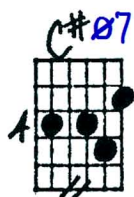


YOU MUST BELIEVE IN SPRING

Accompaniment Style

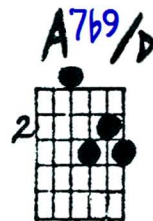
-Michel Legrand



Standard Changes:

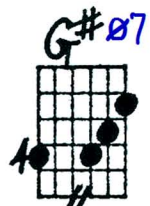
C#ø7 F#11b9 F#7b9 F#7b9/B Bm

When lone - ly feel - ings chill the mead - ows of your mind,



Em7 A11 A7 A7b9/D DΔ7

just think when win - ter comes, can Spring be far be - hind?



G#ø7 C#11b9 C#7b9 F#ø7 B11b9 B7b9

Be - neath the deep - est snows, the se - cret of a rose

"You Must Believe in Spring" - Ted Greene Comping Study, p.2

Chord diagrams for the first system:

- C: 3rd fret, 2nd string, 3rd and 4th strings.
- Em7/11: 2nd fret, 1st, 2nd, 4th, 5th strings.
- A11: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- A9: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- Gm6: 5th fret, 1st, 2nd, 3rd, 4th strings.
- D/9: 5th fret, 1st, 2nd, 3rd, 4th strings.
- G13: 3rd fret, 2nd, 3rd, 4th, 5th strings.

Musical notation for the first system (measures 7-13):

Staff 1 (Guitar): Em7, A11, A7, DΔ7, C#Δ7, F#7

Staff 2 (Vocal): is mere - ly that it knows you must be - lieve in Spring.

Chord diagrams for the second system:

- C#Δ7: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- C#Δ7: 4th fret, 2nd, 3rd, 4th, 5th strings.
- C#Δ7/B: 6th fret, 2nd, 3rd, 4th, 5th strings.
- F#7: 4th fret, 2nd, 3rd, 4th, 5th strings.
- F#7b9/B: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- F#7/B: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- Bm: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- Bm7: 2nd fret, 2nd, 3rd, 4th, 5th strings.

Musical notation for the second system (measures 9-15):

Staff 1 (Guitar): C#Δ7, F#11b9, F#7b9, F#7b9/B, Bm

Staff 2 (Vocal): Just as a tree is sure its leaves will re - ap - pear;

Chord diagrams for the third system:

- Em7: 2nd fret, 1st, 2nd, 4th, 5th strings.
- Em7/11: 2nd fret, 1st, 2nd, 4th, 5th strings.
- A11: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- A9: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- A11b9/D: 2nd fret, 2nd, 3rd, 4th, 5th strings.
- D/9: 5th fret, 1st, 2nd, 3rd, 4th strings.
- D: 2nd fret, 2nd, 3rd, 4th, 5th strings.

Musical notation for the third system (measures 11-17):

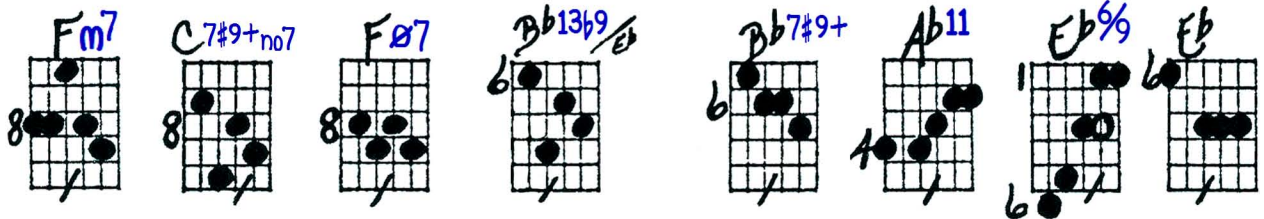
Staff 1 (Guitar): Em7, A7, A7b9/D, DΔ7

Staff 2 (Vocal): it knows its emp - ti - ness is just a time of year.

"You Must Believe in Spring" - Ted Greene Comping Study, p.3

"You Must Believe in Spring" - Ted Greene Comping Study, p.4

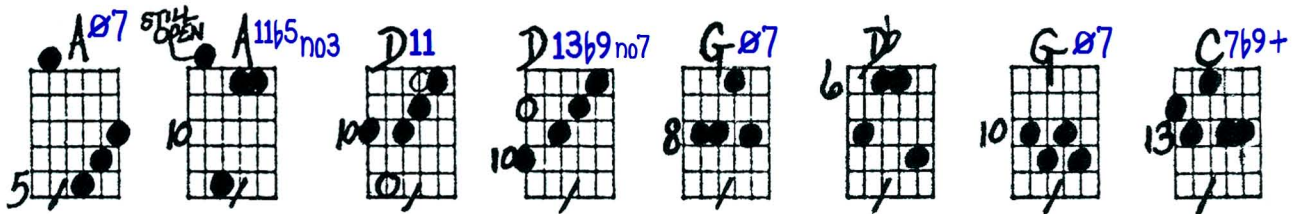
or use Bb13



19

Fm7 Bb11 Bb7 Bb7b9/Eb EbΔ7

just as the sleep - ing rose a - waits the kiss of May.

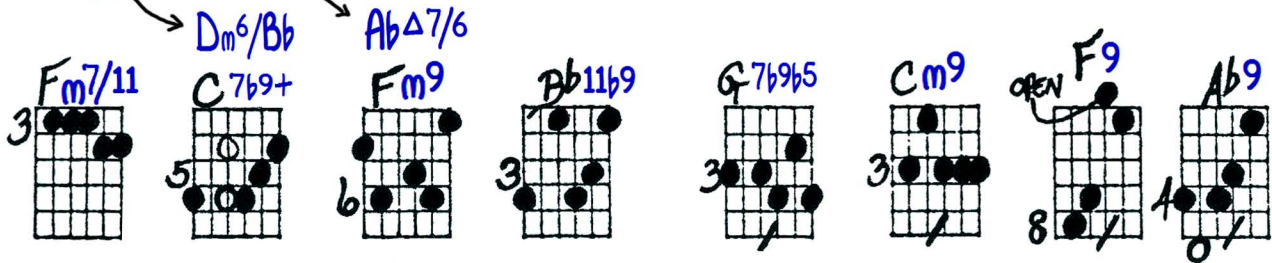


21

A#7 D11b9 D7b9 G#7 C11b9 C7b9

So in a world of snow, of things that come and go,

Also analyze as:

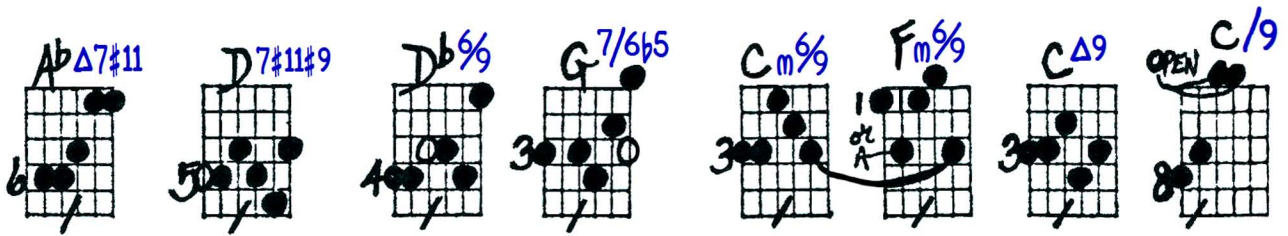


23

Fm7 Bb11 Bb7 EbΔ7 Abm9#11

where what you think you know, you can't be cer - tain of, you

Use this chord if returning to the top, otherwise, it's over one chord earlier.



25

D \emptyset 7 *A*b7 *G*7 \flat 9 *C*m6

must be - lieve in Spring and love.

* Note: You must sing, hum, or whistle the original melody while you play, or the impact of these chords will be considerably lessened. This is *not* easy with this song, only necessary.

To my dear departed friend, the sweet little Emily Remler, who used to go wild over chord changes like these, I lovingly dedicate this page.

Acc. Style

YOU MUST BELIEVE IN SPRING: Michel Legrand

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Handwritten guitar chord diagrams for the song "You Must Believe in Spring" by Michel Legrand. The diagrams are arranged in a grid of approximately 10 rows and 12 columns. Each diagram shows a guitar fretboard with dots indicating finger positions for various chords. The chords are labeled with their names, such as C#, F#, B, E, A, D, G#, C, Bb, Eb, Ab, Db, C, F, G, and others. Some diagrams include additional markings like "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

also analyze as Db and Ab

Use this chord by pulling up to the top, otherwise it's over one chord earlier.

★NOTE: You must sing, hum or whistle the original melody while you play or the impact of these chords will be considerably lessened. This is not easy with this song, only to my dear, departed friend, the sweet little Emily Rauler, who used to go wild over chord changes like these, I lovingly dedicate this page.