

AND ALL THAT JAZZ

Words by FRED EBB
Music by JOHN KANDER

Moderately slow, deliberately

mf

(f)

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

A

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

(f)

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

E+ A

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

(f)

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

E7

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

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

F \flat 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 \flat 7 E7 A E7+5

night - ly brawl — And all that jazz!

B \flat F \flat 7+5 B \flat

Slick your hair — and wear your

mf (Ragtime style)

F+5

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

B \flat

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

F \flat 7 F7

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

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

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

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

that jazz! _ Oh, _

f *mf*

A+

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

This system contains the first staff of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "— 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

This system contains the second staff of music. The vocal line continues with the lyrics: "Oh, she's gon - na shim - my till her gar - ters break. — (And". The piano accompaniment continues with chords and melodic lines.

F#7

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

This system contains the third staff of music. The vocal line continues with the lyrics: "all that jazz!) — Show her where to park her gir - dle,". The piano accompaniment features a prominent F#7 chord.

G7 B B/A#

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

This system contains the fourth staff of music. The vocal line continues with the lyrics: "Oh, her moth - er's blood -'d cur - dle if she'd hear her". The piano accompaniment includes chords G7, B, and B/A#.

B/A G7 C7b9 F#7 B

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

E7 A

Find a flask, _ we're play - ing fast and loose _ and
 Oh, _ you're gon - na see your She - ba

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

Fb7 E7 A

all that jazz!

The first system of the score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains three measures of music with lyrics: "all", "that", and "jazz!". Above the vocal line, the chords Fb7, E7, and A are indicated. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *ff* (fortissimo) is present in the third measure of the piano part.

opt. cut to ** E+ A

The second system of the score continues the piano accompaniment. It consists of two systems of piano music. The first system has a treble clef and contains a melodic line with several chords. Above it, the text "opt. cut to **" is written. The second system of the piano part has a bass clef and contains a bass line with chords. Above it, the chords E+ and A are indicated. A dynamic marking of *v* (accrescendo) is present in the second measure of the bass line.

E7

The third system of the score continues the piano accompaniment. It consists of two systems of piano music. The first system has a treble clef and contains a melodic line with several chords. Above it, the chord E7 is indicated. The second system of the piano part has a bass clef and contains a bass line with chords. A dynamic marking of *v* (accrescendo) is present in the second measure of the bass line.

Fb7

The fourth system of the score continues the piano accompaniment. It consists of two systems of piano music. The first system has a treble clef and contains a melodic line with several chords. Above it, the chord Fb7 is indicated. The second system of the piano part has a bass clef and contains a bass line with chords.

** A A/G# A/G

No, I'm no one's wife, — but oh, I

F#7 Bm7

love my life — and all

Bm7/E A A/G

that jazz!

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

That jazz!