

# Spring Can Really Hang You Up the Most

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**Ballad [Ella Fitzgerald 1961]** ( $\text{♩} = 55$ )  
**Verse**

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

1      **B<sub>b</sub>MA<sup>7</sup>**      A<sup>13</sup>      B<sub>b</sub>MA<sup>7</sup>      B<sub>b</sub>MA<sup>7</sup>      A<sup>13</sup>      B<sub>b</sub>MA<sup>7</sup>

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

5      **A<sub>b</sub>MI<sup>7</sup>**      G<sub>b</sub>MA<sup>7</sup>      E<sub>M</sub>I<sup>7</sup>      D<sub>M</sub>I<sup>7</sup>      C<sub>M</sub>I<sup>7</sup>      B<sub>b</sub>MA<sup>7</sup>      G<sub>M</sub>I<sup>9</sup>

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

9      **C<sub>M</sub>I<sup>9</sup>**      F<sup>7</sup>      B<sub>b</sub>MA<sup>7</sup>      G<sup>7(b9)</sup>      C<sub>M</sub>I<sup>11</sup>      G<sup>7(b9)</sup>      C<sup>9</sup>      F<sup>13</sup>

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

13      **B<sub>b</sub>MA<sup>7</sup>**      A<sub>b</sub>MA<sup>9</sup>      B<sub>b</sub>MA<sup>7</sup>      A<sub>b</sub>MA<sup>9</sup>

15      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

15      **B<sub>b</sub>MA<sup>7</sup>**      G<sub>M</sub>I<sup>7</sup>      C<sub>M</sub>I<sup>7</sup>      F<sup>7</sup>      D<sub>M</sub>I<sup>7</sup>      G<sup>7(b9)</sup>      E<sub>M</sub>I<sup>7(b5)</sup>      E<sub>b</sub>MI<sup>7</sup>

18      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.

18      **D<sub>M</sub>I<sup>7</sup>**      C<sup>7</sup>      C<sub>M</sub>I<sup>7</sup>      F<sup>7</sup>      B<sub>b</sub>MA<sup>7</sup>      A<sub>b</sub>MA<sup>7</sup>

21      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

21      **B<sub>b</sub>MA<sup>7</sup>**      A<sub>b</sub>MA<sup>9</sup>      B<sub>b</sub>MA<sup>7</sup>      A<sub>b</sub>MA<sup>9</sup>      B<sub>b</sub>MA<sup>7</sup>      G<sub>M</sub>I<sup>7</sup>      C<sub>M</sub>I<sup>7</sup>      F<sup>7</sup>      D<sub>M</sub>I<sup>7</sup>      G<sup>7(b9)</sup>

25      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.

25      **E<sub>M</sub>I<sup>7(b5)</sup>**      E<sub>b</sub>MI<sup>7</sup>      D<sub>M</sub>I<sup>7</sup>      C<sup>7</sup>      C<sub>M</sub>I<sup>7</sup>      F<sup>7</sup>      B<sub>b</sub>MA<sup>7</sup>

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**B**

29      **F<sub>MI</sub>7**      **B<sub>b</sub>MA7**      **F<sub>MI</sub>7**      **B<sub>b</sub>MA7**      **F<sub>MI</sub>7**      **B<sub>b</sub>MA7**

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      **F<sub>MI</sub>7**      **B<sub>b</sub>MA7**      **B<sub>b</sub>MI7**      **E<sub>b</sub>MA7**      **B<sub>b</sub>MI7**      **E<sub>b</sub>MA7**

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      **E<sub>MI</sub>7**      **A7**      **D<sub>MA</sub>7**      **G<sub>MI</sub>7**      **C7**

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

**C**

37      **F<sub>MA</sub>7**      **E<sub>b</sub>MA9**      **B<sub>b</sub>MA7**      **A<sub>b</sub>MA9**      **B<sub>b</sub>MA7**      **G<sub>MI</sub>7**      **C<sub>MI</sub>7**      **F7**

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      **D<sub>MI</sub>7**      **G7(b9)**      **E<sub>MI</sub>7(b5)**      **To Coda Last Time**      **D<sub>MI</sub>7**      **C7**

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

43      **C<sub>MI</sub>7**      **F7**      **D<sub>MI</sub>7**      **G7(b9)**      **C<sub>MI</sub>7**      **F7**      **B<sub>b</sub>MA7**      **A<sub>b</sub>MA7**

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

∅ Coda

47      **D<sub>b</sub>MI7**      **G<sub>b</sub>7**      **C<sub>MI</sub>7**      **F7**      **D<sub>MI</sub>7**      **G7(b9)**      **C<sub>MI</sub>7**      **B<sub>b</sub>MA7**

dition must be chronic. Spring can really hang you up the most. All alone, the

51      **C<sub>MI</sub>7**      **B<sub>b</sub>MA7**      **A<sub>MI</sub>7(b5)**      **D7(b9)**      **G<sub>MI</sub>7**      **C<sup>13</sup>**      **C<sub>MI</sub>7**      **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      **D<sub>MI</sub>7**      **G7**      **C<sub>MI</sub>11**      **B<sub>MA</sub>7**      **B<sub>b</sub>MA7**

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.