

From "ANNIE GET YOUR GUN"

There's No Business Like Show Business

For 2-Part* and Piano with Optional Instrumental Accompaniment

Performance Time: Approx. 2:45

Arranged by
MARK A. BRYMER

Words and Music by
IRVING BERLIN

Part I

Part II

Piano

Show style (♩ = 144 - 152) *f*

On with the show!

On with the, on with the

C Brass cue C7sus Bb/C

On with the show! _____

show, the show! _____

Bb/C C/Bb Db/A D/Ab Eb/G E/F# Cm7/F

mf

*Available for SATB, SAB and 2-Part
Instrumental Pak includes Parts for
Trumpet I & II, Tenor Sax, Trombone,
Synthesizer, Guitar, Bass and Drums
ShowTrax Cassette and Showcase Video also available

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DO NOT
PHOTOCOPY



Optional dialogue to welcome audience

Bbmaj9/F *Cm11/F* *Bbmaj9/F*

sim.

Cm11/F *Bbmaj9/F* *Cm11/F*

mf 14

There's no bus - 'ness like show bus - 'ness like

mf

Bbmaj9/F *Cm11/F* *Bbmaj9/F*

no bus - 'ness I know.

Cm7/F Bbmaj9/F

This system contains the first two staves of music. The vocal staves (treble clef) show a melody starting on a half note, followed by a quarter note, and then a half note. The piano accompaniment (grand staff) features a Cm7/F chord in the right hand and a bass line in the left hand. The second measure introduces a Bbmaj9/F chord in the right hand.

Ev - 'ry - thing a - bout it is ap - peal - ing,

Cm7/F F Cm7/F F Bbmaj9/F

This system contains the next two staves of music. The vocal staves continue the melody with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a Cm7/F chord in the right hand, followed by a F chord, then another Cm7/F chord, and finally a Bbmaj9/F chord. The bass line continues with a steady eighth-note pattern.

ev - 'ry - thing the traf - fic will al - low,

Cm7/F F Cm7/F F Bbmaj9/F

This system contains the final two staves of music. The vocal staves continue the melody with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a Cm7/F chord in the right hand, followed by a F chord, then another Cm7/F chord, and finally a Bbmaj9/F chord. The bass line continues with a steady eighth-note pattern.

No-where could you have that hap - py feel - ing When you are

Cm7/F F Cm7/F F Gm7

steal - ing that ex-tra bow. There's no peo - ple like

Bb/C C9 Eb/F F Bb

26

show peo - ple they smile when they are low.

Bbmaj7 Bb7 Ebmaj9 Eb6 Eb+ Eb6

f

Yes - ter - day they told you you would not go far, — That

f

Cm7 F7 D7(b5)/Ab G7

night you o - pen and there you are. —

C7(b5)/Gb F7 Bb G7sus G7

mf — *f*

Next day on your dress-ing room they've hung a star. — Let's

mf — *f*

Cm7 F7 D7(b5)/Ab G7

36

go on with the show.

C7sus F Eb/F F Bbmaj7/F

mf

The

mf

Cm7/F Bbmaj7/F Fmaj7/G G7

42

cos-tumes, the scen - 'ry, the make - up, the props, The

C6 B7 Bbmaj7 A7

aud - i-ence that lifts you when you're down. The head-aches, the heart-aches, the

Dm7 G7 Cmaj7Dm7 Em7 Fmaj7 C9/G Cdim/F#

back-aches, the flops, The sher-iff who es-corts you out of town. The

Bb7/F Cmaj9 D7 G7 C F/C C

50 op - 'ning when your heart beats like a drum. The

E F#m11 B7sus B7

clos - ing when the cus - tom - ers won't come.

mp C Dm7/G

f 55

There's no bus - 'ness like show bus - 'ness if

f F#/G G7 C Cmaj9 C6

you tell me it's so.

Cmaj9 C6 C+ Cmaj9 C6

Trav-'ling thru the coun - try is so thrill - ing.

Dm7 G7 Cmaj9 C6

Stand - ing out in front on op - 'ning nights.

Dm7 G7 Cmaj9 C6

Smil - ing as you watch the bench - es fill - ing, And there's your
(thea - tre)

Dm7 G7 Am7

67

bill - ing — out there in lights. There's no peo - ple like

C/D D7 F/G G C

show peo - ple they smile when they are low.

Cmaj9 C6 C9 Fmaj9 F6 F+ F

E - ven with a tur - key that you know will fold — You

Dm7 G7 E7(b5)/Bb A7

may be strand - ed out in the cold. ___

D7(b5)/Ab G7 C A7sus A7

Still you would-n't change it for a sack of gold. ___ Let's

Dm7 G7 E7(b5)/Bb A7

77

go on with ___ the show. ___ on with ___ the

D7sus G F/G G Ab7 Gb/Ab

ff *mp* 81

There's no peo -

ff *mp*

show. There's no peo - ple like

ff *mp*

*Ab*7 *Ab* *Dbmaj9/Ab*

- ple like show peo -

show peo - ple no peo - ple like

Ebm7/Ab

- ple they smile when

show peo - ple, show peo - ple they

Cb/Db

they are low. *f*

smile when they're low. *f*

G $\flat$ maj9 *E*9($\flat$ 5) *f*

This is so ex - cit - ing, but I'm filled with fright, — the

E $\flat$ m7 *A* $\flat$ 7 *F*7($\flat$ 5)/C $\flat$ *B* $\flat$ 7

show is o - ver and on that night. —

E $\flat$ 7($\flat$ 5)/A *A* $\flat$ 7 *D* $\flat$ *B* $\flat$ 7sus *B* $\flat$ 7

Some-one wants my au - to-graph, but I can't write, _ Let's

$Ebm7$ $Ab7$ $F7(b5)/Cb$ $Bb7$

95

go on with the show, _

$Ebm7$ $Ab7$ $G\flat/A\flat$ $Ab7$ $D\flat maj9/A\flat$

ff *div.*

the show! _

ff

$Ebm7/A\flat$ $D\flat(add9)$

ff

PART 1
THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / $\text{♩} = 152_2$

1 2 3 4 5

6 13

14 15 16 17 18

19 20 21 22 23

24 25 26 27 28

29 30 31 32 33

34 35 36 37 38 39

40 41 42 43 44 45 46 47

48 49 50

f *mf* *f*

PART 2 THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152

1-2 3 4 5

(6) 6 13 *mf*

(14) 15 16 17 18

19 20 21 22 23

24 25 (26) 27 28

29 30 31 32 33

34 35 36 37 38 39

40 41 (42) 43

44 45 3 49 *f*

46-48

2

THERE'S NO BUSINESS LIKE SHOW BUSINESS

PART 2

50 51 52 53 54

55 56 57 58 59

60 61 62 63 64

65 66 67 68 69

70 71 72 73 74

75 76 77 78 79

80 81 82 83

84 85 86 87 88

89 90 91 92

93 94 95

96 97 98 99 100

mp *f* *mp* *f* *ff*

1ST ALTO SAX
THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / $\text{♩} = 152$

1-4 5 6 7 8

mp *f* *mp*

9 10 11 12 13

14 25 26 4 30 31

14-24 *mf* 26-29 *f*

32 33 34 35 2

36-37

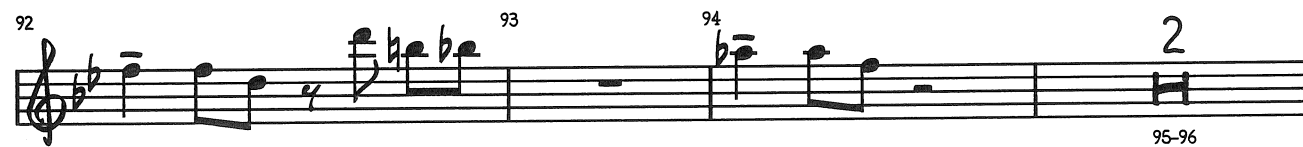
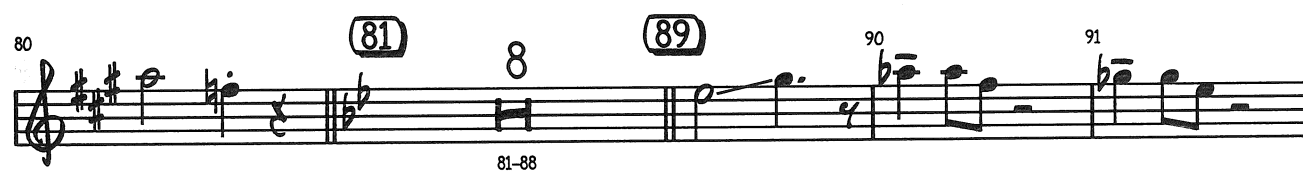
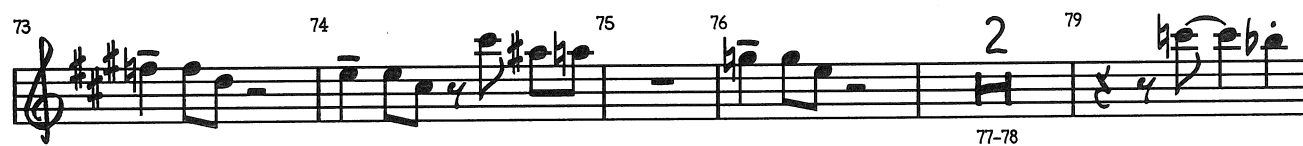
38 39 40 41

mf *p*

42 50 4 54

42-49 50-53 *f*

2

THERE'S NO BUSINESS LIKE SHOW BUSINESS
1ST ALTO SAX

2ND ALTO SAX THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / $\text{♩} = 152$

1-4 5 6 7 8

9 10 11 12 13

14 11 25 26 4 30 31

14-24 mf 26-29 f

32 33 34 35

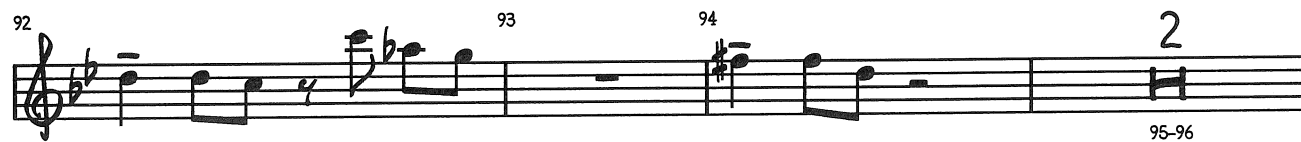
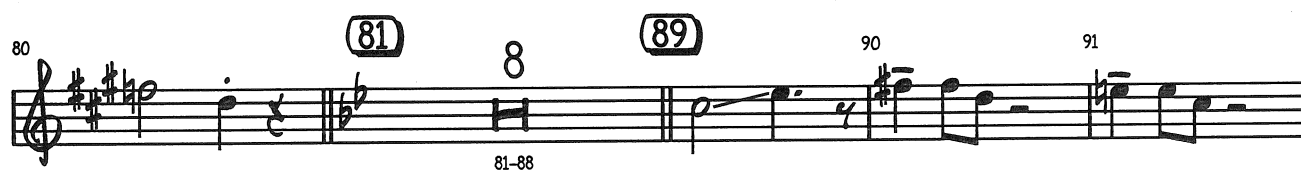
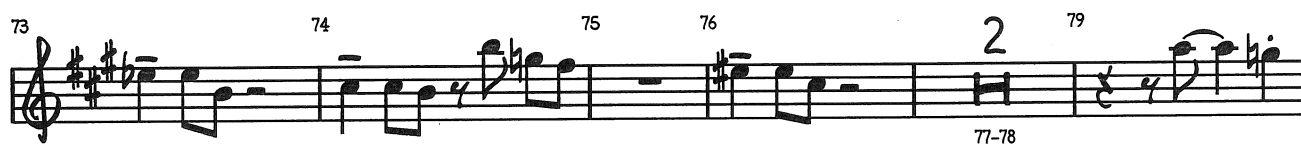
2 38 39 40 41

36-37 mf p

42 8 50 4 54

42-49 50-53 f

2

THERE'S NO BUSINESS LIKE SHOW BUSINESS
2ND ALTO SAX

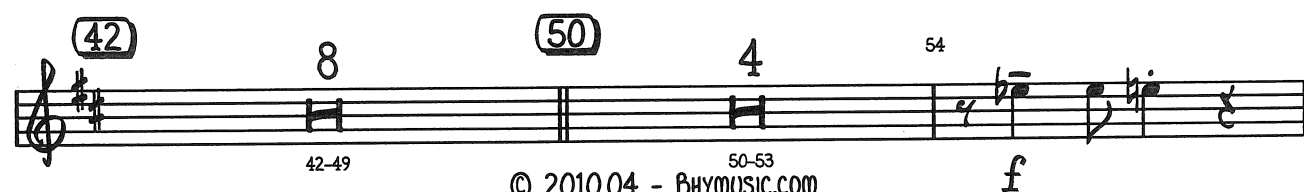
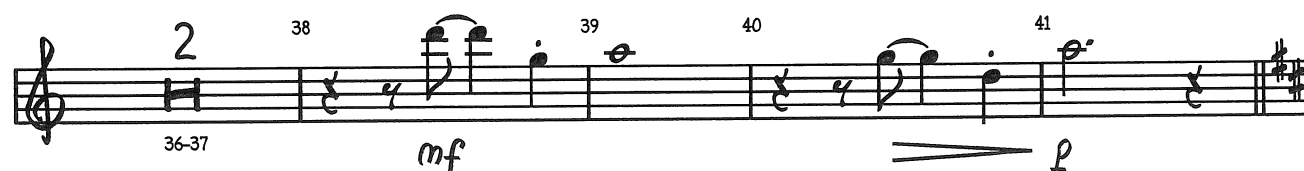
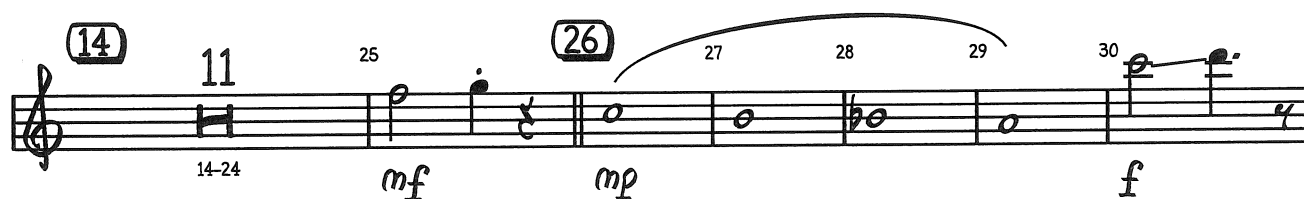
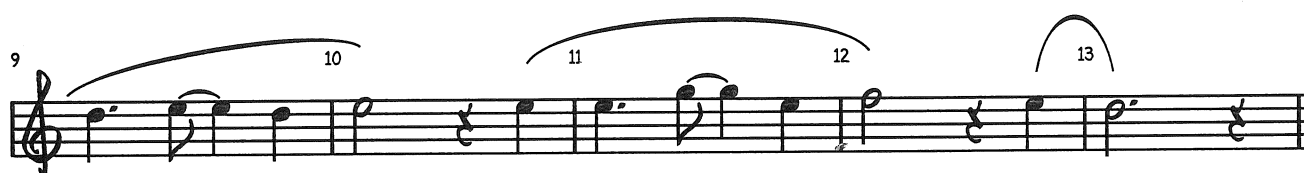
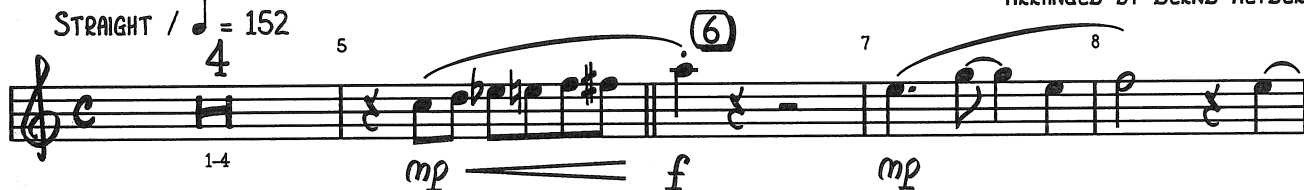
1ST TENOR SAX

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

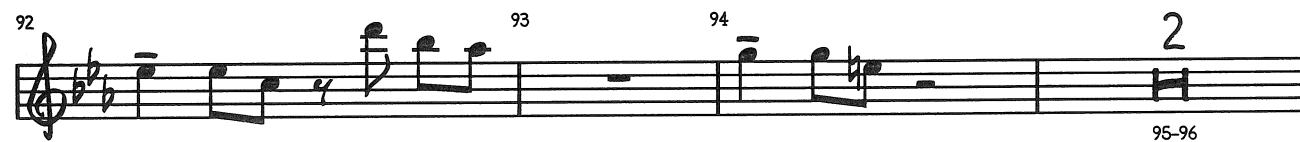
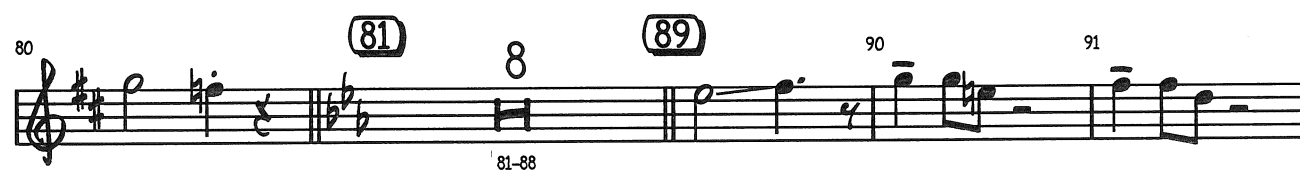
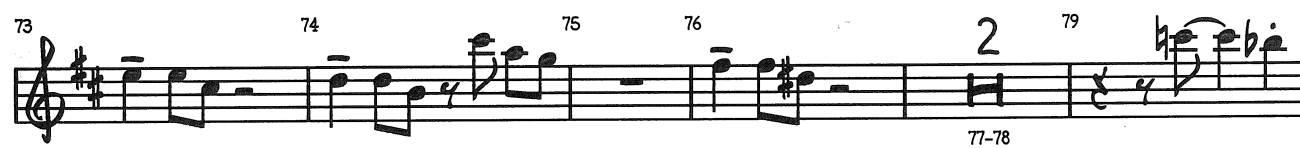
STRAIGHT / $\text{♩} = 152$



2

THERE'S NO BUSINESS LIKE SHOW BUSINESS

1ST TENOR SAX



2ND TENOR SAX THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

STRAIGHT / $\text{♩} = 152$

4 5 6 7 8

1-4 *mp* *f* *mp*

9 10 11 12 13

14 11 25 26 27 28 29 30

14-24 *mf* *mp* *f*

31 32 33 34 35

2 38 39 40 41

36-37 *mf* *p*

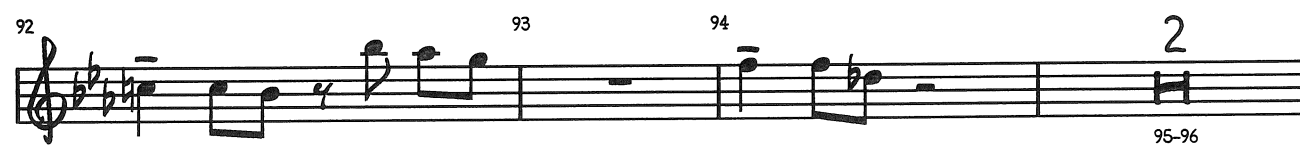
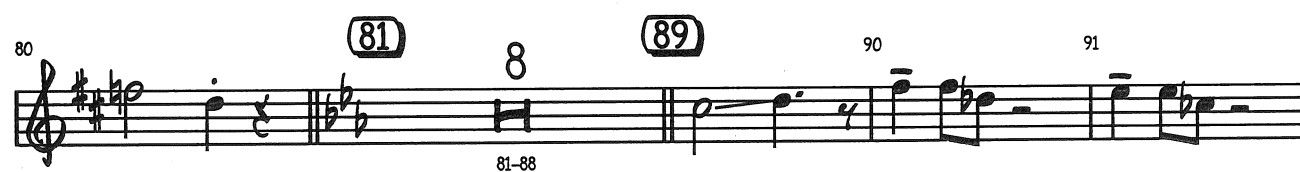
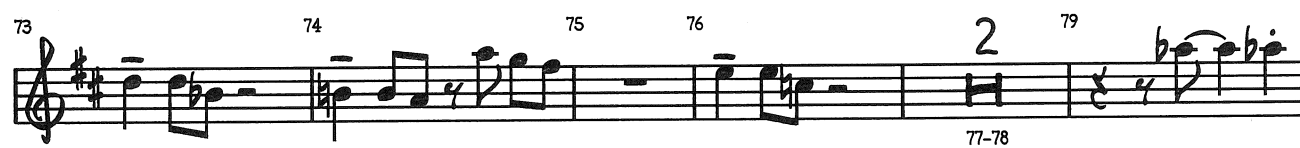
42 8 50 4 54

42-49 50-53 *f*

2

THERE'S NO BUSINESS LIKE SHOW BUSINESS
2ND TENOR SAX

(55)



BARITONE SAX

IRVING BERLIN

ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152₂

STRAIGHT / ♩ = 152₂

f *mp*

Handwritten musical notation for measures 6 through 10 of the song "The Rose Tree". The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 6 is marked with a circled '6' and a forte 'f' dynamic. Measure 7 is marked with a '7' and a mezzo-piano 'mp' dynamic. Measure 8 is marked with an '8'. Measures 9 and 10 are marked with '9' and '10' respectively, and are connected by a slur. The melody consists of eighth and quarter notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes.

Musical notation for the second staff, measures 11-25. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a double bar line. Above the staff, measure numbers 11, 12, 13, 14 (circled), 11, and 25 are indicated. A slur connects measures 11 and 12. A slur connects measures 13 and 14. A slur connects measures 11 and 25. Below the staff, the text "14-24" is written.

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is '4'. The score is divided into measures numbered 26 through 34. Measure 26 contains a whole note chord (F#4, A4, C5). Measure 27 contains a half note (F#4) followed by a quarter note (A4). Measure 28 contains a half note (C5) followed by a quarter note (B4). Measure 29 contains a half note (A4) followed by a quarter note (G4). Measure 30 contains a half note (F#4) followed by a quarter note (E4). Measure 31 contains a half note (D4) followed by a quarter note (C4). Measure 32 contains a half note (B3) followed by a quarter note (A3). Measure 33 contains a half note (G3) followed by a quarter note (F#3). Measure 34 contains a half note (E3) followed by a quarter note (D3). The score is marked with a forte 'f' dynamic in measure 27. The piece ends with a double bar line in measure 34.

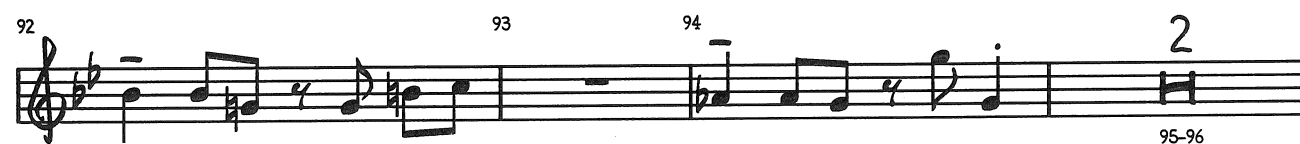
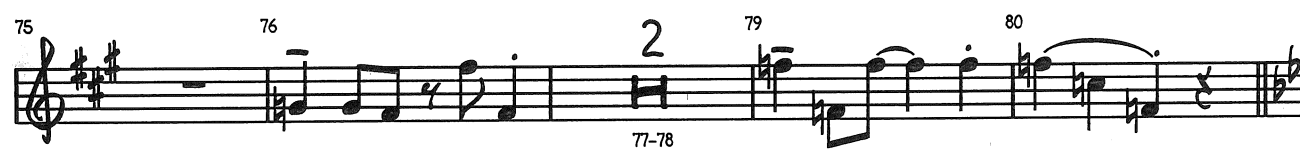
The second system of the musical score for 'The Little Boat' spans measures 35 to 41. It begins with a treble clef and a key signature of one sharp (F#). Measure 35 contains a whole rest. Measure 36 is a whole note G4. Measure 37 is a whole note A4. Measure 38 is a whole note B4. Measure 39 is a half note C5. Measure 40 is a half note D5. Measure 41 is a whole note E5. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'mf' (mezzo-forte). The system contains measures 42 through 47. Measure 42 is the start of the first phrase. Measure 43 contains a fermata. Measure 44 is a whole rest. Measure 45 is the start of the second phrase. Measure 46 contains a fermata. Measure 47 is the end of the second phrase. The notes are: 42 (F#4, A4, G#4), 43 (F#4, A4, G#4), 44 (whole rest), 45 (F#4, A4, G#4), 46 (F#4, A4, G#4), 47 (F#4, A4, G#4).

48 49 (50) 4 54

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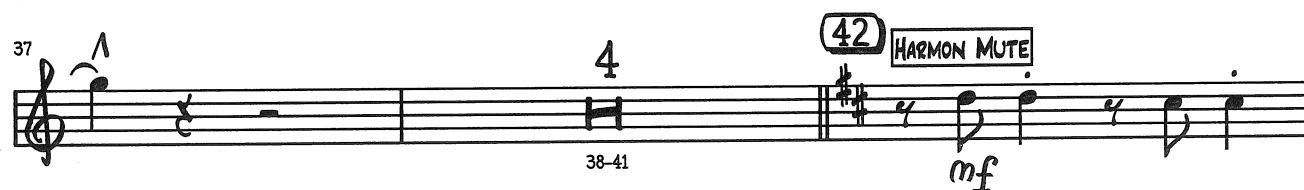
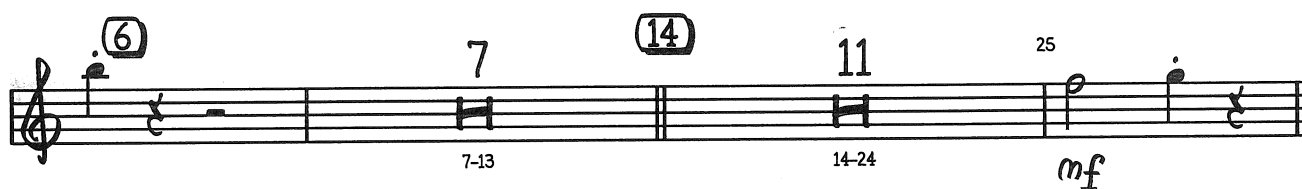
2

THERE'S NO BUSINESS LIKE SHOW BUSINESS
BARTONE SAX

1ST TRUMPET THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152



2

THERE'S NO BUSINESS LIKE SHOW BUSINESS

1ST TRUMPET

48

49

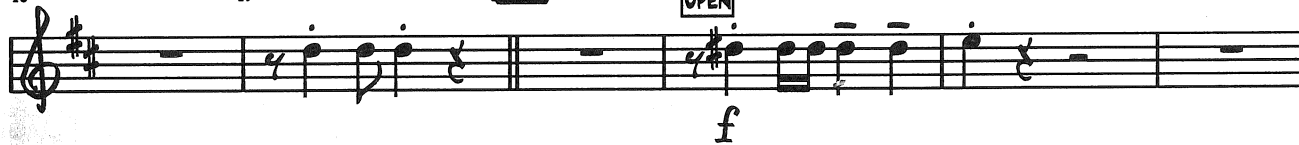
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OPEN

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(55)

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59-66

(67)

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72

73

74

75

76



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78

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79-80



(81)

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(89)

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94

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97-98

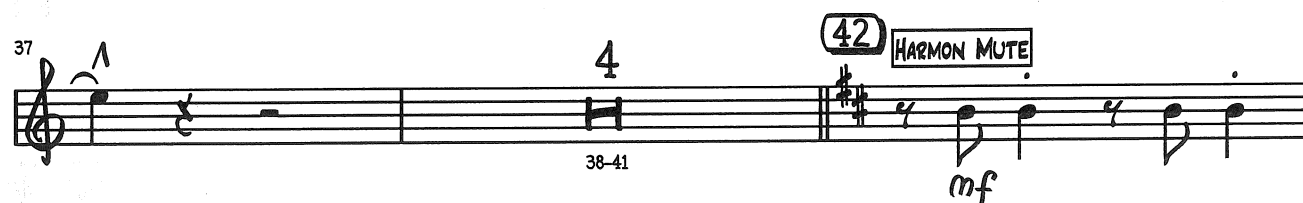
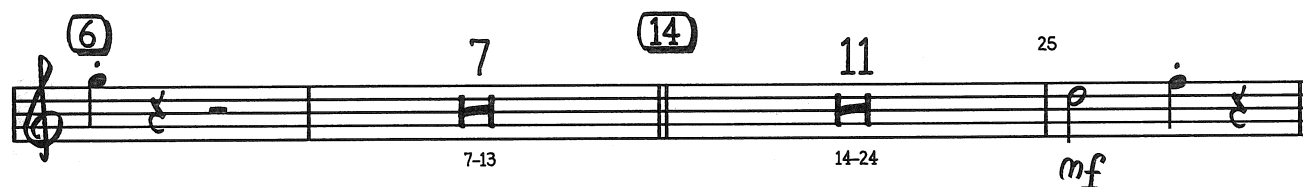
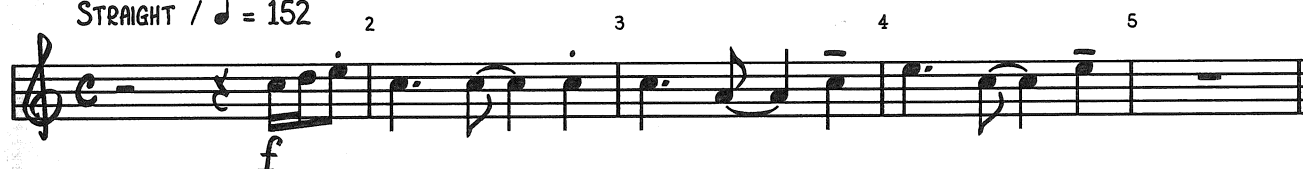


2ND TRUMPET

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152



2
48

THERE'S NO BUSINESS LIKE SHOW BUSINESS

2ND TRUMPET

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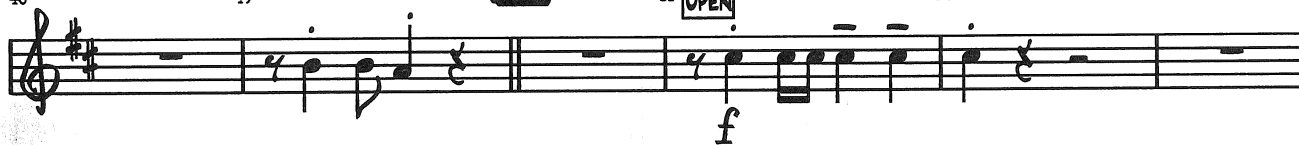
OPEN

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59-66

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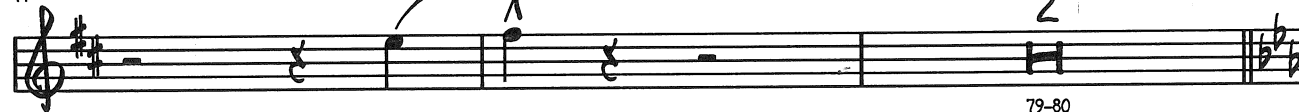


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79-80



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81-88

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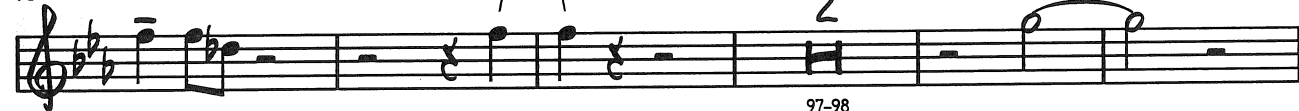
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97-98



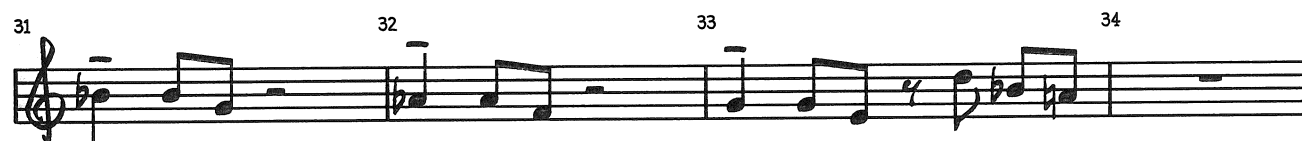
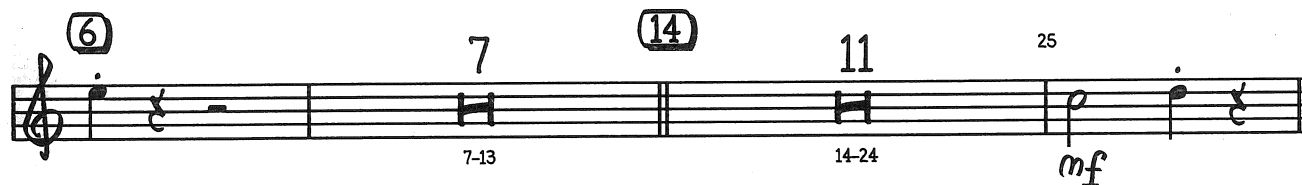
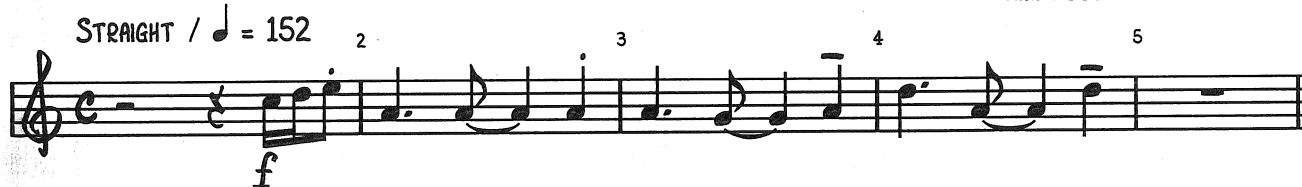
3RD TRUMPET

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152



2

THERE'S NO BUSINESS LIKE SHOW BUSINESS

3RD TRUMPET

48

49

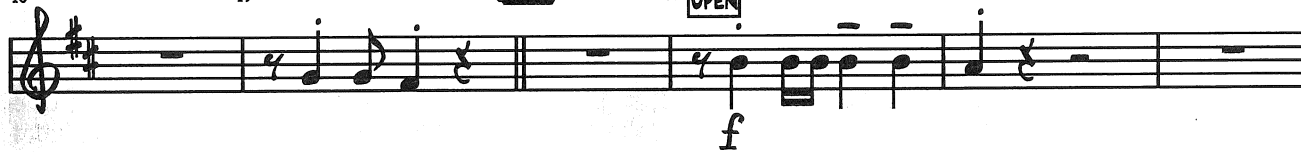
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OPEN

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59-66

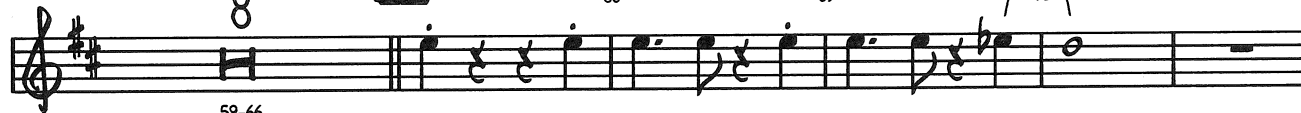
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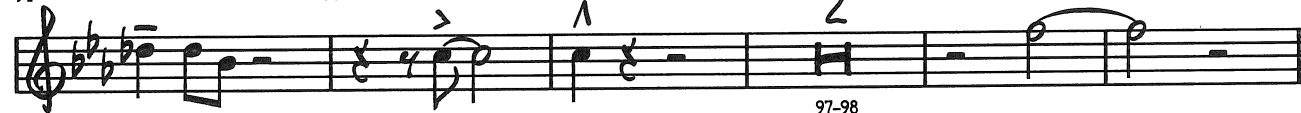
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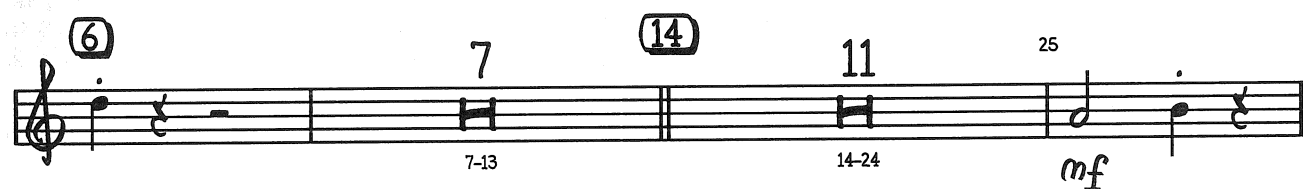
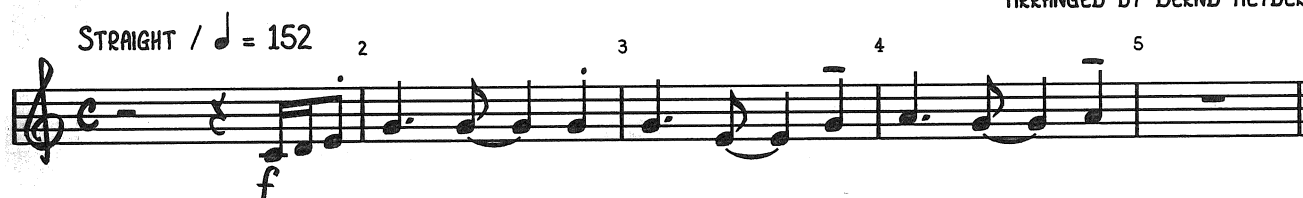
100



4TH TRUMPET

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER



2

THERE'S NO BUSINESS LIKE SHOW BUSINESS

4TH TRUMPET

46

47

48

49



(50)

51

OPEN

52

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54



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59-66

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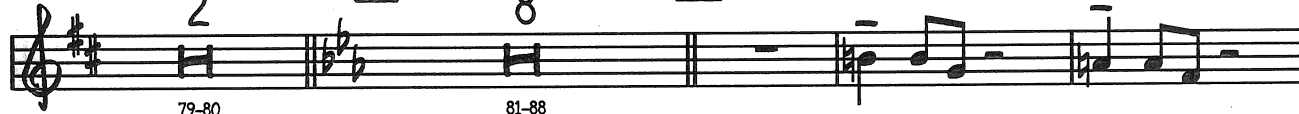
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79-80

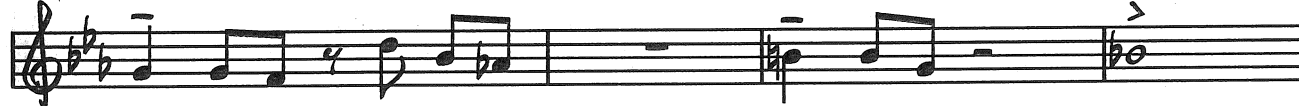
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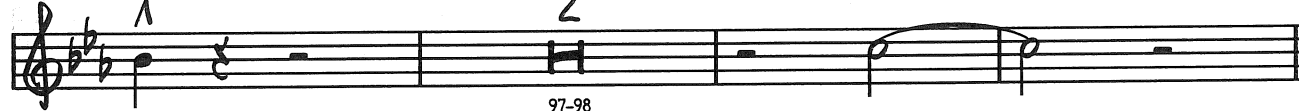


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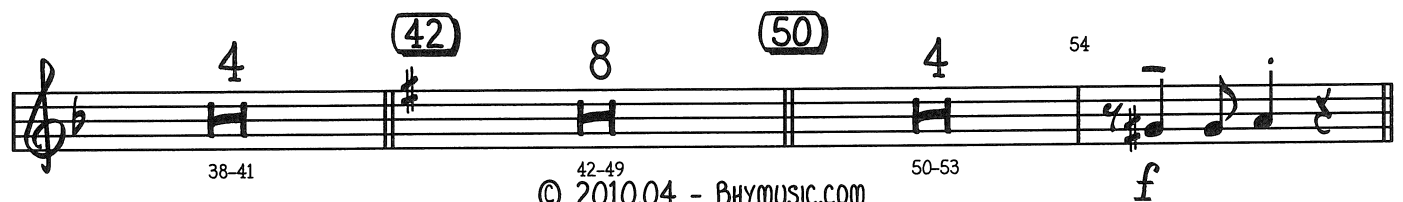
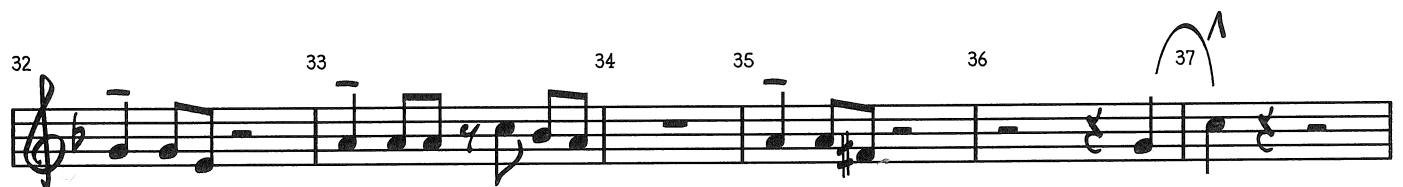
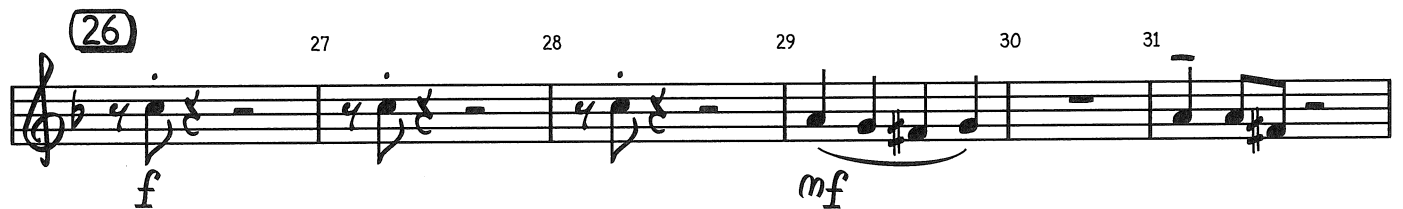
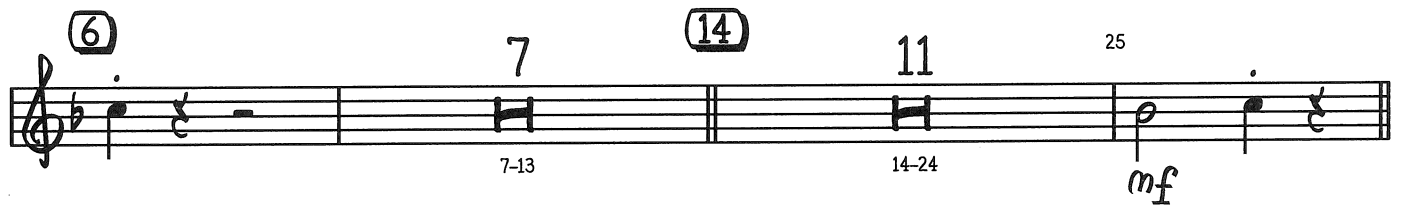
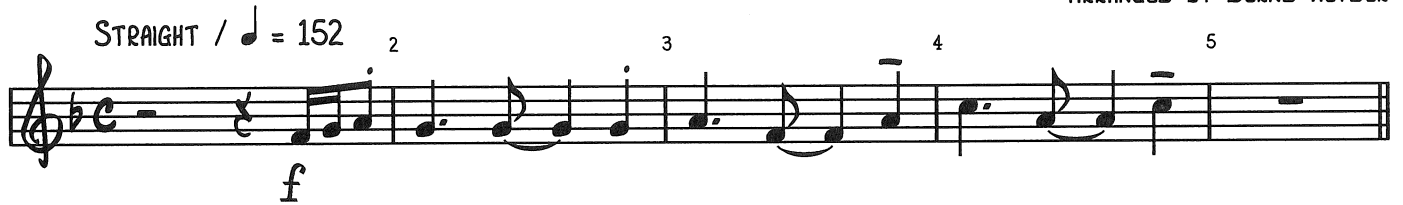


97-98

HORN IN F THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152



2

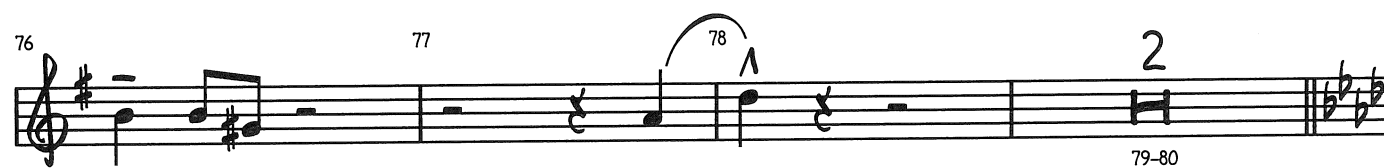
THERE'S NO BUSINESS LIKE SHOW BUSINESS

HORN IN F

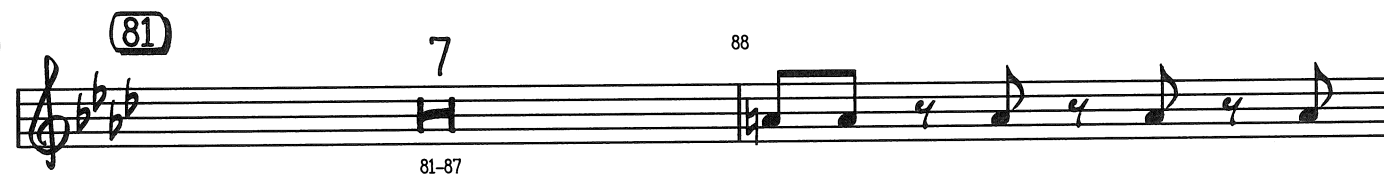
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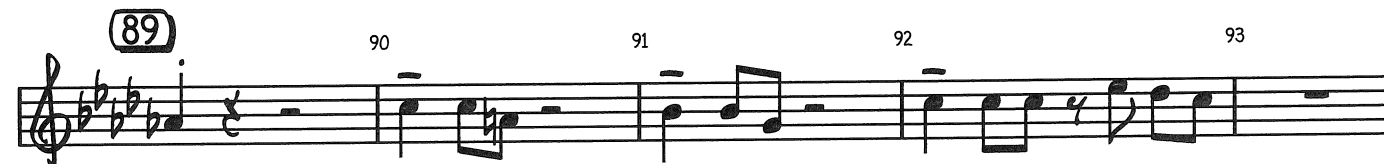
(67)



(81)



(89)



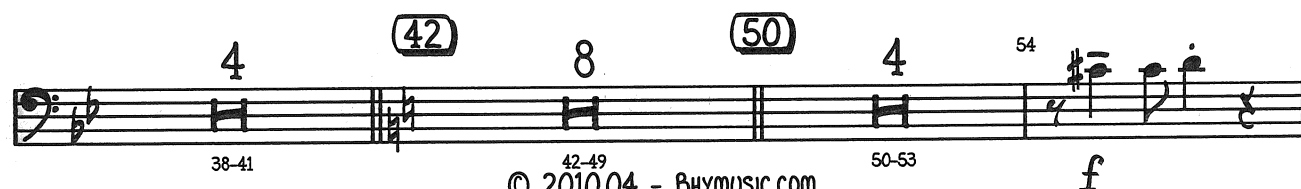
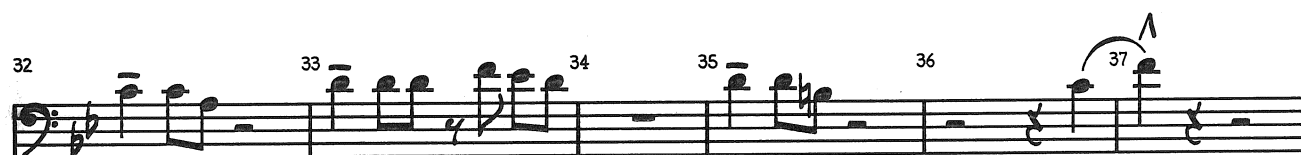
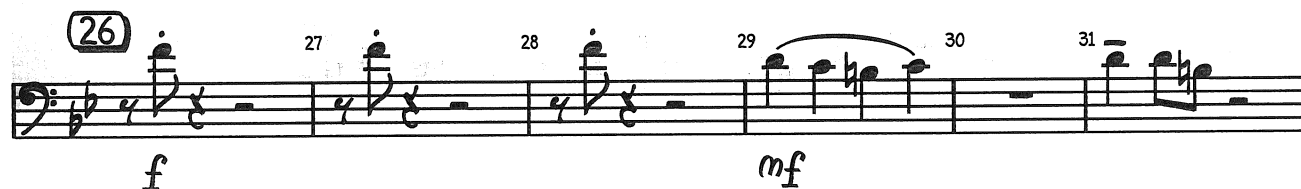
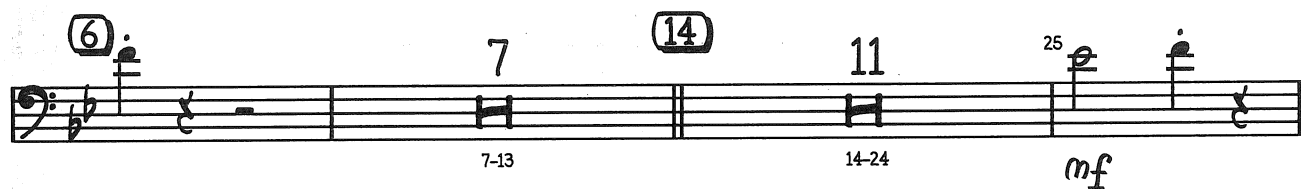
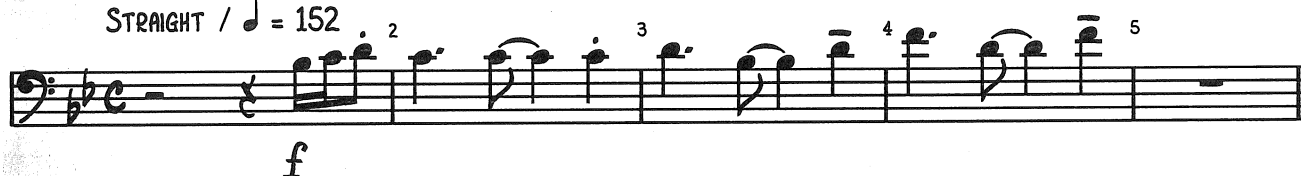
1ST TROMBONE

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152



THERE'S NO BUSINESS LIKE SHOW BUSINESS
1ST TROMBONE

55 56 57 58 6

59-64

65 66 67 68 69 70

65-70

71 72 73 74 75

71-75

76 77 78 2

79-80

81 7 88 89 90 91

81-87

92 93 94 95

92-95

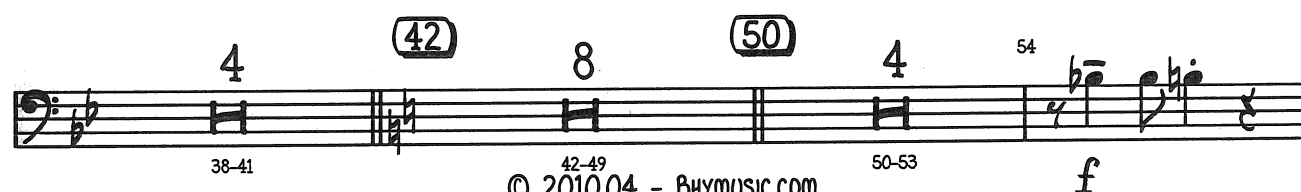
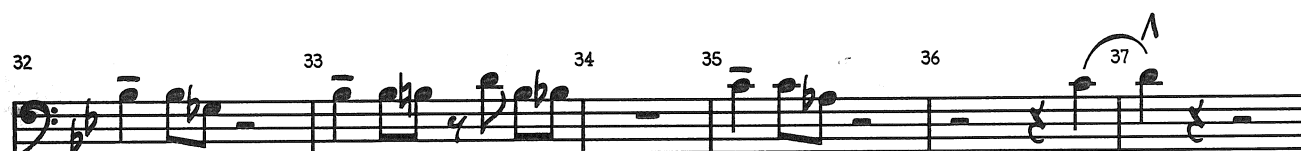
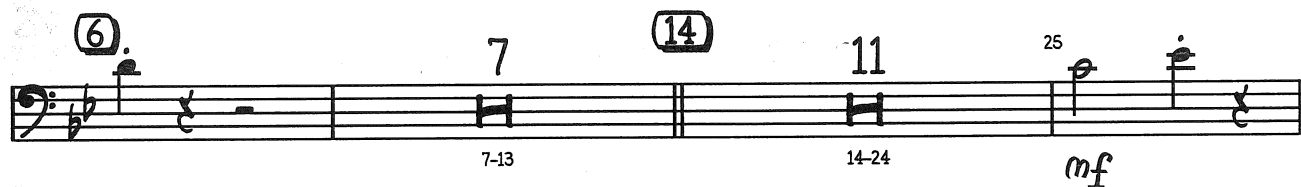
96 99 100 2

97-98

2ND TROMBONE
THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152



2
(55)

THERE'S NO BUSINESS LIKE SHOW BUSINESS
2ND TROMBONE

56 57 58 6

59-64

65 (67) 68 69 70

71 72 73 74 75

76 77 78 2

79-80

(81) 7 88 (89) 90 91

81-87

92 93 94 95

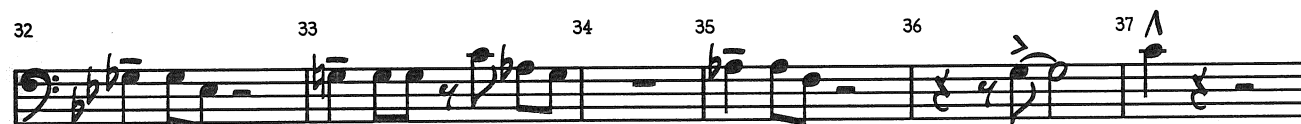
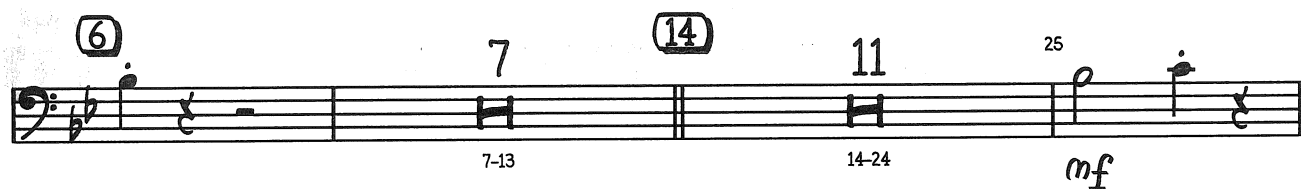
96 99 100

97-98

3RD TROMBONE
THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN
ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152



2
(55)

THERE'S NO BUSINESS LIKE SHOW BUSINESS
3RD TROMBONE

56 57 58 6

59-64

65 (67) 68 69 70

65-70

71 72 73 74 75

71-75

76 77 78 2

79-80

(81) 7 88 (89) 90 91

81-87

92 93 94 95

92-95

96 2 99 100

97-98

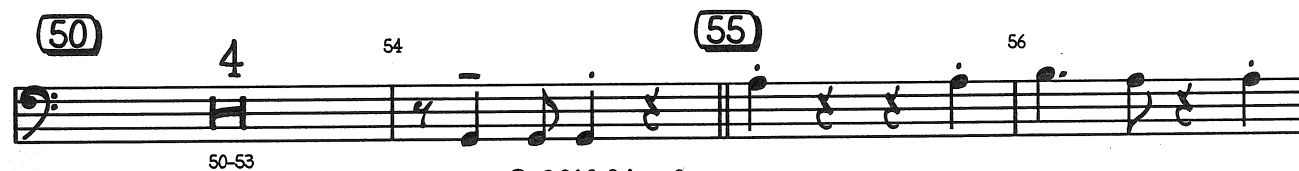
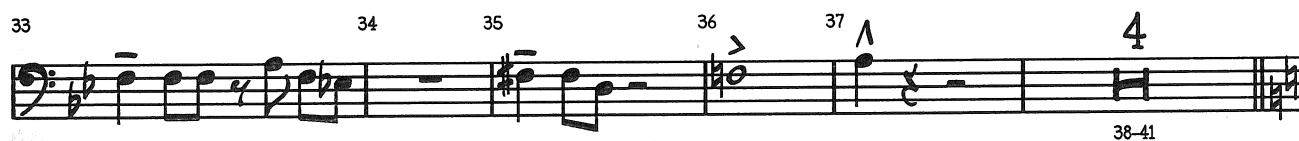
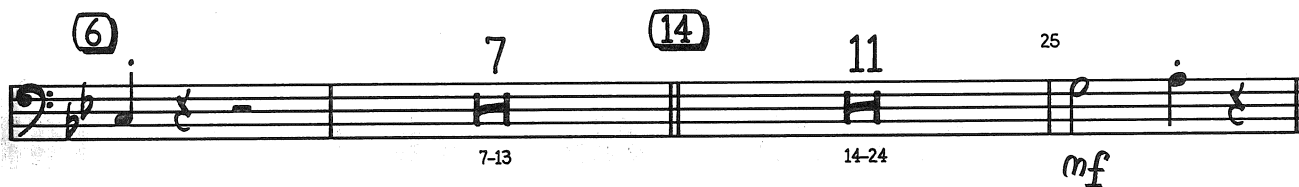
4TH TROMBONE

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

STRAIGHT / $\text{♩} = 152$



2

THERE'S NO BUSINESS LIKE SHOW BUSINESS
4TH TROMBONE

57

58

6

65

66



59-64

(67)

68

69

70

71

72



73

74

75

76

77



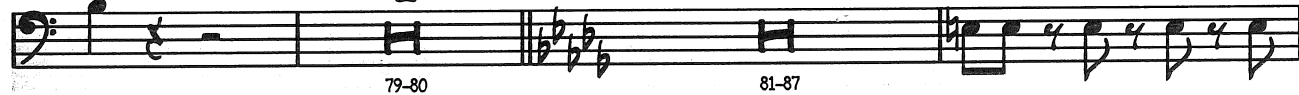
78

2

(81)

7

88



79-80

81-87

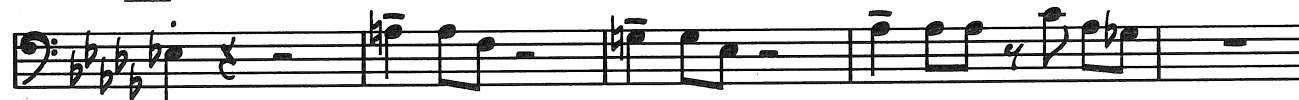
(89)

90

91

92

93



94

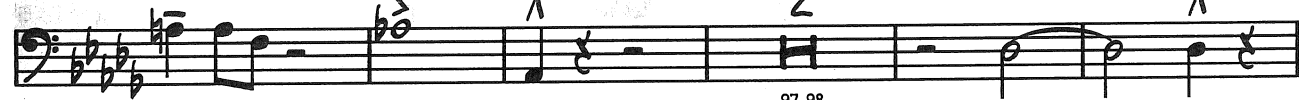
95

96

2

99

100



97-98

PIANO

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

STRAIGHT / $\text{♩} = 152_2$ C7sus4 Bb/C $\text{Bb/C C/Bb Db/A D/Ab Eb/G E/Gb}$

6 Cm7/F 7 Bbmaj9/F 8 Cm11/F 9 Bbmaj9/F

10 Cm11/F 11 Bbmaj9/F 12 Cm11/F 13 Bbmaj9/F

14 Cm11/F 15 Bbmaj9/F 16 Cm11/F 17 Bbmaj9/F

18 Cm11/F 19 Bbmaj9/F 20 Cm11/F 21 Bbmaj9/F

THERE'S NO BUSINESS LIKE SHOW BUSINESS
PIANO

2
22 Cm11/F 23 Gm7 24 Bb/C C9 25 Eb/F F

(26) Bb 27 Bbmaj7 28 Bb7 29 Ebmaj9 Eb6 Eb#5 Eb6

30 Cm7 F7 31 D7b5/Ab G7 32 C7b5/Gb F7 33 Bb G7sus4 G7

34 Cm7 F7 35 D7b5/Ab G7 36 C7sus4 37 F Eb/F F

38 Bbmaj7/F 39 Cm7/F 40 Bbmaj7/F 41 Fmaj7/G G7

THERE'S NO BUSINESS LIKE SHOW BUSINESS
PIANO

(42) C⁶ B⁷ 43 B^bMAJ⁷ A⁷ 44 Dm⁷ G⁷ 45 C^{MAJ}⁷ Dm⁷ Em⁷ F^{MAJ}⁷ 3

46 C⁹/G G^b 47 B^b7/F C^{MAJ}⁹ 48 D⁷ G⁷ 49 C F/C C

E (50) 51 F[#]11 B⁷SUS⁴ B⁷ 52 C 53 Dm⁷/G 54 F[#]/G G⁷

(55) C 56 C^{MAJ}⁹ C⁶ 57 C^{MAJ}⁹ C⁶ C[#] 58 C^{MAJ}⁹ C⁶

59 Dm⁷ Dm⁹/G G⁷ 60 C^{MAJ}⁹ C⁶ 61 Dm⁷ Dm⁷/G G⁷ 62 C^{MAJ}⁹ C⁶

THERE'S NO BUSINESS LIKE SHOW BUSINESS
PIANO

4
63 Dm7 Dm9/G G7 64 Am7 65 C/D D9 66 F/G G

C (67) 68 Cmaj9 C6 69 C9 C7b9 70 Fmaj7 F6 F#5 F

71 Dm7 G7 72 E7b5/Bb A7 73 D7b5/Ab G7 74 C A7sus4 A7

75 Dm7 G7 76 E7b5/Bb A7 77 D7sus4 78 G F/G G

79 Ab7 Gb/Ab 80 Ab7 Ab

THERE'S NO BUSINESS LIKE SHOW BUSINESS

PIANO

5

81 $D\flat\text{maj}9/\text{A}\flat$ 82 83 $E\flat\text{m}7/\text{A}\flat$ 84

85 $C\flat/\text{D}\flat$ 86 87 $G\flat\text{maj}9$ 88 $E7\flat5$

89 $E\flat\text{m}7$ $\text{A}\flat7$ 90 $F7\flat5/\text{C}\flat\text{ B}\flat7$ 91 $E\flat7\flat5/\text{B}\flat\text{ A}\flat7$ 92 $\text{D}\flat$ $\text{B}\flat7\text{SUS}4$ $\text{B}\flat7$

93 $E\flat\text{m}7$ $\text{A}\flat7$ 94 $F7\flat5/\text{C}\flat\text{ B}\flat7$ 95 $E\flat\text{m}7$ 96 $\text{A}\flat7$ $G\flat/\text{A}\flat$ $\text{A}\flat7$

97 $D\flat\text{maj}9/\text{A}\flat$ 98 $E\flat\text{m}7/\text{A}\flat$ 99 $D\flat6\flat$ 100

mp *f* *ff*

A piano score for the song 'There's No Business Like Show Business'. The score is written for piano and features a variety of chords and melodic lines. The key signature is B-flat major (two flats). The score is divided into five systems, each containing two staves (treble and bass clef). The first system (measures 81-84) starts with a piano (mp) dynamic. The second system (measures 85-88) includes a forte (f) dynamic. The third system (measures 89-92) continues the piano part. The fourth system (measures 93-96) also continues the piano part. The fifth system (measures 97-100) ends with a fortissimo (ff) dynamic. The score includes various chord symbols such as D-flat major 9/A-flat, E-flat minor 7/A-flat, C-flat/D-flat, G-flat major 9, E7-flat 5, E-flat minor 7, A-flat 7, F7-flat 5/C-flat B-flat 7, E-flat 7-flat 5/B-flat A-flat 7, D-flat, B-flat 7 suspended 4 B-flat 7, A-flat 7, G-flat/A-flat A-flat 7, D-flat major 9/A-flat, E-flat minor 7/A-flat, and D-flat 6-flat. The score also includes melodic lines for the piano part, with some measures featuring triplets and slurs. The score is numbered 81 through 100.

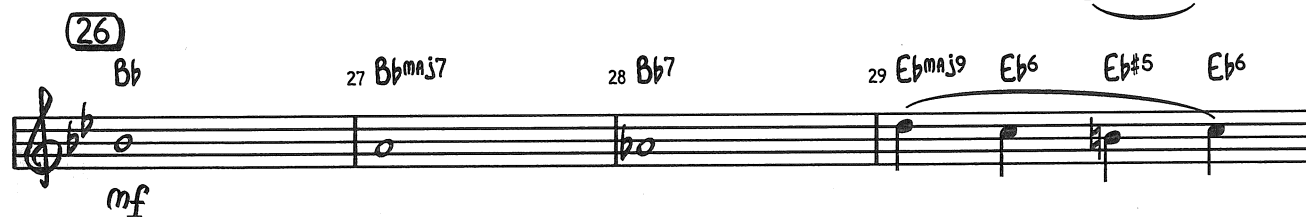
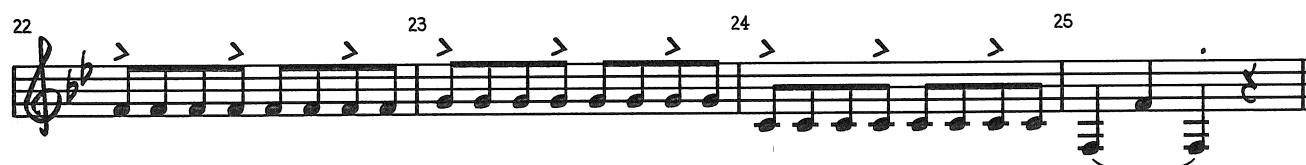
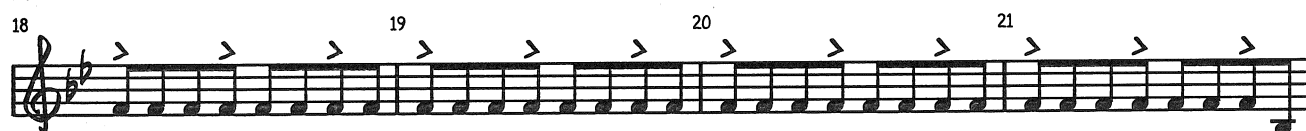
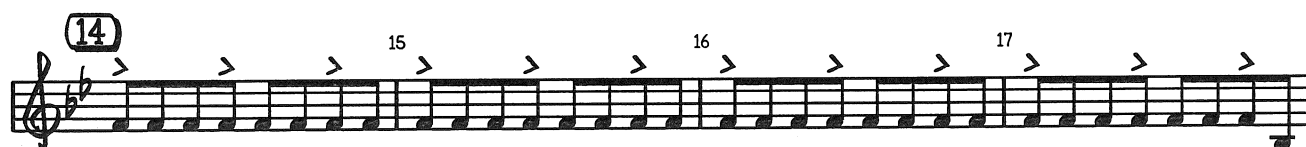
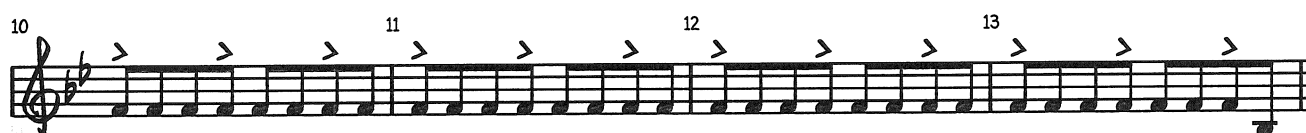
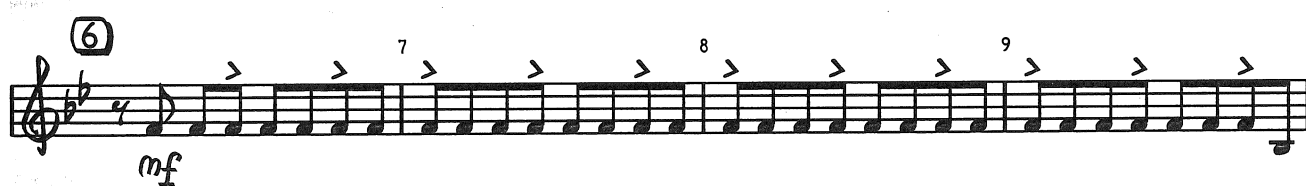
GUITAR

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

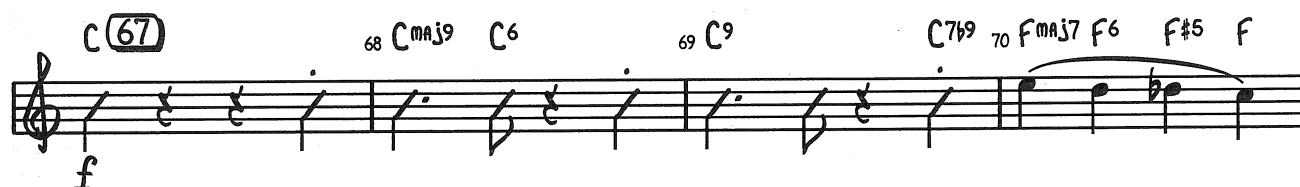
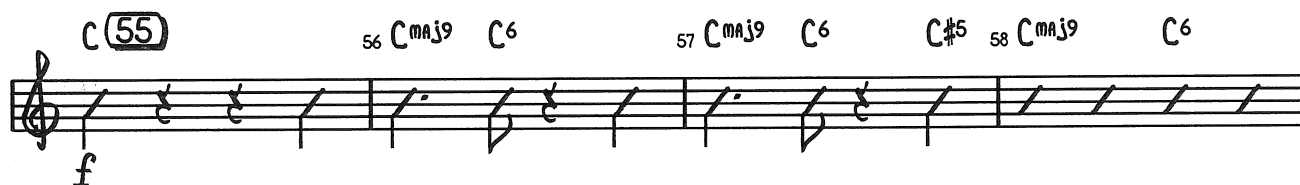
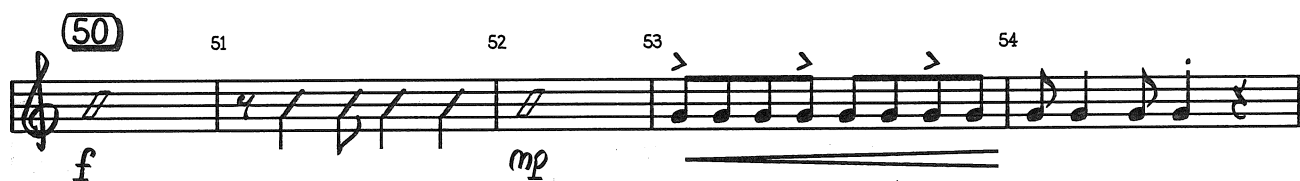
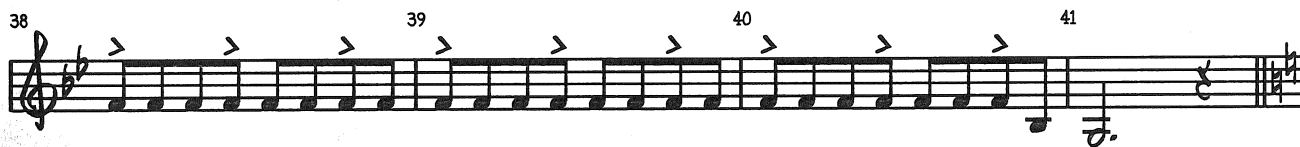
STRAIGHT / $\text{♩} = 152_2$



2

THERE'S NO BUSINESS LIKE SHOW BUSINESS

GUITAR



THERE'S NO BUSINESS LIKE SHOW BUSINESS

3

71 Dm7 G7 72 E7b5/Bb A7 73 D7b5/Ab G7 74 C A7SUS4 A7

75 Dm7 G7 76 E7b5/Bb A7 77 D7SUS4 G F/G G

79 Ab7 Gb/Ab 80 Ab7 Ab

(81) 82 83 84

85 86 87 88 E7b5 f

(89) Ebm7 Ab7 90 F7b5/Cb Bb7 91 Eb7b5/Bb Ab7 92 Db Bb7SUS4 Bb7

93 Ebm7 Ab7 F7b5/Cb Bb7 Ebm7 95 Ab7 Gb/Ab Ab7

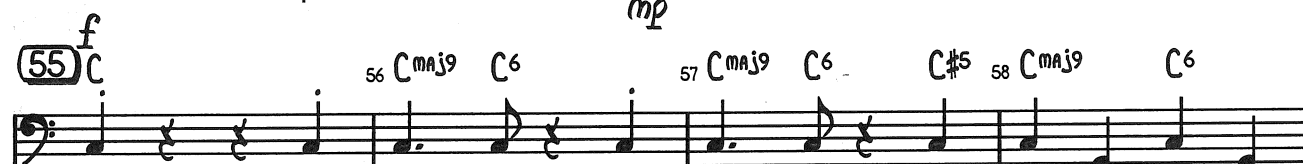
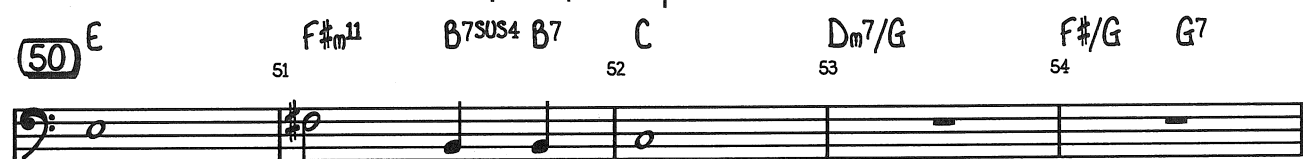
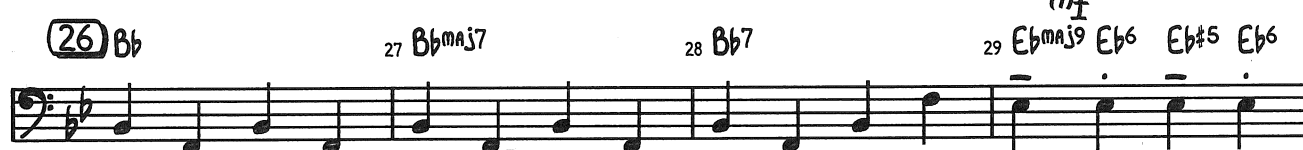
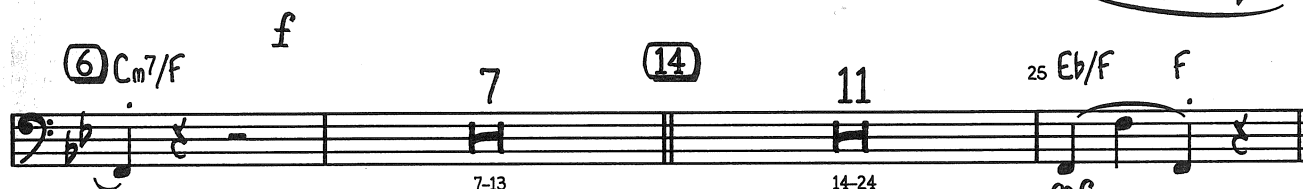
97 98 99 Db9 100

BASS GUITAR

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

STRAIGHT / $\text{♩} = 152_2$ C7SUS4

f

2

THERE'S NO BUSINESS LIKE SHOW BUSINESS

59 Dm7 Dm7/G G7 60 Cmaj9 C6 BASS GUITAR 61 Dm7 Dm7/G G7 62 Cmaj9 C6

DRUMS

THERE'S NO BUSINESS LIKE SHOW BUSINESS

IRVING BERLIN

ARRANGED BY BERND HEYDER

STRAIGHT / ♩ = 152

1 2 3 4 5

f *mp*

(6) 7 8 9 10 4 11 12 13

f *mp*

(14) 8 15 16 17 18 12 19 20 21

22 16 23 24 25

mf

(26) 27 28 29

30 31 32 33

34 35 36 37

38 39 40 41

(42) 43 44 45

mp

2

THERE'S NO BUSINESS LIKE SHOW BUSINESS

DRUMS

