

# Diana Krall - Best of

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NB: Songs are scanned  
in Alphabetical  
Order

# A BLOSSOM FELL

Words and Music by HOWARD BARNES,  
HAROLD CORNELIUS and DOMINIC JOHN

Slowly (♩ = 60)

B♭7 F E♭dim7 B♭7/F A/E B♭7/F F/A E♭7/G Dm/F

The first system of music features a vocal line in 4/4 time and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Above the vocal line, guitar chord diagrams are provided for B♭7, F, E♭dim7, B♭7/F, A/E, B♭7/F, F/A, E♭7/G, and Dm/F.

E♭6 E13 F13 B♭6 Bdim7

A blos - som fell from off a

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment includes a *rit.* marking. Above the vocal line, guitar chord diagrams are provided for E♭6, E13, F13, B♭6, and Bdim7.

Cm7 F7 Cm7 F7 F7♭5

tree. It set - tled soft - ly on the lips you turned to

The third system continues the vocal line with a half note G5, followed by quarter notes A5, B5, and C6. The piano accompaniment continues with chords and a bass line. Above the vocal line, guitar chord diagrams are provided for Cm7, F7, Cm7, F7, and F7♭5.

B♭7 B♭7 D D♭dim7

me. The gyp - sies say, and I know

The fourth system continues the vocal line with a half note D6, followed by quarter notes E6, F6, and G6. The piano accompaniment concludes with chords and a bass line. Above the vocal line, guitar chord diagrams are provided for B♭7, B♭7 D, and D♭dim7.

Cm F7 Cm7 F7 F7#5

why, a fall - ing blos - som on -

Bb6 Bdim7 F7/C F7 Bb6 Bdim7

touch - es lips that lie. A blos - som fell and ve - ry

Cm7 F7 Cm7 F7 F7#5

soon, I saw you kiss - ing some - one new be - neath the

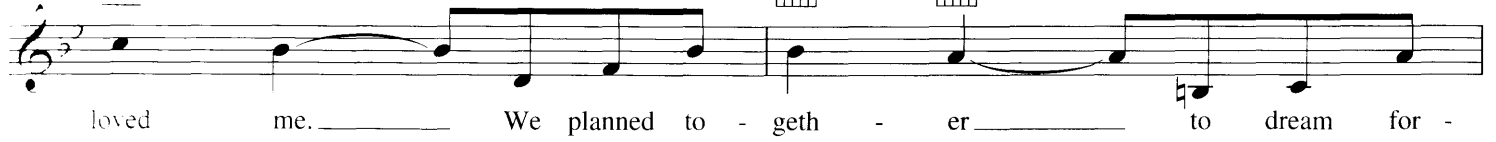
Bb Bb7#5 Eb

moon. I thought you loved me. You said you

B $\flat$  D

Cm7

F7

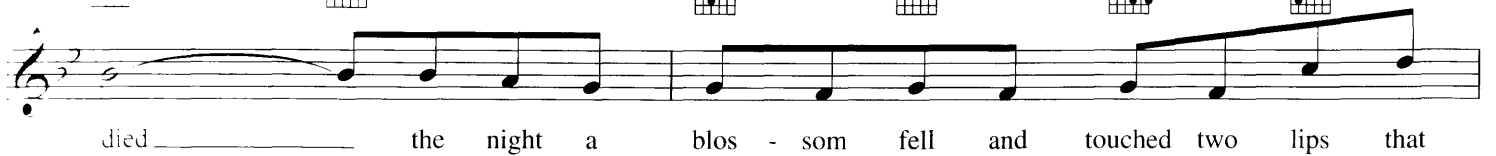
B $\flat$ dim7B $\flat$ B $\flat$ 7 $\sharp$ 5E $\flat$ E $\flat$ mB $\flat$  DD $\flat$ dim7

Cm7

Bdim7

F7/C

F7

B $\flat$ 

Bdim7

F7/C

F7

2

B $\flat$ E $\flat$ m/B $\flat$ B $\flat$ 

# BODY AND SOUL

Words by EDWARD HEYMAN,  
ROBERT SOUR and FRANK EYTON  
Music by JOHN GREEN

## Slow Ballad

Ebm7

Ab13

Adim7

Bbm

Ebm7

Ab7

mf

3fr

3

Db

Gb6

Db

Bb7#5

Bb7

Ebm7

Ddim7/Eb

poco rit.

mp a tempo

Ebm7

Ddim7/Eb

Ebm7

Ddim7/Eb

Life's drear - y for

Ebm7

Ddim7/Eb

Ebm7

Ddim7/Eb

Ebm7

Bb7#5

Bb7

me. days seem to be long as years.

E♭+      Ddim<sup>7</sup> E♭      E♭6      Ddim7/E♭      E♭6      B♭7#5

I look for the sun, but I see none through my tears. —

E♭maj<sup>7</sup>      D7sus      D7      Gm      Gm(maj7)

— Your heart must be like a stone —

Cm      C9      B♭      Gm7

to leave me here all a - lone, — when you could make my life worth

Cm      F9      Fm7      B♭7      B♭7#5

liv - ing by sim - ply tak - ing what I'm set on giv - ing.

*rall.*

Expressively

Ebm



Ebm(maj7)



Ebm7



Ab7sus



Ab7



*a tempo*

My heart is sad and lone - ly,

*p - mf*

Db



Ab7#5



Db/F



Edim7



Ebm7



for you I sigh, for you, dear, on - ly. Why have - n't you

Ab13



Adim7



Bbm



Ebm7



Ab7



Db



Bb7#5



Bb7



seen it? I'm all for you, bod - y and soul!

Ebm



Ebm(maj7)



Ebm7



Ab7sus



Ab7



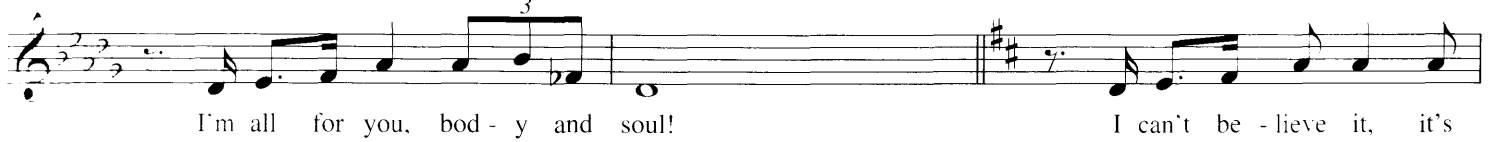
Db



Ab7#5



I spend my days in long - ing and won - d'ring why it's





C7 B7 Bb7 Ebm Ebm(maj7) Ebm7 A2<sup>7</sup>sus A2<sup>7</sup>

dance to prove, dear. My life a wreck you're mak - ing.

*rall.*

*p - mf a tempo*

Db Ab7#5 Db/F Edim7 Ebm7

you know I'm yours for just the tak - ing; I'd glad - ly sur -

Ab13 Adim7 Bbm Ebm7 Ab7

ren - der my - self to you, bod - y and

Db Bb13 Bb7#5 Bb7 2 Db Dmaj7 Db6 Db6/9

soul! soul!

*p*

# BROADWAY

Words and Music by BILL BYRD,  
TEDDY McRAE and HENRI WOODE

Moderato

Gmaj9



Gm9



Am9



D9



D7



mp

G



C9



Broad - way, \_\_\_\_\_ Broad - way, \_\_\_\_\_ ev - 'ry - bo - dy's hap - py \_\_\_\_\_ and gay \_\_\_\_\_

p

D7



E<sup>b</sup>



D7



Gmaj9



\_\_\_\_\_ where the night is bright - er \_\_\_\_\_ than day \_\_\_\_\_ all a - long Broad -

G



Am7



D7



G



\_\_\_\_\_ way, \_\_\_\_\_ Sweet - hearts \_\_\_\_\_ and beaus, \_\_\_\_\_

C9



on their way to mov - ies \_\_\_\_\_ and shows, \_\_\_\_\_ dressed up in their

D7

Eb7

D7

Gmaj9

G

F13

E13

Sun - day \_\_\_\_\_ best clothes \_\_\_\_\_ up and down Broad - way. \_\_\_\_\_

E13

D13

G

Ab9b5

G7

Ab9b5

G7

A9b5

G7

\_\_\_\_\_ Out of town, \_\_\_\_\_ I'm low \_\_\_\_\_ down when I

Gb9b5

F7

Gb9b5

walk a - long the main street. \_\_\_\_\_ An - y - where \_\_\_\_\_ I don't \_\_\_\_\_



care. but I al - ways find a main street just an - oth - er plain street.



Broad - way. Broad - way. take a lit - tle time out for play -



where the joy of liv - ing holds sway all a - long Broad -



2



way. way.

# GEE BABY, AIN'T I GOOD TO YOU

Words by DON REDMAN  
and ANDY RAZAF  
Music by DON REDMAN

Slow blues



*mf*




Love \_\_\_\_\_ makes me treat you the way \_\_\_\_\_ that I do.



Gee ba-by, ain't I good \_ to you! There's noth - in' too good for a

G7

C9

C7b9

F7

F7b5

Bb9

Bb7b9

girl — that's so true.

Gee ba-by,

ain't I good — to

Eb7

Ab

Adim

you!

Bought you a fur coat for Christ - mas,

Eb

Ab

Adim

a dia-mond ring, —

a Cad - il - lac car,

Fm7b5

Ab

G7

C7

Ab7

an' ev - 'ry - thing. —

Love — makes me treat you the

G7 C9 C7b9 F7 F7b5 Bb9 B7b9

way — that I do. Gee ba-by, ain't I good — to

1 E5 F7 Ab7 G7 2 Eb Fm7 Fm7b5 Bb7

you! you!

E5b6 Fm7 Bb7 Eb6 Ab6 Bb9

Lis - ten, — lis - ten to what I have to say, — what I want to tell

E5b6 Bb6/9 Eb6 Fm7 Bb7

you, lis - ten, — lis - ten to why I feel this way, —

E $\flat$ 6



A $\flat$



B $\flat$ 9



E $\flat$ 6



G7



G7 $\flat$ 5



just why I feel this way, — Say do you ev - er

C6/9



F7



F7 $\flat$ 5



B $\flat$ 6/9



won - der, just why I'm nev - er blue?

E $\flat$ 7



E $\flat$ 7 $\flat$ 5



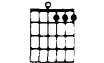
A $\flat$ 6/9



D $\flat$ 9



Dm7 $\flat$ 5



Say do you ev - er won - der just why I'm so good to

G7



D.S. al Coda

you.

CODA

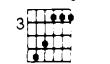
E $\flat$



A $\flat$ m6



E $\flat$ maj7



you.



# HOW DEEP IS THE OCEAN

(How High Is the Sky)

Words and Music by  
IRVING BERLIN

Moderately

Eb/Bb



F9



L.H.

Bb7



Eb



G7b5



G7



First system of piano accompaniment. Treble clef, 4/4 time, key signature of two flats. Starts with a forte (f) dynamic. Features triplet chords in the right hand and a steady bass line in the left hand. Chords Eb/Bb, F9, Bb7, and Eb are indicated above the staff.

Cm



G+/B



Cm7/Bb



Second system of the score. Includes the vocal line with lyrics: "How much do I love you? I'll tell you no". The piano accompaniment continues with triplet chords. Chords Cm, G+/B, and Cm7/Bb are indicated above the staff.

Am7b5



Gm



D7/A



D7



Third system of the score. Includes the vocal line with lyrics: "lie, how deep is the ocean,". The piano accompaniment continues with triplet chords. Chords Am7b5, Gm, D7/A, and D7 are indicated above the staff.

Gm



Bb9/F



Bb9



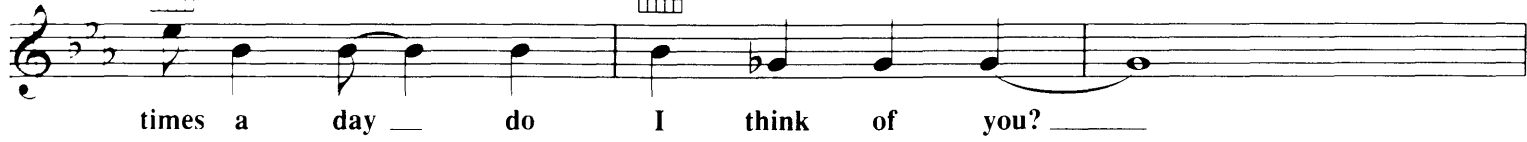
Eb



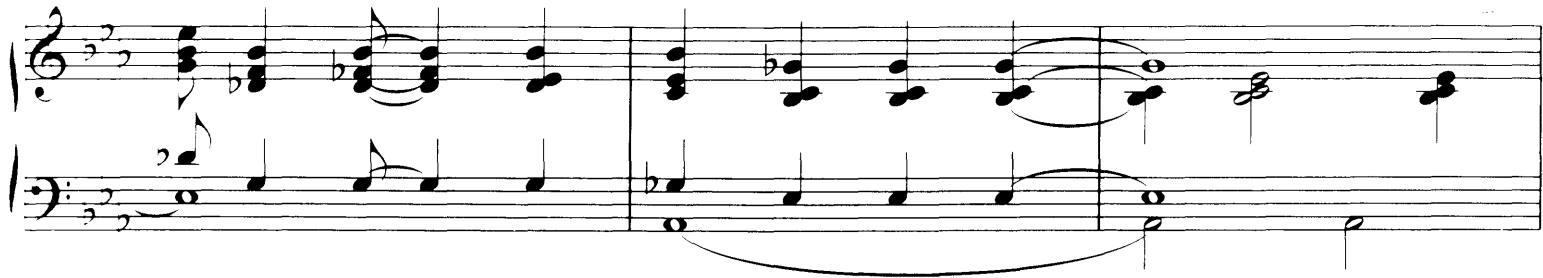
Fourth system of the score. Includes the vocal line with lyrics: "how high is the sky? How man - y". The piano accompaniment continues with triplet chords. Chords Gm, Bb9/F, Bb9, and Eb are indicated above the staff.

E $\flat$ 7

A $\flat$ 9



times a day do I think of you?



F7 $\flat$ 9

B $\flat$ 7#5

B $\flat$ 7



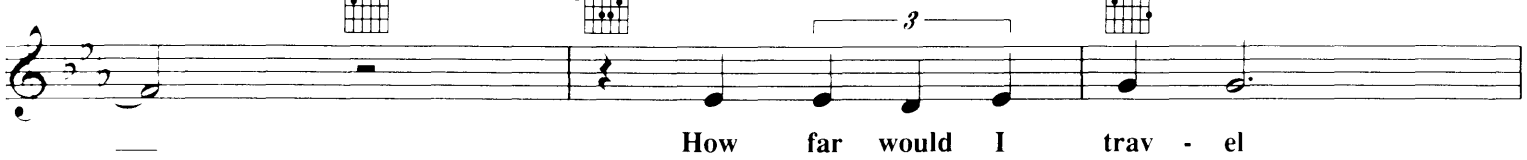
How many roses are sprinkled with dew?



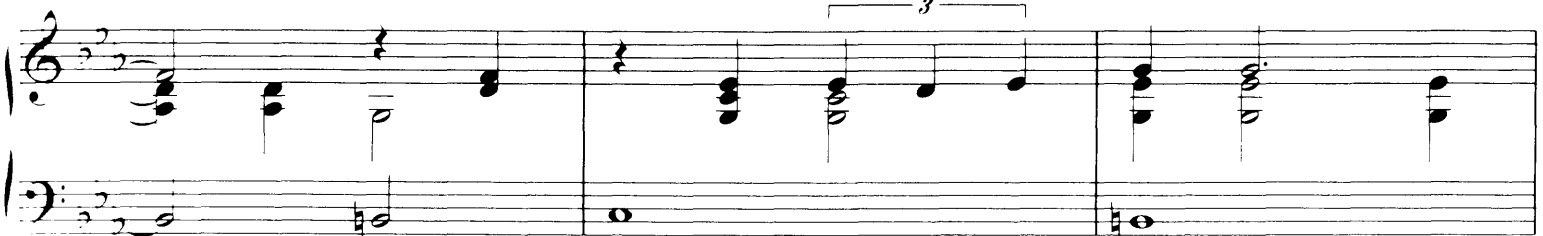
G7/B

Cm

G+/B



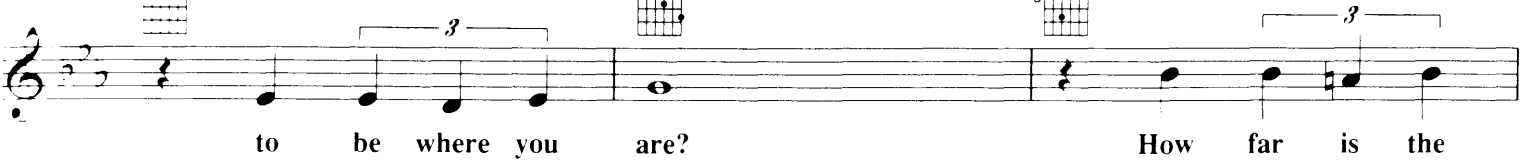
How far would I travel



Cm7/B $\flat$

Am7 $\flat$ 5

Gm



to be where you are? How far is the



D7/A



D7



Gm



Bb9/F



Bb9



jour - ney

from here to a star?

Eb



Eb7



C7b9



Fm



And if I ev - er lost you,

how much would I

Fm7b5



Eb/Bb



F9



cry?

How deep is the o - cean,

L.H.

Bb7



1 Eb



G7#5



G7



2 Eb



how high is the sky?

sky?

# I DON'T STAND A GHOST OF A CHANCE

Words by BING CROSBY and NED WASHINGTON  
Music by VICTOR YOUNG

Moderately, Singable

First system of musical notation, featuring treble and bass staves. It includes dynamics such as *mf*, *cresc.*, *f*, and *rit.*, along with triplet markings.

Chord diagrams for the first system: G+, C, G+, Gm6, A7, and Fm6.

I need your love so bad - ly, I love you, oh, so mad - ly, But

Second system of musical notation, including treble and bass staves with a *a tempo* marking.

Chord diagrams for the second system: C, Am, D7, G7+5, C, C#dim, and G7.

I don't stand A Ghost Of A Chance with you! I

Third system of musical notation, including treble and bass staves.

Chord diagrams for the third system: C, G+, Gm6, A7, and Fm6.

thought at last I'd found you, But oth - er loves sur - round you, And

Fourth system of musical notation, including treble and bass staves.

C Am D7 G7+5 C

"I don't stand A Ghost Of A Chance with you."

G7 G7+5 C Am

If you'd sur - ren - der Just for a ten - der kiss or two,

Am6 B7 E9 G7+5

You might dis - cov - er, that I'm the lov - er meant for you, And I'd be true. But

C G+ Gm6 A7 Fm6 C Am6

what's the good of schem - ing, I know I must be dream - ing, For "I don't stand A

D7 G7+5 1 C Ab7 D7 G7+5 2 C F9 C6





Ghost Of A Chance with you! I you!


# I GET ALONG WITHOUT YOU VERY WELL

(Except Sometimes)

Words and Music by HOAGY CARMICHAEL  
Inspired by a poem written by J.B. THOMPSON

Moderately

Cm7  Cm7/G  Cm7b5/Gb  F7 



B $\flat$ 6 

Cm7 

F7/C 

Cm7/F 

F7 

B $\flat$  

Edim7 



I get a - long with - out you ver - y well, \_\_\_\_\_ of course I

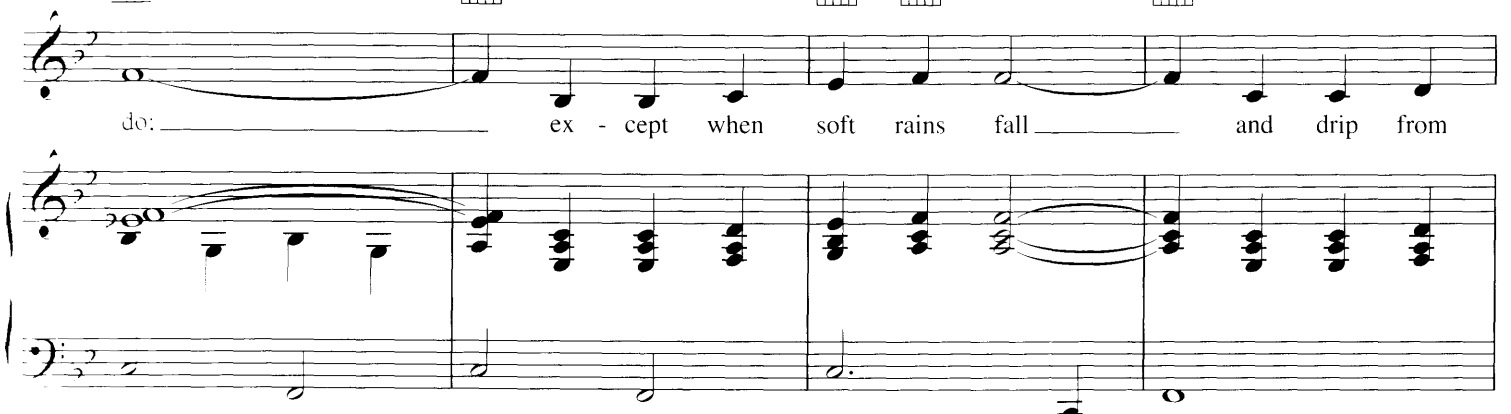
Cm7 

F7 

Cm7 

F7/C 

F7 



do: \_\_\_\_\_ ex - cept when soft rains fall \_\_\_\_\_ and drip from

leaves, then I re - call the thrill of be - ing shel - tered in your

arms, \_\_\_\_\_ of course I do. \_\_\_\_\_ But I

get a - long with - out you ver - y well. \_\_\_\_\_

\_\_\_\_\_ I've for - got - ten you, just like I

B $\flat$  Edim7 Cm7

should, \_\_\_\_\_ of course I have; \_\_\_\_\_

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). It starts with a whole note chord Bb, followed by a half note G, a quarter note F, a quarter note E, and a whole note chord Cm7. The piano accompaniment consists of a right hand with a whole note chord Bb, followed by a half note G, a quarter note F, and a quarter note E, and a left hand with a whole note chord Bb, followed by a half note G, a quarter note F, and a quarter note E.

F7 Cm7 F7/C F7

\_\_\_\_\_ ex - cept to hear your name \_\_\_\_\_ or some - one's

The second system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). It starts with a whole note chord F7, followed by a half note G, a quarter note F, a quarter note E, a whole note chord Cm7, a half note G, a quarter note F, a quarter note E, a whole note chord F7/C, a half note G, a quarter note F, a quarter note E, and a whole note chord F7. The piano accompaniment consists of a right hand with a whole note chord F7, followed by a half note G, a quarter note F, and a quarter note E, and a left hand with a whole note chord F7, followed by a half note G, a quarter note F, and a quarter note E.

Cm7 F7/C Cm7 F7

laugh that is the same. But I've for - got - ten

The third system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). It starts with a whole note chord Cm7, followed by a half note G, a quarter note F, a quarter note E, a whole note chord F7/C, a half note G, a quarter note F, a quarter note E, a whole note chord Cm7, a half note G, a quarter note F, a quarter note E, and a whole note chord F7. The piano accompaniment consists of a right hand with a whole note chord Cm7, followed by a half note G, a quarter note F, and a quarter note E, and a left hand with a whole note chord Cm7, followed by a half note G, a quarter note F, and a quarter note E.

Bb Eb/Bb Bb Bb7 Eb6

you just like I should, \_\_\_\_\_ what a guy! \_\_\_\_\_

The fourth system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). It starts with a whole note chord Bb, followed by a half note G, a quarter note F, a quarter note E, a whole note chord Eb/Bb, a half note G, a quarter note F, a quarter note E, a whole note chord Bb, a half note G, a quarter note F, a quarter note E, a whole note chord Bb7, a half note G, a quarter note F, a quarter note E, and a whole note chord Eb6. The piano accompaniment consists of a right hand with a whole note chord Bb, followed by a half note G, a quarter note F, and a quarter note E, and a left hand with a whole note chord Bb, followed by a half note G, a quarter note F, and a quarter note E.



**Ebm** **Bb** **Cm** 3fr

What a fool am I \_\_\_\_\_ to think my break - ing heart \_\_\_\_\_

This system contains the first two lines of music. The vocal line starts with a whole note 'What' on a low note, followed by a half note 'a' and a quarter note 'fool'. There is a long rest for 'am I', followed by a quarter note 'to', a quarter note 'think', a quarter note 'my', a quarter note 'break', a quarter note 'ing', and a quarter note 'heart'. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and moving lines.

**Ebm/F** **F7** **Bb** **Bbmaj7** **Bb7**

\_\_\_\_\_ could kid the moon. \_\_\_\_\_ What's in

This system contains the third and fourth lines of music. The vocal line has a long rest for the first measure, followed by a quarter note 'could', a quarter note 'kid', a quarter note 'the', and a half note 'moon.'. There is another long rest, followed by a quarter note 'What's' and a quarter note 'in'. The piano accompaniment continues with similar harmonic support.

**Eb6** **D7** **Gm** 3fr

store? \_\_\_\_\_ Should I 'phone once more? \_\_\_\_\_ No, it's

This system contains the fifth and sixth lines of music. The vocal line has a long rest for the first measure, followed by a quarter note 'store?'. There is another long rest, followed by a quarter note 'Should', a quarter note 'I', a quarter note ''phone', a quarter note 'once', a quarter note 'more?', and another long rest. The system ends with a quarter note 'No,' and a quarter note 'it's'. The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and moving lines.

**C7** **C7/F** **F7**

best that I stick to my tune. \_\_\_\_\_

This system contains the seventh and eighth lines of music. The vocal line has a quarter note 'best', a quarter note 'that', a quarter note 'I', a quarter note 'stick', a quarter note 'to', a quarter note 'my', and a half note 'tune.'. The piano accompaniment includes a triplet of eighth notes in the vocal line and corresponding chords in the piano part.

B $\flat$ 7 Cm7 F7/C Cm7/F F7 B $\flat$  Edim7

I get a - long with - out you ver - y well, \_\_\_\_\_ of course I

Cm7 F7 Cm7 F7/C F7

do: \_\_\_\_\_ ex - cept per - haps in spring, \_\_\_\_\_ but I should

Cm7 F7/C Cm7 F7 Cm7 E $\flat$ m6

nev - er think of spring for that would sure - ly break my heart in

1	B $\flat$	G $\flat$ 9/D $\flat$	Cm7	F7 $\flat$ 9	F7	2	B $\flat$	E $\flat$ /B $\flat$	B $\flat$
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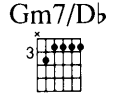
two. \_\_\_\_\_ two. \_\_\_\_\_

*rit.*

# I'VE GOT THE WORLD ON A STRING

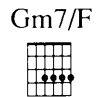
Lyric by TED KOEHLER  
 Music by HAROLD ARLEN

Moderately





Bell



Mer - ry month of May, sun - ny

Vamp

F Gm7/F F/A Abdim7

skies of blue, clouds have rolled a - way and the sun peeps thru. May ex -

C7/G F#dim7 C7/G Db7 C7 F

press hap - pi - ness,

Adim7 C7 F Gm7/F F Gm7/F

Joy you may de - fine in a thous - and ways, but a

F/A Abdim7 C7/G F#dim7

case like mine needs a "spe - cial phrase" to re - veal

C7 G D7 C7 Gm7 C7

how I feel. I've got the

F Dsus Gm7 Gm7/Db F/C E7/B Eb7/Bb D9/A

world on a string, sit - tin' on a rain - bow, Got the string a - round my fin -

D9/Ab Gm7 C7 G7/Ab C7 Gm9/C C9

ger, what a world, what a life, I'm in

F C7 F Dsus D7

love! I've got a song that I sing, -

Gm7

Gm7/D $\flat$

F/C

E7/B E $\flat$ 7/B $\flat$  D9/A

D $\flat$ 9/A $\flat$



I can make the rain go, an - y - time I move my fin - ger.



Gm7

C7

G7/A $\flat$

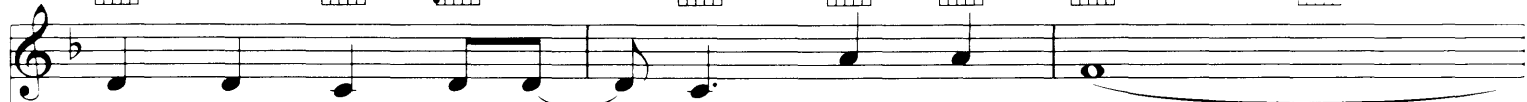
C7/G

Gm9/C

C9

F

D $\flat$ 7/F



Luck - y me, can't you see, I'm in love,

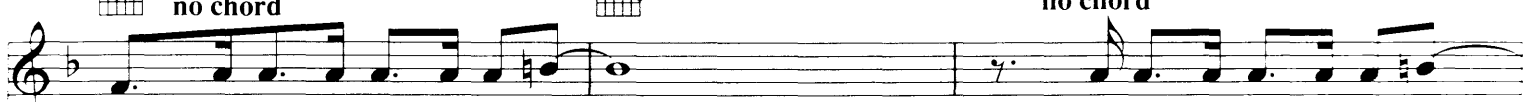


F

no chord

A9

no chord



Life is a beau - ti - ful - thing, as long as I hold the string.



D9

no chord

G13



I'd be a sil - ly so and so,



G7#5



Gm/D



Gm#5/Db



C13



if I should ev - er let go, \_\_\_\_\_ I've got the

F



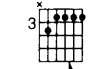
Dsus



Gm7



Gm7/Db



F/C



G13



world on a string, \_ sit - tin' on a rain - bow, Got the string a-round my fin -

G9#5



Gm7



C6



C9



ger, what a world, what a life, I'm in

1 F Db7 C7 F

2 F Db7 Fmaj7 F6

love! \_\_\_\_\_ I've got the love! \_\_\_\_\_ Bell

# LET'S FACE THE MUSIC AND DANCE

from the Motion Picture FOLLOW THE FLEET

Words and Music by  
IRVING BERLIN

Moderately

C G

Am<sup>-</sup> G

Dm<sup>-</sup>7

Dm7/G C6

Ebm6

Dm7b5

G7#5

Cm

Cm6

Cm(maj7)

Cm7

There may be trou - ble a - head, \_\_\_\_\_

Cm

Dm7b5

G7

but while there's moon - light and mu - sic and

C

Cmaj9

C9

F6

ve and ro - mance, \_\_\_\_\_ let's face the



Fm6



C/E



Ebm6



Dm7b5



G7#5



Cm



mu - sic and dance.

Be - fore the

Cm6



Cm7



G7



fid - dlers

have fled.

be - fore they

Ab7



D7/A



D7



Dm7/G



G7



F/G



ask us

to pay

the bill,

and while

we still

G7



C



Cmaj9



C9



F6



have the

chance,


let's face the




Fm6 C/E Cdim/Eb Dm7 C Ab  
 mu - sic and dance. \_\_\_\_\_ Soon \_\_\_\_\_

Eb9 Ab Eb9  
 we'll be with - out the moon, \_\_\_\_\_ hum - ming a

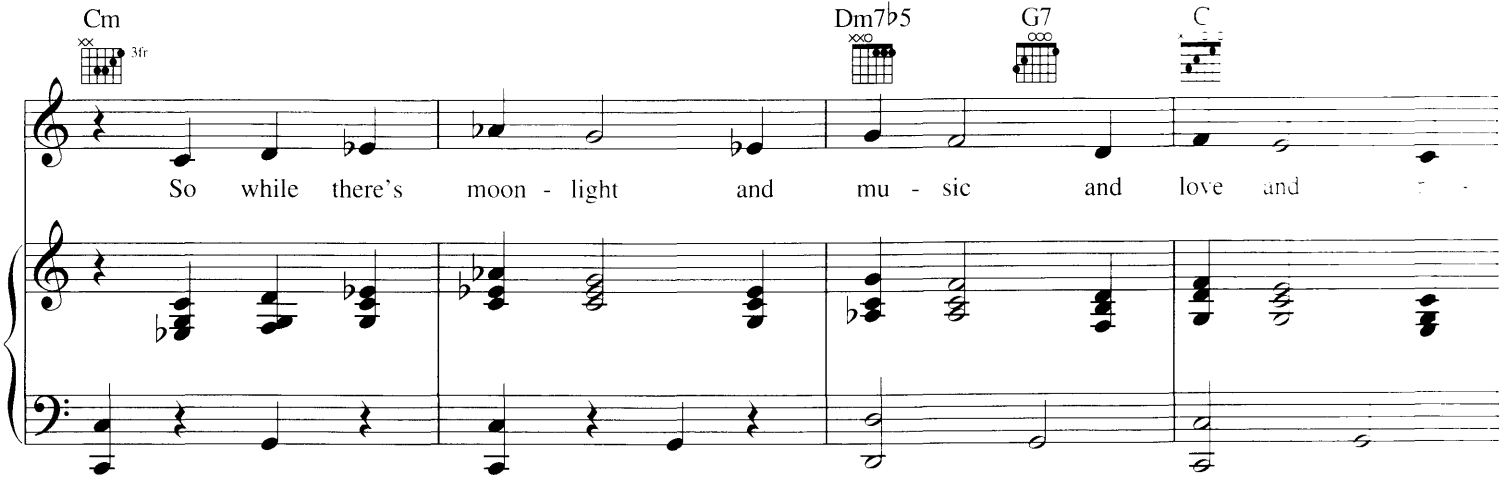
A7 G7 F/A Bbm G7/B  
 diff - erent tune, \_\_\_\_\_ and then \_\_\_\_\_

Cm Cm6 Cm(maj7) Cm7  
 there may be tear - drops to shed. \_\_\_\_\_

Cm  3fr

Dm7b5  G7  C 








So while there's moon - light and mu - sic and love and



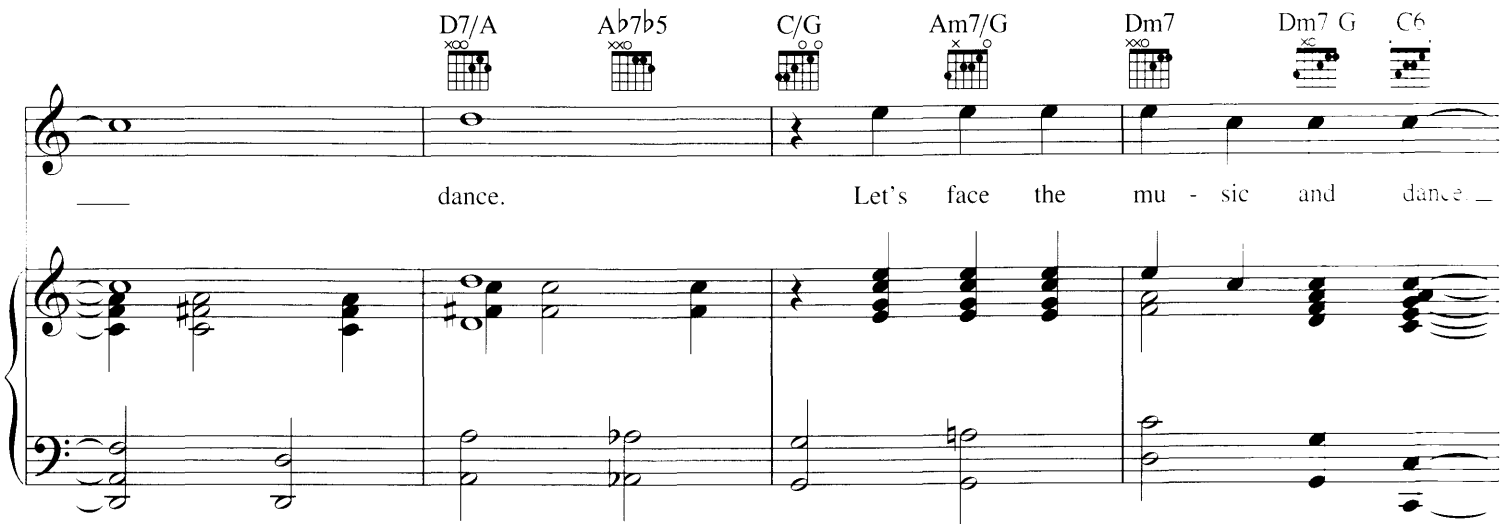
Cmaj9  C9  F6  Fm6  C E  D7 




mance, let's face the mu - sic and dance.





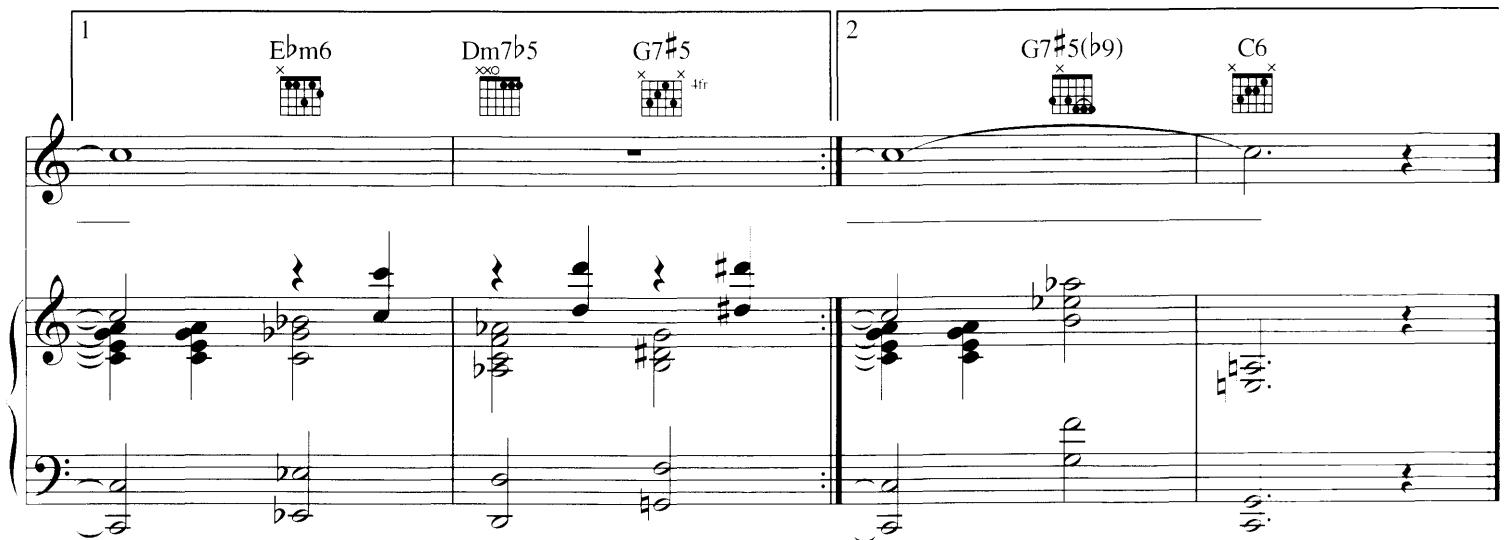
D7/A  Ab7b5  C/G  Am7/G  Dm7  Dm7 G  C6 

dance. Let's face the mu - sic and dance.



1 Ebm6  Dm7b5  G7#5  4fr

2 G7#5(b9)  C6 



# LOVE LETTERS

Theme from the Paramount Picture LOVE LETTERS

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

Moderately slow, with expression

Chord diagrams: D, D/C#, Bm, Gm/Bb

D D/C# Bm Gm/Bb

Chord diagrams: A7sus, A7, D, D/C#

A7sus A7 D D/C#

The sky may be star - less, the

Chord diagrams: Bm, Bm7/A, G6

Bm Bm7/A G6

night may be moon - less, but deep in my

Chord diagrams: Em7, A7sus, A#dim7

Em7 A7sus A#dim7

heart there's a glow, \_\_\_\_\_ for

Bm D7/A G

deep in my heart I know that you

Gm6 D/A Em7 G/A A7

love me. You love me because you told me

D Ddim7 D7 G

so! Love let - ters straight from your

Em/G Am/G F#dim7/G

heart keep us so near while a -



C#m7b5



F#7b9



F#7



part. \_\_\_\_\_ I'm not a - lone \_\_\_\_\_ in the

Bm



Dm/A



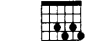
E7



Am



Fdim7/A



E7/A



night \_\_\_\_\_ when I can have \_\_\_\_\_ all the

Am



Cm6/G



D7



G



love you write. I mem - o -

Em/G



nze ev - 'ry line. \_\_\_\_\_

Am/G F#dim7/G G7 G7#9

I kiss the name \_\_\_\_\_ that you sign, \_\_\_\_\_

Cmaj7 Am7b5 D7 G/D G B

And, dar - ling, then I read a - gain right from the

Bbdim7 Am7 C/D D7#9


start love let - ters straight from your

1 G6 Bbdim7 Am7 D9sus D7 2 G6 C6/G G6

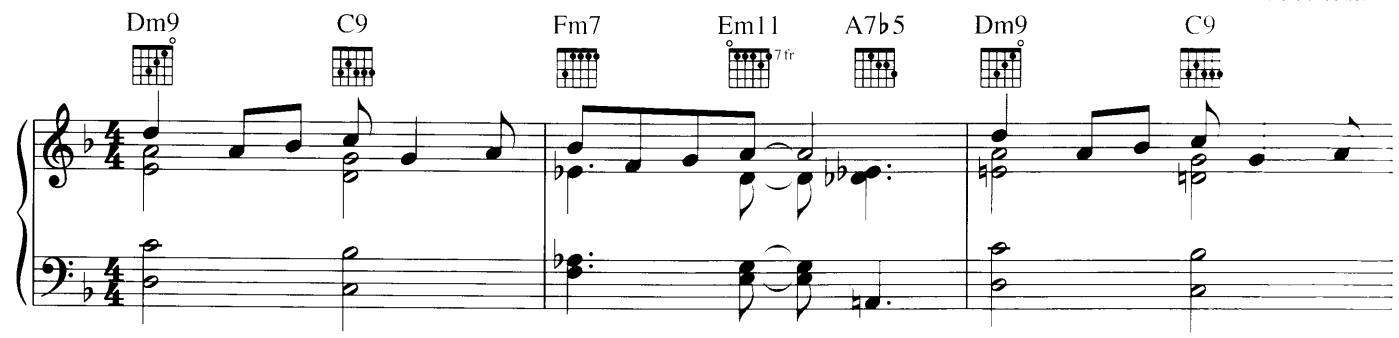
heart. \_\_\_\_\_ heart. \_\_\_\_\_

# PEEL ME A GRAPE

Words and Music by  
DAVE FRISHBERG  
Arranged by  
DAVE FRISHBERG

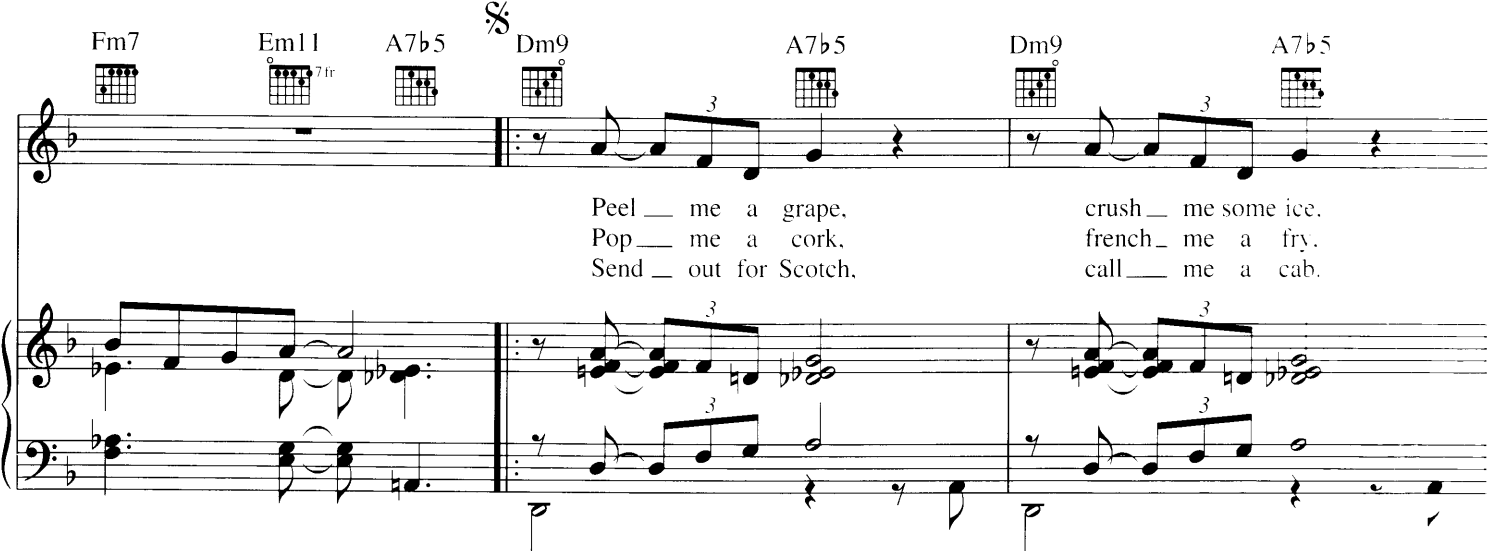
Slinky (  )

Chords: Dm9, C9, Fm7, Em11, A7b5, Dm9, C9



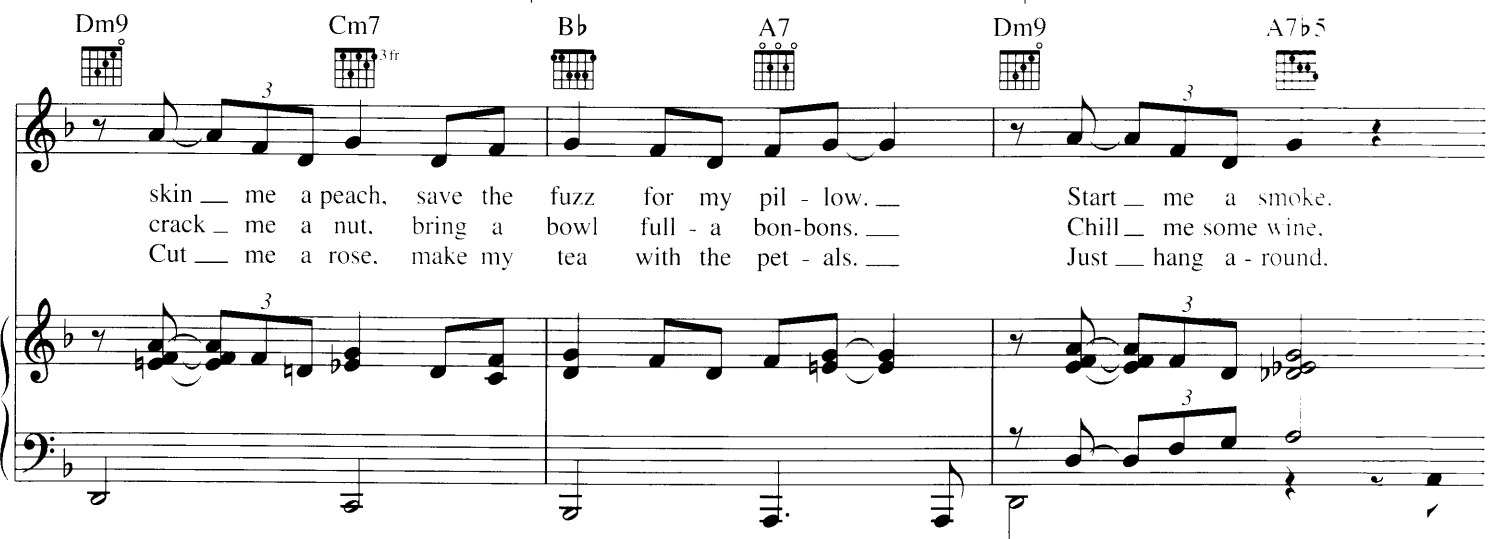
Chords: Fm7, Em11, A7b5, Dm9, A7b5, Dm9, A7b5

Peel me a grape, crush me some ice.  
Pop me a cork, french me a fry.  
Send out for Scotch, call me a cab.



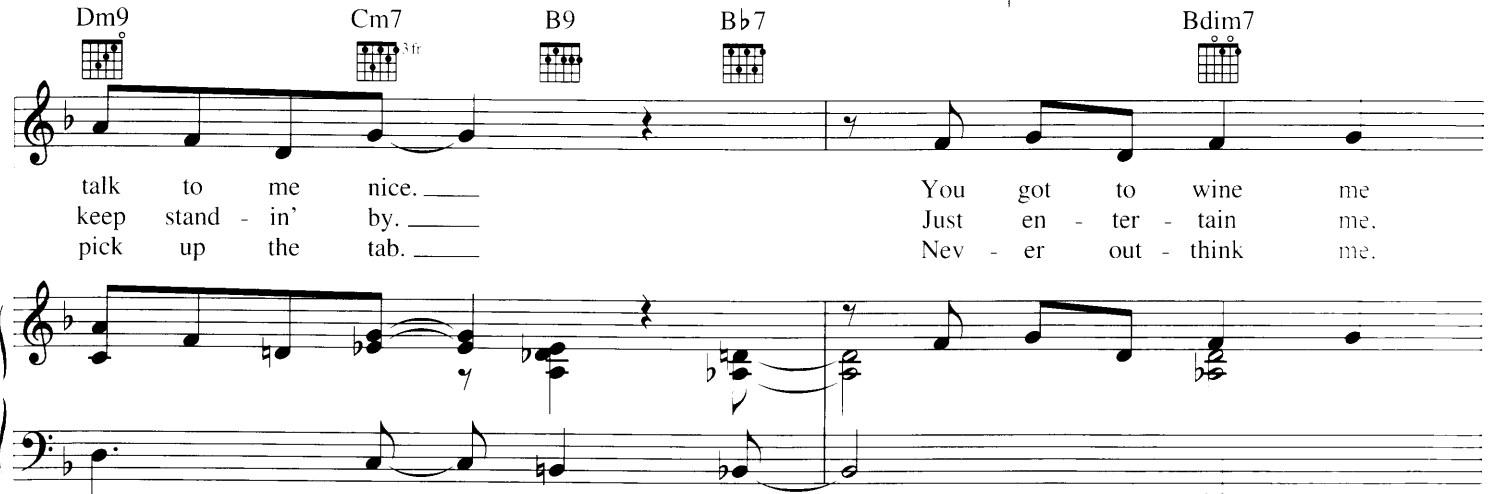
Chords: Dm9, Cm7, Bb, A7, Dm9, A7b5

skin me a peach, save the fuzz for my pil - low. Start me a smoke.  
crack me a nut, bring a bowl full - a bon-bons. Chill me some wine.  
Cut me a rose, make my tea with the pet - als. Just hang a - round.



Chords: Dm9, Cm7, B9, Bb7, Bdim7

talk to me nice. You got to wine me  
keep stand - in' by. Just en - ter - tain me.  
pick up the tab. Nev - er out - think me.





F7#9

Bb7

Bdim7

F7#9

and dine me. Don't try and train me, chow mein — me.  
 cham - pagne me. Best way to smell me: Chan - el — me.  
 just mink me. Po - lar bear rug me, don't bug — me.

Bb7

Bdim7

F7#9

A7

Best way to serve me: Hors - d'oeuvre — me.  
 Best way to cheer me: Cash - mere — me. } I'm — get-ting hun - gry.  
 New Thun - der - bird me, you heard — me. }

To Coda ⊕

1

Dm6

C9

Fm11

Em9

A7b5

Peel me a grape. —

2

Dm6

C9

Bb7

A7#5

Dm11

5tr

Am7 D7 Am7 D7

Here's how to be an agree-able chap: —

Gm Gm#7 Gm Bm7 E7

Love me and leave me in lux-ury's lap. — Hop when I hol-ler.

Bm7 E7 Bb7b5 A7 D.S. al Coda

skip when I snap. — When I say, "Do it." jump to it.

CODA

Dm6 C9 E7#9#11 Eb9 Dm9

# THIS CAN'T BE LOVE

from THE BOYS FROM SYRACUSE

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Smoothly

G/D C#dim7/D Am/D D7 G6

Poor half - wit! This can't be

*poco rit.* *p a tempo*

C7 C13 G

love be - cause I feel so well, — No sobs, no sor -

G6 Am7 D7 Am7 D7 G6

- rows, no sighs: — This can't be love, I get no

*mf* *p*

C7 C13 G/D A7b9 Am9 D7

diz - zy spell. — My head is not — in the

G C6 C7 G/B F#m7 B7 Em

skies. \_\_\_\_\_ My heart does not stand still, \_\_\_\_\_ Just hear it beat!

B7#9 E7#5(b9) A9 D7b9 D7

This is too sweet to be love.

G6 C7 C13 G6/D C#dim7/D Am7

This can't be love be - cause I feel so well, \_\_\_\_\_ But still I love to look \_\_\_\_\_

D7

1 G Am7 D7

2 G C7/Bb Am7 Am7/D G

\_\_\_\_\_ in your eyes. \_\_\_\_\_ eyes. \_\_\_\_\_

# YOU CALL IT MADNESS

(But I Call It Love)

Words and Music by CON CONRAD, GLADYS DUBOIS, RUSS COLUMBO and PAUL GREGORY

Suavely

C Cm D7 G B7

I can't for - get the night I met you, That's all I'm think - ing

*mf*

E7 Am Bdim D7 G C6 G

And now You Call It Mad - ness, But I call it love. You made a

C Cm D7 G B7 E7

prom - ise to be faith - ful, By all the stars a - bove; And

Am Bdim D7 G C6 G C6 G+ D7

now You Call It Mad - ness, I still call it love.

C6 C7 G/B F#m7 B7 Em

skies. My heart does not stand still, Just hear it beat!

B7#9 E7#5(b9) A9 D7b9 D7

This is too sweet to be love.

G6 C7 C13 G6/D C#dim7/D Am7

This can't be love be - cause I feel so well, But still I love to look

D7

1 G Am7 D7

2 G C7/Bb Am7 Am7/D G

in your eyes. eyes.