

15 YOU ARE THE BREATH-LESS HUSH OF EVE-NING THAT TREM-BLES ON THE BRINK OF A LOVE-LY SONG YOU ARE THE AN - GEL GLOW THAT LIGHTS A STAR THE DEAR-EST

15 YOU ARE THE BREATH-LESS HUSH OF EVE-NING THAT TREM-BLES ON THE BRINK OF A LOVE-LY SONG YOU ARE THE AN - GEL GLOW THAT LIGHTS A STAR THE DEAR-EST

15 (STICKS) (TIME)

Musical score for a song, featuring vocal lines and piano accompaniment. The score includes multiple staves for vocal parts and piano accompaniment, with lyrics written below the vocal lines. The music is in a key with one sharp (F#) and a 4/4 time signature.

Lyrics:
 THINGS I KNOW ARE WHAT YOU ARE SOME DAY MY HAPPY ARMS WILL HOLD YOU AND SOME DAY I'LL KNOW THAT MOMENT DIVINE WHEN

Chords:
 E7#9 A7 C#m7 A+7

SOLO BREAK

E Bm7 E7 A7 Dm7 Gm7 G#m7 C#7 F#m7

E Bm7

E Bm7

E (SOLO)

ALL THE THINGS YOU ARE ARE MINE

E A7#9 E9 Dm7 Gm7 C7 Fm7 Bm7 Bm7 E7 Am7

A7#9 E9 E Dm7 Gm7 C7 Fm7 Bm7 Bm7 E7 Am7

(STICKS)

E PLAY 8

Chord progression: Cm7, F7, Bbm7, D7, Gbm7, A7, (H) Bbm7, Em7, A7, Dm7, Gm7, C7, F#m7, F#m7

Chord progression: Em7, Ab7, Cbm7, E7, Am7, C7, (H) Dm7, Gm7, C7, Fm7, Bbm7, E7, Am7, Ab7

Chord progression: Em7, Ab7, Cbm7, E7, Am7, C7, (H) Dm7, Gm7, C7, Fm7, Bbm7, E7, Am7, Ab7

Chord progression: Em7, Ab7, Cbm7, E7, Am7, C7, (H) Dm7, Gm7, C7, Fm7, Bbm7, E7, Am7, Ab7

Chord progression: Em7, Ab7, Cbm7, E7, Am7, C7, (H) Dm7, Gm7, C7, Fm7, Bbm7, E7, Am7, Ab7

PLAY 12

Handwritten musical score for guitar, featuring a system of 12 staves. The score is divided into two systems of six staves each. The top system (staves 1-6) is in treble clef with a key signature of one sharp (F#). The bottom system (staves 7-12) is in bass clef with a key signature of one flat (Bb). The score includes a variety of musical notations: chords (E7, A7, D7, C#7(b9), F#7alt, G7, C7, F#7, Bb7, B7, E7, A7), melodic lines with slurs and ties, and rhythmic patterns. A double bar line with repeat dots is used to indicate a section that repeats. The notation is dense and detailed, typical of a professional or advanced student manuscript.

System 1: Five staves of music. The first staff has a circled '4' above it. The music consists of rests for the first seven measures, followed by notes in the eighth and ninth measures, and rests for the tenth through thirteenth measures. A circled '2' is above the eighth measure.

System 2: Five staves of music. The first staff has a circled '4' above it. The first four staves have rests for the first seven measures, followed by notes in the eighth and ninth measures, and rests for the tenth through thirteenth measures. A circled '2' is above the eighth measure. The fifth staff contains the following chord sequence: Bm7, Em7, A7, Dm7, Gm7, G#m7 C#7, F#m7, G#m7, C#7, F#m7.

System 3: Five staves of music. The first staff has a circled '4' above it. The first four staves contain a melodic line with notes and rests. The fifth staff contains notes and rests. A circled '2' is above the eighth measure.

System 4: A single staff of music with rests for all measures. A circled '2' is above the eighth measure.

System 5: Grand staff (treble and bass clefs). The first staff has a circled '4' above it. The first seven measures contain chords: Am7, Dm7, G7, C#m7, F#m7, F#m7 B7, Em7. The eighth measure has a circled '2' above it. The ninth and tenth measures contain chords: F#m7, B7, Em7.

System 6: A single staff of music with chords: Am7, Dm7, G7, C#m7, F#m7, F#m7 B7, Em7, F#m7, B7, Em7. A circled '2' is above the eighth measure.

System 7: A single staff of music with chords: Am7, Dm7, G7, C#m7, F#m7, F#m7 B7, Em7, F#m7, B7, Em7. A circled '2' is above the eighth measure.

PLAY 8

System 8: A single staff of music with rests for all measures. A circled '2' is above the eighth measure. The text 'PLAY 7' is written below the staff.

This musical score is for the song "You Are Mine!". It is written in G major and 4/4 time. The score includes vocal lines for the lead singer and piano accompaniment. The lyrics "YOU ARE MINE!" are written at the end of the piece. The score is divided into systems, with a repeat sign (R) at the beginning of each system. The piano part features a rhythmic accompaniment with chords and arpeggios. The vocal line is a simple melody with lyrics. The score is written for a piano and voice.

System 1: 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 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2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 266

VOCAL

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

4

A

5 YOU ARE THE PROM - ISED KISS OF SPRING-TIME THAT

9 MAKES THE LONE - LY WIN - TER SEEM LONG

B

13 YOU ARE THE BREATH-LESS HUSH OF EVE-NING THAT

17 TREM-BLES ON THE BRINK OF A LOVE - LY SONG YOU ARE THE

C

21 AN - GEL GLOW THAT LIGHTS A STAR THE DEAR - EST

25 THINGS I KNOW ARE WHAT YOU ARE

D

29 SOME DAY MY HAP - PY ARMS WILL HOLD YOU AND

33 SOME DAY I'LL KNOW THAT MO-MENT DI - VINO WHEN

37 ALL THE THINGS YOU ARE ARE MINE

41 (E) (SAX SOLO) 8 (F) 8

57 (G) 8 (H) 12

77 (I) (TRUMPET SOLO) 8 (J) 8

93 (K) 8 (L) 12

113 (M) YOU ARE THE PROM - ISSED KISS OF SPRING-TIME THAT

117 MAKES THE LONE - LY WIN - TER SEEM LONG

121 (N) YOU ARE THE BREATH-LESS HUSH OF EVE-NING THAT

125 TREM-BLES ON THE BRINK OF A LOVE - LY SONG YOU ARE THE

129 (O) AN - GEL GLOW THAT LIGHTS A STAR THE DEAR - EST

ALTO 1

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING ♩=240

1 *mp*

5 (A) (VOC)

9

13 (B)

17

21 (C) *mf*

25

29 (D) 10 (SOLO BREAK) Dma7 C#mi7(b5) F#7ALT

41 (E) Bmi7 Emi7 A7 Dma7

101 **L**

106 **3**

p *mf*

113 **M**

mp

119 **N**

127 **O**

p *mf*

131

135 **P**

139

143

147 **Q**

mp

151

Musical staff 151-154. Key signature: two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter note G4, an eighth note A4, and an eighth note B4. The second measure has a quarter note C5, an eighth note B4, and an eighth note A4. The third measure has a quarter note G4, an eighth note F#4, and an eighth note E4. The fourth measure has a quarter note D4, an eighth note C#4, and an eighth note B3. There is a fermata over the D4. A dynamic marking 'p' is above the first note of the fourth measure. A breath mark is above the first note of the fourth measure. A fermata is above the D4. A 'V' mark is at the end of the staff.

155

155

Musical staff 155-158. Key signature: two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter note G4, an eighth note A4, and an eighth note B4. The second measure has a quarter note C5, an eighth note B4, and an eighth note A4. The third measure has a quarter note G4, an eighth note F#4, and an eighth note E4. The fourth measure has a quarter note D4, an eighth note C#4, and an eighth note B3. There is a fermata over the D4. A dynamic marking 'p' is above the first note of the fourth measure. A breath mark is above the first note of the fourth measure. A fermata is above the D4. A 'V' mark is at the end of the staff.

159

Musical staff 159-162. Key signature: two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter note G4, an eighth note A4, and an eighth note B4. The second measure has a quarter note C5, an eighth note B4, and an eighth note A4. The third measure has a quarter note G4, an eighth note F#4, and an eighth note E4. The fourth measure has a quarter note D4, an eighth note C#4, and an eighth note B3. There is a fermata over the D4. A dynamic marking 'p' is above the first note of the fourth measure. A breath mark is above the first note of the fourth measure. A fermata is above the D4.

163

Musical staff 163-166. Key signature: two sharps (F# and C#). The staff contains four measures of music. The first measure has a quarter note G4, an eighth note A4, and an eighth note B4. The second measure has a quarter note C5, an eighth note B4, and an eighth note A4. The third measure has a quarter note G4, an eighth note F#4, and an eighth note E4. The fourth measure has a quarter note D4, an eighth note C#4, and an eighth note B3. There is a fermata over the D4. A dynamic marking 'p' is above the first note of the fourth measure. A breath mark is above the first note of the fourth measure. A fermata is above the D4.

ALTO 2

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

The musical score is written for Alto 2 in a swing style with a tempo of 240 beats per minute. It is in the key of D major (two sharps) and 4/4 time. The score consists of several systems of music, each starting with a measure number and a circled letter indicating a section:

- System 1:** Starts at measure 1. The first line of music is marked with a circled '1' and a *mf* dynamic. The second line is marked with a circled 'A', '(voc)', and *mf*.
- System 2:** Starts at measure 5. The first line is marked with a circled '5' and *mf*. The second line is marked with a circled '9'.
- System 3:** Starts at measure 13. The first line is marked with a circled 'B' and *mf*. The second line is marked with a circled '17'.
- System 4:** Starts at measure 21. The first line is marked with a circled 'C' and *mf*. The second line is marked with a circled '25'.
- System 5:** Starts at measure 29. The first line is marked with a circled 'D' and *mf*. The second line is marked with a circled '33'.

The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *mf* and *mfz*. There are also some slurs and accents over notes.

37

41

46

51

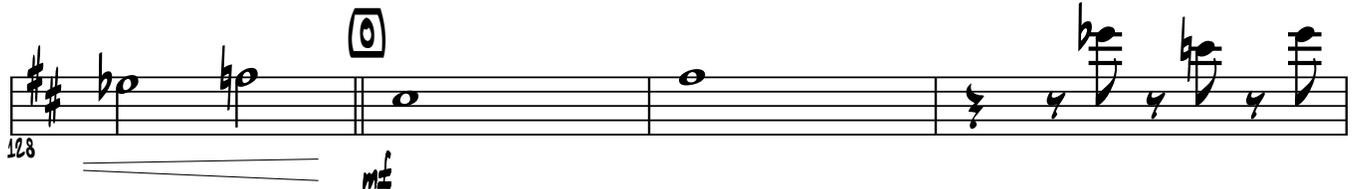
56

61

69

73

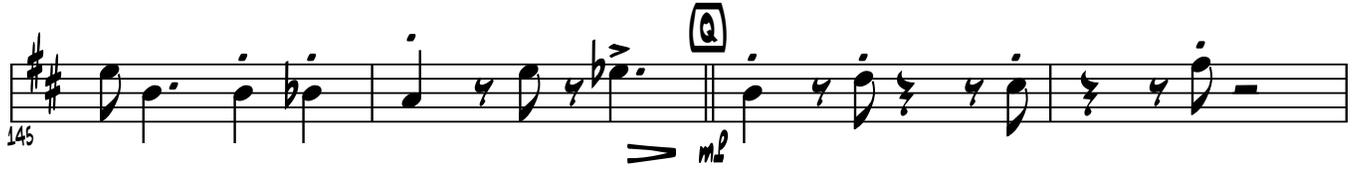
119 

128 

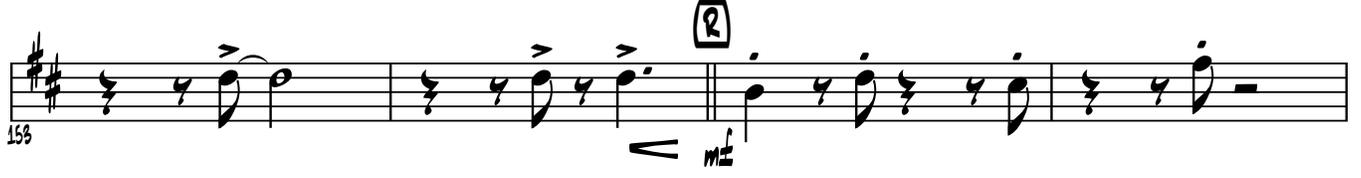
132 

137 

141 

145 

149 

153 

157 

161 

BARITONE

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

Musical score for Baritone part of "All the Things You Are". The score is in 4/4 time with a tempo of 240 beats per minute. It features a key signature of two sharps (F# and C#). The score is divided into sections A, B, and C, with measures numbered 1 through 35. Section A (measures 1-16) includes a vocal line starting at measure 1 with a dynamic marking of *mp*. Section B (measures 17-20) continues the vocal line. Section C (measures 21-35) includes a vocal line starting at measure 21 with a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

37

41 **E** 7 **F** 8 **G** 6

45 **H** 11

77

81 3 **A** 7

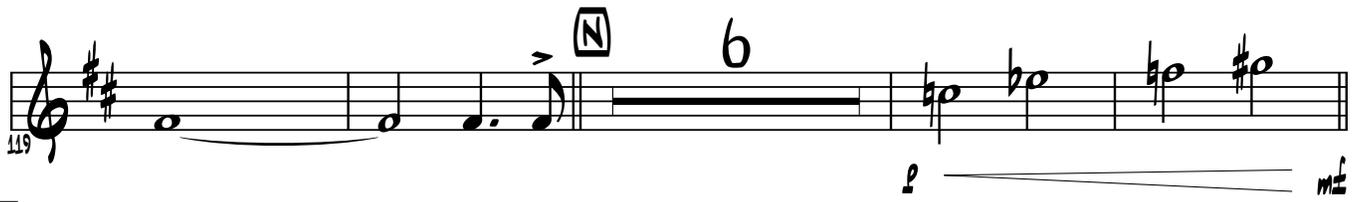
95 **K** 4

99 **L**

103 3

109

113 **M** 2

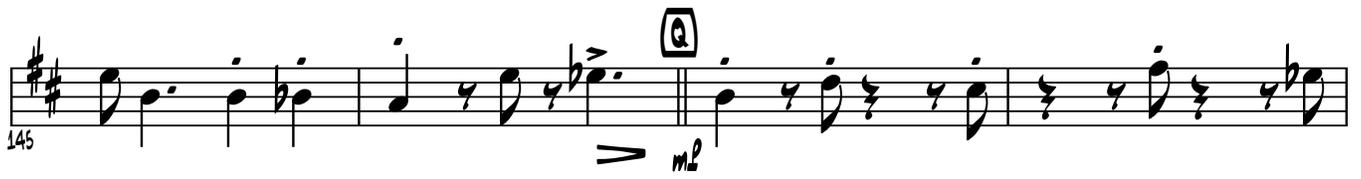
119 

129 

133 

137 

141 

145 

149 

153 

157 

161 

37 A7(#9) Eb9
mf

41 **E** Dmi7 Gmi7 C7 FMA7

45 BbMA7 Bmi7 E7 AMA7

49 **F** Ami7 Dmi7 G7 CMA7

53 FMA7 F#mi7 B7 EMA7

57 **G** F#mi7 B7 EMA7 Ebmi7

62 Ab7 DbMA7 E7 AMA7 C7 **H** Dmi7 Gmi7

67 C7 FMA7 BbMA7 Eb7 Ami7

72 Ab7ALT Gmi7 C7 FMA7 Emi7(b5) A7ALT

77 **I** Dmi7 Gmi7 C7 FMA7

mf

81

Bbma7 Bmi7 E7 Ama7

85

Ami7 Dmi7 G7 Cma7 Fma7

90

F#mi7 B7 Ema7 F#mi7 B7

95

Ema7 Ebmi7 Ab7 Dbma7 E7

100

Ama7 C7 Dmi7 Gmi7 C7 Fma7

105

Bbma7 Eb7 Ami7 Ab7ALT

109

Gmi7 C7 Fma7 Emi7(b5) A7ALT

113

(VOC) M Dmi7 Gmi7 C7 Fma7

m2

117

Bbma7 Bmi7 E7 Ama7

121

N Ami7 Dmi7 G7 Cma7

125

F#m7 F#m7 B7 E#m7

129

Q F#m7/B B7 E#m7/B

mf

133

Ebm7/Bb Ab7/Bb C#m7/Bb A+7

137

P

p

141

145

Q

mf CRESCENDO

149

153

R

mf

157

f

161

DRUMS

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$ (BRUSHES)

1 *mp*

5 (VOC)

9

13 (B)

17 (STICKS)

21 (C) (TIME)

25

29 (D) *mp*

33

E **F**

PLAY 8 PLAY 8

41

G

57

61

H **I**

PLAY 12

65

80

J **K**

PLAY 8 PLAY 7

85

L

101

105

109

M (VOC)

N

PLAY 8

PLAY 8

113 *m.p.*

O

129

mf

135

139

143

Q

147

mf CRESCENDO

151

R

155

mf

(ADD FILLS)

159

163

ALL THE THINGS YOU ARE

SWING ♩=240

1 *mp*

A (voc)

B

C

F#mi7

B7

Ema7

21 *mf*

Ebmi7

Ab7

C#ma7

A+7

25 *mf*

D

29 *mp*

33

Melodic line starting at measure 37. Chords indicated above the staff: A7(#9) Eb9. Dynamics: mf.

Chord progression for measures 37-41: **E** Dmi7 Gmi7 C7 Fma7 Bbma7 Bmi7 E7

Chord progression for measures 41-47: Ama7 **F** Ami7 Dmi7 G7 Cma7

Chord progression for measures 47-53: Fma7 F#mi7 B7 Ema7 **G** F#mi7 B7

Chord progression for measures 53-59: Ema7 Ebmi7 Ab7 C#ma7 E7 Ama7 C7

Chord progression for measures 59-65: **H** Dmi7 Gmi7 C7 Fma7 Bbma7 Eb7

Chord progression for measures 65-71: Ami7 Ab7ALT Gmi7 C7 Fma7 Emi7(b5) A7ALT

Chord progression for measures 71-77: **I** Dmi7 Gmi7 C7 Fma7 Bbma7 Bmi7 E7

Chord progression for measures 77-83: Ama7 **J** Ami7 Dmi7 G7 Cma7

Chord progression for measures 83-89: Fma7 F#mi7 B7 Ema7 **K** F#mi7 B7

95 **E**MA7 Ebmi7 Ab7 C#MA7 E7 AMA7 C7

101 **L** Dmi7 Gmi7 C7 FMA7 BbMA7 Eb7

107 A mi7 Ab7ALT Gmi7 C7 FMA7 E mi7(b5) A7ALT

113 **M** (VOC) Dmi7 Gmi7 C7 FMA7 BbMA7 Bmi7 E7

119 **N** AMA7 A mi7 Dmi7 G7

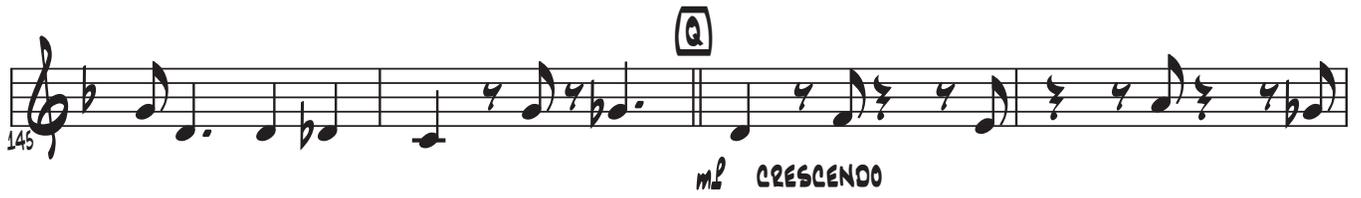
124 CMA7 FMA7 F#mi7 B7 EMA7

129 **O** F#mi7/B B7 EMA7/B

133 Ebmi7/Bb Ab7/Bb C#MA7/Bb A+7

137 **P**

141

145  **mf CRESCENDO**

149 

153  **mf**

157 

161 

ALL THE THINGS YOU ARE

SWING ♩=240

1

mp

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat), and the tempo is marked as SWING ♩=240. A dynamic marking of *mp* (mezzo-piano) is present.

5

A YOU ARE THE PROM - ISED KISS OF SPRING-TIME THAT

5

The first vocal line (A) spans two staves. The melody is in the right hand, starting on a whole note and moving through quarter notes. The piano accompaniment continues in the left hand. The lyrics are: "YOU ARE THE PROM - ISED KISS OF SPRING-TIME THAT".

9

MAKES THE LONE - LY WIN - TER SEEM LONG

9

The second vocal line spans two staves. The melody continues in the right hand. The piano accompaniment continues in the left hand. The lyrics are: "MAKES THE LONE - LY WIN - TER SEEM LONG".

13

B YOU ARE THE BREATH-LESS HUSH OF EVE-NING THAT

13

The third vocal line (B) spans two staves. The melody is in the right hand, starting on a whole note. The piano accompaniment continues in the left hand. The lyrics are: "YOU ARE THE BREATH-LESS HUSH OF EVE-NING THAT".

17

TREM-BLES ON THE BRINK OF A LOVE - LY SONG YOU ARE THE

17

The fourth vocal line spans two staves. The melody is in the right hand, starting on a whole note. The piano accompaniment continues in the left hand. The lyrics are: "TREM-BLES ON THE BRINK OF A LOVE - LY SONG YOU ARE THE".

AN - GEL GLOW THAT LIGHTS A STAR THE DEAR - EST

21

mE F#mi7 B7 Ema7

THINGS I KNOW ARE WHAT YOU ARE

25

Ebmi7 Ab7 Dbma7 A+7

SOME DAY MY HAP - PY ARMS WILL HOLD YOU AND

29

m2

SOME DAY I'LL KNOW THAT MO - MENT DI - VINE WHEN

33

ALL THE THINGS YOU ARE ARE MINE

37

mE A7(#9) Eb9

41

41

Dmi7 Gmi7 C7 Fma7

45

BbMA7 Bmi7 E7 AMA7

45

49

F

Ami7 Dmi7 G7 CMA7

49

53

FMA7 F#mi7 B7 EMA7

53

57

G

F#mi7 B7 EMA7

57

61

Ebmi7 Ab7 DbMA7 E7 AMA7 C7

61

65

H

Dmi7 Gmi7 C7 FMA7

65

69

Bbm7 Eb7 Am7 Ab7ALT

73

Gmi7 C7 Fma7 Emi7(b5) A7ALT

77

Dmi7 Gmi7 C7 Fma7

81

Bbm7 Bmi7 E7 Ama7

85

Ami7 Dmi7 G7 Cma7

89

Fma7 F#mi7 B7 Ema7

K

95
96

F#mi7 B7 Ema7

97

97

Ebmi7 Ab7 Dbma7 E7 Ama7 C7

L

101
101

Dmi7 Gmi7 C7 Fma7

105

105

Bbma7 Eb7 Ami7 Ab7ALT

109

109

Gmi7 C7 Fma7 Emi7(b5) A7ALT

M YOU ARE THE PROM - ISED KISS OF SPRING-TIME THAT

113
113

mp Dmi7 Gmi7 C7 Fma7

114

MAKES THE LONE - LY WIN - TER SEEM LONG

117

Bbma7 Bmi7 E7 Ama7

N YOU ARE THE BREATH-LESS HUSH OF EVE-NING THAT

121

Ami7 Dmi7 G7 Cma7

TREM-BLES ON THE BRINK OF A LOVE - LY SONG YOU ARE THE

125

Fma7 F#mi7 B7 Ema7

O AN - GEL GLOW THAT LIGHTS A STAR THE DEAR - EST

129

F#mi7/B B7 Ema7/B

THINGS I KNOW ARE WHAT YOU ARE

133

Ebmi7/Bb Ab7/Bb Dbma7/Bb A+7

P SOME DAY MY HAP - PY ARMS WILL HOLD YOU AND

137

p

SOME DAY I'LL KNOW THAT MO-MENT DI - VINE WHEN

ALL THE THINGS YOU ARE ARE **Q** MINE

mf CRESCENDO

TENOR 1

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

1 *mp*

5 **A** (VOC)

9

13 **B**

17

21 *mf*

25

29 *mp*

33

37

41 **E** **F** **G** **6**

46 **H** **11**

53 **I** **J** **7**

60 **K** **4**

66 **L**

73 **3**

79

85 **M** **(VOC)** **2**

119 Z 6

128 O mf

132 2

137 P

141

145 Q mf

149

153 R mf

157 f

161

TENOR 2

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

1

5 **A** (VOC)

9

13 **B**

17

21 **C**

25

29 **D**

33

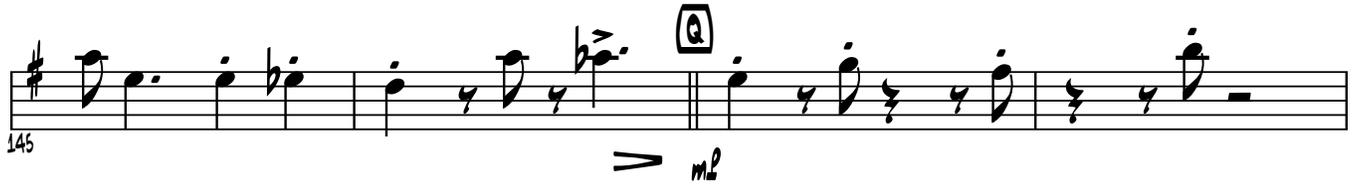
119 

128 

132 

137 

141 

145 

149 

153 

157 

161 

TROMBONE 1

COMPOSED BY KERN/HAMMERSTEIN
ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

1 2

(VOC)

A

5

9

B

13

17

C

21 6

D

29 m^{f}

33

37 m^{f}

Detailed description: This is a musical score for Trombone 1, arranged by Paul McDonald. The piece is 'All the Things You Are' by Jerome Kern and Oscar Hammerstein II, in a swing style with a tempo of quarter note = 240. The score is written in bass clef with a key signature of one flat (B-flat major) and a 4/4 time signature. It consists of 37 measures. The score is divided into sections: Section A (measures 1-12), Section B (measures 13-16), Section C (measures 17-20), and Section D (measures 21-37). Section A begins with a first ending bracket over measures 1-2, followed by a repeat sign. Section C contains a six-measure rest. Dynamics include m^{p} (mezzo-piano) and m^{f} (mezzo-forte). There are also vocal line markings '(VOC)' and a first ending bracket in measure 2.

111 *mf* 7

121 *mp*

125 3 7

137 10 8

155 *mf*

159 *f*

163 *p*

TROMBONE 2

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

2

1

(A) (VOC) *mp*

5

9

(B)

13

17

(C) *mf* 6

21

(D) *mp*

29

33

37 *mf*

Detailed description: This is a musical score for Trombone 2, arranged by Paul McDonald. The piece is 'All the Things You Are' by Kern and Hammerstein, in a swing style with a tempo of quarter note = 240. The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 37 measures. The score is divided into sections: Section A (measures 1-10), Section B (measures 11-16), Section C (measures 17-20), and Section D (measures 21-37). Section A includes a vocal line with lyrics. Section C features a six-measure rest. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and articulation marks.

41 **E** **b^v** **7** **F** **8**

57 **G** *mp*

61 *mp*

65 **H** **11** **I** *mf*

79 *mf* **3**

85 **J** *mp*

89 **2** **K** **3** *mf*

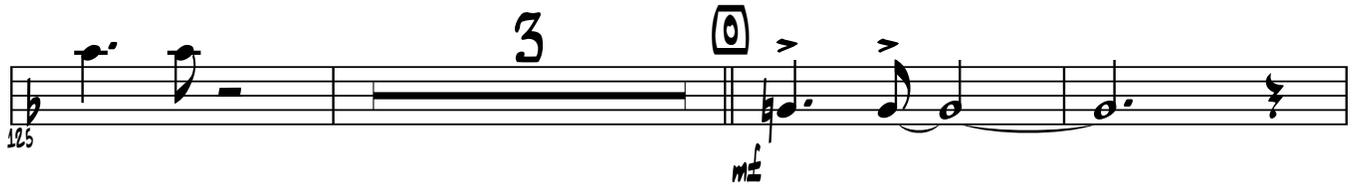
97 *p* *mf*

101 **L**

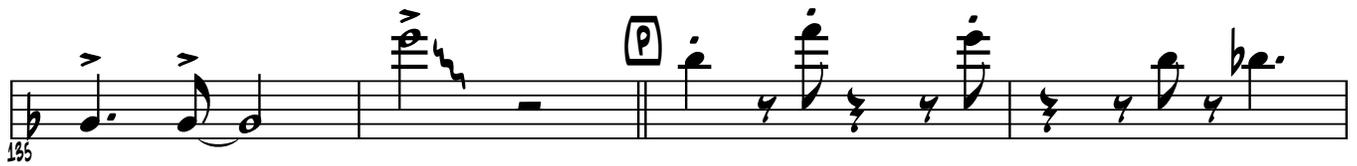
105 **3** *p*

111 

121 

125 

131 

135 

139 

143 

147 

157 

161 

111 **M** **7**
mf

121 **N**
mp

125 **3** **O**
mf

131

135 **P**

139

145

147 **Q** **8** **R**
mf

157

161

TROMBONE 4

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING ♩=240

Musical score for Trombone 4, featuring a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked SWING ♩=240. The score is divided into sections A, B, C, and D, with measure numbers 1, 5, 9, 13, 17, 21, 29, 33, and 37. Section A (measures 1-12) includes a vocal line (VOC) starting at measure 5. Section B (measures 13-16) is a short melodic phrase. Section C (measures 21-22) features a long note with a '6' above it. Section D (measures 29-37) concludes the piece. Dynamics include *mf* and *mf*.

111 **M** 7

Musical staff 111-120. Starts with a bass clef and a key signature of one flat. The staff contains eighth notes with accents. A dynamic marking of *mf* is present. A circled letter 'M' is above the staff. A fermata is placed over the final measure, with a '7' written above it.

121 **N** *mp*

Musical staff 121-124. Continues with eighth notes and quarter notes. A dynamic marking of *mp* is present. A circled letter 'N' is above the staff.

125 **O** 3 *mf*

Musical staff 125-130. Features a triplet of eighth notes. A circled letter 'O' is above the staff. A dynamic marking of *mf* is present.

131

Musical staff 131-134. Continues with eighth notes and quarter notes.

135 **P**

Musical staff 135-138. Includes a sharp sign above a note. A circled letter 'P' is above the staff.

139

Musical staff 139-142. Continues with eighth notes and quarter notes.

143

Musical staff 143-146. Continues with eighth notes and quarter notes.

147 **Q** 8 **R** *mf*

Musical staff 147-156. Features a fermata over the first measure, with an '8' written above it. A circled letter 'Q' is above the staff. A circled letter 'R' is above the staff. A dynamic marking of *mf* is present.

157

Musical staff 157-160. Continues with eighth notes and quarter notes.

161

Musical staff 161-164. Continues with eighth notes and quarter notes.

TRUMPET 1

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

Handwritten musical score for Trumpet 1 of "All the Things You Are". The score is in G major, 4/4 time, with a tempo of 240 beats per minute. It consists of 10 staves of music, each starting with a measure number and a key signature. The notation includes various musical symbols such as rests, notes, stems, and dynamic markings. Handwritten annotations include measure counts, section letters (A-K), and performance instructions like "vocal" and "mp".

1 $\text{♩} = 240$

2

3

4

5 (A) (voc) 8 8 (B) 8

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21 (C) 6

22

23

24

25

26

27

28

29 (D) 11 (E) 7

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49 (F) 8 (G) 7

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77 (I) 11

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

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217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

101

105

111

121

129

133

137

155

159

163

TRUMPET 3

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING ♩ = 240

1 *mf*

A (VOC)

5

9

B 13

17

C 21 *mf* 6

D 29 *mf*

33

37 *mf*

41 **E** 7 **E** 8

Musical staff 41-48. Treble clef, key signature of one sharp (F#). Measure 41 starts with a dynamic marking *ov* and a slur. Measures 42-48 are mostly rests, with a bar line between 42 and 43. Handwritten numbers 7, E, and 8 are placed above the staff.

57 **G** *mp*

Musical staff 57-60. Treble clef, key signature of one sharp (F#). Measure 57 starts with a dynamic marking *mp*. The staff contains quarter notes with accents and rests.

61 *mf*

Musical staff 61-64. Treble clef, key signature of one sharp (F#). Measure 61 starts with a dynamic marking *mf*. The staff contains quarter notes with accents and rests.

65 **H** 11

Musical staff 65-76. Treble clef, key signature of one sharp (F#). Measure 65 starts with a dynamic marking *mf*. Measures 66-76 are mostly rests, with a bar line between 66 and 67. Handwritten number 11 is placed above the staff.

77 *mf*

Musical staff 77-80. Treble clef, key signature of one sharp (F#). Measure 77 starts with a dynamic marking *mf*. The staff contains eighth notes with accents.

81 3 **I** 7 *mf*

Musical staff 81-84. Treble clef, key signature of one sharp (F#). Measure 81 starts with a dynamic marking *mf*. Measures 82-84 are mostly rests, with a bar line between 82 and 83. Handwritten numbers 3, I, and 7 are placed above the staff.

95 **K** 6 *mf*

Musical staff 95-98. Treble clef, key signature of one sharp (F#). Measure 95 starts with a dynamic marking *mf*. Measures 96-98 are mostly rests, with a bar line between 96 and 97. Handwritten number 6 is placed above the staff.

101 **L**

Musical staff 101-104. Treble clef, key signature of one sharp (F#). Measure 101 starts with a dynamic marking *mf*. The staff contains eighth notes with accents.

105 3 *p*

Musical staff 105-108. Treble clef, key signature of one sharp (F#). Measure 105 starts with a dynamic marking *p*. Measures 106-108 are mostly rests, with a bar line between 106 and 107. Handwritten number 3 is placed above the staff.

111 **M** 7 *mf*

Musical staff 111-114. Treble clef, key signature of one sharp (F#). Measure 111 starts with a dynamic marking *mf*. Measures 112-114 are mostly rests, with a bar line between 112 and 113. Handwritten number 7 is placed above the staff.

121 **N** 8

129 **O** *mf*

133

137 **P**

141

145 **Q** 8

155 **R** *mf*

159 *f*

163

TRUMPET 4

COMPOSED BY KERN/HAMMERSTEIN

ARRANGED BY PAUL McDONALD

ALL THE THINGS YOU ARE

SWING $\text{♩} = 240$

1 *mp*

5 **A** (VOC)

9

13 **B**

17

21 **C** 6

25 **D** *mp*

33

37 *mf*

41 **E** 7 **F** 8

57 **G**

61

65 **H** 11 **I** 4

81 **C#MA7** **C#mi7** **F#7** **BMA7**

85 **Bmi7** **Emi7** **A7** **DMA7**

89 **GMA7** **G#mi7** **C#7** **F#MA7**

95 **K** **G#mi7** **C#7** **F#MA7**

97 **Fmi7** **Bb7** **EbMA7** **F#7** **BMA7** **D7**

101 **L** **Emi7** **Ami7** **D7** **GMA7**

Handwritten musical score for Trumpet 4, page 3. The score is in G major (one sharp) and 4/4 time. It consists of ten systems of music, each with a measure number on the left.

- System 1 (Measures 105-108):** Chords: Cmaj7, F7, Bmi7, Bb7ALT.
- System 2 (Measures 109-112):** Chords: Ami7, D7, Gmaj7, F#mi7(b5), B7ALT.
- System 3 (Measures 113-116):** Marked with **M** and **N** in boxes. Contains two whole rests.
- System 4 (Measures 117-120):** Marked with **O** in a box. Includes a *mf* dynamic marking.
- System 5 (Measures 121-124):** Continuation of the melodic line.
- System 6 (Measures 125-136):** Marked with **P** in a box. Continuation of the melodic line.
- System 7 (Measures 137-144):** Continuation of the melodic line.
- System 8 (Measures 145-148):** Marked with **Q** in a box. Ends with a whole rest.
- System 9 (Measures 149-158):** Marked with **R** in a box. Includes a *mf* dynamic marking.
- System 10 (Measures 159-162):** Continuation of the melodic line.
- System 11 (Measures 163-166):** Continuation of the melodic line.