

CABARET

Words by FRED EBB

Music by JOHN KANDER
 Arrangement by the
 BARBERSHOP HARMONY SOCIETY

Intro

Tenor Lead

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

Bari Bass

Why not

Drive all your cares a - way. a - way.

Chorus

What good is the sit - ting a - lone in your room?
 Put down the knit - ting, the book and the broom.

Cabaret

13 14 15 16 17

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

18 19 20 21

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

22 23 24 25 26

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

27 28 29 30 31

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

32 33 34 35 36

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

37 38 39 40

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

a - way.

41 42 43 44 45

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

Well,

46 47 48 49 50

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

Reprise freely

Cabaret

51 52 53 54 55

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

Detailed description: This system contains measures 51 through 55. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal line (treble clef) features a melodic line with lyrics: "wine, ———— come hear the band. ———— it's grand. Come blow your horn, start in". The piano accompaniment (bass clef) provides a harmonic support with chords and moving lines. Measure 54 ends with a double bar line and repeat dots.

56 57 58 59 60

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

a tempo

Detailed description: This system contains measures 56 through 60. The tempo marking "a tempo" appears above measure 59. The vocal line (treble clef) continues with lyrics: "cel - e - brat-ing. Right this way, your ta - ble's wait-ing. Start by ad - mit-ting from". The piano accompaniment (bass clef) continues with chords and moving lines. Measure 58 has a repeat sign. Measure 60 ends with a double bar line and repeat dots.

61 62 63 64 65 66

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

Detailed description: This system contains measures 61 through 66. The vocal line (treble clef) continues with lyrics: "cra - dle to tomb, ———— it is - n't that long a stay. ————". The piano accompaniment (bass clef) continues with chords and moving lines. Measure 62 has a repeat sign. Measure 66 ends with a double bar line and repeat dots.

67 68 69 70 71 72

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

Detailed description: This system contains measures 67 through 72. The vocal line (treble clef) continues with lyrics: "Life is a cab - a - ret, old chum, ———— on - ly a cab - a -". The piano accompaniment (bass clef) continues with chords and moving lines. Measure 68 has a repeat sign. Measure 72 ends with a double bar line and repeat dots.

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!

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.