Stormy Weather
Solo Guitar

Key of G

Don't know why there's no sun up in the sky, stormy weather

Since my man and I ain't together

Gershwin-esque

fairly quickly

gets rained all the time.

Fill

Life is
bare, ________________ gloom and mis'ry every where, storm'y
weather ___________ Just can't get my poor ______ self to-
gether, ____________ I'm weary all ______ the
time, ______________ the time,
so weary all the time.

When he went away the blues walked in and met me,

if he stays away old rockin' chair will get me,

all I do is pray the Lord above will let me
"Stormy Weather" - Ted Greene Arrangement  

walk in the sun once more. Can't go on, everything I had is gone, Stormy weather.

Since my man and I ain't to-

fairely quickly keeps rain'in' all the
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Alternate for measures 14-15

Ted Greene
2001-09-01

After a righteous day of music with George Winston and Wendy Walden (Fred Steiner's daughter)
STORMY WEATHER in G last phrase of A section

Key of C, ABS

after a righteous day of music by George Winston & Wendy Waldman (Fred's daughter)
Stormy Weather
Ted Greene Arrangement

Ted made this solo guitar arrangement for a student during a private lesson, so the format is a little rough—more of an outline or sketch. There are places where he left out some chords; he didn’t include separate 1st and 2nd ending, and he even skipped a couple of measures. I’m sure that Ted expected his students to study the song’s melody and harmonic structure when working on his lesson arrangements. Perhaps he wanted them to fill in the holes with their own ideas. In order for it to be a “complete” arrangement we’ve added some suggestions of chords in blue, hoping that these are at least close to one way Ted might have played it.

Ted’s arrangement begins on the 2nd measure of the song – the pickup and first measure are missing. The Am7/11 chord has a note: “7th fret slant” - which means that the first finger is to be slanted so that it depresses both the 2nd and 1st string, eliminating the need to lift a finger to play the B note. Ted often called this the “George Van Eps 5th Finger technique” or “Slant barre.”

The D11b9 chord indicates the Eb note is played as part of the melody, when in fact the original melody is E natural. You can use either if you wish—the E natural can easily be played using the open 1st string.

There’s a short fill passage of F#-F-E9 that Ted added over the G#o7 chord which he wrote: “Gershwin-esque” and “Fairly quickly.”

The eighth measure was modified from Ted’s original chart because he wrote his chords to repeat the phrase “keeps rainin’ all the time”, when in fact the music doesn’t include this for the first ending. I’ve left the first part of that measure blank for you add your own Am7 fill.

Ted didn’t write out a separate 2nd verse, so I simply repeated what he wrote for the first verse with slight modifications. I chose not to repeat the “Gershwin-esque” fill here, so as to avoid it sounding too similar to the first verse. Instead I added a G#o7 chord with the D note tied over.

At the end of the 2nd verse we come to a phrase which Ted left out: the repetition of the words “the time” with a C7-Bm7-G#o7 progression. I had to eliminate Ted’s E7#9+ chord here (because it didn’t fit with the melody or harmony at this point) and inserted a F#7b9-Bm7/11-Bb7 phrase instead. Of course you may choose to use something completely different, for example, a Bm7/11 - E7 will do just fine. (I used that E7#9+ chord later on in the arrangement where it fit the melody more correctly.)

At the very end of the 2nd verse I had to modify Ted’s arrangement again to include a G7 for the transition to the Bridge. You can use any G dominant sound that you like.

On the first C chord of the Bridge Ted wrote “Slight hammer-on” for the E note—meaning to barre the chord at the 8th fret and hammer-on the Eb to E for a little bluesy sound.

Ted ended his original page with a Gmaj9 chord which is intended to be the first chord of the 3rd verse. I completed the 3rd verse by repeating what he wrote for the first verse, and added the Gmaj7-E7#9+ chord that was removed from the end of the first verse. (The comment on that chord says, “Continue with some A, D”). Again, slight variations were made to accommodate the written notation.

I ended with a simple Gmaj7 chord, but it obviously needs a nice bluesy Tag – whatever sounds good to your ears. I’m sure that if Ted would have written a formal arrangement/lesson of this song he would have been more thorough and made separate variations for each verse, and even added a modulation or two! I hope we were aren’t being too bold in adjusting Ted’s arrangement and adding our own interpretations, but it seemed necessary in order to make sense out of this rough “sketch.” If you don’t like what was added, please just disregard it and make your own version.

Enjoy!