

MOVIE VOCAL SELECTIONS

# CHICAGO

THE MIRAMAX MOTION PICTURE

Music by John Kander

Lyrics by Fred Ebb



# AND ALL THAT JAZZ

Words by FRED EBB  
Music by JOHN KANDER

Moderately slow, deliberately

mf

(f)

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note chord, followed by quarter notes, and ends with a half note chord. The bass line consists of quarter notes and rests. The dynamic starts at mezzo-forte (mf) and increases to forte (f) at the end of the first measure.

A

Come on, babe, — why don't we paint the town, — And

(f)

The first vocal line is marked 'A'. The melody is in the right hand, starting with a quarter note chord, followed by quarter notes, and ending with a half note chord. The piano accompaniment is in the left hand, with a bass line of quarter notes and rests. The dynamic is forte (f).

E+ A

all that jazz! — I'm gon - na rouge my knees — and roll my stock - ings down —

(f)

The second vocal line is marked 'E+' and 'A'. The melody is in the right hand, starting with a quarter note chord, followed by quarter notes, and ending with a half note chord. The piano accompaniment is in the left hand, with a bass line of quarter notes and rests. The dynamic is forte (f).

E7

And all that jazz! — Start the car, — I know a whoop-ee spot — where the

The third vocal line is marked 'E7'. The melody is in the right hand, starting with a quarter note chord, followed by quarter notes, and ending with a half note chord. The piano accompaniment is in the left hand, with a bass line of quarter notes and rests.

Fb7 A

gin is cold — but the pi - an - o's hot. — It's just a nois - y hall — where there's a

Em6/G F7 Fb7 E7 A E7+5

night - ly brawl — And all that jazz!

Bb Fb7+5 Bb

Slick your hair — and wear your

*mf* (Ragtime style)

F+5

buck - le shoes — And all that jazz! — I hear that

B $\flat$

Fa - ther Dip \_ is gon - na blow the blues \_ And all that jazz! \_

F $\flat$ 7 F7

Hold on, hon, \_ we're gon - na bun - ny hug, \_ I bought some as - pir - in \_ down at U -

B $\flat$  B $\flat$ /A Fm6/A $\flat$  G7 C $\flat$ 7 $\flat$ 9

nit - ed Drug \_ In case we shake a - part \_ and want a brand new start \_ to do

F $\flat$ 7 B $\flat$  F $\sharp$ 7 B

that jazz! \_ Oh, \_

*f* *mf*

A+

I'm gon - na see my She - ba shim - my shake. (And all that jazz!)

Oh, she's gon - na shim - my till her gar - ters break. (And

all that jazz!) Show her where to park her gir - dle,

Oh, her moth - er's blood - d cur - dle if she'd hear her

B/A G7 C7b9 F#7 B

ba - by's queer \_ for all that jazz!

E7 A

Find a flask, \_ we're play - ing fast and loose \_ and

Oh, \_ you're gon - na see your She - ba

E+ A

all that jazz! \_ Right up here \_ is where I

shim - my shake, \_ And all that jazz! \_ Oh, \_

store the juice, — And all that jazz! —

— I'm gon - na shim - my till my gar - ters break, — And all that jazz!

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with chords and eighth notes.

E7 Fb7

Come on, babe, — we're gon - na brush the sky. — I bet - cha luck - y Lin - dy nev - er

Show \_\_\_\_\_ me where to park my gir - dle, Oh, \_\_\_\_\_

The second system continues the musical score. It includes a piano accompaniment with a right-hand melody and a left-hand bass line. Above the first vocal staff, the chords E7 and Fb7 are indicated. The lyrics are: "Come on, babe, — we're gon - na brush the sky. — I bet - cha luck - y Lin - dy nev - er" and "Show \_\_\_\_\_ me where to park my gir - dle, Oh, \_\_\_\_\_".

A A/G# Em6/G F#7

flew so high, — 'Cause in the stra - to - sphere — how could he lend an ear — to

— my moth - er's blood - 'd cur - dle if she'd hear — her ba - by's queer — for

The third system of the musical score features two vocal staves and a piano accompaniment. Above the first vocal staff, the chords A, A/G#, Em6/G, and F#7 are indicated. The lyrics are: "flew so high, — 'Cause in the stra - to - sphere — how could he lend an ear — to" and "— my moth - er's blood - 'd cur - dle if she'd hear — her ba - by's queer — for".

Fb7 E7 A

all that jazz!

The first system of the score features a vocal line and piano accompaniment. The vocal line consists of three measures with lyrics "all", "that", and "jazz!". The piano accompaniment is in 4/4 time, with a key signature of three sharps (F#, C#, G#). The first measure has a chord of Fb7, the second E7, and the third A. The piano part includes a dynamic marking of *ff* in the third measure.

opt. cut to \*\* E+ A

The second system of the score is for piano accompaniment. It contains four measures. The first measure has a dynamic marking of *v*. The second measure has a dynamic marking of *v*. The third measure has a dynamic marking of *v*. The fourth measure has a dynamic marking of *v*. The key signature remains three sharps. The system includes the annotation "opt. cut to \*\*" above the first measure and chord symbols E+ and A above the third and fourth measures respectively.

E7

The third system of the score is for piano accompaniment. It contains four measures. The first measure has a dynamic marking of *v*. The second measure has a dynamic marking of *v*. The third measure has a dynamic marking of *v*. The fourth measure has a dynamic marking of *v*. The key signature remains three sharps. The system includes the chord symbol E7 above the third measure.

Fb7

The fourth system of the score is for piano accompaniment. It contains four measures. The first measure has a dynamic marking of *v*. The second measure has a dynamic marking of *v*. The third measure has a dynamic marking of *v*. The fourth measure has a dynamic marking of *v*. The key signature remains three sharps. The system includes the chord symbol Fb7 above the first measure.



\*\* A A/G# A/G

No, I'm no one's wife, — but oh, I

F#7 Bm7

love my life — and all

Bm7/E A A/G

that jazz!

D/F# Dm/F A/E E A(add9)

That jazz!

*sfz*

# FUNNY HONEY

Words by FRED EBB  
Music by JOHN KANDER

Tempo di blues

Piano introduction in G major, 4/4 time. The piece is marked 'Tempo di blues' and 'p' (piano). It features a steady bass line in the left hand and a melodic line in the right hand with triplet figures.

G *Roxie:* G+5 G6

Some-times I'm right. Some-times I'm wrong. But he does - n't care. —

*opt.* mp

Vocal line for Roxie with piano accompaniment. The piano part includes triplets and a dynamic marking of 'mp' (mezzo-piano). The lyrics are: 'Some-times I'm right. Some-times I'm wrong. But he does - n't care. —'

G9 C Cm

He'll string a - long. — He loves me so, that fun - ny hon - ey of mine. —

Vocal line with piano accompaniment. The piano part includes triplets and a dynamic marking of 'mf' (mezzo-forte). The lyrics are: 'He'll string a - long. — He loves me so, that fun - ny hon - ey of mine. —'

Bm7 E7 Am7 D7 G

Some-times I'm down and

*mf* *mp*

Piano accompaniment for the third line of lyrics. It features a complex chord progression (Bm7, E7, Am7, D7, G) and triplets. The dynamics are 'mf' and 'mp'.

\* Sung an octave lower

G+5 3 G6 3 G9 3

some - times I'm up, But he fol - lows 'round like some droop - y - eyed pup.

C Cm G

He loves me so, that fun - ny hon - ey of mine.

B7 Em F#/E

He ain't no sheik. That's no great phy - sique. And

Am6 B7 Em Bm

Lord knows he ain't got the smarts. But look at that soul! I

E9 A7 Em7/A Cm/A A7 D7 C D7 *ad lib.*

tell ya that whole is a whole lot great-er than the sum of its parts.— And if you

D7 D7+5 G

knew him like me— I know you'd a-gree.— What if the world

*(ad lib arpeggio)* *(arpeggio)* *mp*

G+ G6 G9

slan-dered my name?— Why he'd be right there— tak-ing the blame.

C Cm6 Bm7

He loves me so and it all suits me fine,

E7 D/F# Gdim E7/G# Am Bm

1. C D7 3

That sun - ny, fun - ny, hon - ey hub - by of

*mf - f*

Detailed description: This system contains the first line of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "That sun - ny, fun - ny, hon - ey hub - by of". Above the vocal line, a series of chords is written: E7, D/F#, Gdim, E7/G#, Am, Bm. A first ending bracket labeled "1." spans the final two measures, which contain a C chord and a D7 chord with a triplet of eighth notes. The piano accompaniment is written for two staves (treble and bass clefs). The right hand features a melodic line with a triplet of eighth notes in the final measure. The left hand provides harmonic support with chords and a steady bass line. A dynamic marking of *mf - f* is placed between the two piano staves.

G Eb/G G Eb/G

mine.

*mp* *p*

Detailed description: This system contains the second line of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "mine.". Above the vocal line, a series of chords is written: G, Eb/G, G, Eb/G. The piano accompaniment is written for two staves (treble and bass clefs). The right hand features a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The left hand provides harmonic support with chords and a steady bass line. Dynamic markings of *mp* and *p* are placed between the two piano staves.

2. C D7 3 G D7(-5) G

hon - ey hub - by of mine.

*ff* *poco rit.*

Detailed description: This system contains the third line of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "hon - ey hub - by of mine.". Above the vocal line, a series of chords is written: C, D7, G, D7(-5), G. A second ending bracket labeled "2." spans the final two measures, which contain a D7(-5) chord and a G chord. The piano accompaniment is written for two staves (treble and bass clefs). The right hand features a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure. The left hand provides harmonic support with chords and a steady bass line. Dynamic markings of *ff* and *poco rit.* are placed between the two piano staves.

# WHEN YOU'RE GOOD TO MAMA

Words by FRED EBB  
Music by JOHN KANDER

Slowly

The musical score is written for piano and voice. It begins with a piano introduction in the key of B-flat major, marked 'Slowly'. The piano part features a steady bass line with chords and a more active treble line. The vocal line enters with the lyrics 'Ask an-y of the chick-ies in my pen. They'll tell you I'm the big-gest moth-er hen. I love them all and all of them love me Be-cause the sys-tem works, the sys-tem called re-ci-proc-i-ty!'. The score includes various dynamics such as *f*, *mf*, *mp*, and *f*, and includes a section marked 'ad lib.' for the piano. Chord symbols are provided above the piano part: Fm, F7, Bbm, Eb7, Ab, Db, Bbm/G, Fm, Fdim, C7, Fdim/C, C7, and Fm. The piece concludes with a final piano flourish.

*f* *mf*

*ad lib.*

\* Fm F7 Bbm Eb7

Ask an-y of the chick-ies in my pen. They'll tell you I'm the big-gest moth-er

*mp*

Ab Db Bbm/G

hen. I love them all and all of them love me Be-cause the

Fm Fdim C7 Fdim/C C7 Fm

sys-tem works, the sys-tem called re-ci-proc-i-ty! —

*f*

\* Sung an octave lower

C7(sus4)/G C7 Fm C7(sus4)/G C7 F

Got a lit - tle  
If you want my

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by the lyrics 'Got a lit - tle' and 'If you want my'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. Dynamic markings include *mf* (mezzo-forte) in both staves.

Fm C7

mot - to, al - ways sees me through, — When you're good to Ma -  
gra - vy, pep - per my ra - gout, — Spice it up for Ma -

The second system continues the vocal and piano parts. The vocal line has lyrics: 'mot - to, al - ways sees me through, — When you're good to Ma -' and 'gra - vy, pep - per my ra - gout, — Spice it up for Ma -'. The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *mf* is present.

Fm C7(sus4) C7

- ma, Ma - ma's good to you. —  
- ma, She'll get hot for you. —

The third system features the vocal line with lyrics: '- ma, Ma - ma's good to you. —' and '- ma, She'll get hot for you. —'. The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *f* (forte).

F Fm

There's a lot of fa - vors I'm pre - pared to do. —  
When they pass that bas - ket folks con - trib - ute to. —

The fourth system concludes the page with the vocal line lyrics: 'There's a lot of fa - vors I'm pre - pared to do. —' and 'When they pass that bas - ket folks con - trib - ute to. —'. The piano accompaniment continues with the established harmonic and rhythmic structure.

C7

You do put one in for Ma - ma,  
You put in for Ma - ma,

Fm F(susG) F

She'll do put one for you. ——— They  
She'll put out for you. ——— The

*pp* *f*

Bb Bbm6 F

say that life is "tit for tat" and that's the way I  
folks a - top the lad - der are the ones the world a -

*mp*

Dm F+ G7(sus4)

live. So I de - serve a lot - ta "tat" for what I got to give. —  
dores. So boost me up my lad - der, kid, and I'll boost you up yours. —



C7 F Fm

Don't you know that this hand wash - es that one  
 Let's all stroke to - geth - er, like the Prince - ton

*mf*

C7

too. When you're good to Ma - ma, —  
 crew. When you're strok - in' Ma - ma, —

1. Db7 C7+5 Fm C7(sus4) C7

Ma - ma's good to you. —

*sfz* *f*

2. Fm C7(sus4) C7 Db9 C9

Ma - ma's strok - in' you. —

*mf*

F7
Bb  
*ad lib.*
G7/B
F/C

So what's the one con - clu - sion I can bring this num - ber

*mf* [quasi TED SHAPIRO]

*ad lib arpeggio*

D7
Gm7
G7
Db7

to? When you're good to Ma - ma, \_\_\_\_\_ Ma - ma's

*arpeggio*

C7+5
Fm
Gm7
C7(+9)

good to you. \_\_\_\_\_

*f*

Fm
Gm7
C7(+9)
C7+5
Fm

*fz*

# CELL BLOCK TANGO

Words by FRED EBB  
Music by JOHN KANDER

## Moderate Tango

N.C.  
**LIZ:**                      **ANNIE:**                      **JUNE:**                      **HUNYAK:**

Pop                      Six                      Squish                      Uh - uh

(claves)

(bass drum)

**VELMA:**                      **MONA:**                      **L:**                      **A:**                      **J:**                      **H:**

Cic - er - o                      Lip - shitz                      Pop                      six                      Squish                      Uh - uh

**V:**                      **M:**                      **L:**                      **A:**                      **J:**                      **H:**

Cic - er - o                      Lip - shitz                      Pop                      Six                      Squish                      Uh - uh

*mf*

Fm

Db6 V: C+ M: Fm L: A: J: H: Db6 V: C+ M:

Cic - er - o Lip-shitz Pop Six Squish Uh - uh Cic - er - o Lip-shitz

ALL (Except Hunyak): C7+ F

He had it com - in', he had it com - in', he on - ly

F7 Bb

had him - self to blame. — If you'd have been there, if you'd have

Bbm Db7 C7+ Fm L: A: J: (D.S.)

seen it, I bet - cha you would have done the same. Pop Six Squish

Db6 C+ Fm Db6 C+

H: V: M: L: A: J: H: V: M:

Uh - uh Cic - er - o Lip - shitz Pop Six Squish Uh - uh Cic - er - o Lip - shitz

C7+ F

ALL (Except Speakers): (First time: Liz speaks her story) (D.S.: Annie speaks her story)

He had it com - in', he had it com - in', he on - ly

F7 Bb/F

had him - self to blame. — If you'd have been there, if you'd have

Bbm/F Db7 C7+ Fm C7+

seen it, I bet - cha you would have done the same. He had it

2

Fm C7+ F C7+ F C7+

same. He had it com - in', he had it com - in', he on - ly

F F7

had him - self to blame. —

LIZ, spoken cue: So I took the shotgun off the wall and fired two warning shots into his head.

C7+ D.S. (with repeats) C#7+

ALL: He had it ANNIE, spoken cue: You know, some guys just can't hold their arsenic. He had it

GROUP 1:

*f* *f* *p*

F#

com - in', he had it com - in', he took a flow - er in its prime. -

**GROUP 2:**

Pop Six Squish Uh - uh Cic - er - o Lip - shitz Pop Six Squish

F#7 B Bm

And then he used it, and he a - bused it. It was a

Uh - uh Cic - er - o Lip - shitz Pop Six

D7 C#7+ F#m N.C. (June speaks her story)

mur - der, but not a crime.

**L:**

Squish Uh - uh Cic - er - o Lip - shitz *p* Pop

*p* (percussion)

A: H: V: M:

Six Uh - uh Cic - er - o Lip - shitz

L: A: H:

Pop Six Uh - uh

V: M: Repeat ad lib. L: Last time

Cic - er - o Lip - shitz Pop

F#7#9 B

ALL:

JUNE, spoken cue: And then he ran into my knife. He ran into my knife ten times. If you'd have been there, if you'd have



Bm D7 C#7+ F# (Hunyak speaks her story)

seen it, I bet - cha you would have done the same.

*p*

Detailed description: This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are "seen it, I bet - cha you would have done the same." Above the vocal line, chords are indicated: Bm, D7, C#7+, and F#. A triplet of eighth notes is marked over the D7 and C#7+ chords. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a simple bass line. A piano dynamic marking (*p*) is present in the right hand.

Detailed description: This system shows the piano accompaniment for the second line of music. The vocal line is empty. The piano part continues with chords and melodic lines in both hands, maintaining the harmonic structure established in the first system.

B/F# Bm/F# D7/F#

Detailed description: This system shows the piano accompaniment for the third line of music. The vocal line is empty. The piano part continues with chords and melodic lines in both hands. Chord changes are indicated above the staff: B/F#, Bm/F#, and D7/F#.

F#m/C# C# F#

Detailed description: This system shows the piano accompaniment for the fourth line of music. The vocal line is empty. The piano part continues with chords and melodic lines in both hands. Chord changes are indicated above the staff: F#m/C#, C#, and F#.

## VAMP

*HUNYAK, spoken cue:  
Uh-uh. Not guilty.*

C#7+

ALL

(except Velma):

F#

*(Velma speaks her story)*

He had it com - in', he had it  
com - in', he had it

*(p)* *(p)*

com - in', he on - ly had him -  
com - in', he took a flow - er

F#7

self to blame. If you'd have  
in its prime. And then he

(2nd time: Stop at Velma's line: "Veronica and Charlie doin' number 17, The Spread Eagle.")

B Bm B

been used there, if and you'd have seen it,  
it, it, and he a - bused it.

Bm D7 C#7+ F# F#6

I bet - cha you would have felt the same,  
It was a mur - der, but not a crime.

1 2

F#7 F#6

He had it

*Spoken (Velma continues): Well, I was in such a state of shock, I completely blacked out. I can't remember a thing! It wasn't until later, when I was washing the blood off my hands, I even knew they were dead!*

C7+ F

**VELMA:**

They had it com - in', they had it com - in', they had it

**ENSEMBLE:**

They had it com - in', they had it com - in',

com - in' all a - long. — I did - n't do it, but if I'd

they had it com - in' all a - long. — She did - n't do it,

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat major/D-flat minor). The lyrics are: "com - in' all a - long. — I did - n't do it, but if I'd they had it com - in' all a - long. — She did - n't do it,". The piano accompaniment is written in a grand staff (treble and bass clefs). The first measure of the piano part has a chord of F7. The second measure has a chord of Bb. The piano part consists of chords and a simple bass line.

done it, how could you tell me that I was wrong?

but if she'd done it...

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "done it, how could you tell me that I was wrong? but if she'd done it...". The piano accompaniment continues with chords and a bass line. The first measure of the piano part has a chord of Bbm. The second measure has a chord of Db7. The third measure has a chord of C7+. The fourth measure has a chord of Fm.

They had it com - in', they had it com - in', they had it

They had it com - in', they had it com - in',

The third system of music features a vocal line and a piano accompaniment. The vocal line lyrics are: "They had it com - in', they had it com - in', they had it They had it com - in', they had it com - in',".

The piano accompaniment continues with chords and a bass line. The first measure of the piano part has a chord of C#7+. The second measure has a chord of F#.

com - in' all a - long. — I did - n't do it, but if I'd  
 they took a flow - er in its prime. — And then they used it...

F#7 B

done it, how could you tell me that I was wrong?  
 He had it

Bm D7 C#7+ F#m (Mona speaks her story)

ALL (except Mona):

p

com - in', he had it com - in',

F#

he on - ly had him - self to

F# F#+

F#7 B

blame. If you'd have been there,

Bm

if you'd have seen it, I bet - cha

D7 C#7+ F#m

you would have felt the same.

*MONA, spoken cue: I guess you could say we broke up because of artistic differences. He saw himself alive and I saw him dead.*

C7+ C7

ALL: bum, bum, — bum, — bum, bum, the dirt - y

The dirt - y bum, — the dirt - y

C#7 F# C#7+

bum, bum, — bum, — bum, bum. They had it com - in', they had it

bum, — They had it com - in',

F# C#7+ F# F#7

com - in', they had it com - in' all a - long. — 'Cause if they

they had it com - in', they had it com - in' all a - long. —

B Bm D7 C#7+

used us and they a - bused us, how could you tell us that we were

'Cause if they used us and they a - bused us, could you tell us that we were

F#m N.C. G D7+ G D7+

wrong? He had it com - in', he had it com - in', he on - ly

wrong? He had it com - in', he had it com - in',

8vb-----

G G7 G7#9 C

had him - self to blame. — If you'd have been there, if you'd have

he on - ly had him - self to blame. — If you'd have been there,

Cm Eb7 D7+ Gm N.C. L:

seen it, I bet - cha you would have felt the same. *Pop that gun one more time.*

if you'd have seen it, bet - cha you would have felt the same.

*p*



Film ending

A: J: H: V: M: L:

Single, Ten Uh-uh. #17, the Spread Eagle. Artistic differences. Pop  
my ass! times.

A: J: H: V:

Six Squish Uh - uh Cic - er - o

Stage ending

M: D7 ALL:

Lip - shitz I bet - cha

*pp* *f*

Eb7 D7 Gm

you would have done the same.

# ALL I CARE ABOUT

Words by FRED EBB  
Music by JOHN KANDER

Moderately

Piano introduction in D major, 12/8 time. The music is marked 'Moderately' and 'f' (forte). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords in the left hand.

D *Billy:*

A9+5

F#m7

I don't care a - bout ex - pen - sive\_\_ things,\_\_ cash - mere\_\_ coats\_\_  
I don't care for wear - ing silk cra - vats,\_\_ ru - by\_\_ studs\_\_ (or)

Piano accompaniment for the first vocal line, marked 'mf' (mezzo-forte). It continues the rhythmic pattern from the introduction.

Am6/B

B7

E7

Gm6

A7

dia - mond\_\_ rings\_\_ don't mean a thing, All I care a - bout is  
sat - in\_\_ spats\_\_ don't mean a thing, All I care a - bout is

Piano accompaniment for the second vocal line, including a triplet of eighth notes in the right hand.

1.

D

*Girls:* Em7

A7+5

A7(6)

2.

*Girls:* D

Gm

love. That's what he's here for. love. All he cares a - bout is

Piano accompaniment for the final vocal line, including a triplet of eighth notes in the right hand.

D Am6/F# Billy: B7 B7(b9)

love. Give me two eyes of blue,  
Show me long rav - en hair,

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a whole note 'love.' followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Em Em(maj7) Em7 Gm6/E

soft - ly say - ing "I need you," Let me see her  
flow - ing down a - bout to there. When I see her

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a consistent eighth-note bass line and a treble line with various chordal textures, including some dyads and triads.

A7 A7(b9) F A7 Em7 Cm6 A7

stand - ing there And hon - est, Mis - ter, I'm a mil - lion - aire.  
run - ning free Keep your mon - ey, that's e - nough for me.

*2nd time to Coda*

The third system includes a '2nd time to Coda' instruction. The vocal line has a more varied rhythm, including some quarter notes and rests. The piano accompaniment continues with the eighth-note bass line and features more complex chordal structures in the treble, including some clusters and dyads.

D A9+5 F#m7

I don't care for an - y fine at - tire Van - der - bilt  
I don't care for hav - ing Pack - ard cars or smok - ing long

The fourth system concludes the musical score. The vocal line has a final melodic phrase. The piano accompaniment features a final chordal texture in the treble and a simple bass line.

Am6/B                      B7                      E7                      Gm                      A7

might ad - mire, — }                      No, no, not me,                      All I care a - bout is  
 black ci - gars, — }

D                      Gm                      D                      D                      A9+5

*Girls:*                      *Billy:*

love. All he cares a-bout is love.                      Whistle \_\_\_\_\_

F#m7(-5)                      Am6/B                      B7                      E7                      A7

(sung)                      3

It may seem odd                      All I care a - bout is

D                      Ebdim                      A7                      A7(6)                      D

*Girls:*                      3                      *Billy:*

love.                      That's what he's here for.                      Boo boo boo boo boo

A9+5 F#m7(-5) Am6/B B7

boo boo boo, — boo boo boo, — boo boo — boo, —

E7 A7 D Gm

Hon - est to God All I care a - bout is love. All he cares a - bout is

*Girls:*

D D. S. al Coda

love.

*Coda* A7 G/A Cm/A A7 Bb7 F#dim Gdim Bb7

nough for me.

*mp* *cresc.* *rit.*

(Girls:) Eb Bb7+5 Gm7

ah

I don't care for hav - ing Pack - ard cars — or smok - ing — long —

*ffz* *mf*

C9 F7 Fm7(b5) Bb7

ah  
black ci - gars. \_ No, no, not me, All I care a-bout is

Eb G7/D C7

Girls:  
Ah, oo, hum,

Billy:  
Do-in' a guy in\_ who's pick - in' on you. Twist-in' the wrist \_ that's

C7(-9) rit. Fm Gm Ab Gm Fm Bb7

All he cares a - bout  
turn - in' the screw. \_ All I care a - bout is \_

rit. ff

Eb (Billy:)

love!

fff

8b

# WE BOTH REACHED FOR THE GUN

Words by FRED EBB  
Music by JOHN KANDER

**Brightly**

F#7

**B**  
**ENSEMBLE:**

**BILLY (as Roxie):**

Where'd you come from? Mis - sis - sip - pi.  
Who's Fred Case - ly? My Ex - boy - friend.

*mf*

F#7

**ENSEMBLE:**

**BILLY (as Roxie):**

And your par - ents? Ver - y weal - thy.  
Why'd you shoot him? I was leav - in'.

**ENSEMBLE:**

**BILLY (as Roxie):**

**(as Billy):**

Where are they now? Six feet un - der, But  
Was he an - gry? Like a mad - man.

N.C.

B/D#

Ddim7

F#7/C#

F#7

(as Roxie):

she was grant - ed one more start, The Con - vent of the Sa - cred Heart.  
 Still I said, "Fred move a - long." She knew that she was do - in' wrong.

B

ENSEMBLE:

BILLY (as Roxie):

When'd you get here? Nine - teen Twen - ty.  
 Then de - scribe it. He came toward me.

E6

ENSEMBLE:

BILLY (as Roxie):

How old were you? Don't re - mem - ber.  
 With a pis - tol? From my bu - reau.

Em6

ENSEMBLE:

B/F#

BILLY (as Roxie):

Then what hap - pened? I met A - mos,  
 Did you fight him? Like a ti - ger.



F#7 N.C. B

And he stole my heart a - way, con - vinced me to e - lope one day.  
 (as Billy): He had strength and she had none, (as Roxie): And yet we both reached for the gun.

1

B F#7(#9)+ B F#7(#9)+

(Mary Sunshine speaks)

B F#7(#9)+ B F#7(#9)+

2

E B13

Oh yes, oh yes, oh yes, — we both, oh yes, we both, oh yes, — we both reached for

E B7 E

The gun, the gun, the gun, — the gun, oh yes, we both reached for — the gun, for the gun.

**ENSEMBLE:**

Oh yes, oh yes, oh yes, — they both, oh yes, they both, oh yes, —

B13

— they both reached for The gun, the gun, the gun, — the gun, oh yes, they

B7 E **BILLY:**

both reached for — the gun, for the gun. Un - der -

## Moderately Bright (in one)

Am7 D7 Gmaj7 G6

stand - a - ble, \_\_\_\_\_ Un - der - stand - a - ble, \_\_\_\_\_ Yes it's

Am7 D7 Gmaj7 G/D

per - fect - ly \_\_\_\_\_ un - der - stand - a - ble. \_\_\_\_\_ Com - pre -

Am7 D7 Gmaj7 G6

hen - si - ble, \_\_\_\_\_ Com - pre - hen - si - ble, \_\_\_\_\_ Not a

*Ritard*  
B/F# F#7 B7

bit rep - re - hen - si - ble, It's so de - fen - si - ble.

*A Tempo*C  
ENSEMBLE:

BILLY (as Roxie):

How're you feel - ing? Ver - y fright - ened.

ENSEMBLE:

G7  
ROXIE (as herself):

Are you sor - ry? Are you kid - ding?

ENSEMBLE:

BILLY (as Roxie):

What's your state - ment? All I'd say is,

N.C.

C/E

Ebdim7

G7/D

G7

Though my choo - choo jumped the track, I'd give my life to bring him back.

C  
BILLY (as Roxie):

B:

ENS: And? Stay a - way from ENS: What? jazz and liq - uor,

B:

F6

B:

ENS: And? and the men who ENS: What? play for fun. ENS: And

Fm6

B:

C/G

B:

F#m7b5

what? That's the thought that ENS: Yeah? came up - on me

G7

B:

C

Moderately Bright (in one)

MARY S:

ENS: When? when we both reached for the gun! Un - der -

Am7 D7 Gmaj7

stand - a - ble, \_\_\_\_\_ Un - der - stand - a - ble, \_\_\_\_\_

G/D +BILLY: Am D7

\_\_\_\_\_ Yes it's per - fect - ly \_\_\_\_\_ un - der -

G Am MARY S: BILLY:

stand - a - ble. \_\_\_\_\_ Com - pre - hen - si - ble, \_\_\_\_\_

D7 G G/D

\_\_\_\_\_ Com - pre - hen - si - ble, \_\_\_\_\_ Not a

*Ritard*  
B/F# F#7 B7/F# B7

bit rep - re - hen - si - ble, It's so de - fen - si - ble.

*Slow, accel. poco a poco*

E6

**ENSEMBLE:**

Oh yes, oh yes, oh yes, — they both, oh yes, they both, oh yes, —

B13

E6

**BILLY: Let me hear it!**

*accel.*

— they both reached for The gun, the gun, the gun, — the gun, oh yes, they

B7

E6

**BILLY: A little louder!**

both reached for — the gun, for the gun. Oh yes, oh

B13

yes, oh yes, — they both, oh yes, they both, oh yes, — they both reached for

E6

The gun, the gun, the gun, — the gun, oh yes, they both reached for — the gun,

**BILLY:** *Now you got it!**accelerando*

B7

E6

F

for the gun. Oh yes, oh yes, oh yes, — they both,

C13

F

oh yes, they both, oh yes, — they both reached for The gun, the gun, the gun, —



C7      F

— the gun, oh yes, they both reached for — the gun, for the gun.

**A Tempo, Brightly**

Oh yes, oh yes, oh yes, — they both, oh yes, they both, oh yes, —

C13      F

— they both reached for The gun, the gun, the gun, — the gun, the gun, the

gun, the gun, — the gun, the gun, the gun, the gun, — the gun, the gun, the

C7#9  
molto ad lib.  
BILLY:

N.C.

A tempo

gun, the gun, — the gun. Both reached for the — gun.

F ALL: F/E F/Eb F/E F F/E

The gun, the gun, the gun, — the gun, the gun, the gun, the gun, — the gun,

F/Eb F/E F F/Eb F/D F/Db

the gun, the gun, the gun, — the gun, the gun, the gun, the gun, — the gun.

C7#9 F

Both reached — for the gun!

# ROXIE

Words by FRED EBB  
Music by JOHN KANDER

Moderate four (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

Optional repeat

mp

The piano introduction is in 4/4 time, marked 'Moderate four' with a tempo of ♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ . It features a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The melody in the treble clef is mostly rests, while the bass clef plays a rhythmic accompaniment of quarter notes and eighth notes. The dynamic is marked 'mp'.

A A#dim7 E7/B E7

1. The name on ev - 'ry - bod - y's lips is gon - na be Rox - ie,  
2. They're gon - na wait out - side in line to get — to see Rox - ie,

mf

The vocal line for the first system is in 4/4 time, marked 'Moderate four'. It features a treble clef with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic is marked 'mf'. The lyrics are: 1. The name on ev - 'ry - bod - y's lips is gon - na be Rox - ie, 2. They're gon - na wait out - side in line to get — to see Rox - ie,.

A A#dim7 E7/B E7

The la - dy rak - in' in the chips is gon - na be Rox - ie.  
Think of those au - to - graphs I'll sign: "Good luck — to you, Rox - ie."

The vocal line for the second system is in 4/4 time, marked 'Moderate four'. It features a treble clef with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: The la - dy rak - in' in the chips is gon - na be Rox - ie. Think of those au - to - graphs I'll sign: "Good luck — to you, Rox - ie."

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

I'm gon - na be a ce - leb - ri - ty, that means some - bod - y ev - 'ry - one knows.  
And I'll ap - pear in a lav - a - liere that goes all the way down — to my waist.

The vocal line for the third system is in 4/4 time, marked 'Moderate four'. It features a treble clef with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: I'm gon - na be a ce - leb - ri - ty, that means some - bod - y ev - 'ry - one knows. And I'll ap - pear in a lav - a - liere that goes all the way down — to my waist.

D#7 G#m E7 D/F# Gdim7 E7/G# Am6 A#dim E7/B

They're gon - na rec - og - nize my eyes, \_ my hair, my teeth, my boobs, my nose. \_  
Here a ring, there a ring, ev - 'ry where a ring - a ling, but al - ways in the best of taste. \_

*cresc.*

A

From just some dumb mech - an - ic's  
{ She's } giv - ing up { her } hum - drum  
{ I'm } { my }

*mf*

A#dim7 E7/B E7 A7

wife I'm gon - na be Rox - ie. Who says that mur - der's not an art? \_  
life, { she's } gon - na be Rox - ie. { She } made a scan - dal and a star. \_  
{ I'm } { I }

D D/C# D/B D/A F7

And who in case she does - n't hang \_ can  
And So - phie Tuck - er - 'll shit, I know, \_ to

A/E                      B9                      B7(b5)                      1  
 A                      F#dim                      Bm7(b5)                      E7

say she start - ed with a bang? \_  
 see her name get billed be - low \_  
 Rox - ie

Detailed description: This system contains the first line of music. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melody with quarter and eighth notes. The piano accompaniment (grand staff) consists of chords and moving bass lines. Chord symbols A/E, B9, B7(b5), A, F#dim, Bm7(b5), and E7 are placed above the vocal staff. The lyrics 'say she start - ed with a bang? \_ see her name get billed be - low \_ Rox - ie' are written below the vocal staff. A first ending bracket labeled '1' spans the final two measures of this system.

A

Hart.

Detailed description: This system continues the piano accompaniment from the first system. It features a treble clef staff with chords and a bass clef staff with a moving bass line. The key signature remains three sharps. The tempo or dynamics are indicated as 'Hart.' (Allegretto). The system ends with repeat signs.

2

A6/E                      F#dim                      Bm7(b5)                      E7                      A

Rox - ie                      Hart.

Detailed description: This system contains the second line of music. It includes a vocal line and piano accompaniment. Chord symbols A6/E, F#dim, Bm7(b5), E7, and A are placed above the vocal staff. The lyrics 'Rox - ie Hart.' are written below the vocal staff. A second ending bracket labeled '2' spans the first two measures of this system. The piano part includes a dynamic marking 'f' (forte) in the first measure.

Repeat ad lib.

mp

Detailed description: This system is a piano accompaniment section labeled 'Repeat ad lib.' (ad libitum). It features a grand staff with a key signature of three sharps. The dynamics are marked as 'mp' (mezzo-piano). The piano part consists of chords and a moving bass line, ending with repeat signs.

# I CAN'T DO IT ALONE

Words by FRED EBB  
Music by JOHN KANDER

**Slowly**  
A/E A+/E A6/E A7/E E A A+/E

*p*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a sustained low E3. The first measure is marked with a piano (*p*) dynamic. The second measure features a triplet of eighth notes: G4, A4, and B4. The third measure has a quarter note C5, followed by quarter notes B4 and A4. The fourth measure contains a quarter note G4, followed by quarter notes F#4 and E4. The fifth measure has a quarter note D4, followed by quarter notes C4 and B3. The sixth measure has a quarter note A3, followed by quarter notes G3 and F#3. The seventh measure has a quarter note E3, followed by quarter notes D3 and C3. The eighth measure has a quarter note B2, followed by quarter notes A2 and G2. The piece concludes with a sustained low E3.

**Freely, rubato**  
A6/E A7 E VELMA: A Esus4 A

My sis - ter and I had an act that could - n't flop. My

*mf*

The vocal line begins with a whole note rest, followed by a quarter note G4. The piano accompaniment features a triplet of eighth notes: G4, A4, and B4. The second measure has a quarter note C5, followed by quarter notes B4 and A4. The third measure has a quarter note G4, followed by quarter notes F#4 and E4. The fourth measure has a quarter note D4, followed by quarter notes C4 and B3. The fifth measure has a quarter note A3, followed by quarter notes G3 and F#3. The sixth measure has a quarter note E3, followed by quarter notes D3 and C3. The seventh measure has a quarter note B2, followed by quarter notes A2 and G2. The eighth measure has a quarter note G2, followed by quarter notes F#2 and E2. The piece concludes with a sustained low E3.

Esus4 B/F# B6/F# F#7sus4

sis - ter and I were head - ed straight for the top. My sis - ter and I earned a thou a week at

The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a triplet of eighth notes: G4, A4, and B4. The second measure has a quarter note C5, followed by quarter notes B4 and A4. The third measure has a quarter note G4, followed by quarter notes F#4 and E4. The fourth measure has a quarter note D4, followed by quarter notes C4 and B3. The fifth measure has a quarter note A3, followed by quarter notes G3 and F#3. The sixth measure has a quarter note E3, followed by quarter notes D3 and C3. The seventh measure has a quarter note B2, followed by quarter notes A2 and G2. The eighth measure has a quarter note G2, followed by quarter notes F#2 and E2. The piece concludes with a sustained low E3.

G#m/F# E7 A E7 A E7 A

least. But my sis - ter is now, un - for - tu - nate - ly, de - ceased. It's

*p*

The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a triplet of eighth notes: G4, A4, and B4. The second measure has a quarter note C5, followed by quarter notes B4 and A4. The third measure has a quarter note G4, followed by quarter notes F#4 and E4. The fourth measure has a quarter note D4, followed by quarter notes C4 and B3. The fifth measure has a quarter note A3, followed by quarter notes G3 and F#3. The sixth measure has a quarter note E3, followed by quarter notes D3 and C3. The seventh measure has a quarter note B2, followed by quarter notes A2 and G2. The eighth measure has a quarter note G2, followed by quarter notes F#2 and E2. The piece concludes with a sustained low E3.

F#m B7 E C#m7b5 F#9

sad, of course, but a fact is still a fact. And now all that re-mains is the re-mains of a

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line contains the lyrics "sad, of course, but a fact is still a fact. And now all that re-mains is the re-mains of a". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Bm B Ab

per - fect dou - ble act. (Spoken:) Watch this! Now, you have to imagine it with two people.

The second system continues the musical piece. The vocal line has the lyrics "per - fect dou - ble act." followed by a spoken section: "(Spoken:) Watch this! Now, you have to imagine it with two people." The piano accompaniment continues with chords and melodic fragments. The key signature changes to two sharps (F#, C#) and the time signature remains 4/4.

Moderately bright 4 (♩ = <sup>3</sup>♩)

Bb6 Gb7 F7 Bb6

*mf*

This system shows the piano accompaniment for the third system. It is in 4/4 time with a key signature of two flats (Bb, Fb). The tempo/mood is "Moderately bright" and the dynamic is *mf*. The accompaniment consists of chords and moving lines in both hands, corresponding to the chords Bb6, Gb7, F7, and Bb6.

Gb7 F7 Bb6

First I'd... (Choreography)

The fourth system continues the piano accompaniment. It features the chords Gb7, F7, and Bb6. The lyrics "First I'd..." are written below the staff, with "(Choreography)" in parentheses. The piano accompaniment includes chords and melodic lines in both hands.

Gb7

Then she'd...

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4 (labeled 'Then') and a half note Bb4 (labeled 'she'd...'). The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Bb6

Bb/A

Then we'd...

The second system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4 (labeled 'Then') and a half note Bb4 (labeled 'we'd...'). The piano accompaniment continues with chords and a bass line.

Bb/Ab

G7

C9

Gb7

F7

But I can't do it a - lone. —

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4 (labeled 'But'), a half note A4 (labeled 'I'), a half note Bb4 (labeled 'can't'), a half note C5 (labeled 'do'), a half note Bb4 (labeled 'it'), a half note Ab4 (labeled 'a - lone. —'). The piano accompaniment includes chords and a bass line.

Bb6

Then she'd...

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4 (labeled 'Then') and a half note Bb4 (labeled 'she'd...'). The piano accompaniment includes chords and a bass line with triplets in the right hand.



Gb7

Then I'd...

Bb6

Then we'd...

Bb/Ab Gm7 G+/D G7

C9 F7 Bb6 Eb6 Ebm

But I can't do it a - lone. — She'd say, "What's your sis - ter like?"

Bb Gm7 C7

I'd say, "Men." (Yuk, yuk, yuk.) She'd say, "You're the cat's - me - ow."

F7 Cm7/F F6 F7 Bb6 Bb

Then we'd wov the crowd a - gain\_ when she'd go...

Gb7 Gb

I'd go...

Bb6

We'd go...

And then those

C9 F7 Bb

two - bit John - nies did it up brown - to cheer the best at -

Detailed description: This system contains the first three measures of the piece. The vocal line is in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The first measure has a C9 chord, the second has an F7 chord, and the third has a Bb chord.

G7 C9 C#dim7

trac - tion in town. — They near - ly tore the bal - co - ny down. —

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note bass line. The first measure has a G7 chord, the second has a C9 chord, and the third has a C#dim7 chord.

F7

**Repeat as needed**

*(Spoken:) And we'd say, "O.K. boys, we're goin' home, but before we go, here's a few more parting shots." And this we did in perfect unison.*

Detailed description: This system is a spoken section. The vocal line is a single measure with a rest, followed by a double bar line and a repeat sign. The piano accompaniment consists of a series of chords in the right hand and a simple bass line in the left hand, marked with a mezzo-forte (mf) dynamic.

N.C. Bb Bb/A Bb/Ab Eb7/G (F) Bb Bb/A

*(percussion)* *mf*

Detailed description: This system is a piano accompaniment section. The right hand plays chords in a sequence: N.C. (no chord), Bb, Bb/A, Bb/Ab, Eb7/G (F), Bb, and Bb/A. The left hand plays a simple eighth-note bass line. The dynamic is marked mezzo-forte (mf).

Bb/Ab Eb7/G (F) Bb Bb/A Gm Bb/F Edim7 Cm9

Now you seen me go - in'

F7 Dm7 G7 Cm9

through it. You may think there's noth - in' to it. But I sim - ply can - not

F7 Bb6 Bb6/A

do it a - lone.

Bb6/Ab F7+ Bb

# MISTER CELLOPHANE

Words by FRED EBB  
Music by JOHN KANDER

Moderately

mp

Rall.

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in G major, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics are 'mp'. The piece concludes with a 'Rall.' (ritardando) marking and a long, sustained chord in the right hand.

G Ad lib. G6 G G6

If some - one stood up in a crowd and raised his voice up way out loud and  
pose you was a lit - tle cat re - sid - in' in a per - son's flat, who

mp

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below, featuring sustained chords in G major and G6. The dynamics are marked 'mp'.

Am/D D7 Ddim D7

waved his arm and shook his leg, you'd no - tice him. If  
fed you fish and scratched your ears; you'd no - tice him. Sup -

tacet

The vocal line continues with lyrics. The piano accompaniment features chords in Am/D, D7, Ddim, and D7. A 'tacet' marking is placed above the piano staff for the second measure. The dynamics are 'mp'.

G G6 G G6

some - one in the mov - ie show yelled "Fire in the sec - ond row! This  
pose you was a wom - an, wed and sleep - in' in a dou - ble bed be -

The vocal line continues with lyrics. The piano accompaniment features chords in G, G6, G, and G6. The dynamics are 'mp'.

Am/D D7 *tacet* Eb7 G

whole place is a pow - der keg!" You'd no - tice him. And  
side one man for sev - en years; You'd no - tice him. A

Bm F#7/B Bm F#7/B Bm F#7/B

e - ven with - out cluck - ing like a hen, ev - 'ry - one gets no - ticed now and  
hu - man be - ing's made of more than air. With all that bulk you're bound to see him

Bm D/A A7 D/A

then, Un - less, of course, that per - son - age should be in -  
there, Un - less that hu - man be - ing next to you is

*poco rit.*

A7/E 2nd time to Coda Am7/D D7 Slow rag - strict tempo D7

vis - i - ble in - con - se - quen - tial me. }  
un - im - press - ive, un - dis - tin - guished me. }

Cel - lo - phane, — Mis - ter

*mf*

G

Cel - lo - phane\_\_ should have been my name,\_\_ Mis - ter Cel - lo - phane,\_\_ 'cause you can

D7 Eb7 D7 G

look right thru me, walk right by me and nev - er know I'm there. I tell ya

D7 G

Cel - lo - phane,\_\_ Mis - ter Cel - lo - phane\_\_ should have been my name,\_\_ Mis - ter

D7 Eb7 D7

Cel - lo - phane,\_\_ 'cause you can look right thru me, walk right by me and nev - er know I'm

G D7 *D.S. al Coda*  $\text{Coda}$  D7 Edim D7 F7

there. Sup- you know who. [Player piano style]

(*ad lib. arpeggio*) (*ad lib. arpeggio*) *mf* *cresc.*

Bb

Should have been my name, — Mis - ter Cel - lo - phane, 'cause you can

F7 Gb7 F7

look right thru me, walk right by me, and nev - er know I'm

Bb Heavy rag G7

*tacet*

there. I tell ya Cel - lo - phane, — Mis - ter Cel - lo - phane — should have



C

been my name, — Mis - ter Cel - lo - phane, — 'cause you can

G7 Ab7 G7

walk right by me, look right thru me, and nev - er know I'm

8va 3

Am C/G G7(sus4) G7 (p)

there. Nev - er e - ven know I'm

loco 3 sfz

Slowly Cm Ab7 C

there.

8va p pp

# RAZZLE DAZZLE

Words by FRED EBB  
Music by JOHN KANDER

Slowly (Finger snaps) (snap) (snap)

*mp*

*p*

F Fdim C7/G

Give 'em the old raz - zle daz - zle. Raz - zle daz - zle 'em.

C7 C#dim Dm7 G7 C7

Give 'em an act with lots of flash in it And the re - ac - tion will be pas - sion - ate.

F F6/A Db7 C7

Give 'em the old ho - cus po - cus. Bead and feath - er 'em.

F7 Bb

How can they see with se - quins in their eyes.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb). The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5. The piano accompaniment in the right hand has a similar melodic line with a quarter note G4, eighth notes A4, Bb4, and C5, a quarter rest, and quarter notes D5, E5, and F5. The left hand plays a simple bass line with quarter notes G2, Bb2, and D3.

Bbm/G F/C G9/D

What if your hing - es all are rust - ing? What if in fact you're just dis - gust - ing?

*mp*

The second system continues the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5. The piano accompaniment in the right hand has a similar melodic line with a quarter note G4, eighth notes A4, Bb4, and C5, a quarter rest, and quarter notes D5, E5, and F5. The left hand plays a simple bass line with quarter notes G2, Bb2, and D3.

F/C C7 F D Eb C7

Raz - zle daz - zle 'em and they'll nev - er catch wise

*snap snap*

The third system continues the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5. The piano accompaniment in the right hand has a similar melodic line with a quarter note G4, eighth notes A4, Bb4, and C5, a quarter rest, and quarter notes D5, E5, and F5. The left hand plays a simple bass line with quarter notes G2, Bb2, and D3.

F D Eb C7 F Fdim

*All:*

Give 'em the old raz - zle daz - zle.

*snap snap*

*mf*

The fourth system continues the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a quarter rest, followed by quarter notes D5, E5, and F5. The piano accompaniment in the right hand has a similar melodic line with a quarter note G4, eighth notes A4, Bb4, and C5, a quarter rest, and quarter notes D5, E5, and F5. The left hand plays a simple bass line with quarter notes G2, Bb2, and D3.

C7 C#dim

Raz - zle daz - zle 'em. Give 'em a show that's so splen-dif - er-ous,

Dm G7 C7 F F#dim

row af - ter row will grow vo-cif - er-ous. Give 'em the old flim flam flum-mox.

C7 F7

Fool and frac - ture 'em. How can they hear the truth a - bove the

Bb Bbm/G

roar. Throw 'em a fake and a fi - na - gle.

F/C G9 F/C Billy:

They'll nev - er know you're just a ba - gel. Raz - zle daz - zle 'em

C7 All: F D Eb C7

and they'll beg you for more.

(snap) (snap) (snap)

Adim Eb9/Bb Eb7 Ab/C Cbdim

Give 'em the old raz - zle daz - zle.  
Give 'em the old raz - zle daz - zle.

(snap)

Eb7/Bb Eb7 Bb7

Raz - zle daz - zle 'em. Back since the days of  
Raz - zle daz - zle 'em. Give 'em an act that's

Edim Fm Bb7 Eb7

old Me - thu - se - lah, Ev - 'ry one loves the big bam - boo - za - la.  
un - as - sail - a - ble, They'll wait a year 'til you're a - vail - a - ble.

Ab Eb7

Give 'em the old three ring cir - cus. Stun and stag - ger 'em.  
Give 'em the old dou - ble wham - my. Daze and diz - zy 'em.

*8va*

Ab7 Db

When you're in trou - ble go in - to your dance.  
Show 'em the first rate sor - cer - er you are.

*8va* *loco*

Db Bbm(b5)

Though you are stif - fer than a gird - er  
Long as you keep 'em way off bal - ance,

Ab/Eb Bb9/F 1. Ab/Eb

They'll let you get a - way with mur - der.  
How can they spot you got no tal - ents. } Raz - zle daz - zle 'em

Eb7 Ab Eb7 2. Ab/Eb

and you got a ro - mance. (snap) (snap) Raz - zle daz - zle 'em,

*mf* *mp* *cresc.*

Fdim/Eb Db/Eb Eb9

Raz - zle daz - zle 'em, Raz - zle daz - zle 'em and they'll make you a

A F/A Bb+ Eb7 Ab

star. (snap) (snap)

*f*

# CLASS

Words by FRED EBB  
Music by JOHN KANDER

Moderately slow - in 2

*Db* *Velma:*

What ev - er hap-pened to fair deal-ing and

*mf*  
[Quasi FRANZ SHUBERT]

*Dbm* *Ab(sus4)* *Ab7* *Db* 3

pure eth-ics and nice man-ners? Why is it ev-'ry-one now

*Db+5* 3 *Gbm/D $\flat$*  *Gbm/E $\flat$*

is a pain in the ass? What ev-er hap-pened to class?

*p* R.H.

*Ab7* *Db* *Dbm*

*Matron: opt.*

Class? — What ev - er hap-pened to "please, may I?" and "yes, thank you" and

*mf*



Ab(sus4)                      Ab7                      Db                      Db+5

"how charm-ing!"                      Now ev-'ry son of a bitch                      is a snake in the

Gbm/Db                      Gbm/Eb                      C7' *Velma: opt.*

grass.                      What ev - er hap-pened to class?                      Class! \_\_\_\_\_

*Velma:* Bb                      Am

Ah, \_\_\_\_\_ there ain't no gen-tle-men to o-pen up the doors, \_\_\_\_\_ There ain't no

Gm                      C9

la-dies now there's on-ly pigs and whores \_\_\_\_\_ and e-ven kids -'ll knock ya down so's they can

Am D7 Gm7 Gm7/C C7 Db *Velma:*

pass. No-bod-y's got no class. \_\_\_\_\_ What ev-er hap-pened to

*Matron:* Dbm *Velma:* Ab(sus4) Ab7

old val-ues and fine mor-als and good breed-ing?

*Matron:* Db Db+5 Gbm

Now no one e-ven says "oops" when they're pass-ing their gas.

*Both:* Gbm/Eb C7

What ev-er hap-pened to class? Class! \_\_\_\_\_

Bb Am

Ah, \_\_\_\_\_ there ain't no gen-tle-men who's fit for an - y use, \_\_\_\_\_ And an - y

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in 4/4 time, starting with a Bb chord and moving to Am. The lyrics are "Ah, \_\_\_\_\_ there ain't no gen-tle-men who's fit for an - y use, \_\_\_\_\_ And an - y". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Gm C9

girl-'d touch your pri-vates for a deuce. \_\_\_\_\_ And e - ven kids-'ll kick your shins and give ya

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with Gm and C9 chords. The lyrics are "girl-'d touch your pri-vates for a deuce. \_\_\_\_\_ And e - ven kids-'ll kick your shins and give ya". The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line.

Am Gm C7 Bb

kids - 'll kick your shins and give ya sass, \_\_\_\_\_ No - bod-y's got no class.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody includes Am, Gm, C7, and Bb chords. The lyrics are "kids - 'll kick your shins and give ya sass, \_\_\_\_\_ No - bod-y's got no class.". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Velma: Am Matron: Gm

All you read a-bout to-day is rape and theft. \_\_\_\_\_ Je - sus Christ!

Detailed description: This system contains the seventh and eighth lines of music. It features two vocal parts: Velma and Matron. The lyrics are "All you read a-bout to-day is rape and theft. \_\_\_\_\_ Je - sus Christ!". The piano accompaniment provides harmonic support for both vocal lines.

Gm7/C C9 Am D7 Gm Both: Gm7/C C7 Dm

Ain't there no de-cen - cy left? No - bod - y's got no class.

The first system of the musical score features a vocal line with two phrases: "Ain't there no de-cen - cy left?" and "No - bod - y's got no class." The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. Chord changes are indicated above the staff: Gm7/C, C9, Am, D7, Gm, Gm7/C, C7, and Dm. The vocal line includes triplet markings over the first two phrases. The piano accompaniment includes various articulations and dynamics.

Matron: Bbm/Db Velma: F/C G7 Matron:

Ev-'ry-bod-y you watch s'got his brains in his crotch. Ho - ly

The second system of the musical score features a vocal line with three phrases: "Ev-'ry-bod-y you watch", "s'got his brains in his crotch.", and "Ho - ly". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature remains one flat. Chord changes are indicated above the staff: Bbm/Db, F/C, and G7. The vocal line includes dynamic markings like *p* and *p.* The piano accompaniment includes various articulations and dynamics.

C7 Velma: Matron: Cdim Velma: Both: C7

crap, Ho - ly crap, What a shame, What a shame. What's be - come of

The third system of the musical score features a vocal line with four phrases: "crap, Ho - ly crap, What a shame, What a shame. What's be - come of". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature remains one flat. Chord changes are indicated above the staff: C7, Cdim, and C7. The vocal line includes dynamic markings like *p*. The piano accompaniment includes various articulations and dynamics.

Bb Fmaj7

class?

The fourth system of the musical score features a vocal line with the phrase "class?". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature remains one flat. Chord changes are indicated above the staff: Bb and Fmaj7. The vocal line includes dynamic markings like *mp*, *f*, and *p*. The piano accompaniment includes various articulations and dynamics, ending with a *ff* marking.

# NOWADAYS

Words by FRED EBB  
Music by JOHN KANDER

Slowly, sempre non rubato (♩ =  $\overset{3}{\text{♩}}$ )

F F+ F7 F+

It's

*mp*

F F+ F6

good, is - n't it? Grand, is - n't it? Great, is - n't it?  
men ev - 'ry - where, Jazz ev - 'ry - where, Booze ev - 'ry - where.

*mp*

F7 B♭maj7 1 Gm7/C

Swell, is - n't it? Fun, is - n't it? Now - a -  
Life ev - 'ry - where, Joy ev - 'ry - where,

2

Fmaj7 F7 Gm7 C7b9 C13 C7 F6 Gb7

days. There's Now - a - days.

F7 Bbmaj7 A7 Dm A7

You can like the life you're liv - ing, You can live the life you

Dm7 G13 Dm7 G6 C G+/C

like. You can e - ven mar - ry Har - ry, But mess a - round with

*cresc.*

C9 C7+ F F+

Ike. And that's good, is - n't it? Grand, is - n't it?

*mf*

F6 F7 Bbmaj7 A7

Great, is - n't it? Swell, is - n't it? Fun, is - n't it? But noth - ing

Dm Dm7 G9 G#dim7 C

stays. In fif - ty years or so

C/Bb Am7b5 D7

it's gon - na change. you know. But. oh. it's

Gm11 Gm7 C13 F Gb G Gb F

heav - en now - a - days.

# I MOVE ON

from the Motion Picture CHICAGO

Words by FRED EBB  
Music by JOHN KANDER

Bluesy vamp (♩ = ♪♪♪)

A6/9

*mf* easy

The piano introduction consists of two staves. The right staff features a series of chords in the A6/9 position, with a melodic line that is mostly sustained. The left staff has a rhythmic accompaniment of eighth notes, creating a 'bluesy vamp' feel. The tempo is marked as ♩ = ♪♪♪.

While

This section shows the first line of the song. The vocal line is on a single staff, with the word 'While' at the end. The piano accompaniment continues with the same A6/9 chords and rhythmic pattern as the introduction.

Amaj9 G#7 A9/G

truck - in' down — the road of life — When ev - 'ry hope seems gone, —

This section shows the second line of the song. The vocal line has the lyrics 'truck - in' down — the road of life — When ev - 'ry hope seems gone, —'. The piano accompaniment changes chords to Amaj9, G#7, and A9/G.

F#7sus(b9) F#7 F(#5) F(b5) E7(13)

I just move on. —

This section shows the third line of the song. The vocal line has the lyrics 'I just move on. —'. The piano accompaniment changes chords to F#7sus(b9), F#7, F(#5), F(b5), and E7(13).



A6/9

When

The first system features a vocal line with a whole rest followed by a quarter note. The piano accompaniment consists of a treble clef with a whole chord and a bass clef with a rhythmic pattern of eighth notes.

Amaj9    G#7    A9 G

I can't find \_ a sin - gle star \_ That I can wish up - on \_

The second system contains the lyrics "I can't find \_ a sin - gle star \_ That I can wish up - on \_". The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic pattern.

F#7sus(b9)    F#7    F(#5)    F(b5)    E9

I just move on. \_ I move on. \_

The third system contains the lyrics "I just move on. \_ I move on. \_". The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic pattern.

A6/9

I run so fast. \_

The fourth system contains the lyrics "I run so fast. \_". The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic pattern.

D9(#11) C#m7 F#m7 Bm7 E7sus  
 (D.S.) a shot - gun of blast Can't hurt me not one bit.  
 I'm out of dreams And life has got me down,

A(9) D9(#11) C#m7 F#m7  
 I'm on my toes 'cause hea - ven knows, A  
 I don't des - pair, I don't go there. I

B9 Bm7 E7 C(#9)/Eb E9sus  
 mov - ing tar - get's hard to hit.  
 hang my bon - net out of town.

*cresc.* *f* 8va 3 3

C(#9)/Eb E9sus C(#9)/Eb E9sus  
 So,  
 So,

(8va) 3 3 3 3 3 3

Amaj9 G#7 A9/G

as I play in life's bal - let, I'm not the dy - in' swan. -  
 there's no doubt I'm well cut out To run life's mar - a - thon -

*mf*

To Coda ⊕

F#7sus(b9) F# F(b5) F(b5) E9 A6/9

I just move on, I move on. -

*Cresc*

D.S. al Coda

Just when it seems -

CODA ⊕

Bm9(b9) E7sus(b9) E9sus

I move on I

C#m7 F#9sus F#9 Bm7

just move on. So fleet of foot, — I

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols C#m7, F#9sus, F#9, and Bm7 are placed above the staff.

E9sus

can't stay put, — I just move on, — Yeah, I move on. —

*ff*

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, followed by a half note D5, and then a quarter note E5. The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *ff* (fortissimo) is present in the piano part. The chord symbol E9sus is placed above the staff.

A6/9

*mf* *dim. poco a poco*

Detailed description: This system contains the next two measures of piano accompaniment. The right hand features sustained chords with a dynamic marking of *mf* (mezzo-forte). The left hand continues with the eighth-note bass line. A dynamic marking of *dim. poco a poco* (diminuendo poco a poco) is written across the system. The chord symbol A6/9 is placed above the staff.

*p*

Detailed description: This system contains the final two measures of piano accompaniment. The right hand features sustained chords with a dynamic marking of *p* (piano). The left hand continues with the eighth-note bass line. A dynamic hairpin is shown in the right hand, tapering off towards the end of the system.

# CHICAGO

IF YOU CAN'T BE FAMOUS, BE INFAMOUS

AND ALL THAT JAZZ

FUNNY HONEY

WHEN YOU'RE GOOD TO MAMA

CELL BLOCK TANGO

ALL I CARE ABOUT

WE BOTH REACHED FOR THE GUN

ROXIE

I CAN'T DO IT ALONE

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