

# 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 rests. 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, consisting of quarter notes and rests. 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, consisting of quarter notes and rests. 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, consisting of quarter notes and rests.

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 line of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The piano part includes chords and a bass line.

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

This system contains the second line of music. It continues the vocal line and piano accompaniment from the previous system. The lyrics are "Oh, she's gon - na shim - my till her gar - ters break. — (And".

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

This system contains the third line of music. It continues the vocal line and piano accompaniment. The lyrics are "all that jazz!) — Show her where to park her gir - dle,". A chord symbol "F#7" is placed above the piano part.

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

This system contains the fourth line of music. It continues the vocal line and piano accompaniment. The lyrics are "Oh, her moth - er's blood -'d cur - dle if she'd hear her". Chord symbols "G7", "B", and "B/A#" are placed above the piano part.

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 consists of three measures with lyrics "all", "that", and "jazz!". The piano accompaniment is in the key of F# major (three sharps) and 4/4 time. The first measure has a chord of Fb7, the second E7, and the third A. The piano part includes a dynamic marking of *ff* in the third measure.

opt. cut to \*\* E+ A

The second system of the score is for piano accompaniment. It contains four measures. The first measure has a dynamic marking of *v*. The second measure has a dynamic marking of *v*. The third measure has a dynamic marking of *v*. The fourth measure has a dynamic marking of *v*. The system includes a chord of E+ in the third measure and A in the fourth measure. There is a note "opt. cut to \*\*" above the first measure.

E7

The third system of the score is for piano accompaniment. It contains four measures. The first measure has a dynamic marking of *v*. The second measure has a dynamic marking of *v*. The third measure has a dynamic marking of *v*. The fourth measure has a dynamic marking of *v*. The system includes a chord of E7 in the fourth measure.

Fb7

The fourth system of the score is for piano accompaniment. It contains four measures. The first measure has a dynamic marking of *v*. The second measure has a dynamic marking of *v*. The third measure has a dynamic marking of *v*. The fourth measure has a dynamic marking of *v*. The system includes a chord of Fb7 in the first measure.

\*\* 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!

*sfz*