

Ted Greene  
Arrangement

# THAT LUCKY OLD SUN

Smith / Gillespie, 1949

Transcribed from Ted's lesson for Mark Levy, 1991

Playing order: ● × □ △  
○ = opt.

Ted's Arr.:  $\text{♩} = 88$

Standard Changes: Eb Cm Abm<sup>6</sup>/Cb Eb/Bb Ab<sup>6</sup>

Up in the morn-in', out on the job, work like the dev-il for my

4 Eb/G Bb<sup>7</sup>/F Eb Ab<sup>6</sup> Eb/G Cm Abm<sup>6</sup>/Cb

pay, but that luc - ky old sun has no - thin' to do, but

roll a - round hea-ven all day.

Fuss with my wo- man, toil for my kids,

sweat till I'm wrin- kled and grey, while that luc- ky old sun has

16

Eb/G Cm Abm<sup>6</sup>/Cb Eb/Bb Bb<sup>11</sup> Eb Ab<sup>6</sup> Eb

no - thin to do but roll a - round hea - ven all day. Good

♩=88

19

Cm Gm/Bb Ab<sup>6</sup> Eb/G Cm Bb<sup>7</sup> Eb

Lawd a - bove, can't you know I'm pin - in', tears all in my eyes? Send

23

Cm Gm/Bb Ab<sup>6</sup> Eb/G Eb Cm F7

down that cloud with a sil - ver lin - in', lift me to pa - ra -

Bb11      Db/Ab      Bb7/Ab      Bb7 fill

13      13      11      6      6      9      6

26      Bb11      Bb7      (added measure)

dise.

Eb      Cm      Abm(Δ7)      Gm7      Cm7      Fm7      Bb7#5

4      8      11      10      10      8      11

5x's      3x's

28      Eb      Cm      Abm<sup>6</sup>/Cb      Eb/Bb      Ab<sup>6</sup>

Show me that ri- ver, take me a- cross, and wash all my trou- bles a-

Eb/9      Eb7/Db      Ab      Abm      Eb      Eb      Abm<sup>6</sup>      Fm7      Gm7

11      11      8      7      6      3      4      1      3

3x's      3x's

31      Eb/G      Bb7/F      Eb      Ab<sup>6</sup>      Eb/G      Cm      Abm<sup>6</sup>/Cb

-way, like that luc- ky old sun, give me no- thin' to do, but

roll a-round hea - ven all (gives me no - thin' to do, but roll a-round hea - ven all)

day.

Ted's "arrangement" ends with measure # 27. The red chord grids (and the corresponding music notation) were added by me in order to finish the song. I tried to stay within the same flavor as the rest of the arrangement and be as "Ted-like" as I could.

Two extra measures (35 and 36) were added for a slight tag ending. You may wish to exclude these if you want to stay true to the form of the song, or if you intend to repeat the whole piece. In that case just play measure # 34 followed by one measure of Eb and return to the top.

Transcribed and interpreted by Paul Vachon - taken from Ted's lesson for Mark Levy recorded in 1991, from 9:45 to 16:33.

## *That Lucky Old Sun*

Mark Levy Lesson with Ted Greene, 1991  
(Excerpt from 9:45 to 16:33)

- Ted:** How about “Lucky Old Sun”? You ever hear that? These are pops songs that have a Gospel tune/flavor. It goes: [*Ted plays in Eb:*]
- Mark:** Mmmm. Four minor [iv].
- Ted:** It was. [*Ted continues playing*]
- Mark:** I’m getting where I can really hear that. Mmmm. That was nice.
- Ted:** And back.... Four minor [iv]...
- Mark:** Mmmm.
- Ted:** It’s a real soulful song.
- Mark:** Really beautiful.
- Ted:** It was my favorite song when I was a little kid. When I was three I used to wear out the record. That’s the four minor [iv], sometimes flat seven [bVII]. Sometimes with the six in the bass for the four minor [iv]. Any one of those bass notes is [ ?]
- Mark:** Yes...
- Ted:** ...so beautiful...
- Mark:** When I jam and I go to that iv, I’ll go up [key?] in that voicing, I’ll use it.
- Ted:** All the fine---all the normal minor 6 chord, based on 6, 1, b3 and 5. Yes, that’s....
- Mark:** Another thing I was thinking on the way, Ted, is I would like to get some more tunes from you, too. Because I’m---sometimes I find I’m in my own little circle and I’m not breaking out of it. Like you---
- Ted:** Let’s put this clearly on the table. This is roughly the melody. You should, possibly if your budget allows, buy a Frankie Laine record. He’s an interesting singer anyway. He made a hit of this in the late 40’s—“That Lucky Old Sun.” I think Ray [*Charles*] recorded it too. So I believe the melody goes: [*Ted plays melody with single notes*] It does that twice. Then the bridge: [*Ted plays bridge melody with chords*] Something roughly like that. [*Ted plays A section again*] And I don’t know what it does, but usually I’d vary things on the second half of....like [*plays:*]. You can hear it, right? Those kind of lines.
- Mark:** What was that that you did? Did you succeed that with a IV?
- Ted:** Almost. This is a V suspended, like a B.....?.....
- Mark:** bII
- Ted:** Not quite. bII has a jazz, deep rich jazz color. This---I’m staying away from that ultra-jazz for a moment. Trying to get the Americana: the Aaron Copland thing meets Ray. That’s just Bb11, the V chord in Eb (my favorite key). And a Db [?]. That’s the Americana thing. Then a V. It’s already a V. Not correct voice-leading, if you do things like that, but it sounds exceptionally nice.
- Mark:** It sounds correct to me.
- Ted:** So that sounds like: [*plays*] Brian Wilson kinds of changes. He put the 5th in the bass on those two last chords. I like to use that. I’d have a Bb there before going back to the [*plays*]...back to the I. So, with the harmony---the chord changes would be [*Ted play and whistles melody*]: I – vi – iv then a I – vi – ii – V using inversions. That---you don’t have to. You could go [*plays*]. I just like inversions.... vi – ii – V – then a I7 or a five minor (v) – I7. Which gives you the IV – iv....I like to put the vi in there....back to

the I...back to the vi and another iv. So whatever you've done before, if you've done this, then do that, or...

**Mark:** And a rest---resting on the iv is really sweet.

**Ted:** It's poignant, isn't it? It get' you.

**Mark:** Yeah.

**Ted:** It's a heart-pounder.

**Mark:** It really is.

**Ted:** Then back to I cadence phrase. For instance, contemporary cadence might use a pedal tone. Like a VI, (it's really VI dominant 7). Ah, traditional I – vi – ii – V –I. Try I – iii –IV – V sometimes, it's a direct [ ? ] [*Plays: Eb – Gm – Ab6 – Bb11 – Eb.*]. Bridging it: [*Ted whistles/plays: Cm – Gm – Ab – Eb.*] Sometimes things simple can be just...

**Mark:** Beautiful!

**Ted:** ...like, you don't need all the....

**Mark:** That's real moving with the---with the fifths, parallel fifths, and it's---and, ah, what is the root...? Is it going fifths or something?

**Ted:** Here's what happens in a sequential sense: you got [*plays: Cm – Gm – Ab – Eb*]. J.S. Bach. You can do it this way: [*plays: Cm – Gm – Ab – Eb*]. The composed who liked that the most that I've ever heard: Handel—just crazy about all those [*plays: Cm – Gm – Ab – Eb*].

**Mark:** Love it. I love that stuff too.

**Ted:** It's the same chord progression.....that's the IV and the V. This Jazzmaster...I have a little bass...you can actually feel it in the floor. I'm thinking of buying it, can't afford it, but---really expensive now: 7, 8 hundred bucks....

**Mark:** Really.

**Ted:** ....for even this, refinished and all. If it were original I'd--- \$1,500 bucks.

**Mark:** I have a question to ask...

**Ted:** Okay. That's the structure of "Lucky Old Sun" – that's the deal on that.