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THAT'S LIFE

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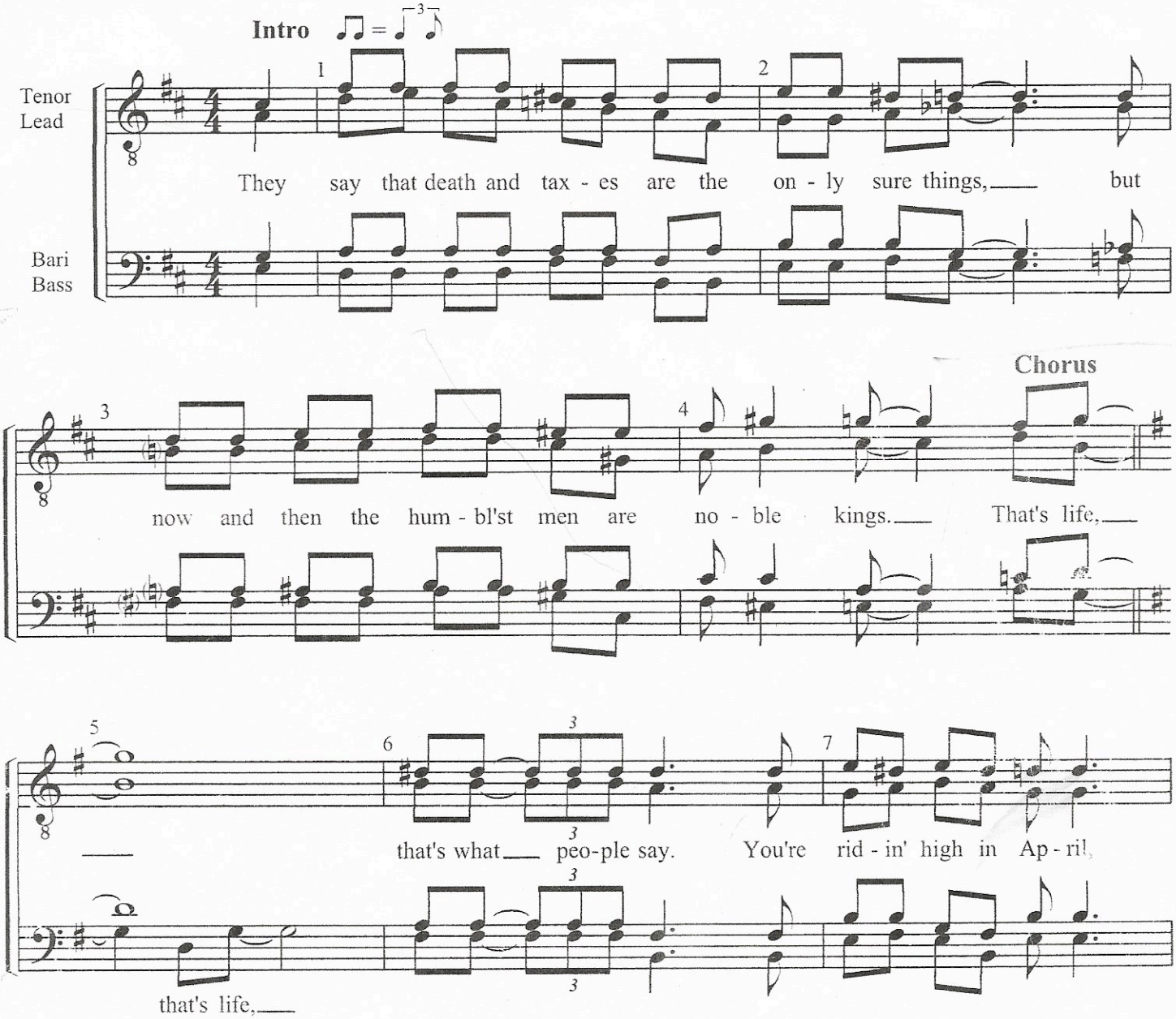
Arrangement by the BHS



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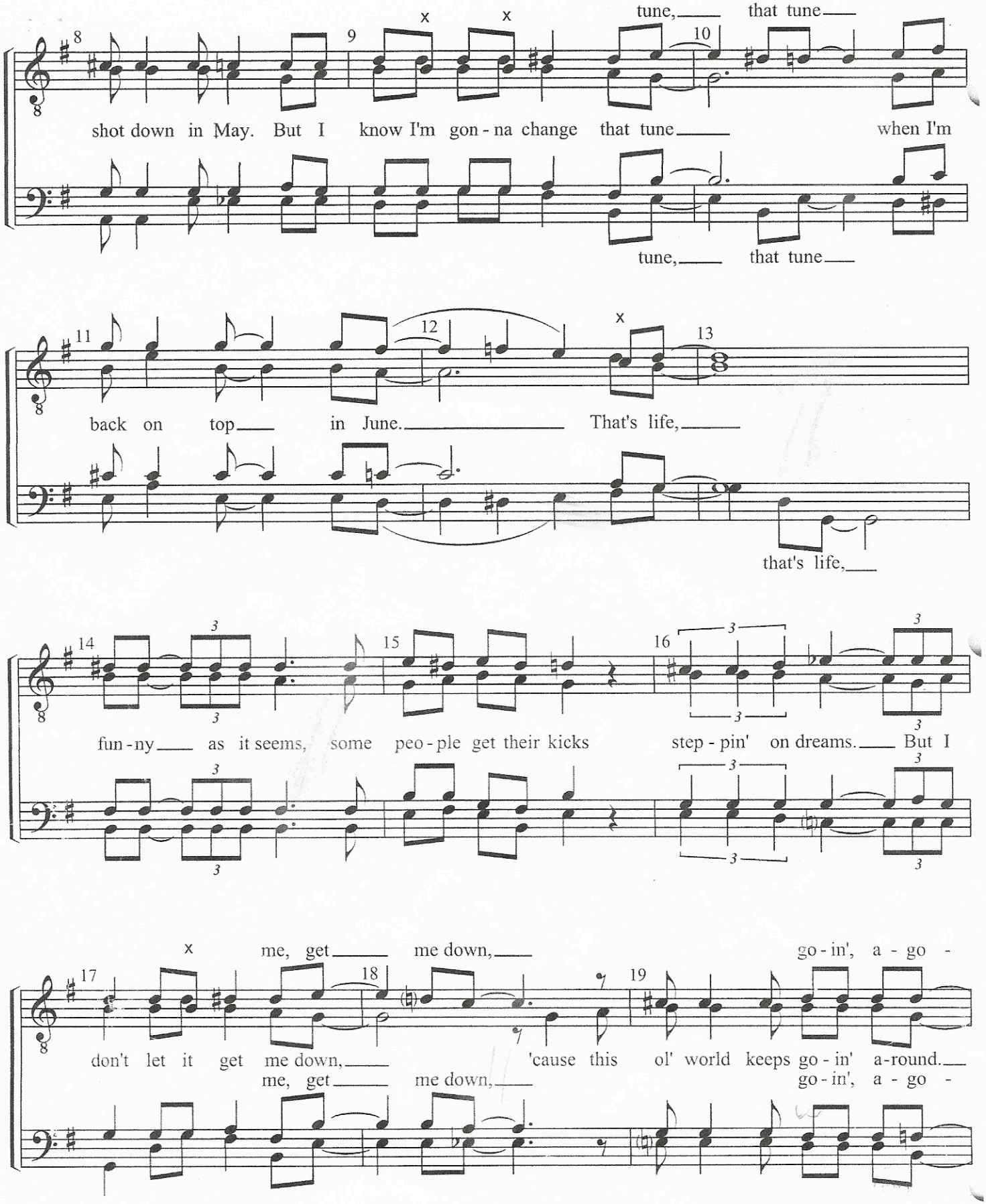
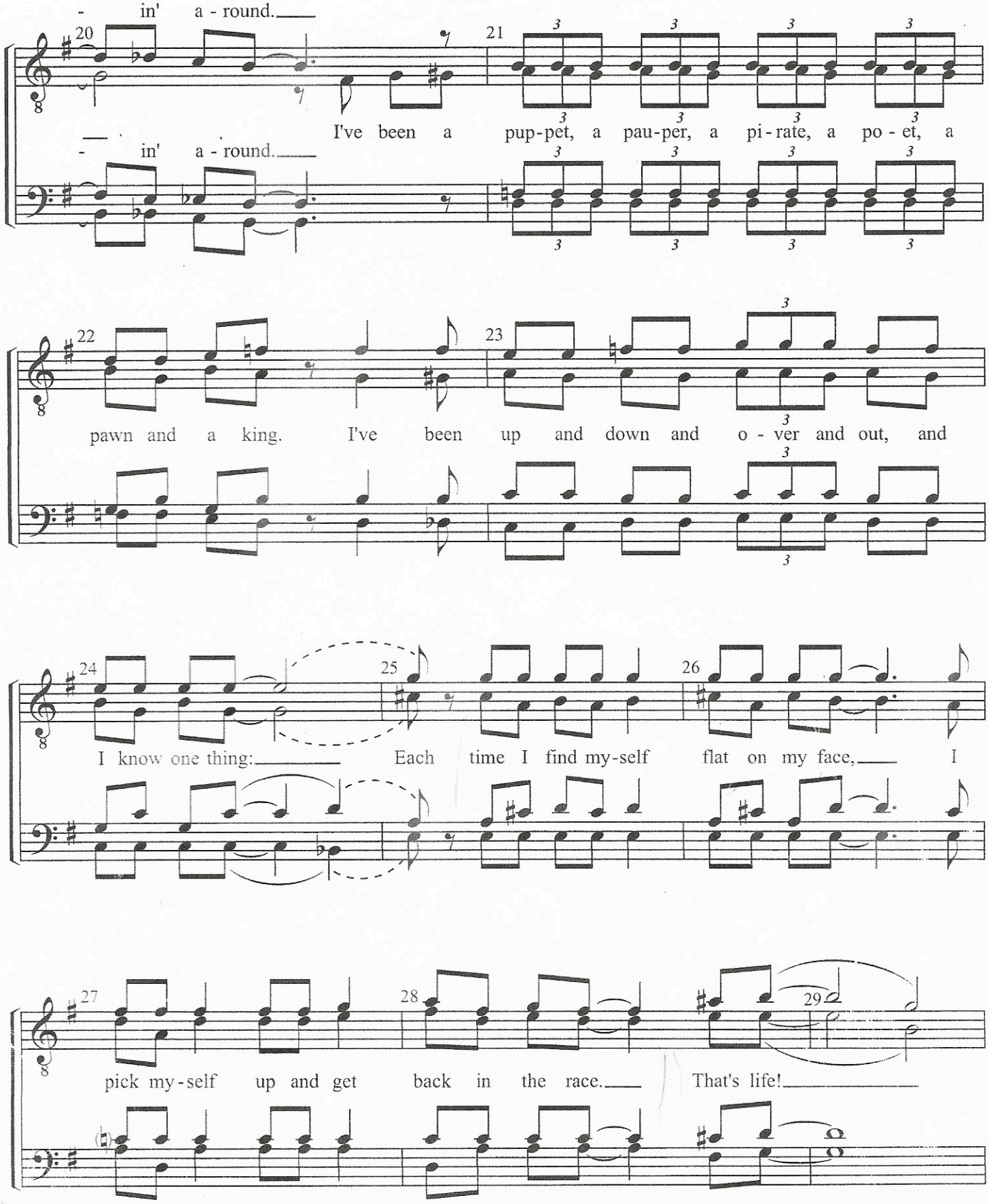
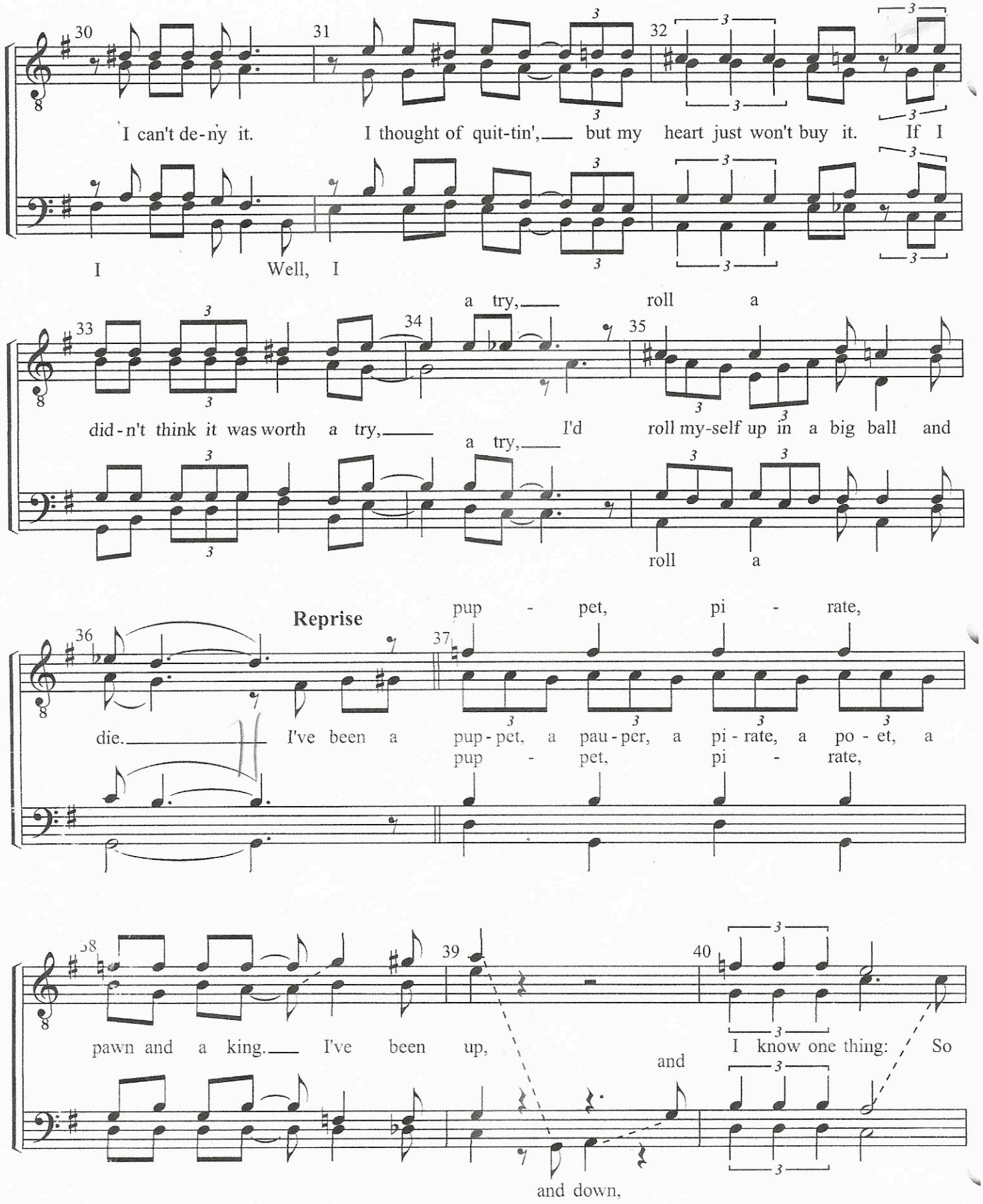
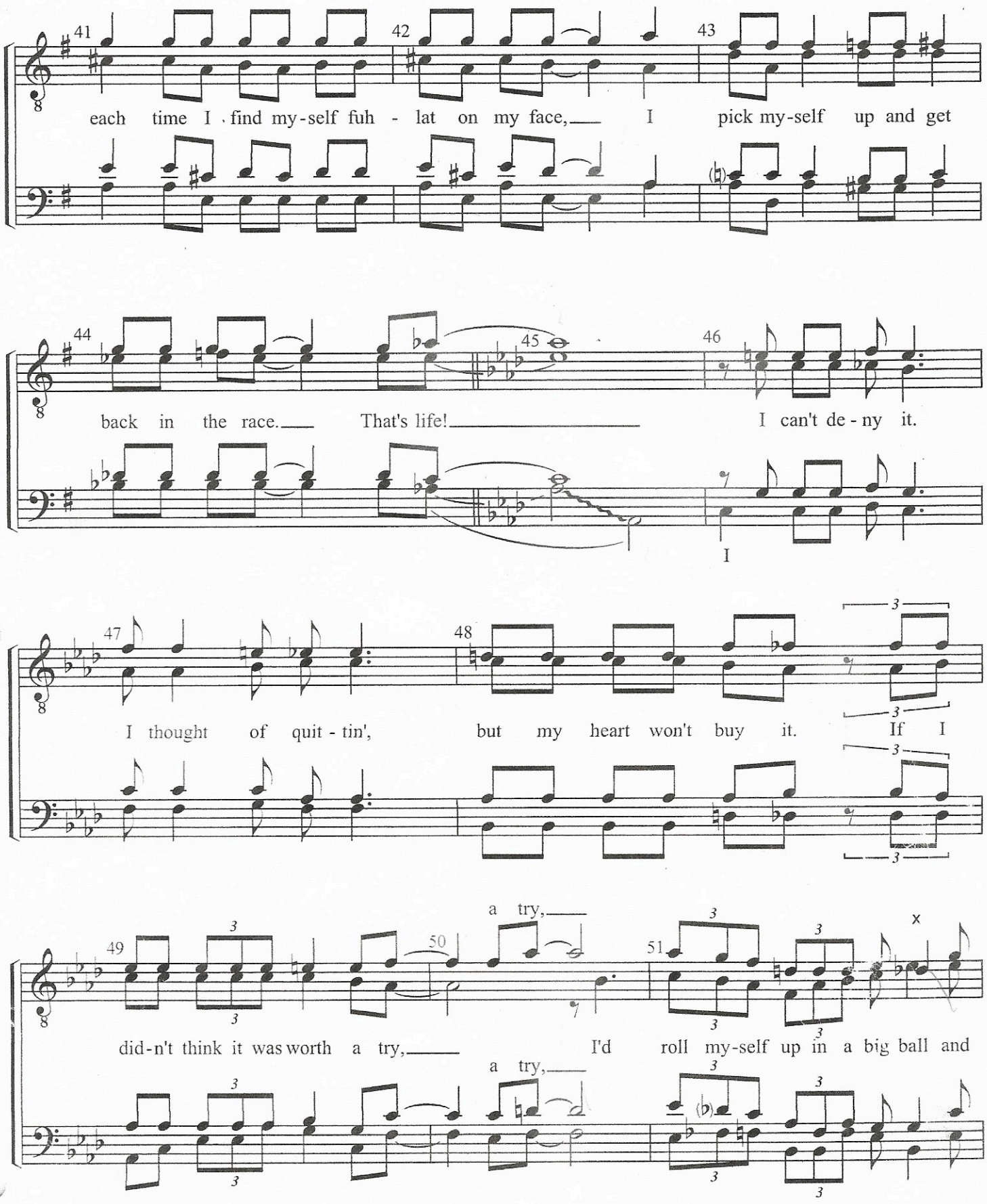
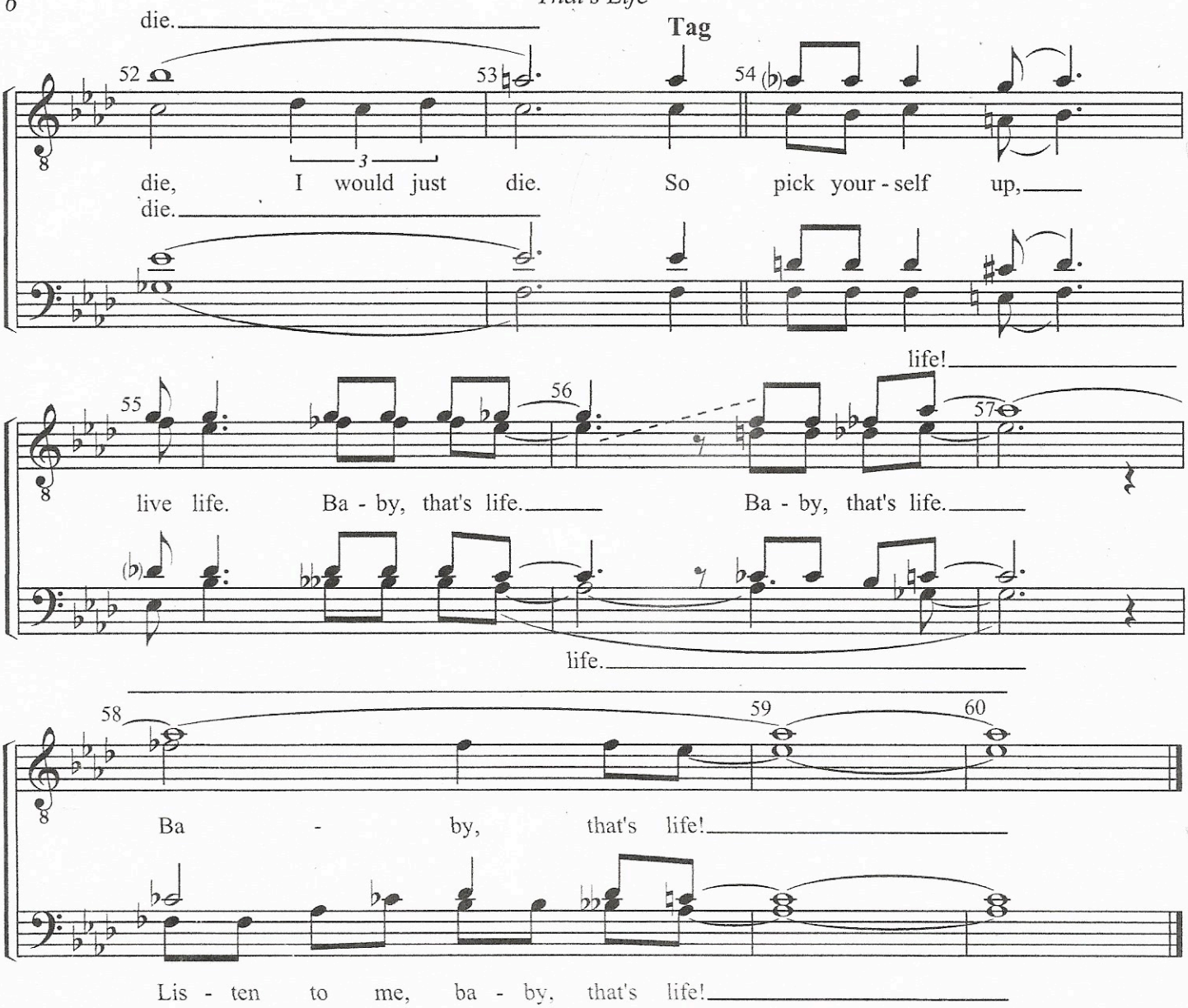

tune, that tune
shot down in May. But I know I'm gon - na change that tune when I'm
tune, that tune
back on top in June. That's life,
that's life,
fun - ny as it seems, some peo - ple get their kicks step - pin' on dreams. But I
me, get me down, go - in', a - go -
don't let it get me down, 'cause this ol' world keeps go - in' a-round.
me, get me down, go - in', a - go -


- in' a - round.
20
21
I've been a pup-pet, a pau-per, a pi-rate, a po - et, a
- in' a - round.
22
23
pawn and a king. I've been up and down and o - ver and out, and
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
31
32
I can't de-ny it.
I thought of quit-tin',
but my heart just won't buy it.
If I
I
Well, I
a try,
roll a
33
34
35
did-n't think it was worth a try,
I'd roll my-self up in a big ball and
a try,
roll a
Reprise
pup - pet, pi - rate,
36
37
die.
I've been a pup-pet, a pau-per, a pi-rate, a po-et, a
pup - pet, pi - rate,
38
39
40
pawn and a king.
I've been up,
I know one thing: So
and
and down,


41
42
43
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.
I
47
48
I thought of quit - tin', but my heart won't buy it. If I
a try,
49
50
51
did-n't think it was worth a try, I'd roll my-self up in a big ball and
a try,



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.