<u>Song List with Arrangement Sketch Ideas</u>

Ted Greene, 1963-07-09

Here's That Rainy Day   (use IRR. Sequence) then Db – Eb9 – Db – Gb9 – Db – G13 – <u>Gb</u>
… Max Steiner … <u>G</u> …. Ab …. <u>F</u> … waltz ending and IRR. sequence.

A Certain Smile   Long intro – Gb – Abm(6) – Eb, etc. to C Bach sequence to E^o – A7 – Dm6 into (original) – <u>F</u> – Cm6$^4_3$ – Am$^6_5$ – F#m6$_6$ – <u>A</u> … Fm6 – Ab – Bach sequence and intro. To <u>Ab</u> and out.

That's All   Before: E$^6_4$ – A/9$^6_5$ – G$^6_4$ – C/9$^6_5$ – B – E/9 – B – C#m ‖: Ab – Db :‖
Debussy stacks in Ab … C – Cm6 – Eb – Bb | big chords: Ebm6 – Bb$^6_5$
Gm6 – Db – Bbm6 | F – C11 vamp ‖ A11 – A pedal <mark>runs</mark> [?] – <u>D</u> –
end on G^{Δ}7 – F#m7…imitation.

The Shadow of   <u>F#m</u> – Dm9 – (F^{Δ}7) – G13b9$_2$ – C/9$_6$ – Dm7 – G7 – C^{Δ}7 – F#7 – B7 …
Your Smile   Em – D7/6 – B7+ – Eb$^6_4$ – F13b9$_2$ – Bb/9 – D13b9$^6_5$ – Gm …<u>Gm</u> end only.
F7/6 – Ebm6 – (F7b9) – Gm6$^4_3$ – Ebm7$_2$ – Ebm6$_6$ – Gm7 – C9 – Eb^{Δ}9 –
Gb^{Δ}9 – Bb

She's Leaving Home   <u>F</u> ……. <u>Eb</u> …… Gb …..

The Man I Love   F – C+ – Cm: | same in D | same in B(7) original intro ⬚E⬚ … Bm7 – Am6
⬚D⬚ ascending bass … Dm6 – Bbm6 … ⬚F⬚ (har.) – Dbm6/^{Δ}7 …
(don't forget Ab7 – Db7/6 – Gb^{Δ}7) – Ab
Triads: Db – Ab+ – F – Abm/9$_6$ | B – C13 ⬚B⬚ swing bounce
Interlude of IV – iv – I/9$_6$ – bIII7   etc.
⬚Eb⬚ interlude then Bridge and theme then

Then in C | C theme to C7, then E har. end

E7 – E^{Δ}13 har. theme.

Someone to Watch Over Me	Eb intro. (original)	then open triad imitation in G to D11 (C11) B11 $\boxed{\text{E}}$ … Cm$_6$ – Eb7$_2$ or Bbm7/11 – Eb7/6 $\boxed{\text{Ab}}$ 2nd time Dm7/11 – G7 etc. to Am7/11 – D7 $\underline{\text{G}}$ "Liza Jane" … Em6 – B $\underline{\text{Eb}}$ (Cm6 – G)	triads B – C9 – F#m$_6$ – E+ – C(+) cadence in C	$\boxed{\text{C}}$ Bounce emphasize inner voice	$\underline{\text{E}}$ "Liza" imitation (pedals chains of secondary dominant, etc.)	triads E – F9 – G – D …. $\boxed{\text{G}}$ C13 – Bb13 – A13 – (Em6/9) … low Em theme. B – F#m7 vamp ‖: G – Dm7 :‖ G – Dm6 $\boxed{\text{F}}$ …. $\boxed{\text{A}}$ seq. ending, or for long version: from F to traids C – Db9 – Gm – Gb+ (Ab9b5) Gb$^6_4$ $\underline{\text{Gb}}$ "Liza" Ebm6 $\boxed{\text{Bb}}$ … D … Dm low theme Bb7$_2$ – Dm6/9$^4_3$ – Bb7 – G9b5/B $\boxed{\text{Db}}$ ….

On the Street Where You Live	Intro (<mark>or ls</mark>) (insert sequence of last phrase) …. Bb descending sequence pyramid to D7 – Gb … $\underline{\text{Gb}}$ …. Ascending sequence to E$^6_4$ – F#7/11 – F#7 – B7$_2$ – E/9$_6$ – A#^{O} – D#7 to cadence in Ab (Picardy) $\underline{\text{Ab}}$	sequence	imitation <mark>s…..</mark> pedal then big switch.

All the Way	Imitation of 3rd big phrase in B - A9b5$^6_5$ – F9b5$^6_5$ $\underline{\text{Eb}}$ …. $\underline{\text{G}}$ …. G pedal imitation … A9b9 $\underline{\text{B}}$ end with riff from record (Sinatra): B – A9b5 – G#m7 – C#9b5 – F#13sus – C^{Δ}7#11 (Japanese) har. Em6/9 – B/9 (4th fret)

Makin' Whoopee	Cycle of 4ths – imitation of inversion of theme (then optional "Joseph 4th of July" *) … $\underline{\text{Gb}}$ Em9 – A7 – $\underline{\text{D}}$ (H.R. [Howard Roberts?] chord ideas) $\underline{\text{G}}$ ….. $\underline{\text{E}}$ …. Dm6 …. $\underline{\text{F}}$ intro again, then ascending melody F6/9 – D7b9 – Gm7 – Db7 – F$^6_4$ – B9 – Bb^{Δ}7 – Bbm7/11 etc. [* Probably a reference to "Joseph" Joe Byrd and the Field Hippies album: "The American Metaphysical Circus," track titled: "Mister 4th of July." Recorded in 1969. Ted Greene on guitar.]

Tenderly	Establish F (imitations); D7#9 – Gm7 – C7/6 – F^{Δ}9 then end of last phrase of tune to ("Mr. Lucky") imitations to Tony Mottola intro … $\underline{\text{Eb}}$ … $\underline{\text{E}}$ all last chords with open high E: Bb9 – A9 – G#9 G9 – C^{Δ}9 – (B11) – F^{Δ}9 – E^{Δ}9

A Summer Place	C7 (<mark>D. - S.D.</mark>) – E7 (<mark>D. - S.D.</mark>)	A vamp	long A descending run in triads – A – C#7/6 – F# – Bb7/6 etc. $\boxed{\text{A}}$ … (on sheet music) old intro in Ab…. $\boxed{\text{Ab}}$ Db7 (<mark>D. - S.D.</mark>) – E7 (<mark>D. - S.D.</mark>) – Ab7 (<mark>D. - S.D.</mark>) F7 (<mark>D. - S.D.</mark>) $\boxed{\text{Bb}}$ short chorus to $\underline{\text{G}}$ (modulate like on the record)

<mark>* D. – S.D. = Dominant – Secondary Dominant   ?????</mark>

RAINY DAY - Db (use IRR. seq.) then Db7b9 Db6 G°9 Db G-13 Eb MAX STEINER . . . G . . . . . . Ab . . . F WALTZ ending + IRR. SEQ.

A CERTAIN SMILE - Long intro Gb Abm(6) Eb etc. to C Rich seg. to E° A7 Dmb intro (orig) E Cm6⅗ Am6 F#m6 A . . . . . Em6 Ab Bach intro
to Db. . . . . end.

THAT'S ALL - DEBUSSY STACKS IN Ab . . . . . C Cm6 EbBb (BIG CHORDS Ebm6 Bb6⅘ Fm6 Db Blank F C11 VAMP) A11 A pedal runs D and on
before E E64 A/9⅘ G⅘ C#⅘ B E/7 B C#m/A⅘ P° 71

SHADOW -
Em Dm9(F7) G13b9₂ C#⅘ Dm7 67 C7 F#⅘7 B7 . . . . . Em D7/6 B7+ Eb⅘ F13b9₂ B/9 D13⅘⅘ Gm . . . . . Gm end only
F7/6 Ebm6 (F7b9) Gm6⅗ Ebm7₂ Eb9b9 Gm7 C9 Eb⅘9 G⅘9 Bb

SUE'S LEAVING HOME -
F . . . . E
The HAPPY ECstasy: Done in D Same in Bb ORIG INTRO E . . . 6m7 Bm6 D bass . . . Dm6 BbGm6 . . . . . E (har) Dbm6/7 (don't forget) Ab⅘⅘ b⅘b7 Ab
TRIADS : Db6 ab+ Ab⅘⅘ B C13 B SWING DANCE INTERLUDE OF IV JV1⅘ bVII7 etc Eb INTERLUDE THEN BRIDGE THEME THEN
than in C (C have to C7 then Ebhar. end E7 E+3 hard theme.

SOMEONE TO WATCH - Eb intro (orig) then open triad imitat. in G to D11 (C11) B11 E Bbm7/11 E⅘7/6 Ab 2nd time Dm7/11 G7
etc to Am7/11 D7 G LIZA JANE . . . Em6 Eb (Cm6 G) triads BC9 F#m E+ (#11) Cadence in C C BOUNCE EMMONS size ELIZA
(pedal chorus, per see to note) triads E F9 G D . . . . . G C13 Bb13 A13 (Em6/9) . . . . . . con'tine twice 1 meter
B F#m7 on vamp (G Dm7/1 G Dm6 E . . . . A sequencing on for long version : from F to triads C
Db9 Gm6 6b+ (A6965) Gb 69 . . Eb LIZA Ebm6 Bb . . . . . D . . . Dm low theme Bb7₂ Dm6/11⅘3 Bb7 G965 Db /////

ON THE STREET ' - INTRO (OR 16) (insert seq of last phrase) . . . . . Bb desc seq pyramid to D7 Gb
Gb . . . asc seg to E 64 F#7/11 F#°7 6b⅘2 E/9 A#° Db°7 to Cadence in Abm (picardy) Ab seg limit etc so intro then 64 bb switch

ALL THE WAY - IMITATION OF 3rd big phrase in B A9b55 F7b55 Eb . . . G . . . g pedal imit. . . . . A9b5 B end
with riff from record (SINATRA) : B A9b5 G#m7 C#⅘°5 F#13sus C7/11 (Japanese) har Em6/9 B/9 (#th Beat)

MAKIN WHOOPEE - CYCLE of 4ths IMITATION OF INVERSION OF THEME (then optional JOSEPH 4th of JULY) . . . . . Gb Em9 A7 D (H.R. CHORD)
G . . . . . E . . . . . Dm6 . . . . . E intro again, than asc melody F6/9 D7b9 Gm7 Db7 F64 B9 Bb7 Bbm7/11 etc

TENDERLY - establish F (imit.) ; D#°9 Gm7 C7/6 F#7 then end of last phrase of tune to (MR LUCKY) IMITATIONS to TONY MOTTOLA
INTRO . . . . . . Eb . . . . . E all last chords with open high E = B⅘9 A9 G#⅘9 G9 C⅘9 (B11) F#9 E⅘9

SUMMER PLACE -
C7 (D's.D) E7 (D's D) A JANE (Long A drag run in triads A C#7/6 F# Bb7⅘etc A . . . Db7 (D, -S. D) E7 (D°SD) Ab7 (D·SD) [on sheet music old intro in Ab . . . . A⅘
F7 (D.S-D) Bb short chorus to G mod, like on the record)