

from *The Threepenny Opera*  
**MACK THE KNIFE**

for T.T.B.B. voices and piano  
 with optional SoundPax and SoundTrax CD\*

Performance time: approx. 3:15

Arranged by  
**MARK HAYES**

English Words by **MARC BLITZSTEIN**  
 Original German Words by **BERT BRECHT**  
 Music by **KURT WEILL**

Moderate swing feel ( $\text{♩} = \text{ca. } 80$ ) ( $\text{♪} = \text{♪} \text{ } \text{♪}$ )

ALL VOICES

PIANO

*mf*

B $\flat$  B $\flat$ /D E $\flat$ <sup>7</sup> E dim<sup>7</sup> N.C.

4

*mp*

Oh, — the shark, babe, — has — such

*mp*

\* Also available for S.A.T.B. (47691) and S.A.B. (47692). SoundTrax CD available (47694).  
 SoundPax available (47695) - includes score and set of parts for 2 Alto Saxophones, 2 Tenor Saxophones,  
 3 Trumpets, 2 Trombones, Bass Trombone, Guitar, Bass, and Drumset.

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7  
teeth, dear, — and he shows them —

Cm7 F9

10  
pearl - y whites. Just a

Bb6

13 *mf*  
jack - knife — has old — Mac - heath, babe, —

Bb/D Dbdim7 Cm7

16  
and he keeps it — out of sight.

F7

19

21

TENOR I

TENOR II

BARITONE

BASS

Watch out!

You know \_ when that shark bites

Bb6

F13(omits)

Bb6

22

Oh, no!

with \_ its teeth babe, scar - let

Cm7

25

bil - lows \_ start \_ to spread. \_

F9

Bb6

28 29 *mp*

Oo. \_\_\_\_\_  
 Fan - cy gloves though, \_\_\_\_\_ has old Mac -

*Bb/D* *Ddim7*

31 *mf*

so there's nev - er, ev - er,  
 heath, babe, \_\_\_\_\_ so there's nev - er, ev - er,

*Cm7*

34

nev - er a trace of red. Now, on the

*Eb/F* *F7* *Bb6* *F#9* *F#13(omits)*

37

side - walk, oh, Sun-day morn - ing, uh-huh,

B<sup>6</sup> C#m<sup>7</sup>

40

lies a bod - y just ooz - ing life.

F#7 E/F# F#7

43

45

And some - one's sneak - ing

B<sup>6</sup> B/D#

46

— 'round — the cor — ner. — Could that

Ddim<sup>7</sup> C#m<sup>7</sup>

49

some - one — be Mack the Knife?

E/F# F#7 B<sup>6</sup>

52

53

here's — a tug - boat, tug - boat down by the

G<sup>7</sup> G<sup>13</sup>(omits) C<sup>6</sup>

55

riv - er, don't you know, where \_\_\_\_\_ a ce - ment bag's \_\_\_\_\_

riv - er, don't you know, where \_\_\_\_\_ a ce - ment bag's \_\_\_\_\_

Dm<sup>7</sup>

58

just a droop-in' on down. Oh, that ce -

just a droop-in' on down. Oh, that ce -

F/G C6

61

ment is just, it's there \_\_\_\_\_ for the weight, dear. \_\_\_\_\_

ment is just, it's there \_\_\_\_\_ for the weight, dear. \_\_\_\_\_

C/E Ebdim<sup>7</sup> Dm<sup>7</sup>

64

Five — 'll get you ten, Old Mack-ie's back in town. —

F/G G7

67

Now, d'ja hear 'bout Lou - ie

C6 Ab7

69

Mil-ler He dis-ap-peared, babe, —  
What a-bout Lou-ie? Tell me,

Db6 Ebm7



72

af - ter draw - ing out all his

no!

You said, "draw - ing out?"

Ab<sup>7</sup>

75

77

hard-earned cash. And now Mac - heath spends

Db<sup>6</sup>

Db/F

78

just like a sail - or. Could it be

Edim<sup>7</sup>

Ebm<sup>7</sup>

81

our boy's done some-thing rash? —

Chords: Gb/Ab, Ab7, Db6

85

Now, — Jen-ny Div-er, — yeah, — Su-key Taw-

Chords: A7, D6

87

— dy, — oh, — Miss Lot-te Len-ya,

Chords: Em7, A7

and old Lu - cy Brown. — Oh, the

D

line forms — on the right, babe, —

D/F# 3 Fdim7 Em7

— now that Mack - ie's — back in town. —

G/A A7

99 101

I said, Jen - ny Div - er,

D<sup>6</sup> B<sup>b</sup>13(omit5) B<sup>b</sup>(#5) E<sup>b</sup>6

102

Su - key Taw - dry, look out to Miss

Fm<sup>7</sup>

105

Lot - to Len - ya, and old Lu - cy Brown.

B<sup>b</sup>7 E<sup>b</sup>6

Yes, that line forms \_\_\_\_\_ on the

Musical notation for measures 108-109. The vocal line (treble clef) has a whole rest in measure 108 and a half note in measure 109. The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand.

Eb/G 3 Gbdim7

Musical notation for measures 108-109, piano accompaniment. Chords Eb/G and Gbdim7 are indicated above the staff. A triplet of eighth notes is marked with a '3' above it.

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

Musical notation for measures 111-112. The vocal line (treble clef) has a whole rest in measure 111 and a half note in measure 112. The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand.

Fm7

Musical notation for measures 111-112, piano accompaniment. Chord Fm7 is indicated above the staff.

back in

Musical notation for measures 114-115. The vocal line (treble clef) has a whole rest in measure 114 and a half note in measure 115. The piano accompaniment (bass clef) features a steady eighth-note bass line and chords in the right hand.

Bb9 Fm7 Bb5

Musical notation for measures 114-115, piano accompaniment. Chords Bb9, Fm7, and Bb5 are indicated above the staff.

117

town, back in town,

Chords: Eb<sup>6</sup>, Ab<sup>9</sup>, Eb<sup>6</sup>

This system contains measures 117, 118, and 119. The vocal line features the lyrics "town, back in town," with a long note on "town," in measure 117 and a full phrase in measure 118. The piano accompaniment includes chords Eb<sup>6</sup>, Ab<sup>9</sup>, and Eb<sup>6</sup>.

120

back in town.

Chords: Ab<sup>9</sup>, Eb<sup>6</sup>, Ab<sup>9</sup>

This system contains measures 120, 121, and 122. The vocal line continues with "back in town." in measure 120. The piano accompaniment includes chords Ab<sup>9</sup>, Eb<sup>6</sup>, and Ab<sup>9</sup>.

123

Look out, old Mack - ie is back!

Chords: NC., Eb<sup>9</sup>(#11)

This system contains measures 123, 124, and 125. The vocal line features the lyrics "Look out, old Mack - ie is back!" with triplets in measures 123 and 124. The piano accompaniment includes chords NC. and Eb<sup>9</sup>(#11).