

Legally Blonde

Callback

Packet

MEN
and
WOMEN

(music)

#1

[Dialogue]

EMMETT:

101A

What a - bout

101C Colla voce (in 1)

A tempo (in 2)

101D 101E 101F 3 3

love? I ne-ver men-tioned love. The tim-ing's bad, I know. But per-haps if I'd made it more

$\text{♩} = \text{♩}$ In 1

101G 101H 101I 101J 101K

clear that you be-long right here, you would-n't have to go.

Slight rit.
ELLE:

101L 101M 101N 101O

Back to the sun,

(EMMETT)

Cause you'd know that I'm so much in love...

107 A tempo, with determination

108 109 110

Back to the shore, Back to what I

111 112 113 114

was be - fore. Lie on the beach,

I should have told you be - fore

(ELLE) 115 dream with in reach, 116 117 118 don't stray

(EMMETT)

Stronger

119 be-yond. 120 121 122 Some girls fight

We both know you're worth so much more...

123

124 hard, some face the trial, 125 126 some girls are

127 just meant to smile. 128 129 130 (to 151)

Is it too

151

(EMMETT)

late Can I just say how much I

(no rubato or rit.)

ELLE:

It's not up to me.

(EMMETT)

want you to stay?

159

Just let me be. Le-gal-ly Blonde.

I

Colla voce

It's not up to me:
need you to stay.

(ELLE)

168 169 170

Just let me be _____ Le gal ly _____

Detailed description: This musical staff contains three measures of music. Measure 168 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It begins with a series of six sharps (F#, C#, G#, D#, A#, E#) on a single note, followed by a quarter note G4. Measure 169 contains a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. Measure 170 contains a quarter note B4, a quarter note A4, and a quarter note G4, all beamed together. The lyrics 'Just let me be' are under measures 168 and 169, and 'Le gal ly' are under measure 170. There are long horizontal lines under 'be' and 'ly'.

A tempo (in 3) Rall.

171 172 173 174 175 176

Blonde _____

Detailed description: This musical staff contains six measures of music. Measure 171 starts with a treble clef, a key signature of two sharps, and a common time signature. It begins with a series of six sharps on a single note, followed by a quarter note G4. Measure 172 contains a quarter note A4. Measure 173 contains a quarter note B4. Measure 174 contains a quarter note C5. Measure 175 contains a quarter note B4. Measure 176 contains a quarter note A4. The lyrics 'Blonde' are under measure 171, followed by a long horizontal line. The tempo marking 'A tempo (in 3)' is above the first measure, and 'Rall.' is above the last measure.

177 178

Detailed description: This musical staff contains two measures of music. Measure 177 starts with a treble clef, a key signature of two sharps, and a common time signature. It begins with a series of six sharps on a single note, followed by a quarter note G4. Measure 178 contains a quarter note A4. There is a fermata over the first measure.

Applause Segue

#2

82

Colla voce
(ELLE)

A tempo



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

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

EMMETT: "Thank you."



90

ELLE:



This is no gift. It's pay-ment in kind. Cause you saw be - yond all the blonde



— to my mind. Oh, we've GOT to buy— this! What are you, blind? You look

(ELLE)

(to Salespeople)

Slight rall.

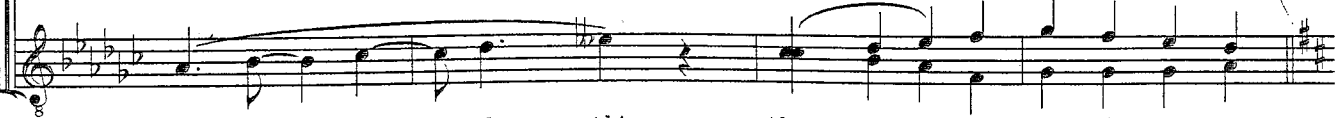


hot! Is he not hot?

CHORUS:



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



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

100 A tempo

ELLE:

101 102

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

EMMETT:

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

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

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

103 104 105

Think — of the guy — you want most — to — be! —

Think — of the guy — you want most — to — be! —

Think — of the guy — you want most — to — be! —

Think — of the guy — you want most — to — be! —

Subito *p* but no rit.

(EMMETT)

106 3 107 108

Not quite the guy I'd a chose — to be. — But when she's stand - ing so close —

ELLE:

109 110 111

Here's your

(EMMETT)

— to me, — I think I like — her plan! —

(ELLE) *Accel.*

In 4

112 113 114 115

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

EMMETT:

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

CHORUS:

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

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

116 **Rock**
(ELLE)

117 118 119

man! A man! A man!

(EMMETT)

(opt.) A "man"? A "man"...

(CHORUS)

man! Ah - men! A man! Ah - men! A man!

120 121 122 123

A man!

(opt.) A "man"!... A Man!

Ah - men! A man!

Ah - men! A man!

#3

27 Slowly, colla voce
(EMMETT)



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

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

EMMETT:



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

35



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

ELLE:

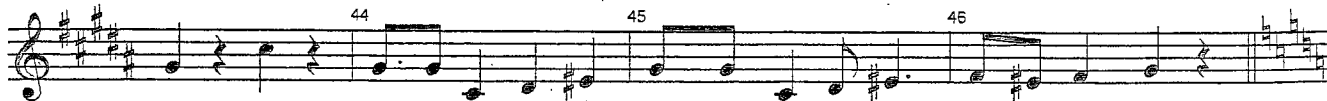


ve-ry guy _____ you're try - ing to im-press? Yes!

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

43

ELLE:



I've been smil-ing n sweet 'n thro-rough-ly bea-ten, blow-ing my chance!

Accel.



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

51

With intensity
(ELLE)

52 53 54 3

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

GREEK CHORUS:

Oo... Oo... Oo...

55 56 57 58

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

claim-ing my pride...

Ah... Ah...

59

60 61 62

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

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

Ah... Ah...

63 64 65

Chip On My Shoul - der... Let's see him

GREEK CHORUS:

Chip On My Shoul - der!

66 67 68

knock it a - side!

GREEK CHORUS: *cresc.*

Ah, ah, ah, ah, ah, ah,

#4

4

Emmett
Aaron
Padamadan
Enid
Other Students (Male + Female)

THE HARVARD VARIATIONS

Bright Marching 4

Musical notation for 'Bright Marching 4' in 4/4 time. It consists of two staves. The first staff has a measure marked '3' and the second staff has a measure marked '7'. Below the first staff is the text '1, 1A-1B' and below the second staff is '5-11'. A small box with the number '5' is located above the second staff.

12 In 2

Musical notation for 'In 2' in 2/2 time. It consists of two staves. The first staff has a measure marked '7' and the second staff has a measure marked '20'. Below the first staff is the text '12-18' and below the second staff is 'Vamp'.

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

"AARON'S TURN"

21 AARON:

Musical notation for 'AARON'S TURN' lines 1-2. It consists of two staves. The first staff has measures 21, 22, 23, and 24. Below the first staff is the text: "I won a Ful-bright and a Rhodes. I write fi-nan-cial soft-ware codes."

Musical notation for 'AARON'S TURN' lines 3-4. It consists of two staves. The first staff has measures 25, 26, 27, and 28. Below the first staff is the text: "But that's a chal-lenge I've out-grown. How ma-ny yachts can one man own?"

Musical notation for 'AARON'S TURN' lines 5-6. It consists of two staves. The first staff has measures 29, 30, 31, and 32. Below the first staff is the text: "Some say that I'm a pom-pous creep. Some-how I don't lose that much sleep."

Musical notation for 'AARON'S TURN' lines 7-8. It consists of two staves. The first staff has measures 33, 34, 35, and 36. Below the first staff is the text: "Why bo-ther with false mo-dest-y? Har-vard's the per-fect place for me!"

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

37

ENID:

Pret-ty im-press-ive. Good to know. Yo.

EMMETT:

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

PADAMADAN:

Pret-ty im-press-ive. Good to know. Was-sup. In

PADAMADAN:
(vocal last x)

"PADAMADAN'S TURN"

42

my coun - try, My word was law. But

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

But here I learn. I make New friends.

And soon re - turn in bul - let proof Mer - ce - des Benzi

58 ENID: Pret - ty im - press - ive, Good to know. E - nid Hoopes!

EMMETT: Pret - ty im - press - ive, Good to know. Wel - come to...

AARON: Pret - ty im - press - ive, Good to know.

"ENID'S TURN"

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

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

67 loons, then led a pro - test march a - gainst in - sen - si - tive car - toons.

AARON:
EMMETT:
PADAMADAN:
Pret - ty im - press - ive,
Pret - ty im - press - ive,

70 ENID:

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

g..

g..

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

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

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

EMMETT: "Well, we're all heading there, so I'm sure someone would be happy to—" *But the STUDENTS have gotten up quickly and left.*

EMMETT: "...show you... It's in Hauser. Over there, second building on the left."

ELLE: "Thanks."

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

ELLE: "Oh, Bruiser's not a dog, Bruiser's family. I'll just drop Bruiser off at my room. He'd be happier there anyway: Bruiser loves *Glee*. I'll see you later then."

108 In 2 2 109-110

111 AARON:

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

PADAMADAN:

In my coun - try My