

SATB

# MACK THE KNIFE

SATB, accompanied

English Lyrics by  
**MARC BLITZSTEIN**

Original German Lyrics by  
**BERT BRECHT**

Music by  
**KURT WEILL**

Arranged by  
**RUSS ROBINSON**

**AVAILABLE:**

- Accompaniment CD (24134)  
SATB (CH9901)  
SAB (CH9902)



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## PERFORMANCE NOTES

This arrangement of the popular "Mack the Knife" by Kurt Weill is from his musical, *The Three Penny Opera*. The returning theme is catching as are the nonsensical words. The piece consists of six verses:

- Verse 1 - unison chorus
- Verse 2 - guys with ladies backup
- Verse 3 - ladies with guys in different backup
- Verse 4 - ladies with guys backup
- Verse 5 - solo girl, solo guy with choir backup
- Verse 6 - big closing with full choir

The choral director may decide to be creative with the solos and duets in this arrangement. In addition, the guy/girl solo section at measure 68 can be repeated for "scat" solos. For further instruction on scat singing, see "Let's Sing Some Jazz!" (SV9906) for SATB chorus.

Make sure you do this with a "swing" feel (triple feel) and not a straight-eighths or a rock feel. The jazz piano part will sound fine as written, but if you have a jazz pianist, allow them to ad lib.

I hope this is a fun piece for your choir to sing! Enjoy!

A handwritten signature in black ink, appearing to read "Russ Robinson". The signature is written in a cursive, flowing style with a large initial "R" and "R".

# MACK THE KNIFE

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Fast swing feel ♩ = ca. 144 (♩ =  $\overset{\sim}{\underset{\sim}{\text{3}}}$ )

unison *mf*

SOPRANO

ALTO

TENOR

BASS

PIANO

Oh, the  
*mf*

Oh, the  
*mf*

Oh, the  
*mf*

Oh, the  
*mf*

Oh, the

*C*<sup>6</sup> *G*<sup>9</sup>

*mf ad lib. or as written*

5

shark has pret-ty teeth, dear, and he

shark has pret-ty teeth, dear, and he

shark has pret-ty teeth, dear, and he

shark has pret-ty teeth, dear, and he

*C*<sup>6</sup> *Dm*<sup>7</sup> *G*<sup>9</sup>

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 Renewal Rights Assigned to the KURT WEILL FOUNDATION FOR MUSIC, BERT BRECHT  
 and Edward and Josephine Davis, as Executors of the ESTATE OF MARC BLITZSTEIN  
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STAY WITH ME

shows them\_ pearl-y white. Just a

shows them\_ pearl-y white. Just a

shows them\_ pearl-y white. Just a

shows them\_ pearl-y white. Just a

Dm7 G13 Cmaj7 Dm7 Em7 Dm7Cmaj7

13

jack - knife\_ has Mac - heath, dear, and he

jack - knife\_ has Mac - heath, dear, and he

jack - knife\_ has Mac - heath, dear, and he

jack - knife\_ has Mac - heath, dear, and he

Am9 Em7 Am Dm7

keeps it \_\_\_\_\_ out of sight.

keeps it \_\_\_\_\_ out of sight.

keeps it \_\_\_\_\_ out of sight. *mf* When the

keeps it \_\_\_\_\_ out of sight. *mf* When the

*G13* *Cmaj7* *C#dim7* *Dm7* *G13*

*mp* When the shark bites with his teeth, dear,

*mp* When the shark bites with his teeth, dear,

shark bites with his teeth, dear, scar-let

shark bites with his teeth, dear, scar-let

*C9* *Dm7* *G9*

scar - let bil - lows start to spread. \_\_\_\_\_ *f* Fan - cy

scar - let bil - lows start to spread. \_\_\_\_\_ *f* Fan - cy

bil - lows, \_\_\_\_\_ bil - lows start to spread, \_\_\_\_\_ start to spread. \_\_\_\_\_ *f* Fan - cy

bil - lows, \_\_\_\_\_ bil - lows start to spread, \_\_\_\_\_ start to spread. \_\_\_\_\_ *f* Fan - cy

*Dm7* *G13* *Cmaj7* *A7(#5)/C#* *Dm7* *G13*

gloves though \_\_\_\_\_ wears Mac - heath, dear, \_\_\_\_\_ so there's

gloves though \_\_\_\_\_ wears Mac - heath, dear, \_\_\_\_\_ so there's

gloves though \_\_\_\_\_ wears Mac - heath, dear, \_\_\_\_\_ so there's

gloves though \_\_\_\_\_ wears Mac - heath, dear, \_\_\_\_\_ so there's

*Am9* *Em7* *Am* *Dm7*



36

*mf*

not a trace of red. From a

not a trace of red. From a

not a trace of red.

not a trace of red.

G13

Cmaj7

C#dim7

Dm7

N.C.

*ritto*

tug - boat by the riv - er, the ce -

tug - boat by the riv - er, the ce -

*mp*

Ba doo ba da doobop,

ba doo ba da doobop.

*mp*

Ba doo ba da doobop,

ba doo ba da doobop.

C<sup>9</sup>

Dm7

G<sup>9</sup>

*mf*

(b)

ment bag is drop-ping down. The ce -

ment bag is drop-ping down. The ce -

Oh yeah, the bag is drop-ping down. The ce -

Oh yeah, the bag is drop-ping down. The ce -

Dm7 G13 Cmaj7 A7(#5)/C# Dm7 G13

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: 'ment bag is drop-ping down. The ce -'. The piano accompaniment includes chord symbols: Dm7, G13, Cmaj7, A7(#5)/C#, Dm7, and G13. There are also some markings like 'vo.' and 'vo.' in the piano part.

ment's just for the weight, dear. Bet your

ment's just for the weight, dear. Bet your

ment's just for the weight, dear. Bet your

ment's just for the weight, dear. Bet your

Am9 Em7 Am Dm7

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: 'ment's just for the weight, dear. Bet your'. The piano accompaniment includes chord symbols: Am9, Em7, Am, and Dm7.



52

Mack - ie's \_\_\_\_\_ back in town. \_\_\_\_\_

Mack - ie's \_\_\_\_\_ back in town. \_\_\_\_\_

Mack - ie's \_\_\_\_\_ back in town. \_\_\_\_\_ *f* On the

Mack - ie's \_\_\_\_\_ back in town. \_\_\_\_\_ *f* On the

*G13* *Cmaj7* *C#dim7* *Dm7* *N.C.*

*mf*

Ba doo ba da doo bop, ba doo ba da doo bop.

*mf*

Ba doo ba da doo bop, ba doo ba da doo bop.

side - walk, Sun-day morn - in', lies a

side - walk, Sun-day morn - in', lies a

*C9* *Dm7* *G9*

There lies a bod - y ooz-ing life. \_\_\_\_\_ Some-one's

There lies a bod - y ooz-ing life. \_\_\_\_\_ Some-one's

bod - y, bod - y ooz-ing life. \_\_\_\_\_ Some-one's

bod - y, bod - y ooz-ing life. \_\_\_\_\_ Some-one's

Dm7 G13 Cmaj7 A7(#5)/C# Dm7 G13

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'There lies a bod - y ooz-ing life. \_\_\_\_\_ Some-one's'. The second pair has lyrics 'bod - y, bod - y ooz-ing life. \_\_\_\_\_ Some-one's'. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. Chord symbols Dm7, G13, Cmaj7, A7(#5)/C#, Dm7, and G13 are placed above the piano staff. A circled 'P' is written above the second vocal staff.

sneak - ing \_\_\_\_\_ 'round the cor - ner. \_\_\_\_\_ Is that

sneak - ing \_\_\_\_\_ 'round the cor - ner. \_\_\_\_\_ Is that

sneak - ing \_\_\_\_\_ 'round the cor - ner. \_\_\_\_\_ Is that

sneak - ing \_\_\_\_\_ 'round the cor - ner. \_\_\_\_\_ Is that

Am9 Em7 Am Dm7

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'sneak - ing \_\_\_\_\_ 'round the cor - ner. \_\_\_\_\_ Is that'. The second pair has lyrics 'sneak - ing \_\_\_\_\_ 'round the cor - ner. \_\_\_\_\_ Is that'. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. Chord symbols Am9, Em7, Am, and Dm7 are placed above the piano staff.

68 *Solo*

some - one \_\_\_\_\_ Mack the Knife? \_\_\_\_\_ Lou - ie

some - one \_\_\_\_\_ Mack the Knife? \_\_\_\_\_

some - one \_\_\_\_\_ Mack the Knife? \_\_\_\_\_

some - one \_\_\_\_\_ Mack the Knife? \_\_\_\_\_

*Solo piano*

G13 Cmaj7 C#dim7 Dm7 N.C.

Mil - ler \_\_\_\_\_ dis - ap - peared, dear, \_\_\_\_\_ af - ter

*Background Vocals*

Bop bop bop bop bop bop bop bop

Bop bop bop bop bop bop bop bop

Bop bop bop bop bop bop bop bop

C6 Dm7 G9



draw - ing out his cash.

bop bop doo bop.

bop bop doo bop.

bop bop doo bop.

*Solo*

And Mac -

Dm7 G13 Cmaj7 Dm7 Em7 Dm7 Cmaj7

Ah bop doobop.

Ah bop doobop.

Ah bop doobop.

heath spends like a sail - or. Did your

Em7 Ebm7 Dm7

Did your boy do some-<sup>1</sup>ig rash? — Ba dot. Su - key *f*

Did your boy do some-thing rash? — Ba dot. Su - key *f*

Did your boy do some-thing rash? — Ba dot. Su - key *f*

boy do \_\_\_\_\_ some-thing rash? — Su - key *f*

G13 Cmaj7 C#dim7 Dm7 N.C.

86

Taw - dry! Jen - ny Div - er! Pol - ly

Taw - dry! Jen - ny Div - er! Pol - ly

Taw - dry! Jen - ny Div - er! Pol - ly

Taw - dry! Jen - ny Div - er! Pol - ly

C<sup>6</sup> Eb<sup>6</sup> Dm7

*mf*

Peach-um, Pol - ly Peach-um! Lu - cy Brown! Oh, the

Peach-um, Pol - ly Peach-um! Lu - cy Brown! Oh, the

Peach-um, Pol - ly Peach-um! Lu - cy Brown! Oh, the

Peach-um, Pol - ly Peach-um! Lu - cy Brown! Oh, the

*mf*

*mf*

*mf*

*mf*

Ab<sup>9</sup> G<sup>13</sup> Cmaj<sup>7</sup> A7(#5)/C# Dm<sup>7</sup> G<sup>13</sup>

vision

line forms on the right, dear, now that

line forms on the right, dear,

line forms on the right, dear,

line forms on the right, dear,

*f*

Am<sup>9</sup> Em<sup>7</sup> Am Dm<sup>7</sup>

*mf*



100

Mack-ie's, \_\_\_\_\_ now that Mack-ie's, \_\_\_\_\_ your Mack-ie's back in \_\_\_\_\_ town, \_\_\_\_\_

*f*

now that Mack-ie's, \_\_\_\_\_ now that Mack-ie's,

*f*

now that Mack-ie's, \_\_\_\_\_ now that Mack-ie's,

*f*

now that Mack-ie's, \_\_\_\_\_ now that Mack-ie's,

*f*

Dm7 G13

*slight rit.*

back in town! Mack is back!

*ff*

you know your Mack - ie's back in town! Mack is back!

*ff*

you know your Mack - ie's back in town! Mack is back!

*ff*

you know your Mack - ie's back in town! Mack is back!

*ff*

Em7 Ebm7 Dm7 G13 C6

*slight rit.*

*ff*