

# LEGALLY BLONDE REMIX

Music and Lyric by LAURENCE O'KEEFE  
and NELL BENJAMIN

**Allegro**

N.C.

Eb7sus

E7sus

The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a whole rest in the treble clef and a bass line starting on a half note Eb. The melody in the treble clef starts on a half note Eb and moves stepwise up to a whole note Eb. Chords Eb7sus and E7sus are indicated above the staff.

Dsus2

F#m7(add4)

Dsus2

Asus2

**VIVIENNE:**

I used to pray — for the day you'd leave. — Swore up and down — you did not

The first line of the vocal melody is in 4/4 time with a key signature of two sharps (F# and C#). The melody consists of quarter notes: I, u, s, e, d, t, o, p, r, a, y, —, f, o, r, t, h, e, d, a, y, y, o, u, 'd, l, e, a, v, e, —, S, w, o, r, e, u, p, a, n, d, d, o, w, n, —, y, o, u, d, i, d, n, o, t

Dsus2

A(add2)/C#

A

be - long. — But when I'm wrong — then I say I'm wrong, and I was wrong —

The second line of the vocal melody continues in 4/4 time with a key signature of two sharps. The melody consists of quarter notes: b, e, —, l, o, n, g, —, B, u, t, w, h, e, n, I, 'm, w, r, o, n, g, —, t, h, e, n, I, s, a, y, I, 'm, w, r, o, n, g, a, n, d, I, w, a, s, w, r, o, n, g, —

Gsus2

A(add2)/C#

A5

Dsus2

F#m7(add4)

— a - bout — you. — So lis-ten up! I see no end — to what you'll

The third line of the vocal melody continues in 4/4 time with a key signature of two sharps. The melody consists of quarter notes: a, —, b, o, u, t, —, y, o, u, —, S, o, l, i, s, —, t, e, n, u, p, !, I, s, e, e, n, o, e, n, d, —, t, o, w, h, a, t, y, o, u, 'l, l



Dsus2

Asus2

a - chieve... that's on - ly if you don't turn and run. You

Dsus2

A(add2)/C#

A

G(add2)

add ENID:

proved it to me now show ev - 'ry - one what you can do, and you look

F#7sus

D/F#

Bbmaj9

C6

VIVIENNE:

great in dark blue! Get back in the game, back on the case.

Dm7

F/A

Bbmaj9

Take a good look at my face. I'm not a fool,



# LEGALLY BLONDE

C6 F(add2)

and, as a rule, I do not bond.

Ab Dbmaj9 Eb6 Fm7

But, I see a star, you're my new muse; you've got the best

Ab(add2)/C Gbmaj9

frick-in shoes! And you lit a fuse, so go show 'em who's

Db Ab(add2) Fm7 Gbmaj7

le-gal-ly blonde! Yes, you lit a fuse,



Gbmaj7                      Dbmaj9                      Ebmaj7   Ab/Eb   Eb   Fm7/Eb   Eb

so go show 'em who's — le - gal - ly...

*ff*

E                      Amaj7   A6                      E/B                      B                      C#m7

**ELLE:**

Back in the game! ——— Back to the trial, ——— but I'm go - in' back —

**ENSEMBLE:**

Yes!                      Yes!

E(add2)/G#                      Amaj7                      A6                      E/B

— in my style! ——— Girls, it's a fact, ——— when you're at - tacked, —

Back in her — style!                      Yes?



Ab(add9)/C

G<sup>b</sup>sus2

N.C.

BROOKE:

CALAHAN:

BROOKE:

Mis - ter, you're fired! —

What?

Guess who I hired? —

*sub. p*

*cresc. poco a poco*

Db(add2)/F

Dbm/F<sup>b</sup>

N.C./E<sup>b</sup>

CHORUS: BROOKE:

Who? To rep - re - sent me, —

you've got - ta be —

ENSEMBLE:

Yeah, you got - ta be, —

Dbm/E<sup>b</sup>

VIVIENNE:

N.C.

le - gal - ly

yeah, you got - ta be —

in - du - bi - ta - bly... —



Ab5



Bbm/Ab



Ab



Ab/Gb



add ENID:

blonde, \_\_\_\_\_ le - gal - ly

Yeah, she's le - gal - ly blonde, oh yeah!

*ff*

Ab5



Bbm/Ab



Ab



Ab/Gb



Ab5



Bbm/Ab



add VIVIENNE:

blonde, \_\_\_\_\_ le - gal - ly blonde!

Yeah, she's le - gal - ly blonde, oh yeah! \_\_\_\_\_ Now she's le - gal - ly blonde, \_\_\_\_\_

Ab



Ab/Gb



Gbmaj7



Ab/Db



Bbm/Db



Ab



Gb



Ab



Le - gal - ly blonde, oh, yeah! \_\_\_\_\_

oh yeah! \_\_\_\_\_ Le - gal - ly blonde, oh, yeah! \_\_\_\_\_