

# 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)*

Piano *pp*

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

+Tpis.

long as the room's to let, the fif - ty that I will get is fif - tymore 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 - frence does it make? An

*p*

Allegretto - con pesante

of - fer comes, you take.

*ppp* *mf*

[16] *Cis.*

(sing)

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

*mf p* *pp* *mf p*

[24]

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

*pp* *mf p* *mf p*

[32] Cls.

+Tpts.

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

[36] colla voce  
Pizz. Str.

+Tpts.

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

[44] *A Tempo*

+Clas., Br.

Clas.

*p*

*(sung)*

me. So what? How I scrub up the floors and I

wash down the walls and I emp - ty the cham - ber pot. If it

*pp* *cresc. poco a poco*

*Str.*

*(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. *mp*

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

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

[60] Str., Acc. *Cis.*

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

[67]

So what? So who cares? So what? When

[72] *olla voce*

I had a man, my fig - ure 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**  
Cis., Acc.,

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

*p*

80

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*

(spoken)

84

what? For the sun will rise and the moon will

*mf* *mp*

87

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

The first system of the score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the bass and tenor lines of the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "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?

The second system of the score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the bass and tenor lines of the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "[96] all go on if we're here or not. So who cares? So what?".

So who cares? So what? So

The third system of the score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the bass and tenor lines of the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "So who cares? So what? So".



[108] More freely

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

(spoken)

[116]

(sung) (spoken) (sung)

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

[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

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

+Str.  
Br.

142

[152]

on. So who cares?

+Br.  
mf  
f

148

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

ff

154