

# MISTER CELLOPHANE

from *Chicago*

Words by FRED EBB  
Music by JOHN KANDER

Moderately

A  
*ad lib.*

A6

A

A6

some - one stood up      in      a      crowd      and raised his voice up      way out loud      and  
pose you was a      lit - tle cat      re - sid - in'      in      a      per - son's flat,      who

Bm/E

E7

N.C.

Edim

E7

waved his arm and shook his leg,      you'd no - tice him.  
fed you fish and scratched your ears;      you'd no - tice him.

If  
Sup -

A A6 A A6

some - one in the mov - ie show yelled "Fire \_\_\_\_ in the sec - ond row! This  
pose you was a wom - an, wed and sleep - in' in a dou - ble bed be -

The musical score consists of two staves. The top staff is in treble clef and has four measures. The first measure starts with an 'A' chord (two notes). The second measure starts with an 'A6' chord (three notes). The third measure starts with an 'A' chord (two notes). The fourth measure starts with an 'A6' chord (three notes). The lyrics correspond to the chords. The bottom staff is in bass clef and also has four measures. It features eighth-note patterns with grace notes and slurs. Measures 1 and 2 begin with an 'A' chord, while measures 3 and 4 begin with an 'A6' chord.

Bm/E                    E7                    N.C.                    F7                    A

whole place is a pow - der keg!" You'd no - tice him.  
 side one man for sev - en years: You'd no - tice him.

And  
 A

The musical score consists of two staves. The top staff is for voice and piano, with lyrics written below the notes. The bottom staff is for piano. The key signature is B major (two sharps). The vocal part starts in Bm/E, moves to E7, then to N.C. (no chord), then to F7, and finally to A. The piano part has sustained notes and chords corresponding to the vocal parts. The lyrics describe a man who has been in prison for 17 years and is now released, with a final line 'And A' suggesting a continuation or a repeat.

C $\sharp$ m G $\sharp$ 7/C $\sharp$  C $\sharp$ m G $\sharp$ 7/C $\sharp$  C $\sharp$ m G $\sharp$ 7/C $\sharp$   
 e - ven with-out cluck-ing like a hen,  
 hu-man be-ing's made of more than air.  
 ev - 'ry-one gets no-ticed now and  
 With all that bulk you're bound to see him

To Coda ⊖

B7/F#                      Bm7/E                      E7                      Slow Rag-strict tempo  
E7

cello - phane, — Mis - ter

A

E7                      F7                      E7

there. I tell ya              Cel - lo - phane, — Mis - ter Cel - lo - phane, — should have

A E7

been my name, — Mis-ter Cel-lo - phane, — 'cause you can see right thru me,

3

F7 E7 A E7 D.S. al Coda

walk right by me and nev - er know I'm there. Sup -

(ad lib.  
arpeggio)

## CODA

E7 F#dim E7 F7

you know who. Should have

(Player piano style)

(ad lib.  
arpeggio) mf cresc.

B♭ F7

been my name. — Mis-ter Cel-lo - phane, — 'cause you can look right thru me, walk with by me,

f

**Heavy Rag**

G<sub>b7</sub> F7 B<sub>b</sub> N.C. G7

and nev-er know I'm there. I tell ya Cel-lo - phane, \_\_ Mis-ter Cel-lo - phane \_\_ should have

C G7

been my name. \_\_ Mis-ter Cel - lo - phane, \_\_ 'cause you can walk right by me, *8va* \_\_\_\_\_

3

A<sub>b7</sub> G7 Am C/G

look right thru me, and nev-er know I'm there. Nev-er e - ven

*loco*

G7sus G7 *Slowly* Cm A<sub>b7</sub> C

know I'm there. *8va* \_\_\_\_\_

*Spoken: I hope I didn't take up too much of your time.*

*p* *sfp* *pp*