

# All the Things You Are

Music by Oscar Hammerstein II and Jerome Kern,  
arranged by Earl Klugh



As a fixture in jazz standard repertoire, the Hammerstein-Kern classic "All the Things You Are" has been covered by countless musicians and arranged in every way imaginable. Klugh takes it down to its core on *Naked Guitar*, masterfully outlining the song as a fingerstyle chord melody piece. He takes advantage of the solo setting to explore creative chord substitutions, along with melodic and rhythmic embellishments on-the-fly.

Klugh opens with a rubato reading of the melody, fluidly adding extended bass lines (measures 7–10), *rasgueado*-type flourishes (measure 12), and chord rolls to

draw out or quicken the head of the song. Once Klugh makes it through the head, he settles into a steadier groove (measure 37) to anchor himself rhythmically for the ensuing solos. Note his use of barred voicings that add only a finger or two to the barred fret, and his ability to touch on numerous chord voicings via this concept; the E<sup>maj9</sup> chord in measure 12, D<sup>maj13</sup> chord in measure 40, and the D<sup>m11</sup> chord in measure 42 are just a few examples of this idea in action. The transcription follows Klugh through one solo section. He continues improvising over two more choruses before reprising the melody and ending with the lush A<sup>maj13</sup> and A<sup>maj13</sup> chords found in the coda. —ANDREW DUBROCK

## Melody

Rubato throughout melody section

Chord progression for the melody section:

F<sup>m11</sup> B<sup>b7</sup> E<sup>m7</sup> A<sup>7</sup> A<sup>b</sup><sup>maj13</sup> D<sup>m11</sup> D<sup>b</sup><sup>maj7</sup> D<sup>m13</sup> D<sup>b</sup><sup>maj7</sup>

C<sup>maj7</sup> C<sup>m7</sup> F<sup>m7</sup> B<sup>m7</sup> E<sup>7</sup> E<sup>b</sup><sup>maj9</sup> A<sup>b</sup>

A<sup>m</sup> A<sup>b7</sup><sup>b5</sup> G<sup>maj7</sup> E<sup>13</sup><sup>b9</sup> A<sup>m</sup>(add9) D<sup>7</sup><sup>b9</sup> G<sup>maj7</sup>

C<sup>maj7</sup><sup>#11</sup> C<sup>13</sup> F<sup>add9</sup>/B E<sup>maj13</sup><sup>b5</sup> C<sup>7</sup><sup>#9</sup> B<sup>b</sup><sup>maj7</sup> G<sup>b7</sup><sup>b5</sup>

Fm7

Bbm7

Em

A7

Abmaj9

Dm11

Dbmaj7

Dbm13

Musical notation for the first system, measures 25-30. The system consists of a treble staff and a bass staff. The treble staff contains a melody with eighth and quarter notes, including triplets. The bass staff contains a bass line with numbers 1, 3, 1, 1, 4, 9, 6, 8, 6, 9, 8, 7, 0, 5, 6, 3, 8, 5, 8, 6, 5, 6, 11, 9, 9, 8, 7, 4, 4, 4, 7. Chord symbols are placed above the treble staff: Fm7, Bbm7, Em, A7, Abmaj9, Dm11, Dbmaj7, and Dbm13.

To Coda ⊕

Abadd9

Bdim

Bbm7

Eb13

Eb7b9

Ab

Gm7b5

C7#9

Musical notation for the second system, measures 31-36. The system consists of a treble staff and a bass staff. The treble staff contains a melody with eighth and quarter notes, including triplets. The bass staff contains a bass line with numbers 8, 11, 8, 8, 8, 8, 8, 7, 6, 6, 6, 9, 13, 13, 8, 9, 11, 11, 4, 5, 3, 5, 4, 0, 3, 4, 3, 3. Chord symbols are placed above the treble staff: Abadd9, Bdim, Bbm7, Eb13, Eb7b9, Ab, Gm7b5, and C7#9.

# Guitar Solo

♩ = 162 **Fm9** **Bbm7** **Eb7sus4** **Eb7b9#5** **Eb7#9** **Dm7Dbmaj13** **Dm11** **Dbm11**

37 3 4 1 4 1-2 4 1-4 8 6 9 7 8 11 8 9 8 6 7

1 1 1 1 1 x 5 5 6 5 8 5 4 4

**C6(9)** **Cm7** **C7#9** **Fm9** **Bm7** **E7** **Ebmaj9** **A13**

43 s 3 3 4 3 4 3 4 3 3 7 5 4 6

2 2 2 5 5 4 5 4 3 3 4 3 1 4 2 1 3 3 6

3 2 3 3 3 3 2 1 3 2 0 6 0



Abmaj7 Am D13 Gmaj7 E7#9 Am7 Eb7#5 D7#9

49

Gmaj7#11 F#7sus4 C9#5 F#m11B7#9 Emaj7 C7#9 F#7b5

55

Fm9 Bbm7 Ebm7 Ab13 Dbmaj13 Dbm13

61

Cm7 Dbm11 Fm11 Ebm7b5 Bm7 Adim7 Bbm9 Eb7b9#5 Abmaj7 Gm7b5 C7#9

*D.C. al Coda (after solos)*

67

**Coda** Amaj13

Abmaj13

73