Willkommen


Play 4 times

Willkommen, bienvenue.

Fremde, étranger, stranger.
se-hen, Je suis enchanté, Happy to see you,

Bleibe, reste, stay. Willkommen, bienvenue, welcome,

Im Cabaret, au Cabaret, to Cabaret!
Und sagen Welcome, bienvenue, welcome, in Cabaret.

au Cabaret, to Cabaret!
GIRL

Bleibe, reste, stay.

ALL

Willkommen.

bien-vé-nue, welcome,

Im Cabaret, au Cabaret, Wir sagen.
[159]
(whispered)
Will-kom-men, bien-venue,—wel-come

[167]
(Frem-de, étran-ger,—stran-ger. Glück-lich zu

[171]
(se-hen. Je suis en-chan-té. 
Hap-py to see you. Blei-he, res-te.
[176] Slightly Slower

ALL
(sing)

stay. Wir sagen, Willkommen, bienvenue, welcome

[184]

[step] [step]

Fremde, étranger, stranger. Glücklich zu sehen. Je

[step] [step]

suis enchanté. Happy to see you. Bleib, reste, stay. Wir
[193] Slower and strongly marked

Willkommen, bienvenue, welcome.

Im Cabaret, au Cabaret, to Cabaret!

[Blackout]
No. 2

“Willkommen” Playoff
No. 3  
Train Music

No. 4  
Welcome To Berlin

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

Allegrato  
Cl., Tpt.
Welcome!

Fremde, étranger.

stranger.

Glücklich zu sehen, Je

suis enchanté

Happy to

see you. Bleibe, reste, stay.

rall.

rall.
No. 5

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

Freely

Cis. Acc. Str.

Vocal

dif-fer-ence of fif-ty marks Why should that stand in our way? As

Pp

long as the room's to let, the fif-ty that I will get is fif-ty more than I had yes-ter-day. (Ja?)

[8]

(sung), (spoken)

When you're as old as I Is an-y one as old as I? What dif-fer-ence does it make? An

P

CA94 - Piano/Conductor
Allegretto - con pesante

of - fer comes, you take.

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

learn how to settle for what you get. It will all go on if we're
So what? When I was a girl, my summers were spent by the sea. So what? And I had a maid doing all of the house-work, not...
4 - So What

[44] A Tempo

(piano)

me.

So what? How I scrub up the floors and I

wash down the walls and I empty the chamber pot. If it

ended that way, then it ended that way, and I shrug and I say: So

CAB99: PianoConductor
what?

(sung) For the sun will rise and the moon will set

And you learn how to settle for what you get. It will all go on if we're here or not. So who cares?
[67]

So what? So who cares? So what?

When

[72, Acc.]

olla voce

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

Through

(all of our years he was so dis-appoin-ted in that. So what?)

Now I
have what he missed and my
figure is trim. But he lies in a church-yard plot.
If it

wasn't to be that he ever would see the uncorseted me.
So

what? For the sun will rise and the moon will
And you learn how to settle for what you get. It will all go on if we're here or not. So who cares? So what?

So who cares? So what?

So
once I was rich and now all my fortune is gone. So what? And

love disappeared and only the memory lives on. So

what? If I've lived through all that (and I've lived through all that) Fifty.
marks doesn’t mean a lot. If I like that you’re here, (and I

(sung)

like that you’re here,)

Happy New Year, my dear, So what? For the

cresc. poco a poco
sun will rise, and the moon will set. And you learn how to settle for

what you get. It will all go on if we're here or not. So who
cares? So what? So who cares? So
what?
It all goes on.
So who cares?

Who cares? Who cares? So what?!
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!

VICTOR: Would you like to buy a boy a drink?
EVERYONE: Welcome to Berlin -- famous novelist ... 
LULU: Ja? You would? Come on over!

[Dialogue continues]
Don't Tell Mama

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

Moderato

[4]

SALLY

Ma-ma thinks I'm living in a con-vent,
A se-clud-ed lit-tle con-vent

In the southern part of France.

Ma-ma
doesn't even have an inkling that I'm working in a night club

In a pair of lacy pants.

[20] Slowly - in 4

please, sir. if you run into my mama Don't reveal my indiscretion. Give a working girl a roll.
Tempo (Moderate 2)

Hush up, don't tell Ma - ma, Shush up.
don't tell Ma-ma  Don't tell Ma-ma  what-eve-ryou do.

If you had a se-cret. You bet I would keep it.

I would nev-er tell on you. I'm
breaking every promise that I gave her. So won't you kindly

do a girl a great big favor? And please, my sweet potato. Keep this

from the master. Though my dance is not against the law. You can
tell my Papa, that's all right, 'Cause he comes in here every night. But don't tell

Mama what you saw!

Mama thinks I'm on a tour of Europe, With a couple of my school chums
And a lady chapter one.

Mama

doesn't even have an inkling

That I left them all in Antwerp

And I'm touring on my own.

So please, sir, if you run into my
SALLY

ma - ma. Don’t re - veal my in - dis - cre - tion Just leave well e - nough a lone.

[99] Tempo


SALLY GIRLS SALLY GIRLS

Hush up. Don’t tell Ma - ma. Shush up. Don’t tell Ma - ma.

Orch.

Don’t tell Ma - ma what - ev - er you do.
SALLY

If you had a secret, you bet I could keep it. I would never tell on you.

GIRLS

You wouldn't want to get me in a pickle.

ALL

And have her go and cut me off with...
out a nickel. So let's trust one another.

Keep this from my mother. Though I'm still as pure as mountain snow.

SALLY

You can tell my uncle, here and now, 'Cause he's my agent
an\-y\-how, But don't tell Ma-ma what you know.

You can tell my grand-ma suites me fine; just yes-ter-day she joined the line, But
don't tell Ma-ma what you know.
tell my broth-er, that ain’t grim, "Cause if he squeals on me I’ll squeal on him. But

don’t tell Ma-ma, bit-te, Don’t tell Ma-ma, please, sir.

Don’t tell Ma-ma what you know. Sssh!
SALY

Sssh! If you see my mum-my, mum's the word!

No. 8

“Mama” Playoff
No. 9

“Mama” Underscore

Orch. Clar. Solo

Piano

\[ E^6 \quad Cm7 \quad B^7 \quad B^7 \quad E^6 \quad Cm7 \quad B^7 \quad B^7 \]

\[ Fm \quad D^b7 \quad C^7 \]

\[ F^7 \quad B^7 \quad E^b9 \]

[9]

[17]
No. 10

Mein Herr

[SALLY]
You have to understand the way I am, Mein Herr. A tiger is a tiger not a
Mein Herr.

You'll never turn the vinegar to jam Mein Herr. So I

do what I do. When I'm through then I'm through and I'm through. too-dle-

[12] Slowly-Gradually Faster

Bye bye mein lieber Herr—farewell mein
lieber Herr. it was a fine affair but now it's over. And thou' I

[20] Più Mosso

used to care I need the open air you're better

off without me. Mein Herr. Don't dab your
eye, mein herr— or won-der why mein Herr— I've al-ways said that I— was a rover.
you mus-n't knit your brow,— you should have known by now—
you'd ev-ry cause to doubt— me, Mein Herr.

The
[44] Ad Lib

continent of Europe is so wide, Mein Herr. Not only up and down but side to side.

Mein Herr. I couldn't ever cross it if I tried, Mein Herr. But I

do what I can. inch by inch. step by step. mile by mile, man by

CAB99 - Piano/Conductor
Slowly At First

man!
Bye bye mein li - ber Herr... fare - well mein li - ber Herr...

(Piano Arp.)

it was a fine af - fair... but now it's o - ver. And tho' I

[Più Mosso]

used to care... I need the o - pen air... you're bet - ter
off without me, Mein Herr.

Don't dab your eye, mein Herr, or wonder why mein Herr I've always said that I was a rover. you mustn't
knit your brow. you should have known by now you'd every

cause to doubt me, Mein Herr. Bye bye mein

Più Mosso

lieber Herr auf Wie-der-sehen Mein Herr. Es war sehr gut. Mein Herr.
und vor - bei________ du kennst mich wohl, Mein Herr.________ Aeh, le - be

wohl. Mein Herr.________ Du sollst mich nie mehrseh'n h'n, Mein Herr.

[103] w.w.

SALLY Bye Bye mein lie - ber Herr.

GIRLS Bye Bye mein lie - ber Herr auf Wie - der - sehen Mein Herr. Es war sehr
und vorbei  

du kennst mich

gut. Mein Herr, und vorbei  

du kennst mich

wohl. Mein Herr.

wohl. Mein Herr. Ach, lebe wohl, Mein Herr. Du sollst mich

SALLY + GIRLS

nie mehr seh'n  

and bye bye!

Bye bye mein
l ie - ber Herr. Fare - well, mein lie - ber Herr. It was a

f i ne af - fair, but now it's o - ver and tho' I

used to care. I need the o - pen
SALLY

air you're better off without me, you'll get on GIRLS auf wieder-

Mein

sehen! es war sehr gut! -

Herr...

wohl! ach lebe wahl!

Bye bye Mein
No. 11

"Mein Herr" Playoff
No. 12  Perfectly Marvelous

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

Poco Agitato

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

"Yes, it's true. We're living in delicious sin." Or you can simply tell them the truth and say: SALLY (sung) I met this perfectly marvelous
girl in this perfectly wonderful place. As I lifted a glass to the

start of a marvelous year. Before I

knew it she called on the phone, inviting. Next moment
I was no longer alone. But sat reciting some perfectly beautiful verse. In my charming American style. How I dazzled her senses was truly no less than a crime. Now I've this
perfectly marvelous girl in my perfectly beautiful room
And we're living together and having a marvelous time.

[50] Slowly

CLIFF: (spoken) Sally, I'm afraid it wouldn't work out. You're much too distracting.

SALLY: Distracting? No, inspiring! She tells me perfectly marvelous
tales of her thrillingly scandalous life. Which I'll probably use as a chapter or two in my book. And since my stay in Berlin was to force creation. What luck to fall on a fabulous
source of stimulation. And perfectly marvelous

too is her perfect agreement to be Just as still as a mouse when I'm

giving my novel a whirl. Yes, I've a highly agreeable
Perfectly Marvelous

life In my perfectly beautiful room With my nearly invisible,

perfectly marvelous girl.

I met this
truly remarkable girl in this really incredible town. And she's

skillfully managed to talk her way into my room. I have a

terrible feeling I've said a dumb thing. Besides, I've
No. 13

Two Ladies

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

SALLY

only got one narrow bed. We'll think of something. Segue

Girl 1

Bee-dle dee dee-dle dee-dee!

"Girl" 2

Bee-dle dee dee-dee-dee-dee!

M. C. Bee-dle dee-dee-dle dee Bee-dle dee-dee-dle dee
Two Ladies

Bee-dle dee dee dee dee.
Two ladies. Bee-dle dee dee dee dee.

And I'm the only

Ja!
Bee-dle dee dee dee.

I like it.
**GIRLS**

Bee-dle dee dee deede.

They like it.

Bee-dle dee dee deede.

---

**M.C.**

This two for one.

Bee-dle dee deede deede.

---

**GIRLS**

Two la-dies.

Bee-dle dee deede deede.

---

**GIRLS**

Two la-dies.
M.C. GIRLS M.C. GIRLS
Bee-dle dee dee dee dee. And he's the only man. Ja! Bee-dle dee dee dee dee

GIRL 1 M.C. GIRL 2 M.C. GIRLS
He likes it. Bee-dle deeedee deedee We like it. Bee-dle deedee deedee. This two for

"GIRL" 2 GIRL 1
I do the cook-ing And

Play 4x

mf

W.W., Ten.

Synth, Srs.
M. C.

I make the bed.
I go out daily to

Synth. Sir.

[48]

GIRL 1

earn our daily bread. But we've one thing in common.
He. She. Und me.

GIRL 1

M. C.

"GIRL" 2

M. C.

GIRLS

switch partners daily To play as we please.

one-sies. But nothing beats threes. I sleep in the middle, I'm left, Und I'm right.

But there's room on the bottom if you drop in some night.
GIRLS: Bee-dle dee dee dee.

M. C.: Bee-dle dee dee dee.

GIRLS: Bee-dle dee dee.

M. C.: And he's the only man.
M. C.

I like it, Bee-dle dee dee dee dee. They like it!

Cl.

Bee-dle dee dee dee dee This two for one.

GIRL 1

Bee-dle dee, Bee-dle dee, Bee-dle dee, Bee-dle dee Bee-dle dee, Bee-dle dee, Bee-dle dee, Bee-dle dee
No. 14  

"Two Ladies" Playoff

Presto

Cl. A.Sx.

Orch.

Piano

[9] Cl. A.Sx.
No. 15

It Couldn't Please Me More

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

Moderately

[3] Strict Tempo

W.W. Vn.

CELESTE

If you brought me pearls,
If you brought me roses like some
other gents might bring to other girls.

It couldn't please me more.

Then the gift I see:

A pineapple for me.

If in your emotion you began to sway.
Went to get some air Or grabbed a chair To keep from fainting dead away.

[27]

It couldn't please me more Than to see you clinging To the

pineapple I bring.
Ah, I can hear Hawaiian breezes blow.

Ah, It's from California. Even so, How am I to

thank you? Kindly let it pass. Would you like a
slice? That might be nice, But frankly, it would give me gas. Then we shall leave it here. Not to eat, but see:

pineapple For me. From me.
[90]

WW, Str., Synth.

HERR S.

pine-apple for you.

FRAU S.

From you.

BOTH + M.C.

Ah

Ah

Very Slowly

Cue: FRAULEIN SCHNEIDER:

I am -- overwhelmed

(with synth.)

slow gliss
No. 16

Cue: [Door closes]

Fade under recorded vocal

No. 17

Jazzy, not too fast

[2]

Slower

Toccet

[10]
No. 18  Maybe This Time

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

Maybe this time
I'll be lucky
Maybe this time he'll stay.

G   G+   Em/G   G7

Maybe this time for the first time love won't hurry away.

C     C+    Am/C    Bb7/C+   

He will hold me fast. I'll be home at last.

D7    E7 (+5) (+5) (+5) Em/A    D13

CAB99 - PianoConductor
Not a loser any more... like the last time... and the time before...

Dm/G  C2  Cm2  G  F6  E7(b9)  A7  D7

G  G+  Em/G

Everybody loves a winner... so nobody loved me.

Lady Peaceful... Lady Happy...
That's what I long to be.
All the odds are in my favor, something's bound to begin.

It's got to happen, happen sometime, may-be this time I'll
- 5 - Maybe This Time

[41] Br.

Every body loves a winner.

G

so nobody loved me.

Lady Peaceful.

Fm/Ab

Lady Happy.

That's what I long to be.

VA9

Opn.

Tpt., Tbn. Bvb

Db

Db

Db

Db

B9m/Db

D9

Db
All the odds are in my favor, something’s bound to happen.

Ad lib.

Bb13 even Sits

It’s got to happen, happen sometime. Maybe this time...

[57] A Tempo

Maybe this time I’ll win.
No. 19

Money

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

[9] M.C.

Money makes the world go 'round, the world go 'round, the

[17]

world go 'round. Money makes the world go 'round, it
makes the world go 'round. A mark, a yen, a buck or a pound, a buck or a pound. Is all that makes the world go 'round that clinking clanking sound. Can make the world go
GIRLS Money, money, money, money. Money, money, money, money. Money, money, money, money.

round.

Money, money, money, money. Money, money, money, money.

(sounding) M.C. If you happen to be


GIRLS Ooh, money, money, money, money.

rich, and you feel like a night's entertainment, you can pay for a gay escape.
Money, money, money, money.

Ooh.

money.

pade. If you happen to be rich, and alone, and you need a companion you can

Tingaling.

ring for the maid. If you happen to be
Ooh, money. Money, money, money, money. Rich, and you find you are left by your lover, tho you moan and you groan quite a lot, you can take it on the chin, call a cab, and begin to recover on your fourteen carat yacht.

M.C. Money makes the
world go around, the world go around, the world go around

Money makes the world go around, of that we can be sure.

On being poor!
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, mon-ey.

Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey.

cresc. poco a poco

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
coal in the stove and you freeze in the winter and you
freeze in the winter and you curse to the wind at your

curse to the wind at your fate. When you have—not any shoes on your feet and your
fate. When you have—not any shoes on your feet and your coat's thin as paper and you

coat's thin as paper and you look thirty pounds under-
look thirty pounds under-weight. When you go to get a
weight. When you go to get a word of advice from the fat little pastor, he will
word of advice from the fat little pastor, he will tell you to love ever-
tell you to love ever-more.
more. But when hunger comes to rap, rat-a-tat, rat-a-tat. at the window.

GIRLS At the window. Hunger!
M.C. Who's There? Ooh, hunger?
See how love flies out the door!

M.C. (sounding)

Go a-round.

M.C. Money makes the world

Go a-round.

The world.

Go a-round. That
clinking, clanking sound of Money, mon-ey, mon-ey, mon-ey.

accel. e cresc. poco a poco

Money, mon-ey, mon-ey, mon-ey. Money, mon-ey, mon-ey, mon-ey.


Get a lit-tle, get a lit-tle. Get a lit-tle, get a lit-tle. Money, mon-ey, mon-ey, mon-ey.

Mark a yen, a buck or a pound, that clinking, clanking.
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.
No. 21

Married

How the world can change. It can change like that. Due to one little word:

"Married." See a palace rise From a two room flat, Due to
one little word: Married."

And the old despair

That was often there

Suddenly ceases to be.

For you

wake one day.

Look around and say:

Somebody wonderful
A Tempo

3. Married

FRAU. KOST

married me.

O wie

W.W. Str.

wunderbar. Nichts ist so wie es war, durch ein winziges Wort:

[41]

[49]

"Heirat." Aus dem Erdgeschoss wird ein Maerchen-schloss durch ein
winziges Wort: "Heirat." Und das grau in grau wird auf

einmal blau wie noch kein blau je-mals war.

Und dann

steht man da, sagt be-se-ligt "Ja," Heut' wird mein Traum nicht so
[75]

grau in grau.

[DIALOGUE]

[83]

durch ein winziges Wort: "Heirat."

Piano Tacet

durch ein winziges Wort:
SCHULTZ And the old despair that was often there

"Heirat"

KOST Und das grau in grau wird auf einmal blau.

---

[99] A Tempo

Suddently ceases to be. Poco allargando

BOTH (SCHULTZ)

Heut'Nacht mein Traum je-mals wat. For you wake one day look a-

---

SLOWLY

HERR S. FRAU S. (spoken)

round and say:

"Somebody wonderful Somebody wonderful

---

L.H.

rall.

pp
ten.
No. 22  

Fruit Shop Dance

Orch.  

Piano

No. 23

"Tomorrow" Reprise

Orch.
Vocal
Piano

FRAU KOST

The sun on the meadow is summery warm. The

stag in the forest runs free. But gather to

gather to greet the storm. Tomorrow belongs to
Moderate Waltz

The branch of the linden is leafy and green. The Rhine gives its gold to the sea. But somewhere a glory waits unseen. Tomorrow belongs to me. The

Herr Ludwig! Sing with me! BOTH
babe in his cradle is closing his eyes. The blossom embraces the nardo.

bee. But soon, says a whisper: "Arise, arise. To-

FRAU KOST: (spoken) Everyone! ALL

mor - row be - longs to me.” Oh, Father-land, Fath-er-land Molto marcato e pesante
show us the sign Your children have wait-ed to see. The

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

Molto Pesante

longs to me! Oh Fa- ther-land, Fa- ther-land,
show us the sign your children have waited to see.

The morning will come when the world is mine, tomorrow belongs to me!
[80] "Money"

[88]

[96]

CAB99: Piano/Conductor
[114] “I Don’t Care Much”
Moderate Waltz Tempo

C.B., Solo

[Vc. cue]

E₃m

Bb

Gm  Gm7  C9

TACET - TO AIR-RAD SIREN (crank type)
START CRANKING so as to hit ff at double bar

306

F7

F7  Bb (Pno. tacet)

F⁺  Bb  F⁺

SIREN WAILS

310

Bb

F⁺  Bb⁷

314

E₆ (Pno. tacet)  E⁷  Bb  G9  Cm7

SIREN WAILS

CAR99 - Piano/Conductor
No. 25

Kick Line Number

Orch.

[8] Fast

Piano
GIRLS

Eins, zwei, drei! [alternate heads up and down]

sechs, sieben, acht!

[big kicking] [kick] [kick] [kick]
No. 26

married - reprise

SCHULTZ

ch.

str.


SCHULTZ

ch.

str.


And the old des...

pair that was of-

ten there Sudden-

ly ceases to be.

For you

Watch for sudden cutoff

wake one day. Look a-

round and say: "Some-

bod-y won-

der-ful mar-

ried."
Moderato

I know what you're thinking:

You wonder why I chose her
Out of all the

ladies in the world.

That's
just a first impression. What good's a first impression?

If you knew her like I do It would change your point of view. If you could see her through
-3- If You Could See Her

my eyes, You wouldn't wonder at all.

If you could see her through my eyes, I guarantee you would fall (like I did.)

When we're in public together I hear society
moan. But if they could see her through my eyes

Maybe they'd leave us alone.

[40]

How can I speak of her virtues? I don't know where to be-
She's clever, she's smart, she reads music. She doesn't smoke or drink gin.

Yet, when we're walking together, They sneer if I'm holding her hand. But if they could see her through

synth.

W.W.
Meno mosso

my eyes     May-be they'd all    under-stand.

[57] Waltz (In 1)

[Sax., Br. (Tacet)]

[73]

(Cab99 - Piano/Conductor)
[87] Meno mosso

Why don't they leave us alone!

[91] Underscore

Tacet
I understand your objection. I grant you the problem's not small. But if you could see her through all.
No. 28

“See Her” Playoff

No. 29

What Would You Do?

Andantino - In 4


FRAULEIN SCHNEIDER

With time rush-ing by,

What would
What would you do?

With the clock running down,

What would you do?

The young always have the cure,

A Tempo

Being brave, being sure and free,

But im...
3. What Would You Do?

again if you were me,


lone like me And this is the only world I know. Some

rooms to let, The sum of a lifetime, Even so, I'll
take your advice. What would you do? Would you pay the price? What would you do? Susp-

pose simply keeping still Means you manage until the end?
What would you do, My brave, young friend?

Piu mosso, with freedom

old like me with neither the will nor wish to run, Grown

[46]

tired like me who hurries for bed when day is done, Grown
wise like me, who isn't at war with anyone.

any more!

storm in the wind, what would you do?
pose you're one frightened voice
Being told what the choice must be,

Go on, tell me,
I will listen;
What would

you do if you were me?
I Don't Care Much

No. 30

I don't care much, go or stay.

I don't care very much either way.
Hearts grow cold on a winter's day.

D7(b9)  Gm7  Gm2  C9  Gm

Dry street.

Gm2  B♭7/C  C9  Cm7

Lips grow cold when there's rent to meet.

So if

E♭7/F  F13  B♭  B♭7  E♭
you kiss me, if we touch, warning's

Ebm  Bb  Eb  Ebm  Dm7(b5)  G7

fair, I don't care very much.

Cm7  D7  +Synth [Accord.]

poco accel.

I don't care much, go or

Gm  Gm2  Bb7/C  C9  Gm  Gm2

CAB99 - Piano/Conductor
Stay, I don't care very much either

Way, Words sound false when your

Coat's too thin. Feet don't

Cm7 C9 Cm7 Eb/F F13 Bb

Am7(b5) D7(b9) Gm7 Gm2 C9

Gm Gm2 Bb△7/C C9 Cm7
-5 - I Don't Care Much

waltz____ when the roof caves in.____ So if you

[85]\(^{Vn.}\)

E\(_b\)/F, F\(_{13}\), B\(_b\), B\(_b\)\(^7\), E\(_b\), E\(_b\)\(^m\)

Slower-Colla Voce

kiss me, if we touch,____ warming's fair,

B\(_b\), E\(_b\), E\(_b\)\(^m\), Dm\(_7\)\(^{b5}\), G\(_7\), Cm\(_7\)

I don't care____ very much.
No. 31  The Fight

Cue: on punch

Drums

No. 32  Cabaret

Allegro - In 2

Orch.

Vocal

Piano

Moderate 2

What good is sitting a -

EABW: Piano/Conductor
lone in your room?

Come hear the music play.

Life is a cabaret, old chum.

Come to the cabaret.
Put down the knitting, the book and the broom. Time for a holiday.

Life is a cabaret, old chum.

Come to the cabaret. Come taste the
wine,

Come hear the band.

Come blow a

horn, start celebrating; Right this way, your table's waiting.

poco rall.

[49] A Tempo

No use permitting some prophet of doom. To wipe every
smile away. Life is a cabaret.

ret, old chum. Come to the cabaret!

I used to have a girl-friend known as
Elsie.
With whom I shared four sordid rooms in

[75]

Chelsea.
She wasn't what you'd call a blushing

flow'er.
As a matter of fact she rented by the

CAS99 - Piano/Conductor
The day she died the neighbors came to snicker:

“Well, that's what comes of too much pills and liquor.”

But when I saw her laid out like a queen. She was the
happiest corpse I'd ever seen. I think of Elsie to this very day. I remember how she'd turn to me and say: "What good is sitting alone in your room?"

Come hear the music
Life is a cabaret.

Tempo I

ret, old chum. Come to the cabaret.

Put down the knitting, the book and the broom.
Time for a holiday.

Life is a cabaret, old chum.

Come to the cabaret.
me, as for me, I made my

Ad lib. (deliberately)

mind up, back in Chelsea When I go I'm going like Elsie.

[142] Cakewalk
Slower

Start by admitting, from cradle to tomb.
Isn't that long a stay. Life is a cabaret, old chum. Only a cabaret, old chum. And I love a cabaret.
No. 33

After Cabaret
No. 34

Finale

Vamp

Willkommen, bienvenue, welcome!

Fremde, étranger, stranger.

M.C. (taking over from Cliff)

Glücklich zu sehen, Je suis enchanté.

CAY - Piano-Conductor
Hap - py    to    see    you,    Blei - be,    res - te,
No. 34a
End of Show

\[ \text{M.C.:} \]

\[ \text{Auf wiederversehen} \]

\[ \text{A bien-tôt.} \]

\[ \text{Accordion} \]

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

The sun on the meadow is summery warm,

The stag in the forest runs free...

But gather together to greet the storm, To-

mor - row be - longs to me.

The branch of the linden is leafy and green, The Rhine gives its

gold to the sea...

But some - where a glory a -

waits un - seen. To - mor - row be - longs to me.

Attacca [No.17]