

LEGALLY
BLONDE

The Musical™

Piano/Vocal Score
* workshop version

OMIGOD, YOU GUYS

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

Hard rock ♩ = 172

fill

1 2 3

4 5 6

7 8 9

10 **MARGOT:** 11 12 13

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

E⁵ E⁵/C[#] E⁵/D N.C.

14 Mad props! he's the - cam - pus catch! You're a per - fect match! Cause you

E⁵ E⁵/C[#] E⁵/D

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

N.C. F^{#2}/A[#] F[#] B7sus4 Sn Whack

21 **SERENA:** "Dear Elle ho-ney, Ma - zel tov! Fu - ture's tak - ing off! Bring that

E⁵ E⁵/C[#] E⁵/D

24 **PILAR:** ring back and show it to me!" "Four ca - rats of Prin - cess cut! Are you

N.C. E⁵ E⁵/C[#]

SERENA/MARGOT/PILAR:

27
psyched or what? I just wish I could be there to see, When he

28 29

E⁵/D N.C. F^{#2}/A

30
gets down on one knee!"

31

B⁷ sus fill

DELTA NUS:

32
OH MY GOD, O-mi - god you guys! Looks like Elle's gon-na win the prize! If

33 34 35

C Am B^b D^m

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

37 38 39

F C/G F/A G/B

40 mi - god, this is hap - pen - ing! 41 42 Our own home com in

43 queen and king! - Fin - 'lly she'll be try - ing on a huge en - gage - ment ring 44 45

46 for size; O - mi - god you guys! - O - MI - GOD! 47

(delighted hubbub) 48 49

PILAR:

50 *muted* O - KAY. Ev' - ry - bo - dy sign? Good. Now fall in line And we'll

51 52

E⁵ E⁵/C# E⁵/D

SERENA:

53 start the en - gage - ment pa - rade! Light can - dles, and sin - gle file. Don't for -

54 55

N.C. E⁵ E⁵/C#

SERENA:

56 get to smile! Lose the gum, Kate, you look like the maid. Now pre -

57 58

KATE:

Sor-ry...

E⁵/D N.C. F#2

SERENA:
 59 pare to se - re nade!
 60

MARGOT:
 Shh!

ALL GIRLS (Whispering)
 61 *p* OH MY GOD, O-mi - god you guys! Looks like Elle's gon-na win the prize!
 62 63 64

SERENA:
 Shh!

pp **ALL GIRLS**
 65 If there e-ver was a perf-ect cou-ple, this one qua - li... O-mi-god you... Elle
 66 67 68

SERENA:
 Shhh! Sh! I'm se-ri-ous!
mf

69 and War - ner were meant to be! Not once e - ver has he

PILAR: 71

This system contains the first vocal line starting at measure 69. The lyrics are "and War - ner were meant to be! Not once e - ver has he". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are marked as C, Am, and Bb. The vocal line ends at measure 71 with the name "PILAR:".

72 hit on me! They're just like that cou - ple from Ti - ta - nic, on - ly no

MARGOT: 73

LEILANI:

KATE: Shu up!

This system contains three vocal lines and piano accompaniment. Margot's line starts at measure 72 with "hit on me!" and continues to measure 74 with "They're just like that cou - ple from Ti - ta - nic, on - ly no". Leilani and Kate have silent lines. The piano accompaniment continues with chords Dm and F. The system ends with the name "KATE:".

75 one dies. O - mi - god!

ALL GIRLS

KATE: Two, three, four!

This system contains three vocal lines and piano accompaniment. The "ALL GIRLS" line starts at measure 75 with "one dies. O - mi - god!". Kate's line starts at measure 76 with "Two, three, four!". The piano accompaniment continues with chords Dm and F. The system ends with the name "KATE:".

ALL GIRLS Sweet sorority chorale

77 78

Daugh - ter of Del - ta Nu, Soon to be fi - an - ceé;

79 80

Now that a man chose you, Your life be - gins to day!

81 82

Make him a hap - py home, Waste not his hard - earned wage.

83 84

And so he does not roam, Strive not to look your age.

85 Still, in your hour of need, 86 Let it be un - der - stood,

The musical score for measures 85 and 86 consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "Still, in your hour of need, Let it be un - der - stood,". The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics markings include *p* and *p.* (piano).

87 No man can su - per sede 88 our sac - red bonds of sis - ter

The musical score for measures 87 and 88 consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The lyrics are "No man can su - per sede our sac - red bonds of sis - ter". The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The piano part continues with the eighth-note accompaniment and chords. Dynamics markings include *p*.

89 hood! 90 Oh my god, o - mi - god you g... 91

The musical score for measures 89, 90, and 91 consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The lyrics are "hood! Oh my god, o - mi - god you g...". The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics markings include *p*.

READER: "The girls fling open the door, but Elle is not there. Bruiser the chihuahua walks out." (GO)

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 freaking out?!
BRUISER (Yaps)
MARGOT She's trapped in the old valley mill?! (CUT-OFF)

BRUISER ...Yap! Yap!
MARGOT Oh sorry, the old valley mall.
All gasp. (GO)

ALL GIRLS: EMERGENCY!!!

ALL GIRLS

105 su - per vise! 106 No one should be left a - lone to dress and 107 to - ac - ces -

108 sor - ize! - O - mi - god 109 you guys! 110 O mi god! - O - mi - god! 111 O - mi - god!

112 *sub p* Fanfare 113

O - mi - god! OH MY GOD!...

READER: "We are now at a Rodeo Drive dress boutique."

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

Rit. 114 115 116

ELLE:

117 This dress has to seal the deal; 118 Make a grown man kneel, 119 but it can't come right out and say "BRI." 120

121 Can't look like I'm desp-'rate or 122 like I'm wait-ing for it, I've got to leave War-ner his pride... 123 124

Delta Nu's ad lib "Hi!"s.

125 So "BRIDE" is more im-plied!... 126 127 **SERENA:** 128

There she is!

D E/D D Bm/D

[ELLE cont.]

129 Oh! My! God! O - mi - god you guys! 130 All this week I've had - 131

p Lightly

132 but - ter flies! 133 Ev' - ry time he looks at me it's 134 to - tal - ly Pro - po -

135 sal Eyes! 136 O - mi - god you guys! (girly hubbub) So: **ALL GIRLS** **ELLE:**

F C/G F/A G/B

137 Help me dress for my fair - y tale! 138 Can't wear some - thing I 139

D \flat

ELLE: 140 bought on sale... 141 Love is like for - e - ver! This is no time to e - con - 142

ALL GIRLS

This is no time to e - con -

o - mize; O - mi - god you guys!

o - mize; O - mi - god you guys!

Gb Db/Ab A B

READER: "A Salesgirl appears."

SALESGIRL: Blondes make commission SO much fun.

Sw

145 146 147 148

READER: "The Salesgirl swoops down on ELLE carrying a dress."

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

Sw

149 150 151 152

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

SALESGIRL: Uh huh!

ELLE: But the thing is, you can't use *[music cuts out]* a half-loop stitch on china silk.

SALESGIRL: What?...

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

CUT-OFF ON CUE

Lightly

[sotto voce, delighted:]

153 154 155 156

Sw

DELTA NUS: Oh

p B13 D7 G

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

DELTA NUS:

my god, o - mi - god you guys!

157 158 159 160

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

saw right thru that sales-girl's lies.

161 162 163 164

ELLE:

MANAGER:

I may be in love, but I'm not stu - pid, la - dy, I've got eyes. OH MY GOD!

165 166 167

MANAGER:

Elle Woods! Sor - ry, our mis - take! (Court - ney,

168 169

(To ELLE:)

170 take your break.) Just ig - nore her, she has - n't been well...

MANAGER:

172 Try this!: Lat - est from Mi - lan, Go on, try it on! I take

175 care of my best cli - en - tele; 176 It's a gift from me to Elle! - 177

Rit.

(The dress is spectacular.)

178 ALL GIRLS Ah!

179

Slower

ELLE:

180 OH. MY. GOD. O - mi - god you guys!... 181 This one's per-fect, and it's 182

Ah! Ah ah!

183 just my - size! 184 See, dreams real - ly DO come true!, you ne - ver have to com 185

Ah ah...

186 pro - mise! O - mi - god... 187

Oh my (GOD!)

188 189 190

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

Chords: Eb, Gm, Db

191 192 193

DELTA NUS:

one cries! If there e - ver was a per - fect cou - ple, this one qua -

Chord: Fm

194 195 196

ELLE:

No, I love YOU guys!

ALL GIRLS

li - fies! Cause we love you guys! O - mi - god!

Chords: Ab, Eb/Bb, Ebsus/Cb, Fsus/Db, Cb²/Eb, Db/F, Fsus/Gb

197 **ELLE:** 198 199 **ELLE:**

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

ALL GIRLS YOU GUYS!

Absus Bb7sus Eb7sus/Db

200 201 202 203

O - MI-GOD!

O - MI-GOD!

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

Serious

11/29/05

READER: "Act one scene 2. Margot and Serena ceremoniously open the door to WARNER HUNTINGTON THE THIRD. (go) BENJAMIN/O'KEEFE
Warner offers Elle his arm. We are now in an outdoor courtyard restaurant with twinkling lights; the works."

Gentle slow jam

A piano introduction consisting of two staves. The right hand plays a series of eighth-note chords, and the left hand plays a simple bass line. The music is in a 3/4 time signature and features a key signature of one flat (Bb).

W. E_b^{sus2} F^5 Gm Bb/D E_b^{sus2} F^5 Bb

5 You know just why we're here;— I see it in your eyes. I guess it calms my fear—

The first system of the song. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a measure rest of 5. The piano accompaniment consists of two staves.

W. Bb/D E_b^{sus2} F^5 Gm Bb/D E_b^{sus2}

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

The second system of the song. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a measure rest of 8.

W. F^5 Bb $N.C.$ Bb/Eb

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

The third system of the song. It includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a measure rest of 11. The piano accompaniment consists of two staves.

W. *Bb²/D* *AbMaj⁷* *F7sus4*

14 15 16

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

W. *Csus2* *D⁵* *Em* *G/B* *Csus2* *D⁵* *G*

17 18 19

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

W. *G/B* *Csus2* *D⁵* *Em* *G/B*

20 21 22

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

W. *C* *G/D* *Eb⁵* *F* *Gb* *Ab* *Db*

23 24 25 26

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

Chords: G \flat , A \flat , B \flat m

ELLE: Oh, sorry.

ELLE:

W. WARNER: Uh honey, I'm not finished?

W. WARNER:

Chords: E \flat sus2, F \flat 5, Gm

Since I was two or three,

E. Mm hm...

W. My life was planned out neat.

E. Yeah!

W. I'd get my law de-gree...

E. And then win my Se - nate seat.

W. And then win my Se - nate seat.

Chords: B \flat /D, E \flat sus2, F \flat 5, B \flat , B \flat /D, E \flat sus2

E. Mmm... Uh huh... Yeah!... At least! Just like the

W. A big white house back East, All of the a-me-ni - ties. Three kids at least just like the

Chords: F \flat 5, Gm, B \flat /D, E \flat sus2, F \flat 5, B \flat

E 36 37 38

Ken - ne - dys! Our lives be - gin...

N.C. Bb/Eb Bb2/D

W. Ken - ne - dys! Here's where our lives be - gin... But just where do you

E 39 40 41

Fit me in! Oh,

AbMaj7 F7sus4 Csus2 D5 Em

W. fit in? I'll break it down now ba-by! So ba-by give me your har.

E 42 43

Here's my hand! Here's my hand!

G/B Csus2 D5

W. I've got some dreams to make true!

G G/B C^{sus2} D⁵ Em G/B

E 44 We both have dreams to make true! 45 Oh yes I un-der stand! 46

W. I know that you'll un-der-stand! It's

C² G/D E^b F7^{sus4} Disco! (same tempo)

E 47 Time to get se-ri-ous, 48 Time to get se-ri-ous! 49 Se - ri-ous!

W. time to get se - ri - ous, Time to get se - ri - ous with... Se - ri-ous!

Cm/F B^b/F Fm⁷

E 50 Se - ri-ous! 51 52

W. Got-ta wake up__ and take__ our jour - ney! Se-ri-ous! I'm tel-lin' you as__ a fu - ture at-torn-ey!

E Ah... Ah... O - kay! Ah,

W. You want the moon and sky! Then take it don't be shy! Ba-by that's why you and I...

(8va) (8vb)

EbMaj7 Bb/D Ab2/C

E You and I! ELLE: Yes ba-by I'll give you my hand!

W. Should break up!

(8va) (8vb)

Eb/F G A

E We've got some WHAAT? ELLE You're breaking up with me? I thought you were proposing.

W. ADD INSTRUMENTAL!!!!

(8va) (8vb)

D/F# G5

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 fiancee, and she's a Vanderbilt for Chrissake.

ELLE: Oh, so I'm not good enough for you? Warner, Bill Cosby was our neighbor in Malibu -- It's not as if I'm trailer-trash here!

E

60

WARNER
Elle, if I'm gonna be a
senator before I'm thirty --

E 61 62 63 64

[Sniff!] [Sniff!]

W. 3 3

Bb/F Cm/F Bb/F

I'm gon-na need some-bo-dy Se-ri-ous! Less of a Ma-ri-lyn, more a Jack - ie... Se-ri-ous!

E 65 66 67

Fm7

WHAAT? EbMaj7

[sob!] Bb/D [gasp]

W. 3

Some-bo-dy class - y and not too tack-y. O-kay, that came out wrong. Ba-by, let's both be strong!

E 68 69 70

[Sob!] Ab2/C

Eb/F

W. Aagh! JUST SHUT UP!

I mean we've known all a-long!

ELLE: What does that mean, I'm not a Jackie...?
I'm not serious--?
...But I'm seriously in love with you.

Slower $C\flat^{sus2}$ $D\flat^5$ $E\flat m$

W. **WARNER:** Ba - by, ³ my fu - ture's all planned...

W. I've got some dreams to make true... I thought that you'd un-der stand!...

W. It's time to get se - ri - ous... Time to get se - ri - ous... *rit.*

D E

WARNER: Check, please.

[Violin solo] G^{sus4} $G\flat$

(Elle, Olivia, Delta Nus, Dad, Mom, DJ Shaggy, Ensemble)

BENJAMIN O'KEEFE

CUE:

ELLE: Wait a sec! This is the kind of girl Warner wants... Someone serious! [GO]

11/29/05

Someone lawyerly! [GO]

Someone who wears black even when nobody's dead! [GO]
Girls, I have a *completely* brilliant plan!

Piano introduction for the song. The score is in B-flat major and 4/4 time. It features a series of chords and melodic lines in both hands. A 'Bliss' annotation is present above the right hand starting at measure 5. The piece ends with a double bar line and repeat dots.

READER: "Act One Scene Four. A huge pink GOAL BOARD appears onstage. Elle writes in curly, girly writing: "ELLE'S COMPLETELY BRILLIANT PLAN.""

Vocal and piano accompaniment for measures 7-11. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Chords are indicated above the vocal line: Bb, Bb, Cm7, Bb/D. The lyrics are: "What you want, Warner, what you want is me!"

Vocal and piano accompaniment for measures 12-15. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Chords are indicated above the vocal line: Ebm7, Db/F, Gb, Db, Ab. The lyrics are: "But you need to see me in a brand new domain."

Vocal and piano accompaniment for measures 16-19. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Chords are indicated above the vocal line: Bb, Bb, Cm7, Bb/D. The lyrics are: "Well it's plain, Warner, in a different set -"

Ebm7 Db/F Gb

Db

E

ting, you will see you're get - ting All of this PLUS a brain!

E

E/D

E

I'll meet you there at Har - vard with a book in my hand;

A/C#

Am/C

E

Big stur - dy book! Big word - y book! Full of words I'll -

Cm7

F7sus4

Bb

Gb

Db/F

Ebm7

E

un - der - stand and Right there is where you'll see it too:

$\text{D}^{\flat}/\text{A}^{\flat}$ C B^{\flat} $\text{D}^{\flat}/\text{A}^{\flat}$

$\text{A}^{\flat}7^{\text{sus}4}$ D^{\flat} Cm B^{\flat}

ELLE:

E

36 37 38 39 40

War-ner, what you want is right in front of you! It's clear!

GIRLS:
What You Want!

$\text{B}^{\flat}/\text{A}^{\flat}$

$\text{G}^{\flat}\text{Maj}^7$

F $\text{E}^{\flat}\text{m}^7$

E

41 42 43 44 45

Right here! Is right in front of you!

What You Want! What You Want Is right in front of you!

$\text{G}^{\flat}/\text{A}^{\flat}$

B^{\flat}

$\text{B}^{\flat}/\text{A}^{\flat}$

ELLE:

E

46 47 48 49 50

Front of you! It's clear! Right here!

GIRLS:
What you want! What you want!

G♭Maj7

/F

E♭m7

G♭/A♭

B♭

ELLE:

51 Is right in front of you! Front of you! Step one, he's

52 What you want Is right in front of you! front of you!

(8^{va})

(8^{vb})

53 54 55

56 off to Har - vard Law, So I get in there too! Make War - ner re - as - sess! Im -

57 58 59 60

GIRLS:

Step Two?

61 press him with my high I Q. We throw a great big wed - ding and in - vite all

62 63 64 65

GIRLS:

Step Three! And in - vite all

ELLE:

E

66 67 68 69 70

Del-ta Nu!

KATE:

Del-ta Nu! That's great. Nice plan. Now can we think this through?

E_b7(b5) *E_b7(b5)* *A_b7(#9)^p*

READER: "Meet Kate, Delta Nu's scholastic chair."

KATE: Harvard Law School?

ELLE: I have a 4.0 average.

71 (4) 72 73 74 75 76

A_bm⁷ G_b/B_b C_b

KATE: Yeah, in "Fashion Merchandising".
What makes you think you can...

ELLE: *G_b*

77 78 79 80 81

Safety

LOVE. I'm do-ing this for

"do this?..."

8va

pliss.

E

82 83 84 85 86

D_b D_b *E_bm* *C_b*

love! And love will see me through! Yes with love on my side

G \flat

D \flat

E

I can't lose! And Harvard can't re-fuse A love so pure and

E \flat m

E

E

true! Don't law-yers feel love too?

KATE:

B \flat

KATE:

B \flat Cm 7

B \flat /D

E-ven if they do, What you want, Sweet-heart, Is no ea-sy thing; If you're

E \flat m 7

D \flat /F

G \flat

D \flat

A \flat

B \flat

going to swing it, it will wreck your sen-ior spring, yeah, it's true!

KATE:

106 107 108 109

B \flat Cm 7 B \flat /D

First you'll need an L - SAT score of more than

E \flat m 7 D \flat /F G \flat D \flat A \flat **KATE:**

110 111 112 113

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

E E/D

114 115 116 117

need a kil-ler es - say, Or do not e - ven hope. And

ELLE: B \flat

118 119 120 121 122

A/C \sharp Am/C Cm 7 F7sus4^{Oo}, nope. **KATE:**

glow-ing let-ters From your bet-ters; An - y chance you know the Pope? Too bad,

G \flat D \flat /F E \flat m⁷ /D \flat /C /B \flat D \flat /A \flat

123 'cause that would be a coup!; And you've got a lot of

8^{va}

127 work in front of you. 128 129 ELLE: Yes I know. 130 KATE: What you want! 131 ELLE: E - ven so...

Ab7sus4 D \flat C \flat B \flat

GIRLS: What you want!

8^{va}

132 KATE: What you want GIRLS: What you want 133 ELLE: Is right in front of you! 134 /F E \flat m⁷ Is right in front of you! 135 G \flat /A \flat B \flat Front of you!

G \flat Maj⁷ /F E \flat m⁷ G \flat /A \flat B \flat

(8^{va})

136 **KATE:** What you want!
GIRLS: What you want!

137 **MARGOT:** Girl, you go!

138 **KATE:** What you want!
GIRLS: What you want!

139 **KATE:** No, real-ly. Go.

140 **ELLE:** Is right in front of you!
KATE: Is right in front of you!
GIRLS: What you want is right in front of you!

141 **ELLE:** Is right in front of you!
KATE: Is right in front of you!
GIRLS: is right in front of you!

142 **ELLE:** Front of you!
KATE: Front of you!
GIRLS: front of you!

143 **ELLE:** Front of you!
KATE: Front of you!
GIRLS: Front of you!

ELLE'S DAD: Law School?!

ELLE: Yes, Daddy, Law school.

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

144 *p* Eb²

145 *b*

146 Gm

147

148 Eb

149 *b*

DAD: D

150 151 152 153 154

What you want, But - ton, hey, you just say the word

Bb p

Gm7 F/A Bb F C D

155 156 157 158 159

but what you want's ab - surd! And costs a whole lot of swag, And, hell, why?

D Em7 D/F# Gm7 F/A Bb

160 161 162 163 164

But ton, when you can stay right here! Pur-sue a film ca - reer!

MOM: F C **DAD:**

165 166 167 168 169

How 'bout a nice Bir-kin bag? The East Coast is for eign: There's no

Ab

DAD:

170 film stu-di-os! 171 It's cold and dark, No 172 va-let park-ing! 173 All the girls have 174

1/6b Db/F Cm/Eb

175 diff-'rent nos-es; 176 Christ, But 177 ton, it's like the 178 damn fron-tier!

A7sus4

MOM: 179 Tell me what's out there that you can't get right here? Guys! **ELLE:**

DAD: 180 Tell me what's out there that you can't get right here? 181 182

F/C Bb A gliss.

183 184 185 186 187

E LOVE. I'm go-ing there for love, A love I have to win!
MOM: MOM: DAD: BOTH: [comprehending]

DAD: Love? Love? Love... Ah ah ah

F C Dm

188 189 190 191 192

E I can live with-out sun and va - let; I CAN'T live ev - 'ry

ah ah...

Bb F

193 194 195 196 197

E day Un - sure what might have been... DAD: Eb

Fine, o - kay, I'll pay your

C Dm

Bb/Ab

DAD: MOM:

DAD: MOM:

198 way IF you get in! Make the grade, And it's paid!

199 GIRLS: What you want! What you want!

200 201 202

READER: "A desk with books is wheeled out. Elle sits and studies as MARGOT and the gorgeous COEDs dance and party."

GbMaj7

DAD: MOM:

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

204 205 206 207

(8^{va}) What you want is right in front of you! Front of you!

SLOWER: Reggae or dancehall/dub feel

♩ = 96

MARGOT: Hey, everybody: It's the Spring Fling Beer Bash Extreme! This year's theme? Jamaican Me Crazy!

208 209 210

fill Cr.

DJ SHAGGY:

3

212

213

3

211 WHAT you want, you wan-na be out be-cause the sun she warm? WHAT you want, you wan-na be

Ebm Bbm Db Ebm

214 stu-dy stuck in-side your dorm! 215 WHAT you want, you wan-na be 216 par-ty with us all night long?

Bbm Db Ebm Bbm Db

217 WHAT you want, you wan-na be 218 strong? Be strong! HO! 219 Safety

Ebm Bbm Ebm Ebm Last X dr fill 3

GIRLS: **ALL:**

KATE: "134". Online law degree, sure. Harvard Law? No. Back to the books!

DJ SHAGGY:

220 What cha want, cha wan-na be 221 groov-in, bump-in, shake da room, 222 What cha want, ya wan-na be

Em Bm D Em

223 prov-in sum-pin', and ta whom? 224 What - cha want, ya wan-na be 225 won-drin where ya youth is gone,

Bm D Em Bm D

KATE: "151". Still not Harvard material. But you're gettin' there...

226 227 228

ELLE:

HOLD ON.

ALL:

What ya want, ya wan-na hold on? Ho!

Safety

Em Bm Em

Last X dr fill 3

ELLE:

229 230 231

f LOVE!

DJ SHAGGY:

p WHAT you want, you wan-na be breath-in in the health-y air? WHAT you want, you wan na be

I'm 3

do - ing this for LOVE!

And 3

232 233 234

that's how I'll sur - vive!

I said no!

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

3

ELLE:

235 236 237

Let it go! 3 Go a - way! Right 3

WHAT you want, you wan-na say "sor-ry got to hit the books"? WHAT you want, you wan-na be

238 239 240

here is where I'll stay, Un 3 - til that hap - py

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

241 242 243

day... That day I hear them

WHAT you want, you wan-na be feel-in' good to be a-live?...

244 KATE: 245 246 ELLE: 247

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

GIRLS: ONE SE-VEN-TY FIVE!

BOTH: ONE SE-VEN-TY FIVE!

GIRLS: ONE SE-VEN-TY

BOTH: ONE SE-VEN-TY

248 KATE: ELLE: *sub p* 249 250 251

ONE SE-VEN-TY five...

FIVE! ONE SE-VEN-TY fiiive...

FIVE! ONE SE-VEN-TY fiiive...

gr

Immediate Segue to
03b. What You Want part 2

What You Want Part 2

Elle, Winthrop, Lowell, Pforzheimer, Ricky Martin, Bill Cosby, Arnold Schwarzenegger, Delta Nu Girls, etc. 12/2/05

READER: "We go to the ADMISSIONS OFFICE of HARVARD LAW SCHOOL. (GO) Tweedy Harvard Admissions officers sit around a table with video screens behind them. Two screens show pictures of two geeky prospective students."

Music + Lyrics by
NELL BENJAMIN
and LAURENCE O'KEEFE

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

LOWELL: Outstanding.

WINTHROP: And now "Ms. Elle Woods."

READER: "WINTHROP changes the projection on the screen so that Adam's picture is replaced by ELLE's gorgeous headshot." [attaca bar 16]

Musical score for measures 1 through 15. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, featuring eighth and quarter notes. The bass line provides a steady accompaniment with quarter and eighth notes. Measure numbers 1 through 15 are indicated above the treble staff.

LOWELL: She's applying????!

WINTHROP: Apparently.

LOWELL: She got a 175 on her LSATS!

PFORZHEIMER: Well then I...I... think we should admit her! For reasons of....um...

LOWELL: Multiculturalism!

PFORZHEIMER ...Multiculturalism! Exactly!

WINTHROP: But gentlemen, she doesn't have one recommendation to her name and didn't bother sending in a personal essay...

READER:

"Just then, MARGOT AND SERENA burst into the room with DELTA NU GIRLS, VOLLEYBALL BOYS, MOM, DAD, DJ SHAGGY, and ELLE."

MARGOT + SERENA:

"How's THIS for a personal essay?!"

Musical score for measures 16 through 21. The score continues from the previous section. Measure 16 begins with a double bar line and a 'Tempo 1' marking. A 'gliss.' (glissando) instruction is written over the bass line, which features a rising scale of notes. Measure 18 includes a '8va' (octave up) marking above the treble staff. The score continues with complex chordal textures and melodic lines in both staves. Measure numbers 16 through 21 are indicated above the treble staff.

22 **LOWELL:** 23 24 **WINTHROP:** 25

CHORUS: *Good ness me!* **CHORUS:** *Se - cu - ri - ty*

CH **CHORUS:** *What you want!* **CHORUS:** *What you want!*

26 **ELLE:** 27 28 **WINTHROP:** 29

CHORUS: *What you want* *is right in* **WINTHROP:** *WHO ARE YOU?* **ELLE:** *I'M: What you*

CH **CHORUS:** *What you want* *is right in* **WINTHROP:** *WHO ARE YOU?*

ELLE: B 30 **B** **C#m⁷** **B/D#** 31 32 33

want, Har - vard, I'm the girl for you! And to

Em⁷ D/F# G

E 34 35 36 37 **ELLE:** B

prove it's true... **CHORUS:** - Thank you! -

We all flew here on Jet Blue! **JETBLUE PILOT**

Thank

CHORUS:

CH 38 39 40 41

THIS is what Elle Woods in - spi - res! Ev - 'ry

YOU!

Em⁷ D/F# G **ELLE:** D A

E 42 43 44

and Har - vard should too!

one ad mi - res her, and Har - vard should too!

45 46 47 48 49

ELLE: F

Nope! An es-say's so bor - ing and

CHORUS:

Nope! An es-say's so bor - ing and so

WINTHROP:

THIS is NOT a per-son-al ES-SAY!

50 51 52 53

ELLE: F/Eb Bb/D

much does not fit. So I'm ap-pear ing live right here.

much does not fit!

54 55 56 57

Bbm/D# F#7sus4 B

Mak - ing clear you must ad mit cause I'm giv - ing you the

Mak - ing clear you must ad - mit giv - ing you the

G D/F# Em7 /D /C# /B D/A

A7sus4 D C#m

E

58 59 60 61

to - tal view Yes, sir! Harvard? What you want is right in front of

to - tal view Yes, sir! What you want is right in front of

READER: "ELLE produces a remote control and starts her VIDEO RECOMMENDATIONS."

E

62 63 64 65

You!
You!

LOWELL:
What a-bout your re-com-mend-a - tions?

A G

VIDEO RICKY MARTIN
Hello. I'm Ricky Martin. You definitely want to admit Elle Woods to Harvard Law. She was in my music video. She bangs!

Safety

ELLE:

E

66 67 68 69

What you want!
CHORUS:
What you want!

Bb

Piano accompaniment for measures 70-73. The music is in a 4/4 time signature with a key signature of one flat (B-flat major). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

VIDEO BILL COSBY: I'm Bill Cosby. I've known Elle Woods for years. She's sweeter than a Pudding Pop. And no calories.

E

Vocal and piano accompaniment for measures 74-78. Measure 74 is marked "Safety". At measure 76, the vocal line begins with "ELLE: What you want!". The piano accompaniment continues with a similar rhythmic pattern. At measure 77, the vocal line continues with "GIRLS: What you want!". At measure 78, the vocal line continues with "BOYS: What you want!". The piano accompaniment features a key change to three sharps (F# major) starting at measure 76.

Piano accompaniment for measures 79-83. The music continues in the key of three sharps (F# major). The right hand has a more active melodic line with eighth notes, and the left hand has a bass line with quarter notes.

VIDEO ARNOLD SCHWARZENEGGER Hello I am Governor Arnold Schwarzenegger, And California's loss is Harvard's gain. Do not be girly men and do not make me come out there.

E

Vocal and piano accompaniment for measures 84-87. Measure 84 is marked "Safety". At measure 85, the vocal line begins with "ELLE: What you want!". The piano accompaniment continues. At measure 86, the vocal line continues with "CHORUS: What you want!". At measure 87, the vocal line continues with "C What you want!". The piano accompaniment features a key change to one sharp (D major) starting at measure 85. A "C" time signature change to common time is indicated at measure 87.

[Attaca bar 93]

Musical score for measures 88-91. The score is written for piano and voice. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal line consists of eighth and quarter notes.

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

READER: "Warner's headshot appears in the center screen."

Musical score for measures 92-94. Measure 94 includes the instruction "Slower, rubato" and the vocal line "ELLE: How a - bout...". The piano accompaniment features sustained chords and a melodic line in the right hand.

Musical score for measures 95-100. The score includes the lyrics: "LOVE? You ev-er been in love? 'Cause if you have, you'll know That love ne -". The piano part provides harmonic support with chords and a steady bass line.

Musical score for measures 101-106. The score includes the lyrics: "ver accepts a de-feat. No chalenge it can't meet. No place it can-not". The piano accompaniment continues with harmonic support for the vocal line.

Bbm **Gb**

E 107 108 109 110

go. Don't say no to a wo - man in Lovel

Stadium rock ballad **Gb** **ELLE:** **Db Db** **Ebm**

E 111 112 113 114 115

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

CH Ooo... Oo... Ooo...

Cb **Gb**

E 116 117 118 119 120

Be-cause ev - en a per - son who's smart Can list-en to their

CH Oo oo... Ooo...

D♭ D♭

E♭m

ELLE:

C♯

accel.

121 heart, Can 122 list - en and be 123 lieve. 124 So be - lieve 125 - what true love

oo... oo... oo oo...

8va

(8va)

126 can a-chieve! 127 E accel. 128 129 ELLE: 130 Do you be - lieve!

Ah...

E

Tempo 1

ELLE:
Do you be-lieve

ALL:
We do!

SCHWARZENEGGER:
Me too!

GIRLS:
Yes we be-lieve

BOYS:
Yes we be-lieve

both in love

both in love

ALL:
WOO HOO!

GIRLS:
And in you!

BOYS:
And in you!

**LOWELL:
PFORZHEIMER:
WINTHROP:**
- WEL - COME TO HAR - VARD!

D/C

BbMaj7

Tempo 1

ELLE:

141 142 143 144 145

E

GIRLS: Now we're set! Let's go get

BOYS: What you want! What you want! What you want

CH

What you want! What you want! What you want

146 147 148 149 150

E

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

GIRLS: What you want!

BOYS: What you want!

CH

It's right in front of you! Front of you! Front of you! What you want!

A Gm7 Bb/C D

D/C

BbMaj7

/A Gm7

151 152 153 154 155

E
With step One! Is right in front of you!

CH
What you want! What you want Is right in front of you!

Bb/C D

156 157 158 159 160

E
Front of you! WHAT YOU WANT!

CH
Front of you! What you want! What you want! What you want! WHAT YOU WANT!

Off To Harvard Law!

READER: "Act One, Scene Five."

11/29/05

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

Pompous Moderato March

[triple feel throughout]

Db¹³

The score for the Pompous Moderato March is written for piano. It features a 3/4 time signature and a key signature of three flats (B-flat major). The music is characterized by a consistent triplet feel throughout. The right hand plays a melodic line with frequent triplets, while the left hand provides a steady accompaniment with some triplet patterns. The piece concludes with a final chord marked Db¹³.

AARON: [Smugly]

I am the smart-est guy I know. I sailed through Yale with a Four Point Oh.

The first line of the song features Aaron's lyrics. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I am the smart-est guy I know. I sailed through Yale with a Four Point Oh." The music includes several triplet markings and a key signature of three flats.

There's on-ly one place for me to go: I'm Off To Har-vard Law!

The second line of the song continues Aaron's lyrics. The melody and piano accompaniment follow the same style as the first line. The lyrics are: "There's on-ly one place for me to go: I'm Off To Har-vard Law!" The music includes triplet markings and a key signature of three flats.

ENID: [Smugly]

I did the Peace Corps o-ver-seas. I drove a bus-ful of ref-u-gees;

The final line of the song features Enid's lyrics. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I did the Peace Corps o-ver-seas. I drove a bus-ful of ref-u-gees;" The music includes triplet markings and a key signature of three flats.

Then built a hos - pi - tal out of trees. I'm off to Har - vard Law!

READER: "Elle pulls up at Harvard in her pink Thunderbird convertible. A giant U-Haul is hitched to the back with her overflowing belongings."

ELLE: Here we are, Bruiser! Harvard!

HUMMING: Hmm...

ELLE:(to Enid): Excuse me, I'm new. I'm also a little lost.

ENID: (sarcastic): No!

ELLE: I know, right? Could you please point me in the right direction? (attaca bar)

Hmmm...

AARON: The mall's that way.

GIRLS:

BOYS:

BOYS:

LAW STUDENT 1:

AARON:

31 I spent de-cades help ing my fel - low man. But that's just part of my

32

33

34

35 mas - ter plan: Soon I'll make big mo - ney hand o - ver fist As a Se - na - tor and then a

36

37

38

39 lob - by - ist!

40

41

42 I built a car that can

lob - by - ist! Well, I am a dot - com mil - lion - aire!

43 44 45 46

run on air!

ENID: 3 3

BOYS: We'll call this one a

I've got a plan to save Me - di - care! We'll call this one a

47 48 49

GIRLS: draw!

BOYS: We're off to Har - vard Law!

draw! (8va)---3, 3 We're - off to Har - vard Law!

READER: "Elle spots the REGISTRATION TABLE."

HARVARD STUD: Dude. No wonder you want this job. Look at 'em... Here comes Malibu Barbie. How much you wanna bet she's slippery when wet?

EMMETT: You're pathologically foul.

HARVARD STUD: Ain't it great? (beat, Elle's nearly upon them) Okay, she cannot go here...

ELLE: Hi! I go here.

HARVARD STUD: No way! Awesome!

ELLE: Harvard does admit blondes, you know.

HARVARD STUD: Ohhh, so I see... So tell me a little about yourself.

50 51

ELLE: Okay. I'm Elle Woods, and I'm a Gemini with a double Capricorn moon, and I have a Bachelors degree from CULA, where I was a Sig Ep Sweetheart and president of Delta Nu sorority.

...Oh, and last week, I talked Paris Hilton out of buying a truly heinous cable-knit tube top at Fred Segal. Whoever said tangerine is the new pink is seriously disturbed.

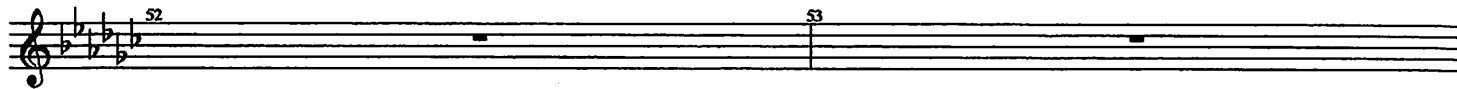
(to Emmett) ...So. Are you the one with my social agenda?

EMMETT: Uh... Excuse me?

ELLE: Social agenda? Mixers, parties, that sort of thing?...

EMMETT: (*overwhelmed*) Actually, there is no social agenda at Harvard Law. (*Elle GASPS.*) But, uh... I can help you with your academic roster.

ELLE: Right. There's that. It's Woods-comma-Elle.



EMMETT: (dazzled) Uh... uh Woods? Woods...

ELLE: Take your time.

EMMETT: Woods... Starts with a...

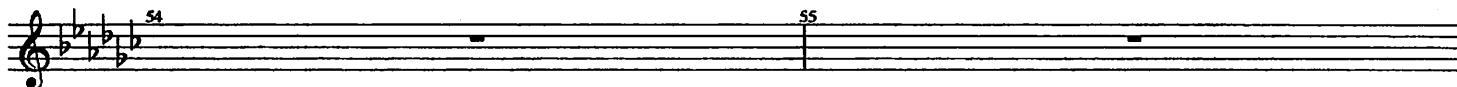
ELLE: W. There it is. (*Elle spots her roster and grabs it.*)

EMMETT: Believe me, you won't have time for that social life. You'll be lucky to find time to shower.

ELLE: Oh, there's always time for personal hygiene.

EMMETT: Oh, yeah, of course. I found... and find... the time to shower. You know, I went here. To Harvard. Now I'm a teaching assistant but back in the day I did work study.

ELLE: Work study. Something is truly amiss when two verbs are required to express one task.



EMMETT: (*laughs too loud*) Good point! But I gotta work hard... I'm the first in my family to go to law school.

ELLE: Me, too! My parents don't know where they went wrong!..

EMMETT smiles, then realizes she's not joking.

ELLE: And do you also happen to have Warner Huntington the Third's roster handy?

EMMETT: Who?

ELLE: Warner Huntington the Third. My ex-boyfriend. He goes here too. And we're getting back together.

EMMETT: Oh, I uh... Don't think I'm allowed to exactly give out ex-boyfriend's schedules.

ELLE: Then I'll just have to find him myself. Nice to meet you... *ELLE holds out her hand.*

EMMETT: (*finally taking her hand*) Emmett. Emmett Forrest.



ELLE: Well, nice to meet you, Emmett.

EMMETT: Likewise Woods-comma-Elle.



HARVARD STUD:

61 62 63 64

Ste-phen Hawk-ing stole most of his work from me!

AARON:
I'm reign-ing champ-ion on "Jeo-par-dy"!

65 66 67 68

KING PADAMADAN THE FOURTEENTH:
I am the king of my own coun-try!

KING PADAMADAN THE FOURTEENTH:
See, there's my face on the curr-en-cy!

GIRLS:
I

BOYS:
I

69 70 71 72 73

fill my-self with awe! I'm off to Har-vard Law!

fill my-self with awe! I'm off to Har-vard Law!

04a. Enter Greek Chorus!

O'KEEFE/BENJAMIN

CUE: ELLE:
"Omigod, this is beyond Outer Limits! Am I losing my mind?!?" [GO]

gua-----

Piano

The musical score is for piano accompaniment in 2/4 time, with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a G9 chord and contains a melodic line with eighth and sixteenth notes. The bass staff starts with a G2 note and provides a simple harmonic accompaniment. The score is divided into three measures by vertical bar lines. The first measure contains the initial melodic and harmonic material. The second measure continues the melodic line with some chromaticism. The third measure concludes the phrase with a final chord and a fermata over the final note.

LEGALLY BLONDE

Piano/Vocal

BEACON OF POSITIVITY

[Rev. 12/3/05]

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

ELLE: "So girls: serious situation of epic proportions. What do I do about Vivienne?"
SERENA (*cheerfully*): "Kill her!"
(GO)

DELTA NUS (*variously*): "Yeah, kill her! Great idea! etc."
SERENA: "This is good and heavy..."
ELLE: "No! That is not the Elle Woods Way..."

Funky $\text{♩} = 98$

The piano introduction consists of two staves. The right hand plays a series of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The left hand plays a series of quarter notes: F3, G3, A3, B3, C4, B3, A3, G3, F3. The piece is in 4/4 time and begins with a piano (*p*) dynamic.

+MARGOT/SERENA:

The first line of the song features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "I am a beacon of Positivity. I am a beacon of Positivity. I". The piano accompaniment continues with the same rhythmic pattern as the introduction. The dynamic is piano (*p*).

ELLE:

ALL:

ELLE:

The second line of the song continues the vocal and piano accompaniment. The lyrics are: "am a beacon of Positivity. I'm pretty and bright, I'm a shiningwhite light. They". The piano accompaniment continues with the same rhythmic pattern. The dynamic is *cresc.* (crescendo).

13 **ELLE:** can't see me weak - en. 14 15 Can't see me freak - in'. 16

DELTA NUS: Po - si - ti - vi - ty! Po - si - ti - vi - ty!

mf F#m C#m/E D#m7(b5)

17 am a bea - con of... 18 19 No - bo - dy dies to - night! 20 **ELLE:** NO! I...

SERENA: Po - si - ti - vi - ty! Please?

G#7 C#m *finger*

[all inhale] 21 **ELLE:** Breathe and count to ten, and I 22 23 *[all inhale]* Love my fel - low men. 24 I am dig -

Dm Am/C Bm7(b5)

25 ni - fied. I can let it slide. Yeah, I'm in a state of frick - in' Zen! I don't

26 27 28

E+9 Am Dm

[all inhale] 29 Feel like sling-in' mud. I don't [all inhale] 31 Feel like draw-in' blood. I will not

30 32

Am/C Bm7(b5)

33 at-tack, I will just un-pack... Oh, and pull this KNIFE right out my back and

34 35 36

E+9 Dm/F Bm7(b5)

37 **ELLE:** BREATHE!... [INHALE] I do not SEETHE!...

38 39 40

DELTA NUS: I am a bea - con of Po - si - ti - vi - ty! I am a bea - con of Po - si - ti - vi - ty! I

f F#m C#m/E D#m7(b5)

41 42 43 44

ELLE: He car

am a bea - con of Po - si - ti - vi - ty! What - ev - er she does you will just for - give it, he...

G#7 C#m F#m

45 46 47 48

see me weak - en. **DELTA NUS:** Can't see me freak - in'. Turn

Po - si - ti - vi - ty! Po - si - ti - vi - ty!

C#m/E D#m7(b5)

49 50 51 52

ELLE: the o - ther cheek n' have **ELLE:** NO - bo - dy dies to - night! I'm

MARGOT: Po - si - ti - vi - ty! NO - bo - dy dies to - night! This is fun!

G#7 C#m

53 *rit.* 54 55 *rit.* 56

[inhale] Calm, a sum-mer lake, and I [inhale] Bend, I do not break. She's an e -

mf Dm Am/C Bm7(b5)

57 58 59 60

vil snake, And her pearls are fake, But her worth - less life's not mine to take! We don't

E+9 Am Dm

61 62 63 64

[inhale] Hit her good and hard, we don't [inhale] Leave her bad-ly scarred. We don't club

Am/C Bm7(b5)

65 66 67 68

ALL:

that tramp With this la - va lamp AND THEN BU-RY HER IN HAR - VARD YARD!

E+9

READER: "Vivienne re-enters. GIRLS freeze. ELLE hides the lamp."
VIVIENNE: "Excuse me, my boyfriend forgot his coat."

Musical score for measures 69-70. Measure 69 features a piano (p) dynamic marking. The music is written for piano and voice.

Sweetly

ELLE:

Musical score for ELLE's vocal line, measures 71-74. The lyrics are: "No ne - ga - tive thoughts al - lowed. I am a white fluff - y cloud."

DELTA NUS:

Musical score for DELTA NUS's accompaniment, measures 71-74. The lyrics are: "Oo... Oo... 'lloed... Cloud..."

Musical score for ELLE's vocal line, measures 75-78. The lyrics are: "A cudd - ly warm ted - dy bear. A u - ni - corn. Hell, I don't care."

Musical score for DELTA NUS's accompaniment, measures 75-78. The lyrics are: "Bear..."

79 I will not plan an - y plot. I don't want

Oo! Oo... Plot...

82 an - y - one shot, Run o - ver till she's just a -

Shot...

85 FLAT WET SPOT IN THE PARK - ING LOT! No I do not!

mf

89 **ELLE:** 90 91 92

I do not! I do not!

DELTA NUS:

Yeah, you do. Sure ya do.

sub. p *cresc.*

93 **ELLE:** 94 95 96

No I Do NOT! SHUT UP!

DELTA NUS:

Oh yes you do. Give me a break!

f

Harsh!

97 **ELLE:** 98 99 100

I AM PRET - TY and BRIGHT! I'm a SHIN ING HAP PY

DELTA NUS:

I am a bea - con of Po - si - ti - vi - ty! I am a bea - con of Po - si - ti - vi - ty! I

ff *F#m* *C#m/E*

101 102 103 104 **ELLE:**

LIGHT! I'm a WHITE FLUFF - Y CLOUD! Oh! Oh! Sor-ry!

SERENA:

am a bea - con of Po - si - ti - vi - ty! You're get-ting loud.

D#m7(b5) *G#7sus* *G#7* *C#5* *sub. p* *C#m*

105 106 107 108

f I AM PRET TY AND KIND! I'M OUT OF MY MIND! -

DELTA NUS:

Can't see you weak - en: Pos - i - tiv - i - ty! Can't see you freak - in! Po - si - ti - vi - ty! -

ff *F#m* *C#m/E*

109 **ELLE:** 110 **ELLE:** 111 112

What were we speak-in' of? **DELTA NUS:** Right! - I'm a bea-con-of... Pos -

Pos - i - tiv - i - ty? Pos - i - tiv - i - ty!

sub. p *cresc.*

113 i - tive - ly REEK-in of! 114 Po - si - tiv - i - tay!... 115
Po - si - tiv - i-taaaaay!

Musical score for measures 113-115. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 113 starts with a vocal line and piano accompaniment. Measure 114 continues the vocal line and piano accompaniment. Measure 115 concludes the vocal line and piano accompaniment.

116 117 118 **ELLE:**
No - bo - dy dies to-night.

Musical score for measures 116-118. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 116 starts with a vocal line and piano accompaniment. Measure 117 continues the vocal line and piano accompaniment. Measure 118 concludes the vocal line and piano accompaniment. The vocal line is marked with a fermata over the first two notes. The piano accompaniment includes a dynamic marking of *f* and a crescendo hairpin.

119 120 121 122 **ELLE:**
No - bo-dy dies to-night. NO - bo-dy dies to-night... -
DELTA NUS:
Are you po-si-tive? Gon-na let her live?

Musical score for measures 119-122. It features two vocal lines with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 119 starts with a vocal line and piano accompaniment. Measure 120 continues the vocal line and piano accompaniment. Measure 121 continues the vocal line and piano accompaniment. Measure 122 concludes the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *p* and a crescendo hairpin.

123 124 125 126

DELTA NUS:

Are you po-si-tive? Gon-na let her live? PO - SI-TIV - I-TAY!

f *sfz*

Professor Callahan!

#05a.

11/29/05

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

READER: "Act One Scene Six. [GO]
Students, including AARON, ENID, WARNER and VIVIENNE, file
nervously into CALLAHAN's Criminal Law class."

Moderato March

(Hushed and whispery)

ENID: **AARON:**

LAW STUDENT 1: **ALL:** **AARON:**

LAW STUDENT 1:

HARVARD STUD:

19 20 21

guy whose job is sweep-ing up the dust!

8^{va}

EMMETT: "All right, I am NOT the guy who sweeps up the dust..."

LAW STUDENT 1:

22 23 24

I heard this class is com- plete - ly cursed!

AARON:

ENID:

25 26 27

I won - der who he'll be flunk - ing first!

I heard he tor - tures the

ALL:

28 29 30 31

front row worst! Pro fes - sor CAL - LA HANI...

(Callahan, Aaron, Enid, Elle, Students) 12/2/05

Benjamin/O'Keefe

CUE: READER: "Professor Callahan enters and the room goes silent."

Rapjd, colla voce

CALLAHAN: Now when you choose a law ca-reer, the mo-ment you em-bark: There

p Bm7(b5) E7(#9) Am6

is that joke you're bound to hear: "A law-yer is a shark." Ig - nore that, it's sim-plit-ic and it's

p Bm7(b5) E7(#9) Am6 Dm11 Gaug7

dumb. On-ly some of you will turn out sharks, just some. The rest? Are chum.

Lazy swing

CMaj9 F#m7(b5) B7(#9) F13 E13 AMaj7 A7 A6 A7

I'm talk - in 'bout: Blood in the wa - ter.

Gentle Broadway lilt

A13 Ab13 G13 F#13 F#7(b5)

B13 E7sus4

14 15 16

Kids, it's time you faced: Law school is a wa

Cdim7 E7/B E7 G13 F#13

17 18 19 20

Oh yes, un-less you ac - qui-re a taste For... Blood in the wa -

F#7(b5) Bm F#7/C#Bm G13(b5) A/E

21 22 23 24

ter. Dark and red and raw!... You're no-thing un-til The

G#13 G13 F#13 Bm7 E13 A6

25 26 27 28 29

thrill of the kill becomes your on - ly law.

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

Musical notation for measures 30-33. Chords: Bm7(b5), E7(#9), Am(Maj7), Am6. Lyrics: A kind old grand-ma took her sav-ings and she sent it... off to your

Musical notation for measures 34-36. Chords: Bm7(b5), E7(#9), Am(Maj7), Am6, Dm7(b5), G7(#9). Lyrics: cli - ent, all she saved thru two World Wars. Well he prom-ised to in - vest it but he

Musical notation for measures 37-39. Chords: Cm, Am7(b5), F#m7(b5), B7(#9), E7. Lyrics: spent it, On lim - ou-sines. And her - o - in. And whores. AARON: No, I

40 **Bm7(b5)** **F7** **E7** **Bm7(b5)** **E7(#9)** **Am(Maj7)** **Am6**

CALLAHAN: WRONG! This one is a win, un-less you're la - zy. Grant's

would - n't wan-na take that case!

43 **Dm7(b5)** **G7(#9)** **CMaj7** **F#m7(b5)** **B7(b9)**

broke! She'll have some hack from Le-gal Aid. Put her on the stand and call her old and

46 **E6** **D/F#** **F7(b5)** **E7** **A13** **G#13** **G13**

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

49 **F#13** **F#7(b5)** **B13**

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

E7sus4 E7/B A/C# Cdim7

52 53 54 55

On - ly spine-less snobs Will quar - rel with the mor - al - ly

B13 E7 G13 F#13 F#7(b5) Bm F#7/C# Bm

56 57 58 59

du - bi - ous jobs! Yes, Blood in the wa - ter. The law's for car - ni - vores!...

G13(b5) A/E G#13 G13 F#13 Bm7 E13

60 61 62 63

Don't show you're af - raid, you'll ne - ver get paid! The blood they'll spill is yours!

A6 C#7/G# C#aug/G# F#7/G# C#7/G# C#aug/G#

64 65 66 67

Now list - en up: I run a bil - lion do Har law firm; And I hi - re four new in - terns ev'ry

68 F#G# D/A Daug/A G/A

year! From this class I plan to choose Four young sharks who hate to lose. And

71 Eb/G F#7 F13 E7 F Bb13 A13 Ab13

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

CALLAHAN: C13

74 G13 STUDENTS: (terrified) 75 G7(b5) Ex-act-ly! 76 Let the games be-gin. 77

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

78 **F7sus4** 79 80 **Bb/D C#dim7** 81 **F7/C F7 Ab13**

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

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

82 **G13** 83 **G7(b5)** 84 **Cm G7/D Cm** 85 **Ab13(b5)**

Blood in the wa - ter!, So bite and scratchand claw!

Blood in the wa - ter, Ah ah Ah ah ah ah ah!...

Bliss.

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

CALLAHAN:

86 87 88 89

Say they

Bm7(b5) E7(#9) Am(Maj7) Am6 Bm7(b5) E7(#9) Am(Maj7) Am6

90 of - fer you a bun - dle for de - fend - ing 91 A fa - mous 92 hit - man for the Ma - fi - a e - lite. 93 Seem

Dm7(b5) G7(#9) F#m7(b5) B7(#9)

94 missed his chos - en prey, Killed a 95 nun and drove a - way, Run - ning 96 o - ver three cute pup - pies in the

ENID: What, you think I wouldn't be able to defend him, just cause he's a Typical Man?

ENID is so apoplectic with rage she can't speak. Class is stunned.

CALLAHAN: Oh, you lesbians think you're soooo tough.

CALLAHAN: Gotcha!

E7 Bm7(b5) E7(#9)

97 street. 98 99 Oh 100 dear! I fear my com - ment has of -

Am(Maj7) Am6 Dm7(b5) G7(#9) CMaj7

102 fend - ed! 103 Hard to 104 ar - gue, tho', when you're too mad to speak! Your em -

105 E^6/B $B^7(b9)$ E^6/B Bm^7 B^7

ploy-ment will be ve - ry quick - ly end - ed, Once they see how your e - motions make you

108 E^7 A^{13} $G\#^{13}$ G^{13} $F\#^{13}$ $F\#^7(b5)$

weak! Smell that folks? Blood in the wa - ter!...

STUDENTS:

Ooh... Blood in the wa - ter!

111 B^{13} 112 113 $E7sus4$

See how quick she fell? Hit them where they dwell...

See how See how quick she fell!

114 *A/C#* *Cdim7* *B13* *E7* *G13*

GIRLS: They'll scream and yell, just be cause they can tell the.

Hit them where ah ah... Ah... Ahh. Ah! Their

BOYS:

8^{va}

117 *F#13* *F#7(b5)* *Bm* *F#7/C#Bm* *G13(b5)*

GIRLS: Blood's in the Wa - ter! Feel - ings are your flaw!

blood's in the, in the wa - ter! Ah!

BOYS:

3 3 3 3

CALLAHAN: Didn't anybody tell you about the front row, Ms...?

CALLAHAN: But you sat here anyway.

CALLAHAN: You must have guts, Ms. Woods. ...Well, the rumors are all true. I like to torture the front row. So, would you summarize the case of *State of Indiana v. Hearne* from your reading, please.

ELLE: Woods. Elle Woods. And yes. They did.

[VIVIENNE and her friends snigger].

ELLE ("of course"): Well, yes.

ELLE: Oh... I wanted to answer the puppy question.

Some of the class laugh, but most flinch.

CALLAHAN: But I'm asking you about the assigned reading.

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

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

CALLAHAN:

[spoken optional:] Let us say you teach a class at Harvard Law School: A po-

si - tion that you're just - ly proud a - bout. But a girl on whom you call Has - n't

CALLAHAN: *[the CLASS gasps.]*

133 read the case at all. Should you 134 let it go, or... 135 All right tl

VIVIENNE:

No, I'd throw her out.

E/B D/F# E7

137 F#13 You heard your class 138 F#7(b5) - mate: 139 B13 You have just been killed. 140 She

STUDENTS: Ooh... Ooh...

141 E7sus4 cut your throats grab 142 your coat; Hey, 143 A/C# You've got guts, 144 Cdim7 but 145 Dm7 Now they're spilled! Your... 146 G7

Ooh, ooh, but Now they're spilled! Your...

145 $G\#13$ 146 $G\#7(b5)$ 147 $C\#m G\#7/D\#C\#m$ 148 $A 13(b5)$ CALLAHAN:

Blood's in the wa - ter. So would you please with-draw? And

Blood's in the wa - ter, Ha ha ha ha haha!

149 $B/F\#$ 150 $B/F\#$ 151 $Fm 7(b5)$ 152

when you re-turn, Be rea- dy to learn. You think that I'm mean? Go tell a Ma-rine. That's

153 $Em(Maj7)$ 154 $D\#7$ 155 $G\#m G\#m7/F\#$ 156 $Fm 7(b5)$

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

STUDENTS: Ooh... Ooh... Ooh, Awe!

CALLAHAN:

157 **B⁶/F[#]** 158 159 160

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

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



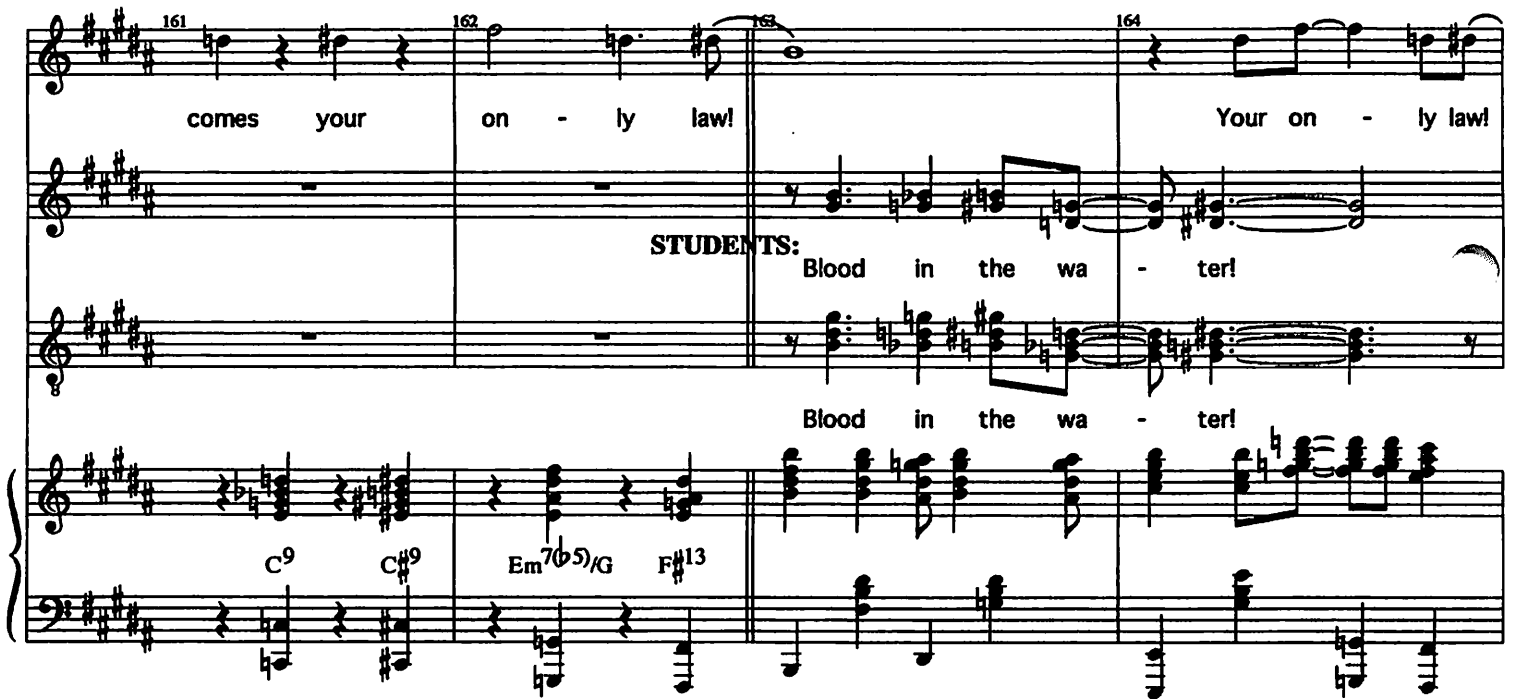
161 162 163 164

comes your on - ly law! Your on - ly law!

STUDENTS: Blood in the wa - ter!

Blood in the wa - ter!

C⁹ C^{#9} Em^{7(b5)/G F[#]13}



165 166 167

Your on - ly law!

Blood in the wa - ter!

Blood in the wa - ter!

Blood in the wa - ter!

Blood in the wa -

Blood in the wa -

Detailed description: This system of musical notation covers measures 165, 166, and 167. It features a vocal line at the top with lyrics, and piano accompaniment below. The piano part consists of two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 165 shows the vocal line starting with a half note G4. Measure 166 has the vocal line with a half note G4 and a half note A4. Measure 167 has the vocal line with a half note G4 and a half note F#4. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

168 169 170

Hey, it's on - ly law!

ter!

Blood in the wa - ter!

ter!

Blood in the wa - ter!

Detailed description: This system of musical notation covers measures 168, 169, and 170. It continues the vocal and piano parts from the previous system. Measure 168 has the vocal line with a half note G4 and a half note A4. Measure 169 has the vocal line with a half note G4 and a half note F#4. Measure 170 has the vocal line with a half note G4 and a half note F#4. The piano accompaniment continues with chords and moving lines in both hands, ending with a fermata over the final chord in measure 170.

LEGALLY BLONDE

Full Score

GOOD BOY!

[Rev. 12/3/05]

7

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

Freely **PAULETTE:** **ELLE:** **PAULETTE:**

Why can't a man be more like a dog?

Come home from work, he's right there ex-pect-ing you. Right by your side for your

morn - ing jog; Sleeps at the foot of your bed pro - tect - ing you.

Wait!

p

F/G C(add9)/G G

D/G F/G C(add9)/G

10 ³ ³ ³

How COULD a man BE more like a dog? Both of them lick you

mf Abm Bb/Ab A/Ab

13 ³ ³ ³ **ELLE:**

then a - ban - don you. Same in - tel - lec - tu - al di - a - logue;

Abm Abm Bb/Ab

PAULETTE: ³ ³ ³

Same stick - y mess when they leap and land on you. //

A/Ab Abm //

A Tempo $\text{♩} = 100$

18 **PAULETTE:** 19 **ELLE:** 20 21

Still... Still... There is that thrill;

Still... I love him still... I lack the

C#m D#7/C#

22 23 24 25

I know the drill... Chas-ing him up that hill! Wait a min-ute!

will... So I keep Chas-ing him up that hill! What?

D \sharp 7/C \sharp C \sharp 7

PAULETTE (*grabbing Modern Mutt mag*)
 "We should be getting advice from these guys,
 not Cosmo. (*Reading*) 'Ask the Trainer.'"

26 27

List - en to this!

Drum fill

Moderate Funk; Swing 8ths

PAULETTE:

28 29 30 31

"Ne-ver chase a hound. That-ll on-ly make him run fast - er. No, you

F \sharp A \sharp m/E \sharp

32 got to show him who's the pet And who is the mast-er.

33

34

35

ELLE:
Who is the mast-er?

C#m/E B^{sus2}/D# A/B

PAULETTE:

36 Can't out-race a hound. He will on-ly think it's a game. And soon you

37

38

39

F#(add2) F# A#m/E#

40 wind up run - ning round your neigh - bor-hood Cry-in' out his name— But list-en!

41

42

43

A#m/E C#m/E D#7 E#m7 F# D#7/F#

44 Bring-in' that hound to heel is no trick! Don't need to shout, Don't have to hol - ler. First

45

46

47

G#m9 A#m7 BMaj9 C#/D#G#m9 A#m7 BMaj7 C#/I

48 49 50 51

use the car-rot and then the stick, First bring the cook-ie and then the col - lar.

A#m7 BMaj9 B/B#C#7(#9) A

PAULETTE:

52 53 54

Here boy! Good boy! Come! Stay! Be - have

ELLE:

Here boy! Good boy! Sit! Be - have

f F# D#m7 E 3 A/B

55 56 57

the way you should boy!

the way you should boy!

F# C#7sus

PAULETTE:

58 "Hard to stop a hound 59 When he wants to run be a hunt - er; 60 And whi 's 61

mf F# A#m/E#

62 sniff-in' round somebitch 63 in heat, don't ev - er con-front her. 64 ELLE: 65 No, ne-ver con-front her!

C#m/E B^{sus2}/D# A/B

PAULETTE:

66 Calm-ly stand your ground. 67 Bitch is gon-na growl, so you let her. 68 But hold out 69

F#(add2) F# A#m/E#

70 that treat he loves to eat And then watch your boy for-get her! Bring -

ELLE: And you'll be Bring -

A#°/E C#m/E D#7 B#m7 F#m D#7/F#

74 in that hound to heel and real quick. Don't need to shout, Don't have to hol - ler. First

in that hound to heel and real quick. Don't need to shout, Don't have to hol - ler. First

G#m9 A#m7 BMaj9 C#D/G#m9 A#m7 BMaj7 C#E/G#m9

78 use the car-rot and then the stick, First bring the cook-ie and then the col - lar!

use the car-rot and then the stick, First bring the cook-ie and then the col - lar!

A#m7 BMaj9 B/B#C#7(#9) A

PAULETTE:

82 83 84 85

Here boy! Good boy! Come! Stay! Be-have the way you should

ELLE:

Here boy! Good boy! Sit! Be-have the way you should boy!

F# D#m7 E 3 A/B

86 87 88 89

Here boy! Good boy! Come! Stay! O-bey me like you should boy!

Here boy! Good boy! Sit! O-bey me like you should boy!

F# D#m7 E 3 A/B

90 91 92 93

Ne - ver look an-gry, smile and stroke him!

When he escapes find out where he goes.

G#7sus G#7 G#7sus G#7 Bsus B7 B7sus B7

94 95 96 97

Walk him on home then CHAIN AND CHOKE HIM.

Dang-le your toys in front of his nose.

G#7sus G#7 G#7sus G#7 Bsus E+/D

98 99 100

That's what it says.

"Chain him and choke him"? Sounds cruel. But ef-fect-ive!

C#7

PAULETTE:

101 102 103 104

Hard to blame a hound For the lit-tle brains he pos-sess es! So do

mf F Am/E

105 106 107 108

not be one of those who rubs his nose in his mess-es!

Nose in his mess - es...

Cm/Eb B^b sus2/D Ab/Bb

109 110 111 112

hard to tame a hound, If you make him want to be tu - tored. Oh, and

F(add2) F Am/E

113 114 115 116

it's a fact your boy will act a lot cut-er once he's - NEU-TERED.

HEL-lo!

A°/Eb Cm/Eb

117 118 119 120

Here boy! Good boy! Come! Stay! O-bey me like you should boy!

Here boy! Good boy! Sit! O-bey me like you should boy!

G Em⁷ F 3 B^b/C

121 122 123 124

Here boy! Good boy! Come! Stay! I'm glad you un-der-stood boy!

Here boy! Good boy! Sit! I'm glad you un-der-stood boy!

G Em⁷ F 3 B^b/C

125 126 127 128

Here boy! Good boy! Sit! Then you'll get a chew toy!

Here boy! Good boy! Come! Lie down! Then you'll get a chew toy!

ff Ab Fm⁷ G^b 3 C^b/D^b

129 130 131 132

HERE boy! GOOD boy! Come! Stay! Now love me like you should

HERE boy! GOOD boy! Sit! Now love me like you should boy!

Ab Fm7 Gb 3 Cb/Db

133 134 135 136

Love me like a good boy! Love me like you should boy!

Love me like a good boy! Love me like you should boy!

Ab Cb/Db Ab Cb/Db

137 138 139 140

Love me like a GOOD BOY! Now BEG.

Love me like a GOOD BOY! Now BEG.

Ab Cb/Db Ab Ab/Eb Ab

Serious (Reprise)

(Warner, Elle)

11/29/05

BENJAMIN/O'KEEFE

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

WARNER (cont): Back at CULA I never would
have guessed it. ...Sometimes I miss CULA...

Gentle slow jam

Piano introduction for the song, marked 'Gentle slow jam'. It consists of two staves of music in a key signature of two flats (B-flat major/D minor). The melody is in the right hand, and the accompaniment is in the left hand. The piece is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated above the staff.

WARNER:

Musical notation for Warner's first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Those part - ies sen - ior year; I thought we ruled the world." Measure numbers 5 and 6 are indicated above the vocal staff. Chords for the piano accompaniment are G^bsus2, A^b5, B^bm, and D^b/F.

ELLE:

Musical notation for Elle's line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "You fun - neled all that beer; I held your head when you hurled." Measure numbers 7 and 8 are indicated above the vocal staff. Chords for the piano accompaniment are G^bsus2, A^b5, D^b, D^b/F, and G^bsus2.

WARNER:

Musical notation for Warner's second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "We were like gods back then; Walk - ing a - mong com - mon men!" Measure numbers 9 and 10 are indicated above the vocal staff. Chords for the piano accompaniment are A^b5, B^bm, D^b/F, and G^bsus2.

11 **ELLE:** 12 13

Dreams don't just dis - ap - pear

WARNER:

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

8va

G \flat A \flat D \flat p D \flat /G \flat p

14 15 16

We could keep on dream - ing them here! Like sen - ior year but FUN - NER!

WARNER:

D \flat ²/F What?... C \flat Maj⁷ A \flat 7sus4

17 18

You've got your fu - ture all planned...

WARNER:

Yes I do, guess I do...

E \flat sus2 F⁵ Gm B \flat /D p

E \flat sus2

F⁵

B \flat

B \flat /D

19

20

What if I'm stand - ing there too?...

Wait, I'm not fol - low - ing you...

E \flat sus2

F⁵

Gm

B \flat /D

21

22

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

I'm

Not sure I un - der - stand...

E \flat

B \flat /F

23

24

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

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

Chip On My Shoulder (pt.1)

READER: "Elle marches out, but once out of sight, she deflates. As she walks, giving in to despair, she passes Emmett."

(Emmett, Elle, Greek Chorus)

Music + Lyrics by
NELL BENJAMIN
+ LAURENCE O'KEEFE

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

Rubato

Db

Ab/C

EL

ELLE:

Love. I put my faith in love; I fol- lowed where it

EMMETT:

'scuse me?

8^{va}-----,

Bbm

Gb

Db

E

led.

To my per - son - al cir - cle of hell. It

EMMETT:

Love led you here?

m.

Ab/C

Bbm

E

has not worked out well. I wish that I were dead. Cause in - stead

Chorus (Measures 16-20):

Chords: Gb, Gb, Db/F

Lyrics: of a wed - ding and love, I'm flunk - ing out of school, A

Character: ELLE:

Chorus (Measures 21-25):

Chords: Ebm, Eb, Gm

Lyrics: to - tal laugh - ing stock! Some - one he and his friends can just mock!

Chorus (Measures 26-30):

Chords: Gb, Db/F, Ebm

Lyrics: So go on, here's my head. Just hit it with a rock...

Character: EMMETT:

Lyrics: wait, go back.

EMMETT:

m.

31 You came out here to fol-low a man? 32 33 Har-vard Law 34 was just part of some "plan"?

Db/F Gb2

ELLE:

E

35 36 37 38 Ma-li-bu? 39

m.

Man, what rich ro-man - tic planet are you from? In-stead of ly -

8va 8va

Cb Gb2 Bbm

EMMETT:

m.

40 ing out side by the 41 pool, You stalk some guy 42 to an I-vy League 43 school. That's the weird -

Db/F Gb

ELLE:

E 44 45 46 47 48

Well, why'd YOU come?

m. est rea-son I... O kay.

8va

8va

Cb Gb Db/F

m. 49 50 51 52

I grew up in the Rox-bu-ry slums. With my Mom and a se-ries of bums.

D/F# G2

m. 53 54 55 56 57

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

C2 G2 Bm

m. 58 59 60 61

law school by bust-ing my ass. Worked two jobs in ad-di-tion to class. So for give

E \flat /G A \flat 2

ELLE: Excuse me, you're being kind of rude. EMMETT: I'm sorry. I know.

m. 62 63 64 65 66

me for not weep-ing at your tale.

D \flat 2 A \flat 2 Drms keep time

EMMETT:

m. 67 68 69 70

But there's this Chip On My Shoul- der. And it's big as a boul-

E/G \sharp A2 B7sus4

m. 71 72 73 74 75

der. With the chance I've been giv-en, I got-ta be driv-en as hell! I'm so

C \sharp m7 E/G \sharp A2 B7sus4 E2

m. 76 77 78 79 80

close I can taste it, So I'm not gon-na waste it. There's a Chip On My Sho

F/A Bb² G²/B A²/C# Dm Gm⁷ /A /Bb Eb²

ELLE: I don't think you *know* me well enough to - wait, two jobs? Plus law school? How did you do it?

m. 81 82 83 84 85 86

der; You might wan-na get one as well.

Gm/D BbC7sus4 D/F# /G /A G#C /C# /D#

m. 87 88 89 90 91

vamp last X vocals EMMETT:

Well, I don't go to parties a lot. Not good use

D/F# /G /A Eb/G

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

m. 92 93 94 95 96

of the timethat I'vegot. Can't spend ho-ursdoin' myhair, Or stay'n in shape.

Ab² Db² Ab² Cm

EMMETT:

m. 97 But I know it-'ll all be worth while When I win my first lu-cra-tive trial!

E/G#1 A2

ELLE: That's so sweet!...

EMMETT:

m. 101 And buy my mom that great big house out on the Cape!

m. 102

m. 103

m. 104 Well, that's the

m. 105

D2 A2

m. 106 Chip On My Shoul - der. I hugged my Mom and told her: With the chance I've been giv-en,

m. 107

m. 108

m. 109

m. 110

F/A Bb2 C7sus4 Dm7 F/A

m. 111 I'm gon-na be driv-en as hell! though I can't take the day off, I

m. 112

m. 113

m. 114

m. 115

Bb2 C7sus4 F2 Gb/Bb cb2

m. 116 117 118 119 120

just think of the pay - off! You need a Chip On Your Shoul - der, Lit-tle "Mi-

Ab²/C Bb²/D Ebm Abm⁷ /Bb /Cb E² Abm/EbCbD^{b7}sus4

READER: "We have reached Elle's dorm room."

ELLE: I don't need a chip on my shoulder! I just need to prove to Warner that I'm serious...!

EMMETT: In your bunny suit.

m. 121 122 123 124 125

Woods com-ma Elle".

p

ELLE: Damn. Hold on... Okay, the bunny suit was a mistake, but --

ELLE (O.S.) What?

EMMETT (looking): Under the --

ELLE (O.S.) -- pile of --

ELLE Huh. Could a sworn...

EMMETT: Law books!

EMMETT: -- pile of --

ELLE (O.S.) -- There!

EMMETT: May I make a suggest.

EMMETT (interrupting): Where are your law books?

ELLE: (O.S.) They're under the--

READER: "Elle lifts a pile of clothes off her dressing table. There is nothing underneath."

ELLE: (leery) Sure?

8^{va} 126 127 128 129 130

D/F# /G /A Ab/C /C# b/Eb

Safety Vox last X

EMMETT:

m. 131 132 133 134

Well, this va-ni-ty's real pic-tur - esque, But it start - ed its life as a

Em⁷ D/F# G² D/A

Legally Blonde

ELLE:

3

135 136 137 138

E Hey, what are you do-ing?

m. desk. Clear it off and find some room for books in-stead.

(8va)----- 8va-----

Em⁷ D/F# G² D/A

8va-----

139 140 141 142 ELLE:

E It's for hair!

m. EMMETT: Can you live with-out this? Can you live with-out that? I don't know what this is. Wear a

(8va)----- 8va-----

Bb² F/C Dm⁷

143 144 145 146

m. hat. Spend your time in-prov-ing what's in-side your head!...

(8va)-----

EMMETT:

m. 147 148 149 150

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

(digging in)

mf Db/Eb Ab/Eb Abm/Eb Eb

m. 151 152 153 154

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

(digging in)

mf E7sus4 A/E E7sus(b9) E

E 155 156 157 158

ELLE: Ugh! **ELLE:** Hey!

EMMETT: Chip On Your Shoul - der. Ooh, the room just got cold - er... **EMMETT:** But with the

F/A Bb2

159 **ELLE:** 160 161 162

E Yes, fine, I know: "Driv-en as hell".

m. chance you've been giv-en, Dri-ven as hell! Look, There's

mf F/A Bb2 Csus4

163 164 165 **ELLE:** 166 167

E FOUND IT!

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

8va

Gb/Bb Cb2 Ab2/C Bb2/D Ebm Abm

READER: "The book is still wrapped in plastic."

168 169 170 171 172

m. (8va) Been read-ing it hard, I can tell...

8va

EMMETT:

READER: "As Emmett opens the book,
GREEK CHORUS GIRLS cross,
trying to read law books and hating it."

GREEK CHORUS:

CH

173 174 175 Safety 176

Daugh - ter of Del - ta Nu,

MARGOT:

CH

177 178 179 180

How do you stay a - wake? Read - ing these bor - ing books! How long does law school take?

READER: "Weeks have passed. The girls reveal ELLE's room,
stripped of a lot of Elle's belongings except for a pink stuffed bear
on her desk. EMMETT and ELLE re-enter, dressed for colder
weather, and with shopping bags of school supplies."

Safety
Vox last X

EMMETT:

m.

CH

181 182 184

We got pa - per, a print - er and ink;

Em⁷ D/F#

EMMETT:

185 And some 186 high-light-er pens in, yes, 187 pink. New com 188 put-er, which goes here...

(8va)-----

G² D/A Em⁷ D/F[#]

(8vb)-----

ELLE:

189 DONT MOVE MY BEAR.

EMMETT:

190 Which goes there. 191 Now you're a 192 stu-dent in-stead of a stunt.

(8va)-----

G² Bb² F/C

(8vb)-----

193 You de-serve 194 to be sit-ting up 195 front! So all those 196 who mocked the

(8va)-----

Dm⁷ C/E F

197 198 199 200

ELLE: **ELLE:**

Ve - ry fun - ny. Now?

EMMETT:

bun - ny best be - ware! Thank you. Now.

Db/Eb Ab/Eb

ELLE: *ELLE (typing): "Margot! O.M.G.! Bought new computer! It's gr-8!"
(She shows phone to Emmett, who bursts out laughing.)*

201 202 203 204 205

On - ly with thumbs.

Now we take notes. You know how to type, right?

Abm/Eb Eb Eb/G

Safety **ELLE:**

206 207 208 209 210

What? What? A - gain with the mock - ing! Af - ter a while that

Gb/Bb Gb7sus4 Cb/Gb Gb7sus(b9) Gb

211 smile be - comes a..

212

213

ELLE: 214 YES! A "Chip On My Shoul -

EMMETT:

"Chip On Your Shoul - der?"

F/A Bb² Csus4

215 der!" All this

216 grief that you're giv-in',

217 I can

218 NOT live in this way!

219

EMMETT:

You may

Dm F/A Bb² Csus4

220

221

222

223

curse my ex - ist - ence, But you're gon na go the dist - ance. Find that

Gb/Bb cb Ab²/C Bb²/D Ebm

ELLE: **ELLE(Snarling)**

E 224 225 226 227 228

Chip On My Shoulder!... O KAY, O-KAY, O-KAY!

m. Chip On Your Shoul - der...

Abm Gb/BbCb Fb Cb/Eb B Db7sus4 Db7sus4 Eb/G

READER: "Time passes into Thanksgiving break."

Safety **Vox last X**

H 229 230 231 232

...Tis a gift to be sim - ple, Tis a

8va

ELLE (Calling out window): Bye Warner! Have a great Thanksgiving! Say hi to your family for me!

EMMETT (prompting): An act prohibited by...

EMMETT: Okay. Explain "malum prohibitum":

ELLE: Prohibited by law! Like jaywalking! Or chewing gum in Singapore.

ELLE (packing): Okay! "Malum prohibitum" is uh...

H 233 234 235 236 237

gift to be free, *pp* mm mm mm mm mm mm mm

8va

ELLE: An action that's... evil in itself! Assault, murder, white shoes after Labor Day...

EMMETT: Ah.

EMMETT: Therefore "Malum in se" means:

EMMETT (noticing packing): Good. Where you going?

ELLE: What?... You think I should stay?

ELLE: Home of course. Thanksgiving break, remember?

Musical score for measures 238-242. The score is written for voice and piano. The voice part has lyrics: "mm mm mm mm...". The piano accompaniment consists of chords and moving lines in both hands. Measure numbers 238, 239, 240, 241, and 242 are indicated above the staff.

ELLE: I'm still behind?
I'm still screwing up?

EMMETT (shrugs) Not as much?...

ELLE: Oh, man!

Musical score for measures 243-250. The score is written for voice and piano. The voice part has lyrics: "(Sua) Sua - , Sua - , Sua - - - -". The piano accompaniment continues with chords and moving lines. Measure numbers 243, 244, 245, 246, 247, 248, 249, and 250 are indicated above the staff.

Musical score for measures 251-252. The score is written for voice and piano. The voice part has lyrics: "Sua - - - -". The piano accompaniment continues with chords and moving lines. Measure numbers 251 and 252 are indicated above the staff.

READER: "ELLE throws her bags back down.
Time passes to Christmas Break."

GREEK CHORUS:

Musical score for measures 253-256. The score is written for voice and piano. The voice part has lyrics: "Daugh - ter - of Del - ta - Nul - -". The piano accompaniment continues with chords and moving lines. Measure numbers 253, 254, 255, and 256 are indicated above the staff.

SERENA:

Don't you miss Ma - li - bul Take Christ-mas Break and leave! And her HAT makes me want

GREEK CHORUS:

HEAVE! Glo... o... o... o... o... o...

READER: "Elle has a book in one hand, her cel phone in the other."

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

o... ri - al In ex - cel - sis De - e - e - ol...

Immediate segue to
CHIP ON MY SHOULDER PART 2

Chip On My Shoulder PART 2

(Emmett, Elle, Greek Chorus, Warner, Callahan, etc.)

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

READER: "Elle has a book in one hand, her cel phone in the other."

11/29/05

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

Play 3x ?

(Last x only)

Play 2x ?

READER: "Emmett enters, looking tired, dressed as Santa."

ELLE (*into phone*): Daddy, sorry, I can't come home for Christmas. I know... but you're getting your money's worth!? I love you too... Love to Mom. (*kissy noises*) Bye! (*Hangs up.*)

EMMETT: Hey.

ELLE (*off his costume*) Well ho ho ho there. (*holds up law book*) Look, Santa, I've been a good girl! How were the kids at Filene's Basement?

READER: "Elle opens the present."

EMMETT (*searching for right word*) ...Heavy. Obesity really is a problem in America... Merry Christmas!

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

READER:
"ELLE hugs him. The door flies open and WARNER enters."

ELLE (*horrified*): Aaaaaaggghhhhh... noticing Emmett's face ...hhha ha ha! Thank you!

(Attaca bar 23)

READER: "Elle leaps away from EMMETT."

ELLE: What?... Um, yeah. I mean, huh uh, no.

EMMETT: ...Uh, Elle?...

WARNER: Elle, hey, you seen Viv?
Uch, we're gonna miss our flight...

WARNER (to Emmett) ...Hey, nice suit. Yo, Viv!...

READER: "Warner exits."

Safety vocals last X
EMMETT:

Legally Blonde

READER: "Elle rips off her sweatshirt and THROWS it on the floor."

37 38 39 40

ve-ry guy you're try-ing to im-press? *8va* - - - -

D²

ELLE: 41 42 43 44

Fine. There! That was his sweat-shirt. This is his pict ure. Hide it for now!

8va

Ab/Bb Eb/Bb Ebm/Bb Bb

tr

ELLE: 45 46 47

No more Moon-ing and lurk-ing; I should be work-ing, Show-

A/B E/B Em/B

ELLE: 48 49 50 51

ing him how This Chip On My Shoul-der Makes me smart-er and bold-

B7sus4 C/E F G7sus4

52 er! I am not just a giv-en: I can be dri - ven too fe

Am C/E F G7sus4

ELLE: 56 Let him - try to en tice mel But it's no more Mis - ter Nice

57 58 59

VC Db/F Gb2 Eb2/G F2/A

60 Mel I got a Chip On My Shoul - der... And it's gon-na make me a star!

61 62 63 64

Bbm Ebm7 /F /Gb Cb2 Ebm/Bb Gb Ab7sus4

65 ELLE:

66

67 (b)10

68

H

GREEK CHORUS:

Daugh-ter of Del - ta Nui

GREEK CHORUS:

Chip on her should -

p Bb/D

D/F#

8va

69

70

71 (b)

72

H

Don't let em step to you!

Daugh-ter of Del - ta Nui

er... Got a chip on her shoul - der! Will ya hand her that fold -

(8va)

8va

Eb/G

READER: "We are in Callahan's class."

73 74 75 76

Rea-dy for you - know-who!

er! Got a big chip on her should

8^{va} er!...

D7^b9

WARNER: Well, according to *Sweeney v. Newburg*: Sweeney, who was also a private sperm donor, was allowed visitation rights --

77 78 79

f

-- so if we're sticking to past precedent, Mr. Lattimer wasn't stalking. He was clearly within his rights to ask for visitation.

CALLAHAN: But Sweeney was a one-time sperm donor. And in our case defendant Lattimer was an habitual sperm donor, who also happens to be harassing the parents in his quest for visitation.

WARNER: Well yeah, but without Lattimer's sperm, the child in question wouldn't exist.

CALLAHAN: Now you're thinking like a lawyer.

80 81

ELLE timidly raises her hand.
CALLAHAN (cont) Yes, Ms. Woods?

ELLE: Although Mr. Huntington makes an excellent point...

82 83 84 85

p Slower

ELLE (cont): I wonder if the defendant kept a log of every sperm emission made throughout his life.

CALLAHAN: Interesting. Why do you ask?

Musical score for the first system, featuring piano accompaniment and vocal lines for Elle and Callahan. The system includes measures 86 through 89. Elle's line is in the upper voice, and Callahan's line is in the lower voice. The piano accompaniment is in the lower register.

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?

Musical score for the second system, featuring piano accompaniment and vocal lines for Elle. The system includes measures 90 through 93. Elle's line is in the upper voice, and the piano accompaniment is in the lower register.

ELLE: And by Mr. Huntington's standard, all masturbatory emissions where the sperm was clearly not seeking an egg could be called reckless abandonment. (*Attaca bar 100*)

CALLAHAN: I see your point.

Musical score for the third system, featuring piano accompaniment and vocal lines for Callahan and Elle. The system includes measures 94 through 99. Callahan's line is in the upper voice, and Elle's line is in the lower voice. The piano accompaniment is in the lower register.

CALLAHAN: Ms. Woods, you just won your case.

(*singing quietly thru a big smile*)

ELLE:

Musical score for the fourth system, featuring piano accompaniment and vocal lines for Elle, Greek Chorus, Emmett, and Callahan. The system includes measures 100 through 104. Elle's line is in the upper voice, the Greek Chorus is in the middle voice, Emmett is in the lower voice, and Callahan is in the bass line. The piano accompaniment is in the lower register.

105 Oh my GOD!

Warn-er's face!

GREEK CHORUS:
I am start - ing to like this place!

EMMETT: Oh my god.

AARON: Oh my god!

108 Oh my g...

ENID: Oh my god!

WARNER: Ho - ly crap!

VIVIENNE: OH my GOD. Oh my g...

Oh my g...

Legally Blonde

CALLAHAN: Excellent work today, Ms. Woods. I assume you're applying for my internship. Do you have a resume?

Elle whips out a pink resume and strides off. Callahan and Emmett watch her teeter away, curious and oddly amused.

ELLE: I'm one step ahead of you. Here you go and thanks in advance for your consideration.

CALLAHAN (smells resume) I think this is scented... Elle Woods never ceases to surprise me.

110 111 112 113 114 115

8va

Play 2x ?

Play 2x ?

Safety vocals last X

EMMETT:

116 117 118 119

8va

Guess she got a

Chip On Her Shoul-

p

120 121 122 123 124

der. May-be some wise man told her: "With the chance we've been giv-en, We got-ta

A tempo

125 126 127 128

be driv-en as hell". She was some-thing to see there; I'm just

mf

Ebsus Eb

E/G#

A²

EMMETT:

129 hap - py I could be 130 there! First big 131 test and she aced 132 it. She

F#2/A# G#2/B# C#m F/A Bb2

133 so close she can taste 134 it! And that 135 Chip On Her Shoul - 136 der... 137 Means you

G2/B A2/C# Dm Gm7 /A /Bb Eb2 Gm/D BbC7sus4 f

138 ne-ver can tell...

D/F# Asus4 D/F# Asus4

EMMETT:

143 144 145 p With lit-tle Miss 146 Woods, com - ma Elle!

D/F# Asus4 C7sus4

GREEK CHORUS 1:

GREEK CHORUS 1:

147 Elle Woods! 148 Woods com - ma Elle! 149 150

EMMETT:

GREEK CHORUS 2: GREEK CHORUS 2:

Got - ta Chip on her Shoul -

GREEK CHORUS 1:

151 Elle Woods! 152 Woods com - ma Elle! 153 154

EMMETT:

No you

GREEK CHORUS 1: GREEK CHORUS 2:

der! Got - ta Chip on her Shoul -

GREEK CHORUS 3: GREEK CHORUS 3:

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

155 **GREEK CHORUS 1:** Elle Woods! **GREEK CHORUS 1:** Woods com - ma Elle!

EMMETT: ne-ver can tell!

GREEK CHORUS 2: 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!

159 **GREEK CHORUS 1:** Lit - tle Miss Woods com - ma Elle! **GREEK CHORUS 1:** Woods com - ma Elle!

(optional extend to end)

GREEK CHORUS 2: Woods com - ma Elle!

GREEK CHORUS 3: Lit - tle Miss Woods com - ma Elle!

Spa - - - - -

Elle Reflects

11/29/05

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

PAULETTE: Oh, Rufus, my angel! I love you! Thank you, Elle!
This is the nicest thing anyone's ever done for me, bar none!

[GO] ELLE: D A A

Wait... was that Law? Is this the point of law? I'm feel-ing kind of...

Bm G D

EMMETT: You okay?

high. THIS is why we all stu - dy and slog! To

A A 13 14 Bm 15

help the UN - DER - DOG. I so i - den - ti - fy! That's why I...

AARON runs on, interrupting.

AARON: Hey, everyone! Callahan got a big murder trial and
16 needs extra help! He's posting his internship selection EARLY!

Transition to INTERNSHIP SCENE.

Legally Blonde

So Much Better

#11.

CUE: READER: "In a fog, Elle walks to the list, traces her finger over the selections. (go)

11/29/05

BENJAMIN O'KEEFE

Fast, non rubato

Gsus4 G Gsus4 G Dsus4

ELLE

ELLE: All of this time I planned, I'd be pa-tient and you would love

D Dsus4 D Gsus4 G Gsus4 G Dsus4

E

me a-gain. You'd come to re-spect my mind, And at last you'd find You could love

D Dsus4 D⁷ Em Em/D

E

me a-gain!... And I have turned my whole world up-side down try-ing not

Em/C# A⁹ C⁶ Em/B Am Am/G

E

to let you go. Watch-ing you walk a-way, Should be a fa-tal blow...

F ELLE: B⁷ E Fast disco (155) AMaj⁷ B7sus4 B⁷

E

But ya know? See-ing my name up on that list? That beats the first

LeadSheet

E7sus4 E7 A6 /G# F#m9 G#C

21 22 23 24

time that we kissed! Guess what? I exist! What else have I missed? Well, not any more

C#m C#m/E F /A Bb C7sus4 C7

25 26 27 28

See-ing my name in black and white? That's like our hot -

F7sus4 F7 Bb Gm9 A7sus4 A7 Dm

29 30 31 32

test sum-mer night! Ex-cept it feels so much bet-ter, hel - LO?! MUCH bet-ter, I know

F/G G9 Gm9 Bb/C

33 34 35 36

how far I can go much bet-ter cause I am so much bet-ter than be fore!

Gsus4 G Gsus4 G Dsus4

ELLE:

37 38 39 40

So man - y nights I cried Cause the tricks I tried Were not work -

GIRLS:

BOYS:

Oo... Oo... Oo..

Oo... Oo... Oo..

D Dsus4 D Gsus4 G Gsus4 G Dsus4

41 42 43 44

ing for me. But if I can win this here, By this time next year You'll be work -

Work - ing for me! Oo. Oo.. Oo.

Work - ing for me! Oo. Oo.. Oo.

D Dsus4 D⁷ Em Em/D

45 46 47 48

ing for me! Cause I will turn your whole world up - side down; You said "BRING - LIKE A

Work - ing-for me! "Bring

Work - ing-for me! "Bring

AND

Em/C# A9 C6 Em/B Am Am/G

E 49 50 51 52

IT^m so I brought! It's-like the sweet - est pair Of shoes I ev - er bough^t

it!^m so I brought! Sweet - est pair Shoes I ev - er bought!

it!^m so I brought! Sweet - est pair Shoes I ev - er bought!

F B7 E AMaj7 B7sus4

E 55 56

Who'd a thought! Seeing my name up on that list, Sure beats the first

Ha! Ah... 'Pon that list...

Ha! Ah... 'Pon that list...

E7sus4 E7 A6 ELLE: /G# F#m9 G#C

E 57 58 59

time that we kissed! Be - hind you was hid in' a whole world out-side,

Ah.. Ah, That we kissed! Ah...

Ah.. Ah, That we kissed! Ah...

Chords: C#m, C#m/E, F, /A, Bb, C7sus4

E: 'n I've o - pened the door! See - ing my name in black and white:

CHORUS: See - ing my name in black and white:

CH: Ah, Ah, Ah! See - ing my name in black and white:

B: Ah, Ah, Ah! See - ing my name in black and white:

Chords: C7, F7sus4, F7, Bb, Gm9, A7sus4

E: Is like mak - in' love with you all night! No, wait! It feels so much bet - ter, Hel - lol

Like mak - in' love with you all night! So much bet - ter, 'Lol

Like mak - in' love with you all night! So much bet - ter, 'Lol

Chords: A7, Dm, F/G, G9

E: Much bet - ter! It's Oh! Oh! Oh! Oh! Much bet - ter! cause

CH: Much bet - ter! OH!

B: Much bet - ter! OH!

Bb/C

E 71 ELLE: I am so much bet - ter than be - fore!

GIRLS:

BOYS: I am so much bet - ter... I am so much bet -

H I am so much bet - ter... I am so much bet -

E 74 GIRLS:

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

BOYS: ter than be-fore! I am so much bet - ter than be fore!

E 77 ELLE: May-be now she's got the ring. Lots - a things could change by spring. May-be I'll get one more shot.

D/C G/B Gm/Bb D/A D/C G/B

ELLE:

80 Might say yes, and I might NOT. 81 May - be I'm a big-ger threat; 82 May - be I'm a bet-ter bet!

Gm/Bb D/A Eb/Db Ab/C Abm/Cb Eb/Bb

ELLE:

83 Bet - ter start a - gree - in' Why? 84 May - be you're not see - in' my NAME... 85

GIRLS: My NAME! Up on that list!

BOYS: My NAME! Up on that list!

AbMaj7

Dm7(b5) G7(#9) AbMaj7

ELLE: 86 Sure beats The first 87 time that we kissed! 88 Throw me out on the street,

Ah! Ah, That we kissed!

Ah! Ah, That we kissed!

bb7sus4 Bb7 Eb7sus4 Eb7 Ab6 /G Fm9

Chords: G/B, Cm, Cm/Eb, E, AMaj7

89 90 91 92

E I get back on my feet! I'm complete-ly hard core! See-ing my name

Ah! Ah! Ah! Ah! Ah! See-ing my name

H Ah! Ah! Ah! Ah! Ah! See-ing my name

Chords: B7, E7sus4, E7, A, F#m9

93 94 95 96

E NOW I'm a shin - ing hap - py light! Yes I feel so... -

in black and white... shin - ing hap - py light! So

H in black and white... shin - ing hap - py light! So

G#7sus4

C#m

E/F#

F#9

E Hel - lol... I know how far I can go much bet - ter!

H much bet-ter! Lol! Much bet-ter, I KNOW how far I can go MUCH BET-TER! Cause

much bet-ter! Lol! Much bet-ter, I KNOW how far I can go MUCH BET-TER! Cause

ELLE:

BbMaj7

E I dreamed of your name next to my own,

GIRLS:
I am so much bet - ter... Dreamed of your name next to my own!

BOYS:
I am so much bet - ter... Dreamed of your name next to my own!

Chords: C7sus4, C7, F7sus4, F7, Bb6, /A, Gm9

104 105 106

E: But mine's look - in' fine Up there a - lone! Ooh! Wait! Where's my phor

H: But mine's look - in' fine Up there a - lone!

But mine's look - in' fine Up there a - lone!

Chords: A/C#, Dm, ELLE: F#, /C#, /A#

107 108 109 110

E: Mom's got to be shown! She will fall on the floor! Look at my name

H: Ah! Ah! Ah! Hey mom! Look at my name

Ah! Ah! Ah! Hey mom! Look at my name

LeadSheet

C#7sus4

C#7

F#7sus4

F#7

B

G#m9

E in black and white! [click!] And it feels so -

H in black and white! Your daugh-ter's do in' some - thing right! So

H in black and white! *Sw.* Your daugh-ter's do in' some - thing right! So

A#7sus4

A#7

D#m

F#G#

G#

ELLE:

E Hel - lo? I know how far I can go cause

H much bet-ter LO! Much bet-ter! I know how far I can go much bet-ter! cause

H much bet-ter LO! Much bet-ter! I know how far I can go much bet-ter! cause

G#m9 **B/C#** **G#m9** **B/C#**

E 119 I am so much bet - ter... Yes, I am so much be

CHORUS:

I am so much bet - ter...

I am so much bet - ter...

8va

G#m9 **B/C#** **ELLE:**

E 122 ter, I am so Much bet - ter... Than be-fore!

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

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

(8va)

126 127 128

CHORUS:

Ah!

Ah!

Ah!

Ah!

A Maj D/E Bsus4 F#

D AMaj⁷ D/E

129 130 131 132

ELLE:

Ah!

Ah!

Ah!

Ah!

Bsus4 F#

D AMaj' D/E Bsus4 F#

D F# F# F# F# F#

Whipped Into Shape

11/30/05

Music + Lyrics by
LAURENCE O'KEEFE
+NELL BENJAMIN

CUE:
READER: "

(Cheers, whoops, hubbub)

fill

f

READER: "Stunning women dance on. Meet Brooke Wyndham. She wears revealing workout wear and a wireless Madonna mic. She holds up a jump rope."

BROOKE: "I'm Brooke Wyndham! And this is the **CARDIO WHIP 5000**. Cause if you wanna get ripped, you gotta get **WHIPPED!**"

GIRLS:
"Whooooo!"

Big fat commercial pop funk

f

BROOKE:

irk

mf

fill

7 Do you want a ea-sy mi-ra-cle, do you wan-na lose a pound or two? Then you can turn this off right now, this

irk

fill

fill

10 work-out's not for you! I'm talk-in' to the wom-an who wants it all, Got-ta pay for what you get, Those

BROOKE:

irk
13 size 2 clothes don't come to those too
14 la-zy to sweat! I want you
15 Whipped In-to Shape! When I
CHORUS:
al.
Whipped In-to Shape!

fill

8vb

irk
16 "Jump" say "how high"! You'll know you're
17 do-ing it right When you start
18 to cry! If you don't
al.
say "how high"! do-ing it right to cry!

8vb

irk
19 look like you should You got to
20 WHIP it! WHIP it! Whip it good! I'm
21 sor-ry, la-dies, no es-cape!...
CHORUS:
al.
look like you should WHIP it! WHIP it! Whip it good! Ah, ah ah ah!

8vb

(Cheers, whoops, hubbub)

irk
Till you're WHIPPED IN - TO SHAPE!

al.
WHIPPED IN - TO SHAPE!

WHIPPED IN - TO SHAPE!

WHIPPED IN - TO SHAPE!

READER: "Brooke and the girls suddenly freeze."

ENID: Aw! Why'd you pause it!

(Cheers, whoops, hubbub)

irk
WHIPPED IN - TO Sh...

al.
WHIPPED IN - TO Sh...

WHIPPED IN - TO Sh...

READER: "A light comes up on CALLAHAN holding a remote control. We are in fact in the conference room of Fox Zyskowski and Callahan, watching Brooke's workout video with CALLAHAN, ELLE, VIVIENNE, WARNER, ENID and EMMETT."

28 E♭m 29 F/C 30 B♭m/D♭ 31 B♭m 32

CALLAHAN:

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

E♭m B♭m/D♭ F/C

al. ³³ "Whip Your Way To Tight-er Buns." ³⁴ Hap-'ply mar-ried, so she swears, ³⁵ To her six-ty year-old st

Bbm Ebm Bbm/Db

al. ³⁶ Till Step-daugh-ter came down - stairs. ³⁷ And found Brooke all cov-ered in his ³⁸ blood!

F/C Bbm Eb7(#9)

irk ³⁹ ⁴⁰ ⁴¹ **WARNER:**
Didshe?

al. **CALLAHAN:**
³⁹ If Brooke took a plea, I'd have her ⁴⁰ out in three to four! But she ⁴¹ claims she did not kill him.

8va D7 Gm/D A/D D D7 Gm/D

irk ⁴² ⁴³ ⁴⁴ **READER:** "He presses PLAY. Brooke and the girls dance more aggressively, whipping and kicking." (*Cheers, whoops, hubbub*) **BROOKE:** Are ya

(8va) A/D Bliss

irk
45 sick of getting kicked a-round, Well it's 46 timethatyoukickedback! Cause the 47 most effective self-defense is a

al.
CHORUS:
Unh!

mf fill

irk
48 MER-CI-LESS AT-TACK! And 49 may-be-some-bo-dy-steps to you And he's 50 get-ting on your case; You'll

al.
CHORUS:
MER-CI-LESS AT-TACK! CHORUS:
Unh!

BROOKE: BROOKE:

fill

irk
51 make him stop the day you mop the 52 FLOOR WITH HIS FACE! I want you 53 Whipped In - to Shape! When I say

al.
CHORUS:
FLOOR WITH HIS FACE! CHORUS:
Whipped In - to Shape!

BROOKE: BROOKE:

Sub

irk
54 "jump" say "how high!" You'll-know you're do - in - it right When you start to cry! If you d
55
56

al.
Say "how "high!" Do - in'; it right to cry!

(8th)

BROOKE:

irk
57 look like you should, You got to WHIP it, WHIP it, WHIP it good! I'm sor-ry la-dies, no es-cape,
58
59

al.
Look like you should WHIP it, WHIP it, WHIP it good! Ah, ah ah ah!

8th

ALL:

(Cheers, whoops, hubbub)

(Cheers, whoops, hubbub)

irk
60 Tillyou'reWHIPPED IN-TO SHAPE!
61
62 WHIPPED IN - TO SHAPE!
63

al.
WHIPPED IN TO SHAPE! WORK IT FOR ME!

READER: "Brooke and the girls freeze."

CALLAHAN: (*squeezing bridge of nose*)
It's like a nail, right through my head. Anyway...

CALLAHAN:

al.

W...

Here is where you kids come in.

Chords: Ebm, Bbm/Db, F/C, Bbm

CALLAHAN:

al.

Brooke has trou-ble trust-ing me. I'm her on-ly chance to win, But I don't speak M. T. V. Though

Chords: Bbm/Db, F/C, Bbm

al.

Brooke won't help her own de-fense, She may lis-ten to her peers. Go and place a lit-tle sense

Chords: Ebm, Bbm/Db, F/C

CALLAHAN:

al.

In the space be tween her ears! That's right! I want her Goo Whipped In-to Shape! If there's a

Chords: Gb7, Bm

al. **CALLAHAN:**

77 brain in that hair, Tell it that I am the key! It's a plea Or the chair! Cause when

(8va)

al.

80 talk to her I get nei-ther plea nor plan nor a - li - bi. I want her peel - ing me a grape...

(8va)

al.

83 I want her Whipped in - to Shape!

84

85

CALLAHAN: To the jail!
READER: "All exit. ENID lags behind. When she's alone she switches the video back on."
CALLAHAN: (O.S.) Enid!

irk

86

87

READER: "Enid runs out leaving the tape running and the girls dancing... to the JAIL. The women are now Inmates and BROOKE is leading them in her class."

Vocals on last x only

ALL: I want you

BROOKE: "Come on ladies!"

BROOKE: "Jail is no excuse!"

CHORUS: **CHORUS:**

3rk
Whipped In - to Shape! When I say "jump" say "how high"! You'll know you're

al.
CHORUS:
Whipped In - to Shape! "Jump" say "how high"!

BROOKE: "What does not kill us makes us hotter!"

CHORUS: **CHORUS:** **BROOKE:**

3rk
do - ing it right When you start To cry! If you don't look like you should! You got to

al.
CHORUS:
do - ing it right To cry! look like you should,

BROOKE:

3rk
Whip it, Whip it, Whip it good! Like pri-son, la-dies, No Es-cape! Till you're Whipped In-to Shape!

al.
CHORUS:
Whip it, Whip it, Whip it good! Ah, ah ah ah ah! Whipped In-to Shape!

Play 2x **BROOKE:** GUARD: "Wyndham! Ya got a visitor!"

96 97 98

Whipped In - to Shape! Whipped In - to Shape! Whipped In - to Shape!

CHORUS:

Whip it! Whip it! Whip it!

Whip it! Whip it! Whip it!

8^b 8^b

BROOKE:

99 100 101

Whipped In - to Shape! Whip it, Whip it, Whip it, Get WHIPPED IN - TO SHAPE!

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

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

(8^b)

CUE: BROOKE: Get out of here, all of you.

11/30/05

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

READER: "The interns file out, defeated. Everyone's out of the room, Elle's last in line. She stops and sings..."

ELLE:

Who who is the girl with loy - al friends and

ELLE:

true? (snap snap) Who who has a bond be - yond all Kra - zy

BROOKE:

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

ELLE:

Glue? (snap snap) Who can sound the call and sis - ters all come through? (snap)

BROOKE:

Who who? (snapsnap) Who? (snap)

ELLE: **Faster**

Who! (snap snap) Del - ta Nu Nu! Nu! Del - ta Nu Nu! Nu! You

BROOKE:

Who! (snap snap) Del - ta Nu Nu! Nu! Del - ta Nu Nu! Nu! You

are a Del - ta Nu! (snap snap) Del - ta Nu Nu! Nu! Del - ta

are a Del - ta Nu! (snap snap) Del - ta Nu Nu! Nu! Del - ta

(Snap until collapse giggling)

Nu! Nu! Nu! You are a Del - ta Nu! (snap snap) snap snap snap snap (etc.)

Bend And Snap!

(Cheerleader Version) 12/1/05

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

SERENA: You've got the pompoms,
it's time to shake them!: Ready! OKAY!

(Margot, Serena, Elle, Paulette, Girls, Guys, Kyle)

GALS

SERENA:

Look at my ass! Look at my thighs! I'm

Clap

Stomp

Tempo: ♩ = 132

SERENA:

MARGOT:

cat-nip to the guys! They chase my tail, they drool and pant! Wan-na touch this but they can't! No!

SERENA:

Sor-ry boys, that ain't how I play! Ask all ya want but I won't o-bey! Ain't gon-na give you the time of day!

GIRLS:

SERENA:

watch me while I walk a-way! I BEND... And SNAP! Look at what you're not get-tin'!

GIRLS: BEND... And SNAP! **MARGOT:** I'm bet-tin' right now you're sweat-in'! **GIRLS:** Spring the trap! They che

13 14 15

A⁷ D⁷ F⁹ Am⁶/E

(8th)

Clap Clap

GIRLS: and clap! (clap clap!) **MARGOT:** No tight end Can de-fend **GIRLS:** "gaint the BEND... And SNAP!

16 17 18

E^b9 D⁹ B7^b13 E7^b(9)

Clap

Play ? X (maybe no repeat?)

MARGOT: Now you! Look at my

19 20 21 22

A⁷ D⁷ A⁷ D⁷

8th

legs look at my hair! No won-der peo-ple stare! And need I e-ven men-tion THESE bring a

23 24 25

PAULETTE:

26 27 28

PLEASE! Sor-ry girls, that ain't how I play! This would-n't work if I tried all day!

MARGOT:
strong man to his knees!

A B7 A B7 C7 D7

29 30 31

I got-ta go get my as-thma spray! Watch me while I walk a-way!

MARGOT:
No, wait, be-fore you walk a-way just

C7 D7 E7(#9)

32 33 34

GIRLS:
BEND... And SNAP!

PAULETTE:
Ow!

GIRLS:
BEND... And SNAP!

A7 D7 A7 D7

MARGOT:
35 I'm bet-tin' right now you're sweat-in'!

GIRLS:
36 Spring the trap! They'll cheer and clap! (clap clap!) 37

*F*⁹ *A*m⁶/*E* *E*b⁹ *D*⁹

(8th)

MARGOT: 38
SERENA: So de-pend On your friend

PAULETTE: 39 WAIT! 40 Slower (tentatively) Slow it down! You

Called the BEND... and...

*B*7^b13 *E*7^b(9) *Bliss.*

41 Bend... And Snap? 42 So wait, you Bend... And Snap? 43

GIRLS: Bend?... And snap! Bend!...

Sub

PAULETTE:

ALL:

poc. a poc. accel.

ial

O kay. Bend... And Snap! O - kay!

GIRLS: And snap! **GIRLS:** Bend! **BOYS:** And snap!

BOYS: Ruhr? Whoa!

PAULETTE:

(with growing confidence)

PAULETTE:

ial

Bend... And Snap! I think I'll Bend! And snap!

GIRLS: Bend! **GIRLS:** She's bend-ing!

BOYS: (palms hit glass) (panting) **BOYS:** Ho! (Pant! Pant! Pant!) Oooo!

PAULETTE:

50 And we Bend! And SNAP! My curves :

GIRLS: She's snap-ping! She's get-ting ex-er-cise!

BOYS: Ahh! Ohhh! And SNAP!

f

8^{vb} 8^{vb} 8^{vb}

a Tempo 1

PAULETTE:

53 kick-in! Fin-ger lick-in! My hair is slick-'n'-shin-y! Got ar rest-ted yest-er-day cause my

F

PAULETTE:

56 skirt was way too tin-y! I throw off so much heat Ev-'ry girl-friend that I meet Makes her

ALL: Ho! What! What!

Pianovocal

PAULETTE:

PAULETTE:

59 boy-friend cross the street Or he'll fall and kiss my feet!

60

61 Sor-ry boys, that ain't how I play!

BOYS: What! Unh!

ALL: I play!

F Eb F Ab Bb7 Ab Bb7

62 Ask all ya want, But I won't o-bey!

63 Ain't gon-na give you the time of day!

64 Watch me while I walk a-way!

GIRLS: O-bey! Of day!

BOYS: We

Cb7Db7 Cb7Db7 Eb7(#9)

65 We love to watch her walk a-way!

66 BEND! GIRLS: BEND AND SNAP!

67 Look at what you're not get-tin'!

BOYS: BEND AND SNAP!

E7(#9) A7 D7

PAULETTE:

68 **GIRLS:** BEND AND SNAP! I'm bet-tin' right now you're sweat-in! Spring the trap! They cheer

69 **BOYS:** BEND AND SNAP! Spring the trap! They cheer

70 **ALL:** Spring the trap! They cheer

A⁷ D⁷ F⁷ Am/E

8th

PAULETTE:

71 and clap! (Clap clap!) I de-pend on my friend I de-pend on my friend

72 **ALL:** Go Pau-ette! Go Pau-ette!

73 **PAULETTE:** I de-pend on my friend

74 **PAULETTE:** I de-pend on my friend

E^b9 D⁹ B⁷ Drum fill

(8th)

PAULETTE:

ial

75 76 77 78

I de-pend on my friend Called the BEND... And SNAP!

ALL: Go! Go! Go Paul-ette! **GIRLS:** de-pend! my friend! the BEND... And SNAP!

BOYS:

Drum fill

Play 3x

ial

79 80 81

[Gospel style ad libs] *[Gospel style ad libs]*

GIRLS:

BOYS: The BEND! AND SNAP! The BEND AND SNAP! The BEND AND SNAP!

A⁷ D⁷ A⁷ D⁷

8^{vb} 8^{vb}

**KYLE: Hey, Paulette!
Did I leave my pen?...**

KYLE (nose broken): Aaaaaaugh!

PAULETTE:

The musical score is arranged in four systems. The first system is for the vocal line, with lyrics: **PAULETTE:** THE BEND... and SNAP! Oh, crap. The second system is for the vocal line, with lyrics: **GIRLS:** BEND... and SNAP!. The third system is for the vocal line, with lyrics: **BOYS:** BEND... and SNAP!. The fourth system is for the piano accompaniment, showing the left and right hand parts. The score includes various musical notations such as notes, rests, and dynamic markings.

down 1/2 step 12/2/05

BENJAMIN/O'KEEFE

READER: "Act Two, Scene Four. Elle leads a reluctant Emmett into Hansen-Harkness, a department store of unimaginable taste and comfort.

Heaven. Soft lighting. Clothing and accessories are displayed with flawless retail feng shui."

EMMETT: What is this place.

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

ELLE: It's called a Department Store.

ELLE: Shhh... it's upscale.

Piano introduction for the song. The music is in G major and 4/4 time. It consists of four measures of chords: C major, G/B, Am7, and G major. The notes are: Measure 1: C4, E4, G4; Measure 2: G2, B2, D3; Measure 3: A2, C3, E3; Measure 4: G2, B2, D3.

ELLE: *C* First a deep breath. *G/B* Take it all in. *Am7* Feel all those ha-lo-gens warm. *G* ing your skin.

Musical notation for the first line of lyrics. The melody is in G major. The notes are: G4, A4, B4, C5, B4, A4, G4. The bass line consists of whole notes: C3, G2, F2, G2.

SALESGIRL: Love?
 EMMETT: Excuse me?
 SALESGIRL: (holding up perfume) "Love".
 The new fragrance from Chanel.
 EMMETT: Oh. No, thank you.

F Smell how they pump in pure *C/E* o - xy-gen? See, they *Cm/Eb* care.

Musical notation for the second line of lyrics. The melody is in G major. The notes are: G4, A4, B4, C5, B4, A4, G4. The bass line consists of whole notes: C3, G2, F2, G2.

C Mu-sic is soft; *G/B* Some-thing with strings. *Am7* Sud-den-ly you want so ma - *G* ny new things.

Musical notation for the third line of lyrics. The melody is in G major. The notes are: G4, A4, B4, C5, B4, A4, G4. The bass line consists of whole notes: C3, G2, F2, G2.

F Look at what each new dis - play *C/E* case brings And pre - *Cm/Eb* pare!

Musical notation for the fourth line of lyrics. The melody is in G major. The notes are: G4, A4, B4, C5, B4, A4, G4. The bass line consists of whole notes: C3, G2, F2, G2.

E D9sus4 D7sus4 ELLE:

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

Em. EMMEEE

I think it's "Love".

E Gb2 Db Gb2 Ab/C

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

E Db Ab/C Db Db/F Gb2 F/A Bbm

Think of the guy you want most to be! Here's your

E Ebm7 Gb/Ab B Gb/BbAbm Gb

chance to make it, So take it like a man!

ELLE: C G/B

33 34 35 36

E *Now look at this!* *Warm as a bath.* *Soft as a kiss.*

CH **GIRLS:** *Mmm...* *Mmm...* *Mmm...*

GUYS: *Mmm...* *Mmm...* *Mmm...*

(optional 8vb?)

C G/B

ELLE: Am7 G F C/E

37 38 39 40

E *When have you e-ver felt fab - ric like this?* *Rea-dy for your me-ta mor-pho-sis? Try it*

CH *Mmm...* *Mmm...*

GIRLS: *Mmm...* *Mmm...*

GUYS: *Mmm...* *Mmm...*

Am7 G F C/E

Chords: Cm/Eb, C/D, C, G/B, Cm/D#, D7sus4, C, G/B

Measures: 41, 42, 43, 44

Section: **ELLE:**

Vocal Line (E):
 41: on!...
 42: Oh yeah!...
 43: Now stand up straight...
 44: Try on the shoes...

Harmony Line (CH):
 42: Mmm...
 43: Ooo...
 44: Ooo...

Piano Accompaniment:
 Treble clef: Cm/Eb, C/D, C, G/B
 Bass clef: (h)σ

Chords: Am7, G, F

Measures: 45, 46, 47

Vocal Line (E):
 45: these ones, you don't mix your browns...
 46: with your blues!
 47: Hey, ug-ly duck - ling, have

Harmony Line (CH):
 46: Ooo...

Piano Accompaniment:
 Treble clef: Am7, G, F
 Bass clef: 40

E 48 49 50 51
got news: you're a swan! The geek is gone!

CH
Ooo... Ah... Ah!

C/E Cm/Eb D9sus4

E 52 53 54
Cause mis ter: Here you'll be come who you're sup posed to be! You

CH
Mis - ter: Ah!... Sup posed to be! Ah!...

D7sus4 Gb2 Db

55 56 57 58

E
think you can't... but you can! Think of the guy you want most to be! Here!

CH
Yes, you can! Think of the guy you want most to be!

Chords: Gb², Ab/C, Db Ab/C, Db Db/F, Gb², F/A, Bbm

59 60 61 62

E
chance to make it! So take it like a man!

CH
Ooh Ah, ah, Take it like a man!

Chords: Ebm⁷, Gb/Ab, B, Gb

Pianovocal

ELLE: D(b5) A/C# D(b5) A/C#

E 63 64 65

God I love shop-ping for guys! Watch-ing them change right be-fore

Em. EMMETT: This is fright-'ning and strange...

F#m Bm A/C# Dm7

E 66 67 68

my eyes! Then through the aisles we can glide While I'm beam-ing with pride

Em. EMMETT: Don't watch me change!

CH CHORUS: Ooo... Ooo...

F/G

E 69 70 71

at the gleam - ing young guy by my side! God I love shop-ping for r

CH By my side! **CHORUS:** *p* Ah... Ah...

Bb/D

Eb(b5)

Bb/D

Gm

E 72 73 74

They walk in a two, they walk out a ten!

EMMETT: Yes o - kay fine... I look nice... EMMETT: Is THIS the PRICE?

CH *p* Ah... Ah...

Cm

Bb/D

Ebm

Gb/Ab

ELLE:

I forgo how much I learn...

Ev-'rytime I return...

EMMETT:

My eyes are starting to burn!

CHORUS:

Oo...

Ah...

Ah!

79

80

ELLE:

C

shh ...

Peo - ple, I've learned,

EMMETT:

How much do you think I *earn*?

G/B

Am⁷

G

82

83

84

Judge at a glance.

Based on your hair or the-wrong

pair of pants.

E 85 86 87 88 ELLE:

Look how you gave me a sec-ond chance. Most did not.

Em. EMMETT:
An-y time.

C/E Cm/Eb

E 89 90 91 92

Call this a gift. Or pay-ment in kind. Cause - you saw beyond all the blonde to my mind. And

C G/B Am7 G

E 93 94 95 96 (to Salespeople)

we've GOT to buy this! What are you, blind? You look hot! Is he not hot?

CH CHORUS:
Ah, Ah, Ah, Ah, Ah!

F C/E Cm/Eb

E *D9sus4* *D7sus4* *Ab²*
 I told you! ELLE: Here you'll be-come what you're sup -
 CH Ah... he's hot! hot! hot! hot! Here you'll be - come what you're sup -
D9sus4 *D7sus4* *Ab²*

E *E^b* *Ab²* *B^b/D* *E^b* *E^b* *E^b/G*
 posed to be! You think you can't but you can! Think
 CH posed to be! You think you can't but you can! Think
E^b *Ab²* *B^b/D* *E^b* *B^b/D* *E^b* *E^b/G*

Ab² G/B Cm Ab² G/B Cm

103 104 105 106

E of the guy you want most to be!

Em. **EMMETT:**
Lis-ten, that guy's not e-ven close to me...

CH of the guy you want most to be!

Ab² G/B Cm

Fm Eb/G Ab⁶ Am^{7(b5)} Eb/Bb G/B

107 108 109

E think we're just a-bout to set him free. Al read-y I'm a fan.

Cm Cm⁶

ELLE:

Fm⁷

Ab/Bb

110 Here's your chance to make it! So take it like...

111

112

113

CHORUS:
Ah... Your chance to make it... So

ELLE:

114 A man! A

115

116

Em. A "man"?

CHORUS:
take it like a man! Ah - men! A man!

8va

8va

ELLE:

117 118 119

E
man! _____ A man! _____

Em.
A "man".... A "man"!

CH
Ah - men! _____ A man! _____ Ah -

120 121 122

E
A man! _____

Em.
A Man! _____

CH
men! _____ A man! _____

Gay Or European?

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

12/1/05

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

CUE:

VIVIENNE: But if she's right...

ELLE: And I know I am! [go]

ELLE:

(stage whisper)

Male

1 2 3 4 5

There! Right there! Look at that tan, well-tend - ed skin! Look at the

Dm Bbm/A Dm

f

6 7 8 9 10

kil - ler shape he's in! Look at those lips, that chis - eled chin! Oh, please, he's gay! To - tal - ly

f

11 12 13 14 15

gay!

CALLAHAN:
(stage whisper)

m

I'm not a bout to ce - le - brate. All of those clues could in - di - cate A to - tal - ly

16 17 18 19 20

ENID+VIV: *(stage whisper)*

That is the e - le - phant in the

EM+WAR+CAL:
(stage whisper)

straight ex - pat - ri aye. This guy's not gay. I say not gay. That is the e - le - phant in the

21 22 23 24 25

room. Well, is it re - le - vant to as - sume That a man who wears per - fume is au - to -

room. Well, is it re - le - vant to as - sume That a man who wears per - fume is au - to

26 27 28 29 30

ELLE:

ma - tic - 'lly ra - dic - 'lly fey? Look at his silk trans - lu - cent

EMMETT:

ma - tic - 'lly ra - dic - 'lly fey? But look at his coiffed and crisp - y locks!

31 32 33 34 35

VIVIENNE:

f socks! *mf* (What are we see-in'?)

CALLAHAN:

mf There's the e - tern - al pa ra dox: Look what we're see-in'! *f* Is he

36 37 38 39 40 41

ELLE:

f Of course he's gay!

CALLAHAN:

gay... Or Eu - ro pe-an!

GIRLS:

p Ohhh...

GUYS:

p Ohhh...

Slowly **ENID+VIV:**

42 43 44 45

VIVIENNE:

f Gay Or Eu-ro-pe-an? It's hard to guar - an tee. Is he Gay Or Eu - ro-pe-an? You see they

EM+WAR+CAL:

f Gay Or Eu-ro-pe-an? It's hard to guar - an-tee. Is he Gay Or Eu - o-pe-an? Well, hey, don't look at me!

WARNER:

46 47 48 **ENID+VIV:**

f bring their boys up diff-'rent in those charm-ing for-eign ports! They play pe-cul-iar sports! In

m **EM+WAR+CA** In

49 50 51 **ENID+VIV:**

f shin-y shirts and tin-y shorts! Gay or for-eign fel-la? The an-swer could take weeks! They both

m **EM+WAR+CAL:** shin - y shirts and tin - y shorts! Gay or for - eign fel la? - The an - swer could take weeks! They both

52 53 54 **ELLE:** **ENID+VIV:**

f say things like "Ciao bel - la" while they kiss you on both cheeks! Oh please. Gay Or Eu-ro-pe-an? So

m **EM+WAR+CAL:** say things like "Ciao bel - la" while they kiss you on both cheeks! Gay Or Eu - ro - pe - an? So

ENID+VIV:

f ma - ny shades of gray. ma - ny shades of gray. In France I heard a myth it var - ies with the time of day! Is he

m ma - ny shades of gray. In France I heard a myth it var - ies with the time of day! Is he

Gm⁷ C/E F/A Bb/D Gm⁷ C⁷ Eb⁷(b9) D7b13

WARNER: EM+WAR+CAL:

ENID:

f Gay Or Eu-ro-pe-an, or... WAIT. WAIT. WAIT. Look at that - con - descend - ing smirk! Seen it on

m Gay Or Eu-ro-pe-an, or...

3

f ev - 'ry guy at work! That is a met - 'ro het - 'ro jerk! This guy's not gay. No way, no

62 63 64 65 66

GIRLS:
 f way. That is the e - le - phant in the room; Well, is it re - le - vant to pre - sume That a

GUYS:
 m That is the e - le - phant in the room; Well, is it re - le - vant to pre - sume That a

VIVIENNE:
 f hot - tie in that cos - tume Is au - to - mat - ic - 'lly, rad - ic - 'lly...

CALLAHAN:
 m hot - tie in that cos - tume - tie in that I ron - ic - 'lly chron - ic - 'lly...

ENID:
 f Cer - tain - ly flirt - in - 'ly...

WARNER:
 m Ge -

GIRLS:
 f Gay! O - pen - ly Gay! O - pen - ly Gay Gay Gay Gay Gay! Dam - mit!

GUYS:
 m net - ic - 'lly med - ic - 'lly Gay! O - pen - ly Gay! O - pen - ly Gay Gay Gay Gay Gay! Dam - mit!

Rall.

Pianovocal

Polka! **GIRLS:**

82 **GIRLS:** Gay Or Eu - ro - pe - an? 83 Is he 84 Gay or Eu - ro pe - an?

GUYS: Gay Or Eu - ro - pe - an? **CALLAHAN:** So styl - ish and re - lax - ed!... **GUYS:** Is he **CALLAHAN:** Gay or Eu - ro - pe - an? I

VIVIENNE:

85 But then they 86 bring their boys up diff - 'rent there, it's 87 cul - tural - ly di - verse. It's

think his chest is waxed!

GIRLS:

88 not a fash - ion curse If he 89 wears a kilt or bears a purse! **GIRLS:** Gay or Just Ex - ot - ic? I

GUYS: If he wears a kilt or bears a purse! **GUYS:** Gay or Just Ex - ot - ic? I

F⁹

BROOKE: **GIRLS:**

f still can't crack the code! Yeah, his ac - cent is hyp - not - ic, But his shoes are point - y - toed! Huh.

m still can't crack the code! **GUYS:**
Huh.

JUDGE:

f Gay Or Eu - ro - pe - an! So ma - ny shades of gray! But if he turns out straight, I'm free at

m Gay Or Eu - ro - pe - an! So ma - ny shades of gray!

Gm⁷ C/E F/A Bb/D

GIRLS: **GUYS:**

f eight on Sat - ur - day! Is he Gay Or Eu - ro - pe - an? Gay or Eu - ro - pe - an! Or...

m Is he Gay Or Eu - ro - pe - an? Gay or Eu - ro - pe - an! Or...

Gm⁷ C⁷ Eb7(b5) D7b13

100 Wait a min-ute! 101 Give me a chance to 102 crack this guy. 103 I've an i-dea I'd 104 like to try.

CALLAHAN: The floor is yours.

EMMETT: And your first name again is...?

EMMETT (to Nikos): So Mr. Argitakos, this alleged affair with Mrs. Wyndham has been going on for...?

NIKOS: Nikos.

NIKOS: Two years.

EMMETT: And your boyfriend's name is...?

NIKOS: Carlos. [Attaca 119]

105 106 107 108 109 110 111 112

113 114 115 116 117 118

NIKOS (cont): Sorry, I misunderstand. You say "boy friend". I thought you say "best" friends. Carlos is my "best" friend.

119

CARLOS (heavy accent): You *bastard!*

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

CARLOS (Cont.): That's it! I no cover for you no more! Peoples! I have big announsamant!

CARLOS:

120 121 122 123 124 This man is

m 125 *GAY AND* EU-RO-PE-AN! And nei-ther is dis-grace! You got to stop your be-in' a COM-

ALL: ALL:

Whoa! Oh!

m 128 *CARLOS:* PLETE-LY CLOS-ET CASE! It's ME, not HER he's sec-in! No mat-ter what he say! I

ALL:

D'oh!

m 131 *CARLOS:* swear he ne-ver, E-ver, E-VER swings the o-ther way! You are so gay, you big par-fait, you

ALL: Hey hey!

134 CARLOS: 135 136

m flam - ing one man ca - ba - ret! *mp* You own Bi - chon Fri - sec! *f* I'm proud to say These

H NIKOS: I'm straight!

137 CARLOS: 138 CARLOS: 139 CARLOS: 140

m man to - day... ces Gay! He's Gay! Please! GAY!

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

GUYS: And Eu - ro - pe - an! And Eu - ro - pe - an! And Eu - ro - pe - an and

141 CARLOS: 142 143 144

m HOO RAY!

H GIRLS: HOO RAY!

GUYS: HOO RAY!

NIKOS: Fine, o - kay, I'm gay! HOO RAY!

CALLAHAN: Miss Woods. If you're gonna be a lawyer, you can't let an asshole like Warner get to you.

(Callahan, Elle) 12/1/05

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

ELLE: Excuse me?

CALLAHAN:

CAL.

If you think he's gon-na love you for your brain, or your le-gal skill,

Chords: C#m7(b5), F#7, Bm(Maj7)

Measures 1-4

AL

Then you're wast-ing both your time and my cham-pagne, cause he ne-ver will.

Chords: C#m7(b5), F#7, Bm(Maj7)

Measures 5-8

AL

What's the use of liv-ing un-der some one's thumb? Why not move on?

Chords: Am9, D9, G9

Measures 9-12

AL

Plus, the gen-tle-man you pine for is as dumb As my front lawn! He's se-cond rate.

Chords: G#m7(b5), C#7(b9), F#7sus4

Tempo: Swing tempo ()

Measures 13-16

AL

17 He's sil-ver-plate. 18 He's pure deadweight! 19 To Hell With Him. 20 You'll

F#m7(b5) F#7 Em/F# C/F# F#7

AL

21 be a C. E. O.; 22 To Hell With Him. 23 He'll

C6 C#dim7

AL

25 be a ten-nis pro. 26 Why waste your life, 27 un -

C6 C7(#9) Bb/C C13 Ab/Bb

AL

29 der a spell with him? 30 Just 31 say To Hell With Him. 32 For -

G#7(b5) Cm0/G F#7(b5) F9 C#7(b5)

AL

33 34 35 36

get him and let him go...

CALLAHAN:

37 38 39 40

And so what, if he of - fends, he's on-ly said what they all be - lieve.

C#m7(b5) F#7 Bm

41 42 43 44

Wan-na play like they're your friends? Well, go a-head, but don't be na - ive.

C#m7(b5) F#7 Bm

45 46 47 48

When they smile, try not to think you've won their vote; No, you've earned their fear.

Am9 D9 G6

3

AL

49 50 51 52

And the day they see you blink, they'll slit your throat from ear to ear! You drive thm nuts.

G#m7(b5) C#7(b9) F#7sus4

AL

53 54 55 56

Youkickedtheirbutts. They hate your guts. To Hell With Them! Let

F#m7(b5) F#7 Em/F# C/F# F#7

AL

57 58 59 60

'em tear out their hair! To Hell With Them! Why

C6 C#dim7

AL

61 62 63 64

the hell should you care? Fail - ure and fear, that's

C6 C7(#9) Bb/C C13 Ab/Bb

AL 65 ³ what you smell on them! 66 But 67 ³ you can't dwell on them, 68 You

G#7(b5) Cm6/G F#7(b5) F9 C#7(b5)

AL 69 ³ beat em fair andsquare! 70 71 72 **CALLAHAN:** Try it now,loud andclear?...

ELLE: 74 "To heck with..." 75 76 Uh, "to heck with them"? 77

AL ³ ³ Sor-ry, I did-n't hear?... May-be you think it's mean?...

ELLE:

78 "to heck"... I can't. 79 80 To... wha-da-ya mean? 81

AL

They would-n't play so clean! They wan-na see youchoke!...

CALLAHAN:

ELLE:

82 "To heck with them"? 83 84 "To heck withthem..." 85

AL

They wan-na see you fall!... They think that you're a joke!...

ELLE:

86 To heck with them!... 87 88 89 TA HELL WITH THEM!

AL

What do you tell themall?...

(covering mouth in horror)

(uncovering mouth for a split second)

ELLE: (covering again)

90 91 92 93

E [!!!] Oh SHOOT!

CALLAHAN: CALLAHAN:

HAH! THAT's what I'm look-in' for! Oh yes! To Hell With Them!

Ebm7 Ab7sus4 Db9 Ddim7

94 95 96 97

ELLE:

Aagh, I can't be-lieve I swore!

Be-lieve it la-dy. It's not your job

Db9 Db7(#9) Cb/Db Db13

98 99 100 101

To get a-long well with them. Just say to hell with them!

A/B A7(b5) Dbm6/Ab G7(b5)

102 103 104 105 106

E ELLE: More? More... More? More...

AL CALLAHAN: What's wrong with want-ing more! More! More! More!

Chords: Gb9, D7(b5)

107 108 109 110

E MORE! ELLE: Yeah, I DO want more! And I've earned it!

AL CALLAHAN: More! To Hell With Them! CALLAHAN: Let em tear our their hair!

Chords: D6, D6

111 112 113 114

E ELLE: They can kiss my... ELLE: I don't care, I don't

AL CALLAHAN: To Hell With Them! CALLAHAN: Why the hell should we care!

Chords: D#dim7, D6

115 116 117 118

E
care! Why spend your life Shar - ing a cell with them!...

CALLAHAN:
AL
Why spend your life shar - ing a cell with them, Don't

D7(#9) C/D D13 Bb/C A#7(b5) Dm6/A

119 120 121 122

AL
(8va) - let em tell you "Fol-low the herd" when you should be king! Flip them the bird and grab

G#7(b5) G9 G#dim7 Dm6/A

123 124 125 126 127 ELLE:

E
the brass ring! Yours fair and square so give'em a great big yell!... Aaagh!

AL
the brass ring! Yours fair and square so give'em a great big yell!...

Bb13

128 *gliss.* 129 130 **ELLE:** 131

ELLE: I won fair and square!

CALLAHAN: **CALLAHAN:**

To Hell With Them! To Hell

Aaug7

132 **ELLE:** 133 134 **ELLE:**

And that's on - ly fair! So hey, I don't

CALLAHAN: **CALLAHAN:**

With Them! To Hell With Them!

135 136 **ELLE:** 137

care! TO HELL WITH THEM!

CALLAHAN: **CALLAHAN:**

To Hell... TO HELL WITH THEM.

Bb13 *Aaug7* *gliss.*

Legally Blonde

LEGALLY BLONDE

_____.

CUE:
VIVIENNE: "Warner. Really. Shut up."

12/1/05

Music & Lyrics by
LAURENCE O'KEEFE

READER: "Vivienne walks offstage. Warner,
surprised, follows. Elle is left alone."

VERSE 1: $D^{\flat}add2$

1 2 3 4 5 6

gtr----- Take back the books and pack up-----
gtr-----

7 8 9 10 11 12

(gtr) the clothes. Paint the walls back to that boring white.

Fm^{11} $D^{\flat}add2$ Ab

13 14 15 16 17 18

Call for a plane ticket back to-night; Drop off the keys and just go...

E^{\flat}/D^{\flat} Ab^2/C Ab/G^{\flat}

19 20 21 22 23 24

Chalk it all up to ex - pe - ri - ence;

Ab^2/C $D^{\flat}add2$ Fm^{11}

D^badd2

A^b

E^b/D^b

25 26 27 28 29 30

They said I'd fail, but I dis-a greed. Who could say then where my

A^b2/C

G^bMaj⁷

F7sus4

D^b /A^bF

31 32 33 34 35 36

path would lead? Well, now I know: CHORUS 1: Back to the sun,

E/A

A Maj⁹

G[♯]m/B

C[♯]m⁷

37 38 39 40 41 42

Back to the shore; Back to what I was be-fore;

E/G[♯]

E/A

A Maj⁹

G[♯]m/B

43 44 45 46 47 48

Back where I'm known, Back in my own Ve-ry small

Pianovocal

Legally Blonde Title Song - [12/1/05]

E E/G# G /D /B G/C

49 50 51 52 53

pond. Laugh with my friends

CMaj9 Bm/D Em

54 55 56 57 58

When I ar-rive, We'll drop the top and just drive...

G/B F2 C5

59 60 61 62 63 64

(8va) That's fine with me. Just let me be: Le-gal-ly

EMMETT: Whoa, Elle, what's wrong?

ELLE: Apparently I'm just a stupid blonde whose dreams got too big.

ELLE: Callahan hit on me.

EMMETT: Stupid? Elle, Callahan's obviously the idiot here. I'm gonna go right now --

EMMETT: He did what?

ELLE: Emmett, don't be a hero. You belong here. I don't.

G Cm Db2

65 66 67 68 69 70

Blonde. VERSE 2: Sor-ry that I'm dis-ap-point-

71 **ELLE** 72 73 **D^badd2** 74 75 **A^b** 76

ing you. You've al-ways treat-ed me de-cent-ly.

EMMETT: Elle, that's not true. **EMMETT:** Elle, you should

ELLE **E^b/D^b** **A^b2/C** **A^b/G^b**

77 78 79 80 81 82

May-be some day you can vis-it me. Give me a call, say hel lo.

stay. **EMMETT:** You're

A^b2/C **ELLE** **D^b** **Fm11**

83 84 85 86 87 88

EMMETT: An-y way, Thanks for your help and your faith in me.

be-ing ri-di-cu-lous. **EMMETT:** Let's think this thru...

ELLE

127 That's fine with me. 128 Now I can 129 be: 130 Le - gal - ly 131 Blonde. 132

F⁶ C² G

EMMETT:

133 I'll miss your smile... 134 That's fine 135 with me... 136 Just let me 137 be: 138

Em F^{2no3} C⁵

139 Le - gal - ly 140 Blonde. 141 142 143

G F²

144 145 146 147 148

G

89 90 91 $A\flat$ 92 93 $E\flat/D\flat$ 94

ELLE You did your best with a hope less case. You were the best thing a bout

EMMETT:

Don't talk that way. You were the best thing a-bout

95 $A\flat^2/C$ 96 $G\flat/Maj^7$ 97 98 99 $F7sus4$ 100

this place. Thought you should know. Now I guess I should go...

this place. Don't you know? Please don't

101 $D\flat$ $A\flat/F$ 102 E/A $A\text{Maj}^9$ $G\sharp/m/B$ 103 104 105 106

CHORUS 2 Back to the sun; Back to the shore; Back to what I

go Back to the sun... Back to the shore...

Legally Blonde

CUE: ELLE: Goodbye, Paulette.

Legally Blonde Remix!

12/1/05

#19.

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

READER: "VIVIENNE reveals herself from beneath the hair dryer, having overheard this." [GO]

VIVIENNE: Hold it! Just where are you going?
ELLE: Vivienne?
VIV: What, a Jackie can't deep condition before the trial? Enid's in the back getting her lip waxed.

ENID (O.S.): Ow! Son of a...!
VIV: Are you actually going to let that, what was that phrase, Paulette?

PAULETTE: "Skeevy bastard."
VIV: ...That skeevy bastard run you out of town? [GO]

♩ = 160

The first system of the score shows a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 160. The music begins with a few chords in the bass, followed by a melodic line in the treble. There are some markings like 'Bliss' and circled notes. The system ends with a series of eighth notes in both staves, some with 'v' markings above them.

VIVIENNE:

The second system of the score features Vivienne's first vocal line. It starts with a treble clef staff labeled 'Viv' and a piano accompaniment with two staves. The tempo is 'Viv'. The lyrics are: "I used to pray for the day you'd leave. Swore up and down you did not". The piano accompaniment includes chord markings: D2, F#m, and D2. The system is numbered 5, 6, and 7.

The third system of the score continues Vivienne's vocal line. It starts with a treble clef staff labeled 'Viv' and a piano accompaniment with two staves. The lyrics are: "be - long. But when I'm wrong then I say I'm wrong, And I was wrong -". The piano accompaniment includes chord markings: A, E/D, and A/C#. The system is numbered 8, 9, and 10.

VIVIENNE:

The fourth system of the score continues Vivienne's vocal line. It starts with a treble clef staff labeled 'Viv' and a piano accompaniment with two staves. The lyrics are: "a - bout you; So list - en up! I see no end to what you'll". The piano accompaniment includes chord markings: G, A/C#, and D2. The system is numbered 11, 12, and 13.

Viv

14 a - chieve. 15 That's on - ly IF you don't turn 16 and run!

F#m D2 A

Viv

17 proved it to me, now show-ev 18 'ry - one what you can do! 19 And you look

D2 A/C# G

VIVIENNE:

Viv

20 great in dark blue! 21 Get back in the game! 22 Back on the case!

CH

CHORUS:

Oo.. Oo..

F#7sus4 D/F# D D/A BbMaj7 Am/C

Pianovocal

23 24 25 26

Viv Take a good look at my face! I'm not a fool. And as a rule,

CH Oo.. Oo..Oo... Oo..Oo oo! Oo oo

Dm F/A F/Bb Am/C

27 28 29

Viv I do not bond! But I see a star!

CH oo Ne-ver known her to bond!

F F/A Ab A/C DbMaj7

30 31 32

Viv You're my new muse! You've got the BEST frick - in' SHOES!

CH 8va sha la la, Oo, sha la la Oo, 8va sha la la 'Ool

DbMaj7 Cm/Eb Fm

Viv
And You lit a fuse! So-go show them who's Le - gal - ly Blonde!

CH
You lit a fuse! So-go show them who's Le - gal - ly Blonde! Sha la la la

(8va) -----

Ab/C GbMaj7 DbMaj7 Ab

Viv
Yes You lit a fuse! So go show them who's Le - gal - ly...

CH
la la! YOU lit a fuse! So go show them who's Le - gal - ly...

Fm GbMaj7 DbMaj7

Elle, not unkindly, pushes the offered suit away.

ELLE: Sorry, Vivienne, but 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 on DOOR) Um, honey? That's the supply closet.

ELLE (O.S.) I know!

ELLE bursts through the door, now dressed in a fabulous PINK LAWYER SUIT.

ELLE: I said I'm not wearing that again. I'm wearing THIS!

ELLE:

E
Back in the game!

D7sus4 Bb/Eb 8va Eb/Bb E

Pianovocal

E 44 45 46 47

Back to the trial! But I'm go-in BACK IN MY STYLE! Girls, it's a fact:

CH ALL:

YES! YES! Back in her style!

AMaj⁷ B¹³

E 48 49 50 51

When you're at-tacked, Got to res-pond! Hand me my dog!

CH ELLE:

YES! Yes? Got to, got to, got to, got to res-pond!

E 52 53 54

Hand me my bag! And that A - mer - i - can flag!

CH CHORUS:

Dog! Bag! Proud to be A -

ELLE:

E Cause-no-bo-dy screws With some-bo-dy who's Le-gal-ly Blonde!

CH me-ri-can! No! Who!

CHORUS:
Hand her the file, cause she's

CHORUS:

CH Le - gal - ly Blonde! Back to the Trial, cause she's Le - gal - ly Blonde!

ELLE'S MOM:

E Ho-ney look, she's lead-ing a pa - rade!

ELLE: Mom and Dad!

ELLE'S MOM: Get a Safety pic - ture!

Viv H.H.

Pianovocal

CHORUS: **CHORUS:**

CH 66 Ev - 'ry - one smile, cause she's 67 Le - gal - ly Blondel 68 H.H. Dance break!

AbMaj⁷

CH 69 70 71

Bb7sus4 Eb7sus4 AbMaj⁷ Ab F7sus4

MARGOT: **SERENA:** **ELLE:** **MARGOT:**

E 72 O-mi-god! Elle! 73 74 Ho ney, it's 75

Viv Thanks Greek Cho-rus, but I don't need voic-es in my head to day.

H.H. Safety Vocals last X

SERENA: 76 us! - the girls of Del-ta

BOTH: 77 Nu! We came to see!

78 Our Pre-si-dent bel

79 Le-gal-ly Bloi

CHORUS: 80 Then come with me, cause she's

81 Le-gal-ly Blonde!

CHORUS: 82 You got a right to be

83 Le-gal-ly Blonde!

ELLE: 84 Wait for the light!

85 O-kay!

CHORUS: 86 You got to fight to be...

87 To be Le-gal-ly Blonde!

Pianovocal

CH

Oh yeah! Le - gal - ly Blonde oh yeah!

Musical score for CH (88-90) featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "Oh yeah! Le - gal - ly Blonde oh yeah!". The piano accompaniment consists of chords and a bass line.

8^{va} Dance break!

Musical score for the dance break (91-93) featuring piano accompaniment. The score includes a treble clef staff with chords and a bass clef staff with a bass line.

PAULETTE:

E Oh, we're all just cheer-ing on our friend

KYLE:

Viv (8^{va}) Paul ette, what's go - ing on?

fill p

Musical score for PAULETTE and KYLE (94-96). PAULETTE's part is in the E staff with lyrics "Oh, we're all just cheer-ing on our friend". KYLE's part is in the Viv staff with lyrics "Paul ette, what's go - ing on?". The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a bass line. Dynamics include "fill" and "p".

READER: "Paulette executes a perfect Bend and Snap in front of Kyle (who practically collapses on the spot)."

E Elle! Which re-minds me!

Safety

D7thing

GMaj⁷/D

Musical score for Elle (97-100). The vocal line in the E staff includes the lyrics "Elle! Which re-minds me!". The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a bass line. A section labeled "Safety" is marked with a double bar line. Chords "D7thing" and "GMaj⁷/D" are indicated. A dynamic marking "8^{va}" is present.

KYLE: Paulette, I love you!

READER: *As Kyle twirls Paulette, the stage erupts into dance and the parade marches into the courtroom.

Musical score for measures 101-103. The system includes a piano accompaniment with a treble clef and a bass clef. The piano part features a melodic line in the treble clef and a bass line in the bass clef, both with triplet markings. Chords are indicated below the piano part: Bb, F/Bb, and Ab/Bb. Measure 101 includes an 8va marking above the treble clef.

Musical score for measures 104-106. This system includes vocal parts for 'Viv' and 'CH' and piano accompaniment. The 'Viv' part has a treble clef and the 'CH' part has a soprano clef. Both vocal parts have 'Ah!' lyrics. The piano part has a treble clef and a bass clef with triplet markings. Chords are indicated below the piano part: Eb/Bb, Db, and Ab/Db. Measure 104 includes an 8va marking above the 'CH' part.

Musical score for measures 107-109. This system includes vocal parts for 'Viv' and 'CH' and piano accompaniment. The 'Viv' part has a treble clef and the 'CH' part has a soprano clef. Both vocal parts have 'Ah!' lyrics. The piano part has a treble clef and a bass clef with triplet markings. Chords are indicated below the piano part: Cb/Db, Gb/Db, and E/B. Measure 109 includes an 8va marking above the piano part.

Viv

CH

110 Ah! Ah! Back in the game!

(8va)

E/B G/D Eb7sus4 Ab Db2

Viv

CH

113 Back in the fray! ENID: Back in the fray! BACK THE HELL OUT OF HER WAY.

8va

Viv

CH

116 Let's see your hair... BROOKE: Out of that chair! BROOKE: To rep - re - sent me!

CHORUS: CALLAHAN: Brown! What?

(8va)

Viv ¹¹⁹ You've got to be... ¹²⁰ ¹²¹ ¹²²

CH **CHORUS:** Move! . Yeah, you've got to be, yeah, you've got to be, in - du - bi - tab - ly!

E ¹²³ **VIVIENNE:** Le - gal - ly ¹²⁴ Blondel ¹²⁵ **VIVIENNE:** **ENID:** Le - gal - ly

CH **CHORUS:** Yeah she's Le - gal - ly Blonde Oh yeah!

fill

E ¹²⁶ Blondel ¹²⁷ **ENID:** **VIVIENNE:** **BROOKE:** Le - gal - ly ¹²⁸ Blondel

CH **CHORUS:** Yeah she's Le - gal - ly Blonde! Oh yeah! Now She's Le - gal - ly Blonde!

SERENA:
MARGOT:

ENID: VIVIENNE:
ELLE: BROOKE:

CHORUS:

The musical score is written for piano and voice. It features five vocal staves and a piano accompaniment. The vocal parts are: E (Serena/Margot), Viv (Enid/Vivienne), CH (Elle/Brooke), and a CHORUS. The piano accompaniment is written in grand staff notation. The score includes measure numbers 129, 130, and 131. The lyrics are: "Le - gal - ly Blonde Oh Yeah!". The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a dynamic marking of *8^{va}* in the first system.

Legally
Blonde

Back to the Shower!

12/1/05

20

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

JUDGE: This I gotta see...
Let's all go to the bathroom.
(gavel bang)

MARGOT:
SERENA:

GIRLS:

JUDGE:

Road trip! Road trip! Back to the house! Back to the shower! Court re-con-venes

BOYS:
Back to the house! Back to the shower!

(Gavel)
fill

8va---, gliss.

Detailed description: This is the first system of a musical score for the song 'Back to the Shower!'. It consists of four vocal staves and a piano accompaniment. The vocal parts are for Margot/Serena, Girls, Boys, and Judge. The lyrics are: 'Road trip! Road trip! Back to the house! Back to the shower! Court re-con-venes'. The piano part includes a 'Gavel' sound effect and a 'fill' section. There are performance markings such as '8va---, gliss.' and 'f'.

ELLE: Enid!, Paulette!, I need you to do something for me.

in one hour!

ALL:
Woo hool

(Gavel)

f

p

Detailed description: This is the second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'in one hour! Woo hool'. The piano part includes a 'Gavel' sound effect and dynamic markings 'f' and 'p'. The system is numbered 5 through 8.

GIRLS:
 Got some-thing planned And she's Le-gal-ly Blondel Don't un-der-stand, But :

BOYS:
 Got some-thing planned And she's Le-gal-ly Blondel Don't un-der-stand, But she's

p

MOM:
 Le-gal-ly Blondel Ho-ney, look! She's lead-ing a *no-ther* pa-rade! Get a pict-ure!

Le-gal-ly Blondel

3 3

GIRLS:
 That-'ll come out nice, Cause she's Le-gal-ly Blondel We're on the move, Cause she's

BOYS:
 That-'ll come out nice, Cause she's Le-gal-ly Blondel We're on the move, Cause she's

Musical score for measures 18-20. It features two vocal staves and a piano accompaniment. The lyrics are: "Le-gal-ly Blonde! Got stuff to prove, Cause she's Le-gal-ly Blonde!". Measure 18 starts with a treble clef and a key signature of one sharp (F#). Measure 19 continues with the same key signature. Measure 20 ends with a key signature change to two sharps (F# and C#).

Musical score for measures 21-23. It features two vocal staves and a piano accompaniment. The lyrics are: "Here we are at the crime scene! Scene of the Crime! Watch where you walk, it's the Scene of the Crime!". Measure 21 starts with a treble clef and a key signature of two sharps (F# and C#). Measure 22 continues with the same key signature. Measure 23 ends with a key signature change to three sharps (F#, C#, and G#). The section is divided into parts for "ELLE:" (measure 21) and "GIRLS:" (measures 22-23). A triplet of eighth notes is marked in measure 21.

Musical score for measures 24-26. It features two vocal staves and a piano accompaniment. The lyrics are: "Scene of the Crime! Don't smudge the chalk, it's the Scene of the Crime!". Measure 24 starts with a treble clef and a key signature of three sharps (F#, C#, and G#). Measure 25 continues with the same key signature. Measure 26 ends with a key signature change to four sharps (F#, C#, G#, and D#).

ELLE: **STENOGRAPHER:**

Now would the court ste-no-graph er please read that back? Don't smudge the chalk, It's

ELLE: No, before that.

STENOGRAPHER: Oh, right: "Witness A: I said earlier I was out getting a perm. Defense: But then you came home and took a shower? Dog: Yap.Yap.Yap. Witness: Yes, I was in the shower."

Scene Of The Cri... Play 2x? 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. You do the math.

ELLE: So more than 20 perms then? Interesting... My associate has just gotten a perm herself today. Exhibit A: Ms. Enid Hoopes. (*Attaca bar 40*)

8va

Safety

8va

Pianovocal

READER: "ENID steps forward, her hair permed exactly like Chutney's. PAULETTE fusses around her with a comb."

ELLE: Thank you, Ms. Buonfonte.

PAULETTE: Elle. (*curtseys to judge*) Your honor...

ELLE: Now:

(8va) -----

ELLE: ...would Exhibit A's perm be similar to your own?

ELLE: So, yes?...

CHUTNEY: Duh.

CHUTNEY: Yeah.

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 51*)

(8va) -----

BRUISER: Yap! Yap!

READER: "BRUISER pulls back the shower curtain with his tiny jaws so ENID can get in. She turns on the water, her perm falls straight."

ALL:

ELLE: Thank you. Enid, would you step into the shower, please?

IN THE SHO-WER!

MARGO: Oh no! Total Cher hair!

ELLE: It's the cardinal rule of perm water deactivates the maintenance, as someone who's had 20 perm's ammonium thiglycolate perms in her life would surely know. and completely ruins it!

CHUTNEY: Idiot. You can't get a perm wet for 48 hours --

CHUTNEY: I...

ELLE: EXACTLY! (go)

(8va) -----

ELLE: Your perm is still intact so you COULDN'T have showered that day...

ELLE: Why would you lie about NOT hearing the gunshot?

(8va) CHUTNEY: I was... -----

CHUTNEY: But I...

ELLE: Why would you lie about NOT being in the shower? Why would -- *[Attaca bar 68]*

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]*

ELLE:

BRUISER:

ALL:

O - mi-god.

Ro - ri - rod!

OH... MY...

VIVIENNE:
ENID:

GIRLS:

O - mi-god!

OH MY

WARNER:
EMMETT:

BOYS:

O - mi-god.

OH... MY...

JUDGE: This reprise is totally out of order! Bailiff, take the witness into custody. Case against the defendant is dismissed...

73 **ELLE:** OH my God, Oh my God you guys!

74

75 **JUDGE:** OH my God, Oh my God you Guys! Or-der! Or-der!

76

77

f *pp* 8^{va}

...Mrs. Wyndham, you are free to go. Now you can sing.

78 79 80 81

8^{va}

82 **BROOKE:** OH my GOD, It's a dreamcometrue! I just knew I couldcount

83 **GIRLS:** OH my GOD! It's a dreamcometrue!

84 **BOYS:** OH my GOD! It's a dreamcometrue!

85 **BROOKE:** OH my GOD, It's a dreamcometrue! I just knew I couldcount

8^{va} 8^{va} 8^{va} *8^{va}* *8^{va}* *8^{va}* Db Bbm B²

86 **BROOKE:** 87 88

on you! And no one had to know that I had li - po - suc - tion

Em

89 90 91 **GIRLS:** 92

my thighs! Oops. OH my God, Oh my God you guys! Elle's

GIRLS: WE still love you!

BOYS: OH my God, Oh my God you guys! Elle's

Ad/C D Bm

93 94 95

all that and a side of fries! She saw right through Chut-ney's friz - zy

all that and a side of fries! She saw right through Chut-ney's friz - zy

B#2 Em

EVERYBODY (noticing WARNER approaching ELLE):
"Shhh! Shhh!..."
The DELTA NU GIRLS melt away, leaving ELLE+ WARN

The musical score consists of four staves. The top two staves are vocal lines for two voices, with lyrics: "perm and her fake al - i-bis!! Oh my God youguys! Oh my g... Shh! Shh! Shh! Shhh!!!...". The third staff is the piano accompaniment, featuring a G chord and dense chordal textures. The bottom staff is the bass line, providing a rhythmic foundation with eighth and sixteenth notes. Measure numbers 96, 97, 98, and 99 are indicated at the top of the vocal staves.

Legally Blonde

CUE: ELLE: "Oh, Warner... Vivienne brokeup with you, didn't she."

Standing On My Own/ Omigod Reprise 12/1/05

#21.

Music + Lyrics by
LAURENCE O'KEEFE
+ NELL BENJAMIN

READER: "ELLE sits down beside the despondent Warner [GO] and puts her arm around his shoulders."

Piano introduction for the first system, consisting of a treble and bass clef staff with a key signature of three flats and a common time signature. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note bass line.

E

ELLE:

5 So it's not how you thought things would end. 6 But I'll al-ways be here as your friend. 7 8

AbMaj7 Ab/G

Vocal and piano accompaniment for the second system. The vocal line (treble clef) contains the lyrics. The piano accompaniment (treble and bass clefs) includes the chord AbMaj7 and Ab/G. Measure numbers 5, 6, 7, and 8 are indicated above the vocal staff.

E

9 Cause I've been through what you're go - ing through. 10 11 12

Gb Gb/Bb Ab/C Db

Vocal and piano accompaniment for the third system. The vocal line (treble clef) contains the lyrics. The piano accompaniment (treble and bass clefs) includes the chords Gb, Gb/Bb, Ab/C, and Db. Measure numbers 9, 10, 11, and 12 are indicated above the vocal staff.

E

13 For a while you'll be hurt and con-fused. 14 And your e - go will feel ver - y bruised. 15 16

AbMaj7 Ab/G

Vocal and piano accompaniment for the fourth system. The vocal line (treble clef) contains the lyrics. The piano accompaniment (treble and bass clefs) includes the chords AbMaj7 and Ab/G. Measure numbers 13, 14, 15, and 16 are indicated above the vocal staff.

E

17 18 19 20

But in time you will see the gift that's come to you. Though I

G \flat G \flat /B \flat A \flat /C D \flat D \flat /C

E

21 22 23 24

thought los-ing you was a blow I could nev-er with stand; Look how

B \flat m⁷ A \flat /C D \flat D \flat /F E \flat 7sus4 E⁷

E

25 26 27 28

far I have come with-out hav-ing to cling to your hand! I'm

B \flat m⁷ A \flat /C D \flat B \flat /D

E

29 30 31 32

stand - ing on my own. Cause when you broke my heart, You

E \flat 7sus4 E \flat F /E

33 34 35 36 37

hand-ed me the chance To make a brand new start by stand - ing on my

Bb/D Bb F/A Gm7 F/A Bb C7sus4 Bb/D C/E

38 39 40 41 42

own. I had so much - to learn; So ma-ny dreams to earn. But

F F/E Eb5

43 44 45 46 47

first I had to crash and - burn all on my own. But with your help I've grown,

READER: "Elle helps Warner to his feet. As they exit as friends, we see a slide show of the next two years, bringing us to Graduation Day. Elle and friends enter in cap and gown."

48 49 50 51

Till I'm stand - ing on my own.

CALLAHAN "William Shakespeare once wrote: "To thine own self be true. And it must follow as the night, the day. Thou can'st not then be false to any man." And I believe this wise statement best applies to a woman. A blonde woman. She showed us all, day after day, year after year, that being true to yourself never goes out of style. Ladies and gentlemen, your valedictorian, Elle Woods!"

READER: "ELLE passes CALLAHAN. She pauses and offers him her hand. He shakes it. She turns to the podium."

ELLE: " Ladies and gentlemen of the class of..."

READER: "Spotlight on PAULETTE, sitting in the back. (GO) She turns to the audience and addresses us directly."

PAULETTE:

E

56 Here's the part where she gives her big speech. 57 But's late and Elle's not one to preach. 58 59

AbMaj⁷ Ab/G

E

60 So she said we could play "Where Are They Now?": 61 62 Here we go! 63

G^b G^b/B^b Ab/C D^b

PAULETTE:

E

64 E-nid prac - tic-es fa - mi - ly law. 65 3 66 Vi - vi - enne's train - ing for the Peace Corps. 67

AbMaj⁷ Ab/G

E 68 69 70 71

War-ner quit, said he'd ra-ther try mod-el-ing a-ny-how. Cal - la -

G^b G^b/B^b A^b/C D^b D^b /C

E 72 73 74 75

han got a new tro-phy wife and a vin-tage Cor - vette. And if

B^bm⁷ A^b/C D^b D^b/F E^b7sus4 E⁷

E 76 77 78 79

an-y-one's won-der-ing how things turned out for Pau-lette?... Well, I'm

B^bm⁷ A^b/C D^b B^b/D

PAULETTE:

E

stand - ing on my own! I al - so mar-ried Kyle.

CHORUS:

p Mm...

E \flat 7sus4 E \flat F /E

E

and we have two kids, And one more on the way And we live out in

CHORUS:

Mm...

B \flat /D B \flat F/A Gm⁷ F/A B \flat C7sus4 B \flat /D C/E

E

Wor-cester! I bought a new sa-lon; We al - so fea-ture dog groom-ing Here,

Mm... Mm...

F F/E E \flat ⁵

ELLE:

E

94 take a cou-ple cards... 95 - Oops! 96 Sor-ry, back to Elle! 97 I -

E

98 thank you one and all, 99 ELLE: The ones who thought I'd fall. 100 Who 101 taught me how to fail, 102

E

103 Who helped me new pre-vail! 104 105 With 106 107

E 108 all your help I've grown... 109 110 111 Til

E 112 stand - ing on my own! 113 114 115 116

CHORUS:

CH Ahh!

E 117 118 119 120

ELLE: Oh, and

CH Ahh!

E 121 122 123 124

if you could give me one se- cond be- fore we all go... Em - mett

ELLE: 125 126 127 128

For- rest, please make me the hap - pi- est wo- man I...

EMMETT:

Oh, my, Oh, my, Oh my

ELLE: 129 130 131 132

OH MY GOD! You Guys!

EMMETT: God... MY GOD!

GIRLS: OH my OH my OH my OH my OH MY OH MY GOD! O-mi - god you guys!

BOYS: OH my Oh my Oh my Oh my OH MY OH MY GOD! O-mi - god you guys!

E 133 134 135

Em.

CH

Gran - ted, not a com-plete sur - prise! But

Gran - ted, not a com-plete sur - prise! But

GIRLS:
If there e - ver was a per-fect

BOYS:
If there e - ver was a per-fect

8va

Db

Fm

8vb

E 136 137 138

CH

cou-ple, this one qua - li - fies! Causewe love you guys!

cou-ple, this one qua - li - fies! Causewe love you guys!

ELLE:
EMMETT:
No, we love

Ab Eb/B Cb Dbsus4 Cb/Eb

(8vb)

8vb

Musical score for measures 139-142. The score is arranged for Soprano (E), Contralto (CH), and Piano. The lyrics are: YOU guys! O-mi god! YOU - GUYS! O-mi-god! O-mi-god! YOU GUYS! O-mi-god! O-mi-god! YOU GUYS! The piano accompaniment includes chords: Db/F, Absus4, Bb7sus4, and Eb/Dp. There are markings for 8va and 8vb.

Musical score for measures 143-146. The score is arranged for Soprano (E), Contralto (CH), and Piano. The lyrics are: O - MI - GOD! O - MI - GOD! O - MI - GOD! The piano accompaniment includes chords: Ab/C, Eb/B, Ab, Eb/Gb, Db/F, and Eb. There are markings for 8va and 8vb.