

# Greensleeves

Ted Greene Arrangements from *Chord Chemistry*

1) Basic  
Lead  
Sheet

Em D

1

C B

5

Em D

9

C B Em

13

G D

17

C B

21

G D

25

C B Em

29

Playing order: ● × □ △  
 ○ = opt.

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## 2) Basic Chord Melody

Chord diagrams for measures 1-6:

- Measure 1: Em (open)
- Measure 2: Em (open)
- Measure 3: D (open)
- Measure 4: D (opt. square)
- Measure 5: C (opt. square)
- Measure 6: C (opt. square)

Melody line for measures 1-6, showing a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes and eighth notes.

Chord diagrams for measures 7-13:

- Measure 7: B
- Measure 8: B (opt. square)
- Measure 9: Em (open)
- Measure 10: Em (open)
- Measure 11: D (open)
- Measure 12: D (opt. square)
- Measure 13: C (opt. square)

Melody line for measures 7-13, continuing the piece with various chord changes indicated by the chord diagrams above.

Chord diagrams for measures 14-20:

- Measure 14: Em
- Measure 15: Em
- Measure 16: G
- Measure 17: G
- Measure 18: D (opt. square)
- Measure 19: D (opt. square)
- Measure 20: D (opt. square)

Melody line for measures 14-20, showing the progression of the melody through the specified chords.

Chord diagrams for measures 21-26:

- Measure 21: C
- Measure 22: C (opt. square)
- Measure 23: B
- Measure 24: B
- Measure 25: G
- Measure 26: G

Melody line for measures 21-26, continuing the melodic line with the corresponding chords.

Chord diagrams for measures 27-32:

- Measure 27: D
- Measure 28: D (opt. square)
- Measure 29: C
- Measure 30: B
- Measure 31: Em
- Measure 32: Em (opt. circles)

Melody line for measures 27-32, concluding the piece with the final chord and melody notes.

Playing order: ● × □ △

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3) Using relatives and a few more chords

The musical score for "Greensleeves" is presented in a 3/4 time signature with a key signature of one sharp (F#). The score is divided into four systems, each consisting of a guitar chord diagram row and a corresponding musical staff. The chords and their playing order symbols are as follows:

- System 1:** Em (open), G (10), G (12), D (10), D (7), Bm (2), C (3), C (5).
- System 2:** Am (2), B (2), B7 (2), Em (open), G (10), G (12).
- System 3:** D (5), Bm (2), C (3), C (3), B (2), B7 (2), Em (5), Em (5).
- System 4:** G (12), G (open), D (7), Bm (2), Em (2), C (3), B (7), B (7), G (open), G (open), D (7), Bm (2), C (3), C (3), B (2), B7 (2), E (2), E (2).

Playing order symbols (●, ×, □, △) are placed above the notes in the musical staff to indicate the sequence of chords. Some notes are marked with "open" or "or on the 2nd str." (second string).



Playing order:  
 ● × □ △  
 ○ = opt.

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4) Jazz  
 treatment  
 in 4/4

open Em<sup>7</sup> Em<sup>7</sup>/11 A<sup>13</sup> A<sup>7+</sup> A<sup>9+</sup> F<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>7 Bm<sup>7</sup> F<sup>♯</sup>7 B<sup>7</sup>

Em<sup>7</sup> Em<sup>6</sup> C B<sup>7</sup> G<sup>7</sup>/6sus C<sup>♯</sup>m<sup>7</sup>/11 F<sup>♯</sup>7+ Bm open

Em<sup>7</sup> Em<sup>7</sup>/11 open A<sup>13</sup> A<sup>7+</sup> A<sup>9+</sup> F<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>7 Bm<sup>7</sup> F<sup>♯</sup>7 B<sup>7</sup>

Em<sup>7</sup> F<sup>♯</sup>m C<sup>7</sup> B B<sup>7</sup> Em Am<sup>6</sup> Em

8 G C/9 G $\Delta$ 7 A7 G $\Delta$ 7 F $\sharp$ m7 F $\sharp$ 7 Bm7 F $\sharp$ 7 B7

17

Em7 Em6 C B7 G7/6sus C $\sharp$ m7/11 F $\sharp$ + Bm

21

— or as in measure 17 —

10 G C/9 G $\Delta$ 7 A7 G $\Delta$ 7 F $\sharp$ m7 F $\sharp$ 7 Bm7 F $\sharp$ 7 B7

25

Em7 F $\sharp$ m C7 B B7 Em Am6 Em

29

# "Greensleeves"

Em7 Em7/11 A13 A7+ A9+ F#m7 F#7 Bm7 F#7 B7 Em7 Em6 C B7 G7/sus C#m7/11 F#7+

MEASURE 7

Bm Em7 Em7/11 A13 A7+ A9+ F#m7 F#7 Bm7 F#7 B7 Em7 F#m C7 B B7

14

Em Am6 Em G C9 G7 A7 G7 F#m7 F#7 Bm7 F#7 B7 Em7 Em6

21

C B7 G7/sus C#m7 F#7+ G C9 G7 A7 G7 F#m7 F#7 Bm7 F#7 B7

28

Em7 F#m C7 B B7 Em Am6 Em

# *Greensleeves*

## Ted Greene Arrangements from *Chord Chemistry*

### Ted's Comments

#### Example #1 (Basic Lead Sheet)

#### Example #2 (Basic Chord Melody)

Here is what a very basic chord melody might look like, moving the melody up one octave and playing chords on the 1st beat of each measure. Wherever possible, you may let the chords ring for all three beats of a measure while you play the melody.

This arrangement sounds pretty dull because it is so basic.

#### Example #3 (Using Relative Majors and Minors and a Few More Chords)

- 1) The use of more than one chord in certain measures. When this occurs here, the extra chord added is the same as the 1st chord in the measure: like in measure 2, there are two G chords.
- 2) In measures # 8 and 14 the B7 chord is used instead of B.
- 3) Some of the chord notes are put on beat 2 by themselves, as in measures #11, 12, 13, etc. This seems to fill out the sound a bit.
- 4) In measure #21, Em is used for C; sometimes a major chord is replaced by its iii – this is similar to the relative minor concept, but be careful where you do this. Let your ears tell you if it is right.
- 5) In measure #22, the F# note is not a note of the chord; however it is the 6th of Am (which could have been used for C, according to the relative minor concept), and in combination with the rest of the notes, it gives the sound of Am6, which is acceptable here to most ears.
- 6) In measures #23 and 24, the bass line note C# is just part of a line between the root (B) and 3rd (D#) of the B chords.
- 7) The last chord is E instead of Em. Ending on a major is an often used technique in minor songs. It is really a matter of personal taste, nothing more.

#### Example #4 (Jazz Treatment in 4/4)

For more “jazz” oriented sounds we can take the same song and possibly play it in the following way. (Notice that the meter has changed to 4/4 now. Try playing this with a bouncy, swingy feeling, and syncopating the rhythm for that nice “jazz” feel.)

- 1) The extended and altered chords give more of the jazz sound than the previous arrangements of this tune.
- 2) Notice the A7 type chords in measure #2 where the basic chord was Em; also remember that in measure #3 the basic chord was D. This is a case of back-cycling – that is, putting the V7 of D before the D. Think of the Em as being the ii of D. If you hear ii to I, you may think ii -V7 to I instead. If you start looking for these possible ii-V7 progressions, you will grow to hear them instinctively....
- 3) Notice the F#7 in measure #3. This leads better to the Bm than F#m; once again, this is putting in a V7 chord to smooth out the transition; in other words, F#7 is the V7 of the *next* chord, Bm7.
- 4) In measure #4, the F#7 and B7 are gotten by back-cycling from the next chord. The difference is that you go back *two* chords in the cycle from the Em7 instead of one.
- 5) Measure #6 and 7 – (B7, G7/6sus, C#m7/11, and F#7+) – first of all, the B7 was arrived at by chance. It replaces a D7 type chord just because it blends well here; remember that dominant chords 3 frets apart are related.... The B in measure #8 was replaced by Bm – no rules here – just an ear thing.

[See *Chord Chemistry* for more detailed comments and instruction from Ted.]