Willkommen


Play 4 times

M.C.

Willkommen, bienvenue, Welcome!

Fremde, étranger, stranger. Glücklich zu
4 - Willkommen

se-hen, Je suis enchan-té, Happy to see you,

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

Im Cab-a-ret, au Cab-a-ret, to Cab-a-ret!
Willkommen

[67]

[75]
Wir sagen. Willkommen, bienvenue, welcome

Im Cabaret, au Cabaret, to Cabaret

(finger snaps)
GIRL

Bleib, rest, stay.

ALL

Willkommen.

Bienvenue, welcome, Im Cabaret, au Cabaret, Wir sagen.
[176] Slightly Slower

stay. Wir sagen, Willkommen, bienvenue, welcome

[step] [step]

Fremde, étranger, stranger. Glücklich zu sehen. Je

[step] [step]

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

Im Cabaret, au Cabaret, to Cabaret!
No. 2

"Willkommen" Playoff

Cymbal solo

Solo gliss
No. 3

Train Music

No. 4

Welcome To Berlin

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

Allegretto

M.C.: Welcome to Berlin!

Will - kom - men, bien - ve - nue.
Welcome! Frem-de, é-tranger.

stranger. Glück-lich zu se-hen, Je

suis en-chanté Happy to

see you. Blei-be, res-te, stay.

[15] Much Slower

CAB99 - PianoConductor
No. 5

**So What**

Cue: FRAULEIN SCHNEIDER: ...You say fifty marks.

Freely

Although I say one hundred marks, a ---

Orch.

Vocal

*p*p

difference of fifty marks Why should that stand in our way? As

Piano

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

When you're as old as I Is an-y one as old as I? What difference does it make? An
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
here or not. So who cares? So What? So who cares?

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 housework, not...
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
what?

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?
I had a man, my figure was dump-y and fat. So what? Through all of our years he was so dis-ap-point-ed 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

A Tempo
Cis, Acc.
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?
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
So what? Synth. (Bells)

marks doesn't mean a lot. If I like that you're here, (and I

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?

(zspoken)

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!

[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!

CAB99 - Piano/Conductor
No. 7

Don't Tell Mama

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

Moderato

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

In the south-ern part of France.

Ma - ma
DontTellMama

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

in a pair of lacy pants.

Slowly in 4

please, sir, if you run into my ma- ma
Don't reveal my indiscretion, Give a working girl a

roll.

CAD99 - Piano/Conductor
Tempo (Moderate 2)

Hush up, don't tell Mama, Shush up.
4. Don't Tell Mama

Don't tell Ma-ma Don't tell Ma-ma what-ev-eryou do.

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

I would nev-er tell on you. I'm
- Don't Tell Mama

- Don't Tell Mama

- Don't Tell Mama

- Don't Tell Mama

- Don't Tell Mama

- Don't Tell Mama
don't tell Mama

Don't tell my Pa-pa, that's all right, 'Cause he comes in here ev-ry night. But don't tell

Mama what you saw!

Mama thinks I'm on a tour of Eu- rope, With a cou-ple of my school chums
And a lady chapter one.

Ma-ma

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
Don't tell Mama. Don't reveal my indiscretion. Just leave well enough alone.

Hush up, Don't tell Ma-ma. Shush up. Don't tell Ma-ma.

Don't tell Ma-ma whatever you do.
If you had a secret, you bet I could keep it. I would never tell on you. You wouldn't want to get me in a pickle. And have her go and cut me off with...
Dont Tell Mama

out a nickel. So let's trust one another,

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

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

You can tell my grand-ma suits me fine; just yes-ter-day she joined the line, But
don't tell Ma-ma what you know

You can
tell my brother, 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.

[157]

GIRLS

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

CA899 · Piano/Conductor
Sssh! If you see my mum-my, mum's the word!
No. 9

"Mama" Underscore

Orch.

Piano

<table>
<thead>
<tr>
<th>E♭6</th>
<th>Cm7</th>
<th>B7</th>
<th>B♭7</th>
<th>E♭6</th>
<th>Cm7</th>
<th>B7</th>
<th>B♭7</th>
</tr>
</thead>
</table>

[9]

| Fm  | D♭7 | C7 |

[17]

| F7  | B♭7 | E♭9 |
No. 10

Mein Herr

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

Drum Roll
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.

[12] Slowly-Gradually Faster

Bye bye mein lieber Herr____ farewell mein
lie - ber Herr. it was a fine af - fair but now it's o - ver. And tho' I

used to care I need the o - pen air you're bet - ter

off with - out me. Mein Herr. Don't dab your
eye, mein herr — or wonder why mein Herr — I've always said that I — was a

...you mustn't knit your brow, — you should have known by now —

...you'd every cause to doubt — me, Mein Herr.
con-ti-ent of Eu-rop-e is so wide, Mein Herr. Not on-ly up and down but side to
side, Mein Herr. I could-n't ev-er cross it if I tried, Mein Herr. But I
do what I can. inch by inch, step by step, mile by mile, man by
**50 - Mein Herr**

**55** Slowly At First

*man!*

Bye bye *mein lieber Herr*... fare-well *mein lieber Herr*...

*it was a fine af-fair... but now it's o-ver.*

And tho' I

---

*63* 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-schen Mein Herr. Es war sehr gut. Mein Herr.
und vor - hei___

du kennst mich wahl. Mein Herr.____ Ach, Le - be

wohl. Mein Herr.____ Du sollst mich nie mehrseh'n hin, Mein Herr.

SALLY Bye bye mein lie - ber Herr.

GIRLS Bye bye mein lie - ber Herr auf Wiede - sehen Mein Herr. Es war sehr
und vor - bei
du kennst mich

wohl. Mein Herr.

wohl. Mein Herr. Ach, le - be wohl, Mein Herr. Du sollst mich

SALLY+ GIRLS
nie mehr seh'n and bye bye!

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

fine 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

Sally with out me

Girls auf wieder.
Herr, auf Wiedersehen, bye bye Mein Herr!
No. 12  Perfectly Marvelous

Cue: SALLY: *(spoken)* I think people are people, I really do. [3]
Poco Agitato

Orch.

Vocal

Piano

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

CA399 - Piano/Conductor
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.

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
5. Perfectly Marvelous

per-fect-ly mar-vel-ous girl In my per-fect-ly beau-ti-ful room And we're liv-ing to-geth-er and hav-ing a mar-vel-ous 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 per-fect-ly mar-vel-ous
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
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

SEGUE

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

Bee-dle dee dee dee dee,

GIRLS3

M. C.

GIRLS3

Two ladies. Bee-dle dee dee dee dee.

Two ladies Bee-dle dee dee dee.

And I'm the only man. Ja!

Bee-dle dee dee dee dee I like it.
Two ladies. Beedle dee dee deedee, They like it. Beedle dee dee deedee.

This two for one. Beedle dee deedee, Beedle dee deedee.
-4 Two Ladies

Bee-dle dee dee dee dee.
And he's the only man. Ja! Bee-dle dee dee dee dee

He likes it. Bee-dle dee dee dee dee
We like it. Bee-dle dee dee dee dee.
This two for

I do the cooking And
I make the bed. I go out daily to earn our daily bread. But we've one thing in common. He. She. Und me.

The key, Bee-dle dee dee, The key, Bee-dledee dee. The key.
[56] Dance

- 6. Two Ladies

de!

Orch. Cl. A.Ss.

[64]

Tbn. - Tpt.

Synth. W.W. Str.

Play 6X

CA899 - PianoConductor
Two Ladies

We switch partners daily To play as we please. Two-sies beats

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

**[89]**

M.C.: Bee-dle dee dee, Two Ladies Bee-dle dee dee, And he's the only man.

**[97]**
M.C. GIRLS

I like it. Bee-dle dee dee dee.

They like it!

Bee-dle dee, dee, dee, dee.

This two for one.

Bee-dledee, Dee-dle dee.

[105]

GIRL 1

M.C.
No. 14

"Two Ladies" Playoff

Presto

Orch.

Piano
No. 15

It Couldn't Please Me More

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

Moderately

[3] Strict Tempo

If you brought me diamonds,

If you brought me pearls,

If you brought me roses like some
It Couldn't Please Me More

other gents might bring to other girls. It couldn't please me more.

Than the gift I see:

A pineapple for me.

If in your emotion you began to sway.

HERR SCHULTZ
Went to get some air Or grabbed a chair To keep from fainting dead away

It couldn't please me more Than to see you cling 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.
- 7 - It Couldn't Please Me More

[78]
It Couldn't Please Me More

WW. Str. Synth.

HERR S.  FRAU S.

Pine-apple for you. From you.

BOTH + M.C.

Ah

Very Slowly

Cue: FRAULEIN SCHNEIDER:
I am -- overwhelmed
(w/synth.)

slow gliss
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 gramophone recording. The music for this number can be found on the last page of this Piano-Conductor’s Score.]

No. 17
After “Tomorrow”

Jazzy, not too fast
No. 18  Maybe This Time

Cue: CLIFF: ...before you see the doctor?
May-be this time, for the first time, love won't hurry away.

He will hold me fast. I'll be home at last.
Not a loser any more... like the last time... and the time before...

Ev'ry body 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 some time, maybe this time I'll
Maybe This Time

Ev'rybody loves a winner,

so nobody loved me.

Lady Peaceful.

Lady Happy.

That's what I long to be.
Maybe This Time

All the odds are... in my favor... something's bound to be.

Ad lib.

It's got to happen... happen some time... May be this time...

May be this time I'll win.
No. 19
Money

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

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

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

round.

Sub p cresc.

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

Rich, and you feel like a night's en-ter-tain-ment, you can pay for a gay es-ta-

GIRLS Ooh, mo-ney. Mon-ey, mon-ey, mon-ey, mon-ey.
Money, money, money. Ooh. money.

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

Ting-a-ling.

ring for the maid. If you happen to be
Ooh, money, money, money, money. Rich and you find you are left by your lover, though 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.
Money makes the world go around, of that we can be sure.

On being poor!
[74] 

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ALL

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

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W.W., Vn.

Acc. Tpt.
cresc. poco a poco

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

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cresc. poco a poco
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[82] 

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Sxs., Tpt., Acc.

Dance
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COPY 99 - Piano Conductor
Money, money, money, money, money. Money, money, money, money, money.

Money, money, money.

Money, money, money, money.
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-n't any shoes on your feet and your fate. When you have-n't 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?

M.C. (sounding)

Money makes the world
The world.

Go a-round.

Go a-round.

world.

Money makes the
Go a-round. That
clinking, clanking sound of Money, money, money, money.

accel. e cresc. poco a poco

Money, money, money, money. Get a little, get a little. Money, money, money, money.

Get a little, get a little. Get a little, get a little. Money, money, money, money.

Mark a yen, a buck or a pound, that clinking, clanking.
It makes the world go 'round.
No. 20  "Money" Playoff & Underscore
[48] Cut on cue
No. 21

Married

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.

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

"Heirat." Aus dem Erdgeschoss wird ein Märchenschloss durch ein
steht man da, sagt belebt "Ja," Heut' wird mein Traum nicht so
durch ein winziiges Wort: "Heirat."

Piano Tacet

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

"Hei-rat"

KOST Und das grau in grau wird auf einmal blau.

[99] A Tempo

Sud-den-ly ceases to be. 

BOTH (SCHULTZ)

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

Slowly

HERR S. FRAU. S. (spoken)

round and say:

"Some bod-y won-der-ful Some-bod-y won-der-ful"
No. 22 Fruit Shop Dance

A Tempo

BOTH

married me.

No. 22 Fruit Shop Dance

Orch.

G

D

Piano


A\b

E\b

A\b

E\b

B\b


A\b

E\b

A\b

E\b7

CA099 - Piano/Conductor
No. 23

"Tomorrow" Reprise

The sun on the meadow is summery warm. The stag in the forest runs free.

But gather together 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 awaits unseen, Tomorrow belongs to me. The
babe in his cradle is closing his eyes. The blossom embraces the

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

FRAU KOST: (spoken) Everyone! ALL

morrow belongs to me."

Oh, Fath-er-land, Fath-er-land

Molto marcato e pesante
show us the sign
Your children have waited to see.

The morning will come when the world is mine,
tomorrow belongs to me!

Oh Fatherland, Fatherland,
show us the sign your children have waited to see.

The morning will come when the world is mine, tomorrow belongs to me!
No. 24

Entr'acte

Moderato Pesante

Orch.

Piano

Moderately Fast

Drum Solo

[12]

Tpt., T. Sx. 8 vo

Piano/Conductor
[80] "Money"

\[\begin{align*}
Gm & \quad E7 & \quad Am \\
D7 & \quad Gm & \quad D7
\end{align*}\]
[158] "Married"
[190] Lively Tempo

Drum Solo

[206] "Cabaret"

Br. Srs.

Cl., Vn.
[298] Eb m

START CRANKING so as to hit ff at double bar

B♭

Gm Gm7 C9

TACET - TO AIR-RAD SIREN (crank type)

F7

F7 (Pno. tacet) F♭ B♭ F♭

SIREN WAILS

B♭

F♭ B♭

SIREN WAILS

[314]

E♭6 (Pno. tacet) E♭7 B♭ G9 Cm7

SIREN WAILS

CAR99 - Piano/Conductor
Drum Solo

C7  E7/F  E7m/F  Bb  A  Bb
No. 25

Kick Line Number
Fraulein Schneider: I will do it.

And the old deserted pair that was often there
Suddenly ceases to be.

Watch for sudden cutoff

Wake one day, Look around and say: "Somebody wonderful married..."
No. 27

If You Could See Her

Moderato

You wonder why I chose her
Out of all the

ladies in the world.

That's
If you could see her

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
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

May be they'd leave us alone.

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...
Meno mosso

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

[77]  Waltz (In 1)

[73]  (Vln. Lead)

Orch.
Why don't they leave us alone!
[106] A Tempo

I un-der-stand your ob- jec-tion. I grant you the prob-lem's not

Ad Lib.

(spoken): "She wouldn't look Jewish at

call. But if you could see her through

A - 8 - If You Could See Her

small."

CAB99 - Piano/Conductor
No. 28
“See Her” Playoff

Orch.

Piano

No. 29
What Would You Do?

Andantino - In 4


Orch.

Vocal

Piano

With time rush-ing by,  What would
What would you do? The young always have the cure,

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

ag - ine if you were me.


lone like me And this is the on - ly world I know. Some

rooms to let, The sum of a life-time, Ev - en so, I'll
What would you do? What would you do?

Would you pay the price? What would you do?

Means you manage until the end?

A Tempo
What would you do, My brave, young friend?
Grown old like me with neither the will nor wish to run,
Grown tired like me who hurries for bed when day is done,
wise like me, who isn't at war with anyone.

And, not an anymore!

With a storm in the wind, what would you do?
pose you’re one fright-en ed voice
Be-ing told what the choice
must be,

Go on, tell me,
I will listen;

you do if you were me?
No. 30

I Don't Care Much

[5]

I don't care much, go or stay. I
don't care very much either way.
- I Don't Care Much

Hearts grow cold on a win-

D7(b9)

Gm7

Gm2

C9

Gm

dy street. Lips grow

Gm2

Bb\(\Delta7/C\)

C9

Cm7

[37]

cold when there's rent to meet. So if

E\(b\)/F

F13

B\(b\)

Bb7

E\(b\)

CAB99 - Piano/Conductor
you kiss me, if we touch, warning's

fair, I don't care very much.

I don't care much, go or
I don't care very much either

Words sound false when your

coat's too thin.

Feet don't
waltz  when the roof caves in.  So if you

kiss me, if we touch,  warning's fair,

I don't care  very much.

C7

D7
No. 31

The Fight

Cue: on punch

Drums

```
Allegro - In 2

Orch.

Vocal

Piano

Moderate 2

SALLY

What good is sitting a-

poco rit.  molto rit.

(CABW: 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, 7 Come hear the band.  Come blow a

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

No use permitting some prophet of doom. To wipe ev'ry
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

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

flow-er.  As a mat-ter of fact she rent-ed by the
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
hap-pi-est corpse I'd ev - er seen. I think of El-sie to this ver-y
day. I re - mem-ber how she'd turn to me and say: "What good is
sit-ting a - lone in your room?"
Come hear the mu - sic
Life is a cabaret.

Tempo I

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

Life is a cabaret, old chum.

Come to the cabaret." And as for

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- Cabaret 181

[126]
mind up, back in Chelsea When I go I'm going like Elsie.

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

Cello

After Cabaret

Астрей корол

Regional Fella

CAB99 - Piano/Conductor
No. 34

Finale

Willkommen bienvenue, welcome!

Fremde, étranger, stranger.

M.C. (taking over from Cliff)

Glücklich zu sehen, Je suis enchanté,
Happy to see you, Bleibe, reste, stay.
- 3 - Finale

CAY - Piano-Conductor

(Drum Break)

solo break

Vamp [Dialogue]

(Drum Break)

solo break

CAY - Piano-Conductor
No. 34a

End of Show

Auf wie-der-sehen

A bien-tôt.
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-

morrow belongs to me.

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

[26]
gold to the sea...... But some where a glory a-

waits unseen. Tomorrow belongs to me.

Attacca [No.17]