

# It Might as Well Be Spring

Bass for Standard Key

Oscar Hammerstein II

Richard Rodgers

Ballad [Stacey Kent 2010] ( $\text{♩} = 72$ )

A1

Music score for the first section (A1) of 'It Might as Well Be Spring'. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The bass line consists of eighth-note patterns. Chords listed above the staff include GMA<sup>7</sup>, A<sub>MI</sub><sup>7/D</sup>, GMA<sup>7</sup>, A<sub>MI</sub><sup>7/D</sup>, GMA<sup>7</sup>, D<sub>MI</sub><sup>7</sup>, and G<sup>7</sup>. The lyrics are: 'I'm as restless as a willow in a windstorm, I'm as jumpy as a puppet on a string. I'd'

Continuation of the musical score for section A1. The bass line continues with eighth-note patterns. Chords listed above the staff include CMA<sup>7</sup>, D/C, G/B, B<sup>b7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>, B<sub>MI</sub><sup>7</sup>, E<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, and D<sup>7</sup>. The lyrics are: 'say that I had spring fev - er, but I know it is - n't spring. I am'

A2

Continuation of the musical score for section A2. The bass line continues with eighth-note patterns. Chords listed above the staff include GMA<sup>7</sup>, A<sub>MI</sub><sup>7/D</sup>, GMA<sup>7</sup>, A<sub>MI</sub><sup>7/D</sup>, GMA<sup>7</sup>, D<sub>MI</sub><sup>7</sup>, and G<sup>7</sup>. The lyrics are: 'starry eyed and vaguely discon-tent - ed, like a nightingale without a song to sing. Oh,'

Continuation of the musical score for section A2. The bass line continues with eighth-note patterns. Chords listed above the staff include CMA<sup>7</sup>, D/C, G/B, B<sup>b7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, D<sub>MI</sub><sup>7</sup>, and G<sup>7</sup>. The lyrics are: 'why should I have spring fev - er when it is - n't ev - en spring?'

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**B**

17      C<sup>6</sup>      A<sub>M</sub>I<sup>7</sup>      D<sub>M</sub>I<sup>7</sup>      G<sup>7</sup>      D<sub>M</sub>I<sup>7</sup>      G<sup>7</sup>      C<sub>M</sub>A<sup>7</sup>      B<sub>M</sub>I<sup>7(5)</sup>      E<sup>7</sup>

I keep wishing I were somewhere else walking down a strange new street;

21      A<sub>M</sub>I<sup>7</sup>      A<sub>M</sub>I<sup>7/G</sup>      F#<sub>M</sub>I<sup>7(5)</sup>      B<sup>7</sup>      E<sub>M</sub>I<sup>7</sup>      A<sup>7</sup>      A<sub>M</sub>I<sup>7</sup>      D<sup>7</sup>

hear - ing words that I have nev - er heard from a man I've yet to meet. I'm as

**A3**

25      G<sub>M</sub>A<sup>7</sup>      A<sub>M</sub>I<sup>7/D</sup>      G<sub>M</sub>A<sup>7</sup>      A<sub>M</sub>I<sup>7/D</sup>      G<sub>M</sub>A<sup>7</sup>      D<sub>M</sub>I<sup>7</sup>      G<sup>7</sup>

bu-sy as a spider spinning daydreams, I'm as gid-dy as a ba-by on a swing. I

29      C<sub>M</sub>A<sup>7</sup>      D/C      G/B      B<sup>7</sup>      A<sub>M</sub>I<sup>7</sup>      D<sup>7</sup>      B<sup>7</sup>      E<sup>7</sup>

haven't seen a cro-cus or a rose - bud, or a rob - in on the wing. But I

33      A<sup>7</sup>      A<sub>M</sub>I<sup>7</sup>      D<sup>7</sup>      B<sub>M</sub>I<sup>7</sup>      E<sub>M</sub>I<sup>7</sup>

feel so gay in a mel-an - cho - ly way that it might as well be

36      A<sup>7</sup>      B<sup>b7</sup>      B<sub>M</sub>I<sup>7</sup>      E<sub>M</sub>I<sup>7</sup>      A<sub>M</sub>I<sup>7</sup>      D<sup>7</sup>      G<sup>6</sup>      (A<sub>M</sub>I<sup>7</sup>      D<sup>7</sup>)

spring. It might as well be spring.