

THAT'S LIFE

Words and Music by DEAN KAY
and KELLY GORDON

Arrangement by the
BARBERSHOP HARMONY SOCIETY

Intro Swing! $\text{♩} = \text{♩}^3$

Tenor Lead

8

1

2

They say that death and tax - es are the on - ly sure things, — but

Bari Bass

8

Chorus

3

4

now and then the hum - bl' st men are no - ble kings. — That's life, —

5

6

3

7

— that's what — peo - ple say. You're rid - in' high in Ap - ril,

that's life, —

3

Measures 8-10 of the musical score. The melody is in G major (one sharp). Measure 8 starts with a treble clef and a bass clef. The lyrics are: "shot down in May. But I know I'm gon-na change that tune, that tune when I'm". There are 'x' marks above measures 9 and 10. Measure 10 ends with a double bar line.

shot down in May. But I know I'm gon-na change that tune, that tune when I'm

Measures 11-13 of the musical score. The melody continues. Measure 11 starts with a treble clef and a bass clef. The lyrics are: "back on top in June. That's life, that's life,". There is an 'x' mark above measure 12. Measure 13 ends with a double bar line.

back on top in June. That's life, that's life,

Measures 14-16 of the musical score. The melody continues. Measure 14 starts with a treble clef and a bass clef. The lyrics are: "fun-ny as it seems, some peo-ple get their kicks step-pin' on dreams. But I". There are '3' marks above measures 14, 15, and 16. Measure 16 ends with a double bar line.

fun-ny as it seems, some peo-ple get their kicks step-pin' on dreams. But I

Measures 17-19 of the musical score. The melody continues. Measure 17 starts with a treble clef and a bass clef. The lyrics are: "don't let it get me down, me, get me down, 'cause this ol' world keeps go-in' a-round. go-in', a-go". There is an 'x' mark above measure 17. Measure 19 ends with a double bar line.

don't let it get me down, me, get me down, 'cause this ol' world keeps go-in' a-round. go-in', a-go

in' a - round. —

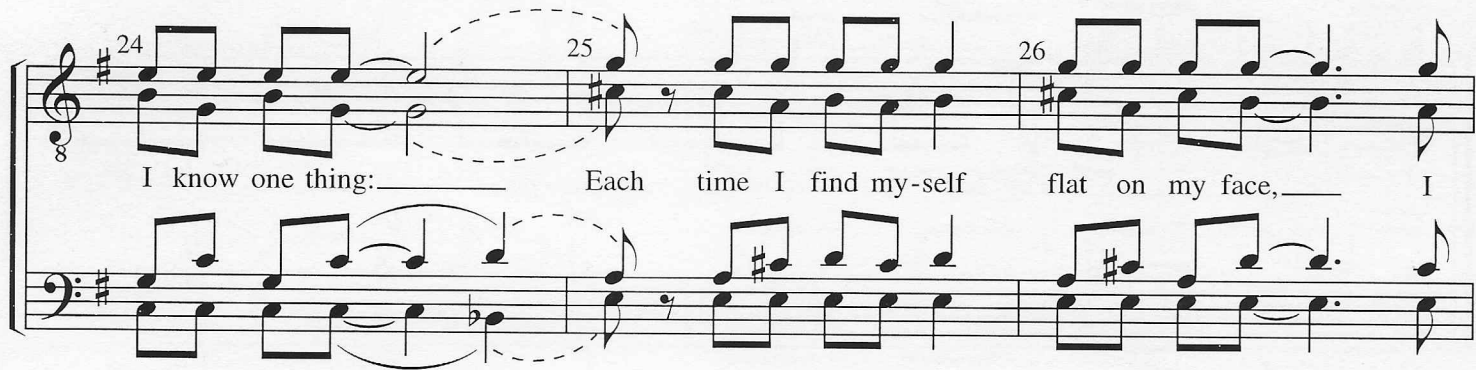
I've been a pup-pet, a pau-per, a pi-rate, a po-et, a



pawn and a king. I've been up and down and o-ver and out, and



I know one thing: — Each time I find my-self flat on my face, — I



pick my-self up and get back in the race. — That's life! —



30 I can't de-ny it. 31 I thought of quit-tin', — but my heart just won't buy it. If I

I Well, I

33 did - n't think it was worth a try, — 34 a try, — I'd roll my-self up in a big ball and

roll a

Reprise 36 die. — I've been a pup - pet, a pau - per, a pi - rate, a po - et, a

pup - pet, pi - rate,

38 pawn and a king. — I've been up, 39 and 40 I know one thing: So

and down,

each time I find my-self fuh - lat on my face, — I pick my-self up and get

Measures 41-43: Treble and bass staves with lyrics. Measure 41 starts with a treble clef and a key signature of one sharp (F#). Measure 43 includes a bass clef change to a C-clef (soprano position) for the final measure.

back in the race. — That's life! — I can't de - ny it.

Measures 44-46: Treble and bass staves with lyrics. Measure 45 features a key signature change to two flats (Bb, Eb). Measure 46 includes a bass clef change to a C-clef (soprano position) for the final measure.

I thought of quit - tin', *my heart just* but my heart won't buy it. If I

Measures 47-48: Treble and bass staves with lyrics. Measure 48 includes a key signature change to three flats (Bb, Eb, Ab) and a handwritten annotation "my heart just" with an arrow pointing to the melody.

did-n't think it was worth a try, — I'd roll my-self up in a big ball and

Measures 49-51: Treble and bass staves with lyrics. Measure 49 includes a key signature change to three flats (Bb, Eb, Ab). Measures 49-51 feature triplets (indicated by a '3' over the notes) and a handwritten 'x' above measure 51.

That's Life

die. _____

52 53 54 **Tag**

die, I would just die. So pick your - self up, _____

die. _____

55 56 57 life! _____

live life. Ba - by, that's life. _____ Ba - by, that's life. _____

life. _____

58 59 60

Ba - by, that's life! _____

Lis - ten to me, ba - by, that's life! _____

Performance Notes

Though commonly associated with Frank Sinatra, *That's Life* was actually introduced in 1964 by soul singer Ocie Smith. Ol' Blue Eyes did popularize the piece, though, making it the title track of his 1966 album.

That's Life was written by Dean Kay and Kelly Gordon, and seems to have been the only big hit for either of them. A huge one it was, though, having been covered by such diverse artists as Della Reese, Aretha Franklin, David Lee Roth, Van Morrison, Michael Bolton and Michael Bublé.

An all-star team of Society arrangers contributed to the barbershop version you now hold in your hand: Tom Gentry, Rob Hopkins, Kevin Keller, Roger Payne and Mo Rector. We think you will be most pleased with the result.

Perform this song with a deep swing groove, accenting the backbeats and rendering the triplets embedded in each beat a bit like Gypsy Rose Lee swinging her feather boa. If your group chooses to hold the penultimate chord for very long—and there is nothing wrong with ripping through the tag without a *ritard*—you might want to have the bass stay on B flat rather than going down to B double flat, which creates a major-seventh dissonance. Above all, have fun singing this popular classic!

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