

# It Might as Well Be Spring

Bb for Alto Voice Key

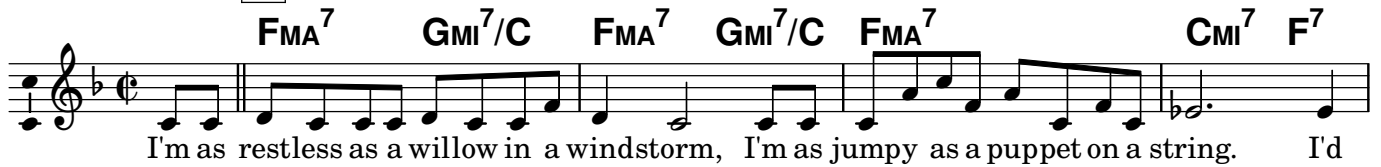
Oscar Hammerstein II

Richard Rodgers

Ballad [Stacey Kent 2010] (♩ = 72)

**A1**

FMA<sup>7</sup> GMI<sup>7</sup>/C FMA<sup>7</sup> GMI<sup>7</sup>/C FMA<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>



I'm as restless as a willow in a windstorm, I'm as jumpy as a puppet on a string. I'd

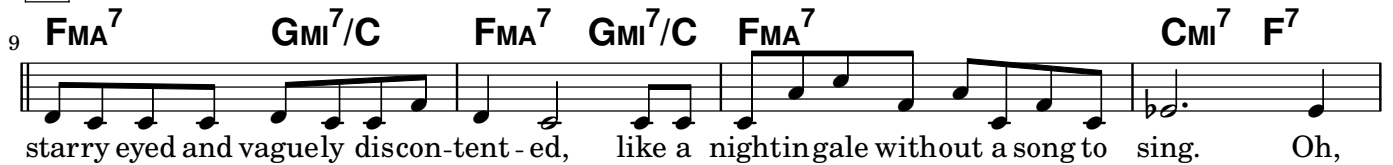
5 B<sup>b</sup>MA<sup>7</sup> C/B<sup>b</sup> F/A A<sup>b</sup><sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> AMI<sup>7</sup> D<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup>



say that I had spring fev - er, but I know it is - n't spring. I am

**A2**

9 FMA<sup>7</sup> GMI<sup>7</sup>/C FMA<sup>7</sup> GMI<sup>7</sup>/C FMA<sup>7</sup> CMI<sup>7</sup> F<sup>7</sup>



starry eyed and vaguely discon-tent-ed, like a nightingale without a song to sing. Oh,

13 B<sup>b</sup>MA<sup>7</sup> C/B<sup>b</sup> F/A A<sup>b</sup><sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>6</sup> CMI<sup>7</sup> F<sup>7</sup>



why should I have spring fev - er when it is - n't ev - en spring?

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17 **B**  $B^b6$   $GMI^7$   $CMI^7$   $F^7$   $CMI^7$   $F^7$   $B^bMA^7$   $AMI^7(b5)$   $D^7$

I keep wishing I were somewhere else walking down a strange new street;

21  $GMI^7$   $GMI^7/F$   $EMI^7(b5)$   $A^7$   $DMI^7$   $G^7$   $GMI^7$   $C^7$

hear - ing words that I have nev - er heard from a man I've yet to meet. I'm as

25 **A3**  $FMA^7$   $GMI^7/C$   $FMA^7$   $GMI^7/C$   $FMA^7$   $CMI^7$   $F^7$

bu-sy as a spider spinning daydreams, I'm as gid-dy as a ba-by on a swing. I

29  $B^bMA^7$   $C/B^b$   $F/A$   $A^b7$   $GMI^7$   $C^7$   $A^7$   $D^7$

haven't seen a cro-cus or a rose - bud, or a rob - in on the wing. But I

33  $G^7$   $GMI^7$   $C^7$   $AMI^7$   $DMI^7$

feel so gay in a mel-an-cho-ly way that it might as well be

36  $G^7$   $A^b07$   $AMI^7$   $DMI^7$   $GMI^7$   $C^7$   $F^6$   $(GMI^7 C^7)$

spring. It might as well be spring.