR: "...3 words: Spring Break, Casio!"

(Cutoff as Elle enters)

Well, you're a slut.

The musical score consists of three staves. The top staff is a vocal line with lyrics "do." and "Ad lib arguing" above it. The middle staff is another vocal line with lyrics "Well, you're a slut." and stage directions "SERENA:", "PILAR: '...3 words: Spring Break, Casio!'", and "(Cutoff as Elle enters)" above it. The bottom staff is a piano accompaniment with treble and bass clefs. The music is in a key with three flats and a 4/4 time signature. There are double bar lines and repeat signs throughout the score.

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* *fliss.*

V.S.

Brightly ♩ = 126

ELLE:

Musical score for measures 1-5. The vocal line starts with a rest, followed by the lyrics "What you". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A dynamic marking of *ff* is present. A *Suo* marking is above the piano part.

Musical score for measures 6-9. The vocal line contains the lyrics: "want, War - ner, what you want is ME. But you need to see me in a brand new do main. Well it's plain, tingly guitar? glock thing? high kbd?". The piano accompaniment includes a "Drum groove" in the left hand. Chords are marked as *Bb*, *mf Cm Bb/D*, *Ebm Db/F Gb*, *Db Absus Ab*. A *Drs simile* marking is present.

Musical score for measures 10-13. The vocal line contains the lyrics: "War - ner, in a diff'rent set - ting, you will see you're get - ting All of this PLUS a brain! I'll". The piano accompaniment continues with the same harmonic structure. A *Simile* marking is present above the piano part.

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

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

18

Am/E

F7sus4 F7

Bb

Bbsus

19

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

20

Gb

Db/Ab

Absus/F

4. #3-WHAT YOU WANT (Pt. 1)

Legally Blonde

ELLE: 22 23

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

GIRLS: 8va

What You Want! What You Want! What You Want— Is right in

Dreamgirls!

Bb Bb/Ab GbMaj7 Ebm7

24 25 26

front of you, Front of you!— It's clear. Right here.

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

8va

Gb/Ab Bb Bb/Ab GbMaj7

27 28

Is right in front of you, Front of you!—

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

(8va)

Ebm7 Gb/Ab

29

ELLA:

30

31

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

GIRLS:

Step Two?

sub. p

32

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

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

8va

D#m7(b5)

(b) ^

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—

Csus C

44

45

46

— on my side— I can't lose,—

And Har- vard can't— re - fuse—

A love so pure and

Csus C

47

48

KATE:

49

true...—

Don't law- yers feel love too?

E - ven if they do: What you

Bb add 9 / Eb

pp

E7sus4

F7susA

51 52

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

mf Cm Bb/D Ebm Db/F Gb

Drum groove

Drs simile

53 54 55

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

mf Cm Bb/D

Db Absus Ab Bb

56 57

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

mf Ebm Db/F Gb Db Absus Ab

5a

59 60

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

Eno3 E7sus4 A/E

61 ELLE: 62 KATE:

Don't sup - pose you know the Pope? Oo, nope. Too bad, — 'cause that would

Am/E F7sus4 Bb Bbsus

63 64

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

(8va) Gb Db/Ab Absus/F

55

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

8va

Dreamgirls again,
drums more R+B

Bb

Bb/Ab

GbMaj7

Ebm7

68

69

70

front of you,

Front of you! —

KATE:

front of you,

Front of you! —

What you want!

No, really: go.

GIRLS:

front of you,

Front of you! —

What you want!

Girl, you go!

What you want!

8va

Gb/Ab

Bb

Bb/Ab

GbMaj7

71 ELLE: Is right in front of you, Front of you!_____

72 KATE: Is right in front of you, Front of you!_____

GIRLS: Is right in front of you, Front of you!_____

What you want_____ is right in front of you, Front of you!_____

(8va)-----

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

ELLE: "Yes, Daddy, Law school."

74

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

76

77 Vamp

78 DAD: What you

79

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

81

82 whole lot of swag. — And, hell, why? — 83 But ton, when you can stay right — here, 84 Pur-sue a

85 MOM: film ca - reer? — How 'bout a 86 DAD: nice Bir - kin bag? Yes! The

V.S.

12. #3-WHAT YOU WANT (Pt. 1)

Legally Blonde

88 89

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

Ab GbMaj7 Db/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#m/E A7sus Dsus2 Bb 3

93 94 ELLE: (4)M

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

F/C Bb A gliss.

p/v

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...

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

101 102

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

E^b add 2

V.S.

103

MOM:
DAD:

104

MOM:
DAD:

in!
GIRLS:

Make the grade,

And it's paid.

What you want!

What you want!

Dreamgirls again,
drums more R+B

8va

Bb/Ab

GbMaj7

105

MOM:
DAD:

106

107

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."

(*8va*) What you want is right in front of you,

Front of you!.....

Ebm7

Gb/Ab

fp

Bright Reggae (Swing 8ths)

d = ♩

108

109

110

111

112

8va

p

ENSEMBLE: 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

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

KATE: "134. Not good enough. Try again." ENSEMBLE:

—WHAT U want? U wanna be strong! Be strong! Whoa! GO!

Dance hall (straight 8ths)

124 GRANDMASTER CHAD: What U want, U wan-na be groov-in, bump-in, shake da room?— What U want, U wan-na be

V.S.

127

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

130

Bright Reggae (Swing 8ths)

131 ELLE: HOLD ON. KATE: "151. Still not Harvard material." GO!
 132 133 133a 134 KATE:
 ALL: What U want? U wan-na hold on! Whoa!

135

ELLE: LOVE! I'm do - ing this for Love, — And
 GRANDMASTER CHAD: WHAT U want, U wan-na be breath-in' in the health-y air? — WHAT U want, U wan na be

139 140

that's how I'll sur - vive... (Handing test to KATE) Here you go.

chas-in' him and he don' care? WHAT U want, U wan-na ig - nore the pi - ty in their looks?

triple

141 (to passing STONER) 142 143

I said no! Go a - way! Right

WHAT U want, U wan-na say "Sor-ry, got to hit me books"? WHAT U want, U wan-na be

Ben Folds/Ringo Starr feel

ELLE:

pp

Bass gliss

144 145 146

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

sit - tin' like a lone - ly child? WHAT U want, U wan na be driv-in' all the fel - las wild!

V.S.

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?...

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

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

155 156

FIVE...

fiive...

fiive...

5 5 5 5

ATTACCA
"What You Want" Part 2

WHAT YOU WANT (Part 2)

WINTHROP: "So gentlemen, Sundeep Padamadan and Adam Cohen are a yes for Harvard Law."

LOWELL: "Outstanding."

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

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

Music and lyrics by
LAURENCE O'KEEFE and NELL BENJAMIN

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

Smooth + Gentle, jump on Q to m. 9

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 the letter of recommendation from Oprah Winfrey."

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

LOWELL: "Multiculturalism!"

WINTHROP: "Excuse Me?"

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

PFORZHEIMER: "...Multiculturalism! Exactly!"

WINTHROP: "Gentlemen PLEASE! This is Harvard Law School, not match.com. Oh! What a shame! She didn't bother sending in a personal essay..."

[GO!]

14

LOWELL:

15

WINTHROP:

Good ness me!

Se - cu - ri - ty!

CHORUS:

CHORUS:

What you want!

What you want!

8va

C#

C# / B

AMaj7

16

17

17 A

ELLE:

I'M: What you

WINTHROP:

WHO ARE YOU?

CHORUS:

What you want — is right in

(8va)

F#9sus4

8va

18

19

GIRLS & GUYS: 20

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

CHIEF:

trudy guitar? glock thing? hugh kbaf?

We all

Drum groove

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

Drs smile

21

GIRLS & GUYS:

22

23

Thank you!

JETBLUE PILOT

Thank YOU!

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: NOPE! An

one ad - mi - res her And Har - vard should too!— This is NOT a per - sonal essay! 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 Mak-ing clear you must ad mit that Elle Woods—should join the cho - sen— few!— Har-vard.

31

32

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

33 What you want— is right in front of—

34

35

D/A F#7sus4

V.S.

36 + 8va 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

47 48

Ex - hib - it

49 50

51 52

Time for my cross!

V.S.

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

61 Big percussion break 62 63 64

65 66 67 68

69 70 71 72

73 ENSEMBLE: 74 75 76

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

77 Traditional samba 78 79 80 81

Vamp, cutoff on cue

82 83

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

ELLE: How a - bout...

Slower, rubato

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 G⁷

88 89 90 91

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

accel.

C G Am B^bΔ⁷ F/A C

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

8va

F C/E Dm

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

Ooo... Ooo...

(8va)-----

Bb F G/E

98 lieve! — So be - lieve - in what love — can a chieve! —

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

3 99 100 Accel.

Dm Bb Eb

V.S.

101 102 103

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

LOWELL:
Me too!

PFORZ. :
I do! Yes we be-lieve

C7sus4

104 104A 105 106 **ALL:**

WINTHROP:
WEL-COMETO HAR-VARD!

WOO HOO!

in love How 'bout you!

A7sus4

Dreamgirls on steroids

PILAR+MARGOT+SERENA: 108

109

107

Now we're set! Let's go get It's right in

GIRLS:
What you want! What you want! What you want— It's right in

BOYS:
What you want! What you want! What you want— It's right in

8va

D D/C BbMaj7 Gm7

110 111 112

front of you! Front of you!— Now we're done! With step One!

front of you! Front of you!— What you want! What you want!

N.B.

8va

Bb/C D D/C BbMaj7

V.S.

113 114

Is right in front of you! Front of you! _____

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

(8va)-----

Gm7 Bb/C

115 116

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

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

p

mp *cresc.* *f* *sfz*

Dm/C Bb Gm7 D

Quick applause segue

THE HARVARD VARIATIONS

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

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

Bright Marching 4

SDCLIX

"Fanfare"

5

ff

Chords: Cm/Eb Cm F/A F9 Bb/D Bb Eb/G Ab D7/F# D7(b9) Gm D7/A Gm/Bb

(add brass here?)

9

Chords: Cm/Eb Cm F/A F9 Bb/D Bb Eb/G Ab D7/F# D7(b9)

Faster, in 2

12

Low strings arco

Chords: Gm D/F# D Fm6 C/E

Similar.

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

16 17 18 20 **Vamp**

"AARON'S TURN"

21 **AARON:** 22 23 24

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

25 26 27 28

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

29 30 31 32

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

More str's or woods?

33 34 35 36

Aar. Why ho-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

37 38 39 40 41

ENID: Pret-ty impress-ive. Good to know. Yo.

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

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

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

Vamp

PADAMADAN: (vocal last x)

Fm Bb/D Bb9 EbM6/G Ab/C Eb Db/C D/C G7/B G7(b9) Cm

V.S.

"PADAMADAN'S TURN"

42 43 44 45

Pad. my coun - try, My word was law. But

G#m D#7 F#m C#

46 47 48 49

Pad. then I flee Be - cause of stu - pid coup d'e - tat.

Em B A/C# D# G#m D#7 G#m

50 51 52 53

Pad. But here I learn. I make New friends.

G#m D#7 F#m C#

54 55 56 57

Pad. And soon re - turn in bul - let proof Mer - ce - des Benz!

Em B A/C#

58 ENID: 59 ENID:

Enid: Pret ty impress ive, Good to know. E nid Hoopes!

EMMETT:

Aar: Pret - ty impress - ive, Good to know Wel - come to...

AARON:

Pad: Pret - ty impress - ive, Good to know.

F#m B/D# B9 EMB5/G# E A/C# D /C#

V.S.

"ENID'S TURN (pt.1)"

61

ENID:

62

63

Enid

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

64

65

66

Enid

built my self from mud and trees. I fough to clean up their la goonsAnd save their rare en dangered

D/F# Fm6 C/E

67

68

69

Enid

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

Aar.

Pad.

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

70 ENID: 71 72

ENID: BUT now I'm on the legal track, because our country's out of whack, and only women have the

Aar. g...

Pad. g-

Am E/G# E Gm6

73 74 75

ENID: guts to go and take it back. We'll make the government come clean and get more people voting

D/F# Fm6 C/E

76 77

ENID: Green and really stick it to the phallocentric war machine. ENID: "Oh my God, we're like practically twins!" [GO]

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

V.S.

(This is Elle's speech about Sig Ep sweetheart, Shop For A Cause, Beyoncé...etc.)

84 cut on cue 85 86 87 88 89 90 91

EMMETT: "...show you? (He sighs and points the way)
It's in Hauser. Over there, second building on the left."

ELLE: "Anyone know where I can find (consulting roster)
Criminal Law 101 with Professor Callahan &
Warner Huntington III?"

ELLE (preparing to go) "Thanks."

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

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

ELLE: "I could just drop Bruiser off at my room. He'd be happier
there anyway. Bruiser loves Days of Our Lives. [GO ON] I'll see you later then."

But the STUDENTS have gotten up quickly and left.

EMMETT shakes his head, grabs her academic
roster ELLE left behind as she teetered off. EMMETT exits.

108 109 110

111 AARON: 112 112A

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

PADAMADAN:

In my coun -

E7sus4 E7sus4

112 B

113 ENID:

114

Enid: I did the Peace Corps o ver seas in noc u lat ing re fu

Aar: soft - ware codes... That's why I need my law de - gree.

Pad: try My word was law But

try My word was law But

try My word was law But

try My word was law But

115

116

WHITNEY:

117

118

ELLE:

AMBER, VIVIENNE:

Har - vard's the per - fect

Harvard's the per - fect

place for... WARNER!

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

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

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

Harvard's the per fect place for...

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

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

then I flee,

and

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

MALE STUDENTS

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

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

119

ALL:

120

121

Ah

Ah

ELLE:

Scuse me!

sfz Bbm

F/A

+8vb *sfz*

Abm6

122 123 124

Ah

Par - don me!

Com - in' thru!

+8vbl. sfz

E \flat /G E \flat /G G \flat m6 D \flat /F D \flat /F

125 126

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

C \flat /E \flat F7/G F7/A B \flat m F B \flat m

6

8^{vb} 127 128 129 130

FEMALE STUDENTS:

Pret - ty im - press - ive, Good to know. Wel - come to Har - vard... ELLE: "'Hmm? Oh, WARNER!'"

MALE STUDENTS

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

PADA, AARON, EMMETT, WARNER

WARNER:

Prer - ty im - press - ive, Good to know. Wel - come to Har - vard... Elle?!

8^{pa}

f D \flat 9/C \flat D \flat 9 G \flat /B \flat C \flat /E \flat p F \flat B \flat /D

BLOOD IN THE WATER

(Callahan, Elle, Vivienne, Students)

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

CUE:
 [CALLAHAN walks into the room,
 class stops talking,
 Long silence....]

Rapid, colla voce

1 2 3

CALLAHAN: Now when you choose a law ca-reer, the moment you embark: There is that joke you're bound to hear: "A

p Bbm11(b9) Abm6 *p* Bbm11(b9)

4 5 6 7

lawyer is a shark." Ig-nore that. It's simplist-ic and it's dumb. Only some of you will turn out sharks, just

f Abm6 C#m11 F#7 Bm9 Fm11(b9) Bb7(#9)

8 9 **Lazy swing** 10

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

E13 Eb13 AbMaj7 Ab7 Ab6 Ab7 AbMaj7 Ab13 G13 Gb13

V.S.

11

Gentle Broadway lik

12

13

14

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

Musical notation for measures 11-14. The vocal line starts with "Blood in the wa-ter. Kids, it's time you faced:". The piano accompaniment features chords F13 and Bb13.

15

16

17

18

Law school is a waste. Oh yes. Un-less you ac - quire ataste for...

Musical notation for measures 15-18. The vocal line continues with "Law school is a waste. Oh yes. Un-less you ac - quire ataste for...". The piano accompaniment includes chords Eb7sus4, Eb7(b9), Ab sus2/C, E7/B, Eb13/Bb, and Gb13.

19

20

21

22

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

Musical notation for measures 19-22. The vocal line continues with "Blood in the wa - ter. Dark and red and raw. You're". The piano accompaniment includes chords F13, F9, E9, Eb9, D9, Db9, C9, F7b9, Bbm, F7/C, Bbm/Db, and Gb13(b5).

23

24

25

26

nothing un - til — The thrill of the kill — Be comes — your on - ly law.

Musical notation for measures 23-26. The vocal line concludes with "nothing un - til — The thrill of the kill — Be comes — your on - ly law.". The piano accompaniment includes chords Ab/Eb, G+, Ab/Gb, F9, Bbm7, Eb13, and Ab6.

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

27 28 29 30

A kind old

31 **A Little Faster** 32 33 34

grandma took her savings and she sent it... off to your client. All she saved since she was born. Well, he

35 36 37 3 3

prom-ised to in-vest it, but he spent it. On pros-ti-tutes. And her o in. And

V.S.

38 39 CALLAHAN:

port.

WRONG!

AARON:

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

40 41 42 43

This one is a win, unless you're la - zy. Granma's broke! She'll have some hack from Legal Aid. Put her

44 45 46 47

Rit.

on the stand and call her old and cra-zy; Your guy goes free, and he can get you high and laid. Look for the

48 **Faster** 49 50 51

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

Basic stinky swing

F13 Bb13

52 53 54 55

On ly spineless snobs Will quar - rel with the mor - al - ly du - bi - ous jobs! With

(8va) Eb7sus4 Eb9#5

56 57 58 59

Blood in the wa - ter, Your scruples are a flaw.

F13 E13 Eb13 D13 Db13 C13 B13 Bbm F7/C Bbm/DbGb 13(b5)

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

60 61 62 63

Say they

A6/E Dm7(b5)/E A6/E G7 G7 F#9 D/E C#/E A6

65 66 67

of-fer you a bundle for de - fend-ing A famous hit-man for the Ma-fi - a e - lite. Seems he

Bm7(b5) E7(#9) Am6 Bm7(b5) E7(#9) Am6

68 69 70 71

missed his chosen prey, Killed a nun and drove a - way, Running over three cute puppies in the street.

Dm7(b5) G7(#9) Cm2 F#m7(b5) B7(#9) E7(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."

ENID makes choking noises and stands up to advance on Callahan, but he stops her with a raised finger.

72 Vamp quick cut-off on cue 73 74 75 CALLAHAN: Oh dear!

77 78 79

I fear my comment has of - fend - ed. ...Hard to argue, tho' when you're too mad to speak. Your em-

Bm7(b5) E7(#9) Am6 Dm7(b5) G7(#9) Cm(+7)

80 81 82 83

ployment will be ve-ry quickly end-ed Once they see how your e-motions make you weak. So what's my

F#m11(b5) B7(b9) E9 Bm7/F# F7(b5)

V.S.

[84] Lift! Tempo di Marcia

85 86 87

point? I run a billion dol-lar law firm, And I hire four new interns ev'-ry year. From this

C/G Caug/G F/G Eb5/G G C/G Caug/G F/G Eb5/G G

88 89 90 Rit.

class I will se - lect four young sharks whom I re - spect, And those four will have a GUARANTEED CA-

Db/Ab Db6/Ab DbMaj7/Ab Bbm/Ab D/F# F7(b5)

91 slower, but non-rubato 92 Rit.

REER. Do you fol - low me? So I wan - na see... what?

(straight 8ths)

E7 Eb7 E7 A13 G#13 G13

82

Tentatively

94

CALLAHAN:

95

poco a poco accel.

96

Ex-act-ly.

Let the games be-gin.

STUDENTS: (terrified)

...Blood in the wa-ter?

Mm...

F#7

B13

97

98

99

100

Four of you will win...

But just those four with a dor-sal fin. Yes!

Mm...

Mm...

Oo...

Oo..

Oo!

Oo!

DΔ7/E

E7(b9)

A/C#

F7/C

B9

E7

G13

Happily, con moto

101

102

103

104

Blood in the wa-ter. So bite and scratch and claw...

Blood in the wa-ter, Ooh

F#13

F#13(b9)

G13(b9)

A13(b9)

A13(b9)

B13(b9)

B13(b9)

C13(b9)

BmF#7/C#

Bm/D

G13(b5)

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!"

105 106 107 108 109

A 6/E D 7 A 6/E G 7 G 7 F #9 D/E C #/E A 6 *simile*

cut on

ELLE (cont.): "I wanted to answer the puppy question." [OUT]
CALLAHAN: "But I'm asking you about the assigned reading."
ELLE: (laughing) "Okay, who assigns reading for the first day of class?"

Some of the class laugh, but most flinch.

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

110 111

CALLAHAN:
let us

112 **Colla voce** 113 114 115

say you teach a class at Harvard Law School... A po - sition that you're just-ly proud a - bout. But a

p Bm 11(b9) Am 6 Dm 11(b9) Cm 6

116 117 118

girl on whom you call Has- n't read the case at all. Should you let it go, or...

VIVIENNE:

No. I'd throwher

F#m11(b9) E 6/B F13

119 120 CALLAHAN:

Huh... ...All right then:

[the CLASS gasps.]

out.

A13 Ab13 G13

V.S.

121

Slowish

poco a poco accel.

122 123 124

You heard your class - mate. You have just been tailed. She

STUDENTS:
Ooh... Ooh...

F#13 /G# /A /A# B13 /C# /D /D#

125

Rit.

126 127 128

cut your throat, so grab your coat, Yes, you've got guts, But now they're spilled! Your...

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

E13 /F# /G /G# A Δ9 E7/B C°7 A9/C# Dm7 G7+

129

Strut!

poco accel.

130 131 132

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!

G#7 A#m11 Bm6 G#7/B# C#m G#7/D# C#m/E A13(b5)

133

Big hard swing

Handwritten notes: *Ke + J... 134*

if you return, — Be rea-dy to learn. — Or is that un-fair, — Oh, wait, I don't care. — That's

134 135 136

B⁶/F[#] F⁰7

137

138

139

140

just how I rule, — In life as in school, — with fear and shock and awe! — You're

Ooh... Ooh... Ooh, Awe!

E^Δ7 E^b7 G^{#m}/B E^b7/B^b G^{#m} F⁰7 C^{#9}

Krupa, baby

141

142

143

no - thing un - til... The thrill of the kill...

Blood in the wa - ter! Blood

B⁶/F[#] G^{#m}6

144

Big Finish!

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

Gm/G# G#o7 Gm/G# G#m C⁹ C^{#9} Gm(+7) Eb7/F#

147

148

149

150

Your on - ly law! — Blood in the wa - ter! — Blood in the wa - ter! —
 Blood in the wa - ter! — Blood in the wa - ter! —

B⁶ B^{+/D#} E⁶ Gm Δ7 F#13^{b9} B⁶ B^{+/D#} E⁶ Gm Δ7 F#13^{b9}

151 152 153 154

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

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

8^{va}

B⁶ B⁺/D[#] E⁶ Gm Δ⁷ F[#]13^{b9} B⁶ B⁷/D[#] EMaj⁷ B/F Gm(Maj⁷)/B^b B⁶

POSITIVE

(Serena, Margot, Pilar, Elle, Greek Chorus, Vivienne, Warner)
(3/21/07)

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

Funky hi-hat groove

ELLE: "Margot? Serena? Pilar? What's going on?"
SERENA: "Honey, this is a tragedy, and every tragedy needs a Greek Chorus!" [GO]
MARGOT: "We're here to help."
SERENA: "But we're not actually here. We're just in your head." [GO]

1 Ah... Ah... Ahh! GREEK CHORUS!

Vamp

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

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

8 MARGOT: 9

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

C5 C7sus4 Dm11 Bb2/D

10 P+M+S: 11 ALL GREEK CH:

Cheer up, chin up, it's time to bring a happy attitude! Keep it

Cm11/Eb Fsus4 Gsus4

12 MARGOT: 13 ALL GREEK CH:

Positive! As you slap her to the floor! Keep it

Ab Ab/C Db Ab Eb7sus4

14 SERENA: 15

Positive! As you pull her hair and call her "whore"!

Fm7 Ab/C Db Ab2 Eb7sus4

16 **PILAR:** You can take her in a fight. 17 **MARGOT:** You and he will re - u - nite.

Fm Gb2 Eb7sus4

18 **P+M+S:** You know we're right: 19 **ALL GREEK CH:** We're Po - si - tive! **KILL HER!**

FbMaj7 Gb Ab

GREEK CH. AD LIB (variously)
"Beat her up! Pull out her nails!
Eat her heart! Yay revenge!"

20 **YAAAAGH!** 21 **ELLE:** Girls. Girls.

FbMaj7 Gb Ab FbMaj7 Gb Ab

22 **ELLE:** Vi - o - lence is ne - ver wise. 23 Not the way to win - back guys.

C5 Bb5 C5 Bb5

24

25

A-ny way she's twice— my size.—

Who's got a plan B?—

PILAR:

Me!

C5

F2/A

Bb5

26

PILAR:

27

Look at her, she's like— a nun!—

Show him you are WAY— more fun!—

C5

C7sus4

Dm11

Bb2/D

28

29

ALL GREEK CH:

Bust out the lap dance!, and you've won!—

You off the hiz— zle, G!

Keep it

ELLE:

What?

Cm11/Eb

Fsus4

Gsus4

30 ALL GREEK CH: MARGOT: 31 ALL GREEK CH:

Po - si - tive! ——— Yeah! Let out your in - ner freak! ——— Keep it

Ab Ab/C Db Ab Db Eb7sus4

32 PILAR: 33

Po - si - tive! ——— Miss pris - sy pants — won't last a week! ———

Fm7 Ab/C Db Ab Db Eb7sus4

34 SERENA: 35 MARGOT:

You will whet his ap - pe - tite! ——— You and he — will re - u nite! ———

Fm Gb2 Eb7sus4

36 P+M+S: ALL GREEK CH: 37

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

FbMaj7 Gb Ab

38 39

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

FbMaj7 Gb Ab FbMaj7 Gb Ab

40 Vamp (Out on 1 or 3)

41 42

ELLE: "Omigod, you're making me sick."

VIVIENNE: "...Really? Are we? Warner, let's take this back to my place."

43 P+M+S: 44 ALL GREEK CH:

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

47 **MARGOT:** **PILAR:** 48 **SERENA:** **ALL GREEK CH:**

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

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.

51 **P+M+S:** 52 **PILAR:** **ALL GREEK CH:**

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

53 ALL GREEK CH: ----- 54

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

Dsus Esus/D Fsus/D Gsus/D

Apsus Bpsus Cpsus Dpsus Epsus Fsus Gpsus Apsus

E_b

55 dance break with whooping 56

E₂ E F# G#m F#/A# G#m/B E

57 58

E F# G#m F# G#m

59 60

F G Am G/B Am/C F

51

52

63

Vamp (Out on 1 or 3)

64

ELLE:

ELLE: "Wait. How is this helping? He's not even HERE!"

ELLE (Cont.): "He LEFT while we were shaking junk!..."

Girls, I'm

65

66

Po - si - tive, —

This is not the way way to go. —

No, I'm

8va

sub p

8va

67

68

ALL GREEK CH:

Po - si - tive, —

It's not help - ful act - ing like a ho. NO?

(8va)

sfz

f

69 ELLE: 70 71 5

All this trash-y carr'yn on: — THAT's the rea-son that he's gone. I need a sa-lon! Girls, I'm

E₉m F₇2 Triangle Ping! D₉7^{sus4} Fill

72 73 3 3

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

ALL GREEK CH: Po - si - ti - ive!

74 75 3

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

ALL GREEK CH: Po - si - ti - ive! — ALL GREEK CH: What?

ELLE:

76 Be - ing blonde and be - ing hot — 77 That got me ex - act - ly squat —

SERENA:

PILAR, MARGOT:

But...

But...

Em

F2

D7sus4

78

Got to show — him I got more to give —

79

80

No! I'm po - sitive!

ALL GREEK CH:

Whoa, whoa, — whoa, whoa! —

8^{va}

V.S.

81

I'm po - si - tive. 82 I'm po - si - tive!

ALL GREEK CH:
You po - si - tive? You're po - si - tive?

8^{va}

83 84 85

You're po - si - tive, really po - si - tive? Po si - tive!

(8^{va})

IRELAND

(Paulette)

Music and Lyrics by
LAURENCE O'KEEFE and NELL BENJAMIN

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

CUE: (PAULETTE) "Do you know the number one reason
behind all bad hair decisions?"

Colla voce but not too rubato

Piano?

1 Love! You're lost with-out your love. 2 Your heart is on the floor. 3 I can help— you, I been— there be-fore. 4

B F#/A# G#m B/D# E6

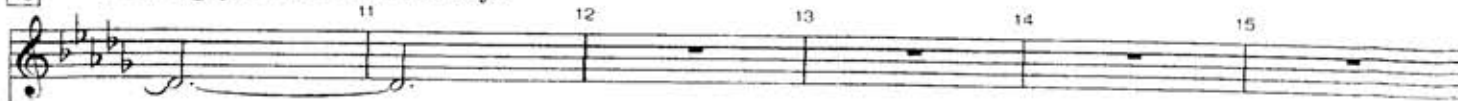
(Paulette clicks the remote at the stereo.)

5 — When I need to re - lax, 6 I just put on some tracks 7 From this 8 C. D. I bought for the store... 9

B/F# D#7/Fx G#m A

V.S.

10 New Agey Celtic music a la Enya

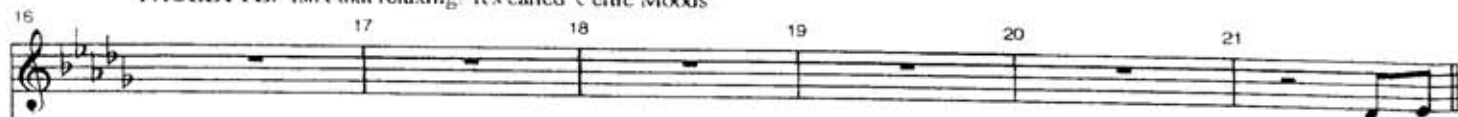


Stately Irish 3/4

(+ off-stage voice)

Db Dbsus4 Db⁵ Ab⁵

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



When I'm

(off-stage voice fades)

Bbm Ab⁷/C Db⁷sus4 Gb⁶ Db/Ab Ab

22 lone - ly or feel - ing de - ject - ed, I play this, and it ne - ver fails. I pre - tend

Db Ab/C Bbm Db/F Gb² Absus4 Ab

30 — that — I'm in... I - RE - LAND. With En - ya. And the whales.

Bbm Ab/C Db⁷sus4 Gb Gb⁶ Gb/Bb

36 37 38 39 40 41

— *whale noises, very slurred pitch* When my

Absus4 Ab Absus4 Ab Absus4 Ab

42 43 44 45 46 47 48 49

te- lephone gets dis - con - nect - ed, And I spend ev - 'ry night a - lone, — I pre - tend

Db Ab/C Bbm Db/F Gb2 Gb/Bb Absus4 Ab

50 51 52 53 54 55

— like — I'm in — I - RE - LAND. — Where the I - rish — bag - pipes

Bbm Ab/C Db7sus4 Gb Gb6 Ab7

56 57 58 59

Poco accel.

drone. — Smell the

Irish Uleann pipes

Db5 Gb/Db Db

90

Flowing

61

62

63

grass as a rain - storm is end - in' Peo - ple

E

F#

G#m

D#m

much pedal throughout

64

65

66

67

smile while I stroll past their farms. With a

E

F#

B

68

69

70

71

72

73

red-head-ed sail-or named... "Brendan"! And we dance. With-out mov-ing our

Bm

Bm⁶

F#m/A

Eb7/Bb

A7(b5)

74

75

76

77

arms. In a

Absus4
Gentle Irish drum

78

Not too fast

79 80 81 82 83 3 84 85

bar once I met this guy De-wey, And he bought me like four-teen beers. And he told

Chords: Db, Ab/C, Bbm, Db/F, Gb², Gb/Bb, Absus4, Ab

86

87 88 89 90 2 91 92 93

me that he was from I-re-land. I lived with him ten years. If I

Chords: Bbm, Ab/C, Db7sus4, Gb, Gb⁶, Gb/Bb, Ab7sus4, Ab

94

95 96 97 98 99 100 101

squint-ed he looked like my sail-or, Through my booz-y delu - sion-al fog. But he

Chords: Db, Ab/C, Bbm, Db/F, Gb², Gb/Bb, Absus4, Ab

102

103 104 105 106 107 108 109

dumped me for some slut named "Kayla". Took my trail-er and took my dog. In

Chords: Bbm, Ab/C, Db7sus4, Gb, Db, Gb⁶

117

111 112 113 114 115

Ire - land they know how to love you! You em-brace in the mist - y I - rish

E F# G#m D#m E F#

116

117 118 119 120 121

breeze! And if your I - rish boy ti - res of you, You're al-

B Bm F#m/A

122

123 124 125 126 127

lowed to shoot him in the knees. ...Hey, YOU

D#7/A# D#7(b5)/A G#sus4 Gentle Irish drum

128

129 130 131 132 133 134 136

look like that post-er for Ire-land: Long blonde hair and that sweet sunny face. ...Oh no

D A/C# Bm D/F# G² G/B Asus4 A

136 137 138 139 140 141 142 143

wait, that's the post - er for Swed-en. Screw it. I'll ne-ver see ei-ther place... But a

Bm A/C# D7sus4 G G⁶ G/B A7sus4

144 **A Hair Slower** 145 146 147 148 149 150 151

girl sweet as you has a fu - ture. You have hope, as each new day dawns. Girls like

D A/C# Bm D/F# G² G/B Asus4 A

152 153 154 155 156 157

Rit. (*fighting tears but failing*)

you al - ways get to see... Ire - land... Give my love to the le - pre -

Bm A/C# D7sus4 G G⁶ Asus4

158 **A tempo or a little slower** (Flood gates open) 159 160 161 **Rit.** → 164 165

chauns. [*Paulette weeps. Elle comforts her.*]

(+ off-stage voice)

D D7sus4 G/D G⁶

(walking bass?)

IRELAND (Reprise)

(Paulette)

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

CUE: (VIVENNE) "See you there."

Handwritten: DONN

PAULETTE: "Oh, you are so borrowin' my secret weapon costume..."

19

20

Safety

22

PAULETTE:

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

37

Poco rall,
38 not too much

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

39 Grandly

40 41 42 43 44 45

guy at that par - ty who loves you! Most of us ne - ver know how that feels!

E_b *B_b/D* *A_b/C* *E_b/G* *A_b* *A_b/C* *F_m/B_b*

46 Molto rall.

47 48 49 50

You go out there and you get some Ire - land! The

B_b *C_m* *A_b/C* *B_b/D* *E_b7^{sus4} E_b7* *sfz A_b*

50a 50b 50c 50d 50e 50f 50g 51 52 (triple stop violin chord stuff)

country of whiskey and Love!

mp *sfz* *Fill* **Swing**

V.S.

Smooth jazz a la So What
Vamp

53 54 55 56

When ELLE enters, attacca bar 69

(repeats should be like a solo section: comping/soloist)

Em9

57 58 59 60

61 62 63 64

CUT ON ELLE'S ENTRANCE

Fm9

OR walking modal bass in F

65 66 67 68 69

Tempo di "Serious"

70 71 72 73

Chords: E_b^{sus2} , E_b^5 , Fm , A_b/C , E_b^5 , A_b , A_b/C

Vamp, attacca on cue #8 - "Serious (Reprise)"

74 75 76 77

Chords: E_b^5 , Fm , A_b/C , E_b^5 , A_b

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

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 at Harvard." [GO]

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

Gentle slow jam

9 10

I held your head when you hurled.

WARNER:

We were like gods back then! — Walk-ing ³ a-mong com-mon men. —

C/E Am C/E

11 12 ELLE: ³

WARNER:

Tell me why can't it be that way a - gain? Dreams don't just...

F G C p

13 14 15 16

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

WARNER:

What?...

Gentle whoosh sound

Db/Gb Db²/F CbMaj⁷ Ab7sus4

Fill

17

3 18 19

You've got your fu - ture all planned, _____ What if I'm standing there too?

WARNER:

Yes I do, _____ guess I do.....

E \flat sus2 F⁵ Gm B \flat /D E \flat sus2 F⁵ B \flat

20 21 22

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

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

B \flat /D E \flat sus2 F⁵ Gm B \flat /D

23 24

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

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

E \flat B \flat /F

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 2 3 4

5 6 7 ELLE: "...cognizant of both those facts." E F# G#m E F# B

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

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

9 10 Dub/Reggaeton 11 ELLE: "She is!" (GO)

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

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

A little faster?

EMMETT: "Hey. Whoa, Elle, what's up, doc?"

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

The piano accompaniment for the first system is in B-flat major. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand. Chords are indicated as BbMaj7, BbMaj7/A, Ab2, Ab/C, and Bb/D. The tempo is marked 'Slowly'.

Colla voce, slow

8 9 10

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

'scuse me? Love led you here?

The second system shows the vocal line and piano accompaniment. The vocal line is in B major. The lyrics are: "Love! I put my faith in Love. I fol-lowed where it led... To my per - 'scuse me? Love led you here?". The piano accompaniment features chords B, F#/A#, and G#m. The tempo is marked 'Colla voce, slow'.

11 **poco a poco accel.**

12 13

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

14 **Accel.**

15

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

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

19 20 21

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

(8^{va})

22

23

rock!...

EMMETT:

Wait, "Go back."

You came

The musical score consists of three systems. The first system has a treble clef staff with a single note and a double bar line. The second system has a treble clef staff with lyrics: "EMMETT: Wait, 'Go back.' You came". The third system has a grand staff (treble and bass clefs) with a double bar line. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

V.S.

24 Dictated

25 26 27

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

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

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

32 33 34 35

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

Andantino with a pulse

36 37 38 39 40 41

est reason I... Okay. I grew up...

ELLE:
Well, why'd YOU come?

Bb F p C/E 8va 8va

42 43 44 45

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

p Db/F Gb2 8va loco 8va

V.S.

46 me all the ways a man can fail. 47 48 49 I got through

(ac. gtr.)

Cb² Gb² Bbm

loco

50 law school by bust - ing my ass; 51 52 Worked two jobs in ad - di - tion to class.

D/F# G²

53 So for give - me for not weep - ing at your tale. 54 55

C² G²

(8va) loco

56 ELLE: "Excuse me, just because you've got a chip on your shoulder - " 57

EMMETT (interrupting): "You're right." 58 Play 2x 59 EMMETT:

There's a

60

61

62

63

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

Piano accompaniment for measures 60-63. The right hand features a melodic line with eighth and quarter notes. The left hand provides a steady bass line with chords. Chord symbols above the staff are Eb/G, Ab2, Bb7sus4, and Cm7. A piano (p) dynamic marking is present at the beginning.

64

65

66

67

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

Piano accompaniment for measures 64-67. The right hand continues the melodic line. The left hand has chords Eb/G, Ab2, Bb7sus4, and Epsus2Eb. Accents (>) are placed over the final notes of measures 66 and 67.

68

69

70

71

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

Piano accompaniment for measures 68-71. The right hand continues the melodic line. The left hand has chords E/G#, A2, F#2/A#, G#2/B#, and C#m. A piano (p) dynamic marking is present. An accent (>) is placed over the final notes of measure 71, which are marked with a 'fill' and two asterisks (**).

72

73

74

75

Chip On My Shoul - der;— You might wan-na get one as— well—

Piano accompaniment for measures 72-75. The right hand continues the melodic line. The left hand has chords F#m7, G# /A, D2, F#m/C#, A, and B7sus4. An accent (>) is placed over the final notes of measure 75.

ELLE: "I'm sorry, but having a chip on your shoulder sounds highly negative."

EMMETT: "Hey, I'm just being honest. When you're not born into privilege, you gotta work twice as hard."

ELLE: "Right. Two jobs plus law school... Wait. Two jobs plus law school? How did you do it? last X vocals"

76

Vamp

77

78

79

Vamp

80

EMMETT:

Well, I

82

A little faster

83

84

85

don't go to parties a lot. Not good use of the time that I've got. Can't spend

(ac. gtr.)

86

ELLE (muttering): "I don't spend hours..."

88

89

EMMETT:

hours doin' my hair or stay'n in shape. But I

90

91

92

93

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

(ac. gtr.)

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

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

98 **With more energy** 99 100 101

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

102 103 104 105

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

106 107 108 109

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

10. #9-CHIP ON MY SHOULDER (Par. 1)

Legally Blonde

111 112 113

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

Gm7 /A /Bb Eb2 Gm/D Bb C7sus4

ELLE: "I don't need a chip on my shoulder! I just need to prove to everyone that I'm serious...!"
 EMMETT: "...In your bunny suit."

114 115 116 117 118 119

p

ELLE: "Dam. Hold on... Okay, the bunny suit was a mistake, but I was clearly misinformed..."

EMMETT (interrupting): "Where are your law books?"

ELLE (O.S.): "What?"

EMMETT: "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. Coulda sworn..."

EMMETT: "May I make a suggestion?"

ELLE (leery): "Sure..."

120 121 122 123 124 125

Vamp

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

Vamp EMMETT:
 (Vox last x) Well, this

"YOU 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.

130 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

8th

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

It's for hair!

A² E/B C#m⁷ E²

cresc.

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

D² A²

gliss.

V.S.

141

A little faster?

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

Fill

145

146

147

148

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

E \flat 7sus4

A \flat /E \flat

E \flat 7sus(b9)

E \flat

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 \sharp

A²

C \sharp m7

151 154 155 156

chance you've been giv en. Why are you not driv en as hell? There's just

E/G# A² Bsus4 Esus E

157 158 159 160

no way a - round it; Got-ta plow thru till you...

ELLE:
FOUND IT!

mf F/A Bb² G²/B A²/C# Dm

161 162 163 164

Been read - ing it hard, I can tell...

Soo.....

Gm⁷ /A /Bb Eb² Gm/D Bb C7sus4

V.S.

165

166

167

168

GREEK CHORUS:

Musical score for measures 165-168. The vocal line begins with the lyrics "...Tis a". The piano accompaniment is marked with a piano (*p*) dynamic. The score is in a key with three flats and a 4/4 time signature.

169

170

171

172

Musical score for measures 169-172. The vocal line continues with the lyrics "gift to be sim - ple, Tis a gift to be free." The piano accompaniment is marked with a pianissimo (*pp*) dynamic. Chord symbols are provided for the piano part: *Db/Cb*, *Gb²/Bb*, *Gbm/Bbb*, and *Db²/Ab*.

173

174

175

176

Musical score for measures 173-176. The vocal line consists of the syllable "mm" repeated. The piano accompaniment includes chord symbols: *Cb/Eb*, *Db/Fb*, and *Cb/Gb*.

ELLE: "Bye, Warner! Have a great Thanksgiving! Say it to your Mom for me! And your Dad! And Grandma Bootsie!"
 EMMETT: "Maybe Grandma Bootsie know, what 'malum prohibitum' means."
 ELLE: "Um? Oh, sorry, Emmett! (*she returns to her studies*) Right? '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

4x 178 179 180

181 182 183 184

ELLE: "An action that's... evil in itself! Assault, murder, white shoes after Labor Day..."
 EMMETT: (noticing her packing) "Good. Where you going?"
 ELLE: "Home, of course. Thanksgiving break, remember?"
 EMMETT: "Interesting."
 ELLE: "What?"

185 186 187 EMMETT:

Safety
Vox last X

pre

F/A

V.S.

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/A^b

Sub

192

193 194 195

going for me - di - o - cre, you've done great What's not

That's not fair!

Ebm⁷ Db/F Gb² Db/A^b *Simil.*

Sub

196

197 198 199

fair is I'm here ev - 'ry night If you're do - in' this, let's do it right! Might I ven -

p

A² E/B C#m⁷ B/D# E

200

201

202

203

(to 222)

ture your va - ca - tion plans can wait? — ELLE: "Aaaargh!"

222

223

224 GREEK CHORUS:

225

226

227

mp Glo... o... o... o... o... o... ri - al

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

228

229

230

231

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

Immediate segue to V.S.
CHIP ON MY SHOULDER PART 2
(646) 279-2648

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) The case of 'Russell v. Sullivan was...'"

ELLE: "Oh, I know this one! Russell v. Sullivan determined that Russell was legally the child's father even though he was just a sperm donor."

PAULETTE: "Gold star!"

1 2 3 4

vamp

p C/E E/G#

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 6 7 8

Play 2X

pp F

ELLE: "You are TOO sweet!"

EMMETT: "It's a real timesaver! It's shampoo AND conditioner in one!"

ELLE (horrified): "Aaaaaaggghhhhh!"

9 10 11 12

p C/E

PAULETTE: "Hair care? I love this guy! So, I'll just leave you alone then... Okay."
(mouths behind Emmett's back) "Keeper!" *(outloud)* "I'll see you later, Elle. Great meeting you, Emmett."
(PAULETTE exits, GO ON)

13 **Play 2X** 14 15 16

17 18 19 20

ELLE: "I thank you. You are so adorable to think of me."
(They hug. WARNER enters.)
CUT-OFF

Safety

(safety symbol)

(in the clear)

WARNER: "Elle- hey- you seen Viv? I've looked everywhere for her..."

ELLE: "What? Um... Yeah, I mean no."

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

(safety symbol)

21 22 23 24 // 25 26 **EMMETT:**

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.

p D² G²

(Bs)

31 32 33 34

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

EMMETT:

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

G² G² Bm

35 36 37 38

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

E^b/G A^b²

39 40 41 42

ELLE:

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

D^b²

Magical slow burn eureka moment
with a poc. a poc. accel.

43 ELLE: 44 45 46

I've been smiling n sweet n thro-rough-ly bea-ten blow-ing my chara...

Chords: C/F, G, Gm7, D

47 Accel. 48 49 50

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

Chords: D9, Ab9, Ab9, =1.7

with intensity

Chip On my Shoul-der makes me smar-ter and bold-er no more

GREEK CHORUS:

Chords: C/F, F, G7sus4, Am

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 C/E F V C 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.

Db/F Gb Eb²/G F²/A B⁷m

V.S.

63 64 65 66 67 68

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

GREEK CHORUS:

GREEK CHORUS:

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

E Dm F G D C D E Dm A D A D7 sus4 *mf* *sfz*

69 70 71 72

Daughter of De - ia Nu... show 'em that you re - no fool...

GREEK CHORUS I:

GREEK CHORUS I:

Daughter of De - ia Nu... show 'em that you re - no fool...

f D/F# D/F#

Musical staff for measures 73-76, showing a melodic line with notes on a grand staff.

Vocal line with lyrics: "Daugh-ter of Del - ta Nu! Go back to school with a big chip on your should".

Piano accompaniment for measures 73-76, featuring chords and a bass line. Chord labels include Eb/G.

Musical staff for measures 77-81, showing a melodic line with notes on a grand staff.

Vocal line with lyrics: "-er!".

Piano accompaniment for measures 77-81, featuring chords and a bass line. Chord labels include D7b9, D7, B7/D, Ab7/D, F7/D, C7#9, and D7#9. Dynamics include *f* and *sfz*.

V.S.

WARNER: "Mister Lattimer was NOT 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."

82 Freely (GO ON)

83 84 85 86 87 88

Ab7sus4 Ab/ Db7sus4 Db7 Gb7/sus4

ELLE timidly raises her hand.

CALLAHAN (CONT'D) "YES, MISS WARRIN."

89 Slower (GO ON) 90 91 92

"but did the defendant keep a log of every sperm emission made throughout his life?"

CALLAHAN: "Interesting. Why do you ask?"

(GO ON) 96

(to 101)

93 94 95 96

(In cell) B

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]

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."

Vamp quick cut-off on cue

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

101 102 103 104 105 106 ELLE:

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

pp *ff*

V.S.

107 108 109 110

god... (...) Oh my

MARG/SE/PIL..

p Wait, hold on, we just won the case?— Elle got all up in Warn-er's face!—

EMMETT: **EMMETT:**

Oh my god... Oh...

p B/h# C/m

111 112 113 114

Accel.

GOD!—

GREEK CHORUS:

I am start-ing to like this place!— Oh my g...

AARON: **WARNER:**

p 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."

Tempo I°

115 116 117 118

Play 2x ?

ELLE exits

CALLAHAN (smells resume): "Dear God, it's scented 3 weeks ago I would've recycled this. Make sure to put it on file."

119 120 121 122 123

Safety (vocals last X)
EMMETT:
Guess she got a

124

125 126 127

p Chip On Her Shoul - der. — May - be some wise man told — her. — "With the

(Ac. Gtr.)
Eb/G Ab Bb/D Cm

128

129 130 131

chance we've been giv - en, — We got - ta be driv - en as hell". — She was

Eb/G Ab Bb² *f* Ebsus Eb

V.S.

132

A tempo

133

134

135

some-thing to see there,— I'm just hap-py I could be—there! First big

136

137

138

139

test and she aced it!— She's so close she can taste— it! And— that

140

141

142

143

Chip On Her Shoul-der... Guess you ne-ver can— tell...

144

145

146

147

148

149

150 EMMETT:

151

f With lit - tle Miss Woods, com - ma Elle! —

gliss.

V.S.

152

GREEK CHORUS I:

153 154 155

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

GREEK CHORUS:

157 158 159

Elle Woods! Woods com - ma Elle!

EMMETT:

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 GREEK CHORUS 1:

EMMETT:

Elle... Woods! Woods com - ma Elle!

ne-ver can... tell!

GREEK CHORUS:

der! Got a Chip on her Shoul -

GREEK CHORUS 3:

Lit-tle Miss Woods lit-tle Miss Woods Lit-tle Miss Woods Lit-tle Miss Woods com - ma Elle!

164 GREEK CHORUS 1:

ff Lit - tle Miss Woods com - ma Elle!

ff Lit - tle Miss Woods com - ma Elle!

(optional extend to end)

GREEK CHORUS:

der! *ff* Lit - tle Miss Woods com - ma Elle!

GREEK CHORUS 3:

ff Lit - tle Miss Woods com - ma Elle!

ELLE REFLECTS (includes RUN RUFUS RUN!)

(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.)

Light and cheerful

The musical score is written in 3/4 time and consists of 14 measures. It is divided into three systems. The first system (measures 1-4) includes a vocal line with rests and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The second system (measures 5-9) continues the piano accompaniment. The third system (measures 10-14) concludes the piano part. The score includes performance instructions: 'Rd 1 & 2 (flutes) OR Vln, Vla (+ K2: Rhodes)' for the first system, 'Vcl pizz.' for the piano part, and '(light tom or other perc)' for the bass line. Measure numbers 1 through 14 are indicated above the staves.

CUE: PAULETTE: "Oh, Rufus, my angel! I love you! Oh, Elle, look at this face!
This is the nicest thing anyone's ever done for me, [CUT OFF] bar none!" [GO]

15 Flute 16 17 18 19 ELLE:

Vln (top), Fl 2 (bottom), K2

Vcl arco, double stop

Wait...was that

K2, Glock

20 **Freely** 21

Law? Is this the point of Law? I'm feel - ing kind of...

K2:solo thru m. 23

Ab/C

22 **EMMETT:** "You okay?" 23 24

high. This is why we all stu - dy and slog: To help the Un - der-

Bbm

Gb

Vln

+K2

Db

Vcl

+Bs

25 26 //27

dog! I so i - den - ti - fy! That's why I...

AARON runs on, interrupting.

Ab/C

Bbm

SO MUCH BETTER

(Elle, Warner, Ensemble)

Music & Lyrics by
LAURENCE O'KEEFE & NELL BENJAMIN
Arr. by
LAURENCE O'KEEFE / JAMES SAMPLINER /
ALEX LACAMOIRE

CUE: (Warner)

"Make this the happiest day of my life."

Allegro; Poco rubato

A

1 ELLE: 2 3 4 5

All of this time — I planned, I'd be pa - tient and you would love — me a - gain. — 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

8va 8va

V.S.

10 *Emmett sees Elle's name on the list.* 11 12 *Emmett starts tapping Elle on the shoulder.* 13

— my whole— world up - side down— try-ing not— to let— you go.— Watch-ing you walk

14 15 *Emmett keeps tapping.* 16 17 *Emmett shows Elle the list.* **Allegro; Rock** ♩ = ~152

— 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?

Kick Bsus Snare E7 A F#m9

22 — Am I e-ven a-wake? — Pinch me now & make sure... — 23 24 25 Ow! Yes! That is my name

26 in black and white! — 27 28 29 May-be I'm do - ing some - thing right... — Wow,

30 I feel so — much bet - ter than be fore! — 31 32 (To WARNER) 33 Oh, War-ner? Sor-ry I've been —

mf *f* *mp* Drs. only Gsus

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 D Gsus

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 D

42 43 44 45

ber when— we spent— spring break— in the hot— tub. ev - ery night? — We said no -

ALL STUDENTS:

Ev - cry night?

sim. *Am7*

46 47 48 49

thing else— could ev - er feel— so right? — Well, THIS might! See - in' my name—

EMMETT, AARON,
ENID, STUDENTS

Snap! *fp* Ooh—

G/B *C* *C#o7* *F* *G/F* *F* *A* *A*

Drs. only *sfz* *A*

V.S.

50

— up on that list? — That beats the first — time that we kissed! — You thought I was dumb?

On that list... Ooh — Whoa, — they kissed?! *p* Oo...

p

Bsus B E7sus E7 Asus A F#m9

54

— Well, I — think that some - body's judg - ment was poor! — See - ing that name

CHORUS:
Ooh — Ah, — Ha, — Ha, — ha ha! See - ing that name

G# C#m G#7 C#m G# C#m BbMaj9

58

59 60

— in black and white — Is like mak-in' love — with you — all night! — No, wait! It feels so

— in black and white — So

Gtrs.

B \flat C \sharp sus C F7 \sharp sus F7 B \flat B \flat Gm 9

62 63 64 65 (calmly)

— much bet-ter, Hel-lo! — Much bet-ter! It's Oh! — Oh! Oh! — Oh! OH! — *mp* Much bet-ter! *f* cause

— much bet-ter? Oh? — Much bet ter? Oh!

A \sharp sus A Dm G9 \sharp sus w/Drs. cont'd.

V.S.

66 67 68

I am so— much bet - ter than be - fore!

Ha, ha, so— much bet - ter...

AARON, HARVARD STUD. EMMA, PADAMADAN, OTHER STUDENTS

Guess she's so— much bet -

mf

f Drs. F/Bb C/F Csus

69 70 71

+ ADD ALL OTHER STUDENTS:

ter than be - fore. Yes, she's so— much bet - ter than be fore!

mf

G D C D F/Bb C/F Csus G D C D

72 ELLE: 73 74

May-be she's what you pre-fer.— But hey, last year I was her.— May-be you will change your mind,—

C⁶9 / A G^{add9} / B G^{add9} / B^b D / A

75 76 77

But you might look up to find.— I've gone on to bet-ter things.— Bet-ter jobs or big-ger rings.—

D⁶ / A^b A^badd⁹ / C C^bMaj⁷ E^badd⁹ / B^b

V.S.

78 79 DELTA NUS pop into view.

I don't have the time to cry... I'm too bu - sy lov - in' my NAME...—

**GREEK CHORUS:
+ OFFSTAGE GIRLS:**
My name—

OFFSTAGE GUYS:

fp

80 81 82

UP! Kind of a cool i - ron - ic twist!

UP! on that list! Kind of a cool i - ron - ic twist!

sfz

Ebsus Absus

83 84 85

Who else can I tell? — Oo, wait! — where's my cell? — Mom will fall on the floor...

GREEK CHORUS:

p Ah, — Ah, — Ah, —

G/B Cm

86 87

Hey, Mom! Look at my name —

GREEK CHORUS:

Ah, — Ah! Hey, Mom! Look at my name —

STUDENTS, EMMETT

G/D Cm/Eb E AMaj⁷

V.S.

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 right! Some thin right!

Your daugh-ter's do - in' some - thin, some - thin right!

B7sus4 B⁷ E⁷sus A

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 -

F#m/A B⁷sus F BbMaj⁷

94

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.

Drs.

C7sus4 C7 F7sus F7 Bbsus Bb Gm9

98

I will be there at eight! When they unlock the door... Oh! Oh! I'll e-ven DRESS

**GREEK CHORUS:
+ OFFSTAGE GIRLS:**

Ah... Oh! Oh! I'll e-ven DRESS

OFFSTAGE GUYS:

Dm/A A/C# Dm A/E Dm/F BMaj9

V.S.

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!

C#7sus F#sus F# Bsus B G#m7

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!

Bbsus Bb Ebm Bb7 Ebm Absus Ab7

110 111 112 113

I am so—much bet - ter... I am so—much bet - ter,

CHORUS:

I am so—much bet - ter... I am so—much!

G#m/B C#7sus C#7 G#m7 C#7sus C#7

114 115 116

I am so— Much bet - ter... Than be-fore!

I am so— Much bet - ter...

fp D/C#

V.S.

117

118

119

120

CHORUS:

CHORUS:

Ah!

Ah!

D AMaj7 D/E

Bsus4 F# E F#

D AMaj7 D/E

Bsus4 F# E F#

121

122

123

Ah!

AH!

D AMaj7 D/E

Bsus4 F#

D E F#

End of Act One

ENTR'ACTE

Music & Lyrics by
LAURENCE O'KEEFE & NELL BENJAMIN
Arr. by
LAURENCE O'KEEFE/ JAMES SAMPLINER/
ALEX LACAMOIRE

Measures 1 and 2 of the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). Measure 1 features a vocal line in the treble clef and piano accompaniment in the grand staff. Measure 2 continues the vocal line and piano accompaniment. A dynamic marking of *sf* is present in the piano part.

Measures 3, 4, and 5 of the piano accompaniment. The key signature changes to two flats (Bb). Measure 3 includes a dynamic marking of *sfz*. Measures 4 and 5 feature a vocal line in the treble clef and piano accompaniment in the grand staff. Chord markings *Ebsus* and *Absus* are visible in the piano part.

Measures 6, 7, and 8 of the piano accompaniment. The key signature remains two flats (Bb). Measure 6 includes a dynamic marking of *sfz*. Measures 7 and 8 feature a vocal line in the treble clef and piano accompaniment in the grand staff. Chord markings *G/B* and *Cm* are visible in the piano part.

9 10

G/D Cm/Eb E AMaj7

11 12 13 14

B7sus4 B7 E7sus A

15 16

F#m/A B7sus F BbMaj7

17 18 19 20

C7sus4 C7 F7sus F7 Bbsus Bb Gm9 Drs.

Musical score for measures 21-24. The score consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The key signature has one flat (B-flat). Measure numbers 21, 22, 23, and 24 are indicated above the vocal staff. Chord markings are placed below the piano accompaniment staff: Dm/A, A/C#, Dm, A/E, Dm/F, and BMaj9.

V.S.

25

26 27 28

C#7sus F#sus F# Bsus B G#m7

29 30 31 32

Bbsus Bb Ebm Bb7 Ebm Absus Ab7

33 34 35 36

G#m/B C#7sus C#7 G#m7 C#7sus C#7

37 38 39

New Tempo

fp D/C#

Segue to #12, "Whipped Into Shape"

WHIPPED INTO SHAPE

(Brooke, Callahan, Warner, Ensemble)

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

BROOKE: "I'm Brooke Wyndham. And this is the CardioWhip 5000.
Welcome back to Waikoloa Beach and our daily commitment to becoming the best you can be!
So grab your CardioWhip 5000... 'Cause if you want to get ripped? You have to get... whipped!"

→ 3

E.P.

sp

7

BROOKE:

8 9

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

mp

10 11 12

work-out's not for you.— I'm talk-in' to the woman who wants it all:— Got-ta pay for what you get.— These

fill

13

14

size 2 clothes don't come to those too la - zy to sweat! I want you -

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.

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!

21

sor - ry, la - dies, no es - cape!... Till you're WHIPPED IN - TO SHAPE!
 Ah, no es - ca - ape! WHIPPED IN - TO SHAPE!
 sub. *p* *f*
 sub. *p* *f*
 sub. *p* *f*
 Fill *f*
 Bass gliss

23

(Cheers, whoops, hubbub) -----

(Cheers, whoops, hubbub) -----

ENID: "Aw!
Why'd you pause it?"

24

25

26

27

"Back Jumps"

WHIPPED INTO SHAPE!

WHIPPED INTO Sh...

WHIPPED INTO SHAPE!

WHIPPED INTO Sh...

(to b.4 of m 29)

28

29

Ac. Pno
Stacc.

Ebm

Bbm/D

F/C

Bbm

30

CALLAHAN:

31

32

Meet our brand new cli - ent, Brooke. You can laugh, — but she's made tons Off her D. V. D's — and book:

Simil.

p Ebm

Bbm/D

F/C

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/D

36

37

38

Till Step-daugh - ter came down-stairs. And found Brooke all cov - ered in his blood!

F/C

Bbm

Eb7(#9) *sfz*

39

If Brooke took a plea, I'd have her out in three to four, — But she

a tiny bit Tchaikowsky

mp

D⁷ Gm/D A/D D

40

41

WARNER: 42

43

BROOKE:

Did she? But it's

claims she did not kill him... ..Let's watch some more.

D⁷ Gm/D A/D

VS.

44

45

46

more than just a work - out, it's a de - fen-sive wea-pon too: Simply wrap it 'round your as-sail-ant's neck then

CHORUS:

Uhh!

mp

Drum smack!

47

48

49

pull 'til he turns blue. You can al-so use the pa-ten-ted han-dle grips— to shatter your attack-er's spine... And

Huh!

Unh!

Drum smack!

fill

50

51

all for three small pay - ments of NINE - TEEN NINE - TY NINE! You'll have him

NINE

TEEN NINE TY NINE!

fill

gliss

52

Whipped In - to Shape! When you get ⁵³grief from a guy, ⁵⁴Just-work it o - ver with this 'til he starts

Whipped In - to Shape! From a guy! O - ver with this

Simil.

55

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!

VS.

58 59 ALL:

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*

Eb/G *Ebm/Gb* *f* Fill Bass gliss

60 (Cheers, whoops, hubbub) 61 62 63 (Cheers, whoops, hubbub)

WHIPPED IN-TO SHAPE! W...

WHIPPED IN-TO SHAPE W...

64

CALLAHAN: "Hands: Who thinks she's guilty?..."
(Interns raise their hands, except for Elle, whose hand was already up and who drops hers.)

65

...OK. Now."

64

65

Ebm *Bbm/Db* *F/C* *Bbm*

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,

p Ebm *Bbm/Db* *F/C*

Simil.

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

Go and place a lit-tle sense In the space be-tween her ears. Not now. I want her

F/C *p* *Gb7(b9) mf* *F#7#9 sfz*

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

81

quote from our de - fen - dant's tape: I want her "Whipped in - to Shape"!

mf *sfz* *mf*

83

CALLAHAN: "To the jail!" CALLAHAN (O.S.): "Enid!"

p
Muted Gtr
Bm

+ hihat or other no-kick pattern
a la Shaft" or "The Crow"

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

97

98

"Nikki starts dancing"

99

100

101

102

Circle, circle, under, over, through, around.

Circle, circle, under, over, through around.

VS.

103 **"Third 8's"** 104 105 106

Circle, circle, un-der, o-ver, througharound.

Chords: Cm/G, Ab/G, Db/G, G7

107 **"Kicks"** 108 109 110

Chords: A/F#, G/F#, F#7

111 **"Final Kicks and Slowdown"** 112 113 114 **Rall.** **BROOKE:**

Left! Right! Left! Right! Left! Right! I want you

Left! Right! Left! Right! Left! Right! **CHORUS:** I want you

Left! Right! Left! Right! Left! Right!

Top melody doubled 8vb?

Chords: Fm/C, Gb/F, B/C, C07/Gb, G

"Trenches!" (key of C minor)
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

No legato

118

119

120 *poco a poco accel.*

To— cry!

You got to Whip it, Whip it, Whip it good! Like

To— cry! If you don't look like you should,

Whip it, Whip it, Whip it good!

VS.

121

122
 pri - son, la - dies, no es - cape! — Till you're Whipped In - to Shape! —

sub. p *F/A* *Fm/A \flat* *f*

Huah! *f* Whipped In - to Shape!

"Boxing"

Big Funk Rock
A tempo I

123

124 125 126
Whipped In-to Shape!

Whip it!

Whip it!

Whip it!

Whip it!

Am

Bm7(\flat 5)_F

Am

Bm7(\flat 5)_F

127 "Shaft"!

128

130

Swipe it swipe it swipe it through, Jack it up, Double jump!

Swipe it swipe it swipe it through, Jack it up, Double jump!

131

132

133 BROOKE:

134

Whip it, Whip it, Whip it, Get WHIPPED IN-TO SHAPE!

mf

Whip it, Whip it, Whip it, Get WHIPPED IN-TO SHAPE!

mf

fp

cresc.

"whoosh-BOOM"

8/6... J

DELTA NU NU NU

(Elle, Brooke)

BAND STARTS @ M. 23

CUE: BROOKE: "Get out of here, all of you. GUARD!"

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

A capella

ELLE: 2

1
2
3
4
5
Who who is the girl with loy - al friends and true? (snap snap)
BROOKE:

... "Who who?" (snap snap)

6
7
8
9
who has a bond be - yond all Kra - zy Glue? (snap snap)
Who can

Who who? (snap snap)

10
11
12
13
sound the call and sis - ters all come through? (snap)
Who! (snap snap) Del - ta

Who? (snap) Who! (snap snap) Del - ta

14
15
16
17
Faster [snap] [snap]
Nu Nu! Nu! Del - ta Nu Nu! Nu! You are a Del - ta Nu! (snap snap) Del - ta

18
19
20
21
22
Nu Nu! Nu! Del - ta Nu! Nu! Nu! You are a Del - ta Nu! (snap snap) snap snap snap snap (etc.)
(Snap until collapse giggling)

OFF TO DEPARTMENT STORE

Legally Blonde

13A

CUE: ELLE: "Come on, let's get out of here " (OR TBA)

Light + staccato throughout

Repeat til cutoff, advance to m. 22

Music and Lyrics by
LAURENCE O'KEEFE and NELL BENJAMIN

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

Musical notation for measures 1-4. The score is in 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes. Chords are indicated as Eb/Db, Ab/C, Eb/Db, Ab/C, and Fm7.

Musical notation for measures 5-8. The right hand continues the melodic line. Chords are indicated as Bbm7, Ab/C, Dbm, and Eb. A '+Fl' marking is present above measure 7.

Musical notation for measures 7-12. The right hand features a more active melodic line with eighth notes. Chords are indicated as E/D, A/C#, E/D, A/C#, and F#m.

Musical notation for measures 13-16. The right hand continues with eighth-note patterns. Chords are indicated as Bm7, A/C#, Dm7, and C/E.

Musical notation for measures 17-21. The right hand features a melodic line with eighth notes. Chords are indicated as Fm7, Eb/G, Abm7, Gb/Bb, and a final chord. A 'Sw' marking with a dashed line is above measure 17.

ELLE: "You trust me, don't you?"
EMMETT: "Of course " ("Implicitly")?
ELLE: "Then don't stop now."

They walk into the Department Store.

Musical score for measures 22-23. The score is written for piano in G major (one sharp) and 4/4 time. Measure 22 consists of a whole rest in both the treble and bass staves. Measure 23 also consists of a whole rest in both staves.

Musical score for measures 23-24. Measure 23 is marked with a box containing the number 23. The score is for piano, featuring a Rhodes piano and Greg's Mark Tree. The key signature is G major (one sharp) and the time signature is 4/4. The piece is in a 2/4 feel. Measure 23 contains a complex melodic line in the right hand with slurs and a '5' fingering, and a bass line in the left hand. Measure 24 continues the melodic line in the right hand, reaching an 8va (octave) mark, and features a bass line with a 'b' (flat) and a '5' fingering. A chord symbol 'DbMaj7/Eb' is written above the first few notes of measure 23. The piece concludes with a double bar line.

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

EMMETT: What is this place.

ELLE: It's called a Department Store.

EMMETT: It's... it's beautiful.

ELLE: Shhh...

1 2 3 4

pp

5 ELLE:

First a deep breath.

Take it all in.

Feel all those ha-lo-gens warm—ing your skin.—

6 7 8

Cb *Gb/Bb* *Abm7* *Gb*

SALESGIRL: (knowingly) Love?

EMMETT: Excuse me?

SALESGIRL: (holding up perfume) "Love".
The new fragrance from Chanel. [Go on]

9 10 11 12 Vamp 13 EMMETT: Oh, No, thank you.

Smell how they pump in pure o - xy-gen? See, they care.

9 10 11 12 Vamp 13

Fb *Cb/Eb* *Cbm/Ebb* *Cbm/Ab* *Db7sus* *Db7*

V.S.

15

16 17 18

I know you're scared, Never-the-less, Think of the peo - ple you want to impress.

mp Cb Gb/Bb Abm7 Gb

19

20 21

Swal - low your pride for me, just nod Yes, and pre - pare!

Fb Cb/Eb Cbm/Ebb

22

23 24

There's some-thing in the air! Ex - act - ly!

EMMETT:
I think it's "Love".

mp F2

25 ELLE:

25

26

28

Here you'll be-come what you're sup-posed to be. You think you can't, but you can! Think

F² C F² G/B C G/B C F²

29

30

31

32

of the guy you want most to be! Here's your chance to make it, So take it like a man!

Em⁷ Am Dm⁷ F/G

V.S.

33 34 35 36

GIRLS:

GUYS: Mmm...

Bb F/A G7sus4 F Eb C Eb² BbMaj⁷/D F/C

37 38 39 40

EMMETT:

What does she want?— Not real-ly sure.— Why can't we leave—things the way—that they were?—

Mmm... Mmm...

E B/D# C#m7(11) Badd9 B

SALESGIRL 2:
"Subtext" By Calvin Klein.

41 Why can't I nev - er say No to her? What's that smell?

42

43 **Safety**

44

Mmm...

Mmm...

sim.

A add9 A E add9 / G# Em6/G

46 Those I don't like. That's kind of neat. Guys who wear that get beat up on my street.

47

48

Ooo...

Ooo...

Ooo...

E B/D# C#m7(11) B B/D#

VS.

49 Still, I've come this far, 50 I can't re-treat in my shell! 51

A add9 E/G# Em6/G

52 I'm in the hands of Elle 53 54 What the hell!

no breath Ah!... no breath

F#sus F#9sus F#7 F#9sus

55

ELLE:

56 57 58

Here you'll be come... who you're sup-posed to be! You think you can't but you can! Think

EMMETT:

Here you'll be come... who you're sup-posed to be! You think you can't but you can! Think

CHORUS:

Ah! Supposed to be! Yes you can! Ah...

Bb⁶ Fadd9 Bb⁶ C/E F C/E F Bbadd9

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

mf
most to be!
Ooh

Am¹¹ Dm Gm⁷
Bass CUE

62 take it like a man! 63 64

take it like a man!

f
Ah, ah, Take it like a man!

Bb/C (Bs. CUE) Eb Bb/D F/C Bb Fm/Ab F

65 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!

Db(b5) Ab/C Db(b5) Ab/C Fm

69

70

71

72

Look at you striking a pose! — Your confidence grows! — You bloom like a rose! —

It's just clothes!

Ooo...

Ooo...

Bloom like a rose!

Bbm *p*

Ab/C

Dbm7

Fb/Gb

73

74

75

76

God I love shop-ping for men! — They walk in a two, — they walk out a ten! —

O-kay, this is nice...

Is THIS the PRICE?

p

Ah...

Ah...

Ah...

Ah...

mp

V.S.

77 78 79

Don't wor-ry, this is my treat. ——— There's some-one I want — you to meet!

Oo... Ah...

Bm A/C# Dm F/G

ELLE+EMMETT: Whoa.
 EMMETT: (Pleased) I look like Warner.
 ELLE: (Pleased) Yeah.
 EMMETT: ...But it's still just me.

80 81

Ah!

V.S.
k

82

83 84 85

That's the best part. — The out side is new. — But now it re- flects. — what's al- rea dy in you. —

p C \flat G \flat /B \flat A \flat m7 G \flat

86

87 88 89

Could-n't change that — if I want-ed to; And I do not. No, thank YOU.

EMMETT:
Thank you.

F \flat C \flat /E \flat C \flat m/E \flat D \flat 7sus4

90

ELLE: 91 92 93

This is no gift. — It's pay-ment in kind. — Cause you saw beyond all the blonde — to my mind. — Oh,

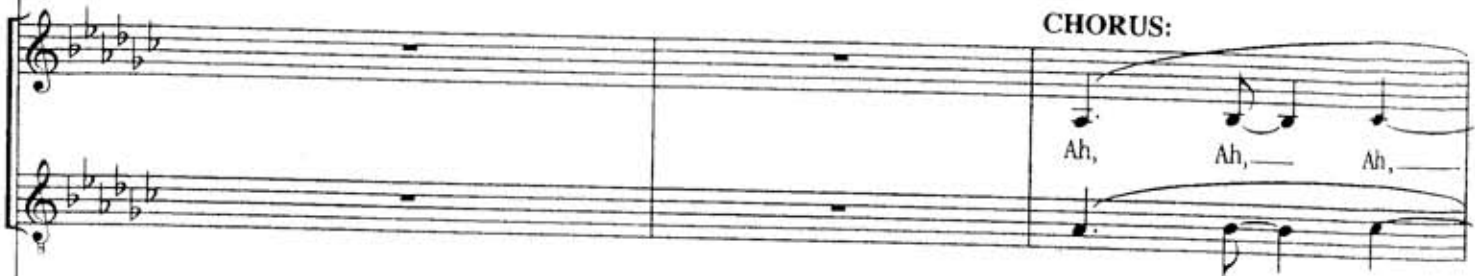
C \flat add9 *p* G \flat /B \flat A \flat m7 G \flat add9

94



we've GOT to buy — this! What are — you, blind? — You look hot! —

CHORUS:



Ah, Ah, Ah,



97

(to Salespeople)

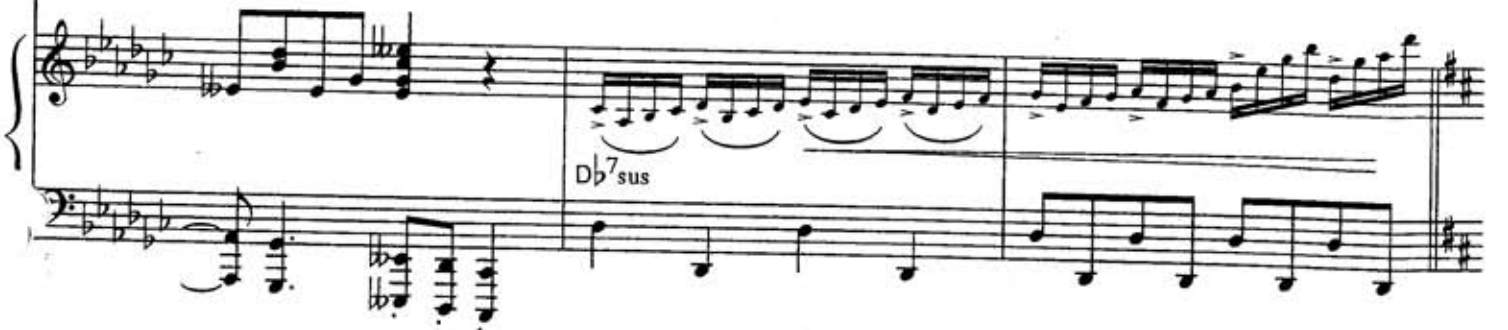
Tiny rall.



Is he not hot? —



Ah, Ah! Ah... he's hot! hot! hot! hot!



A tempo

100

ELLE:

101 102 103

EMMETT:

104

105 106 **Subito p but no rit.** 107

108

109

110

111

Here's your

But when she's stand - ing so close — to me, — I think I like — her plan! —

Em D/F# G6 G#m7(b5) D/A F#/A# Bm

112

113

114

115

chance to make it! — So take it like... — A

EMMETT:

Your chance — to make it... — So take it like... —

Ah... — Your chance — to make it... — So take it like... — a

mf Em⁷

fp
G/A

VS.

116

Rock!

117

118

119

man!

A

man!

A

A "man"?

A "man"...

man!

Ah - men!

A man!

Ah - men!

A man!

ff

120

121

122

123

man!

A

man!

A "man"!

A Man!

Ah - men!

A man!

KYLE THE MAGNIFICENT!

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

KYLE SHOWS UP IN UPS
TRUCK AND CROSSES STAGE
ALL SEXY-LIKE

Heavy funk shuffle

Vamp, cut on cue

CUE TO STOP:
PAULETTE: "There. Now you're
ready for your big trial."

CUE TO CONTINUE:
PAULETTE: "I could use a friend like that."

KYLE: "I've got a package.
For Miss Paulette Buonufonte."

KYLE: "The name's Kyle. This is my new route and the first stop of the day. Kinda cool karma, huh?"

11 (HE walks.) 12 13 14

mf *p*

(on pen clicking)
Tri.

KYLE: "Alrighty, then." [GO]

KYLE: "You have yourself a super day." [GO ON]

15 (HE walks.) 16

f *sub. p*

17 (HE turns around.) 18 19

ff

PAULETTE ACCIDENTALLY
 SUMMONS GREEK GODS
 GIRLS BY ACCIDENT
 BENDING AND SNAPPING

PAULETTE: "Whaddaya talkin about,
 the "Bend and Snap"?"

ELLE: 23

21 22

PAULETTE: "I got nothin' to offer."

PAULETTE bends over (GO!)

GREEK CHORUS: "Oh. My. God.
 Did you see that?/She's got the most perfect
 Bend And Snap I've ever seen. You're a natural!
 Hi Paulette! [OUT]"

The Bend and Snap!

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 ♩ = 118
Play 3x

1 SERENA:
Look at my

Clap

Stomp

3

4 5

ass! Look at my thighs! I'm cat-nip to the guys. They chase my tail, they drool and pant. Wanna

F#5 E5 F#5

VS.

+ MARGOT,
PILAR, ELLE: 7 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 D#7 E7(#9)

11 BEND... And SNAP! (now) Feel how hot it's get-tin'? BEND... And SNAP!

12 SERENA: 13

GIRLS: BEND... And SNAP! BEND... And SNAP!

A7 D7 A7 D7

SERENA:

14

Then when you've got 'em-sweat in',

15

16

Spring—the trap! They cheer—and clap! (clapclap!)

F⁹ Am⁶/E Eb⁹ D⁹

MARGOT:
SERENA:

17

No tight end can de-fend

18

'gainst the BEND... And SNAP!

B7^{b9}/_{#5} E7(^{#9})

PAULETTE:
"Easy for you to say."

19

20 MARGOT:

And you! Girl, if you

A⁷ D⁷ E⁵

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

Vocal line for Pilar, measures 21-23. The melody consists of eighth and quarter notes with various bends and slurs. The lyrics are: "wan - na make the team. Then fake some self - es - teem! The more you jump a - round and scream, Then the".

Piano accompaniment for Pilar, measures 21-23. The right hand plays chords with accents, and the left hand plays a steady bass line. Chords are labeled: F#5, E5, F#5, E5, F#5, E5, F#5.

24

PAULETTE: 25

26

sex - i - er you seem! Yeah. Sor - ry girls, that ain't how I play. This would - n't work if I tried all day.

Vocal line for Paulette, measures 24-26. The melody consists of eighth and quarter notes with various bends and slurs. The lyrics are: "sex - i - er you seem! Yeah. Sor - ry girls, that ain't how I play. This would - n't work if I tried all day."

Piano accompaniment for Paulette, measures 24-26. The right hand plays chords with accents, and the left hand plays a steady bass line. Chords are labeled: 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 \flat 7 \sharp 9 E7 \sharp 9 E7(\sharp 9)

30 **MARGOT:** BEND... 31 And SNAP! 32 **PAULETTE:** Look how good you're get-tin'! BEND... And SNAP!

GIRLS: BEND... And SNAP! BEND... And SNAP!

Ow!

A7 D7 A7 D7

33 **PILAR:** 34 35

I'm bet-un' right now you're sweat-in'!

GIRLS:

Spring— the trap! They'll cheer— and clap! (clap clap)

F⁹ Am⁶/E Eb⁹ D⁹

36 37 **ELLE:**

It's

So de - pend On your friend Called the BEND... and...

B7^{b9}/_{#5} E7(#9)

8vb

38 39

not the time— to o - ver think— Just try it once, he'll buy you a drink!—

40 ELLE drops an object

41 She picks it up w/ c. bene and Snap.

MOUSY CLIENT:
Ex

Musical score for measures 40-41. The vocal line shows rests. The piano accompaniment features a descending line in the right hand and an ascending line in the left hand. Chords F9 and F#9 are indicated.

42
cuse me, would you teach me that?— I'm tired of liv - ing a - lone— with my cat

Musical score for measures 42-43. The vocal line contains the lyrics. The piano accompaniment has a steady eighth-note bass line. Chord G5 is indicated.

44 ELLE: Sure!

45 46 47 CASHIER: Now-a-

Skip bars 45-46 (but don't alter numbering yet please)

Chop bar 48 (but don't alter numbering yet please)

Musical score for measures 44-47. Measures 45-46 are crossed out with a large scribble. Measure 48 is also marked as a chop bar. Chords G9 and Ab7#9 are indicated.

48 days I do dye jobs and curls,— but here is how we did it in the La - ker Girls!—

Musical score for measures 48-50. The vocal line contains the lyrics. The piano accompaniment has a steady eighth-note bass line. Chord A5 is indicated.

3

52

53

Dr whacks

tr

C13#11

B7#9

C13#11

54

55

56

SERENA: 56 A

PAULETTE:

Dr whacks

Dr whacks

Just do it and we'll go a-way! O-

tr

B7#9

C13#11

B7#9

56 B

57 ALL IN SALON:

58

BOYS:

PAULETTE:

(to 72)

K, O K, O K, O K

Bend

and SNAP!! DAMN!

Hey, wait a

starts ff or p, depending on whether we keep the colorist lines

(Triangle roll thru m. 59) -----

72

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'

E \flat 5 F5

E \flat 5 F5

E \flat 5 F5

75

76

77

frick - in' Would you pay for stuff I buy? And bake me cake and pie? And

WICK ED STUNNING.

Yes!

Yes!

E \flat 5 F5

E \flat 5 F5

E \flat 5 F5

78 hold me when I cry? YES! And I will tell you why! I'm too rock-in' to lock a-way!

79

80

BOYS:
SALON FOLKS:

Yes! WHY! Lock a-way!

Chord diagrams: Eb5 F5, Ab7 Bb7, Ab7 Bb7

81 All the boys— come to gawk a-way! Drop-pin' jaws from a block a-way!

82

Gawk a-way! Block a-way!

Chord diagrams: C7 Db7, Db7 D7

83

84

PAULETTE:

Watch - in' how I walk a - way!

We

GIRLS:

We

BOYS:

We love to watch her walk a - way!

E^b (9)

E (9)

85

86

87

BEND.....

AND SNAP!

Now look how hot it's gettin'!

BEND.....

AND SNAP!

BEND.....

AND SNAP!

BEND.....

AND SNAP!

A⁷

D⁷

A⁷

D⁷

fp

fp

88 **PAULETTE:** 89 90

I'm bet-tin' right now you're sweat-in! Spring— the trap! They cheer— and clap! (clap clap)

ALL:

Spring— the trap! They cheer— and clap! (clap clap) -

F⁹ Am⁶/E Eb⁹ D⁹

+8va!

91 **PAULETTE:** 92 93 94

I de-pend on my friend... I depend on my friend...

ALL: **ALL:**

Go Paulet-te! Go Paulet-te! Go! Go! Go Paul-ette!

B7^{b9}#5 F⁹

Big drum solo Big drum solo

95

PAULETTE:

96

97

I de-pend on my friend Called the BEND...

And SNAP!

GIRLS:

De-pend! My friend!

The BEND...

And SNAP!

BOYS:

98

[Gospel style ad libs]

99

GIRLS:

The BEND— AND SNAP!

The BEND— AND SNAP!

100

101

with my new _____ best friend.

The BEND _____ AND SNAP!

The BEND _____ AND SNAP!

A7

D7

F7

102

103

The BEND _____ AND SNAP!

The BEND _____ AND SNAP!

A7

D7

F7

104 105

The BEND — AND SNAP! THE BEND...

A⁷ D⁷ F⁷

106 107 108

KYLE: "Hey, Paulette!
Did I leave my stylus?..."

Paulette's SNAP! hits
Kyle in the nose and breaks it.
Kyle squeals like a little girl
and falls unconscious.

PAULETTE: ...and SNAP! ...Oh, crap.

...and *ff* SNAP!

+8va! *sfz*

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

Move after:
"The waters could get dicey."

"...Let's hope the defense
packed their floaties."

simile

Δ

LOVERS!

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

CUE:
NIKOS: "Brooke and I...were *lovers!*"
(GO)

Dictated

The musical score is for piano accompaniment. It features a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a rest in the treble clef and a series of chords in the bass clef. The first measure of the bass clef contains a chord of F#4, C#5, and G#5. The second measure contains a chord of F#4, C#5, and G#5. The third measure contains a chord of F#4, C#5, and G#5. The fourth measure contains a chord of F#4, C#5, and G#5. The fifth measure contains a chord of F#4, C#5, and G#5. The sixth measure contains a chord of F#4, C#5, and G#5. The seventh measure contains a chord of F#4, C#5, and G#5. The eighth measure contains a chord of F#4, C#5, and G#5. The ninth measure contains a chord of F#4, C#5, and G#5. The tenth measure contains a chord of F#4, C#5, and G#5. The eleventh measure contains a chord of F#4, C#5, and G#5. The twelfth measure contains a chord of F#4, C#5, and G#5. The thirteenth measure contains a chord of F#4, C#5, and G#5. The fourteenth measure contains a chord of F#4, C#5, and G#5. The fifteenth measure contains a chord of F#4, C#5, and G#5. The sixteenth measure contains a chord of F#4, C#5, and G#5. The seventeenth measure contains a chord of F#4, C#5, and G#5. The eighteenth measure contains a chord of F#4, C#5, and G#5. The nineteenth measure contains a chord of F#4, C#5, and G#5. The twentieth measure contains a chord of F#4, C#5, and G#5. The dynamic marking *ff* is placed below the first measure of the bass clef.

ELLE'S CELL PHONE

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

CUE:
CALLAHAN: "Your honor, I request a 10-minute recess."

Freely, a la T-Mobile

(Elle steps outside to the HALLWAY
and answers the phone")

2x

The musical score is written for piano in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat major). The first measure contains a whole note chord (F4, B-flat4, D5). The second measure is marked with a repeat sign and '2x', followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The bass line consists of a single whole note chord (F4, B-flat4, D5) in the first measure, followed by a whole rest in the second measure.

HEY THERE, SEXY!

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

1 (1st one for Nikos) Δ

G \flat 7 C7

2 (2nd one) Δ

A \flat 7 D \flat 7

3 Δ

A7 D7

GAY OR EUROPEAN?

(Elle, Callahan, Enid, Vivienne,
Emmett, Warner, Brooke, Carlos,
Nikos, Ensemble)

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

CUE:

VIVIENNE: "But if she's right..."

ELLE: "And I know I am!" [go]

Tarantella

ELLE:
(stage whisper)

1
There!

2
Right there!

p Look at that

3
tan, well-tend-ed skin!

4
Look at the kil-ler shape he's in!

5
Look at that

6

7
slight-ly stub-bly chin,

8
Oh please, he's gay,

9
To-tal-ly gay!

10
I'm not a -

CALLAHAN:
(stage whisper)

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 (stage whisper)

straight ex - pat - ri - ayte. This guy's not gay. I say not gay. That is the

D/F# D G#7 C#m G#7 C#m

**ENID/VIVIENNE
EMMET/WARNER/CALLAHAN:**

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 **EMMETT:**

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

27
coiffed and crisp y locks! Look at his silk trans-lu-cent socks!

28
ELLE: 2^e 30

mf CALLAHAN:
There's the e-

F#m F#m7/E B9/D# E/G# E A/C#

31
tern al pa ra dox: Look what we're

32

D/F# G#7/B#

33
mf VIVIENNE: What are we seein'?

34
f ELLE: Of course he's gay!

35
p ELLE/VIV/
WARN/ENID: Ohhh.....

36
seein'... *f* Is he gay... or Eu-ro-pean!

37
sfz

cresc. C#m C#m7/B A#m7(b5) F#9 B7sus4 B7 E

VS.

Dictated

39 40

41 ELLE/VIV/ENID EM/WARN/CAL: 42 43 WARNER:Accel. 44 *mf* VIVIENNE:

p Gay or Eu-ro-pean? 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 *cresc.*

45 Happy polka tempo (not too crazy fast) 46 47 48

bring their boys up diff-erent in those charm-ing for-eign ports; They

49 ENID/VIV EM/WAR/CAL: 50 51 52

play pe-cul-iar sports, In shin-y shirts and tin-y shorts.

simple vaudeville fill

5. #16-GAY OR EUROPEAN?

Legally Blonde

54 55 56

Gay or For - eign Fel - la? The an - swer could take weeks! They both

57

58 59 60

say things like "Ciao bel - la" while they kiss you on both cheeks! Oh please.

ELLE:

61 ENID/VIV EM/WAR/CAL:

62 63 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

67 ENID/VIV EM/WAR/CAL:

68 69 70 71 ENID: 72

French go eith - er way! *f* Is he Gay or Eu - ro pe - an, or... *ff* WAIT. WAIT. WAIT. *p* Look at that

73

74

73

Tarantella

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

77

78

79

80

ALL:

met - 'ro het - 'ro jerk. This guy's not gay. ~~no way.~~ ~~no way.~~ *mf* That is the

+8va?

I say not gay

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

8va-----

Gm Gm7/F C9/E F/A F Bb/D

85 hot-tie in that cos-tume is au-to-mat-ic-'ly rad-ic-'ly... **VIVIENNE:** 86 87 88 *cresc.* 89 **ENID:** Certain-ly flirt-in-'ly...
CALLAHAN: *cresc.* **WARNER:** I ron-ic-'ly chronic-'ly... Ge-

90 **GIRLS:** 91 **Molto Rit.** 92 93 94 *f* Gay! Of-fi-cial-ly Gay! Swish-il-ly Gay Gay Gay Gay Dam-mit!
GUYS: *f* net-ic-'ly med-ic-'ly Gay! Of-fi-cial-ly Gay! Swish-il-ly Gay Gay Gay Gay Dam-mit!

Polka! 95 **GIRLS:** 96 97 98 **GIRLS:** 99 100 101 Gay or Eu-ro-pe-an? Is he Gay or Eu-ro-pean?
GUYS: **CALLAHAN:** **GUYS:** **CALLAHAN:** Gay or Eu-ro-pe-an? So styl-ish and re-laxed. Is he Gay or Eu-ro-pean? I think his chest is

102 **VIVIENNE:** 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!

simple vaudeville fill

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) **GIRLS:** 118 119 120 121 122 **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!

123 124 125 126

if he turns out straight, I'm free at eight on Sat - ur - day!

(PRO-GAYS)

Is he

(PRO-EUROPEANS) 127 128 129 130 **ALL:** 131

Or Eu - ro - pe - an? Or Eu - ro - pe - an? Gay or Eu - ro...

EMMETT:

Gay? Gay? Gay or Eu - ro... Wait a min-ute!

132

133

134

135

136

137

Give me a chance to crack this guy. I've an i-dea 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."

138

139

140

141

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

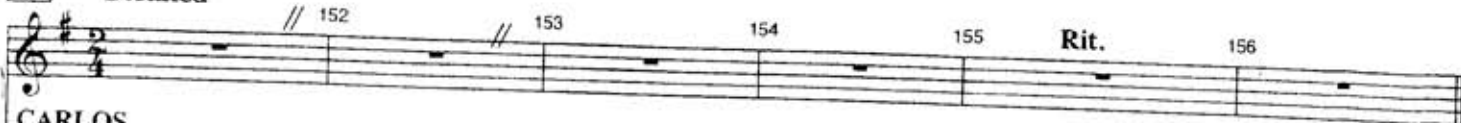
147

148

149

150

151 Dictated



CARLOS
(heavy accent):
"You bastard!"

CARLOS (cont.):
"You lying
BASTARD!"

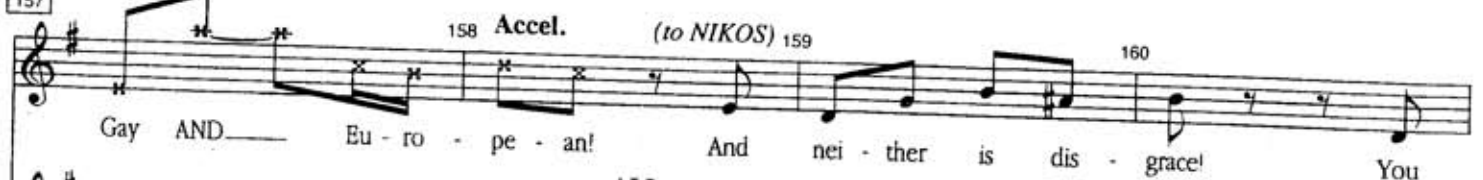
"I have BIG ANNOUNSAMENT!..."

CARLOS:

This man is



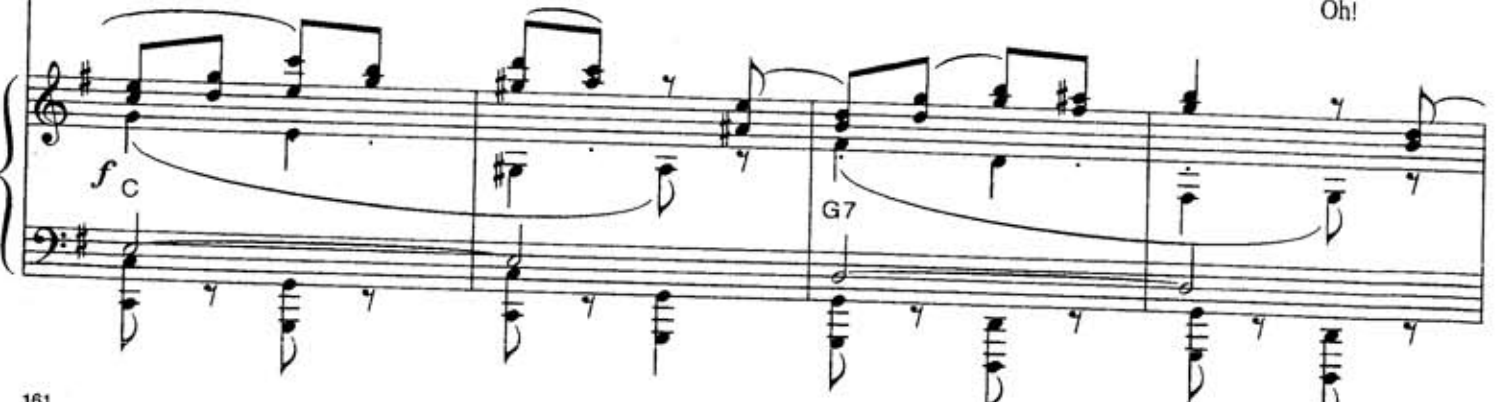
157 Slow



ALL:

Whoa!

Oh!



161



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

Doh!

f C G7 Dm/F E Am7 Dm7 G7/B CΔ7/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 - baret!

NIKOS:

F/A B/D# F7(b5) E7 Am Am/G F/G F9(b5) E7(b9) Im

177 178 179 180 181 182

mp You're wearing Ma - ry Kay! *f* I'm proud to say These man today... ces

straight!

D7

183 184 185 186 187 188 189

Gay! He's Gay! Please! GAY!

GIRLS:
And Eu - ro - pe-an!

GUYS:
And Eu - ro - pe-an!

And Eu - ro - pe-an and GAY!

And Eu - ro - pe-an! And Eu - ro - pe-an! And Eu - ro - pe-an and GAY!

10 191 192 **CARLOS:** 193 194 195 196

HOO - RAY!

GIRLS:
HOO - RAY!

NIKOS:
Fine o kay!m gay!

GUYS:
HOO - RAY!

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

1 **Tempo di Gay** 2 3 4 5 6

7 8 9

The musical score is written for piano and vocal. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a bass line and a treble line. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Tempo di Gay'. Measure numbers 1 through 9 are indicated above the vocal line. Measure 3 contains a circled number '3'. Dynamics include a forte 'f' marking in measure 3 and a piano 'p' marking in measure 5. The second system continues the piano accompaniment for measures 7, 8, and 9.

Musical notation for measures 11-14. Measure 11 is marked with a box containing the number 11. Measure 12 is marked with a box containing the number 12. Measure 13 is marked with a box containing the number 13. Measure 14 is marked with a box containing the number 14. The system concludes with the instruction "(to 19)". The notation includes a vocal line and a piano accompaniment with a dynamic marking of *mf*.

Musical notation for measures 19-22. Measure 19 is marked with a box containing the number 19. Measure 20 is marked with a box containing the number 20. Measure 21 is marked with a box containing the number 21. Measure 22 is marked with a box containing the number 22. The notation includes a vocal line and a piano accompaniment.

Musical notation for measures 23-26. Measure 23 is marked with a box containing the number 23. Measure 24 is marked with a box containing the number 24. Measure 25 is marked with a box containing the number 25. Measure 26 is marked with a box containing the number 26. The notation includes a vocal line and a piano accompaniment.

Musical notation for measures 27-30. Measure 27 is marked with a box containing the number 27. Measure 28 is marked with a box containing the number 28. Measure 29 is marked with a box containing the number 29 and the text "NIKOS/CARLOS:". Measure 30 is marked with a box containing the number 30. The lyrics "Fine, O - kay, we're gay!" are written below the vocal line. The notation includes a vocal line and a piano accompaniment.

LEGALLY BLONDE

(Elle, Emmett)

CUE:

CALLAHAN: "Is that your resignation?...
I thought you were smarter than that.
...Well, 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.

Music and Lyrics by
LAURENCE O'KEEFE and NELL BENJAMIN

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

WARNER: "Well, hel-loo 'Marilyn'! Looks like you'll
make partner now. You've really earned it."

VIVIENNE: "Warner..."

Vivienne exits, Warner follows. Elle is alone. (GO)

1 2 3 4

Cadd2 Em9

5 ELLE: ~~Vox last X only~~

6 7 3 8 9 10

Take back the books and pack up the clothes. Clear out the room and drop

Cadd2 Em9 Cadd2

11 12 13 4 14 15 16

off the key. Leave with what's left of my dig - ni - ty Get in the

G D/C

V.S.

17

18

19

20

car and just go.

21

22

23

24

25

26

Chalk it all up to ex - per - i - ence. They said I'd fail, but I

27

28

29

30

31

32

dis - a - greed. Who could say then where my path would lead? ...Well now I

33

34

35

Poco rit.

May want to col the vox melody in orchestra, gently + warmly

know Back to the sun, James - how bout this bass instead?

Very Gently
A Tempo

3. #17-LEGALLY BLONDE

Legally Blonde

38 39 40 41 42

Back to the shore, — Back to what I — was be fore;

p Eb/Ab AbMaj⁹ Gm/Bb Cm⁷

43 44 45 46 47 48

Back where I'm known, — Back in my own Ve ry small

Eb/G AbMaj⁹ Gm/Bb

49 50 51 52

— pond. Laugh with my —

Eb Eb/G Gb /Db /Bb

53 54 55 56 57 58 59

friends when I arrive — We'll drop the top — and just drive.

Ac. Gtr? Gb/Cb CbMaj⁹ Bbm/Db Ebm Gb/Bb

60 4 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. _____

ELLE arrives at her room, sees EMMETT asleep by her door.

69 **Play 2x** 70 71 72

(1st x loco, 2nd and 3rd x down 8vb?)

ELLE:

74 75 76 77 78

Thanks for your help — and for all you've done. Thank you — for treat-ing me —

With a bit more energy, but still muted

Db2 Fm Db2

79 80

de-cent-ly.

EMMETT:
"What's wrong?"

ELLE:
81 82 83 84

May - be some day — you can vis - it me. Give me a —

Ab2 Db2 Ab/C

85 86 87 88

call, Say hel - lo.

EMMETT:
89 90 91 92

Why? Where are you go - ing?

Gb(b5) Ab2/C

V.S.

89 90 91 92 93 94

Sor-ry I'm letting down ev-ryone. You did your best with a hope-

What brought on this?

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

ELLE: "Callahan hit on me."
 EMMETT: "He what?"
 ELLE: "He kissed me; he fired me; He made it very clear I don't belong."
 EMMETT: "He's wrong. We'll fix it. We'll fight it."
 ELLE: "Emmett, please. I have no reason to stay."

101 101a

know... (She exits through the door and closes it.)

poc. a poc. cresc.

109 **EMMETT:**

101c 101d 101e 101f

What about... Love? I never mentioned love. The timing's bad, I know. But per - haps if I'd made it more

8^{va} - - - 1
be.

Gb/Cb

101g 101h 101i 101j 101k

clear, That you be - long right here, You would - n't have to go.

Gb/Cb EbMaj⁹ Bbm/D^b Ebm

101l 101m 101n 101o **ELLE:**

Back to the sun, -

- Cause you'd know that I'm so much in love...

EMaj7 V.S. mf

With determination

107 108 109 110

Back to the shore, ——— Back to what I ———

AMaj7 G#m/B

111 112 113 114

was be-fore. ——— Lie on the beach.

Please will you o - pen the door? ———

C#m E2 G#

115 116 117 118

Dream with - in ——— reach. Don't stray ———

AMaj7 G#m/B

127 *128 (Elle's note continues loud)* 129 130 (to 151)

just meant to smile. *p*

EMMETT:

If you can

Em G/B *p*

151 152 4 153 154

hear, Can I just say. How much I

C add 2 CMaj9 D add 9

155 156 157 **ELLE:** 158 4

It's not up to me.

want you to stay?

Em G/B

V.S.

II. #17-LEGALLY BLONDE

Legal ly Blonde

159

160 4 161 162 163 164

Just let me be — Le gal ly — Blonde —

EMMETT:

I need you to

F² C² G

165 166 167 Colla Voce 168 169 170

It's not up to me: — Just let — me be — Le gal ly —

stay. —

Em¹¹ FMaj7(b5) CMaj7(b5)

171 A tempo 172 173 174 175 Rall. 176 177 178

Blonde? —

G F G p G

pp

KYLE GETS BANDAGED

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

Gentle, but loud enough
to cover scene changes

Musical score for measures 1-6. The score is in 4/4 time and B-flat major. The vocal line consists of whole rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as Ab⁶/Eb, Gb⁶/Db, and E⁶/B. The dynamic is marked *mf*.

Light funk

KYLE: "...like
unicorns." (to 14)

Musical score for measures 7-11. The score is in 4/4 time and B-flat major. The vocal line consists of whole rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as Eb and Eb⁹. The dynamic is marked *p*.

14

15

Musical score for measures 14-15. The score is in 4/4 time and B-flat major. The vocal line consists of whole rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as E⁹. The dynamic is marked *mf*.

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: "That's all anyone's
ever gonna see."

Allegro (♩ = 160) **VIVIENNE:** "That's not what I see."
ELLE: "Vivienne?"

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."

1
2 **Vamp**
3
E[♭]sus
E⁷sus

4 **VIVIENNE:**
5
6
I used to pray — for the day you'd leave. — Swore up and down — you did not
D^{sus2} A^{sus}/F[#] D^{sus2} A^{sus2}

7
8
9
be- long. — But when I'm wrong — then I say I'm wrong, And I was wrong
D²(add#4) A²/C[#] A

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

D sus2 A sus2 D sus2 A sus2

15 16 17

and run. You proved it to me, now show ev - 'ry-one what you can do.

D2(add#4) A²/C# A

18 **+ ENID:** 19 20 **STYVIENNE:**

And you look great in dark blue! _____ Get back in the game,

GIRLS: Oo...

BOYS: Oo...

G F#7sus4 D/F# D D/A BbMaj7

22 23

Back on the case. _____ Take a good look _____ at my face:

Oo... Oo... Oo...

BbMaj9 Am/C Dm F/A

24 25 25

I'm not a fool, — And, as a rule, — I do not

Oo.. Oo oo! Oo... oo...

BbMaj⁹ Am/C

27 28

bond... — But I see a star,

Ne - ver known her to bond! — Oo

F F/A Ab Ab/C DbMaj⁷

29

30

31

You're my new muse, — You've got the BEST — frick-in' 'OES!

sha la la, Oo, — sha la la Oo, — sha la la Oo!

DbMaj7

Cm/Eb

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
Sha la la la — la la! YOU lit a fuse, ————— So go show 'em who's

37

Ab Fm GbMaj⁷ DbMaj⁷

38
Le - gal - ly... // 39

ELLE: "Sorry, Vivienne. You keep it. I'm never wearing that again."

ELLE picks up her luggage purposefully and walks grandly through the upstage DOOR, slamming it shut behind her. Pause.

PAULETTE (knocking): "Uh, honey? You're in the supply closet."

ELLE: "I know!"
ELLE bursts through the door, now dressed in a fab pink lawyer suit.

V.S.



40 41 42 ELLE:

Back in the game!

43 44 45

Back to the trial, — But I'm go - in back — in MY style!

ALL:

YES! YES! Back in her —

Bsus C#m7 E/G#

46 47 48

— Girls, it's a fact: — When you're at-tacked, — Got to res-pond!

— style! Yes? Yes?

AMa7 G#m/B E

49

50

ELLE:

Hand me my dog!

Got to, got to, got to, got to res - pond!

E/G#

G

CMaj7

51

52

53

Hand me my bag!

And that A - mer - i - can flag!

Dog!

Bag!

Proud to be A -

Bm/D

Em

54

ELLE:

55

56

Cause no - bo - dy screws

With some - bo - dy who's

Le - gal - ly Blonde!

me - ri - can!

No!

Who!

G/B

FMaj7

V.S.

57

58

59

CHORUS:

Get on your feet, cause she's Le-gal-ly Blonde! Take to the street, cause she's

G

F/A Bb

60

61

62

Le-gal-ly Blonde! There's no re-treat when you're Le-gal-ly Blonde! Yeah!

Ab/C Db

Fill

"Policeman dance"

64

70

play 2x!!

CHORUS:

Don't be a - fraid to be

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a bass line with some rests. Chord markings include F2 and G.V. There are also some handwritten annotations like 'V' and 'y' near the notes.

ELLE'S MOM:

71 72 73 3

Ho-ney, look! She's leading a parade!

Le gal ly Blonde! Join the pa-rade, 'cause she's.

74 75 76

Get a pic-ture!

ELLE:
Mom and Dad!

DAD: ALL:
Just one more, please? 'Cause she's

F#9 C(add9) G

77 78 79 80

DAD: Legally Blonde!

MOM: Ev'ryone say "Cheese!" No! Say "Legally Blonde!"

ALL: "Legal-ly Blonde!"

The musical score consists of four staves. The top staff is a vocal line with rests for measures 77, 78, and 79, and a melodic line for measure 80. The second staff contains vocal parts for Dad, Mom, and All, with lyrics and musical notation. The third and fourth staves are piano accompaniment, with the third staff in the treble clef and the fourth in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

81 "Snaking Lines dance"

82 83 84

Caushe's Le-gal-ly Blo... (h)onde! — X Caushe's Le-gal-ly

C⁶ G add²/B B \flat Δ 7⁶/₉ D add⁹/A C⁶ G add²/B B \flat Δ 7⁶/₉ D add⁹/A

85 86 87 88

Blo... (h)onde! — X Yeah, she's Le-gal-ly Blonde! Omgod!

PILAR:
MARGOT: SERENA:

E \flat /D \flat D \flat 7(b9) G 7(b9)

89 90

Elle!

ELLE:
"Thanks, Greek Chorus, but I don't need voices in my head today."

91 Safety P.M.S:

92

93

Ho - ney, it's us! The girls of De: - Nu! We came to see

G

V.S.

The image shows a musical score for the song 'Legally Blonde'. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into three measures, numbered 91, 92, and 93. Measure 91 contains the lyrics 'Ho - ney, it's' and a guitar chord 'G'. Measure 92 contains the lyrics 'us! The girls of De:'. Measure 93 contains the lyrics 'Nu! We came to see'. The piano accompaniment features a steady bass line and chords in the right hand.

94 95 96

Our Pre - si - dent be _____ Le - gal - ly Blonde! _____

PARADE FOLKS:

Then come with me, cause she's

Ten's eye

f add 2 > C add 2 G

97 98 99

Le - gal - ly Blonde! _____ You got a right to be Le - gal - ly Blonde! _____

(loco)

F/A Bb Ab/C Db

100 You got - ta fight to be Le - gal - ly Blonde! Yeah!

Big dance break

102 103

AbMaj7 Bb7sus C

104 KYLE: 105 106 Vamp 107

Paulette, I've got a - no - ther package.

Cb6

VS.

108 **Slower** 109 110 111

112 113 114 115

(this first melody might be better 8vb)

116 117 118 119

120 **Kyle's Step** 121 122 123

top melody doubles 8va

F

124 125 126 127

128 **Paulette's Circle** 129 130 131

132 **Accel.** 133 134 135 (to 148)

VS.

148

149

150

151

top melody doubles 8va

152

153

154

155

"Shuffle step"

Bb C Dm F/A Bb C F

mp

156

157

158

159

Db Eb Fm Ab/C Db Eb Ab

160

161

162

163

E F# G#m B/D# E F# G#m A#m7(b5)

164 165 166 167

168 169 170 171

172 Presto - exuberant

173 174 175

"Lines moving downstage!"
+8vb!

G

176 177 178 179

180

Accel.

181

182

183

184

185

top melody doubles 8va

187

188

189

190

191

192

192A

Huge glisses

HOMESTRETCH FANFARE

193

194

195

196

(to 201)

ALL:

Aah,

Aah,

D \flat Maj7/Ab

E/F \sharp

201 202 203 204

Ah! Ah! Ah! Ah! Hah! Back in the game!

ALTO

G Eb7sus4 Ab Db2

8va

205 206 ENID: 207

Back the hell out of her way!

Back in the fray! Out of her way!

Back in the fray! Out of her way!

Cm/Eb Fm

208 BROOKE: 209 210

Mis-ter, you're fired! Guess who I hired? To rep-re-sent me,—

CHORUS: CALLAHAN:

Ab/C

sub. *p* cresc. poco a poco G^b sus2 Db2/F

211 212 213

You've got to be...

CHORUS: *mf*

Move! Yeah, you got to be... yeah, you got to be...

Dbm/Fb

214 215

VIVIENNE:

Le - gal - ly

in - du - bi - ta - bly...

fill

Eb7sus(b9)

VS.

ENID:
VIVIENNE:
BROOKE:

VIVIENNE:
ENID:

215 217 218 219

Blonde! Le-gal-ly Blonde! Le-gal-ly

CHORUS: *S2: App. A S, KT*

Yeah she's Le-gal-ly Blonde Oh yeah! Yeah she's Le-gal-ly Blonde Oh yeah!

ff

220 221 222 223

Blonde! Le-gal-ly Blonde, Oh Yeah!

+ELLE (Alto part)

Now she's Le-gal-ly Blonde, Oh yeah! Le-gal-ly Blonde, Oh Yeah!

SCENE OF THE CRIME

(Elle, Margot, Serena, Pilar, Varner, Emmett, Vivienne, Brooke, Mom, Dad, Judge, Delta Nus, Ensemble)

CUE:

JUDGE: "I'll allow it, Miss Woods."
(gavel bang)

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

MARGOT:
SERENA:

Fast rock

Road trip! Road trip!

JUDGE:
Court re - con - venes

(Gavel)

fill

8va

gliss.

V.S.

3

at the Scene of the crime, JUDGE: "...but I hope she's not wastin' my time."

P+M+S:
Woo hoo!

6

(Gavel)

7

8

ELLE: "Enid!, Paulette!, I need you to do something for me."

f *p*

9

P+M+S:

10

11

12

p We're on the move to the Scene of the Crime Got stuff to prove at the Scene of the Crime

p *cresc.*

13 **ELLE:**

Here we are at the crime scene! Scene of the Crime!

Esus2 G#m/B F#m/A G#m F#

15 **JUDGE:** Watch where you walk... 16 **JUDGE:** Don't smudge the chalk!

CHORUS: It's the Scene of the Crime! It's the

F# E/G# A

18 19 **P+M+S:** 20

O-mi-god we rawk! It's the Scene Of The...

JUDGE:

HUSH.---

CHORUS:

Scene of the Crime! It's the Scene Of The...

Keep playing (C)

G/B C

ELLE: "Now would the court stenographer please read that back?"

STENOGRAPHER: "Omigod we rawk, it's..."

STENOGRAPHER: "Witness: Yes, I was in the shower."

ELLE: "No, before that."

21 **Vamp** 22 23 24

8va

p

ELLE: "Thank you. Now, Ms. Wyndham, you claim on the day of the murder, you got a perm. Was this your first perm?"

CHUTNEY: "No. I've permed my hair since junior high, about three a year."

ELLE: "So more than 20 perms then? Interesting... My roommate has just gotten a perm herself"

JOHN: "Exhibit B: Ms. Enid Hoopes." (Attaca bar 29)

25 Vamp (Out any bar) 26 27 28

29 30

ELLE: "Thank you, Ms. Buonfonte."
ELLE: "Now:"

VS.

ELLE: "...would Exhibit B's perm be similar to your own?"

CHUTNEY: "Duh."

31 32 33 34

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?..." (*Attaca 39*)

35 Vamp, jump on cue 36 37 38

ELLE: "Thank you. Enid, would you step into the shower, please?"

39 ALL: 40 41 42 43 44

IN THE SHO-WER!

ENID closes shower curtain [GO] and turns on the water. Her perm falls straight.

CHUTNEY: "Idiot. You can't get a perm wet for 48 hours --"

ELLE: "EXACTLY!" (go)

ELLE: "Water deactivates the perm's ammonium thiglycolate and completely ruins it!"

ELLE: "It's the cardinal rule of perm maintenance. (GO)"

ELLE: "Your perm is still intact so you COULDN'T have showered that day." (GO!)

CHUTNEY: "I was..."

ELLE: ""Why would you lie about being in the shower? Why would --"

CHUTNEY: "But I..."

ELLE: "Why would you lie about NOT hearing the gunshot?"

48 Allegro

51 Safety

CHUTNEY: "You think I *LIKED* 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]

VS.

53 ELLE: 54 55 JUDGE: 56 ELLE:

O - mi-god... O - mi-god! OH... MY...

BROOKE:
DELTA NUS:
MOM & DAD:
BAILIFF: JUDGE:

VIVIENNE:
ENID:
WARNER: D.A. RILEY:
EMMETT: ASST. D.A.:

GIRLS:
BOYS:

O - mi-god... OH... MY... OH... MY...

D7 Eb7/Db ? B7(b5) Gb7/Bb Ab7

57 ELLE: 58 59 60

OH my God, - O - mi - god... JUDGE:
Hold on! - Bad - e - nough that I'm in - a john! -

DELTA NUS:
GUYS:

OH my God, O - mi - god... *pp*

JUDGE: (to Chutney) "Take her into custody...(to Brooke) You're free, and we apologize."

61 62 → 66

67 **BROOKE:**
DELTA NUS: 68 **BROOKE:** 69

OH my GOD, — it's a dream come true! — I — just knew I could count

OH my GOD, it's a dream come true! —

70 71 72 73

— on you! — And no one had to know that I had li-po - suc - tion on — my thighs! Oops.

Em

V.S.

74 **DELTA NUS:** WE still love you!

75 **DELTA NUS:** Oh my God, O - mi - god you guys! — Elle's — all that and a side

SUPPORTERS:
Oh my God, O - mi - god you guys! — Elle's — all that and a side

76 77

78 — of fries! — She — saw right through Chut-ney's friz - zy perm and her — fake al -

79 80

— of fries! — She — saw right through Chut-ney's friz - zy perm and her — fake al -

81 **DELTA NUS:** i - bis, O - mi - god — you guys! O - mi - g...

82

i - bis, O - mi - god — you guys! O - mi g...

DELTA NUS (noticing WARNER approaching ELLE)
"Sh sh sh sh ssshh..."
The DELTA NU GIRLS melt away, leaving ELLE+WARNER alone.

83

Softly and Gently

84

Musical score for measures 83-84. Measure 83 is a whole rest in the vocal line. Measure 84 features a piano accompaniment with a melody in the right hand and chords in the left hand. A handwritten note "p (catt 9)" is present in the left hand of measure 84.

85

Slower, cut on cue

86

Musical score for measures 85-86. Measure 85 is a whole rest in the vocal line. Measure 86 features a piano accompaniment with a melody in the right hand and chords in the left hand. A handwritten note "p" is present in the left hand of measure 86.

FIND MY WAY/ FINALE

(Elle, Paulette, Vivienne, Enid, Emmett, Ensemble)

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

Moderato non rubato

Musical score for the piano introduction, measures 1 through 4. The score is written for piano and includes a vocal line with rests. The piano part features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato non rubato'. The key signature has one sharp (F#).

Musical score for the vocal entry and piano accompaniment, measures 6 through 8. The vocal line is labeled 'ELLE:' and includes the lyrics: 'Though I dreamed of this day long a - go, Now my an - swer is thank you, but no.' The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The tempo is marked 'p' (piano). The key signature has one sharp (F#). Chords are indicated as GMaj7 and G/F#.

VS.

9 10 11

Look, I've bare - ly be - gun, I'm hard - ly through.

F F/A G/B C

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".

G Maj⁷ G/F#

16 17 18 19

And you know, in a way I owe it all — to you. — I thought

F F/A G/B C B

20 21 22 23

los - ing your love — was a blow — I could nev - er with - stand, But look how far —

(horn line?) Am⁷ G/B C C/E D7sus4 D7

24

25 26 27 28

I have come without a-ny-one hold-ing my hand; I had to find my-

Am⁷ G/B C A²/C# D7sus4 D⁷

29

30 31 32

way. The day you broke my heart, You hand-ed me the chance

33 34 35 36

To make a brand new start, You helped me find my

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

45 46 47 48 49 **Play 2x** 50

day, I think I'm here to stay. I'm going to find my way.

Am/C B7sus4 mp Esus4 E

51 52 53 54

Transition to Graduation. People in caps and gowns assemble.
VIVIENNE stands at podium in cap and gown.

p Eb7/Db Ab/C

55 56 57 58

VIVIENNE: " _____ "

Abm/Cb Eb/Bb

59 60 61 62

Fm7 Eb/G Ab Eb/Bb

63 64 65 66

p Dbm7 Cb/Eb Fb Cb/Gb Gb7sus4

ELLE, in cap and gown, takes the podium.
 ELLE: "Ladies and gentlemen of the class of..."

67 **Safety** 68 69 70

p Eb7sus4 Eb Esus

71 **PAULETTE:** 72 73 74

Here's the part where she gives her big speech. We're so proud,— but Elle's not one to preach.

sub. p AbMaj7 Ab/G

75 76 77

So she said we could play "Where Are They Now?" — Here we go:

p Gb Gb/Bb Ab/C Db

78

79 — 3 — 80 81

E - nid prac - tic - es fa - mi - ly law. Vi - vi - enne's train - ing for the Peace Corps.

(possible Hvb?)

mp

mp AbMaj⁷ Ab/G

82 83 84 85

War - ner quit, said he makes more mod - el - ing a - ny - how. Cal - la -

Gb Gb/Bb Ab/C Db C

86 87 3 3 88 89

han ran for gov - ern - or, but was de - feat - ed of course, And his

(horn line?)

Bbm⁷ Ab/C Db Db/F Eb7sus4 Eb7

90 wife hi - red Em - mett to han - dle their mess y di - vorce!

91

92

Bbm⁷ Ab/C Db Bb²/D

93

94 And me? I think I'll find my

95

(band probly tacet)

Eb7sus4 Eb⁷

96

97 way. And hey, I mar-ried Kyle. And now we have two kids, And one more on the

98

99

100

101

CHORUS:

p Mm... Mm...

102

103 104 105 106 107

way And we live out in Wor-ces-ter! I bought a new sa-lon; We al-so fea-ture

Mm...

108

109 110 111

dog groom-ing Here, take a cou-pl'a cards... Oops! Sor-ry; time for Elle!...

Mm...

B \flat /D

112

ELLE:

113

114

115

+ col vocal melody for now (maybe 8va?)

I thank you one and all: — The ones who thought I'd fail; —

Bm2/D \flat Ab2/C

116

117

118

119

Who taught me how to fail; — Who helped me to pre-vail! —

Abm2/C \flat E \flat Maj7/B \flat

120

accel.

121 *poc. a poc. cresc.*

122

ELLE:
+VIVIENNE:

123

I'm stan - ding here — to-day...
ENID, BROOKE:

I'm

Oo...

mf

124

125

126

stand - ing here — to day...

PAULETTE:

I'm stan - ding here to - day... 'cause you

(oo...)

+8va!

127

128

129

helped me find — my —

way!

CHORUS:

Ahh!

BARS 134-139 may tacet after DB.

sfz Db7sus4

+ col vocals in brass?

f Gb

130

131

132

133

134

135 E...E:

Vocal line for the first system, measures 130-135. The melody consists of whole notes in measures 130-134, followed by a quarter note in measure 135. The lyrics "...Oh... and" are written below the notes in measure 135.

Vocal line for the second system, measures 130-135. It features a melodic line with slurs and a fermata over the final note in measure 135. The lyrics "Ah..." are written below the notes in measure 131, and "(Ah)" is written below the notes in measure 132.

Piano accompaniment for the second system, measures 130-135. The right hand plays chords and moving lines, with chord symbols $D\flat/F$, $F\flat$, and $C\flat/E\flat$ indicated. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include $p.$ and $pp.$.

136

137 138 139

p if you could give me one se- cond be- fore we all go... Em - mett

Abm7 Cb Db7sus4 Db7

140 141

For - rest? please make me the hap - pi - est wo - man L...

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

146

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!

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

Ab sub. p Eb/Bb Ab/C Bb/D

8va

154

155

156

157

Love! I found my way to Love,— I fin - 'ly found my

Love! I found my way to Love,— I fin - 'ly found my

f My God!

You Guys!

Cm Db

8va

158 159 160 161

prize! prize! No, we love No, we love

If there e-ver was a per-fect couple, this one qua - li-fies! Cause we love you guys!

If there e-ver was a per-fect couple, this one qua - li-fies! Cause we love you guys!

Fm *Ad sub. p* Eb/Bb Cb Dbsus4 Cb/Eb

8vb

162 163 164 165

— YOU guys! O-mi god! YOU GUYS!

— YOU guys! O-mi god! YOU GUYS!

O-mi-god! O-migod! YOU GUYS!

O-mi-god! O-migod! YOU GUYS!

ALL GIRLS

cresc. D^b/F ? A^bsus4 B^b7sus4 Eb/D^b

8vb

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

(8vb).....

End of Act Two

Detailed description: This page contains a musical score for the song "O-MI-GOD!". It features four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The piano accompaniment is in the bottom system, with a treble and bass clef. The score includes measure numbers 166, 167, 168, and 169. The lyrics "O-MI-GOD!" are written below the vocal staves. The piano part includes a dynamic marking of *ff* and a series of chord changes: Ab/C, Eb/Bb, Ab, Eb/Gb, Db/F, and Eb. A performance instruction "(8vb)....." is written below the piano part. The score concludes with "End of Act Two".

BOWS

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

1 2 3 4 5

5A 5B 5C

6 7 8 9

FILL

C Maj 7/G

F Maj 7

F #7 sus4

mp

RUFUS CROSSES STAGE

f

3

3

3

3

3

3

3

3

3

B

C#m

B/D#

Em

D/F#

G

D

Asus

10 11 12 13

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

14 15 16 17

Principals bow

Fno3 F7/Eb Bb/D Bbm/D F#7sus4 F#7

18 19 20

B Bsus G D/A F#7sus4

20 A 20 B 20 C 20 D

20 E 20 F 20 G 20 H

20 | **21 PAULETTE BOWS** | 22 | 23

Chords: $B_{sus}/F\#$, $C\#_{sus}/F\#$, $D_{sus}/F\#$, $F\#_{sus}$, $B_{b_{sus}}$, A_{sus} , B , B/A , G_{Maj}^7 , E_{m}^7

24 | **25 EMMETT BOWS** | 26

Chords: G/A , C , C/Bb , $A_{b_{Maj}}^7$

27 | **Slower and deliberately** | 28 | 29 | **Rall.**

Chords: F_{m}^7 , $B_{b}^7_{sus}4$, E , E/B , $E/G\#$

ELLE APPEARS FOR BOW

30

Grand Rock Ballad Waltz.

31

32

33

Musical score for measures 31-33. The score is in 3/4 time and D major. It features a grand staff with treble and bass clefs. The treble clef has a melody with slurs and sixteenth-note runs. The bass clef has a bass line with chords and a sixteenth-note accompaniment. Chords are labeled as AMaj7 and C#m/B. A dynamic marking 'f' is present. A '8va' marking is above the treble staff.

35

36

37

Musical score for measures 35-37. The score is in 3/4 time and D major. It features a grand staff with treble and bass clefs. The treble clef has a melody with slurs and sixteenth-note runs. The bass clef has a bass line with chords and a sixteenth-note accompaniment. Chords are labeled as C#m and E/G#. A dynamic marking '(8va)' is present above the treble staff.

38 39 40 41

AMaj7 C#m/B

42 43 44 45

CAST SALUTES ORCHESTRA

46 47 48 49 (to 54)

CMaj7 Bm/D

BRUISER ENTERS

Lightly, *sub mp*

Bars 50-53 are optional
and could be cut for time

gtr

STRS + W.W. ON MELODY?

Light textures, glock, xylophone?

E_b2

pizz. strs?

54

55

56

57

E2

D2

A/C#

58

59

F#9/A#

F#9

B7sus4

Disco feel (same tempo, quarter pulse)

61 Big flourish

62 (to 62f) 62'A

VOCALS TBA

f

Drs CR on downbeat

G G b B

62 B 62 C 62 D 62 E 62 F

You've had your fun.

You've had your fun.

Horns?

CM a 7 Bm/D Em G/b F2

70

Blonde _____ Le-gal-ly Blonde _____ Le-gal-ly

Go be Le-gal-ly Blonde Oh yeah! _____ Go be Le-gal-ly Blonde Oh yeah! _____

G

74

Blonde _____ Le-gal-ly Blonde Oh Yeah! _____

Go be Le-gal-ly Blonde Oh yeah! _____ Le-gal-ly Blonde Oh Yeah! _____

FMaj7 G/C G F G

FINE