

Playing order: ● × □ △
○ = opt.

THE REAL THING

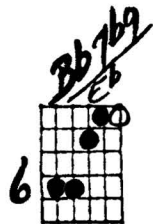
Ted Greene
199x-09-11

Gerry Mulligan
& Mel Torme

Accompaniment Chords

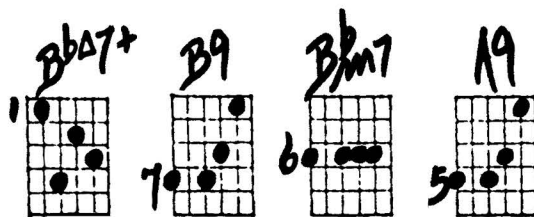
Key of Eb

Verse:

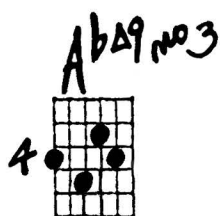
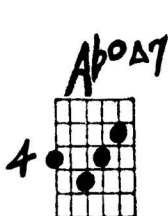


Musical notation for the first line of the verse. The bass line shows chords $Bb7\#9/Eb$ and $Eb\Delta 9$. The lyrics are: "You'd think by now I would have learned my les - son. You'd"

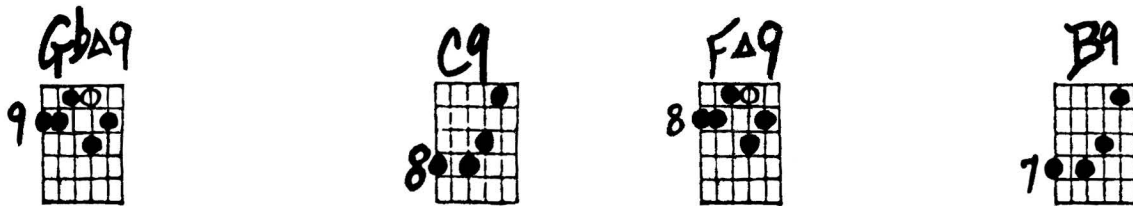
[optional:] $Bb7b9+$ [$Bb13b9+$]



Musical notation for the second line of the verse. The bass line shows chords $Bb7\#9/Eb$, D/Bb , $B7$, $Bbm7$, and $Eb7b5/A$. The lyrics are: "think by now I would have grown more wise. What"

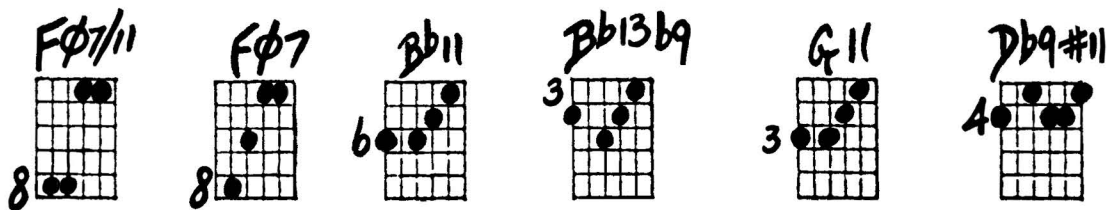


Musical notation for the third line of the verse. The bass line shows chords G/Ab , Ab , $Abm7$, and $Db7b5/G$. The lyrics are: "once I thought could nev - er re - oc - - cur, has tak - en"



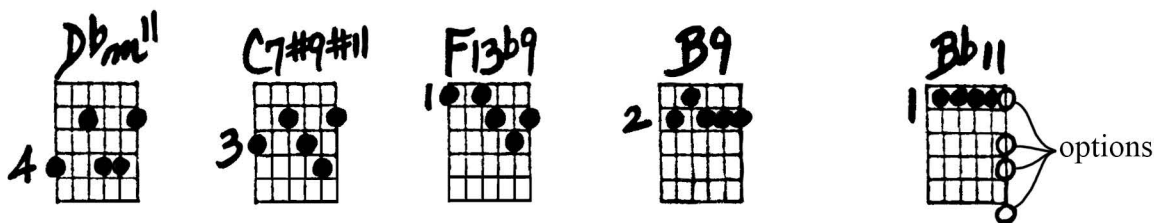
Musical notation for the first system:

- Treble Staff**: Melody line with notes corresponding to the lyrics.
- Bass Staff**: Bass line with chords: G \flat Δ 7, C7, F Δ 7, B7.
- Lyrics**: place _____ be - fore my eyes. I



Musical notation for the second system:

- Treble Staff**: Chordal accompaniment for the second system.
- Bass Staff**: Bass line with chords: F m 7 \flat 5, B \flat 7 \flat 9, A \flat 0, G7 SUS , G7.
- Lyrics**: can't be - lieve what's hap - pen - ing is true. _____ I've



Musical notation for the third system:

- Treble Staff**: Chordal accompaniment for the third system.
- Bass Staff**: Bass line with chords: C7, F7, B \flat 7 SUS .
- Lyrics**: got this aw - ful sense of de - ja - vu!

Handwritten guitar chord diagrams for measures 13-14:

- E Δ 7**: 6th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- A7 Δ 9**: 5th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- A \flat m9**: 4th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- D \flat 9**: 4th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).

Musical notation for measures 13-14:

Measure 13: Eb (chord), This could - n't be the

Measure 14: Eb/D \flat (chord), real thing.

Handwritten guitar chord diagrams for measures 15-16:

- G \flat 13**: 2nd fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- C9**: 3rd fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- C \flat Δ 9 maj 3**: 2nd fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- B11/13**: 7th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).

Musical notation for measures 15-16:

Measure 15: G \flat 7 (chord), Ask me, I've

Measure 16: B Δ 7 (chord), been in love be - fore.

Handwritten guitar chord diagrams for measures 17-18:

- E Δ 9** (open): 7th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- C9+**: 8th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- B13**: 7th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- B \flat 11**: 6th fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).
- B \flat 13 \flat 9 B \flat 7 \flat 9+**: 3rd fret, 2nd string (open), 3rd string (2), 4th string (2), 5th string (2), 6th string (2).

Musical notation for measures 17-18:

Measure 17: E Δ 7 (chord), I've known the pain,

Measure 18: F m 7 (chord), the heart ache _____ the

G7b5 Gm7b5

C13b9 C7b9+

1334

F13

open E13

2334

19

tears.

Eb13

open A7b5 A7

Abm7

Db9 Db7b9+

21

2 This could - n't be the real thing.

Gb13

C9#11

Cb9

open E13

23

not now, not know - ing what I know.

open **A⁹** **B^{13/11}mo⁹** **B^{b11}** **B^bΔ⁷⁺** **A^b13**

25

E Δ 7 Fm7 B b 7

I've fought a - gainst these feel - ings _____ for

G¹³ **G⁷⁺** **C¹³** **C⁷#⁹b⁹+** **F¹³** **F^m9** **B^b13** **E^b13mo⁹**

27

E b 9 Bm7 B b m7 E b 7 A7

years.

A^bΔ⁷ **A^b1/9** **A^bΔ⁷** **D¹³**

29

A b A m 7 D7

And yet this sud - den _____ weak - ness of

Ted's lesson ends here.
We don't have his second page - it seems to be missing from TG archive files. If it turns up we will update this write-up. For now, we left it blank so you can finish the study yourself.

"The Real Thing" - Ted Greene Comping Study. p.7

37

E \flat Eb/D \flat D \flat m7

How could this be the real thing.

Detailed description: This block contains musical notation for measures 37 and 38. The key signature is three flats (B-flat major/D-flat minor). Measure 37 starts with a whole rest, followed by a quarter note G \flat (4th line), a quarter note A \flat (5th line), a quarter note B \flat (6th line), and a quarter note C \flat (1st line). Measure 38 starts with a quarter note D \flat (1st line), a quarter note E \flat (2nd line), a quarter note F \flat (3rd line), and a quarter note G \flat (4th line). Chord symbols are placed above the notes: E \flat above the first measure, Eb/D \flat above the first note of the second measure, and D \flat m7 above the last note of the second measure.

39

G \flat 7 C \flat 9 B Δ 7 F7 \sharp 9

I thought I left that all be - hind.

Detailed description: This block contains musical notation for measures 39 and 40. The key signature is three flats. Measure 39 starts with a whole rest, followed by a quarter note G \flat (4th line), a quarter note A \flat (5th line), and a quarter note B \flat (6th line). Measure 40 starts with a quarter note C \flat (1st line), a quarter note D \flat (2nd line), a quarter note E \flat (3rd line), a quarter note F \flat (4th line), and a quarter note G \flat (5th line). Chord symbols are placed above the notes: G \flat 7 above the first measure, C \flat 9 above the first note of the second measure, B Δ 7 above the first note of the second measure, and F7 \sharp 9 above the last note of the second measure.

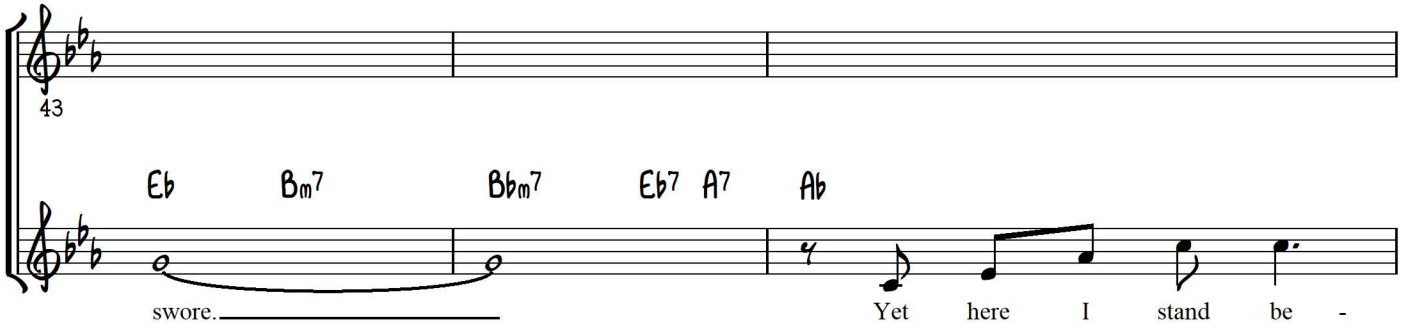
41

E Δ 7 Fm7 B \flat 7

Much bet - ter safe than sor - ry, I

Detailed description: This block contains musical notation for measures 41 and 42. The key signature is three flats. Measure 41 starts with a whole rest, followed by a quarter note G \sharp (4th line), a quarter note A \flat (5th line), a quarter note B \flat (6th line), and a quarter note C \sharp (1st line). Measure 42 starts with a quarter note D \flat (1st line), a quarter note E \flat (2nd line), a quarter note F \flat (3rd line), a quarter note G \flat (4th line), and a quarter note A \flat (5th line). Chord symbols are placed above the notes: E Δ 7 above the first measure, Fm7 above the first note of the second measure, and B \flat 7 above the last note of the second measure.

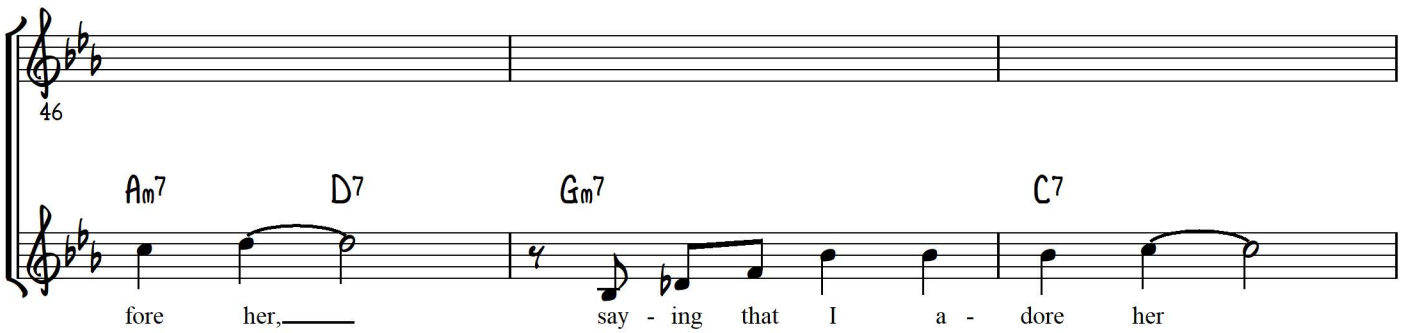
43



Chords: Eb Bm7 Bbm7 Eb7 A7 Ab

Lyrics: swore. Yet here I stand be -

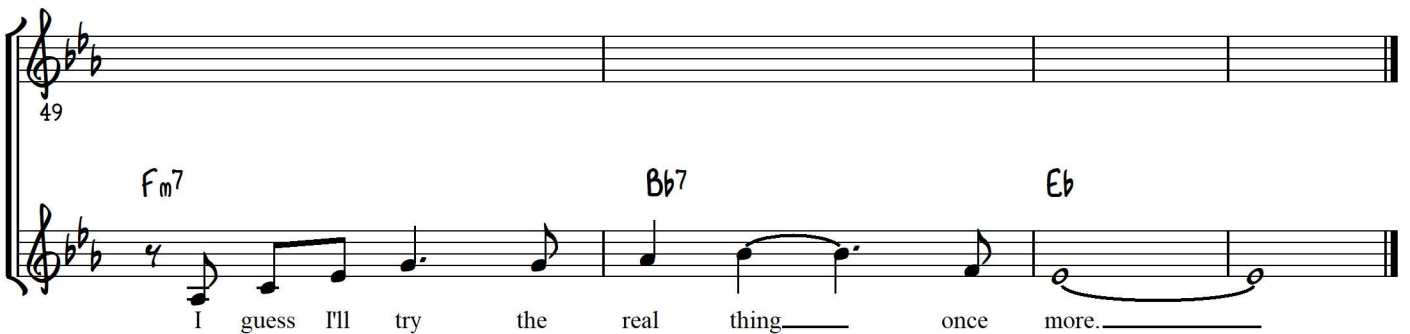
46



Chords: Am7 D7 Gm7 C7

Lyrics: fore her, say - ing that I a - dore her

49



Chords: Fm7 Bb7 Eb

Lyrics: I guess I'll try the real thing once more.

"The Real Thing" : Gerry Mulligan & Mel Torme
ACCOMPANIMENT
CHORDS

Key of F^b
VERSE:

6	b	2	b	b	1	b	5	b	4	1	1	1	1	1	1
Db9	Gb9	C9	F9	B9	F7/11	F7	Bb11	Bb9	G11	Db9	G11	Db9	G11	Db9	G11
9	9	8	8	7	8	8	8	8	3	3	3	3	3	3	3
Db9+11	D9	C9+11	F13b9	B9	Bb11	Bb11	E9	A9	A9	A9	A9	A9	A9	A9	A9
4	1	3	1	2	1	5	1	5	5	5	5	5	5	5	5
Db9	Gb13	C9	C9	B11/13	E9	C9F	B13	Bb11	~	~	~	~	~	~	~
3	3	3	3	7	7	7	7	7	6	6	6	6	6	6	6
Bb13b9	Bb7b9	G7b5	G7b5	C13b9	C7b9	F13	F13	E13	E13	E13	E13	E13	E13	E13	E13
Abm7	D13b9	Gb13	C9	C9	C9	F13	F13	A9	B13/11	Bb11	Bb11	Bb11	Bb11	Bb11	Bb11
10	X	7	X	X	X	5	5	7	7	7	7	7	7	7	7
4	3	8	13	13	13	13	13	13	13	13	13	13	13	13	13
Ab13	G13	G7+	C13	C9	F13	Fm9	Bb13	Eb13	Ab13	Ab13	Ab13	Ab13	Ab13	Ab13	Ab13
9	9	8	13	13	13	13	13	13	13	13	13	13	13	13	13
Ab9	Ab9	D13	Gb9	G7/9	G7/9	Ab13	Bb13	Gb9	Gb9	Gb9	Gb9	Gb9	Gb9	Gb9	Gb9
4	5	3	10	9	9	9	9	9	9	9	9	9	9	9	9
OPEN C7b9	OPEN C7	OPEN F13	OPEN F13	OPEN F9	OPEN F9	OPEN Ab13	OPEN Bb13	OPEN Gb9	OPEN Gb9	OPEN Gb9	OPEN Gb9	OPEN Gb9	OPEN Gb9	OPEN Gb9	OPEN Gb9
13	10	13	13	8	8	2	4	4	4	4	4	4	4	4	4

"THE REAL THING"

MUSIC BY GERRY MULLIGAN
 WORDS BY MEL TORMÉ

YOU'D THINK BY NOW I WOULD HAVE LEARNED MY LES-SON YOU'D
 THINK BY NOW I WOULD HAVE GROWN MORE WISE, WHAT
 ONCE I THOUGHT COULD NEV-ER RE-OC - CUR, HASTA-KEN PLACE BE-FORE MY
 EYES I CAN'T BE-LIEVE WHAT'S HAP-PEN-ING IS TRUE I'VE
 GOT THIS AW-FUL SENSE OF DE-JA VU
 THIS COULDN'T BE THE REAL THING ASK ME I'VE BEEN IN LOVE BE-FORE
 NOT NOW NOT KNOW-ING WHAT I KNOW
 I'VE KNOWN THE PAIN THE HEART-ACHE THE TEARS
 I'VE FOUGHT A-GAINST THESE FEEL-INGS FOR
 YEARS AND YET THIS SUD-DEN WEAK-NESS OF