

Cabaret

Music by JOHN KANDER

Lyrics by FRED EBB

Allegro

Am6/9

E7b5

Am6/9

E7b5

Piano accompaniment for the first system of 'Cabaret'. It features a treble clef staff with a key signature of one flat (Bb) and a common time signature. The music is in a 4/4 time signature. The left hand plays a steady bass line with eighth notes, while the right hand plays chords and moving lines. The dynamics are marked *ff* (fortissimo) and *f* (forte). The tempo is marked **Allegro**. The system includes four measures with the following chord changes: Am6/9, E7b5, Am6/9, and E7b5.

Am6/9

E7

A6

D(add9)

E7

Piano accompaniment for the second system of 'Cabaret'. It continues from the first system. The dynamics are marked *f* (forte), *rall. e dim.* (rallentando and diminuendo), and *mp* (mezzo-piano). The tempo is marked *slow arp.* (slow arpeggio). The system includes five measures with the following chord changes: Am6/9, E7, A6, D(add9), and E7.

Moderately

A6

E+

A6

E7#5

A6

Amaj7

What good is sit - ting a - lone in your room? — Come hear the mu - sic

Vocal line and piano accompaniment for the first part of the lyrics. The vocal line is in a treble clef with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is in a bass clef with a key signature of two sharps (D major) and a common time signature. The dynamics are marked *stacc.* (staccato). The system includes six measures with the following chord changes: A6, E+, A6, E7#5, A6, and Amaj7.

A9

D6

Ebdim

A6/C#

F#7

play. Life is a cab - a - ret, old chum, —

Vocal line and piano accompaniment for the second part of the lyrics. The vocal line is in a treble clef with a key signature of two sharps (D major) and a common time signature. The piano accompaniment is in a bass clef with a key signature of two sharps (D major) and a common time signature. The system includes six measures with the following chord changes: A9, D6, Ebdim, A6/C#, and F#7.

Bm9 E7 A6 E7(add13) A6

Come to the cab - a - ret. Put down the

mf *dim.*

E+ A6 E7#5 A6 Amaj7

knit - ting, the book and the broom. — Time for a hol - i -

A9 D6 Ebdim A6/C# F#7

day. — Life is a cab - a - ret, old chum, -

Bm9 E7 A6 Dm6

Come to the cab - a - ret. Come taste the wine,

mp stacc.

A6 F#m F#m(maj7) F#m7 B7

Come hear the band. Come blow a horn, start cel - e - brat - ing;

A tempo
E7 A6 E7#5 A6 E7#5

Right this way, your ta - ble's wait - ing. No use per - mit - ting some proph - et of doom—

poco rit.

A6 Ebdim Em7 A7

To wipe ev - 'ry smile a - way.

cresc.

D6 Ebdim C#m7 F#7 Bm7

Life is a cab - a - ret, old chum, — Come to the

mf *cresc.*

Slightly faster

E7b9 A6 A+ A7 A+ A A+ A7 A+ A6

cab - a - ret! _____ I used to have a

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "cab - a - ret!" followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of chords and moving lines in both the right and left hands. Dynamics include *f* (forte) and *dim.* (diminuendo).

E9#5 A6 E7#5 A6 E9#5

girl - friend known as El - sie, With whom I shared four sor - did rooms in

The second system continues the musical score. The vocal line includes the lyrics "girl - friend known as El - sie, With whom I shared four sor - did rooms in". The piano accompaniment features chords and moving lines. Dynamics include *f* and *p sim.* (piano simile).

A6 E7#5 A7 D6 G#m7 C#7 F#m7

Chel - sea. She was - n't what you'd call a blush - ing flow - er.

The third system of the musical score includes the lyrics "Chel - sea. She was - n't what you'd call a blush - ing flow - er." The piano accompaniment features chords and moving lines, including a triplet in the right hand. Dynamics include *f*.

B9 Bm7 E7 Bm7 E7

As a mat - ter of fact, she rent - ed by the ho - ur. The

The fourth system of the musical score includes the lyrics "As a mat - ter of fact, she rent - ed by the ho - ur. The". The piano accompaniment features chords and moving lines. Dynamics include *sfz* (sforzando).

A6 E7#5 A6 E7#5 A6

day she died the neigh - bors came to snick - er: "Well, that's what comes of

E7#5 A6 A7 D6 G#m7 C#7

too much pills and li - quor." But when I saw her laid out like a

F#m *Held back* Bm7 E9sus E7b9 **Rubato** A6

queen, She was the hap - pi - est corpse I'd ev - er seen. I

G#7 C#m7 F#7 E/B B7sus B7 E7

think of El - sie to this ver - y day. I re - mem - ber how she'd turn to me and say:

Slowly

A6 E7#5 A6 E7#5

"What good is sit - ting a - lone in your room? —

pp

A6 Amaj7 A9

Come hear the mu - sic play.

D D6 Ebdim C#m7 F#7

Life is a cab - a - ret, old chum, —

cresc.

Bm9 E7 E9#5 A tempo A6 E7

Come to the cab - a - ret.

accel. *f*

A6 E7#5 A6 E7#5

Put down the knit - ting, the book and the broom.—

A6 Amaj7 A9 D6

Time for a hol - i - day. Life is a

Ebdim C#m7 F#7 Bm9 E7(add13)

cab - a - ret, old chum, — Come to the cab - a -

A Dm6 A6

ret." And as for me, as for me,

mp stacc.

Rubato

F#m F#m(maj7) F#m7 B7 E7 F7

I made my mind up, back in Chel-sea, When I go I'm go-ing like El - sie.

rall.

Cakewalk

Bb6 F7#5 Bb6 F7#5

Start by ad - mit - ting, from cra - dle to tomb

f *accel.*

8va

A tempo

Bb6 Bbmaj7 Bb9sus Bb7

Is - n't that long a stay.

loco

8va

Eb6 Edim Dm7 G7

Life is a cab - a - ret, old chum,

mf accel. poco a poco

Rubato

F#m F#m(maj7) F#m7 B7 E7 F7

I made my mind up, back in Chel-sea, When I go I'm go-ing like El - sie.

rall.

Cakewalk

Bb6 F7#5 Bb6 F7#5

Start by ad - mit - ting, from cra - dle to tomb

f *accel.*

8va

A tempo

Bb6 Bbmaj7 Bb9sus Bb7

Is - n't that long a stay.

loco

(8va)

Eb6 Edim Dm7 G7

Life is a cab - a - ret, old chum,

mf accel. poco a poco