

GUITAR

LEGALLY BLONDE

The Musical™

Book by
Heather Hach

Music and Lyrics by
Laurence O'Keefe and Nell Benjamin

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

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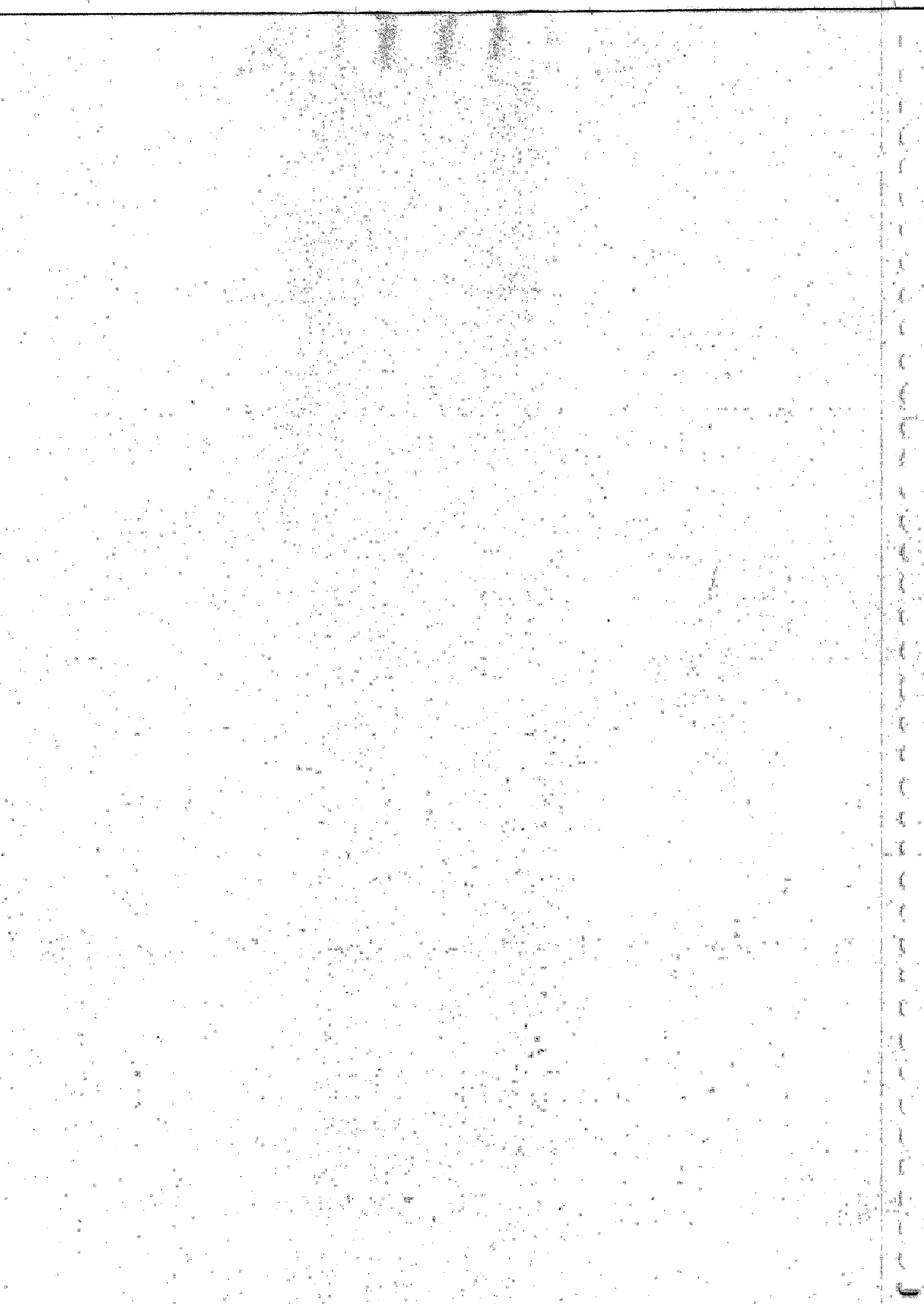
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Legally Blonde

Guitar

(Electric, Steel String Acoustic, Mandolin, Hollow Body Guitar,
12-String Acoustic, Nylon String Acoustic)

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Legally Blonde

Guitar

(Electric, Steel String Acoustic, Mandolin, Hollow Body Guitar,
12-String Acoustic, Nylon String Acoustic)

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OVERTURE

Music by Laurence O'Keefe/Nell Benjamin
Orch. by Christopher Jahnke

"3, 4"

Fanfare con brio (Grandly)

ELECTRIC Distorted Db Ab Bbm

ff

6 E B C\#m 3 (to Clean w/Chorus)

10 $\text{d} = \text{d. (in 1)}$ XII Clean w/Chorus

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Attacca

Guitar

Electric

Legally Blonde
(London)

1

OMIGOD YOU GUYS

(11/30/09 restore 47A, 48, 48A, 48B; rev. 204-205)
(3/1/2010 - combined mm. 161 & 162 into a single bar)

ELECTRIC

Mild distortion -
quasi "Andy Summers"

Hard rock

(Drum solo)

2

1 1A *ff* aggressive punk/hard rock 5

7 9

10 (Vocal) Clean

10 *mf* P.M. 11 12 13

14 15 16 17 *mp*

(no3)
Semi-Dirty "Andy Summers" F#add9 A#

Bsus

18 19 20

21 Clean

21 *mf* P.M. 22 23 24

(no3)
Semi-Dirty "Andy Summers" F#add9 A#

25 26 27 28

Bsus

29 30 31

(11/30/09 restore 47A, 48, 48A, 48B; rev. 204-205)

"Oh, my God..."

32 C Csus C Csus C Am F Am B \flat E \flat B \flat Dm 7

Dm11 Dm 7 F C/G F/A G/B C

40 C Csus C Csus C Am F Am B \flat E \flat B \flat Dm 7

44 Dm11 Dm 7 F C/G A \flat B \flat A

Mild Distortion - lead

48-49 E \flat 5

Clean

P.M.

50 51 52 53

Semi-Dirty "Andy Summers" F#add9 A#

54 55 56 57

Bsus

58 59 60

"Oh, my God..."

P.M.

61 62 63 64

2

2
65-66
P.M. w/Rds.
67 *p*
68 *mf*

69
70
71
72

73
74
75
76
(Orch. tacet)
Vocal: "Two, three, four!"

77 (K2: Harpsichord)
8
77-84

4
85-88

89
90
91
"Old valley mall"
(to 100)
fp
ff
8va

Lead (Full Vol.)
100
101
mp
sfz

102
103
104
105
Db
Bbm7
Db/Cb
Ebm

106
107
108
109
Ebm
Gb
Ab
A
B
Lead 8va (full volume)

(8va)

Musical staff 110-111. Treble clef, key signature of two flats. Measure 110 starts with a dynamic marking of *f*. The staff contains a melodic line with various accidentals and slurs. Measure 111 continues the melodic line.

Fanfare

Musical staff 112-116. Treble clef, key signature of two sharps. Measure 112 starts with a dynamic marking of *p* and includes the instruction *(vib.)*. Measure 113 continues with *(vib.)*. Measure 114 has the instruction *loco (vib.)*. Measure 115 has the instruction *Poco rit.*. Measure 116 ends with a dynamic marking of *p* and a double bar line.

117 More Relaxed - in 2

Musical staff 117-124. Treble clef, key signature of two flats. A large bracket above the staff indicates a section of 8 measures, labeled 117-124.

Musical staff 125-128. Treble clef, key signature of two flats. Measure 125 has a dynamic marking of *p* and the instruction *(l.v. as much as possible)*. Chords *Db* and *Eb* are indicated above measures 125 and 126. Measure 127 has a dynamic marking of *p* and the instruction *P.M.*. Measure 128 has the instruction *(slowly open up)*. The staff contains a melodic line with various accidentals and slurs.

Musical staff 129-132. Treble clef, key signature of two sharps. A large bracket above the staff indicates a section of 4 measures, labeled 129-132.

Musical staff 133-136. Treble clef, key signature of two sharps. Measure 133-134 is a 2-measure rest. Measure 135 has a dynamic marking of *mf*. Chords *E*, *B/F#*, *E/G#*, and *F#/A#* are indicated above measures 135, 136, and 136. The staff contains a melodic line with various accidentals and slurs.

Tempo I°

Musical staff 137-140. Treble clef, key signature of two sharps. Measure 137 has a dynamic marking of *8va* and the instruction *comp w/chords*. Chords *C*, *Am7*, *C/Bb*, and *Dm9* are indicated above measures 137, 139, 140, and 140. The staff contains a rhythmic accompaniment with chords.

(8va)

Musical staff 141-144. Treble clef, key signature of two sharps. Measure 141 has a dynamic marking of *8va*. Measure 142 has the instruction *loco*. Chords *F*, *C*, *Ab*, and *Bb* are indicated above measures 143, 143, 144, and 144. The staff contains a melodic line with various accidentals and slurs.

Musical staff 145-148. Treble clef, key signature of two sharps. A large bracket above the staff indicates a section of 4 measures, labeled 145-148.

(time)

(3/1/2010 - combined mm. 161 & 162 into a single bar)

149 **Vamp (cut-off on cue)** 8

149-156

157 **Lightly** *P.M. (still distorted)* **Clean**

sfz *P.M.*

158 159 160

mp

161 → 163 164 165 166

Cue only
Lead
1/2 bend

167 168 169 170 *sfz*

170 *1/2 bend*

3

sfz 172-174

174 *P.M.*

176 *sim.* 177 178

F#add9(no3)
A#

Rit.

179 180 181 182

Lead $\frac{2}{2}$ *(vib.)*

182 *Slower*

184 185 186

(vib.)
sl.

Faster Accel.

187 *mp* 188 189 *ff* 190 *f*

F C/G A^b B^b E^b

6. OMIGOD YOU GUYS

Legally Blonde (London)

(11/30/09 restore 47A, 48, 48A, 48B; rev. 204-205)

190 E^bsus E^b E^bsus E^b Cm A^b/C D^b D^bsus Fm sub. *p*

195 196 *cresc.* 197 A^b E^b/B^b E^bsus C^b

198 199 200 201 202 203 204 205 206 *sfz* Segue

Chords: E^bsus, E^b, E^bsus, E^b, Cm, A^b/C, D^b, D^bsus, Fm, A^b, E^b/B^b, E^bsus C^b, F[♯]sus/D^b, C^b²/E^b, D^b/F, F[♯]sus/G^b *8va*, A^bsus, B^b7^{sus}, (8^{va}) E^bsus/D^b, F[♯]sus/C, E^b/B^b, A^bsus, B^bsus/G^b, D^b/F, E^b.

TRANSITION TO "SERIOUS"

ELECTRIC

Fanfare (in 2)
distortion

Rit. (in 4)

Musical notation for the first system. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The first part, labeled 'Fanfare (in 2) distortion', covers measures 1 through 5. Measure 1 starts with a dynamic marking of *mf*. The second part, labeled 'Rit. (in 4)', covers measures 6 through 9. Measure 6 has a 'ritardando' symbol above it. The piece concludes with a double bar line and a repeat sign.

7 A tempo (in 6)
Clean

Musical notation for the second system, starting at measure 7. It is in treble clef with a key signature of two flats (Bb and Eb). The tempo is marked 'A tempo' and the sound is 'Clean'. Measure 7 has a dynamic marking of *mp*. The notation shows a few notes in measure 7, followed by rests in measures 8 and 9, and a final note in measure 9. The piece ends with a double bar line and a repeat sign.

Meno mosso

3

Rit.

Musical notation for the third system, starting at measure 10. It is in treble clef with a key signature of two flats. The tempo is 'Meno mosso'. Measure 10-12 contains a triplet of notes, indicated by a '3' above the notes. Measure 13 has a 'ritardando' symbol above it. The piece ends with a double bar line and a repeat sign.

Gently

K3: Solo Vln.

(no rit.)

Musical notation for the fourth system, starting at measure 14. It is in treble clef with a key signature of two flats. The tempo is 'Gently'. Measure 14 has a dynamic marking of *mp*. Measure 16 has an *8va* marking above it. Measure 18 has a *15^{ma}* marking above it. The piece ends with a double bar line and a repeat sign.

Attacca

Guitar

Electric
Steel String Acoustic

Legally Blonde
(London)

2

SERIOUS

(11/09: down 1/2)

ELEC. (w/Delay and a little Chorus)

Gentle slow jam

Csus² D⁵ Em

G/B

Csus²

D⁵ G

G/B

5 (+Vocal)

Csus² D⁵ Em

3

l.v. (as much as possible)

6-8

Csus² D⁵ Em

G/B

Csus² D⁵

D⁵ G

9 10 11 12

C^{Maj}7

G²/B

F^{Maj}7

D7^{sus}

13 14 15 16

17

Asus² B⁵ C[#]m

E/G[#] Asus² B⁵ E

E/G[#] Asus²

18 19 20

B⁵ C[#]m

E/G[#] A

E/B

C

G/D

21 22 23 24

E^b F B^b

Csus²

25 26 27 28

Very slight tempo lift

D^bsus² E^b5 Fm

3

30-32

Acoustic Gtr. cue
 D \flat sus² E \flat ⁵ Fm A \flat /C D \flat sus² E \flat ⁵ E \flat /G A \flat

33 34 35 36

A \flat /D \flat A \flat ²/C G \flat Maj⁷ E \flat 7sus

37 38 39 40

41 B \flat sus² C⁵ Dm F/A B \flat sus² C⁵ F F/A B \flat sus²

42 43 44

C⁵ Dm F/A B \flat sus² F add⁹
C

45 46 47 48

49 Disco! (same tempo)
 A \flat /E \flat Disco octaves w/Wah D \flat /E \flat E \flat m⁷ D \flat

50

A \flat /E \flat D \flat /E \flat E \flat m⁷ D \flat

51 52

D \flat Maj⁷ D \flat add² A \flat /C A \flat G \flat /B \flat

53 54

D \flat /E \flat

55 56

Broadly
 D \flat /E \flat FMaj⁷ Gsus G Am (sharp cutoff on 2)
 Lead

57 58 59

60 Sourly 7

69 Disco! (same tempo)

79 Dictated 3 A tempo 3

STEEL STG. ACOUSTIC

Applause segue

V.S.

>>>

DAUGHTER OF DELTA NU

(in 2) Play 4x

Ens.

WHAT YOU WANT (Part 1)

(9/17/08 m. 28)

ELECTRIC

Dictated

Conducted
"2,3,4"
Brightly

2

1-2 3 4 *ff* w/distortion 5

Bb clean

Bb Cm Bb/D Ebm Db/F Gb Db Absus Ab

6 7 8 9

Bb

Bb Cm Bb/D Ebm Db/F Gb Db Absus Ab

10 11 12 13

14

Eno3 l.v. E7sus4 A/E Am/E F7sus F7

15 16 17

Bbsus Bb Gb Db2/Ab Fsus

18 19 20

21 Disco Bbno3 Bbno3/Ab GbMaj7 Ebm7

22 23

Gb/Ab Bbno3 Bbno3/Ab

24 25 26

GbMaj7 Ebm7 Gb/A

27 28

29 *P.M.*
p 30 31 32
D#m7(b5) *G#7#9*
 33 34 35 36 *sfz*

37 (distorted) *P.M.*
pp 37 38 39 40

41 *F* *F/C C* *Dm* *Bb* *C7susF*
sfz 42 43 *mp* 44

F *F/C C* *Dm* *Bb2 Bb2/Eb* *Fno3*
 45 46 47 *mp* 48 49 *sfz*

50 *Bb clean* *Bb Cm Bb/D Ebm Db/F Gb Db Absus Ab*
 51 52 53

Bb *Bb Cm Bb/D Ebm Db/F Gb Db Absus Ab*
 54 55 56 57

58 *Eno3* *l.v.* *E7sus* *A/E* *Am/E* *F7sus*
 59 60 61

Bbsus Bb Gb
 62 63 64

65 $B\flat no3$ $B\flat no3/A\flat$ $G\flat Maj7$ $E\flat m7$

66 67

68 $G\flat/A\flat$ $B\flat no3$ $B\flat no3/A\flat$

69 70

71 $G\flat Maj7$ $E\flat m7$ $G\flat/A$ $B\flat no3$

72

73 **4** **Vamp** $A5$ $P.M.$ ff

73-76 77 78

79 **8**

79-86

clean $A\flat$ $G\flat Maj7$ $D\flat/F\flat$ $C\flat m$ $A7^{sus}$

87 $P.M.$ mp 88 89 90

$B\flat$ F/C $B\flat$ **Solo** A

91 92 93 94

95 F F/CC Dm $B\flat$ $C7^{sus}$

sfz 96 mp 97 98

F F/C C Dm $B\flat^2$ $B\flat^2/E\flat$

99 100 101 102

mp

103 $B\flat no3$ $B\flat no3/A\flat$

105 $G\flat Maj7$ $E\flat m7$ $G\flat/A$ $B\flat no3$

Bright Reggae (Swing 8ths)

108 *mp* *8va*

113 Dm Am Dm Am

mf

Dm Dm Am Dm

Dm

124 **Dance hall (straight 8ths)** 8

V.S.

Bright Reggae (Swing 8ths)

Ebm

Ebm

132 133 133A → 134

135

E

pp

136 137 138

A E A E A E

139 140 141 142

Ben Folds/Ringo Starr feel

143 144 145 146

(distortion on)

147 148 149 150

151

Bbno3

distorted lead

(vib.)

Rit.

7

152 ff

153

154

2

155-156

Attacca

WHAT YOU WANT (Part 2)

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

8
1-8 9

Tempo di Part 1

"How's this for
a personal essay?"

Conducted "3,4"

10 → 13

Dreamgirls on steroids

14 *Discol (loco)* *ff* C# C#/B AMaj7 F#9sus

17 *sfz* F#7 B Clean C#m B/D# Em D G D Asus

22 B B C#m B Em D G D Asus A *sfz*

27 Fadd2 F/Eb Bbadd2/D

30 Bbm/Db F#7sus F#7 Bsus B G D/A F#7sus

34 35 36 7

43 *fff* Gsus² B^bsus² D^bsus² Gno3

45 46 47 48

49 50 51 52

53 54 55

56-57 58 59 60

61 **Big percussion break** 8 61-68

69-76 8 69-76

77 **Traditional samba** 1 78 79 80

Vamp, cutoff on cue 2 81 82 Slower, rubato (K2) (Vocal) 83

84 **Colla voce** **Tempo**

85-86 87

(+Bs, Drs.)

88-91

Stadium rock ballad (half-time feel)

92 **F** **C/E** **Dm** **Bb** **Bb/C**
 (semi distorted)

mp Quasi Lead 93 94 95

F **C/E** **Dm** **Bb**

96 97 98 99

Faster

Eb (vib.) **C7^{SUS}**

100 101 102 *mf* 103

104 104A → 105-106

V.S.

Dreamgirls on steroids

107 **D** **D/C** **B♭Maj7** **Gm7**

108 109

110 **B♭/C** **D** **D/C** **B♭Maj7**

111 112

113 **Gm7** **B♭/C** **D**

114

115 **Dm** **C** **Dm** **F** **Em7^{b5}** **F** **F** **Em7^{b5}** **Gm7** **D** **C** **D** *short*

sub. p *f* *sfz*

Quick segue

The image shows a guitar tablature for an electric guitar. It consists of four staves of music. The first staff starts at measure 107 and ends at 109. The second staff starts at 110 and ends at 112. The third staff starts at 113 and ends at 114. The fourth staff starts at 115 and ends at 116. The music is in a key with one sharp (F#) and a 4/4 time signature. The tablature includes various chords and techniques such as bends, slurs, and dynamic markings. The piece concludes with a 'Quick segue' instruction.

HARVARD VARIATIONS

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

MANDOLIN

Bright Marching 4

Drums (Drums)

1 2 5 "Fanfare" 7

1A-1B → 5-11

Detailed description: This musical staff is in 4/4 time. It begins with a treble clef and a key signature of one flat. The first measure contains a whole note G4. Above the staff, four 'x' marks indicate drum hits. The second measure contains a whole note G4. The third measure contains a whole rest. The fourth measure contains a whole note G4. A box labeled '5' and 'Fanfare' is positioned above the staff between the third and fourth measures. The fifth measure contains a whole note G4. The sixth measure contains a whole rest. The seventh measure contains a whole note G4. The staff ends with a double bar line and a common time signature 'C'.

12 In 2 7 Vamp "Aaron Schultz"

12-18 → 20

Detailed description: This musical staff is in 2/2 time. It begins with a treble clef and a key signature of one flat. The first measure contains a whole note G4. The second measure contains a whole note G4. The third measure contains a whole note G4. The fourth measure contains a whole note G4. The fifth measure contains a whole note G4. The sixth measure contains a whole note G4. The seventh measure contains a whole note G4. The eighth measure contains a whole note G4. The staff ends with a double bar line and a repeat sign.

21 "AARON'S TURN" 8

21-28

Detailed description: This musical staff is in 2/2 time. It begins with a treble clef and a key signature of one flat. The first measure contains a whole note G4. The second measure contains a whole note G4. The third measure contains a whole note G4. The fourth measure contains a whole note G4. The fifth measure contains a whole note G4. The sixth measure contains a whole note G4. The seventh measure contains a whole note G4. The eighth measure contains a whole note G4. The staff ends with a double bar line.

8

29-36

Detailed description: This musical staff is in 2/2 time. It begins with a treble clef and a key signature of one flat. The first measure contains a whole note G4. The second measure contains a whole note G4. The third measure contains a whole note G4. The fourth measure contains a whole note G4. The fifth measure contains a whole note G4. The sixth measure contains a whole note G4. The seventh measure contains a whole note G4. The eighth measure contains a whole note G4. The staff ends with a double bar line.

37 4 Vamp

37-40 41

Detailed description: This musical staff is in 4/4 time. It begins with a treble clef and a key signature of one flat. The first measure contains a whole note G4. The second measure contains a whole note G4. The third measure contains a whole note G4. The fourth measure contains a whole note G4. The fifth measure contains a whole note G4. The sixth measure contains a whole note G4. The seventh measure contains a whole note G4. The eighth measure contains a whole note G4. The staff ends with a double bar line and a repeat sign.

V.S.

"PADAMADAN'S TURN"

MANDOLIN

42 **G#m** **D#7** **F#m** **C#**

43 44 45

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

46 47 48 49

G#m **D#7** **F#m** **C#**

50 51 52 53

Em **B** **A/C#** **G#m**

54 55 56 57

(Tacet al fine)

58

59 60

"ENID'S TURN"

7 (Fl, Cl.)

61-67 68 69

70

7 77 (to 108)

"Days Of Our Lives" In 2

2 109-110

→ 108

111 10 119 8 127 4

111-112, 112A-112B, 113-118 119-126 127-130

BLOOD IN THE WATER

(11/09: down 1/2)

HOLLOW BODY GUITAR

Rapid, colla voce

Lazy swing

Gentle Broadway lilt
(A little brighter)

3

2. BLOOD IN THE WATER
(11/09: down 1/2)

Legally Blonde (London)

27 3 G⁶

A little faster
"Freddie Green"

31 Am7^b5 D7[#]9 Gm⁶ Am⁷ D7[#]9 Gm⁶

Cm7^b5 F7[#]9 Bbm/C[#] Bbm^Δ7 Em11^b5 A7[#]9 D7^b9[#]5

40 Am7^b5 D7[#]9 Gm⁶ Cm11^b5 F7[#]9 Bbm^Δ7

44 Em11^b5 A7^b9 D⁶ **Rit.** C/E Eb7(b5)

Faster

48 E¹³ A¹³

52 D7^{sus} D9[#]5 Bm⁷ D7 F13

56 E¹³ Am E⁷/_B Am C F13^b5

85 Ab⁶/_{Eb} Db/Eb C/Eb Ab⁶

"Freddie Green"

89 $B\flat m7\flat 5$ $E\flat 7\sharp 9$ $A\flat m6$ $B\flat m7\flat 5$ $E\flat 7\sharp 9$ $A\flat m6$

90 *sim.* 91 92

$C\sharp m7\flat 5$ $F\sharp 7\sharp 9$ Bm $Bm\Delta 7$ $Fm7\flat 5$ $B\flat 7\sharp 9$ $F\sharp m/G$

93 94 95 96 *sfz*

Vamp - quick cut-off on cue **2** // On cue
Orch. Low Hit

97-98 99 100

V.S.

4. BLOOD IN THE WATER
(11/09; down 1/2)

Legally Blonde (London)

101 $Bbm7b5$ $Eb7\#9$ $Abm6$ $Dbm7b5$ $F\#7\#9$ $Bm\Delta7$

102 103 104

$Fm11b5$ $Bb7b9$ $Eb6$ Bbm/F $E7(b5)$

105 106 107 108 (to 164)

Tempo di Marcia (still swing 8ths)

164 $B/F\#$ $B^+/F\#$ $E/F\#$ $D^5/F\#$ $F\#$ $B/F\#$ $B^+/F\#$

165 166

$E/F\#$ $D^5/F\#$ $F\#$ C/G C^6/G $CMaj7/G$ Am/G

167 168 169

Poco rit.

Slower, but non-rubato

Rit.

Db/F $E7(b5)$ $Eb7$ *str. 8ths* D^7 Eb^7

170 171 172

Tentatively (swing 8ths)

poco a poco accel.

173 $F7$ $Bb13$

(cue only) 174 175 176

$DbMaj7/Eb$ $Eb7(b9)$ Ab/C $E7/B$ $Bb9$ $Eb13$ $Gb13$

177 178 179 180

Happily *con moto*

Bm Cm $C\#m$ Dm $D\#m$ Em Fm Bbm $F7$ Bbm $Gb13b5$

181 182 183 184 (to 221)

("thing" chords!) *sub. p*

Vamp, cut-off on cue

221 Ab^6/Eb Db C Ab^6 **2**

mp 222 223 224-225

Gtr.

5. BLOOD IN THE WATER
(11/09: down 1/2)

Legally Blonde (London)

"Let us"

226 227

228

Colla voce
"say"

7

"I'd throw her"

228-234

V.S.

"out" Eb7(#11) 237 Slow Swing 4 poco a poco accel.
Bb13

"All right then:" F13

235 236 *pp* voice low 238 239 240

Eb13 AbMaj9 Eb7/Bb Bb7 Ab9/C Rit. Dbm7 F#7+

241 242 243 244

245 Strut! G7 Am11 Bbm6 G7/B Cm G7/D Cm/Eb Ab13b5

246 247 248

poco accel.

249 Big hard swing Bb6/F Bb6

250 251 252

EbMaj7 Ab7 Gm/Bb D7 Gm D7 Em7b5 C9

253 254 255 256

Krupa, baby Bb6/F Gm6 Gm6 Big Finish! B9 C9 F#m Δ7 D7/F

257 258 259 260 261 262

263 Bb6 Bb+ Eb6 Gbm Δ7 F13b9 Bb6 Bb+/D Eb6 Gbm Δ7 F13b9

264 265 266

Bb6 Bb+/D Eb6 Gbm Δ7 F13b9 Bb6 Bb7/D EbMaj7 Bb/E Gbm Δ7/A Bb6

267 268 269 270

POSITIVE

(11/09: down 1/2)

ELECTRIC

(in 4)

**Funky hi-hat groove
Vamp**

"Greek Chorus" (Kbd: Stgs.)

Very high, non-tonal clicks

22-24

Very high, non-tonal clicks

25 26 27 28 29

30 31 32

Sharp, high voicings

33 34 35 36

8va *muted* *"Omigod, you're making me sick."*

37 38 39 40

41 Vamp (out on 1 or 3) *Cue only*

41 42 44

45 *Em Em7 Em6 +8va - 8ves, etc.* *P.M.* *D5 D#5* *Em Em7 Em6* *D5 D#5*

45 46 47 48

Em Em7 Em6 *Em Em7 Em6*

49 50 51 52

("Crushed" unisons) *8va* **55** *sim.* *Dance break with whooping* *big & bold w/Kbd. 1*

53 54 55

(8va) F A Gm Bb Eb F Gm F Gm Clean

56 57 58

59 Clean 3 D#sus4 F#5 G#5 3x only

59-61 62 63

Funky, quirky sound 8va XIII XV (back to Police sound) 3

64 65 65-67

mf Dm Eb2 C#sus

68 69 70 71

72 D#m F#/A# B F#5 F# B C#7sus C#5 D#m7 F#/A# B F#5

73 74

D#m E2

75 76 77

F#5

78 79 80

81 D#m7 B F# C#sus

82

D#m7 B C#sus F#

83 84 85

Guitar

12-String
Mandolin

Legally Blonde
(London)

7

IRELAND

(11/09: down 1/2)

12-STRING

Colla voce, but not too rubato

10 New Agey Celtic music a la Enya
(Mod. waltz tempo, non rubato)

22 In 1
mom..."

(+Cello, Bass)

42 all Irish men are like heroes..."

A little faster

Flowing 12-STRING

Gsus⁴ *sim.*

74 75 76 77

78 **Not too fast** C G/B Am C/E F² F/A

79 80 81 82 83

Am G/B C7^{sus4} F

84 85 86 87 88 89 *mf*

F⁶ F/A G7^{sus4} G

90 91 92 93

94 C G/B Am C/E F² F/A

95 96 97 98 99

Gsus⁴ G Am G/B C7^{sus4} F

(to MANDOLIN)
Cue only

100 101 102 103 104 105

(cue only) Dm/F Picc. (Stgs. run up)

106 107 108 109

MANDOLIN Eb F Gm Dm

110 111 112 113 *f*

Eb F B^bsus⁴ B^b

114 115 116 117

6
118-123

Gsus⁴
124 125 126 127

128 6 Absus⁴ A^b
128-133 134 135

6 Cue only Poco rit.
136-141 142 143

144 A Hair Slower Db Ab/C Bbm Db/F
145 146 147

G^b2 G^b/B^b Absus⁴ A^b
148 149 150 151

In 3 2 Db7sus4
152-153 154

Dictated Rit. 2
155-156 157

158 A tempo or a little slower Db Db7sus4 G^b/D^b G^b6
159 160 161 162 163
pp

IRELAND (Reprise)

MANDOLIN

Tempo di "Ireland" - in 1

6
1-6

(+K3: Vln.)
8
7-14

15 MANDOLIN
B
mp cresc. poco a poco
16 17 18

B Safety "You fight for him." CUED
mp cresc. 19 20 21 22 *f*

23 With passion
D E F#m C#m
f
24 25 26

D E Asus4 A No rit.
27 28 29 30

4
31-34

35 *pp* C#7/G# C#7b5/G In 3 F# Poco rall. (not too much)

39 **Grandly - in 1** D A/C# G/B GMaj7/B D/F#

G G/B (to 12 STRING) 2 43 44 45-46

Molto rall. Cue only - in 3 (Bm) G/B A/C# D7sus D7 G 47 48 49 50 sfz 50A 50B

In 1 12 STRING D (strum) Em/D D A/D D Dictated - in 3 Em D Em D 50C 50D 50E 50F

In 1 D **Swing - in 4** D (to ELEC. - clean) (Drums fill) 50G 51 52

Vamp - Swing a la "So What?" **Cutoff on cue** 53 (Tpt, Saxes) 8 61 (Tpt, Saxes out) 8 69

Tempo di "Serious" TACET - K1 solo 71 72 73

Repeat only, then attacca (on cue) #8 - "Serious (Reprise)" 74 75 76 77 1st x 2nd x

**SERIOUS
(Reprise)**

V.S.

>>>

SERIOUS (Reprise)

(11/09: down 1/2)

Gentle slow jam

ELECTRIC clean w/chorus

5

Esus² F#⁵ G#m

pp

3

6-8

Esus² F#⁵ G#m B/D# Esus² F#⁵ F# A# B

9 10 11 12

C/F C²/E BbMaj⁷ G7sus⁴

13 14 15 16

17

Dsus² E⁵ F#m A/C# Dsus² E⁵ A A/C# Dsus²

18 19 20

Dsus² E⁵ F#m A/C# D E A/E FMaj⁷

21 22 23 24

Attacca

PARTY MUSIC

ELECTRIC

Quiet half-time groove

Musical notation for measures 1-8. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is in treble clef. Above the staff, chords are indicated: G, A, Bm, G, A, D, E, F#, G#m, E, F#, B. The first measure starts with a first finger (1) on the G string. The second measure has a second finger (2) on the B string. The third measure has a third finger (3) on the G string. The fourth measure has a fourth finger (4) on the D string. The notation includes eighth notes and quarter notes with accents (>). The dynamic marking *pp* is present below the first measure.

Vamp, cut on cue

Musical notation for measures 9-12. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The notation is in treble clef. A large '4' is written above the staff, indicating a four-measure vamp. A thick horizontal bar is drawn across the staff for measures 9-12. The dynamic marking *f* is present below the staff.

Dub/Reggaeton F#m

Musical notation for measures 13-15. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The notation is in treble clef. Measure 13 has a first finger (1) on the Bb string. Measure 14 has a first finger (1) on the Bb string. Measure 15 has a first finger (1) on the Bb string. The notation includes quarter notes and eighth notes. The dynamic marking *f* is present below the staff.

Segue as one

Acoustic
Electric

CHIP ON MY SHOULDER (Part 1)

Flowing

6

1-6 7

8

Colla voce, slow

3

poco a poco accel.

8-10 11

Accel.

ACOUSTIC

B F# G#m AMaj7 E G# A B

12 13 14 15

mp

In 2, with urgency

16

E B/D# C#m A

17 18 19

E B/D#

"You came"

20 21 22 23

24 Dictated

25 26 27

2

"Malibu?"

28-29 30 31

32

5

"Well, why'd you come?"

32-36 37

38 Andantino, with a pulse

4

38-41

42 Cue only $D\flat/F$ $G\flat^2$ $C\flat^2$ $G\flat^2$ $B\flat m$ **PLAY** Solo *mp*

50 $D/F\sharp$ L.V. G^2 C^2 G^2

56 2

60 $E\flat/G$ L.V. as much as possible $A\flat^2$ $B\flat 7sus4$ Cm^7 *p*

$E\flat/G$ $A\flat^2$ $B\flat 7sus4$ $E\flat sus^2 E\flat$

68 $E/G\sharp$ A^2 $F\sharp^5$ $G\sharp^5$ $C\sharp m$

$F\sharp m^7$ $F\sharp m^7$ $F\sharp m^7$ D^2 $F\sharp m$ A B^7sus4 "You might wanna get one as well" 2

76 Vamp 4 Vamp (Vocal last X) 2

A little faster

D/F# Picking

82 G^2

83 84 85

C^2 G^2 Bm

86 87 88 89

E^b/G A^b2

90 91 92 93

D^b2 A^b2 2

94 95 96-97

With more energy

Picking

98 $E/G\#$ A^2 $B7sus4$ $C\#m7$

99 100 101

$E/G\#$ A^2 $B7sus4$ $Esus^2 E$

102 103 104 105

106 F/A B^b2 G^2/B $A^2/C\#$ Dm

107 108 109

$Gm7$ E/A B^b E^b2 Gm/D B^bMaj7 $C7sus4$ "Little Miss 'Woods comma Elle'" 2

110 111 112-113

114 mf

115 116 117 118 119

120 **Vamp - cut off on cue** 4 **Slowly** "you know, this" (to 126)

120-123 124 (to 126)

"vanity's real picturesque"

(Part 1)

126 Ebm^7 D^b/F G^b2 D^b/Ab

130 Ebm^7 D^b/F G^b2 D^b/Ab

134 *Strum* A^6 $E\ add\ 9/B$ $C\#m^7$

138 $D2$ A^2

141 C/D G/D Gm/D D

145 E^b7sus4 A^b/E^b $E^b7sus(b9)$ E^b

149 *With more energy* *energetic strum* $E/G\#$ A^2 $A^2(\#11)$ $C\#m^7$

153 $E/G\#$ A^2 $Bsus^4$ $E\ sus\ E$

157 F/A B^b2 G^2/B $A^2/C\#$ Dm

161 Gm^7 F/A B^b E^b2 Gm/D $B^bMaj7C7sus4$ *"Been reading it hard, I can tell"* **2**

165 **D/F#**

166-168

169

169-172

173 **Cb/Eb** (open stg.) **Db/F** **Cb/Gb** **Cb/Eb** **Db/F** **Cb/Gb** (To ELECTRIC)

173 174 175 176

177 **4x**

177-184

Vamp **2** **Safety (vox last x)** "I pre-" **2/4**

185-186 187

188 **ELECTRIC** **Clean** **Ebm7** **Db/F** **Gb2** **Db/Ab**

188 189 190 191

Ebm7 **Db/F** **Gb2** **Db/Ab**

192 193 194 195

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

197 198 199

D2 **A2** **E2**

200 201 202 203 (to 222)

2 **224** **8**

222-223 224-231

Immediate Segue to Chip on My Shoulder Part 2

CHIP ON MY SHOULDER (Part 2)

(11/09: 43-81 down 1/2)

ACOUSTIC

[Tacet until m.43]

Tempo continues

Vamp

4
1-4

(Oboe, Bassoon)

4
5-8

4
9-12

13

4
13-16

4
17-20

Vamp (quick cut-off on cue)

4
21-24

25

26

Slower
4x (vocals last x)
(K2)

27

Slowly, colla voce
(Stgs.)

8
27-34

35

"hardly my business to say..."

7
35-41

42

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

43

ACOUSTIC *l.v.*

3

Musical staff 43-46: Treble clef, key signature of two sharps (F# and C#). Measure 43 starts with a half note G4. Measure 44-46 contains a triplet of eighth notes: G4, A4, B4. Dynamics: *mp*. Measure number 44-46 is indicated below the staff.

Accel. C/D

2

D7

Musical staff 47-50: Treble clef, key signature of two sharps. Measure 47 starts with a half note G4. Measure 48-49 contains a triplet of eighth notes: G4, A4, B4. Measure 50 contains a half note G4. Dynamics: *mf* at 47, *sfz* at 50. Measure number 48-49 and 50 are indicated below the staff.

51

With intensity

Musical staff 51-54: Treble clef, key signature of two sharps. Measures 51-54 contain a rhythmic pattern of eighth notes with accents (>). Chords: B/D# (51), E (52), F#7sus (53), G#m (54). Dynamics: *mf*. Measure numbers 52, 53, 54 are indicated below the staff.

Musical staff 55-58: Treble clef, key signature of two sharps. Measures 55-58 contain a rhythmic pattern of eighth notes with accents (>). Chords: B/D# (55), E (56), F# (57), F#/B (58), B2 (58). Measure numbers 55, 56, 57, 58 are indicated below the staff.

59

Musical staff 59-62: Treble clef, key signature of two sharps. Measures 59-62 contain a rhythmic pattern of eighth notes with accents (>). Chords: C/E (59), F (60), D2/F# (61), E2/G# (61), B/A (62), Am (62). Dynamics: *mf*. Measure numbers 60, 61, 62 are indicated below the staff.

Musical staff 63-68: Treble clef, key signature of two sharps. Measures 63-68 contain a rhythmic pattern of eighth notes with accents (>). Chords: Dm7 (63), C/E (63), F (64), Bb2 (64), Dm/A (65), F (65), G7sus (65). Measure number 66-68 is indicated below the staff.

Musical staff 69-72: Treble clef, key signature of two sharps. Measures 69-72 contain a rhythmic pattern of eighth notes with accents (>). Chord: Db/F (69). Measure number 72 is indicated below the staff.

Musical staff 73-76: Treble clef, key signature of two sharps. Measures 73-76 contain a rhythmic pattern of eighth notes with accents (>). Chord: D/F# (73). Measure number 76 is indicated below the staff.

Musical staff 77-81: Treble clef, key signature of two sharps. Measures 77-81 contain a rhythmic pattern of eighth notes with accents (>). Chords: C#(no3) (77), B(no3) (80), C#(no3) (80). Measure number 81 is indicated below the staff. A fermata is placed over measure 81. The text "(to ELEC.)" is written at the end of the staff.

82

Freely

6

Musical staff 82-88: Treble clef, key signature of two sharps. Measures 82-88 contain a rhythmic pattern of eighth notes with accents (>). Measure number 82-87 and 88 are indicated below the staff.

89 **Slower**
(Kbds. only)

90 91 92

3

93-95 96 (to 101)

101 **Allegro**
Vamp (quick cut-off on cue)
(Xylo.)

ELECTRIC
Heavy Distortion

4

101-104 105 106 *ff*

107

B/D# C#m7

108 109 110

p p.m.

111 112 113 114

Accel. D/F# Em7 (start to open up)

(to ACOUSTIC)

115 **Tempo I**
Vamp

4

4x (vocals last x)

115-118 123

V.S.

124

ACOUSTIC

Chords: Eb/G, Ab6, Bb/D, Cm

Chords: Eb/G, Ab6, Bbm7sus, Ebsus Eb

132

A tempo

Chords: E/G#, A2, F#2/A#, G#2/B#, C#m11, C#m

mf

136

Chords: F/A, Bb2, G2/B, A2/C#, Dm11, Dm

Chords: Gm7, F/A, Bb, EbMaj9, Gm/D, Bb, C7sus4

Chords: D/F#, Asus4

Chord: Bb/D

OPEN / no ghosts

152

Chords: F, F/A, Bb, Bb, /D, Eb2, Bb/D, Bb, C7sus4

Chords: F, F/A, Bb, Bb, /D, Eb2, Bb/D, Bb, C7sus4

160

161

162

163

164

165

166

167

ff

Chords: F, F/A, B \flat , B \flat /D, /D, E \flat ², B \flat , C7^{sus}, E \flat , B \flat Maj7/C, B \flat , F/A, Gm7, F, F²

RUN RUFUS RUN/ELLE REFLECTS

Triumphant, romantic

WW's, Tpts. **12-STRING**

C Full strum G/C C F/C C C

F/C F/C C F/C G7^{sus} G7 Am

G/B C^{sus4}

Vamp - Cut off on cue

(to ACOUSTIC) "Wait... was that"

Freely - in 1
"Law?"

In 4

Accel.

(cut off on cue)

ACOUSTIC

(dialogue)

Nylon
Electric

SO MUCH BETTER

NYLON (have ELECTRIC ready!)

"All of this time"

2

Poco rubato

"And I have turned"

V.S.

NYLON

(w/pick)

(to ELEC.)

Allegro; Rock

ELECTRIC - distorted

Chords: G^b/B^b, C^b, C^o7, F^b, F^b, A, high, tight voicings, A^b

Measure numbers: 46, 47, 48, 49

Dynamic: sfz

Chords: A^b, B^bsus, B^b, E^b7^{sus}, E^b7, A^bsus, A^b, F^m9

Measure numbers: 50, 51, 52, 53

Chords: G, C^m, G⁷, C^m, G, C^m, A^{Maj}9

Measure numbers: 54, 55, 56, 57

Chords: A, B^{sus}, B, E⁷^{sus}, E⁷, A^{sus}, A, F^{#m}9

Measure numbers: 58, 59, 60, 61

Dynamic: full volume

Chords: G[#]sus, G[#], C^{#m}, 1/2 bend, F^{#9}^{sus}

Measure numbers: 62, 63, 64, 65

Dynamic: sfz

V.S.

66 B5 E/A B/E Bsus

Musical staff 66-68. Measure 66: G4, A4, B4, C5. Measure 67: B5, A5, G5. Measure 68: E/A, B/E, Bsus.

69 F# C# B C# E/A B/E Bsus F# C# B C#

Musical staff 69-71. Measure 69: F#, C#, B, C#. Measure 70: E/A, B/E, Bsus. Measure 71: F#, C#, B, C#.

72 B9 F#add9 F#madd9 C# C9

high, tight voicings

Musical staff 72-75. Measure 72: B9. Measure 73: F#add9. Measure 74: F#madd9. Measure 75: C#, C9.

76 Gadd9 BbMaj7 Dadd9

fp *poco*

Musical staff 76-79. Measure 76: Gadd9. Measure 77: BbMaj7. Measure 78: Dadd9. Measure 79: *fp* and *poco*.

CUE ONLY 8va if- poss. D5 A5 D5 G5 PLAY

sfz *loco*

Musical staff 80-83. Measure 80: CUE ONLY, 8va if- poss., sfz. Measure 81: A5, loco. Measure 82: D5. Measure 83: G5, PLAY.

84 P.M. F# Bm F#/C# Bm Muted (U2-ish) AbMaj9

(open up)

Musical staff 84-87. Measure 84: P.M. Measure 85: F#, (open up), Bm. Measure 86: F#/C#, Bm. Measure 87: Muted (U2-ish), AbMaj9.

88 Bb7sus Eb7sus Abadd9

Musical staff 88-90. Measure 88: Bb7sus. Measure 89: Bb7sus. Measure 90: Eb7sus, Abadd9.

91 Fm9 Fm Eb Fm Bb7sus E AMaj9

(lead)

Musical staff 91-93. Measure 91: Fm9. Measure 92: Fm, (lead), Eb, Fm. Measure 93: Bb7sus, E, AMaj9.

94 AMaj9 *comp* Bsus Esus E7 Asus A (end solo) F#m9 *mf*

Musical staff 94-97: Treble clef, key signature of two sharps (F# and C#). Chords: AMaj9 (94), Bsus (95), Esus (96), E7 (97), Asus (98), A (99), F#m9 (100). Dynamics: *comp* (94), *mf* (100). Performance markings: accent (>) on notes 94, 95, 96, 97, 98, 99, 100.

98 G# C#m G# C#m Bb5

Musical staff 98-101: Treble clef, key signature of two sharps. Chords: G# (98), C#m (99), G# (100), C#m (101), Bb5 (102). Dynamics: *mf*. Performance markings: accent (>) on notes 98, 99, 100, 101.

102 C7sus P.M. Fsus F Bbsus Bb Gm7

Musical staff 102-105: Treble clef, key signature of two sharps. Chords: C7sus (102), P.M. (103), Fsus (104), F (105), Bbsus (106), Bb (107), Gm7 (108). Dynamics: *mf*. Performance markings: accent (>) on notes 102, 103, 104, 105.

106 Asus A Dm bring out G7

Musical staff 106-109: Treble clef, key signature of two sharps. Chords: Asus (106), A (107), Dm (108), G7 (109). Dynamics: *mf*. Performance markings: accent (>) on notes 106, 107, 108, 109. Text: "bring out" above staff.

110 Gm/Bb C7sus C7 Gm7 C7sus C7

Musical staff 110-113: Treble clef, key signature of two sharps. Chords: Gm/Bb (110), C7sus (111), C7 (112), Gm7 (113), C7sus (114), C7 (115). Dynamics: *cresc.*. Performance markings: accent (>) on notes 110, 111, 112, 113, 114, 115.

114 Db fp 115 116

Musical staff 114-116: Treble clef, key signature of two sharps. Chords: Db (114), Db (115), Db (116). Dynamics: *fp*. Performance markings: accent (^) on notes 114, 115, 116.

117 Heavy Dist. power chords Db5 Ab5 Eb5 Bb5 F5 Eb5 F5 Db5 Ab5 Eb5 Bb5 F5 Eb5 F5

Musical staff 117-120: Treble clef, key signature of two sharps. Chords: Db5 (117), Ab5 (118), Eb5 (119), Bb5 (120), F5 (121), Eb5 (122), F5 (123), Db5 (124), Ab5 (125), Eb5 (126), Bb5 (127), F5 (128), Eb5 (129), F5 (130). Dynamics: *mf*, *cresc.*. Performance markings: accent (>) on notes 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130.

121 Db5 Ab5 Eb5 Bb5 123 slide Db Eb F fff

Musical staff 121-123: Treble clef, key signature of two sharps. Chords: Db5 (121), Ab5 (122), Eb5 (123), Bb5 (124), Db (125), Eb (126), F (127). Dynamics: *fff*. Performance markings: accent (>) on notes 121, 122, 123, 124, 125, 126, 127. Text: "slide" above staff.

End of Act One

V.S.

>>>

ENTR'ACTE

ELECTRIC

Driving rock (in 4)

Lead *fp*

Cue only *sfz* *loco* **PLAY**

P.M. (open up) G/B Cm G7 Cm G Cm AMaj9

11 B7sus E7sus Aadd9 F#m9

F#m E F#m B7sus F BbMaj9

17 *comp* Csus Fsus F7 Bbsus Bb (end solo)

3
21-23

V.S.

Super Lead BMaj⁹ 25

24 26 27

28 29 30 31

32 33-34 35

36 37 38 39

Lead

2

New tempo
(to WAH)

fp

Segue as one

WHIPPED INTO SHAPE

Big Fat Commercial Pop Funk

1st X only B \flat 5 (w/Wah) (w/Wah)

7 (Vocal) G \flat F (w/Wah) G \flat F (w/Wah)

G \flat F E \flat m F \sharp sus F

15 sharp! E \flat m F7 B \flat m E \flat m F F7 B \flat m

B \flat m A \flat G \flat Fm E \flat /G E \flat m/G \flat

23 (w/Wah) (w/Wah)

"Aw! Why'd you pause it?" "We have a lot to cover!"

(time)

Chamber-music feel
(Flutes)

30 Bbm

30-32 33

sfz

34-37 Ebm7#9

34-37 38

sfz

39 **Rock feel**
(Wah)
N.C.

slightly distorted D7 Gm/D A/D D D7 Gm/D A/D

mp 40 41 42 43

44 **Big Fat Commercial Pop Funk**

Gb F (w/Wah) Gb F (w/Wah)

45 46 47

Gb F Ebm Fsus F

48 49 50 51

52 *sharp!* Ebm F7 Bbm Ebm F F7 Bbm

52 53 *sim.* 54 55

Bbm Ab Gb Fm Eb/G Ebm/Gb

56 57 58 59

60 (w/Wah)

61 62 63

Chamber-music feel

64 (Bassoon) 2 64-65

66 (Flutes) 3 66-68 Bbm 69 sfz

4 70-73 74 Gb7#9 sfz

75 P.M. p 76 77-78 2

V.S.

Musical staff 79-82. Treble clef, key signature of one sharp (F#). Measure 79: quarter note G4, quarter rest. Measure 80: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 81: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 82: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Dynamics: *sfz* starting at measure 82.

83 Slight lift, back to rock feel
Bm

Musical staff 83-88. Treble clef, key signature of one sharp (F#). Measure 83: eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 84: eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 85: eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 86: eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 87: eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 88: eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *p (muted)*. Rehearsal mark (to 93) at the end.

Distortion

Musical staff 93-98. Treble clef, key signature of one sharp (F#). Measure 93: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 94: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 95: quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 96: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 97: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 98: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Dynamics: *mp*.

99

Musical staff 99-100. Treble clef, key signature of one sharp (F#). Measure 99: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 100: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Dynamics: *mf*. Includes a five-finger pull-off (5) in measure 100.

Musical staff 101-102. Treble clef, key signature of one sharp (F#). Measure 101: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 102: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Includes a five-finger pull-off (5) in measure 102.

103

Musical staff 103-104. Treble clef, key signature of one sharp (F#). Measure 103: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 104: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Includes a five-finger pull-off (5) in measure 104.

Musical staff 105-106. Treble clef, key signature of one sharp (F#). Measure 105: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 106: quarter note D5, quarter note E5, quarter note F#5, quarter note G5.

high voicings

107 Bm A G F#7

Musical staff 107-108. Treble clef, key signature of one sharp (F#). Measure 107: quarter notes G4, A4, B4, C5. Measure 108: quarter notes D5, E5, F#5, G5. Chords: Bm, A, G, F#7.

Bm A G F#7

Musical staff 109-110. Treble clef, key signature of one sharp (F#). Measure 109: quarter notes G4, A4, B4, C5. Measure 110: quarter notes D5, E5, F#5, G5. Chords: Bm, A, G, F#7.

111 *lead!* *Sva* **Rall.** **Slower** *Cm7^b5/G^b* *G* *pick slide*

115 **Pesante**

119 **Faster here** *(w/Wah)*

123 **Big Funk Rock - brighter 4** *Am* *Bm7^b5/F*

125 *Am* *Bm7^b5/F*

127 *(Wah)* *(Am)* *(4)*

131 *Lead w/Distortion* *Sva* *bent unisons* *loco*

DELTA NU NU NU

TACET

OFF TO DEPARTMENT STORE

TACET

Light and staccato throughout
Repeat until cutoff, advance to m. 22

Stgs. pizz.

1 2 3 4

5 6 7 8

9

4
9-12

13 14 15 16

On cutoff, advance to m. 22

3
17 18 19-21

22 Dialogue

23 K2: Harp + Orch.

2
23-24

Segue as one

TAKE IT LIKE A MAN

ACOUSTIC

Freely, dictated

5

Andante - in 2
(Vocal)

ACOUSTIC

15 **Più mosso** **3** **F# Solo** **2**

15-17 18 3 19-20

Bm/D **Accel.** **mp**

21 22 23 24 mp

Moderato **F2** **C2** **F2**

25 26 27 28

Em7 **Am** **Dm7** **F/G**

29 30 31 32

Bb **Eb2** **BbMaj7** **D** **F/C** **p**

33 34 35 36 p

37 **"Lift"** **E** **B/D#** **C#m7(11)** **Badd9** **B**

37 38 sim. 39 40

Aadd9 **A** **Eadd9** **G#** **Safety** **Em6/G** **F#** **E/F#**

41 42 43 44

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

45 46 47 48

Aadd9 **E/G#** **Em6/G (start to build)** **F#sus** **F#9sus** **F#7** **F#9sus**

49 50 51 52 53 54

55 $B\flat_9^6$ (strum) F^{add9} $B\flat_9^6$ C/E F C/E F $B\flat^{add9}$ $Am11$

Dm $Gm7$ $B\flat/C$ **Poco accel.** $E\flat$ $B\flat/D$ F/C $B\flat$ $Fm/A\flat$ $E\flat/G$ F

65 **Più mosso** $D\flat(b5)$ $A\flat/C$ $D\flat(b5)$ $A\flat/C$ Fm

69 $B\flat m7$ $A\flat^{add9}/C$ $D\flat m7$ $F\flat/G\flat$ Solo

p l.v.

73 $D(b5)$ (OPEN E) $A/C\sharp$

mp

77 $Bm7$ $A/C\sharp$

79 $Dm7$ C/G Dm/G Em/G F/G

82 **Dictated** **In 2** **6**

82-83 84-89

V.S.

90 **PLAY**

C_badd₉

G_b/B_b

A_bm7

G_badd₉

p delicately

p

Slight rall.

A tempo

f (full strum)

Subito p but no rit.
poco sub. p

(to ELECTRIC) **3** **ELECTRIC** (l.v.)

mf **Accel.** **In 4** *fp*

Rock!(bright) (use open "E") *ff aggressive*

ff aggressive

KYLE THE MAGNIFICENT

Heavy funk shuffle (swing the 16ths)
(Brass)

ELECTRIC
Clean w/ Wah

1 1A sfz (to m. 2)

2 (Wah) N.C. (4)
3 4 5

Vamp, cut off on cue

6 (Dialogue) (Brass) (Dialogue)
p 7 7A 8 9

10 (Dialogue) (Triangle)
2 10-11 12 13

14 (Wah) N.C. D9 15

16 (+ Brass) (w/ wah) 17 18

19 (Dialogue) 8va w/DDL 20 f sfz 21 (Dialogue) 8va DDL off 22 f sfz

BEND AND SNAP

ELECTRIC

Moderato pesante
Play 3x

3 ELECTRIC

"Look at my" F#5 Clean "Funk" Sound E5 F#5 w/Wah

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29

30 31 32 33 34 35 36 37

38 N.C. (Wah) w/Slide F#9 *sfz*

42 N.C. (Wah) w/Slide Ab7#9 *sfz*

49

51 C13#11 "Single note funk" B7#9 C13#11 52 *sim.* 53

B7#9 C13#11 B7#9 54 55 56

56 A P.M. 56 B 57 *p*

58 "Damn!" Slower tempo "Hey, wait a..." (to 72) *V.S.*

72 F5 Eb5 F5 Eb5 F5 Eb5 F5 Eb5 F5

73 74 75

76 77 78 79 80 Ab7 Bb7 Ab7 Bb7

81 82 83 84 (N.C.)

8va-----

C7 Db7 Db7#9 D7#9 Eb7#9 E7#9

85 Am7 D9 Am7 D9 F9 Am6/E Eb9 D9

86 87 88 89 90

91 B7b9 Unison bend F9 Unison bend

92 93 94

95 B7b9 Unison bend E7#9

96 97

98 Am7 D9 F9 Am7 D9 F9

99 100 101

102 Am7 D9 F9 Am7 D9

103 104

(do not ritard) F9 Dictated "Oh, crap." 8va-----

105 106 107 sfz 108

long slide

TO THE COURTROOM

With pomp, in 2

1 *f* 2 3 *sim.* 4 5 6

7 8-10 3

4 11-14

2 (Perc: Block) 2 15-16 17 18-19

V.S.

>>>

Guitar

Legally Blonde
(London)

15A

DAY THREE OF THE TRIAL

[TACET]

Tempo di nightly news

4x's

Vamp

Musical notation for guitar, featuring a treble clef and a 4/4 time signature. The piece is marked 'Tempo di nightly news' and '4x's'. It consists of three measures, each with a repeat sign. The first measure is marked '1' and 'Kbd.2'. The second and third measures are marked '2' and '3' respectively. The notation includes eighth notes and rests, with a 'Vamp' instruction above the second and third measures. An accent (^) is placed over the final note of the third measure.

Guitar

Legally Blonde
Tour

15B

LOVERS!

Dictated

Musical notation for guitar, featuring a treble clef and a 2/4 time signature. The piece is marked 'Dictated' and 'ff'. It consists of four measures. The first measure is marked '1'. The notation includes quarter notes and rests, with accents (^) placed over the first, second, and third notes.

Guitar

Legally Blonde
Tour

15C

ELLE'S CELL PHONE

(Sound Cue)

[TACET]

Guitar

Legally Blonde
Tour

15D

HEY THERE, SEXY!

[TACET]

Dictated

Musical notation for guitar, featuring a treble clef and a 2/4 time signature. The piece is marked 'Dictated' and 'f'. It consists of three measures, each with a repeat sign. The first measure is marked '1' and 'f'. The notation includes quarter notes and rests, with glissando markings ('gliss.') and accents (^) over the final notes of each measure. The second and third measures are marked '2' and '3' respectively.

GAY OR EUROPEAN

ELECTRIC

P.M. (clean)

Tarantella - in 2

1 C#m G#7 C#m

3 "tan, well tended skin" 6 F#m C#7/G# F#m/A

3-8 9 10

11 (Tpts., Tbn.) 6 C#m G#7 C#m

11-16 17 18

19 C#m G#7(b9) C#m G#7(b9) C#m G#7(b9) C#m G#7(b9)

20 21 22

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

24 25 26

(to MANDOLIN) 8

27-34

MANDOLIN E **Dictated**

Fl. "Ohhh..."

35 36 37 38 39 40

sfz *p*

41 **In 4** 3 **Accel.**

41-43 44

Polka allegretto
(not too fast)

Musical staff 1: Treble clef, 2/4 time signature. Chords: B \flat , F, E \flat 7(b5), D7. Measure numbers: 45, 46, 47, 48. Dynamics: *mf*.

Musical staff 2: Treble clef. Chords: G7, C7, F9. Measure numbers: 49, 50, 51, 52.

Musical staff 3: Treble clef. Chords: B \flat , F. Measure numbers: 53, 54, 55, 56. Dynamics: *mf*.

Musical staff 4: Treble clef. Chords: Gm7, C13, F. Measure numbers: 57, 58, 59, 60.

Musical staff 5: Treble clef. Chords: B \flat . Measure numbers: 61, 62, 63, 64. Dynamics: *mf*.

Musical staff 6: Treble clef. Chords: 6, Dm. Measure numbers: 65-70, 71, 72. Dynamics: *f*.

Musical staff 7: Treble clef, 4/4 time signature. Section: **Tarantella**. Chords: Dm, A7/E, Dm/F, D7/F#, Gm, D7/A, Gm/B \flat . Measure numbers: 73-76, 77, 78, 79, 80. Dynamics: *pp*.

Musical staff 8: Treble clef. Measure numbers: 81, 10, 81-90.

V.S.

*E*07/A **Molto Rit.** *F*

91 92 93 94

Polka! *B*b *F*

95 96 97 98

*G*m7 *C* *F*6

99 100 101 102

*B*b *B*b#11 *F* *C*m/*E*b *D*7

103 104 105 106

G *F*# *G* *A*m *G*7 *G* *A*m *G*7 *C*7 *F*9

107 108 109 110

111 *B*b *F* *E* *F*

111 112 113 114

*G*m7 *C*13 *F*

115 116 117 118

*B*b *F* *A*m7(*b*5) *E*b *D*7 **4**

119 120 121 122 123-126

*G*m "Wait a minute!" **5**

127 128 129 130 131

132

5

Solo

132-136

137

p

138

139

140

141

(If possible)

142

143

144

145

Vamp (cutoff on cue)

"...Carlos is my 'best' friend."

146

147

148

149

150

Dictated

151

sfz

sfz

152

153-154

155

156

Tempo - in 2

2

Rit.

C7(b5)

Db7(b5)

Slow

Accel.

157

f

158

159

160

C

G7

Tempo

161

162

163

164

Am7

D7

G

165

166

167

168

f

C

G7

Dm/F

E

4

169-172

173 **6** **D7**

173-178 179 180 181 182

A little faster

183 **G**

184 185 186 187 188

189 190 191 192

G

193 194 195 196

Fast segue

GAY OR EUROPEAN - PLAYOFF

MANDOLIN

Tempo di Gay

Musical score for Mandolin, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The score consists of six staves of music. The first staff begins with a forte (*ff*) dynamic and includes a circled measure number '3' above the third measure. The second staff continues the melody. The third staff includes a circled measure number '3' above the first measure and ends with '(to 19)'. The fourth staff contains measures 19 through 22, featuring chords and a circled measure number '3' above the first measure. The fifth staff contains measures 23 through 26, with a circled measure number '23' above the first measure. The sixth staff contains measures 27 through 30, ending with a sforzando (*sfz*) dynamic marking above the final measure.

Guitar

Nylon String
Electric
Acoustic Steel String

Legally Blonde (London)

17

LEGALLY BLONDE

(11/09: down 1/2)

NYLON

Freely (in 1), 3x only

(11/09: down 1/2)

D D/F# F /C /A

49 50 51 52

53 F/Bb BbMaj9 Am/C

54 55 56

Dm F/A "That's fine with"

57 58 59 60

"me" Eb2 Bb2

61 62 63 64

(l.v.)

Play 2x Bbm2

65-66 67 68

69 F# Bm2

70 71 72

73 A little brighter C2 (Vocal) Em11

74 75 76

C2 Gadd9

77 78 79 80

C2 G/B

81 82 83 84

F 2

85 86 87-88

(11/09: down 1/2)

89

8

89-96

(+Oboe)

4

97-100

(to ELEC.) G.P. "What about..."

101 101A 101B

101C **Colla voce (in 1)**
"love?"

A tempo (in 2)

3

101C-101E 101F

$\text{♩} = \text{♩}$ (in 1)
(+Vib.)

4

(+Cl.)

(+Flug.)

101G-101J 101K 101L

ELECTRIC (clean w/a touch of chorus)

Slight rit.

101M *p* 101N 101O (to 107)

A tempo, with determination

107

AbMaj^7

Gm/Bb

mf 108 109 110

Cm

Eb^2/G

111 112 113 114

AbMaj^7

Gm/Bb

115 116 117 118

Cm

Eb/G

Stronger

(quick to STEEL STG.)

119 120 121 122

6

123 (quick to STEEL STG.) **6** STEEL STG. ACOUSTIC *delicato*

123-128 129 130 (to 151)

Detailed description: Musical staff for measures 123-128. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first measure (123) contains a whole chord. A bracket spans measures 123-128, with a '6' above it. Measure 129 starts with a new section labeled 'STEEL STG. ACOUSTIC' and 'delicato'. It features a half note chord with a 'p' dynamic marking. Measure 130 continues with a whole chord, and the staff ends with '(to 151)'.

151

152 153 154

Detailed description: Musical staff for measures 151-154. It starts with a treble clef and a key signature of three sharps. Measure 151 has a whole chord. Measures 152-154 contain a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 153 has a sharp sign above the final note (C5).

(no rubato or rit.)

"It's not up to me"

156 157 158

Detailed description: Musical staff for measures 155-158. It starts with a treble clef and a key signature of three sharps. Measure 155 has a whole chord. Measures 156-158 contain a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 158 has a sharp sign above the final note (C5).

159

(l.v.) 160 161 162

Detailed description: Musical staff for measures 159-162. It starts with a treble clef and a key signature of three sharps. Measure 159 has a whole chord. Measures 160-162 contain a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 160 has '(l.v.)' below it. Measure 161 has a sharp sign above the final note (C5).

(to NYLON)

4

163-166

Detailed description: Musical staff for measures 163-166. It starts with a treble clef and a key signature of three sharps. The staff contains a whole chord for the entire duration of measures 163-166.

167 **Colla voce**

168 169 170

Detailed description: Musical staff for measures 167-170. It starts with a treble clef and a key signature of three sharps. The staff contains a whole chord for the entire duration of measures 167-170.

A tempo (in 3)

Oboe Flute

171 172 173 174

pp

Detailed description: Musical staff for measures 171-174. It starts with a treble clef and a key signature of three sharps. Measures 171-172 contain a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measures 173-174 contain a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 171 has 'Oboe' above it. Measure 173 has 'Flute' above it. Measure 171 has 'pp' below it.

Rall.

F# Solo **NYLON** F# 8va

175 176 177 178

p *pp*

Detailed description: Musical staff for measures 175-178. It starts with a treble clef and a key signature of three sharps. Measures 175-176 contain a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measures 177-178 contain a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 175 has 'F# Solo' above it. Measure 177 has 'F# 8va' above it. Measure 175 has 'p' below it. Measure 177 has 'pp' below it.

Applause segue

KYLE GETS BANDAGED

Gently

6

Musical staff for measures 1-6. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. A thick black bar is drawn across the staff from measure 1 to measure 6, indicating a sustained chord. Below the staff, the number '1-6' is written.

Light funk (swing the 16ths)

N. C. Clean, with wah

Musical staff for measures 7-11. The staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music consists of a rhythmic pattern of eighth notes with 'x' marks above them, indicating fretted notes. The notes are on the 8th, 9th, 10th, and 11th frets. The pattern is: eighth rest, eighth note (8th fret), eighth note (9th fret), eighth note (10th fret), eighth note (11th fret), eighth rest, eighth note (8th fret), eighth note (9th fret), eighth note (10th fret), eighth note (11th fret). This pattern repeats four times. A dynamic marking 'p' is placed below the first measure. Above the staff, there are four accent marks (>) above the eighth notes. A fermata is placed over the final eighth note of the fourth measure. The number '7' is in a box at the start, and '8', '9', '10', '11' are below the measures. The text '(to 14)' is at the end.

Musical staff for measures 14-15. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music consists of a rhythmic pattern of eighth notes with 'x' marks above them, indicating fretted notes. The notes are on the 14th and 15th frets. The pattern is: eighth rest, eighth note (14th fret), eighth note (15th fret), eighth rest, eighth note (14th fret), eighth note (15th fret). This pattern repeats four times. A dynamic marking 'p' is placed below the first measure. Above the staff, there are four accent marks (>) above the eighth notes. The text 'N. C.' is written above the first measure. The number '14' is in a box at the start, and '15' is below the second measure.

Guitar

Electric
12-String

Legally Blonde
(London)

LEGALLY BLONDE REMIX

(11/09: mm. 39 - 106 Transp. Down 1/2)

Allegro $\text{♩} = 160$
(WW gliss.)
 E_{b7}^{sus}

Vamp
 E_{b7}^{sus}

Clean w/Wah

open Wah slowly

$E7^{sus}$

ff

4 (Vocal) D^{sus2} $A^{sus}/F\#$ D^{sus2} A^{sus2}

$D2(\text{add}\#4)$ $A^2/C\#$ $G(\#4)$ $A/C\#$

D^{sus2} $A^{sus}/F\#$ D^{sus2} A^{sus2}

$D2(\text{add}\#4)$ $A^2/C\#$ *Light Distortion* G $F\#7^{sus}$ *Open up*

21 $BbM\ aj^9$ A^{m}/C D^m F/A $BbM\ aj^9$

f

A^{m}/C F F/A A^b D^bMaj^7

29 **10** //

29-38

Gtr.

2. LEGALLY BLONDE REMIX
(11/09: mm. 39 - 106 Transp. Down 1/2)

Legally Blonde (London)

(Bs., Timp., Stgs.)

A/D D/A Eb AbMaj9 (1/2 bend)

39 → 41 *ff* 42 *sfz*

43 B \flat sus Cm7 Eb/G AbMaj7

44 45 46

47 Gm/B \flat Eb Eb/G F# BMaj7

48 49 50

51 A#m/C# D#m F#/A# EMaj7

52 53 54

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

56 57 58

59 Bm A G/B C C F C F C

60 61 62

63 E2 C#mB E2 E2 C#mB

64 65 66 (to 70)

70

71 72 73

Gtr.

3. LEGALLY BLONDE REMIX
(11/09: mm. 39 - 106 Transp. Down 1/2)

Legally Blonde (London)
(9/17/08 rev. 92-93)

74 Cue only E_9^6 Badd9 F#

81 w/WAH N.C.

85 C#m7(b5) F#7#9 8va

89 Safety No WAH 2/4 F#7 B C#m BF#7 F#5 8va

94 Eadd2 Badd2 8va sfz mf F# B F# B F# G#m F# E/G# A

98 A D A D A Bm A G/B C C F C F

101 102 GMaj7 A7sus B

104 105 106 107 Vamp (to 12-STRING) (Crotale)

4

108 Slower - In 2

112 12-STRING

Gtr.

5. LEGALLY BLONDE REMIX
(11/09: mm. 39 - 106 Transp. Down 1/2)

Legally Blonde (London)

Db Eb Fm Ab/C Db Eb Ab

156 157 158 159

E F# G#m B/D# E F# G#m Bbm7(b5)

160 161 162 163

poco a poco accel.

Eb7sus4 (to ELECTRIC) 3

164 165-167

168 4

168-171

Presto - exuberant

172 ELECTRIC G D5

172 173 174 175

Em D/F# G C D G

176 177 178 179

Accel.

180 A A E5

180 181 182 183

F#m E/G# A

184 185 186

3

187-189

Gtr.

6. LEGALLY BLONDE REMIX
(11/09: mm. 39 - 106 Transp. Down 1/2)

Legally Blonde (London)

ELECTRIC

PLAY

Cue only

190 191 192 192A (to 193)

Tempo I°

193 $D\flat/A\flat$ $w/Bar (poco)$ → 199 $E/F\sharp$

193 194 200

201 ff

201-202 203 204 ff

201-202 203 204

205 $Cm/E\flat$ Fm $A\flat/C$

205 206 207 208 *sub. p*

209 $D\flat^2/F$ $D\flat m^9/F\flat$

209 210 211 212

213 214 ff 215 $D\flat m$

213 214 215

216 $A\flat$ *Disco octaves here*

216 217 218 219 ff

220 221 222 $8va$ 223

220 221 222 223

Guitar

Legally Blonde
(London)

18A

CHUTNEY WYNDHAM

Dark and mysterious,
not too slow (Hitchcock)
P.M. (Clean)

1 2 3 4 5 mp

SCENE OF THE CRIME

(11/09: down 1/2)

Fast rock ELECTRIC semi-dirty

1 3 2 4 5 6 7-8 9 11 12 13 14 15 16 17 18 19 20 21 21-24 25-28 29 30 31 31-34 35 35-38 39 40 (to 42)

AMaj9 **G#m/B** **C#m** **E**Maj7/G# **Gm/Bb** **F/A** **Gm** **F** **Gm** **Eb/G** **Ab** **Bbm** **Gb/Bb** **B** **C#m** (ready Slide)

Vamp (Out any bar) **"Miss Enid Hoopes"** w/Slide **"Now."**

(Picc, Cl.) **Vamp, jump on cue** (Xylo, K3) **Vamp**

f *mf* *sfz* *p*

42 "Exactly!"

43 44 45 *sfz* 46 *sfz* 47 *sfz*

48 **Allegro** Safety

49 50 51 *mp* 52

53 "Omigod"

54 55 56

C#7 D7/C D#7(#5)/B E7#11/A# F7/A F#7/G# G7

57

58 59-62 → 66

67

68 69 70

Db Bbm Cb2 Ebm

71 "Liposuction on my thighs!" "Oops."

71 72 73 74

75

76 77 78

D Dsus D Dsus D Bm G/B C Csus Em

79

80 81 82

G D/A Bb F/C Bb/D

83 **Softly and gently** 3x (Vibes) 2

Vamp (hold music on cue, then fade out)
Clean w/Chorus

83-84 85 *p* 86

Attacca

Guitar

Nylon string
Electric

Legally Blonde
(London)

20

FIND MY WAY/FINALE

(11/09: mm. 1 - 135 Transp. Down 1/2)

Moderato non rubato

(Eng. Hn. Solo)

NYLON STRING

1 2-4 3

5 6 11 (Vocal)

12 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27 28 6

29

29-34

35 36 37 38

39 40 41 42

43 44 45 46

Play 2x

2

47-48 49 50

51

(Oboe solo) (Clarinet)

4 4

51-54 55-58

8

59-66

Safety E|sus

2

67-68 69 70

mf

71

l.v. l.v.

p

71 72 73 74

75 76 77

78

78 79 80 81

2

82 83 84 85

86

87 88 89

90 91 92 93 94 95

96

97 98 99

100 101 102 103

104 105 106 107

108 109 110 111

(to ELEC.)

poco

112

112-119

ELECTRIC

accel.

poco a poco cresc.

(to full-out distortion)

7

120 121-127

mf

128

8

128-135

136

(Pno. solo)

6

136-141

Allegro accel.

Musical staff for measures 142-145. Measure 142 starts with a *mf* dynamic. Measure 143 has a slur over it. Measure 144 has a slur over it. Measure 145 has a slur over it and a *v* (accent) mark.

Tempo Eb Ebsus Eb Ebsus Eb Cm Ab/C Db Dbsus Fm

Musical staff for measures 146-149. Measure 146 has a *(Comp low)* instruction with an arrow pointing right. Measure 147 has a slur over it. Measure 148 has a slur over it. Measure 149 has a slur over it and a *sub. p* instruction.

Musical staff for measures 150-153. Measure 150 has a slur over it. Measure 151 has a slur over it. Measure 152 has a slur over it. Measure 153 has a slur over it and a *v* (accent) mark.

Eb Ebsus Eb Ebsus Eb Cm Ab/C Db Dbsus Fm

Musical staff for measures 154-157. Measure 154 has a slur over it. Measure 155 has a slur over it. Measure 156 has a slur over it. Measure 157 has a slur over it and a *sub. p* instruction.

Ab Eb/Bb Ebsus/Cb Fsus/Db Cb2/Eb

Musical staff for measures 158-161. Measure 158 has a slur over it. Measure 159 has a slur over it and a *cresc.* instruction. Measure 160 has a slur over it. Measure 161 has a slur over it and a *cresc.* instruction.

8va Db/F Fsus/Gb Absus Bb7sus Ebsus/D

Musical staff for measures 162-165. Measure 162 has a slur over it. Measure 163 has a slur over it. Measure 164 has a slur over it. Measure 165 has a slur over it and a *sfz* instruction.

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

Musical staff for measures 166-169. Measure 166 has a slur over it. Measure 167 has a slur over it. Measure 168 has a slur over it. Measure 169 has a slur over it and a *v* (accent) mark.

BOWS

"3,4"

Tempo di "What You Want"

Musical notation for guitar electric, showing a sequence of chords and techniques:

- Measure 1: Chord C^{Maj7}/G with a ff dynamic marking.
- Measure 2: Chord C^{Maj7}/G with a ff dynamic marking.
- Measure 3: Chord C^{Maj7}/G with a ff dynamic marking, followed by a bar (w/Bar) and a $poco$ marking.
- Measure 4: Chord C^{Maj7}/G with a ff dynamic marking.
- Measure 5: Chord F with a sfz dynamic marking.
- Measure 6: Chord $F\#5$ with a sfz dynamic marking.

The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The piece is marked "Tempo di 'What You Want'".

2

5A-5B

5C

Lead

8va

(to 6)

6

8va

B

C#m B/D#

Em D/F# G

7

8

D (8va)

Asus

C#m B/D#

9

10

11

(8va) Em D/F# G

D Asus

12

13

14

F(no3)

F7/Eb

15

Bb/D

Bbm/Db

F#7sus F#7

16

17

B Bsus

G

D/A

F#7sus

18

19

20

mf

20A

Fadd9 G7 Am7

C Maj7 E F5

G7 C

Fadd9 G7 A5

20B

20C

20D

20E

Gsus

Fsus

Ebsus

Dbsus

Bb5

F5

20F

20G

20H

20I

(to 21)

21 Disco B/A GMaj7

22

23 Em7 G/A

24

25 C C/Bb AbMaj7

26

27 Fm7 CLEAN Bb7sus4 E E/B E/G#

28 29

Slower and deliberately Rall.

30 Grand Rock Ballad Waltz

AMaj7 C#m/B

31 32 33

34 C#m E/G#

35 36 37

38 AMaj7 C#m/B

39 40 41

42 C#m

43 44 45

solì w/stgs.

V.S.

46 CMaj7 Bm/D

47 48 49 (to 54)

54 Lightly E2 D2 A/C#

sub. p

55 56 57

Faster rock tempo

F#9/A# B7sus G

58 59 61 62

fp

63 F2 C2/E Cm9/Eb

64 65

66 67 68 69

ff

70 G

Disco octaves here

pp

71 72 73

F#9/A# C/G Am/C G F G

8va

74 75 76 77

EXIT MUSIC

V.S.
>>>

EXIT MUSIC

Tempo di "What You Want"

The musical score is written for guitar in 4/4 time and consists of six staves of music. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as dynamics (ff, sfz), articulation (accents, slurs), and performance instructions like "w/Bar" and "Lead 8va".

Staff 1 (Measures 1-5): Starts with a whole rest, followed by a measure with a box containing the number 2. Measure 3 features a barre with a wavy line and the instruction "w/Bar (poco)". Measure 5 has a dynamic marking of *sfz* and a measure rest.

Staff 2 (Measures 6-9): Contains a melodic line with eighth notes. Chords are indicated below the staff: B (8va), C#m B/D#, Em D/F# G, D, and Asus.

Staff 3 (Measures 10-13): Continues the melodic line. Chords are: B (8va), C#m B/D#, Em D/F# G, D, and Asus.

Staff 4 (Measures 14-17): Features a rhythmic pattern of eighth notes. Chords are: Fno3, F7/Eb, Bb/D, Bbm/Db, F#7sus, and F#7.

Staff 5 (Measures 18-20): Melodic line with eighth notes. Chords are: B, Bsus, G, D/A, and F#7sus4.

Staff 6 (Measures 21-24): Features a rhythmic pattern of eighth notes. Chords are: B, B/A, GMaj, Em7, and G/A.

Musical notation for measures 25-27. Chords: C, C/Bb, AbMaj.

A little slower
 Musical notation for measures 28-30. Chords: Fm7, Bb7sus4, E, E/B, E/G#. Includes instruction "(to CLEAN SOUND)".

Grand Rock Ballad Waltz (Fast 3 or Mod 1)
 Musical notation for measures 30-33. Chords: AMaj, C#m/B.

Musical notation for measures 34-37. Chords: C#m, E/G#.

Musical notation for measures 38-41. Chords: AMaj, C#m/B.

Musical notation for measures 42-45. Chords: C#m. Includes instruction "(to CLEAN)".

Musical notation for measures 46-49. Chords: CMaj, Bm/D. Includes instruction "(to 54)".

Lightly, sub.mp
 Musical notation for measures 54-57. Chords: E2, D2, A/C#.

Musical notation for measures 58-61. Chords: F#9/A#, F#9, B7sus4. Includes instruction "(to 61)".

V.S.

Faster rock tempo

G

F2

Musical staff 61-62: Treble clef, key signature of one sharp (F#). Measure 61 contains a whole rest. Measure 62 contains a G chord with an accent (>) and a half note G, followed by a quarter note G with an accent (>), and a quarter note F# with an accent (>).

Musical staff 63-65: Treble clef, key signature of one sharp (F#). Measure 63 contains a whole rest. Measure 64 contains a C2/E chord with an accent (>) and a half note C, followed by a quarter note E with an accent (>). Measure 65 contains a Cm9/Eb chord with an accent (>) and a half note C, followed by a quarter note Eb with an accent (>).

Musical staff 66-69: Treble clef, key signature of one sharp (F#). Measure 66 contains a half note G with an accent (>), followed by a quarter note F# with an accent (>). Measure 67 contains a half note E with an accent (>), followed by a quarter note D with an accent (>). Measure 68 contains a half note C with an accent (>), followed by a quarter note B with an accent (>). Measure 69 contains a D7sus b9 chord with an accent (>) and a half note D, followed by a quarter note C with an accent (>). A dynamic marking of *ff* is placed below measure 69.

Musical staff 70-73: Treble clef, key signature of one sharp (F#). Measure 70 contains a whole rest. A dynamic marking of *ff* is placed below measure 70. Measures 71, 72, and 73 contain slanted lines representing a disco octave effect. A chord of G is indicated above measure 70.

Musical staff 74-77: Treble clef, key signature of one sharp (F#). Measure 74 contains a whole rest. Measure 75 contains a whole rest. Measure 76 contains a half note G with an accent (>), followed by a quarter note F# with an accent (>). Measure 77 contains a half note E with an accent (>), followed by a quarter note D with an accent (>). A dynamic marking of *ff* is placed below measure 76. A dashed line labeled *8va* spans measures 76 and 77. Chords FMaj, C/G, Am/C, G, F, and G are indicated above measures 76 and 77.

FINE