

CELL BLOCK TANGO

Words by FRED EBB
Music by JOHN KANDER

Moderate Tango

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

Pop Six Squish Uh - uh

(claves)

(bass drum)

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

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

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

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

mf

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

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

ALL (Except Hunyak): C7+ F

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

F7 Bb

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

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

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

Db6 C+ Fm Db6 C+

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

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

C7+ F

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

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

F7 Bb/F

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

Bbm/F Db7 C7+ 1 Fm C7+

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

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Fm C7+ F C7+ F C7+

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

F F7

had him - self to blame. —

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

C7+ D.S. (with repeats) C#7+ GROUP 1:

ALL: He had it ANNIE, spoken cue: You know, some guys just can't hold their arsenic. 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: Six H: Uh - uh V: Cic - er - o M: Lip - shitz

L: Pop A: Six H: Uh - uh

V: Cic - er - o M: Lip - shitz Repeat ad lib. L: Pop

Last time

F#7#9 B

ALL: If you'd have been there, if you'd have

JUNE, spoken cue: And then he ran into my knife. He ran into my knife ten times.

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

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

p

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

Detailed description: This system shows the piano accompaniment for the second line of music. It consists of a grand staff with treble and bass clefs. The right hand continues with chords and melodic fragments, while the left hand provides harmonic support with sustained notes and chords.

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

Detailed description: This system shows the piano accompaniment for the third line of music. It consists of a grand staff with treble and bass clefs. The right hand features a melodic line with some grace notes, while the left hand plays chords. Chords are labeled above the staff: B/F#, Bm/F#, and D7/F#.

F#m/C# C# F#

Detailed description: This system shows the piano accompaniment for the fourth line of music. It consists of a grand staff with treble and bass clefs. The right hand has a melodic line, and the left hand plays chords. Chords are labeled above the staff: F#m/C#, C#, and F#.

VAMP

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

C#7+

ALL

(except Velma):

F#

(Velma speaks her story)

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

(p) *(p)*

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

F#7

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

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

B Bm B

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

Bm D7 C#7+ F# F#6

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

1 2

F#7 F#6

He had it

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

C7+ F

VELMA:

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

ENSEMBLE:

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

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

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

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

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

but if she'd done it...

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

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

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

The third system of music features a vocal line and a piano accompaniment. The vocal line lyrics are: "They had it com - in', they had it com - in', they had it They had it com - in', they had it com - in'," (Note: the original image has some overlapping text in the lyrics). The piano accompaniment continues with chords and a bass line. The first measure of the piano part has a chord of C#7+. The second measure has a chord of F#. The piano part consists of chords and a simple bass line.

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

F#7 B

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

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

ALL (except Mona):

p

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

F#

he on - ly had him - self to

F# F#+

F#7 B

blame. If you'd have been there,

Bm

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

D7 C#7+ F#m

you would have felt the same.

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

C7+ C7

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

The dirt - y bum, — the dirt - y

C#7 F# C#7+

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

bum, — They had it com - in',

F# C#7+ F# F#7

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

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

B Bm D7 C#7+

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

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

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

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

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

8vb-----

G G7 G7#9 C

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

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

Cm Eb7 D7+ Gm N.C. L:

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

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

p

Film ending

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

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

This system contains the first musical system. It features a vocal line with lyrics: "Single, my ass! Ten times. Uh-uh. #17, the Spread Eagle. Artistic differences. Pop". Above the vocal line are five character initials: A:, J:, H:, V:, and M:. Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs).

A: J: H: V:

Six Squish Uh - uh Cic - er - o

This system contains the second musical system. It features a vocal line with lyrics: "Six Squish Uh - uh Cic - er - o". Above the vocal line are four character initials: A:, J:, H:, and V:. Below the vocal line is a piano accompaniment consisting of a grand staff.

Stage ending

M: D7 ALL:

Lip - shitz I bet - cha

pp *f*

This system contains the third musical system. It features a vocal line with lyrics: "Lip - shitz I bet - cha". Above the vocal line are two character initials: M: and D7 ALL:. Below the vocal line is a piano accompaniment consisting of a grand staff. Dynamic markings *pp* and *f* are present.

Eb7 D7 Gm

you would have done the same.

This system contains the fourth musical system. It features a vocal line with lyrics: "you would have done the same.". Above the vocal line are three chords: Eb7, D7, and Gm. Below the vocal line is a piano accompaniment consisting of a grand staff. A triplet marking "3" is visible in the piano part.