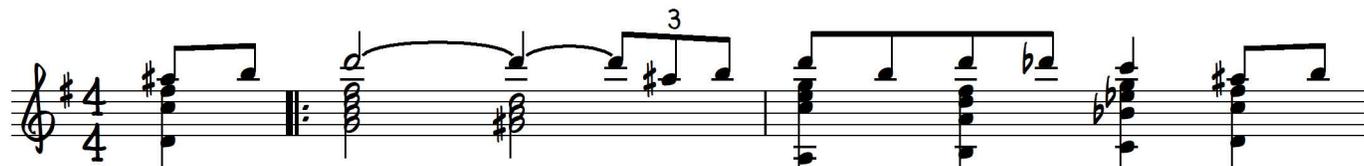
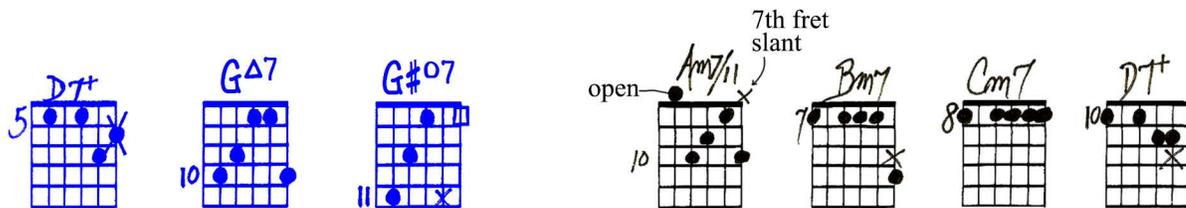


STORMY WEATHER

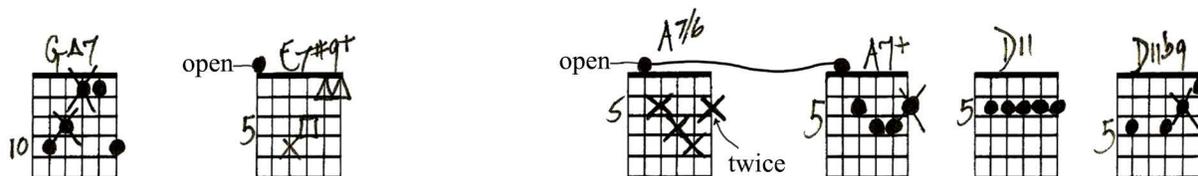
Solo Guitar

Playing order: ● × □ △
○ = opt.

Key of G

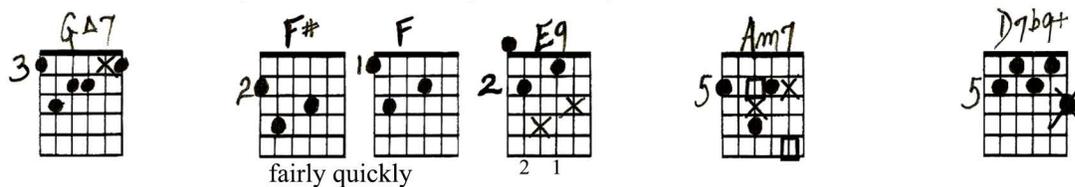


Don't know why _____ there's no sun up in the sky, storm - y



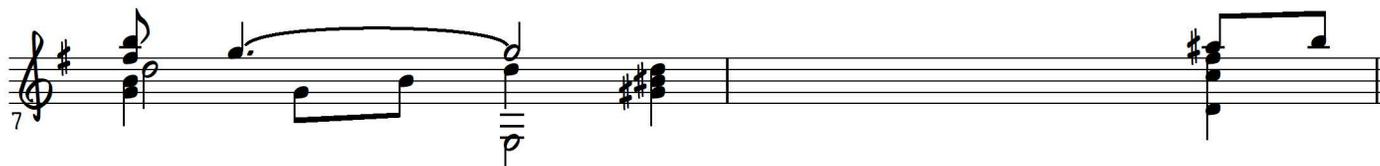
weath - er _____ let ring-----
Since my man and I _____ ain't to -

----- Gershwin-esque -----



geth - er, _____ keeps rain - in' all _____ the

Fill -----



time. _____ Life is

"Stormy Weather" - Ted Greene Arrangement p.2

Handwritten guitar chord diagrams for measures 9-10:

- Measure 9: **GΔ7** (open), **G#07** (6)
- Measure 10: **Am7/11** (open), **Bm7** (7th fret slant), **Cm7** (8), **D7+** (10)

Musical notation for measures 9-10 shows a treble clef with a key signature of one sharp (F#). Measure 9 starts with a whole note chord, followed by a half note chord, and a triplet of eighth notes. Measure 10 continues with a half note chord, a quarter note, and a half note. Lyrics: bare, _____ gloom and mis - 'ry ev - 'ry where, storm - y

Handwritten guitar chord diagrams for measures 11-12:

- Measure 11: **GΔ7** (10), **E7#9+** (open)
- Measure 12: **A7/6** (open), **A7+** (5), **D11** (5), **D11b9** (5)

Musical notation for measures 11-12 shows a treble clef with a key signature of one sharp (F#). Measure 11 has a half note chord, a quarter note, and a half note. Measure 12 features a triplet of eighth notes, a quarter note, and a half note. Lyrics: weath - er _____ let ring----- Just can't get my poor _____ self to -

Handwritten guitar chord diagrams for measures 13-14:

- Measure 13: **GΔ7** (3), **G#07** (3)
- Measure 14: **Am7** (5), **D7+** (5)

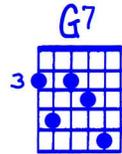
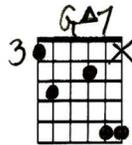
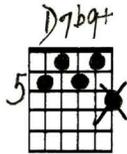
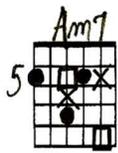
Musical notation for measures 13-14 shows a treble clef with a key signature of one sharp (F#). Measure 13 has a half note chord, a quarter note, and a half note. Measure 14 has a half note chord, a quarter note, and a half note. Lyrics: geth - er, _____ I'm wear - y all _____ the

Handwritten guitar chord diagrams for measures 15-16:

- Measure 15: **GΔ7** (3), **F#7b9** (2)
- Measure 16: **Bm7/11** (7), **Bb7** (6)

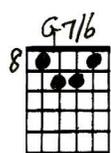
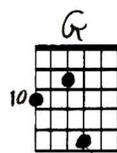
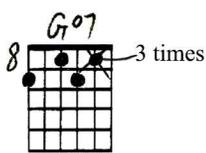
Musical notation for measures 15-16 shows a treble clef with a key signature of one sharp (F#). Measure 15 has a half note chord, a quarter note, and a half note. Measure 16 has a half note chord, a quarter note, and a half note. Lyrics: time, _____ the time, _____

"Stormy Weather" - Ted Greene Arrangement p.3



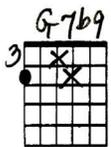
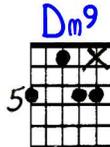
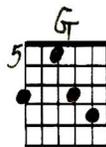
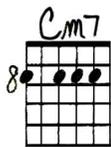
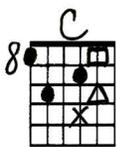
17

so wear - y all the time.



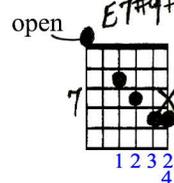
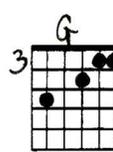
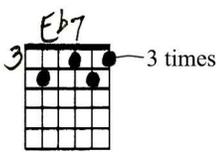
19

When he went a - way the blues walked in and met me,



21

if he stays a - way old rock - in' chair will get me,



23

all I do is pray the Lord a - bove will let me

"Stormy Weather" - Ted Greene Arrangement p.4

open *Am7/11* *Bm7* *C19* *C#f7* *D11* *C+* *F* *D7+*

25 walk in the sun once more. Can't go

GΔ9 *G#o7* open *Am7/11* *Bm7* *Cm7* *D7+*

7th fret slant

27 on, _____ ev - 'ry - thing I had is gone, Storm - y

GΔ7 open *E7#9+* open *A7/b* *A7+* *D11* *D11b9*

twice

29 weath - er _____ Since my man and I _____ ain't to -

----- Gershwin-esque -----

GΔ7 *F#* *F* *E9* *Am7* *D7b9+*

fairly quickly

31 geth - er, _____ keeps rain - in' all _____ the

3 GΔ7

open- E7#9+

continue with some A, D

5 Am7

5 D7+

33

time. _____

Keeps rain - in' all _____ the

GΔ7

10

Add a bluesy tag ending

35

time. _____

Alternate for measures 14-15

Ted Greene
2001-09-01

C#m7 Cm7 Fm7/11 Bb7 A7 D7b9+ GΔ7

5 or try Am7

9 8 8 6 5 5 3

slide into

37

I'm wear - y all _____ the time, _____ the

After a righteous day of music with George Winston and Wendy Walden (Fred Steiner's daughter)

Key of G
 Gershwin: The Piano Stormy Weather as given to Cheryl Saunders
 A-6-94

Handwritten guitar chord diagrams for "Stormy Weather" in the key of G major. The diagrams are arranged in a grid with various annotations:

- Annotations:**
 - "OPEN Am7/11" (top right)
 - "Bm7 Cm7 D7+" (top right)
 - "OPEN E7#9" (middle right)
 - "D11 D11b9 G7" (middle right)
 - "F# GERSHWINESQUE" (middle left)
 - "D7+" (middle left)
 - "G7 OPEN E7#9" (middle left)
 - "F#9+ BRIDGE" (middle left)
 - "SUMMER ON HAMMER ON G 0 7 3 times" (middle left)
 - "G 0 3 times" (middle left)
 - "Dm7" (middle left)
 - "G7b9 C" (middle left)
 - "Eb7 3 times" (middle left)
 - "G B7+ OPEN E7#9 OPEN Am7/11 Bm7 C19 C#7" (middle left)
 - "D11 C+ F D7+" (middle left)
 - "ONE" (bottom left)
- Chord Diagrams:**
 - Row 1: G7, OPEN E7#9, OPEN A7b9, A7+, D11, D11b9, G7, Cm7, D7+
 - Row 2: F# GERSHWINESQUE, F, E9, Am7, D7b9+, G7, OPEN E7#9, Am7
 - Row 3: D7+, G7, OPEN E7#9, BRIDGE, SUMMER ON HAMMER ON G 0 7 3 times, G, D13#9, G7b9, C
 - Row 4: C, Cm7, C#6, G, G0, 3 times Dm7, G7b9, C
 - Row 5: Eb7 3 times, G, B7+, OPEN E7#9, OPEN Am7/11, Bm7, C19, C#7
 - Row 6: D11, C+, F, D7+
 - Row 7: Empty diagrams
- Other Markings:**
 - "Fairly quickly" (written vertically on the left)
 - "10", "5", "8", "3", "2", "1", "0" (fingerings)
 - "X" (muted strings)
 - "△" (triangle symbol)
 - "□" (square symbol)

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!