ROBERT FRYER AND JAMES CRESSON

PRESENT

GWEN VERDON • CHITA RIVERA

JERRY ORBACH

IN

CHICAGO

A MUSICAL VAUDEVILLE

PRODUCED IN ASSOCIATION WITH

MARTIN RICHARDS

JOSEPH HARRIS • IRA BERNSTEIN

BOOK BY

FRED EBB AND BOB FOSSE

MUSIC BY

JOHN KANDER

LYRICS BY

FRED EBB

BASED ON THE PLAY BY MAURINE DALLAS WATKINS

WITH

BARNEY MARTIN MARY McCARTY M. O'HAUGHEY

SETTINGS BY

TONY WALTON

COSTUMES BY

PATRICIA ZIPPRODT

LIGHTING BY

JULES FISHER

MUSICAL DIRECTOR

STANLEY LEBOWSKY

ORCHESTRATIONS BY

RALPH BURNS

DANCE MUSIC ARRANGED BY

PETER HOWARD

SOUND DESIGNED BY

ABE JACOB

DIRECTED AND CHOREOGRAPHED BY

BOB FOSSE

MUSICAL NUMBERS

ACT ONE

Overture 1
And All That Jazz 9
Funny Honey 25
Cell Block Tango 33
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All I Care About Is Love 69
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I Can't Do It Alone 124
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Second Newspaper Headlines 143
My Own Best Friend 144
First Act Curtain 156

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I Know A Girl - Opening Act Two 157
Me And My Baby 163
Mr. Cellophane 179
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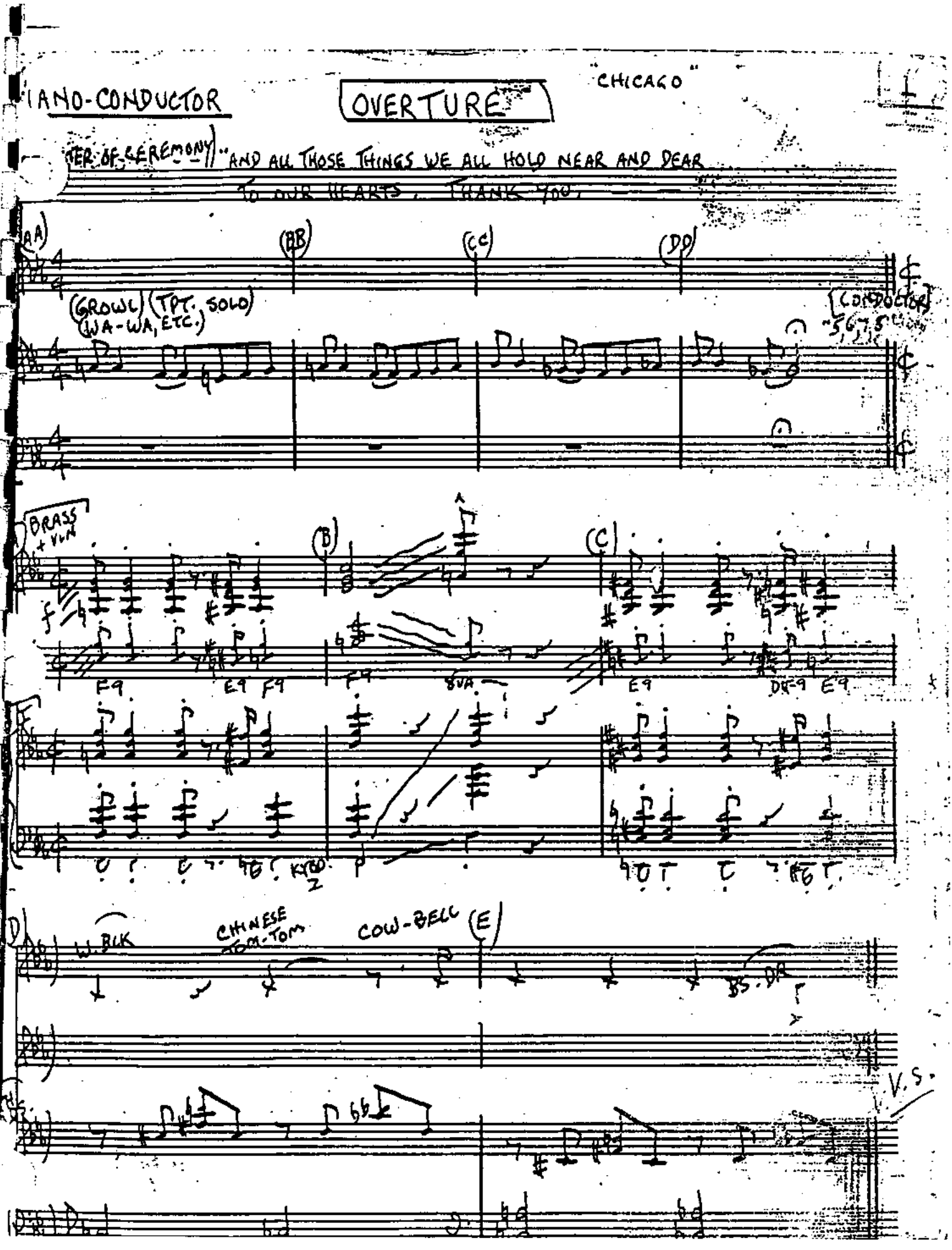
Razzle Dazzle 202
Courtroom Capers 213
New Courtroom 217
Class 223
Billy's Speech 231
The Verdict 233
Nowadays 235
Honey Rag 245
Finale Underscore 252
Bows 254

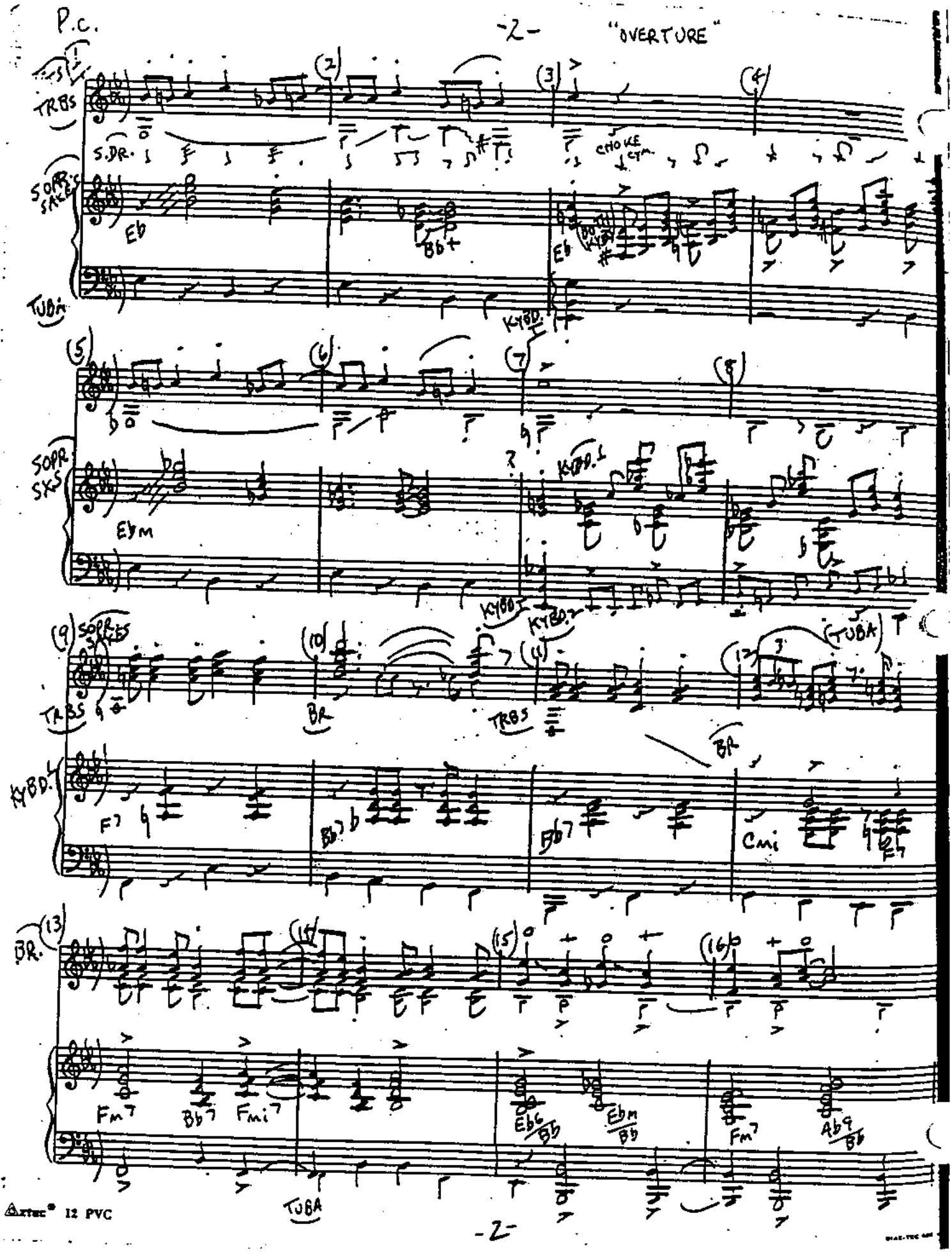
PIANO-CONDUCTOR

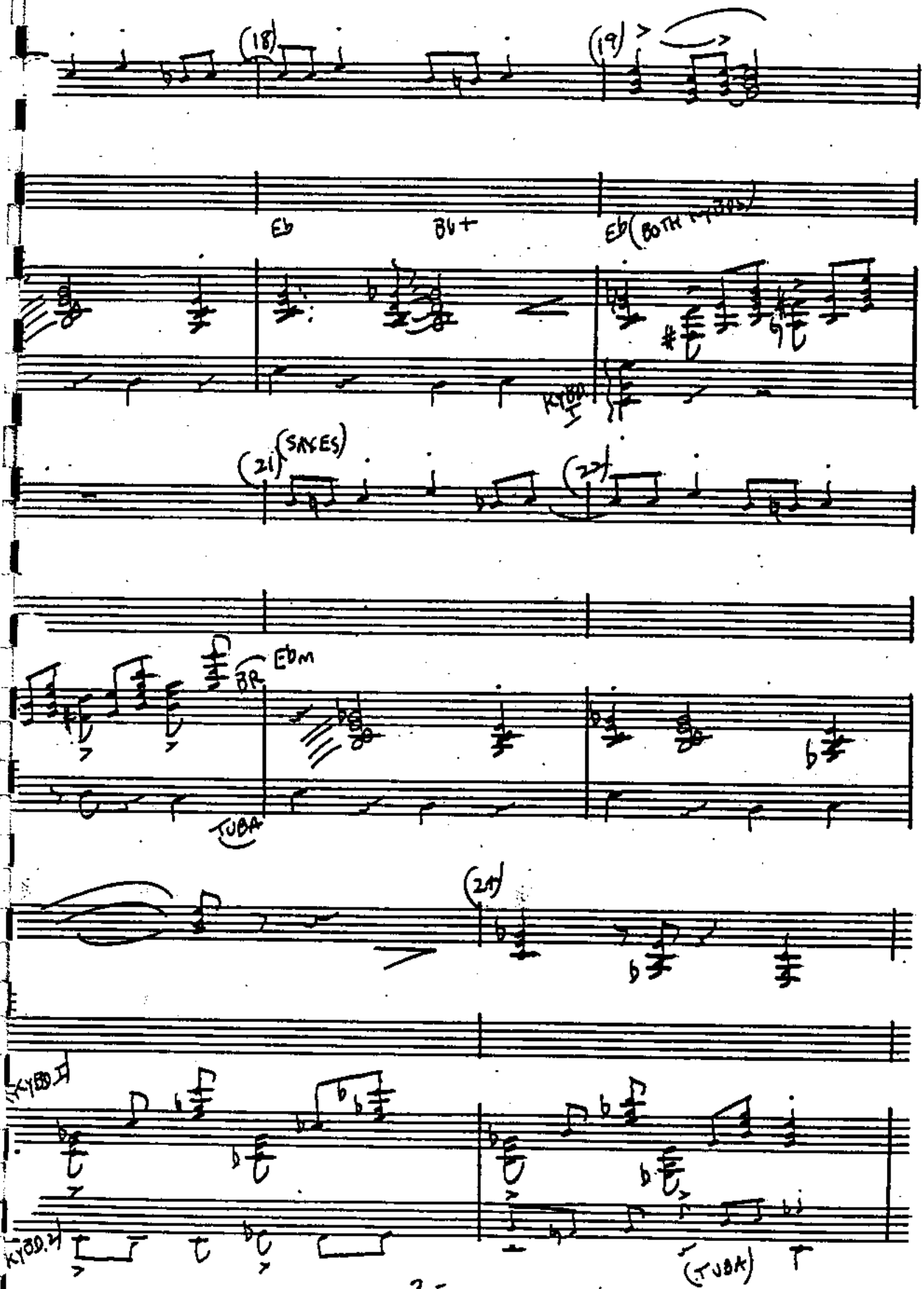
OVERTURE

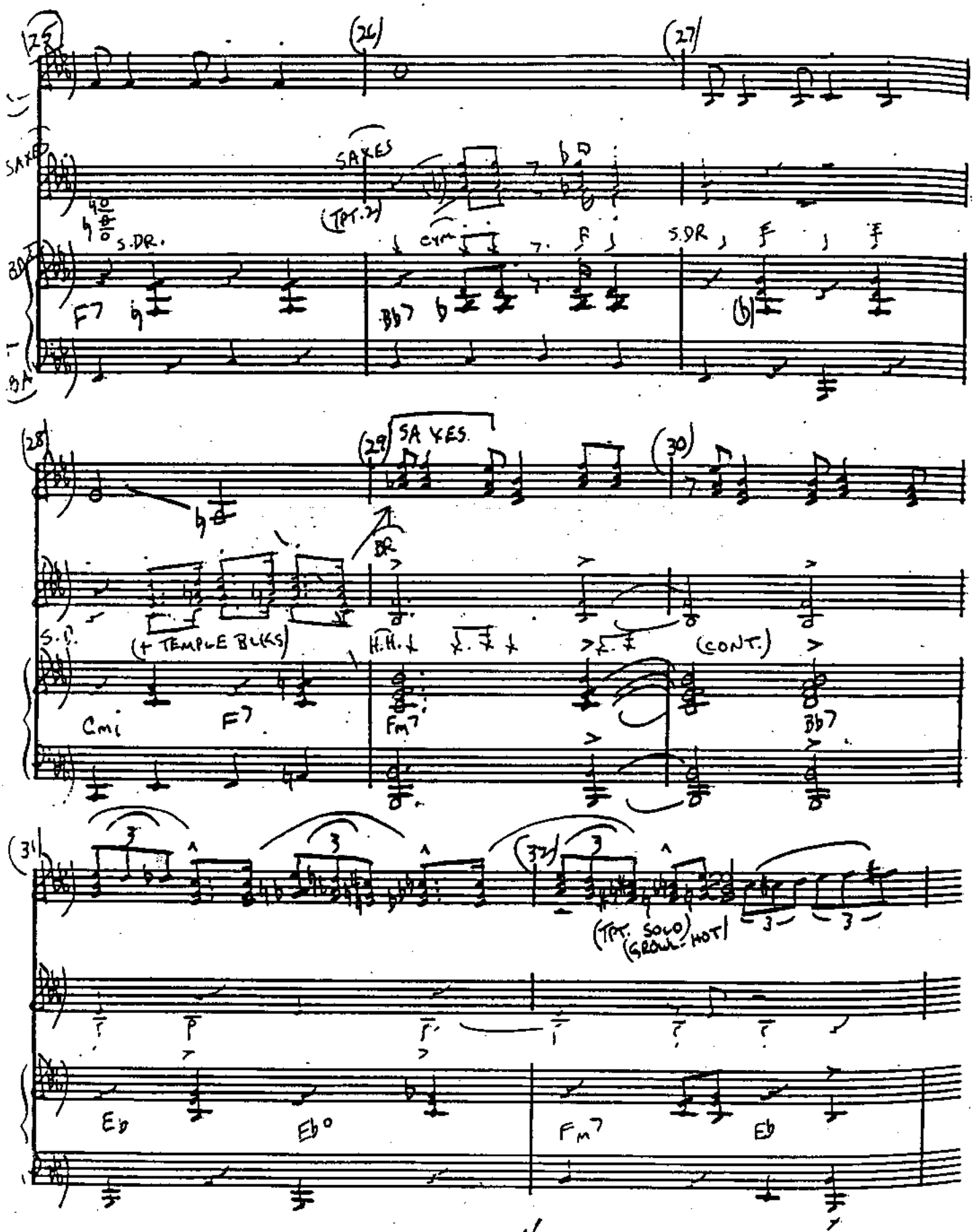
"CHICAGO"

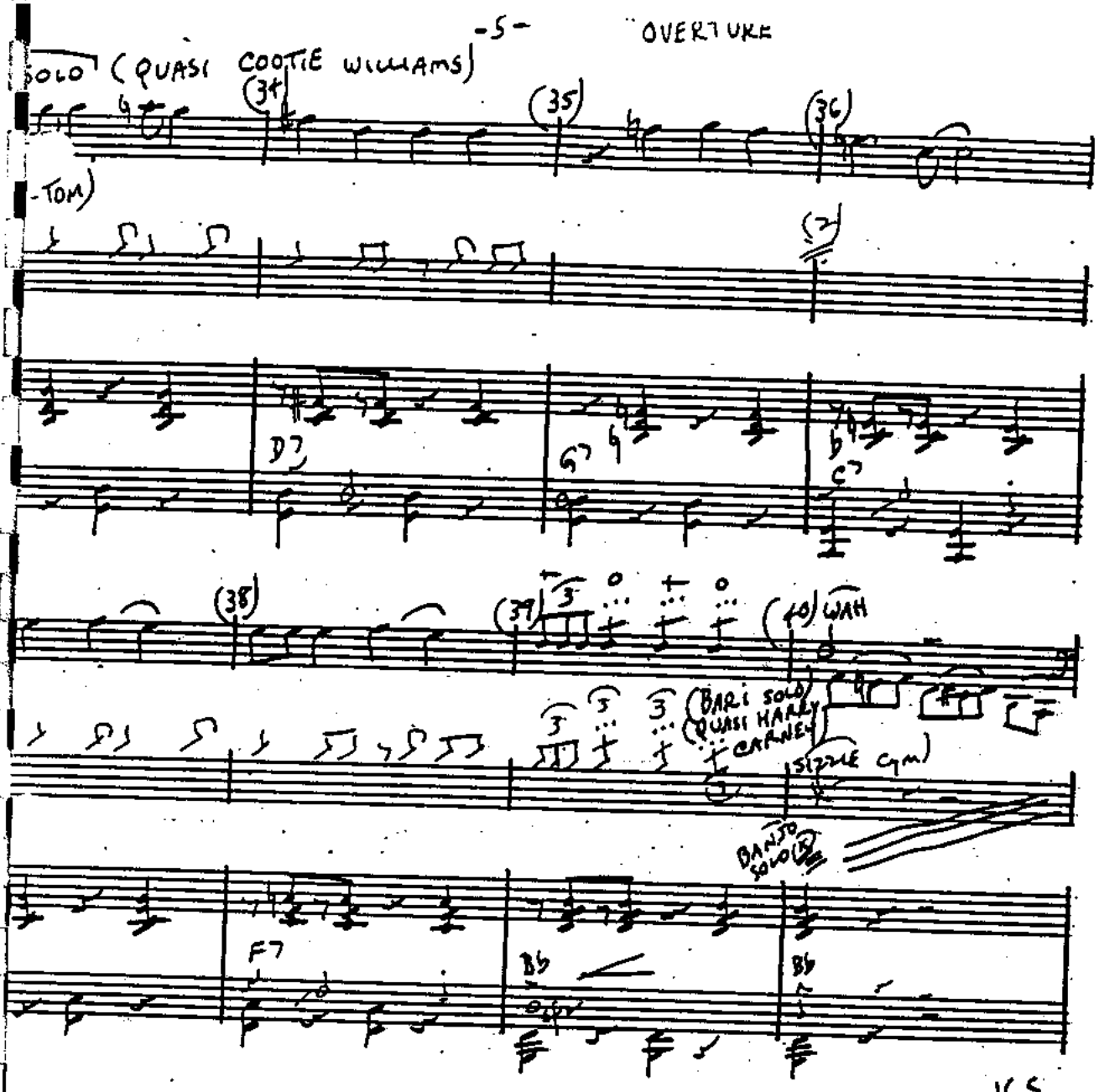
MASTER OF CEREMONY: "AND ALL THOSE THINGS WE ALL HOLD NEAR AND DEAR TO OUR HEARTS, THANK YOU."




TRBS
S.DR.
CHOKE CYM.
SOPR SAXES
Eb
Bb+
Eb
TUBA
KYBD.
SOPR SXS
Ebm
KYBD.
SOPR SXS
TRBS
BR
TRBS
TUBA
KYBD.
F7
Bb7
Fb7
Cmi
Eb7
BR
BR.
Fm7
Bb7
Fmi7
Eb6/Bb
Ebm/Bb
Fm7
Ab9/Bb
TUBA


(18)
(19)
Eb
Bb+
Eb (BOTH KYBDS)
KYBD I
(21) (SAXES)
(22)
BR
Ebm
TUBA
(24)
KYBD II
KYBD II
(TUBA)


25
26
27
SAXES
(TPT.2)
S.DR.
CYM
F7
Bb7
28
29
SAXES
30
BR
S.D.
(+ TEMPLE BLKS)
H.H.
(CONT.)
Cmi
F7
Fm7
Bb7
31
32
(TPT. SOLO)
(GROWL-HOT)
Eb
Eb°
Fm7
Eb



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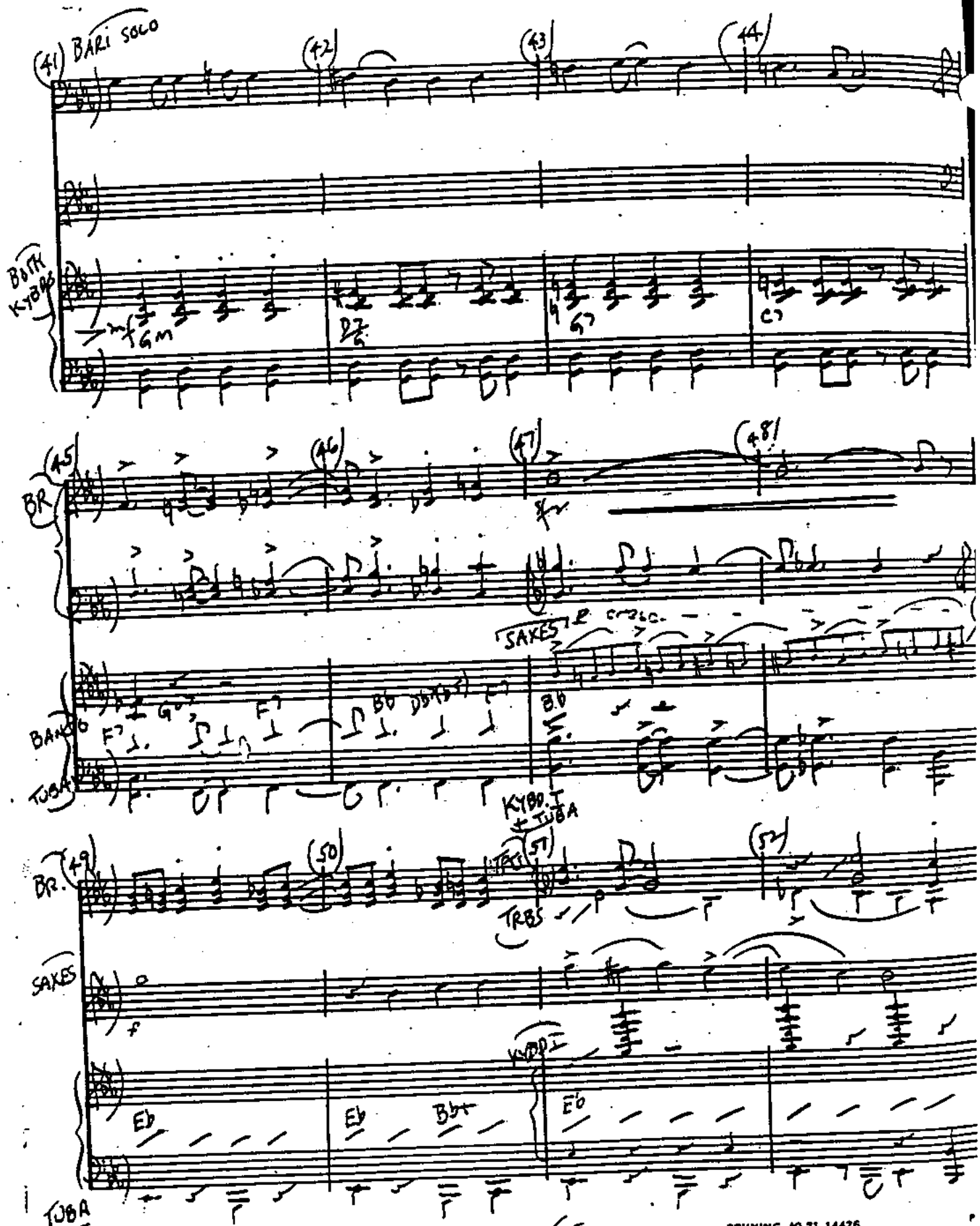
P.C.-4



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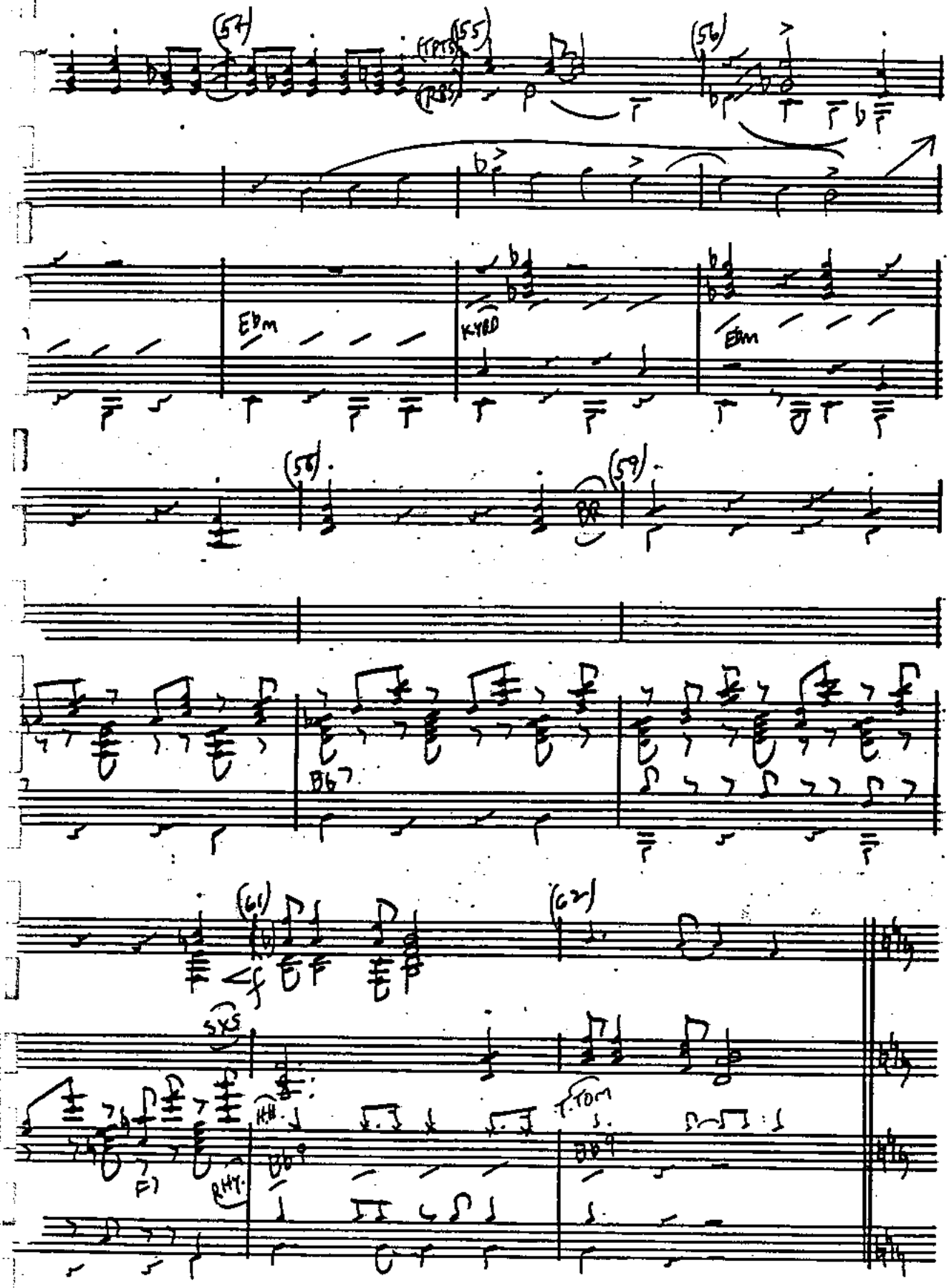

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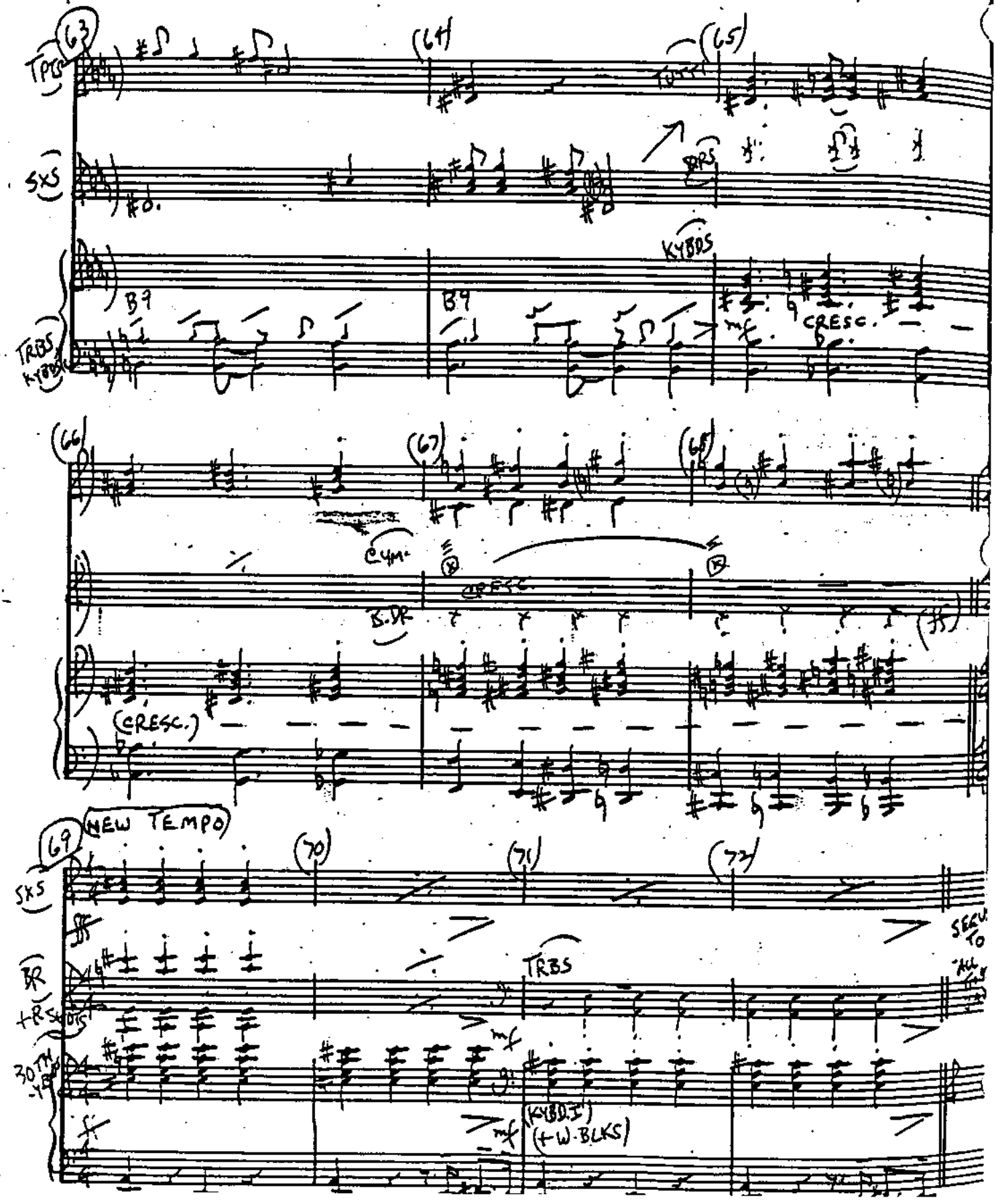
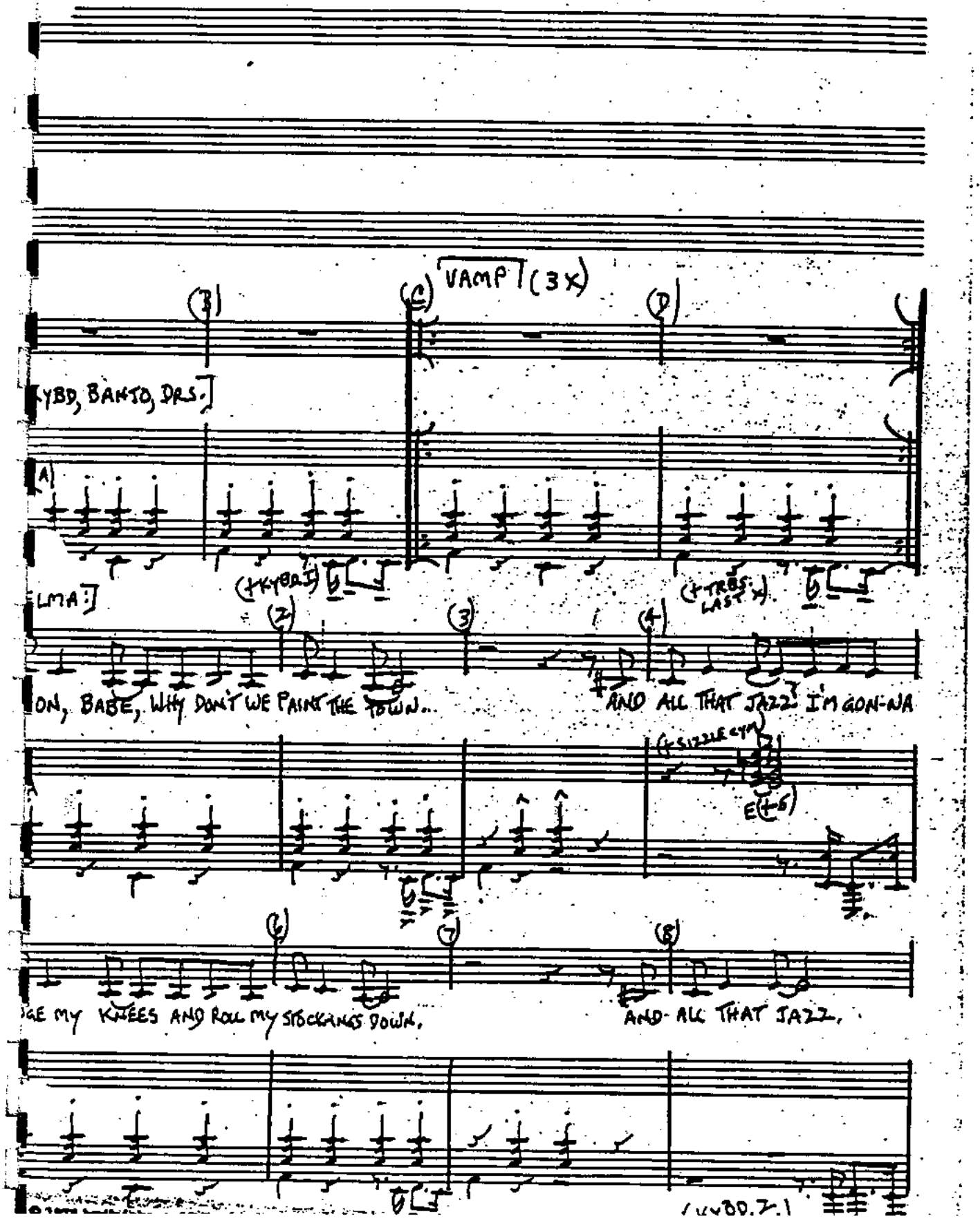
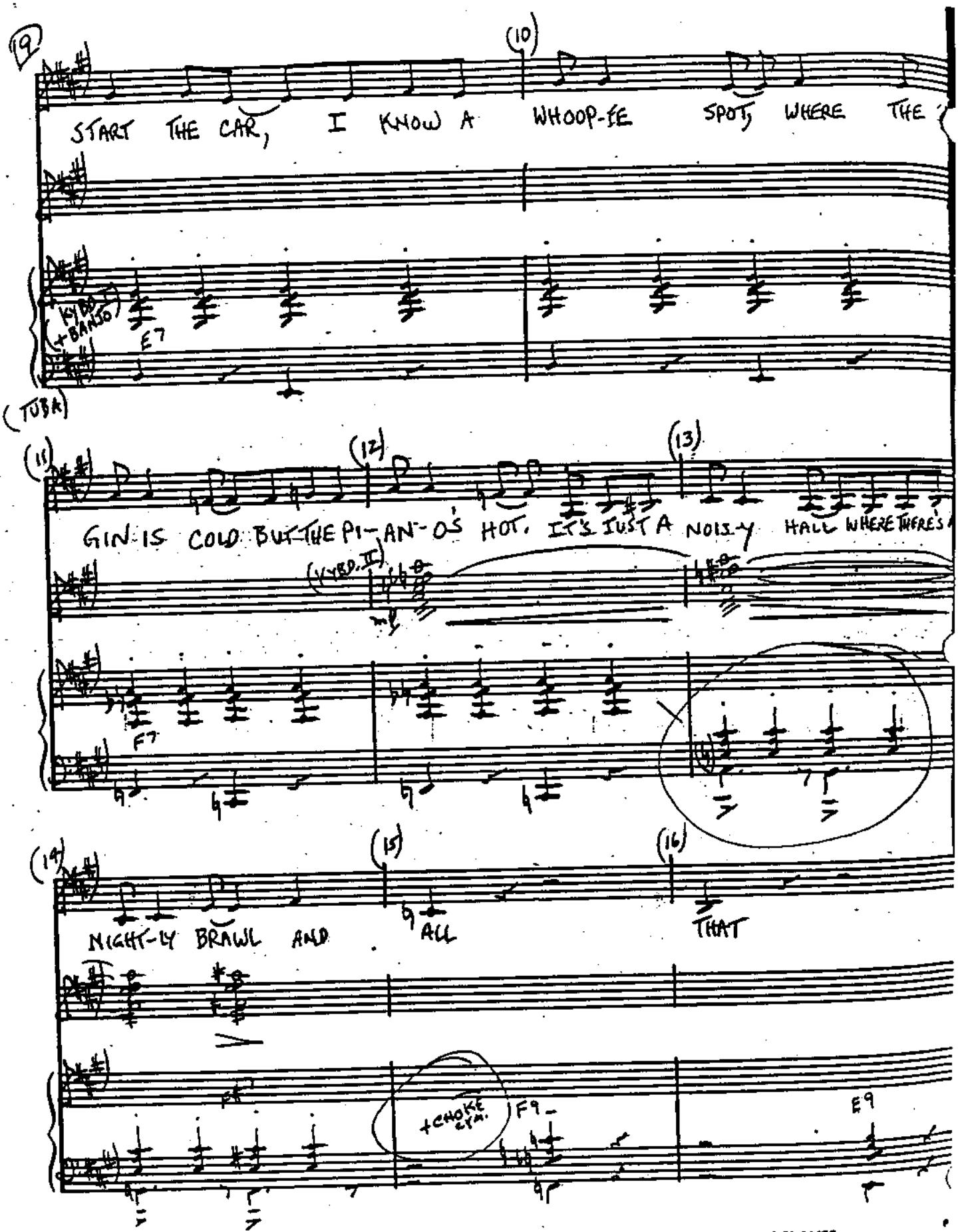
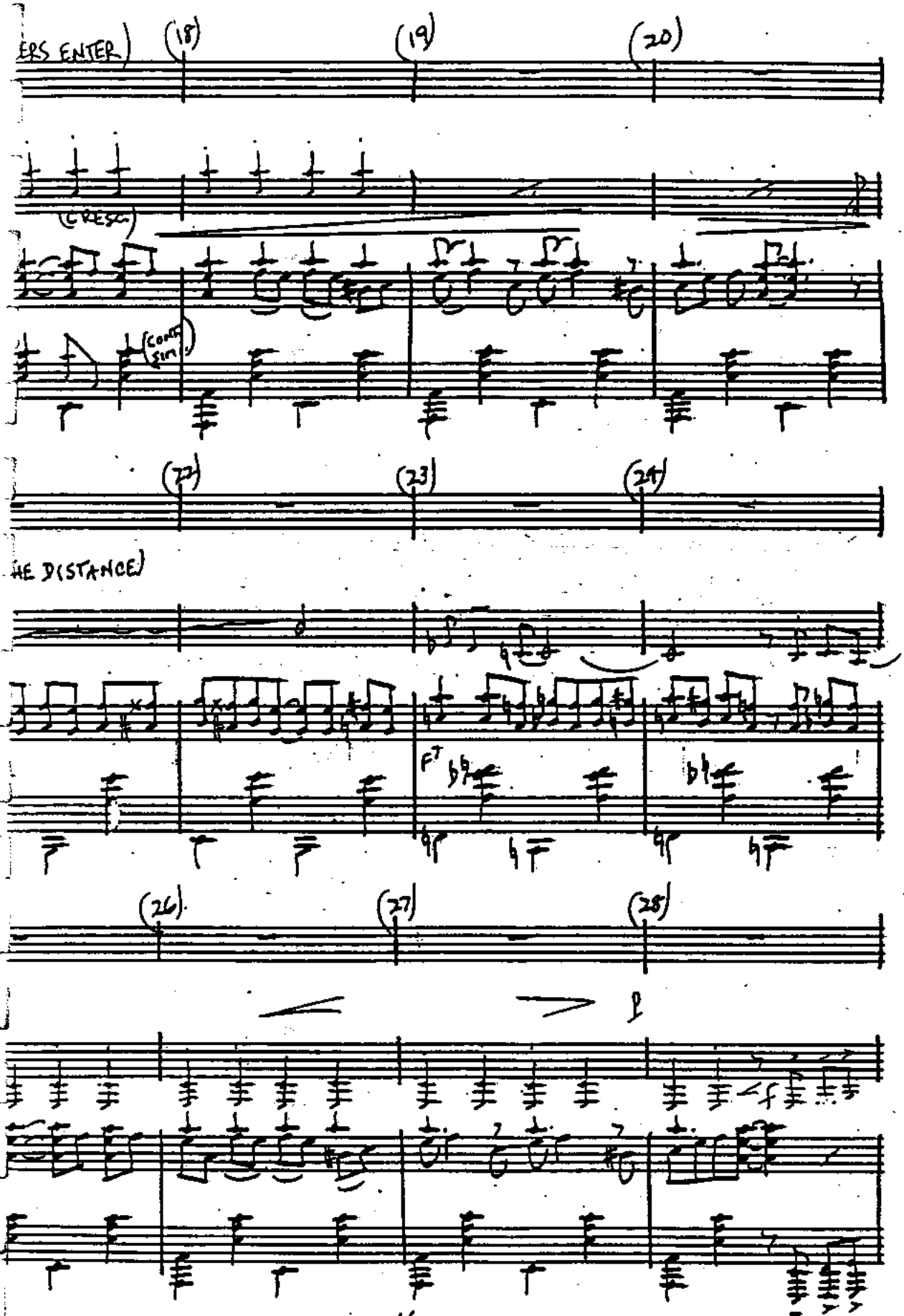

63
64
65
TPTS
SXS
BRS
KYBDS
B9
B9
TRBS
KYBDS
mf
CRESC.
66
67
68
CYM.
B.DR
CRESC.
(CRESC.)
NEW TEMPO
69
70
71
72
SXS
BR
TRBS
mf
(KYBDS)
(+W.BLKS)

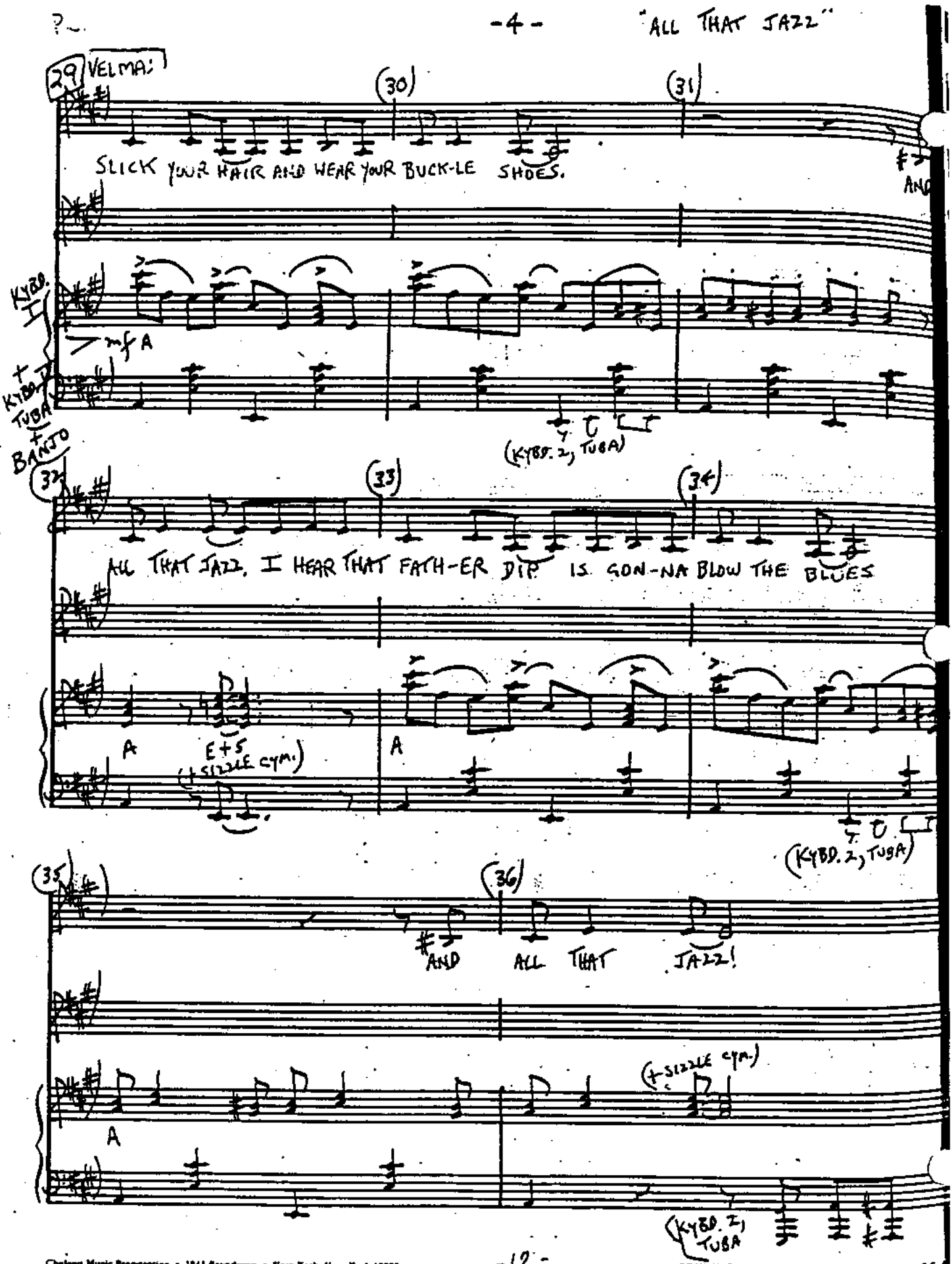
AND ALL THAT JAZZ

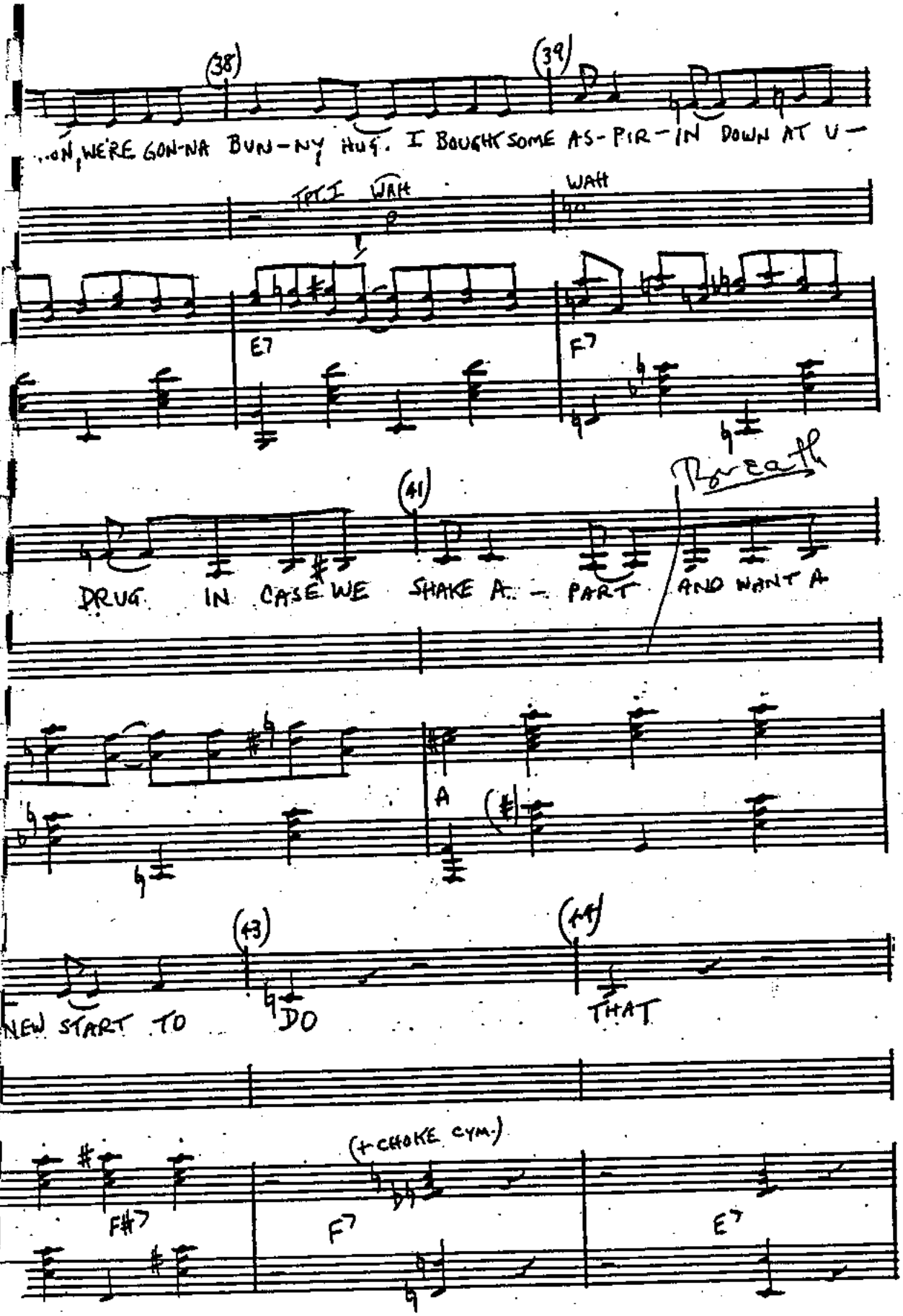
"CHICAGO"




19
(10)
START THE CAR, I KNOW A WHOOP-IE SPOT, WHERE THE
(KYBD. I + BANJO)
E7
(TUBA)
(11)
(12)
(13)
GIN IS COLD BUT THE PI-AN-O'S HOT. IT'S JUST A NOIS-Y HALL WHERE THERE'S
(KYBD. II)
F7
(14)
(15)
(16)
NIGHT-LY BRAWL AND ALL THAT
+CHOKE CYM.
F9
E9


ERS ENTER)
(18)
(19)
(20)
(CRESC.)
(CONT. SIM.)
(22)
(23)
(24)
HE DISTANCE)
F7
(26)
(27)
(28)


29
VELMA:
30
31
SLICK YOUR HAIR AND WEAR YOUR BUCK-LE SHOES.
AND
KYBD. I
mf A
+ KYBD. 2 TUBA
+ BANJO
(KYBD. 2, TUBA)
32
33
34
ALL THAT JAZZ, I HEAR THAT FATH-ER DIP IS GON-NA BLOW THE BLUES
A
E+S (+ SIZZLE CYM.)
A
(KYBD. 2, TUBA)
35
36
AND ALL THAT JAZZ!
A
(+ SIZZLE CYM.)
(KYBD. 2) TUBA



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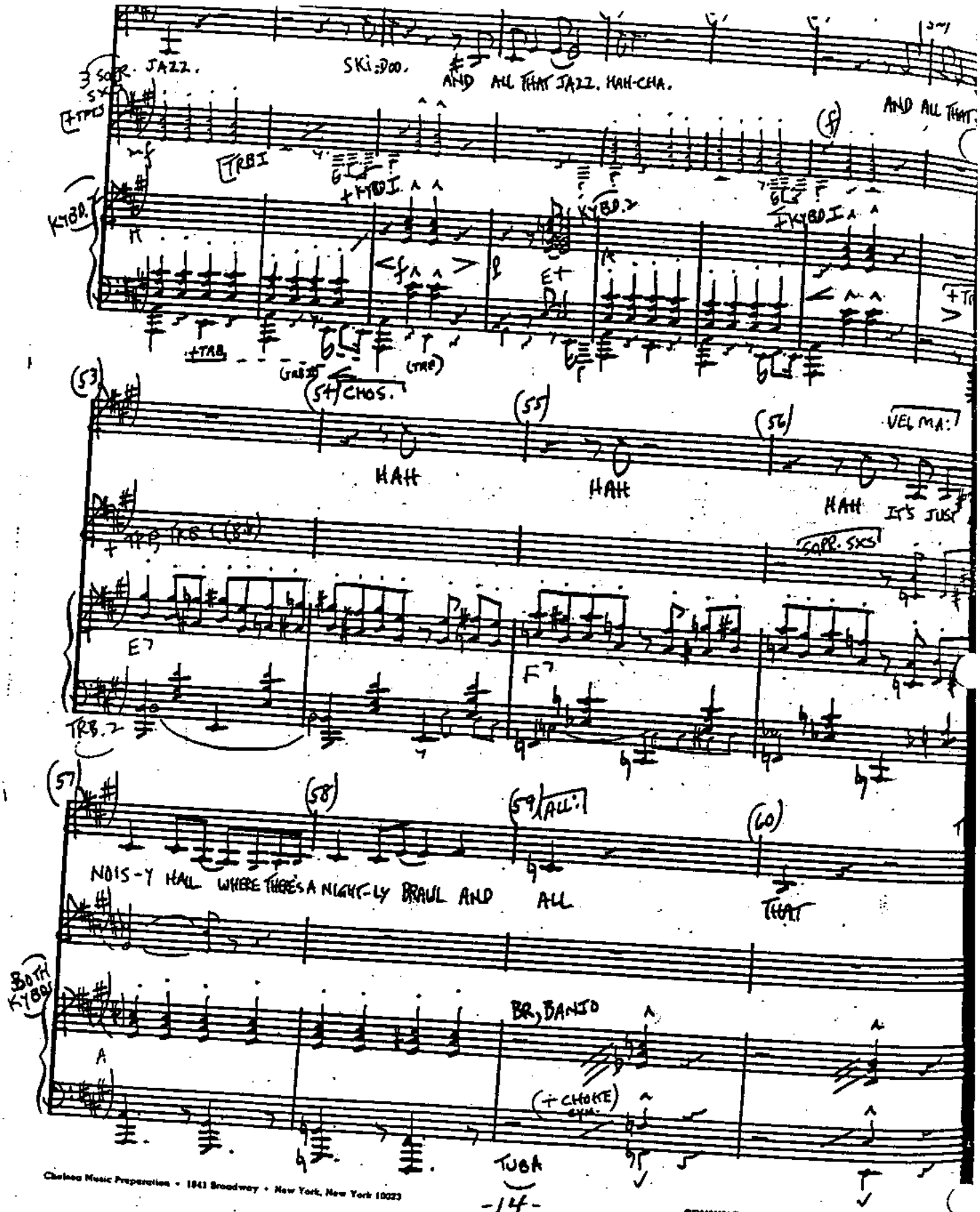
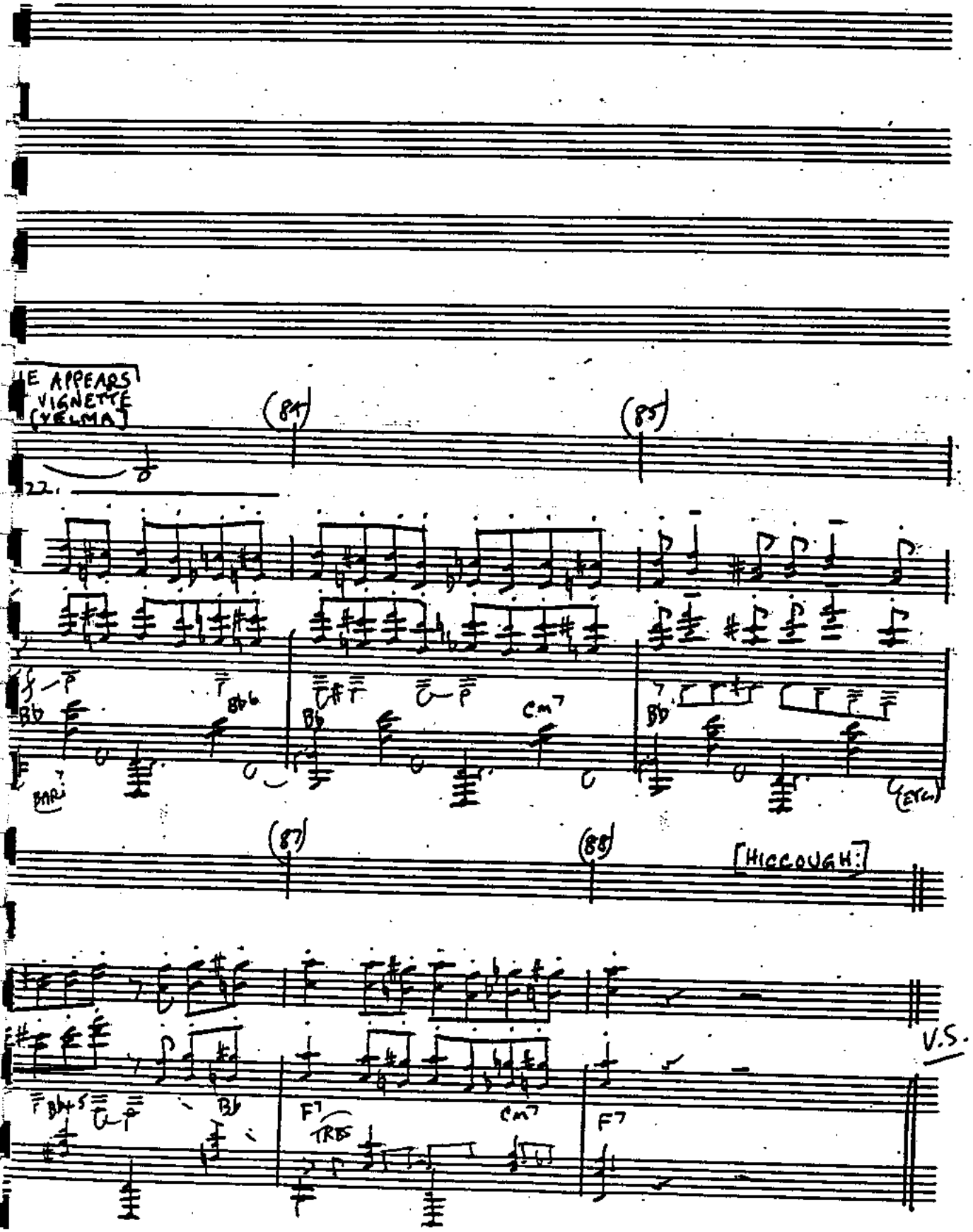
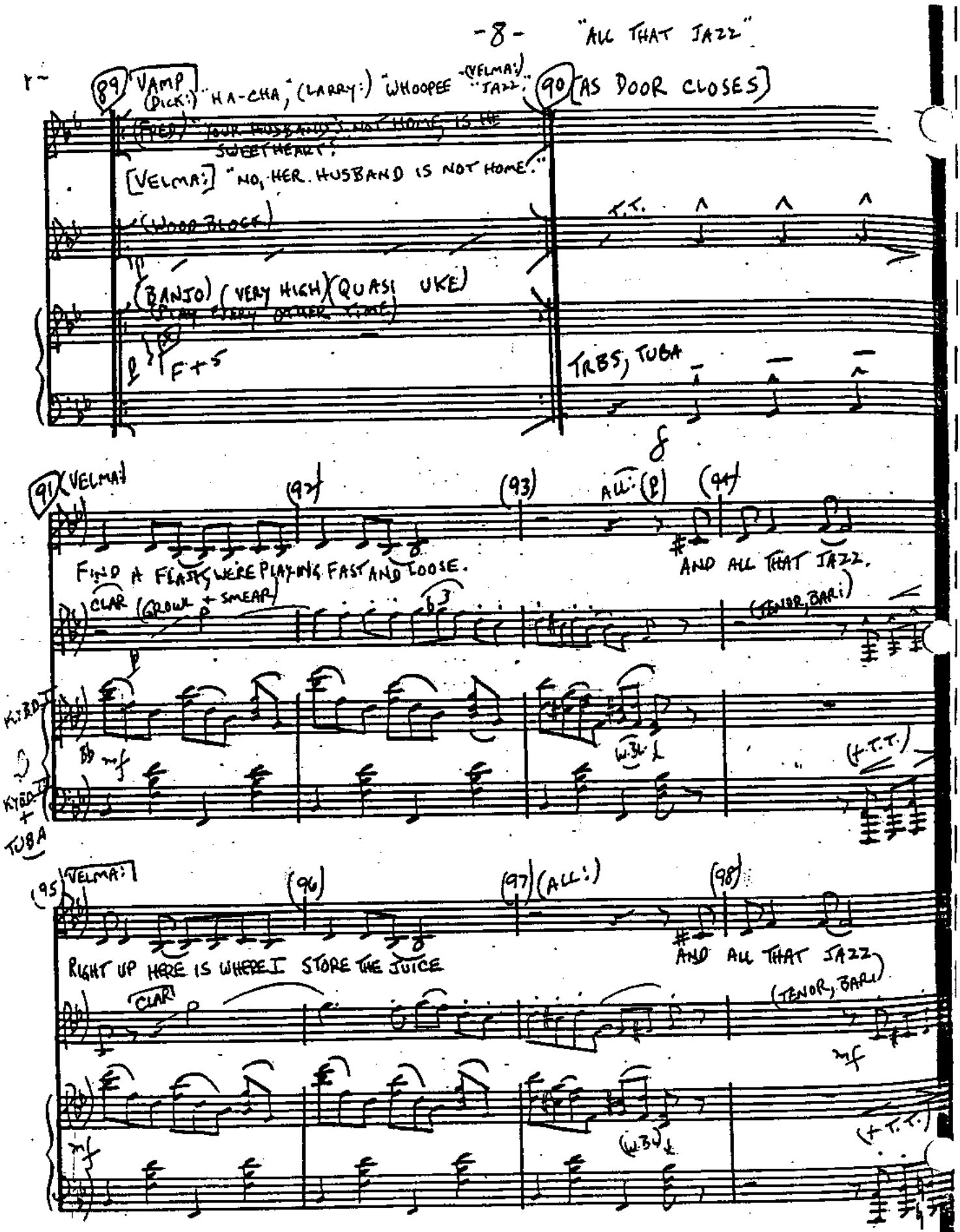

JAZZ.
SKI-DOO.
AND ALL THAT JAZZ. HAH-CHA.
AND ALL THAT
TRB I
KYBD.
KYBD.2
+KYBD I
+TRB
CHOS.
HAH
HAH
HAH
VEL MA:
IT'S JUST
SOPR. SXS
TRB.2
NOIS-Y HALL WHERE THERE'S A NIGHT-LY BRAWL AND
ALL
ALL:
THAT
BOTH KYBDS
BR, BANJO
(+CHOKE)
TUBA


E APPEARS
VIGNETTE
(YELMA)
(84)
(85)
22.
Bb
Bb6
Bb
Cm7
Bb
BARI
(ETC.)
(87)
(88)
[HICCOUGH:]
Bb+5
Bb
F7
TRBS
Cm7
F7
V.S.



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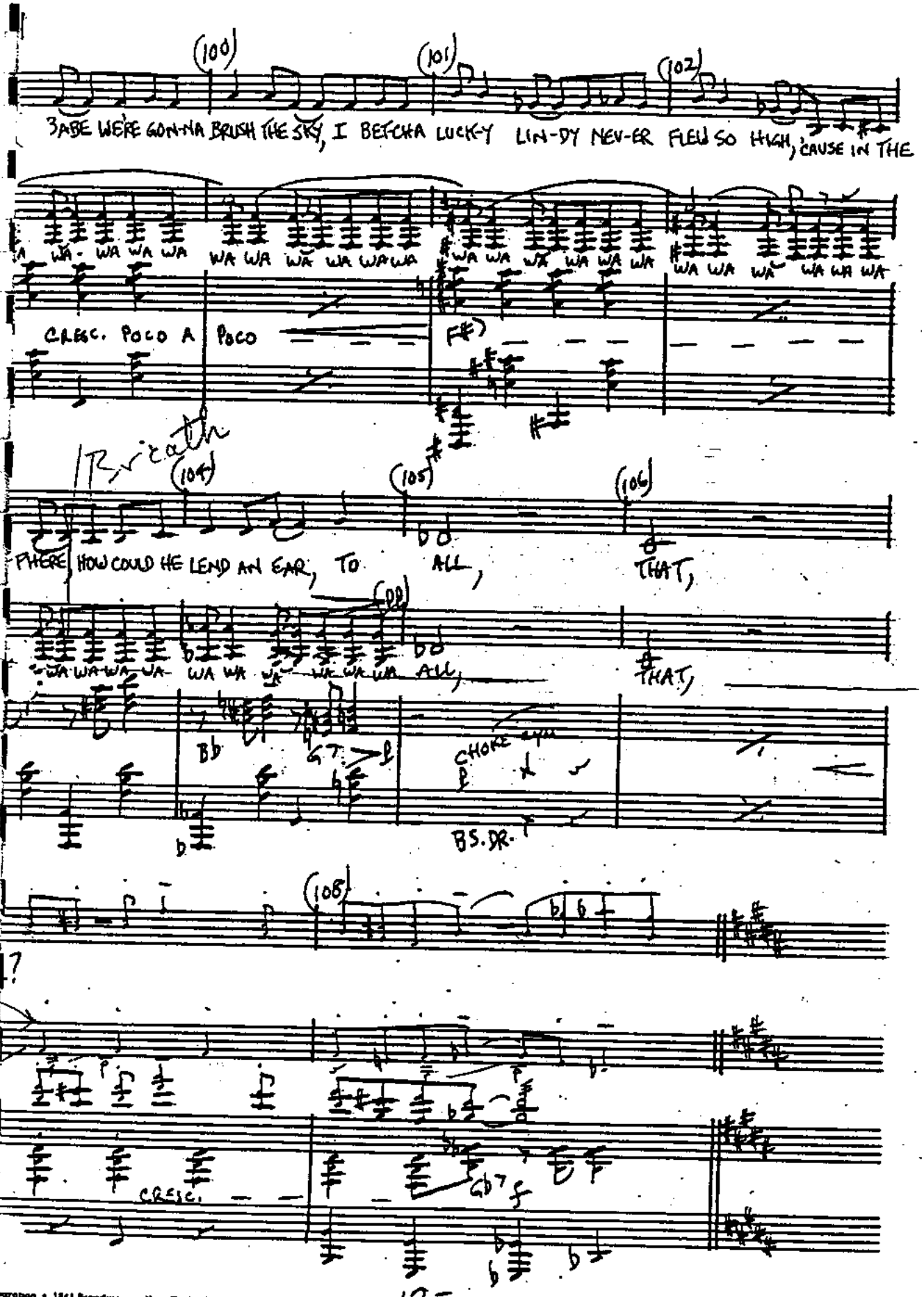
(100)
(101)
(102)
BABE WE'RE GONNA BRUSH THE SKY, I BETCHA LUCKY LINDY NEVER FLEW SO HIGH, 'CAUSE IN THE
WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA WA
CRESC. POCO A POCO
F#
Breath
(104)
(105)
(106)
THERE, HOW COULD HE LEND AN EAR, TO ALL, THAT,
WA WA WA WA WA WA WA WA WA WA WA WA ALL, THAT,
Bb
G7
CHOKE
BS. DR.
(108)
CRESC.
Gb7
-17-
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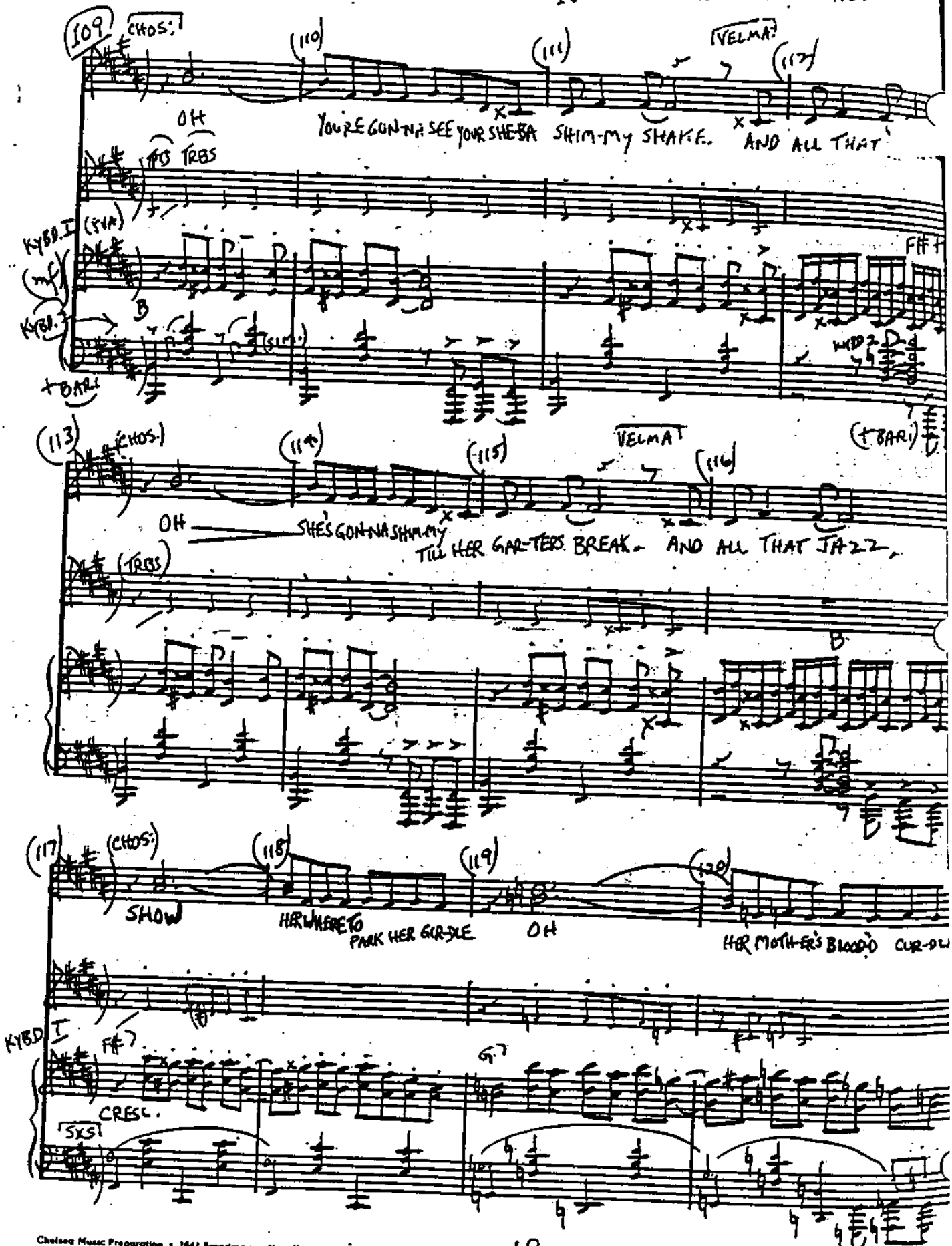
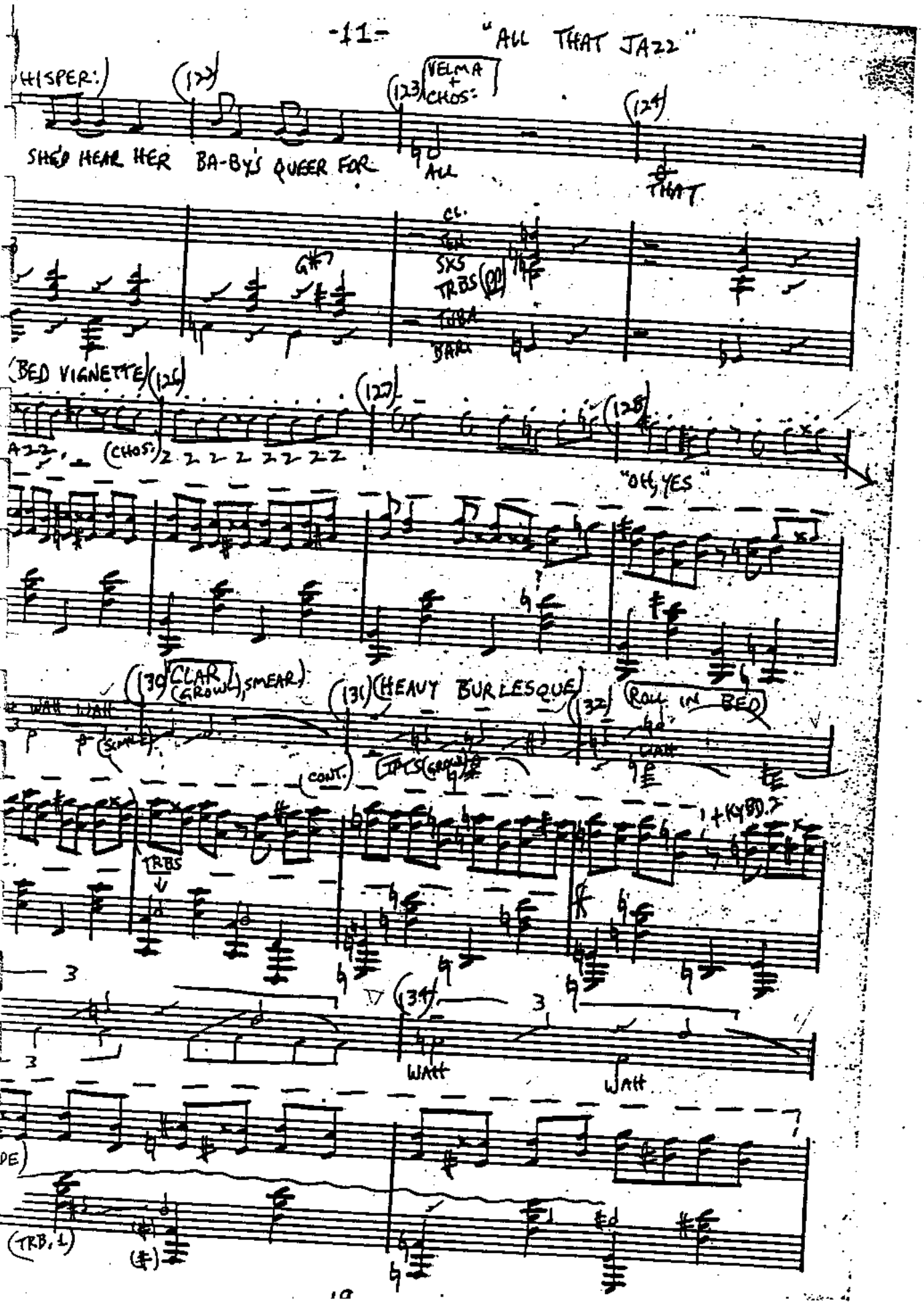
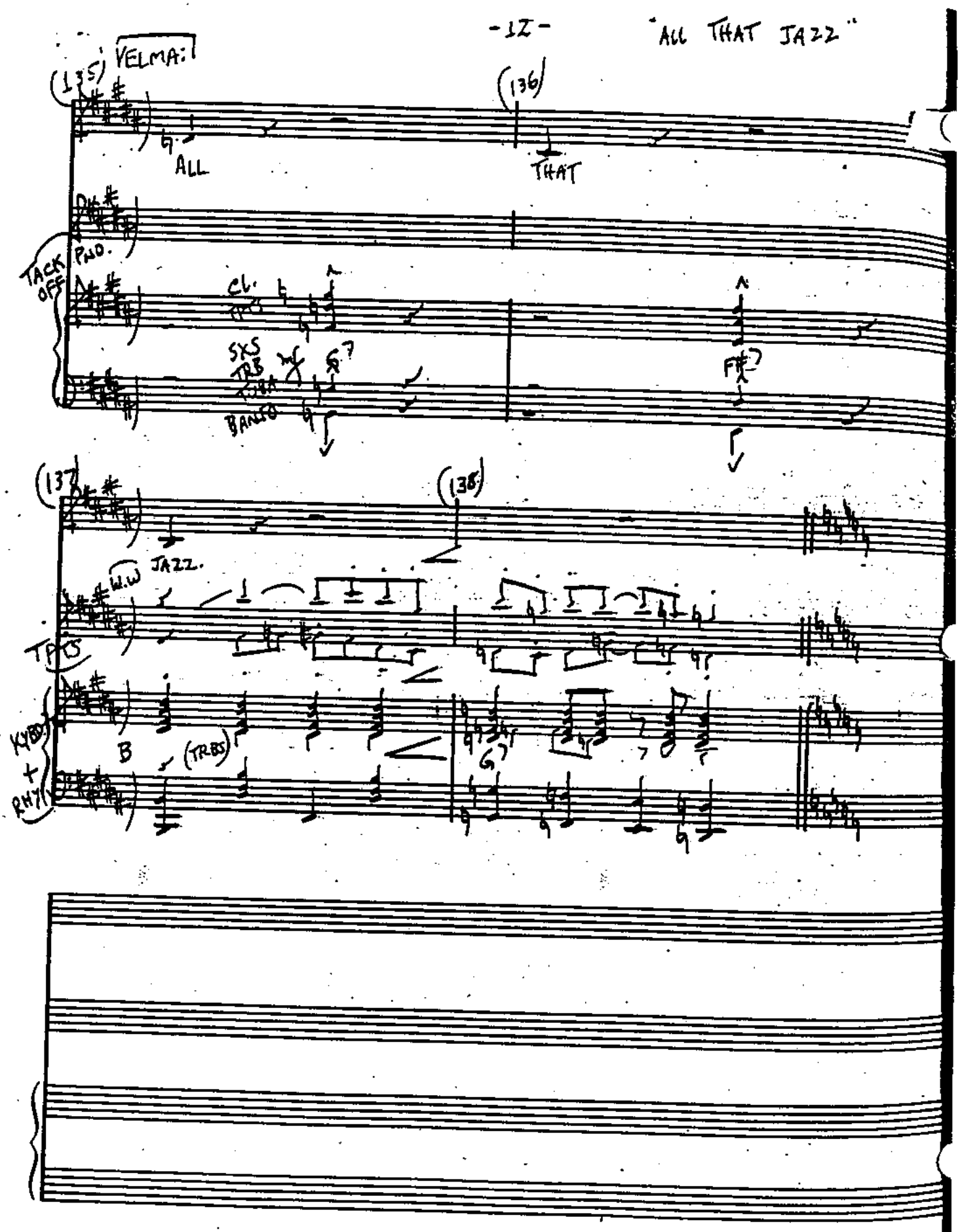
P.C.-4


109
CHOS:
110
111
VELMA
112
OH
YOU'RE GON-NA SEE YOUR SHE-BA SHIM-MY SHAKE. AND ALL THAT
TRBS
KYBD. I
(SVA)
mf
KYBD. I
B
(SIM.)
+BARI
F#7
KYBD 2
(+BARI)
113
(CHOS.)
114
115
VELMA
116
OH
SHE'S GON-NA SHIM-MY
TILL HER GAR-TERS BREAK. AND ALL THAT JAZZ.
(TRBS)
B
117
(CHOS:)
118
119
120
SHOW
HER WHERE TO PARK HER GIR-DLE
OH
HER MOTH-ER'S BLOOD'D CUR-DL
KYBD I
F#7
G7
CRESC.
SXS

"ALL THAT JAZZ"

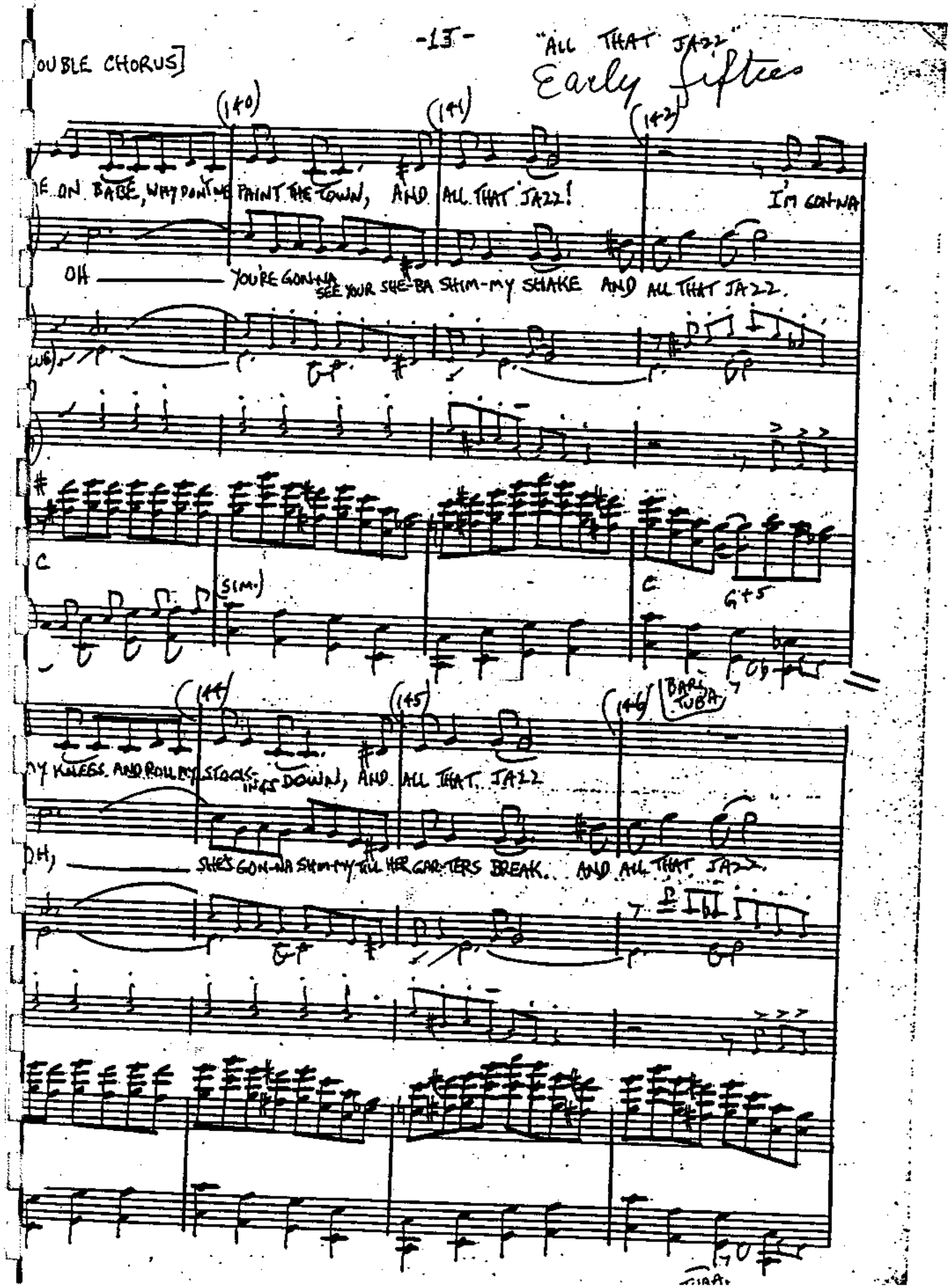


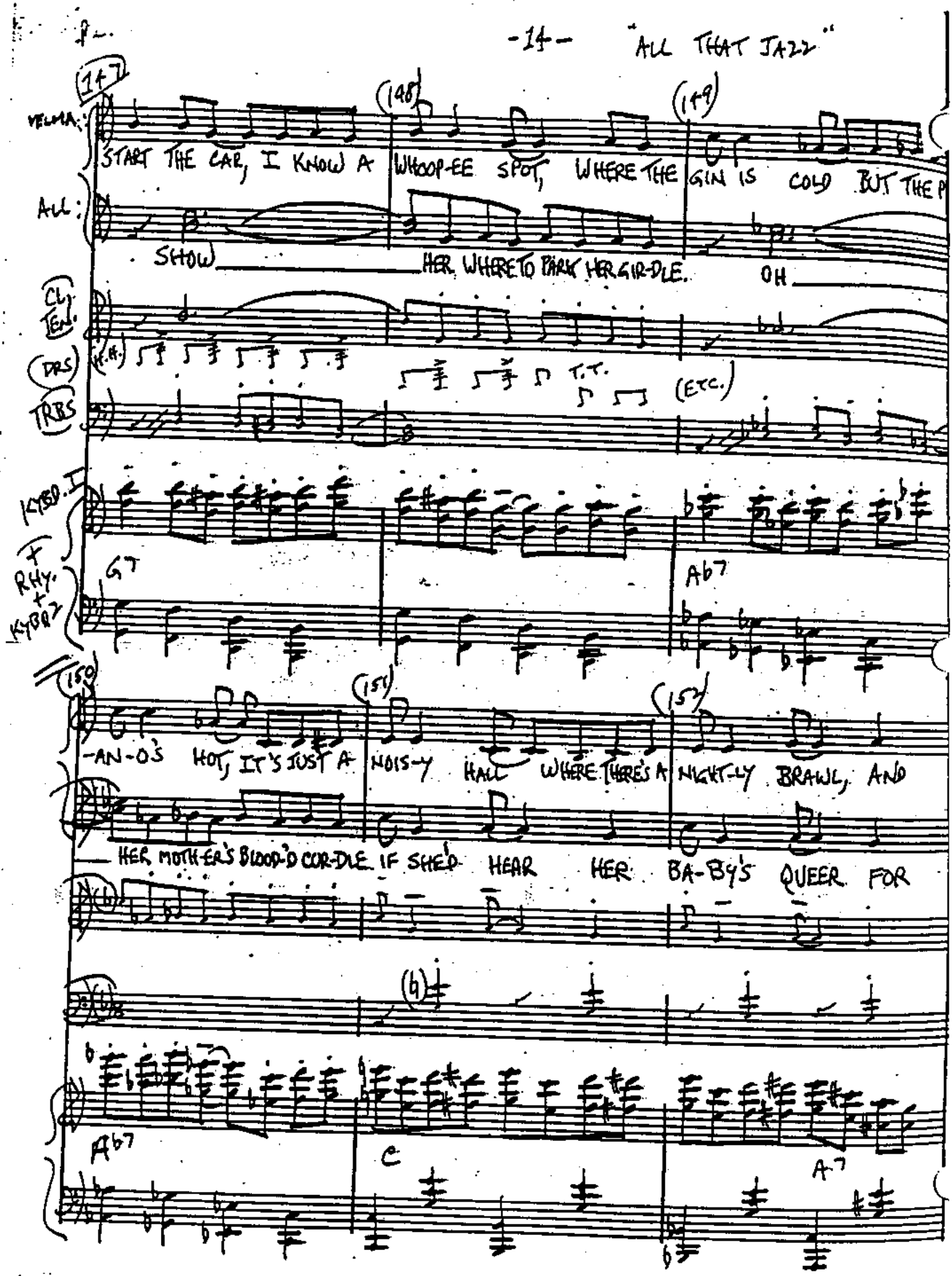

VELMA:
(135)
ALL
(136)
THAT
PNO.
TACK OFF
CL.
SXS
TRB
BANJO
F#7
(137)
(138)
JAZZ.
W.W
TPTS
KYBD
+
RHY
B
(TRBS)
G7

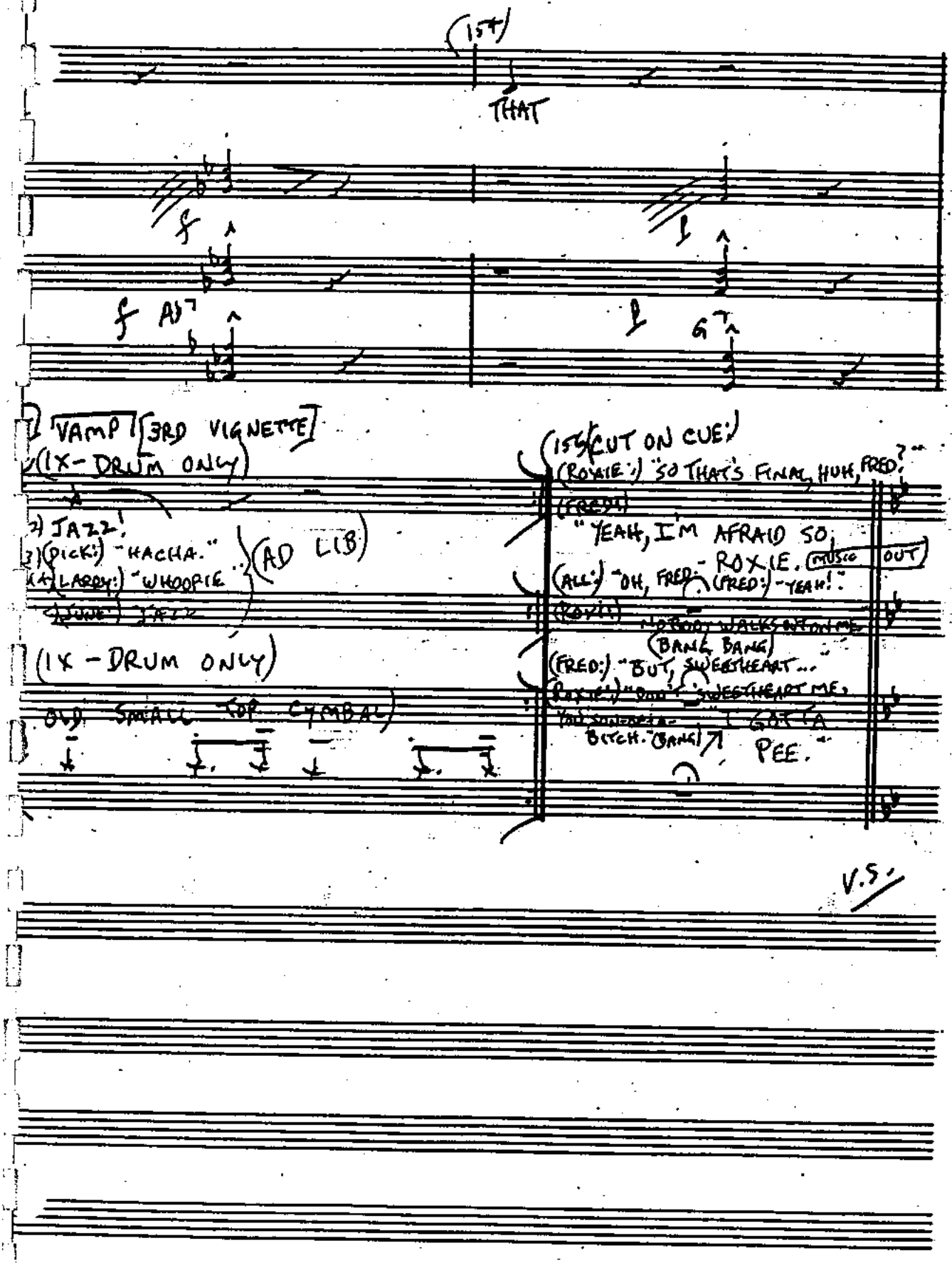
"ALL THAT JAZZ"

Early fifties

OUBLE CHORUS]




(147)
(148)
(149)
VELMA:
START THE CAR, I KNOW A WHOOP-EE SPOT, WHERE THE GIN IS COLD BUT THE P
ALL:
SHOW HER WHERE TO PARK HER GIR-DLE. OH
CL.
TEN.
(H.H.)
DRS
TRBS
T.T.
(ETC.)
KYBD. I
+
RHY.
+
KYBD 2
G7
Ab7
(150)
(151)
(152)
-AN-O'S HOT, IT'S JUST A NOIS-Y HALL WHERE THERE'S A NIGHT-LY BRAWL, AND
HER MOTHER'S BLOOD'D COR-DLE IF SHE'D HEAR HER BA-BY'S QUEER FOR
Ab7
C
A-7


(15+)
THAT
f
f AD
G
VAMP [3RD VIGNETTE]
(IX-DRUM ONLY)
2) JAZZ!
3) (DICK:) "HACHA."
4) (LARRY:) "WHOOPIE"
(AD LIB)
(IX-DRUM ONLY)
OLD SMALL TOP CYMBAL)
(15+) (CUT ON CUE:)
(ROXIE:) "SO THAT'S FINAL, HUH, FRED?"
(FRED:)
"YEAH, I'M AFRAID SO, - ROXIE. (MUSIC OUT)
(ALL:) "OH, FRED." (FRED:) "YEAH!"
(ROXIE:)
NO BOOT WALKS OUT ON ME.
(BANG BANG)
(FRED:) "BUT, SWEETHEART..."
(ROXIE:) "DON'T SWEETHEART ME,
YOU SON-OF-A-BITCH." (BANG) "I GOTTA PEE."
V.S.

"ALL THAT JAZZ"

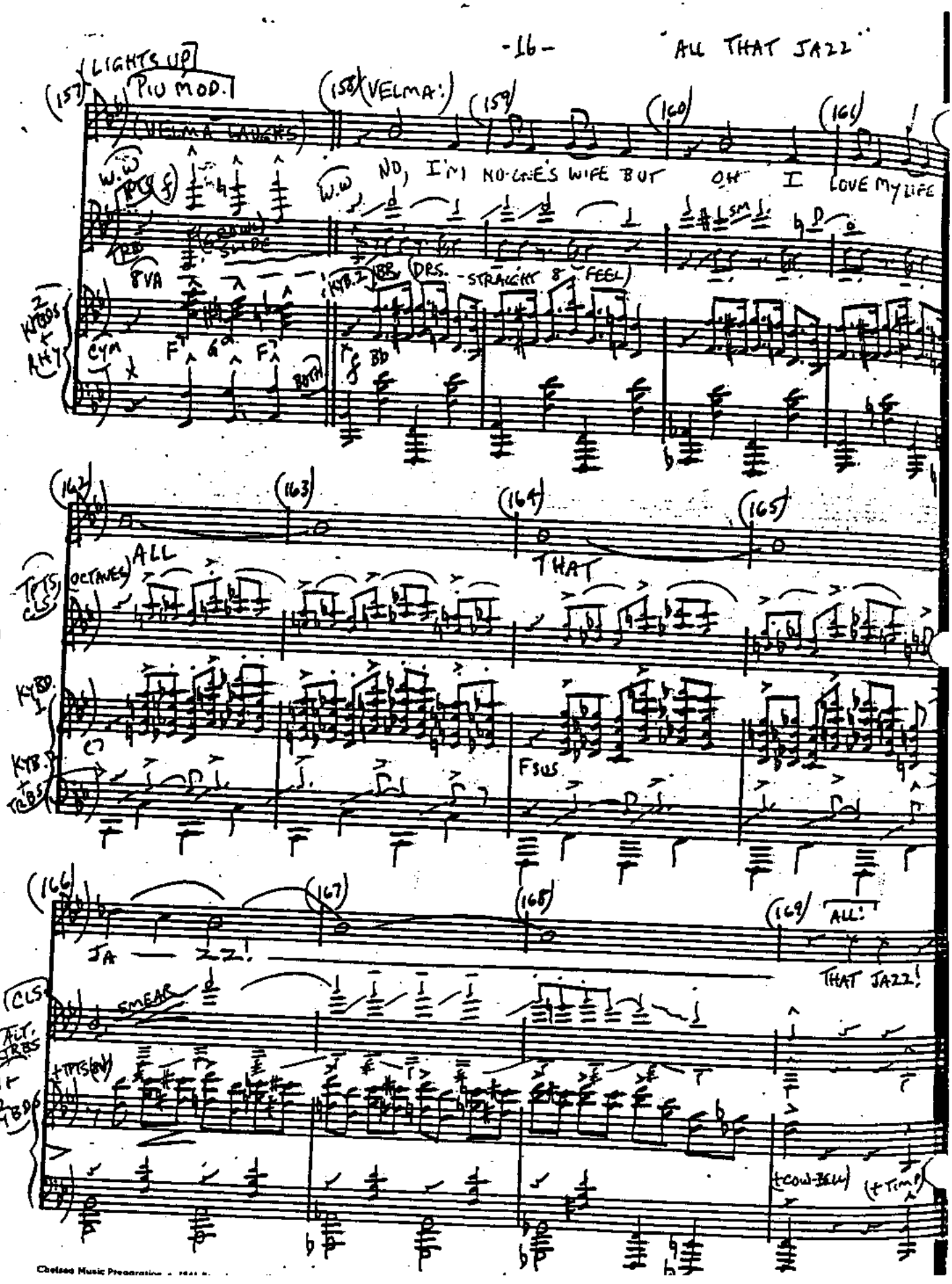
(157) (LIGHTS UP) PIU MOD. (VELMA LAUGHS)

(158) (VELMA:) (159) (160) (161)

W.W. NO, I'M NO-ONE'S WIFE BUT OH I LOVE MY LIFE

TRB (GROWL) SLIDE

8VA



KYB.2 BB (DRS. - STRAIGHT 8 FEEL)

2 KYBDS + RHY

CYM F7 G7 F7 BOTH

f Bb

(162) (163) (164) (165)

ALL THAT

TPTS, CLS (OCTAVES)

KYBD. 1

KYB. 2 + TRBS

C7 FSUS

(166) (167) (168) (169) ALL:

JA — ZZ! THAT JAZZ!

CLS SMEAR

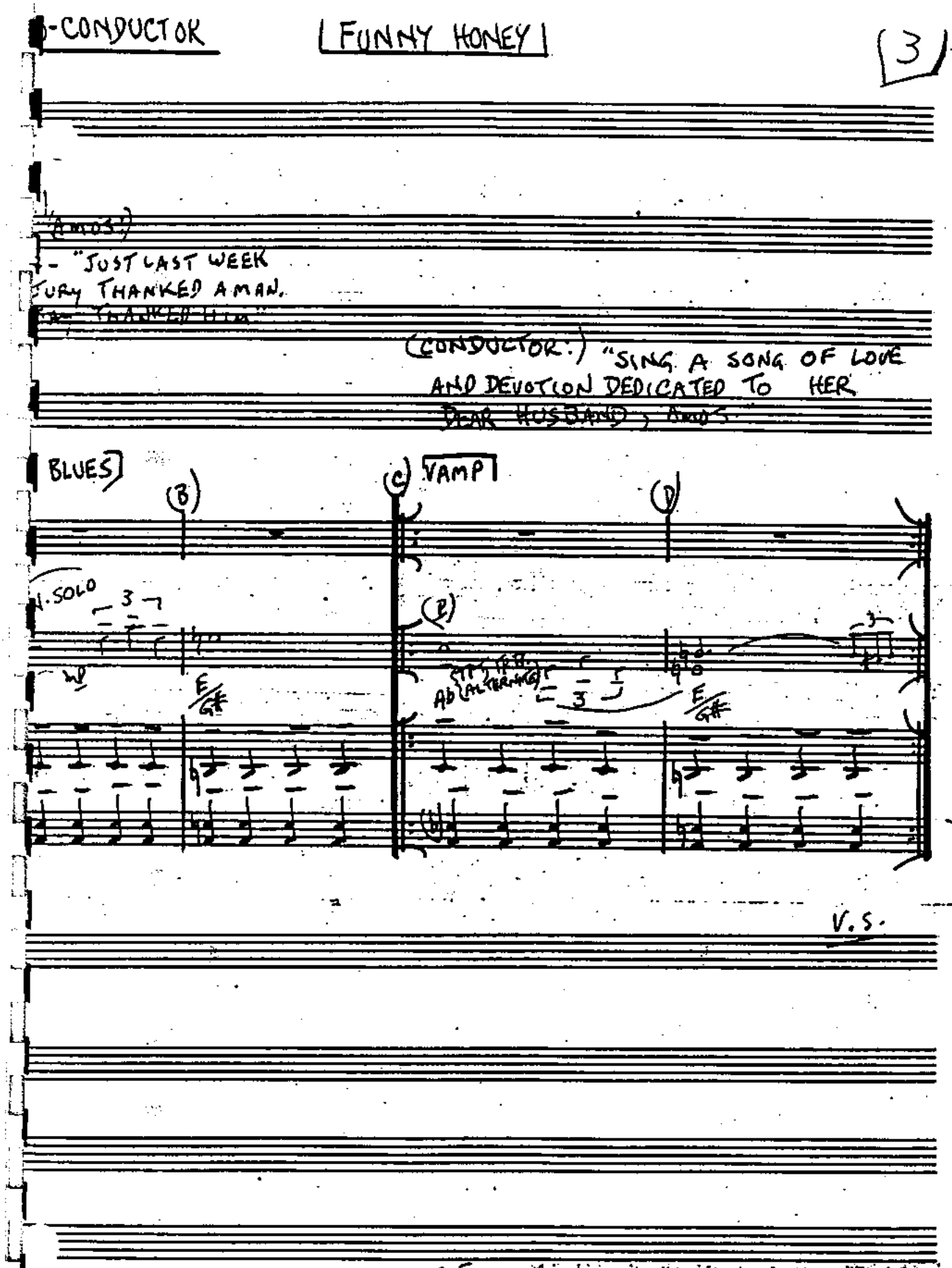
ALT. TRBS

1 + 2 KYBDS

+TPTS (8V)

(+COW-BELL) (+TIMP)

Chelsea Music Preparation



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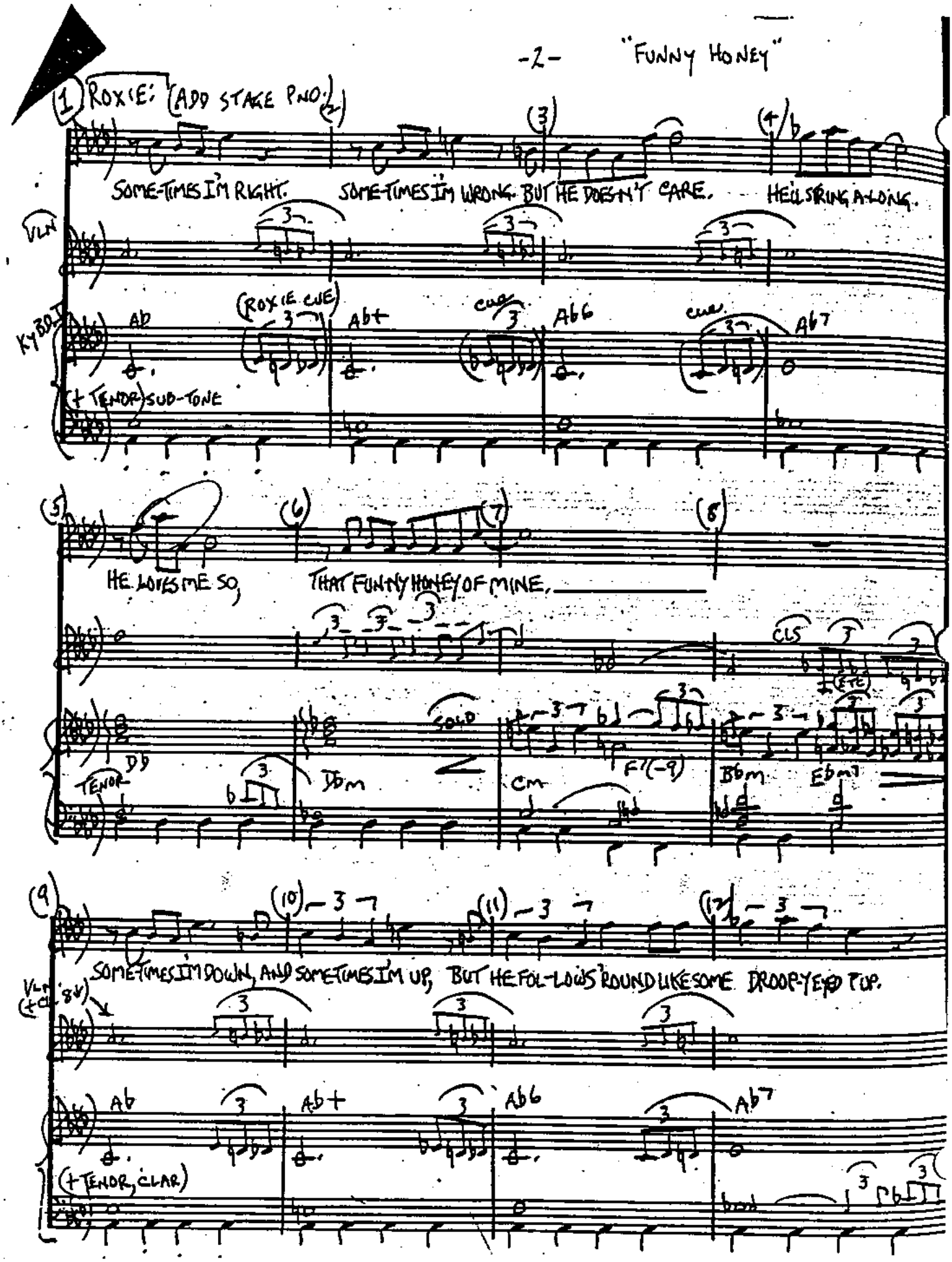
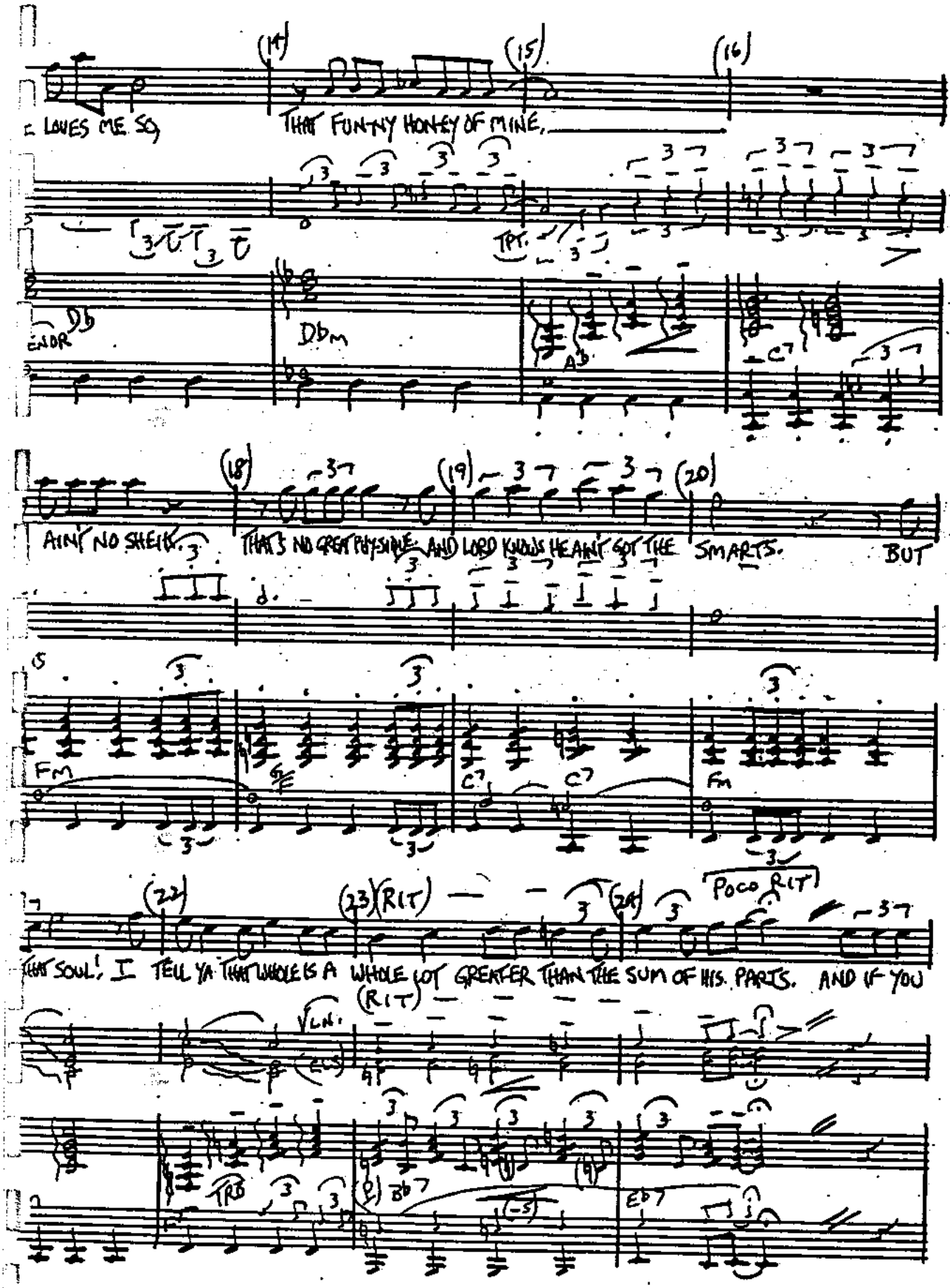
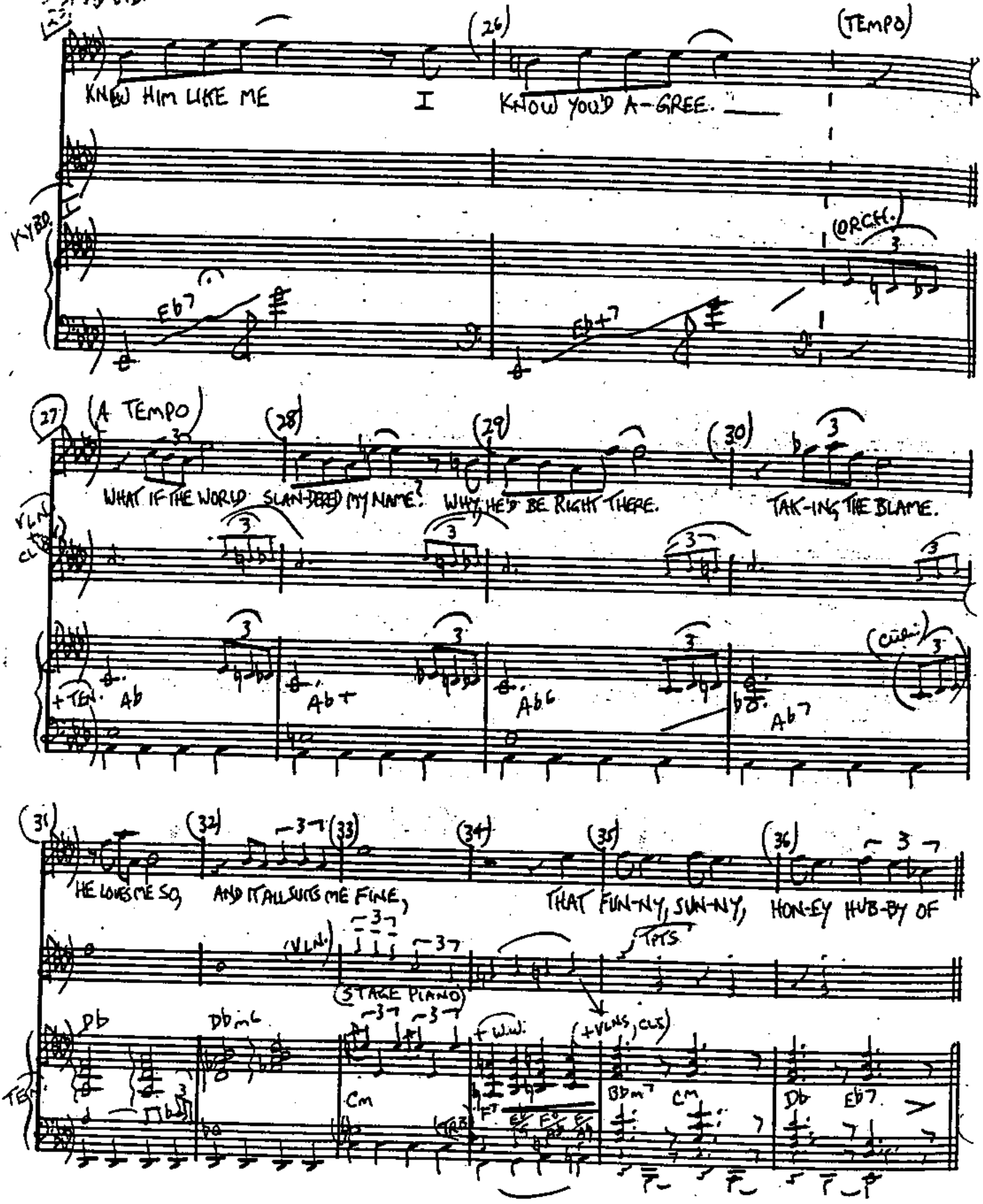
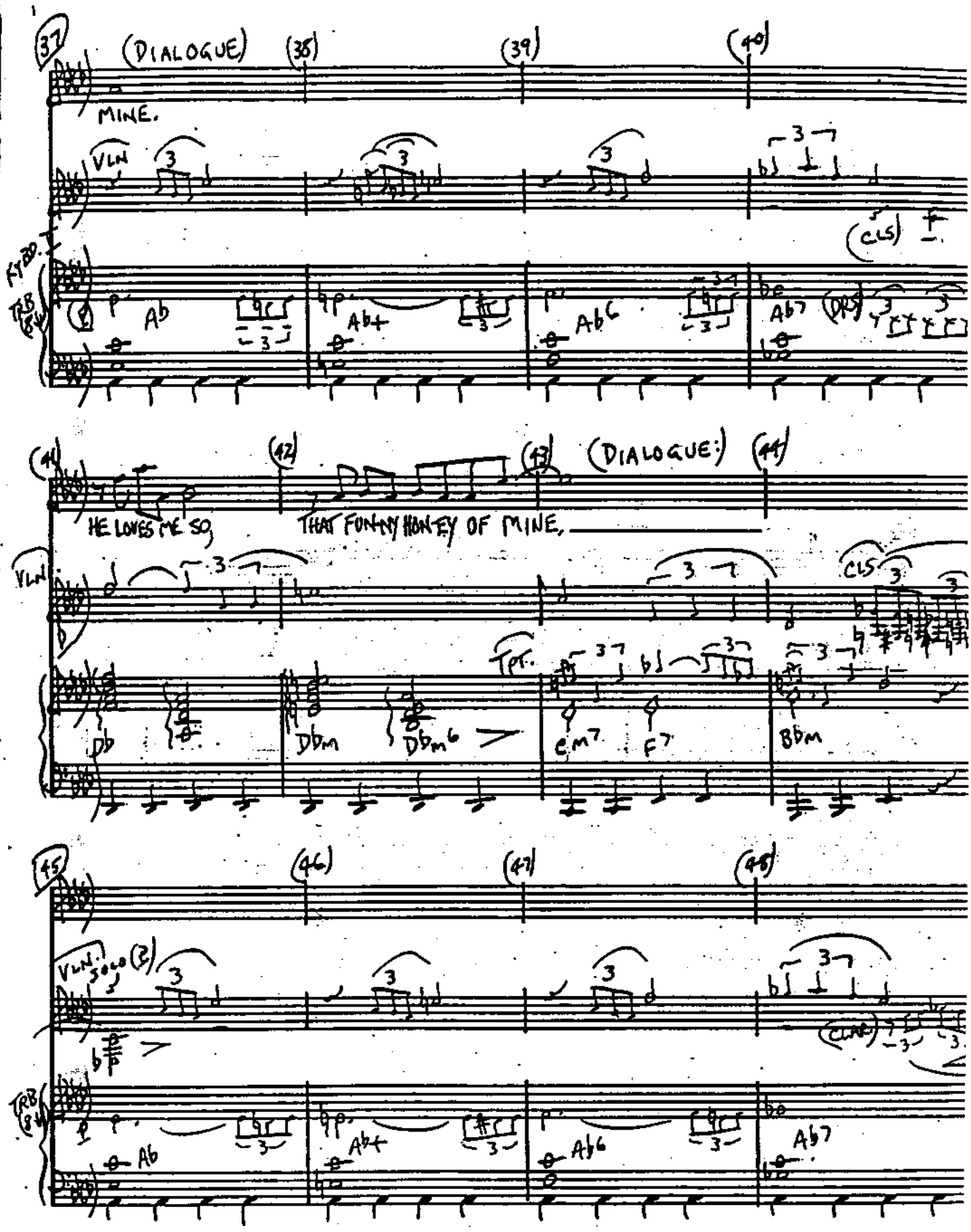
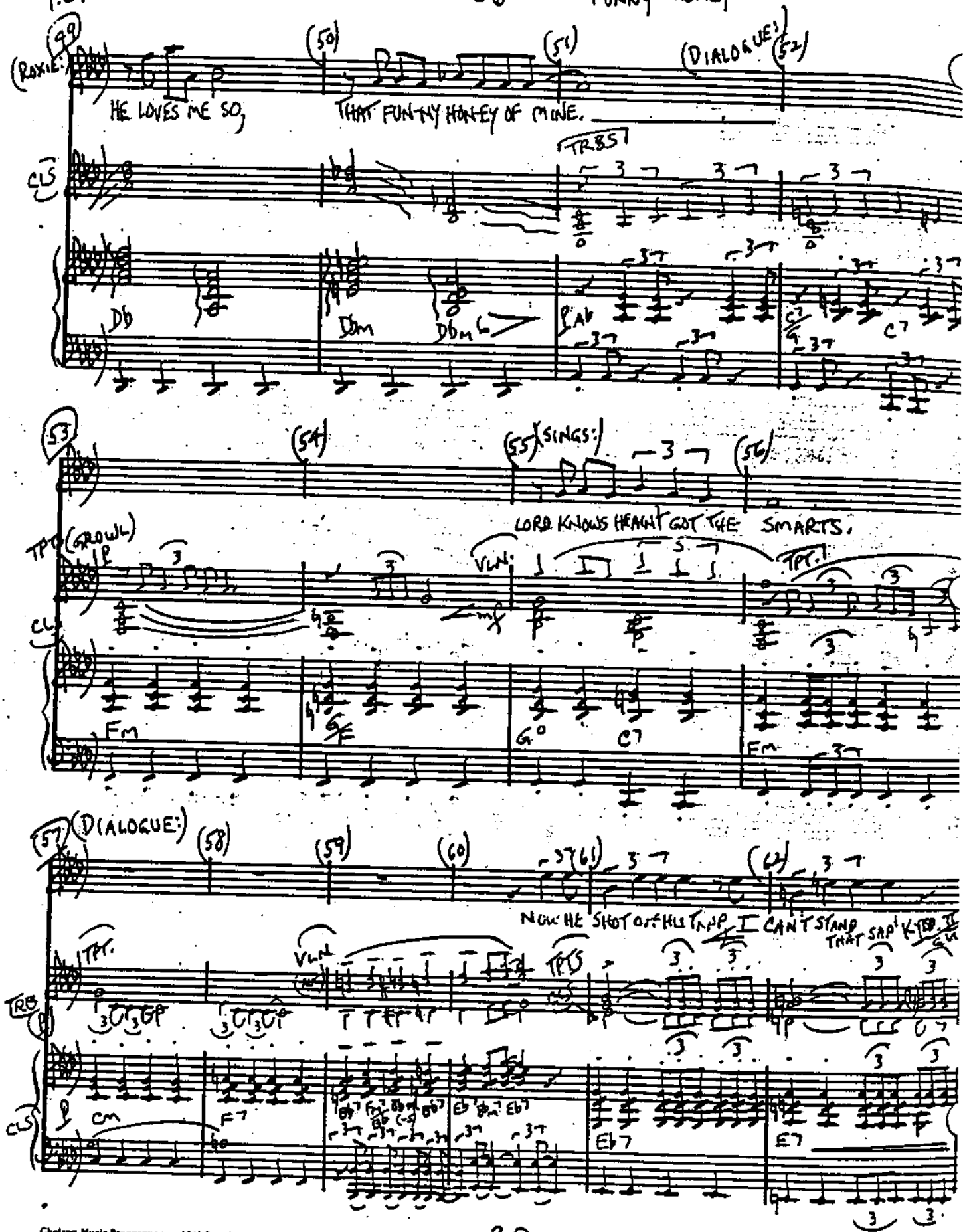

(1) ROXIE: (ADD STAGE PNO.) (2)
SOME-TIMES I'M RIGHT. SOME-TIMES I'M WRONG. BUT HE DOESN'T CARE. HE'LL STRING ALONG.
VLN
KYBD
Ab
(ROXIE CUE)
Ab+
cue
Ab6
cue
Ab7
(+ TENOR) SUB-TONE
(5) (6) (7) (8)
HE LOVES ME SO, THAT FUNNY HONEY OF MINE.
CLS
SOLO
TENOR
Db
Dbm
Cm
F7(-9)
Bbm
Ebm7
(9) (10) (11) (12)
SOME-TIMES I'M DOWN, AND SOME-TIMES I'M UP, BUT HE FOL-LOWS 'ROUND LIKE SOME DROOP-EYED PUP.
VLN (+CL) 8V
Ab
Ab+
Ab6
Ab7
(+ TENOR, CLAR)

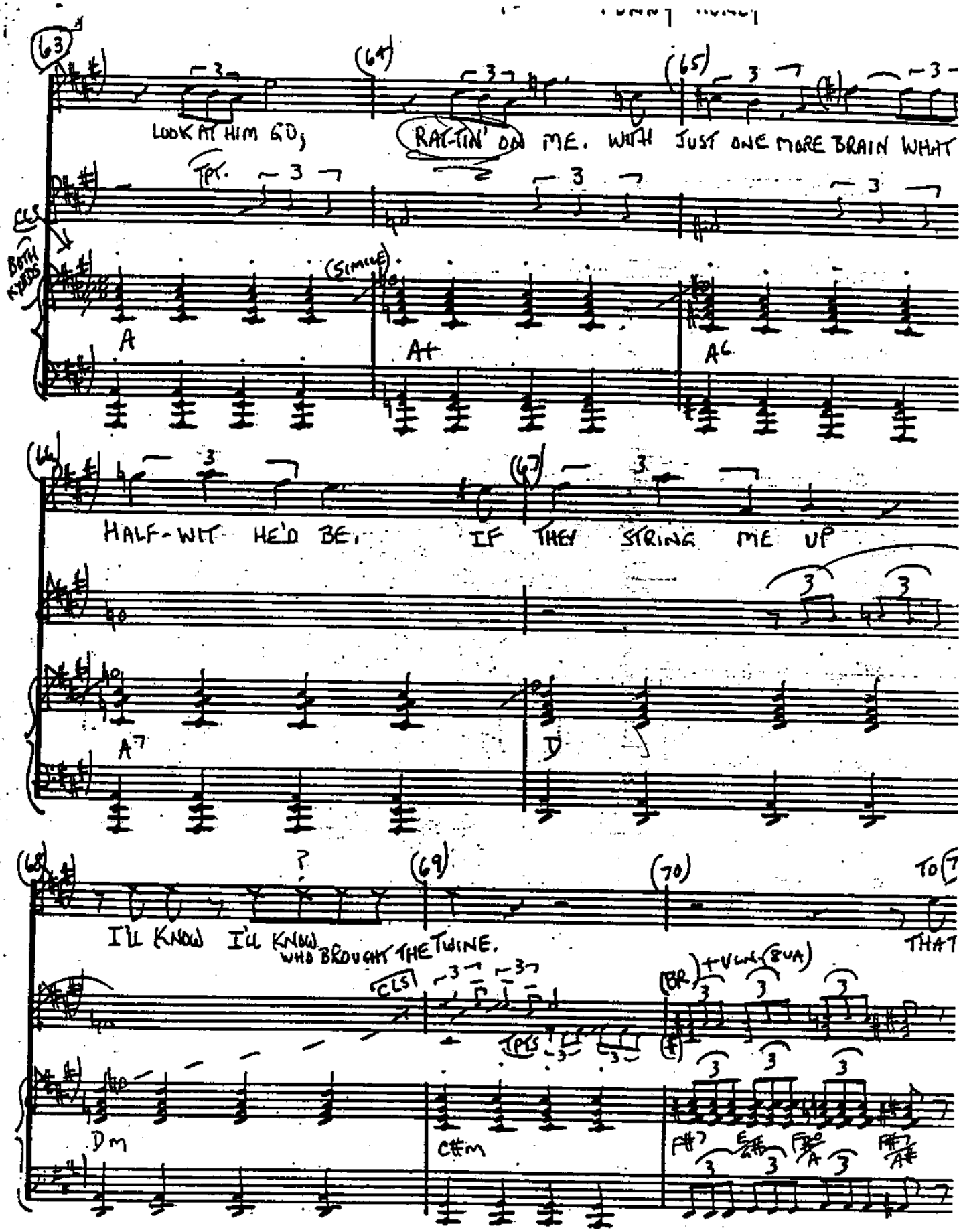

(14)
(15)
(16)
LOVES ME SO,
THAT FUNNY HONEY OF MINE.
TPT.
Db
DbM
Ab
C7
(18)
(19)
(20)
AIN'T NO SHEIK
THAT'S NO GREAT PHYSIQUE
AND LORD KNOWS HE AIN'T GOT THE SMARTS.
BUT
Fm
Gb
C7
C7
Fm
(22)
(23) (RIT)
(24)
Poco RIT
THAT SOUL! I TELL YA THAT WHOLE IS A WHOLE LOT GREATER THAN THE SUM OF HIS PARTS. AND IF YOU
(RIT)
TRB
Bb7
Eb7

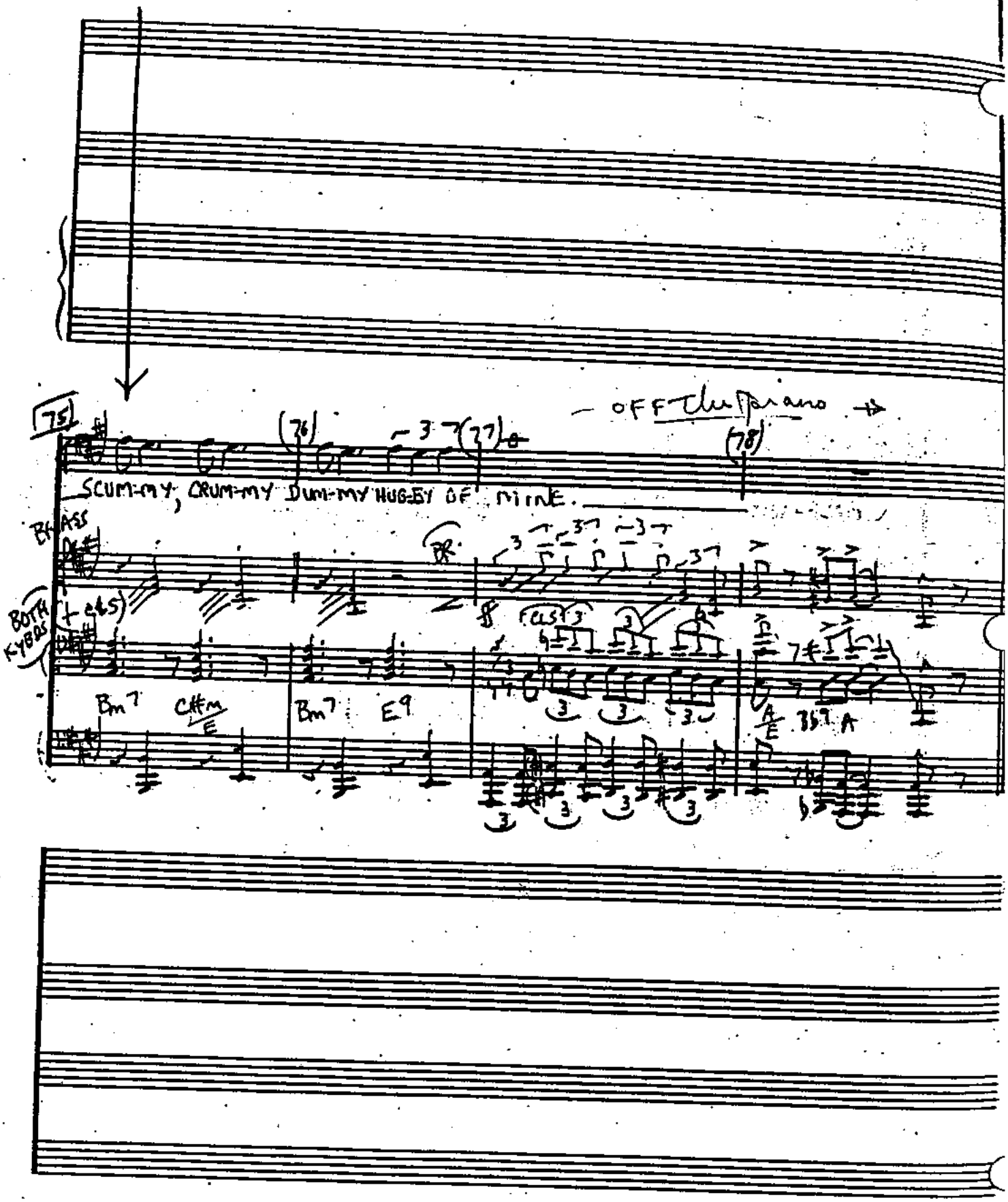
"FUNNY HONEY"


P.C.
AD LIB.
(26)
(TEMPO)
KNOW HIM LIKE ME I KNOW YOU'D A-GREE.
KYBD.
(ORCH.)
Eb7
Eb+7
(27)
(A TEMPO)
(28)
(29)
(30)
WHAT IF THE WORLD SLAN-DERED MY NAME? WHY, HE'D BE RIGHT THERE. TAK-ING THE BLAME.
VLN.
CLS.
+TEN.
Ab
Ab+
Ab6
Ab7
(31)
(32)
(33)
(34)
(35)
(36)
HE LOVES ME SO, AND IT ALL SUITS ME FINE, THAT FUN-NY, SUN-NY, HON-EY HUB-BY OF
(VLN.)
(STAGE PIANO)
TPTS
Db
Dbm6
+W.W.
(+VLNS, CLS)
TEN.
Cm
Bbm7
Cm
Db
Eb7


(DIALOGUE)
MINE.
VLN
(CLS)
Ab
Ab+
Ab6
Ab7
(DRS)
HE LOVES ME SO,
THAT FUNNY HONEY OF MINE,
(DIALOGUE:)
CLS
TPT.
Db
Dbm
Dbm6
Cm7
F7
Bbm
VLN. SOLO
(CLAR)
Ab
Ab+
Ab6
Ab7

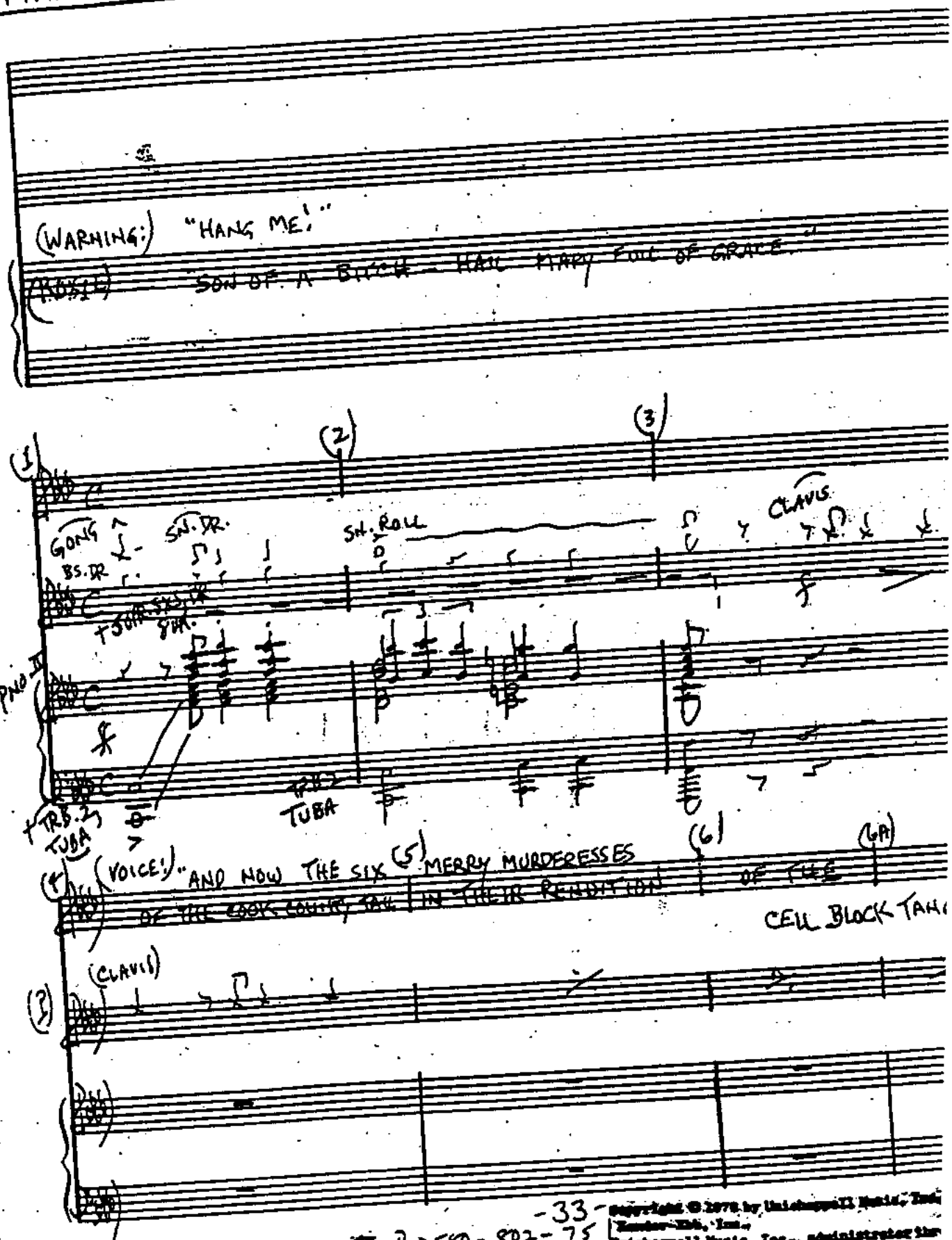

(49)
(ROXIE:)
HE LOVES ME SO,
(50)
THAT FUN-NY HON-EY OF MINE.
(51)
(DIALOGUE:)
(52)
TRBS
CLS
Db
Dbm
Dbm6
Ab
C7
(53)
(54)
(55)
(SINGS:)
(56)
LORD KNOWS HEAIN'T GOT THE SMARTS.
TPT (GROWL)
VLN
TPT.
CLS
Fm
G°
C7
Fm
(57)
(DIALOGUE:)
(58)
(59)
(60)
(61)
(62)
NOW HE SHOT OFF HIS TRAP I CAN'T STAND THAT SAP'
TPT.
VLN
TPTS
TRB
CLS
Cm
F7
Eb7
E7


LOOK AT HIM GO, RAT-TIN' ON ME. WITH JUST ONE MORE BRAIN WHAT
TPT.
CLS
BOTH KYBDS
(SIMILE)
A
A+
A6
HALF-WIT HE'D BE. IF THEY STRING ME UP
A7
D
I'LL KNOW I'LL KNOW WHO BROUGHT THE TWINE.
CLS
TPTS
(BR.) + VLN. (8VA)
TO
THAT
Dm
C#m
F#7
E
F#0
A
F#7
A#


75
76
77
78
OFF the piano
SCUM-MY, CRUM-MY DUM-MY HUG-BY OF MINE.
BRASS
BOTH KYBDS
Bm7
C#m
E
Bm7
E9
A
E
B69
A

PIANO-CONDUCTOR

CELL BLOCK TANGO



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(7) GIRLS: (LIZ:) (8) (ANNIE:) (9) (JUNE:) (10) (HUNYAK:) (11) (VELMA:) (12) (MONA:)

POP SIX SQUISH UH-HUH CI-CE-RO LIP-SHITZ.

CLAVES

(13) (L:) (A:) (14) (J:) (H:) (15) (V:) (16) (M:)

POP SIX SQUISH UH-HUH. CI-CE-RO. LIP-SHITZ.

CLAVES

SOPR. SAX

TUBA

(17) (L:) (A:) (J:) (H:) (18) (V:) (M:) (19) (L:) (A:) (J:) (H:) (20) (V:) (M:) (21) [ALL EXCEPT HUNYAK:)

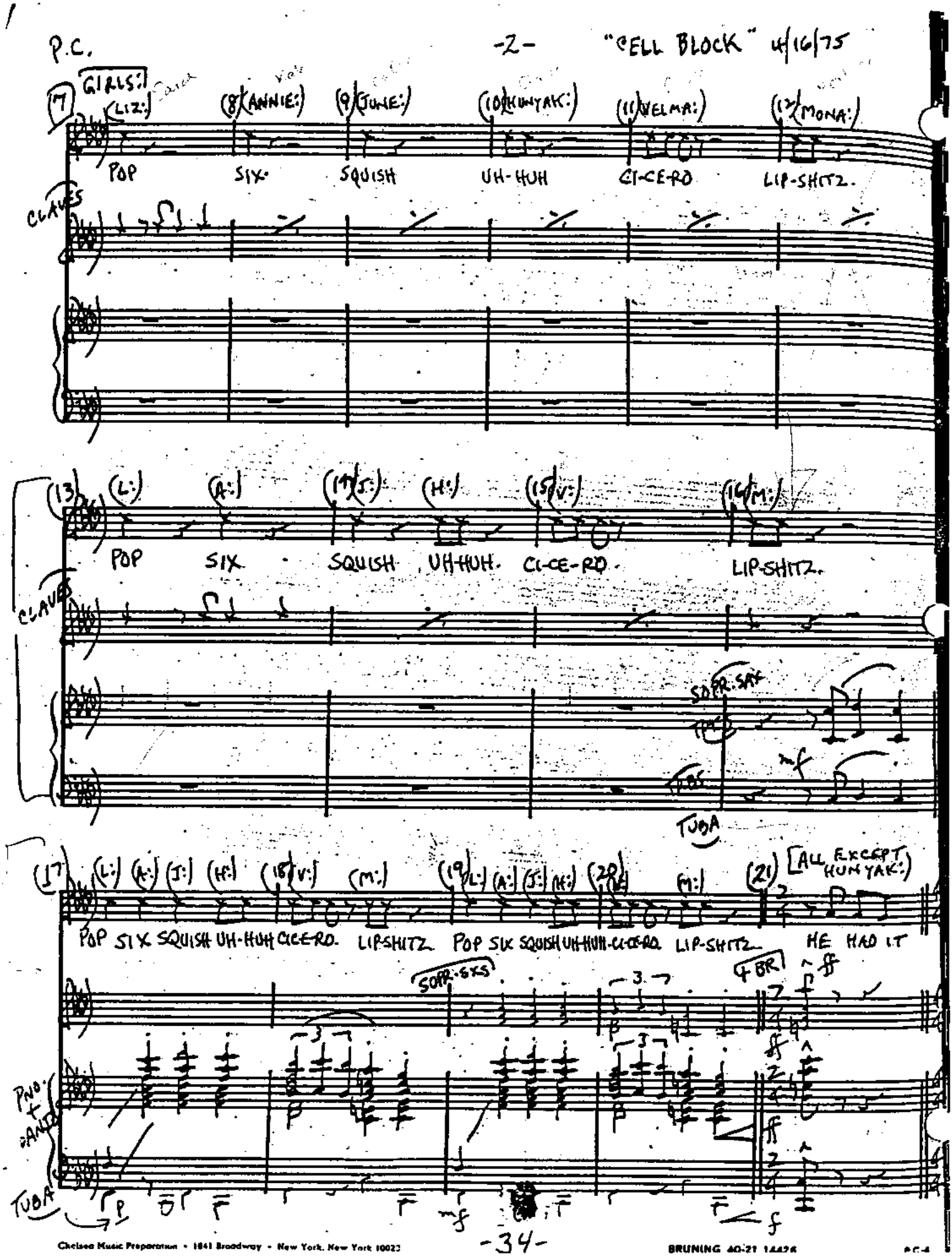
POP SIX SQUISH UH-HUH CICE-RO. LIP-SHITZ POP SIX SQUISH UH-HUH-CI-CE-RO LIP-SHITZ HE HAD IT

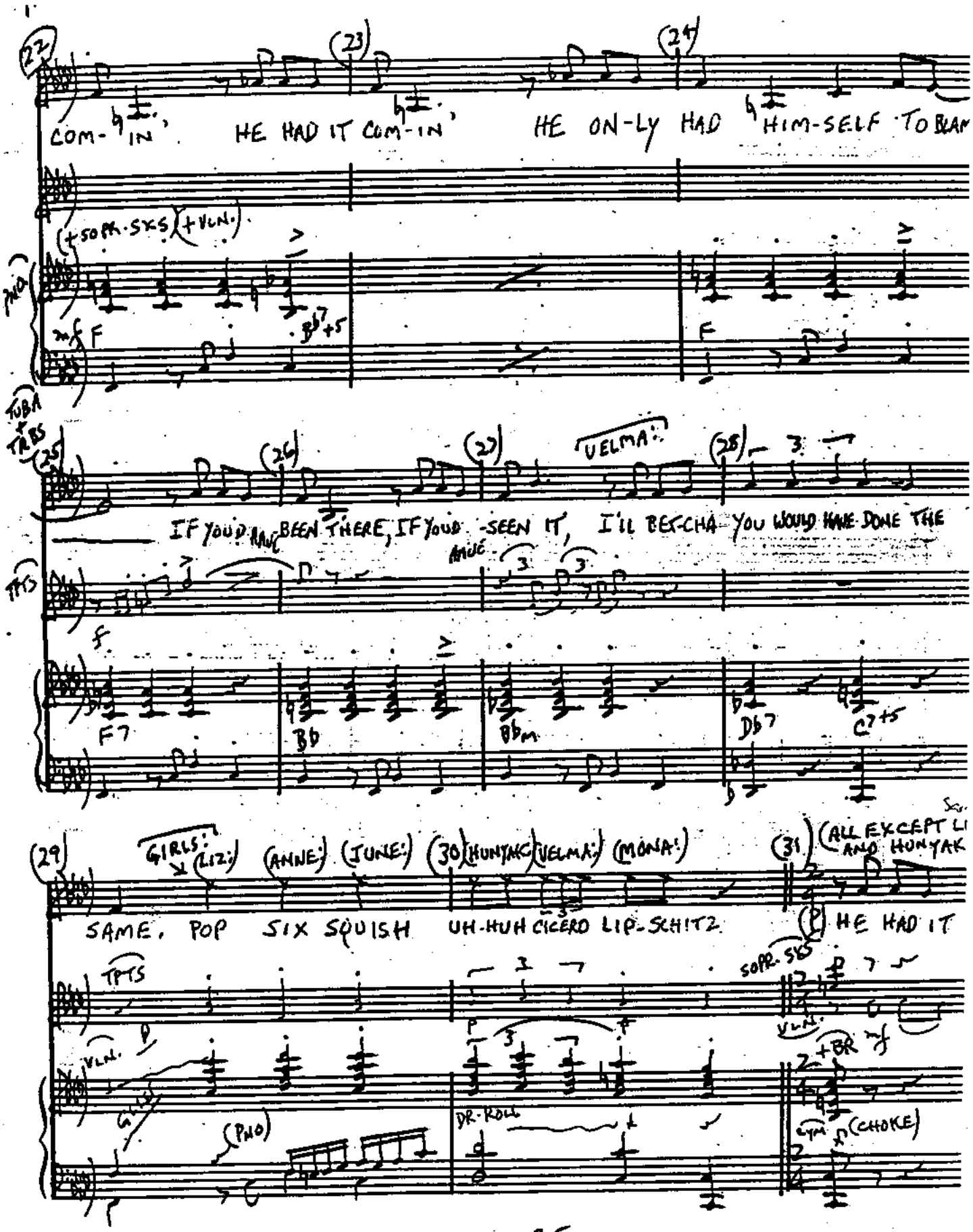
SOPR. SXS

4 BR

PNO. + DANTO

TUBA





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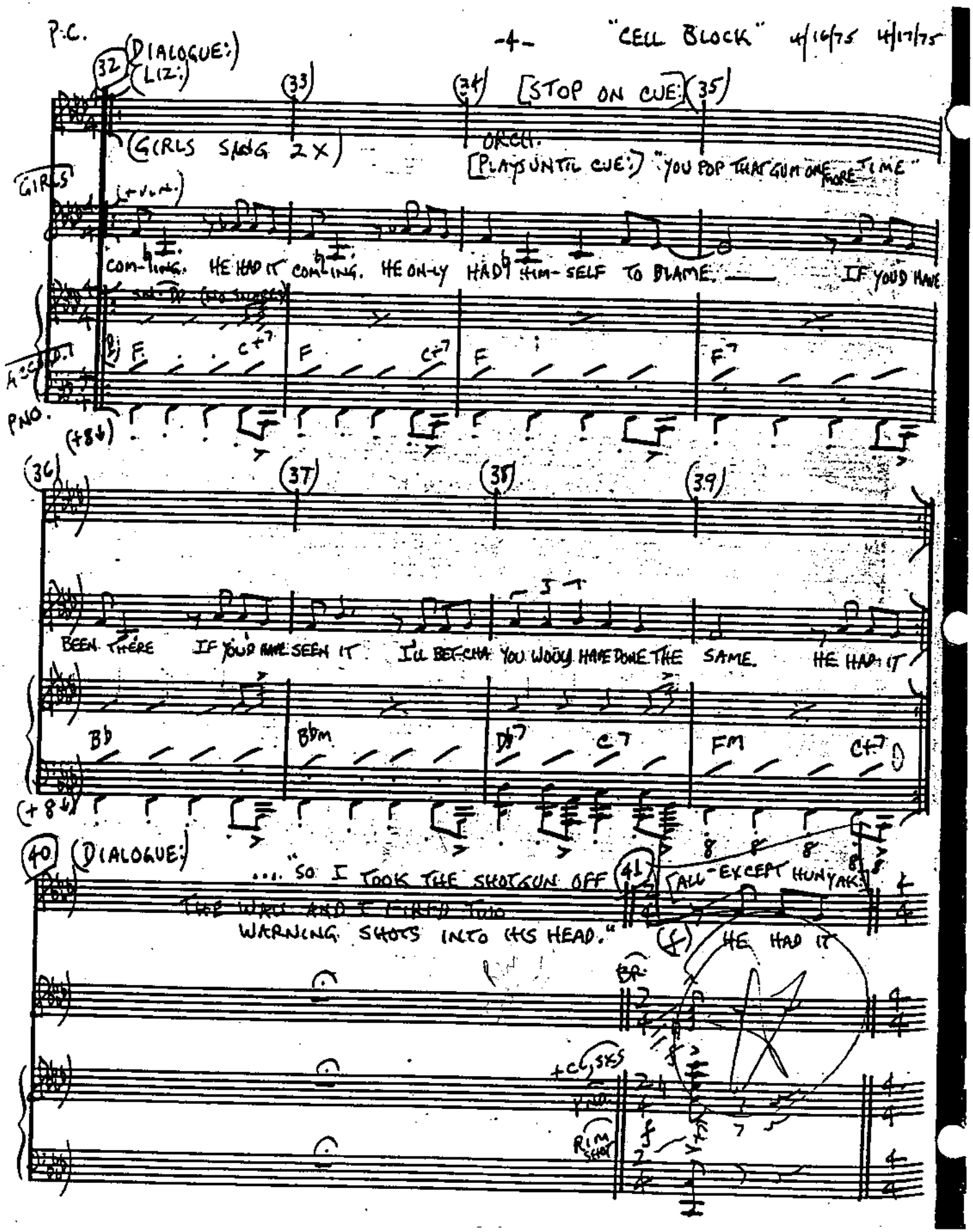
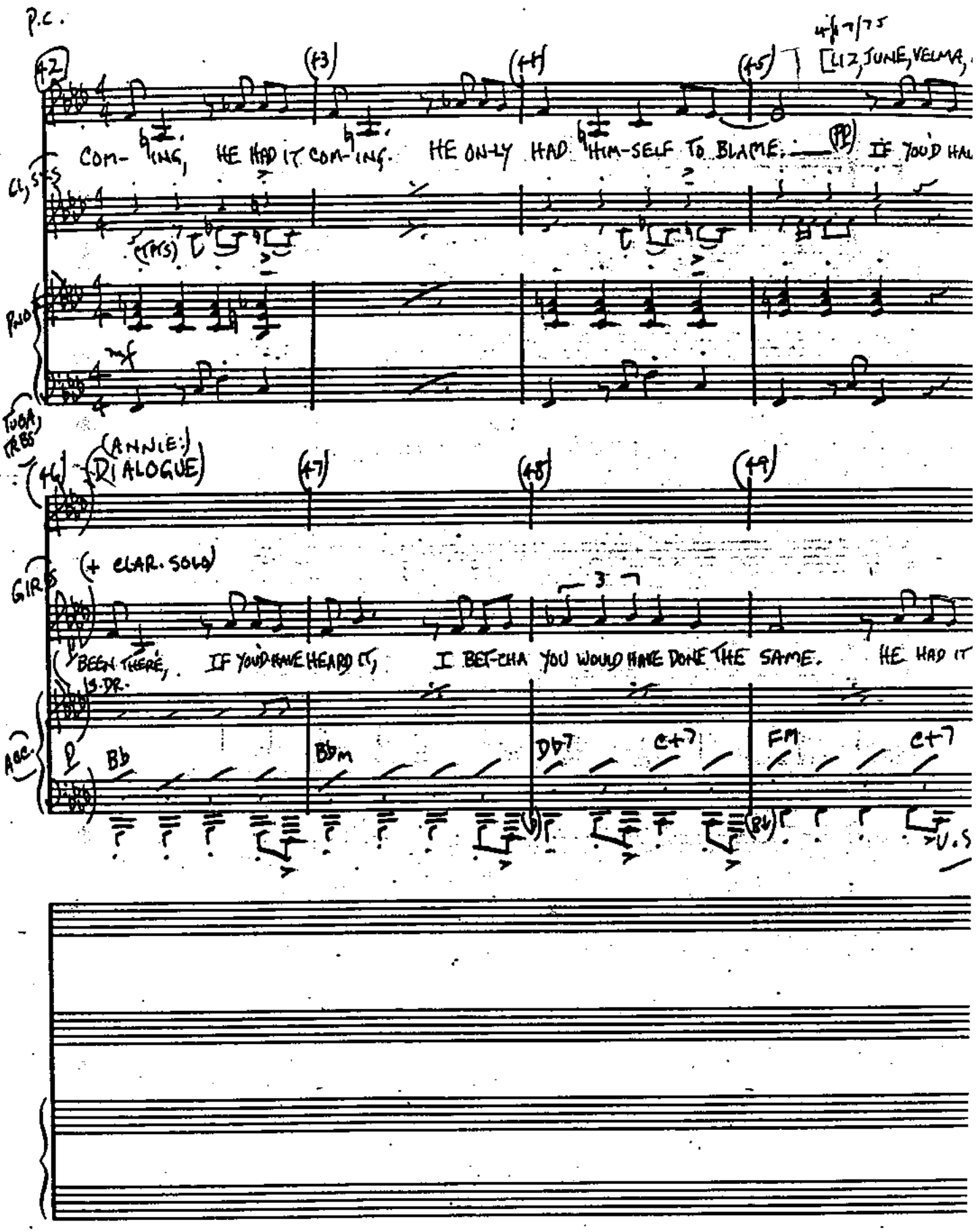

(DIALOGUE:)
(LIZ:)
32
33
34
[STOP ON CUE:
35
(GIRLS SING 2X)
ORCH.
[PLAYS UNTIL CUE:] "YOU POP THAT GUN ONE MORE TIME"
GIRLS
(+VLN.)
COM-ING. HE HAD IT COM-ING. HE ON-LY HAD HIM-SELF TO BLAME. — IF YOU'D HAVE
PNO.
(+8va)
36
37
38
39
BEEN THERE IF YOU'VE SEEN IT I'LL BET-CHA YOU WOULD HAVE DONE THE SAME. HE HAD IT
(+8va)
40
(DIALOGUE:)
..."SO I TOOK THE SHOTGUN OFF THE WALL AND I FIRED TWO WARNING SHOTS INTO HIS HEAD."
41
[ALL-EXCEPT HUNYAK:]
HE HAD IT
BR.
+CL, SXS
RIM SHOT



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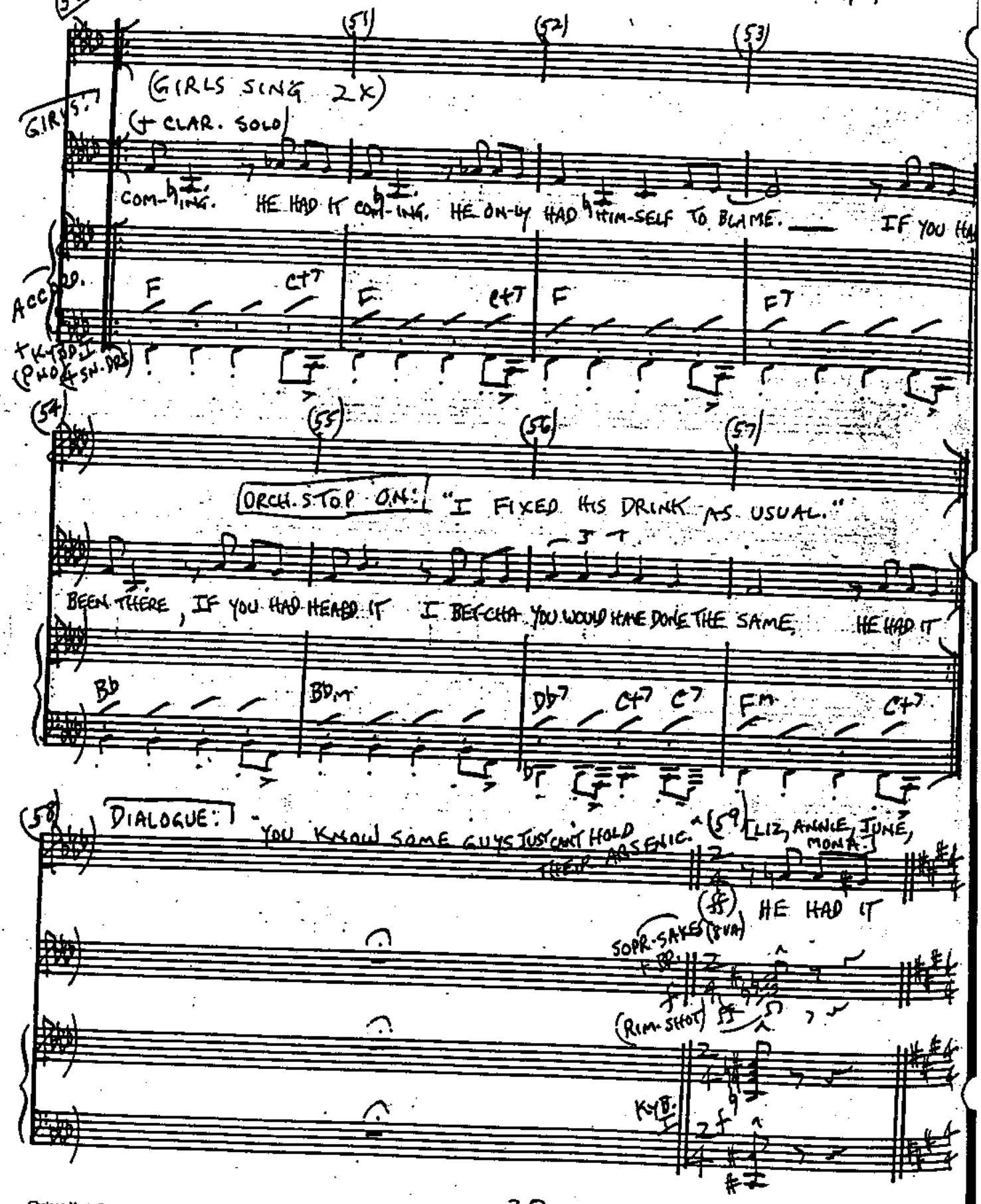
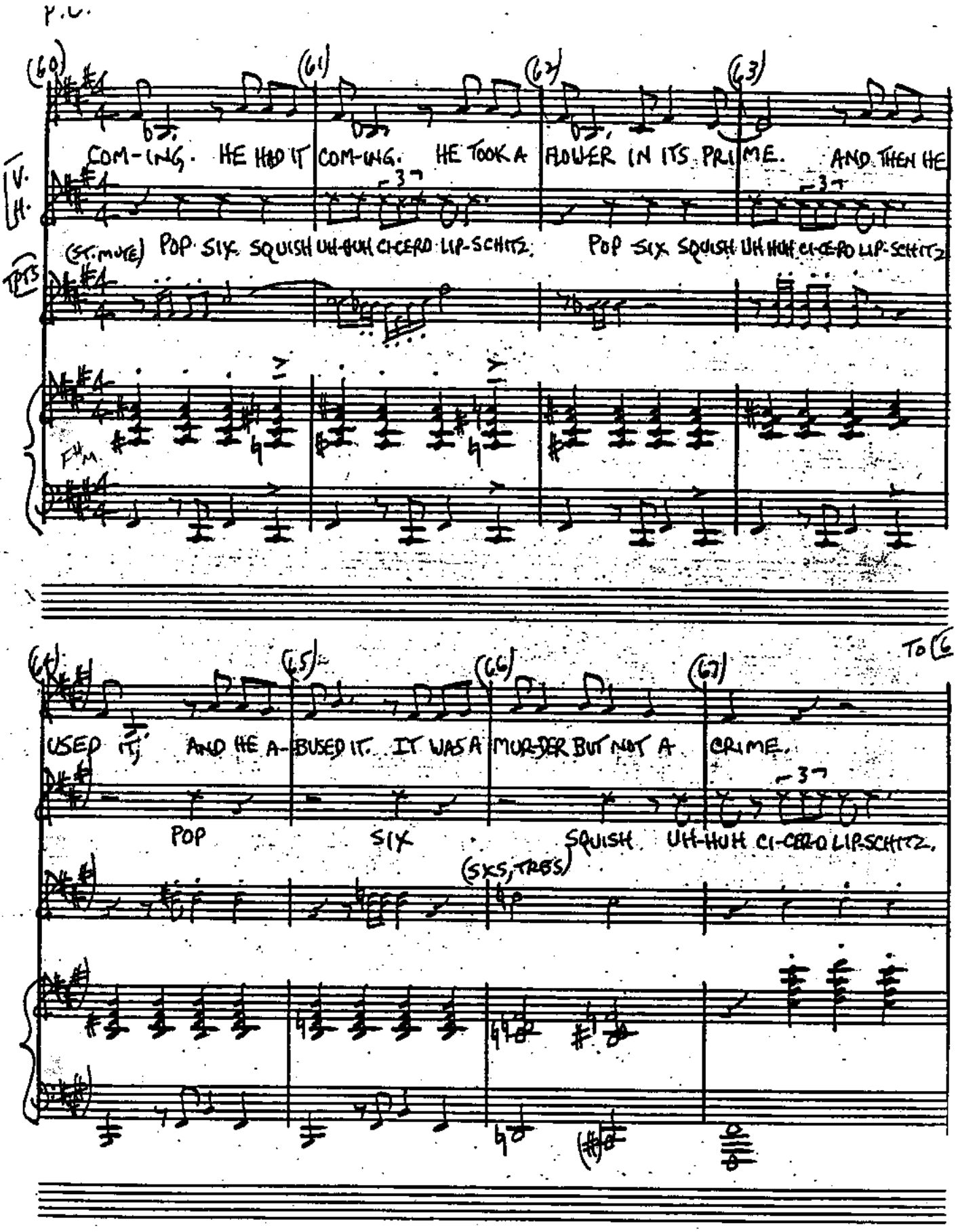

(50)
DIALOGUE:
(51)
(52)
(53)
(GIRLS SING 2X)
GIRLS:
(+ CLAR. SOLO)
COM-ING. HE HAD IT COM-ING. HE ON-LY HAD HIM-SELF TO BLAME. IF YOU HA
ACC.
F
C+7
F
C+7
F
F7
(PNO & SN. BRS)
(54)
(55)
(56)
(57)
ORCH. STOP ON: "I FIXED HIS DRINK AS USUAL."
BEEN THERE, IF YOU HAD HEARD IT I BET-CHA YOU WOULD HAVE DONE THE SAME. HE HAD IT
Bb
Bbm
Db7
C+7
C7
Fm
C+7
(58)
DIALOGUE:
YOU KNOW SOME GUYS JUST CAN'T HOLD THEIR ARSENIC.
(59)
LIZ, ANNIE, JUNE, MONA:
(ff)
HE HAD IT
SOPR-SAX (8VA)
(RIM-SHOT)
KYB.


P.U.
(60)
(61)
(62)
(63)
COM-ING. HE HAD IT COM-ING. HE TOOK A FLOWER IN ITS PRIME. AND THEN HE
V.
H.
(ST. MUTE) POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ. POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ
TPTS
F#M.
(64)
(65)
(66)
(67)
TO (6
USED IT. AND HE A-BUSED IT. IT WAS A MURDER BUT NOT A CRIME.
POP SIX SQUISH UH-HUH CI-CERO LIP-SCHITZ.
(SXS, TRBS)

P.C. (JUNE:) (DIALOGUE) (70) (71) (72) (73) (74) To

(LIZ:) (ANNIE:) (HUNYAK:) (VELMA:) (MONA:) (LIZ:)

POP SIX UH-HUH CI-CE-RO. LIP-SCHITZ. POP.

(DRS.)

(79) (DIALOGUE:) (80) (81) (82) (83)

[CUT ON CUE THE 2ND TIME JUNE SAYS: "YOU'VE BEEN SCREWING THE MILKMAN."

(A:) (H:) (V:) (M:) (L:)

SIX UH-HUH CI-CE-RO LIP-SCHITZ POP.

(DRS.)

(84) (DIALOGUE:)... "AND THEN HE RAN INTO MY KNIFE. HE RAN INTO MY KNIFE 10 TIMES.

(85) [ALL EXCEPT HUNYAK:]

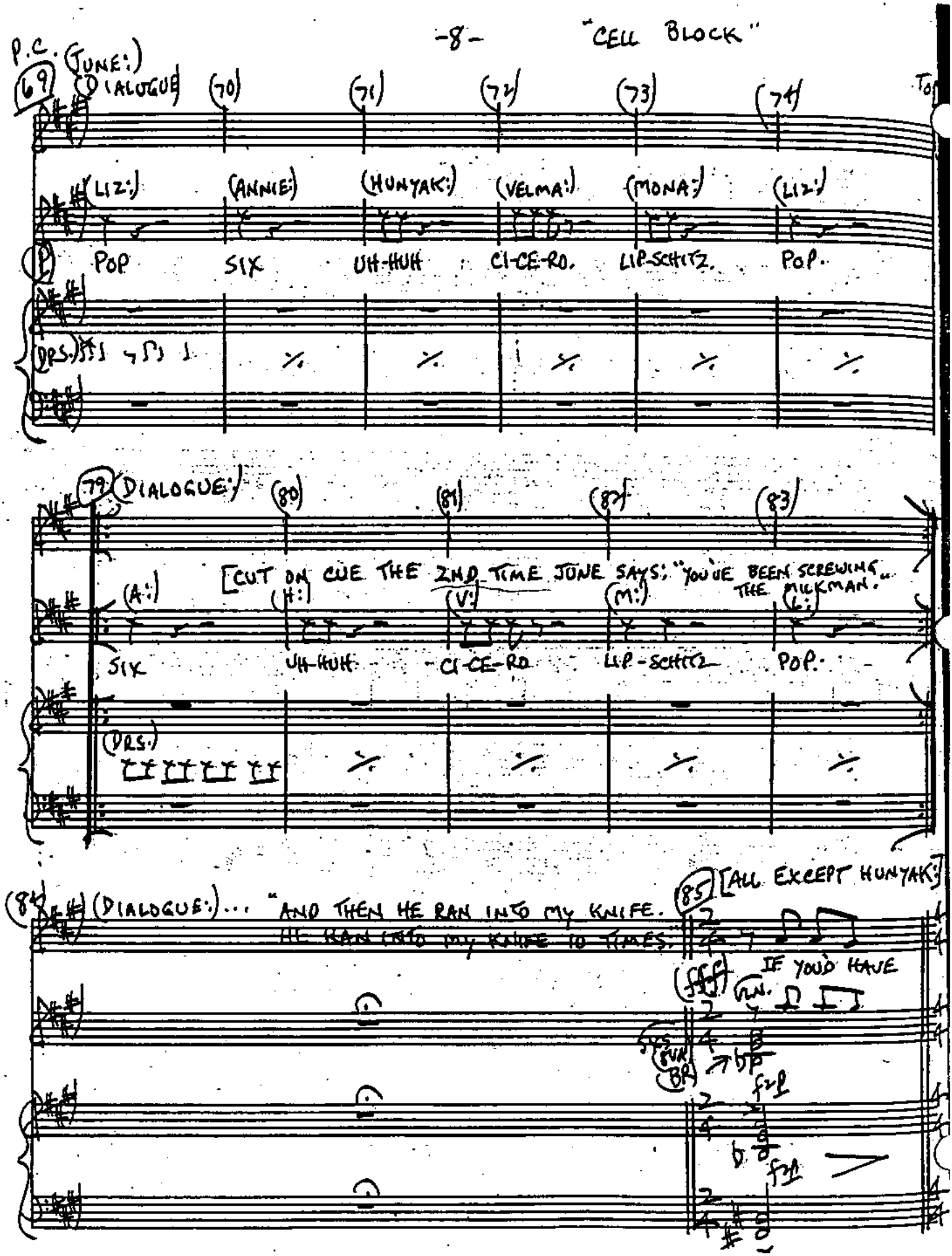
IF YOU'D HAVE

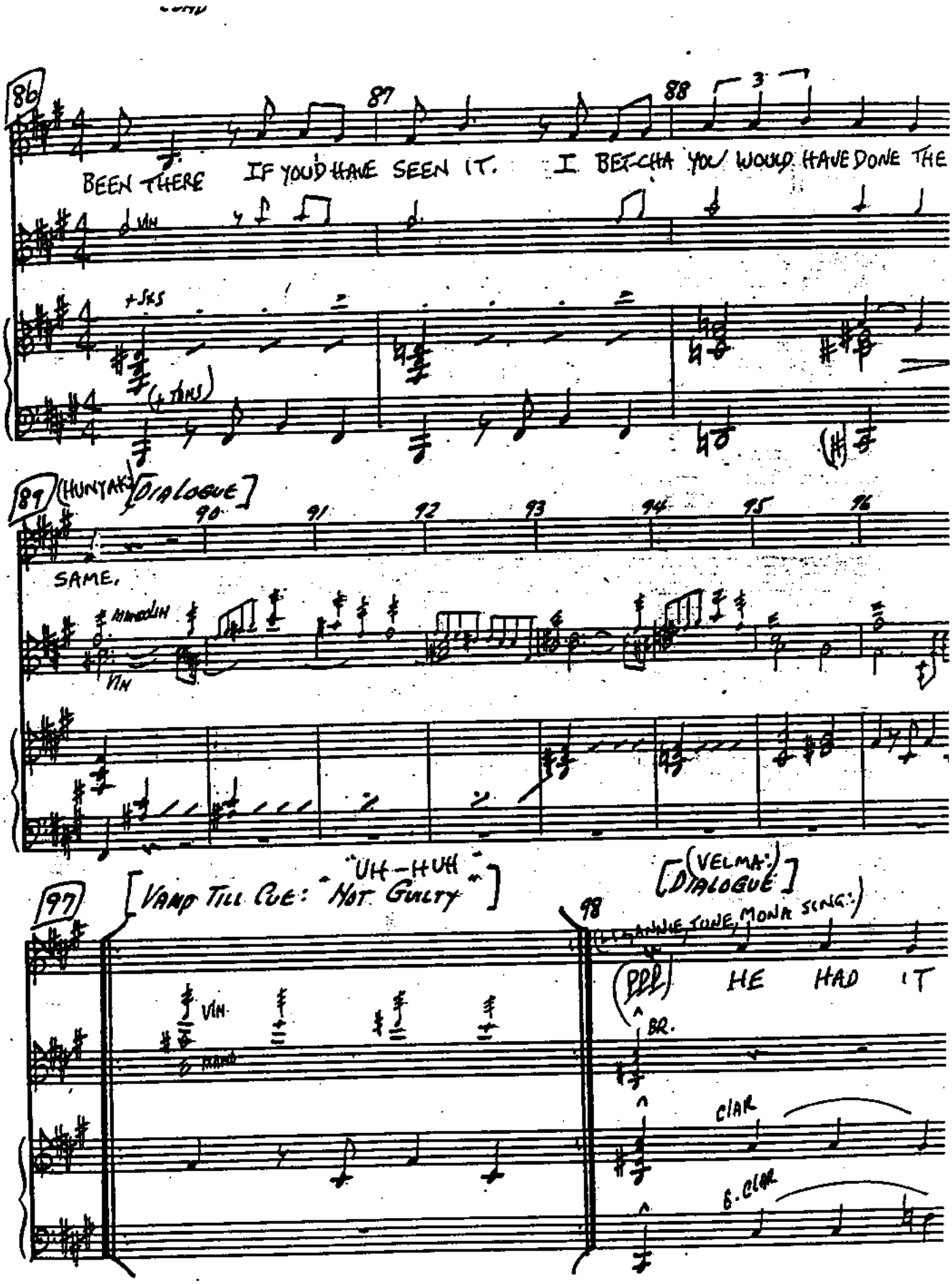
(fff) GLN.

SYS. 8VA (BR)

f2p

f2p





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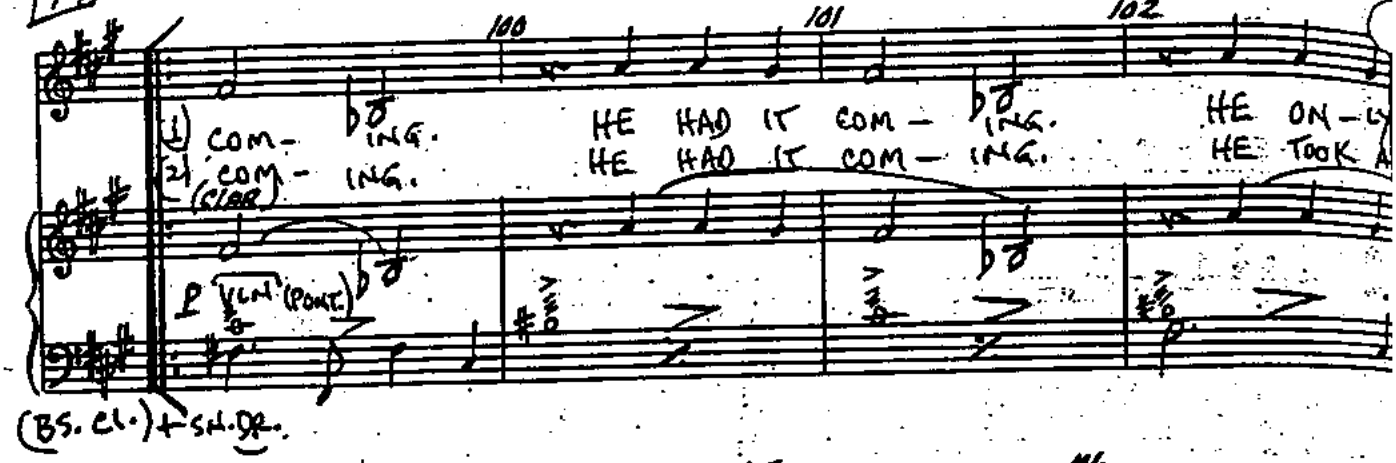
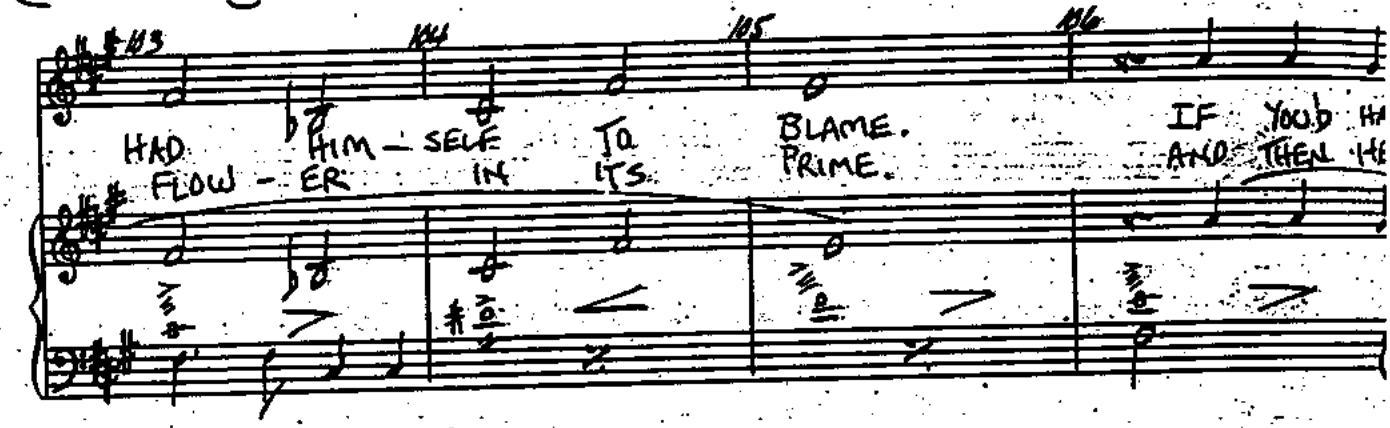
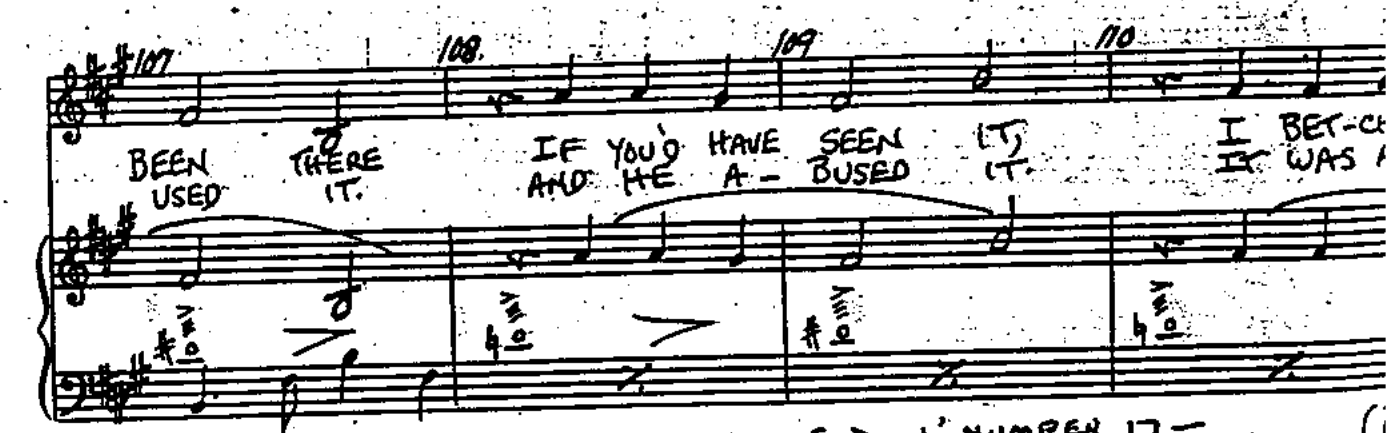
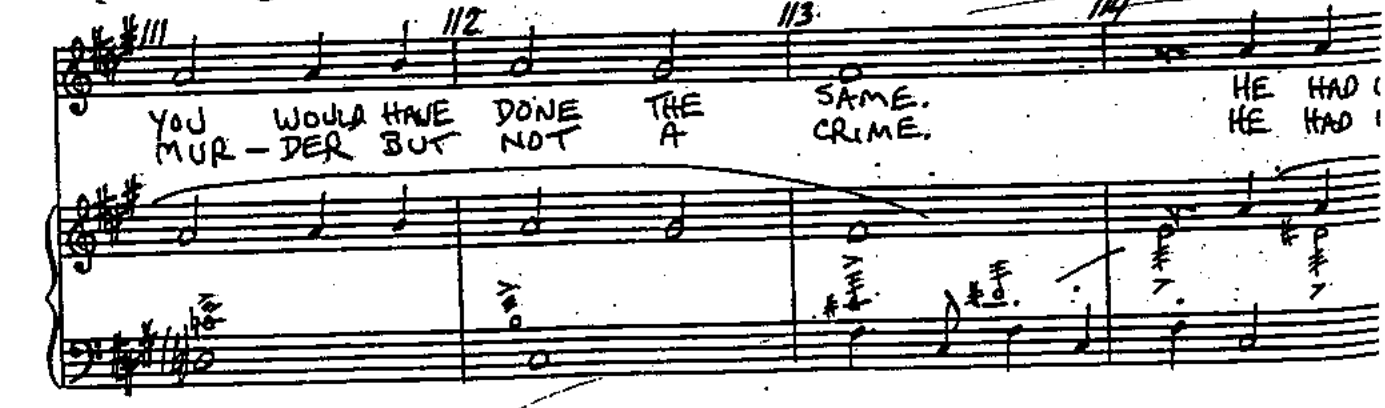
99 [PLAY TILL CUE: "SPREAD EAGLE."

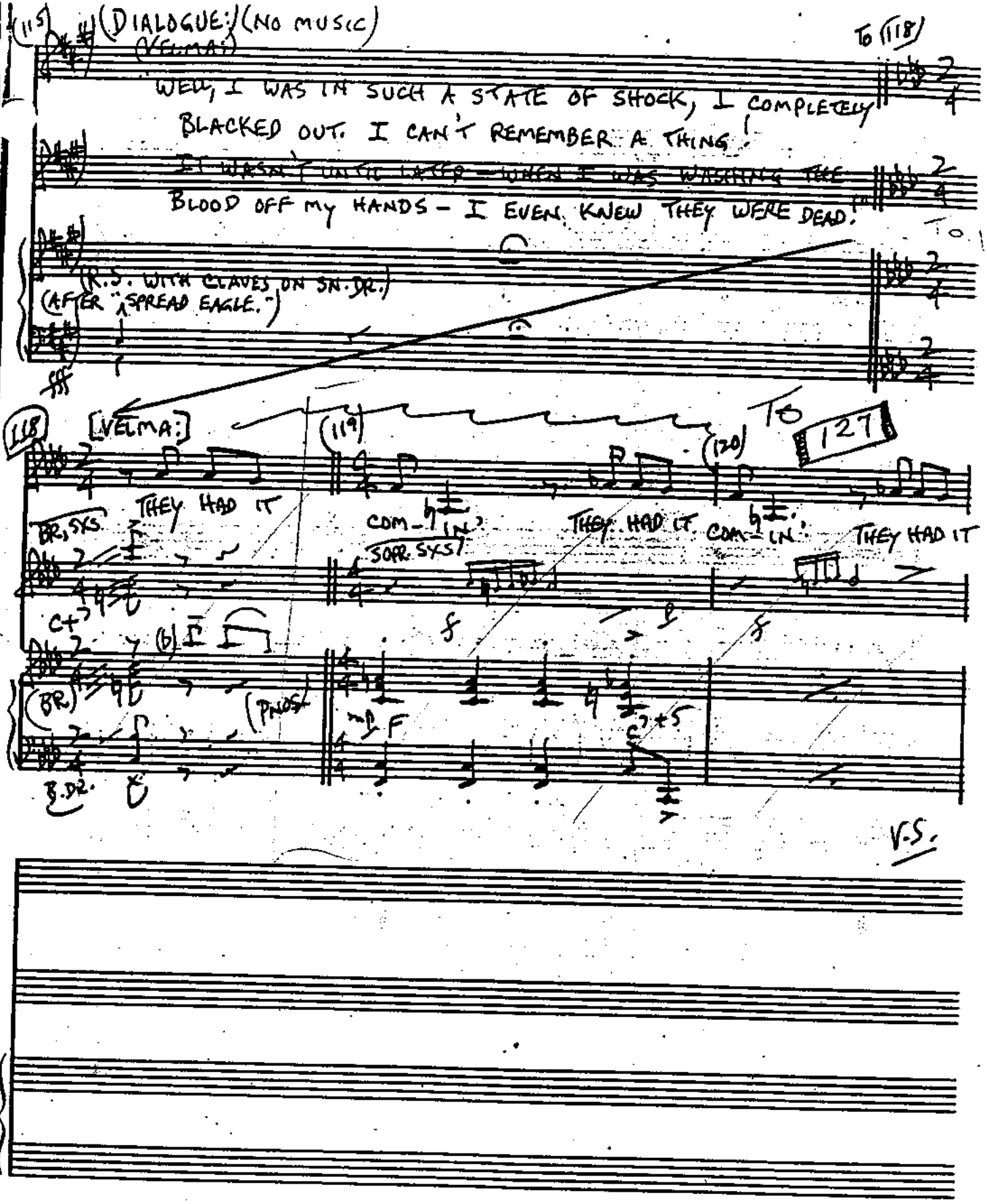






CUE; "VERONICA AND CHARLIE DOIN' NUMBER 17— THE SPREAD EAGLE."





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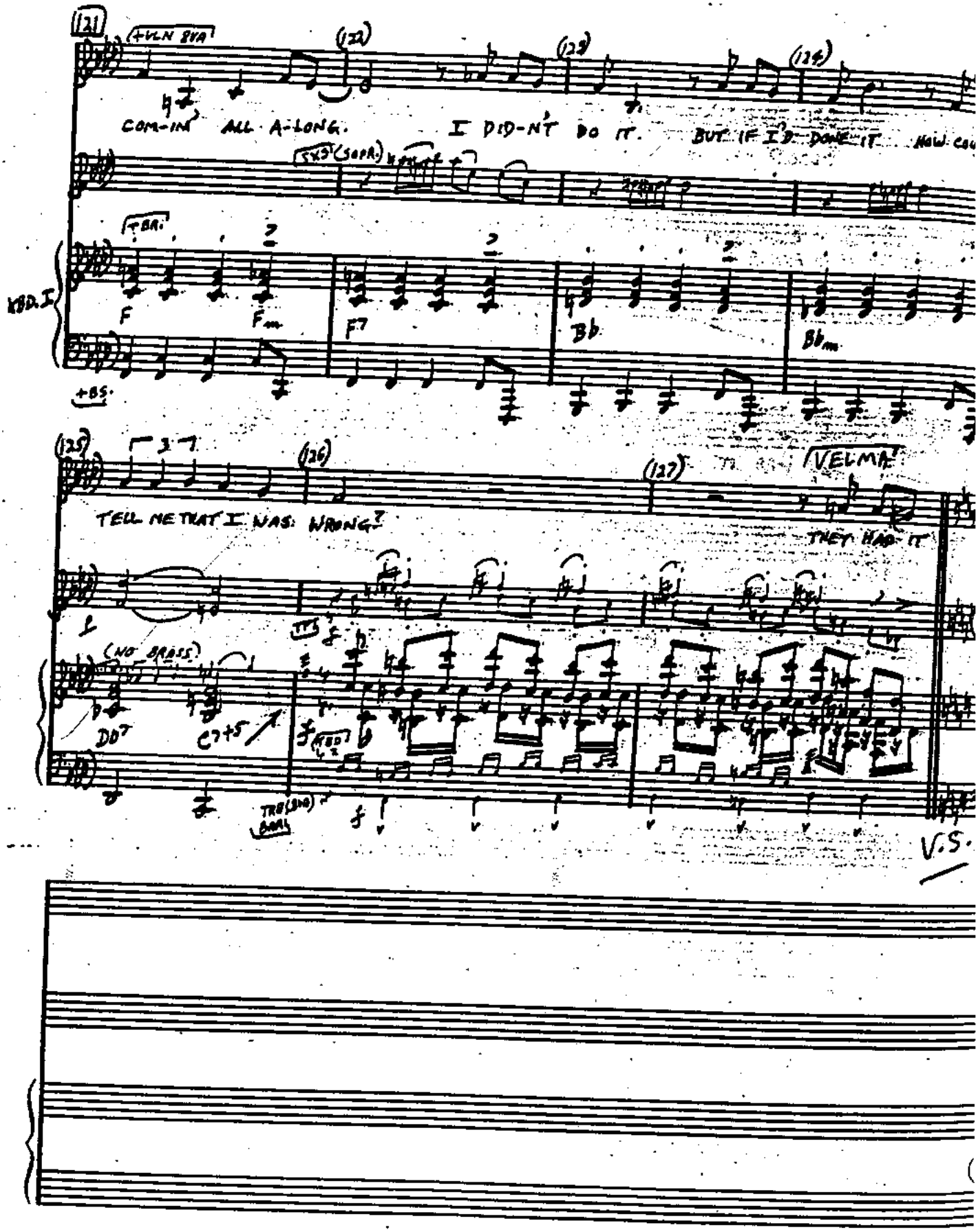
P.C.-4

4/16/75 C. B. TANG



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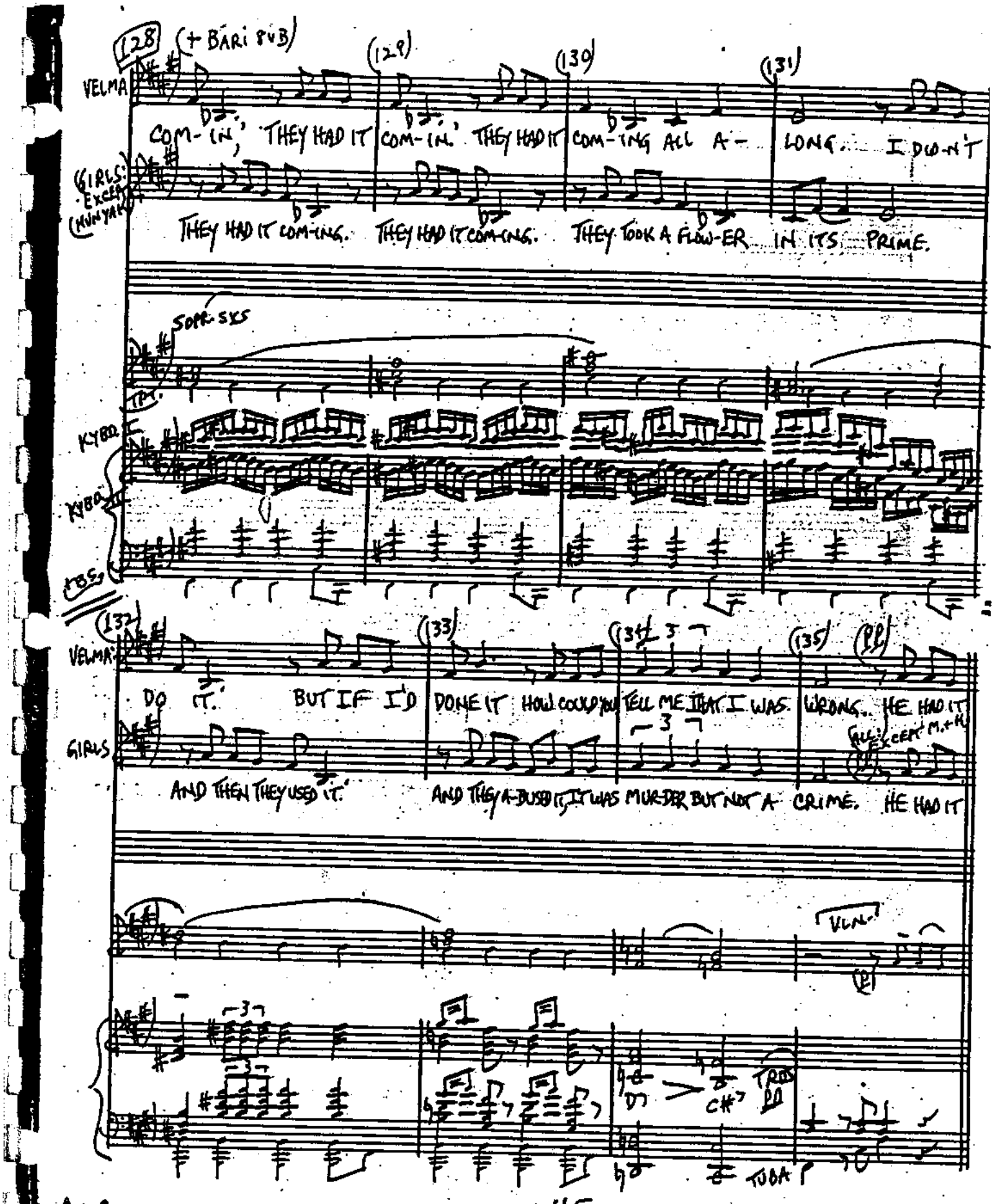
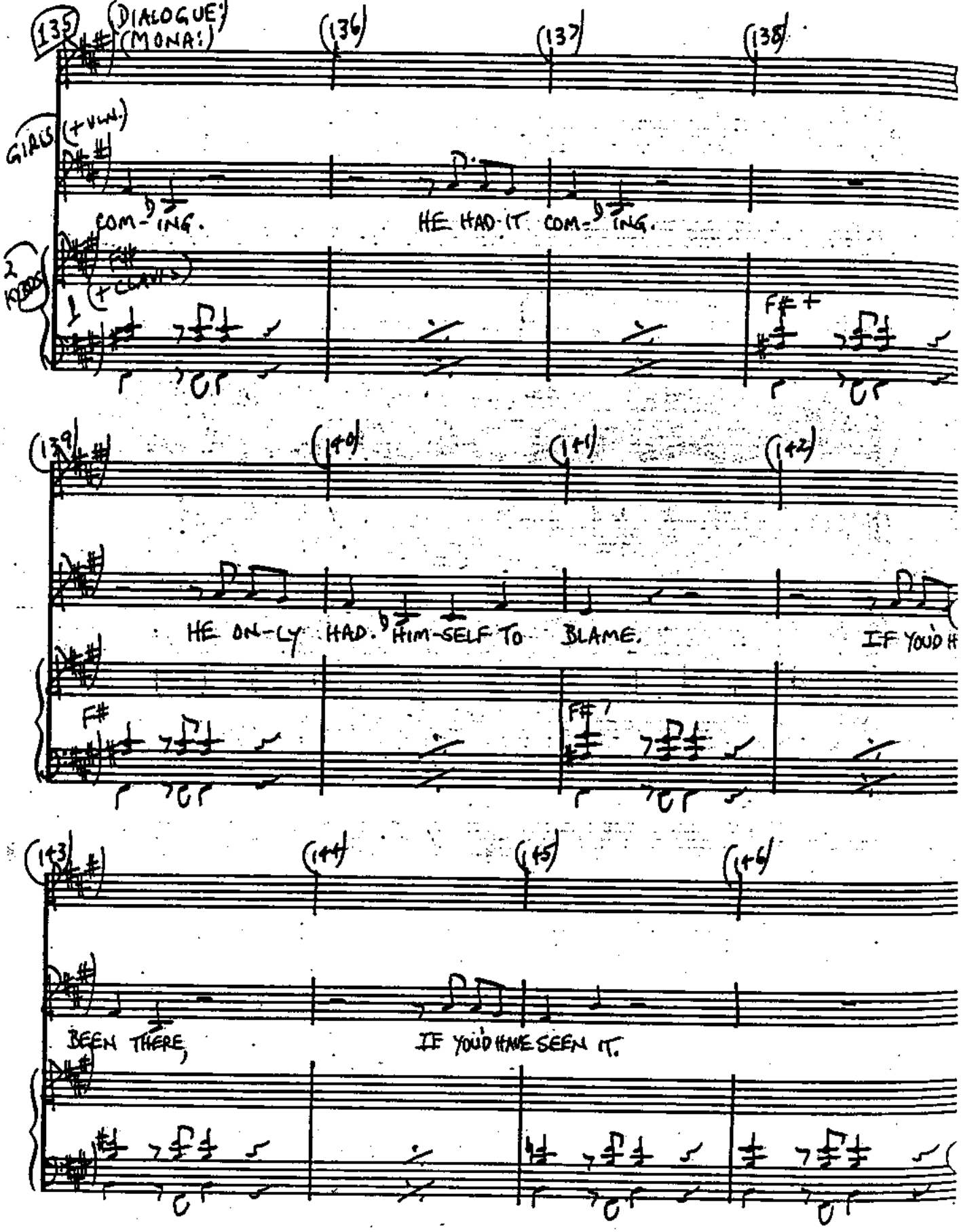
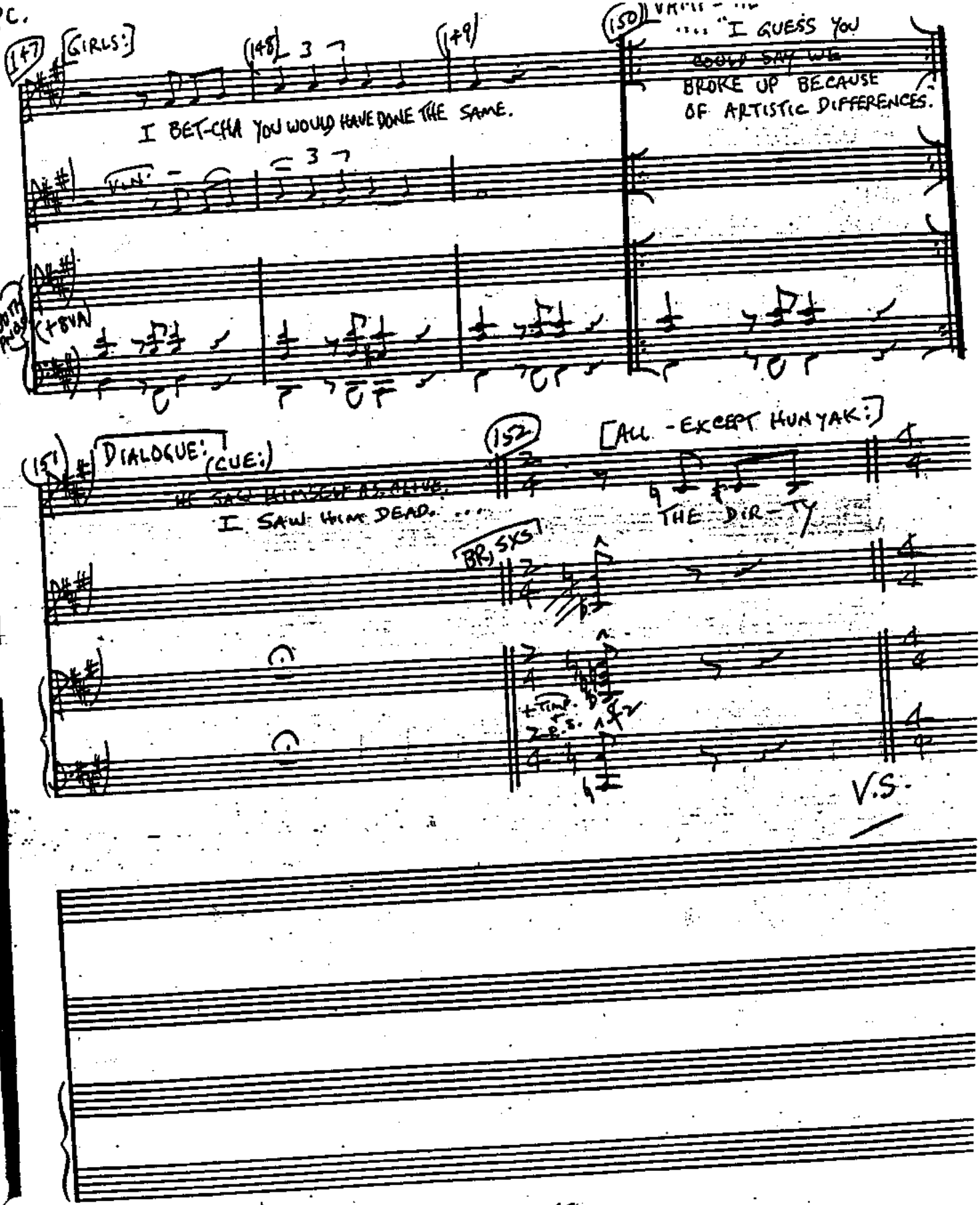

128
(+ BARI 8VB)
(129)
(130)
(131)
VELMA
COM-IN, THEY HAD IT COM-IN. THEY HAD IT COM-ING ALL A- LONG. I DON'T
(GIRLS: EXCEPT HUNYAK)
THEY HAD IT COM-ING. THEY HAD IT COM-ING. THEY TOOK A FLOW-ER IN ITS PRIME.
SOPR. SXS
TPT.
KYBD I
KYBD II
TBS.
(132)
(133)
(134)
(135)
(PP)
VELMA
DO IT. BUT IF I'D DONE IT HOW COULD YOU TELL ME THAT I WAS WRONG. HE HAD IT
GIRLS
AND THEN THEY USED IT. AND THEY A-BUSED IT, IT WAS MUR-DER BUT NOT A CRIME. HE HAD IT
(ALL EXCEPT M.+H.)
VLN.
TRBS
TUBA


135
(DIALOGUE)
(MONA:)
136
137
138
GIRLS (+VLN.)
COM-ING.
HE HAD IT COM-ING.
2 KEYS
(+CLAR.)
F#+
139
140
141
142
HE ON-LY HAD HIM-SELF TO BLAME.
IF YOU'D H
F#
F#
143
144
145
146
BEEN THERE,
IF YOU'D HAVE SEEN IT.

PC.



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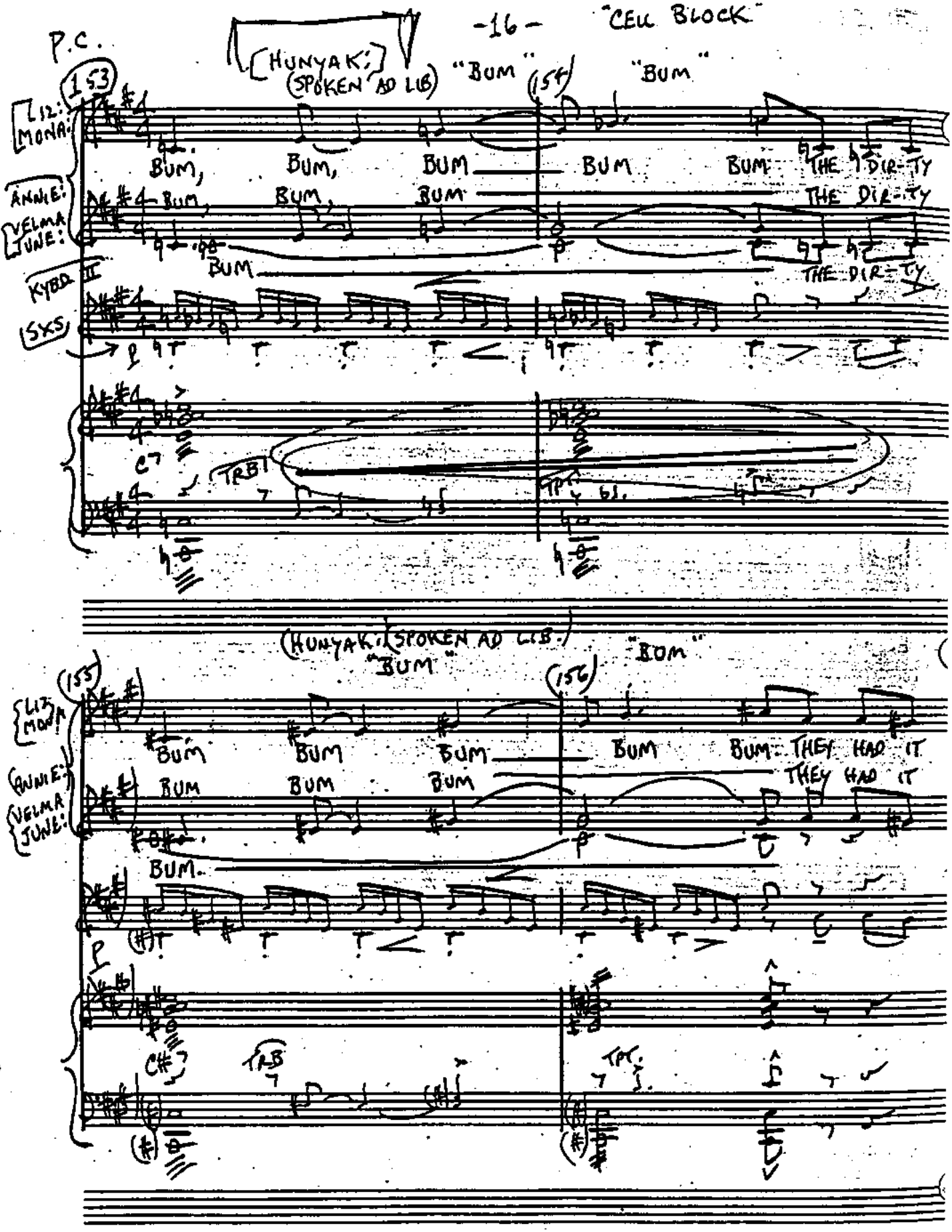
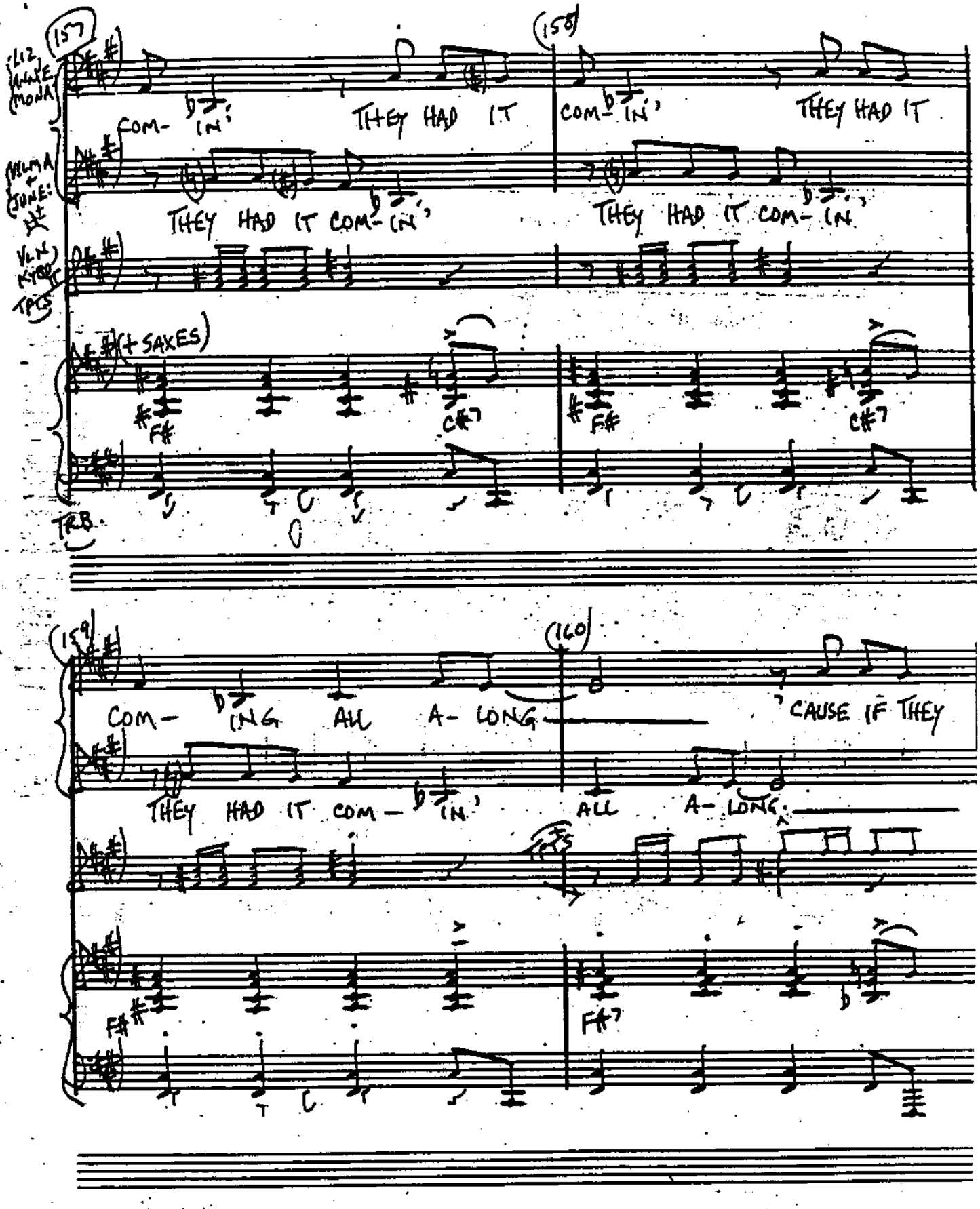
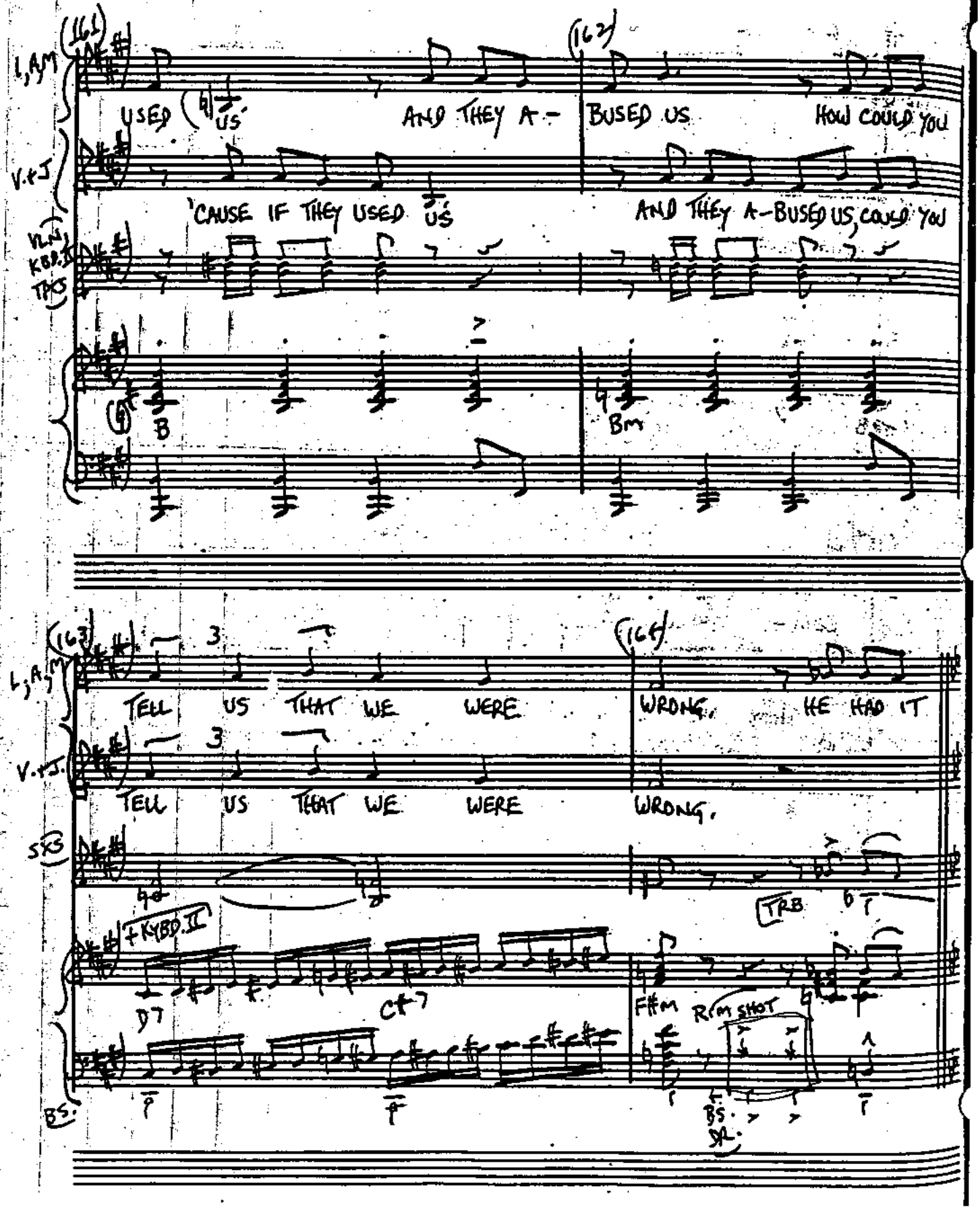
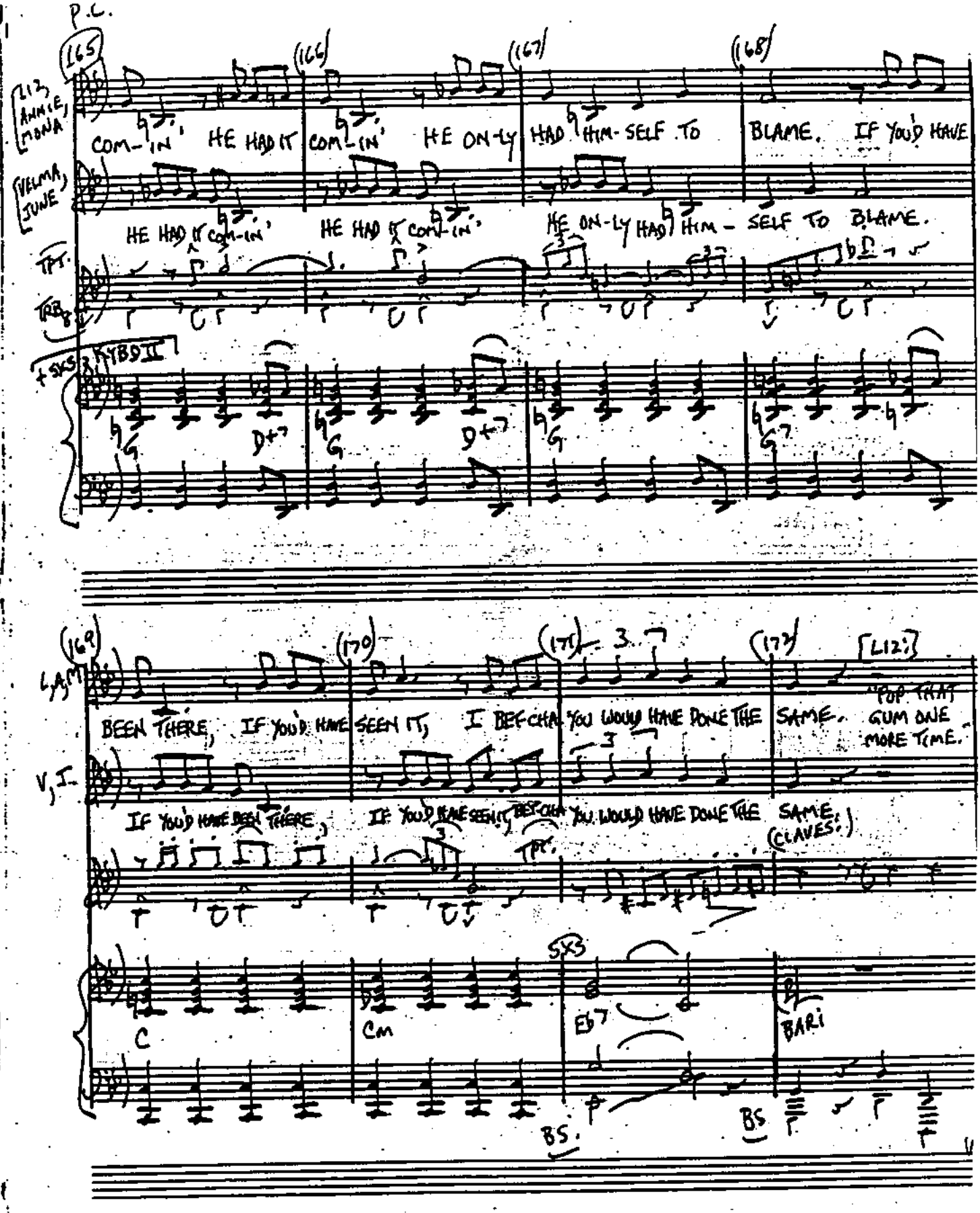
"CELL BLOCK"

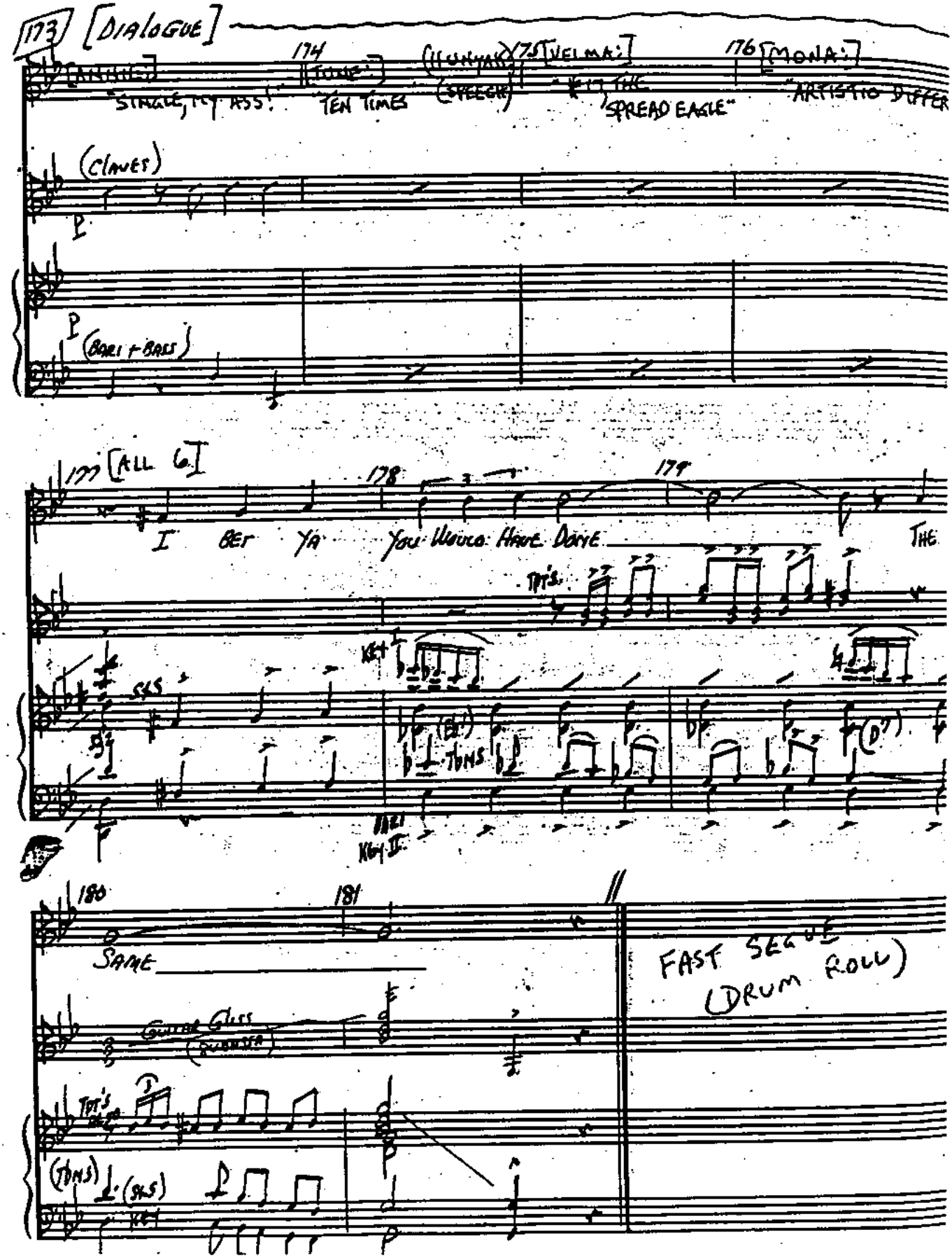

P.C.
153
[HUNYAK: (SPOKEN AD LIB) "BUM"
154
"BUM"
LIZ: MONA:
ANNIE:
VELMA JUNE:
KYBD II
SXS
BUM, BUM, BUM BUM BUM THE DIR-TY
BUM BUM BUM THE DIR-TY
BUM THE DIR-TY
C7
TRB
TPT
(HUNYAK: (SPOKEN AD LIB.) "BUM"
155
156
"BUM"
LIZ MONA
ANNIE:
VELMA JUNE:
BUM BUM BUM BUM BUM THEY HAD IT
BUM BUM BUM THEY HAD IT
BUM
C#7
TRB
TPT

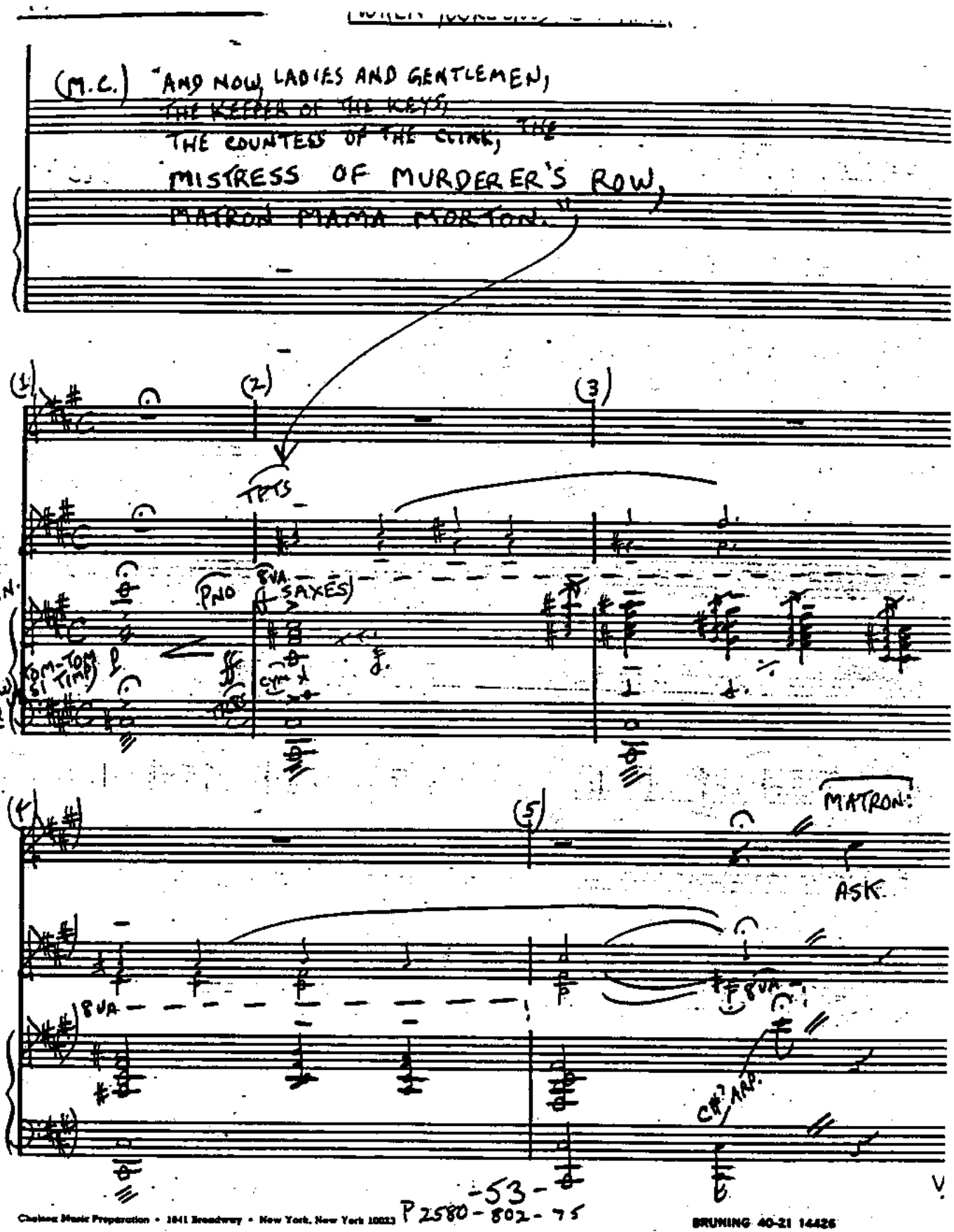

(157)
(158)
LIZ, ANNIE, MONA
COM- IN' THEY HAD IT COM- IN' THEY HAD IT
VILMA + JUNE:
THEY HAD IT COM- IN' THEY HAD IT COM- IN'
VLN, KYBD, TPTS
(+ SAXES)
F#
C#7
F#
C#7
TRB.
(159)
(160)
COM- ING ALL A- LONG 'CAUSE IF THEY
THEY HAD IT COM- IN' ALL A- LONG
F#
F#7

P.C.


(161)
L,A,M
USED US
AND THEY A-
(162)
BUSED US
HOW COULD YOU
V.+J.
'CAUSE IF THEY USED US
AND THEY A-BUSED US, COULD YOU
VLN.
KBD.I
TPT
B
Bm
(163)
L,A,M
TELL US THAT WE WERE
(164)
WRONG.
HE HAD IT
V.+J.
TELL US THAT WE WERE
WRONG.
SXS
TRB
+KYBD.II
D7
C#7
F#m
RIM SHOT
BS.
SXL.


P.C.
(165)
(166)
(167)
(168)
L12, ANNIE, MONA
COM-IN' HE HAD IT COM-IN' HE ON-LY HAD HIM-SELF TO BLAME. IF YOU'D HAVE
VELMA, JUNE
HE HAD IT COM-IN' HE HAD IT COM-IN' HE ON-LY HAD HIM-SELF TO BLAME.
TPT.
TRB.
+SXS
KYBD II
G
D+7
G
D+7
G
G7
(169)
(170)
(171)
(172)
L, A, M
BEEN THERE, IF YOU'D HAVE SEEN IT, I BET-CHA YOU WOULD HAVE DONE THE SAME.
[L12:]
"POP THAT GUM ONE MORE TIME."
V, I.
IF YOU'D HAVE BEEN THERE, IF YOU'D HAVE SEEN IT, BET-CHA YOU WOULD HAVE DONE THE SAME.
(CLAVES:)
TPT.
SXS
C
Cm
Eb7
BARI
BS.
BS


173 [DIALOGUE]
174
175 [VELMA:]
176 [MONA:]
"SINGLE, MY ASS!"
TEN TIMES
(SPEECH)
"SPREAD EAGLE"
"ARTISTIC DIFFER
(CLAVES)
(BARI + BASS)
177 [ALL 6]
178
179
I BET YA YOU WOULD HAVE DONE THE
TPT'S
SLS
TBNS
BARI
KEY II
180
181
SAME
GUITAR GLISS
(SUBASSA)
TPT'S
(TBNS)
(SLS)
FAST SEGUE
(DRUM ROLL)



(M.C.) "AND NOW, LADIES AND GENTLEMEN,
THE KEEPER OF THE KEYS,
THE COUNTESS OF THE CLINK, THE
MISTRESS OF MURDERER'S ROW,
MATRON MAMA MORTON."

(1) (2) (3)

TPTS

VLN.

(PNO 8VA SAXES)

TOM-TOM (SI TIMP)

LOW Q

CYM

(4) (5)

MATRON:

ASK

8VA

8VA

C#? ARP.

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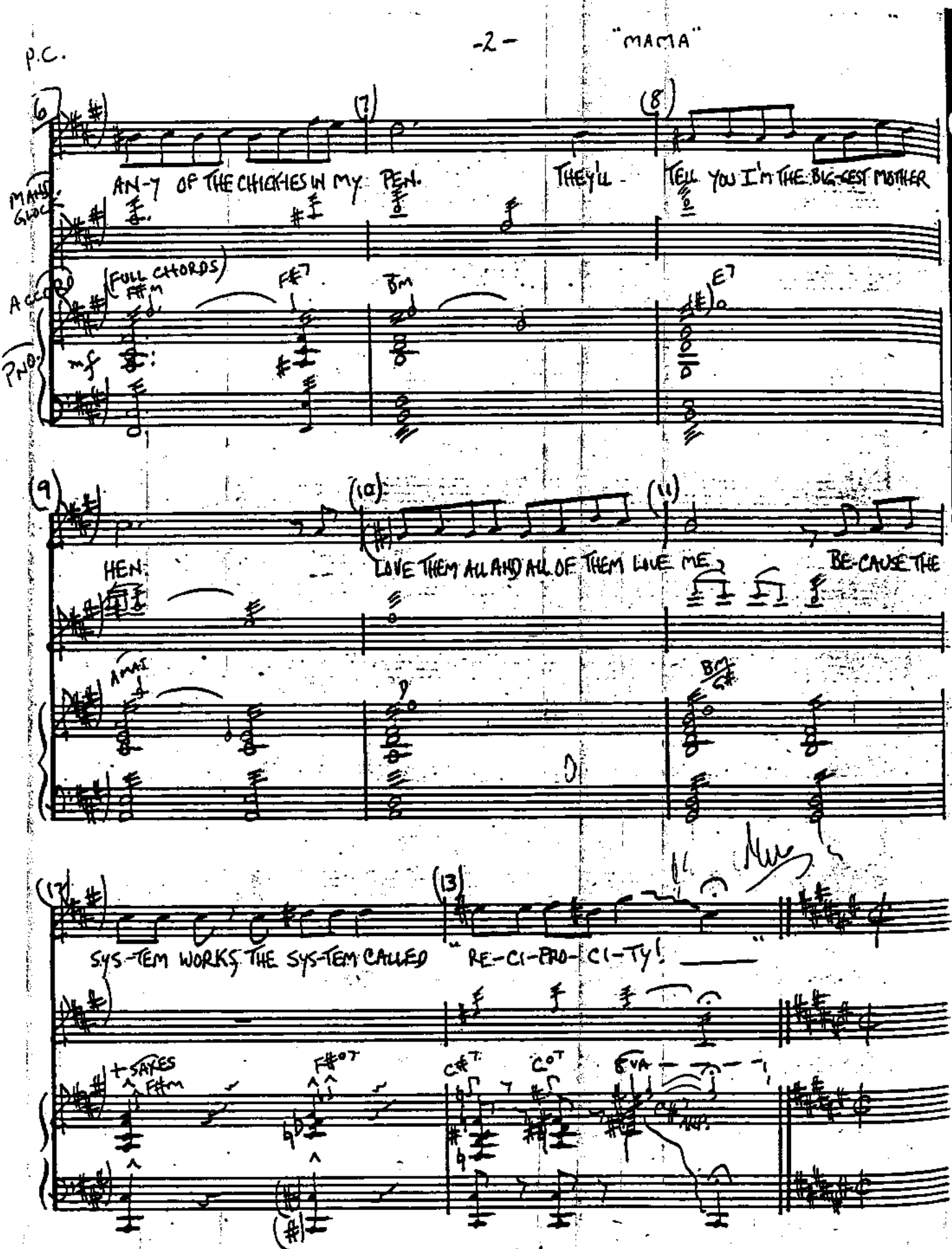

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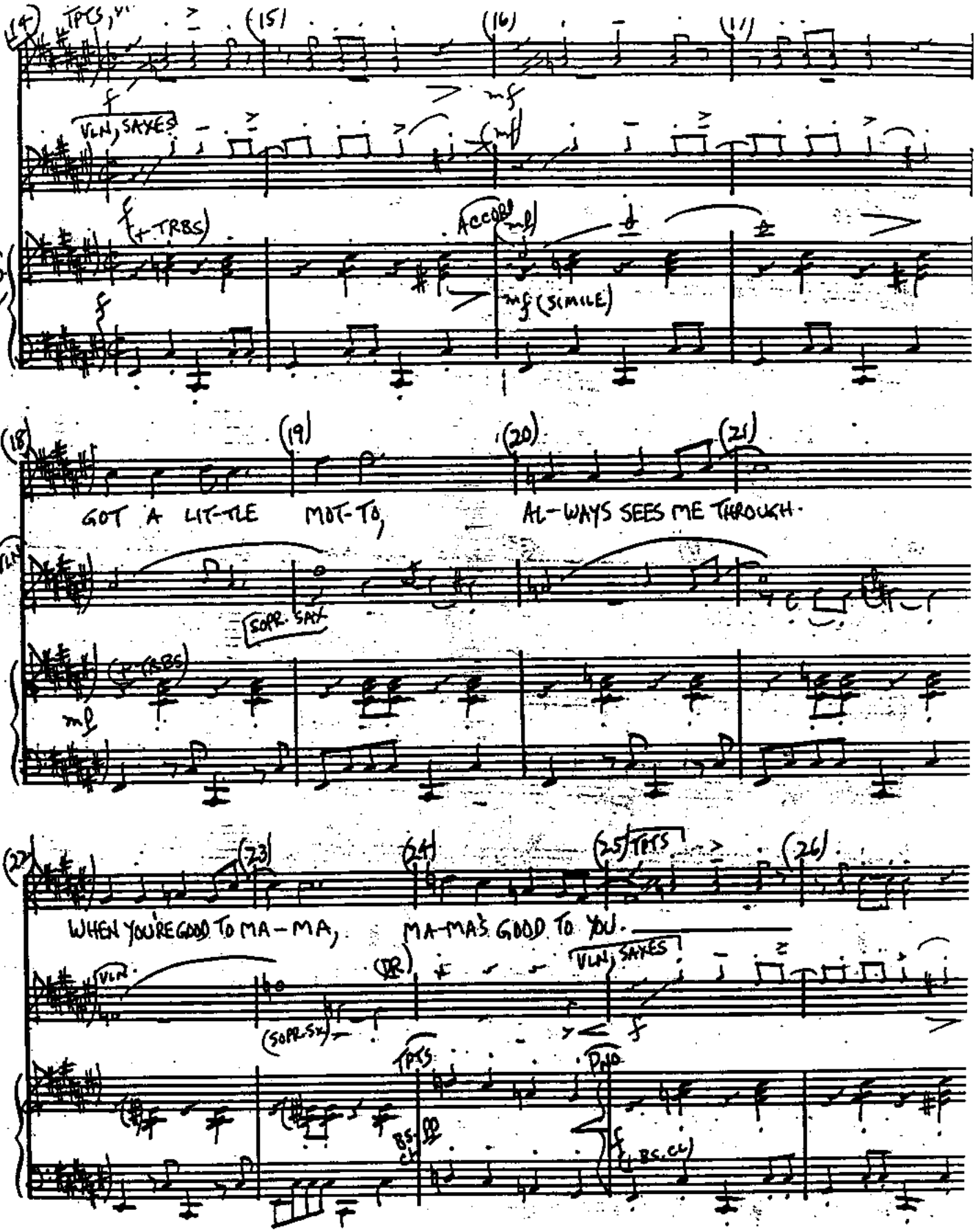
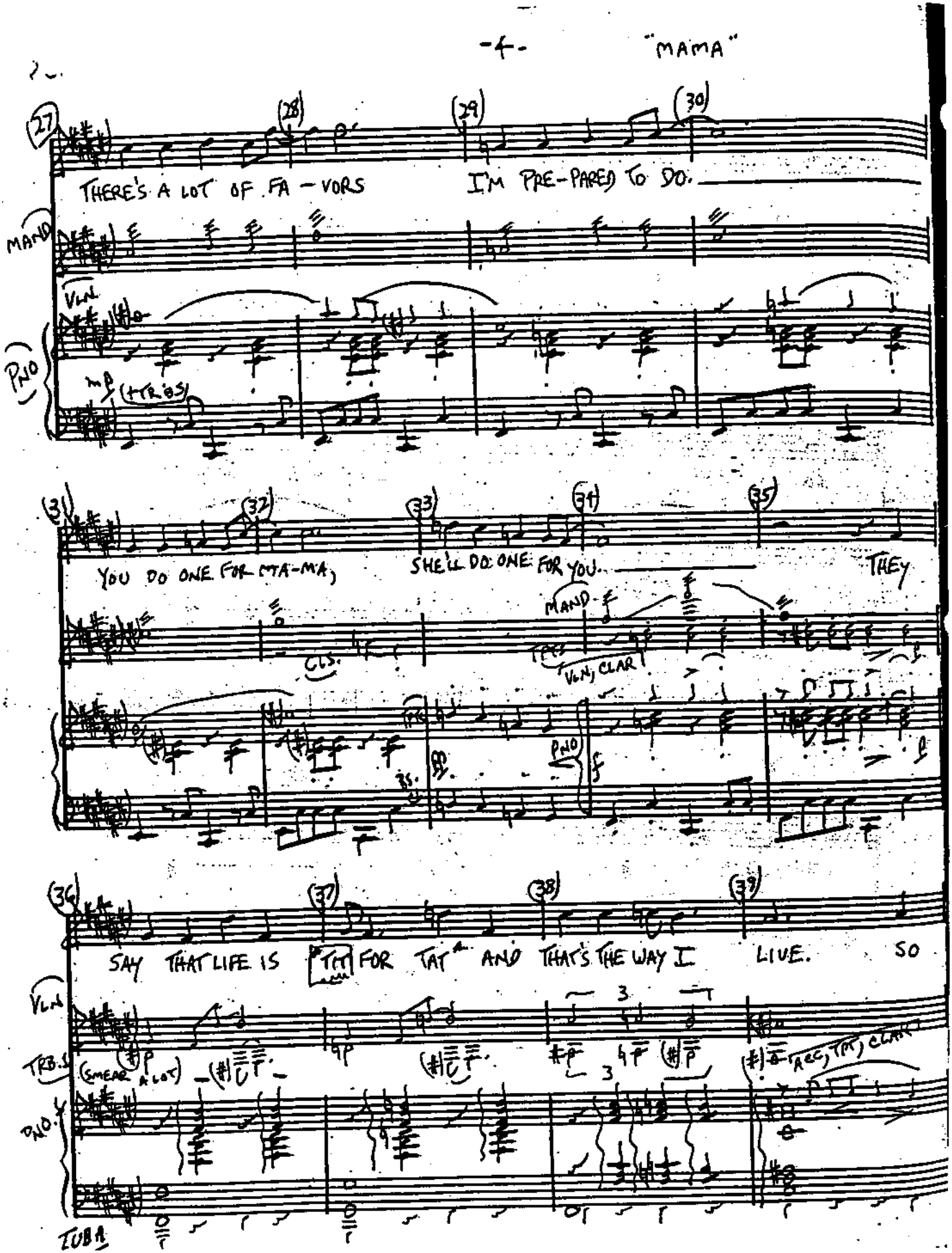
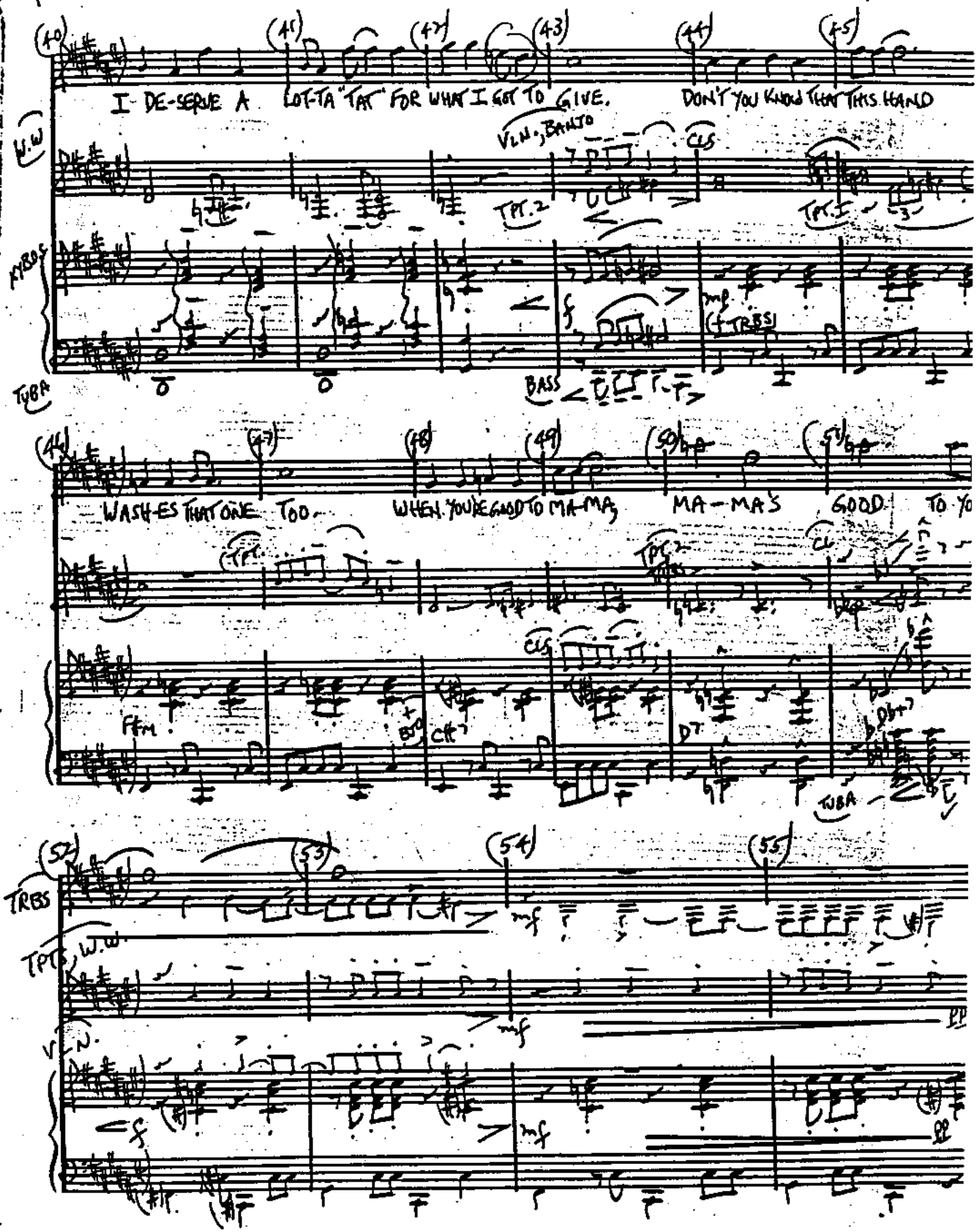
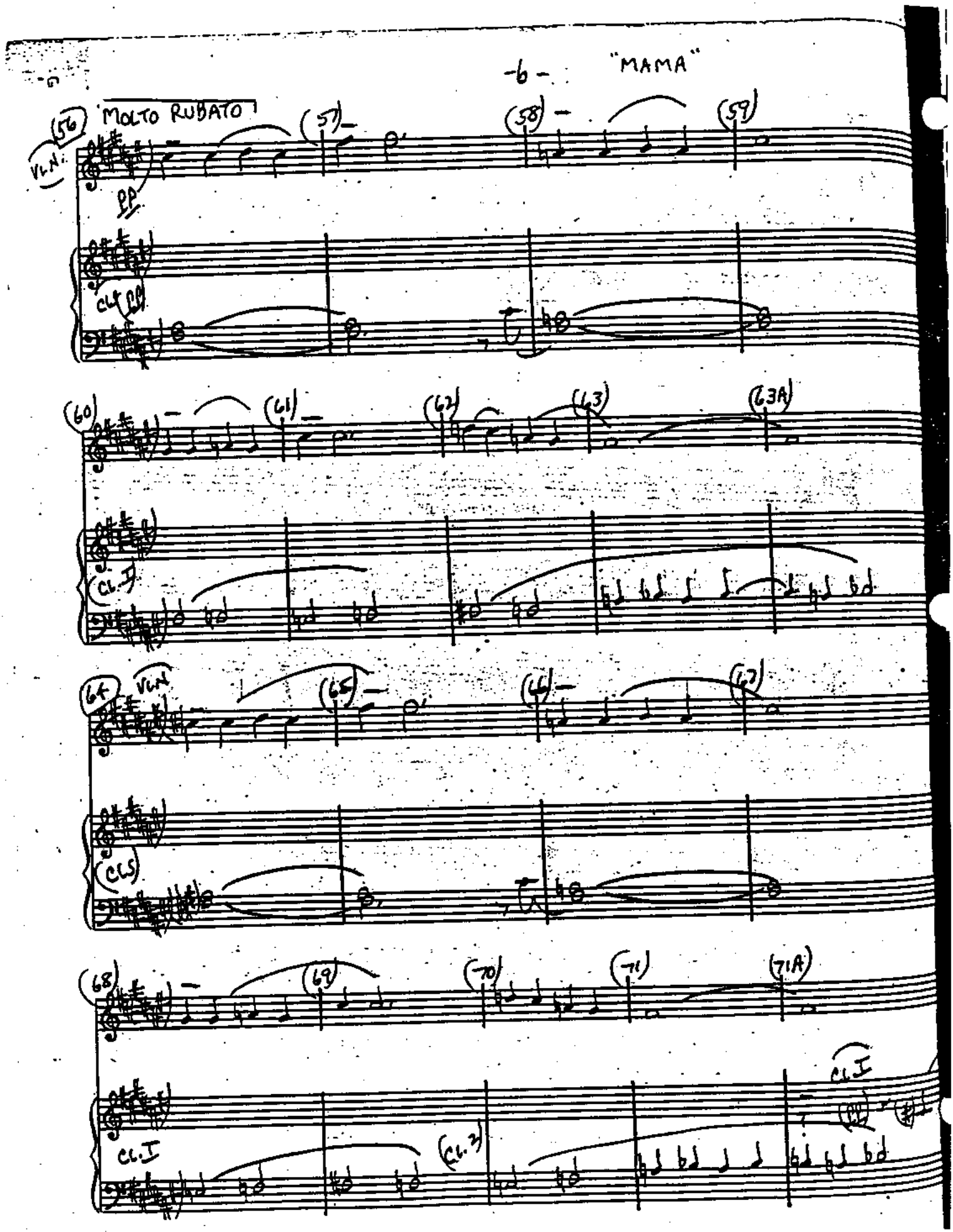
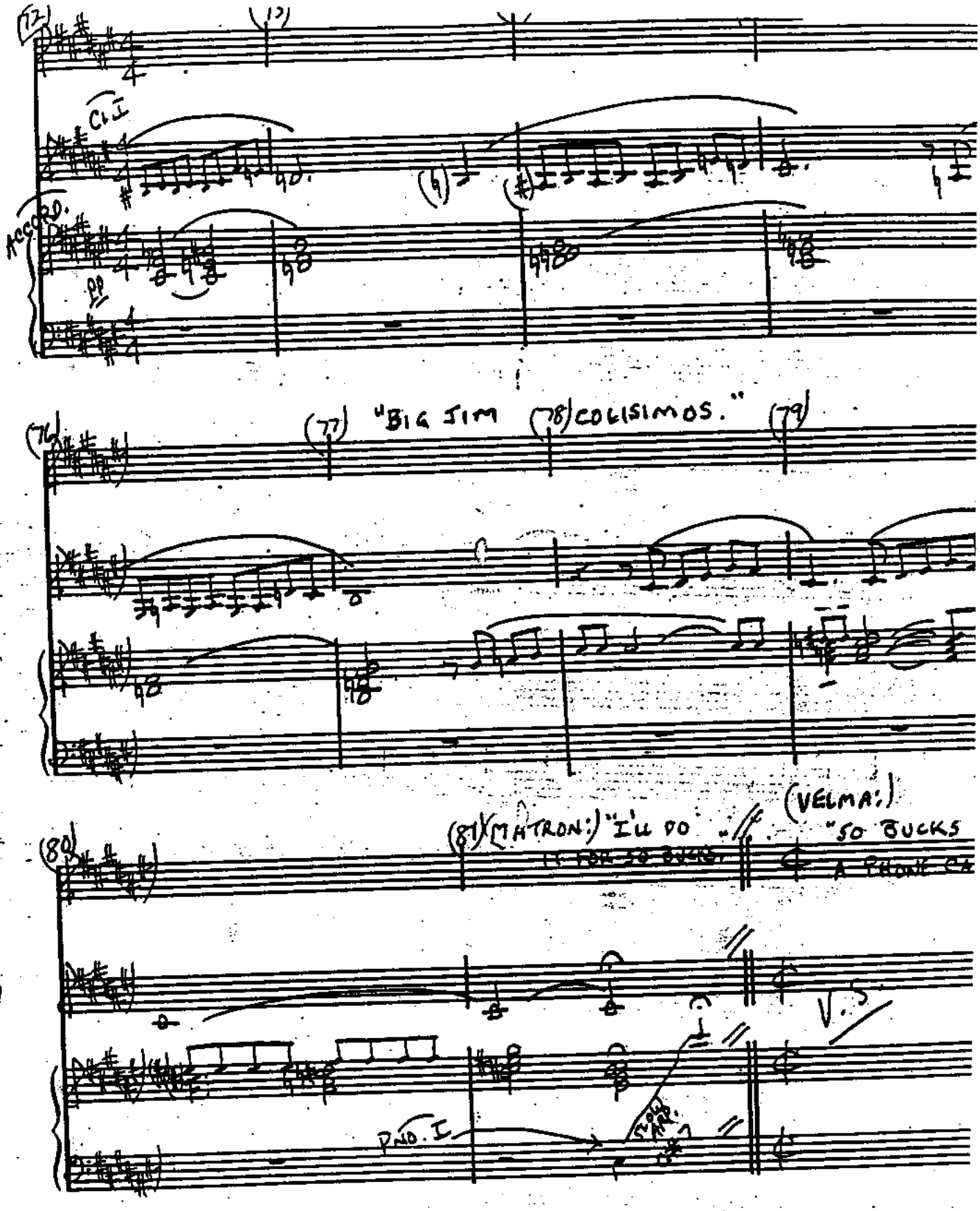

TPTS
VLN, SAXES
(+TRBS)
ACCORD
mf (SIMILE)
GOT A LIT-TLE MOT-TO, AL-WAYS SEES ME THROUGH.
SOPR. SAX
WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO YOU.
(DR)
(SOPR. SX)
BS. CL
(BS. CL)

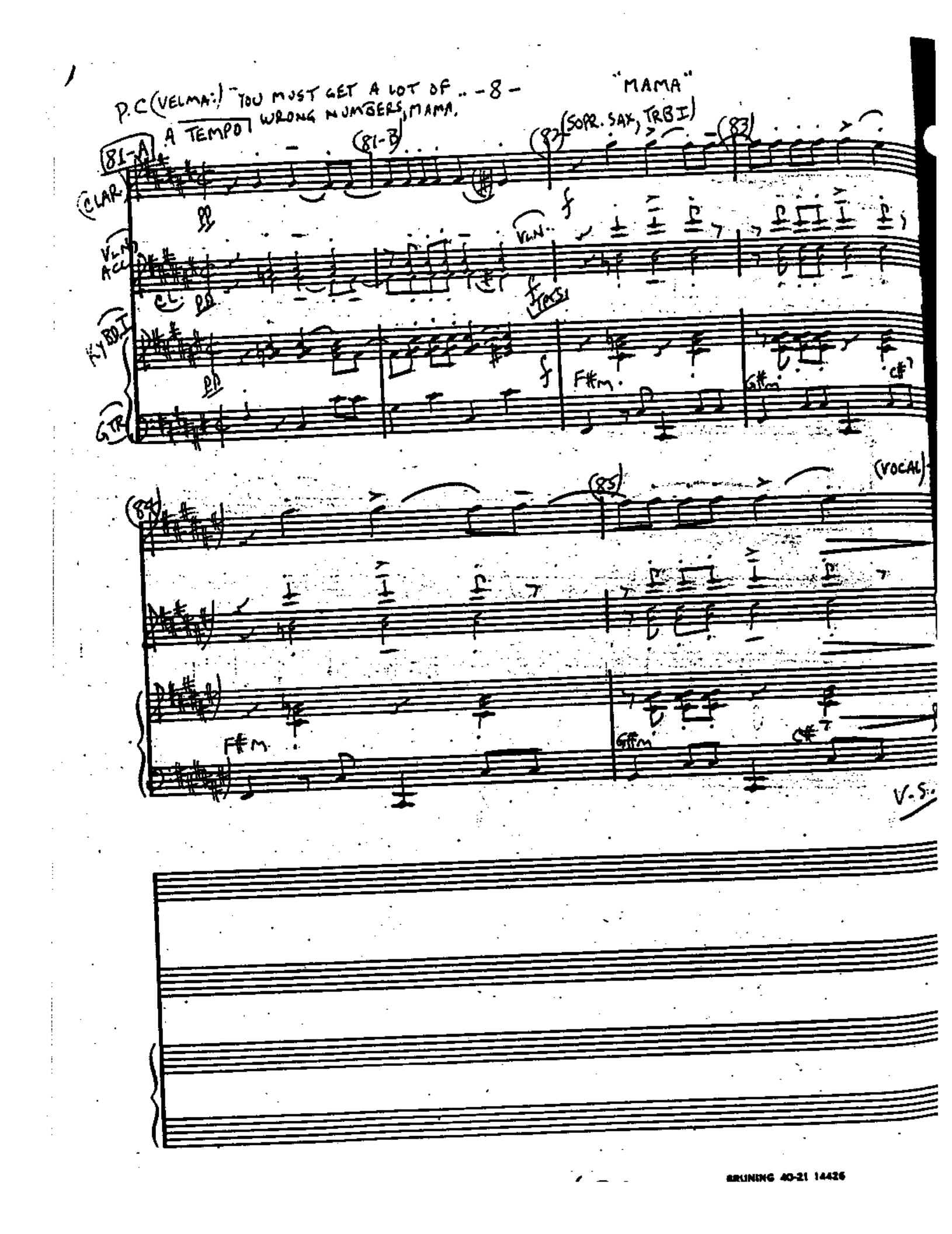

27
28
29
30
THERE'S A LOT OF FA-VORS
I'M PRE-PARED TO DO.
MAND
VLN
PNO
mp
(+TRBS)
31
32
33
34
35
YOU DO ONE FOR MA-MA,
SHE'LL DO ONE FOR YOU.
THEY
CLS.
MAND
VLN, CLAR
PNO
36
37
38
39
SAY THAT LIFE IS TIT FOR TAT AND THAT'S THE WAY I LIVE.
SO
VLN
TRB.S
PNO.
TUBA
(SMEAR A LOT)
(ACC) TPT, CLAR

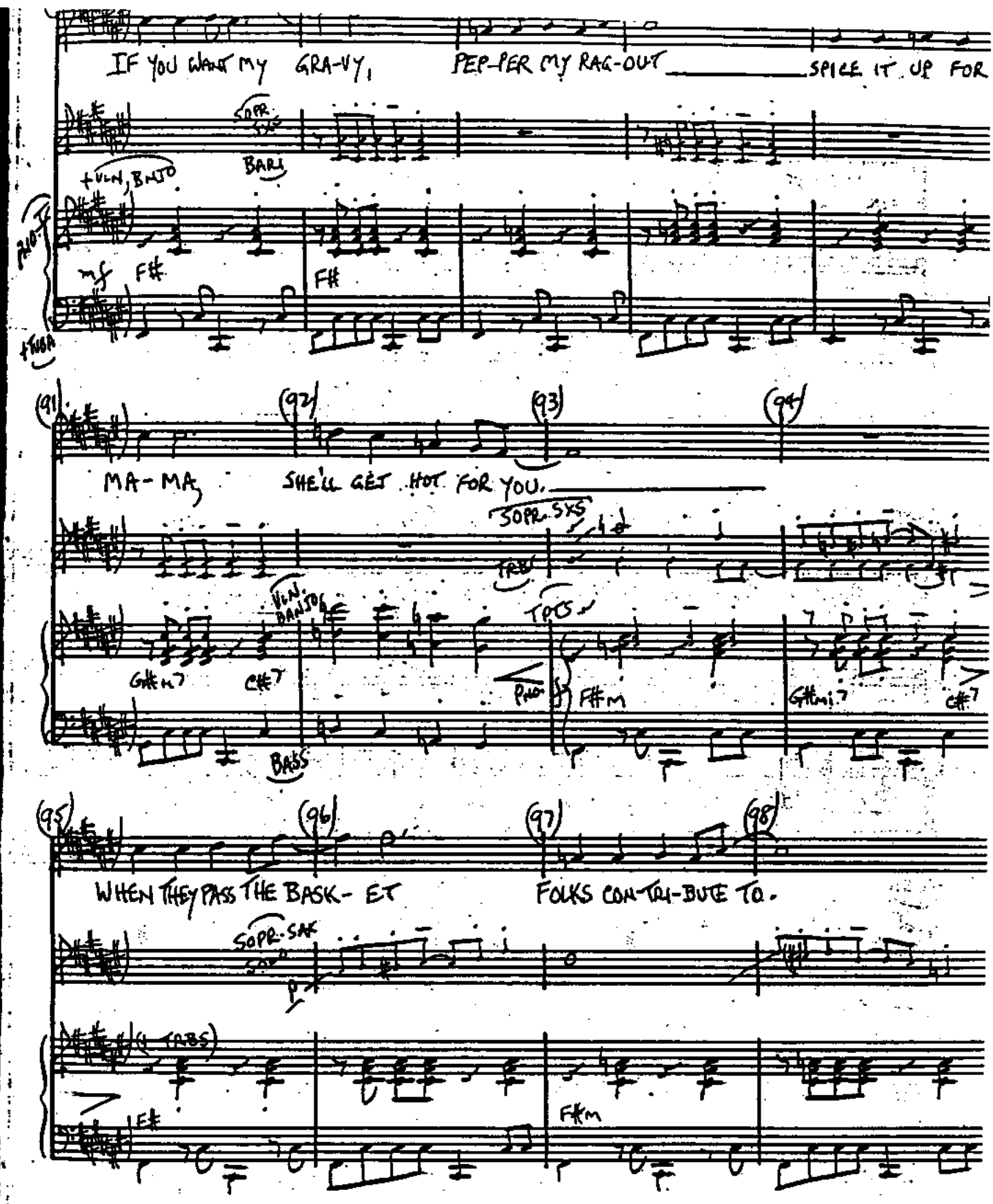
P.C.

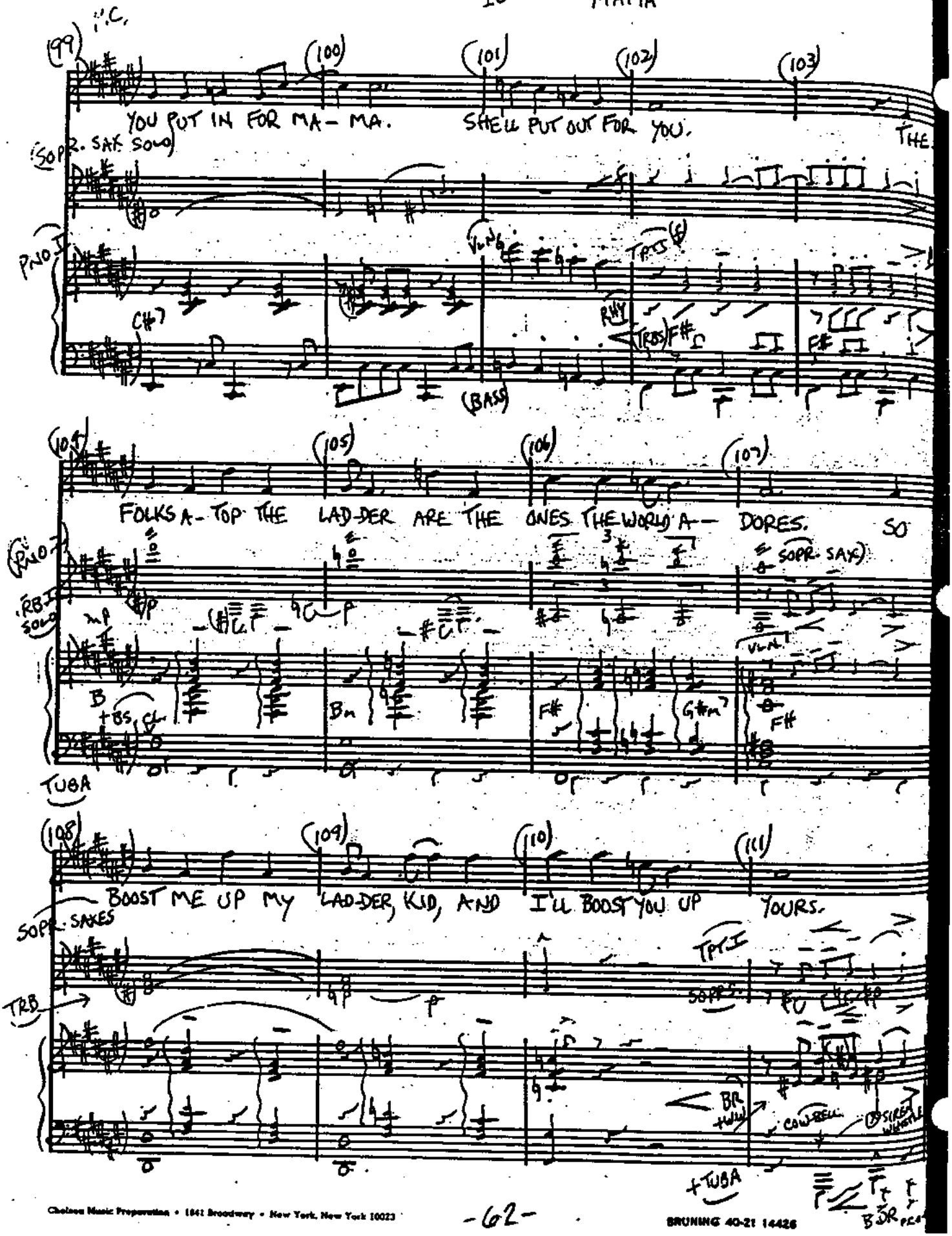

I DE-SERVE A LOT-TA "TAT" FOR WHAT I GOT TO GIVE.
DON'T YOU KNOW THAT THIS HAND
W.W
VLN., BANJO
TPT. 2
TPT. 1
MRBS
TUBA
BASS
WASH-ES THAT ONE TOO
WHEN YOU'RE GOOD TO MA-MA;
MA-MA'S GOOD TO YO
TRBS
TPTS, W.W.
VLN.


(56)
MOLTO RUBATO
VLN.
PP
(57)
(58)
(59)
CL.I
(60)
(61)
(62)
(63)
(63A)
(CL.I)
(64)
VLN
(65)
(66)
(67)
(CLS)
(68)
(69)
(70)
(71)
(71A)
CL.I
(CL.2)
CL.I


(77) "BIG JIM (78) COLISIMOS." (79)
(81) (MATRON:) "I'LL DO (VELMA:) "50 BUCKS
IT FOR 50 BUCKS. A PHONE CA
V.S
PNO. I


P.C (VELMA:) "YOU MUST GET A LOT OF .. -8-
WRONG NUMBERS, MAMA.
"MAMA"
A TEMPO
81-A
(81-B)
(82) (SOPR. SAX, TRB I)
(83)
(CLAR)
VLN ACC
CL
VLN
TPTS
KYBD I
GTR
F#m
G#m
C#7
(84)
(85)
(VOCAL)
V.S.


IF YOU WANT MY GRA-VY, PEP-PER MY RAG-OUT SPICE IT UP FOR
SOPR. SAX
BARI
+VLN, BANJO
+TUBA
mf F#
F#
(91) (92) (93) (94)
MA-MA, SHE'LL GET HOT FOR YOU.
SOPR. SXS
TRB
VLN. BANJO
TPTS
G#m7 C#7 F#m G#m7 C#7
BASS
(95) (96) (97) (98)
WHEN THEY PASS THE BASK-ET FOLKS CON-TRI-BUTE TO.
SOPR. SAX
(+ TABS)
F#
F#m


(99) P.C.
(100)
(101)
(102)
(103)
YOU PUT IN FOR MA- MA. SHE'LL PUT OUT FOR YOU. THE
(SOPR. SAX SOLO)
PNO I
VLN
TPTS
RHY
(TRBS) F#
C#7
(BASS)
(104)
(105)
(106)
(107)
FOLKS A- TOP THE LAD-DER ARE THE ONES THE WORLD A- DORES. SO
(PNO I)
(SOPR. SAX)
TRB I SOLO
mp
B
+BS. CL.
Bm
F#
G#m7
VLN
TUBA
(108)
(109)
(110)
(111)
BOOST ME UP MY LAD-DER, KID, AND I'LL BOOST YOU UP YOURS.
SOPR. SAXES
TRB
TPT I
SOPRS.
BR +WW
COW BELL
SIREN WHISTLE
+TUBA
BDR

(112) (113) (114) (115)

LET'S ALL STROKE TO-GETH-ER LIKE THE PRINCE-TON CREW

TPTS

SOPR.

+BANJO

PNO I

F#(+TRBS)

F#m

(+BARI)

(116) (117) (118) (119)

WHEN YOU'RE STROK-IN' MA-MA MA-MA'S STROK-IN' YOU. SO

BR.

BJO

D7

C#+7

F#7

TUBA

(120) AD LIB. (121) (122) (123) (124) (125) (126) (126A)

WHAT'S THE ONE CON-CLU-SION I CAN BRING THIS NUM-BER TO? WHEN YOU'RE GOOD TO MA-MA, MA-MA'S GOOD TO

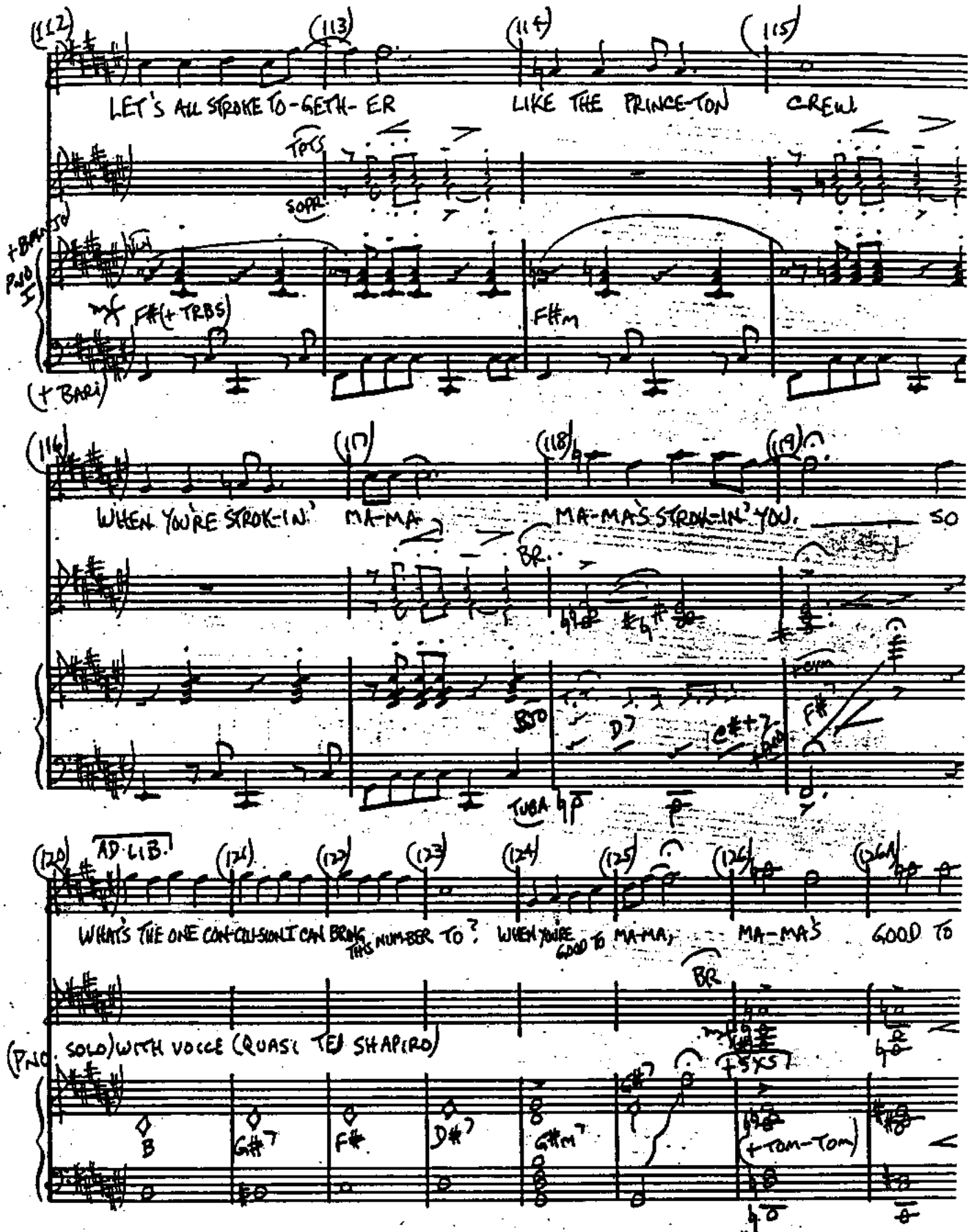
BR

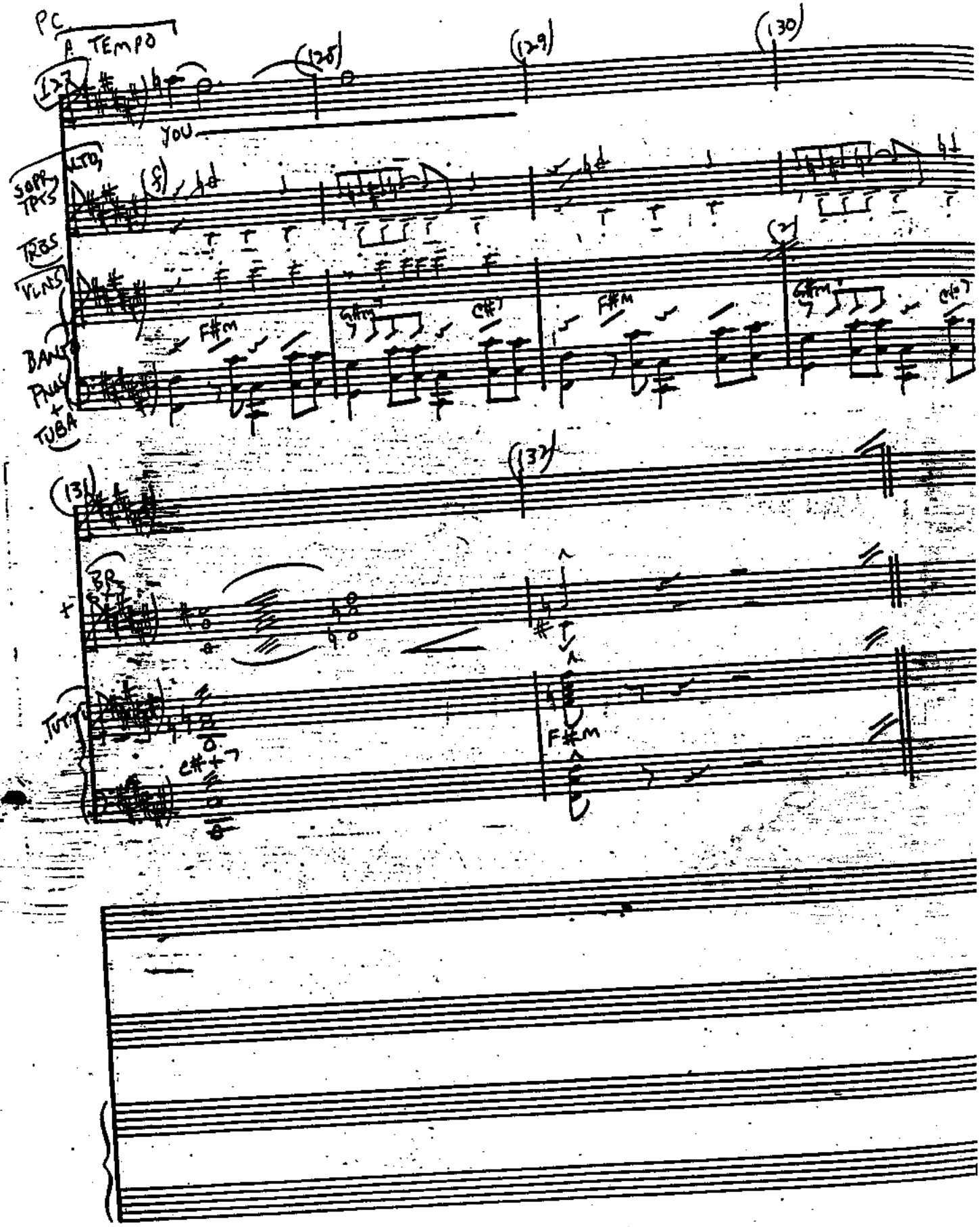
(PNO. SOLO) WITH VOICE (QUASI TED SHAPIRO)

B G#7 F# D#7 G#m7 G#7

+SXS

(+TOM-TOM)





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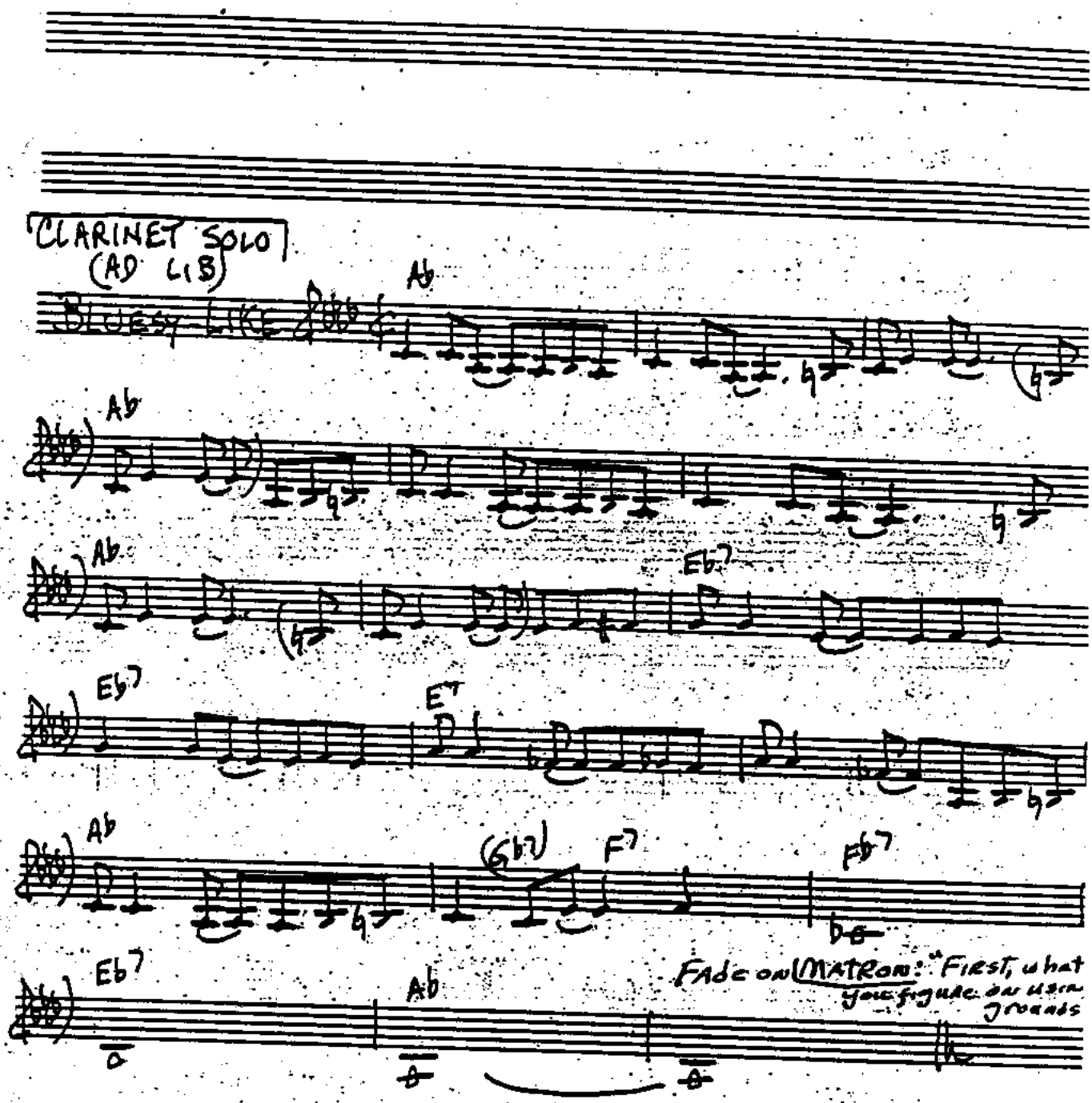
CONDUCTOR

AND ALL THAT JAZZ (REPRISE)



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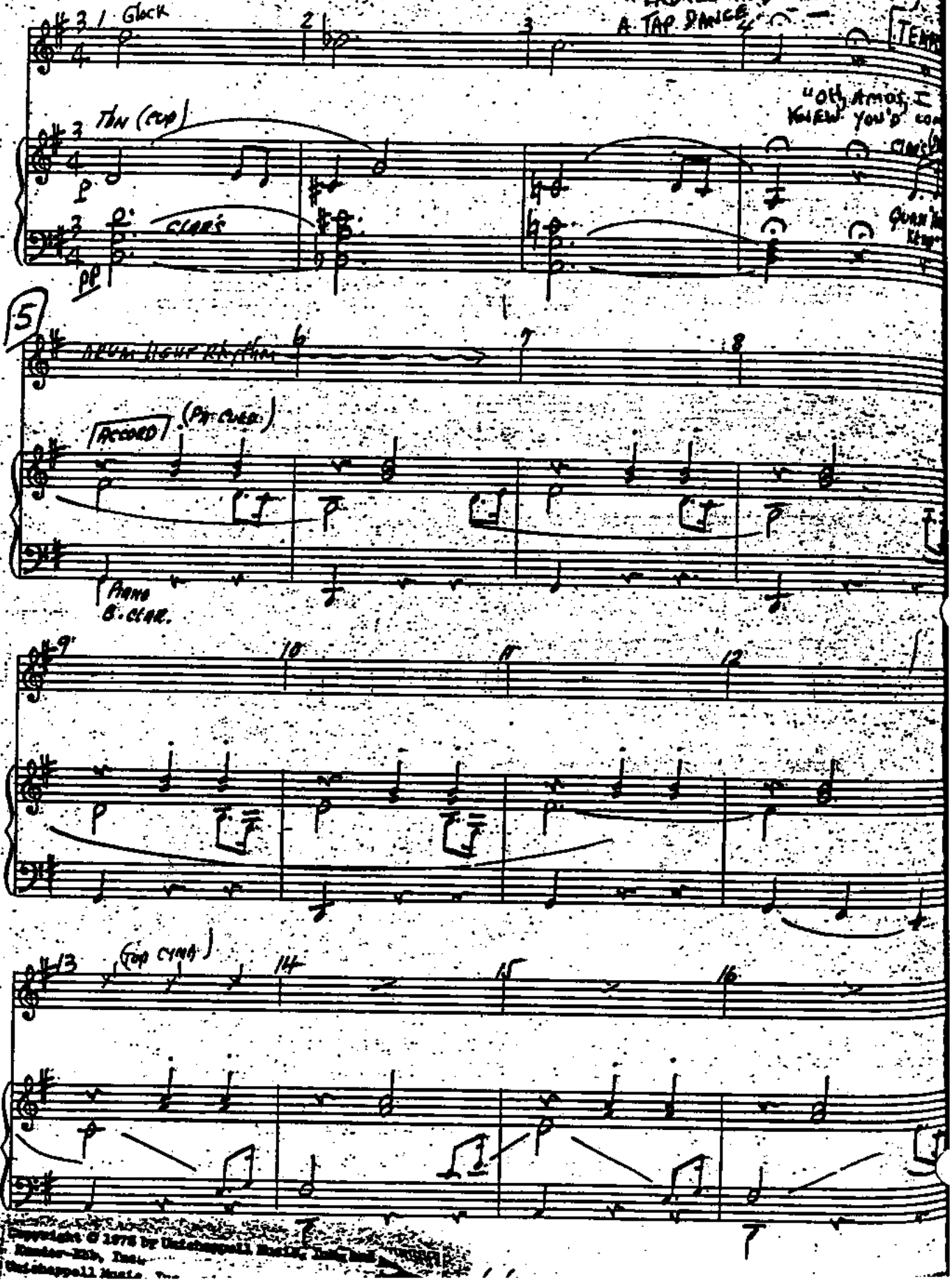
CONDUCTOR

ROXIE: "YOU BET WE WILL, $5,000."

NO-REVISED 5/9/75

CHICAGO.

"LADIES AND GENTLEMEN, A TAP DANCE"



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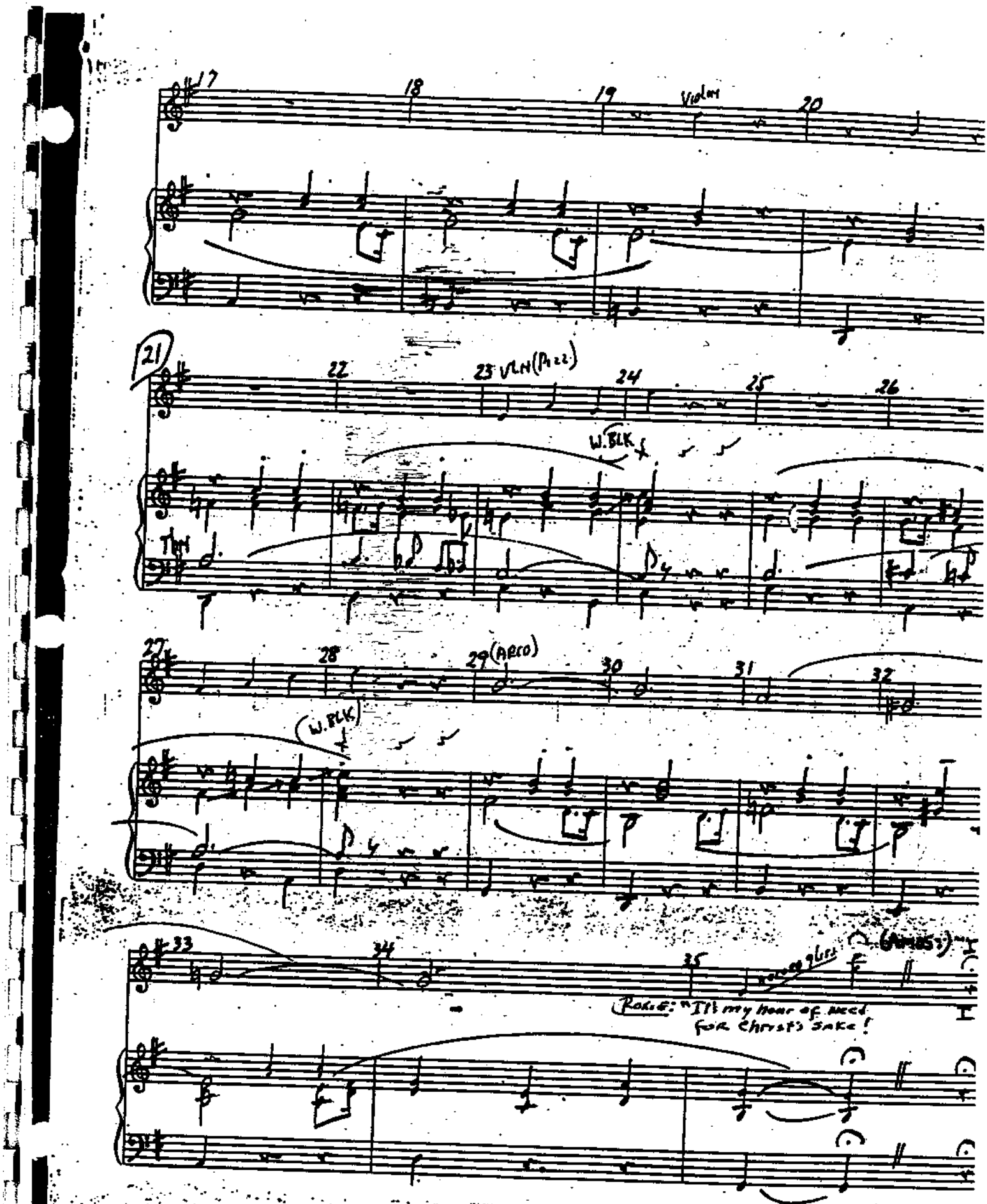
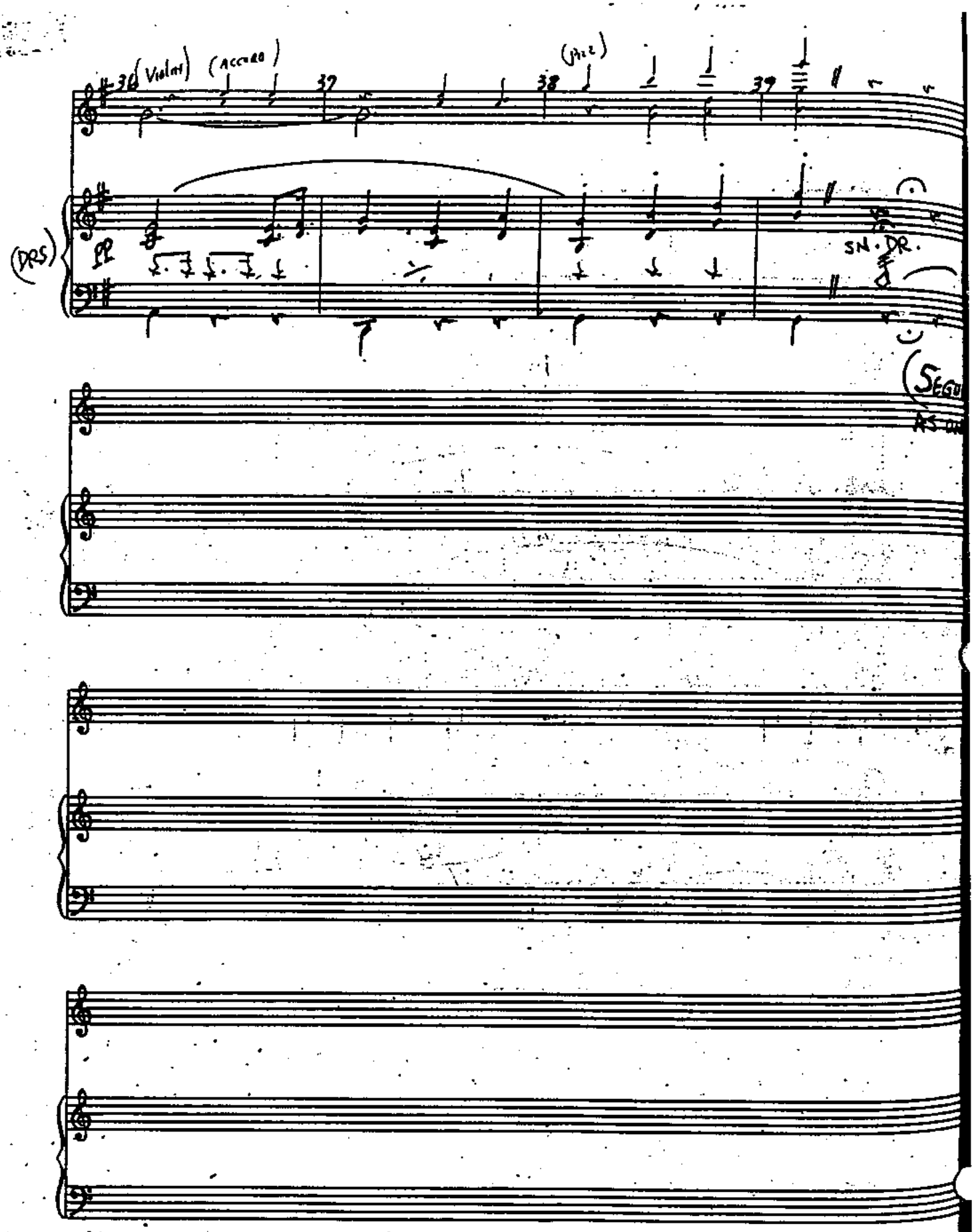
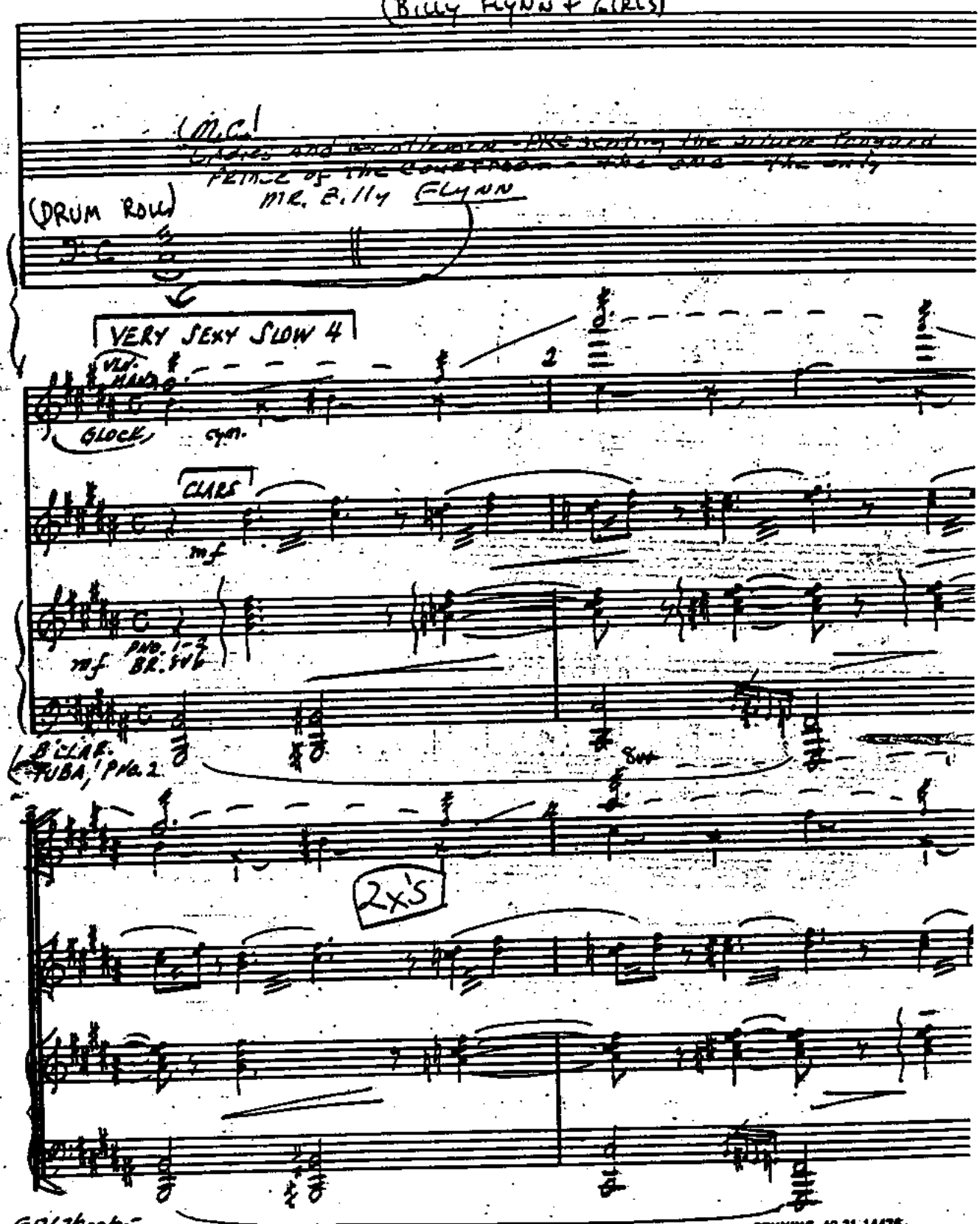

17
18
19
Violin
20
21
22
23 VLN (Pizz)
24
25
26
W.BLK
27
28
29 (ARCO)
30
31
32
(W.BLK)
33
34
35
(ARCO)
ROLE: "It's my hour of need
for Christ's sake!


36 (Violin)
(Accord)
37
38
(Pizz)
39
(DRS)
pp
SN. DR.
(Segu
As on

ALL I CARE ABOUT IS LOVE

(BILLY FLYNN + GIRLS)



(M.C.)

Ladies and Gentlemen - Presenting the silver tongued prince of the courtroom - the one - the only

MR. Billy FLYNN

(DRUM ROLL)

VERY SEXY SLOW 4

VLN. HAND

GLOCK

cym.

CLARS

mf

mf PNO. 1-2 BR. 8vb

B'CLAR. TUBA, PNO. 2

8vb

2x'S

G1267/B02/75

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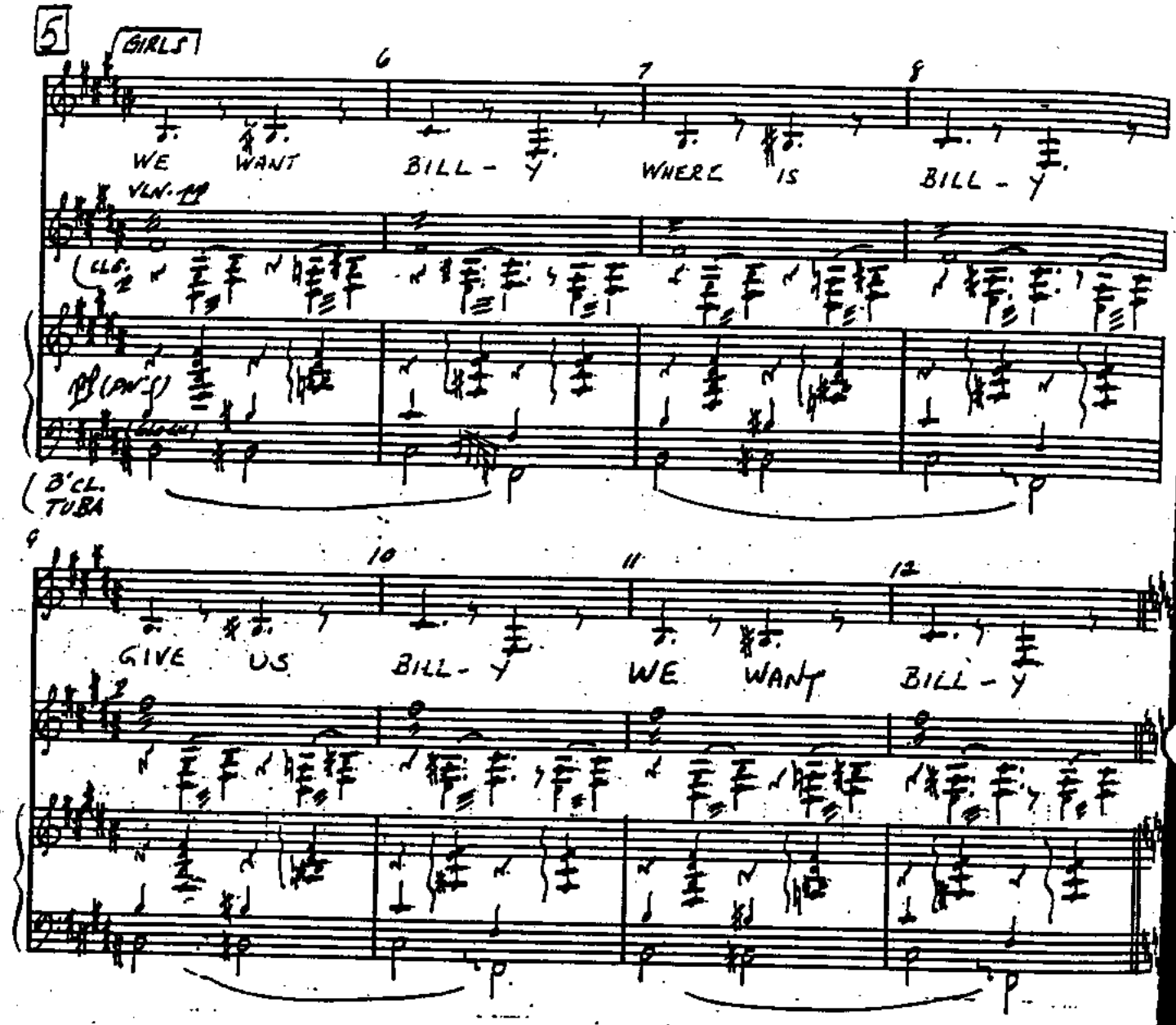
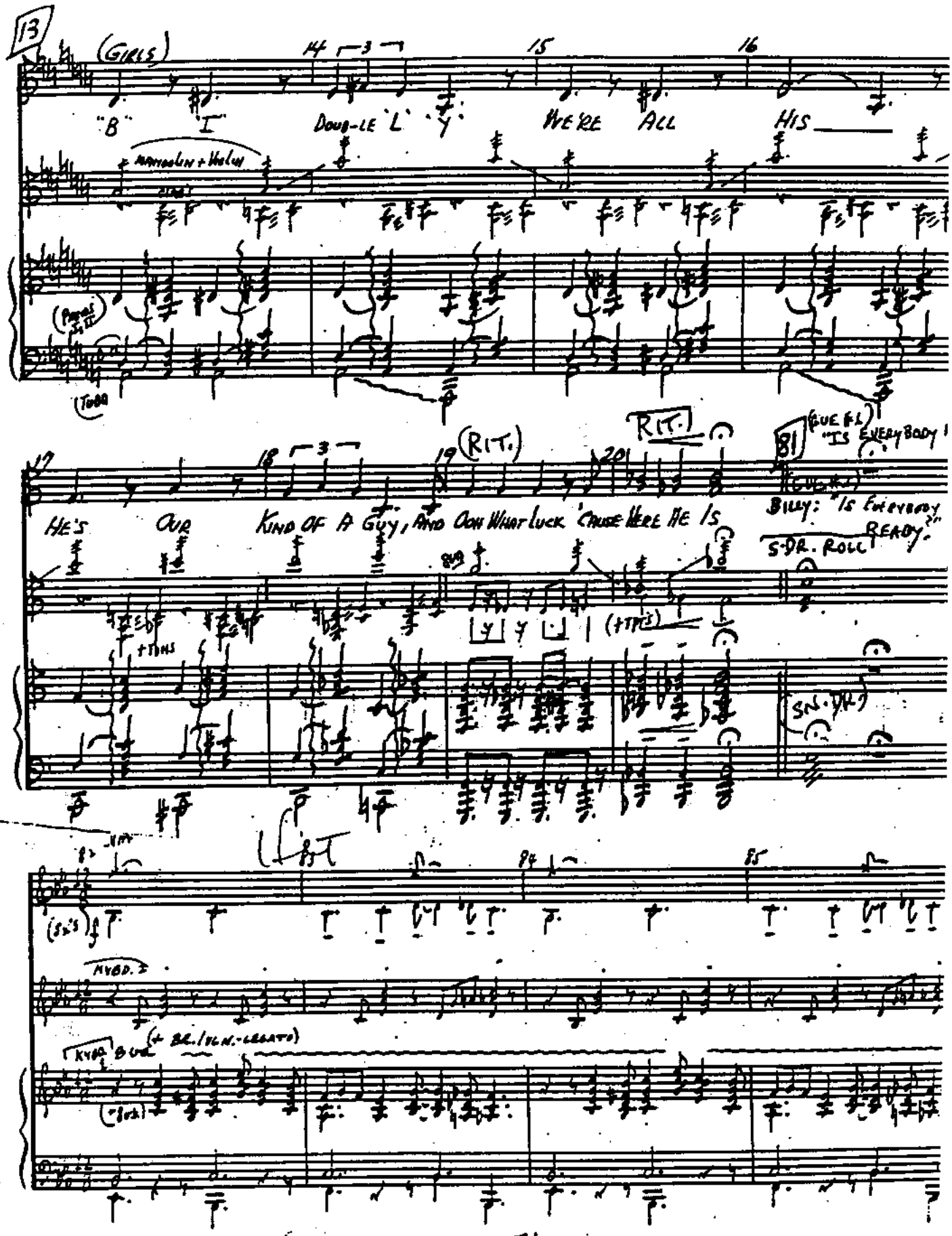
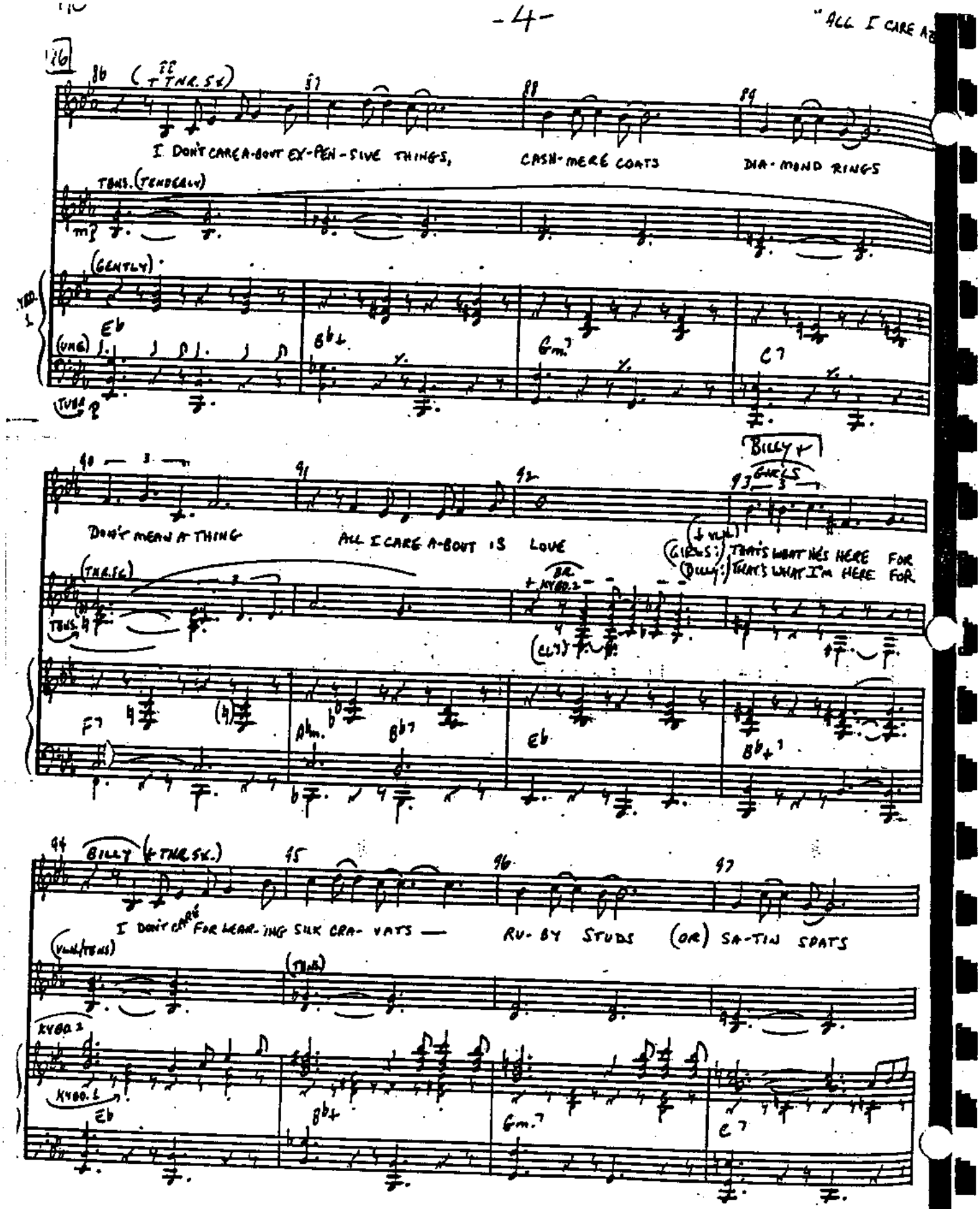
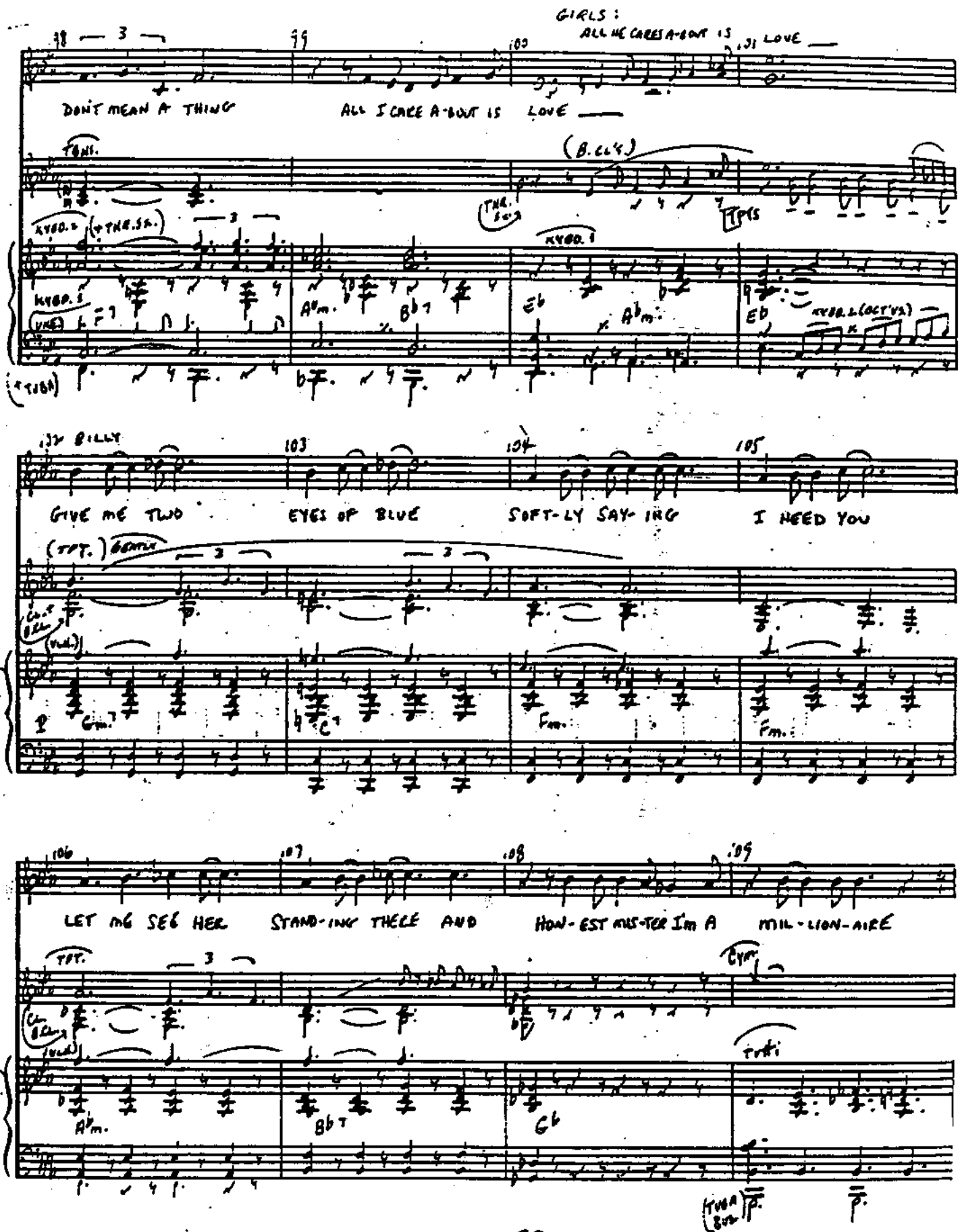
-69-

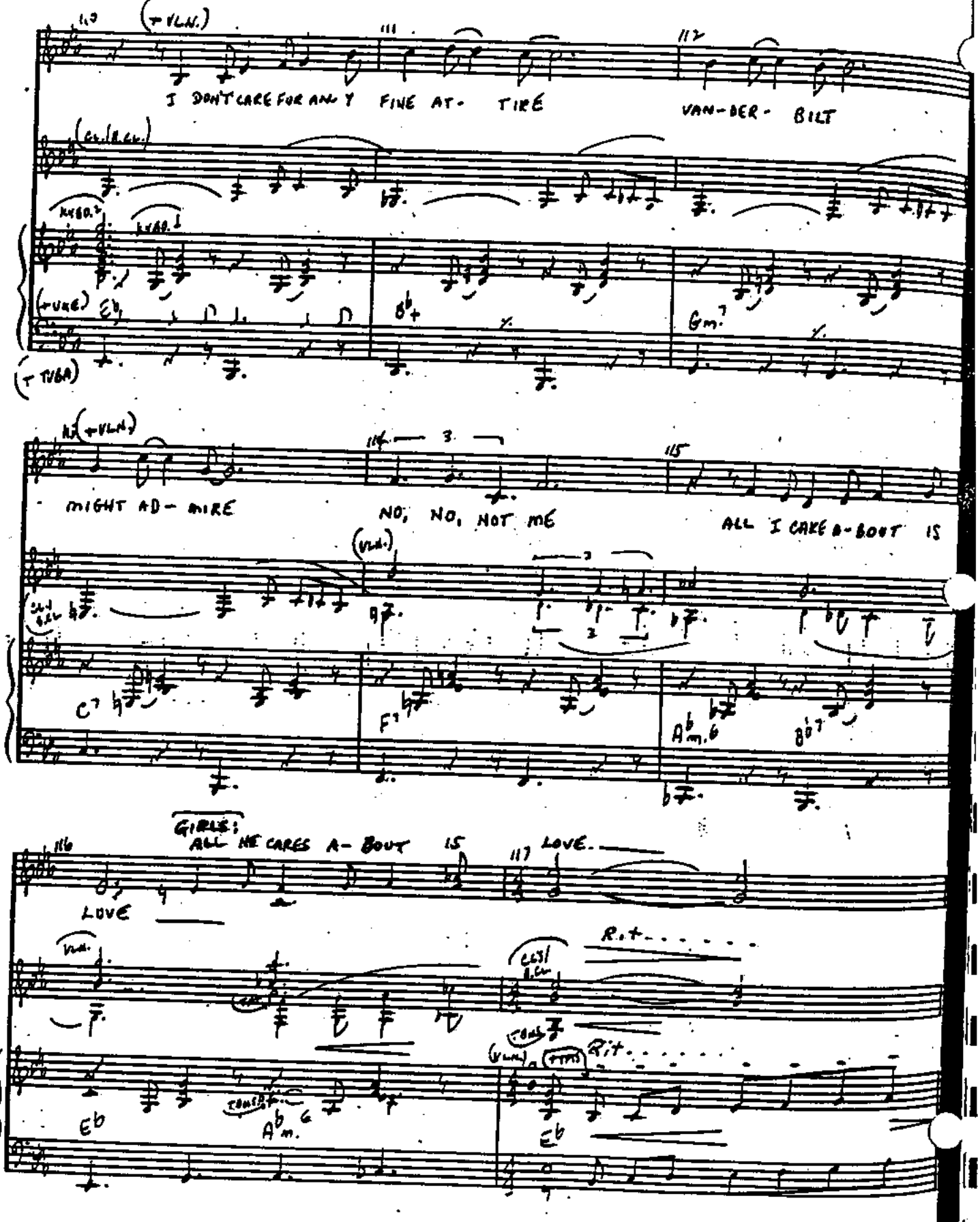
"ALL I CARE ABOUT"

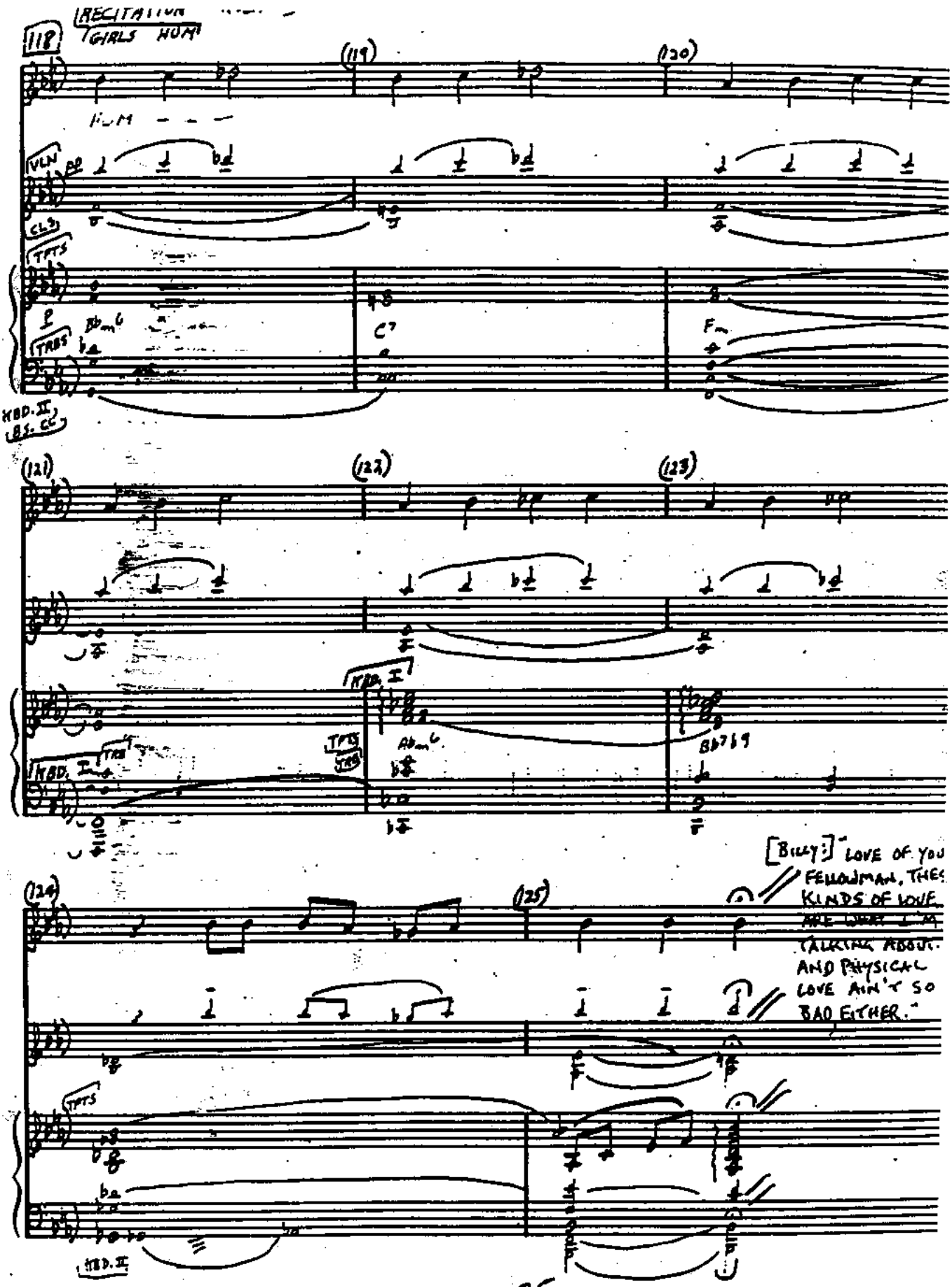


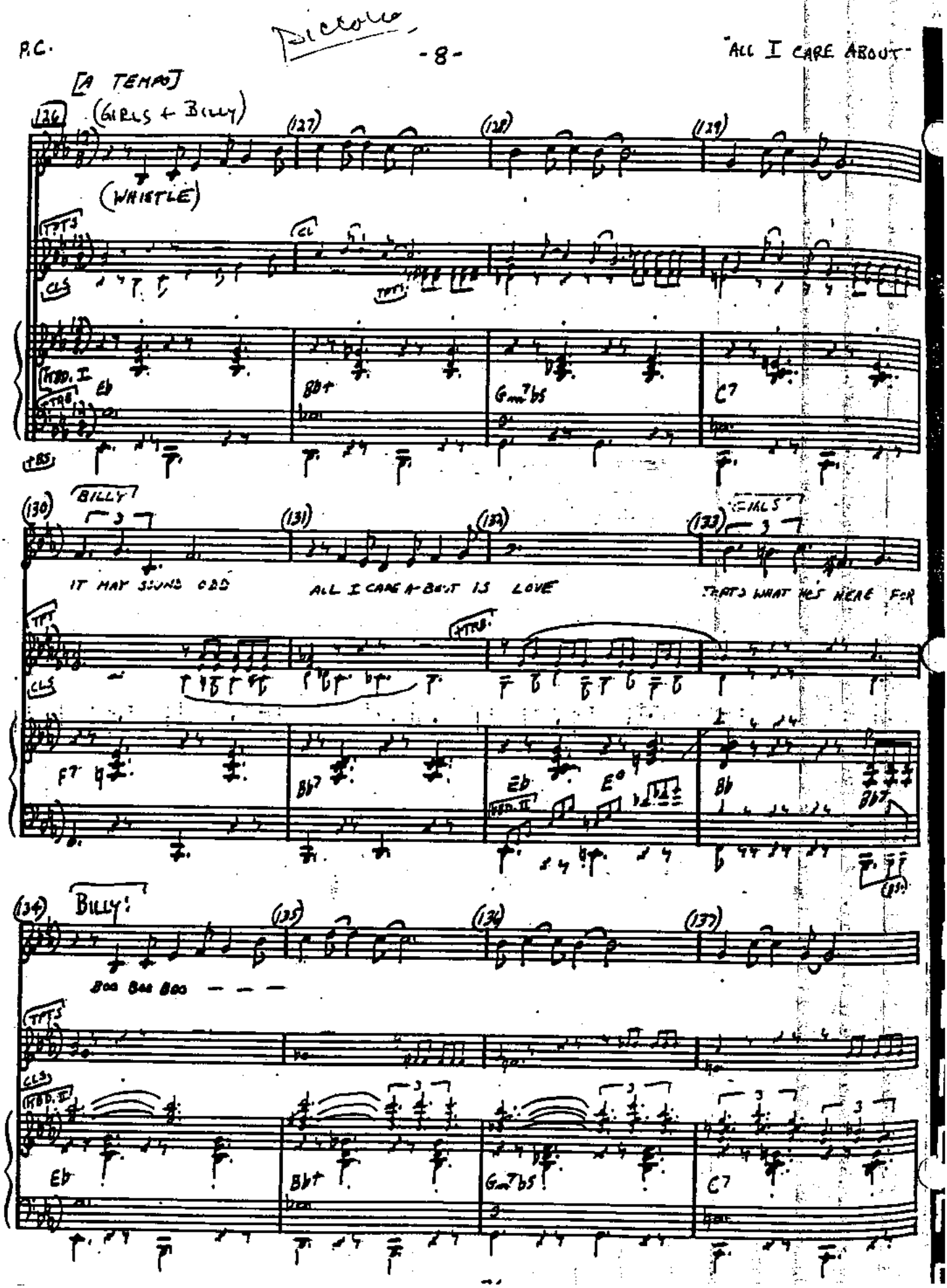

13
(GIRLS)
"B" "I" DOUB-LE "L" "Y" WE'RE ALL HIS
MANDOLIN + VIOLIN
(PIANOS I, II)
(TUBA)
HE'S OUR KIND OF A GUY, AND OOH WHAT LUCK 'CAUSE HERE HE IS
(RIT.)
RIT.
81
(GUE #1) "IS EVERYBODY
BILLY: "IS EVERYBODY READY?"
S-DR. ROLL
(+TPTS)
(SN. DR.)
(SX'S)
MYBD. I
(+ BR./VLN.-LEGATO)
KYBD. I
(+ BR.)

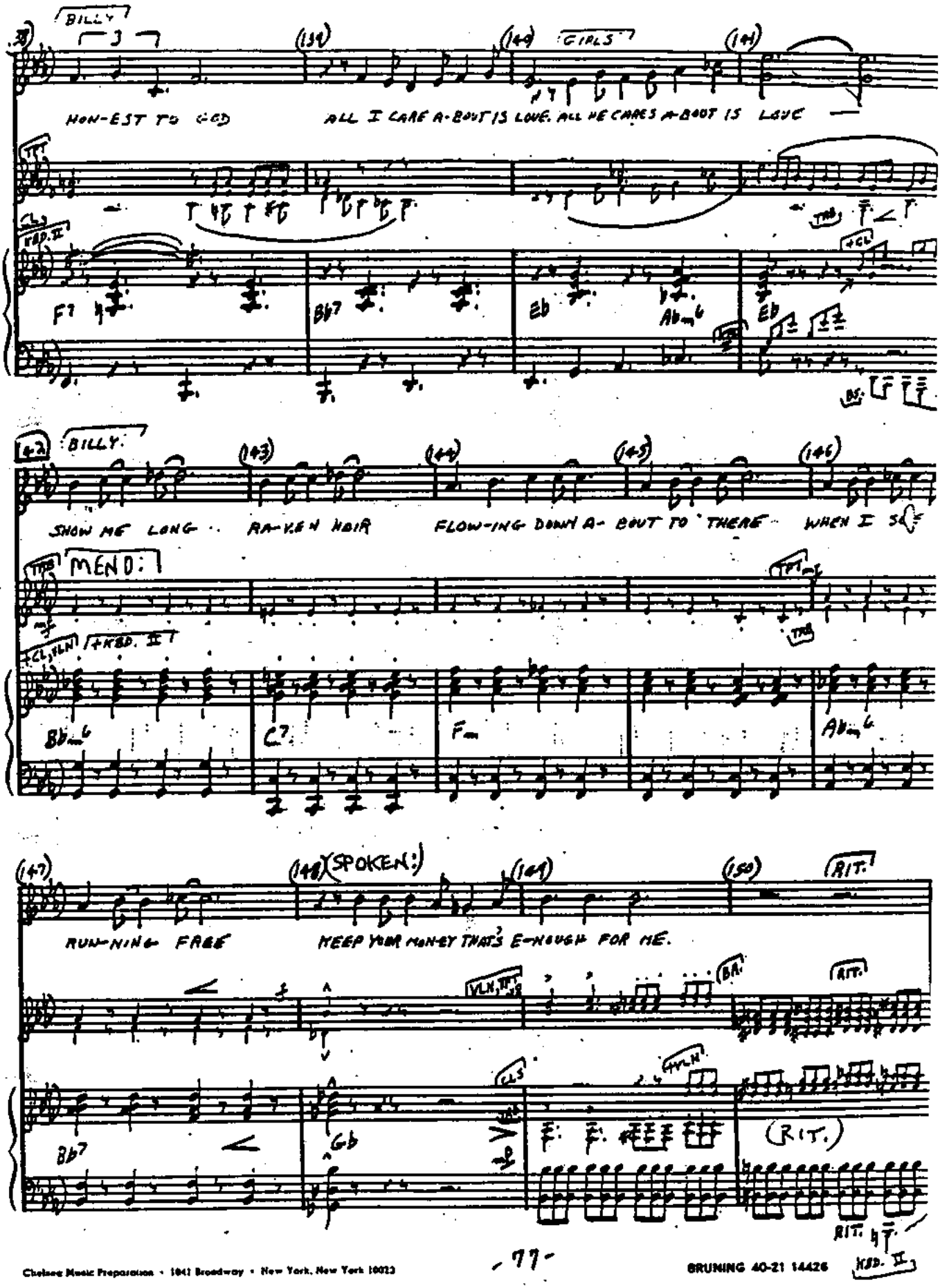

I DON'T CARE A-BOUT EX-PEN-SIVE THINGS, CASH-MERE COATS DIA-MOND RINGS
(GENTLY)
Eb
Bb+
Gm7
C7
DON'T MEAN A THING
ALL I CARE A-BOUT IS LOVE
BILLY
THAT'S WHAT HE'S HERE FOR
THAT'S WHAT I'M HERE FOR
F7
Abm.
Bb7
Eb
Bb+7
I DON'T CARE FOR WEAR-ING SILK CRA-VATS —
RU-BY STUDS (OR) SA-TIN SPATS
Eb
Bb+
Gm7
C7

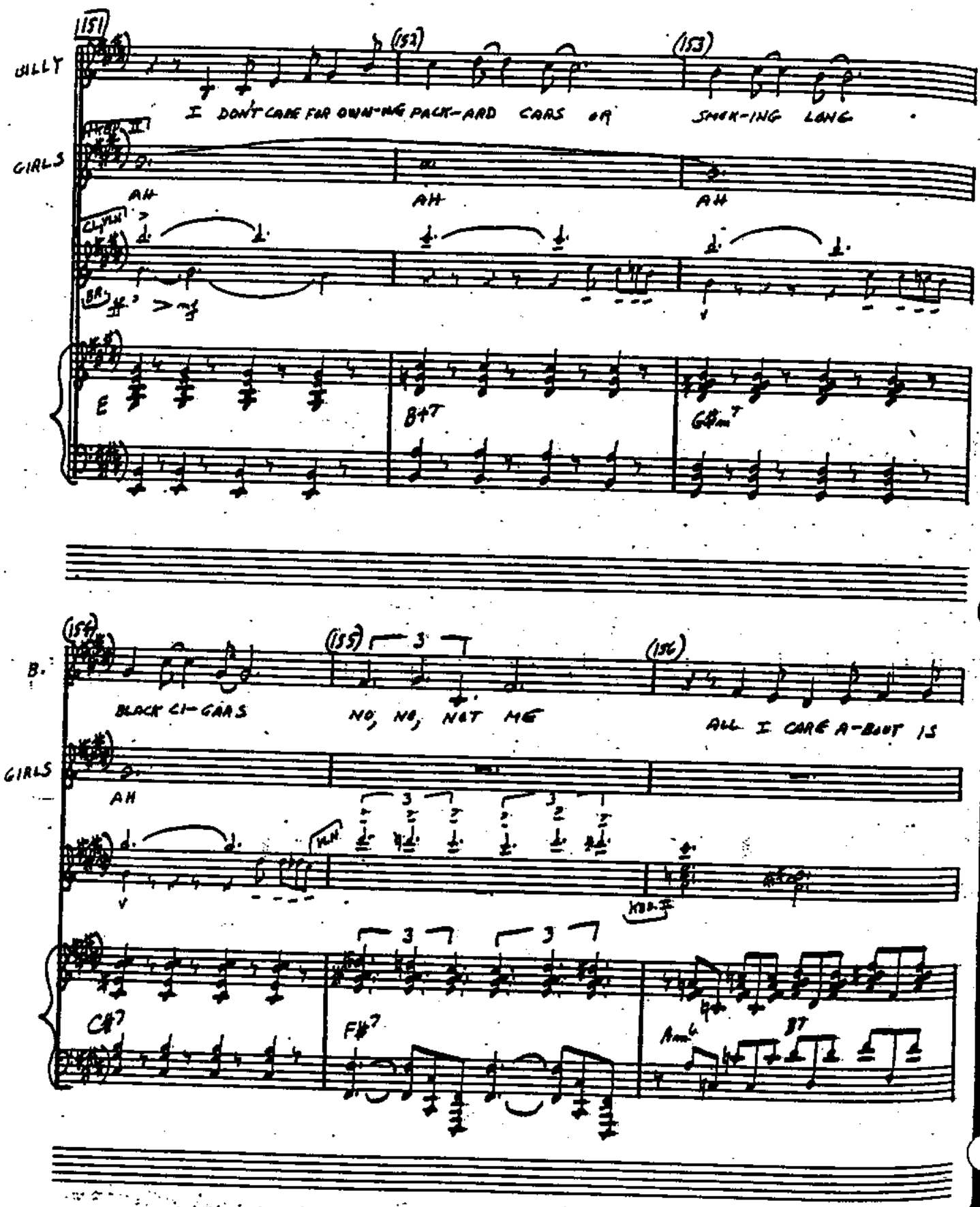

GIRLS:
ALL HE CARES A-BOUT IS LOVE
DON'T MEAN A THING
ALL I CARE A-BOUT IS LOVE
BILLY
GIVE ME TWO
EYES OF BLUE
SOFT-LY SAY-ING
I NEED YOU
LET ME SEE HER
STAND-ING THERE AND
HON-EST MIS-TER I'm A
MIL-LION-AIRE

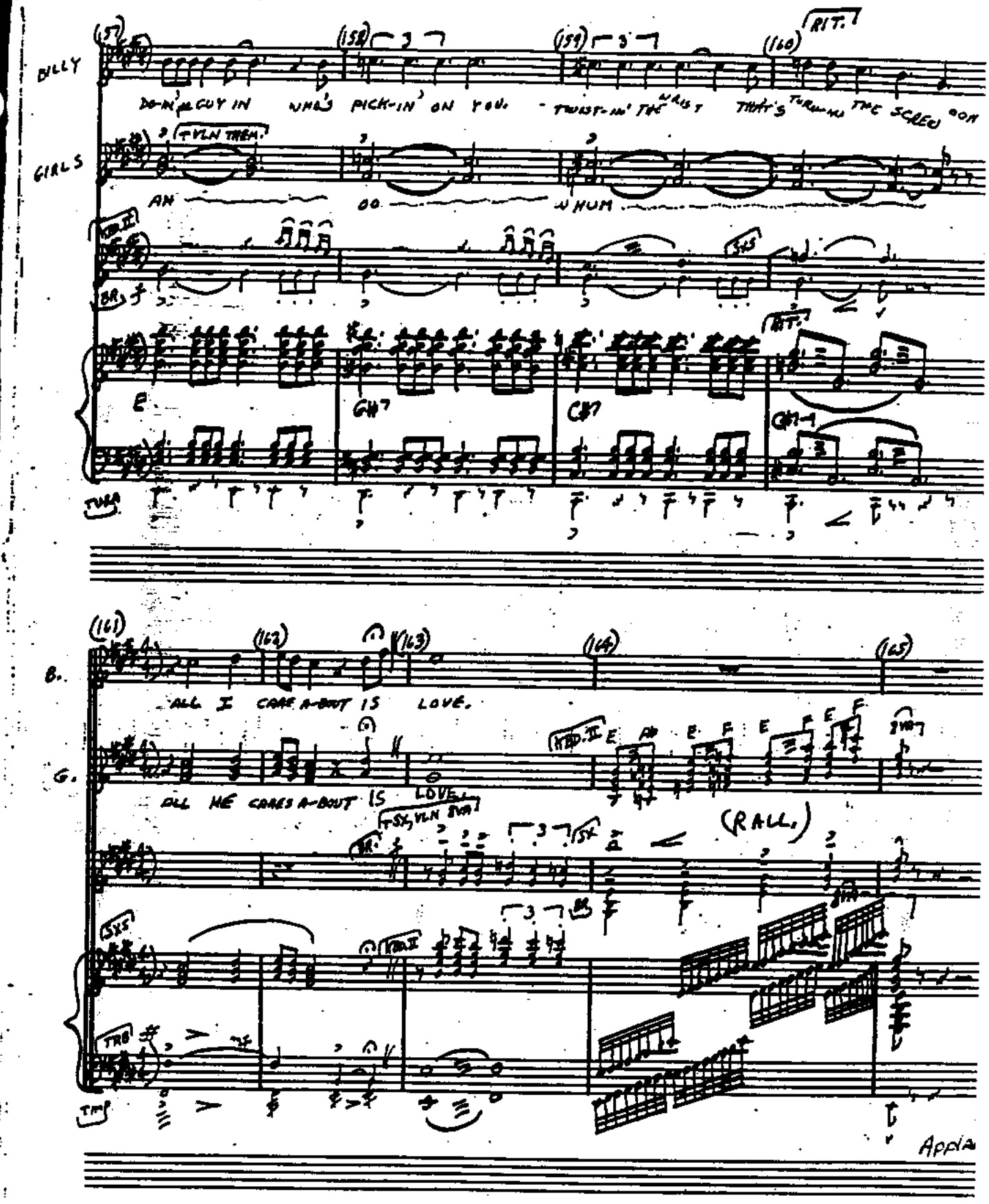

I DON'T CARE FOR ANY FINE AT- TIRE
VAN-DER- BILT
MIGHT AD- MIRE
NO, NO, NOT ME
ALL I CARE A-BOUT IS
GIRLS:
ALL HE CARES A- BOUT IS
LOVE
LOVE.
R.t.
Rit.


RECITATION
GIRLS HUM
118
(119)
(120)
HUM
VLN
CLS
TPTS
TRBS
KBD. II
BS. CC
(121)
(122)
(123)
KBD. I
TPTS
TRB
(124)
(125)
[BILLY:] "LOVE OF YOU FELLOWMAN, THES KINDS OF LOVE ARE WHAT I'M TALKING ABOUT. AND PHYSICAL LOVE AIN'T SO BAD EITHER."
KBD. II


[A TEMPO]
(GIRLS + BILLY)
(WHISTLE)
IT MAY SOUND ODD
ALL I CARE A-BOUT IS LOVE
THAT'S WHAT HE'S HERE FOR
BILLY:
Boo Boo Boo


BILLY
(139)
(140)
GIRLS
(141)
HON-EST TO GOD
ALL I CARE A-BOUT IS LOVE. ALL HE CARES A-BOUT IS LOVE
F7
B♭7
E♭
A♭m6
E♭
(142)
BILLY.
(143)
(144)
(145)
(146)
SHOW ME LONG . . RA-VEN HAIR
FLOW-ING DOWN A- BOUT TO THERE
WHEN I SEE
MEND:
B♭m6
C7
Fm
A♭m6
(147)
(148)
(SPOKEN:)
(149)
(150)
RIT.
RUN-NING FREE
KEEP YOUR MONEY THAT'S E-NOUGH FOR ME.
B♭7
G♭
(RIT.)
RIT.

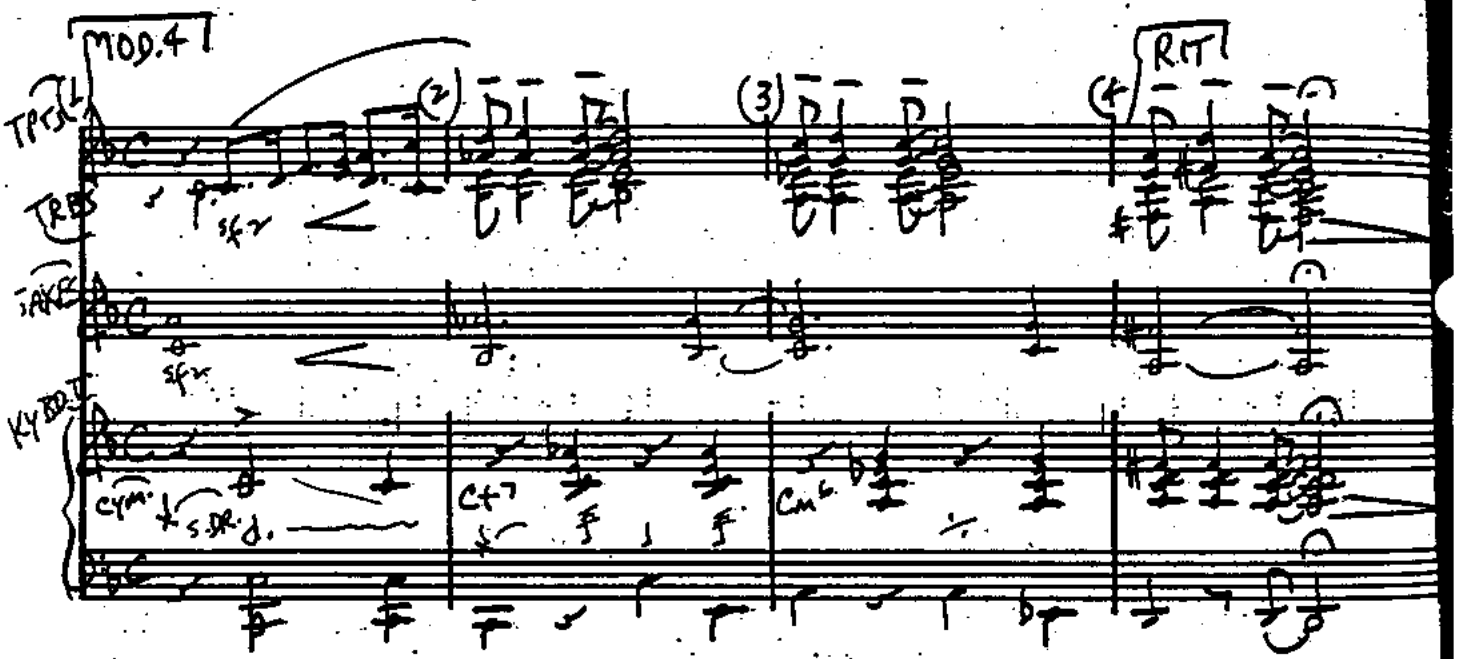

151
152
153
BILLY
I DON'T CARE FOR OWN-ING PACK-ARD CARS OR SMOK-ING LONG
GIRLS
AH
AH
AH
E
B+7
G#m7
154
155
156
B.
BLACK CI-GARS
NO, NO, NOT ME
ALL I CARE A-BOUT IS
GIRLS
AH
C#7
F#7
Amaj7
B7


BILLY
GIRLS
DO-IN' GUY IN WHO'S PICK-IN' ON YOU. - TWIST-IN' THE WRIST THAT'S TURN-IN THE SCREW OOH
AH OO WHUM
RIT.
E
G#7
C#7
B.
ALL I CARE A-BOUT IS LOVE.
G.
ALL HE CARES A-BOUT IS LOVE.
(RALL.)
Appla

PIANO-CONDUCTOR

ALL I CARE ABOUT—PLAY-OFF

"CHICAGO"
4/18/75



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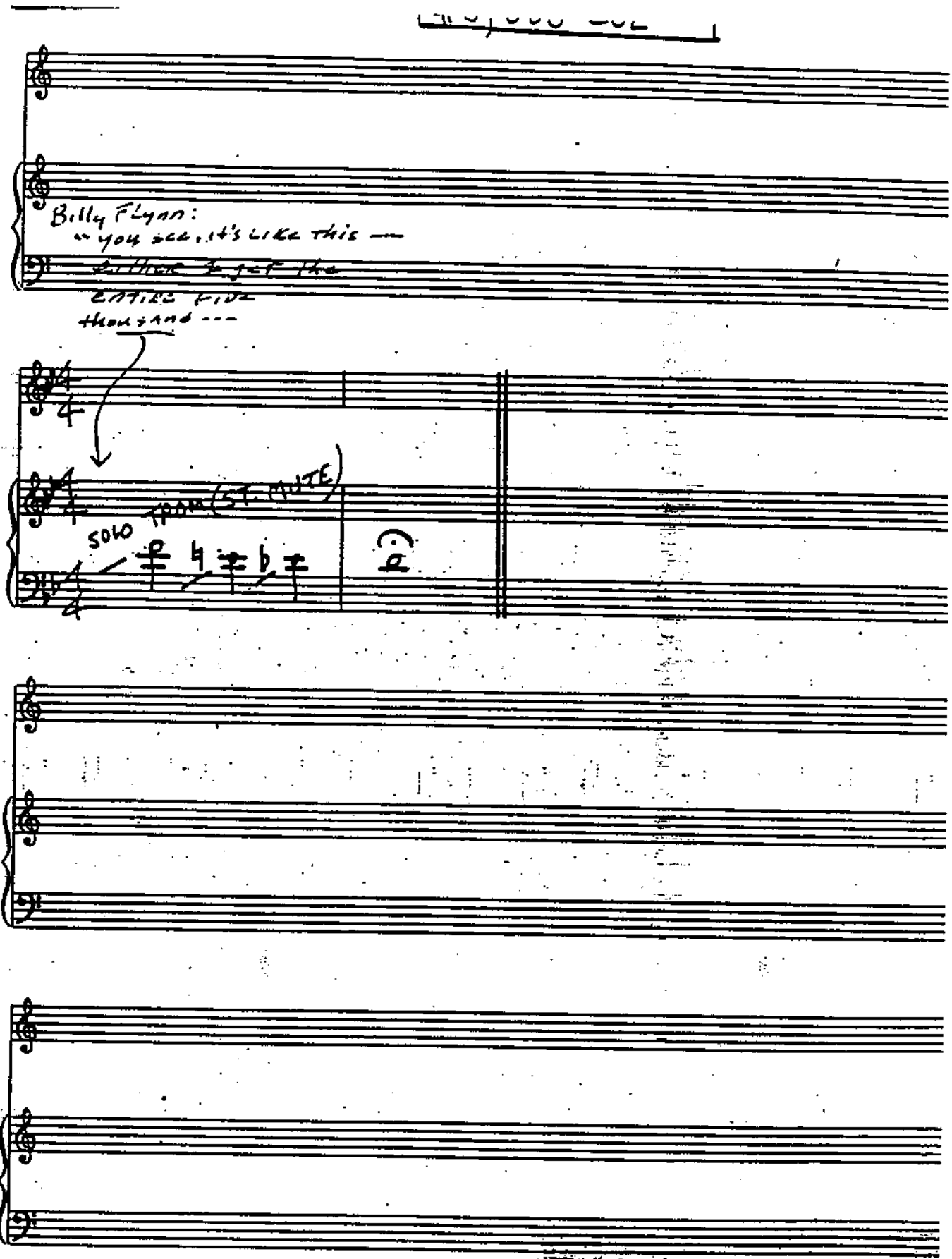

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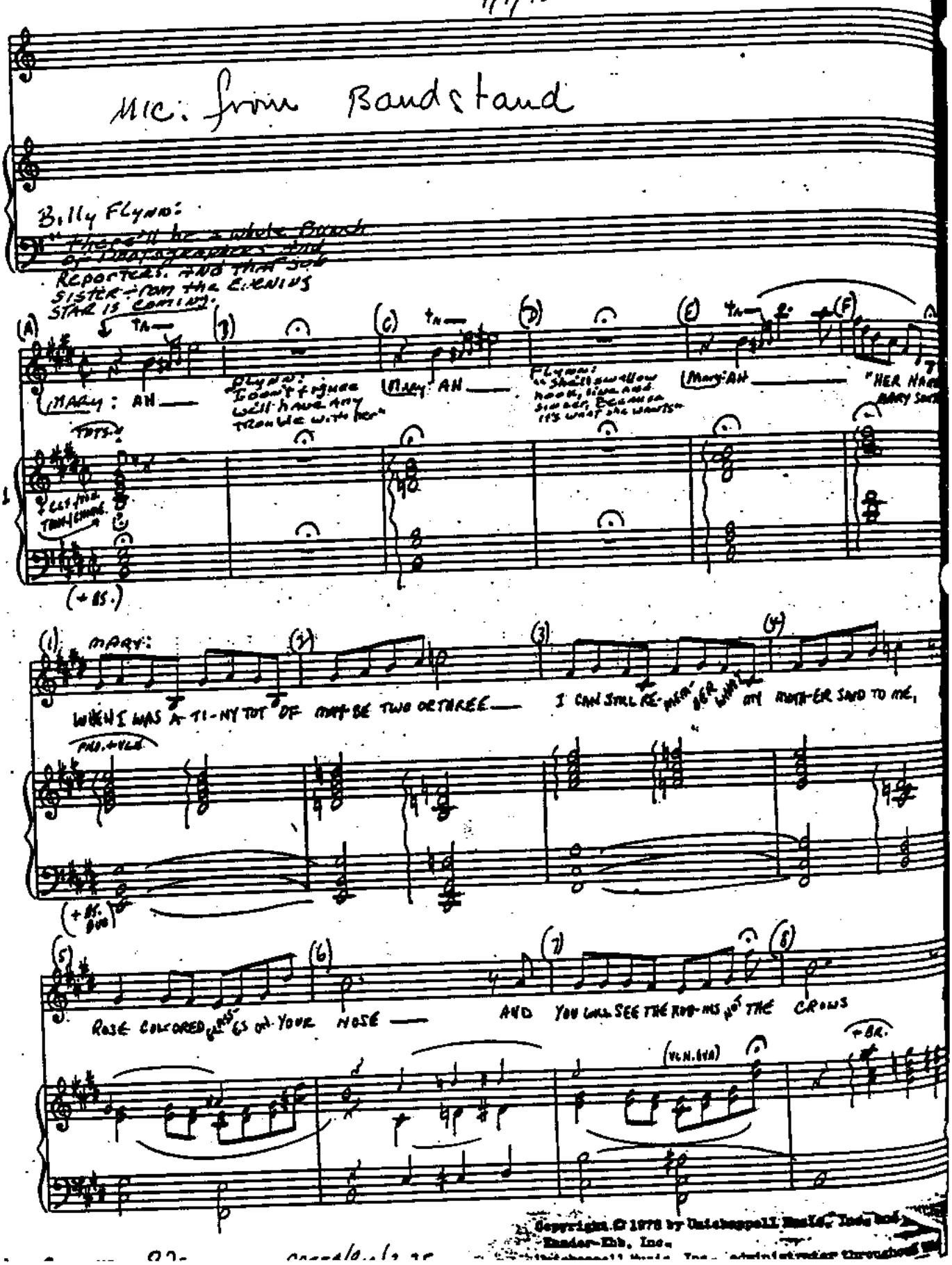
"CHICAGO"

PIANO · CONDUCTOR

A LITTLE BIT OF GOOD

4/1/75



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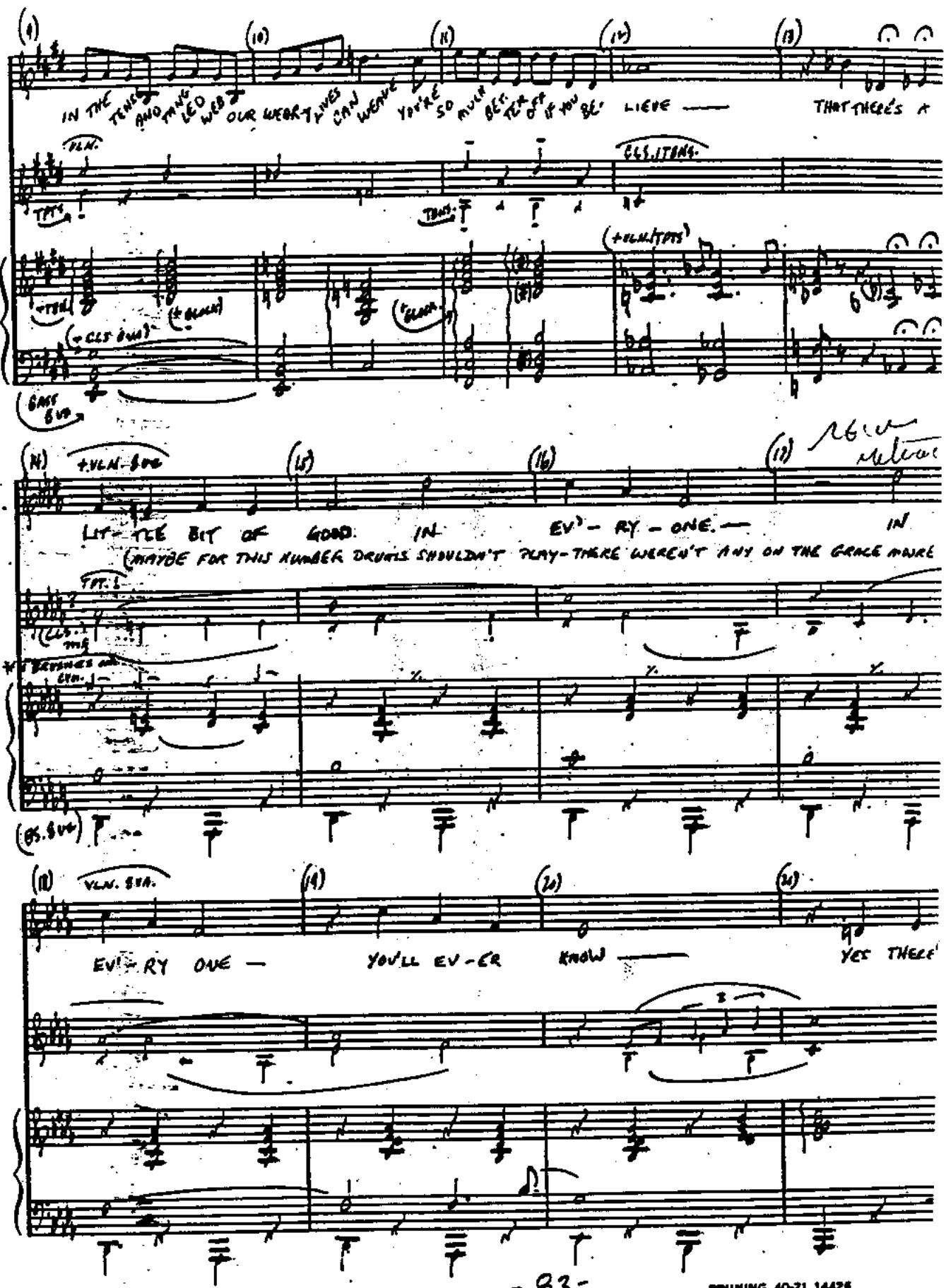


(9) (10) (11) (12) (13)

IN THE TENS AND TANG LED WEB OUR WEBRY LIVES CAN WEAVE YOU'RE SO MUCH BET-TER OFF IF YOU BE- LIEVE — THAT THERE'S A

VLN. TPTS. TBNS. CLS. TBNS.

CYCL. 1 (+VLN. TPTS) (+BLOCK) (+CLS BVA) (+BLOCK) (+BLOCK) (BASS BVA)

(14) (15) (16) (17)

+VLN. BVA

LIT-TLE BIT OF GOOD IN EV'-RY-ONE. — IN

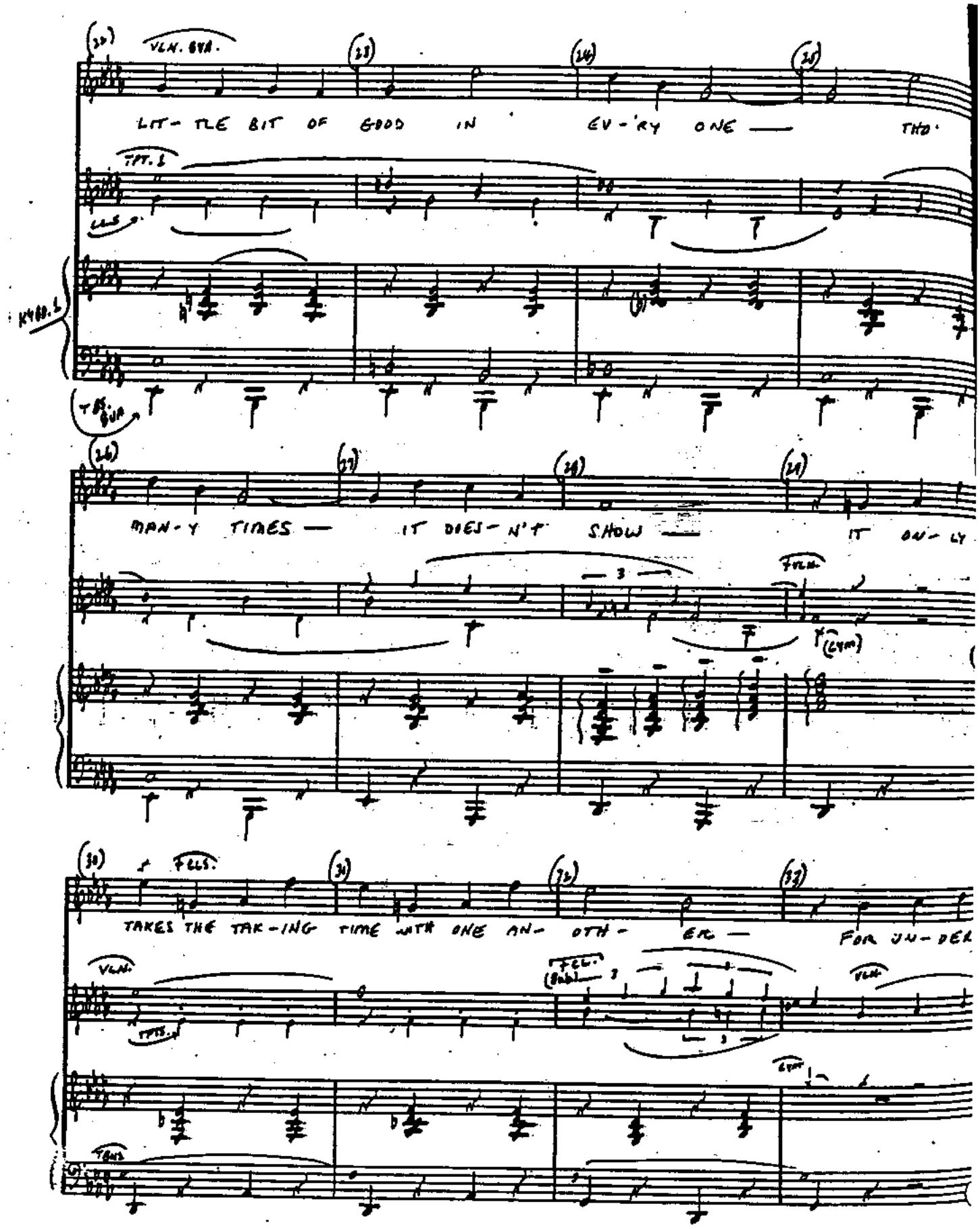
(MAYBE FOR THIS NUMBER DRUMS SHOULDN'T PLAY-THERE WEREN'T ANY ON THE GRACE MOVRE

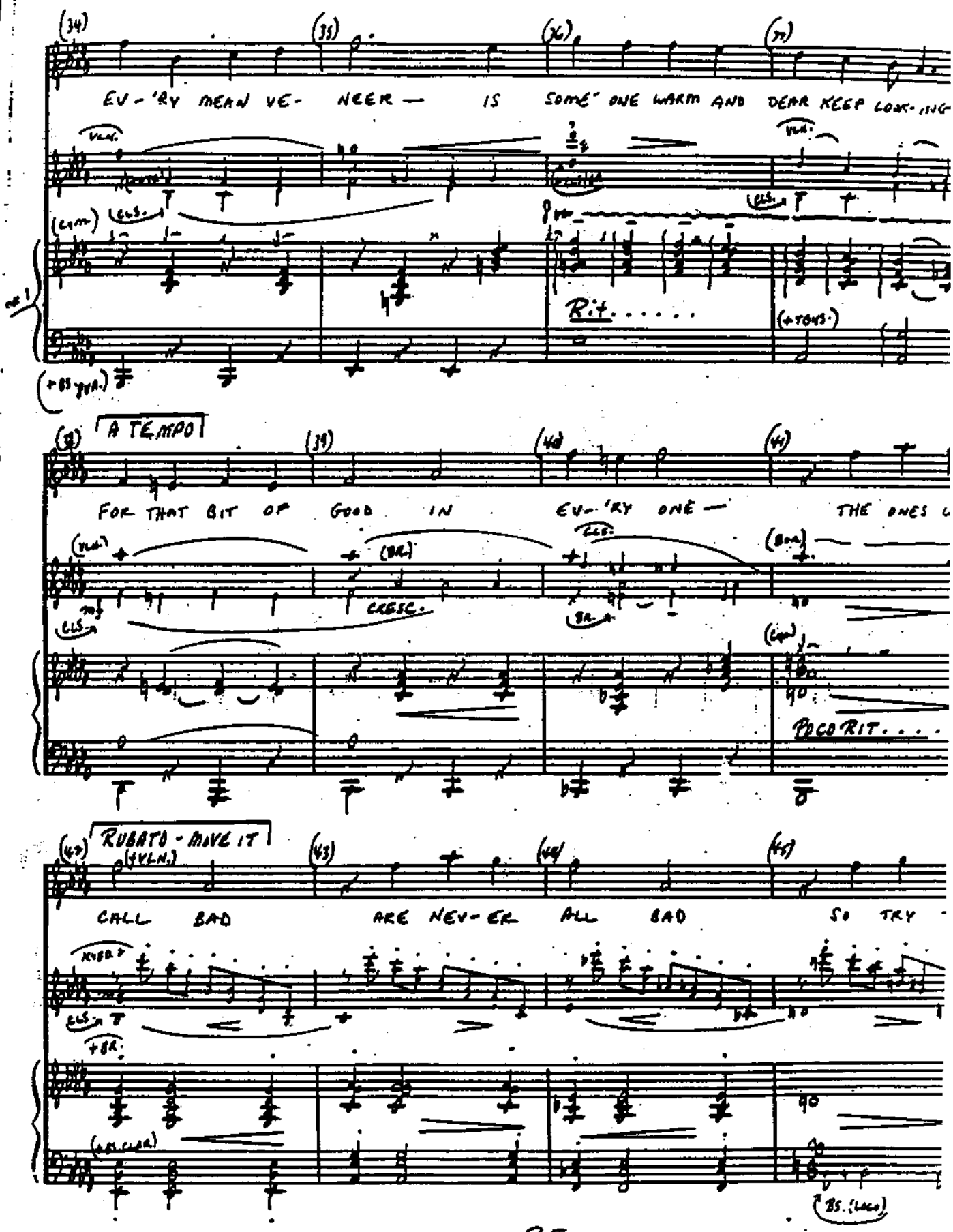
TPT. 1 (CLS. TBNS) (BS. BVA)

(18) (19) (20) (21)

VLN. BVA.

EV'-RY ONE — YOU'LL EV-ER KNOW — YES THERE'


VLN. 8VA.
LIT- TLE BIT OF GOOD IN EV-'RY ONE — THO'
TPT. 1
KYBD. 1
MAN-Y TIMES — IT DOES-N'T SHOW — IT ON-LY
FULL
TAKES THE TAK-ING TIME WITH ONE AN- OTH- ER. — FOR UN-DER
FULL
VLN.
TPTS.
TBNS


EV-'RY MEAN VE- NEER — IS SOME' ONE WARM AND DEAR KEEP LOOK-ING
R.t. . . . . .
A TEMPO
FOR THAT BIT OF GOOD IN EV-'RY ONE —
CRESC.
POCO RIT. . . .
RUBATO - MOVE IT
CALL BAD ARE NEV-ER ALL BAD SO TRY

P.C.

46 RIT: (47) (48) TEMPO (49)

FIND THAT LIT-TLE BIT OF GOOD.

CLS

TPT. SOLO

TPT. (VLNS. TREM.)

KYBD. TRBS

VLN. BR.

KYBD. + BASS (+BS. CL.)

BASS PIZZ

50 (VLN. COL VOCE) (51) (52) (53)

JUST A LIT-TLE, LIT-TLE BIT OF GOOD. AH HA. HA HA.

KYBD. II

TPT.

CLS (8♯)

KYBD. (TRBS) + BASS

(54) (55) (56) (57)

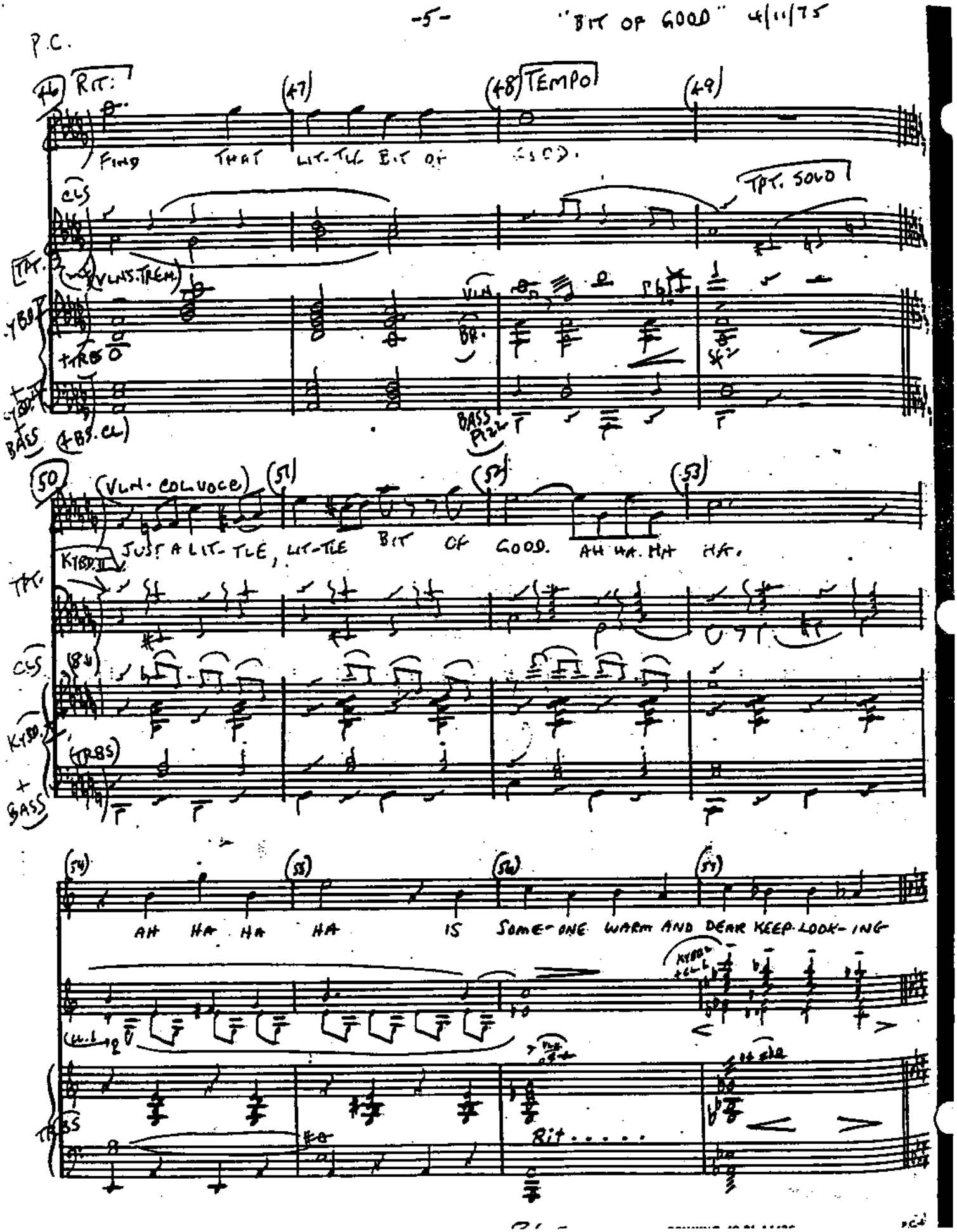
AH HA HA HA IS SOME-ONE WARM AND DEAR KEEP-LOOK-ING

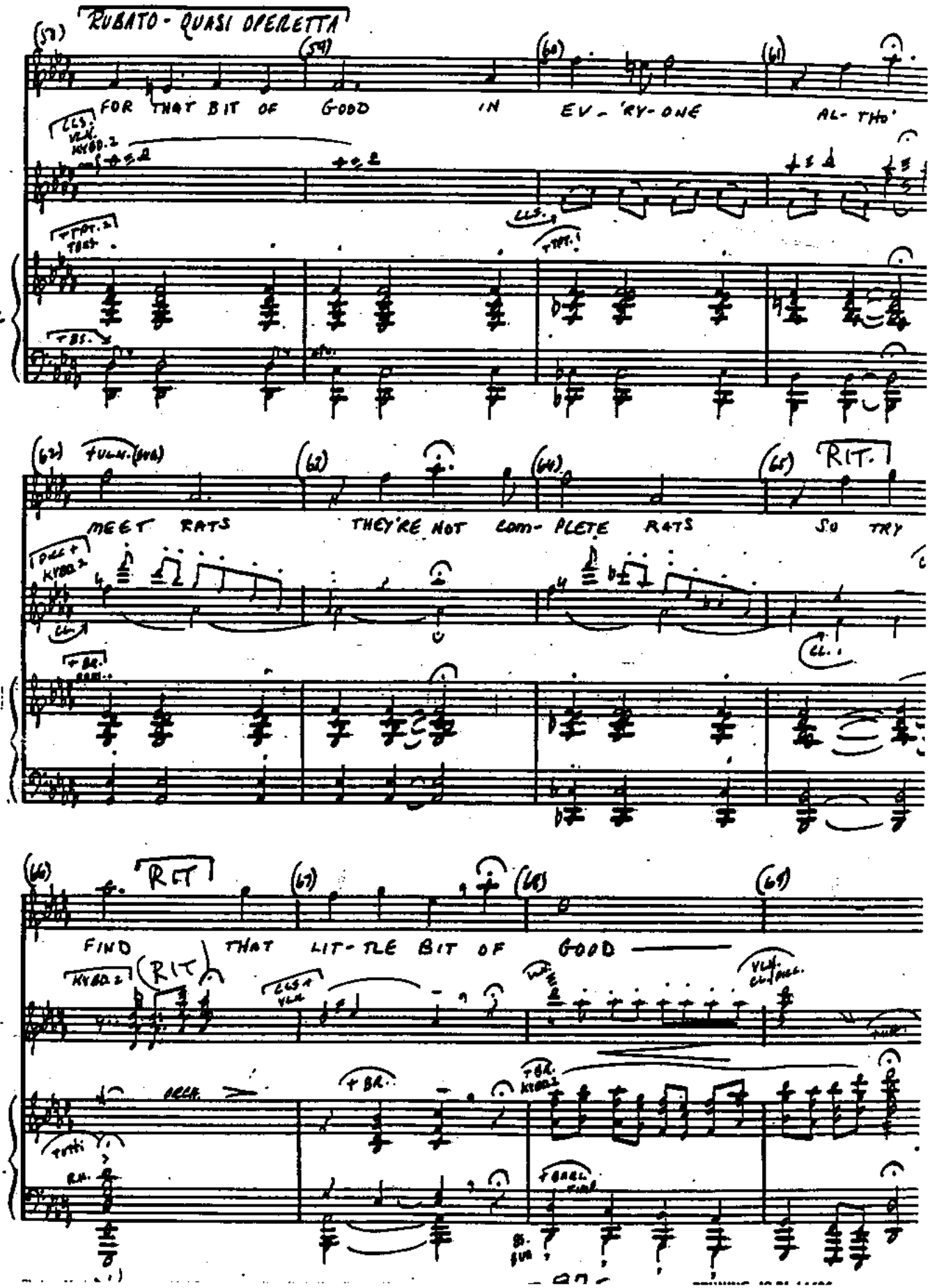
KYBD. + CL.

CL.

TRBS

Rit.....

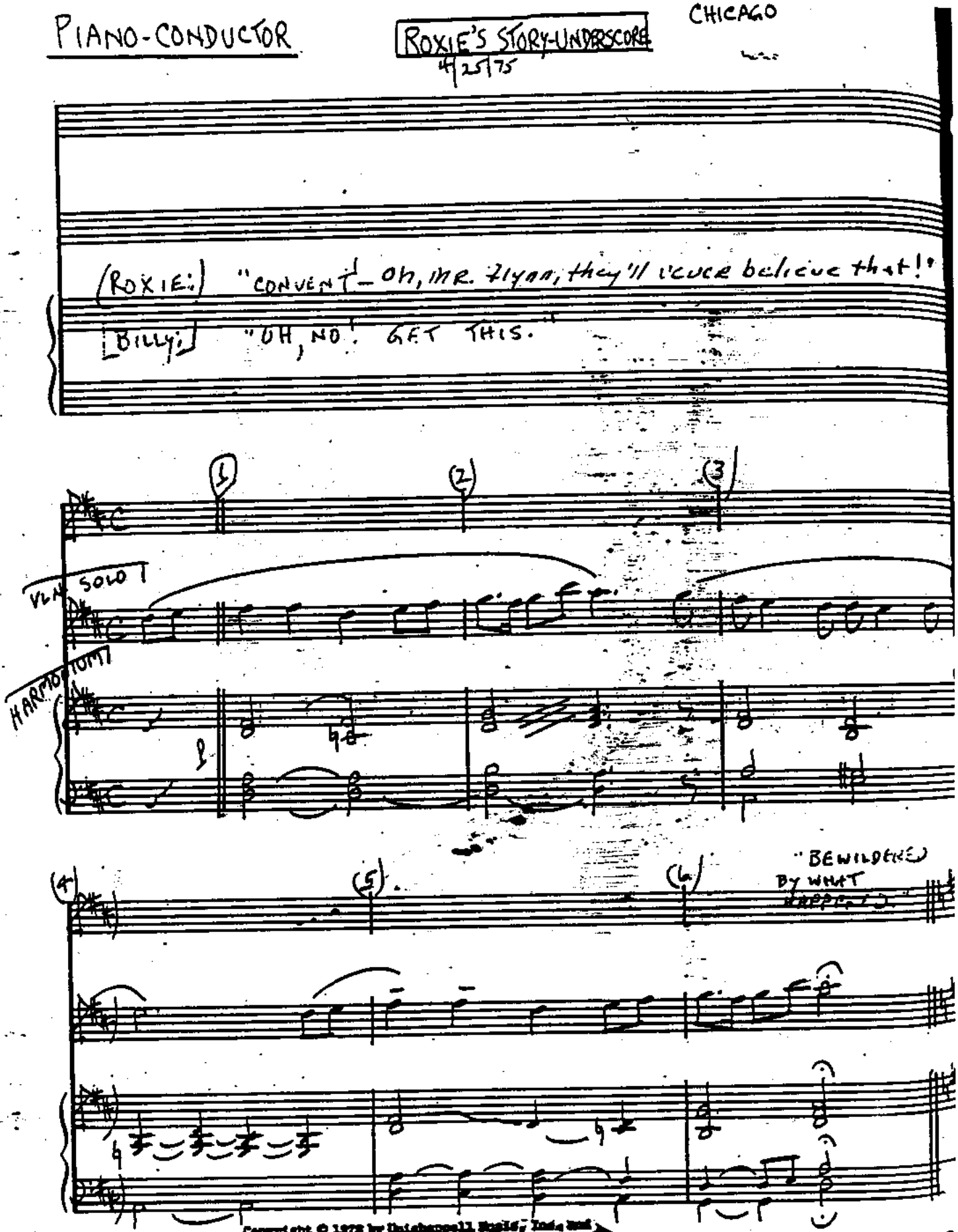



RUBATO - QUASI OPERETTA
FOR THAT BIT OF GOOD IN EV - 'RY - ONE AL - THO'
MEET RATS THEY'RE NOT COM - PLETE RATS SO TRY
RIT.
FIND THAT LIT - TLE BIT OF GOOD
RIT.

PIANO-CONDUCTOR

ROXIE'S STORY-UNDERSCORE
4/25/75

CHICAGO



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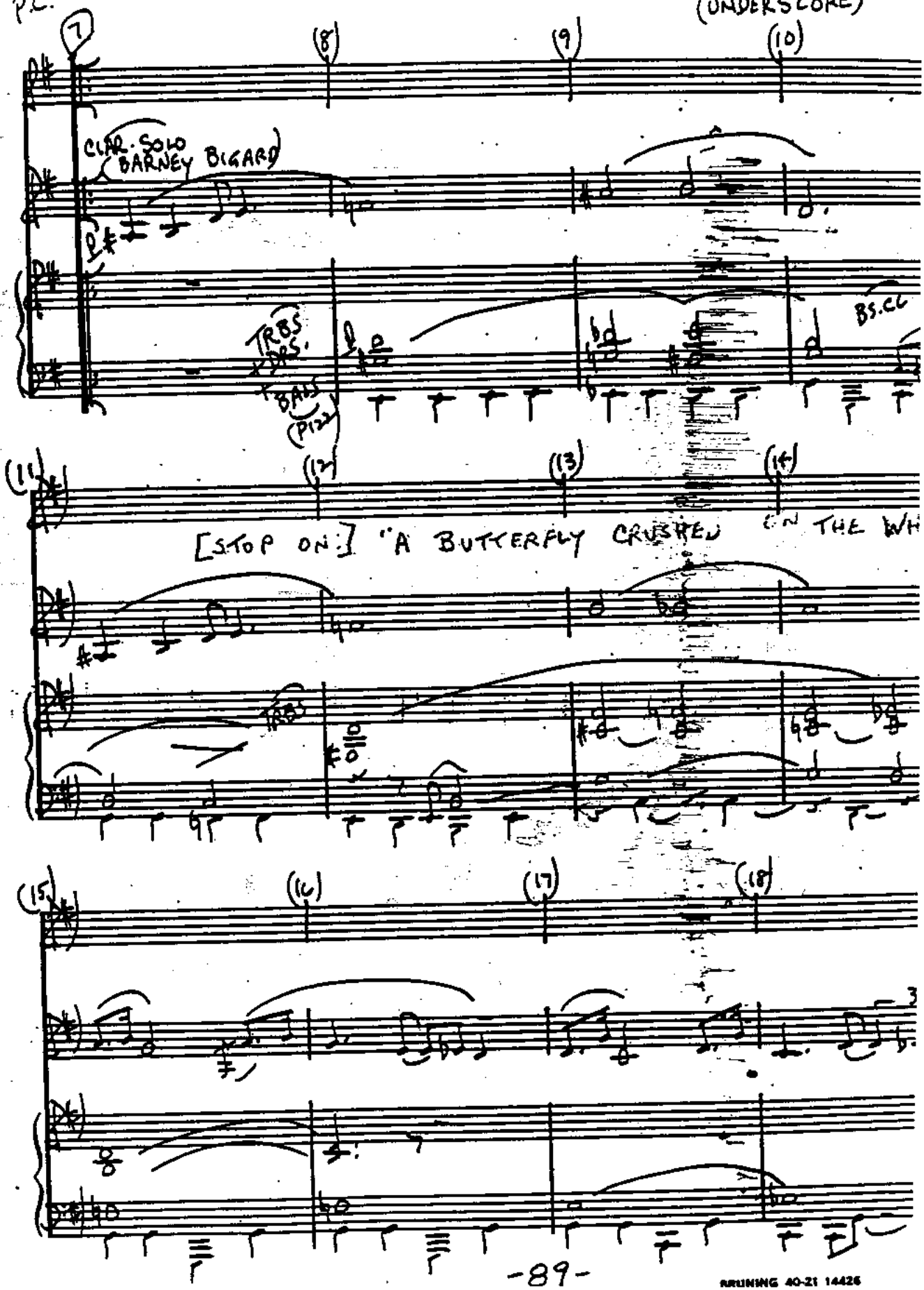
"ROXIE'S STORY (UNDERSCORE)



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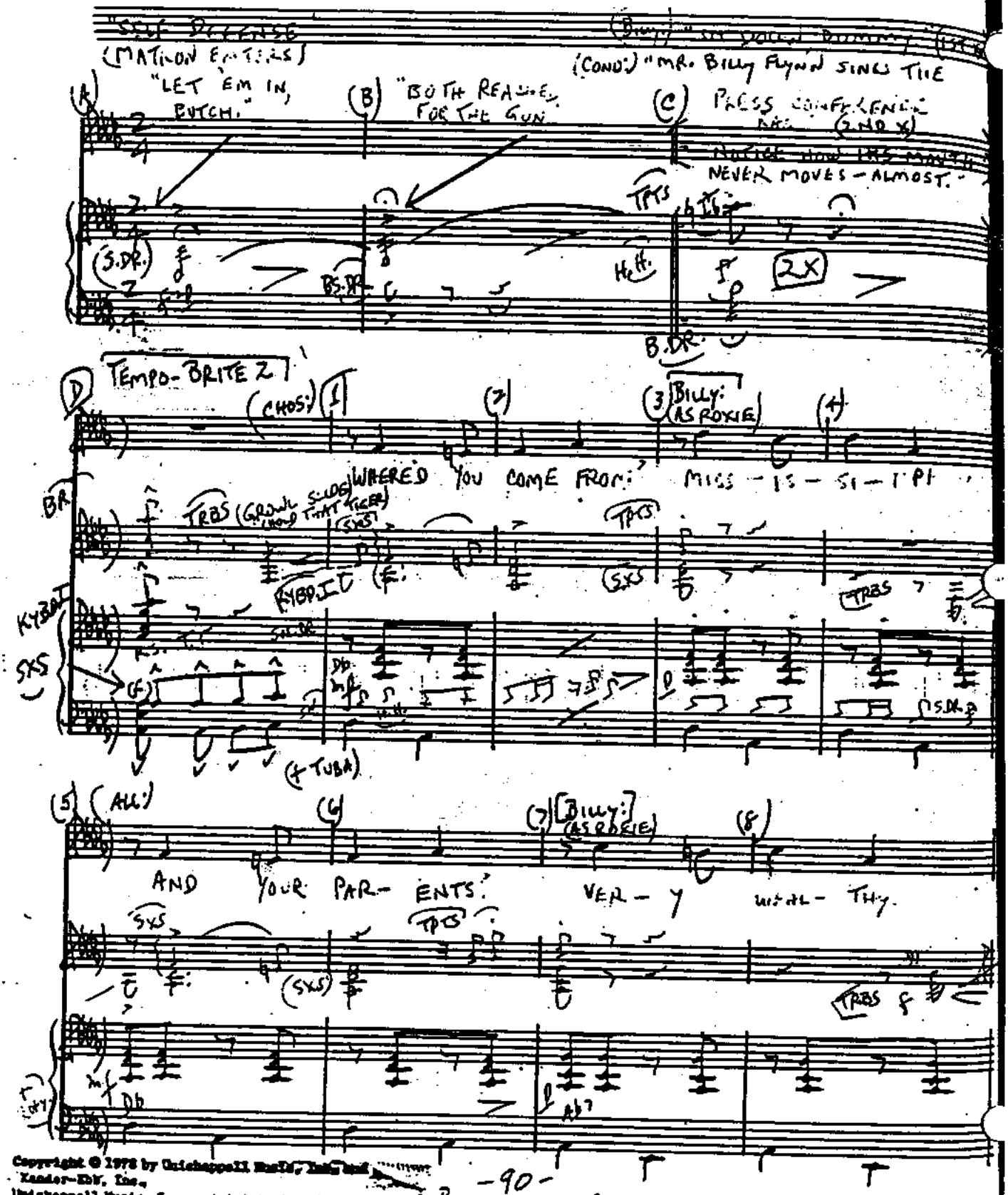
PIANO-CONDUCTOR

WE BOTH REACHED FOR THE GUN

CHICAGO

4/19/75



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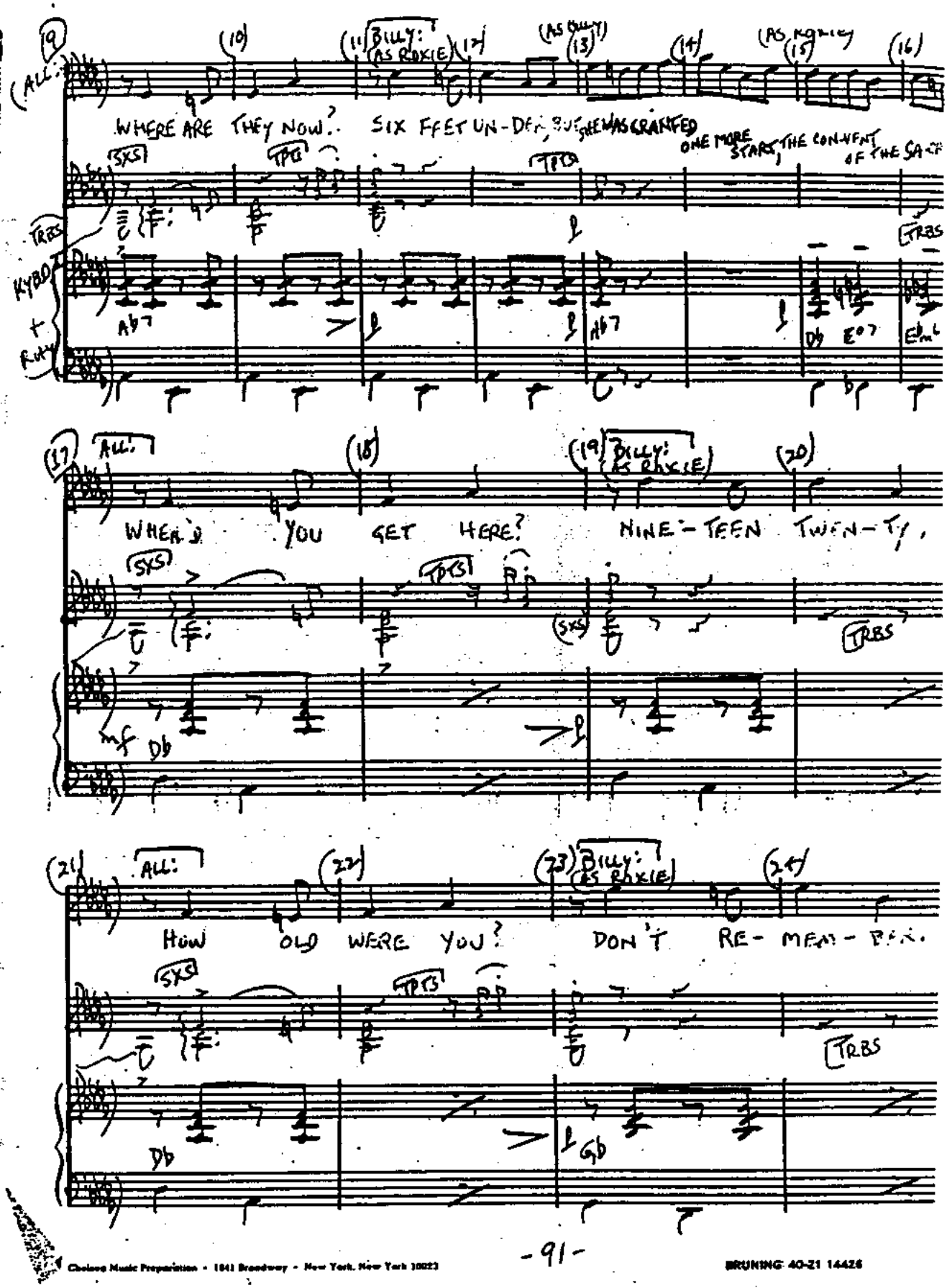
FC-4



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P.C.

(25) ALL: (26) (27) BILLY: (AS ROKIE) (28) (29) (30)

THEN WHAT HAP-PENED? I MET A-MOS. AND HE STOLE MY HEART AWAY,

SAXES TPTS TPTS

TRBS SXS

KYBD. mf Gbm6 Db Ab7

+ TUBA

(31) (32) (33) DIALOGUE: (34) (35) (36)

VINCED ME TO E-LOPE ONE DAY. TPTS (MARY SUNSHINE SPEAKS)

RHY Db Ab+ Db Ab+7 Ab+7

(RHY) (CONT.) SAXES

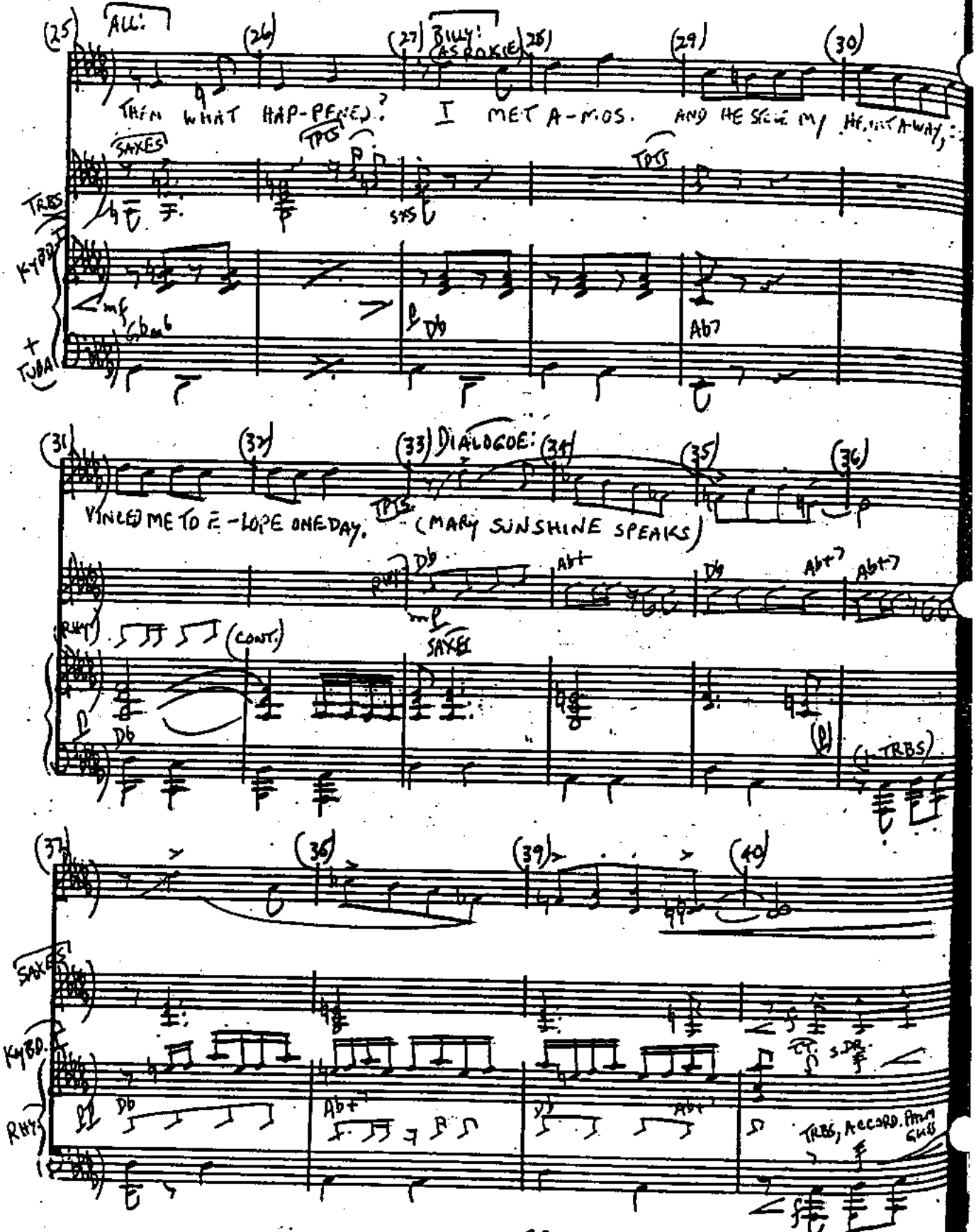
Db (1 TRBS)

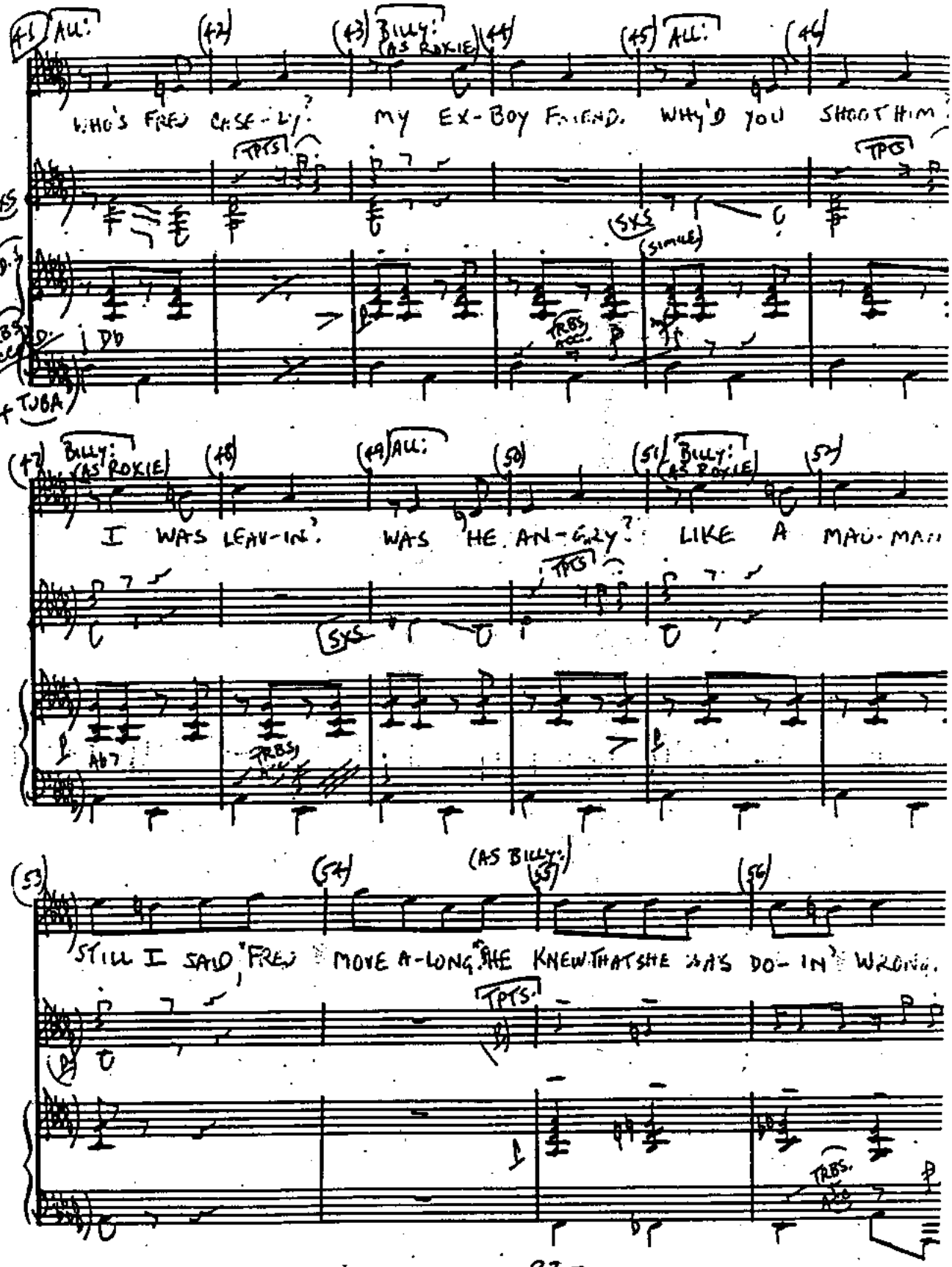
(37) (38) (39) (40)

SAXES

KYBD. TT. S.DR.

RHY Db Ab+ Db Ab+ TRBS, ACCORD. PALM GUBS





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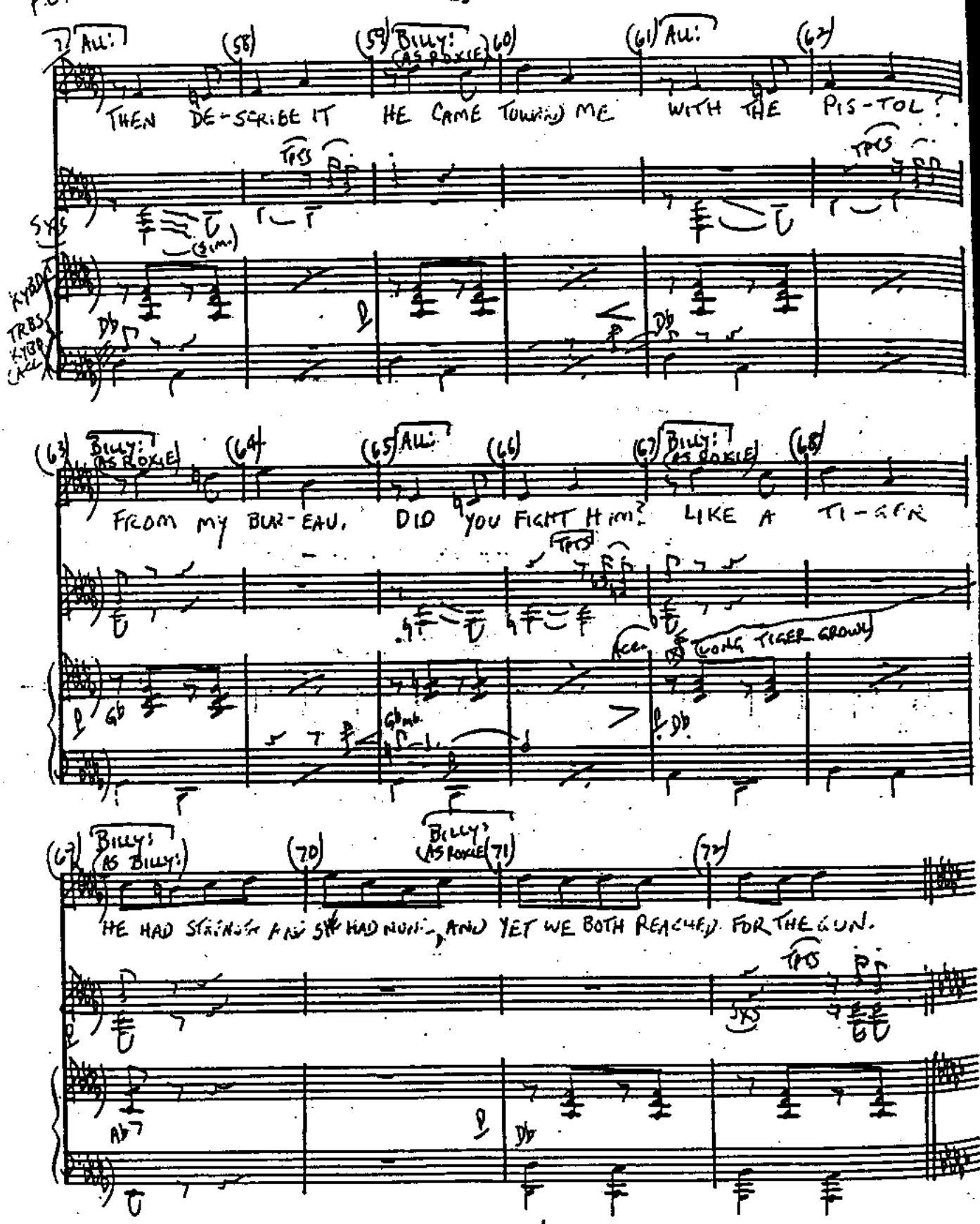
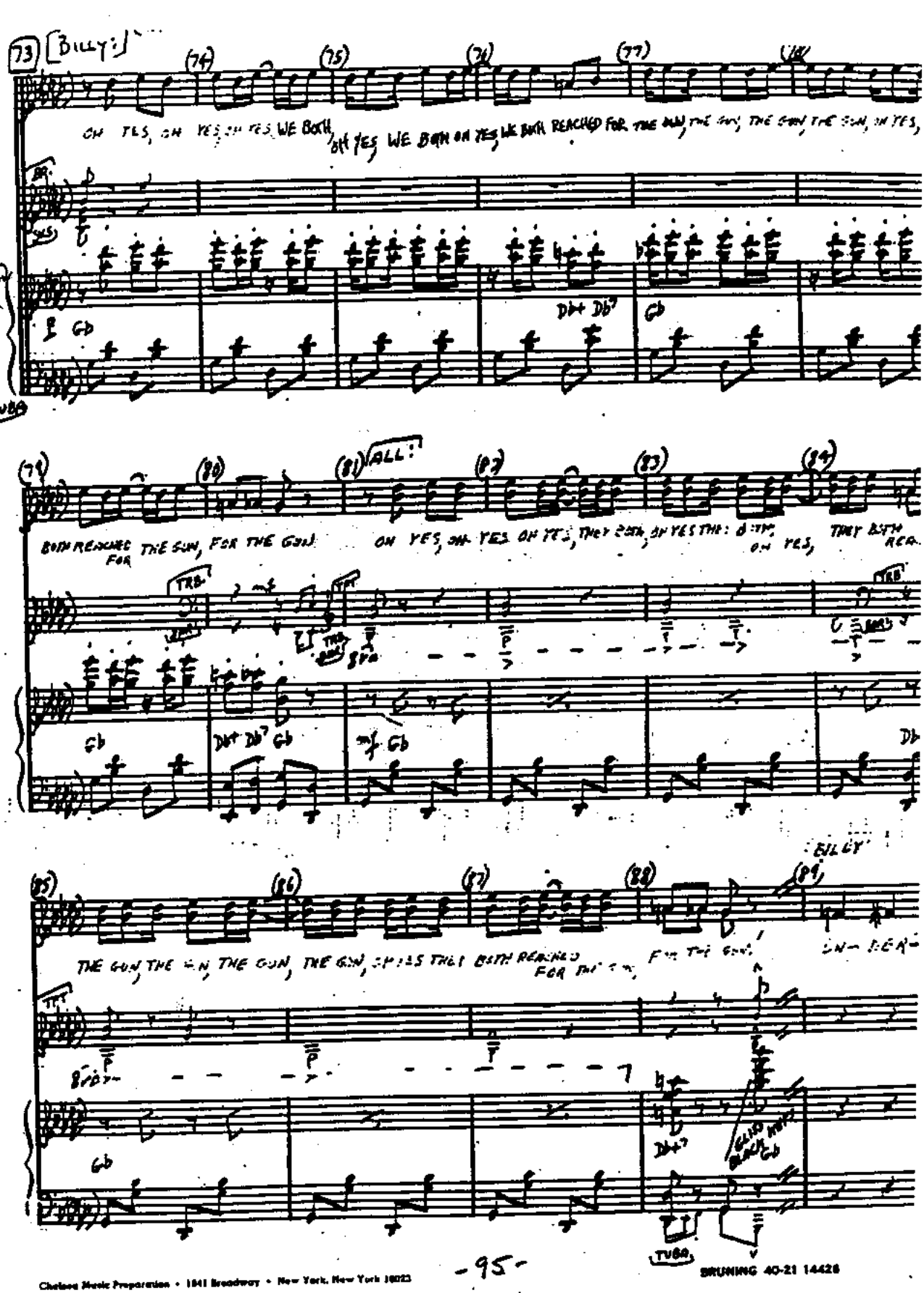

ALL:
BILLY: (AS ROXIE)
THEN DE-SCRIBE IT HE CAME TOWARD ME WITH THE PIS-TOL?
FROM MY BUR-EAU. DID YOU FIGHT HIM? LIKE A TI-GER
BILLY: (AS BILLY:)
BILLY: (AS ROXIE)
HE HAD STRENGTH AND SHE HAD NUMB-, AND YET WE BOTH REACHED FOR THE GUN.



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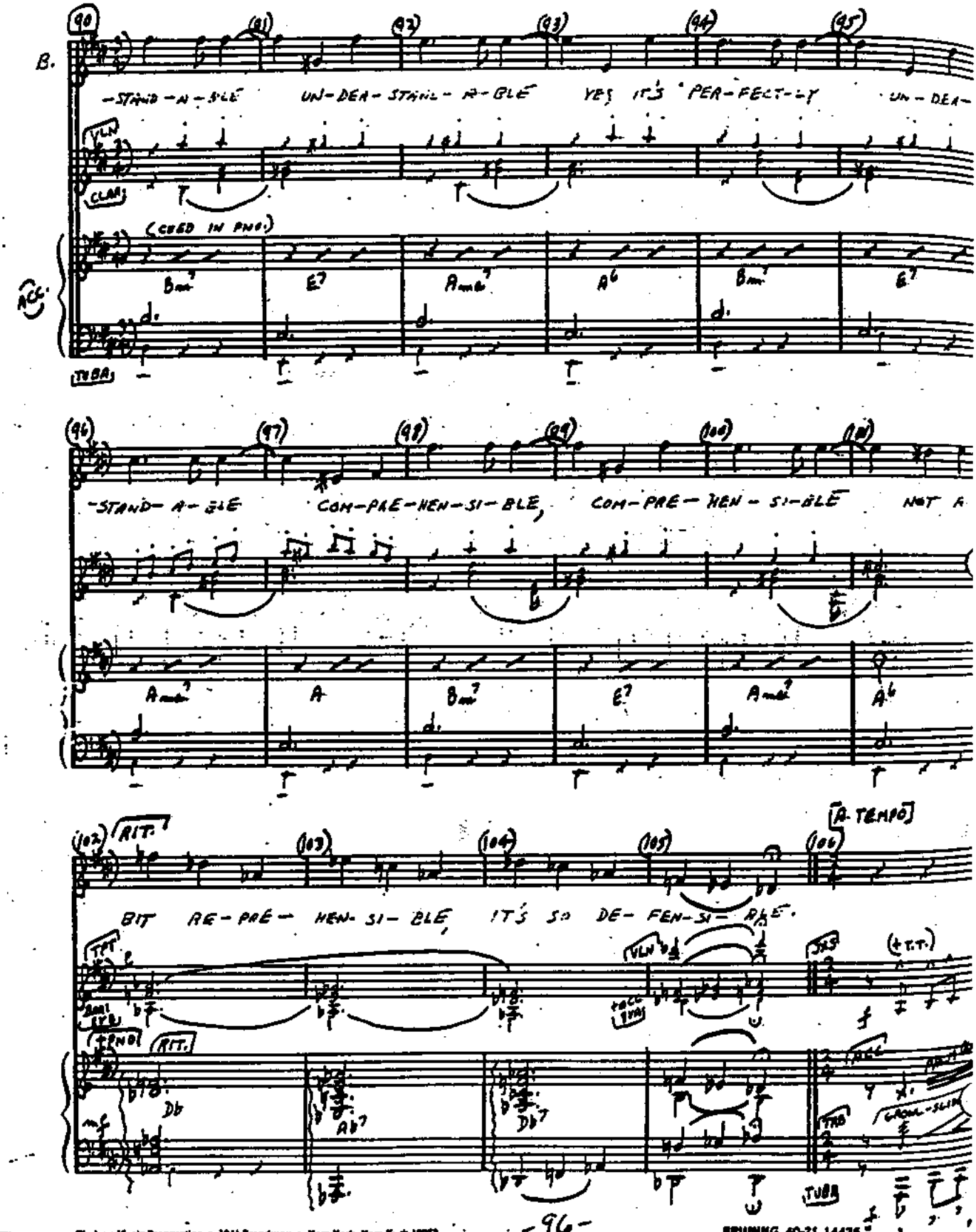
[MOD. BRITE 3]



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P.C.

(107) ALL: (108) (109) BILLY: (AS ROXIE:) (110) (111) ALL: (112)

HOW'RE YOU FEEL-ING? VER-Y FRIGHT-ENED. ARE YOU SOR-RY?

TPTS

SAXES

(SIMILE)

KYBD

ACC TRIBE

(113) ROXIE: (IN HER OWN VOICE) (114) (115) ALL: (116) (117) BILLY: (AS ROXIE) (118)

ARE YOU KID-DING? WHAT'S YOUR STATE-MENT? ALL I'D SAY IS

A7 A7

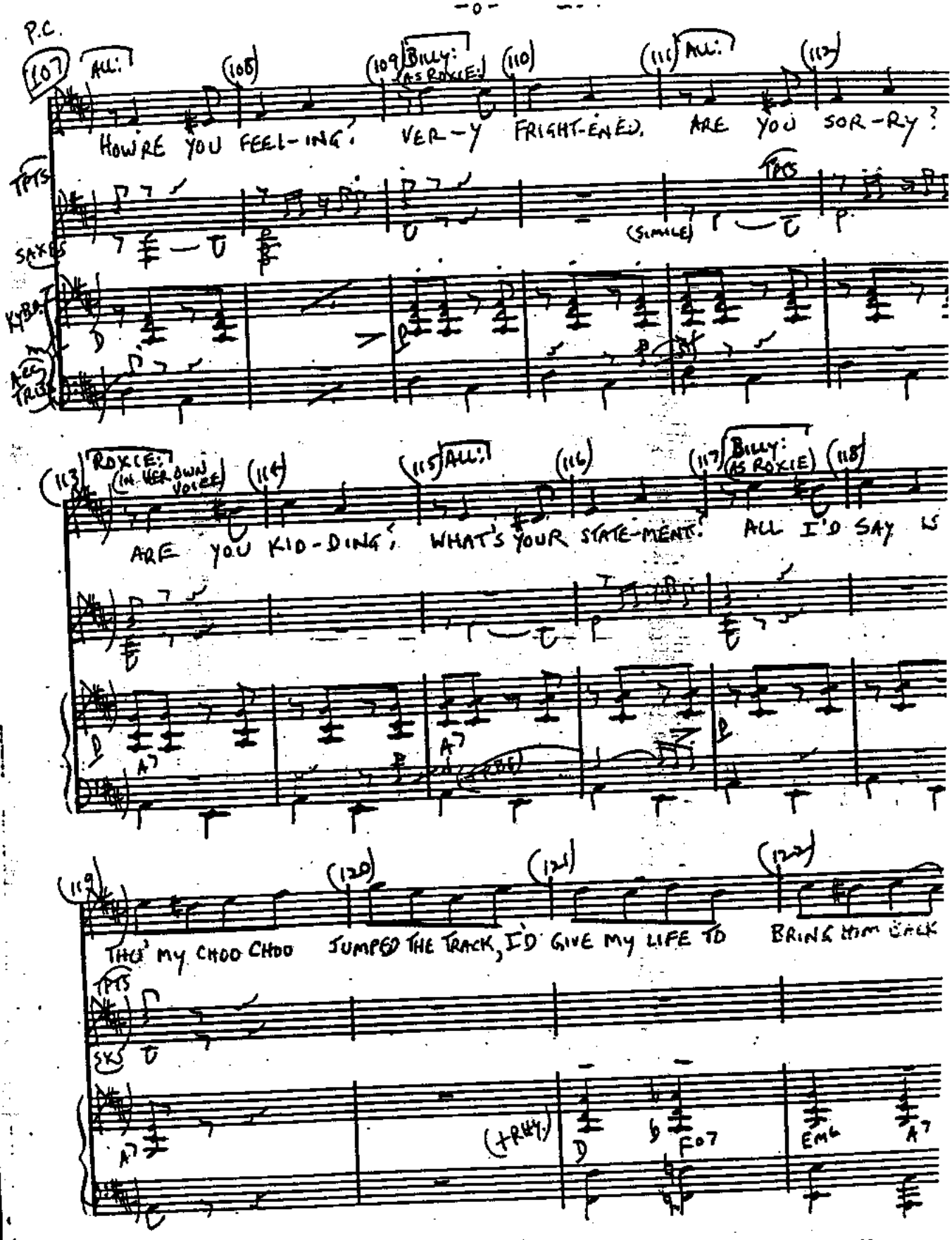
(119) (120) (121) (122)

THU' MY CHOO CHOO JUMPED THE TRACK, I'D GIVE MY LIFE TO BRING HIM BACK

TPTS

SXS

A7 (+RHY.) D F07 EM6 A7



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P.C.

(123) (124) (125) (126) (127) (128) (129) (130)

BILLY: (+ Lorie)

STAY A- WAY FROM JAZZ AND LIQ-UOR AND THE MEN WHO PLAY FOR FUN!

ALL:

AND! WHAT! AND! WHAT! AND

VLN. (P) (SXS)

KYBDT

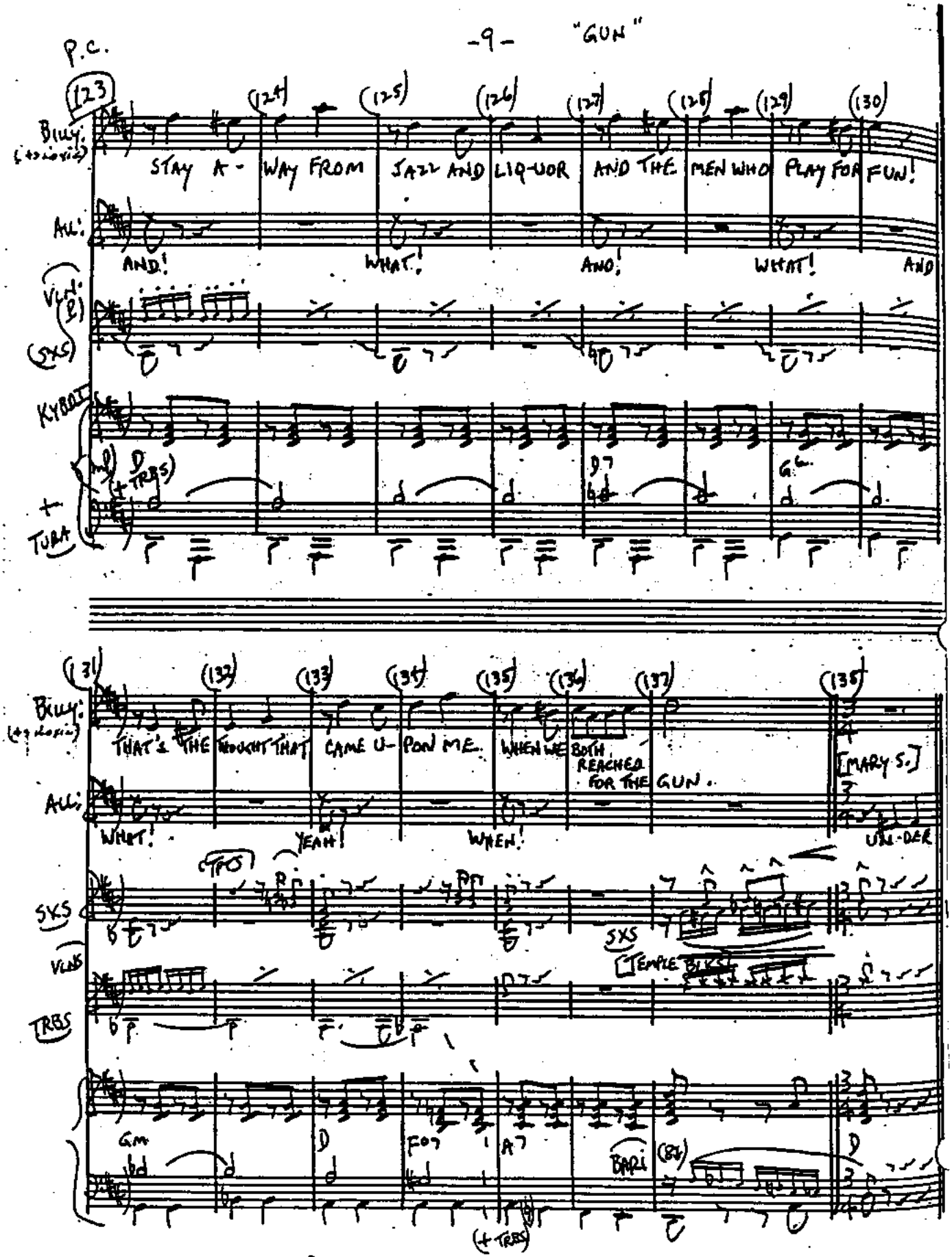
(mp) D (+ TRBS) D7 G6

+ TUBA

(131) (132) (133) (134) (135) (136) (137) (138)

BILLY: (+ Lorie)

THAT'S THE THOUGHT THAT CAME U- PON ME. WHEN WE BOTH REACHED FOR THE GUN.



[MARY S.]

ALL:

WHAT! YEAH! WHEN! UN-DER

SXS (TPS)

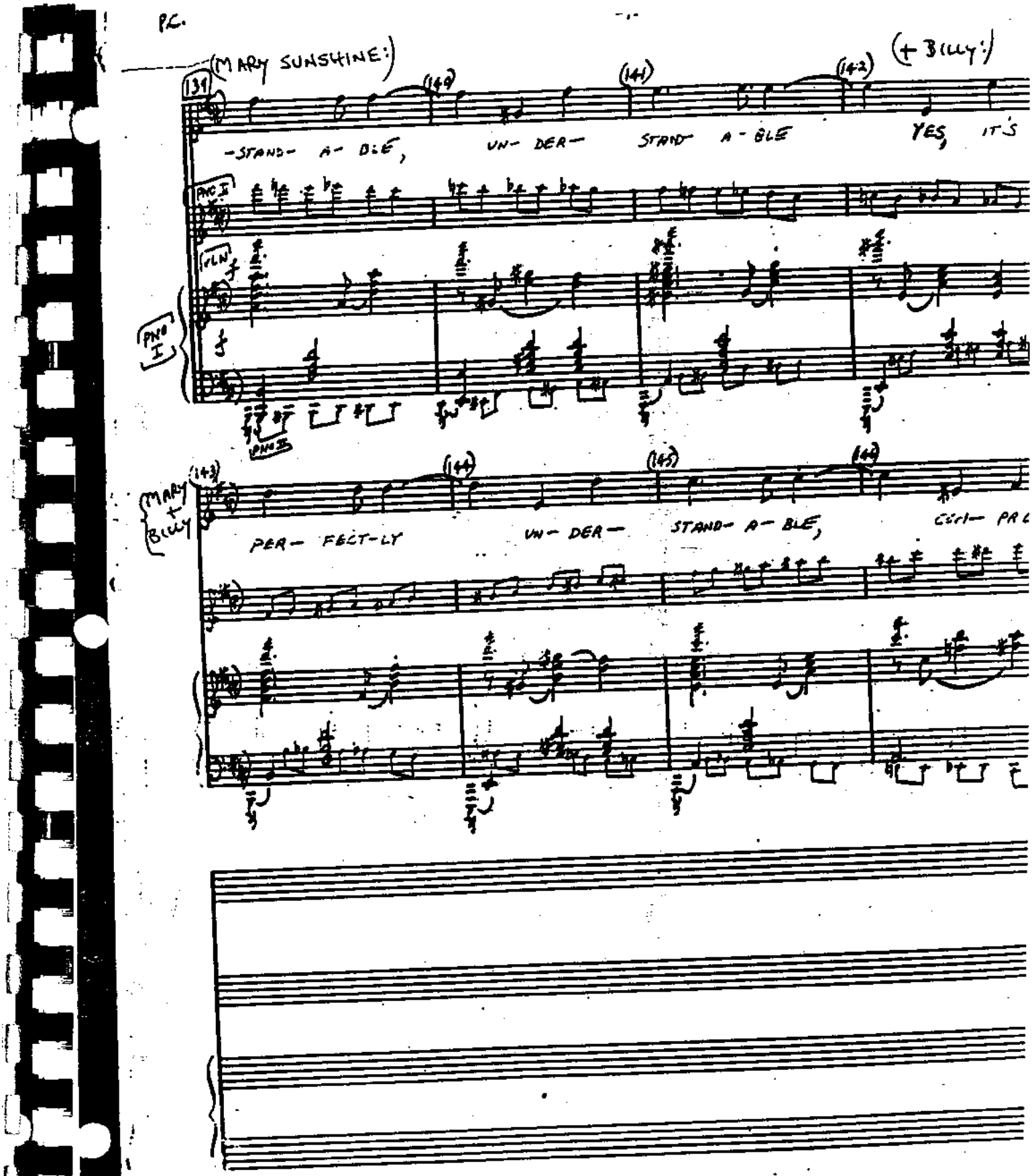
SXS [TEMPLE BLKS]

VLNS

TRBS

GM D F07 A7 BARI (8♭) D

(+ TRBS)



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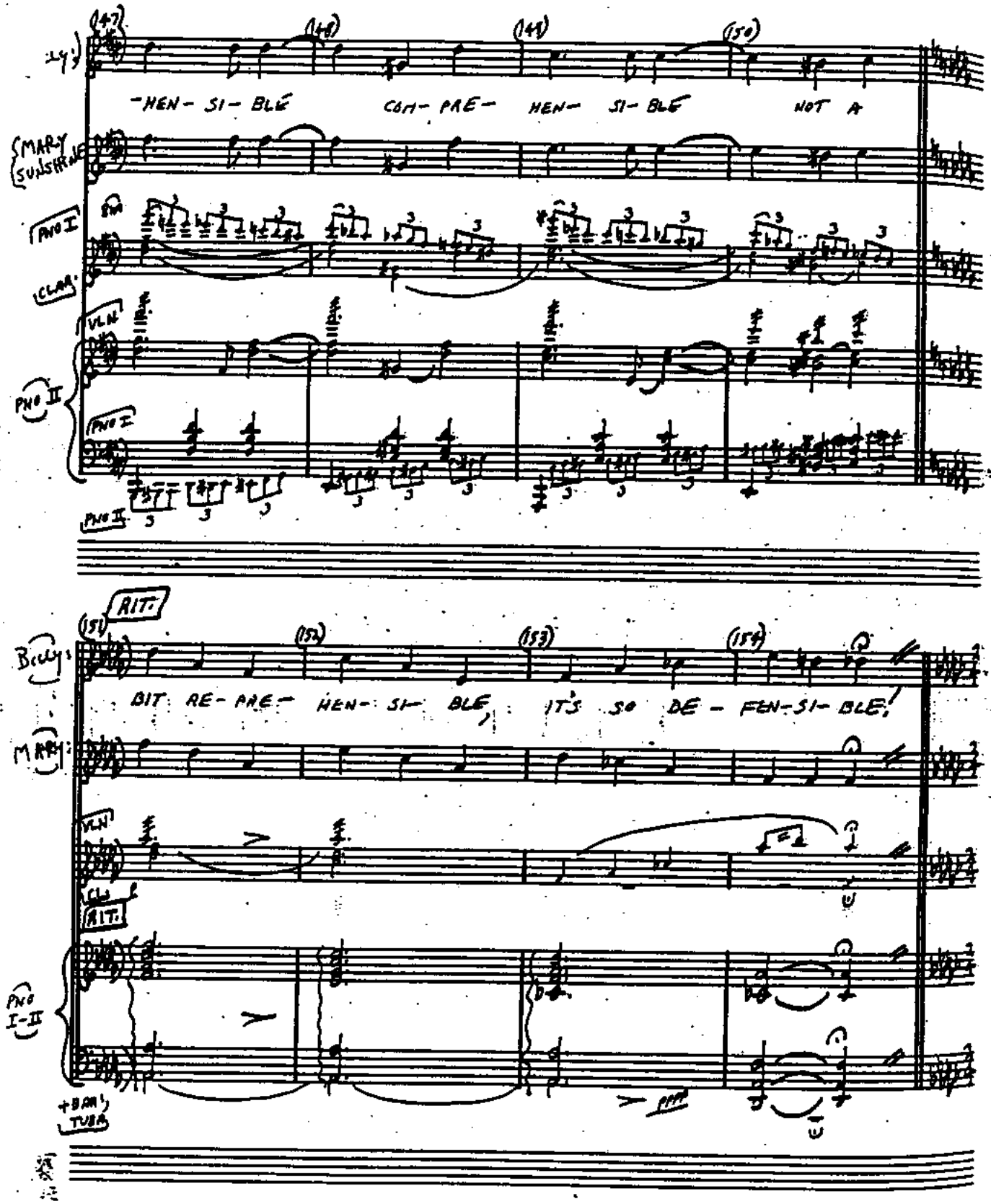
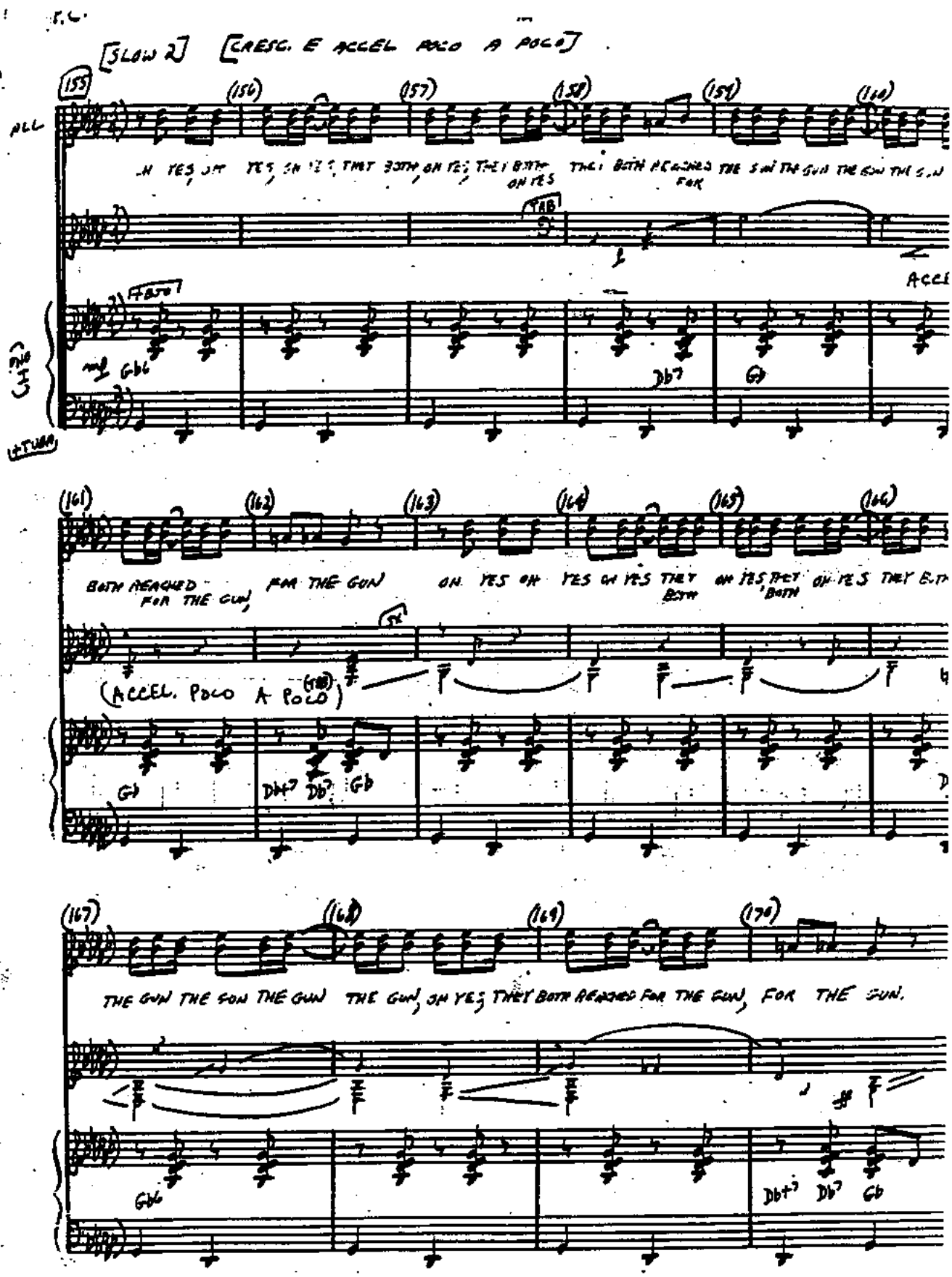

(147)
(148)
(149)
(150)
-HEN- SI- BLE COM- PRE- HEN- SI- BLE NOT A
MARY SUNSHINE
PNO I
CLAR.
VLN
PNO II
PNO I
PNO II
(151)
RIT.
(152)
(153)
(154)
BILLY
BIT RE- PRE- HEN- SI- BLE, IT'S SO DE- FEN- SI- BLE!
MARY
VLN
CLA
RIT.
PNO I-II
+BAR, TUBA
ppp

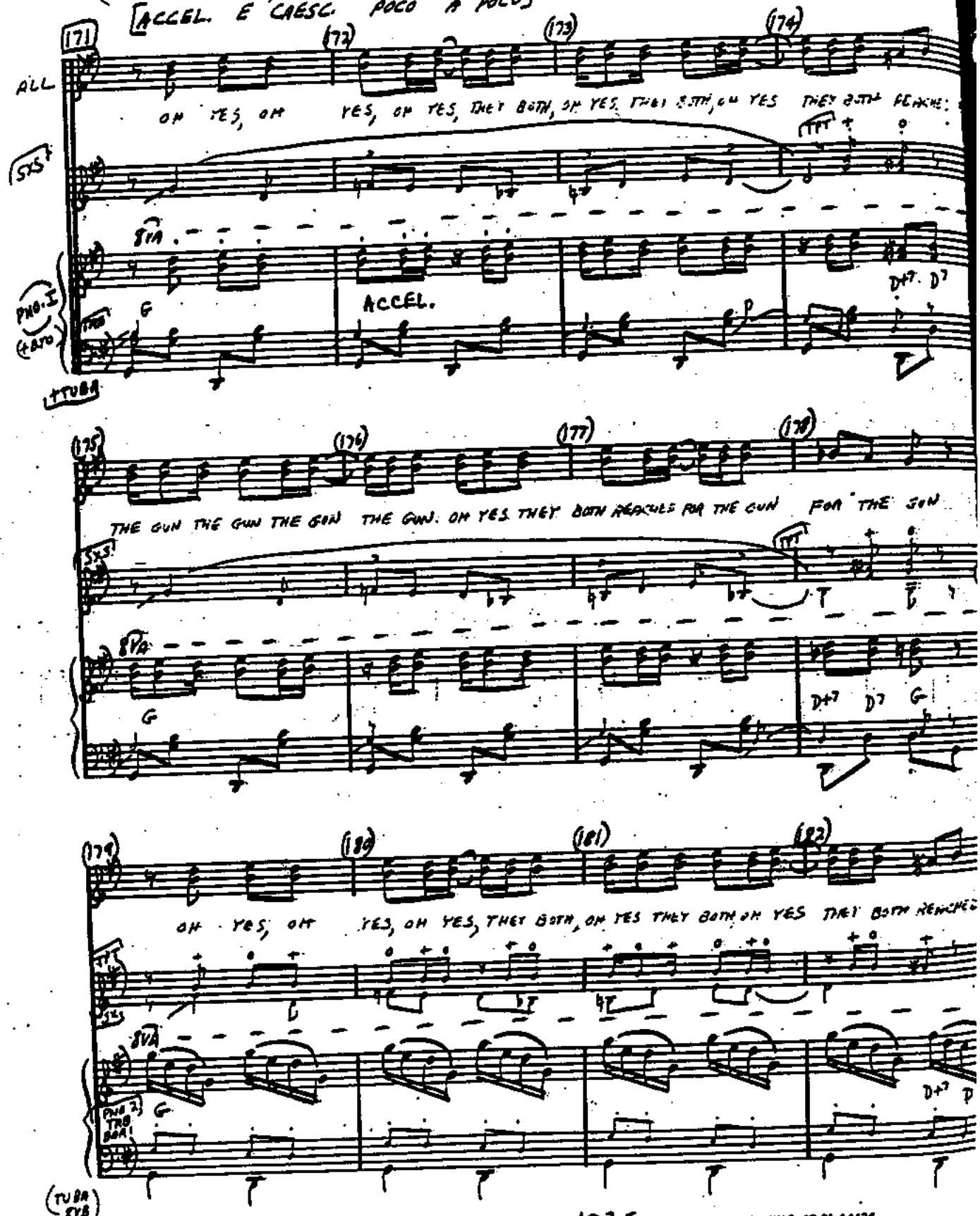

[SLOW 2] [CRESC. E ACCEL POCO A POCO]
ALL
(155) (156) (157) (158) (159) (160)
OH YES, OH YES, OH YES, THEY BOTH, OH YES, THEY BOTH OH YES THEY BOTH REACHED FOR THE GUN THE GUN THE GUN THE GUN
TAB
ACCE
Gb6
Db7
Gb
(161) (162) (163) (164) (165) (166)
BOTH REACHED FOR THE GUN, FOR THE GUN OH YES OH YES OH YES THEY BOTH OH YES THEY BOTH OH YES THEY BOTH
(ACCEL. POCO A POCO)
Gb
Db+7 Db7 Gb
(167) (168) (169) (170)
THE GUN THE GUN THE GUN THE GUN, OH YES, THEY BOTH REACHED FOR THE GUN, FOR THE GUN.
Gb6
Db+7 Db7 Gb

GUN

P.C.

(ORCH. STANDS)

[ACCEL. E CRESC. POCO A POCO]



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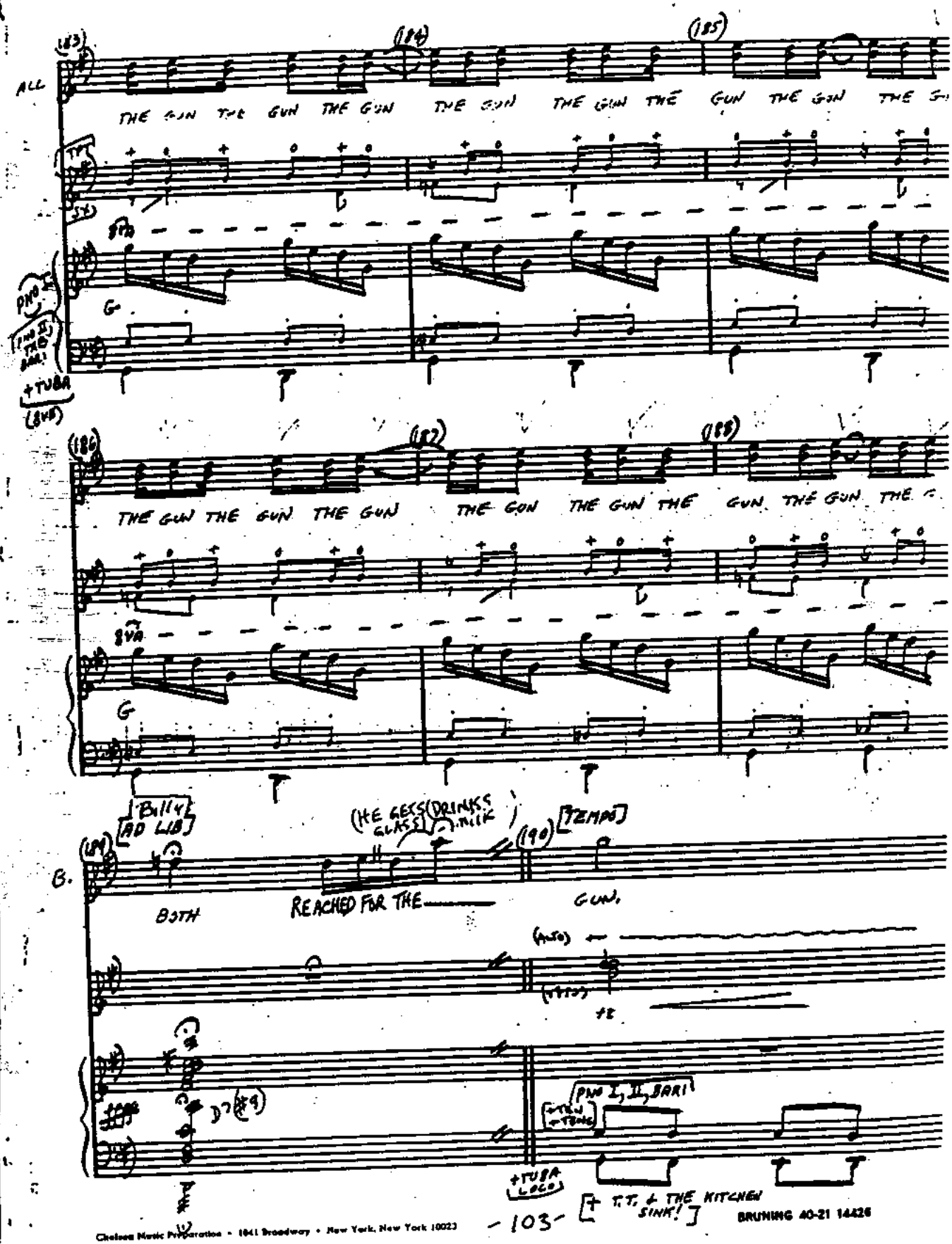
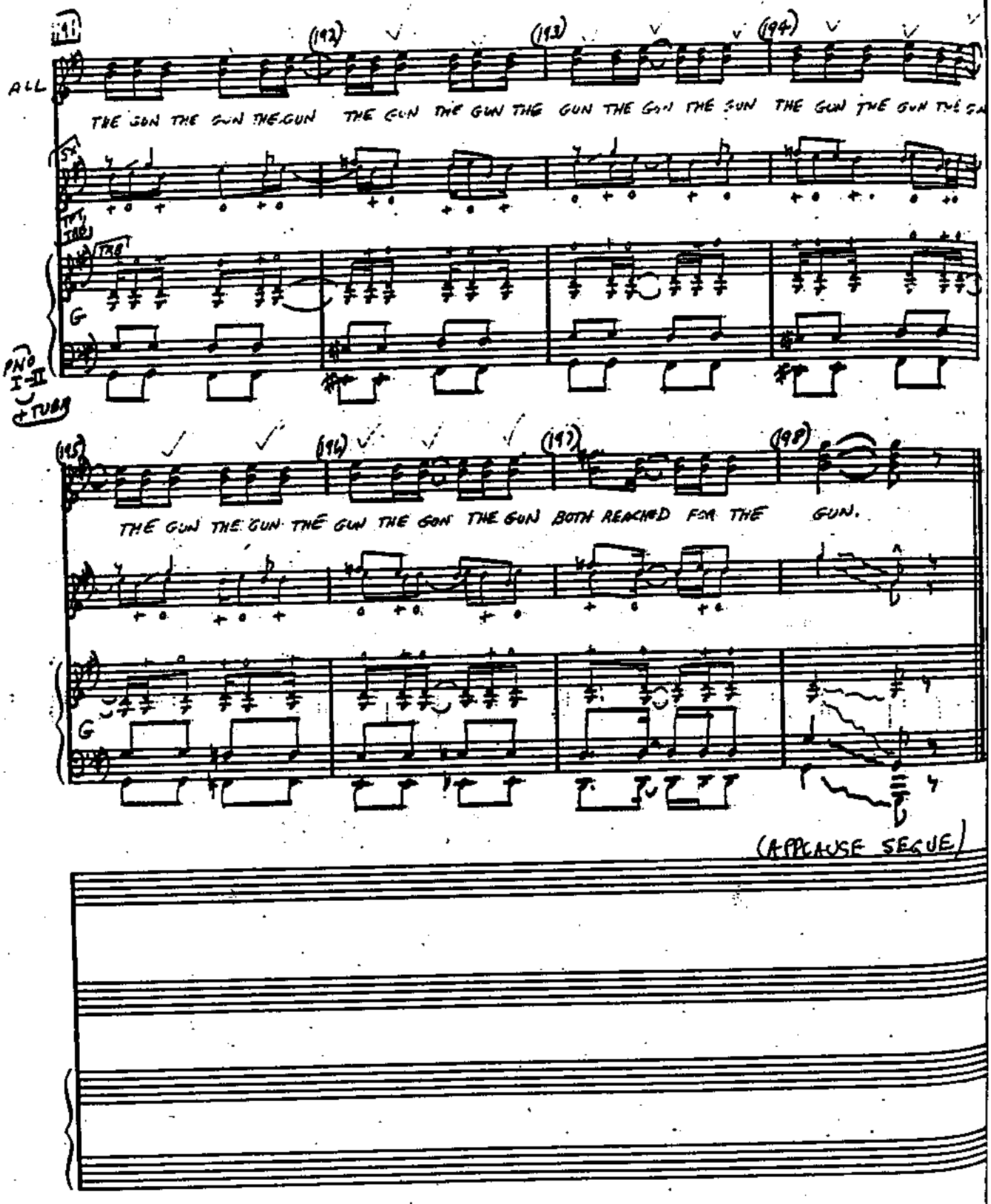
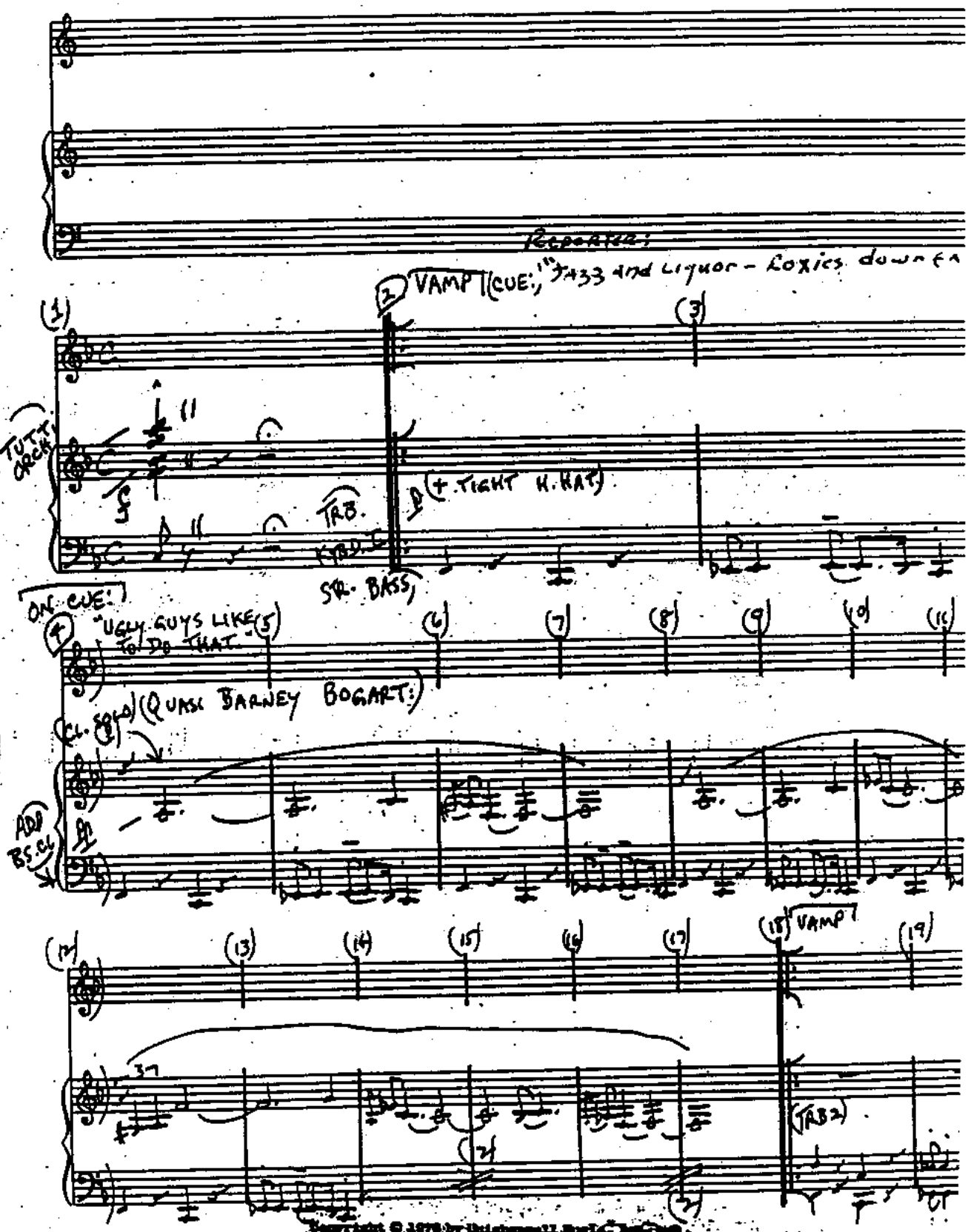

ALL
THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE
THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE
8VA
G
+TUBA
(8VB)
[Billy AD LIB]
(HE GETS GLASS) (DRINKS MILK)
[TEMPO]
B.
BOTH
REACHED FOR THE
GUN.
(ALTO)
PNO I, II, BARI
+TUBA LOCO
[+ T.T. & THE KITCHEN SINK!]


ALL
THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN THE GUN
PNO I-II
+TUBA
THE GUN THE GUN THE GUN THE GUN THE GUN BOTH REACHED FOR THE GUN.
(APPLAUSE SEGUE)

PIANO-CONDUCTOR

ROXIE



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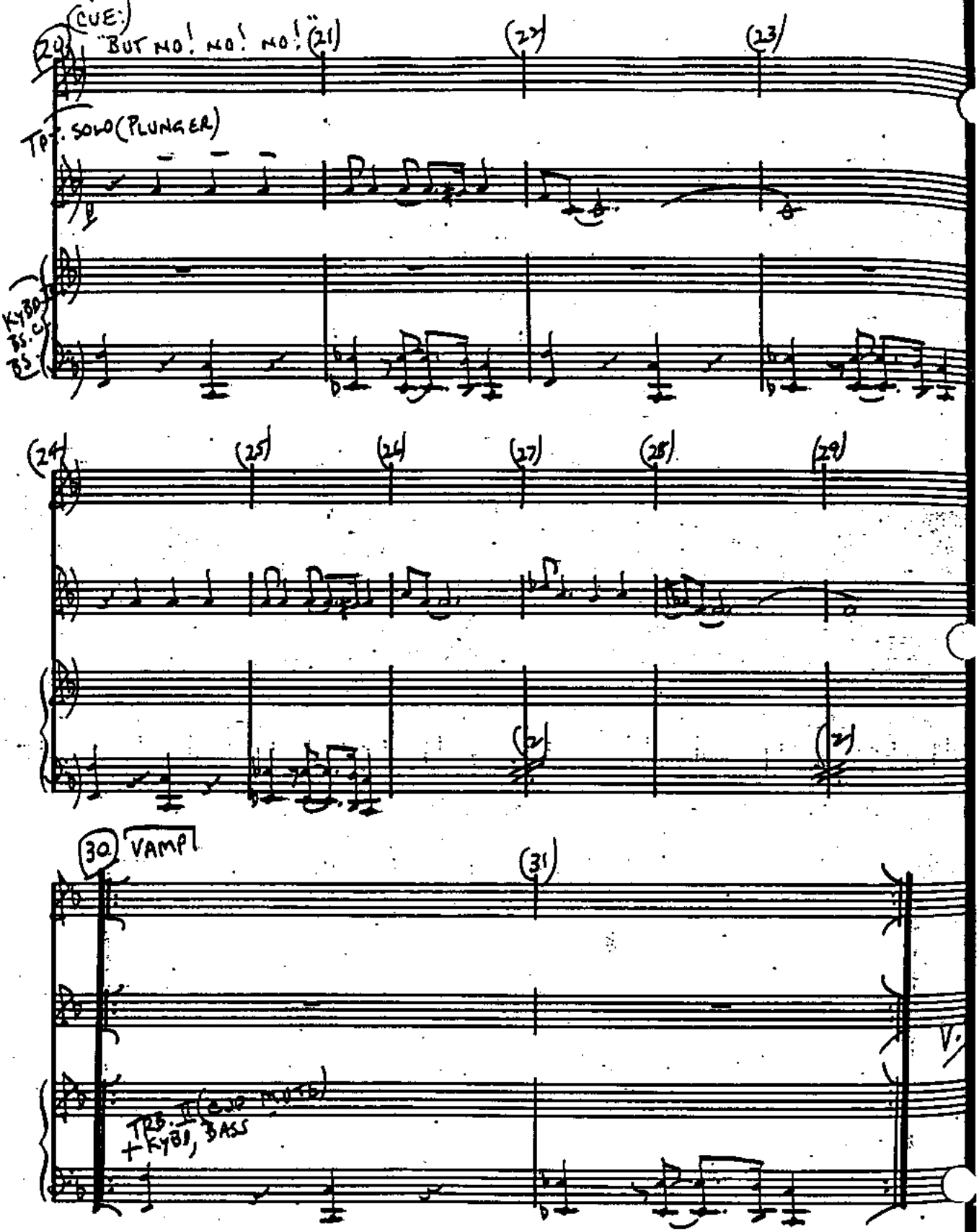
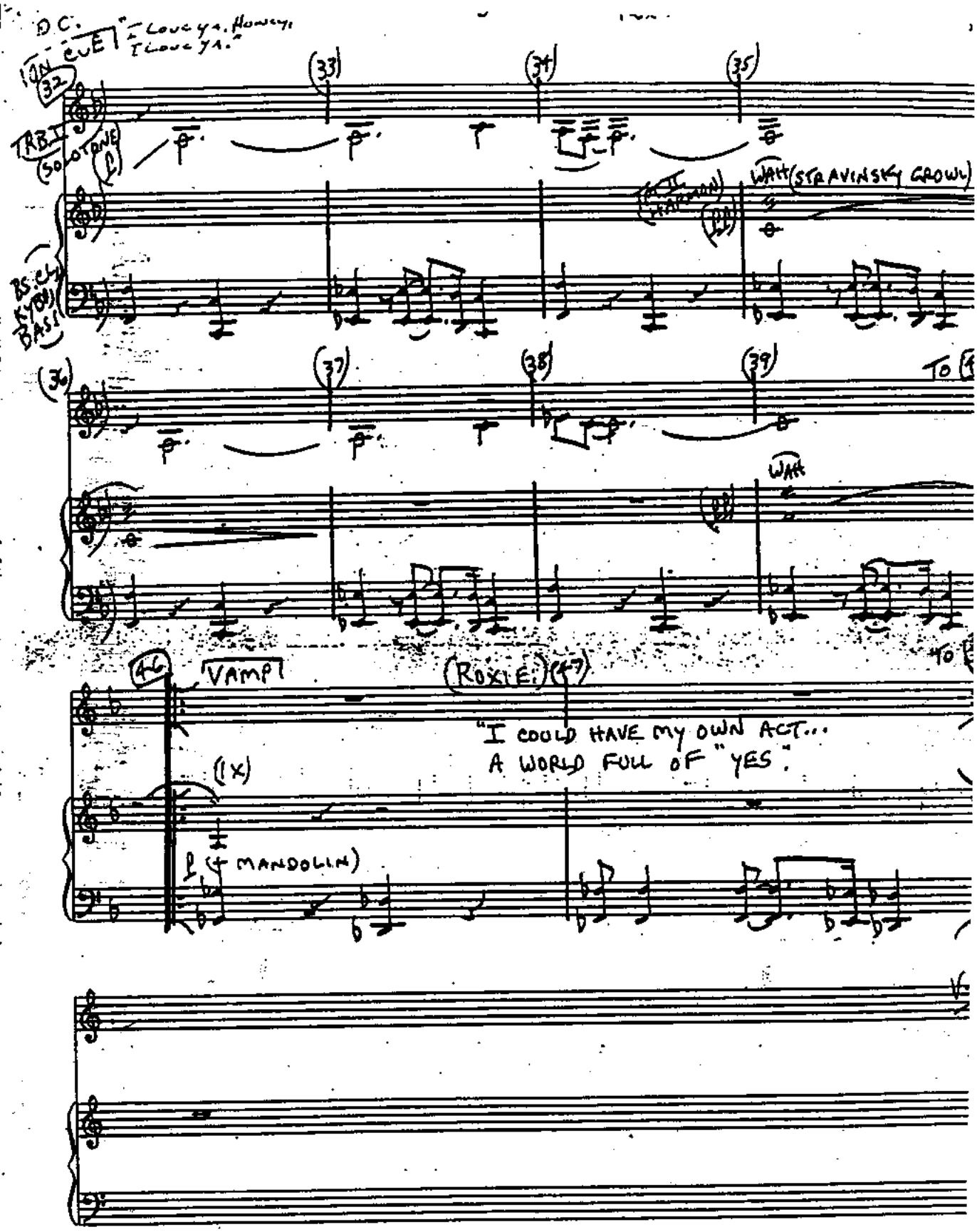
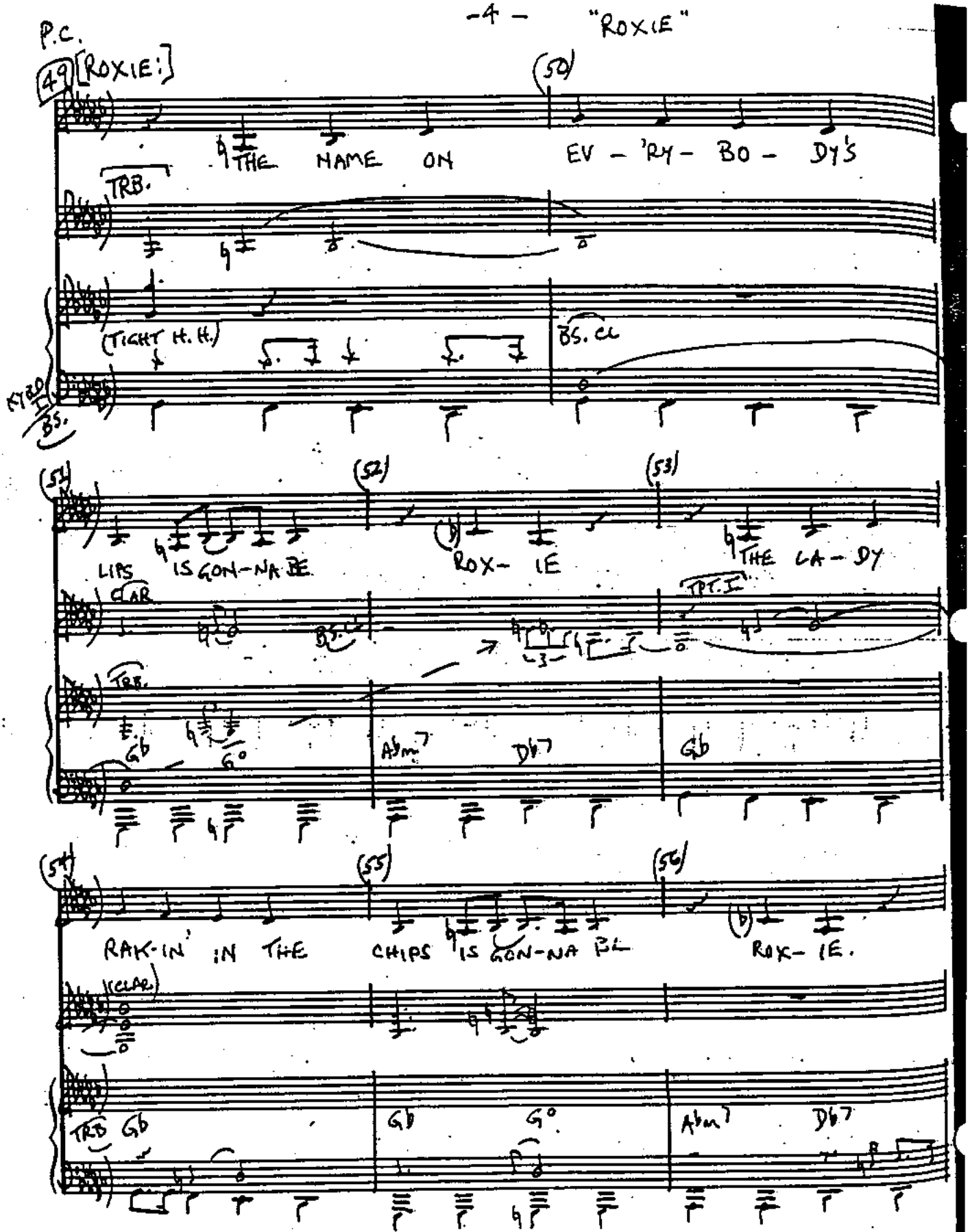
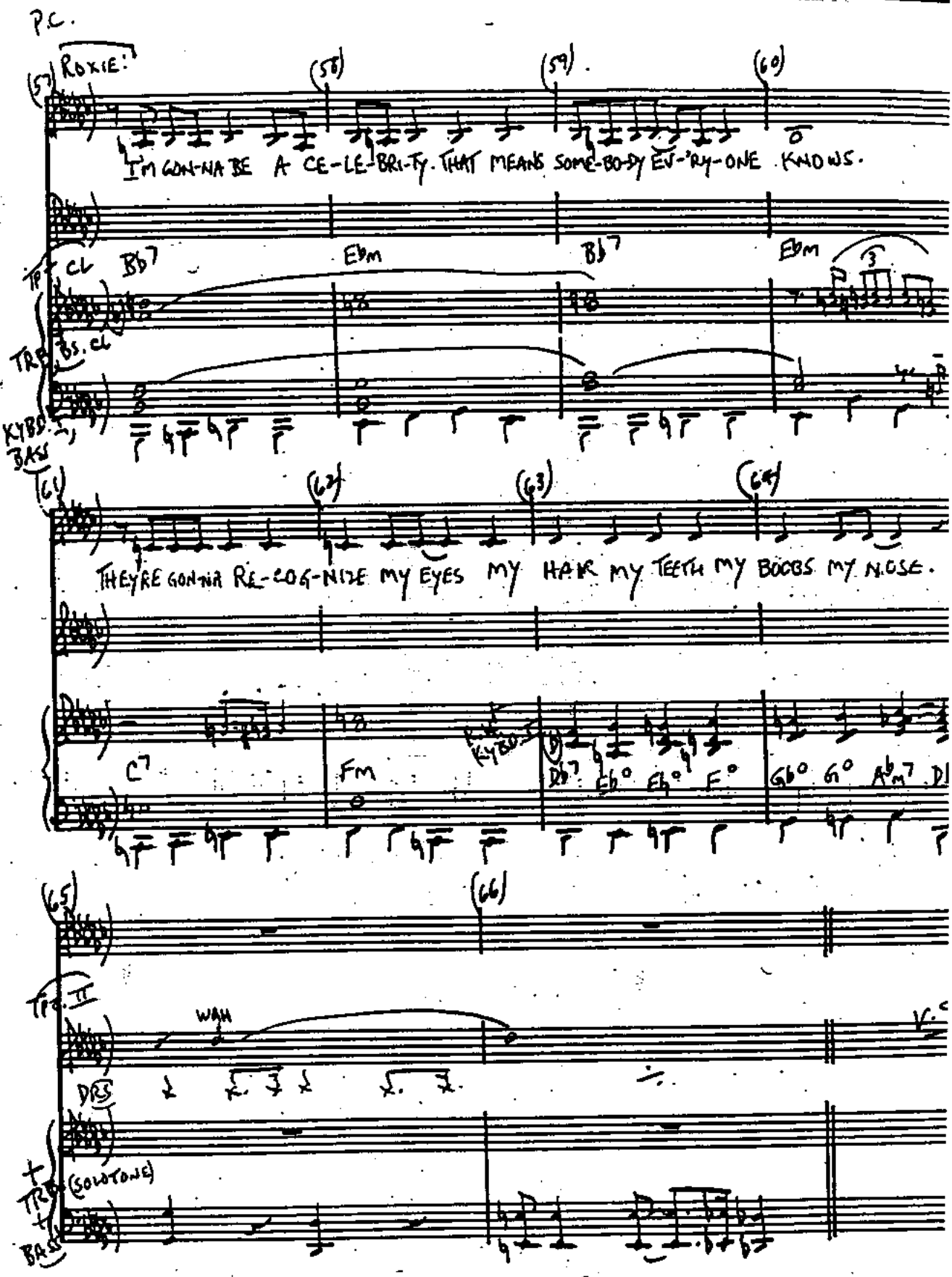
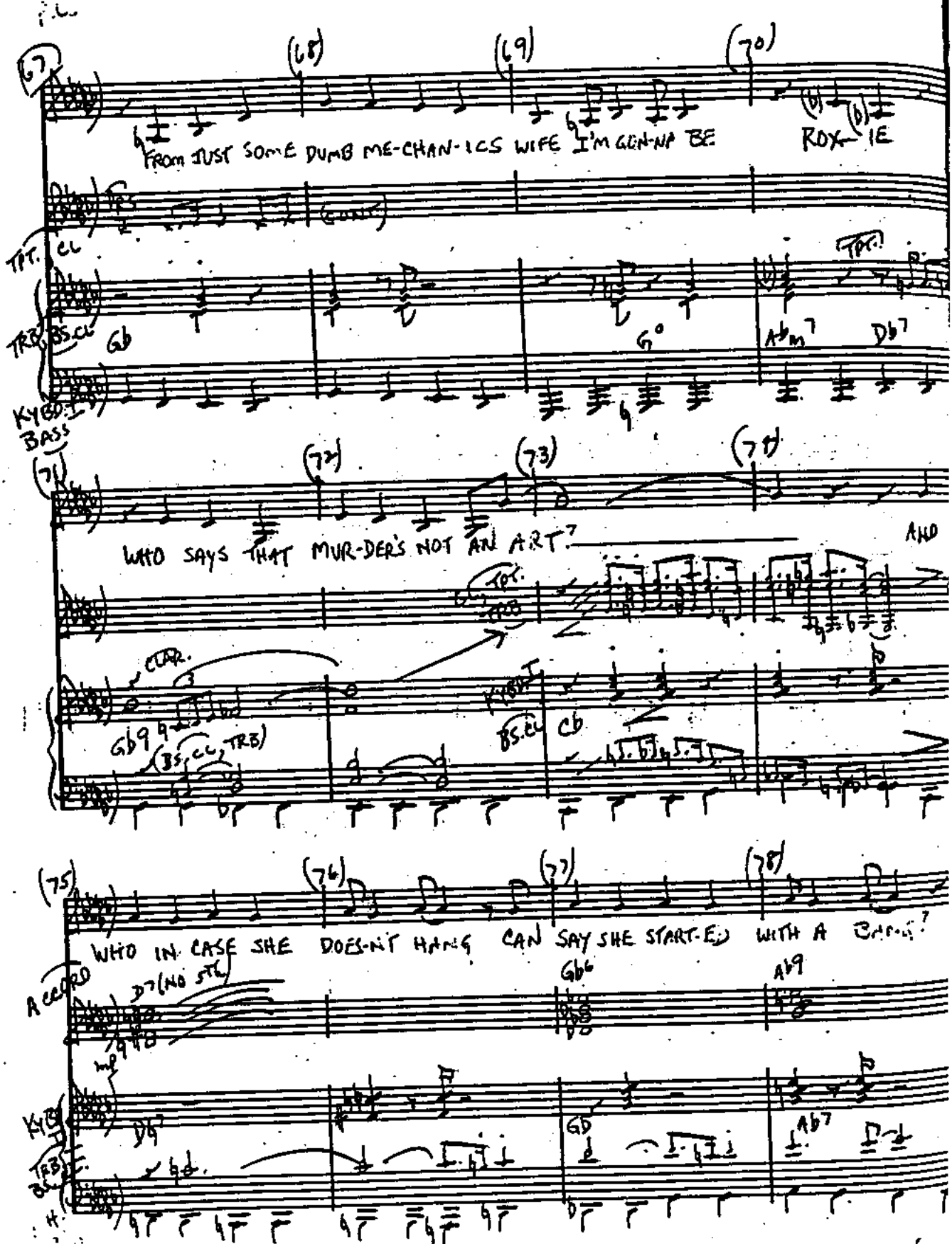
T2580-802-75


(CUE:)
20
"BUT NO! NO! NO!"
21
22
23
Tpt. SOLO (PLUNGER)
KYBD
B.S. C
B.S.
24
25
26
27
28
29
30
VAMP
31
Trb. I (SOLO NOTES)
+ KYBD, BASS


D.C. "CUE" "I Love ya, Honey, I Love ya."
(32)
(33)
(34)
(35)
TRB I (SOLO TONE)
WAH (STRAVINSKY GROWL)
BS. CL. BASS
(36)
(37)
(38)
(39)
TO
WAH
TO
(46)
VAMP
(ROXIE) (47)
"I COULD HAVE MY OWN ACT...
A WORLD FULL OF "YES".
(1X)
(MANDOLIN)


P.C.
49 [ROXIE:]
50
THE NAME ON EV - 'RY - BO - DY'S
TRB.
(TIGHT H. H.)
BS. CL
FLUTE I
BS.
51
52
53
LIPS IS GON-NA BE
ROX- IE
THE LA - DY
CLAR
BS. CL
TPT. I
TRB.
Gb
G°
Abm7
Db7
Gb
54
55
56
RAK-IN' IN THE CHIPS IS GON-NA BE
ROX- IE.
(CLAR.)
TRB
Gb
Gb
G°
Abm7
Db7


P.C.
ROXIE:
I'M GON-NA BE A CE-LE-BRI-TY. THAT MEANS SOME-BO-DY EV-'RY-ONE KNOWS.
TP CL
Bb7
Ebm
Bb7
Ebm
TRB BS. CL
KYBD. BASS
THEY'RE GON-NA RE-COG-NIZE MY EYES MY HAIR MY TEETH MY BOOBS MY NOSE.
C7
Fm
KYBD. I
Db7
Eb°
Eb°
F°
Gb°
G°
Abm7
TP. II
WAH
DRS
TRB (SOLOTONE)
BASS



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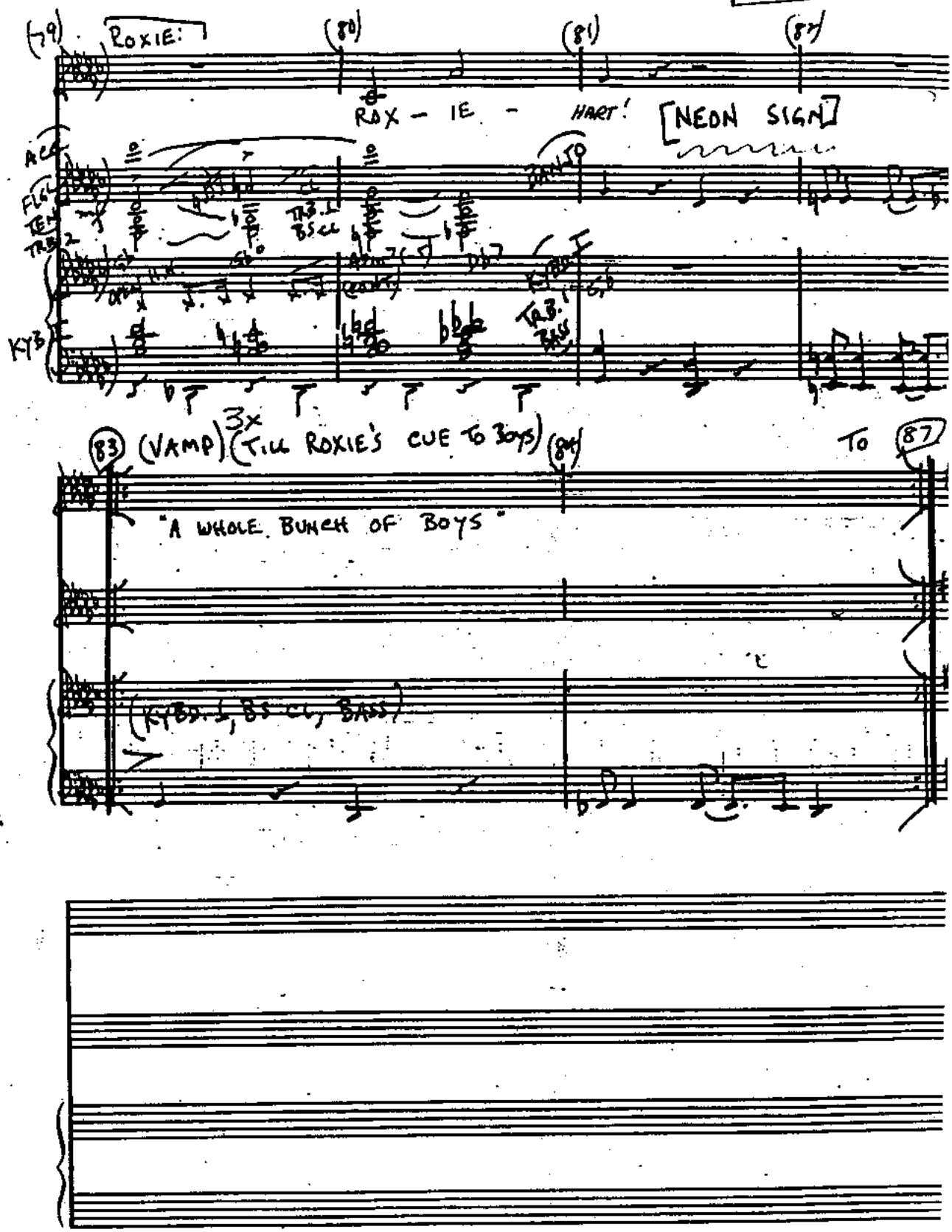
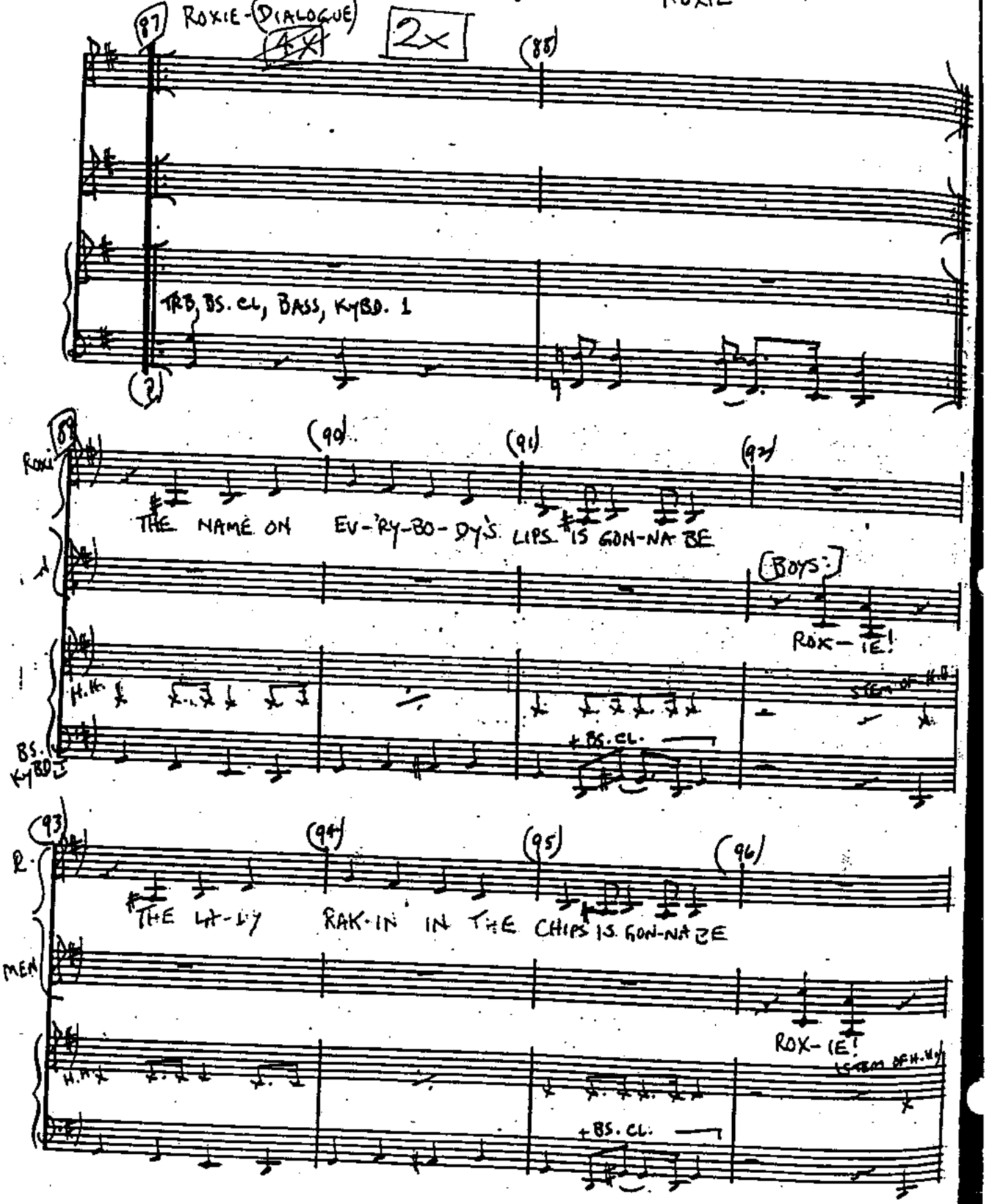
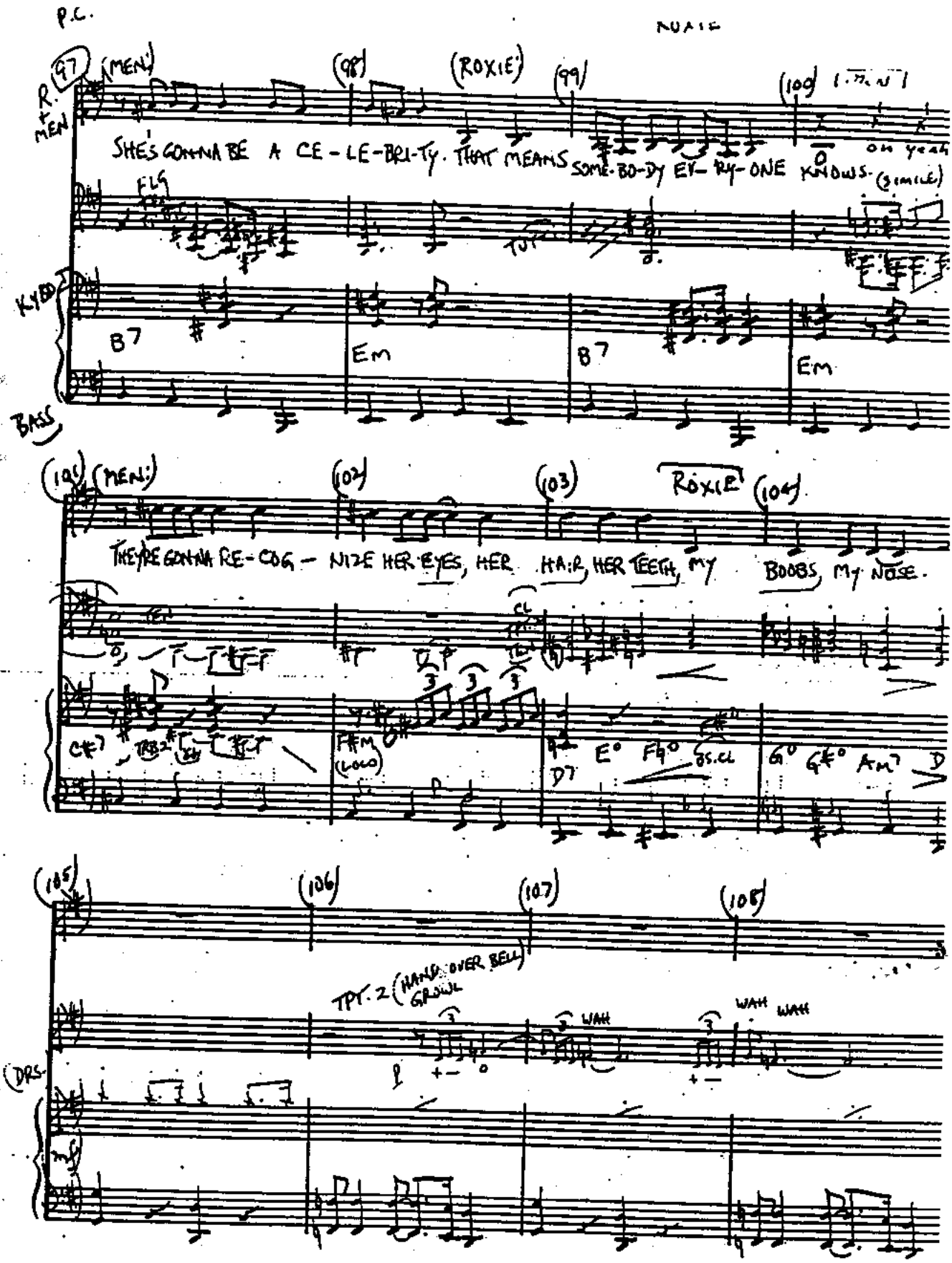
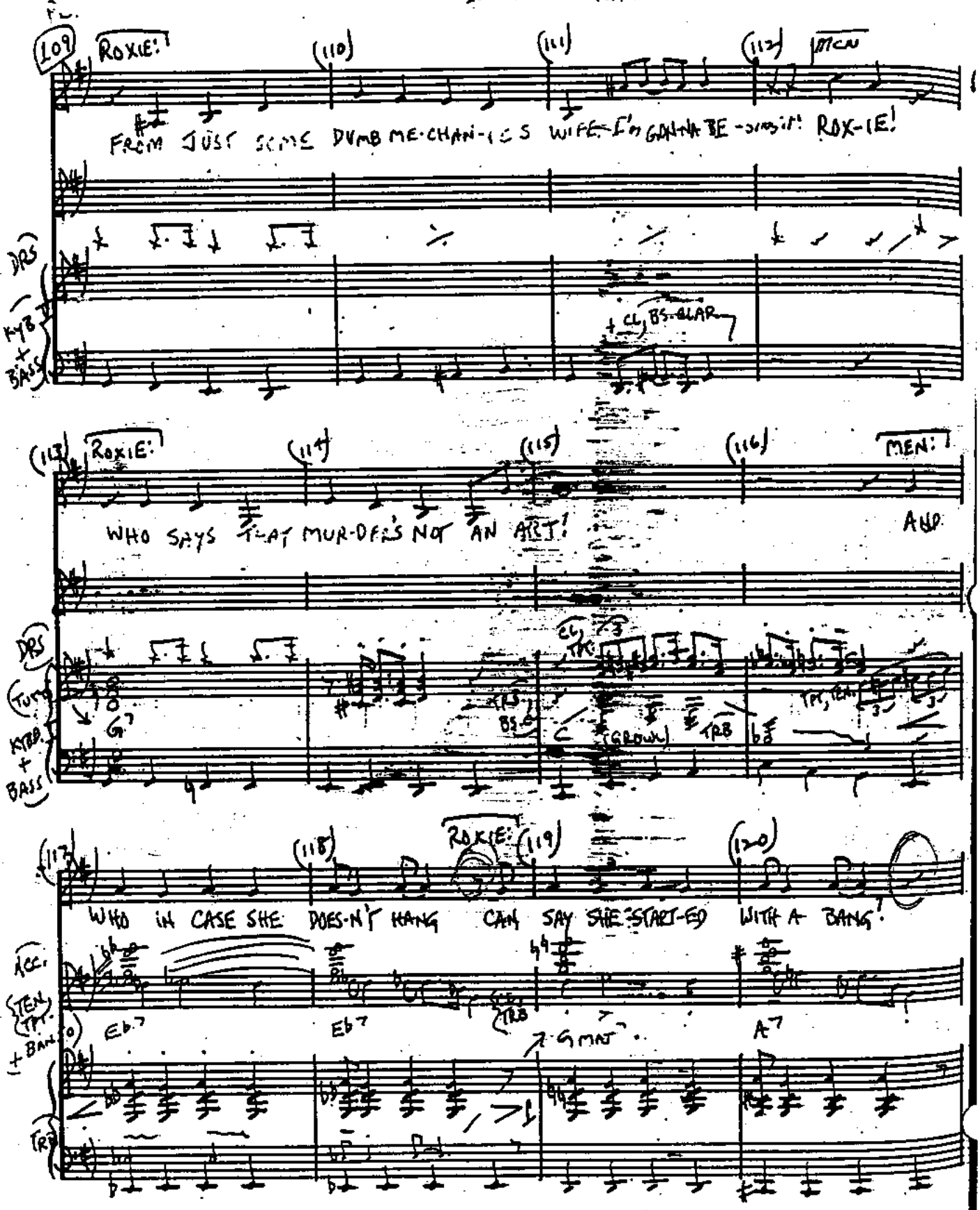
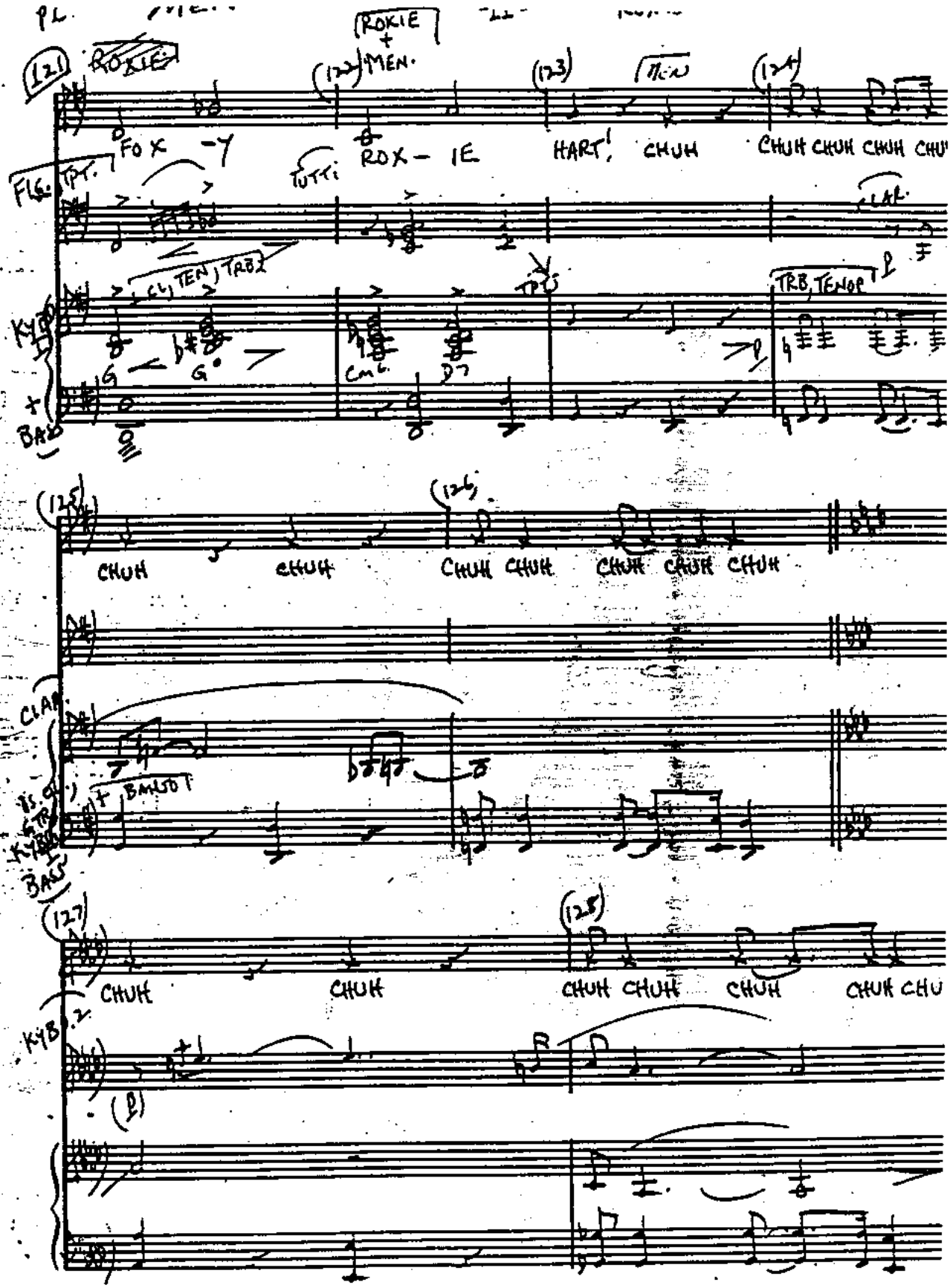
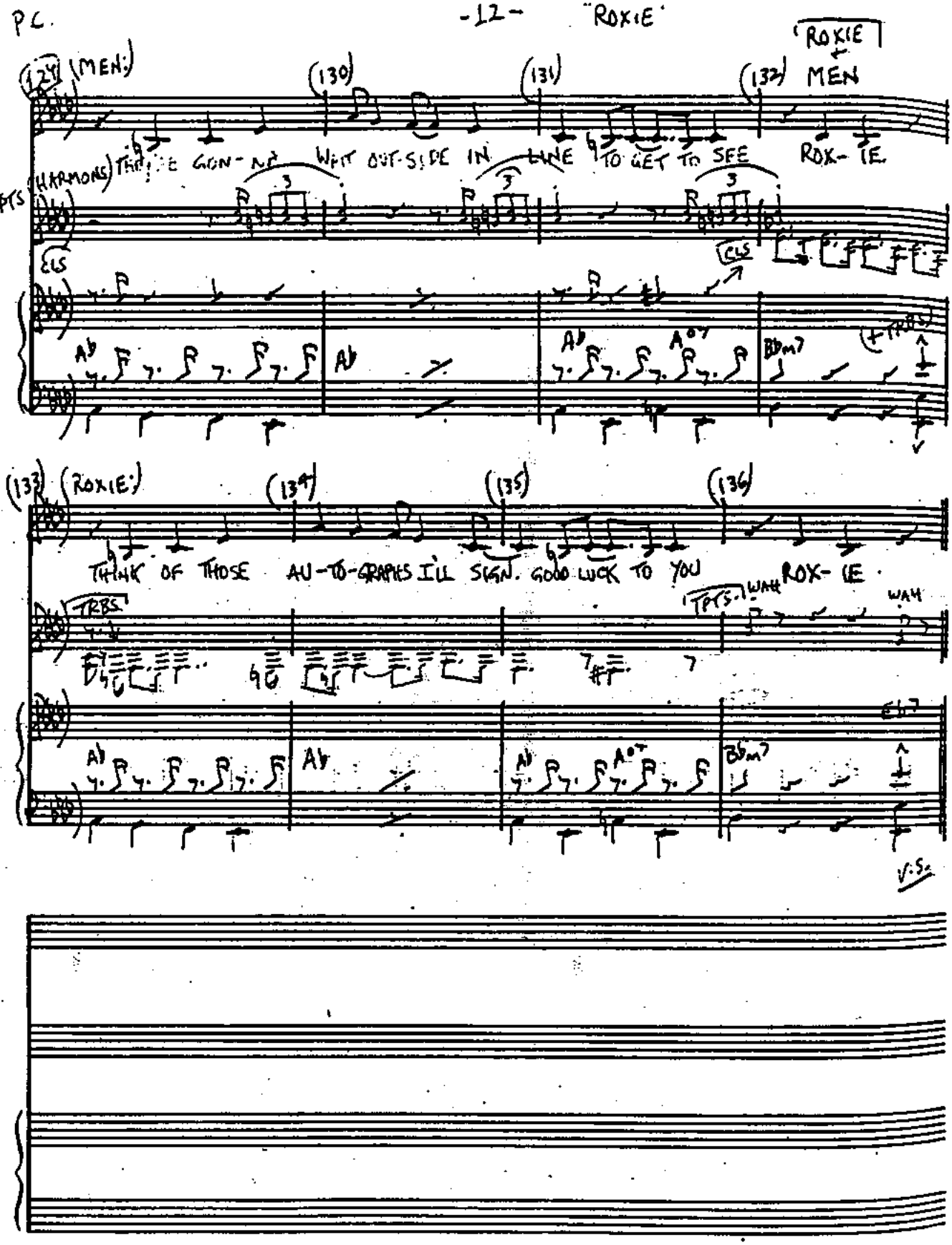

4x
(79) ROXIE:
(80)
(81)
(82)
ROX - IE - HART!
[NEON SIGN]
ACC
FLGL
TEN
TRB 2
TRB. 1
BS CL
BANJO
KYBD
TRB. 1
BASS
KYBD
(83) (VAMP) 3x (TILL ROXIE'S CUE TO BOYS)
(84)
TO (87)
"A WHOLE BUNCH OF BOYS"
(KYBD. 1, BS CL, BASS)

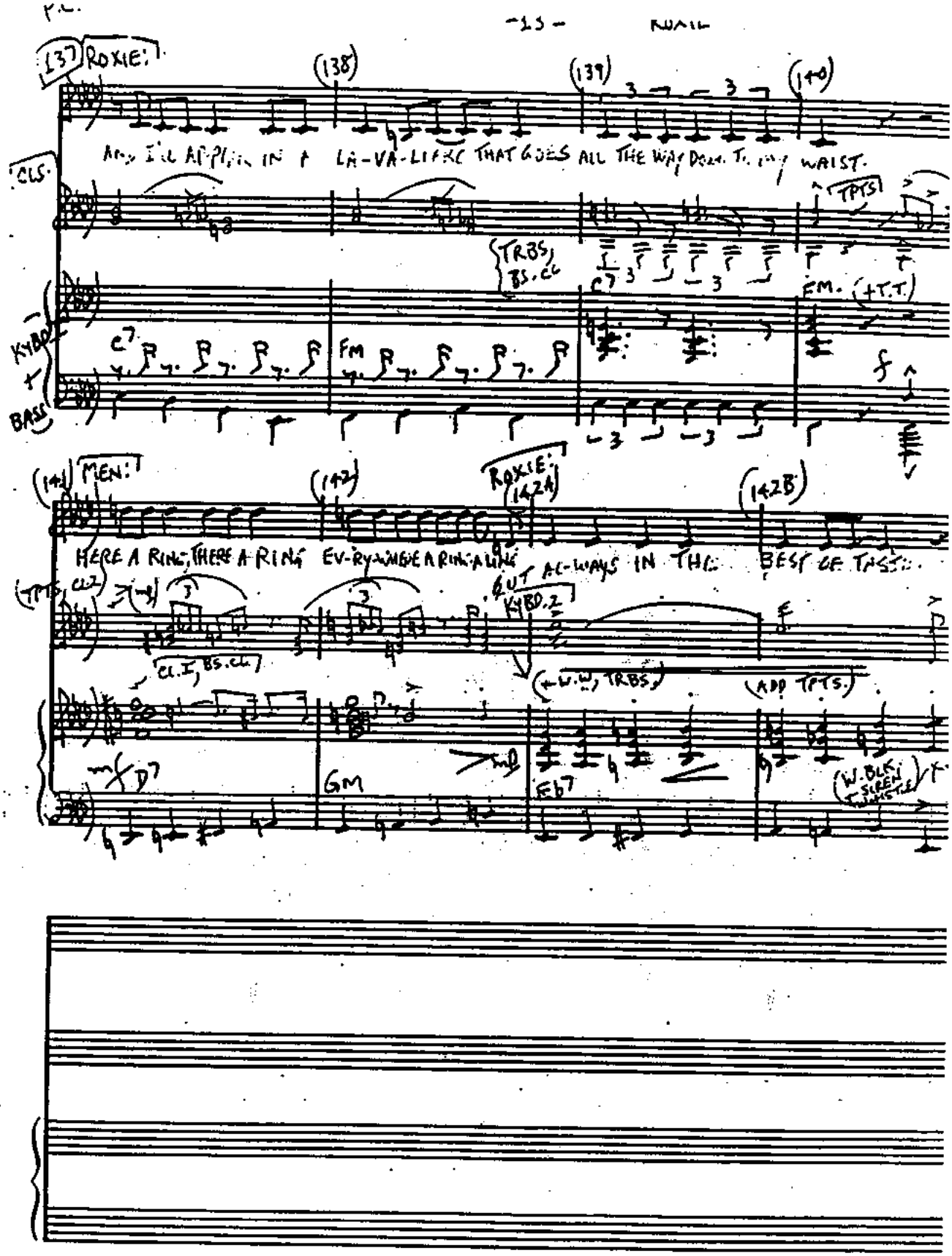

87
ROXIE-(DIALOGUE)
4X
2X
88
TRB, BS. CL, BASS, KYBD. 1
2
ROXI
90
91
92
THE NAME ON EV-'RY-BO-DY'S LIPS IS GON-NA BE
BOYS:
ROX-IE!
H.H.
BS.
KYBD
+BS. CL.
93
94
95
96
R.
THE LIT-TY RAK-IN IN THE CHIPS IS GON-NA BE
MEN
ROX-IE!
+BS. CL.

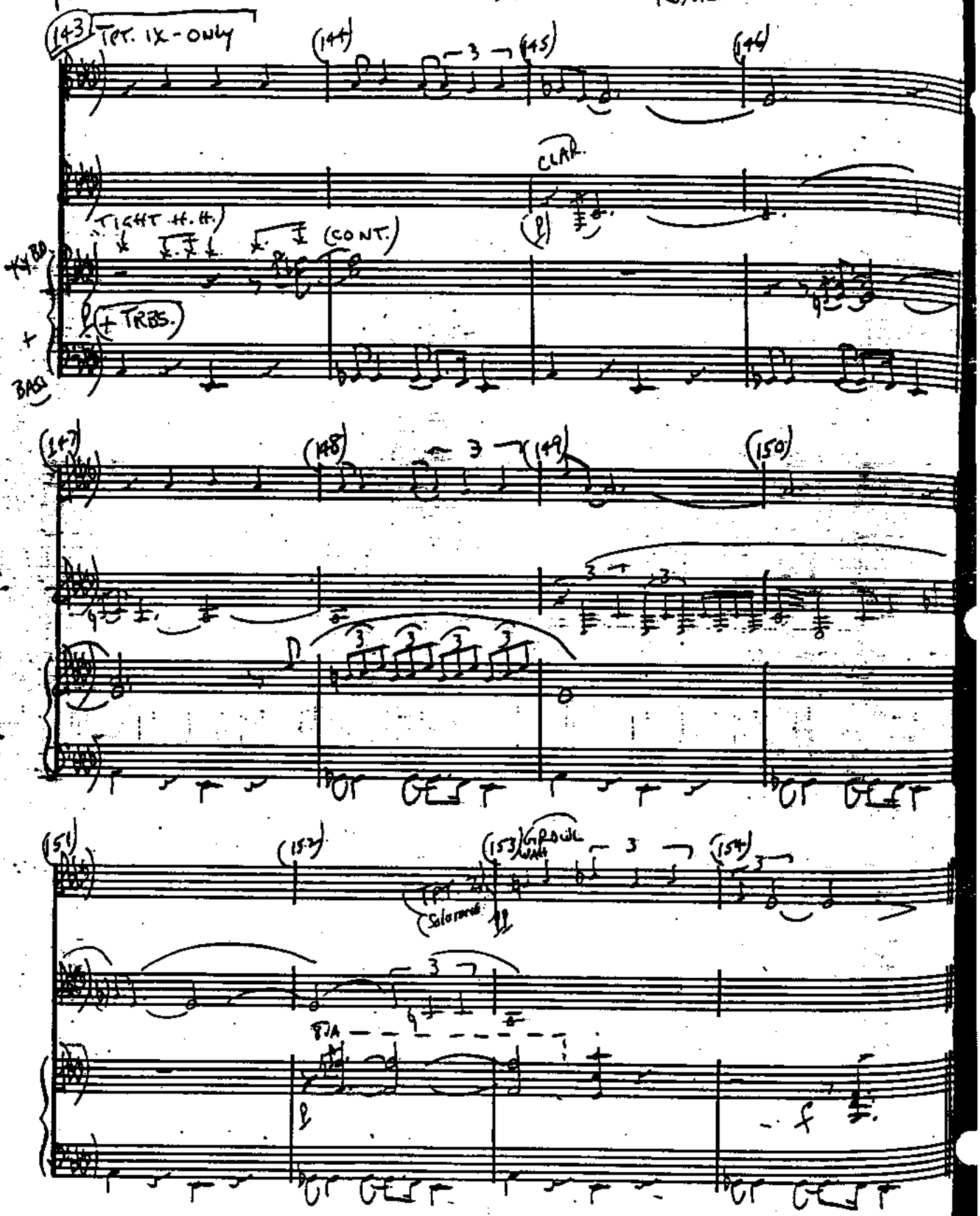

P.C.
ROXIE
(97) (MEN:) (98) (ROXIE) (99) (100)
R. + MEN
SHE'S GONNA BE A CE-LE-BRI-TY. THAT MEANS SOME-BO-DY EV-RY-ONE KNOWS.
(SIMILE)
FLG
KYBD
B7
Em
B7
Em
BASS
(101) (MEN:) (102) (103) ROXIE (104)
THEY'RE GONNA RE-COG-NIZE HER EYES, HER HAIR, HER TEETH, MY BOOBS, MY NOSE.
C#7
F#M (LOCO)
D7
E°
G°
Am7
(105) (106) (107) (108)
TPT. 2 (HAND OVER BELL) GROWL
WAH
WAH WAH
DRS.

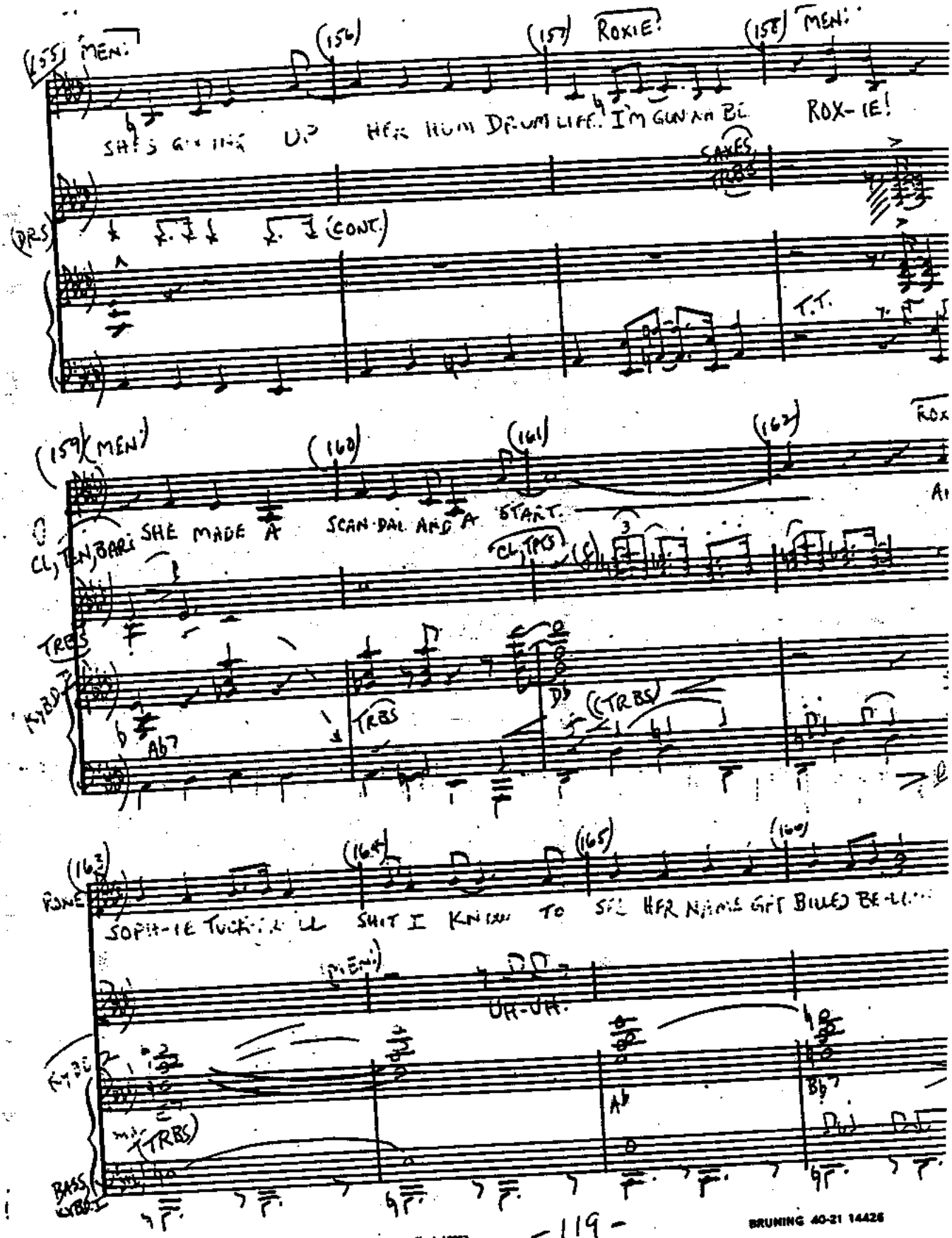

109
ROXIE:
(110)
(111)
(112)
MCN
FROM JUST SOME DUMB ME-CHAN-IES WIFE I'M GONNA BE-SINGIN' ROX-IE!
DRS
KYB + BASS
+ CL, BS. CLAR
(113)
ROXIE:
(114)
(115)
(116)
MEN:
WHO SAYS THAT MUR-DER'S NOT AN ART!
AND
DRS
TUNE
KYBD + BASS
G7
CL, TPT
TRB
BS.C
(GROWL)
TRB
TPT, TEN
(117)
(118)
ROXIE:
(119)
(120)
WHO IN CASE SHE DOES-N'T HANG CAN SAY SHE START-ED WITH A BANG!
ACC.
TEN, TPT. + BANJO
Eb7
Eb7
TRB
G MAJ
A7
TRB


ROXIE
ROXIE + MEN.
FOX -Y
ROX - IE
HART!
CHUH
CHUH CHUH CHUH CHU
FLG. TPT.
TUTTI
CLAR.
CL, TEN, TRB
TPT
TRB, TENOR
KYB
+ BASS
CHUH
CHUH
CHUH CHUH
CHUH CHUH CHUH
CLAR.
+ BANJO
BASS
CHUH
CHUH
CHUH CHUH
CHUH
CHUH CHU
KYB 2


ROXIE
MEN
(124) (MEN:)
(130)
(131)
(132)
THEY'RE GON-NA WAIT OUT-SIDE IN LINE TO GET TO SEE ROX-IE.
TPTS (HARMONS)
CLS
Ab
Ab
Ab
A°7
Bbm7
(133) (ROXIE:)
(134)
(135)
(136)
THINK OF THOSE AU-TO-GRAPHS I'LL SIGN. GOOD LUCK TO YOU ROX-IE.
TRBS
TPTS. (WAH)
WAH
Eb7
V.S.


137 ROXIE:
138
139
140
AND I'LL APPEAR IN A LA-VA-LIERE THAT GOES ALL THE WAY DOWN TO MY WAIST.
CLS.
TPTS
TRBS, BS. CL
C7
FM. (+T.T.)
KYBD
BASS
C7
FM
141 MEN:
142
ROXIE: 142A
142B
HERE A RING, THERE A RING EV-RY-WHERE A RING-A-LING
BUT AL-WAYS IN THE BEST OF TASTE.
(TPTS, CL2)
KYBD.2
CL.I, BS.CL
(+W.W., TRBS)
(ADD TPTS.)
D7
GM
Eb7
(W.BLK, SIREN, WHISTLE)


PC.
143
TPT. IX - ONLY
144
145
146
CLAR.
TIGHT H.H.
(CONT.)
KYBD
+ TRBS.
BASS
147
148
149
150
151
152
153
GROWL WAH
154
TPT. 2
(Solomon)
8VA



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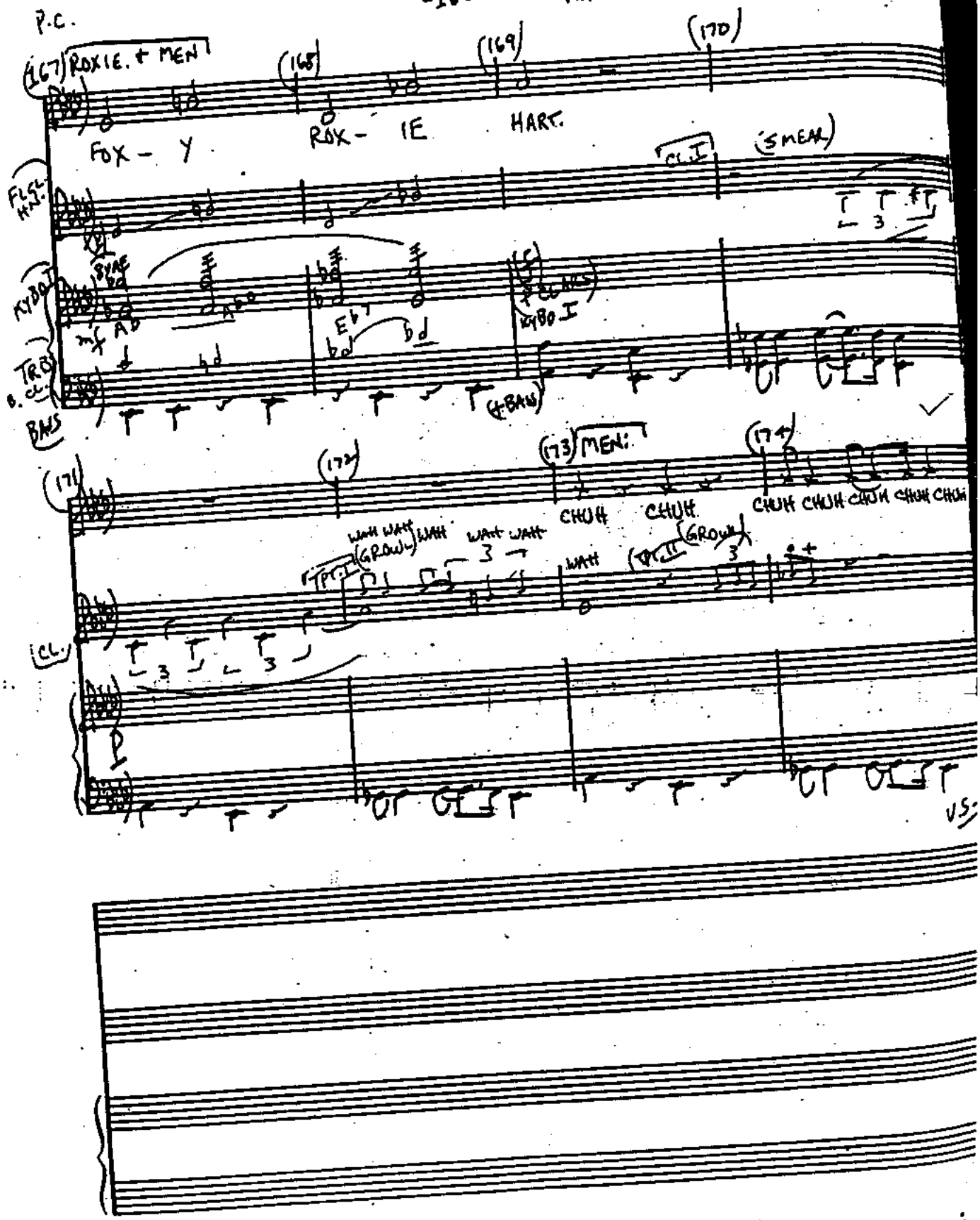

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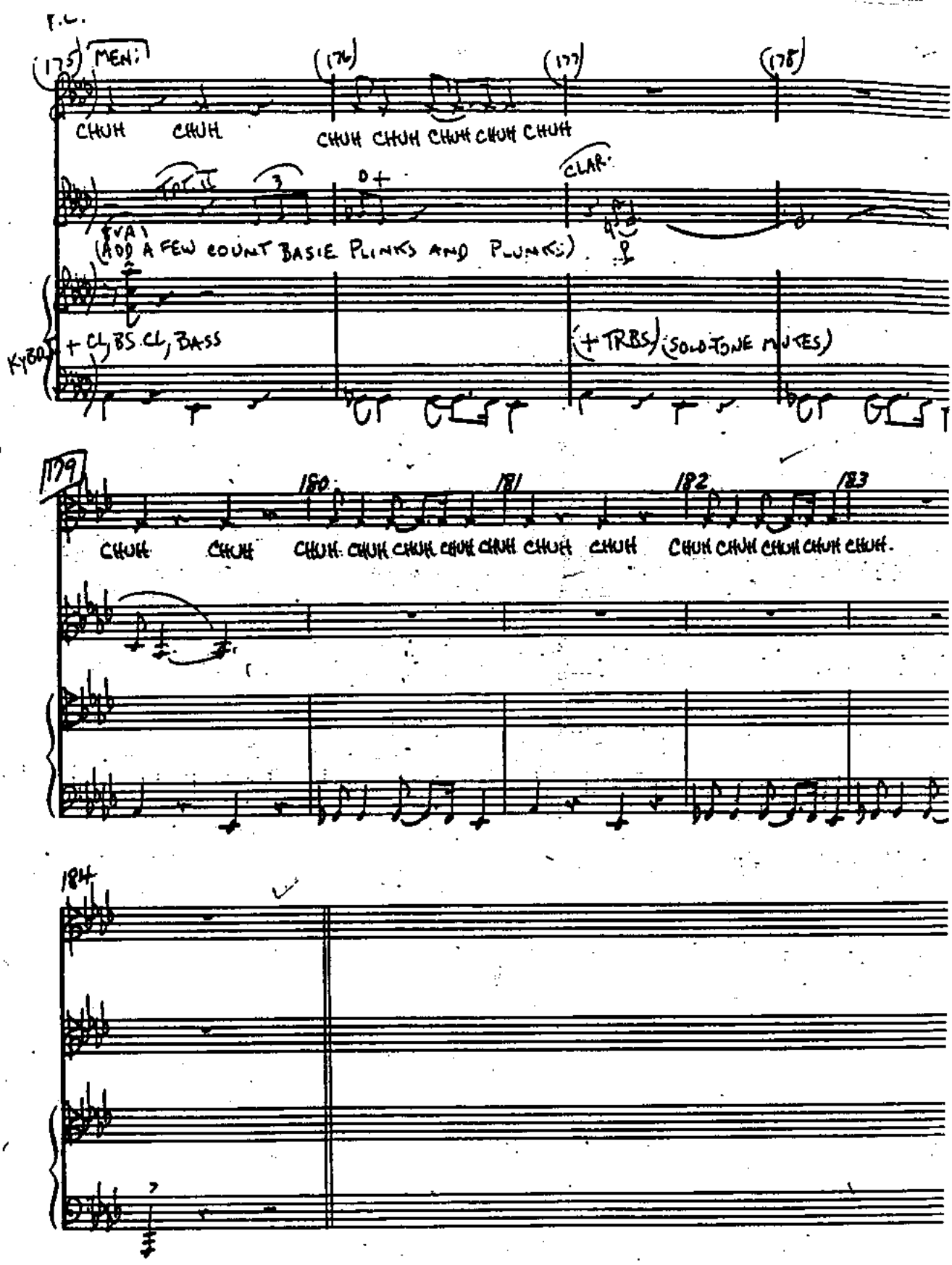
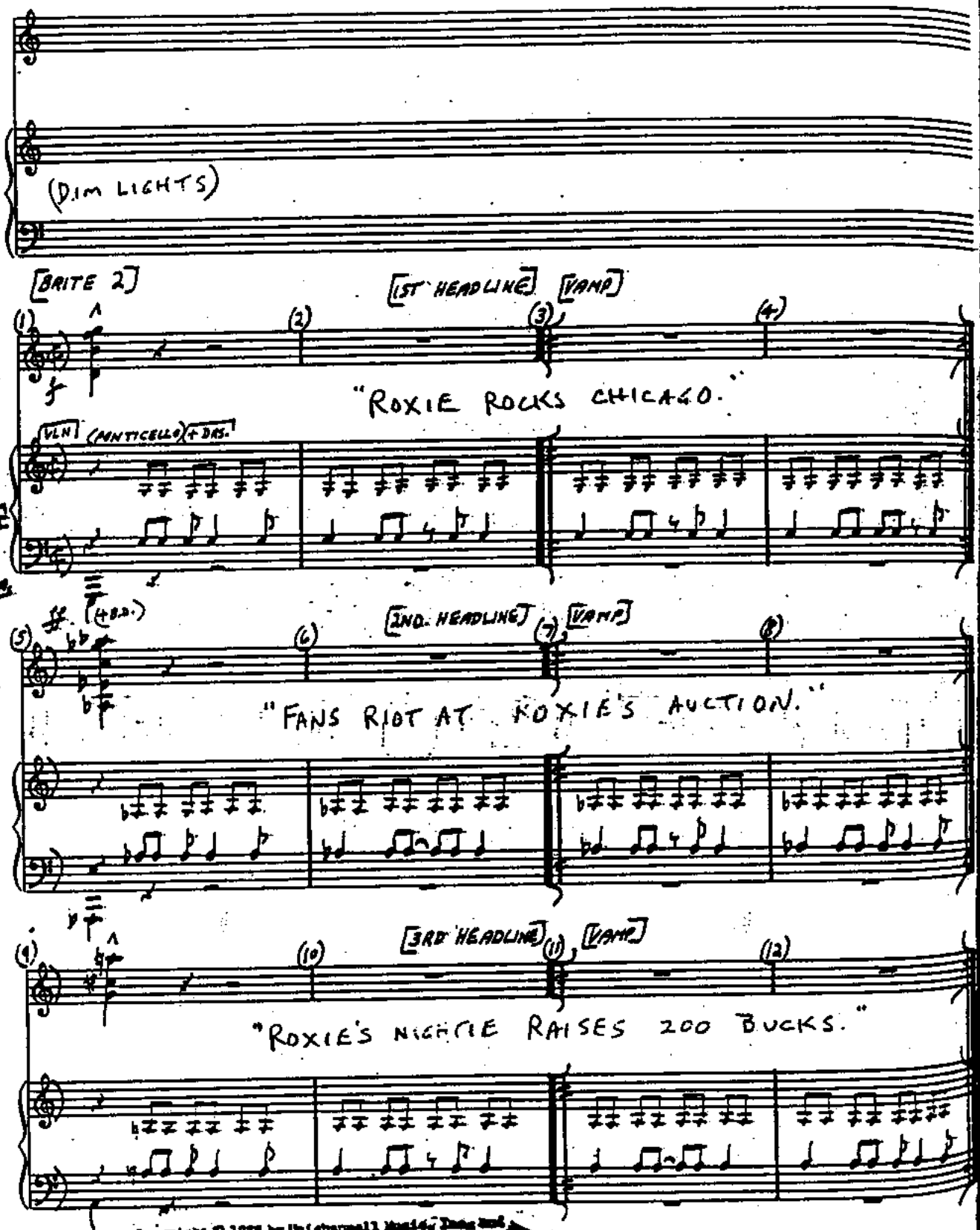

F.C.
175
MEN:
176
177
178
CHUH CHUH CHUH CHUH CHUH CHUH CHUH
CLAR.
8VA!
(ADD A FEW COUNT BASIE PLINKS AND PLUNKS)
KYBD
+ CL, BS CL, BASS
(+ TRBS) (SOLO TONE NOTES)
179
180
181
182
183
CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH CHUH
184

1ST NEWSPAPER HEADLINES



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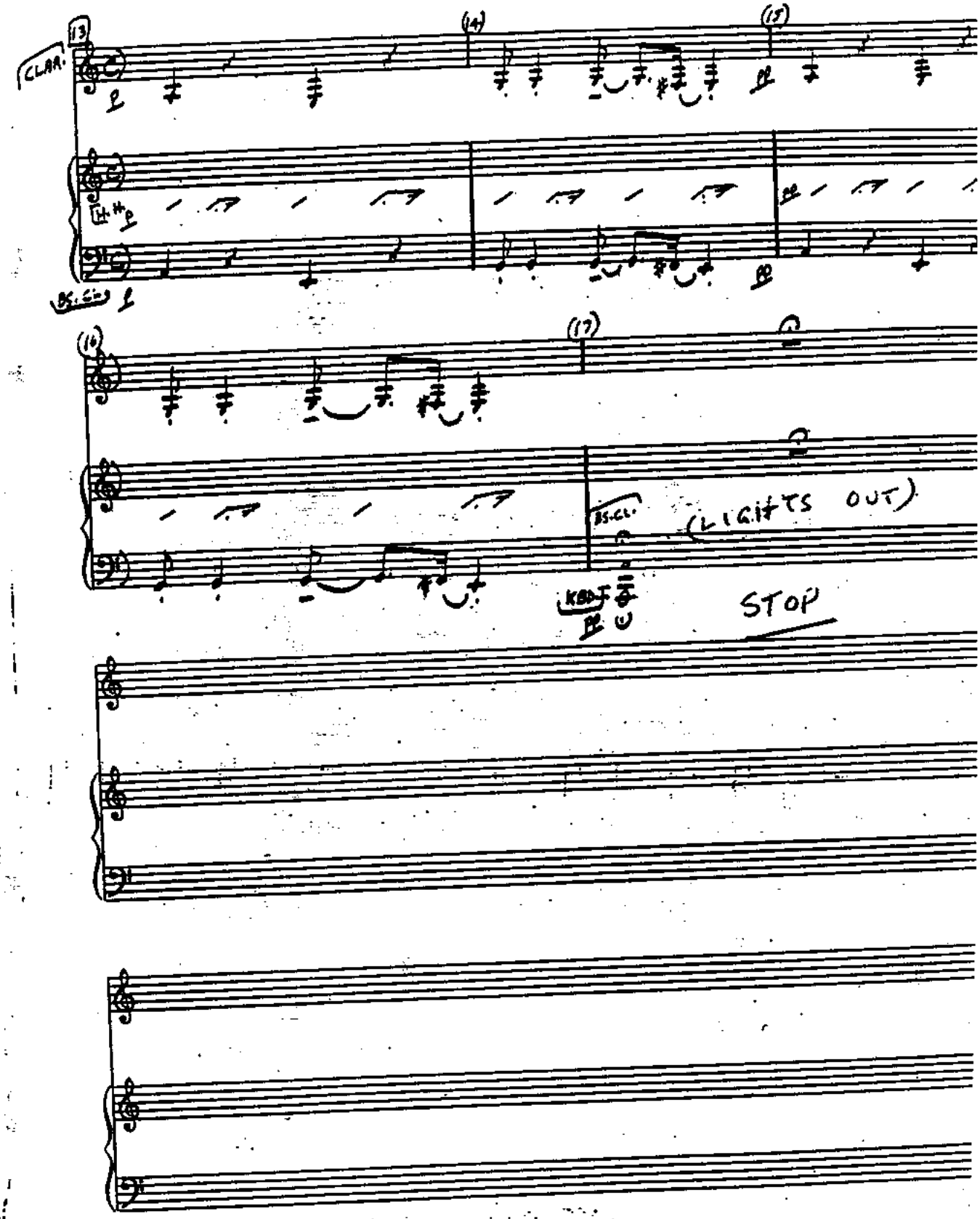
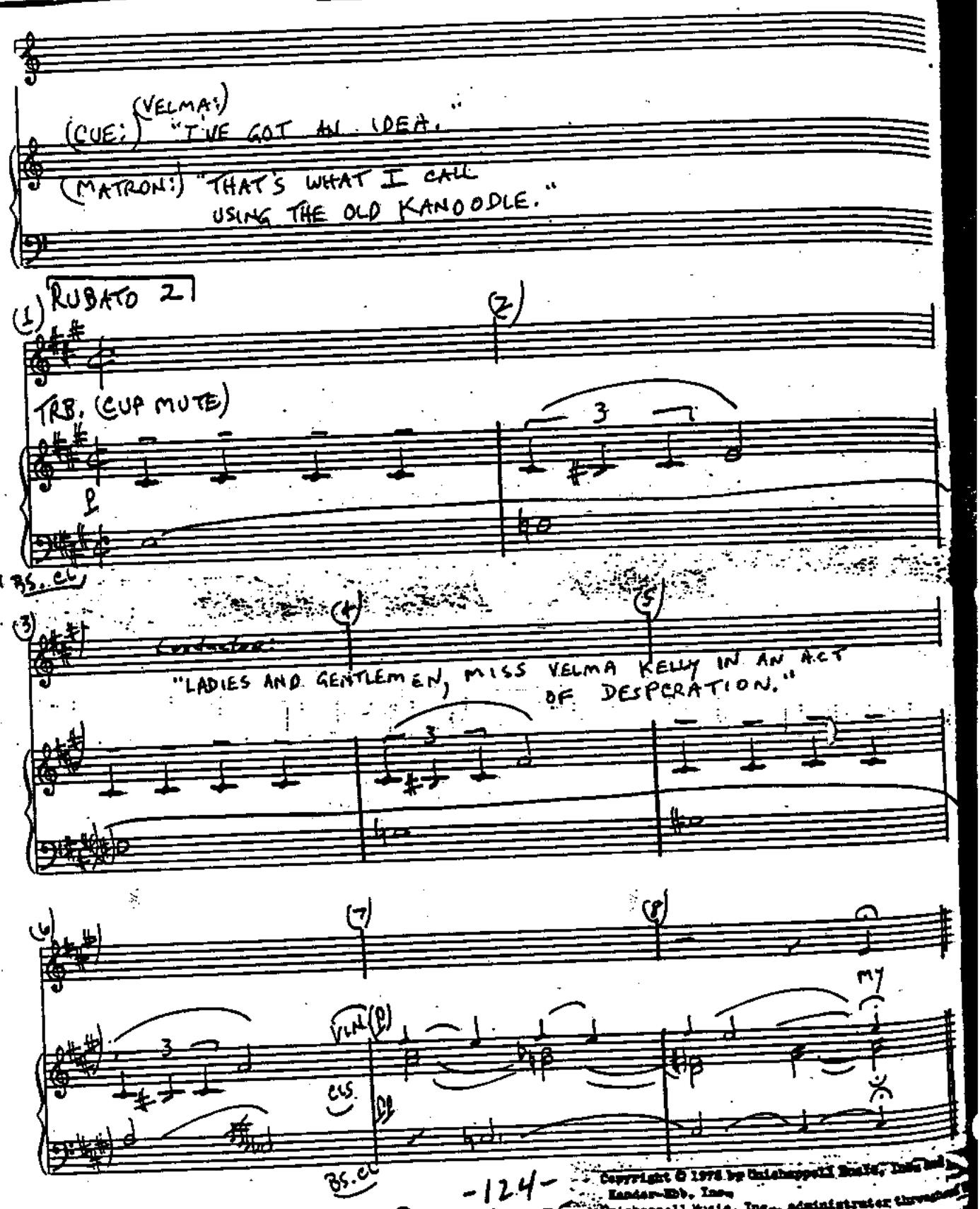
Chelsea Music Preparation



Aztec® 12 PVC

PIANO-CONDUCTOR

I CAN'T DO IT ALONE



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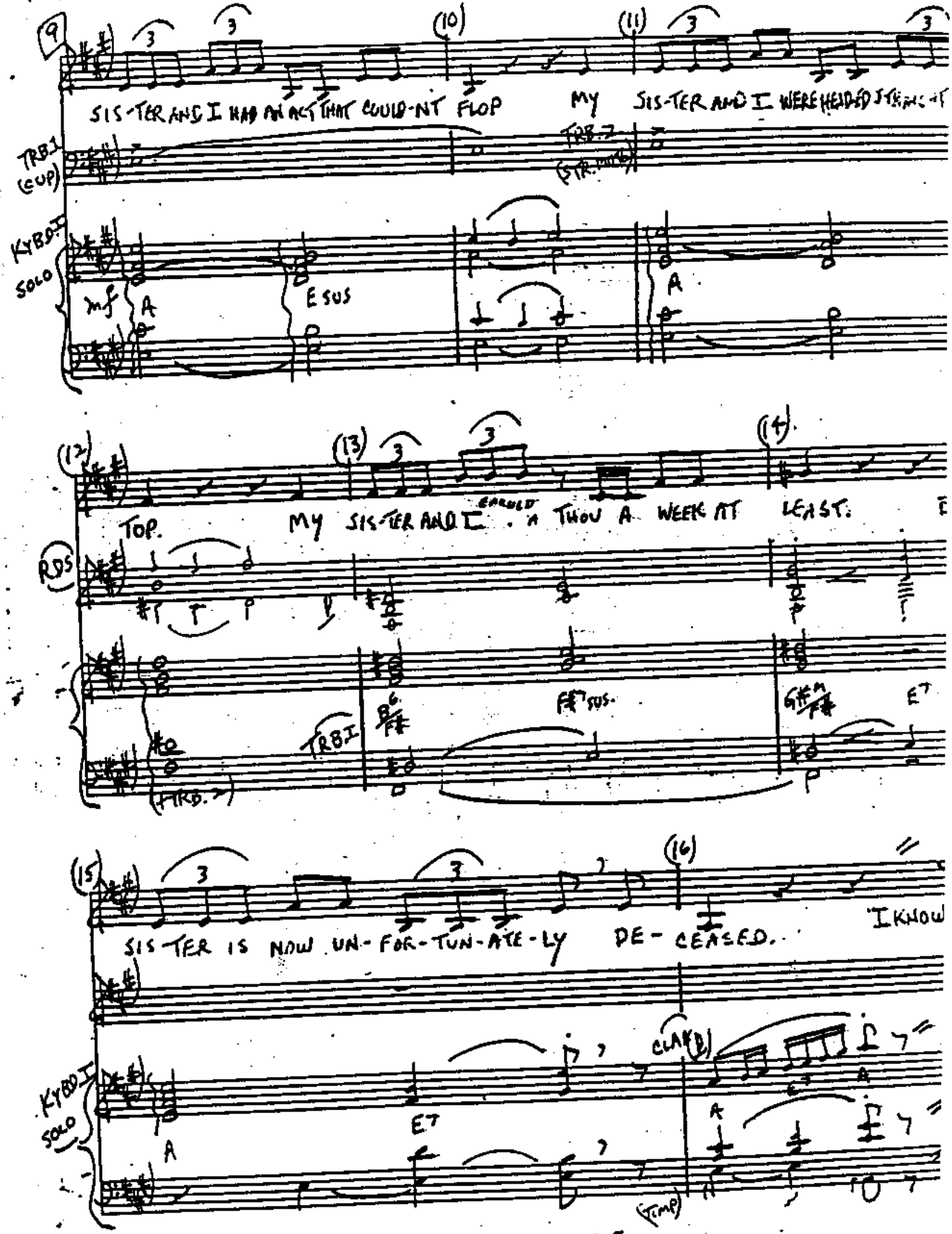
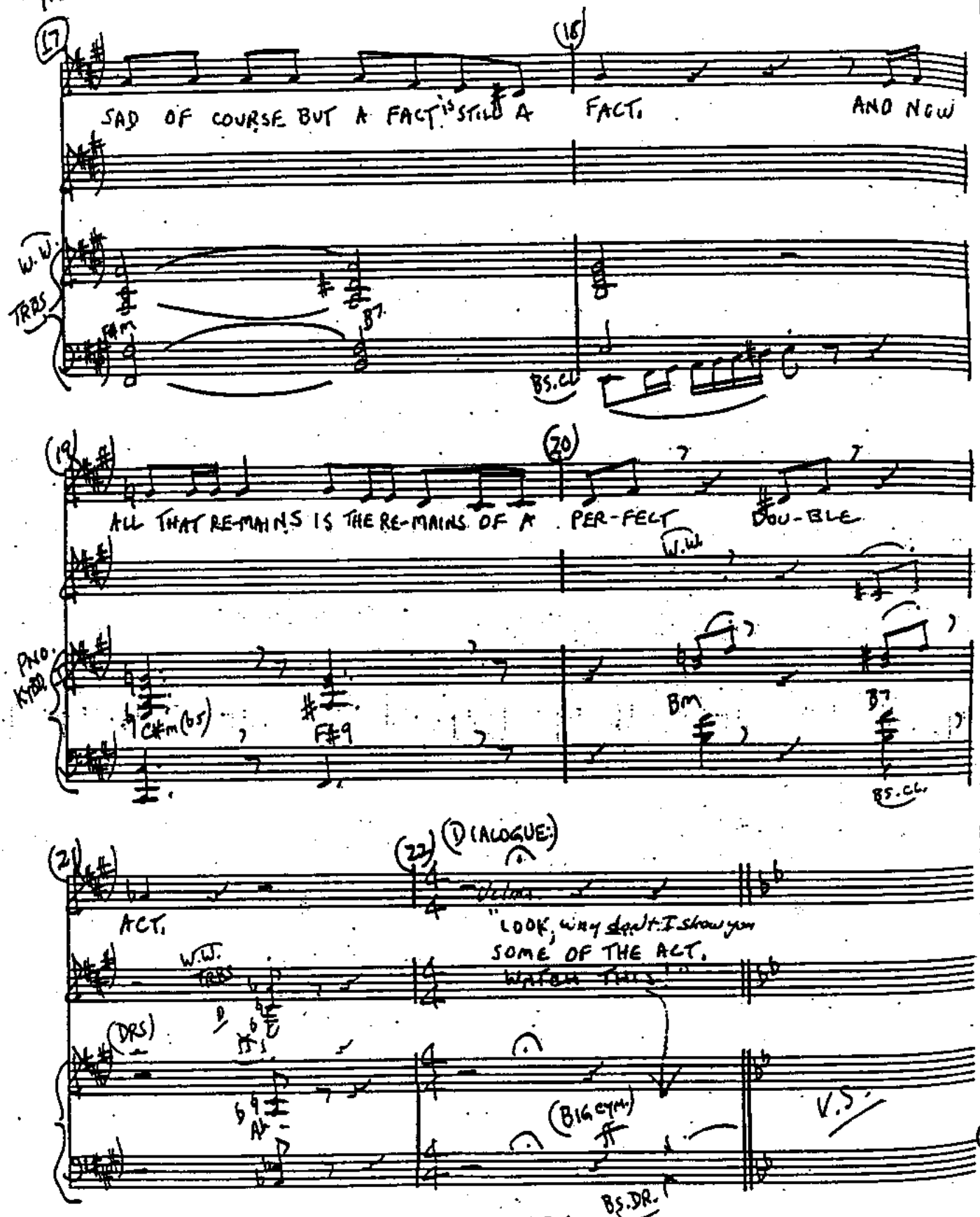
P 2580-802-75

Arrow® 12 PVC

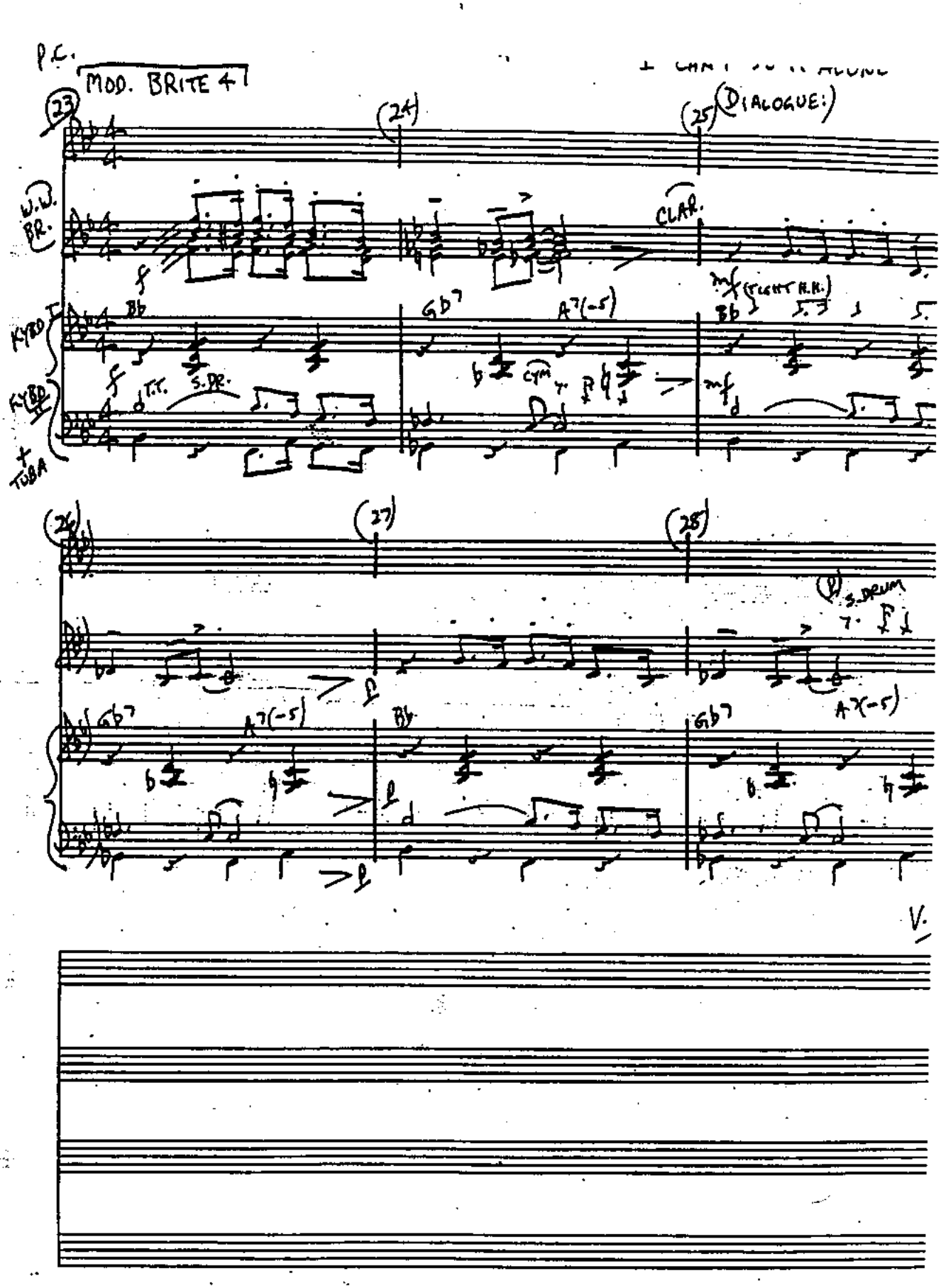

P.C.
SIS-TER AND I HAD AN ACT THAT COULD-NT FLOP
MY SIS-TER AND I WERE HEADED STRAIGHT
TRB.1 (CUP)
TRB.2 (STR. MUTE)
KYBD.I SOLO
mf
A
E SUS
A
TOP.
MY SIS-TER AND I
EARNED
A THOU A WEEK AT LEAST.
RDS
TRB.I
(+TRB.2)
F#7 SUS.
E7
SIS-TER IS NOW UN-FOR-TUN-ATE-LY DE-CEASED.
I KNOW
CLAP
KYBD.I SOLO
A
E7
A
(TIMP)

ATHE® 12-4CR

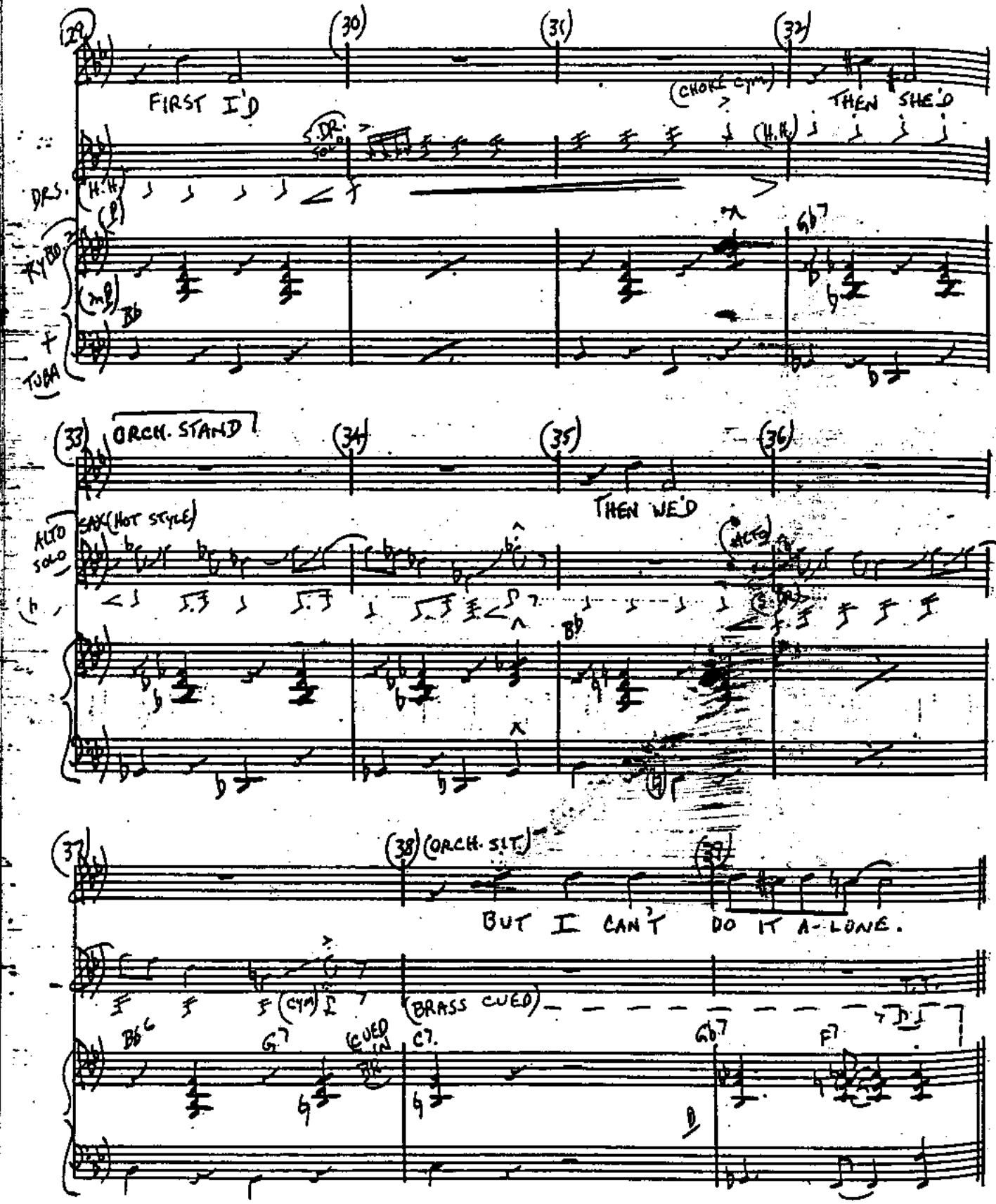
P.C.

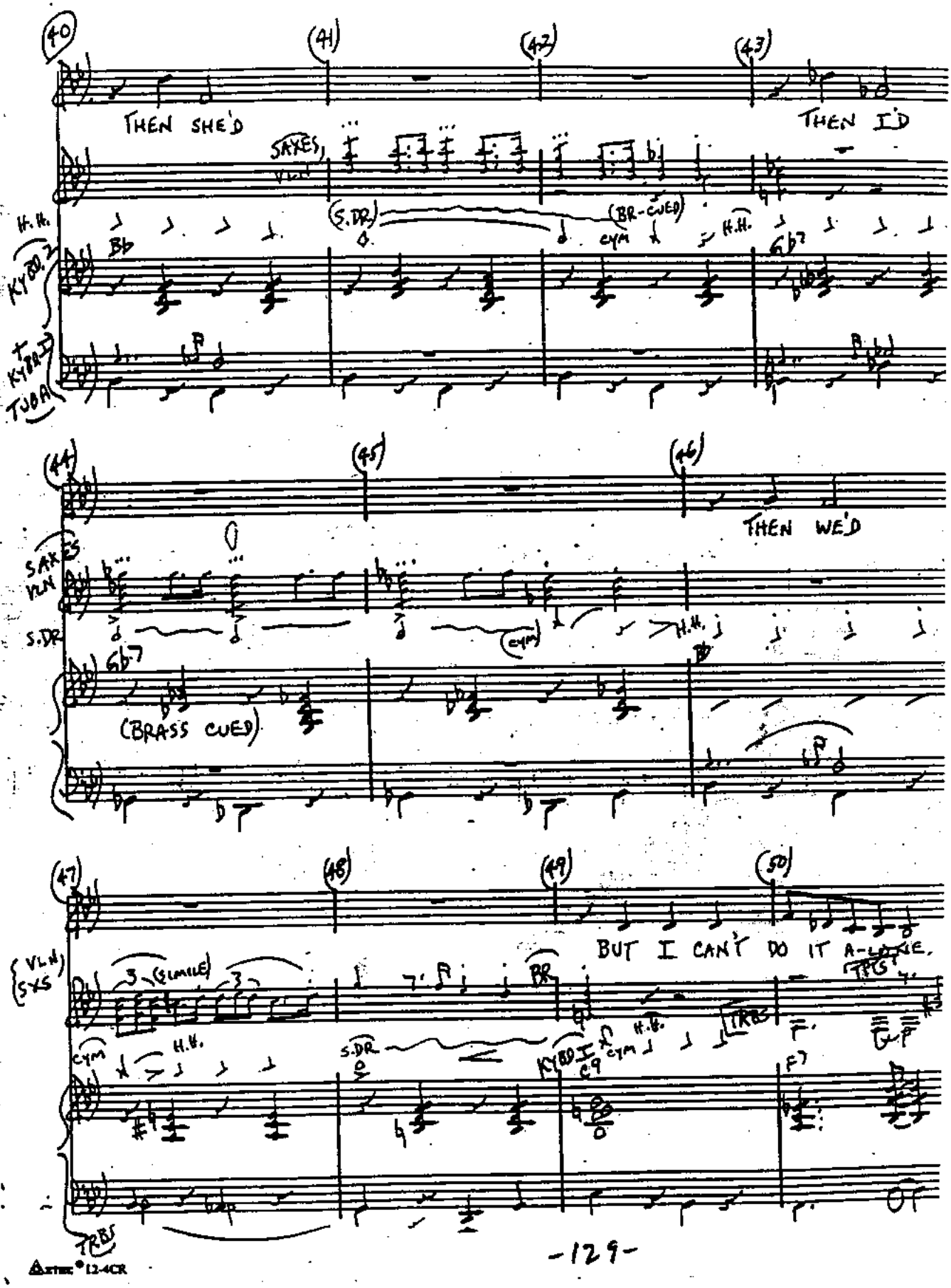


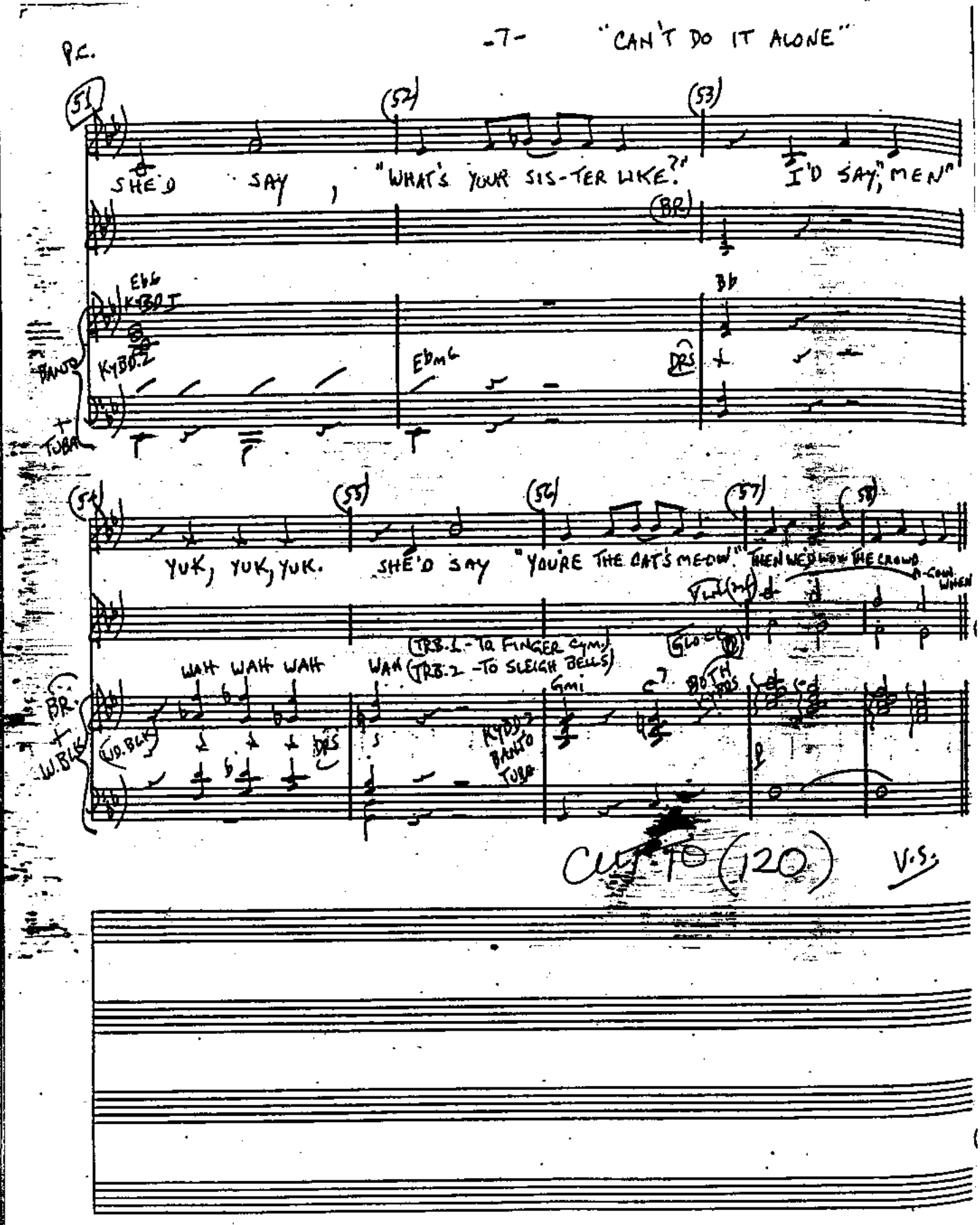
Aztec 12-4CR


P.C.
MOD. BRITE 4
(DIALOGUE:)
W.W. BR.
CLAR.
KYBD I
KYBD II
+ TUBA
T.T.
S.DR.
CYM
S.DRUM
V.

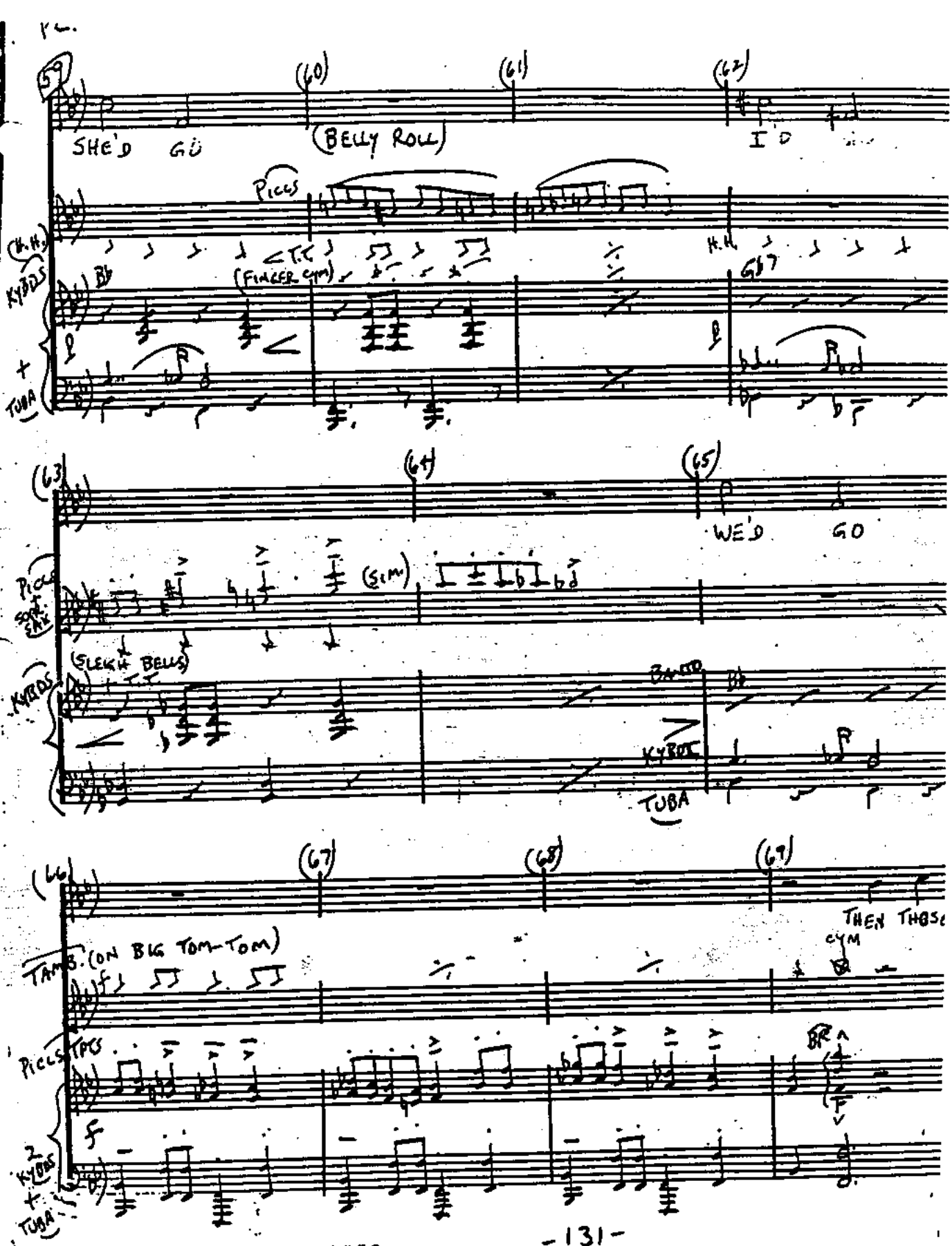
AZTEC® 12-4CR


29
30
31
32
FIRST I'D
(CHOKE CYM)
THEN SHE'D
S.DR. SOLO
(H.H.)
DRS.
(H.H.)
(P)
KYBD
(mP)
Bb
Gb7
TUBA
33
ORCH. STAND
34
35
36
THEN WE'D
ALTO SOLO
SAX (HOT STYLE)
(ALTO)
(S.DR.)
Bb
37
38
(ORCH. SIT.)
39
BUT I CAN'T DO IT A-LONE.
(CYM)
(BRASS CUED)
Bb6
G7
(CUED IN BR)
C7
Gb7
F7


(40)
(41)
(42)
(43)
THEN SHE'D
THEN I'D
SAXES
H.H.
KYBD. 2
TUBA
S.DR
(BR-CUED)
CYM
H.H.
Bb
Gb7
P
(44)
(45)
(46)
THEN WE'D
SAXES
TUBA
S.DR
CYM
H.H.
Gb7
(BRASS CUED)
(47)
(48)
(49)
(50)
BUT I CAN'T DO IT A-LONE.
VLN
SAXES
3
(SIMILE)
BR
TRBS
CYM
H.H.
S.DR
KYBD I
C9
F7
TRBS


PC.
SHE'D SAY, "WHAT'S YOUR SIS-TER LIKE?" I'D SAY, "MEN"
KYBD.1
KYBD.2
BANJO
TUBA
YUK, YUK, YUK. SHE'D SAY "YOU'RE THE CAT'S ME-OW" THEN WE'D BOW THE CROWD
WAH WAH WAH WAH
(TRB.1 - TO FINGER CYM.)
(TRB.2 - TO SLEIGH BELLS)
BR.
W.BLK
KYBD.2
BANJO
TUBA
BOTH
CUT TO (120) V.S.

Artec® 12-4CR



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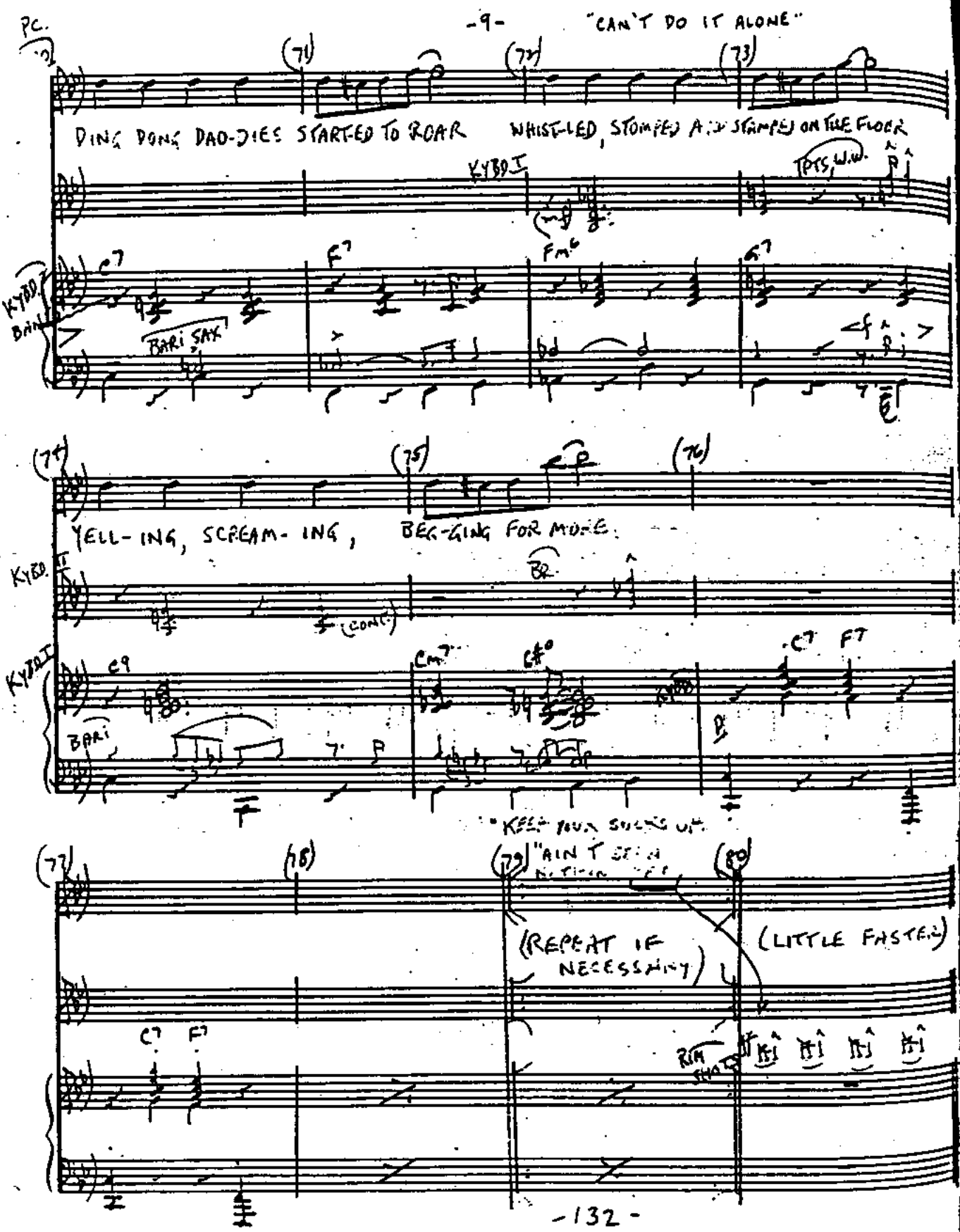
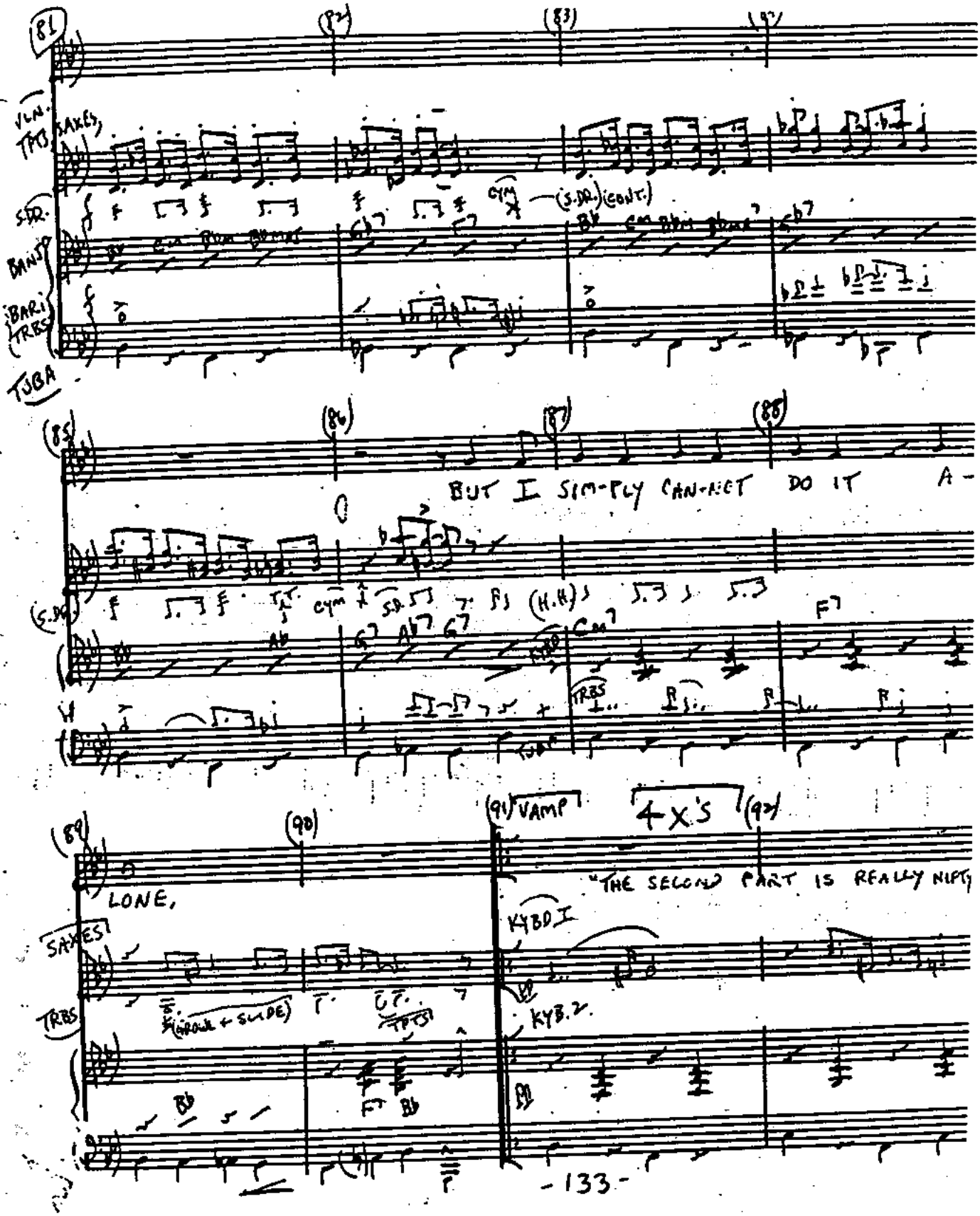
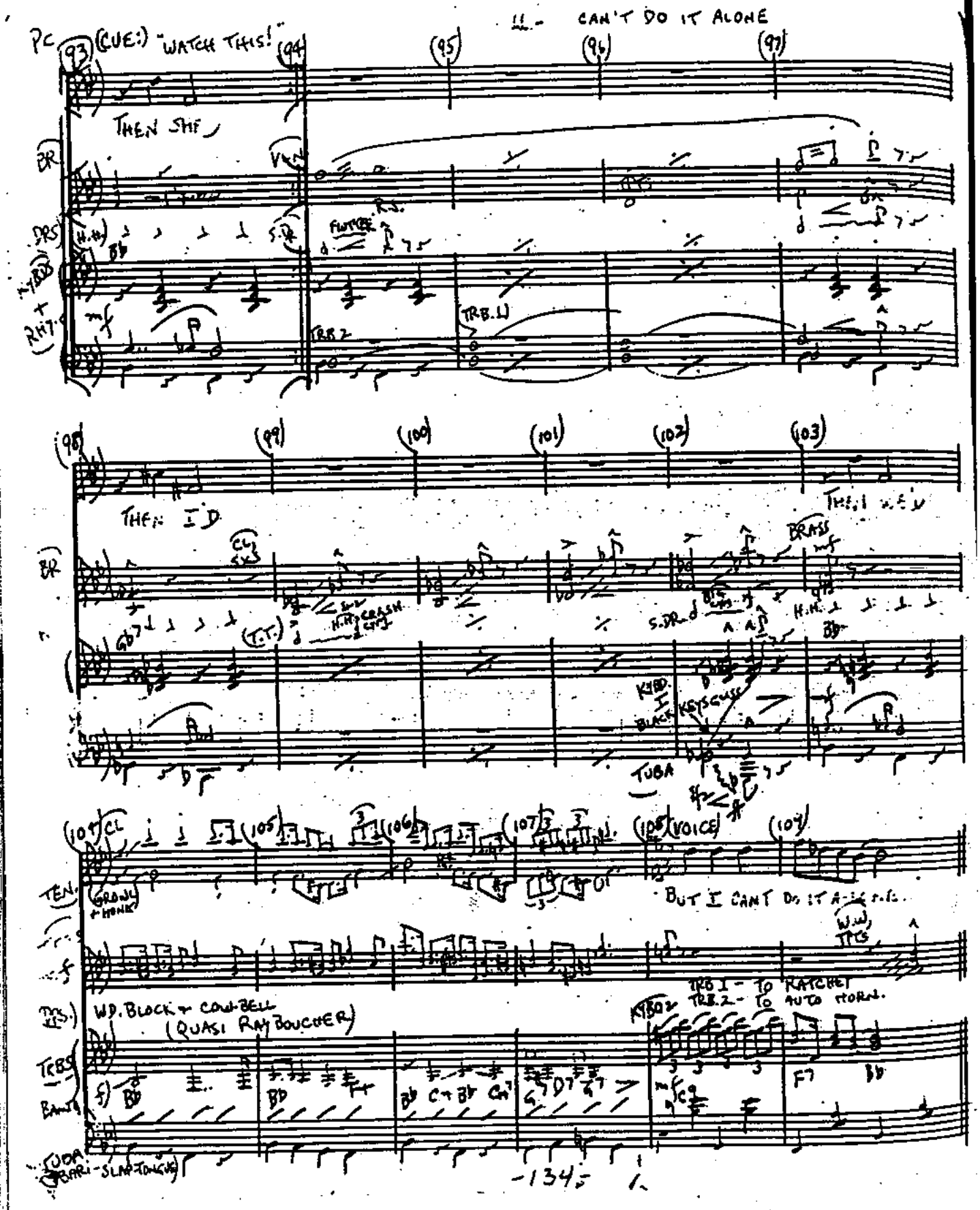
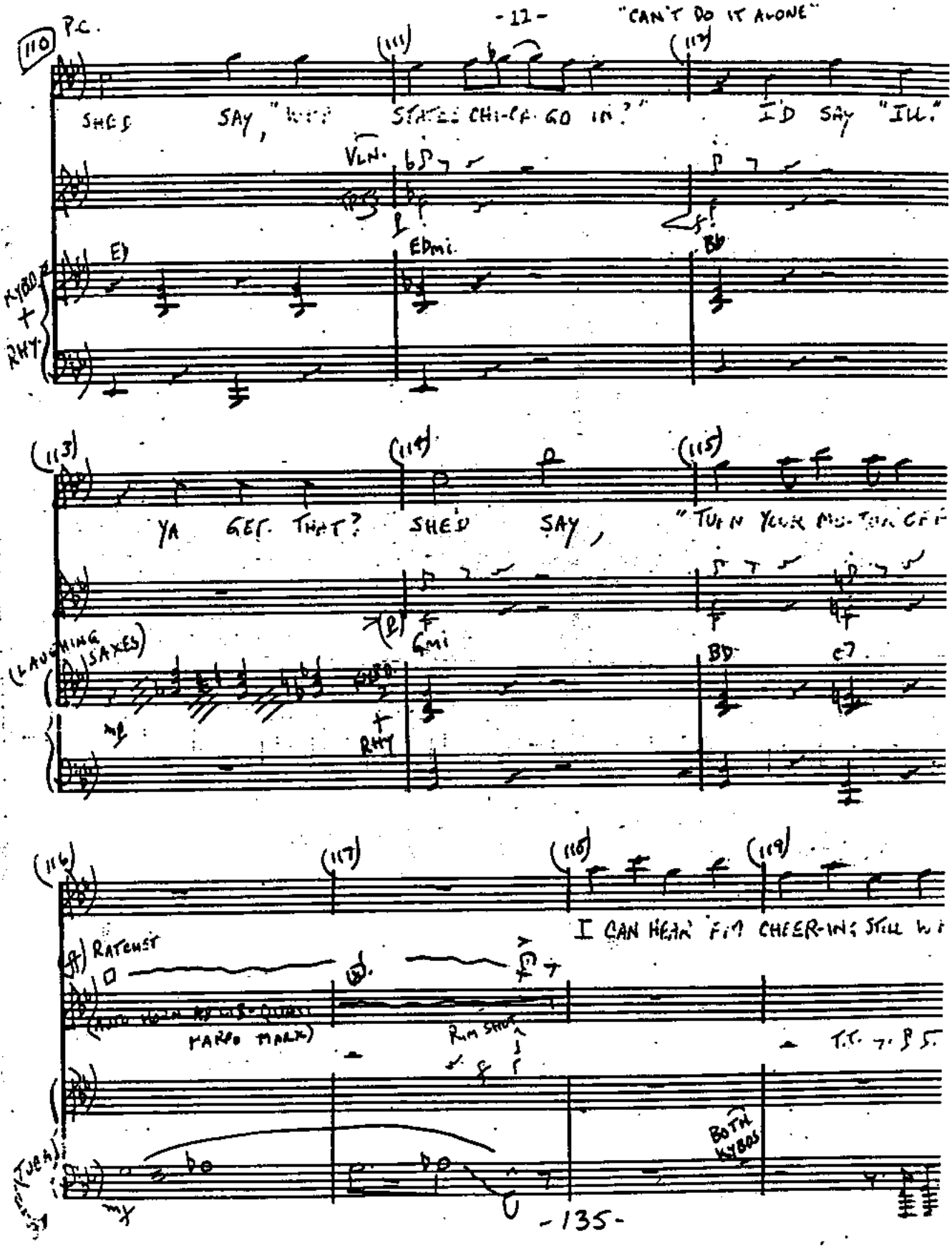

PC.
DING DONG DAD-DIES STARTED TO ROAR
WHIST-LED, STOMPED AND STAMPED ON THE FLOOR
KYBD I
TPTS, W.W.
KYBD II
BARI SAX
YELL-ING, SCREAM-ING,
BEG-GING FOR MORE.
(CONT.)
BR.
BARI
KEEP YOUR SOUNDS UP
(REPEAT IF NECESSARY)
(LITTLE FASTER)
RIM SHOT

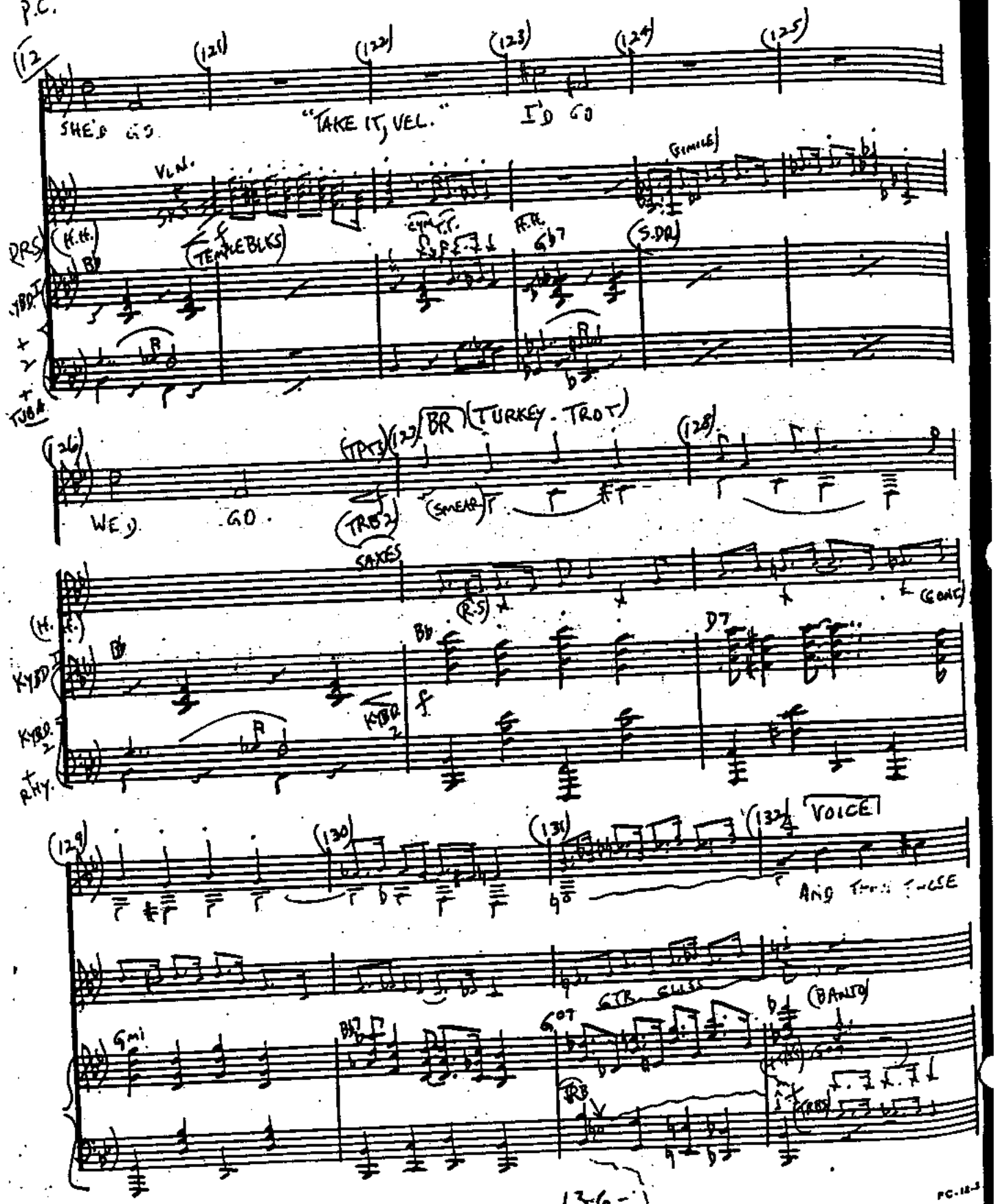

81
82
83
VLN.
TPTS
SAXES
S.DR.
BANJO
BARI
TRBS
TUBA
CYM
(S.DR.) (CONT.)
85
86
87
88
BUT I SIM-PLY CAN-NOT DO IT A-
(S.DR.)
CYM
S.D.
(H.H.)
TRBS
89
90
91
VAMP
4 X'S
92
LONE,
"THE SECOND PART IS REALLY NIFTY
SAXES
KYBD I
TRBS
(GROWL + SLIDE)
TPTS
KYB. 2


11 - CAN'T DO IT ALONE
PC
(93) (CUE:) "WATCH THIS!"
(94)
(95)
(96)
(97)
THEN SHE
BR
DRS
(H.H.)
S.DR
FLUTTER
R.S.
TRB.1
TRB.2
(98)
(99)
(100)
(101)
(102)
(103)
THEN I'D
THEN WE'D
BRASS
CL
(T.T.)
H.H. CRASH
S.DR
H.H.
KYBD. I BLACK KEYS GLISS
TUBA
(104) CL
(105)
(106)
(107)
(108) (VOICE)
(109)
TEN.
(GROWL + HONK)
BUT I CAN'T DO IT A-
W.W. TPTS
TRB 1 - TO RATCHET
TRB.2 - TO AUTO HORN.
DRS.
WD. BLOCK + COW-BELL
(QUASI RAY BOUCHER)
KYBD 2
TRBS
BANJO
TUBA
(BARI - SLAP-TONGUE)

"CAN'T DO IT ALONE"



"CAN'T DO IT ALONE"



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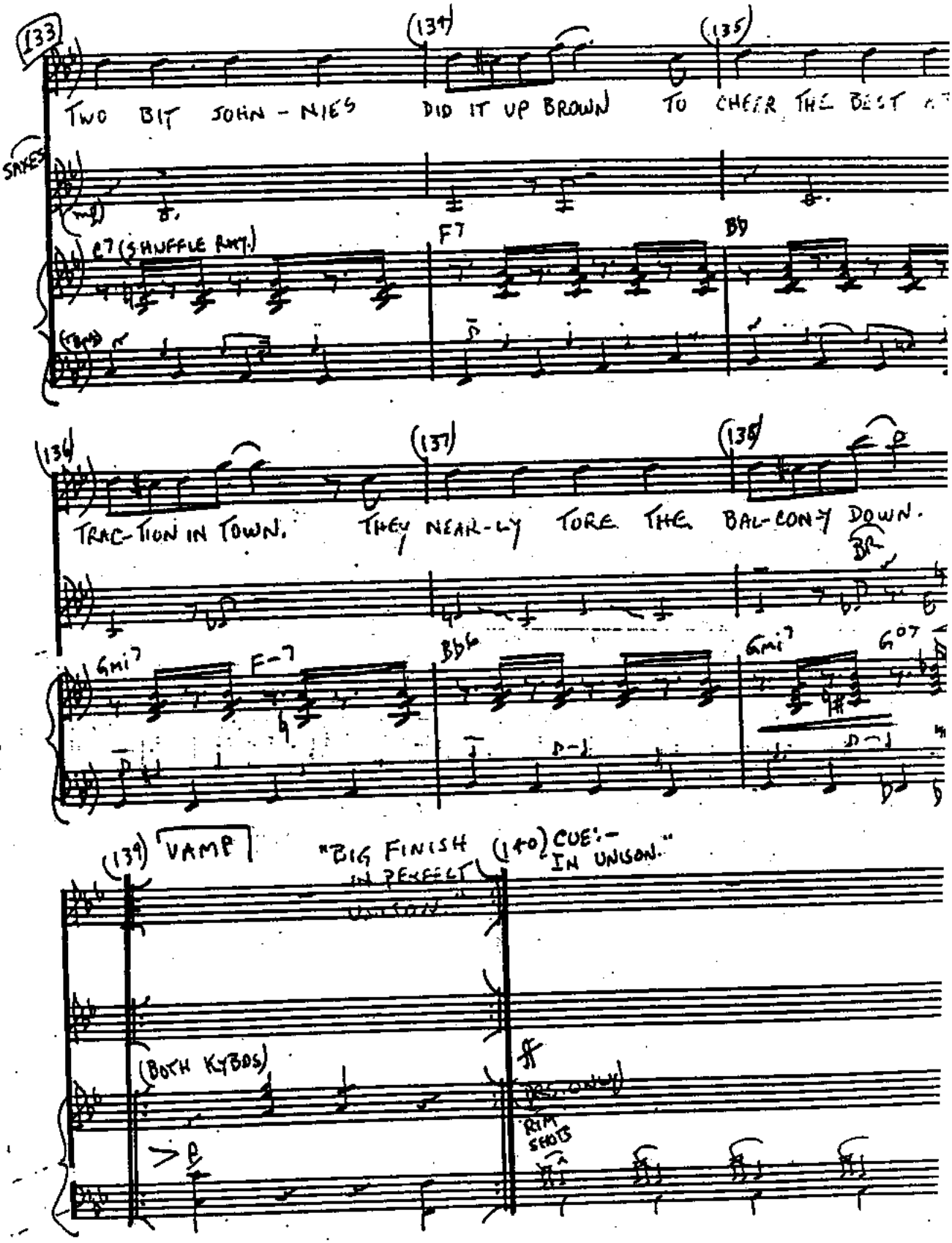

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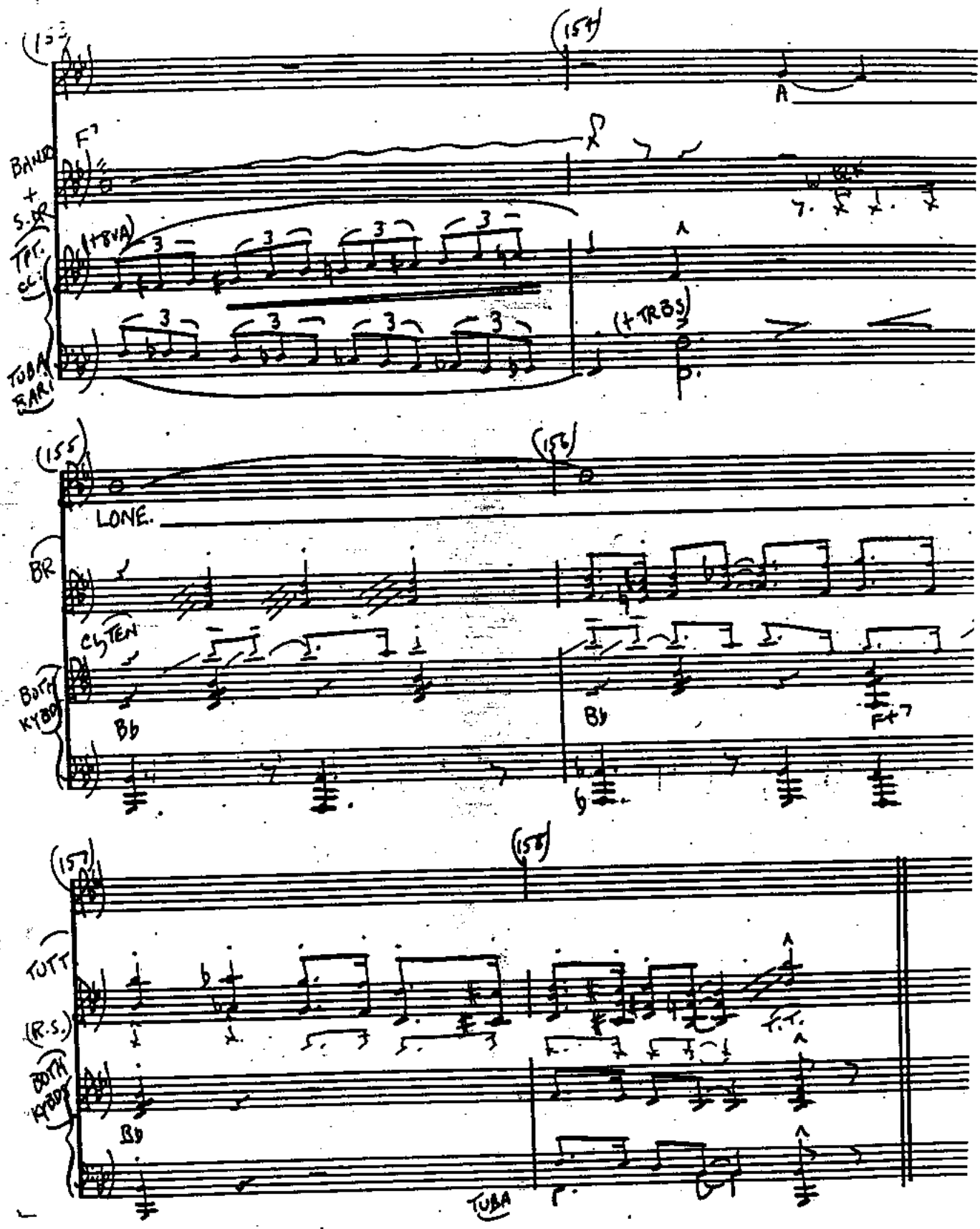

(153)
(154)
A
BAND + S.DR
F7
TPT. CL.
(+8VA)
TUBA BARI
(+TRBS)
(155)
(156)
LONE.
BR
CL TEN
BOTH KYBD
Bb
Bb
F+7
(157)
(158)
TUTT
(R.S.)
BOTH KYBDS
Bb
TUBA

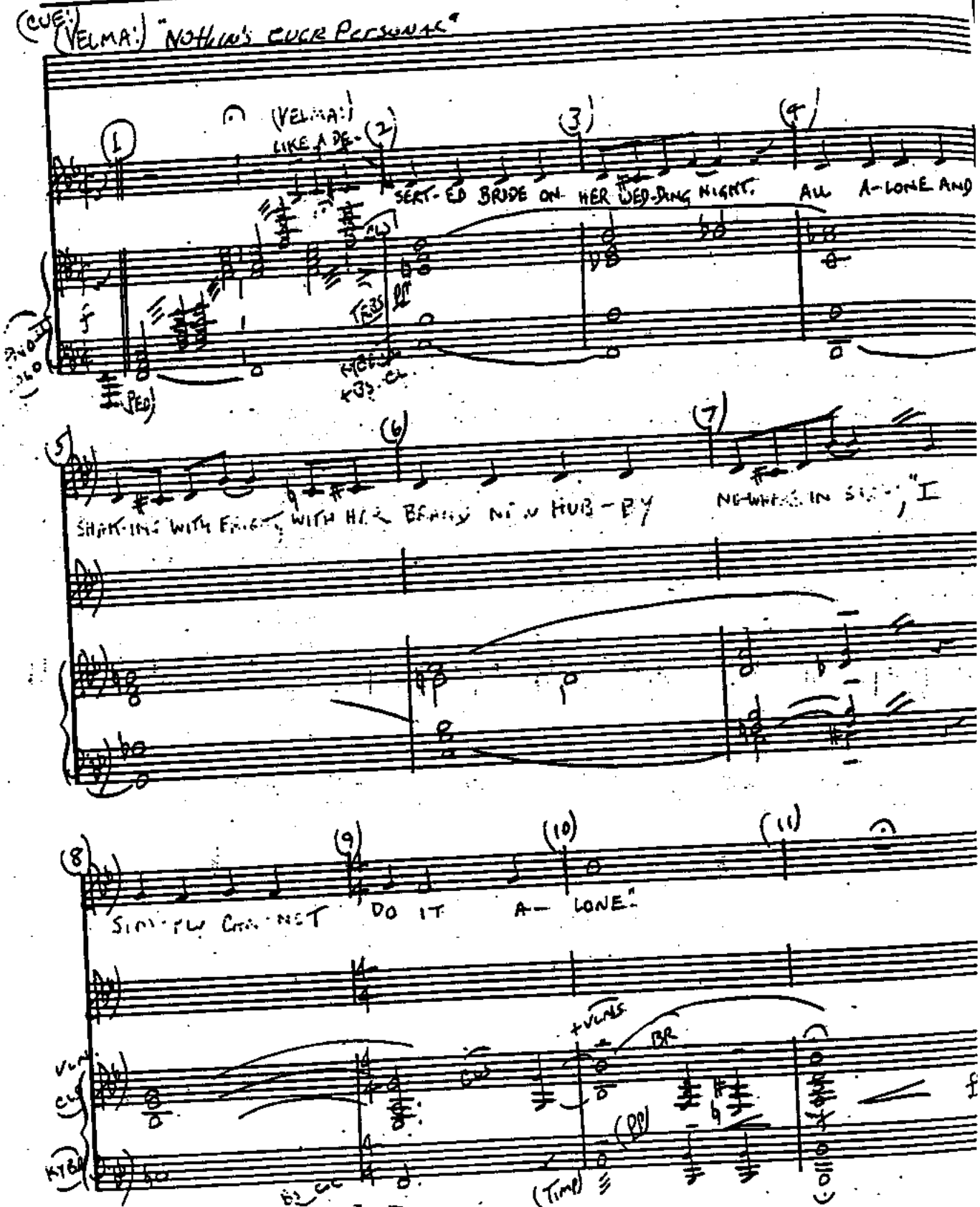
"CHICAGO"

PIANO-CONDUCTOR

I CAN'T DO IT ALONE - TAG

(CUE:) (VELMA:) "NOTHIN'S EVER PERSONAL"

(VELMA:) LIKE A DE-SERT-ED BRIDE ON HER WED-DING NIGHT. ALL A-LONE AND SHAK-ING WITH FRIGHT, WITH HER BRAND NEW HUB-BY NO-WHERE IN SIGHT, "I SIM-PLY CAN-NOT DO IT A-LONE."



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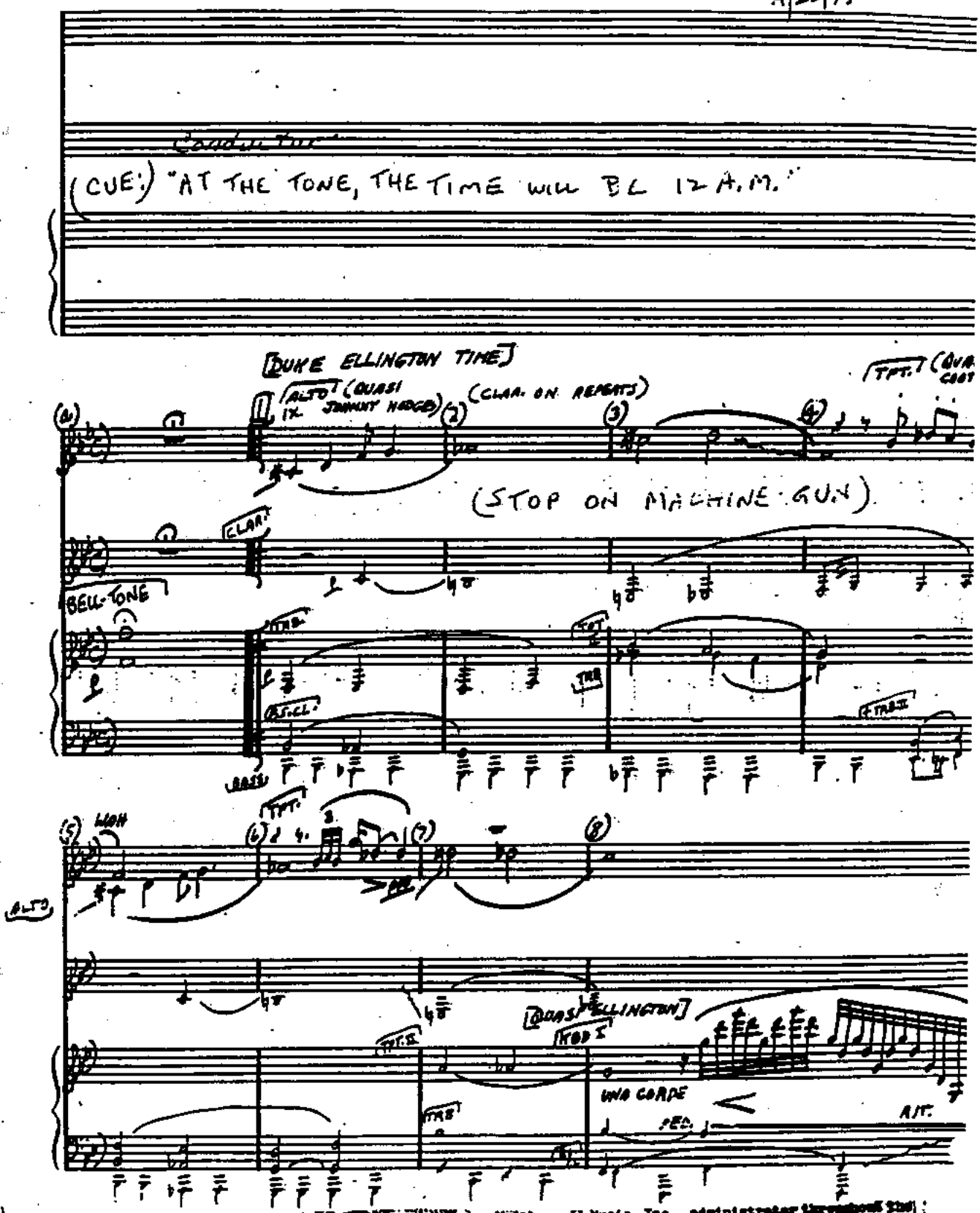
PIANO CONDUCTOR

CHICAGO AFTER MIDNIGHT

CHICAGO

4/7/75
4/22/75



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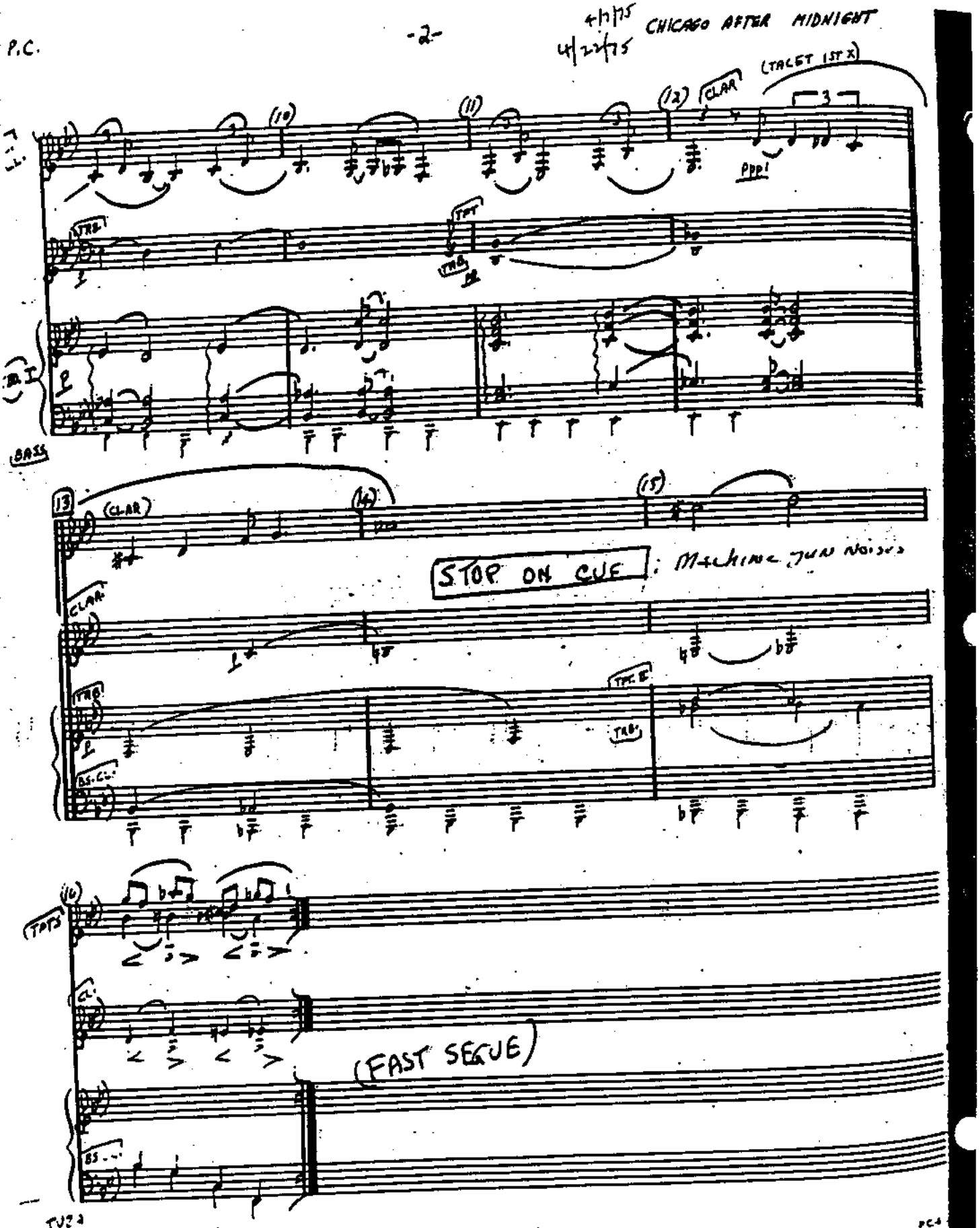

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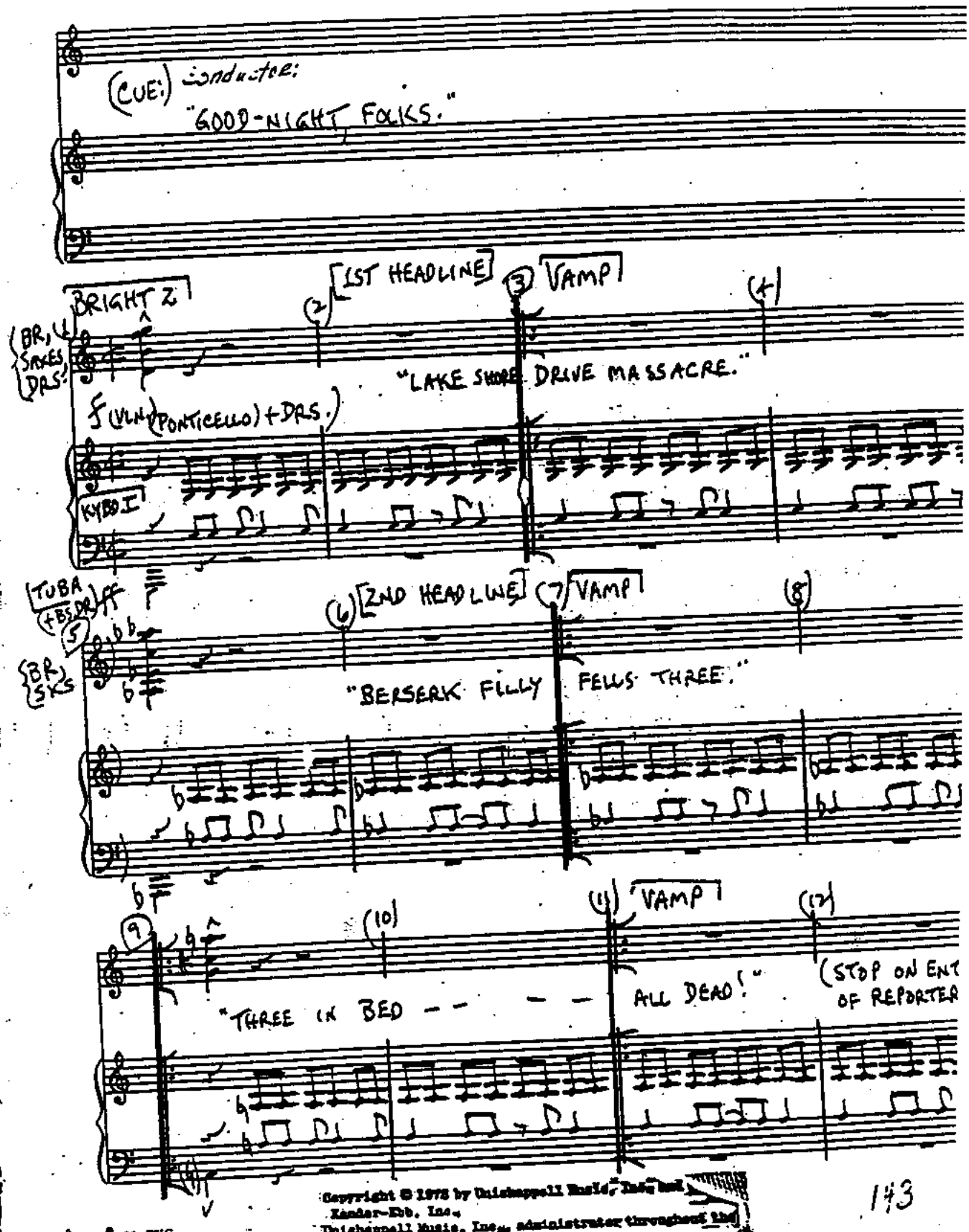
PC-4



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PIANO CONDUCTOR

MY OWN BEST FRIEND

(REPORTERS EXIT)

(ROXIE:) "I GOT A FEELING YOU'RE IN TROUBLE, ROXIE."

(VELMA:) "YOU LOSE AGAIN, VELMA." (DRUM RUN)

(ROXIE:) "there's only one person who can help you now, Roxie."

(CUE #1:)

(CUE #2:)

(CONDUCTOR ON MIKE:)

"AND NOW MISS ROXIE HART AND MISS VELMA KELLY SING A SONG OF UNRELENTING DETERMINATION AND UNMITIGATED EGO!"

(Velma:) THERE'S ONLY ONE PERSON YOU CAN COUNT ON NOW, Velma

SN. DRUM (NO SNARES)

(VLN./MANDOLIN)

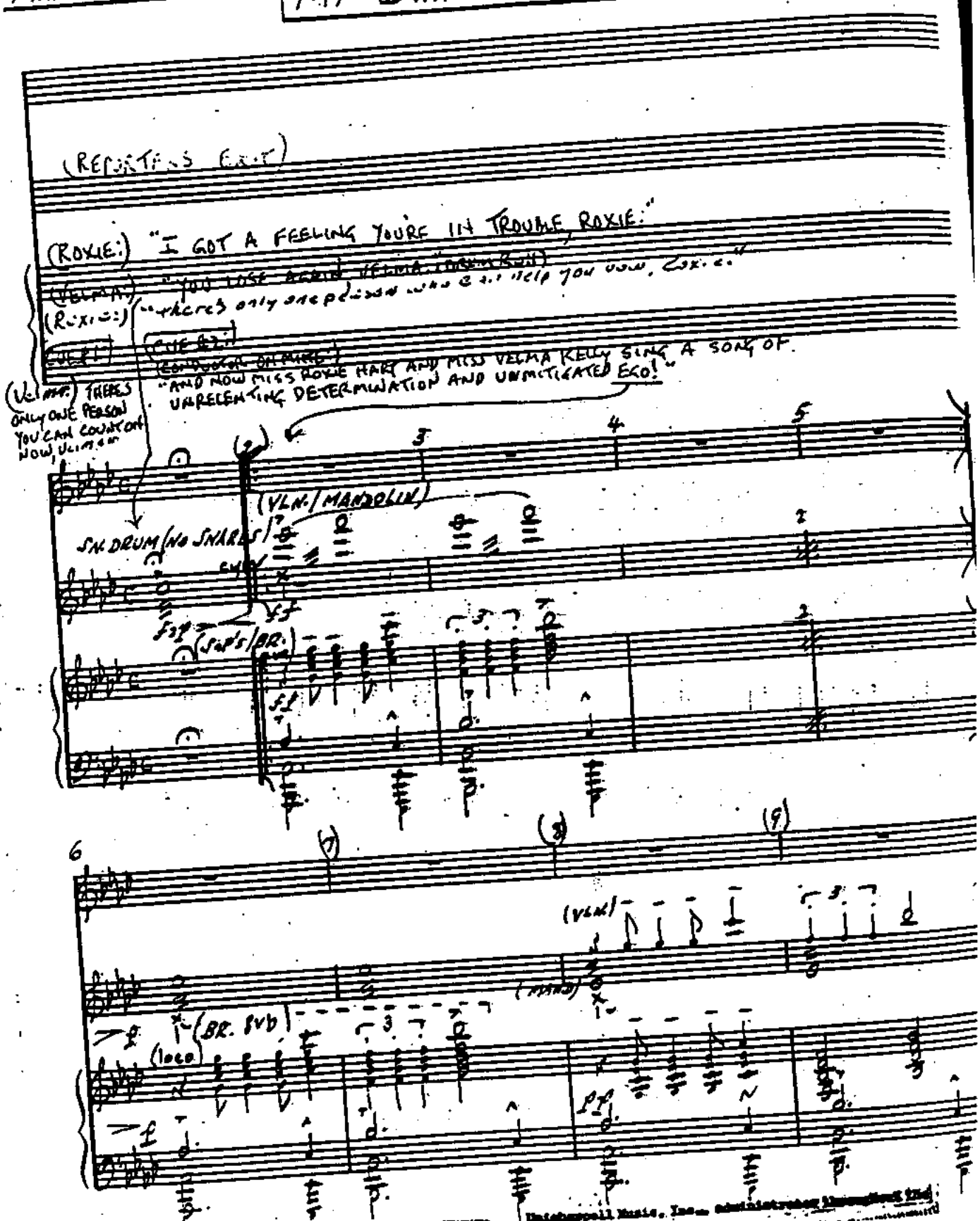
(SAP'S/BR.)

(VLN.)

(MAND.)

(BR. 8vb)

(loco)



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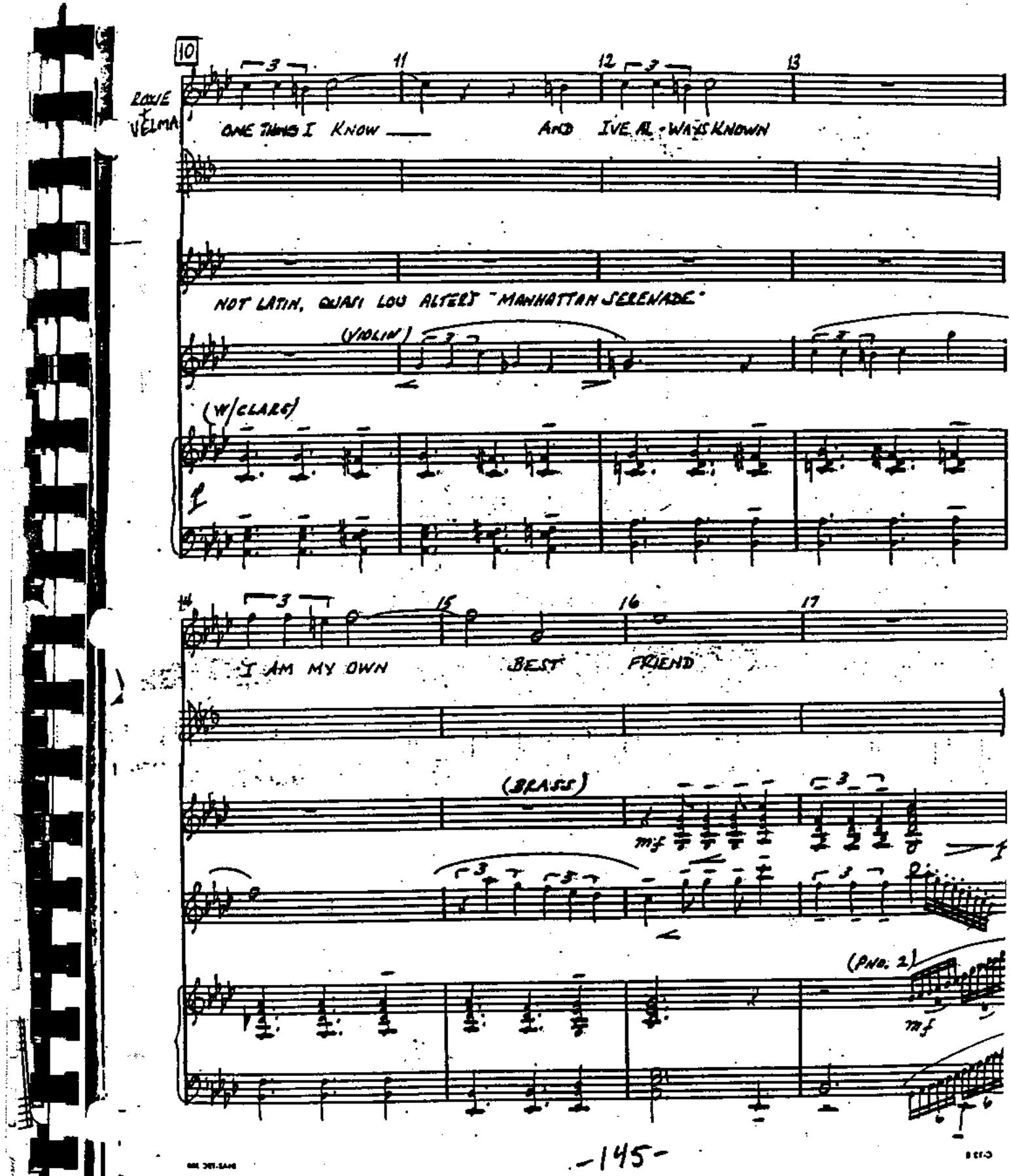
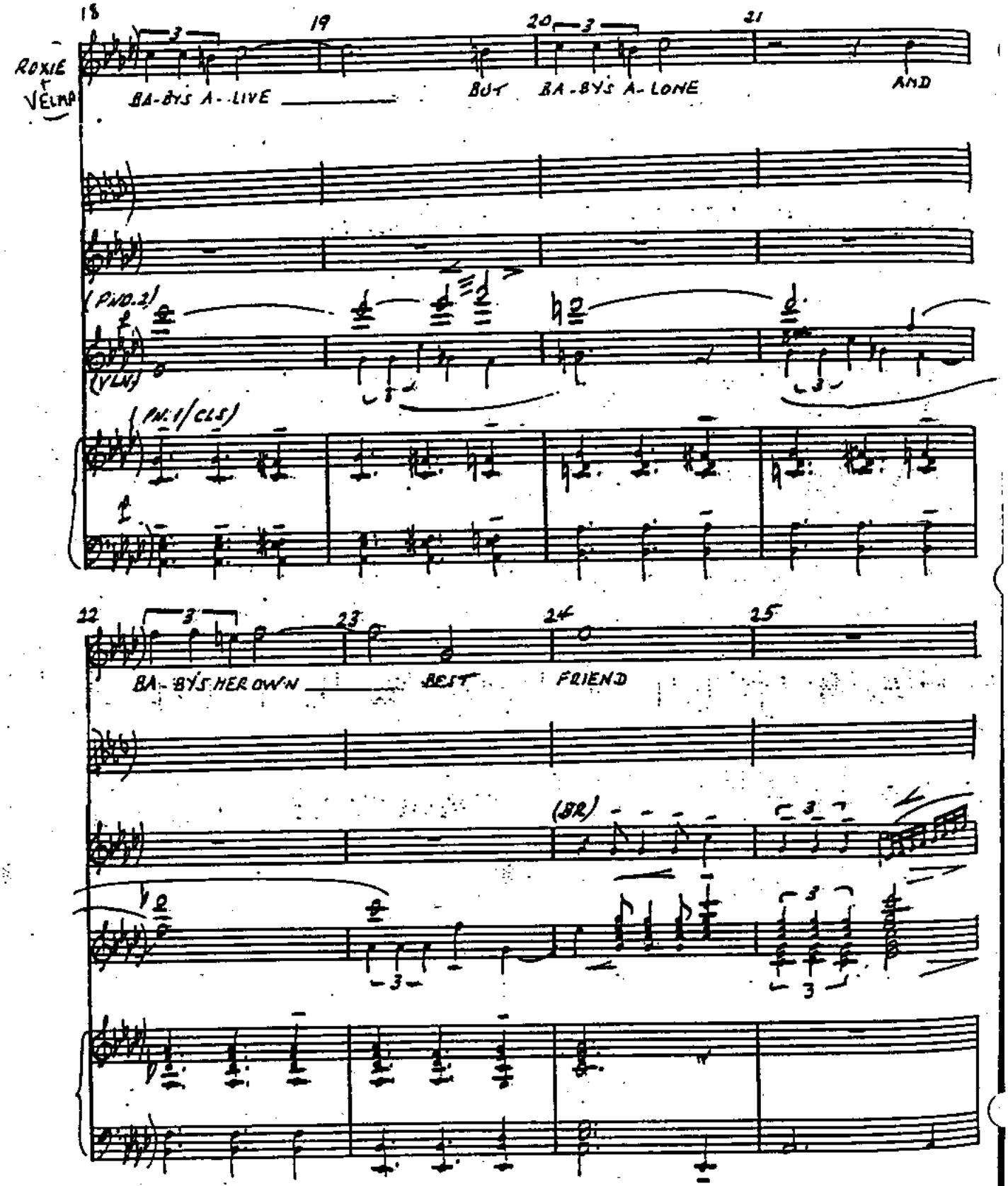
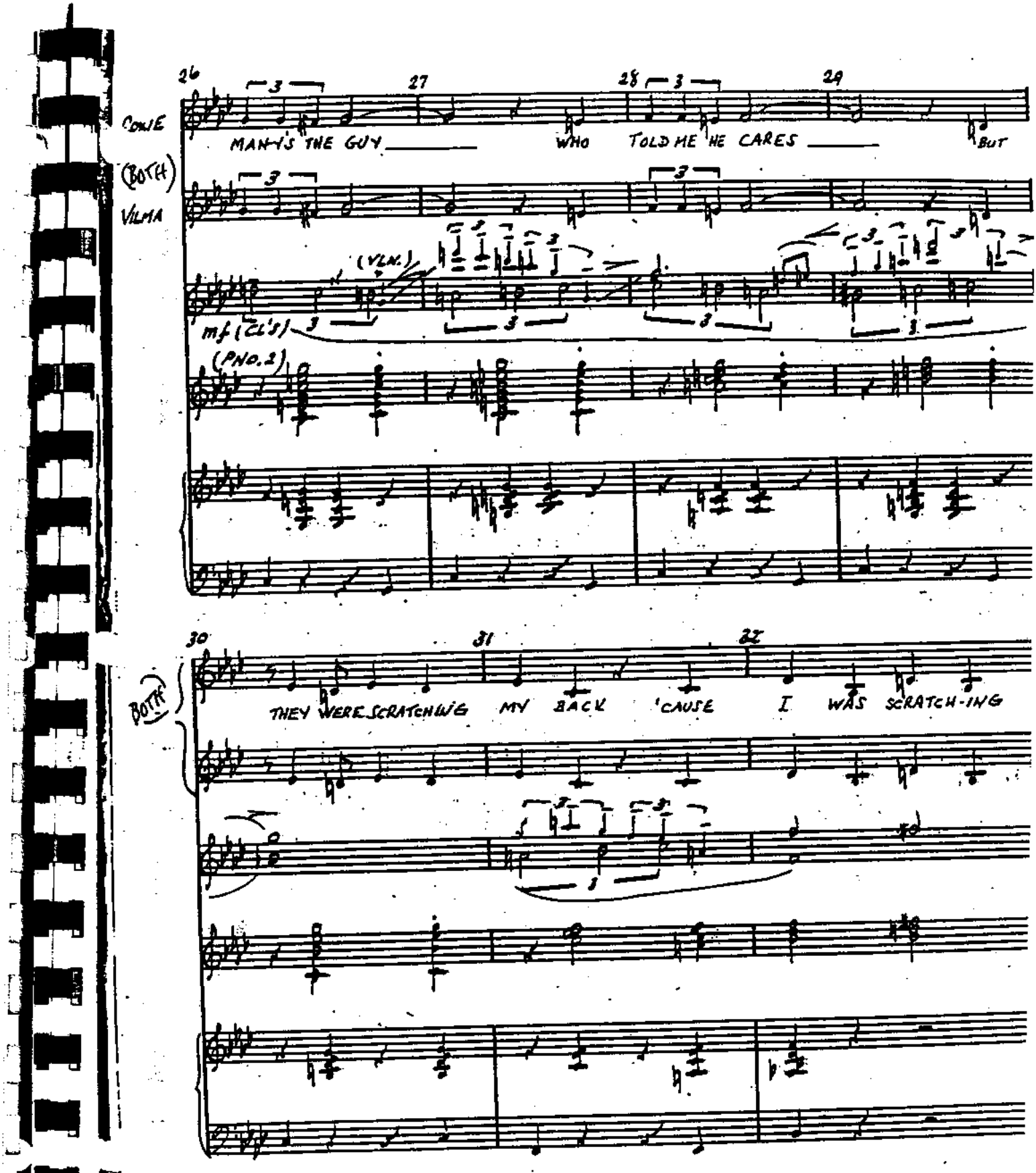
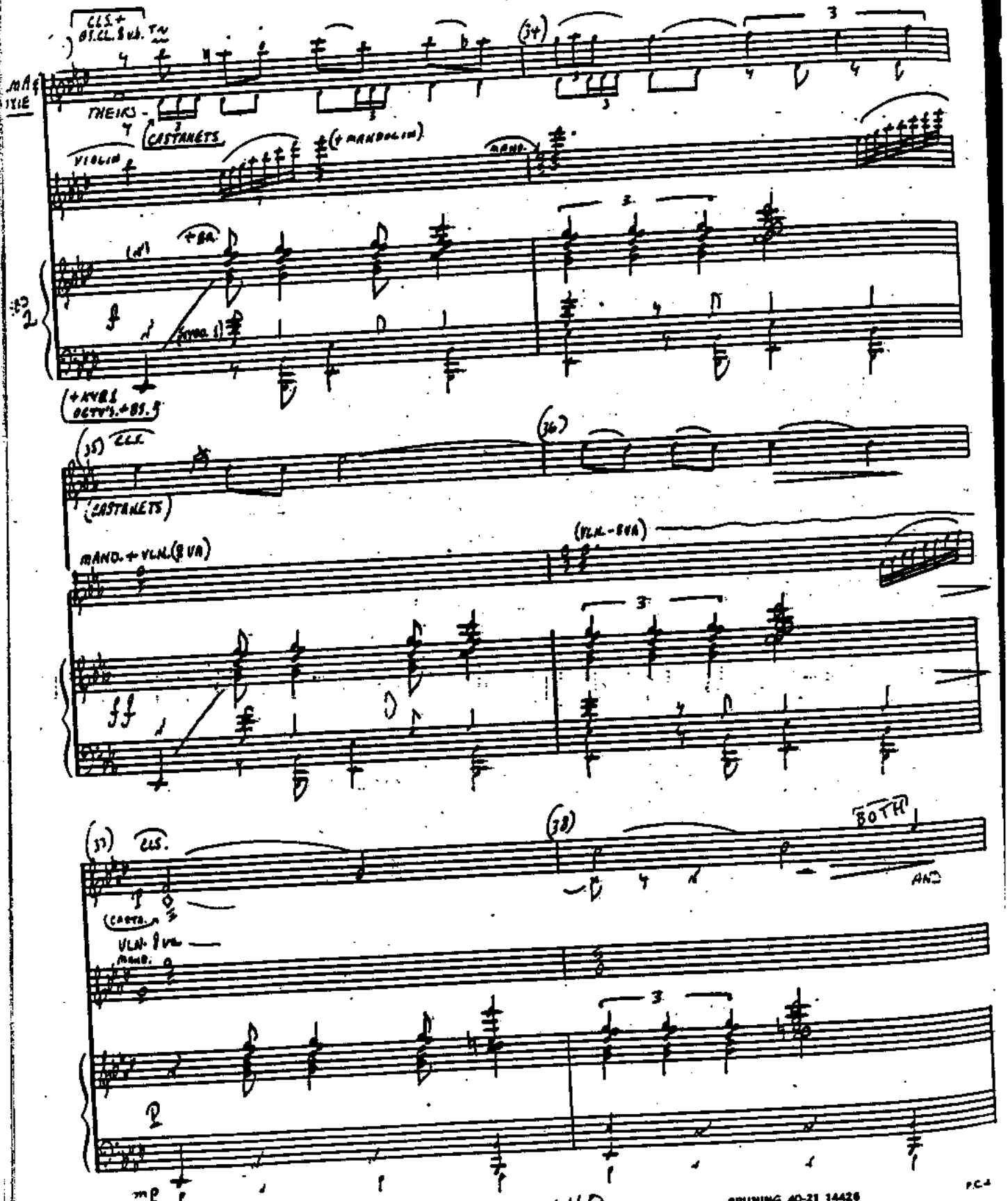

10
11
12
13
ROXIE
VELMA
ONE THING I KNOW
AND IVE ALWAYS KNOWN
NOT LATIN, QUASI LOU ALTER'S "MANHATTAN SERENADE"
(VIOLIN)
(W/CLARI)
14
15
16
17
I AM MY OWN
BEST
FRIEND
(BRASS)
mf
(PNO. 2)
mf


18
19
20
21
ROXIE
VELMA
BA-BYS A-LIVE
BUT
BA-BYS A-LONE
AND
(PNO.2)
(VLN)
(PN.1/CLS)
22
23
24
25
BA-BYS HER OWN
BEST
FRIEND
(BR)


26
27
28
29
COLLIE
MAN-I'S THE GUY
WHO
TOLD ME HE CARES
BUT
(BOTH)
VILMA
(VLN.)
mf (CL'S)
(PNO.)
30
31
32
BOTH
THEY WERE SCRATCHING MY BACK 'CAUSE I WAS SCRATCH-ING

P/C



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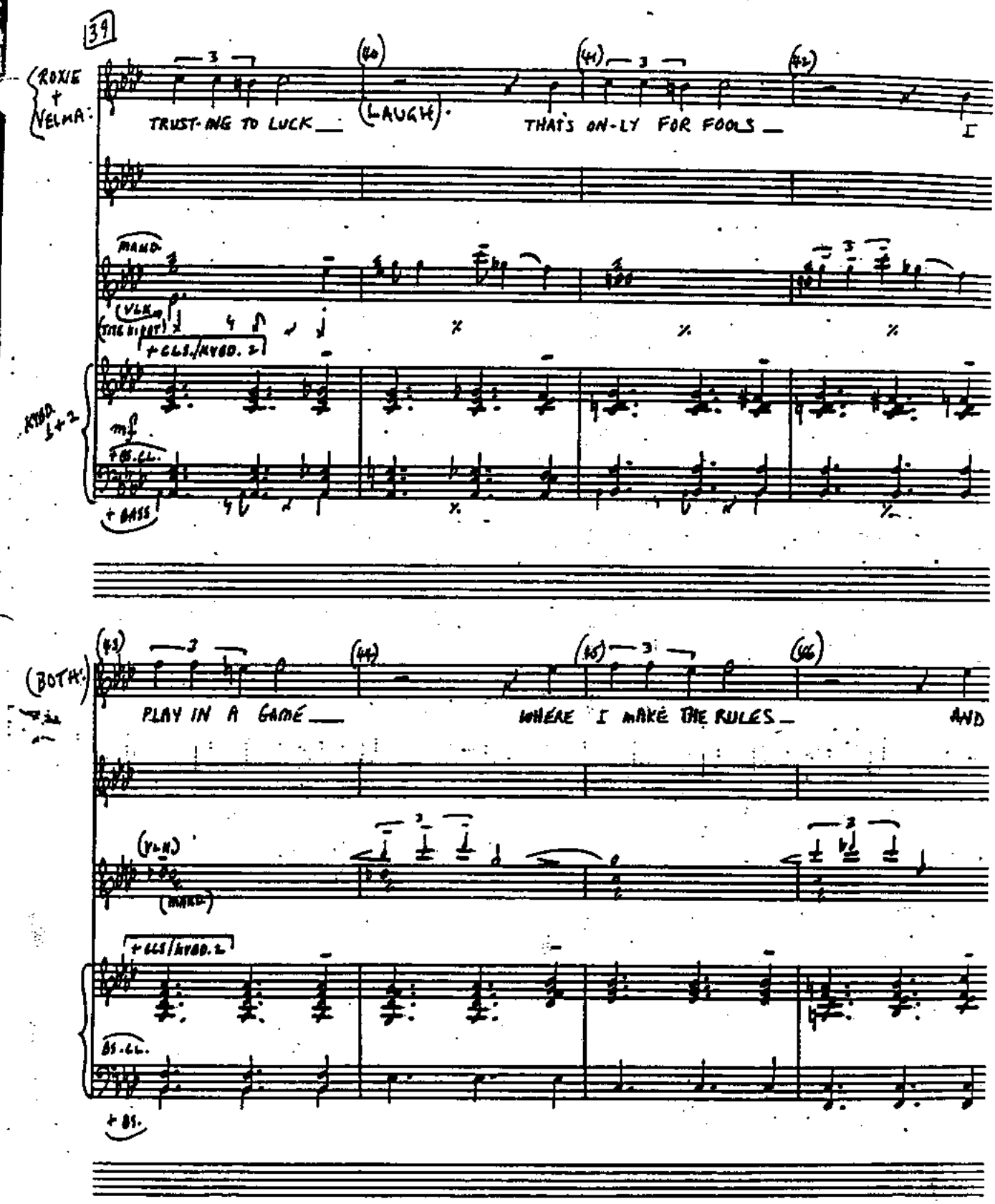

39
ROXIE + VELMA:
TRUST-ING TO LUCK
(LAUGH)
THAT'S ON-LY FOR FOOLS
I
MAND.
VLN.
+ CLS./KYBD. 2
KYBD. 1+2
mf
+ BS. CL.
+ BASS
(BOTH:)
PLAY IN A GAME
WHERE I MAKE THE RULES
AND
(VLN.)
(MAND.)
+ CLS/KYBD. 2
BS. CL.
+ BS.

p/c

E & LMH

RULE NUM-BER ONE FROM HERE TO THE END IS

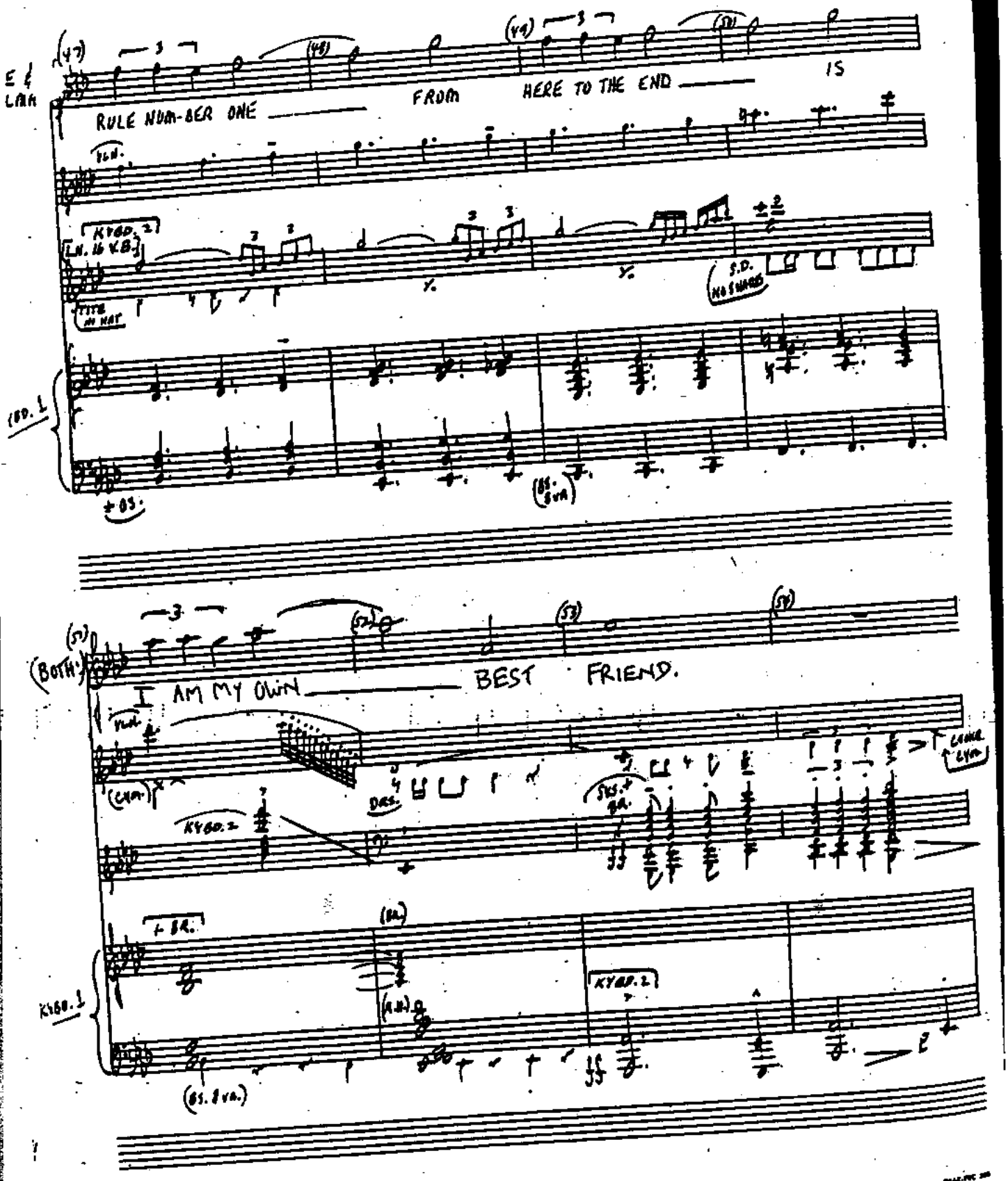
VLN.

KYBD. 2

LH. 16 V.B.

TITE IN HAT

S.D. NO SNARES



KYBD. 1

± BS.

(BS. 8VA)

(BOTH)

I AM MY OWN BEST FRIEND.

VLN.

(CYM.)

DRS.

SYS. + BR.

COOKE CYM.

KYBD. 2

+ BR.

(BR.)

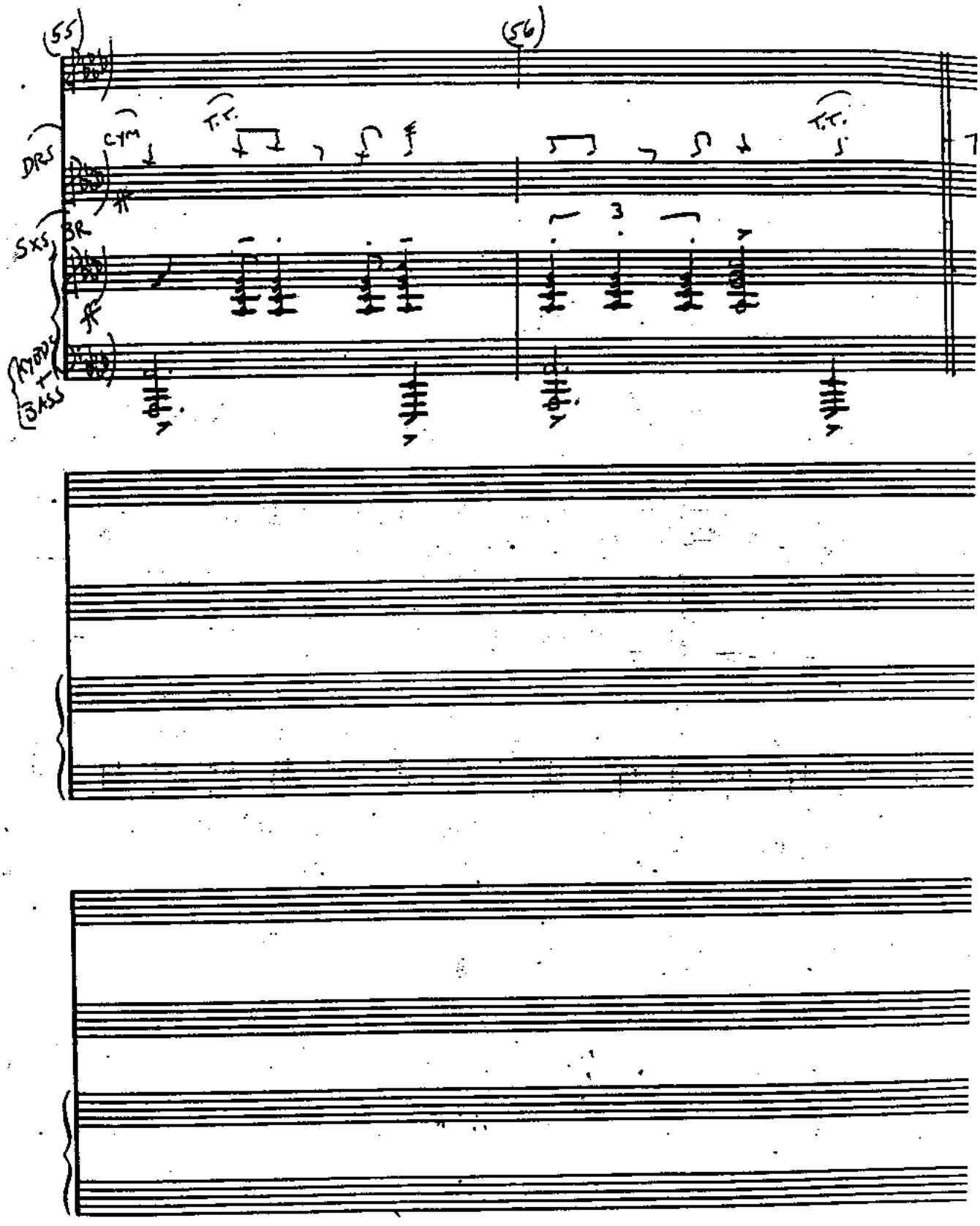
(A.H.)

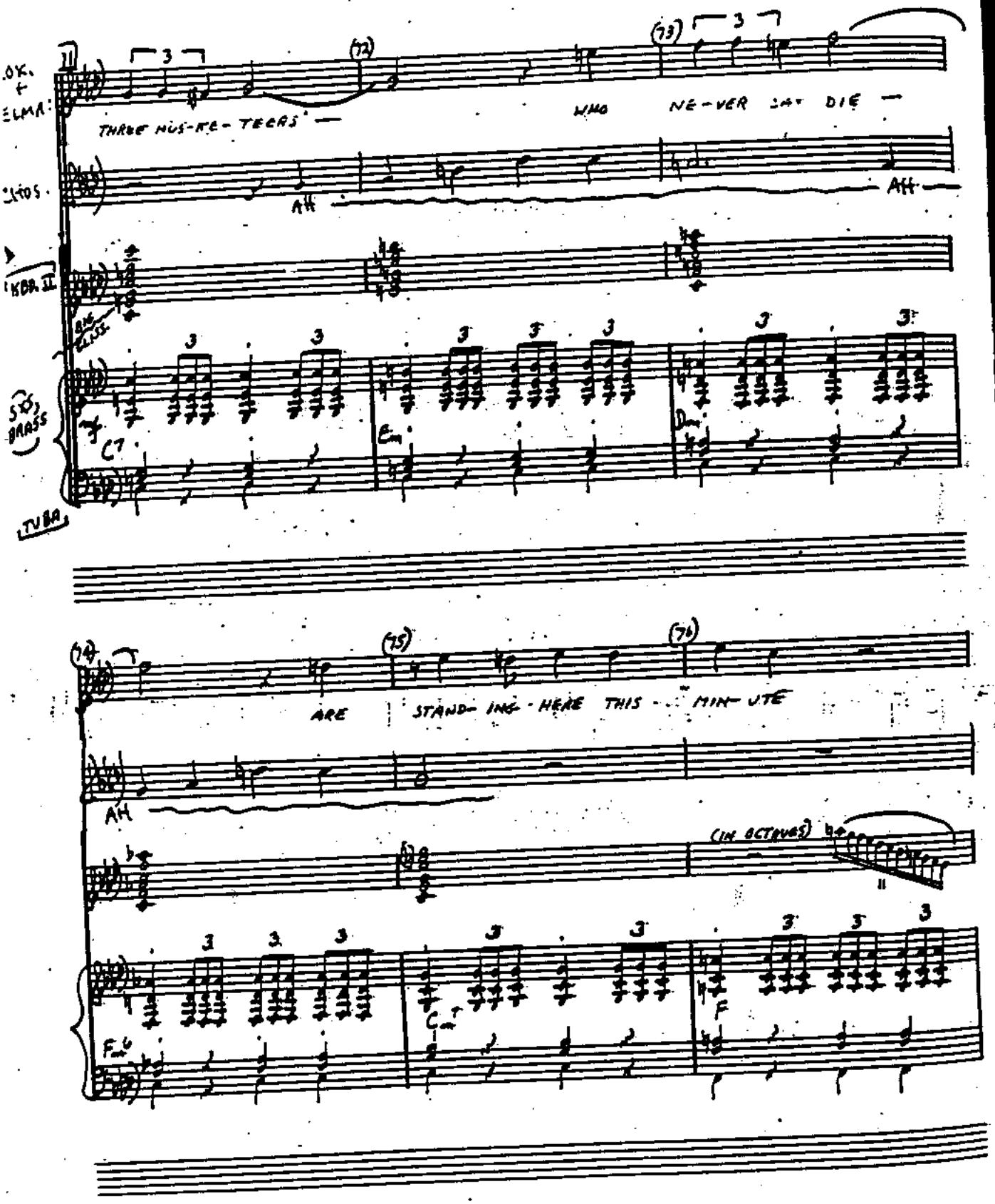
KYBD. 2

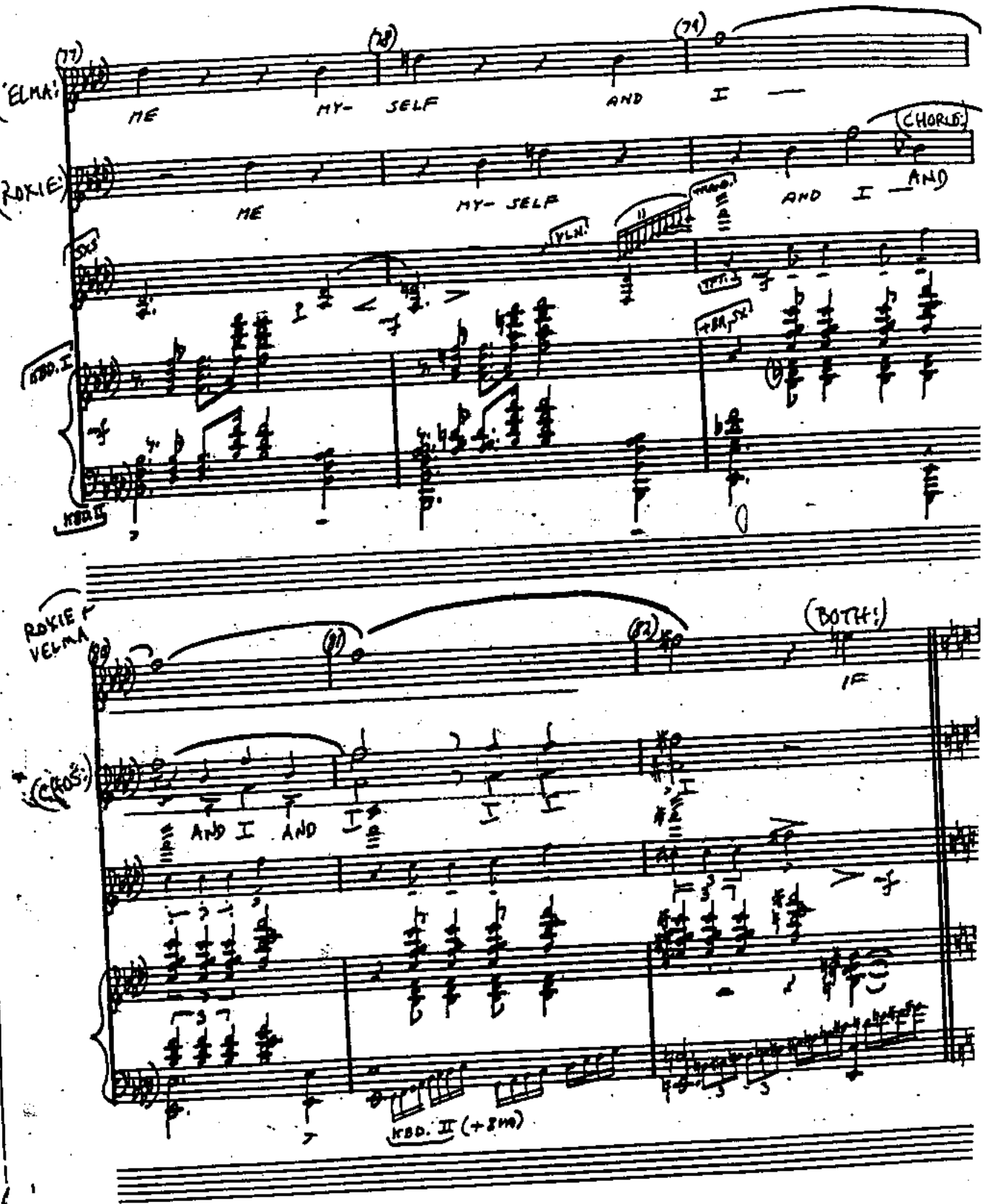
KYBD. 1

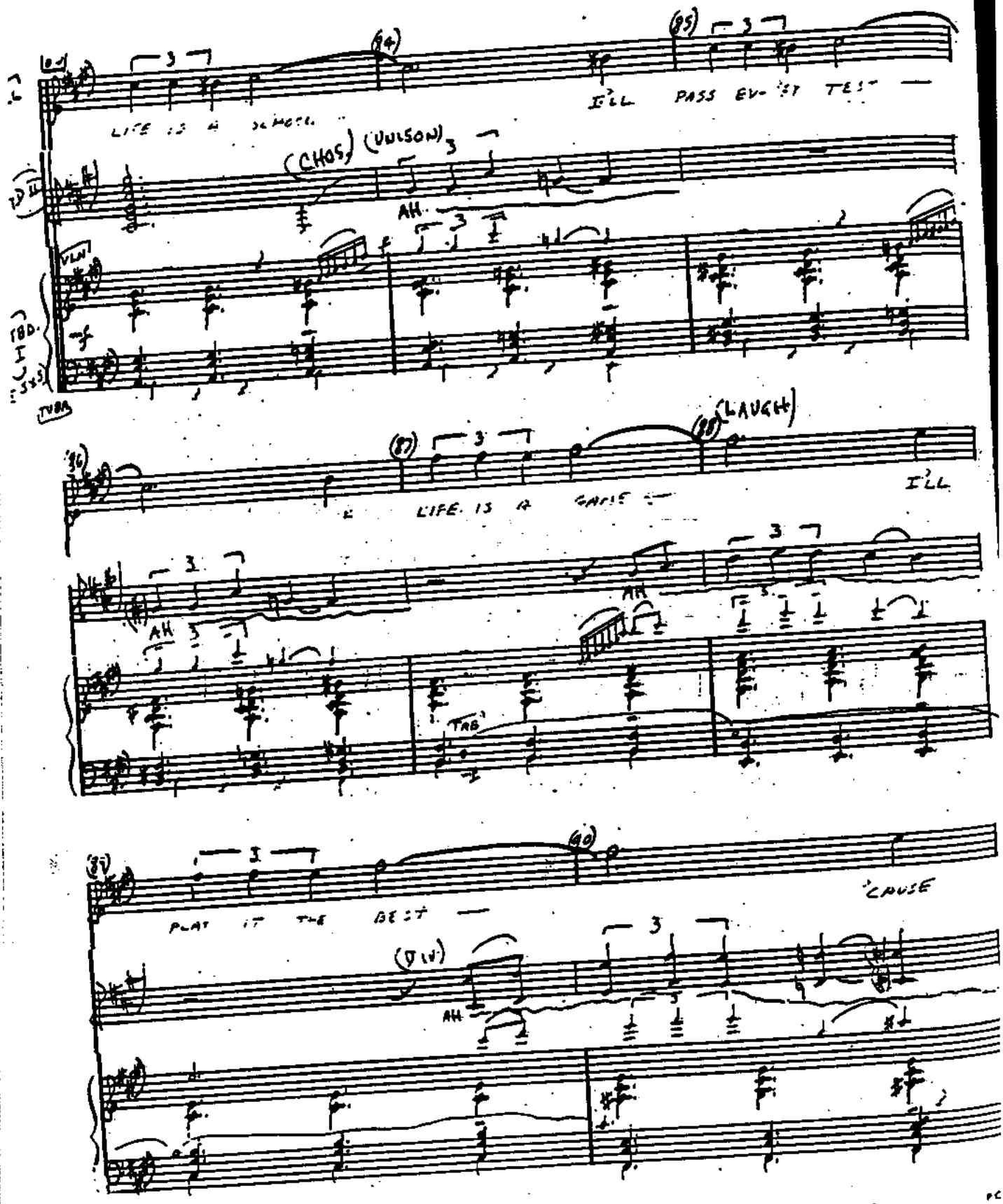
(BS. 8VA.)

Aztec® C-12 R


(55)
(56)
DRS
CYM
T.T.
T.T.
SXS
BR
KYBDS + BASS
3


THREE HUS-KE-TEERS — WHO NE-VER CAN DIE —
AH
AH
C7
Em
Dm
ARE STAND-ING HERE THIS MIN-UTE
AH
(IN OCTAVES)
F


(77)
(78)
(79)
(ELMA:)
ME
MY- SELF
AND
I
(ROXIE:)
ME
MY- SELF
AND
I
(CHORUS:)
AND
VLN.
TPT.
KBD. I
KBD. II
ROXIE + VELMA
(80)
(81)
(82)
(BOTH:)
IF
(CHOS:)
AND I AND I
KBD. II (+8va)



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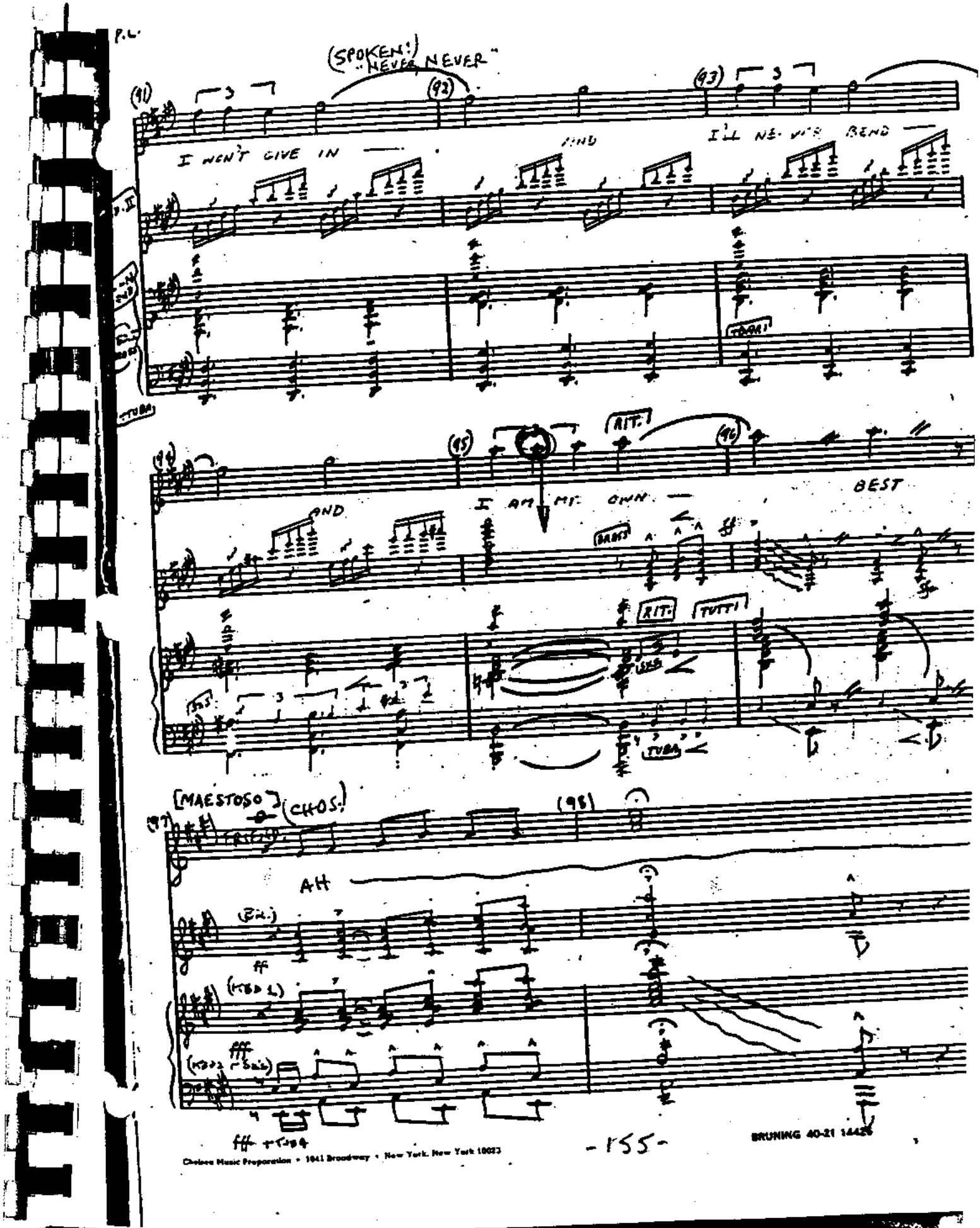

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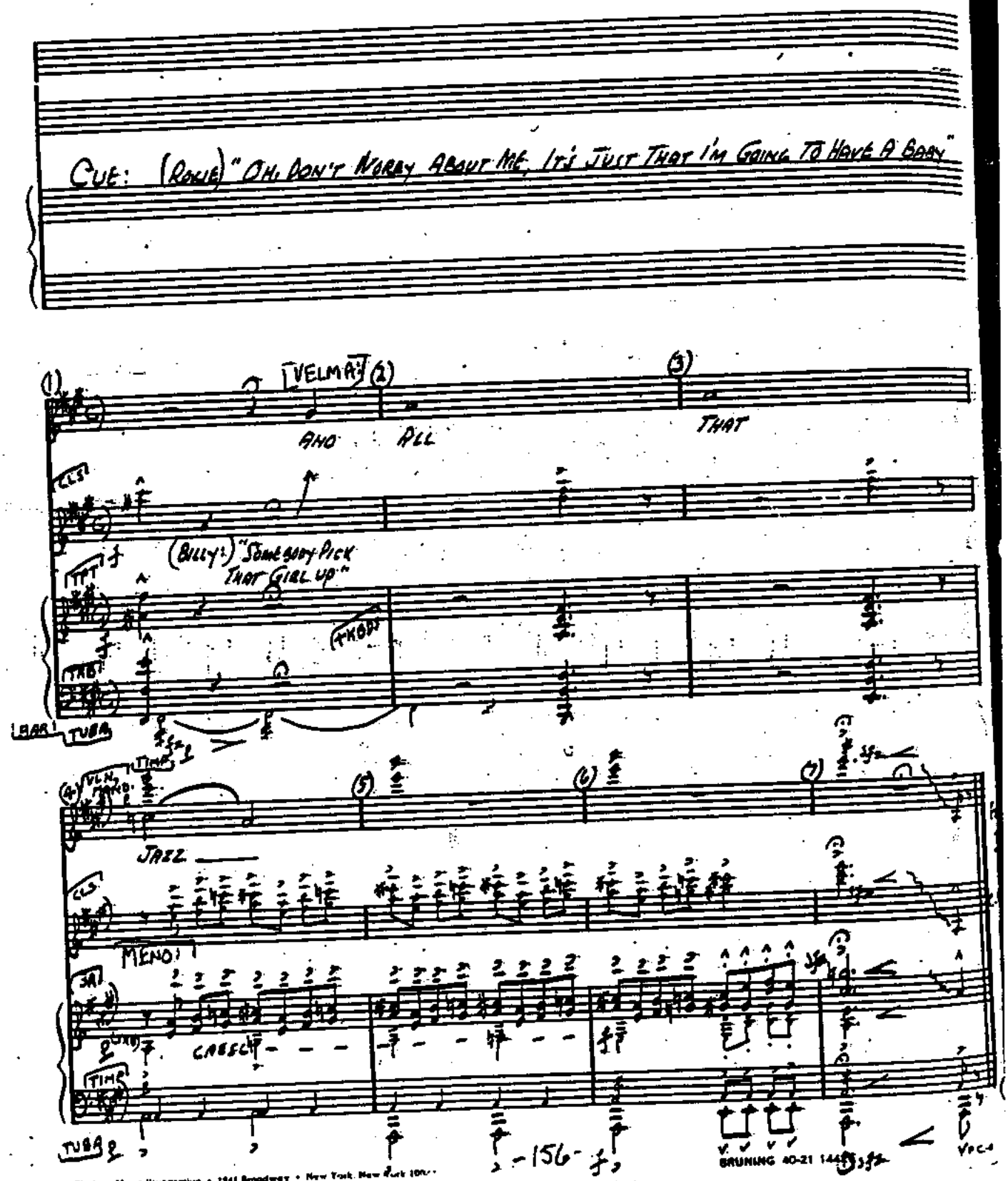
FIRST ACT CURTAIN



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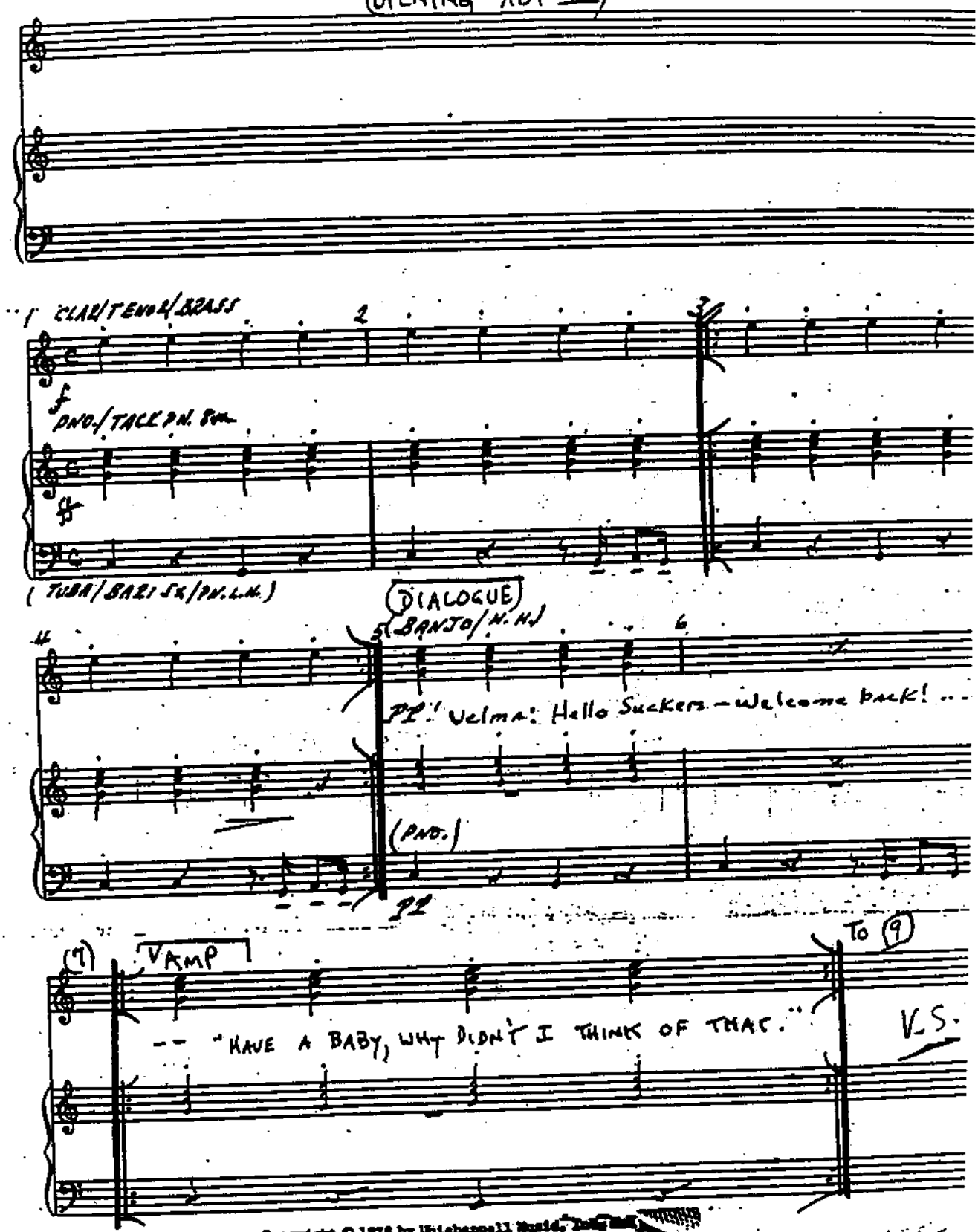

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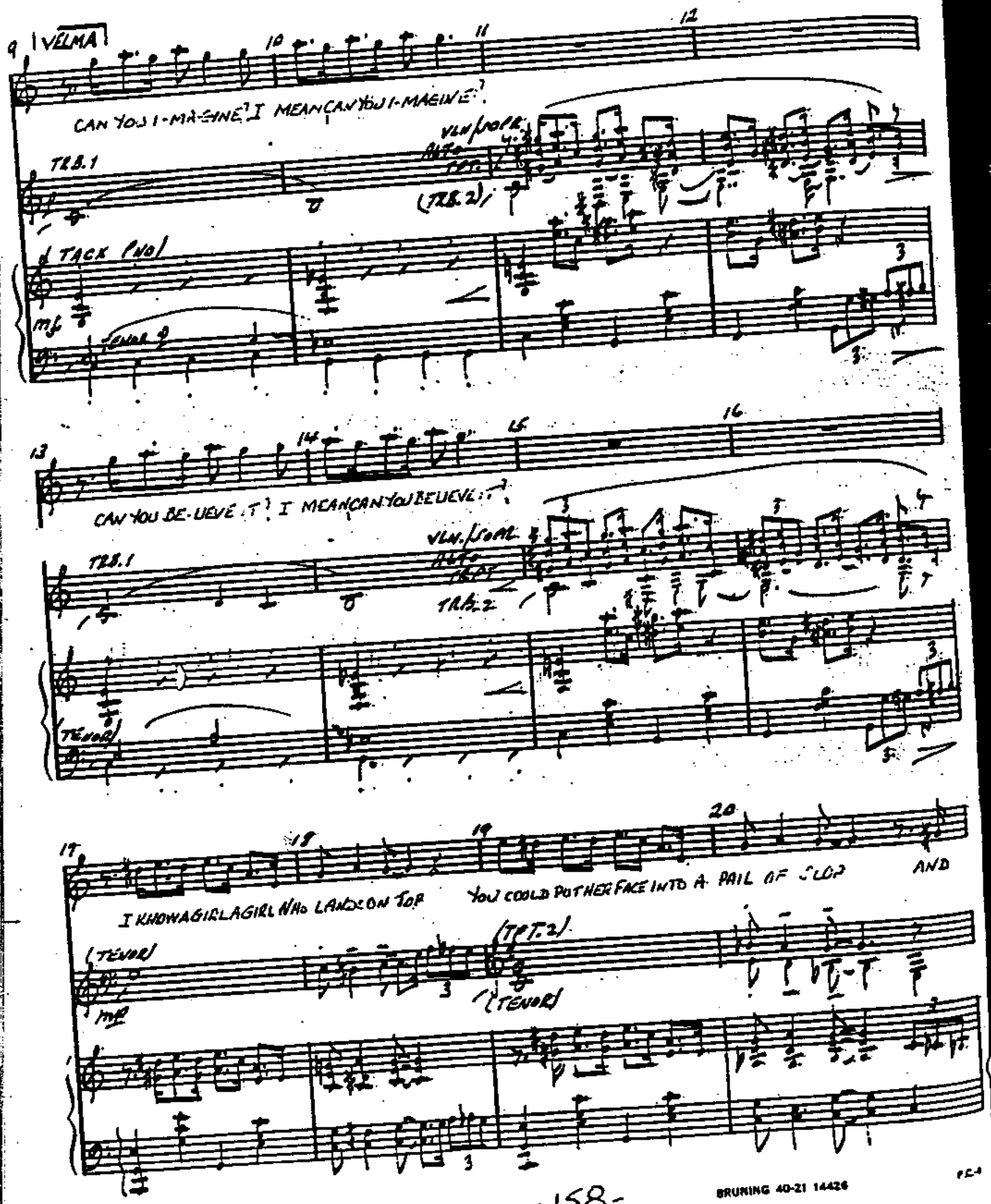
Alexec® 12 PVC



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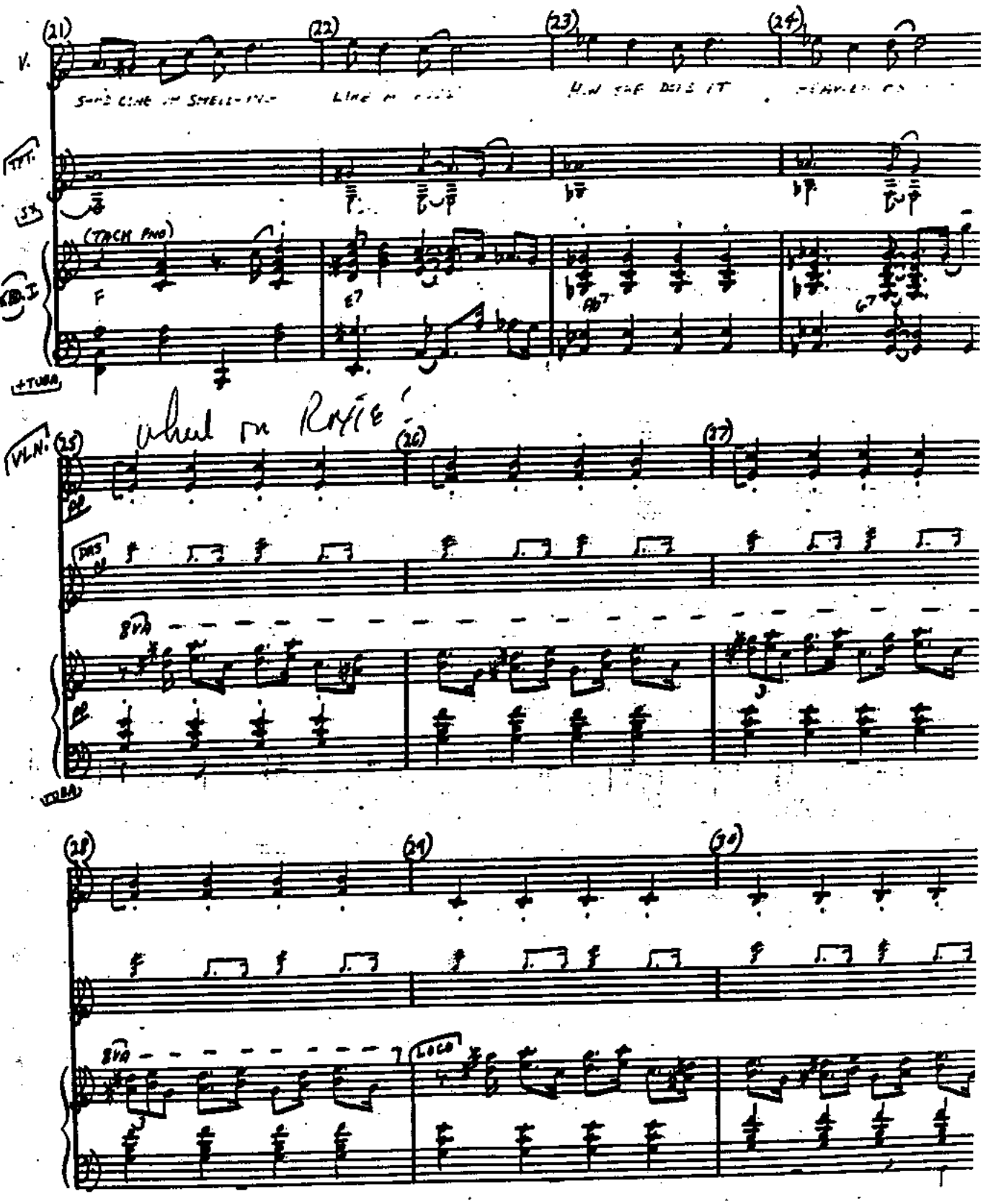
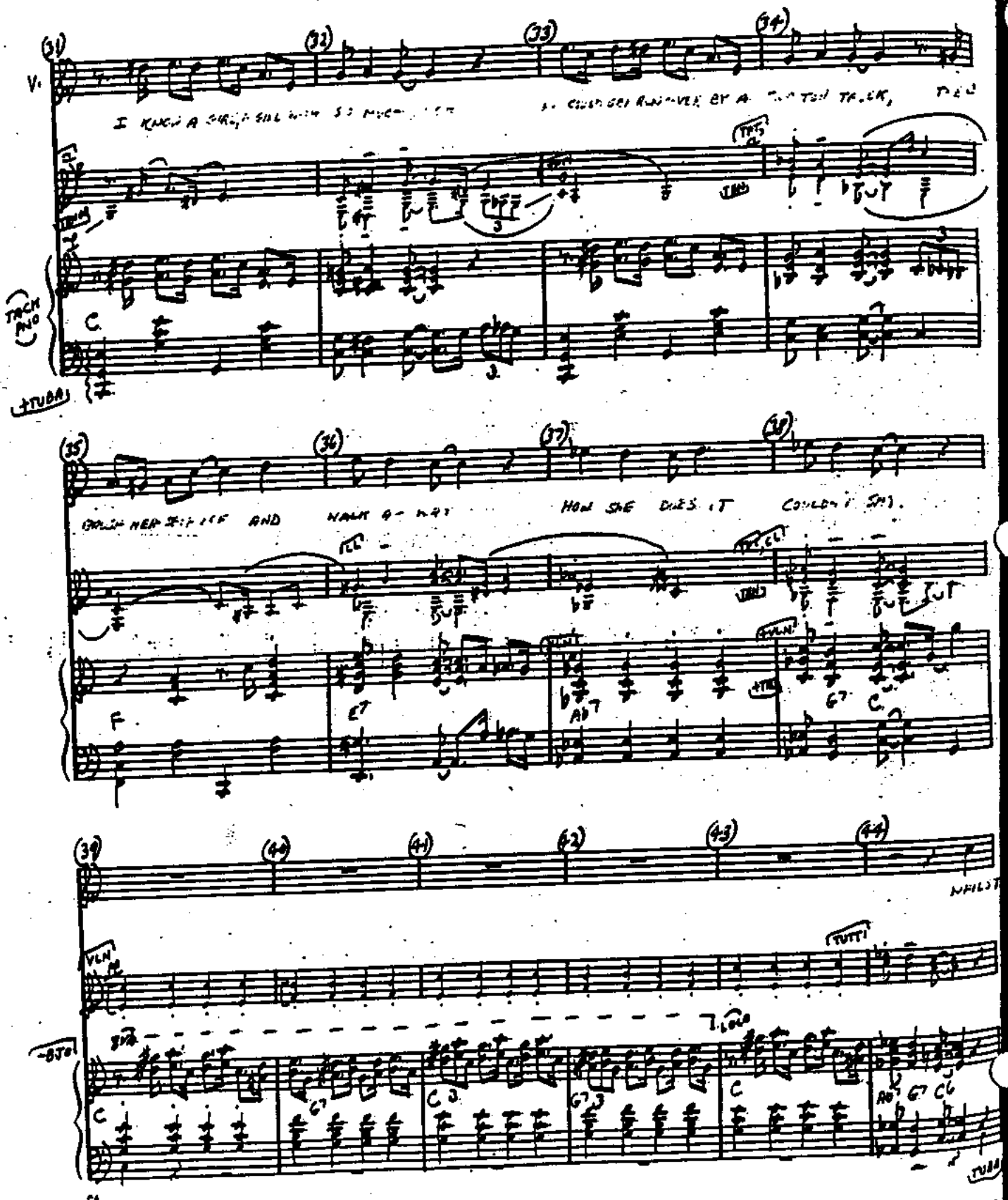

(21)
(22)
(23)
(24)
V.
TPT.
(TACK PNO)
F
E7
Ab7
G7
+TUBA
VLN.
(25)
(26)
(27)
DAS
8VA
TUBA
(28)
(29)
(30)
8VA
LOCO



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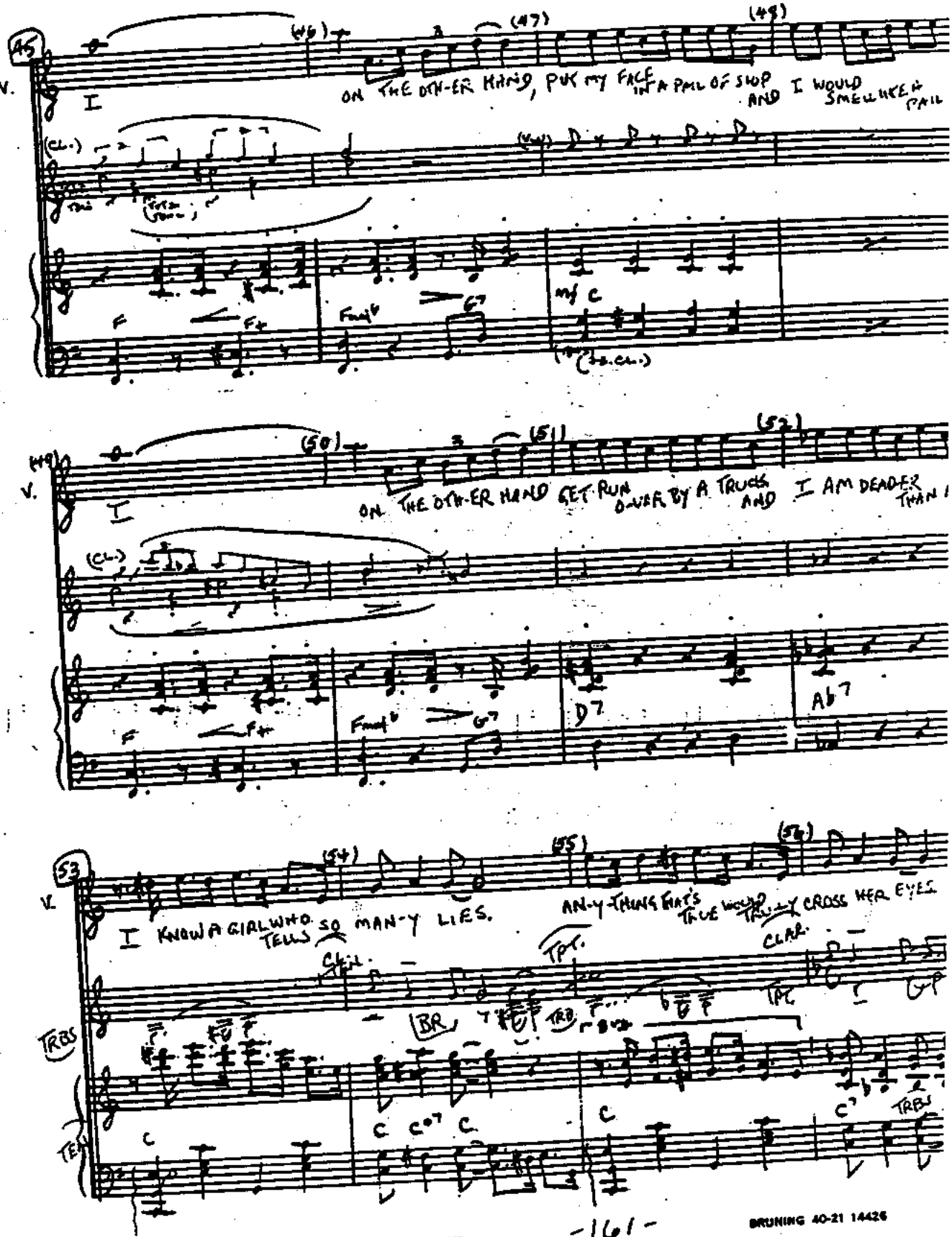

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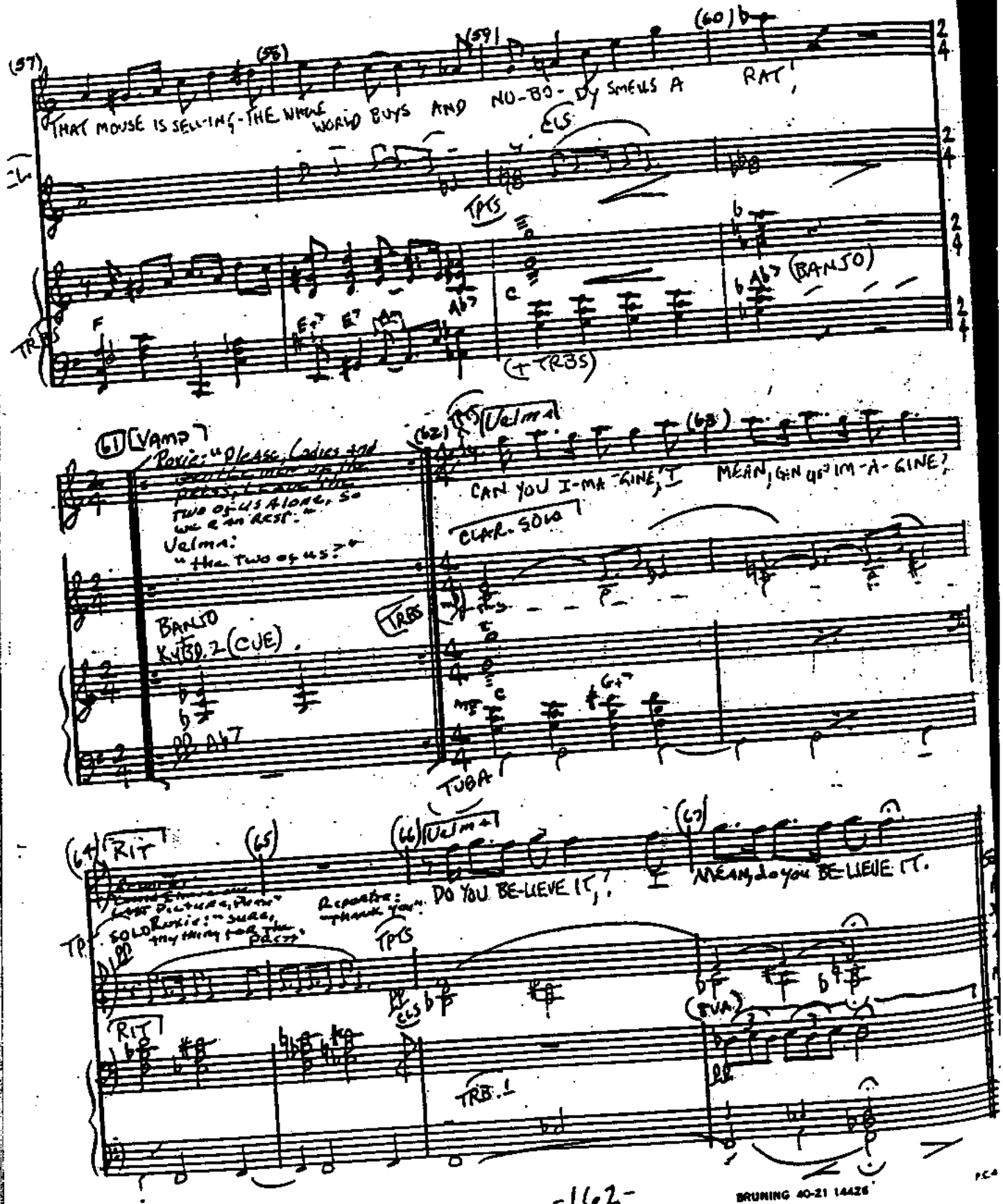
I KNOW
5/16/75



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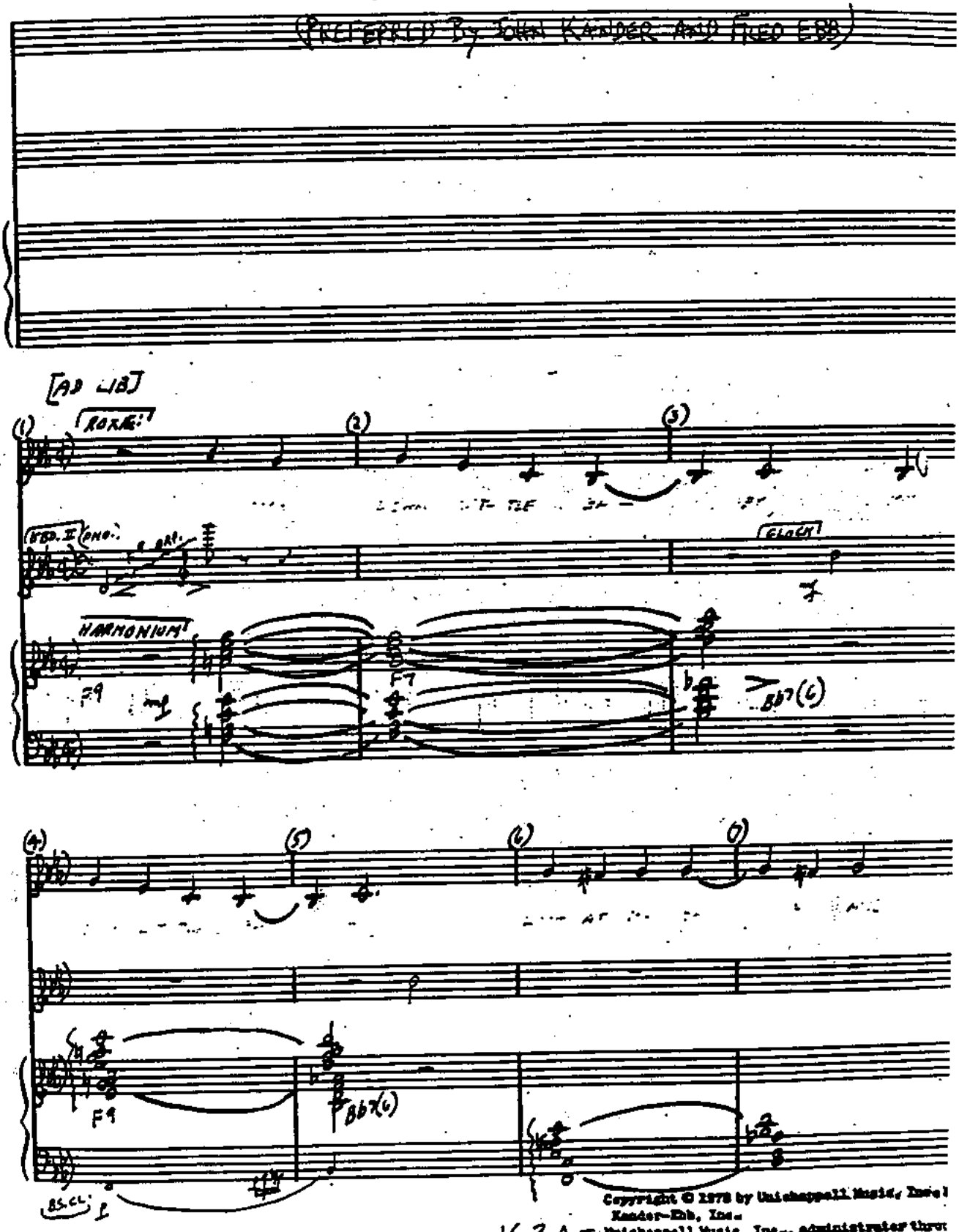
PIANO CONDUCTOR

ME AND MY BABY

(ORIGINAL VERSION)

(PREFERRED BY JOHN KANDER AND FRED EBB)



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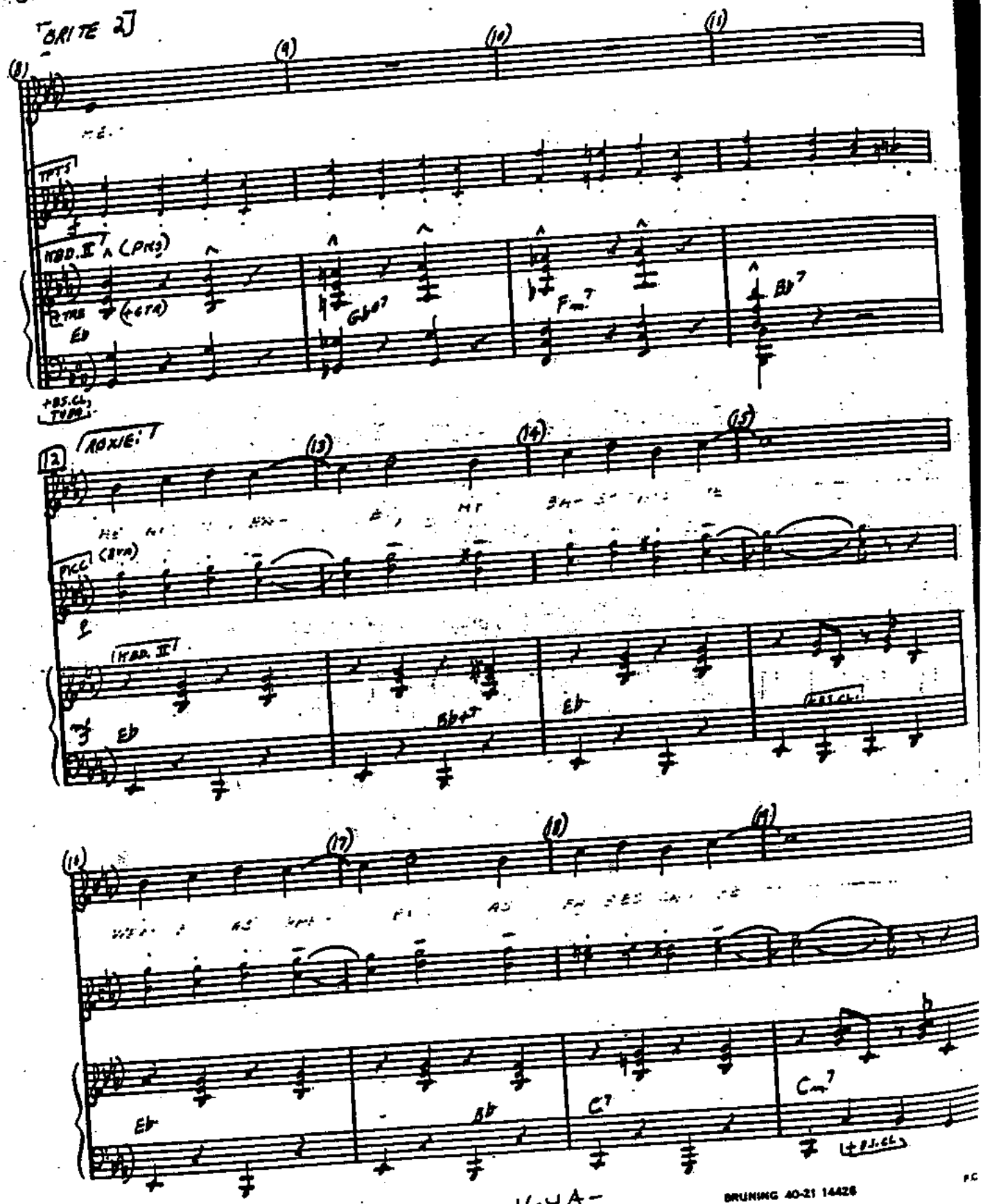
P.C.

TENOR 2



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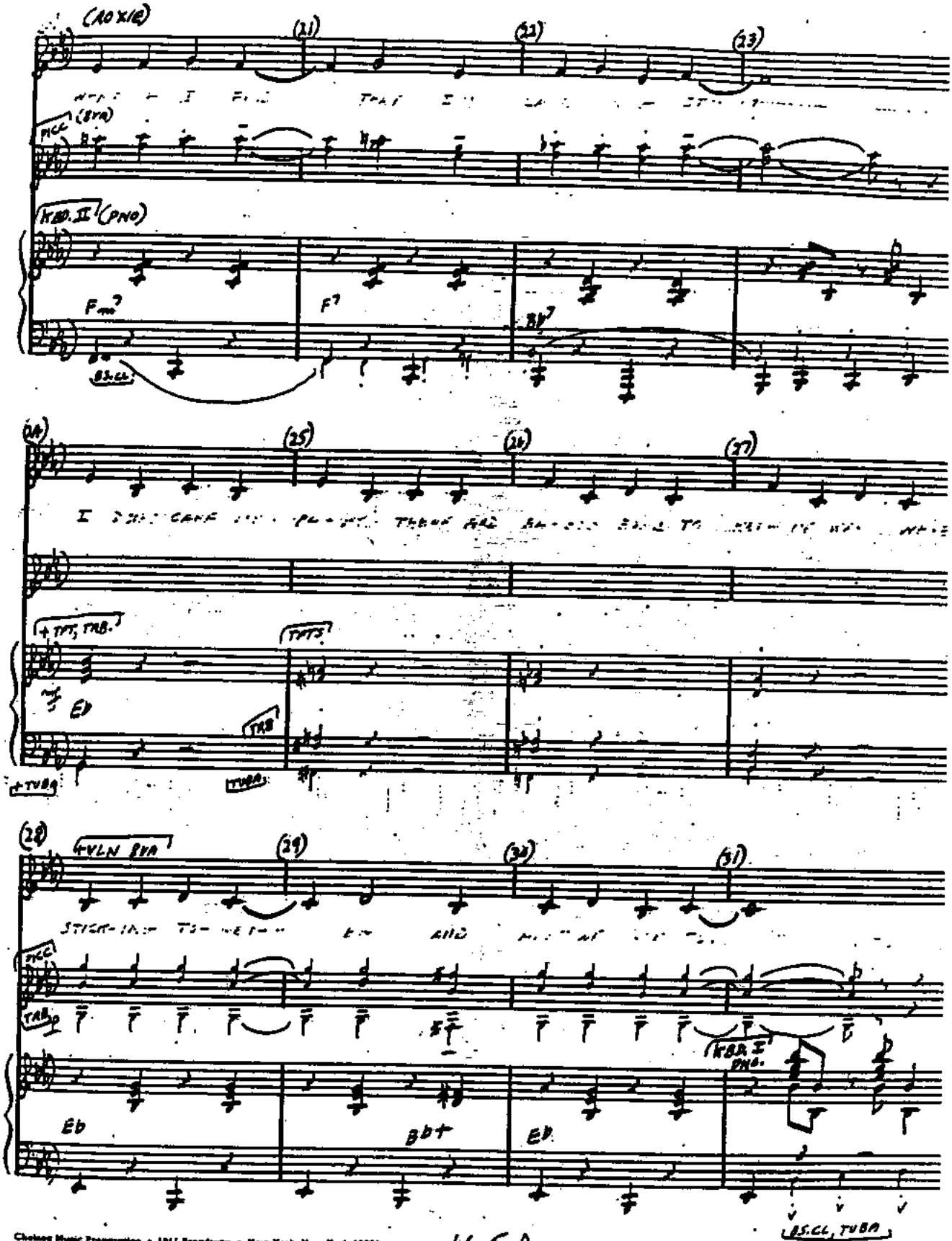
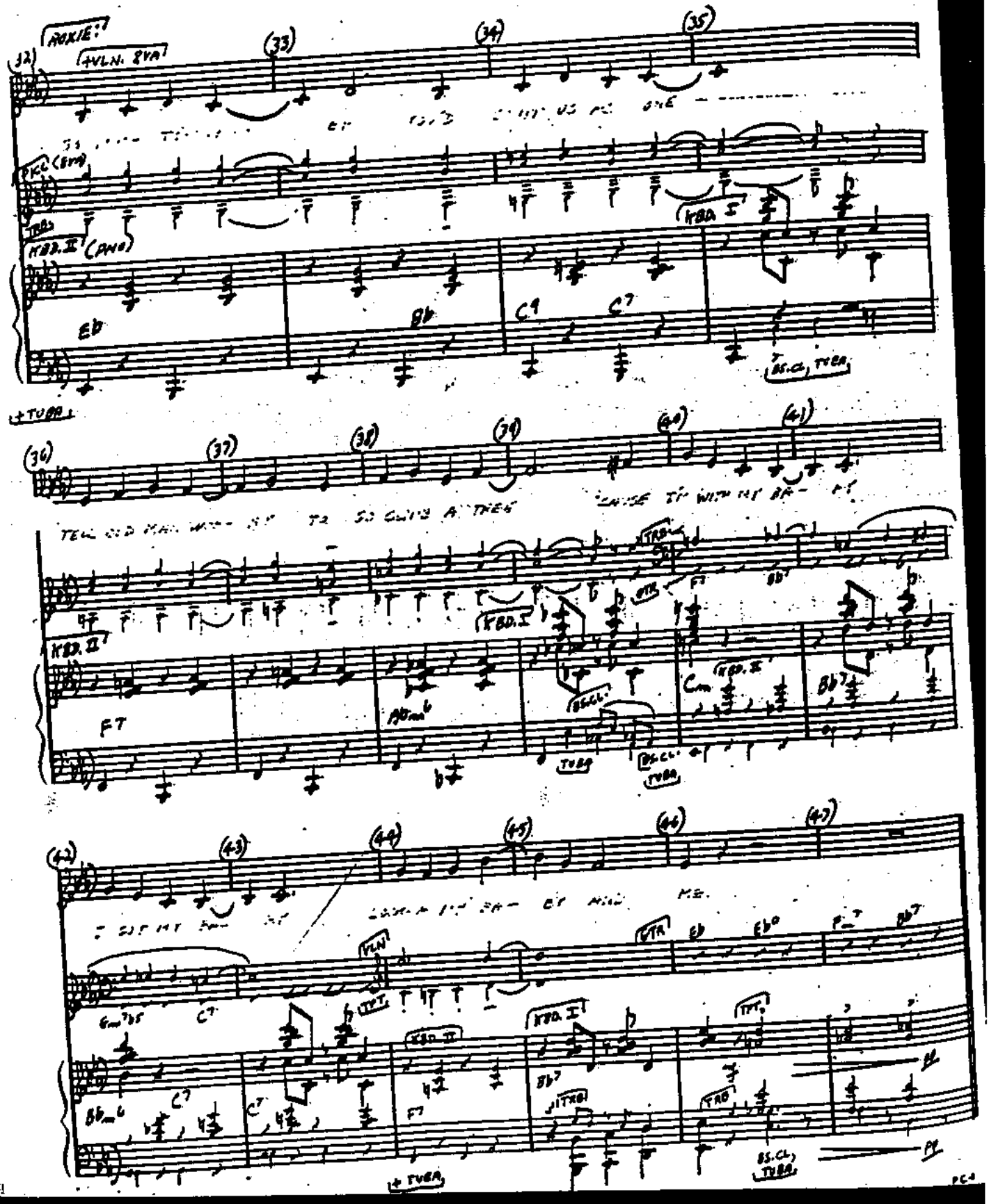
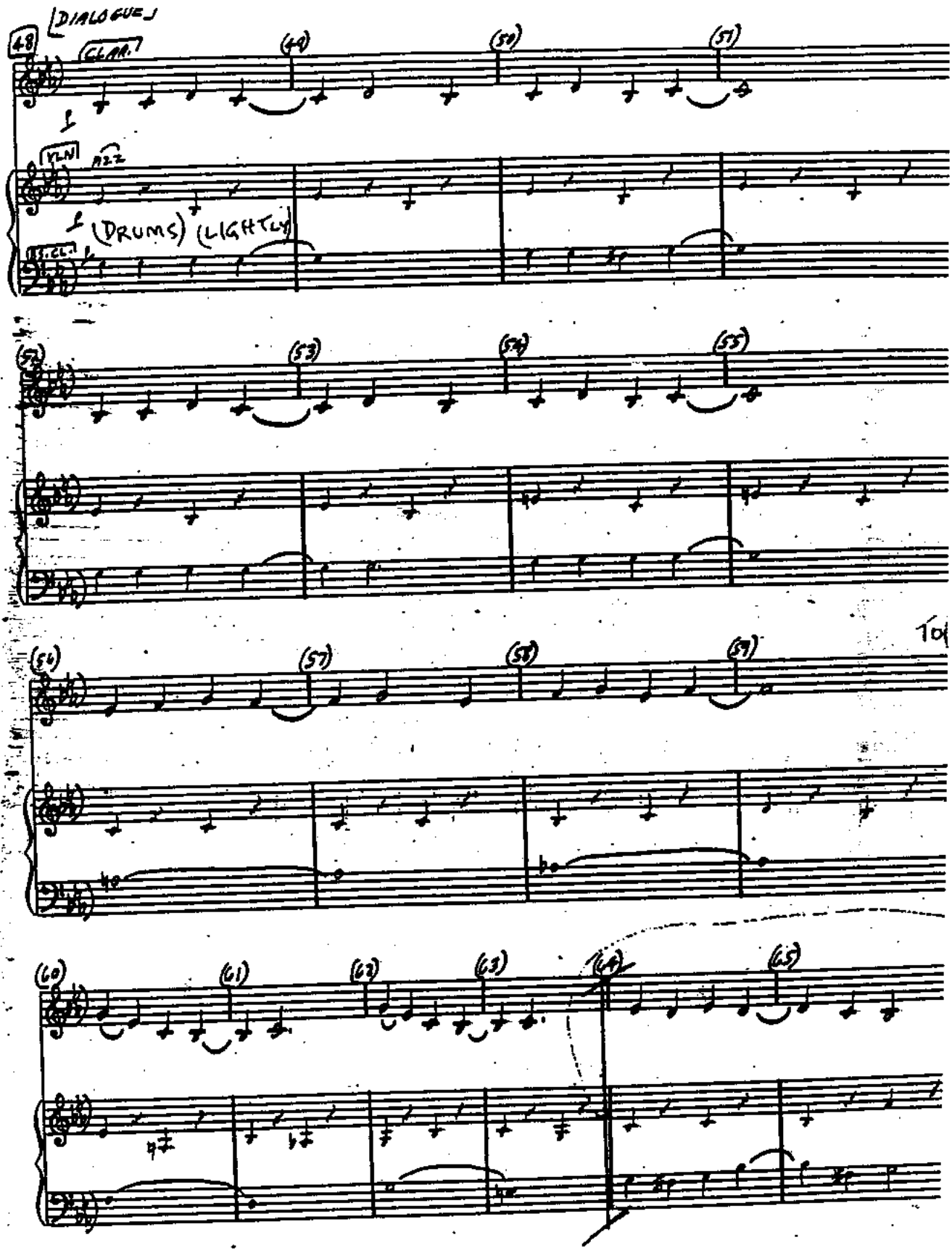
P.C.

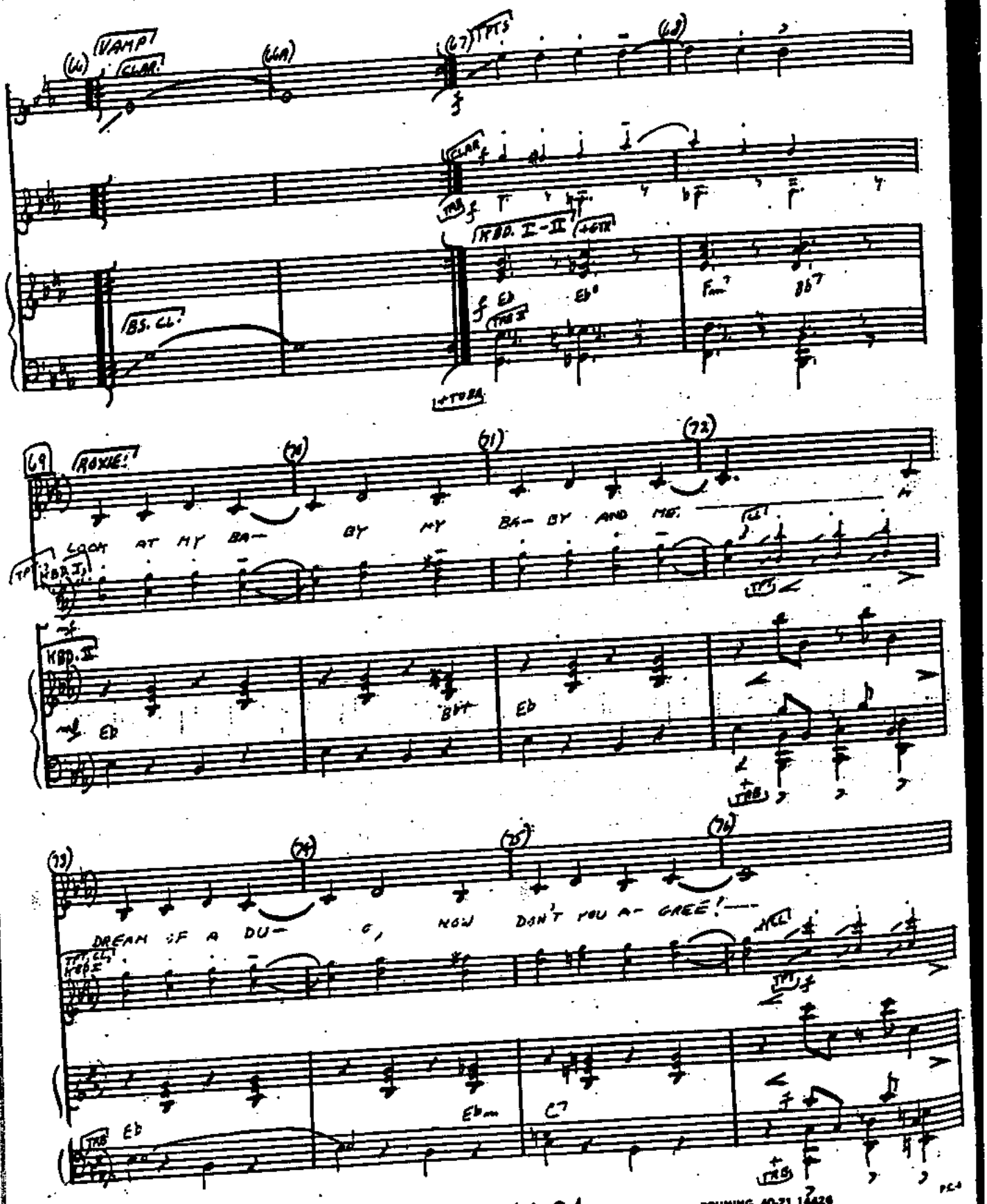

(10 X 12)
(21)
(22)
(23)
(8VA)
PICC
KBD. II (PNO)
Fm7
F7
B♭7
B.CL.
(24)
(25)
(26)
(27)
+ TPT, TRB.
TPTS
Eb
TRB
+TUBA
TUBA
(28)
(29)
(30)
(31)
4 VLN 8VA
PICC
TRB
Eb
Bb7
Eb
KBD. I
PNO.
B.CL, TUBA

MY BABY

C.


AOXIE:
+VLN. 8VA
KBD. II (PNO)
KBD. I
Eb
Bb
C9
C7
BS.CL. TUBA
+TUBA
KBD. II
KBD. I
F7
Bb7
Cm
TUBA
BS.CL.
VLN
TPT
Eb
Eb°
Bb7
C7
+TUBA
BS.CL.
TUBA


DIALOGUE
48
CLAR.
49
50
51
VLN I
(DRUMS) (LIGHTLY)
52
53
54
55
56
57
58
59
60
61
62
63
64
65



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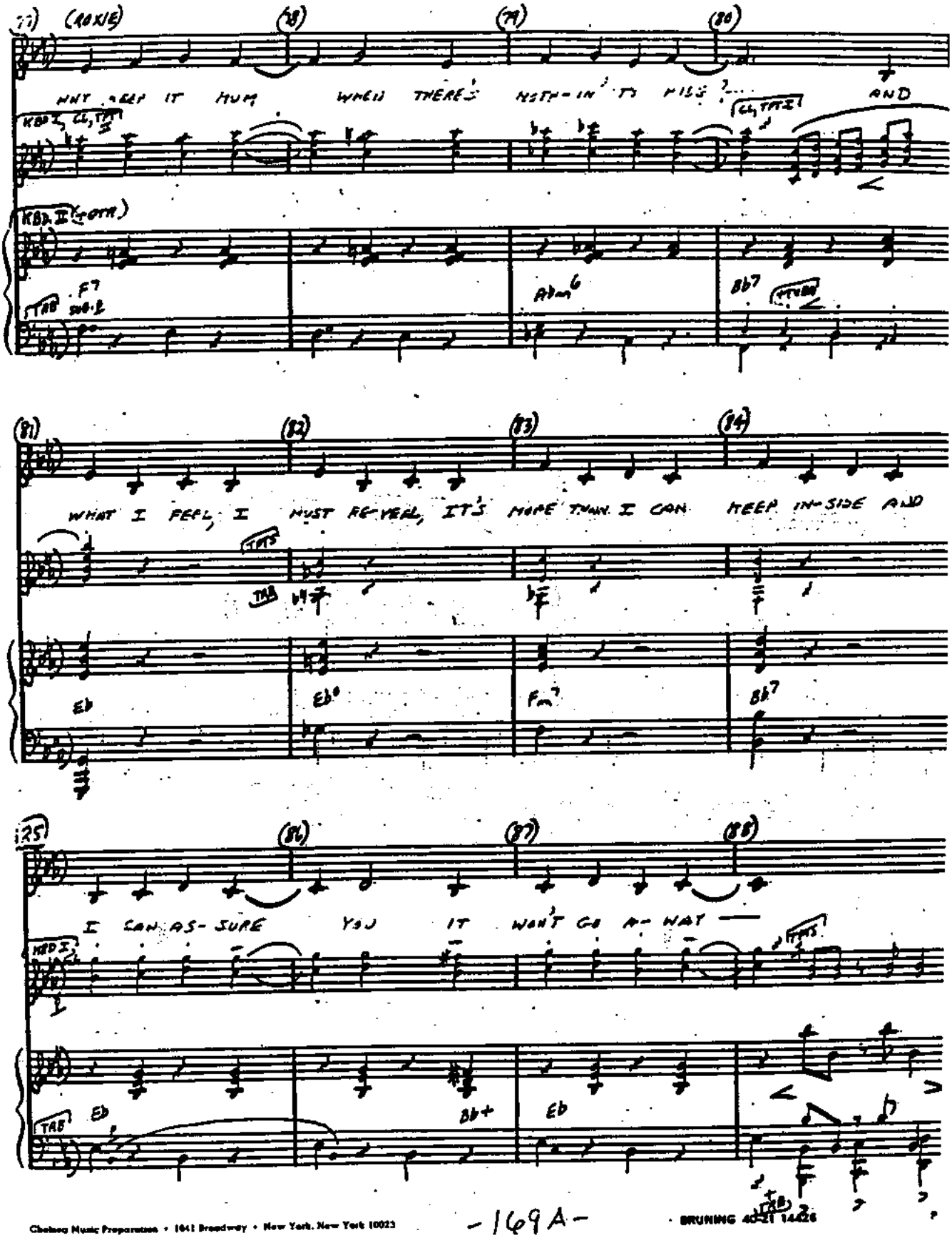
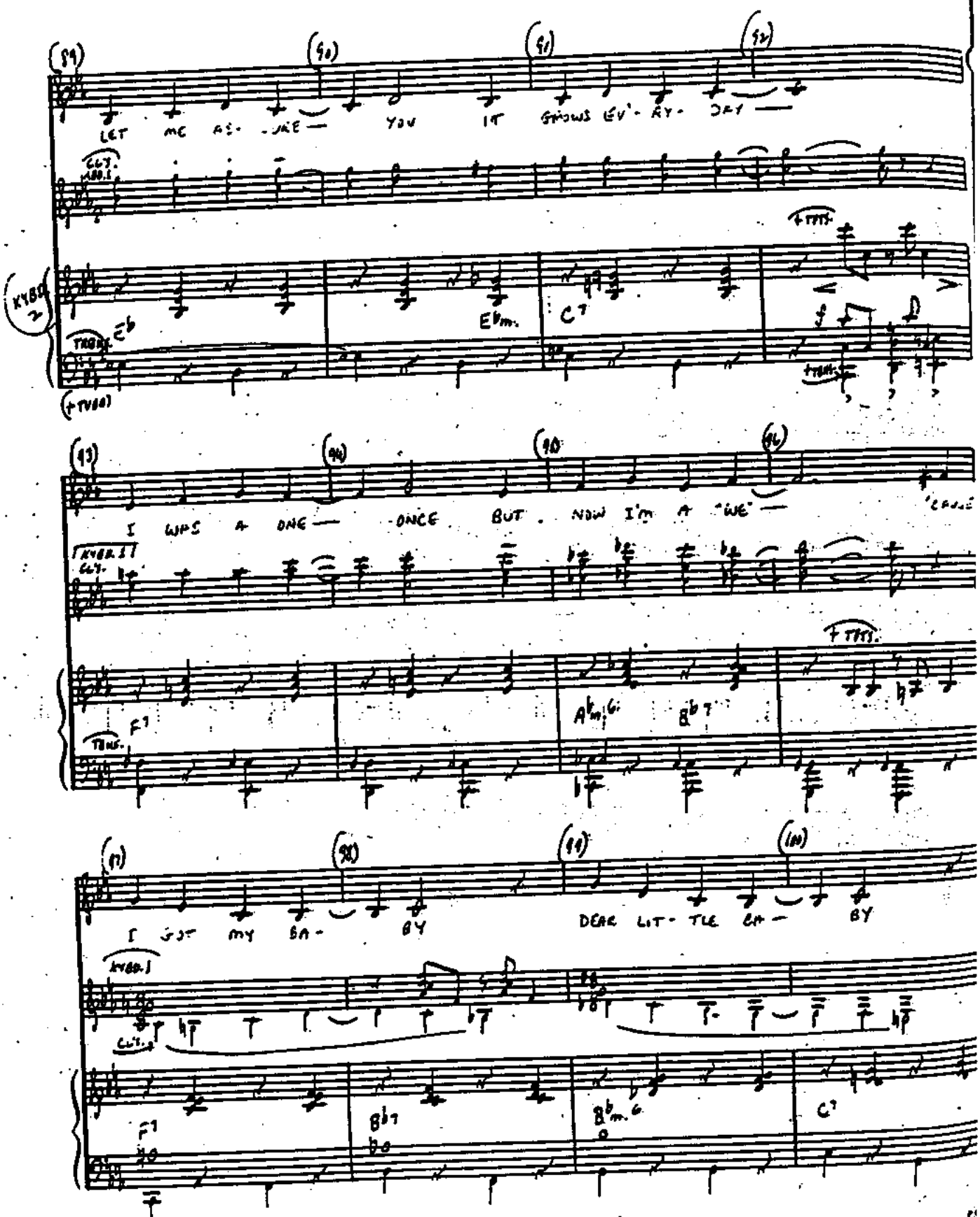
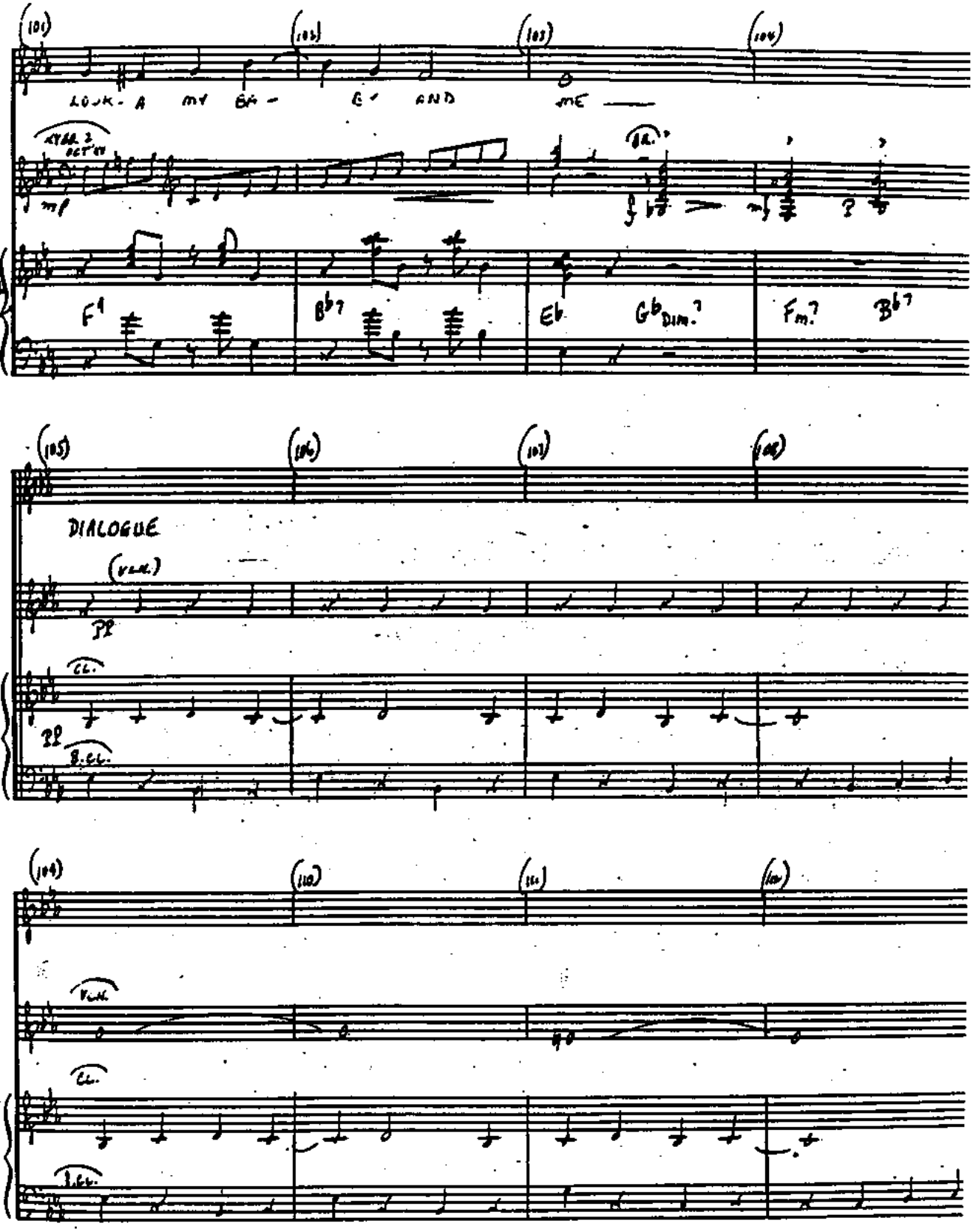
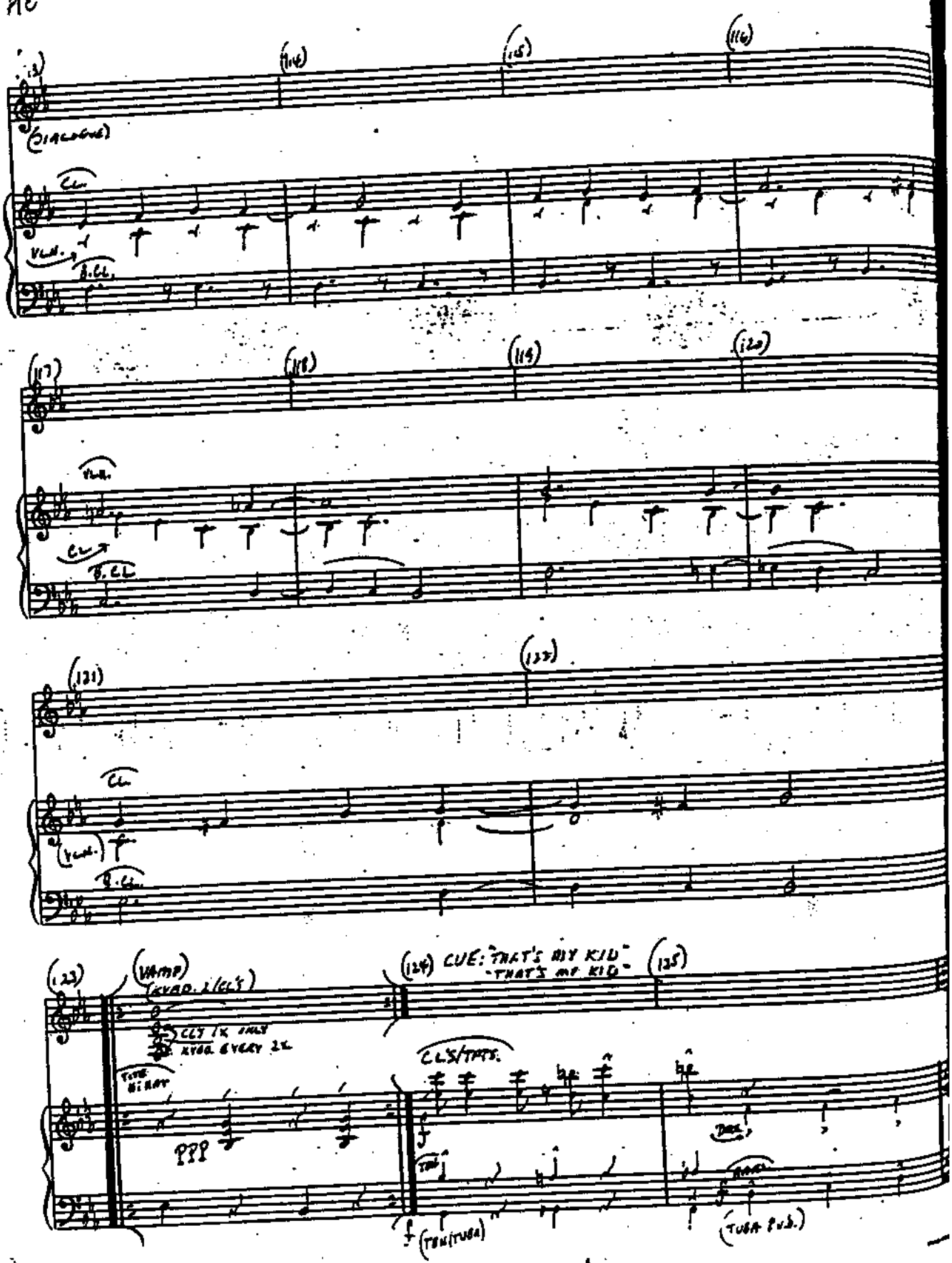
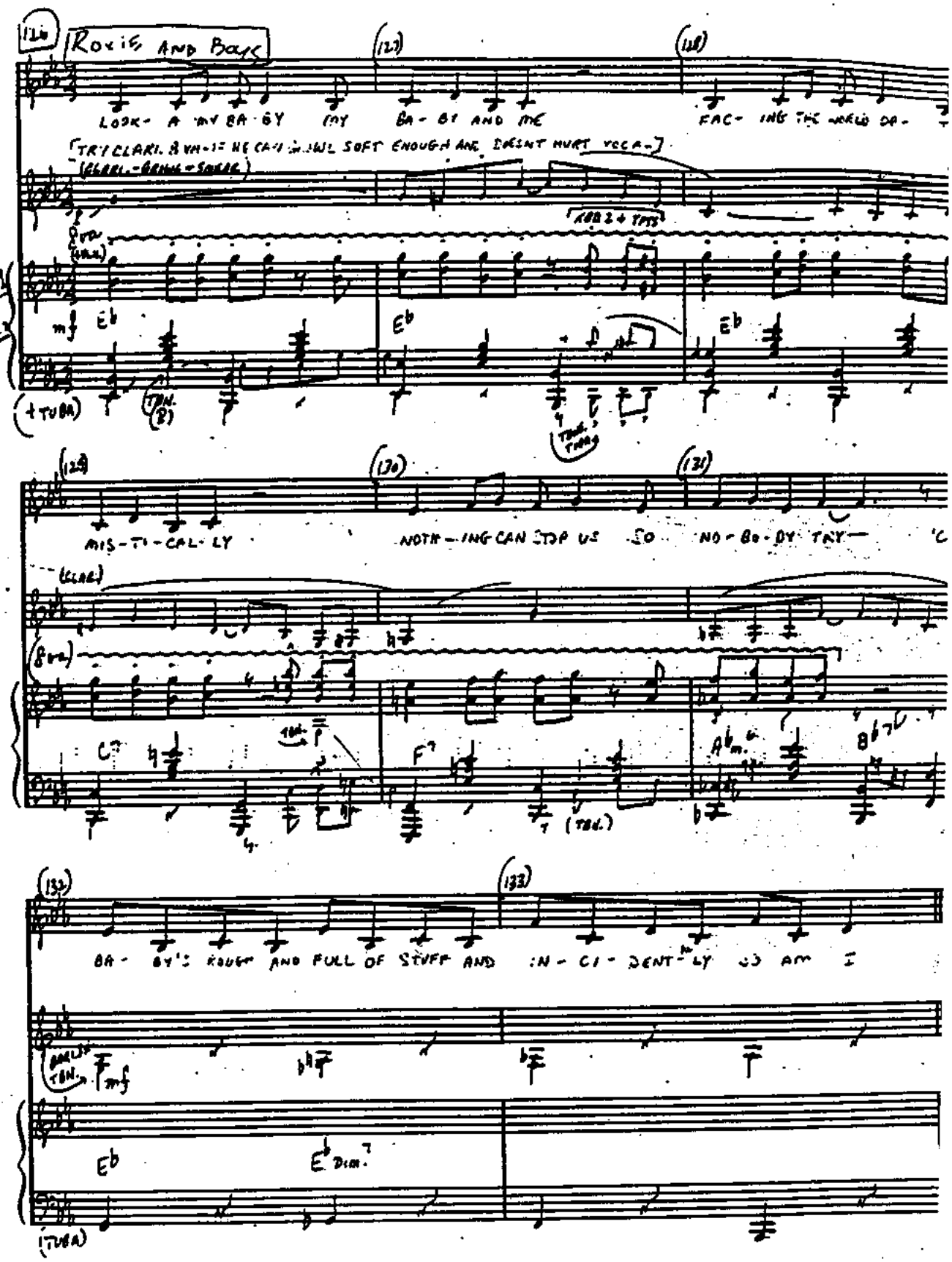

(ROXIE)
WHY KEEP IT HUM WHEN THERE'S NOTH-IN' TO HIDE?... AND
KBD I, CL, TPT I
CL, TPT I
KBD II (+OTH)
F7
Abm6
Bb7
TRB
WHAT I FEEL, I MUST RE-VEEL, IT'S MORE THAN I CAN KEEP IN-SIDE AND
TPTS
TRB
Eb
Eb6
Fm7
Bb7
I CAN AS-SURE YOU IT WON'T GO A-WAY —
KBD I
TPTS
Eb
Bb+
Eb
TRB

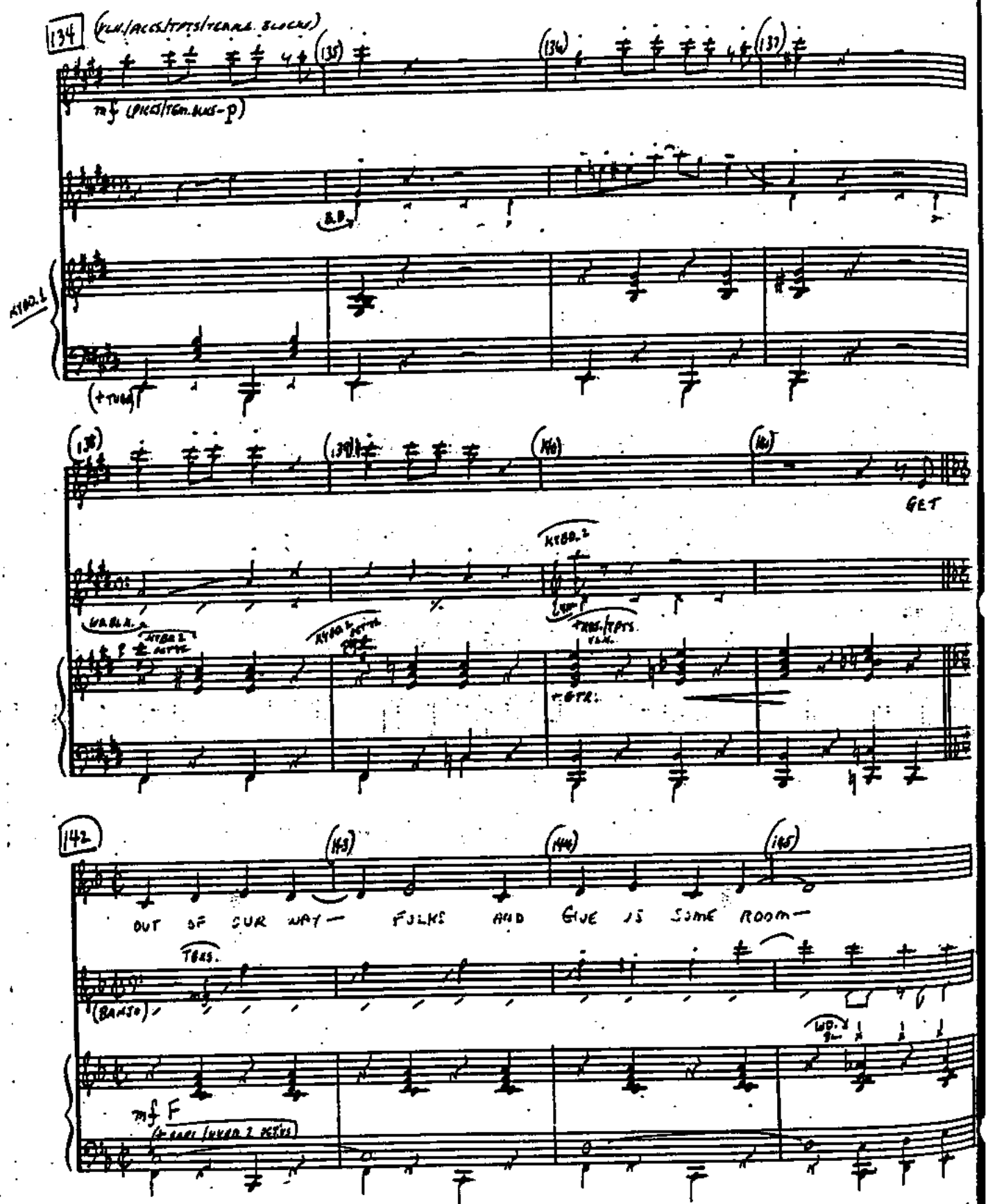

LET ME AS- -URE — YOU IT GROWS EV'- RY- DAY —
I WAS A ONE — ONCE BUT NOW I'M A "WE" —
I GOT MY BA- BY DEAR LIT- TLE BA- BY

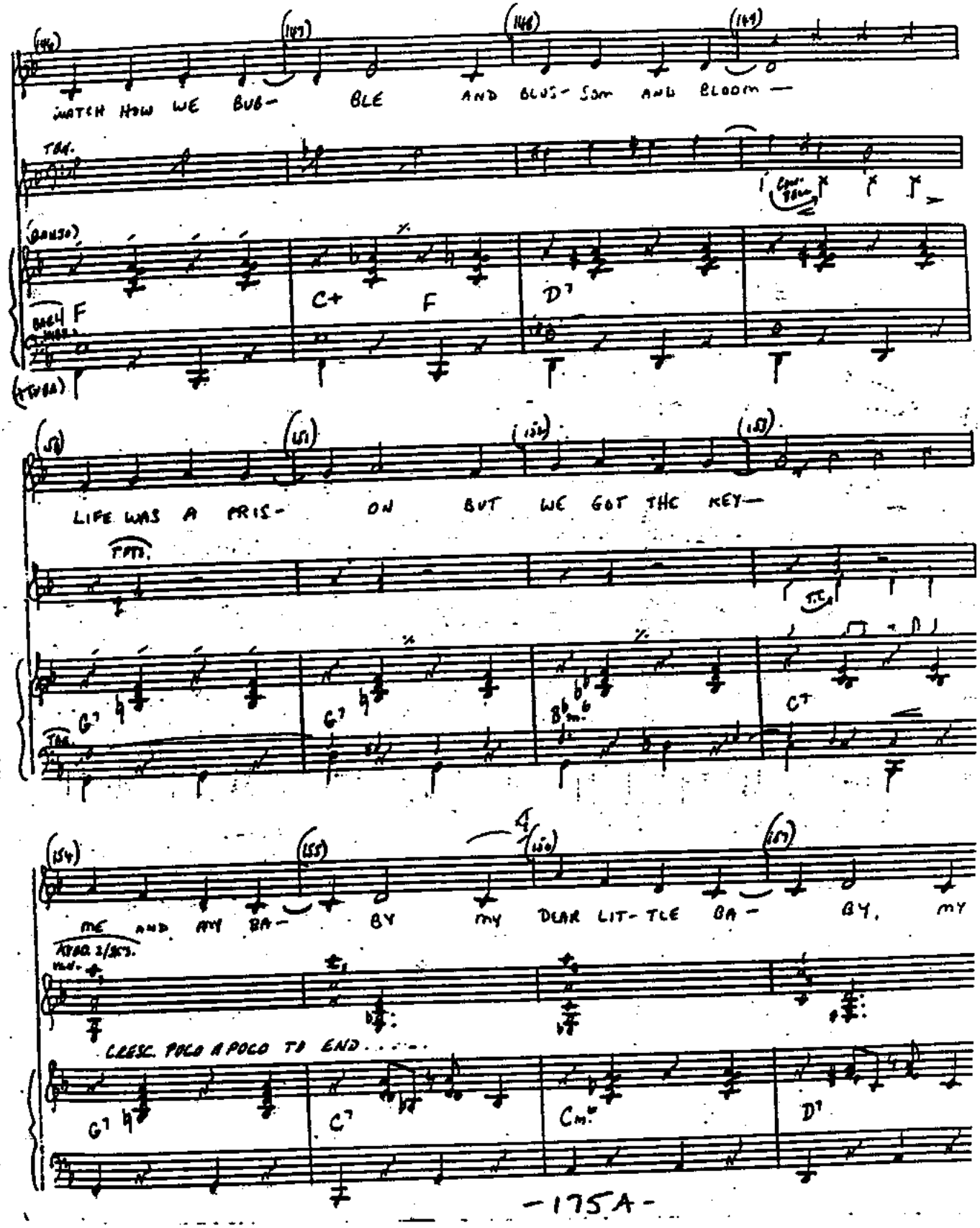

(101)
(102)
(103)
(104)
LOOK - A MY BA - BY AND ME
mf
F7
Bb7
Eb
Gb Dim.7
Fm.7
Bb7
(105)
(106)
(107)
(108)
DIALOGUE
(V.M.)
pp
Cl.
pp
B.Cl.
(109)
(110)
(111)
(112)
V.M.
Cl.
B.Cl.

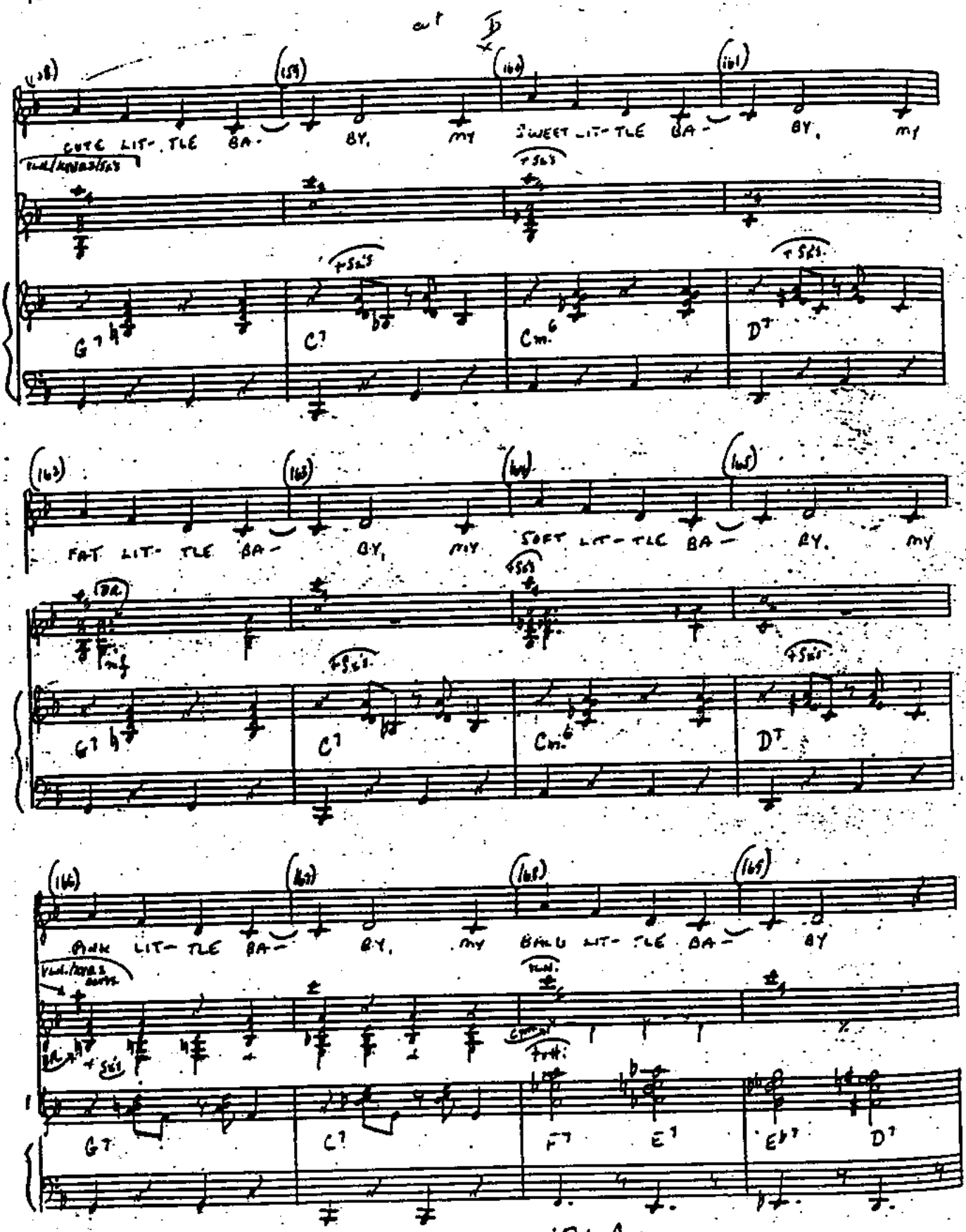

(114)
(115)
(116)
(DIALOGUE)
CL.
VLN.
B.CL.
(117)
(118)
(119)
(120)
VLN.
CL.
B.CL.
(121)
(122)
CL.
(VLN.)
B.CL.
(123)
(VAMP)
(KYBD. 2/CL'S)
CL'S 1X ONLY
KYBD. EVERY 2X
TITE HI HAT
PPP
(124) CUE: "THAT'S MY KID"
"THAT'S MY KID"
(125)
CL'S/TPTS.
(TBN/TUBA)
(TUBA PUB.)

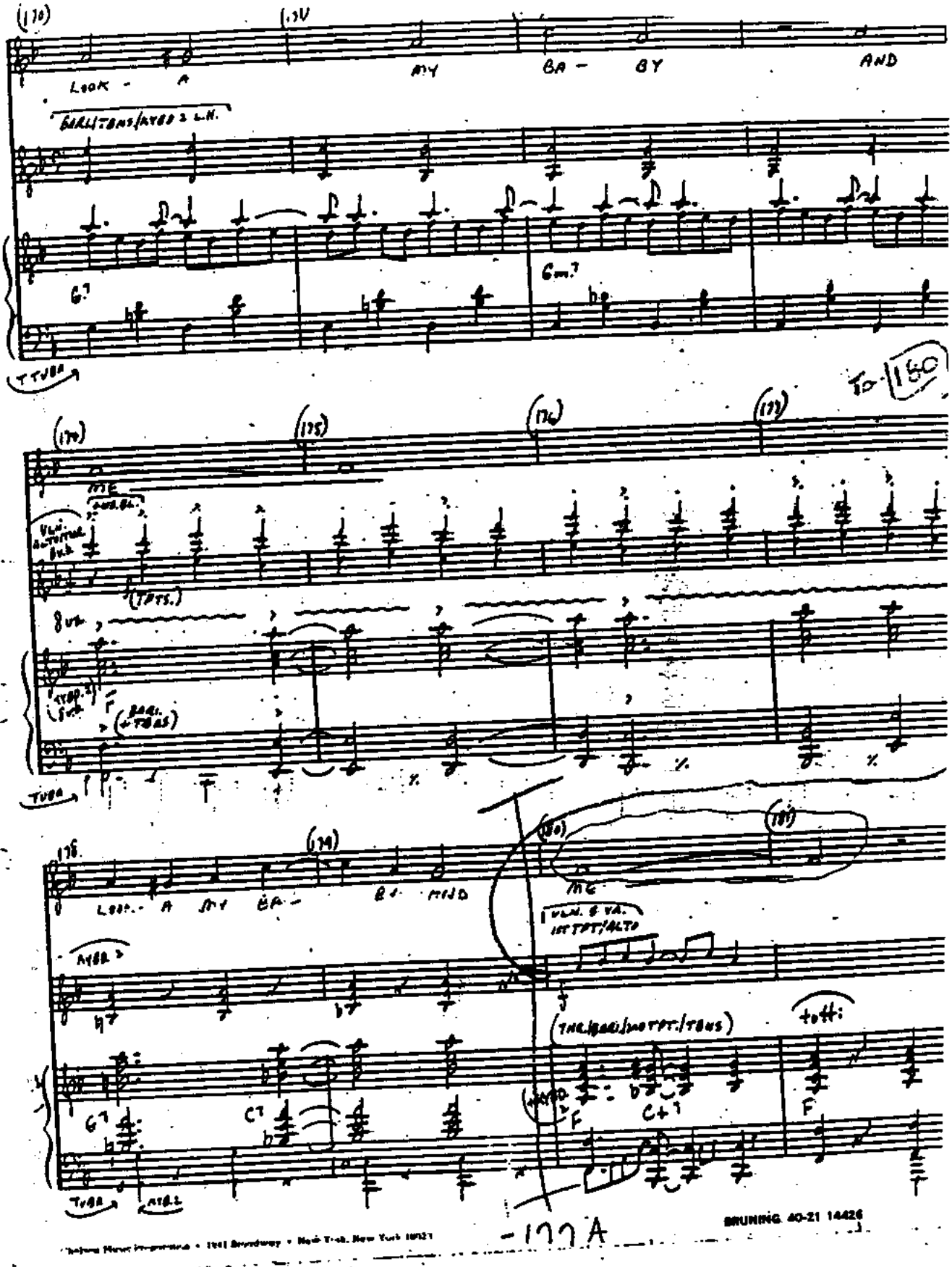
12 PVC


Roxie and Boys
LOOK- A MY BA- BY MY BA- BY AND ME FAC- ING THE WORLD OP-
[TRY CLARI. & VH- IF HE CAN GROWL SOFT ENOUGH AND DOESNT HURT YOCA-]
(CLARI.-BRING-SMEAR)
KBD 2 + TPTS
mf
Eb
(+TUBA)
MIS-TI-CAL-LY NOTH-ING CAN STOP US SO NO-BO-DY TRY
(CLAR.)
(8va)
C7
F7
(TBN.)
BA- BY'S ROUGH AND FULL OF STUFF AND IN- CI- DENT- LY JO AM I
mf
Eb
Eb Dim.7
(TUBA)


134
mf (PICCS/TEN. BLKS-p)
KYBD. 1
(+TUBA)
GET
KYBD. 2
+GTR.
142
OUT OF OUR WAY— FOLKS AND GIVE US SOME ROOM—
(BANJO)
mf F


WATCH HOW WE BUB- BLE AND BLUS- SOM AND BLOOM —
F
C+
F
D7
LIFE WAS A PRIS- ON BUT WE GOT THE KEY—
G7
G7
C+
ME AND MY BA- BY MY DEAR LIT- TLE BA- BY, MY
CRESC. POCO A POCO TO END.....
G7
C7
Cm
D7


CUTE LIT- TLE BA- BY, my SWEET LIT- TLE BA- BY, my
FAT LIT- TLE BA- BY, my SOFT LIT- TLE BA- BY, my
PINK LIT- TLE BA- BY, my BALD LIT- TLE BA- BY
G7 C7 Cm6 D7
G7 C7 Cm6 D7
G7 C7 F7 E7 Eb7 D7



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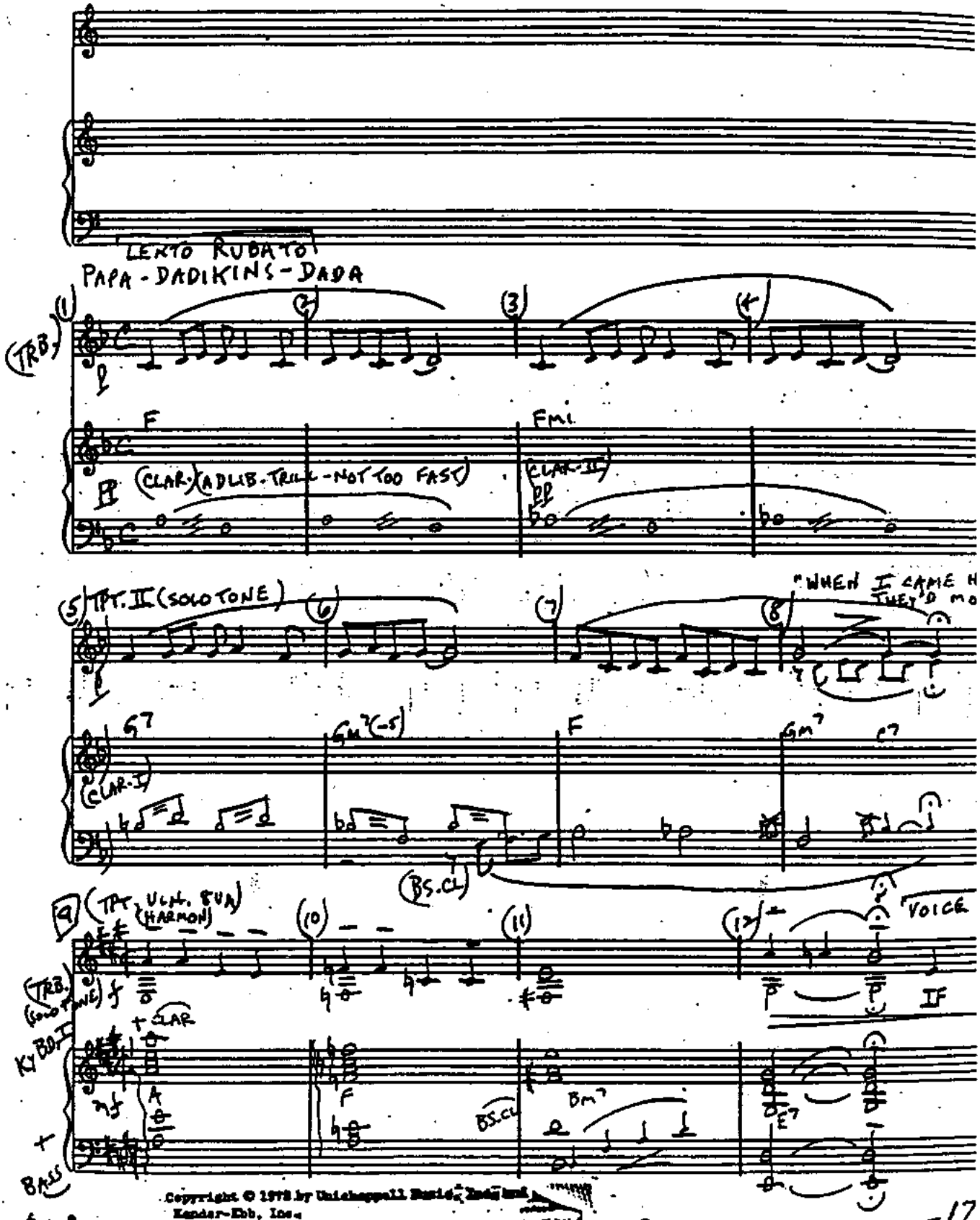
PIANO-CONDUCTOR

CELLOPHANE

"CHICAGO"
4/25/75



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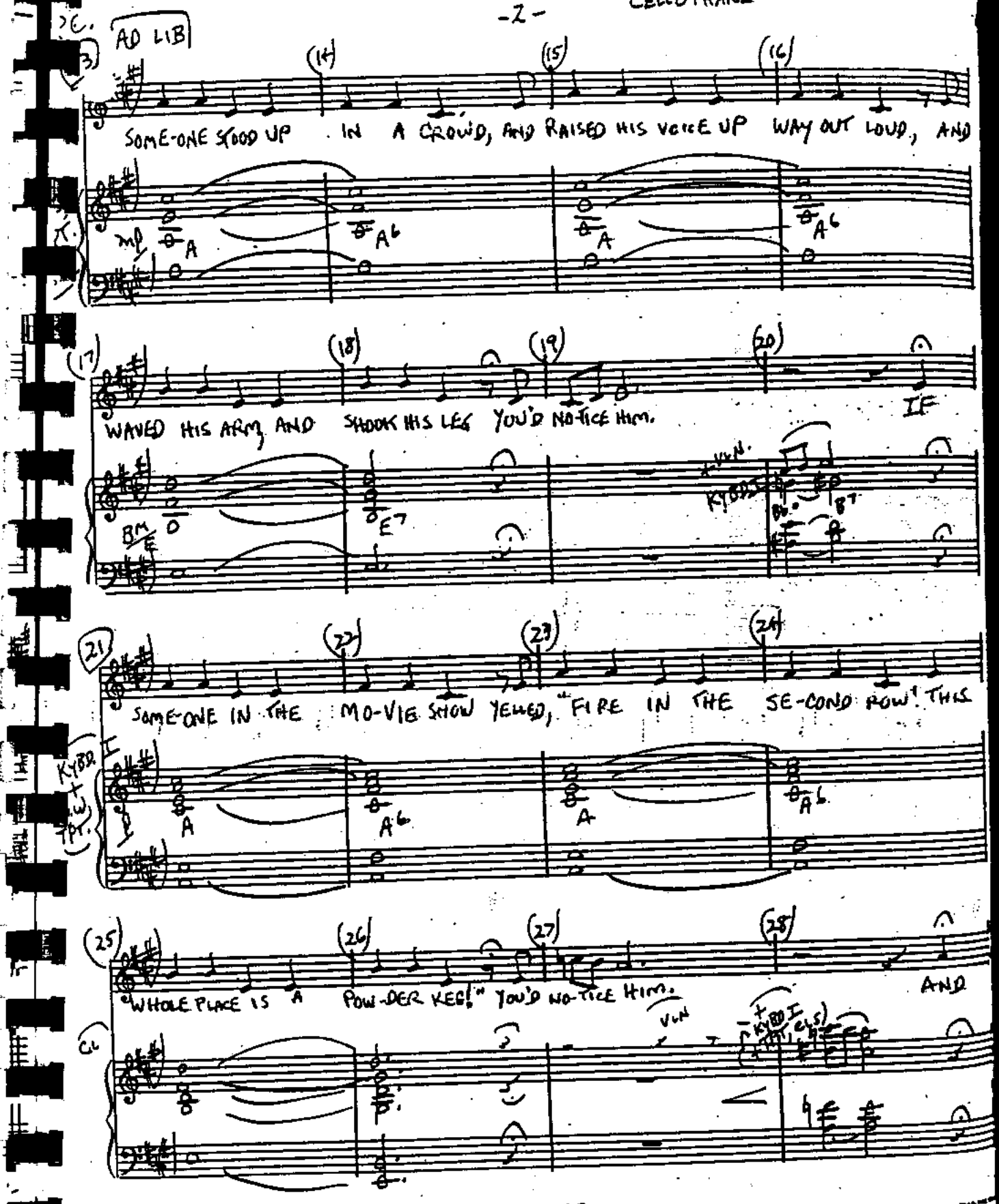
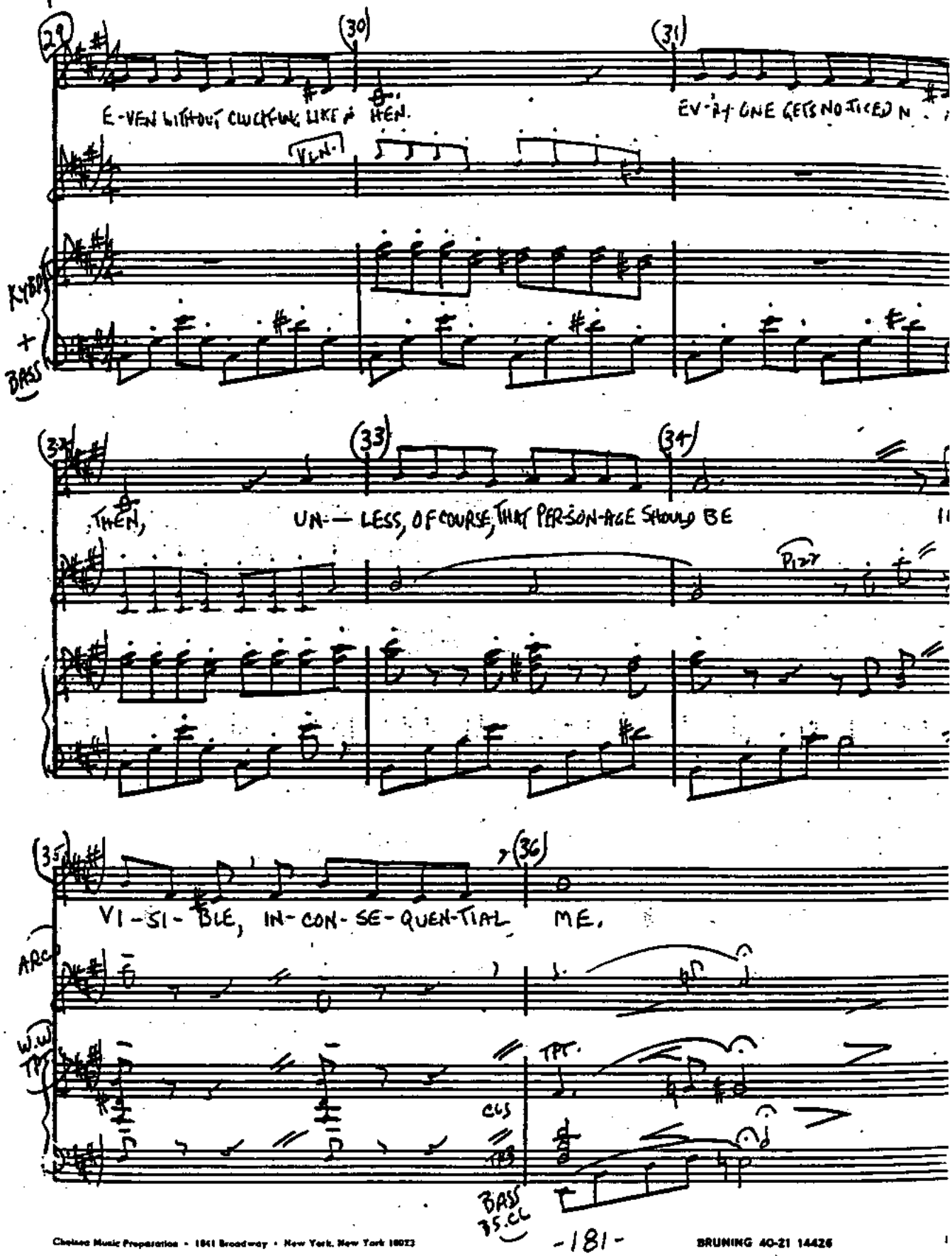
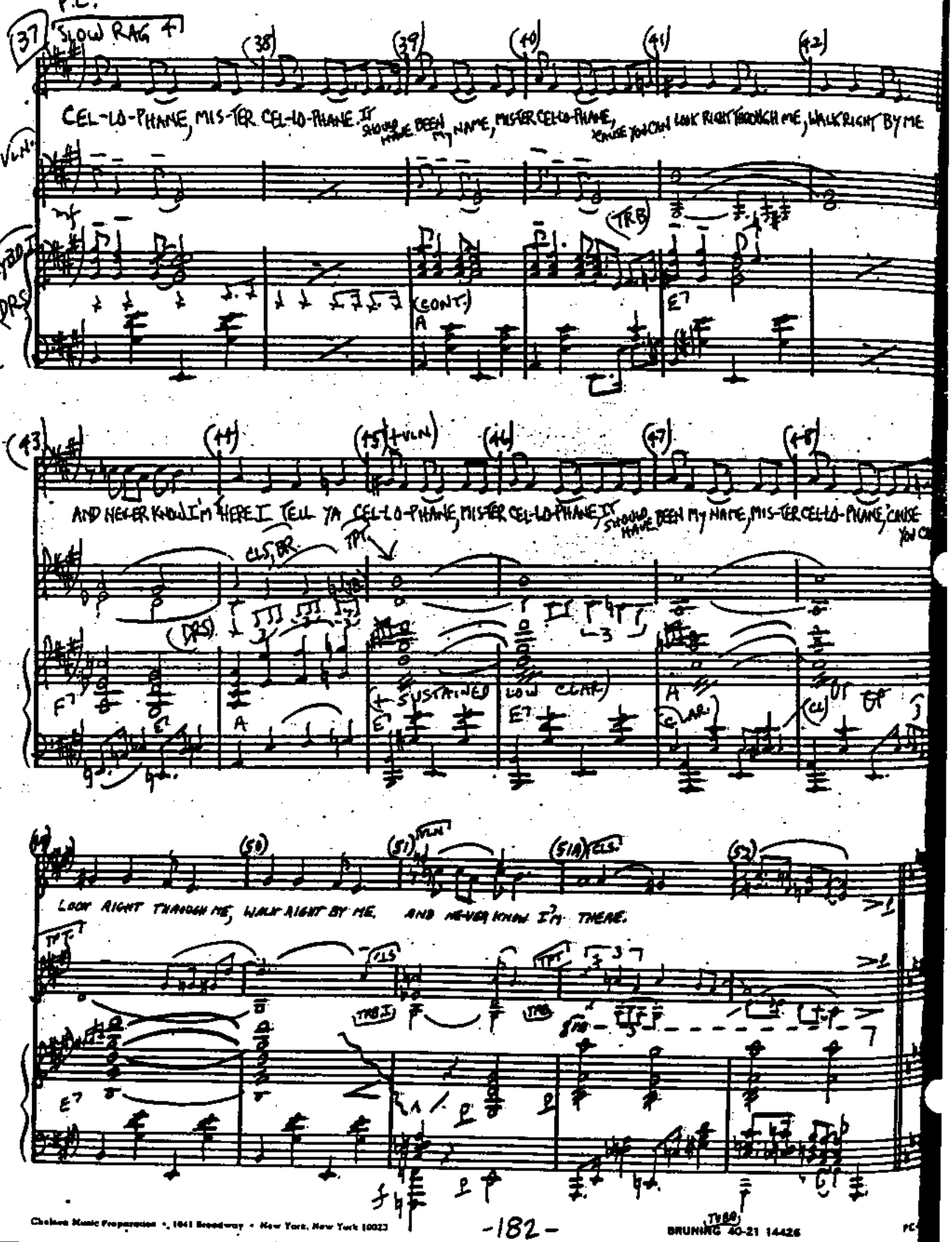
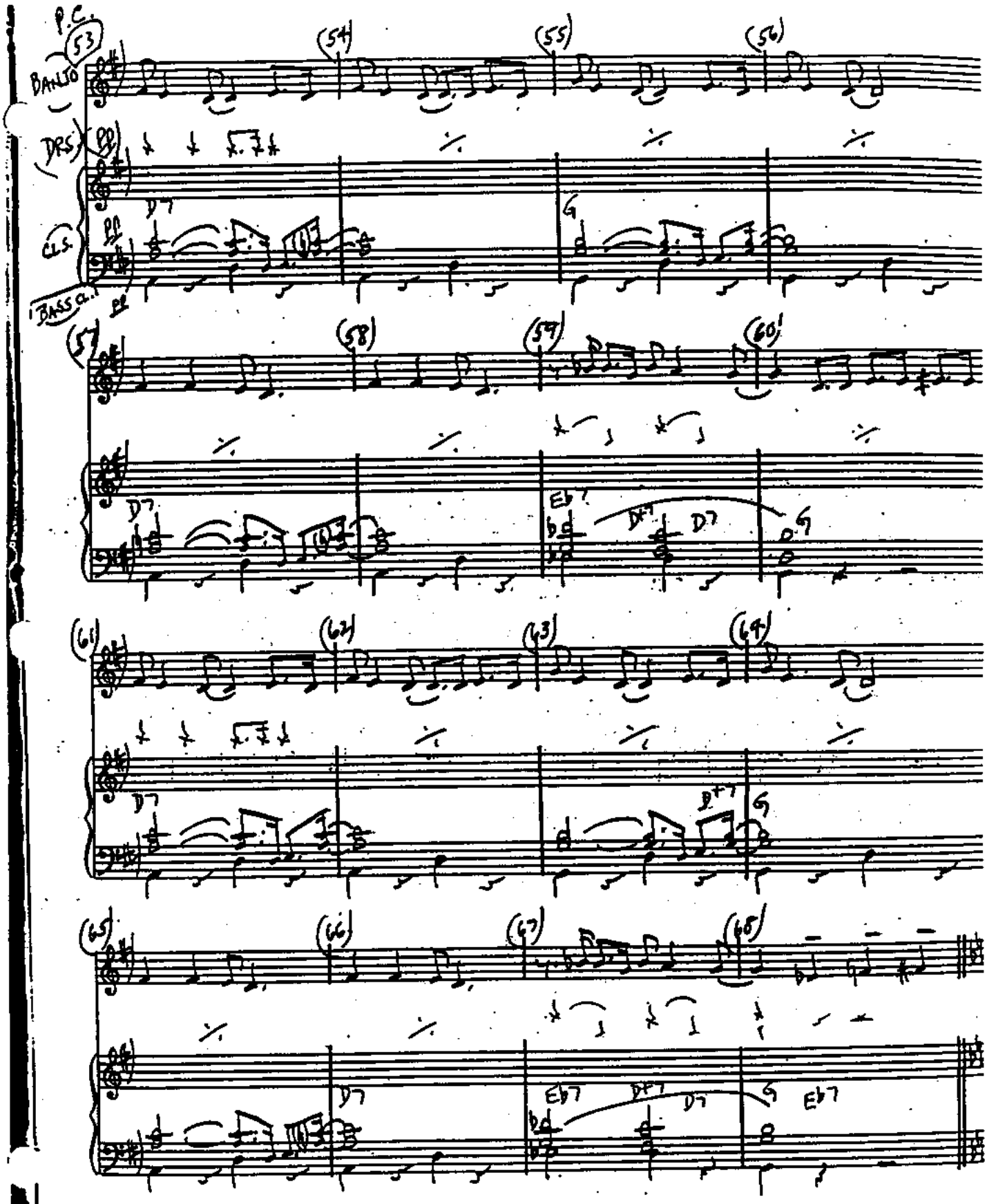
"CELLO PHANE

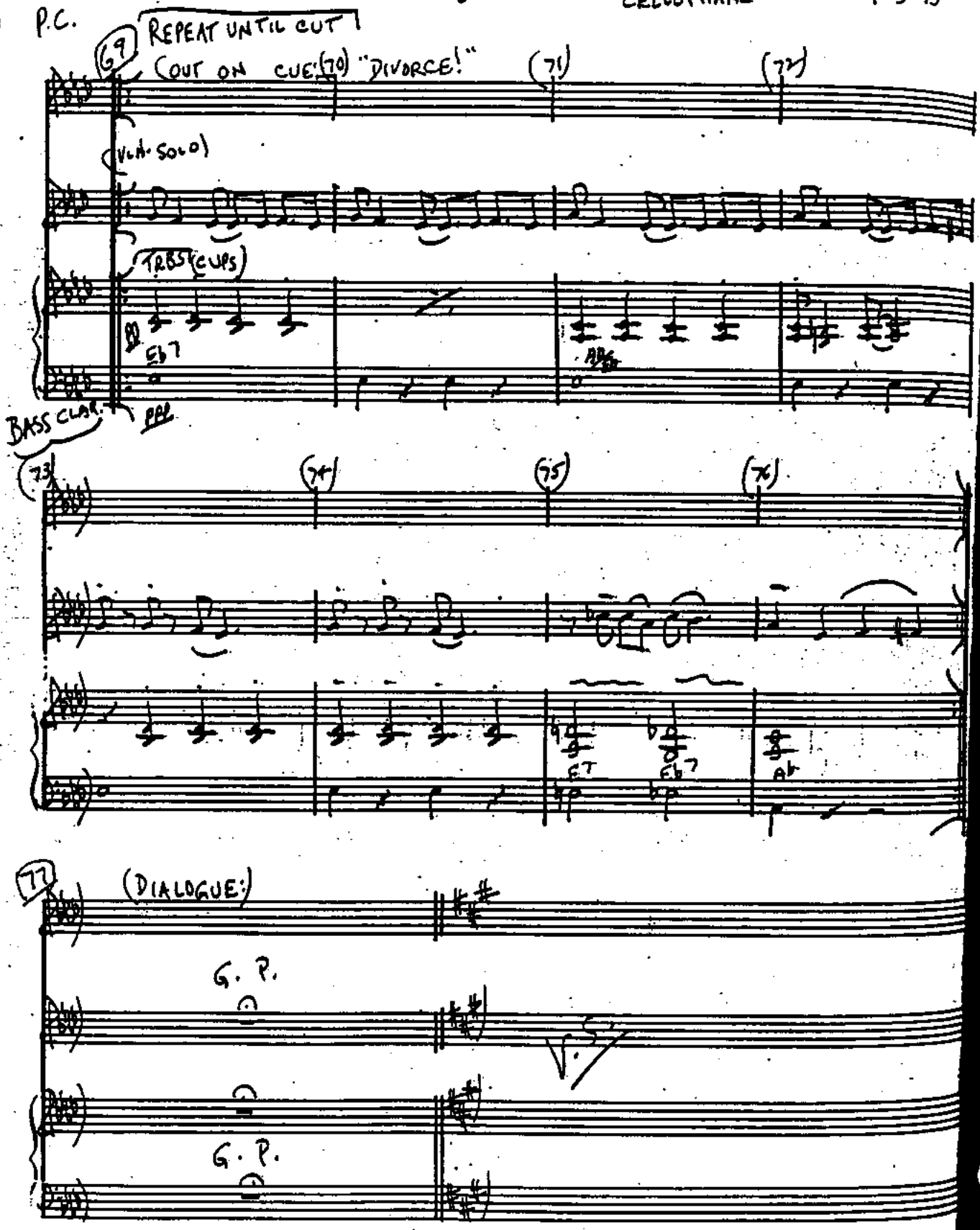


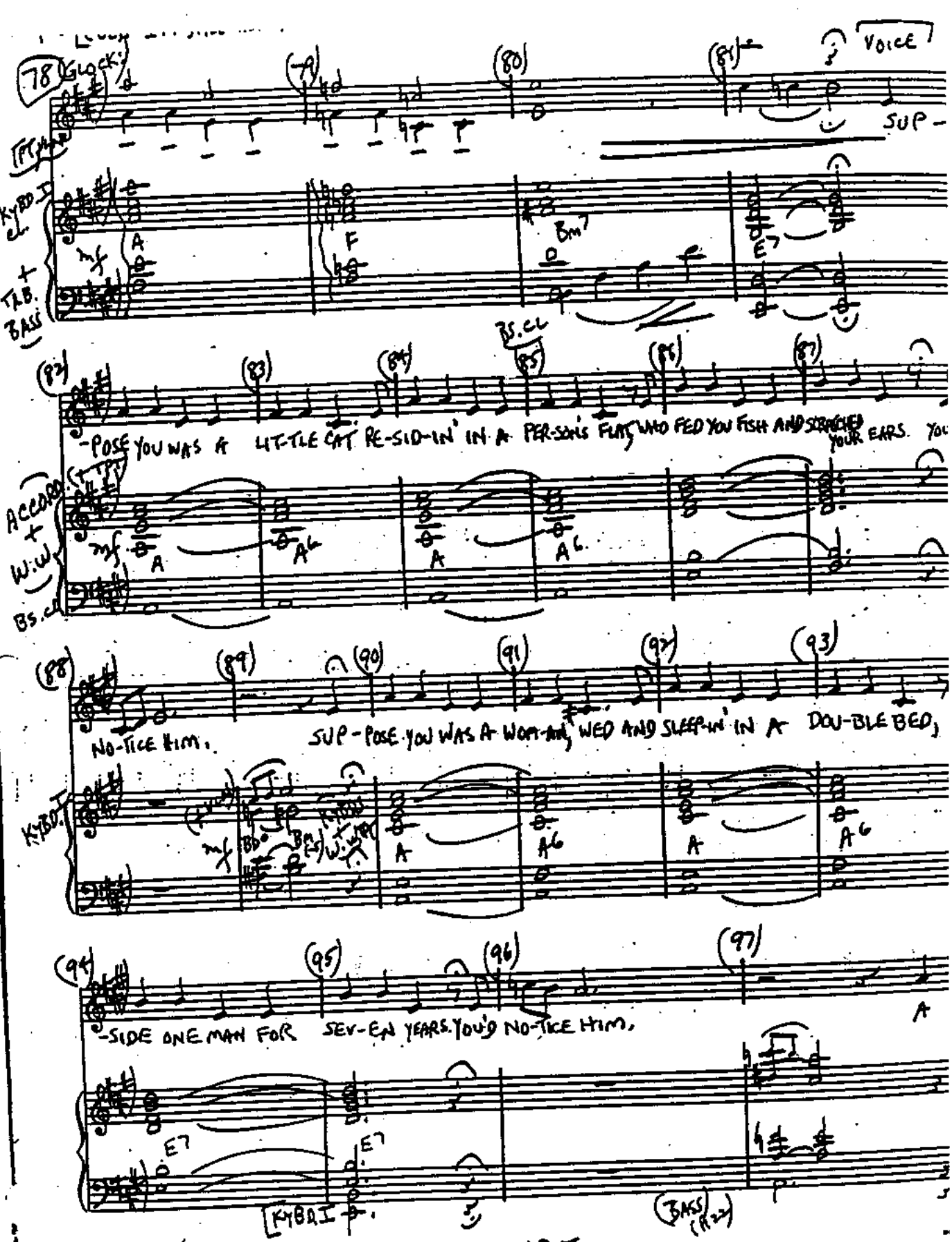
Xerox® 12 PVC


29
30
31
E-VEN WITHOUT CLUCKING LIKE A HEN.
EV-'RY ONE GETS NOTICED N
VEN-
KYBD
+
BASS
32
33
34
THEN,
UN- LESS, OF COURSE, THAT PER-SON-AGE SHOULD BE
PIZZ
35
36
VI-SI-BLE, IN-CON-SE-QUEN-TIAL ME.
ARCO
W.W.
TPT.
TPT.
CLS
BASS
B.CL


P.C.
37
SLOW RAG 4
CEL-LO-PHANE, MIS-TER CEL-LO-PHANE. IT SHOULD HAVE BEEN MY NAME, MISTER CELLO-PHANE, 'CAUSE YOU CAN LOOK RIGHT THROUGH ME, WALK RIGHT BY ME
(CONT.)
AND NEVER KNOW I'M HERE. I TELL YA CEL-LO-PHANE, MISTER CEL-LO-PHANE, IT SHOULD HAVE BEEN MY NAME, MIS-TER CEL-LO-PHANE, 'CAUSE YOU
SUSTAINED
LOW CLAR.
LOOK RIGHT THROUGH ME, WALK RIGHT BY ME. AND NEVER KNOW I'M THERE.


P.C.
53
54
55
56
BANJO
DRS
CLS.
BASS CL.
57
58
59
60
61
62
63
64
65
66
67
68
D7
G
Eb7
D#7
D7
G
D7
D#7
G
D7
Eb7
D#7
D7
G
Eb7


P.C.
69
REPEAT UNTIL CUT
(OUT ON CUE: (70) "DIVORCE!"
(71)
(72)
(VLN. SOLO)
TRBS (CUPS)
Eb7
BASS CLAR.
ppp
(73)
(74)
(75)
(76)
E7
Eb7
Ab
77
(DIALOGUE:)
G. P.
V.S.
G. P.


78 GLOCK
VOICE
SUP-
KYBD I
+ TAB. BASS
mf
A
F
Bm7
E7
BS. CL
-POSE YOU WAS A LIT-TLE CAT RE-SID-IN' IN A PER-SON'S FLAT, WHO FED YOU FISH AND SCRATCHED YOUR EARS. YOU
ACCORD. + W.W.
BS. CL
A6
NO-TICE HIM. SUP-POSE YOU WAS A WOM-AN, WED AND SLEEP-IN' IN A DOU-BLE BED,
KYBD. I
-SIDE ONE MAN FOR SEV-EN YEARS. YOU'D NO-TICE HIM.
E7
KYBD I
BASS

Astor® 12 PVC

P.C.

(98) (99) (100) (MENO: -RIT) (101)

HUM-AN BE-ING'S MADE OF MORE THAN AIR. WITH ALL THAT BULK, YOU'RE BOUND TO SEE HIM THERE. UN-

ACC. (V)

KYBD I

+ BASS

(102) (103) RIT (104)

-LESS THAT HU-MAN BE-ING NEXT TO YOU IS UN-IM-PRESS-IVE, UN-DIS-TING-UISHED

KYBD. 2 (TO PIANO)

(RIT) W.W. TPT.

(105) (106)

YOU KNOW WHO.

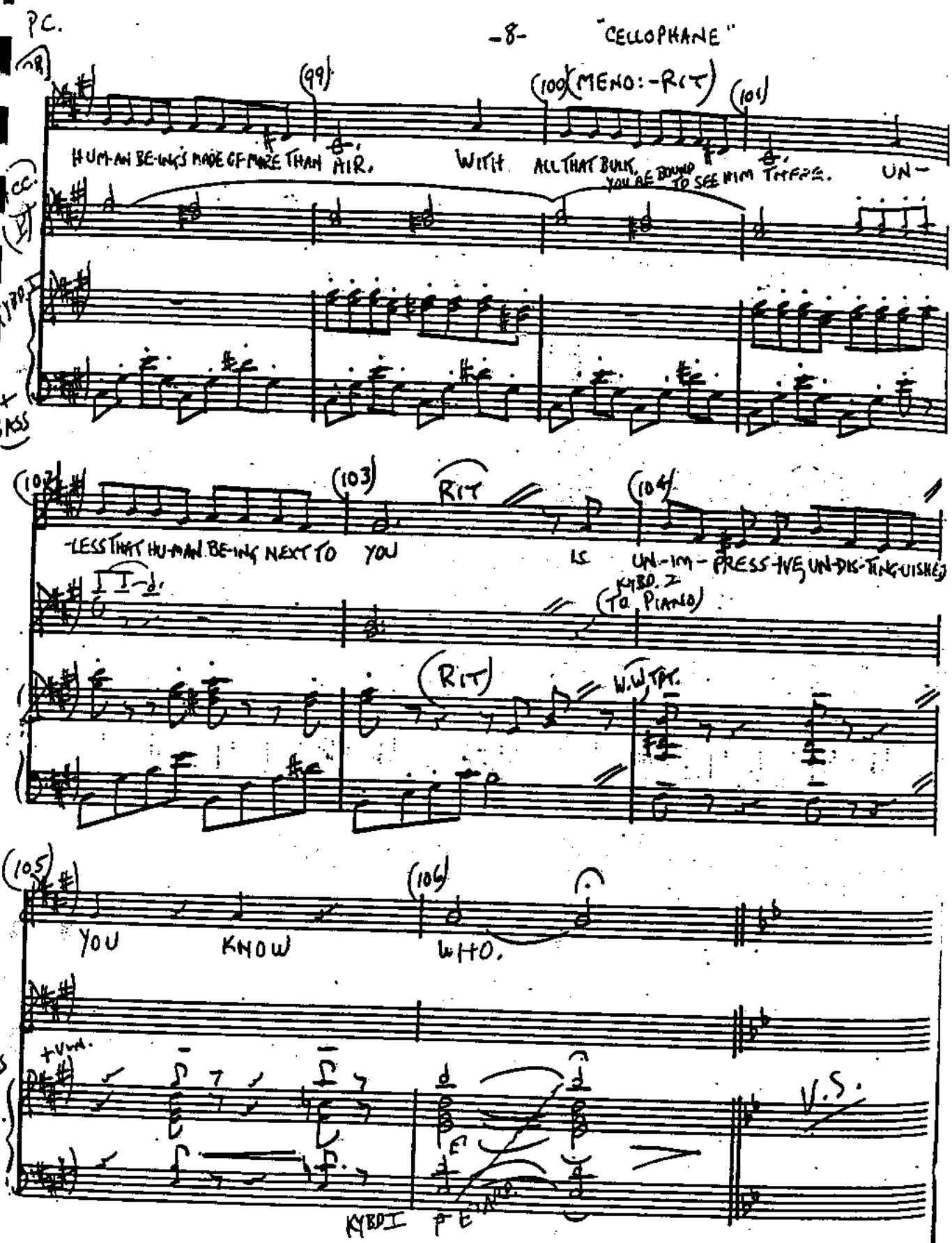
+VLN.

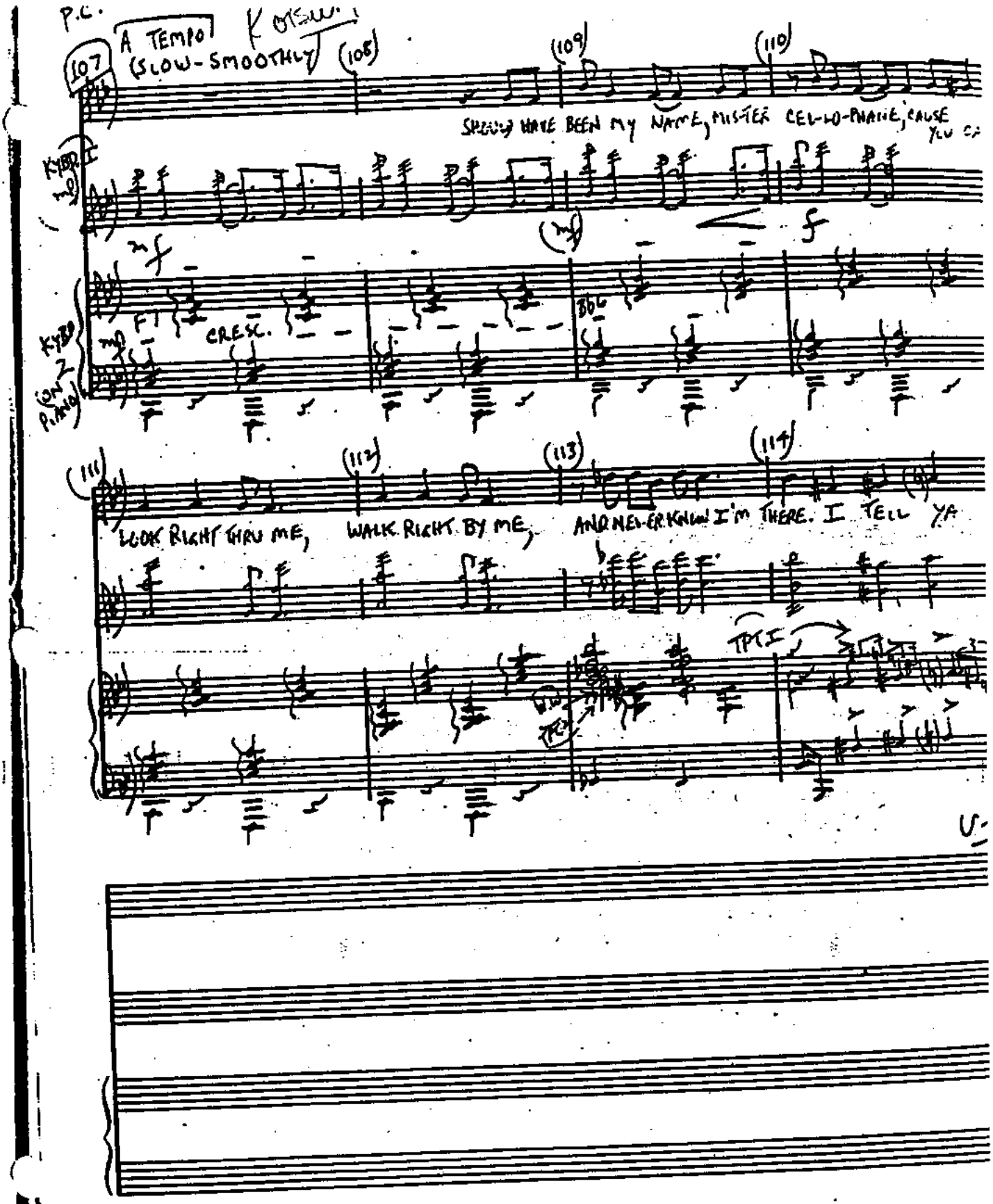
CLS

Bz.

V.S.

KYBD I





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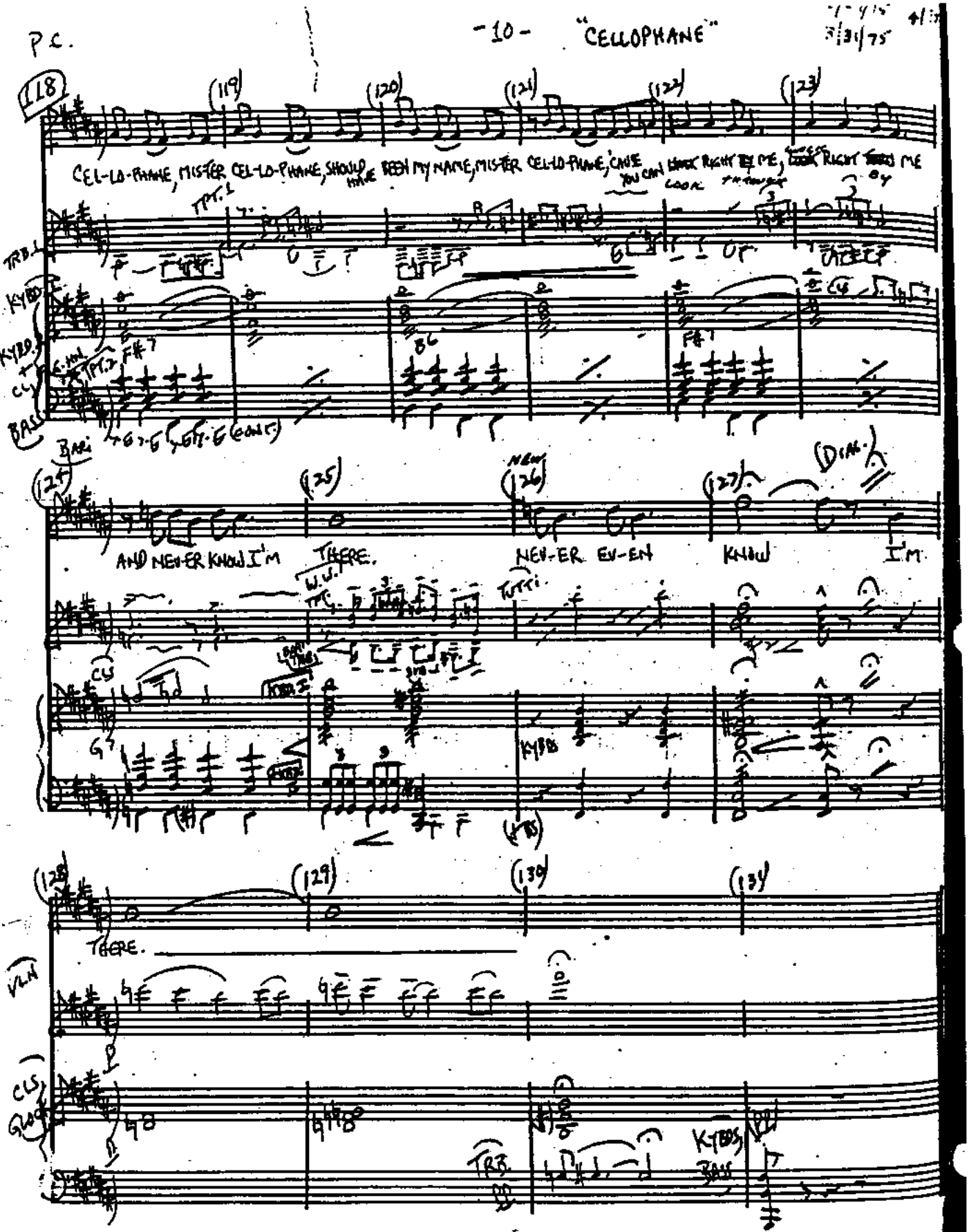
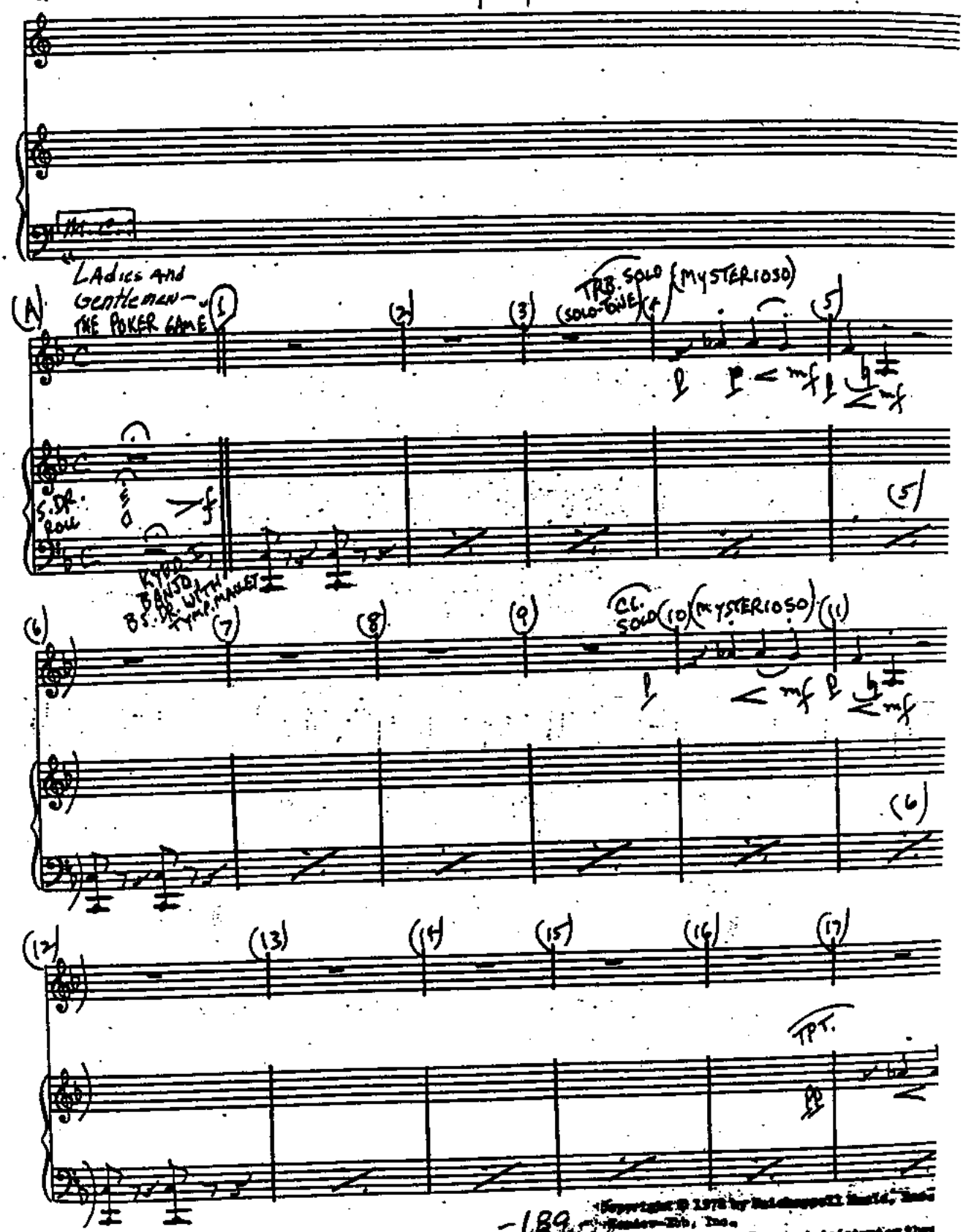

CEL-LO-PHANE, MISTER CEL-LO-PHANE, SHOULD HAVE BEEN MY NAME, MISTER CEL-LO-PHANE, 'CAUSE YOU CAN LOOK RIGHT BY ME, LOOK RIGHT THROUGH ME
AND NEV-ER KNOW I'M THERE.
NEV-ER EV-EN KNOW I'M
THERE.

PIANO-CONDUCTOR

THE POKER GAME #2

5/10/75



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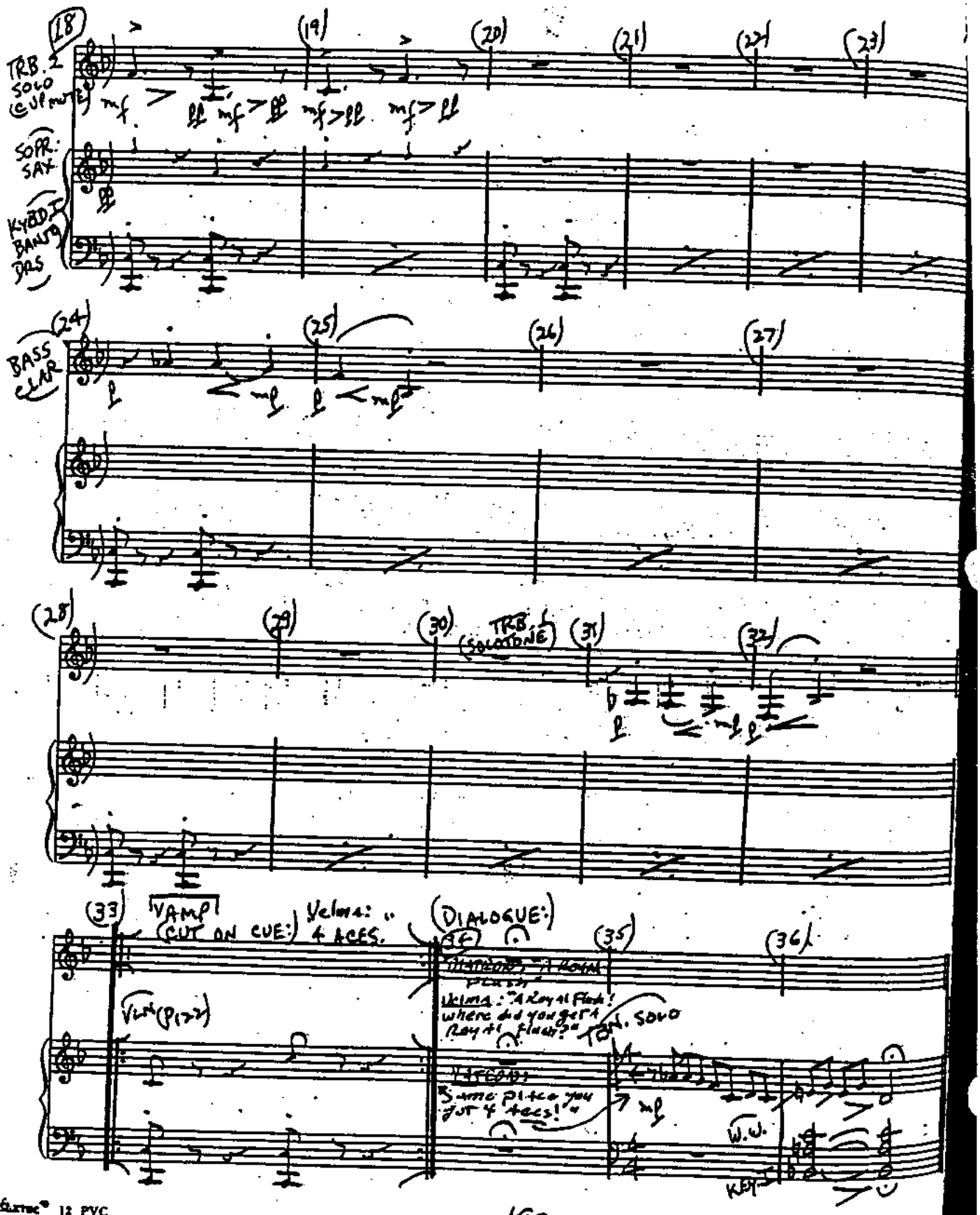
P 2580-802-[illegible]

Extra® 12 PVC


18
TRB. 2 SOLO (CUP MUTE)
mf
pp
SOPR. SAX
KYBD I BANJO DRS
19
20
21
22
23
24
BASS CLAR
p
mp
25
26
27
28
29
30
TRB. 1 (SOLOTONE)
31
32
33
VAMP (CUT ON CUE:)
Velma: "4 ACES."
(DIALOGUE:)
34
35
36
VLN (P122)
Velma: "A Royal Flush! where did you get a Royal Flush?"
TBN. SOLO
"Same place you got 4 aces!"
W.W.
KEY

WHEN VELMA TAKES THE STAND

Velma: "I Been thinking a lot about my trial.
Could I just show you what I
thought I might do on the witness stand?"

Flynn: "Yeah, sure - sure - go ahead."

Velma: "Hi-fi!"

[MOD. 2 - NOT TOO FAST]

(1) TPT. I (2) (3) (4)

CLS

TPT. II, TRB.

BJO G7 G07 G7 A07 A7 G7

BARI, TUBA

(5) VELMA (6) (7) (8)

WELL, WHEN I GET ON THE STAND I THOUGHT I'D TAKE A PEEK AT THE JURY.
AND THEN I'D CROSS MY LEGS THIS WAY."

KBD. I

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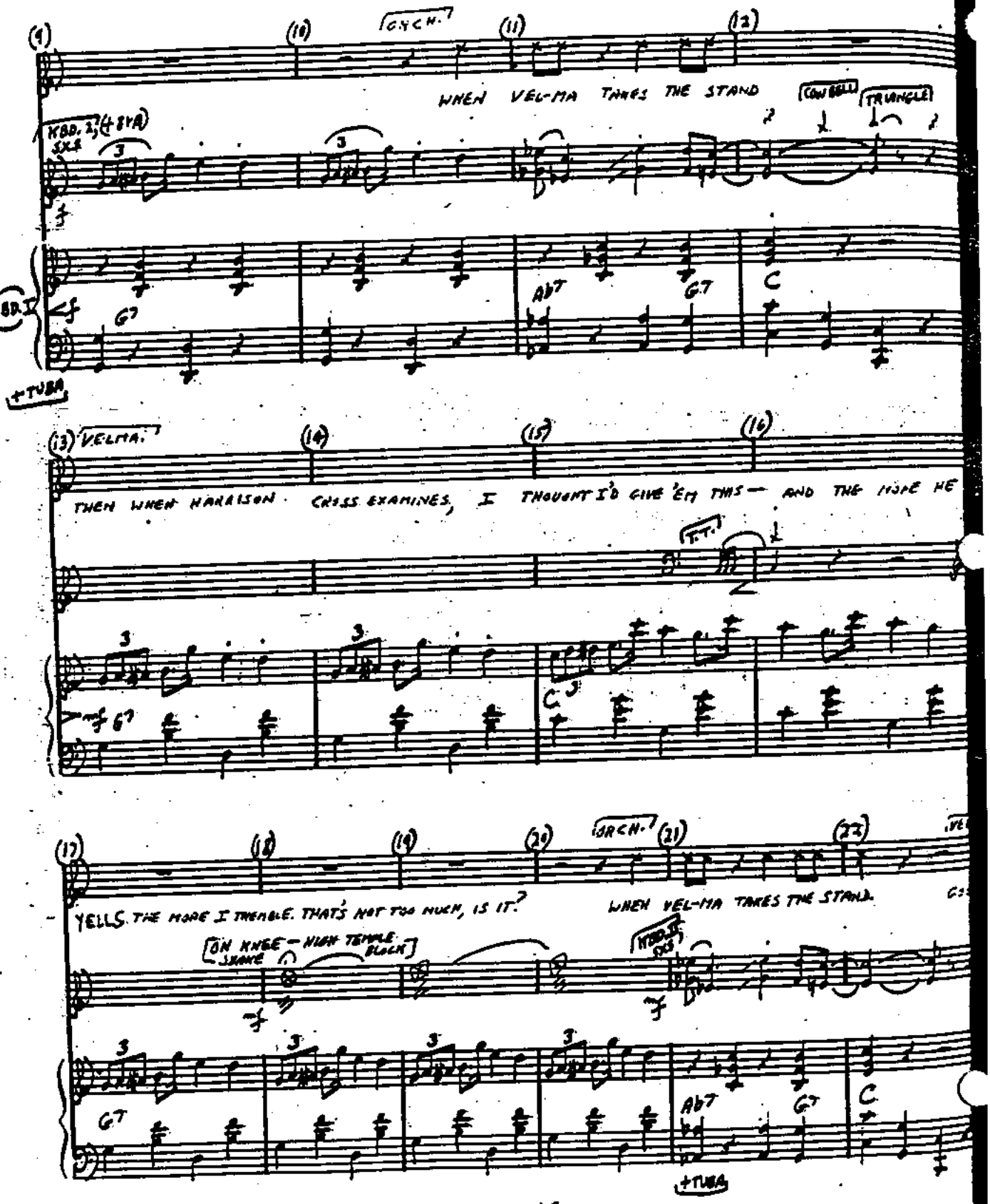

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(23) ORCH (24) (25) (26)

LOOK AT LIT-TLE VEL SEE HER GIVE 'EM HELL

SXS

(W. BLK)

KBD. I

C9 Fmaj6,9 F6

+TUBA

(27) (28) (29) (30)

AIN'T SHE DO-IN' GRAND, SHE'S GOT 'EM EAT-IN' OUT OF THE PALM OF HER HAND

KBD. I

+SXS

CHOKE CYM

D9 G7 G#7 A7 B♭7 B7 C9 G7

TUBA

(31) VELMA (32) (33) (34)

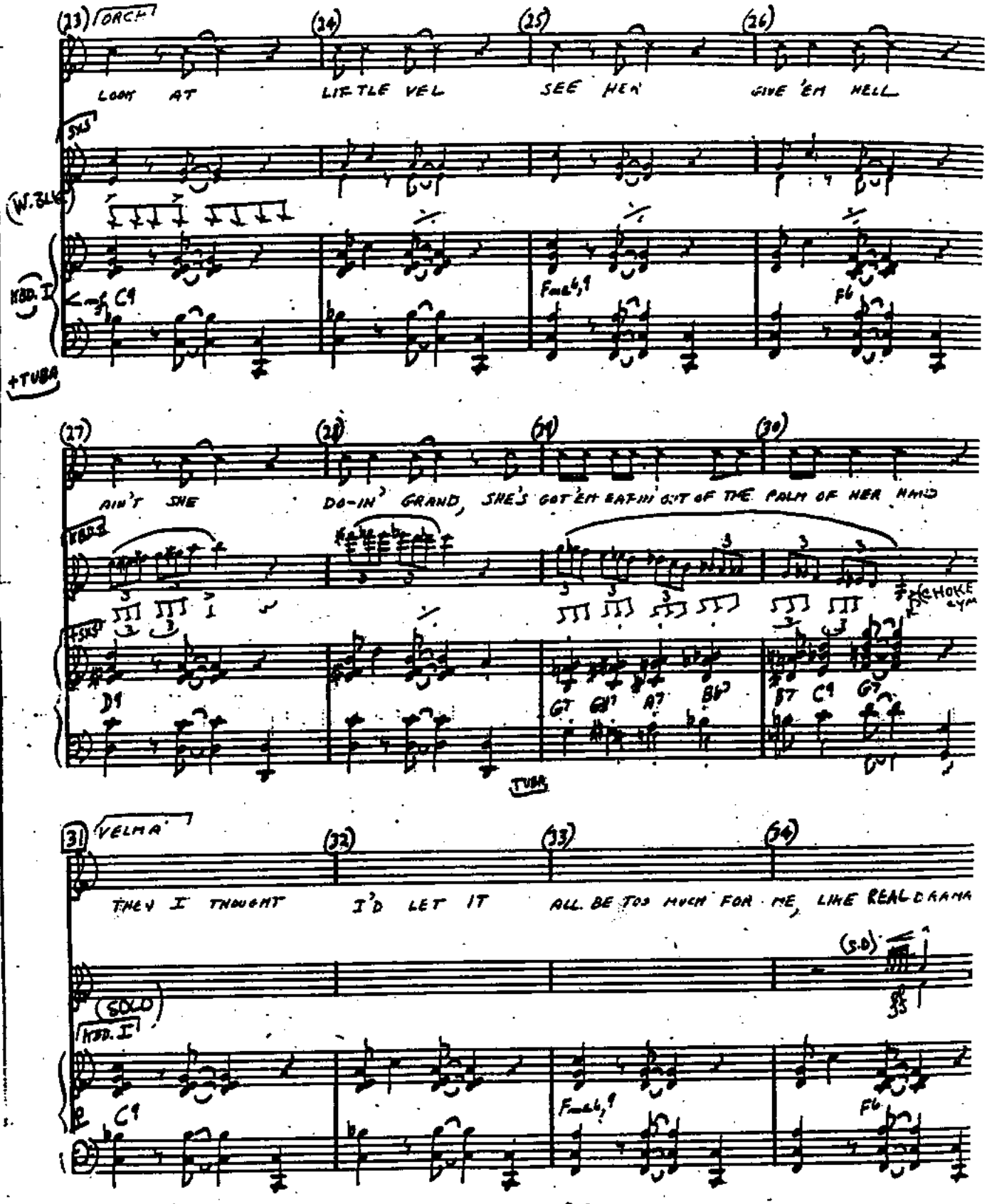
THEN I THOUGHT I'D LET IT ALL BE TOO MUCH FOR ME, LIKE REAL DRAMA

(S.D.)

(SOLO)

KBD. I

C9 Fmaj6,9 F6



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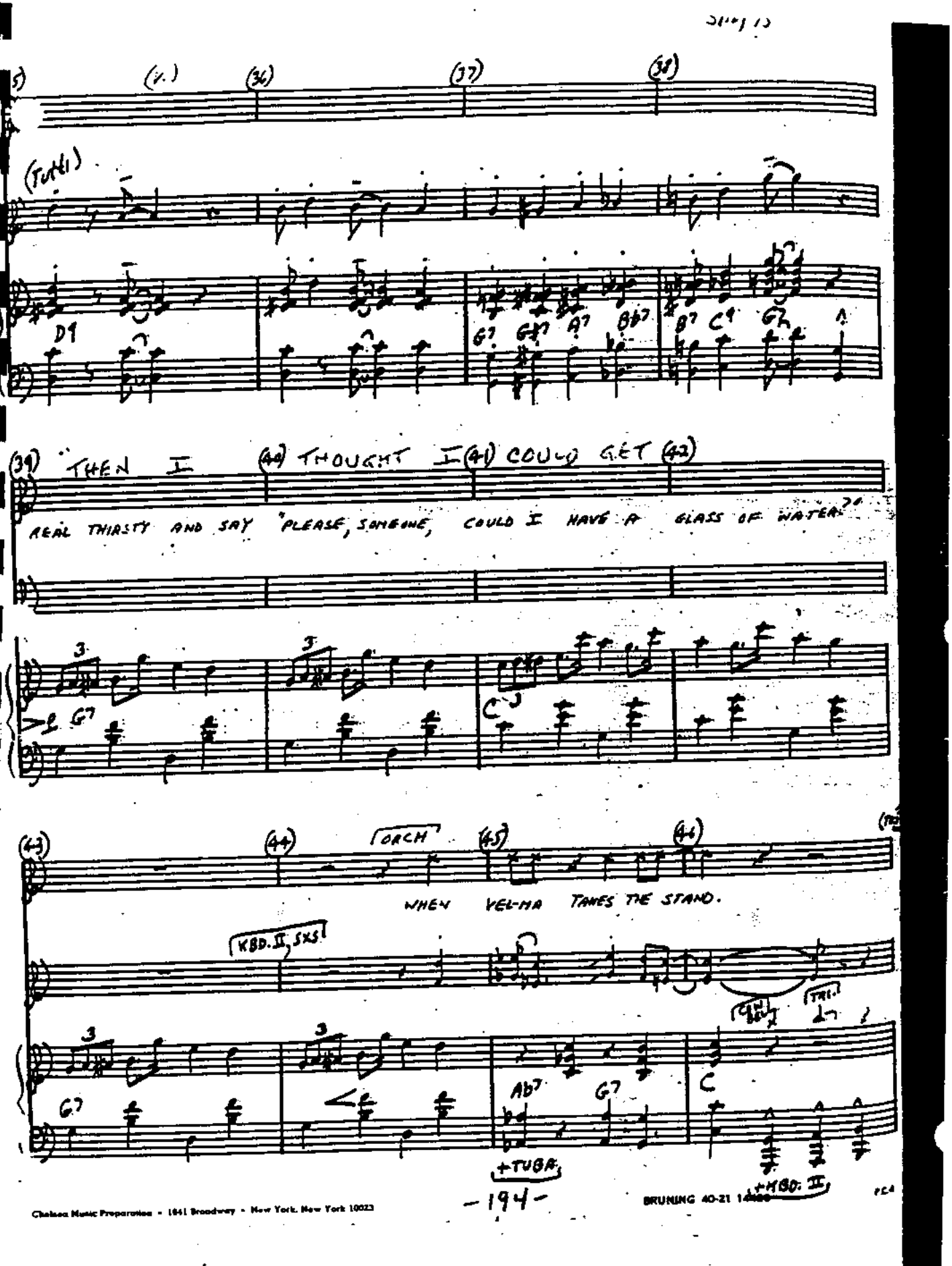
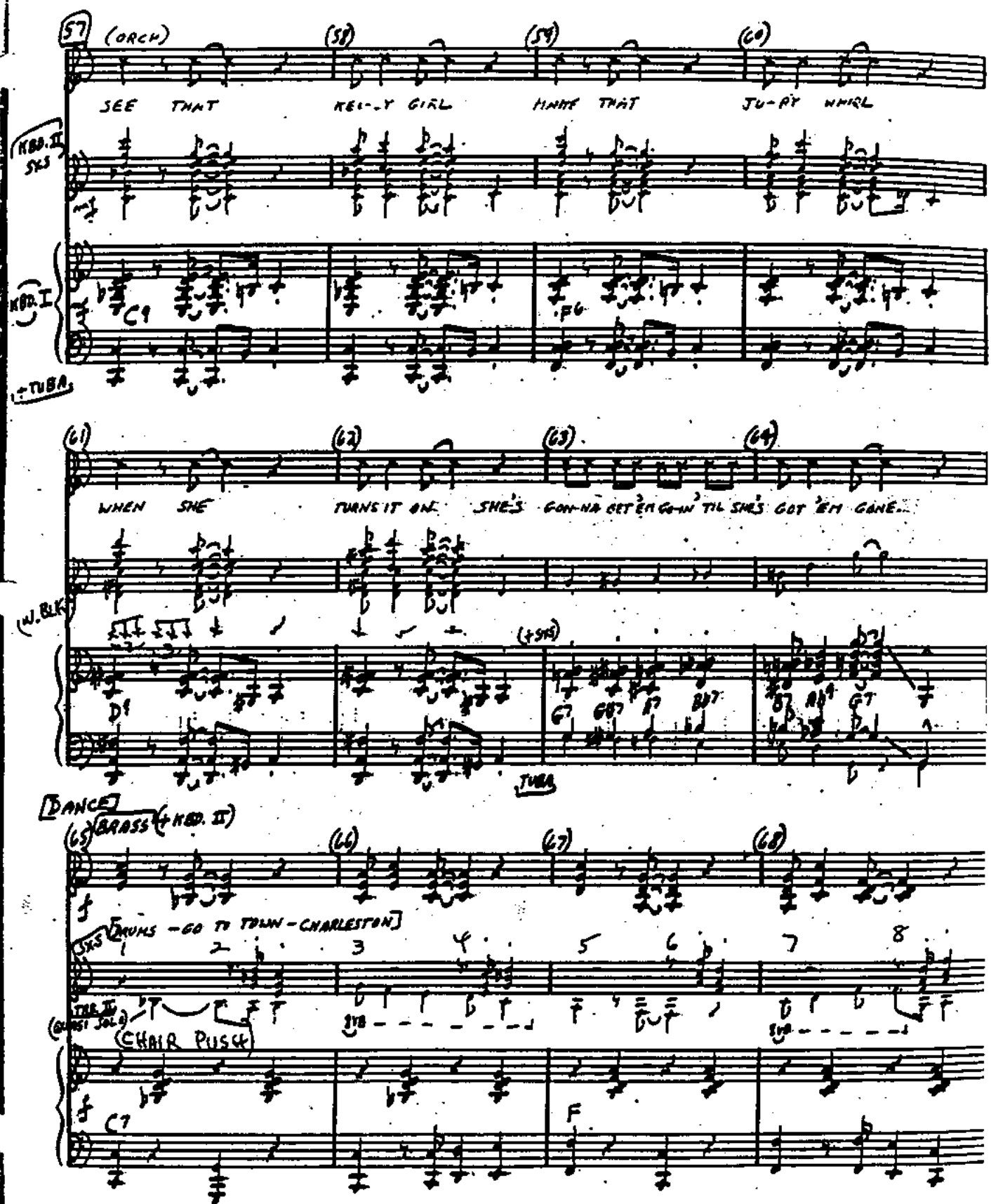
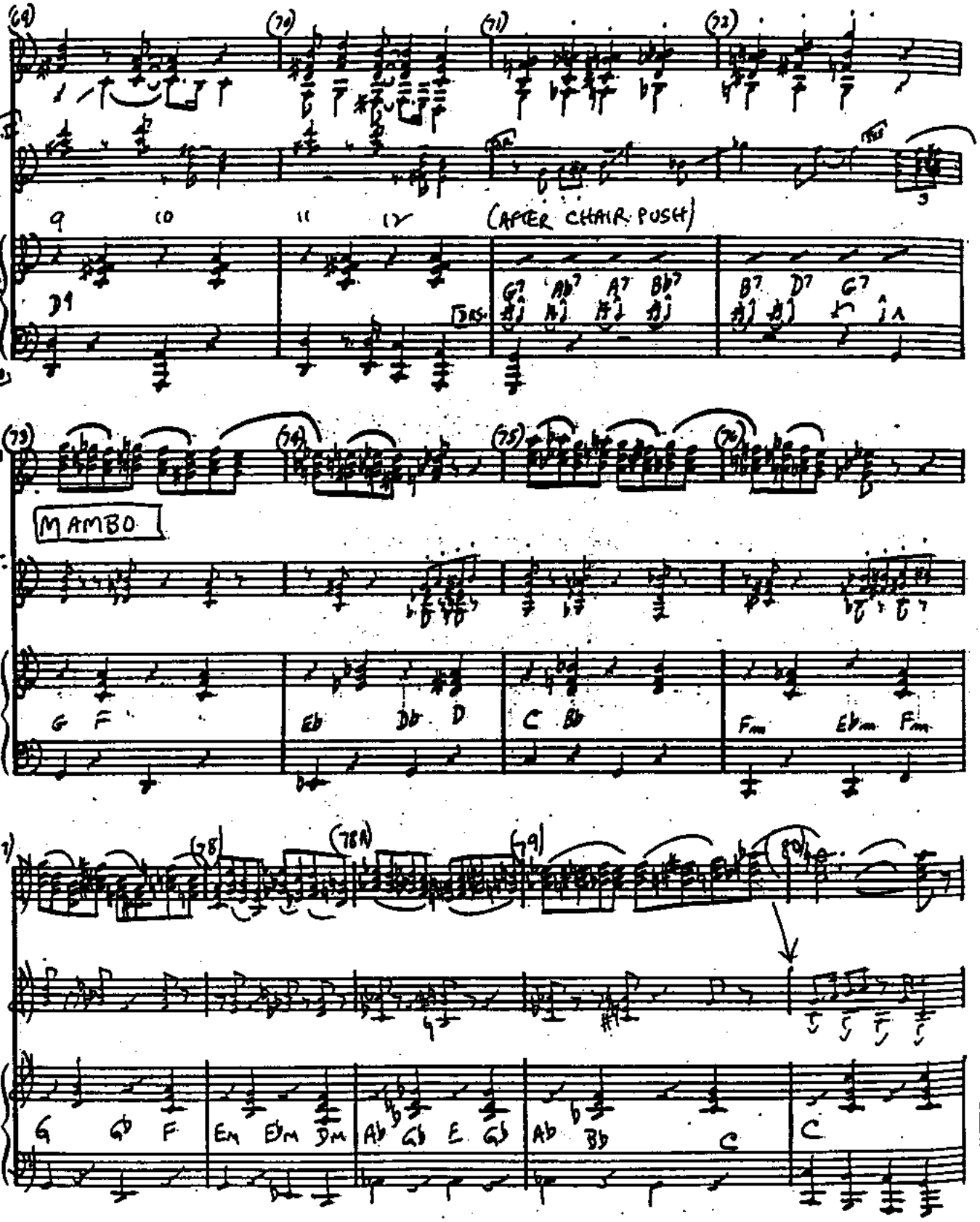
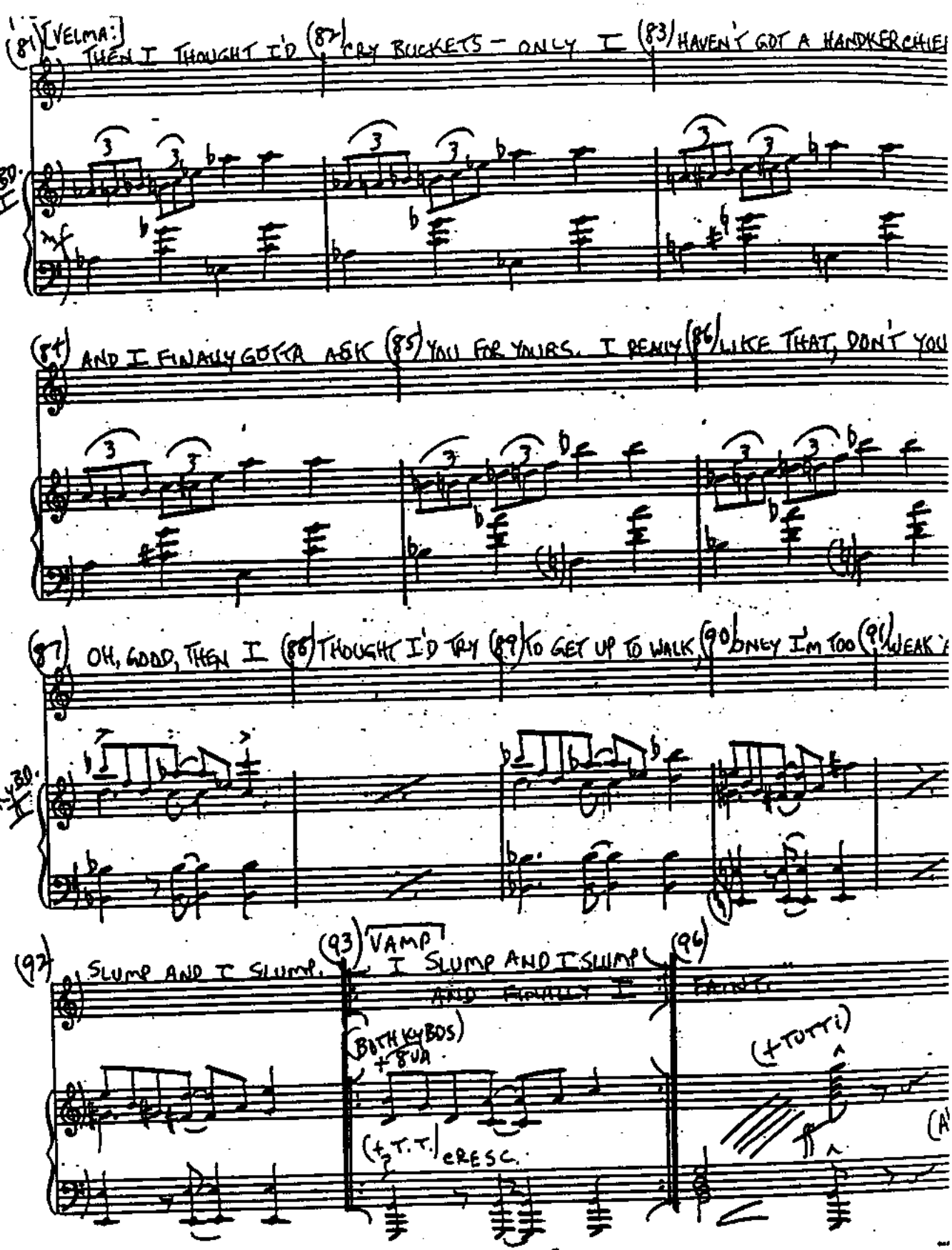

(35) (v.) (36) (37) (38)
(TUTTI)
D7
G7 G#7 A7 Bb7 B7 C7 G7
(39) THEN I (40) THOUGHT I (41) COULD GET (42)
REAL THIRSTY AND SAY "PLEASE, SOMEONE, COULD I HAVE A GLASS OF WATER?"
G7
C
(43) (44) TORCH (45) (46)
WHEN VEL-MA TAKES THE STAND.
KBD. II, SXS
G7 Ab7 G7 C
+TUBA
+KBD. II


57
(ORCH)
(58)
(59)
(60)
SEE THAT KEL-Y GIRL MAKE THAT JU-PY WHIRL
KBD. II SXS
KBD. I
C9
F6
+TUBA
(61)
(62)
(63)
(64)
WHEN SHE TURNS IT ON SHE'S GON-NA GET 'EM GO-IN' TIL SHE'S GOT 'EM GONE...
(W. BLK)
(+SXS)
D9
G7 GB7 A7 BB7
B7 AB9 G7
TUBA
[DANCE]
(65) BRASS (+KBD. II)
(66)
(67)
(68)
SXS [DRUMS - GO TO TOWN - CHARLESTON]
1 2 3 4 5 6 7 8
TRB. II (QUASI SOLO)
(CHAIR PUSH)
C7
F


(69)
(70)
(71)
(72)
BR.
KBD. I
SXS
9 10 11 12
(AFTER CHAIR PUSH)
KBD. I
D9
DRS.
G7 Ab7 A7 Bb7
B7 D7 G7
+TUBA
(73)
(74)
(75)
(76)
SXS
MAMBO
BR.
G F
Eb Db D
C Bb
Fm Ebm Fm
(77)
(78)
(78A)
(79)
(80)
G Gb F
Em Ebm Dm
Ab Gb E Gb
Ab Bb C
C


(81) [VELMA:] THEN I THOUGHT I'D (82) CRY BUCKETS — ONLY I (83) HAVEN'T GOT A HANDKERCHIEF
Kybd. I
mf
(84) AND I FINALLY GOTTA ASK (85) YOU FOR YOURS. I PENNY (86) LIKE THAT, DON'T YOU
(87) OH, GOOD, THEN I (88) THOUGHT I'D TRY (89) TO GET UP TO WALK, (90) ONLY I'M TOO (91) WEAK
Kybd. II
(92) SLUMP AND I SLUMP. (93) VAMP I SLUMP AND I SLUMP (96) AND FINALLY I FAINT.
(BOTH KYBDS) + BUA
(+ TUTTI)
(+ T.T.) CRESC.

(97) (98) (99) (100)

WHEN SHE ROLLS HER EYES GET SHE TAKES THE PRIZE WHEN

CL

OR

KBD. I

+BARI

+TUBA

Ab7 G+7 G9 C Cm6 F6

(101) (102) (103) (104)

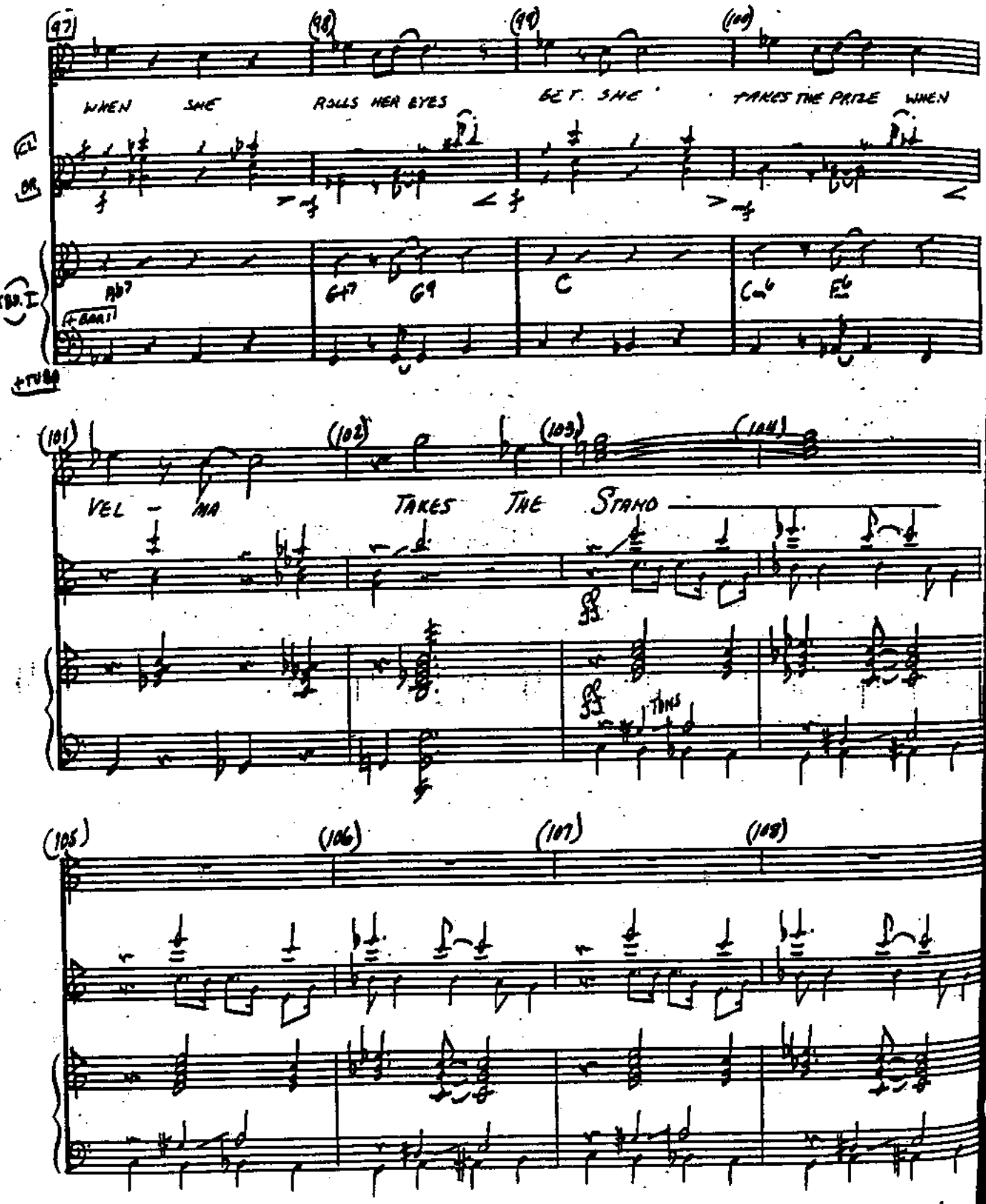
VEL - MA TAKES THE STAND

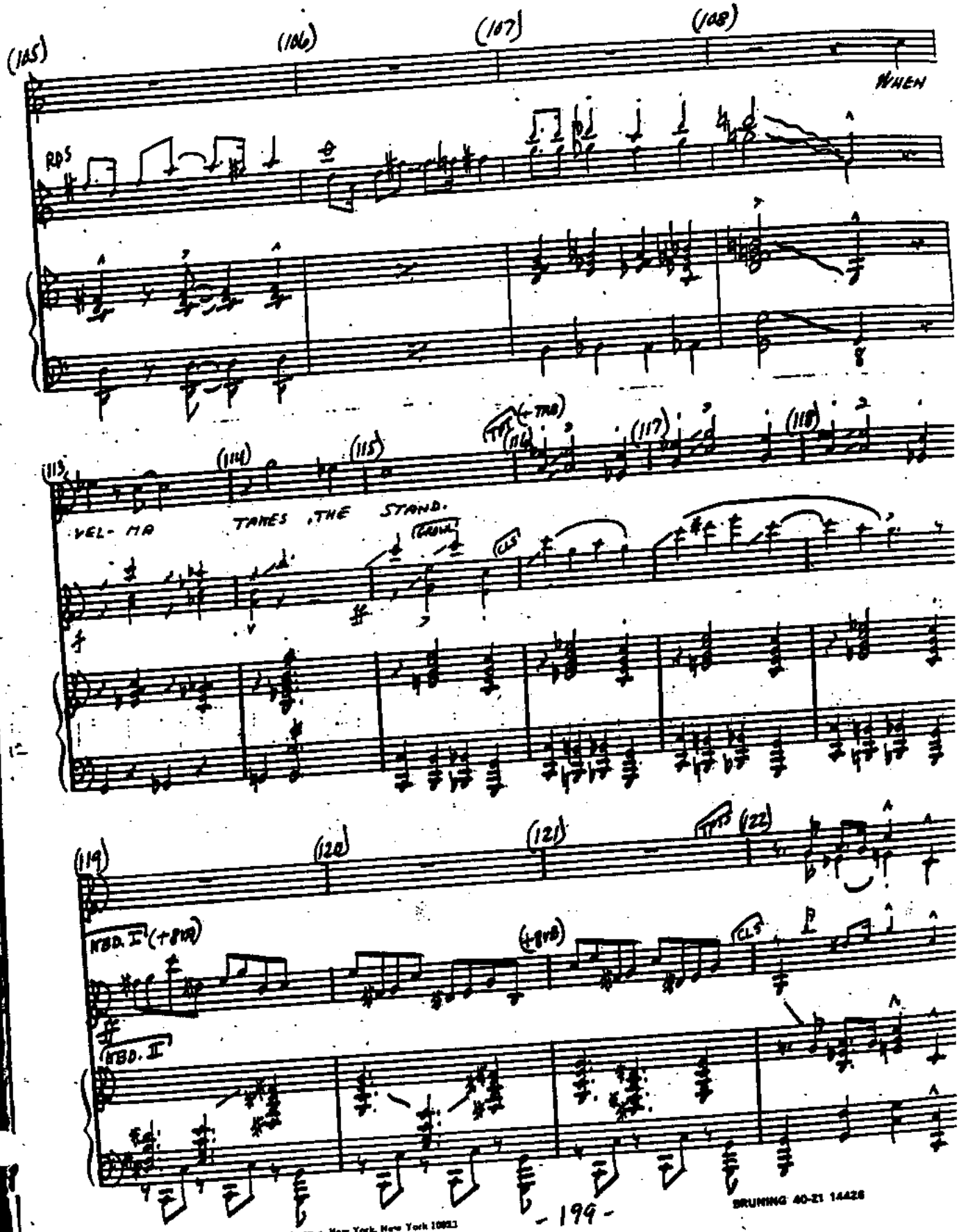
ff

ff

TONS

(105) (106) (107) (108)





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"CHICAGO"

PIANO-CONDUCTOR

VELMA TAKES THE STAND
(EXIT MUSIC)

VELMA:
"May I HAVE SOME
~~EXIT MUSIC~~
PLEASE?"

(+GUYS SINGING)

(A) (1) (2) (3) (4) (5)

BR

WHEN THEY SEE HER SHAKE, BET SHE TAKES THE CAKE WHEN VEL-MA

SAXES

(DRS.)

+BANJO

+TUBA

Ab7 Gt7 G7 Cm C7 Am7(b5) Fm6 Cm6 Ab7

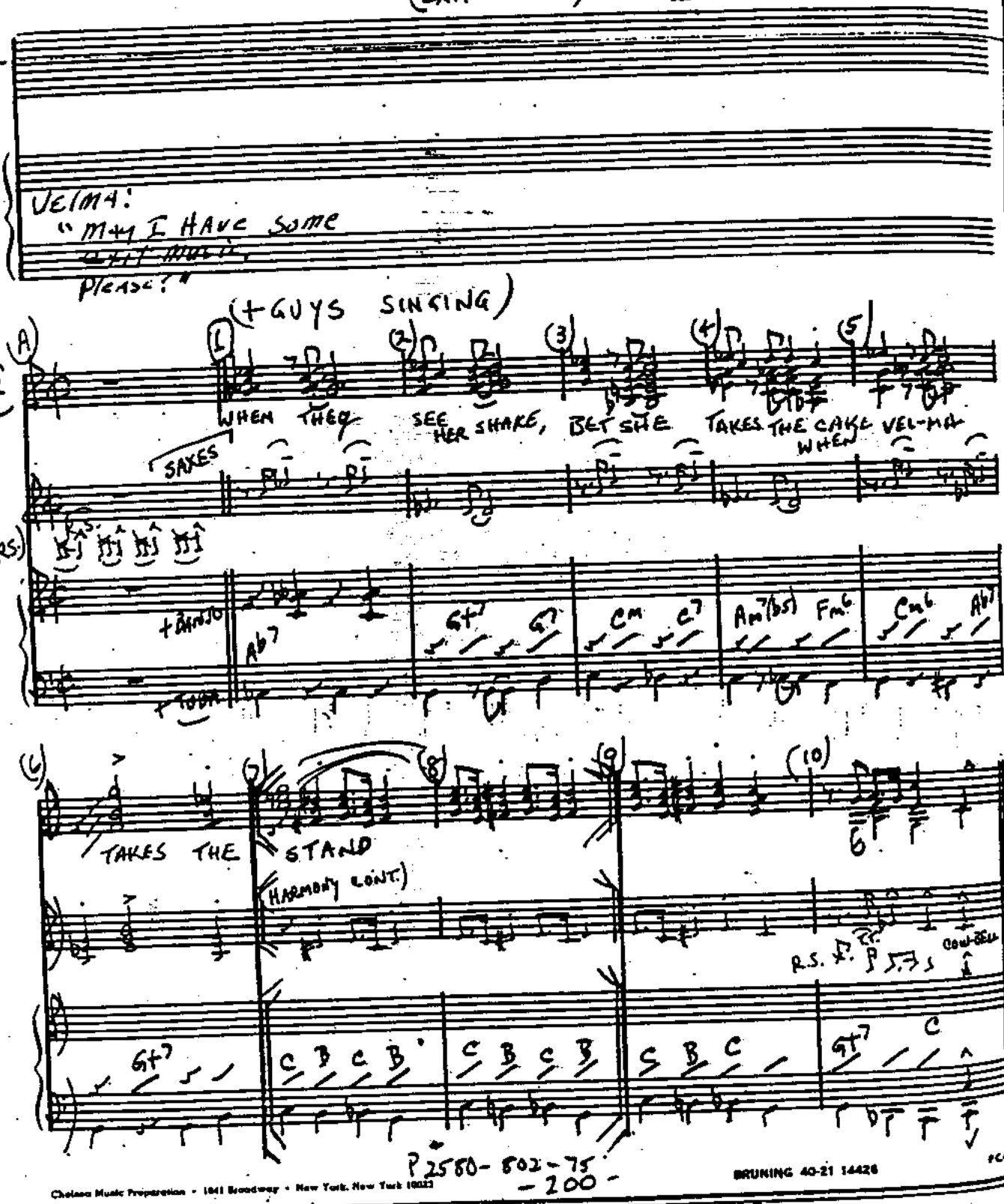
(6) (7) (8) (9) (10)

TAKES THE STAND

(HARMONY CONT.)

R.S. COW-BELL

Gt7 C B C B C B C B C B C Gt7 C



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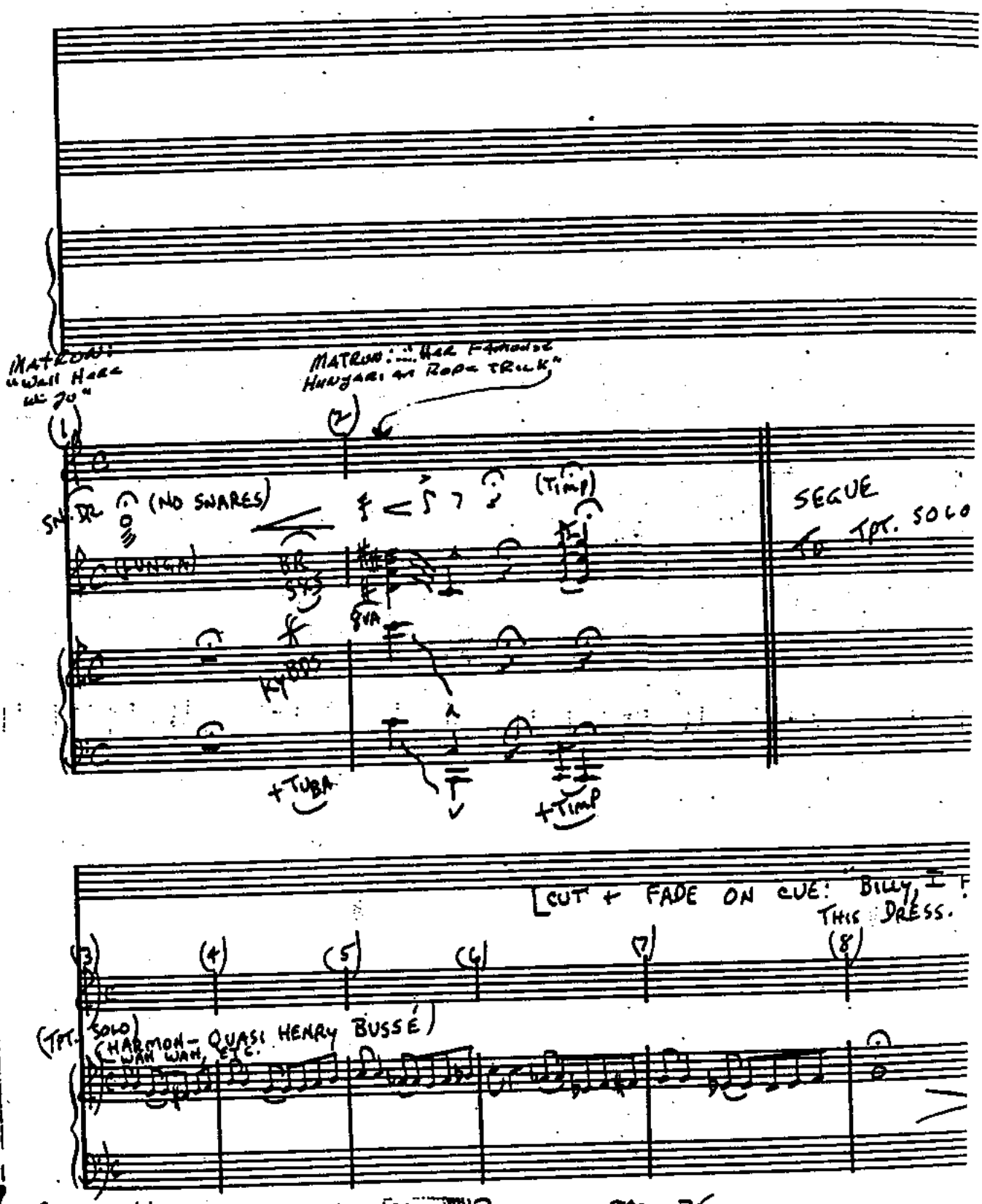
PIANO-CONDUCTOR

HUNGARIAN HANGING

CHICAGO
4/19/75



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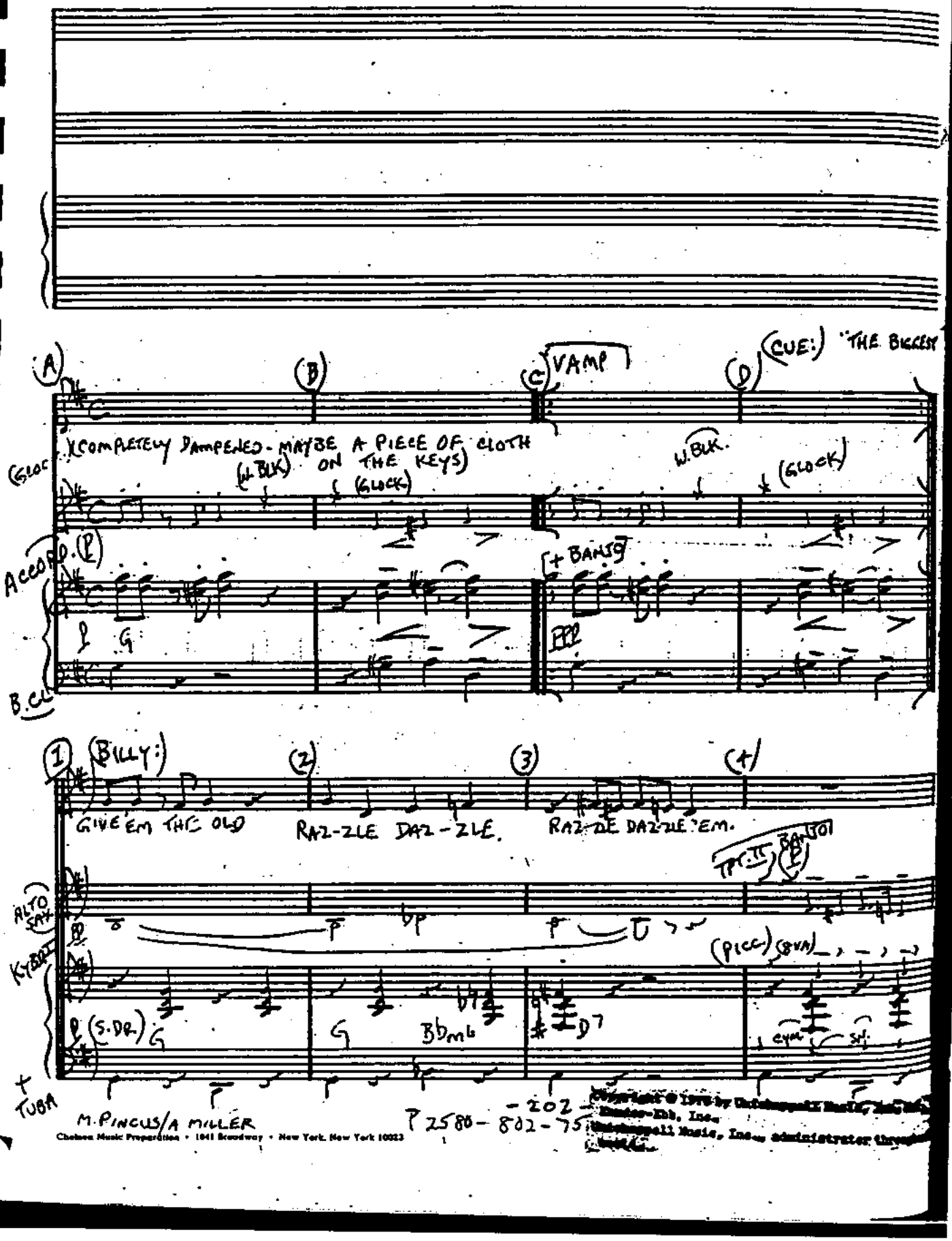
RAZZLE DAZZLE

(A) (B) (C) VAMP (D) (CUE:) "THE BIGGEST



(COMPLETELY DAMPENED - MAYBE A PIECE OF CLOTH ON THE KEYS)

(GLOC (W.BLK) (GLOCK) W.BLK. (GLOCK)

ACCORD. (P) [+ BANJO]

P G PPP

B.CL

(1) (BILLY:) (2) (3) (4)

GIVE 'EM THE OLD RAZ-ZLE DAZ-ZLE. RAZ-ZLE DAZ-ZLE 'EM.

TPT. II BANJO (P)

ALTO SAX

KYBD

(PICC) (8VA)

P (S.DR.) G G Bbm6 D7 CYM SN

+ TUBA

M. PINCUS/A MILLER

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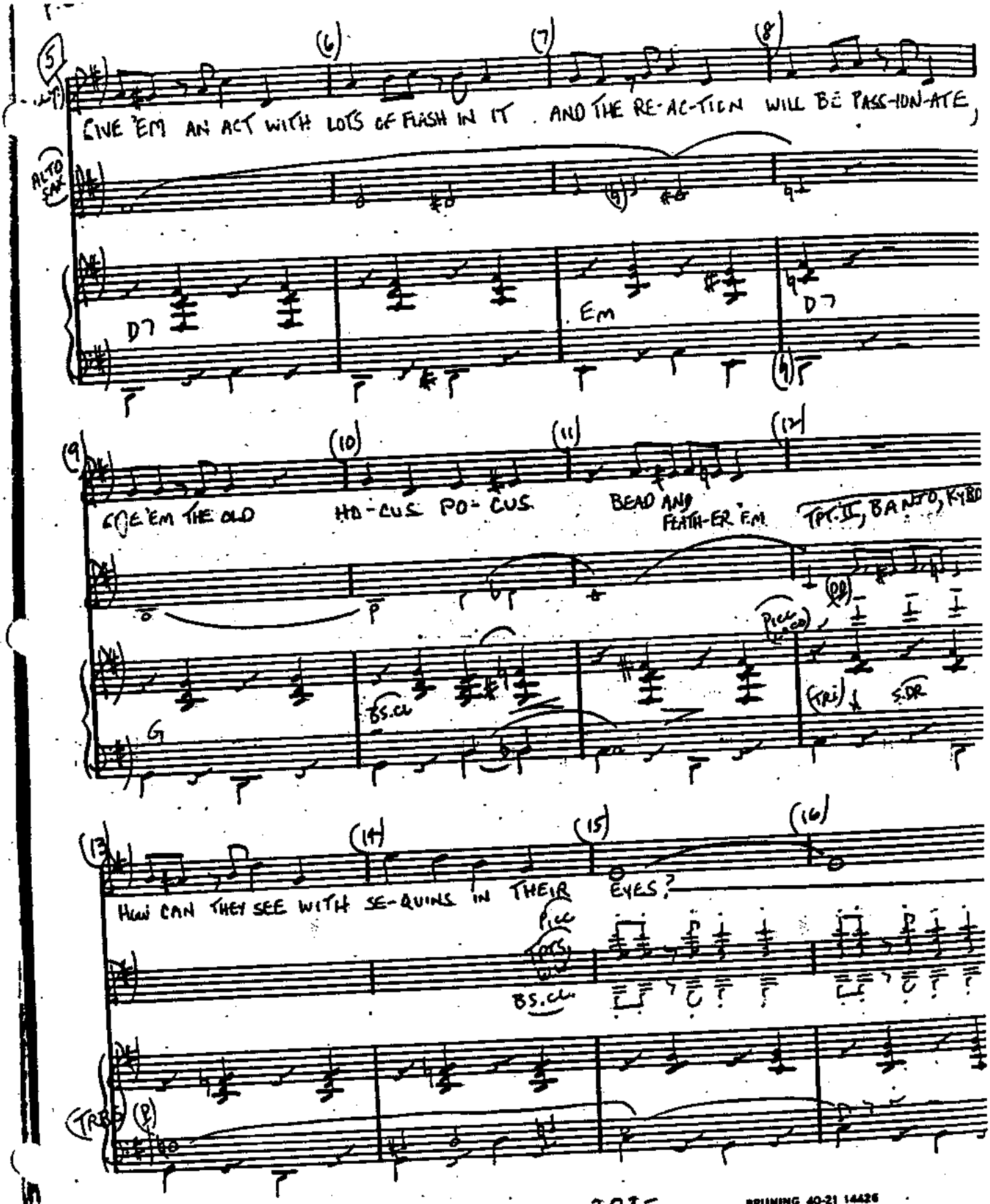

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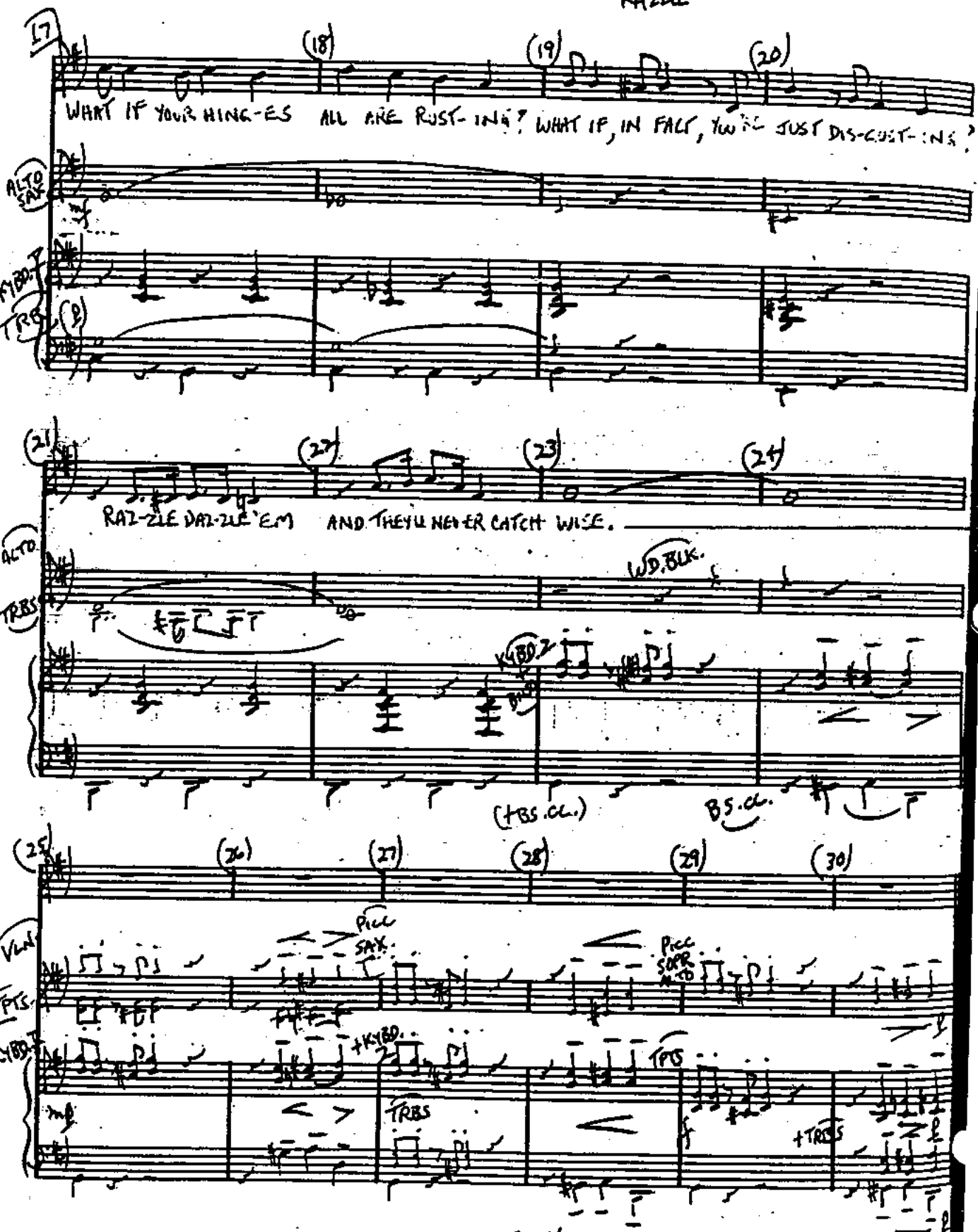
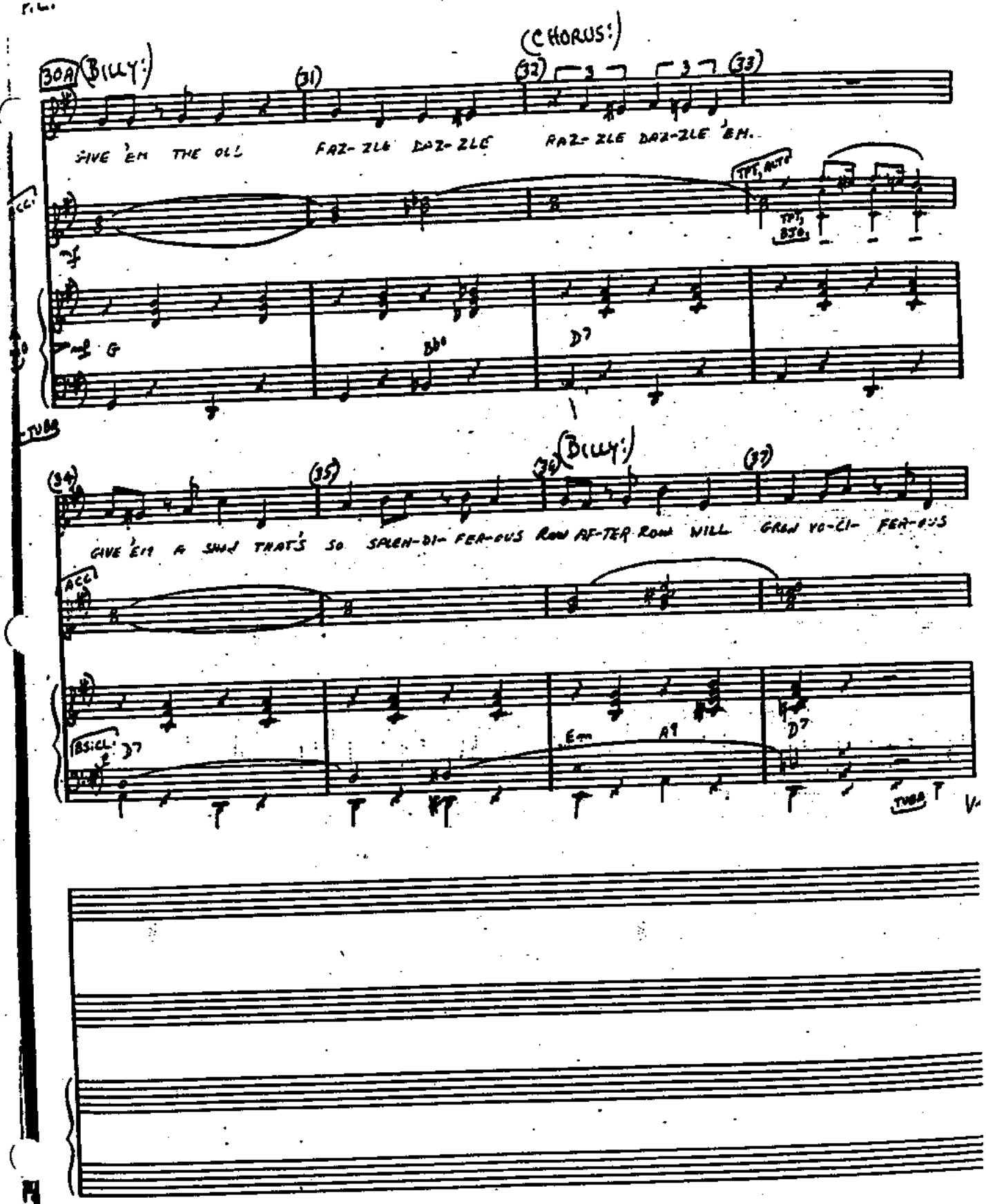
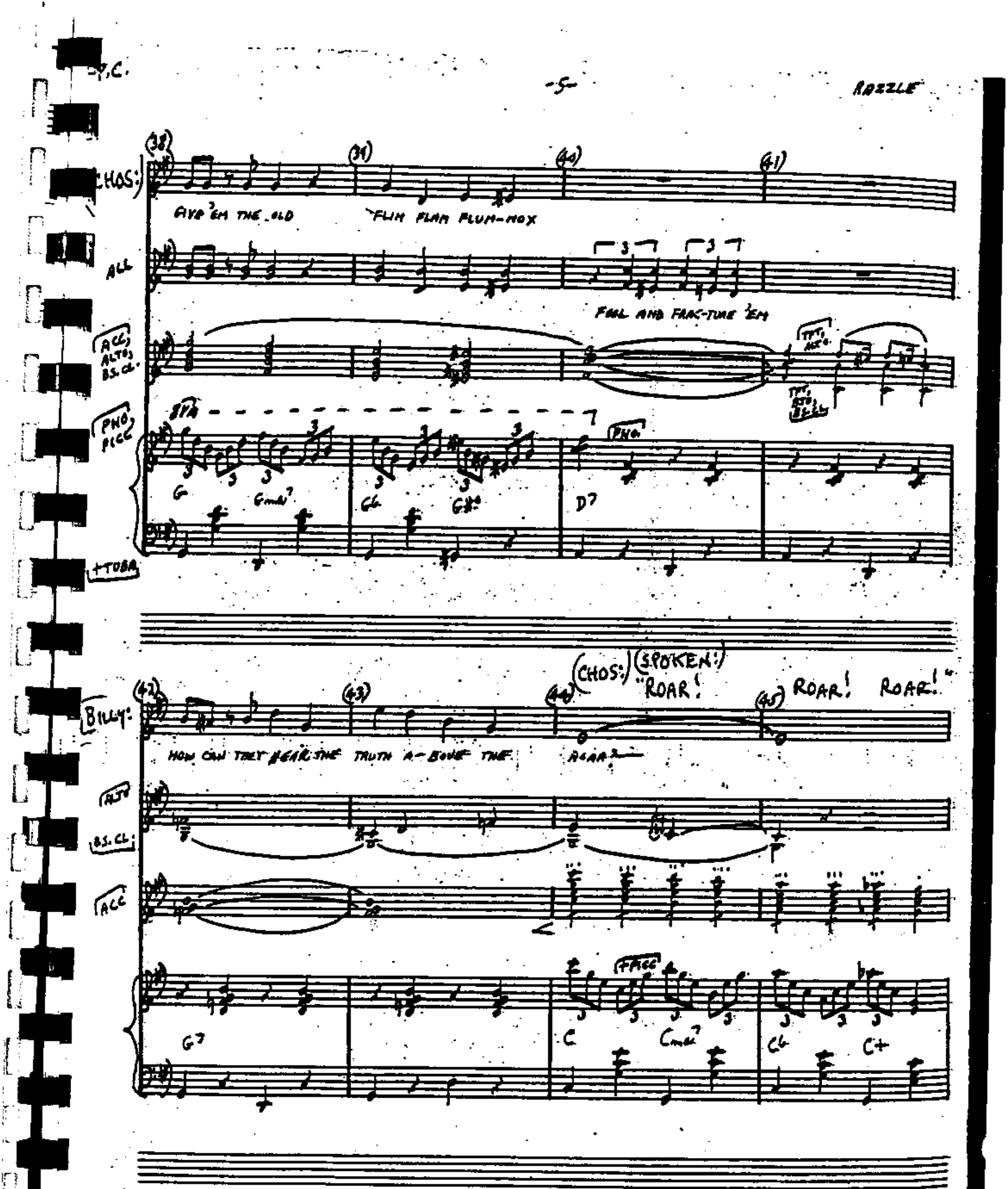
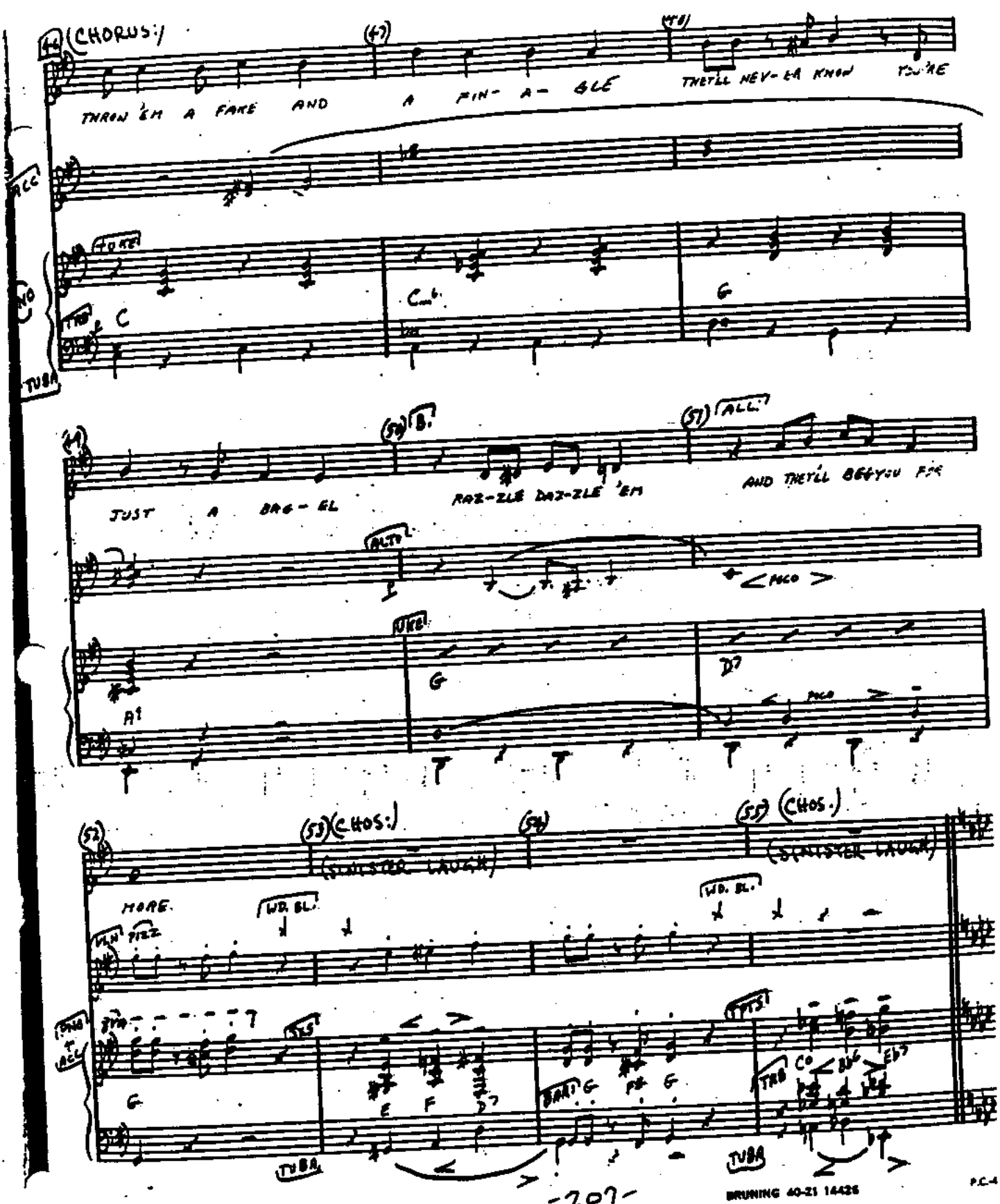

17
18
19
20
WHAT IF YOUR HING-ES ALL ARE RUST-ING? WHAT IF, IN FACT, YOU'RE JUST DIS-GUST-ING?
ALTO SAX
KYBD.
TRBS
21
22
23
24
RAZ-ZLE DAZ-ZLE 'EM AND THEY'LL NEVER CATCH WISE.
ALTO
TRBS
WD. BLK.
KYBD.
(TBS. CL.)
BS. CL.
25
26
27
28
29
30
VLN
TPTS.
KYBD.
PICC SAX.
PICC SOPR SAX
+KYBD.
TRBS
TPTS
+TRBS


30A (BILLY:)
(CHORUS:)
(31)
(32)
(33)
GIVE 'EM THE OLD FAZ-ZLE DAZ-ZLE RAZ-ZLE DAZ-ZLE 'EM.
ACC.
TPT, ALTO
TPT, BJO.
G
Bb6
D7
TUBA
(34)
(35)
(36) (BILLY:)
(37)
GIVE 'EM A SHOW THAT'S SO SPLEN-DI-FER-OUS ROW AF-TER ROW WILL GROW VO-CI-FER-OUS
ACC.
BS.CL.
D7
Em
A9
D7
TUBA


CHOS:
AVE 'EM THE OLD
FLIM FLAM FLUM-MOX
ALL
FAIL AND FRAC-TURE 'EM
ACC, ALTO, BS. CL.
PNO, PICC
8VA
G
Gmaj7
C6
G#°
D7
PNO
+TUBA
BILLY:
HOW CAN THEY BEAR THE TRUTH A-BOVE THEM
A-AAR!
(CHOS:) (SPOKEN:)
"ROAR!
ROAR!
ROAR!"
ALTO
BS. CL.
ACC
FACC
G7
C
Cmaj7
C6
C+



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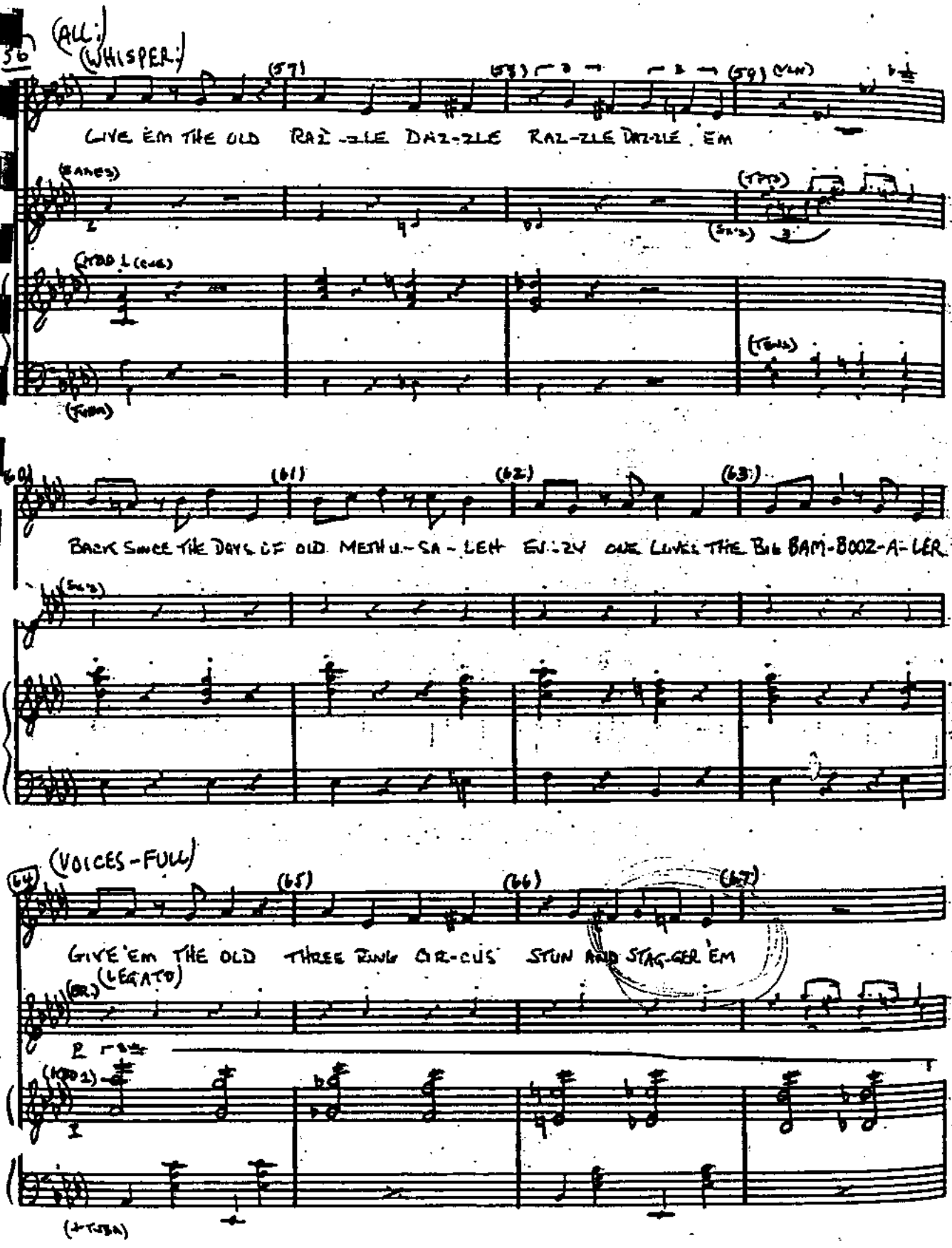
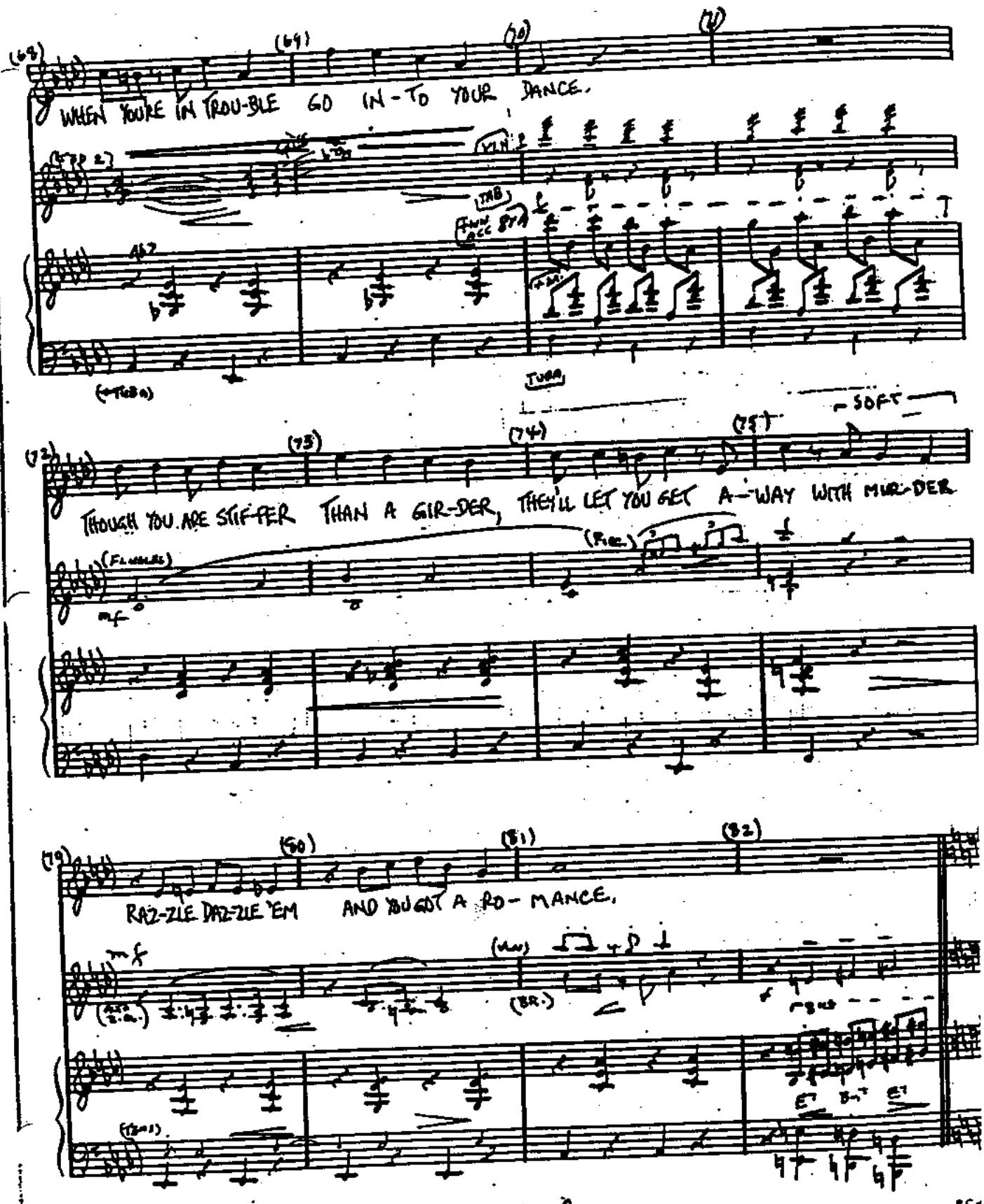

56
(ALL:)
(WHISPER:)
(57)
(58)
(59)
GIVE 'EM THE OLD RAZ-ZLE DAZ-ZLE RAZ-ZLE DAZ-ZLE 'EM
(BASES)
(TPTS)
(TENS)
(FUNK)
60
(61)
(62)
(63)
BACK SINCE THE DAYS OF OLD METHU-SA-LEH EV-ZY ONE LOVES THE BIG BAM-BOOZ-A-LER
(SX'S)
64
(VOICES-FULL)
(65)
(66)
(67)
GIVE 'EM THE OLD THREE RING CIR-CUS STUN AND STAG-GER 'EM
(BR.)
(LEGATO)
(+TUBA)



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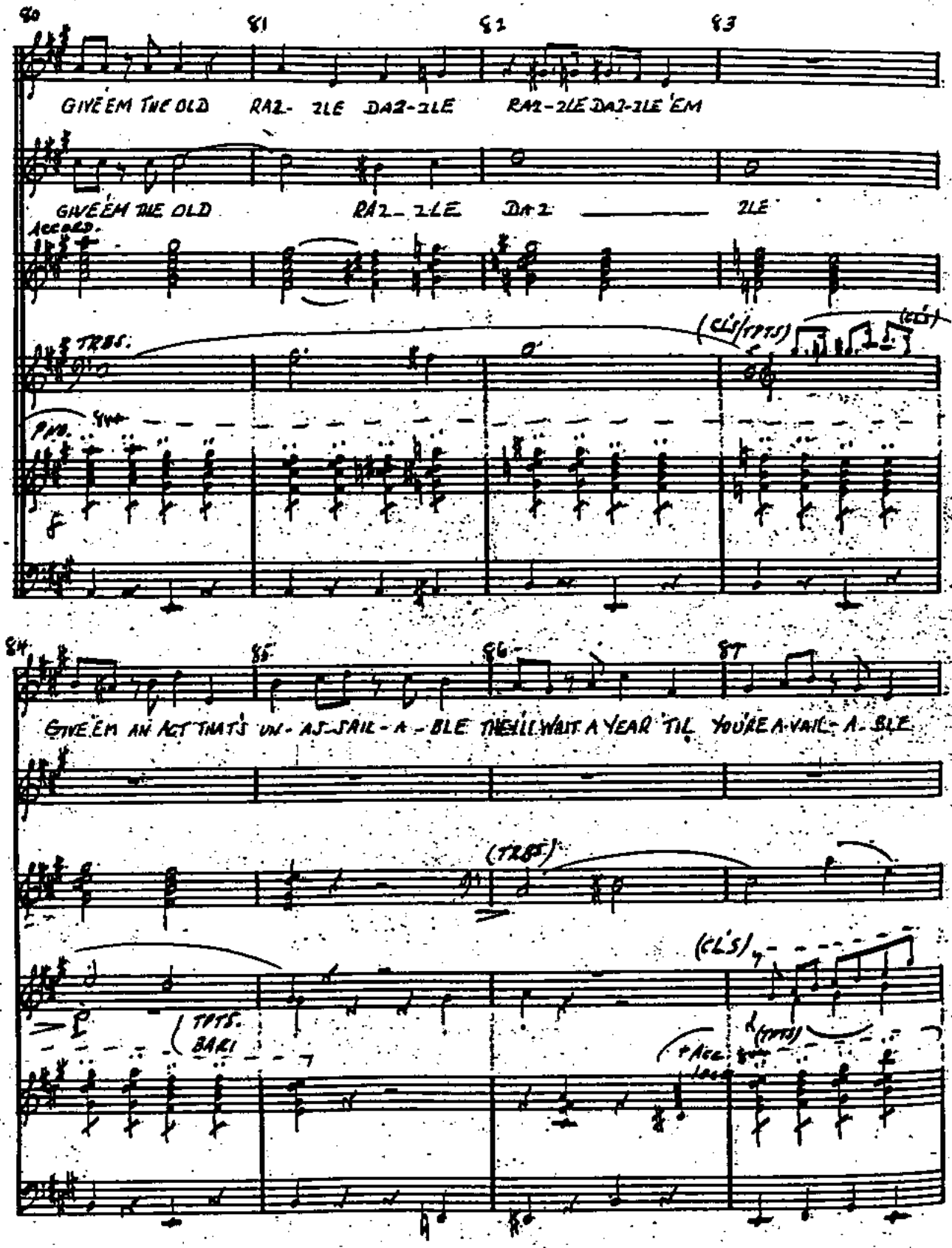
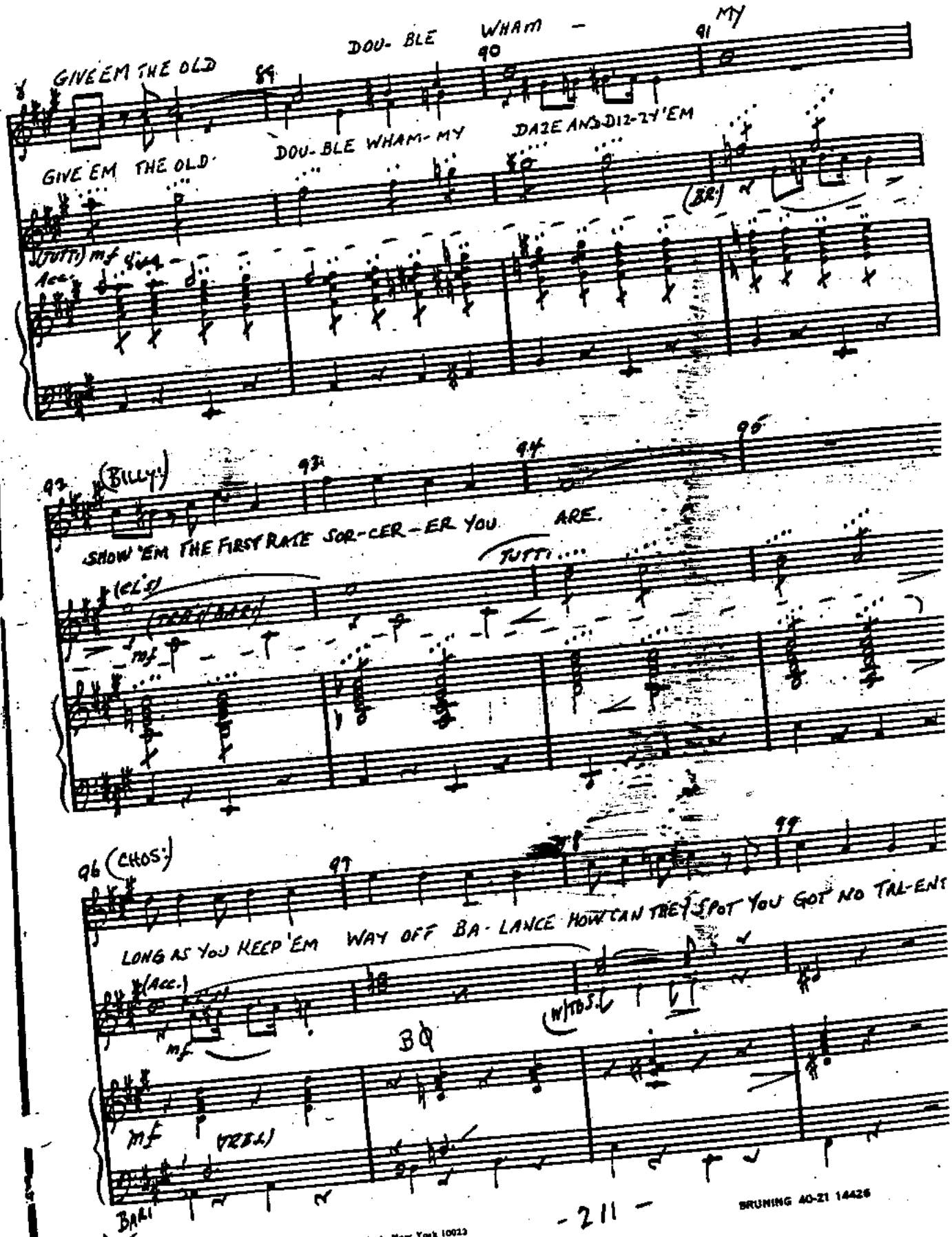

90
91
92
93
GIVE EM THE OLD RAZ- ZLE DAZ-ZLE RAZ-ZLE DAZ-ZLE 'EM
ALL
GIVE EM THE OLD RAZ_ ZLE DAZ ZLE
Accord.
TRBS.
PNO.
(CLS)(TPTS)
(ECH)
94
95
96
97
GIVE EM AN ACT THAT'S UN- AS-SAIL-A-BLE THEY'LL WAIT A YEAR 'TIL YOU'RE A-VAIL-A-BLE
(TRBS)
(CL'S)
TPTS.
BARI
ACC.
(TPTS)



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"RAZZLE"

P.C.

(100) (BILLY:) RAZ-ZLE DAZ-ZLE 'EM

(101) (CHORUS:) RAZ-ZLE DAZ-ZLE 'EM.

(102) (BILLY:) RAZ-ZLE DAZ-ZLE 'EM.

(103) ALL: AND THEY'LL MAKE YOU A (DIV)

BR. (TPTS IN DERBY) VLNS BAR

A A07 D E9

(104) (105) (106) (107)

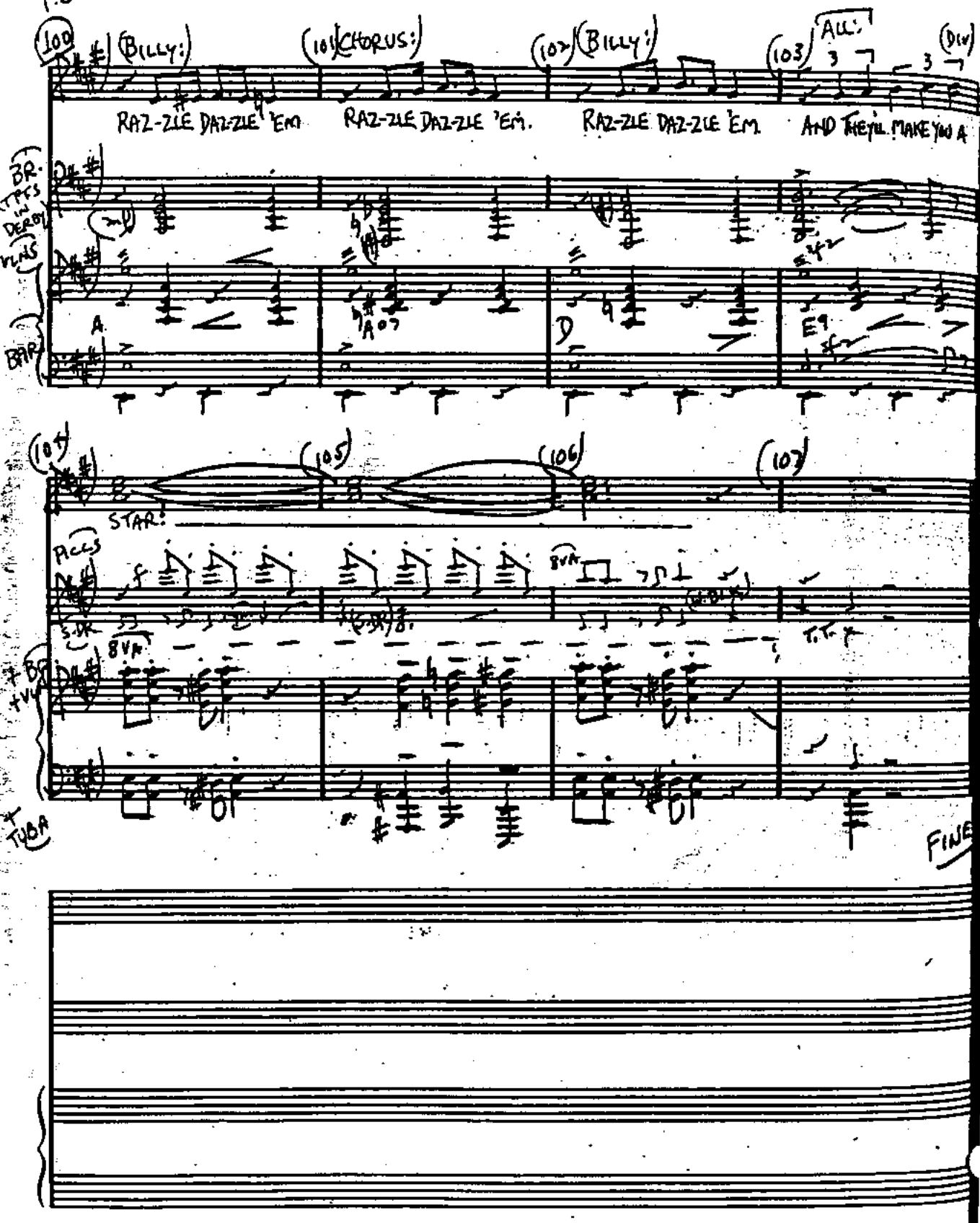
STAR!

PICCS S.DR 8VA

+BR +VL

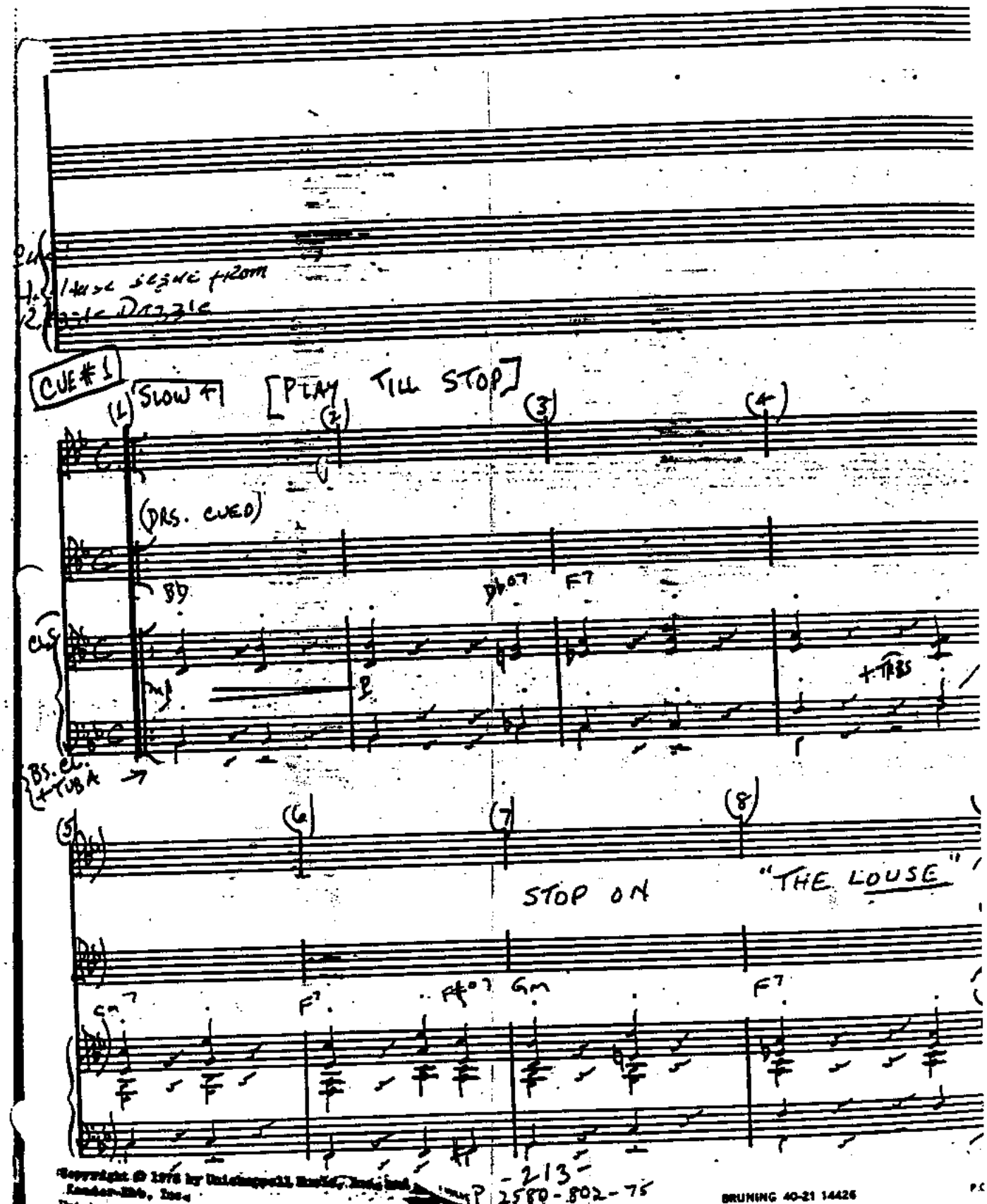
+TUBA

FINE



PIANO-CONDUCTOR

COURT-ROOM CHASE



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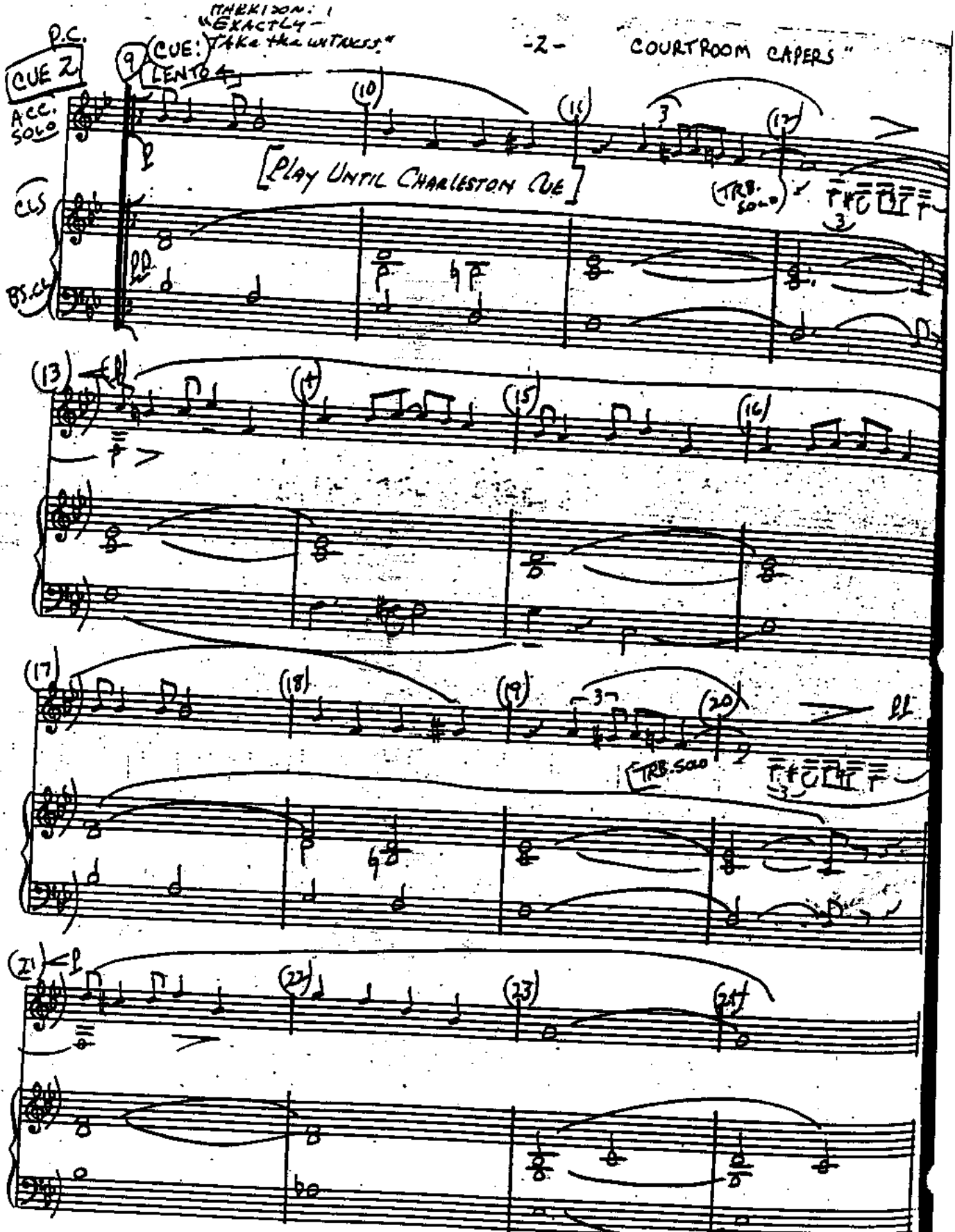
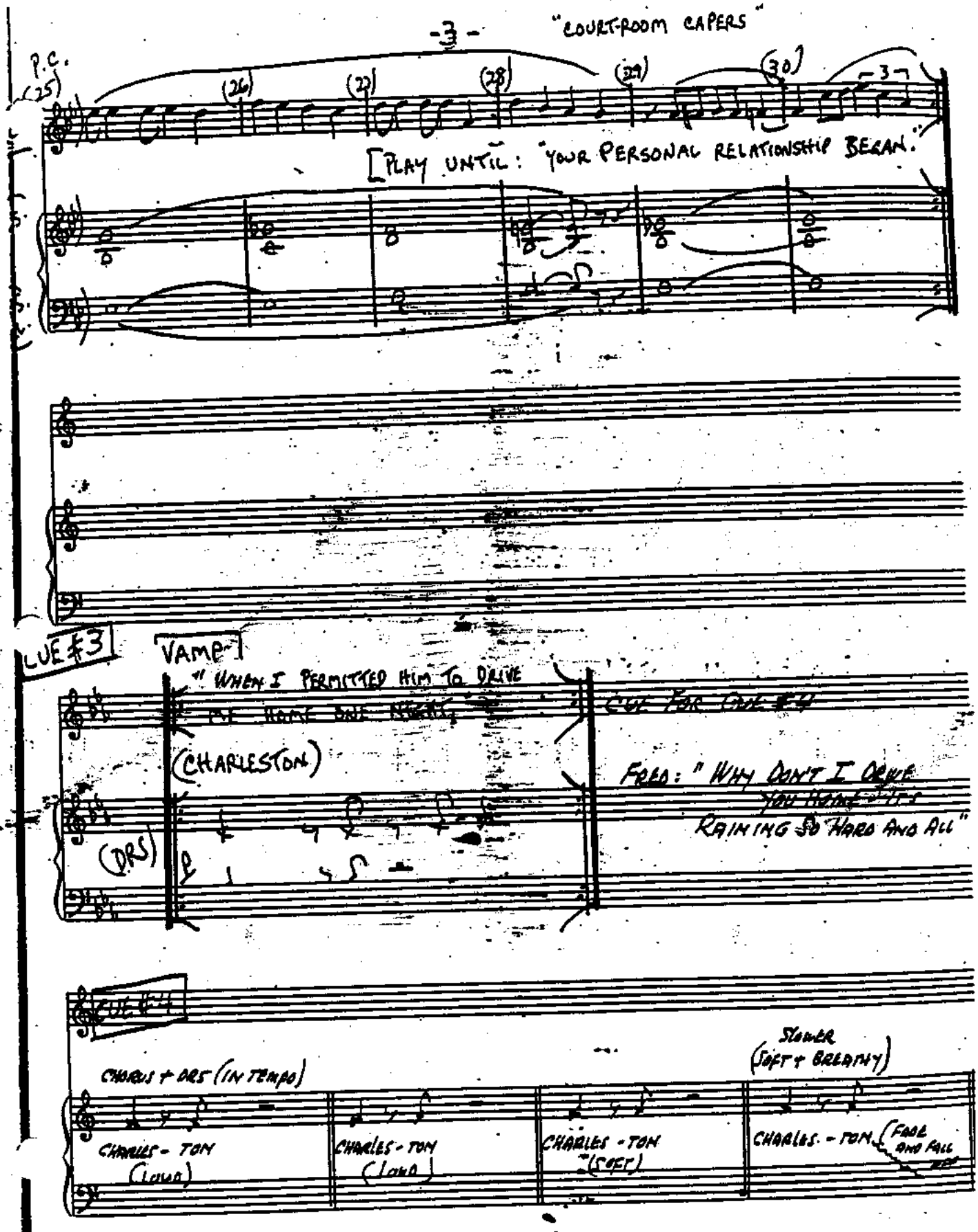
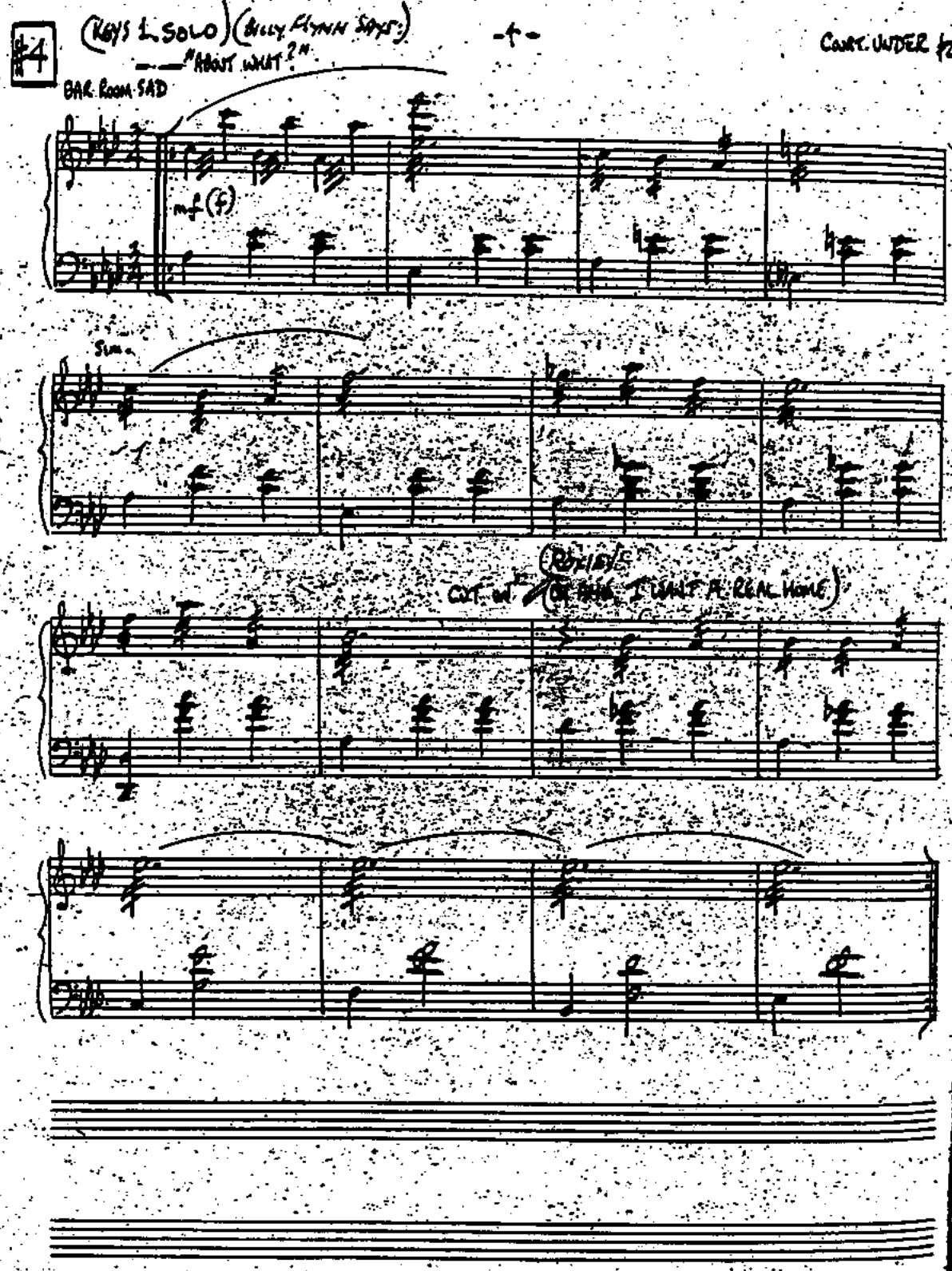

P.C.
CUE 2
ACC. SOLO
CLS
BS.CL
(CUE: LENTO 4)
HARRISON: "EXACTLY - Take the witness."
[PLAY UNTIL CHARLESTON CUE]
(TRB. SOLO)
(TRB. SOLO)


P.C.
(25)
(26)
(27)
(28)
(29)
(30)
-31-
[PLAY UNTIL: "YOUR PERSONAL RELATIONSHIP BEGAN."
CUE #3
VAMP
"WHEN I PERMITTED HIM TO DRIVE
(CHARLESTON)
(DRS)
FRED: "WHY DON'T I DRIVE
RAINING SO HARD AND ALL"
CUE #4
CHORUS + DRS (IN TEMPO)
SLOWER
(SOFT + BREATHY)
CHARLES - TON
(LOUD)
CHARLES - TON
(LOUD)
CHARLES - TON
(SOFT)
CHARLES - TON
(FADE AND FALL

Xerox® 12 PVC


#4
(KEYS L. SOLO) (BILLY FLYNN SAYS:)
"ABOUT WHAT?"
-1-
CONT. UNDER #25.
BAR ROOM SAD
mf (f)
Sus.
CUT w/
(ROXIE'S
I WANT A REAL HOME)

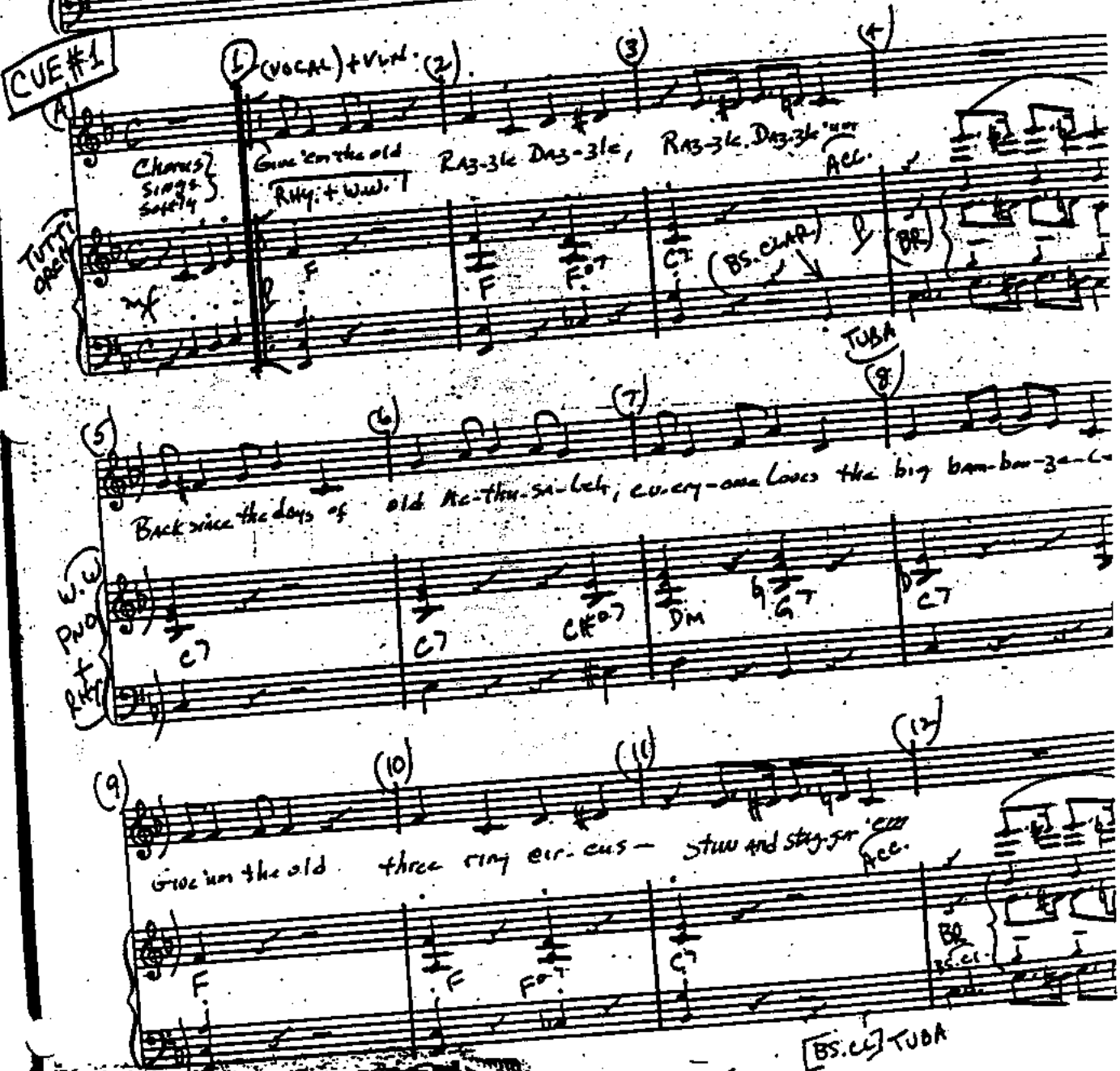
PIANO-CONDUCTOR

NEW COURTROOM

"BUT I'M NOT A CRIMINAL — THERE, THERE —"

~~(HANDKERCHIEF BIT)~~

(ROXIE CRIES)



CUE #1

(1) (VOCAL) + VLN. (2) (3) (4)

Chorus sings softly

Give 'em the old Raz-zle Daz-zle, Raz-zle Daz-zle 'um

RHY. + W.W.

ACC.

TUTTI ORCH

F F F°7 C7 (BS. CLAR.) (BR)

TUBA

(5) (6) (7) (8)

Back since the days of old Ac-thu-sa-leh, ev-ery-one loves the big bam-boo-ze-le

W.W. PNO + RHY

C7 C7 C#°7 DM G7 C7

(9) (10) (11) (12)

Give 'um the old three ring cir-cus — stuu and stag-ga 'em

ACC.

F F F°7 C7 BR BS. CL.

[BS. CL] TUBA

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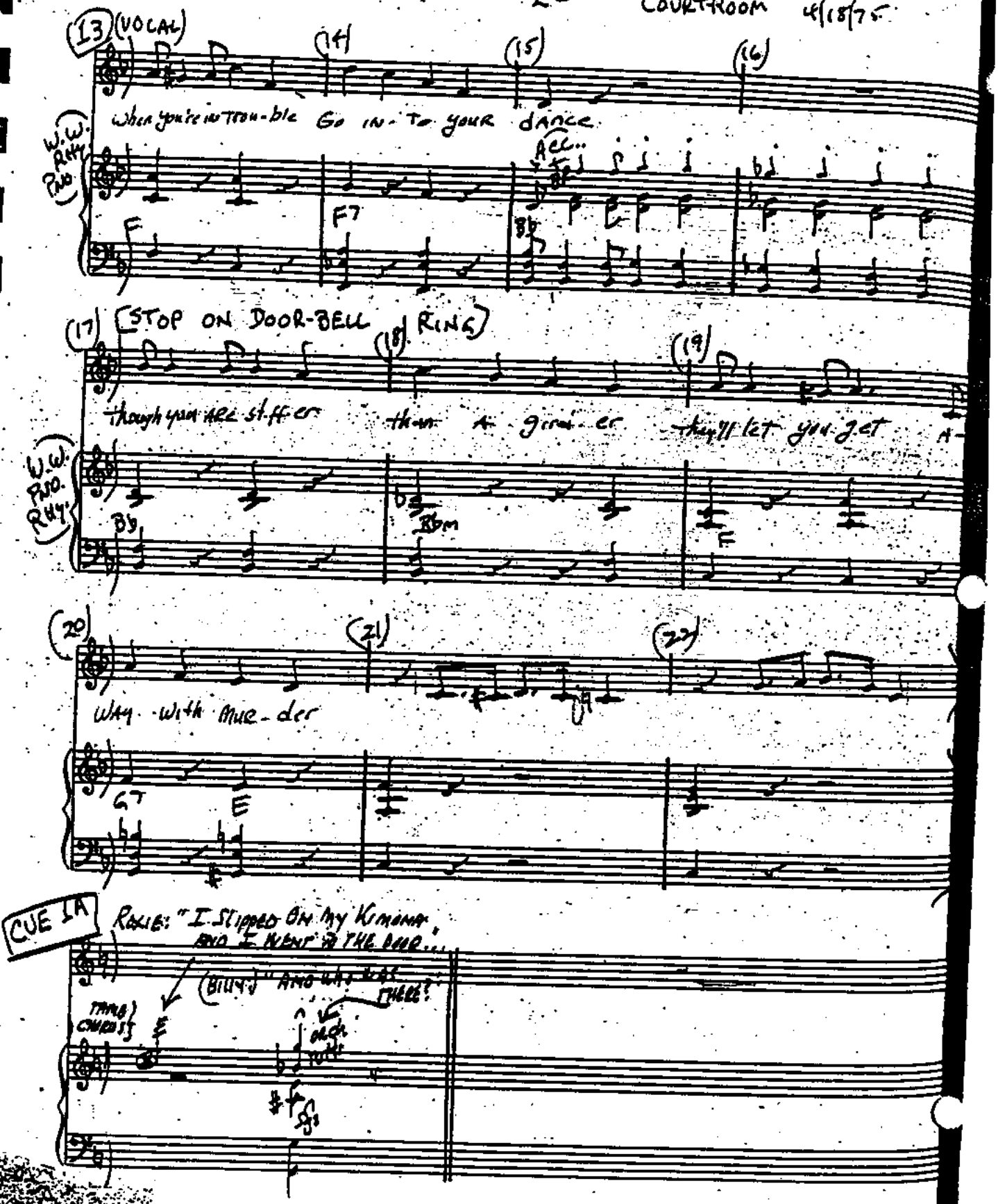
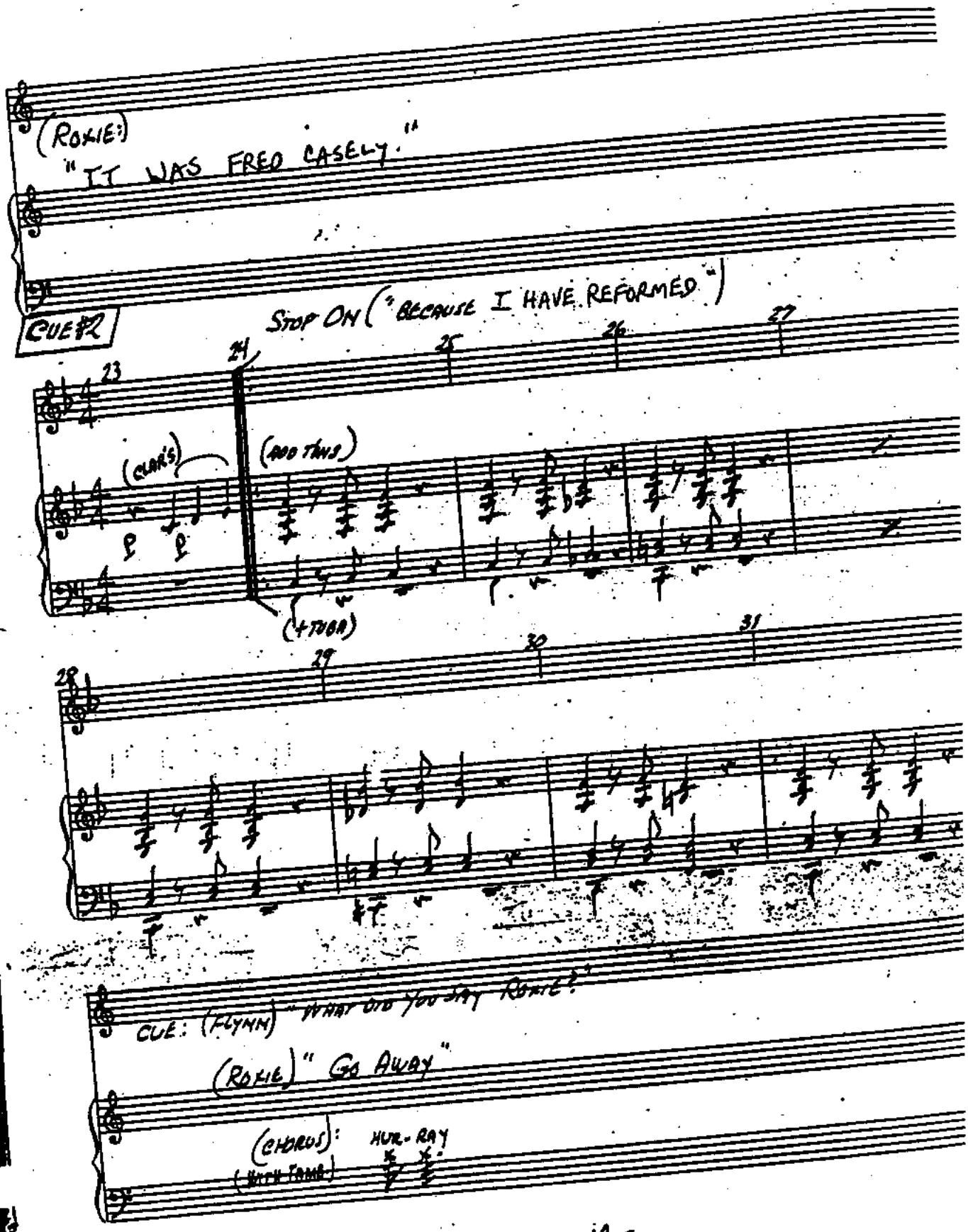
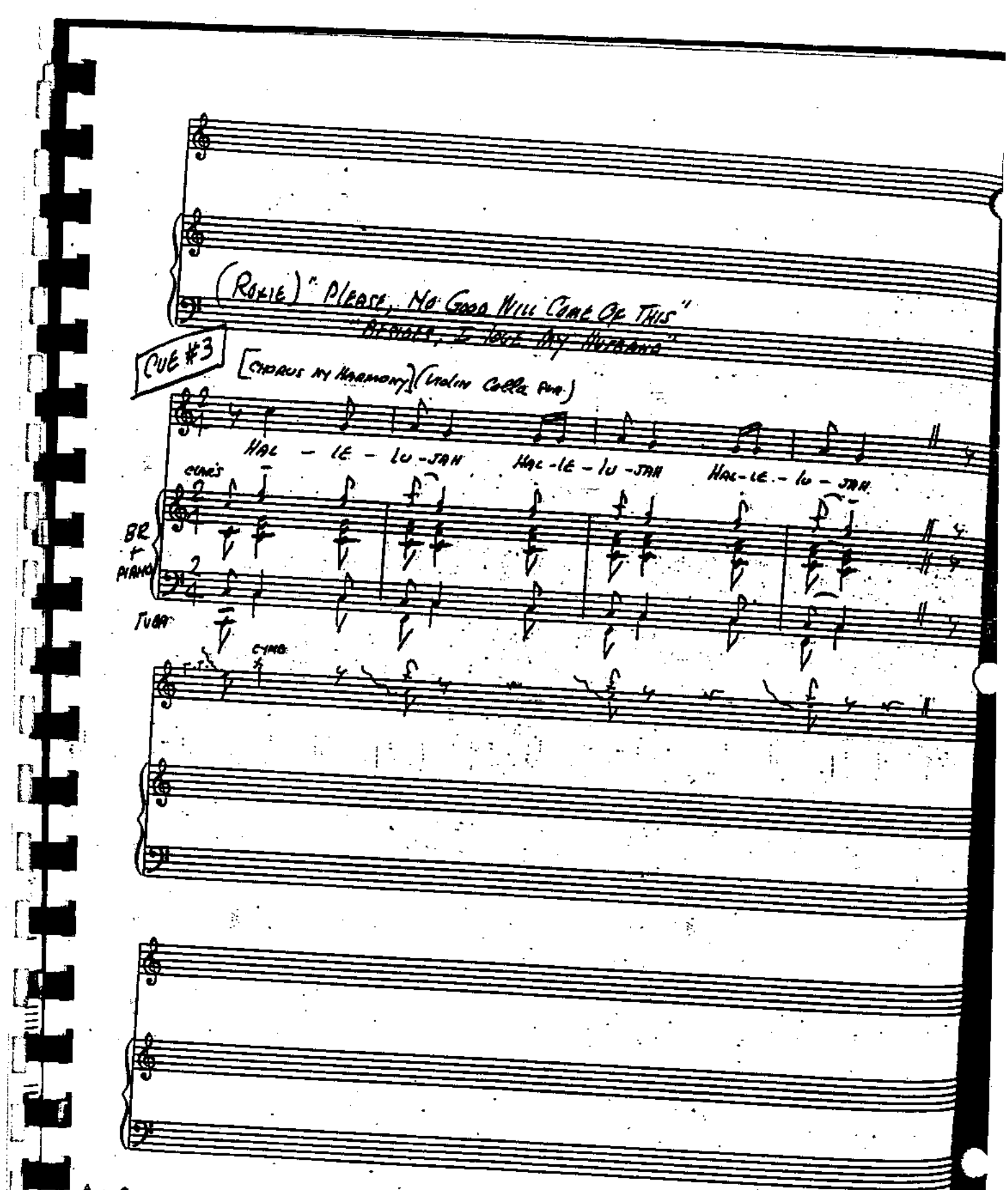

(13) (VOCAL)
(14)
(15)
(16)
When you're in trou-ble Go IN-To your dance
W.W. PNO. RHY.
Acc.
F
F7
B♭
(17) STOP ON DOOR-BELL
(18) RING
(19)
though you are stiff-er than A grea-ter they'll let you get A-
W.W. PNO. RHY.
B♭
B♭m
F
(20)
(21)
(22)
WAY with MUR-DER
G7
E
CUE IA
RALPH: "I SLIPPED ON MY KUMQUAT AND I WENT IN THE BAR..."
(BILLY) "AND WAS THERE?"
PIANO CHORDS
E
ORCH. TUTTI
F♯7


(ROXIE:)
"IT WAS FRED CASELY."
CUE #2
STOP ON ("BECAUSE I HAVE REFORMED")
23
24
25
26
27
(CLAR'S)
(AND TBNS)
(+TUBA)
28
29
30
31
CUE: (FLYNN) "WHAT DID YOU SAY ROXIE?"
(ROXIE) "GO AWAY"
(CHORUS): HUR-RAY
(WITH TAMB)

ARTIC® 12 PVC



(ROXIE) "PLEASE, NO GOOD WILL COME OF THIS"
"BESIDES, I LOVE MY HUSBAND"

CUE #3

[CHORUS MY HARMONY] (VIOLIN COLLA FUN.)

HAL - LE - LU - JAH HAL - LE - LU - JAH HAL - LE - LU - JAH

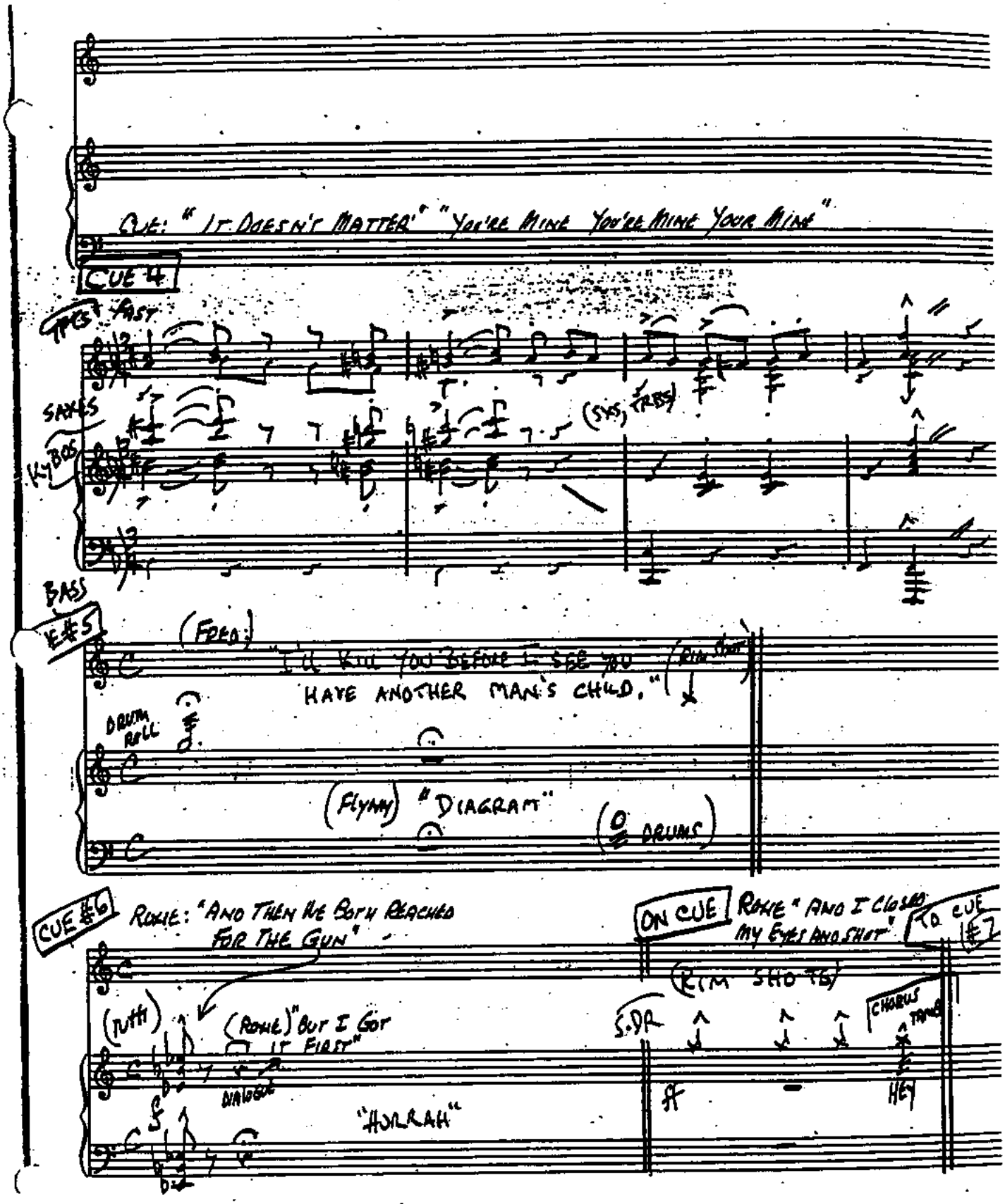
CLAR'S

BR + PIANO

TUBA

CYMB

Aztec® 12 PVC


CUE: "IT DOESN'T MATTER" "YOU'RE MINE YOU'RE MINE YOUR MINE"
CUE 4
TPTS
FAST
SAXES
KYBDS
(SXS, TRBS)
BASS
CUE #5
(FRED:)
"I'LL KILL YOU BEFORE I SEE YOU HAVE ANOTHER MAN'S CHILD."
(RIM SHOT)
DRUM ROLL
(FLYNN) "DIAGRAM"
(DRUMS)
CUE #6
ROXIE: "AND THEN WE BOTH REACHED FOR THE GUN"
(TUTTI)
(ROXIE) "BUT I GOT IT FIRST"
DIALOGUE
"HURRAH"
ON CUE
ROXIE "AND I CLOSED MY EYES AND SHOT"
TO CUE #7
(RIM SHOTS)
S.DR
CHORUS
TAMB
HEY

P.C. Billy:

"COURT-ROOM" 4/24/75

CUE #1 "IN DEFENSE OF YOUR LIFE."

Roxie: "to save my husband's innocent un born child"

Cho: RAZ-ZLE DAZ-ZLE 'EM RAZ-ZLE DAZ-ZLE cha' for U THEY'LL MAKE YOU A

VLN.

KYBDS A A°7 D E9

BAR. TBA.

STAR.

W.W. 8VA (T.T.)

F BR STOP (LIGHTS OUT)

PIANO-CONDUCTOR

CLASS

MATRON: "Well, whaddya expect? She's a Lowbrow. Things ain't what they used to be."

MOD SLOW 2

VELMA

Velma: "They sure aint. It's all gone."

[PNO - QUASI SHUBERT - NOT THEATER BUT FRANZ]

KYBD. 2 (PNO.)

(1) (2) (3) (4) (5)

WHAT-EV-ER HAP-PENED TO FAIR DEAL-ING AND PURE ETH-ICS AND

(6) (7) (8) (9)

KYBD. 1 (HARMONIUM) + VLN.

VELMA:

NICE MAN-NERS?

TRI. ppp.

WHY IS IT EV-RY-ONE NOW IS A-PAIN IN THE

KYBD. 2 (PNO.)

(10) (11) (12) (13)

MATRON:

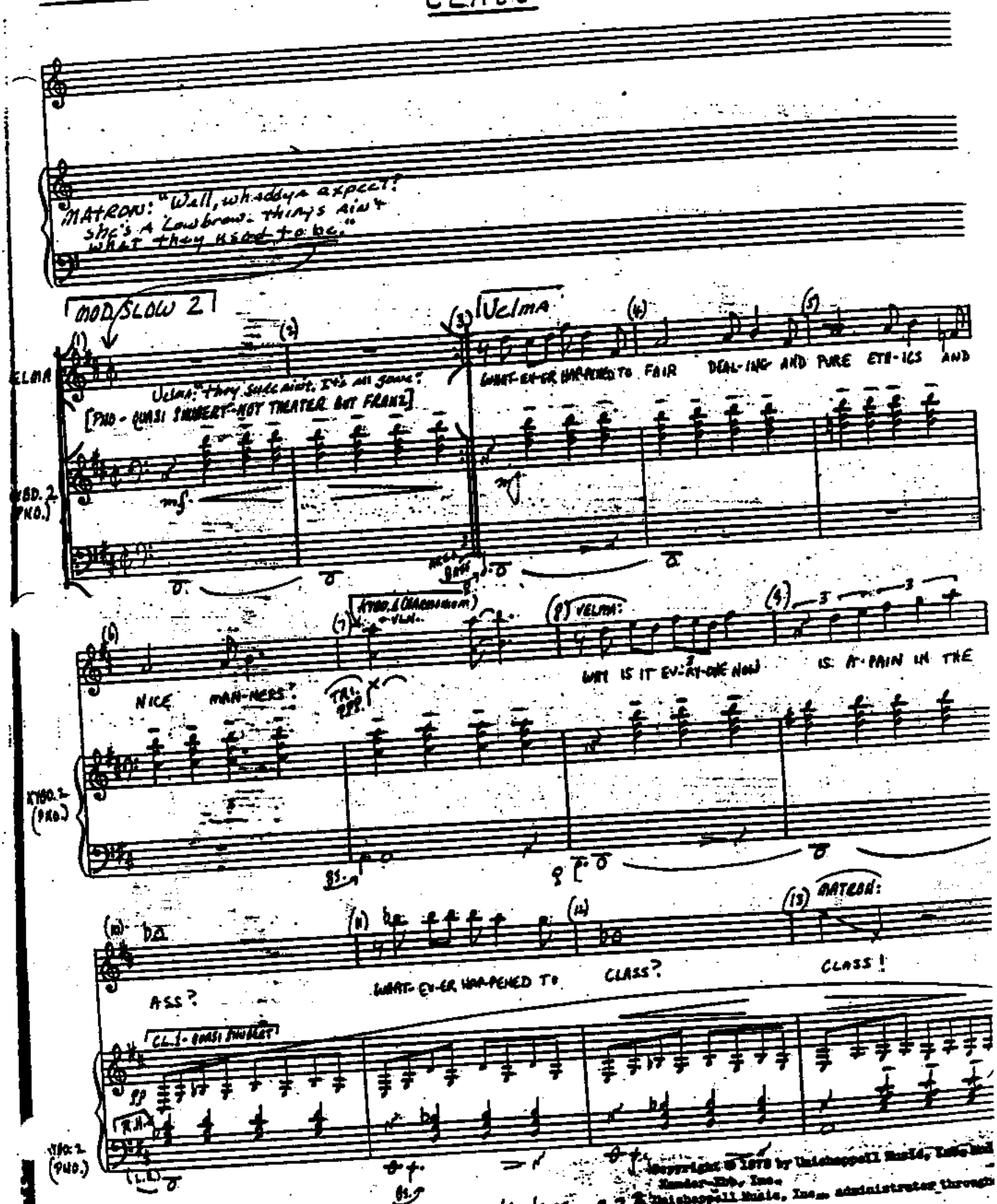
ASS?

WHAT-EV-ER HAP-PENED TO CLASS?

CLASS!

CL. 1 - QUASI SHUBERT

KYBD. 2 (PNO.)



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14 MATRON:

WHAT-EV-ER HAP-PENED TO "PLEASE, MAY I?" AND "YES, THANK YOU" AND "HOW CHARM-ING!"

CL.

KYBD 2 (PIN.)

BS. CL.

+BS

HARMONIUM & VLN.

NOW, EV-'RY SON OF A BITCH IS A SNAKE IN THE GRASS

CL. I.

[TRI.]

BS. CLR. +BS.

WHAT-EV-ER HAP-PEND TO CLASS?

VELMA:

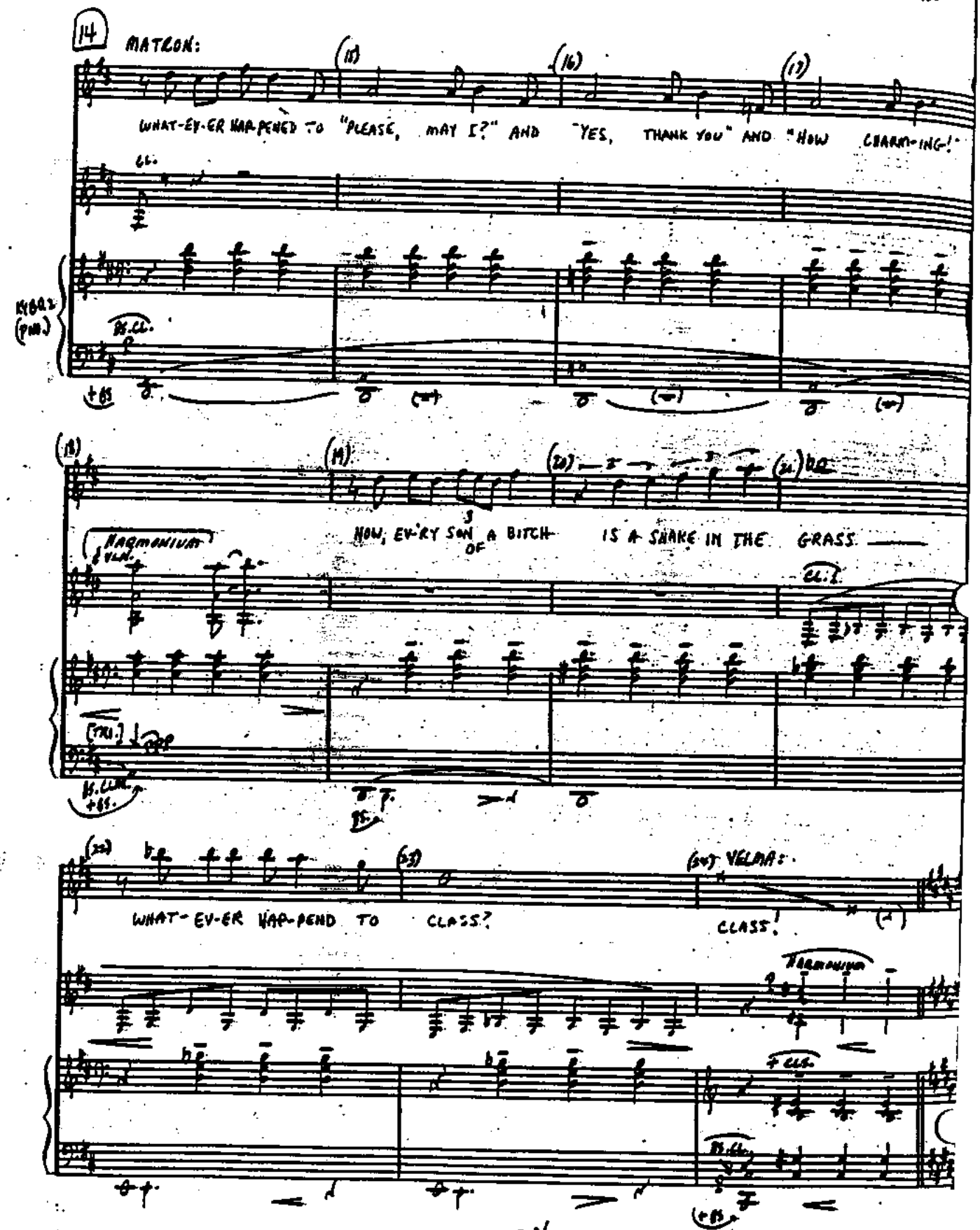
CLASS!

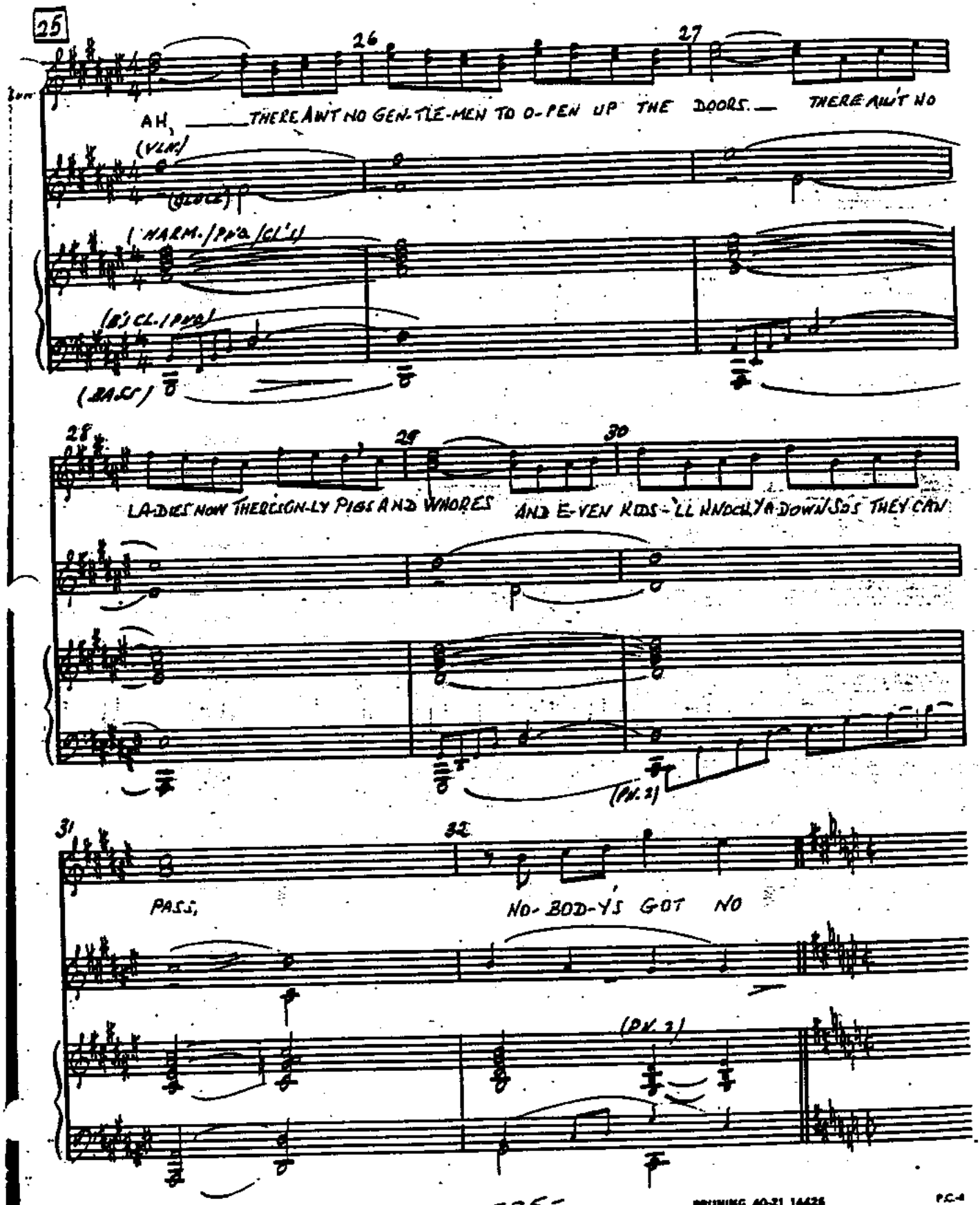
HARMONIUM

+ CLS.

BS. CL.

+BS




25
26
27
AH, THERE AIN'T NO GEN-TLE-MEN TO O-PEN UP THE DOORS. THERE AIN'T NO
(VLN.)
(GLOCK)
(HARM./PNO./CL'S)
(B'S CL./PNO.)
(BASS)
28
29
30
LA-DIES NOW THERE'S ON-LY PIGS AND WHORES AND E-VEN KIDS - 'LL KNOCK YA DOWN SO'S THEY CAN
(PN. 2)
31
32
PASS, NO-BOD-Y'S GOT NO
(PN. 2)

33

34 35 (VELMA:) 36 (MATRO

CLASS.

WHAT EV-ER HAP-PENED TO OLD VAL-UES AND

(VLN)

(CL/FN:)

(NO CL'S)

(B. CL.)

(B'S)

37 (Velma) 38 39 40 MATRON 3 41 3 3

FINE MO-RALS AND GOOD BREEDING?

NOW NO-ONE EV-EN SAYS "OOPS" WHEN THEY'RE PASS-ING THE

(W.W.) mf

(FLG. TRBS.)

(VLN)

(sim.)

42 BOTH: 43 44 45

GAS.

WHAT EV-ER HAP-PENED TO CLASS?

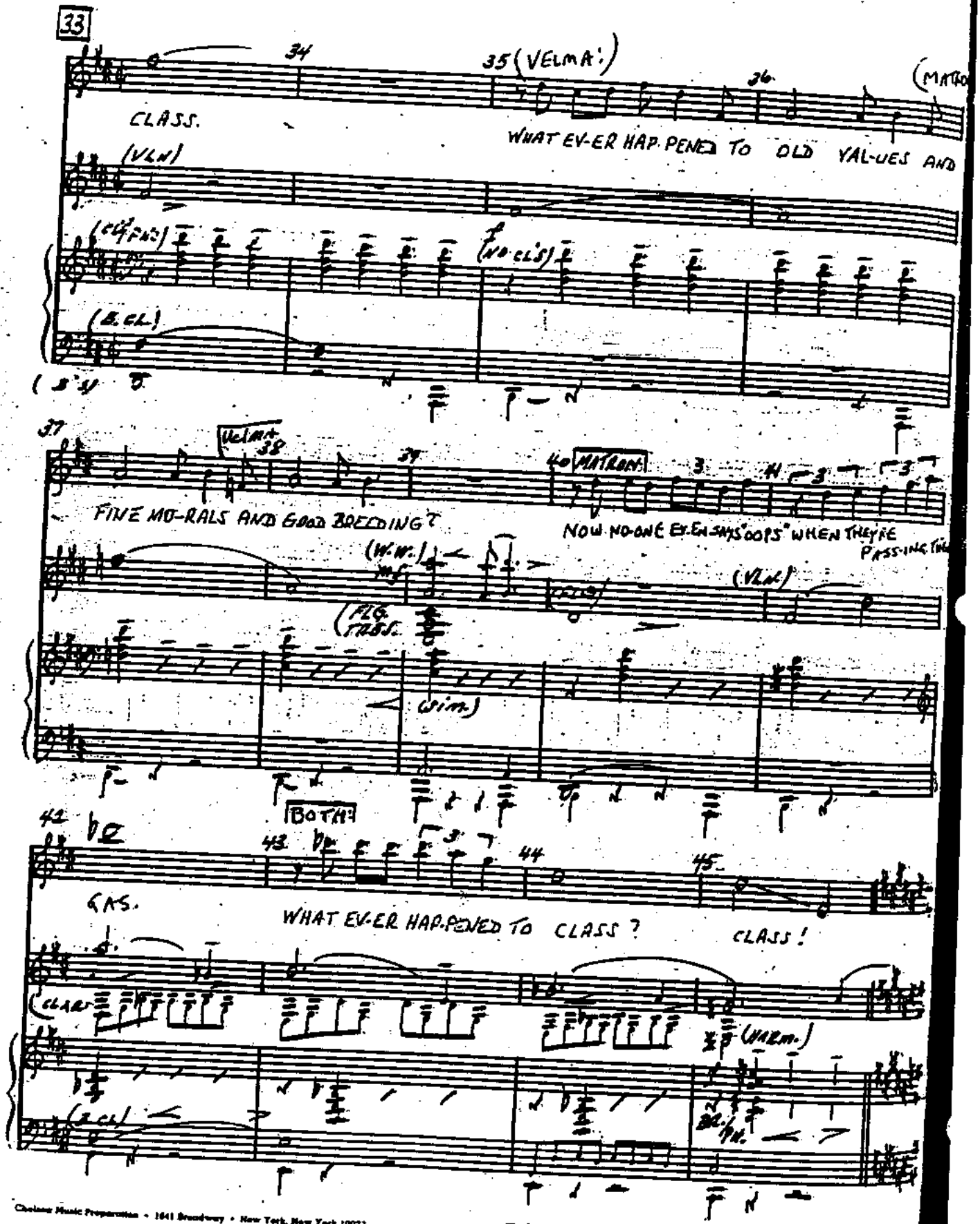
CLASS!

(CLAR)

(HARM.)

(2 CL)

BR./PH.



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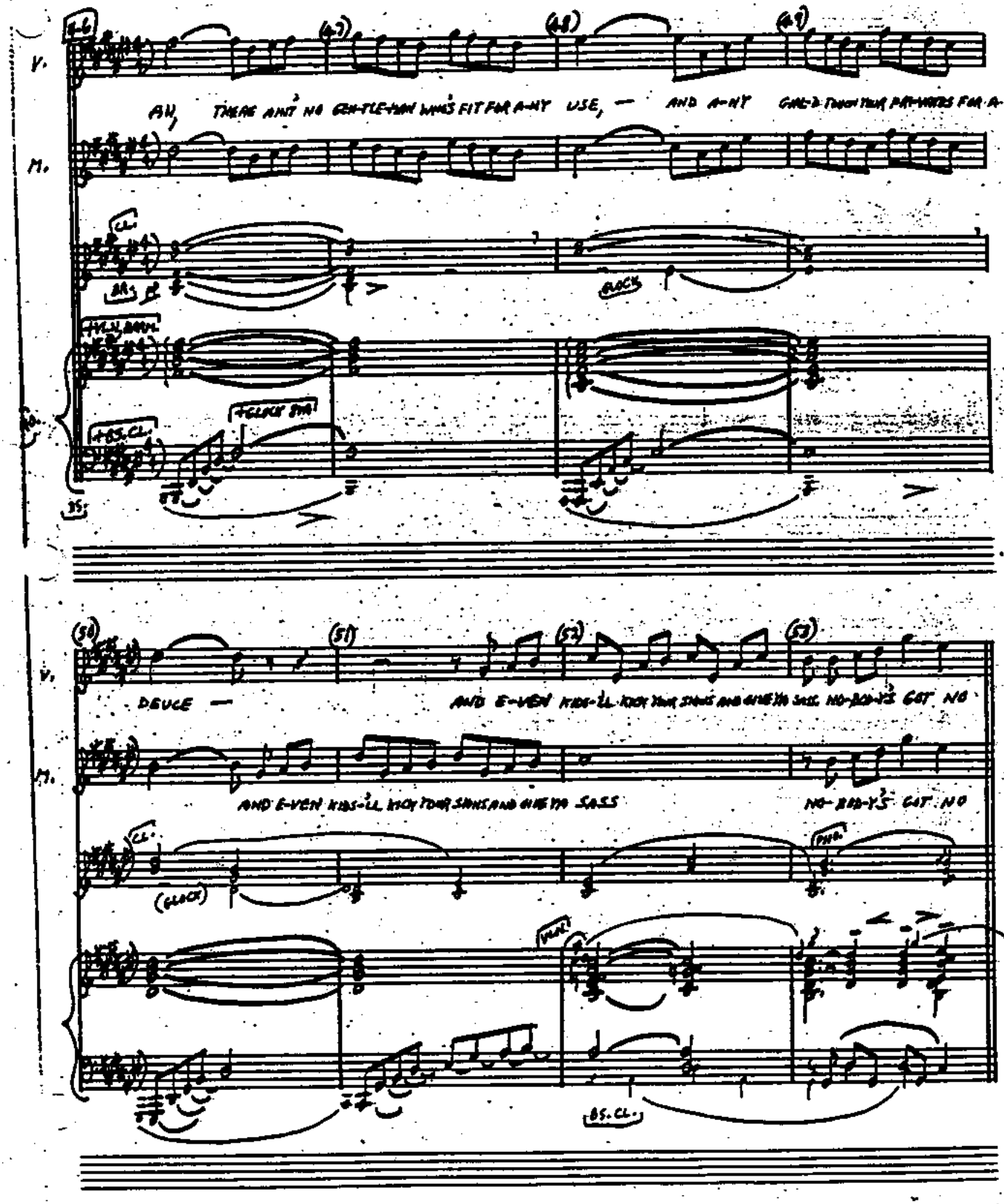
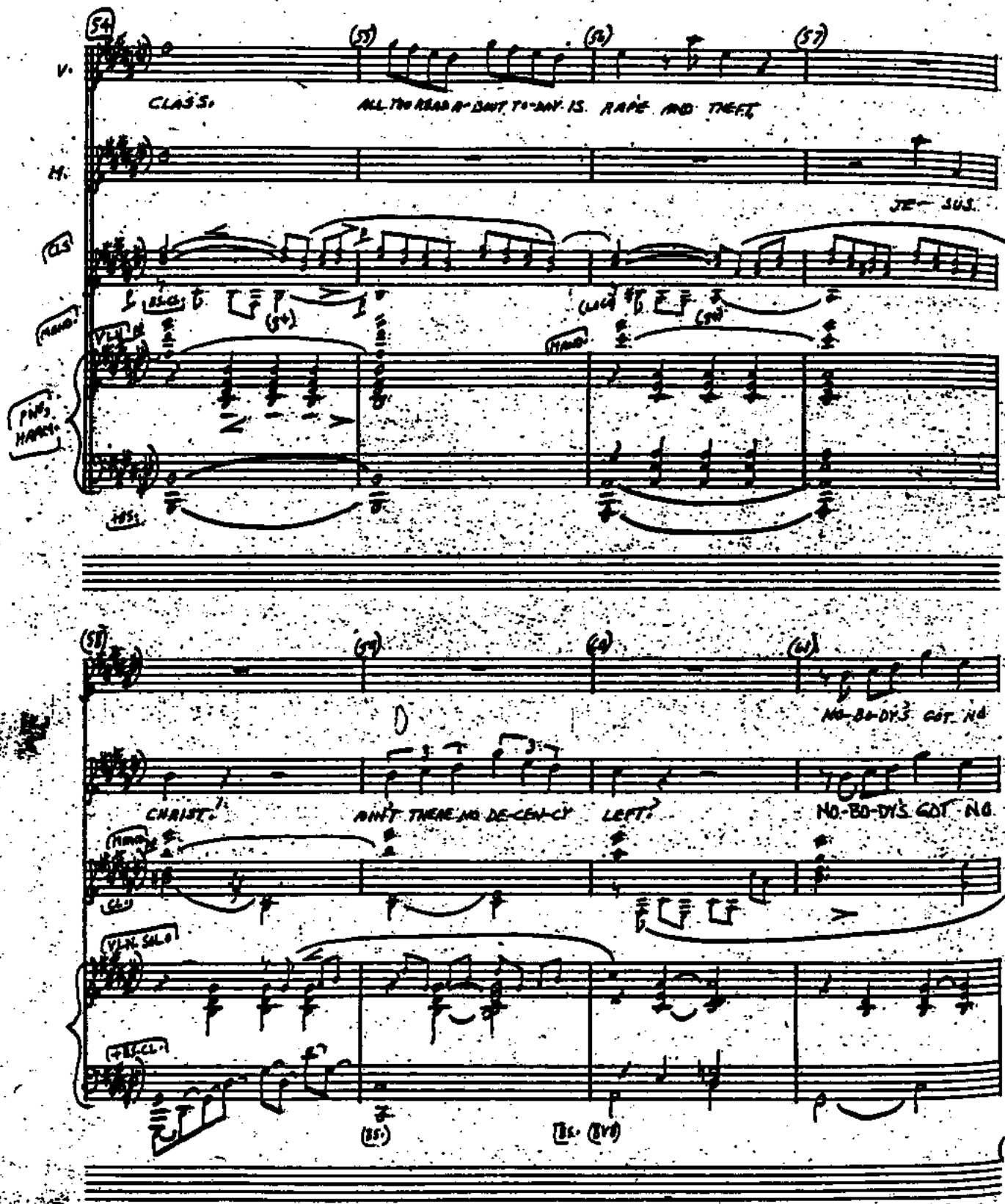
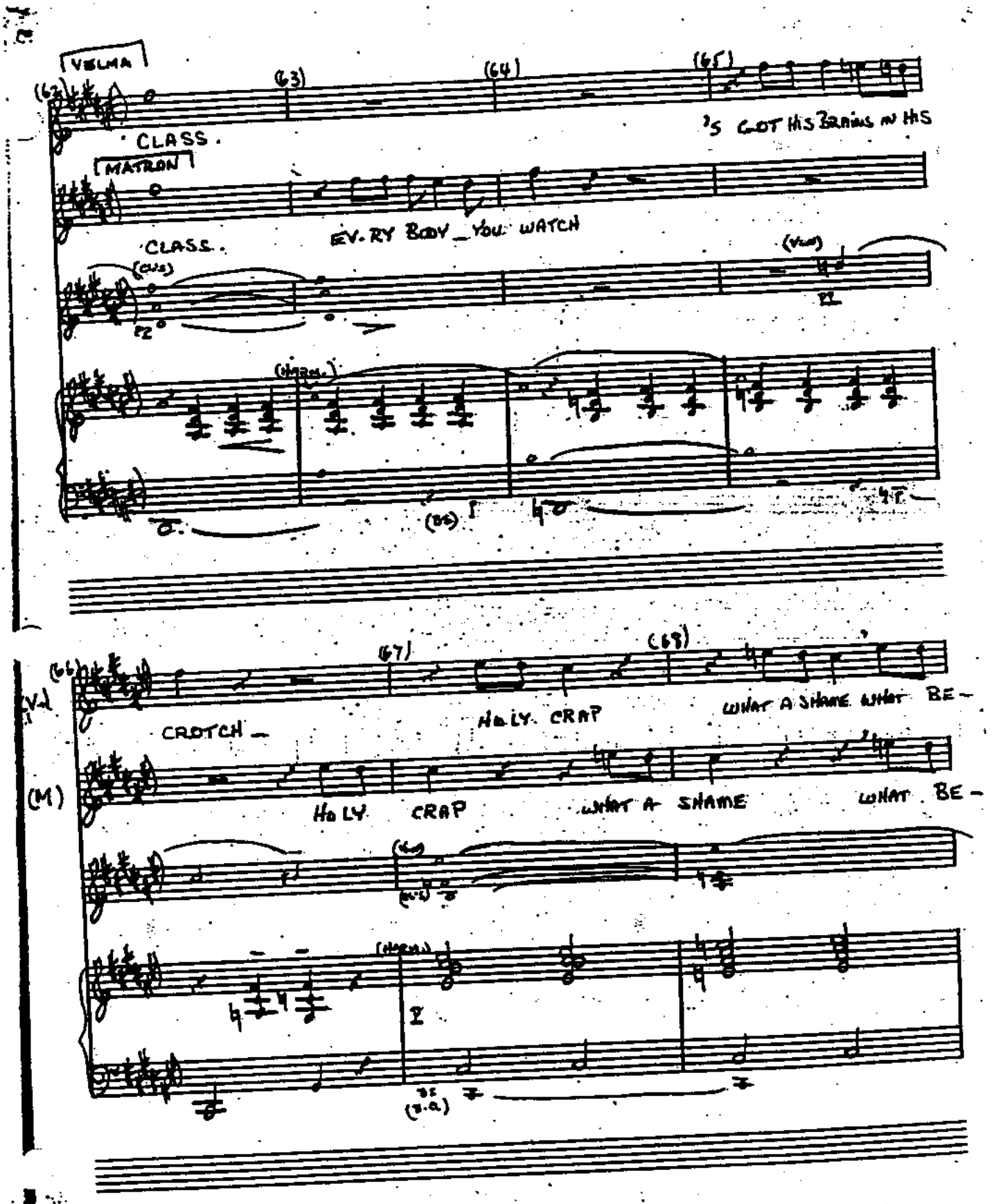
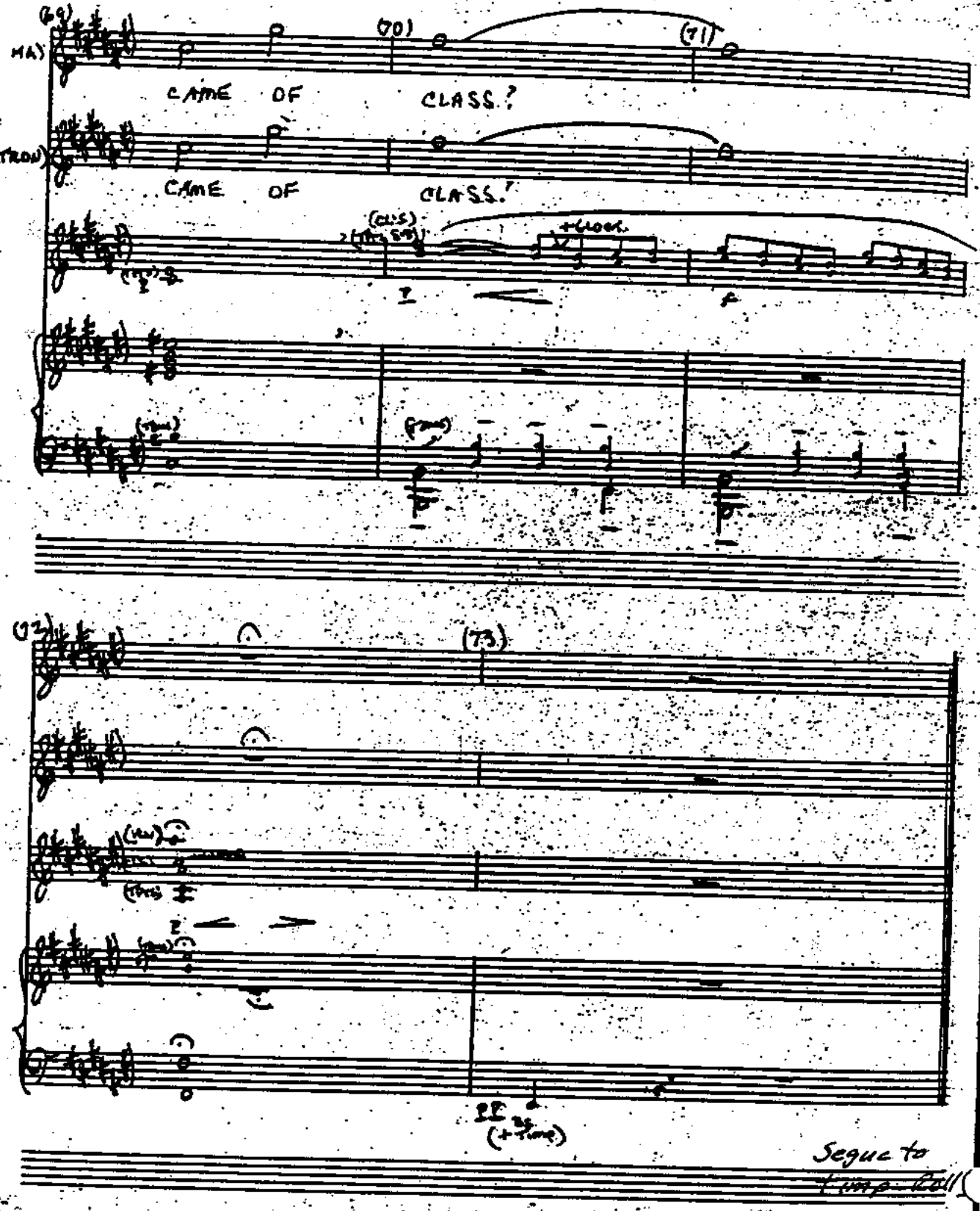
PC4


V.
M.
AH, THERE AIN'T NO GEN-TLE-MAN WHO'S FIT FOR A-NY USE, — AND A-NY GIRL-D TOUCH YOUR PRI-VATES FOR A-
CL.
BRS.
GLOCK
+VLN. BARM.
+BS. CL.
+GLOCK 8VA
DEUCE — AND E-VEN KIDS-'LL KICK YOUR SHINS AND GIVE YA SASS. NO-BOD-Y'S GOT NO
AND E-VEN KIDS-'LL KICK YOUR SHINS AND GIVE YA SASS NO-BOD-Y'S GOT NO
(GLOCK)
PHO.
VLN.
BS. CL.


CLASS
V.
CLASS.
ALL THO READ A-BOUT TO-DAY IS RAPE AND THEFT
H.
JE-SUS.
CLS
MAND.
VLN
PNO. HARM.
HS.
CHRIST!
AIN'T THERE NO DE-CEN-CY LEFT?
NO-BO-DY'S GOT NO
NO-BO-DY'S GOT NO
VLN. SOLO
+BS. CL.
(BS.)
BS. (BVB)


VELMA
(62)
(63)
(64)
(65)
CLASS.
'S GOT HIS BRAINS IN HIS
MATRON
CLASS.
EV-RY BODY _ YOU WATCH
(66)
(67)
(68)
CROTCH _
HOLY CRAP
WHAT A SHAME WHAT BE-
(M)
HOLY CRAP
WHAT A SHAME
WHAT BE-


(69)
(70)
(71)
MA)
CAME OF CLASS?
(MATRON)
CAME OF CLASS?
(CLIS)
+ Clock
(72)
(73)
(+ Time)
Segue to
Time Roll

PIANO-CONDUCTOR

BILLY'S SPEECH

4/26/75

MATRON: "the NEXT VOICE you hear will be that of MR. Billy FLYNN" (Drum stops)

timp roll

(MATRON continues)

CUE#1 (CUE.) CHAMPION OF THE DOWNTRODDEN.

(1) (2) (3) (4)

[HARMONIUM] (ROCK OF AGES)

KYBD. I

Bb Eb Bb F7 Bb

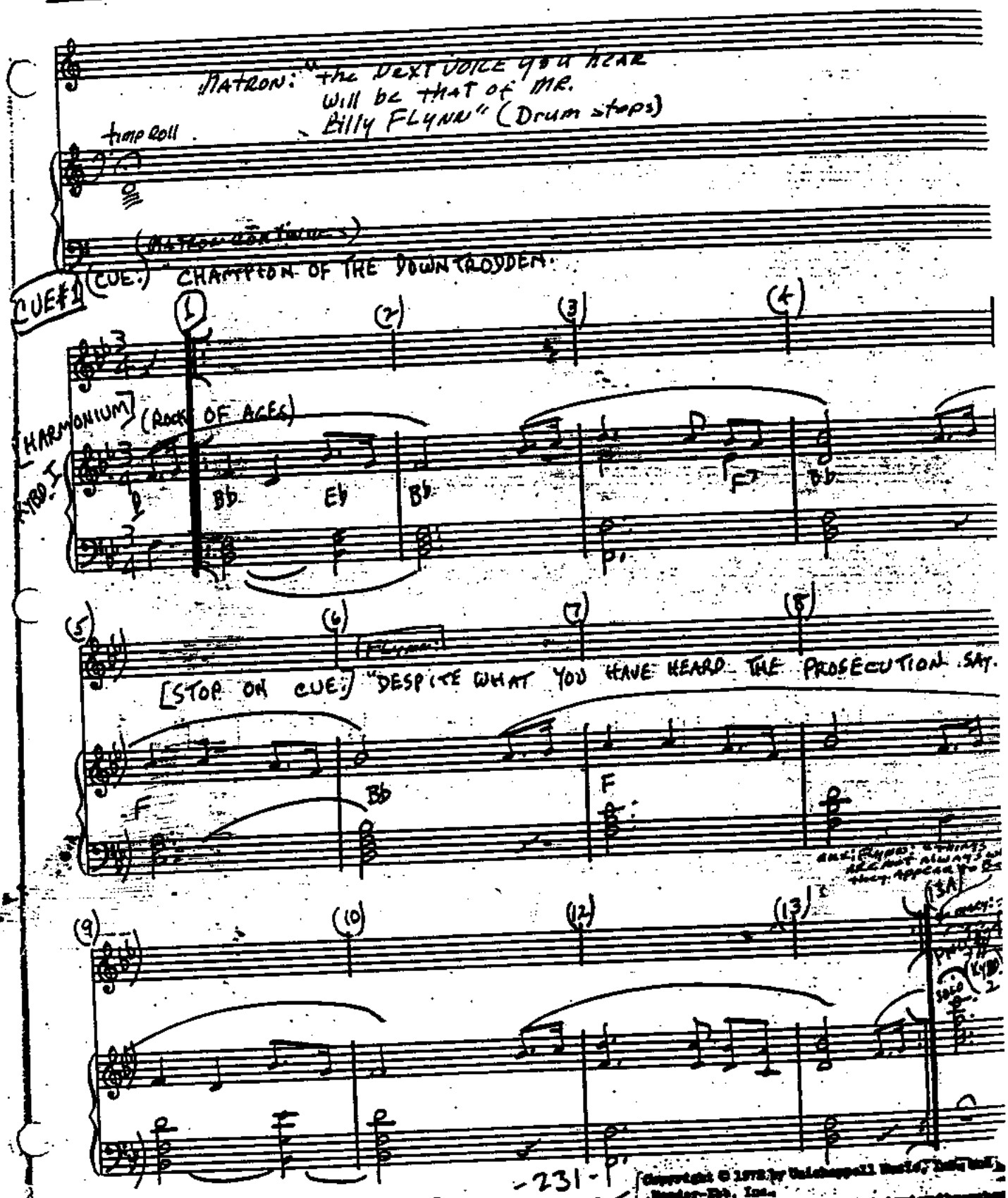
(5) (6) (7) (8)

[STOP ON CUE.] "DESPITE WHAT YOU HAVE HEARD THE PROSECUTION SAY.

F Bb F

(9) (10) (12) (13) (13A)

SOLO (KYBD. 2)



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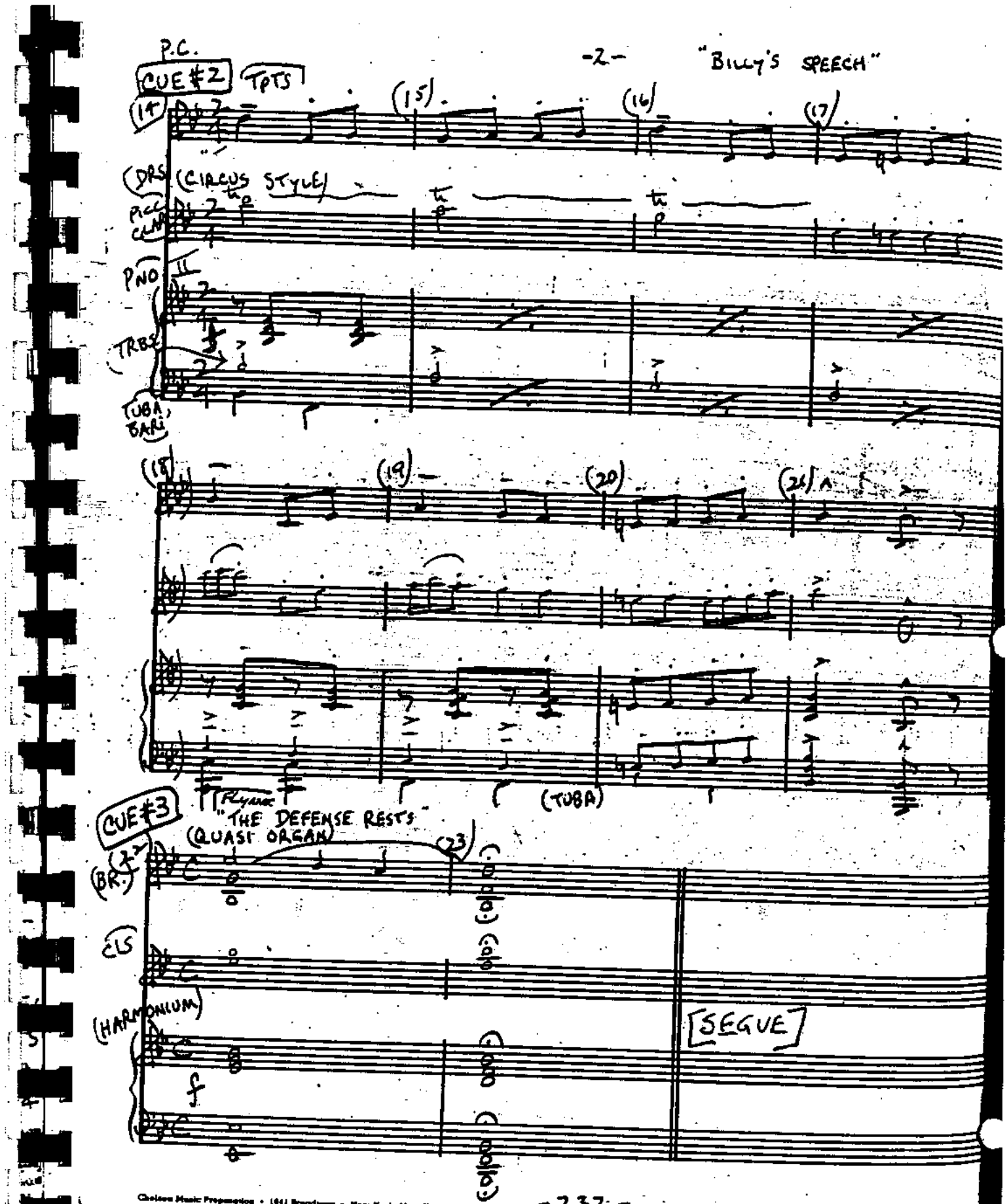
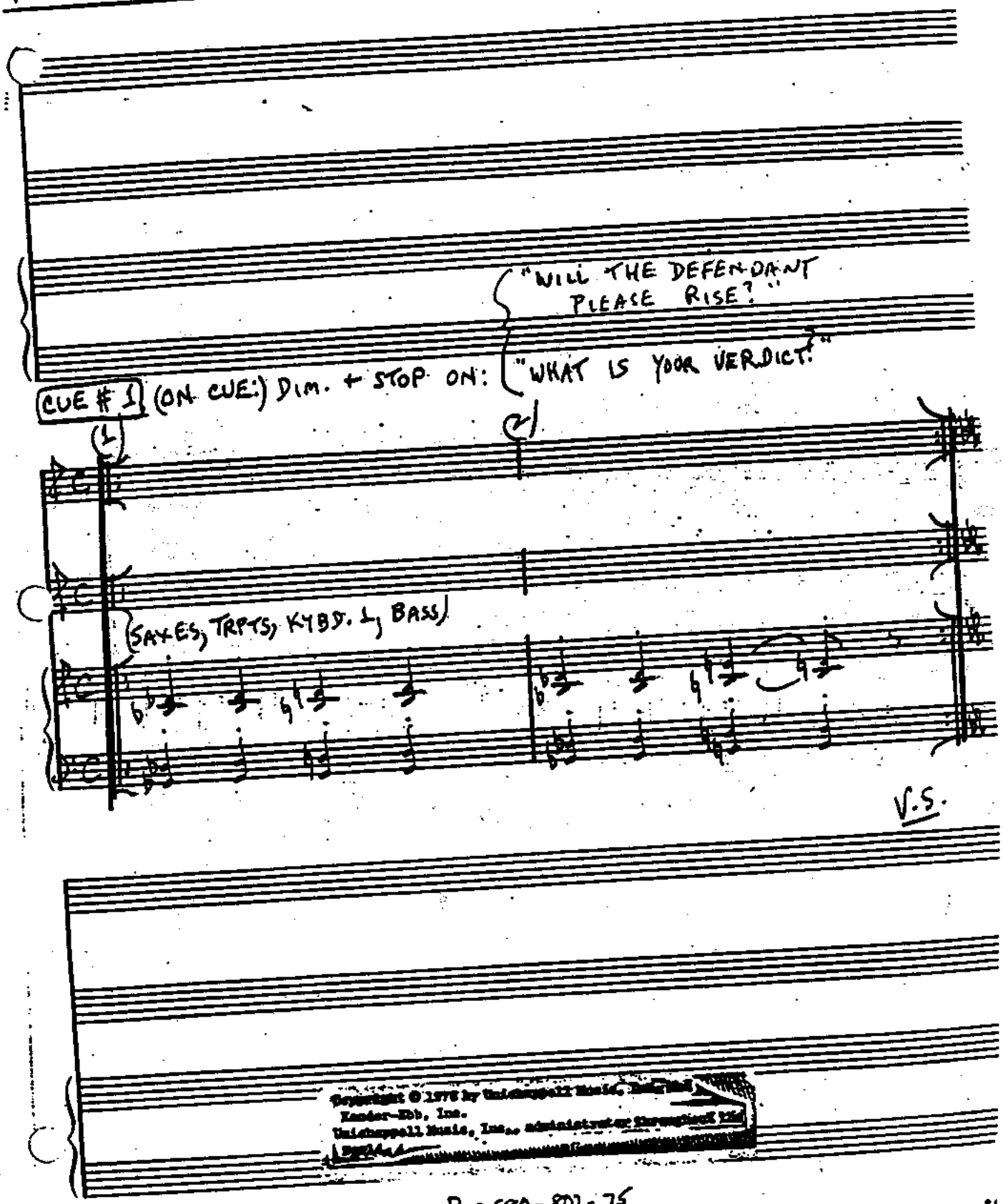

P.C.
"BILLY'S SPEECH"
CUE #2
TPTS
(DRS)
(CIRCUS STYLE)
PICC
CLAR
PNO
TRBS
TUBA
BARI
(TUBA)
CUE #3
"THE DEFENSE RESTS"
(QUASI ORGAN)
(BR.)
CLS
(HARMONIUM)
[SEGUE]

PIANO-CONDUCTOR

THE VERDICT



"WILL THE DEFENDANT PLEASE RISE?"

CUE # 1 (ON CUE:) DIM. + STOP ON: "WHAT IS YOUR VERDICT?"

(1) (2)

(SAXES, TRPTS, KYBD. 1, BASS)

V.S.

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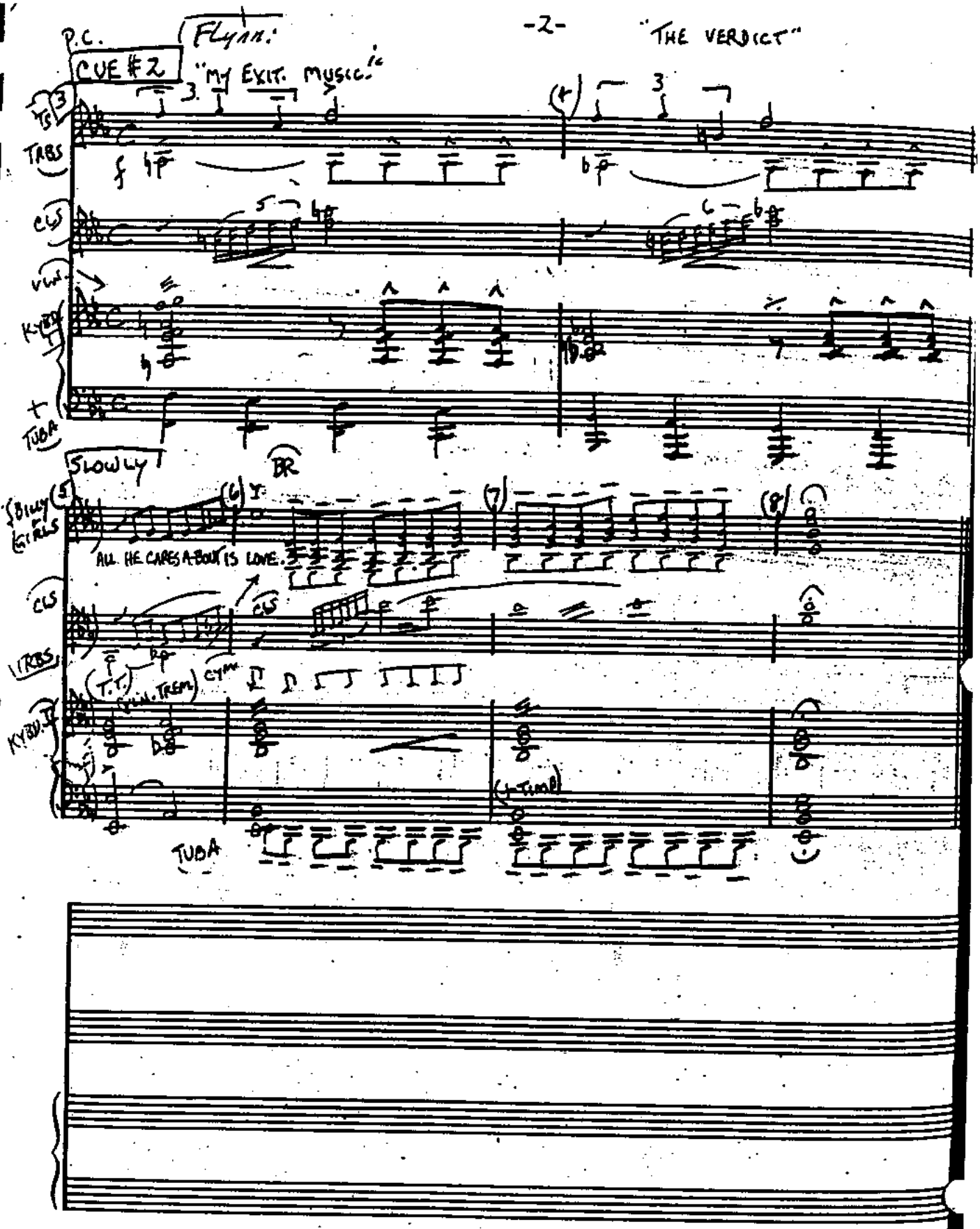

"THE VERDICT"

P.C. Flynn:

CUE #2 "MY EXIT. MUSIC."

TS 3

TRBS

CLS

VLN.

KYBD I

+ TUBA

SLOWLY

BR

BILLY + GIRLS

ALL HE CARES ABOUT IS LOVE.

CLS

TRBS

(T.T.) (VLN. TREM.) CYM.

KYBD. II

(+ TIMP)

TUBA

"CHICAGO"

PIANO-CONDUCTOR

NOWADAYS

5/2/75

CUE FOR TROMBONE
IS DINOS' EXIT

ROXIE: MOD. SLOW 4

(A) (1) (2) (3) (4)

Roxie: "Grave, 4/1 sense" IT'S GOOD, IS-N'T IT? GRAND, IS-N'T IT? GREAT, IS-N'T IT? SWELL, IS-N'T IT?

CLS

(GLOCK)

(KYBD. I)

TRB. 1

TRBS.

f2p

(5) (6) (7) (8)

FUN, IS-N'T IT? NOW — A — DAYS. THERE'S

ACC. w/ TPTS

mf

(+VLN)

TRBS

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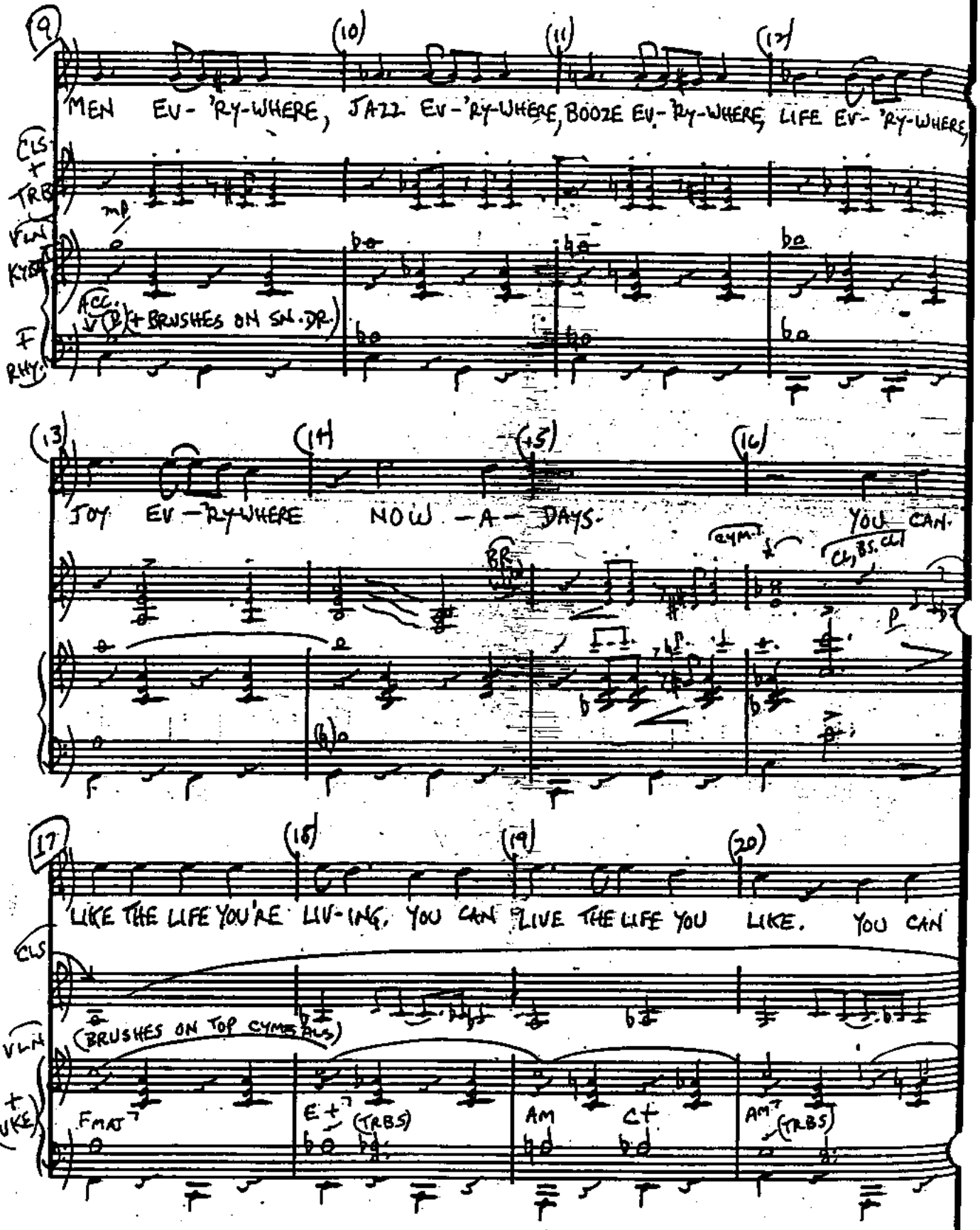

(9) (10) (11) (12)
MEN EV-'RY-WHERE, JAZZ EV-'RY-WHERE, BOOZE EV-'RY-WHERE, LIFE EV-'RY-WHERE,
CLS + TRB
VLN
KYBD
mp
ACC. (+ BRUSHES ON SN. DR.)
F RHY.
(13) (14) (15) (16)
JOY EV-'RY-WHERE NOW-A-DAYS.
YOU CAN.
BR
CL, BS. CL
p
(17) (18) (19) (20)
LIKE THE LIFE YOU'RE LIV-ING, YOU CAN LIVE THE LIFE YOU LIKE. YOU CAN
CLS
(BRUSHES ON TOP CYMBALS)
VLN
+ (UKE)
FMAJ7
E+7 (TRBS)
AM
C+
AM7 (TRBS)

P.C.

(21) (22) (23) (24)

E - VEN MAR-RY HAR-RY. BUT MESS A-ROUND WITH IKE. AND THAT'S

CLS

VLN

KYBD

D7 D7 TRBS G D+ G9 (BS.CL)

(25) (26) (27) (28)

GOOD, IS-N'T IT? GRAND, IS-N'T IT? GREAT, IS-N'T IT? SWELL.

CLS + VLN

(STICKS ON TITLE H.H.)

KYBD 2 + VLN

C C+ C C+ C MAJ C+ C MAJ7 C7 TPTS

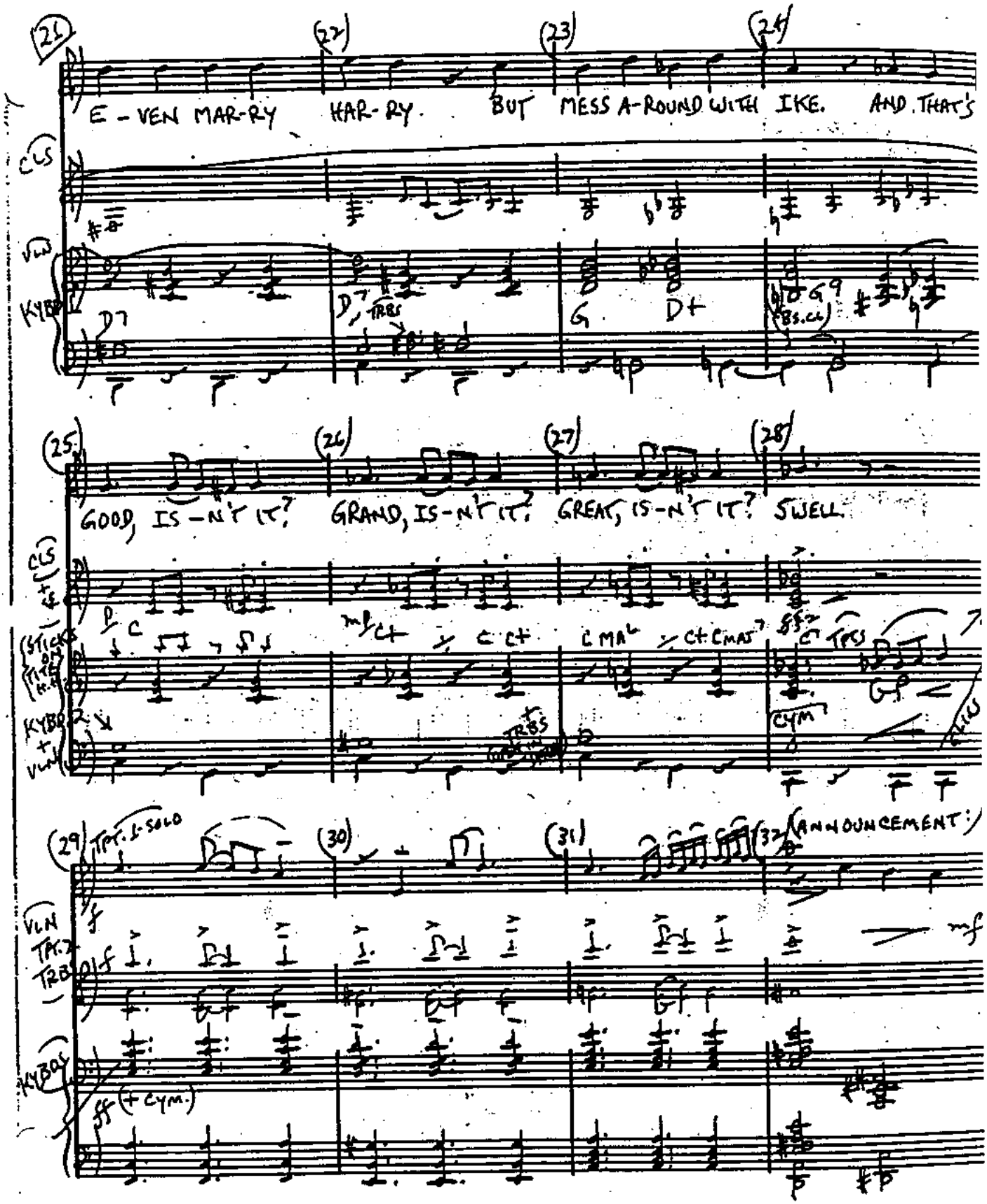
TRBS CYM

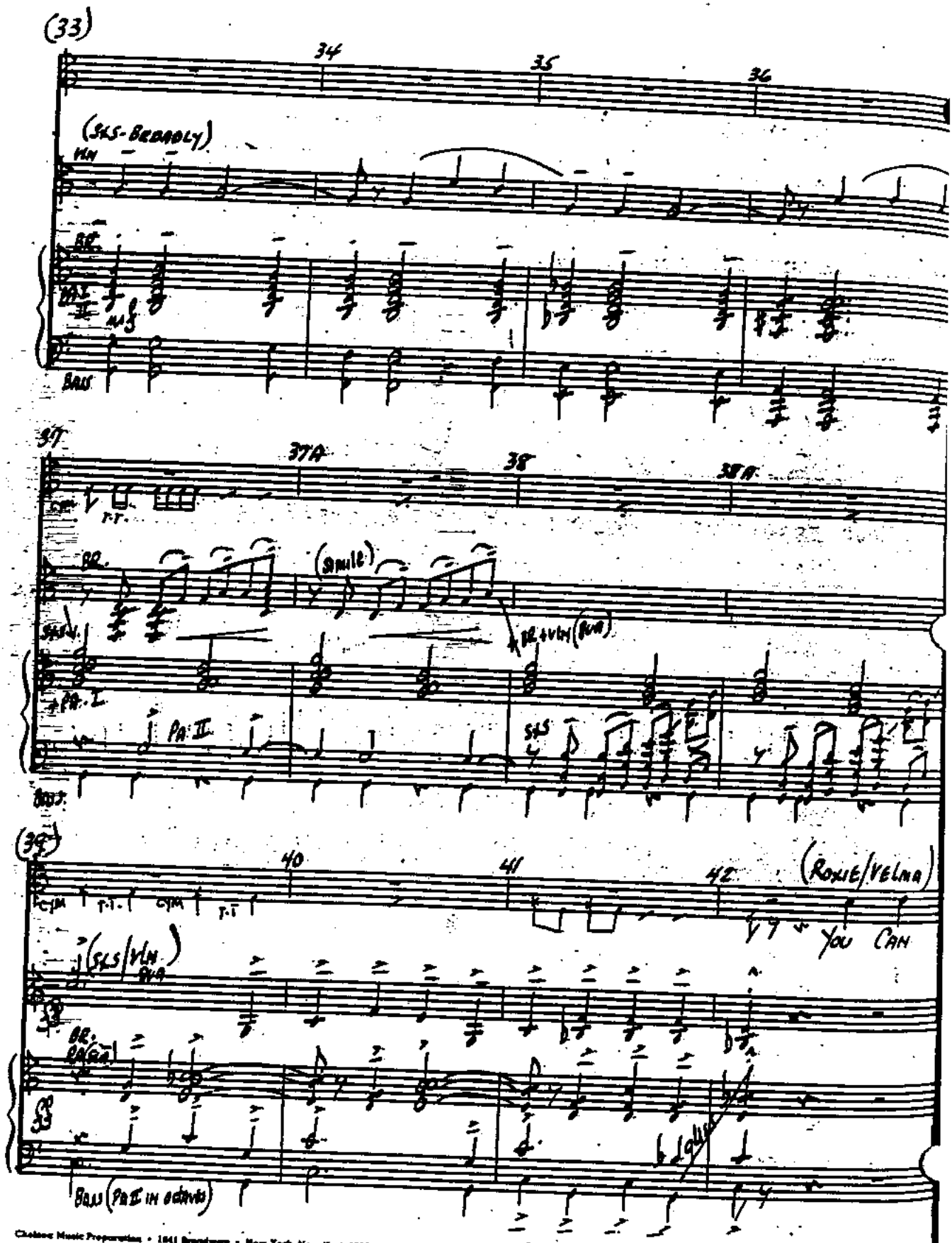
(29) TPT. 1 SOLO (30) (31) (32) (ANNOUNCEMENT:)

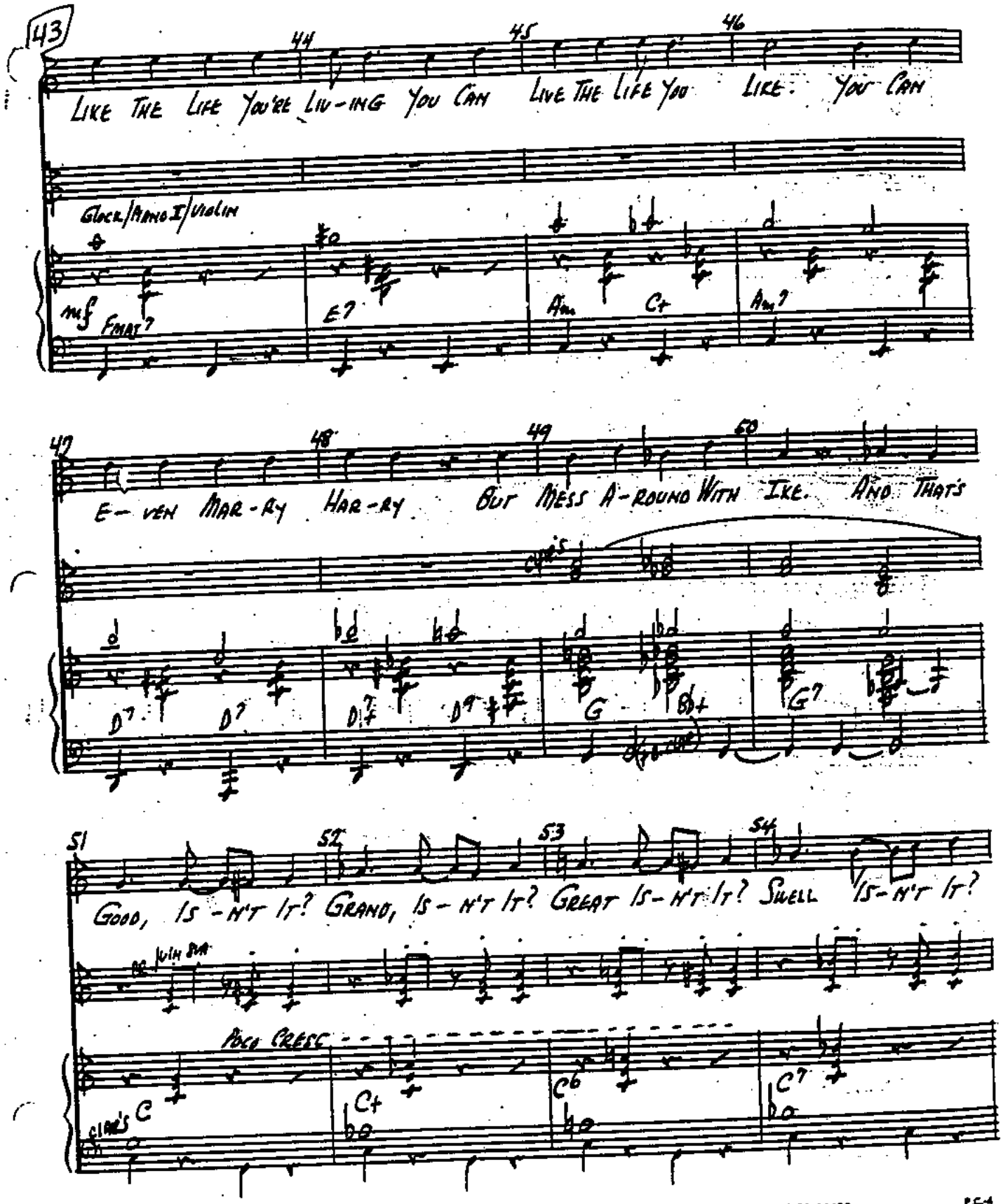
VLN TPT. 2 TRBS

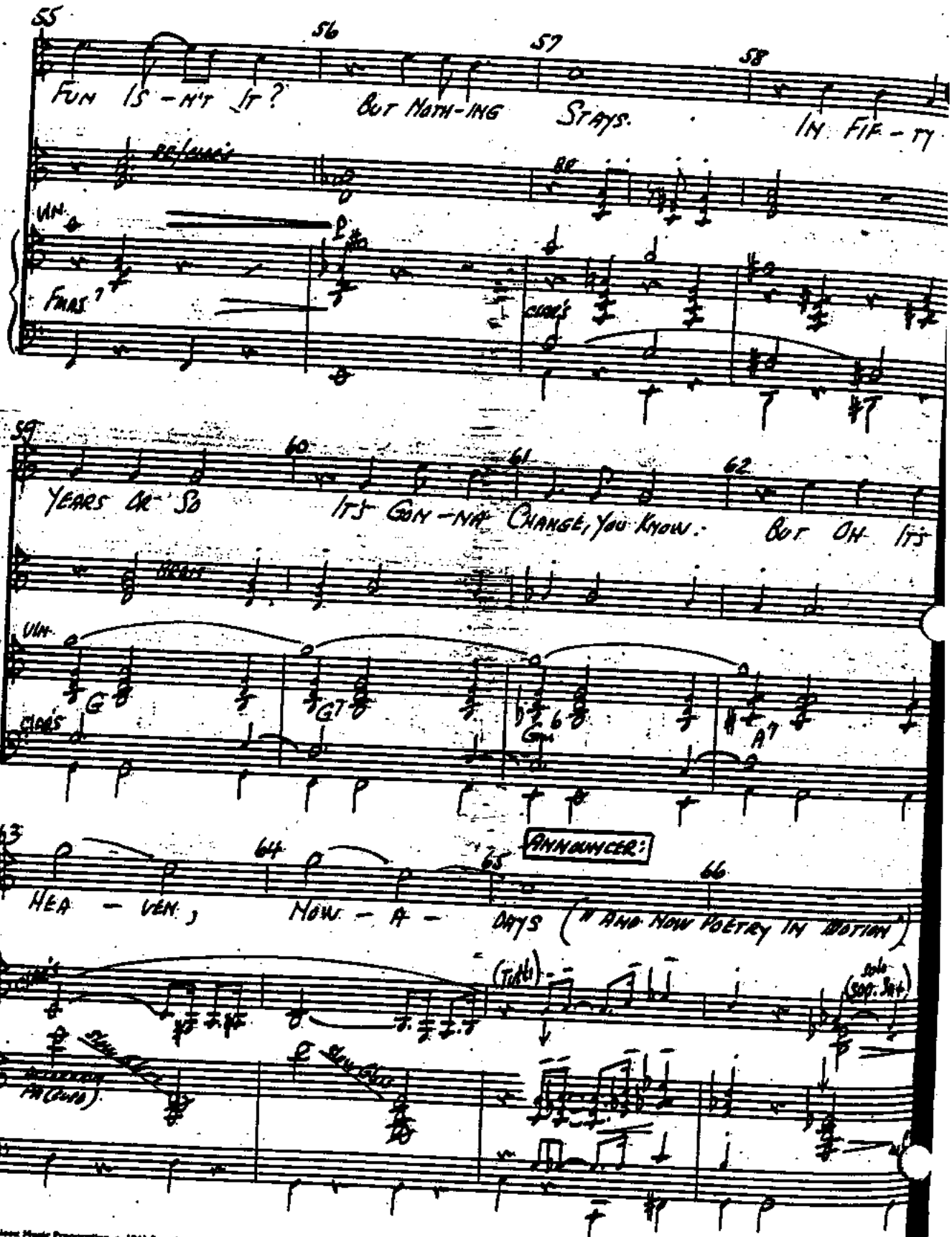
KYBDS

ff (+ CYM.)




(33)
34
35
36
(S&S-BROADLY)
VLN
BR.
PA I
II
BASS
37
37A
38
38A
T.T.
BR.
(SIMILE)
S&S
+BR+VLN (8VA)
+PA. I
PA II
S&S
BASS
(39)
40
41
42
(ROXIE/VELMA)
CYM
T.T.
CYM
T.T.
YOU CAN
(S&S/VLN 8VA)
BR.
PA (8VA)
BASS (PA II IN OCTAVES)


43
44
45
46
LIKE THE LIFE YOU'RE LIV-ING YOU CAN LIVE THE LIFE YOU LIKE: YOU CAN
GLOCK/PIANO I/VIOLIN
mf FRAT?
E7
Am
C+
Am7
47
48
49
50
E-VEN MAR-RY HAR-RY BUT MESS A-ROUND WITH IKE. AND THAT'S
D7
D7
D7
D7
G
Bb+
G7
51
52
53
54
GOOD, IS-N'T IT? GRAND, IS-N'T IT? GREAT IS-N'T IT? SWELL IS-N'T IT?
8va WITH 8VA
POCO CRESC
CLAR'S C
C+
C6
C7



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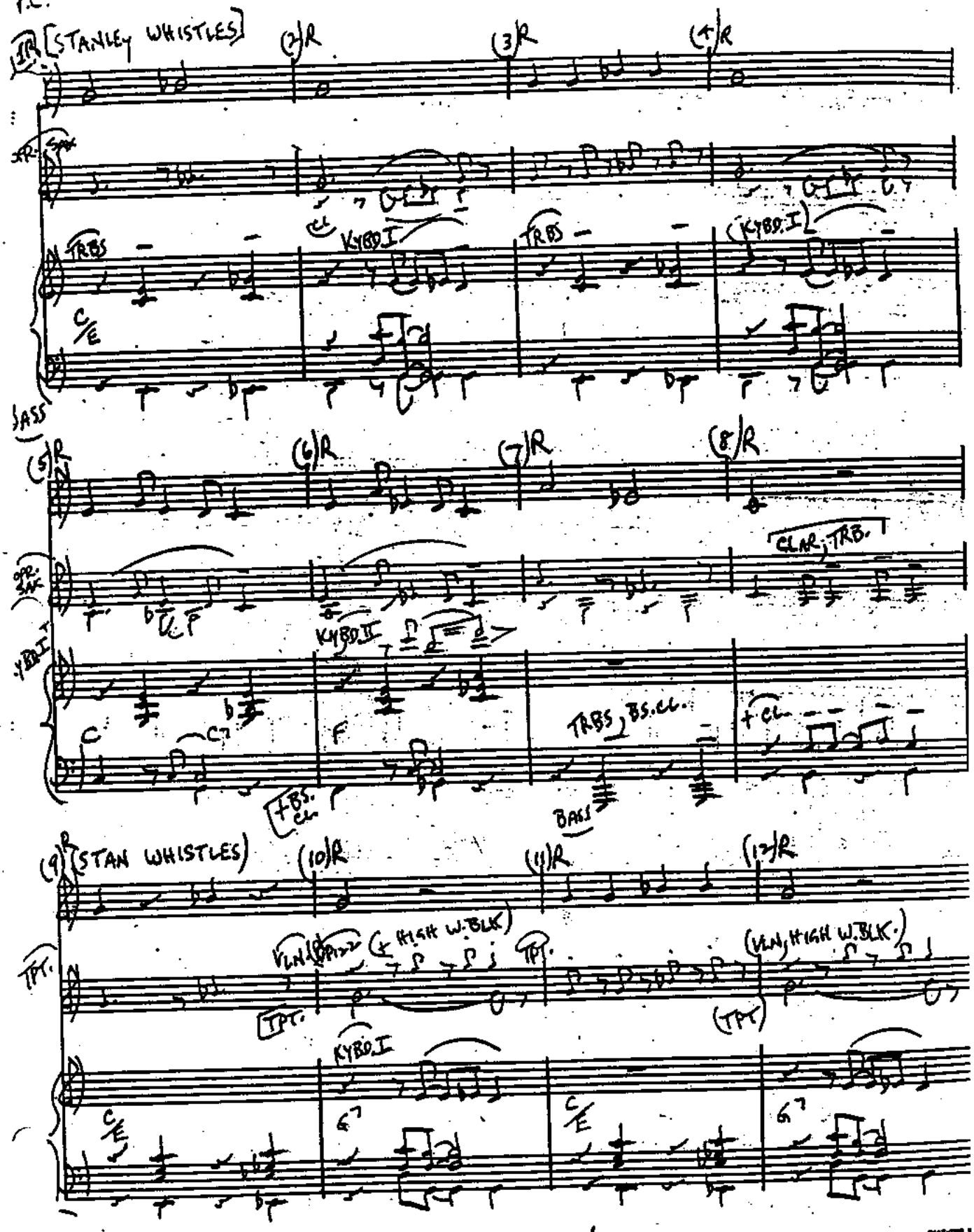
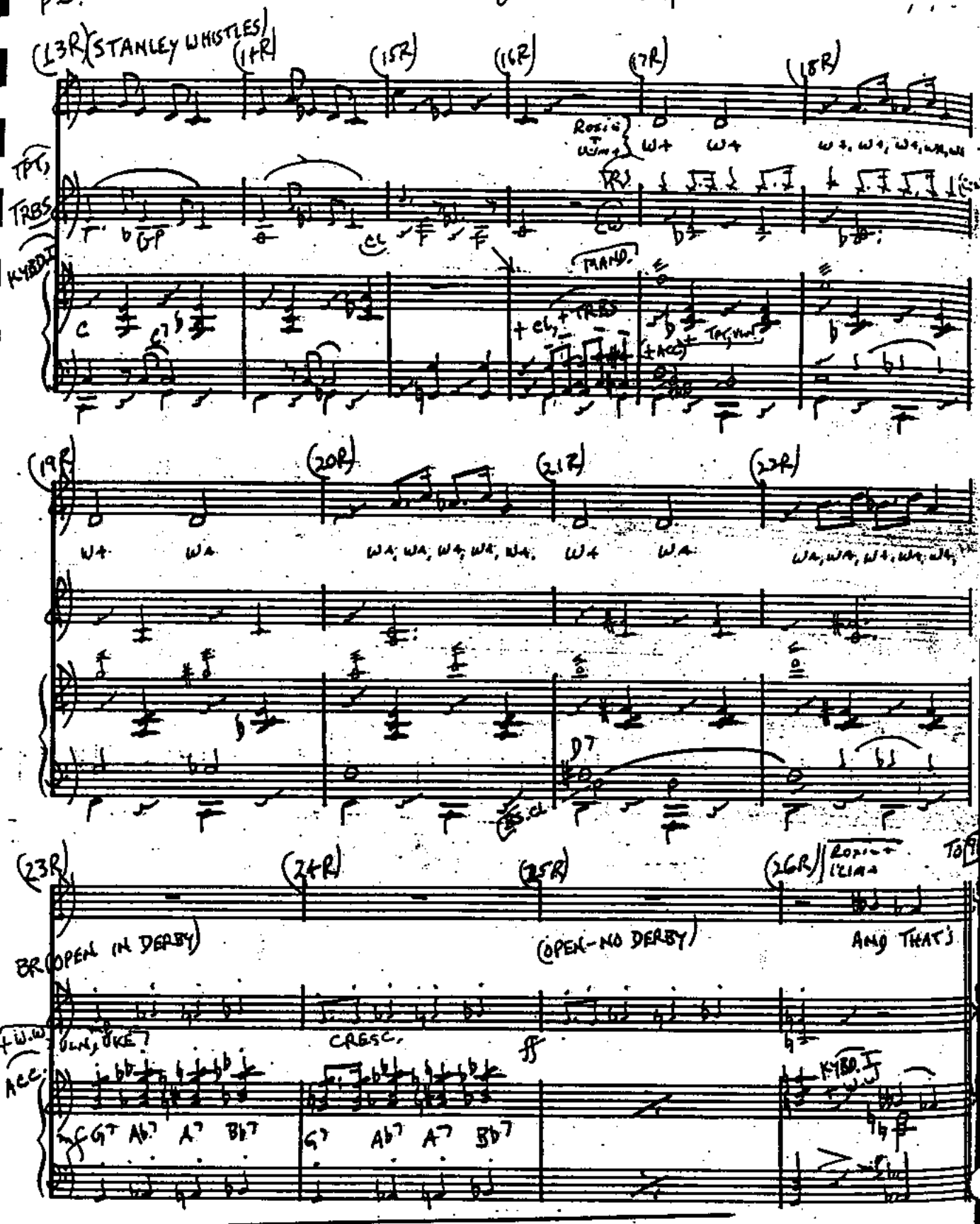
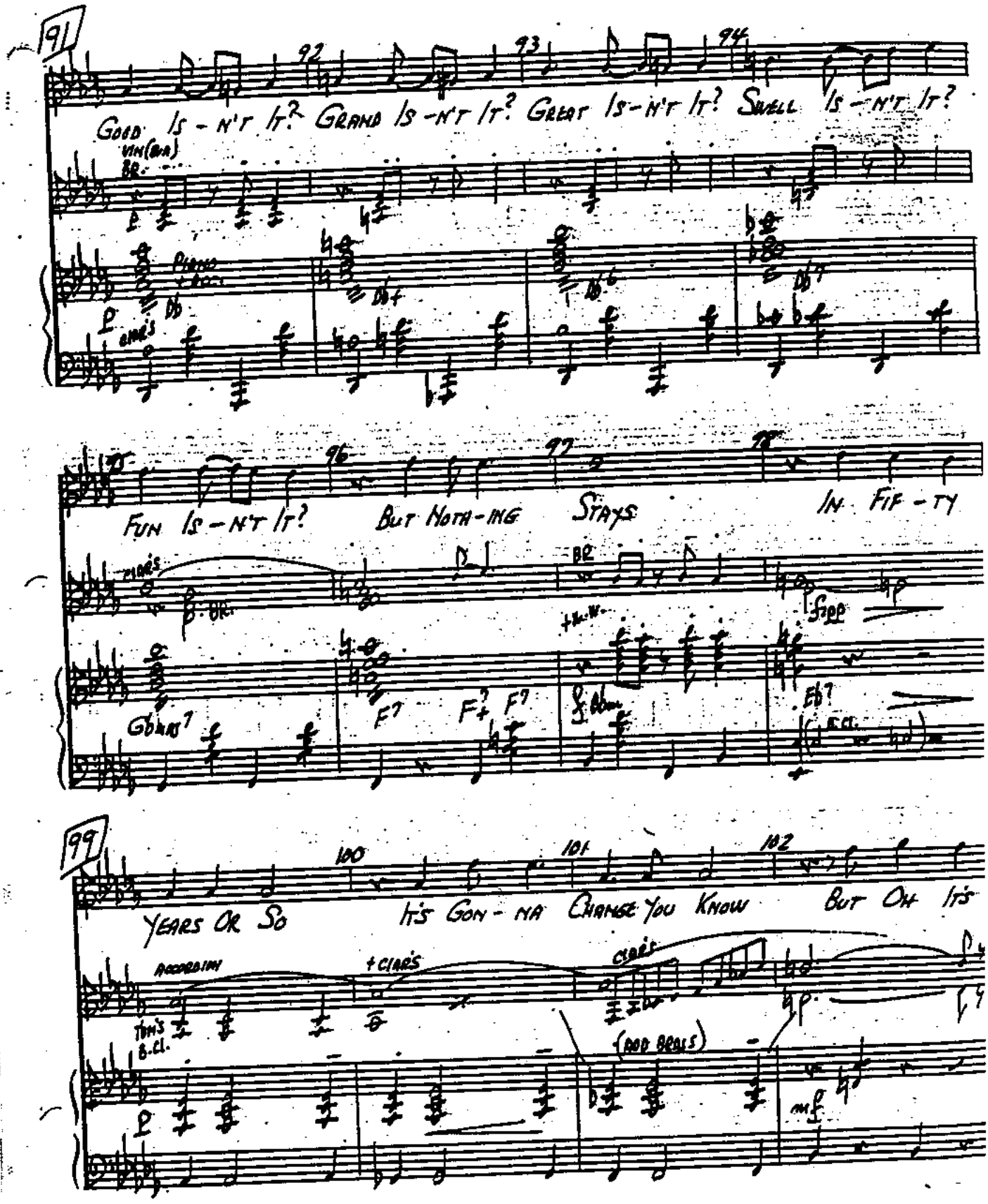
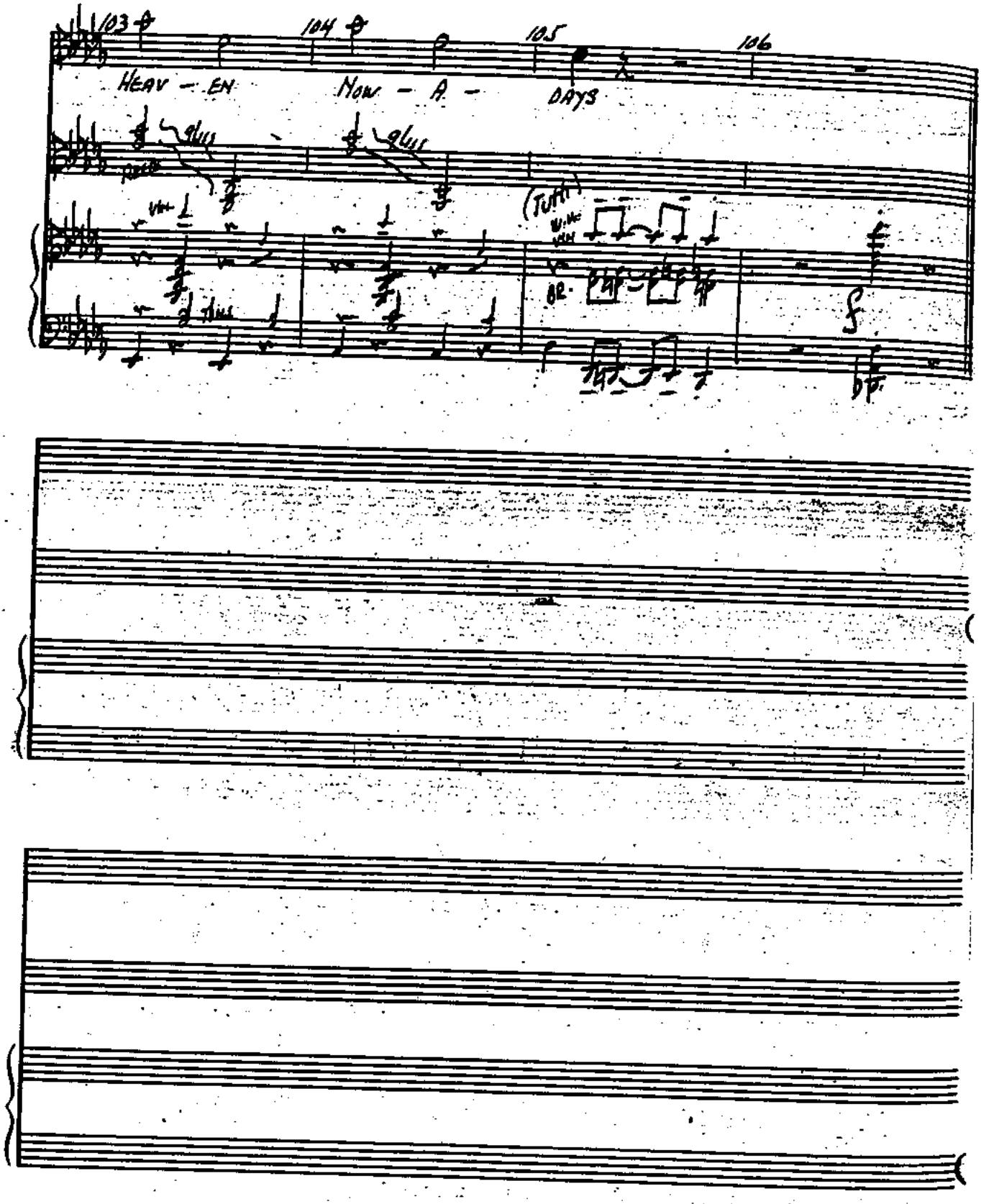

[STANLEY WHISTLES]
TRBS
KYBD I
BASS
CLAR, TRB.
KYBD II
BS. CL.
BASS
(STAN WHISTLES)
TPT.
VLN, HIGH W. BLK.
KYBD I

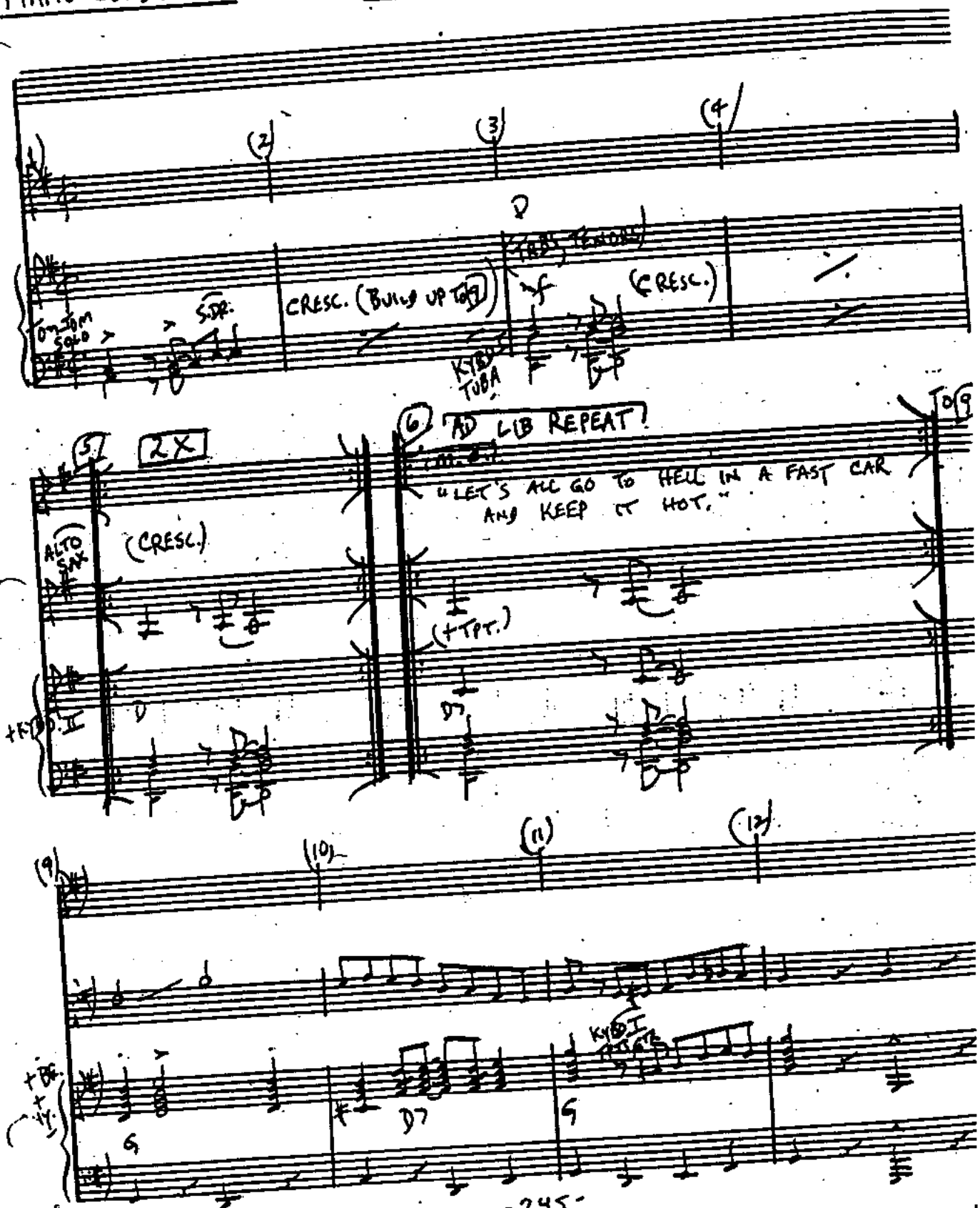

(13R) (STANLEY WHISTLES) (14R) (15R) (16R) (17R) (18R)
TPT.
TRBS
KYBD.
PIANO
(19R) (20R) (21R) (22R)
(23R) (24R) (25R) (26R)
BR OPEN (N DERBY)
(OPEN-NO DERBY)
AND THAT'S
CRESC.
ff
ACC.
KYBD.


91
92
93
94
GOOD IS-N'T IT? GRAND IS-N'T IT? GREAT IS-N'T IT? SWELL IS-N'T IT?
VIN(BVA)
BR.
PIANO
Db
Db+
Db6
Db7
CLAR'S
95
96
97
98
FUN IS-N'T IT? BUT NOTH-ING STAYS IN FIF-TY
CLAR'S
BR.
Gbmaj7
F7
F7+
F7
Eb7
99
100
101
102
YEARS OR SO IT'S GON-NA CHANGE YOU KNOW BUT OH IT'S
ACCORDION
+CLAR'S
CLAR'S
TOM'S B.CL.
(ADD BRASS)
mf


103
104
105
106
HEAV - EN
NOW - A -
DAYS
(TUTTI)
BR.

PIANO-CONDUCTOR

HONEY RAG



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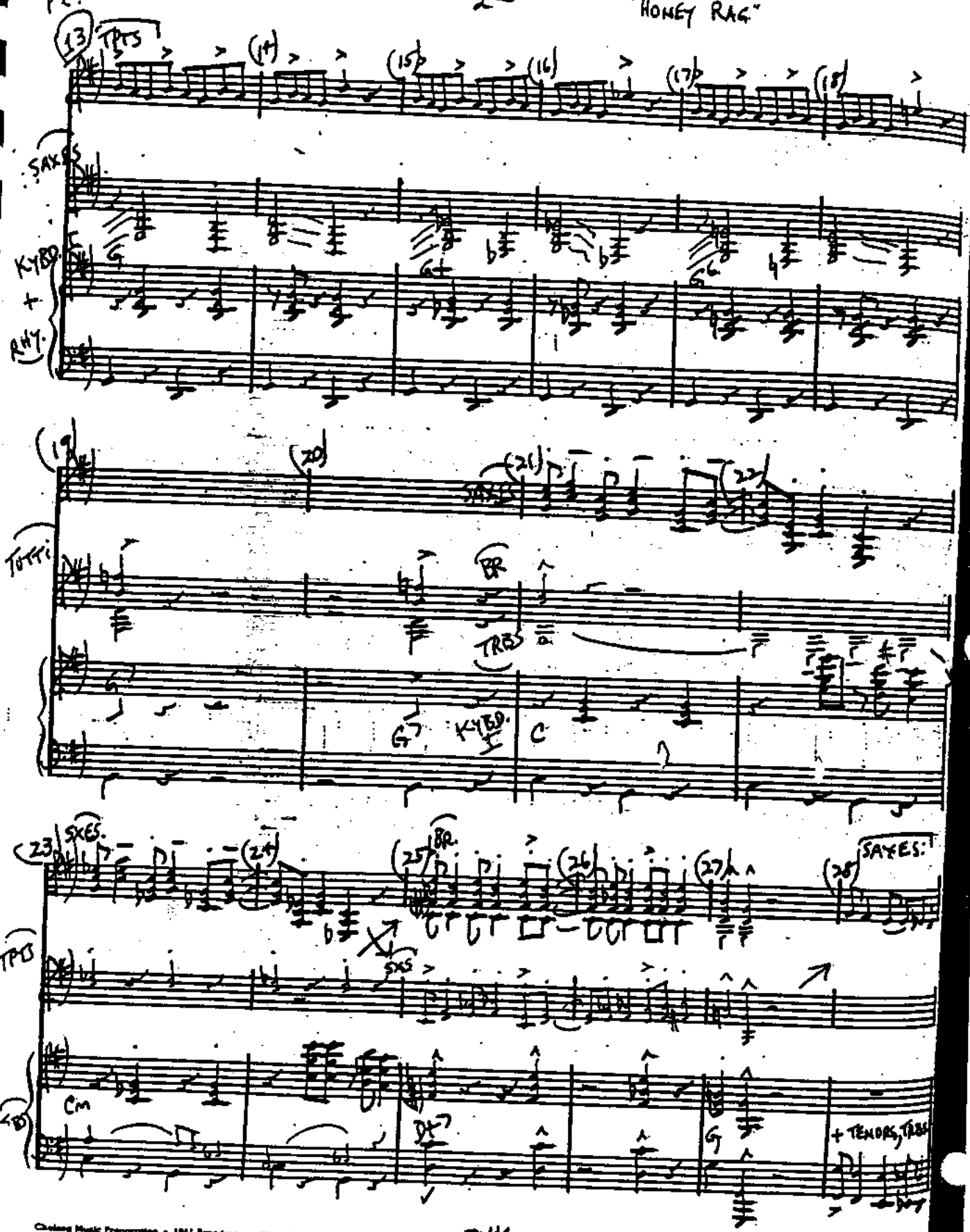
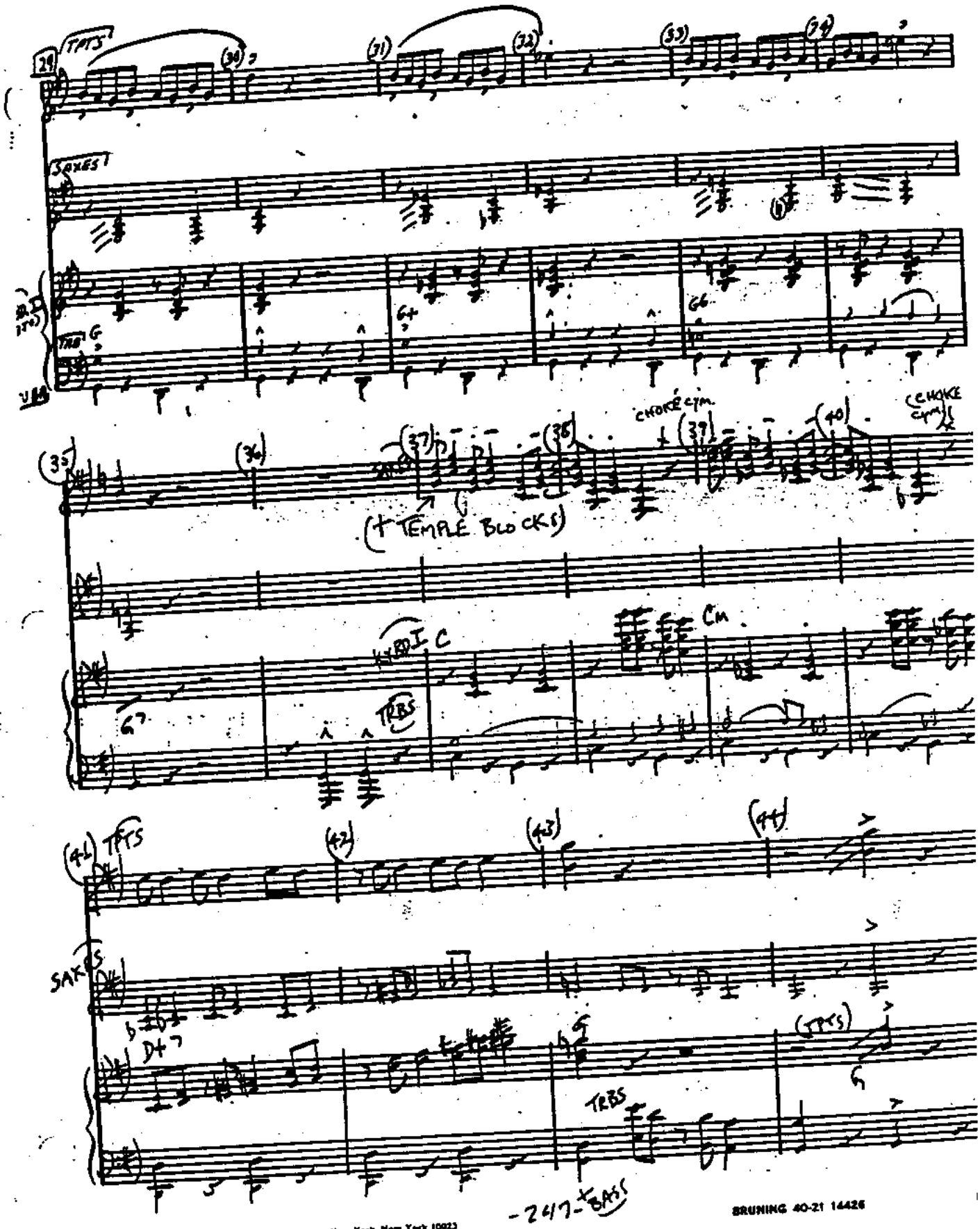

13
TPTS
14
15
16
17
18
SAXES
KYBD
+
RHY.
19
20
21
22
TUTTI
BR
TRBS
G7
KYBD.
C
23
SXES.
24
25
BR.
26
27
28
SAXES.
TPTS
SXS
CM
D7
G
+ TENORS, TRBS



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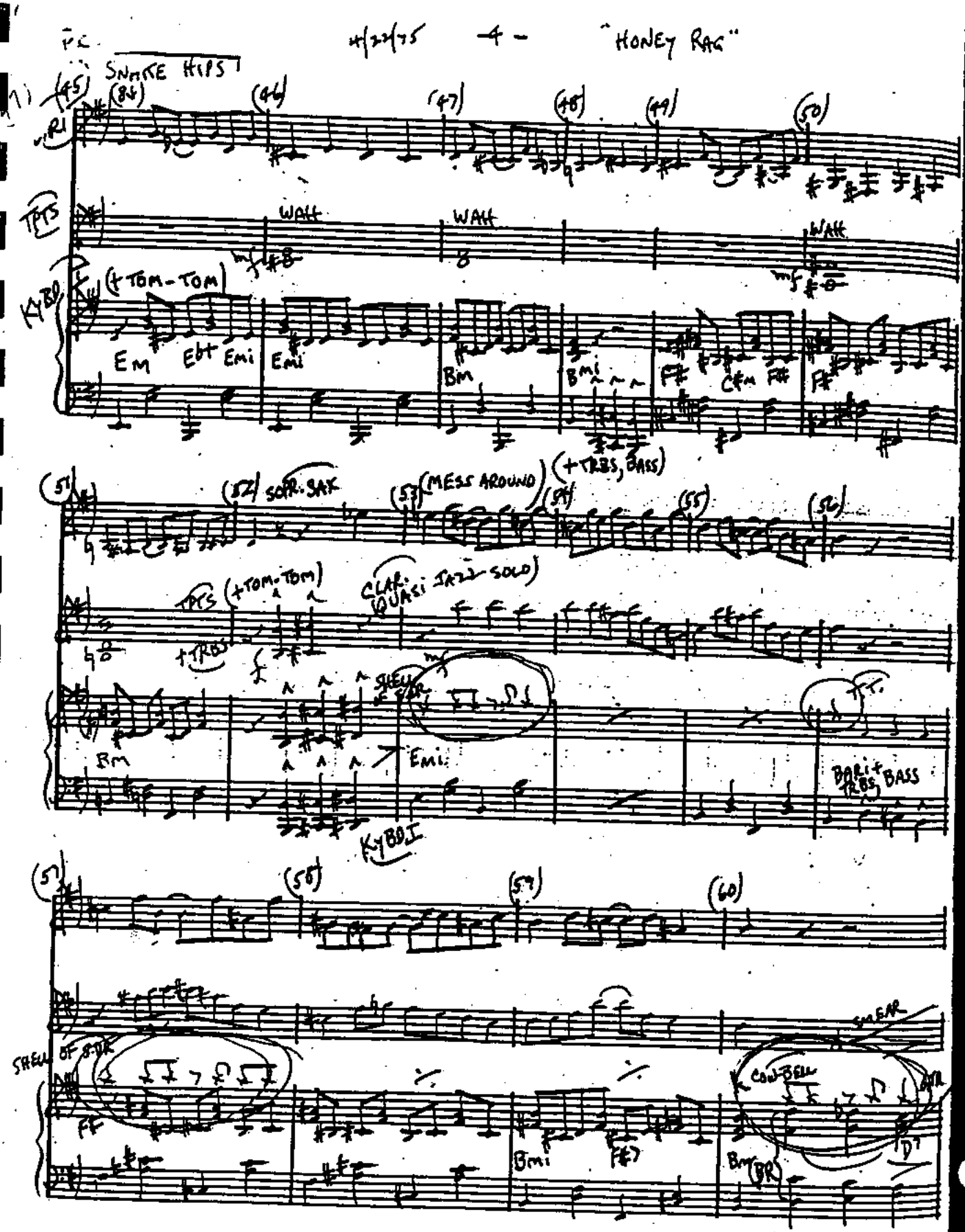
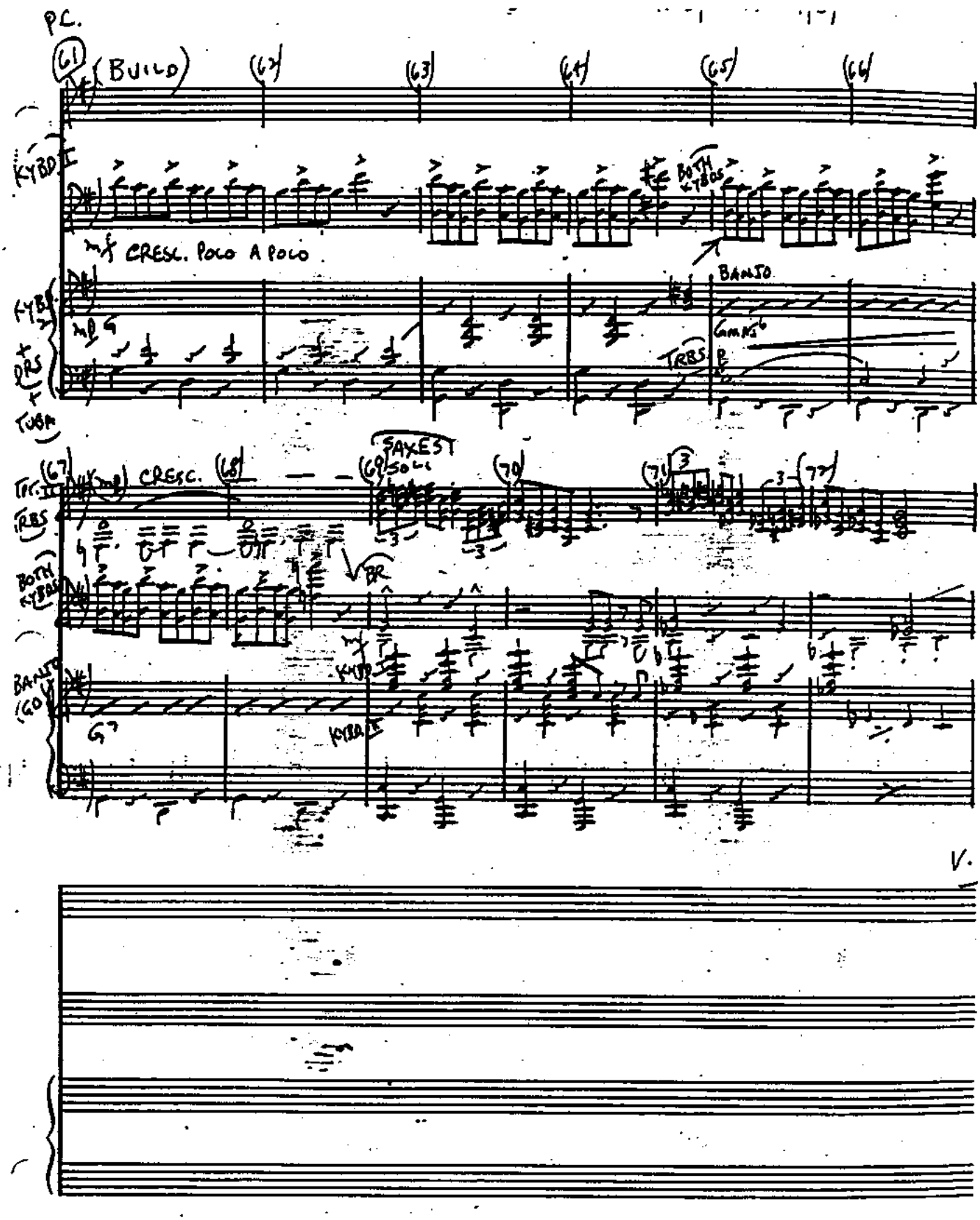

SNAKE HIPS
(45)
(46)
(47)
(48)
(49)
(50)
TPTS
WAH
WAH
WAH
KYBD
(+TOM-TOM)
Em
Ebt
Emi
Emi
Bm
Bmi
F#
C#m
F#
F#
(51)
(52) SOPR. SAX
(53) (MESS AROUND)
(+TRBS, BASS)
(54)
(55)
(56)
TPTS (+TOM-TOM)
+TRBS
CLAR. (QUASI JAZZ SOLO)
Bm
SHELL OF SDR
Emi
KYBD I
BARI + TRBS, BASS
(57)
(58)
(59)
(60)
SHELL OF SDR
F#
Bmi
F#7
SMEAR
COW-BELL
Bm (BR)
D7



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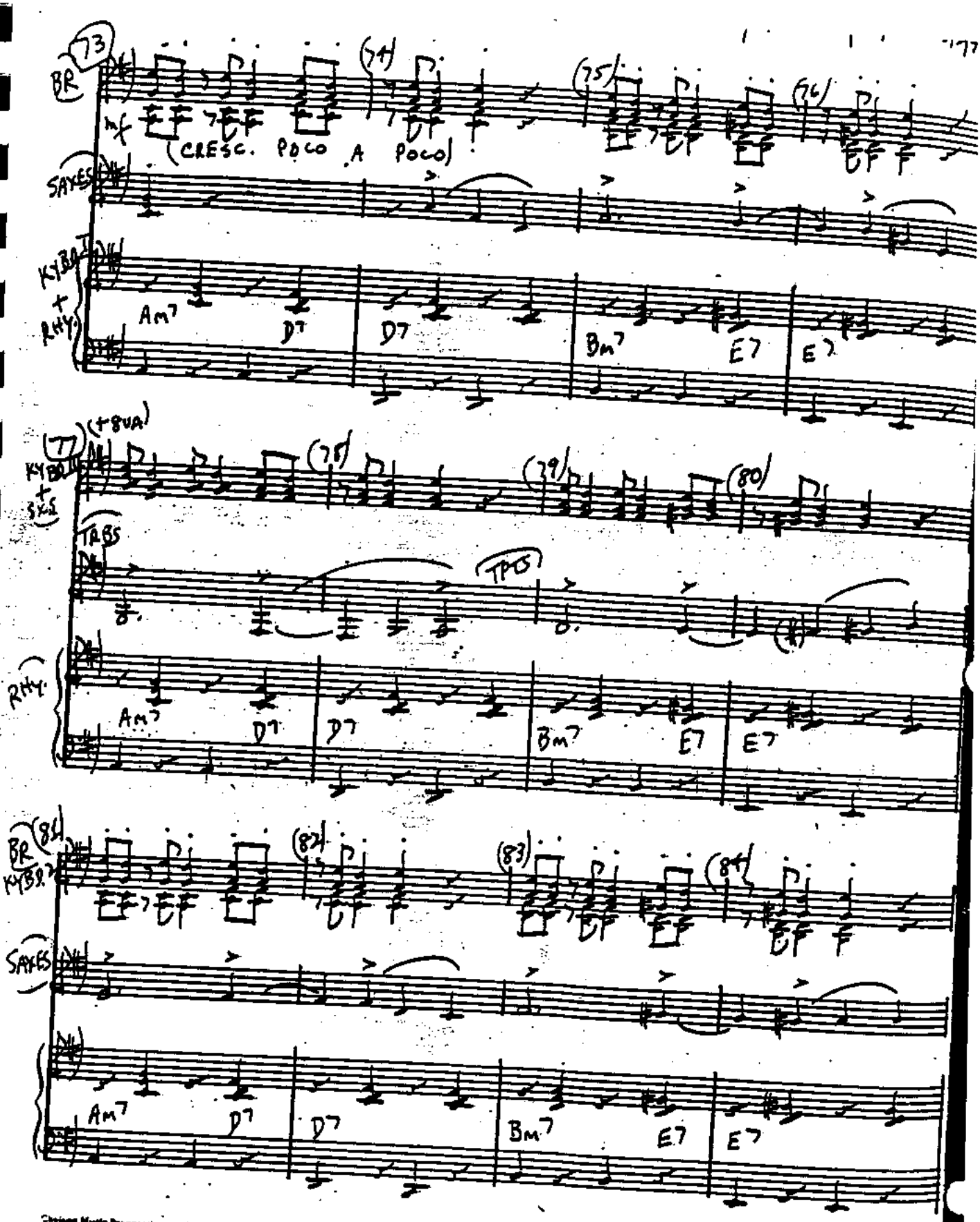
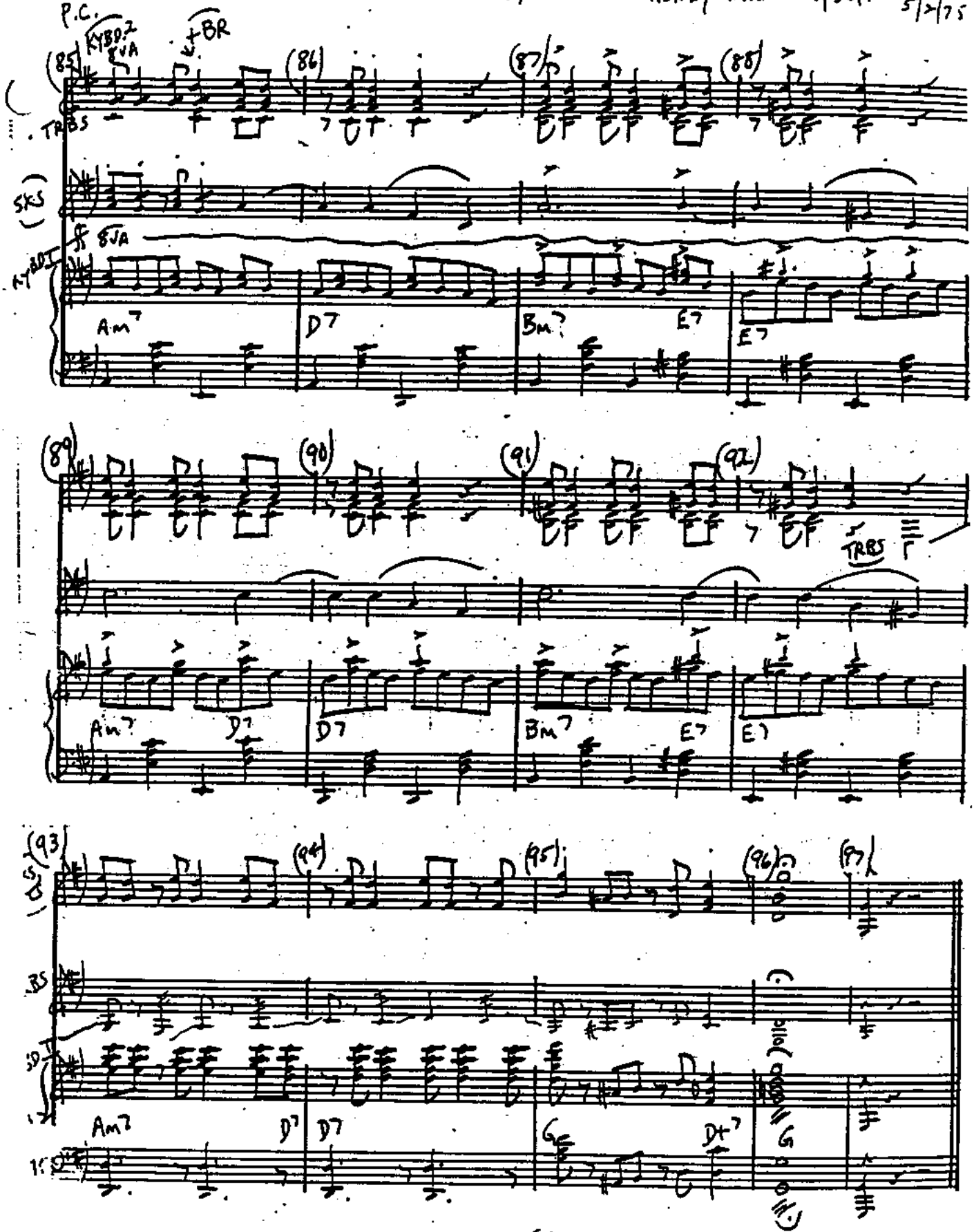
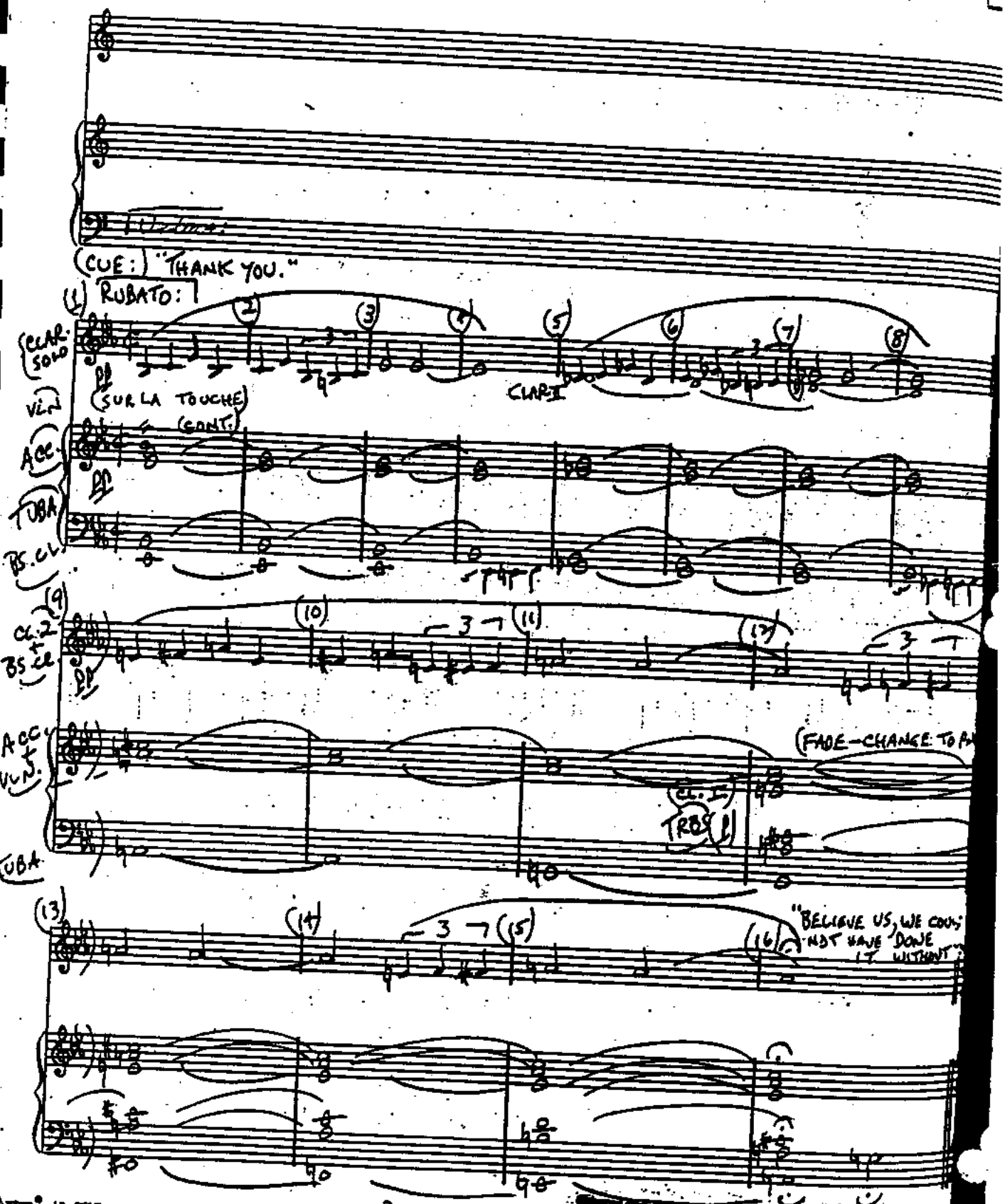

BR
(CRESC. POCO A POCO)
SAXES
KYBD + RHY.
Am7 D7 D7 Bm7 E7 E7
(+8VA)
KYBD + SAXES
TRBS
TPTS
RHY.
Am7 D7 D7 Bm7 E7 E7
BR
KYBD.
SAXES
Am7 D7 D7 Bm7 E7 E7


P.C.
KYBD.2
8VA
+BR
(85)
(86)
(87)
(88)
TRBS
SKS
8VA
KYBD I
Am7
D7
Bm7
E7
E7
(89)
(90)
(91)
(92)
TRBS
Am7
D7
D7
Bm7
E7
E7
(93)
(94)
(95)
(96)
(97)
Am7
D7
D7
G
D+7
G

PIANO-CONDUCTOR

FINALE UNDERSCORE "CHICAGO"



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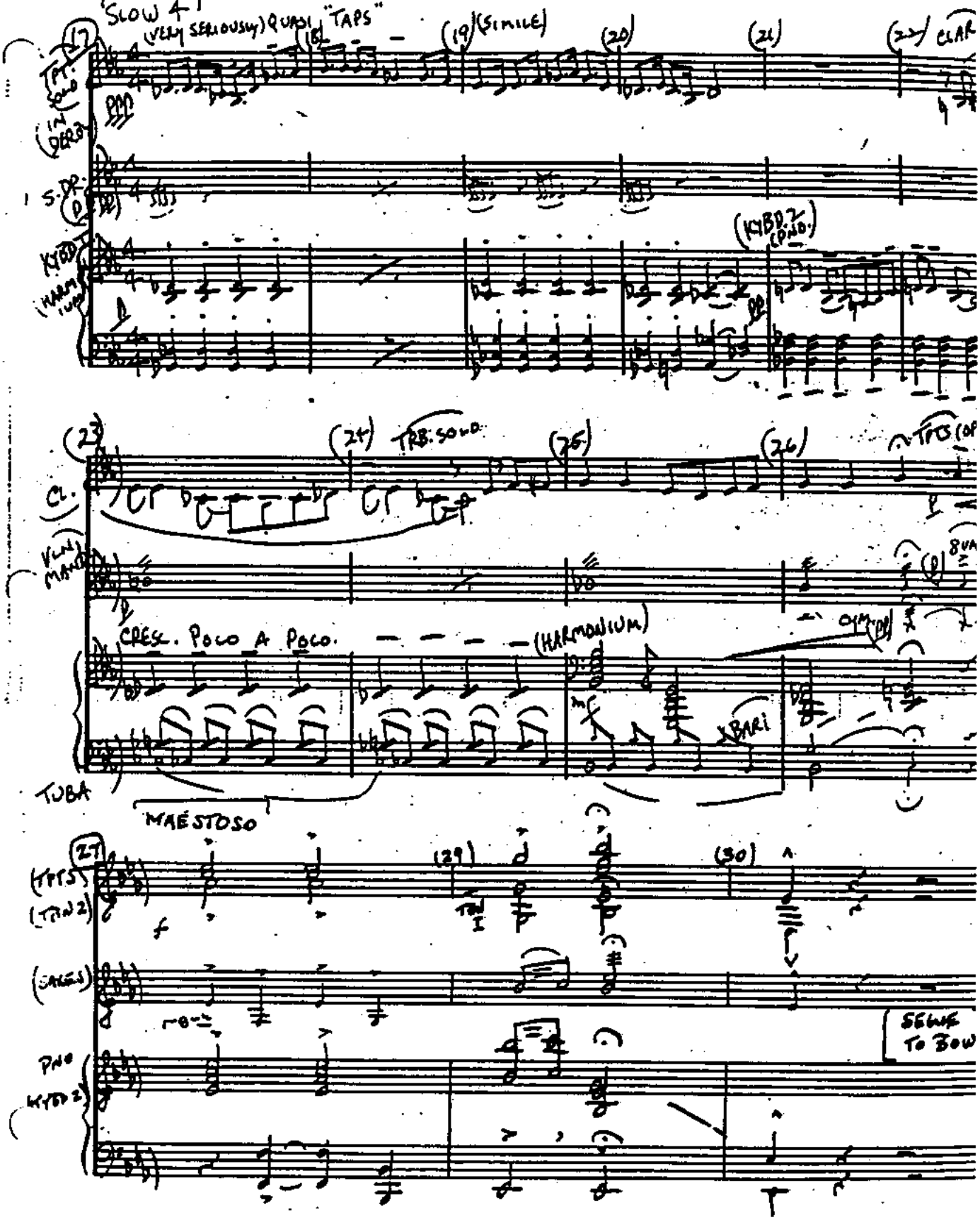
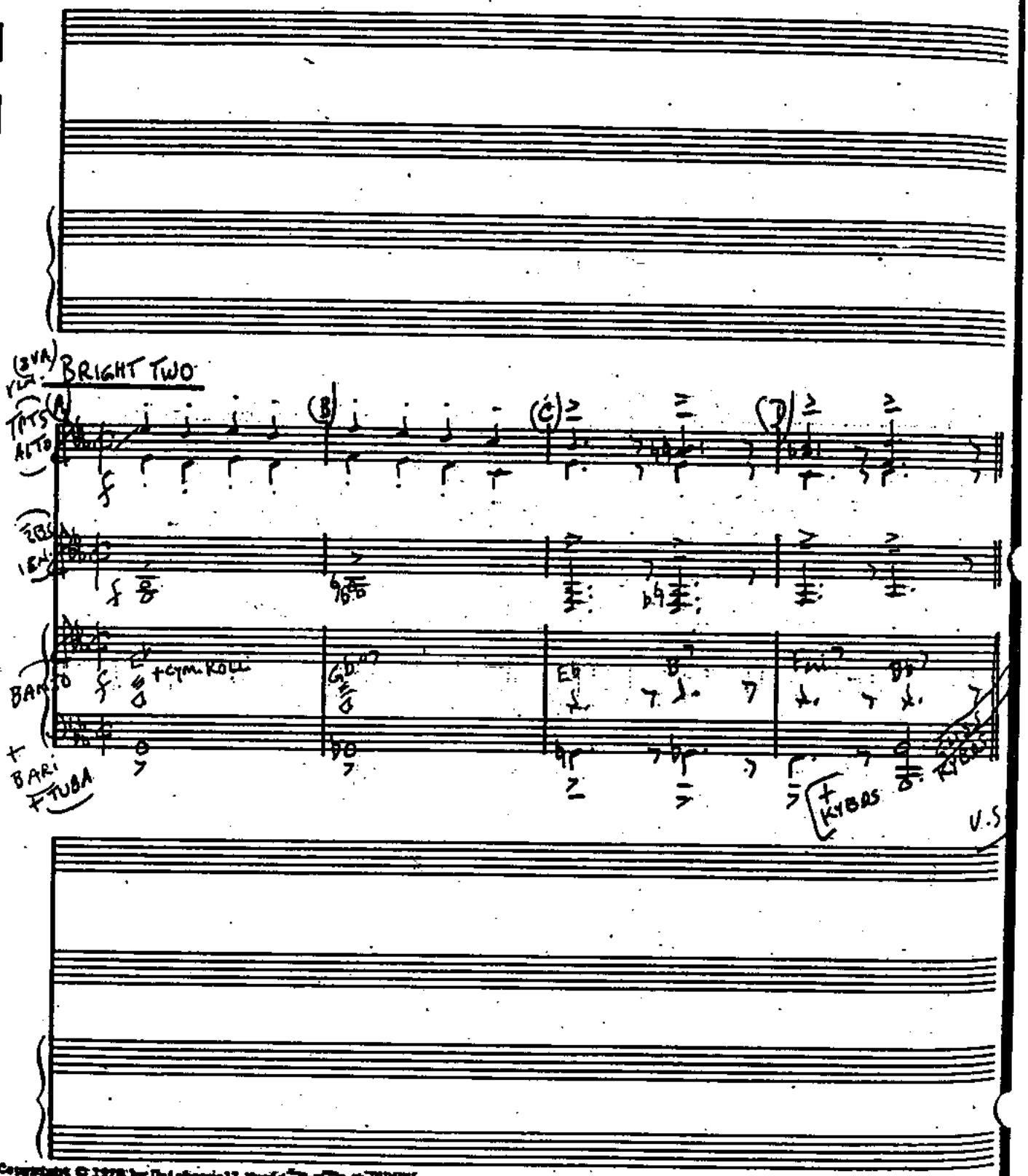
"FINALE UNDERSCORE"



PIANO-CONDUCTOR

BOWS

"CHICAGO"



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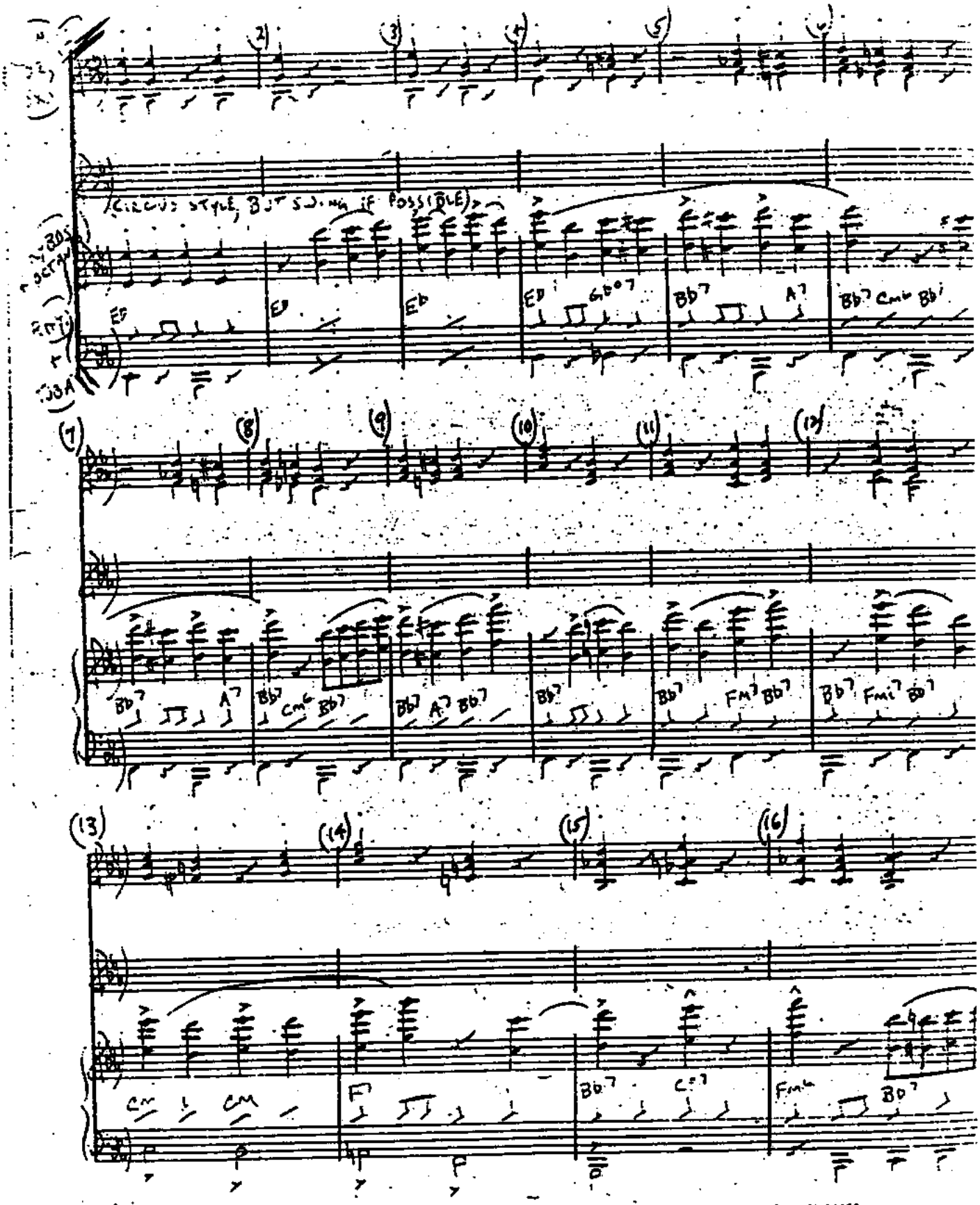
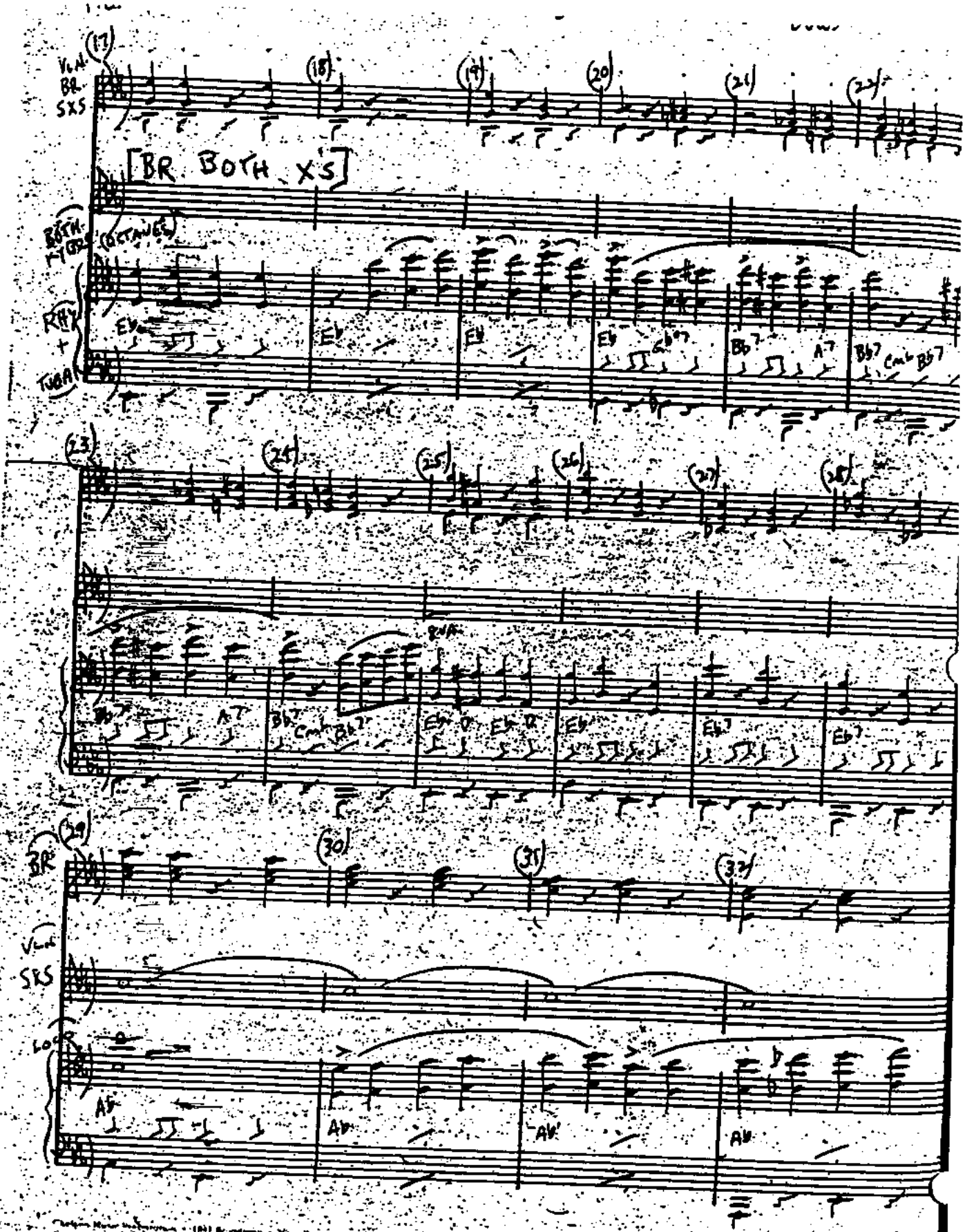
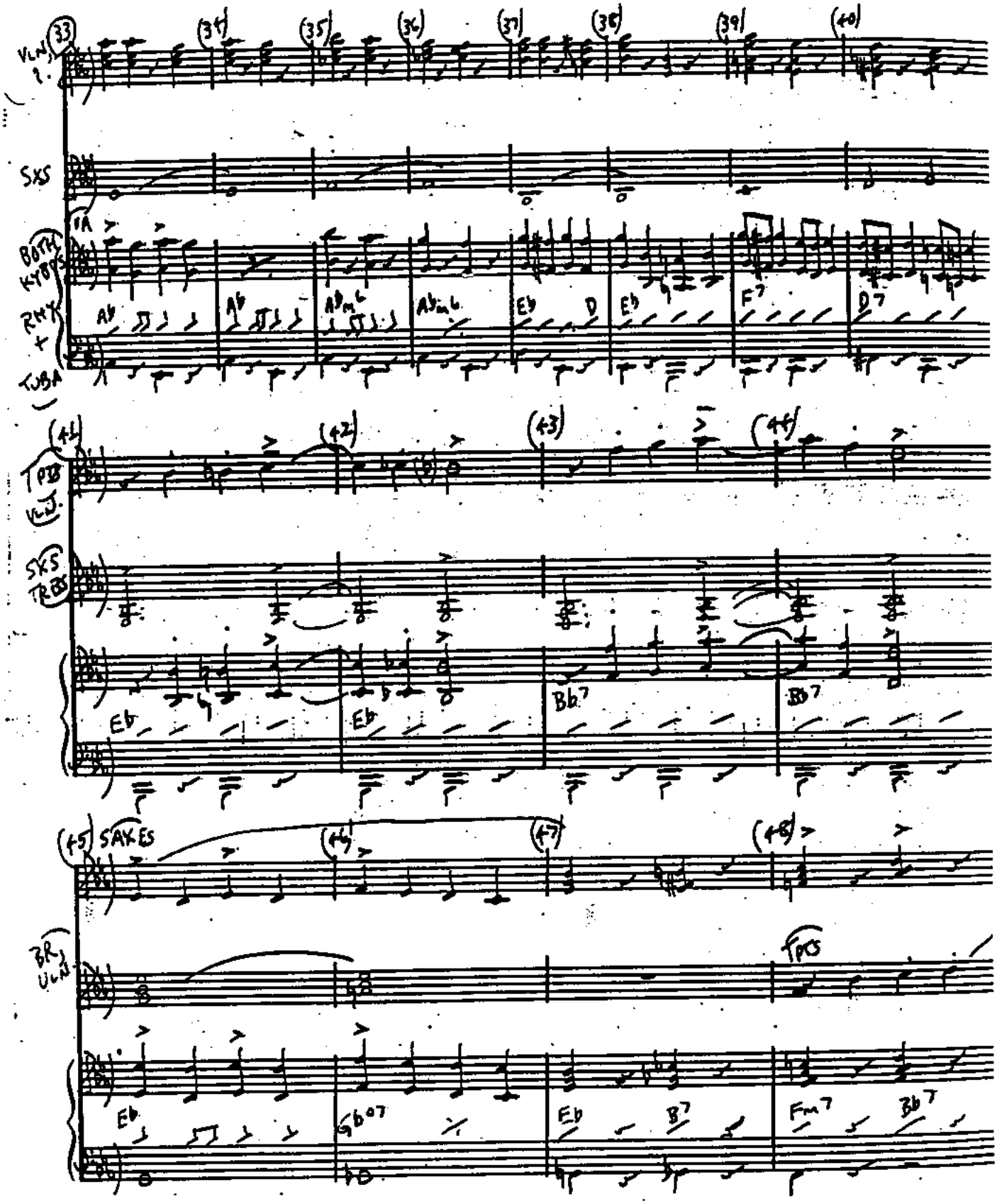
P.C.

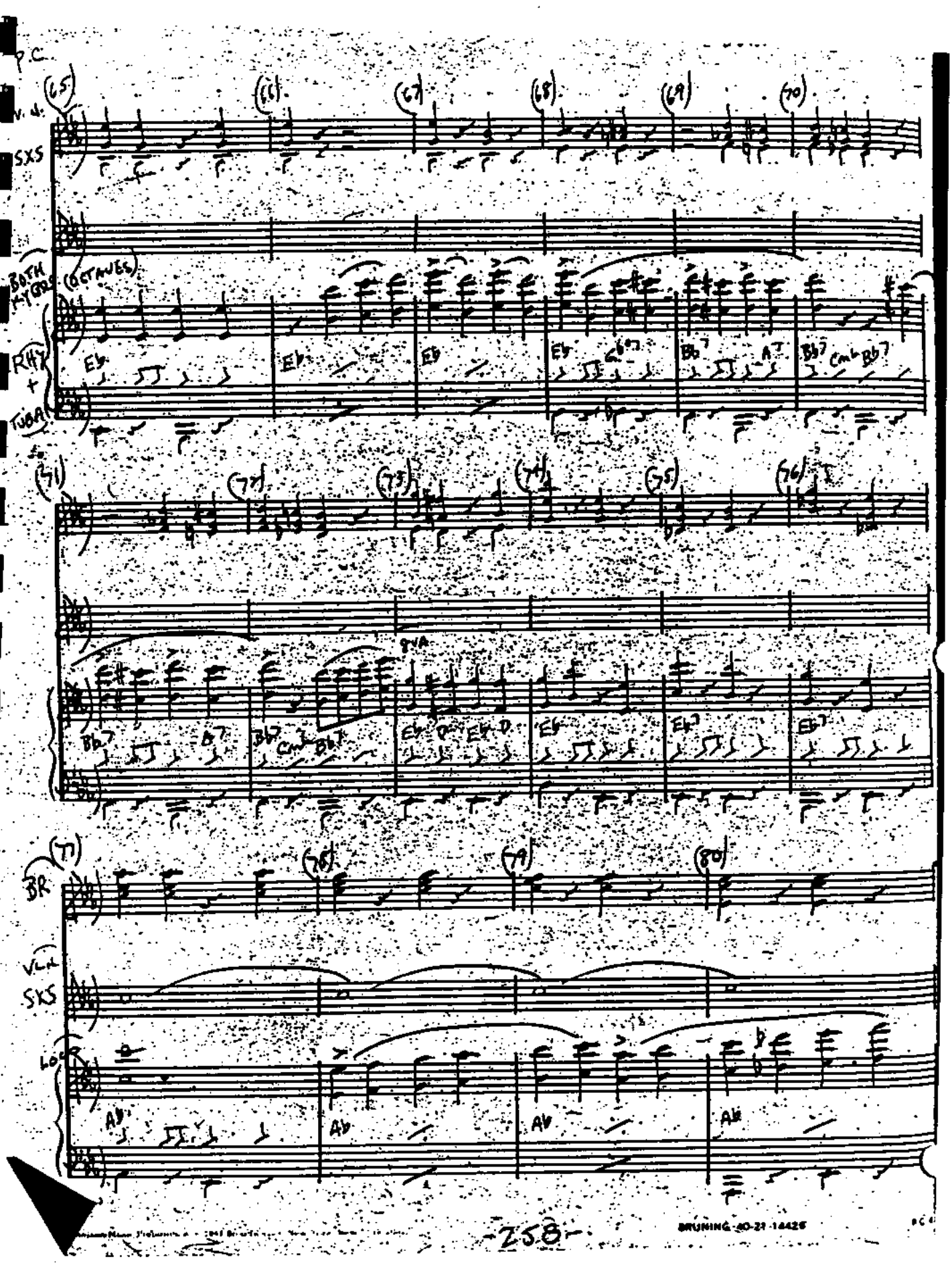


REMINGTON RC 21-14426



BRUNING 40-21 14426


VLN 1.
SXS
BOTH KYBDS
RHY + TUBA
TPB VLN.
SXS TRBS
SAXES
BR, VLN.
TPTS



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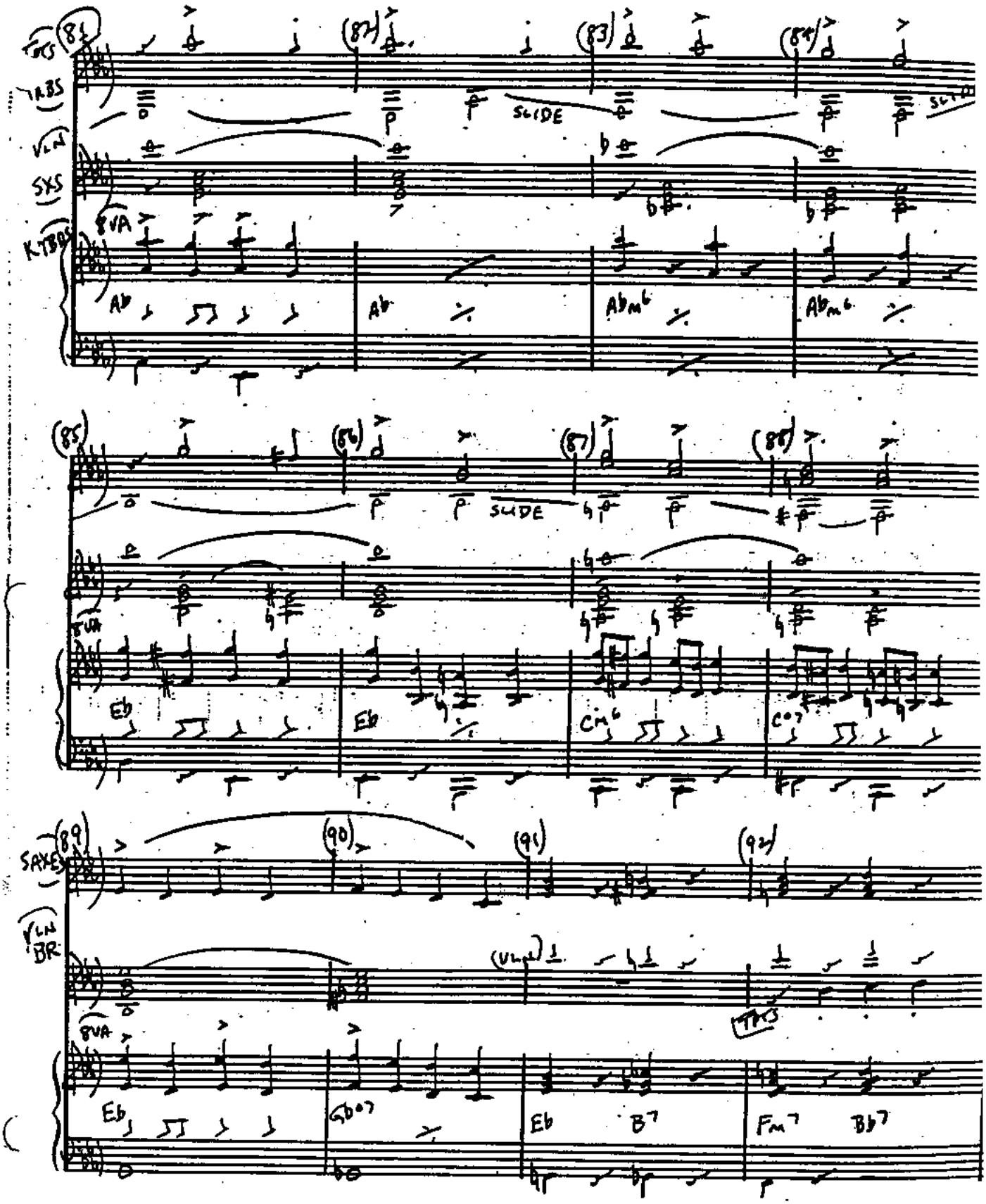
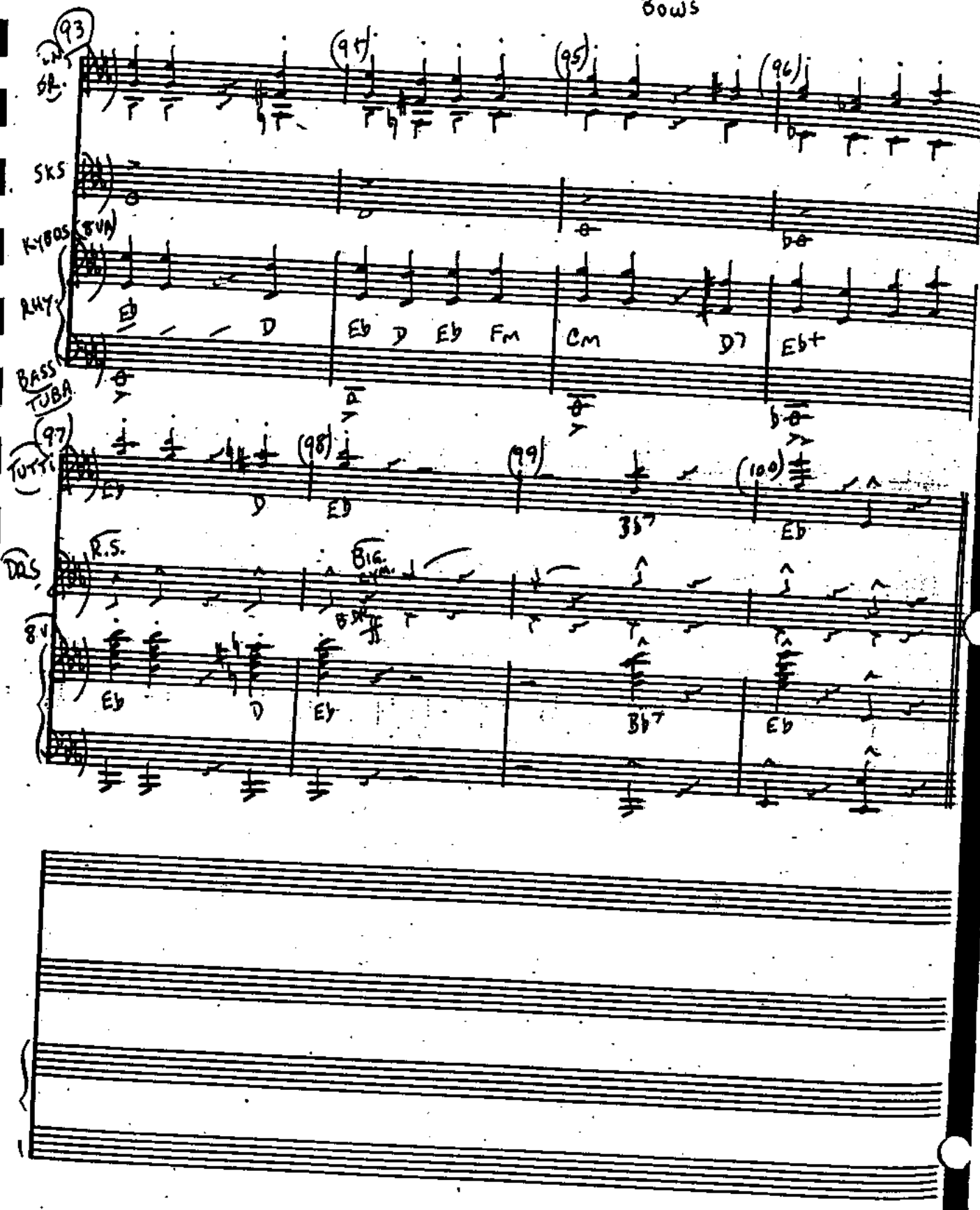

TBS
VLN
SXS
K-TBS
8VA
SLIDE
Ab
Ab
Abm6
Abm6
Eb
Eb
Cm6
C07
SAXES
VLN
BR
(VLN)
TPTS
Eb
Gb07
Eb
B7
Fm7
Bb7


(93)
(94)
(95)
(96)
SKS
KYBDS (8VA)
RHY
Eb D Eb D Eb Fm Cm D7 Eb+
BASS TUBA
(97)
TUTTI
(98)
(99)
(100)
Eb D Eb 3b7 Eb
DRS
R.S.
Big.
8va
Eb D Eb Bb7 Eb