

# It Might as Well Be Spring

Bb for Standard Key

Oscar Hammerstein II

Richard Rodgers

Ballad [Stacey Kent 2010] ( $\text{♩} = 72$ )

A1

A MA<sup>7</sup>    B MI<sup>7</sup>/E    A MA<sup>7</sup>    B MI<sup>7</sup>/E    A MA<sup>7</sup>    E MI<sup>7</sup>    A<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.

D MA<sup>7</sup>    E/D    A/C#    C<sup>7</sup>    B MI<sup>7</sup>    E<sup>7</sup>    C# MI<sup>7</sup>    F#<sup>7</sup>    B MI<sup>7</sup>    E<sup>7</sup>

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

A2

A MA<sup>7</sup>    B MI<sup>7</sup>/E    A MA<sup>7</sup>    B MI<sup>7</sup>/E    A MA<sup>7</sup>    E MI<sup>7</sup>    A<sup>7</sup>

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

D MA<sup>7</sup>    E/D    A/C#    C<sup>7</sup>    B MI<sup>7</sup>    E<sup>7</sup>    A<sup>6</sup>    E MI<sup>7</sup>    A<sup>7</sup>

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

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**B**

17      **D<sup>6</sup>**    **B<sub>M</sub>I<sup>7</sup>**    **E<sub>M</sub>I<sup>7</sup>**    **A<sup>7</sup>**    **E<sub>M</sub>I<sup>7</sup>**    **A<sup>7</sup>**    **D<sub>M</sub>A<sup>7</sup>**    **C<sub>#</sub>M<sub>I</sub><sup>7(b5)</sup>**    **F<sup>7</sup>**

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

21      **B<sub>M</sub>I<sup>7</sup>**    **B<sub>M</sub>I<sup>7/A</sup>**    **G<sub>#</sub>M<sub>I</sub><sup>7(b5)</sup>**    **C<sup>7</sup>**    **F<sub>#</sub>M<sub>I</sub><sup>7</sup>**    **B<sup>7</sup>**    **B<sub>M</sub>I<sup>7</sup>**    **E<sup>7</sup>**

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

**A3**

25      **A<sub>M</sub>A<sup>7</sup>**    **B<sub>M</sub>I<sup>7/E</sup>**    **A<sub>M</sub>A<sup>7</sup>**    **B<sub>M</sub>I<sup>7/E</sup>**    **A<sub>M</sub>A<sup>7</sup>**    **E<sub>M</sub>I<sup>7</sup>**    **A<sup>7</sup>**

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

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

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

33      **B<sup>7</sup>**    **B<sub>M</sub>I<sup>7</sup>**    **E<sup>7</sup>**    **C<sub>#</sub>M<sub>I</sub><sup>7</sup>**    **F<sub>#</sub>M<sub>I</sub><sup>7</sup>**

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

36      **B<sup>7</sup>**    **C<sup>°7</sup>**    **C<sub>#</sub>M<sub>I</sub><sup>7</sup>**    **F<sub>#</sub>M<sub>I</sub><sup>7</sup>**    **B<sub>M</sub>I<sup>7</sup>**    **E<sup>7</sup>**    **A<sup>6</sup>**    **(B<sub>M</sub>I<sup>7</sup> E<sup>7</sup>)**

spring. It might as well be spring.