

(From "THE THREE PENNY OPERA")

MACK THE KNIFE

English Words
MARC BLITSTEIN
Original German Words
BERT BRECHT

Music by
KURT WEILL

*Duet with Jimmy Buffet*Moderate swing ♩ = 156 (♩ = ♩³)

Db9 D11

Db9 Gb6

F.S.: Hey, — that

Verse 1:

G6 Bm11 E7(#9) Am7 E7

shark has — pret-ty teeth, dear, and he

Am7 D9 G6 B7(b9)

shows 'em, pearl - y white. Just a

Em7 Bm Bbdim7 Am7

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

D11 D7 G6 E7sus Am11 D11

keeps it way - out - ta sight. J. B.: When that

Verse 2:

G6 Cmaj7 Bm11 E7 Am7 D11

shark bites - with his teeth, dear, - scar-let

Am7 D11 G6 B7(b9) 3

bil - lows, ——— they be - gin to spread. Fan - cy

The musical score is for the song 'The Fog'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are 'bil - lows, ——— they be - gin to spread. Fan - cy'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The score is divided into four measures. The first measure has a vocal note on G4 and piano chords in both hands. The second measure has a vocal note on A4 and piano chords. The third measure has a vocal note on B4 and piano chords. The fourth measure has a vocal triplet of notes (G4, A4, B4) and piano chords. Chord symbols are written above the staff: Am7, D11, G6, and B7(b9) 3.

Em7 Bm Bbdim7 Am7 Bbdim7

white gloves— has— Mac - heath, dear,— so there's

Am7 D11 G6 Eb13

nev-er, nev-er a trace of red. F.S.: On a side -

cresc.

Verse 3:

Ab6 Bbm7

walk one Sun - day morn - ing, J. B.: lies a

mp

This musical score is for the third verse of 'The Lord's Prayer'. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat major or D-flat minor), and the time signature is 4/4. The vocal line begins with a half rest, followed by the lyrics 'walk one Sun - day morn - ing, J. B.: lies a'. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic, featuring a bass line with eighth and quarter notes and a treble line with chords and single notes. Chord symbols 'Ab6' and 'Bbm7' are placed above the vocal staff. The score is divided into four measures by vertical bar lines.

E♭11 *A♭6* *C7(♭9)*

bod - y ooz - ing life. — *F.S.: Some-one's*

Fm7 *B♭m7*

sneak-in' 'round that cor - ner; *Both: could that some-*

E♭11 *A♭maj9* *E13*

- one per - haps per - chance — be Mack the Knife?

Verse 4:

A6 *Bm7*

J. B.: From a tug - boat on — the riv - er, go-in' slow,

E11

A6

F.S.: a ce-ment bag— is drop-pin' down.—

C#7(b9)

F#m7

Adim7

Bm7

J. B.: You know— that ce - ment— is for the weight, dear;—

E11

A6

F7

F.S.: you can make a large bet that bum's in town.
J. B.: (spoken): Yeah, he's in town!

Verse 5:

Bb6

My man, Lou - ie Mil-ler, *J. B.:* he—— split the scene,—

cresc. *mf*

Cm7 F11 Cm7 F11

babe,— F.S.: af - ter draw-in' out all the bread— from his

Bb6 Dm7 Gm11 Gm7

stash. J. B.: Now Mac - heath spends— like a

Cm7 F11

sail - or;— do you sup- pose, this guy, he— did some- thing

Bb6 F#7 B6

rash? F.S.: Ol' Satch - mo, Lou - ie Arm-

Verse 6:

strong, Bob - by Dar-in, they did this song nice;

C#m7 F#11 (+J.B:) C#m7

La - dy — El - la too. They all — sang it

F#11 B6 G#m7

with so much feel - ing, — *F.S.:* that Ol' Blue Eyes, he ain't gon-na add —

C#m7 F#11

— an - y - thing new. *J. B.:* Oh — yes you do. But when this big fat

B6 G13 C6

Verse 7:

C6/E Am7 3 Dm7 G11 3 Dm7

band jump in be - hind me, swing - in' hard, Jack,
J. B. (spoken): That's Jimmy, Frank!

G11 C6 Em7 Am7

I know I can't lose. When I tell you

Dm7 3 G11

Both: all a - bout Mack the Knife, — babe, — F.S.: it's an of - fer

C6 Ab11

Both: you can nev - er re - fuse. J. B.: We've got Pat - rick

cresc.

Verse 8:

D \flat 6E \flat m7

Wil-liams, *F.S.:* Bill Mil-ler play-in' that pian-o, and this won-der-ful

ff

A \flat 11A \flat 7D \flat 6

great big band bring-in' up— the rear. *Both:* All these

B \flat m7E \flat m7

bad cats— in this band, now,— *F.S.:* they make the

A \flat 11A \flat 7D \flat 6

A13

great-est sound— you're ev-er gon-na hear.—

cresc.

Oh, Su-key Taw-dry, Jen-ny Div-er Jen-ny Div-

J. B.: Oh, - Su-key Taw-dry

ff

D6 *Em11*

er, Pol - ly Peach-um, Miss Lu - lu Brown. -

I know her well, Miss Lu - lu Brown. -

A11

J. B.: Yeah the line forms - on the right, dear, -

F#7 *Bm7* *Em11*

F.S.: now that Mack-ie, J. B.: oh, Mack - ie yeah that bum is back, oh that

Em7 *Em9* *Fdim7*

D6/F#

N.C.

F13(#11)

now I'm gon-na tell you what I think that you should do. What should I do?—

bum, he's back.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a triplet of eighth notes in the first measure. The piano accompaniment is in bass clef, also with a key signature of two sharps. It includes chords and moving lines in both hands.

Em11

A13(#11)

You bet-ter lock your doors and call the Law, - be-cause Mack-ie, ba-cause Mack-ie,

This system contains the third and fourth staves of music. The vocal line continues with a similar melodic pattern. The piano accompaniment features a prominent bass line and chords in the right hand.

D D7Alt.

G9

Bdim7

he's come back to town.

This system contains the fifth and sixth staves of music. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand.

A11

A7(#5)

D13(#11)

J. B.: Look out, old Mack-ie's back.—

This system contains the seventh and eighth staves of music. The vocal line is for J. B. and includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.