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# THAT'S LIFE

Words and Music by DEAN KAY and KELLY GORDON

Arrangement by the BHS

Intro  $\text{♪} = \text{♪}^{-3}$

Tenor Lead

8

1 2

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

Bari Bass

Chorus

8

3 4

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

8

5 6 7

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

that's life, —



That's Life

8 9 10

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

11 12 13

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

14 15 16

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

17 18 19

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



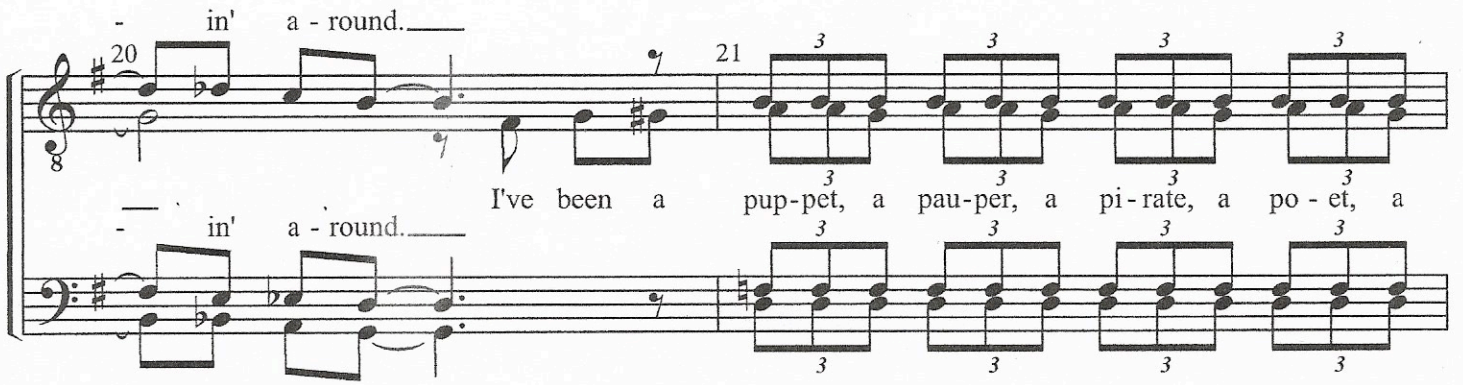
That's Life

in' a - round. \_\_\_\_\_

20 21 3 3 3 3

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

3 3 3 3



22 23 3 3

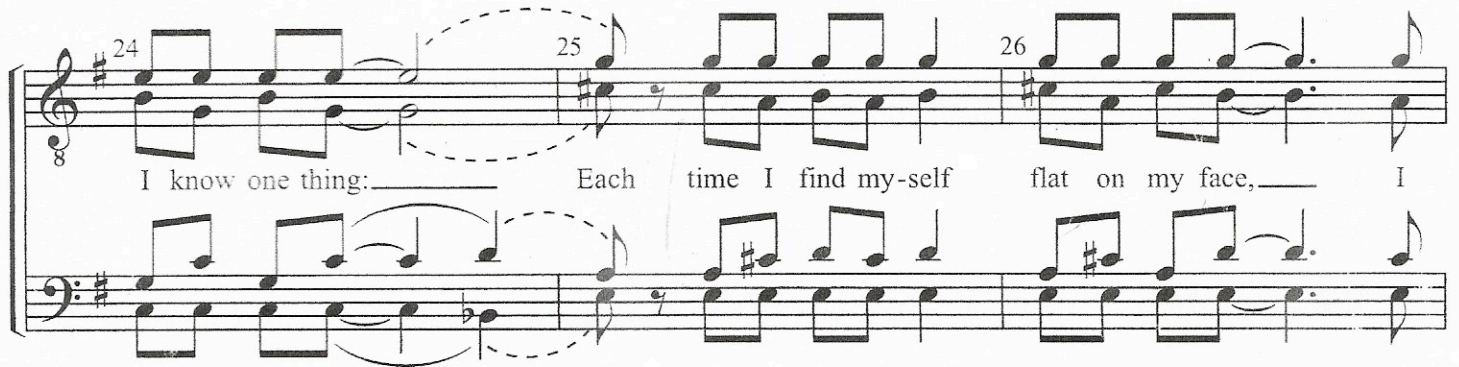
pawn and a king. I've been up and down and o - ver and out, and

3 3



24 25 26

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



27 28 29

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. 32 If I

I Well, I

33 did-n't think it was worth a try, — a try, — I'd roll a 34 roll a 35 roll my-self up in a big ball and

roll a

**Reprise** pup - pet, pi - rate, 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,



41 42 43

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

8

Detailed description: This system contains measures 41, 42, and 43. The music is in 8/8 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 41 starts with a treble clef and a key signature of one sharp. Measure 42 has a key signature change to one flat (Bb). Measure 43 has a key signature change to two flats (Bb, Eb). The lyrics are: "each time I find my-self fuh - lat on my face, — I pick my-self up and get".

44 45 46

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

8

I

Detailed description: This system contains measures 44, 45, and 46. The key signature is two flats (Bb, Eb). Measure 44 has a treble clef. Measure 45 has a key signature change to three flats (Bb, Eb, Ab). Measure 46 has a key signature change to two flats (Bb, Eb). The lyrics are: "back in the race. — That's life! — I can't de - ny it.". A fermata is placed over measure 45. A first ending bracket labeled "I" spans measures 45 and 46.

47 48

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

8

Detailed description: This system contains measures 47 and 48. The key signature is three flats (Bb, Eb, Ab). Measure 47 has a treble clef. Measure 48 has a key signature change to two flats (Bb, Eb). The lyrics are: "I thought of quit - tin', but my heart won't buy it. If I". Triplet markings (3) are present over the final notes of both measures.

49 50 51

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

8

x

Detailed description: This system contains measures 49, 50, and 51. The key signature is two flats (Bb, Eb). Measure 49 has a treble clef. Measure 50 has a key signature change to one flat (Bb). Measure 51 has a key signature change to one sharp (F#). The lyrics are: "did-n't think it was worth a try, — a try, — I'd roll my-self up in a big ball and". Triplet markings (3) are present over the first notes of measures 49, 50, and 51. A fermata is placed over measure 50. A key signature change to one sharp (F#) occurs at the end of measure 51, marked with an 'x'.



*That's Life*

die. \_\_\_\_\_

52 53

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

die. \_\_\_\_\_

55 56 57

live life. Ba - by, that's life. \_\_\_\_\_ Ba - by, that's life. \_\_\_\_\_

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.