MOVIE VOCAL SELECTIONS

CHICAGO

THE MIRAMAX MOTION PICTURE

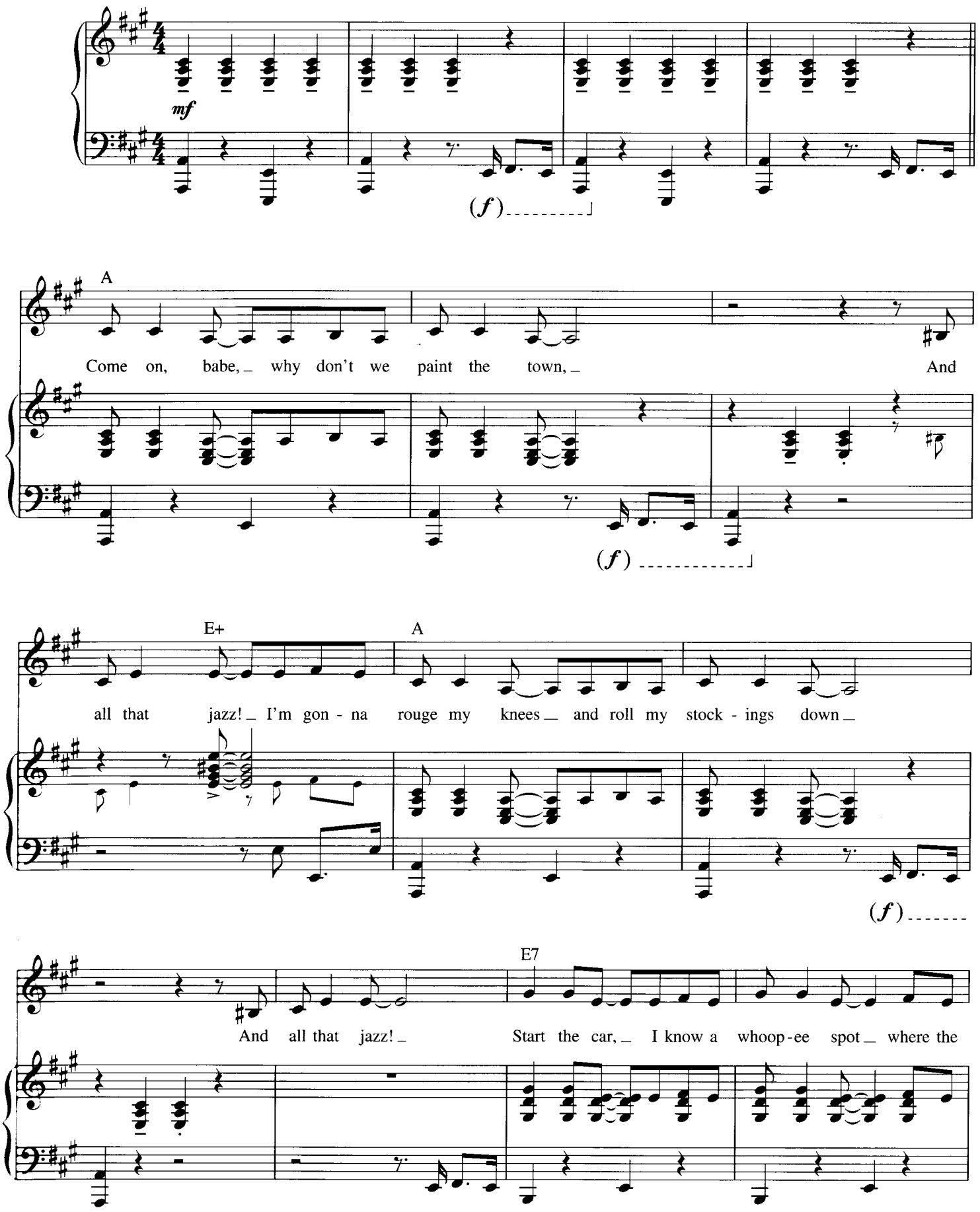
Music by John Kander
Lyrics by Fred Ebb

national Music Publications Limited

AND ALL THAT JAZZ

Words by FRED EBB
Music by JOHN KANDER

Moderately slow, deliberately



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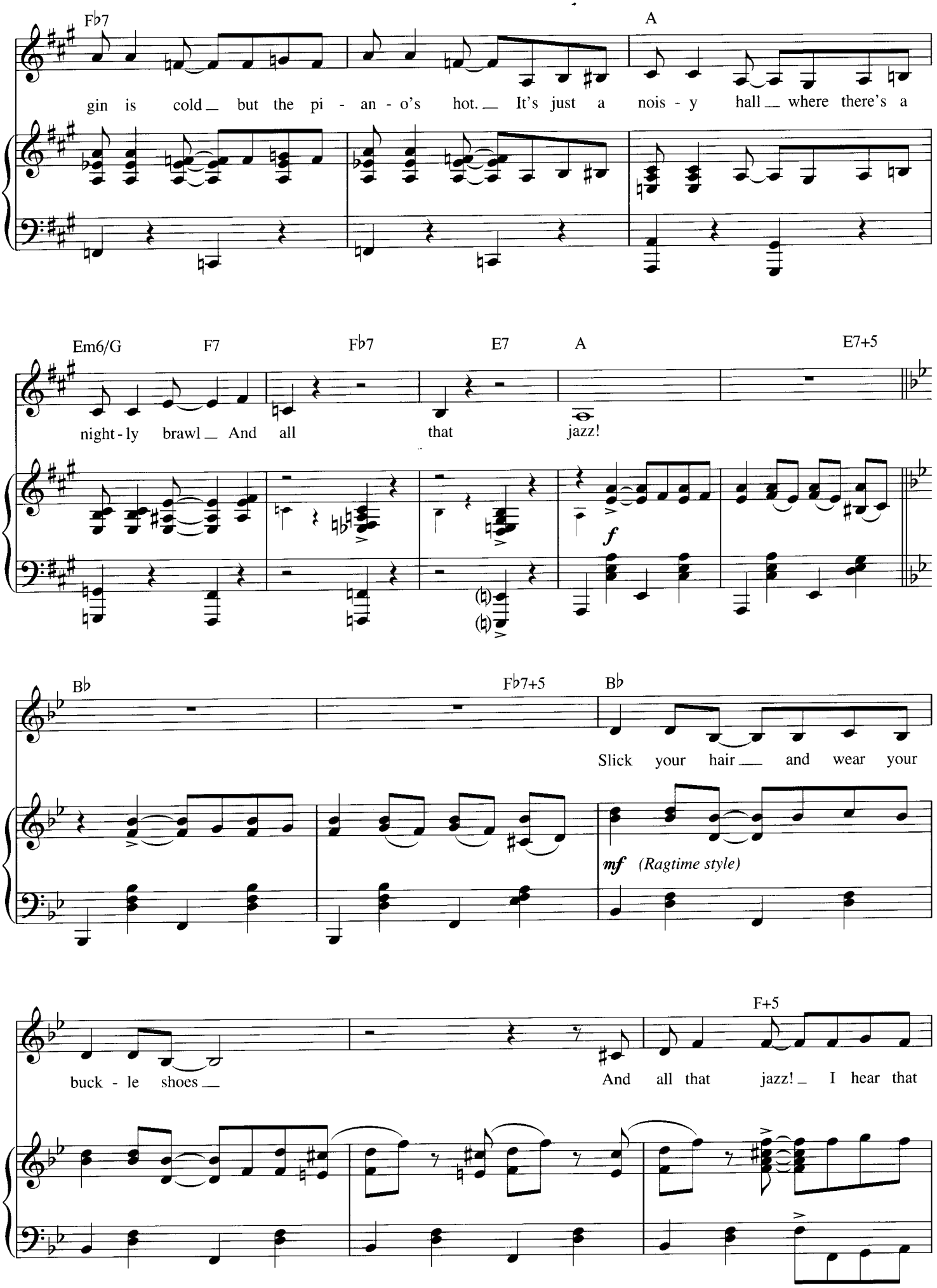
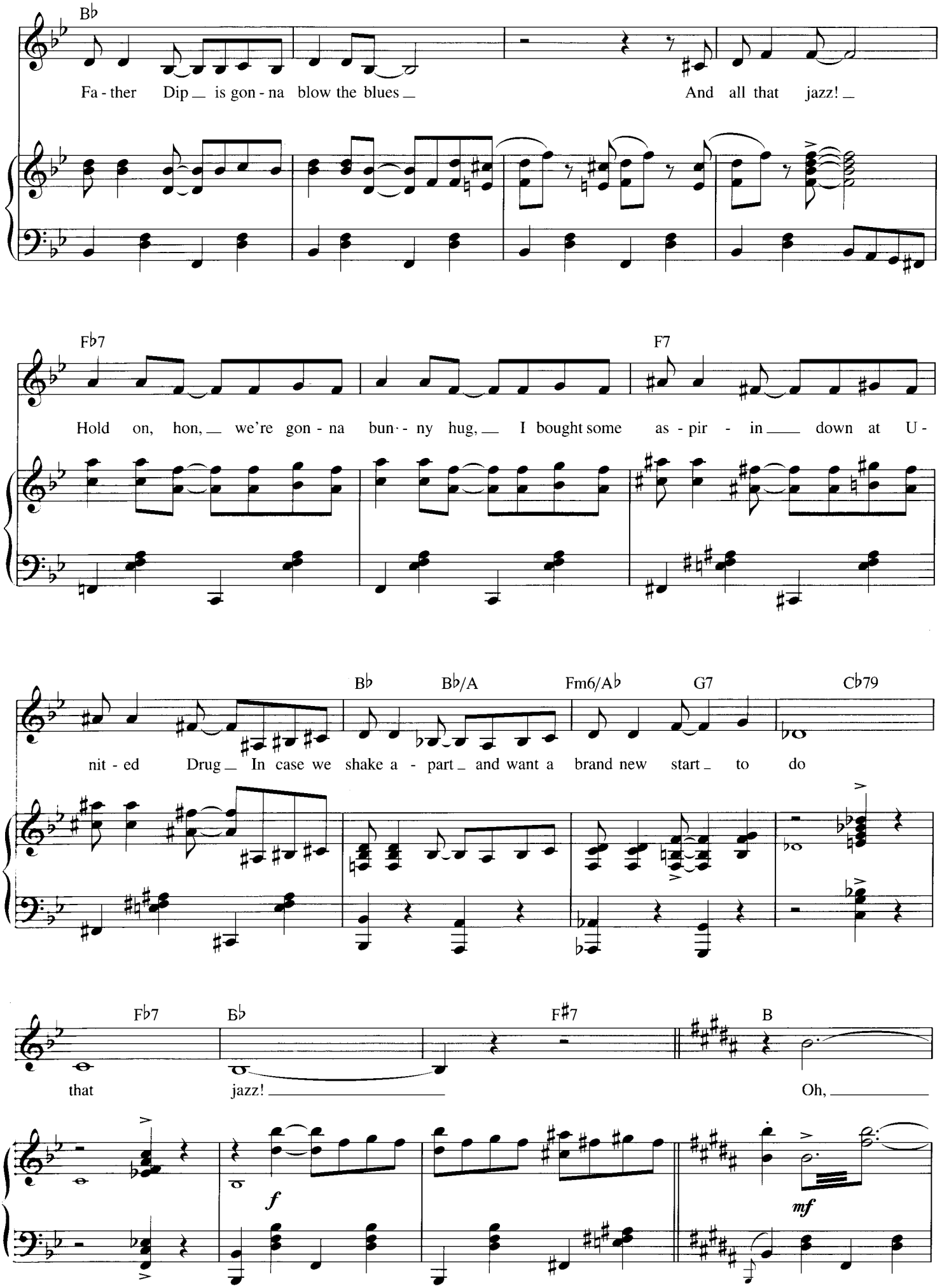
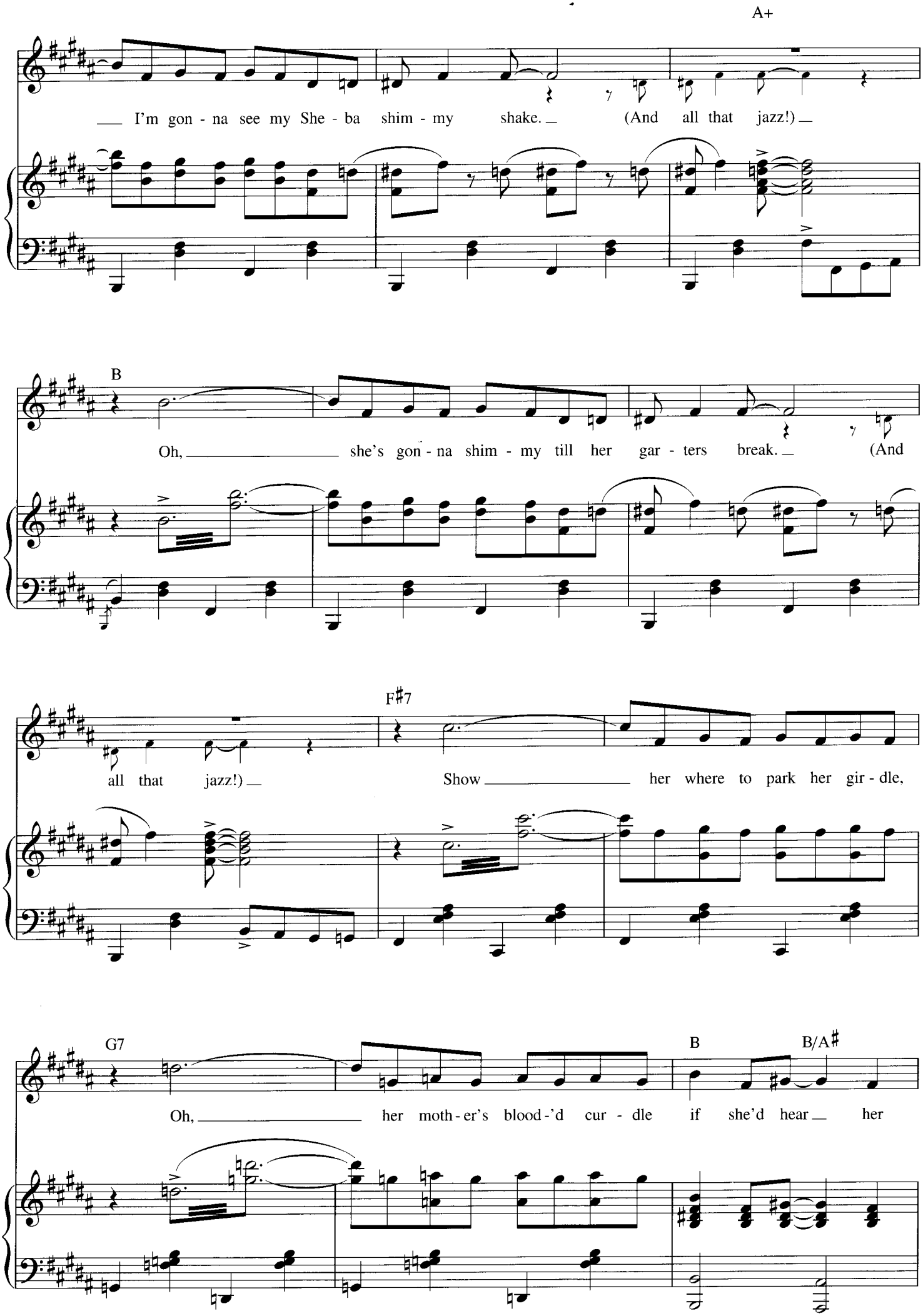
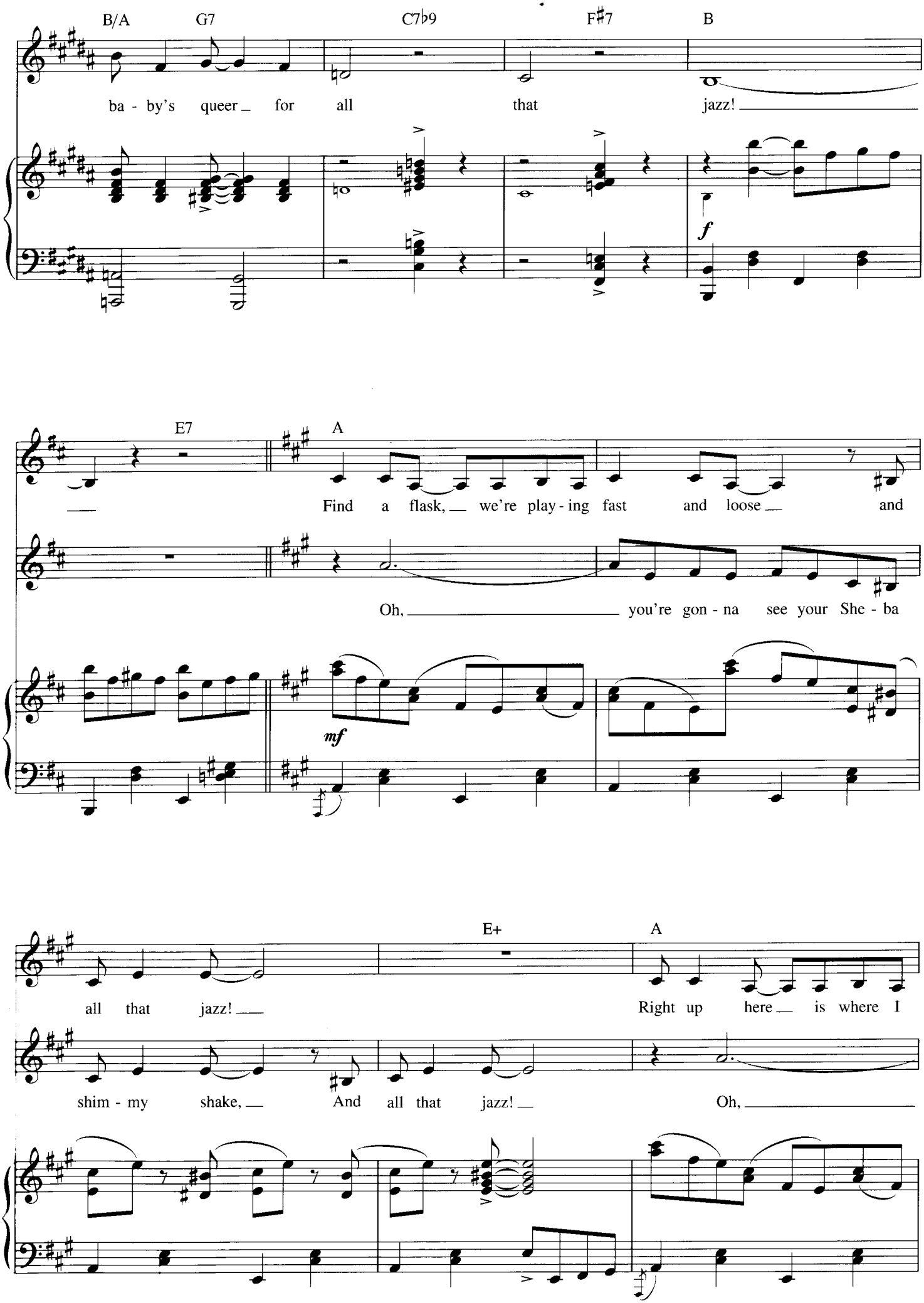
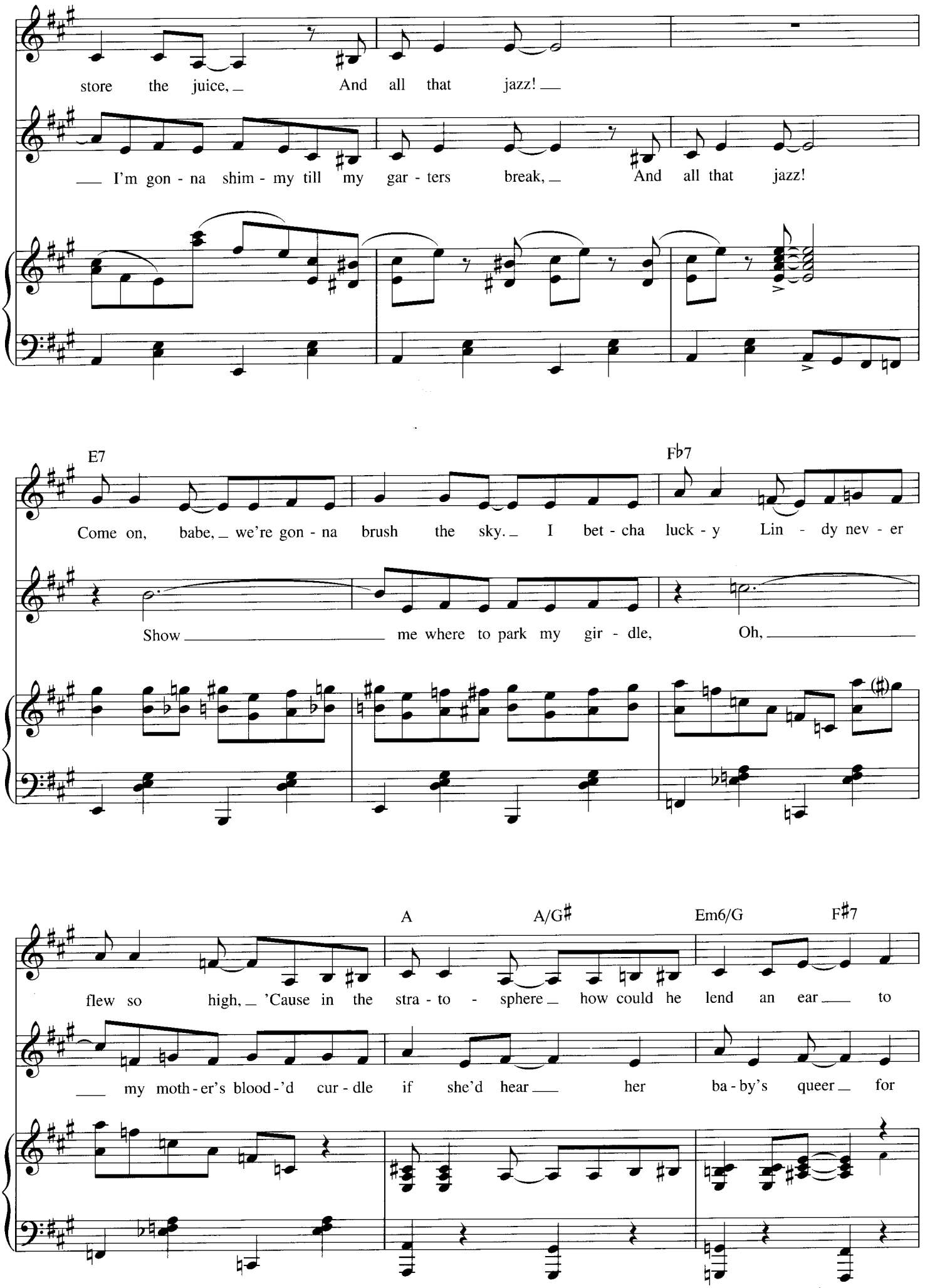
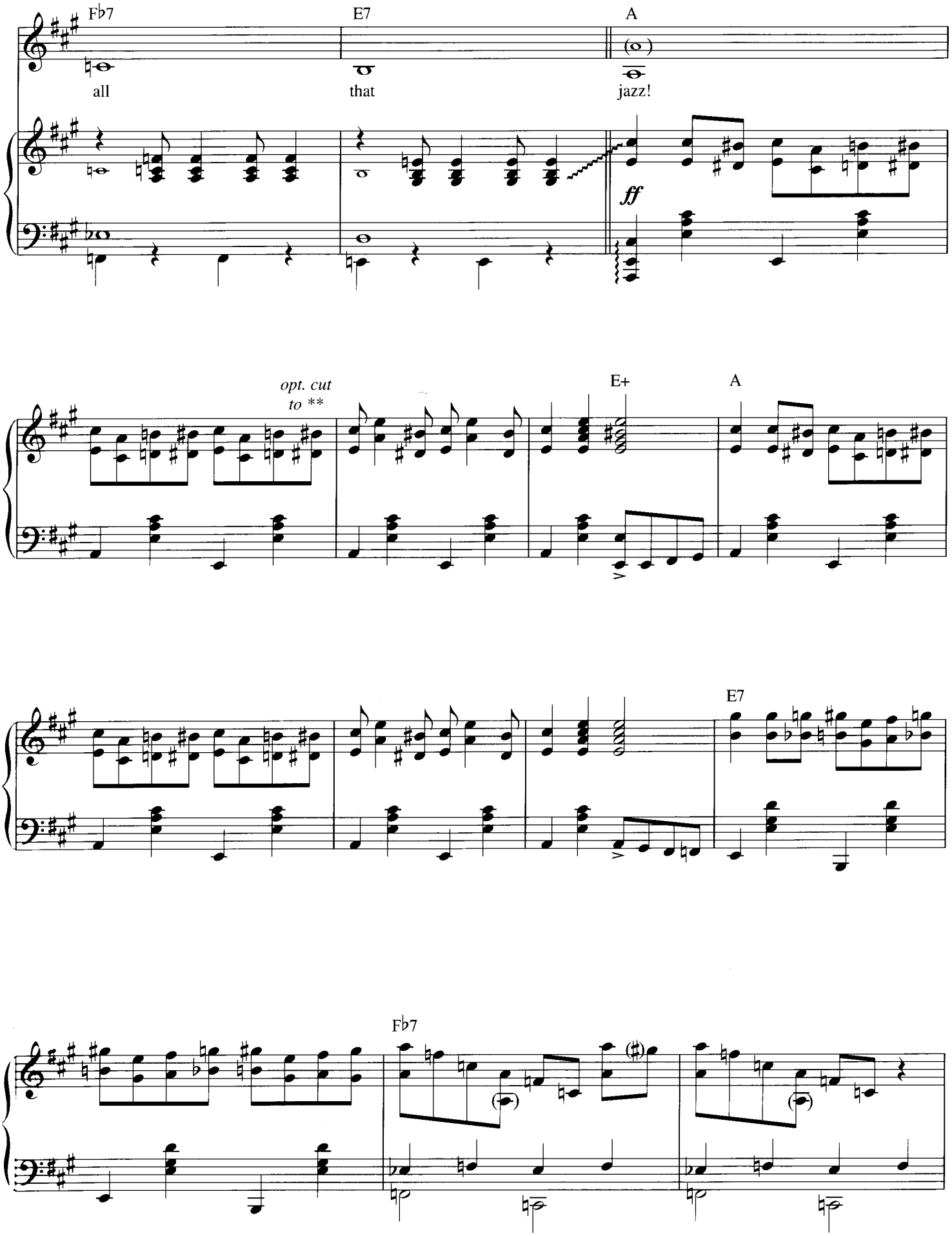

F♭7
A
gin is cold_ but the pi - an - o's hot._ It's just a nois - y hall_ where there's a
Em6/G
F7
F♭7
E7
A
E7+5
night - ly brawl_ And all that jazz!
f
B♭
F♭7+5
B♭
Slick your hair_ and wear your
mf (Ragtime style)
F+5
buck - le shoes_
And all that jazz!_ I hear that

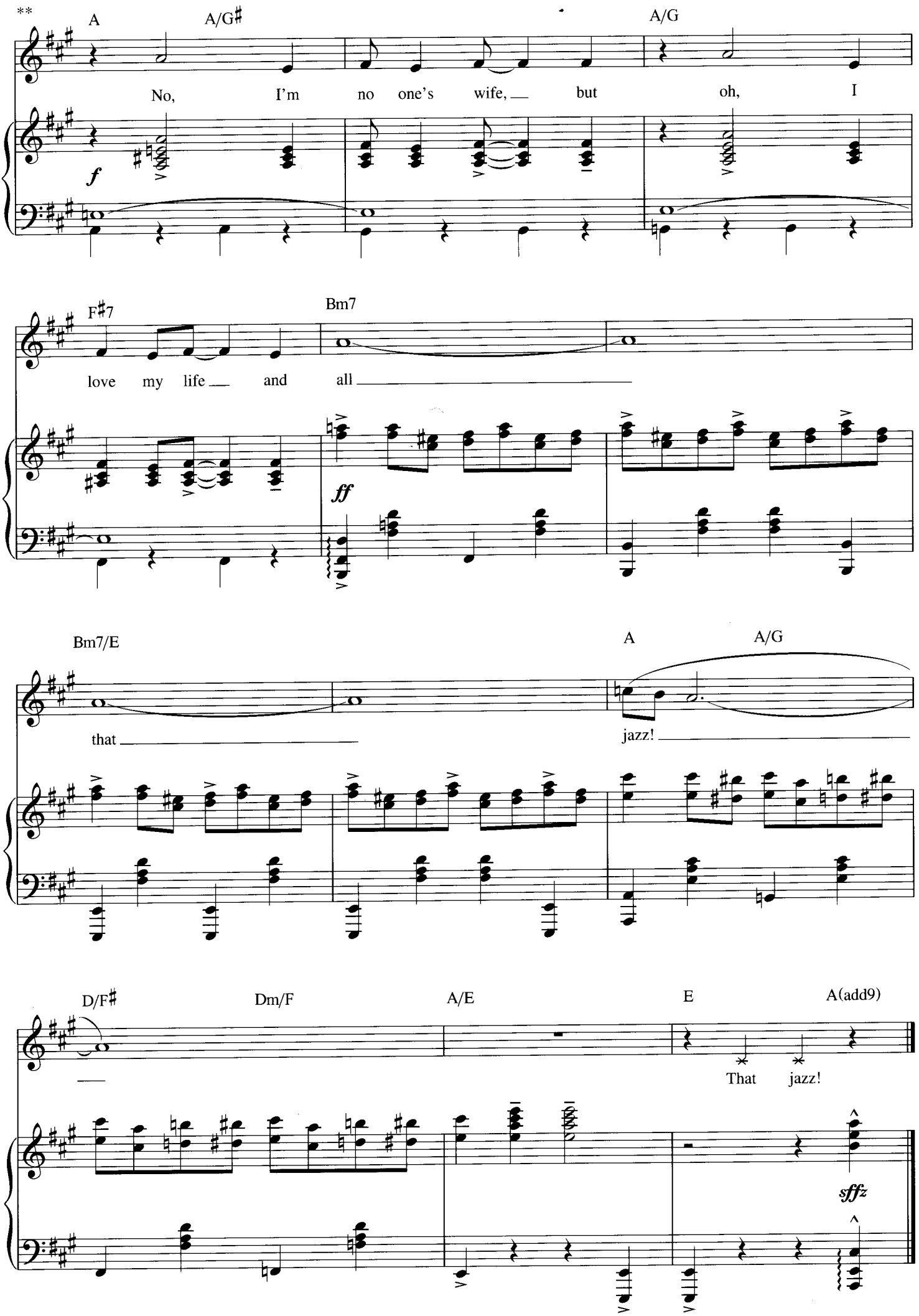

B♭
Fa - ther Dip _ is gon - na blow the blues _
And all that jazz! _
F♭7
F7
Hold on, hon, _ we're gon - na bun - - ny hug, _ I bought some as - pir - in _ down at U -
B♭
B♭/A
Fm6/A♭
G7
C♭79
nit - ed Drug _ In case we shake a - part _ and want a brand new start _ to do
F♭7
B♭
F♯7
B
that
jazz! _
Oh, _
f
mf


A+
I'm gon - na see my She - ba shim - my shake. (And all that jazz!)
B
Oh, she's gon - na shim - my till her gar - ters break. (And
F♯7
all that jazz!) Show her where to park her gir - dle,
G7
B
B/A♯
Oh, her moth - er's blood - 'd cur - dle if she'd hear her


B/A
G7
C7♭9
F♯7
B
ba - by's queer for all that jazz!
f
E7
A
Find a flask, we're play - ing fast and loose and
Oh, you're gon - na see your She - ba
mf
E+
A
all that jazz!
Right up here is where I
shim - my shake, And all that jazz!
Oh,

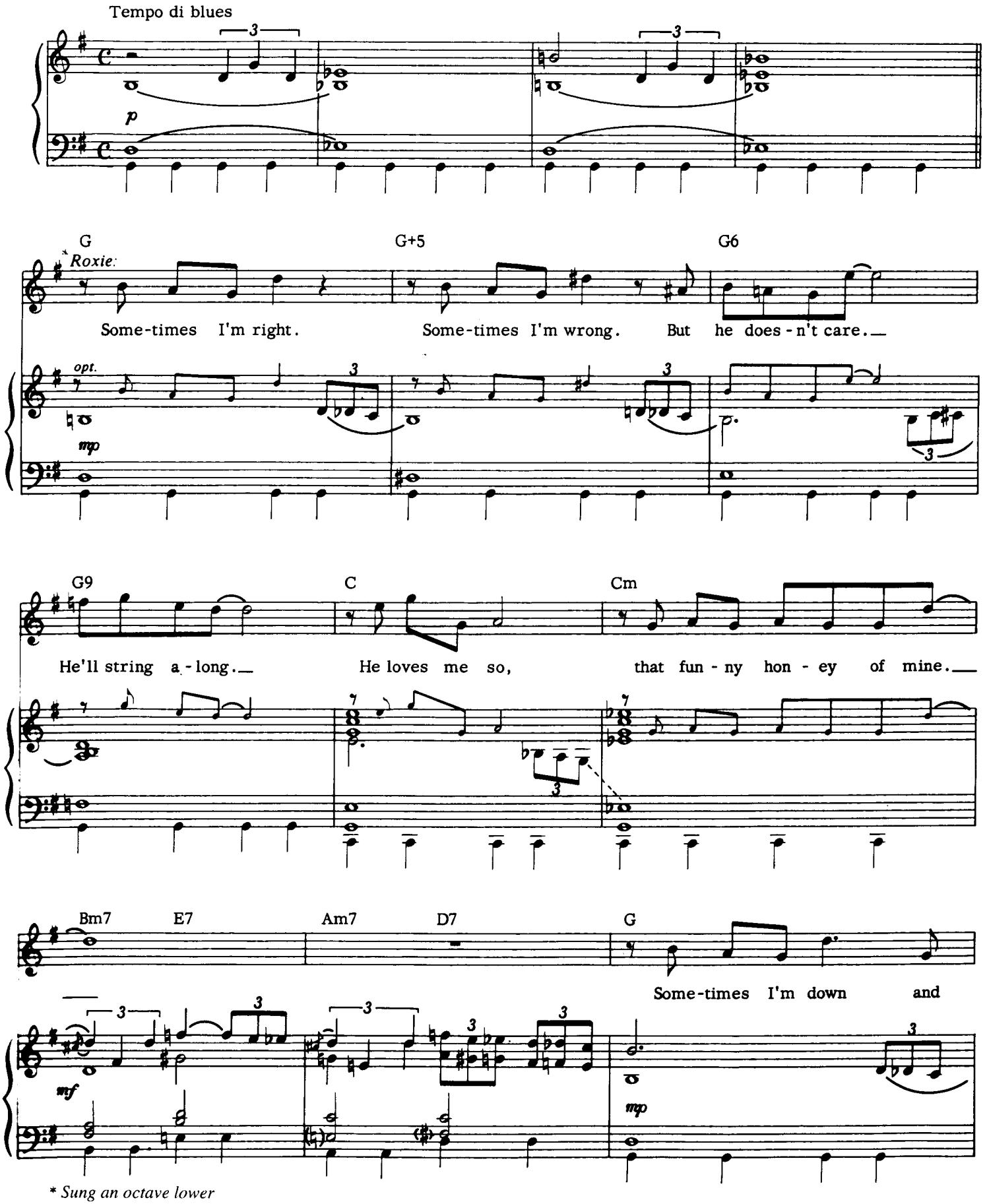

store the juice, And all that jazz!
I'm gon - na shim - my till my gar - ters break, And all that jazz!
E7
Fb7
Come on, babe, we're gon - na brush the sky. I bet - cha luck - y Lin - dy nev - er
Show me where to park my gir - dle, Oh,
A
A/G#
Em6/G
F#7
flew so high, 'Cause in the stra - to - sphere how could he lend an ear to
my moth - er's blood - 'd cur - dle if she'd hear her ba - by's queer for


F♭7
E7
A
all
that
jazz!
ff
opt. cut
to **
E+
A
E7
F♭7


**
A
A/G♯
A/G
No, I'm no one's wife, but oh, I
f
F♯7
Bm7
love my life and all
ff
Bm7/E
A
A/G
that
jazz!
D/F♯
Dm/F
A/E
E
A(add9)
That jazz!
sffz

FUNNY HONEY

Words by FRED EBB
Music by JOHN KANDER



* *Sung an octave lower*

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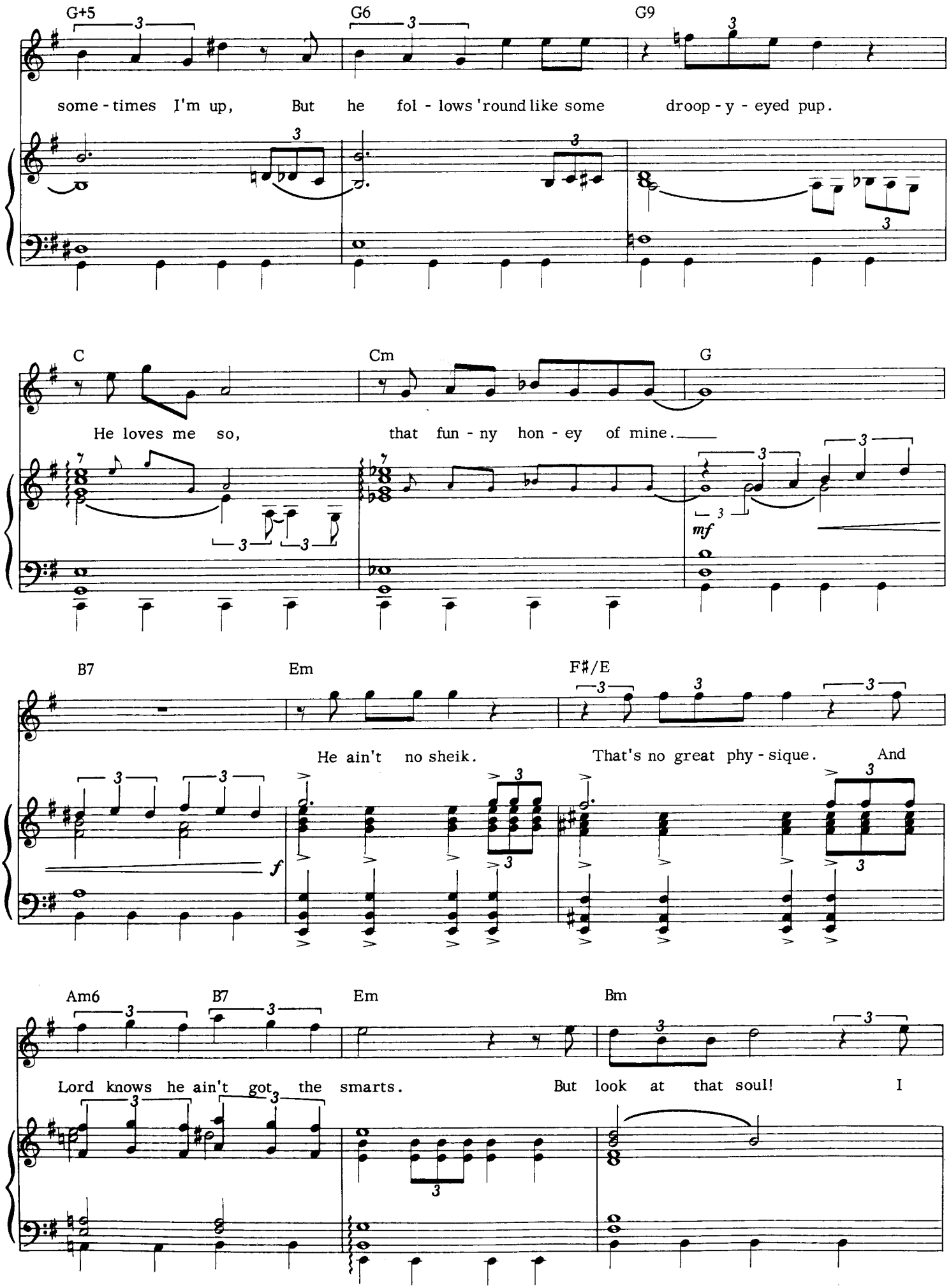
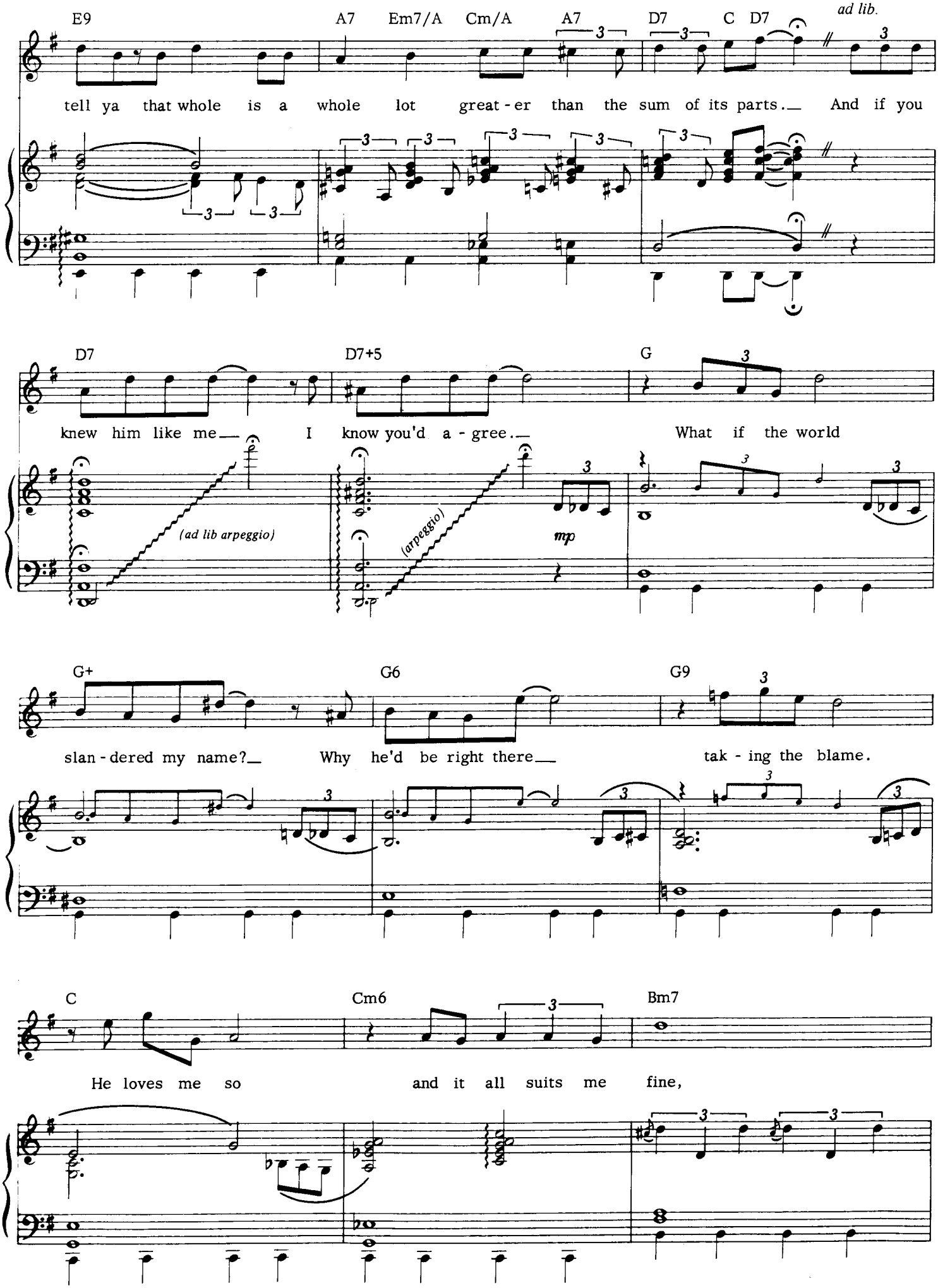
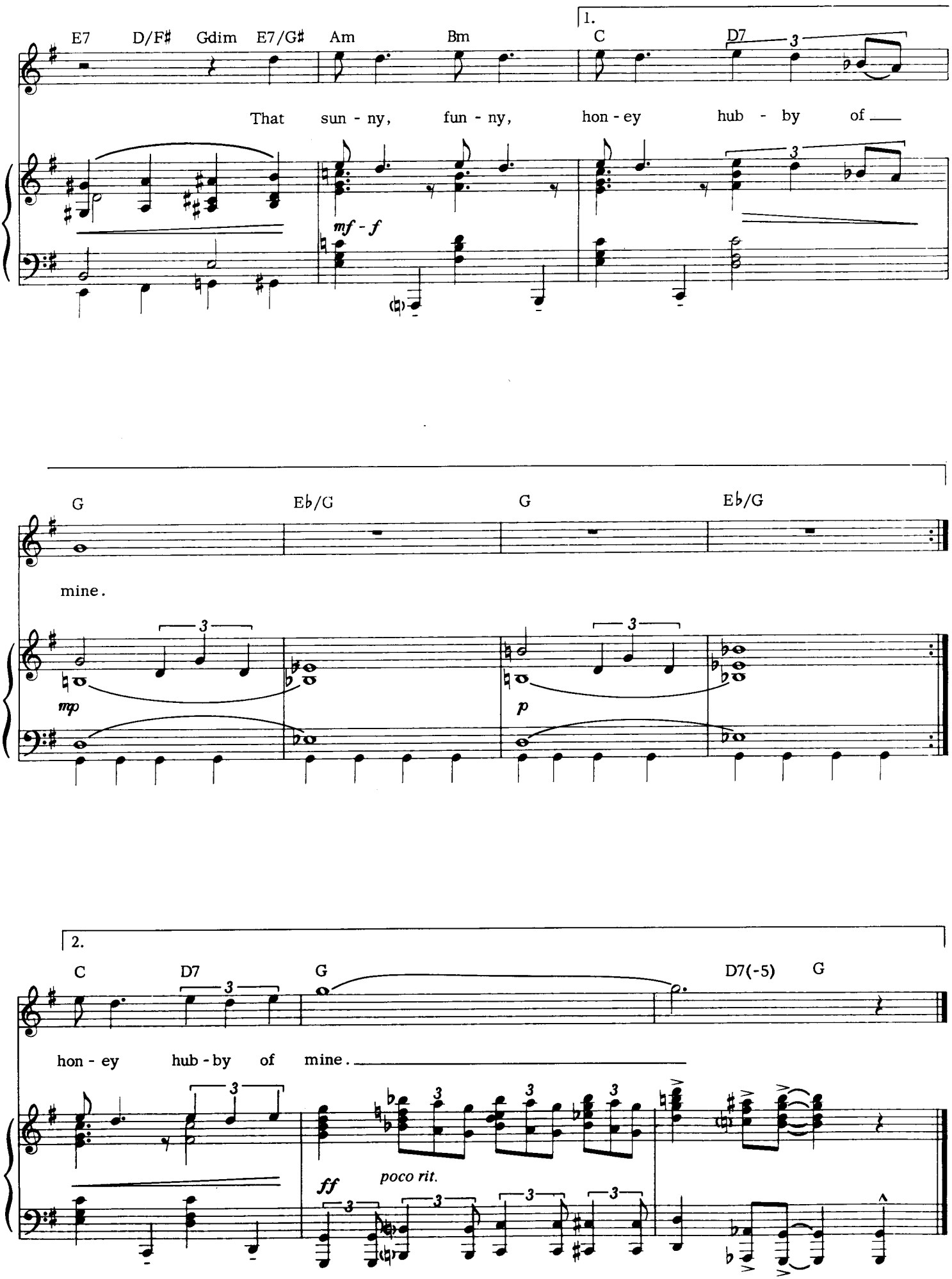
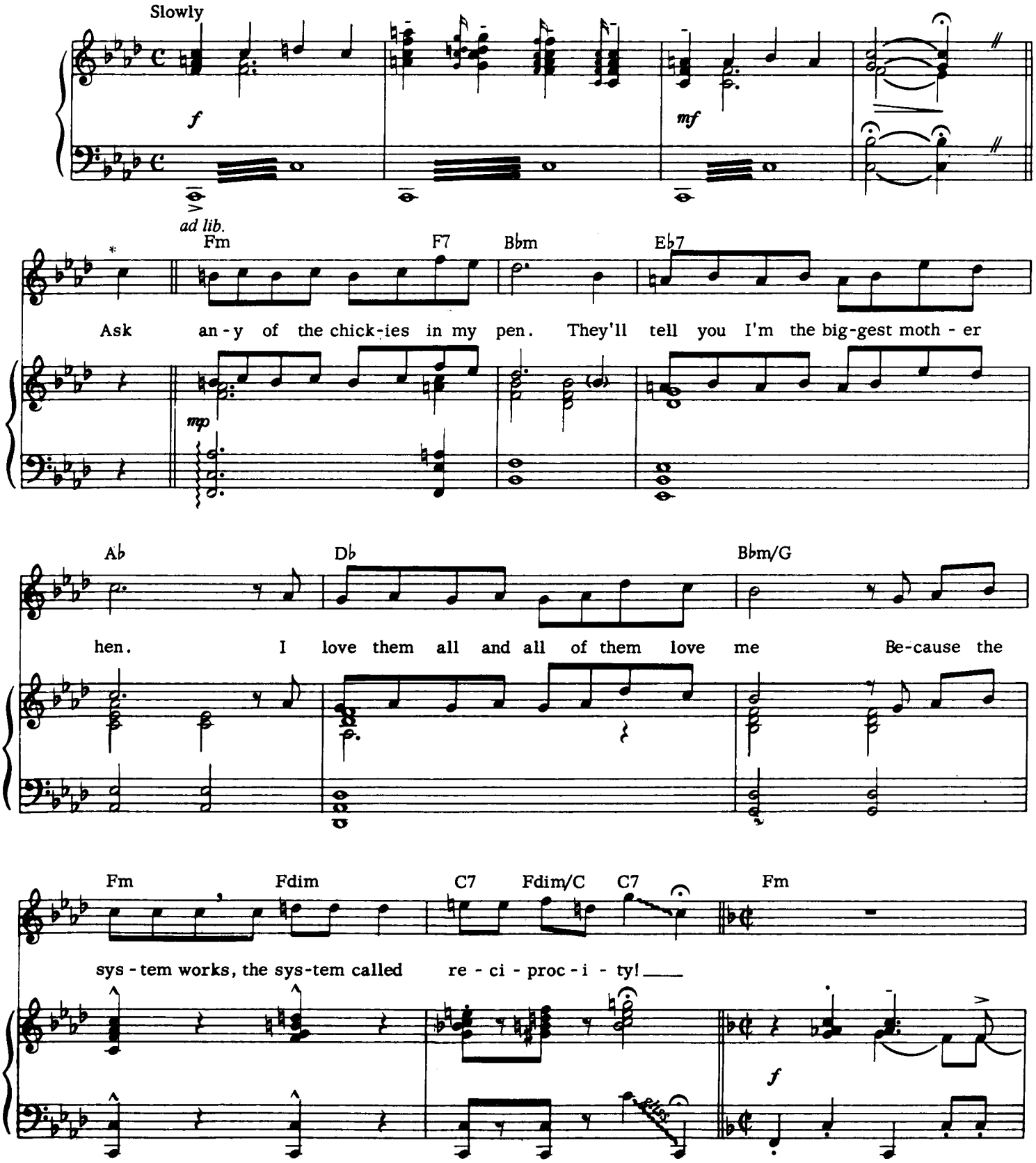

G+5
G6
G9
some - times I'm up, But he fol - lows 'round like some droop - y - eyed pup.
C
Cm
G
He loves me so, that fun - ny hon - ey of mine.
mf
B7
Em
F♯/E
He ain't no sheik. That's no great phy - sique. And
f
Am6
B7
Em
Bm
Lord knows he ain't got the smarts. But look at that soul! I


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,


1.
E7 D/F♯ Gdim E7/G♯ Am Bm C D7
That sun - ny, fun - ny, hon - ey hub - by of
mf - f
G E♭/G G E♭/G
mine.
mp
p
2.
C D7 G D7(-5) G
hon - ey hub - by of mine.
ff
poco rit.

WHEN YOU'RE GOOD TO MAMA

Words by FRED EBB
Music by JOHN KANDER



* *Sung an octave lower*

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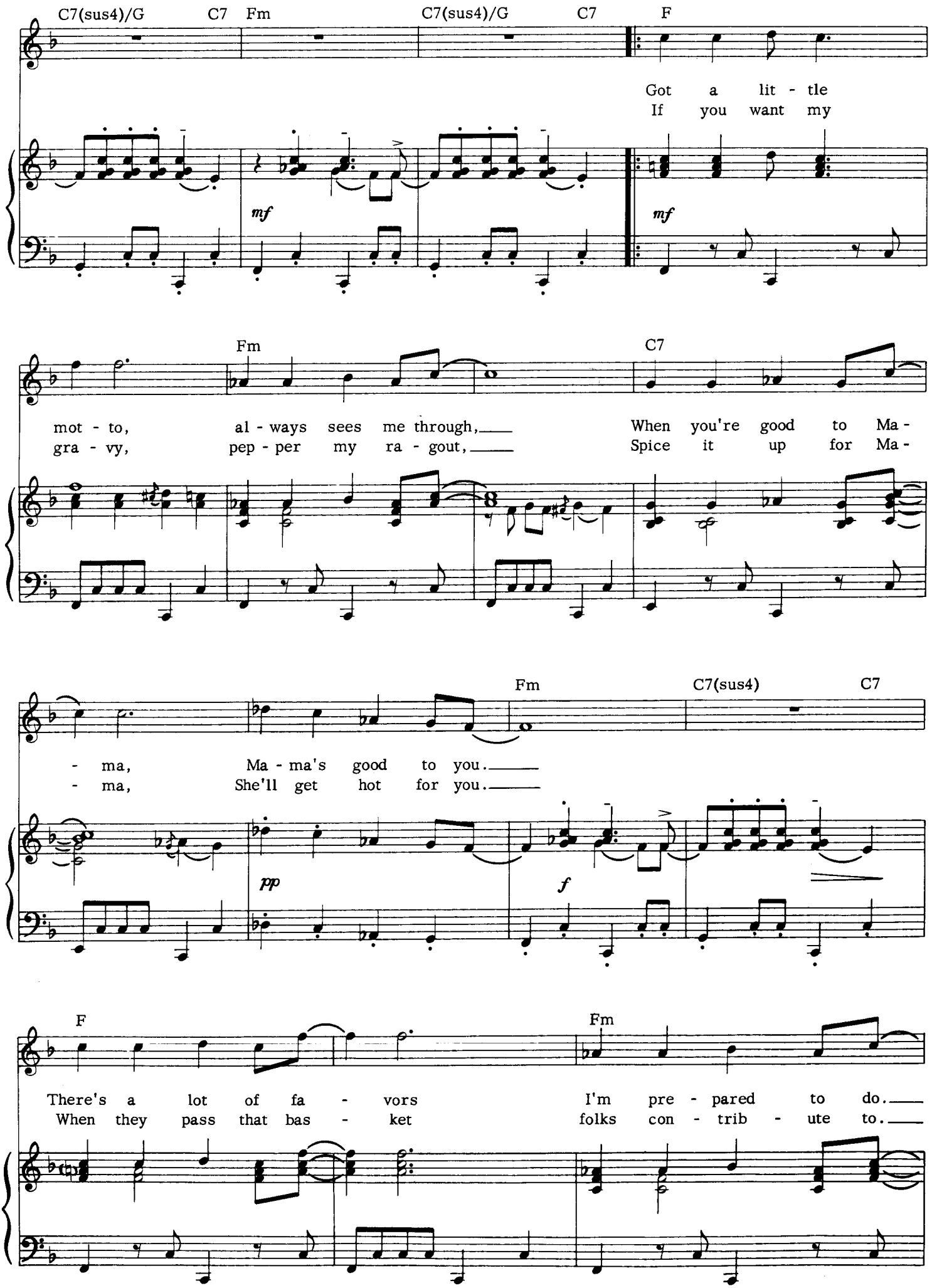
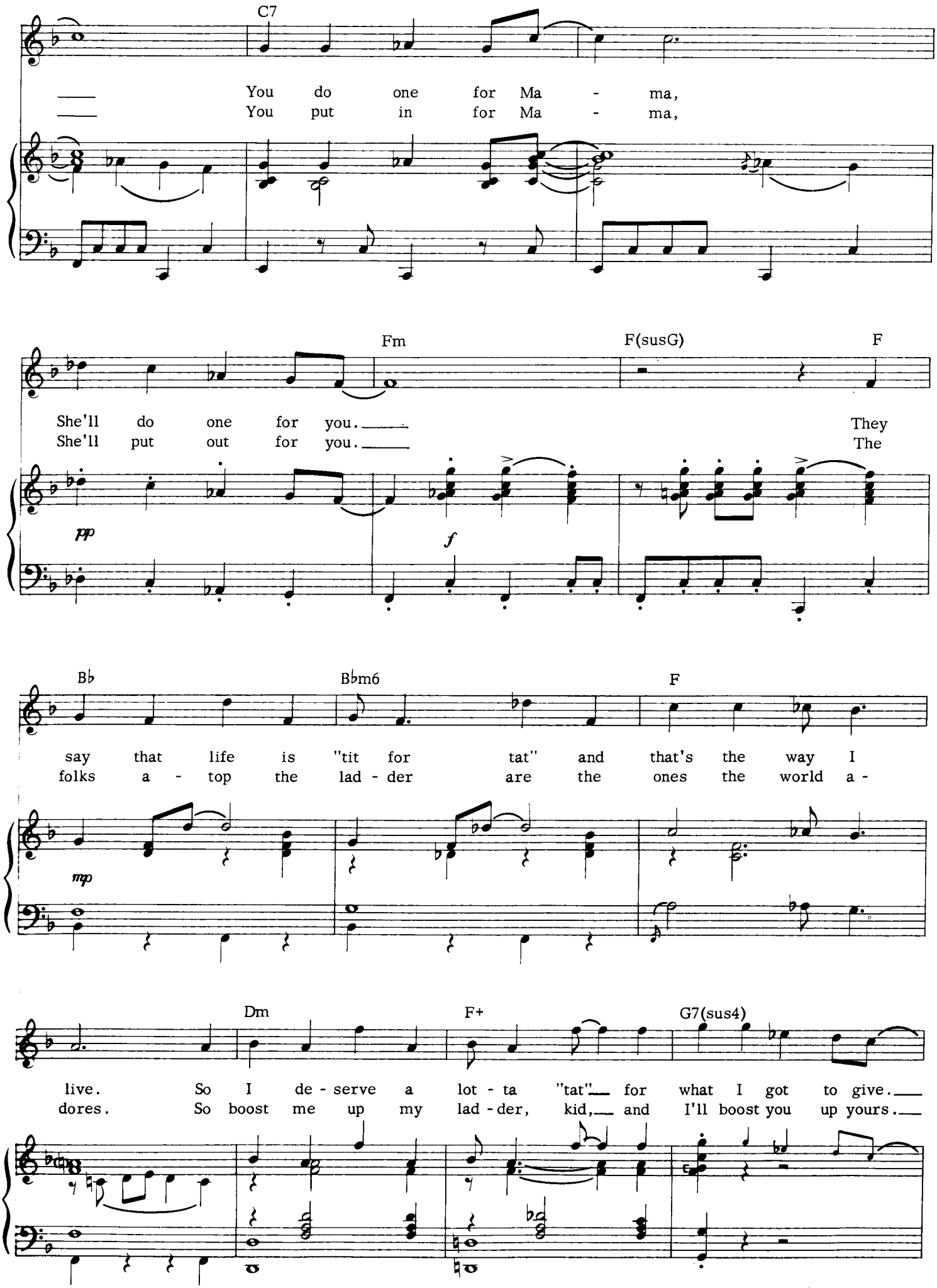
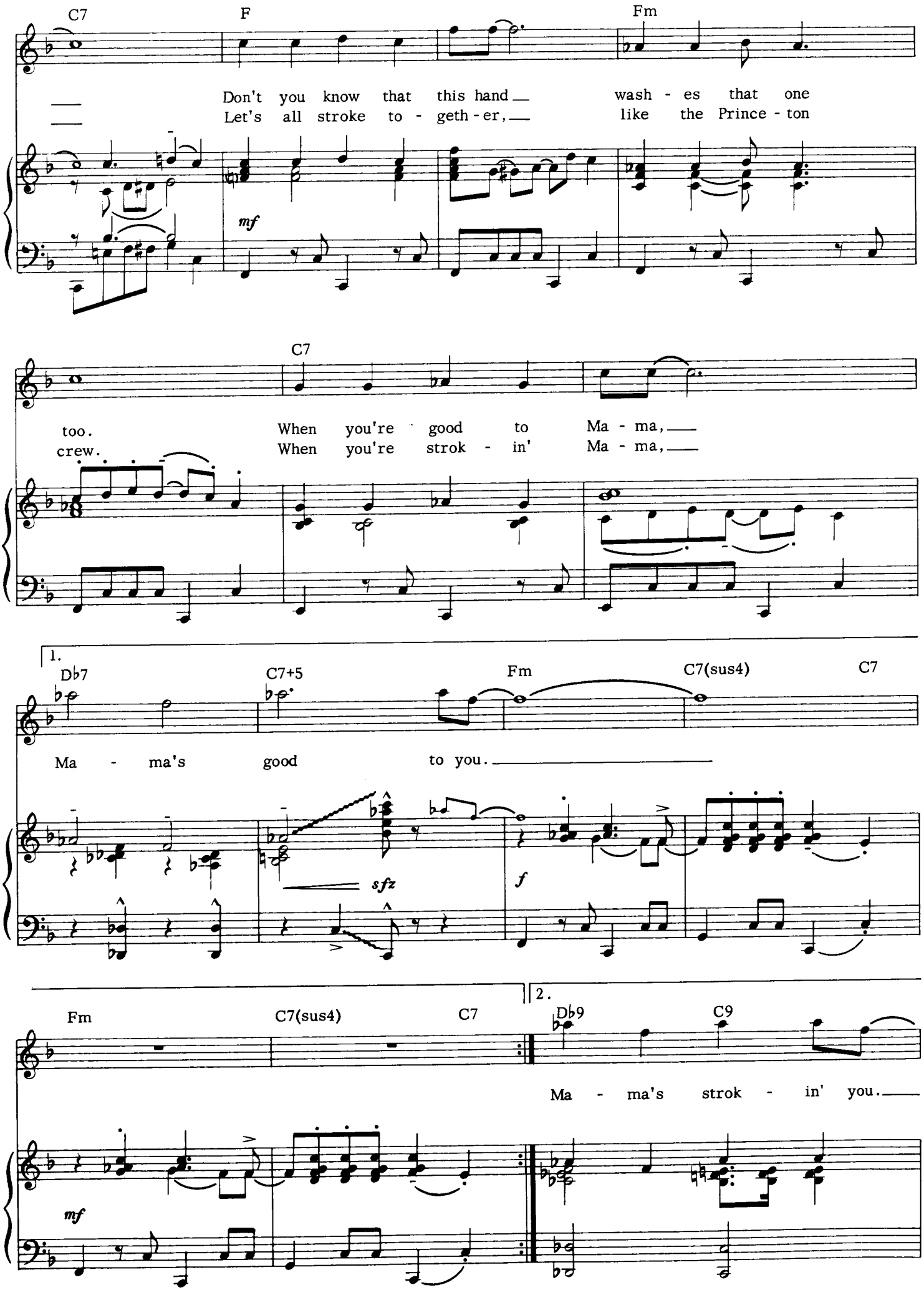
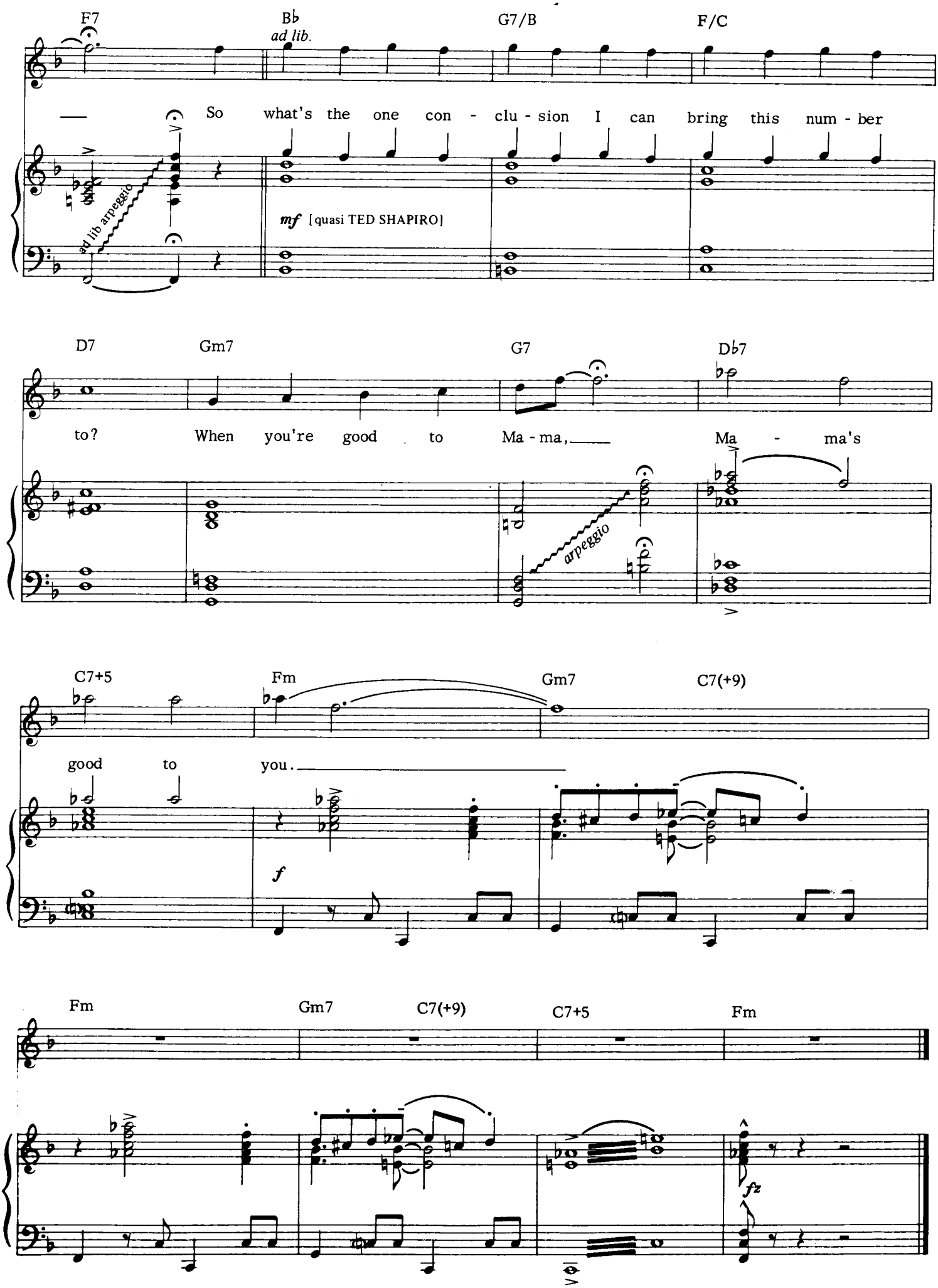

C7(sus4)/G C7 Fm C7(sus4)/G C7 F
Got a lit - tle
If you want my
mf
mf
Fm C7
mot - to, al - ways sees me through, When you're good to Ma -
gra - vy, pep - per my ra - gout, Spice it up for Ma -
Fm C7(sus4) C7
- ma, Ma - ma's good to you.
- ma, She'll get hot for you.
pp
f
F Fm
There's a lot of fa - vors I'm pre - pared to do.
When they pass that bas - ket folks con - trib - ute to.


C7
You do one for Ma - ma,
You put in for Ma - ma,
Fm
F(susG)
F
She'll do one for you.
She'll put out for you.
They
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.

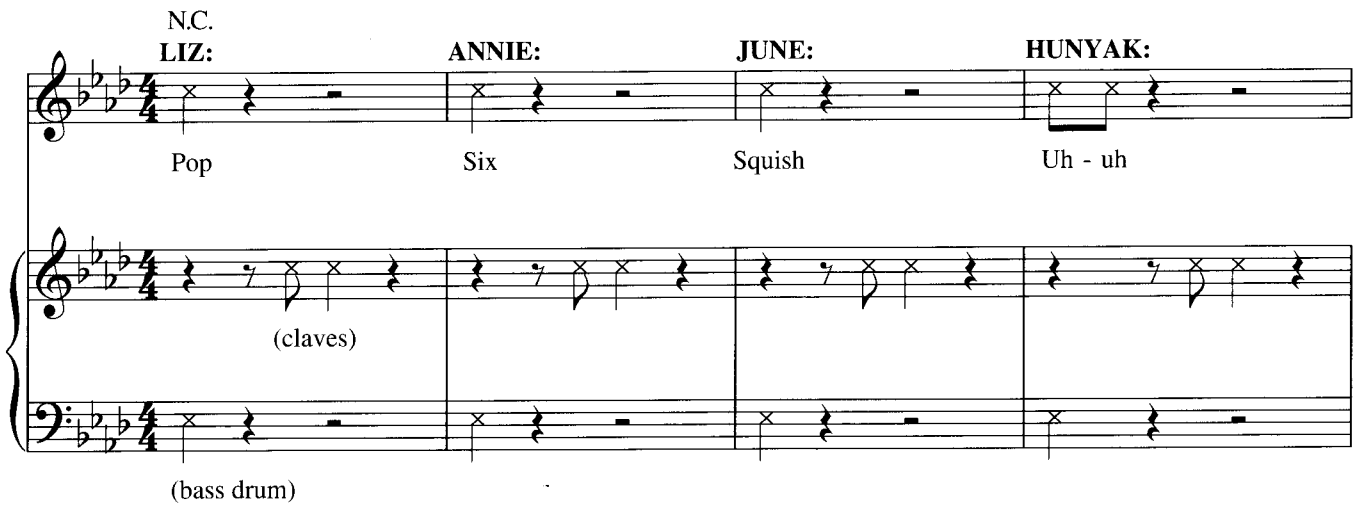

C7
F
Fm
Don't you know that this hand
Let's all stroke to - geth - er,
wash - es that one
like the Prince - ton
mf
C7
too.
crew.
When you're good to Ma - ma,
When you're strok - in' Ma - ma,
1.
Db7
C7+5
Fm
C7(sus4)
C7
Ma - ma's good to you.
sfz
f
Fm
C7(sus4)
C7
2.
Db9
C9
Ma - ma's strok - in' you.
mf

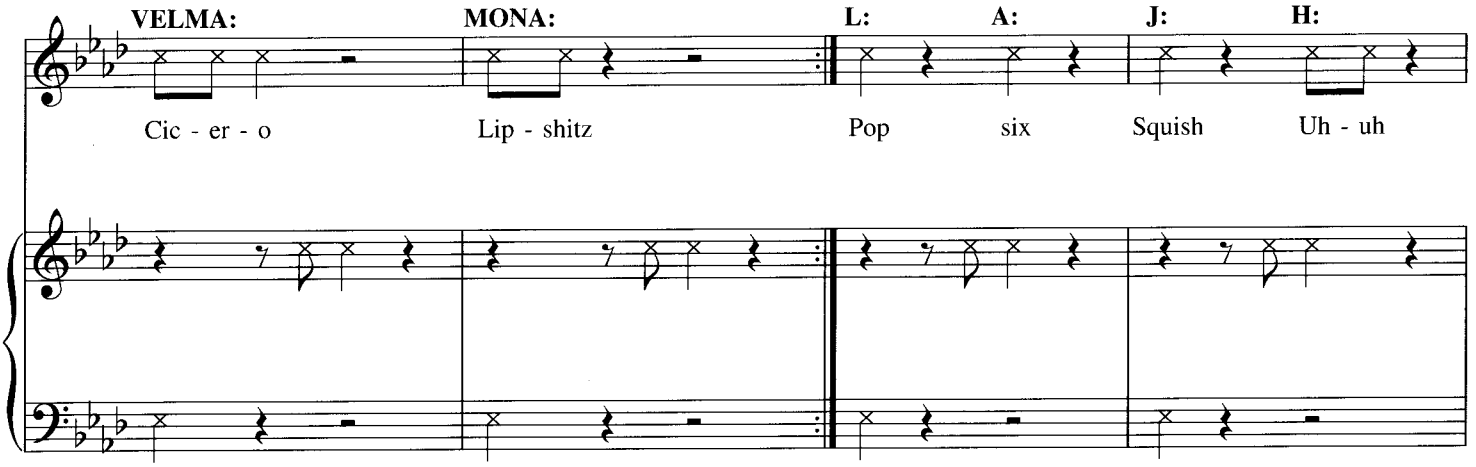

F7
B♭
ad lib.
G7/B
F/C
So what's the one con - clu - sion I can bring this num - ber
ad lib arpeggio
mf [quasi TED SHAPIRO]
D7
Gm7
G7
D♭7
to? When you're good to Ma - ma, Ma - ma's
arpeggio
C7+5
Fm
Gm7
C7(+9)
good to you.
f
Fm
Gm7
C7(+9)
C7+5
Fm
fz

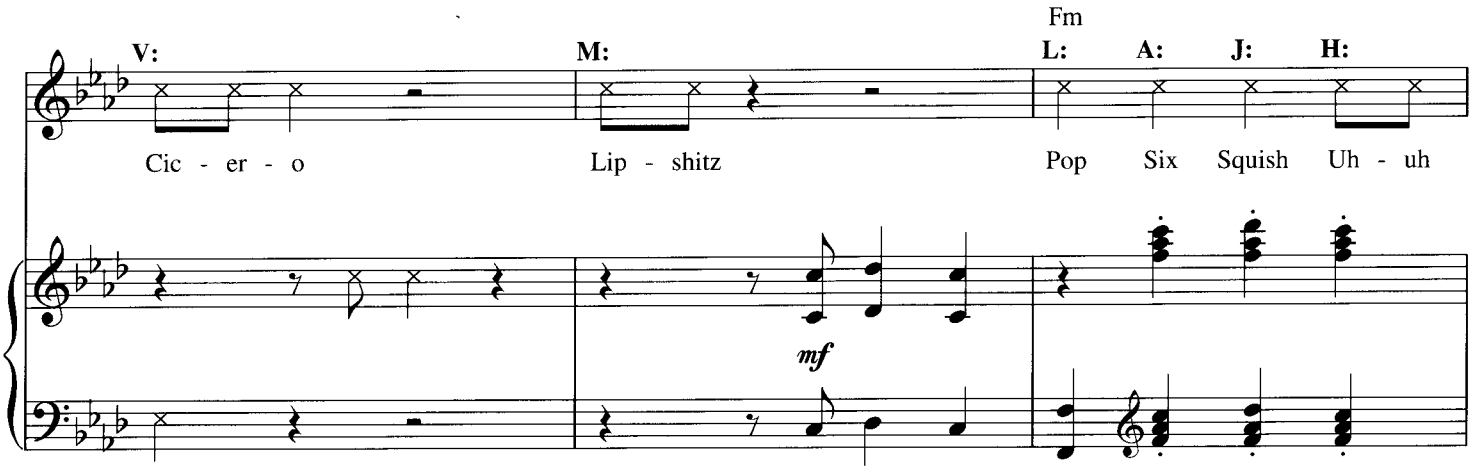
CELL BLOCK TANGO

Words by FRED EBB
Music by JOHN KANDER

Moderate Tango







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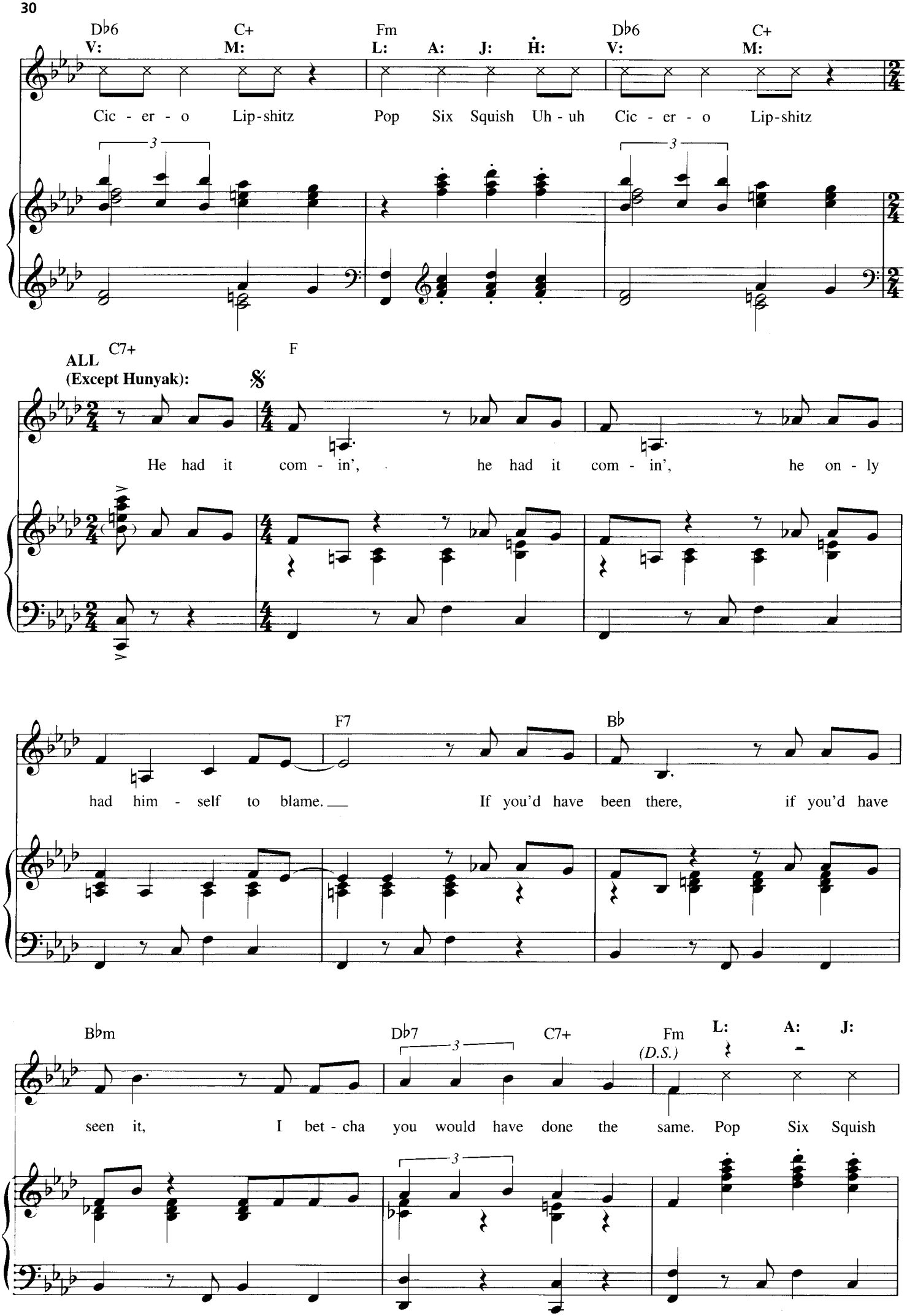
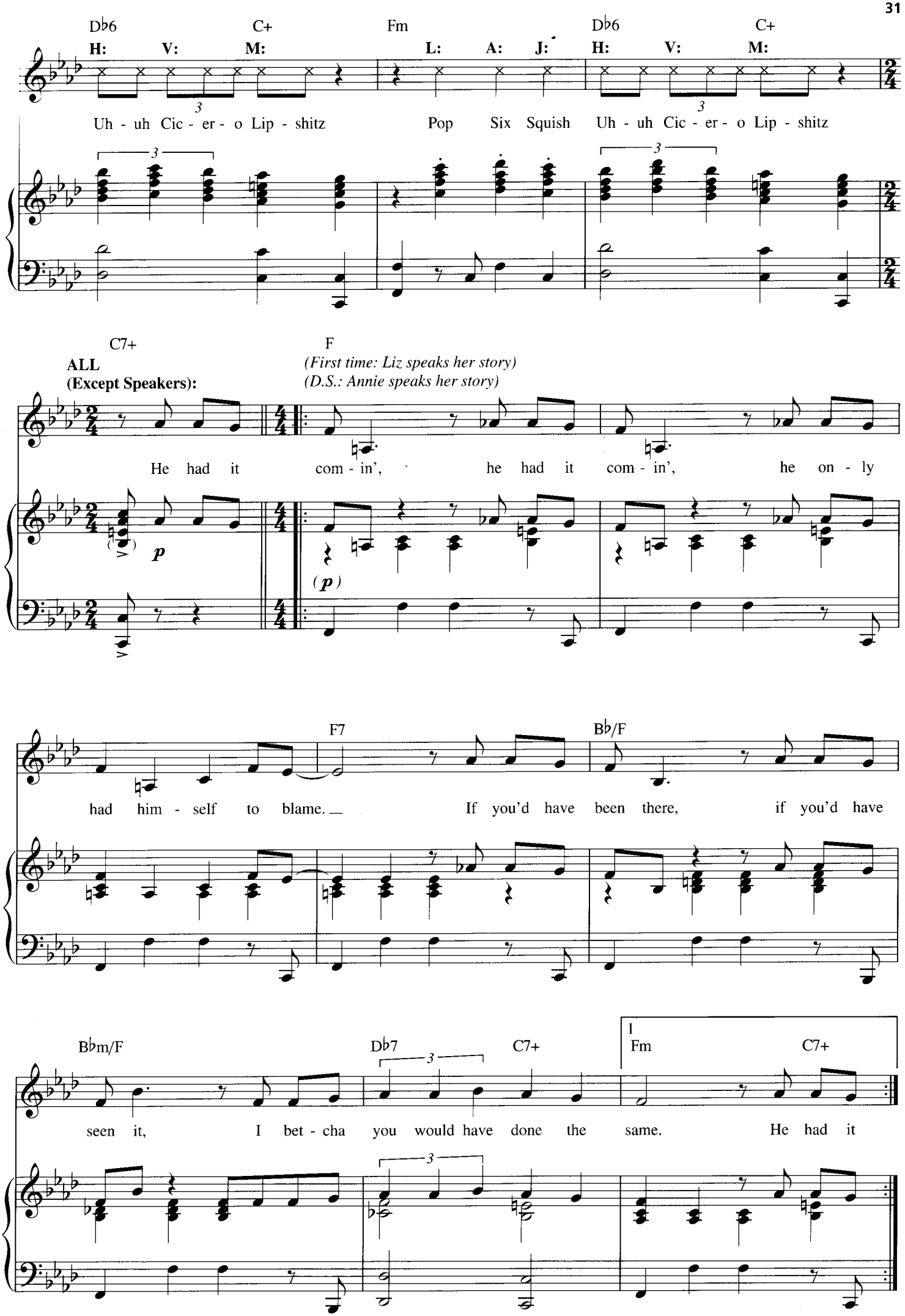
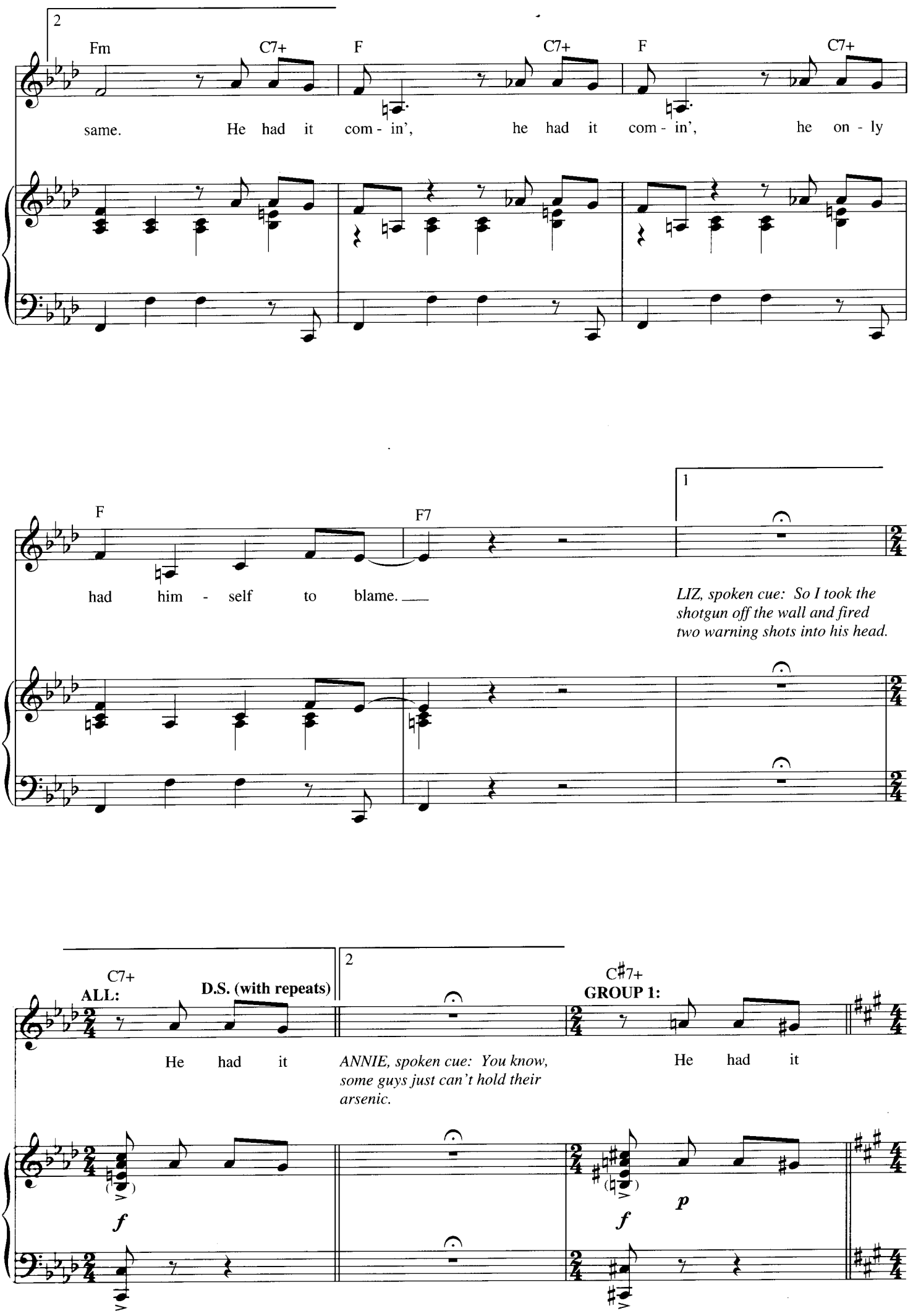
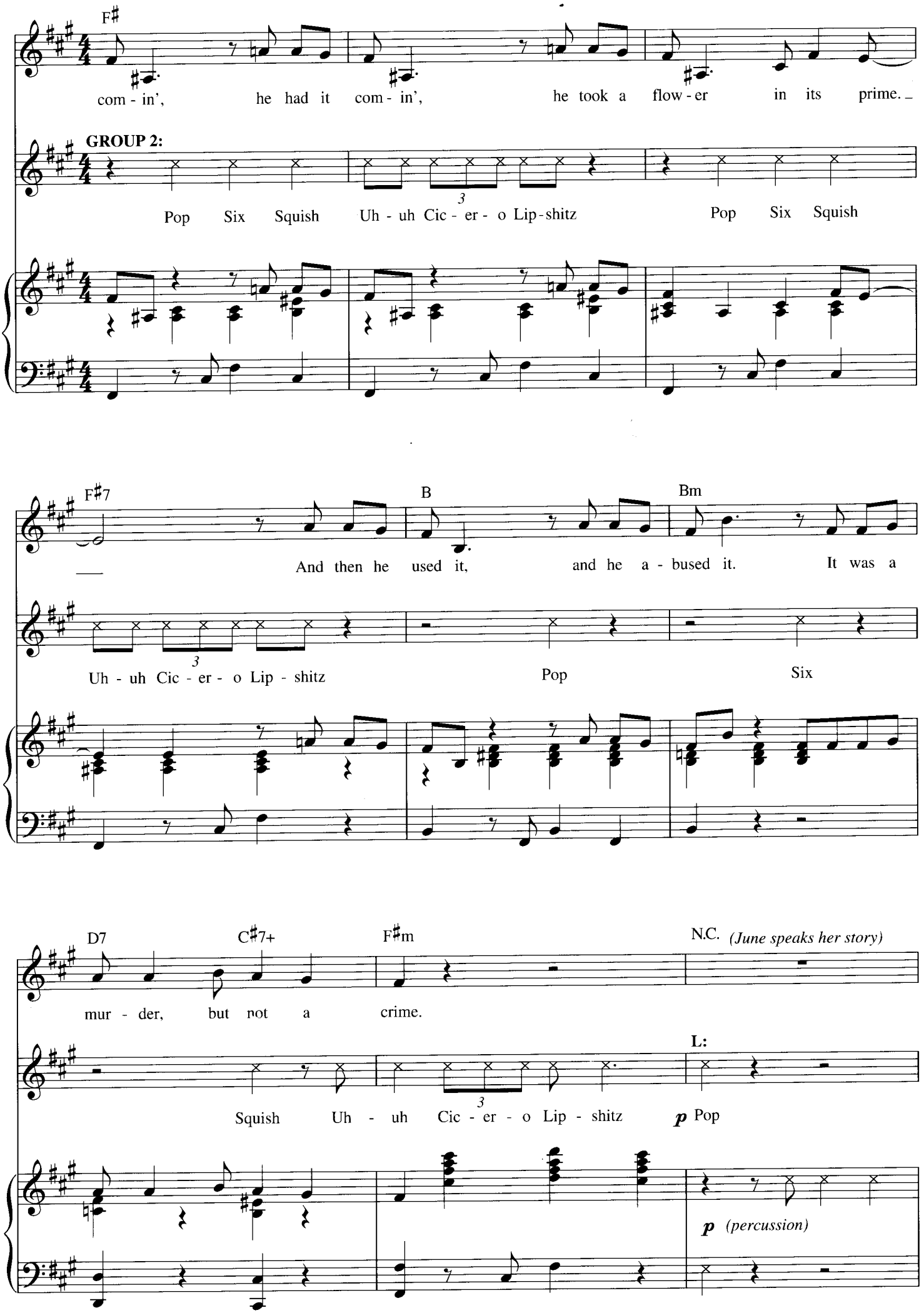
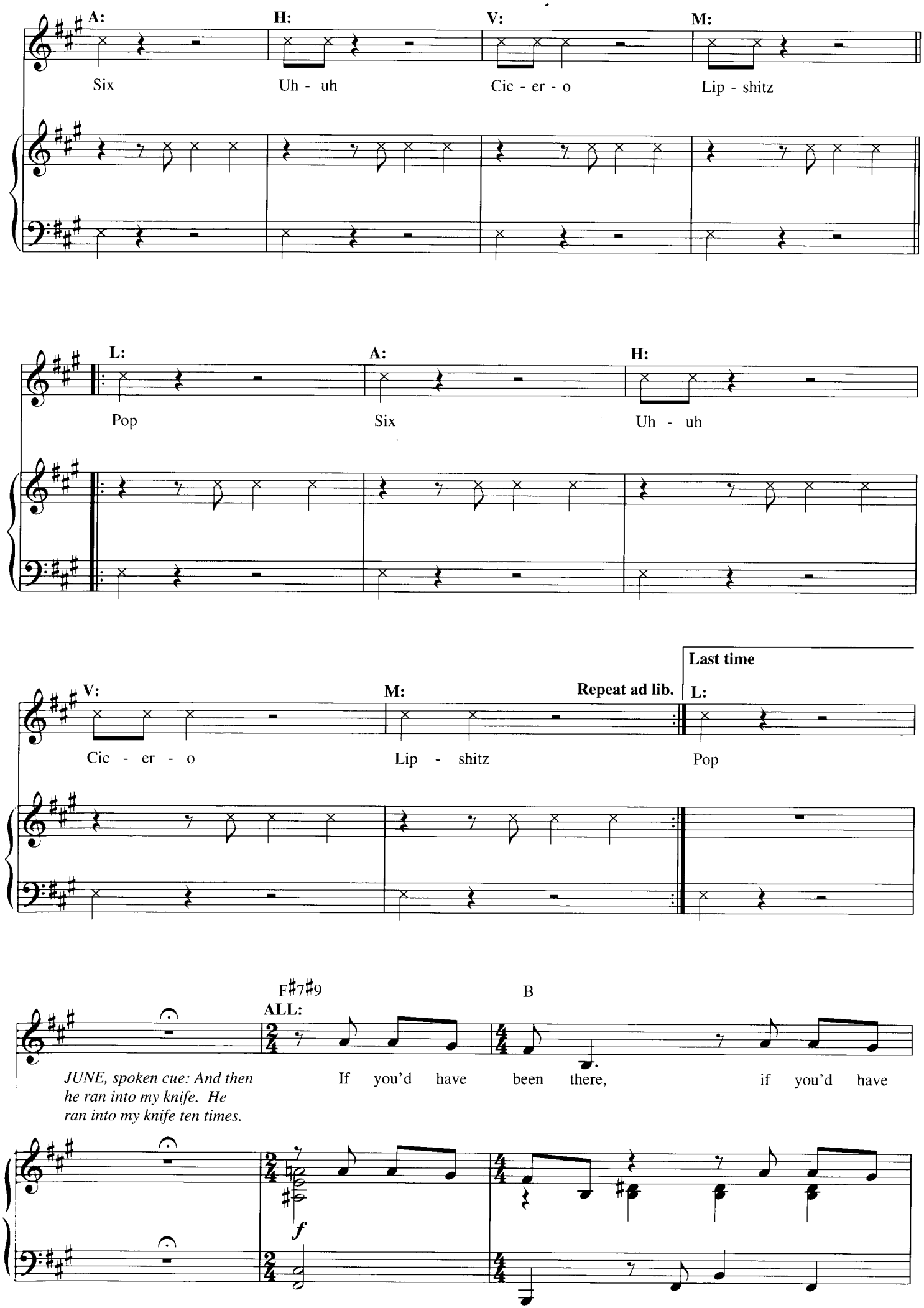
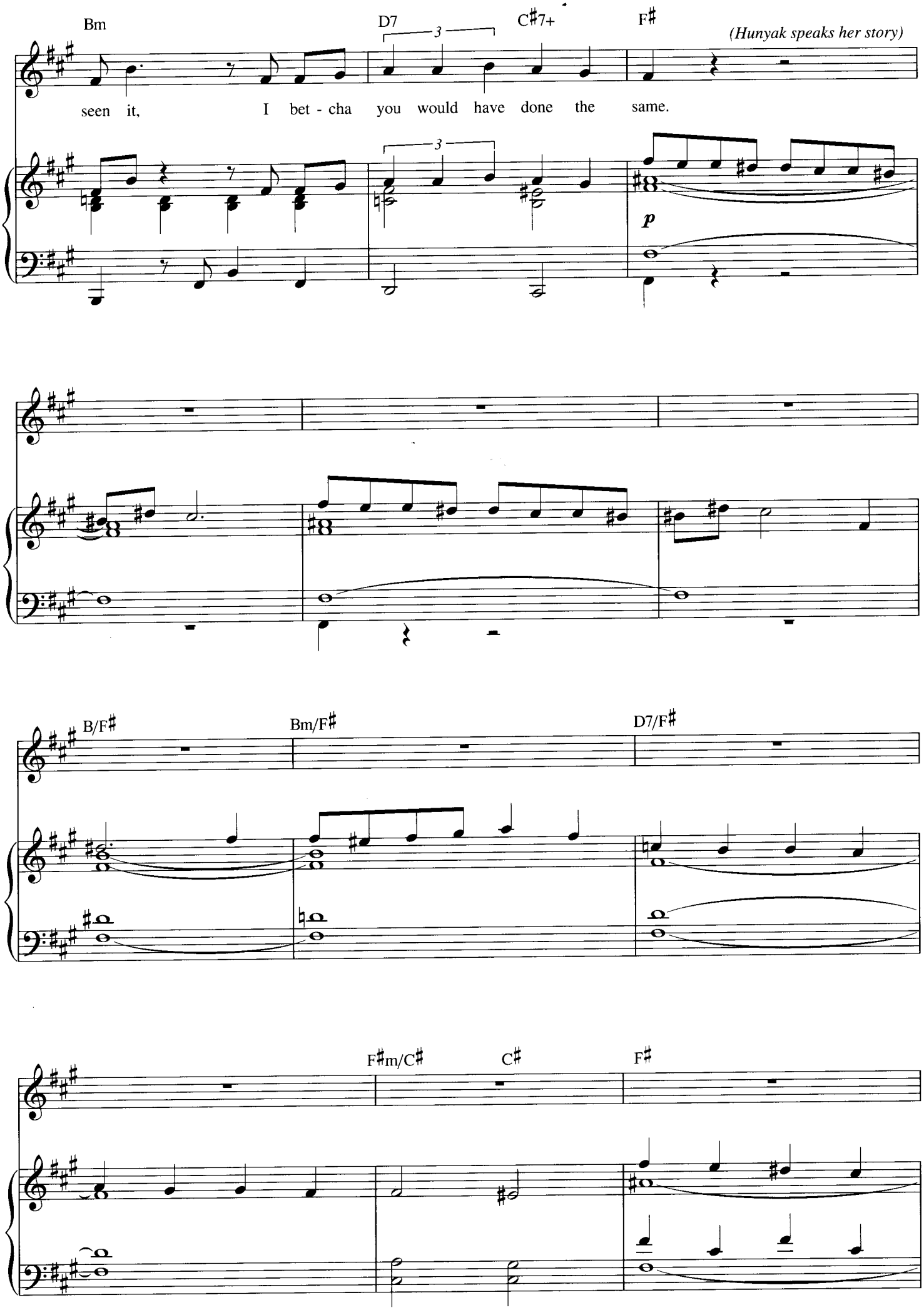

Db6 C+ Fm Db6 C+
V: M: L: A: J: H: V: M:
Cic - er - o Lip-shitz Pop Six Squish Uh - uh Cic - er - o Lip-shitz
C7+ F
ALL
(Except Hunyak):
He had it com - in', he had it com - in', he on - ly
F7 Bb
had him - self to blame. If you'd have been there, if you'd have
Bbm Db7 C7+ Fm
(D.S.)
L: A: J:
seen it, I bet - cha you would have done the same. Pop Six Squish

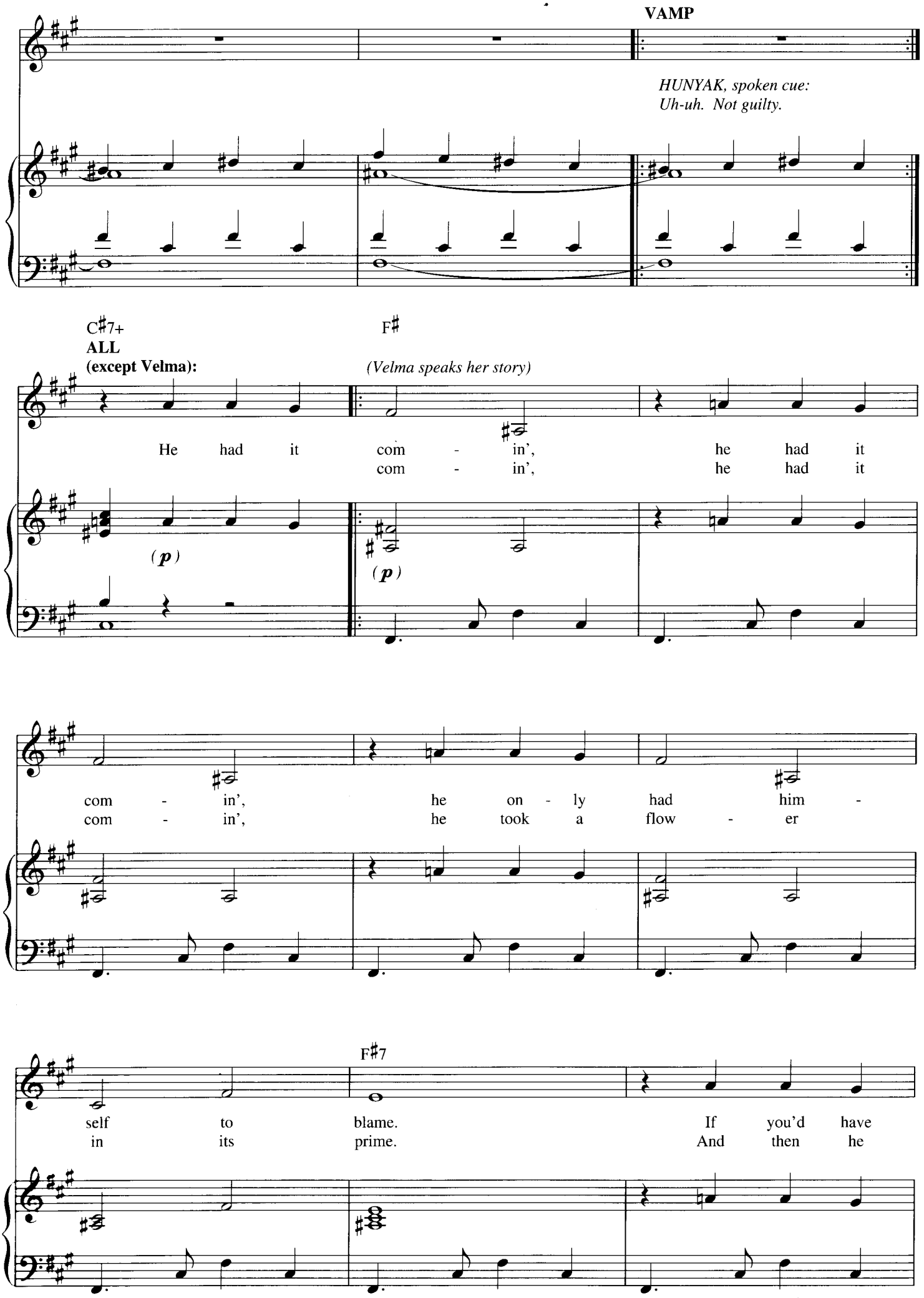

Db6 C+ Fm Db6 C+
H: V: M: L: A: J: H: V: M:
Uh - uh Cic - er - o Lip - shitz Pop Six Squish Uh - uh Cic - er - o Lip - shitz
C7+ F
ALL
(Except Speakers):
(First time: Liz speaks her story)
(D.S.: Annie speaks her story)
He had it com - in', he had it com - in', he on - ly
p
(p)
F7 Bb/F
had him - self to blame. If you'd have been there, if you'd have
Bbm/F Db7 C7+ 1 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.
1
LIZ, spoken cue: So I took the shotgun off the wall and fired two warning shots into his head.
C7+
ALL:
D.S. (with repeats)
He had it
2
ANNIE, spoken cue: You know, some guys just can't hold their arsenic.
C♯7+
GROUP 1:
He had it
f
f
p

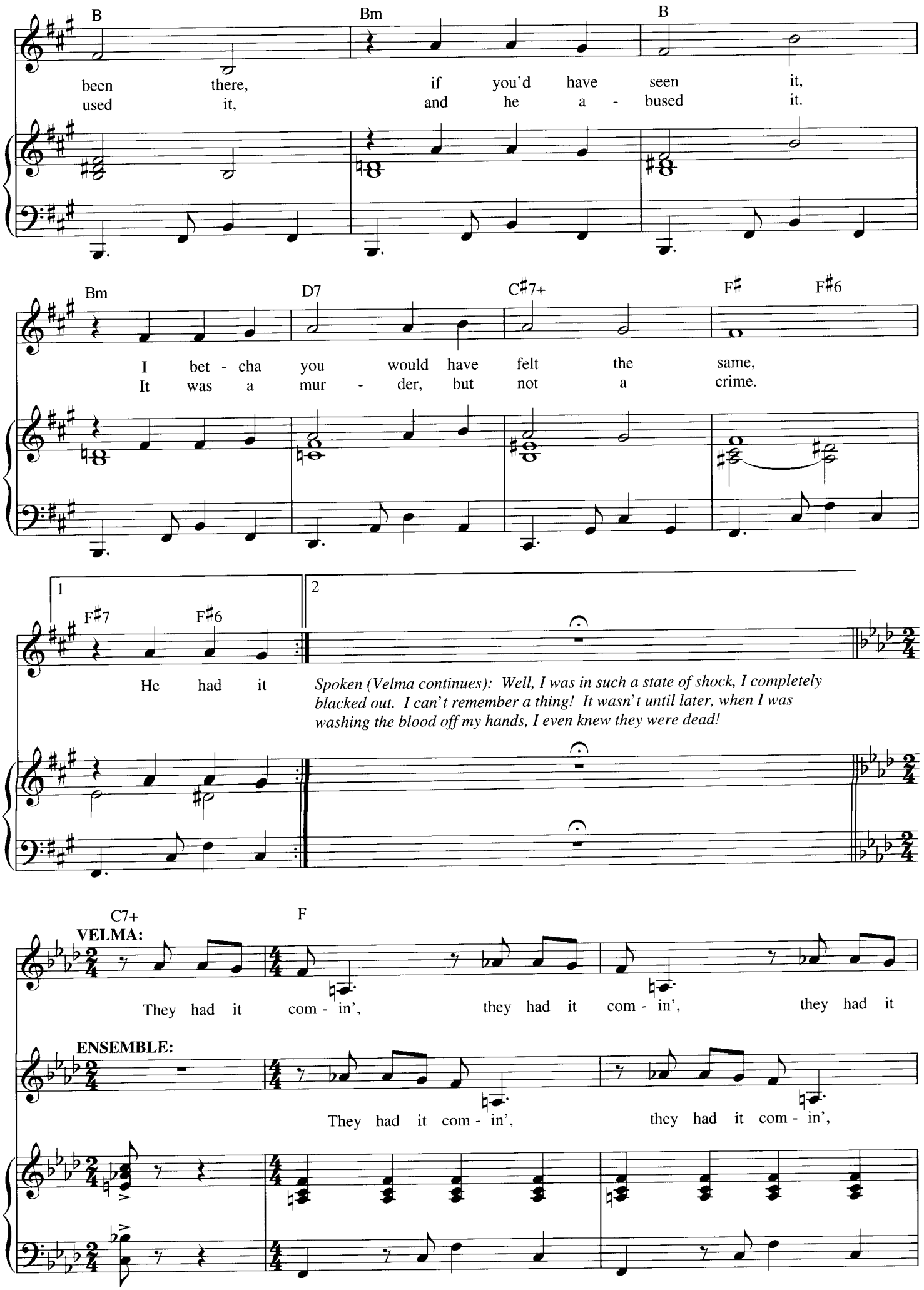

F♯
com - in', he had it com - in', he took a flow - er in its prime.
GROUP 2:
Pop Six Squish Uh - uh Cic - er - o Lip - shitz Pop Six Squish
F♯7
B
Bm
And then he used it, and he a - bused it. It was a
Uh - uh Cic - er - o Lip - shitz Pop Six
D7
C♯7+
F♯m
N.C. (June speaks her story)
mur - der, but not a crime.
L:
Squish Uh - uh Cic - er - o Lip - shitz p Pop
p (percussion)

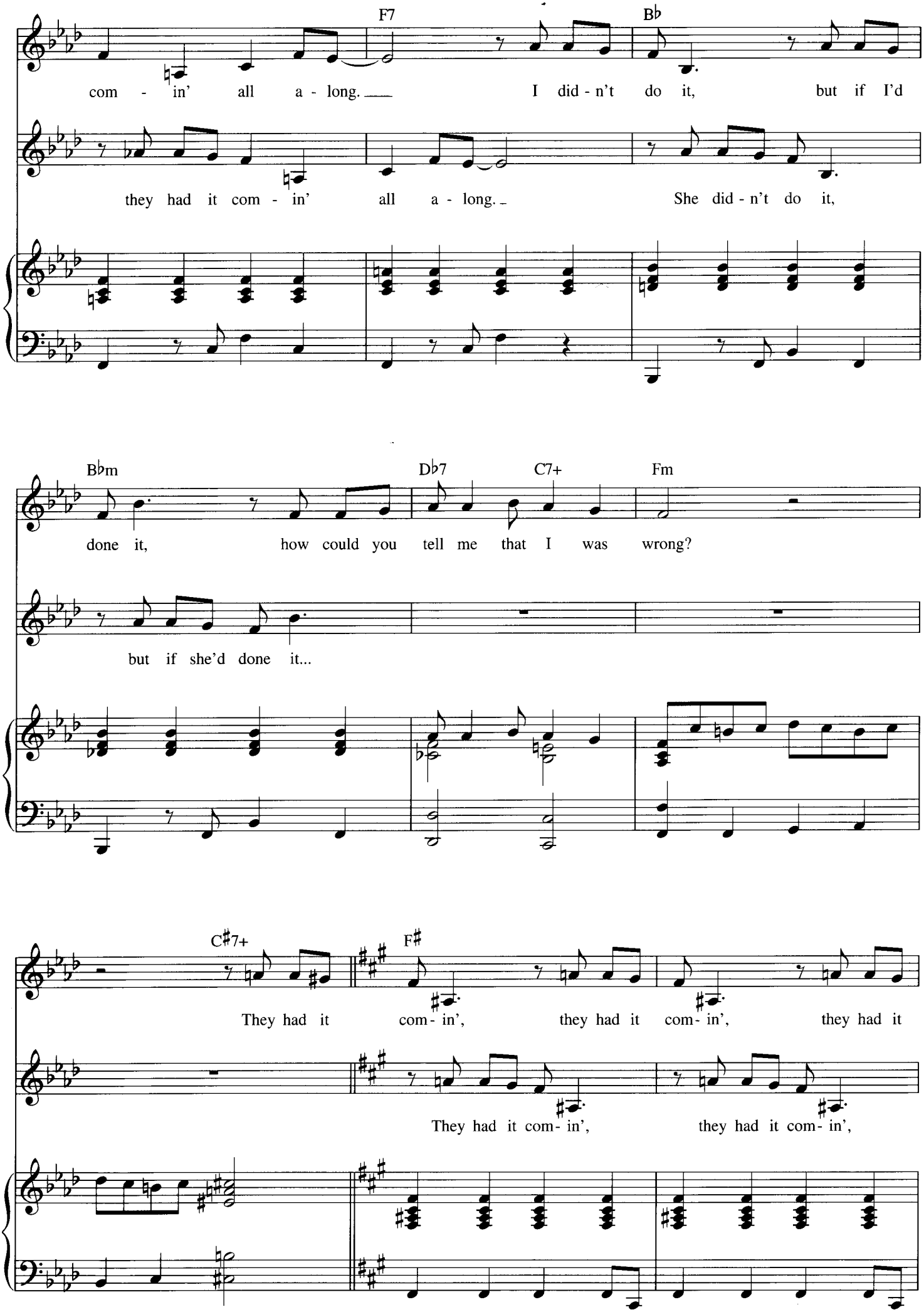

A:
H:
V:
M:
Six
Uh - uh
Cic - er - o
Lip - shitz
L:
A:
H:
Pop
Six
Uh - uh
V:
M:
Repeat ad lib.
Last time
L:
Cic - er - o
Lip - shitz
Pop
F♯7♯9
ALL:
B
JUNE, spoken cue: And then he ran into my knife. He ran into my knife ten times.
If you'd have been there, if you'd have
f

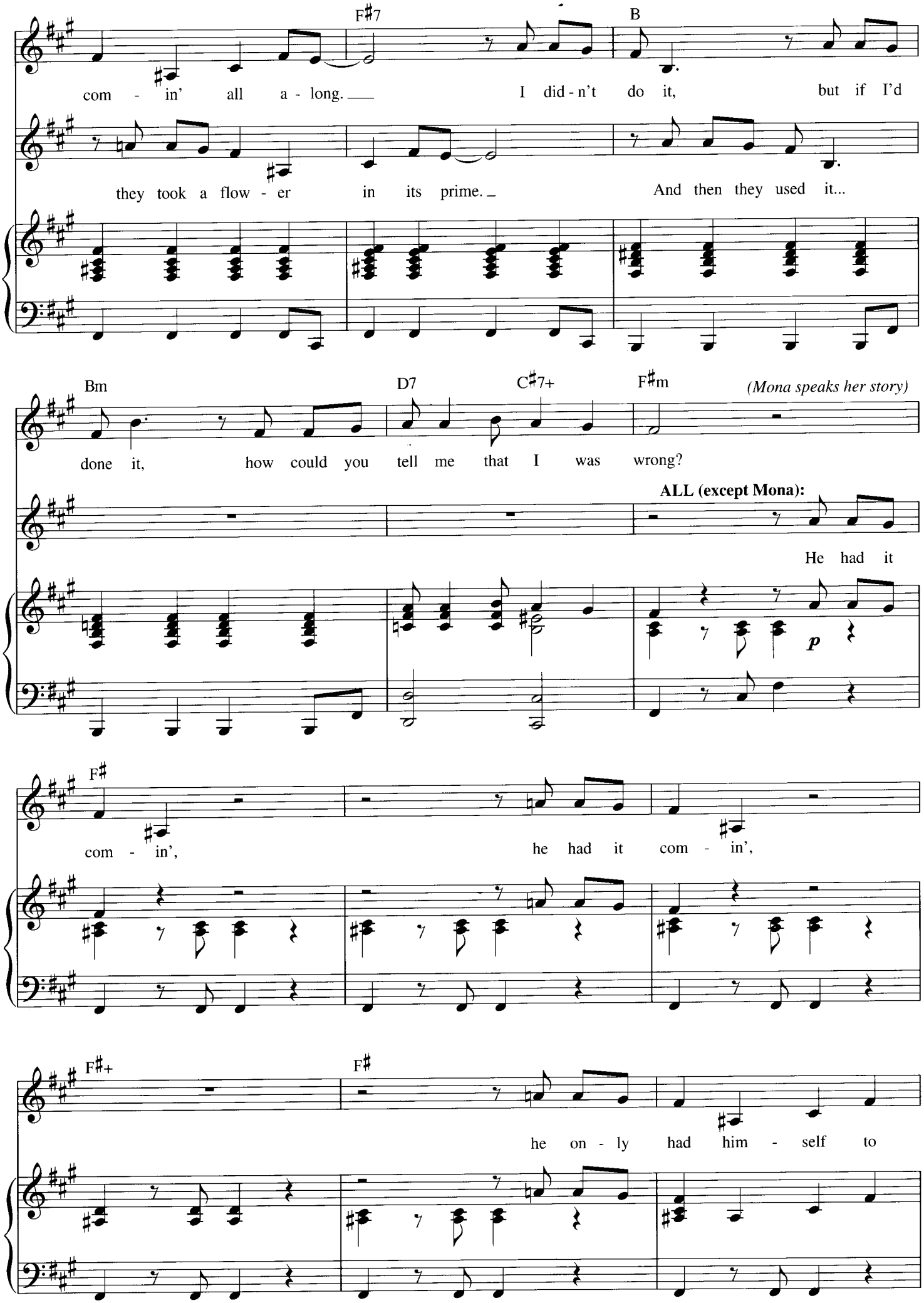

Bm
D7
C♯7+
F♯
(Hunyak speaks her story)
seen it, I bet - cha you would have done the same.
p
B/F♯
Bm/F♯
D7/F♯
F♯m/C♯
C♯
F♯

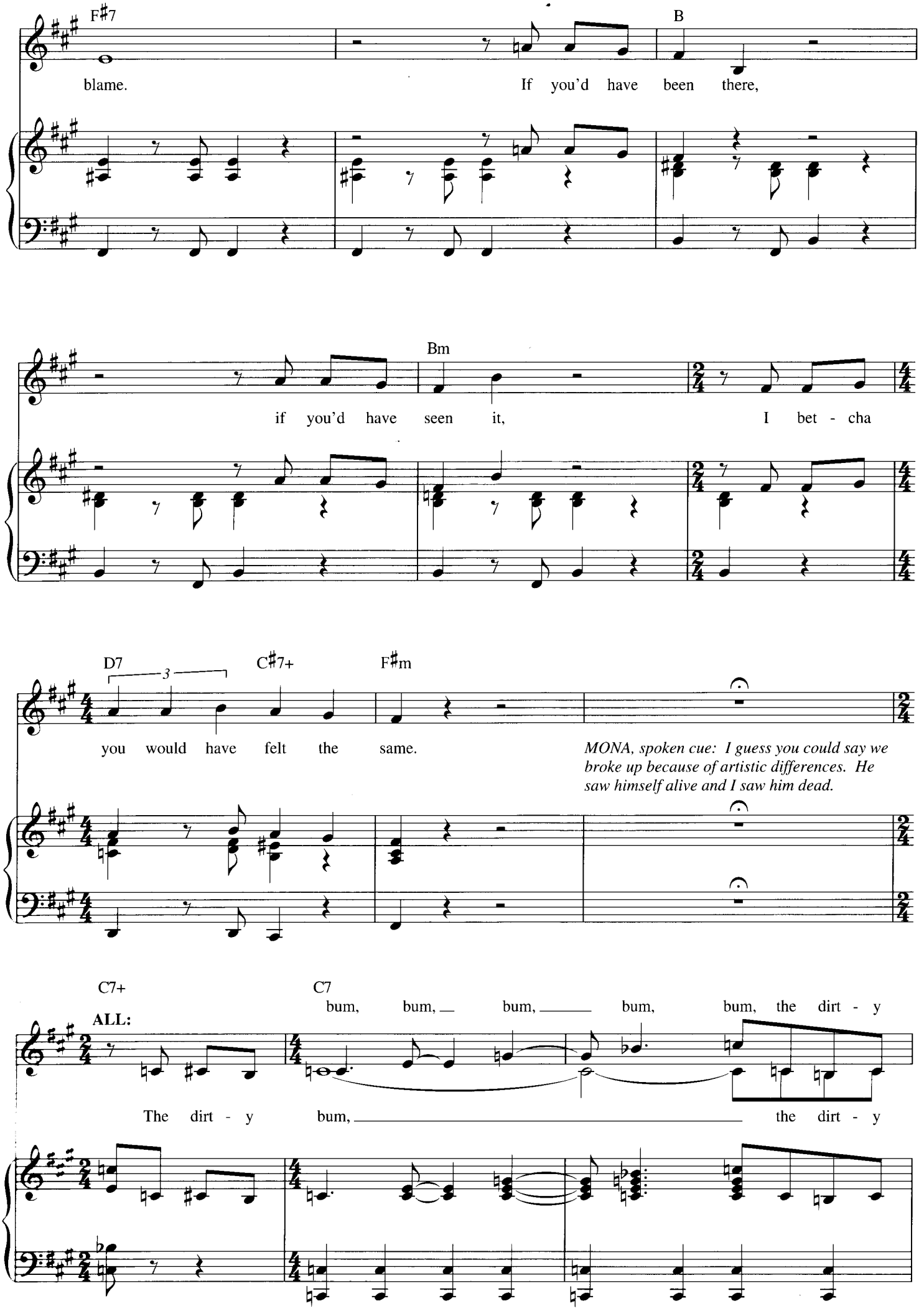

VAMP
HUNYAK, spoken cue:
Uh-uh. Not guilty.
C♯7+
F♯
ALL
(except Velma):
(Velma speaks her story)
He had it com - in', he had it
com - in', he had it
(p)
(p)
com - in', he on - ly had him -
com - in', he took a flow - er
F♯7
self to blame. If you'd have
in its prime. And then he

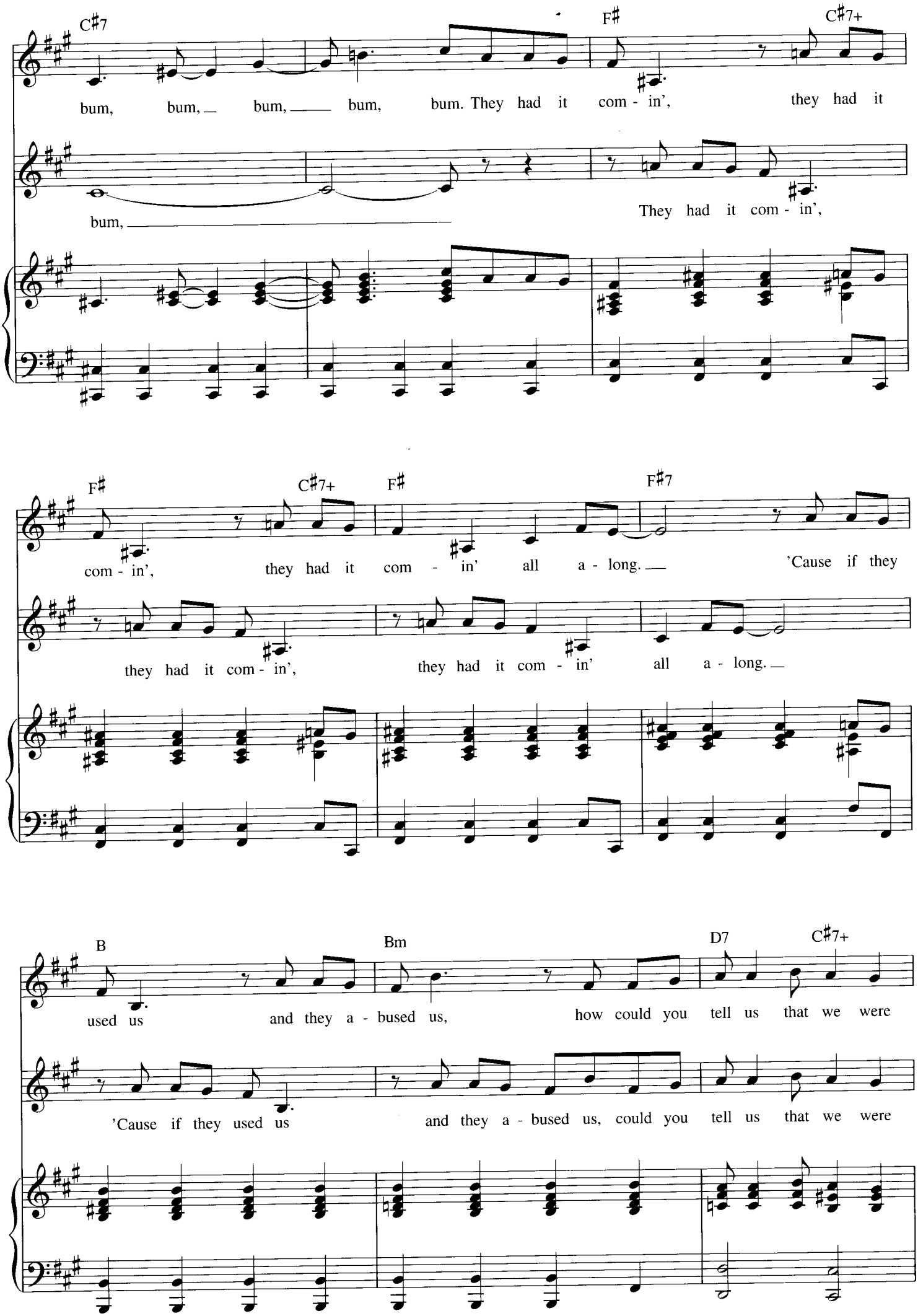
(2nd time: Stop at Velma's line: "Veronica and Charlie doin' number 17, The Spread Eagle.")

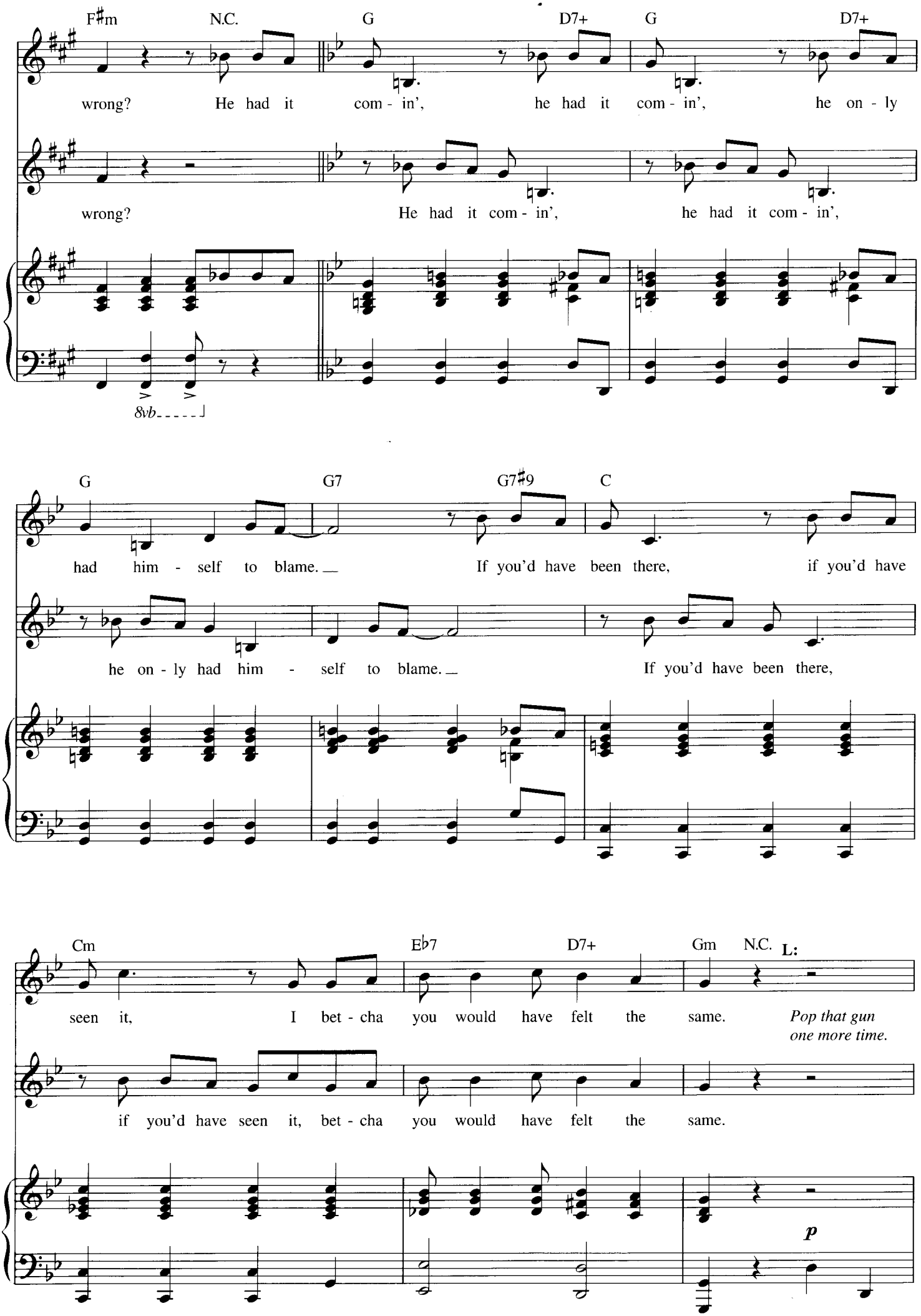



F7
B♭
com - in' all a - long. I did - n't do it, but if I'd
they had it com - in' all a - long. She did - n't do it,
B♭m
D♭7
C7+
Fm
done it, how could you tell me that I was wrong?
but if she'd done it...
C♯7+
F♯
They had it com- in', they had it com- in', they had it
They had it com- in', they had it com- in',


F♯7
B
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...
Bm
D7
C♯7+
F♯m
(Mona speaks her story)
done it, how could you tell me that I was wrong?
ALL (except Mona):
He had it
p
F♯
com - in', he had it com - in',
F♯+
F♯
he on - ly had him - self to


F♯7
B
blame.
If you'd have been there,
Bm
if you'd have seen it,
I bet - cha
D7
3
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 E♭7 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: *Single, my ass!* **J:** *Ten times.* **H:** *Uh-uh.* **V:** *#17, the Spread Eagle.* **M:** *Artistic differences.* **L:** Pop

A: Six **J:** Squish **H:** Uh - uh **V:** Cic - er - o

M: Lip - shitz

Stage ending

D7 **ALL:** I bet - cha

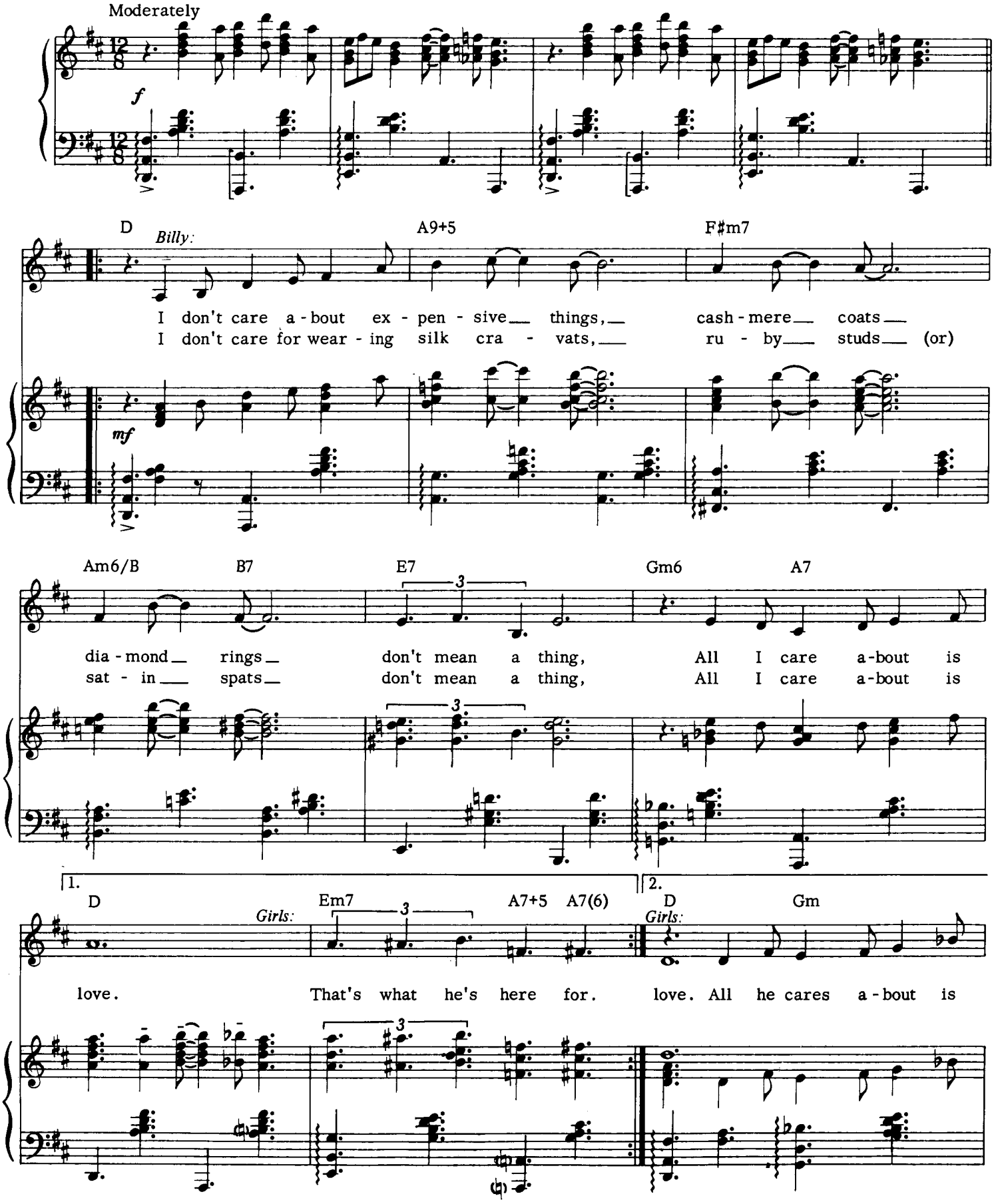
pp *f*

Eb7 D7 Gm

you would have done the same.

ALL I CARE ABOUT

Words by FRED EBB
Music by JOHN KANDER



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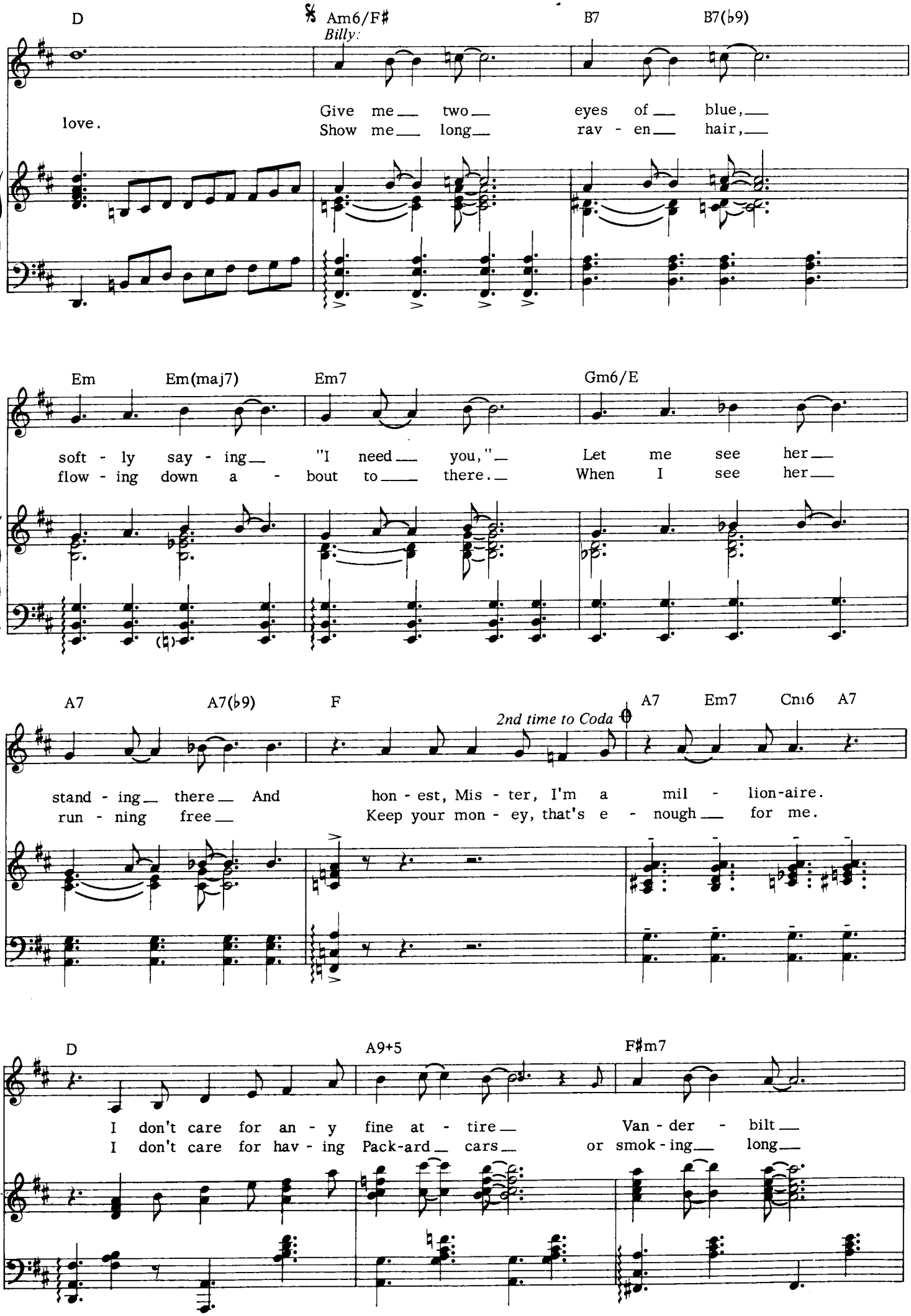
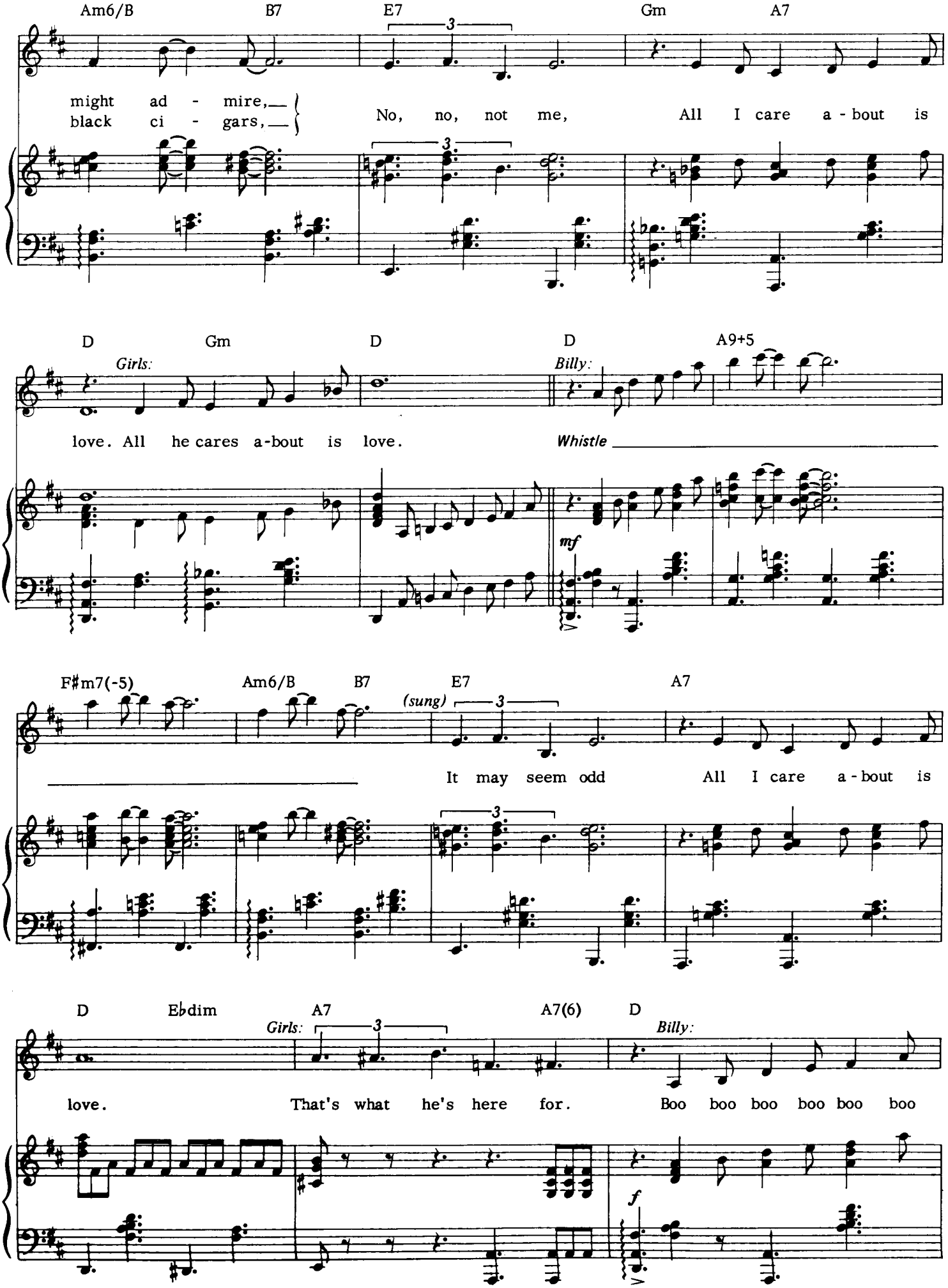
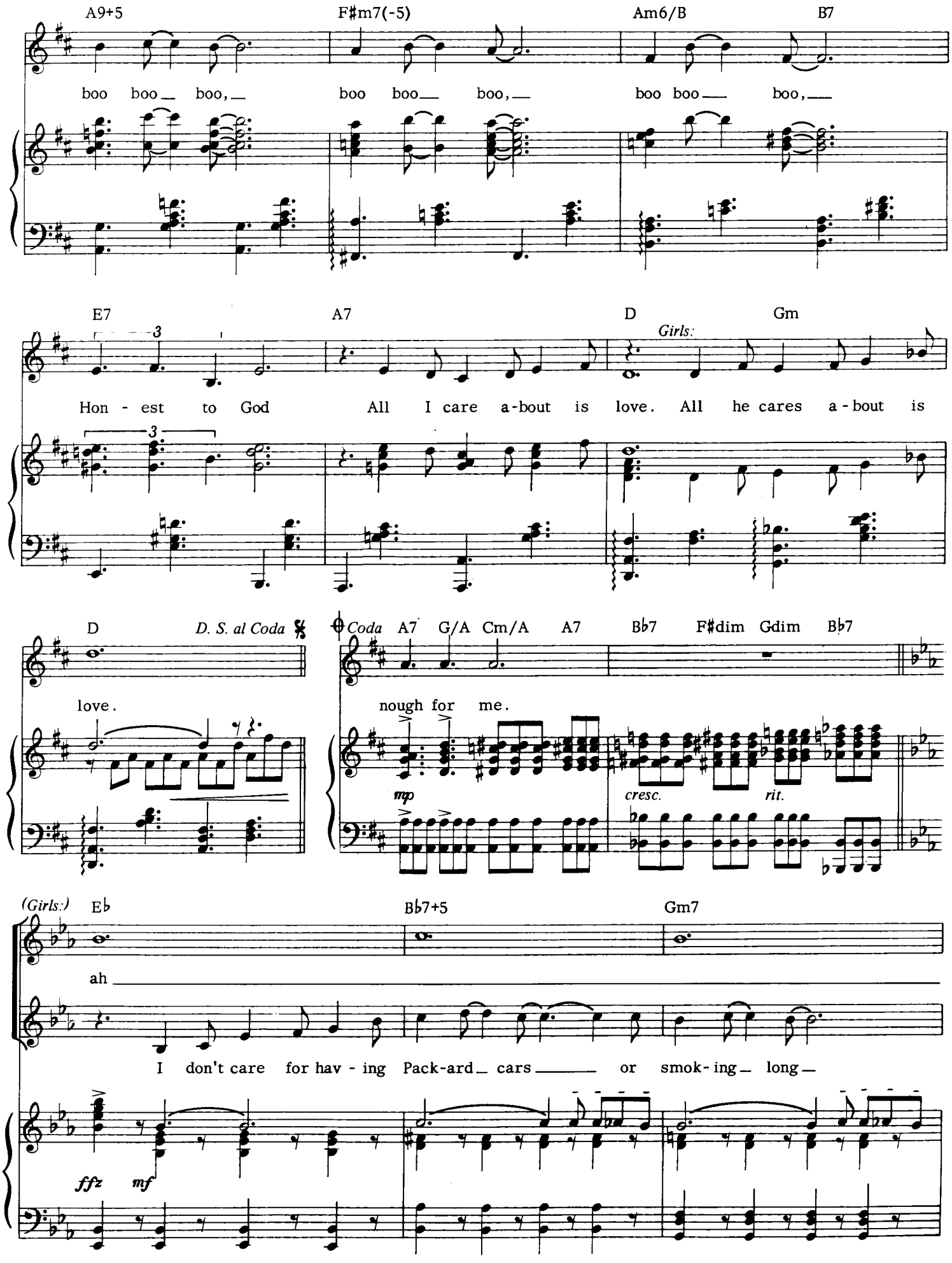
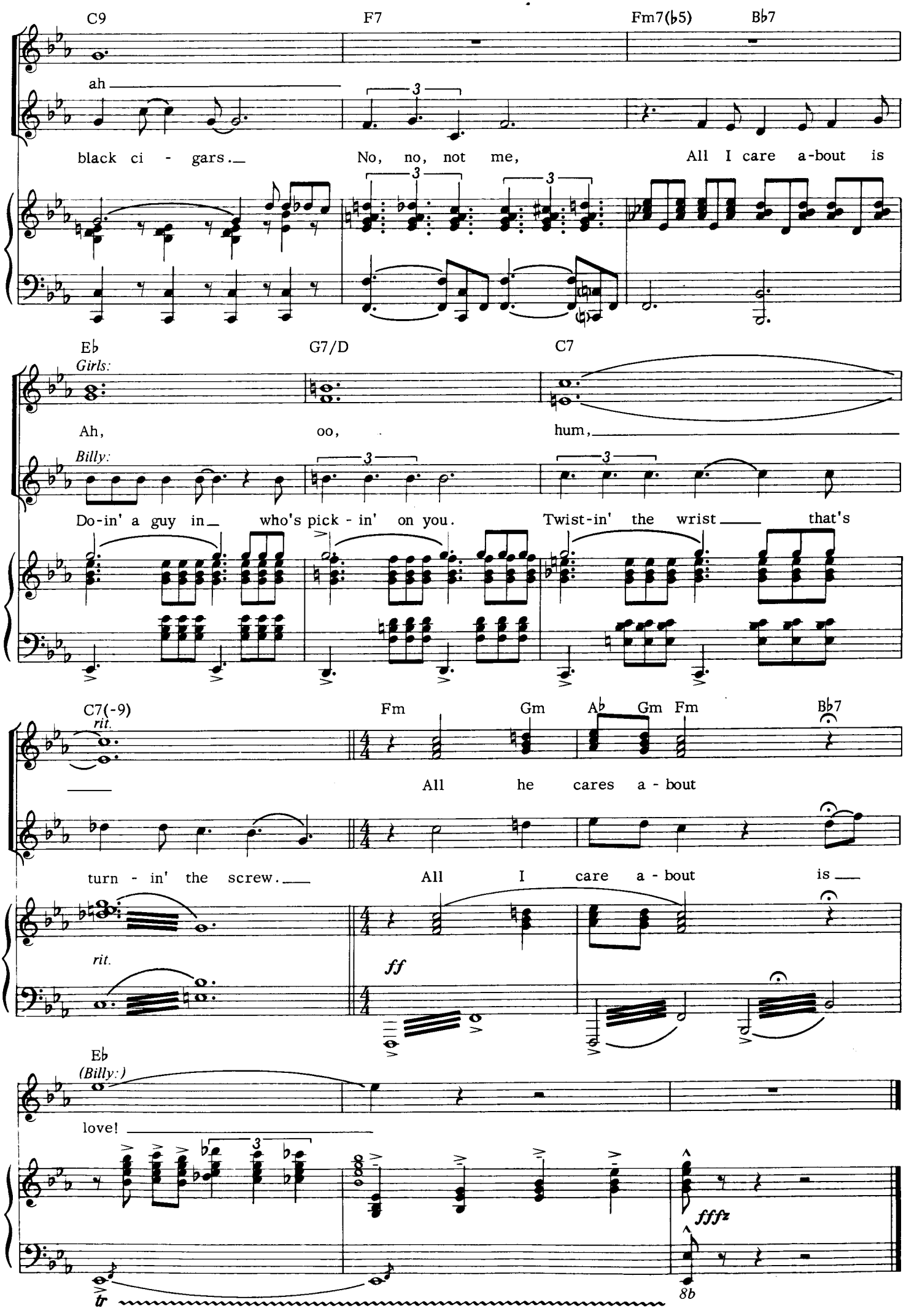

D
Am6/F♯
Billy:
B7
B7(♭9)
love.
Give me two eyes of blue,
Show me long rav - en hair,
Em
Em(maj7)
Em7
Gm6/E
soft - ly say - ing "I need you,"
flow - ing down a - bout to there.
Let me see her
When I see her
A7
A7(♭9)
F
2nd time to Coda
A7
Em7
Cm6
A7
stand - ing there And
run - ning free
hon - est, Mis - ter, I'm a mil - lion-aire.
Keep your mon - ey, that's e - nough for me.
D
A9+5
F♯m7
I don't care for an - y fine at - tire
I don't care for hav - ing Pack-ard cars
Van - der - bilt
or smok - ing long

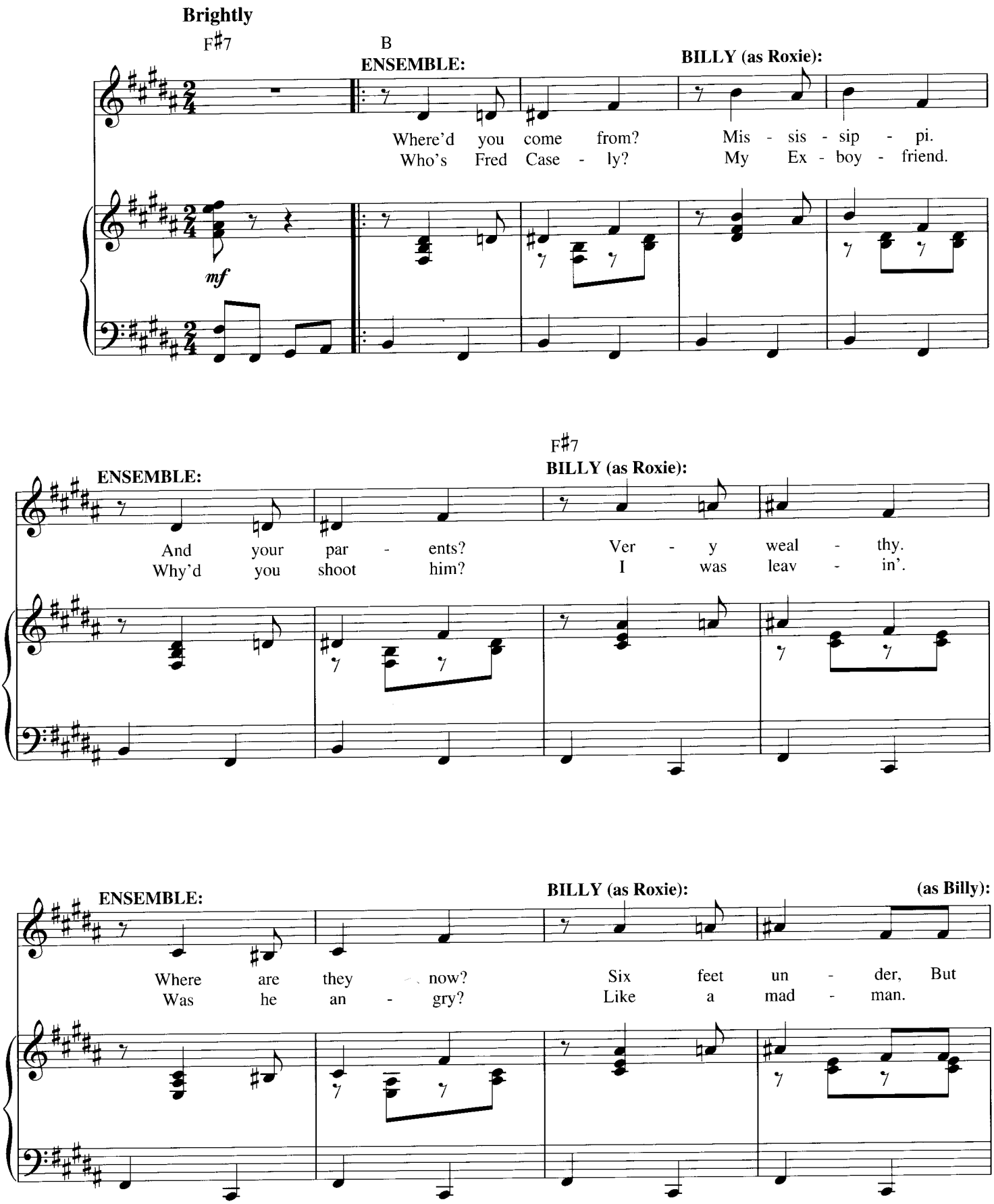

Am6/B B7 E7 Gm A7
might ad - mire,
black ci - gars,
No, no, not me, All I care a - bout is
D Gm D D A9+5
Girls:
Billy:
love. All he cares a-bout is love.
Whistle
mf
F♯m7(-5) Am6/B B7 E7 A7
(sung)
It may seem odd All I care a - bout is
D E♭dim A7 A7(6) D
Girls:
Billy:
love. That's what he's here for. Boo boo boo boo boo boo
f


A9+5
F♯m7(-5)
Am6/B
B7
boo boo boo, boo boo boo, boo boo boo,
E7
A7
D
Gm
Girls:
Hon - est to God All I care a-bout is love. All he cares a - bout is
D
D. S. al Coda
love.
Coda
A7
G/A
Cm/A
A7
B♭7
F♯dim
Gdim
B♭7
nough for me.
mp
cresc.
rit.
(Girls:)
E♭
B♭7+5
Gm7
ah
I don't care for hav - ing Pack-ard cars or smok-ing long
ffz
mf


C9
F7
Fm7(♭5)
B♭7
ah
black ci - gars.
No, no, not me,
All I care a-bout is
E♭
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
A♭
Gm
Fm
B♭7
All he cares a - bout
turn - in' the screw.
All I care a - bout is
rit.
ff
E♭
(Billy:)
love!
fffz
8b
tr

WE BOTH REACHED FOR THE GUN

Words by FRED EBB
Music by JOHN KANDER



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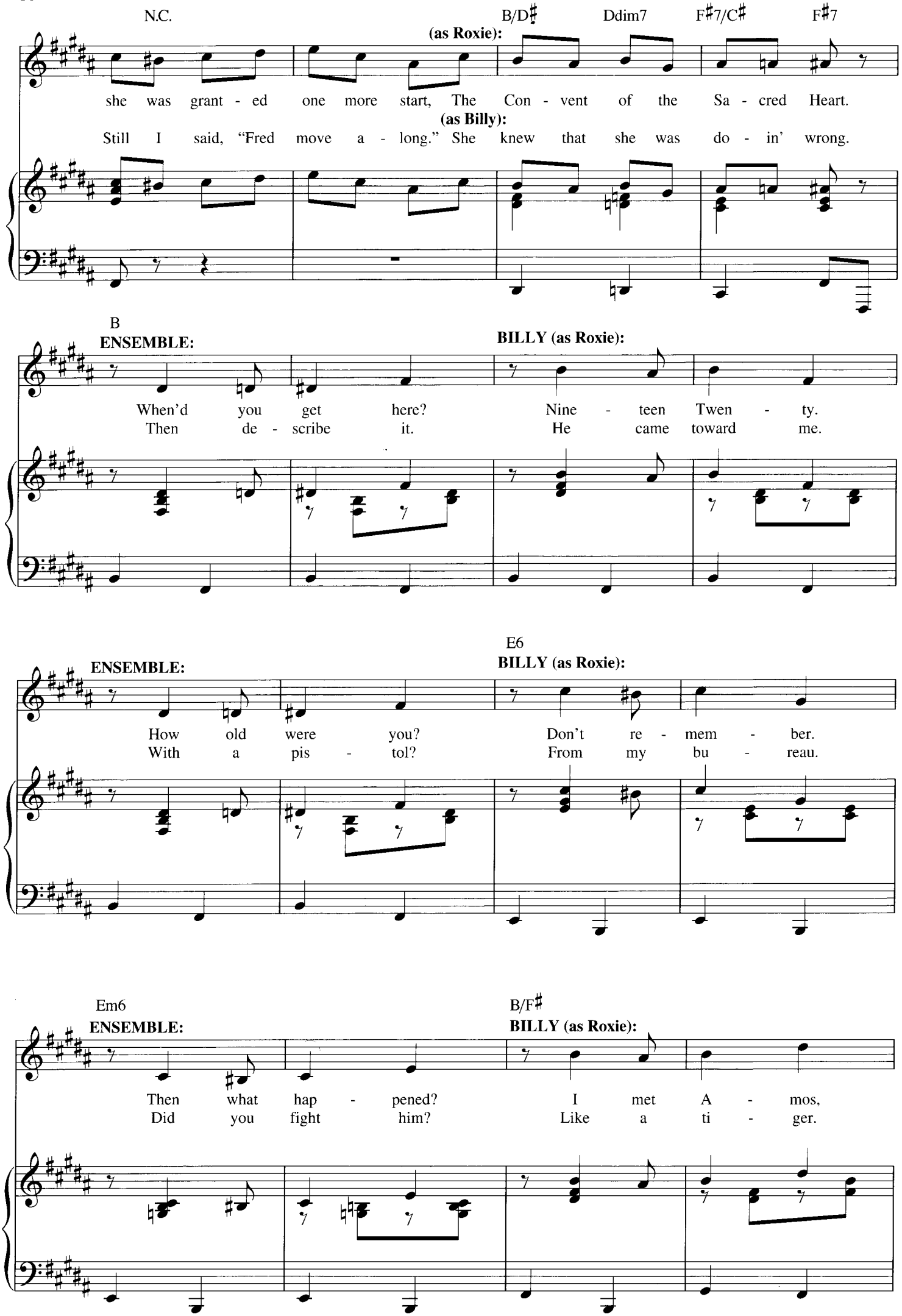
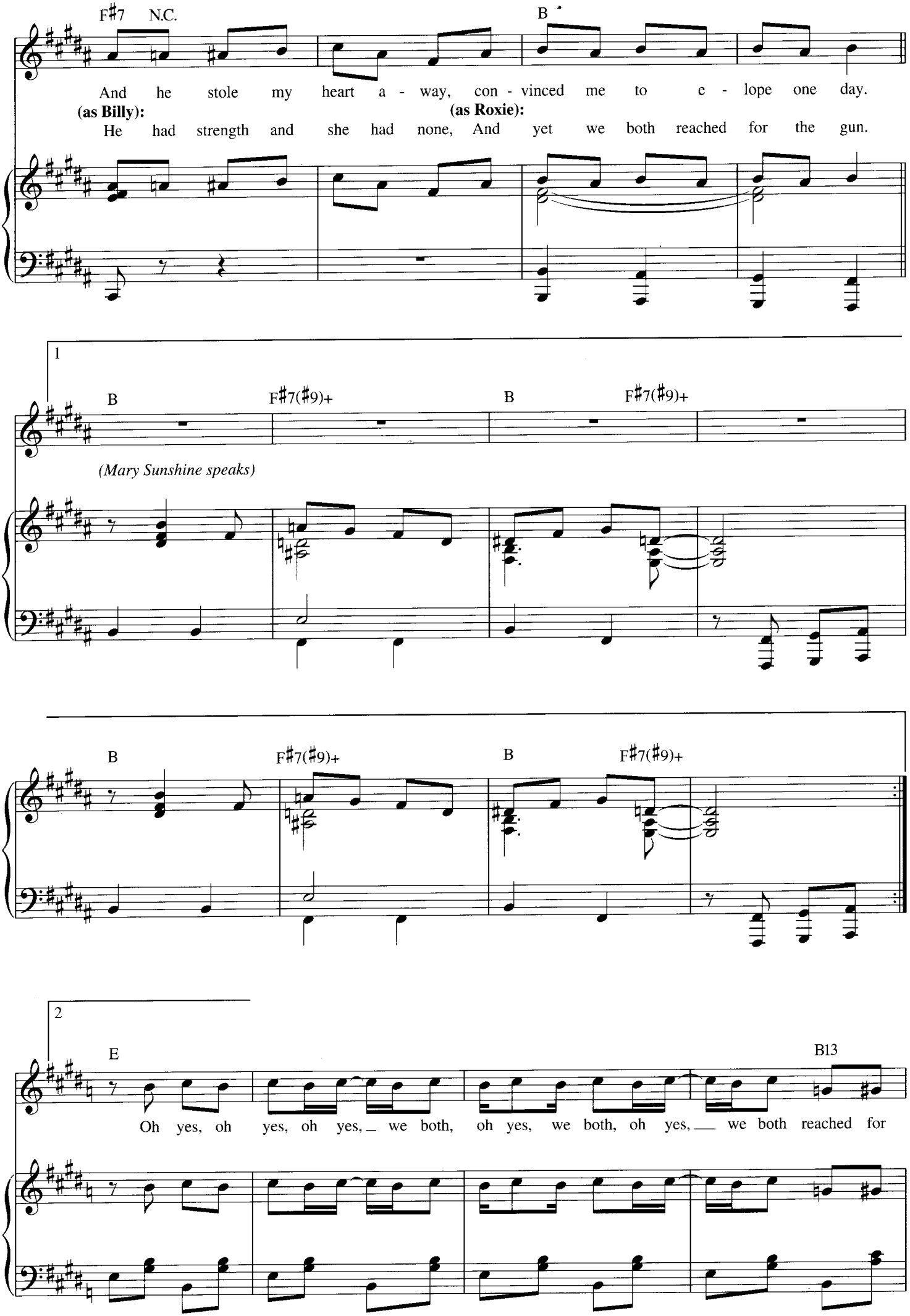
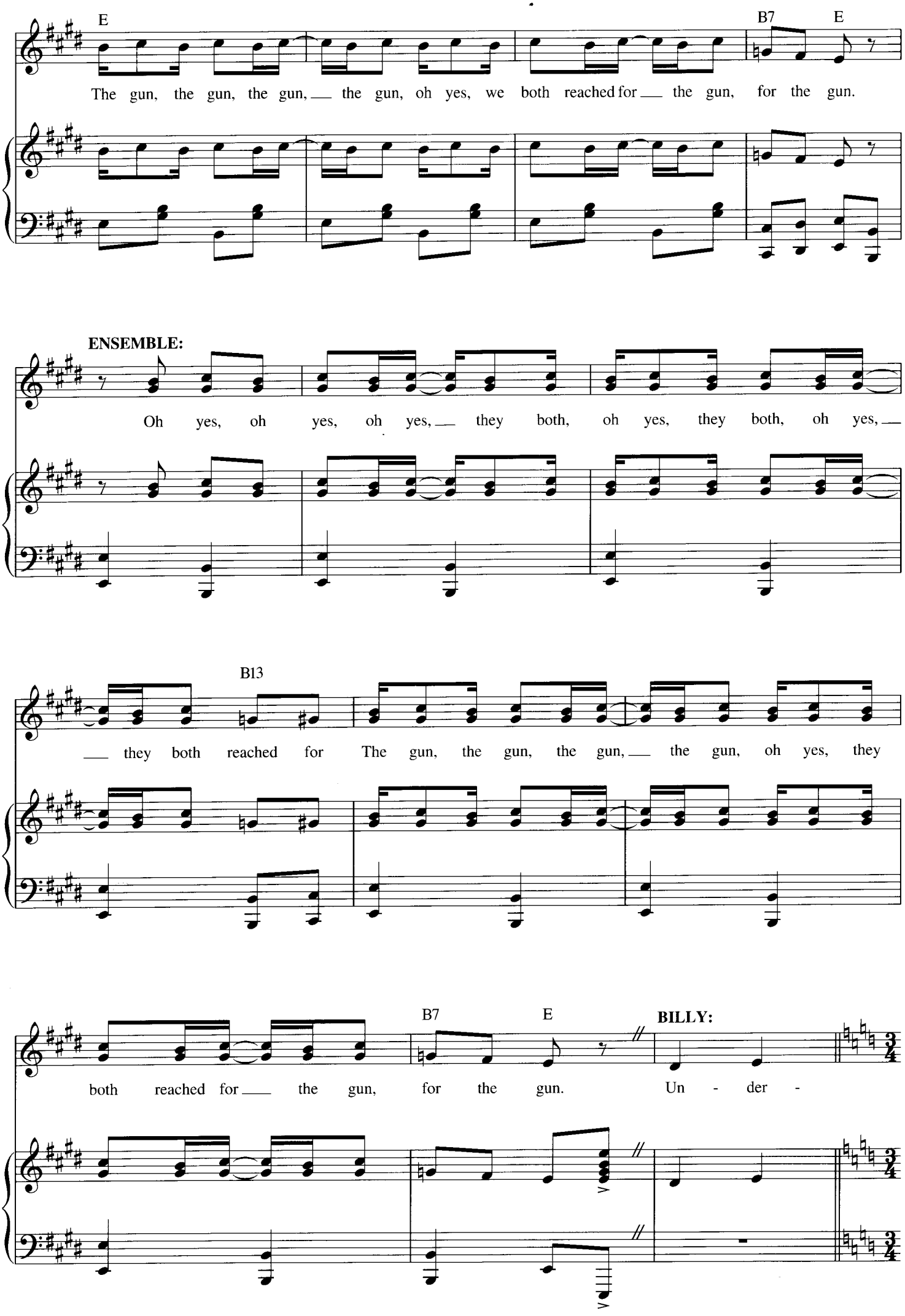
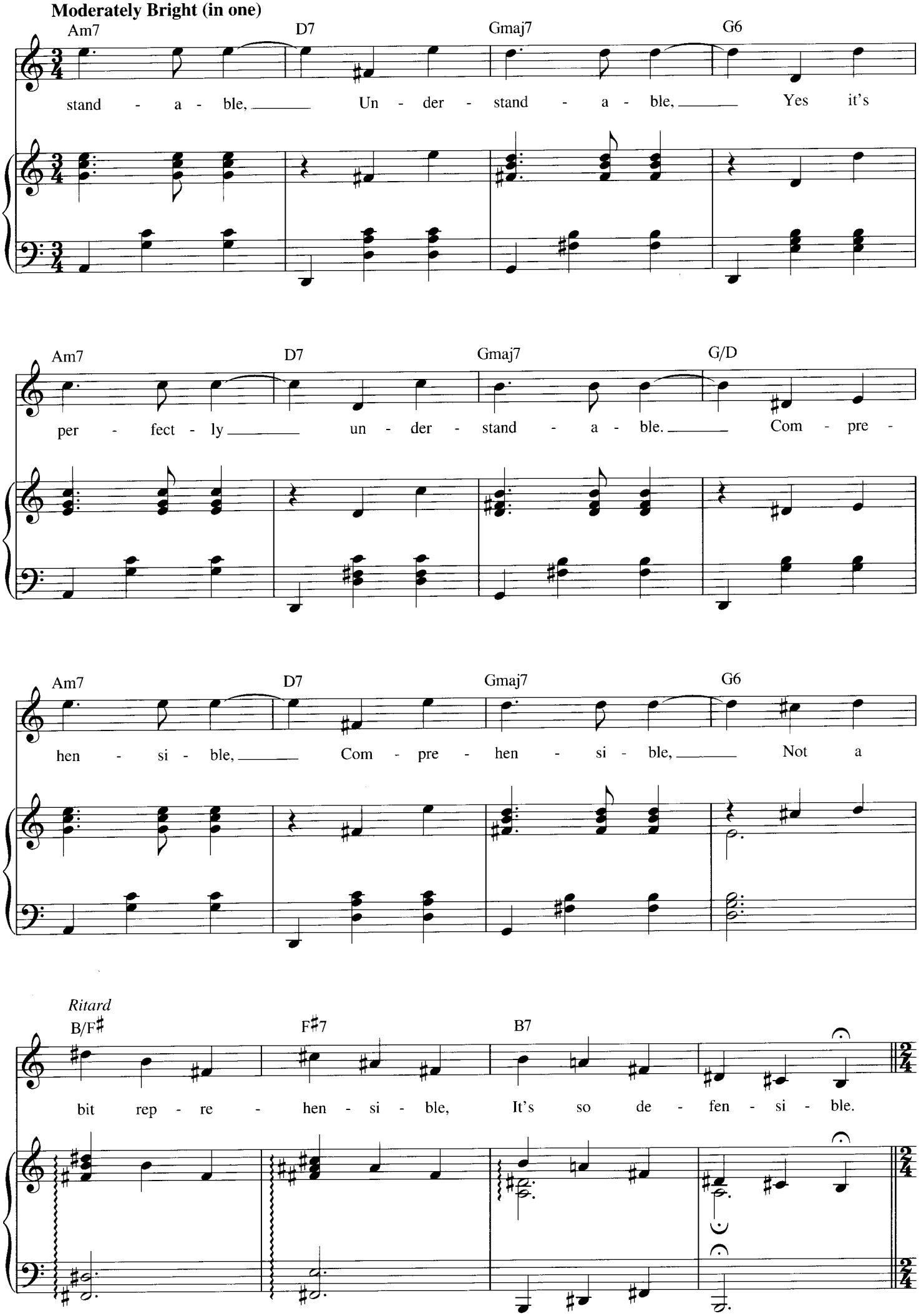
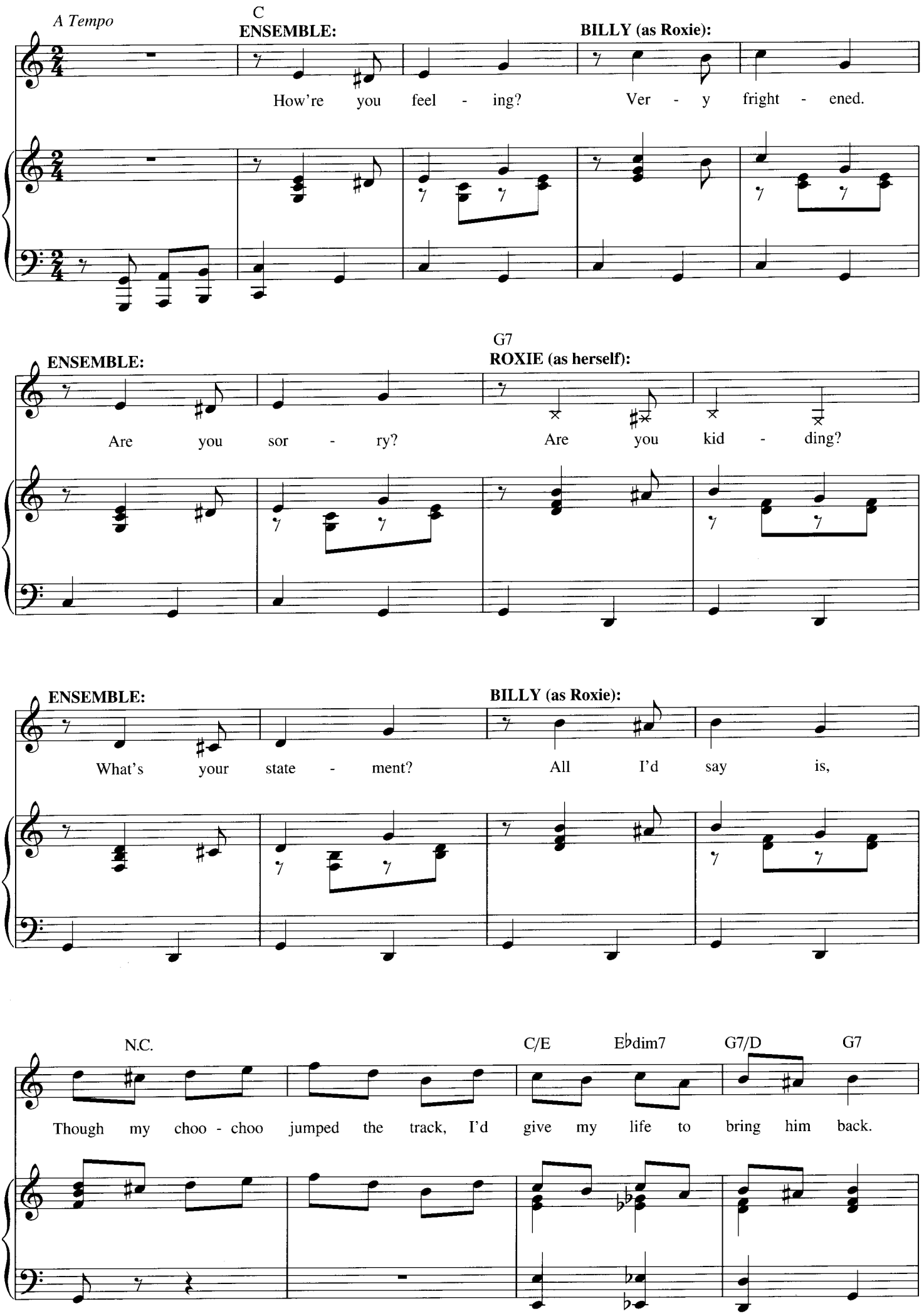
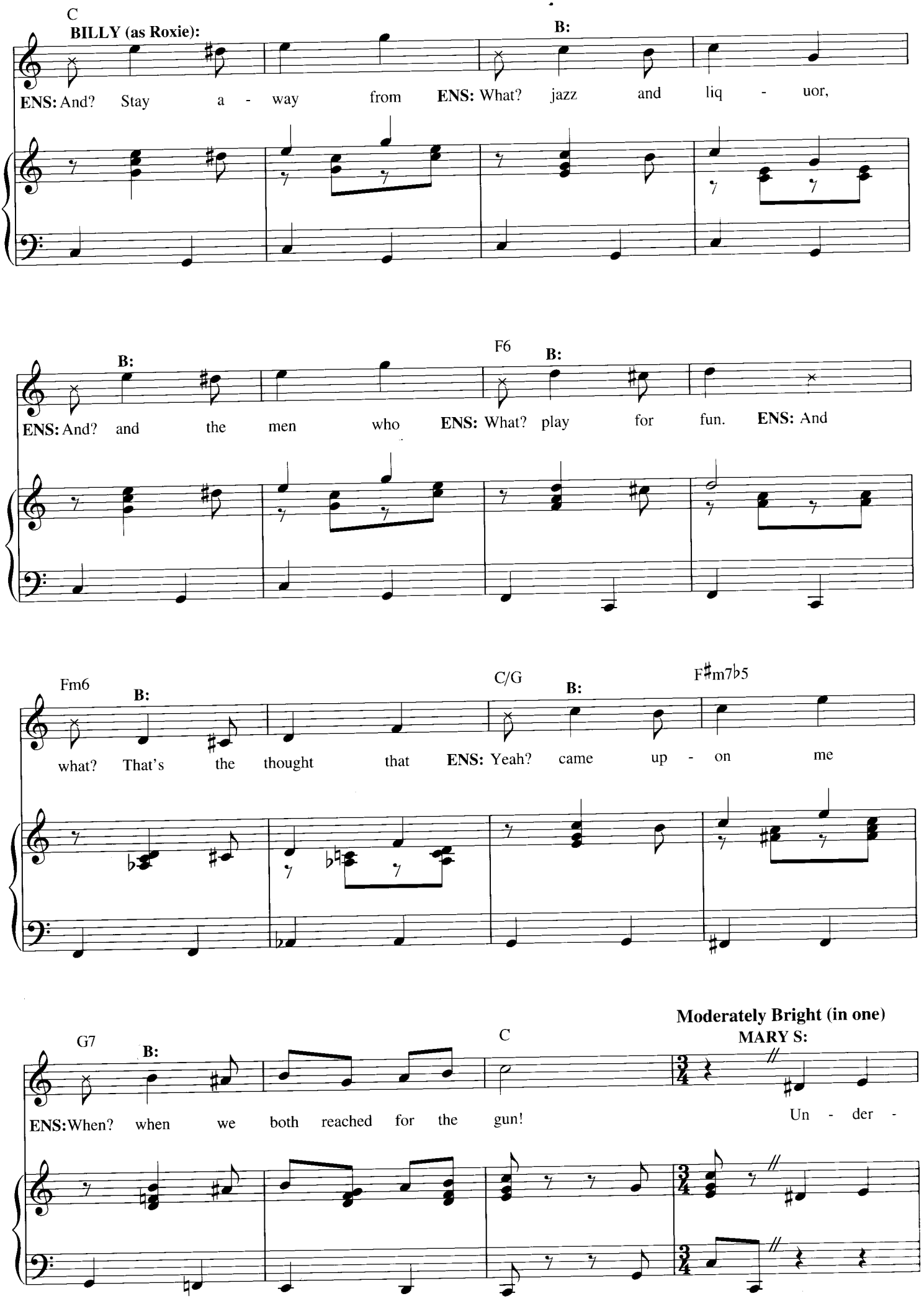

N.C.
B/D♯
Ddim7
F♯7/C♯
F♯7
(as Roxie):
she was grant - ed one more start, The Con - vent of the Sa - cred Heart.
(as Billy):
Still I said, "Fred move a - long." She knew that she was do - in' wrong.
B
ENSEMBLE:
When'd you get here?
Then de - scribe it.
BILLY (as Roxie):
Nine - teen Twen - ty.
He came toward me.
E6
ENSEMBLE:
How old were you?
With a pis - tol?
BILLY (as Roxie):
Don't re - mem - ber.
From my bu - reau.
Em6
ENSEMBLE:
Then what hap - pened?
Did you fight him?
B/F♯
BILLY (as Roxie):
I met A - mos,
Like a ti - ger.

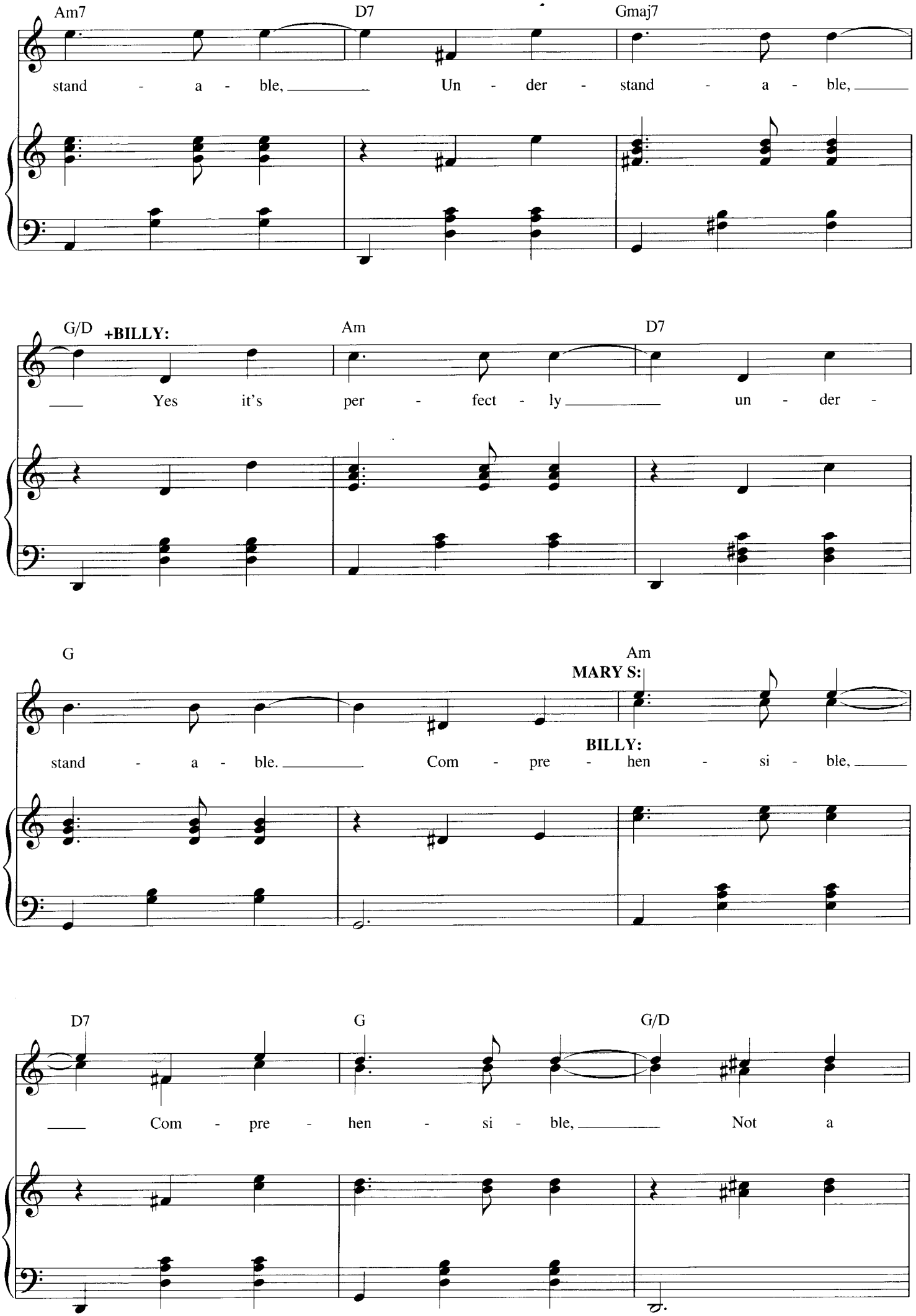

F♯7 N.C.
B
And he stole my heart a - way, con - vinced me to e - lope one day.
(as Billy):
(as Roxie):
He had strength and she had none, And yet we both reached for the gun.
1
B
F♯7(♯9)+
B
F♯7(♯9)+
(Mary Sunshine speaks)
B
F♯7(♯9)+
B
F♯7(♯9)+
2
E
B13
Oh yes, oh yes, oh yes, we both, oh yes, we both, oh yes, we both reached for

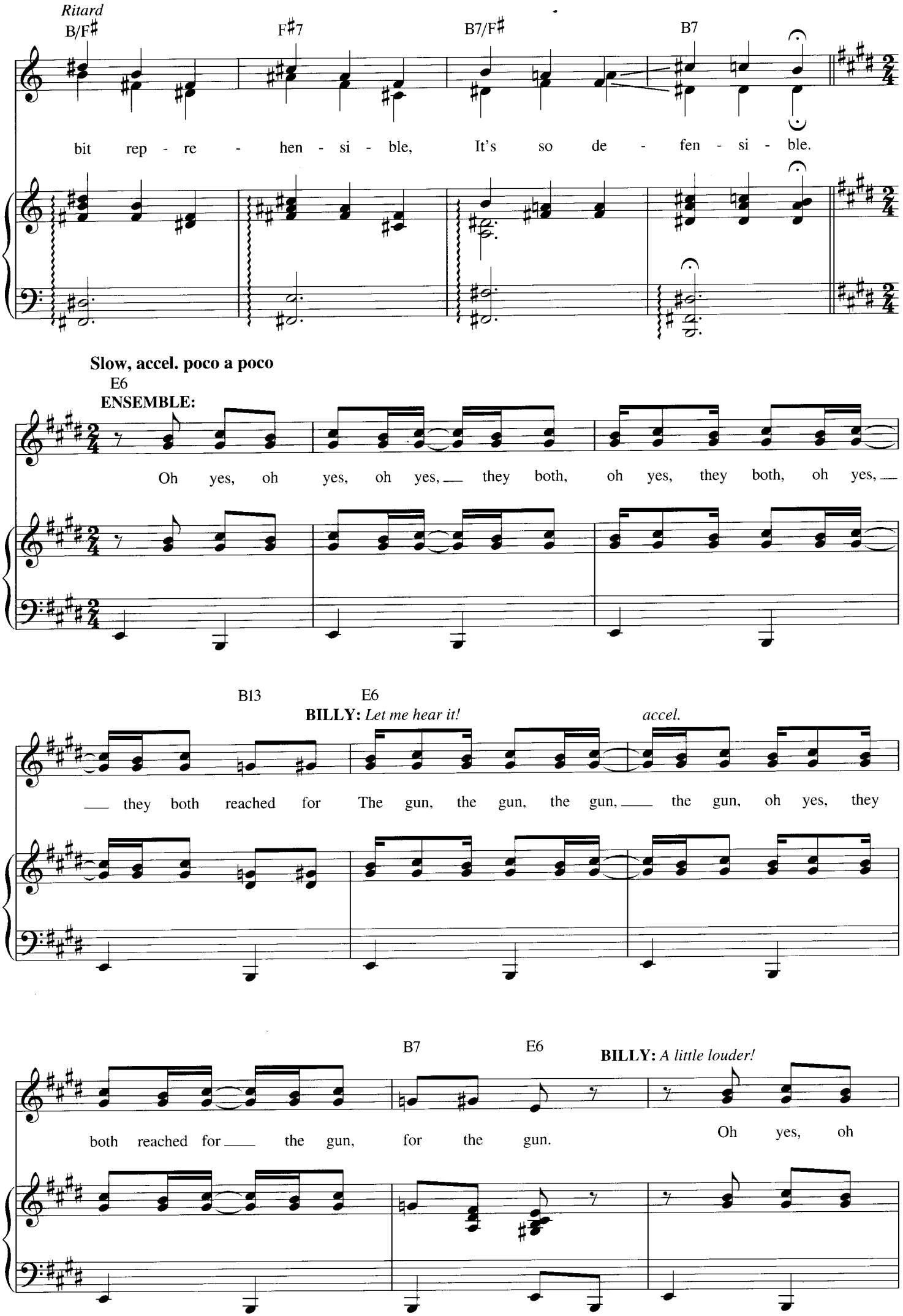

E
B7
E
The gun, the gun, the gun, the gun, oh yes, we both reached for the gun, for the gun.
ENSEMBLE:
Oh yes, oh yes, oh yes, they both, oh yes, they both, oh yes,
B13
they both reached for The gun, the gun, the gun, the gun, oh yes, they
B7
E
BILLY:
both reached for the gun, for the gun. Un - der -

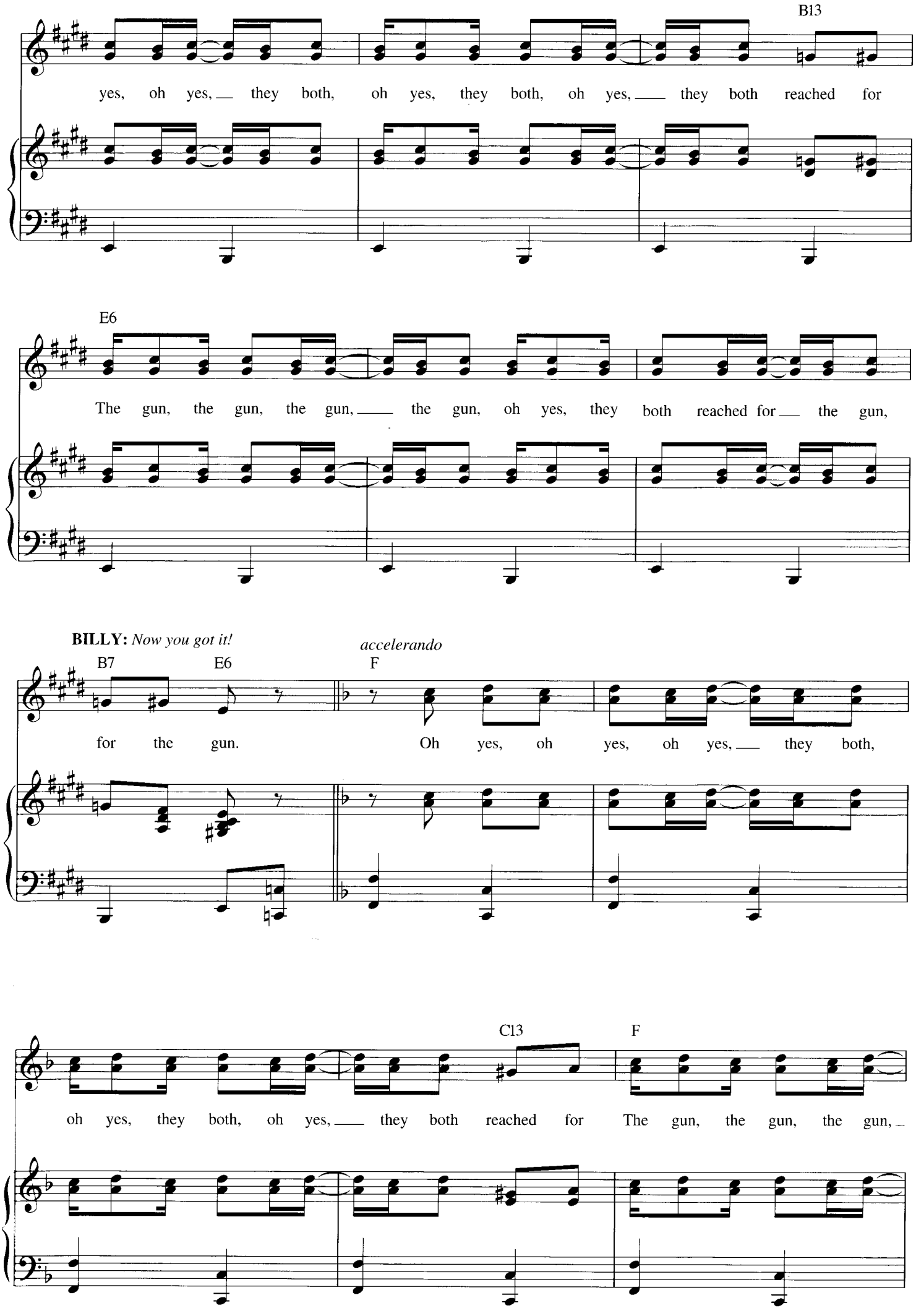

Moderately Bright (in one)
Am7
D7
Gmaj7
G6
stand - a - ble, Un - der - stand - a - ble, Yes it's
Am7
D7
Gmaj7
G/D
per - fect - ly un - der - stand - a - ble. Com - pre -
Am7
D7
Gmaj7
G6
hen - si - ble, Com - pre - hen - si - ble, Not a
Ritard
B/F♯
F♯7
B7
bit rep - re - hen - si - ble, It's so de - fen - si - ble.

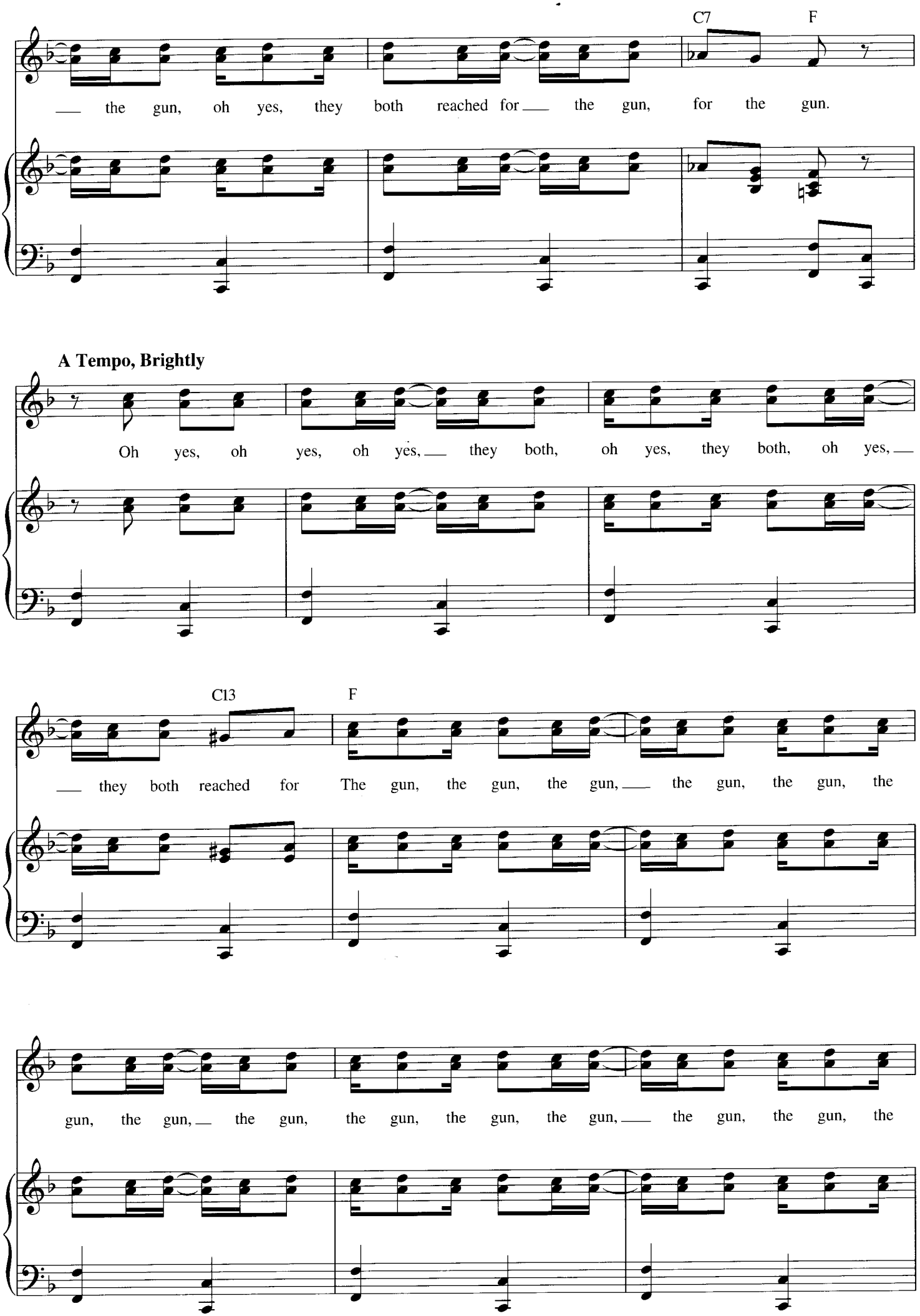

A Tempo
C
ENSEMBLE:
BILLY (as Roxie):
How're you feel - ing?
Ver - y fright - ened.
G7
ENSEMBLE:
ROXIE (as herself):
Are you sor - ry?
Are you kid - ding?
ENSEMBLE:
BILLY (as Roxie):
What's your state - ment?
All I'd say is,
N.C.
C/E
E♭dim7
G7/D
G7
Though my choo - choo jumped the track, I'd give my life to bring him back.

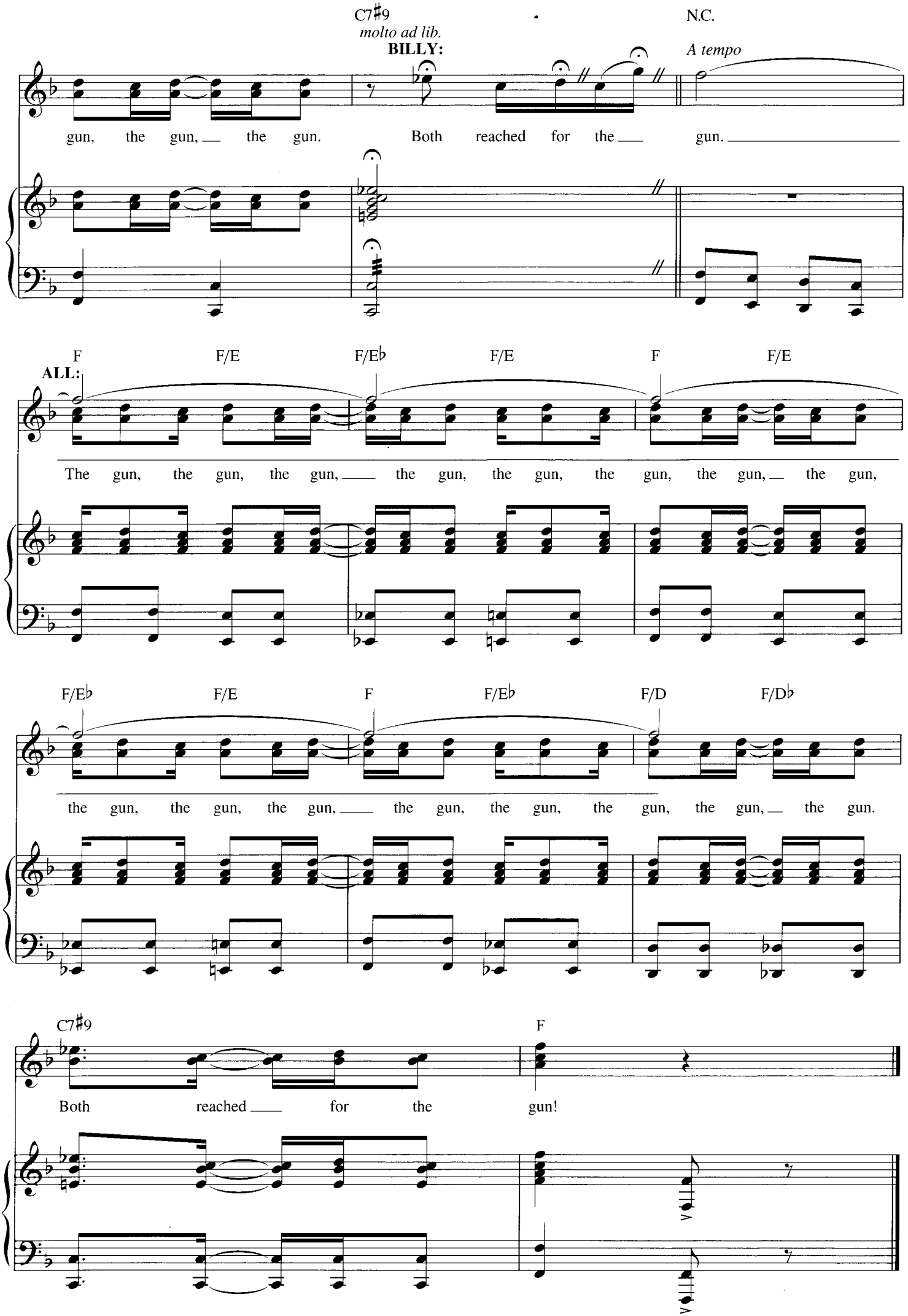

C
BILLY (as Roxie):
B:
ENS: And? Stay a - way from ENS: What? jazz and liq - uor,
B:
F6
B:
ENS: And? and the men who ENS: What? play for fun. ENS: And
Fm6
B:
C/G
B:
F♯m7♭5
what? That's the thought that ENS: Yeah? came up - on me
G7
B:
C
Moderately Bright (in one)
MARY S:
ENS: When? when we both reached 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:
stand - a - ble. Com - pre - hen - si - ble,
BILLY:
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

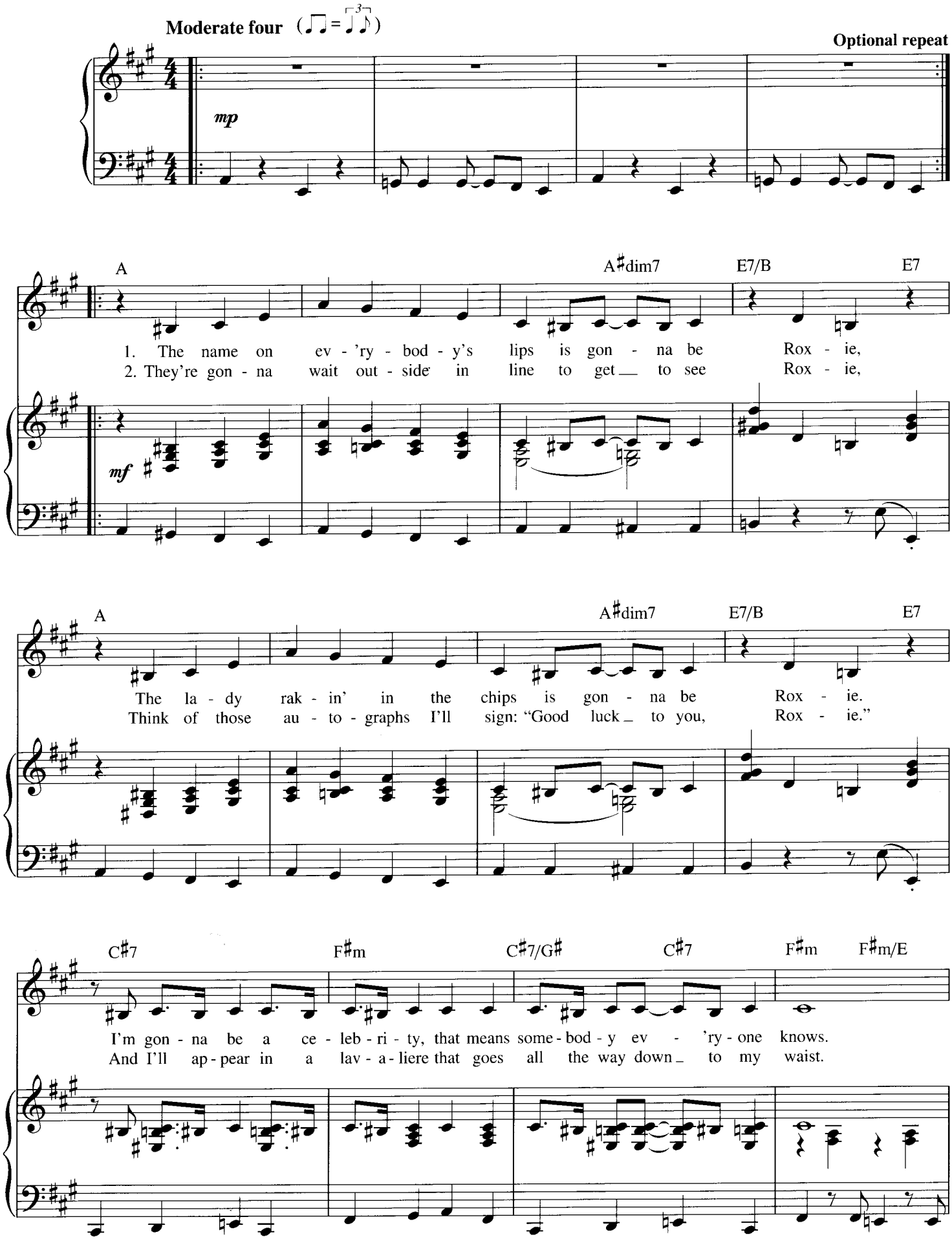

B13
yes, oh yes, they both, oh yes, they both, oh yes, they both reached for
E6
The gun, the gun, the gun, the gun, oh yes, they both reached for the gun,
BILLY: Now you got it!
B7
E6
accelerando
F
for the gun.
Oh yes, oh yes, oh yes, they both,
C13
F
oh yes, they both, oh yes, they both reached for
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 F/E F/E♭ F/E F F/E
ALL:
The gun, the gun, the gun, the gun, the gun, the gun, the gun, the gun, the gun,
F/E♭ F/E F F/E♭ F/D F/D♭
the gun, 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
Optional repeat

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,

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."
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.

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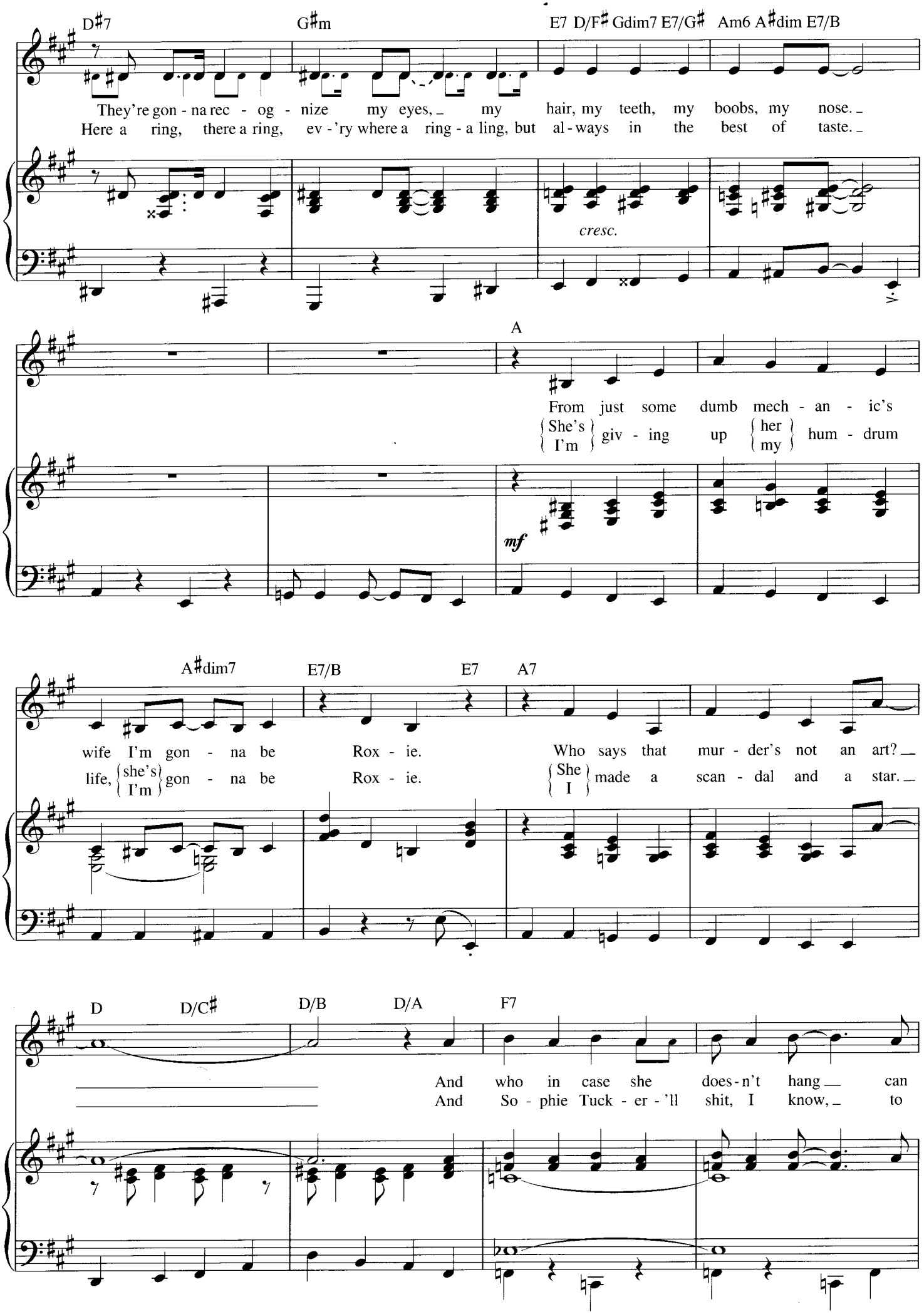
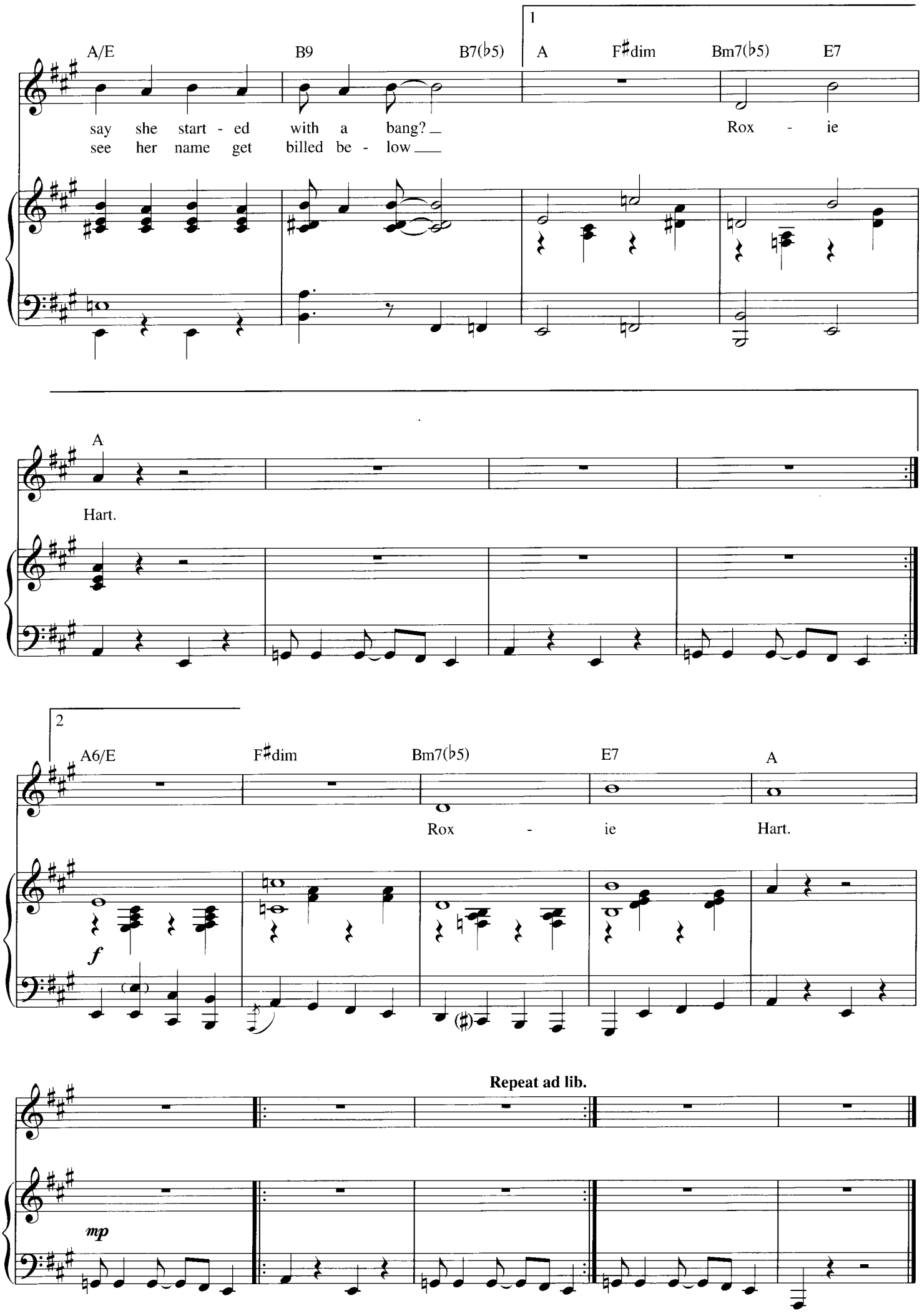
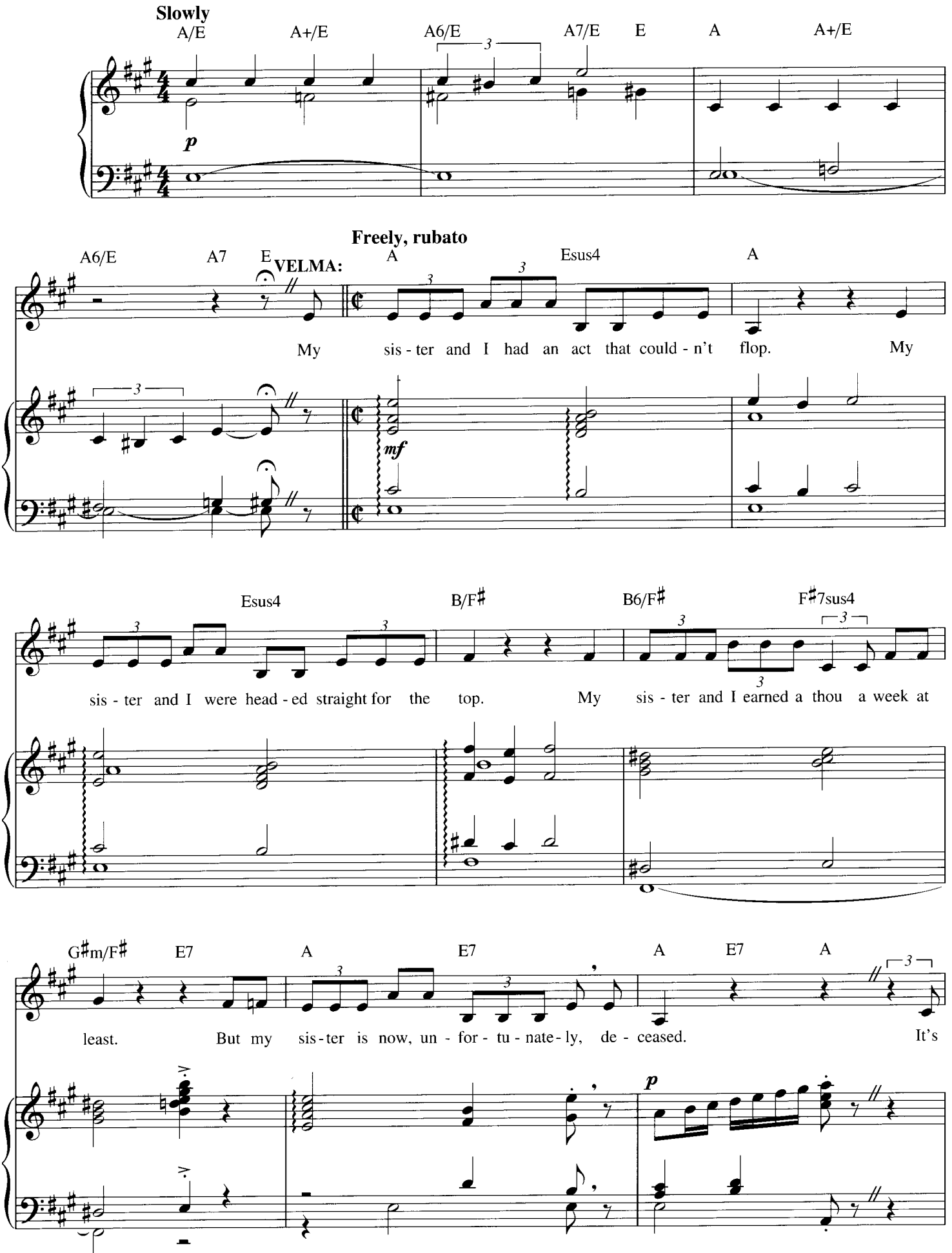

D♯7
G♯m
E7 D/F♯ Gdim7 E7/G♯ Am6 A♯dim E7/B
They're gon - na rec - og - nize my eyes, my hair, my teeth, my boobs, my nose.
Here a ring, there a ring, ev - 'ry where a ring - a ling, but al - ways in the best of taste.
cresc.
A
From just some dumb mech - an - ic's
{She's / I'm} giv - ing up {her / my} hum - drum
mf
A♯dim7
E7/B
E7
A7
wife I'm gon - na be Rox - ie.
life, {she's / I'm} gon - na be Rox - ie.
Who says that mur - der's not an art?
{She / I} made a scan - dal and a star.
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


1
A/E
B9
B7(♭5)
A
F♯dim
Bm7(♭5)
E7
say she start - ed with a bang?
see her name get billed be - low
Rox - ie
A
Hart.
2
A6/E
F♯dim
Bm7(♭5)
E7
A
Rox - ie
Hart.
f
Repeat ad lib.
mp

I CAN'T DO IT ALONE

Words by FRED EBB
Music by JOHN KANDER



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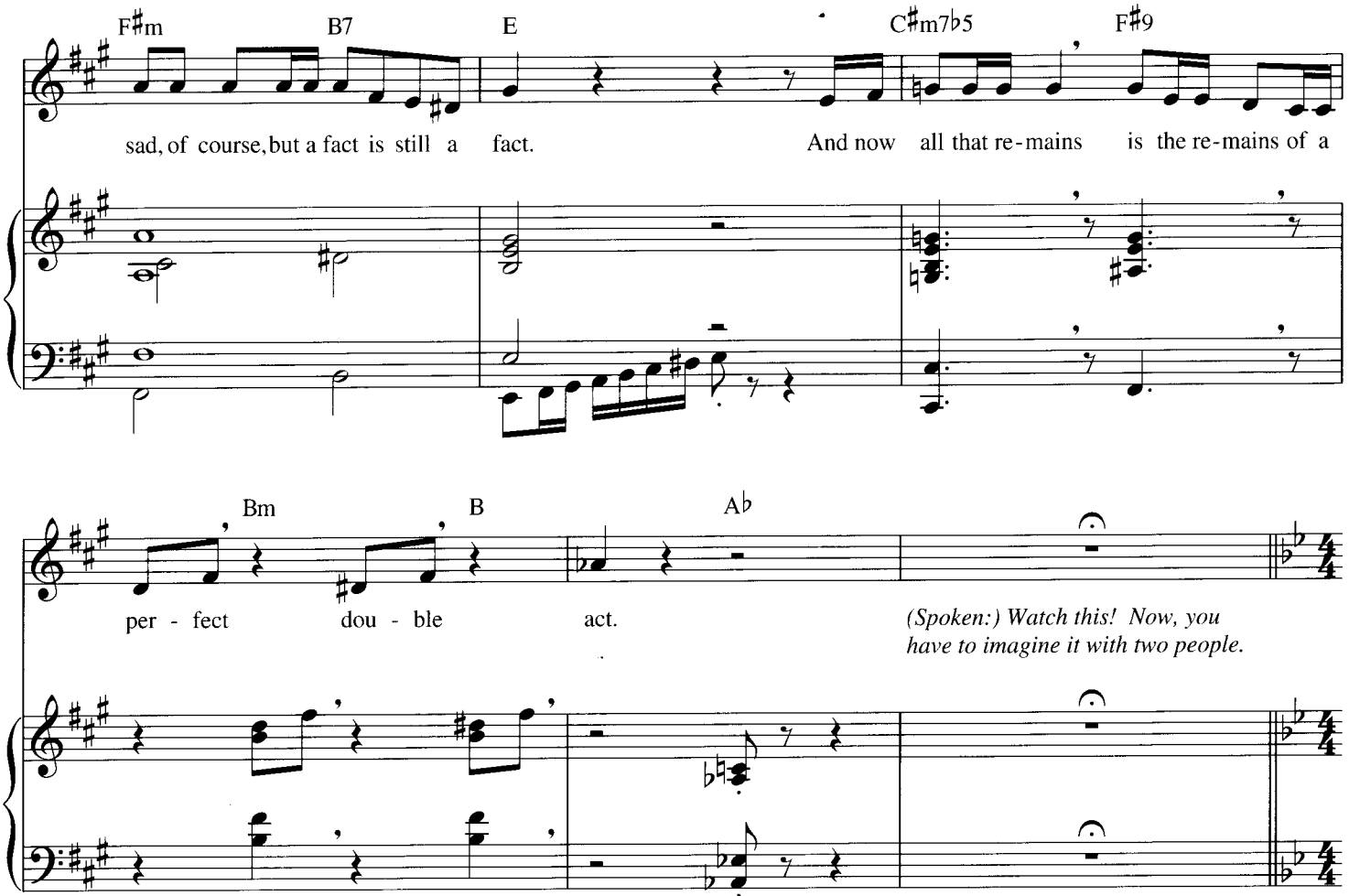
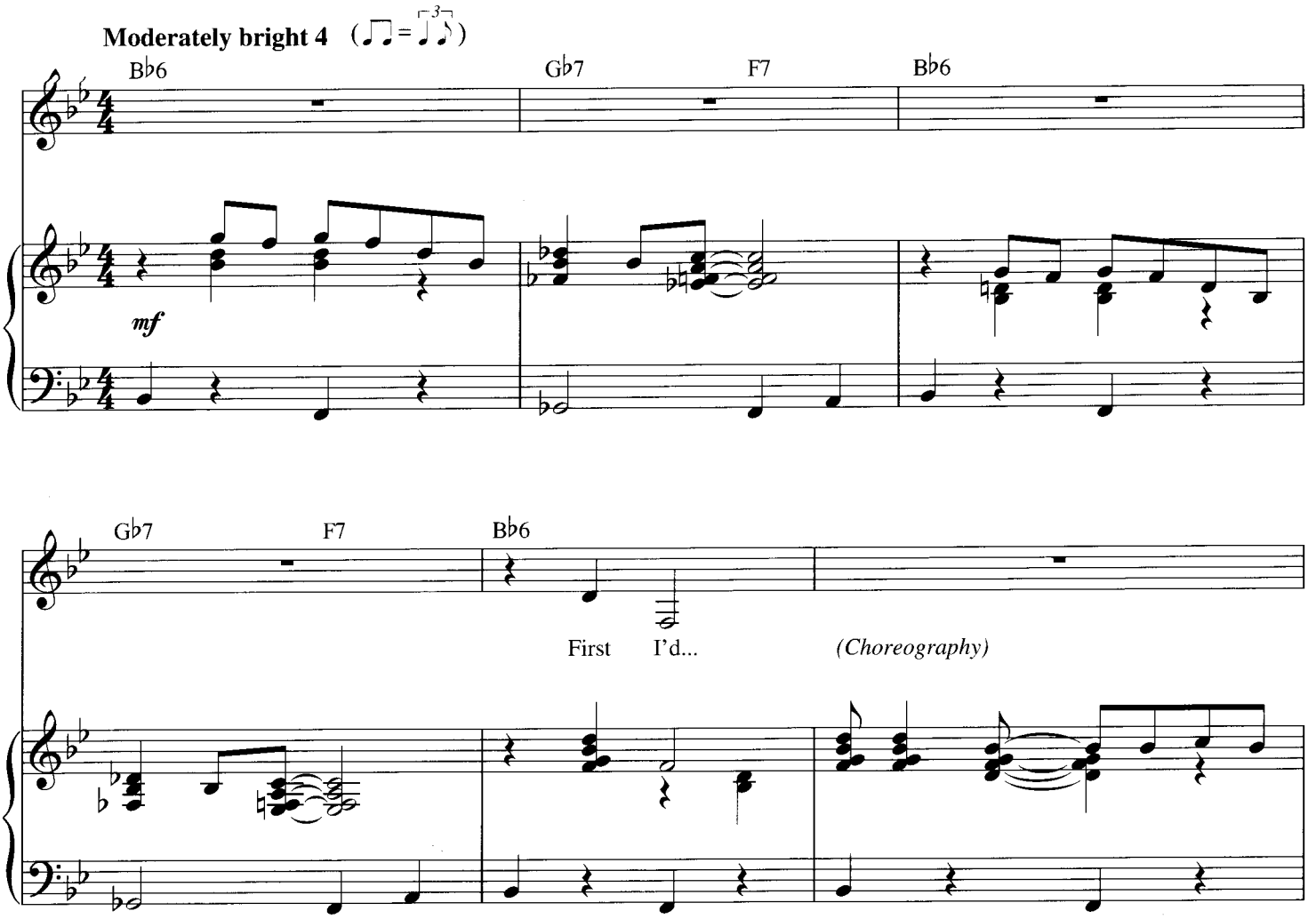
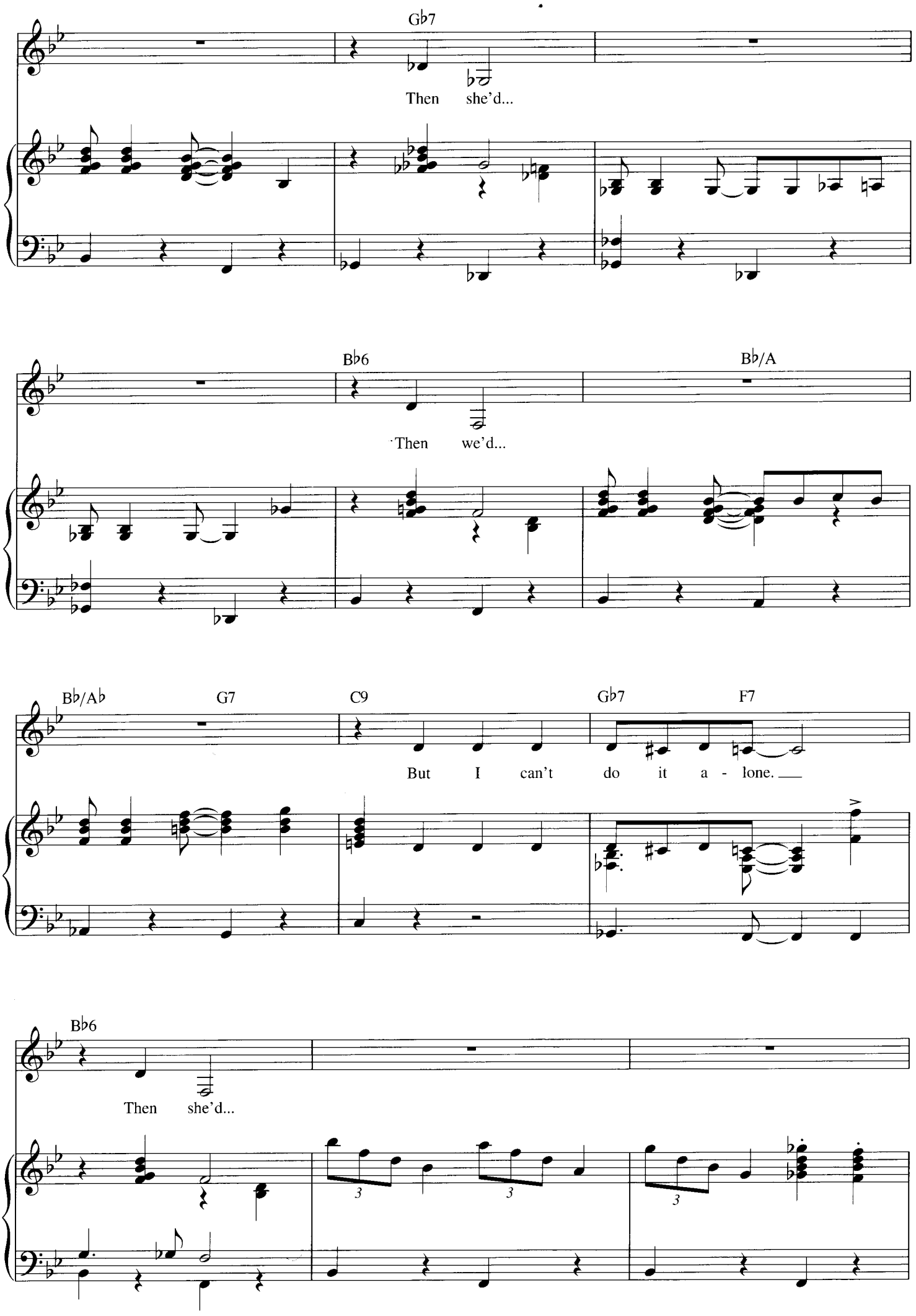
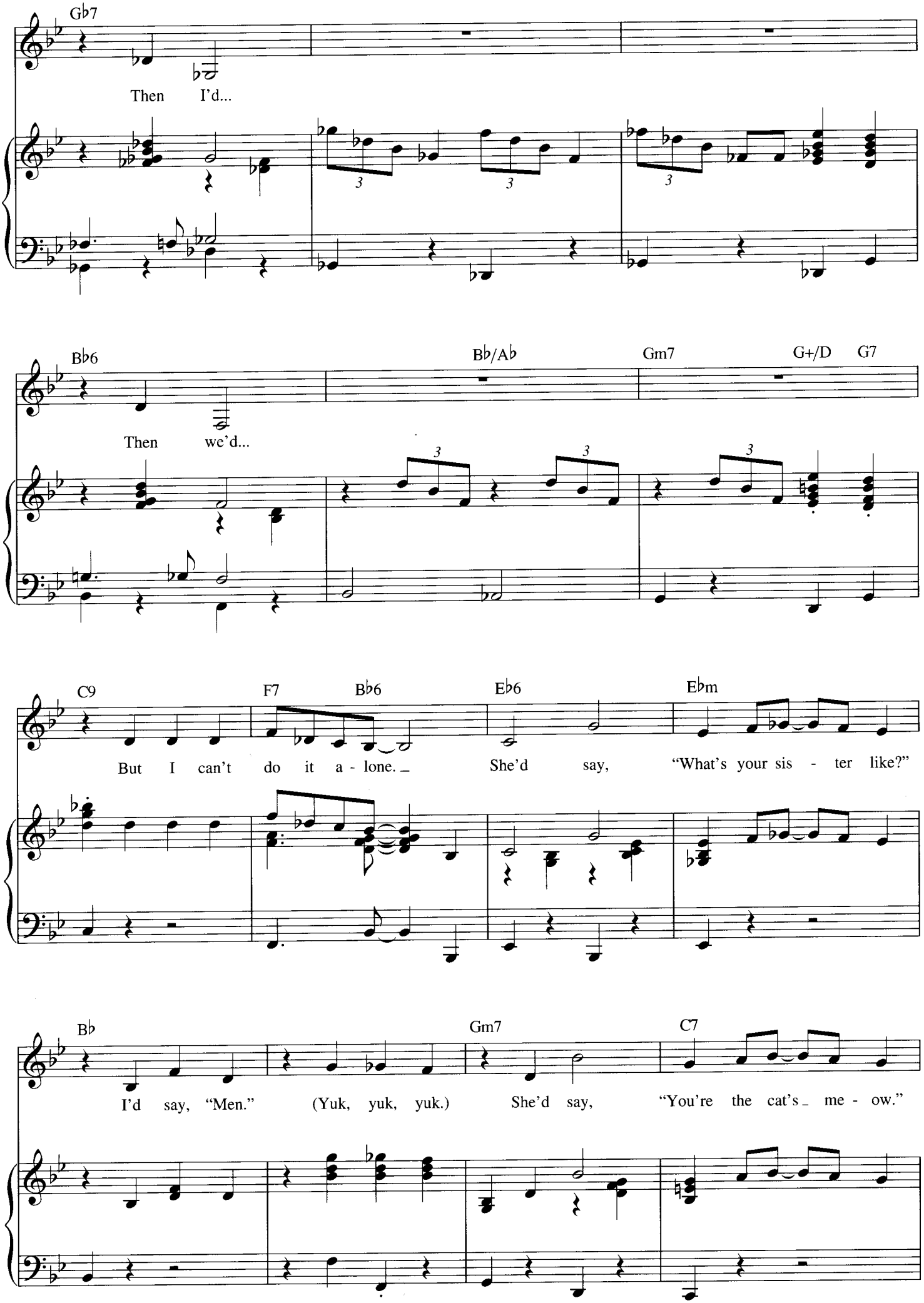
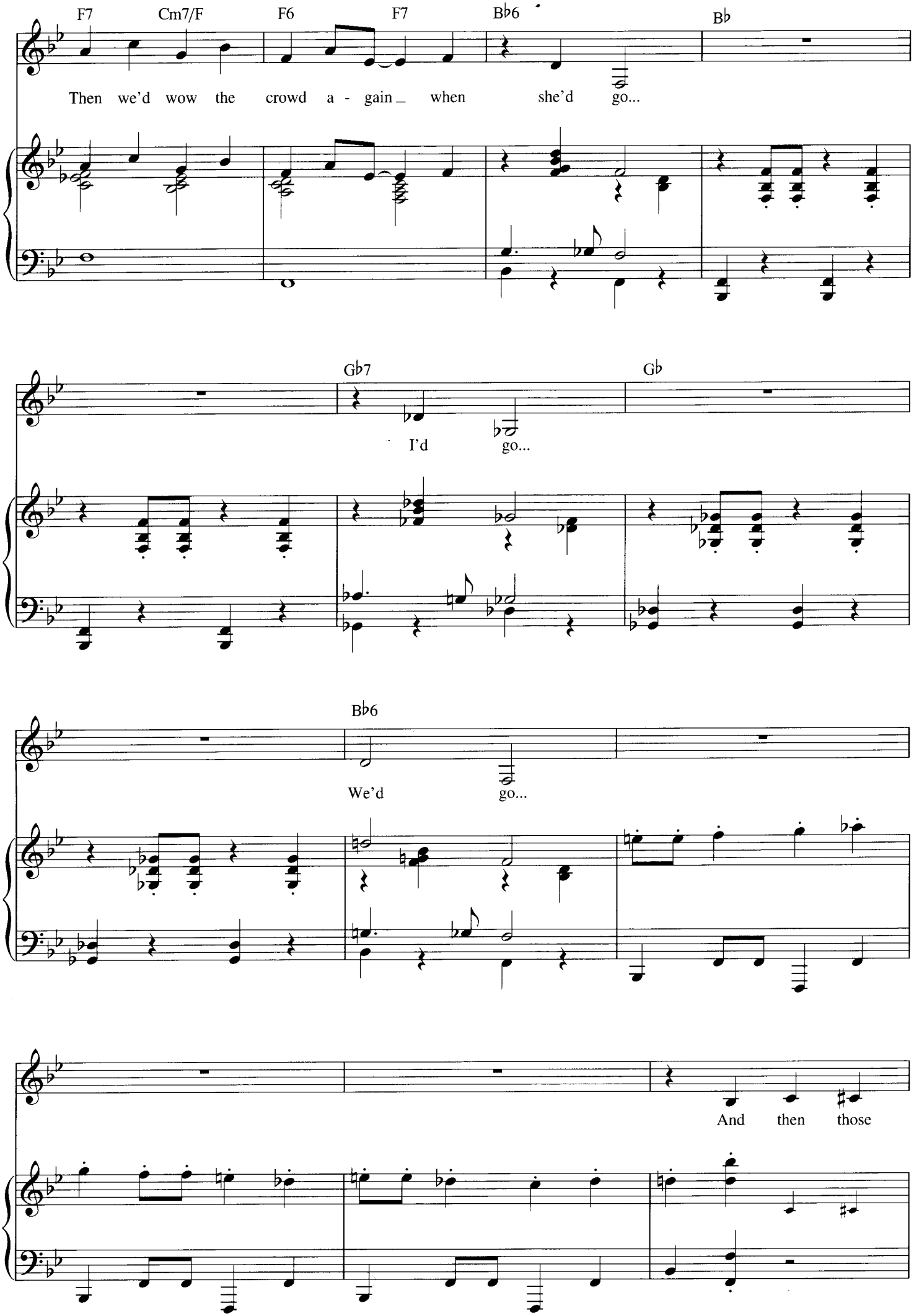
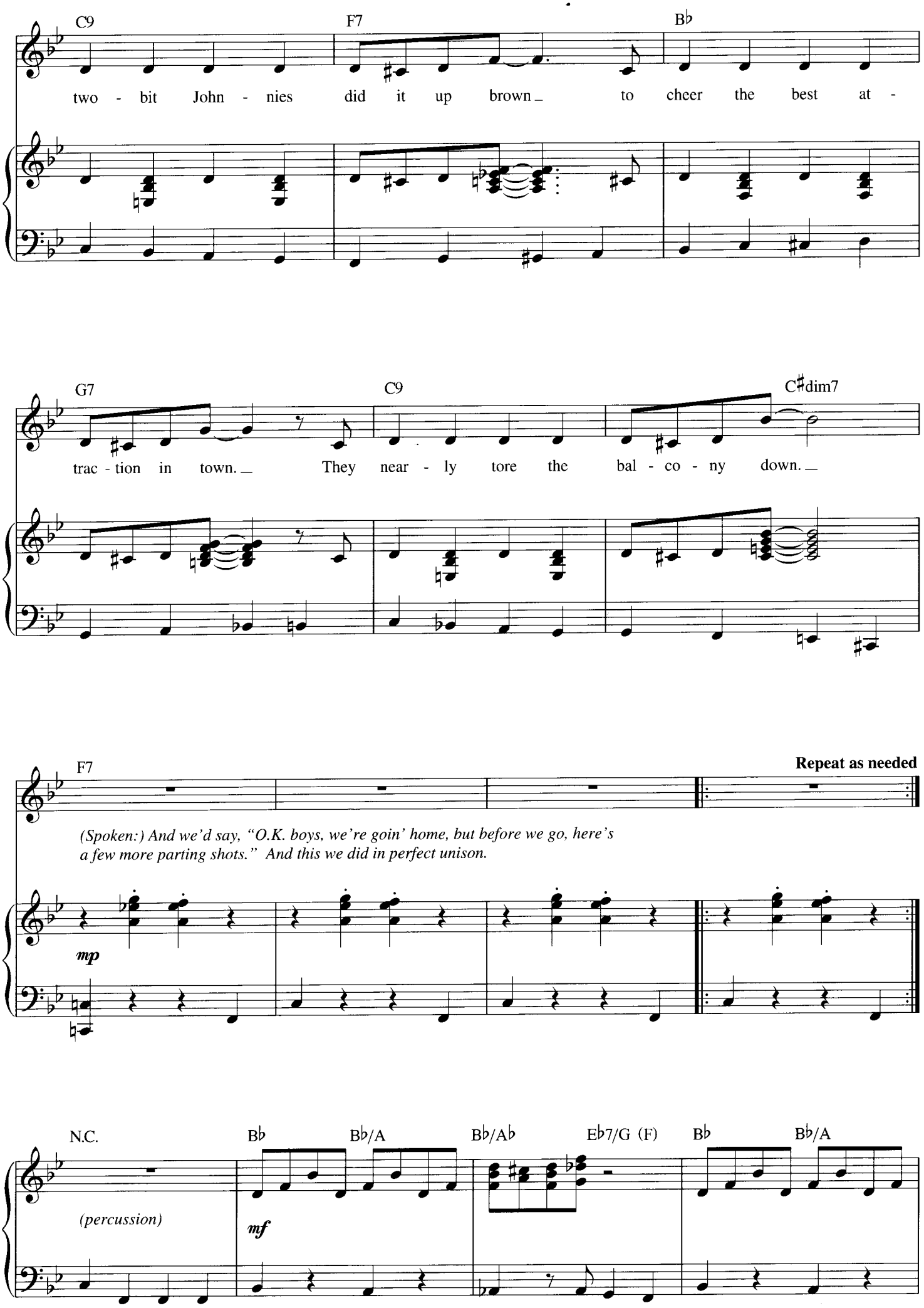

F♯m
B7
E
C♯m7♭5
F♯9
sad, of course, but a fact is still a fact.
And now all that re-mains is the re-mains of a
Bm
B
A♭
per - fect dou - ble act.
(Spoken:) Watch this! Now, you have to imagine it with two people.

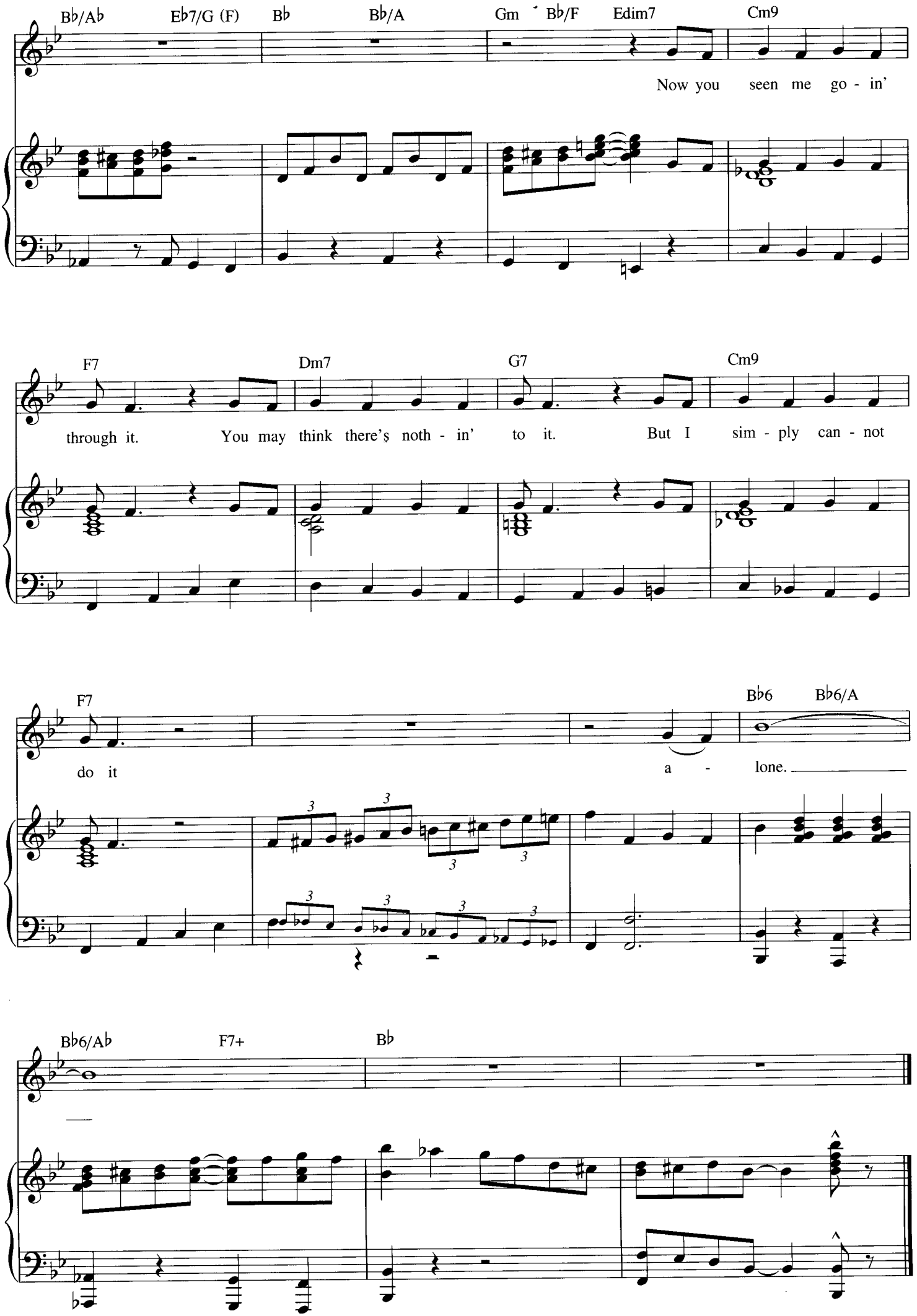

Moderately bright 4 (♩♩ = ♩3♪♪)
B♭6
G♭7
F7
B♭6
mf
G♭7
F7
B♭6
First I'd...
(Choreography)


Gb7
Then she'd...
Bb6
Bb/A
Then we'd...
Bb/Ab
G7
C9
Gb7
F7
But I can't do it a - lone.
Bb6
Then she'd...


G♭7
Then I'd...
B♭6
B♭/A♭
Gm7
G+/D
G7
Then we'd...
C9
F7
B♭6
E♭6
E♭m
But I can't do it a - lone. _
She'd say, "What's your sis - ter like?"
B♭
Gm7
C7
I'd say, "Men." (Yuk, yuk, yuk.)
She'd say, "You're the cat's _ me - ow."

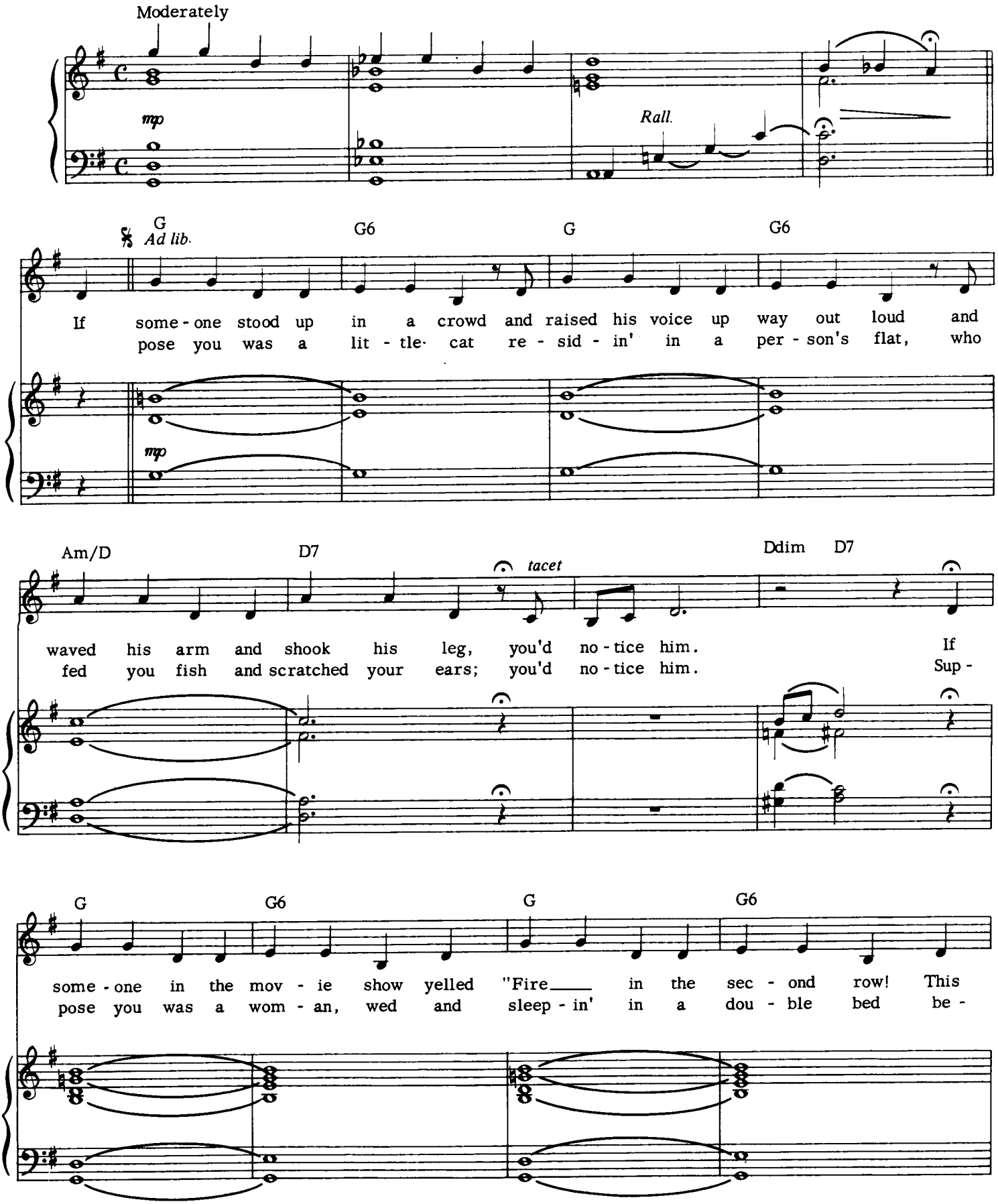

F7
Cm7/F
F6
F7
B♭6
B♭
Then we'd wow the crowd a - gain_ when she'd go...
G♭7
G♭
I'd go...
B♭6
We'd go...
And then those


C9
F7
B♭
two - bit John - nies did it up brown _ to cheer the best at -
G7
C9
C♯dim7
trac - tion in town. _ They near - ly tore the bal - co - ny down. _
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.
mp
N.C.
B♭
B♭/A
B♭/A♭
E♭7/G (F)
B♭
B♭/A
(percussion)
mf


B♭/A♭ E♭7/G (F) B♭ B♭/A Gm B♭/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 B♭6 B♭6/A
do it a - lone.
B♭6/A♭ F7+ B♭

MISTER CELLOPHANE

Words by FRED EBB
Music by JOHN KANDER



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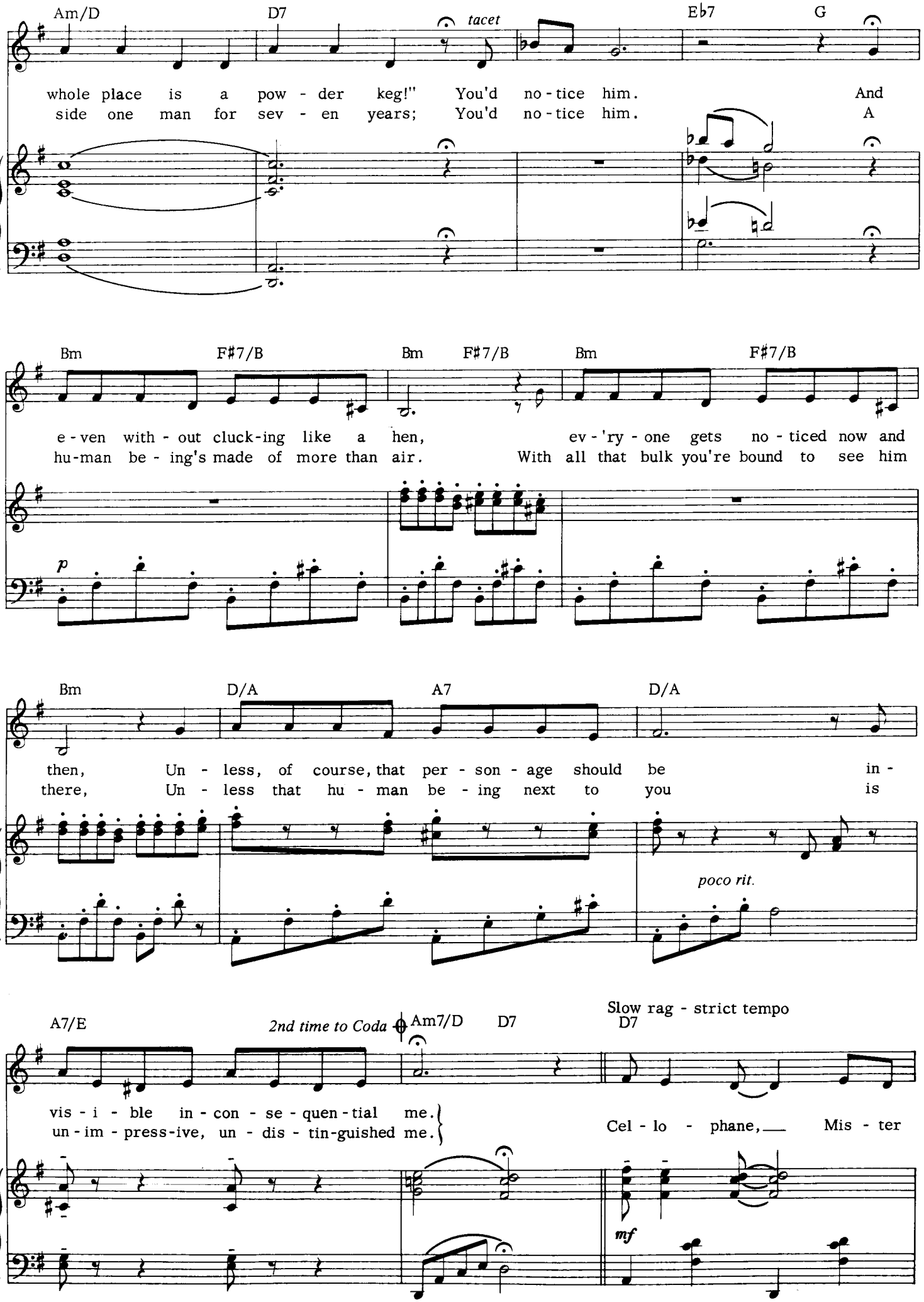
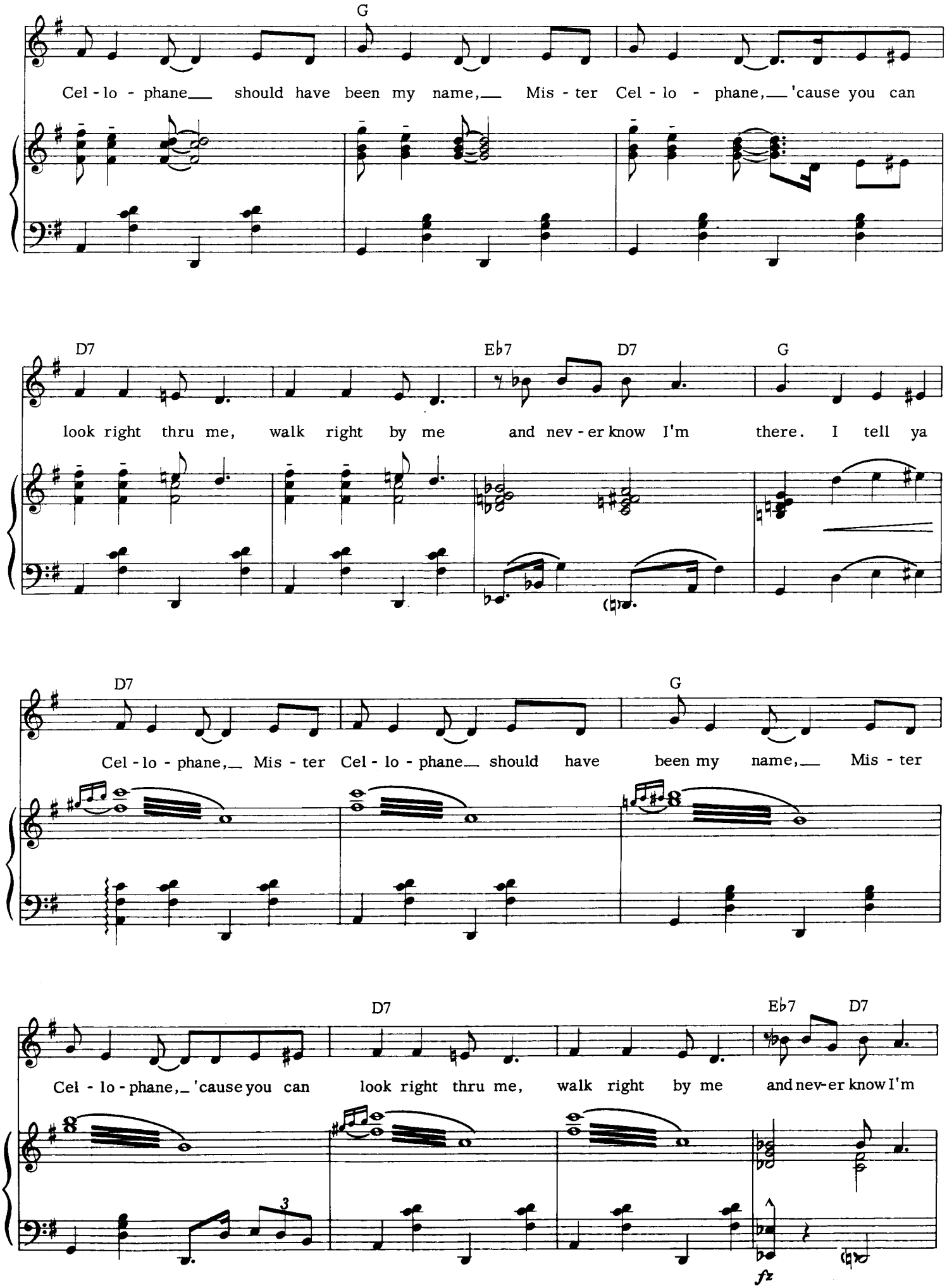
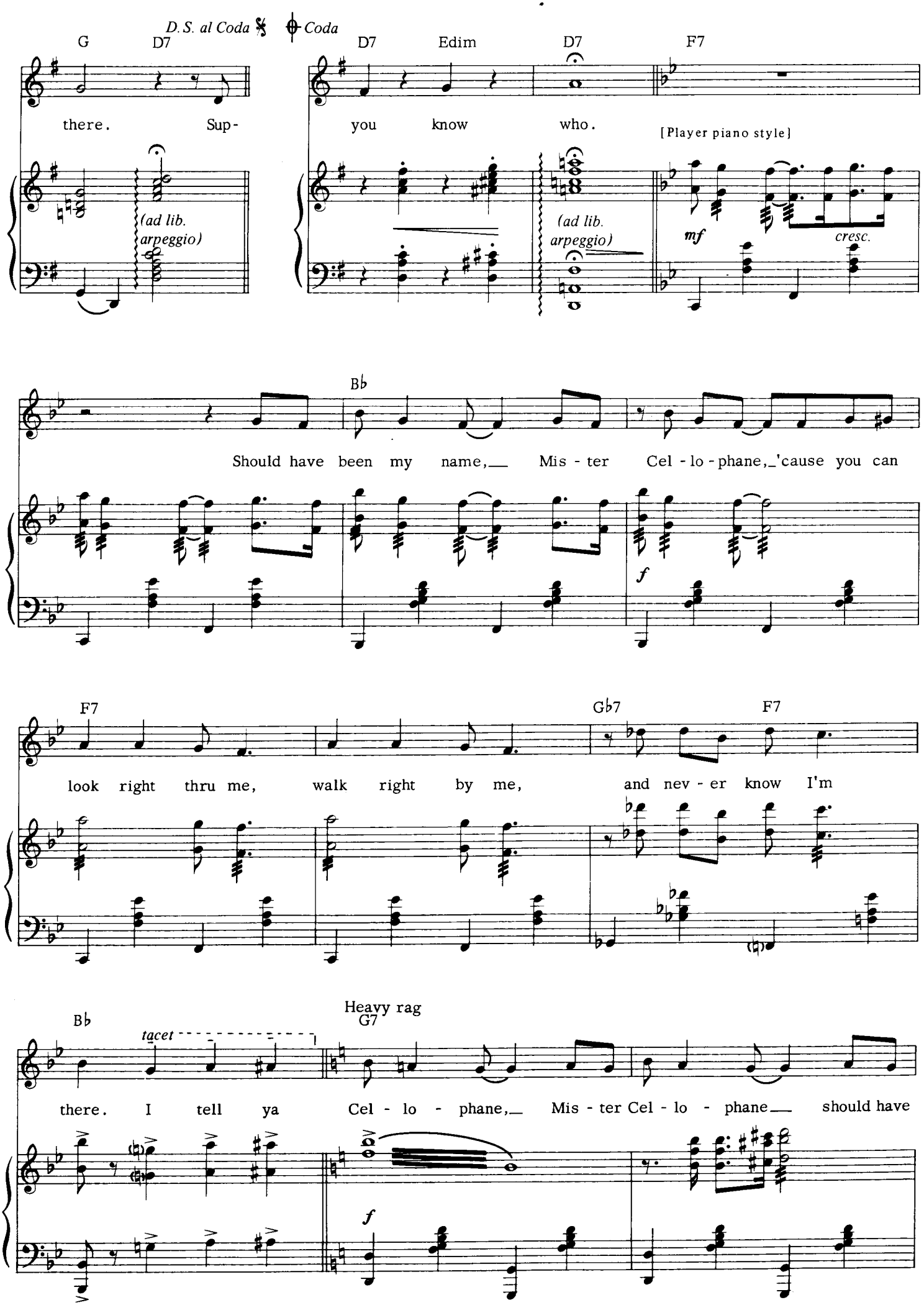
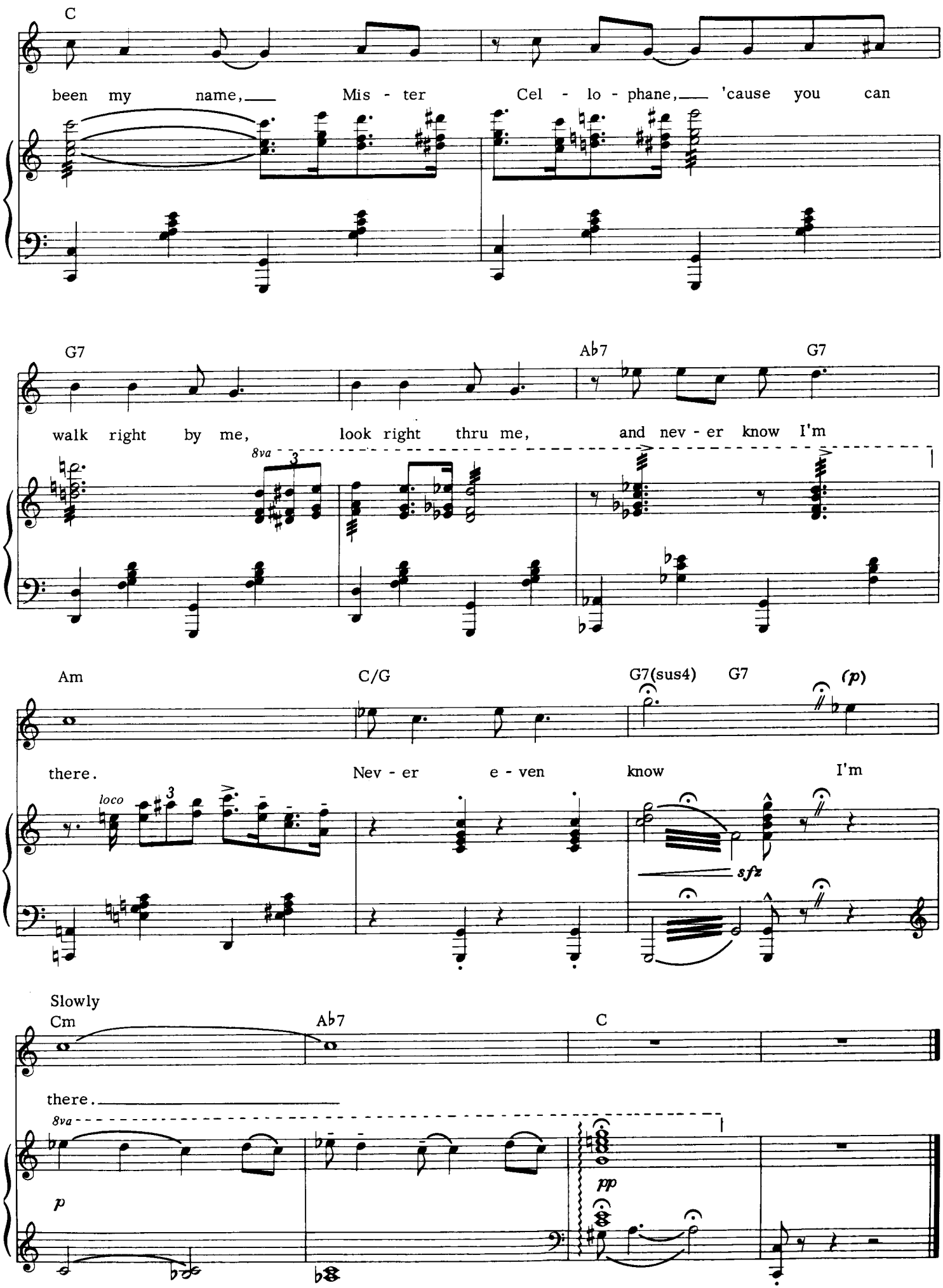

Am/D
D7
tacet
Eb7
G
whole place is a pow - der keg!" You'd no - tice him. And
side one man for sev - en years; You'd no - tice him. A
Bm
F#7/B
Bm
F#7/B
Bm
F#7/B
e - ven with - out cluck-ing like a hen, ev - 'ry - one gets no - ticed now and
hu-man be - ing's made of more than air. With all that bulk you're bound to see him
p
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

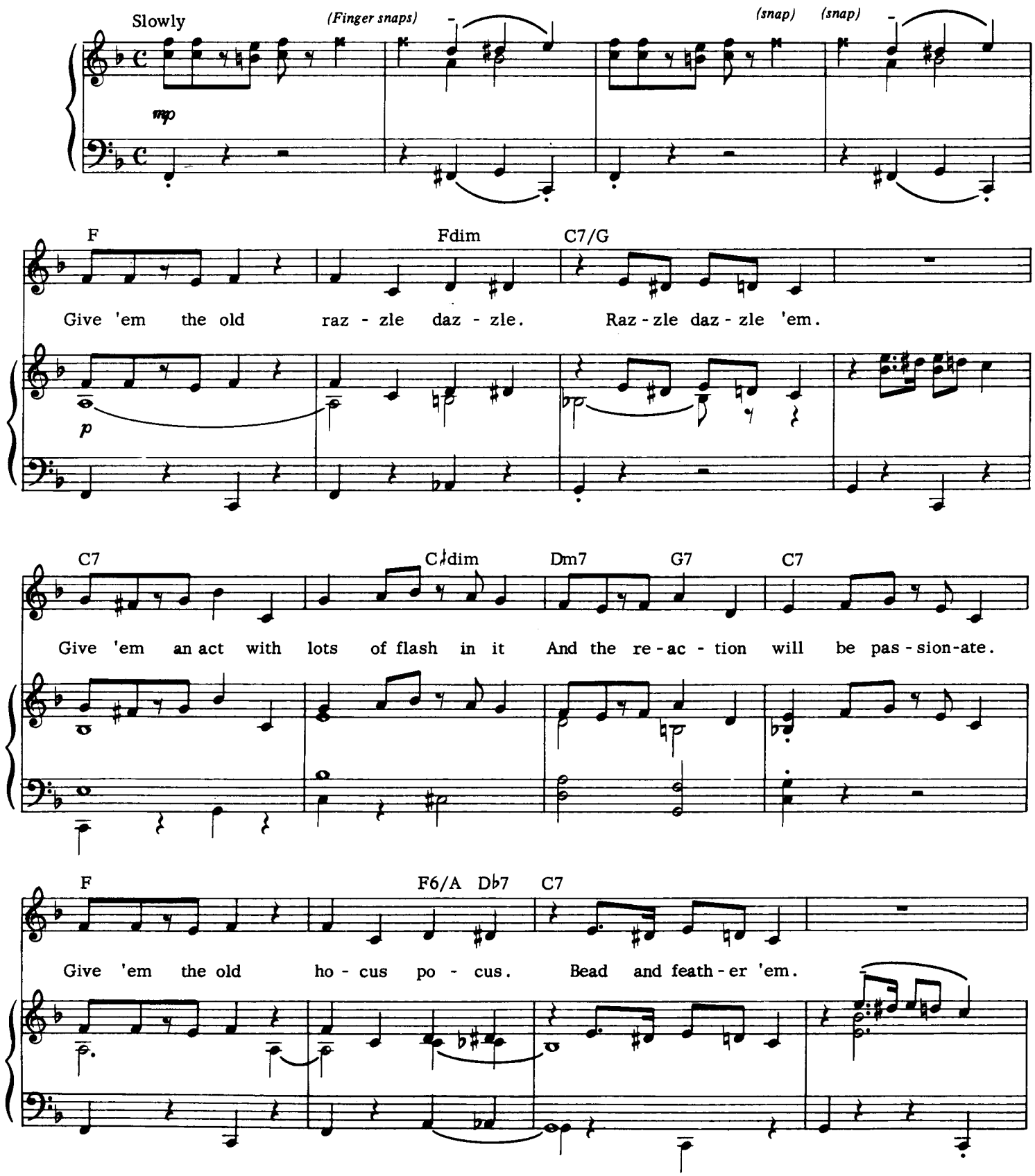

G
Cel - lo - phane___ should have been my name,___ Mis - ter Cel - lo - phane,___ 'cause you can
D7
Eb7
D7
G
look right thru me, walk right by me and nev - er know I'm there. I tell ya
D7
G
Cel - lo - phane,___ Mis - ter Cel - lo - phane___ should have been my name,___ Mis - ter
D7
Eb7
D7
Cel - lo - phane,___ 'cause you can look right thru me, walk right by me and nev-er know I'm
3
fz


D.S. al Coda
Coda
G
D7
there. Sup-
(ad lib. arpeggio)
D7
Edim
D7
F7
you know who.
[Player piano style]
mf
cresc.
(ad lib. arpeggio)
B♭
Should have been my name, Mis - ter Cel - lo - phane, 'cause you can
f
F7
look right thru me, walk right by me,
G♭7
F7
and nev - er know I'm
B♭
tacet
there. I tell ya
Heavy rag
G7
Cel - lo - phane, Mis - ter Cel - lo - phane should have
f


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



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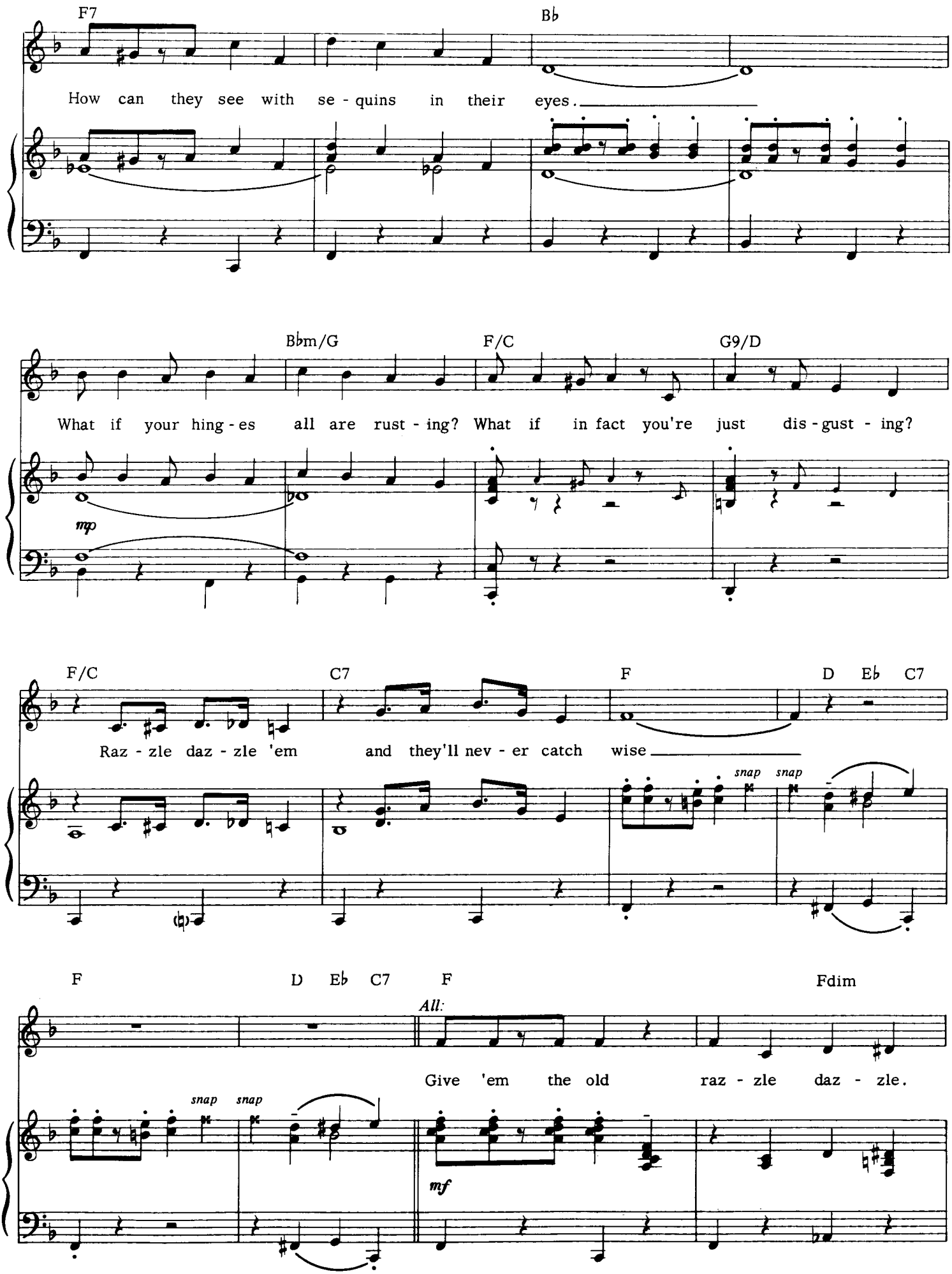
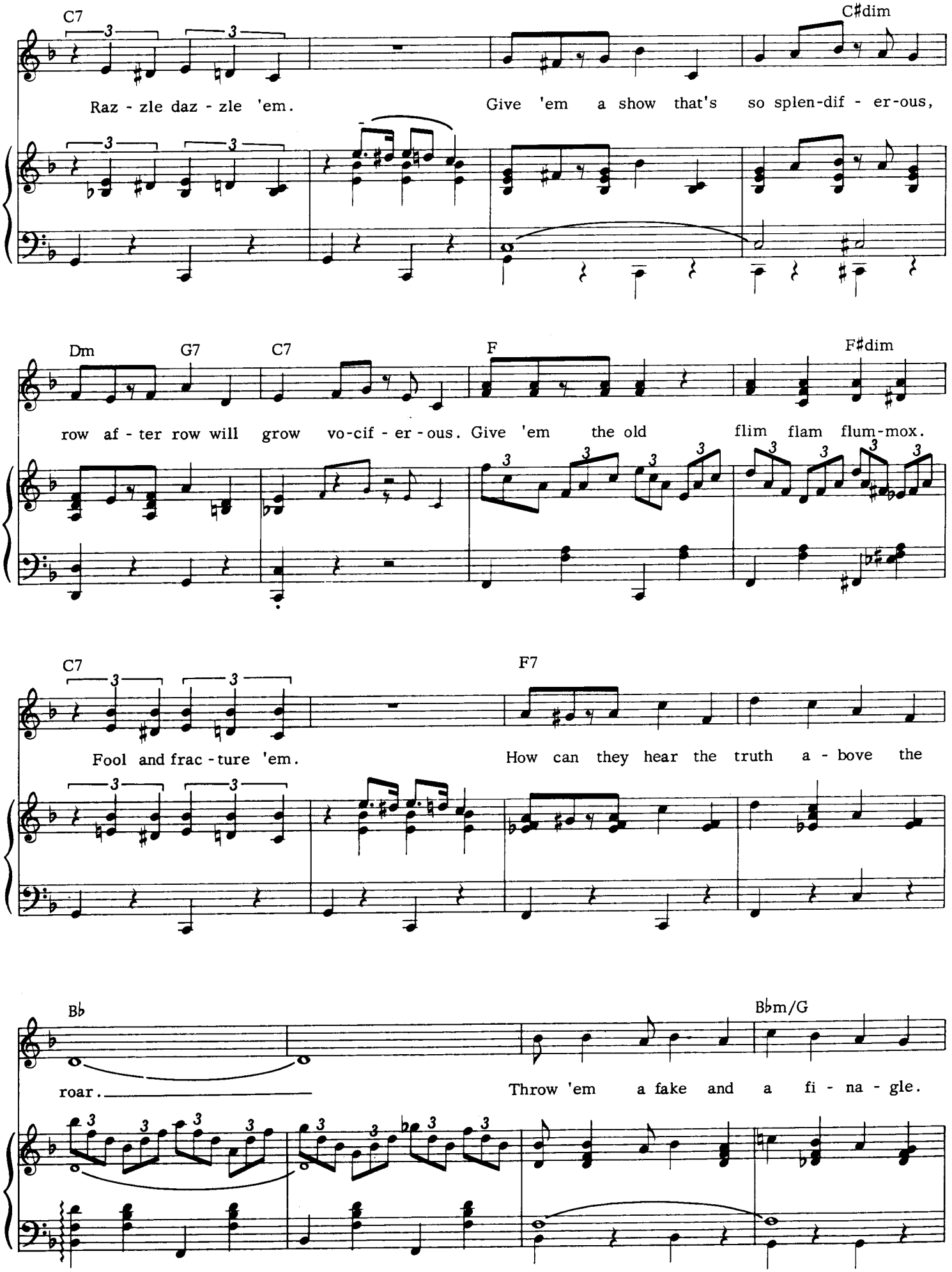
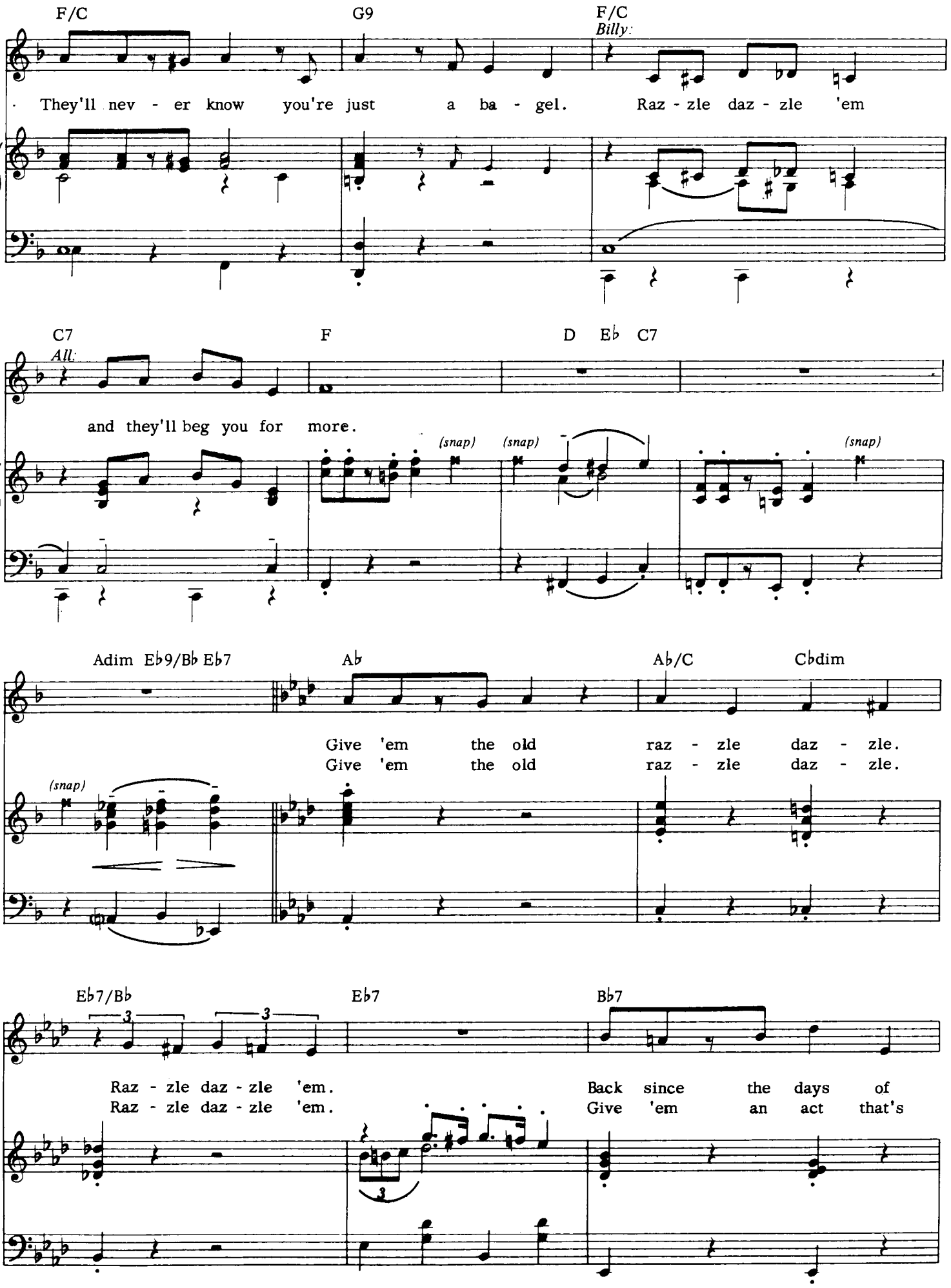
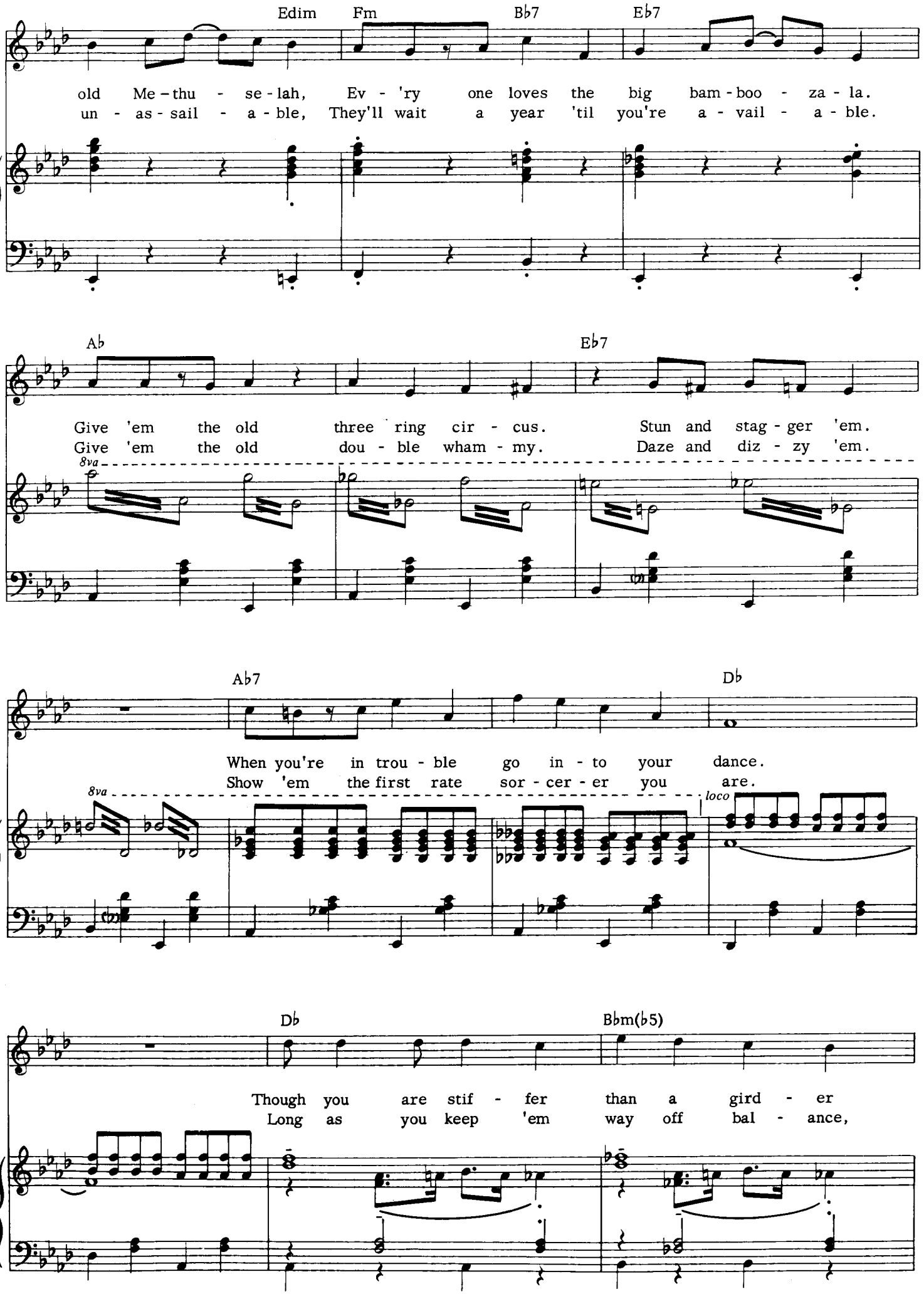
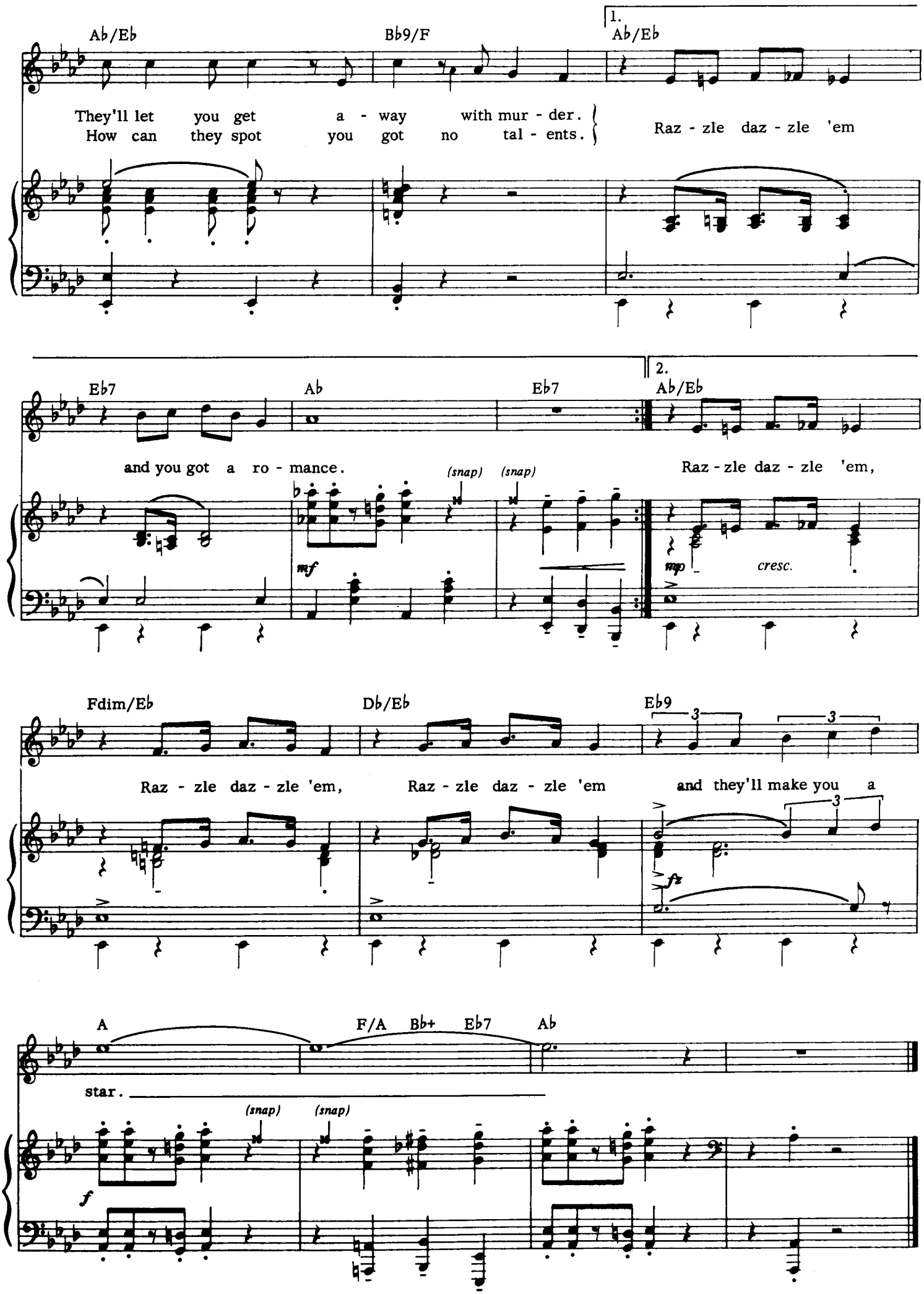

F7
B♭
How can they see with se - quins in their eyes.
B♭m/G
F/C
G9/D
What if your hing - es all are rust - ing? What if in fact you're just dis - gust - ing?
mp
F/C
C7
F
D E♭ C7
Raz - zle daz - zle 'em and they'll nev - er catch wise
snap
snap
F
D E♭ C7
F
Fdim
All:
Give 'em the old raz - zle daz - zle.
snap
snap
mf


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
B♭
B♭m/G
roar.
Throw 'em a fake and a fi - na - gle.

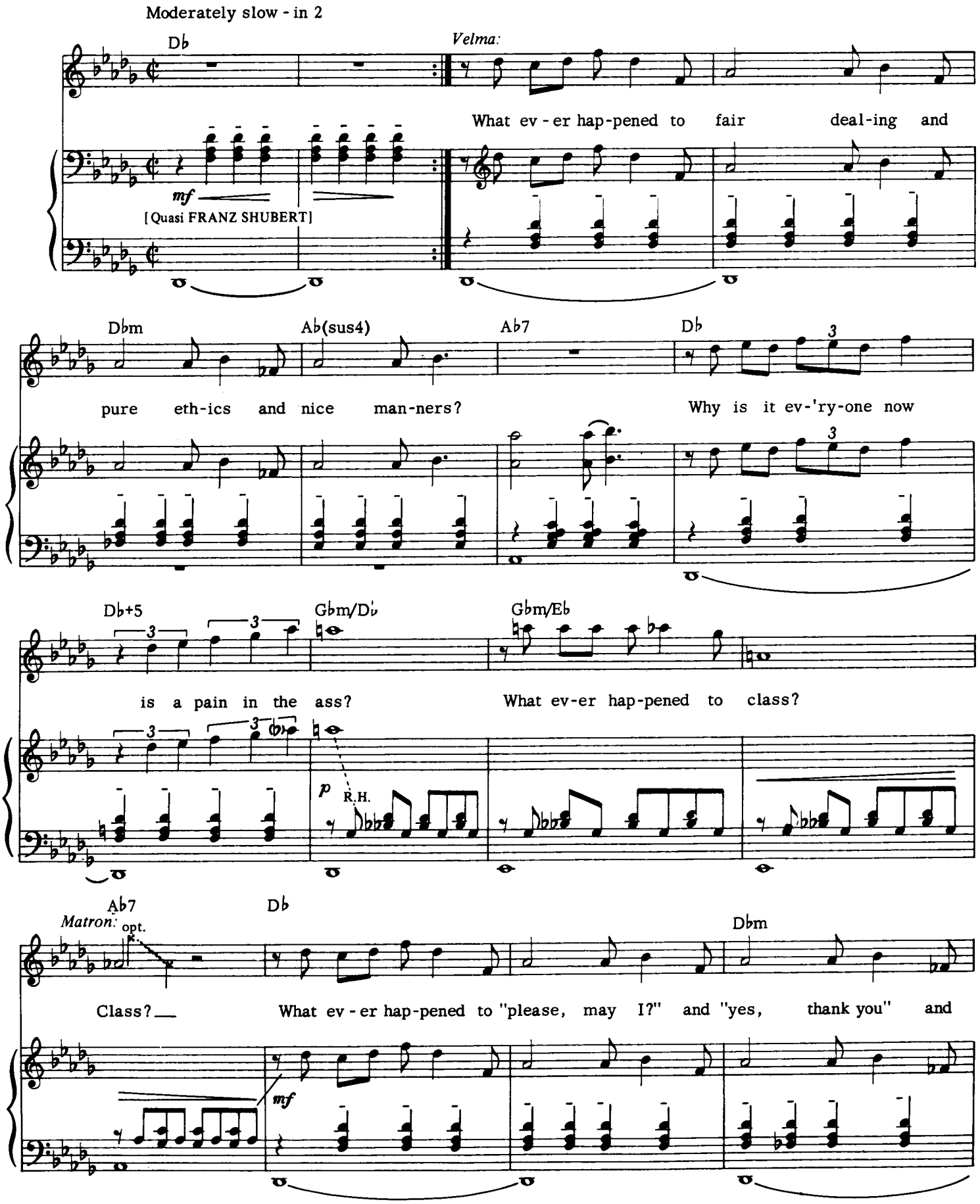

F/C
G9
F/C
Billy:
They'll nev - er know you're just a ba - gel. Raz - zle daz - zle 'em
C7
All:
F
D Eb C7
and they'll beg you for more.
(snap)
(snap)
(snap)
Adim Eb9/Bb Eb7
Ab
Ab/C
Cbdim
Give 'em the old raz - zle daz - zle.
Give 'em the old raz - zle daz - zle.
(snap)
Eb7/Bb
Eb7
Bb7
Raz - zle daz - zle 'em.
Raz - zle daz - zle 'em.
Back since the days of
Give 'em an act that's


Edim
Fm
B♭7
E♭7
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.
A♭
E♭7
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
A♭7
D♭
When you're in trou-ble go in-to your dance.
Show 'em the first rate sor-cer-er you are.
8va
loco
D♭
B♭m(♭5)
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
fz
A
F/A
Bb+
Eb7
Ab
star.
(snap) (snap)
f

CLASS

Words by FRED EBB
Music by JOHN KANDER



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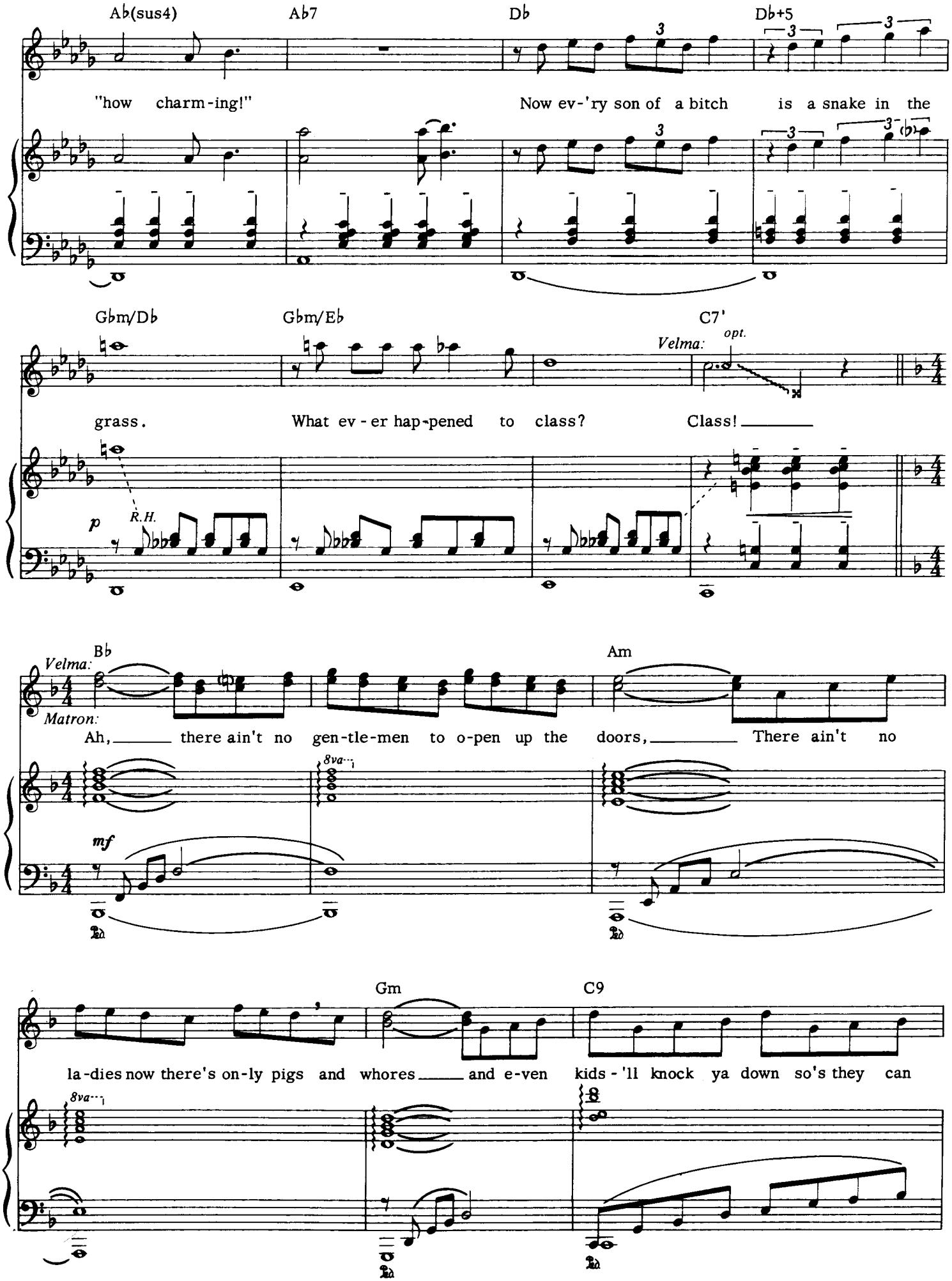
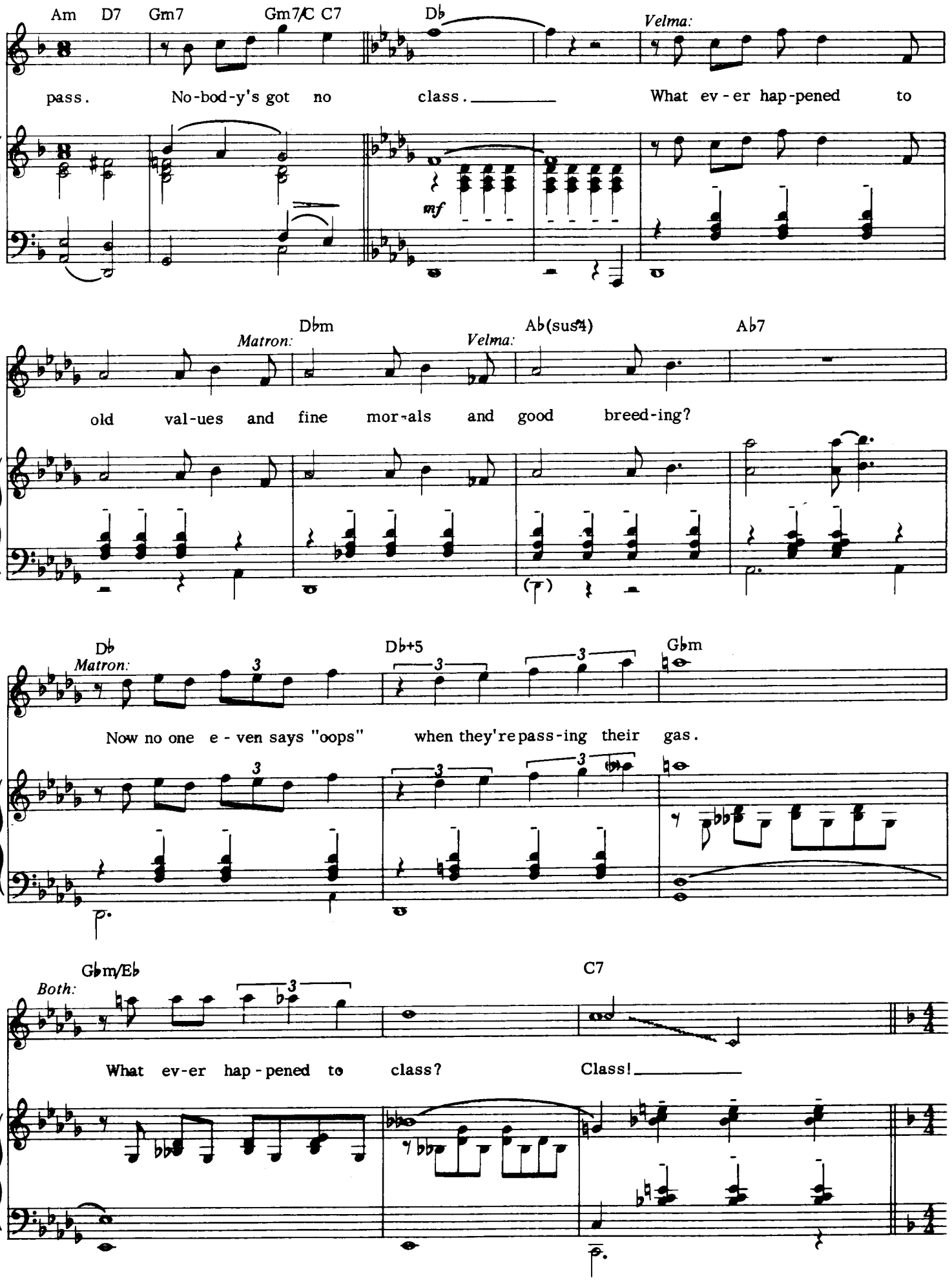
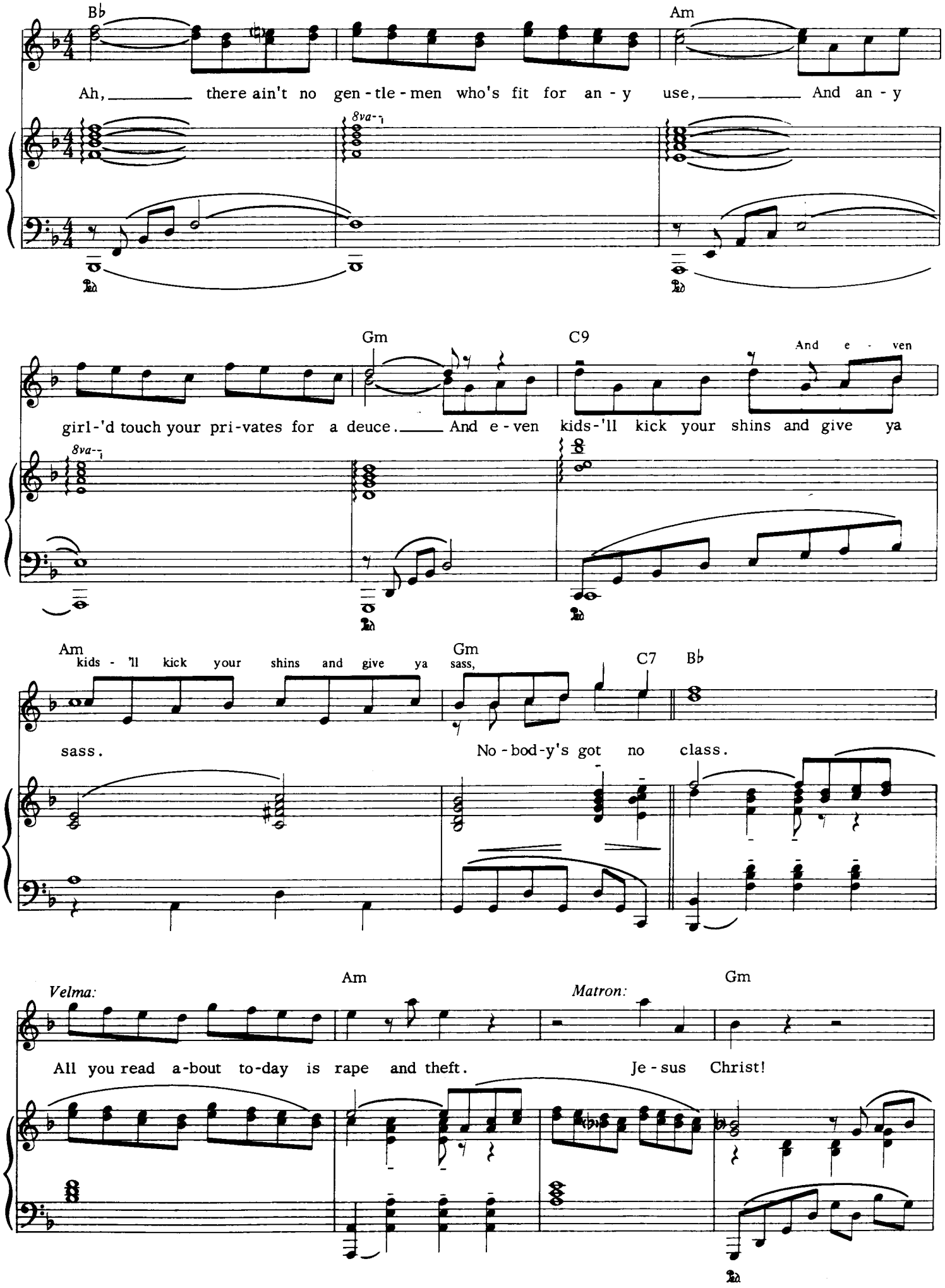
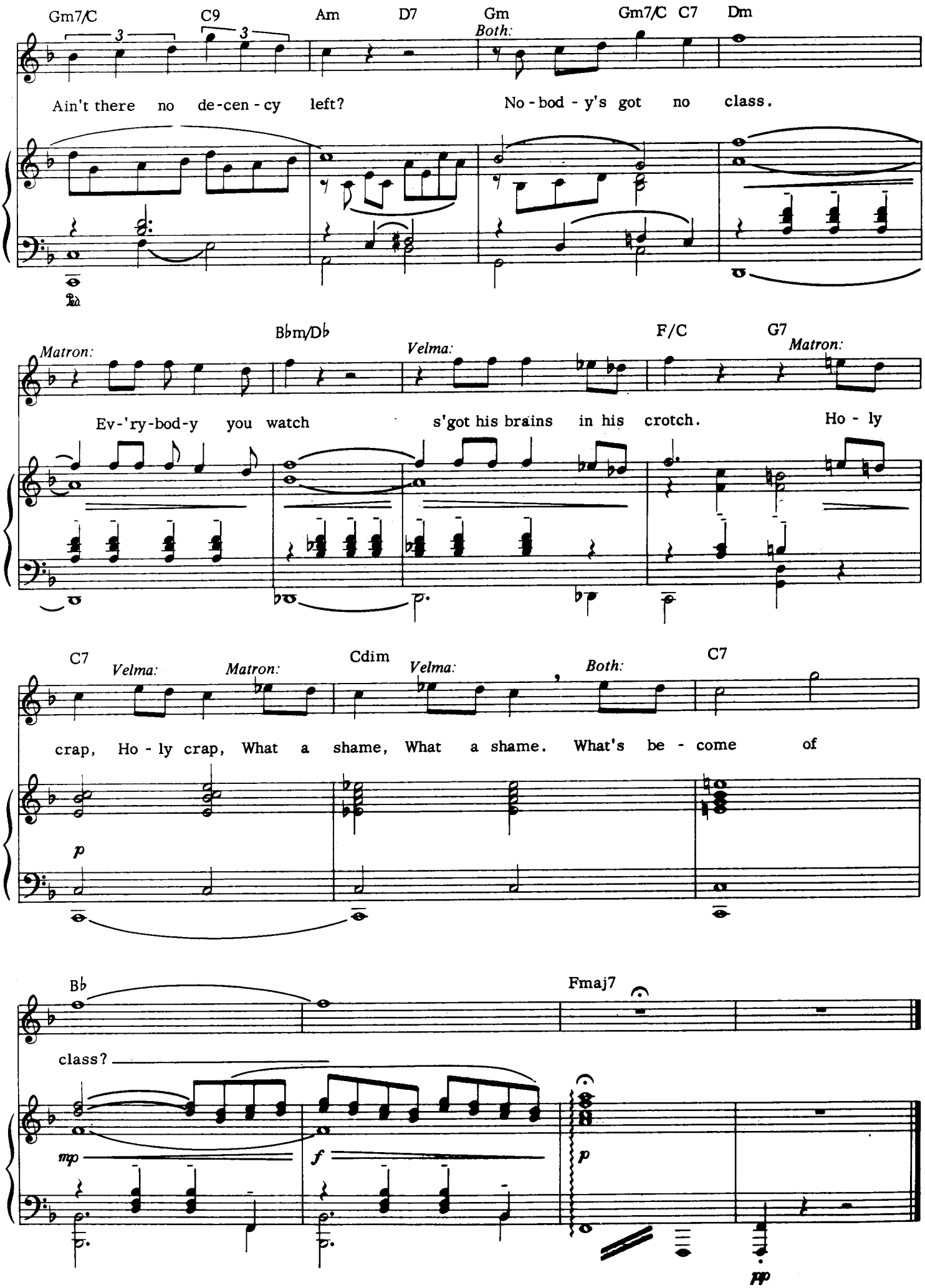

Ab(sus4)
Ab7
Db
Db+5
"how charm-ing!"
Now ev-'ry son of a bitch is a snake in the
Gbm/Db
Gbm/Eb
C7'
Velma:
opt.
grass.
What ev-er hap-pened to class?
Class!
p
R.H.
Bb
Am
Velma:
Matron:
Ah, there ain't no gen-tle-men to o-pen up the doors, There ain't no
8va
mf
Gm
C9
la-dies now there's on-ly pigs and whores and e-ven kids-'ll knock ya down so's they can
8va


Am D7 Gm7 Gm7/C C7 Db
Velma:
pass. No-bod-y's got no class. What ev-er hap-pened to
mf
Dbm Ab(sus4) Ab7
Matron: Velma:
old val-ues and fine mor-als and good breed-ing?
Db Db+5 Gbm
Matron:
Now no one e-ven says "oops" when they're pass-ing their gas.
Gbm/Eb C7
Both:
What ev-er hap-pened to class? Class!

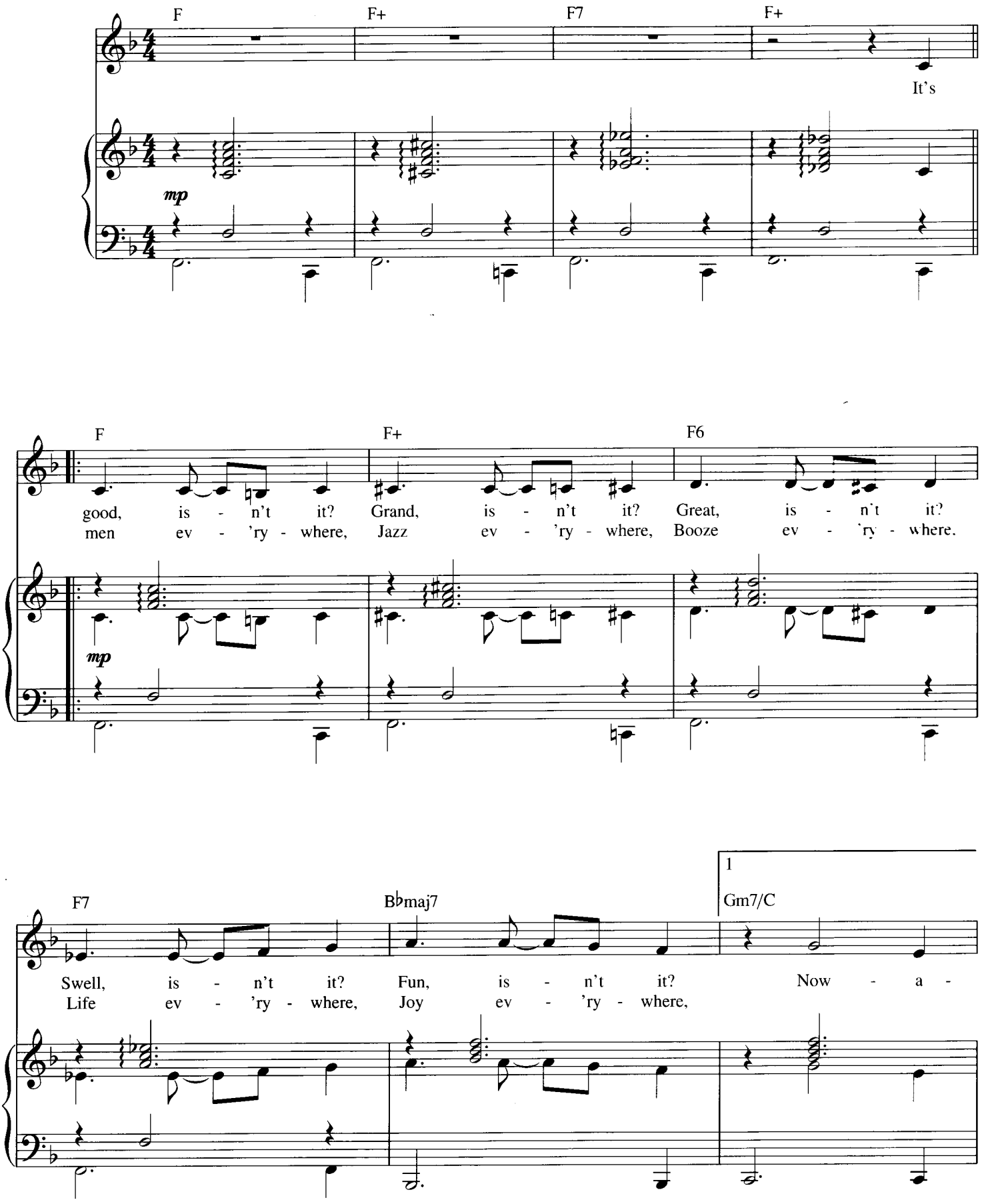

B♭
Am
Ah, there ain't no gen-tle-men who's fit for an-y use, And an-y
8va
Gm
C9
And e-ven
girl-'d touch your pri-vates for a deuce. And e-ven kids-'ll kick your shins and give ya
Am
kids-'ll kick your shins and give ya
Gm
sass,
C7
B♭
sass.
No-bod-y's got no class.
Am
Gm
Velma:
Matron:
All you read a-bout to-day is rape and theft.
Je-sus Christ!


Gm7/C C9 Am D7 Gm Gm7/C C7 Dm
Both:
Ain't there no de-cen-cy left? No-bod-y's got no class.
Bbm/Db F/C G7
Matron: Velma: Matron:
Ev-'ry-bod-y you watch s'got his brains in his crotch. Ho-ly
C7 Cdim C7
Velma: Matron: Velma: Both:
crap, Ho-ly crap, What a shame, What a shame. What's be-come of
p
Bb Fmaj7
class?
mp f p
pp

NOWADAYS

Words by FRED EBB
Music by JOHN KANDER

Slowly, sempre non rubato (♩♩ = ♩³♪)



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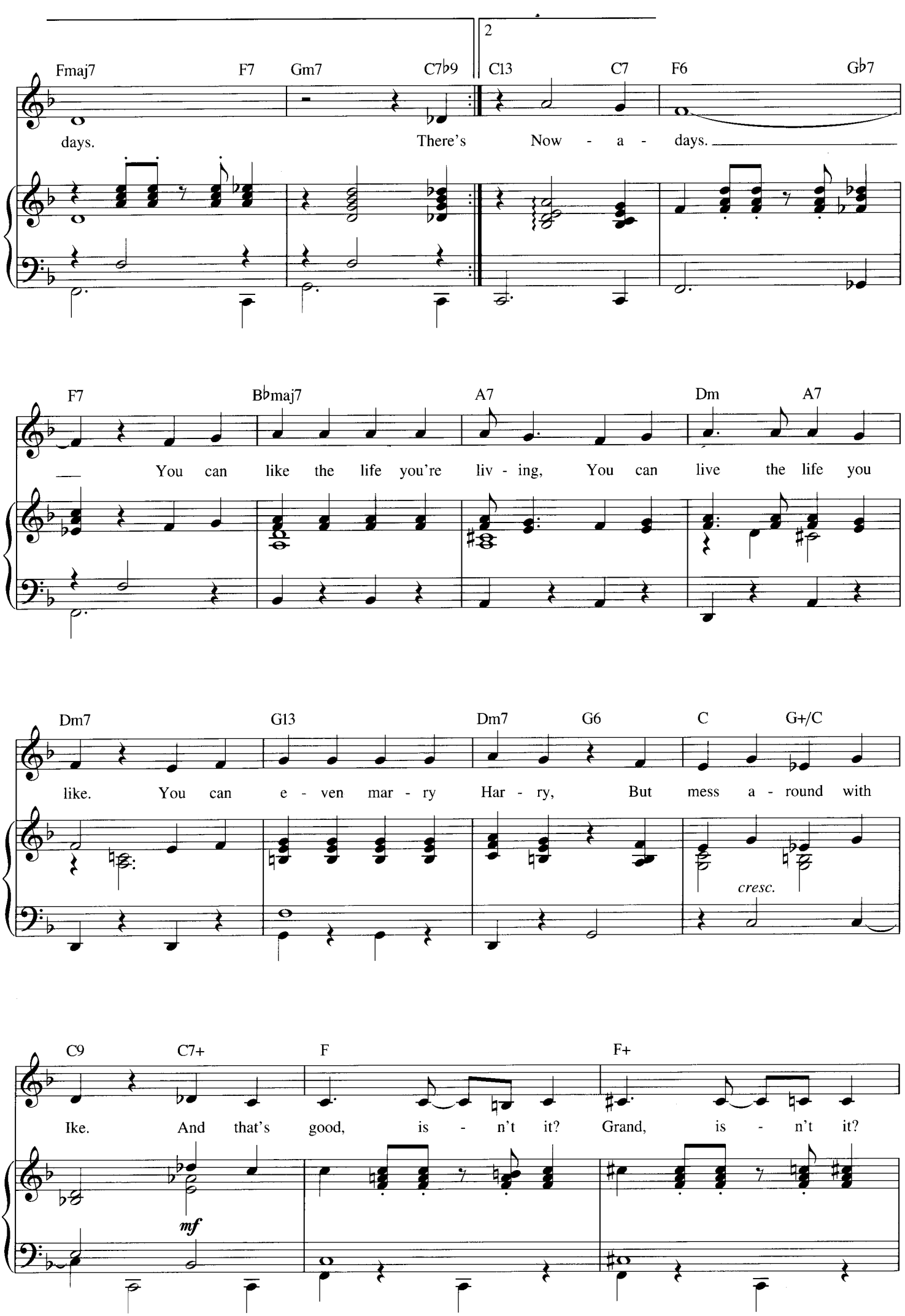
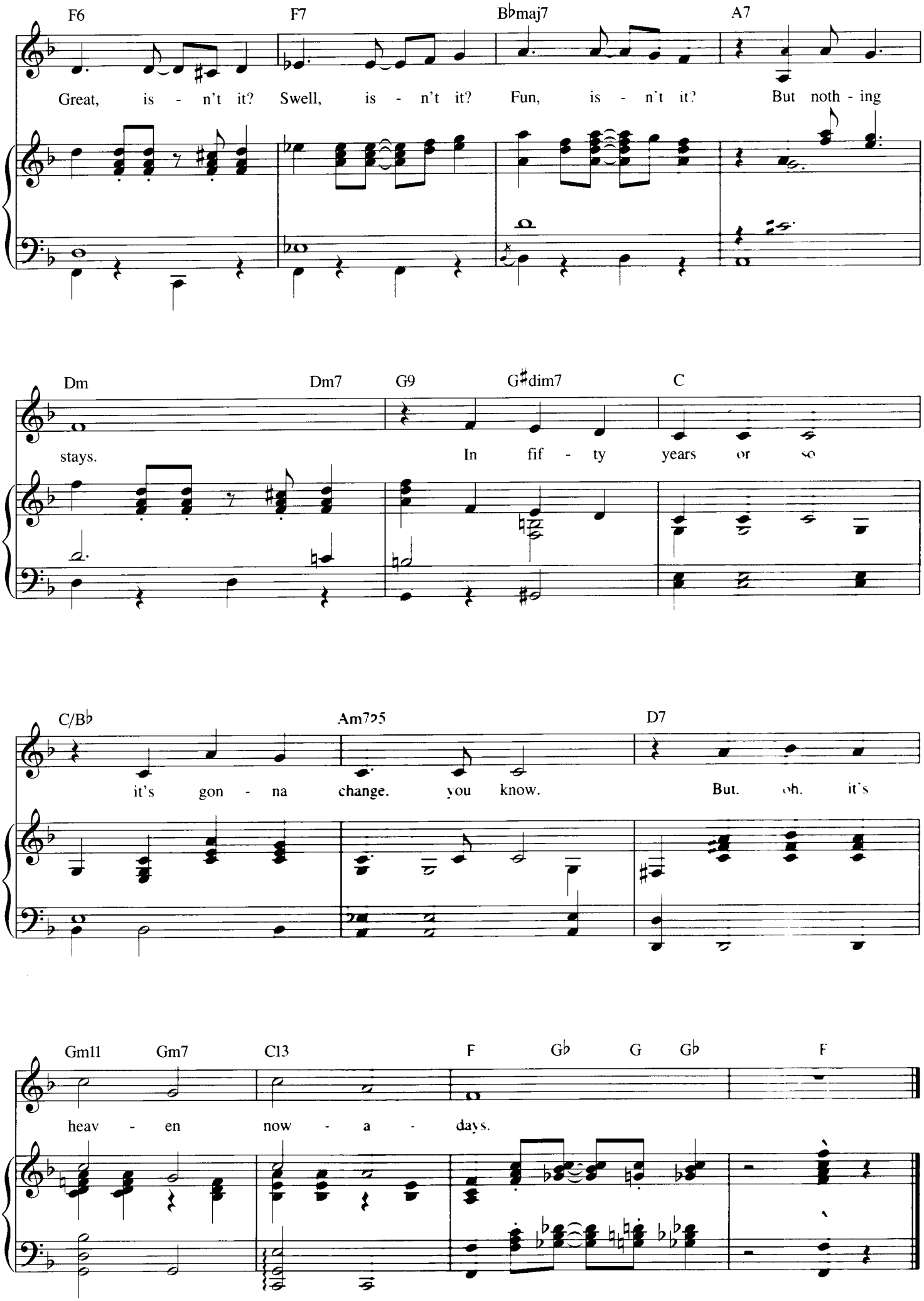
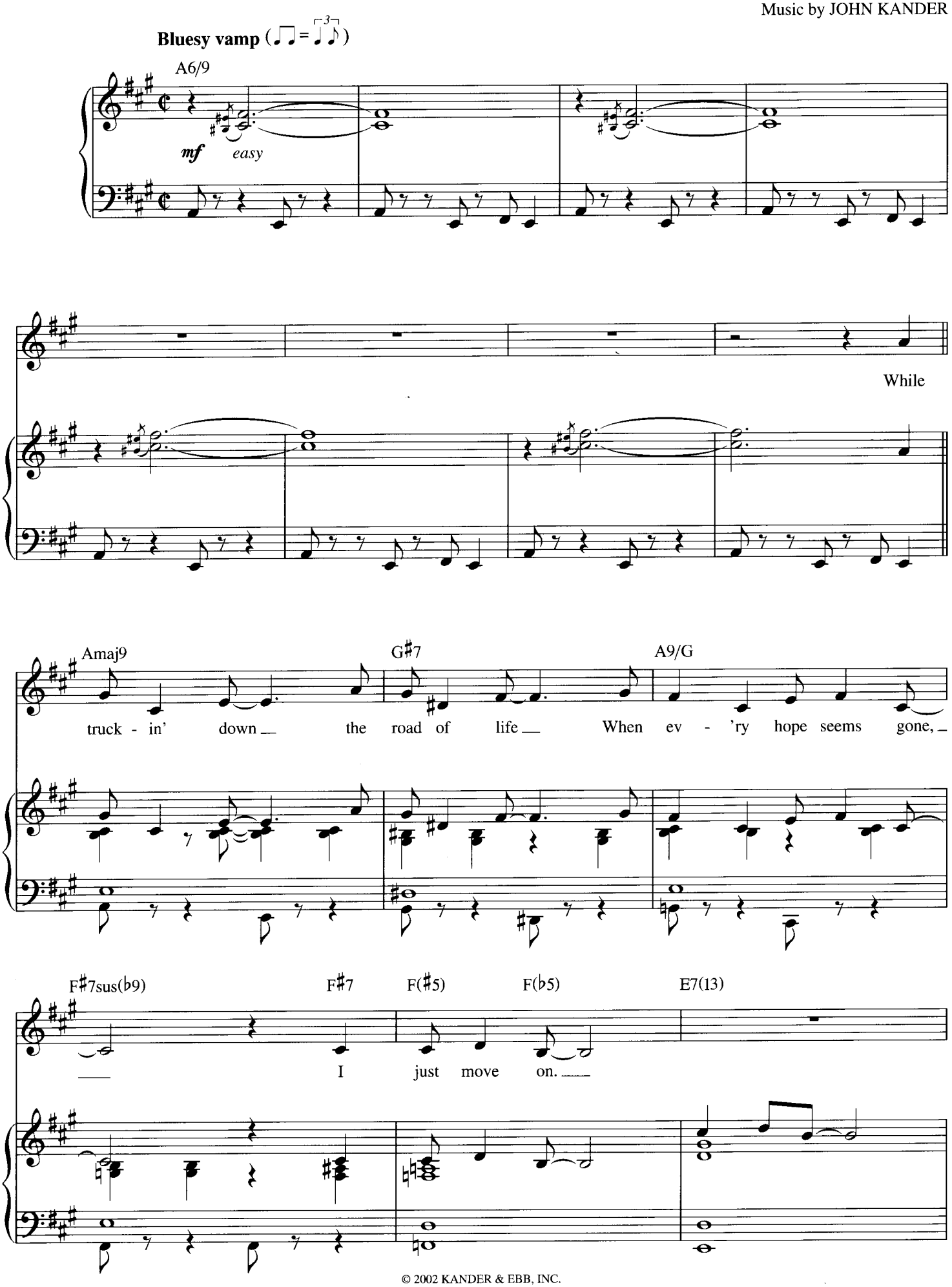

Fmaj7 F7 Gm7 C7♭9 2 C13 C7 F6 G♭7
days. There's Now - a - days.
F7 B♭maj7 A7 Dm A7
You can like the life you're liv - ing, You can live the life you
Dm7 G13 Dm7 G6 C G+/C
like. You can e - ven mar - ry Har - ry, But mess a - round with
cresc.
C9 C7+ F F+
Ike. And that's good, is - n't it? Grand, is - n't it?
mf


F6
F7
B♭maj7
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/B♭
Am7♭5
D7
it's gon - na change. you know. But. oh. it's
Gm11
Gm7
C13
F
G♭
G
G♭
F
heav - en now - a - days.

I MOVE ON

from the Motion Picture CHICAGO

Words by FRED EBB
Music by JOHN KANDER



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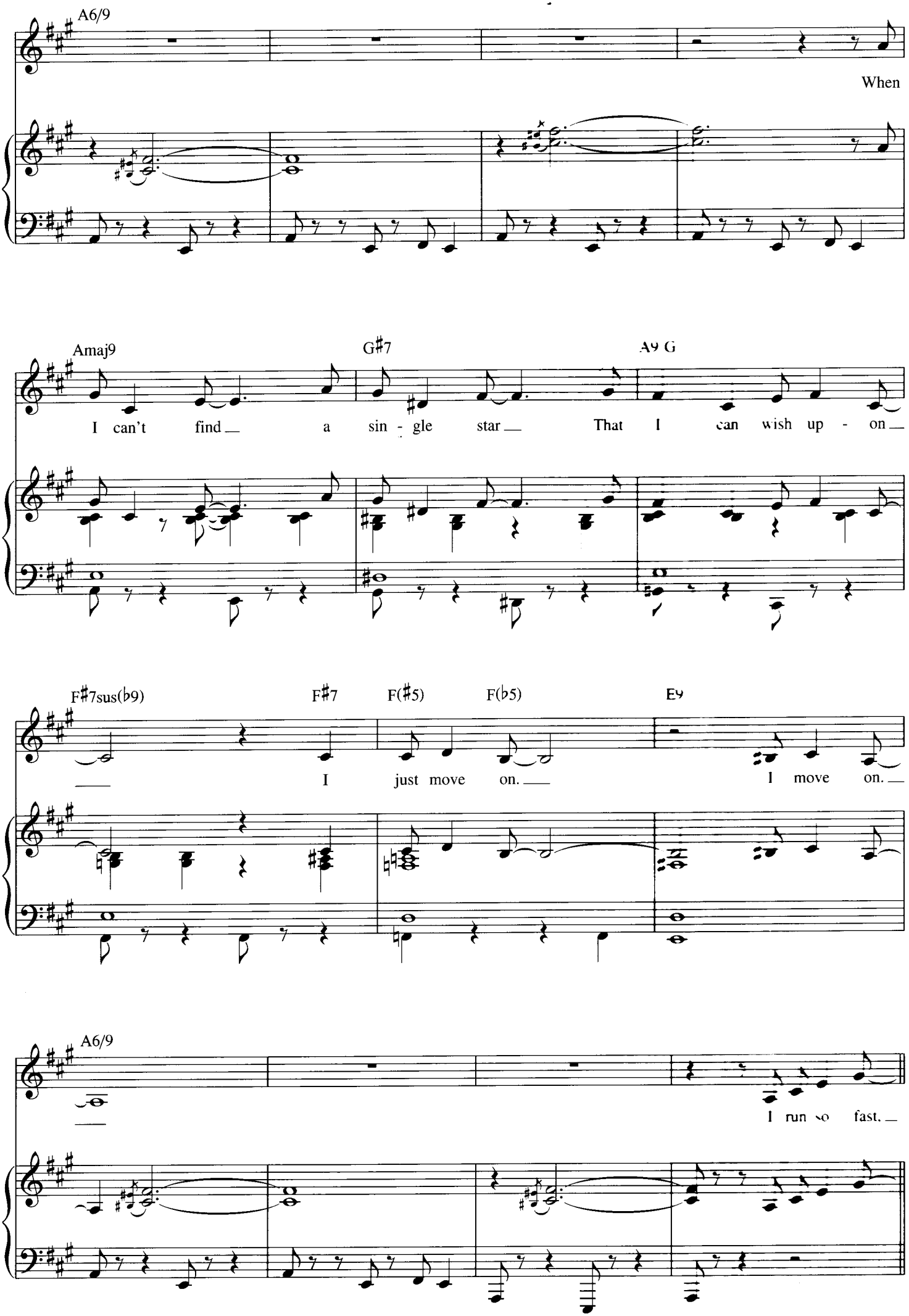
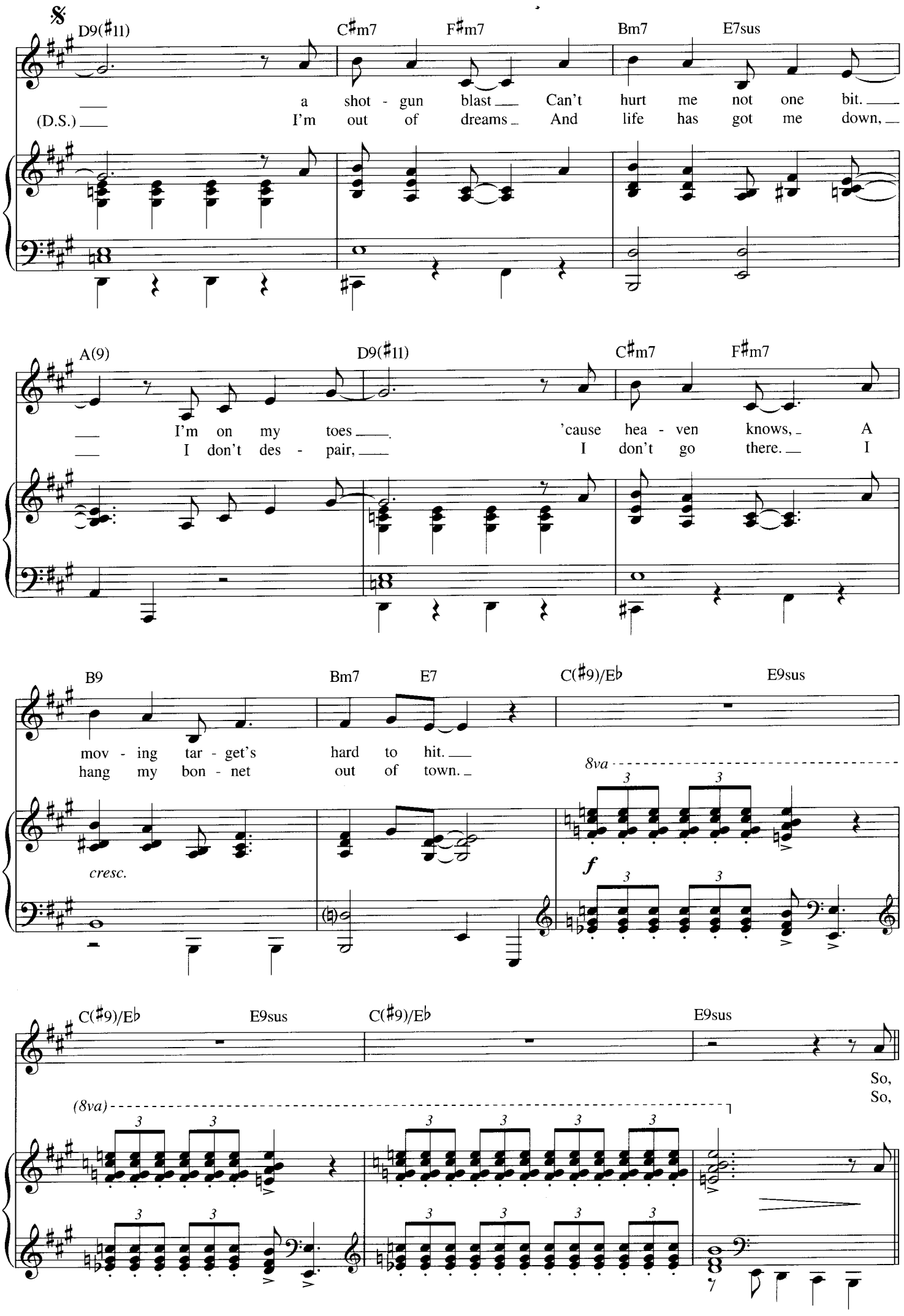
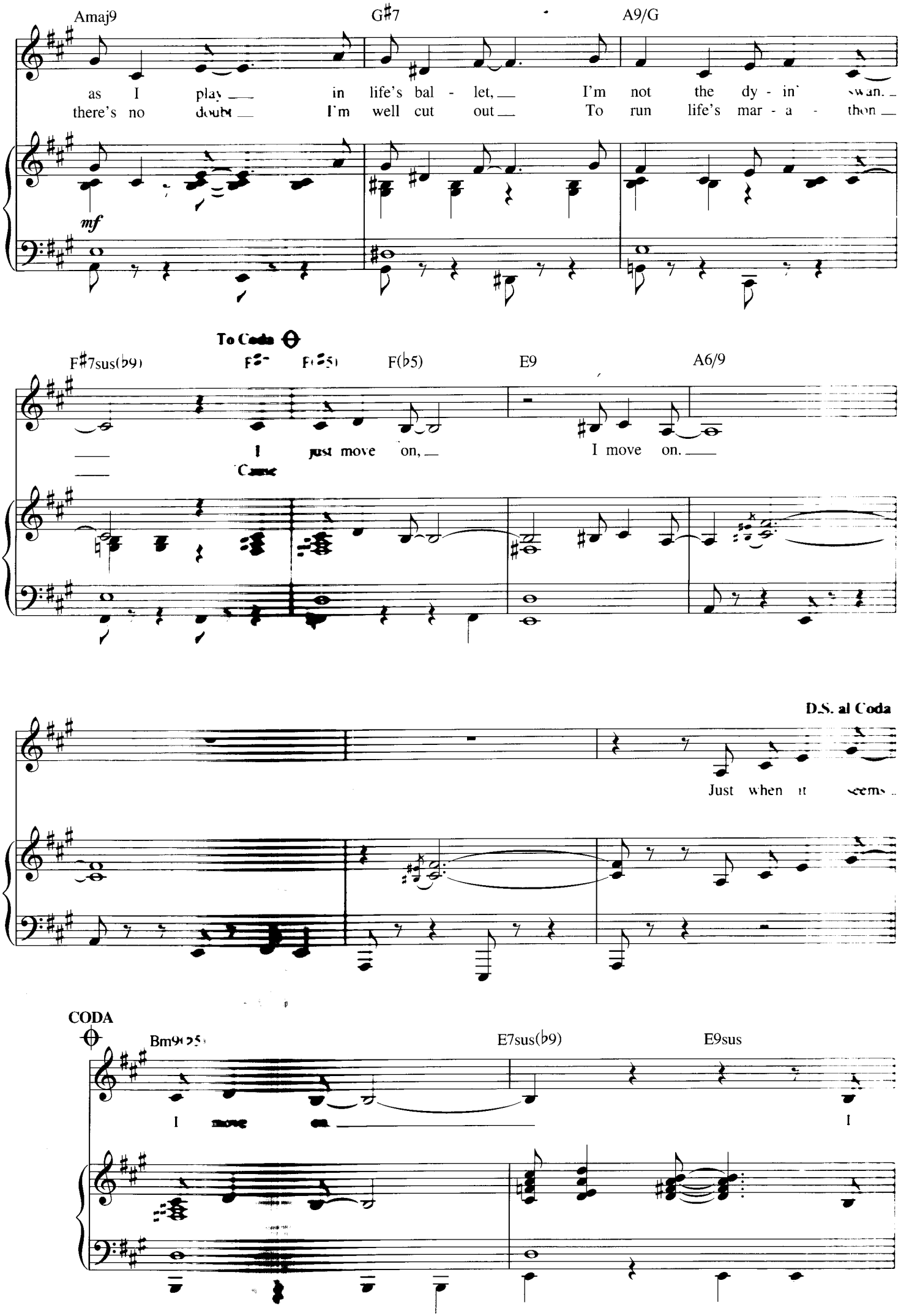
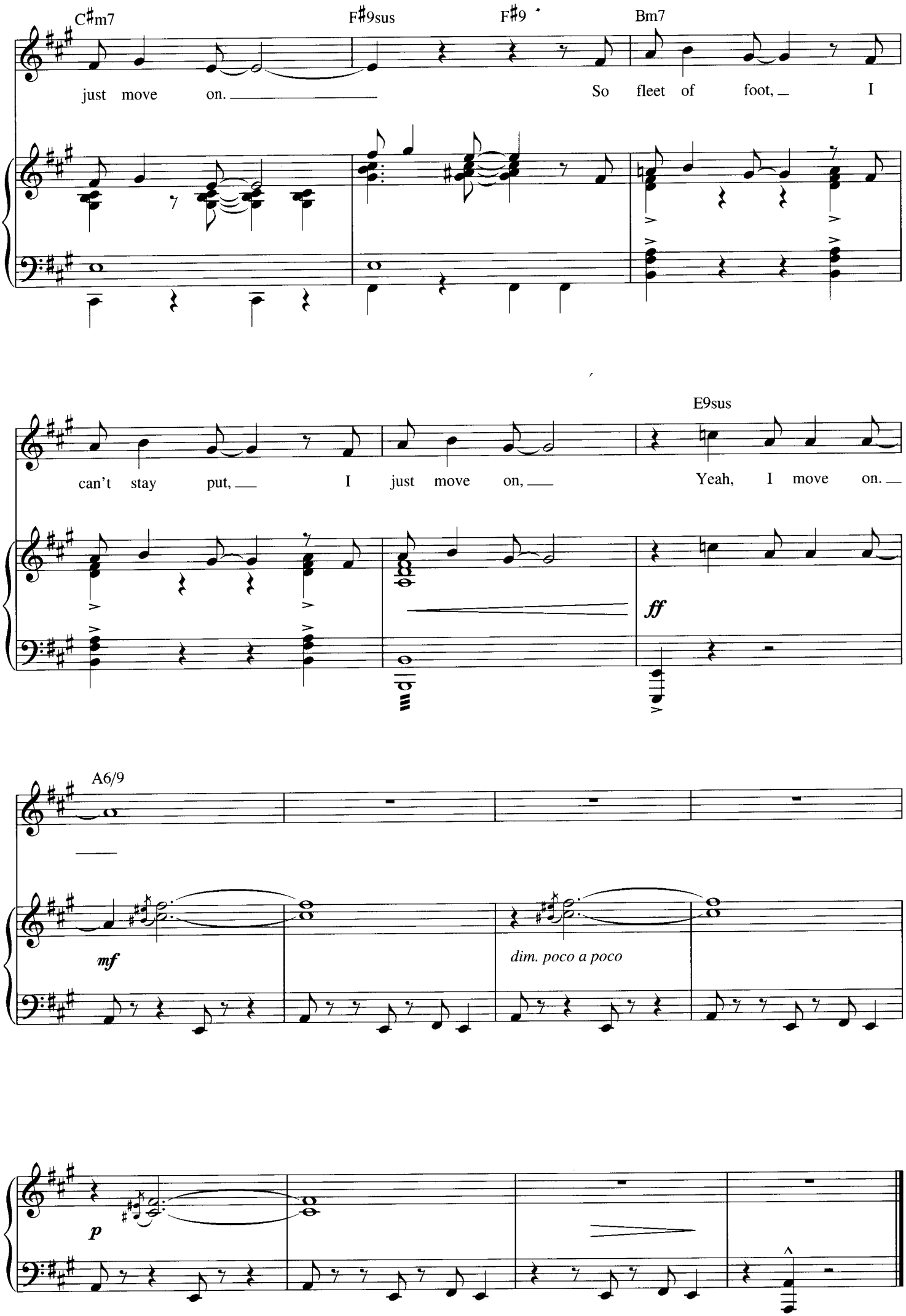

A6/9
When
Amaj9
G♯7
A9 G
I can't find a sin - gle star That I can wish up - on
F♯7sus(♭9)
F♯7
F(♯5)
F(♭5)
E9
I just move on. I move on.
A6/9
I run so fast.


D9(♯11)
C♯m7
F♯m7
Bm7
E7sus
a shot - gun blast Can't hurt me not one bit.
(D.S.) 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)/E♭
E9sus
mov - ing tar - get's hard to hit.
hang my bon - net out of town.
8va
cresc.
f
C(♯9)/E♭
E9sus
C(♯9)/E♭
E9sus
So,
So,
(8va)


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(♭9)
F(♭5)
E9
A6/9
I just move on, I move on.
Just when it seems
D.S. al Coda
CODA
E7sus(♭9)
E9sus
I move on
I


C♯m7
F♯9sus
F♯9
Bm7
just move on.
So fleet of foot, I
can't stay put, I just move on,
E9sus
Yeah, I move on.
ff
A6/9
mf
dim. poco a poco
p

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

MISTER CELLOPHANE

RAZZLE DAZZLE

CLASS

NOWADAYS

I MOVE ON

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