

CELL BLOCK TANGO

29

Words by FRED EBB
Music by JOHN KANDER

Moderate Tango

NC.
LIZ: ANNIE: JUNE: HUNYAK:

Pop Six Squish Uh - uh

(claves)

(bass drum)

VELMA: MONA: L: A: J: H:

Cic - er - o Lip - shitz Pop six Squish Uh - uh

V: M: Fm
L: A: J: H:

Cic - er - o Lip - shitz Pop Six Squish Uh - uh

mf

Db6 V: C+ M: Fm Li: A: J: H: Db6 V: C+ M:

Cie - er - o Lip-shitz Pop Six Squish Uh - uh Cie - er - o Lip-shitz

ALL C7+ F

(Except Hunyak):

He had it com - in', he had it com - in', he on - ly

F7 Bb

had him - self to blame. — If you'd have been there, if you'd have

Bbm Db7 C7+ Fm L: A: J:

(D.S.)

seen it, I bet - cha you would have done the same. Pop Six Squish

H: V: M: L: A: J: H: V: M:

Uh - uh Cic - er - o Lip - shitz Pop Six Squish Uh - uh Cic - er - o Lip - shitz

C7+ F

ALL (Except Speakers): (First time: Liz speaks her story) (D.S.: Annie speaks her story)

He had it com - in', he had it com - in', he on - ly

F7 Bb/F

had him - self to blame. — If you'd have been there, if you'd have

Bbm/F Db7 C7+ 1 Fm C7+

seen it, I bet - cha you would have done the same. He had it

2

Fm C7+ F C7+ F C7+

same. He had it com-in', he had it com-in', he on-ly

F F7

had him - self to blame. —

LIZ, spoken cue: So I took the shotgun off the wall and fired two warning shots into his head.

C7+ ALL: D.S. (with repeats) 2 C#7+ GROUP 1:

He had it ANNIE, spoken cue: You know, some guys just can't hold their arsenic. He had it

p

F#

com - in', he had it com - in', he took a flow - er in its prime...

GROUP 2:

Pop Six Squish Uh - uh Cic - er - o Lip - shitz Pop Six Squish

F#7 **B** **Bm**

— And then he used it, and he a - bused it. It was a

Uh - uh Cic - er - o Lip - shitz Pop Six

D7 **C#7+** **F#m** **N.C. (June speaks her story)**

mur - der, but not a crime.

Squish Uh - uh Cic - er - o Lip - shitz **p** Pop

L:

p (percussion)

A: H: V: M:

Six Uh - uh Cic - er - o Lip - shitz

L: A: H:

Pop Six Uh - uh

V: M: Repeat ad lib. L:

Cic - er - o Lip - shitz Pop

Last time

F#7#9 B

ALL:

JUNE, spoken cue: And then he ran into my knife. He ran into my knife ten times. If you'd have been there, if you'd have

Bm D7 C#7+ F# *(Hunyak speaks her story)*

seen it, I bet - cha you would have done the same.

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "seen it, I bet - cha you would have done the same." The piano accompaniment includes a treble and bass clef. The first measure has a Bm chord. The second measure has a D7 chord with a triplet of eighth notes. The third measure has a C#7+ chord with a triplet of eighth notes. The fourth measure has an F# chord. A piano dynamic marking 'p' is present in the piano part.

The second system of the musical score continues the piano accompaniment. It features a treble and bass clef. The melody in the treble clef continues with eighth and sixteenth notes. The bass clef provides harmonic support with sustained notes and chords.

B/F# Bm/F# D7/F#

The third system of the musical score continues the piano accompaniment. It features a treble and bass clef. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with sustained notes. Chord markings above the staff are B/F#, Bm/F#, and D7/F#.

F#m/C# C# F#

The fourth system of the musical score continues the piano accompaniment. It features a treble and bass clef. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with sustained notes. Chord markings above the staff are F#m/C#, C#, and F#.

VAMP

HUNYAK, spoken cue:
Uh-uh, Not guilty.

C#7+
ALL
(except Velma):

F#

(Velma speaks her story)

He had it com - in' he had it
com - in' he had it

(p)

(p)

com - in' he on - ly had him -
com - in' he took a flow - er

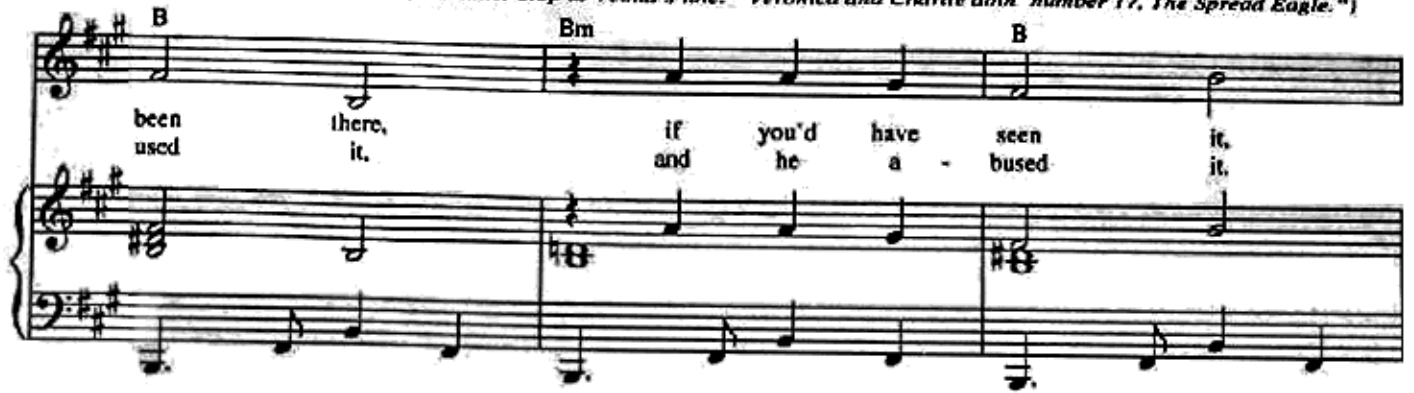
F#7

self to blame. If you'd have
in its prime. And then he

(2nd time: Stop at Velma's line: "Veronica and Charlie doin' number 17, The Spread Eagle.")

B Bm B

been used there, it. if and you'd have seen it, it. a - bused



Bm D7 C#7+ F# F#6

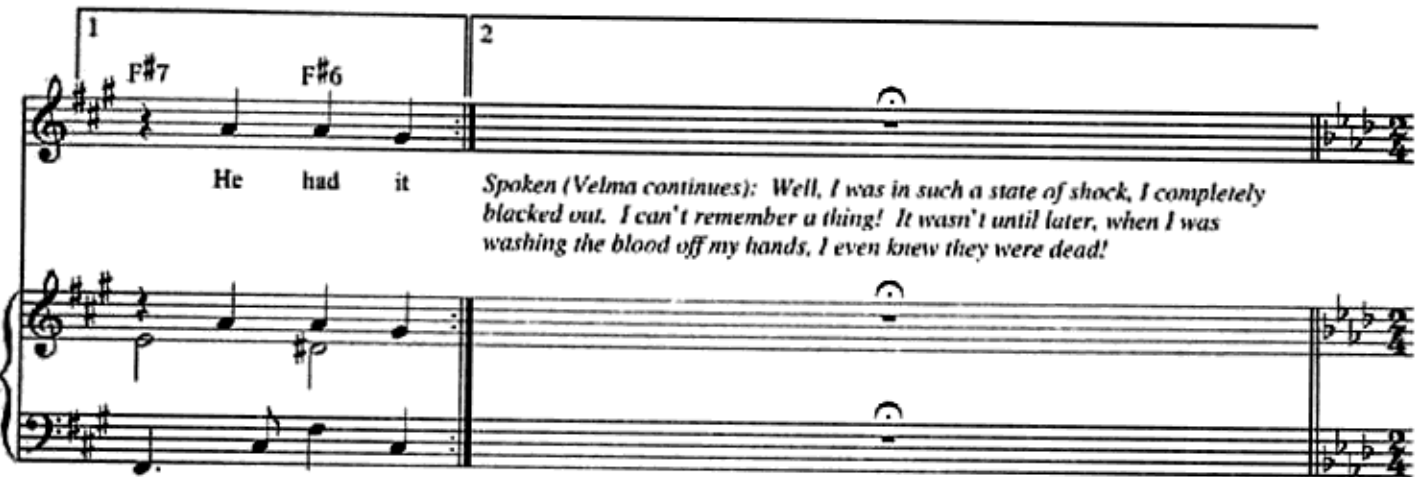
I bet - cha you would have felt the same. It was a mur - der, but not a crime.



1 F#7 F#6 2

He had it

Spoken (Velma continues): Well, I was in such a state of shock, I completely blacked out. I can't remember a thing! It wasn't until later, when I was washing the blood off my hands, I even knew they were dead!



C7+ F

VELMA:

They had it com - in'. they had it com - in'. they had it

ENSEMBLE:

They had it com - in'. they had it com - in'.



com - in' all a - long. — I did - n't do it, but if I'd

they had it com - in' all a - long. — She did - n't do it,

Bbm Db7 C7+ Fm

done it, how could you tell me that I was wrong?

but if she'd done it...

C#7+ F#

They had it com - in', they had it com - in', they had it

They had it com - in', they had it com - in',

com - in' all a - long. — I did - n't do it, but if I'd
 they took a flow - er in its prime. — And then they used it..

done it, how could you tell me that I was wrong? (Mona speaks her story)

ALL (except Mona):
 He had it

com - in', he had it com - in',

he on - ly had him - self to

F#7 B

blame. If you'd have been there,

Bm

if you'd have seen it, I bet - cha

D7 C#7+ F#m

you would have felt the same.

MONA, spoken cue: I guess you could say we broke up because of artistic differences. He saw himself alive and I saw him dead.

C7+ C7

ALL: bum, bum, — bum, — bum, bum, the dirt - y

The dirt - y bum, — the dirt - y

C#7 F# C#7+

bum, bum, — bum, — bum, bum. They had it com - in', they had it

bum, — They had it com - in',

F# C#7+ F# F#7

com - in', they had it com - in' all a - long. — 'Cause if they

they had it com - in'. they had it com - in' all a - long. —

B Bm D7 C#7+

used us and they a - bused us, how could you tell us that we were

'Cause if they used us and they a - bused us, could you tell us that we were

F#m NC. G D7+ G D7+
 wrong? He had it com - in', he had it com - in', he on - ly
 wrong? He had it com - in', he had it com - in',

8vb.....J

G G7 G7#9 C
 had him - self to blame. — If you'd have been there, if you'd have
 he on - ly had him - self to blame. — If you'd have been there,

Cm Eb7 D7+ Gm NC. L:
 seen it, I bet - cha you would have felt the same. *Pop that gun one more time.*
 if you'd have seen it, bet - cha you would have felt the same.

p

A: J: H: V: M: | Film ending L:

Single, Ten Uh-uh. #17, the Spread Eagle, Artistic differences. Pop
my ass! times.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats. It contains five measures of music with lyrics: "Single, my ass!", "Ten times.", "Uh-uh.", "#17, the Spread Eagle,", and "Artistic differences." Above the vocal line, chord symbols A:, J:, H:, V:, M:, and L: are placed above the first six measures. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line of eighth notes in the bass clef and rests in the treble clef.

A: J: H: V:

Six Squish Uh - uh Cic - er - o

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats. It contains four measures of music with lyrics: "Six", "Squish", "Uh - uh", and "Cic - er - o". Above the vocal line, chord symbols A:, J:, H:, and V: are placed above the first four measures. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line of eighth notes in the bass clef and rests in the treble clef.

M: | Stage ending D7 ALL: 1 bet - cha

Lip - shitz

pp *f*

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats. It contains two measures of music with lyrics: "Lip - shitz" and "1 bet - cha". Above the vocal line, chord symbols M: and D7 ALL: are placed above the first and second measures. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line of eighth notes in the bass clef. The first measure has a piano (*pp*) dynamic marking, and the second measure has a forte (*f*) dynamic marking. The system ends with a "Stage ending" instruction.

Eb7 D7 Gm

you would have done the same.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats. It contains two measures of music with lyrics: "you would have done" and "the same.". Above the vocal line, chord symbols Eb7, D7, and Gm are placed above the first and second measures. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a complex accompaniment with eighth and sixteenth notes in both the treble and bass clefs. The system ends with a fermata over the final note.