

Vocal auditions for Cabaret

Sally Bowles

1. “Maybe This Time” – m. 25 to 41

2. “Cabaret” – m. 142 to the end

3. “Don’t Tell Mama” - m.34 to 74

#1

- 3 - Maybe This Time

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(b9) A7 D7

[25] Cls., T.Sx., Va.

Ev - ry - bo - dy - loves a win - ner - so no - bo - dy - loved

G G+ Em/G

Br. *mp* me. La - dy Peace - ful.. La - dy Hap - py..

G9 C C+

mp

[33] *ww., Str.*

Br. *ww., Str.*

That's what I long to be. All the odds are—

Am/C B \flat D7

in my fa - vor, — some - thing's bound to be - gin.

Em Em Δ 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 \flat $^+$ Am9 C Δ 7/D

[41]

win. Ev-'ry - bo - dy - loves a win - ner-

mf *ww.*

G Eb7 Eb7(b9) Ab

33 33

so no-bo - dy loved me. La - dy Peace - ful.

Orch. Tpls., Tbn. 8vb

mf *ww.*

Fm/Ab Ab9 Ab13 Ab+9 Db

3 3 3 3

La - dy Hap - py... That's what I long to be.

mf *ww.*

Db+ Bbm/Db D9

3 3 3

#2

[134] *w.w.*
Str.
sp *fp*

me, as for me, I made my

134

Ad lib. (deliberately)

mind up, back in Chel-sea When I go I'm go-ing like El-sie.

139

[142] *Cakewalk*
Slower
Vn.
w.w.
p

Start by ad-mit-ting, from cra-dle to tomb.

142

accel.

Tempo

[150]

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

146

accel. poco a poco

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

151

[158]

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

156

[162]

Sir. *ff*

a - - - - ret.

161

ppp v

165

No. 33

After Cabaret

*Absolute solo
mournfully*

Cello

#3

- 3 - Don't Tell Mama

33

Tempo (Moderate 2)

Orch.

chance.

[34] Acc.

Hush up, don't tell Ma - ma, Shush up,

W.W. +Br.

pp *ff*

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

Solo *ff* *loco*

[42] *Acc.*

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

W.W. +Br.

pp *ff*

I would nev - er tell on you. I'm

Solo *ff* *loco*

[50] *ppp* *w.w.* *mf* *ppp*

break-ing ev-'ry prom-ise that I gave - her. So won't you kind-ly

[58] *Acc.* *w.w.* *pp*

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.

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

66

Ma-ma what you saw!

71

[76]

GIRLS

Ma - ma thinks I'm on a tour of Eu - rope, With a couple of my school chums

76

Vocal auditions for Cabaret

Emcee

#1. “I Don’t Care Much” – beginning to
53

#2. “Money” – m. 47 to 73

No. 30 #1

I Don't Care Much

[5]

orch.

vocal

PIANO solo *mp*

Gm B \flat /C Gm Gm2

M.C.

I don't

care much, go or stay. I

B \flat Δ 7/C B \flat /C Gm Gm2 B \flat /C C9 Cm7

don't care ve - ry much ei - ther way.

E \flat /F F13 B \flat Am7(\flat 5)

T.Sx. Solo *p*

[21]

Hearts grow cold on a win -

D7(b9) Gm7 Gm2 C9 Gm

20

dy street. Lips grow

Gm2 BbΔ7/C C9 Cm7

26

[37]

cold when there's rent to meet. So if

Eb/F F13 Bb Bb7 Eb

31

+ Bass

you kiss me, if we touch, warm-ing's

E^bm *B^b* *E^b* *E^bm* *Dm7(b5)* *G7*

38

fair, I don't care ve - ry much.

Cm7 *D7* + Synth [Accord.]

mp *poco accel.*

45

[53]

Cls., Vn.
T.Sx. |

I don't care much, go or

Gm *Gm2* *B^bΔ7/C* *C9* *Gm* *Gm2*

52

#2

3. Money

94

W.W., Vn.

[42] Acc., W.W., Tpt. *sub p cresc.* *cresc. poco a poco*

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.

'round.

sub p cresc. *sub p cresc. poco a poco*

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. *mo - - - ney. Mon-ey, mon-ey, mon-ey, mon-ey.*

GIRLS Ooh, rich, and you feel like a night's en - ter - tain - ment, you can pay for a gay es - ca -

Mon-cy, mon-cy, mon-cy, mon-cy. Ooh. mo - - - ney.

pade. If you hap-pen to be rich, and a-lone, and you need a com-pan-ion you can

This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are additional piano accompaniment lines. The lyrics are: "Mon-cy, mon-cy, mon-cy, mon-cy. 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

This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are additional piano accompaniment lines. The lyrics are: "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

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

[64] W.W., Acc. mp
four - teen ca - rat yacht. M.C. Mo - ney makes the

world go a - round, the world go a - round, the world go a - round

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Mo - ney makes the world go a - round, of that we can be

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature and time signature remain the same as in the first system.

sure. On be - ing poor!

sfz

This system contains the final three staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. A dynamic marking of *sfz* (sforzando) is present in the left hand. A large yellow bracket is drawn over the vocal line and the right-hand piano accompaniment in the second and third staves of this system.

Vocal auditions for Cabaret

Clifford Bradshaw

#1. “Perfectly Marvelous” – m. 90 to
104

life In my per - fect - ly beau - ti - ful room With my near - ly in - vis - i - ble,

Cl. solo [85]

ppp

per - fect - ly mar - vel - ous girl.

molto rall. *tip*

CLIFF *ten. ten. ten.*

I met this

molto rall.

[91] Moderate 4

tru - ly re - mark - a - ble girl in this real - ly in - cred - i - ble town. And she's

pp *accel.*

Tempo (in 2)

skill - ful - ly man - aged to talk her way in - to my room. I have a

pp *accel.*

[99] Tempo I (not too fast)

ter - ri - ble feel - ing I've said a dumb thing. Be - sides, I've

pp *accel.*

Cym.

SALLY

on - ly got one nar - row bed. We'll think of some - thing.

Segue

103

No. 13 Two Ladies

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

Orch. [3]

rch.

mf

fcn.

scal

GIRL 1

Bee - dle dee dee - dle dee dee!

ff

fp

T.Sx.

"GIRL" 2

Bee - dle dee dee - dle dee dee!

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

fpp

Vocal auditions for Cabaret

Herr Schultz

#1. “Married” – beginning to m. 37

#2. “It Couldn’t Please Me More” – m.
18 to 35

No. 21 #1

Married

Orch. *mp*

Vocal **HERR SCHULTZ**
How the

Piano Tpt. Cl.1 L.H. Ped.

[5] **Valse Lento**
W.W. Str.

world can change. It can change like that Due to one lit - tle word:

[13]

"Mar-ried." See a pal - ace rise From a two room flat, Due to

[21]

Musical staff with piano accompaniment for measures 21-24. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of chords and moving lines in both hands.

Vocal line for measures 21-24. The lyrics are: "one lit - tle word: Mar-ried." _____ And the old des - pair That was

Piano accompaniment for measures 25-28. The music continues with complex harmonic textures, including some chromaticism and a fermata over the final measure.

Piano accompaniment for measures 29-32. The music features a melodic line in the right hand and a more rhythmic bass line.

Vocal line for measures 29-32. The lyrics are: "of - ten there Sud - den - ly ceas - es to be. _____ For you

Piano accompaniment for measures 33-36. The music is characterized by dense, vertical chords and a steady bass line.

[29]

Piano accompaniment for measures 37-40. The music is sparse, with a focus on sustained chords and a slow tempo indicated by the *poco rit* marking.

Vocal line for measures 37-40. The lyrics are: "wake one day, Look a - round and say: Some - bod - y won - der - ful

Piano accompaniment for measures 41-44. The music features a melodic line in the right hand and a rhythmic bass line, with a *poco rit* marking at the end.

A Tempo

Fl. *p*

mar - - - ried me.

FRAU. KOST

O wie

Vln. *mf* *p*

[41] w.w. Str. *pp* *pp* *ven. lightly*

wun - der - bar. Nichts ist so wie'es - war, durch ein win - zi - ges Wort:

[49]

"Hei-rat." Aus dem Erd - ge - schoss wird ein Maer - chen - schloss durch ein

#2

[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 - apple for

[19] ww., Str., Synth.

me. If in your e - mo - tion You be-gan to sway.

HERR SCHULTZ

Went to get some air Or grabbed a chair To keep from faint - ing dead a - way

[27]

It could-n't please me more Than to see you cling To the

pine - ap - ple I bring.

Vocal auditions for Cabaret

Fraulein Schneider

#1. “So What?” – m. 108 to the end

#2. “What Would You Do?”- m. 64 to
the end

#1

- 8 - So What

25

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

[96]

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

So who cares? So what? So

[108] More freely

Synth. (Bells)

Vin.

once I was rich and now all my for-tune is gone. So what? And

108

love dis - ap - peared and on - ly the mem - 'ry lives on, So

(spoken)

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 you'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

sun will rise, and the moon will set, And you learn how to set-tle for

[132]

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

cares? So what? So who cares? So

[144]

what? It all goes

142

[152]

on. So who cares?

148

(spoken) Who cares? Who cares? So what?!

154

#2

[54] *mf* *trco* *p* *f* *+Tpts.* *poco rall.* *sub.p*

wise like me, who is - n't at war with an - y - one. *sub.p* Not

[60] *A Tempo* *Orch.* *Str.* *W.W., Br.* *ff* *W.W.*

an - y - more! *ff* *W.W.* With a

Str. *mp* *Cis.* *pp* *Br.*

storm in the wind, _____ What would you do? _____ Sup-

[68]

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.

Via., Cl.2 *rall.*

Go on, tell me, I will lis-ten; What would

rall.

72

you do if you were me? _____

molto rall.

molto rall.

77

Vocal auditions for Cabaret

Fraulein Kost

#1. Tomorrow Belong to Me (reprise)
beginning to m. 32

No. 23

#1

“Tomorrow” Reprise

[2]

Orch.

Vocal

FRAU KOST

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

Piano

[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

Vocal auditions for Cabaret

Ensemble/Everyone

#1. “Tomorrow Belongs to Me
(Reprise)” m. 50 to the end

#1

[34] *trpt.*

babe in his cra-dle is clos-ing his eyes. The blos-som em-brac-es the

marcato

mp

[42]

bee. But soon, says a whis-per: "A-rise, a-rise. To-

[50]

FRAU KOST: *(spoken)* Everyone! ALL

mor-row be-longs to me." Oh, Fath-er-land. Fath-er-land

Molto marcato e pesante

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

52

R.H.

[58]

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

58

Molto Pesante

longs to me! Oh Fa - ther-land, Fa - ther - land,

61

rit.

rit.

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

[74]

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

mor - row be - longs to me!

rit. *Drs.* *rit.*