

All The Things You Are

J. KERN & O. HAMMERSTEIN : Very Warm for May, 1939)

Introduction de Keith Jarrett

Transcription : Ludovic Ploquin

Extrait de l'album "Tribute" ECM 1990

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A piano transcription of the introduction to the song 'All The Things You Are'. The music is arranged for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Chords are labeled above the staff at specific measures. The first page contains measures 1 through 11. Measure 1 starts in F major (Fm⁷). Measures 2-3 transition through B♭m⁷, E♭⁷, and A♭maj⁷. Measures 4-5 transition through Dmaj⁷, G⁷, Cmaj⁷, Cm⁷, Fm⁷, B♭⁷, and E♭maj⁷. Measures 6-7 transition through A♭maj⁷, Am⁷, D⁷(D⁹), and Cmaj⁷. Measures 8-9 transition through Am⁷, D⁷, and Cmaj⁷. Measures 10-11 transition through Fm⁷, B⁷, Emaj⁷, and C⁷.

13

Bm⁷ Bbm⁷ Eb⁷ Abmaj⁷ Ab⁷

15 Dmaj⁷ Dbm⁷ Cm⁷ Bm⁷

17 Bbm⁷ Eb⁷ Abmaj⁷ G⁷

0'32" 19 Fm⁷ Bbm⁷ Eb⁷ Abmaj⁷

21 Dmaj⁷ G⁷ Cmaj⁷ s

23 Cm⁷ Fm⁷ Bb⁷ Ebmaj⁷

A^bmaj⁷ **D⁷** **Gmaj⁷**

Am⁷ **D⁷** **Gmaj⁷**

F#m⁷ **B⁷** **Emaj⁷** **C⁺⁷**

Dmaj⁷ **D#m⁷** **Cm⁷** **Bm⁷**

B#m⁷ **E^b** **A^bmaj⁷** **C⁷**

A page of musical notation for piano, featuring six staves of music. The notation includes various chords and measures numbered 37 through 47.

The chords and measures are as follows:

- Measure 37: Fm⁷, B^bm⁷, B^b⁷, A^bmaj⁷
- Measure 38: D^bmaj⁷, G⁷, Cmaj⁷
- Measure 39: Cm⁷, Fm⁷, B^b⁷, D^bmaj⁷
- Measure 41: A^bmaj⁷, D⁷, Gmaj⁷
- Measure 43: A^m⁷, D⁷, Gmaj⁷
- Measure 45: H^bm⁷, B⁷, Emaj⁷, C⁷

The music is in common time, with various dynamics and performance instructions indicated by arrows and other markings.

Fm⁷ Bbm⁷ E⁷ Abmaj⁷
 49

Dbmaj⁷ Dbm⁷ Cm⁷ Bm⁷
 51

Bbm⁷ E⁷ Abmaj⁷ C⁷
 53

Fm⁷ Bbm⁷ E⁷ Abmaj⁷
 135

55

Dbmaj⁷ G⁷ Cmaj⁷
 57

Cm⁷ Fm⁷ B⁷ Ebmaj⁷
 59

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of 12 measures, numbered 61 through 72 on the left side. Measure 61 starts with $A^{\flat}\text{maj}^7$, followed by D^7 and $G\text{maj}^7$. Measure 62 begins with $A^{\flat}\text{m}^7$. Measures 63-64 show a progression from D^7 to $G\text{maj}^7$. Measures 65-66 show a progression from $F^{\sharp}\text{m}^7$ to B^7 , then to $E^{\flat}\text{maj}^7$, and finally to $C^{\flat}7$. Measures 67-68 show a progression from $F\text{m}^7$ to $B^{\flat}\text{m}^7$, then to $E^{\flat}7$, and finally to $A^{\flat}\text{maj}^7$. Measures 69-70 show a progression from $D^{\flat}\text{maj}^7$ to $D^{\flat}\text{m}^7$, then to $C\text{m}^7$, and finally to $B\text{m}^7$. Measures 71-72 show a progression from $B^{\flat}\text{m}^7$ to $E^{\flat}\text{maj}^7$, then to $A^{\flat}\text{maj}^7$, and finally to $C^{\flat}7$.

Em7

206 73

B^bm7

75

D^bmaj7 G7 Cmaj7

Cm7 Em7 B^b C^bmaj7

77

A^bmaj7 D7 Cmaj7

79

A m7 D7 Gmaj7

81

F#m7 B7 Emaj7 C7

83

Fm⁷
Bbm⁷
Eb⁷
Abmaj⁷

85

Dbmaj⁷
Dbm⁷
Cm⁷
Bm⁷

87

Bbm⁷
Eb⁷
Abmaj⁷
C7
Fm⁷

89

237

24 décembre 2002