

# THAT'S ENTERTAINMENT

for S.A.B. voices and piano  
with optional SoundTrax\*

Performance time: approx. 2:55

Arranged by  
**ALAN BILLINGSLEY**

Words by **HOWARD DIETZ**  
Music by **ARTHUR SCHWARTZ**

With rubato (♩ = ca. 126)

PIANO

*mf*

B♭13 Adim/B♭ B♭13 A13/B♭ Emaj9(b5) E♭9

The piano introduction is in B-flat major, 4/4 time. It begins with a series of chords: B-flat 13, Adim/B-flat, B-flat 13, A 13/B-flat, and Emaj9(b5). The tempo is marked as ca. 126 beats per minute. The music is marked with a mezzo-forte (mf) dynamic.

4 SOLO *mp*

Ev - 'ry - thing that hap - pens in life can

A♭2 Caug7 8va 7 D♭6

The vocal solo begins at measure 4. The melody is in B-flat major, 4/4 time. The lyrics are "Ev - 'ry - thing that hap - pens in life can". The piano accompaniment is marked with a mezzo-piano (mp) dynamic. The chords are A-flat 2, C augmented 7, 8va 7, and D-flat 6.

7

hap - pen in a show.

B♭m7 E♭9 A♭2 E♭13(11) E♭13(b9)

The piano accompaniment continues from measure 7. The melody is in B-flat major, 4/4 time. The lyrics are "hap - pen in a show.". The piano accompaniment is marked with a mezzo-piano (mp) dynamic. The chords are B-flat minor 7, E-flat 9, A-flat 2, E-flat 13(11), and E-flat 13(b9).

\* Also available for S.A.T.B. (51601) and 2-part (50603). SoundTrax CD available (51604).  
SoundPax available (51605) - includes score and set of parts for 2 trumpets, tenor saxophone,  
trombone, guitar, bass, and drumset. Visit [alfred.com](http://alfred.com) for digital scores and audio.

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Slower (♩ = ca. 92-96)  
*grad. cresc.*

10

You can make 'em laugh. You can make 'em cry.

*grad. cresc.*

A<sup>b</sup>2/C Bdim<sup>7</sup> Bbm<sup>7</sup> Db<sup>9</sup>(#11) C<sup>7</sup>(b9)

Fast 2-beat (♩ = ca. 126)

12

An - y - thing, an - y - thing can go.

*f*

Fm<sup>7</sup> Bb<sup>13</sup> Eb<sup>9</sup> Cdim<sup>7</sup> Eb<sup>9</sup>

15

(end solo)

SOPRANO

ALTO

BARTONE

*mf*

The

*mf*

Ebdim<sup>7</sup> Db/Eb Db<sup>7</sup> D<sup>7</sup> Eb<sup>7</sup>

18

clown with his pants fall - ing down, \_\_\_\_ or the

*mf*

$A\flat$   $A\flat aug$   $Bm^7$   $E\flat^9$

22

dance that's a dream of ro - mance, or the

$A\flat^6$   $F7(b9)/A$   $Bbm^7$   $C^7$

26

scene where the vil - lain is mean; \_\_\_\_

$Fm^7$   $Fm^7/C$   $B\flat^{13}$   $A\ B\flat$

30

that's en - ter - tain - ment! The

Bbm<sup>7</sup> Db/Eb E<sup>9</sup> Eb<sup>9</sup>

34

lights on the la - dy in tights — or the

Ab Abaug Bbm<sup>7</sup> Eb<sup>7</sup>

38

bride with a guy on the side, — or the

Ab<sup>6</sup> F<sup>7</sup> Bbm<sup>7</sup> C<sup>7</sup>

42

ball where she gives it her all; \_\_\_\_\_

Fm Ab<sup>2</sup>/C Bb<sup>9</sup>

46

*f* that's en - ter - tain - ment! It

Db/Eb Eb(sus4) Eb<sup>7</sup> Ebm<sup>7</sup> Ab<sup>13</sup>

50

*mf* might be a fight like you see on the screen: a

Db Dbaug Db<sup>6</sup>

54

swain get - ting slain for the love of a queen.

D $\flat$ D $\flat$ augD $\flat$ 6B $\flat$ 9(sus4)/F

58

Some great Shake - spear - e - an scene where a

E $\flat$ E $\flat$ augE $\flat$ 6

Fm7

B $\flat$ 7

62

ghost and a prince meet, and ev-'ry-one ends in mince-meat. The

E $\flat$ 7D $\flat$ /E $\flat$ E $\flat$ E $\flat$ 9

66

clerk who is thrown out of work by the

Ab<sup>6</sup> Ab<sup>aug</sup> Bbm<sup>7</sup> Eb<sup>9</sup>

70

boss who is thrown for a loss by the

Ab<sup>6</sup> F<sup>7</sup> Bbm<sup>7</sup> C<sup>aug</sup> C<sup>7</sup>

74

skirt who is do - ing him dirt. \_\_\_\_\_ The

Fm Fm/C Bb<sup>13</sup> Bb<sup>9</sup>

*f* *f*

78

world is a stage, the stage is a world of en - ter -

Ab/Eb

Ab/C

F7

*f*

82

tain - ment. The

*mf**mf*

Bbm7

Eb7

Ab

86

doubt while the ju - ry is out, or the

Ab6

F7/A

Bbm7

Eb9

*mf*



thrill when they're read - ing the will, \_\_\_\_ or the

Ab<sup>6</sup> F<sup>7</sup>/A Bbm<sup>7</sup> C<sup>7</sup>

chase for the man with the face,

Fm<sup>7</sup> Ab<sup>6/9</sup> Ab<sup>6/9</sup>/Bb Bb<sup>13</sup> 3

*f* that's en - ter - tain - ment! No  
*f*

Bbm<sup>9</sup> Db/Eb Eb<sup>9</sup> ^ ^

102

death like you get in Mac - beth, — no or -

Ab

Abaug

Bbm7

Eb7

106

deal like the end of Ca - mille, — this good -

Ab6

F7/A

Bbm7

Caug7

C7

110

bye brings a tear to the eye; —

Fm7

Dbm

Ab2/C

Bb9

A9

114

that's en - ter - tain - ment! Ad -

*mf* *mf*

N.C.

Eb<sup>m</sup>7A<sup>b</sup>9

118

mit it's a hit and we'll go on from there. — We

D<sup>b</sup>D<sup>b</sup>augD<sup>b</sup>6*mf*

122

played a cha - rade that was light - er than air, —

D<sup>b</sup>D<sup>b</sup>augB<sup>b</sup>mB<sup>b</sup>9(sus4)/FB<sup>b</sup>7

126

a good old - fash-ioned af - fair. As we

Eb

Eb aug

Eb<sup>6</sup>Fm<sup>7</sup>Bb<sup>7</sup>

130

*molto rit.*

sing this fi - nal - e, we hope it's up your al - ley.

Eb<sup>7</sup>

Db/Eb

Eb<sup>6</sup>Eb<sup>9</sup>*molto rit.*

134

Slower (♩ = ca. 112-116)

*swing*

The gag may be

*swing***f** 136

Slower (♩ = ca. 112-116)

C# D

C# D

E<sup>13</sup>Adim<sup>7</sup> A<sup>6</sup>Adim<sup>7</sup> A<sup>6</sup>

*f swing*

137

*accel.*

wear-ing a flag\_\_ that be - gan with a mys-ti-cal hand.\_ Hip, hoo-

G#dim7 E9

Aaug A6 F#7/A#

Bm7

Cdim7

C#m7

C#7

*accel.*

140

**Fast 2-beat** (♩ = ca. 126)*straight 8ths*

ray,

the

A - mer - i - can way. The

**Fast 2-beat** (♩ = ca. 126)*straight 8ths*

F#m

Dm

A/C#

B13

B7

144

world is a stage, the stage is a world of en - ter -

A/E

A6/E

A/C#

F#7

B9

148

tain -

E<sup>9</sup>(sus4)E<sup>7</sup>8<sup>vb</sup>

152

*ff*

ment!

*ff*

A

A/G

A/F#

Dm(maj7)/F

*ff*

156

B<sup>b</sup>/E

A

N.C.

8<sup>vb</sup>