

Come To The Cabaret

FEMALE VOCAL

Keyboard

(Sax)

Bb

B°7

F

F7

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 B♭7 E♭ E°7 Dm G9

— mu-sic 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 your

The musical score consists of a single line of music on a staff. The key signature changes from E♭ major (two flats) to B♭ major (one flat) at measure 23. The vocal line starts on a note in E♭ major, moves to B♭ major, and then back to E♭ major. The lyrics "wine, _____ come hear the band. _____ Come blow your" are written below the staff, with underscores indicating where the vocal line continues across the measure lines.

27 Gm C7 F7

horn, start cel - e - bra - ting, right this way, your ta - bles wait - ing.

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 vocal line is: "What good's permitting some prophet of doom to wipe ev'-ry smile a -". The lyrics are aligned with the notes, with a tie over the word "doom" and a hyphen over the word "a". The score includes measure numbers 31 and 32, and labels for chords: B-flat, F9, F9(#5), B-flat, F7(#9), B-flat, and B-flat major 7.

37 F m7 B♭7 E♭ E°7 Dm7 G9

way _____ Life is a cab - a - ret, old chum. _____ So

(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 mat-ter 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, I

(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 - ret, 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.