

To be or not to be

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Arr. Erling Kullberg

$\text{♩} = 136$ To be

S
A
T
B

To be or not to be, that's the question, but not ~~to~~ me, be-cause I

F6 F^{dim} Gm7 C₉ Dm7 G₇⁶ C₇

know I'll al - ways be in love with you. (in love with you -)

F6 Dm7 Gm7 C₇ Fmaj7 Ab7 Gm7 G₇^{b5}

sec
I se that you're the one, and I'm po-si-tive you'll a-gree, be - cause I'll

F6 F^{dim} Gm7 C₉ Dm7 G₇⁶ C₇

Piano

To be ... II

I Will

al - ways love you just the way I do ----- du du du

F6 Dm7 Gm7 C9 F6 Bb6 F

put it like mis-ter Ro-me-o when he en-tered the bal-kong, he said:
du du du du du du du du

A7 Gm6/A A7 Dm A7 Dm7 Dm6

«Ju-li-et, my fi-an-cee, how'd you like to mar-ry me?» To
du du du du »like to marry me?»

C Cdim Dm7 Gb7 C7 du dum dum dum

To be ... III

be
To be or not to be, that's the ques-tion but not to me, be-cause I

Bass line for the first system of music, featuring a melodic line with various rhythmic values and accidentals.

dum F6 | 1[#]dim | Gm7 | C9 | Dm7 | G7⁶ | C7

Piano accompaniment for the first system of music, showing chord voicings and bass line in the left hand.

know that ve - ry soon we'll be a hap - py fam - i - ly.

Bass line for the second system of music, continuing the melodic line from the first system.

F | F7 | Em^{b5}₇ | E7 | D7 | G7 | C9 | F6

Piano accompaniment for the second system of music, showing chord voicings and bass line in the left hand.