

CABARET

Dayton Metro Chapter
APPROVED COPY
This Stamp Must Be In Red

Words by FRED EBB

Music by JOHN KANDER

Arrangement by the

BARBERSHOP HARMONY SOCIETY

Intro **F** Don't Drag

Tenor Lead

Let's cel - e - brate, no, don't hes - i - tate.

Bari Bass

Why not

Ten

5 Drive all your cares a - way.

6 *stock*

7 a - way.

8

Ten

Chorus **MF** Tempo: 107

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

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

10

11

12

Cabaret

13 14 15 16 17

Come hear the mu - sic play. Life is a
Time for a hol - i - day.

This system contains measures 13 through 17. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 13 starts with a treble clef and a bass clef. Measures 14 and 15 have a treble clef. Measures 16 and 17 have a treble clef. The lyrics are: 'Come hear the mu - sic play. Life is a' for measures 13-14, 'Time for a hol - i - day.' for measures 15-16, and 'Life is a' for measure 17.

18 19 20 21

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

This system contains measures 18 through 21. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 18 starts with a treble clef and a bass clef. Measures 19 and 20 have a treble clef. Measure 21 has a treble clef. The lyrics are: 'cab - a - ret, old chum.' for measures 18-20, and 'Come to the' for measure 21.

22 23 24 25 26

cab - a - ret. Hey! -ret. Come taste the

This system contains measures 22 through 26. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 22 starts with a treble clef and a bass clef. Measures 23 and 24 have a treble clef. Measure 25 has a treble clef. Measure 26 has a treble clef. The lyrics are: 'cab - a - ret.' for measure 22, 'Hey!' for measure 23, '-ret.' for measure 24, and 'Come taste the' for measure 25. There is a first ending bracket over measures 23 and 24, and a second ending bracket over measures 25 and 26.

27 28 29 30 31

wine, come hear the band. Come blow the horn, start

This system contains measures 27 through 31. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 27 starts with a treble clef and a bass clef. Measures 28 and 29 have a treble clef. Measure 30 has a treble clef. Measure 31 has a treble clef. The lyrics are: 'wine, come hear the band.' for measures 27-29, and 'Come blow the horn, start' for measure 30. There is a first ending bracket over measures 28 and 29, and a second ending bracket over measures 30 and 31.

32 33 34 35 36

cel - e - bra - ting. Right this way, your ta - ble's wait - ing. No use per - mit - ting some

Save us 9-15

37 38 39 40

pro - phet of doom to wipe ev - ery smile a -

41 42 43 44 45

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

F

Save us 17-20

Well,

46 47 48 49 50

— Come to the cab - a - ret. Come taste the

mp *5/4* *slowly* *Reprise freely*

51 52 53 54 55

wine, ———— come hear the band. ———— it's grand Come blow your horn, start in

56 57 58 59 60

cel - e - brat-ing. Right this way, your ta - ble's wait-ing. Start by ad - mit-ting from

Save as 32-40

a tempo **mf**

61 62 63 64 65 66

cra - dle to tomb, ———— it is - n't that long a stay. ————

67 68 69 70 71 72

Life is a cab - a - ret, old chum, ———— on - ly a cab - a -

F

Save as 17-20

rit.

73 74 75 76 77 78

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

79 80 81 82 83 84

ret! cab - a - ret!

8 8

ret!

cab - a - ret!

Come to the

Optional key change

a tempo

58 59 60

ta - ble's wait - ing. Start by ad - mit - ting from

Performance Notes

The 1966 musical **Cabaret** is set against the backdrop of decadent nightlife in 1930s Germany. With the economic situation dire and Nazism on the rise, the German people were eager to forget, even for a short while, about the hard times they had endured since World War I.

The song *Cabaret* was introduced by Jill Haworth in London and popularized on Broadway and in the 1972 film by Liza Minnelli, daughter of Judy Garland. The upbeat feel of the piece stands in stark contrast to the peril of the times.

The songwriting team of Fred Ebb and John Kander has given us many great songs, including *My Coloring Book*, *Theme from New York, New York* and *And All That Jazz*, from the musical **Chicago**.

Cabaret makes a great show opener, of course. Your quartet or chorus will have a ball singing the song with gusto, and your audiences will enjoy being reminded to live life to the fullest.

As a final note: Questions about the suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.