

Moderately slow, deliberately

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, starting with a middle C and moving up stepwise. The left hand plays a bass line in the bass clef, starting with a G and moving up stepwise. The tempo is marked 'Moderately slow, deliberately' and the dynamics are 'mf'.

C

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature is C major. The piano accompaniment includes chords and a bass line. The lyrics are: 'Come on, babe, — why don't we paint the town, — and'.

G+

C

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

The second line of the song continues the vocal melody and piano accompaniment. The key signature changes to G major (indicated by G+ above the staff). The lyrics are: 'all that jazz! — I'm gon - na rouge my knees — and roll my stock - ings down, —'.

G7

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

The third line of the song continues the vocal melody and piano accompaniment. The key signature changes to G7 (indicated by G7 above the staff). The lyrics are: 'and all that jazz! — Start the car, — I know a whoop - ee spot — where the'.

Ab7 C

gin is cold_ but the pi - a - no's hot. It's just a nois - y hall_ where there's a

Gm6/Bb A7 Ab7 G7 C G7(#5)

night - ly brawl, _ and all that jazz!

Db Ab7(#5) Db

Slick your hair_ and wear your
s----- loco

mf (Rag time style)

Ab+

buck - le shoes, _ and all that jazz! _ I hear that

s----- loco

Db

Fa-ther Dip - is gon-na blow the blues, - and all that jazz! -

slocco *locco* *slocco* *locco*

Ab7 **A7**

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

Db **Db/C** **Abm6/Cb** **Bb7**

nit - ed Drug - in case we shake a - part - and want a brand new start - to

(b) (b) (b)

Eb7(b9) **Ab7** **Db** **A7** **D**

do that jazz! - Oh, -

f *mf*

A+

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

D

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

A7

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

Bb7 D D/C#

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

D/C# B7 E7(b9) A7 D

ba - by's queer — for all that jazz!

G7 C

Find a flask, — we're play - ing fast and loose, — and

Oh, ————— you're gon - na see your She - ba

mf *8----- loco*

G+ C

all that jazz! — Right up here — is where I

shim - my shake, — and all that jazz! — Oh, —————

store the juice, — and all that jazz! —
 — I'm gon - na shim - my till my gar - ters break, — and all that jazz! —

s----- loco

G7 **Ab7**
 Come on, babe, — we're gon - na brush the sky, — I bet - cha luck - y Lin - dy nev - er
 Show _____ me where to park my gir - dle, oh, _____

C **C/B** **Gm6/Bb** **A7**
 flew so high, — 'cause in the stra - to - sphere — how could he lend an ear — to
 — my moth - er's blood - 'd cur - dle if she'd hear — her ba - by's queer — for

Ab7 (Both) G7 C

all that jazz!

gliss.

Detailed description: This system contains the first three measures of the piece. The vocal line is in a soprano clef with a key signature of one flat. The lyrics 'all that jazz!' are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs). The first measure is marked with an Ab7 chord and '(Both)'. The second measure is marked with a G7 chord. The third measure is marked with a C chord and features a glissando in the right hand, indicated by a wavy line and the word 'gliss.'.

G+ C

v

Detailed description: This system contains measures 4 and 5. The piano accompaniment continues in the grand staff. Measure 4 is marked with a G+ chord. Measure 5 is marked with a C chord. A dynamic marking 'v' (accent) is placed below the first note of measure 5.

G7

v

Detailed description: This system contains measures 6 and 7. The piano accompaniment continues in the grand staff. Measure 6 is marked with a G7 chord. A dynamic marking 'v' (accent) is placed below the first note of measure 7.

Ab7

Detailed description: This system contains measures 8 and 9. The piano accompaniment continues in the grand staff. Measure 8 is marked with an Ab7 chord. The notes in the right hand of measure 8 include a half note with a flat and a quarter note with a flat, both marked with a circled 'b'.

C C/B C/Bb

No, I'm no - one's wife, — but oh, I

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a half note 'No,' in the first measure, a quarter note 'I'm' in the second, a quarter note 'no - one's' in the third, a quarter note 'wife, —' in the fourth, a quarter note 'but' in the fifth, a quarter note 'oh,' in the sixth, and a quarter note 'I' in the seventh. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some grace notes and slurs.

A7 Dm7

love my life, — and all _____

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'love' in the first measure, a quarter note 'my' in the second, a quarter note 'life, —' in the third, and a quarter note 'and' in the fourth. The piano accompaniment continues with eighth-note patterns and chords, including a dynamic marking of *ff* in the second measure.

Dm7/G C C/Bb

that _____ jazz! _____

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'that' in the first measure and a quarter note 'jazz!' in the fifth. The piano accompaniment features a complex eighth-note pattern in the right hand and a steady bass line in the left hand.

F/A Fm/Ab C/G G C

That jazz!

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'That' in the fifth measure and a quarter note 'jazz!' in the sixth. The piano accompaniment concludes with a final chord in the right hand and a bass line in the left hand, ending with a dynamic marking of *sfz*.