



Chicago Audition Sets

Ensemble / Dancers / Underclass

And All That Jazz m76 – m102

Velma / Roxie (Upperclass Only)

And All That Jazz m5 – m42

Roxie m80 – m114

Billy / Amos (Upperclass Only)

Razzle Dazzle m5 – m50

Mr. Cellophane m80 – end (m98)

Ensemble / Dancers /
Underclass

And All That Jazz m76 – m102

#2 - And All That Jazz

VELMA,
PART 1:

76

77

78

Come on, babe, — We're gon - na brush the sky, — I bet - cha Luck - y Lin - dy nev - er

PART 2:

+ Trbs.

pp

Wa wa wa — wa wa wa Wa wa wa — wa wa wa Wa wa wa — wa wa wa

Wus.

pp

cresc. poco a poco

F7

cresc. poco a poco

F#7

79

80

81

flew so high, — 'Cause in the strat - o - sphere, How could he lend an ear — To

Wa wa wa — wa wa wa Wa wa wa — wa wa wa Wa wa wa — wa wa wa

dim. poco a poco

F#7

Bb

Bb

G7

82 (ALL:) 83 84 85

all that jazz?

Wws.

Choked Cym.
B.Dr.
f

Tpts.
Trbs.

Pno. 1

Pno. 2
+ Tuba
cresc.

F#7

86 87 88

PART 1: PART 2:

Oh, you're gon - na see your She - ba shim-my shake. And

Tpts. Trbs.

Pno. 1

mf

Pno. 2
+ Bari

B

(sim.)

#2 - And All That Jazz

89 all that jazz.— 90 PART I: Oh, she's gon - na shim-my till her 91

Trbs.

+HH

Pno. 2

F#7(#5)

+ Bari

92 PART 2: 93 94 ENSEMBLE: Show

gar - ters break.— And all that jazz.—

Trbs.

Saxes

+HH

B

F#7 cresc.

95 her where to park her gir-dle. 96 Oh, 97 her moth-er's blood-'d cur-dle

Guitar/Banjo: G7

VELMA,
ENSEMBLE:

98 (stage whisper) 99 If she'd hear— her ba-by's queer— 100 for all 101 that

Pianos + Banjo: sub. p, B, G#7

Cl., Ten., Sax., Trbs.: pp

Tuba Bari

FRED: (to ROXIE) Come here!
(ROXIE and FRED playfully chase each other, then exit.)

102 jazz. 103

Trbs.

Wus., Tpts.: f

Pno. 2 & Rhythm: B, G7, f

Velma / Roxie (Upperclass)

And All That Jazz m5 – m42

Roxie m80 – m114

And All That Jazz

(Velma and Company)

#2

CUE:
Segue from No. 1 - "Overture"

Bluesy vamp (L'istesso tempo) Vamp - 3X

Pno., Banjo, Drs.

A mp *dim. poco a poco*

Tuba *+ Trbs. Last time*

+ Pno. 1

5 VELMA:

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

A p *A A*

8 9 10 11

all that jazz? — I'm gon-na rouge my knees — And roll my stock-ings down, — And

+ Crash E(#5) *A*

12 13 14

all that jazz. — Start the car, — I know a whoo-pee spot, — Where the

Pno. 1 + Banjo

E7

Pno. 2 + Tuba Tuba

15 16 17

gin is cold — But the pi - an - o's hot. — It's just a noi - sy hall — Where there's a

Pno. 2

mp

F7 F7 *mp* A

18 19 20

night - ly brawl — And all that

F#7 + Choke Cym. F9 E9

#2 - And All That Jazz

(ENSEMBLE enters.)

21 22 23 24

jazz.

Tvbs.

p *p* *f*

Pno. 1 Solo

cont. sim.

Pno. 2 + Tuba

25 (VELMA:) 26 27

Slick your hair— And wear your buck-le shoes— And

Pno. 1

mf

A

Pno. 2 + Tuba & Banjo

Pno. 2 + Tuba

28 29 30

all that jazz.— I hear that Fath - er Dip— Is gon-na blow the blues—

+ Crash

A E(#5) A

Pno. 2 + Tuba

31 32 33

And all that jazz! — Hold on, hon, — We're gon - na

+ Crash Pno. 1

A E7

Pno. 2 + Tuba

34 35

Bun - ny Hug. — I bought some as - pir - in — Down at Un -

Tpt. 1 Wah Wah

p

E7 F7

36 37

i - ted Drug — In case you shake a - part — And want a

F7 A

#2 - And All That Jazz

38 39 40

brand new start — To do that

+ Choke Cym.

A F#7 F7 E7

41 42 43 44

VELMA, ENSEMBLE: jazz. — Skid - doo! And all that jazz. —

ENSEMBLE MEMBER #3: VELMA:

Sop. Saxs & Trumpets mf

Thb. I

Pno. 2 + Pno. I

f p E(#5)

+ Trb. II

45 46 47 48

ENSEMBLE MEMBER #4: Hot-cha! Whoo-pee!

ENSEMBLE MEMBER #5: And all that jazz. —

VELMA:

Pno. 2 + Pno. I

mf f

A

+ Trb. II



ROXIE

(ROXIE:) I'm going to have a swell act, too! Yeah,
I'll get a boy to work with—Oh, Hell, I'll get two boys.
It'll frame me better! Think big, Roxie, think big.

Slightly brighter tempo

(ENSEMBLE enters.)

Vamp

76 77 78 79

Pno., Bs. Cl. & Bs. Pno., Bs. Cl. & Bs. + Trbs.

(ROXIE:)

ENSEMBLE:

(whispered)

80 81 82 83

The name on ev - ry - bo - dy's lips is gon - na be Rox - ie!

Choke Ride Choke Crash

Piano I, Bs. + Bs. Clar.

ROXIE:

ENSEMBLE:

(whispered)

84 85 86 87

The la - dy rak - in' in the chips is gon - na be Rox - ie!

(ENSEMBLE:)

(Sung)

ROXIE:

ENSEMBLE:

Yeah!

88 89 90 91

She's gon-na be a cel - eb - ri - ty. That means some-bo - dy ev - 'ry - one knows.

Drums in 4 Tpt. Ten. Tbb. 2 Tutti

C#7 F#min(6) C#7 F#min(6)

(ENSEMBLE:)

ROXIE:

(Sung)

92 93 94 95

They're gon-na re - cog - nize her eyes,— her hair, her teeth, My legs, my nose.—

Trm., Trb. 2 Cl., Tpt. Trm. Sax

8va

D#7 G#min E7 F#dim Gdim G#dim Adim A#dim Bmin7 E7 + Bs. Clar.

96 97 98 99

Tpt. 2, hand over bell, growl Wah Wah Wah Wah

Tight Hi hat mf Sn. Dr.

(ROXIE:)

ENSEMBLE:

100 101 102 103

From just some dumb mech - an - ic's wife, I'm gon - na be Rox - ie!

Ride Choke

Piano I, Bs. + Clar. + Bs. Clar.

ROXIE:

ENSEMBLE:

104 105 106 107

Who says that mur - der's not an art? — And

Ridr. *Sn. Dr.* *Cl., Tpt.* *B. Cl., Trb.* *Grnd.* *Tpt., Ten.*

A7 D

108 109 110

who in case she does - n't hang — can say she start - ed

Accord. *Tpt., Ten.* *+ Banjo* *Cl., B.Cl.*

F7 F7 A maj7

ROXIE,
ENSEMBLE:

111 112 113

with a bang? — Fox - y Rox - ie

Tpts. *Tutti*

+ Cl., Ten., Trb. 2

B7 A Adim Dmin(6) E7

ENSEMBLE:

114 115 116

Hart! Chuh chuh chuh chuh— chuh chuh Chuh chuh

Tpts.

Clar.

+ Ten., Trb.
p

+ Banjo

117 118 119

chuh chuh chuh— chuh chuh Chuh chuh chuh chuh chuh— chuh chuh

Piano 2

p

120 121 122

They're gon - na wait out - side— in line to get— to see

Tpts. w/Harmons

Drums in 4

Clars.

Bb Bb Bb Bdim7

Billy / Amos (Upperclass Only)

Razzle Dazzle m5 – m50

Mr. Cellophane m80 – end

Razzle Dazzle

(Billy and Ensemble)

#27

CUE:

ROXIE: Oh Billy, I'm scared.

BILLY: You got nothing to worry about. It's all a circus, kid.

(BILLY:) A three-ring circus. These trials—the whole world—all show business. But kid, you're working with a star. The biggest!

Musical score for the first system (measures 1-4). The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line with lyrics, a Glockenspiel line, a Piano line, and a Banjo line. The piano part starts with a *p* dynamic and changes to *ppp* in measure 3. The Banjo part is marked with *+ Banjo*. The Glockenspiel part has markings for *Glock* and *W. Bk.* (Wood Block).

Musical score for the second system (measures 5-8). The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line with lyrics, an Alto Saxophone line, a Piccolo line, and a Piano line. The Alto Saxophone part starts with a *pp* dynamic and changes to *p* in measure 8. The Piccolo part is marked with *Picc.*. The Piano part includes chord markings: *G*, *Bbmin(6)*, and *D7*. The Alto Saxophone part is marked with *Alto Sax* and *Tpt. 2, Banjo*.

Musical score for the third system (measures 9-12). The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line with lyrics, a Piano line, and a Banjo line. The Piano part includes chord markings: *D7*, *Emin*, *A7*, and *D7*. The Banjo part is marked with *+ Banjo*.

#27 - Razzle Dazzle

13 14 15 16

Give 'em the old ho - cus po - cus. Bead and feath - er 'em.

Alto Sax

Tpt. 2, Banjo, Accord.

pp

Picc.

G

+ *Bs. Cl.*

17 18 19 20

How can they see with se - quins in their eyes?

Trbs.

p

Picc.

Tpts., Wws.

Bs. Clar.

21 22 23 24

What if your hin - ges all are rust - ing? What if, in fact, you're just dis - gus - ting?

Alto Sax

p

Trbs.

25 26 27 28

Raz - zle daz - zle 'em And they'll nev - er catch wise.

Alto Sax

W. Blk.

Accord.
+ Banjo

+ Bs. Cl.

Bs. Clar.

29 ENSEMBLE: 30 31 32 33 34

(Finger snaps)

Vln.
Tpts.

Ficc. Sax

+ Accord.

Piano 1

mp

Trbs.

f

p

+ Trbs.

35 BILLY: 36 ENSEMBLE: 37 38

Give 'em the old raz - zle daz - zle. Raz - zle daz - zle 'em.

Accord.

Tpt. Alto

Tpt. Banjo

mp

G

Bbmin(6)

D7

#27 - Razzle Dazzle

BILLY:

39 40 41 42

Give 'em a show that's so splen-di - fer-ous. Row af - ter row will grow vo - ci - fer-ous.

Accord.

D7 Bs. Clar. Emin A9 D7 Tuba

BILLY:

43 44 45 46

Give 'em the old flim flam flum - mux.

ENSEMBLE:

Give 'em the old flim flam flum - mux. Fool and frac-ture 'em.

Accord.
Alto Sax

Bs. Clar. Tpt. Alto Tpt. Banjo Bs. CL

Picc.
Pno.

G G maj7 G(6) G#dim7 D7 + Tuba



47 48 49 50

How can they hear the truth a - bove the roar?

ENSEMBLE:
(growls)

Roar! Roar! Roar!

Alto Sax

Bs. Clar.

Accord.

+ Picc.

G7 C Cmaj7 C(6) C(#5)

51 (ENSEMBLE:)

52 53

Throw 'em a fake and a fin - a - gle. They'll nev - er know you're

Accord.

+ Ukelele

Trb. C Cmin(6) G

Tuba



BILLY: But I want you to forget all that! My client needs your support.
AMOS: Well, that don't figure out right. I couldn't be the father.

MR. CELLOPHANE

Repeat until cue/cut-off

70 *Vln. Solo* 71 72 73

Tibs. (Cups)
pp
Eb7 Ab/Eb

BILLY: Divorce her? Is that what you said? My God man, you wouldn't divorce her!
Over a little thing like that, would ya?
AMOS: You're damned right. That's what I'll do. I'll divorce her! (MUSIC out.)

(AMOS:) She probably won't even notice.
BILLY: Are you still here, Andy? I thought you'd gone.
AMOS: Yeah, I'm still here. I think. (MUSIC in.)

74 75 76 77 78

Ab7 E7 Eb7 Ab G.P.

A tempo, (slow - smoothly, swing $\text{♩} \text{♩} \text{♩}$)

79 80 81

(AMOS:)
Should have been my name, — Mis - ter

Piano 1 *mf*

Piano 2 *mp* *cresc. poco a poco* F7 Bb(6)

#23 - Mister Cellophane

82
Cel - lo - phane, — 'Cause you can look right through me, Walk right by me

83

84

f

Bb(6) F7

85
And nev - er know I'm there. I tell ya

86

Wrus., Tpts.

Tpt.

87
Cel - lo - phane, — Mis - ter Cel - lo - phane, — Should have

88

Trb. (♯)

Tpt.

Piano 1

ff

Piano 2, *Wrus. & Brass*

F#7

89 90 91

been my name,— Mis-ter Cel - lo-phane,— 'Cause you can look right through me,

Detailed description: This block contains the first system of the score, measures 89-91. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "been my name,— Mis-ter Cel - lo-phane,— 'Cause you can look right through me,". The piano accompaniment consists of a grand staff (treble and bass clefs). Chords are indicated as B(6) and F#7. A piano dynamic marking 'p' is present. The piano part includes a triplet of eighth notes in the right hand.

92 93 94

Walk right by me And nev - er know I'm there.

Detailed description: This block contains the second system of the score, measures 92-94. The vocal line continues with the lyrics "Walk right by me And nev - er know I'm there." The piano accompaniment includes parts for Trumpet (Tpt.), Trombone (Trb.), and Clarinet (Cls.). There are dynamic markings 'p' and 'sfz'. The piano part features triplets of eighth notes in the right hand.

95 96

Nev - er ev - en know ———— I'm

Detailed description: This block contains the third system of the score, measures 95-96. The vocal line concludes with the lyrics "Nev - er ev - en know ———— I'm". The piano accompaniment includes dynamic markings 'sfz' and 'sfz' with accents. The piano part features triplets of eighth notes in the right hand.

(AMOS:) Hope I didn't take
up too much of your time.
(AMOS exits.)

Lento rubato

97 98 99 100

there. _____

Vln.

p

Clars., Glock

pp

Tvb.

Pianos, Bass