

# 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 sitting, a lone in your room? Come hear the  
Put down the knitting, the book, and the broom. It's time for a  
10 Bbmaj7 B7 Eb E°7 Dm G9

music play. Life is a cabaret, old chum.  
holi - day.

17 C m7 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

27 Gm C7 F7

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

31 B♭ F9 F9(♯5) B♭ F7(♯9) B♭ B♭maj7

What good's per - mit ting some proph-et of doom\_\_\_\_ to wipe ev'ry smile a -

Musical score for 'Way' by The Beatles, page 37. The score shows a single melodic line on a staff with a treble clef and a key signature of one flat. The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are: "way \_\_\_\_\_ Life is a cab - a - ret, old chum. \_\_\_\_\_ So". The chords indicated above the staff are F m7, B♭7, E♭, E°7, D m7, and G 9.

(Sax)

43 Cm7 F7 B<sub>b</sub> Cm7 F7  
come to the cab - ba - ret. |

49 B<sub>b</sub> F9(#5) B<sub>b</sub> F9(#5) B<sub>b</sub>  
used to have this girl-friend known as El - sie with whom I shared four

54 F9(#5) B<sub>b</sub> 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<sub>b</sub> F9(#5) B<sub>b</sub> F9(#5) B<sub>b</sub>  
day she died, the neigh-bors came to snick-er, "Well, that's what comes from

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

75 Gm C7 Cm7 rit. F7 B<sub>b</sub> (Freely)  
queen, she was the hap-pi-est corpse I ev - er seen. |

81 B<sub>b</sub> G°7 F F°7  
think of El - sie to this ver - y day. | 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 C7 F7 G7 rit.  
 (Break tempo, no drums, freely) 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 Em 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.