

# BIG, BLONDE AND BEAUTIFUL

Music by MARC SHAIMAN  
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Vamping Blues (♩=♩<sup>3</sup>)

E13

A9

## MOTORMOUTH

Once — up - on a time, girl, I was just like you. — Nev -

- er let my ex - tra large lar - gesse shine through. Hair — was brown and nap - py, nev - er

had no fun. — I hid un - der a bush - el, which is ea - sier said than done. — Then —

C9

— one day my grand-ma who was big and stout,— she said you got - ta love your-self from

F#13

In - side out. And just as soon as I learned how to strut my fun - ky stuff.— I

C9

B7(#5)

E

A/E

E/B

A/C#

found out that the world at large can't get e - nough. So... bring on— that

E7

A/C#

E/B

E13

C9

C#m

E9/B

pe - can pie.— Pour— some su - gar on it, su - gar. Don't be shy.— Scoop—

A6 A#dim E/G# G#7/B# C#9 G13 F#7 E/G# Am6 F#7/A#

me up a mess of that choc - o - late swirl. Don't be stin - gy, I'm a

*sfz*

B7 E7 A/E E7/B A/B E7/B A/C# E/B

grow - ing girl. I of - fer big love with no a - pol - o - gy. How -

C9 C#m Bm7 E9 A6 A#dim

can I de - ny the world the most of me? I am not a - afraid to throw my

E/B G#7/B# C#9 F#7(b9) A7/B E E13

weight a - round pound - by pound by pound. Be - cause I'm

## A real strut!

A7 E7 A7/C# E7 A7

big, blonde and beau - ti - ful. — There — is noth - ing 'bout me that's un -

*f*

The first system of the musical score is in the key of A major (three sharps). It features a vocal line with lyrics and a piano accompaniment. The piano part starts with a forte (*f*) dynamic. The melody is simple and rhythmic, with a steady eighth-note accompaniment in the bass line.

E7 A/C# E7/B F#m7 G7 G#7 G#7/B# C#m E7/B A E/G#

- suit - a - ble. — No — one wants a meal that on - ly of - fers the least when, girl, we're

The second system continues the melody and accompaniment. The piano part maintains the same rhythmic pattern. The lyrics continue, with a slight pause in the vocal line before 'No'.

F#7(b9) F#m7/B A/B E Csus Gm/C/F/C F7 Bb7/F F7/C Bb/C

serv - ing up the whole damn feast! Slice me off a piece of that

*mf*

The third system shows a key change to F major (one sharp). The piano part becomes more complex with some chords marked with accents (>) and a mezzo-forte (*mf*) dynamic. The vocal line has a slight change in rhythm.

F7 Bb7/D F/C F13 Db7 Dm F13/C F13

hogs - head cheese, — then take a look in - side my book of rec - i - pes. — Now,

The fourth system continues in F major. The piano part features more complex chord voicings, including a tritone substitution (Bb7/D). The vocal line concludes with a final note on a sharp signifying the end of the phrase.

B $\flat$ 6      B dim      F/C      A7/C $\sharp$       D9      A $\flat$ 9 $\sharp$ 11      G7      F/A      B $\flat$ m6      G7/B

don't you sniff a - round for some-thing fluff - y and light. - I need a man who brings a man-size

C7      F7      B $\flat$ 7/F      F7/C      B $\flat$ /F      F7      B $\flat$ 7/D      F/C      F13/C

ap - pe - tite. I'll use a pinch of su - gar and a dash of spice. - I'll

D $\flat$ 7      Dm      F13/C      F13      B $\flat$ 6      B dim

let you lick the spoon be-cause it tastes so nice. - I'll keep it in my ov - en till it's

F/C      A7/C $\sharp$       D9      G7( $\flat$ 9)      Gm7/C      B $\flat$ 7/C      F F13

good and hot, - keep on stir - ring till it hits - the spot. - Be - cause I'm

B $\flat$ 7 F7 B $\flat$ /D F7 B $\flat$ 7

big, blonde and beau - ti - ful, — and Ed - na, girl, you're look - ing so re -

F7 B $\flat$ /D F7 Gm7 A7(#5) A7/C# Dm F7/C B $\flat$  F/A

- cuit - a - ble. — Why — sit on the bleach - ers tim - id and a - fraid when, Ed - na, you -

G7(b9) Gm7/C B $\flat$ /C C11 D $\flat$ 7 A $\flat$ m/D $\flat$  G $\flat$ /D $\flat$

— can be your own pa - rade! —

G $\flat$  C $\flat$ 7/G $\flat$  G $\flat$ 7/D $\flat$  C $\flat$ /D $\flat$  G $\flat$ 7 C $\flat$ 7/E $\flat$  G $\flat$ /D $\flat$  G $\flat$ 13

**ALL**

Look out, — old Bal - ti - more! — We're march - ing

D9

Eb m

D7

Db m7

Gb9

EDNA

in and we ain't shuf - flin' through that old back door. And Tra - cy,

*mf*

Cb6

C dim

Gb/Db

Bb7/D

Eb9

A13

WILBUR

I will join your fight if I can keep up this pace. And girls, I'll

Ab7

Gb/Bb

Cb m6

Ab7/C

Db7

MOTORMOUTH

Gb7

Cb7/Eb

Gb7/Db

Cb/Db

be right at your side if I can find some space.— So you can hold your head up just as

*f*

Gb7

Cb/Eb

Gb/Db

D9

Eb m

Gb13

ALL

big as you please.— You know they'll hear me knock-in' with the two of these! To -

*sfz*

Cb6 C dim Gb/Db Bb7/D Eb9 **EDNA** Ab7(b9)

mor-row side by side we'll show the world what's right.— Looks like I'm touch-ing up my roots— to - night!

*mf*

Gb Gb13 **ALL** Cb7 Gb7 Cb/Eb Gb7 **MOTORMOUTH**

Then we'll be big, blonde and beau - ti - ful.— It's

*ff*

Cb7 Gb7 Cb/Eb Gb7/Db Ab7 Bb+ Bb7/D

time they face the fact it's ir - re - fu - ta - ble.— Can't— ya hear that rum-bling? That's our

*mf*

Ebm Gb7/Db Cb Gb/Bb Ab7(b9) Abm7/Db Gb13 **COUNCIL & MOMS**

hun-ger to be free.— It's time to fi - n'ly taste e - qual - i - ty. On Moth-er -

*mf*



Cb6

C dim

Gb/Db

F13(#11)

MOTORMOUTH

Daugh - ter Day where thin is in, we're white as wool. — Well, la - dies, big is back. And as for black, it's

Eb13

Ab7

EDNA

beau - ti - ful. — All shapes and si - zes fol - low me. — Let's bust their

Db7

VELMA

ALL

chops. Quick, call the cops! We're gon - na dance our way to vic - to - ry!

Gb13  
ALL

Cb/Eb

Gb7

Gb13/Bb

Cb9

Two - four - six - eight! T. V.'s got to in - te - grate!

Gb13 Cb/A Gb7 Gb13/Bb Cb9

Gb13 Cb/Eb Gb7 Gb13/Bb

## COUNCIL &amp; MOMS

ALL

Stay a-way! This is - n't Ne - gro Day! Two - four - six - eight!

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes triplets and a dynamic marking of *f*.

Cb9

D7  
MOTORMOUTHEb7  
EDNA

T. V's got to in - te - grate! We're here to dance! We're here to stay!

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes a dynamic marking of *f*.

LINK Ab7

D9

Db7  
MOTORMOUTH

Tra - cy, this was beau - ti - ful! Big, blonde and beau - ti - ful, lead the

Musical score for the third system, featuring vocal lines and piano accompaniment. The piano part includes a dynamic marking of *ff*.

Gb

Gb7/Bb

Cb

Cdim

Db7(#5)

Gb13(#11)

way!

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The piano part includes a dynamic marking of *ff* and a final chord marked *Gb-1*.