

VOCAL SELECTIONS from

# CABARET

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From the Motion Picture 'Cabaret'

# Cabaret

Music by John Kander

Lyrics by Fred Ebb

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending sequence, while the left hand provides a steady bass line with chords and single notes.

Chorus

Chorus lyrics and piano accompaniment:

What good is sit - ting a - lone in your room? —  
Put down the knit - ting, the book and the broom, —

The piano accompaniment features a steady bass line with chords and single notes, and a right hand melody that includes some grace notes and slurs.

Second chorus lyrics and piano accompaniment:

Come hear the mu - sic play; —  
Time for a hol - i - day; —

The piano accompaniment continues with a steady bass line and a right hand melody that includes some grace notes and slurs.

Final chorus lyrics and piano accompaniment:

Life is a CAB - A - RET, old chum, — Come to the

The piano accompaniment continues with a steady bass line and a right hand melody that includes some grace notes and slurs.

1. Eb Fm7 Bb9 | 2. Eb

CAB - A - RET. RET. Come taste the

Abm Eb Cm Cm(+7)

wine, Come hear the band, Come blow the horn, start

Cm7 F9 Bb7 Eb

cel - e - brat - ing, Right this way, your ta - ble's wait - ing. 1. No use per -  
2. Start by ad -

Bb9 Bb9(+5) Eb Bb7(+5) Eb Ebmaj7

mit - ting some proph - et of doom To wipe ev - 'ry smile a -  
mit - ting from cra - dle to tomb is - n't that long a

way; \_\_\_\_\_  
stay; \_\_\_\_\_

Life is a CAB - A - RET, old chum,

*Bbm7 Eb7 Ab Adim Last time to Coda Gm7 C9*

Come to the CAB - A - RET, \_\_\_\_\_ Come taste the

*Fm7 Bb11 Eb*

RET, old chum, \_\_\_\_\_ On - ly a CAB - A - RET, old chum,

*Coda Gm7 C9 Ab Adim Gm7 C9*

So come to \_\_\_\_\_ the CAB - A - RET, \_\_\_\_\_

*Fm7 Bb11 Eb Bb9(+5)Eb*

From the Motion Picture 'Cabaret'  
**If You Could See Her**

Music by John Kander  
 Lyrics by Fred Ebb

Moderato

Piano *mp*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamics are 'mp'.

Verse

*mp*

F G9 G7

I know what you're think - ing, — You won - der why I chose her —

The first line of the verse features a vocal melody line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. The dynamics are marked 'mp'.

C7 Gm7 C7 Gm7 C7 F Fm6 C7 D7

Out of all the la - dies in the world, — That's

The second line of the verse continues the vocal melody and piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. The dynamics are marked 'mp'.

Gm (ad lib.)

just a first im - pres - sion, — What good's a first im - pres - sion? — If you

The third line of the verse continues the vocal melody and piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. The dynamics are marked 'mp'.

C Gm7 C7 Gm7 C7 Gm7 Cm7 F7

knew her like I do, It would change your point of view.

Chorus-Moderato

Bb Bbmaj7 Bb6 Bb Bbmaj7 Bbdim Cm7 F9

1. IF YOU COULD SEE HER thru my eyes, You would-n't won-der at all.  
 2. How can I speak of her vir-tues? I don't know where to be-gin. She's

*mp-mf*

Cm Cm7 Cm6 C7 F7 F7+5 Bb Bbdim F7

IF YOU COULD SEE HER thru my eyes, I guar-an-tee you would fall, (like I did)  
 clev-er, she's sweet, she reads mu-sic, She does-n't smoke or drink gin, (like I do)

Bb Bbmaj7 Bb6 Bb7 Eb Eb6

When we're in pub-lic to-geth-er, I hear so-ci-e-ty moan, But  
 Yet when we're walk-ing to-geth-er, They sneer if I'm hold-ing her hand, —

C7                          Bb    Fm6    G7                          Cm7                          F7

if they could see\_\_\_ her thru my eyes,                          May - be they'd leave\_\_\_ us a -  
 If they could see\_\_\_ her thru my eyes,                          May - be they'd all\_\_\_ un - der -

1.                          2.

Bb                          F7                          Bb                          F7                          Bb                          Bbdim C7

lone.                          stand.

Bb                          Bbmaj7                          Bb6                          Bb7                          Eb                          Eb6

I un-der-stand\_ your ob - jec - tion,                          I grant you my prob - lem's not small;                          But

C7                          Bb    Fm6    G7                          Cm7                          F7                          Bb

IF YOU COULD SEE\_ HER thru my eyes,                          She is-n't a mees-kite at all.  
 alternate: It is-n't pe - cu - liar at all.

rall.                          a tempo

From the Motion Picture 'Cabaret'

# Married (Heiraten)

Music by John Kander  
Lyrics by Fred Ebb

Moderate Waltz

Piano

Chorus

F Fmaj7 F Fmaj7 F

How the world can change, it can change like that, Due to one lit - tle

Fmaj7 Gm7 C7 Gm7 C7 Gm7

word: "MAR - RIED!" See a pal - ace rise from a two room

C7 Gm7 C7 E7 F6 Fmaj7

flat, Due to one lit - tle word: "MAR - RIED!" And the



F9sus F13 Bb F9sus F13 Bb Gm7(b5)

old de - spair that was of - ten there, Sud - den - ly

F G7 C9 C7 F Fmaj7

ceas - es to be. For you wake one day, look a -

F7 D7 Gm Gm7

round and say: "Some - bod - y won - der - ful mar -

C7 1. F Gm7 C7 2. F

ried me." How the me!"

rall.

From the Motion Picture 'Cabaret'

# Maybe This Time

Music by John Kander  
Lyrics by Fred Ebb

Slowly

C

May-be this time...

C+5

C6

C9

F

I'll be luck - y. —

May-be this time he'll stay.

May - be this time,

F+5

Dm/F

F#°(no 5th)

G7

For the first time, —

love won't hur-ry a - way.

He will hold me

A+5

D9

G7

C9

fast.

I'll be home at last.

Not a los - er —

F Am9(no 7) C A9 D7 G9 C

an - y - more, - like the last time - and the time be - fore. - Ev - 'ry - bo - dy -

C+5 C6 C9 F

loves a win-ner - so no-bo-dy - loved me. La - dy Peace-ful -

F+5 Dm7 F#° G7

La - dy Hap - py - That's what I long to be. All the odds are -

Am D13 C/G

in my fa - vor - Some-thing's bound to be - gin. It's got to hap - pen -

C+5/G#      Dm9      C      Ab7      Db

hap-pen some-time—      May-be this time I'll win.      Ev - 'ry-bo - dy—

Db+5      Db13      Db9      Db7      Gb

loves a win-ner—      so no-bod-y loved me.      La - dy Peace-ful,—

Gb+5      Gb6      G°      Ab7

La - dy Hap-py.—      That's what I long to be.      All the odds are—

Ebm      Eb13      Db/Ab

in my fa - vor.—      Some-thing's bound to be - gin.      It's— got to hap-pen,—

Db+5/Ab      Bbm/Ab      Ebm9 (Ab ped)      Db

hap-pen sometime.      May-be this time.      May-be this time I'll win.

*cresc.*

*rit.*

*ff*

*Adagio*

From the Motion Picture 'Cabaret'

# Mein Herr

Music by John Kander

Lyrics by Fred Ebb

**Brightly**

*ad lib.*  
Cm

**G7**

You  
c.h.  
l.h.

have to un-der-stand the way I am, Mein Herr. A ti-ger is a ti-ger, not a lamb, mein Herr. You'll con-ti-nent of Eu-rope is so wide, Mein Herr. Not on-ly up and down, but side to side, mein Herr. I

**Dm7-5** **G7** **G<sup>-13</sup><sub>9</sub>**

nev-er turn the vin-e-gar to jam, Mein Herr. So I do what I do. When I'm through then I'm through and I'm 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

**Tempo (Slowly at first, then gradually faster)**  
Cm

through. mile, Too-dle oo! man by man. Bye bye mein lie-ber Herr, Fare-well mein eye, mein Herr, or won-der

Cm

lie - ber Herr. It was a fine af - fair, but now it's  
why, Mein Herr. I've al - ways said that I was a

G7

o - ver. And though I used to care, I need the  
rov - er. You must - n't knit your brow. you should have

o - pen air You're bet - ter off with - out me, Mein  
known by now. You'd ev - 'ry cause to doubt me, Mein

1.

Cm

Herr. Don't dab your  
Herr. Bye bye mein

2.

Cm

Herr. The Herr.

Cm

r.h.

r.h.

C

Bye bye mein lie - ber Herr. — Auf wie - der - sehen, Mein Herr. — Es war sehr  
 lie - ber Herr. — Fare - well, mein lie - ber Herr. — It was a

G7sus/D

gut, Mein Herr, — und vor bei. — Du kennst mich  
 fine af - fair, — but now it's o ver. And though I

*gva.*

G7

wohl, Mein Herr. — Ach, le - be wohl, Mein Herr. — Du sollst mich  
 used to care, — I need the o - pen air. — You're bet - ter

To Coda

1.  
C

nie mehr se - hen, Mein Herr Bye, bye mein

Coda G7

off with - out me, You'll get on with - out me, Mein

gliss.

(very fast) C

Herr.

8<sup>va</sup>

(8<sup>va</sup>)

(8<sup>va</sup>)

l.h. gliss

r.h. gliss



From the Motion Picture 'Cabaret'

# Money, Money

Music by John Kander

Lyrics by Fred Ebb

Moderately bright

Piano introduction for the song 'Money, Money'. It consists of two staves of music in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderately bright'.

E $\flat$

Vocal and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Mon - ey makes the world go a - round, the world go a - round, the world go a - round,". The piano accompaniment features a steady bass line and chords in the right hand.

F $m$

G $\sharp$ 5

C $m$

Vocal and piano accompaniment for the second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Mon - ey makes the world go a - round, it makes the world go round." The piano accompaniment continues with the same bass line and chords as the first line.

B $\flat$

E $\flat$

*Grl:* A mark, a yen, a

Vocal and piano accompaniment for the third line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Boy: A mark, a yen, a buck or a pound, a buck or a pound, a". The piano accompaniment continues with the same bass line and chords as the previous lines.

buck or a pound

Fm Bb11

buck or a pound is all that makes the world go a-round, that clink-ing, clank-ing

Gm

G7

C

C

sound can make the world go round. *Both:* Mon-ey, mon-ey, mon-ey, mon-ey,

G7

*Girl:* Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey,

Cm

mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey. *Boy:* If you hap-pen to be rich, and you feel like a

Cm

G7

mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey,

night's en-ter-tain-ment, you can pay for a gay es-ca-pade. If you hap-pen to be rich, and a-lone, and you

G7 mon-ey, mon-ey, mon-ey, mon-ey, Cm mon-ey, mon-ey, mon-ey, mon-ey. A7 Mon-ey, mon-ey, mon-ey, mon-ey,

need a com-pan-ion, you can ring ting-a-ling for the maid. If you hap-pen to be rich and you find you are

mon-ey, mon-ey, mon-ey, mon-ey, Dm mon-ey, mon-ey, mon-ey, mon-ey, mon.

left by your lov-er, tho you moan and you groan quite a lot, you can take it on the chin, call a cab, and be-

Dm C#° F7 Bb7 What? Eb

gin to re-cov-er on your four-teen ca-rat yacht. Both: Mon-ey makes the

world go a-round, the world go a-round, the world go a-round. Mon-ey makes the

Eb
Fm
Bb9
Bb7
Gm
C7
Fm7
Bb7

world go a - round. Of that we both are sure. (Raspberry) on be - ing

Eb
Cm

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

G7
Cm

mon. When you have-n't an - y coal in the stove and you freeze in the win - ter and you

mon. When you have-n't an - y coal in the stove and you freeze in the win - ter and you curse to the wind at your

G7
G7
Cm

...curse to the wind at your fate. When you haven't an - y shoes on your feet and your coat's thin as pa - per and you

fate. When you haven't an - y shoes on your feet and your coat's thin as pa - per and you look thir - ty pounds un - der-

Cm  
look thir-ty pounds un-der

A7  
weight. When you go to get a word of ad-vice from the

Dm  
fat lit-tle pas-tor, he will

weight. When you go to get a word of ad-vice from the fat lit-tle pas-tor, he will tell you to love ev-er-

A7  
tell you to love ev-er-more. But when hun-ger comes to rap at the win-dow see how

Dm A7

more. But when hun-ger comes to rap, rat-a-tat, rat-a-tat, at the win-dow, see how love flies out the

B7

E

door. For mon-ey makes the world go a-round, the world go a-round, the

F#m

B7

world go a-round. Mon-ey makes the world go a-round, the clink-ing, clank-ing

G#m C#7 A E A E

sound of mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey,

A E A E A E

Get a lit-tle, get a lit-tle, mon-ey, mon-ey, mon-ey, mon-ey, mark, a yen, a

A E A E A E

buck or a pound, that clink-ing, clank-ing clunk-ing sound is

A E A E A B7 E

all that makes the world go round, It makes the world go round.

From the Motion Picture 'Cabaret'

# Tomorrow Belongs To Me

Music by John Kander  
Lyrics by Fred Ebb

Moderate Waltz

Piano

Piano introduction for the song, featuring a waltz rhythm in 3/4 time. The music is written for piano and includes a dynamic marking of *mf* (mezzo-forte).

Chorus

D A7 D A7 D G

The sun on the mead-ow is sum-mer-y warm, The stag in the for-est runs  
branch of the lin-den is leaf-y and green, The rage has de-sert-ed the

Piano accompaniment for the first line of the chorus, including a dynamic marking of *mp* (mezzo-piano).

D A7 G

free; \_\_\_\_\_ The heart as a shel-ter de-fies the storm, } TO-  
sea; \_\_\_\_\_ The world holds a prom-ise that shines un-seen, }

Piano accompaniment for the second line of the chorus.

D A7 1. D A7 D A7

MOR - ROW BE - LONGS TO ME. \_\_\_\_\_ The

Piano accompaniment for the final line of the chorus, including a dynamic marking of *p* (piano).

2. D A7 D Bb Eb Bb7

ME. The babe in his cra-dle is

Eb Bb7 Eb Ab Eb

sound-ly a - sleep, The blos - som em - brac - es the bee; And

Bb7 Eb Ab Eb Bdim

love, like a val - ley, lies wide and deep, TO - MOR - ROW BE - LONGS TO

Cm Abm6 Eb Bb7 Eb

ME, TO - MOR - ROW BE - LONGS TO ME.

rall.



From the Motion Picture 'Cabaret'

# Two Ladies

Music by John Kander

Lyrics by Fred Ebb

**Allegretto** G ped

*(1st girl)* Bee - die dee dee - die dee dee!

*(2nd girl)* Bee - die dee dee - die dee dee!

*(M.C.)* Bee - die - dee, dee - die - dee, Bee - die - dee dee - die - dee dee!

**Girls:**

Bee - die - dee dee dee dee, *M.C.* Two la - dies. Bee - die - dee dee dee dee, *M.C.* Two la - dies.

**Girls:** Bee - die - dee dee dee dee and I'm the on - ly man, ja!

Girls: C M.C. Girls: Dm7 G7 M.C. Dm7 G7

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

Girls: Dm7 G7 M.C. G9 G7 C Ab7

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

M.C. Db Girls: Ebm7 Ab7 Girls: Ebm7 Ab7

Bee - dle dee dee dee dee Two la - dies. Bee-dle dee dee dee dee, Two la - dies.

M.C. Ebm7 Ab7 Girls: Ebm7 Ab7 Db Db° M.C. Ebm7 Ab7(-9)

Bee - dle dee dee dee dee, And he's the on - ly man. Ja!

Girls: M.C. Girl 2:

Db 3 Eb m7<sub>3</sub> Ab7 Eb m7 Ab7

Girl 1:

Bee-dle-dee dee dee dee, He likes it Bee-dle-dee dee dee dee, We like it.

M.C. Girls:

Ebm7 Ab7 Ab9 Ab7 Db G7

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

C G+5 C

(Girl 1) 1. I do the cook - ing (Girl 2) And I make the bed.  
 (M.C.) 2. We switch part - ners dai - ly To play as we please,

G+5 C G+5 C

(M.C.) I go out dai - ly to earn our dai - ly bread.  
 (Girls) Two - sie beats one - sie, But noth - ing beats threes.

(G.1) (M.C.) (G.2)

F#m7(-5) B7 E D/E E

— But we've one thing in the com - mon he, she and me, —  
 — (M.C.) I sleep in the mid - dle, (Girl 1) I'm left(G.2)and I'm right. —

D/E Ab7 Ab7 Dm7(-5) G7

(M.C.) Bee-dle-dee dee (M.C.) Bee-del-dee dee (Girls) Bee-dle-dee dee-dle-dee dee-dle-dee dee

— (Girl 1)The key, The key, The key. —

Coda D/E E D#7(-5)

— (M.C.) But there's room on the bot - tom if you

Ab7 Db 3

drop in some night! — (Girls) Bee - dle - dee dee dee. (M.C.) Two la - dies.

Ebm7 Ab7 Ebm7 Ab7 Ebm7<sub>3</sub> Ab7 Ebm7 A7  
 Bee-dle-dee dee dee dee, (Girls) Two la - dies. Bee-dle-dee dee dee dee And he's the

Db Db° Ebm7 Ab7(-9) Db 3  
 on - ly man. (All) Ja! Bee-dle-dee dee - dee dee, (M.C.) I like it,

Ebm7<sub>3</sub> Ab7 Ebm7 Ab7 Ebm7<sub>3</sub> Ab7 Ebm7 Ab7  
 Bee-dle-dee dee dee dee (M.C.) They like it! (Girls) Bee-dle-dee dee dee dee (All) This two for

Db Db Ab7<sub>3</sub> 3 3 3 Db  
 one. Bee-dle-dee dee-dle-dee dee-dle-dee dee-dle-dee dee!

From the Motion Picture 'Cabaret'

# Willkommen

Music by John Kander

Lyrics by Fred Ebb

With spirit

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked 'With spirit'.

Chorus

G6/9

The vocal line begins with a melodic phrase in G major, marked with a G6/9 chord. The lyrics are: 1. WILL-KOM-MEN! Bien - ve - nue! Wel - come! Frem - der,

(Spoken ad lib.) 2. Meine damen und herren, Messieurs et mes dames, Ladies and gentlemen, Guten abend,

The piano accompaniment for the first part of the chorus features a complex, rhythmic chordal texture in the right hand and a steady bass line in the left hand. The dynamics are marked 'mp - mf'.

Am7 D11 Am7 D11 Am D7(b9)

The vocal line continues with a melodic phrase, marked with Am7, D11, Am7, D11, Am, and D7(b9) chords. The lyrics are: E - tran - ger, Stran - ger, Gluck - lich zu se - hen, Je

Bon soir, Good evening; Wie gehts? Commen sa va?

The piano accompaniment for the second part of the chorus continues with the same complex chordal texture and steady bass line as the first part.

Gmaj7 G6/9 A13 Am7

The vocal line concludes with a melodic phrase, marked with Gmaj7, G6/9, A13, and Am7 chords. The lyrics are: suis en - chan - té. Hap - py to see you, Blei - be, Res - te,

Do you feel good? Ich bin euer confrencier Je suis votre compere, I am your host!

The piano accompaniment for the third part of the chorus concludes with the same complex chordal texture and steady bass line as the previous parts.

D7 (Sung) G6/9 G9 E7

Stay, Und sa - ge. WILL-KOM - MEN! Bien - ve - nue! Wel - come! Im Cab - a -

1. Am7 D7 G

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

2. Am Am9 D13

ret, au Cab - a - ret, to Cab - a -

G

ret!

8va-7