

No. 5

So What

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

Freely

Cls., Acc., Str.

Orch. *p*

Vocal *(spoken)*

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

Piano *pp*

p

+Tpts.

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] Acc.

(sung) , *(spoken)* ,

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

p

Allegretto - con pesante

of - fer comes, you take.

ppp

mf

[16]

Cl.s.

mf p

pp

sim.

(sung)

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

mf p

mf p

[24]

pp

mf p

mf p

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

pp

mf p

mf p

[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

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

Cls., Br.

[52]

Str., Cls., Acc.

what? (sung) For the sun will rise and the moon will

mp

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] *colla voce*

I had a man, my figure 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.,

have what he missed and my fig - ure is trim, But he lies in a church - yard plot.
(bos - om is full)

p

80

Tbn. *mp*

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

(spoken)

[88]

what? For the sun will rise and the moon will

mf

87

Br.

Cls.

mp

(sung)

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

91

This system contains the first three staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "set And you learn how to set-tle for what you get, It will". The piano part features a steady eighth-note bass line and chords in the right hand.

[96]

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

96

This system contains the next three staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "all go on if we're here or not, So who cares? So what?". The piano part continues with the same rhythmic pattern. A bracket labeled "Br." is placed above the final measure of the vocal line.

So who cares? So what? So

103

This system contains the final three staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "So who cares? So what? So". The piano part concludes with a final chord. A bracket labeled "Br." is placed above the final measure of the vocal line.

sim. +Tpts. [32] Cls.

here or not. So who cares? So What? So who cares?

+Tpts. [36] *colla voce*
Pizz. Str.

So what? When I was a girl, my sum-mers were spent by the

+Cls. Pizz. Str.

sea, So what? And I had a maid do-ing all of the house-work, not

[108] More freely

Vln. Synth. (Bells)

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

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

Synth. (Bells) [116]

what? *(sung)* If I've lived through all that *(spoken)* (and I've lived through all that) *(sung)* Fif - ty

[120]

Synth. (Bells) Cls. *pp*

(spoken)

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

118

+Br. *ff*

(sung) (spoken) (sung)

like that you're here,) Hap - py New Year, my dear, So what? For the

cresc. poco a poco

121

[124] Tempo

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

cares? So what? So who cares? So

136

[144]

what? It all goes

[152]

on. So who cares?

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