

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#). The right hand plays a series of chords, while the left hand plays a bass line with some eighth-note patterns. The dynamic starts at mezzo-forte (mf) and increases to forte (f) in the final measure.

A

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

(f)

The first vocal line is marked with the letter 'A'. The lyrics are "Come on, babe, _ why don't we paint the town, _ And". The piano accompaniment continues with chords and bass lines. The dynamic is marked as 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 with 'E+' and 'A'. The lyrics are "all that jazz! _ I'm gon - na rouge my knees _ and roll my stock - ings down _". The piano accompaniment includes some arpeggiated chords. The dynamic is marked as forte (f).

E7

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

The third vocal line is marked with 'E7'. The lyrics are "And all that jazz! _ Start the car, _ I know a whoop-ee spot _ where the". The piano accompaniment continues with chords and bass lines.

F7 A

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

Em6/G F#7 F7 E7 A E7#5

night - ly brawl — And all that jazz!

Bb F7#5 Bb

Slick your hair — and wear your

mf (Ragtime style)

F+

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! _

F7 F \sharp 7

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 C7 \flat 9

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

F7 B \flat F \sharp 7 B

that jazz! Oh, _

f *mf*

F#+

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

The first system of the musical score is in F# major. The vocal line begins with a melodic phrase: "I'm gon - na see my She - ba shim - my shake. — (And all that jazz!) —". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex, syncopated melody in the right hand, including some triplets and slurs.

B

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

The second system continues in B major. The vocal line starts with "Oh, she's gon - na shim-my till her gar - ters break. — (And". The piano accompaniment maintains the eighth-note bass line and features a melodic line with slurs and accents in the right hand.

F#7

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

The third system is marked with the F#7 chord. The vocal line continues with "all that jazz!) — Show her where to park her gir - dle,". The piano accompaniment features a melodic line with a prominent slur and accent in the right hand, and a consistent eighth-note bass line in the left hand.

G7 B B/A#

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

The fourth system shows a change in chords, marked with G7, B, and B/A#. The vocal line concludes with "Oh, her moth - er's blood - d cur - dle if she'd hear — her". The piano accompaniment features a melodic line with a slur and accent in the right hand, and a consistent eighth-note bass line in the left hand.

B/A G#7 C#7b9 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 F7

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 strat - o - 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

F7 E7 A

all that jazz!

The first system of the score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains three measures: the first measure has the lyrics "all" under a half note G4, the second measure has "that" under a half note G4, and the third measure has "jazz!" under a half note G4. Above the vocal line, the chords F7, E7, and A are indicated. The piano accompaniment consists of two staves. The right hand starts with a quarter rest, followed by eighth-note chords in the first two measures, and a melodic line in the third measure. The left hand plays a steady eighth-note bass line. A dynamic marking of *ff* is placed above the piano accompaniment in the third measure.

*opt. cut to *** E+ A

The second system of the score is for piano accompaniment. It features two staves. The right hand has a melodic line with eighth-note chords, and the left hand has a bass line with chords. Above the first measure, the instruction *opt. cut to *** is written. Above the second measure, the chord E+ is indicated. Above the third measure, the chord A is indicated. A dynamic marking of *v* is placed below the piano accompaniment in the third measure.

E7

The third system of the score is for piano accompaniment. It features two staves. The right hand has a melodic line with eighth-note chords, and the left hand has a bass line with chords. Above the fourth measure, the chord E7 is indicated. A dynamic marking of *v* is placed below the piano accompaniment in the fourth measure.

F7

The fourth system of the score is for piano accompaniment. It features two staves. The right hand has a melodic line with eighth-note chords, and the left hand has a bass line with chords. Above the second measure, the chord F7 is indicated. A dynamic marking of *p* is placed below the piano accompaniment in the second measure.

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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!