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The Barbershop Harmony Society

THAT'S LIFE

Words and Music by DEAN KAY and KELLY GORDON

Arrangement by the Barbershop
Harmony Society

Intro 

Tenor Lead

8

1 2

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

Bari Bass

3 4

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

Chorus

5 6 7

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

that's life, —

That's Life

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

tune, ___ that tune ___

tune, ___ that tune ___

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

that's life, ___

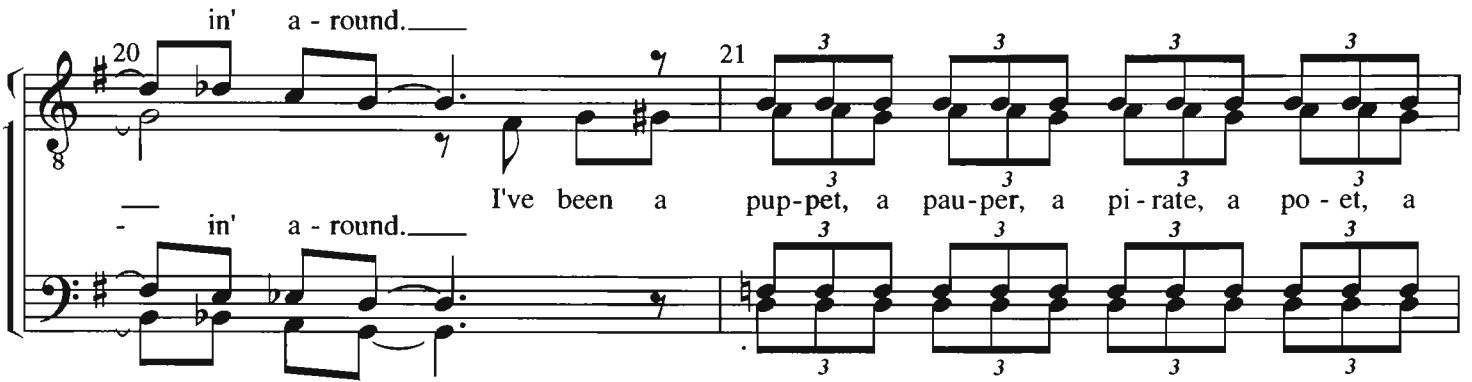
fun - ny ___ as it seems, some peo - ple get their kicks step - pin' on dreams. ___ But I

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

That's Life

in' a - round. —

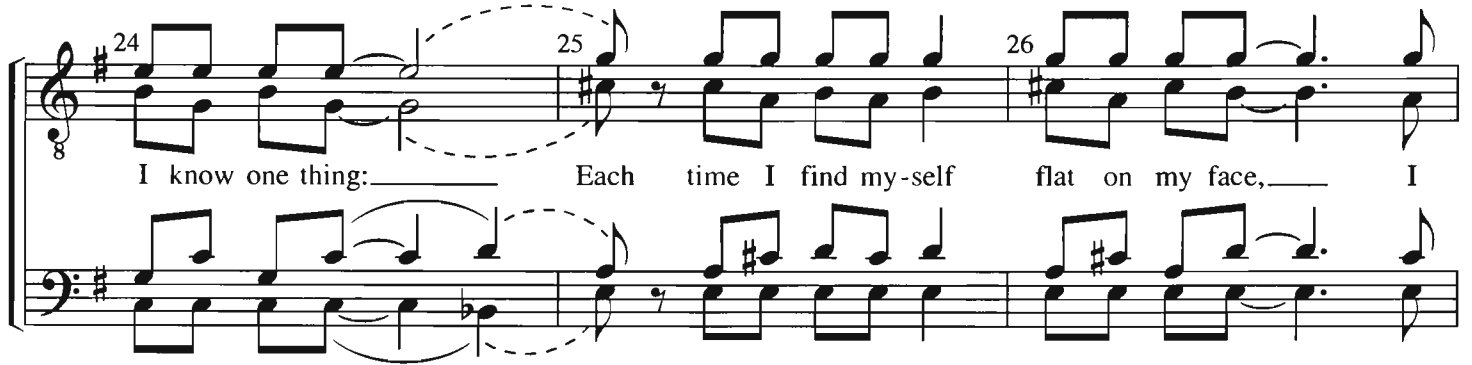
I've been a pup-pet, a pau-per, a pi-rate, a po-et, a



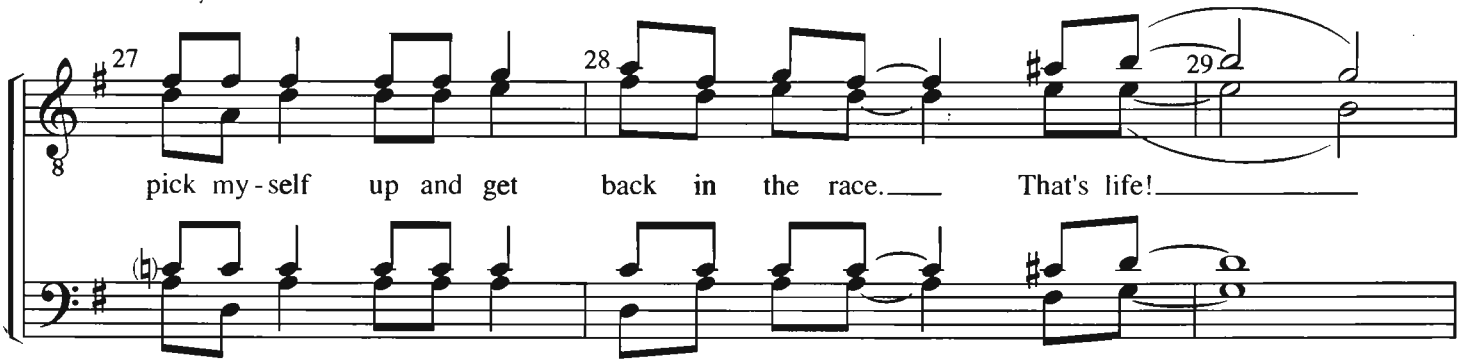
pawn and a king. I've been up and down and o-ver and out, and



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. 32 If I

I Well, I

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

roll a

36 die. 37 I've been a pup - pet, a pi - rate, pup - pet, a pau - per, a pi - rate, a po - et, a

Reprise

38 pawn and a king. 39 I've been up, 40 and 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

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 consists of eighth and quarter notes. The bass line provides a steady accompaniment with eighth notes.

44 45 46

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

I

Detailed description: This system contains measures 44, 45, and 46. Measure 44 continues the melody. Measure 45 features a melisma on the word 'life!' with a long horizontal line. Measure 46 begins the phrase 'I can't deny it.' The bass line includes a fermata over measure 45 and a first ending bracket labeled 'I' under measure 46.

47 48

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

Detailed description: This system contains measures 47 and 48. Measure 47 has the lyrics 'I thought of quit - tin','. Measure 48 has 'but my heart won't buy it.' The phrase 'If I' begins at the end of measure 48. The bass line features triplets in measures 47 and 48.

49 50 51

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

Detailed description: This system contains measures 49, 50, and 51. Measure 49 has the lyrics 'did-n't think it was worth a try, —'. Measure 50 has 'I'd'. Measure 51 has 'roll my-self up in a big ball and'. The bass line features multiple triplets throughout the system.

That's Life

die. _____

52 die, die. I would just die. $\text{So pick your-self up,}$ _____

53 die. _____

Tag

54 $\text{pick your-self up,}$ _____

55 live life. $\text{Ba - by, that's life.}$ _____

56 $\text{Ba - by, that's life.}$ _____

57 life! _____

58 $\text{Ba - by, that's life!}$ _____

59 _____

60 _____

$\text{Lis - ten to me, ba - by, that's life!}$ _____

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.