

# Cabaret

Music by JOHN KANDER  
Lyrics by FRED EBB

**Allegro**

Am6/9

E7b5

Am6/9

E7b5

Piano accompaniment for the first system. The right hand features a rhythmic pattern of eighth notes with chords. The left hand plays a steady bass line with eighth notes. Dynamics include *ff* and *f*.

Am6/9

E7

A6

D(add9)

E7

Piano accompaniment for the second system. The right hand continues the rhythmic pattern. The left hand has some chords in parentheses. Dynamics include *f*, *rall. e dim.*, and *mp*. A *slow arp.* marking is present at the end.

**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 third system. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *stacc.*

A9

D6

Ebdim

A6/C#

F#7

play.

Life is a cab - a - ret, old chum,—

Piano accompaniment for the fourth system. The right hand features a complex chordal texture with some triplets. The left hand continues the bass line. Dynamics include *8* (octave) and *mp*.

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#

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

Bm9 E7 A6 Dm6

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

*mp succ.*

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

E7 $\flat$ 9 A6 A+ A7 A+ A A+ A7 A+ A6

cab - a - ret! \_\_\_\_\_ I used to have a

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'cab', followed by a quarter rest, then a half note 'a', another quarter rest, and a half note 'ret!' with a long horizontal line extending to the right. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *dim.* (diminuendo). The key signature has three sharps (F#, C#, G#).

E9#5 A6 E7#5 A6 E9#5

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'girl - friend known as', a quarter rest, a half note 'El - sie,', a quarter rest, a half note 'With whom I shared four', a quarter rest, and a half note 'sor - did rooms'. The piano accompaniment features chords and a bass line. 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 continues the vocal line and piano accompaniment. The vocal line has a half note 'Chel - sea.', a quarter rest, a half note 'She was - n't what you'd call a blush - ing', a quarter rest, and a half note 'flow - er.'. The piano accompaniment features chords and a bass line. 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 continues the vocal line and piano accompaniment. The vocal line has a half note 'As a mat - ter of fact, she', a quarter rest, a half note 'rent - ed by the ho - ur.', a quarter rest, and a half note 'The'. The piano accompaniment features chords and a bass line. 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*

(b)

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.—

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "Put down the knit - ting, the book and the broom.—". The piano accompaniment consists of chords and moving lines in both hands.

A6 Amaj7 A9 D6

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

The second system continues the musical score. The vocal line has the lyrics "Time for a hol - i - day. Life is a". The piano accompaniment features more complex chordal textures and melodic movement.

Ebdim Cm7 F#7 Bm9 E7(add13)

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

The third system of the score includes the lyrics "cab - a - ret, old chum, — Come to the cab - a". The piano accompaniment uses a variety of chord voicings to support the vocal melody.

A Dm6 A6

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

*mp stacc.*

The final system on the page contains the lyrics "ret." And as for me, as for me,". The piano accompaniment includes the instruction *mp stacc.* (mezzo-piano, staccato). The system concludes with a final chord in the key signature.

## 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—

(8<sup>va</sup>)*accel.*

## A tempo

Bb6 Bbmaj7 Bb9sus Bb7

Is - n't that long a stay—

(8<sup>va</sup>)*loco*

Eb6 Edim Dm7 G7

Life is a cab - a - ret, old chum,—

*mf accel. poco a poco*



Cm7 C#dim Dm7 G7

On - ly a cab - a - ret, old chum, — And

The first system of the score features a vocal line in G minor with lyrics "On - ly a cab - a - ret, old chum, — And". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chord changes are indicated above the vocal line: Cm7, C#dim, Dm7, and G7.

Cm7 F9sus F7susb9

I love — a cab - a -

*cresc. poco a poco*

The second system continues the vocal line with lyrics "I love — a cab - a -". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Chord changes are indicated above the vocal line: Cm7, F9sus, and F7susb9. The instruction "cresc. poco a poco" is written in the piano part.

Bb F7#5 Bb F7#5

ret!

*ff*

The third system features a vocal line with a long note and the instruction "ret!". The piano accompaniment has a right-hand part with chords and a left-hand part with a steady bass line. Chord changes are indicated above the vocal line: Bb, F7#5, Bb, and F7#5. The instruction "ff" is written in the piano part.

A/B Bb/F A/B Bb/F A/B Bb/F A/B Bb/F Bb

*gliss.* *sfz*

The fourth system features a vocal line with a long note and the instruction "gliss.". The piano accompaniment has a right-hand part with chords and a left-hand part with a steady bass line. Chord changes are indicated above the vocal line: A/B, Bb/F, A/B, Bb/F, A/B, Bb/F, A/B, Bb/F, and Bb. The instruction "sfz" is written in the piano part.