

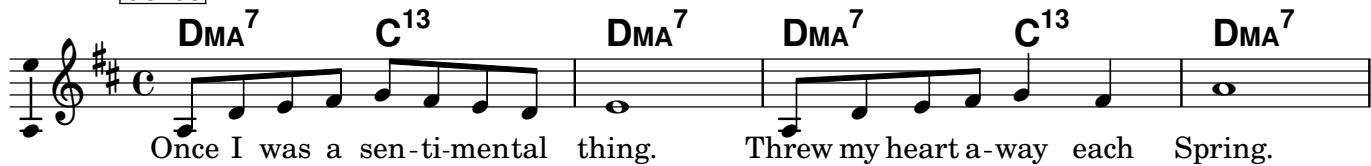
# Spring Can Really Hang You Up the Most

Bb Low for Standard Key

Fran Landesman

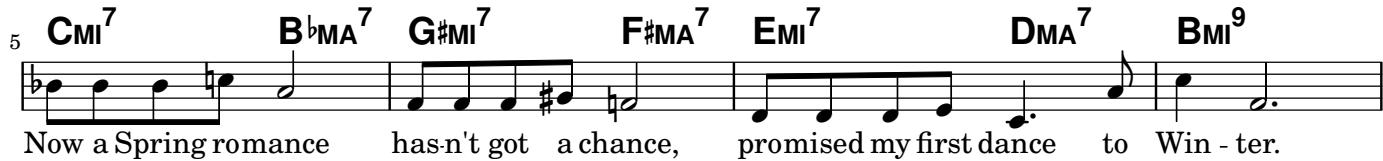
Tommy Wolf

**Ballad [Ella Fitzgerald 1961] (♩ = 55)**  
**Verse**



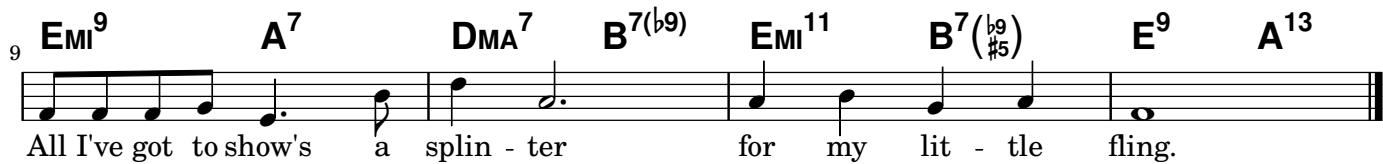
D<sub>MA</sub><sup>7</sup> C<sup>13</sup> D<sub>MA</sub><sup>7</sup> D<sub>MA</sub><sup>7</sup> C<sup>13</sup> D<sub>MA</sub><sup>7</sup>

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



C<sub>MI</sub><sup>7</sup> B<sub>♭MA</sub><sup>7</sup> G<sub>#MI</sub><sup>7</sup> F<sub>#MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> D<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>9</sup>

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

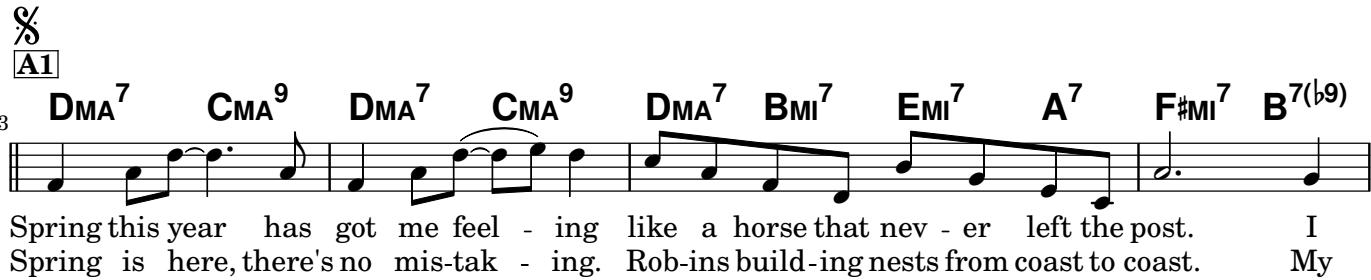


E<sub>MI</sub><sup>9</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup> B<sup>7(♭9)</sup> E<sub>MI</sub><sup>11</sup> B<sup>7(♭9)</sup> E<sup>9</sup> A<sup>13</sup>

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

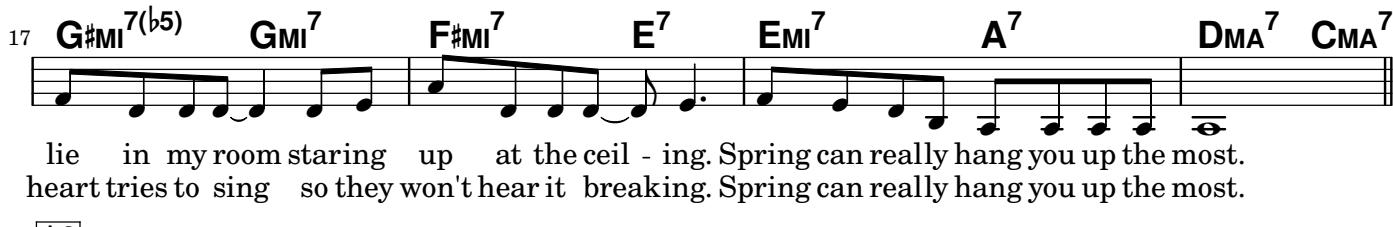
%

**A1**



D<sub>MA</sub><sup>7</sup> C<sub>MA</sub><sup>9</sup> D<sub>MA</sub><sup>7</sup> C<sub>MA</sub><sup>9</sup> D<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> F<sub>#MI</sub><sup>7</sup> B<sup>7(♭9)</sup>

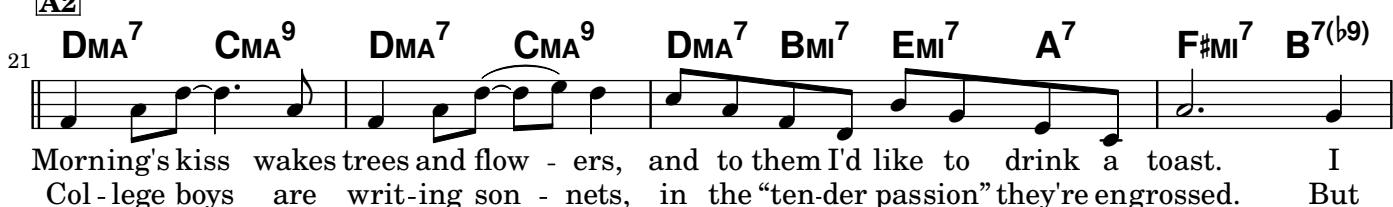
Spring this year has got me feel - ing like a horse that nev - er left the post. I  
Spring is here, there's no mis-tak - ing. Rob-ins build-ing nests from coast to coast. My



G<sub>#MI</sub><sup>7(♭5)</sup> G<sub>MI</sub><sup>7</sup> F<sub>#MI</sub><sup>7</sup> E<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup> C<sub>MA</sub><sup>7</sup>

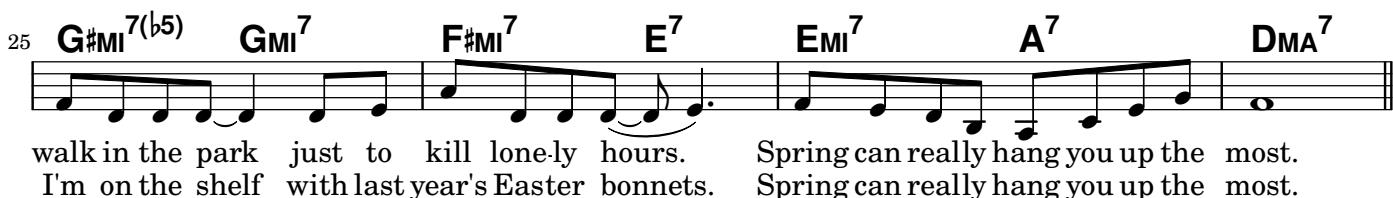
lie in my room staring up at the ceil - ing. Spring can really hang you up the most.  
heart tries to sing so they won't hear it breaking. Spring can really hang you up the most.

**A2**



D<sub>MA</sub><sup>7</sup> C<sub>MA</sub><sup>9</sup> D<sub>MA</sub><sup>7</sup> C<sub>MA</sub><sup>9</sup> D<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> F<sub>#MI</sub><sup>7</sup> B<sup>7(♭9)</sup>

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



G<sub>#MI</sub><sup>7(♭5)</sup> G<sub>MI</sub><sup>7</sup> F<sub>#MI</sub><sup>7</sup> E<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup>

walk in the park just to kill lonely 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      **A<sub>M</sub>I<sup>7</sup>**      **D<sub>M</sub>A<sup>7</sup>**      **A<sub>M</sub>I<sup>7</sup>**      **D<sub>M</sub>A<sup>7</sup>**      **A<sub>M</sub>I<sup>7</sup>**      **D<sub>M</sub>A<sup>7</sup>**

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

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      **G<sub>#M</sub>I<sup>7</sup>**      **C<sup>7</sup>**      **F<sub>#M</sub>A<sup>7</sup>**      **B<sub>M</sub>I<sup>7</sup>**      **E<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      **A<sub>M</sub>A<sup>7</sup>**      **G<sub>M</sub>A<sup>9</sup>**      **D<sub>M</sub>A<sup>7</sup>**      **C<sub>M</sub>A<sup>9</sup>**      **D<sub>M</sub>A<sup>7</sup>**      **B<sub>M</sub>I<sup>7</sup>**      **E<sub>M</sub>I<sup>7</sup>**      **A<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

40      **F<sub>#M</sub>I<sup>7</sup>**      **B<sup>7(b9)</sup>**      **G<sub>#M</sub>I<sup>7(b5)</sup>**      *To Coda Last Time* **G<sub>M</sub>I<sup>7</sup>**      **F<sub>#M</sub>I<sup>7</sup>**      **E<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      **E<sub>M</sub>I<sup>7</sup>**      **A<sup>7</sup>**      **F<sub>#M</sub>I<sup>7</sup>**      **B<sup>7(b9)</sup>**      **E<sub>M</sub>I<sup>7</sup>**      **A<sup>7</sup>**      **D<sub>M</sub>A<sup>7</sup>**      **C<sub>M</sub>A<sup>7</sup>**

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

**⊕ Coda**

47      **F<sub>M</sub>I<sup>7</sup>**      **B<sup>b7</sup>**      **E<sub>M</sub>I<sup>7</sup>**      **A<sup>7</sup>**      **F<sub>#M</sub>I<sup>7</sup>**      **B<sup>7(b9)</sup>**

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

50      **E<sub>M</sub>I<sup>7</sup>**      **D<sub>M</sub>A<sup>7</sup>**      **E<sub>M</sub>I<sup>7</sup>**      **D<sub>M</sub>A<sup>7</sup>**      **C<sub>#M</sub>I<sup>7(b5)</sup>**      **F<sup>7(b9)</sup>**      **B<sub>M</sub>I<sup>7</sup>**      **E<sup>13</sup>**

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

54      **E<sub>M</sub>I<sup>7</sup>**      **C<sup>9</sup>**      **F<sub>#M</sub>I<sup>7</sup>**      **B<sup>7</sup>**      **E<sub>M</sub>I<sup>11</sup>**      **E<sub>bM</sub>A<sup>7</sup>**      **D<sub>M</sub>A<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.