

No. 31

The Fight

Cue: on punch

"At the party"

Drums

J = 68 *WHISTLE* *J = 68*

sfz *P*

[crash]

6

No. 32

Cabaret

Pure & clean 60

+

Slow

Allegro - In 2
Orch.

Orch.

Vocal

Piano

ff

6

Moderate 2

Cl. *pp*

SALLY

What good is sit-ting

poco rit. *molto rit.* *p*

6

21

Come to the cab - a - ret.

mf
Orch.

16

Life is a cab - a - ret, old chum.

[17]

11

Come hear the mu - sic play. lone in your room?

mp
Brs.

[25]

Cl. *pp*

Brs. *v*

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 chu

pp

31

Orch.

Come to the cab - a - ret. Come taste th

v

36

[41]

Cl., T.Sx., Tbn.

Str. *p*

wine,

Come hear the band.

Come blow a

Slower

horn,

start cel - e - brat - ing;

Right this way, your ta - ble's wait - ing.

poco rall.

[49] A Tempo

pp

mp

No use per - mit - ting some pro - phet of doom.

To wipe ev - 'ry

[57]

54

smile a - way. Life is a cab - a -

Str.

[63] Slightly Faster

59

ret, old chum. Come to the cab - a - ret!

T.Sax., Tbn. *mf*

[67]

64

I used to have a girl - friend known as

rit.

Pizz. Str. Orch. *mf*

El - sie. With whom I shared four sor - did rooms in

69

Pizz. Str. Orch. *mf* [75]

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

73

T.Sx. Str., W.W.

flow - er. As a mat - ter of fact she rent - ed by the

77

[83]

+Tpts.

mf *sfz*

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.

p *f* +Brs.

But when I saw her laid out like a queen. She was

90 *rit.*

Slowly

[98] Cl., Vla.

hap-pi-est corpse I'd ev - er seen. I think of El - sie to this ver - y

95

[102] Slowly - In 2
Pizz. Str., Bjo.

day. I re - mem-ber how she'd turn to me and say: "What good is

99

sit - ting a - lone in your room? — Come hear the mu - sic

103

[110]

Str.

108

play. Life is a cab - a -

Tempo I

Brs., WW.

112

ret, old chum. Come to the cab - a - ret.

accel.

[118] w.w.

117

Put down the knit - ting, the book and the broo

pp p

Time for a hol - i - - day.

121

Detailed description: This block contains the musical score for measures 121 through 125. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "Time for a hol - i - - day." The piano part includes a dynamic marking of *p* at the beginning. The score is written in a key with two sharps (D major) and a 4/4 time signature.

[126]

Life is a cab - a - - ret, old chum.

126

Detailed description: This block contains the musical score for measures 126 through 130. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "Life is a cab - a - - ret, old chum." The score is written in a key with two sharps (D major) and a 4/4 time signature.

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

130

Detailed description: This block contains the musical score for measures 131 through 135. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "Come to the cab - a - - ret." And as for". The score is written in a key with two sharps (D major) and a 4/4 time signature.

[134]

W.W.
Str. *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.

p

gliss

138

[142] Cakewalk
Slower

Vn. *p*
W.W.

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

accel.

142

Tempo

[150]

Tpt. 1

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

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

146

151

accel. poco a poco

[158]

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

156

[162]

Str. *ff*

a - - - - - ret.

161

165

No. 33

After Cabaret

*Absolute solo
mournfully*

Cello