

AND ALL THAT JAZZ

Words by FRED EBB
Music by JOHN KANDER

Piano introduction in C major, 4/4 time. The right hand plays a series of chords: C4, F4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4. The left hand plays a bass line: C3, G2, F2, E2, D2, C2, G2, F2, E2, D2, C2. Dynamics include *mf* and *(f)*.

C

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

Musical notation for the first line of the song, including vocal line and piano accompaniment. The piano part features a bass line with a *(f)* dynamic marking.

G+5 C

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

Musical notation for the second line of the song, including vocal line and piano accompaniment. The piano part features a bass line with a *(f)* dynamic marking.

G7

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

Musical notation for the third line of the song, including vocal line and piano accompaniment.

Ab7 C

gin is cold__ but the pi - an - o's hot. It's just a nois - y hall__ where there's a

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat). The first measure is marked with the chord Ab7, and the second measure with C. The lyrics are: "gin is cold__ but the pi - an - o's hot. It's just a nois - y hall__ where there's a".

Gm6/Bb A7 Ab7 G7 C G7+5

night - ly brawl__ And all that jazz!

The second system continues the music. The key signature remains two flats. Chord changes are indicated above the vocal line: Gm6/Bb, A7, Ab7, G7, C, and G7+5. The lyrics are: "night - ly brawl__ And all that jazz!". The piano accompaniment includes a dynamic marking of *f* (forte) in the final measure.

Db Ab7+5 Db

Slick your hair__ and wear your

8va *loco*

mf (Rag time style)

The third system shows piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, and A-flat). Chord changes are indicated above the staff: Db, Ab7+5, and Db. The lyrics "Slick your hair__ and wear your" are written above the piano part. Performance instructions include *8va* (octave up), *loco* (loco playing), and *mf* (Rag time style).

Ab+5

buck - le shoes__ And all that jazz!__ I hear that

8va *loco*

The fourth system continues the piano accompaniment. The key signature has three flats. A chord change to Ab+5 is indicated above the staff. The lyrics "buck - le shoes__ And all that jazz!__ I hear that" are written above the piano part. Performance instructions include *8va* and *loco*.

Db

Fa - ther Dip_ is gon-na blow the blues_ And all that jazz!_

8va-----, loco

8va---, loco

Ab7 A7

Hold on, hon, we're gon-na bun - ny hug, I bought some as - pi - rin_ down at U -

Db Db/C Abm6/Cb Bb7

nit - ed Drug_ In case we shake a - part_ and want a brand new start_ to

Eb7(b9) Ab7 Db A7 D

do that jazz!_ Oh,

f mf

A+5

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

D

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

A7

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

Bb7

D

D/C#

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

D/C# B7 E7(b9) A7 D

ba - by's queer_ for all that jazz!

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'ba', followed by a quarter note 'by's', a quarter note 'queer', a quarter rest, a quarter note 'for', a quarter note 'all', a quarter note 'that', and a quarter note 'jazz!' which is held over a bar line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are indicated above the staff: D/C# (D major with C# in the bass), B7 (B dominant 7th), E7(b9) (E dominant 7th with a flat 9th), A7 (A dominant 7th), and D (D major). The piano part includes accents and a dynamic marking of *f* (forte) at the end of the system.

G7 C

Find a flask, we're play - ing fast and loose_ And

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

mf *8va* *loco*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'Find', a quarter note 'a', a quarter note 'flask,', a quarter note 'we're', a quarter note 'play - ing', a quarter note 'fast', a quarter note 'and', a quarter note 'loose', a quarter rest, and a quarter note 'And'. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes an 8va (octave up) marking and a *loco* (loco) marking for a melodic flourish in the right hand.

G+5 C

all that jazz!_ Right up here_ is where I

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'all', a quarter note 'that', a quarter note 'jazz!', a quarter rest, a quarter note 'Right', a quarter note 'up', a quarter note 'here', a quarter rest, a quarter note 'is', a quarter note 'where', and a quarter note 'I'. The piano accompaniment continues with chords and a melodic line in the right hand.

store the juice, — And all that jazz! —

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

8va----- loco

G7 *Ab7*

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, —

C *C/B* *Gm6/Bb* *A7*

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

Ab7 (Both) G7 C

all that jazz!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line, in a soprano clef, has the lyrics "all that jazz!". The piano accompaniment is in a bass clef. The first measure is marked with the chord Ab7 and the instruction "(Both)". The second measure is marked with G7. The third measure is marked with C and contains a whole note chord. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A glissando mark is present over the piano accompaniment in the second measure, and a fortissimo (ff) dynamic marking is present in the third measure.

G+5 C

The second system of the musical score continues the piano accompaniment. It features a G+5 chord in the second measure and a C chord in the third measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

G7

The third system of the musical score continues the piano accompaniment. It features a G7 chord in the second measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Ab7

The fourth system of the musical score continues the piano accompaniment. It features an Ab7 chord in the second measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C C/B C/Bb

No, I'm no - one's wife, — but oh, I

A7 Dm7

love my life — and all —

8va

ff

Dm7/G C C/Bb

that — jazz! —

(8va)

F/A Fm/Ab C/G G C

That jazz!

(8va)

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 melody in the right hand with triplet accents. The melody consists of eighth notes and quarter notes, with a descending line in the second measure.

G

G+5

G6

Roxie:

Some-times I'm right.

Some-times I'm wrong.

But he does - n't care. —

Piano accompaniment for the first vocal line. It includes an optional section marked 'opt.' with a triplet of eighth notes. The dynamics are marked 'mp' (mezzo-piano). The piano part features a steady bass line and a melody with triplet accents.

G9

C

Cm

He'll string a - long. —

He loves me so,

that fun - ny hon - ey of mine. —

Piano accompaniment for the second vocal line. It features a steady bass line and a melody with triplet accents. The dynamics are marked 'mf' (mezzo-forte).

Bm7

E7

Am7

D7

G

Some-times I'm down and

Piano accompaniment for the third vocal line. It features a steady bass line and a melody with triplet accents. The dynamics are marked 'mf' (mezzo-forte).

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 3 3 3

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

Am6 3 B7 3 Em Bm 3 3

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 C D7

1.

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

mf - f

G Eb/G G Eb/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

Slowly

f *mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and quarter notes, while the left hand plays a steady bass line with eighth notes. Dynamics range from *f* to *mf*. The key signature has two flats and the time signature is common time.

Mary: *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

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The key signature has two flats and the time signature is common time. Dynamics include *mp*. The lyrics are: "Ask an-y of the chick-ies in my pen. They'll tell you I'm the big-gest moth-er".

Ab Db Bbm/G

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

The second system continues the vocal and piano accompaniment. The key signature has two flats and the time signature is common time. Dynamics include *mp*. The lyrics are: "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!

The third system concludes the vocal and piano accompaniment. The key signature has two flats and the time signature is common time. Dynamics include *f*. The lyrics are: "sys-tem works, the sys-tem called re-ci-proc-i-ty!".

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. _____ 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*

Fm C7(sus4) C7 2. 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

ALL I CARE ABOUT

Words by FRED EBB
Music by JOHN KANDER

Moderately

Piano introduction in D major, 12/8 time, marked *f* (forte). The music consists of a series of chords and eighth notes in the right hand, and a bass line in the left hand.

D

Billy:

A9+5

F#m7

Vocal line for the first part of the song, starting with a quarter rest followed by a series of eighth and quarter notes.

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 part of the song, marked *mf* (mezzo-forte). It features a steady bass line and chords in the right hand.

Am6/B

B7

E7

Gm6

A7

Vocal line for the second part of the song, including a triplet of eighth notes.

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 part of the song, including a triplet of eighth notes in the right hand.

1.

D

Girls:

Em7

A7+5 A7(6)

2.

Girls:

D

Gm

Vocal line for the third part of the song, including a triplet of eighth notes.

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

Piano accompaniment for the third part of the song, 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,

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

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

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

Am6/B B7 E7 Gm A7

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

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics: "might admire, — } black cigars, — } No, no, not me, All I care a - bout is". The piano accompaniment is in the key of D major and 4/4 time, with a bass line that includes a triplet of eighth notes in the first measure of the second system.

D Gm D D A9+5

Girls: *Billy:*

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

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics: "love. All he cares a-bout is love. Whistle". The piano accompaniment continues, with a *mf* dynamic marking in the second system.

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

(sung) 3

It may seem odd All I care a - bout is

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics: "It may seem odd All I care a - bout is". The piano accompaniment continues, with a triplet of eighth notes in the first measure of the second system.

D Ebdim A7 A7(6) D

Girls: 3 *Billy:*

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

Detailed description: This system contains the seventh and eighth systems of music. The top system features a vocal line with lyrics: "love. That's what he's here for. Boo boo boo boo boo boo". The piano accompaniment continues, with a *f* dynamic marking in the second system.

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

love. 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

Detailed description: This system contains the first two lines of music. The top line is a vocal line starting with a long 'ah' note. The lyrics 'black ci - gars. — No, no, not me, All I care a-bout is' are written below. The piano accompaniment features a steady eighth-note bass line and a more active treble line with triplets. Chord symbols C9, F7, Fm7(b5), and Bb7 are placed above the staff.

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

Detailed description: This system contains the third and fourth lines of music. It features two vocal parts: 'Girls' and 'Billy'. The 'Girls' part has lyrics 'Ah, oo, hum, —————'. The 'Billy' part has lyrics 'Do-in' a guy in — who's pick - in' on you. Twist-in' the wrist — that's'. The piano accompaniment consists of a rhythmic pattern of chords. Chord symbols Eb, G7/D, and C7 are placed above the staff.

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'All he cares a - bout' and 'turn - in' the screw. — All I care a - bout is —'. The piano accompaniment features a series of chords with a 'rit.' (ritardando) marking and a 'ff' (fortissimo) dynamic. Chord symbols C7(-9), Fm, Gm, Ab, Gm, Fm, and Bb7 are placed above the staff.

Eb (Billy:) love!

love!

fffz 8b

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'love!' and 'love!'. The piano accompaniment features a series of chords with a 'fffz' (fortissimozzissimo) dynamic and an '8b' marking. Chord symbols Eb and (Billy:) are placed above the staff.

A LITTLE BIT OF GOOD

Words by FRED EBB
Music by JOHN KANDER

Ad lib.

Mary: *tr*

Ah _____

When I was a ti - ny tot of

mf *p*

Eb7 *C7(-9)* *Fm* *Fm(maj7)* *Fm7* *Bb7(-9)*

may - be two or three, I can still re - mem - ber what my moth - er said to me: Put

Cm *F7* *Fm7/Bb* *Bbdim/Bb7* *Cm7* *F7*

rose col - ored glass - es on your nose and you will see the rob - ins, not the

Bb7 Fm7 Gm Bb7 Eb Ebmaj7 Eb7 C7(-9)

crows. For in this tense and tan-gled web our wea - ry lives can weave, You're

Fm7 Gm G G/F C F/G G

so much bet - ter off if you be - lieve That there's a

C C6 Cmaj7 C6 Cmaj7

lit - tle bit of good in ev - 'ry - one, In ev - 'ry - one

Dm7 G7 Dm

you'll ev - er know. Yes, there's a lit - tle bit of good in

Dm7 Dm6 Dm7 G7 C

ev - 'ry - one _____ Tho' man - y times _____ it does - n't show.

C7 F6 F

It on - ly takes the tak - ing time with one an - oth - er,

Am7 D9 D7 Fm/D

For un - der ev - 'ry man ve - neer is some - one warm and

rit.

F/D G7 G7(6) G7+5 C Em/B Gm6/Bb

dear, keep look - ing For that bit of good in ev - 'ry - one.

a tempo

Rubato - (moving)

A7 Dm9 G7(6) G7 Gm6/E

The ones we call bad are nev - er all bad

A7 Dm7 Dm7/G G9 C

So try to find that lit - tle bit of good.

rit. *a tempo*

Dm6 G7 C6

Just a lit - tle, lit - tle bit of good ah ha ha

(Tpt. solo) *fz*

C Em7 A9 Cm/A

ha, Ah ha ha ha Is some - one warm and

rit.

Rubato - quasi operetta

Ab7 Ebm7 Ab7 Db Fm/C

dear, keep look - ing For that bit of good in

The first system of music features a vocal line with lyrics "dear, keep look - ing For that bit of good in". The piano accompaniment consists of chords and moving lines in both hands. Chords are indicated above the staff: Ab7, Ebm7, Ab7, Db, and Fm/C.

Abm6/Cb Bb7 Gbmaj7 Ab7(6)

ev - 'ry-one, Al - tho' you meet rats, They're not com-

The second system continues the vocal line with lyrics "ev - 'ry-one, Al - tho' you meet rats, They're not com-". The piano accompaniment includes chords: Abm6/Cb, Bb7, Gbmaj7, and Ab7(6). There are some fermatas and slurs in the piano part.

Fm7(b5) Bb7 Ebm7

plete rats So try to find that

rit. R. H. f

The third system has lyrics "plete rats So try to find that". The piano accompaniment includes chords: Fm7(b5), Bb7, and Ebm7. It features a "rit." (ritardando) marking and a "R. H. f" (Right Hand forte) marking with a dynamic accent.

Ebm7/Ab Ab7 Db Gb Db

lit - tle bit of good.

ff

The fourth system concludes with lyrics "lit - tle bit of good.". The piano accompaniment includes chords: Ebm7/Ab, Ab7, Db, Gb, and Db. It ends with a "ff" (fortissimo) dynamic marking and a fermata over the final chord.

ROXIE

Words by FRED EBB
Music by JOHN KANDER

Moderate four

mp

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line with a consistent interval.

C G7

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,

The vocal melody is written on a single staff with lyrics below it. The piano accompaniment is on two staves below. The right hand has a steady eighth-note accompaniment, and the left hand has a simple bass line. The key signature has one sharp (F#) and the time signature is common time (C).

C G7

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

The vocal melody continues on a single staff with lyrics. The piano accompaniment remains on two staves. The musical structure is consistent with the first verse, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

E7 Am E7

She's gon - na be a ce - leb - ri - ty, that means some - bod - y ev - 'ry - one
 And she'll ap - pear in a lav - a - liere that goes all the way down — to her

Am F#7 Bm G7

knows. They're gon - na rec - og - nize her eyes, — her — hair, her teeth, her
 waist. Here a ring, there a ring, ev - ry - where a ring - a - ling, but al - ways in the

cresc.

Cm6 C#dim G7/D C

feet, her nose. — Who's gon - na keep Chi - ca - go hot? Com - bust - i - ble
 best of taste. — The wind - y cit - y's gon - na shake from hur - ri - cane

mf

G7 C7 F

Rox - ie, You've nev - er seen a big - ger show. —
 Rox - ie, More kick than old O' - lear - y's cow. —

A^b7

C/G

— And when she does that hoot - chie - koo, — she'll tear the bal - co -
 — So get in - side and grab a seat — be - fore she knocks you

1.
 ny in two, — }
 off your feet, — } Go, go, Rox - ie, go! —

2.
 Here comes Rox - ie

now! —

MY OWN BEST FRIEND

Words by FRED EBB
Music by JOHN KANDER

Slowly

8va -----

mp *p*

Detailed description: This block shows the piano introduction. The top staff is a treble clef with a melody starting on a high note, indicated by an 8va line. The bottom staff is a bass clef with a simple accompaniment. The tempo is marked 'Slowly'. Dynamics include mezzo-piano (*mp*) and piano (*p*).

Cmaj7 3 C7+5 G9+5 D9(6) 3

One thing I know and I've al - ways known

mp

Detailed description: This block contains the first line of the song. The top staff is the vocal line with lyrics 'One thing I know and I've al - ways known'. The bottom staff is the piano accompaniment. Chords Cmaj7, C7+5, G9+5, and D9(6) are indicated above the vocal line. The piano part features triplets and a mezzo-piano (*mp*) dynamic.

D9+5 D9 Dm7 3 Dm7/G G9

I am my own best

Detailed description: This block contains the second line of the song. The top staff is the vocal line with lyrics 'I am my own best'. The bottom staff is the piano accompaniment. Chords D9+5, D9, Dm7, Dm7/G, and G9 are indicated above the vocal line. The piano part features triplets and a piano (*p*) dynamic.

Cmaj7 Dm (G bass) Cmaj7 Dm7 (G bass)

friend.

8va -----

p

Detailed description: This block contains the final line of the song. The top staff is the vocal line with lyrics 'friend.'. The bottom staff is the piano accompaniment. Chords Cmaj7, Dm, (G bass), Cmaj7, Dm7, and (G bass) are indicated above the vocal line. The piano part features a piano (*p*) dynamic and an 8va line for the final chord.

Cmaj7 C7+5 G9+5 D9(6) D9+5 D9

Ba - by's a - live, but ba-by's a-lone, And

Dm7 G9 Cmaj7 Dm (Gbass)

ba - by's ^{her}_(his) own best friend.

Cmaj7 E Emaj7 F#m E

Man - y's the ^{guy}_(girl) who
Three mus - ket-eers who

8va *p* *gliss.* *f*

A/E G#m B9 Em

told me ^{he}_(she) cares But they were scratch - ing
nev - er say die, Are stand - ing here this

mf

A9 *to Coda* Dm D7 G9(6)

my back, 'cause I was scratch-ing theirs. _____
 min - ute: _____

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "my back, 'cause I was scratch-ing theirs." followed by a long horizontal line. Below the vocal line, the piano accompaniment is written in grand staff notation (treble and bass clefs). The chords indicated above the vocal line are A9, Dm, D7, and G9(6). The piano accompaniment includes various chord voicings and melodic lines.

Cmaj7 C7+5 C6

And trust - ing to luck, That's

f *mp*

The second system continues the musical score. The vocal line has the lyrics "And trust - ing to luck, That's". The piano accompaniment features a dynamic marking of *f* (forte) and *mp* (mezzo-piano). The chords above the vocal line are Cmaj7, C7+5, and C6. The piano accompaniment includes triplets and other rhythmic patterns.

D9 D9+5 D9 Dm7 G9 G7

on - ly for fools. I play in a game _____ where

cresc. *poco a poco*

The third system of the score has the lyrics "on - ly for fools. I play in a game _____ where". The piano accompaniment includes dynamic markings for *cresc.* (crescendo) and *poco a poco*. The chords above the vocal line are D9, D9+5, D9, Dm7, G9, and G7. The piano accompaniment features triplets and sustained chords.

Em7(add A) A7 A7+5 Dm7 G9

I make the rules _____ And rule num - ber one _____ from

The fourth system contains the lyrics "I make the rules _____ And rule num - ber one _____ from". The piano accompaniment continues with the same style as the previous systems. The chords above the vocal line are Em7(add A), A7, A7+5, Dm7, and G9. The piano accompaniment includes triplets and various chord voicings.

Em7(add A) A7 A9 Dm7 Dm7/G

here to the end _____ Is I am my own _____ best

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics 'here to the end _____ Is I am my own _____ best'. Above the staff are chord symbols: Em7(add A), A7, A9, Dm7, and Dm7/G. There are triplet markings over the first three notes of the first phrase and the last three notes of the second phrase. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

Cmaj7 Dm (G bass) Cmaj7 *D. S. al Coda* $\frac{8}{8}$

friend. _____

mp *gliss.*

Detailed description: This system contains the third line of music. The vocal line (top staff) has the lyric 'friend. _____'. Above the staff are chord symbols: Cmaj7, Dm, and (G bass) Cmaj7. The piano accompaniment (bottom two staves) continues with chords and includes a glissando marking in the right hand. A dynamic marking of *mp* is present.

Coda

Dm D7 G9(6)

Me, my - self and I. _____

p. *cresc.*

Detailed description: This system contains the fourth line of music. The vocal line (top staff) has the lyric 'Me, my - self and I. _____'. Above the staff are chord symbols: Dm, D7, and G9(6). The piano accompaniment (bottom two staves) features a piano (*p.*) dynamic and a crescendo (*cresc.*) marking.

Ab9(6) Dbmaj7 Db7+5 Db6 Eb9(6)

If life is a school, I'll pass ev - 'ry test.

mf

Detailed description: This system contains the fifth line of music. The vocal line (top staff) has the lyric 'If life is a school, I'll pass ev - 'ry test.'. Above the staff are chord symbols: Ab9(6), Dbmaj7, Db7+5, Db6, and Eb9(6). The piano accompaniment (bottom two staves) features a mezzo-forte (*mf*) dynamic and includes triplet markings.

Eb9+5 Eb9 Ebm7 Ab9

If life is a game, _____ I'll

cresc. *poco a poco*

Fm7(add Bb) Bb7 Bb7+5 Ebm7

play it the best, _____ 'Cause I won't give in _____

Ab9 Fm7(add Bb) Bb7 Bb9+5 Ebm7

_____ and I'll nev - er bend, _____ And I am my own _____

f

Ebm7/Ab Dbmaj7

_____ best friend. _____

ff

ME AND MY BABY

Words by FRED EBB
Music by JOHN KANDER

Moderately

mf

The piano introduction consists of two staves. The right hand features a rhythmic melody of eighth notes with accents, while the left hand provides a steady accompaniment of quarter notes.

G

mf

1. Me and my ba - by, my ba - by and me, _____ We're 'bout as hap -
2. Look-a my ba - by, my ba - by and me, _____ A dream of a du -
3. Look-a my ba - by, my ba - by and me, _____ Fac - ing the world _____

The first system includes a vocal line with three verses and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

E7

A7

- py as ba - bies can be. _____ What if I find _____ that I'm
- o, now don't you a - gree? _____ Why keep it mum _____ when there's
op - ti - mis - ti - cal - ly; _____ Noth - in' can stop _____ us, so

The second system continues the vocal and piano accompaniment. The piano part includes a change in chord structure, marked with E7 and A7, and features a more complex bass line with some chromaticism.

Am7(b5) D7 G Bbdim

caught in a storm? _____ I don't care, my ba - by's there and
 noth - in' to hide? _____ And what I feel I must re - veal, it's
 no - bod - y try, _____ 'Cause ba - by's rough and full of stuff and

A9 D9 G

ba - by's bound to keep me warm. We're stick - ing to - geth - er, and
 more than I can keep in - side. And I can as - sure _____ you it
 in - ci - den - t'ly so am I. Get out of our way, _____ folks, and

E7

ain't we got fun? _____ So much to - geth - er, you'd count us as one. _____
 won't go a - way, _____ Let me as - sure _____ you it grows ev - 'ry day. _____
 give us some room, _____ Watch how we bub - ble, and blos - som and bloom. _____

A7 Am7(b5) D7

_____ Tell old man wor - ry to go climb a tree, _____ } 'Cause
 _____ I was a "one" _____ once, but now I'm a "we," _____ } 'Cause
 _____ Life was a pri - son, but we got the key, _____ }

A9 D7 A9 D9 1. 2. A9 D7

I'm with my ba - by, I got my ba - by, Look - a my ba -
 I got my ba - by, Dear lit - tle ba - by, Look - a my ba -
 Me and my ba - by, Me and my ba - by, Look - a my ba -

D7+5 G D7(b5) D7

- by and me!
 - by and me!

3. A9 D7 A9 D7 A9

Dear lit - tle ba - by, Cute lit - tle ba - by, Look - a my

D7 G D7(b5) D7 G

ba - by and me!

8va...
sfz

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 the treble clef, while the left hand plays chords in the bass clef. The tempo is marked 'Moderately' and the dynamics are 'mp' (mezzo-piano). The piece concludes with a 'Rall.' (rallentando) marking and a decrescendo hairpin.

Ad lib. G 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

The vocal line is written in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef, featuring sustained chords. The dynamics are marked 'mp'.

Am/D D7 *tacet* 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 -

The vocal line continues with lyrics. The piano accompaniment includes a 'tacet' section where the piano is silent. The dynamics are marked '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 sustained chords. The dynamics are marked 'mp'.

Am/D D7 *tacet* Eb7 G

whole place is a powder keg!" You'd notice him. And
 side one man for seven years; You'd notice 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 D.S. al Coda Coda

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

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a common time signature 'C'. The lyrics are 'been my name, — Mis - ter Cel - lo - phane, — 'cause you can'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features a long, sustained chord in the first measure, followed by arpeggiated chords. The left-hand part provides a simple harmonic accompaniment with chords and single notes.

G7 Ab7 G7

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

Detailed description: This system contains the third and fourth lines of music. The top staff is a vocal line in treble clef with a common time signature. The lyrics are 'walk right by me, look right thru me, and nev - er know I'm'. The piano accompaniment consists of two staves. The right-hand staff has a treble clef and includes a triplet of eighth notes marked '8va' and a dynamic marking 'p'. The left-hand staff is in bass clef and provides harmonic support with chords and single notes.

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

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

Detailed description: This system contains the fifth and sixth lines of music. The top staff is a vocal line in treble clef with a common time signature. The lyrics are 'there. Nev - er e - ven know I'm'. The piano accompaniment consists of two staves. The right-hand staff has a treble clef and includes a triplet of eighth notes marked 'loco' and a dynamic marking 'sfz'. The left-hand staff is in bass clef and provides harmonic support with chords and single notes.

Slowly Cm Ab7 C

there.

Detailed description: This system contains the seventh and eighth lines of music. The top staff is a vocal line in treble clef with a common time signature. The lyrics are 'there.'. The piano accompaniment consists of two staves. The right-hand staff has a treble clef and includes a dynamic marking 'p'. The left-hand staff is in bass clef and provides harmonic support with chords and single notes. The tempo marking 'Slowly' is placed above the first measure.

RAZZLE DAZZLE

Words by FRED EBB
Music by JOHN KANDER

Slowly

(Finger snaps)

(snap)

(snap)

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a simple bass line. The tempo is marked 'Slowly' and the dynamics are 'mp'.

F

Fdim

C7/G

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

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a dynamic marking 'p' and a slur over the first two measures.

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.

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking 'p'.

F

F6/A Db7

C7

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

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a dynamic marking 'p'.

F7 Bb

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

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (Bb). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and F5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Bbm/G F/C G9/D

mp

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

The second system continues the piece. The vocal line has a melodic contour that rises and then falls. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano). The key signature remains Bb.

F/C C7 F D Eb C7

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

snap snap

The third system features a more rhythmic vocal line with eighth notes. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and the word *snap* above the right hand, indicating a staccato or percussive effect.

F D Eb C7 F Fdim

All:

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

mf

The fourth system begins with a double bar line and the marking *All:* (Allegro). The vocal line is simple, with a half note G4 and a quarter note F5. The piano accompaniment features a dynamic marking of *mf* and includes the word *snap* above the right hand.

C7 C#dim

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a C7 chord and contains two triplet phrases: 'Raz - zle daz - zle 'em.' and 'Give 'em a show that's so splen-dif - er-ous,'. The piano accompaniment mirrors these triplet patterns in the right hand and provides a steady bass line in the left hand. The system concludes with a C#dim chord.

Dm G7 C7 F F#dim

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

The second system continues the piece. The vocal line includes the lyrics 'row af - ter row will grow vo-cif - er - ous. Give 'em the old flim flam flum-mox.' with chords Dm, G7, C7, F, and F#dim. The piano accompaniment features a complex triplet pattern in the right hand, while the left hand maintains a simple bass line.

C7 F7

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

The third system features the vocal line with lyrics 'Fool and frac - ture 'em. How can they hear the truth a - bove the' and chords C7 and F7. The piano accompaniment continues with triplet patterns in the right hand and a consistent bass line in the left hand.

Bb Bbm/G

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

The final system on the page includes the vocal line with lyrics 'roar. Throw 'em a fake and a fi - na - gle.' and chords Bb and Bbm/G. The piano accompaniment features a dense triplet pattern in the right hand and a bass line in the left hand.

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 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,

NOWADAYS

Words by FRED EBB
Music by JOHN KANDER

Slowly

Roxie:

C

C+5

C6

It's 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,

8va ---
fz
mp
R.H.

C7

Fmaj7

1.

Dm7/G

G7

C6

Dm

Bdim

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

L.H.

2.

G9(6)

G7

C7(6)

C7+5

Fmaj7

E7

Now - a - days. You can like the life you're liv - ing, You can

mf

Am

E+5

E7

Am7

D7(6)

Am7 Bm

D9

G

D+5/G

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

G9 Gb9(6) G+5 C C+5 C6

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

mp
R.H.

C7 Fmaj7 E7 Am Am7

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

L.H.

D9 D#dim G G/F Gm/E

In fif - ty years or so it's gon - na change, you know.

A7 A+5 A7 Dm7 G7(6) C Db

But oh, it's heav - en now - a - days.

f *sfz*

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 *Gbm/D_b* *Gbm/Eb*

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4 in the key of Bb major. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the staff: Ab(sus4), Ab7, Db, and Db+5. The lyrics are: "how charm-ing!" followed by "Now ev-'ry son of a bitch is a snake in the".

Gbm/Db Gbm/Eb C7' opt.

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

p *R.H.*

Detailed description: This system contains the next two measures. The vocal line continues with a half note G4, then a quarter note G4, and a quarter rest. The piano accompaniment continues with eighth-note patterns. Chord symbols are Gbm/Db, Gbm/Eb, and C7' opt. The lyrics are: "grass. What ev-er hap-pened to class? Class! _____". A piano dynamic marking *p* and the instruction *R.H.* are present.

Velma: Bb Matron: Am

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

Detailed description: This system contains the next two measures. The vocal line has two parts: "Velma:" and "Matron:". The piano accompaniment features sustained chords and a moving bass line. Chord symbols are Bb and Am. The lyrics are: "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

Detailed description: This system contains the final two measures. The vocal line continues with a half note G4. The piano accompaniment features a rising bass line and sustained chords. Chord symbols are Gm and C9. The lyrics are: "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 B-flat major chord. 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. A first-octave sign (8va-1) is placed above the piano part.

Gm C9

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

And e - ven

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the lyrics "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 simple bass line. A first-octave sign (8va-1) is placed above the piano part.

Am Gm C7 Bb

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

sass. _____

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with the lyrics "kids - 'll kick your shins and give ya sass, _____ No - bod-y's got no class." The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line.

Am Gm

Velma: _____ *Matron:* _____

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. The vocal melody is split between two characters: *Velma:* and *Matron:*. The lyrics are "All you read a-bout to-day is rape and theft. _____ Je - sus Christ!". The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line.

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.

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one flat. It features two triplet markings over the first two phrases. The piano accompaniment is in a grand staff (treble and bass clefs) and includes a dynamic marking of *mf* at the beginning.

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

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

This system contains the third and fourth lines of music. The vocal line has three parts: Matron, Velma, and Matron. The piano accompaniment includes a dynamic marking of *p* and a fermata over the final chord.

C7 Velma: Matron: Cdim Velma: Both: C7

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

This system contains the fifth and sixth lines of music. The vocal line has four parts: Velma, Matron, Velma, and Both. The piano accompaniment includes a dynamic marking of *p* and a fermata over the final chord.

Bb Fmaj7

class?

This system contains the seventh and eighth lines of music. The vocal line has two parts: Bb and Fmaj7. The piano accompaniment includes dynamic markings of *mp*, *f*, and *p*, and ends with a double bar line and a *pp* marking.