

## Performance Notes for “They Can't Take That Away From Me”

### Special Techniques: Harp Harmonics

Harp harmonics, also sometimes called “Lenny Breau-style harmonics,” are executed by playing artificial harmonics (usually with the right hand index finger placed at the point 12 frets above the fretted note and the thumb plucking the harmonic) in alternation with one of the other right-hand fingers plucking notes. In this score, passages played with harp harmonics are indicated with the abbreviation “H.H.” with a bracket indicating the extent of the harmonics run. The actual harmonics are notated by diamond-shaped note-heads and are written on the staff as the pitch that sounds. So, if an A is played on the 5th fret of the low E string but as an octave harmonic, the pitch is indicated on the staff as the actual pitch of the harmonic. On the tablature staff, however, the fingering for the left hand will be indicated for that note. In almost all cases, when harp harmonics are played, the player should let the strings all ring out. There is one case at measure 21 (the Dadd9 chord) where a C# is indicated that can only be played by lifting the finger playing the E on the second string. Notice that Ted Greene, unlike Lenny Breau, often plays chords with octave doublings when using harp harmonics which creates repeated notes. Greene also shifts the right-hand picking/ harmonic pattern, sometimes playing two or more harmonics or regular notes in succession.

### The Diagonal Barre

The diagonal barre, a technique probably first introduced by George Van Eps, is a specialized technique used to play two different notes on two adjacent strings. Unlike a traditional barre, however, the two notes are not on the same fret. The most common form of the diagonal barre, and the one that is used in this arrangement in measures 17, 54, and 86, is one where the left-hand index finger frets a note on the B string, and the side of the index finger is used to fret a note one fret lower on the high E string. This technique will take some practice to perfect but will prove a valuable tool for any guitarist who masters it. The chord voicing in measure 86 is a particular challenge.

### Other Points of Interest:

#### First Half

Note that the first chorus of the tune is performed largely out of tempo, in a rubato, rhythmically freestyle. The rhythms indicated are only an approximation of what Greene is playing. Listen to the original recording to get a more specific idea of the rhythmic subtleties that notation can't provide.

### Contrapuntal Motion and Independence of Voices

Notice Ted Greene's demonstration in this arrangement of his mastery of contrapuntal motion on the fingerboard. One of the highlights of this performance is the fact that Greene seems to have complete control over not only the independence of each individual moving voice but also the sustain of one or more notes over or under other active lines being played concurrently. This creates an expansive, orchestral sound that seems to transcend the ordinary technical limitations of the guitar. Although chord grids are used and can be helpful when learning the piece, keep in mind that very often not all notes in each chord are played at the same time. It also seemed appropriate to include chord grids since Greene liked to make extensive use of them in his books and teaching. Often, one or more notes are played by a free finger in addition to what is indicated on the grid. For these notes, the left-hand fingering has been given next to the note on the staff. It's important to remember that this performance consists of a melody, basslines, and counter melodies all moving horizontally through time; there is much more going on than just plunking down a chord with a melody note on top.

### Arpeggios

Note also that, for the most part, when chords are arpeggiated, they are generally meant to be sustained even if they are written as quarter, 8th, or 16th notes. The music is written this way for ease of reading. This method is commonly used in classical guitar notation as well.

# They Can't Take That Away From Me

Greene tunes down 1/2 step  
(all pitches sound 1/2 step lower  
than written)

Gershwin arr. Ted Greene

♩ = 120

8va

rit. . . . .

T	17	20	17	15	12	14	15	12	14	15	12	12	10	8	8
A	17	16	17	14	14	15	15	12	14	15	12	12	12	11	10
S	17	16	17	15	14	15	15	12	14	15	12	12	12	11	10
B	16	15	14	14	13	12	12	11	11	11	11	11	10	11	11

♩ = 70

Rubato

T	10	10	10	10	10	10	3	3	3	3	3	3	3	3	3
A	10	10	10	10	10	10	3	3	3	3	3	3	3	3	3
S	9	10	10	10	10	10	3	3	3	3	3	3	3	3	3
B	10	10	9	9	8	7	9	2	6	5	6	5	6	5	5

T	2	2	2	3	3	3	3	3	3	3	3	3	3	3	5
A	2	2	2	3	3	3	3	3	3	3	3	3	3	3	5
S	4	4	4	0	2	2	2	2	2	2	2	2	2	2	2
B	5	5	5	0	2	2	2	2	2	2	2	2	2	2	5

♩ = 120

in tempo accel. . . . . rit.

T	5	5	5	6	6	5	7	7	7	10	7	5	2	0	0
A	2	2	2	6	6	5	7	7	7	10	7	5	2	0	0
S	4	4	4	5	5	5	5	5	5	7	7	5	2	0	0
B	5	5	5	5	5	5	5	5	5	10	10	7	6	2	0

16

19

22

25

29

*F#m* *F#m/C#* *gadd/D#* *Fo* *F#m* *F#m/C#* *CΔ/6* *B7* *E7* *D* *C7* *Bb7*

*rit.*

T 5 2 9 7 5 2 7 7 5 7 8 5 9  
 A 7 4 7 9 7 4 2 (10) 10 8 7 7 8 7 7  
 S 4 4 9 8 4 4 7 7 6 7 8 6 6

32

*A13* *Em7* *Fm6* *DΔ/F#* *Gm* *Abo* *Gm7*

*♩=70*

H.H.-----

T 7 3 3 3 3 3 7 7 3 3 3  
 A 6 0 1 2 3 4 4 4 4 3 3 3  
 S 5 2 3 4 5 5 4 5 4 3 5 3

34

*D6/F#* *F13* *BbΔ* *Bm7/F#* *E9* *E7/B* *Gm/Bb*

H.H.-----

T 0 2 3 3 3 (1) 3 3 3 3 3  
 A 2 0 2 2 1 2 1 2 1 2 1 2  
 S 2 2 2 1 3 1 2 2 2 2 0 (0) 2 1

37

*D6* *A+7* *D13sus4* *D13* *D7#9(b13)* *GMA7* *Em* *A7sus4* *Bbo* *Bm*

H.H.-----

*accel.* *rit.*

T 7 7 5 6 6 10 10 10 10 10 10 7 5 7  
 A 4 4 4 5 6 6 12 12 12 11 10 10 8 8 6 7  
 S 5 5 5 4 5 5 9 9 9 9 9 7 0 1 5 9 7

40

T 7 5 3 2 0 7 3 3 3 2 5 0 3 3 3 3 3  
 A 9 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 S 7 3 3 2 0 0 0 0 3 3 0 0 3 2 3 2 3

44

T 3 4 3 3 3 3 3 3 6 6 6 6 5 6 6 6 1  
 A 3 3 3 3 3 3 3 3 8 7 6 6 2 3 3 5 4 3  
 S 3 9 8 8 8 8 8 8 3 3 5 (3) 5 4 3

48

T 1 3 5 7 6 7 6 6 6 8 10 10 10  
 A 3 3 3 5 6 0 7 7 3 6 8 8 7  
 S 3 3 5 5 6 7 8 8 8 8 8 8 8 0

52

T 13 10 8 6 5 6 2 6 6 1  
 A 10 13 11 10 9 10 8 6 (6) 6 2 1  
 S 13 10 9 10 9 10 9 8 8 8 7 2 1 1 3 5 6 5 4 3 3 3

56

T 1 1 7 6 6 6 8 8 8 10 8 (8) 10 10 10  
 A 3 3 7 6 7 7 8 8 9 9 9 (9) 8 8 8  
 B 3 3 5 6 6 8 8 8 8 8 8 8 8 0 7 7 0  
 3 3 6 7 8 9 8 (8) 8 8 8

60

T 13 10 8 10 6 8 8 5 12 10 8 5 12 10 8  
 A 10 13 11 8 10 7 10 9 10 7 10 10 7 10 9  
 B 13 12 8 8 7 7 8 7 9 10 10 9 5 11 7  
 8 8 8 8 7 7 7 7 9 11 7 8 10 7

64

T 5 5 5 3 5 7 8 5 12 10 8 5 10 10  
 A 5 5 5 4 7 10 7 10 10 7 10 10 7 (13) 13  
 B 7 5 3 2 7 7 6 7 9 9 11 7 9 5 12 11  
 5 9 8 9 7 7 7 7 9 11 7 7 0 10 10  
 11 9 8 1 3 4 5 5 6 7 7 8 7 7 10 10

68

T 8 10 10 11 12 8 10 1 6 6 6 10 10  
 A 10 10 12 10 10 10 10 2 3 4 5 6 7 7  
 B 10 10 8 11 9 8 8 3 3 3 6 7 7 6  
 11 9 8 8 1 3 4 5 5 6 7 7 8 7 6 8 8 (0)

71

F/A A<sup>b</sup>13 D<sup>b</sup>MAT7 D<sup>M</sup>7 A<sup>b</sup>7 G7 G<sup>b</sup>Δ F<sup>6</sup> C<sup>aug</sup>7

5 6 6 1 1 1 1 1 1 1 1 10 10 10 9 9 9  
 8 5 3 3 3 3 3 3 3 3 3 7 7 8 8 8  
 8 4 4 4 3 3 4 3 4 5 0 4 3 3 5 2 2 2 2 8 8 8 3 8 8

75

F13sus4 F13 F7#9b13 G<sup>b</sup>Δ G<sup>M</sup>7 C7sus4 C<sup>#</sup>dim7 D<sup>M</sup> G<sup>b</sup>w<sup>9</sup> E<sup>b</sup>13 F/C G<sup>b</sup>/C C<sup>6</sup> G<sup>b</sup>b

10 13 10 13 13 13 10 8 8 8 6 5 6 5 8 3  
 8 8 8 14 10 10 13 11 8 10 6 6 6 5 3  
 8 8 13 13 (0) 10 10 10 8 9 7 6 0 0 5 7 5 3  
 8 7 13 (0) 12 8 8 7 7 6 1 0 1 7 7 5  
 8 12 (0) 13 10 8 9 5 6 6 1 1 8 (0) 7 7 6

79

C13 F F<sup>MAT</sup>7sus F7 G<sup>b</sup>b E<sup>b</sup>9sus4 E<sup>b</sup>9 C<sup>6</sup>/E E<sup>o</sup> D7

3 3 5 5 10 11 10 8 3 3 3 4 3 6 5 6 10 10  
 3 3 3 5 10 9 8 3 3 3 3 6 6 6 8 8 11  
 5 5 8 0 10 9 8 10 5 5 3 6 6 5 6 11  
 6 6 8 8 8 8 8 10 5 5 1 1 7 0 10 11 0

83

G<sup>9</sup> D<sup>b</sup> C<sup>9</sup>sus4 C7sus4(b9) F<sup>6</sup> E7<sup>b</sup>9 E<sup>b</sup>9sus4 E<sup>b</sup>M<sup>9</sup> G<sup>b</sup>MAT7/B<sup>b</sup> A<sup>b</sup>13 D<sup>b</sup>6/9Δ

10 6 6 6 6 6 6 4 1 6 6 6 8  
 10 8 7 7 6 6 7 6 2 6 6 9  
 9 0 9 8 8 8 7 7 7 6 5 8  
 10 9 8 8 8 8 7 7 7 6 4 8  
 8 8 8 8 8 8 7 7 6 6 9 4 4 4

86

**D<sup>9</sup>** 6fr  
**C<sup>+9</sup>** 4fr  
**C<sup>7b9</sup>** 5fr  
**F<sup>6</sup>** 6fr  
**C<sup>13#11</sup>** 8fr  
**F<sup>7#9#11</sup>** 7fr  
**F<sup>7#9b13</sup>** 7fr

D.B.

H.H.

T  
A  
S  
B

6 6 4 5 6 10 7 7  
8 8 7 5 6 9 8 8  
9 9 8 6 7 8 7 8  
9 9 8 8 8 (0) 8 8