

# Grace Kelly

Words & Music by Jodi Marr, Dan Warner, John Merchant & Michael Penniman

$\text{♩} = 124$  ( $\text{♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$ )

N.C.

"I wanna talk to you". "The last time we talked Mr Smith, you reduced me to tears. I promise you it won't happen again."

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of four measures of whole rests. The piano accompaniment begins with a whole note chord in the right hand and a quarter-note bass line in the left hand. The right hand accompaniment has a fermata over the first two measures.

Do I at - tract you, do I re - pulse you with my quea - sy smile?

The second system continues the vocal line and piano accompaniment. The vocal line has two measures of triplets of eighth notes, followed by two more measures. The piano accompaniment continues with a similar pattern, featuring a fermata in the right hand.

— Am I too dir - ty, am I too flir - ty, do I like what you like? —

The third system continues the vocal line and piano accompaniment. The vocal line has two measures of triplets of eighth notes, followed by two more measures. The piano accompaniment continues with a similar pattern, featuring a fermata in the right hand.

G D

I could be whole-some, I could be loath-some, guess I'm a lit-tle bit shy.

G N.C.

Why don't you like me, why don't you like me with-out mak-ing me try?

G Dm<sup>7</sup>

I try to be like Grace Kel-ly.

Am<sup>7</sup> D<sup>7</sup>sus<sup>4</sup> D<sup>7</sup> G

but all her looks were too sad. So I try a lit-tle

Dm7 Am7 Am7/D D

Fred - die. I've gone i - den - ti - ty mad.

G

I could be brown, I could be blue, I could be vi - o - let

C C/D D

sky. I could be hurt - ful, I could be pur - ple, I could be a - ny - thing you like.

G

Got - ta be green, got - ta be mean, got - ta be ev - 'ry - thing

To Coda II



To Coda

more. Why don't you like me? Why don't you like me? Why don't you walk out the door?\_



(Getting angry doesn't solve anything.)



How can I help it, how can I help it, how can I help what you



think? Hel - lo my ba - by, hel - lo my ba - by, put - ting my life on the


G



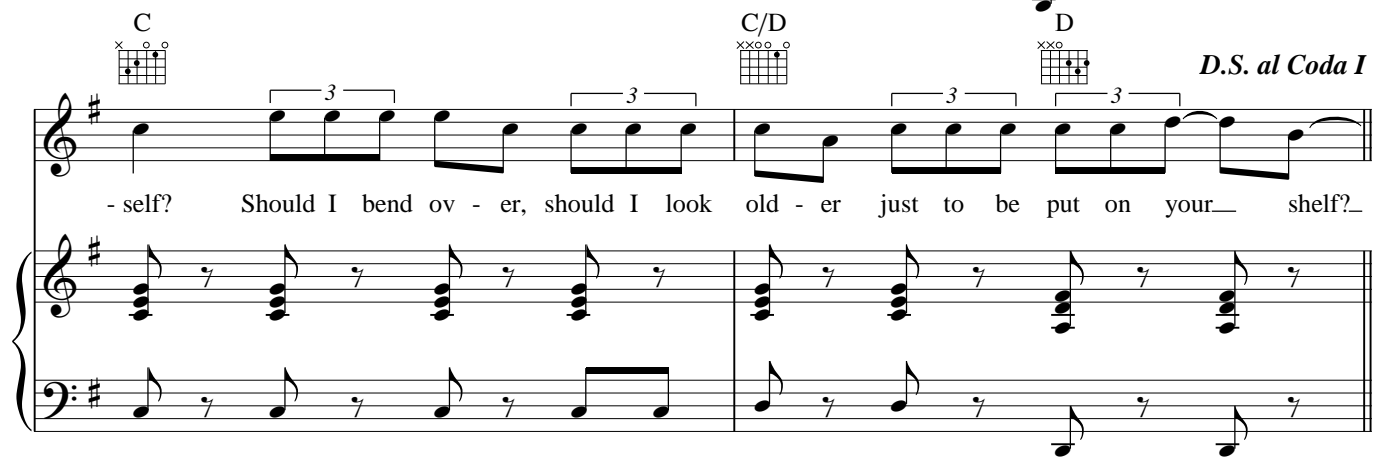
brink. Why don't you like me, why don't you like me, why don't you like your -




C C/D D *D.S. al Coda I*



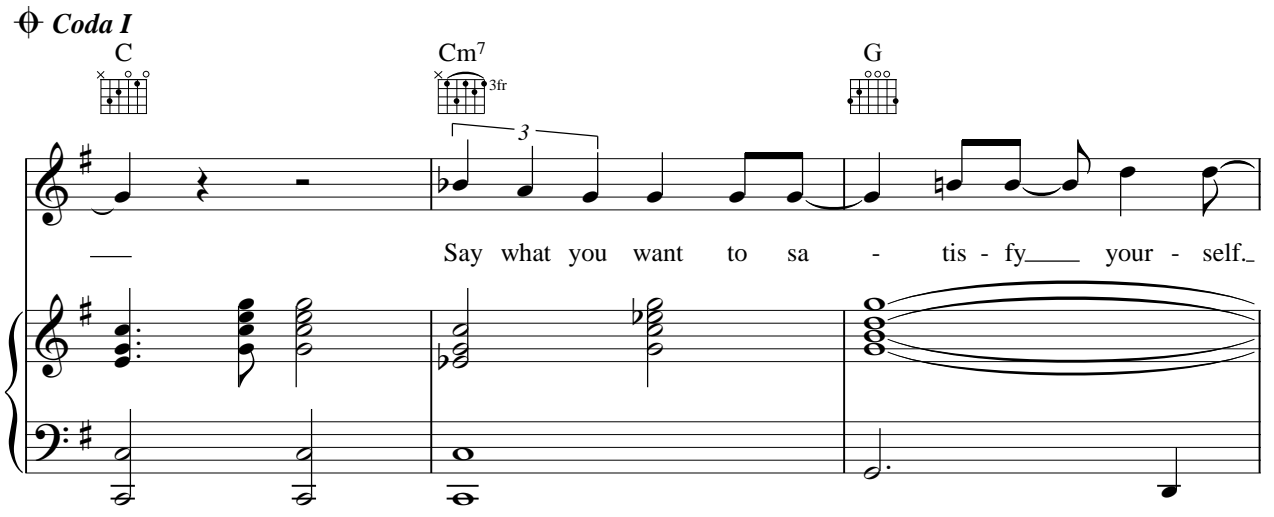
- self? Should I bend ov - er, should I look old - er just to be put on your shelf? -




♩ *Coda I*



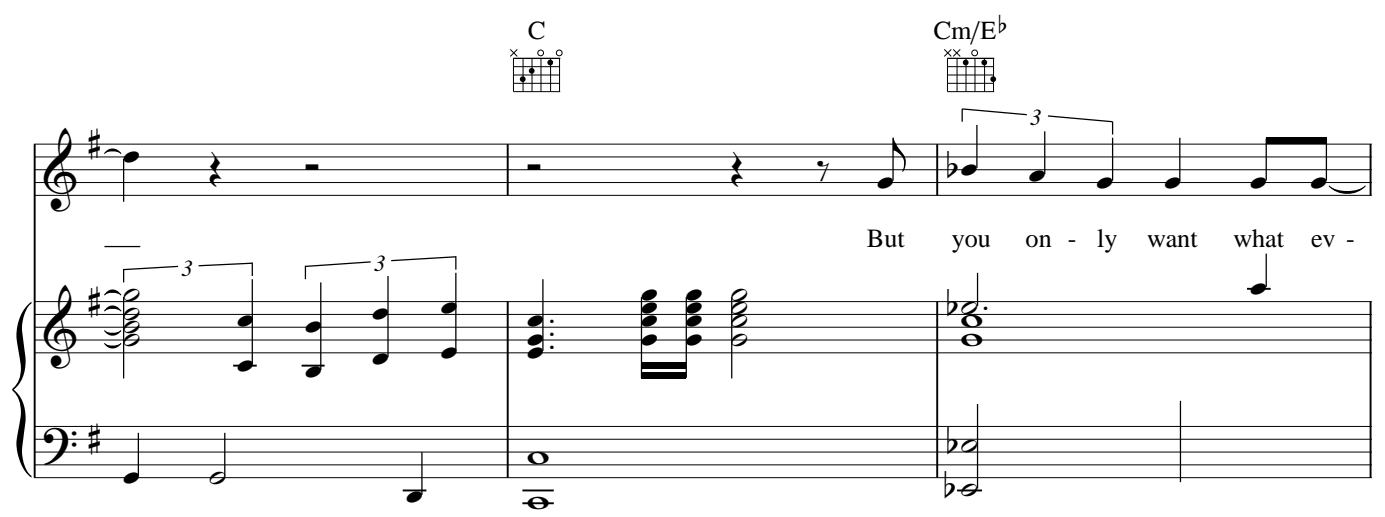
Say what you want to sa - tis - fy your - self.



C Cm/E<sup>b</sup>



But you on - ly want what ev -



G D/F# Em G/D C#m7b5

- 'ry - bo - dy else\_\_\_\_ says you\_\_\_\_ should want\_\_\_\_\_

D7sus4b9

You want\_\_\_\_\_

*D.SS. al Coda II*

♩ *Coda II*

C/D D G

like me? Walk out the door.\_\_\_\_ I could be brown, I could be

C

blue, I could be vi - o - let sky. I could be hurt - ful, I could be

C/D



D



G



pur - ple, I could be a - ny-thing you like. Got - ta be green, got - ta be

C



mean, got - ta be ev - 'ry - thing more. Why don't you like me? Why don't you

C/D



D



Em



D



like me? Walk out the door.

C



G/B



Am<sup>7</sup>



G



Fmaj<sup>9</sup>



Ooh. (Humphrey, we're leaving.)