

Personen

Charlie (Tenor)

Billy (Tenor)

Bobby (Bass)

Jimmy (Bass)

Jessie (Soubrette)

Bessie (Soubrette)



Blocking key

(Je) Jessie (Clark Freves)

(Be) Bessie (Caroline Carter)

(Ch) Charlie (Carlos Ahrens)

(Bi) Billy (Levi Carlsius)

(Bo) Bobby (Donghoon Kang)

(ji/bd) Jimmy (Andrew Hallam)

(ji/bd) God (Andrew Hallam)

At - enter

Xt - exit

X - cross

SL - stage left

SR - stage right

S - sit down

↑ - stand up

DS - Down Stage

US - up Stage

K↓ - kneel

⌀ - spiral staircase

CS - Center Stage

DSC - Down Stage Center

DSL - Down Stage Left

DSR - Down Stage Right

USL - up Stage Left

USR - up Stage Right

VSC - up Stage center

BS - Back Stage

~ - stairs

V/ - with

V/o - with out

n/o - hand off

L_y - Low down

P1 - Portal 1

P2 - Portal 2

P3 - Portal 3

P4 - Portal 4

P5 - Portal 5

Alle 6 Personen in uniformen smokingartigen Anzügen, mit breiten Schultern, weiten Hosen und kleinen steifen Hüten.

Auf einem Podium oder einer Bühne sitzen seitlich die Musiker. Daneben ist eine Estrade gebaut, hinten durch eine sehr große Leinwand abgeschlossen, auf die zu jedem Song ein passendes Bild projiziert wird. Zwischen den Songs erscheinen auf der Leinwand verbindende Texte; dazu spielt die Musik kleine Zwischenstücke.

Die Songs werden gesungen, gespielt, getanzt.

Instrumentale Besetzung

2 Violinen

2 Klarinetten in B (2. auch Bassklarinete in B)

2 Trompeten in C

Altsaxophon in Es

Posaune

Schlagzeug (2 Spieler): 3 Glocken (c', d', g'), Pauken,

Triangel, Becken, Tam-Tam, Holztrommel, kleine Trommel,

Jazztrommel¹, große Trommel

Klavier

Dauer: ca. 25 min

¹ In anderen Werken verwendete Weill die Begriffe „Jazztrommel“ und „Tomtom“ synonym. In other works, Weill appears to have used the terms 'Jazztrommel' and 'Tomtom' interchangeably.

MAHAGONNY

Ein Songspiel
Texte von Bertolt Brecht

Kurt Weill
(1900–1950)

1 I. Mahagonny-Song

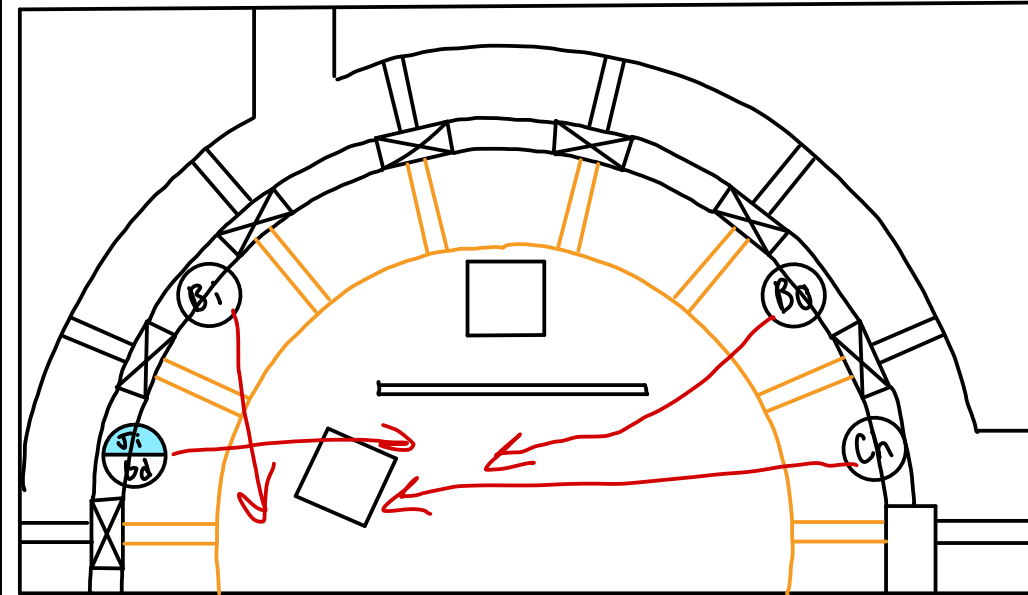
Allegro non troppo*)

①

ff VI., Trp., Sax. Klar., Sax. Schlgz., Klav.

*) In VeO (dem Klavierauszug zur Oper *Aufstieg und Fall der Stadt Mahagonny*) steht die Metronomangabe $\text{♩} = 88$.

VeO (the piano vocal score for the opera *Aufstieg und Fall der Stadt Mahagonny*) has metronome marking $\text{♩} = 88$.



① B_0 at P1 w/pickaxe

B_1 at P2 w/ignition

B_0 at P6 w/dynamite

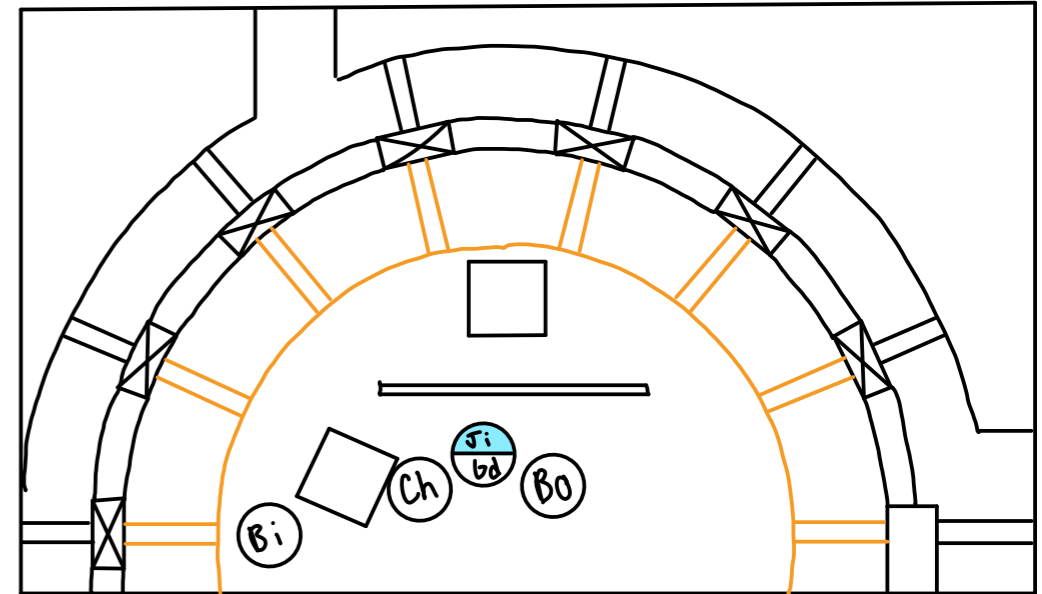
Ch at P7 w/drinks + money + pickaxe

② All Remove Helmet

A

15 Charlie *mf*
 Auf nach Ma-ha-gon-ny,
 Off to Ma-ha-gon-ny,
 Billy *mf*
 die Luft ist kühl und frisch,
 the air is clean and fresh,
 Bobby *mf*
 dort gibt es Pferd- und
 they've booze and po-ker

Klar.
 Klav., Vl.



① All x es Lock & Ad (moon)

Handwritten musical notation on a set of five blank staves. The notation is illegible but appears to be a sequence of notes and rests.

① B

20 Ch. *p*
 Schö - ner
 Green and
 Bi. *p*
 Schö - ner
 Green and
 Bo. *p*
 Wei - ber - fleisch,
 ta - bles there,
 Jimmy *mf*
 Whis - ky und Po - ker - tisch.
 good whores and good horse - flesh.
 Schö - ner
 Green and
 Schö - ner
 Green and

Klar. *espr.*
 Klav. *p*

24

Ch.
grü - ner Mond von Ma - ha - gon - ny, leuch - te uns!
glow - ing moon of Ma - ha - gon - ny, light the way!

Bi.
grü - ner Mond von Ma - ha - gon - ny, leuch - te uns! Denn wir ha - ben
glow - ing moon of Ma - ha - gon - ny, light the way! Tucked in - to our

Bo.
grü - ner Mond von Ma - ha - gon - ny, leuch - te uns! Denn wir ha - ben
glow - ing moon of Ma - ha - gon - ny, light the way! Tucked in - to our

Ji.
grü - ner Mond von Ma - ha - gon - ny, leuch - te uns!
glow - ing moon of Ma - ha - gon - ny, light the way!

VI.

28

Ch.
Denn wir ha-ben heu-te hier un-term Hem-de Geldpapier, für ein
Tucked in - to our shirts to - day we've the dol-lar bills to pay for a

Bi.
heu - te hier un-term Hem-de Geld - pa - pier, für ein
shirts to - day we've the dol-lar bills to pay for a

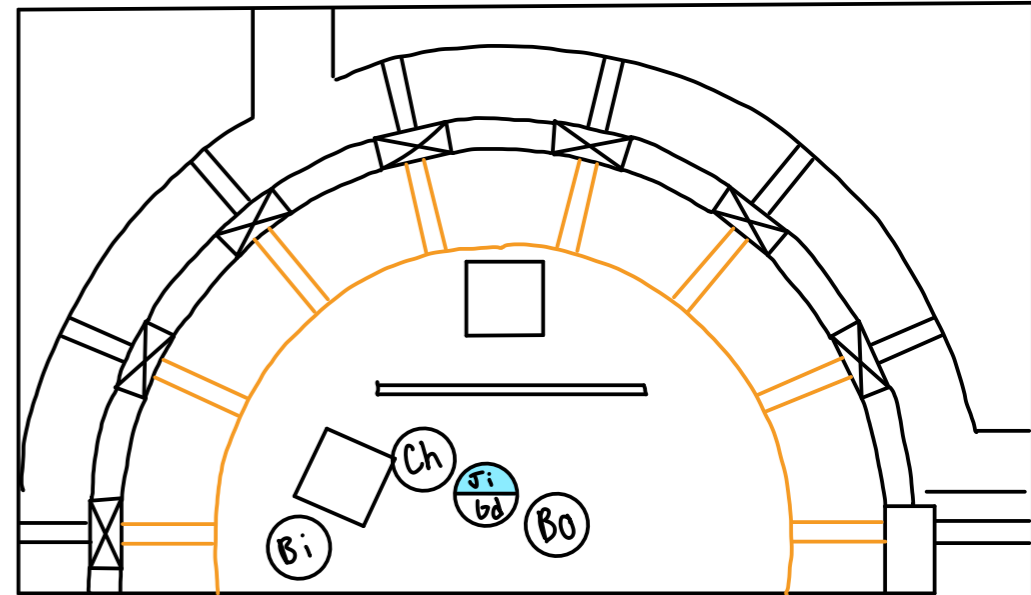
Bo.
heu - te hier un-term Hem-de Geld - pa - pier, für ein
shirts to - day we've the dol-lar bills to pay for a

Ji.
Denn wir ha-ben heu-te hier un-term Hem-de Geldpapier, für ein
Tucked in - to our shirts to - day we've the dol-lar bills to pay for a

Klar.

Sax.

Klav.



*) In Weills Autograph steht „A-la-ba-ma“ (auch in T. 69, nicht jedoch in T. 47).
Weill's autograph has 'A-la-ba-ma' (also in m. 69, but not in m. 47).



32

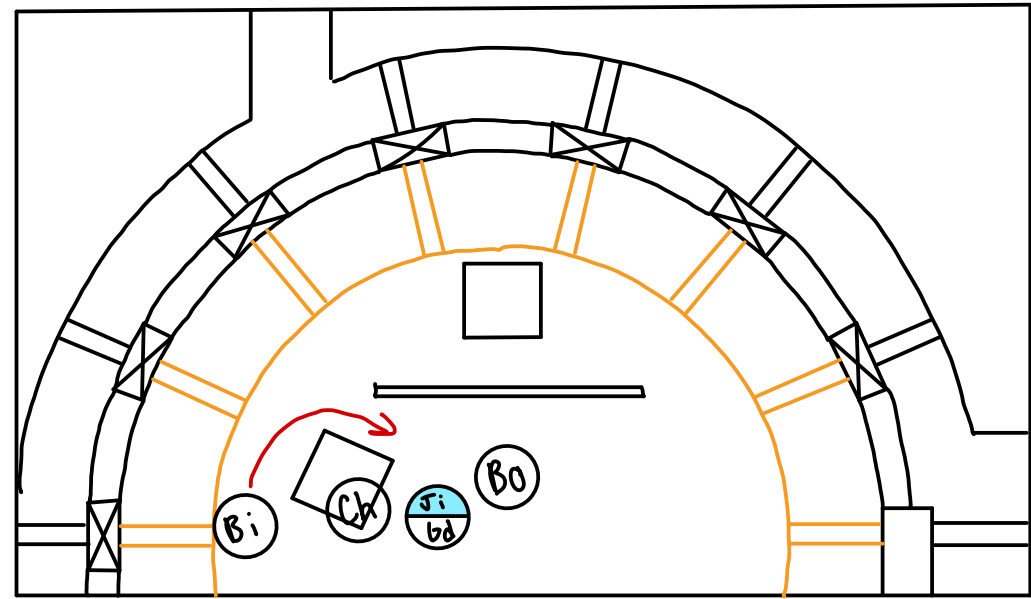
Ch. *gro - ßes La - chen dei - nes gro - ßen dum - men Munds.*
great big grin up - on your big and stu - pid mouth.

Bi. *gro - ßes La - chen dei - nes gro - ßen dum - men Munds.*
great big grin up - on your big and stu - pid mouth.

Bo. *gro - ßes La - chen dei - nes gro - ßen dum - men Munds.*
great big grin up - on your big and stu - pid mouth.

Ji. *gro - ßes La - chen dei - nes gro - ßen dum - men Munds.*
great big grin up - on your big and stu - pid mouth.

Tutti f



① Ch ↘ uncap + h/o beers, (Bi) x SL

35

Ch. *Auf _____ nach Ma - ha - gon - ny, der*
Off _____ to Ma - ha - gon - ny, the

mf

VI. *p* Klar.

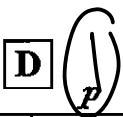
Klav.

39

Ch. *Ost - wind der geht schon,*
wind _____ is blow - ing free,

Billy *dort gibt _____ es fri - schen Fleisch - sa - lat und*
fresh meat _____ for sale on ev - ery street and

mf



43

Ch. *p* Schö - ner grü - ner
Green and glow - ing

Bi. kei - ne Di - rek - tion. Schö - ner grü - ner
no bur - eau - cra - cy. Green and glow - ing
Bobby *p*

Jimmy *p* Schö - ner grü - ner
Green and glow - ing

Vi. *espr.* *mf*
Klar. *p*
Klav. *p*

47

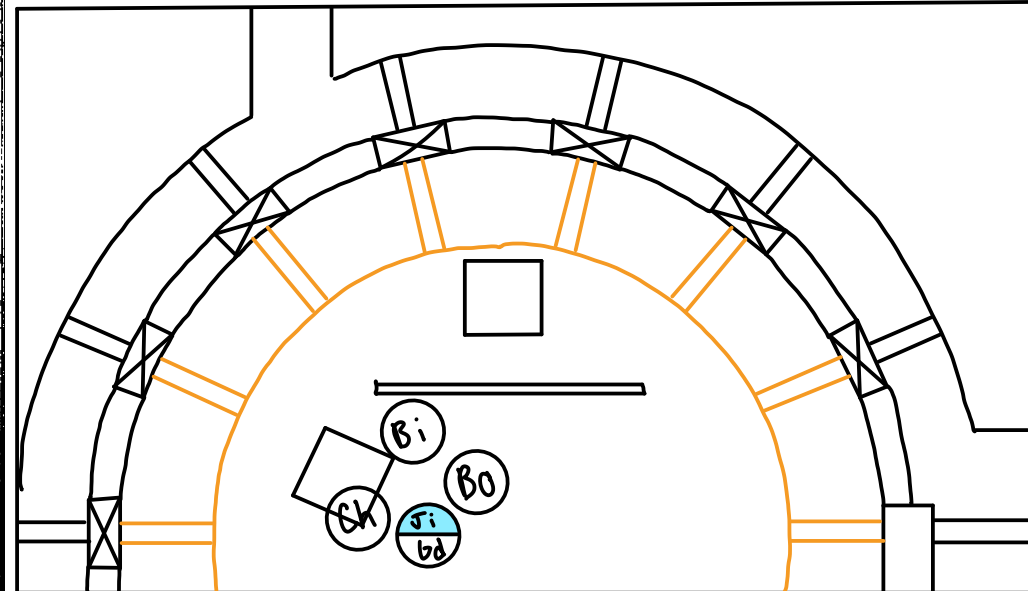
Ch. Mond von Ma - ha - gon - ny, leuch - te uns!
moon of Ma - ha - gon - ny, light the way!

Bi. Mond von Ma - ha - gon - ny, leuch - te uns! Denn wir ha - ben
moon of Ma - ha - gon - ny, light the way! Tucked in - to our

Bo. Mond von Ma - ha - gon - ny, leuch - te uns! Denn wir ha - ben
moon of Ma - ha - gon - ny, light the way! Tucked in - to our

Ji. Mond von Ma - ha - gon - ny, leuch - te uns!
moon of Ma - ha - gon - ny, light the way!

Sax.



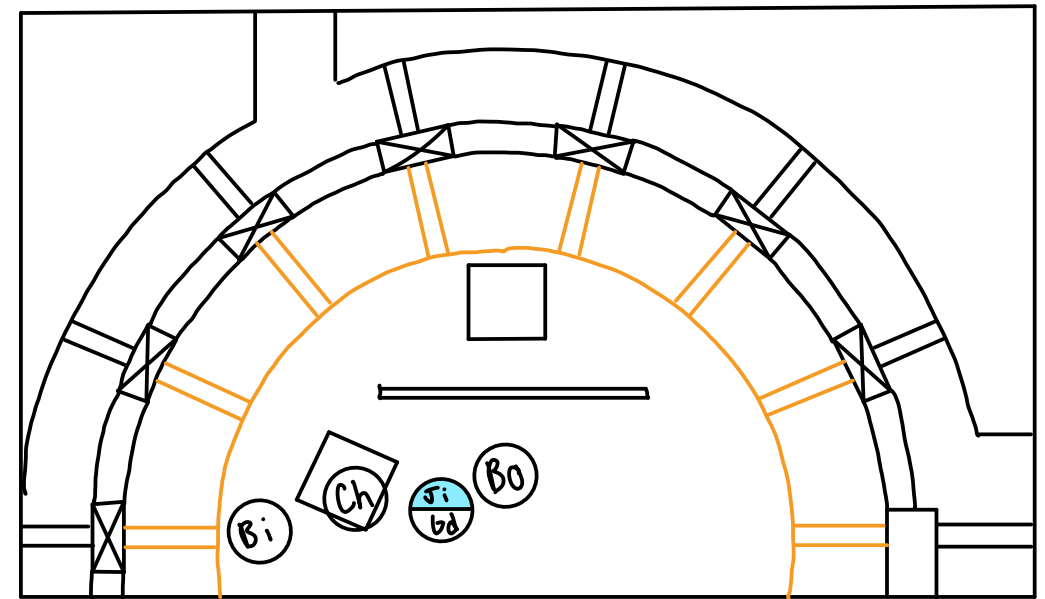
① All Chorus Debr

Ch. Denn wir ha - ben heu - te hier un - term Hem - de Geld - pa - pier,
Tucked in - to our shirts to - day we've the dol - lar bills to pay

Bi. heu - te hier un - term Hem - de Geld - pa - pier,
shirts to - day we've the dol - lar bills to pay

Bo. heu - te hier un - term Hem - de Geld - pa - pier,
shirts to - day we've the dol - lar bills to pay

Ji. Denn wir ha - ben heu - te hier un - term Hem - de Geld - pa - pier,
Tucked in - to our shirts to - day we've the dol - lar bills to pay



- ① Ch NS
 - ② Ch NS on crate
-
-
-
-
-
-

53

Ch. für ein gro - ßes La - chen dei - nes gro - ßen dum - men Munds.
for a great big grin up - on your big and stu - pid mouth.

Bi. für ein gro - ßes La - chen dei - nes gro - ßen dum - men Munds.
for a great big grin up - on your big and stu - pid mouth.

Bo. für ein gro - ßes La - chen dei - nes gro - ßen dum - men Munds.
for a great big grin up - on your big and stu - pid mouth.

Ji. für ein gro - ßes La - chen dei - nes gro - ßen dum - men Munds.
for a great big grin up - on your big and stu - pid mouth.

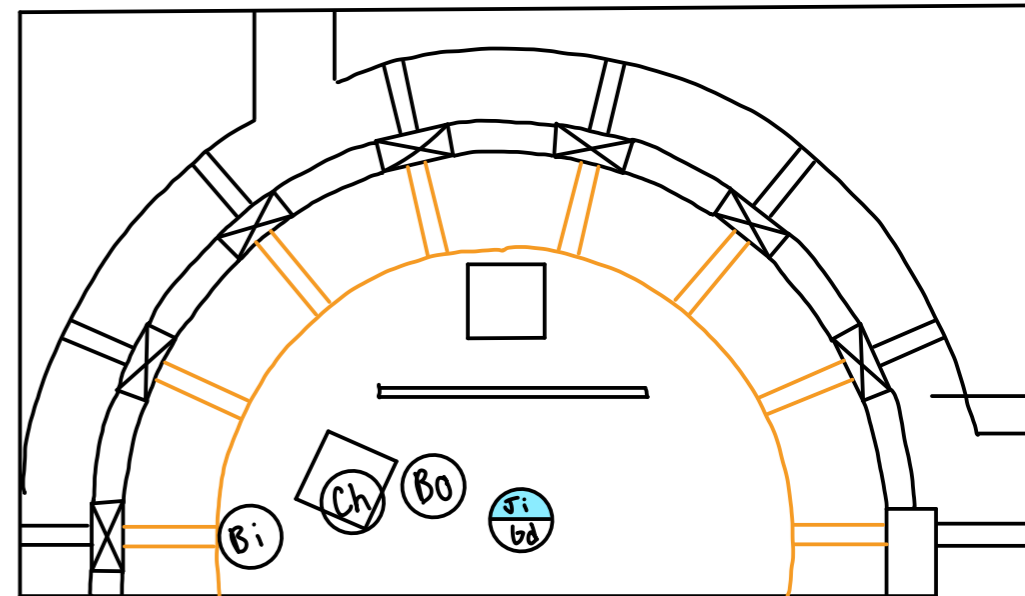
Tutti *f*

57

Ch. *mf*
 Auf nach Ma-ha-gon-ny, die
 Off to Ma-ha-gon-ny, the

Ji. *mf*
 Auf nach Ma-ha-gon-ny, das Schiff wird los-ge-
 Off to Ma-ha-gon-ny, the boat will sail at

Vi., Klar. *p*
 Klav.



62

Ch. *mf*
 Luft ist kühl und frisch.
 air is clean and fresh.

Billy *mf*
 Auf nach Ma-ha-gon-ny.
 Off to Ma-ha-gon-ny.

Bobby *mf*
 Die Zi - zi - zi - zi - zi - vi - lis, die wird uns dort ge -
 Our civ' - civ' - civ' - li - za - tion will soon be gone-gone-

Ji. *mf*
 seilt.
 dawn.

Trp., Sax.

① (Bi) h/o \$ (Ji) (bd)

② (Ji) (bd) h/o \$ (Bo)

66 **F** *p*

Ch. Schö - ner grü - ner Mond von Ma - ha - gon - ny,
 Green and glow - ing moon of Ma - ha - gon - ny,

Bi. Schö - ner grü - ner Mond von Ma - ha - gon - ny,
 Green and glow - ing moon of Ma - ha - gon - ny,

Bo. heilt. Schö - ner grü - ner Mond von Ma - ha - gon - ny,
 gone. Green and glow - ing moon of Ma - ha - gon - ny,

Ji. Schö - ner grü - ner Mond von Ma - ha - gon - ny,
 Green and glow - ing moon of Ma - ha - gon - ny,

Trp. *p* Sax. Klav.

70

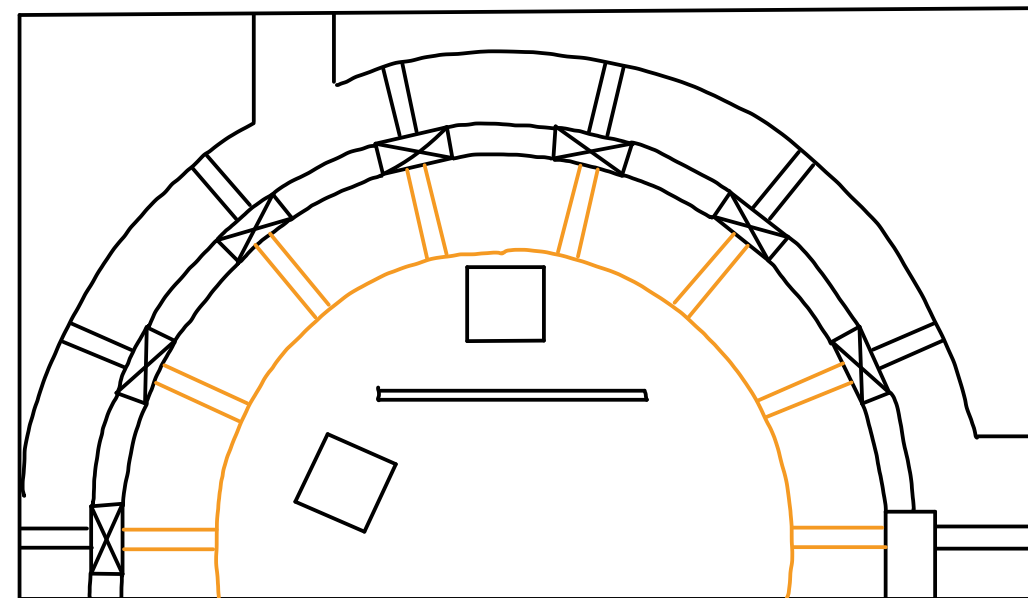
Ch. leuch - te uns! Denn wir ha - ben heu - te hier
 light the way! Tucked in - to our shirts to - day

Bi. leuch - te uns! Denn wir ha - ben heu - te hier un - term Hem - de
 light the way! Tucked in - to our shirts to - day we've the dol - lar

Bo. leuch - te uns! Denn wir ha - ben heu - te hier un - term Hem - de
 light the way! Tucked in - to our shirts to - day we've the dol - lar

Ji. leuch - te uns! Denn wir ha - ben heu - te hier
 light the way! Tucked in - to our shirts to - day

Tutti



74

Ch. un - term Hem - de Geld - pa - pier, für ein gro - ßes
we've the dol - lar bills to pay for a great big

Bi. Geld - pa - pier, für ein gro - ßes
bills to pay for a great big

Bo. Geld - pa - pier, für ein gro - ßes
bills to pay for a great big

Ji. un - term Hem - de Geld - pa - pier, für ein gro - ßes
we've the dol - lar bills to pay for a great big

Klav. *mf*

77

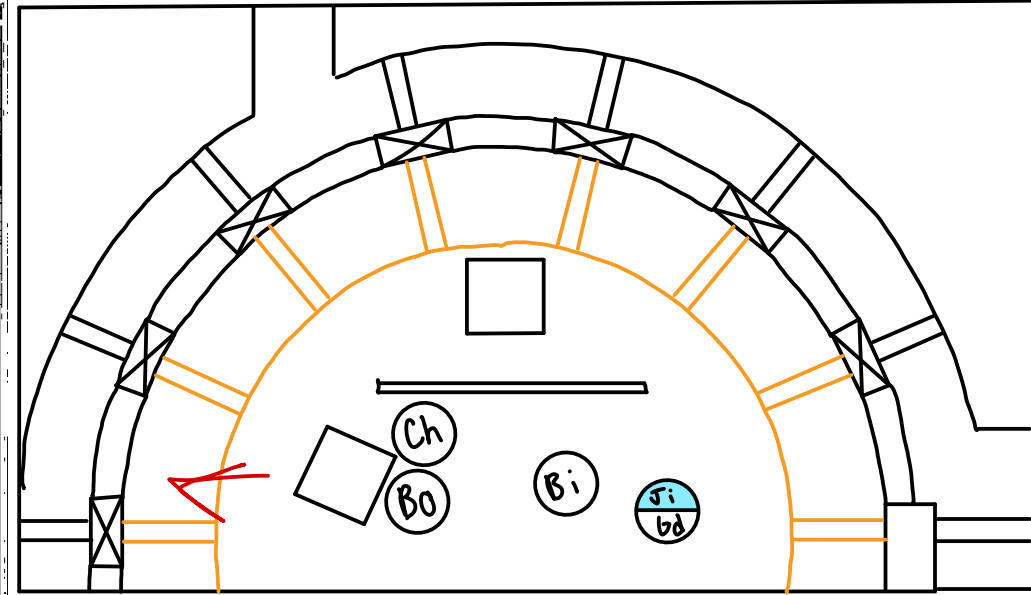
Ch. La - chen dei - nes gro - ßen dum - men Munds.
grin up - on your big and stu - pid mouth.

Bi. La - chen dei - nes gro - ßen dum - men Munds.
grin up - on your big and stu - pid mouth.

Bo. La - chen dei - nes gro - ßen dum - men Munds.
grin up - on your big and stu - pid mouth.

Ji. La - chen dei - nes gro - ßen dum - men Munds.
grin up - on your big and stu - pid mouth.

Tutti *f*



1) (Bo) throw \$ behind

2) (Ch) (Bo) push crate wagon SR

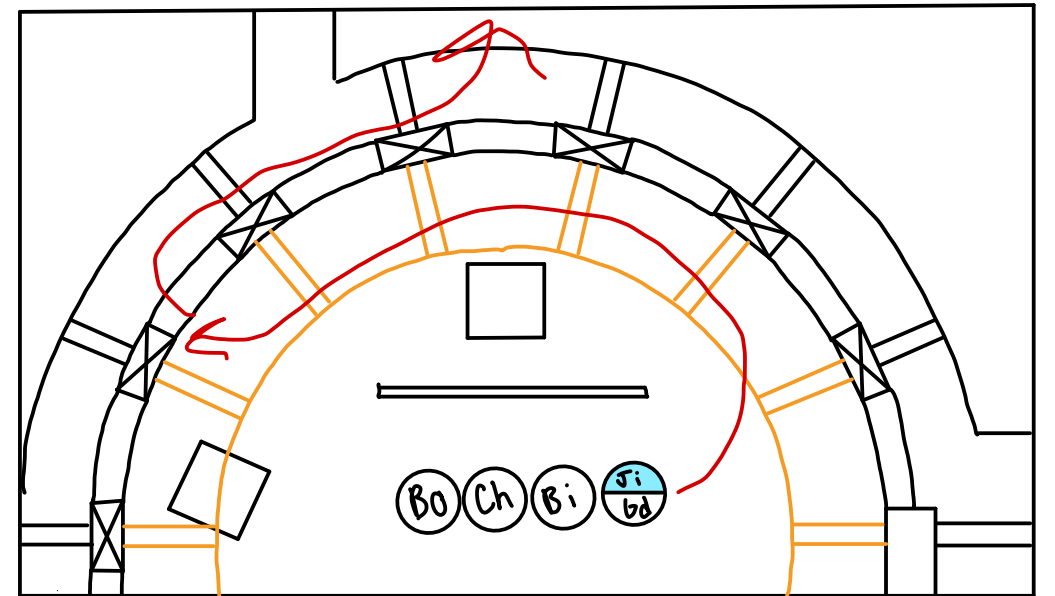
80

84

88 Klav. rit. **3** H **Kleiner Marsch**

92

96



- ① Ch Bo Ji/bd Bi Sign
- ② Be At P6 w/arm wraps
- ③ Je At P7 w/lighter + Cig

100 I

103

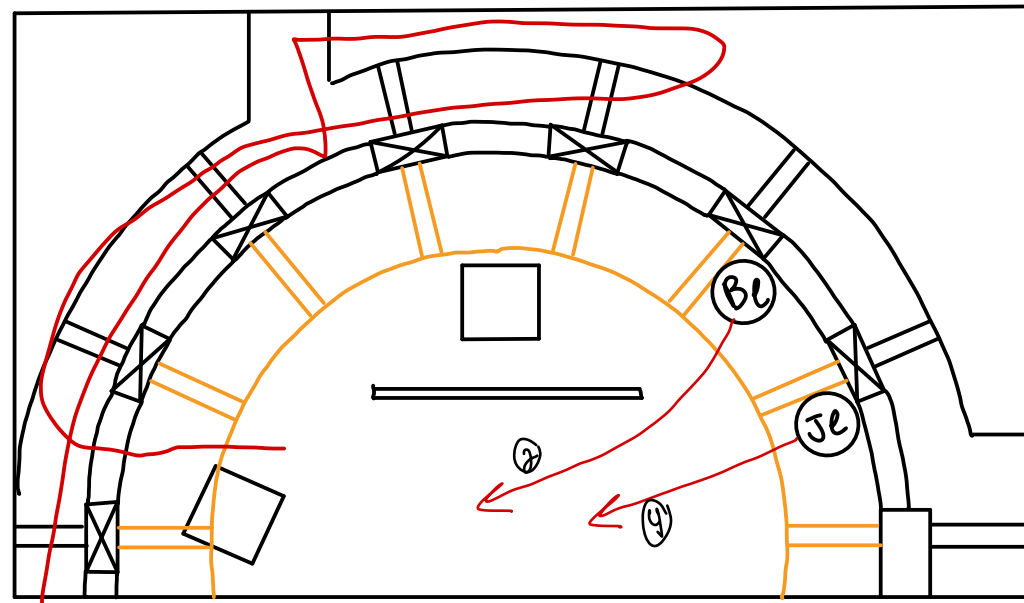
106 f

109 3 Trp. J

112 4

116 5 K

(attacca)



1) men X P2 X to BS X Dalton to E

2) Bl X to slot of Sign

3) Bl X to men 4 K to pickup

4) Je X SR to Bl

5) Je drop + stomp cig + offer hand

Alabama-Song

1) Moderato assai
Jessie

Oh, show us the way to the next whis-ky

Trp. Pos. *p*
Klar. *mf*
Klav.

6
Je. bar, oh, don't ask why, oh, don't ask why.

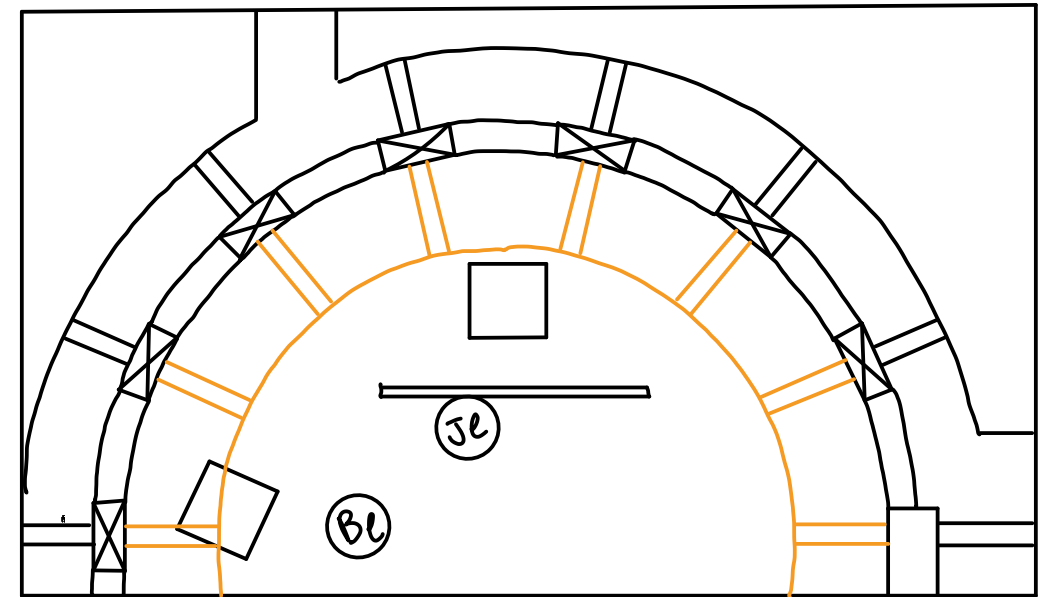
Sax.

11
Je. For we must find the next whis-ky bar, for if we don't find

Klar.

16
Je. the next whis-ky bar, I tell you we must die! I tell you we must

Sax.



1) Bl S

21

Je. die! I tell you, I tell you, I tell you we must die!

+ Klar.

26 **A** Un poco tenuto

Je. Oh moon of A - la -

p

Klar., Trp.

2. VI. mit Stimme

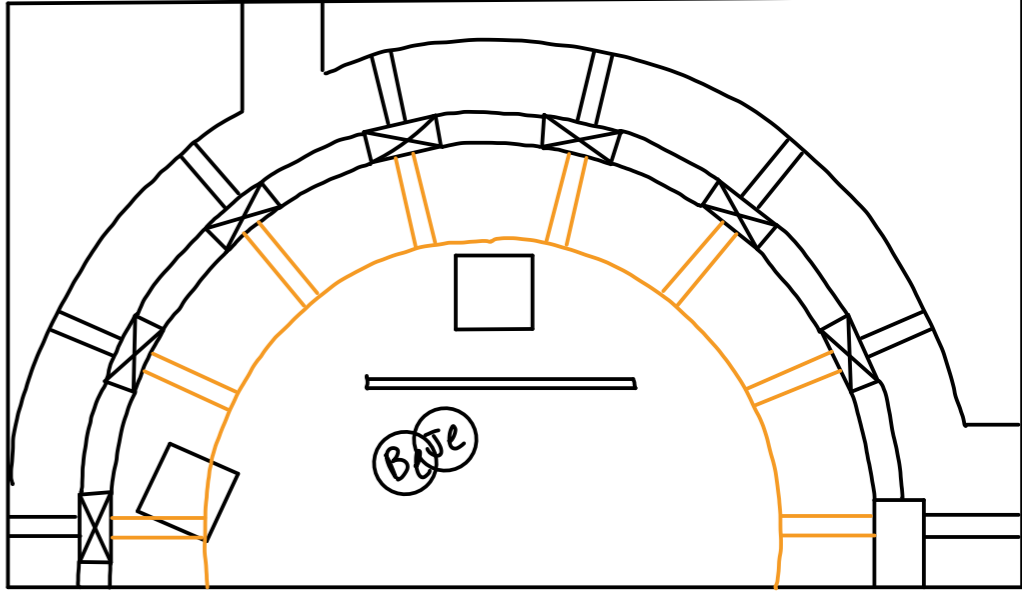
Klav., Pos.

30

Je. ba - - - ma, we now must say good -

34

Je. bye, we've lost our good old



①

③② breakdown into Chast

Je. mam - - - ma and must have whis - ky, oh you know

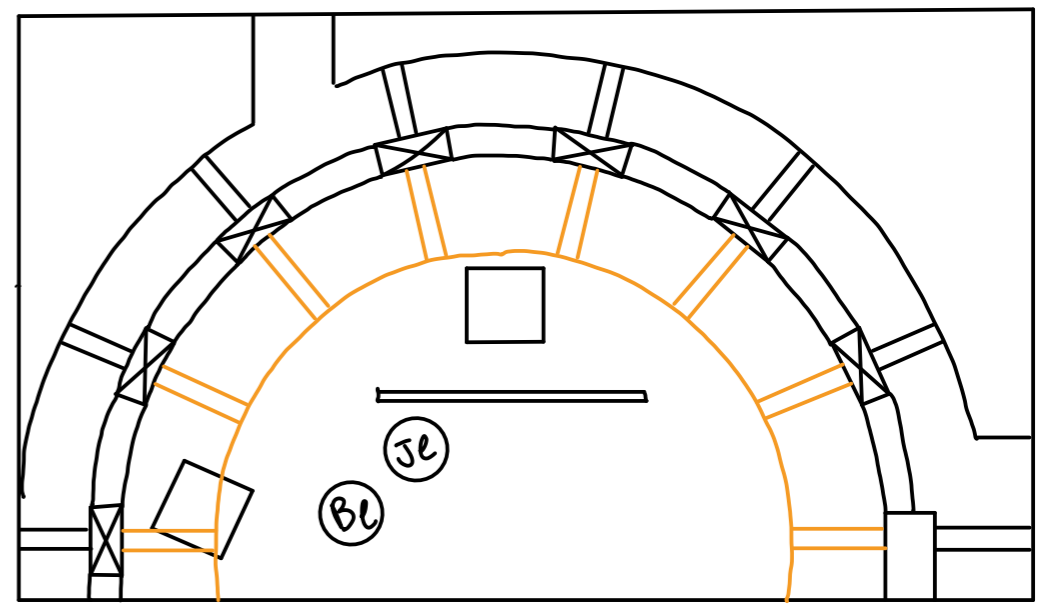
Je. why. Oh moon of A - la -

1. Vl. mit Stimme

Je. ba - - - ma, we now must say good -

Trp.

Je. bye, we've lost our good old



- ① Be break out of mug
 - ② Je get out lipstick
-
-
-
-
-

54 Je. mam - - - ma and must have whis - ky, oh you know

Trp.

58 Je. why. Bessie

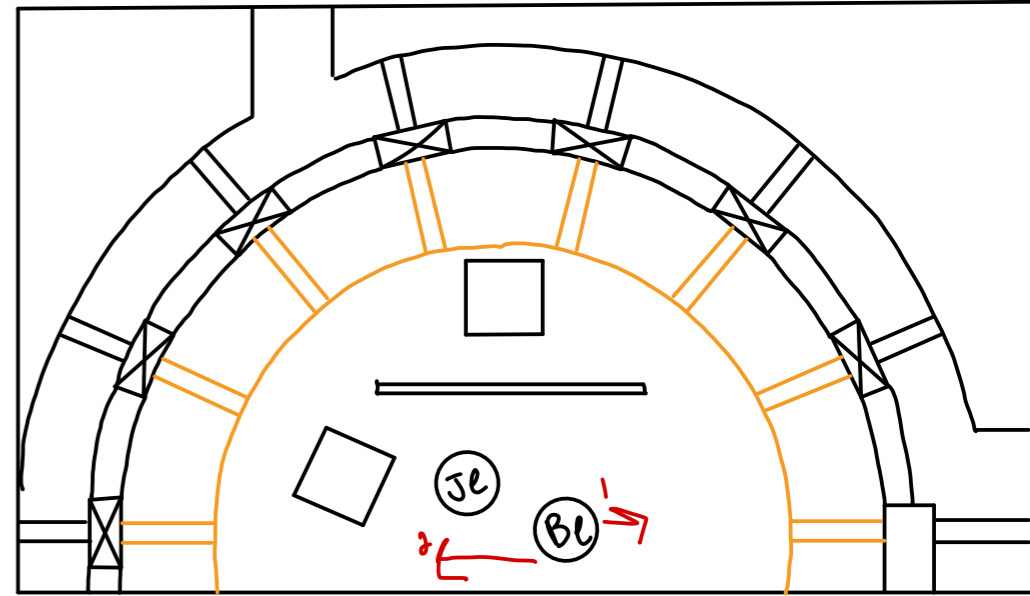
Oh, show us the

Tempo I

pp *mf*

63 Be. way to the next pret-ty. boy, oh, don't ask why,

68 Be. oh, don't ask why. For we must find the next pret - ty boy,



①

Be Je X SL

②

Be X SR

Four empty musical staves for handwritten notes.

Be. *for if we don't find the next pret-ty boy, I tell you we must*

Be. *die! I tell you we must die! I tell you, I*

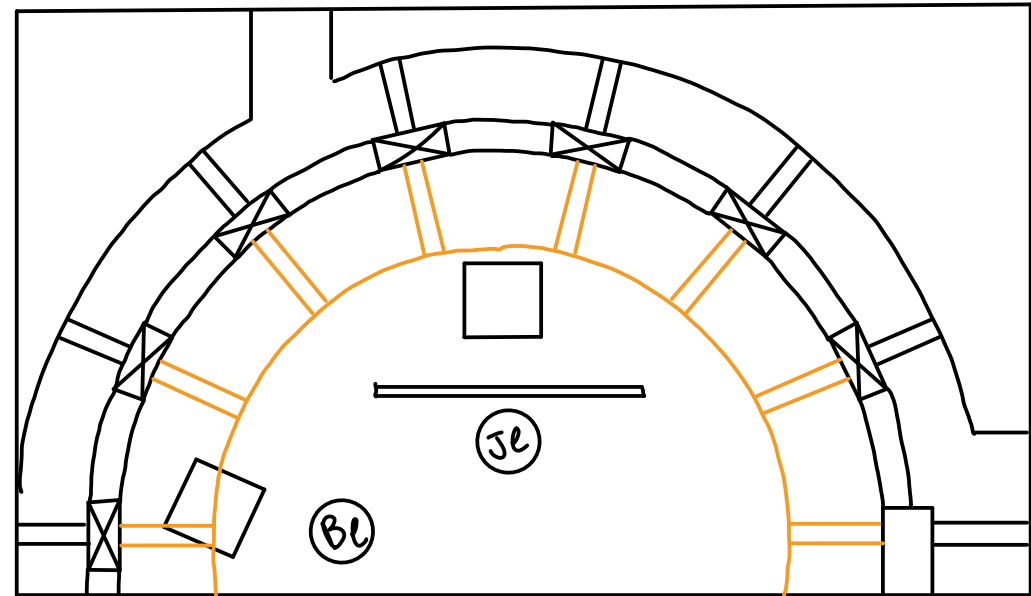
Be. *tell you, I tell you we must die! Oh*

D Tempo II *p*

VI., Klar. *p* Sax. mit Stimme Klav.

Be. *moon of A - la - ba - - - ma, we*

+ Trp.



① UNWRAP arm bands + drop on ground

② (Be) Show arms

91

Be. now _____ must say good - bye, _____ we've

95

Be. lost _____ our good old mam - - - - ma

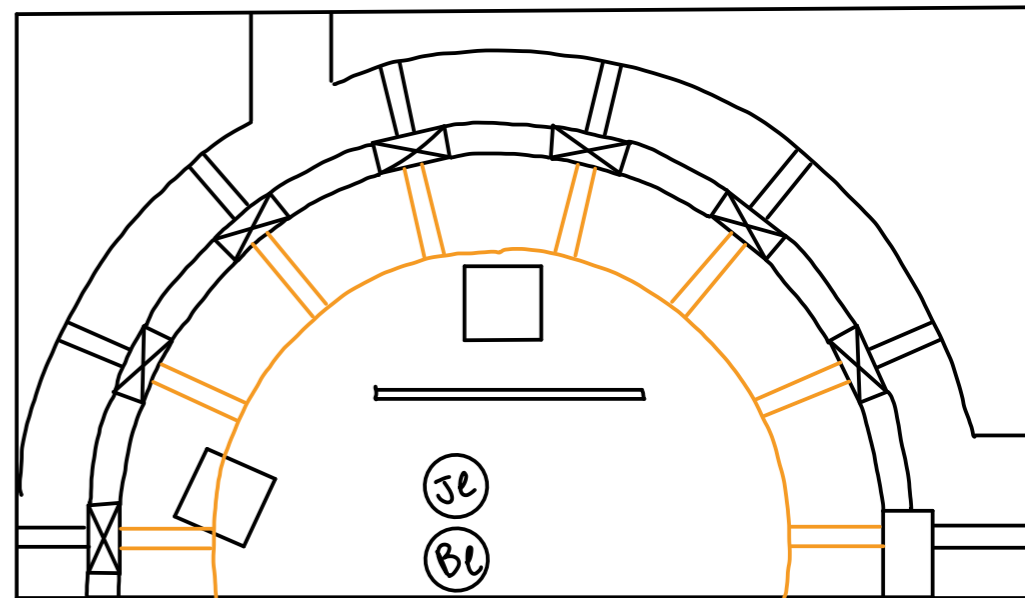
99

Be. and must have boys, oh you know why. Oh

103

Be. moon _____ of A - la - ba - - - - ma, we

1. VI.



(P) Je X JS behind Be

124

Je.
Be.
dol - lar, oh, don't ask why, oh, don't ask why.

129

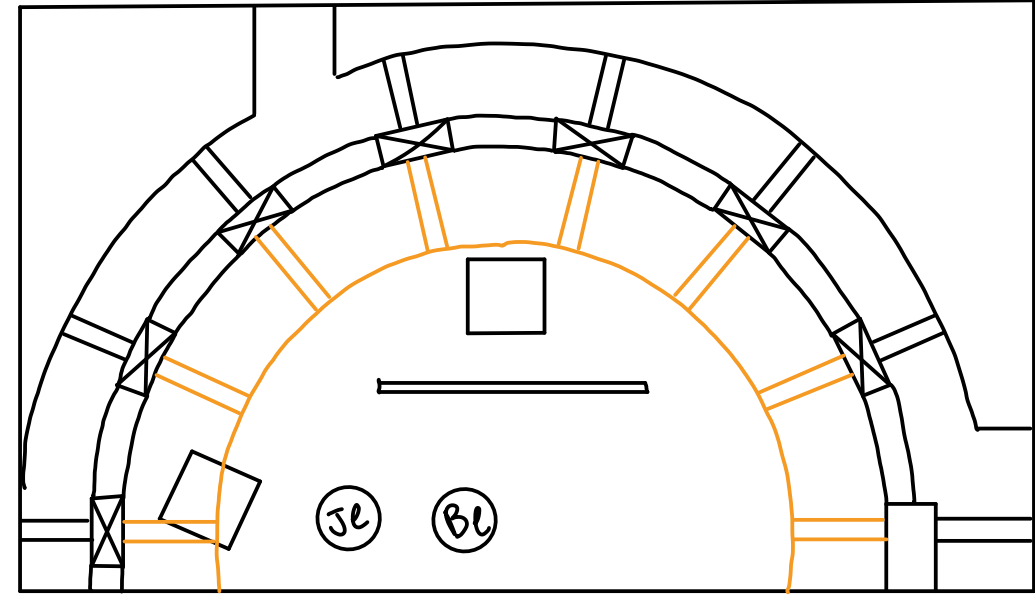
Je.
Be.
For we must find the next litt - le dol - lar, for if we don't find

134

Je.
Be.
the next litt - le dol - lar, I tell you we must die! I tell you we must

139

Je.
Be.
die! I tell you, I tell you, I tell you we must die!



22 **F** Tempo II

Be. *p* Oh moon

Klar.

p Klav. 2. Vl., Sax. mit Stimme

② ③ Repeat

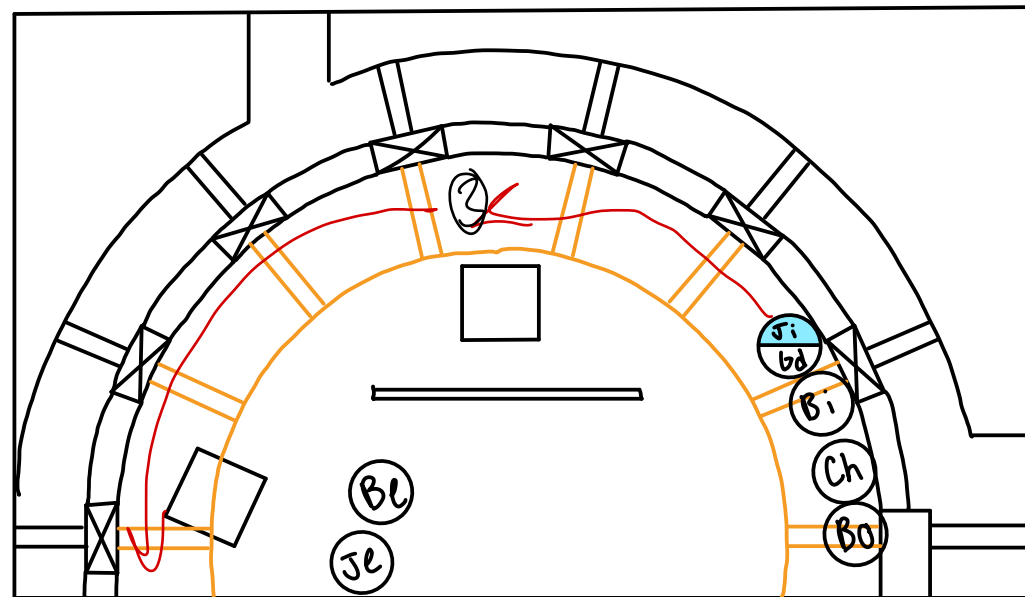
147 Jessie *p* Oh moon of A - la - ba - - -

Be. of A - la - ba - - - - ma, we now

1. Vl. mit Stimme

151 Je. ma, we now must say good - bye,

Be. must say good - bye, we've lost



① Men at SL Balc

② Be X behind Je

③ Men X SR on Balc Repeat

155

Je. we've lost our good old mam - - -

Be. our good old mam - - - ma and must have

159

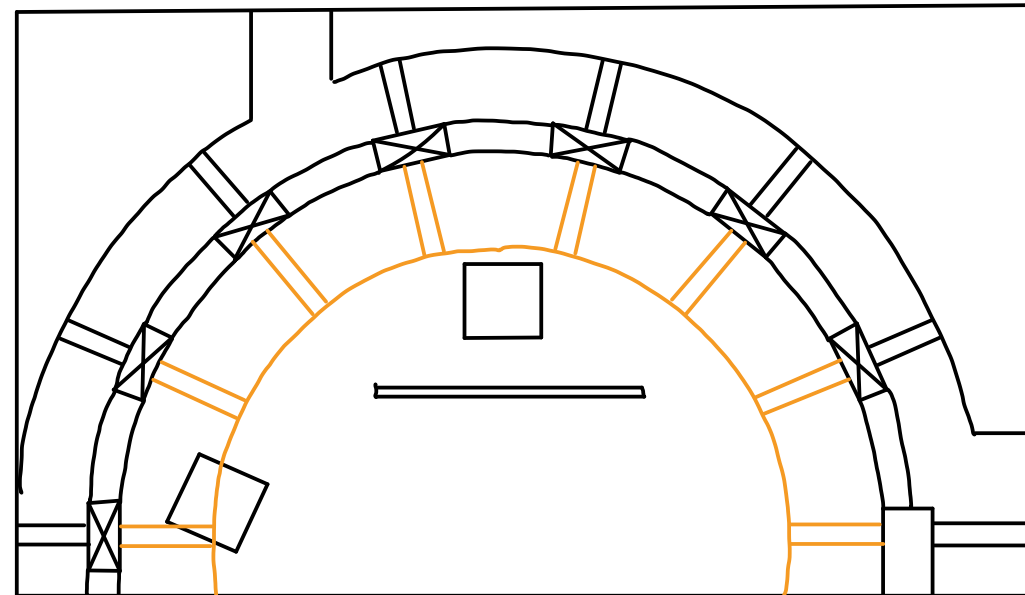
Je. ma and must have dol - lars, oh you know why.

Be. whis - ky, oh you know why. Oh moon

163

Je. dol - lars, oh you know why.

pp *sf* *mf*



⑤ ⑥ Xt P1 w/Armwraps + \$

Crew nt to move Sign

① Sign move
G Marsch

167

VI. 3 3

pp

170

pp 3 3

f

173

p

① Vivace

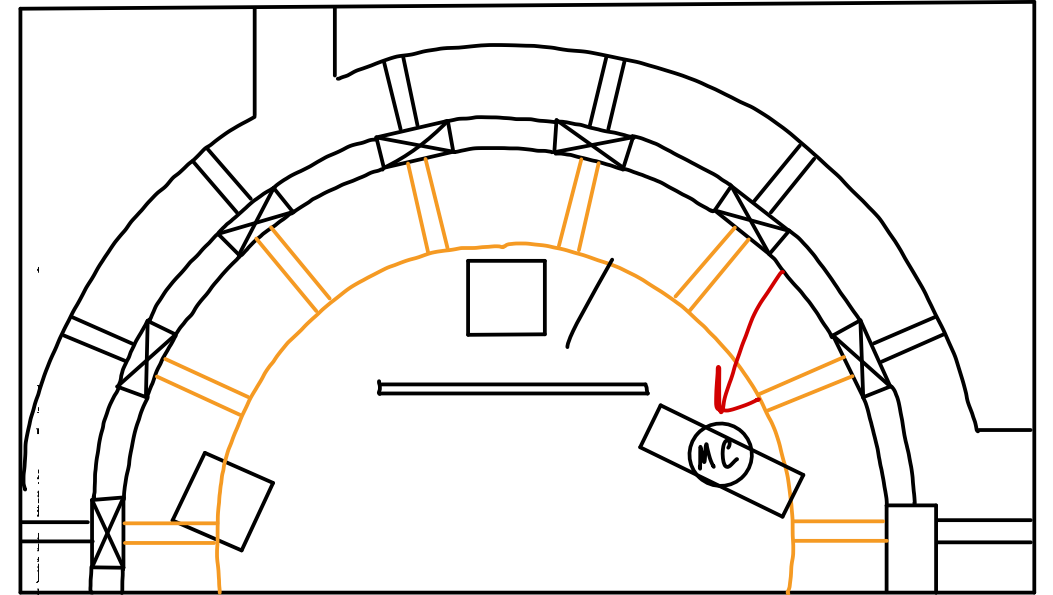
I VI.

Klar. *p*

Klav.

4

Sax.



① (MC) N+ W/bar P7 (lock)

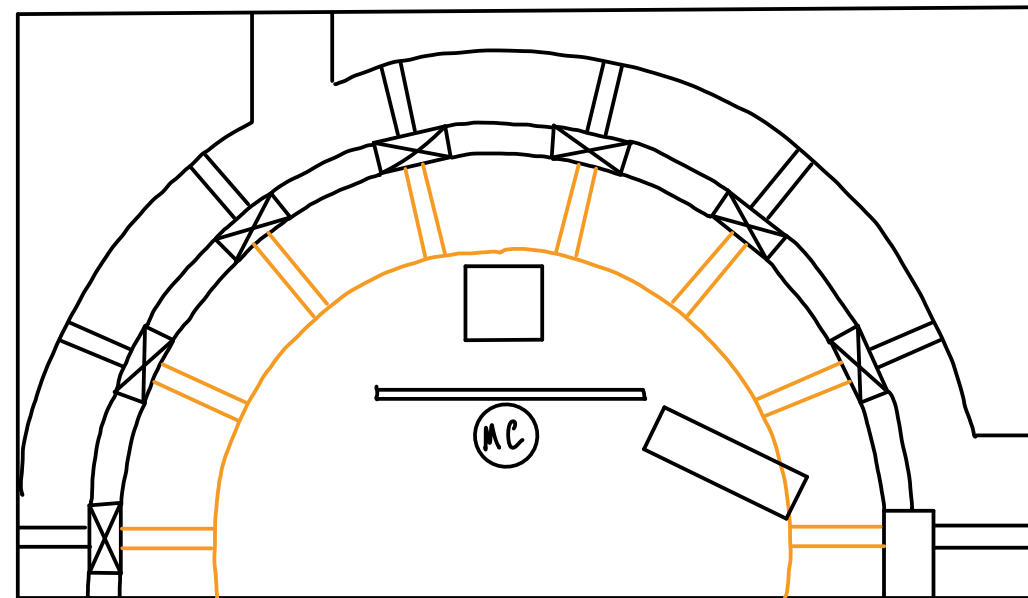
Musical score for measures 8-11. The score is written for piano in G major, 2/4 time. It features a complex rhythmic pattern with many sixteenth notes and slurs. A blue bracket highlights the first measure.

Musical score for measures 12-14. The piano part continues with dense sixteenth-note passages. The vocal line enters in measure 14 with a forte (f) dynamic. A circled '1' is written above the vocal staff.

Musical score for measures 15-18. The piano part features a section marked 'ff + Pos.' with a slanted line indicating a crescendo. The vocal line is marked 'Trp.' and continues with a melodic line. A circled '2' is written above the vocal staff.

Musical score for measures 19-21. The piano part continues with a rhythmic accompaniment. The vocal line has a melodic phrase. A circled '2' is written above the vocal staff.

Musical score for measures 22-25. The piano part features a rhythmic accompaniment with slurs. The vocal line has a melodic phrase. A circled '3' is written above the vocal staff.



- ① MC Step off bar, X CS below sign

- ② Men at P3 w/ \$

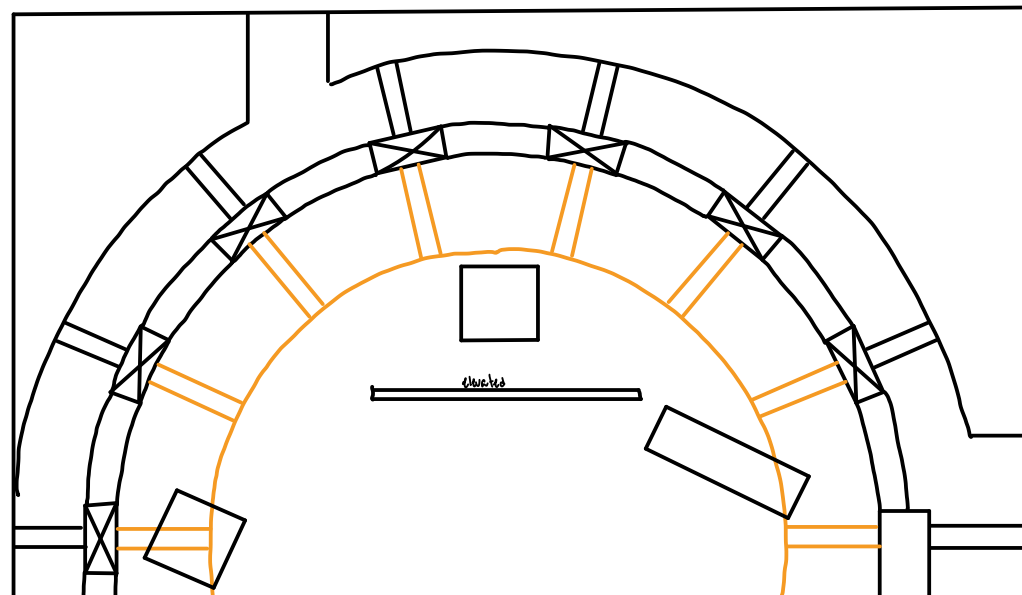
- ③ MC Speak "Willkommen in Mahagony"

II. Mahagonny-Song

Allegro un poco moderato*)

Charlie *p* Wer in Ma - ha - gon - ny blieb, brauch - you
 Billy *p* If you had five bucks a day, you
 Bobby *p* Wer in Ma - ha - gon - ny blieb, brauch - te je - den Tag fünf
 If you had five bucks a day, you could stay in Ma - ha -
 Jimmy *p* Wer in Ma - ha - gon - ny blieb, brauch - te je - den Tag fünf
 If you had five bucks a day, you could stay in Ma - ha -
 kl. Tr. *p*
 Klav. *ppp*

4
 Ch. - te je - den Tag fünf Dol - lar, und wenn er's be - son - ders
 could stay in Ma - ha - gon - ny, but a guy who liked to
 Bi. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,
 Bo. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,
 Ji. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,
ppp



① (mc) X to bar

Handwritten musical notation on a set of five staves, consisting of horizontal lines with no notes or clefs.

*) Die Metronomangaben in VeO lauten ♩ = 76 für die „Allegro un poco moderato“- und ♩ = 96 für die „Allegro molto“-Teile.
 Metronome markings in VeO suggest ♩ = 76 for 'Allegro un poco moderato' sections and ♩ = 96 for 'Allegro molto' sections.

7

Ch. *f*
 trieb, brauch - te er viel - leicht noch ex - tra. A - ber da - mals blie - ben
 play, need - ed lots of ex - tra mo - ney. Guys would sit and look for

Bi. *f*
 brauch - te er viel - leicht noch ex - tra. A - ber da - mals blie - ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

Bo. *f*
 brauch - te er viel - leicht noch ex - tra. A - ber da - mals blie - ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

Ji. *f*
 brauch - te er viel - leicht noch ex - tra. A - ber da - mals blie - ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

Tutti

10

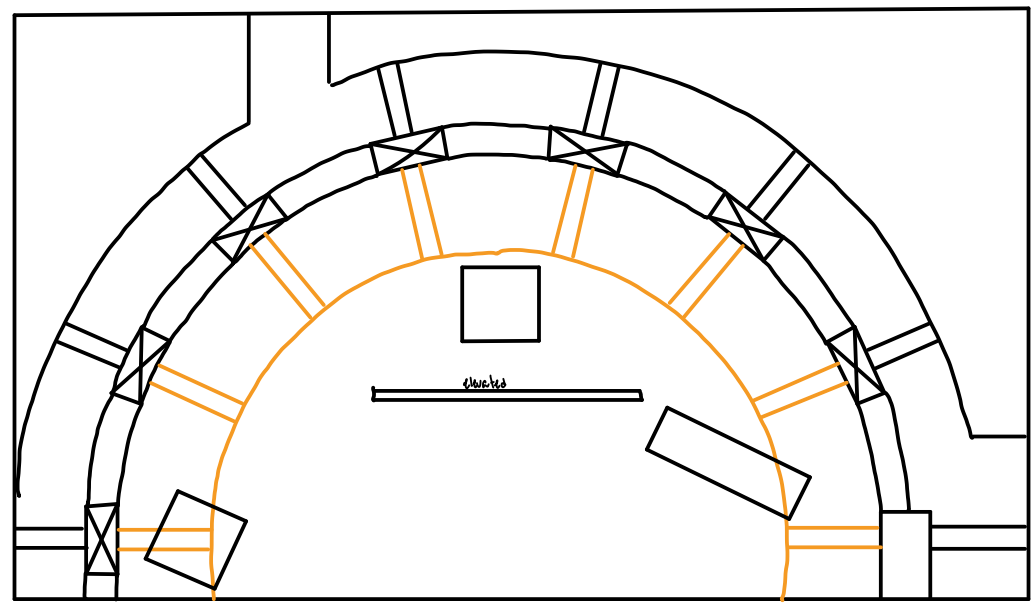
Ch. *p* *f*
 al - le in Ma - ha - gon - nys Po - ker - drink - sa - loon. Sie ver - lo - ren in
 ac - tion in Ma - ha - gon - ny's bar and gam - bling room. Nev - er got them no

Bi. *p* *f*
 al - le in Ma - ha - gon - nys Po - ker - drink - sa - loon. Sie ver - lo - ren in
 ac - tion in Ma - ha - gon - ny's bar and gam - bling room. Nev - er got them no

Bo. *p* *f*
 al - le in Ma - ha - gon - nys Po - ker - drink - sa - loon. Sie ver - lo - ren in
 ac - tion in Ma - ha - gon - ny's bar and gam - bling room. Nev - er got them no

Ji. *p* *f*
 al - le in Ma - ha - gon - nys Po - ker - drink - sa - loon. Sie ver - lo - ren in
 ac - tion in Ma - ha - gon - ny's bar and gam - bling room. Nev - er got them no

*) Laut VeO so auszusprechen, dass es sich mit „davon“ reimt (auch in T. 43, 74).
 VeO suggests a pronunciation that rhymes with 'davon' (also in mm. 43, 74).



Five empty musical staves are provided for notation, arranged vertically.

string. e cresc.

14

Ch. je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
 sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Bi. je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
 sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Bo. je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
 sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Ji. je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
 sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

B Allegro molto

19

Ch. doch sie hat - ten was da - von. Auf der See.
 but they all felt sat - is - fied. On the sea.

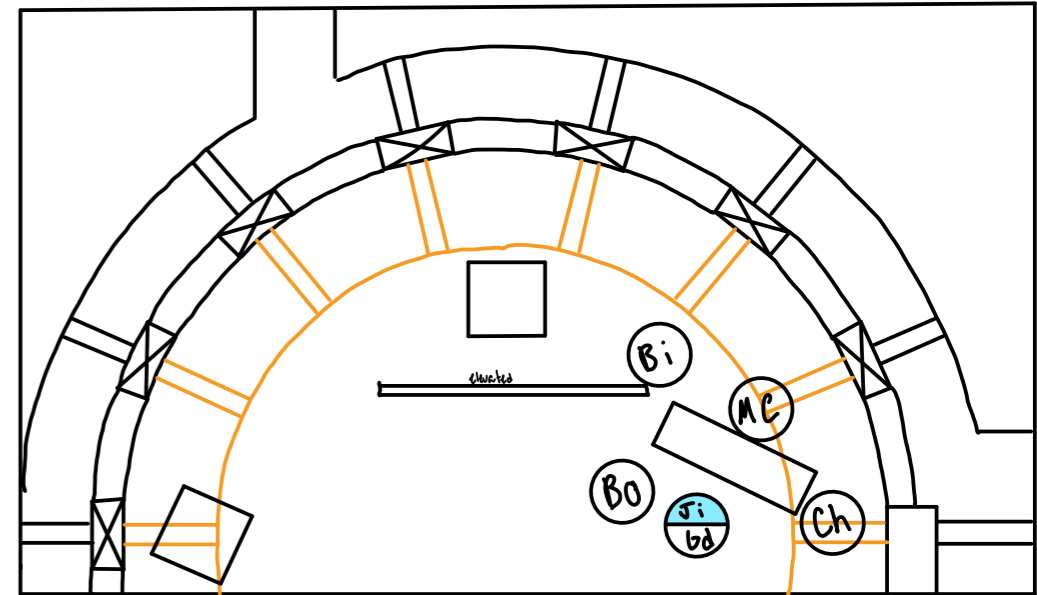
Bi. doch sie hat - ten was da - von. Auf der See.
 but they all felt sat - is - fied. On the sea.

Bo. doch sie hat - ten was da - von. Auf der See.
 but they all felt sat - is - fied. On the sea.

Ji. doch sie hat - ten was da - von. Auf der See.
 but they all felt sat - is - fied. On the sea.

Vi., Klar. *mf*

Klav. *f*



① (MC) Shake Shaker
 Men X to Per

② Men head \$ to MC

23

Ch. und am Land
and on land

Bi. und am Land
and on land

Bo. See und am Land
sea and on land

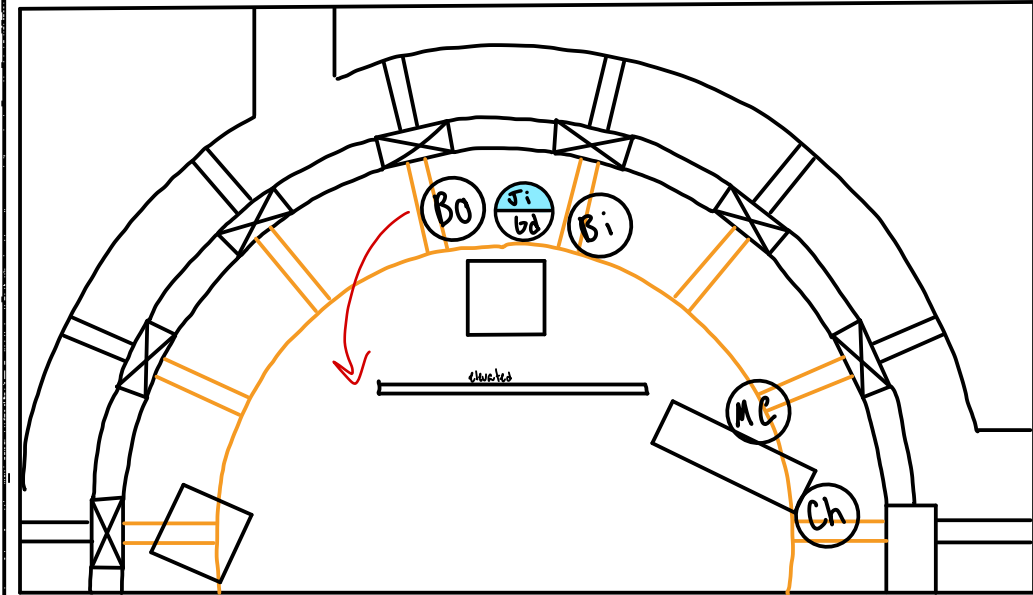
Ji. See und am Land
sea and on land

1 2

Ch. wer-den al-len Leu-ten ih-re Häu-te ab-ge-zo-gen, da-rum sit-zen al-le Leu-te
Eve-ry-bo-dy's get-ting skinned in one big op-er-a-tion, all the peo-ple sit a-round and
Sax.

29

Ch. und ver-kau-fen al-le Häu-te, denn die Häu-te wer-den je-der-zeit mit Dol-lars auf-ge-wo-gen.
sell their skin because they've found that e-very lit-tle bit they sell brings back some dol-lars com-pen-sa-tion.



1 (Bo) X + P4 get S-pole at P4

2 (Bo) (Ji) (Bi) (S) Platform

30

1

C Allegro un poco moderato

32 *p*

Ch. Wer in Ma - ha - gon - ny blieb, brauch -
 If you had five bucks a day, you

Billy *p*

Wer in Ma - ha - gon - ny blieb, brauch - te je - den Tag fünf
 If you had five bucks a day, you could stay in Ma - ha -

Bobby *p*

Wer in Ma - ha - gon - ny blieb, brauch - te je - den Tag fünf
 If you had five bucks a day, you could stay in Ma - ha -

Jimmy *p*

Wer in Ma - ha - gon - ny blieb, brauch - te je - den Tag fünf
 If you had five bucks a day, you could stay in Ma - ha -

kl. Tr. *p*

Klav. *ppp*

35

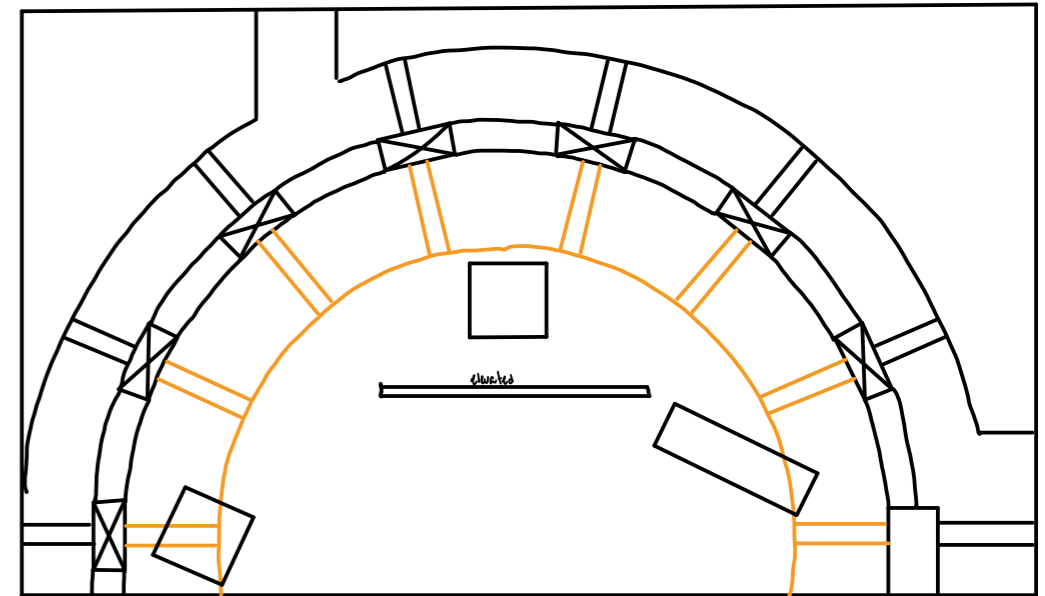
Ch. - te je - den Tag fünf Dol - lar, und wenn er's be - son - ders
 could stay in Ma - ha - gon - ny, but a guy who liked to

Bi. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,

Bo. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,

Ji. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,

ppp



1

80 S-Pole on Platform

38

Ch. trieb, brauch - te er viel-leicht noch ex - tra. A - ber da-mals blie-ben
 play, need - ed lots of ex - tra mo - ney. Guys would sit and look for

Bi. brauch - te er viel-leicht noch ex - tra. A - ber da-mals blie-ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

Bo. brauch - te er viel-leicht noch ex - tra. A - ber da-mals blie-ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

Ji. brauch - te er viel-leicht noch ex - tra. A - ber da-mals blie-ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

Tutti

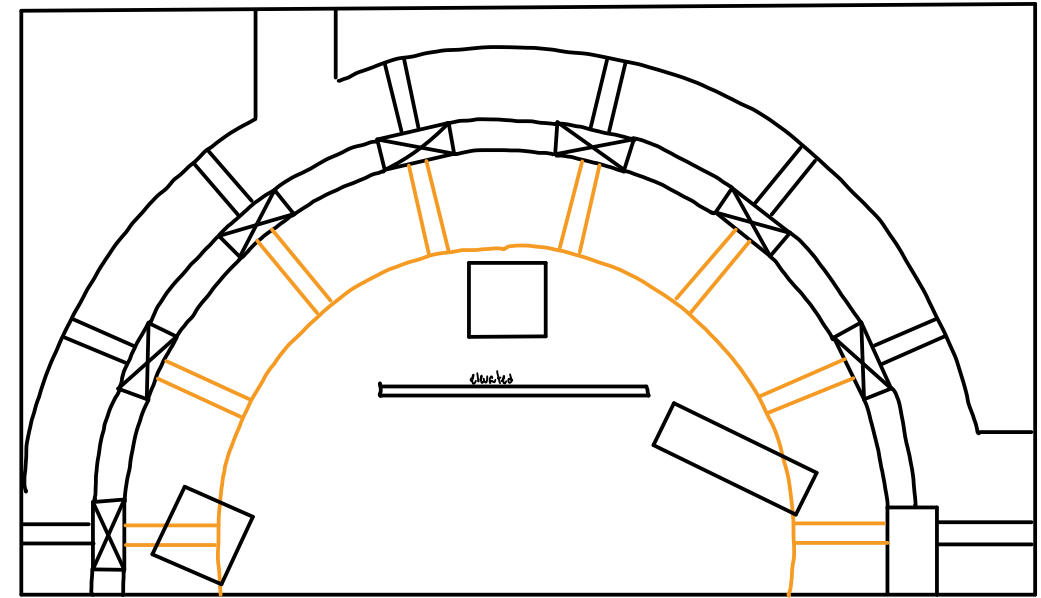
41

Ch. al - le in Ma - ha-gon-nys Po-ker - drink-sa-loon. Sie ver-lo - ren in
 ac - tion in Ma - ha-gon-ny's bar and gam-bling room. Nev - er got them no

Bi. al - le in Ma - ha-gon-nys Po-ker - drink-sa-loon. Sie ver-lo - ren in
 ac - tion in Ma - ha-gon-ny's bar and gam-bling room. Nev - er got them no

Bo. al - le in Ma - ha-gon-nys Po-ker - drink-sa-loon. Sie ver-lo - ren in
 ac - tion in Ma - ha-gon-ny's bar and gam-bling room. Nev - er got them no

Ji. al - le in Ma - ha-gon-nys Po-ker - drink-sa-loon. Sie ver-lo - ren in
 ac - tion in Ma - ha-gon-ny's bar and gam-bling room. Nev - er got them no



Five blank musical staves, each consisting of a single horizontal line, provided for additional musical notation or student work.

45

string. e cresc.

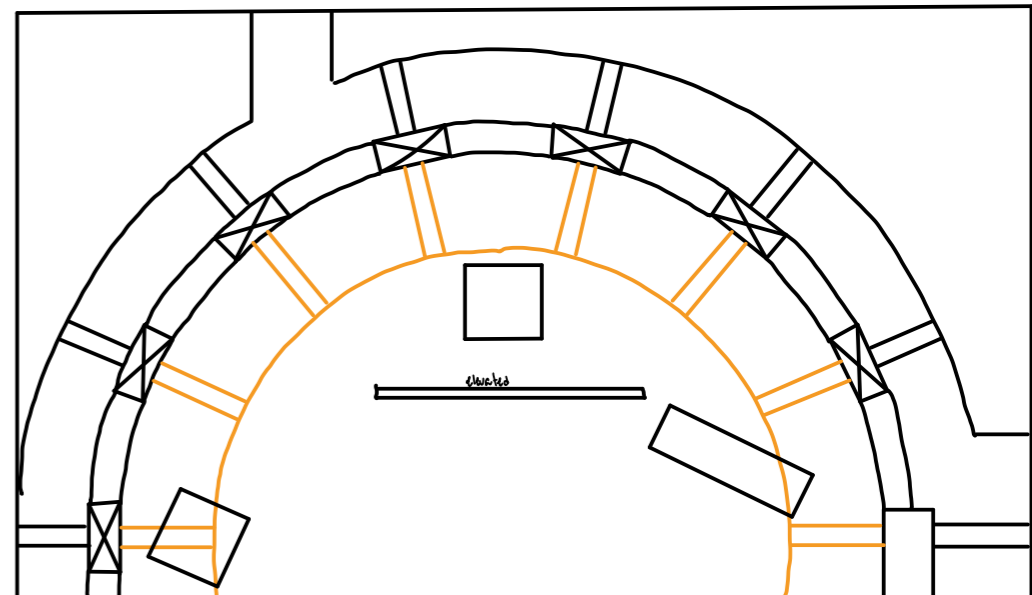
Ch.
je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Bi.
je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Bo.
je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Ji.
je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

p



① All men circle pole + throw money

E Allegro molto Andrew Kto Dr

Ch.
doch sie hat - ten was da - von. Auf der See
but they all felt sat - is - fied. On the sea

Bi.
doch sie hat - ten was da - von. Auf der See
but they all felt sat - is - fied. On the sea

Bo.
doch sie hat - ten was da - von. Auf der
but they all felt sat - is - fied. On the

Ji.
doch sie hat - ten was da - von. Auf der
but they all felt sat - is - fied. On the

VI., Klar.

Klav.

Daag get drink

54

Ch. und am Land
and on land

Bi. und am Land
and on land

Bo. See und am Land
sea and on land

Ji. See und am Land
sea and on land

57 (Bo) xSR w drink

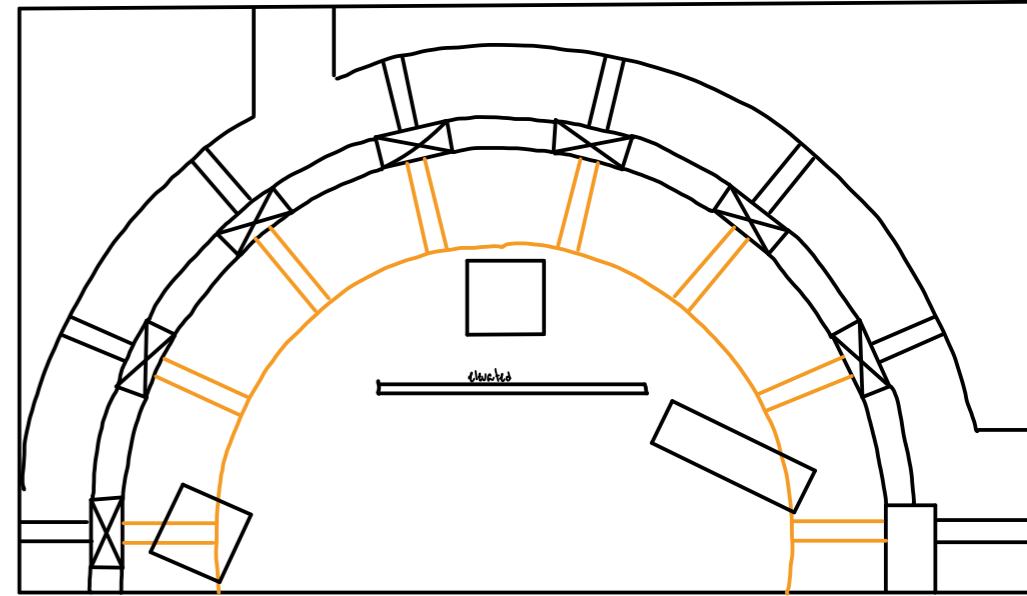
Bo. ist drum der Ver-brauch von fris-chen Häu-ten un-ge-heu - er. Im-mer beißt es euch im Flei-sche,
Peo-ple sell their skin be-cause their needs are so in-ten - sive. There's a big de-mand for skin, but

1. Trp.

60 (Bo) dump drink

Bo. doch wer zahlt euch eu - re Räu-sche? Denn die Häu-te, die sind bil-lig, und der Whis-ky, der ist teu-er.
these poor bas-tards nev-er win be-cause they sell their hide so cheap, and then buy whis-ky, that's ex-pen-sive.

VI.



F Allegro un poco moderato

X dann steits

63 Charlie

mf

Wer in Ma - ha - gon - ny blieb, brauch -
 If you had five bucks a day, you

mf

Wer in Ma - ha - gon - ny blieb, brauch - te je - den Tag fünf
 If you had five bucks a day, you could stay in Ma - ha -

Bo. *mf*

Wer in Ma - ha - gon - ny blieb, brauch - te je - den Tag fünf
 If you had five bucks a day, you could stay in Ma - ha -

Jimmy *mf*

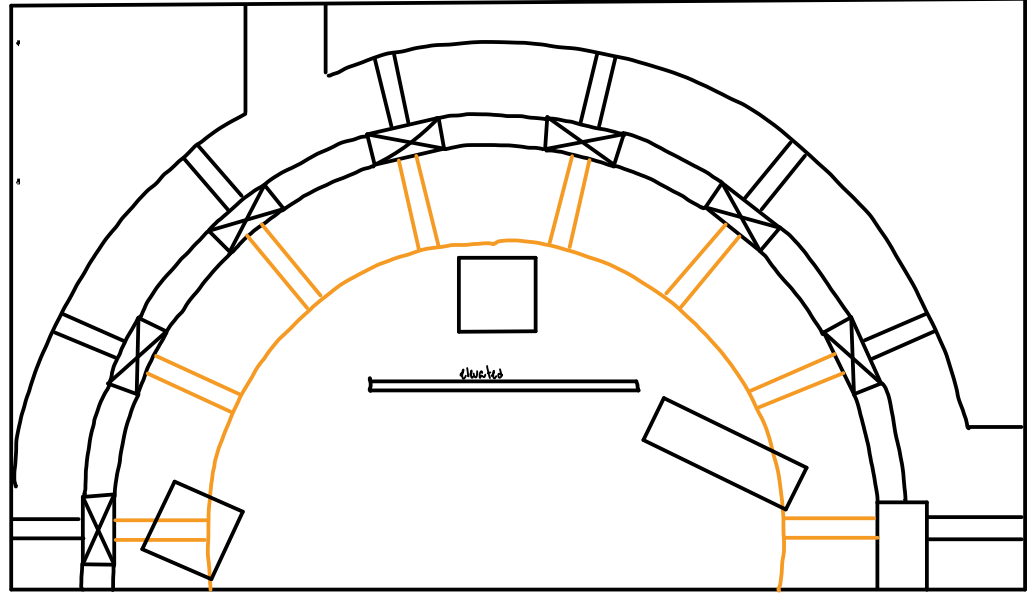
Wer in Ma - ha - gon - ny blieb, brauch - te je - den Tag fünf
 If you had five bucks a day, you could stay in Ma - ha -

Jazztr. *p*

Vl. *p*

pp Klar., Sax. *pp*

Pk. *p*



Bo x 70 Sign

66

Ch. - te je - den Tag fünf Dol - lar, und wenn er's be - son - ders
 could stay in Ma - ha - gon - ny, but a guy who liked to

Bi. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,

Bo. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,

Ji. Dol - lar, und wenn er's be - son - ders trieb,
 gon - ny, but a guy who liked to play,

pp *p* *pp*

69

Ch. *f*
 trieb, brauch - te er viel-leicht noch ex - tra. A - ber da-mals blie-ben
 play, need - ed lots of ex - tra mo - ney. Guys would sit and look for

Bi. *f*
 brauch - te er viel-leicht noch ex - tra. A - ber da-mals blie-ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

Bo. *f*
 brauch - te er viel-leicht noch ex - tra. A - ber da-mals blie-ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

Ji. *f*
 brauch - te er viel-leicht noch ex - tra. A - ber da-mals blie-ben
 need - ed lots of ex - tra mo - ney. Guys would sit and look for

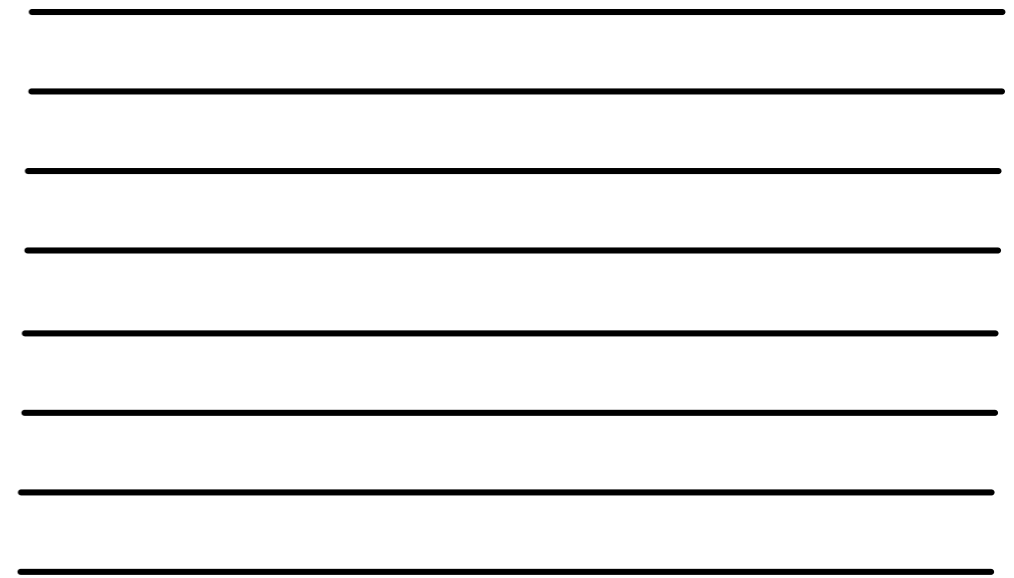
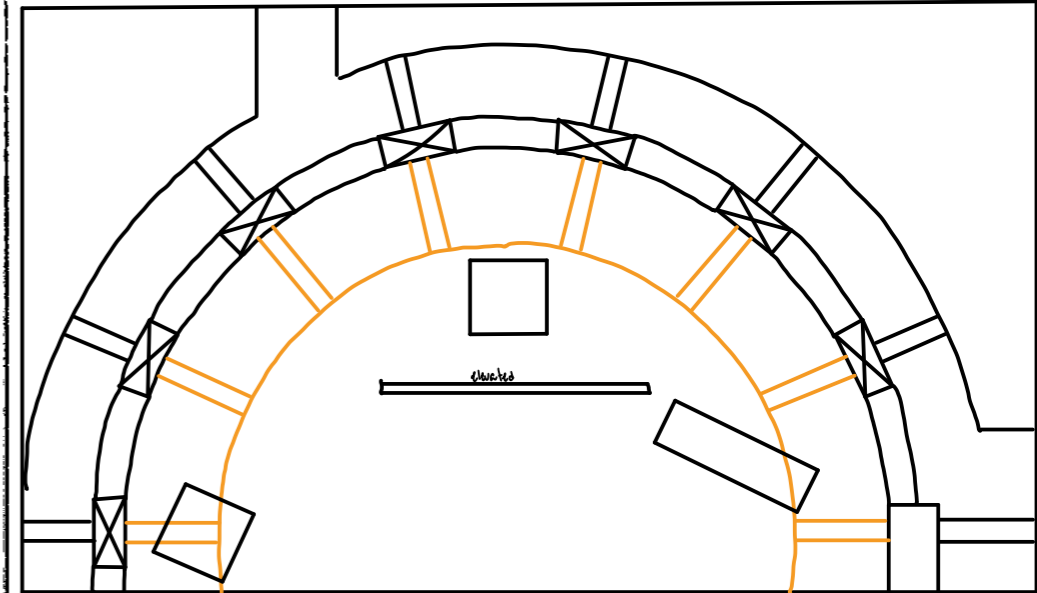
72

Ch. *p* *f*
 al - le in Ma - ha-gon-nys Po-ker - drink-sa-loon. Sie ver-lo - ren in
 ac - tion in Ma - ha-gon-ny's bar and gam-bling room. Nev - er got them no

Bi. *p* *f*
 al - le in Ma - ha-gon-nys Po-ker - drink-sa-loon. Sie ver-lo - ren in
 ac - tion in Ma - ha-gon-ny's bar and gam-bling room. Nev - er got them no

Bo. *p* *f*
 al - le in Ma - ha-gon-nys Po-ker - drink-sa-loon. Sie ver-lo - ren in
 ac - tion in Ma - ha-gon-ny's bar and gam-bling room. Nev - er got them no

Ji. *p* *f*
 al - le in Ma - ha-gon-nys Po-ker - drink-sa-loon. Sie ver-lo - ren in
 ac - tion in Ma - ha-gon-ny's bar and gam-bling room. Nev - er got them no



H string. e cresc.



76

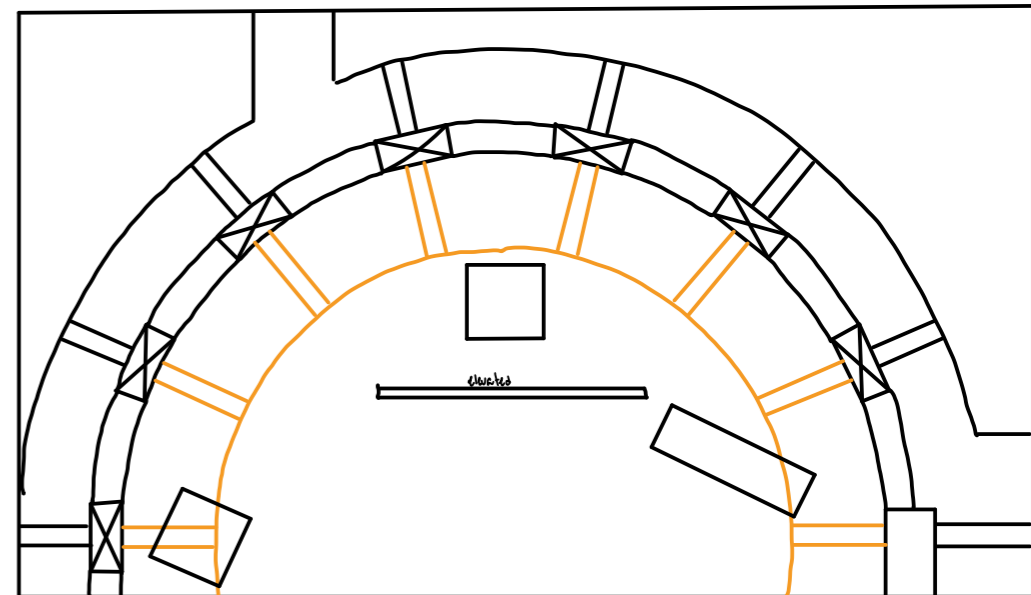
Ch. *p*
je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Bi. *p*
je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Bo. *p*
je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

Ji. *p*
je - dem Fal - le, doch sie hat - ten was da - von, doch sie hat - ten was da - von,
sat - is - fac - tion, but they all felt sat - is - fied, but they all felt sat - is - fied,

p



① Lewi x ds CW/Pill bottle

I Allegro molto



81

Ch. *f*
doch sie hat - ten was da - von. Auf der See
but they all felt sat - is - fied. On the sea

Bi. *f*
doch sie hat - ten was da - von. Auf der See
but they all felt sat - is - fied. On the sea

Bo. *f*
doch sie hat - ten was da - von. Auf der See
but they all felt sat - is - fied. On the sea

Ji. *f*
doch sie hat - ten was da - von. Auf der See
but they all felt sat - is - fied. On the sea

f

VI., Klar. *mf*

Klav. *f*

Take Pills

② Andrew leave drink x to Lewi

85

Ch. und am Land
and on land

Bi. und am Land
and on land

Bo. See und am Land
sea and on land

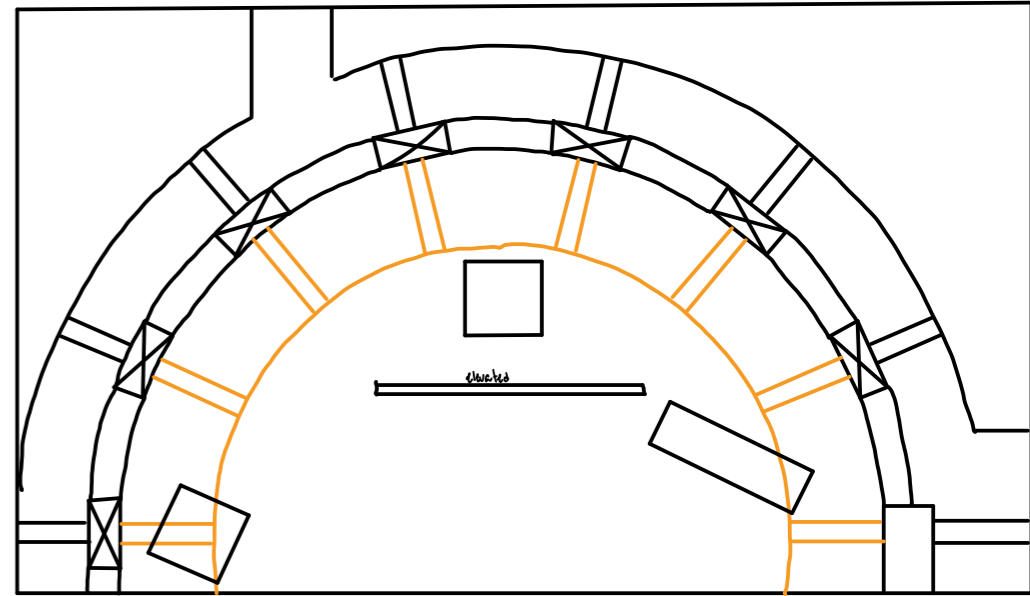
Ji. See und am Land
sea and on land

88

Ji. sie-het man die vie-len Got-tes-müh-len lang-sam mah-len, und drum sit-zen vie-le Leu-te
You can see the ma-ny mills of God are grind-ing slow-ly. Lots of peo-ple have no pride. To
Sax.

91

Ji. und ver-kau-fen vie-le Häu-te, denn sie woll'nso gern bar le-ben und so un-germ bar be-zah-len.
pay their way they sell their hide be-cause they'd rath-er show off their bones than pay cash and hide those bare bones.



Bi x to Ch f g, v, p Pils

J Allegro un poco moderato

94 Charlie

f

Musical staff for Charlie (Soprano) with lyrics: Wer in sei-nem Ko-ber bleibt, You don't need five bucks a day,

Musical staff for Billy (Soprano) with lyrics: Wer in sei-nem Ko-ber bleibt, You don't need five bucks a day, braucht nicht je-den Tag fünf liv-ing in your lit-tle

Musical staff for Bobby (Soprano) with lyrics: Wer in sei-nem Ko-ber bleibt, You don't need five bucks a day, braucht nicht je-den Tag fünf liv-ing in your lit-tle

Musical staff for Bobby (Bass) with lyrics: Wer in sei-nem Ko-ber bleibt, You don't need five bucks a day, braucht nicht je-den Tag fünf liv-ing in your lit-tle

Musical staff for Ji (Bass) with lyrics: Wer in sei-nem Ko-ber bleibt, You don't need five bucks a day, braucht nicht je-den Tag fünf liv-ing in your lit-tle

Musical staff for Kl. Tr. (Trumpet) with triplets and dynamics: *p*

Musical staff for VI. (Violin) with dynamics: *p*

Musical staff for Klar. (Clarinet) with dynamics: *p*

Musical staff for Klav. (Piano) with dynamics: *p*

Musical staff for Ch. (Chorus) with lyrics: braucht nicht je-den Tag fünf Dol-lar, und falls er nicht un-be- braucht nicht je-den Tag fünf Dol-lar, und falls er nicht un-be

Musical staff for Bi. (Bassoon) with lyrics: liv-ing in your lit-tle box-es, if you'd rath-er work than

Musical staff for Bo. (Baritone) with lyrics: Dol-lar, und falls er nicht un-be-weibt, if you'd rath-er work than play,

Musical staff for Bo. (Bass) with lyrics: box-es, und falls er nicht un-be-weibt, if you'd rath-er work than play,

Musical staff for Ji. (Bass) with lyrics: Dol-lar, und falls er nicht un-be-weibt, if you'd rath-er work than play,

Musical staff for Ji. (Bass) with lyrics: box-es, und falls er nicht un-be-weibt, if you'd rath-er work than play,

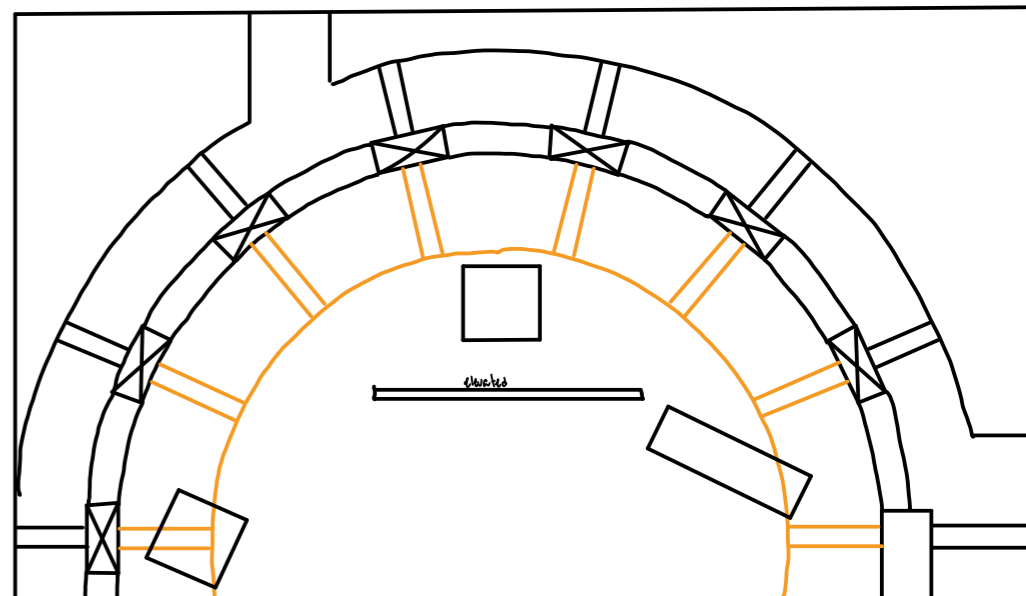
Musical staff for Trp. (Trumpet) with triplets and dynamics: *p*

Musical staff for Kl. Tr. (Trumpet) with triplets and dynamics: *p*

Musical staff for VI. (Violin) with dynamics: *p*

Musical staff for Klar. (Clarinet) with dynamics: *p*

Musical staff for Klav. (Piano) with dynamics: *p*



Seven horizontal lines for musical notation, likely for a vocal line or a specific instrument part.

100

Ch. *f*
 weibt, braucht er auch viel - leicht nicht ex - tra. A - ber heu - te sit - zen
 play, then you don't need all the ex - tras. There are those who get their

Bi. *f*
 braucht er auch viel - leicht nicht ex - tra. A - ber heu - te sit - zen
 then you don't need all the ex - tras. There are those who get their

Bo. *f*
 braucht er auch viel - leicht nicht ex - tra. A - ber heu - te sit - zen
 then you don't need all the ex - tras. There are those who get their

Ji. *f*
 braucht er auch viel - leicht nicht ex - tra. A - ber heu - te sit - zen
 then you don't need all the ex - tras. There are those who get their

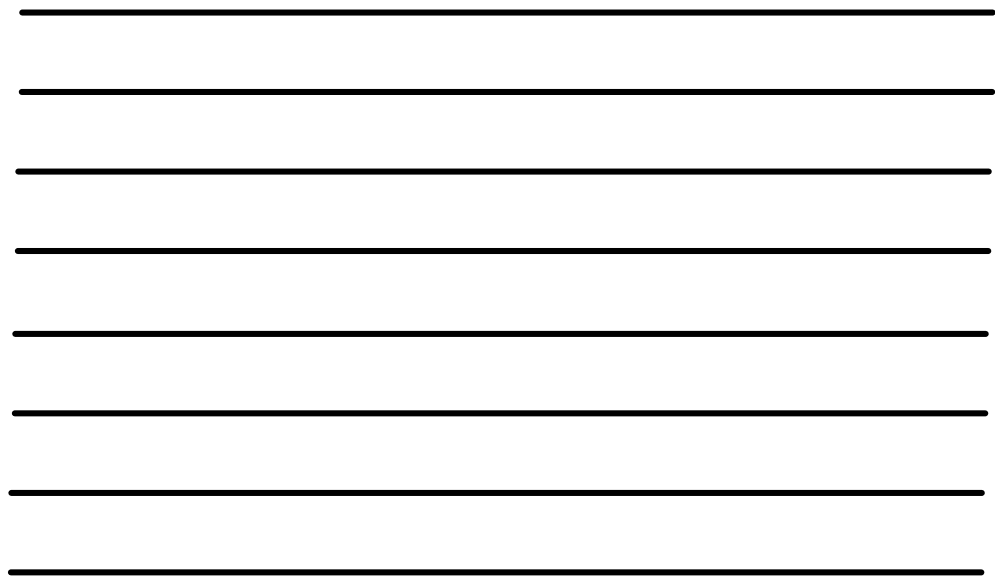
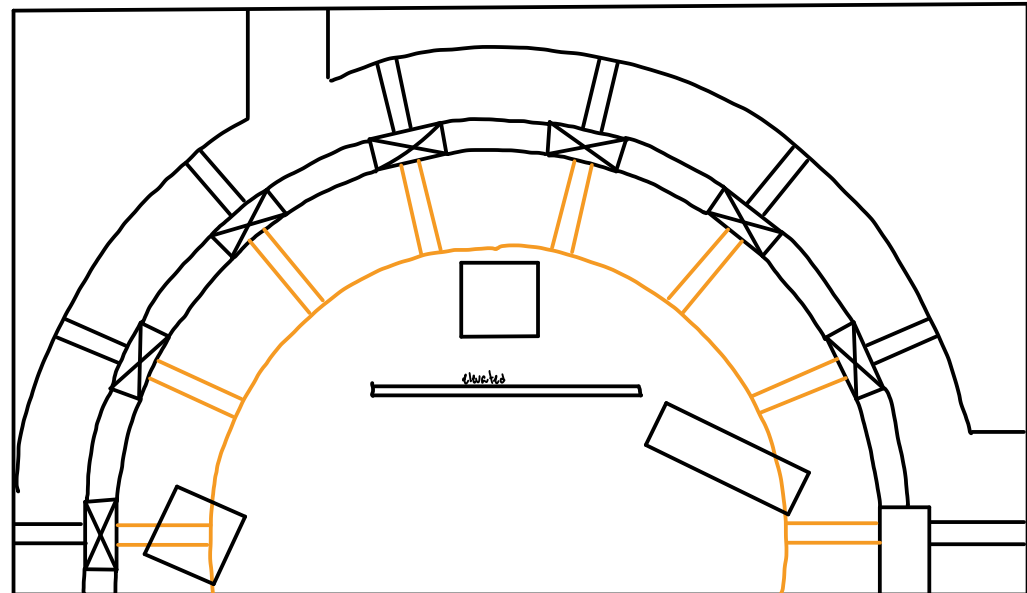
103

Ch.
 al - le in des lie - ben Got - tes bil - li - gem Sa - lon.
 ac - tion in God's sub - ur - ban furnished liv - ing room,

Bi.
 al - le in des lie - ben Got - tes bil - li - gem Sa - lon.
 ac - tion in God's sub - ur - ban furnished liv - ing room,

Bo.
 al - le in des lie - ben Got - tes bil - li - gem Sa - lon.
 ac - tion in God's sub - ur - ban furnished liv - ing room,

Ji.
 al - le in des lie - ben Got - tes bil - li - gem Sa - lon.
 ac - tion in God's sub - ur - ban furnished liv - ing room,



K *molto string. e cresc.*

106 *f*

Ch. Sie ge-win-nen in je-dem Fal-le, und sie ha-ben nichts da-von,
and they all call it sat-is-fac-tion, but they don't feel sat-is-fied,

Bi. Sie ge-win-nen in je-dem Fal-le, und sie ha-ben nichts da-von,
and they all call it sat-is-fac-tion, but they don't feel sat-is-fied,

Bo. Sie ge-win-nen in je-dem Fal-le, und sie ha-ben nichts da-von,
and they all call it sat-is-fac-tion, but they don't feel sat-is-fied,

Ji. Sie ge-win-nen in je-dem Fal-le, und sie ha-ben nichts da-von,
and they all call it sat-is-fac-tion, but they don't feel sat-is-fied,

pp *f*

110 *ff* **A**

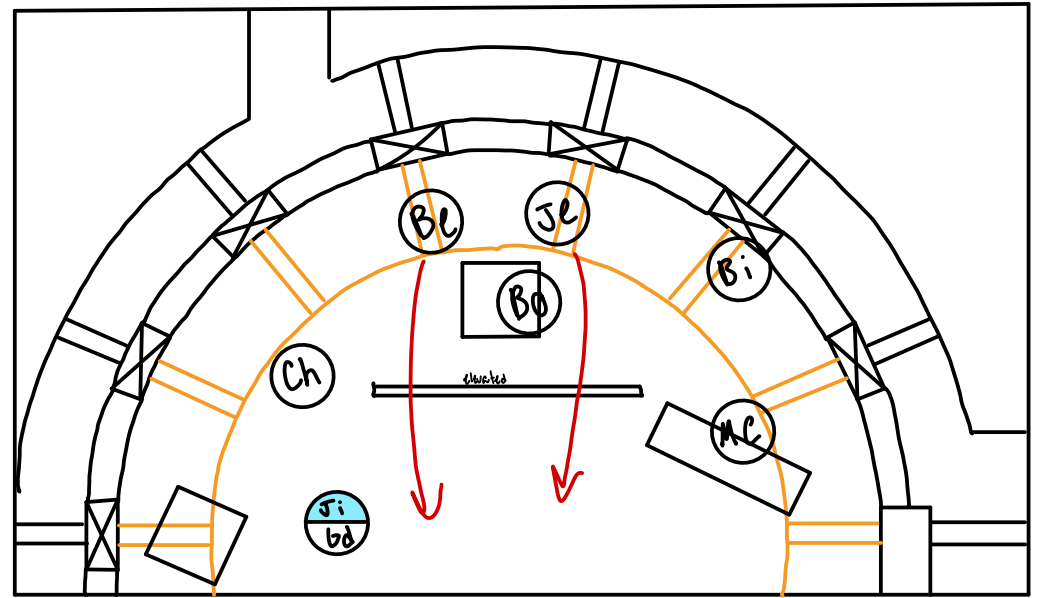
Ch. und sie ha-ben nichts da-von, und sie ha-ben nichts da-von.
but they don't feel sat-is-fied, but they don't feel sat-is-fied.

Bi. und sie ha-ben nichts da-von, und sie ha-ben nichts da-von.
but they don't feel sat-is-fied, but they don't feel sat-is-fied.

Bo. und sie ha-ben nichts da-von, und sie ha-ben nichts da-von.
but they don't feel sat-is-fied, but they don't feel sat-is-fied.

Ji. und sie ha-ben nichts da-von, und sie ha-ben nichts da-von.
but they don't feel sat-is-fied, but they don't feel sat-is-fied.

ff



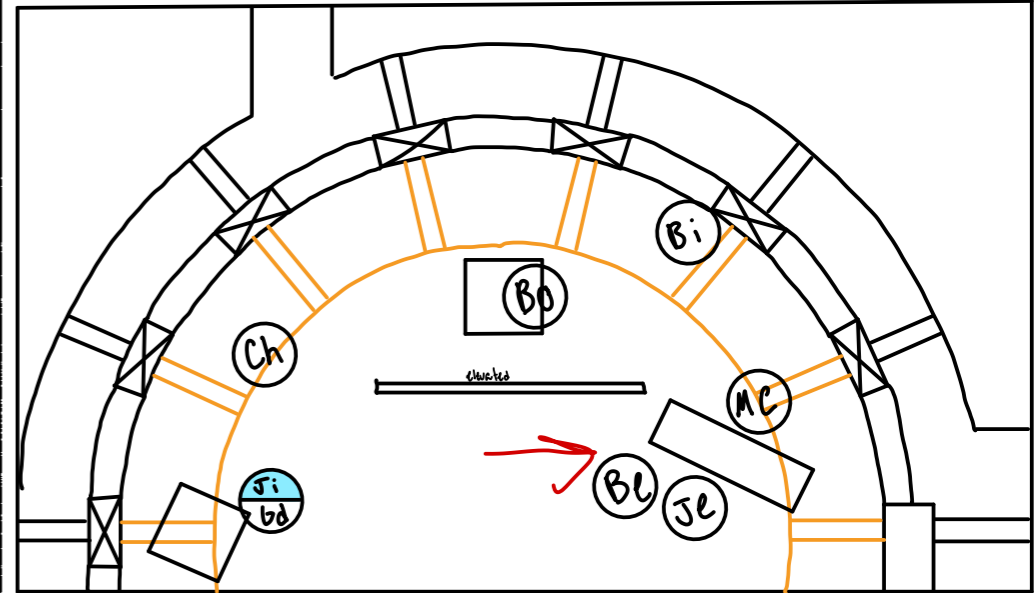
① Bl + Cl + Ba + Ji

L Allegro un poco moderato

114 *p*
 Ch. *(gesummt)*
 Bi. *(gesummt)*
 Bo. *(gesummt)*
 Ji. *(gesummt)*

119 *poco rit.*

attacca



① (Ji) (Bl) x to Dr