

# Spring Can Really Hang You Up the Most

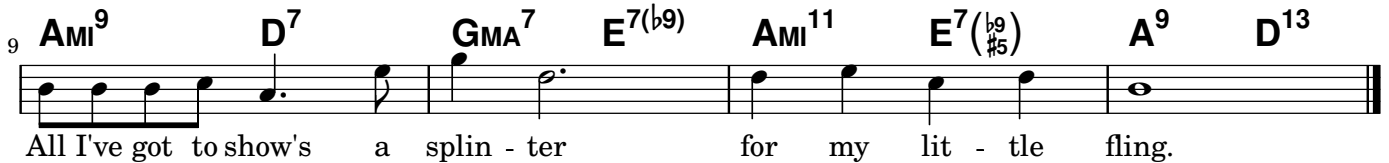
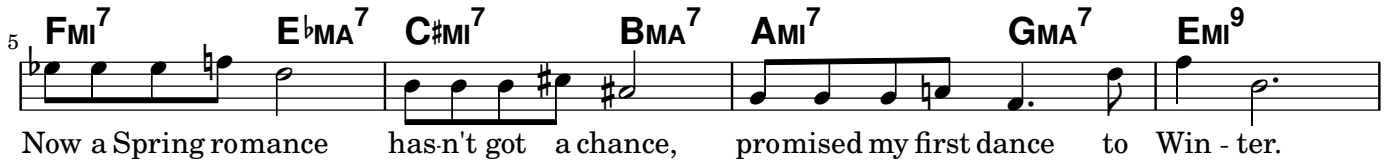
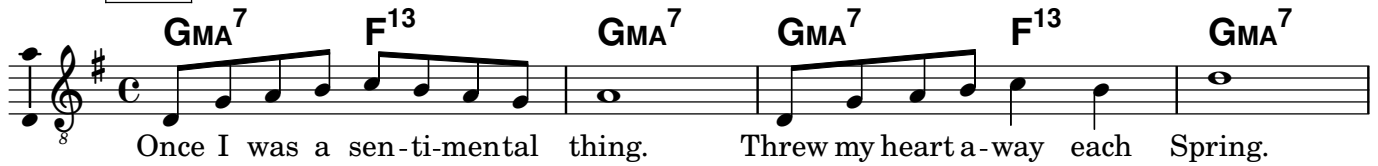
Julie London, Carmen McRae Key

Fran Landesman

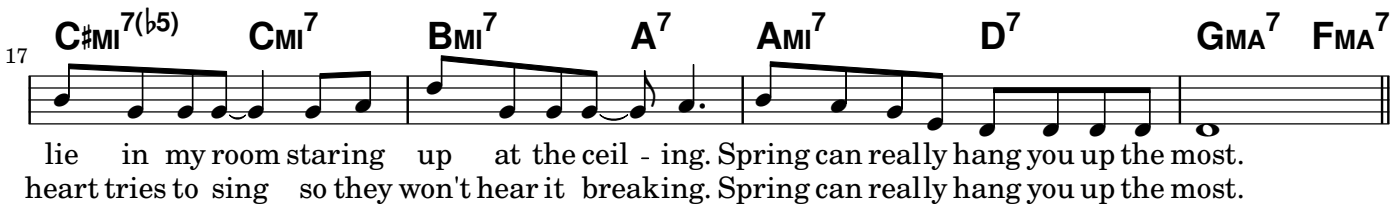
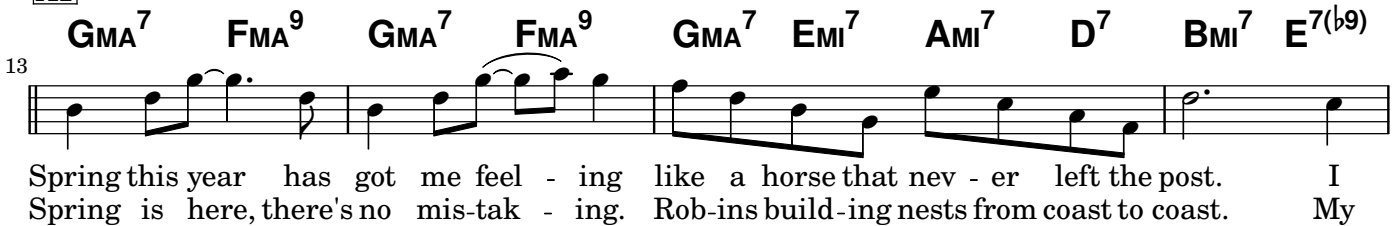
Tommy Wolf

Ballad [Ella Fitzgerald 1961] (♩ = 55)

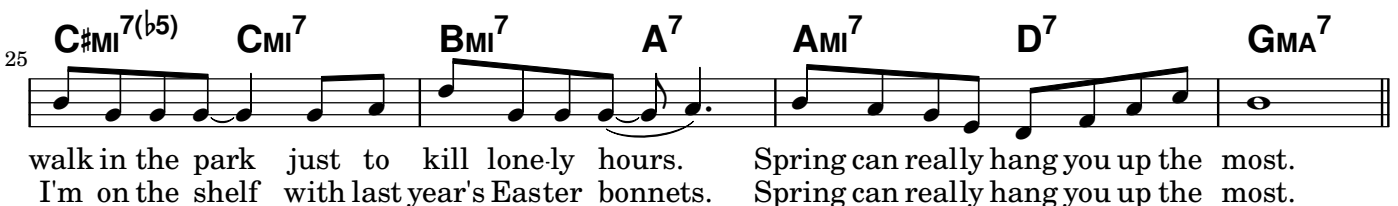
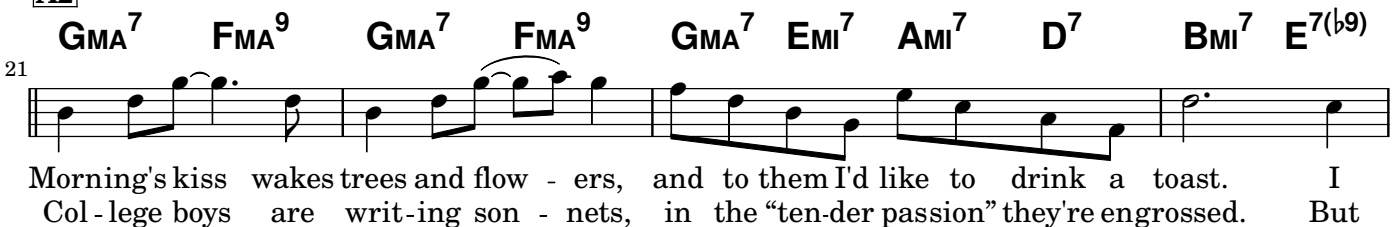
Verse



A1



A2



# Spring Can Really Hang You Up the Most

**[B]**

29 **D<sup>MI</sup>7** **G<sup>MA</sup>7** **D<sup>MI</sup>7** **G<sup>MA</sup>7** **D<sup>MI</sup>7** **G<sup>MA</sup>7**

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

32 **D<sup>MI</sup>7** **G<sup>MA</sup>7** **G<sup>MI</sup>7** **C<sup>MA</sup>7** **G<sup>MI</sup>7** **C<sup>MA</sup>7**

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

35 **C<sup>#MI</sup>7** **F<sup>#</sup>7** **B<sup>MA</sup>7** **E<sup>MI</sup>7** **A<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 **D<sup>MA</sup>7** **C<sup>MA</sup>9** **G<sup>MA</sup>7** **F<sup>MA</sup>9** **G<sup>MA</sup>7** **E<sup>MI</sup>7** **A<sup>MI</sup>7** **D<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. Sulphur and mo-las-ses was the

*To Coda Last Time*  $\oplus$

40 **B<sup>MI</sup>7** **E<sup>7(b9)</sup>** **C<sup>#MI</sup>7(b5)** **C<sup>MI</sup>7** **B<sup>MI</sup>7** **A<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 **A<sup>MI</sup>7** **D<sup>7</sup>** **B<sup>MI</sup>7** **E<sup>7(b9)</sup>** **A<sup>MI</sup>7** **D<sup>7</sup>** **G<sup>MA</sup>7** **F<sup>MA</sup>7**

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

$\oplus$  Coda

47 **B<sup>bMI</sup>7** **E<sup>b7</sup>** **A<sup>MI</sup>7** **D<sup>7</sup>** **B<sup>MI</sup>7** **E<sup>7(b9)</sup>**

di-tion must be chron-ic. Spring can real-ly hang you up the most.

50 **A<sup>MI</sup>7** **G<sup>MA</sup>7** **A<sup>MI</sup>7** **G<sup>MA</sup>7** **F<sup>#MI</sup>7(b5)** **B<sup>7(b9)</sup>** **E<sup>MI</sup>7** **A<sup>13</sup>**

All a-lone, the par-ty's o-ver. Old Man Win-ter was a gracious host. But when

54 **A<sup>MI</sup>7** **F<sup>9</sup>** **B<sup>MI</sup>7** **E<sup>7</sup>** **A<sup>MI</sup>11** **A<sup>bMA</sup>7** **G<sup>MA</sup>7**

you keep praying for snow to hide the clo-ver, Spring can really hang you up the most.

Solo on form **[A1]** **[A2]** **[B]** **[C]**. D.S. al Coda after solos.