

# Spring Can Really Hang You Up the Most

Bass for Standard Key

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Tommy Wolf

Ballad [Ella Fitzgerald 1961] (♩ = 55)

## Verse

1 CMA<sup>7</sup> B<sup>b</sup>13 CMA<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>13 CMA<sup>7</sup>

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

5 B<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MA<sup>7</sup> F<sup>#</sup>MI<sup>7</sup> EMI<sup>7</sup> DMI<sup>7</sup> CMA<sup>7</sup> AMI<sup>9</sup>

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

9 DMI<sup>9</sup> G<sup>7</sup> CMA<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9) DMI<sup>11</sup> A<sup>7</sup>(<sup>b</sup>9) D<sup>9</sup> G<sup>13</sup>

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



## A1

13 CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup>

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

15 CMA<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9) F<sup>#</sup>MI<sup>7</sup>(<sup>b</sup>5) FMI<sup>7</sup>

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 EMI<sup>7</sup> D<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>

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 CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9)

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 F<sup>#</sup>MI<sup>7</sup>(<sup>b</sup>5) FMI<sup>7</sup> EMI<sup>7</sup> D<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup>

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 **GMI<sup>7</sup> CMA<sup>7</sup> GMI<sup>7</sup> CMA<sup>7</sup> GMI<sup>7</sup> CMA<sup>7</sup> GMI<sup>7</sup> CMA<sup>7</sup>**

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

33 **CMI<sup>7</sup> FMA<sup>7</sup> CMI<sup>7</sup> FMA<sup>7</sup> F#MI<sup>7</sup> B<sup>7</sup> EMA<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup>**

Heard it before and I know the score. And I've de-cid-ed that Spring is a bore.  
Spring came a-long a sea-son of song. Full of sweet promise, but something went wrong.

**[C]**

37 **GMA<sup>7</sup> FMA<sup>9</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>9</sup> CMA<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>**

Love seemed sure a-round the New Year. Now it's A-pril, love is just a ghost. Spring ar-  
Doc-tors once prescribed a ton-ic. Sulphur and mo-las-ses was the dose. Did-n't

*To Coda Last Time*  $\Phi$

41 **F#MI<sup>7(b5)</sup> FMI<sup>7</sup> EMI<sup>7</sup> D<sup>7</sup> DMI<sup>7</sup> G<sup>7</sup>**

rived on time, on-ly what be-came of you, dear? Spring can real-ly hang you up the  
help a bit, my con-

44 **EMI<sup>7</sup> A<sup>7(b9)</sup> DMI<sup>7</sup> G<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>MA<sup>7</sup>**

most. Spring can real-ly hang you up the most.

$\Phi$  **Coda**

47 **E<sup>b</sup>MI<sup>7</sup> A<sup>b7</sup> DMI<sup>7</sup> G<sup>7</sup> EMI<sup>7</sup> A<sup>7(b9)</sup>**

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

50 **DMI<sup>7</sup> CMA<sup>7</sup> DMI<sup>7</sup> CMA<sup>7</sup> B<sup>b</sup>MI<sup>7(b5)</sup> E<sup>7(b9)</sup> AMI<sup>7</sup> D<sup>13</sup>**

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

54 **DMI<sup>7</sup> B<sup>b9</sup> EMI<sup>7</sup> A<sup>7</sup> DMI<sup>11</sup> D<sup>b</sup>MA<sup>7</sup> CMA<sup>7</sup>**

you keep praying for 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.