

COME RAIN OR COME SHINE

Modern Comping

each chord gets "2 beats"
unless otherwise noted.

F Δ 9 B \flat Δ 9 E \flat 11 \flat 5 A7 \flat 9 \flat 5 no3 D \flat m Δ 9 D \flat m Δ 7 \flat 5

standard changes:

F Δ 7 E \flat 7 A7 \flat 9 Dm7

I'm gon - na love you like no - bo - dy's loved you, come rain or come shine.

D \flat m7/11 A \flat 13 G13 \flat 5 D \flat 13 \sharp 11 G \flat m11 C13 \flat 9

Dm7 G \flat 9 G \flat m7 C \flat 9

High as a moun - tain or deep as a riv - er, com

F Δ 13 C7 \sharp 9+ C \flat m9 F7 \sharp 9+

F7 C \flat m7 B7 \flat 5

rain or come shine.

Come Rain or Come Shine - Ted Greene Comping Study (p. 2)

6 **Bbm⁹/₆** 6 **Bbm⁹** 8 **Fm⁹/₆** 8 **Fm(Δ⁹)/D** → **F7#9+** (9) 8 **Bbm¹¹** 9 **Abm¹¹**

Bbm⁶ Fm⁶ Bbm⁷ Bbm⁷/Ab

I guess when you met me, it was just one of those

10 **Gm⁹** 8 **C7#9+** 3 **Fm⁹/₆** 4 **G7#9+** 5 **CΔ7** 8 **F13**

Gm⁷ C⁷ BΔ⁷ E7^{b9} AΔ⁷

things, but don't ev - er bet me, 'cause I'm

6 **Bbm⁷/₁₁** 6 **Eb⁷** 5 **AΔ⁷** 5 **D7b9** 5 **G13** 4 **Db¹³** 3 **Gm⁹** 3 **C7#9+**

AΔ⁷ D7^{b9} Gm⁷ C7^{b9}

gon - na be true if you let me.

Come Rain or Come Shine - Ted Greene Comping Study (p. 3)

FΔ⁹_{no3} BbΔ⁹ E_m^{7/11} A⁷_{#9+}_{no3} D_m^{6/9} C¹³_{b9}_{SUS}
G_m⁹₅

FΔ⁷ E_ø⁷ A⁷_{b9} D_m⁷

You're gon - na love me like no - bo - dy's loved me, comre rain or come shine.

C⁷_{b9} F F_{#m}^{7/11}_{b5} B⁹ B_m^{7/11}_{b5} E⁷_{#9+}

optional sustain in bass

D_m⁷ F_{#ø}⁷ B⁷_{b9} B_ø⁷ E⁷_{b9}

Hap - py to - geth - er, un - hap - py to - geth - er, and

A¹⁷ A⁷_{/6} E_ø⁷ A⁷_{/6}

A¹³ E_m⁷ A⁷

won't it be fine.

Key of F

we call this "2 boxes" unless otherwise noted: (1 fret)

Grid of guitar chord diagrams for various chords in the key of F:

- Row 1: Fmaj6, Bbmaj9, Em15, A7b9, Dm11, Dm11, Dm11, Ab13, G3, D3
- Row 2: Fm11, *C13b9, F7b9, C7b9, Cm7, F7b9, Bbm16, Bbm16, Fm11, Fm11
- Row 3: Bbm11, Abm11, G7, C7, F7, G7, C7, F7, Bbm7, F7
- Row 4: A7, D7, G7, D7, G7, C7, F7, Bbm7, F7, A7
- Row 5: D7, G7, C7, F7, Bbm7, D7, G7, D7, G7, A7
- Row 6: E7, A7, D7, A7, D7, Ab7, G7, D7, G7, D7
- Row 7: F7, D7, E7, Bbm7, A7, A7, D7, F7, D7, C7

* IMPORTANT:

1) USING

a) the melody along with this arr. after you've finished with the solo

b) the BASS

(roots) FULL IN THE CHORD QUALITIES OVER THE DIAGRAMS

smaller present

SAME ON TOP EMaj9, Em11

SOUNDS