

# Spring Can Really Hang You Up the Most

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Ballad [Ella Fitzgerald 1961] (♩ = 55)

## Verse

8  $B^bMA^7$   $A^b13$   $B^bMA^7$   $B^bMA^7$   $A^b13$   $B^bMA^7$

Once I was a sen-ti-mental thing. Threw my heart a-way each Spring.

5  $A^bMI^7$   $G^bMA^7$   $EMI^7$   $DMA^7$   $CMI^7$   $B^bMA^7$   $GMI^9$

Now a Spring romance has-n't got a chance, promised my first dance to Win-ter.

9  $CMI^9$   $F^7$   $B^bMA^7$   $G^7(b9)$   $CMI^{11}$   $G^7(b9)$   $C^9$   $F^{13}$

All I've got to show's a splin-ter for my lit-tle fling.



## A1

13  $B^bMA^7$   $A^bMA^9$   $B^bMA^7$   $A^bMA^9$

Spring this year has got me feel - ing  
Spring is here, there's no mis - tak - ing.

15  $B^bMA^7$   $GMI^7$   $CMI^7$   $F^7$   $DMI^7$   $G^7(b9)$   $EMI^{7(b5)}$   $E^bMI^7$

like a horse that nev - er left the post. I lie in my room star-ing  
Rob-ins build-ing nests from coast to coast. My heart tries to sing so they

18  $DMI^7$   $C^7$   $CMI^7$   $F^7$   $B^bMA^7$   $A^bMA^7$

up at the ceil - ing. Spring can real-ly hang you up the most.  
won't hear it break - ing. Spring can real-ly hang you up the most.

## A2

21  $B^bMA^7$   $A^bMA^9$   $B^bMA^7$   $A^bMA^9$   $B^bMA^7$   $GMI^7$   $CMI^7$   $F^7$   $DMI^7$   $G^7(b9)$

Morning's kiss wakes trees and flow - ers, and to them I'd like to drink a toast. I  
Col-lege boys are writ-ing son - nets, in the "ten-der passion" they're engrossed. But

25  $EMI^{7(b5)}$   $E^bMI^7$   $DMI^7$   $C^7$   $CMI^7$   $F^7$   $B^bMA^7$

walk in the park just to kill lone-ly hours. Spring can really hang you up the most.  
I'm on the shelf with last year's Easter bonnets. Spring can really hang you up the most.

# Spring Can Really Hang You Up the Most

**[B]**

29 **FMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **FMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **FMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>**

8 All aft-er-noon those birds twit-ter twit. I know the tune. "This is  
Love can my way. I hoped it would last. We had our day, now that's

32 **FMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MI<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MI<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>**

love, this is it." Heard it before and I know the score.  
all in the past. Spring came along a sea-son of song.

35 **EMI<sup>7</sup>** **A<sup>7</sup>** **DMA<sup>7</sup>** **GMI<sup>7</sup>** **C<sup>7</sup>**

And I've de-cid-ed that Spring is a bore.  
Full of sweet pro-mise, but some-thing went wrong.

**[C]**

37 **FMA<sup>7</sup>** **E<sup>b</sup>MA<sup>9</sup>** **B<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MA<sup>9</sup>** **B<sup>b</sup>MA<sup>7</sup>** **GMI<sup>7</sup>** **CMI<sup>7</sup>** **F<sup>7</sup>**

Love seemed sure a-round the New Year. Now it's A-pril, love is just a  
Doc-tors once pre-scribed a ton-ic. Sul-phur and mo-las-ses was the

40 **DMI<sup>7</sup>** **G<sup>7</sup>(b9)** **EMI<sup>7</sup>(b5)** **E<sup>b</sup>MI<sup>7</sup>** **DMI<sup>7</sup>** **C<sup>7</sup>**

ghost. Spring ar-rived on time, on-ly what be-came of you, dear?  
dose. Did-n't help a bit, my con-

43 **CMI<sup>7</sup>** **F<sup>7</sup>** **DMI<sup>7</sup>** **G<sup>7</sup>(b9)** **CMI<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MA<sup>7</sup>**

Spring can really hang you up the most. Spring can really hang you up the most.

**⊕ Coda**

47 **D<sup>b</sup>MI<sup>7</sup>** **G<sup>b</sup>7** **CMI<sup>7</sup>** **F<sup>7</sup>** **DMI<sup>7</sup>** **G<sup>7</sup>(b9)** **CMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>**

di-tion must be chronic. Spring can really hang you up the most. All alone, the

51 **CMI<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>** **AMI<sup>7</sup>(b5)** **D<sup>7</sup>(b9)** **GMI<sup>7</sup>** **C<sup>13</sup>** **CMI<sup>7</sup>** **A<sup>b</sup>9**

par-ty's o-ver. Old Man Win-ter was a gracious host. But when you keep praying for

55 **DMI<sup>7</sup>** **G<sup>7</sup>** **CMI<sup>11</sup>** **BMA<sup>7</sup>** **B<sup>b</sup>MA<sup>7</sup>**

snow to hide the clo-ver, Spring can real-ly hang you up the most.  
Solo on form **[A1]** **[A2]** **[B]** **[C]**. D.S. al Coda after solos.