

Come To The Cabaret

FEMALE VOCAL

Keyboard

(Sax)

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The score is divided into four measures, each labeled with a Roman numeral above it. Measure I starts with a half note followed by a quarter note. Measure II starts with a quarter note followed by a half note. Measure III starts with a half note followed by a quarter note. Measure IV starts with a quarter note followed by a half note.

5 B♭ F9 F9(♯5) B♭ F7(♯5) B♭
 What good is sit - ting, a - lone in your room? Come hear the
 Put down the knit-ting, the book, and the broom. It's time for a
 10 B♭maj7 B7 E♭ E°7 Dm G9
 music play. Life is a cab - a - ret, old chum.
 hol - i - day.

17 Cm7 F9 | B♭ Cm7 F9 | B♭

Come to the cab - ba - ret.
ret. Come taste the

23 E♭m B♭

wine, come hear the band. Come blow you

A musical score for a horn instrument. The key signature is G minor (one flat), and the time signature is common time (indicated by '27'). The melody consists of eighth-note patterns. The lyrics 'cel - e - bra - ting' are written below the notes. Above the staff, the chords Gm, C7, and F7 are indicated. The score shows a single line of music with a treble clef and a key signature of one flat.

31 B♭ F9 F9(♯5) B♭ F7(♯9) B♭ B♭maj 7

What good's per - mit ting some proph-et of doom____ to wipe ey'ry smile a -

A musical score for a single melodic line. The key signature is one flat, indicating E major or C minor. The time signature is common time (indicated by '4'). The score consists of six measures, each starting with a quarter note. Measure 1: 'F m7' (F major 7th chord) followed by a half note. Measure 2: 'B♭7' (B-flat major 7th chord) followed by a half note. Measure 3: 'E♭' (E-flat) followed by two half notes. Measure 4: 'E°7' (E augmented 7th chord) followed by a half note. Measure 5: 'D m7' (D major 7th chord) followed by a half note. Measure 6: 'G 9' (G 9th chord) followed by a half note. Below the staff, lyrics are written: 'way _____', 'Life is', 'a cab - a', 'old', 'chum.', and 'So'. The first 'a' in 'cab - a' is on a tie from the previous note.

(Sax)

43 Cm7 F7 B♭ Cm7 F7
 come to the cab - ba - ret. I

49 B♭ F9(#5) B♭ F9(#5) B♭
 used to have this girl-friend known as El - sie with whom I shared four

54 F9(#5) B♭ Cm A°7
 sor - did rooms in Chel-sea. She was - n't what you'd call a blush-ing

59 Gm C7 F F7
 flow - er. As a matter of fact she rent-ed by the hour. The

65 B♭ F9(#5) B♭ F9(#5) B♭
 day she died, the neigh-bors came to snick-er, "Well, that's what comes from

70 F9(#5) B♭ B°7 Cm E♭/B♭ A°7
 too much pills and liq - uor." But when I saw her laid out like a

75 Gm C7 Cm7 rit. F7 B♭ (Freely)
 queen, she was the hap-pi-est corpse I ev - er seen. I

81 B♭ G°7 F F°7
 think of El - sie to this ver - y day. I re -

85 F C7 F F7
 mem - ber how she'd turn to me and say,

(In tempo)

89 B♭ F9 F9(♯5) B♭ F7(♯5)
 "What good is sit - ting all a - lone in your room? _____

93 B♭ B♭maj7 B♭7 E♭ E°7
 Come hear the mu - sic play. Life is a cab - a -

99 Dm G9 Cm7 F7 B♭
 ret, old chum. Come to the cab - ba - ret." And as for

105 E♭m B♭
 me, and as for me, I made my

109 Gm (Break tempo, no drums, freely) C7 F7 G7 rit.
 mind up back in Chel - sea, when I go, I'm go-in' like El - sie.

113 C G9 G9(♯5) C G7(♯5) C
 Add drums, slowly, in rhythm, then accel.) Start by ad - mit - ting from cra dle to tomb, it is - n't that

118 Cmaj7 C7 F (Original tempo) F♯7 E♭ A9
 long a stay. Life is a cab - a - old chum. It's

125 F F♯7 Em7 F Dm D♭7
 on - ly a cab-a - ret. old chum. And I love a cab - a -

133 C F7 F♯7 C F7 F♯7 C F7 F♯7 G7 C6
 ret.