

The Mixed Nuts

Set V

Last revised on 2018.09.13

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V17-Oklahoma(KVF).2018.02.22.pdf



A Spoonful Of Sugar

F

B \flat E \flat F7 B \flat E \flat F7 Keyboard

5 B \flat In ev - 'ry

job that must be done there is an el - e - ment of
feath - er - ing his the nest has ver - y lit - tle time to
bees that fetch the nec - tar from the flow - ers to the

8 B \flat /D D \flat 7

fun. You find the fun and snap! The job's a
rest while gath - er - ing his bits of twine and
comb nev - er tire ev - er buz - zing to and

11 F7/C E \flat

game. And ev - 'ry task you und - er -
twig. Though quite cause in tent take in his lit - pur -
fro, be - be - cause they take a a lit - tle

14 G \flat B \flat C7 F

take. be - comes a piece of cake, a lark, a
suit, he has a mer - ry tune to they toot. He knows a
nip from ev - 'ry flow - er that sip. And hence, they

18 F F $^{\circ}$ 7 F7 G $^{\circ}$ 7

spree. It's ver - y clear to see that a
song will move the job a - see long grind. For a
find their task is not a a Yes, a

23 F7 B \flat F7

spoon - ful of sug - ar helps the med - i - cine go down, the med - i - cine go

28 B \flat G $^{\circ}$ 7 F7

down, med - i - cine go down. Just a spoon - ful of sug - ar helps the

33 B \flat F7 To Coda Φ

med - i - cine go down in a most de - light - ful

2

37 $B\flat$ (Sax) F7 1. $B\flat$

way. _____ A rob - in

43 2. $B\flat$ (Sax) $E\flat$

49 $E\flat/G$ $G\flat^{\circ}7$ $B\flat^7/F$ $A\flat$ B

55 $E\flat$ $E^{\circ}7$ $B\flat$ $B\flat^{\circ}7$ $B\flat$ $B\flat^{\circ}7$ $B\flat^7$

61 $E\flat$ $E\flat^{\circ}7$ $B\flat^7$ $E\flat$

67 $B\flat^7$ $E\flat$ $C^{\circ}7$ $B\flat^7$

73 $E\flat$ $B\flat^7$ $E\flat$

80 F7 (Keyboard) $F^{\circ}7$ C7 F7 D.S. al Coda

84 Coda $B\flat$ F7 $B\flat$ F7 The hon - ey -

88 $B\flat$ $E\flat$ (Sax) F7 $B\flat$ it's no lon - ger fright - ful, it's the most de - light - ful

way. _____

A Spoonful Of Sugar

M

F B \flat C7 F B \flat C7 Keyboard

5 F

In ev - 'ry

8 F/A A \flat 7

fun. rest comb You find the fun and snap! The job's a
 feath - er - ing his nest has ver - y lit - tle time of
 bees that fetch the nec - tar from the flow - ers to the

11 C7/G B \flat

game. And ev - 'ry task you und - er -
 twig. Though quite in - tent in his pur -
 fro, be - cause they take a lit - tle

14 D \flat F G7 C

take. be - comes a piece of cake, a lark, a
 suit, he has a mer - ry tune to toot. He knows a
 nip from ev - 'ry flow - er that they sip. And hence, they

18 C C \circ 7 C7 D \circ 7

spree. It's ver - y clear to see that a
 song will move the job a - long For a
 find their task is not a grind. Yes, a

23 C7 F C7

spoon - ful of sug - ar helps the med - i - cine go down, the med - i - cine go

28 F D \circ 7 C7

down, med - i - cine go down. Just a spoon - ful of sug - ar helps the

33 F C7 To Coda Φ

med - i - cine go down in a most de - light - ful

2

37 F (Keyboard) C7 1. F

way. A rob - in

43 2. (Keyboard) B \flat

49 B \flat /D D \flat 7 F 7/C E \flat G \flat

55 B \flat D \flat 7 F F $^\circ$ 7 F7 F $^\circ$ 7 F7

61 B \flat B \flat 7 F7 B \flat

67 F7 B \flat G $^\circ$ 7 F7

73 B \flat F7 B \flat

80 C7 C $^\circ$ 7 G7 C7 D.S. al Coda

The hon - ey -

84 Coda F C7 F C7

it's no lon - ger fright - ful, it's the most de - light - ful

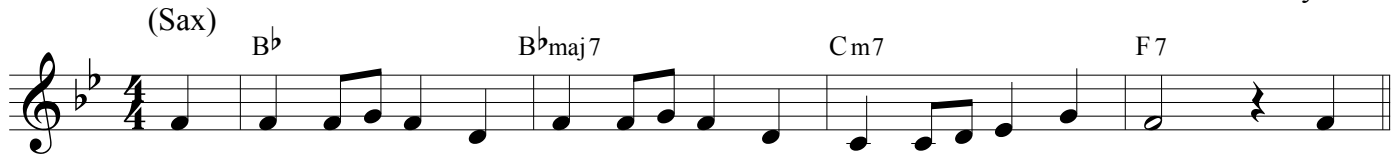
88 F B \flat (Keyboard) C7 F

way.

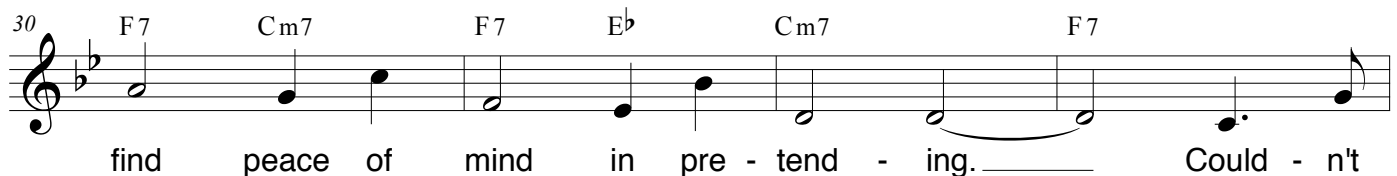
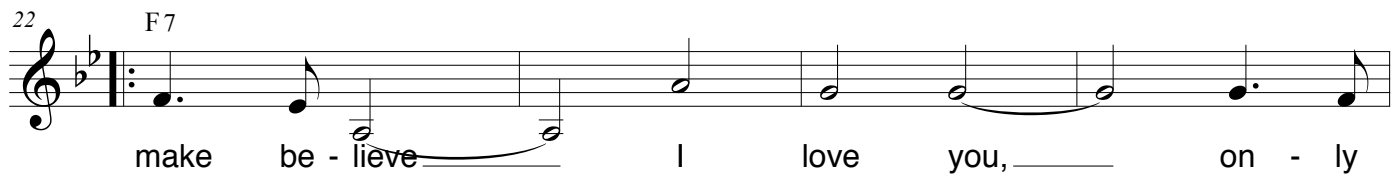
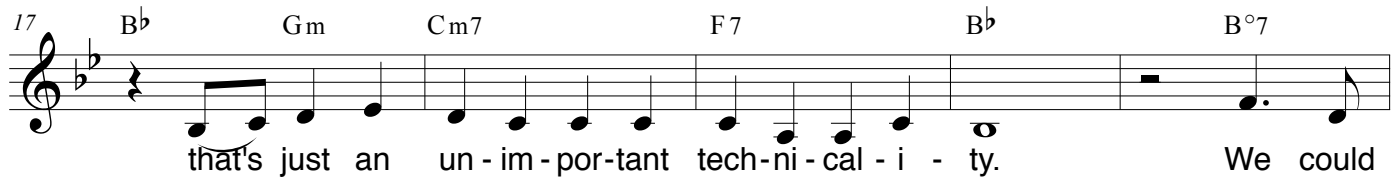
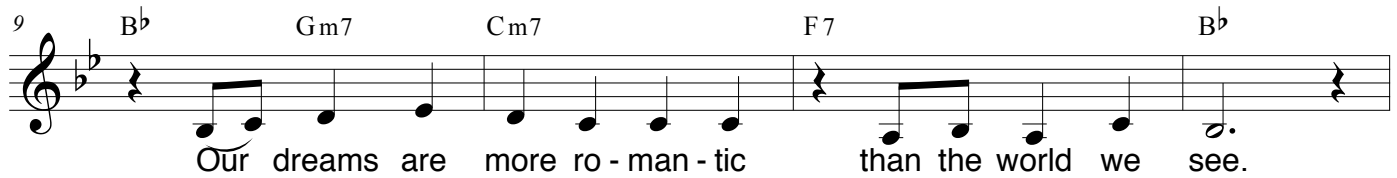
VOCAL DUET

Make Believe

D
Keyboard



(F) The



34 $B\flat$ $Gm9$ $C7$ $Cm7$ $F7$ $B^\circ7$
 you, (F) could - n't I, (Both) could - n't we _____ (F) make be -

38 $F7$
 lieve our lips _____ are blend - ing _____ in a

42 $B\flat$ $C7$
 phan - tom kiss _____ or two or three? _____ (M) Might as

46 $E\flat$ $E^\circ7$ $B\flat$ $G7$
 well make be - lieve I love you, _____ (F) for to

50 $Cm7$ $F7$ $B\flat$ $B^\circ7$ (Sax)
 tell the truth, _____ I do. _____

54 $E^\circ7$ $B\flat$ $Am7$ $G7$ $F7$
 lieve I love you, _____ (F) for to tell the truth, _____

58 $B\flat$ $Cm7$ $B\flat6$
 I do. _____

You Can't Get A Man With A Gun

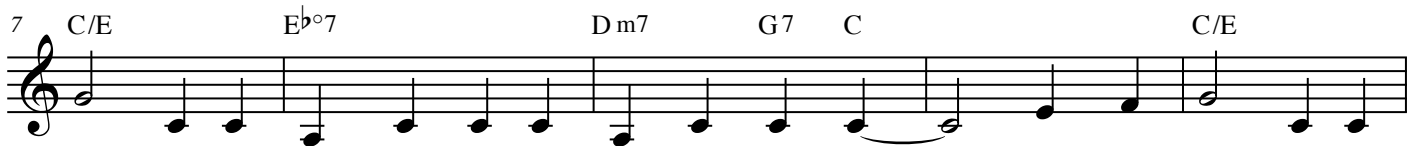
F

Keyboard

Keyboard only - freely



Oh, my



moth - er was fright-ened by a shot-gun, they say.____ That's why I'm such a



won-der - ful shot.____ I'd be out in the cac - tus and I'd



prac-tice all day.____ And now, tell me what have I got?____ I'm

All- In Rhythm

quick on the trig-ger with tar-gets not much big - ger than a pin - point, I'm
I shot a rab-bit, some fur - ri - er would grab it for a coat that wouldnum - ber one.____ But my score with a fel - ler is
warm some - one.____ But you can't shoot a lov - er andlow - er than a cel - lar, Oh you can't get a man with a gun.____
use him for a cov - er, Oh you can't get a man with a gun.____— When I'm with a pis - tol, I spar - kle like a crys-tal, yes, I
— The gals with um-brel-lers are al - ways out with fel - lers in the

2/3 C Dm9 G G7 C CMaj7/B

shine like the morn - ing sun. But I lose all my
rain or the blaz - ing sun. But a man nev - er

48 C7/Bb F/A G#°7 C/G G7

lus - ter when with a bron - co bus - ter, Oh you can't get a man with a
tri - fles with gals who car - ry ri - fles, Oh you can't get a man with a

53 C F C N.C. F (Sax) C (Sax)

gun. With a gun,
gun. With a gun,
with a gun,
with a gun.

58 A m7/C D7 G7 /F /E /D

No, you can't get a man with a gun. If
No, you can't get a man with a gun. A

63 C Dm7 G7 C

I went to bat - tle with some - one's herd of cat - tle, you'd have steak when the
Tom, Dick, or Har - ry will build a house for Car - rie when the preach - er has

68 D9 G G7 C CMaj7/B C7/Bb

job was done. But if I shot the herd - er, they'd
made them one. But he can't build you hous - es with

73 F/A G#°7 C/G G7 C CMaj7

hol - ler "blood - y mur - der," 'cause you can't shoot a male in the tail like a
buck - shot in his trous - ers, for a man may be hot but he's not when he's

78 F C G7 C (Sax) A m7 Dm7 G7

quail, Oh you can't get a man with a gun.
shot. Oh you can't get a man with a gun.

1 2
83 C Dm7 G G7 C Dm7 G7 C

If

You Can't Get A Man With A Gun

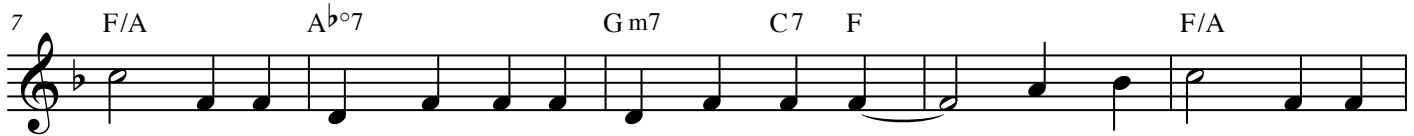
M

Keyboard

Keyboard only - freely



Oh, her



moth - er was fright - ened by a shot-gun, they say.____ That's why she's such a



won - der - ful shot._____ She'd be out in the cac - tus and she'd



prac - tice all day.____ And now, tell me what has she got?_____ She's

All- In Rhythm

quick on the trig - ger with tar - gets not much big - ger than a pin - point, she's
she shot a rab-bit, some fur - ri - er would grab it for a coat that wouldnum - ber one._____ But her score with a fel - ler is
warm some - one._____ But you can't shoot a lov - er andlow - er than a cel - lar, Oh you can't get a man with a gun.____
use him for a cov - er, Oh you can't get a man with a gun.____— When she's with a pis - tol, she spar - kles like a crys - tal, yes, she
— The gals with um - brel - lers are al - ways out with fel - lers in the

2/3 F G m9 C C7 F F Maj7/E

shines like the morn - ing sun. But she loses all her
rain or the blaz - ing sun. But a man nev - er

48 F7/E^b B^b/D C[#]7 F/C C7

lus - ter when with a bron - co bus - ter, Oh you can't get a man with a
tri - fles with gals who car - ry ri - fles, Oh you can't get a man with a

53 F B^b F N.C. B^b (Keyboard) F (Keyboard)

gun. With a gun, with a gun,
gun. With a gun, with a gun.

58 D m7/F G7 C7 /B^b /A /G

No, you can't get a man with a gun. If
No, you can't get a man with a gun. A

63 F G m7 C7 F

she went to bat - tle with some - one's herd of cat - tle, you'd have steak when the
Tom, Dick, or Har - ry will build a house for Car - rie when the preach - er has

68 G 9 C C7 F F Maj7/E F7/E^b

job was done. But if she shot the herd - er, they'd
made them one. But he can't build you hous - es with

73 B^b/D C[#]7 F/C C7 F F Maj7

hol - ler "blood - y mur - der," 'cause you can't shoot a male in the tail like a
buck - shot in his trous - ers, for a man may be hot but he's not when he's

78 B^b F C7 F (Keyboard) D m7 G m7 C7

quail, Oh you can't get a man with a gun.
shot. Oh you can't get a man with a gun.

83 1 F G m7 C C7 2 F G m7 C7 F

If

MALE VOCAL

Maria

(Keyboard and vocal only on intro.
Bob will give tempo, fairly slow
and steady throughout the entire intro)

Keyboard

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a triplet of eighth notes (G4, A4, B4), then a quarter note (C5), and another triplet of eighth notes (B4, A4, G4). The lyrics are "(Vocal) The most beau - ti - ful sound I". The piano accompaniment (bass clef) features a triplet of eighth notes (F3, E3, D3) followed by a quarter note (C3). The lyrics "ev - er heard. Ma -" are aligned with the vocal line.

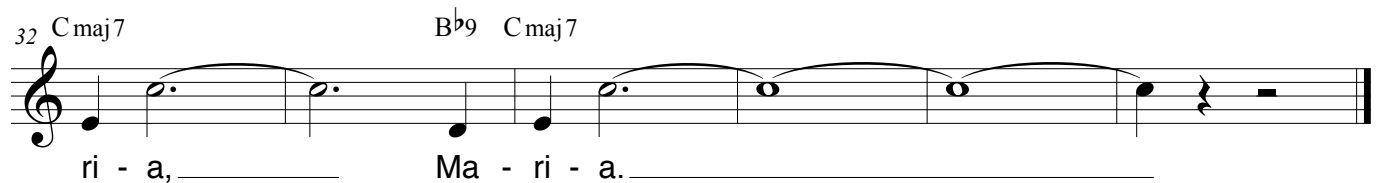
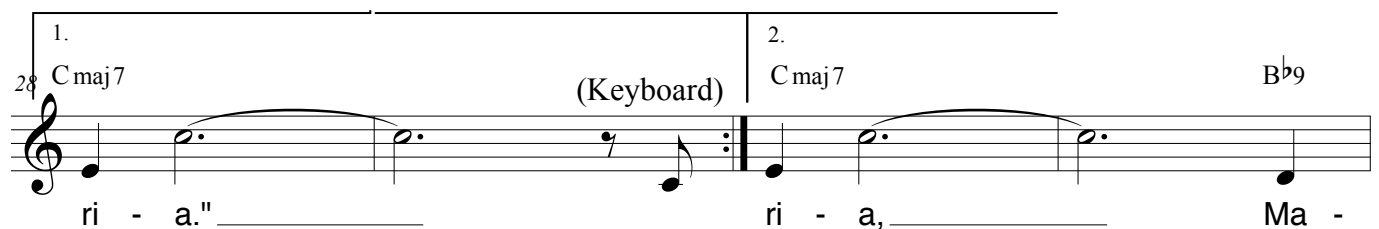
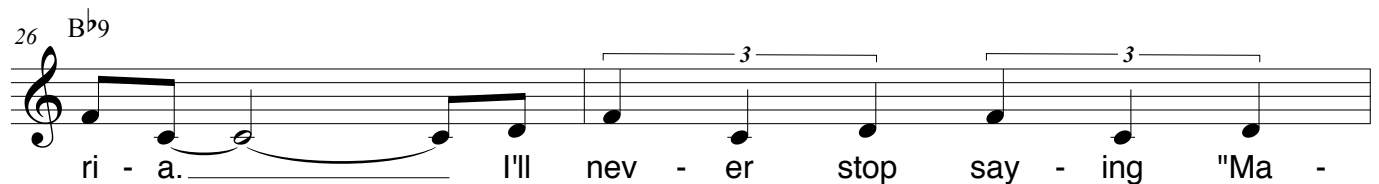
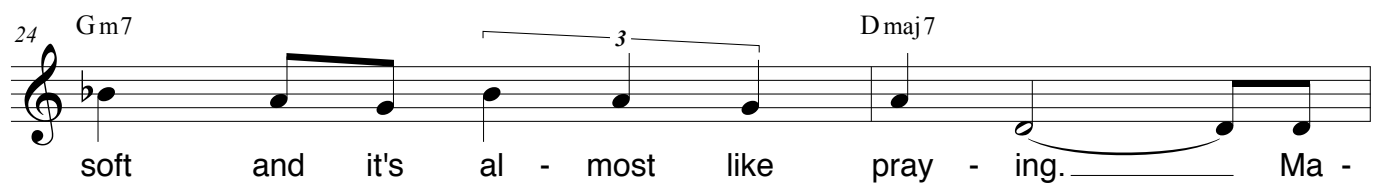
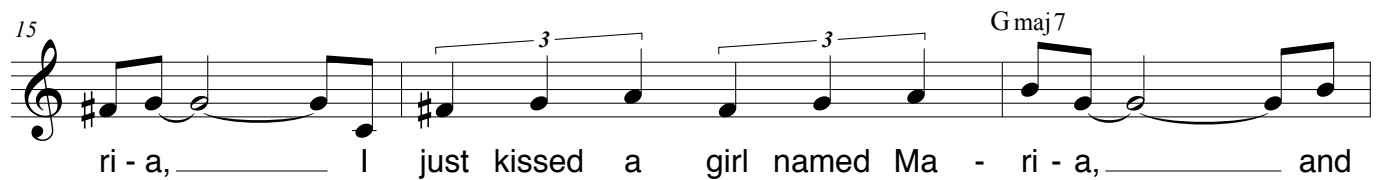
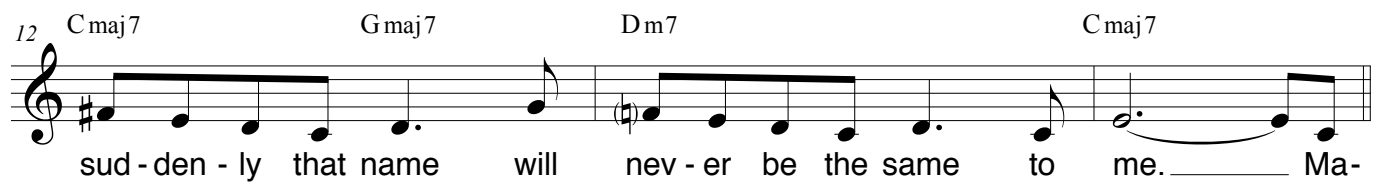
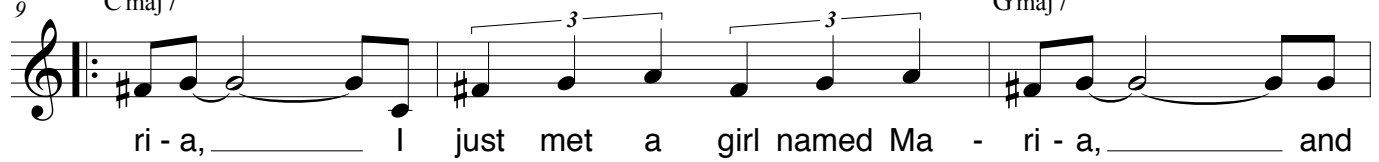
Keyboard Only

Second system of the musical score. The vocal line continues with a triplet of eighth notes (F3, E3, D3), followed by a quarter note (C3), and another triplet of eighth notes (B2, A2, G2). The lyrics are "ri - a, Ma - ri - a, Ma - ri - a, Ma". The piano accompaniment features a triplet of eighth notes (F3, E3, D3) followed by a quarter note (C3). The lyrics "ri - a." are aligned with the vocal line.

Third system of the musical score. The vocal line begins with a whole rest, followed by a triplet of eighth notes (G4, A4, B4), then a quarter note (C5), and another triplet of eighth notes (B4, A4, G4). The lyrics are "All the beau - ti - ful sounds of the world in a". The piano accompaniment features a triplet of eighth notes (F3, E3, D3) followed by a quarter note (C3). The lyrics "sin - gle word. Ma -" are aligned with the vocal line.

Fourth system of the musical score. The vocal line continues with a triplet of eighth notes (F3, E3, D3), followed by a quarter note (C3), and another triplet of eighth notes (B2, A2, G2). The lyrics are "ri - a, Ma - ri - a, Ma - ri - a, Ma". The piano accompaniment features a triplet of eighth notes (F3, E3, D3) followed by a quarter note (C3). The lyrics "ri - a, Ma - ri - a, Ma - ri - a, Ma -" are aligned with the vocal line.

2 All - Latin Beat
9 C maj7



A Wonderful Guy

Keyboard

(Sax)

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3. 4.

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999. 1000.

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1005. 1006.

1007. 1008.

1009. 1010.

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2

43 A^b $A^b\text{maj}7$ A^b7 $Fm7/E^b$ $B^bm7(b5)$
 I'm as cor - ny as Kan - sas in Au - gust, high as the

48 E^b7 $E^\circ7$ E^b7 A^b/C A^b7/E^b
 flag on the fourth of Ju - ly. If you'll ex - cuse an ex -

53 D^b B^bm7 **To Coda** $A^b\text{maj}7$ E^b7/B^b $Cm7$
 pres-sion I use, "I'm in love, I'm in love, I'm in love, I'm in

58 $D^b\circ7$ $D^b\text{maj}7$ B^bm7 A^b E^b9 **D.S. al Coda**
 love, I'm in love with a won - der - ful guy!"

⊕ Coda
 63 $A^b\text{maj}7$ (Sax) E^b7/B^b $Cm7$ (Sax) B^bm7
 love, I'm in love, I'm in

67 $A^b\text{maj}7$ (Sax) E^b7/B^b $Cm7$ (Sax) B^bm7
 love I'm in love, I'm in

71 $A^b\text{maj}7$ (Sax) E^b7/B^b $Cm7$ (Sax) $D^b\circ7$
 love, I'm in love, I'm in

75 $D^b\text{maj}7$ B^bm7 A^b E^b7 A^b
 love with a won - der - ful guy!_____

I Whistle A Happy Tune

F

(Keyboard)

Keyboard

(Keyboard)
 E \flat 6 E \flat E \flat 6 E \flat
 When -

5 E \flat E \flat 7 A \flat Fm7 B \flat
 ev - er I feel a - fraid I hold my head e - rect and whis-tle a hap-py
 shiv-er-ing in my shoes I strike a care-less pose and whis-tle a hap-py

10 B \flat 7 E \flat B \flat 7 E \flat
 1. tune so no one will sus - pect: I'm a - fraid. While
 tune and no - one ev - er

15 B \flat 7 E \flat
 2. knows: I'm a - fraid. The re -

18 C \flat C \flat maj7 E \flat /B \flat E \flat 6/C
 sult of this de - cep - tion is ver - y hard to tell, for

22 B \flat /D B \flat m/D \flat Cm6 B \flat 7
 when I fool the peo-ple I fear, i fool my - self as well. I

26 E \flat E \flat 7 A \flat Fm7 B \flat
 whis-tle a hap-py tune and ev-'ry sin-gle time the hap-pi-ness in the

31 B \flat 7 E \flat B \flat 7 To Coda E \flat
 tune con - vinc - es me that I'm not a - fraid.

36 A^b E^b A^b
 Make-be-lieve you're brave, and the trick will take you far. You can be as

41 E^b A^b (Whistle or sax)
 brave as you make - be - lieve you are.

45 E^b $Cm7$
 You may be as brave

50 $Cm7/B^b$ B^b7 E^b **D.S. al Coda** (Sax)
 as you make - be - lieve you are. _____

Coda
 54 E^b (Whistle or sax) B^b7 E^b (Whistle or sax)
 fraid. I'm not a - fraid.

60 B^b7 E^b
 I'm not a - fraid. _____

64 $Cm7$ $Cm7/B^b$ B^b7 (Sax)
 You may be as brave as you make - be - lieve you

68 E^b B^b7 E^b B^b7 E^b
 are. _____

I Whistle A Happy Tune

M

Keyboard

(Keyboard)

A^b6 A^b A^b6 A^b
 When -

5 A^b A^b7 D^b B^bm7 E^b
 ev - er I feel a - fraid I hold my head e - rect and whis-tle a hap-py
 shiv-er-ing in my shoes I strike a care-less pose and whis-tle a hap-py

10 E^b7 A^b 1. E^b7 E^b7 A^b
 tune so no one will sus - spect: I'm a - fraid. While
 tune and no - one ev - er

15 2. E^b7 A^b
 knows: I'm a - fraid. The re -

18 F^b F^bmaj7 A^b/E^b A^b6/F
 sult of this de - cep - tion is ver - y hard to tell, for

22 E^b/G E^bm/G^b Fm6 E^b7
 when I fool the peo-ple I fear, i fool my - self as well. I

26 A^b A^b7 D^b B^bm7 E^b
 whis-tle a hap-py tune and ev-'ry sin-gle time the hap-pi-ness in the

31 E^b7 A^b To Coda A^b
 tune con - vinc - es me that I'm not a - fraid.

36 D^b A^b D^b
 Make-be-lieve you're brave, and the trick will take you far. You can be as

41 A^b D^b (Whistle or keyboard)
 brave as you make - be - lieve you are.

45 A^b $Fm7$
 You may be as brave

50 $Fm7/E^b$ E^b7 A^b **D.S. al Coda** (Keyboard)
 as you make - be - lieve you are. _____

⊕ Coda
 54 A^b (Whistle or keyboard) E^b7 A^b (Whistle or keyboard)
 afraid. I'm not a - afraid.

60 E^b7 A^b
 I'm not a - afraid. _____

64 $Fm7$ $Fm7/E^b$ E^b7 (Keyboard)
 You may be as brave as you make - be - lieve you

68 A^b E^b7 A^b E^b7 A^b
 are. _____

Anything Goes

F

Keyboard

(Sax)

E^bm Cm7 Fm7 B^b7 E^b E^o7 Fm7 B^b7 In
 5 E^b6
 old - en days a glimpse of stock-ing was looked on as some-thing shock-
 auth-ors, too, who once knew bet - ter words, now on - ly use four let -
 8 Cm E^b7 Fm7 E^b6 Fm7 Fm7(b5) E^b6 Fm 1. E^b6 B^b7 2. E^b6 D7
 - ing. Now heav-en knows, — an-y-thing goes. — Good The world has gone
 - ter words writ-ing prose, — an-y-thing goes. —
 14 G D7 Gm D7
 mad to-day and good's bad to-day, and black's white to-day, and day's night to-day, when most
 18 Gm Gm7 E^o F[#] E^o B^b7
 guys to-day that wom-en prize to-day are just sil-ly gig - ol - os. — And
 22 E^b6
 though I'm not a great ro - manc-er, I know that I'm bound to an -
 25 Cm E^b7 Fm7 E^b6 Fm7 Fm7(b5) E^b6 Fm7 E^b6 B^b7 (Sax)
 - swer when you pro - pose, — "An-y-thing goes."
 30 E^b E^o7 Fm7 B^b F F[#]7 Gm7 C7
 When

2

34 F6

grand-ma - ma whose age is eight-y in night clubs is get - ting mate -
moth - ers pack and leave poor fath - er be - cause they de - cide they'd rath -

37 Dm F7 Gm7 F6 Gm7 Gm7(b5) F6 Gm

1. F6 C7 2. F6 E7

- y with gig - ol - os, an y-thing goes. When If driv - ing fast
- er be ten - nis pros, an y-thing goes.

43 A E7 Am E7

cars you like, if low bars you like, if old hymns you like, if bare limbs you like, if Mae

47 Am Am7 F#° G#° F#° C7

West you like or me, un-dressed you like, why no - bod-y will op - pose! When

51 F6

ev - 'ry night the set that's smart is in - tru - ding in nud - ist part -

54 Dm F7 Gm7 F6 Gm7 Gm7(b5) A

- ies in stu - di - os, an - y-thing goes!

59 Gm7 (Sax) C9

an - y - thing, an - y - thing, an - y - thing, an - y - thing

63 F Gm7 F Gm7

goes!

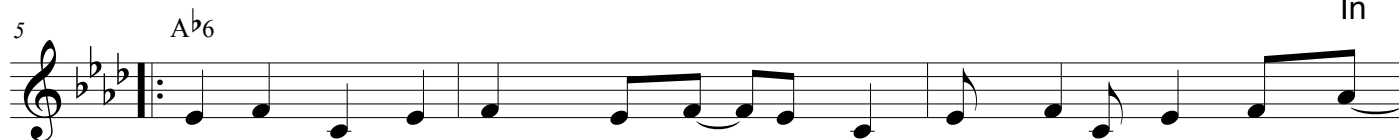
67 F Gm7 F (Sax) Bbm7 C9 F

Anything Goes

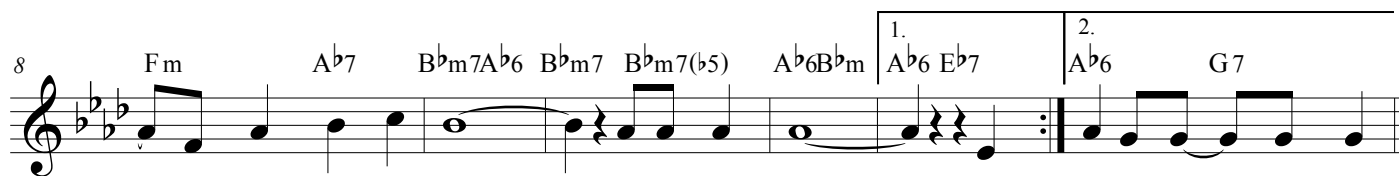
M

Keyboard

(Keyboard)



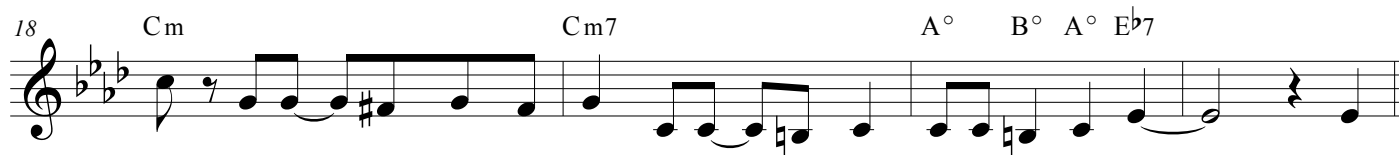
old - en days a glimpse of stock-ing was looked on as some-thing shock-
auth-ors, too, who once knew bet - ter words, now on-ly use four let -



- ing. Now heav-en knows, — an-y-thing goes. — Good The world has gone
- ter words writ-ing prose, — an-y-thing goes. —



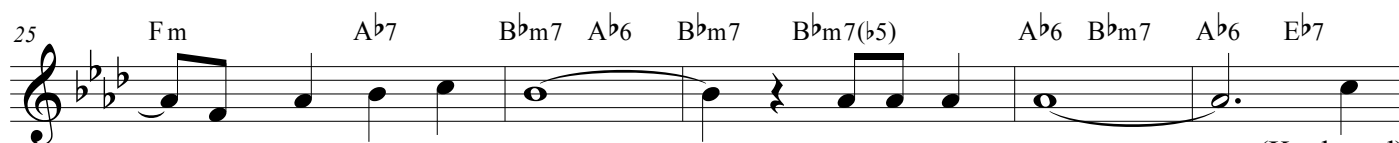
mad to-day and good's bad to-day, and black's white to-day, and day's night to-day, when most



guys to-day that wom-en prize to-day are just sil-ly gig-ol - os. — And



though I'm not a great ro - manc-er, I know that she's bound to an -



- swer when I pro - pose, — "An-y-thing goes."

(Keyboard)



When

2

34 $B\flat 6$

grand - ma - ma whose age is eight - y in night clubs is get - ting mate -
moth - ers pack and leave poor fath - er be - cause they de - cide they'd rath -

37 Gm $B\flat 7$ $Cm7$ $B\flat 6$ $Cm7$ $Cm7(\flat 5)$ $B\flat 6$ Cm 1. $B\flat 6$ $F7$ 2. $B\flat 6$ $A7$

- y with gig - ol - os, _____ an y - thing goes. _____ When If driv - ing fast
- er be ten - nis pros, _____ an y - thing goes. _____

43 D $A7$ Dm $A7$

cars you like, if low bars you like, if old hymns you like, if bare chests you like, if John

47 Dm $Dm7$ B° C^\sharp° B° $F7$

Wayne you like or me in - sane you like, why no - bod - y will op - pose! _____ When

51 $B\flat 6$

ev - 'ry night the set that's smart is in - tru - ding in nud - ist part -

54 Gm $B\flat 7$ $Cm7$ $B\flat 6$ $Cm7$ $Cm7(\flat 5)$ D

- ies in stu - di - os, _____ an - y - thing goes! _____

59 $Cm7$ (Keyboard) $F9$

an - y - thing, an - y - thing, an - y - thing, an - y - thing

63 $B\flat$ $Cm7$ $B\flat$ $Cm7$

goes! _____

67 $B\flat$ $Cm7$ $B\flat$ $E\flat m7$ $F9$ $B\flat$

(Keyboard)

There's No Business Like Show Business

F

Keyboard/Bass - Freely

Keyboard

1 F6 A^b7 Gm7 C9

The

5 F6 E7 E^bmaj7 D7

butch - er, the bak - er, the gro - cer the clerk are

7 Gm7 C7 Fmaj7

sec - ret - ly un - hap - py men, be - cause the

9 Cm B^{aug} E^b/B^b Am7(b5)

butch - er, the bak - er, the gro - cer the clerk get

11 A^b7 Gm7 C7 F

paid for what they do but no ap - plause. They'd

13 A A^{maj}7 Bm11 E7

glad - ly bid their drear - y jobs good - bye for

15 F Dm7 Gm11 C7

an - y - thing the - at - ric - al and why? There's

2 (All - In rhythm)

17 F F maj7

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

19 F6 F

no bus - 'ness I know.
you tell - me it's so.

21 Gm C7 F

Ev - 'ry - thing a - bout it is ap - peal - ing,
You get word be - fore the show has start - ed

23 Gm C7 F

ev - 'ry - thing that tra - fic will al - low.
that your fav - 'rite un - cle died at dawn

25 Gm C7 Dm7

No - where could you get that hap - py feel - ing when you are
Top of that, your pa and ma have part - ed, you're bro - ken

27 G7 B^b7 Gm7 C7

steal - ing that ex - tra bow. There's
heart - ed, but you go on. There's

29 F F maj7

no peo - ple like show peo - ple, they
no peo - ple like show peo - ple they

31 F6 B \flat B \flat maj7/A

smile smile when they are low.
when they are low.

33 Gm C7 D7

E - ven with a tur - key that you know will fold, you
Yes - ter - day they told you you would not go far that

35 G7 C7 F D7

may night be you strand - ed out and in the cold.
may night be you o - pen and there you are.

37 Gm C7 D7

Still you wouldn - n't change it for a sack of gold, let's
Next day on your dress - sing room they've hung a star, let's

39 G7 C7 A7 1. G7 C7 F C7

go on with the show, let's go on with the show. There's
go on with the show, let's

43 2. G7 C7 F F7/A B \flat G7 Gm7/D C7 F

go on with the show.

There's No Business Like Show Business

M

Keyboard/Bass - Freely

Keyboard



2 (All - In rhythm)

17 $B\flat$ $B\flat\text{maj}7$

no bus - 'ness like show bus - 'ness like
no bus - 'ness like show bus - 'ness like

19 $B\flat_6$ $B\flat$

no bus - 'ness I know.
you tell _____ me it's so.

21 Cm $F7$ $B\flat$

Ev - 'ry - thing a - bout it is ap - peal - ing,
You get word be - fore the show has start - ed

23 Cm $F7$ $B\flat$

ev - 'ry - thing that tra - fic will al - low.
that your fav - 'rite un - cle died at dawn

25 Cm $F7$ $Gm7$

No - where could you get that hap - py feel - ing when you are
Top of that, your pa and ma have part - ed, you're bro - ken

27 $C7$ $E\flat_7$ $Cm7$ $F7$

steal - ing that ex - tra bow. There's
heart - ed, but you go on. There's

29 $B\flat$ $B\flat\text{maj}7$

no peo - ple like show peo - ple, they
no peo - ple like show peo - ple they

31 $B\flat 6$ $E\flat$ $E\flat \text{maj } 7/D$

smile when ____ they are low.
smile when ____ they are low.

33 Cm $F 7$ $G 7$

E - ven with a tur - key that you know will fold, ____ you
Yes - ter - day they told you you would not go far ____ that

35 $C 7$ $F 7$ $B\flat$ $G 7$

may be strand - ed out in the cold. ____
night you o - pen and there you are. ____

37 Cm $F 7$ $G 7$

Still you wouldn - n't change it for a sack of gold, let's
Next day on your dres - sing room they've hung a star, let's

39 $C 7$ $F 7$ $D 7$ 1. $C 7$ $F 7$ $B\flat$ $F 7$

go on ____ with the show, let's go on ____ with the show. There's
go on ____ with the show, let's

43 2. $C 7$ $F 7$ $B\flat$ $B\flat 7/D$ $E\flat$ $C 7$ $Cm 7/G$ $F 7$ $B\flat$

go on with the show. _____

Everything's Coming Up Roses

F

Keyboard

(Sax)

F Gm7
 5 Am7 Gm7 C7 F°7
 9 Gm7 C7(♯5) F6 Fm Gm7 Things look
 swell, — things look great, — gon - na have the whole world — on a
 15 F6 E7(♭9) Am F7 B♭maj7
 plate. — Start - ing here, — start - ing now, — hon - ey,
 21 F6 3 Am7 3 Gm7 C7
 ev - 'ry - thing's com - ing — up ros - es! —
 27 F°7 Gm7 C7(♯5) F6 Fm
 Clear the deck, — clear the tracks, — you've got
 33 Gm7 C7 F6 E7(♭9) Am F7
 noth-ing to do — but re - lax. — Blow a kiss, — take a
 39 B♭maj7 F6 3 Am7 3
 bow, — hon - ey ev - 'ry — thing's com - ing — up
 45 Cm7 F7
 ros - es. —

49 $B\flat 6$ $C 7$ $F \text{maj} 7$ $F 6$ $G \text{m} 7$ $C 9$

Now's your in - ning, stand the world on it's
You can do it, all you need is a

55 F $D \text{m} 7$ $G 7$ $C \text{maj} 7$ $C 6$

ear. hand. Stead - y, it's spin - ning.
we can do it.

61 $D \text{m} 7$ $G 7$ B $C 7$ $F^\circ 7$

That 'll be is just the be - gin - ning. Cur - tain
Mom - ma is gon - na see to it.

65 $G \text{m} 7$ $C 7(\sharp 5)$ $F 6$ $F \text{m}$ $G \text{m} 7$ $C 7$

up light the lights, we got noth ing to hit but the

71 $F 6$ $E 7(\flat 9)$ $A \text{m}$ $F 7$ $B\flat \text{maj} 7$ $E 7(\flat 9)$

heights. You'll be swell, you'll be great. I can
I can tell, wait and see, there's the

77 $A \text{m}$ $F 7$ $B\flat \text{maj} 7$ $C 7$ F $C 7$ $D \text{m} 7$ $B\flat \text{m}$

tell, just you wait. That luck - y star I
bell, fol - low me. And noth - ing's gon - na

83 F $D \text{m} 7$ $A \text{m}$ $D \text{m}$ $G 7$ $F\sharp 7(\sharp 5)$ $G 9$ $F\sharp 7(\sharp 5)$ $G 9$

talk a - bout is due. Hon - ey,
stop us till we're through.

89 F6 3 3 Am7 3 3 1. Gm7 3 3
 ev - 'ry thing's com - ing up ro - ses for

95 C7 3 3 F F/E F/D C°7 (Sax)
 me and for you.

101 2. Gm7 3 3 C7 F6 3 3
 ro - ses and daf - fo - dils, ev - 'ry thing's

107 Am7 3 3 Gm7 3 3 C7
 com - ing up sun - shine and San - ta Claus,

113 F6 3 3 Am7 3 3 Gm7 3 3
 ev - 'ry thing's gon - na be bright lights and

119 C7 F6 3 3 Am7 3 3
 lol - li pops, ev - 'ry thing's com - ing up

125 Gm7 3 3 C7 3 3
 ro - ses for me and for

129 F
 you.

Everything's Coming Up Roses

M

(Keyboard)

Keyboard

B \flat Cm7
 5 Dm7 Cm7 F7 B \flat 7
 9 Cm7 F7(#5) B \flat 6 B \flat m Cm7 F7
 15 B \flat 6 A7(b9) Dm B \flat 7 E \flat maj7
 21 B \flat 6 3 Dm7 3 Cm7 F7
 27 B \flat 7 Cm7 F7(#5) B \flat 6 B \flat m
 33 Cm7 F7 B \flat 6 A7(b9) Dm B \flat 7
 39 E \flat maj7 B \flat 6 3 Dm7 3
 45 Fm7 B \flat 7
 ros - es.

Things look
 swell, things look great, gon - na have the whole world on a
 plate. Start - ing here, start - ing now, hon - ey,
 ev - 'ry - thing's com - ing up ros - es!
 Clear the deck, clear the tracks, you've got
 noth - ing to do but re - lax. Blow a kiss, take a
 bow, hon - ey ev - 'ry thing's com - ing up
 ros - es.

49 $E\flat 6$ $F 7$ $B\flat \text{maj} 7$ $B\flat 6$ $C m 7$ $F 9$

Now's your in - ning, stand the world on it's
You can do it, all you need is a

55 $B\flat$ $G m 7$ $C 7$ $F \text{maj} 7$ $F 6$

ear. Stead - y, it's spin - ning.
hand. we can do it.

61 $G m 7$ $C 7$ E $F 7$ $B\flat 7$

That 'll be just the be - gin - ning. Cur - tain
Mom - ma is gon - na see to it.

65 $C m 7$ $F 7(\sharp 5)$ $B\flat 6$ $B\flat m$ $C m 7$ $F 7$

up light the lights, we got noth ing to hit but the

71 $B\flat 6$ $A 7(\flat 9)$ $D m$ $B\flat 7$ $E\flat \text{maj} 7$ $A 7(\flat 9)$

heights. You'll be swell, you'll be great. I can
I can tell, wait and see, there's the

77 $D m$ $B\flat 7$ $E\flat \text{maj} 7$ $F 7$ $B\flat$ $F 7$ $G m 7$ $E\flat m$

tell, just you wait. That luck - y star I
bell, fol - low me. And noth - ing's gon - na

83 $B\flat$ $G m 7$ $D m$ $G m$ $C 7$ $B 7(\sharp 5)$ $C 9$ $B 7(\sharp 5)$ $C 9$

talk a - bout is due. Hon - ey
stop us till we're through.

89 $B\flat 6$ 3 3 $Dm7$ 3 3 1. $Cm7$ 3 3
 ev - 'ry ___ thing's com - ing ___ up ro - ses ___ for

95 $F7$ 3 3 $B\flat$ $B\flat/A$ $B\flat/G$ $F^\circ 7$ (Keyboard)
 me and ___ for you. _____

101 2. $Cm7$ 3 3 $F7$ $B\flat 6$ 3 3
 ro - ses ___ and daf - fo - dils, ___ ev - 'ry ___ thing's

107 $Dm7$ 3 3 $Cm7$ 3 3 $F7$
 com - ing ___ up sun - shine ___ and San - ta Claus, ___

113 $B\flat 6$ 3 3 $Dm7$ 3 3 $Cm7$ 3 3
 ev - 'ry ___ thing's gon - na ___ be bright lights ___ and

119 $F7$ $B\flat 6$ 3 3 $Dm7$ 3 3
 lol - li pops, ___ ev - 'ry ___ thing's com - ing ___ up

125 $Cm7$ 3 3 $F7$ 3 3
 ro - ses ___ for me and ___ for

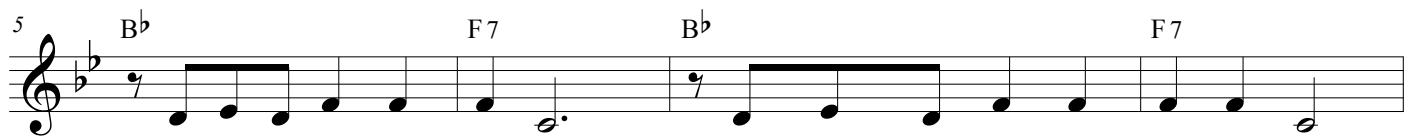
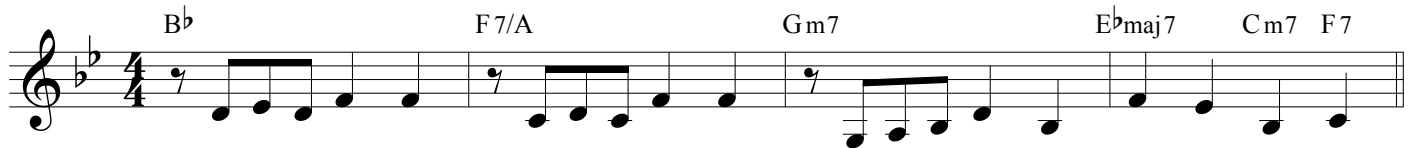
129 $B\flat$
 you. _____

You Are My Lucky Star

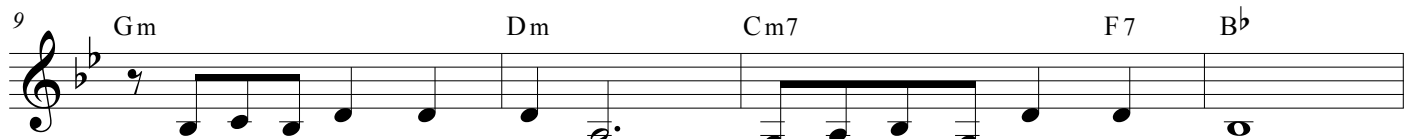
F

Keyboard

Keyboard - Freely



In my im-ag - i - na-tion, I searched the star - lit sky so bright.



In my im-ag - i - na-tion, there I saw you in the light.

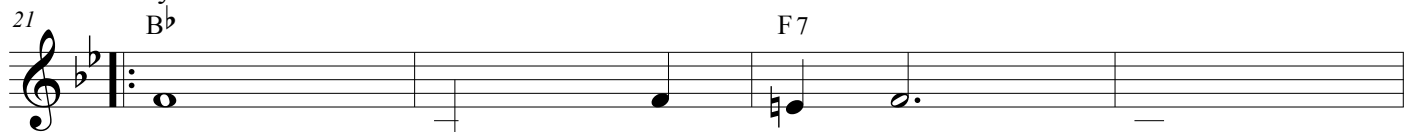


And then one day I found you. How could I help but re - al - ize

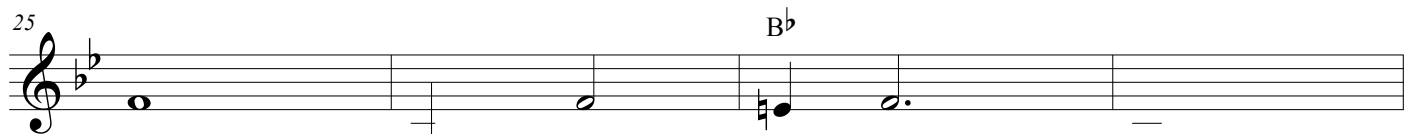


my luck-y star was shin - ing right there be-fore my ver - y eyes?

Add Rhythm



You are my luck - y star.
You are my luck - y star.



I saw you from a - far.
I saw you from a - far.

2
29

C7

Two love - ly eyes, at me - they were gleam - ing,
If Gab - le is the hand - som - est crea - ture,

33

F7 B \flat E \flat E7 F7

beam - ing. I four - was star star feat - struck.
you're a ure.

37

B \flat F7

You are my luck - y charm.
Though you are nev - er seen

41

B \flat

I'm luck - y in your arms.
up on some mov - ie screen,

45

B \flat 7 E \flat 9 E \flat m9

You've open - ed heav-en's por-tal here on earth for this poor mor - tal,
You are my Bo - gart, Tay-lor, Kel - ly, Coop - er, and my Ga - ble,

49

B \flat 1. F7 B \flat Gm (Sax) Cm F7

You are my luck-y star.
You are my

57

2. F7 Cm7 F7 B \flat (Sax) F7/A

luck - y, my luck - y star.

61

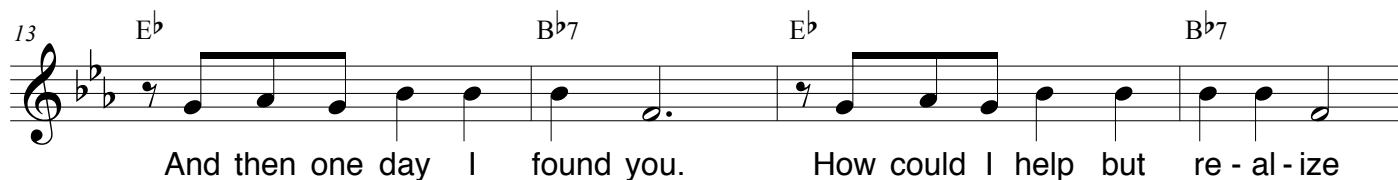
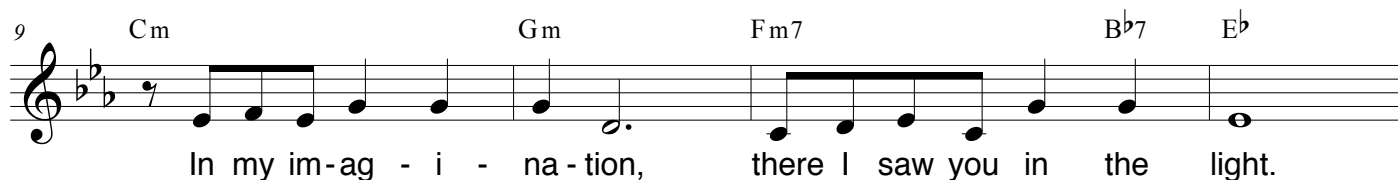
E \flat maj7 C \circ 7 B \flat 6

You Are My Lucky Star

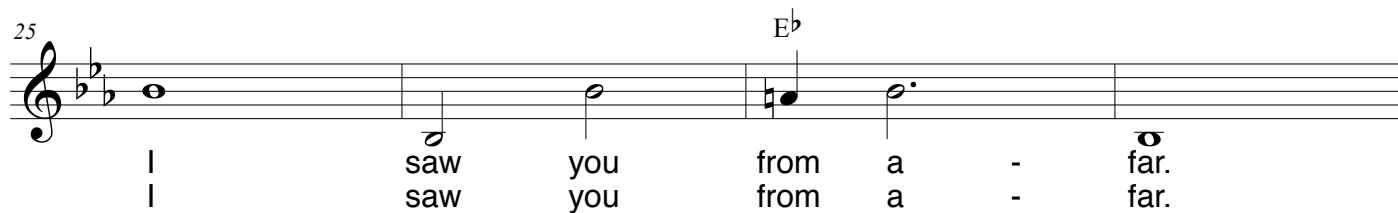
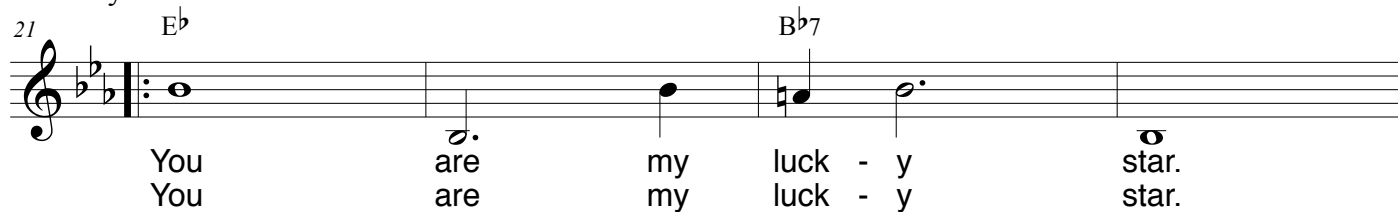
M

Keyboard

Keyboard - Freely



Add Rhythm



2

29 F7
Two love - ly eyes, at me — they were gleam - ing,
If Gar bo is a glam - or - ous crea - ture,

33 B \flat 7 E \flat A \flat A7 B \flat 7
beam - ing. I was star - struck.
you're a four - star feat - ure.

37 E \flat B \flat 7
You are my luck - y charm.
Though you are nev - er seen

41 E \flat
I'm luck - y in your arms.
up on some mov - ie screen,

45 E \flat 7 A \flat 9 A \flat m9
You've open - ed heav - en's por - tal here on earth for this poor mor - tal,
You are my Die - trich, Craw - ford, Hep - burn, Har - low, and my Gar - bo,

49 E \flat 1. B \flat 7 E \flat Cm (Keyboard) Fm B \flat 7
You are my luck - y star.
You are my

57 2. B \flat 7 Fm7 B \flat 7 E \flat (Keyboard) B \flat 7/D
luck - y, my luck - y star. _____

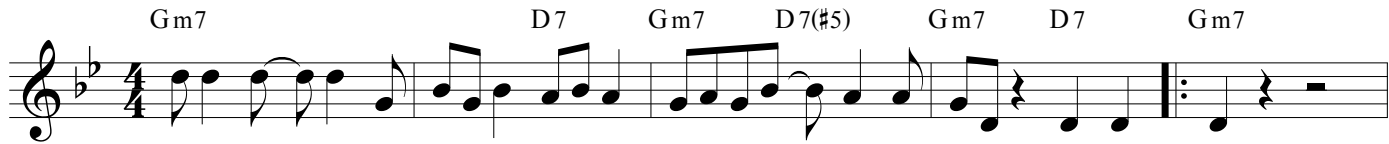
61 A \flat maj7 F \circ 7 E \flat 6

Just One Of Those Things

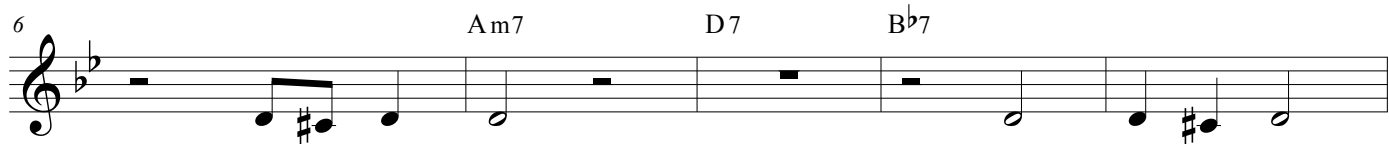
F

Keyboard

(Sax)

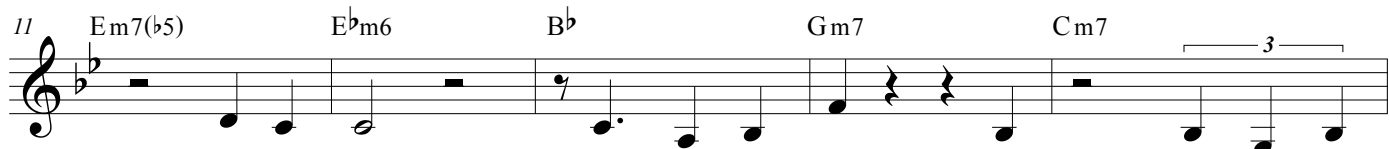


It was just



one of those things,

just one of those

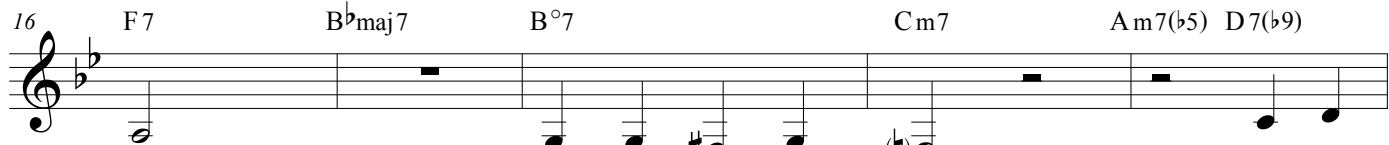


cra-zy things,

one of those bells

that

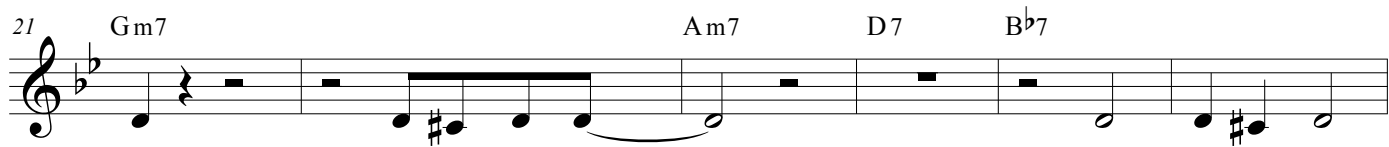
now and then



rings,

just one of those things.

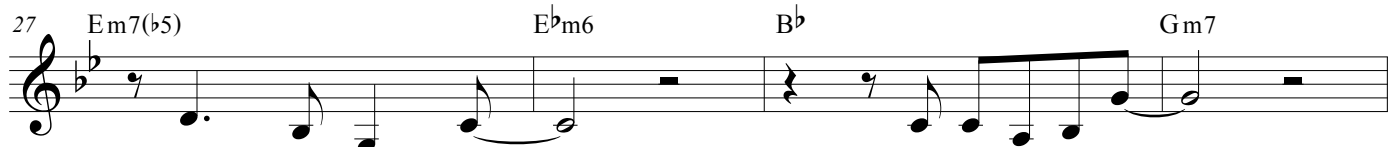
It was



just

one of those nights, —

just one of those



fab - u - lous flights,

a trip to the moon



on gos-sa-mer wings, —

just one of those things.

If we'd

2

37 $A^{\flat}maj7$ $A^{\circ}7$ $B^{\flat}m7$ $E^{\flat}7$ $A^{\flat}maj7$

thought a bit of the end of it — when we start - ed

42 $Gm7$ $C7$ $Fmaj7$ $Dm7$

paint-ing the town, we'd have been a-ware that our

47 $Bm7(b5)$ $B^{\flat}m7$ $Am7$ $B^{\circ}7$ $Cm7$ $Am7(b5)D7$

— love affair was too hot not to cool down. So good-

53 $Gm7$ $Am7$ $D7$ $B^{\flat}7$

bye, dear, and a-men. — Here's — hop-ing we'll

59 $Em7(b5)$ $E^{\flat}m6$ $Dm7$ $G7$

meet now and then. — It was great fun, — but it was

63 $B^{\circ}7$ Cm $F7$ 1. B^{\flat} $Dm7$ $Gm7$ $E^{\flat}maj7$ $D7$ (Sax)

just one of those things.

69 2. B^{\flat} $Dm7$ $G7$ $B^{\circ}7$ Cm $F7$

things. It was just one of those

73 B^{\flat} $Dm7$ Cm $F7$ B^{\flat} $B^{\flat}6$

things. Just one of those things!

Just One Of Those Things

M

Keyboard

(Keyboard)

It was just

one of those things, just one of those

II

A m7(b5) A^bm6 E^b C m7 F m7 3

cra-zy things, one of those bells that now and then


16 B \flat 7 E \flat maj7 E $^{\circ}$ 7 Fm7 Dm7(b5) G7(b9)

rings, just one of those things. It was

just one of those nights,___ just one of those

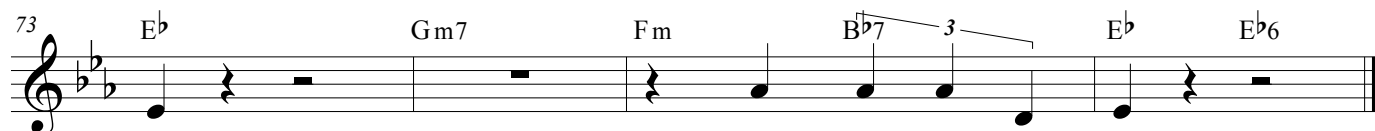
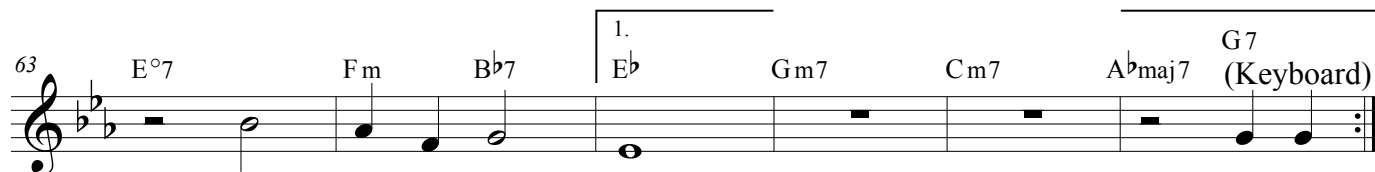
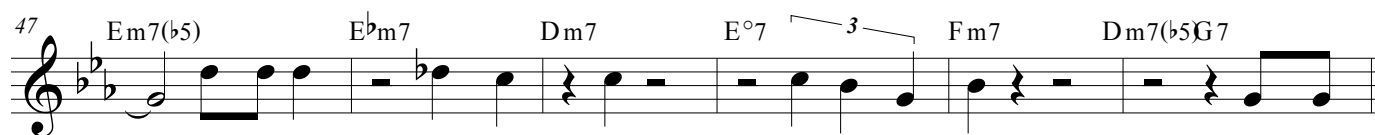
27

fab - u - lous flights, a trip to the moon

31 

on gos-sa-mer wings, _____ just one of those things. If we'd

2



MALE VOCAL

With A Little Bit Of Luck

Keyboard

(Keyboard) C Dm7 Em F°7 Am7 D7 G7

The Lord a -

6 C Cmaj7/B F6/A G7 C Cmaj7/B C6/A F/G G

bove gave man an arm of i - ron so he could
 bove made liq - uor for temp - ta - tion to see if

10 C Cmaj7/B C6 F G7 C Cmaj7/B C6 G/B C7/B^b

do his job and a - nev - er from shirk. The Lord a -
 man could turn a way from sin. The Lord a -

14 F/A /F A7 Dm /C E7

bove gave man an arm of i - ron, but with a
 bove made liq - uor for temp - ta - tion,

18 Am D7 G G9(#5) C E7

lit - le bit of luck, with a lit - tle bit of luck, some - one
 when temp -

22 F C° C F6 C G7 C

else will do the blink - ing work. With a
 ta - tion comes you'll give right in.

26 G7 C

lit - tle bit, with a lit - tle bit, with a

30 G7 C

lit - tle bit of luck you'll nev - er work. The Lord a - Oh, you can
 of luck you'll give right in.

1. G7 2. C7

35 F C G°

walk the straight and nar at - row, but with a
throw - ing good - ness at you, but with a

39 G D7 C D7 G

lit-tle bit of luck you'll run a - muck! The gen - tle
lit-tle bit of luck a man can duck! The Lord a -

43 C Cmaj7/B F6/A G7 C Cmaj7/B C6/A F/G G

sex was made for man to mar - ry, to share his
bove made to man help to help his neigh - bor no mat - ter
made to help sup-port his child - ren which is the

47 C Cmaj7/B C6 F G7 C Cmaj7/B C6 G/B C7/B♭

nest and see his food is cooked. The gen - tle
where, on land or sea or foam. The Lord a -
right and prop - er thing to do. A man was

51 F/A /F A7 Dm /C E7

sex was made for man to mar - ry, but with a
bove made to man help to help his neigh - bor, but but
made to help sup-port his child - ren, but but

55 Am D7 G G9(#5) C E7

lit - le bit of luck, with a lit - tle bit of luck, you can
when they'll go

59 F C° C F6 C G7 C

have it all and you not get hooked. With a
comes a - round start sup - port - ing home. you.

63 G7 C
lit tle bit, with a lit tle bit, with a

67 G7 C
lit tle bit of luck you won't get hooked. With a
of luck you'll won't be home.
of luck they'll work for you.

71 G7 C
lit tle bit, with a lit tle bit, with a

75 Am Dm G7 C
lit - tle bit of bloom - ing luck. They're al - ways
To Coda 1. C7 2. C7 (Keyboard)

80 F C G°

84 G D7 C D7 G G7
A man was
D.S. al Coda

Coda (Keyboard)
88 C C7 F C
luck. with a

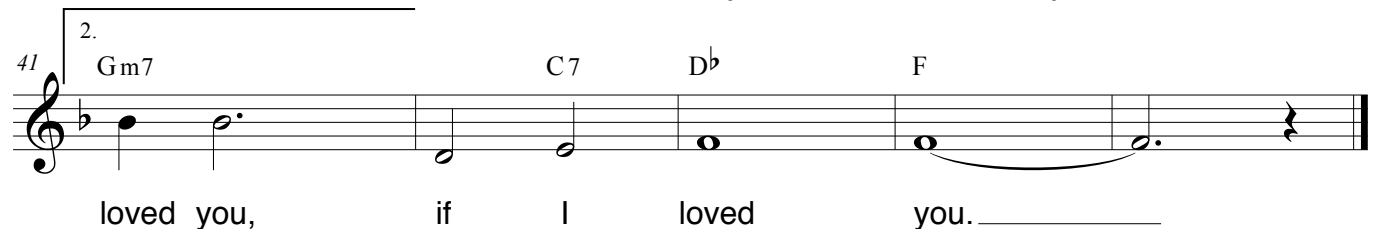
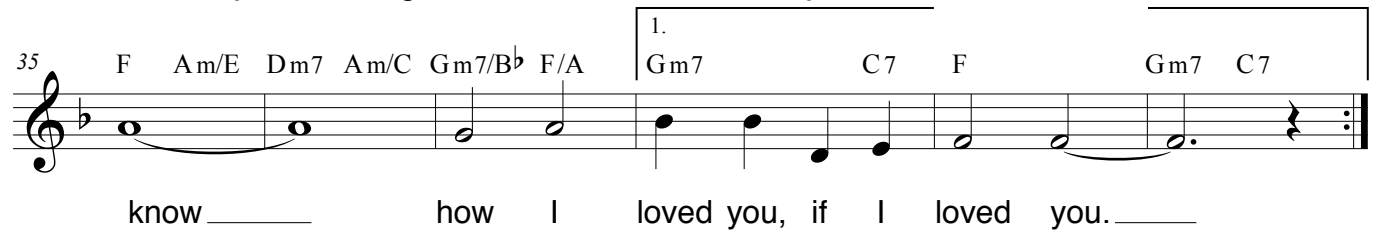
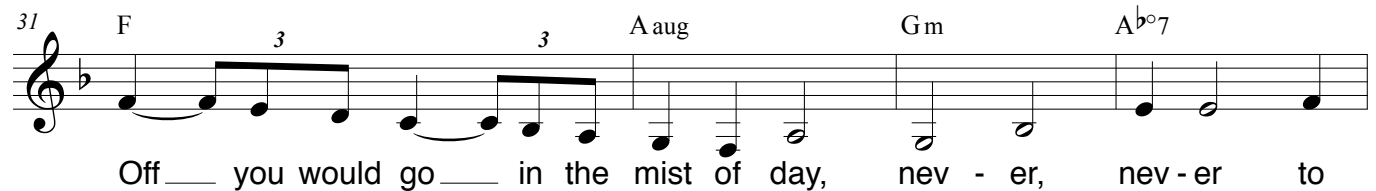
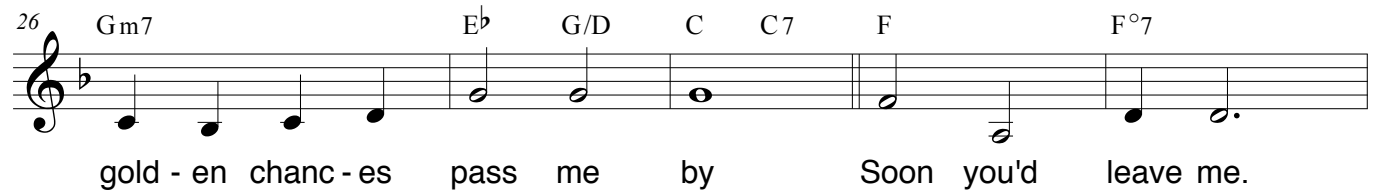
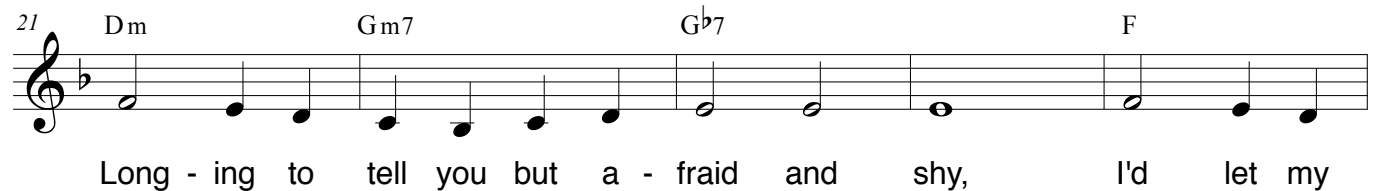
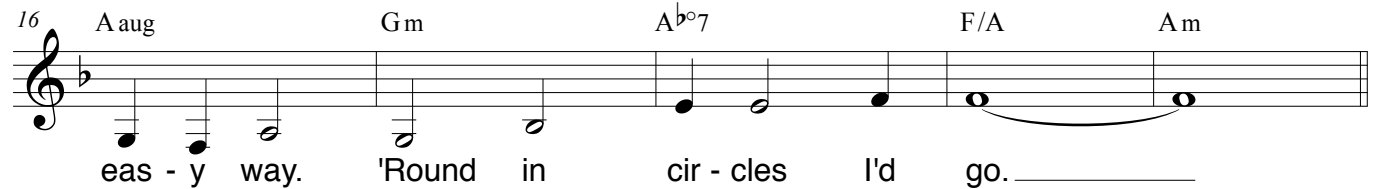
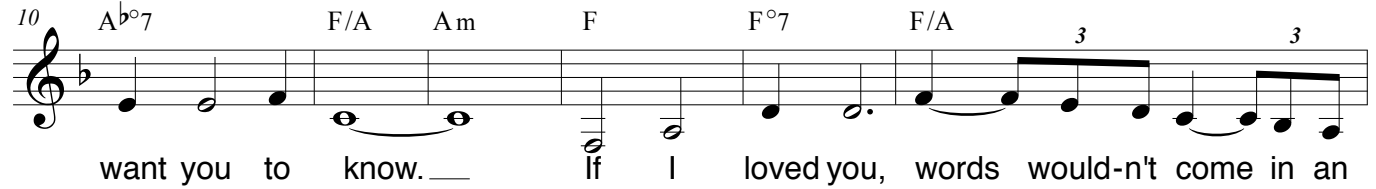
94 G7 C
lit - tle bit of bloom - ing luck. _____

If I Loved You

F

Keyboard Intro - Freely

Keyboard

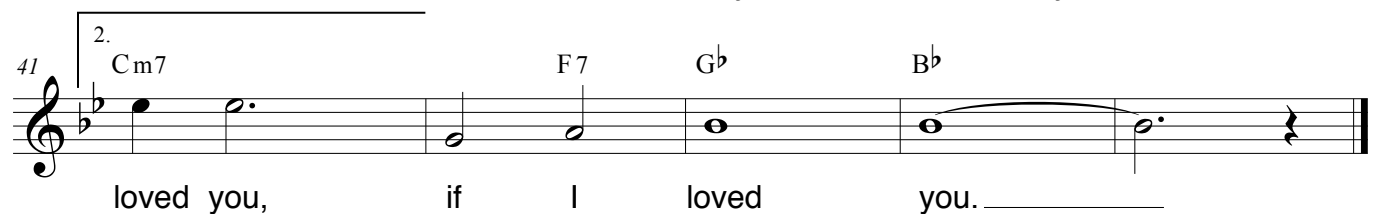
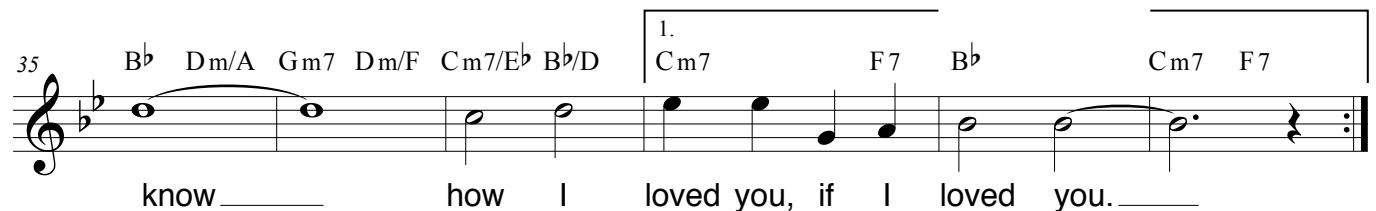
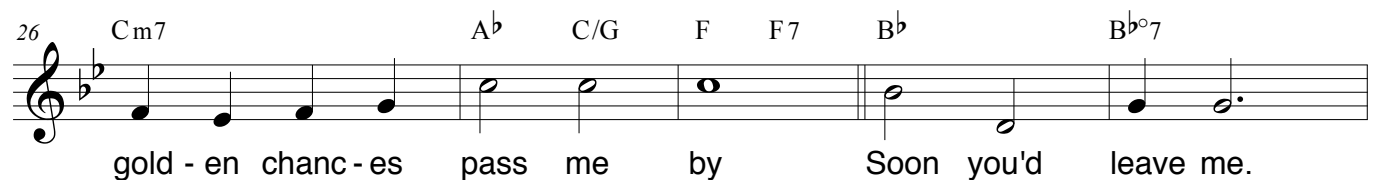
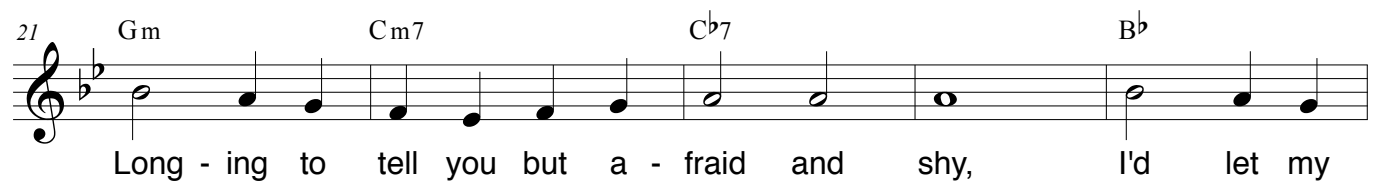
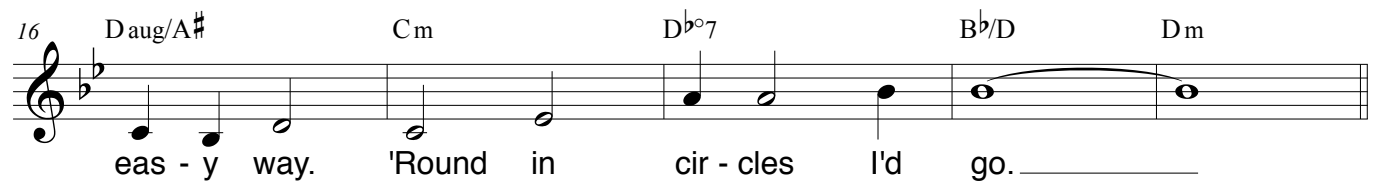
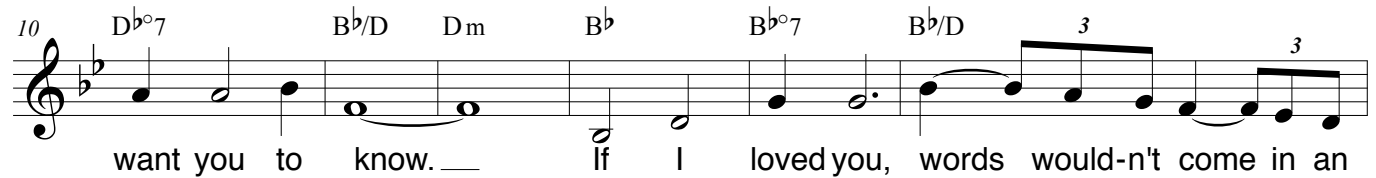


If I Loved You

M

Keyboard Intro - Freely

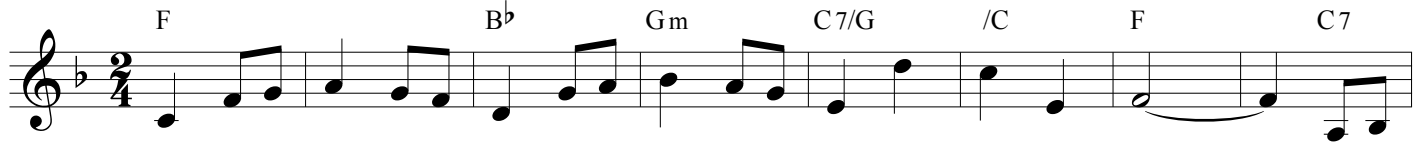
Keyboard



Small World Polka

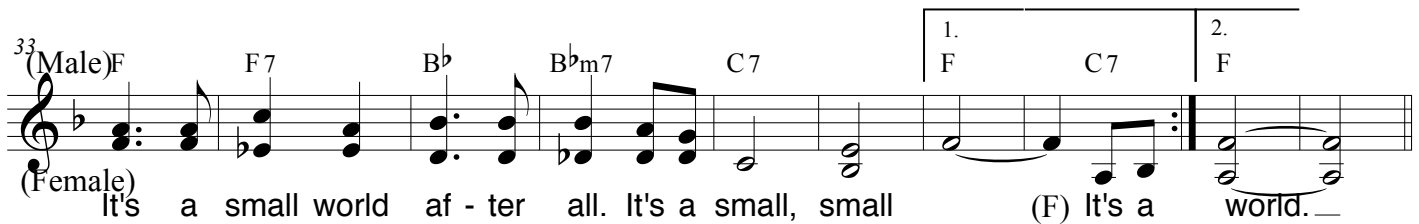
Keyboard

(Keyboard)

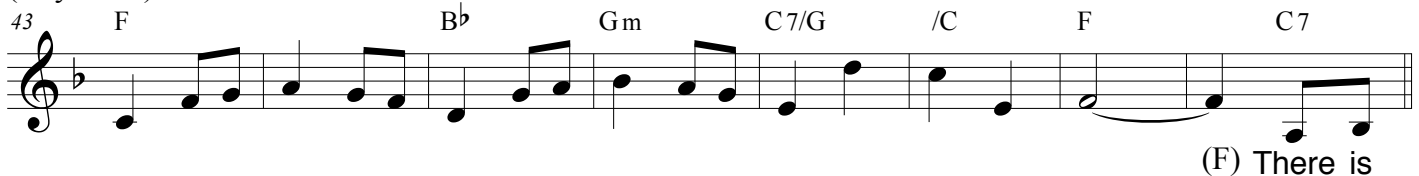


(Sax)

(Sax 1st, Vocal 2nd)



(Keyboard)



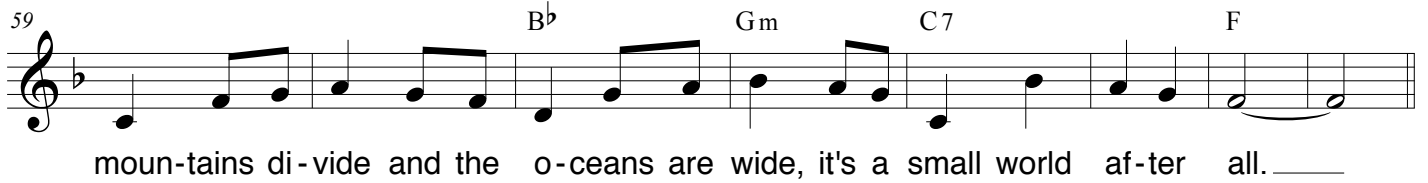
2

51 F C7 F



just one moon and one gold-en sun, and a smile means friendship to ev-'ry one. Though the

59 B♭ Gm C7 F



moun-tains di-vide and the o-ceans are wide, it's a small world af-ter all. ____

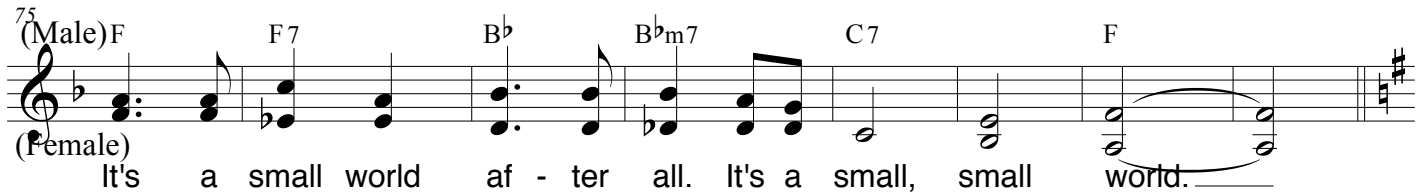
67 F C7 F



(Both) It's a small world, af - ter all. It's a small world, af - ter all.

75 (Male) F F7 B♭ B♭m7 C7 F

(Female)



It's a small world af - ter all. It's a small, small world. ____

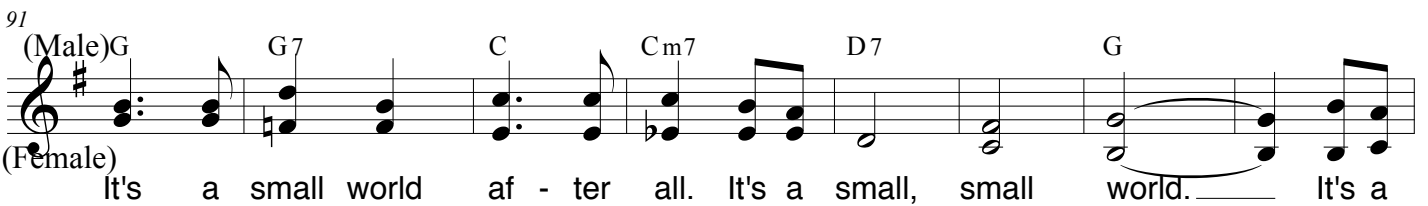
83 G D7 G



(Both) It's a small world, af - ter all. It's a small world, af - ter all.

91 (Male) G G7 C Cm7 D7 G

(Female)




It's a small world af - ter all. It's a small, small world. ____ It's a

99 D7 G D7



small, small world. ____ It's a small world af - ter

107 G D7 G



all. ____ Af-ter all,. it's a ver - y small world. ____

I Could Write A Book

F

Keyboard

(Sax)
F maj7

Gm7

Am7

Gm7

5 F maj7 Gm7 Am7 G°7 C7

9 F Fmaj7/A Gm7 F C7 F C7 F C7

asked me, I could write a book a-bout the way you walk and

14 F6 F#°7 Gm7 C7 F/A A°7 Gm7 C7 F6

whis-per and look. I could write a pre-face on how we

20 Am F F°7 C A°7 Dm7 G7 C Gm7 C7

met, so the world would nev - er for - get. And the

25 F Fmaj7/A Gm7 C7 F C7 F C7

sim - ple sec - ret of the plot is just to tell them that I

30 F6 F#°7 Gm7 C7 F/A A°7 Gm7 C7 Cm7 F7

love you a lot. Then the world dis - cov-ers, as my book

36 B♭ Gm7 F F aug Gm7 C7 1. F Gm7 C7 (Sax)

ends, how to make two lov - ers of friends.

41 2. F (Sax) Gm7 Am7 Dm7 B D♭ Fmaj7

friends. *rit.*

I Could Write A Book

M
Keyboard

(Keyboard)

B \flat maj7 Cm7 Dm7 Cm7
 5 B \flat maj7 Cm7 Dm7 C $^{\circ}$ 7 F7
 If they
 9 B \flat B \flat maj7/D Cm7 B \flat F7 B \flat F7 B \flat F7
 asked me, I could write a book _____ a-bout the way you walk and
 14 B \flat 6 B $^{\circ}$ 7 Cm7 F7 B \flat /D D \flat $^{\circ}$ 7 Cm7 F7 B \flat 6
 whis-per and look. _____ I could write a pre-face on how we
 20 Dm B \flat B \flat $^{\circ}$ 7 F D \flat 7 Gm7 C7 F Cm7 F7
 met, so the world would nev - er for - get. _____ And the
 25 B \flat B \flat maj7/D Cm7 F7 B \flat F7 B \flat F7
 sim - ple sec - ret of the plot _____ is just to tell them that I
 30 B \flat 6 B $^{\circ}$ 7 Cm7 F7 B \flat /D D \flat $^{\circ}$ 7 Cm7 F7 Fm7 B \flat 7
 love you a lot. _____ Then the world dis - cov-ers, as my book
 36 E \flat Cm7 B \flat B \flat aug Cm7 F7 1. B \flat Cm7 F7 (Keyboard)
 ends, how to make two lov - ers of friends. _____
 41 2. B \flat (Keyboard) Cm7 Dm7 Gm7 E G \flat B \flat maj7
 friends. _____ *rit.*

Climb Every Mountain

F

Keyboard

(Keyboard - 12/8 feel. Play arpeggiated chords throughout)

F

3 **F** **G7** **Cmaj7** **Cm7** **F7** **Bbmaj7**
 Climb ev - 'ry moun - tain, search high and low.

7 **Bbm6** **F/A** **Gm7** **C7** **F**
 Fol - low ev - 'ry by - way, ev - 'ry path you know.

11 **F** **G7** **Cmaj7** **Cm7** **F7** **Bbmaj7**
 Climb ev - 'ry moun - tain, ford ev - 'ry stream.

15 **Bbm6** **F/A** **Gm7** **C7** **To Coda** **F** **F7**
 Fol - low ev - 'ry rain - bow till you find your dream. A

19 **Bb** **Bbmaj7** **Gm** **C7** **F** **Fmaj7** **Dm7** **G7**
 dream that will need _____ all the love you can give _____ ev-'ry

23 **C** **Am7** **D7** **G** **G7**
 day of your life _____ for as long as you live. _____

27 C D7 G maj7 G m7 C F maj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream.

31 Dm Dm7 Gm/Bb G m7 F/C F7(#5) Bb6 C7

Fol - low ev - 'ry rain - bow till you find your

35 F D.S. al Coda

dream. _____

37 F A

38 Cb Abm7 Db Db7 Gb Gbmaj7 Ebm7 Ab7

dream that will need _____ all the love you can give _____ ev-'ry

42 Db Dbmaj7 Bbm Eb Ab Ab7

day of your life _____ for as long as you live. _____

46 Db Eb Ab Abm7 Db Gbmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream.

50 Ebm Ebm7/Db Abm/Cb Abm7 Gb/Db Bbaug

Fol - low ev - 'ry rain - bow till you

53 Cb6 Db7 Gb Abm Gb/Bb Cb Gb

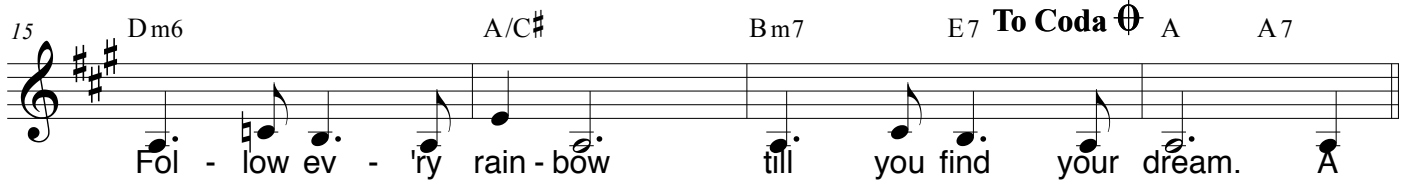
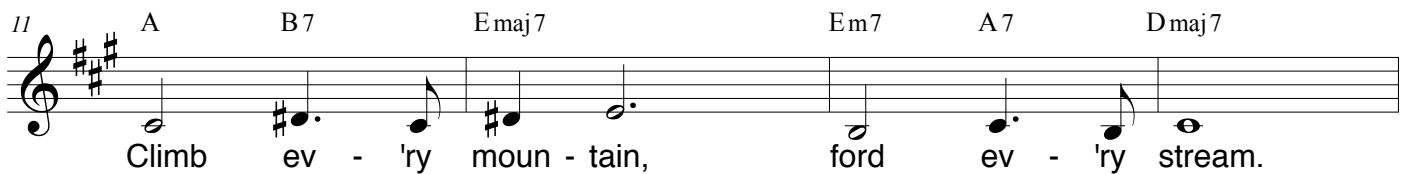
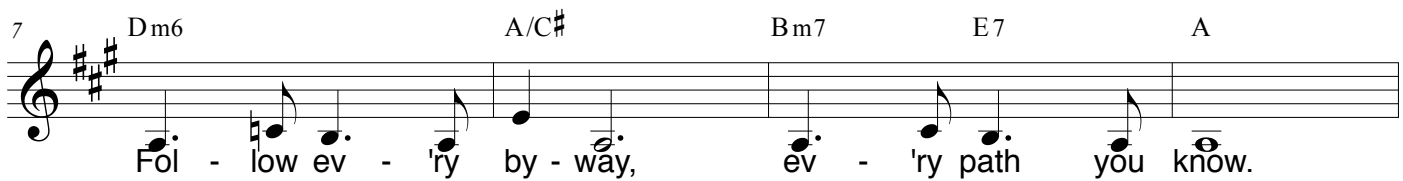
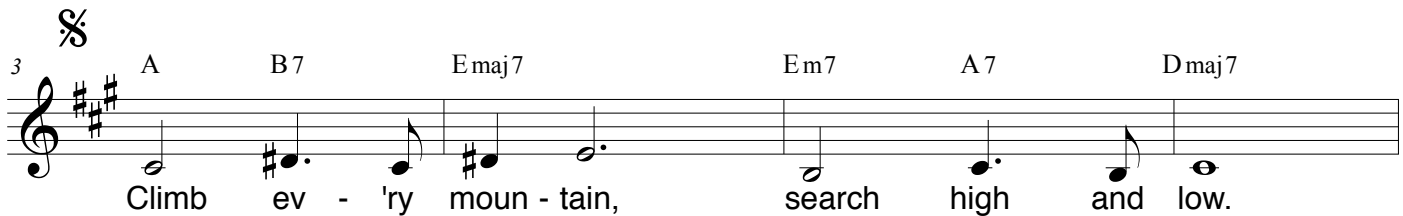
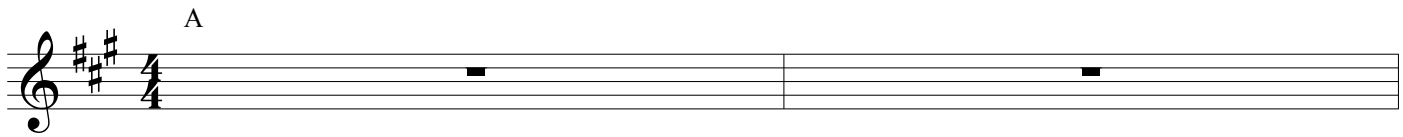
find your dream. _____

Climb Every Mountain

M

Keyboard

(Keyboard - 12/8 feel. Play arpeggiated chords throughout)



27 E F#7 Bmaj7 Bm7 E Amaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream.

31 F#m /E Bm/D Bm7 A/E A7(#5) D6 E7

Fol - low ev - 'ry rain - bow till you find your

35 A D.S. al Coda

dream. _____

37 Coda A

A

38 Eb Cm7 F F7 Bb Bbmaj7 Gm7 C7

dream that will need _____ all the love you can give _____ ev-'ry

42 F Fmaj7 Dm G C C7

day of your life _____ for as long as you live. _____

46 F G C Cm7 F Bbmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream.

50 Gm Gm7/F Cm/Eb Cm7 Bb/F Daug

Fol - low ev - 'ry rain - bow till you

53 Eb6 F7 Bb Cm Bb/D Eb Bb

find your dream. _____

Oklahoma

F

Keyboard & Bass Only

Keyboard

5 B \flat C7 F B \flat C7 F B \flat C7

Brand new state! Brand new state, gon - na treat you

10 Add Drums B \flat

great! _____ Gon - na give you bar-ley,

16 Am

car-rots and per - ta-ters, pas-tures fer the cattle, spin-ach and ter - may-ters!

22 Gm F

Flow-ers on the prair - ie where the June bugs zoom. Plen-ty of air and

28 B \flat C7

plen-ty of room. Plen-ty of room to swing a rope! _____

34 F Gm7 F/A B \flat F/A Gm7 F

Plen - ty of heart and plen - ty of hope!

38 (Sax) Dm C7

42 F /E /D /C /B^b /A /G /F
O - - - k la - ho - ma, where the

46 C7 C^o7 C7sus C7
wind comes sweep - in' down the plain. And the

50 F9 B^b6 B^bm/G
wav - in' wheat can sure smell sweet when the

54 F F^{sus} D7 G7 C7
wind comes right be - hind the rain.

58 F /E /D /C /B^b /A /G /F
O - - - k la - ho - ma, ev - 'ry

62 C7 C^o7 C7sus C7
night my hon - ey lamb and I sit a -

66 F9 B^b6 B^bm/G
lone and talk and watch a hawk mak - in'

70 F/C C7 F
la - zy cir - cles in the sky. We

74 $B\flat$ F
 know we be - long to the land, _____ and the

78 $C7$ $G7$ $C9$ $/B\flat$ $/A$ $/G$
 land we be - long to is grand. _____ And when we

82 F $/E$ $/D$ $/C$ $B\flat$ $/A$ F/G $/F$
 say _____ "Yeow! A - yip - i - o - ee

86 $G7$ $/F$ $/E$ $/D$ C $/B\flat$ G/A $/G$
 ay!" _____ We're on - ly say - in'

90 F $A7$ Dm $G7$
 "You're do - in' fine, Ok - la - ho - ma! Ok - la

94 F $C7$ 1. F $F^\circ7/C$ $C7$
 ho - ma, _____ O. K."

98 2. F C F C F C F $B\flat$
 K L A H O M A, Ok - la -

102 $C7$ F
 ho - - - - - ma!

Oklahoma

M

Keyboard & Bass Only

Keyboard

4

A^b7

5

D^b E^b7 A^b D^b E^b7 A^b D^b E^b7

Brand new state! Brand new state, gon - na treat you

10

Add Drums

D^b

great! _____ Gon - na give you bar-ley,

16

C^m

car-rots and per - ta-ters, pas-tures fer the cattle, spin-ach and ter-may-ters!

22

B^bm A^b

Flow-ers on the prair-ie where the June bugs zoom. Plen-ty of air and

28

D^b E^b7

plen-ty of room. Plen-ty of room to swing a rope! _____

34

A^b B^bm7 A^b/C D^b A^b/C B^bm7 A^b

Plen - ty of heart and plen - ty of hope!

38

(Keyboard)

F^m E^b7

42 A^b /G /F /E b /D b /C /B b /A b

 O - - - k la - ho - ma, where the

46 E b 7 E b 7 E b 7sus E b 7

 wind comes sweep - in' down the plain. And the

50 A b 9 D b 6 D b m/B b

 wav - in' wheat can sure smell sweet when the

54 A b A b sus F7 B b 7 E b 7

 wind comes right be - hind the rain.

58 A b /G /F /E b /D b /C /B b /A b

 O - - - k la - ho - ma, ev - 'ry

62 E b 7 E b 7 E b 7sus E b 7

 night my hon - ey lamb and I sit a -

66 A b 9 D b 6 D b m/B b

 lone and talk and watch a hawk mak - in'

70 A b /E b E b 7 A b

 la - zy cir - cles in the sky. We

74 D^b A^b

know we be - long to the land, _____ and the

74

78 E^b7 B^b7 E^b9 $/D^b$ $/C$ $/B^b$

land we be - long to is grand. _____ And when we

78

82 A^b $/G$ $/F$ $/E^b$ D^b $/C$ A^b/B^b $/A^b$

say _____ "Yeow! A - yip - i - o - ee

82

86 B^b7 $/A^b$ $/G$ $/E$ E^b $/D^b$ B^b/C $/B^b$

ay!" _____ We're on - ly say - in'

90 A^b $C7$ Fm B^b7

"You're do - in' fine, Ok - la - ho - ma! Ok - la

94 A^b E^b7 $1. A^b$ $A^b\circ7/E^b$ E^b7

ho - ma, _____ O. K."

4

98

The musical score is written in G major (one sharp) and 4/4 time. The vocal line (treble clef) begins at measure 98 with a melody of eighth notes: A4, B4, A4, G4, F#4, E4, D4, C#4. The lyrics 'K L A H O M A, Ok - la -' are aligned under these notes. A piano accompaniment (treble clef) starts at measure 102 with a series of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, and finally A4. The lyrics 'ho - - - - - ma!' are aligned under these chords. A first ending bracket is placed over the vocal line from measure 98 to 101, with a '2.' marking above the first measure of the bracket.

2.

A^b E^b A^b E^b A^b E^b A^b D^b

K L A H O M A, Ok - la -

102

E^b7 A^b

ho - - - - - ma!