

DON'T BE A LAWYER

from Crazy Ex-Girlfriend Season 4

Music & Lyrics by
ADAM SCHLESINGER, JACK DOLGEN
& RACHEL BLOOM

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Verse 1:

80s Shuffle, swing 16ths ♩ = 100



1

Jim: mf

Twent-y years old, pret-ty smart kid, did-n't

4

/C# */D* */F#* *F#m7(add11)*

know what I want-ed to do... So I took the L - SAT, and then just like that got ac-

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6

/G# /A /C# Bm9

cept-ed at Glen-dale U. Ev-'ry-one said it was a real safe bet, a pres

8

/C# /D /F# F#m7(add1)

ti-gkious and luc ra-tive vo ca-tion. So I set out on a jour-ney to be-come an at tor-ney with

Pre-Chorus:

10

/G# /A /C# Bm7 /C# /D /F#

out a mo-ment's hes - i - ta - tion. But here's some free ad - vice I'm giv-

12

E $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$ Bm7 $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$ /C# $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$ /D $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \circ & \circ \\ \hline \end{array}$ 4fr /F# $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$

- in': When it comes to de - ci - ding what to

Chorus:

14

E $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$ Bm⁹ $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$ *f*

do for a liv - in', Don't be a law - yer. Don't do it.

16

/C# $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$ /D $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \times & \times & \circ & \circ \\ \hline \end{array}$ 4fr /F# $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$ F#m7(add11) $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$

Quick-est way to ru - in your life. Don't be a law - yer. Not worth it.

18

/G# /A /C# D E

It -ll leave you dead in - side. The job is in-her-ent-ly crap - py, that's why you've

20

C#m7 F#m7 Bm7 /C# /D /F#

nev-er met a law-yer who's hap - py. It's a guar - an - teed soul des - troy

22

E N.C.

- er. Don't be a law - yer.

Verse 2:

Bm⁹

25

mf

Law school debt, dail - y re - gret, is that

/C#



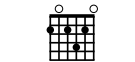
/D



/F#



F#m7(add1)



27

what you dreamed of as a kid?.. Or did you hope one day that you'd find a way to spend

29

four years work in' on a phar-ma-ceu-ti-cal com - pan-y's mer-ger with an-oth-er phar-me-ceu-ti-cal com



31

- pan - y? Your on - ly ex - per - tise is run - nin' up fees,

Musical notation for measures 31-32, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 31 has a 2/4 time signature, and measure 32 has a 4/4 time signature.

33

speaking-in' le-gal-ese like a dick... But it's not too late to avoid this fate. Find

Musical notation for measures 33-34, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 33 has a 2/4 time signature, and measure 34 has a 4/4 time signature. Chord diagrams are provided above the vocal line: /C# (x02345), /D (x02345), /F# (x02345), and F#m7(add11) (x02345).






Pre-Chorus:

35

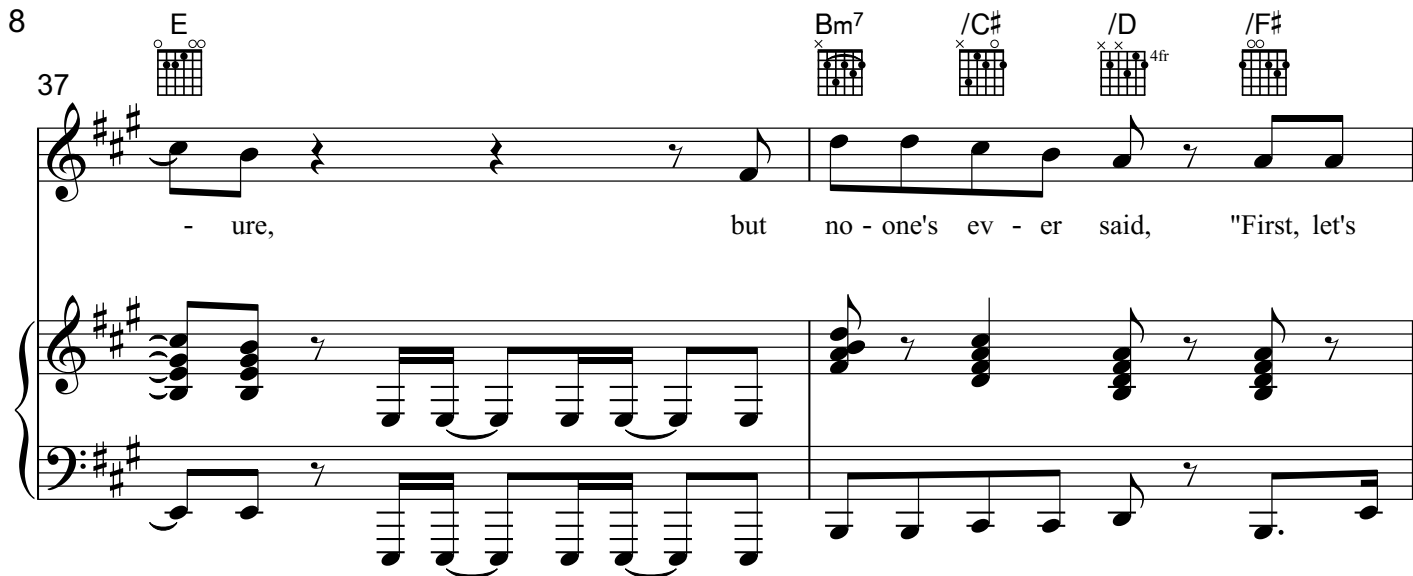
an - y oth - er job to pick. _____ Sure your par - ents might think you're a fail-

Musical notation for measures 35-36, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 35 has a 2/4 time signature, and measure 36 has a 4/4 time signature. Chord diagrams are provided above the vocal line: /G# (x02345), /A (x02345), /C# (x02345), Bm7 (x02345), /C# (x02345), /D (x02345), and /F# (x02345).

37



E  Bm7  /C#  /D  4fr /F# 

- ure, but no - one's ev - er said, "First, let's



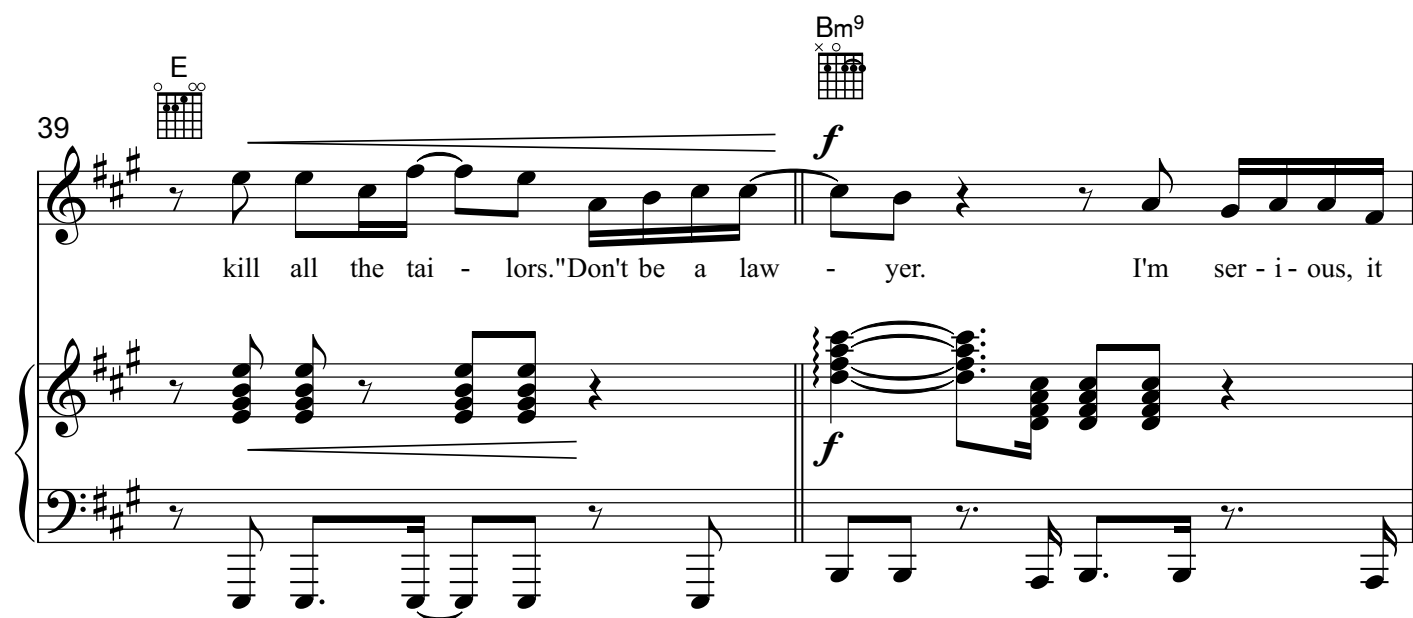
Chorus:

39





E  Bm⁹ 

kill all the tai - lors."Don't be a law - yer. I'm ser - i - ous, it

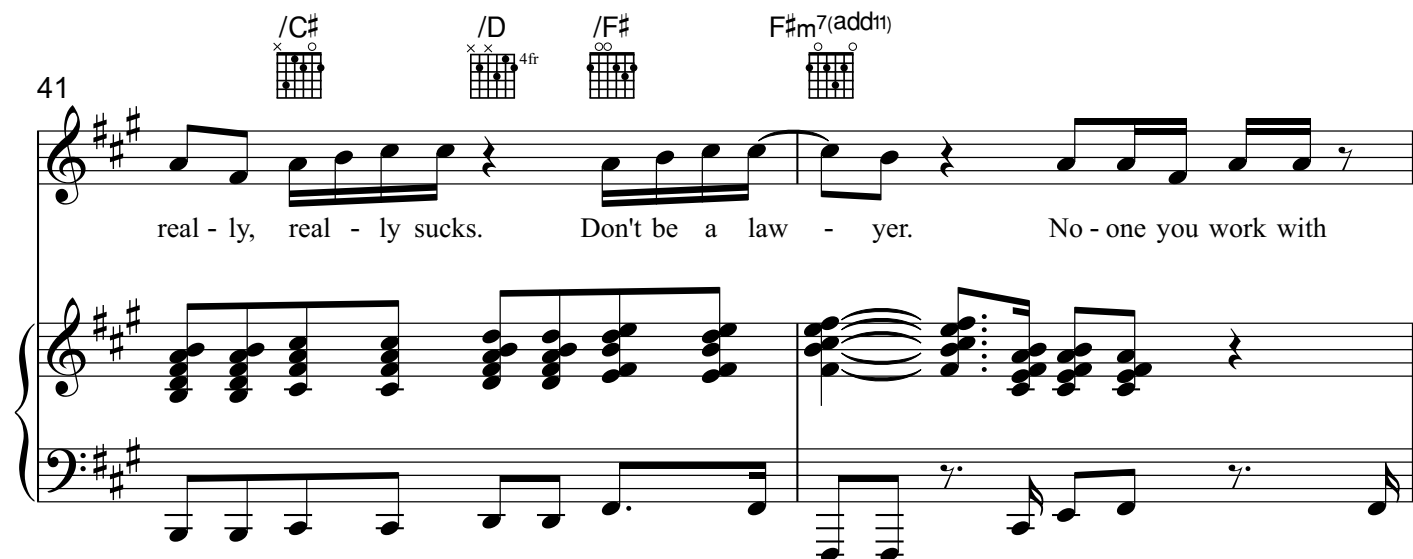
f



41

/C#  /D  4fr /F#  F#m7(add11) 

real - ly, real - ly sucks. Don't be a law - yer. No - one you work with



43

/G# /A /C# D E

looks like Al - ly Mc - Beal. There are so man - y oth - er pro - fes - sions that

45

C#m7 F#m7 Bm7 /C# /D /F#

don't turn you in - to Jeff Ses - sions. Just say no to the law - yer em - ploy

47

E N.C.

er. No! Don't be a law - yer.

mp

49 Clark: What about human rights law?

Jim: *mf*

Musical score for measures 49-50. The system includes a vocal line for Clark and Jim, and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part features a steady eighth-note bass line in the left hand and a melody in the right hand. The lyrics are: "No mon-ey. No, no mon-ey."

51 Clark: Environmental law?

N.C.

Jim:

Musical score for measures 51-52. A guitar chord diagram for F#m7 is shown above the first measure. The system includes a vocal line for Clark and Jim, and a piano accompaniment. The lyrics are: "No mon-ey. Ev - en less mon-ey."

53 Clark: Immigration law?

N.C.

Jim:

Musical score for measures 53-54. A guitar chord diagram for F#m7 is shown above the first measure. The system includes a vocal line for Clark and Jim, and a piano accompaniment. The lyrics are: "No mon-ey. Plus_ it's a bum-mer."

F#m7

N.C.

55

Clark: Ok, but what if one day you make it to the Supreme Court? Jim: *f*

It'd be great

Coda:

57

D

E

C#m7

F#m7

— to be on The Sup-reme_ Court, but you'll nev-er be on The Sup-reme_ Court. There's

59

Bm7

/C#

/D 4fr

/F#

E

tru - ly no chance of that hap - 'nin'.

61 N.C. *Network Lawyer: The preceding song in no way reflects the views of CBS*

63 and the CW Network. Aww...screw it!

65 (He jumps out the window.) *f*

See? Don't be a law - yer!

F#m