

# SENTIMENTAL JOURNEY

Ted Greene  
1974-04-27

## Blues Tune

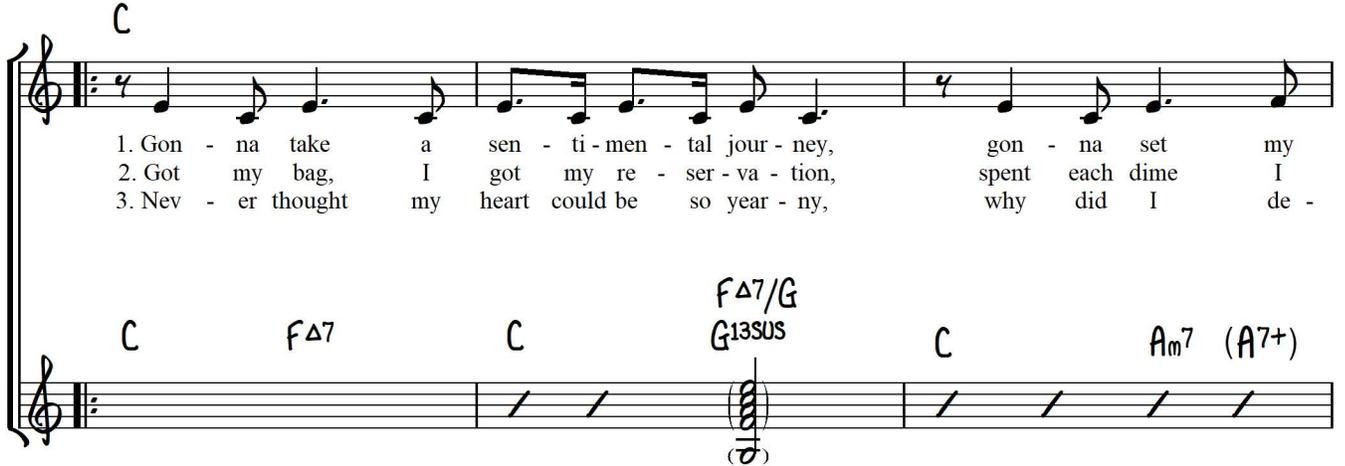
The sheet music for this tune has a typically poor chord arrangement - see below for improved version.

"Swing" or "Shuffle" rhythm =  etc.

but is often written for visual ease as:  etc.

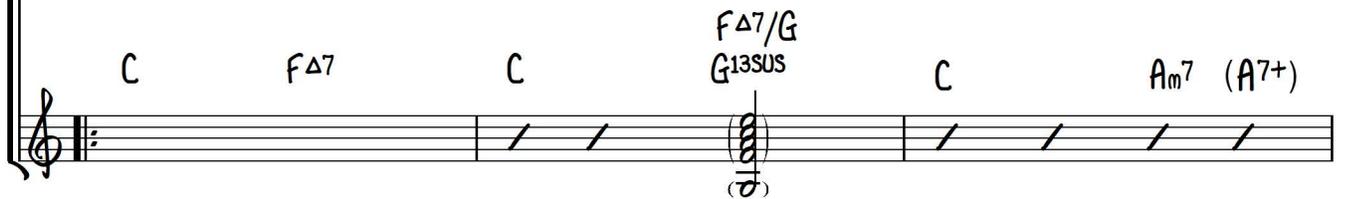
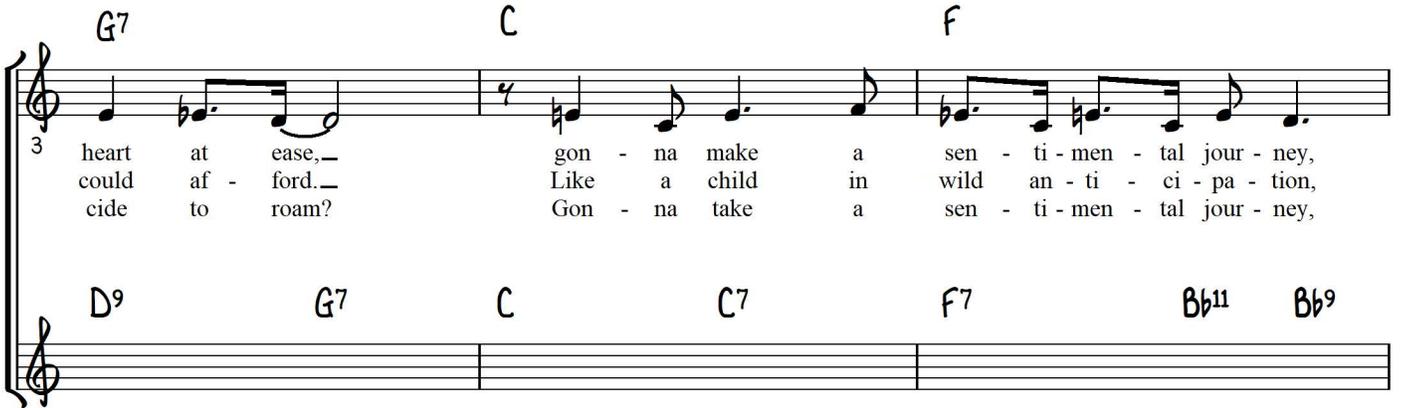
Move melody  
up 1 octave

Original version:

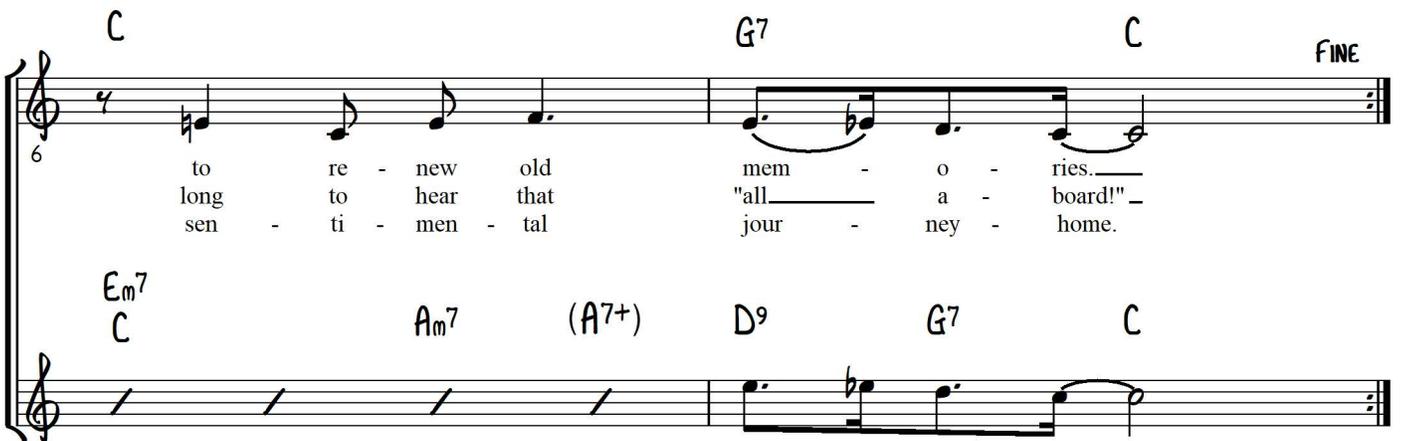


1. Gon - na take a sen - ti - men - tal jour - ney, gon - na set my  
2. Got my bag, I got my re - ser - va - tion, spent each dime I  
3. Nev - er thought my heart could be so year - ny, why did I de -

Modern chord Substitutions:

heart at ease, - gon - na make a sen - ti - men - tal jour - ney,  
could af - ford. - Like a child in wild an - ti - ci - pa - tion,  
cide to roam? Gon - na take a sen - ti - men - tal jour - ney,



6 to re - new old mem - o - ries. -  
long to hear that "all - a - board!" -  
sen - ti - men - tal jour - ney - home.

Bridge

8 Sev - en\_\_\_ that's the time we leave at sev - en,\_\_\_

F C

F<sup>o7</sup>/A<sup>b</sup> F/A F<sup>o7</sup>/D F<sup>6</sup>/C F/C C<sup>o7</sup>/E<sup>b</sup> C/E F/9

11 I'll be wait - in' up for hea - ven,\_\_\_ count - in' ev - 'ry mile of

D7

Em<sup>9</sup> Am<sup>7</sup> D<sup>b13</sup> D<sup>13</sup> D<sup>7</sup> Am<sup>7</sup>/11(add C#)/E D<sup>7</sup>/F#

14 rail - road track\_\_\_ that takes me back. D.C. AL FINE

G<sup>7</sup> D<sup>m7</sup> G<sup>7</sup>

G<sup>7</sup> G<sup>7</sup>/D F#<sup>m7</sup>/C# B<sup>7b9</sup>/C E<sup>m7</sup>/B A<sup>7b9</sup>/B<sup>b</sup> D<sup>m7</sup>/A G<sup>7</sup>

↑  
New melody note

# “Sentimental Journey”

Lead sheet and analysis  
Ted Greene, 1974-04-27

Analysis:

(V) ← V<sup>11</sup> and V13sus sound like IV/V

- 1) Measures 1 & 2: using I-IV-I-IV (V) for more interest, variety.
- 2) Measures 3 & 4: converting I - V into more interesting I - vi7 - II7 - V7  

$$\text{////} \quad \text{////}$$
- 3) Measures 5 & 6: Converting I - IV into I - I7 - IV7 - bVII7  

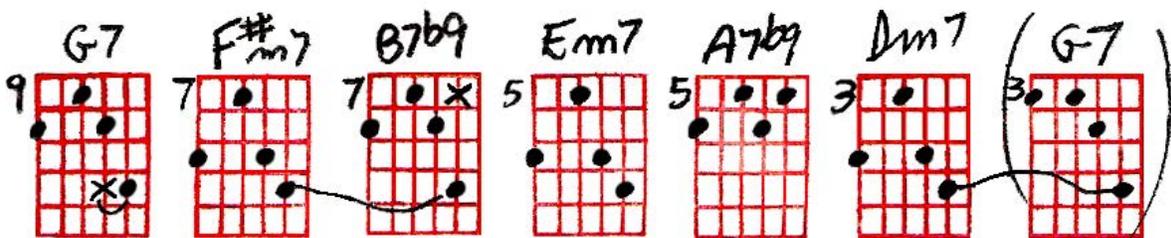
$$\text{////} \quad \text{////} \quad \text{//} \quad \text{//} \quad \text{//} \quad \text{//}$$
- 4) Measures 7 & 8: Like measures 3 & 4, with option of iii for I.

Bridge →

- 5) Measures (of Bridge) 1 & 2: Embellishing a major chord with its i°7 instead of normal V7.
- 6) Measures 3, 4, 5, 6 of Bridge: Another o7 embellishment, then creating a stronger progression akin to the root movement used in measures 7 thru 10 in modern blues progressions: I - VI - III - VI - II - V. Notice the 1/2 step embellishment of D13 (using D<sup>b</sup>13) and also the bass line pattern used on the two measures of D7: D7/D – Am7/E – D7/F# ← very commonly used by great composers such as George Gershwin.
- 7) The last two measures of the bridge are voicings often used by Richard Rodgers, who has written many fine songs. The principle is harmonizing a chromatic bass line. Coincidentally enough, the cycle of 4ths is the result → after the G7:  
 (G7/D) – F#m7/C# – B7b9/C – Em7/B – A7b9/Bb – Dm7/A – (G7/G) → to I.

The melody note in the second to the last measure is changed to allow the use of a different chord (B7b9). This type of thing should be done sparingly until your ear is more developed.

This pattern is really just one big long chain of back-cycling. Here are the forms:



The beauty of these forms lies in the fact that the bottom three notes are triads in all but the G7 at the end.

