

YOU'LL NEVER WALK ALONE

8-14-94

blue = editorial additions

Playing order: ● × □ △
○ = opt.

or
E-E-E
melody

omit if you must at first

Pause before the X

When you walk through a storm hold your head up high and

Another way to write 1st inversion

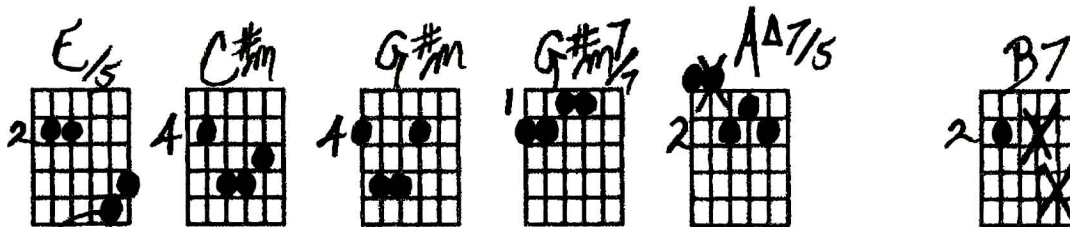
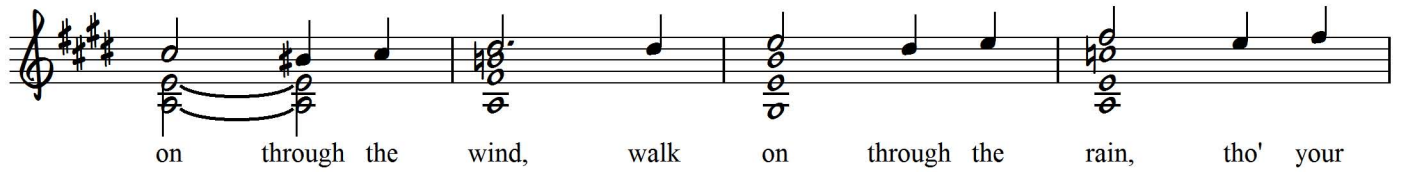
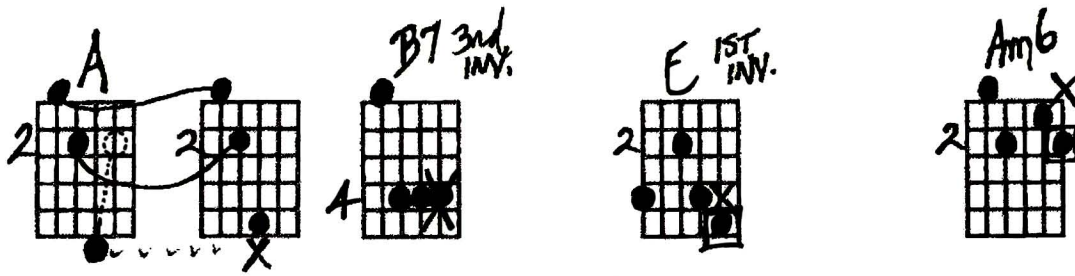
don't be a - fraid of the dark. At the

end of the storm is a gold - en sky and the

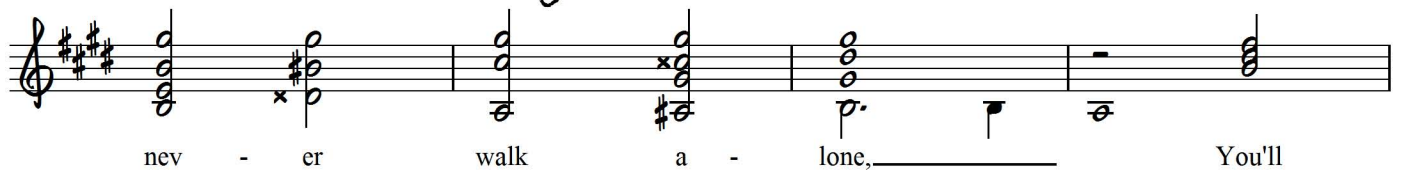
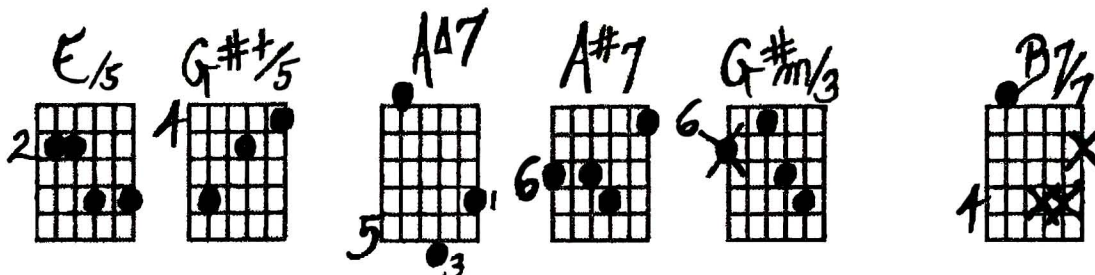
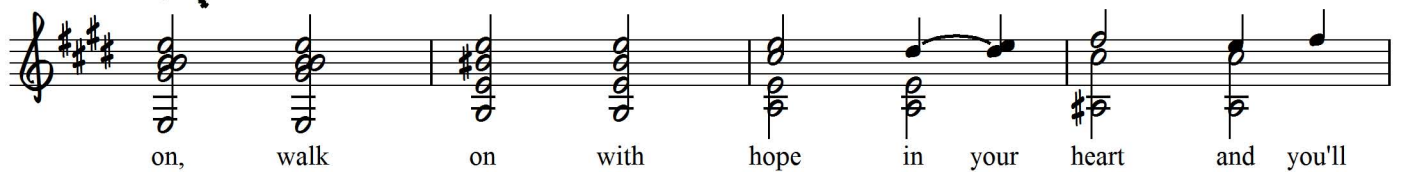
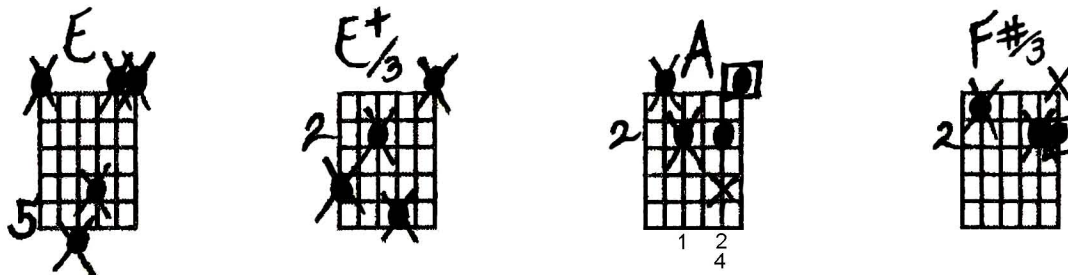
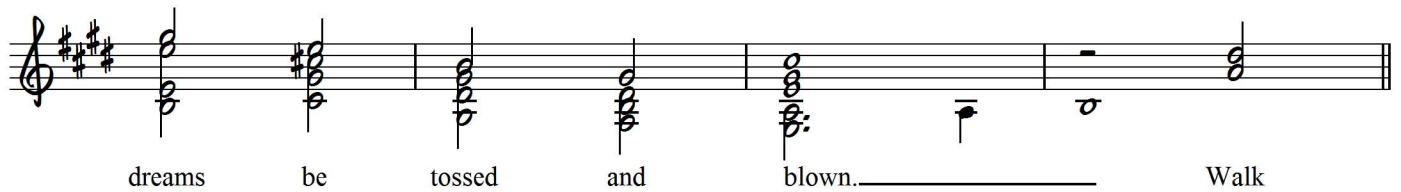
Turns into a
processional
or right from
the get-go.

sweet sil - ver song of a lark. (Walk)

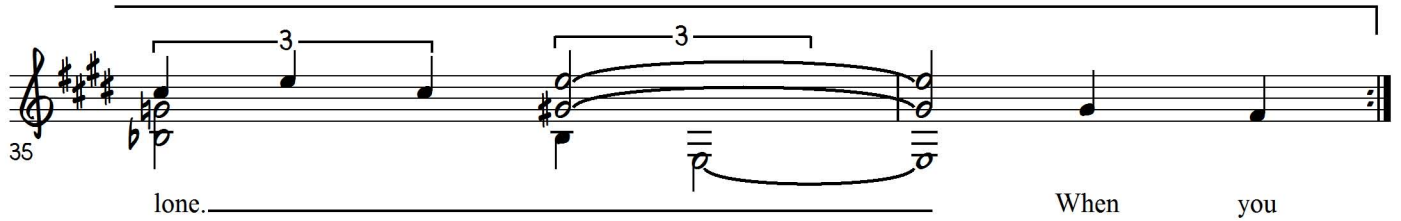
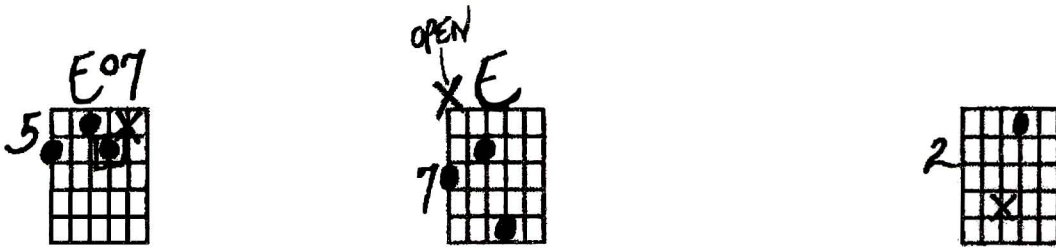
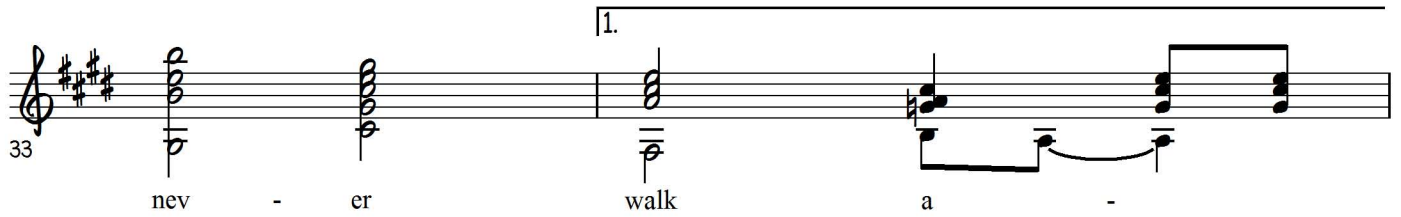
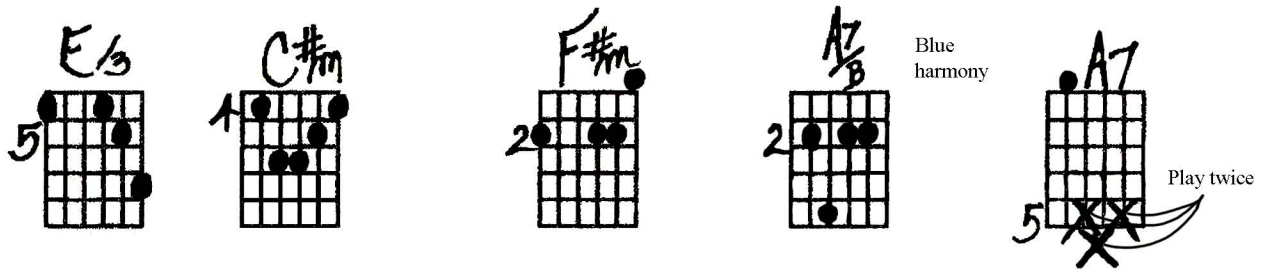
You'll Never Walk Alone - Ted Greene Arrangement (p.2)



or omit if you must

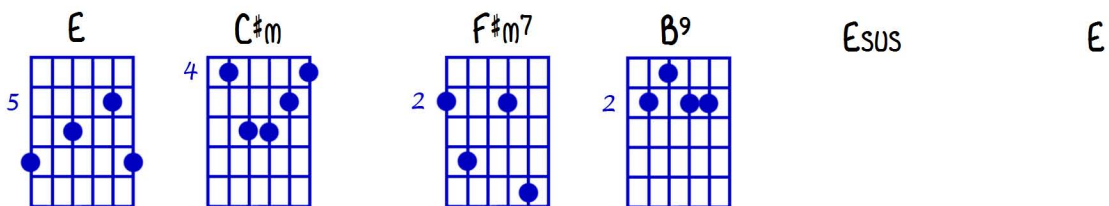
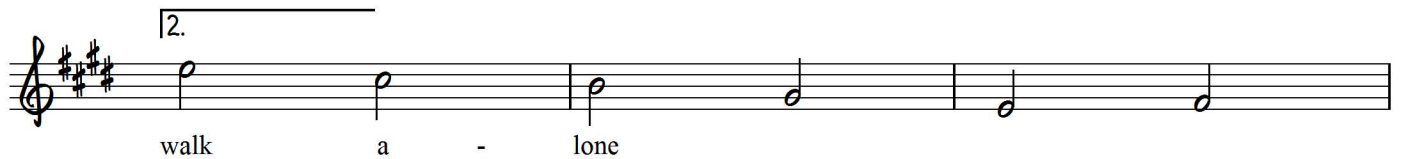
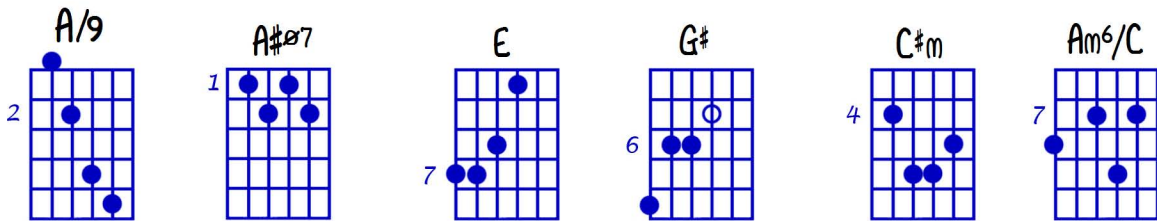


You'll Never Walk Alone - Ted Greene Arrangement (p.3)



TAG

Based on
Ted's
lead sheet



Key of E
for Barbara

YOU'LL NEVER WALK ALONE

8-14-94

2

or E-E melody

omit 1st if you must

B 2nd INV.

PAUSE

another way to write 1st INVER, 9th

turn into a Processional
or right from the get-go

RHYTHMIC 3 ACCENTUATION

blue harmonics

5

RHYTHMIC

HARMONIC
ANALYSIS:

KEY OF IV

IDEA SEQUENCE

IV | II | VI | IV | I | VI | IV III | II I | VII (iii) | V7 | IV | V7 | I

iV6 | I vi | iii | IV | V7 | I | I+ | IV | II | I I+ | IV bVI7 | iii | iii | V7 | I iii

IV V | I TAG : IV #iv7 | I5 III | vi iv6 | I vi | ii V | I | I

Transpose the whole song to B (it sounds great in B). In the above analysis, why is one section analyzed in F instead of C? What are some of the things that give this song a sense of grandeur, upliftment, etc? Is the above sequence unique in any way compared to most sequences in popular + classical music? Notice that the sequence could also be analyzed as starting from Dm: Dm Bb, F Dm; vi IV I vi; what type of sequence is this (what is the prominent interval)?

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vi IV I vi

What type of sequence is this (what is the prominent interval)?