

# ROXIE

Words by FRED EBB  
Music by JOHN KANDER

Moderate four (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

Optional repeat

mp

The piano introduction is in 4/4 time, marked 'Moderate four' with a tempo of ♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ . It features a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The melody in the treble clef is mostly rests, while the bass clef plays a rhythmic accompaniment of quarter notes and eighth notes. A dynamic marking of 'mp' is present.

A A#dim7 E7/B E7

1. The name on ev - 'ry - bod - y's lips is gon - na be Rox - ie,  
2. They're gon - na wait out - side in line to get — to see Rox - ie,

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. The lyrics are: '1. The name on ev - 'ry - bod - y's lips is gon - na be Rox - ie, 2. They're gon - na wait out - side in line to get — to see Rox - ie,'. Chord symbols A, A#dim7, E7/B, and E7 are placed above the vocal line. A dynamic marking of 'mf' is present in the piano accompaniment.

A A#dim7 E7/B E7

The la - dy rak - in' in the chips is gon - na be Rox - ie.  
Think of those au - to - graphs I'll sign: "Good luck — to you, Rox - ie."

The second system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. The lyrics are: 'The la - dy rak - in' in the chips is gon - na be Rox - ie. Think of those au - to - graphs I'll sign: "Good luck — to you, Rox - ie."'. Chord symbols A, A#dim7, E7/B, and E7 are placed above the vocal line.

C#7 F#m C#7/G# C#7 F#m F#m/E

I'm gon - na be a ce - leb - ri - ty, that means some - bod - y ev - 'ry - one knows.  
And I'll ap - pear in a lav - a - liere that goes all the way down — to my waist.

The third system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. The lyrics are: 'I'm gon - na be a ce - leb - ri - ty, that means some - bod - y ev - 'ry - one knows. And I'll ap - pear in a lav - a - liere that goes all the way down — to my waist.' Chord symbols C#7, F#m, C#7/G#, C#7, F#m, and F#m/E are placed above the vocal line.

D#7 G#m E7 D/F# Gdim7 E7/G# Am6 A#dim E7/B

They're gon - na rec - og - nize my eyes, \_ my hair, my teeth, my boobs, my nose. \_  
Here a ring, there a ring, ev - 'ry where a ring - a ling, but al - ways in the best of taste. \_

*cresc.*

A

From just some dumb mech - an - ic's  
{ She's } giv - ing up { her } hum - drum  
{ I'm } { my }

*mf*

A#dim7 E7/B E7 A7

wife I'm gon - na be Rox - ie. Who says that mur - der's not an art? \_  
life, { she's } gon - na be Rox - ie. { She } made a scan - dal and a star. \_  
{ I'm } { I }

D D/C# D/B D/A F7

And who in case she does - n't hang \_ can  
And So - phie Tuck - er - 'll shit, I know, \_ to

A/E    B9    B7(b5)    1  
 A    F#dim    Bm7(b5)    E7

say she start - ed with a bang? \_  
 see her name get billed be - low \_    Rox - ie

A

Hart.

2

A6/E    F#dim    Bm7(b5)    E7    A

Rox - ie    Hart.

Repeat ad lib.

mp