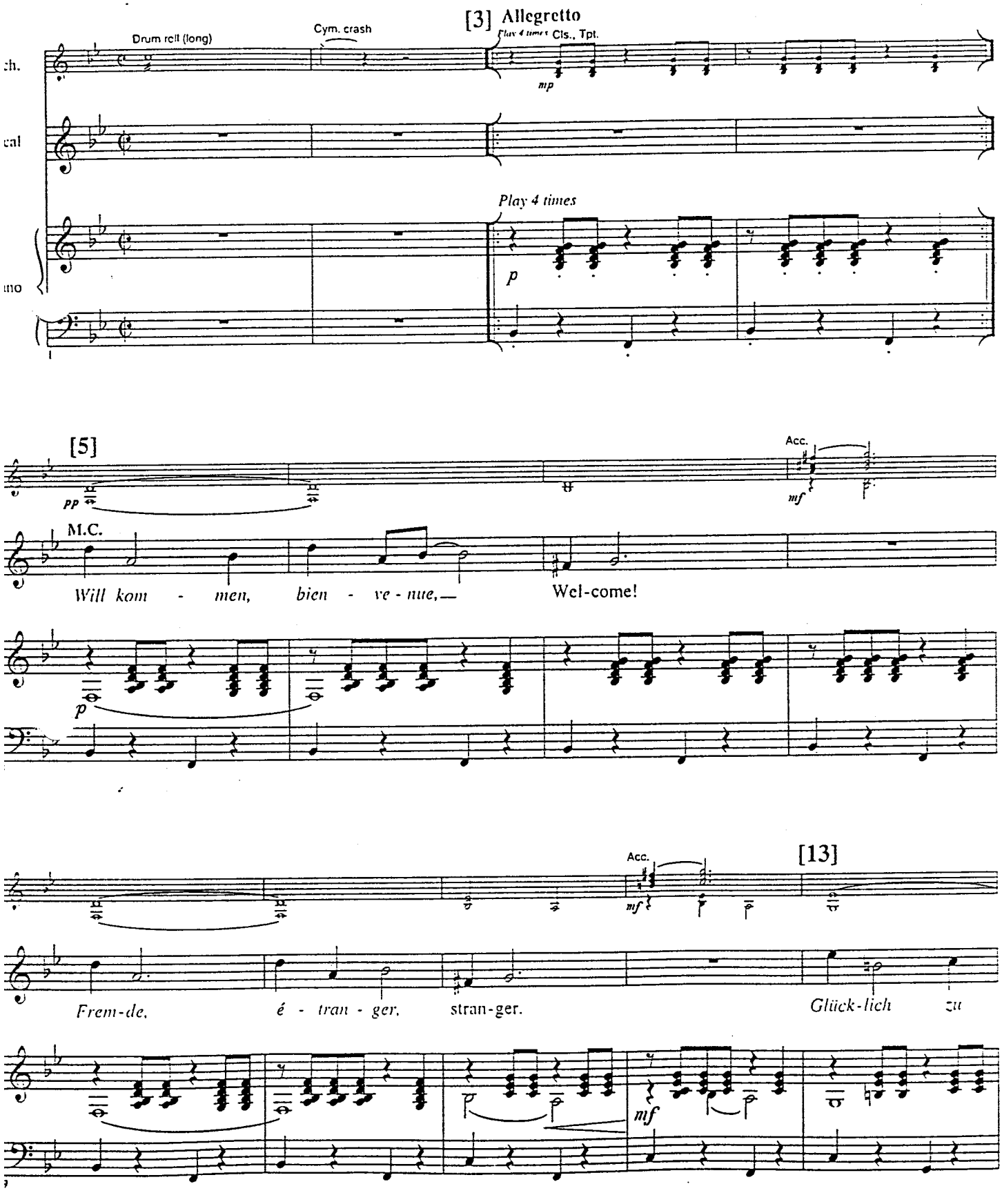
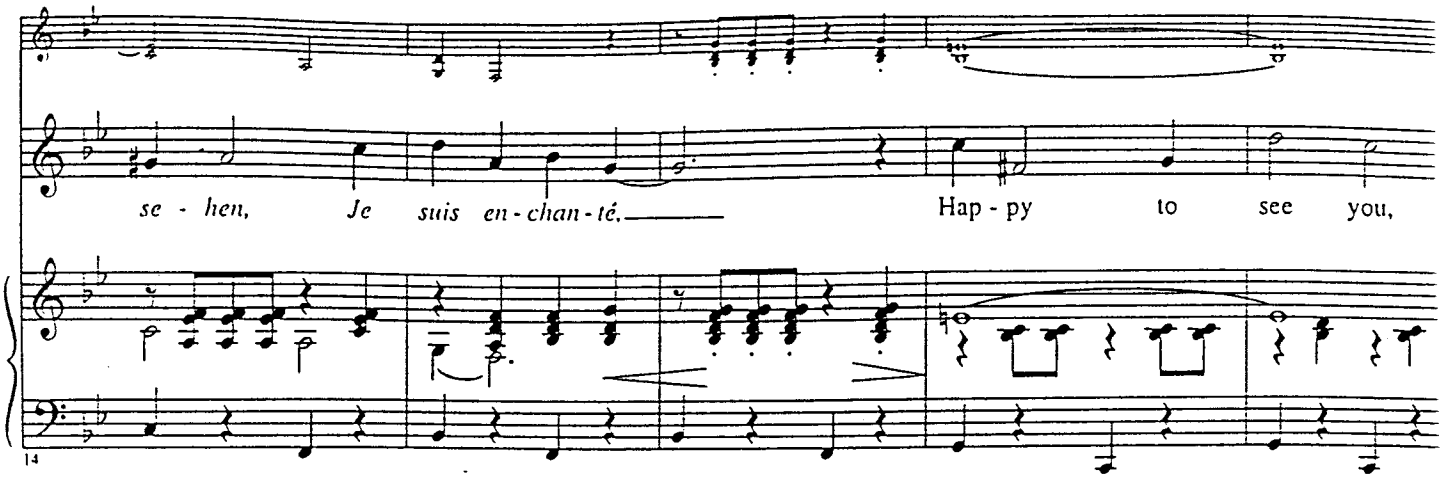
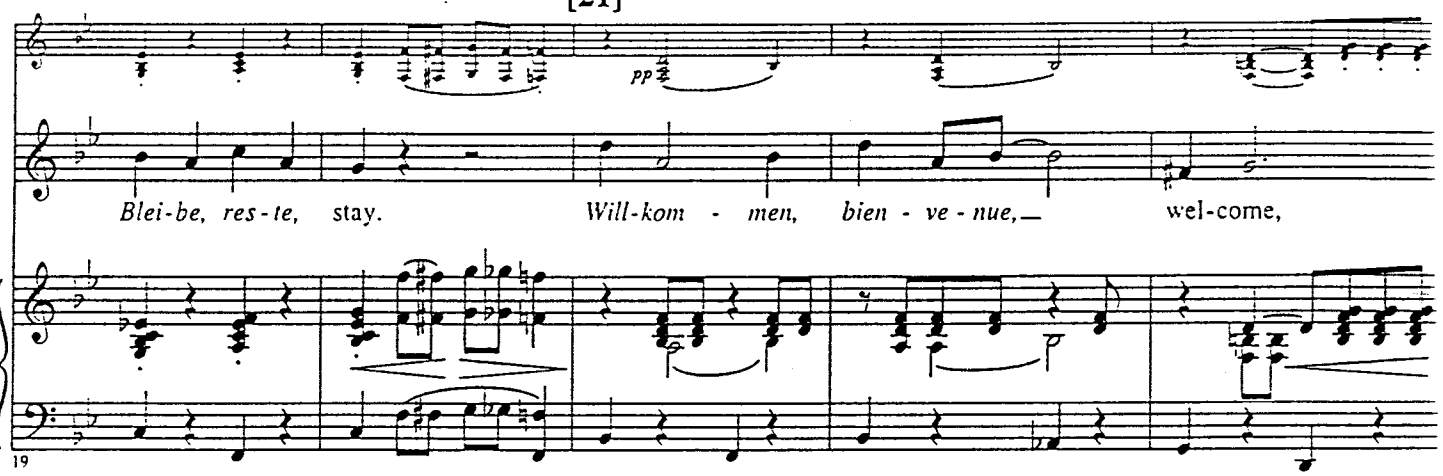
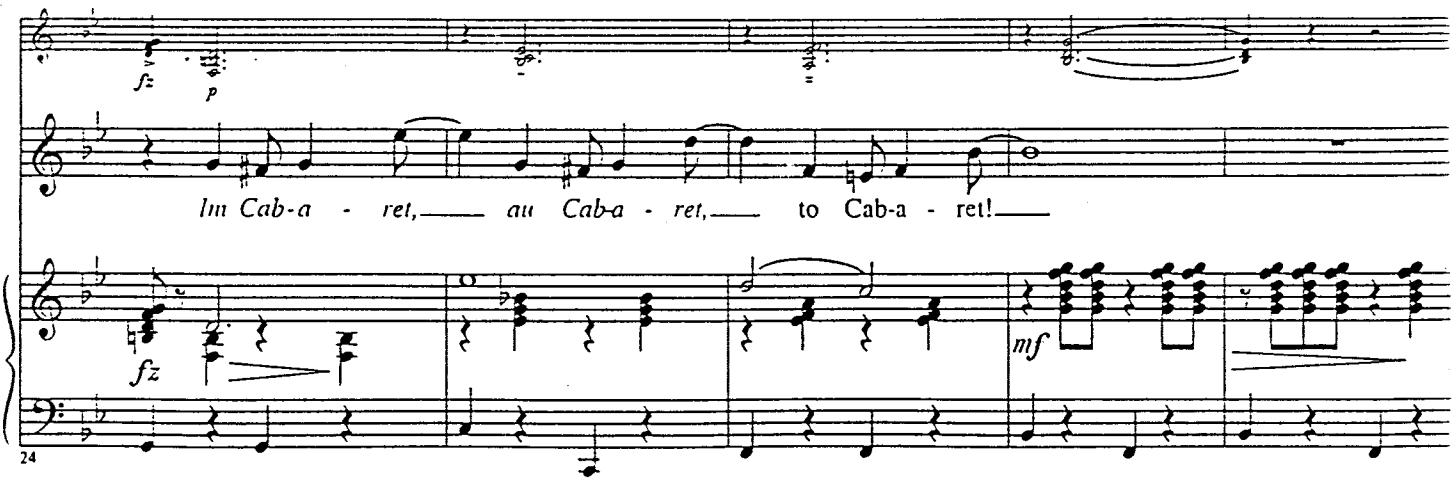
No. 1 Willkommen

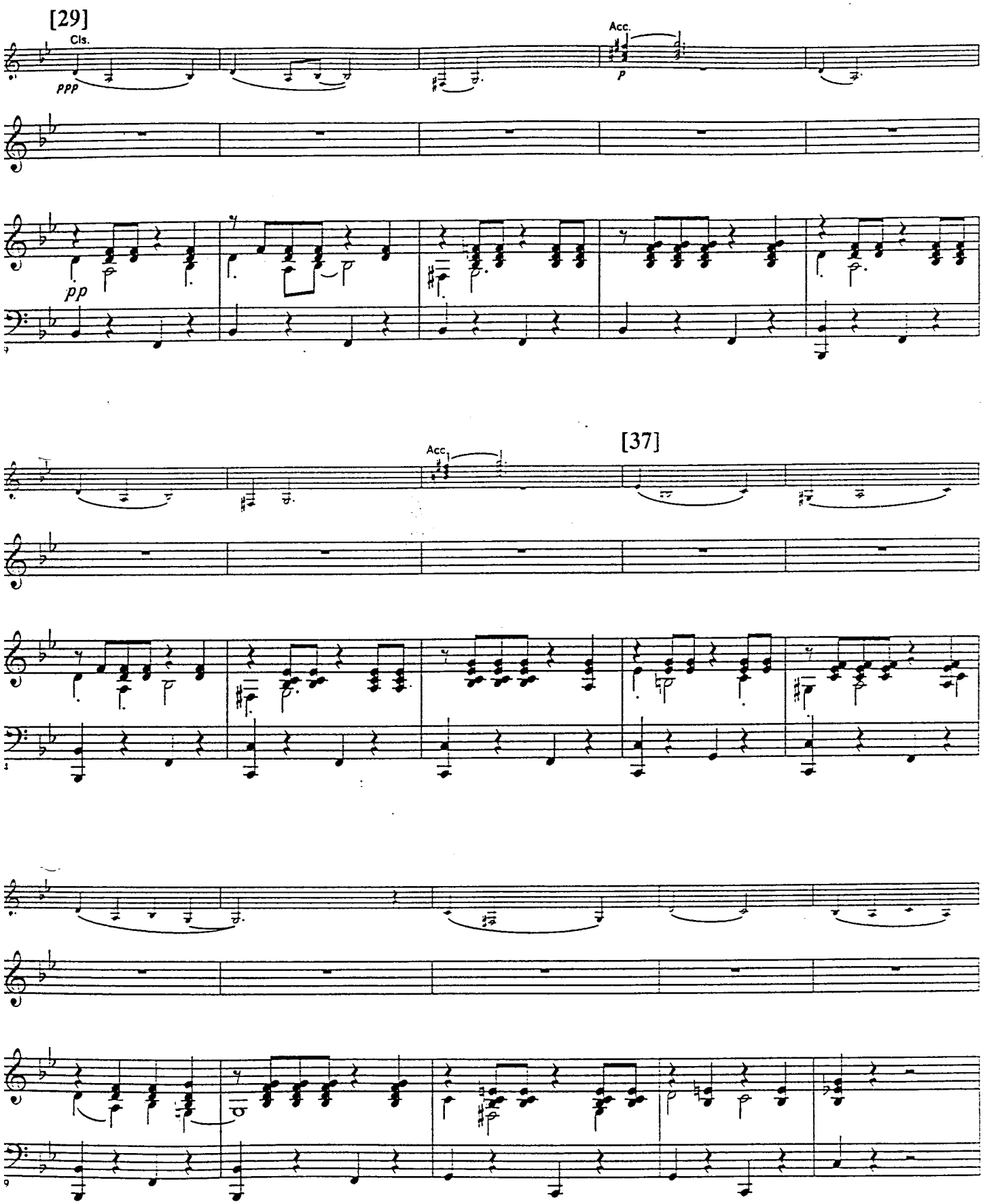


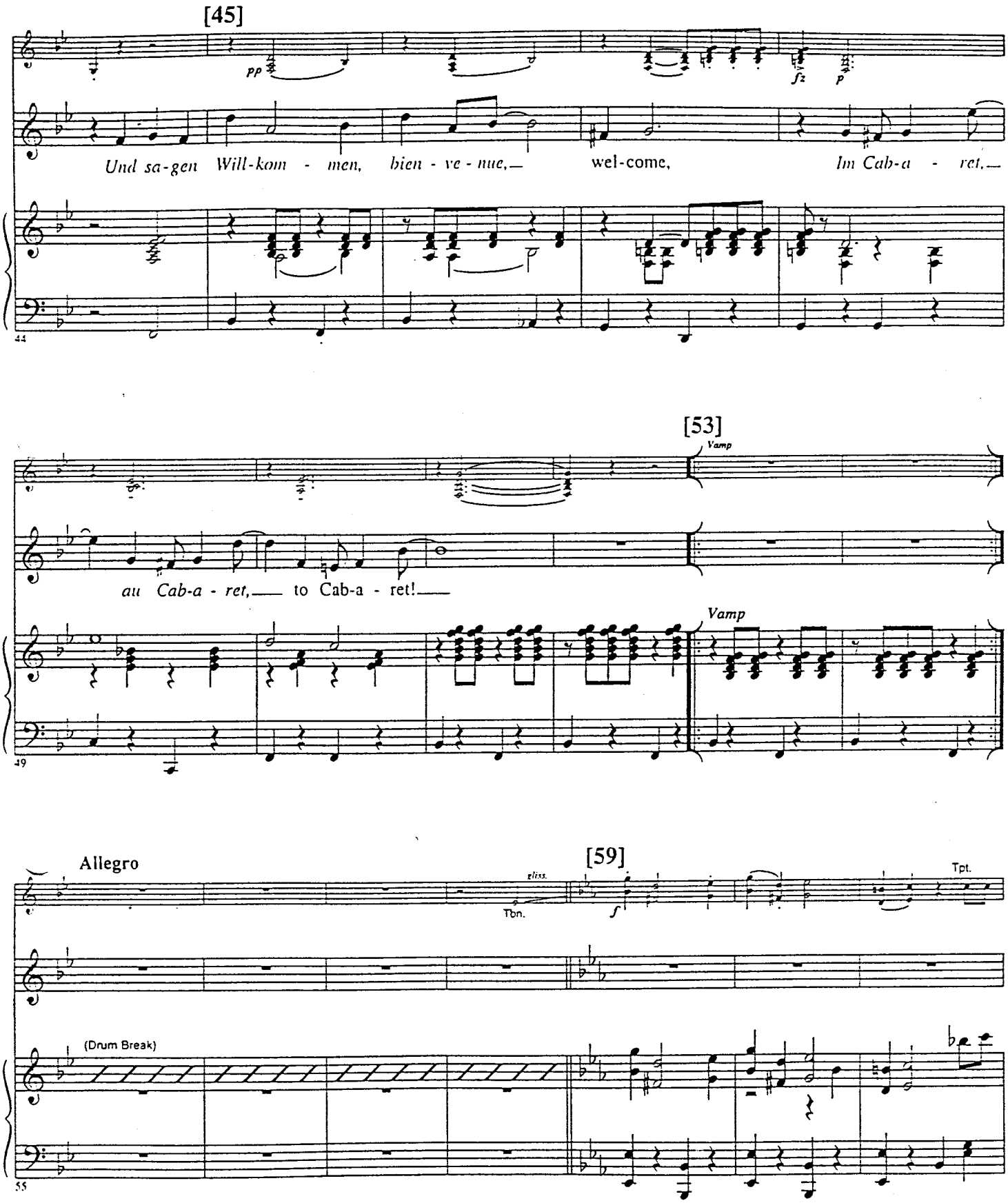

se - hen, Je suis en - chan - té.
Hap - py to see you,
14

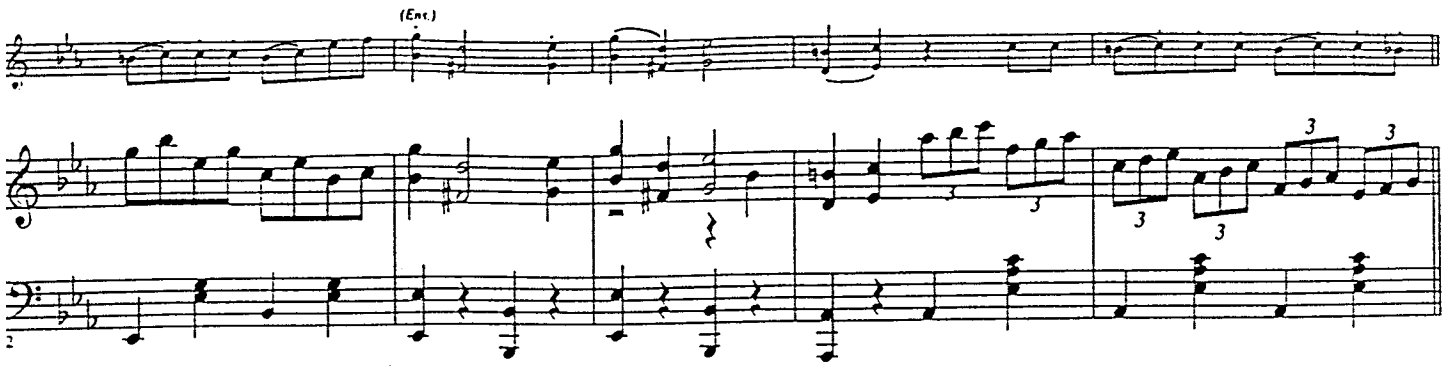
[21]

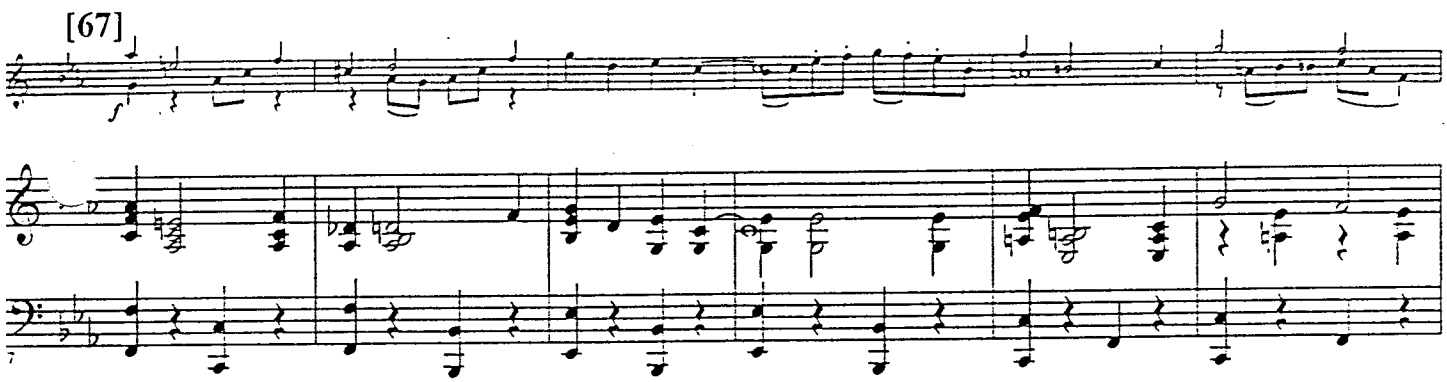

pp
Blei - be, res - te, stay.
Will - kom - men, bien - ve - nue,
wel - come,
19

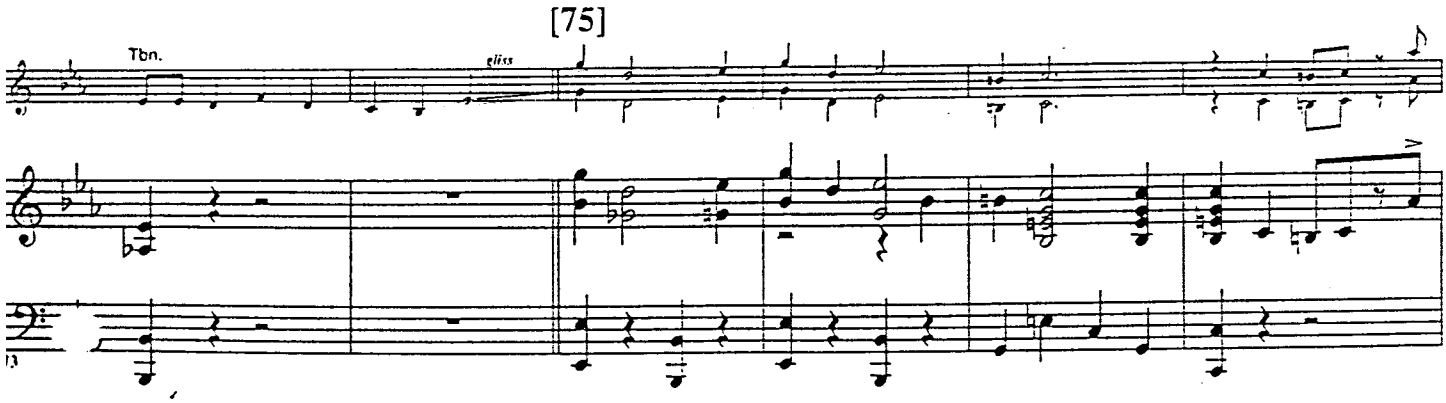

fz
p
Im Cab - a - ret,
au Cab - a - ret,
to Cab - a - ret!
fz
mf
24

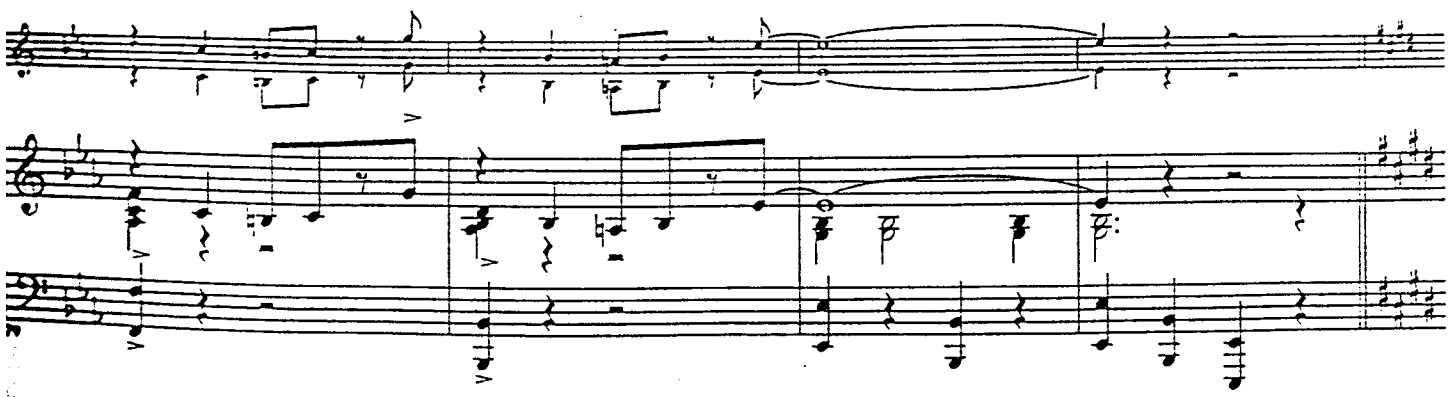

[29]
Cls.
ppp
Acc.
p
pp
[37]
Acc.

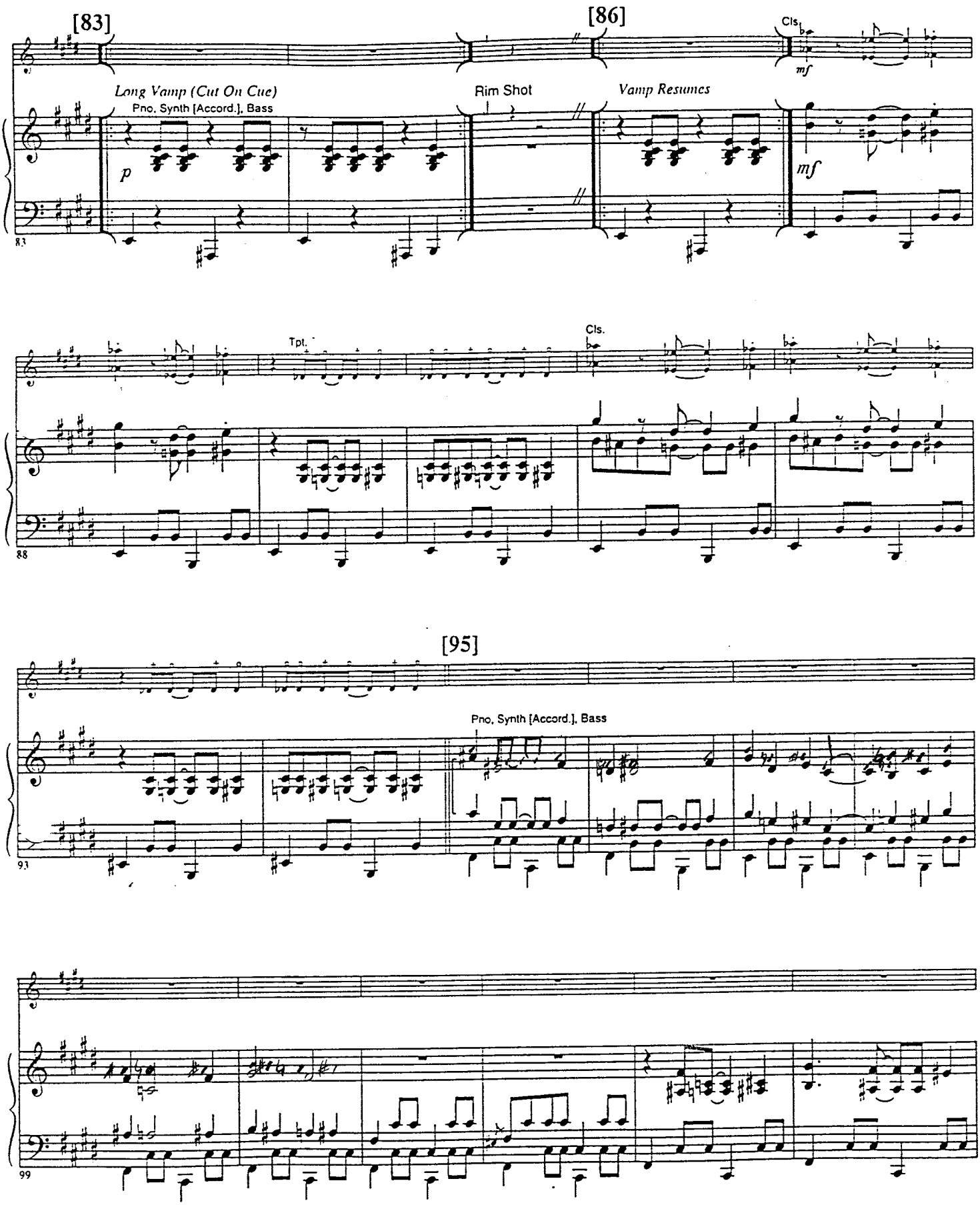

[45]
pp
fz
p
Und sa-gen Will-kom - men, bien - ve - nue,— wel-come, Im Cab-a - ret,—
44
[53]
Vamp
au Cab-a - ret,— to Cab-a - ret!—
Vamp
49
Allegro
[59]
elim.
Tbn.
f
Tpt.
(Drum Break)
55

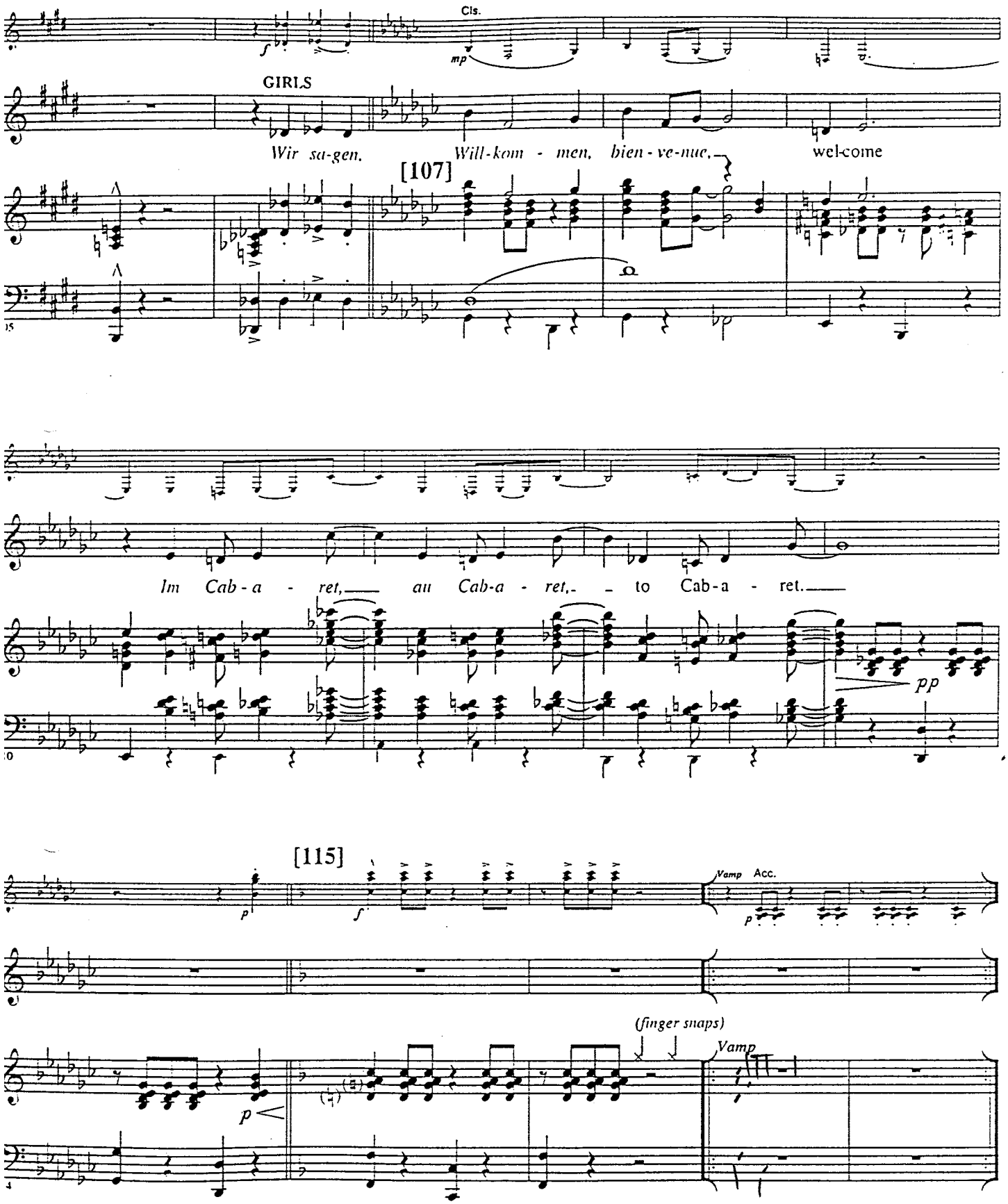

(Enc.)


[67]


[75]
Tbn.
gliss




[83]
[86]
Cls.
mf
Long Vamp (Cut On Cue)
Pno, Synth [Accord.], Bass
Rim Shot
Vamp Resumes
p
mf
83
Tpt.
Cls.
88
[95]
Pno, Synth [Accord.], Bass
93
99


Cls.
GIRLS
Wir sa-gen. Will-kom - men, bien - ve-nue, wel-come
[107]
Im Cab - a - ret, au Cab-a - ret, to Cab-a - ret.
pp
[115]
Vamp Acc.
(finger snaps)
Vamp

[121]

(Drums)

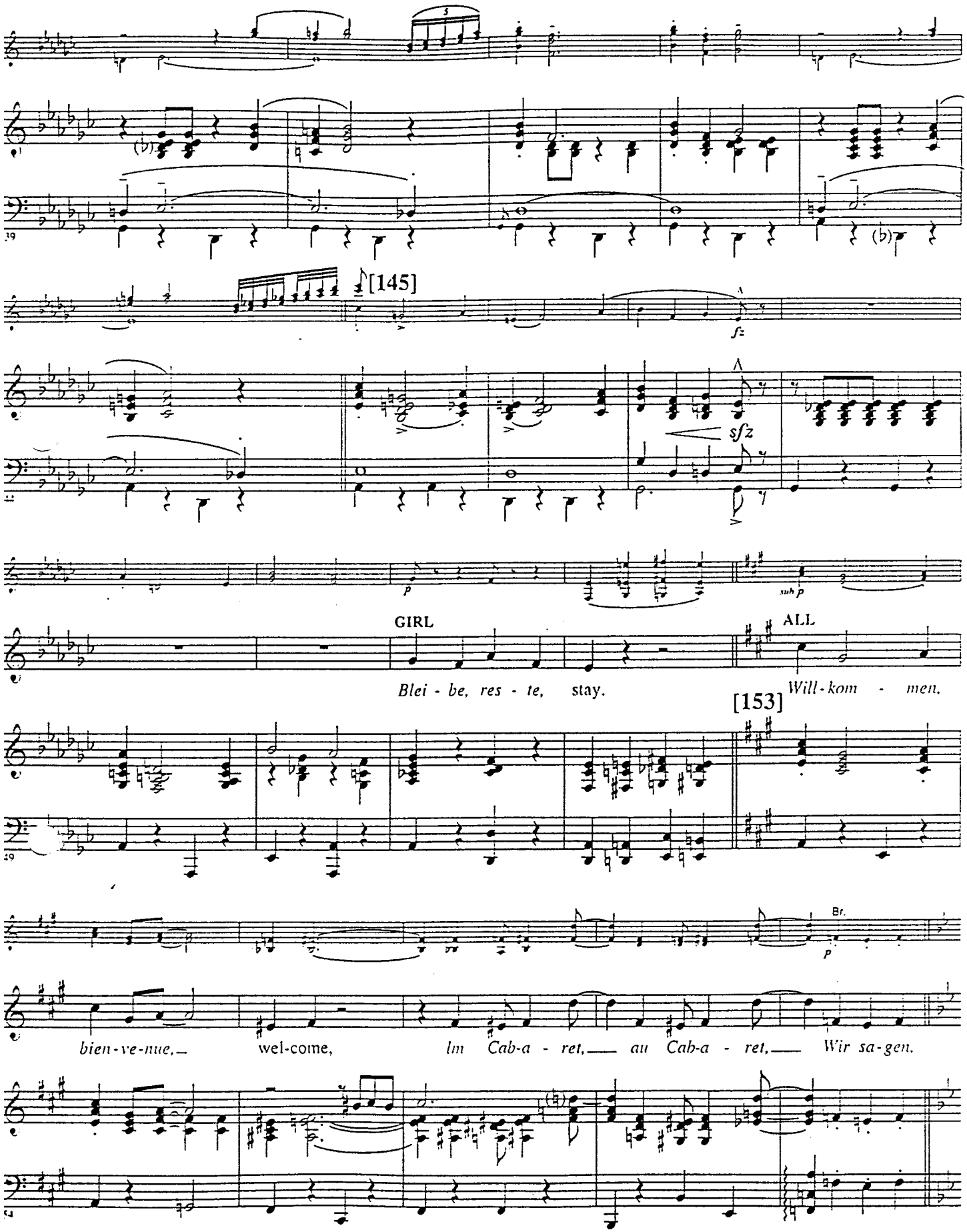
119

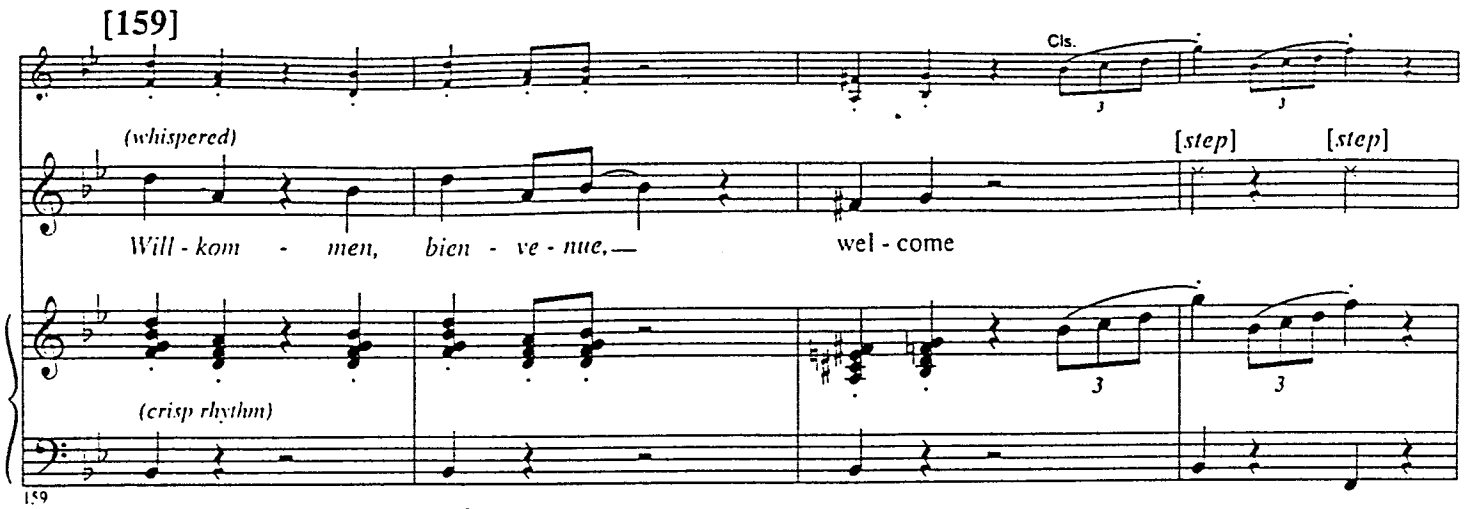
124

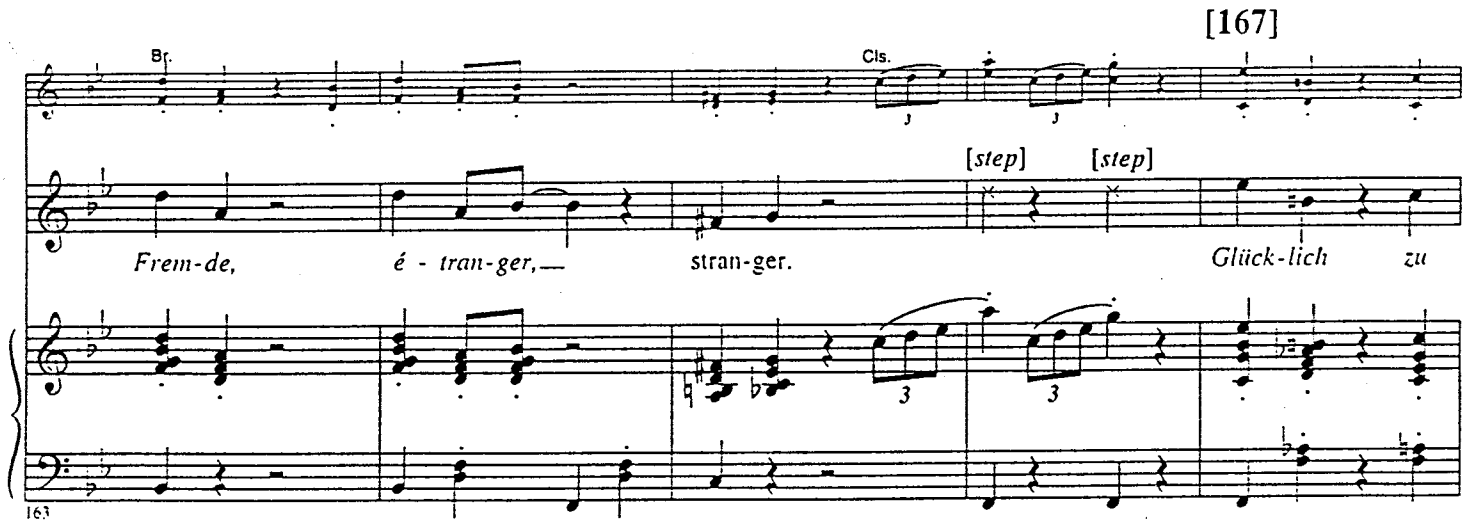
[129]

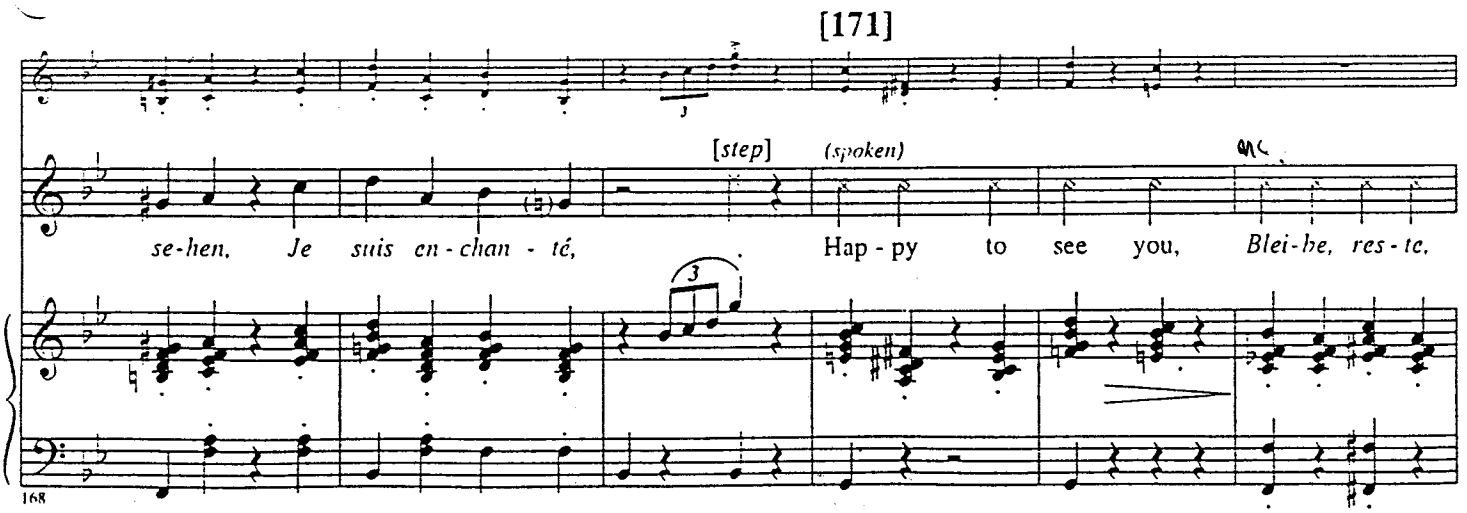
[137]

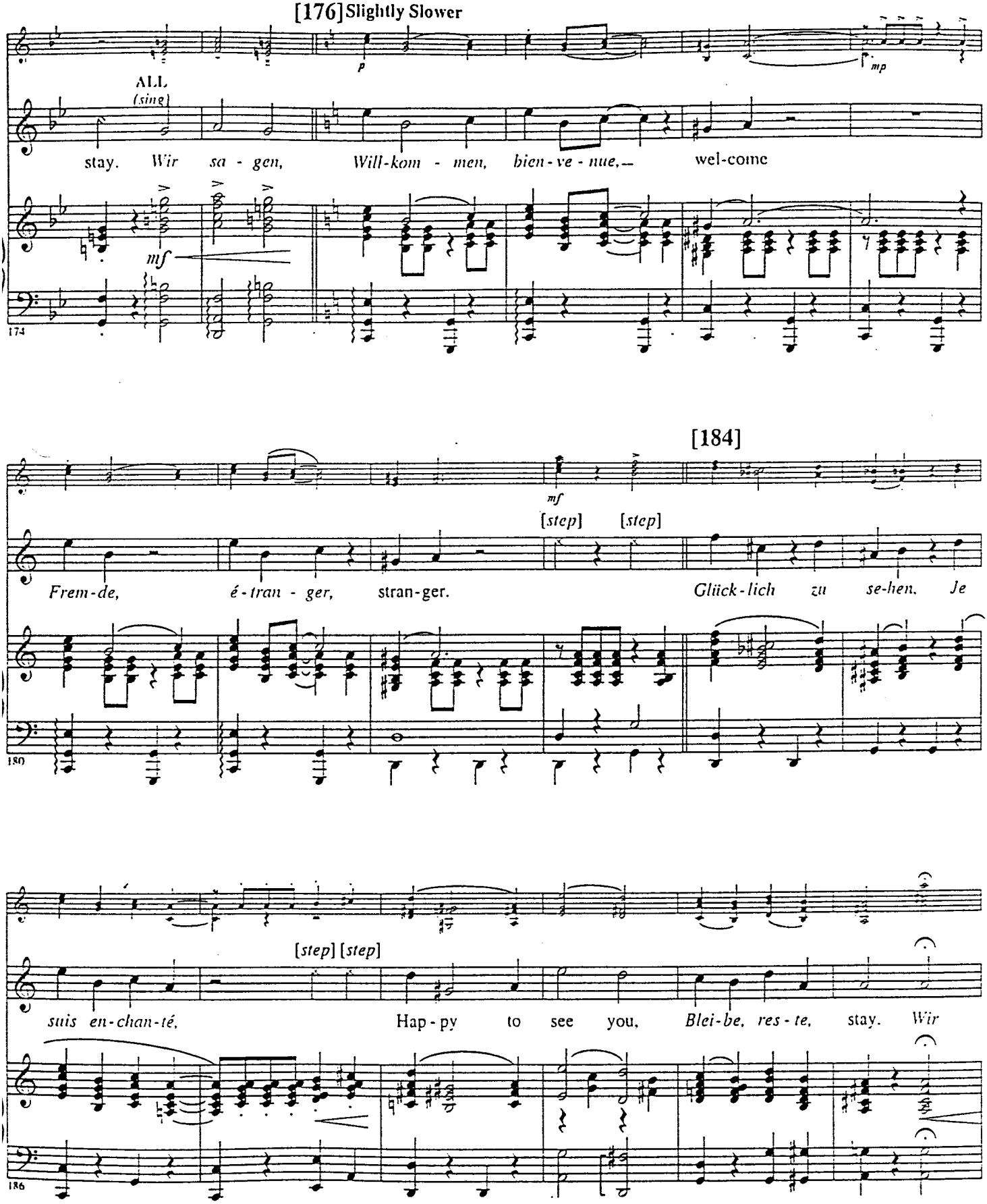
134


[145]
fz
sfz
p
sub p
GIRL
ALL
Blei - be, res - te, stay.
Will - kom - men.
[153]
Br.
p
bien - ve - nue, wel-come, Im Cab-a - ret, au Cab-a - ret, Wir sa - gen.

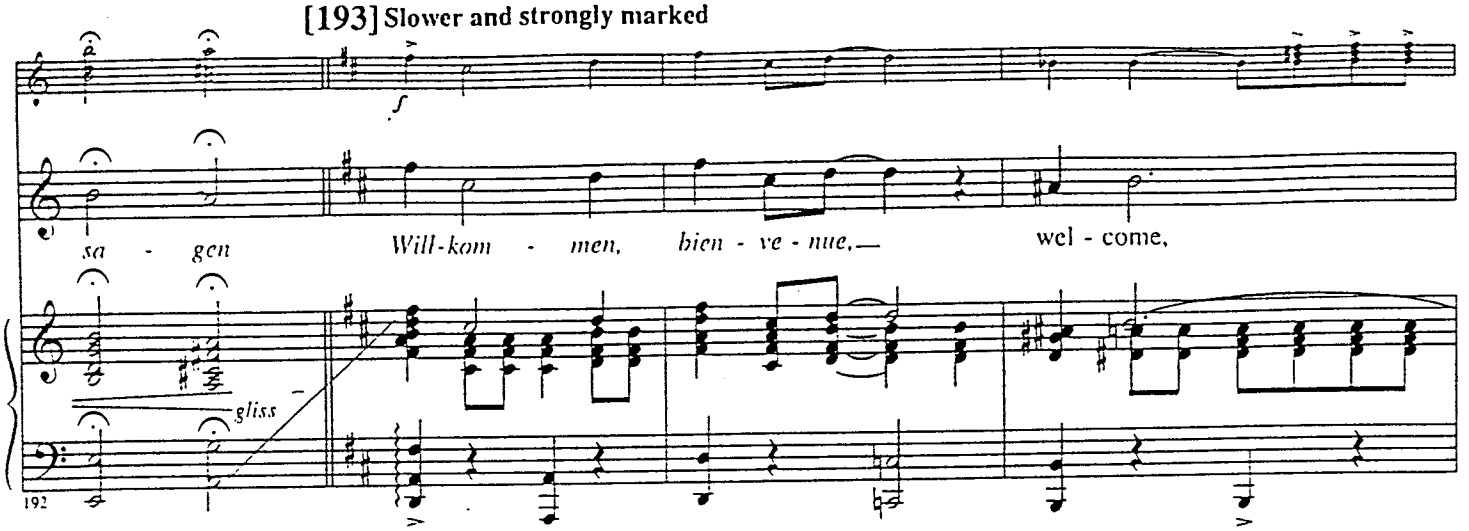

[159]
Cls.
(whispered)
[step]
[step]
Will - kom - men, bien - ve - nue,—
wel - come
(crisp rhythm)
159

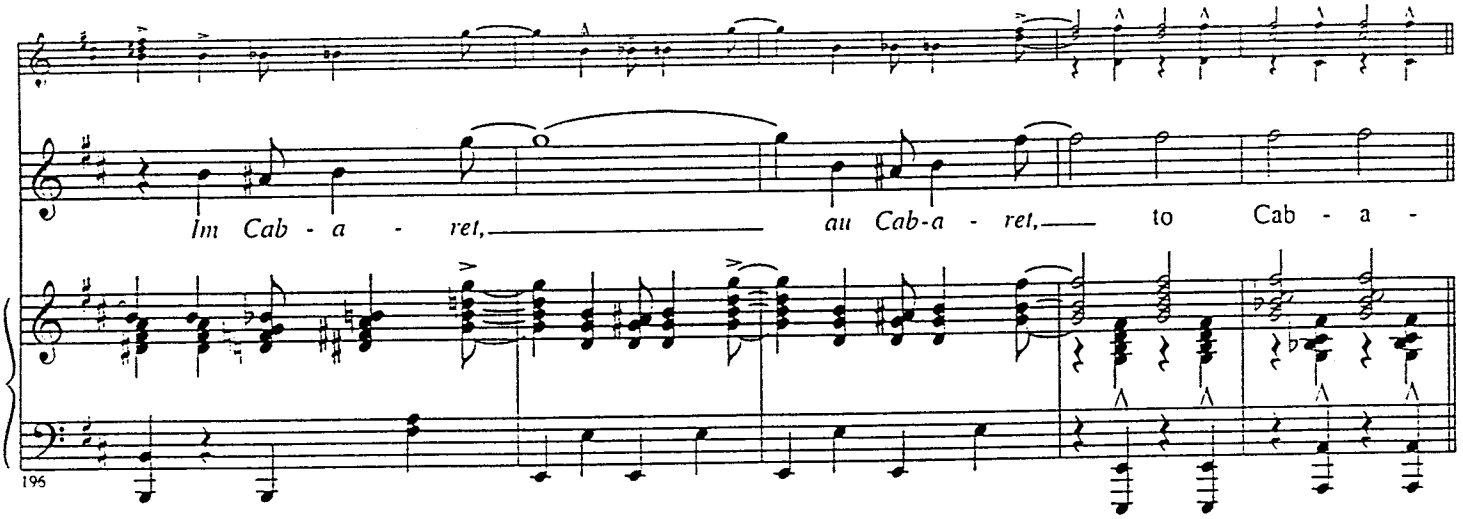

[167]
Br.
Cls.
[step]
[step]
Frem-de, é - tran-ger,—
stran-ger.
Glück-lich zu
163


[171]
[step]
(spoken)
se-hen, Je suis en-chan - té,
Hap - py to see you,
Blei-be, res - te,
168

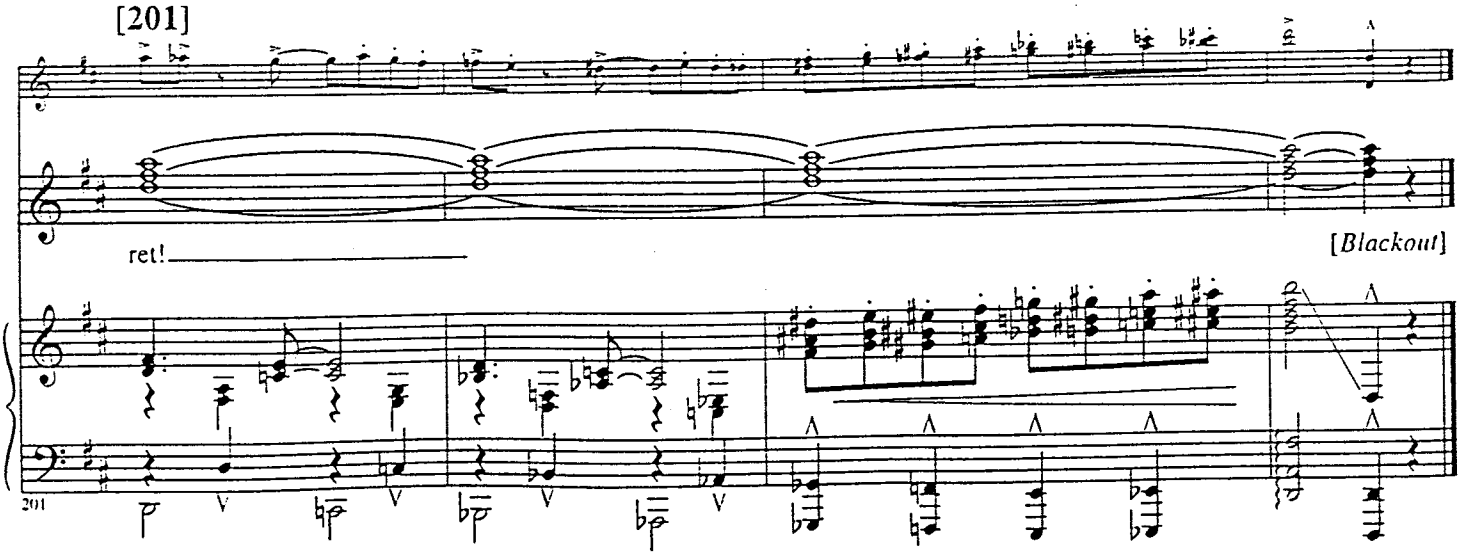

[176] Slightly Slower
ALL
(sing)
p
mp
stay. Wir sa - gen, Will-kom - men, bien - ve - nue,— wel-come
mf
174
[184]
mf
[step] [step]
Frem-de, é-tran - ger, stran-ger. Glück-lich zu se-hen, Je
180
[step] [step]
suis en-chan-té, Hap - py to see you, Blei-be, res - te, stay. Wir
186

[193] Slower and strongly marked

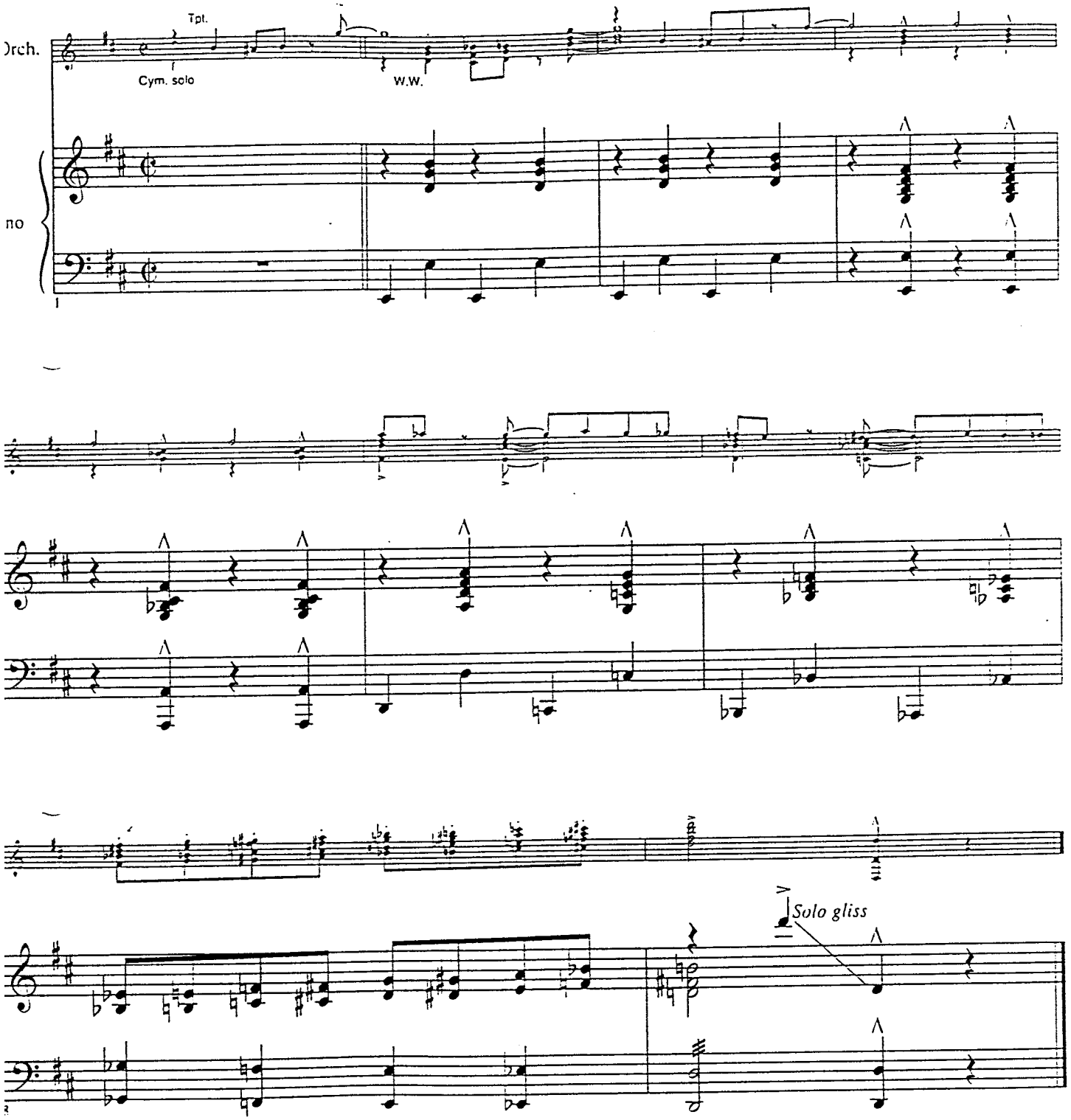




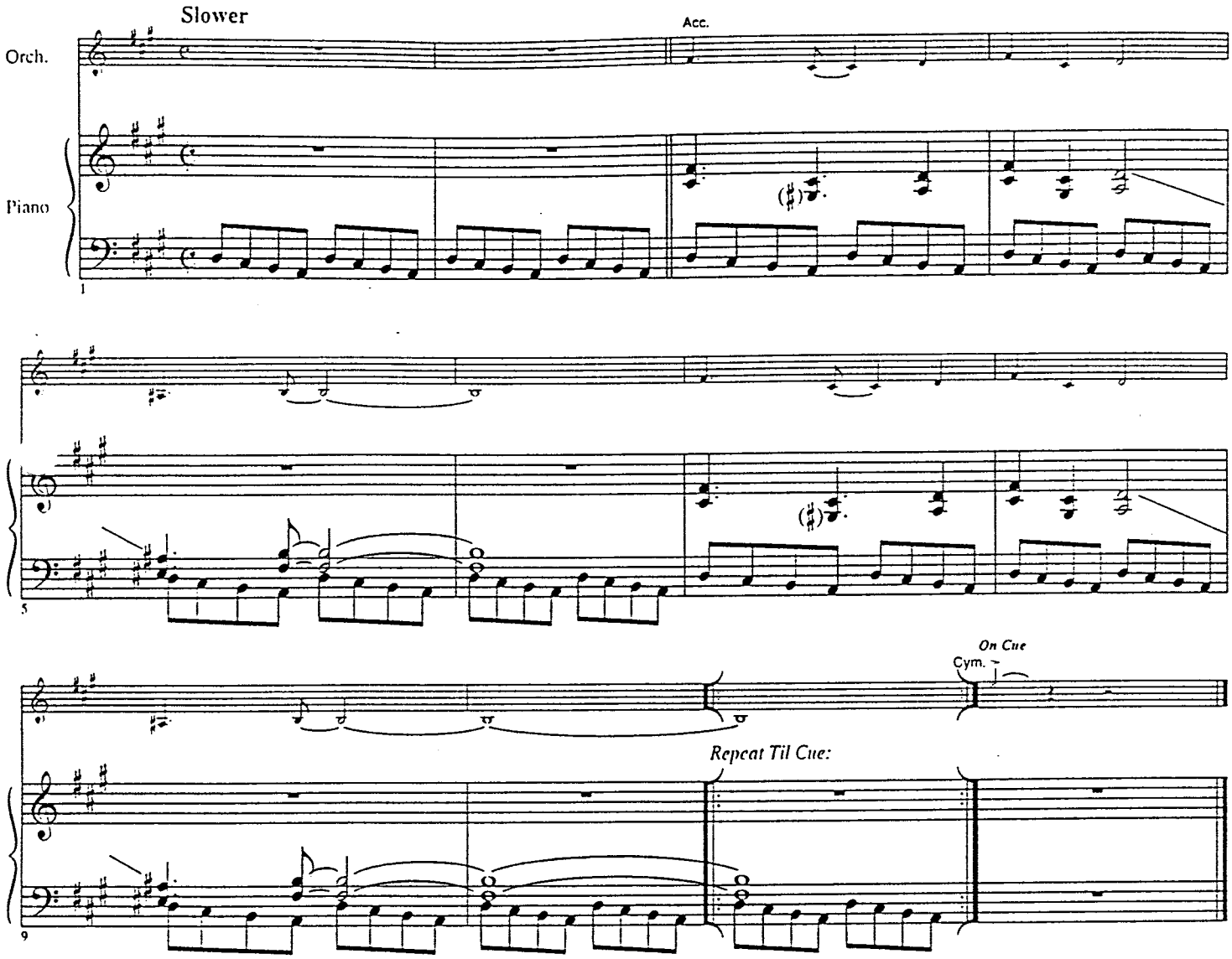
[201]



No. 2 "Willkommen" Playoff

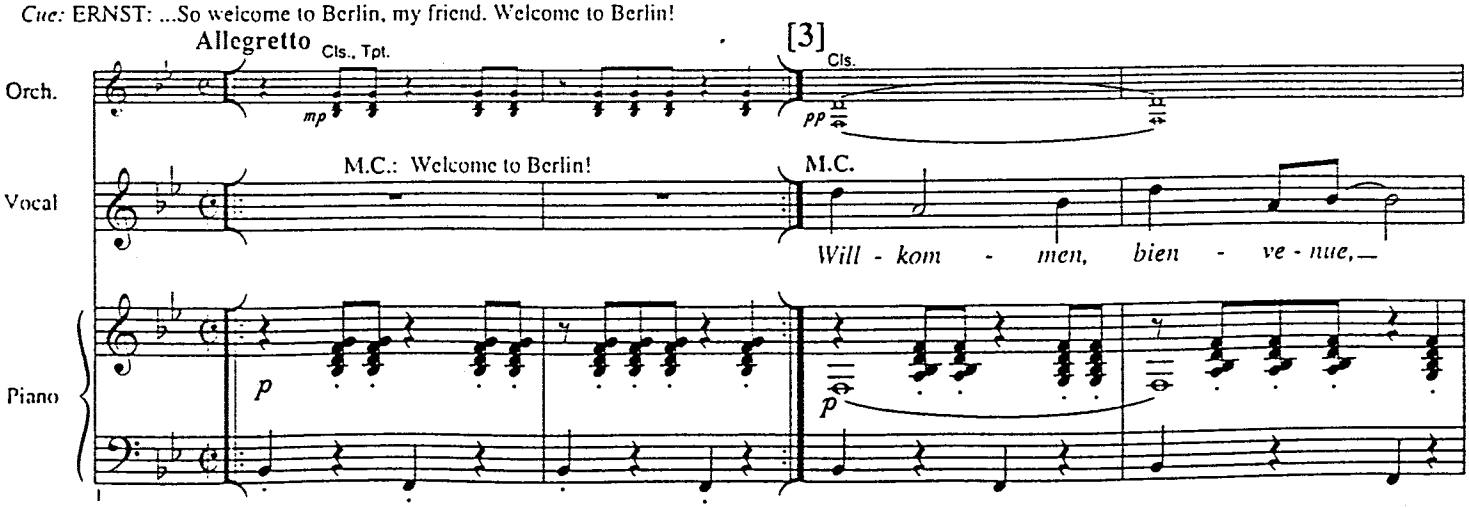


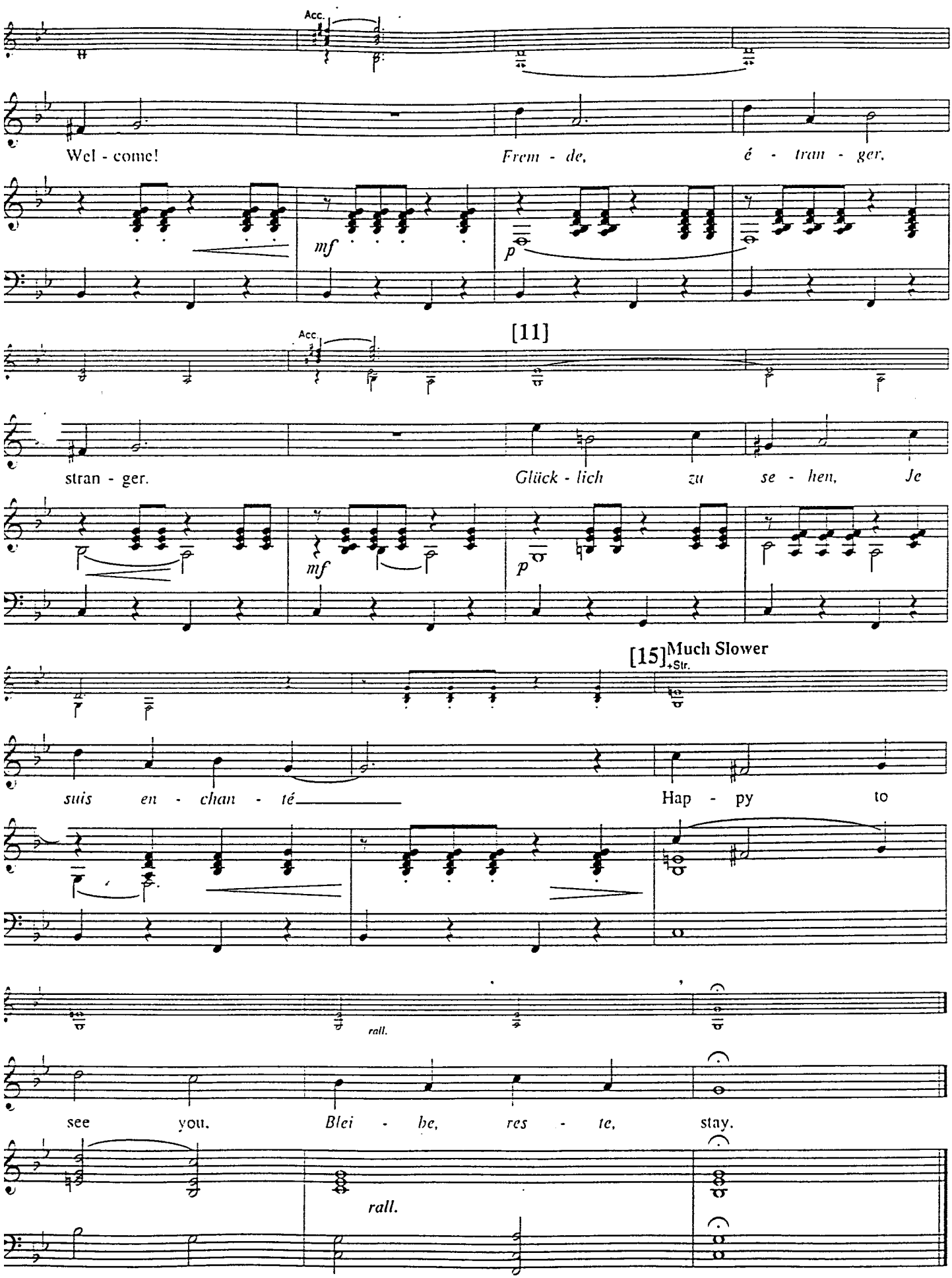
No. 3 Train Music



No. 4 Welcome To Berlin

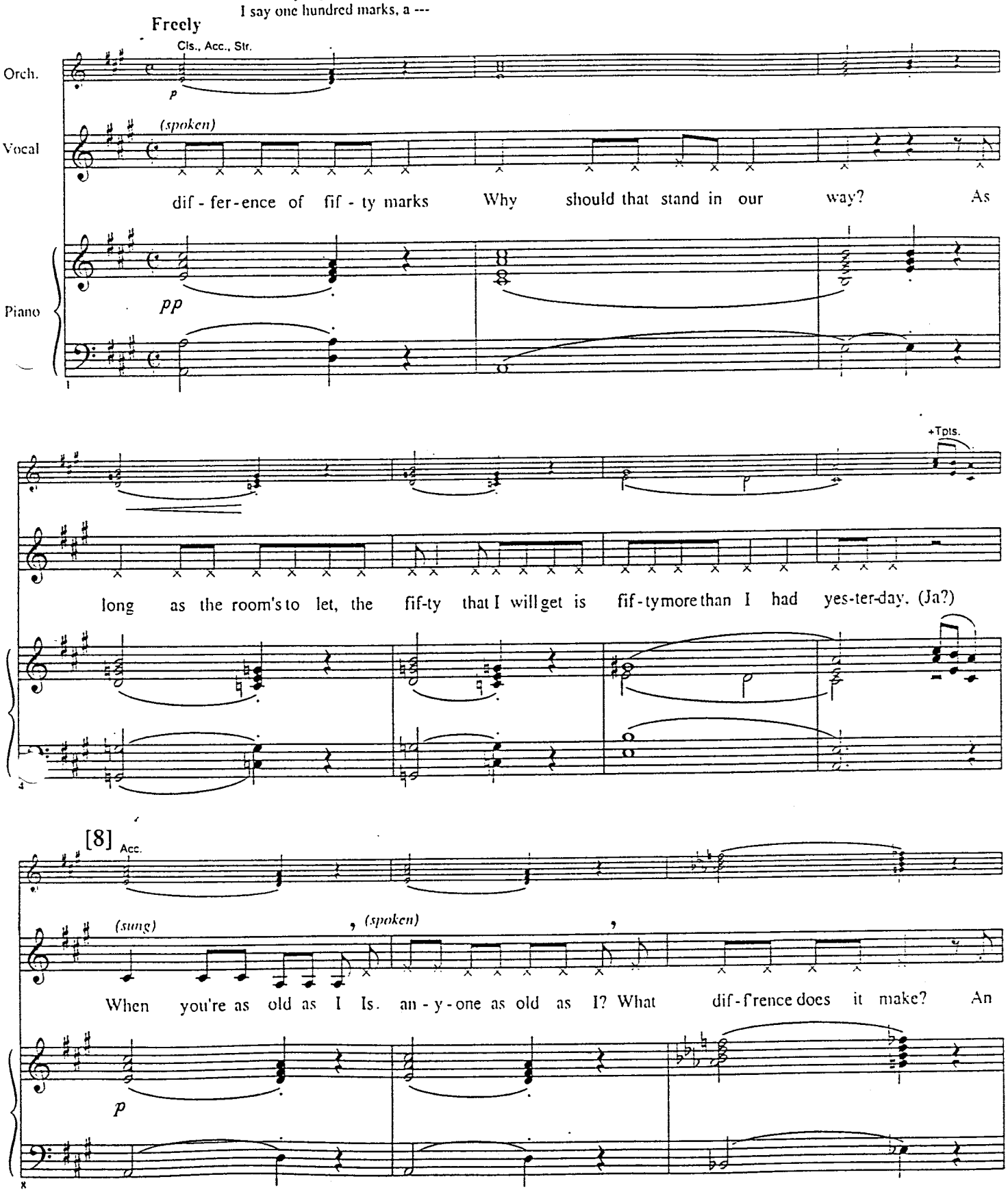
Cue: ERNST: ...So welcome to Berlin, my friend. Welcome to Berlin!




Acc.
Wel - come!
Frem - de,
é - tran - ger,
mf
p
[11]
Acc.
stran - ger.
Glück - lich
zu
se - hen,
Je
mf
p
[15] Much Slower
+Str.
suis en - chan - té
Hap - py
to
rall.
see you.
Blei - be,
res - te,
stay.
rall.

No. 5 So What

Cue: FRAULEIN SCHNEIDER: ...You say fity marks.
I say one hundred marks, a ---



Allegretto - con pesante

of - fer comes, you take.

ppp mf

[16] Cls.

mfp pp

(sung)

For the sun will rise and the moon will set And you

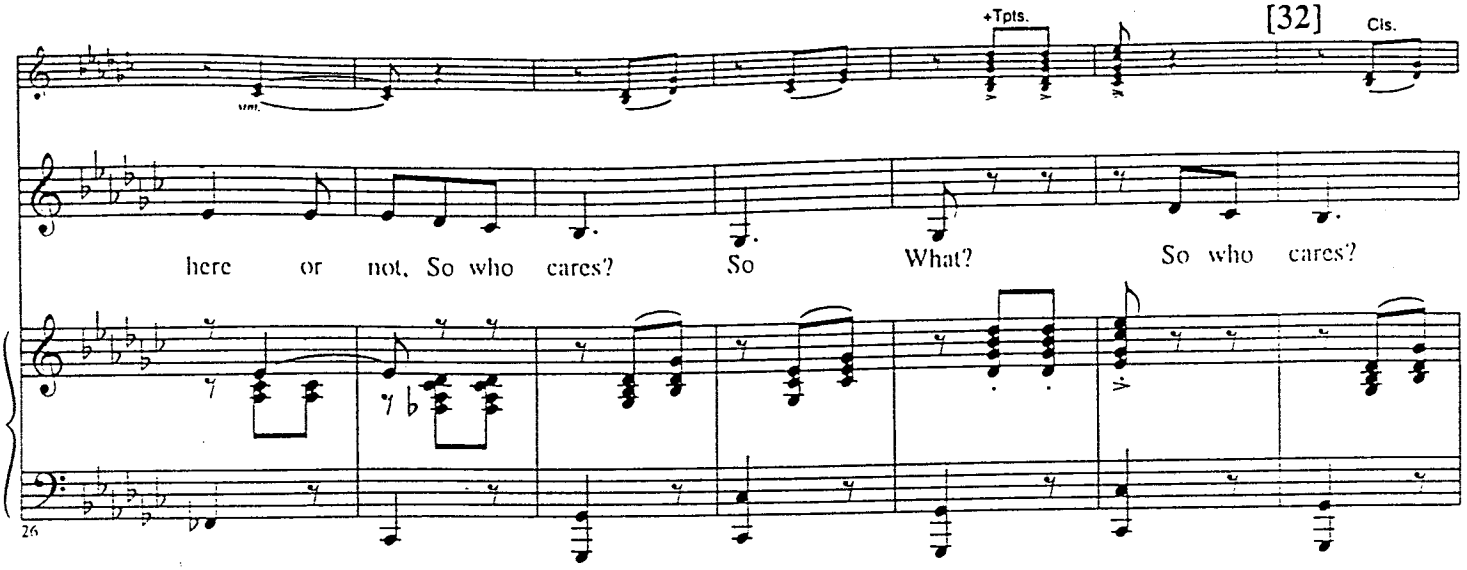
mfp mfp

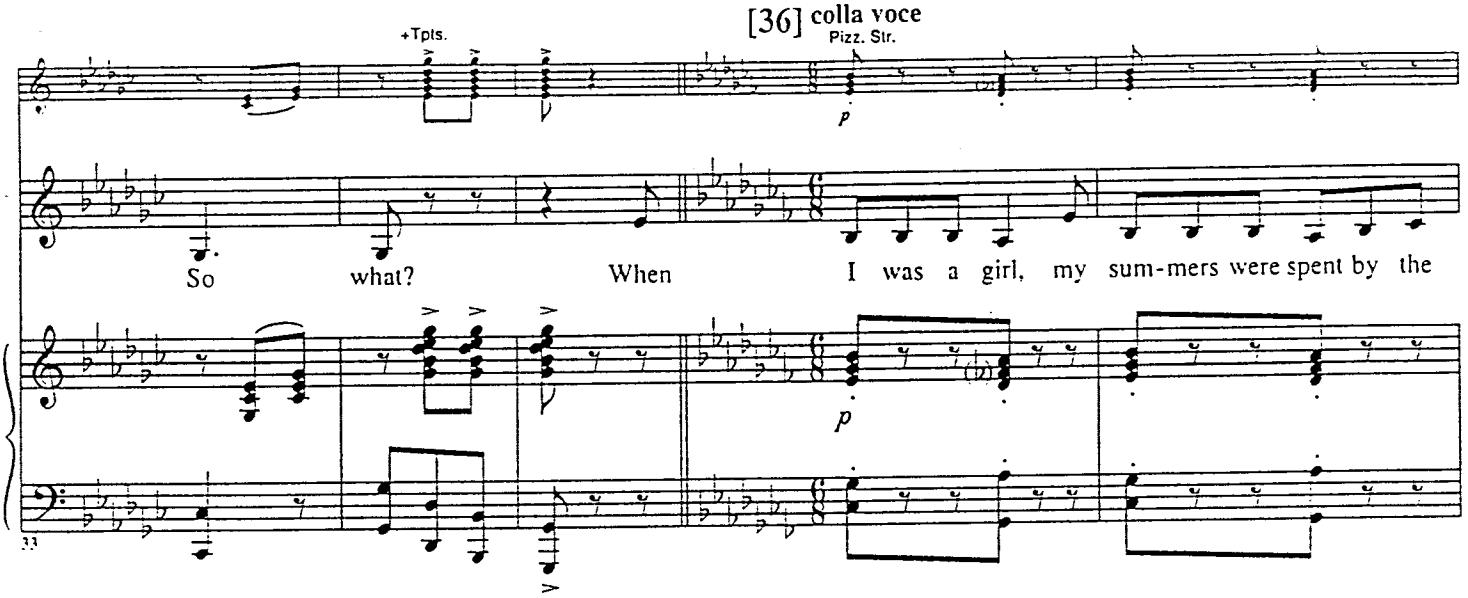
[24]

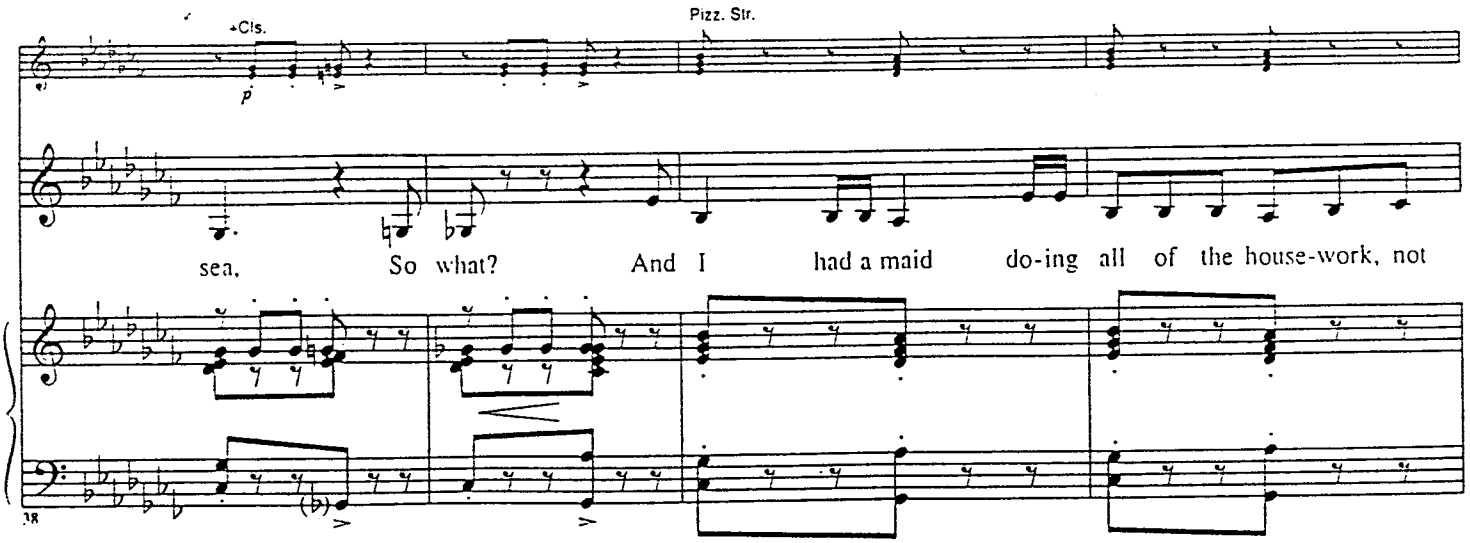
pp mfp mfp

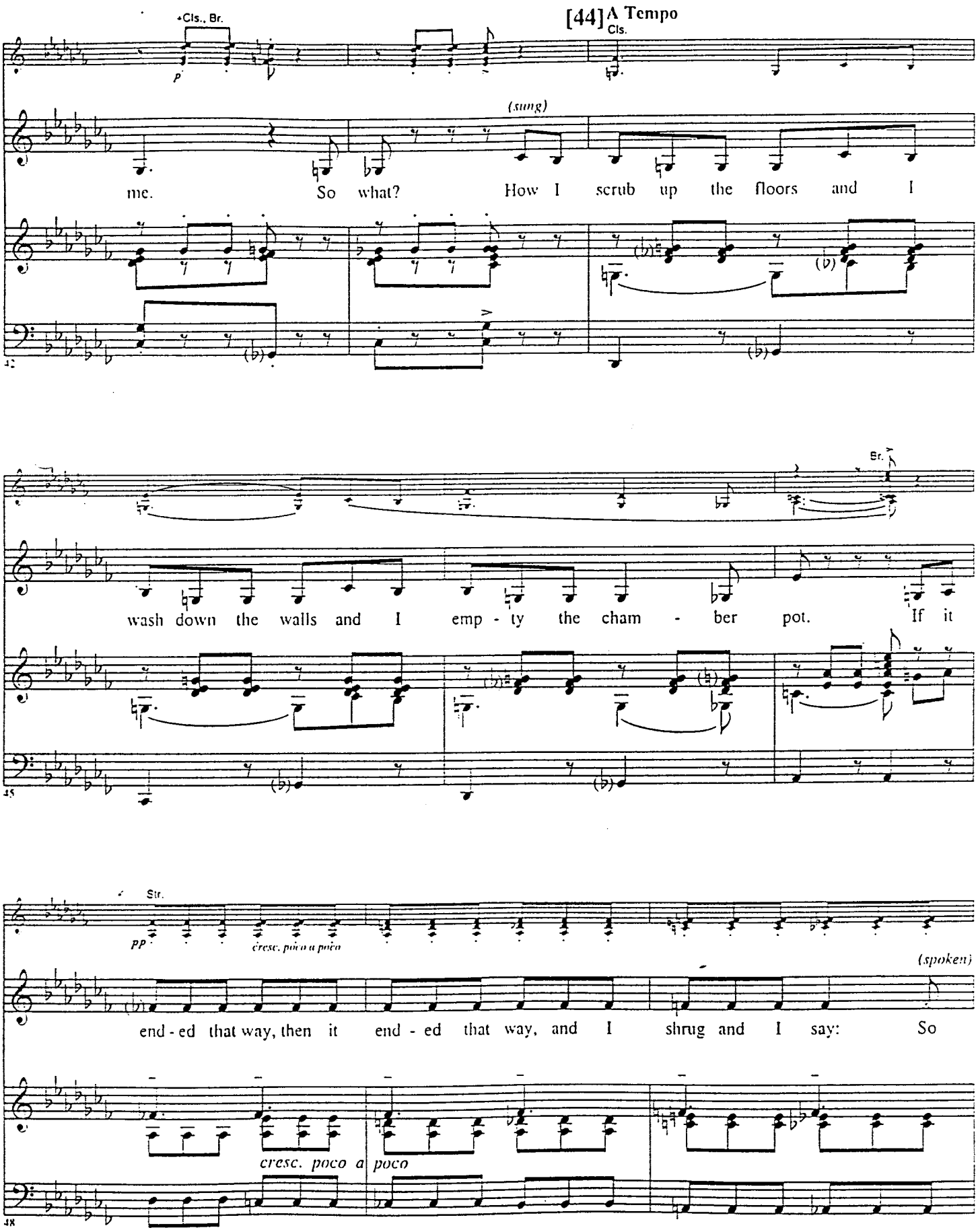
learn how to set-tle for what you get. It will all go on if we're

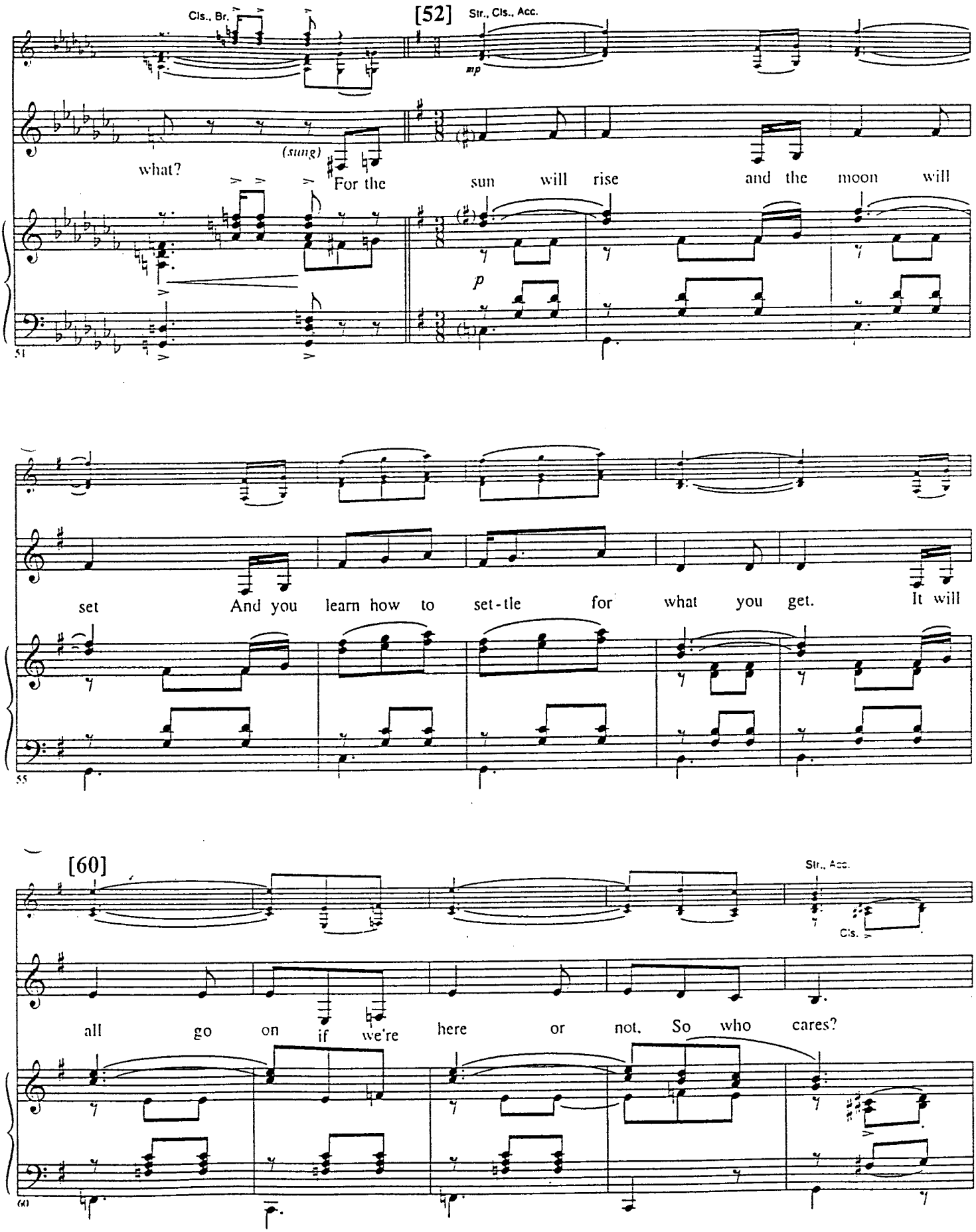
pp mfp mfp

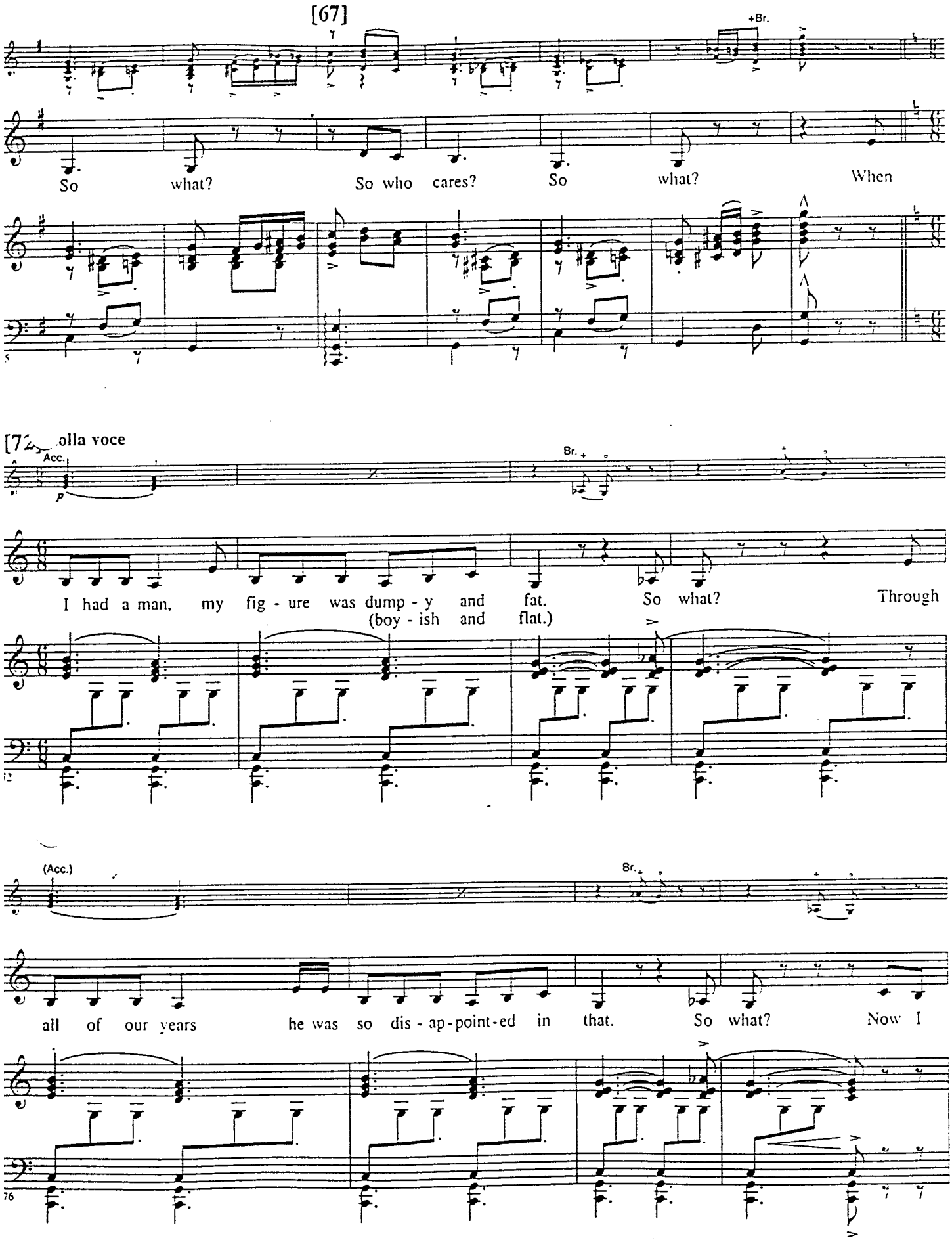

+Tpts.
[32]
Cls.
here or not, So who cares? So What? So who cares?
26


[36] colla voce
+Tpts.
Pizz. Str.
So what? When I was a girl, my sum-mers were spent by the
33


+Cls.
Pizz. Str.
sea. So what? And I had a maid do-ing all of the house-work, not
38


[44] A Tempo
Cls.
Cls., Br.
p
(sung)
me. So what? How I scrub up the floors and I
42
Br.
wash down the walls and I emp - ty the cham - ber pot. If it
45
Str.
pp
cresc. poco a poco
(spoken)
end - ed that way, then it end - ed that way, and I shrug and I say: So
cresc. poco a poco
48

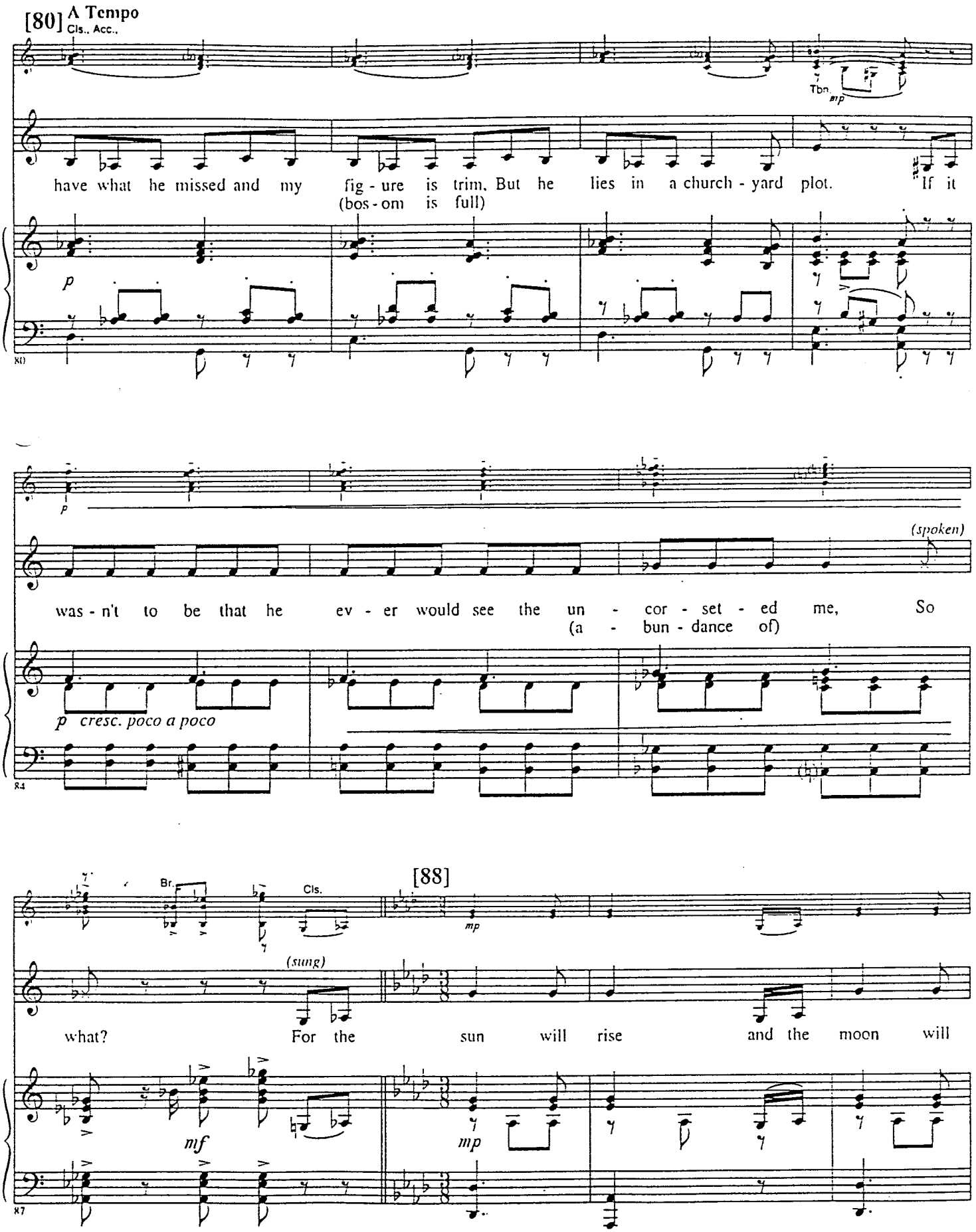

Cls., Br.
[52]
Str., Cls., Acc.
mp
(sung)
what?
For the sun will rise and the moon will
p
51
set And you learn how to set-tle for what you get. It will
55
[60]
Str., Acc.
Cls.
all go on if we're here or not. So who cares?
60

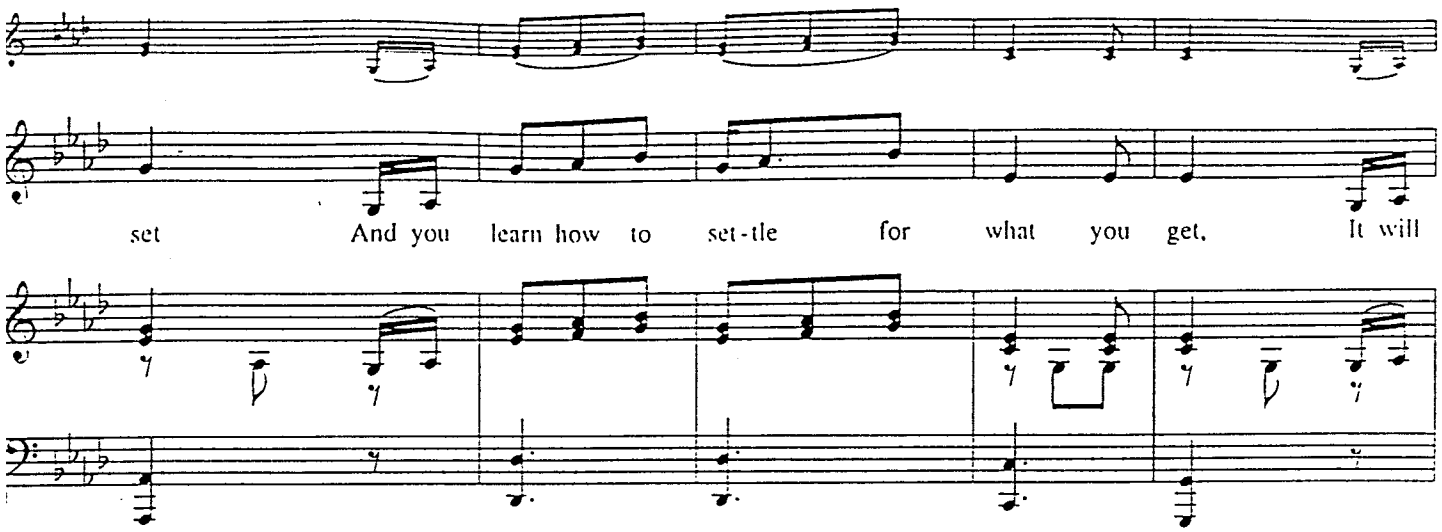

[67]

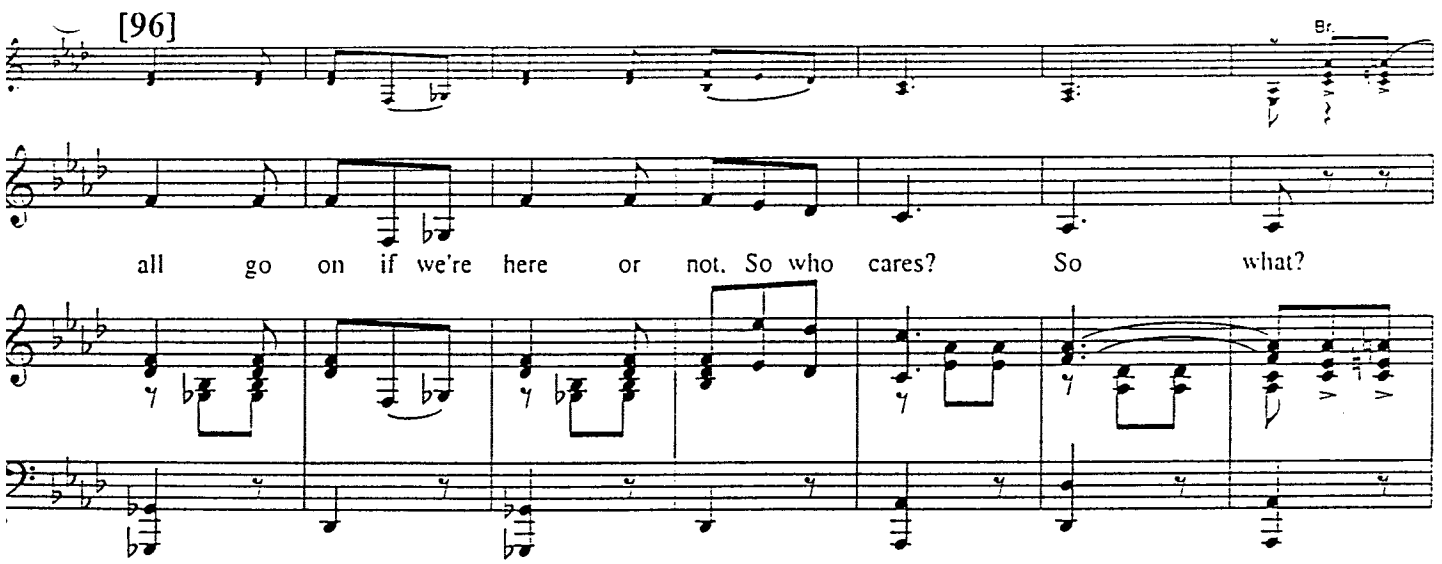
So what? So who cares? So what? When
[72] olla voce

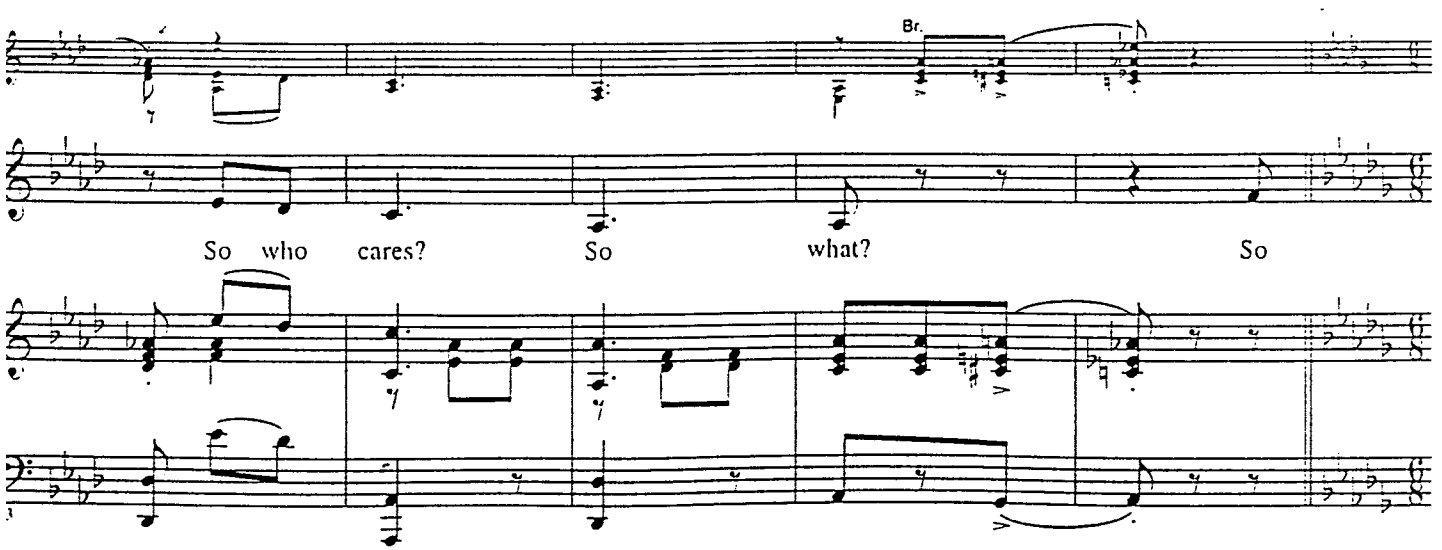
I had a man, my fig - ure was dump - y and fat. So what? Through
(boy - ish and flat.)

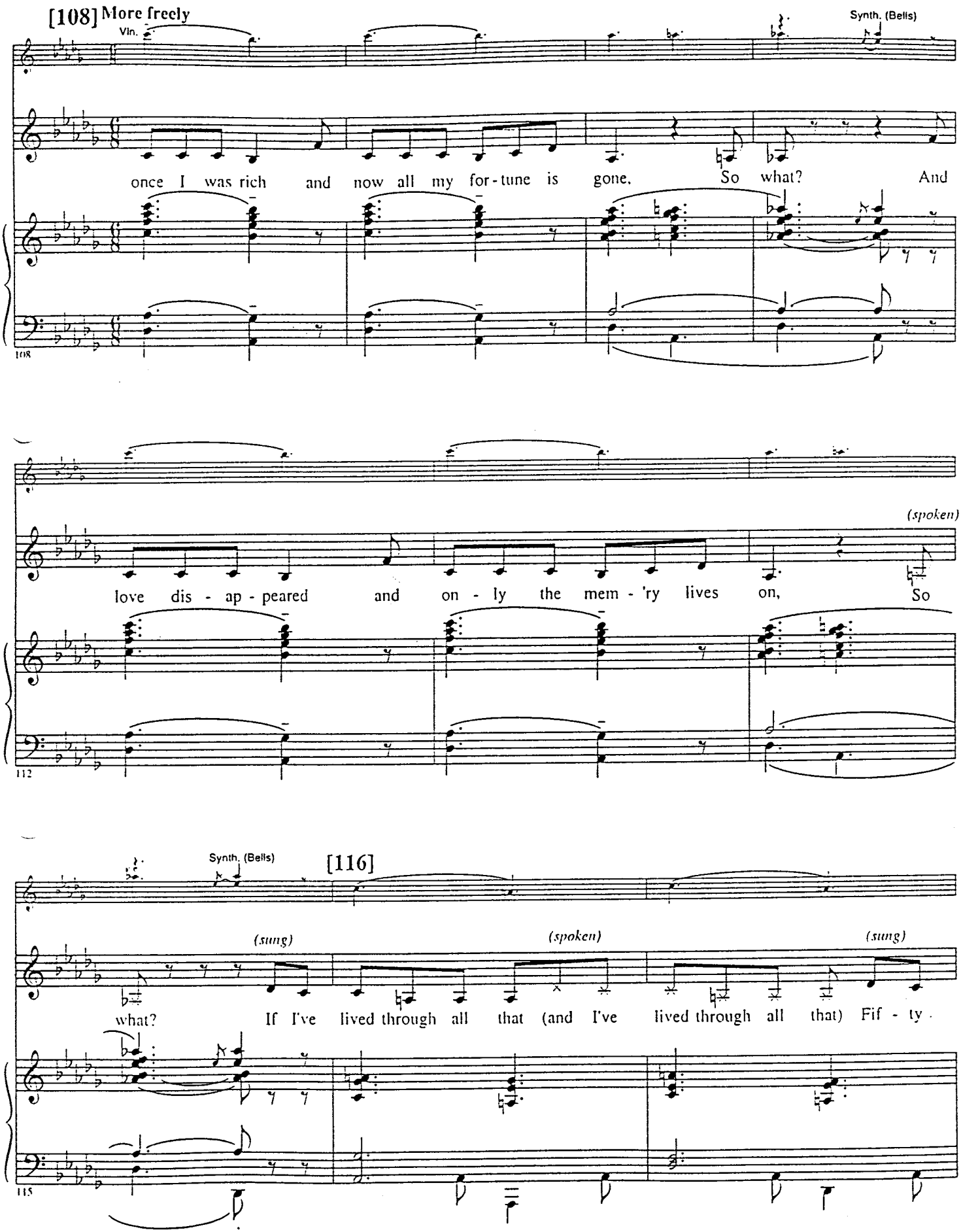
all of our years he was so dis - ap - point - ed in that. So what? Now I


[80] A Tempo
Cls., Acc.
Tbn.
mp
have what he missed and my fig - ure is trim. But he lies in a church - yard plot. If it
(bos - om is full)
p
80
p
(spoken)
was - n't to be that he ev - er would see the un - cor - set - ed me, So
(a - bun - dance of)
p cresc. poco a poco
84
[88]
Br.
Cls.
mp
(sung)
what? For the sun will rise and the moon will
mf
mp
87

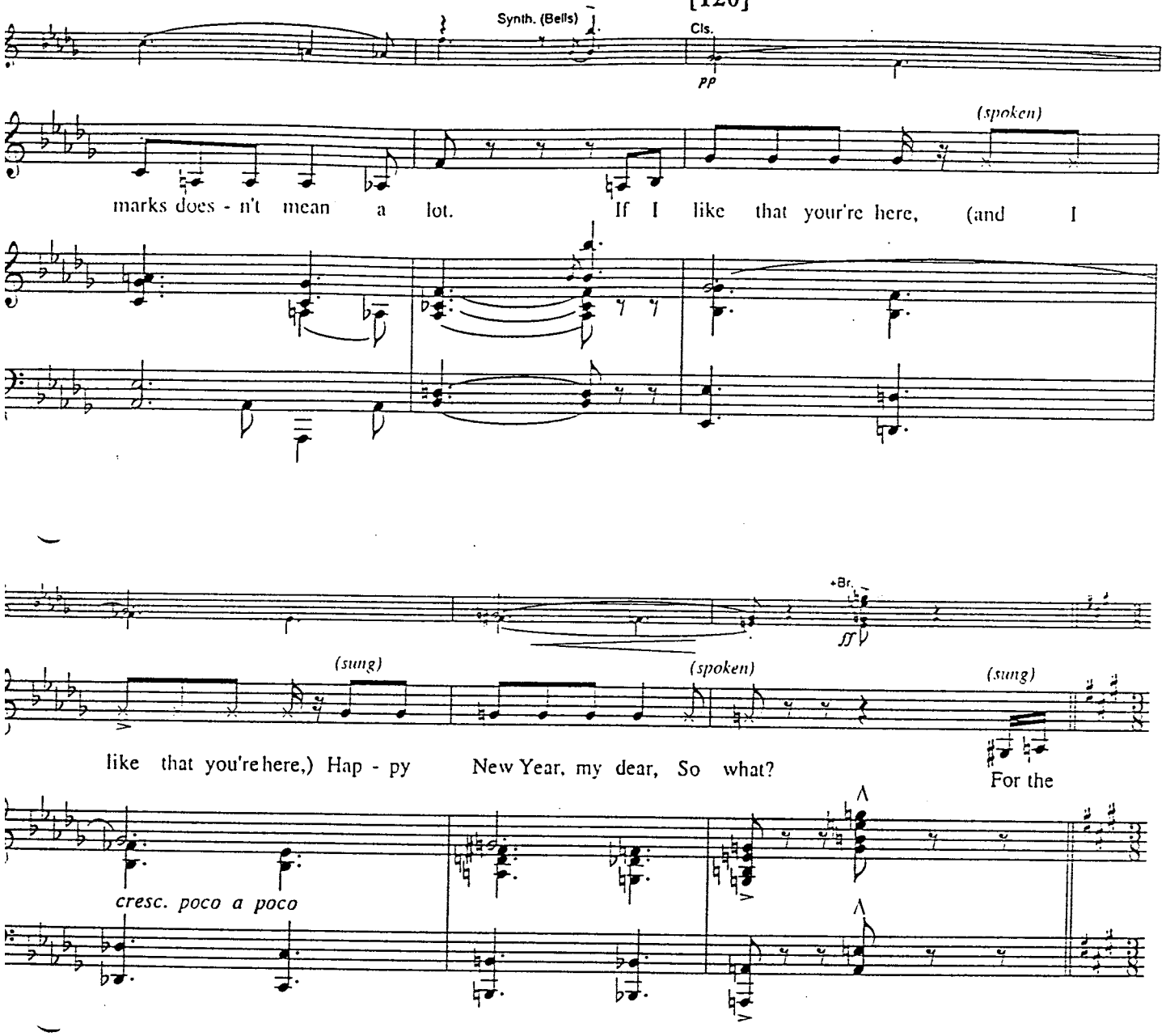

set
And you learn how to set-tle for what you get. It will

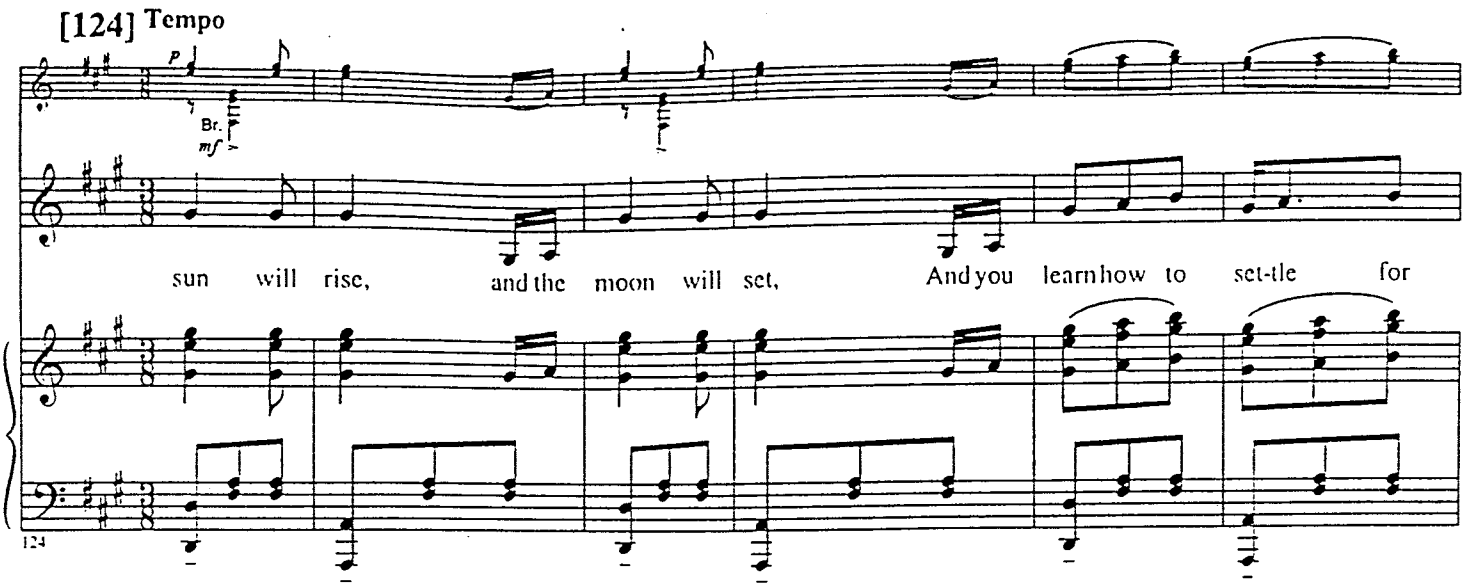

[96]
Br.
all go on if we're here or not. So who cares? So what?

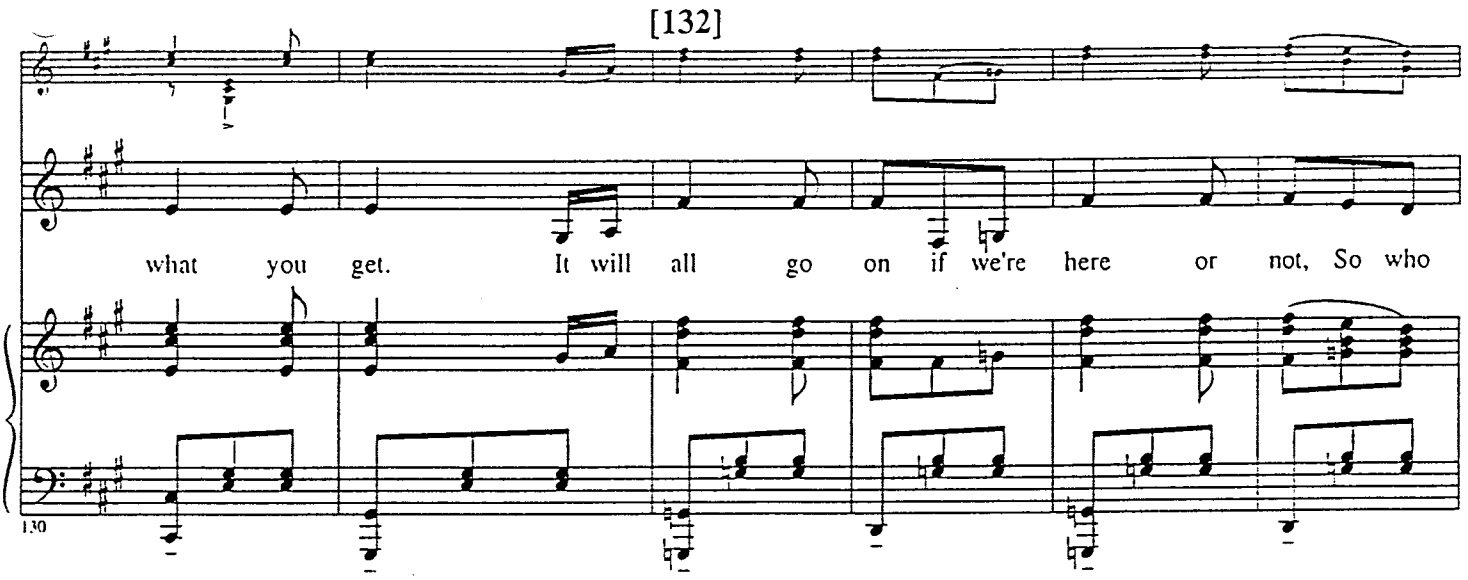

Br.
So who cares? So what? So

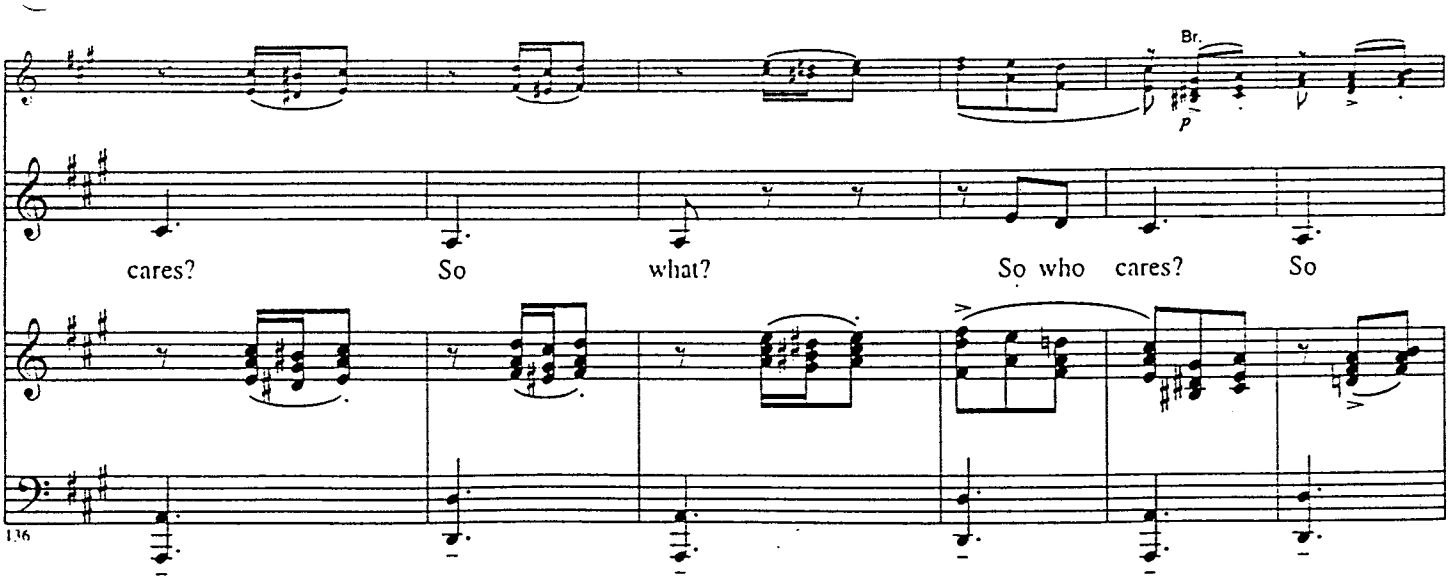

[108] More freely
Vln.
Synth. (Bells)
once I was rich and now all my for-tune is gone. So what? And
108
(spoken)
love dis - ap - peared and on - ly the mem - 'ry lives on, So
112
Synth. (Bells)
[116]
(sung)
(spoken)
(sung)
what? If I've lived through all that (and I've lived through all that) Fif - ty
115

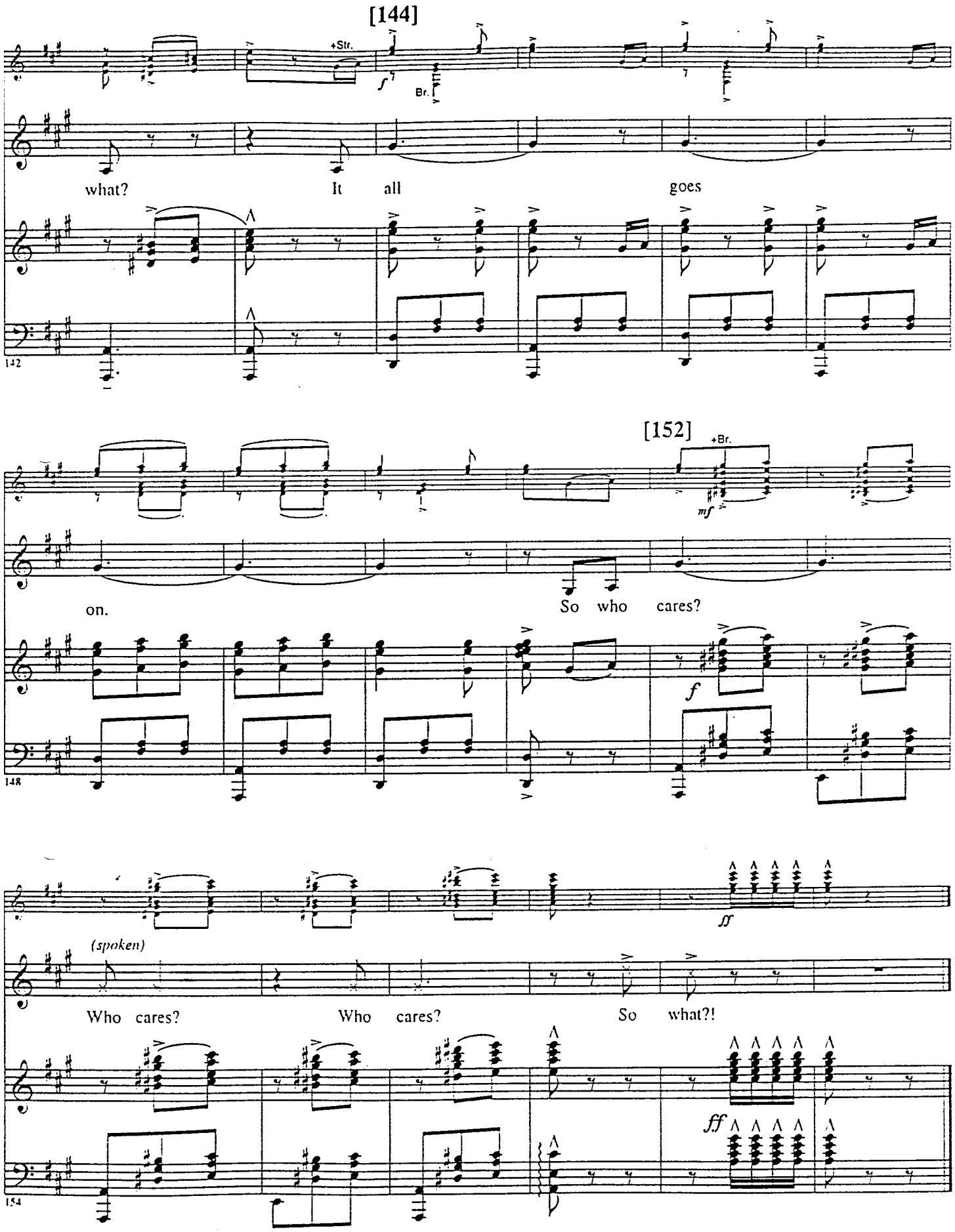
[120]


Synth. (Bells)
Cls.
pp
(spoken)
marks does - n't mean a lot. If I like that your're here, (and I
+Br.
ff
(sung)
(spoken)
(sung)
like that you're here,) Hap - py New Year, my dear, So what? For the
cresc. poco a poco


[124] Tempo
P
Br.
mf
sun will rise, and the moon will set, And you learn how to set-tle for
124


[132]
what you get. It will all go on if we're here or not, So who
130

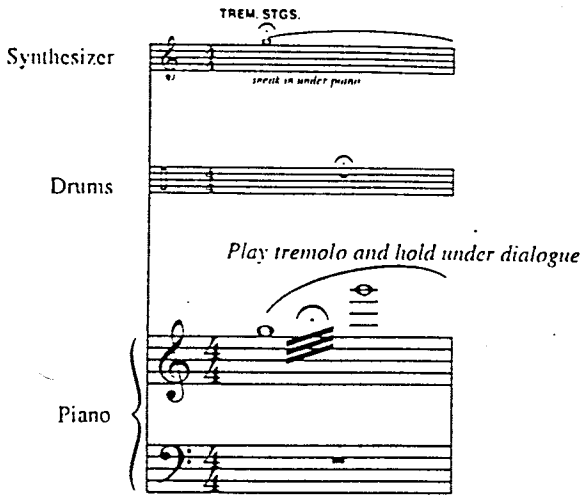

Br.
p
cares? So what? So who cares? So
136


[144]
+Str.
Br.
what?
It all
goes
142
[152]
+Br.
mf
on.
So who cares?
148
f
ff
(spoken)
Who cares?
Who cares?
So what?!
154
fff

No. 6 Klub Transition

Cue: SCHULTZ: I come to you, Fräulein, in ten minutes -- with the schnapps!

FRAULEIN SCHNEIDER: And the fruit! And now -- please -- anything you require -- knock on my door. Anytime. Day or night Also -- welcome to Berlin!

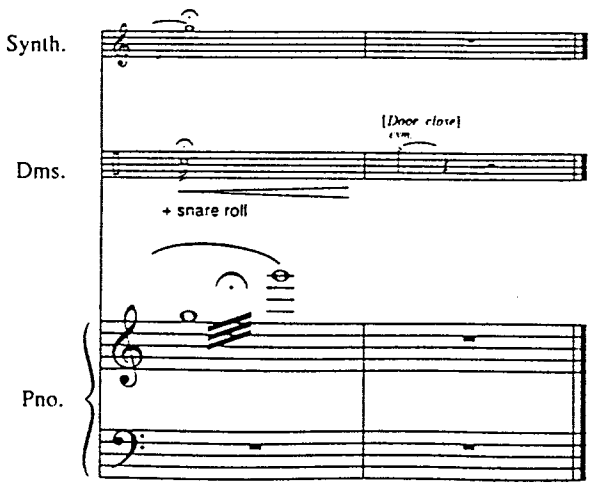


[*Dialogue continues*]

VICTOR: Would you like to buy a boy a drink?

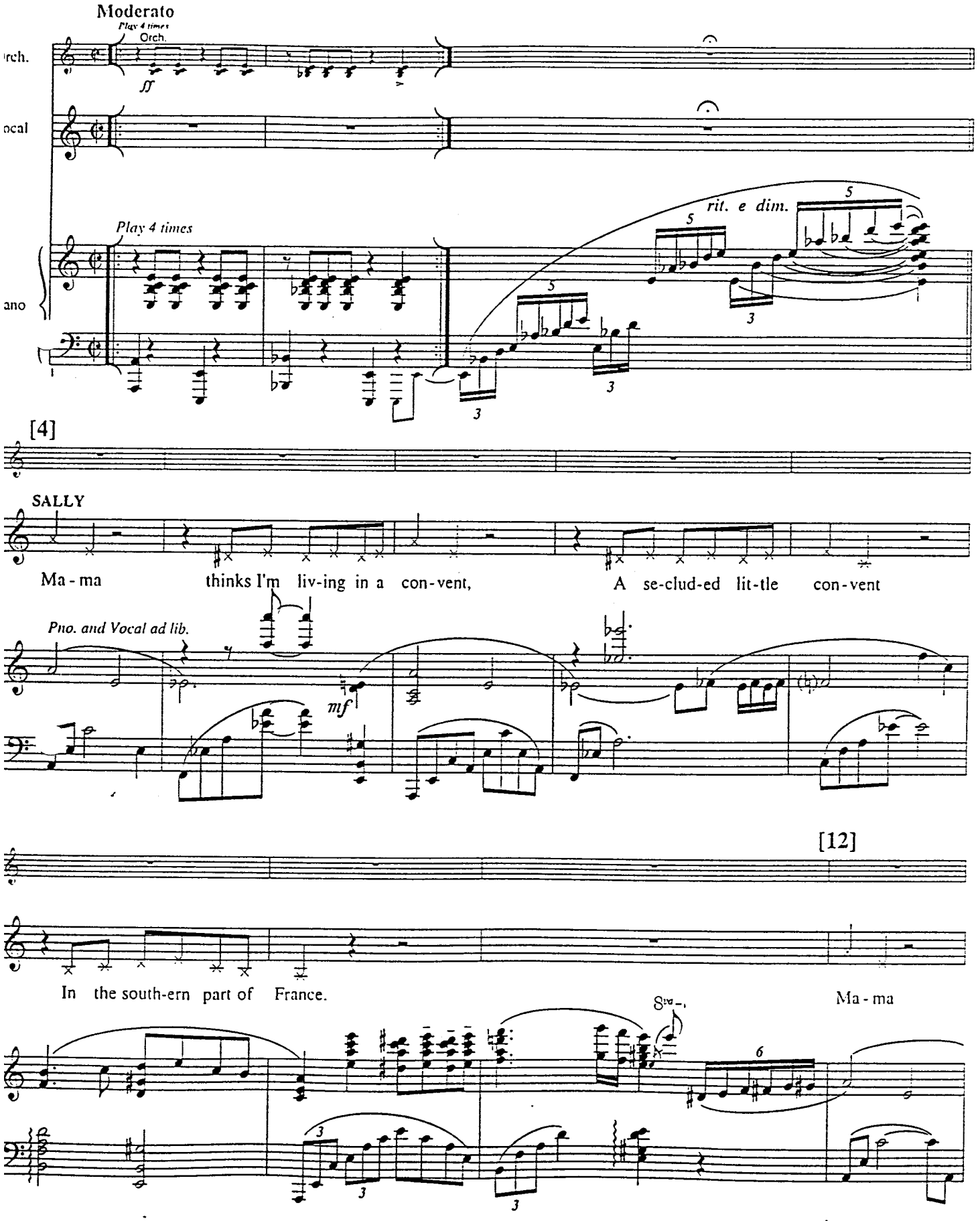
EVERYONE: Welcome to Berlin -- famous novelist ...

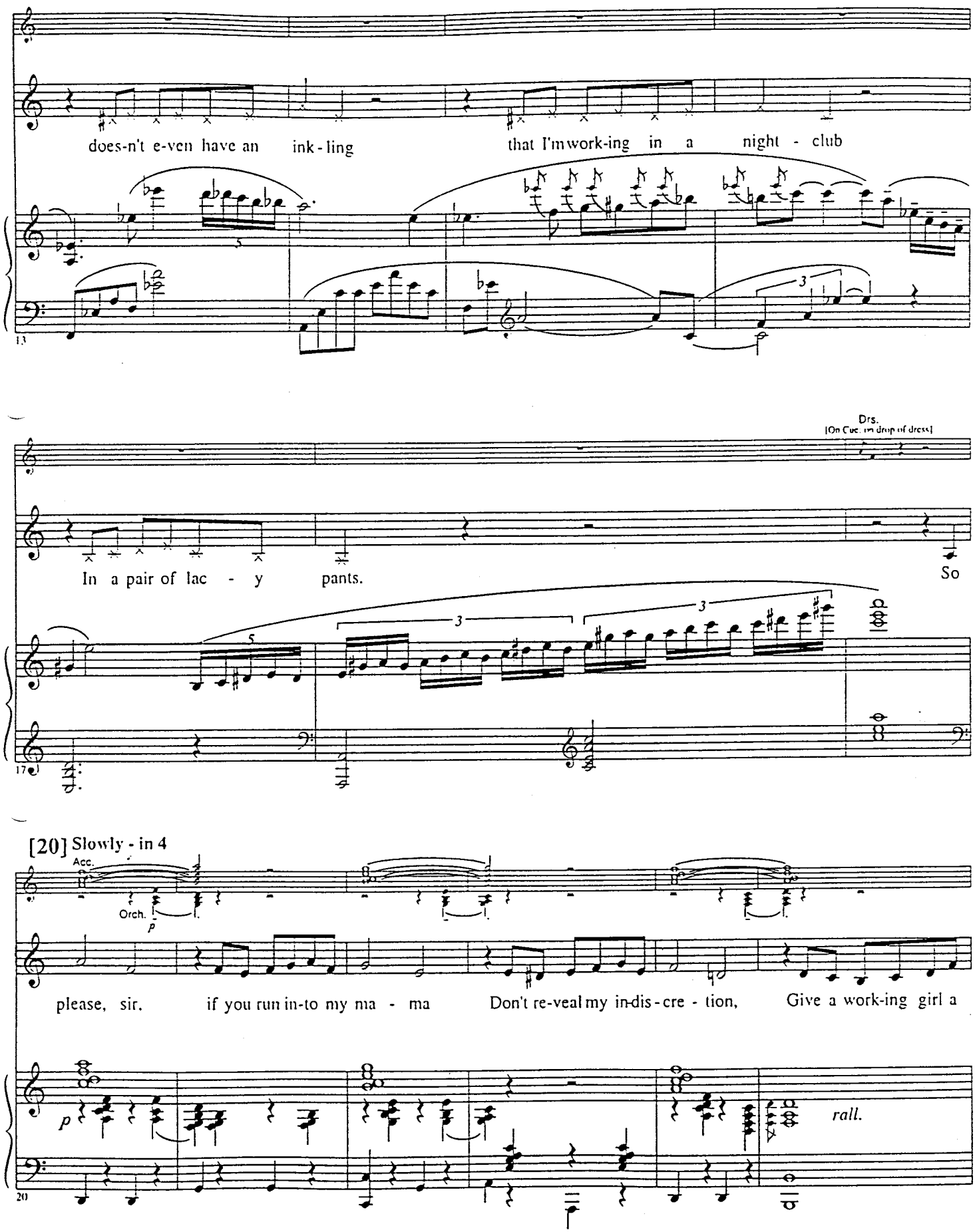
LULU: Ja? You would? Come on over!

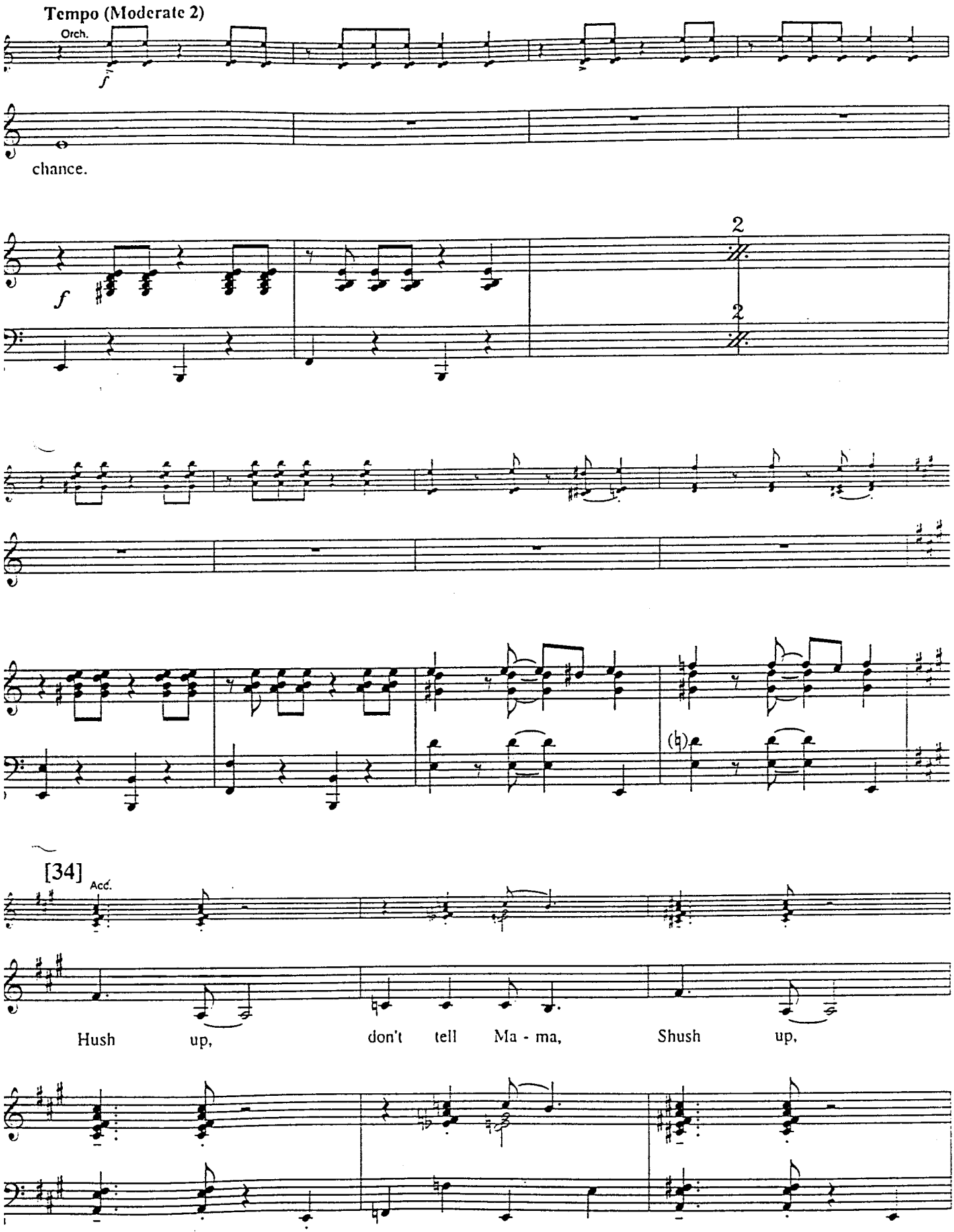


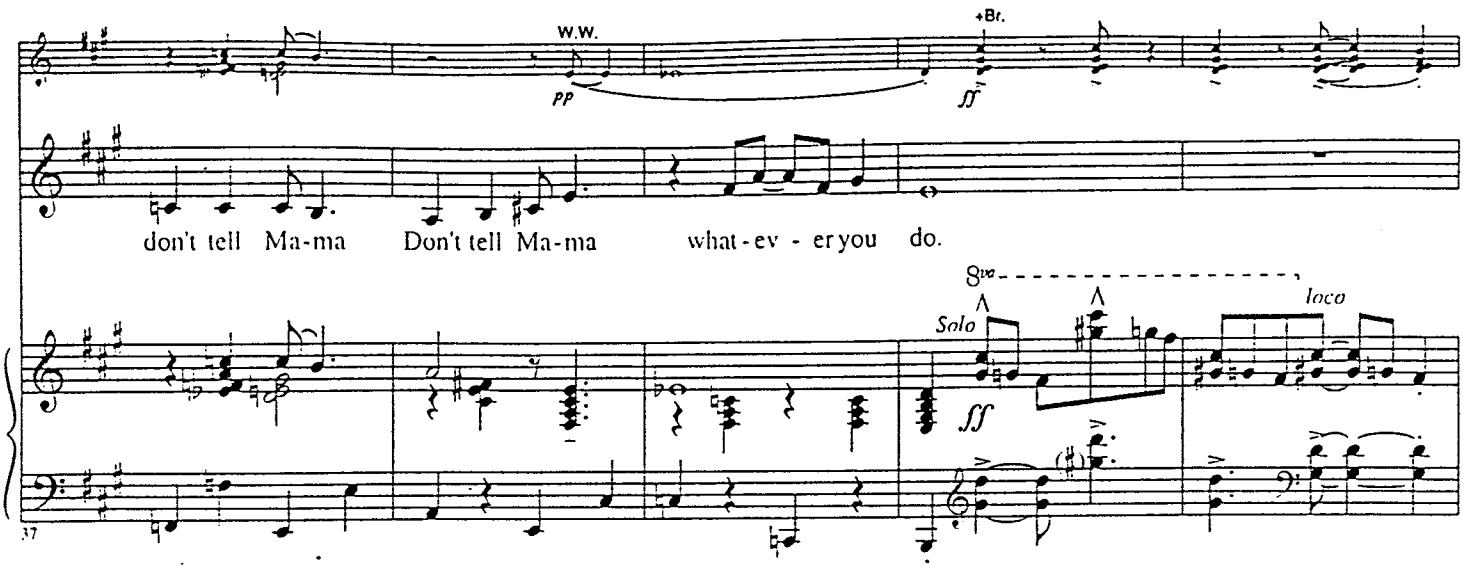
No. 7 Don't Tell Mama

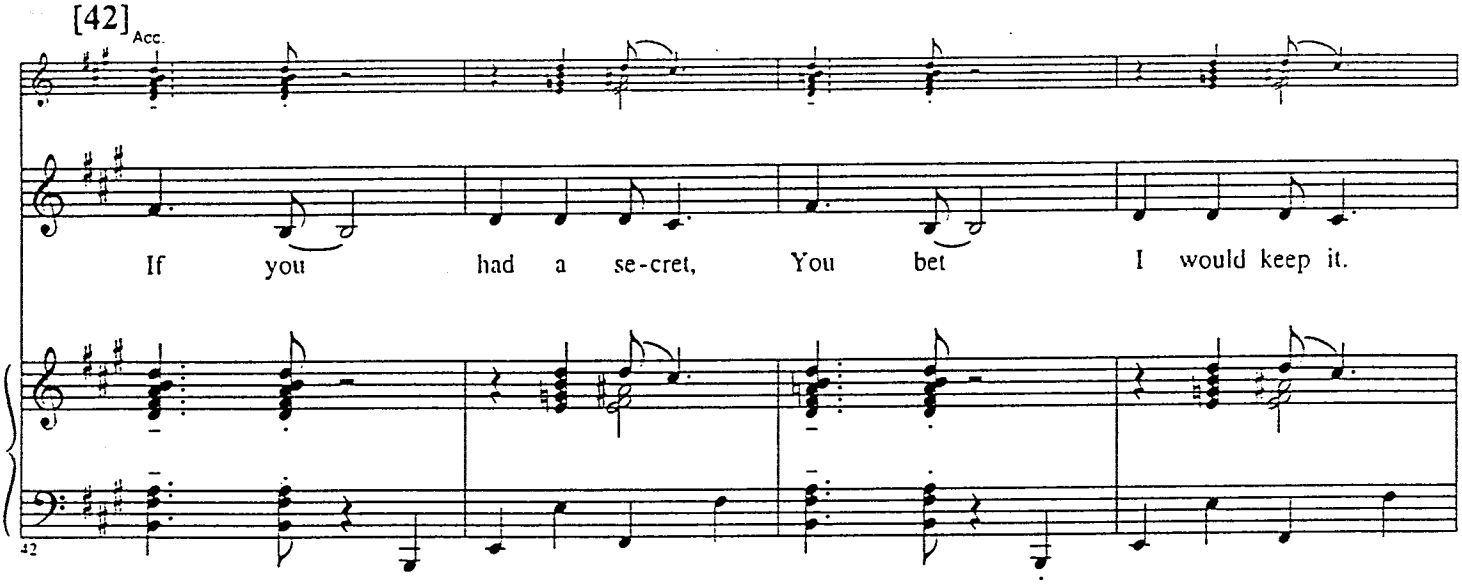
Cue: M.C.: . . .Fraulein Sally Bowles.

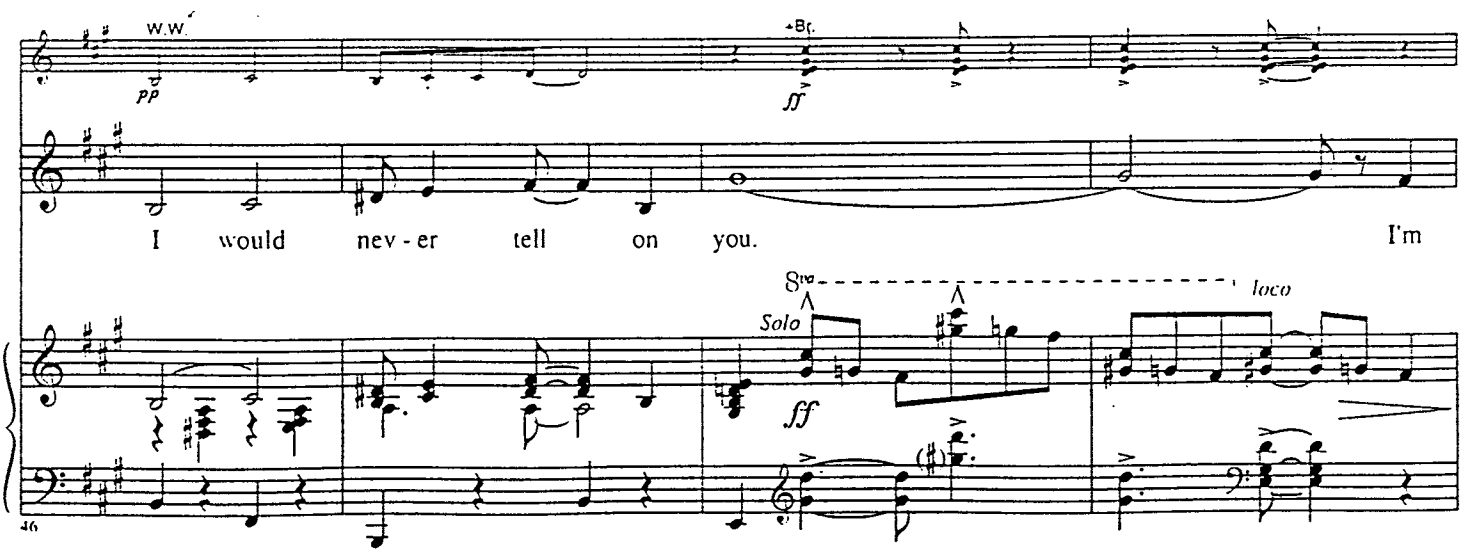


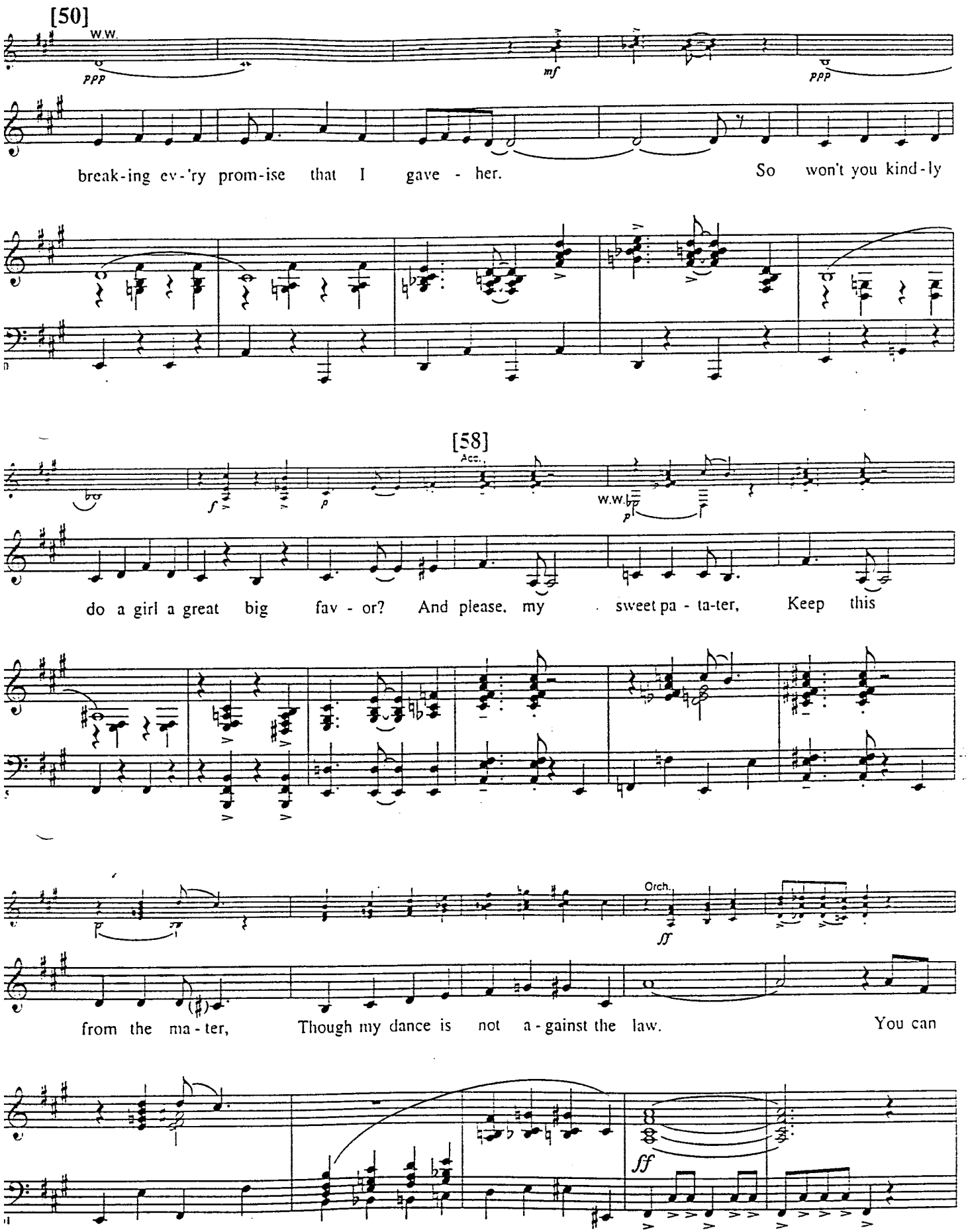

does-n't e-ven have an ink-ling
that I'm work-ing in a night - club
13
Drs.
[On Cue: on drop of dress]
In a pair of lac - y pants.
So
17
[20] Slowly - in 4
Acc.
Orch.
p
please, sir.
if you run in-to my ma - ma
Don't re-veal my in-dis-cre - tion,
Give a work-ing girl a
p
rall.
20

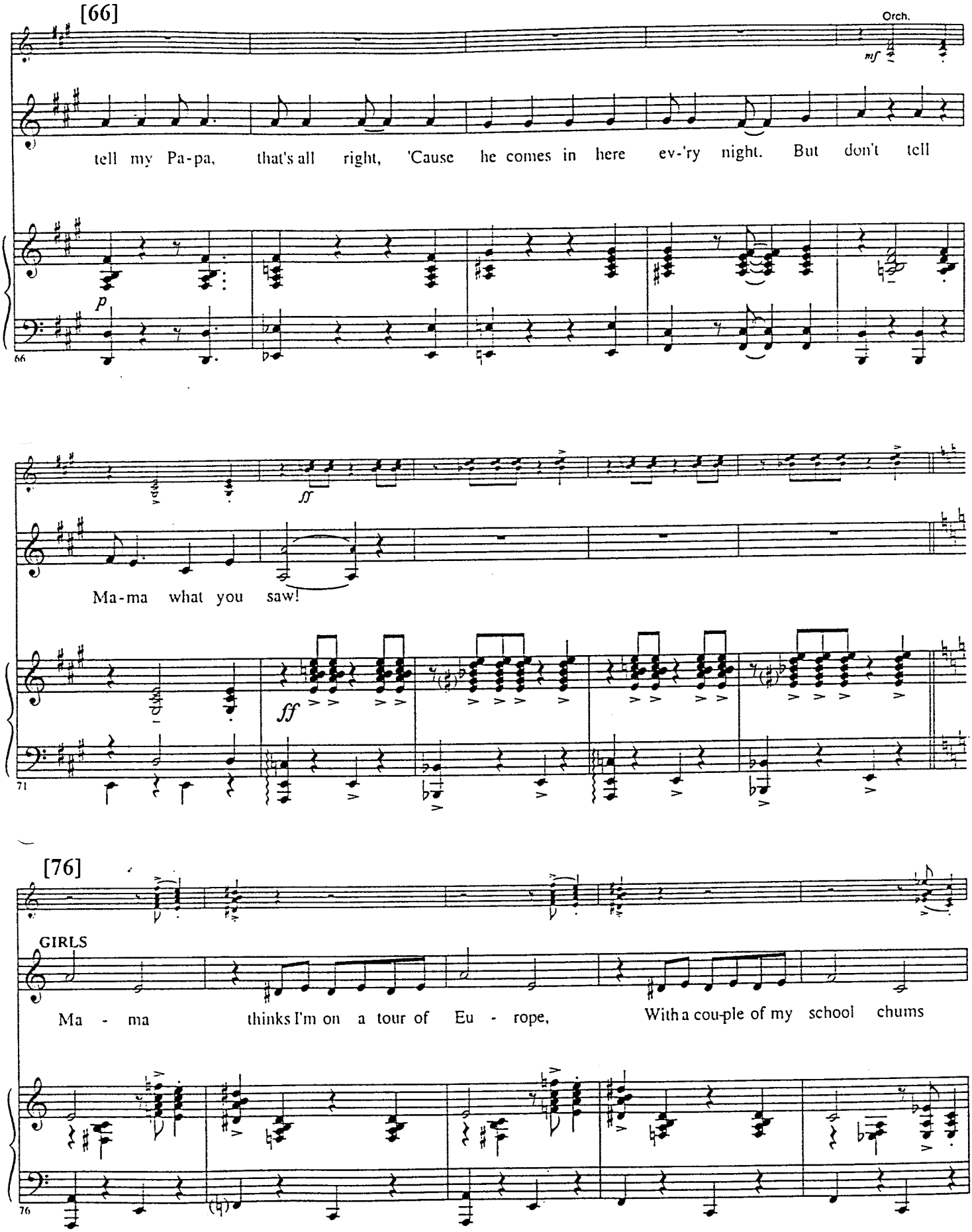

Tempo (Moderate 2)
Orch.
f
chance.
f
2
2
(♭)
[34]
Acc.
Hush up, don't tell Ma - ma, Shush up,

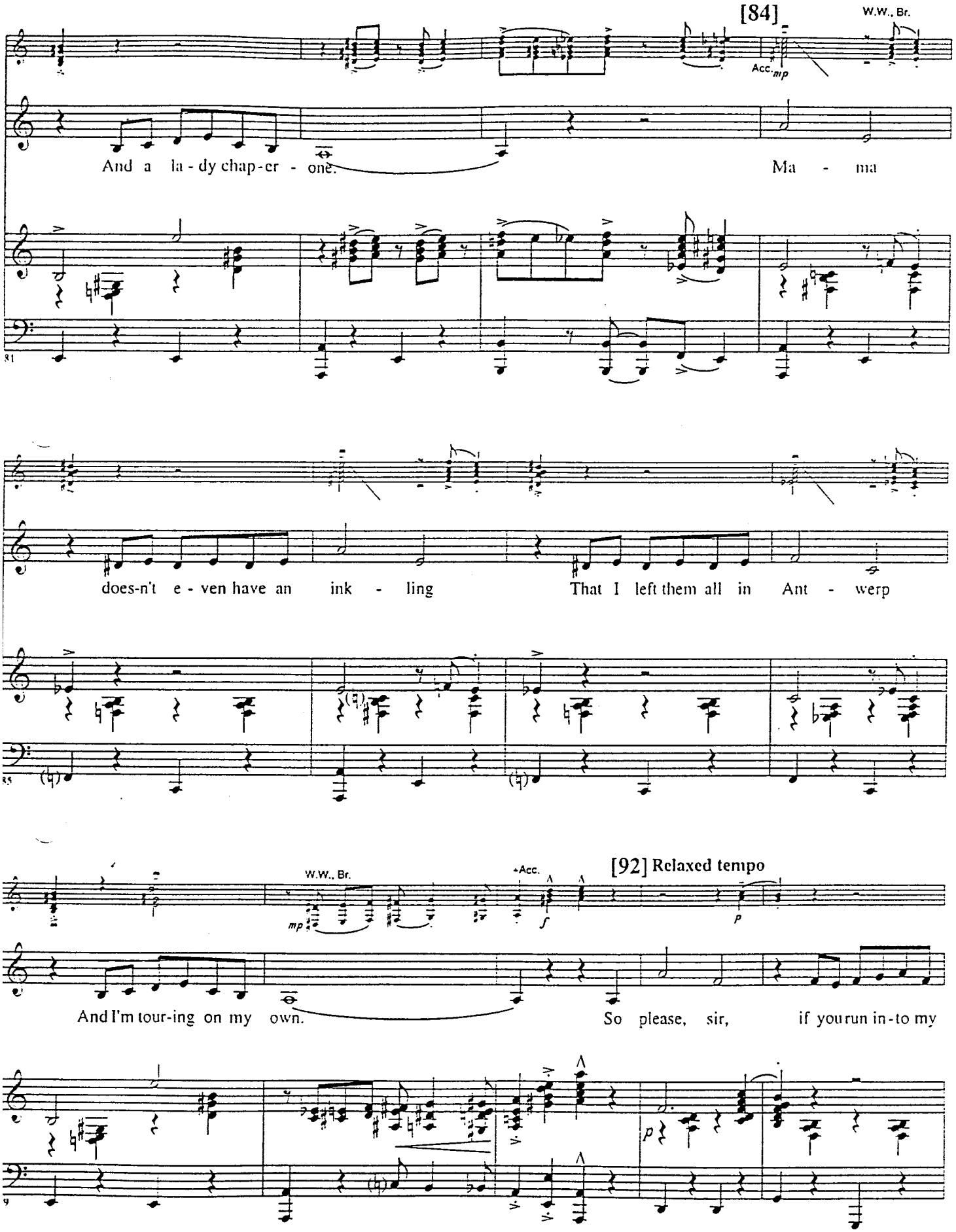

W.W.
pp
+Br.
ff
don't tell Ma-ma Don't tell Ma-ma what-ev - er you do.
8va
Solo
ff
loco
37

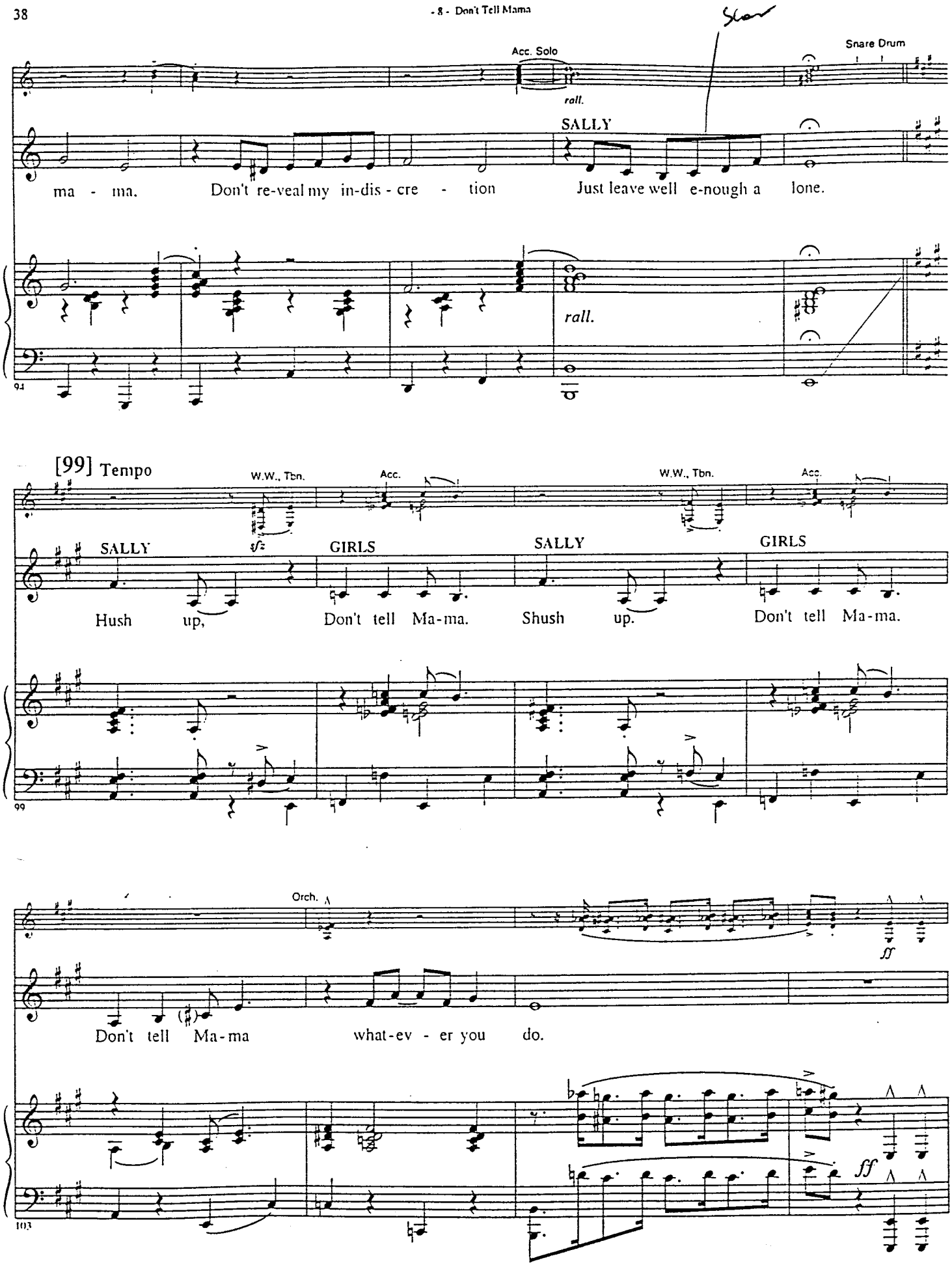

[42]
Acc.
If you had a se-cret, You bet I would keep it.
42

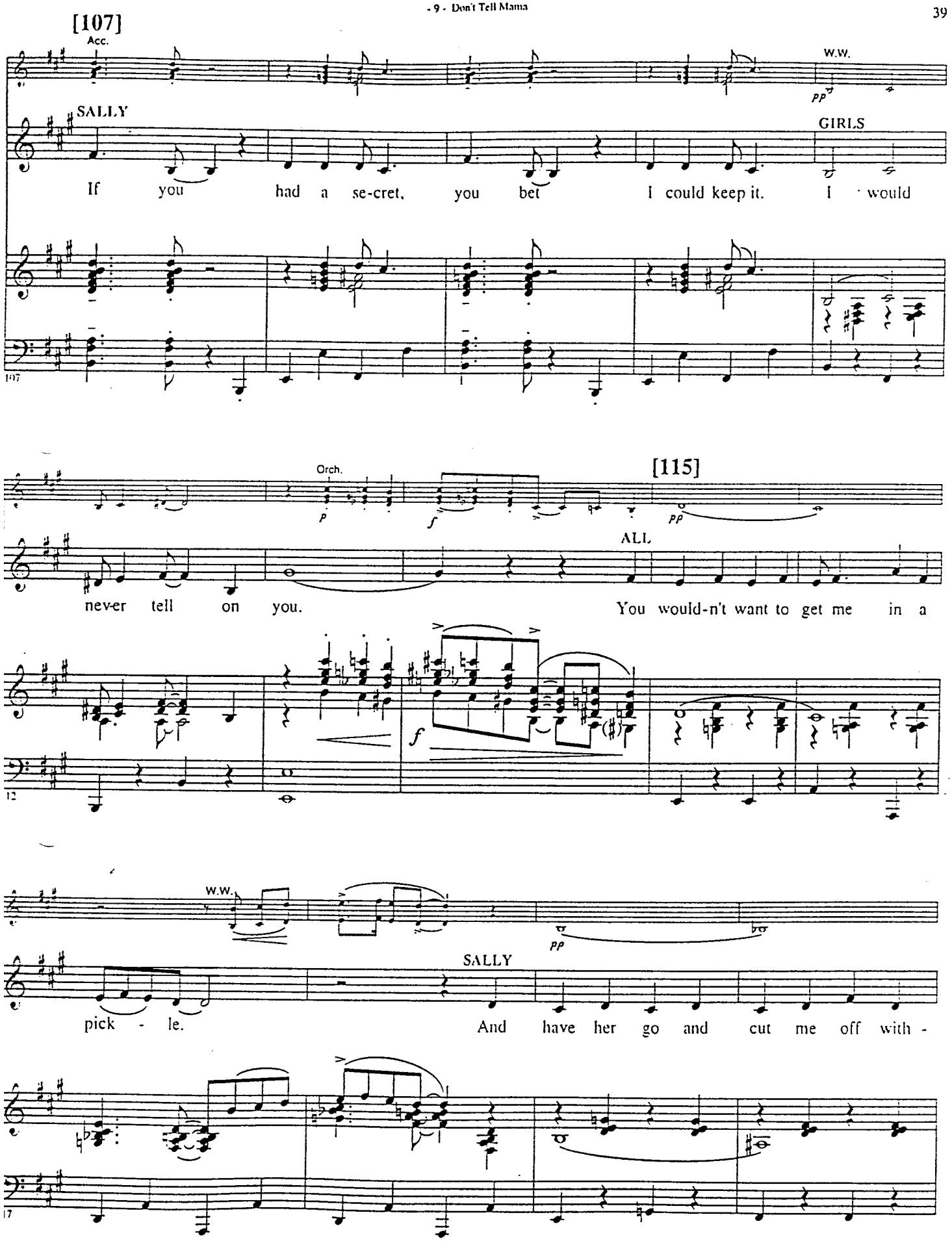

W.W.
pp
+Br.
ff
I would nev - er tell on you. I'm
8va
Solo
ff
loco
46


[50]
W.W.
ppp
mf
ppp
break-ing ev-'ry prom-ise that I gave - her. So won't you kind-ly
[58]
Acc.
f
p
W.W.
p
do a girl a great big fav - or? And please, my sweet pa - ta-ter, Keep this
Orch.
ff
from the ma - ter, Though my dance is not a - gainst the law. You can
ff


[66]
Orch.
mf
tell my Pa-pa, that's all right, 'Cause he comes in here ev-'ry night. But don't tell
p
66
ff
Ma-ma what you saw!
ff
71
[76]
GIRLS
Ma - ma thinks I'm on a tour of Eu - rope, With a cou-ple of my school chums
76


[84]
W.W., Br.
Acc.
mp
And a la - dy chap-er - one.
Ma - ma
does-n't e - ven have an ink - ling
That I left them all in Ant - werp
W.W., Br.
mp
+Acc.
f
[92] Relaxed tempo
p
And I'm tour-ing on my own.
So please, sir, if you run in-to my
p


Start
Acc. Solo
Snare Drum
rall.
SALLY
ma - ma. Don't re-veal my in-dis - cre - tion Just leave well e-nough a lone.
rall.
94
[99] Tempo
W.W., Tbn.
Acc.
W.W., Tbn.
Acc.
SALLY
GIRLS
SALLY
GIRLS
Hush up, Don't tell Ma-ma. Shush up. Don't tell Ma-ma.
99
Orch.
ff
Don't tell Ma-ma what-ev - er you do.
ff
103


[107]
Acc.
W.W.
pp
SALLY
GIRLS
If you had a se-cret, you bet I could keep it. I would
107
Orch.
p
f
pp
[115]
ALL
never tell on you.
You would-n't want to get me in a
f
12
W.W.
pp
SALLY
pick - le.
And have her go and cut me off with -
17

[123]

Orch. W.W. Br.

ALL

out a nick - el. So let's trust one an - oth-er,

121

W.W. Br. Acc. Orch.

Keep this from my moth-er Though I'm still as pure as moun-tain snow.

125

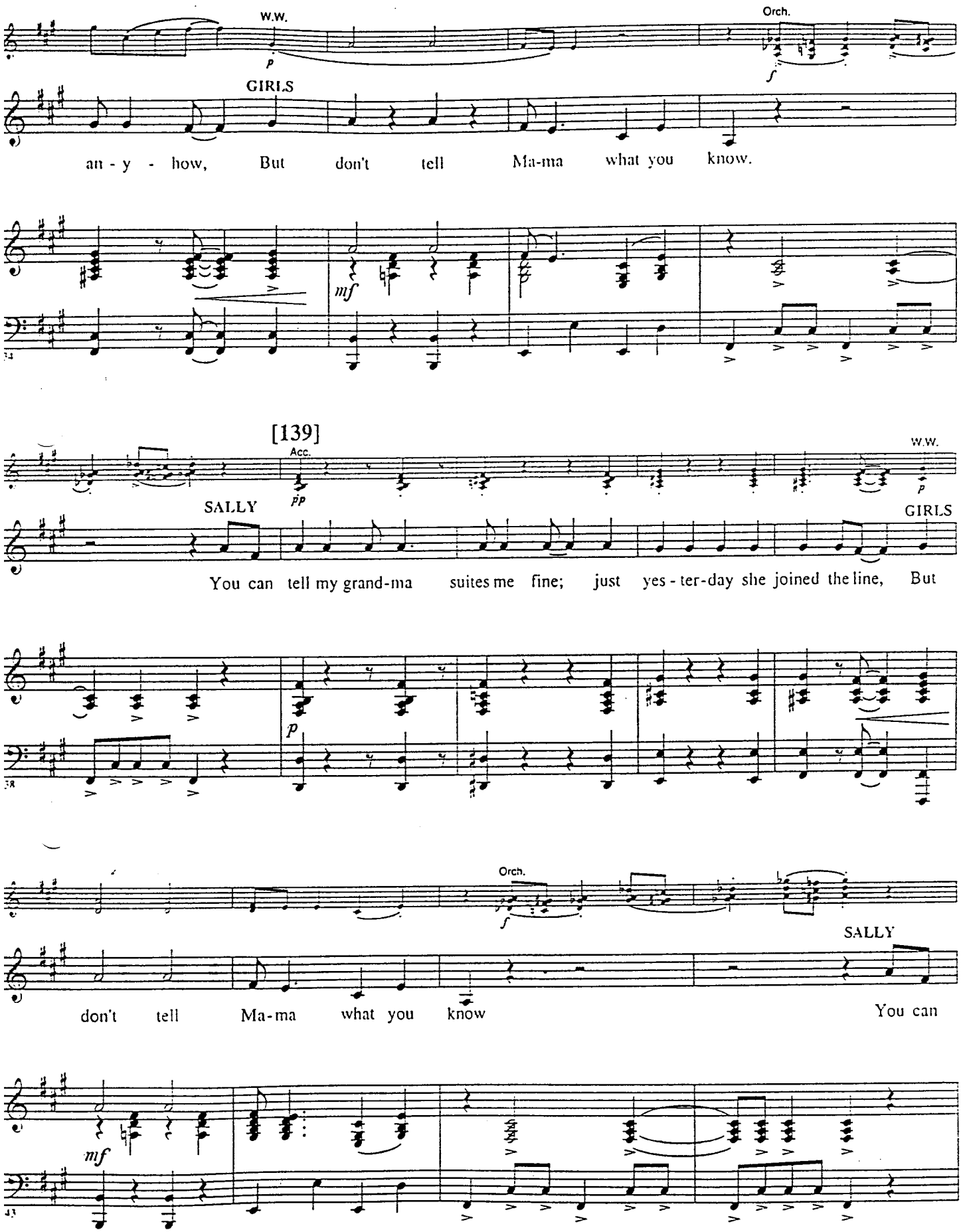
[131]

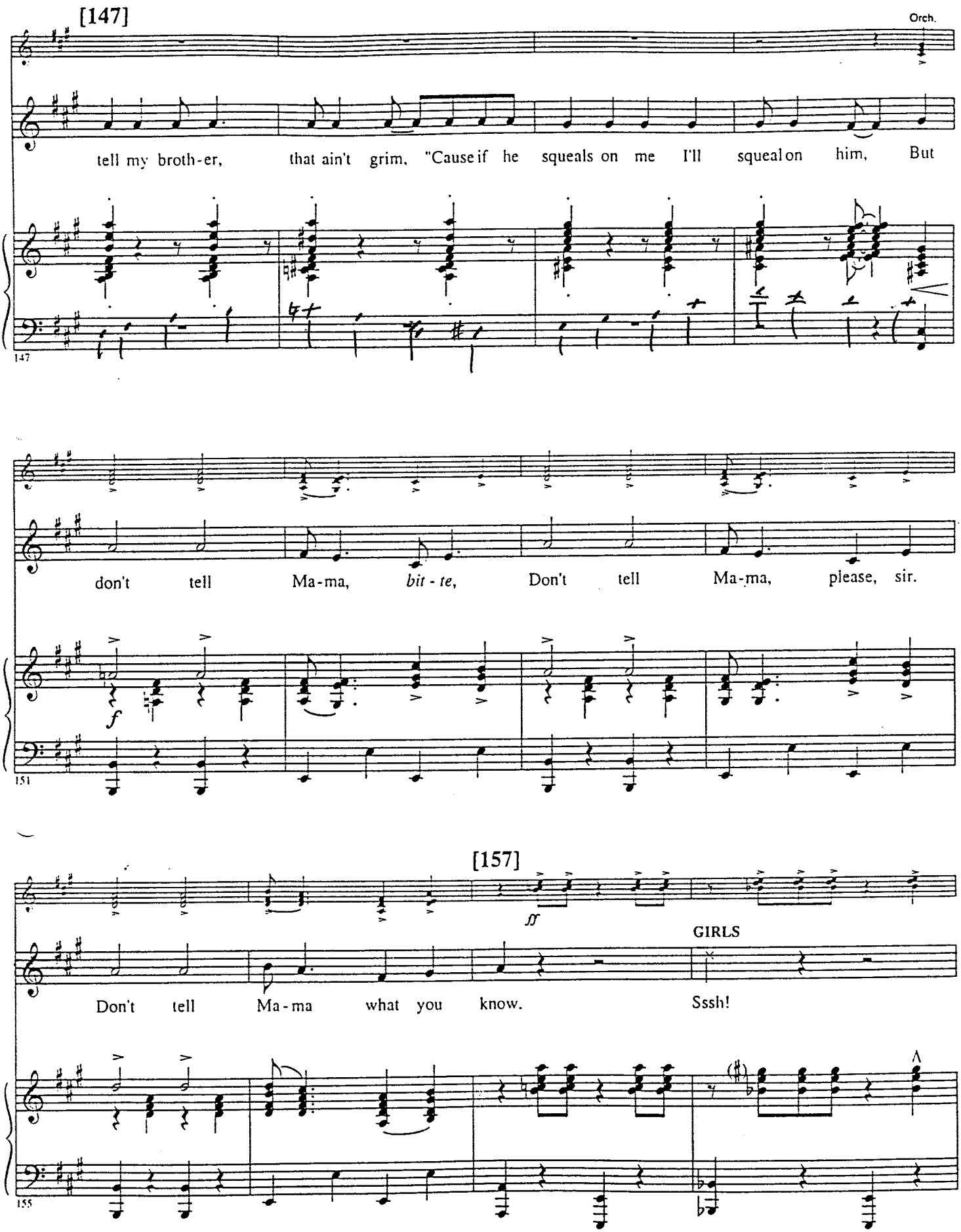
Acc.

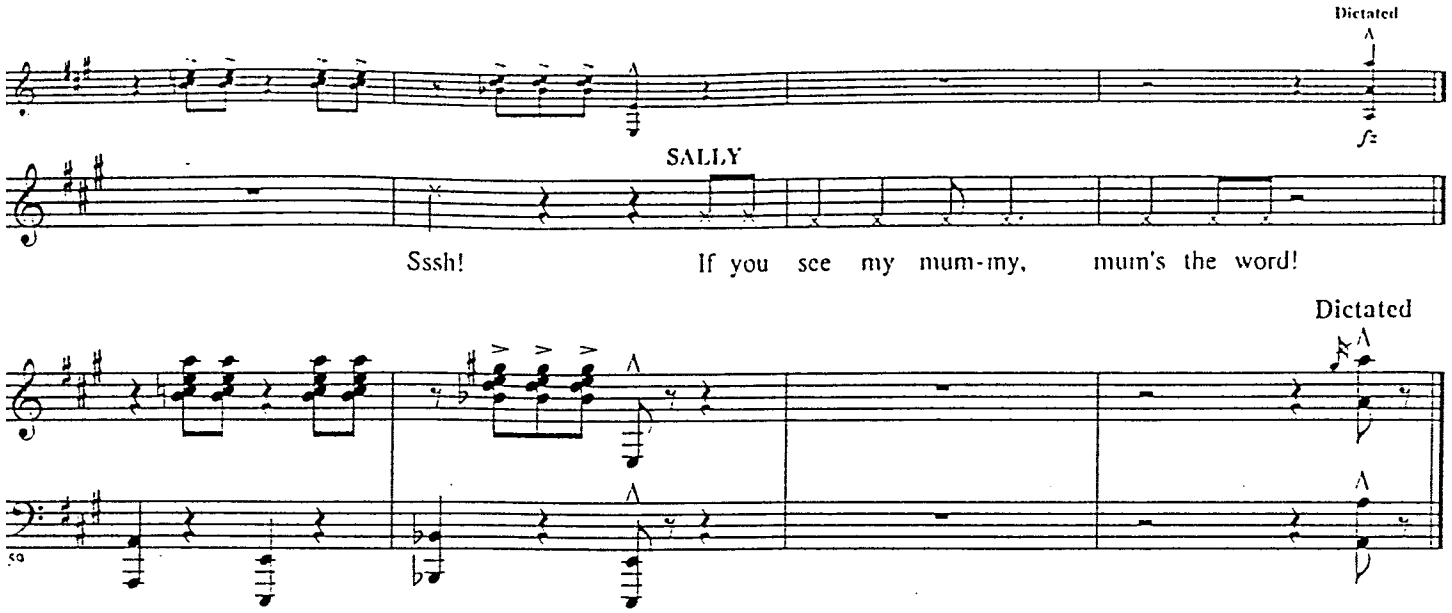
SALLY

You can tell my un-cle, here and now, 'Cause he's my a - gent

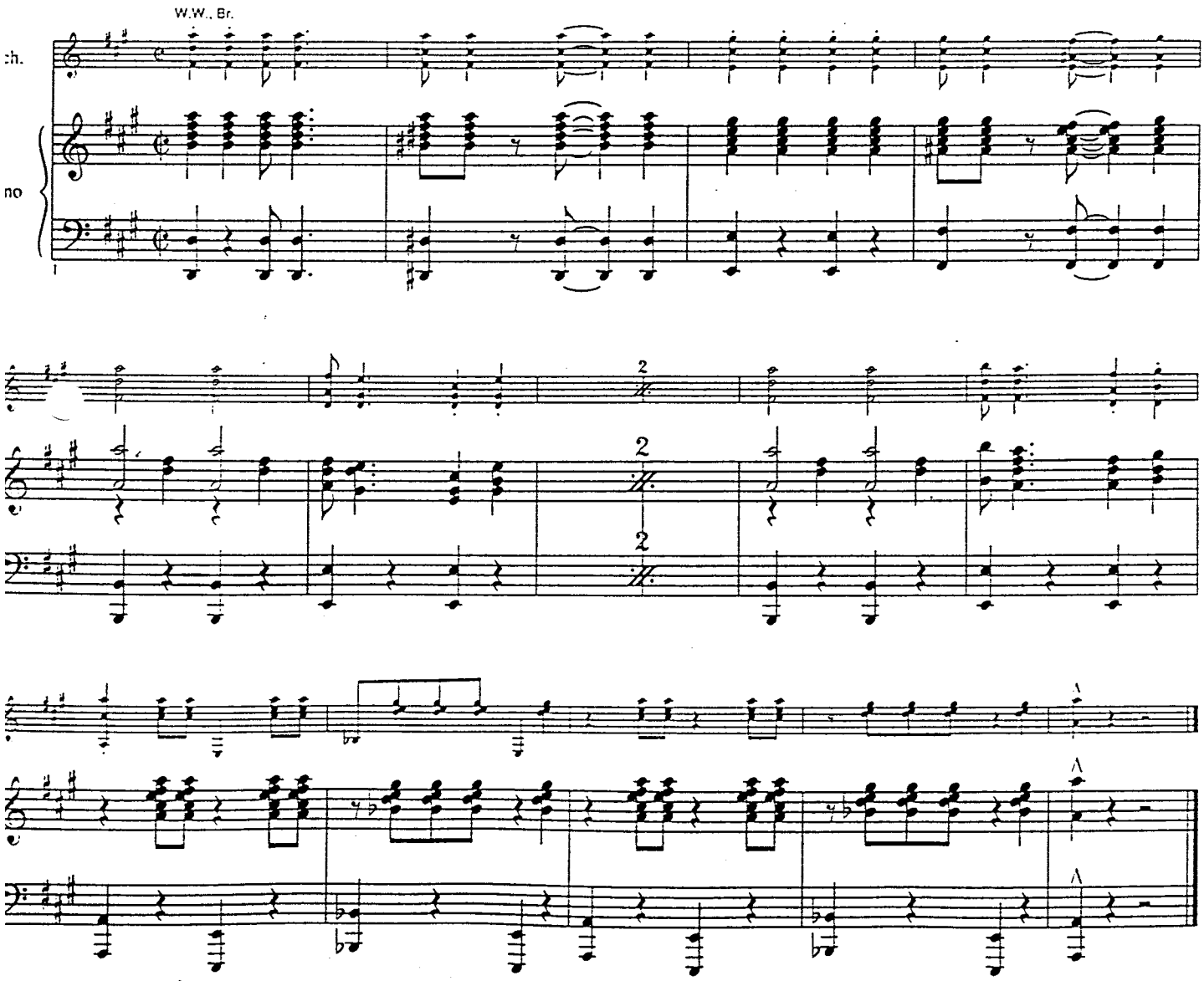
130


W.W.
Orch.
GIRLS
an - y - how, But don't tell Ma-ma what you know.
mf
[139]
Acc.
W.W.
SALLY
GIRLS
You can tell my grand-ma suites me fine; just yes - ter-day she joined the line, But
p
Orch.
SALLY
don't tell Ma-ma what you know You can
mf

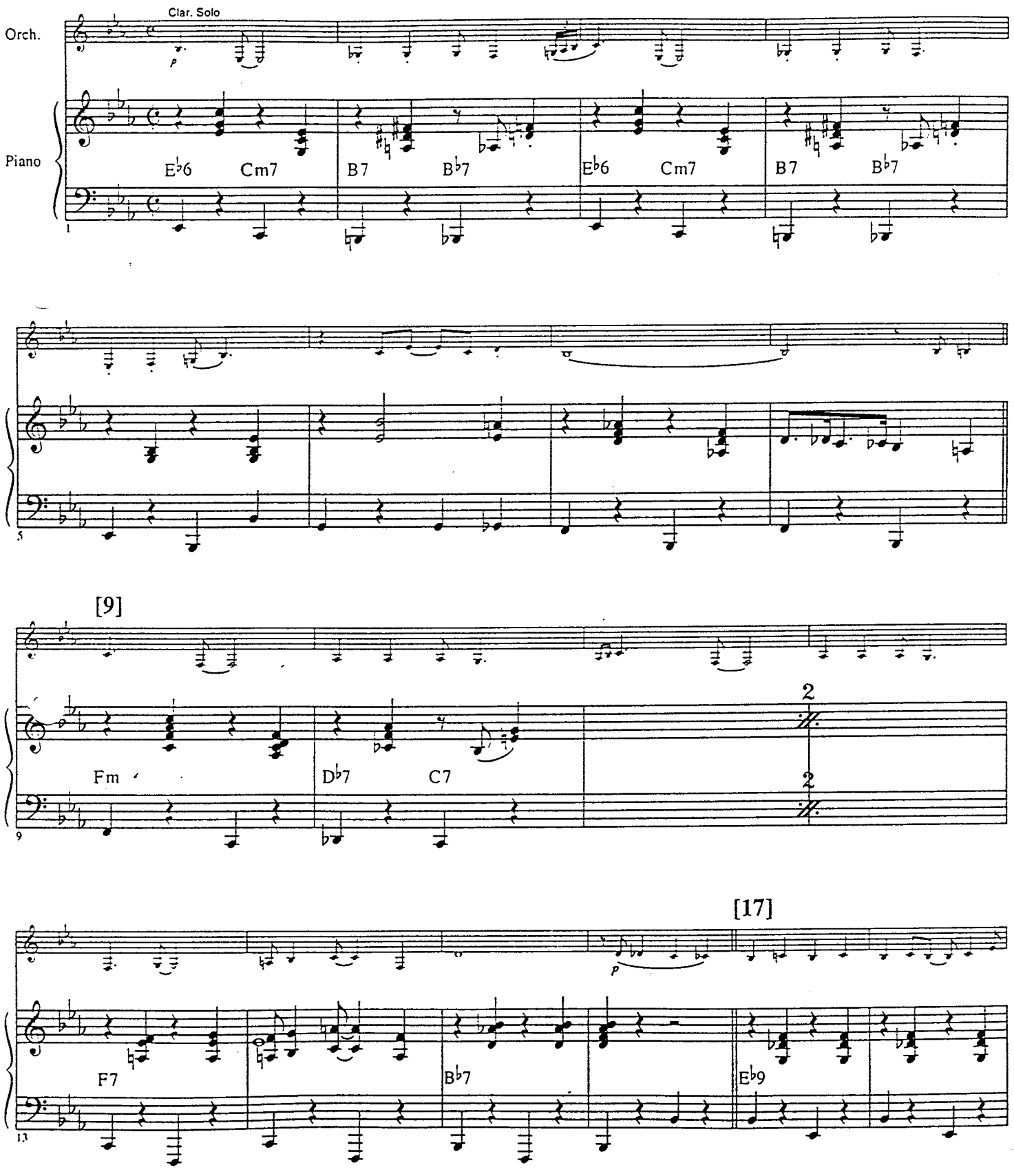

[147]
Orch.
tell my broth-er, that ain't grim, "Cause if he squeals on me I'll squeal on him, But
147
don't tell Ma-ma, bit-te, Don't tell Ma-ma, please, sir.
f
151
[157]
ff
GIRLS
Don't tell Ma-ma what you know. Sssh!
155

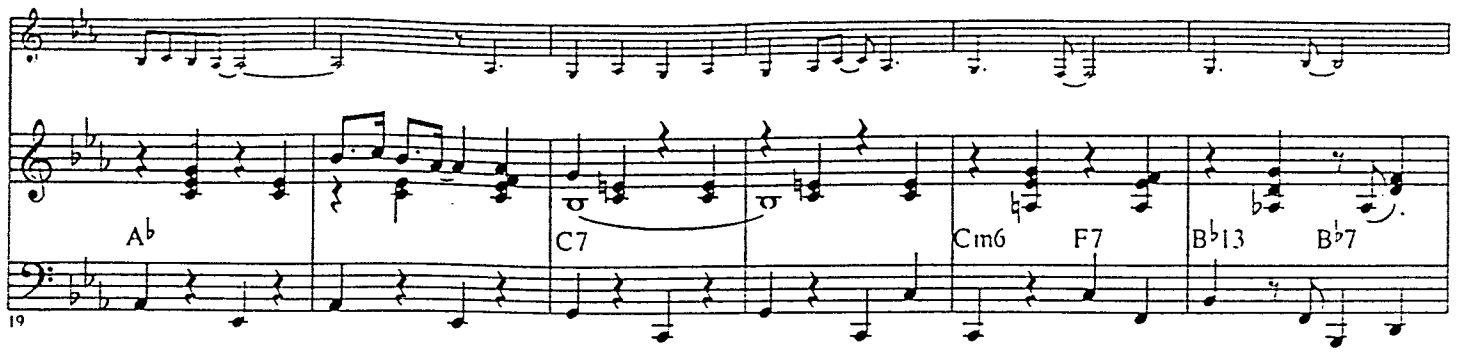


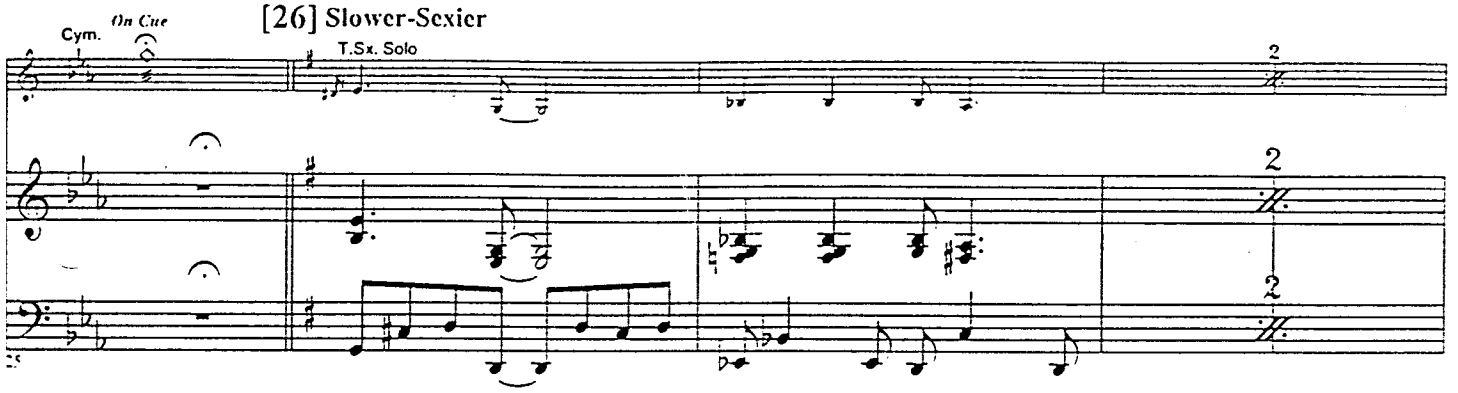
No. 8 "Mama" Playoff

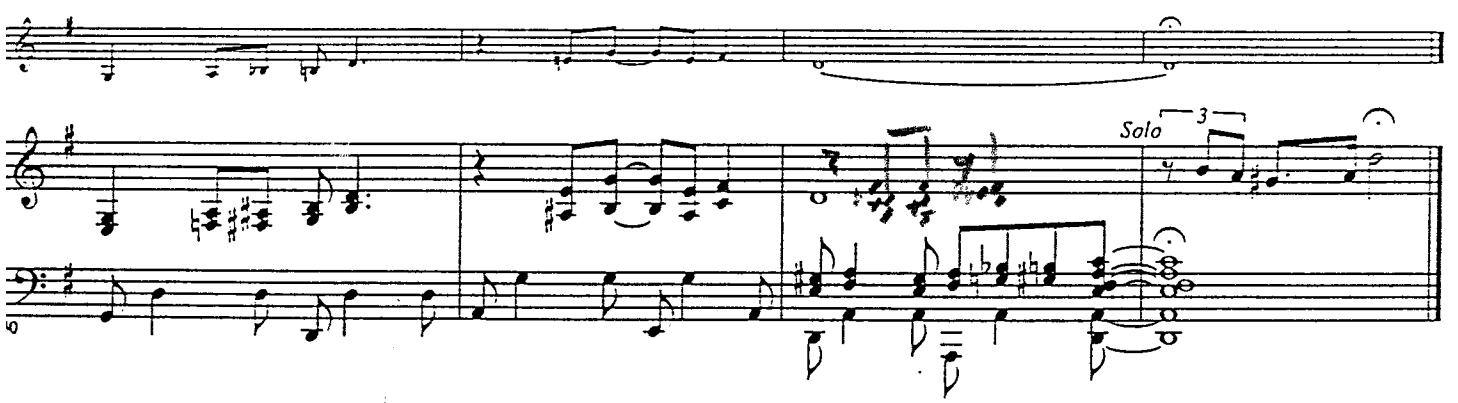


No. 9 "Mama" Underscore



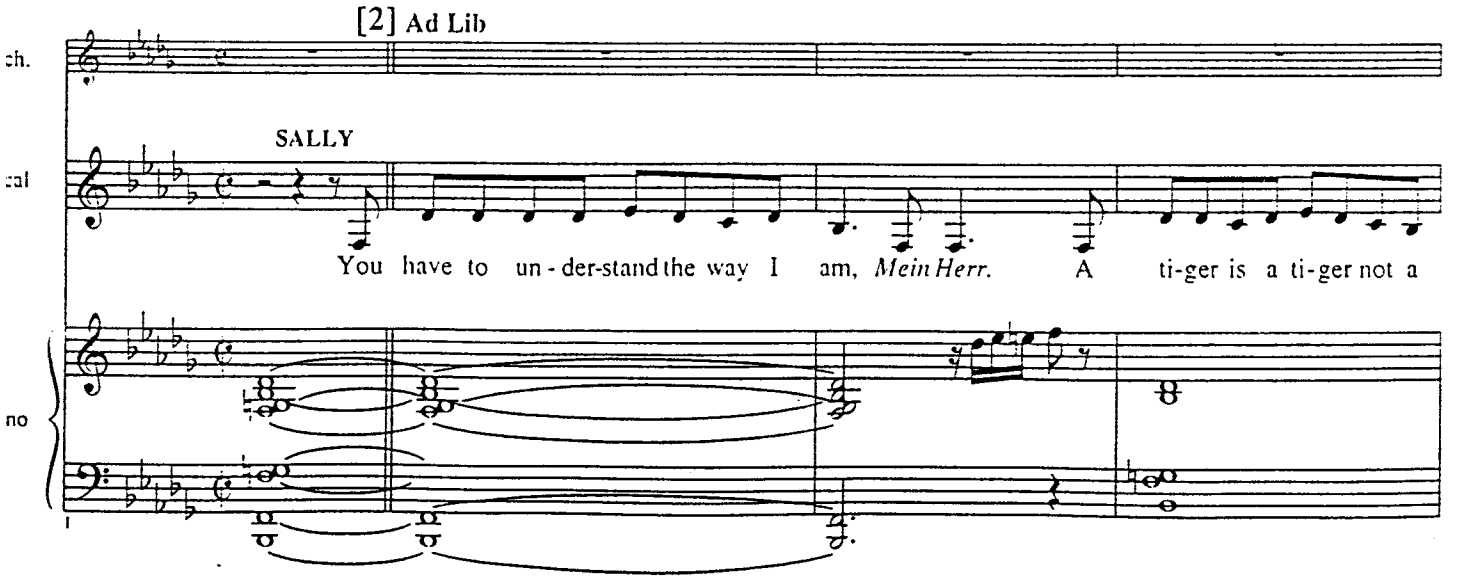


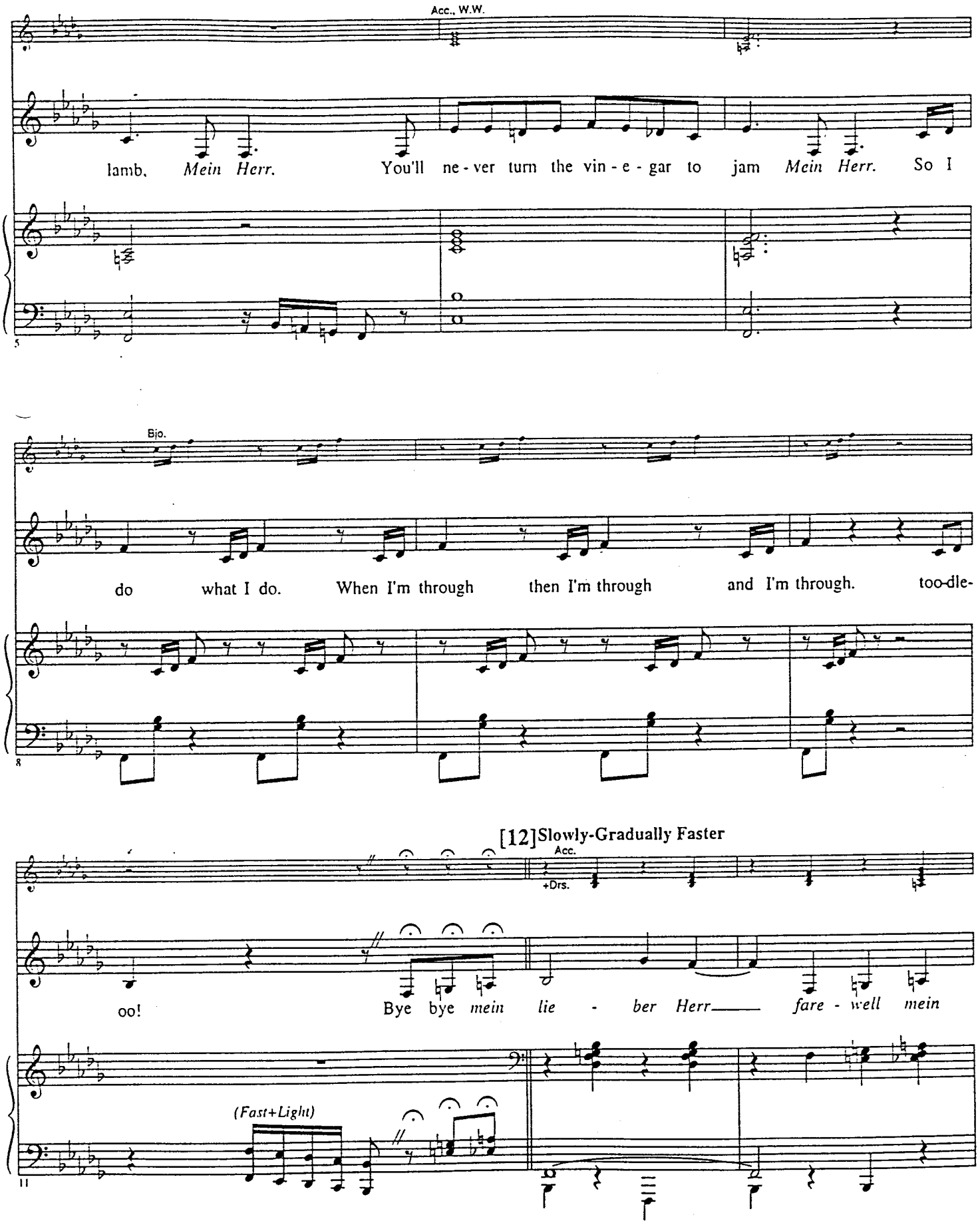


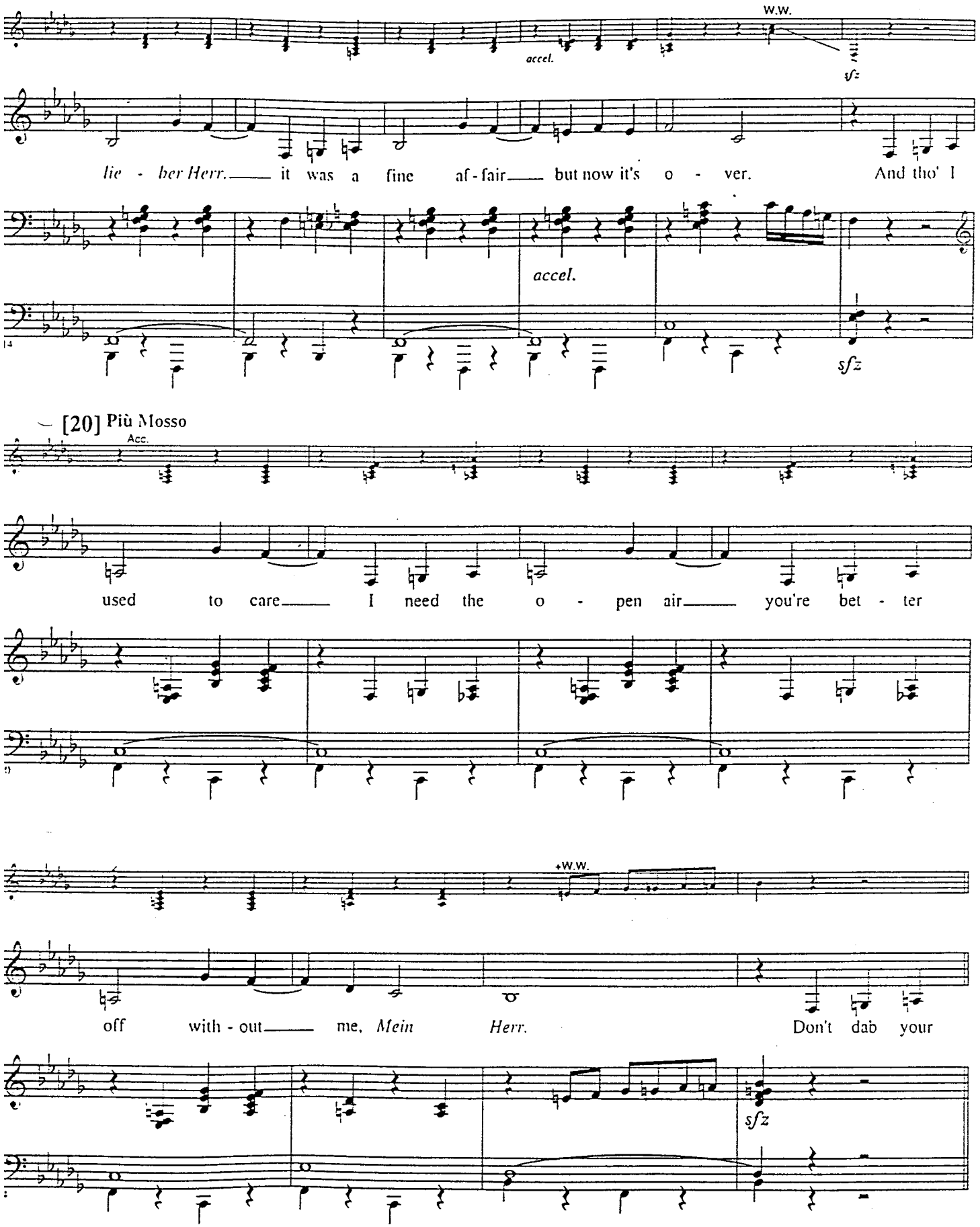


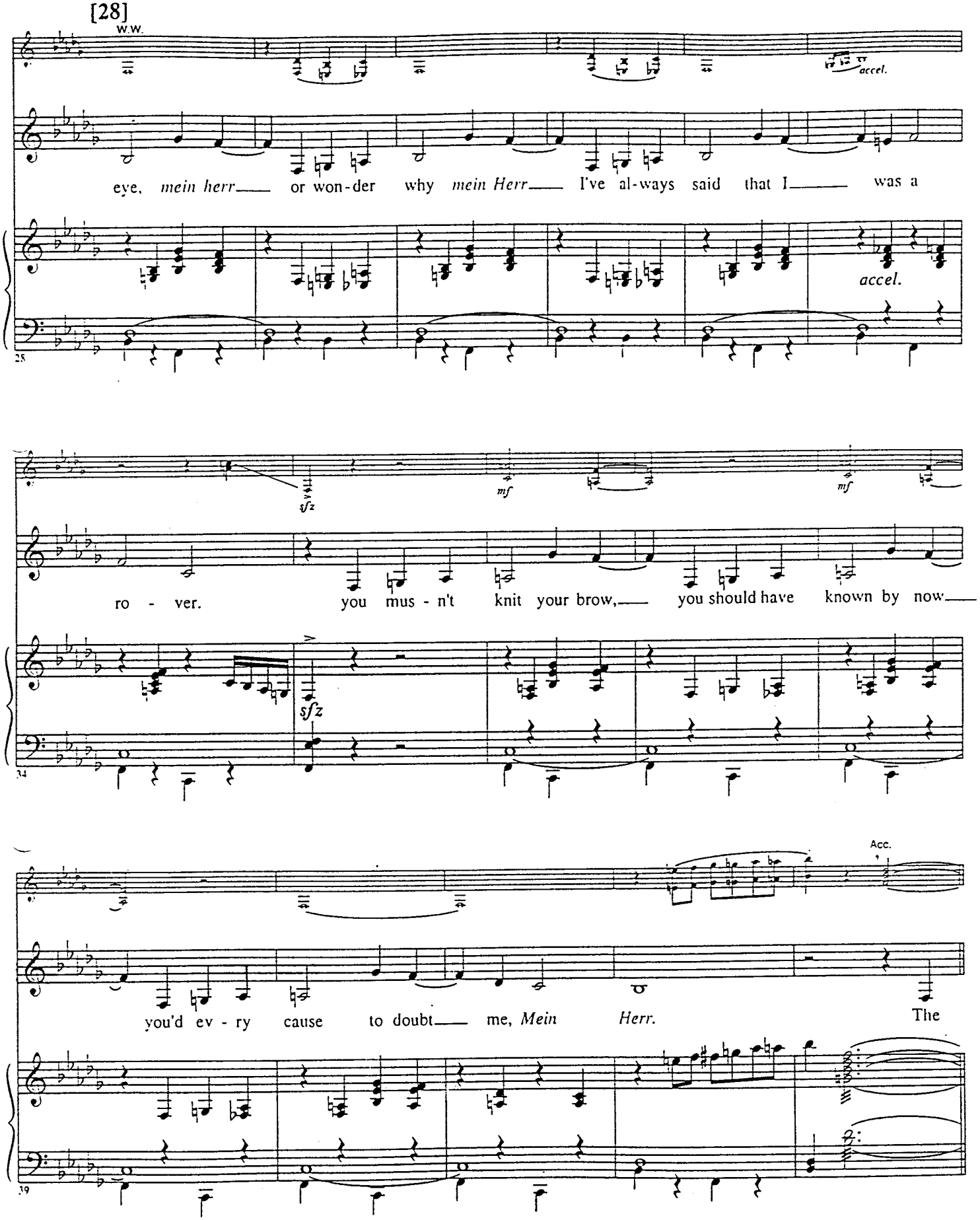
Drum Roll

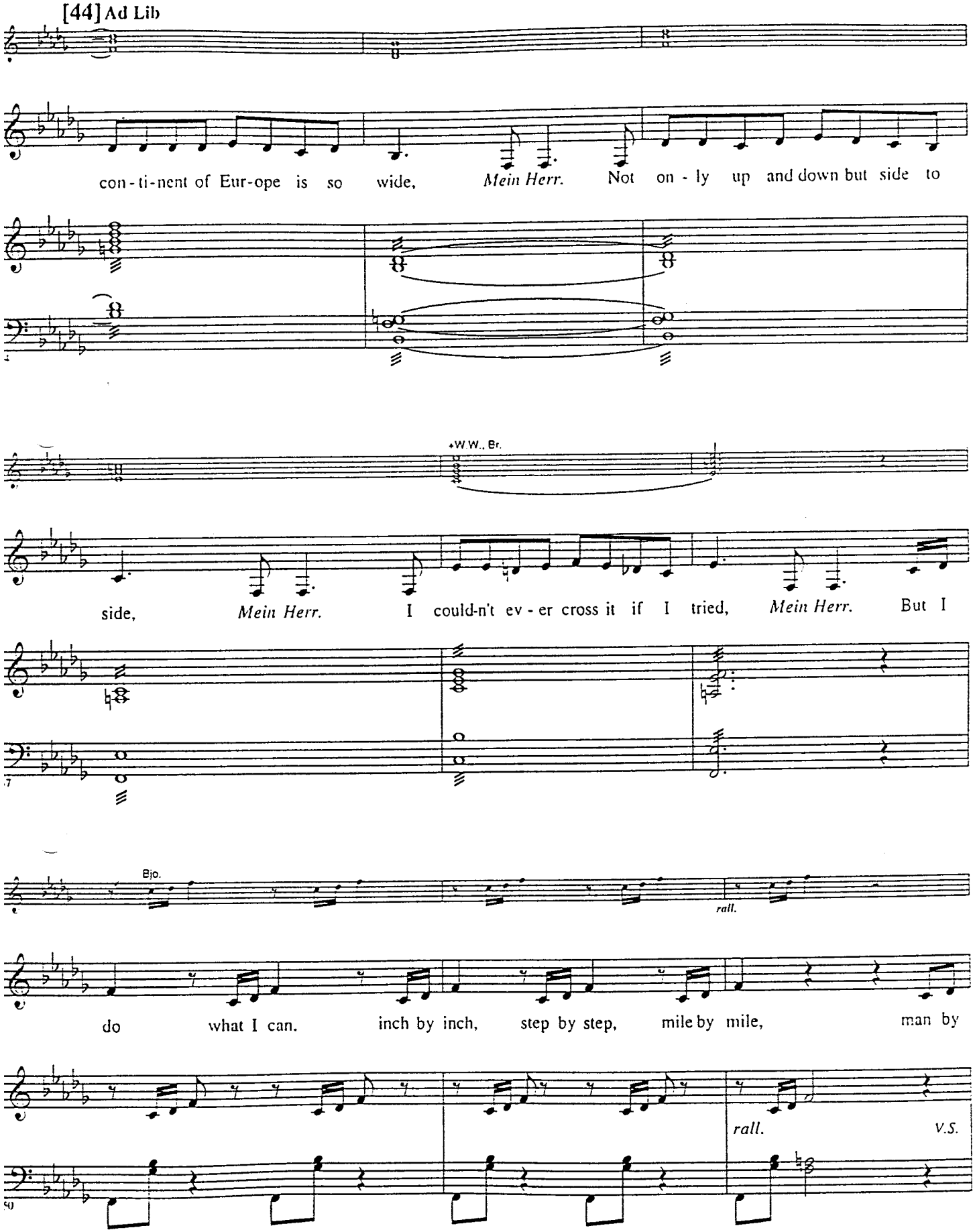
No. 10 Mein Herr

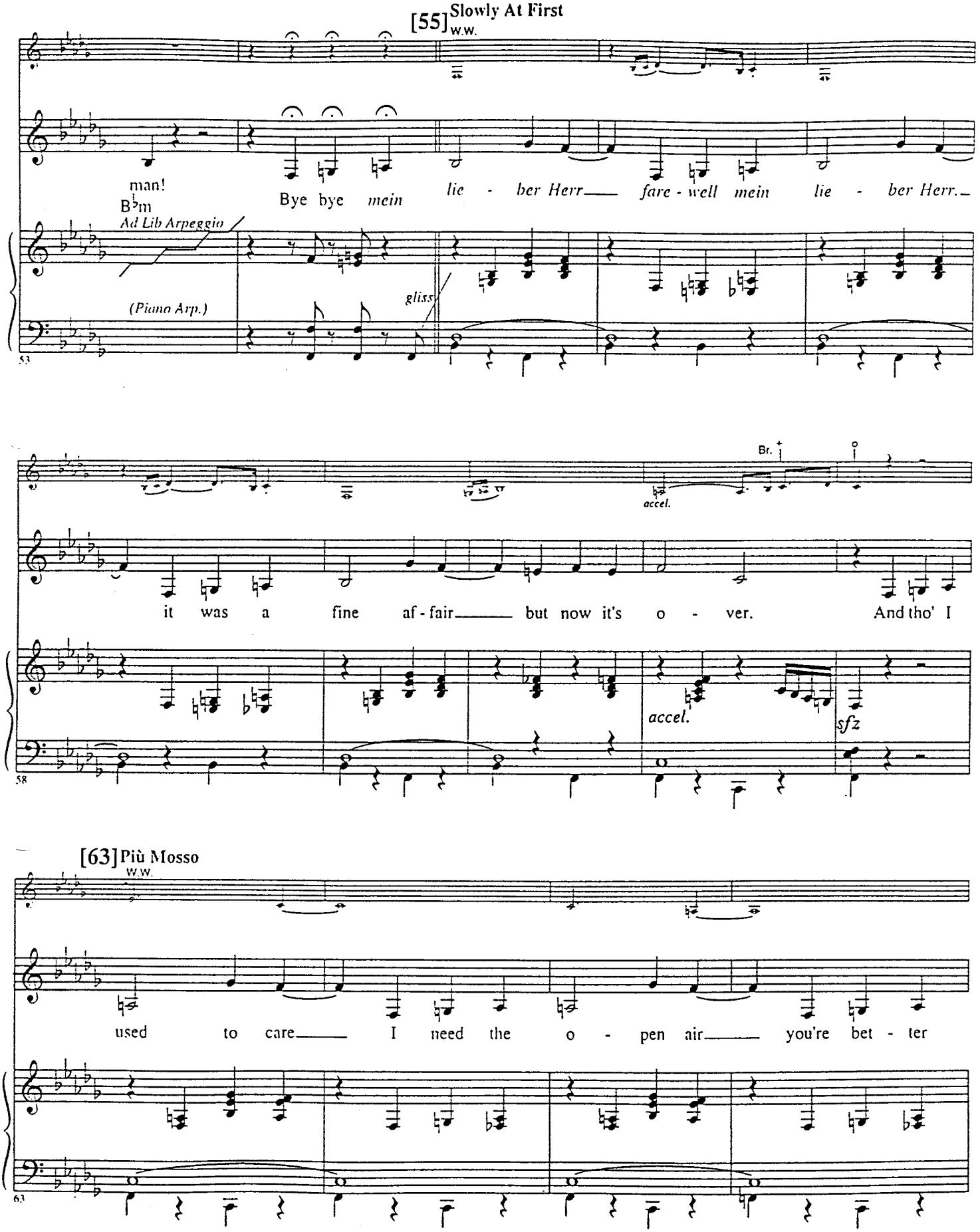


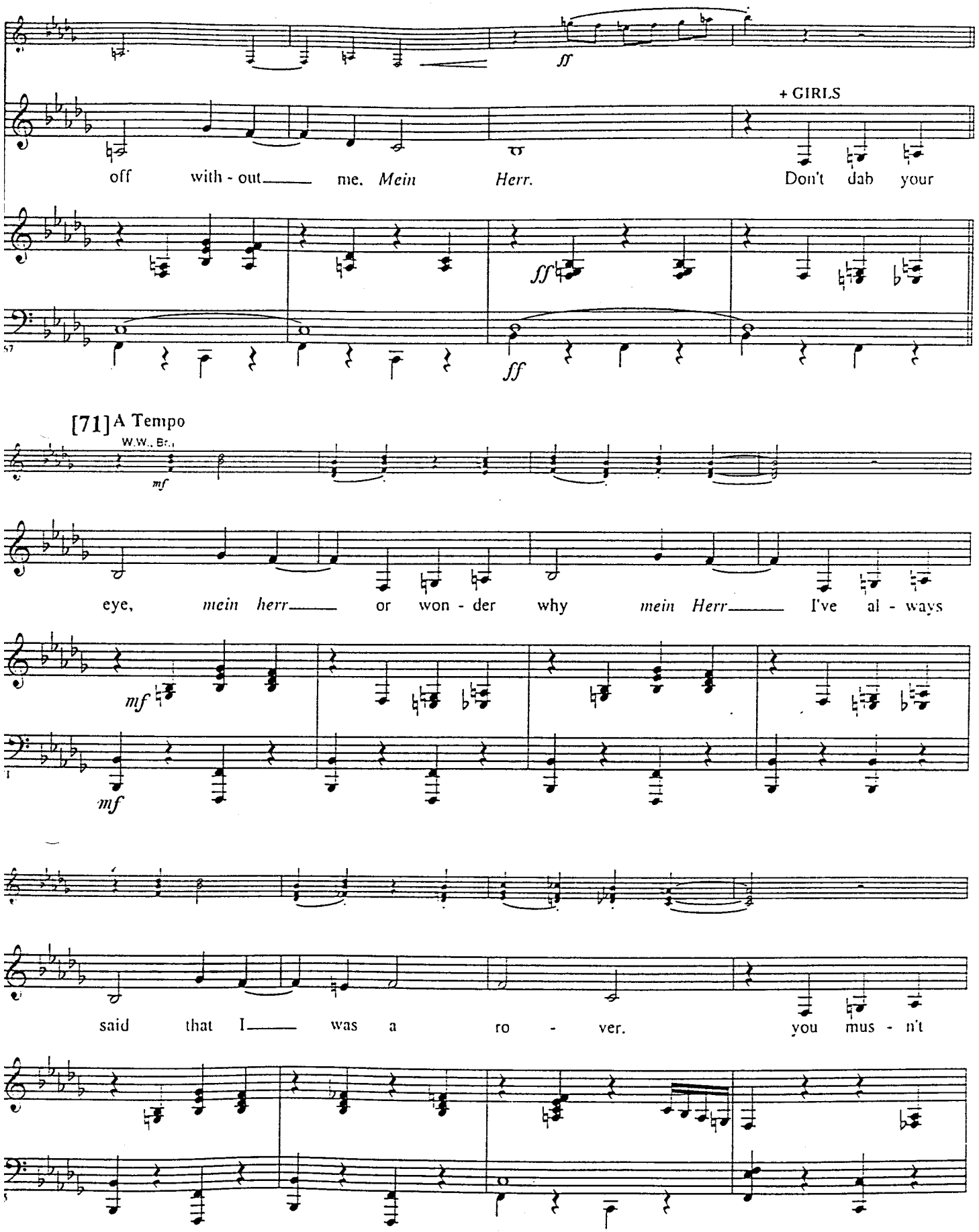

Acc., W.W.
lamb. Mein Herr. You'll ne - ver turn the vin - e - gar to jam Mein Herr. So I
5
Bjo.
do what I do. When I'm through then I'm through and I'm through. too-dle-
8
[12]Slowly-Gradually Faster
Acc.
+Drs.
oo! Bye bye mein lie - ber Herr fare - well mein
(Fast+Light)
11

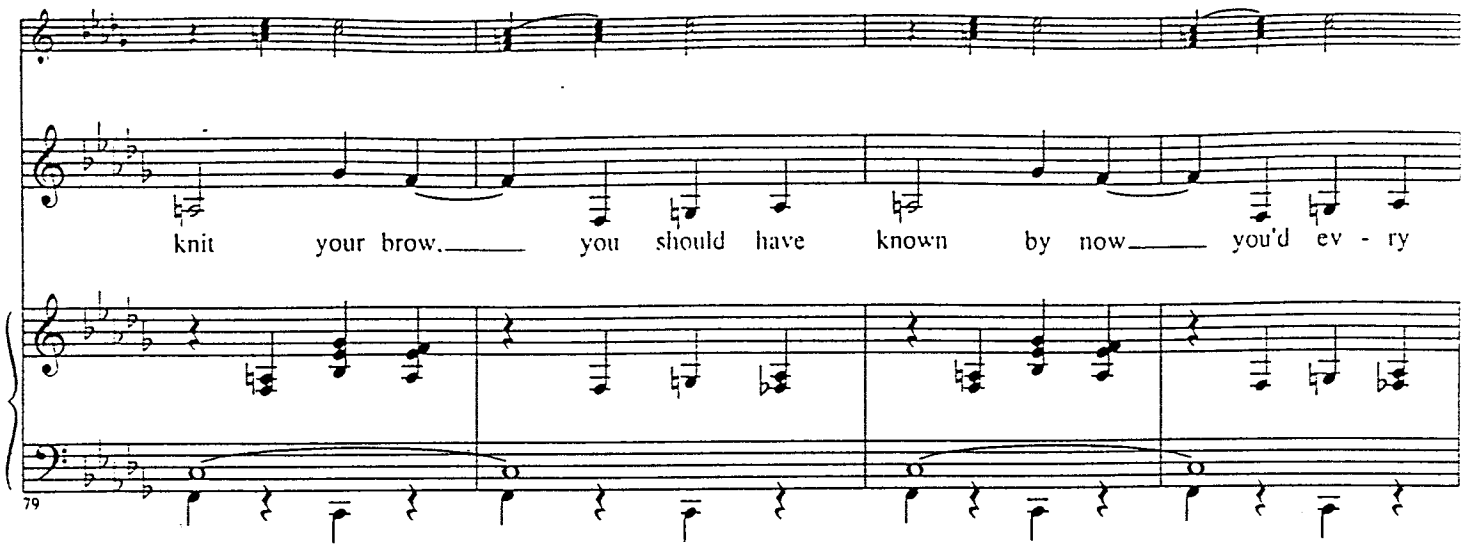

W.W.
accel.
sfz
lie - ber Herr. it was a fine af - fair but now it's o - ver. And tho' I
accel.
sfz
[20] Più Mosso
Acc.
used to care I need the o - pen air you're bet - ter
+W.W.
off with - out me, Mein Herr. Don't dab your
sfz

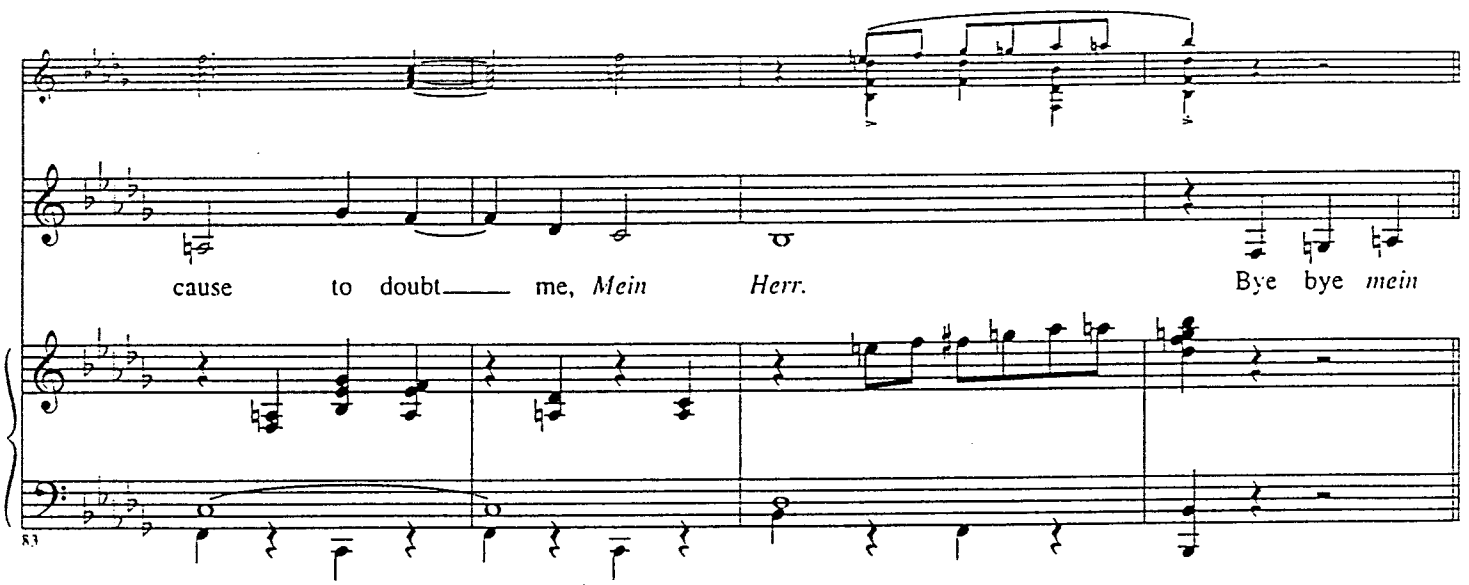

[28]
W.W.
accel.
eye, mein herr___ or won-der why mein Herr___ I've al-ways said that I___ was a
accel.
25
sfz
mf
mf
ro - ver. you mus - n't knit your brow,___ you should have known by now___
sfz
34
Acc.
you'd ev - ry cause to doubt___ me, Mein Herr. The
39

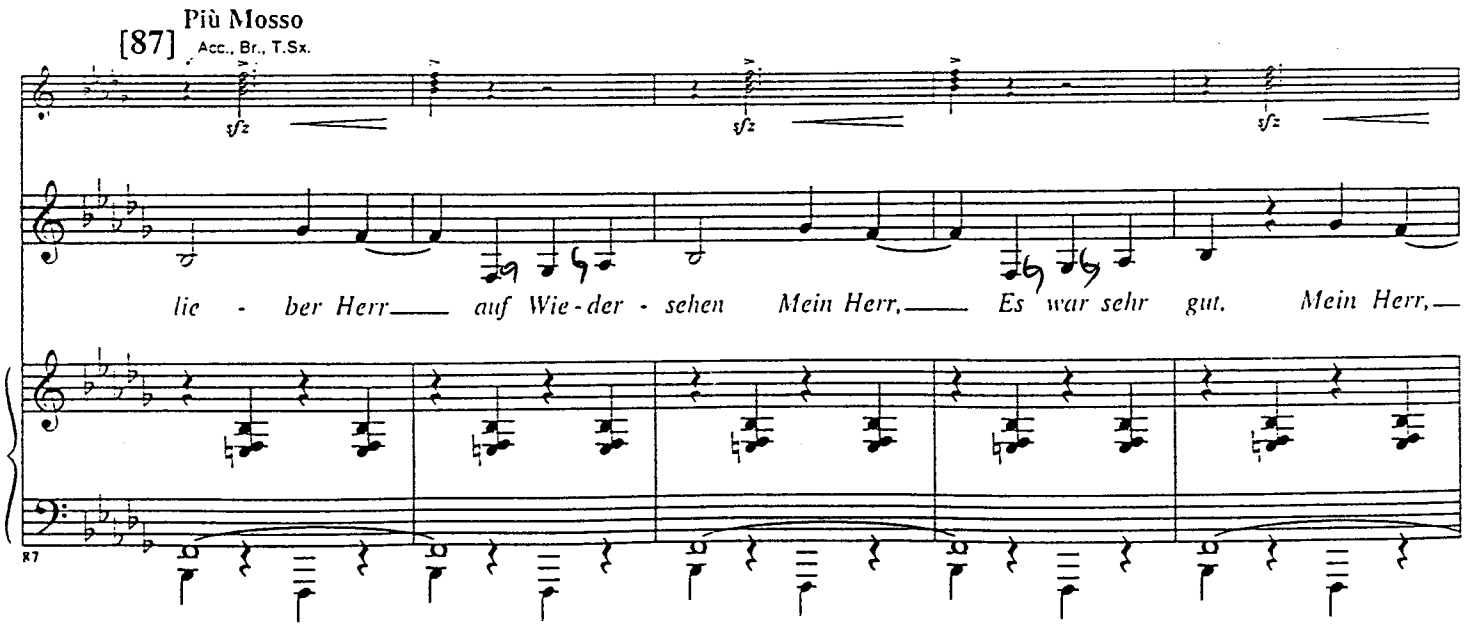

[44] Ad Lib
con - ti - nent of Eur-ope is so wide, Mein Herr. Not on - ly up and down but side to
+W.W., Br.
side, Mein Herr. I could-n't ev - er cross it if I tried, Mein Herr. But I
Bjo.
rall.
do what I can. inch by inch, step by step, mile by mile, man by
rall.
V.S.

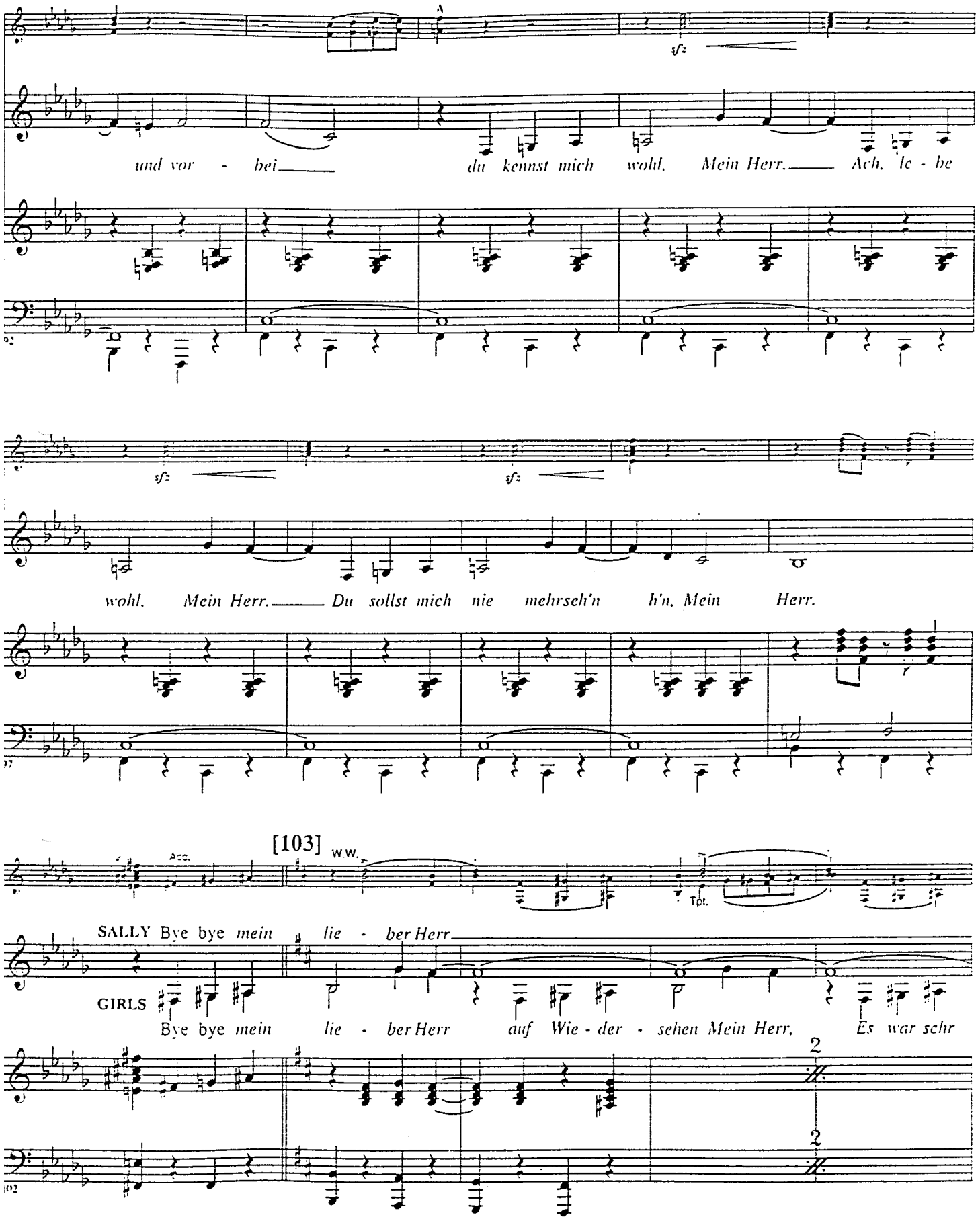

[55] Slowly At First
W.W.
man!
Bye bye mein lie - ber Herr fare - well mein lie - ber Herr.
B♭m
Ad Lib Arpeggio
(Piano Arp.)
gliss
53
Br.
accel.
it was a fine af - fair but now it's o - ver. And tho' I
accel.
sfz
58
[63] Più Mosso
W.W.
used to care I need the o - pen air you're bet - ter
63

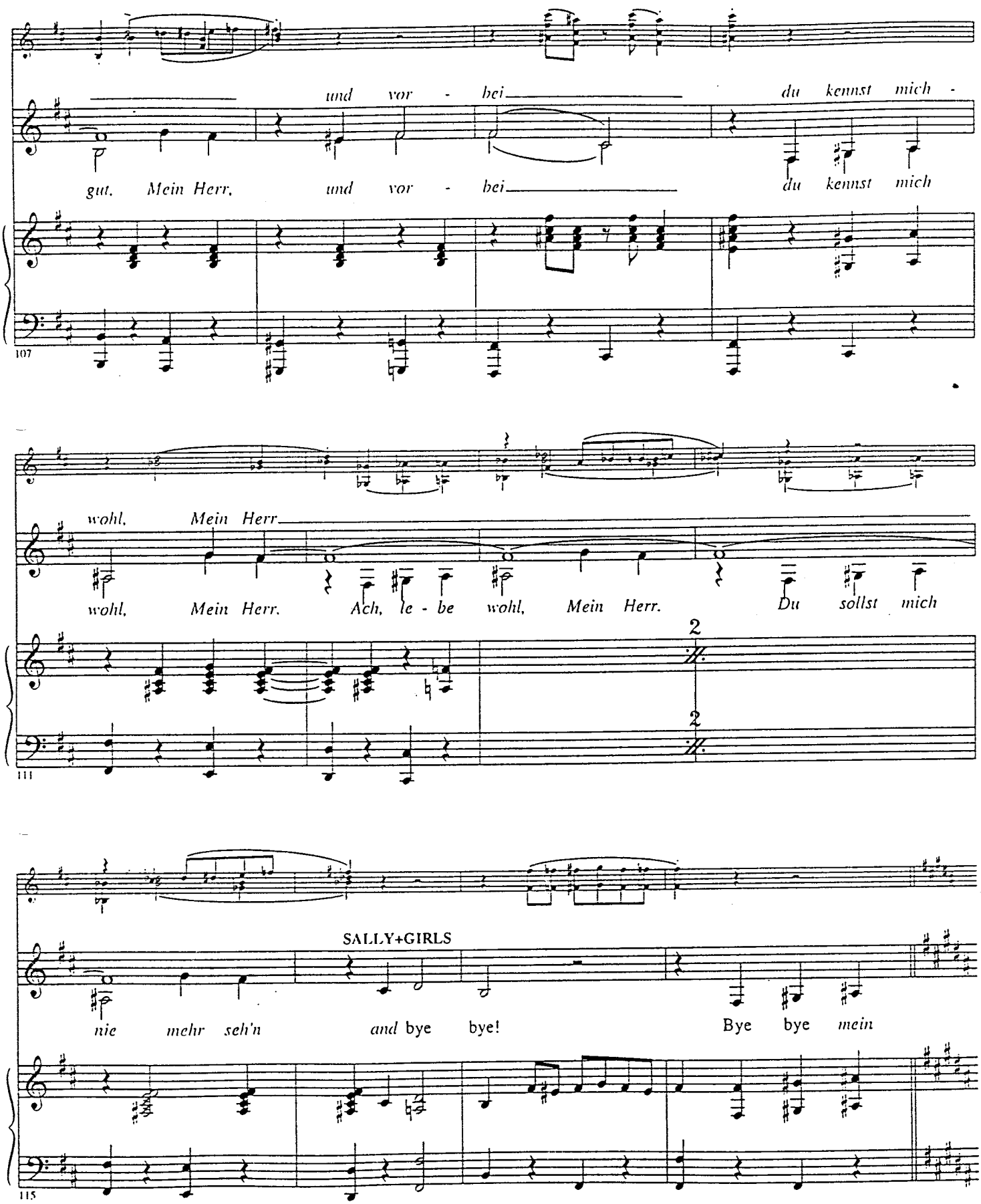

ff
+ GIRLS
off with - out me. Mein Herr. Don't dab your
ff
ff
[71] A Tempo
W.W., Br.
mf
eye, mein herr or won - der why mein Herr I've al - ways
mf
mf
said that I was a ro - ver. you mus - n't

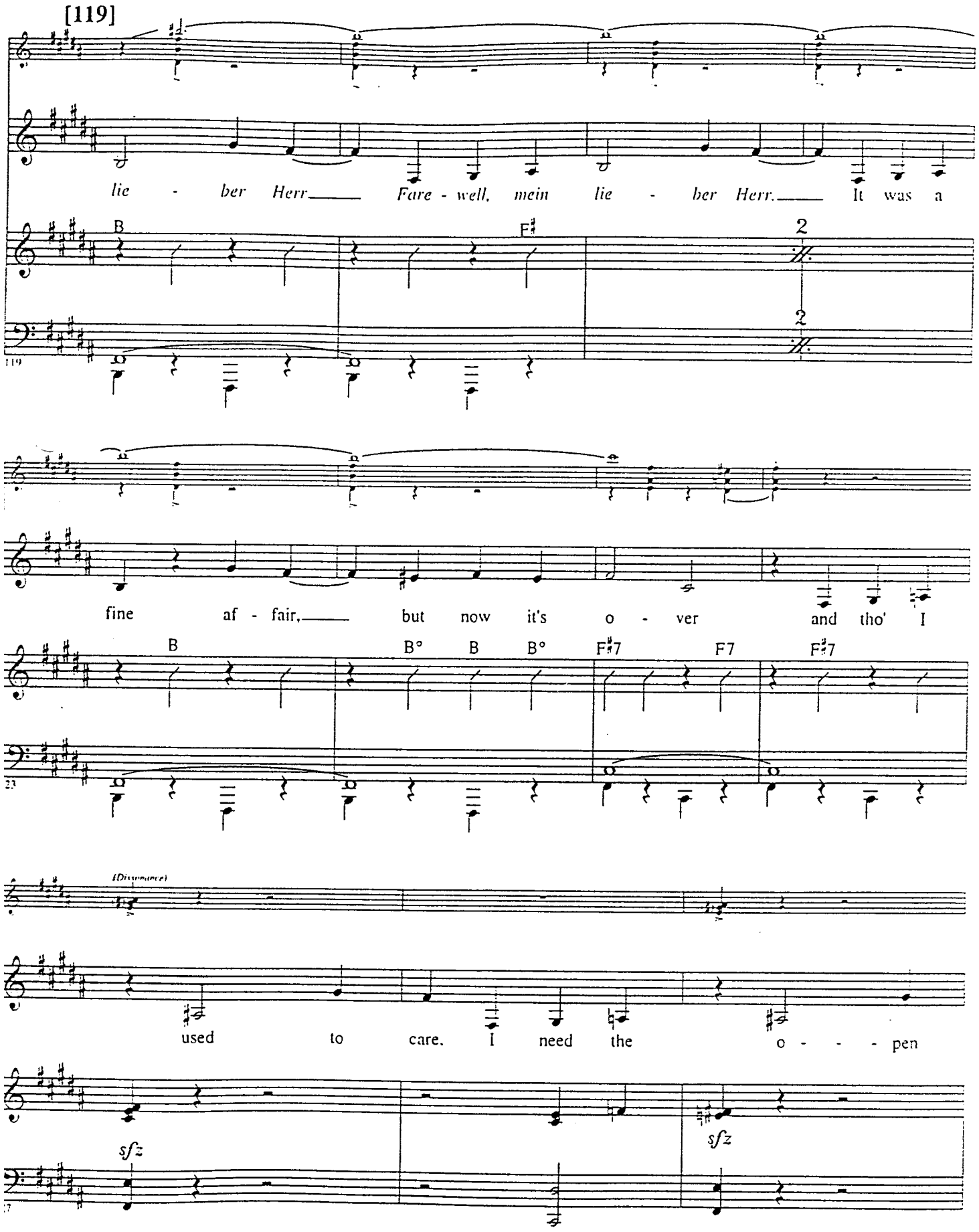

knit your brow. you should have known by now you'd ev - ry
79

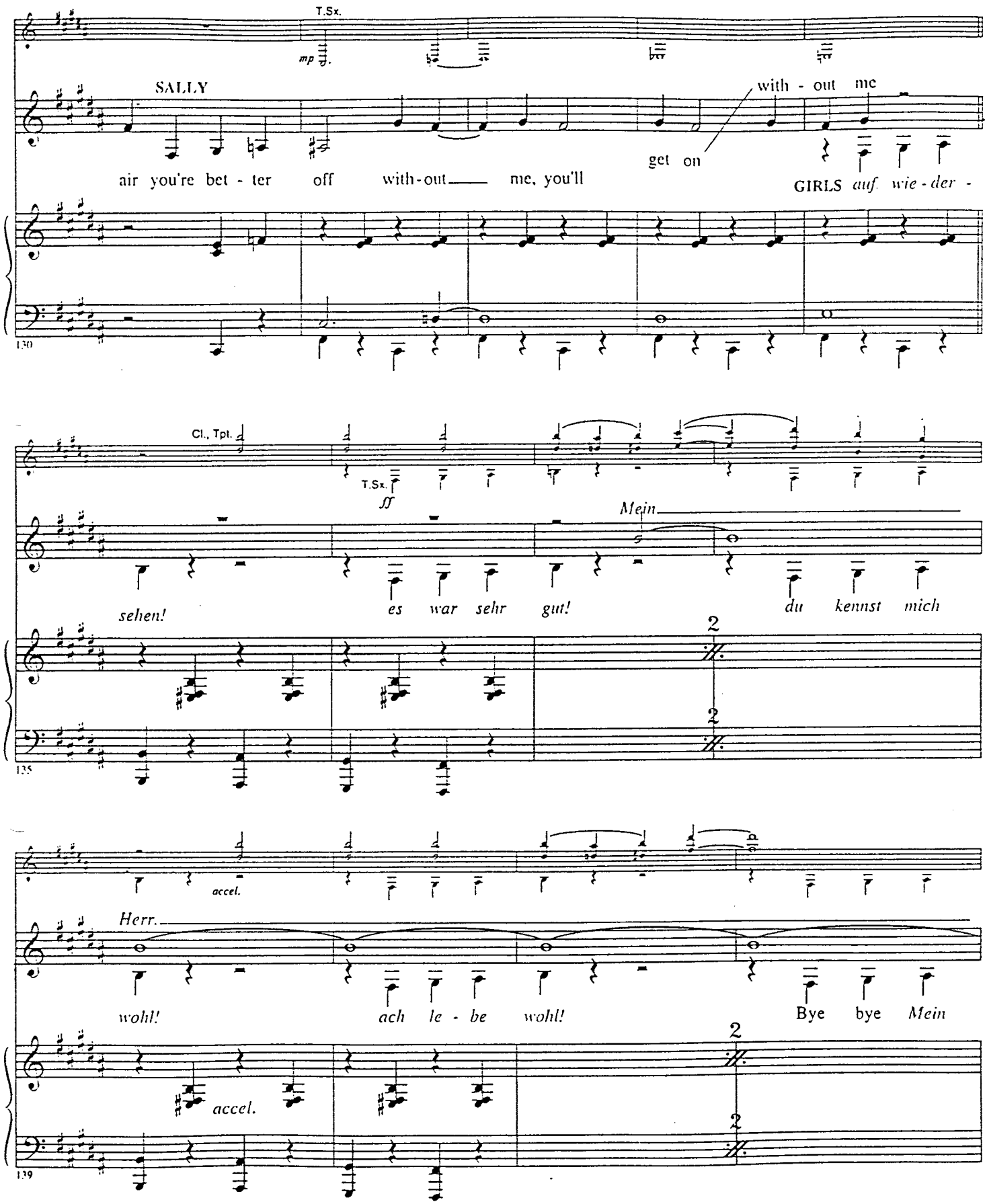

cause to doubt me, Mein Herr. Bye bye mein
83

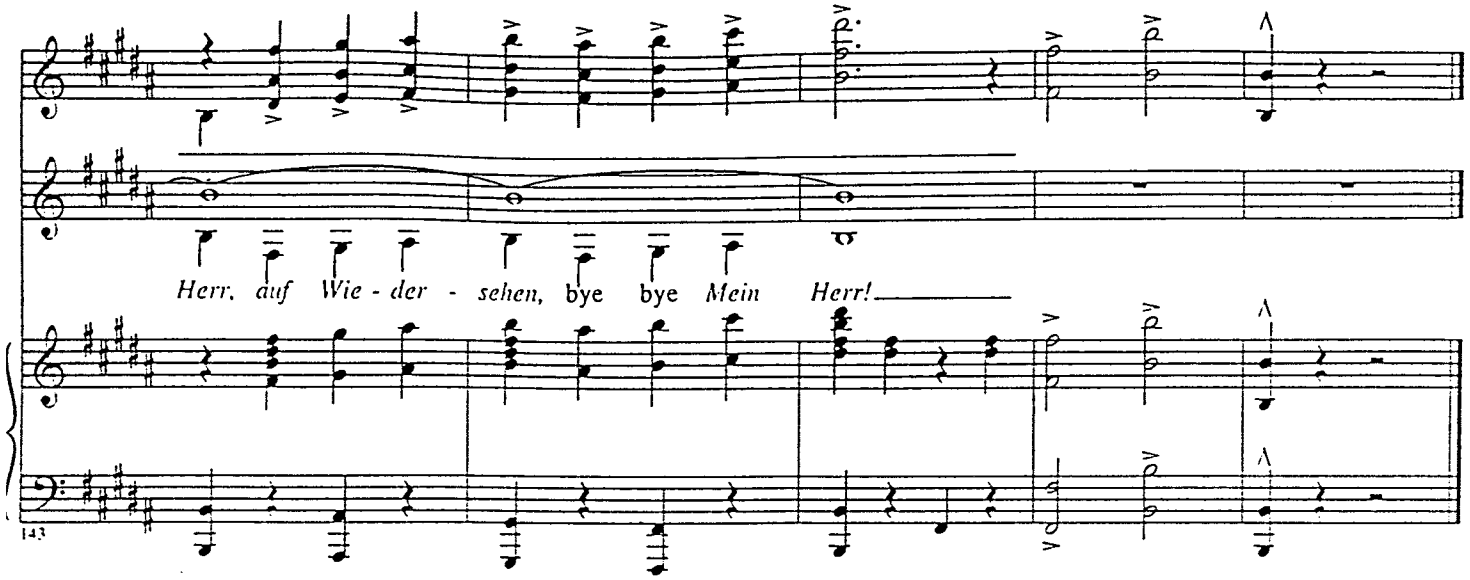

Più Mosso
[87] Acc., Br., T.Sx.
sfz
sfz
sfz
lie - ber Herr auf Wie-der - sehen Mein Herr, Es war sehr gut. Mein Herr,
87


A
sfz
und vor - bei du kennst mich wohl, Mein Herr. Ach, le - be
sfz
sfz
wohl, Mein Herr. Du sollst mich nie mehrseh'n h'n, Mein Herr.
[103]
W.W.
Acc.
Tpt.
SALLY Bye bye mein lie - ber Herr
GIRLS Bye bye mein lie - ber Herr auf Wie - der - sehen Mein Herr, Es war schr
2
2

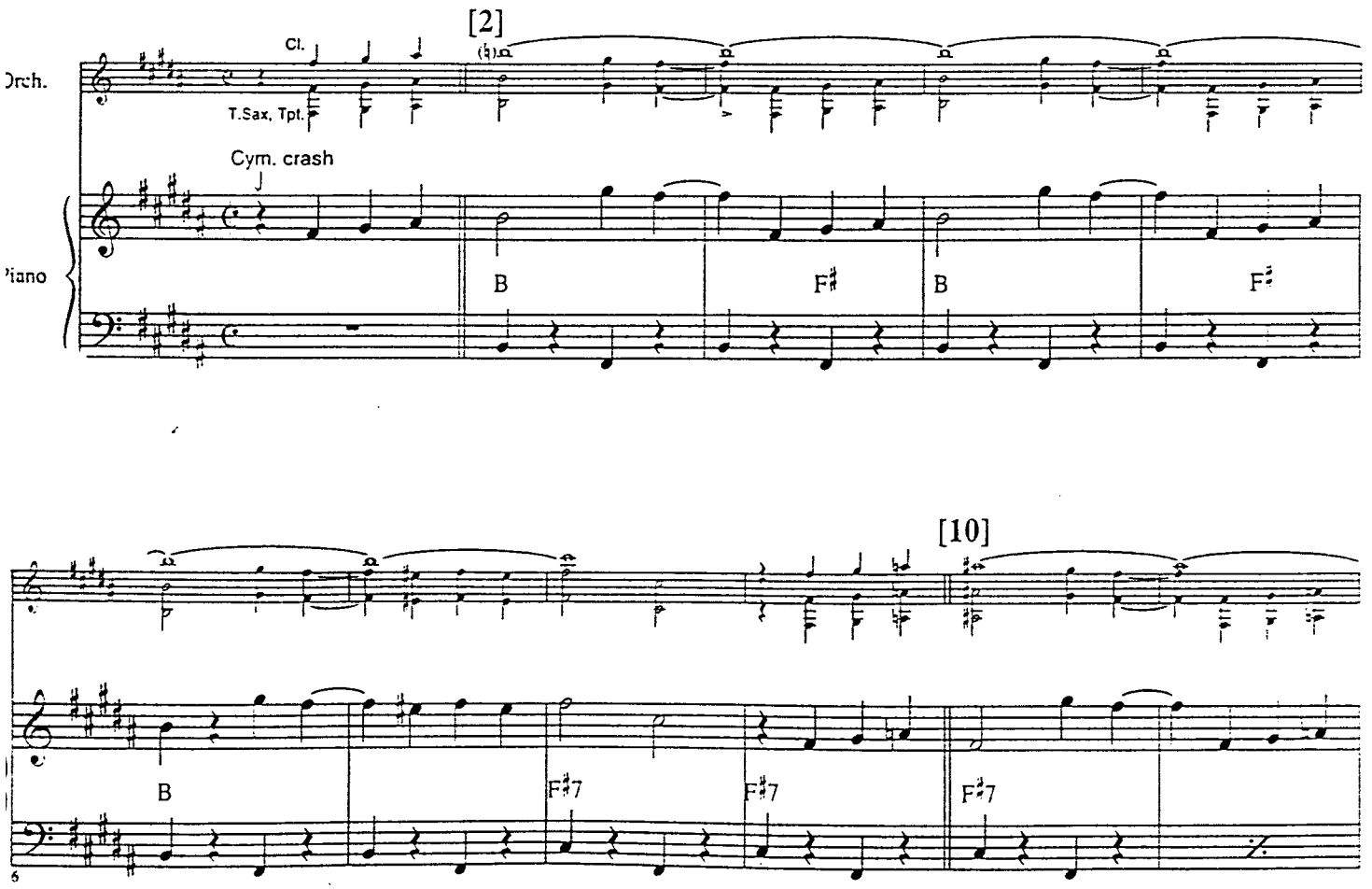

und vor - bei du kennst mich -
gut. Mein Herr, und vor - bei du kennst mich
107
wohl, Mein Herr
wohl, Mein Herr. Ach, le - be wohl, Mein Herr. Du sollst mich
2
2
111
SALLY+GIRLS
nie mehr seh'n and bye bye! Bye bye mein
115

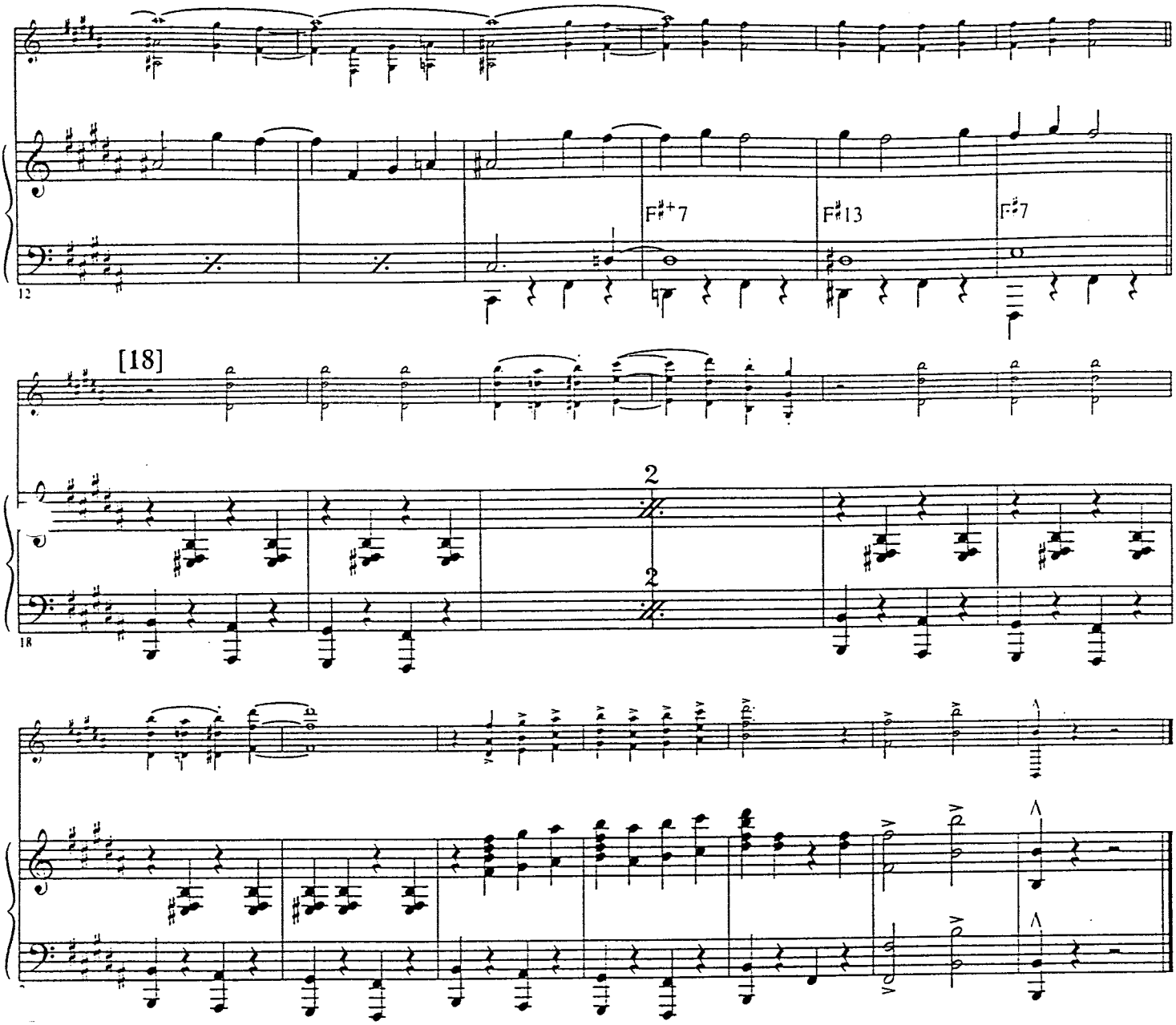

[119]
lie - ber Herr Fare - well, mein lie - ber Herr. It was a
B
F♯
2
2
119
fine af - fair, but now it's o - ver and tho' I
B
B°
B
B°
F♯7
F7
F♯7
23
(Dissonance)
used to care, I need the o - - - pen
sfz
sfz
37


T.Sx.
mp
SALLY
with - out me
get on
air you're bet - ter off with-out me, you'll
GIRLS auf wie - der -
130
Cl., Tpt.
T.Sx.
ff
Mein
sehen!
es war sehr gut!
du kennst mich
2
2
135
accel.
Herr.
wohl!
ach le - be wohl!
Bye bye Mein
2
2
accel.
139



No. 11 "Mein Herr" Playoff





No. 12 Perfectly Marvelous

Cue: SALLY: *(spoken)* I think people are people, I really do.

[3]
Opt. Cello

Poco Agitato

Orch.

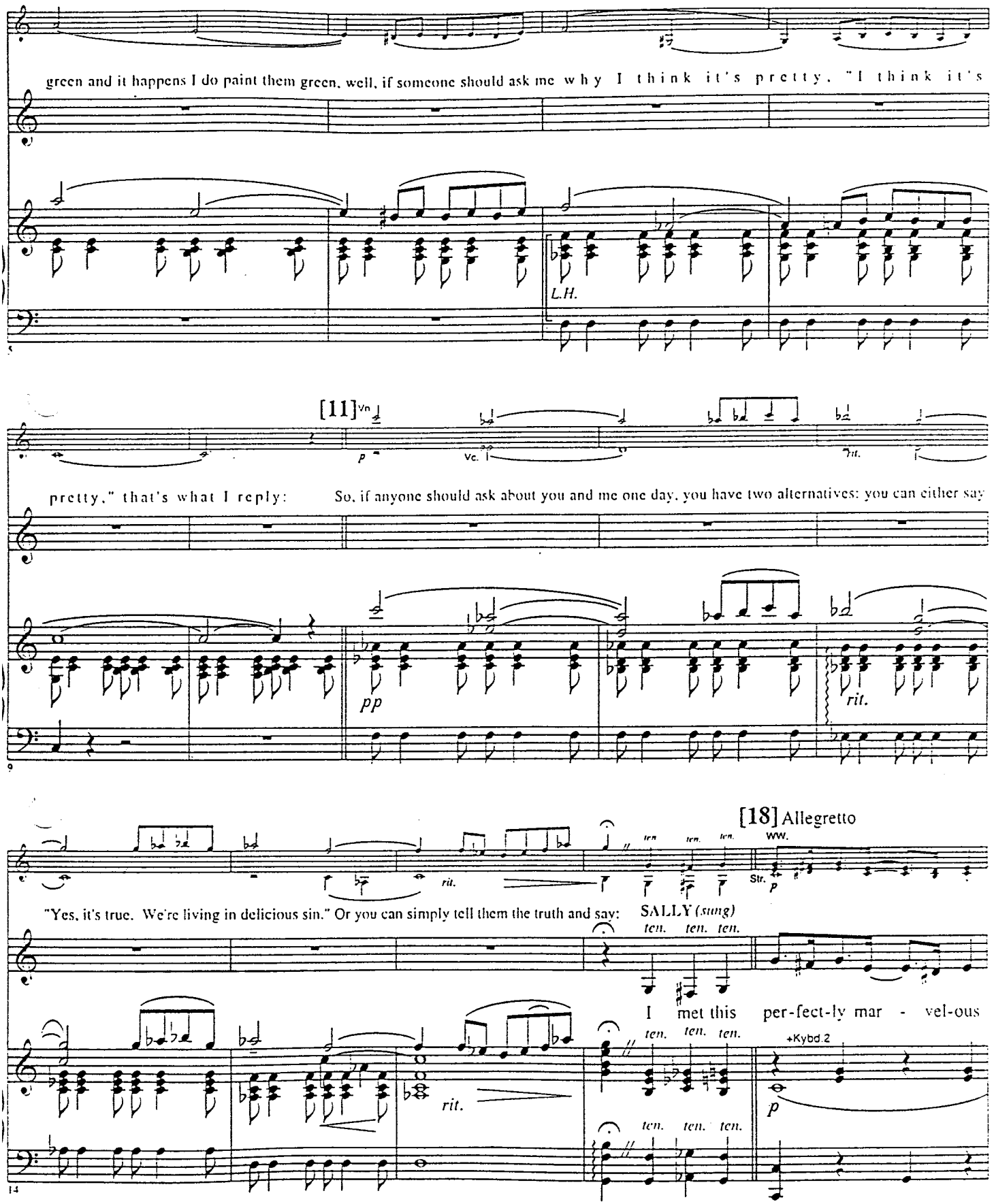
Cliff, Don't you? I don't think they should made to apologize for anything they do. For example, if I paint my fingernails

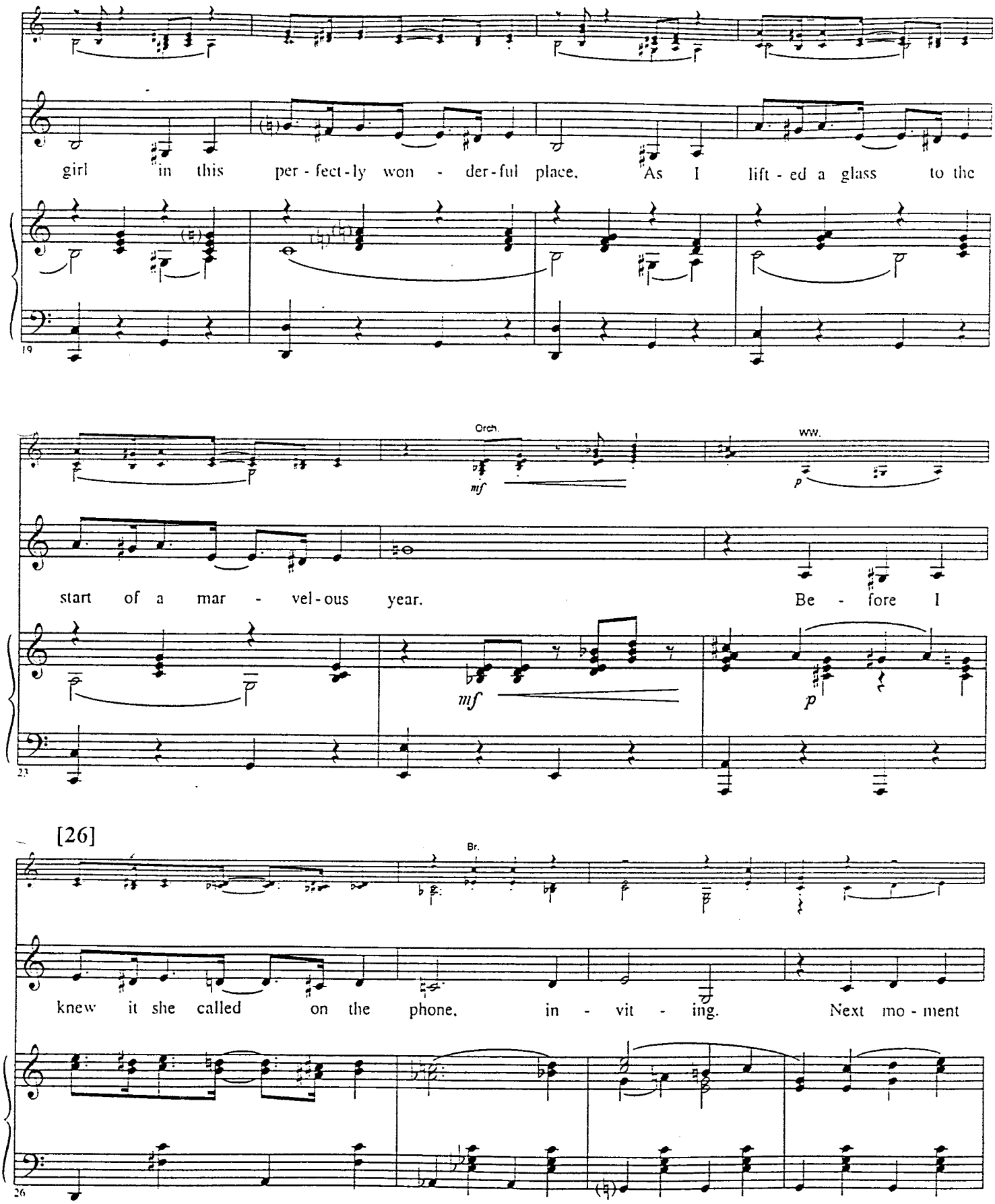
Vocal

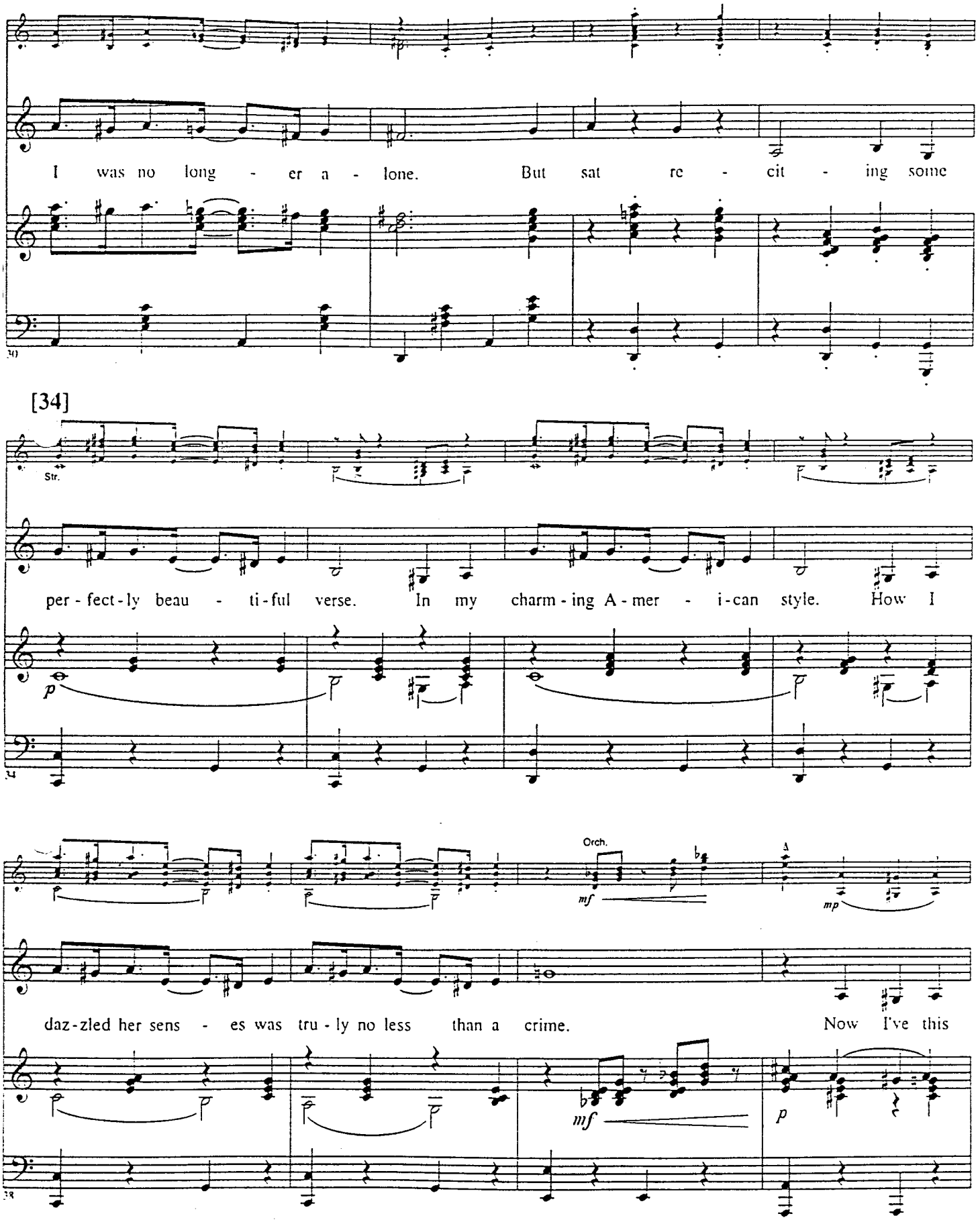
Piano

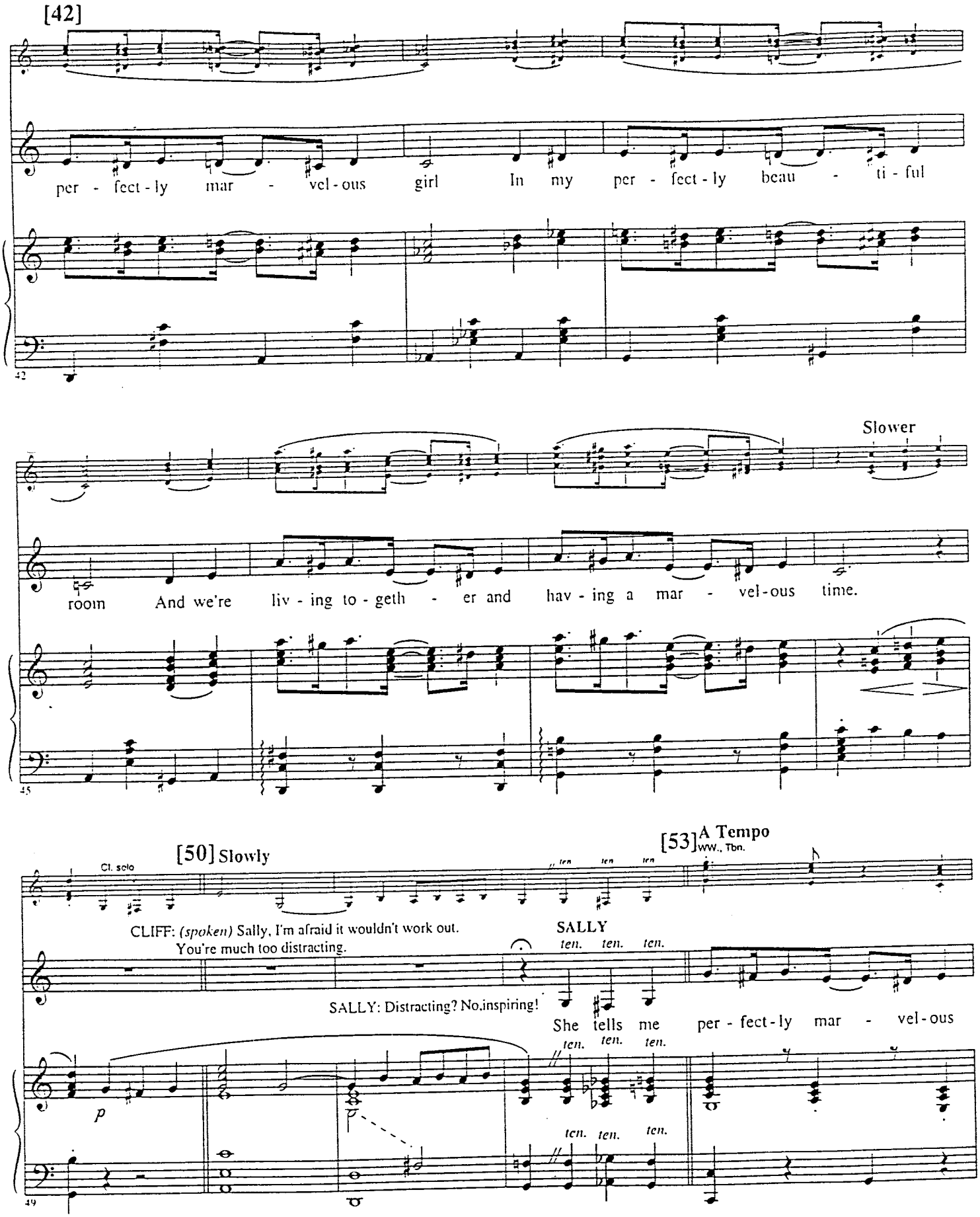
pp

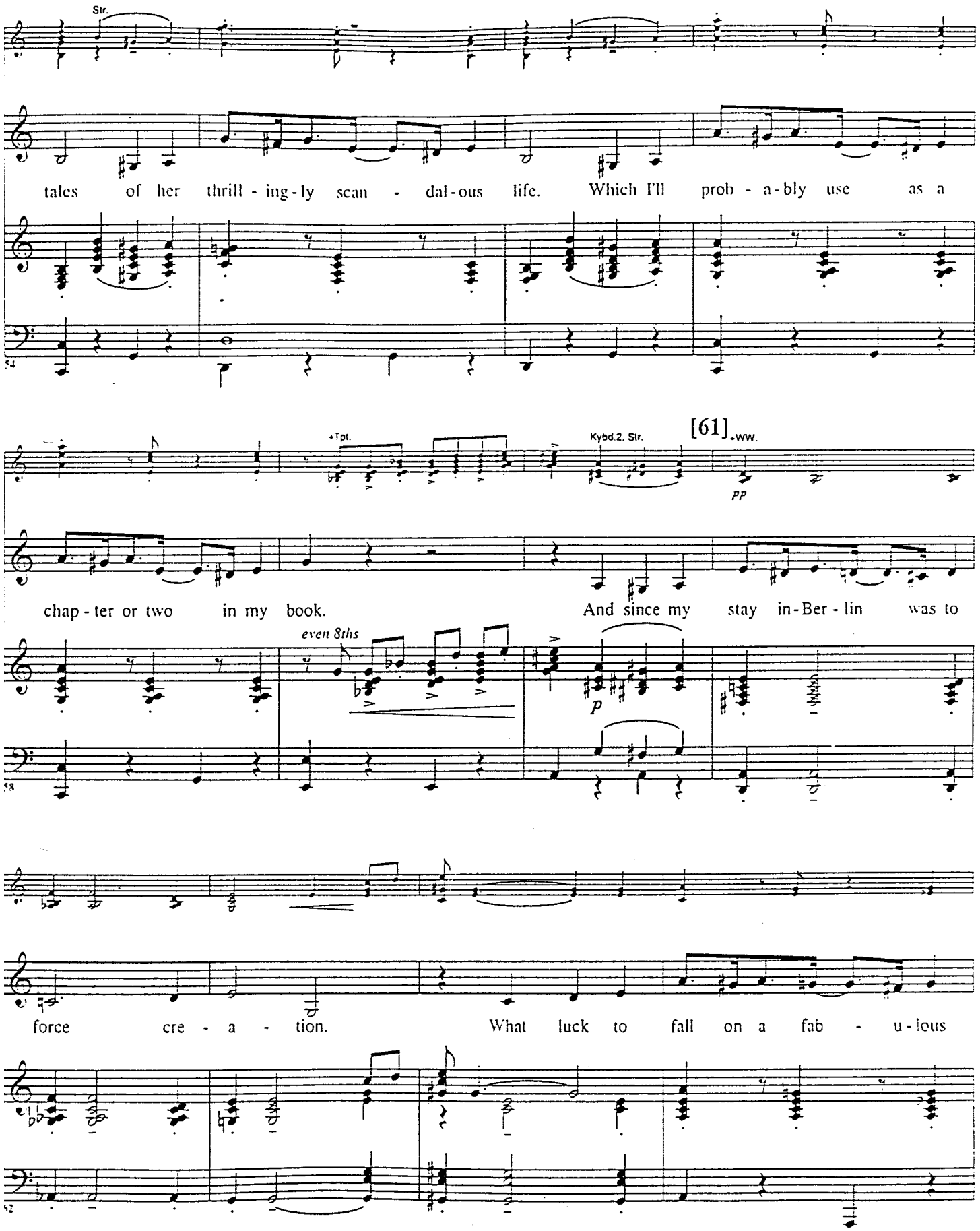
1

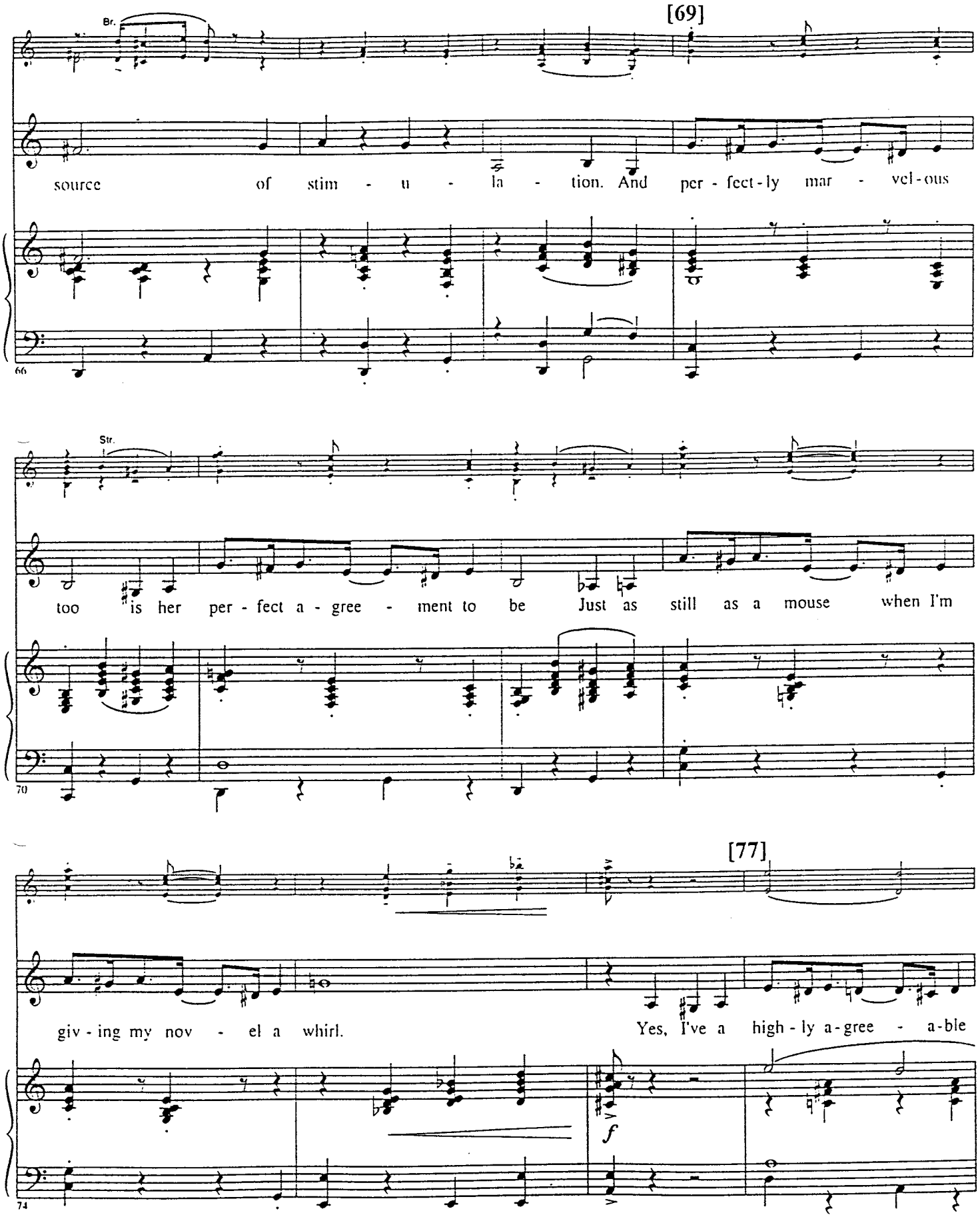

green and it happens I do paint them green, well, if someone should ask me why I think it's pretty, "I think it's
L.H.
[11] Vn
p
Vc.
rit.
pretty," that's what I reply: So, if anyone should ask about you and me one day, you have two alternatives: you can either say
pp
rit.
[18] Allegretto
ten. ten. ten.
WW.
rit.
Str.
p
"Yes, it's true. We're living in delicious sin." Or you can simply tell them the truth and say: SALLY (sung)
ten. ten. ten.
I met this per-fect-ly mar - vel-ous
ten. ten. ten.
rit.
+Kybd.2
p
ten. ten. ten.

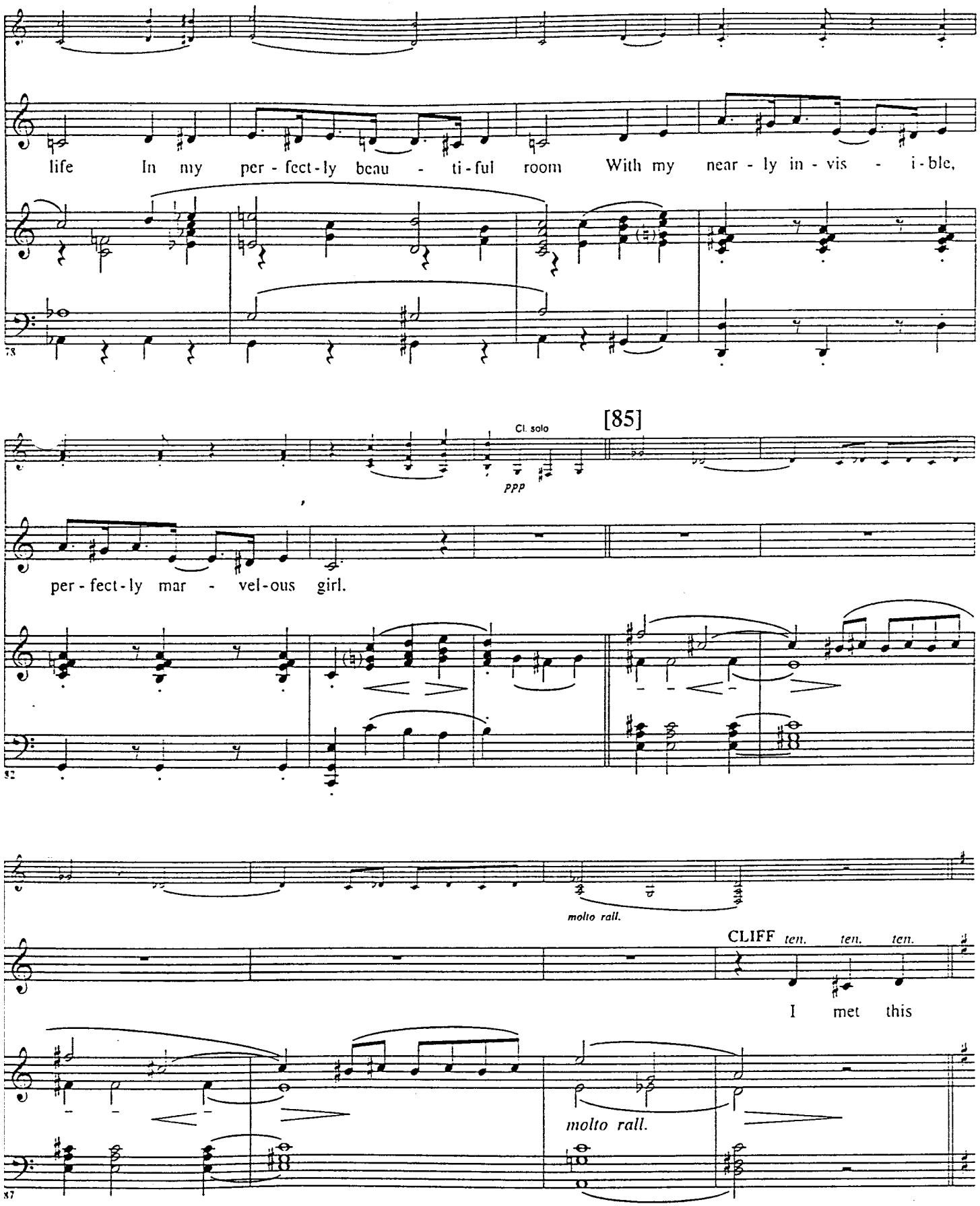

girl in this per - fect - ly won - der - ful place. As I lift - ed a glass to the
19
Orch.
mf
ww.
p
start of a mar - vel - ous year. Be - fore I
23
mf
p
[26]
Br.
knew it she called on the phone, in - vit - ing. Next mo - ment
26

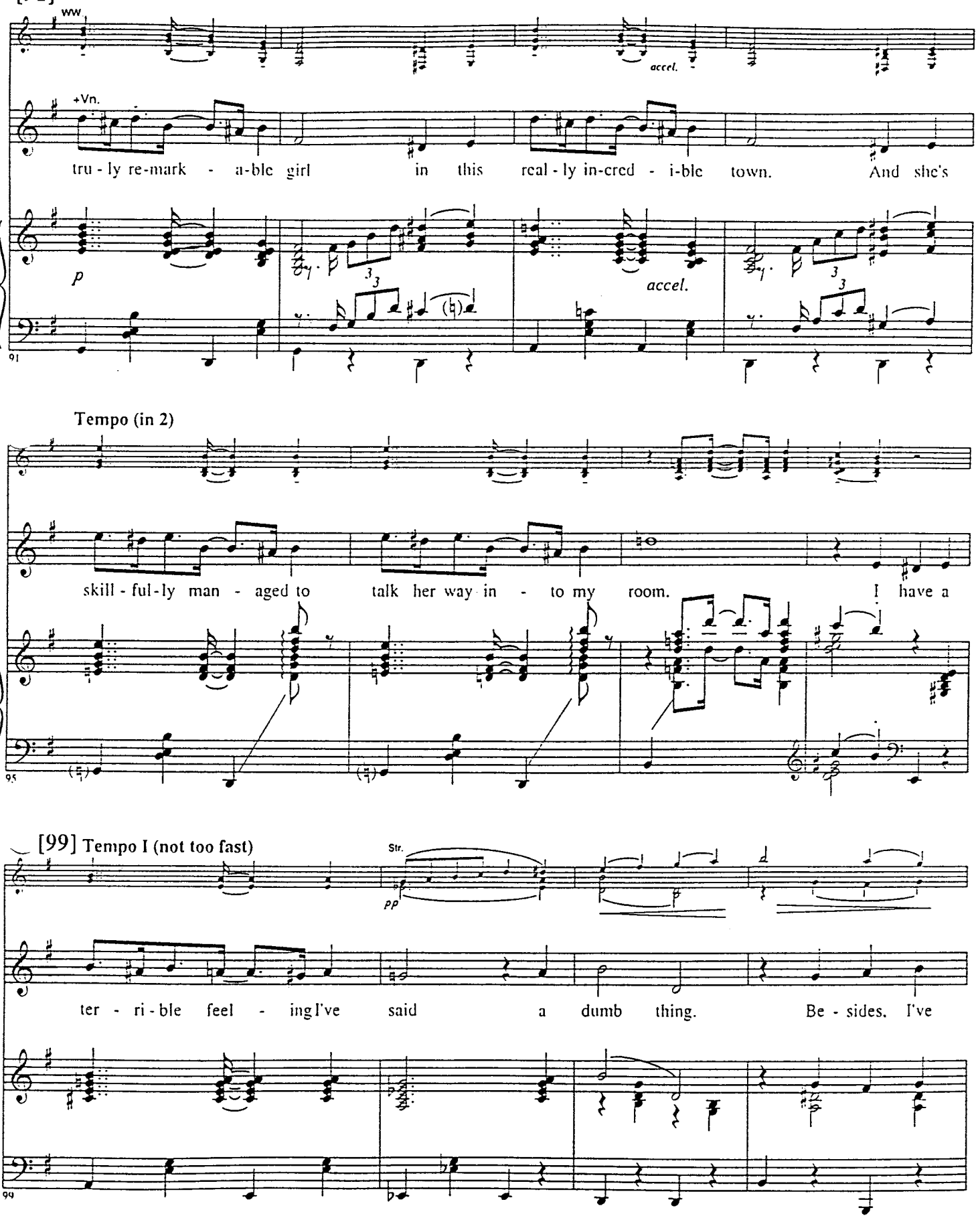

I was no long - er a - lone. But sat re - cit - ing some
[34]
Str.
per - fect - ly beau - ti - ful verse. In my charm - ing A - mer - i - can style. How I
p
Orch.
mf
mp
A
daz - zled her sens - es was tru - ly no less than a crime. Now I've this
mf
p

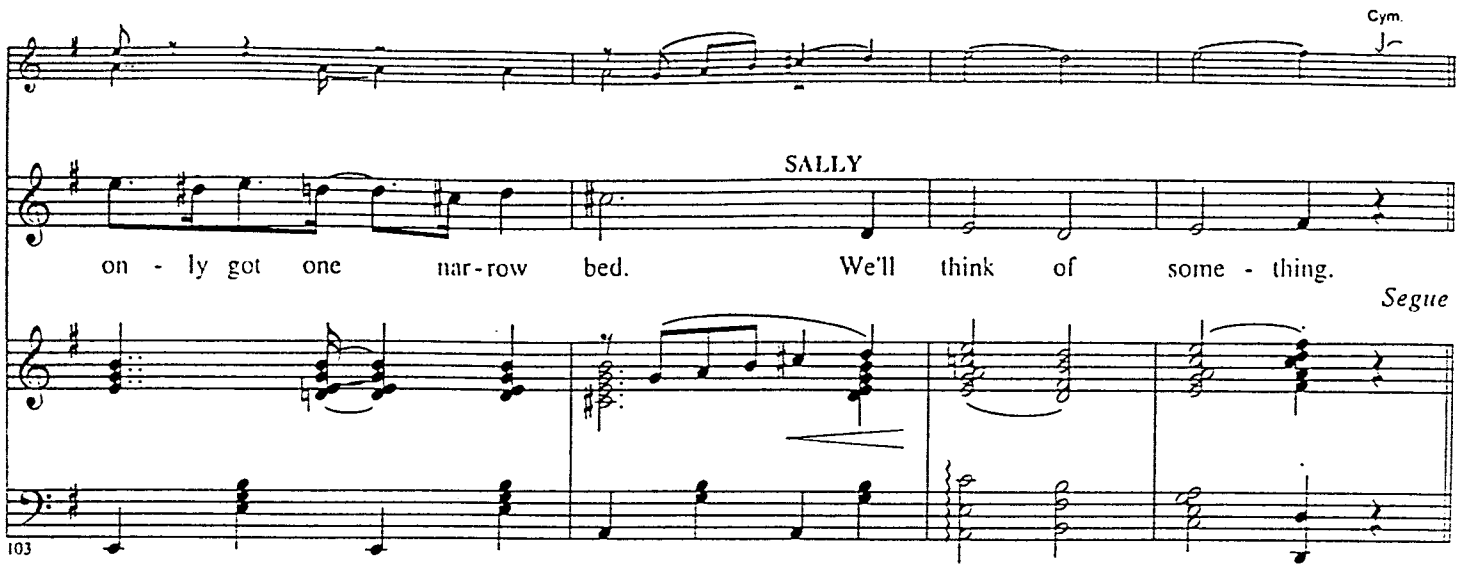

[42]
per - fect - ly mar - vel - ous girl In my per - fect - ly beau - ti - ful
42
Slower
room And we're liv - ing to - geth - er and hav - ing a mar - vel - ous time.
45
[50] Slowly
Cl. solo
[53] A Tempo
WW., Tbn.
CLIFF: (spoken) Sally, I'm afraid it wouldn't work out.
You're much too distracting.
SALLY
ten. ten. ten.
SALLY: Distracting? No,inspiring!
She tells me per - fect - ly mar - vel - ous
p
49


Str.
tales of her thrill - ing - ly scan - dal - ous life. Which I'll prob - a - bly use as a
+Tpt.
Kybd.2. Str.
[61] -ww.
pp
chap - ter or two in my book. And since my stay in - Ber - lin was to
even 8ths
p
force cre - a - tion. What luck to fall on a fab - u - lous


[69]
Br.
source of stim - u - la - tion. And per - fect - ly mar - vel - ous
66
Str.
too is her per - fect a - gree - ment to be Just as still as a mouse when I'm
70
[77]
giv - ing my nov - el a whirl. Yes, I've a high - ly a - gree - a - ble
f
74

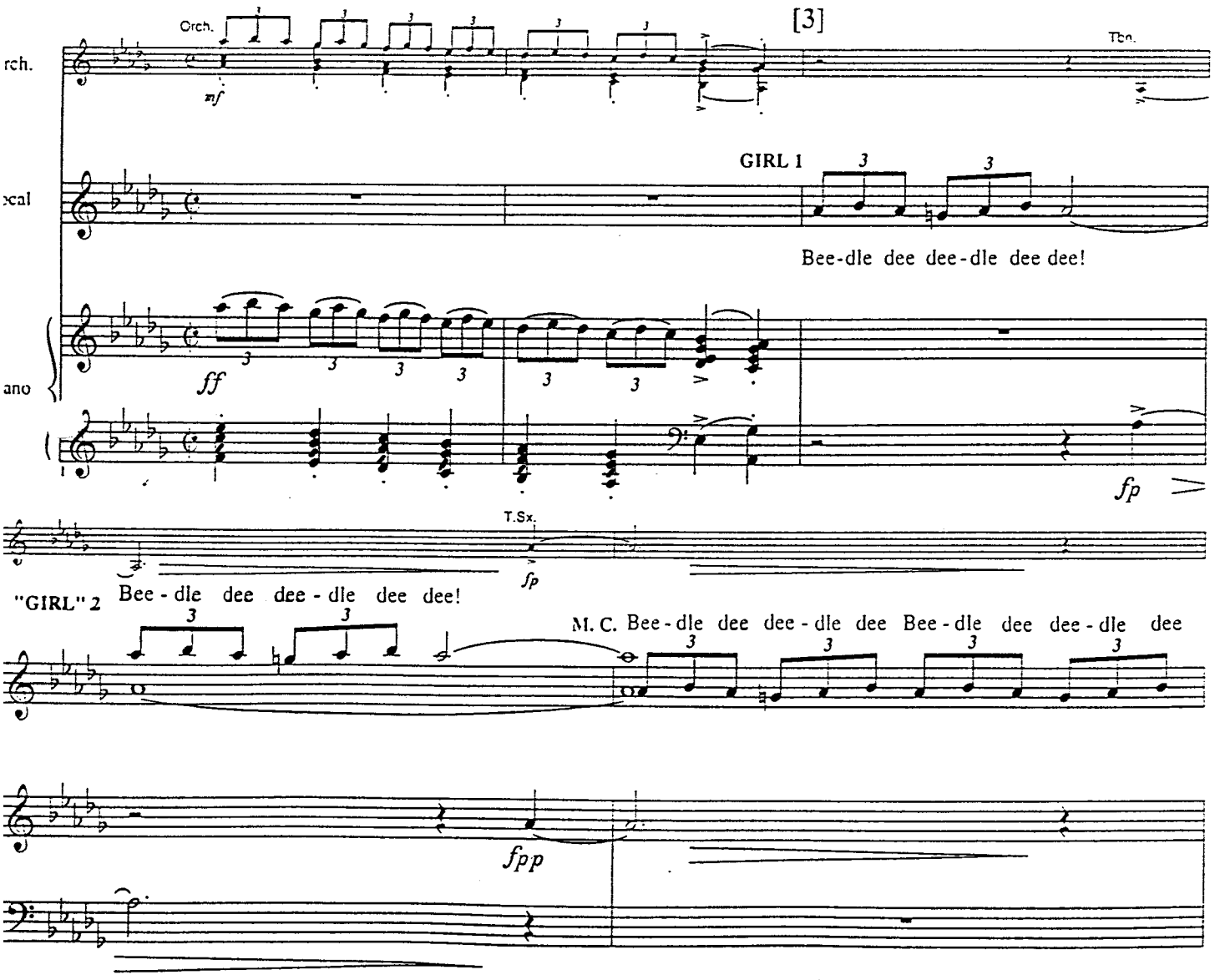

life In my per - fect - ly beau - ti - ful room With my near - ly in - vis - i - ble,
[85]
Cl. solo
ppp
per - fect - ly mar - vel - ous girl.
molto rall.
CLIFF ten. ten. ten.
I met this
molto rall.

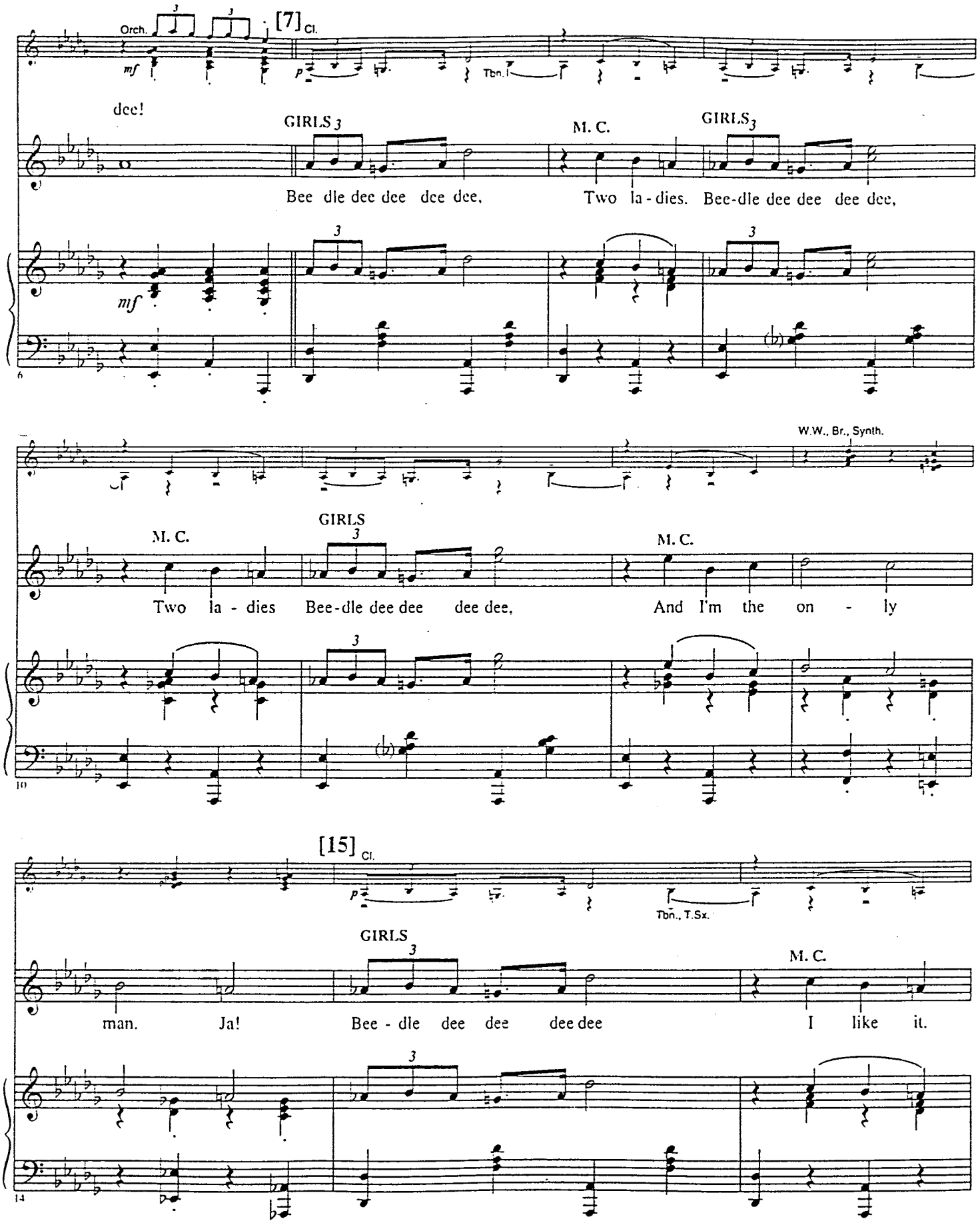

[91] Moderate 4
ww
accel.
+Vn.
tru - ly re-mark - a-ble girl in this real - ly in-cred - i-ble town. And she's
p
accel.
91
Tempo (in 2)
skill - ful - ly man - aged to talk her way in - to my room. I have a
95
[99] Tempo I (not too fast)
Str.
pp
ter - ri - ble feel - ing I've said a dumb thing. Be - sides, I've
99

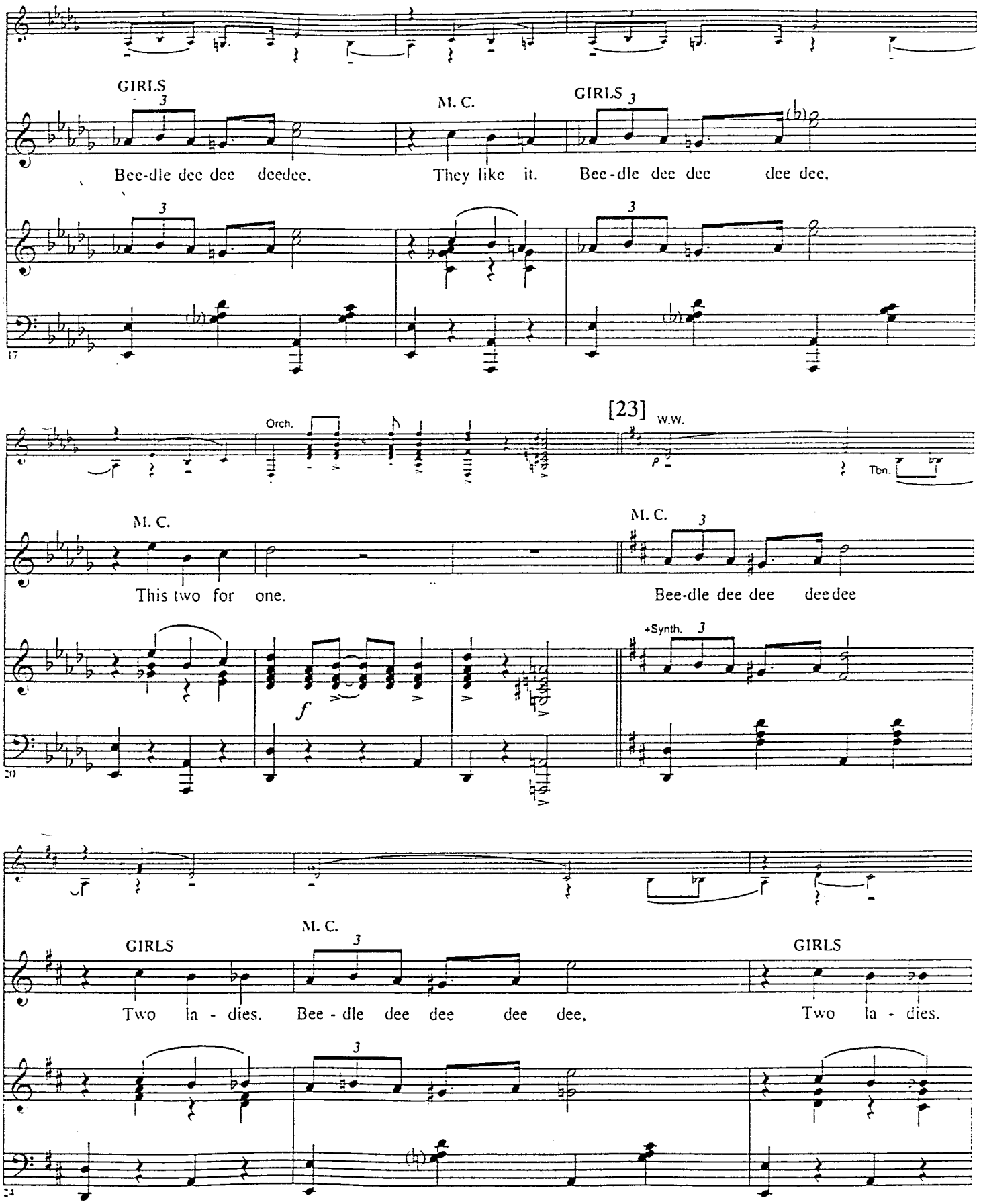


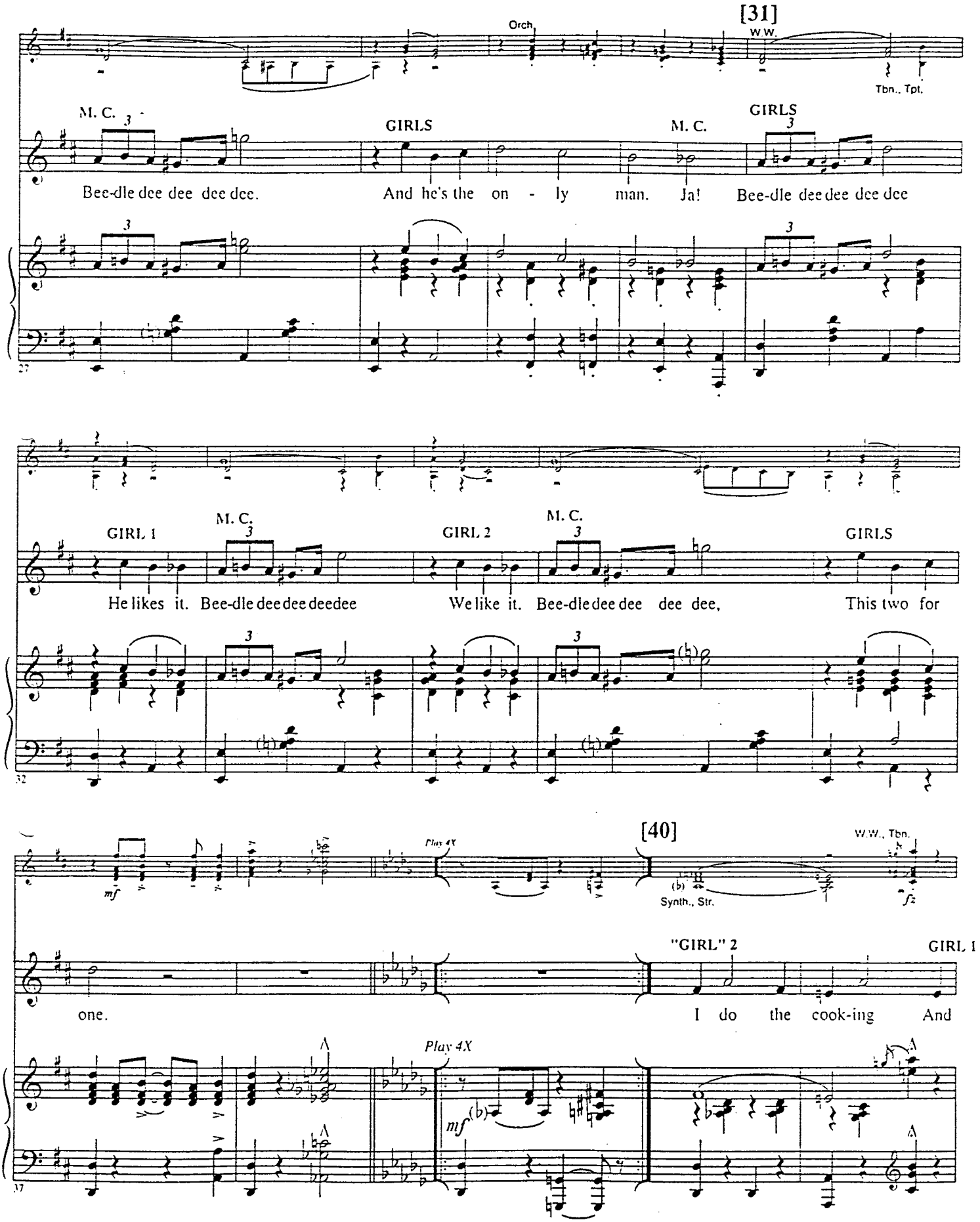
No. 13 Two Ladies

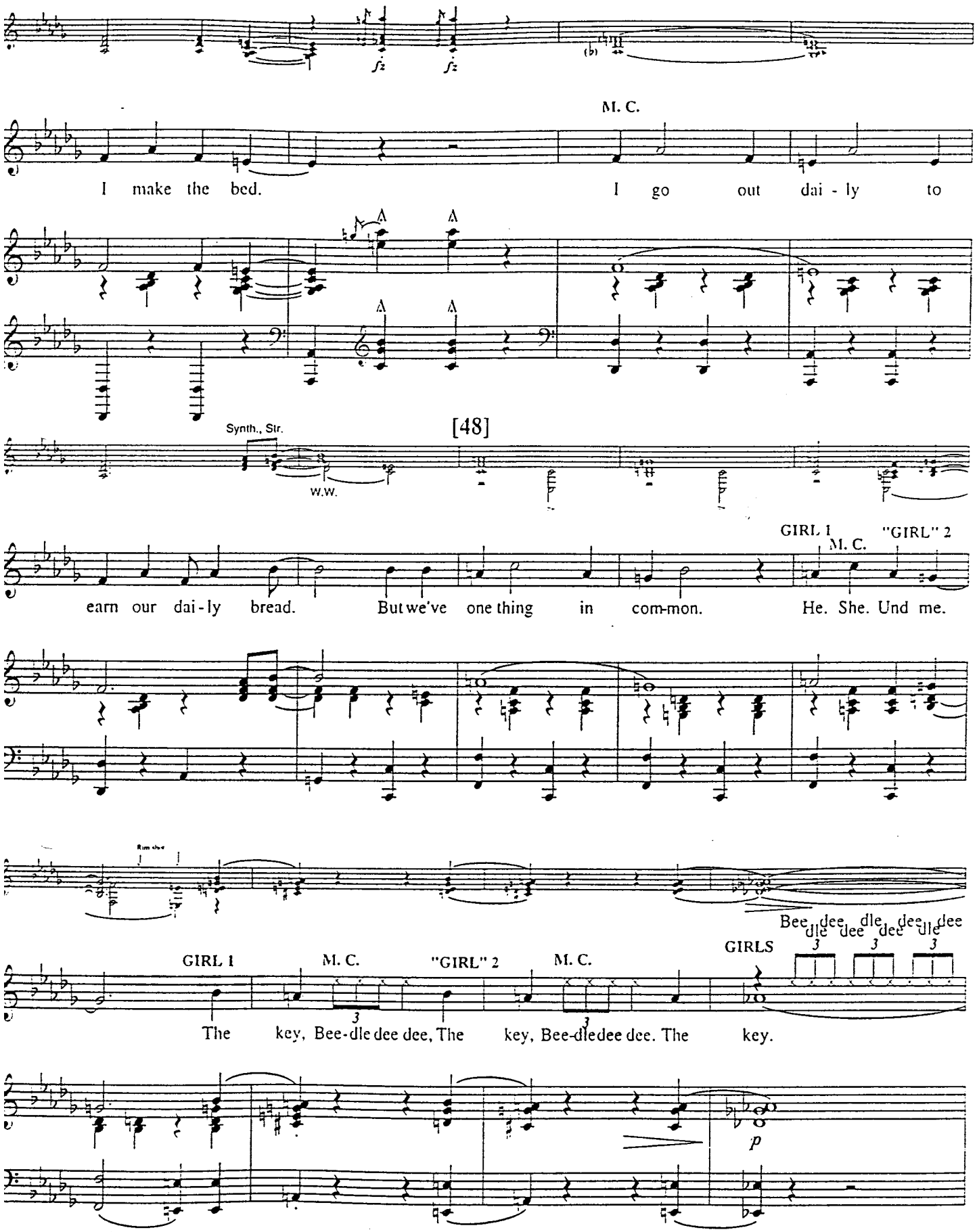
Cue: M.C.: ...Some people have two people

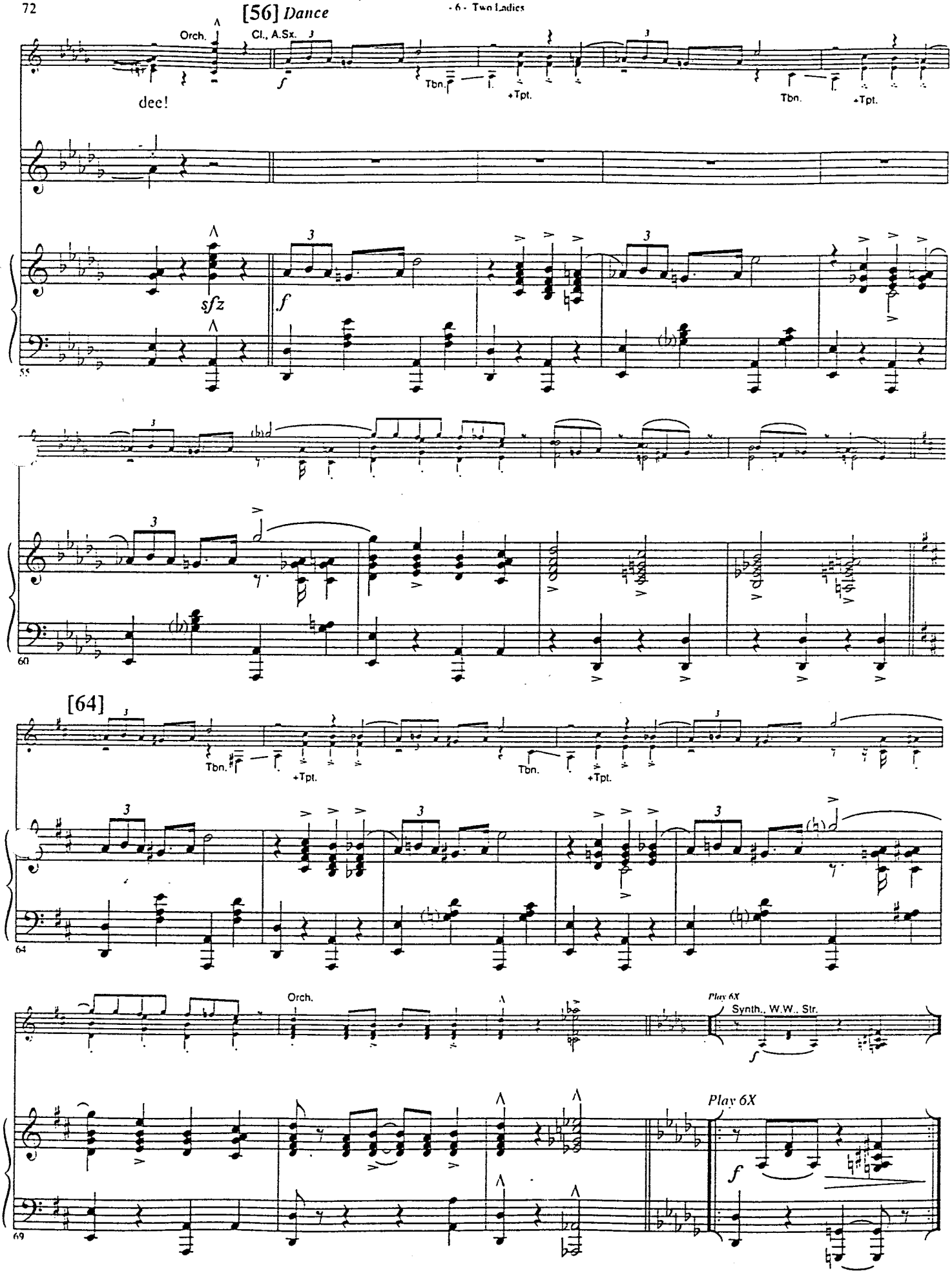


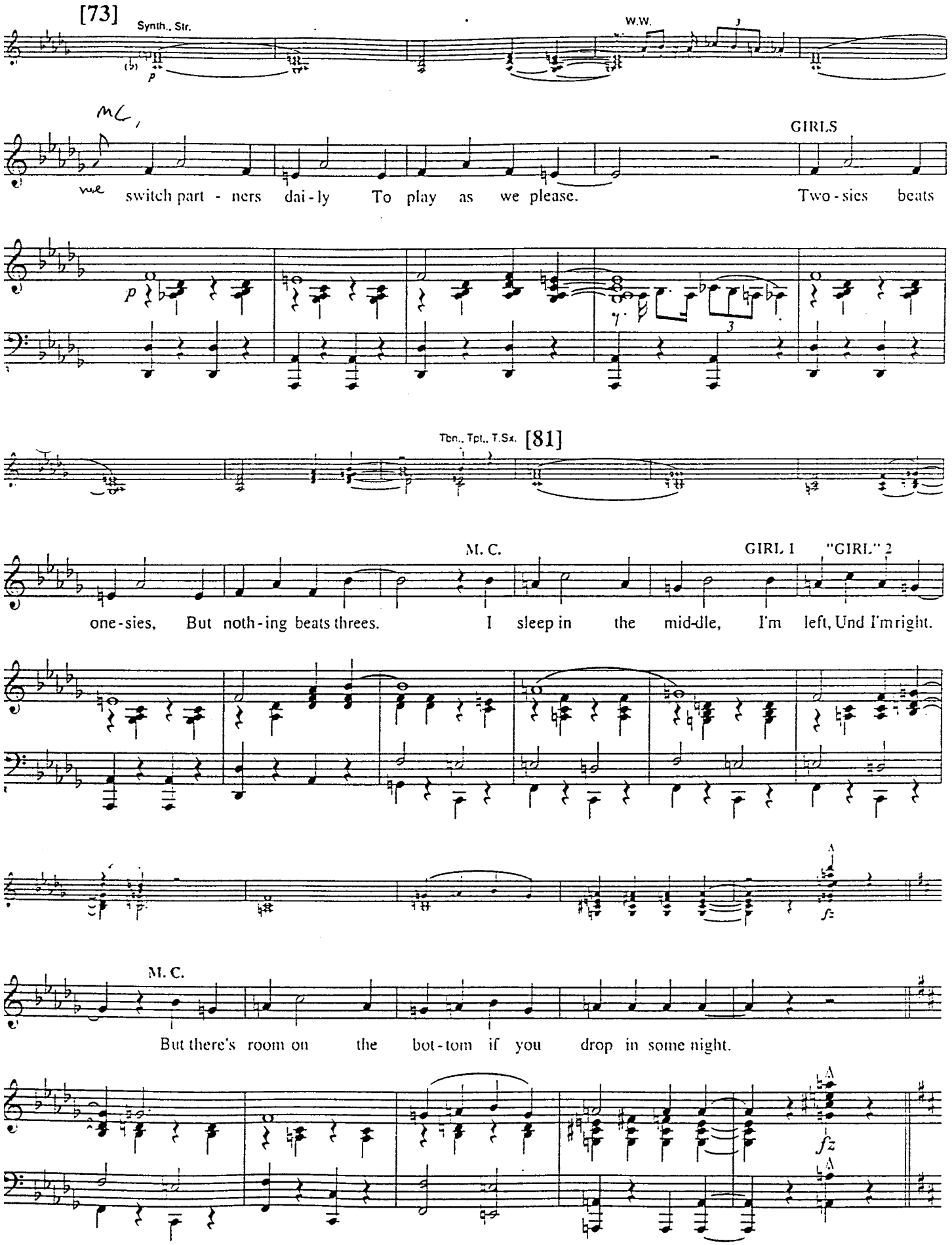

Orch.
[7] Cl.
mf
p
Tbn.
dee!
GIRLS 3
M. C.
GIRLS 3
Bee dle dee dee dee dee,
Two la - dies. Bee-dle dee dee dee dee,
mf
6
W.W., Br., Synth.
GIRLS
M. C.
M. C.
Two la - dies Bee-dle dee dee dee dee,
And I'm the on - ly
10
[15] Cl.
p
Tbn., T.Sx.
GIRLS
M. C.
man. Ja! Bee - dle dee dee dee dee
I like it.
14

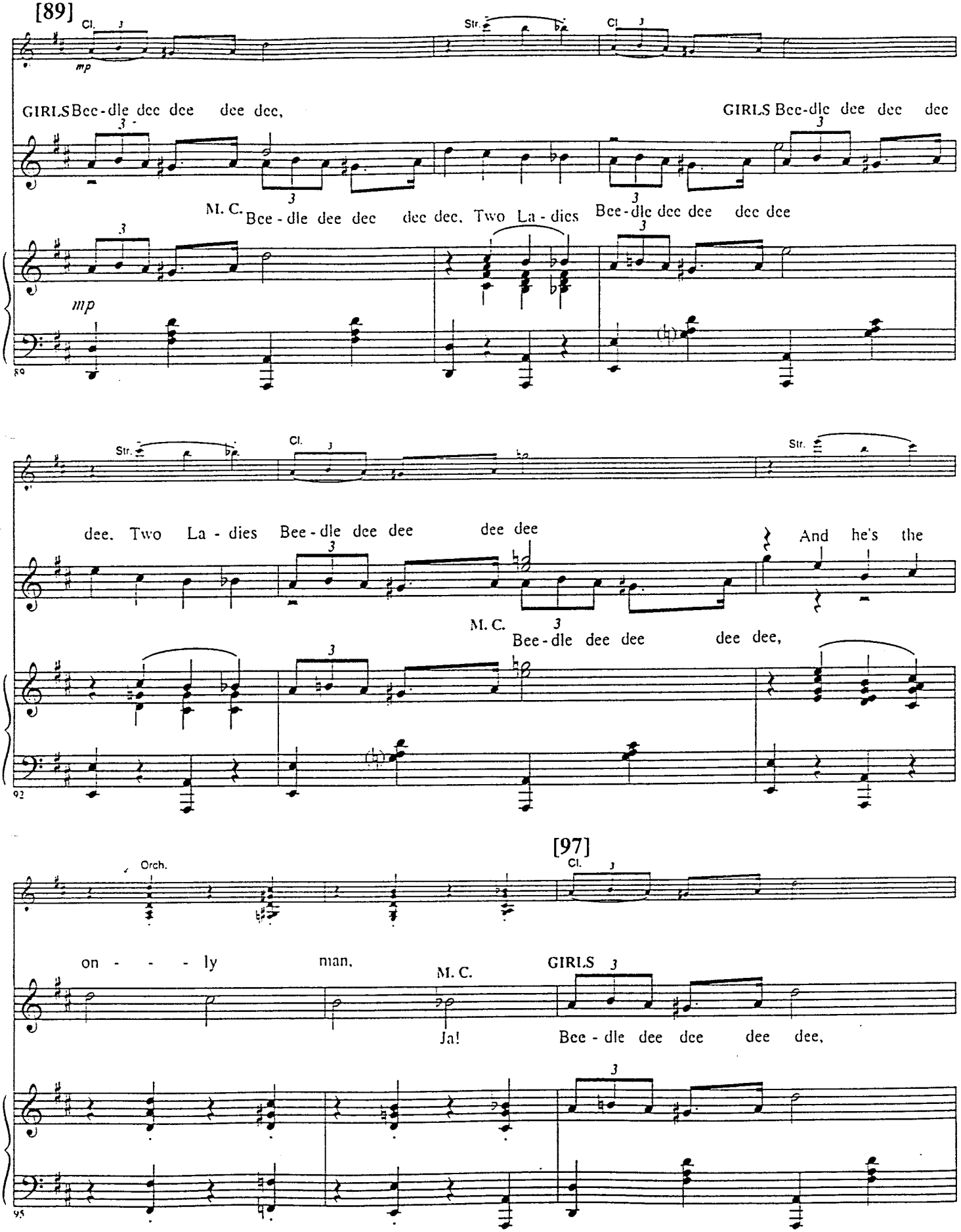

GIRLS
Bee-dle dee dee deedee,
M. C.
They like it.
GIRLS
Bee-dle dee dee dee dee,
17
[23]
Orch.
W.W.
Tbn.
M. C.
This two for one.
M. C.
Bee-dle dee dee deedee
+Synth.
f
20
GIRLS
Two la - dies.
M. C.
Bee - dle dee dee dee dee,
GIRLS
Two la - dies.
24

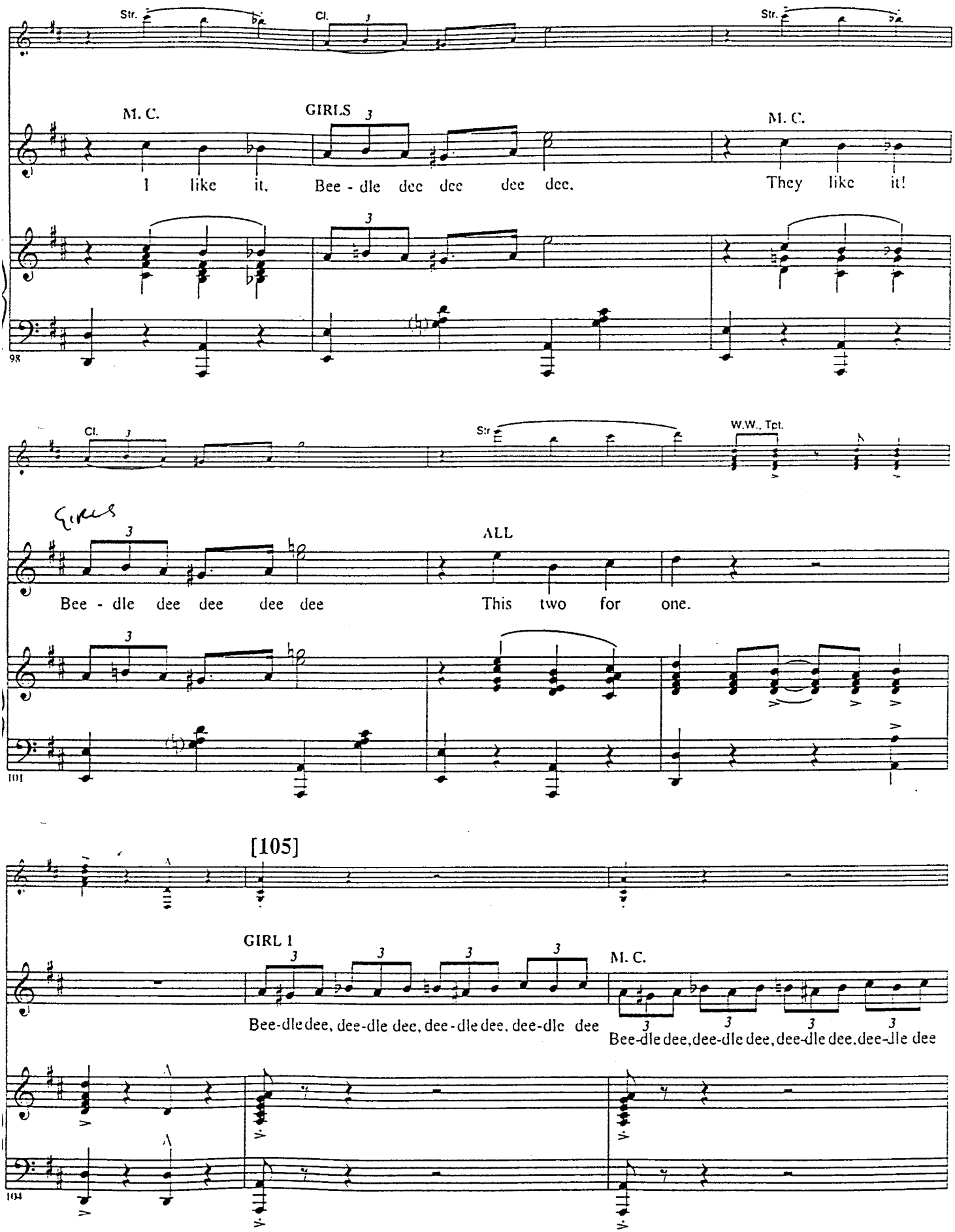

[31]
Orch.
W.W.
Tbn., Tpt.
M. C.
GIRLS
M. C.
GIRLS
Bee-dle dee dee dee dee.
And he's the on - ly man. Ja! Bee-dle dee dee dee dee
27
GIRL 1
M. C.
GIRL 2
M. C.
GIRLS
He likes it. Bee-dle dee dee deedee
We like it. Bee-dle dee dee dee dee,
This two for
32
[40]
Play 4X
W.W., Tbn.
mf
(b)
Synth., Str.
fz
"GIRL" 2
GIRL 1
one.
I do the cook-ing And
Play 4X
mf
37

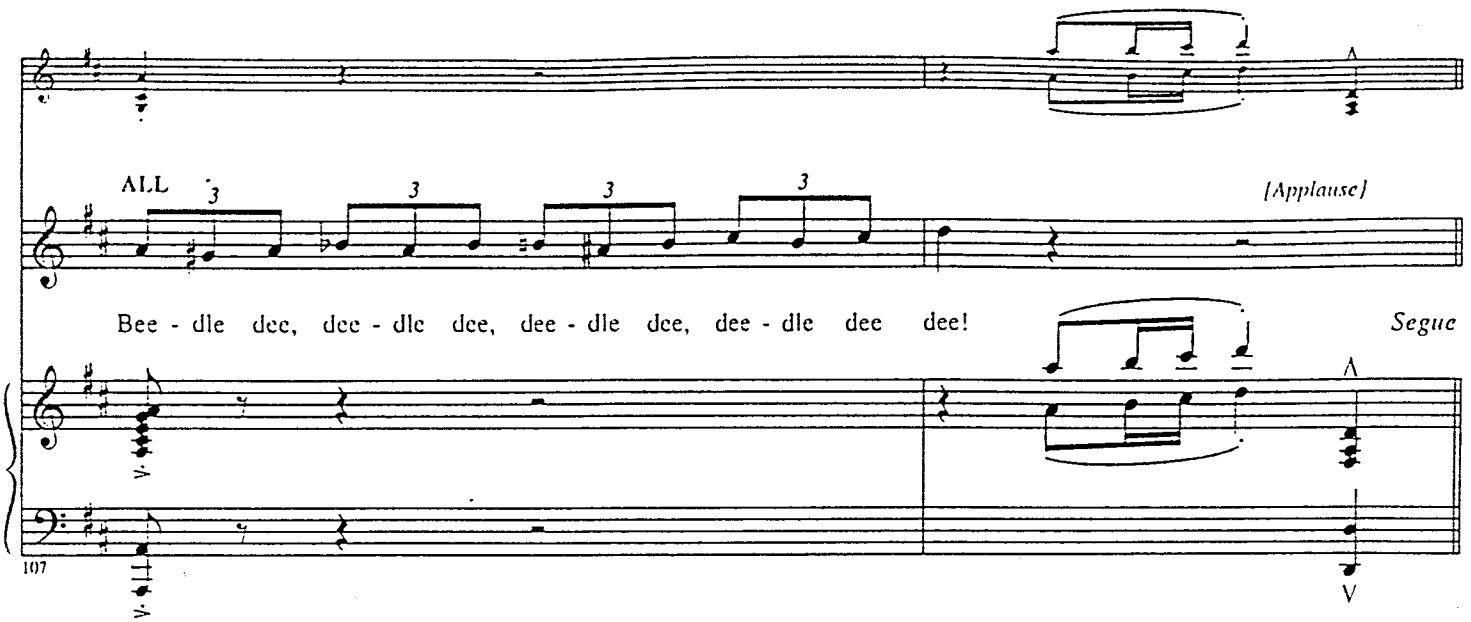

M. C.
I make the bed. I go out dai - ly to
Synth., Str.
W.W.
[48]
GIRL 1
M. C.
"GIRL" 2
earn our dai - ly bread. But we've one thing in com-mon. He. She. Und me.
Rim shot
Bee dle dee dee dle dee dee dle dee
GIRLS
GIRL 1
M. C.
"GIRL" 2
M. C.
The key, Bee-dle dee dee, The key, Bee-dle dee dee. The key.
p


[56] Dance
Orch.
Cl., A.Sx.
dee!
Tbn.
+Tpt.
Tbn.
+Tpt.
sfz
f
55
60
[64]
Tbn.
+Tpt.
Tbn.
+Tpt.
64
Orch.
Play 6X
Synth., W.W., Str.
f
Play 6X
f
69

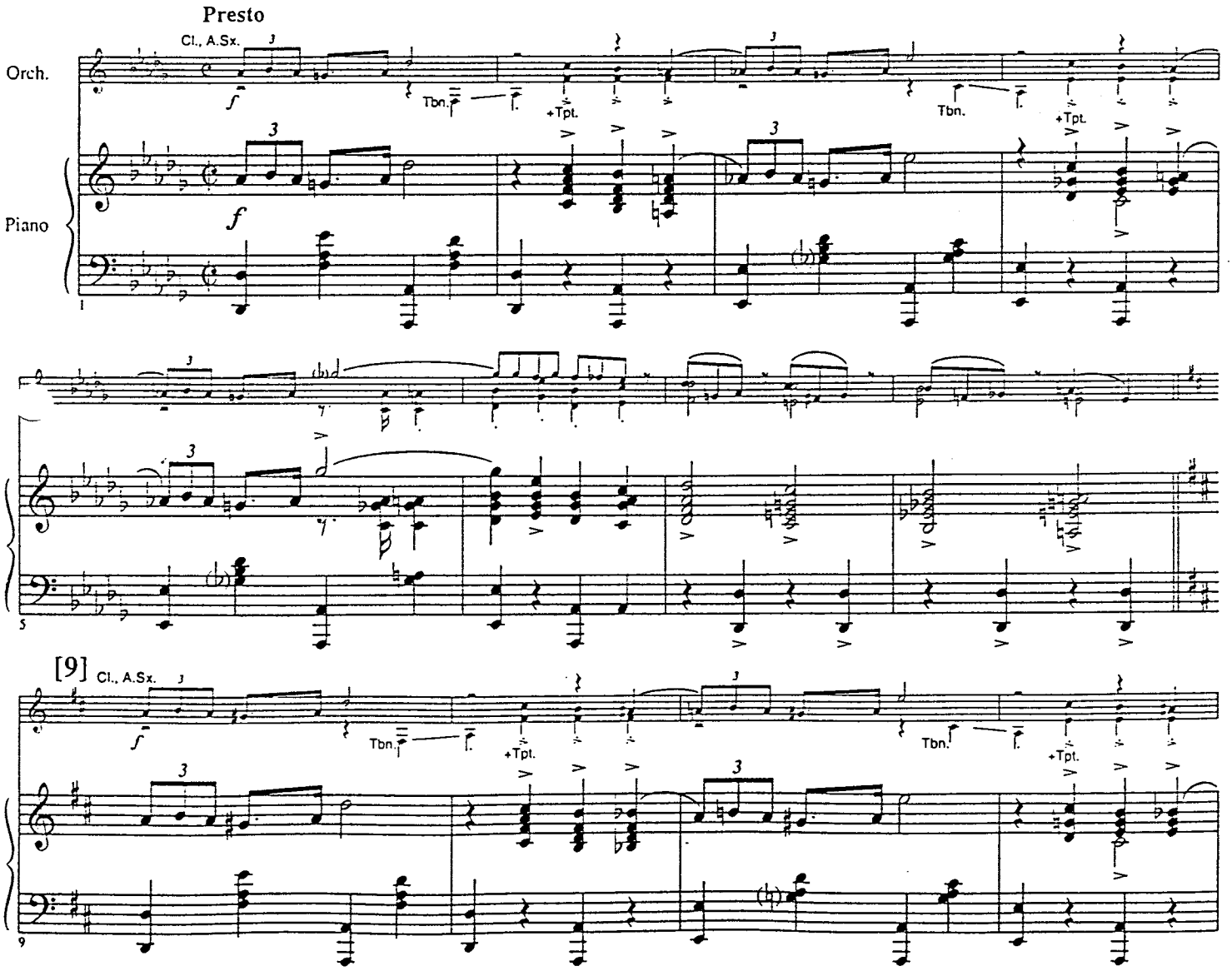

[73]
Synth., Str.
W.W.
M.C.
GIRLS
we switch part - ners dai - ly To play as we please. Two - sies beats
Tbn., Tpt., T.Sx. [81]
M. C.
GIRL 1
"GIRL" 2
one - sies, But noth - ing beats threes. I sleep in the mid-dle, I'm left, Und I'm right.
M. C.
But there's room on the bot - tom if you drop in some night.

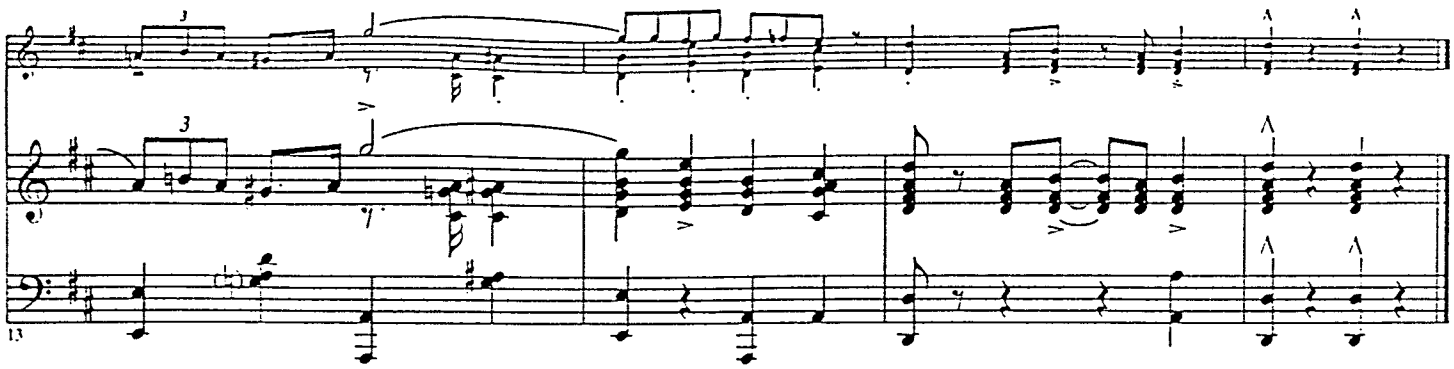

[89]
Cl.
Str.
mp
GIRLS Bee-dle dee dee dee dee,
GIRLS Bee-dle dee dee dee
M. C. Bee-dle dee dee dee dee. Two La-dies Bee-dle dee dee dee dee
mp
89
dee. Two La-dies Bee-dle dee dee dee dee
And he's the
M. C. Bee-dle dee dee dee dee,
92
[97]
Orch.
Cl.
on - - - ly man,
M. C.
GIRLS
Ja!
Bee-dle dee dee dee dee,
95


Str.
Cl.
Str.
M. C.
GIRLS
M. C.
I like it.
Bee - dle dee dee dee dee.
They like it!
98
Cl.
Str
W.W., Tpt.
Girls
ALL
Bee - dle dee dee dee dee
This two for one.
101
[105]
GIRL 1
M. C.
Bee-dle dee, dee-dle dee, dee-dle dee, dee-dle dee
Bee-dle dee, dee-dle dee, dee-dle dee, dee-dle dee
104



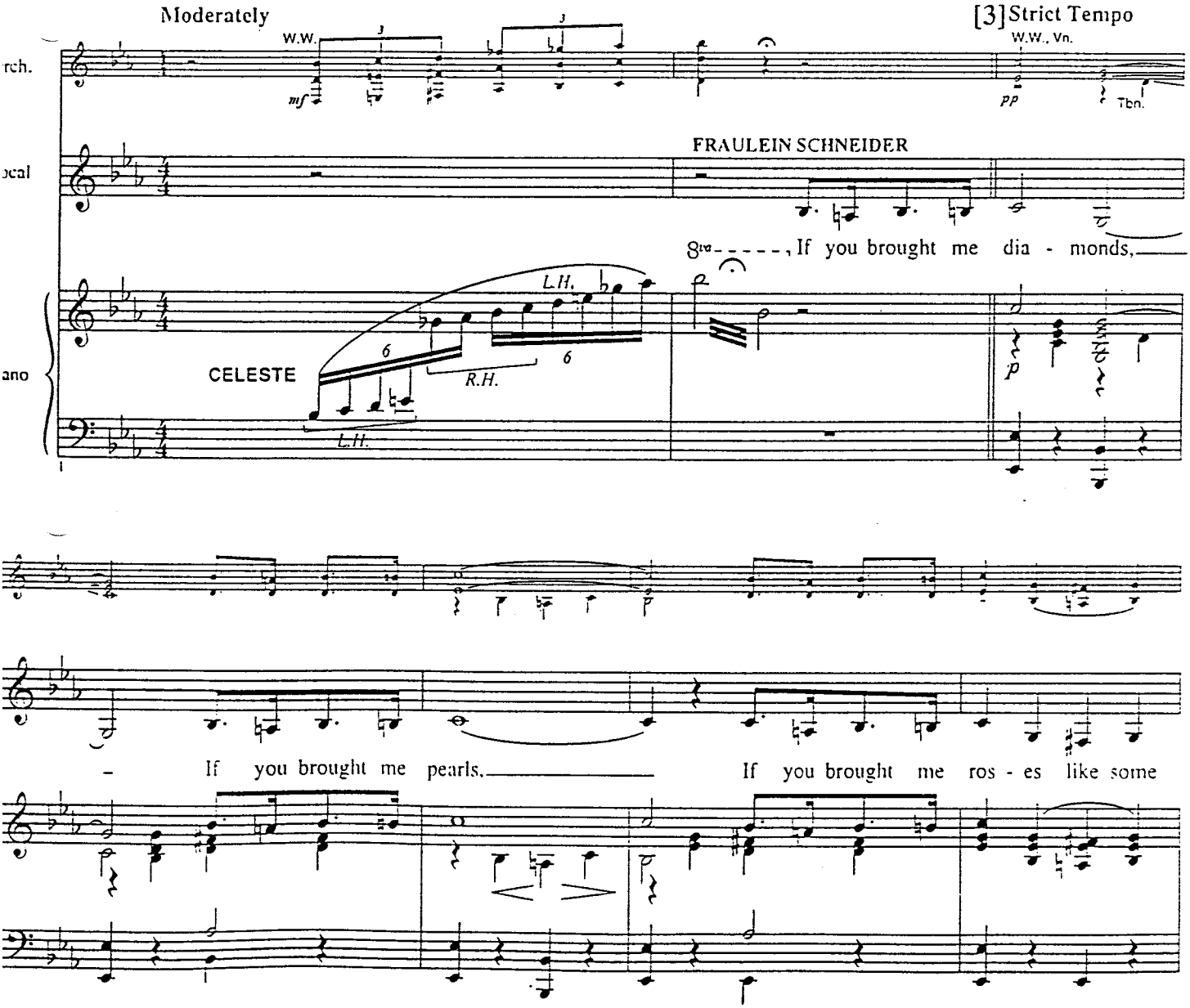
No. 14 "Two Ladies" Playoff

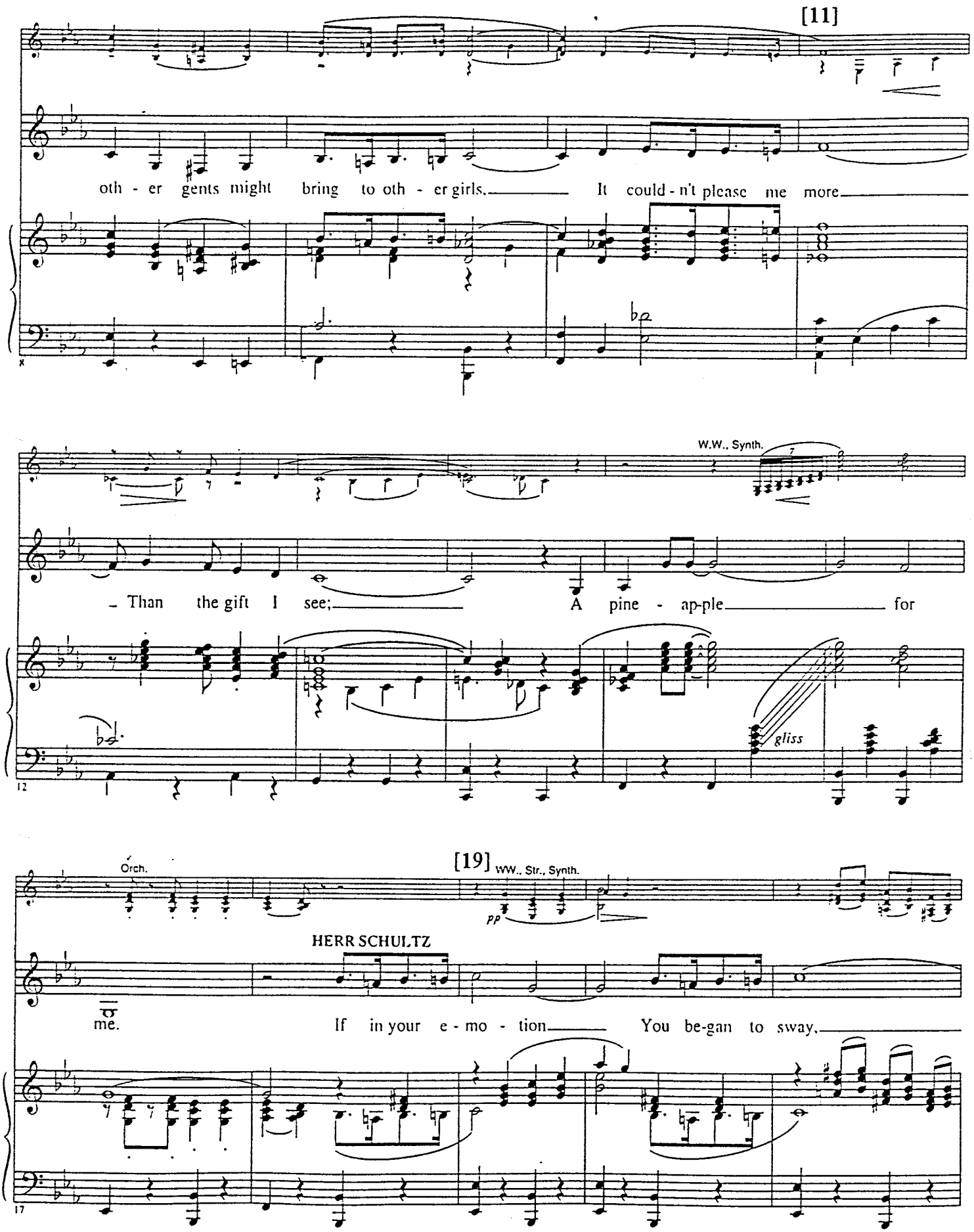


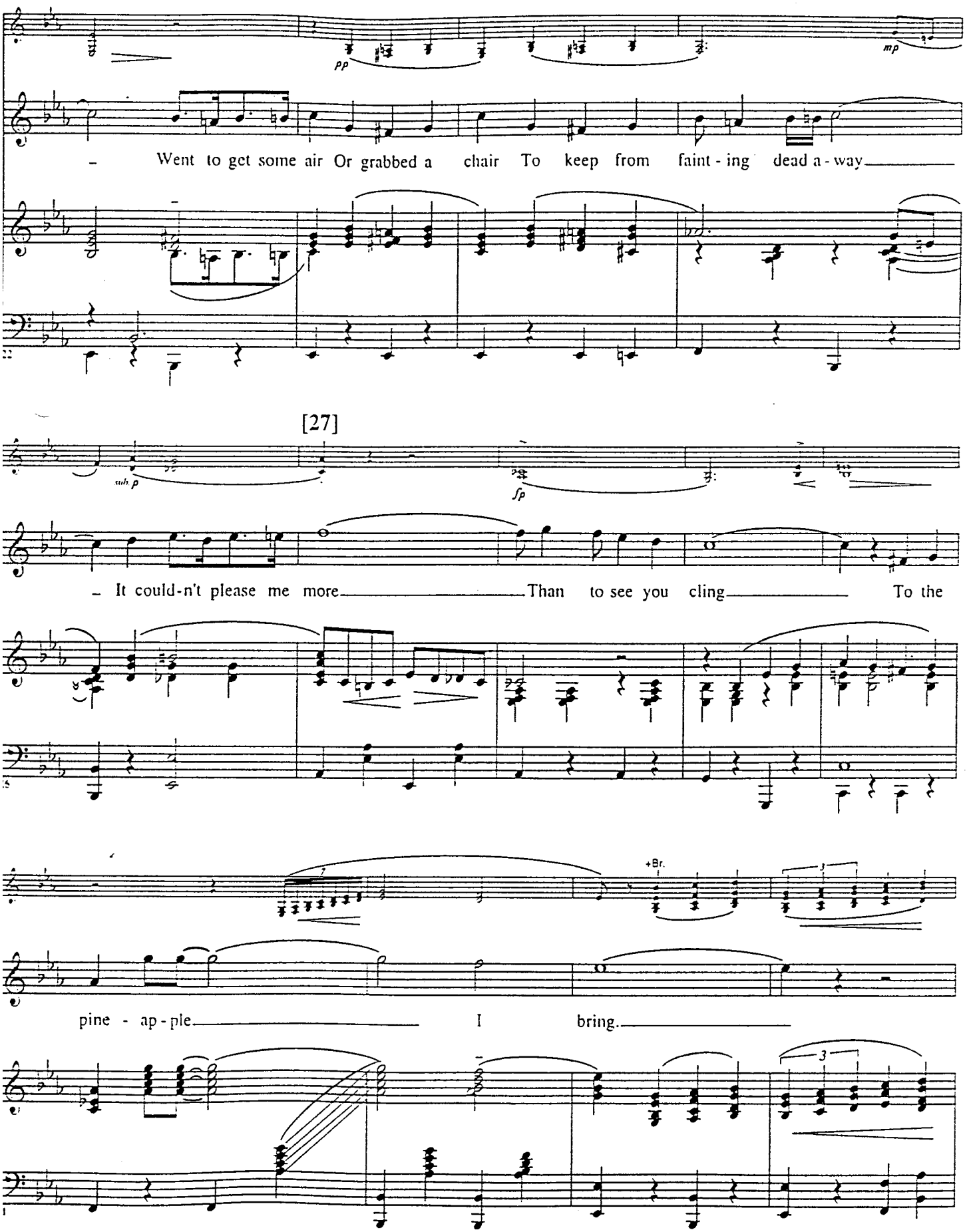


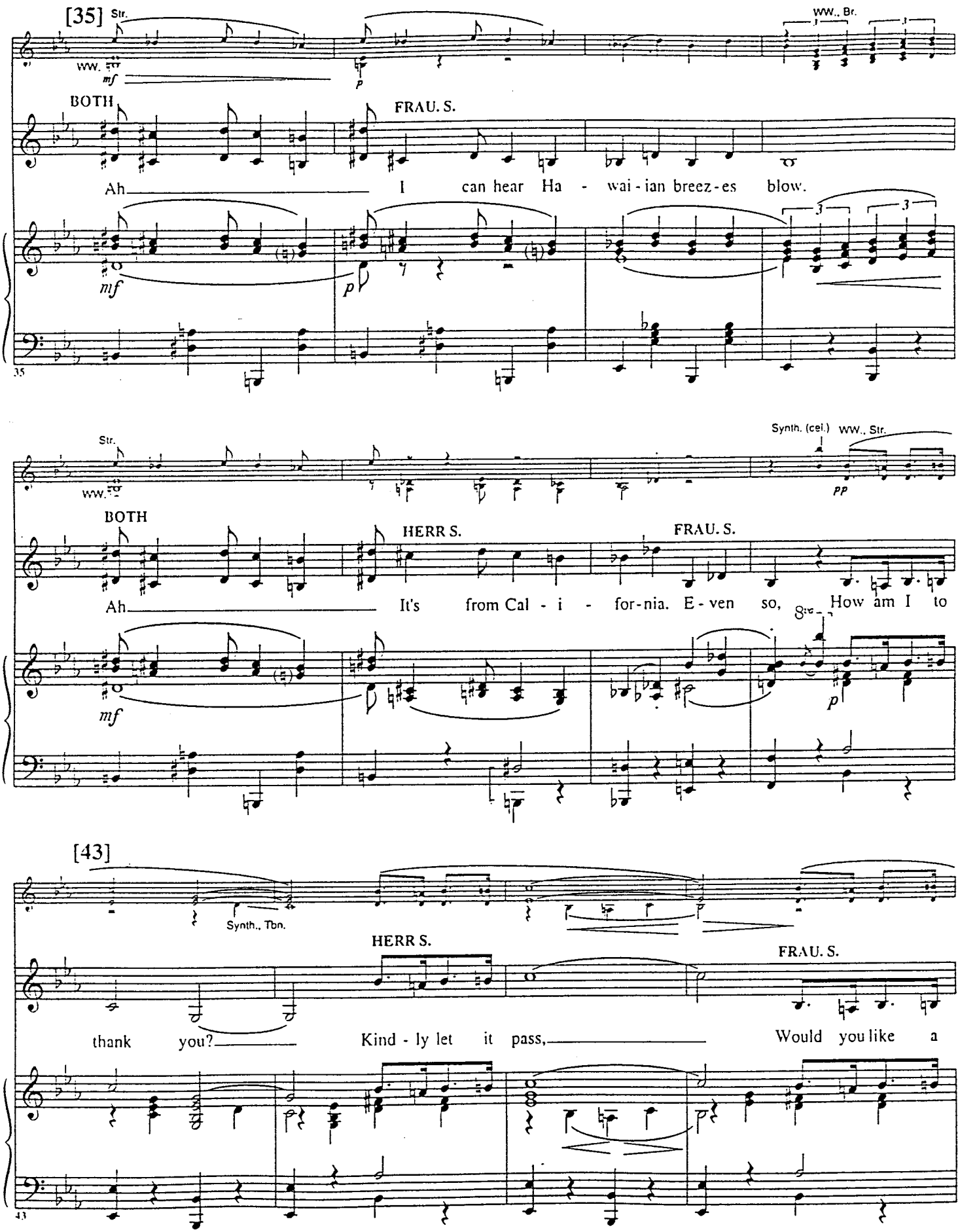
No. 15 It Couldn't Please Me More

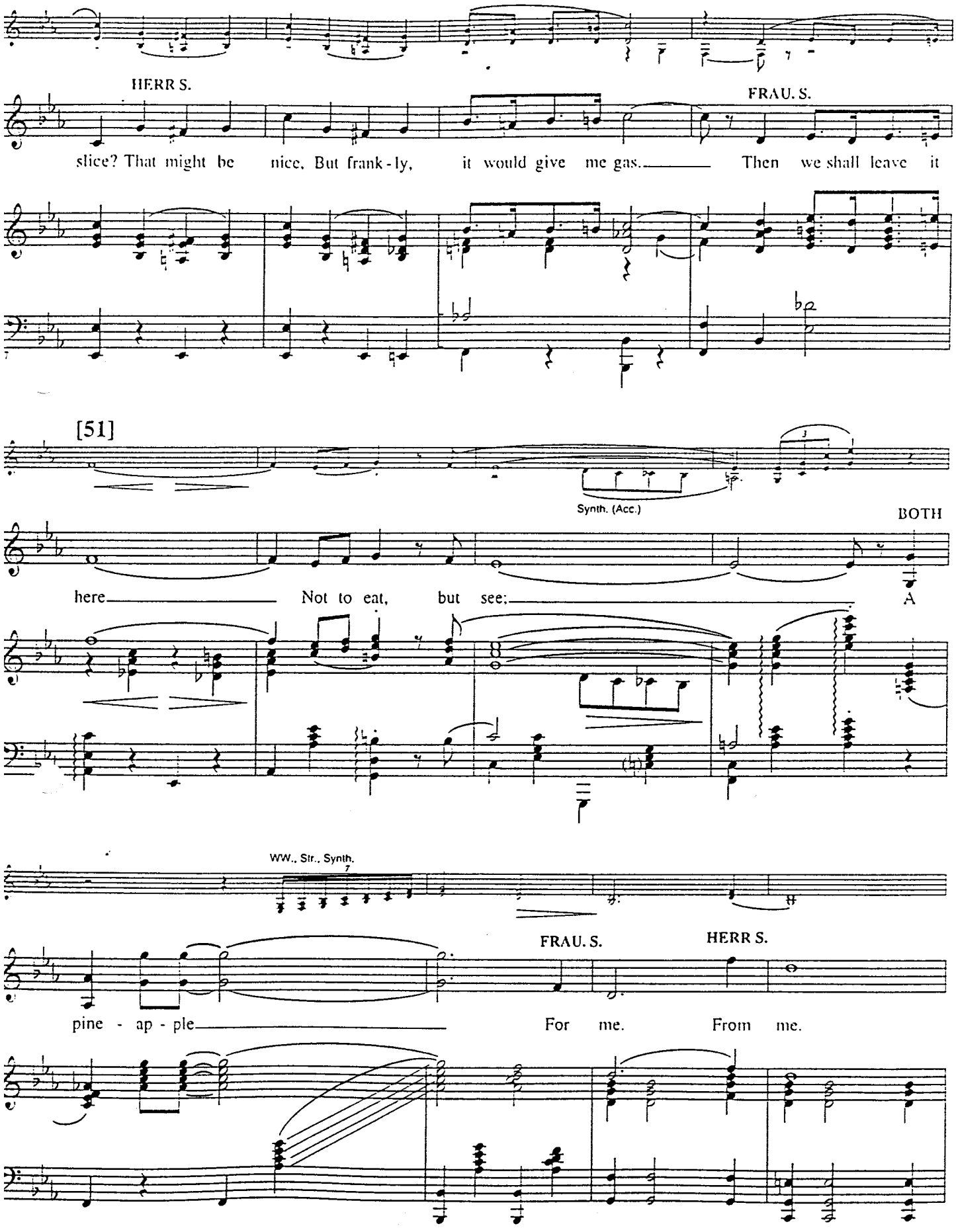
Cue: FRAULEIN SCHNEIDER: ...So rare - so costly - so luxurious




[11]
oth - er gents might bring to oth - er girls. It could - n't please me more
W.W., Synth.
- Than the gift I see; A pine - ap-ple for
gliss
[19] WW., Str., Synth.
Orch.
pp
HERR SCHULTZ
me. If in your e - mo - tion You be-gan to sway,


pp
mp
– Went to get some air Or grabbed a chair To keep from faint - ing dead a - way
[27]
sub p
fp
– It could-n't please me more Than to see you cling To the
+Br.
pine - ap - ple I bring.


[35]
Str.
WW.
mf
p
WW., Br.
BOTH
FRAU. S.
Ah
I can hear Ha - wai - ian breez - es blow.
mf
p
35
Str.
WW.
Synth. (cel.)
WW., Str.
pp
BOTH
HERR S.
FRAU. S.
Ah
It's from Cal - i - for - nia. E - ven so, How am I to
mf
p
[43]
Synth., Tbn.
HERR S.
FRAU. S.
thank you?
Kind - ly let it pass,
Would you like a
43


HERR S.
FRAU. S.
slice? That might be nice, But frank - ly, it would give me gas. Then we shall leave it
[51]
Synth. (Acc.)
BOTH
here Not to eat, but see; A
WW., Str., Synth.
FRAU. S.
HERR S.
pine - ap - ple For me. From me.

[59]

Faster

Orch.

BOTH + M.C.

Ah

Ah

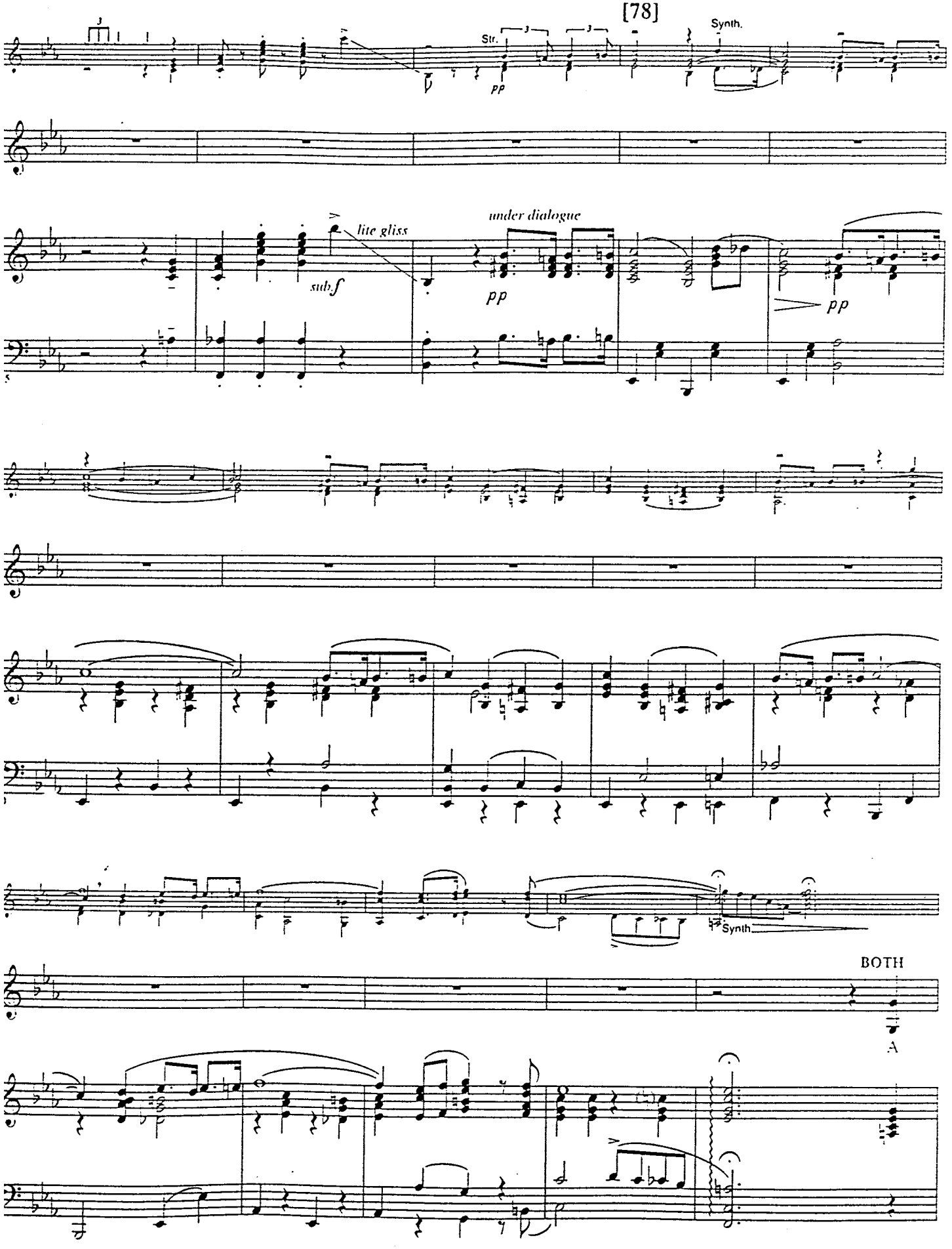
mf

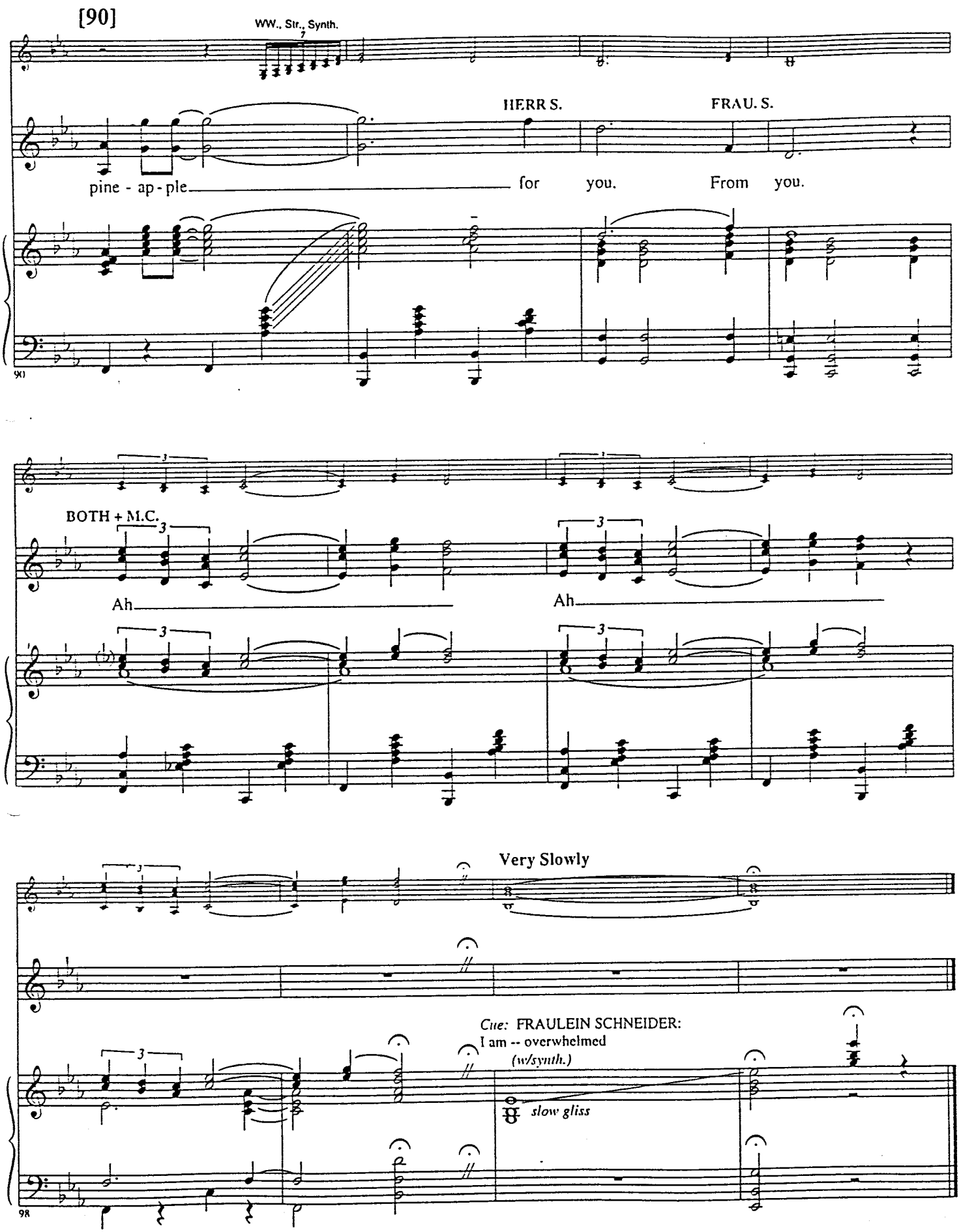
Drs.(sandpaper)

Tri.

even 8ths

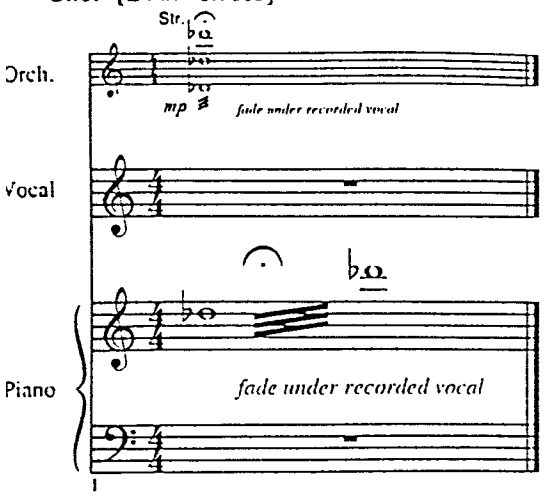
[78]


Str.
pp
Synth.
lite gliss
sub.f
under dialogue
pp
pp
Synth
BOTH
A


[90]
WW., Str., Synth.
HERR S.
FRAU. S.
pine - ap - ple for you. From you.
90
BOTH + M.C.
Ah
Ah
Very Slowly
Cue: FRAULEIN SCHNEIDER:
I am -- overwhelmed
(w/synth.)
slow gliss
98

No. 16 Into "Tomorrow"

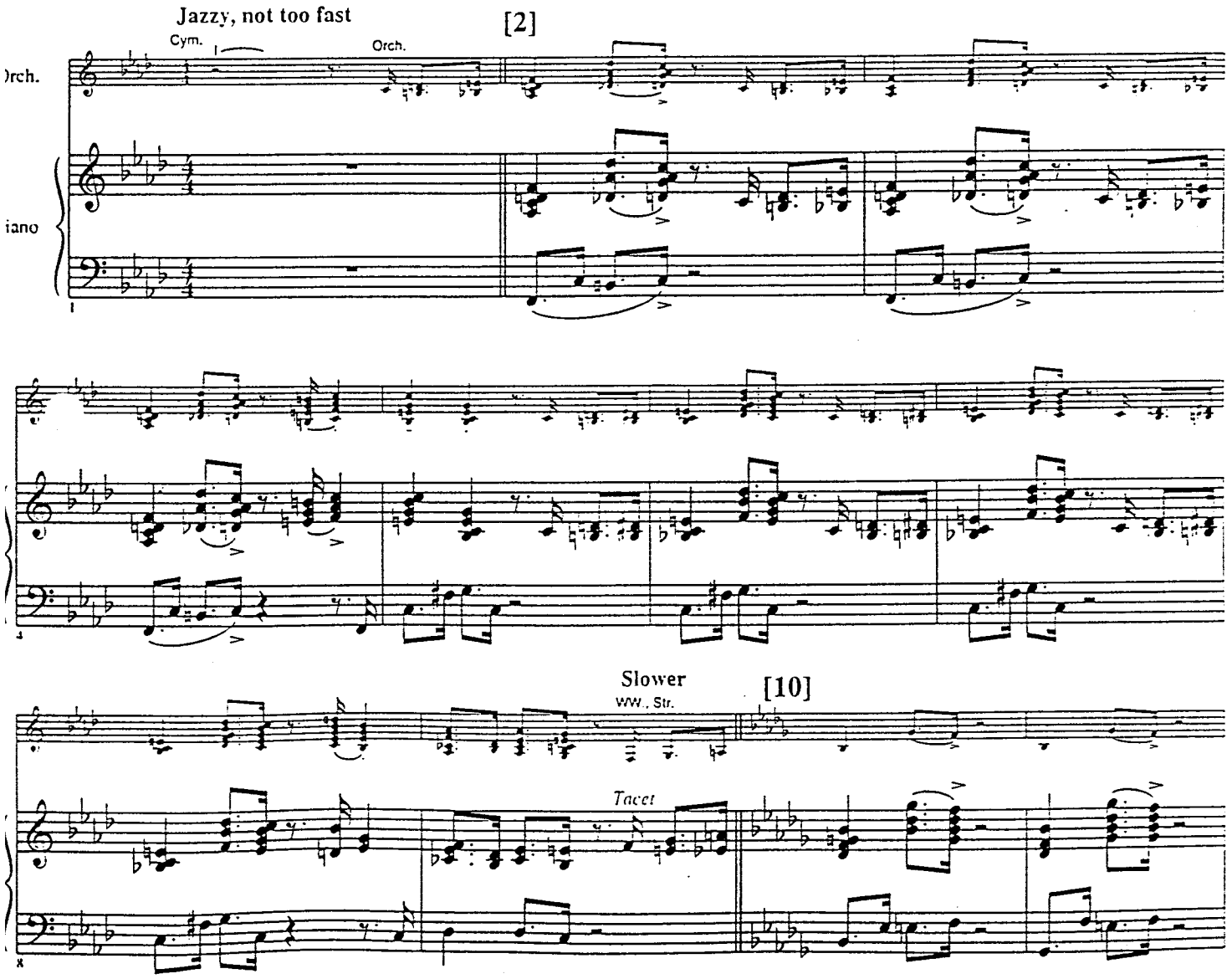
Cue: [Door closes]

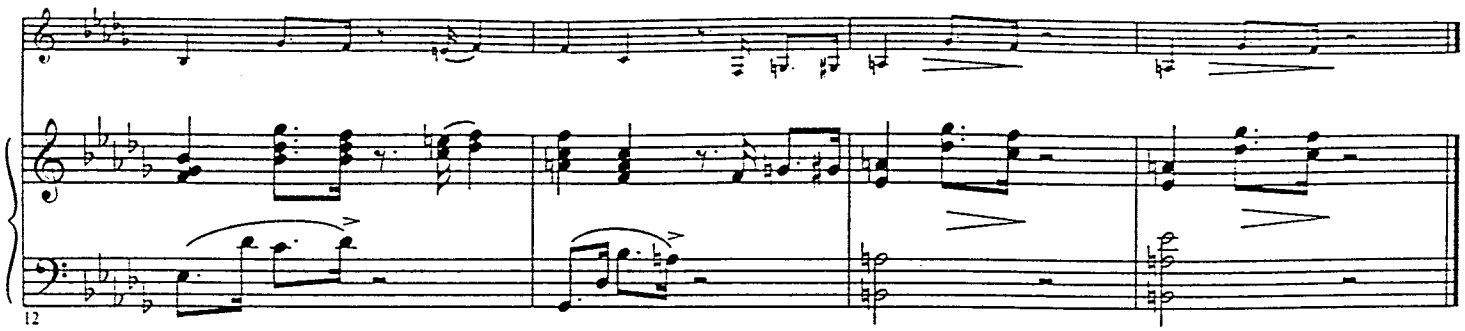


Tomorrow Belongs to Me

[This number is sung by a young boy—unaccompanied—and should be pre-recorded to sound like a grammophone recording. The music for this number can be found on the last page of this Piano-Conductor's Score.]

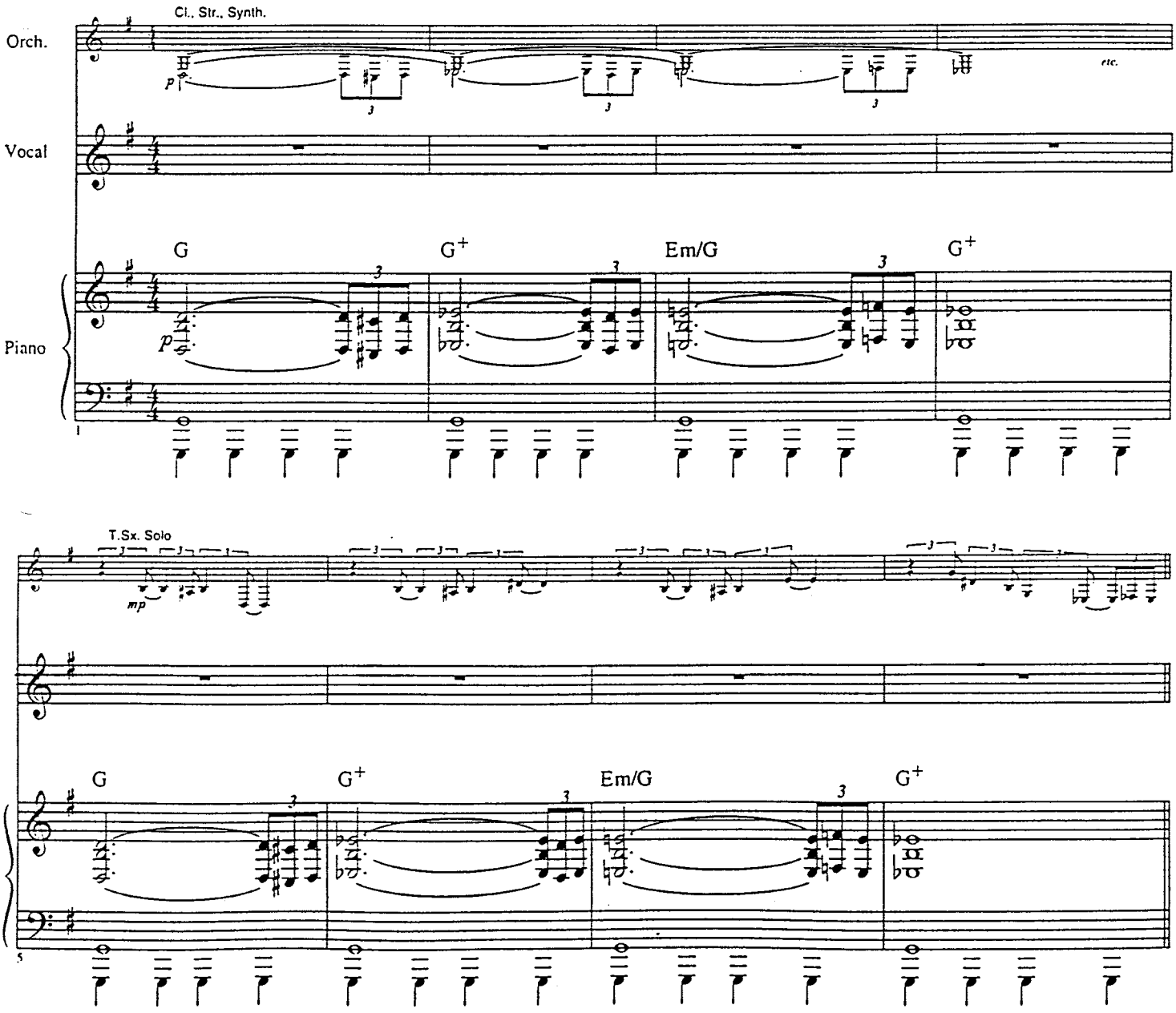
No. 17 After "Tomorrow"

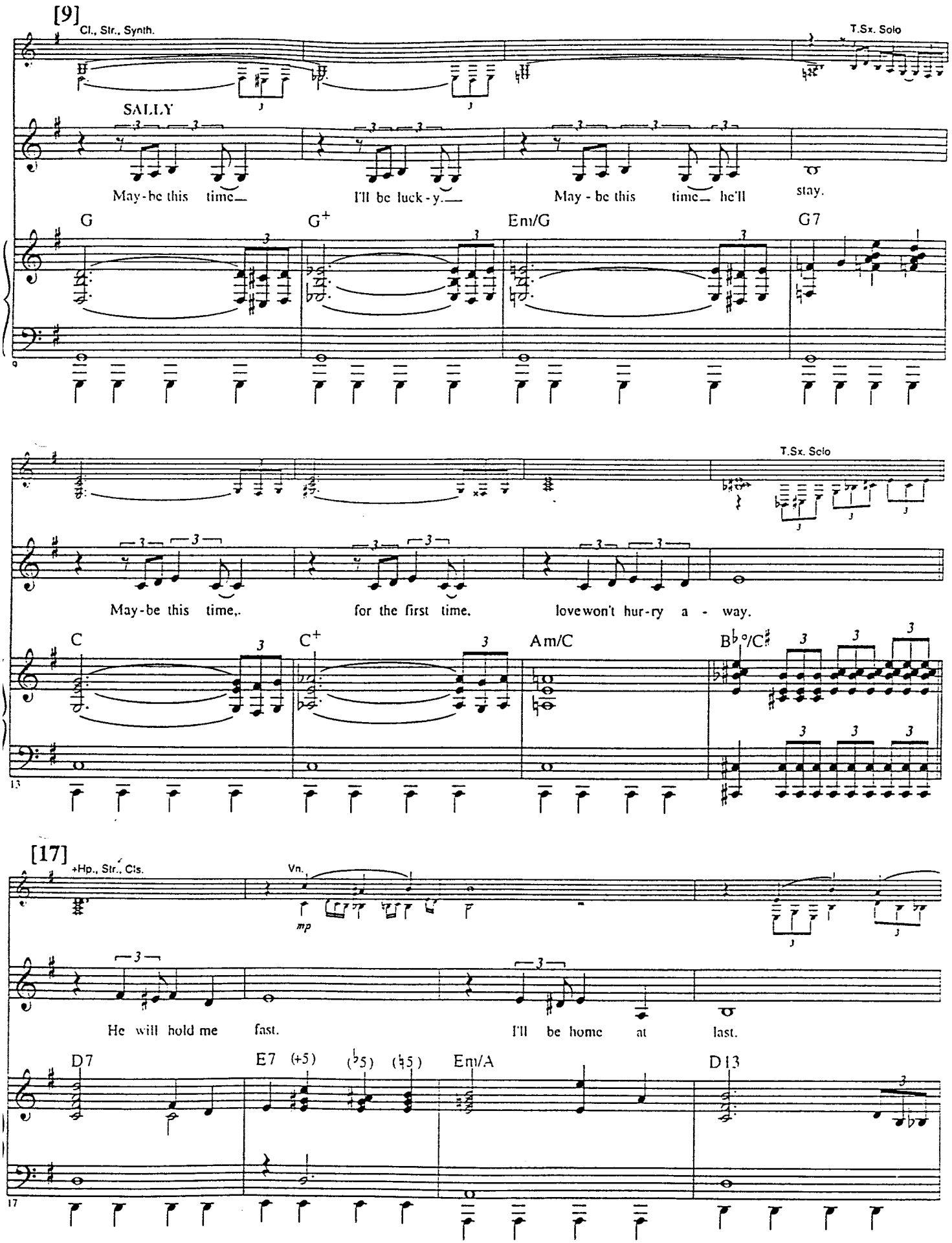


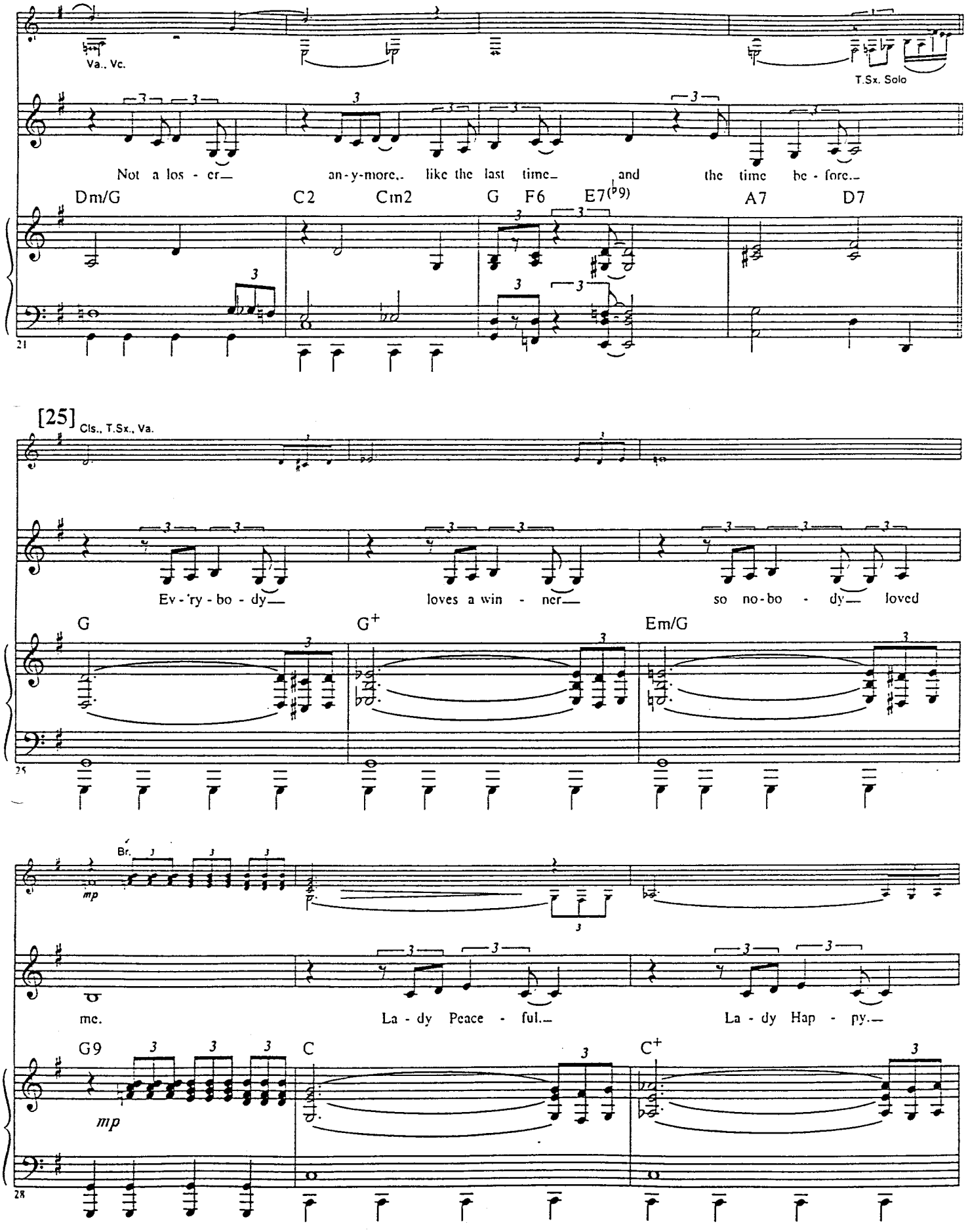


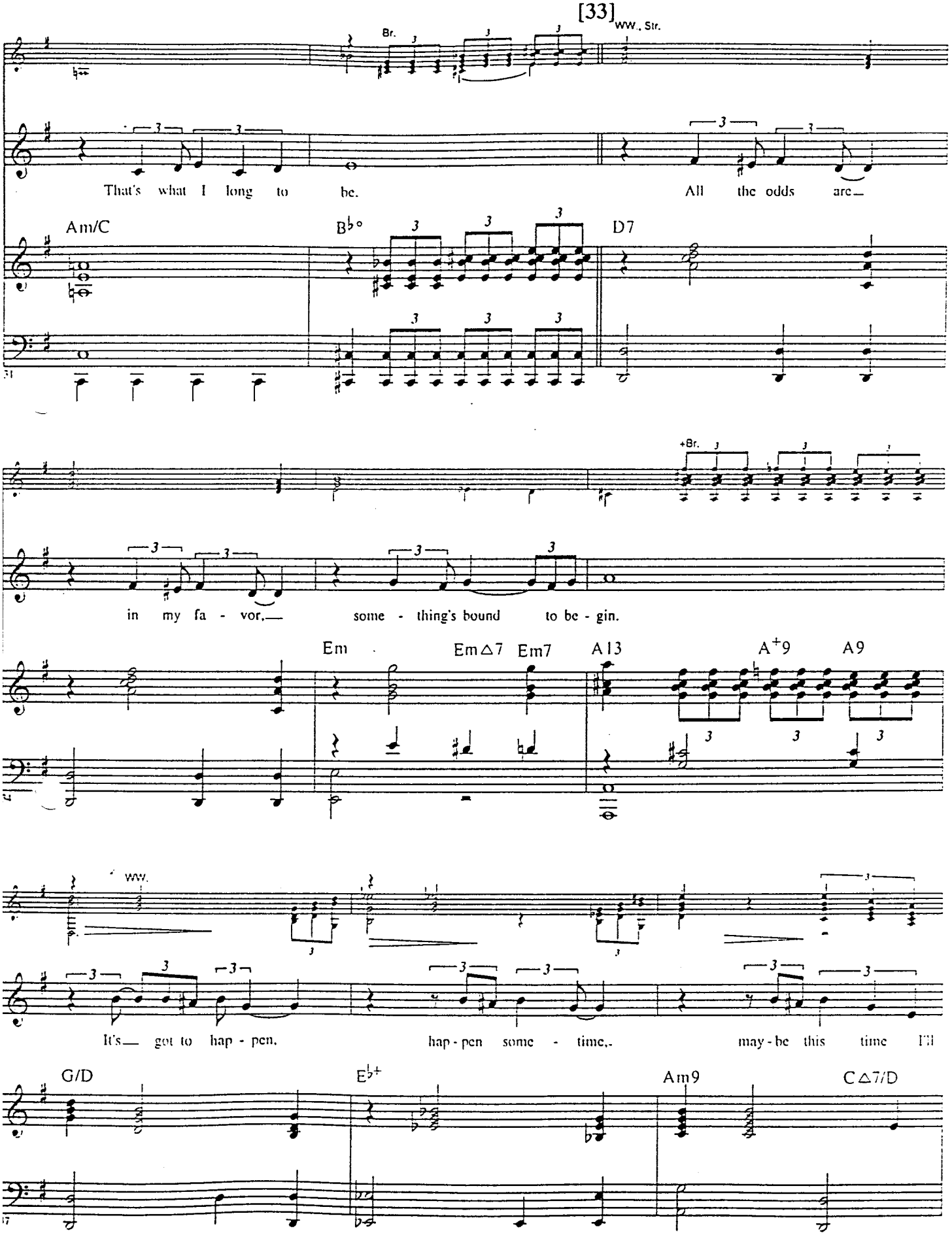
No. 18 Maybe This Time

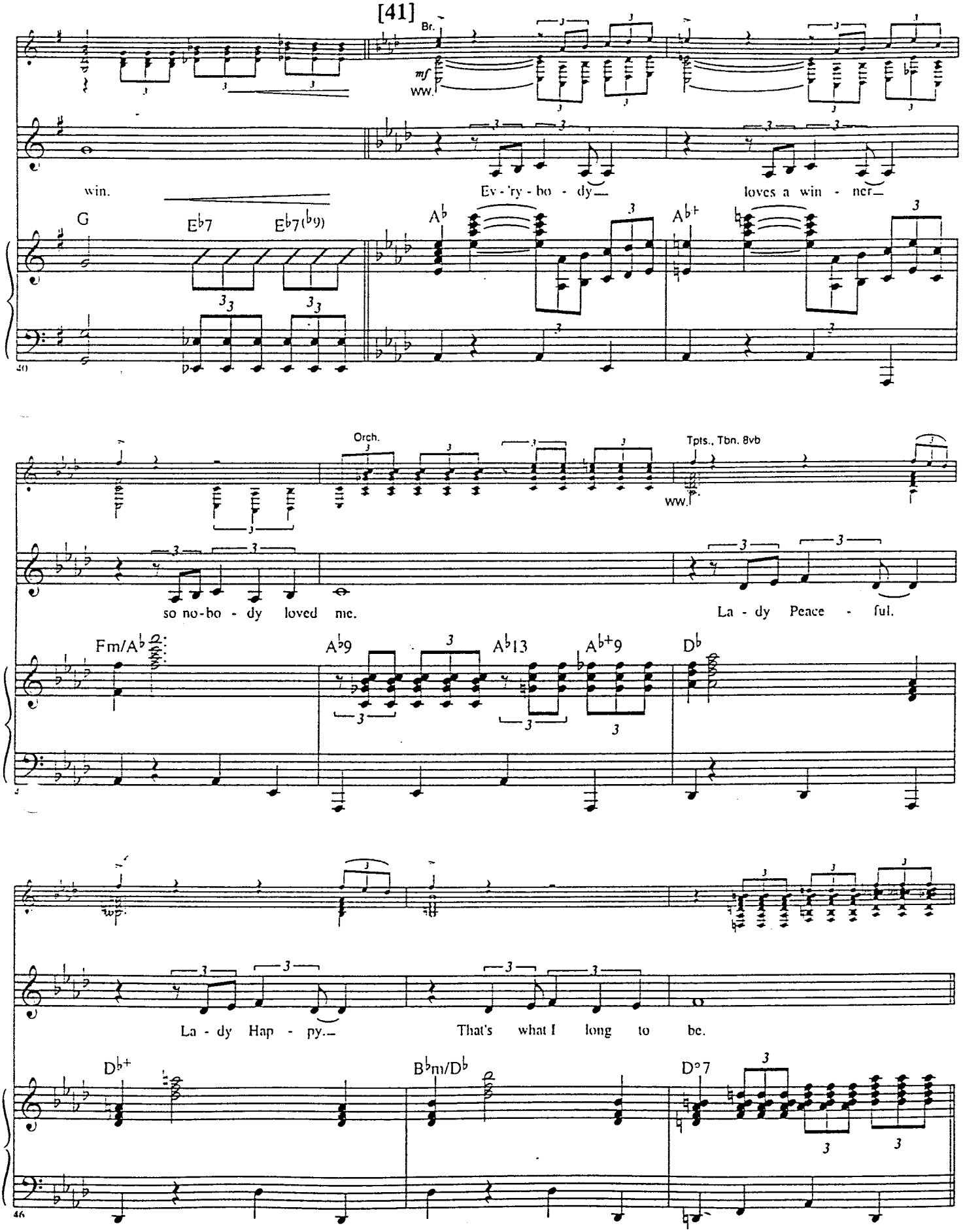
Cue: CLIFF: ...before you see the doctor?

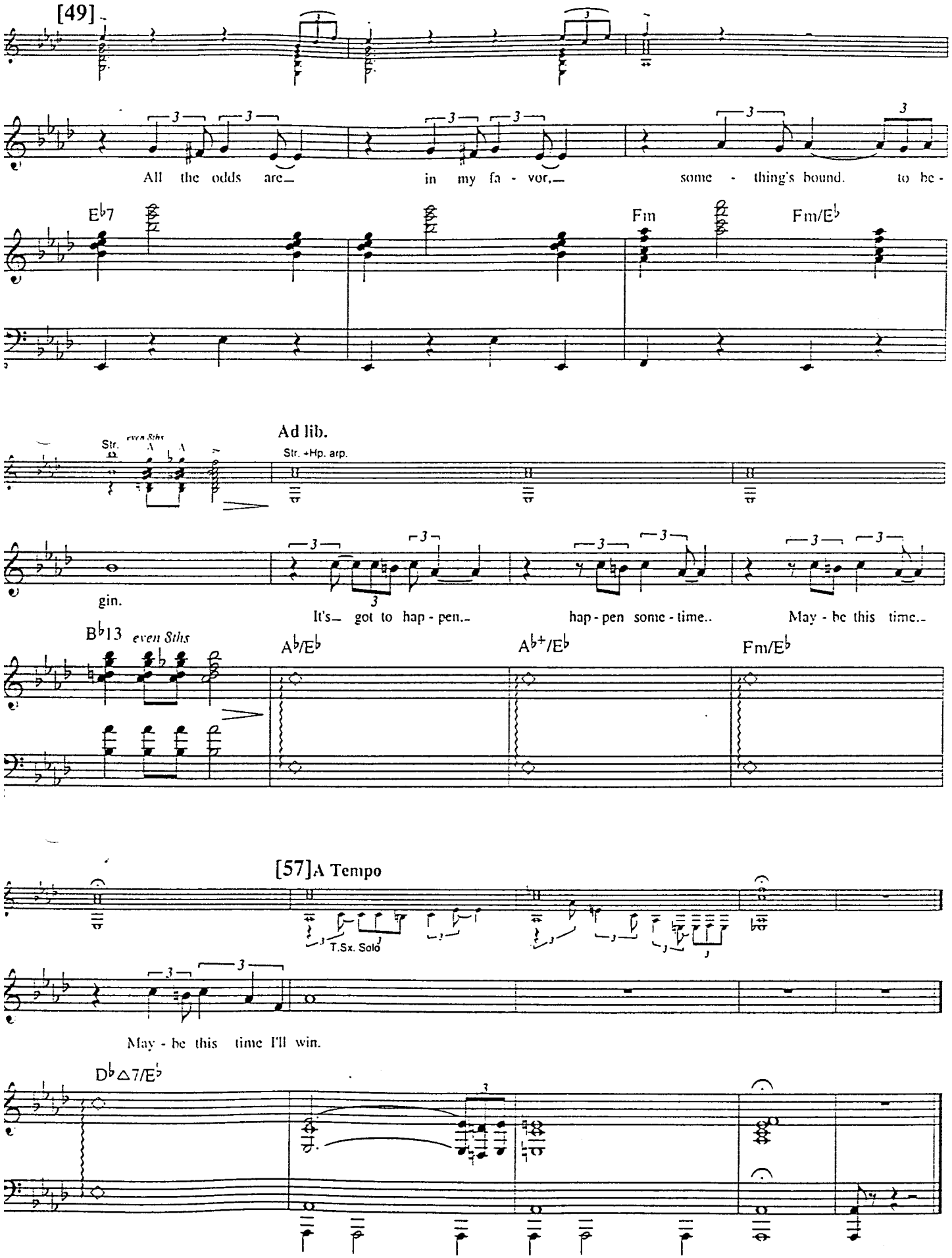



[9]
Cl., Str., Synth.
T.Sx. Solo
SALLY
May-be this time— I'll be luck-y.— May - be this time— he'll stay.
G
G+
Em/G
G7
T.Sx. Solo
May-be this time,. for the first time. lovewon't hur-ry a - way.
C
C+
Am/C
B♭°/C♯
[17]
+Hp., Str., Cls.
Vn.
mp
He will hold me fast. I'll be home at last.
D7
E7 (+5)
(♭5)
(♮5)
Em/A
D13


Va., Vc.
T.Sx. Solo
Not a los - er— an-y-more,. like the last time— and the time be - fore.—
Dm/G C2 Cm2 G F6 E7(♭9) A7 D7
21
[25] Cls., T.Sx., Va.
Ev - 'ry - bo - dy— loves a win - ner— so no-bo - dy— loved
G G+ Em/G
25
Br.
mp
me. La - dy Peace - ful.— La - dy Hap - py.—
G9 C C+
mp
28

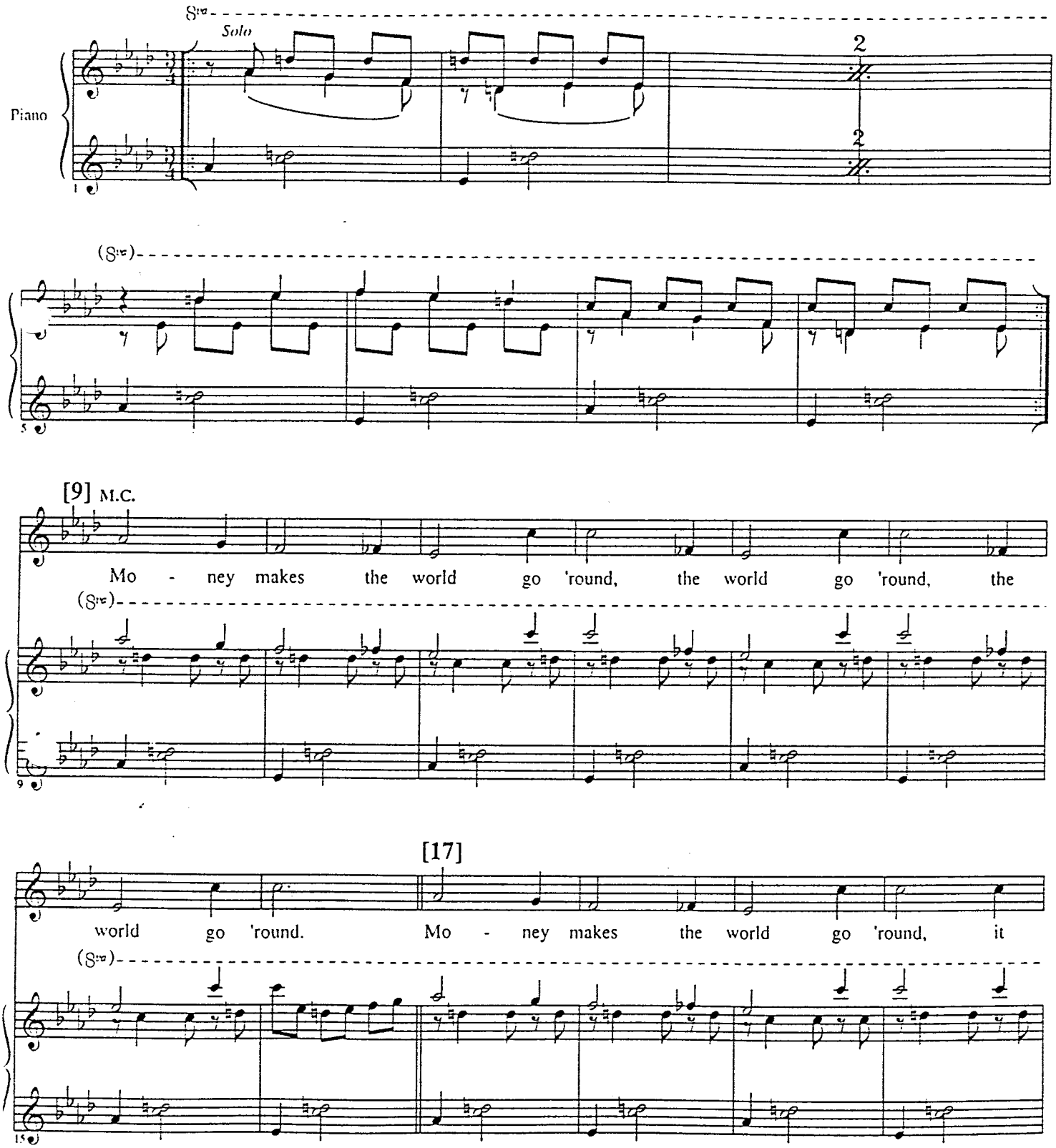

[33]
WW., Str.
Br.
That's what I long to be.
All the odds are—
Am/C
B♭°
D7
+Br.
in my fa - vor,—
some - thing's bound to be - gin.
Em
Em△7
Em7
A13
A+9
A9
WW.
It's— got to hap - pen,
hap - pen some - time,
may - be this time I'll
G/D
E♭+
Am9
C△7/D


[41]
Br.
mf
ww.
win.
Ev - 'ry - bo - dy
loves a win - ner
G
E♭7
E♭7(♭9)
A♭
A♭+
40
Orch.
Tpts., Tbn. 8vb
ww.
so no-bo - dy loved me.
La - dy Peace - ful.
Fm/A♭
A♭9
A♭13
A♭+9
D♭
wp.
La - dy Hap - py.
That's what I long to be.
D♭+
B♭m/D♭
D°7
46


[49]
All the odds are— in my fa - vor,— some - thing's bound. to be -
E♭7
Fm
Fm/E♭
Ad lib.
Str.
even 8ths
Str. +Hp. arp.
gin.
It's— got to hap - pen.— hap - pen some - time.. May - be this time..
B♭13 even 8ths
A♭/E♭
A♭+/E♭
Fm/E♭
[57]A Tempo
T.Sx. Solo
May - be this time I'll win.
D♭△7/E♭

No. 19 Money

Cue: M.C.: ...more than one way to make money.



[25] Poco Più Mosso

Acc.

makes the world go 'round. A mark, a yen, a buck or a

(8va)

21

[33]

pound, a buck or a pound, a buck or a pound. Is all that makes the

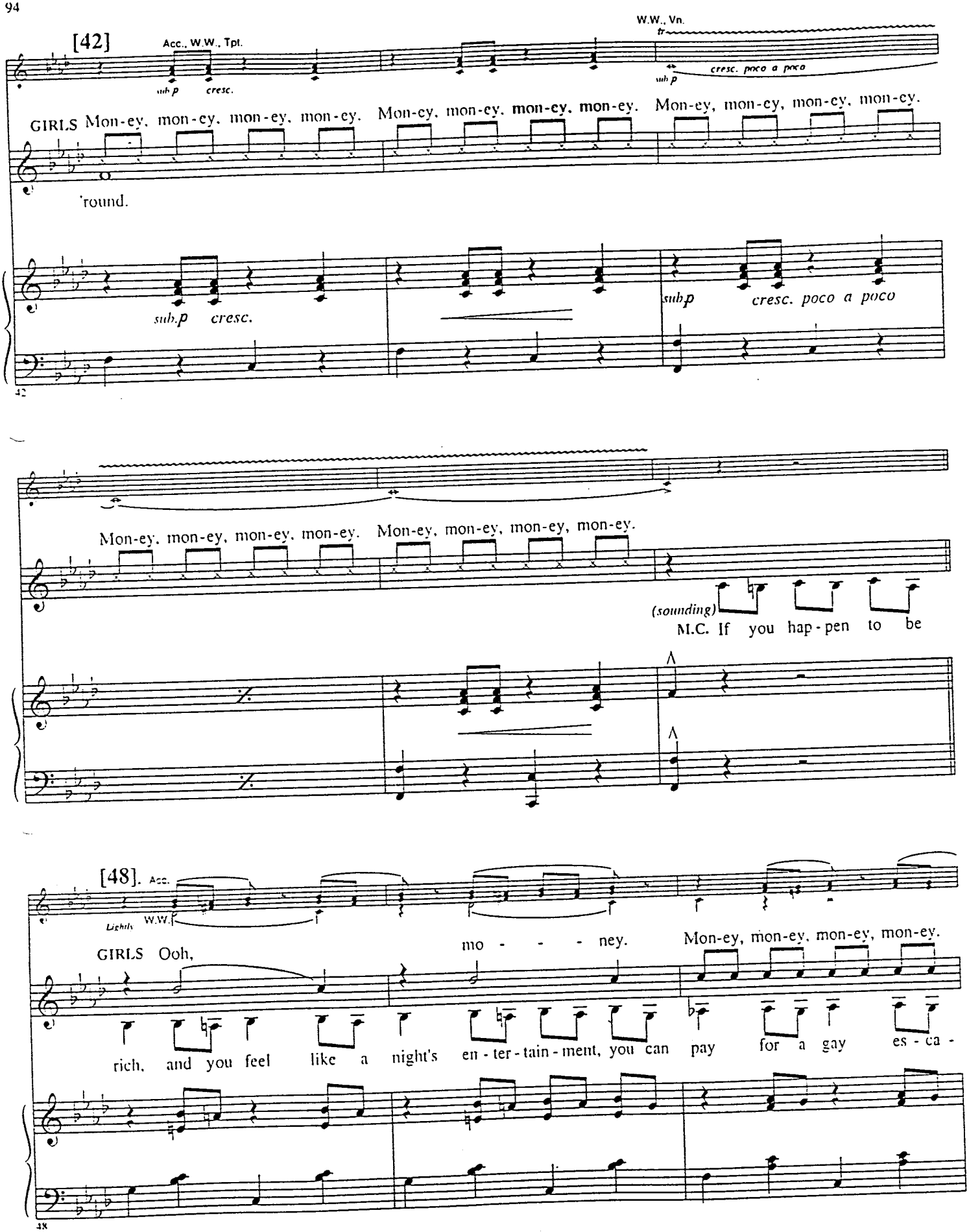
(8va)

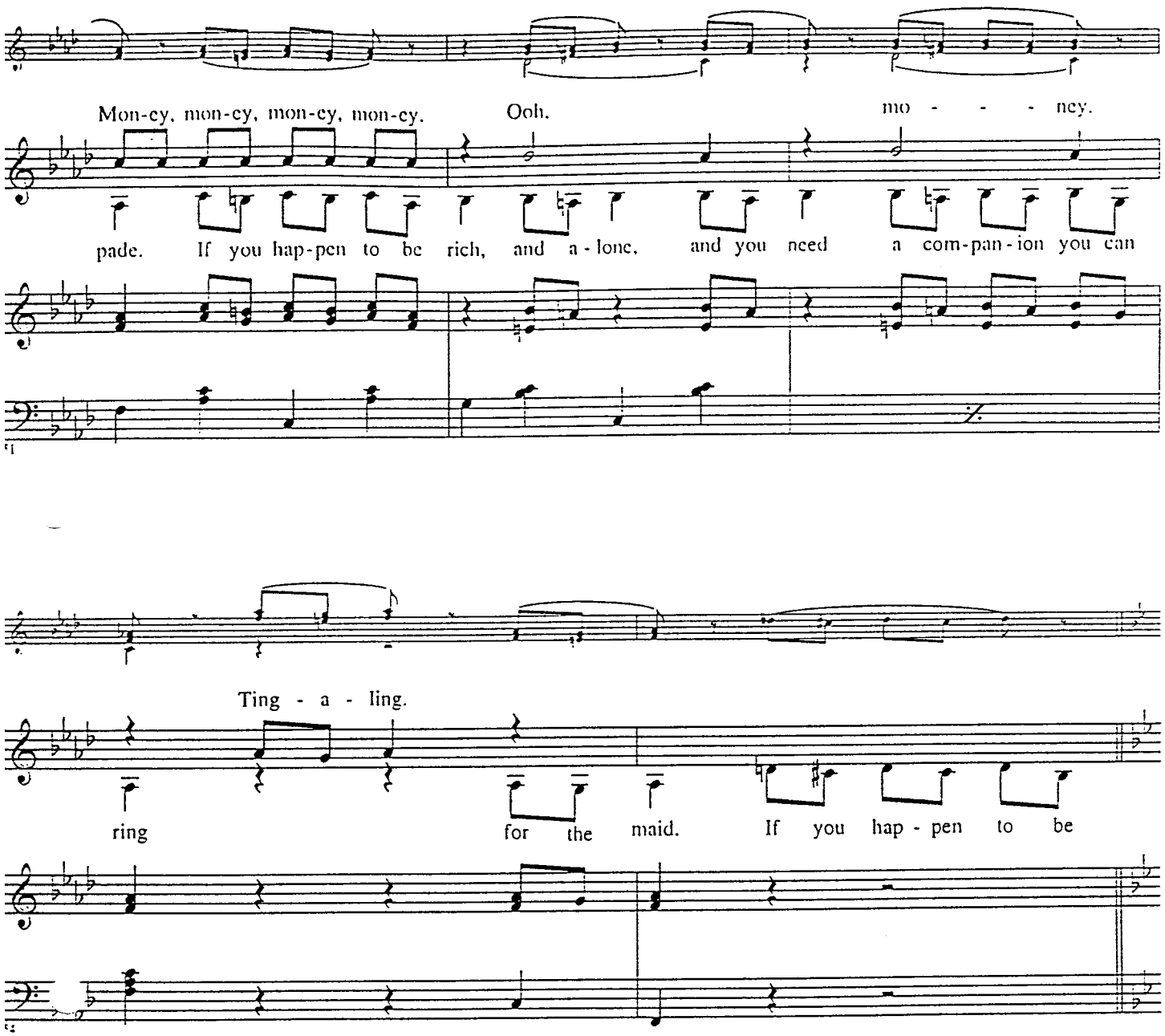
world go 'round that clink - ing clank - ing sound. Can make the world go

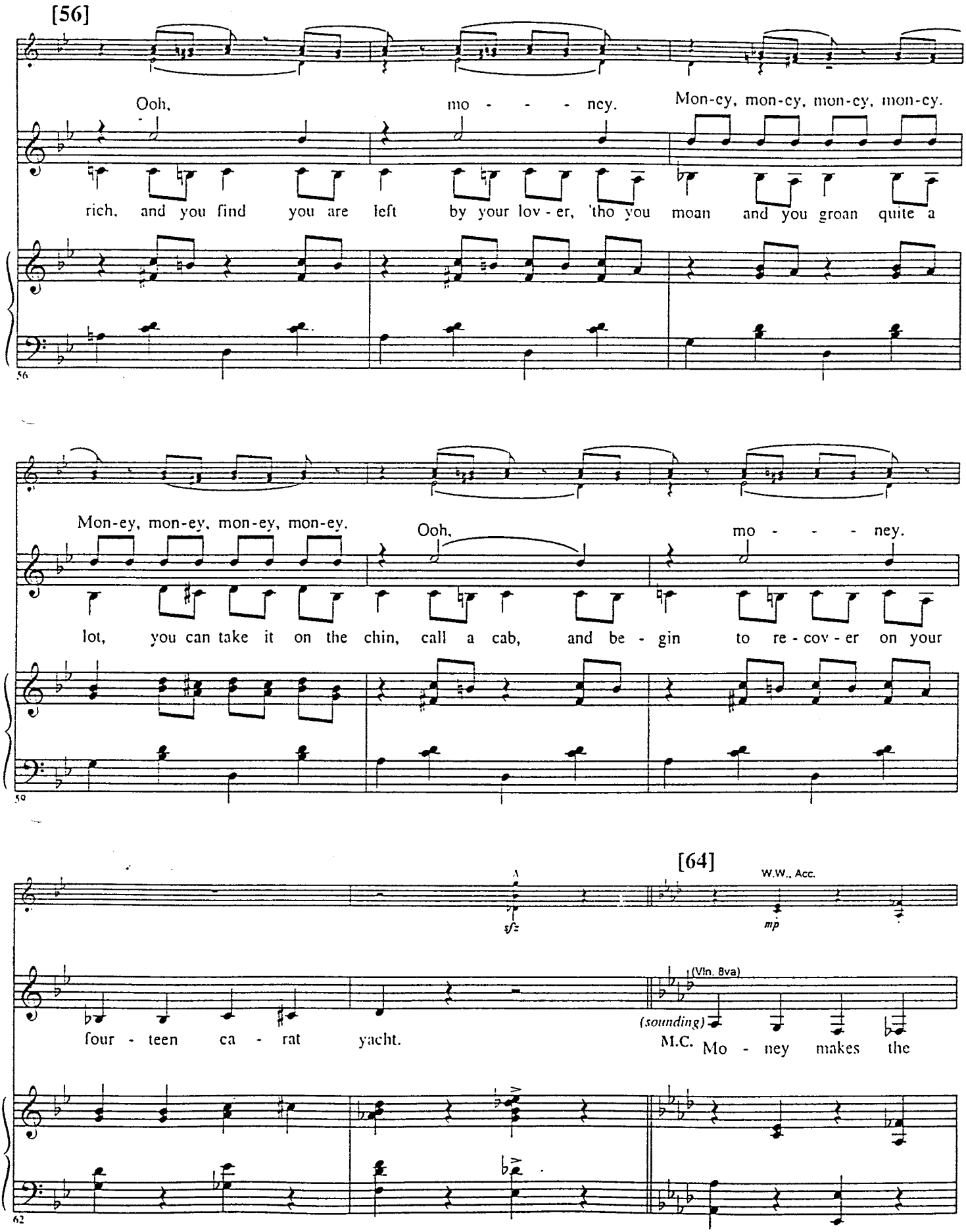
(8va)

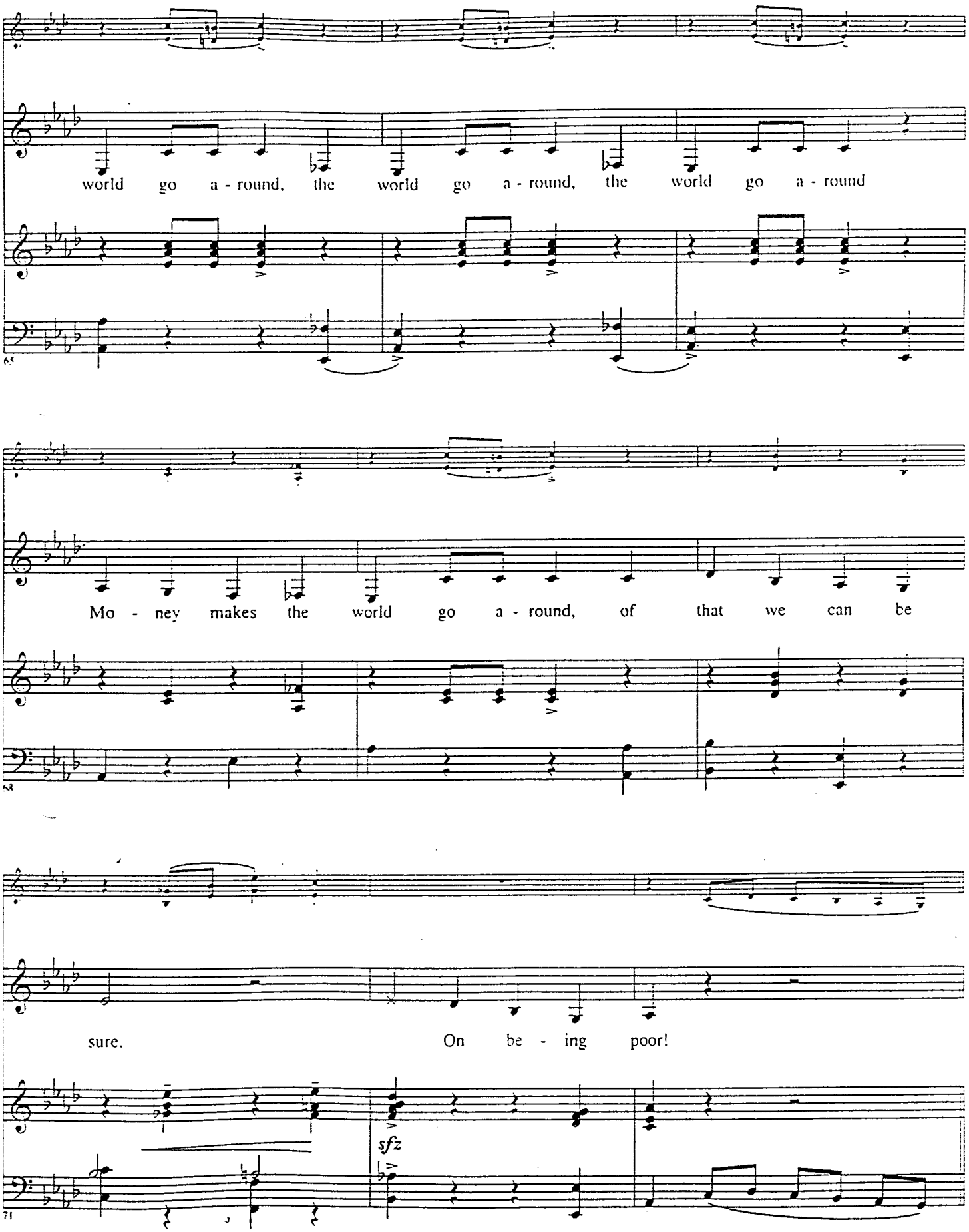
loco gliss.

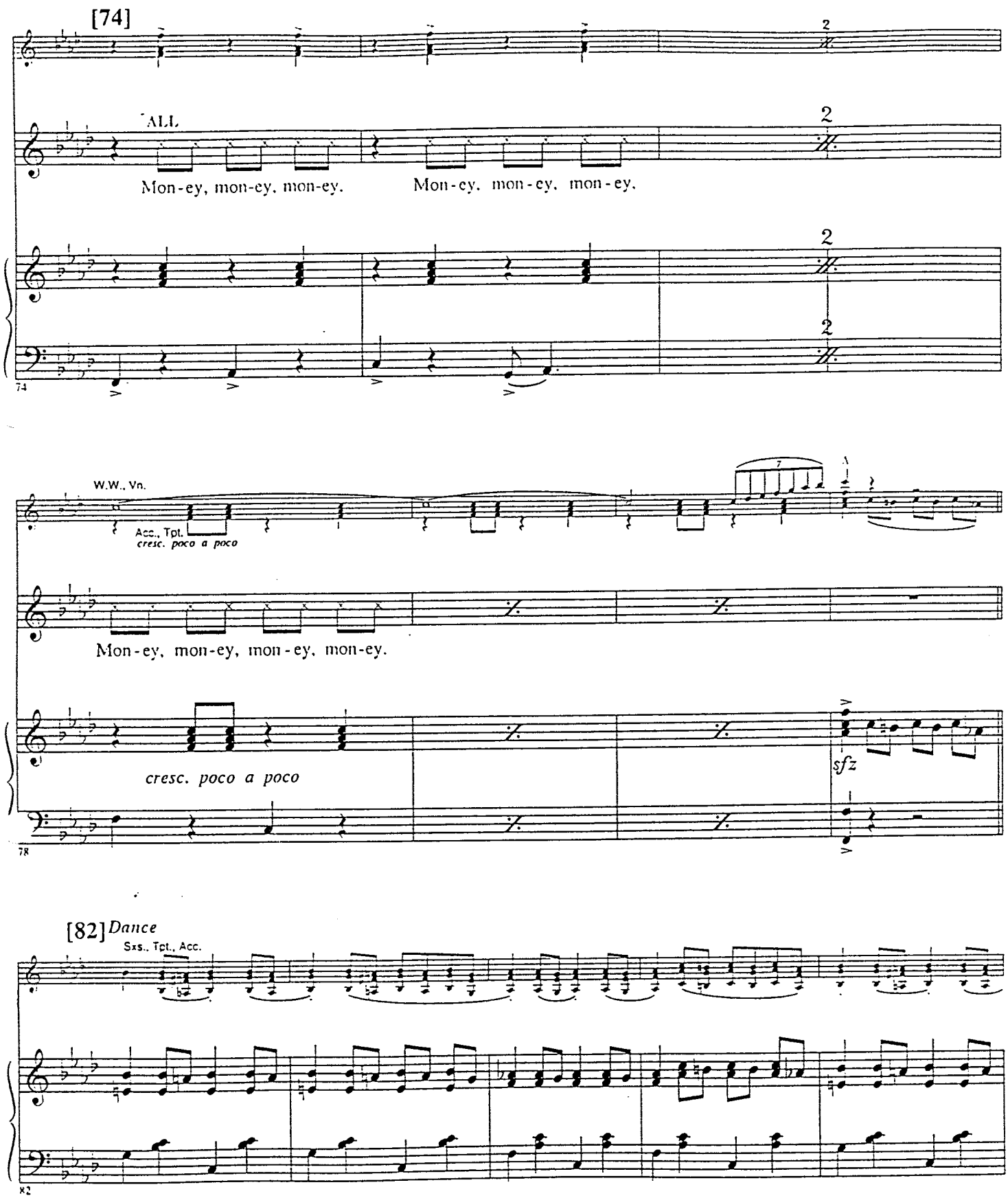
35

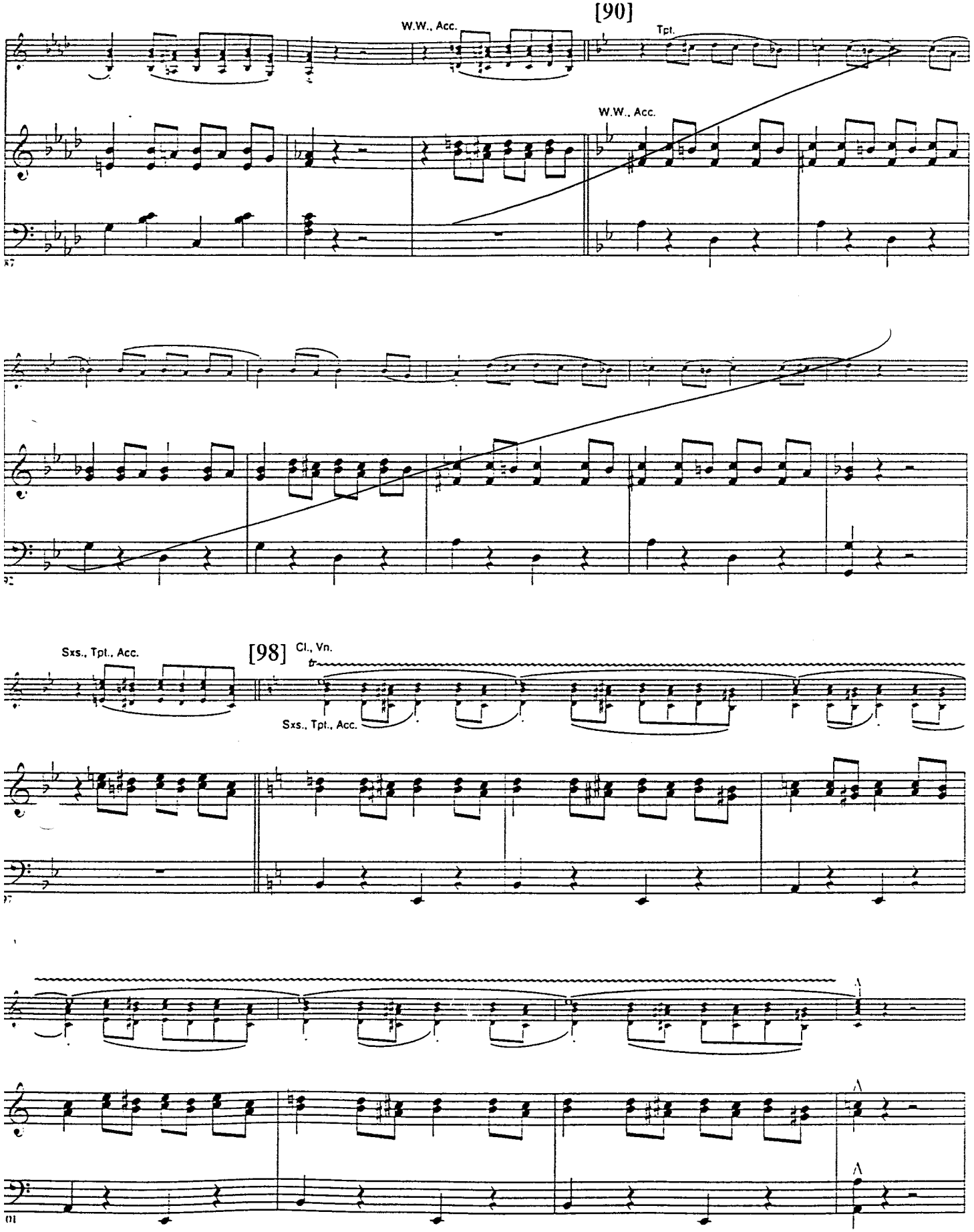

[42]
Acc., W.W., Tpt.
sub p
cresc.
W.W., Vn.
tr
cresc. poco a poco
sub p
GIRLS Mon-ey, mon-ey, mon-ey, mon-ey. Mon-ey, mon-ey, mon-ey. mon-ey, mon-ey. Mon-ey, mon-ey, mon-ey, mon-ey.
'round.
sub.p cresc.
sub.p cresc. poco a poco
42
Mon-ey, mon-ey, mon-ey, mon-ey. Mon-ey, mon-ey, mon-ey, mon-ey.
(sounding)
M.C. If you hap-pen to be
[48]. Acc.
Lights
W.W.
GIRLS Ooh, mo - - - - ney. Mon-ey, mon-ey, mon-ey, mon-ey.
rich, and you feel like a night's en-ter-tain-ment, you can pay for a gay es-ca-
48

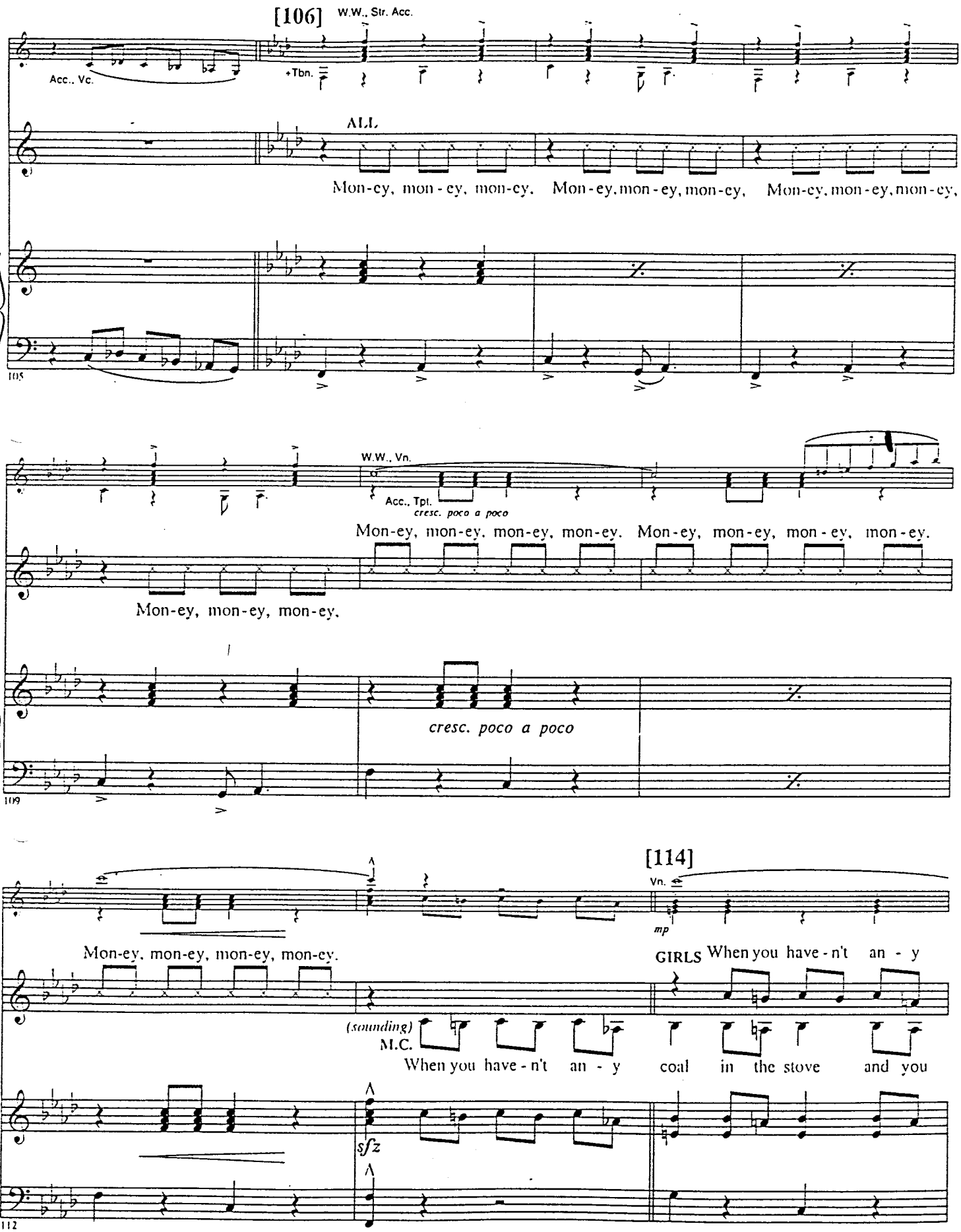

Mon-ey, mon-ey, mon-ey, mon-ey.
Ooh.
mo - - - - ney.
pade. If you hap-pen to be rich, and a-lone, and you need a com-pan-ion you can
Ting - a - ling.
ring for the maid. If you hap - pen to be

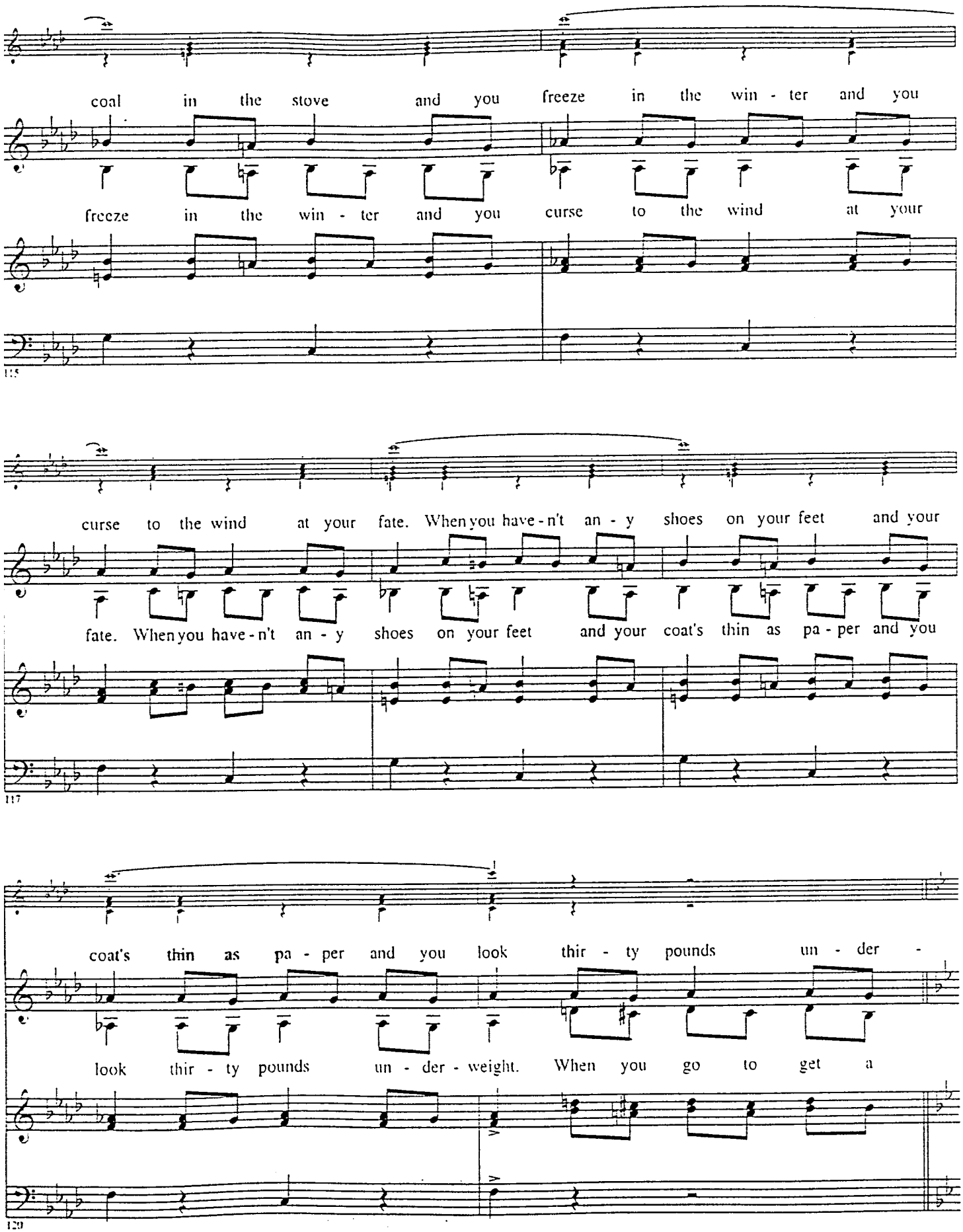

[56]
Ooh, mo - - - - ney. Mon-ey, mon-ey, mon-ey, mon-ey.
rich, and you find you are left by your lov - er, 'tho you moan and you groan quite a
56
Mon-ey, mon-ey, mon-ey, mon-ey. Ooh, mo - - - - ney.
lot, you can take it on the chin, call a cab, and be - gin to re - cov - er on your
59
[64]
W.W., Acc.
sfz
mp
(Vln. 8va)
four - teen ca - rat yacht.
(sounding)
M.C. Mo - ney makes the
62

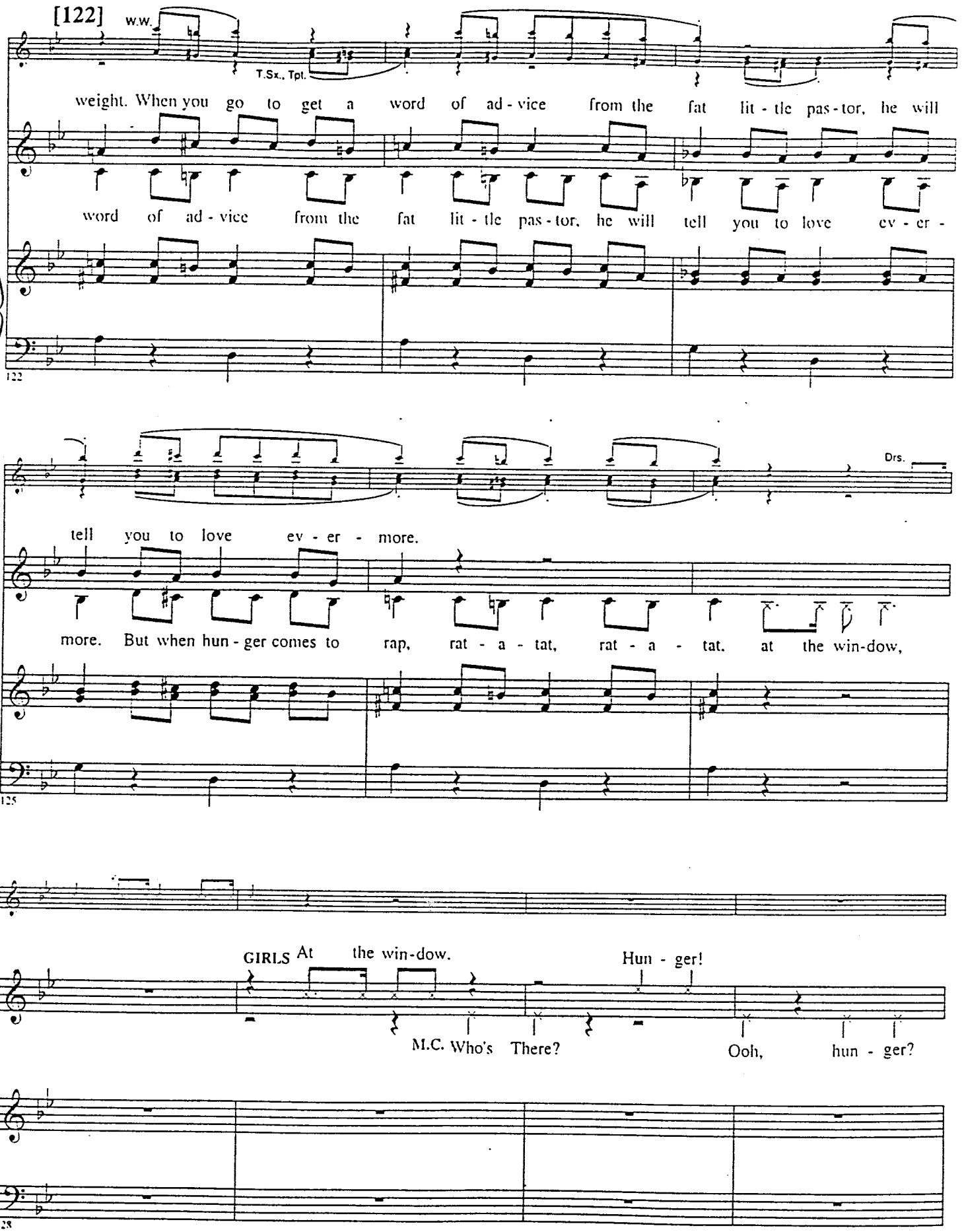

world go a - round, the world go a - round, the world go a - round
Mo - ney makes the world go a - round, of that we can be
sure. On be - ing poor!
sfz

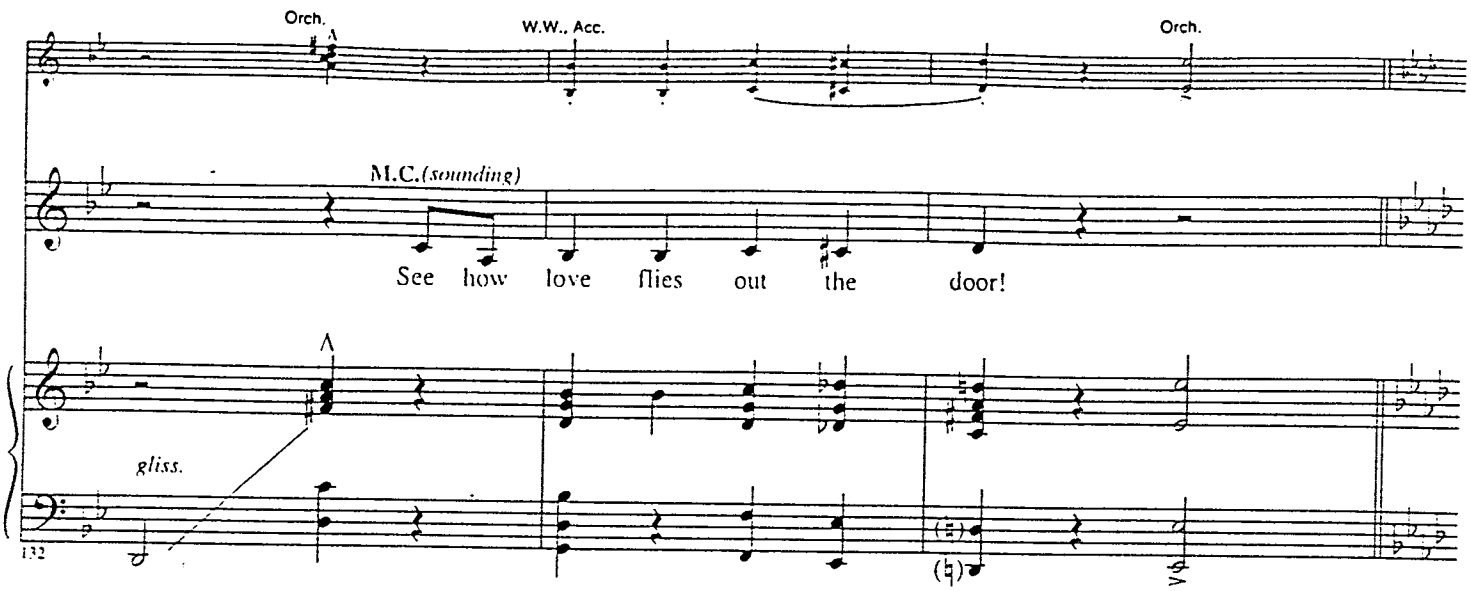

[74]
ALL
Mon-ey, mon-ey, mon-ey.
Mon-ey, mon-ey, mon-ey.
2
74
W.W., Vn.
Acc., Tpt.
cresc. poco a poco
Mon-ey, mon-ey, mon-ey, mon-ey.
cresc. poco a poco
sfz
78
[82] Dance
Sxs., Tpt., Acc.
82

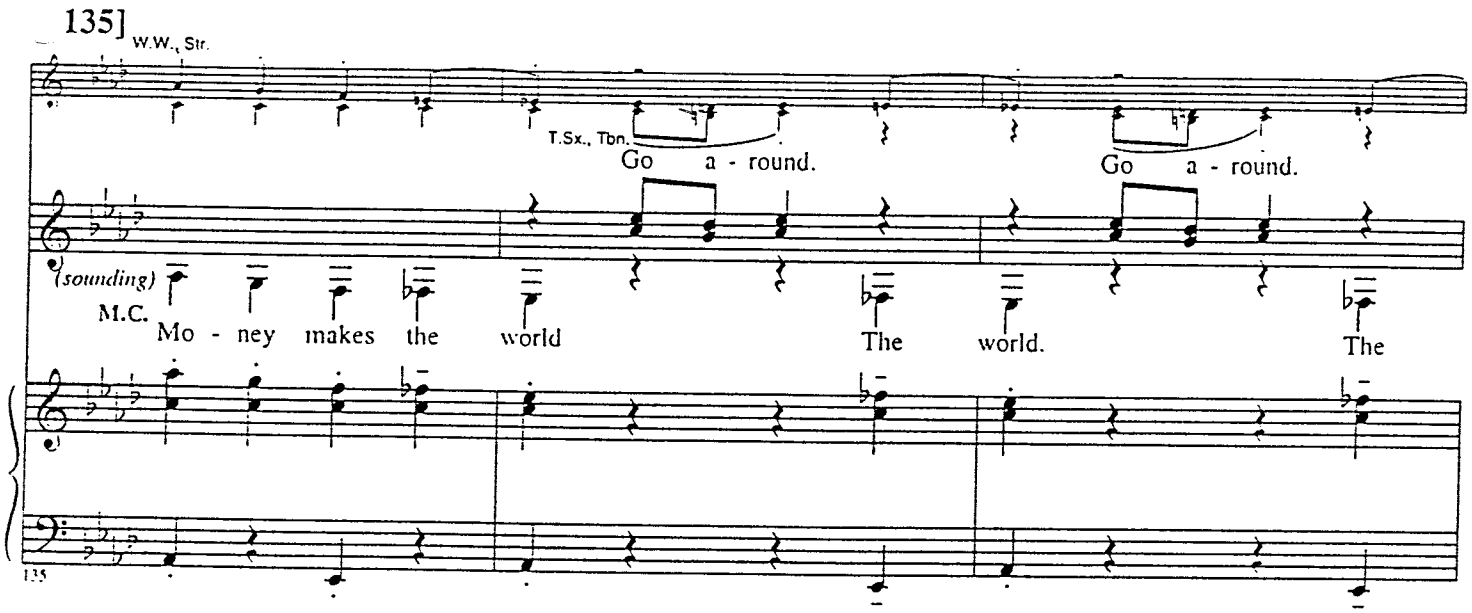

[90]
W.W., Acc.
Tpt.
W.W., Acc.
[98]
Cl., Vn.
Sxs., Tpt., Acc.
Sxs., Tpt., Acc.

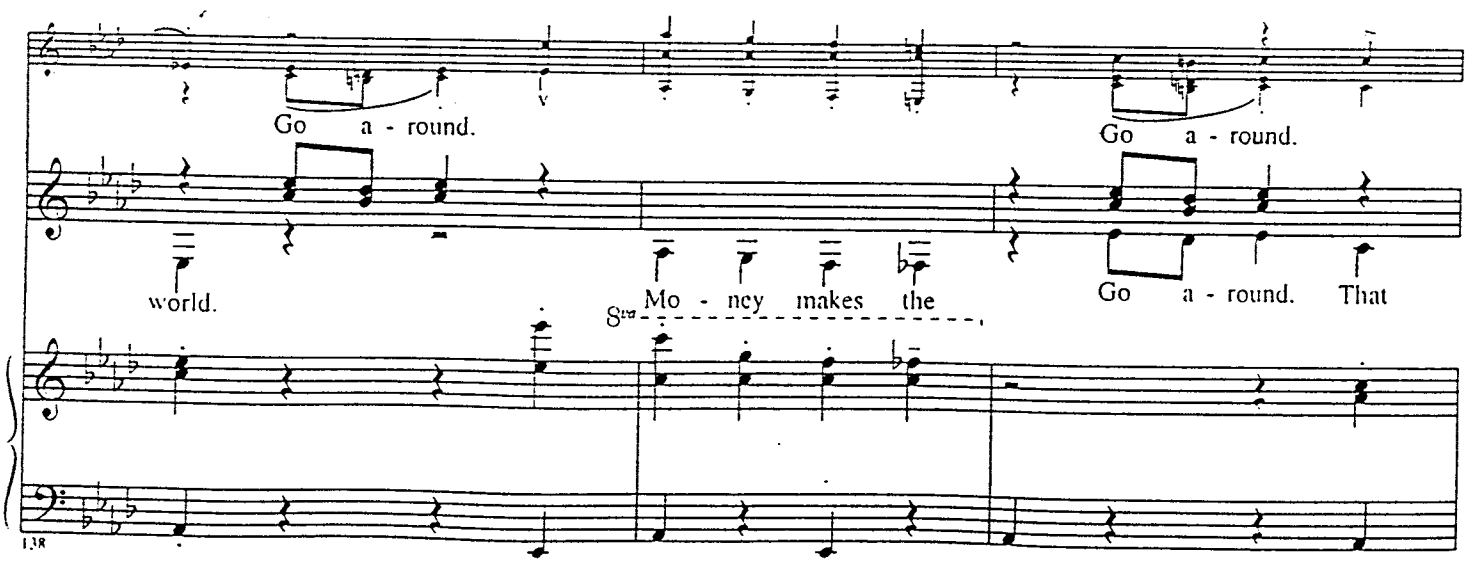

[106]
W.W., Str. Acc.
Acc., Vc.
+Tbn.
ALL
Mon-ey, mon-ey, mon-ey, Mon-ey, mon-ey, mon-ey, Mon-ey, mon-ey, mon-ey,
105
W.W., Vn.
Acc., Tpt.
cresc. poco a poco
Mon-ey, mon-ey, mon-ey, mon-ey. Mon-ey, mon-ey, mon-ey, mon-ey.
Mon-ey, mon-ey, mon-ey,
cresc. poco a poco
109
[114]
Vn.
mp
Mon-ey, mon-ey, mon-ey, mon-ey.
GIRLS When you have-n't an - y
(sounding)
M.C.
When you have-n't an - y coal in the stove and you
sfz
112

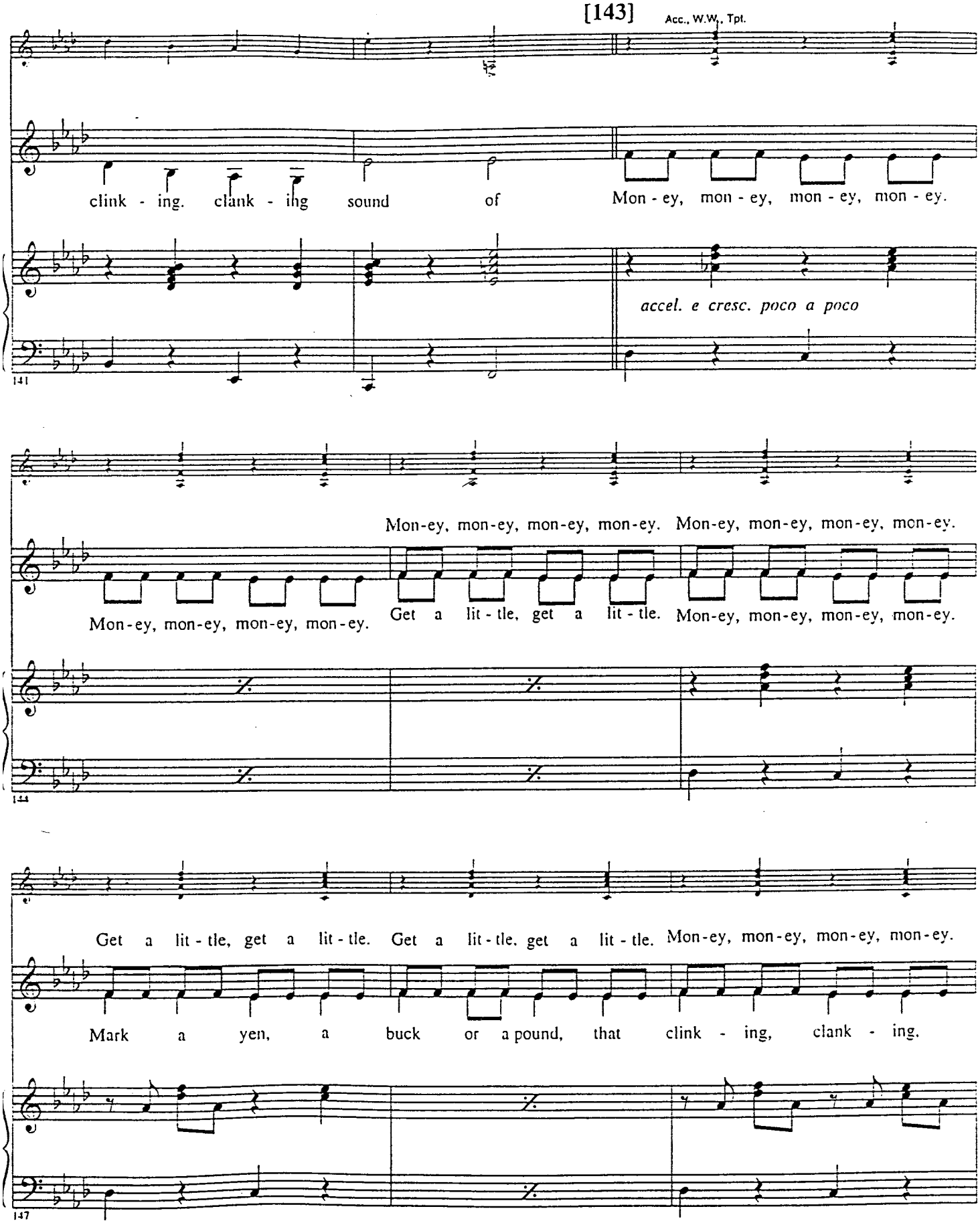

coal in the stove and you freeze in the win - ter and you
freeze in the win - ter and you curse to the wind at your
115
curse to the wind at your fate. When you have - n't an - y shoes on your feet and your
fate. When you have - n't an - y shoes on your feet and your coat's thin as pa - per and you
117
coat's thin as pa - per and you look thir - ty pounds un - der -
look thir - ty pounds un - der - weight. When you go to get a
120

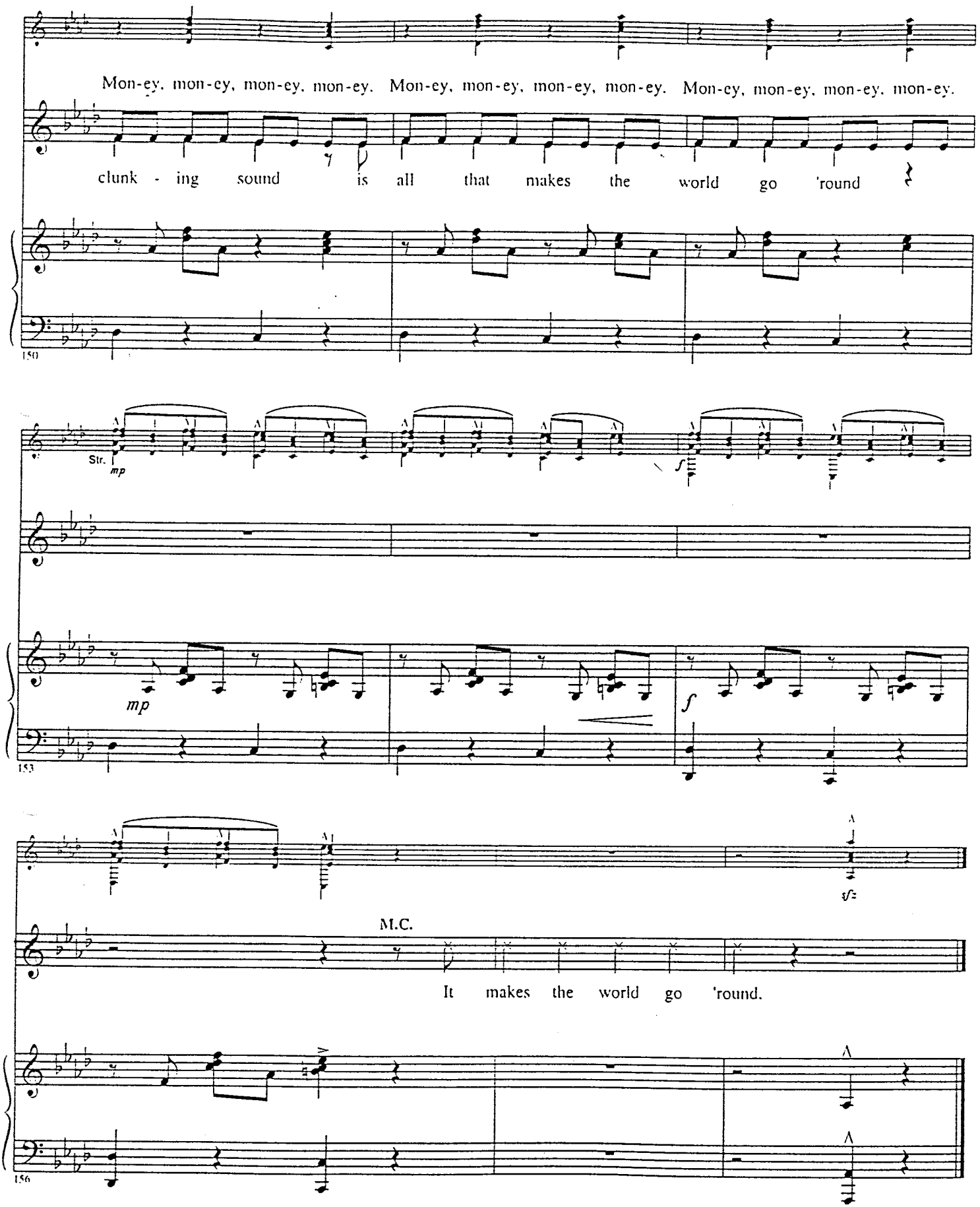

[122]
W.W.
T.Sx., Tpl.
weight. When you go to get a word of ad - vice from the fat lit - tle pas - tor, he will
word of ad - vice from the fat lit - tle pas - tor, he will tell you to love ev - er -
122
Drs.
tell you to love ev - er - more.
more. But when hun - ger comes to rap, rat - a - tat, rat - a - tat, at the win-dow,
125
GIRLS At the win-dow.
Hun - ger!
M.C. Who's There?
Ooh, hun - ger?
128


Orch.
W.W., Acc.
Orch.
M.C.(sounding)
See how love flies out the door!
gliss.
132

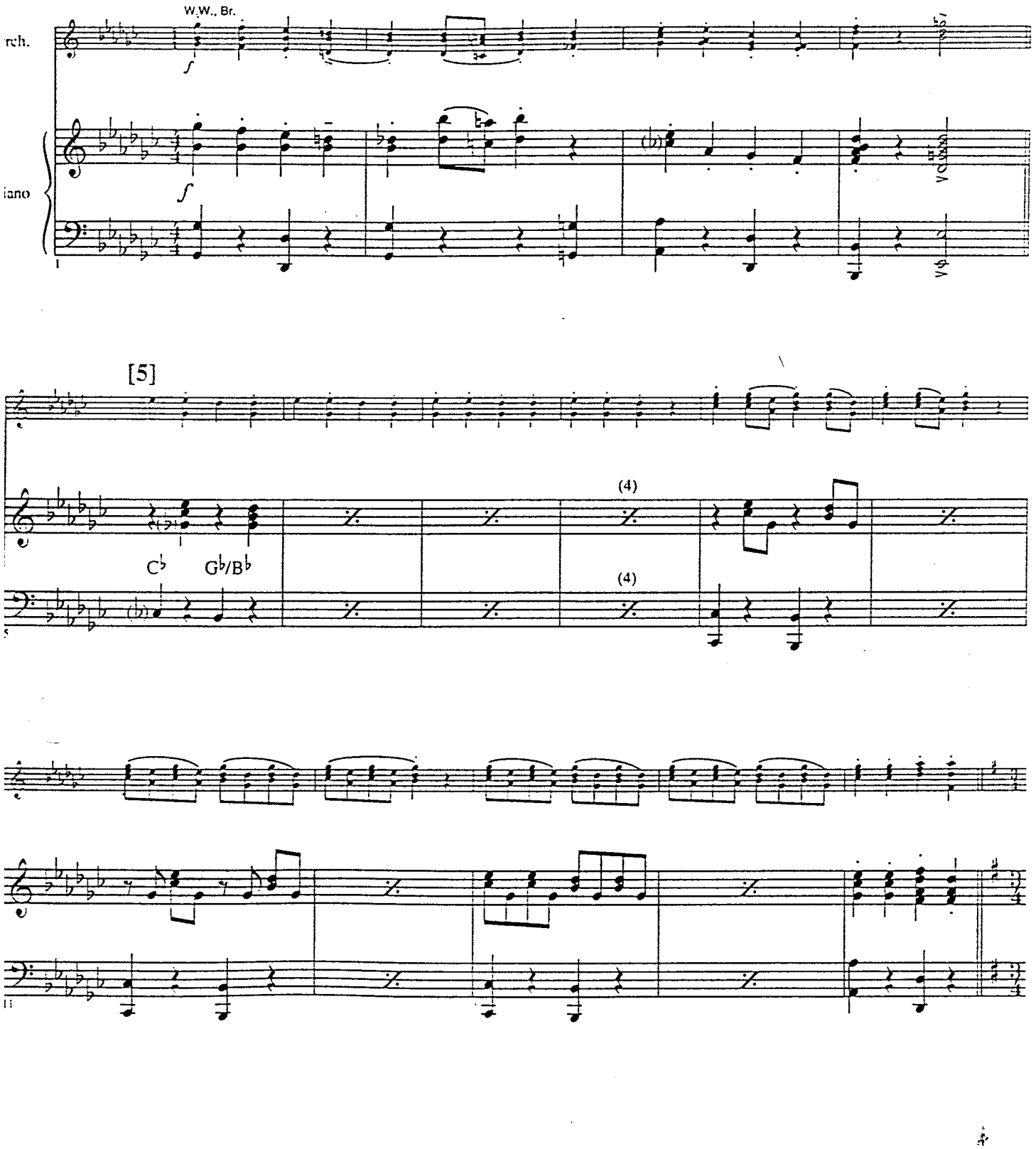

135]
W.W., Str.
T.Sx., Tbn.
Go a - round.
Go a - round.
(sounding)
M.C.
Mo - ney makes the world
The world.
The
135


Go a - round.
Go a - round.
world.
Mo - ney makes the
Go a - round. That
Str.
138


[143]
Acc., W.W., Tpt.
clink - ing. clank - ing sound of
Mon - ey, mon - ey, mon - ey, mon - ey.
accel. e cresc. poco a poco
141
Mon-ey, mon-ey, mon-ey, mon-ey. Mon-ey, mon-ey, mon-ey, mon-ey.
Mon-ey, mon-ey, mon-ey, mon-ey.
Get a lit - tle, get a lit - tle.
Mon-ey, mon-ey, mon-ey, mon-ey.
144
Get a lit - tle, get a lit - tle. Get a lit - tle, get a lit - tle.
Mon-ey, mon-ey, mon-ey, mon-ey.
Mark a yen, a buck or a pound, that clink - ing, clank - ing.
147


Mon-ey, mon-ey, mon-ey, mon-ey. Mon-ey, mon-ey, mon-ey, mon-ey. Mon-ey, mon-ey, mon-ey, mon-ey.
clunk - ing sound is all that makes the world go 'round
150
Str.
mp
f
mp
f
153
M.C.
It makes the world go 'round.
156

No. 20 "Money" Playoff & Underscore



[16] Scherzando

W.W., Tpt.

mp

flutter

mp

16

22

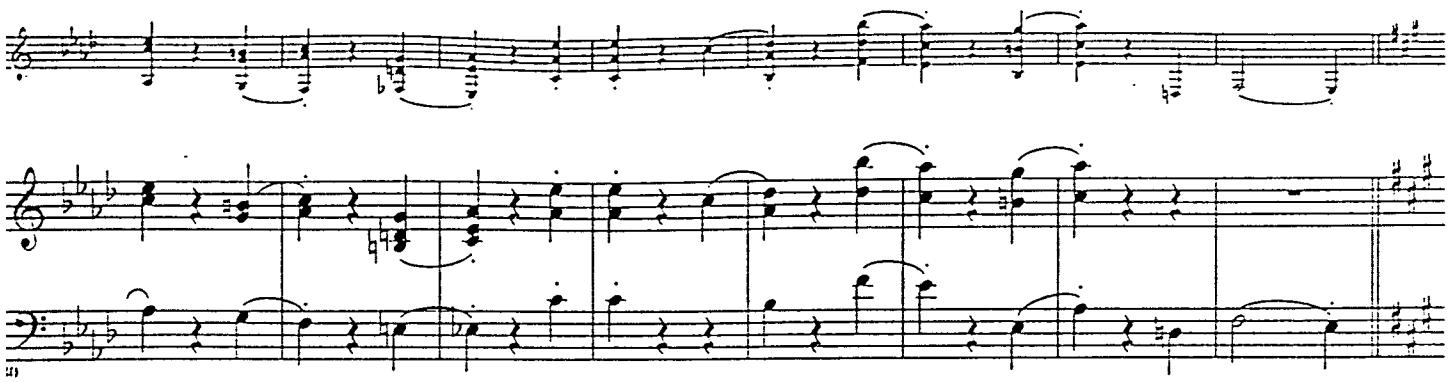
[32]

mp

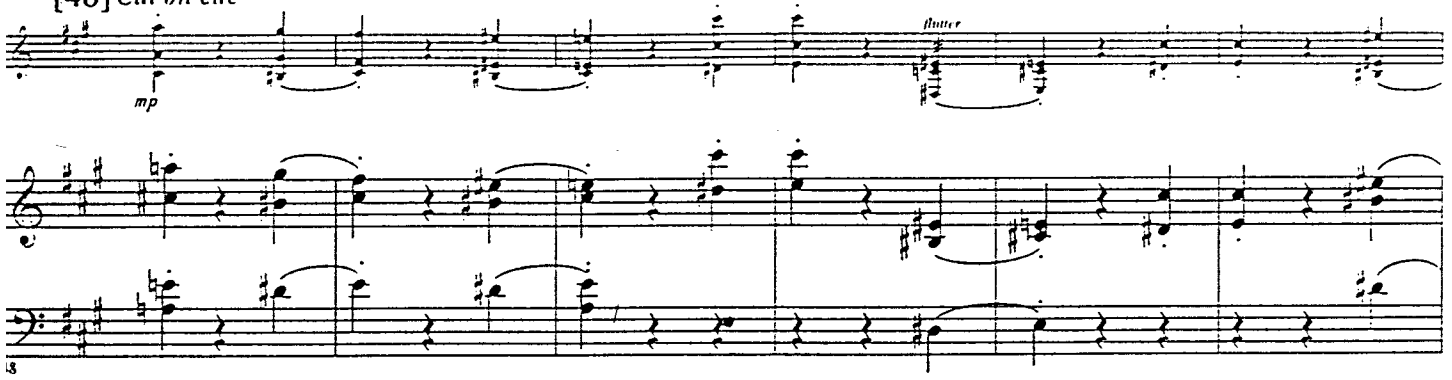
28

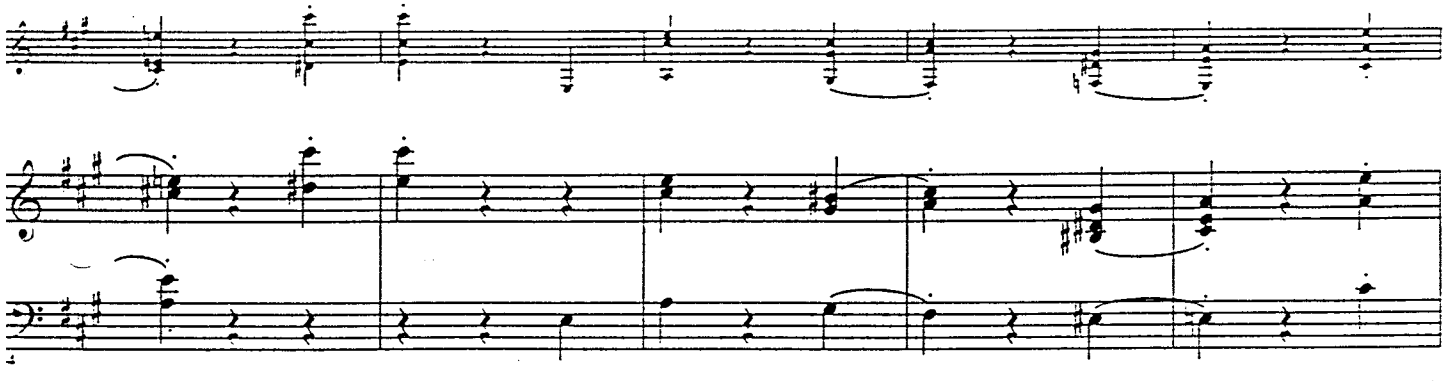
flutter

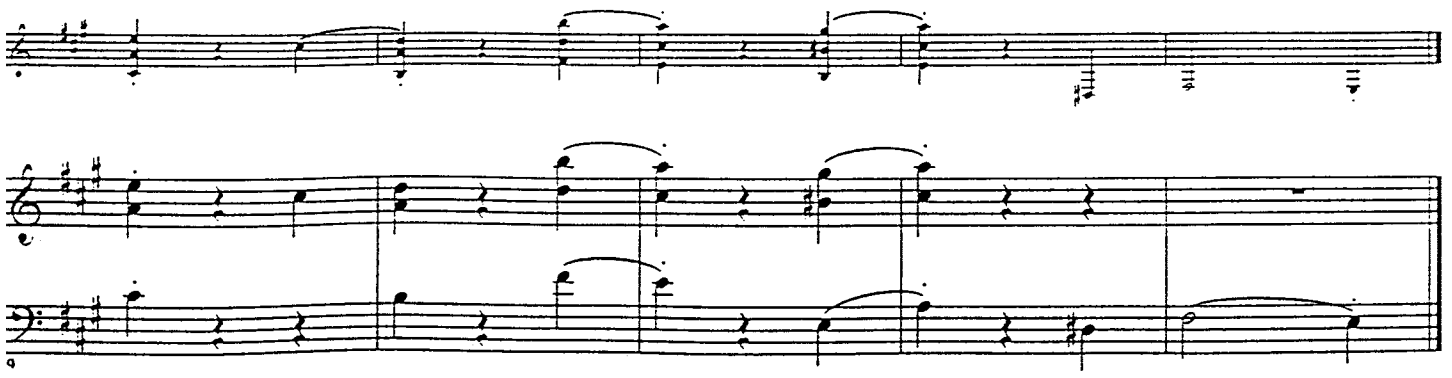
34



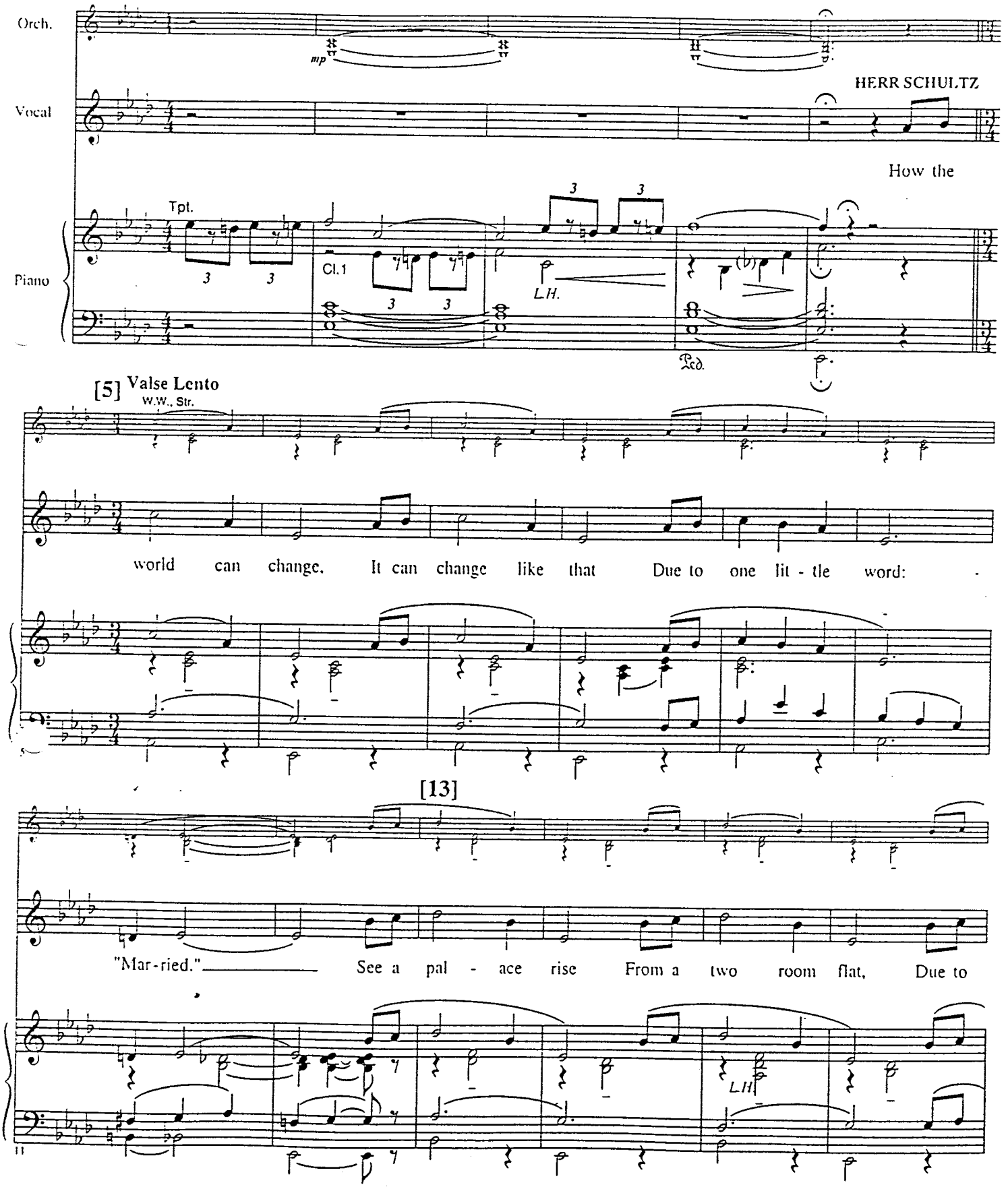
[48] *Cut on cue*

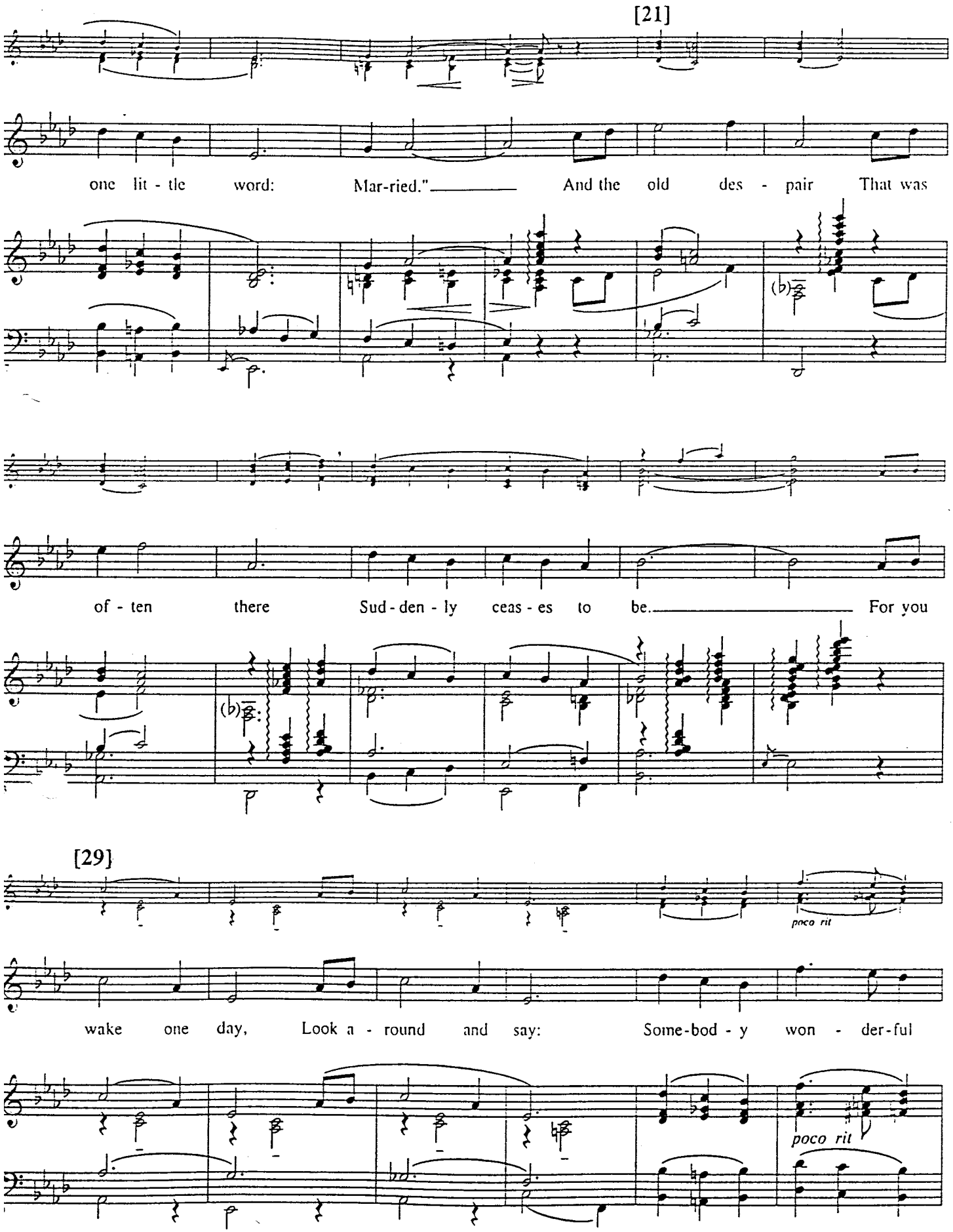


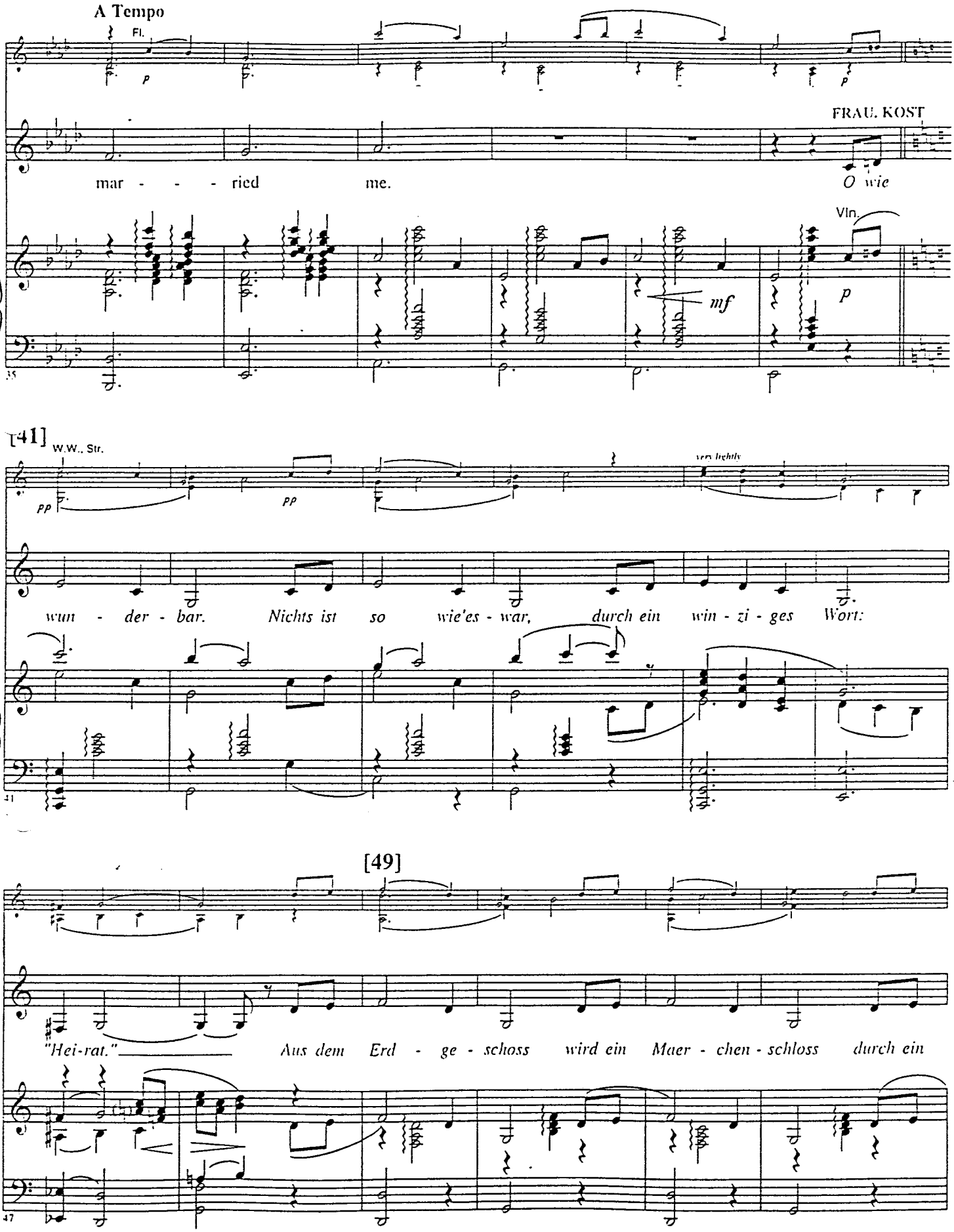


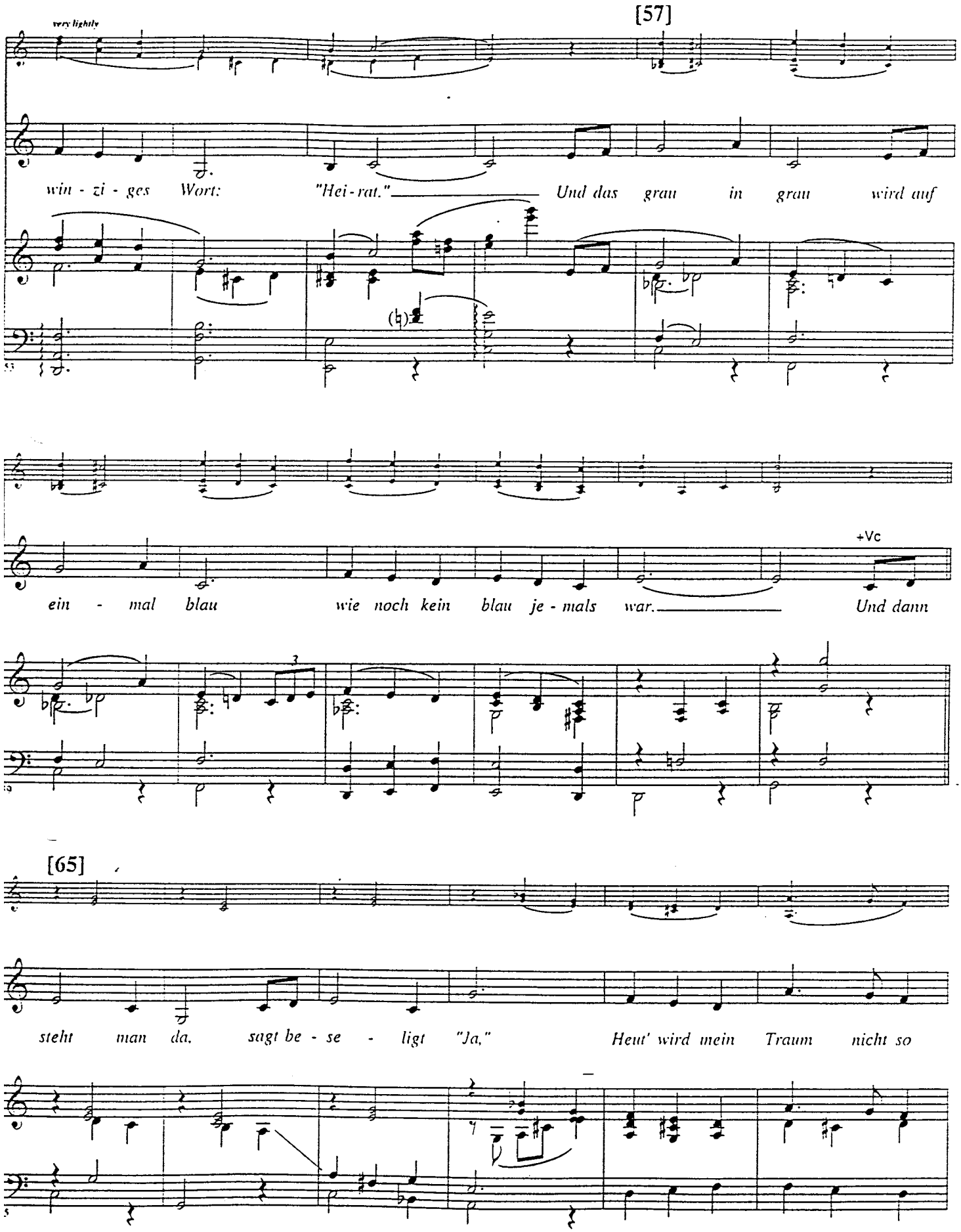


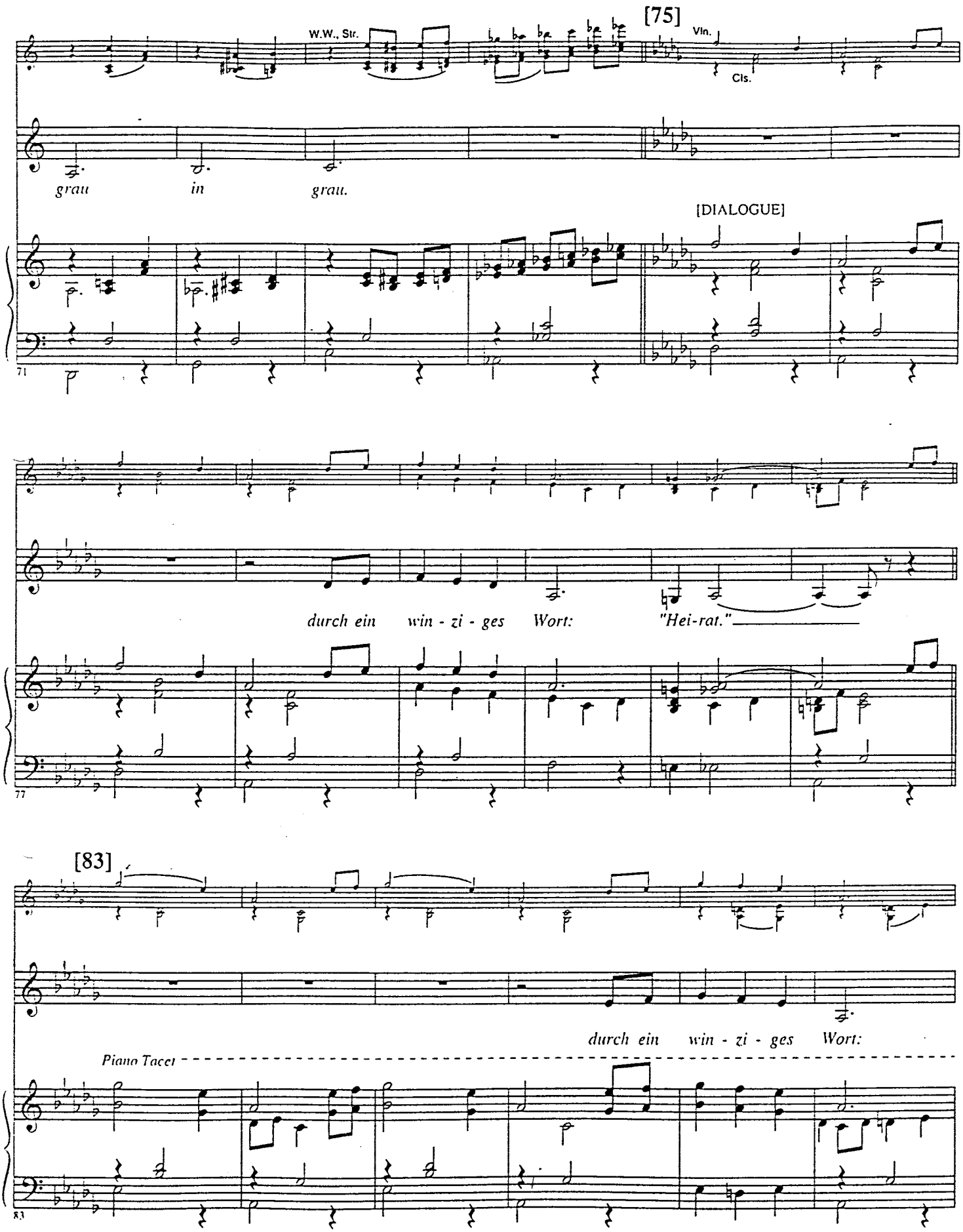
No. 21 Married

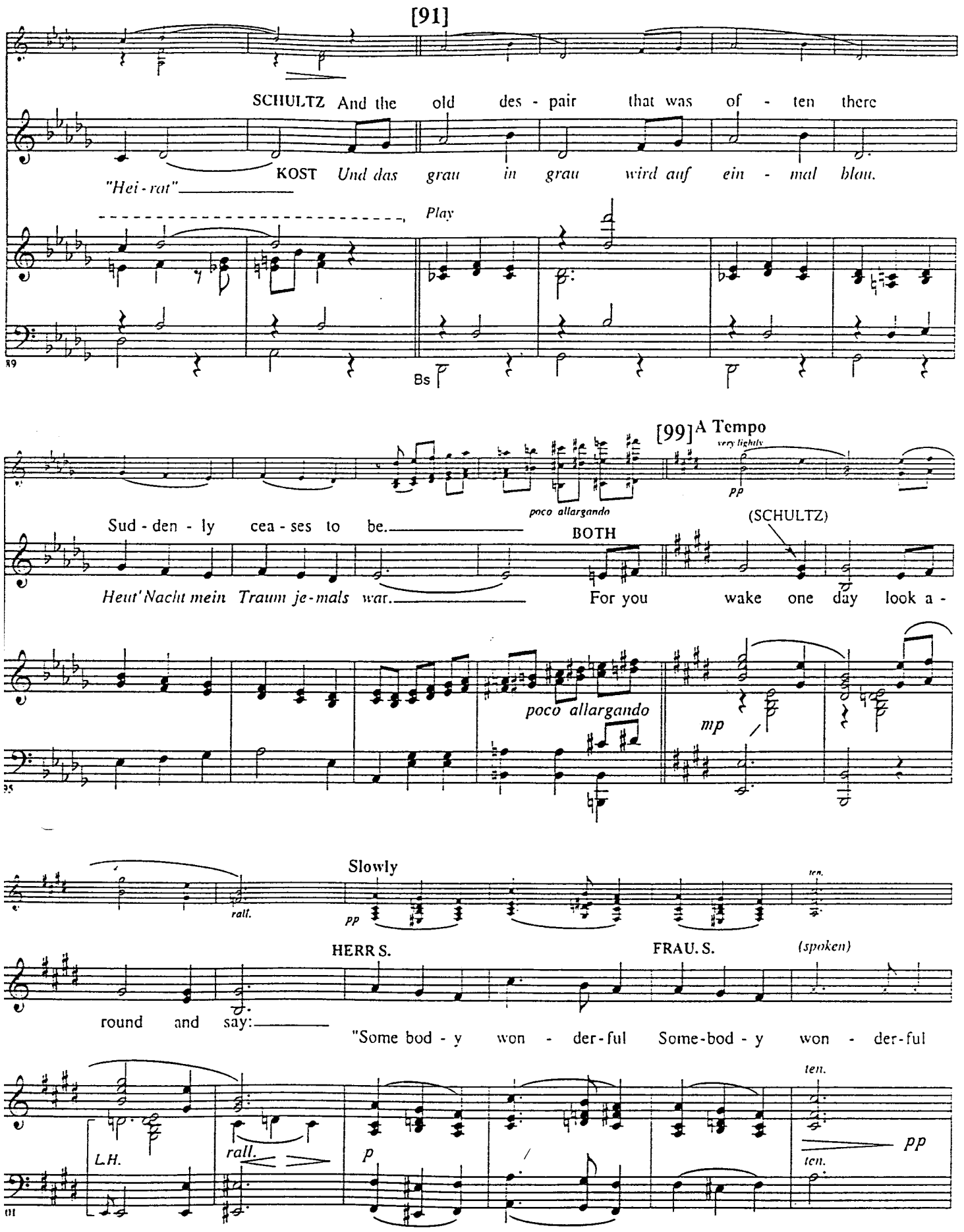


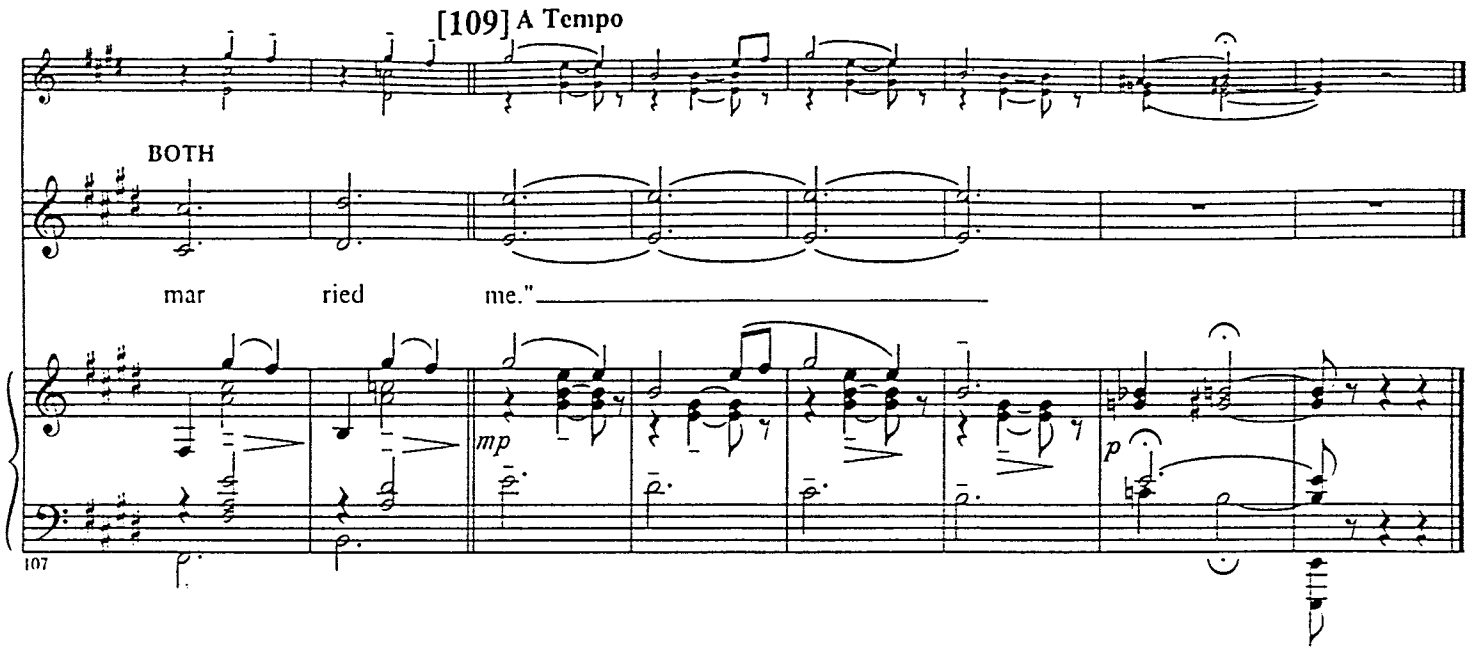

[21]
one lit - tle word: Mar-ried." And the old des - pair That was
of - ten there Sud - den - ly ceas - es to be. For you
[29]
poco rit
wake one day, Look a - round and say: Some-bod - y won - der-ful
poco rit


A Tempo
Fl.
p
p
FRAU. KOST
mar - - - ried me.
O wie
Vln.
mf
p
35
[41]
W.W., Str.
pp
pp
very lightly
wun - der - bar. Nichts ist so wie es war, durch ein win - zi - ges Wort:
41
[49]
"Hei-rat." Aus dem Erd - ge - schoss wird ein Maer - chen - schloss durch ein
47

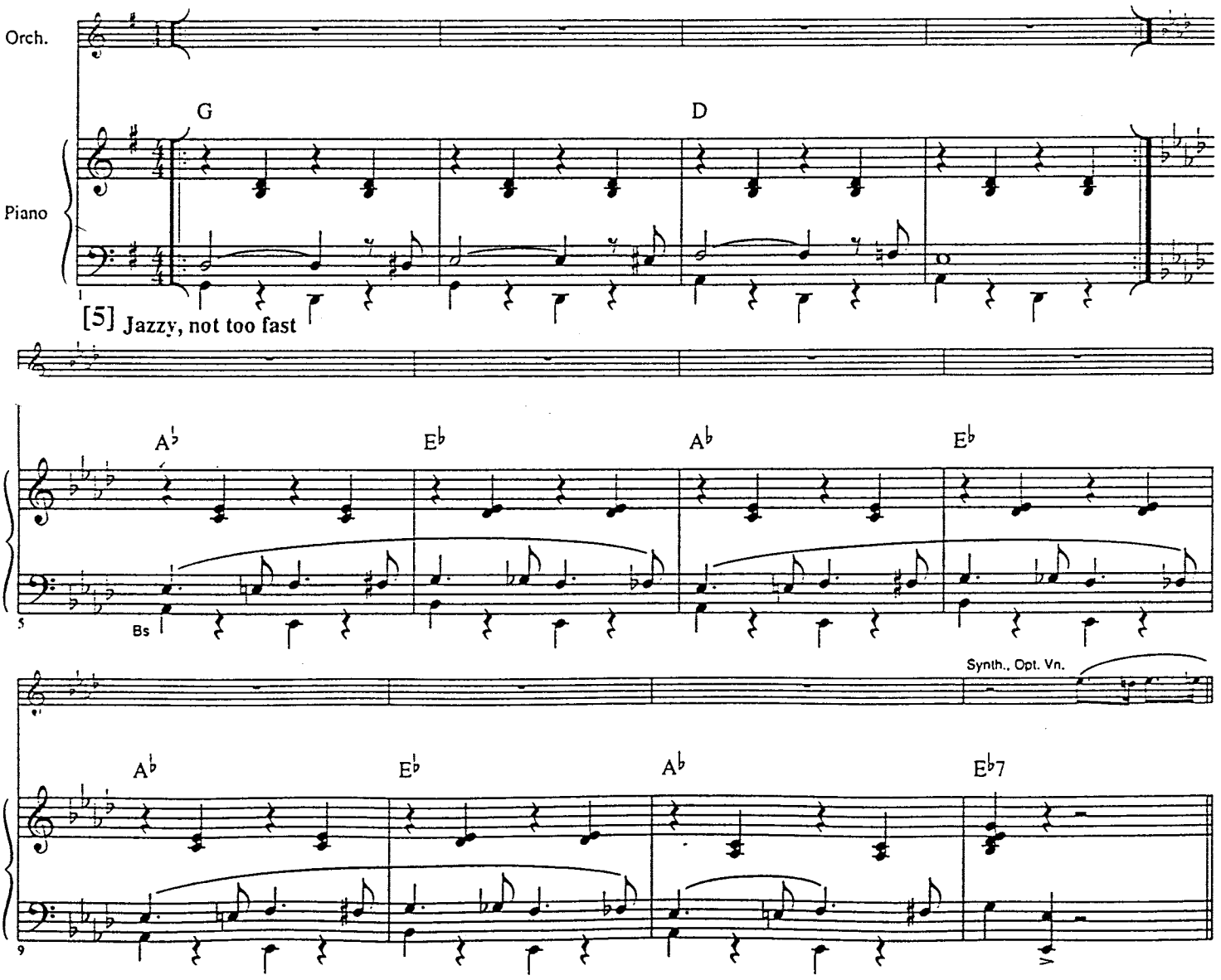

[57]
very lightly
win - zi - ges Wort: "Hei - rat." Und das grau in grau wird auf
ein - mal blau wie noch kein blau je - mals war. Und dann
+Vc
[65]
steht man da, sagt be - se - ligt "Ja," Heut' wird mein Traum nicht so

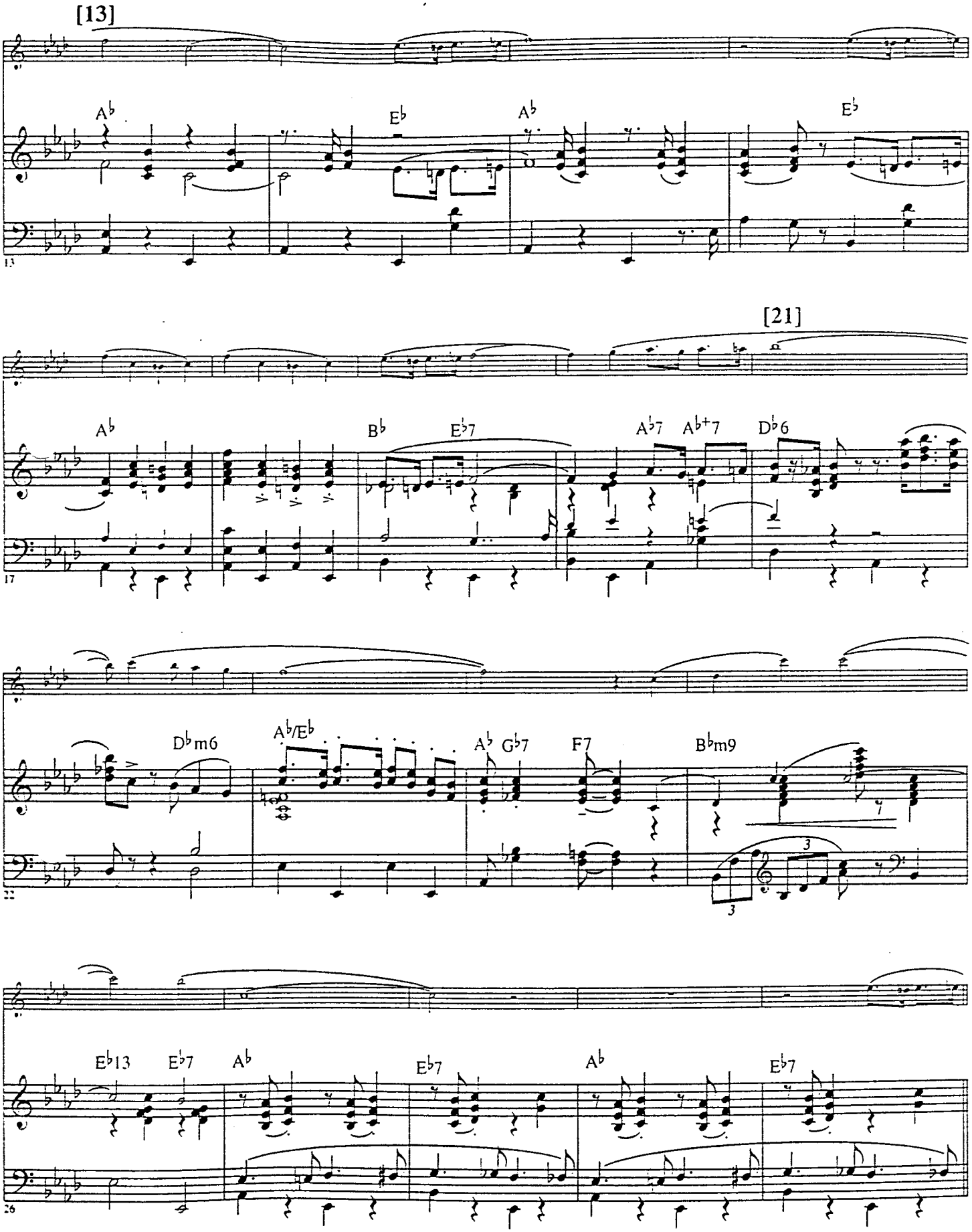

[75]
W.W., Str.
Vln.
Cls.
grau in grau.
[DIALOGUE]
71
durch ein win - zi - ges Wort: "Hei-rat."
77
[83]
durch ein win - zi - ges Wort:
Piano Tacet
83

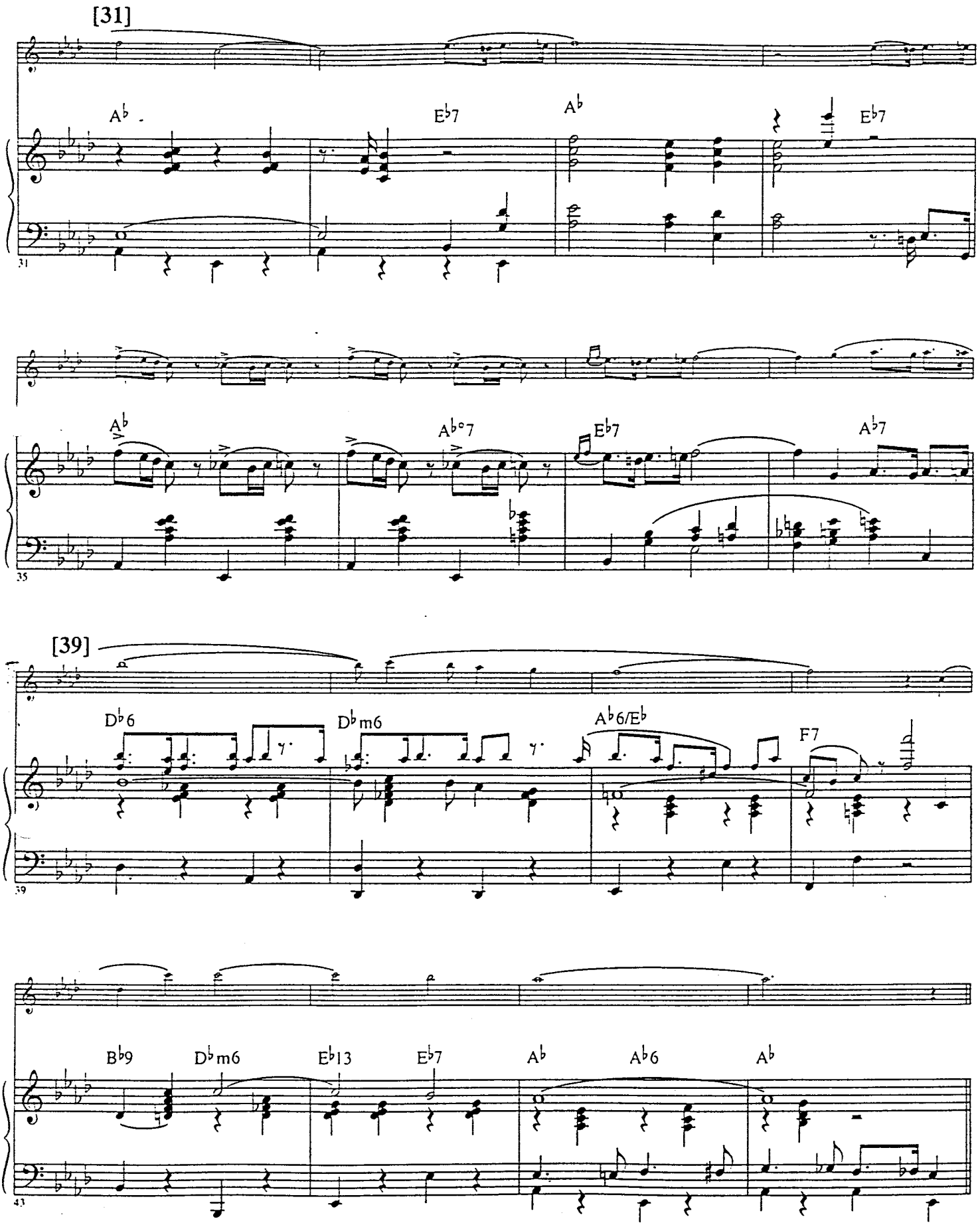

[91]
SCHULTZ And the old des - pair that was of - ten there
KOST Und das grau in grau wird auf ein - mal blau.
"Hei - rat"
Play
89
Bs
[99] A Tempo
very lightly
pp
poco allargando
Sud - den - ly cea - ses to be.
BOTH
(SCHULTZ)
Heut' Nacht mein Traum je - mals war.
For you wake one day look a -
poco allargando
mp
95
Slowly
rall.
pp
ten.
HERR S.
FRAU. S.
(spoken)
round and say:
"Some bod - y won - der - ful Some - bod - y won - der - ful
ten.
L.H.
rall.
p
pp
ten.
01

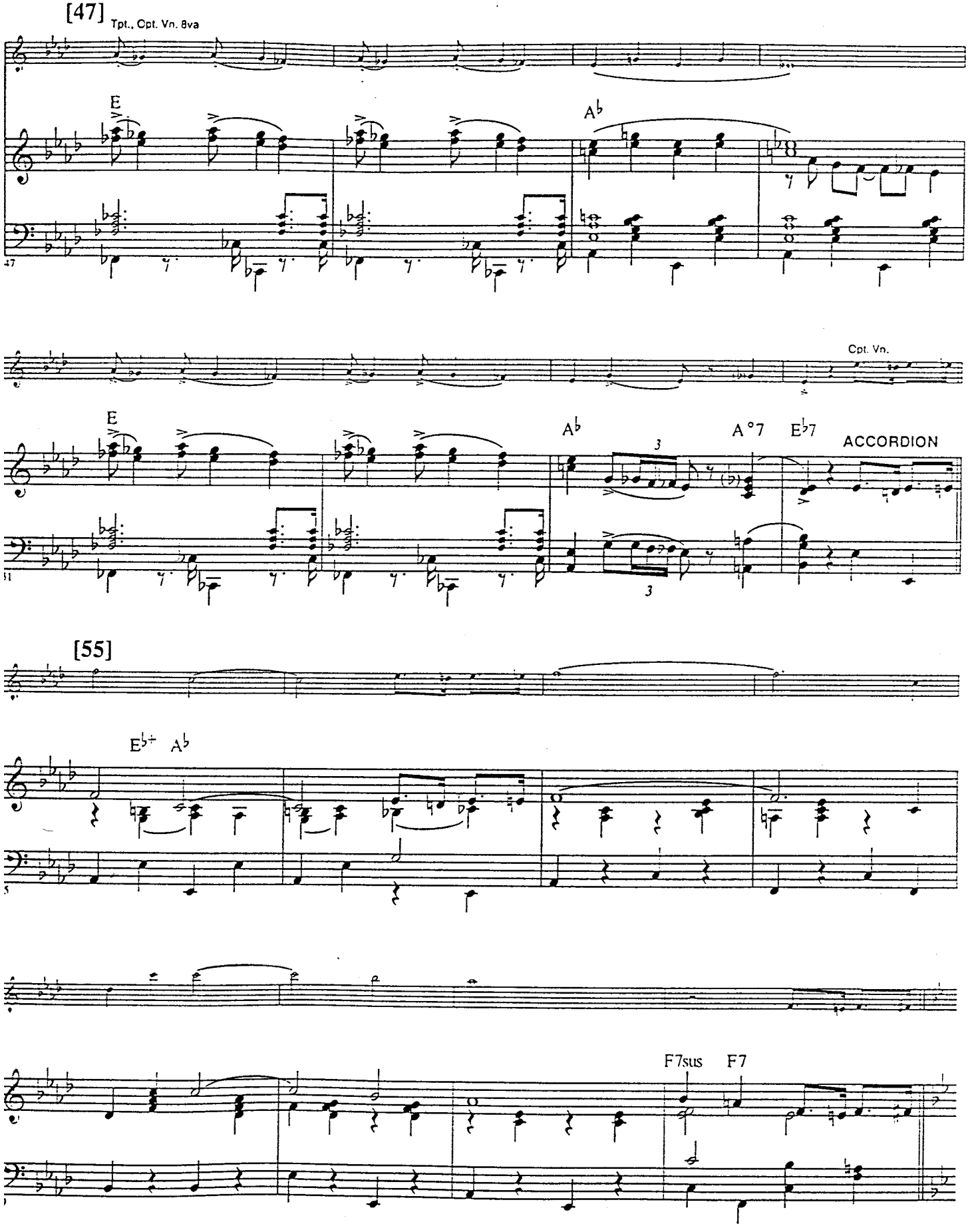


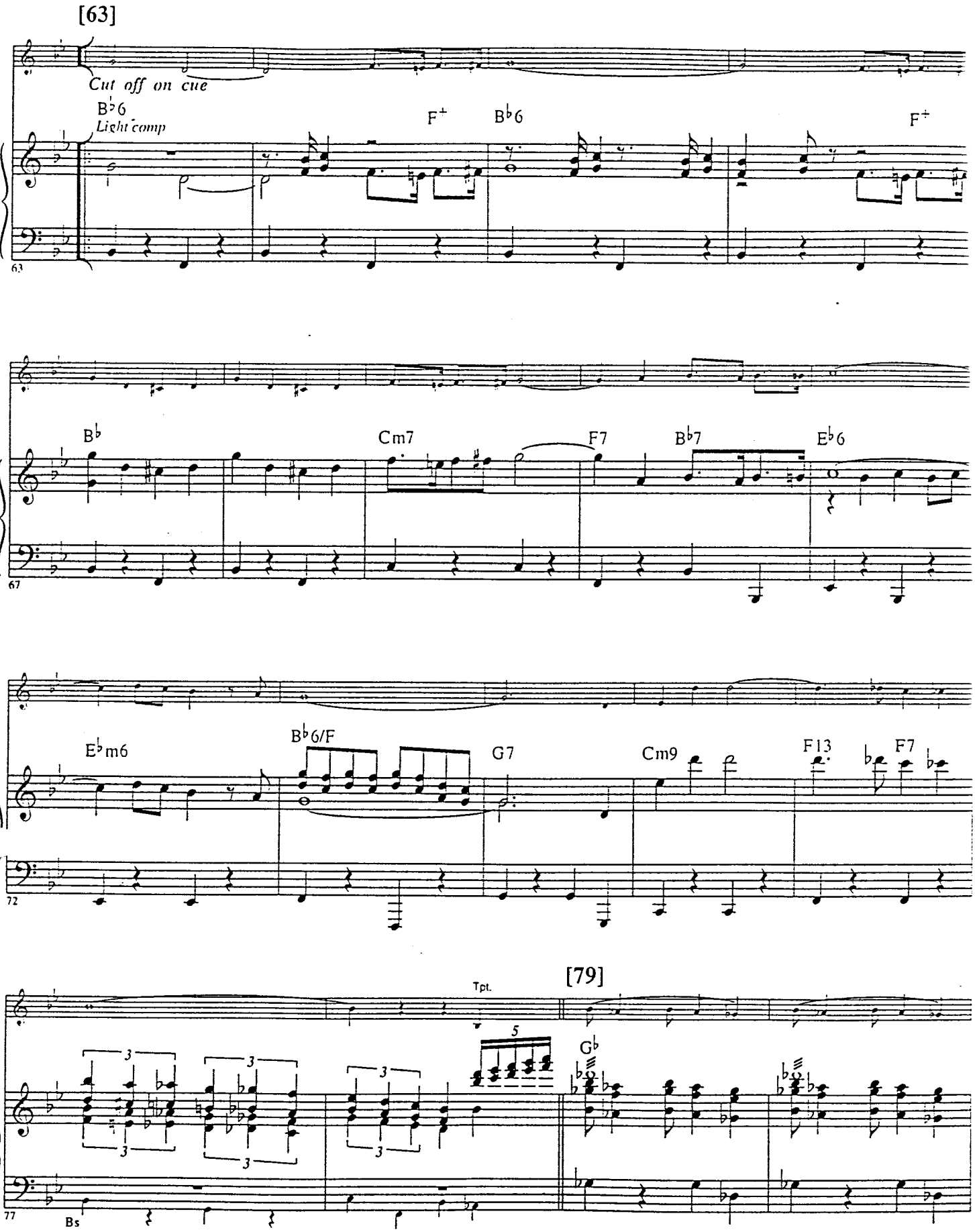
No. 22 Fruit Shop Dance

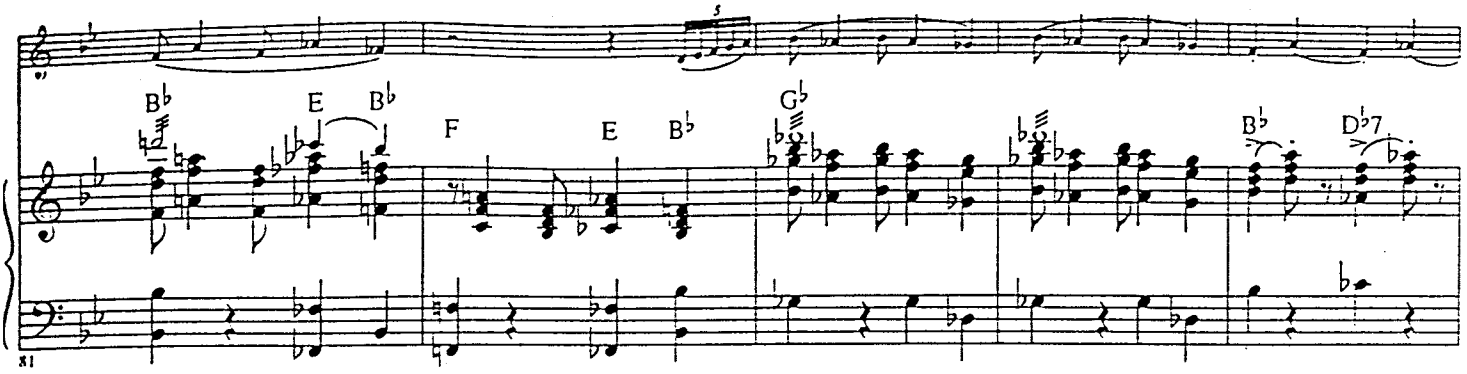


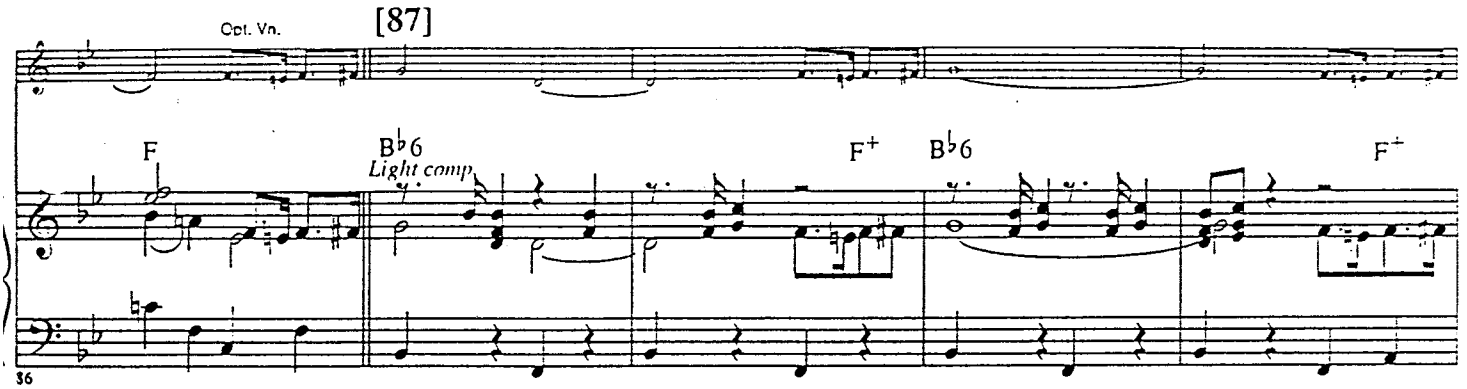

[13]
A♭
E♭
A♭
E♭
13
[21]
A♭
B♭
E♭7
A♭7
A♭+7
D♭6
17
D♭m6
A♭/E♭
A♭
G♭7
F7
B♭m9
22
E♭13
E♭7
A♭
E♭7
A♭
E♭7
26

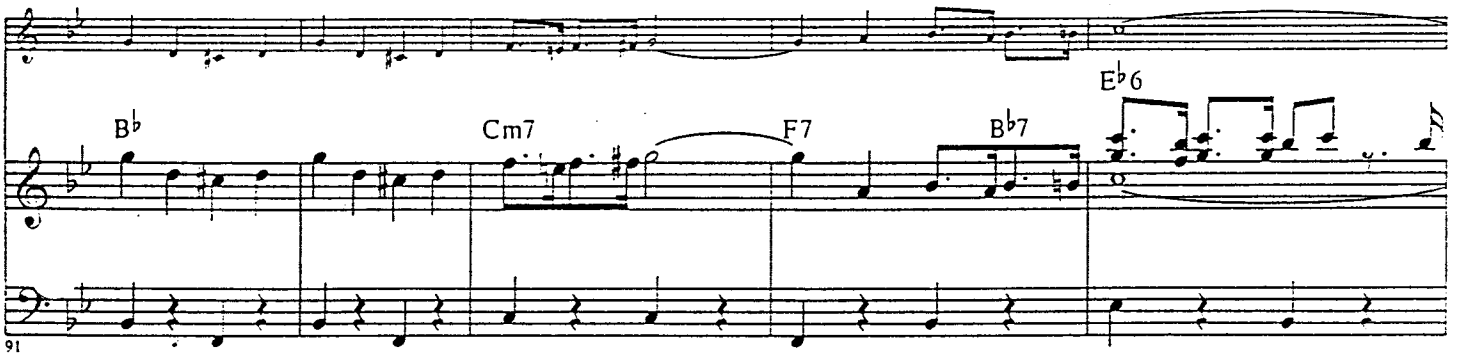

[31]
A♭
E♭7
A♭
E♭7
31
A♭
A♭°7
E♭7
A♭7
35
[39]
D♭6
D♭m6
A♭6/E♭
F7
39
B♭9
D♭m6
E♭13
E♭7
A♭
A♭6
A♭
43

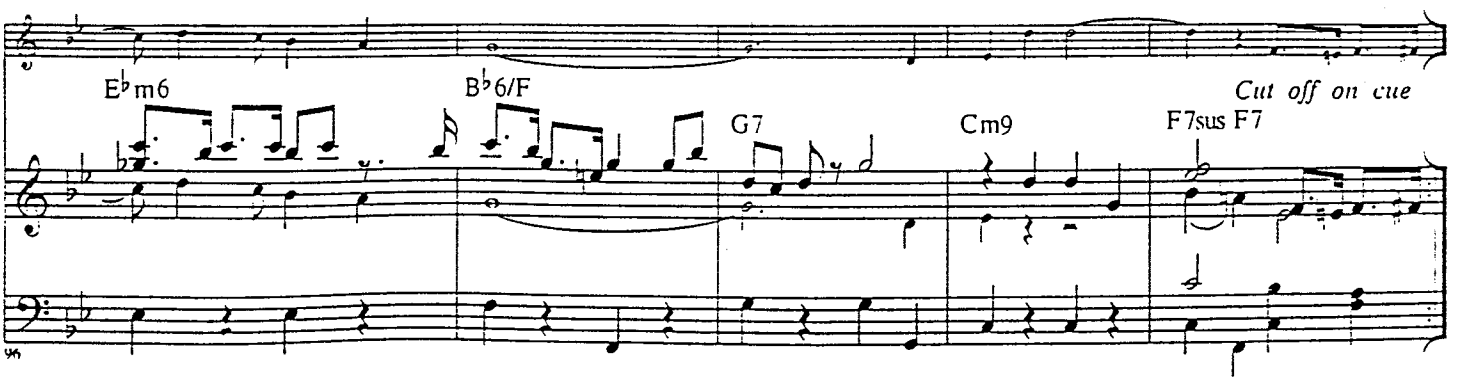

[47]
Tpt., Cpt. Vn. 8va
E
A♭
Cpt. Vn.
E
A♭
A°7
E♭7
ACCORDION
[55]
E♭+
A♭
F7sus
F7


[63]
Cut off on cue
B♭6
Light comp
F+
B♭6
F+
63
B♭
Cm7
F7
B♭7
E♭6
67
E♭m6
B♭6/F
G7
Cm9
F13
F7
72
[79]
Tpt.
5
G♭
77
Bs


B♭
E
B♭
F
E
B♭
G♭
B♭
D♭7
81


Cel. Vn.
[87]
F
B♭6
Light comp
F+
B♭6
F+
86


B♭
Cm7
F7
B♭7
E♭6
91


E♭m6
B♭6/F
G7
Cm9
F7sus F7
Cut off on cue
96

and page 123

No. 23 "Tomorrow" Reprise

[2]

Orch.

Vocal

FRAU KOST

The sun on the mea - dow is sum - mer - y warm, The

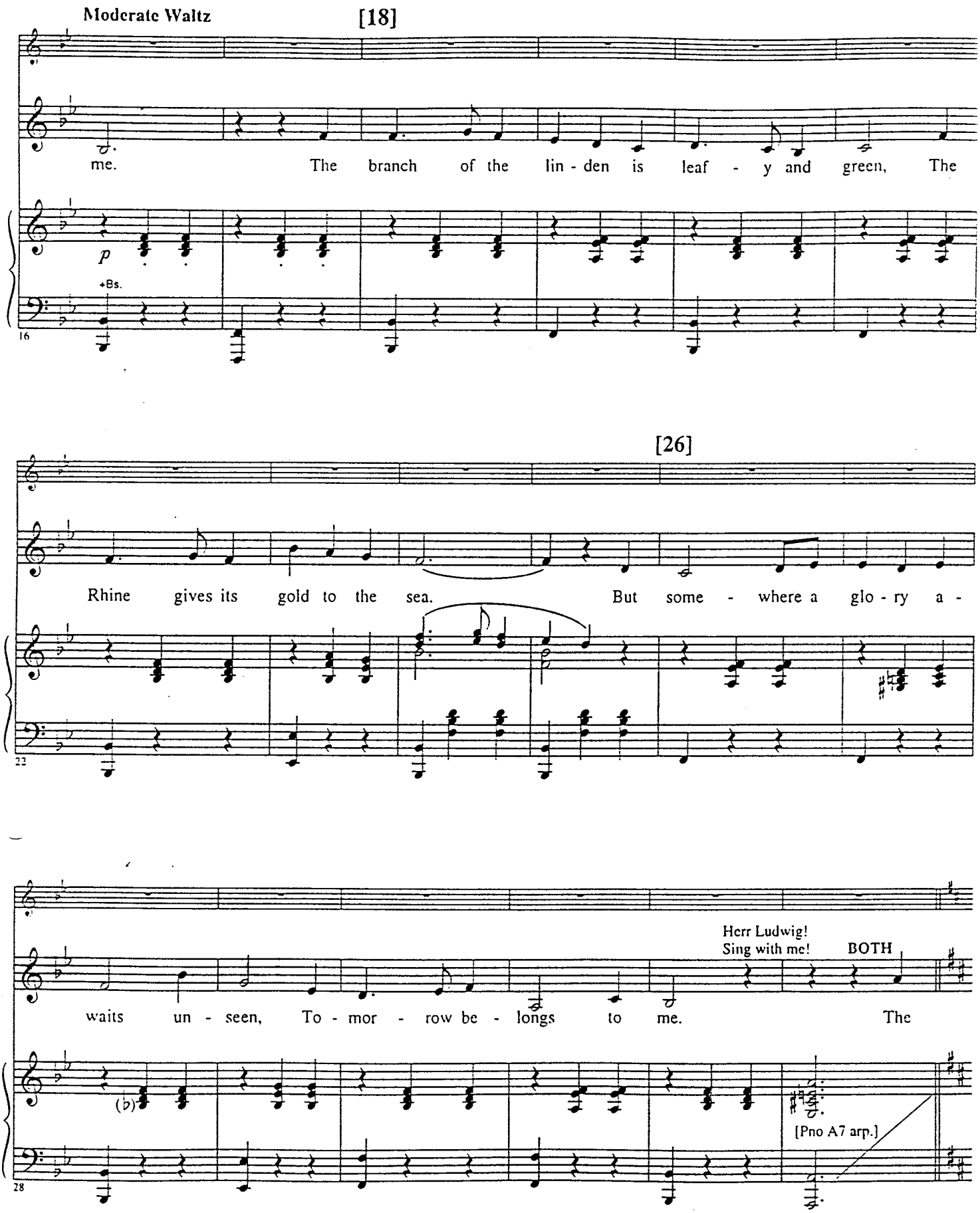
Piano

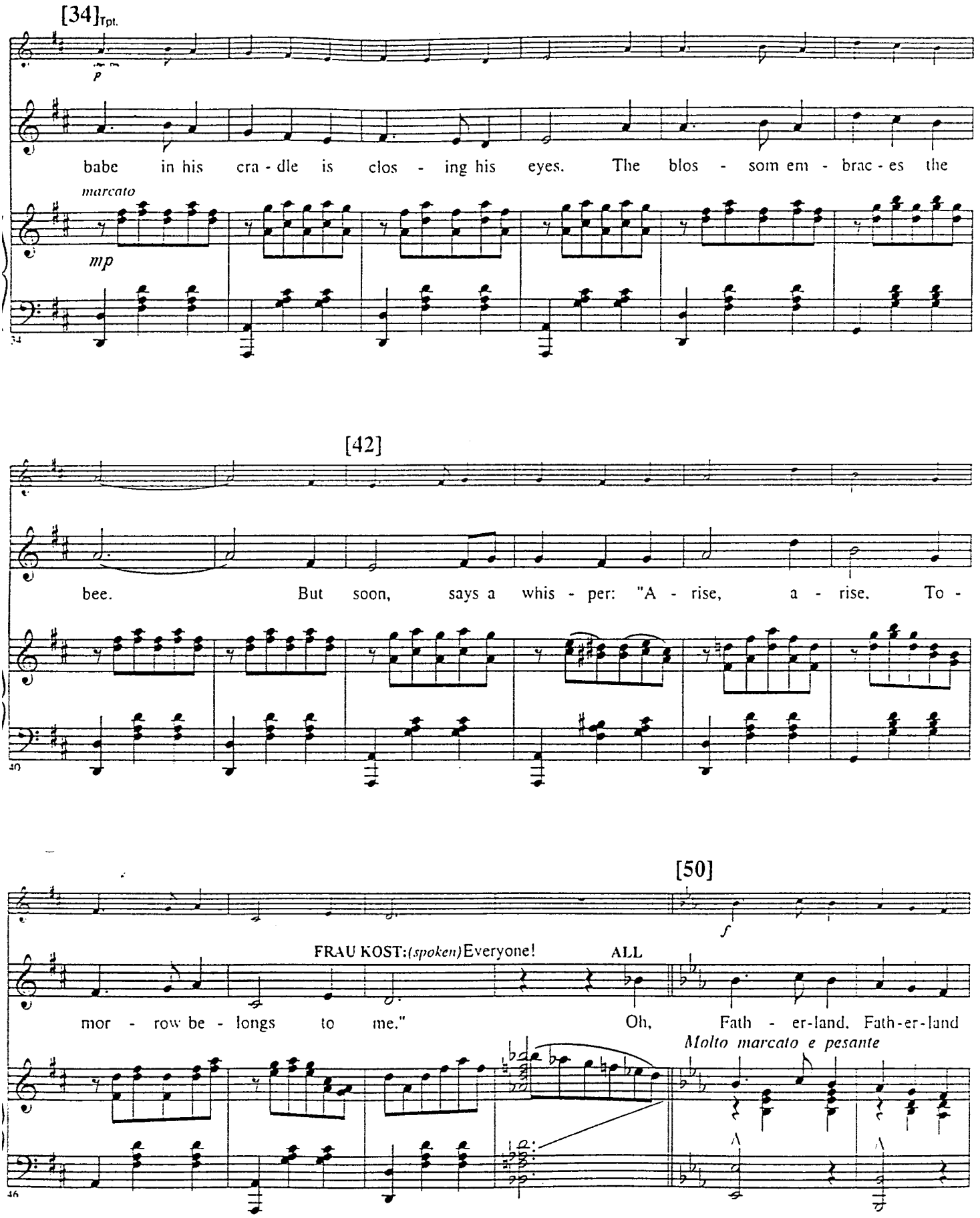
p

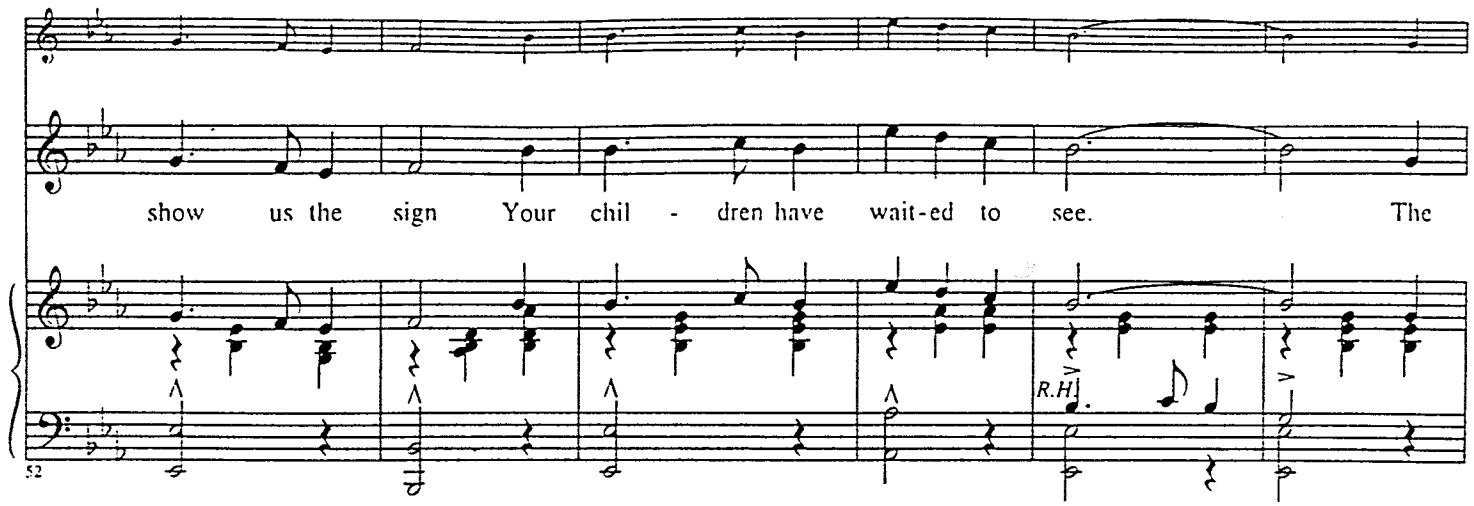
[10]

stag in the for - est runs free. But gath - er to -

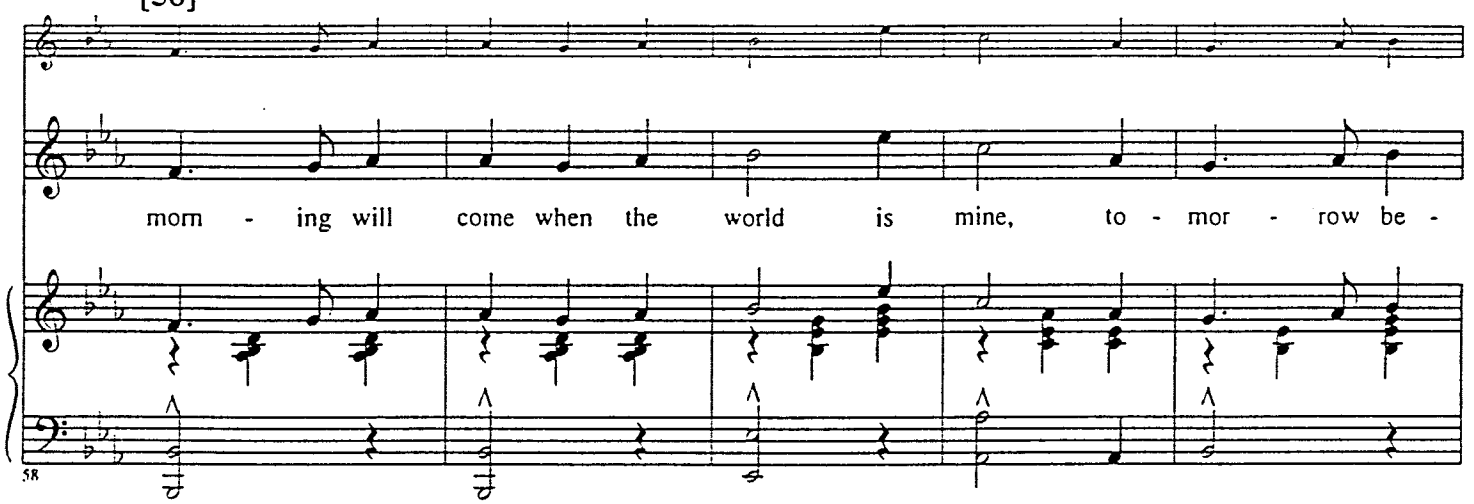
geth - er to greet the storm. To - mor - row be - longs to

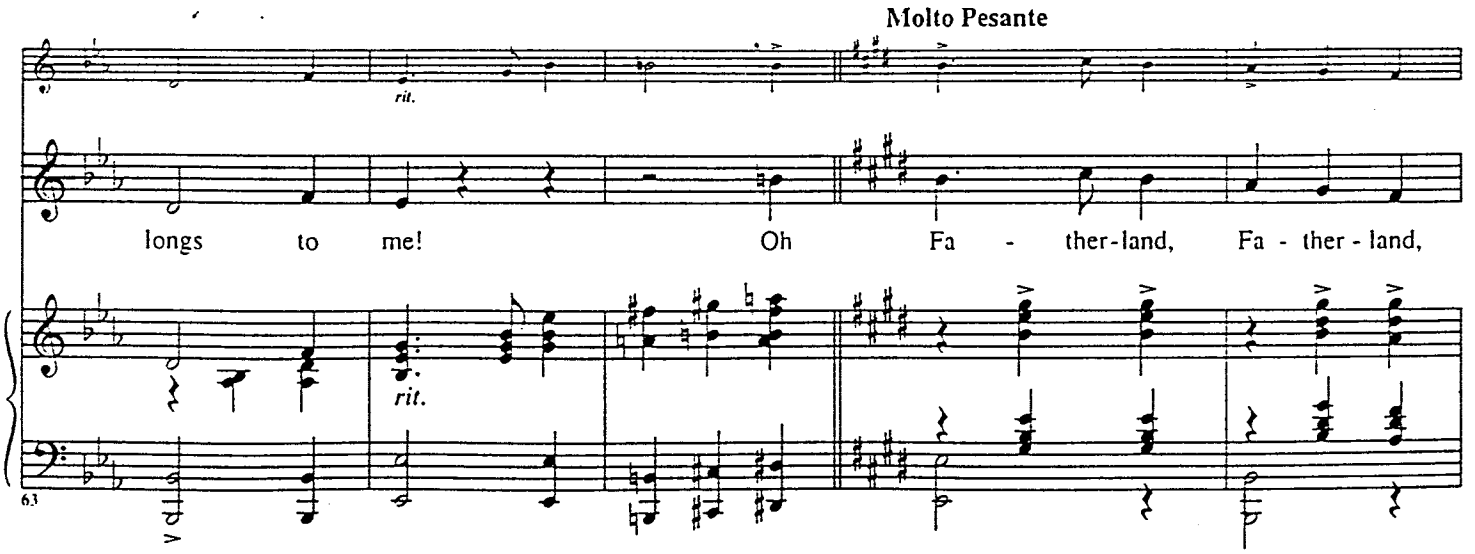

Moderate Waltz
[18]
me.
The branch of the lin - den is leaf - y and green, The
p
+Bs.
16
[26]
Rhine gives its gold to the sea.
But some - where a glo - ry a -
22
Herr Ludwig!
Sing with me!
BOTH
waits un - seen, To - mor - row be - longs to me.
The
(b)
[Pno A7 arp.]
28

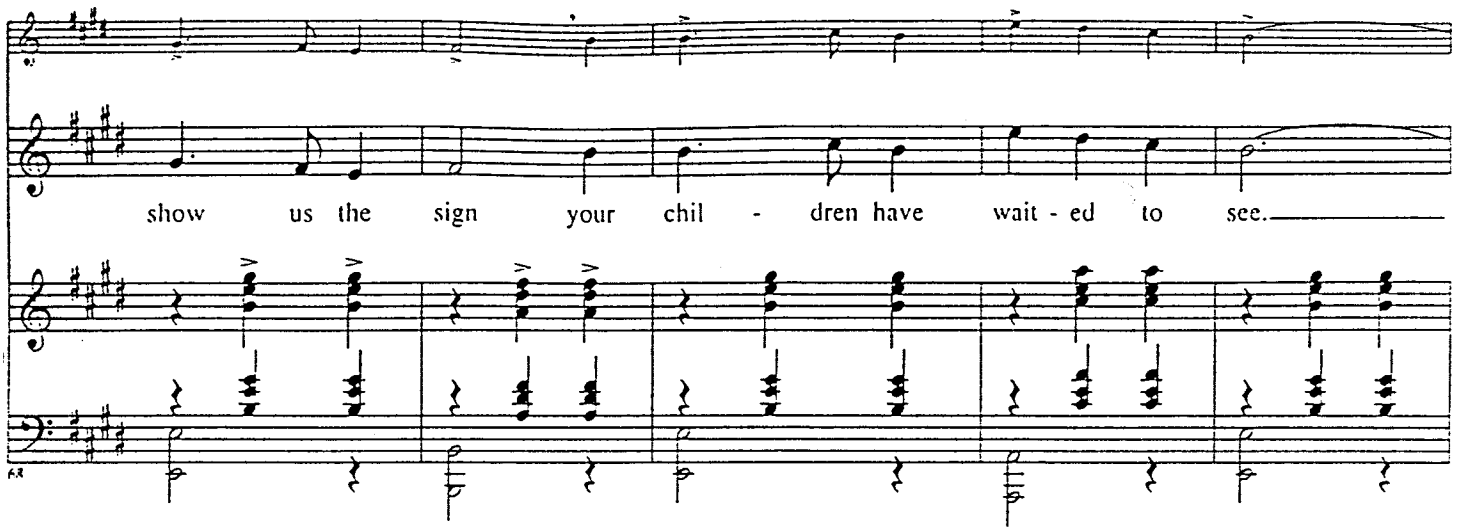

[34]Tpt.
p
babe in his cra - dle is clos - ing his eyes. The blos - som em - brac - es the
marcato
mp
34
[42]
bee. But soon, says a whis - per: "A - rise, a - rise. To -
40
[50]
f
FRAU KOST:(spoken)Everyone!
ALL
mor - row be - longs to me."
Oh, Fath - er-land, Fath-er-land
Molto marcato e pesante
46


show us the sign Your chil - dren have wait-ed to see. The
R.H.
52

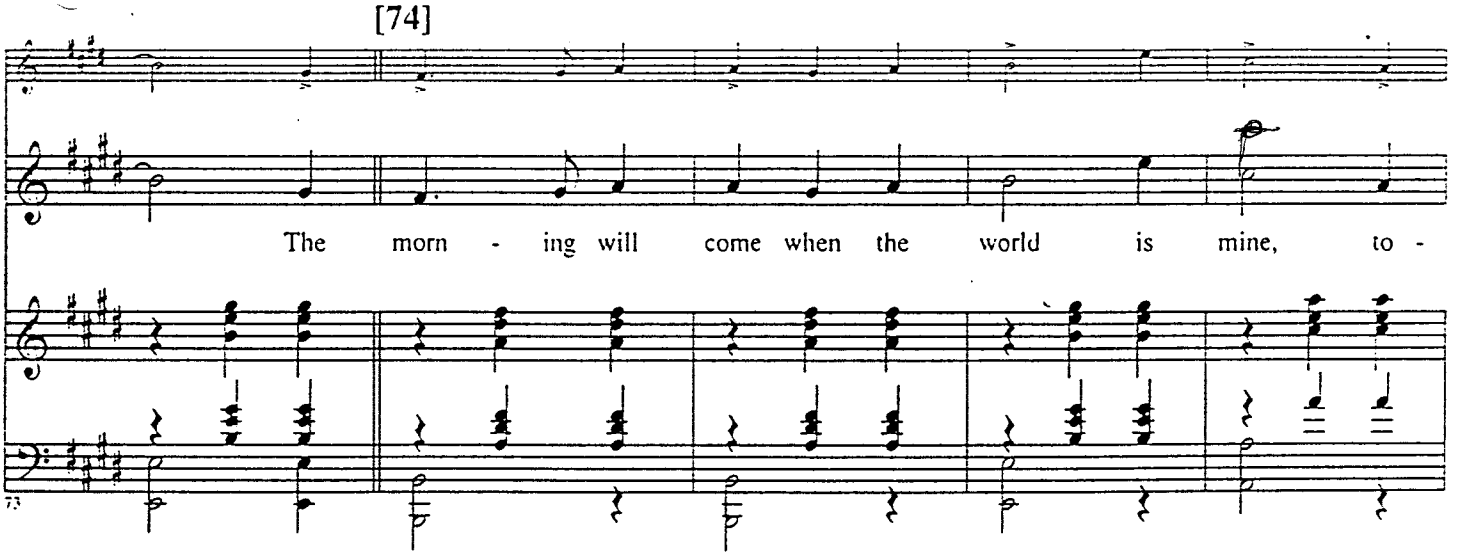
[58]

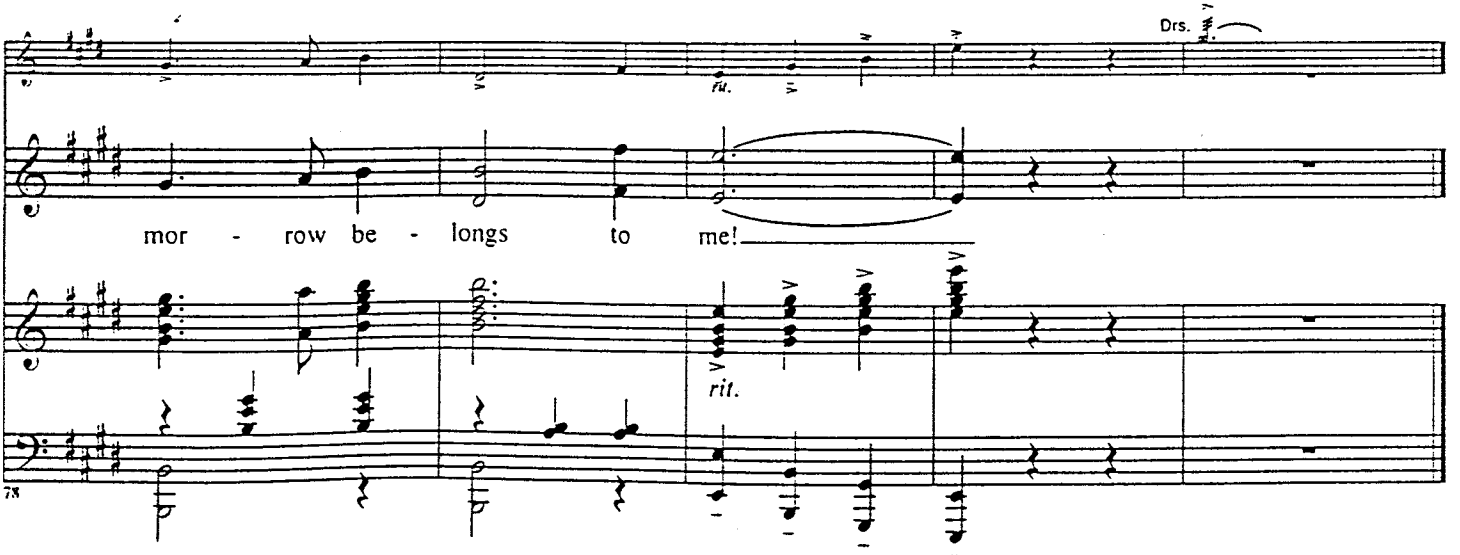

morn - ing will come when the world is mine, to - mor - row be -
58


Molto Pesante
rit.
longs to me! Oh Fa - ther-land, Fa - ther - land,
rit.
63

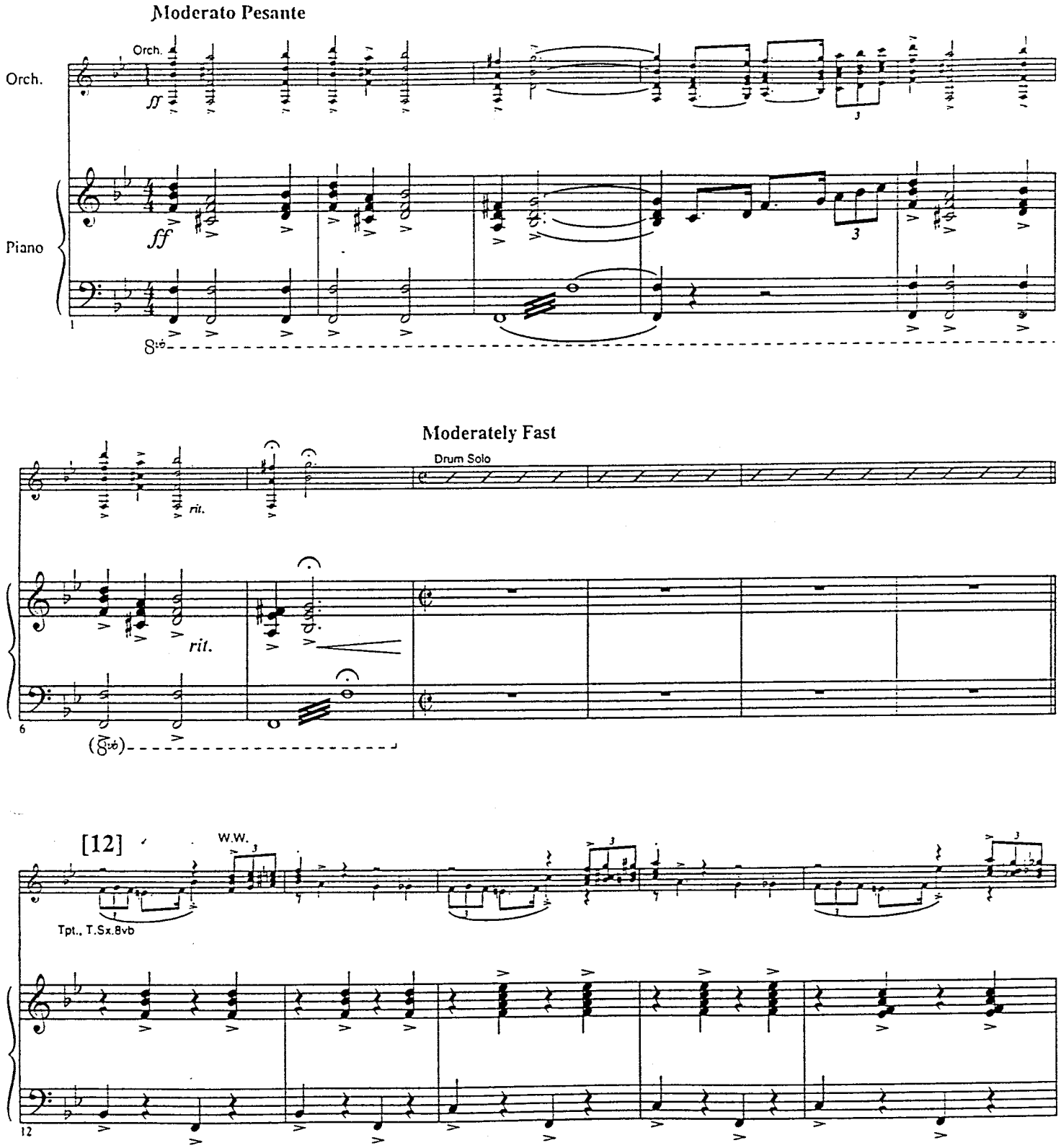

show us the sign your chil - dren have wait - ed to see.

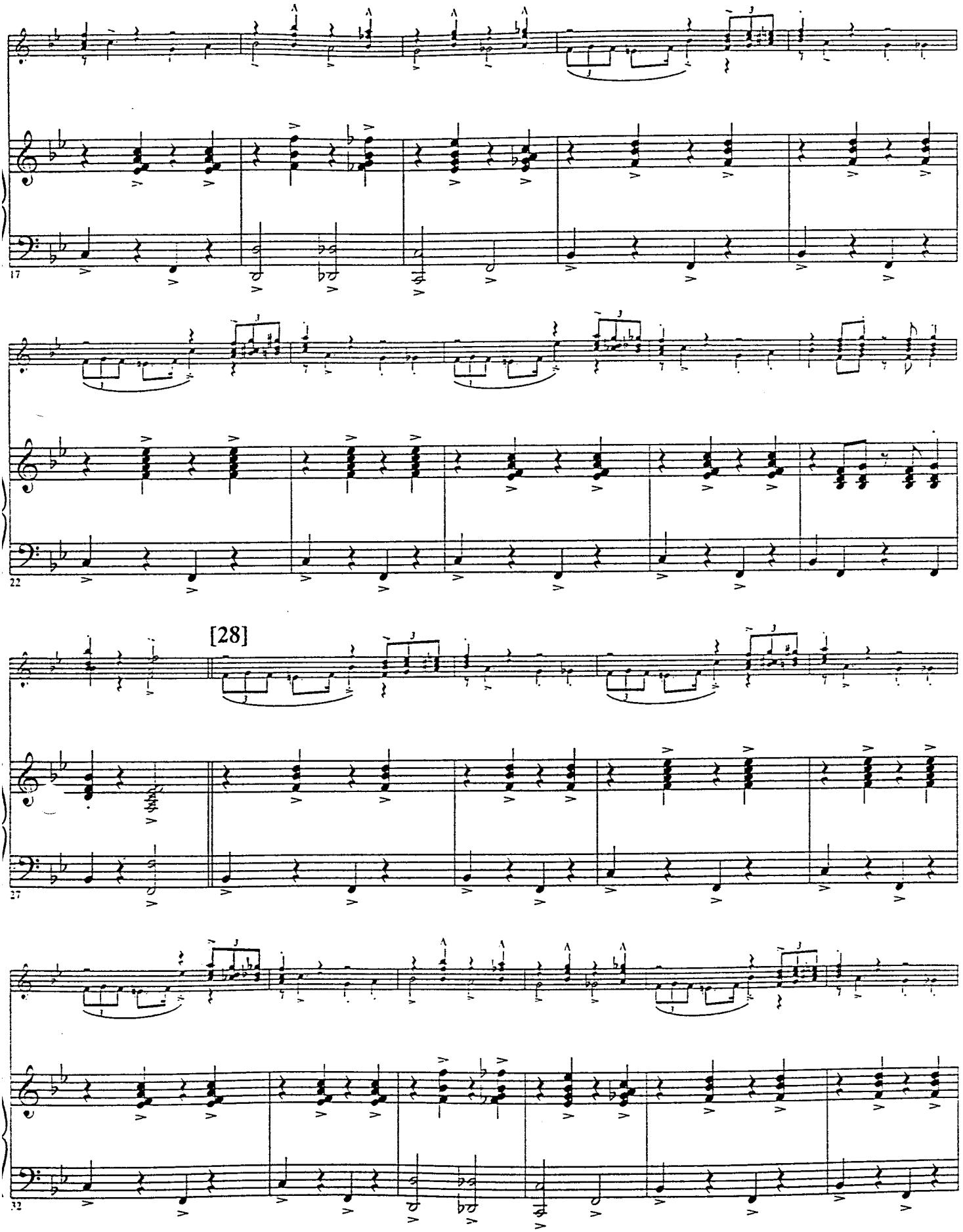
[74]

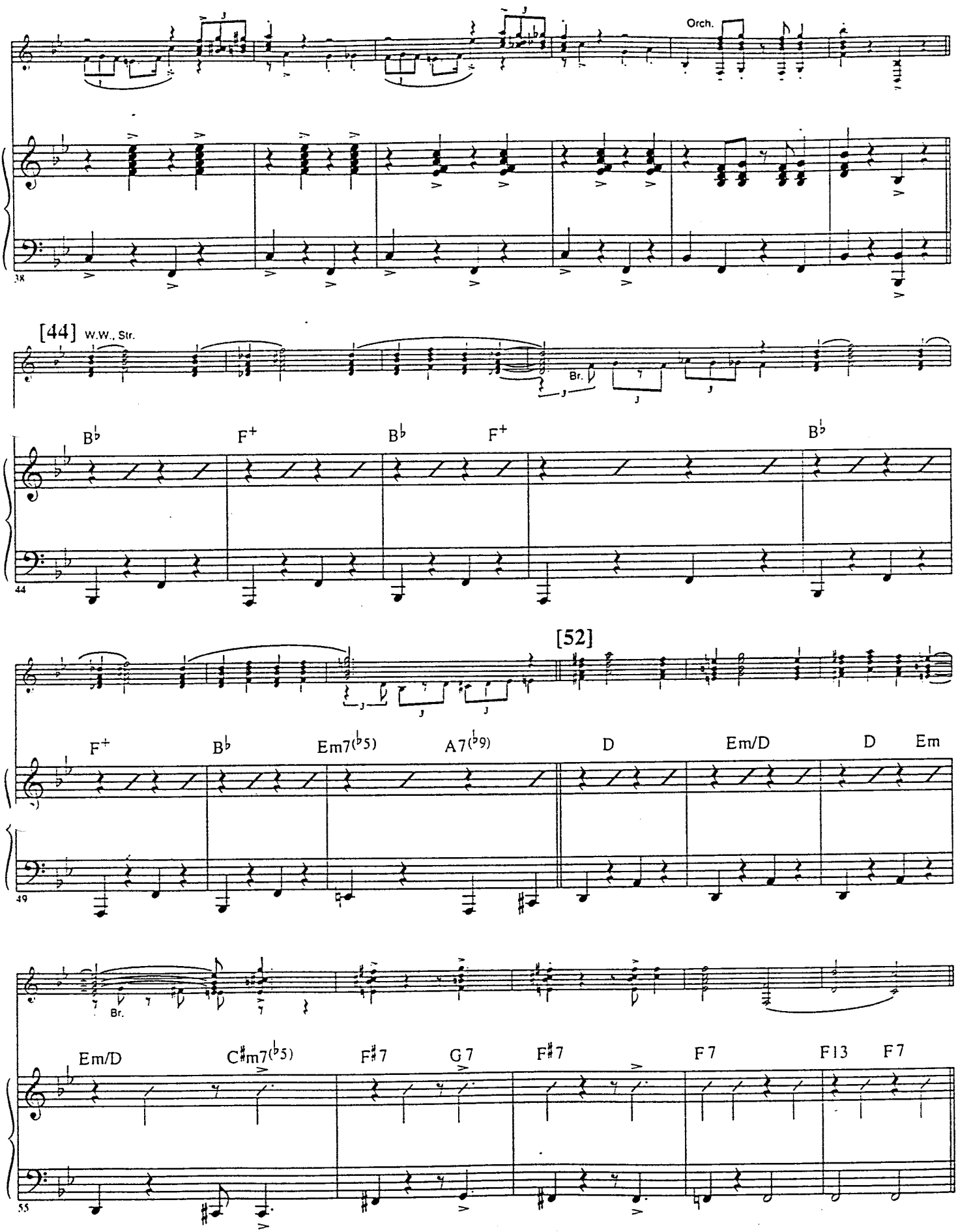

The morn - ing will come when the world is mine, to -

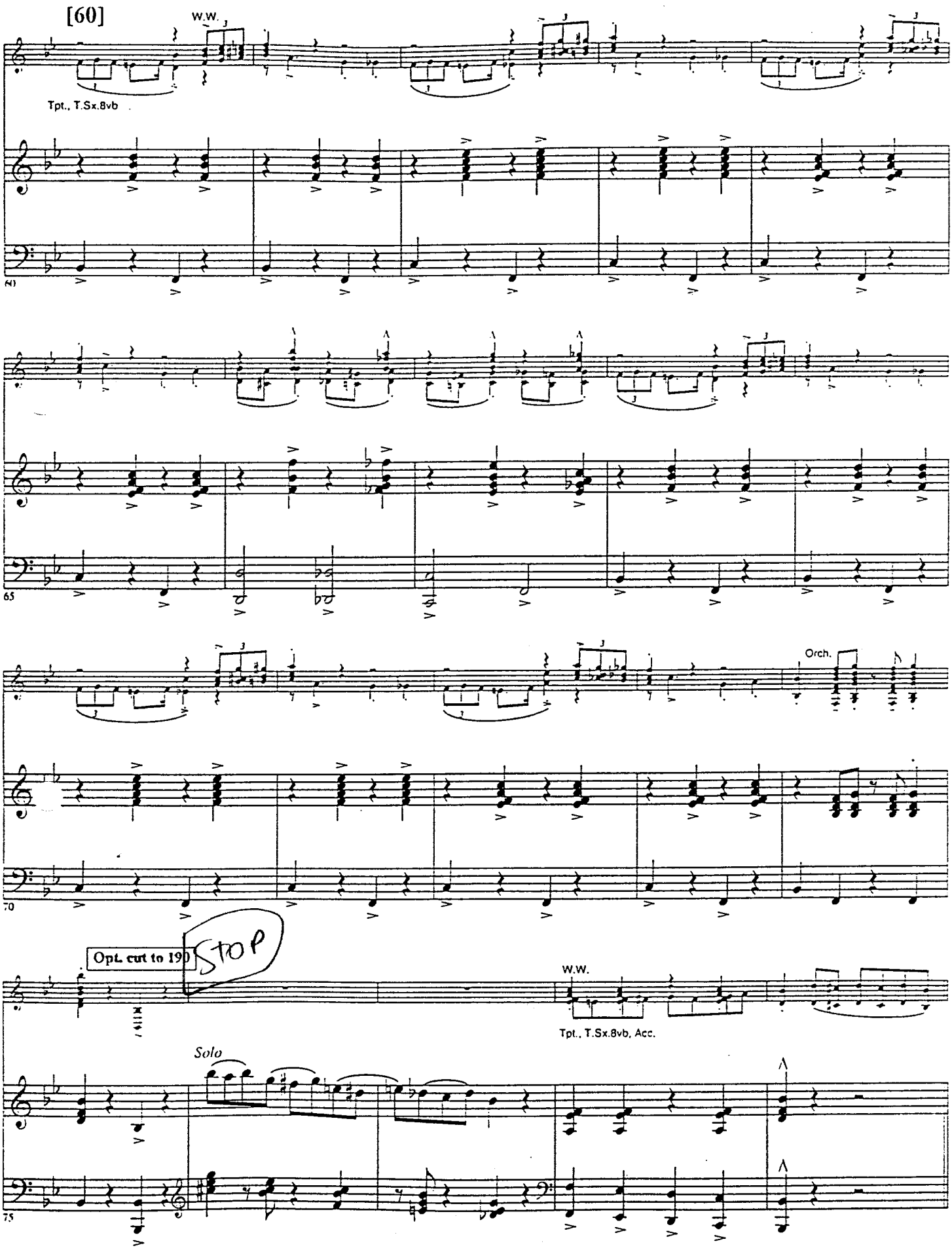

Drs.
mor - row be - longs to me!
rit.

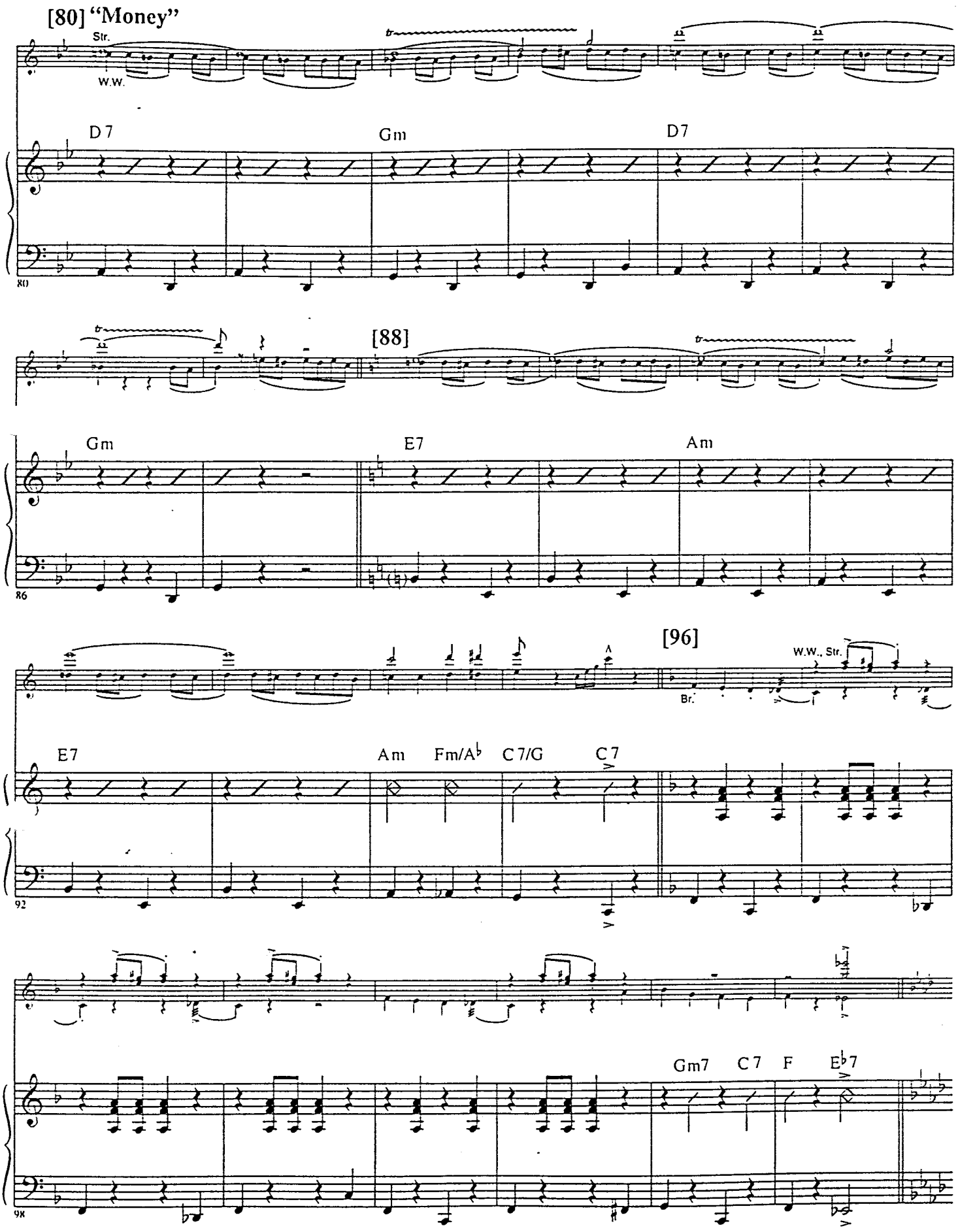
No. 24 Entr'acte

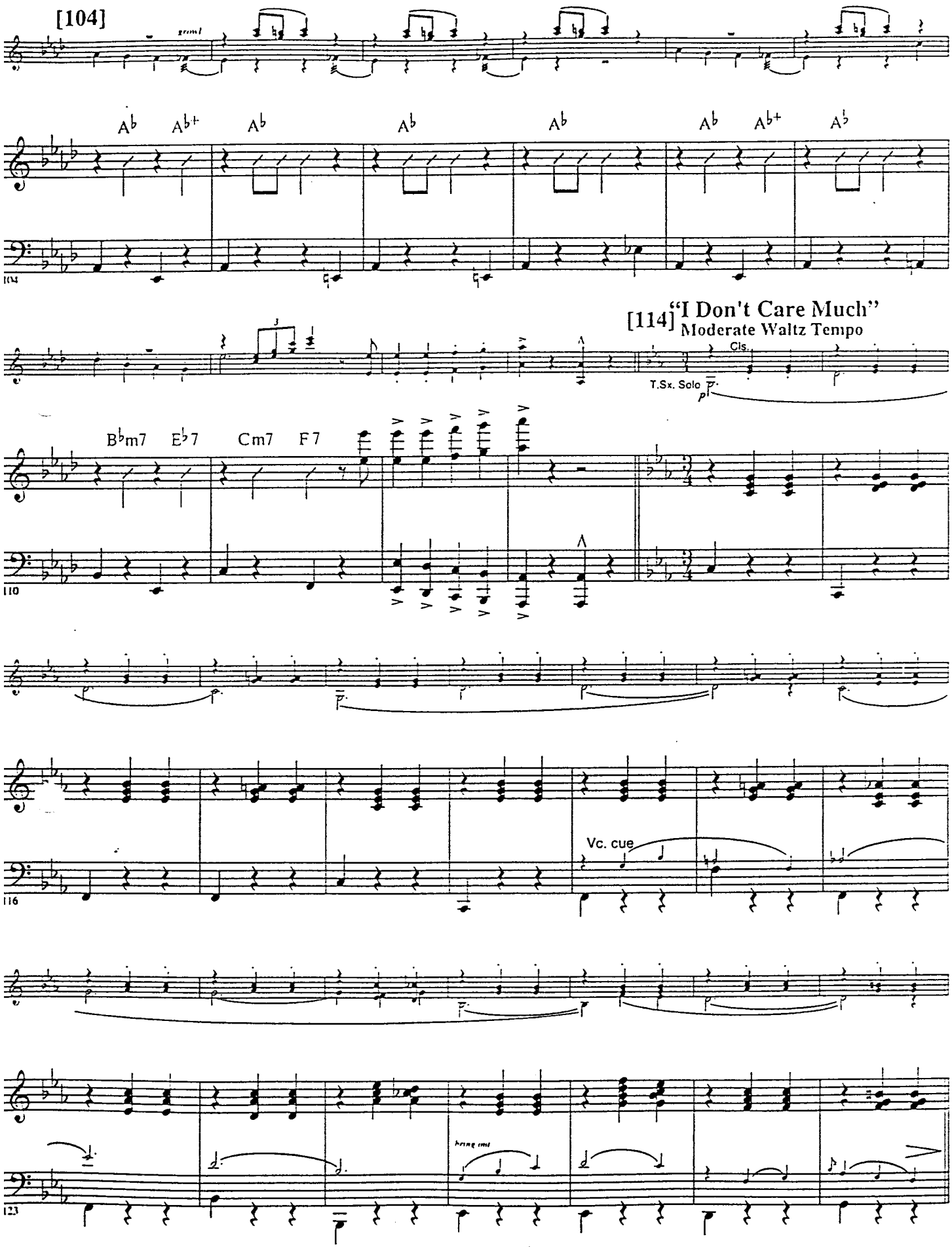



17
22
[28]
27
32

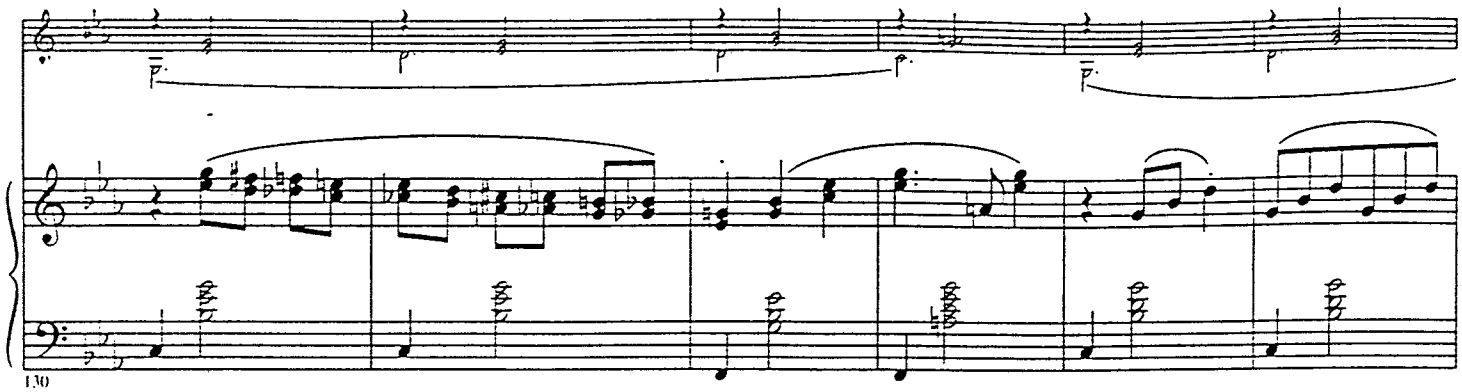

Orch.
38
[44] W.W., Str.
Br.
B♭ F+ B♭ F+ B♭
44
[52]
F+ B♭ Em7(♭5) A7(♭9) D Em/D D Em
49
Br.
Em/D C♯m7(♭5) F♯7 G7 F♯7 F7 F13 F7
55


[60]
W.W.
Tpt., T.Sx.8vb
60
65
Orch.
70
Opt. cut to 190
STOP
W.W.
Tpt., T.Sx.8vb, Acc.
Solo
75

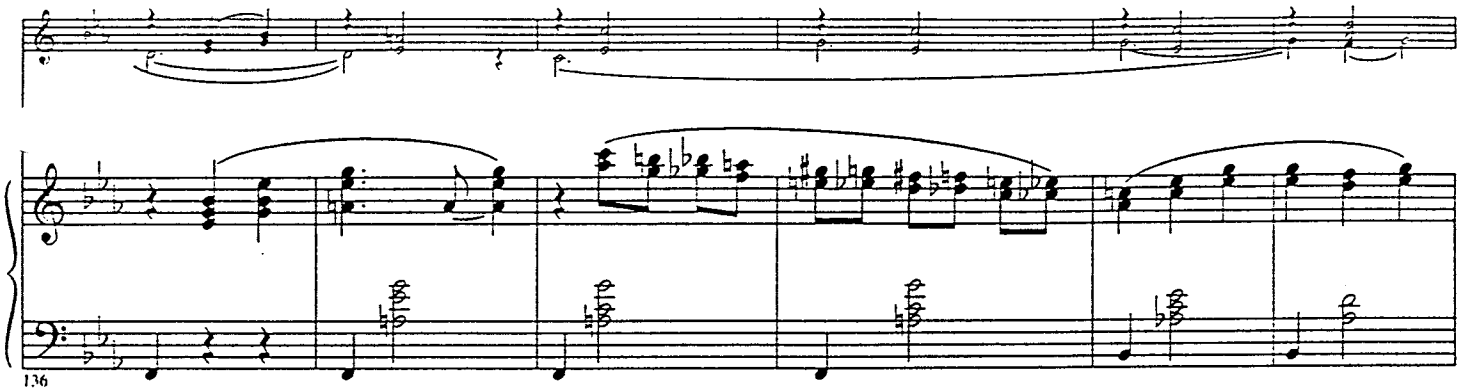

[80] "Money"
Str.
W.W.
D7
Gm
D7
80
[88]
Gm
E7
Am
86
[96]
W.W., Str.
Br.
E7
Am
Fm/A♭
C7/G
C7
92
Gm7
C7
F
E♭7
98


[104]
A♭ A♭+ A♭ A♭ A♭ A♭ A♭+ A♭
104
[114] "I Don't Care Much"
Moderate Waltz Tempo
Cls.
T.Sx. Solo
B♭m7 E♭7 Cm7 F7
110
Vc. cue
116
123

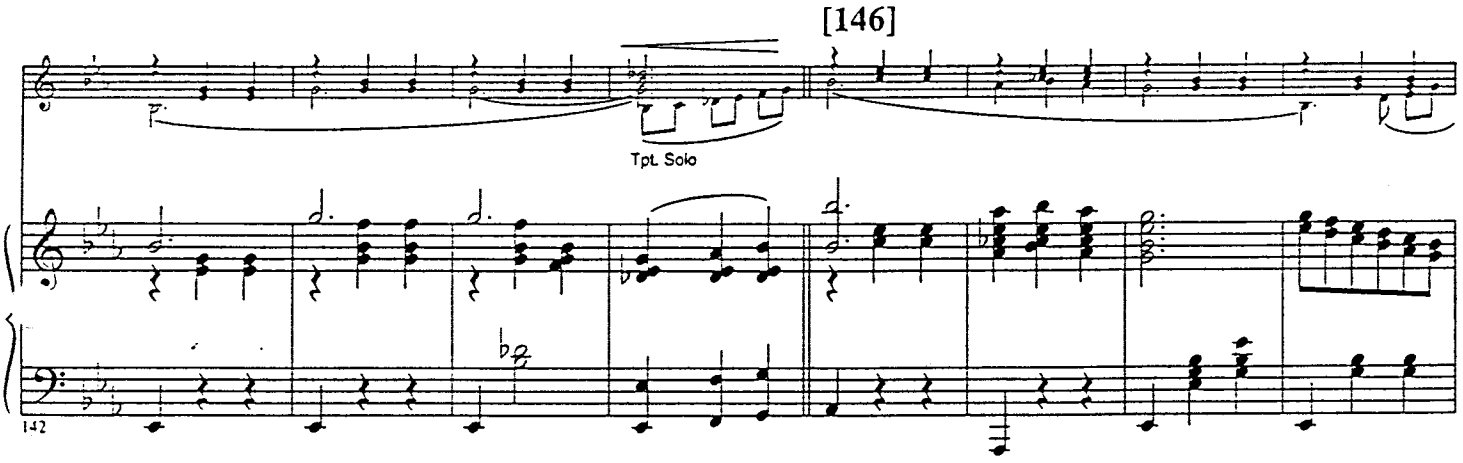
[130]



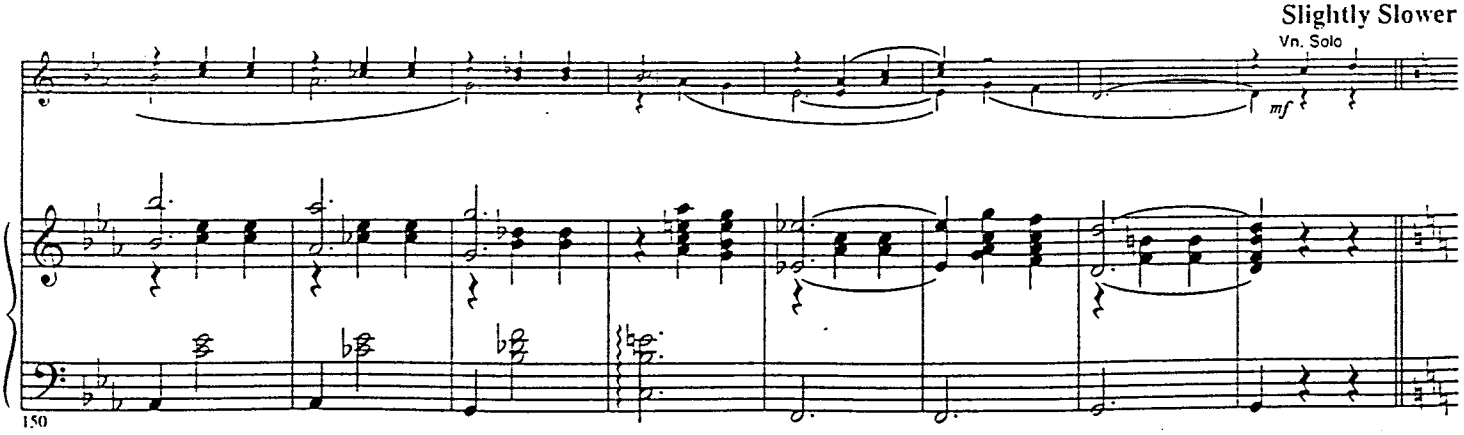
[138]



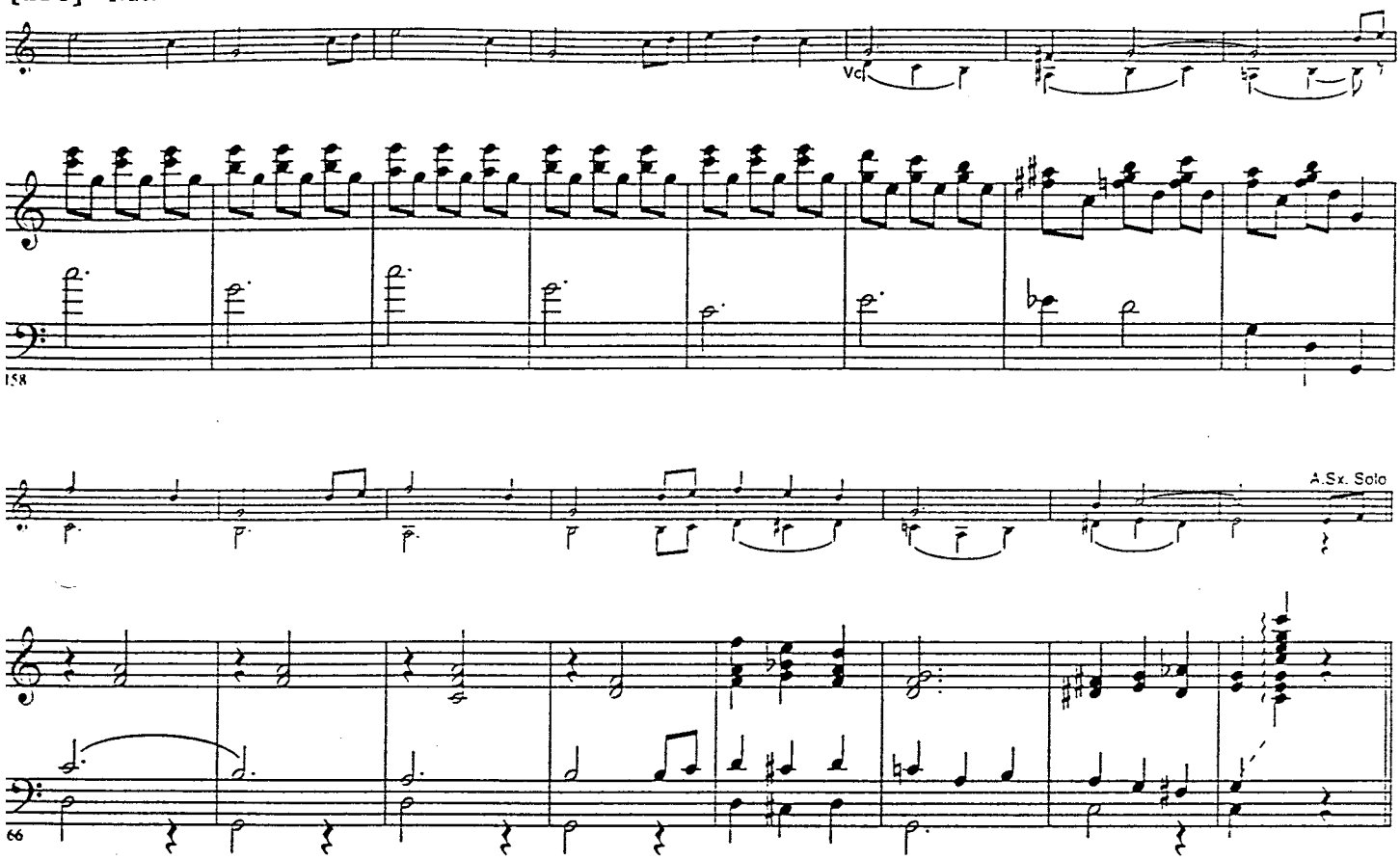
[146]



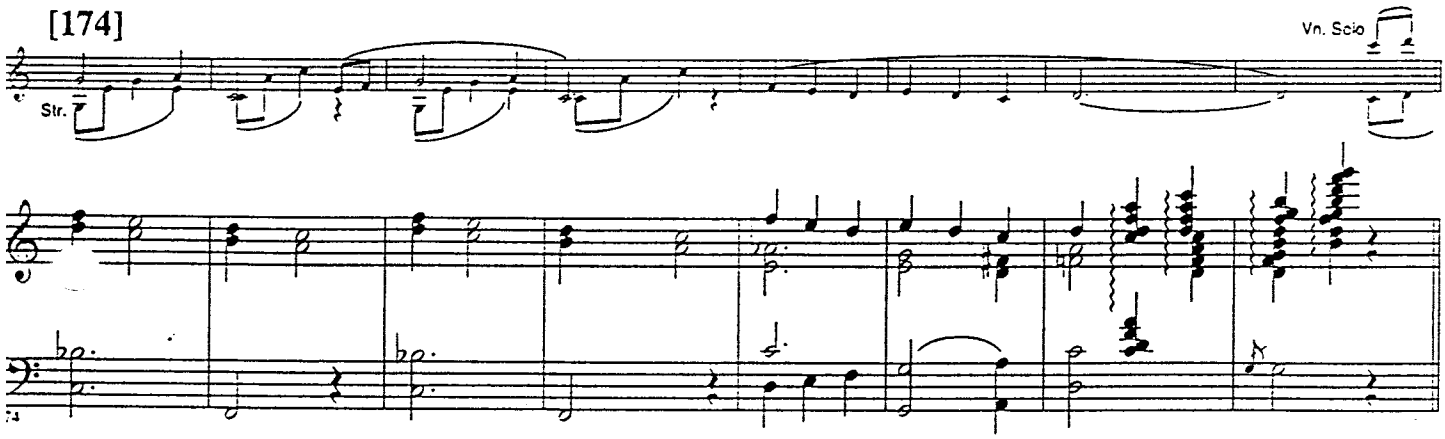
Slightly Slower



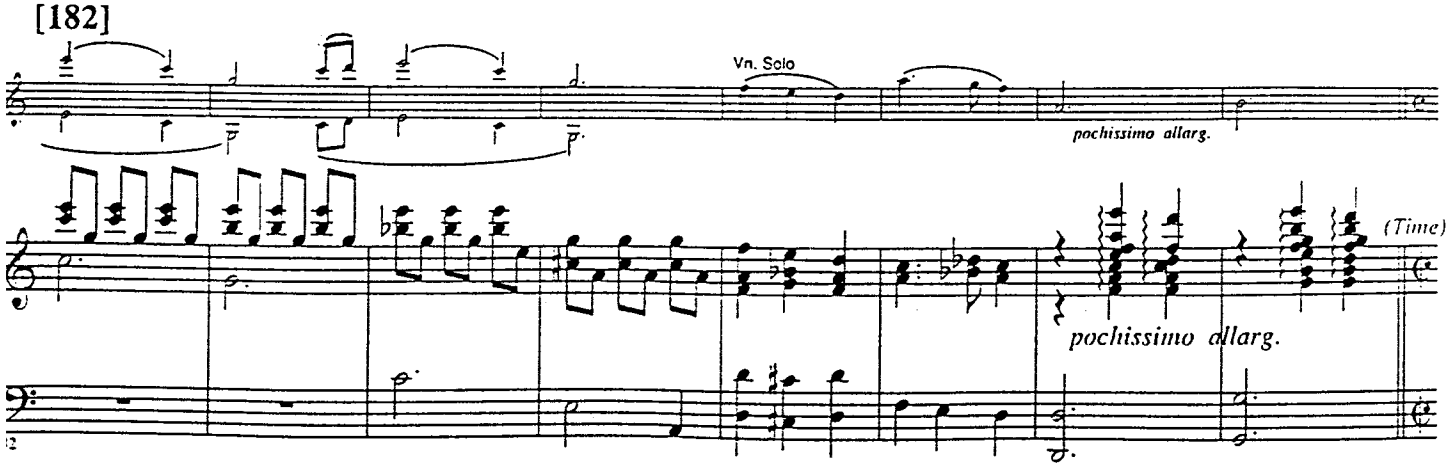
[158] "Married"



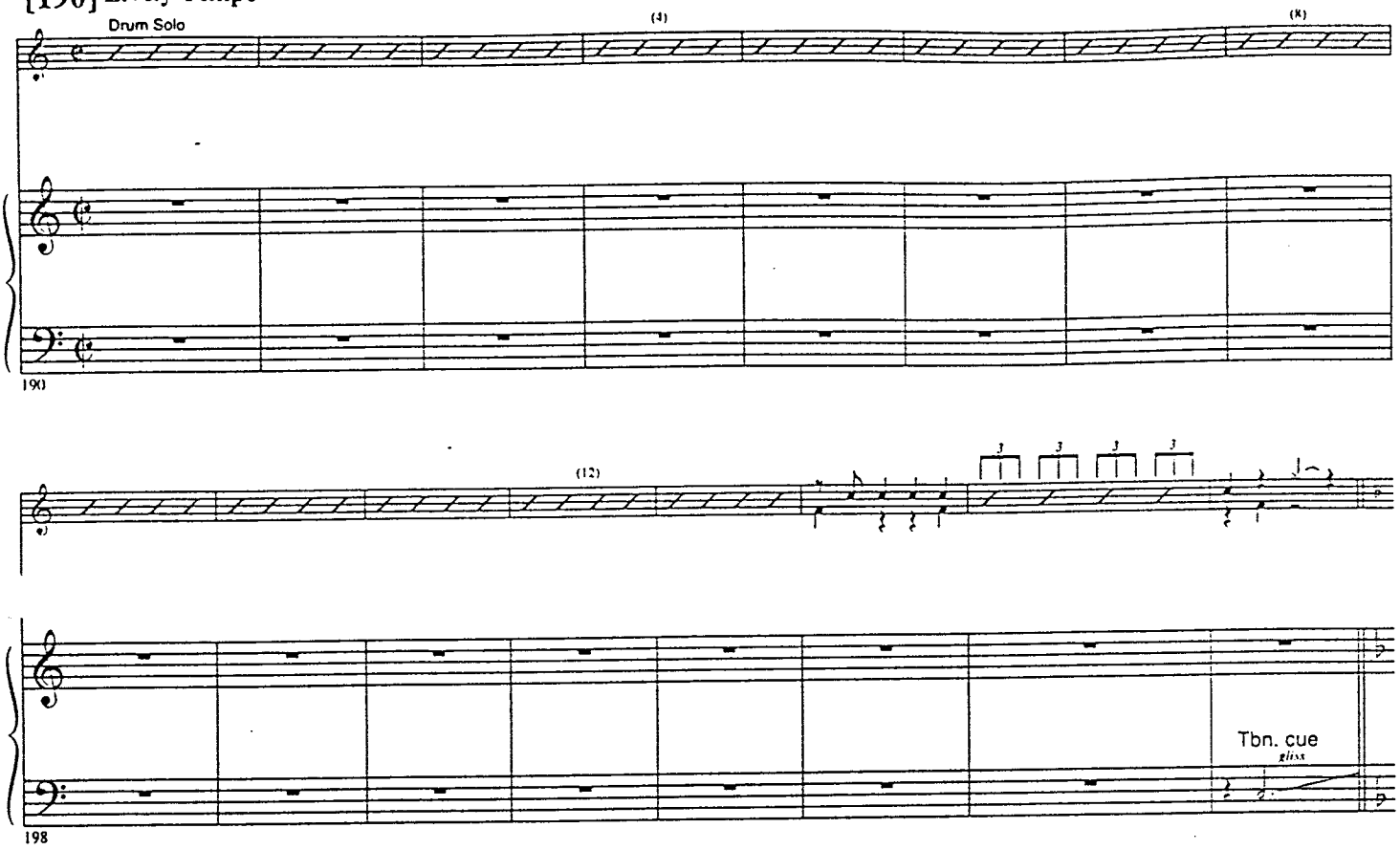
[174]



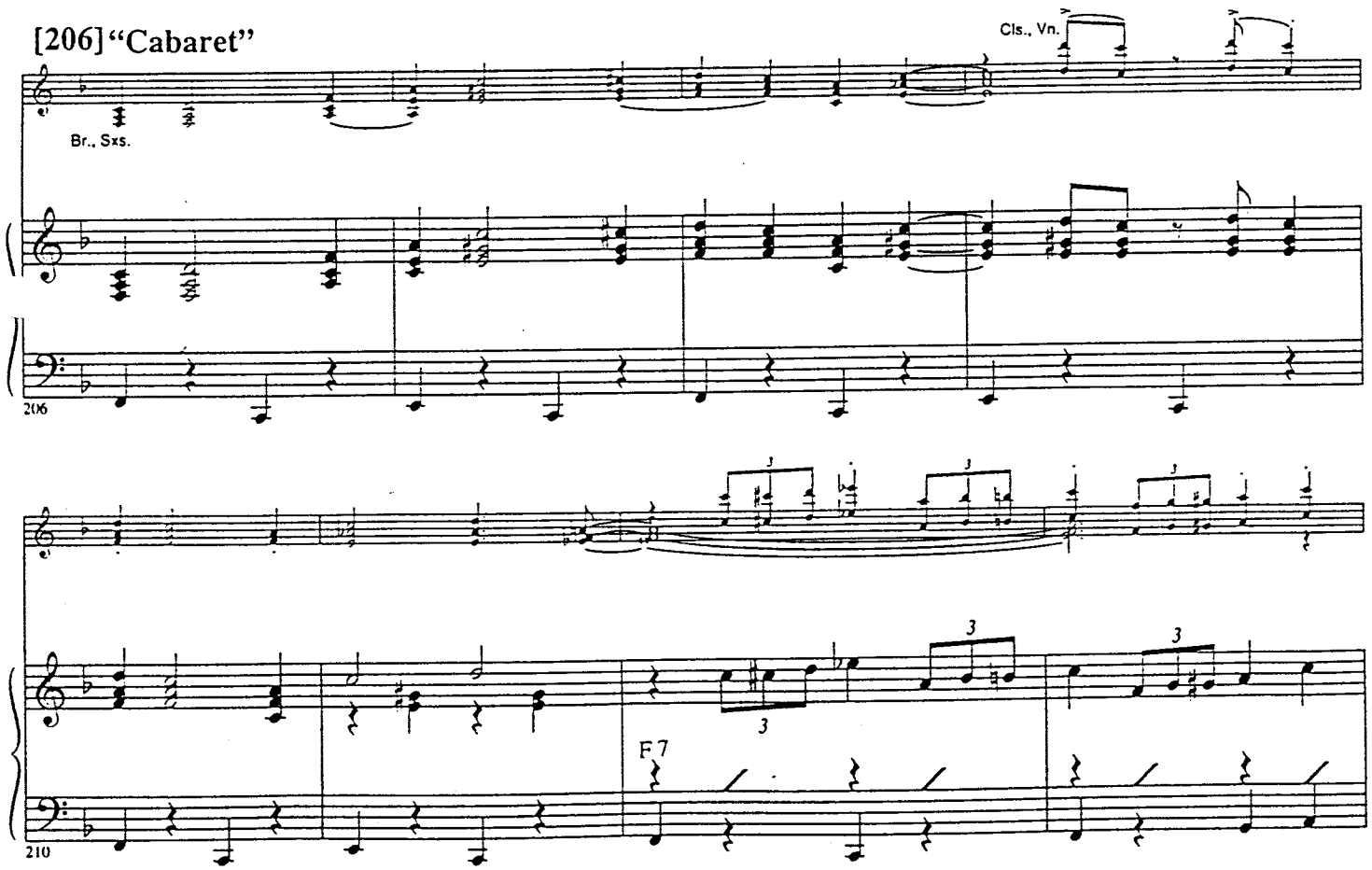
[182]

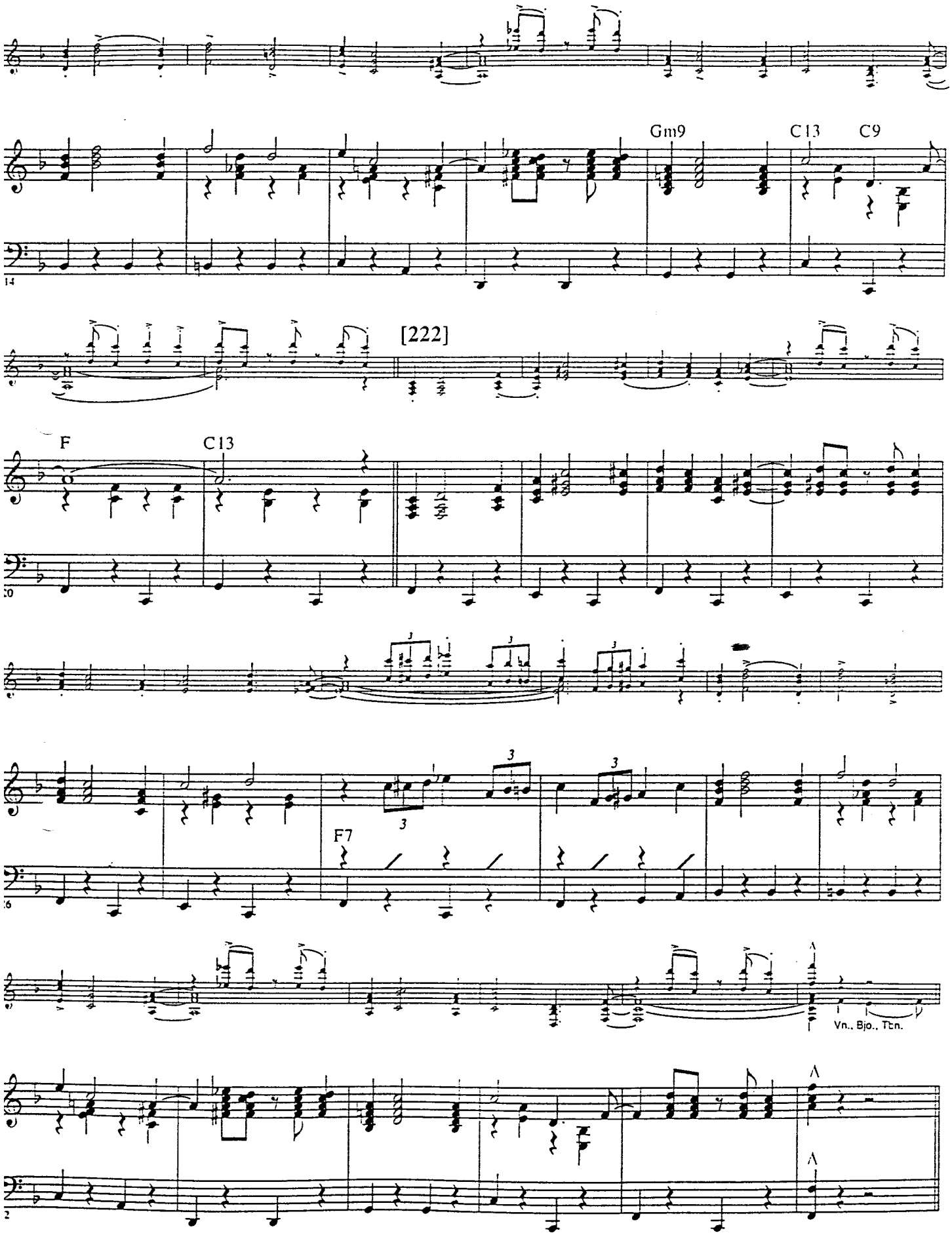


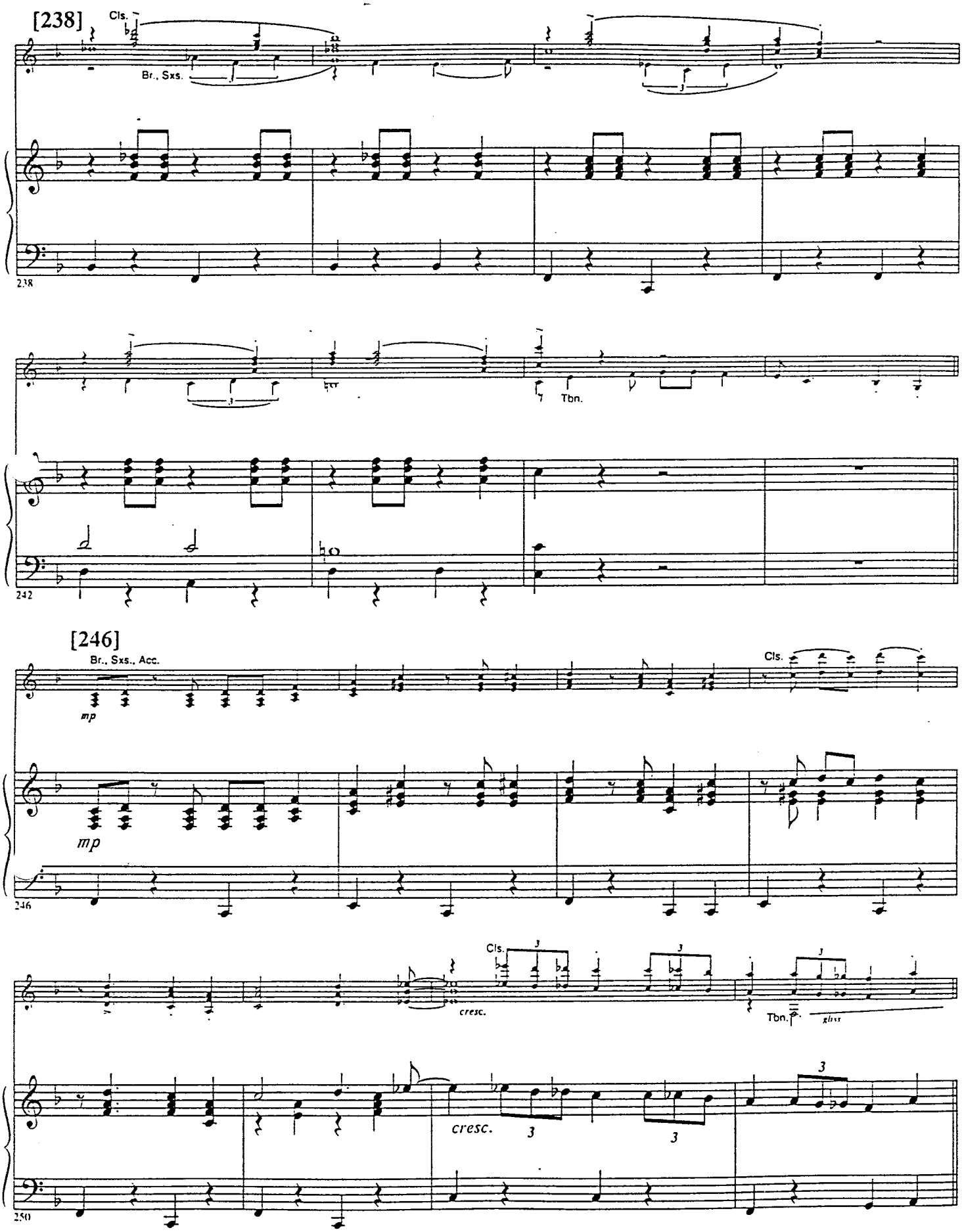
[190] Lively Tempo

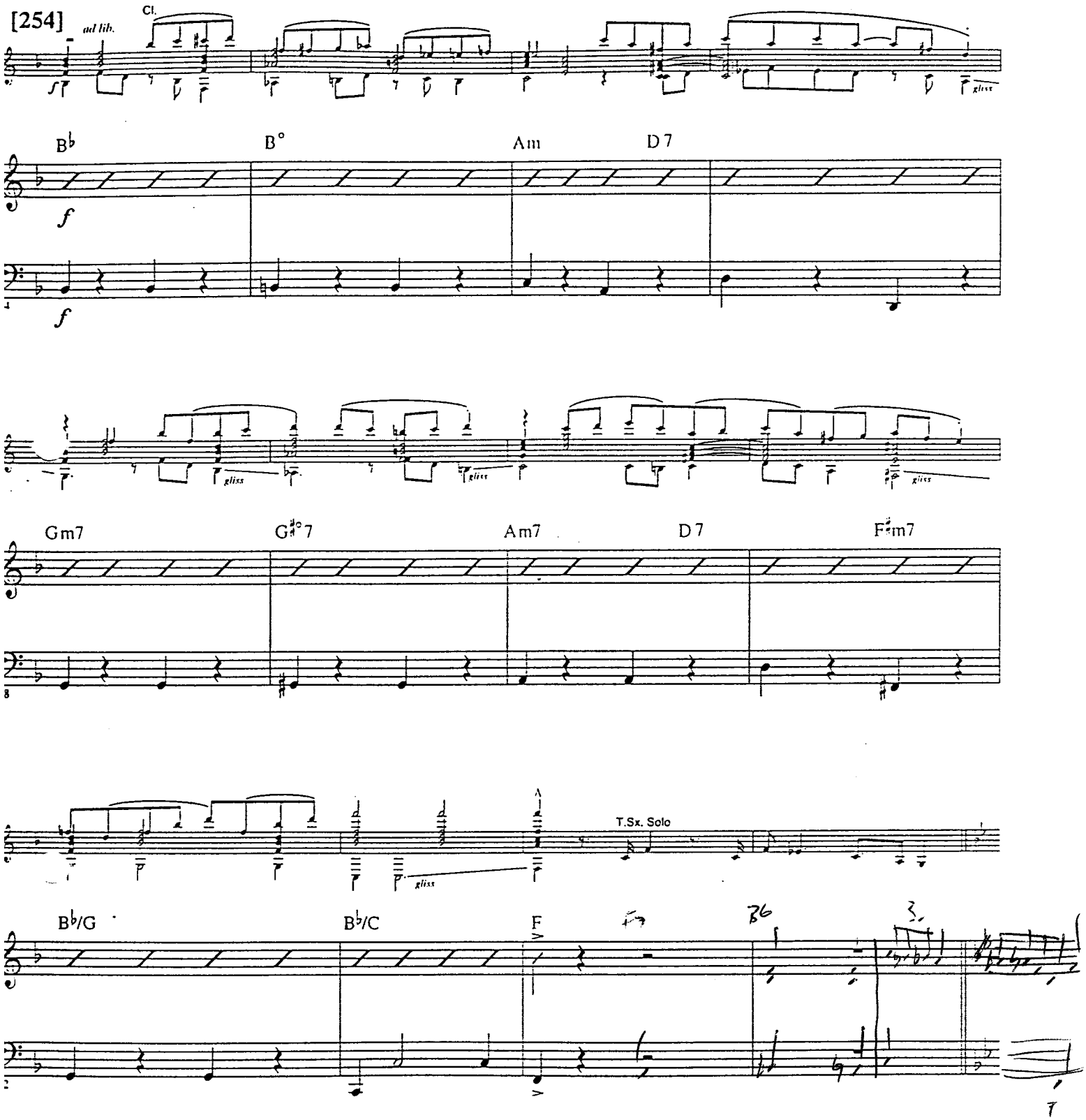


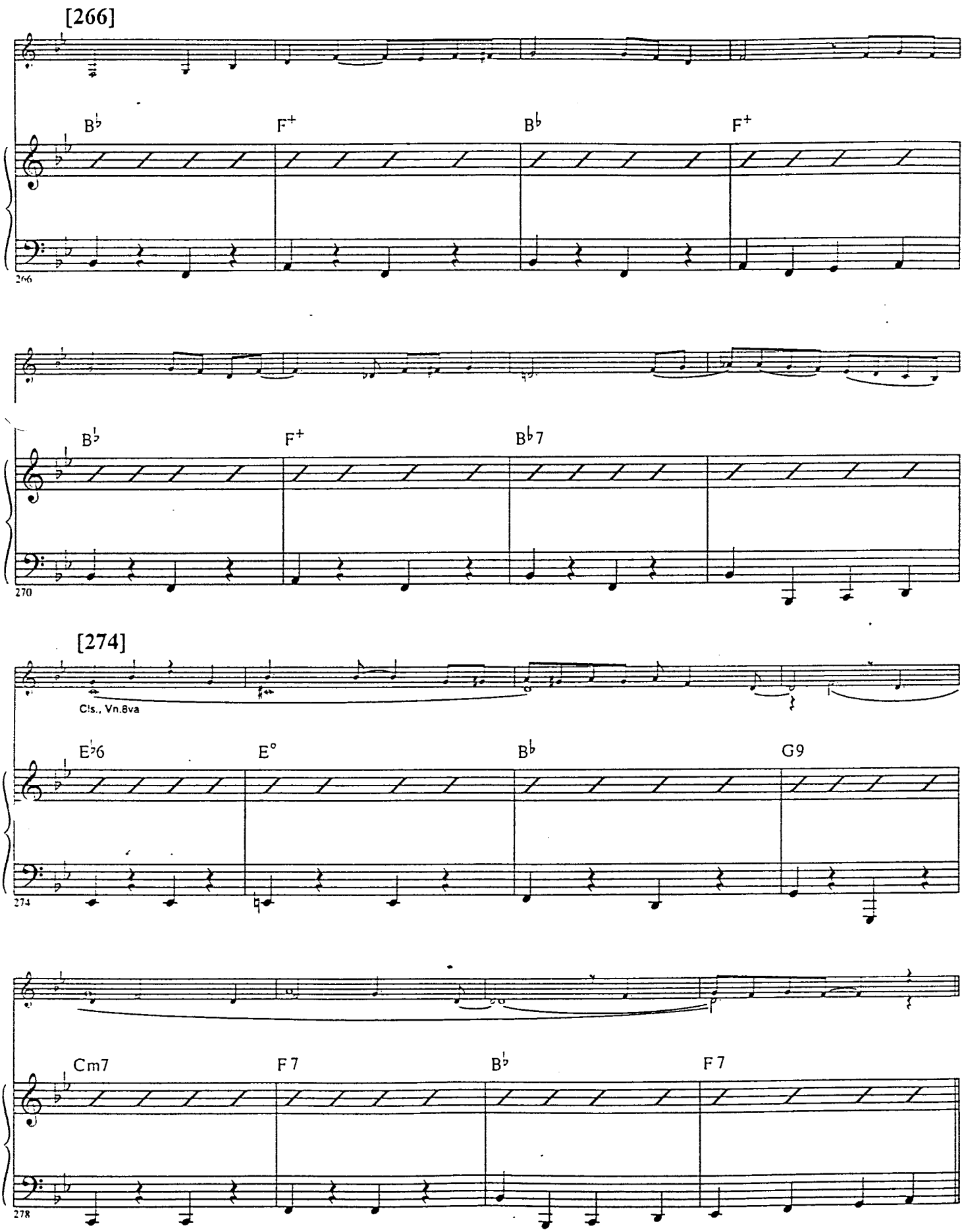
[206] "Cabaret"

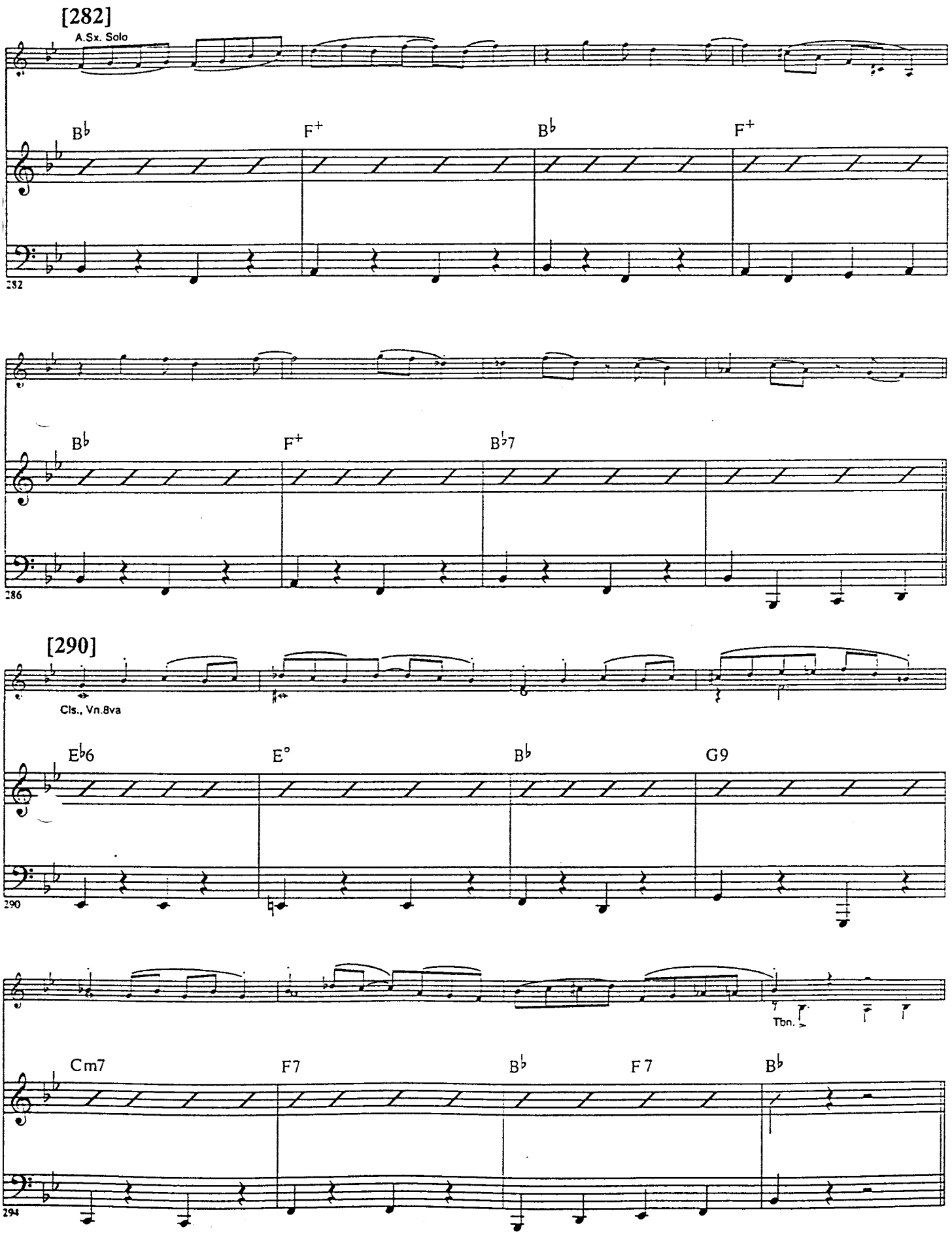


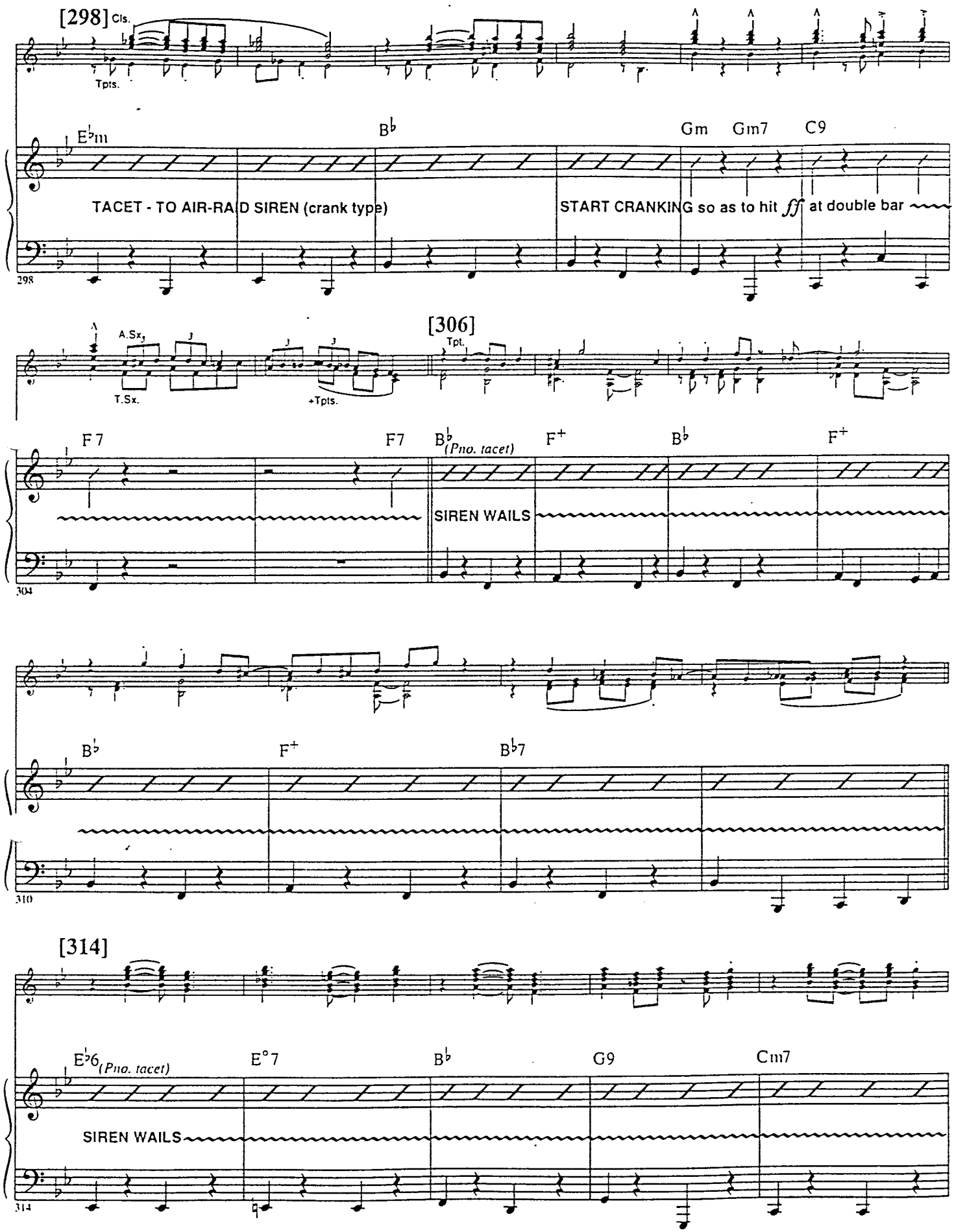

Gm9
C13
C9
14
[222]
F
C13
10
3
3
3
3
F7
6
Vn., Bjo., Ten.
2

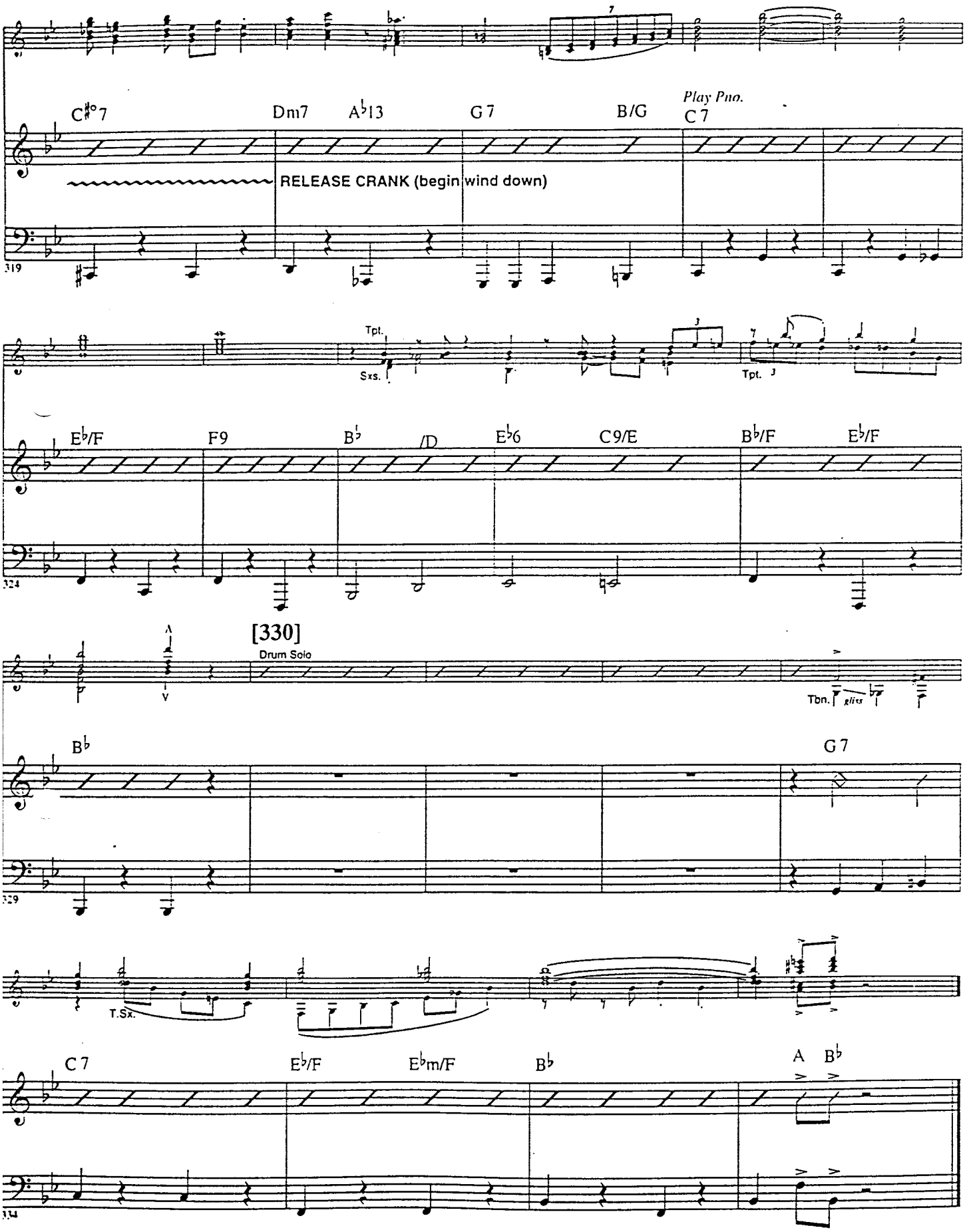

[238]
Cls.
Br., Sxs.
238
Tbn.
242
[246]
Br., Sxs., Acc.
mp
mp
Cls.
246
Cls.
cresc.
Tbn.
gliss
cresc.
250


[254]
ad lib.
Cl.
B♭
B°
Am
D 7
Gm7
G♯°7
Am7
D 7
F♯m7
T.Sx. Solo
B♭/G
B♭/C
F

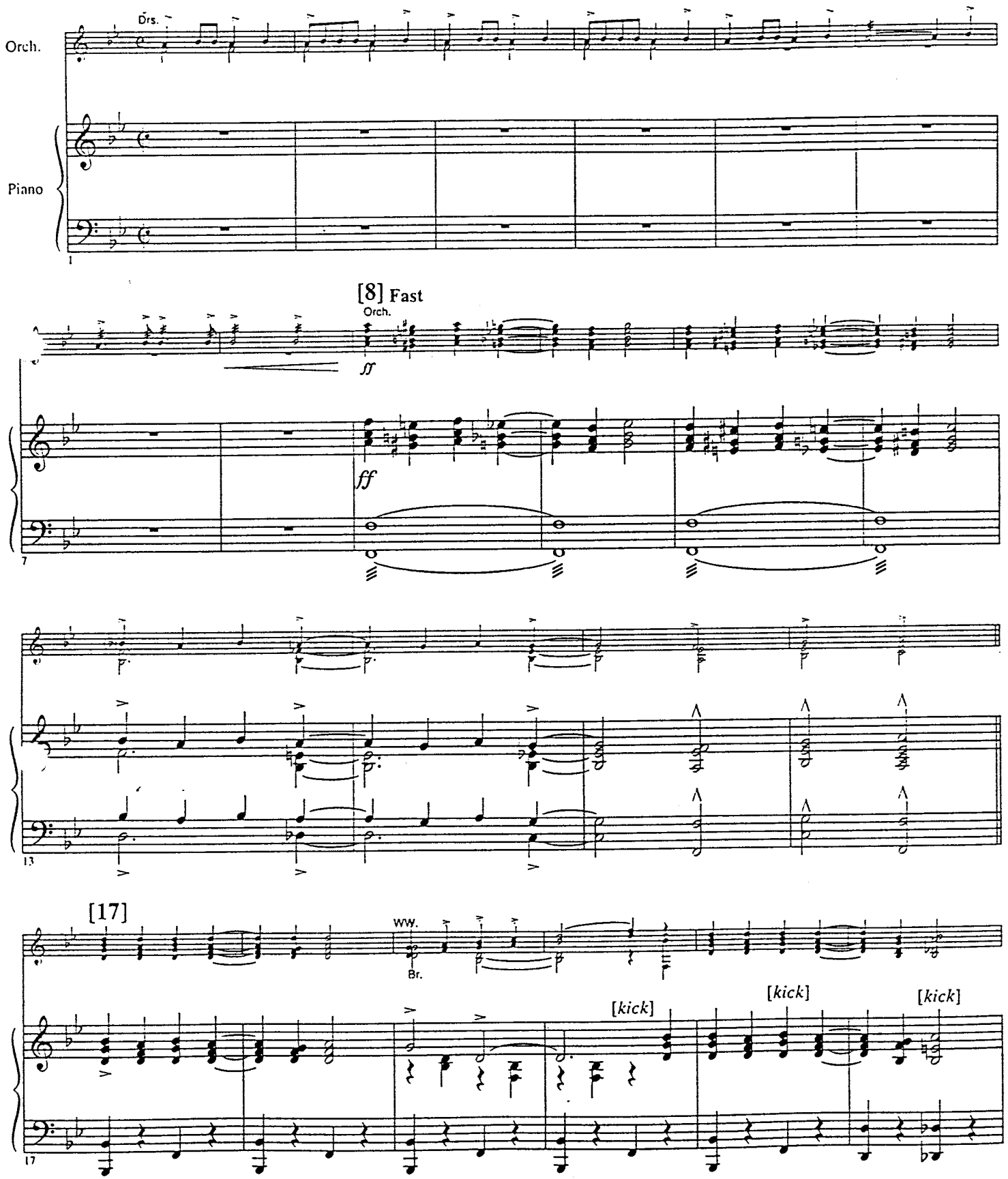

[266]
B♭
F+
B♭
F+
266
B♭
F+
B♭7
270
[274]
Cls., Vn.8va
E♭6
E°
B♭
G9
274
Cm7
F7
B♭
F7
278

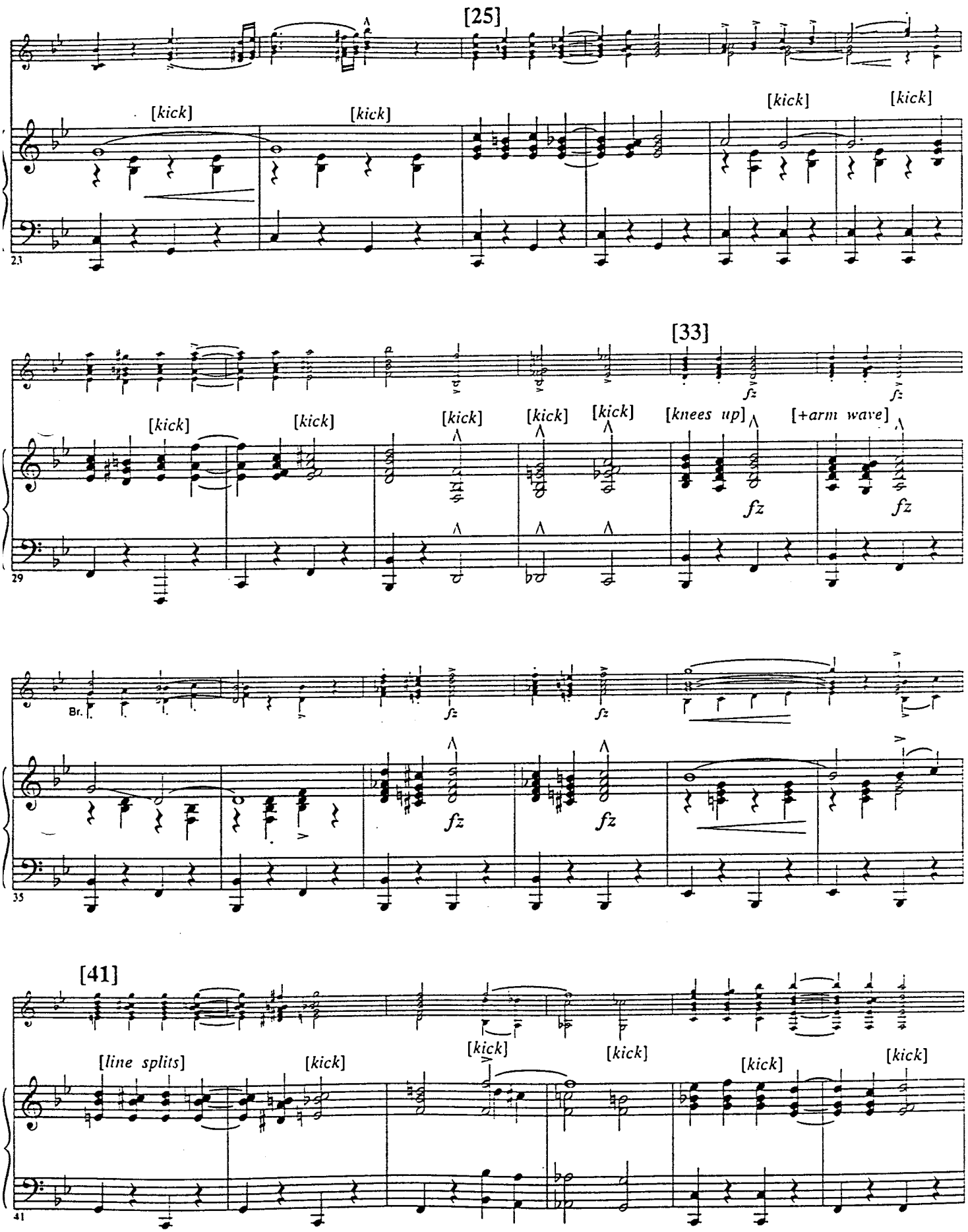

[282]
A.Sx. Solo
B♭
F+
B♭
F+
282
B♭
F+
B♭7
286
[290]
Cls., Vn.8va
E♭6
E°
B♭
G9
290
Tbn.
Cm7
F7
B♭
F 7
B♭
294

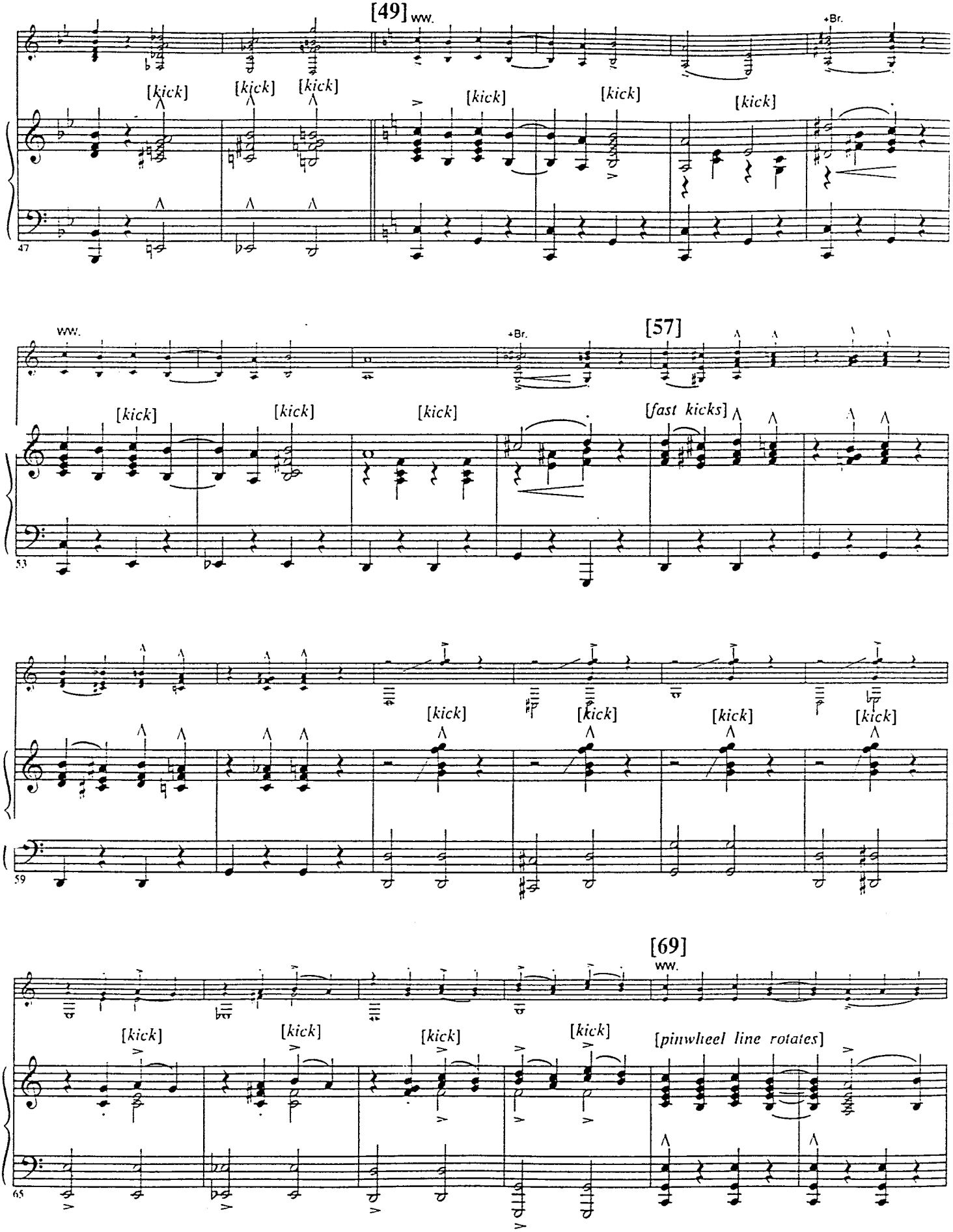

[298] Cls.
Tpts.
E♭m
B♭
Gm
Gm7
C9
TACET - TO AIR-RAID SIREN (crank type)
START CRANKING so as to hit ff at double bar
298
[306]
A.Sx.
T.Sx.
+Tpts.
Tpt.
F7
F7
B♭ (Pno. tacet)
F+
B♭
F+
SIREN WAILS
304
B♭
F+
B♭7
310
[314]
E♭6 (Pno. tacet)
E°7
B♭
G9
Cm7
SIREN WAILS
314

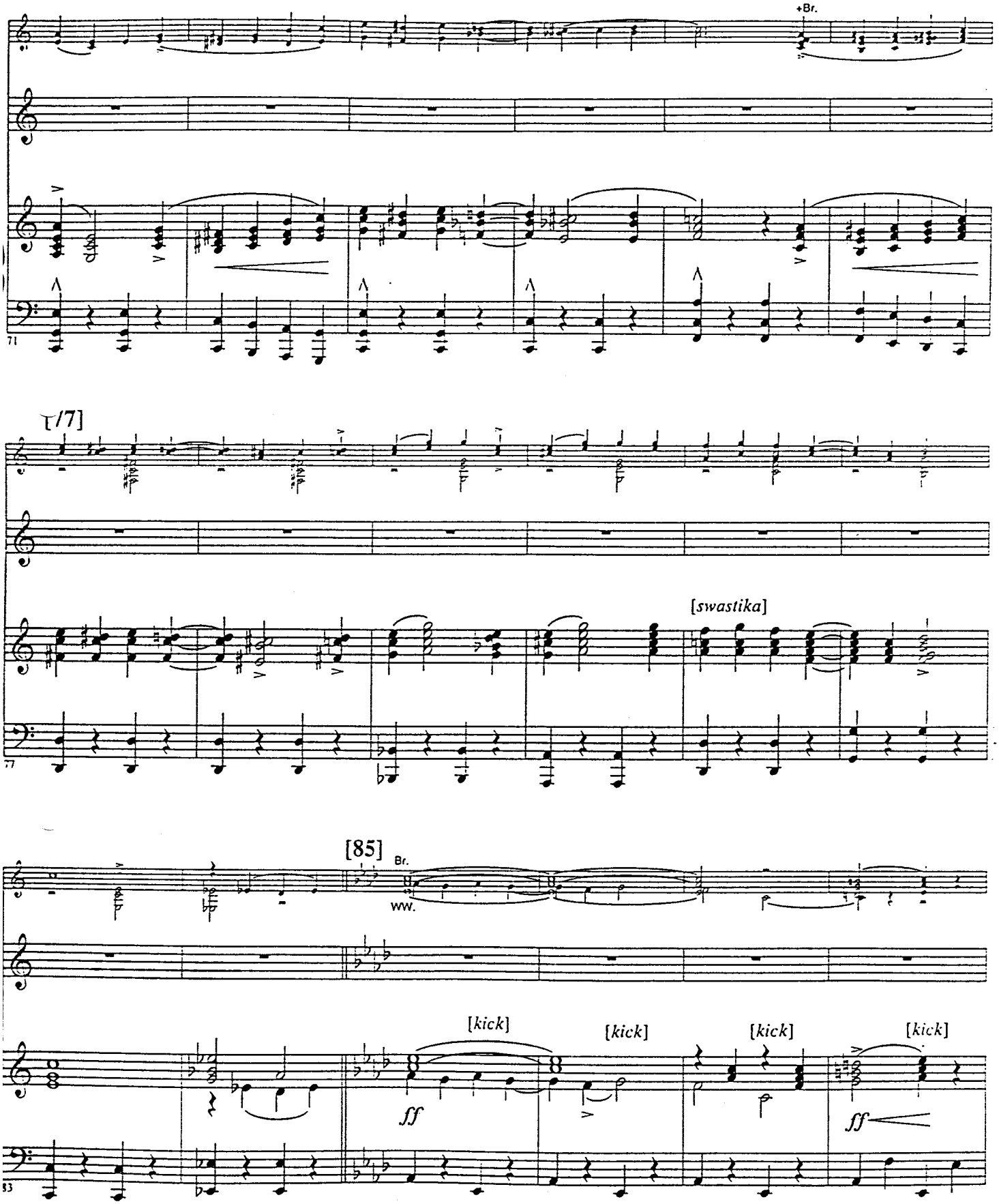

C♯°7
Dm7
A♭13
G 7
B/G
Play Pno.
C 7
RELEASE CRANK (begin wind down)
319
Tpt.
Sxs.
Tpt.
E♭/F
F9
B♭/D
E♭6
C9/E
B♭/F
E♭/F
324
[330]
Drum Solo
Tbn.
gliss
B♭
G 7
329
T.Sx.
C 7
E♭/F
E♭m/F
B♭
A B♭
334

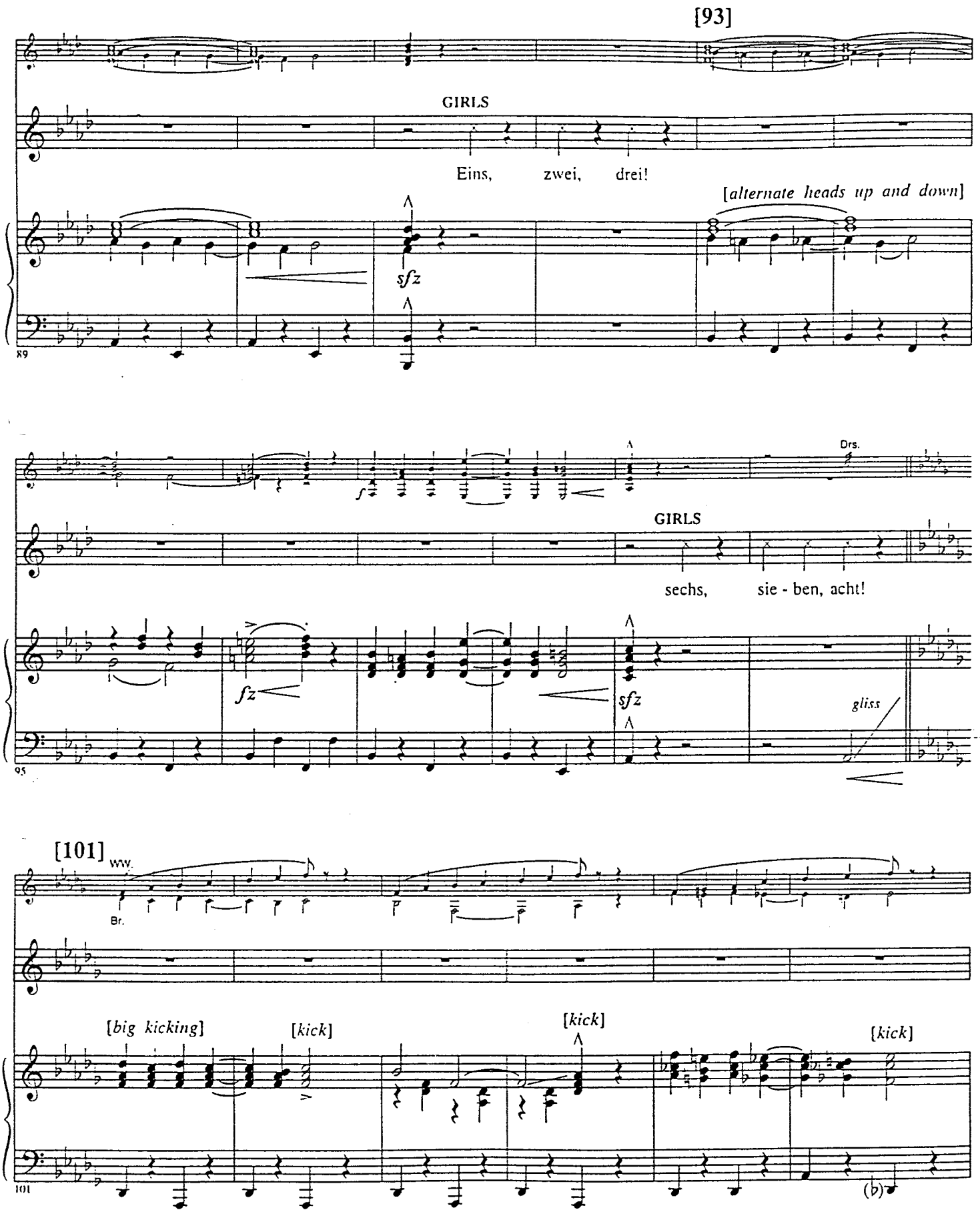
No. 25 Kick Line Number

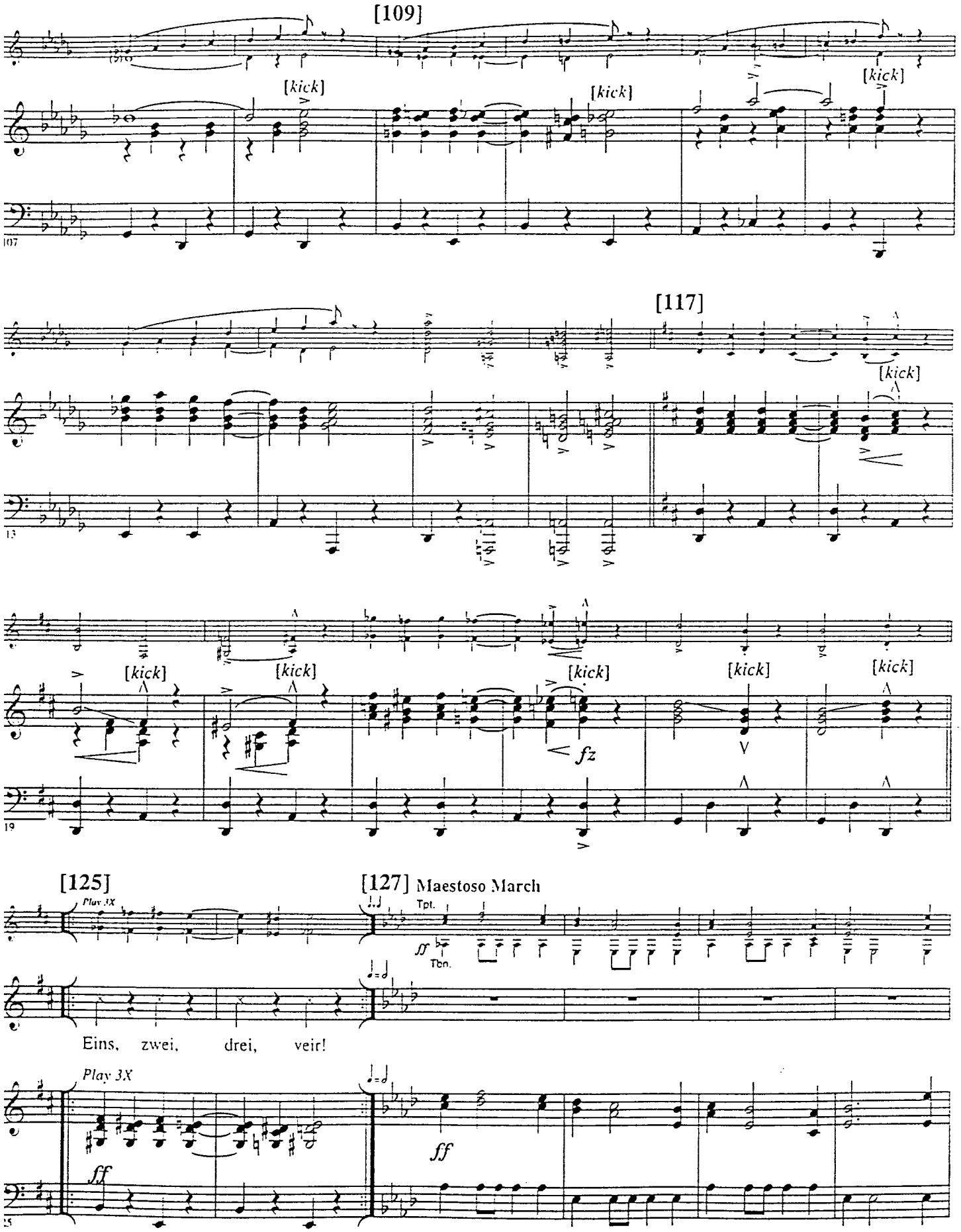


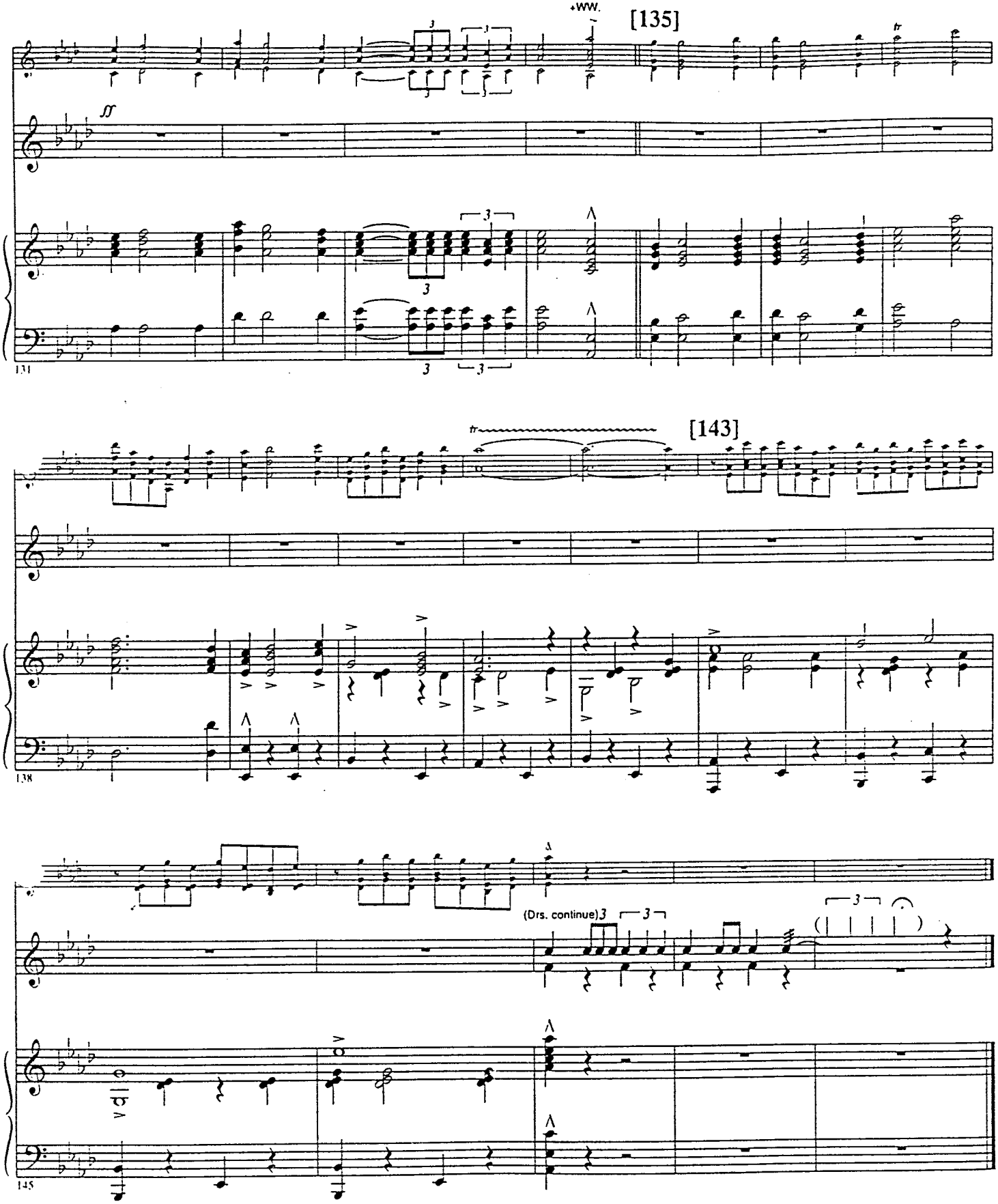

[25]
[kick]
[kick]
[kick]
[kick]
23
[33]
[kick]
[kick]
[kick]
[kick]
[kick]
[knees up]
[+arm wave]
fz
29
Br.
35
[41]
[line splits]
[kick]
[kick]
[kick]
[kick]
[kick]
41


[49]
ww.
+Br.
[kick]
[kick]
[kick]
[kick]
[kick]
[kick]
47
ww.
+Br.
[57]
[kick]
[kick]
[kick]
[fast kicks]
53
[kick]
[kick]
[kick]
[kick]
59
[69]
ww.
[kick]
[kick]
[kick]
[kick]
[pinwheel line rotates]
65


+Br.
71
[77]
[swastika]
77
[85]
Br.
ww.
[kick]
[kick]
[kick]
[kick]
ff
ff
83

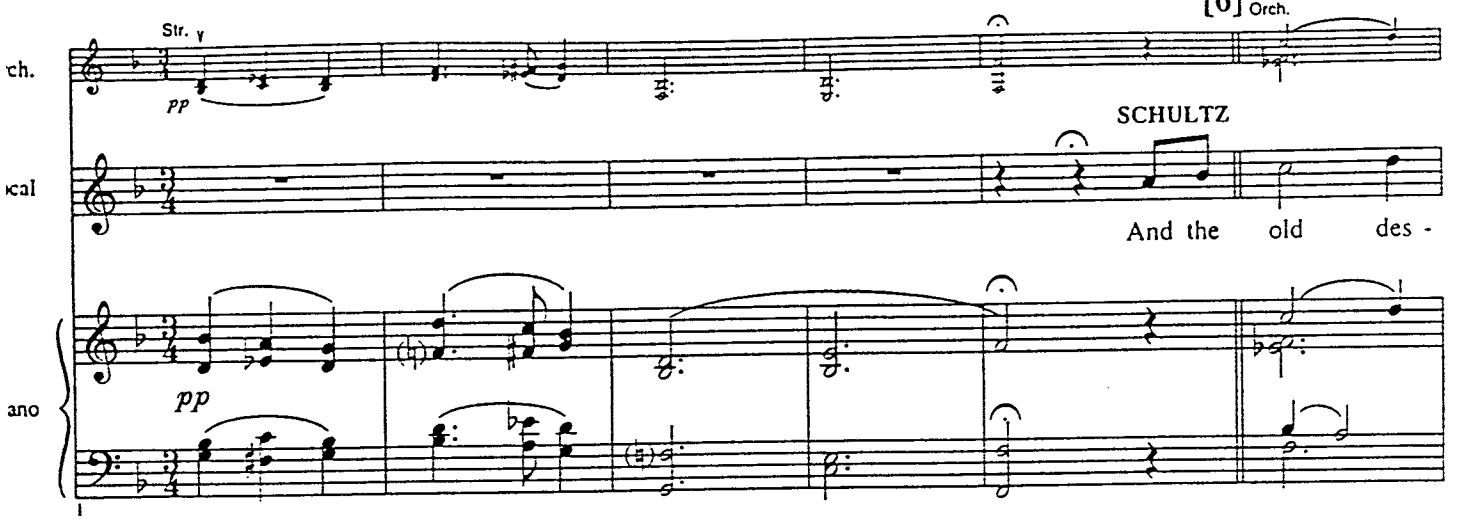

[93]
GIRLS
Eins, zwei, drei!
[alternate heads up and down]
sfz
89
Drs.
GIRLS
sechs, sie - ben, acht!
fz
sfz
gliss
95
[101]
WW.
Br.
[big kicking]
[kick]
[kick]
[kick]
101

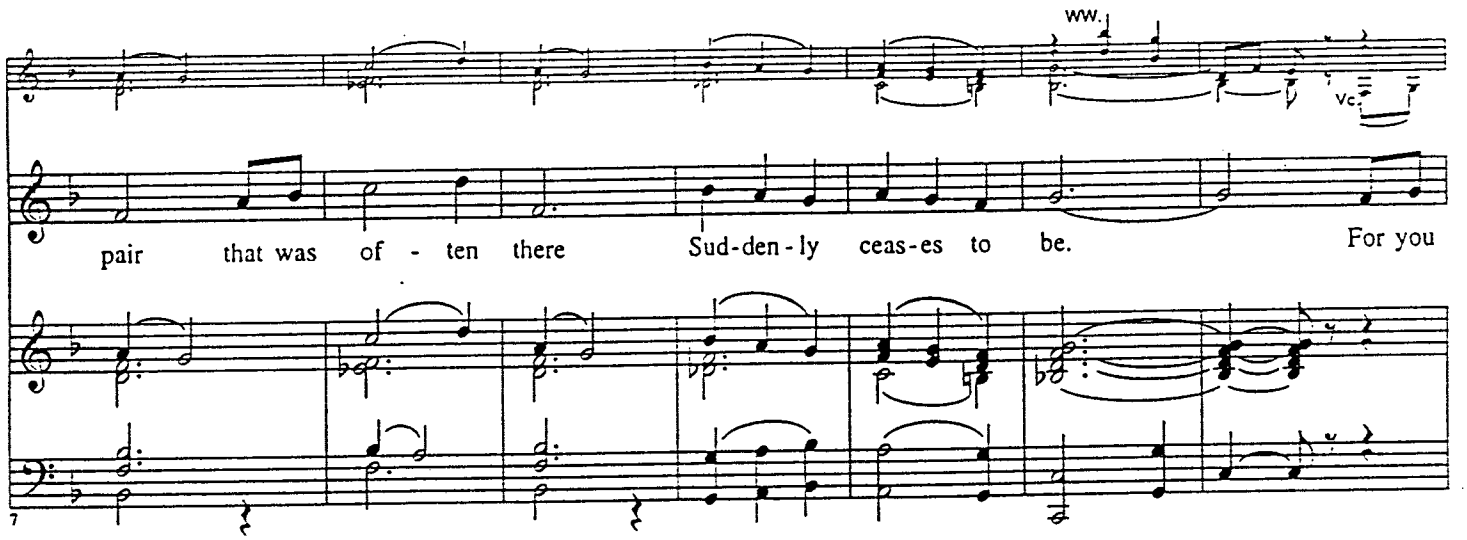

[109]
[kick]
[kick]
[kick]
[117]
[kick]
[kick]
[kick]
[kick]
[kick]
[kick]
fz
[125]
Play 3X
[127] Maestoso March
Tpt.
ff
Tbn.
Eins, zwei, drei, veir!
Play 3X
ff
ff


+WW.
[135]
ff
131
[143]
138
(Drs. continue)
145

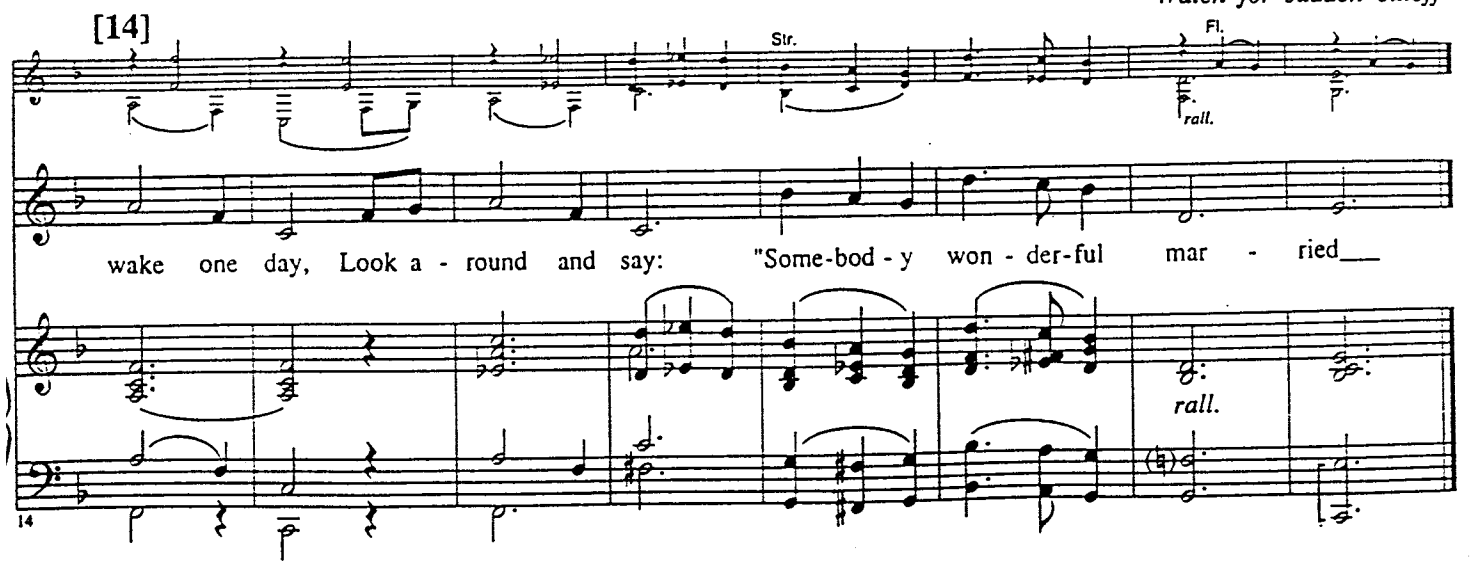
No. 26 Married - Reprise

Cue: FRAULEIN SCHNEIDER: I will do it.

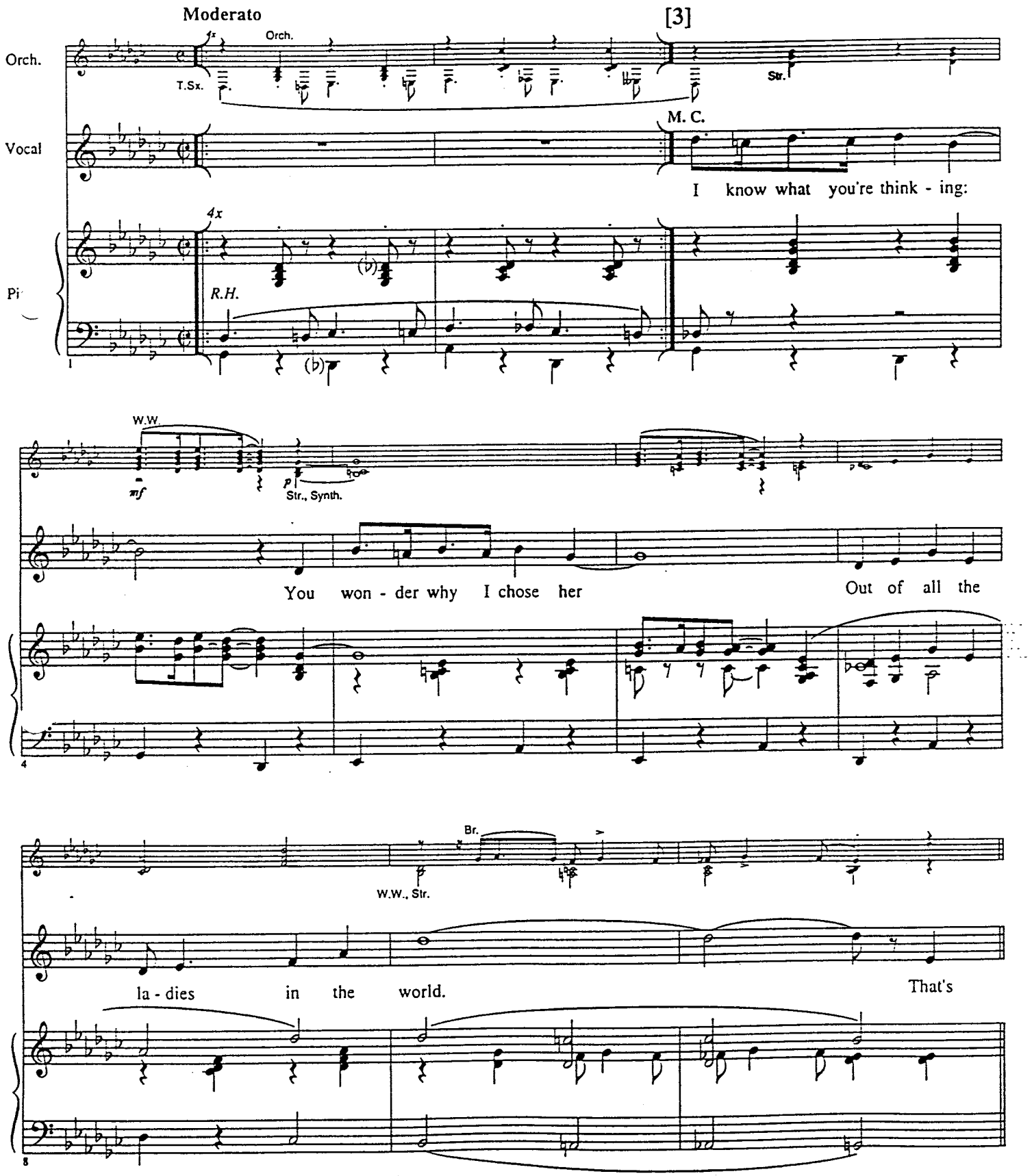


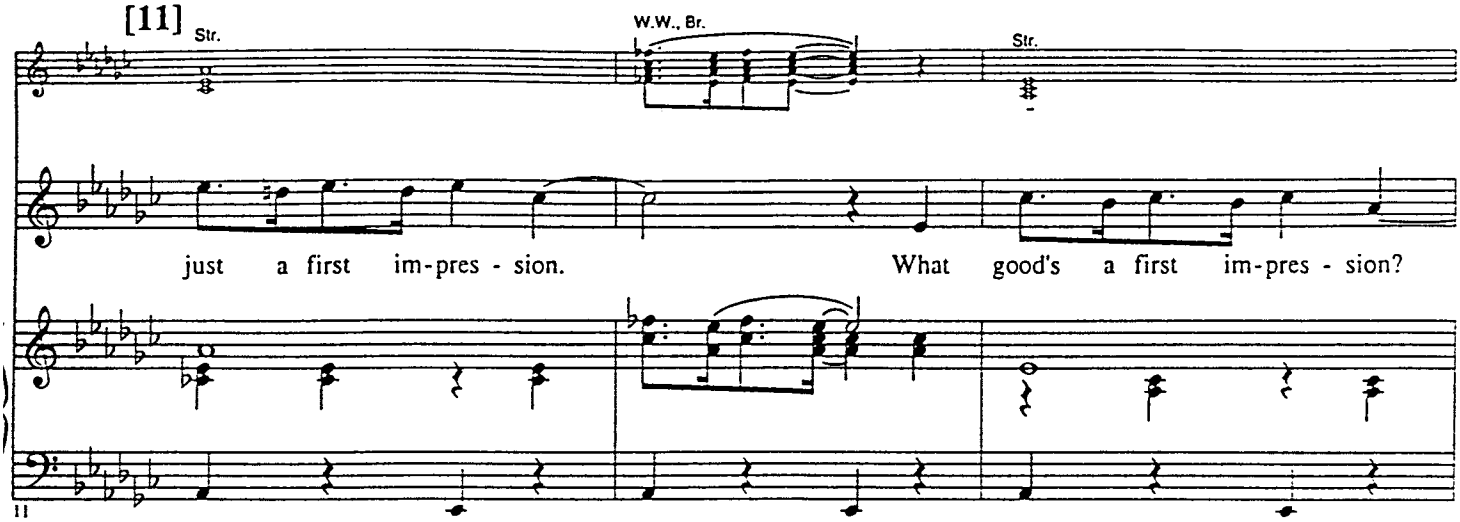


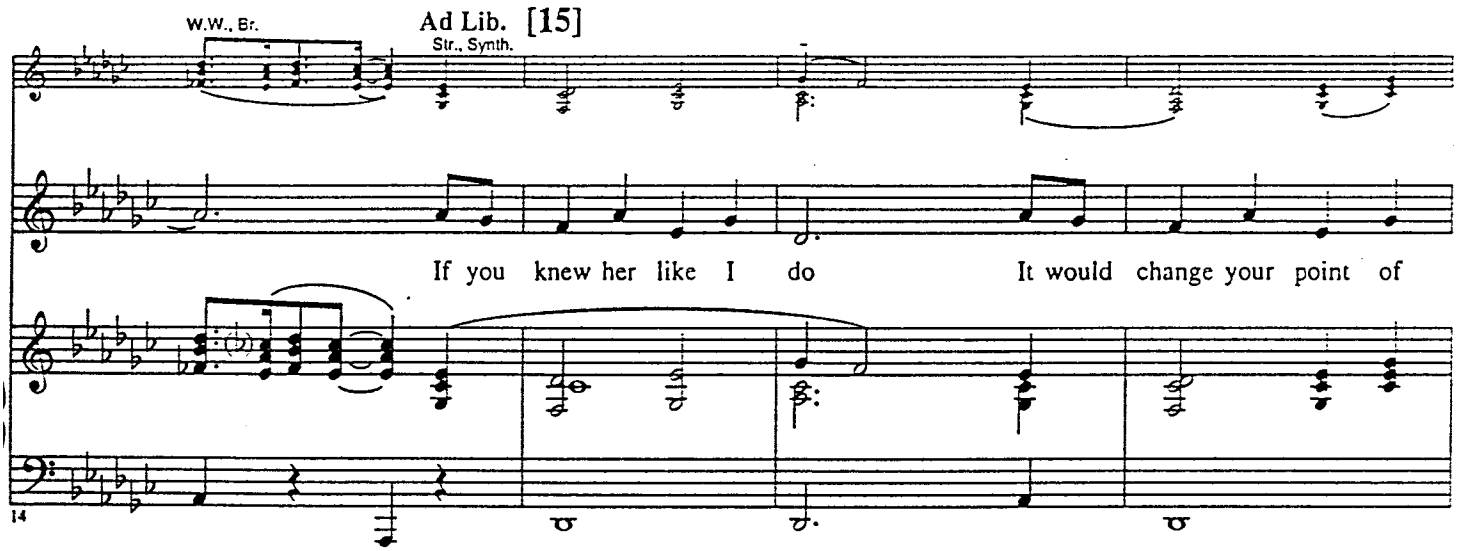
Watch for sudden cutoff

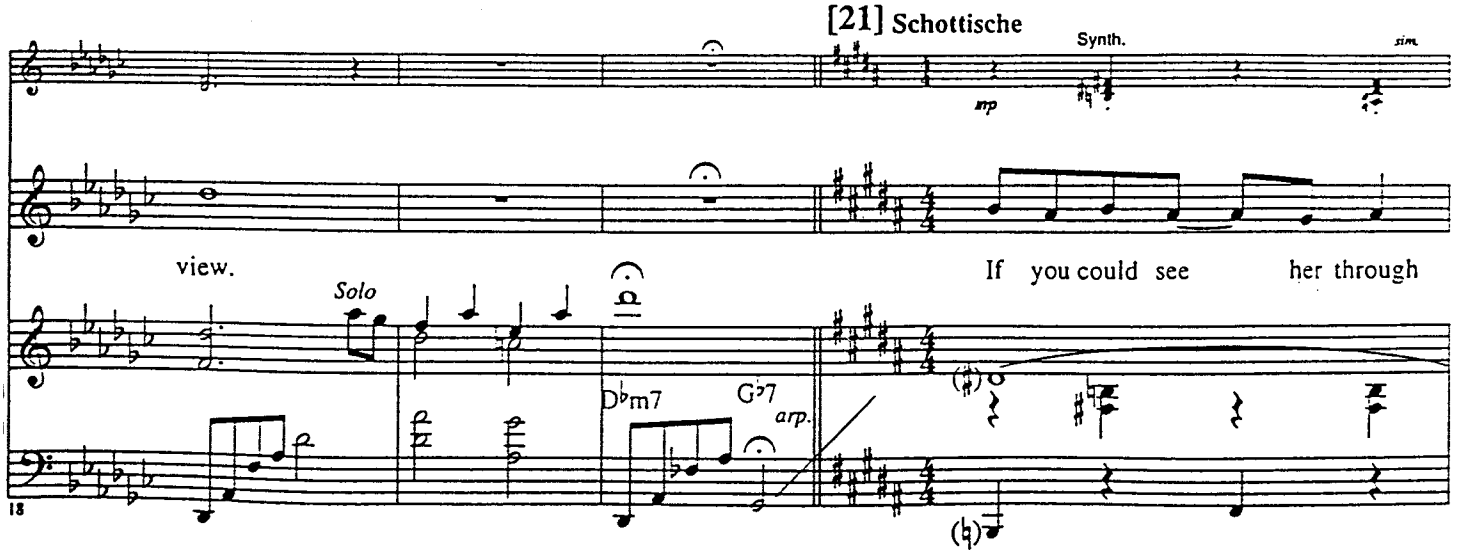


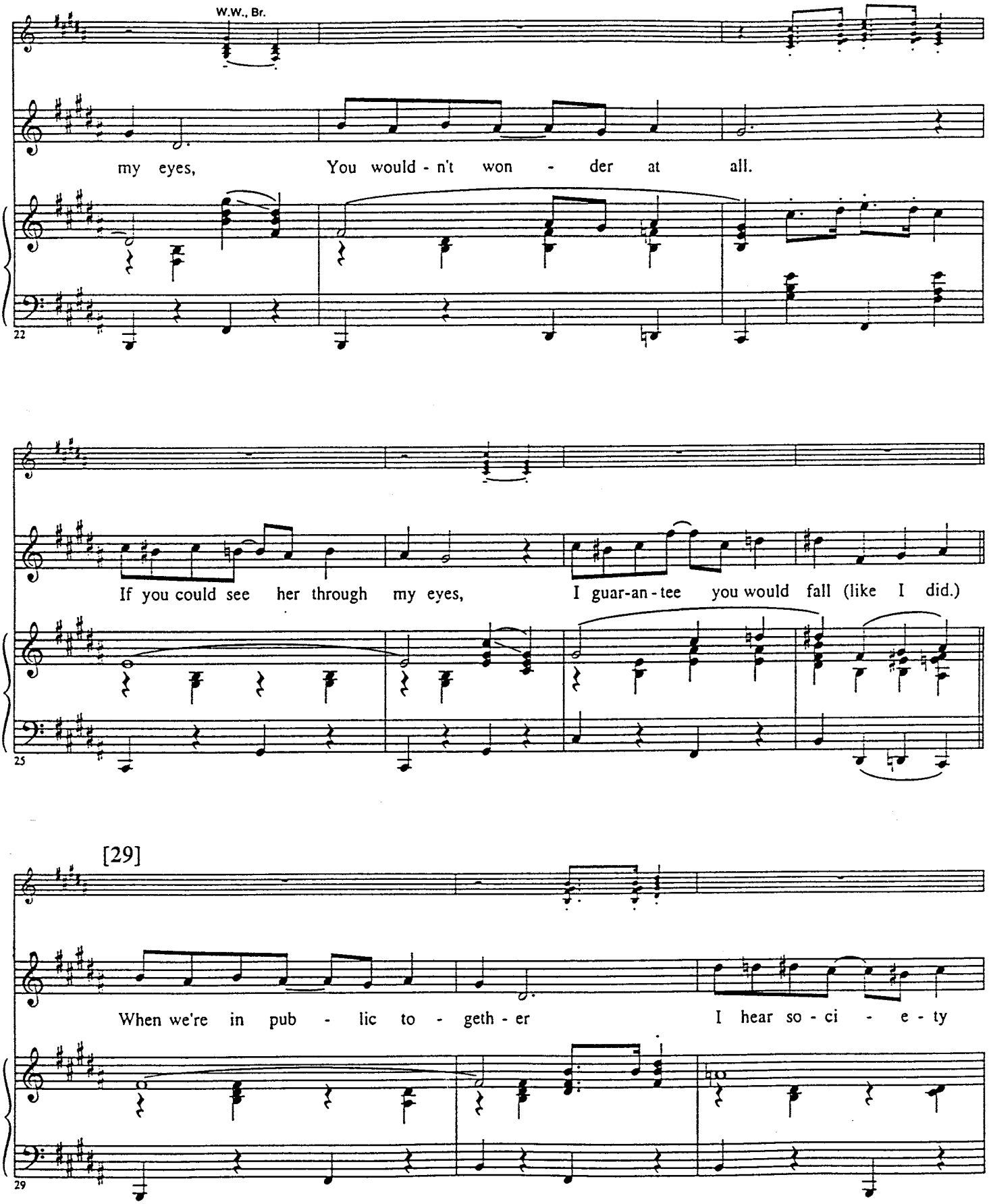
No. 27 If You Could See Her

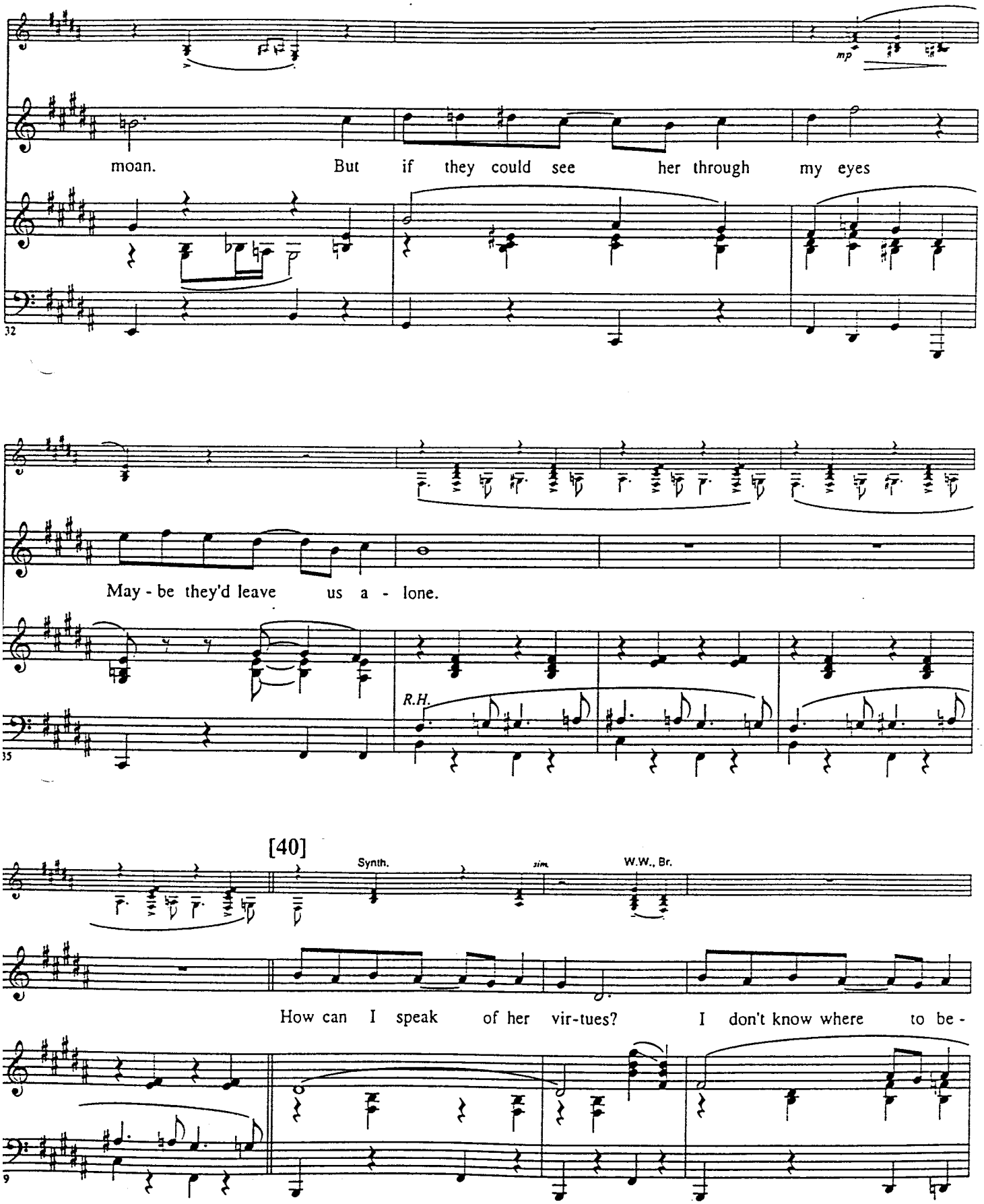


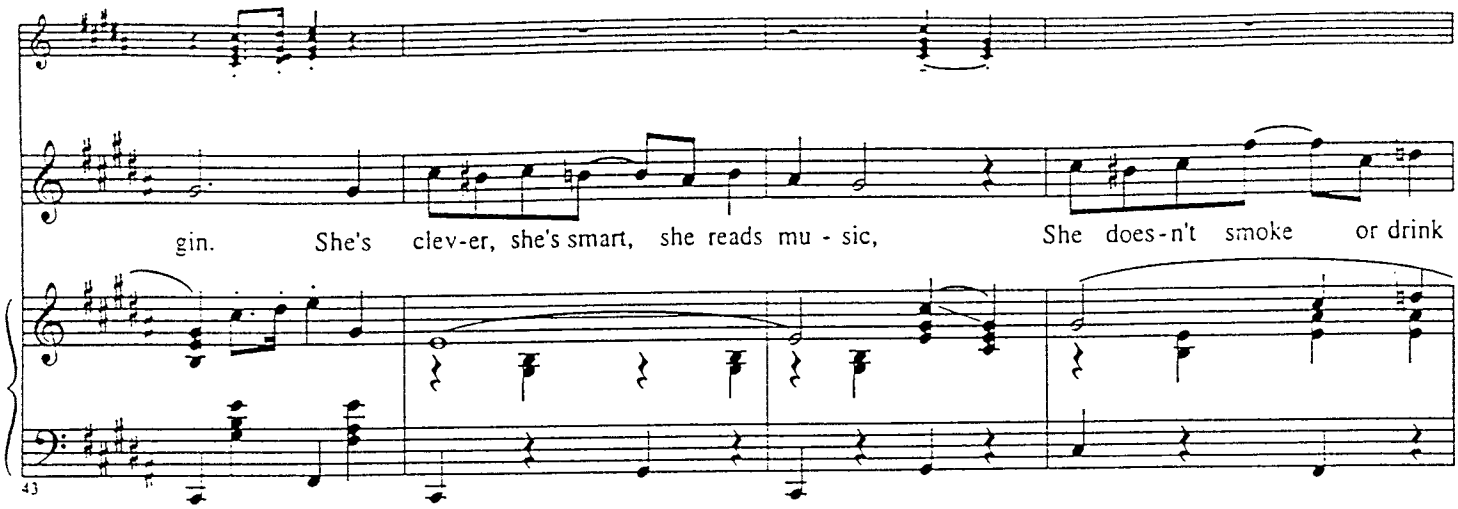

[11]
Str.
W.W., Br.
Str.
just a first im-pres - sion.
What good's a first im-pres - sion?
11

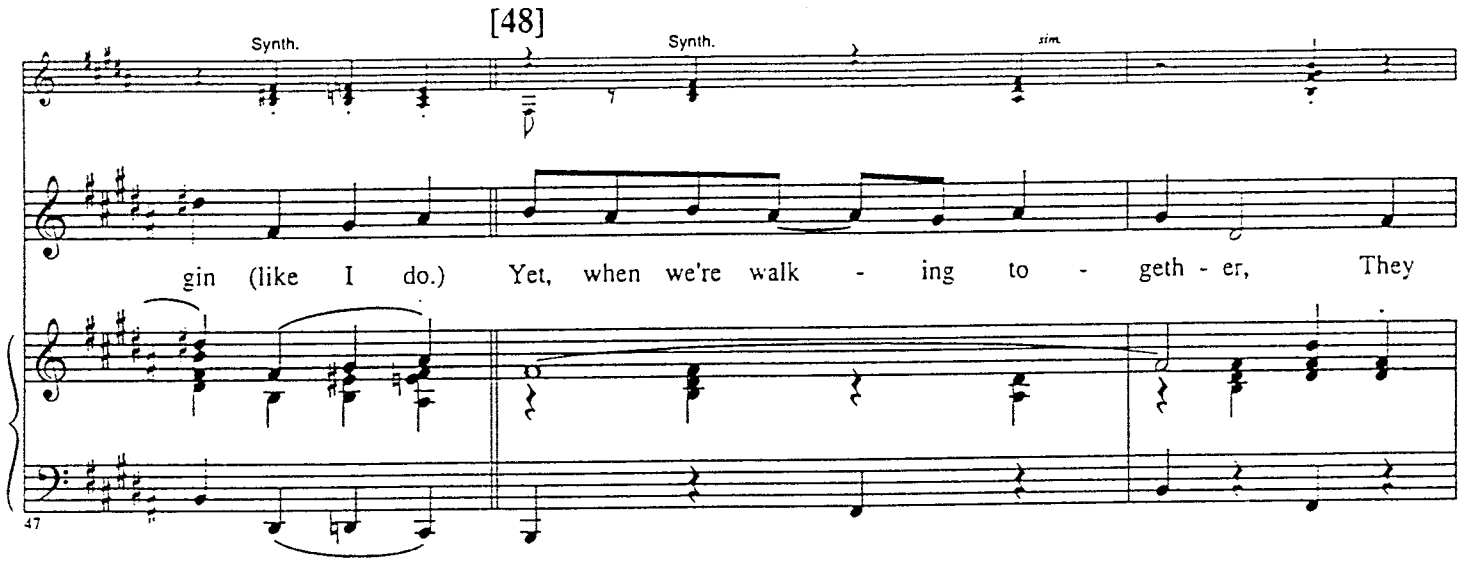

W.W., Br.
Ad Lib. [15]
Str., Synth.
If you knew her like I do
It would change your point of
14

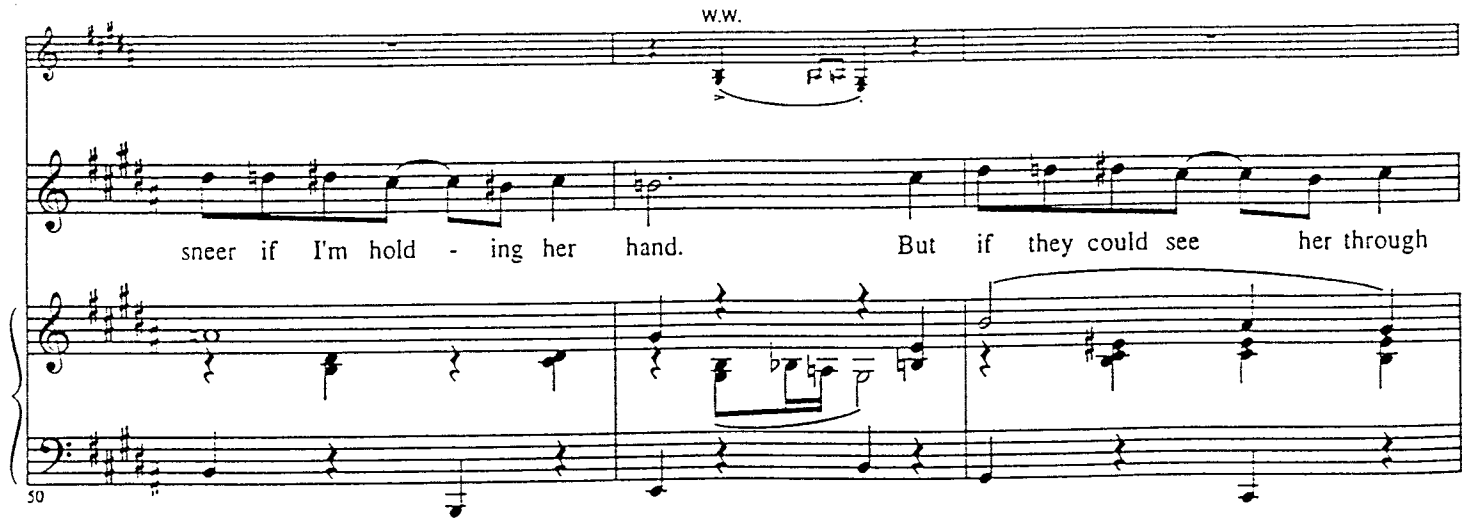

[21] Schottische
Synth.
mp
sim.
view.
If you could see her through
Solo
Dbm7
G7
arp.
18


W.W., Br.
my eyes, You would - n't won - der at all.
22
If you could see her through my eyes, I guar-an-tee you would fall (like I did.)
25
[29]
When we're in pub - lic to - geth - er I hear so - ci - e - ty
29


mp
moan. But if they could see her through my eyes
32
May - be they'd leave us a - lone.
R.H.
35
[40]
Synth.
sim.
W.W., Br.
How can I speak of her vir-tues? I don't know where to be -
9


gin. She's clev-er, she's smart, she reads mu - sic, She does-n't smoke or drink
43


[48]
Synth.
Synth.
sim.
gin (like I do.) Yet, when we're walk - ing to - geth - er, They
47


W.W.
sneer if I'm hold - ing her hand. But if they could see her through
50

Meno mosso

mp

my eyes May - be they'd all un - der - stand.

53

[57] Waltz (In 1)

Cl.

Sxs., Br. (Tacet)

57

63

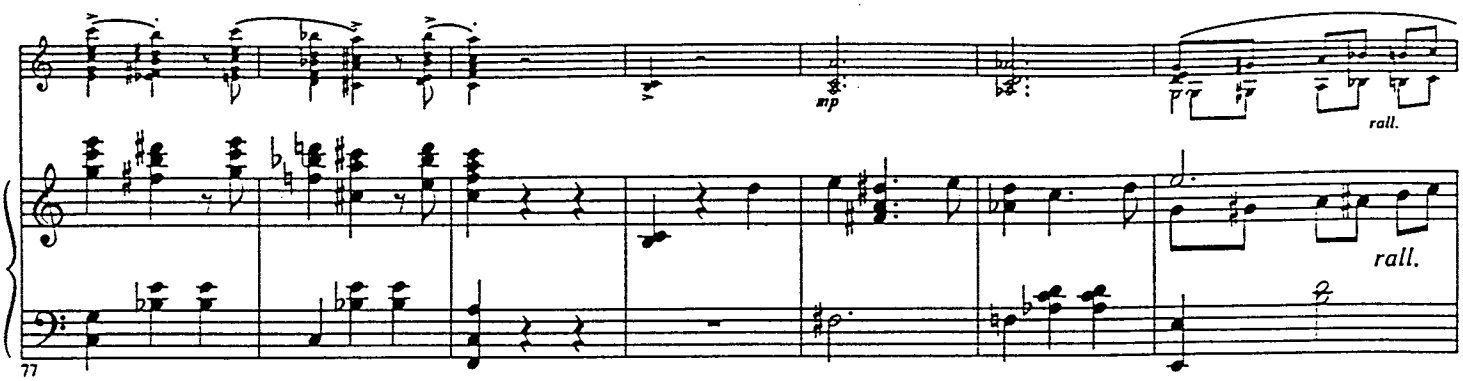
[73]

(Vln. lead)

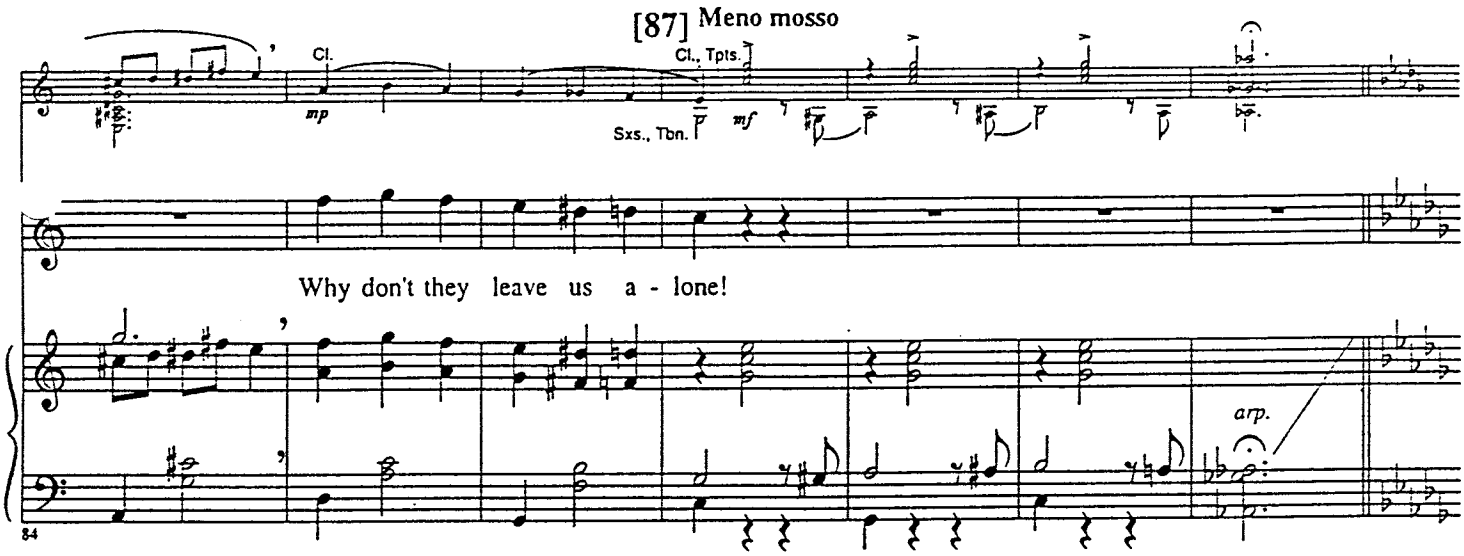
Orch.

sub f

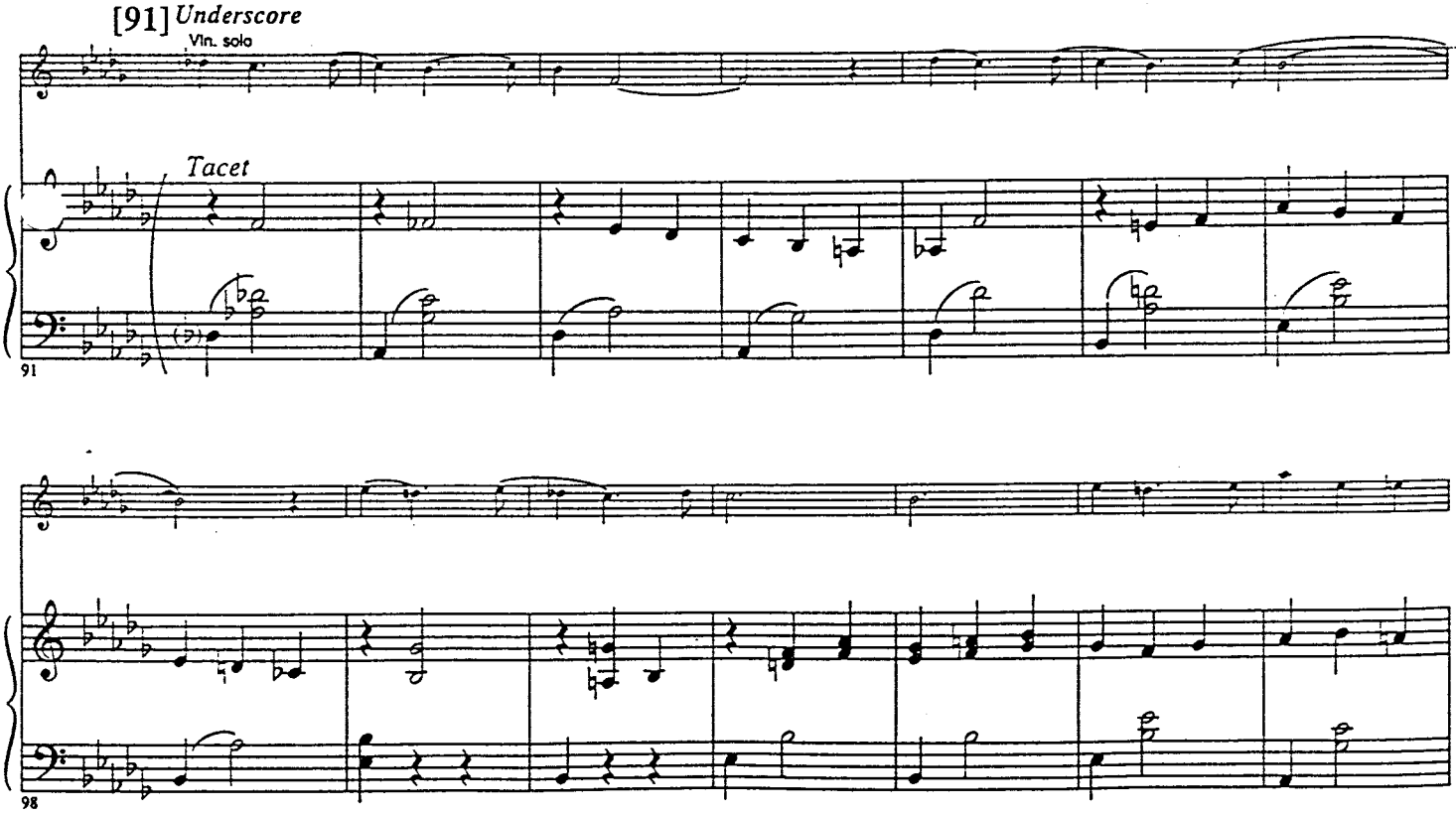
70

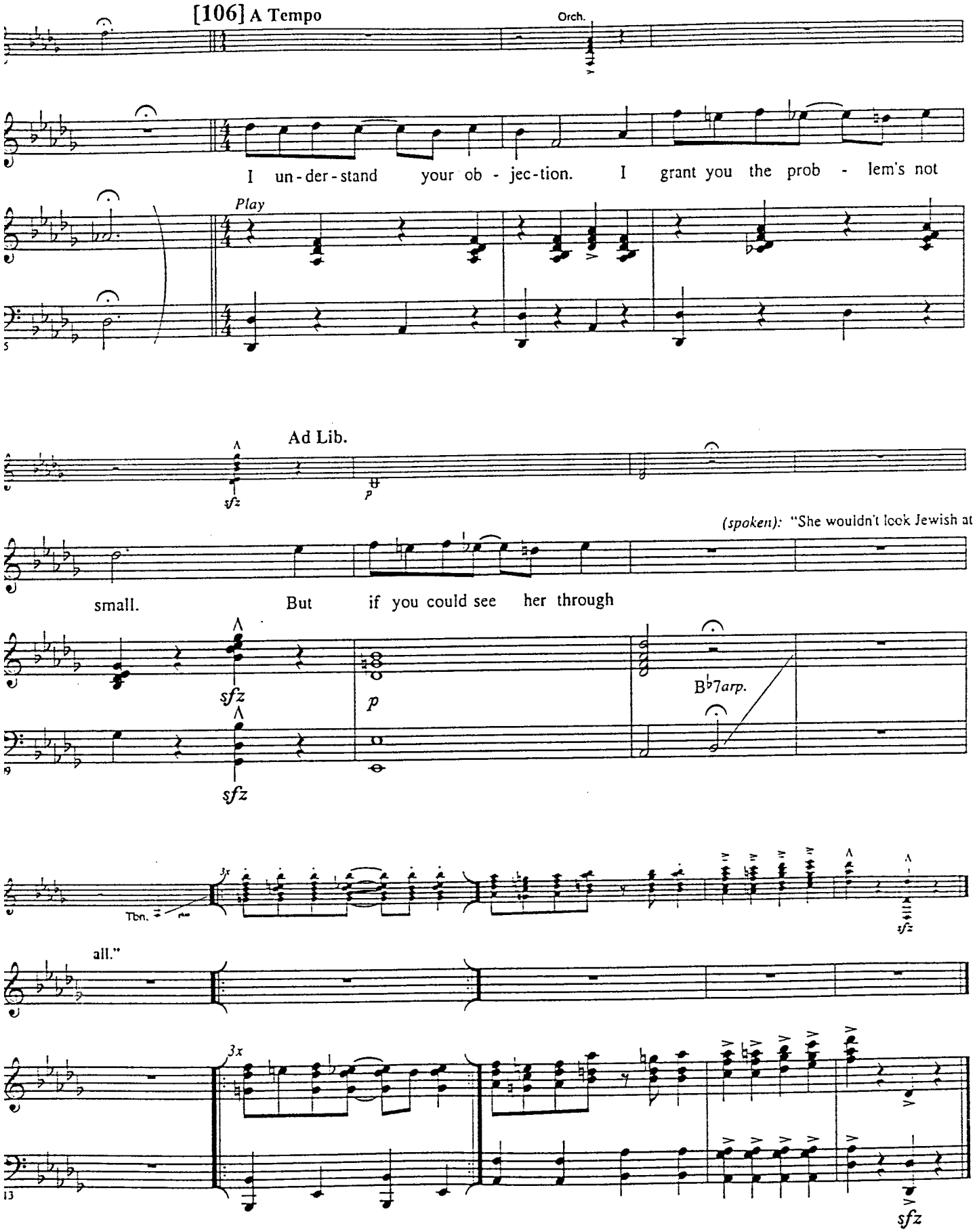


[87] Meno mosso

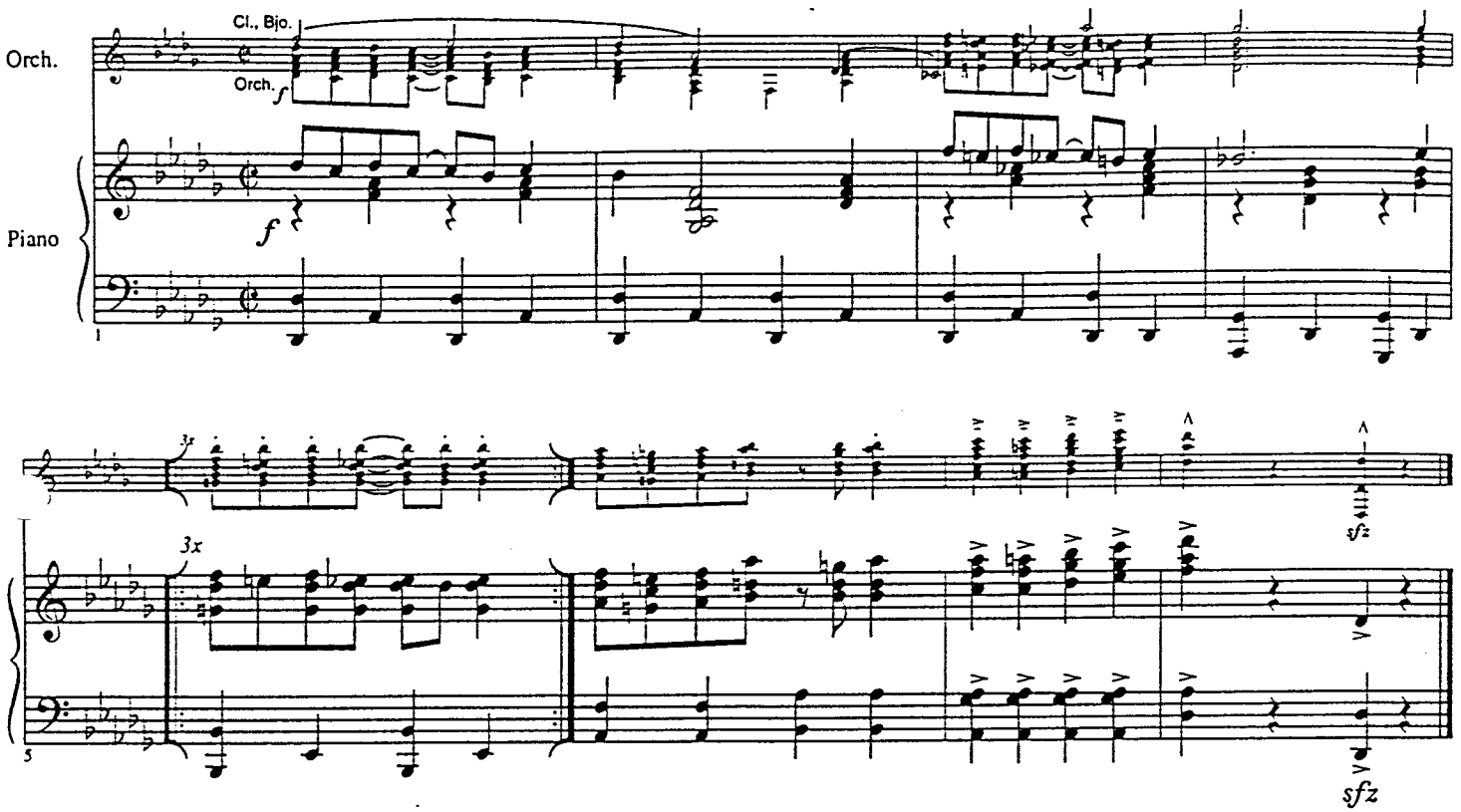


[91] *Underscore*

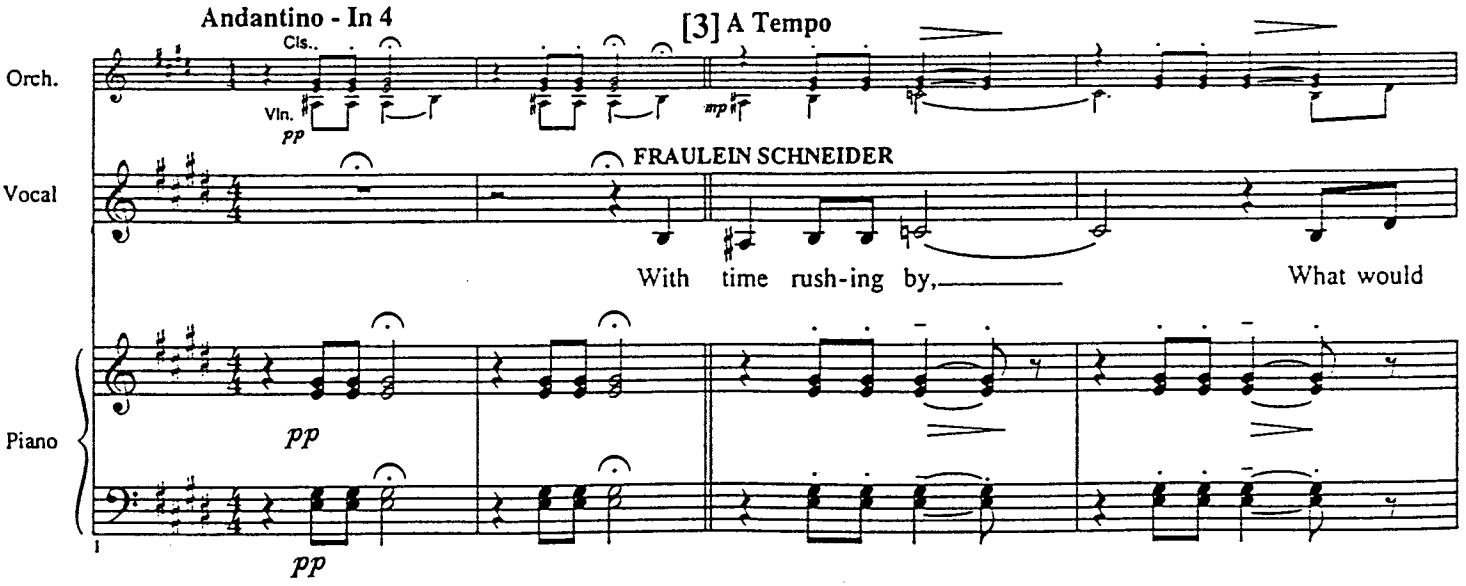


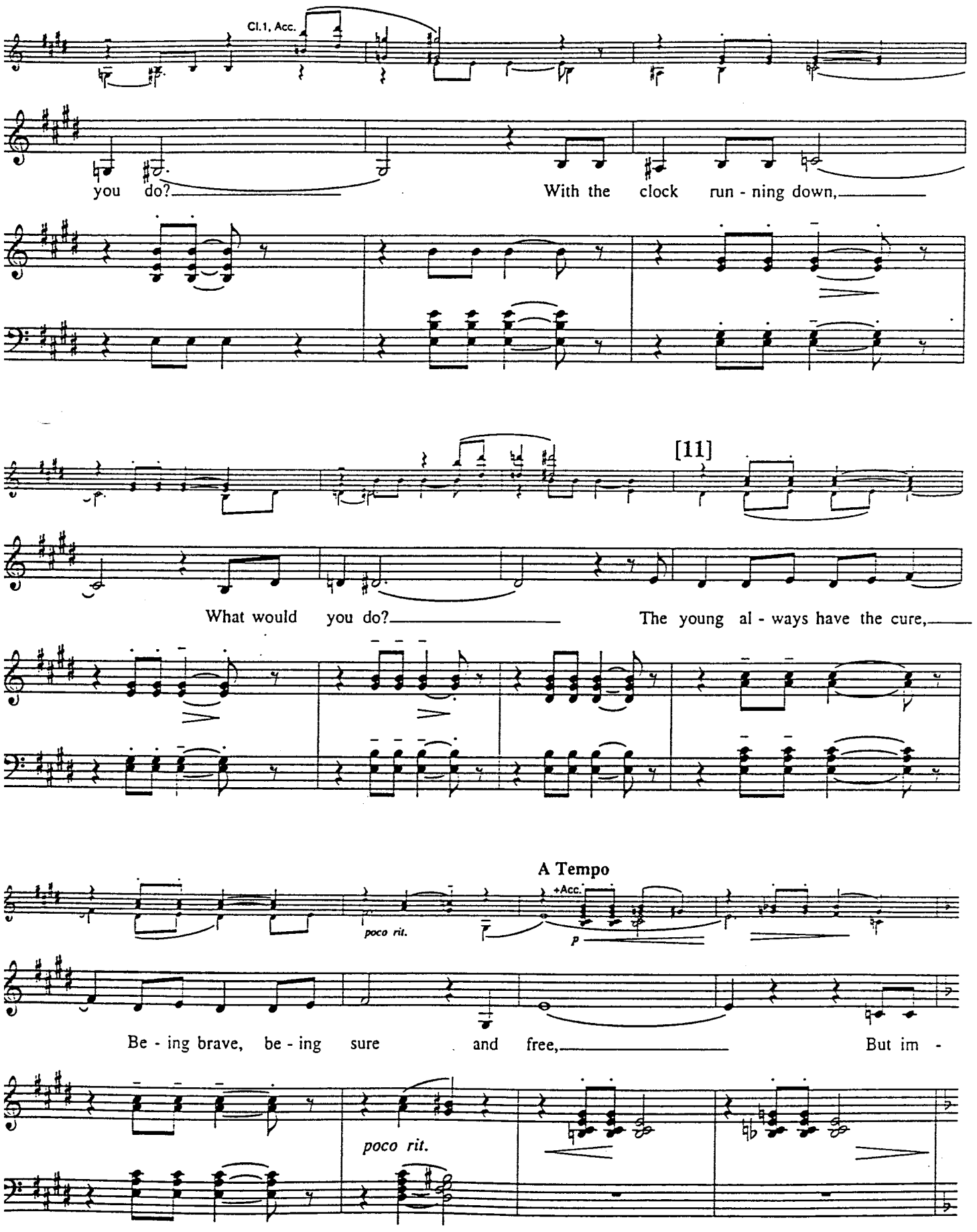

[106] A Tempo
Orch.
I un - der - stand your ob - jec - tion. I grant you the prob - lem's not
Play
Ad Lib.
(spoken): "She wouldn't look Jewish at
small. But if you could see her through
B♭7arp.
Tbn.
all."
3x
sfz

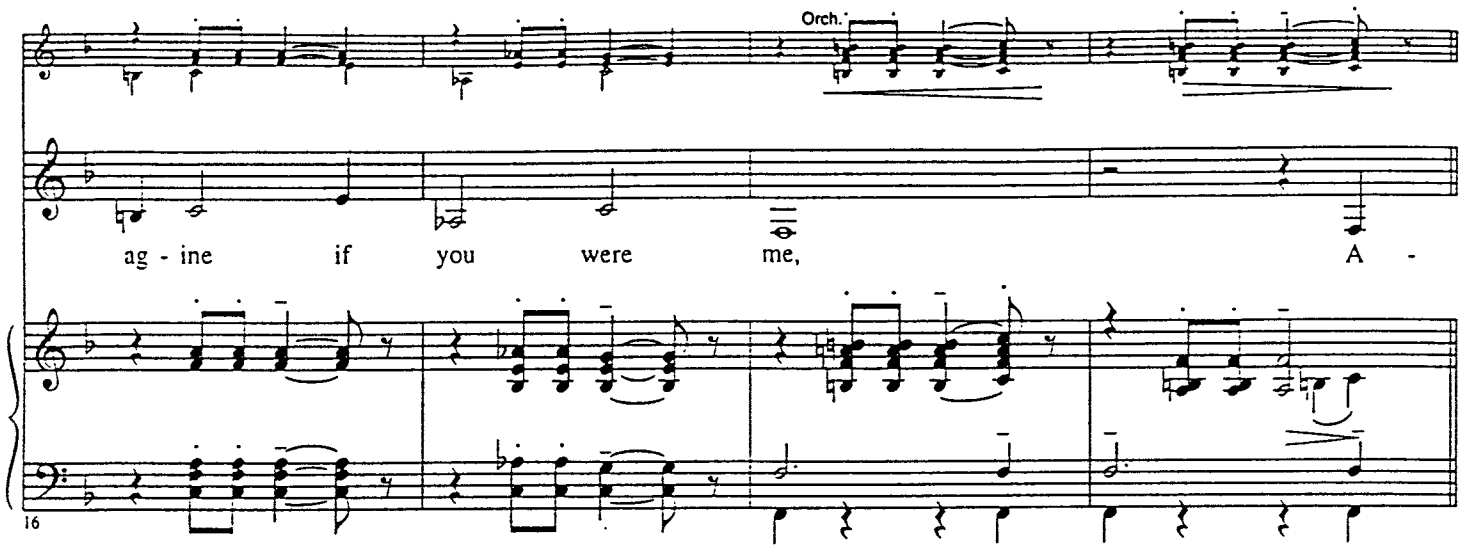
No. 28 "See Her" Playoff



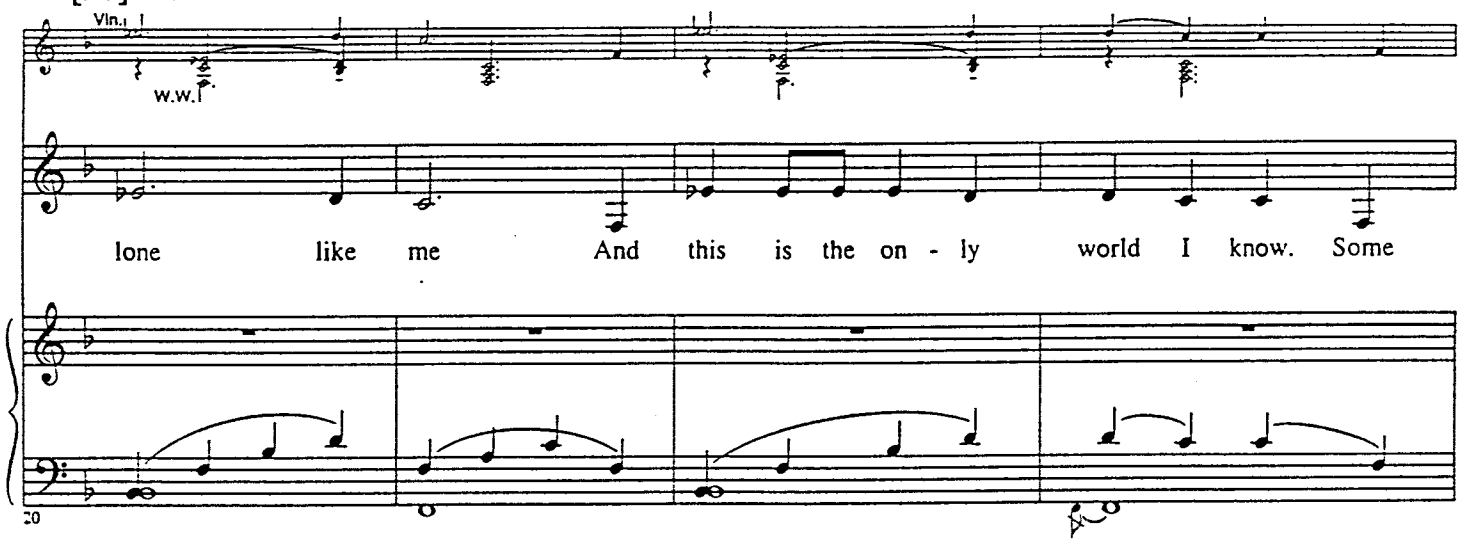
No. 29 What Would You Do?

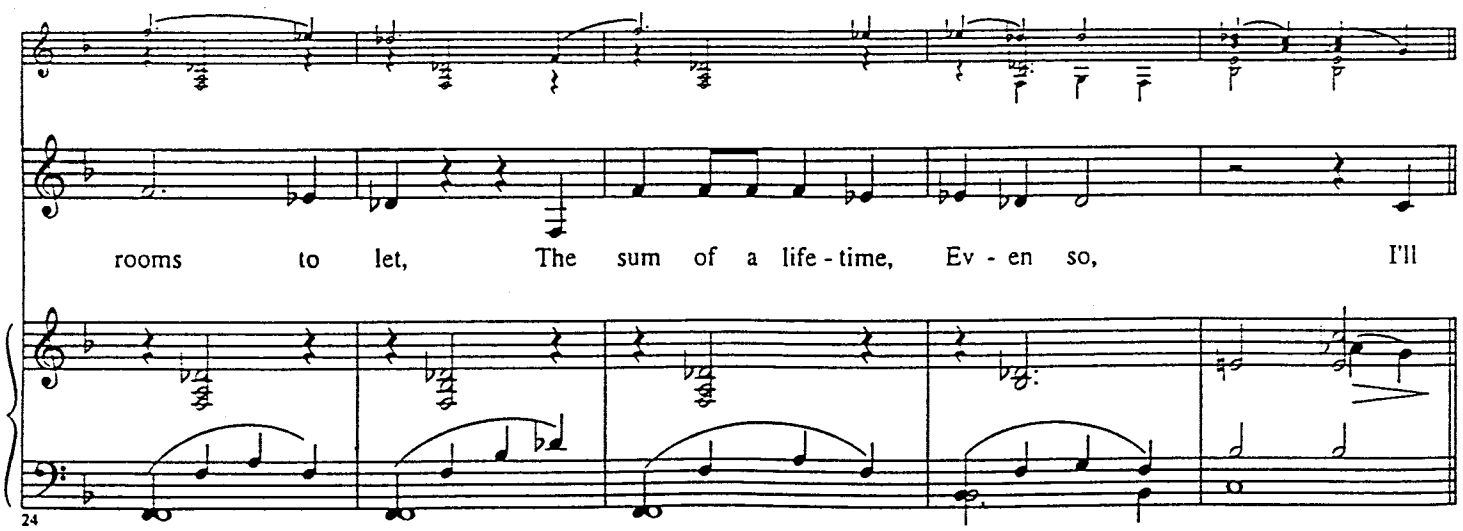


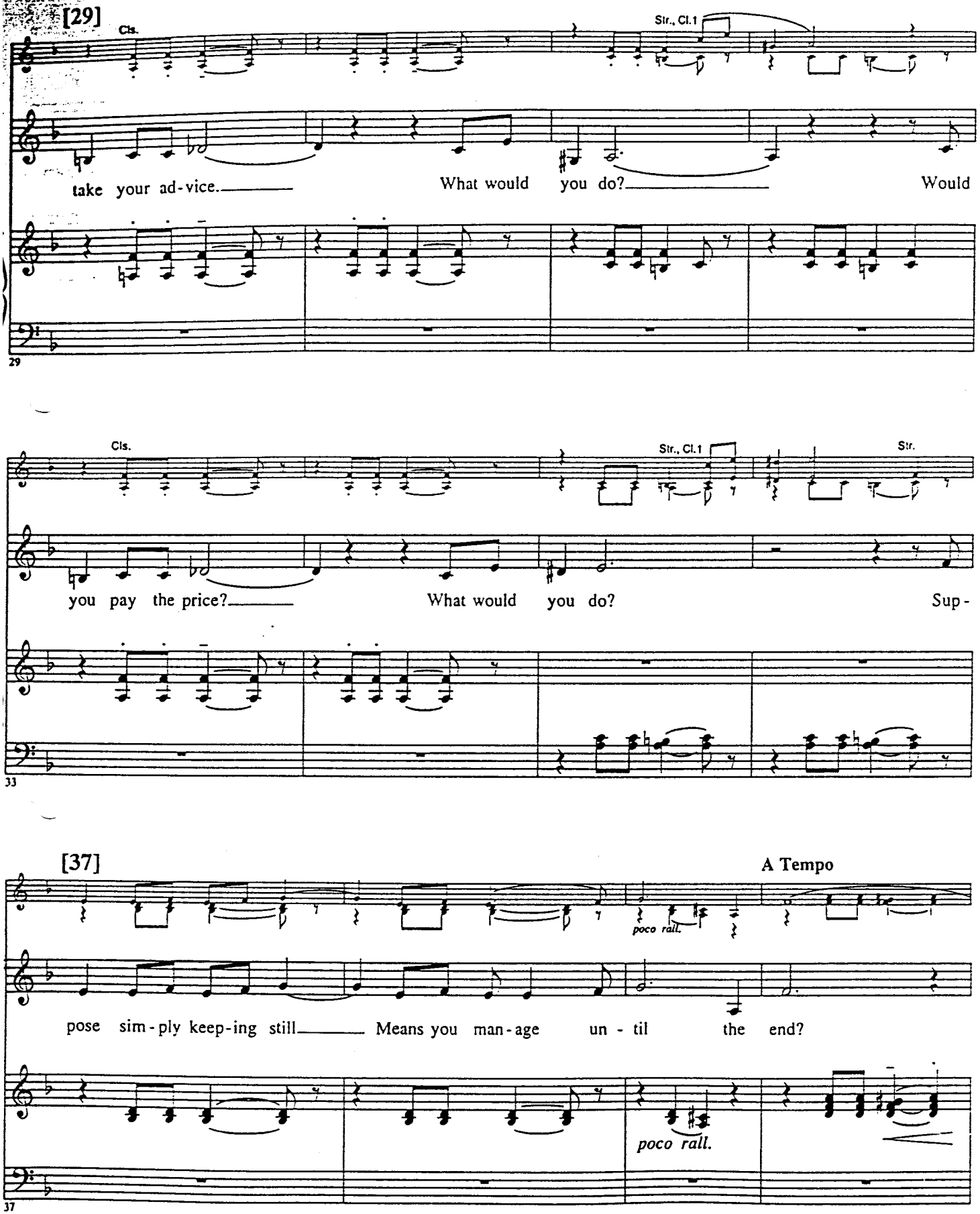

Cl.1, Acc.
you do?
With the clock run - ning down,
[11]
What would you do?
The young al - ways have the cure,
A Tempo
+Acc.
poco rit.
p
Be - ing brave, be - ing sure and free,
But im -
poco rit.

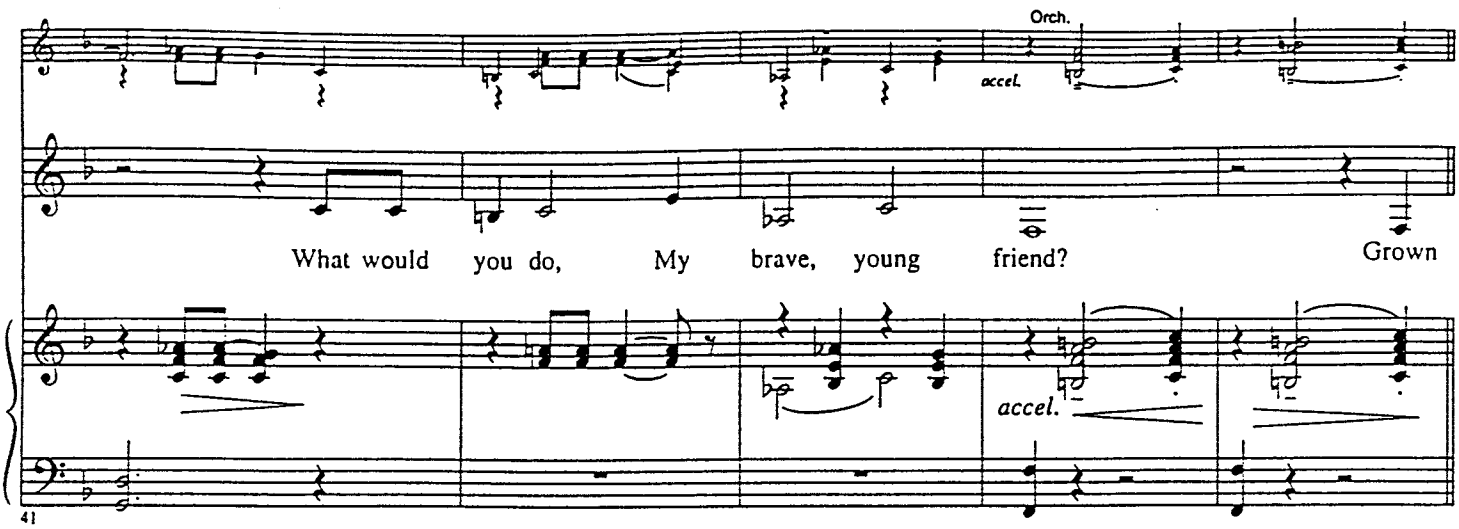


[20] With Freedom

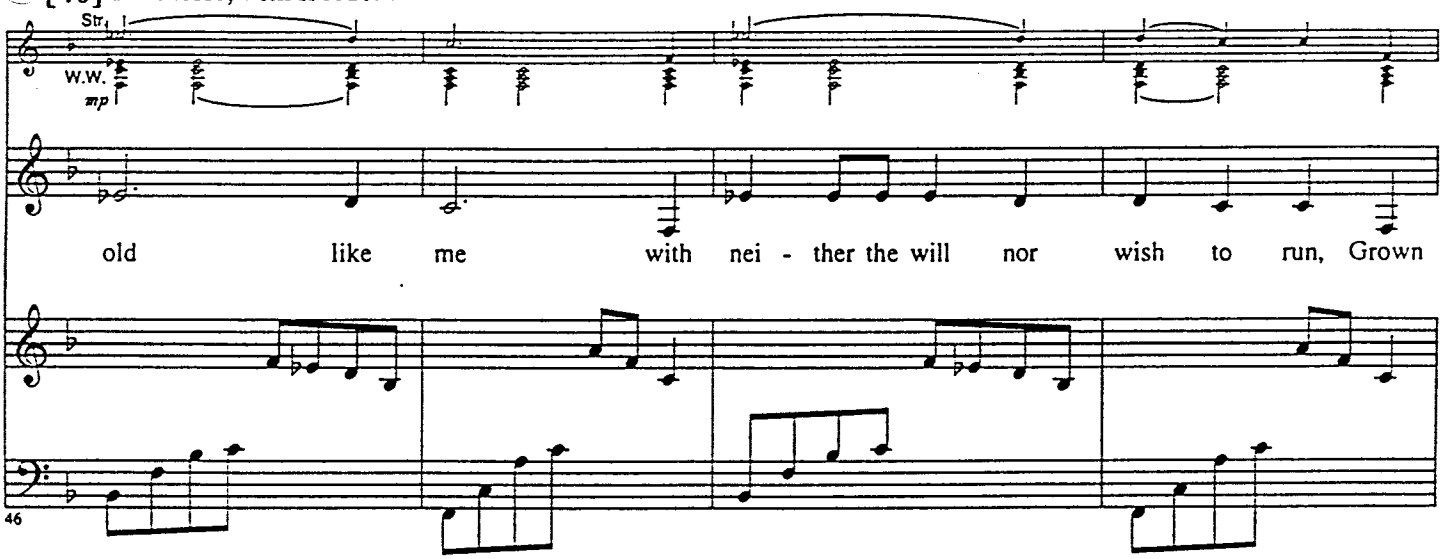


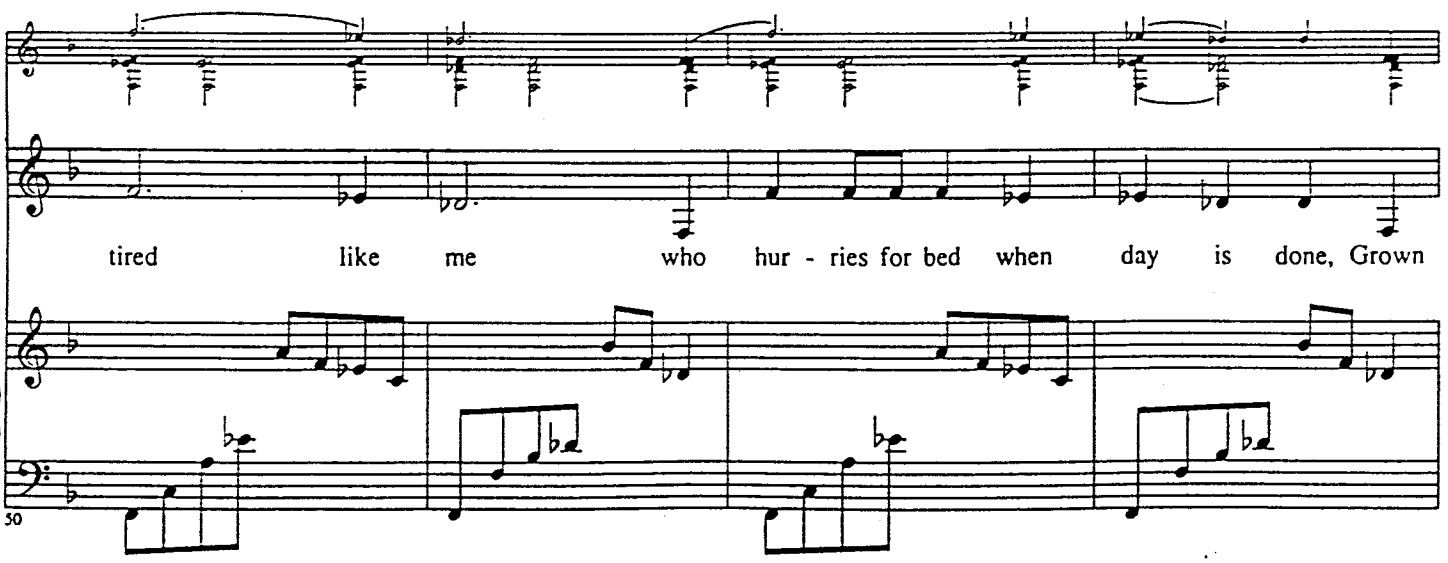


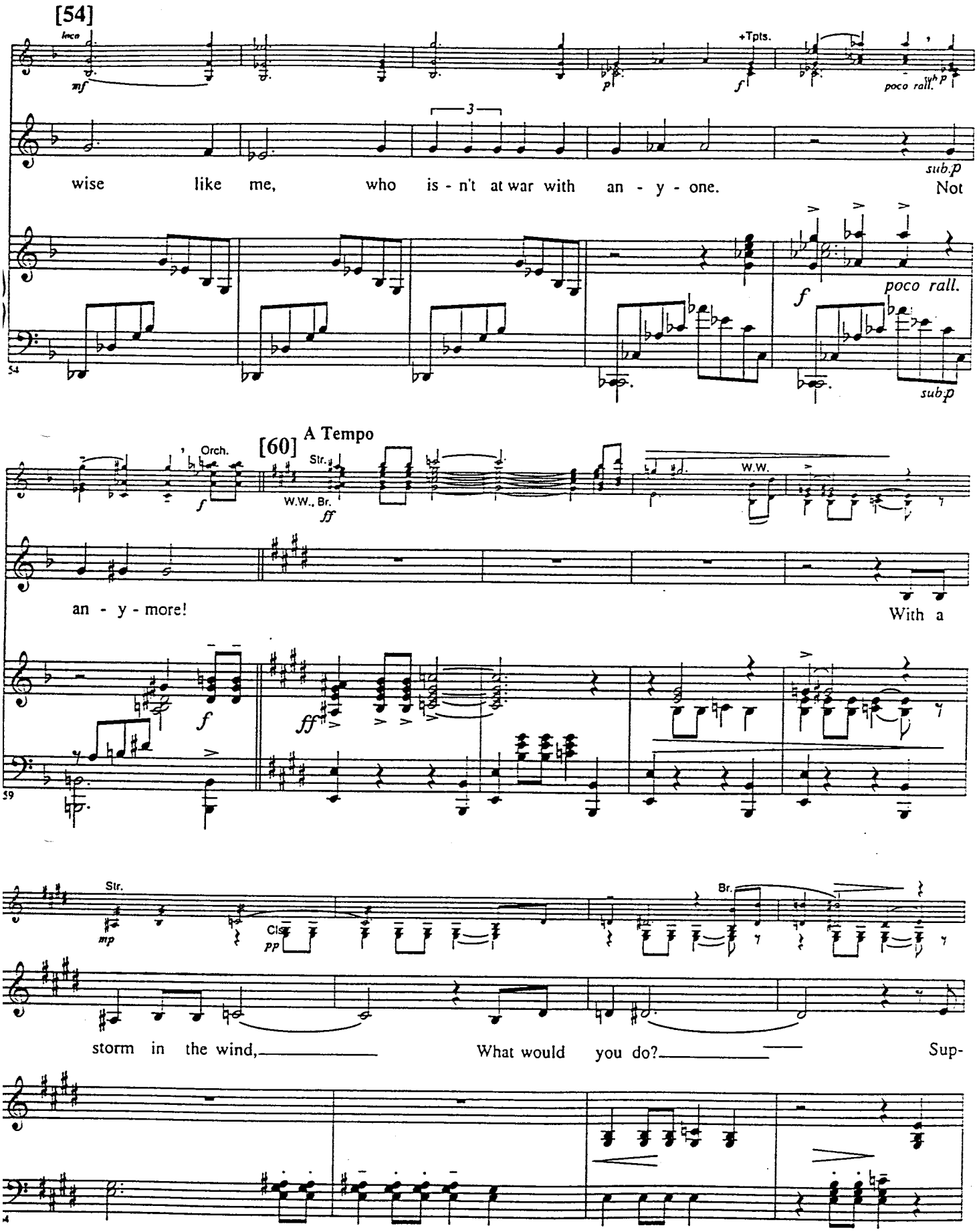

[29]
Cls.
Str., Cl.1
take your ad-vice.
What would you do?
Would
29
Cls.
Str., Cl.1
Str.
you pay the price?
What would you do?
Sup-
33
[37]
A Tempo
poco rall.
pose sim-ply keep-ing still
Means you man-age un - til the end?
poco rall.
37

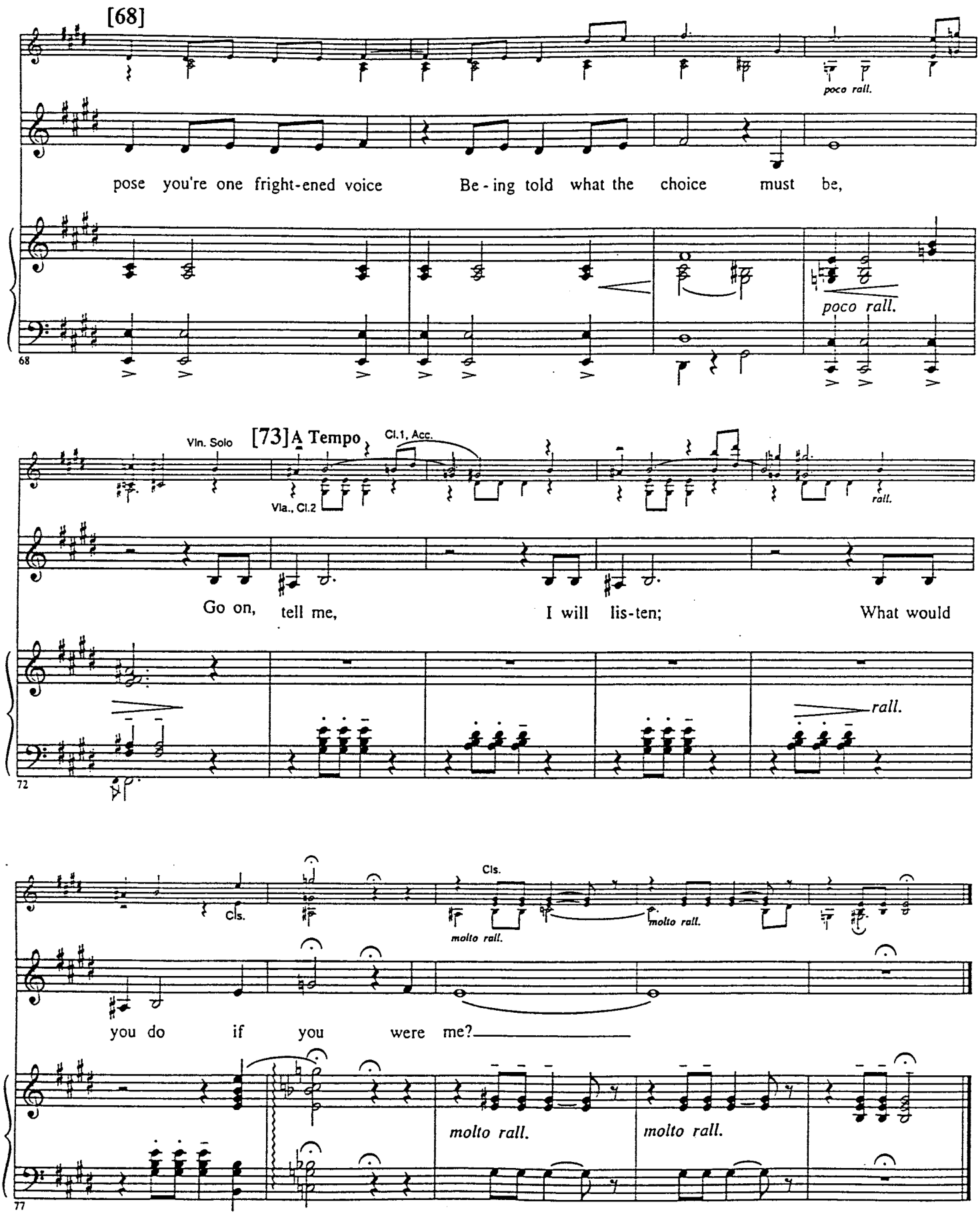


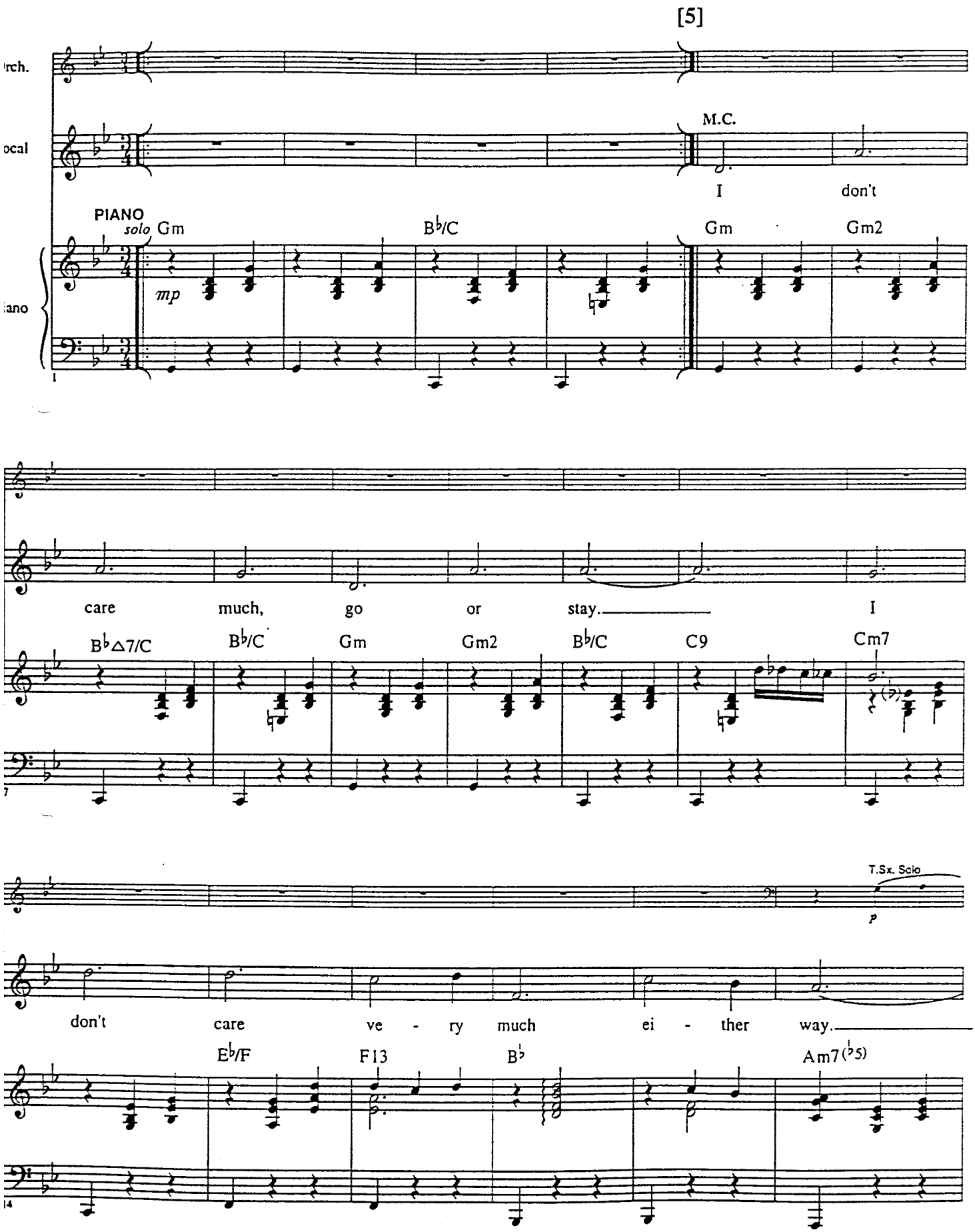
[46] Piu mosso, with freedom

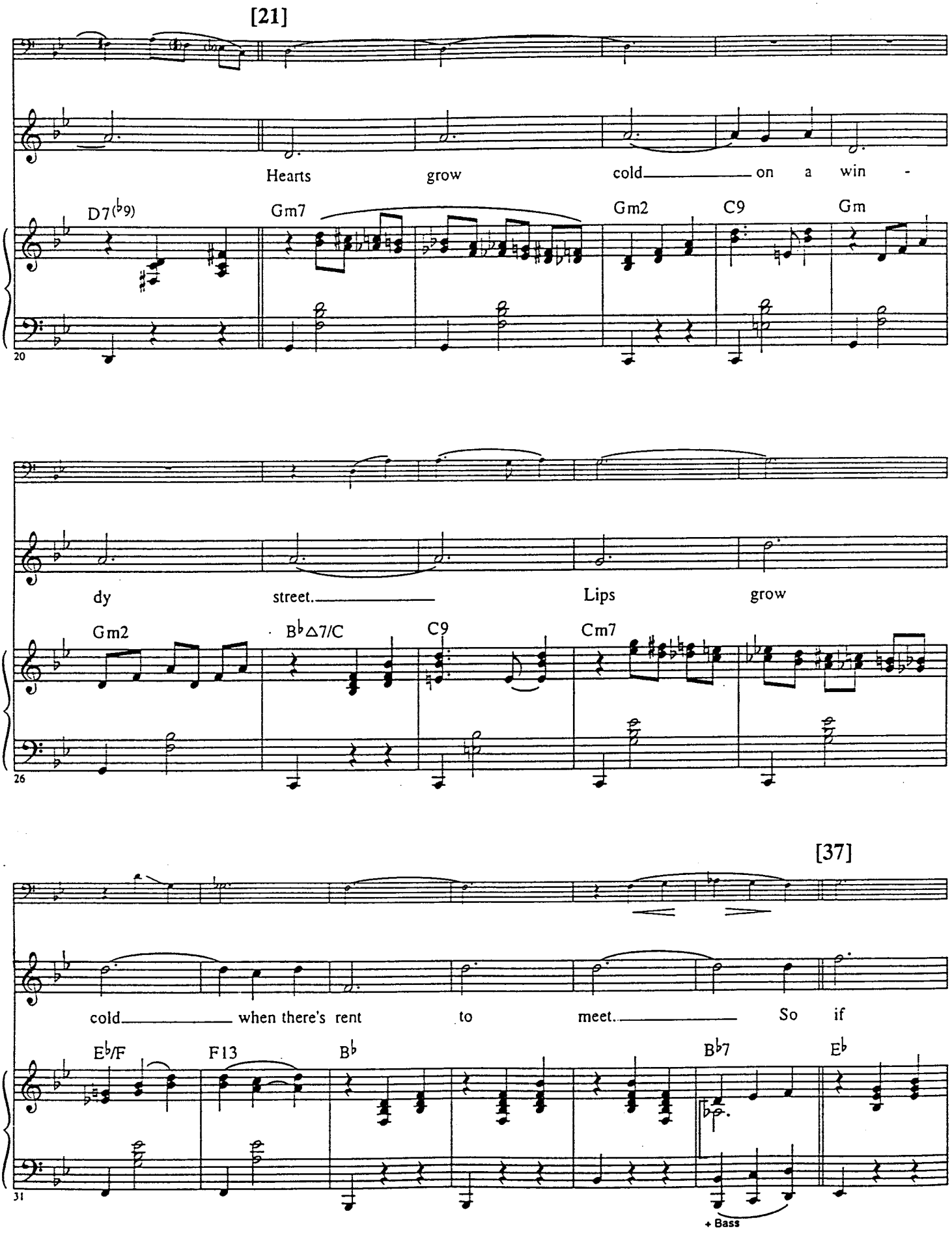


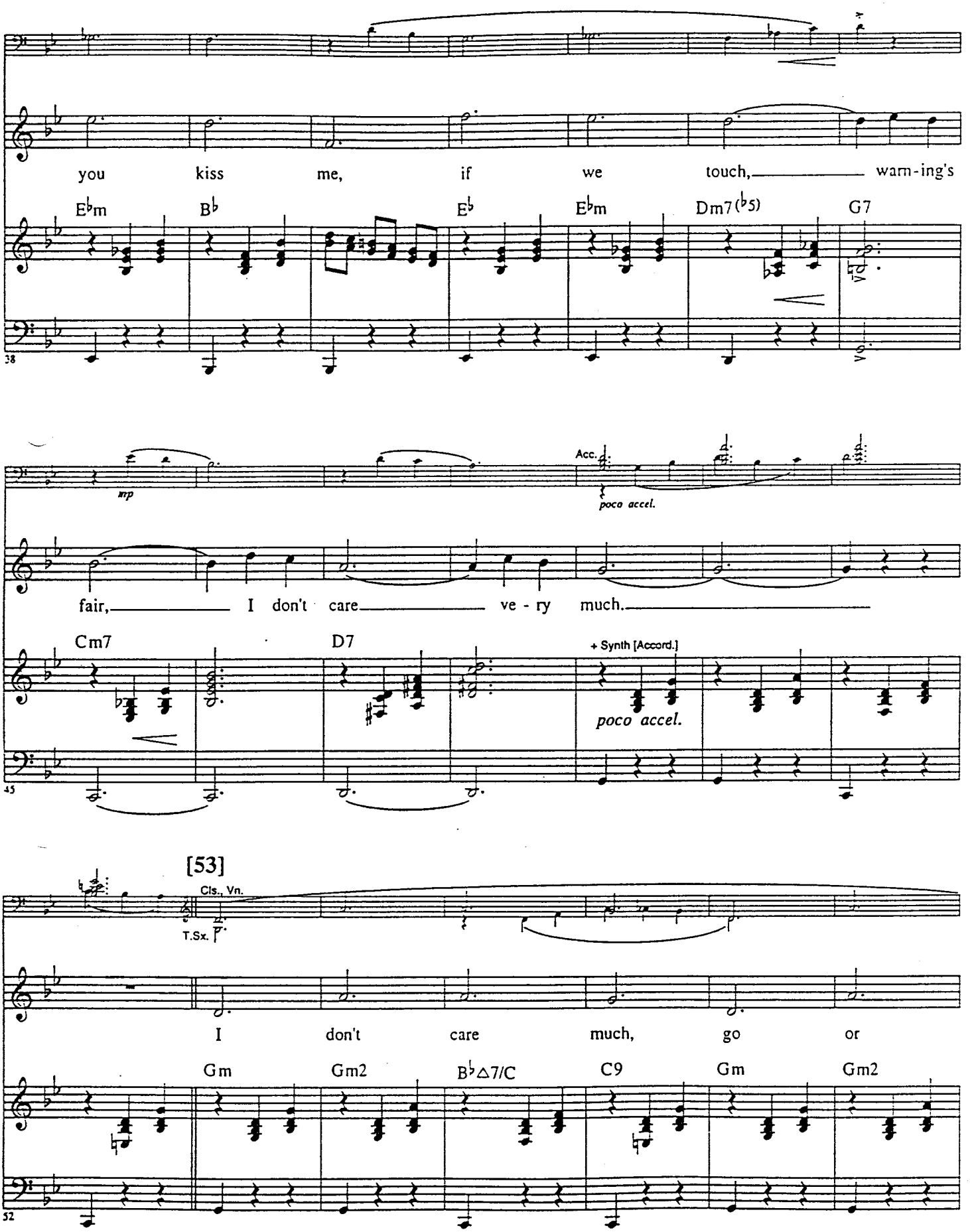


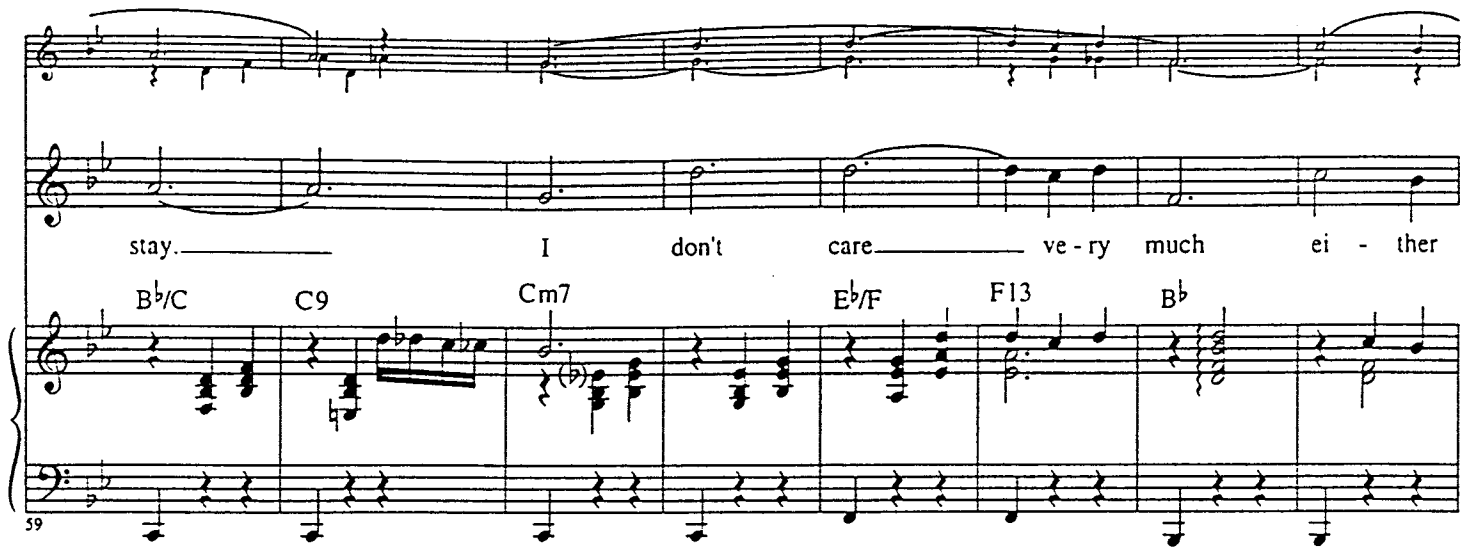

[54]
loco
mf
+Tpts.
p
f
poco rall.
sub.p
wise like me, who is - n't at war with an - y - one. Not
poco rall.
f
sub.p
[60] A Tempo
Orch.
Str.
W.W., Br.
ff
W.W.
an - y - more!
With a
f
ff
Str.
mp
Cls.
pp
Br.
storm in the wind,
What would you do?
Sup-


[68]
poco rall.
pose you're one fright-ened voice Be - ing told what the choice must be,
poco rall.
68
Vln. Solo
[73] A Tempo
Cl.1, Acc.
Vla., Cl.2
rall.
Go on, tell me, I will lis-ten; What would
rall.
72
Cls.
molto rall.
Cls.
molto rall.
you do if you were me?
molto rall.
molto rall.
77

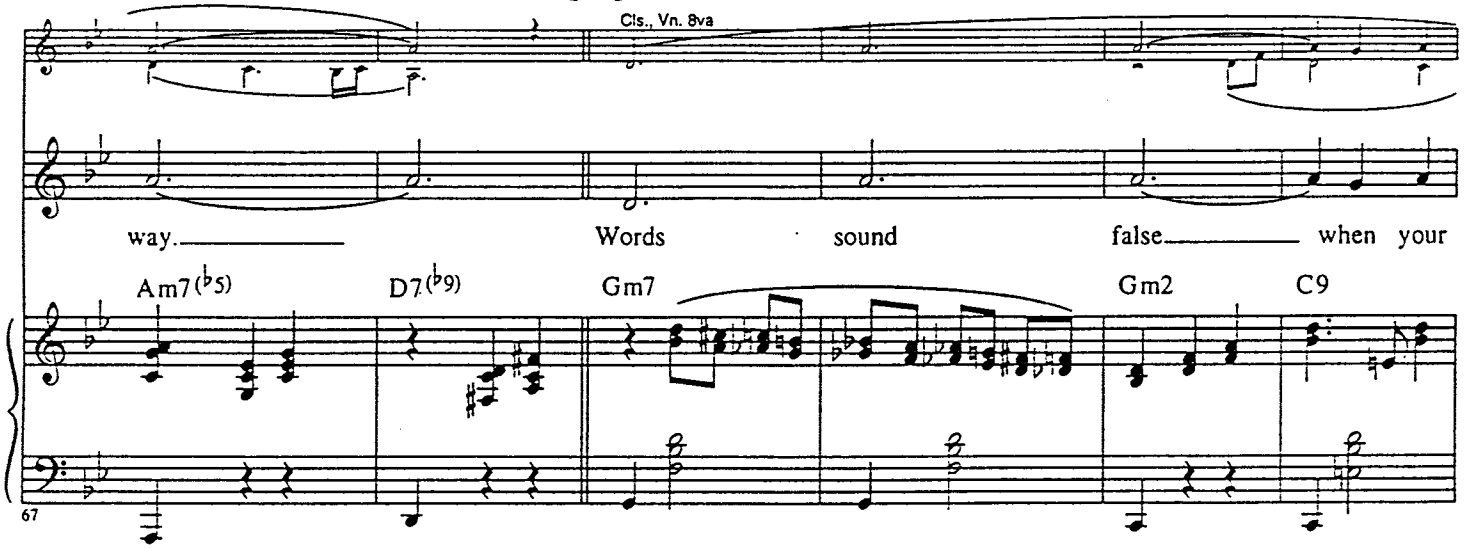

[5]
M.C.
I don't
PIANO solo
mp
Gm B♭/C Gm Gm2
care much, go or stay. I
B♭△7/C B♭/C Gm Gm2 B♭/C C9 Cm7
T.Sx. Solo
p
don't care ve - ry much ei - ther way.
E♭/F F13 B♭ Am7(♭5)

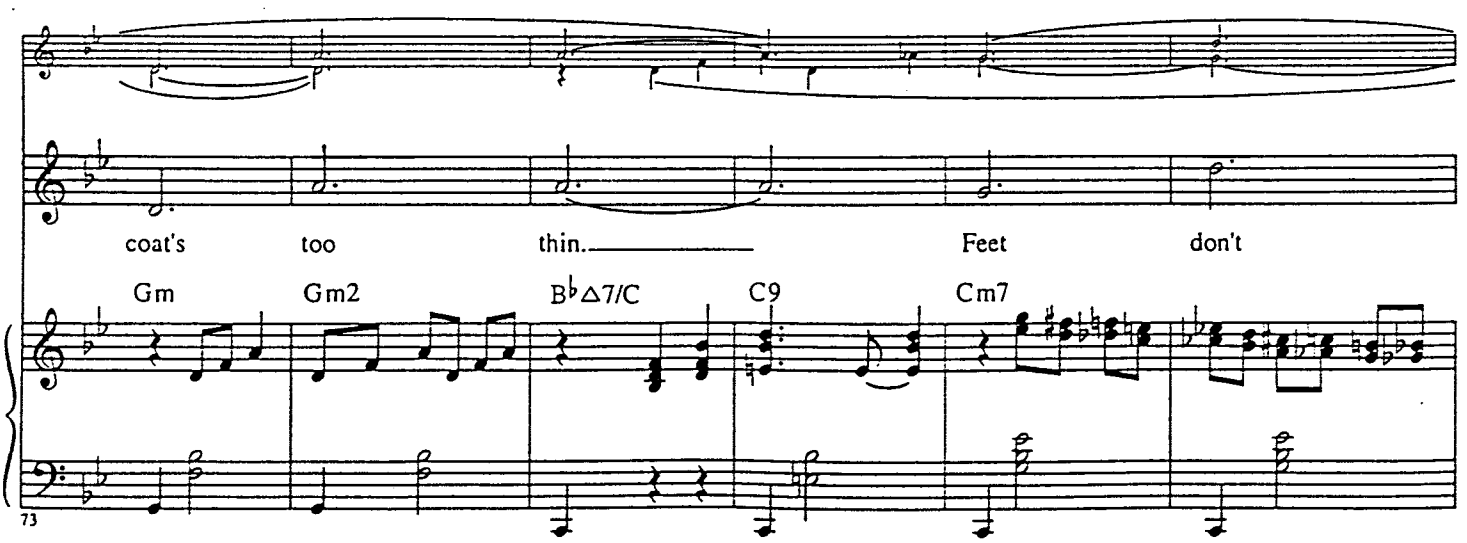

[21]
Hearts grow cold on a win -
D7(♭9) Gm7 Gm2 C9 Gm
20
dy street. Lips grow
Gm2 B♭△7/C C9 Cm7
26
[37]
cold when there's rent to meet. So if
E♭/F F13 B♭ B♭7 E♭
31
+ Bass

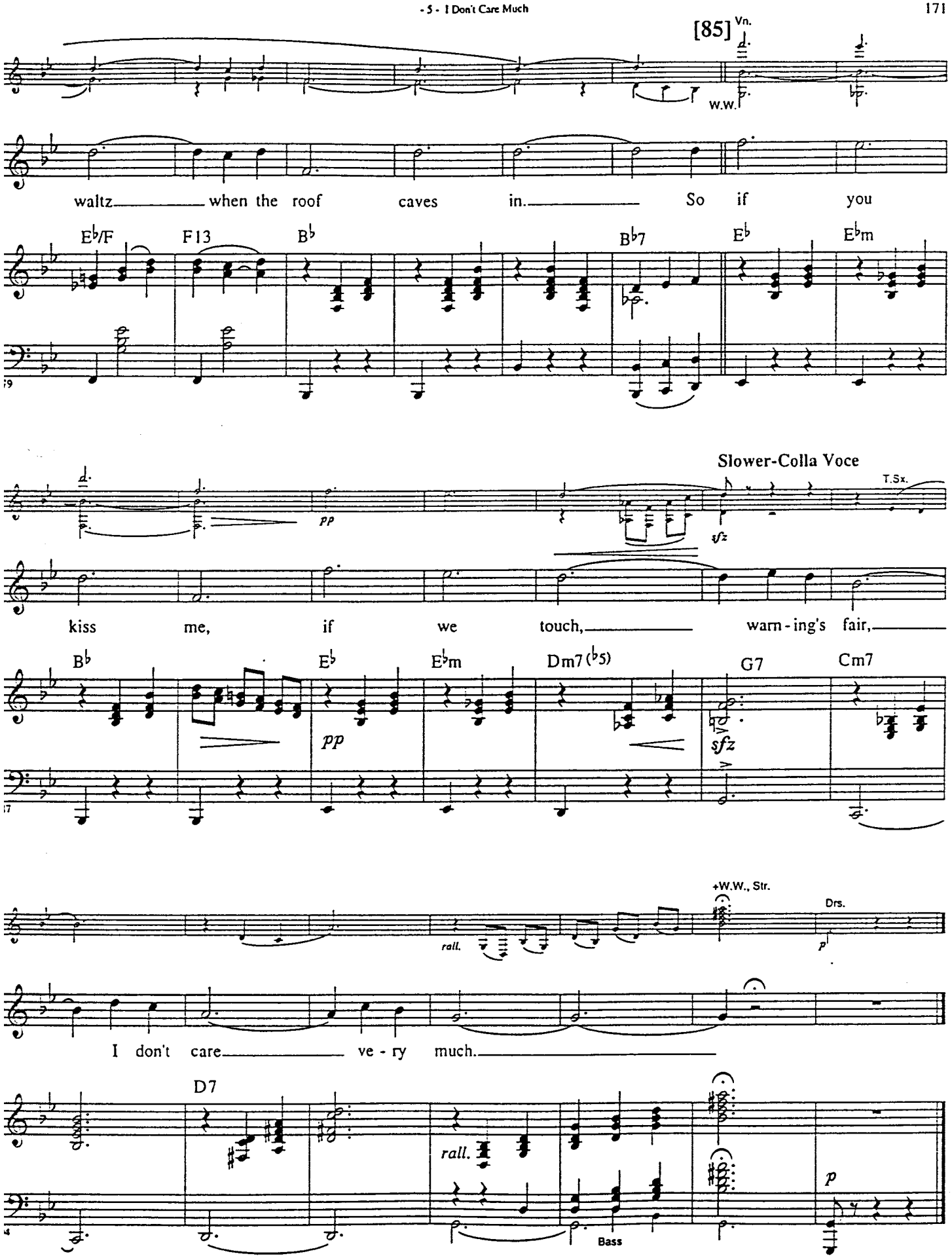

you kiss me, if we touch, warm-ing's
E♭m B♭ E♭ E♭m Dm7(♭5) G7
38
mp
Acc.
poco accel.
fair, I don't care ve - ry much.
Cm7 D7
+ Synth [Accord.]
poco accel.
45
[53]
Cls., Vn.
T.Sx.
I don't care much, go or
Gm Gm2 B♭△7/C C9 Gm Gm2
52


stay. I don't care ve - ry much ei - ther
B♭/C C9 Cm7 E♭/F F13 B♭
59

[69]

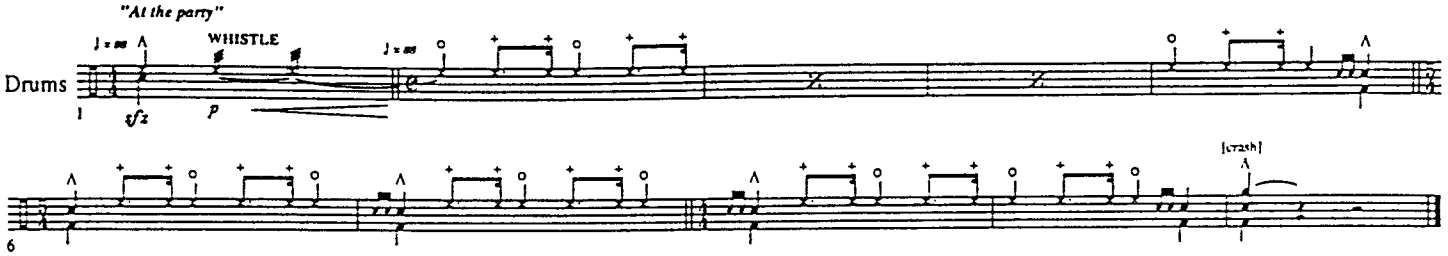

Cls., Vn. 8va
way. Words sound false when your
Am7(♭5) D7(♭9) Gm7 Gm2 C9
67


coat's too thin. Feet don't
Gm Gm2 B♭△7/C C9 Cm7
73

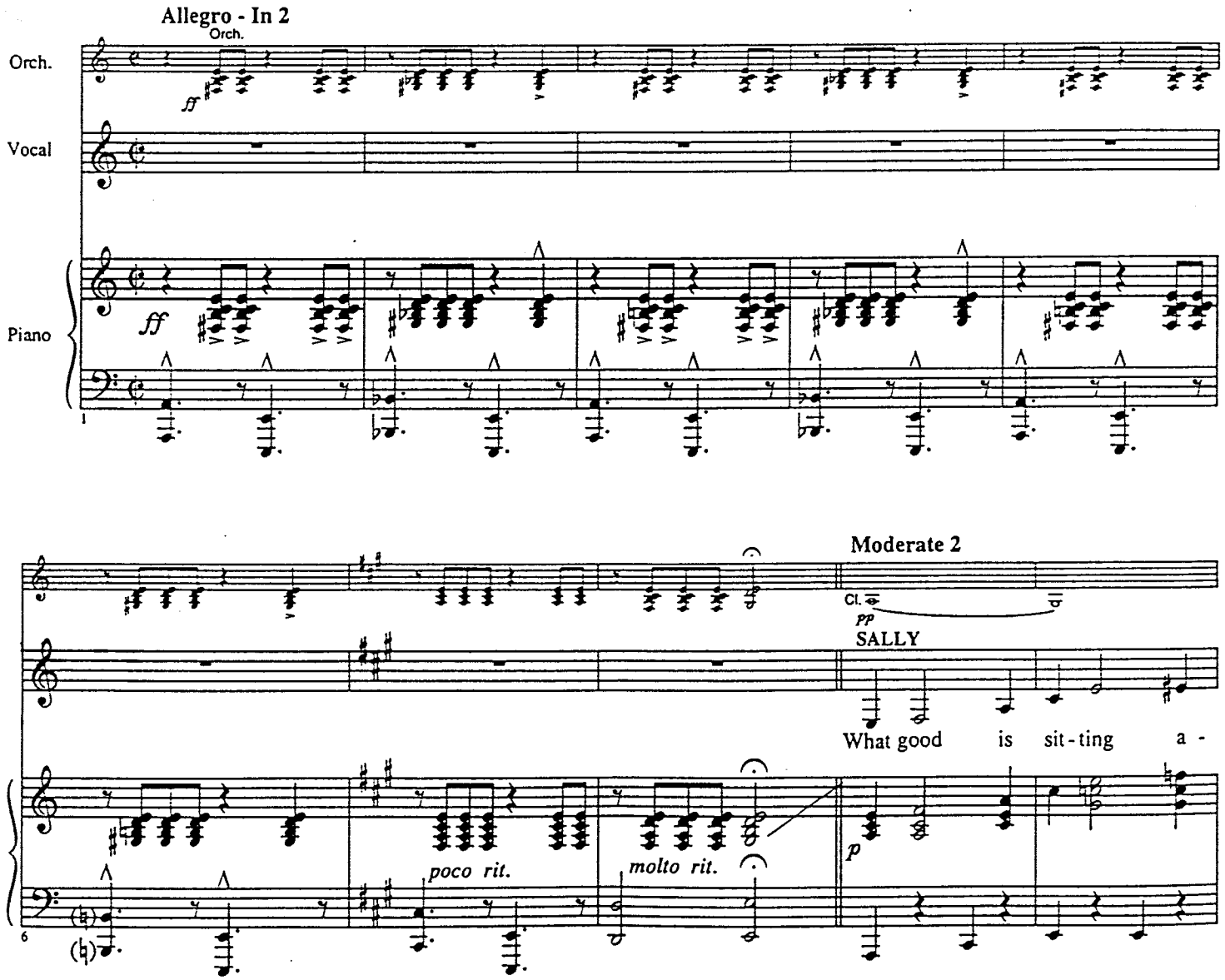

[85] Vn.
W.W.
waltz when the roof caves in. So if you
E♭/F F13 B♭ B♭7 E♭ E♭m
Slower-Colla Voce
T.Sx.
pp
sfz
kiss me, if we touch, warm-ing's fair,
B♭ E♭ E♭m Dm7(♭5) G7 Cm7
pp
sfz
+W.W., Str.
Drs.
rall.
p
I don't care very much.
D7
rall.
Bass
p

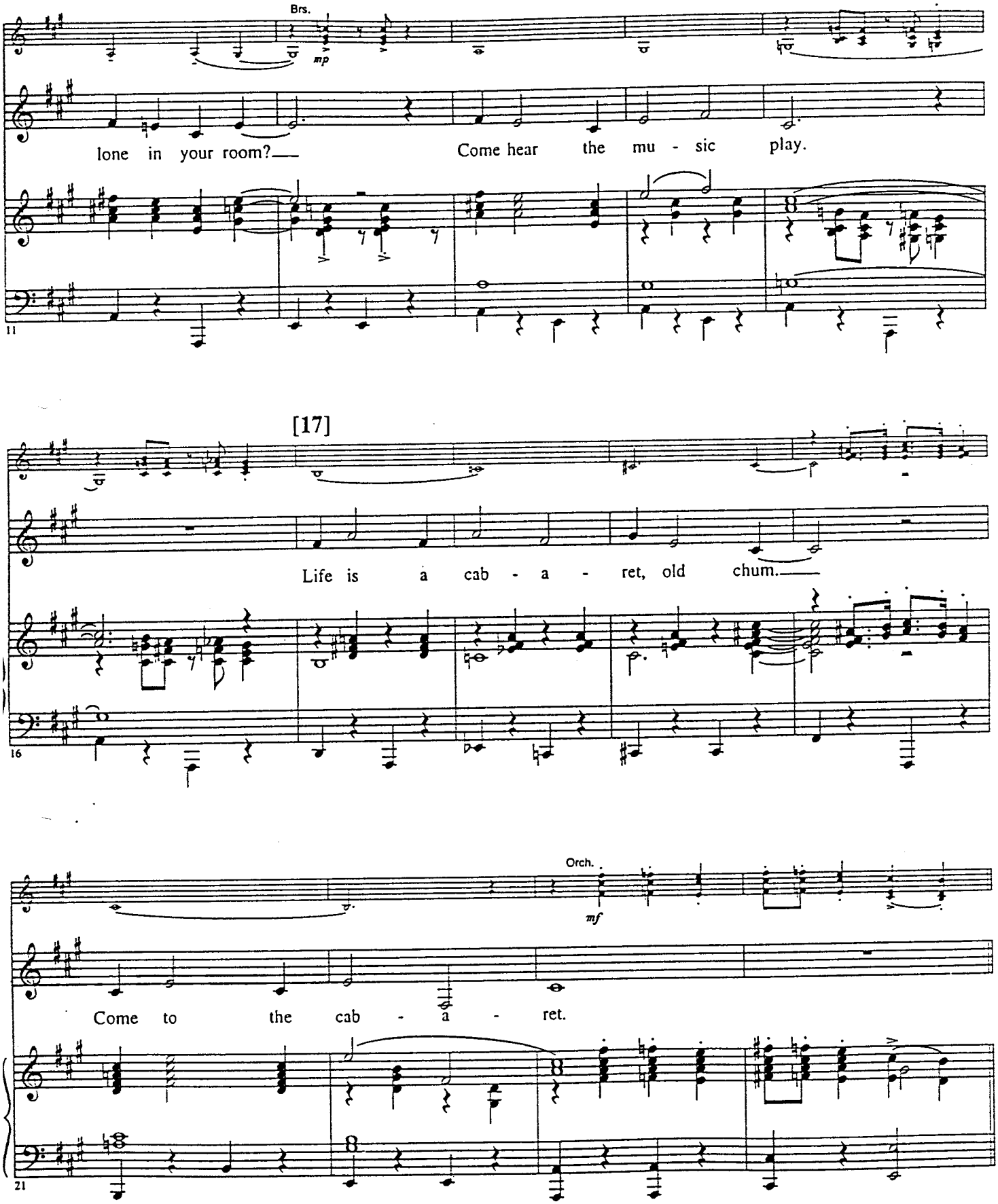
No. 31 The Fight

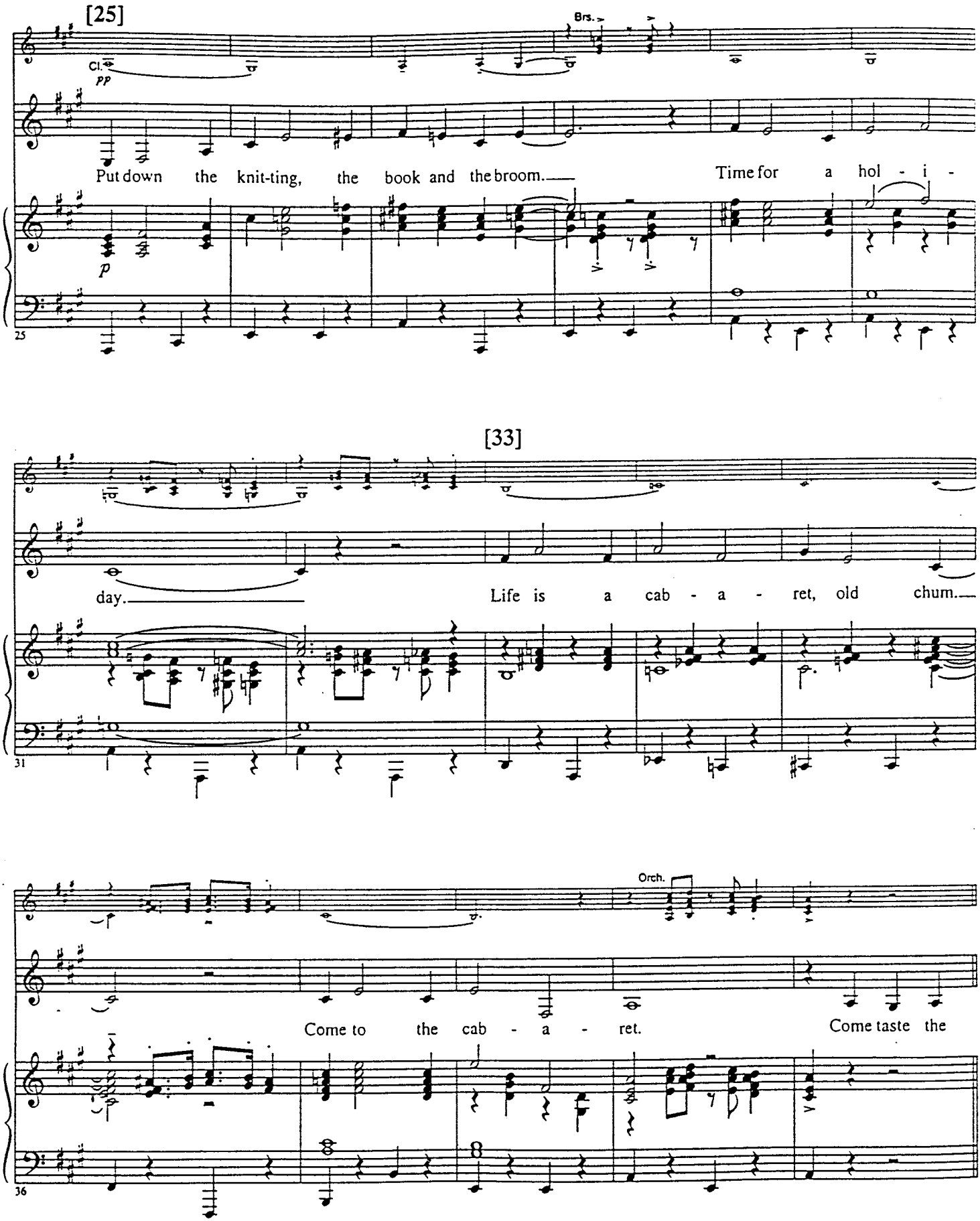
Cue: on punch

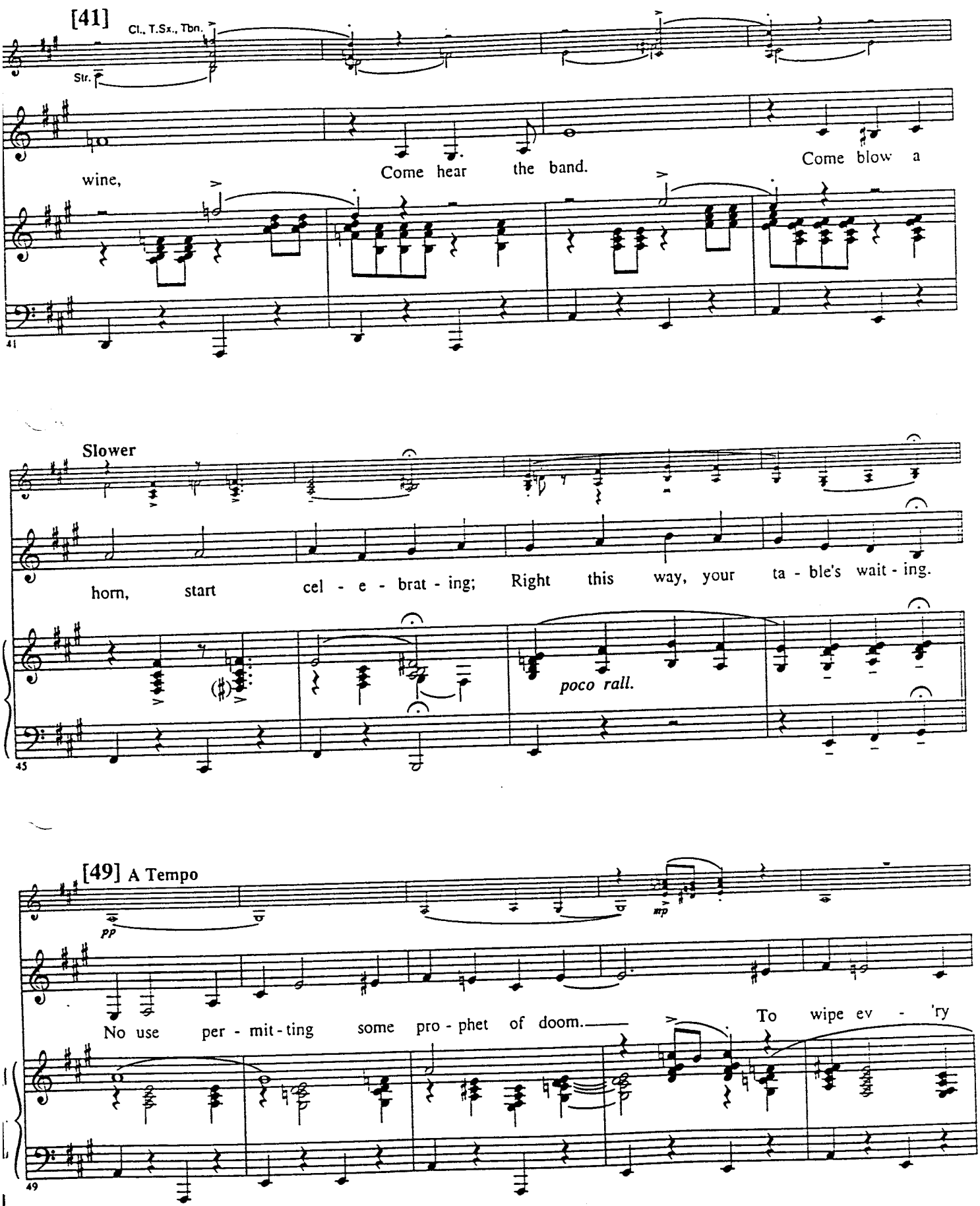


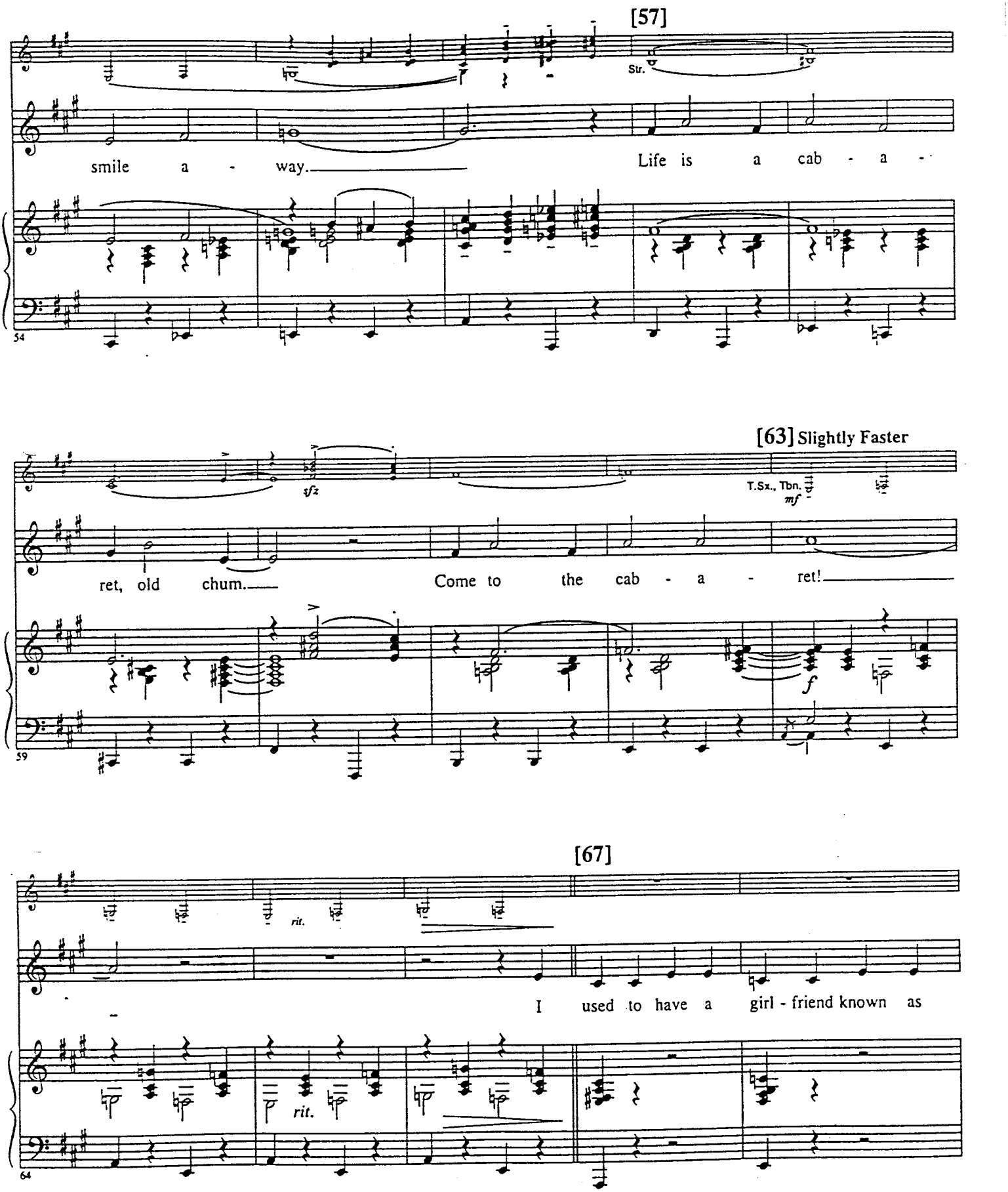
No. 32 Cabaret

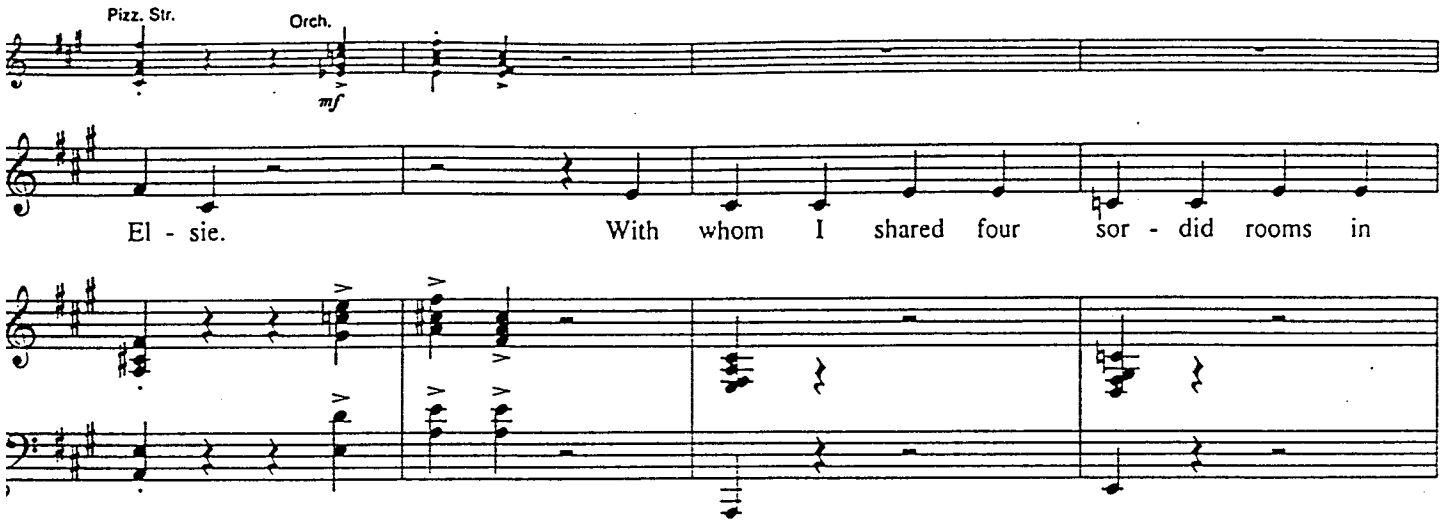



Brs.
mp
lone in your room?
Come hear the mu - sic play.
11
[17]
Life is a cab - a - ret, old chum.
16
Orch.
mf
Come to the cab - a - ret.
21

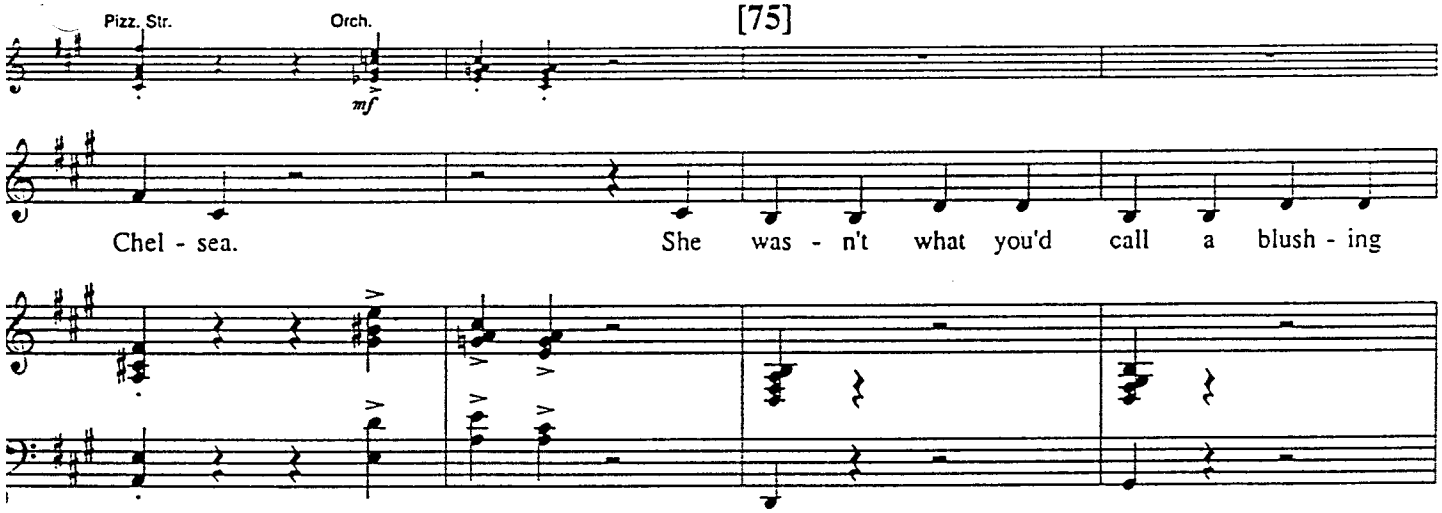

[25]
Brs.
Cl.
pp
Put down the knit-ting, the book and the broom. Time for a hol - i -
p
25
[33]
day. Life is a cab - a - ret, old chum.
31
Orch.
Come to the cab - a - ret. Come taste the
36

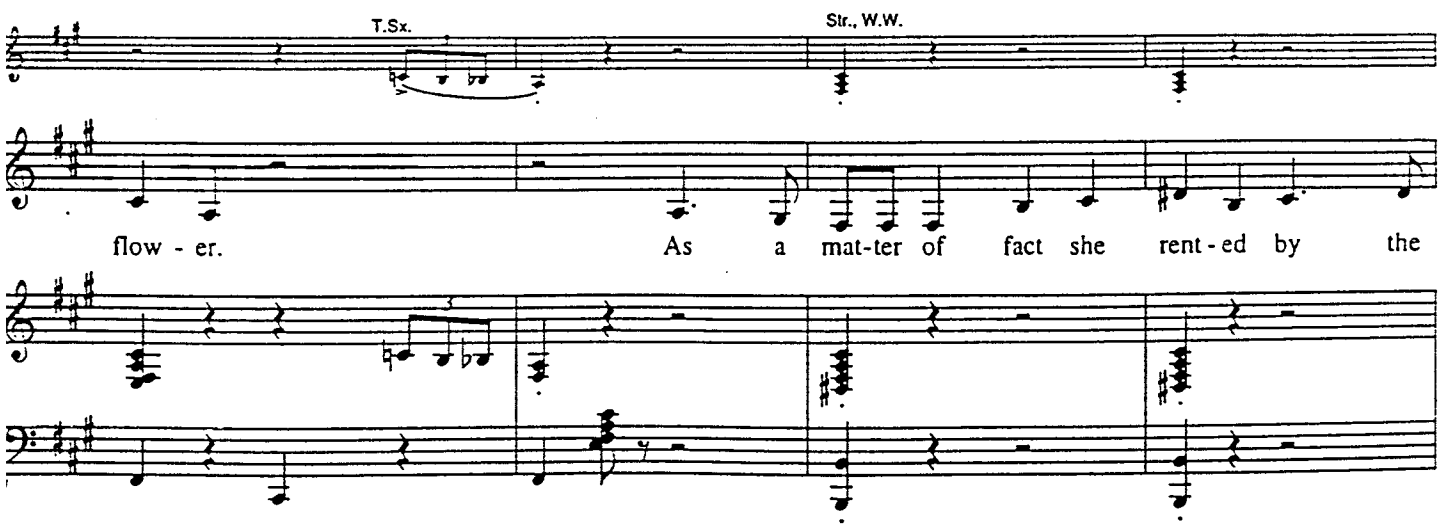

[41]
Cl., T.Sx., Tbn.
Str.
wine,
Come hear the band.
Come blow a
41
Slower
horn, start cel - e - brat - ing; Right this way, your ta - ble's wait - ing.
poco rall.
45
[49] A Tempo
pp
mp
No use per - mit - ting some pro - phet of doom.
To wipe ev - 'ry
49

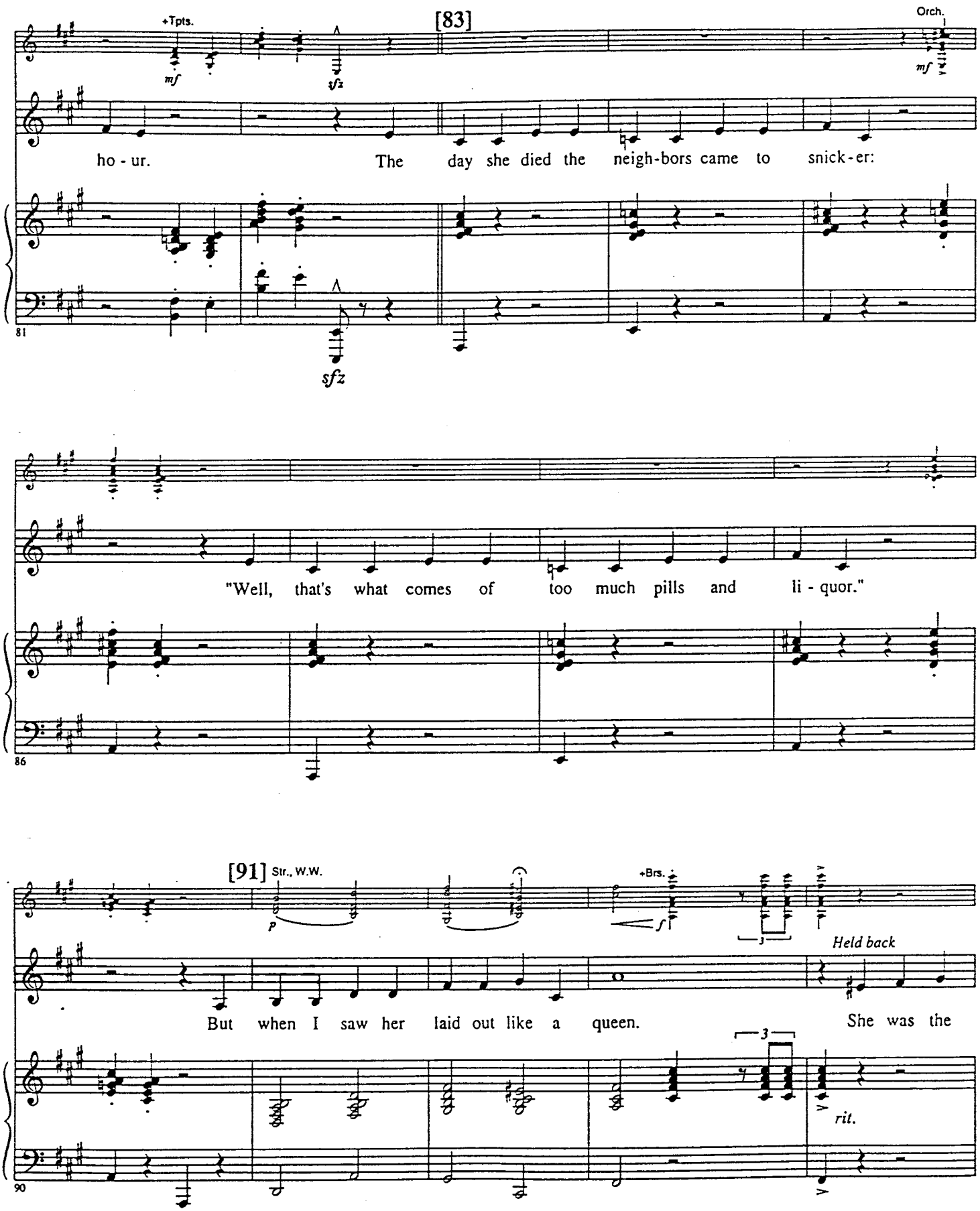

[57]
Str.
smile a - way.
Life is a cab - a -
54
[63] Slightly Faster
sfz
T.Sx., Tbn.
mf
ret, old chum.
Come to the cab - a - ret!
f
59
[67]
rit.
I used to have a girl - friend known as
rit.
64

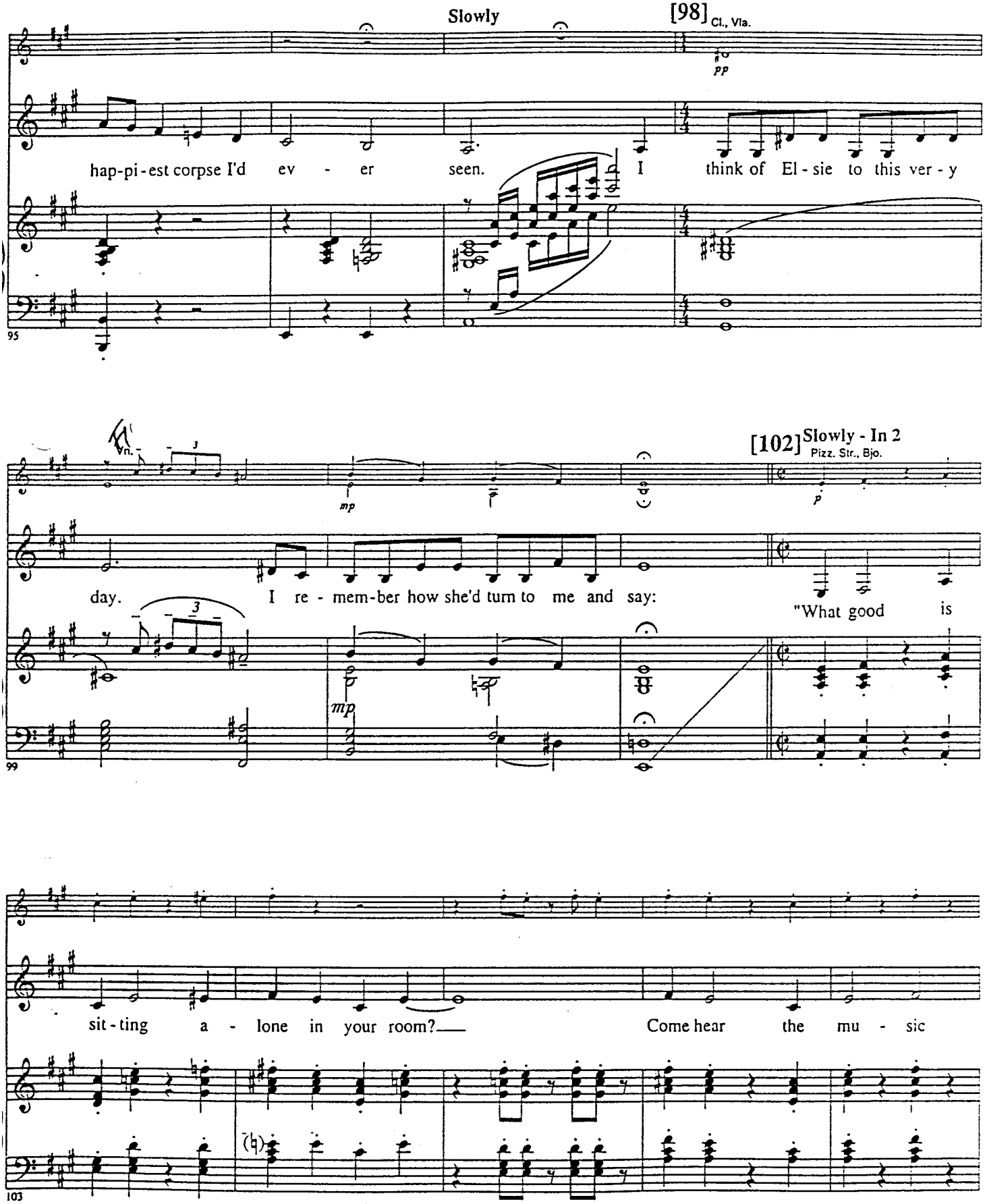

Pizz. Str.
Orch.
mf
El - sie. With whom I shared four sor - did rooms in

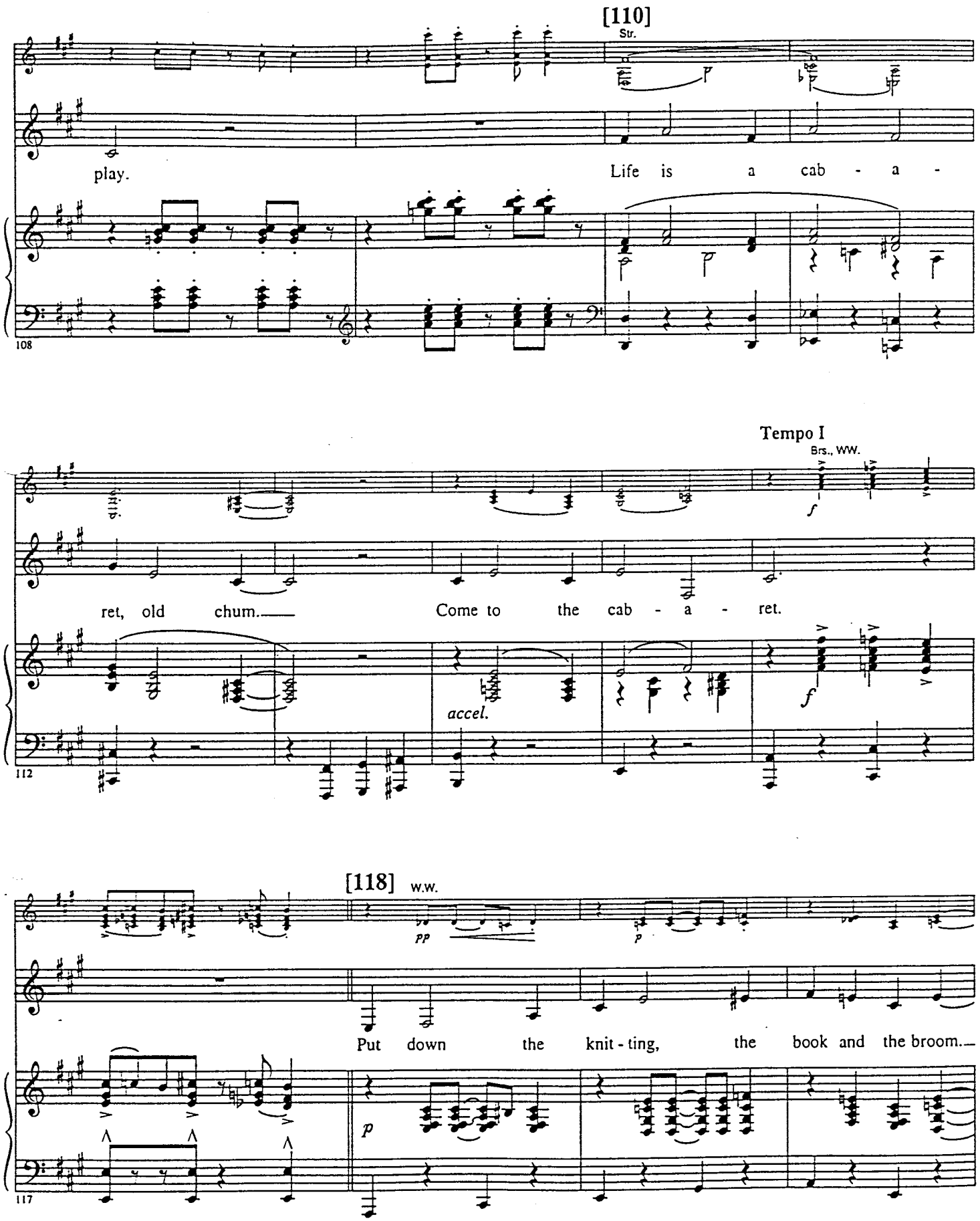
[75]

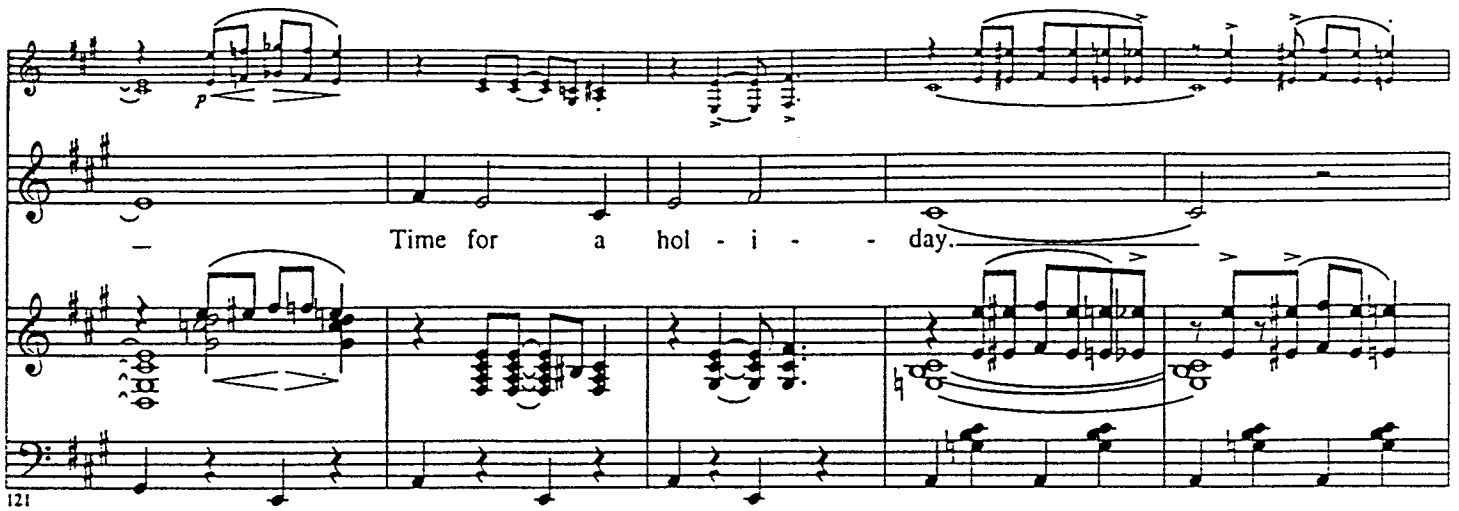

Pizz. Str.
Orch.
mf
Chel - sea. She was - n't what you'd call a blush - ing

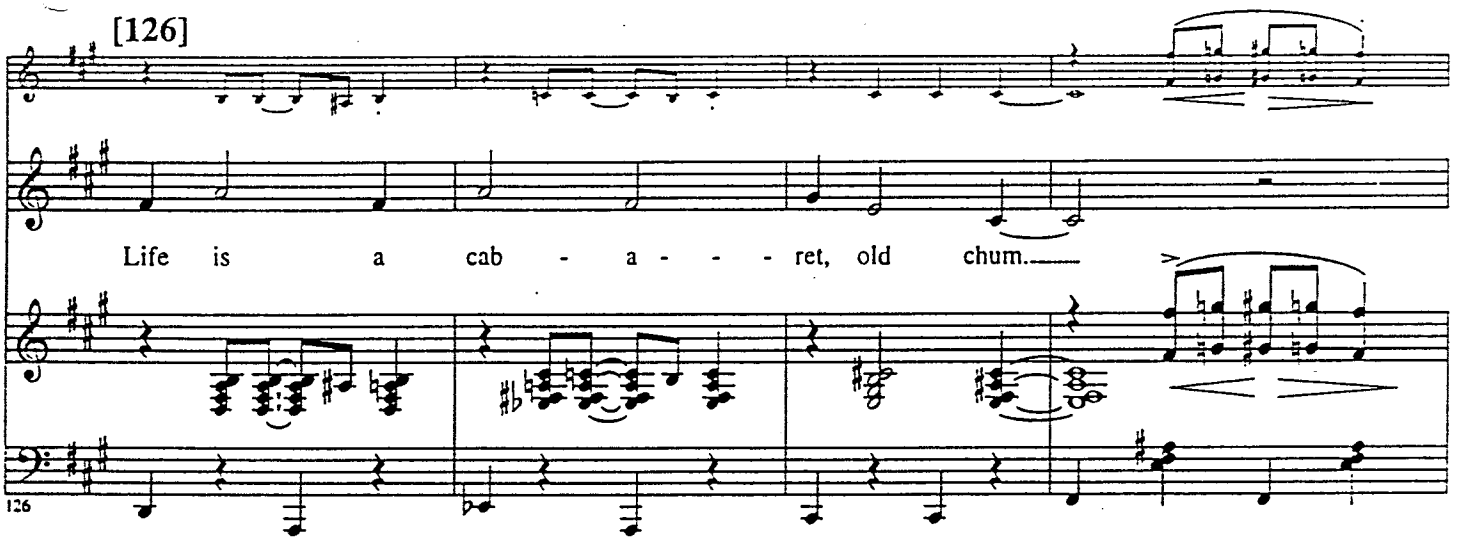

T.Sx.
Str., W.W.
flow - er. As a mat-ter of fact she rent - ed by the

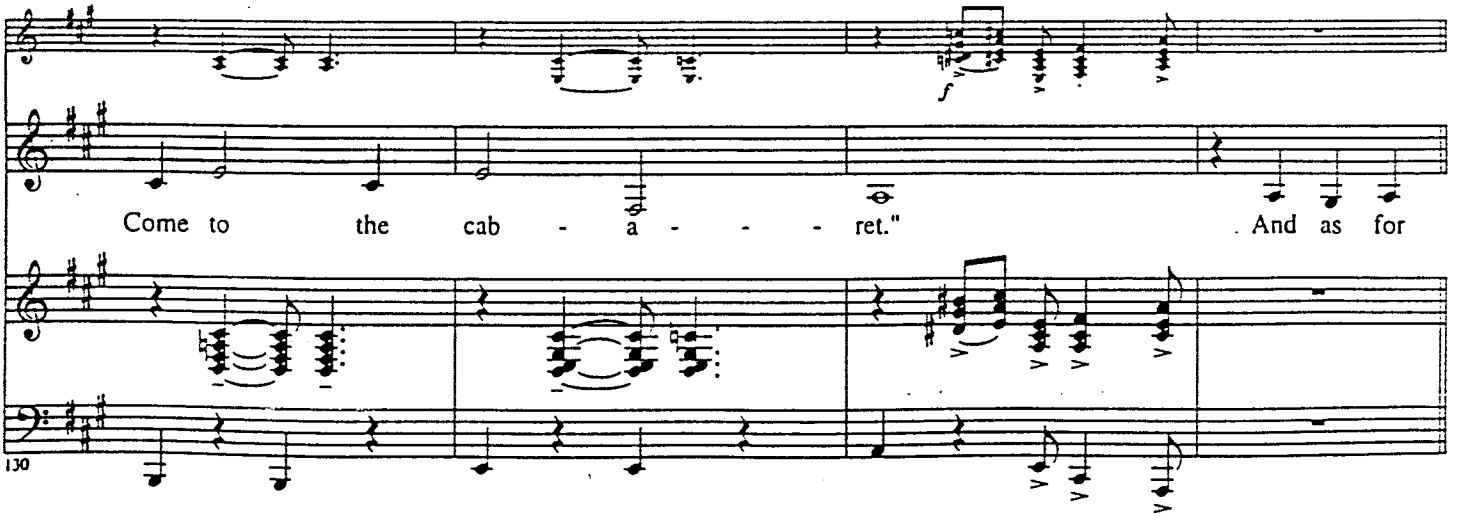

[83]
+Tpts.
Orch.
mf
sfz
mf
ho - ur. The day she died the neigh-bors came to snick - er:
81
sfz
"Well, that's what comes of too much pills and li - quor."
86
[91] Str., W.W.
+Brs.
P
f
Held back
But when I saw her laid out like a queen. She was the
3
3
rit.
90

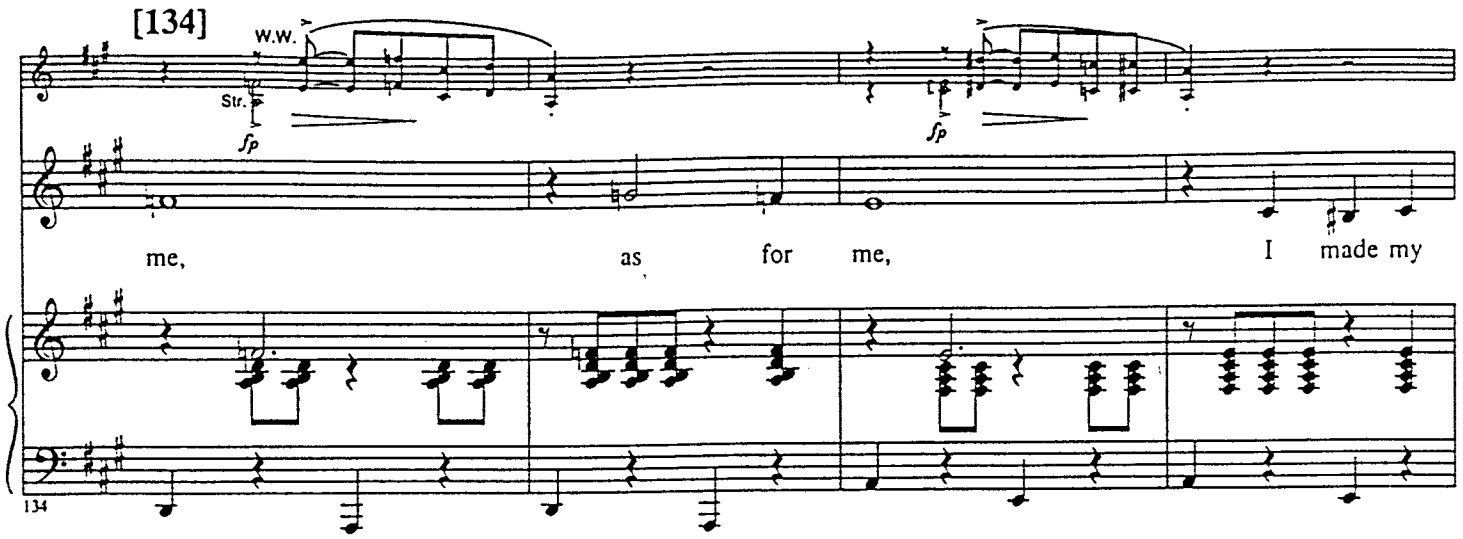

Slowly
[98] Cl., Vla.
pp
hap-pi-est corpse I'd ev - er seen. I think of El - sie to this ver - y
95
Vn.
mp
[102] Slowly - In 2
Pizz. Str., Bjo.
p
day. I re - mem-ber how she'd turn to me and say: "What good is
mp
99
sit - ting a - lone in your room? Come hear the mu - sic
103

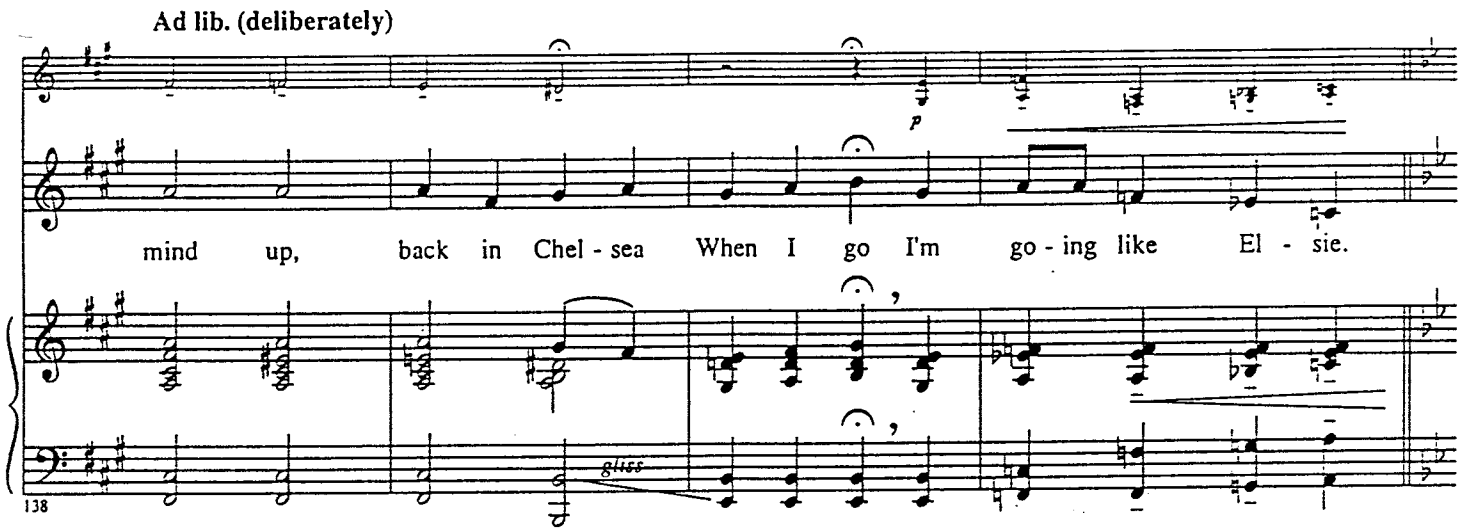

[110]
Str.
play.
Life is a cab - a -
108
Tempo I
Brs., WW.
ret, old chum.
Come to the cab - a - ret.
accel.
112
[118]
W.W.
Put down the knit - ting, the book and the broom.
117

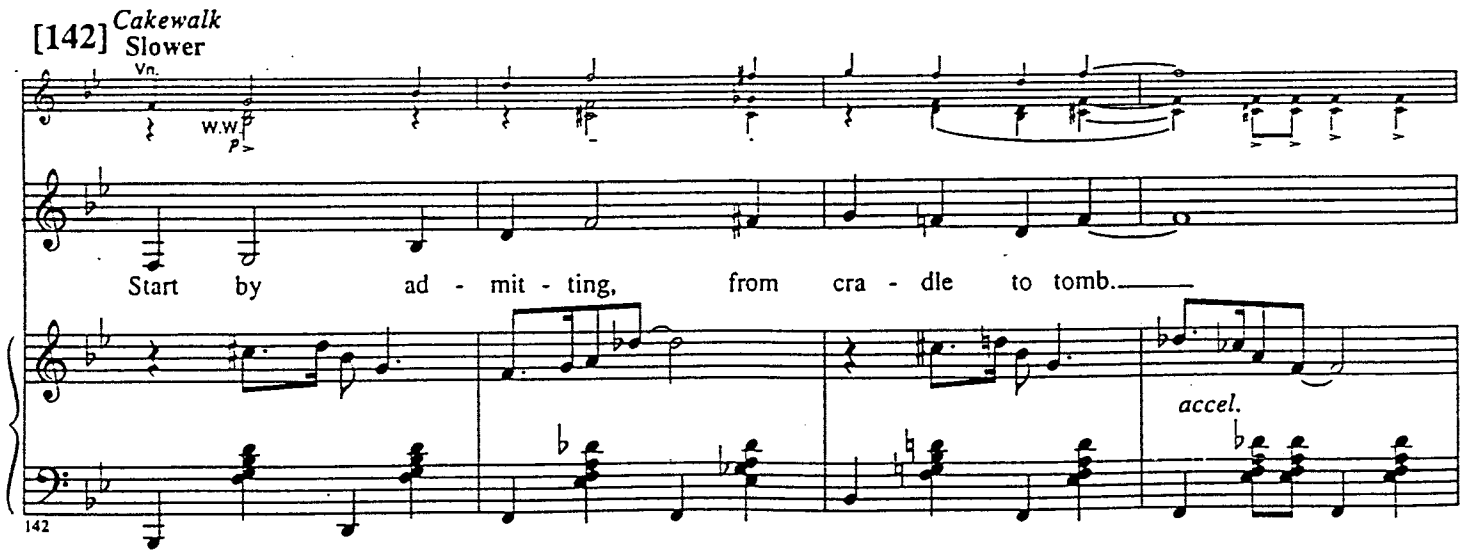

Time for a hol - i - - day.
121


[126]
Life is a cab - a - - - ret, old chum.
126


Come to the cab - a - - - ret." And as for
130


[134]
W.W.
Str.
fp
fp
me, as for me, I made my
134


Ad lib. (deliberately)
p
mind up, back in Chel - sea When I go I'm go - ing like El - sie.
gliss
138


[142] Cakewalk
Slower
Vn.
W.W.
p
Start by ad - mit - ting, from cra - dle to tomb.
accel.
142

Tempo

[150]

Tpt. I

Is - n't that long a stay. Life is a

accel. poco a poco

146

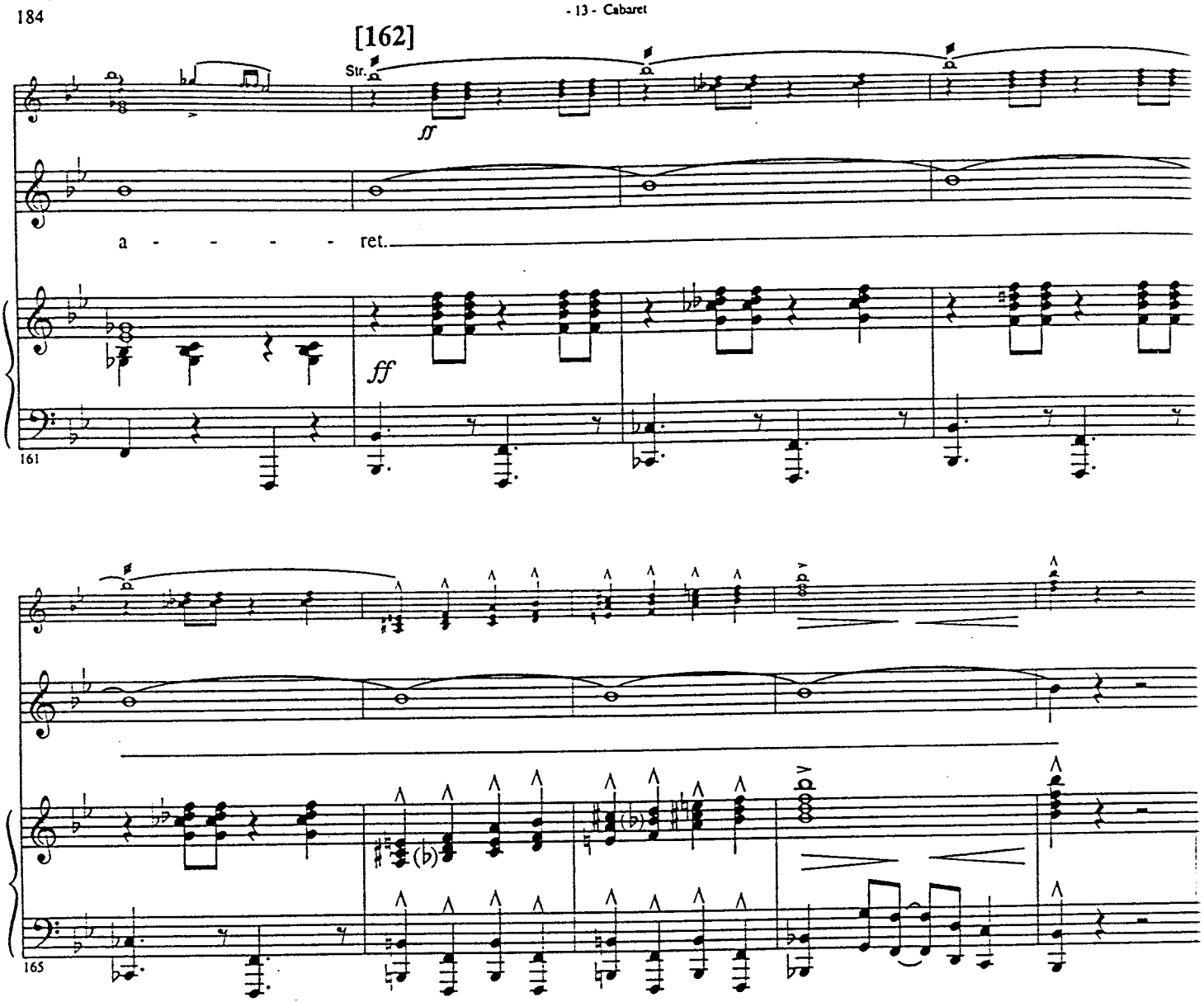
cab - a - ret, old chum. On - ly a cab - a -

151

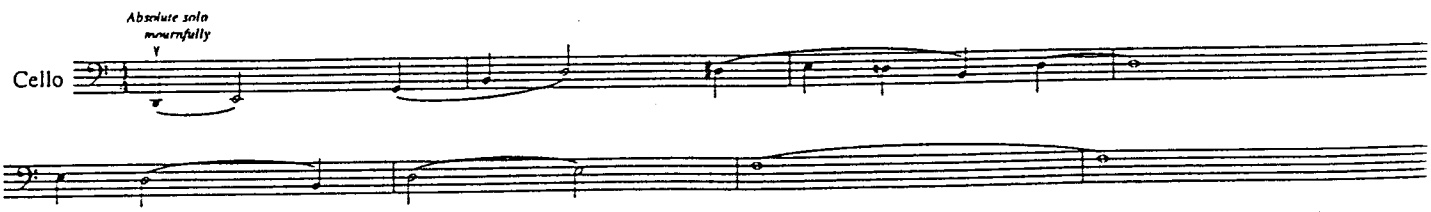
[158]

ret, old chum. And I love a cab - - -

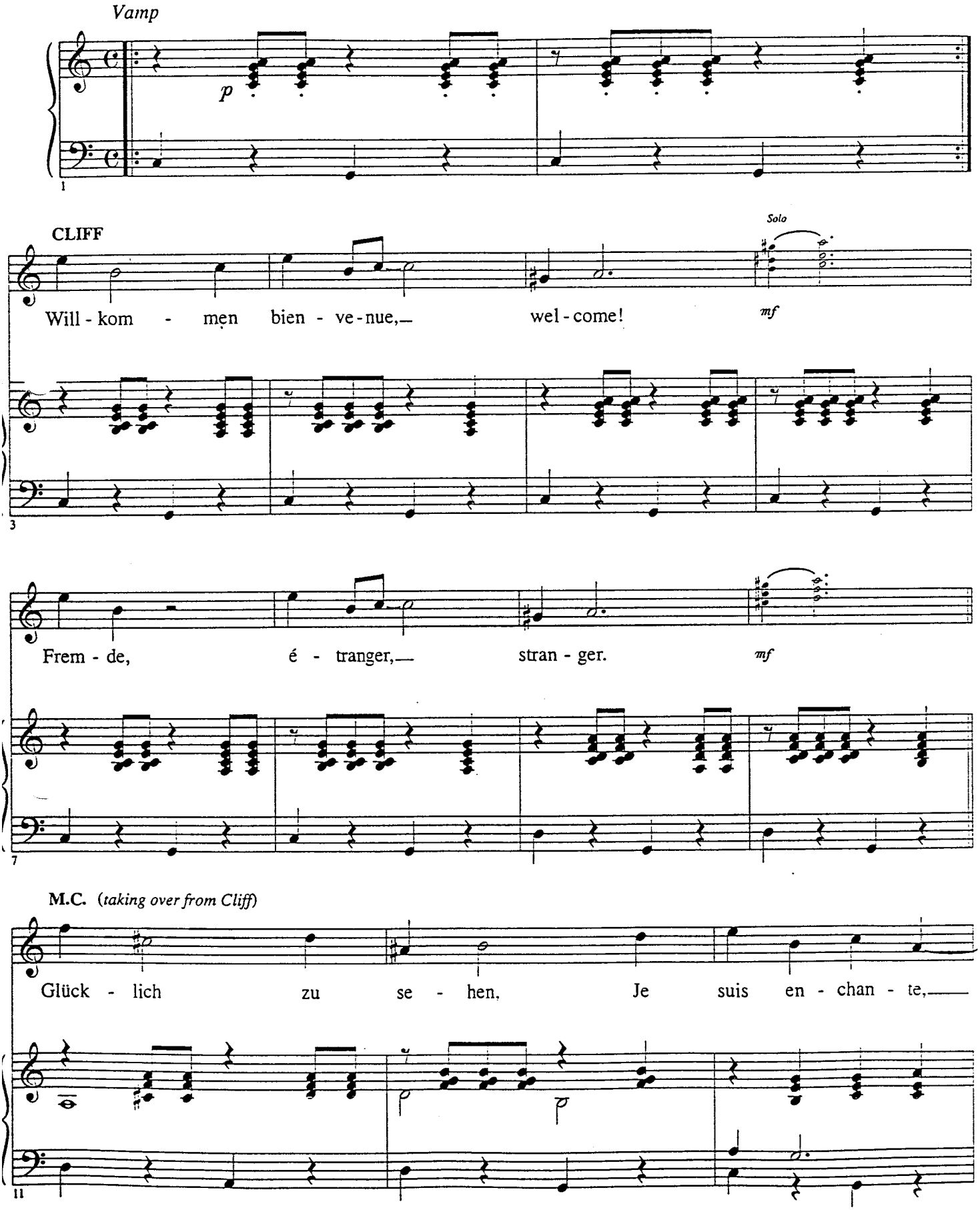
156

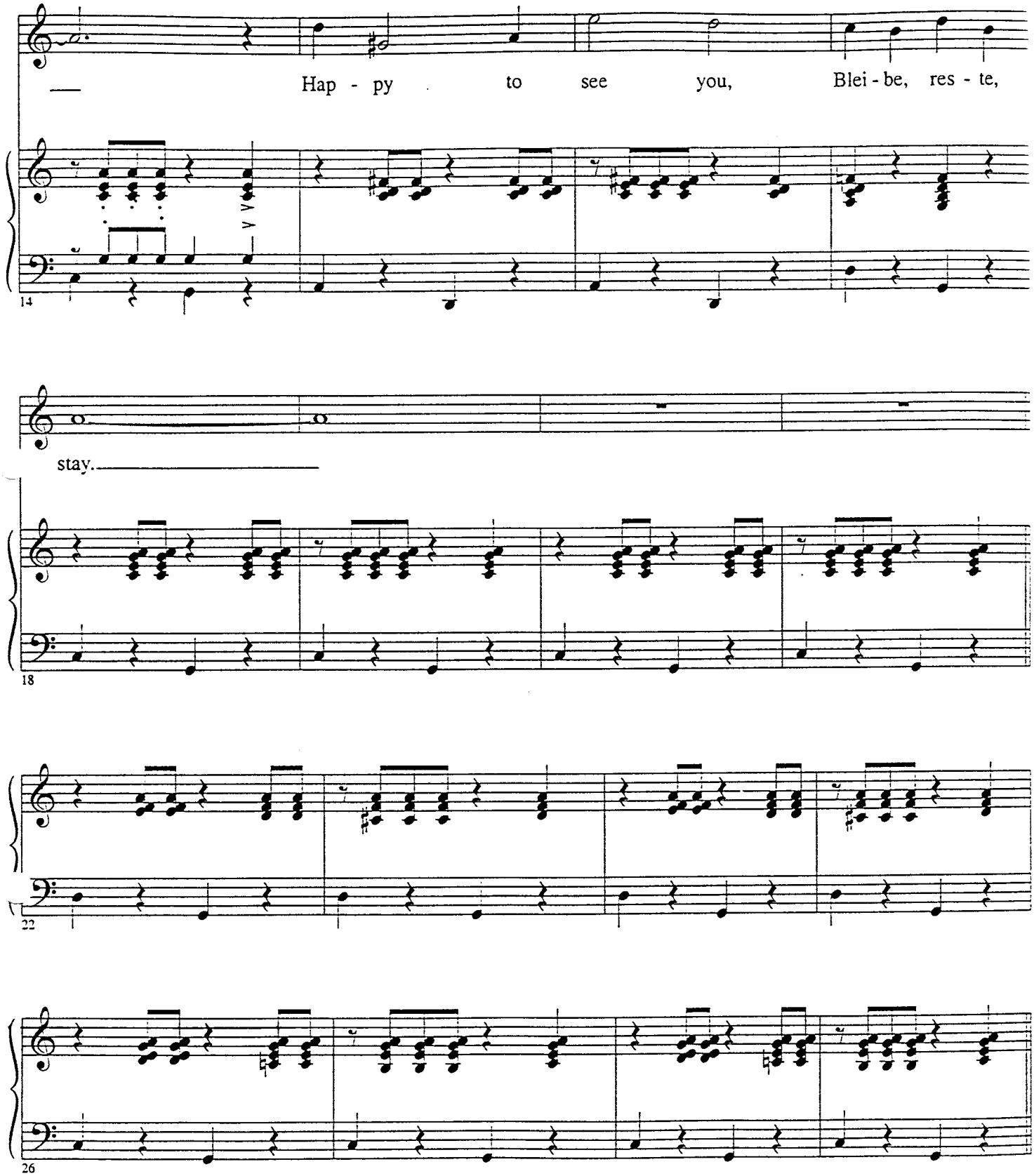


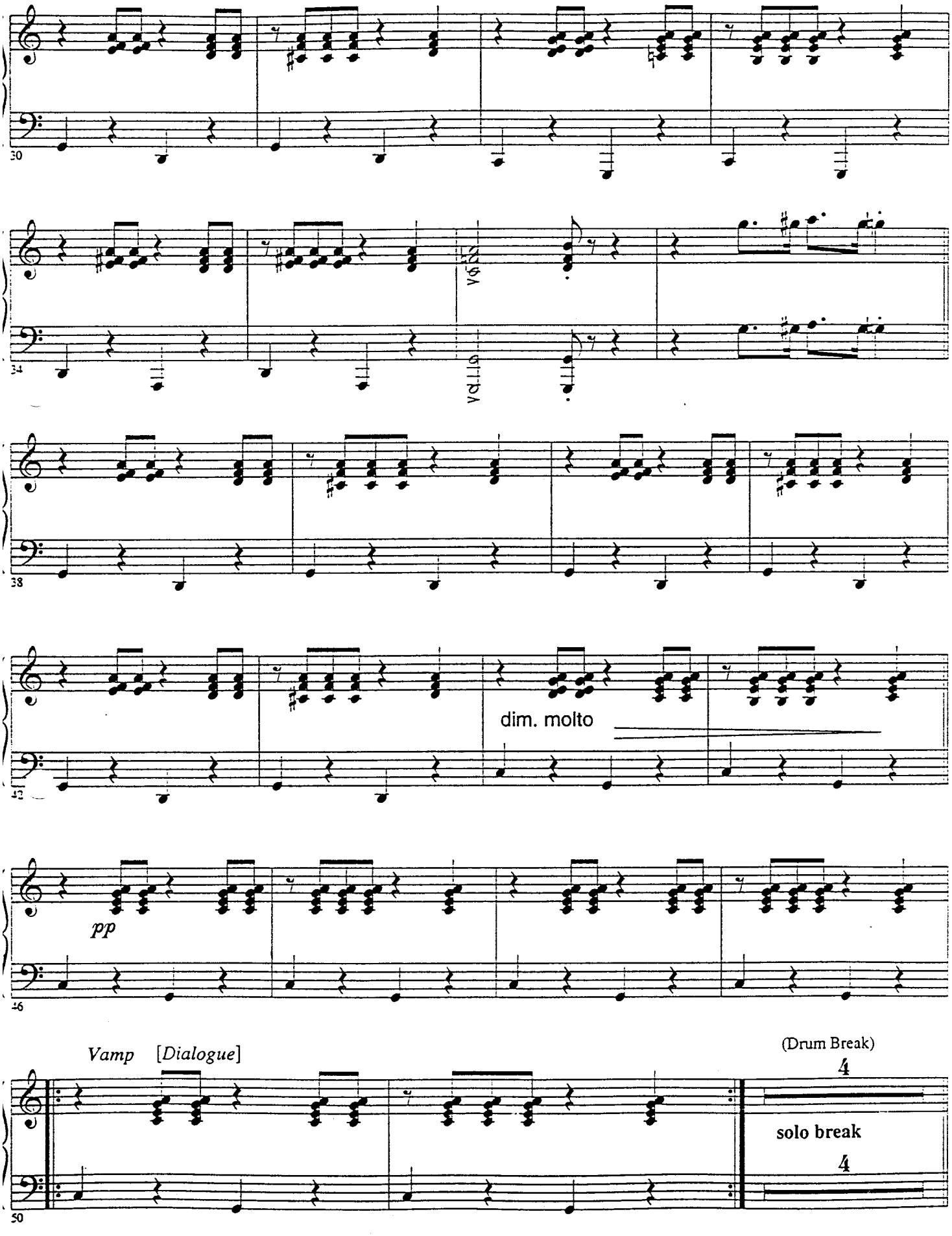
No. 33 After Cabaret

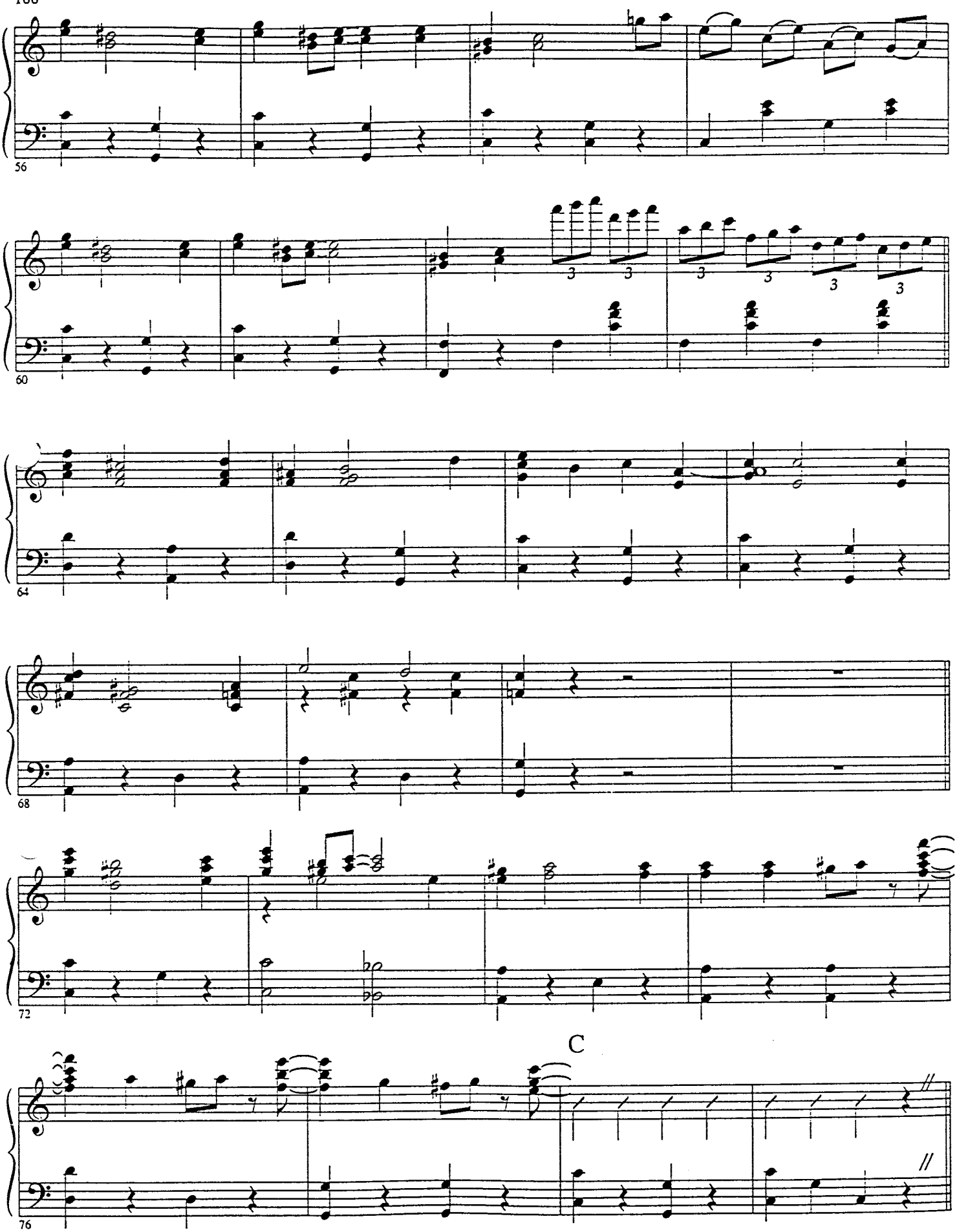


No. 34 Finale


Vamp
p
1
CLIFF
Solo
Will - kom - men bien - ve - nue, wel - come!
mf
3
Frem - de, é - tranger, stran - ger.
mf
7
M.C. (taking over from Cliff)
Glück - lich zu se - hen, Je suis en - chan - te,
11

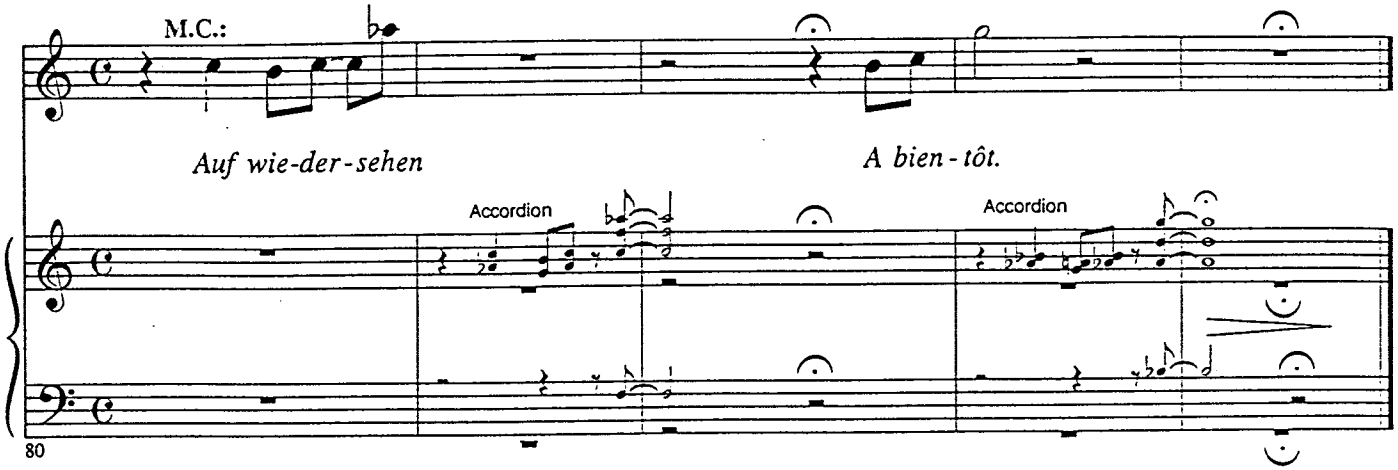

Hap - py to see you, Blei - be, res - te,
14
stay.
18
22
26


30
34
8va
8va
38
dim. molto
42
pp
46
Vamp [Dialogue]
(Drum Break)
4
solo break
4
50

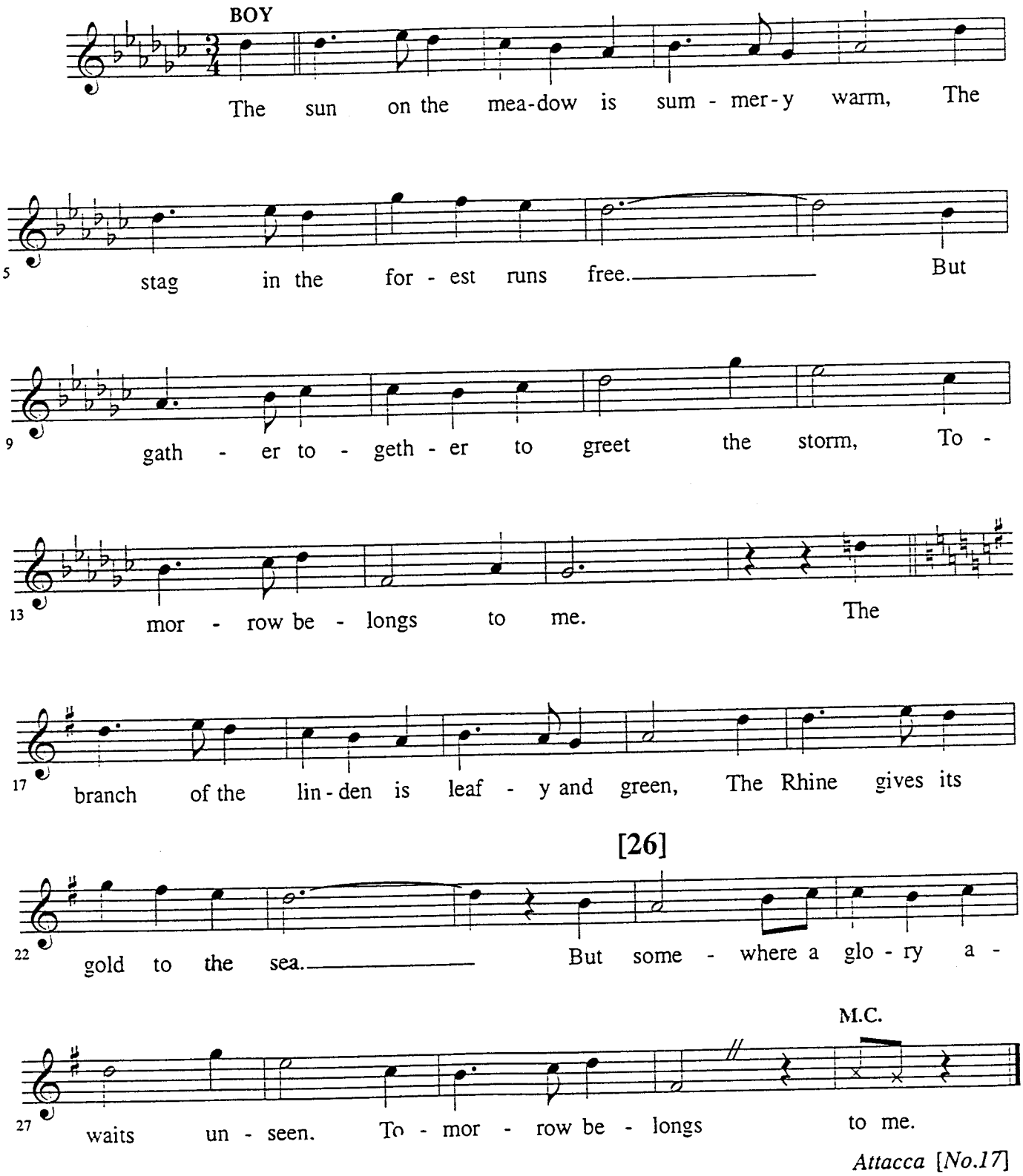


Attacca

No. 34a End of Show



No. 16a Tomorrow Belongs to Me [pre-recorded]



Attacca [*No.17*]