

B Minor Waltz

(For Ellaine)

BILL EVANS

Slow Jazz Waltz

A Bm^9 Em^9 Bm^9 Em^9

Bm^9 E^{13}_{sus} E^{13} A^{13}_{sus} A^{13} D^{13}_{sus} D^9

G^9_{sus} G^{13} $C^{9(+11)}$ $(\sharp 11)$ B^{13}_{sus} / B^{13} $E^{7(\sharp 9)}$ $E^{+7(b9)}$ A^{13} / A^{+7}

D^9_{sus} $D^{7(b9)}$ / G^{13} G^{+7} $C^{9(+11)}$ $B^{7(b9)}$ Em^9 / D \oplus $C^{\sharp}m^7(b5)$ $F^{\sharp}7(\sharp 9)$

last time rit.

B Bm^9 Em^9 A^{13} D^{13}_{sus} D^{13}

G^{Maj7} $G^{13(+11)}$ $F^{\sharp}7(b9)$ $F^{7(b9)}$ $B^b m^7$

$E^b m^9$ A^{b9}_{sus} $A^{b7(b9)}$ D^{b9}_{sus} D^{b9} $G^b Maj^7$

$G^{b7(+11)}$ $G^{13(+11)}$ $F^{\sharp}7(b9)$

\oplus $C^{\sharp}m^7(b9)$ $F^{\sharp}7(b9)$ Bm^9

rit.

Solos on A B
After solos D.C. al Coda

Bill's Belle

BILL EVANS

The musical score for "Bill's Belle" by Bill Evans is presented in ten staves of piano notation. The key signature is B-flat major (two flats). The score includes various chords and melodic lines with triplets. The chords are as follows:

- Staff 1: Fm⁷, B^{b9} sus, B^{b7(b9)}, E^bMaj⁷ (triplet), A^{b7}, Gm⁷, C^{+7(b9)} (triplet)
- Staff 2: Fm⁷, Gm⁷, A^bm(Maj⁷) (triplet), D^{b7} sus, D^b+7(b9)
- Staff 3: G^bMaj⁷, B^{Maj7}, B^bm⁷, E^{b7(b9)}, A^bm⁷, D^{b7} sus, D^{b7(b9)}
- Staff 4: G^bMaj⁷ (triplet), B⁷, B^bm⁷, E^b+7(b9) (triplet), A^bm⁷, B^bm⁷
- Staff 5: B^m(Maj⁷) (triplet), E⁷ sus, E⁺⁷, A^{Maj7}, D^{Maj7}, C[#]m⁷, F[#]m⁷
- Staff 6: B^m⁶, (A^m⁶), G[#]m^{7(b5)} (triplet), C[#]+7, F[#]m⁷, (E^m⁶), D^{Maj7(+4)}, C[#]+7
- Staff 7: F[#]m⁷, D[#]m⁷, G[#]+7, C[#]m⁷, F[#]m⁷, B^m⁷, B^{b9}
- Staff 8: A^m⁷, D⁷, G^{Maj7}, C^{Maj7}, F^m⁷, B^{b9} sus, B^{b7(b9)}
- Staff 9: E^bMaj⁷ (triplet), A^{b7}, Gm⁷, C^{+7(b9)} (triplet), Fm⁷ (triplet), Gm⁷ (triplet), A^bm⁷, D^{b7} sus
- Staff 10: Gm⁷ (triplet), Cm⁷ (triplet), F⁷, F[#]^o, Gm⁷, Cm⁷, Fm⁷, Gm⁷
- Staff 11: A^bMaj⁷, Gm⁷ (triplet), Fm^{7(b5)}, B^b+7, E^b

Bill's Hit Tune

BILL EVANS

Medium Swing

A

D_m7(b5) G7(b9)_{sus} G7(b9) /C C_m(add9) A^bMaj7
 D_m7(b5) G7(b9)_{sus} G7(b9) C_m(add9) B^o C_m7 E^o
 F_m7 B^{b9}_{sus} B^{b9} E^bMaj7 A^bMaj7
 D_m7(b5) G⁹(sus) G¹³ C_{Maj}7(+5) F_{Maj}7 (+11)

B

B_m7(b5) E7(b9)_{sus} E7(b9) A_m A_m7/G
 F_{#m}7(b5) B^{+7(b9)} E_m E_m7/D
 C_{#m}7(b5) F_{#7(b9)} B_m B_m7/A
 G_{#m}7(b5) C_{#7(b9)} F_{Maj}7(+5) F_{#6} F_{#7} /E E^b_m7 E^b7(b5)

C

D_m7(**b**5) **G**7(**b**9)_{sus} **G**7(**b**9) /**C** **C**_m7 **A**^b**Maj**7

D_m7(**b**5) **G**7(**b**9)_{sus} **G**7(**b**9) **C**_m(add9) **B**^o **C**_m7 **E**^o

F_m7 **B**^b_{sus} **B**^b9 **E**^b**Maj**7 **A**^b**Maj**7

D_m7(**b**5) **G**9(sus) **G**13 **C****Maj**7(+5) **A**9sus **A**7(**b**9)

D_m(**Maj**7) **D**_m7(**b**5) **G**7(**b**9)_{sus} **G**7(**b**9) /**C** **C**_m(add9)

last time rit.

Blue In Green

MILES DAVIS

Ballad

Chords: Gm^{13} , $A+7(\sharp 9)$, Dm^9 , $(D^{\flat\circ}) D^{\flat}+7(\sharp 9)$, Cm^9 , $F7(\flat 9)$

Chords: $B^{\flat}Maj7$, $A+7(\sharp 9)$, $(DmMaj7) Dm^{6/9}$, $Cm^{6/9}$

Chords: $(B^{13}(\flat 9) E+7(\sharp 9))$, $E7(\flat 9)$, $Am(Maj7)$, Dm^7

Last time to Coda

Chords: Dm^9 , Gm^{13} , $A+7(\sharp 9)$, $Dm^{6/9}$

C Minor Blues Chase

BILL EVANS

Fast Swing

C m⁷

F m⁶

C m⁷ **A^b Maj⁷** **(G m⁷)**

F m⁷ **G 7(#9)** **C m** **A^b Maj⁷** **G 7(#9)** **⊕**

⊕ C m⁹

Carnival

BILL EVANS

Medium Jazz Waltz

A E^b° D^{m7} G⁷ C^{Maj7} E^b° D^{m7} G⁷ C^{Maj7} C^{m6}

B^{m7} A^{m6} G^{Maj7} E^{m7} A^{m7} D⁷ G^{Maj7} G^b°

F^{m7} B^{b7} E^bMaj⁷ G^b° F^{m7} B^{b7} E^bMaj⁷ E^bm⁶

D^{m7} C^{m6} B^bMaj⁷ G^{m7} C^{m7} F⁷ B^bMaj⁷ A⁷

F[#]m⁷ E^{m6} D^{Maj7} B^{m7} E^{m7} A⁷ D^{Maj7}

G^{m7} C⁷ 4 — 3 A^{m7} A^b°

G^{m7} C⁷ F[°] F^{Maj7}

B^bm⁷ E^b7 4 — 3 C^{m7} F^{m7} (B[°])

B^bm⁷ E^b7 A^b° A^bMaj⁷

D_m⁷ **G⁹** **C^{Maj7}** **A_m⁷**

G Pedal

D_m(^{Maj7}) **D_m⁷** **G⁹** **C^{Maj7}** **A+^{7(b9)}**

D_m⁷ **A+^{7(b9)}** **D_m⁷** **A^{7(b9)}** **D_m⁷** **E[♭]_o**

B **D_m⁷** **G⁷** **C^{Maj7}** **E[♭]_o** **D_m⁷** **G⁷** **C^{Maj7}** **C_m⁶**

B_m⁷ **A_m⁶** **G^{Maj7}** **E_m⁷** **A_m⁷** **D⁷** **G^{Maj7}** **G[♭]_o**

F_m⁷ **B^{♭9}** **E[♭]_{Maj7}** **A^o** **A[♭]_m⁷** **D^{♭7}** **G[♭]_{Maj7}** **E[♭]_m⁷**

A[♭]_m⁷ **D^{♭7}** **B[♭]_m⁷** **E[♭]_m⁷** **A^{♭7}** **A^o**

A[♭]_m⁷ **G^o** **F[♯]_m⁷** **F^o** **E_m⁷** **E[♭]_o** **D_m⁷** **D[♭]_o**

C_m⁷ **F⁷** **D_m⁷** **G⁷** **E_m⁷** **A⁷** **F[♯]_m⁷** **F^o**

E_m⁷ **E[♭]_o** **D_m⁷** **E[♭]_o** **D_m⁷** **A^{7(b9)}** **D_m⁷** **G⁹**

D[♭]_{Maj7(+11)} / **G** **C^{Maj7}**

Catch The Wind

BILL EVANS

The musical score for "Catch The Wind" by Bill Evans is presented in ten staves. The key signature is one flat (B-flat major / D minor) and the time signature is common time (C). The score includes various chord annotations above the notes, such as F^{Maj7} , $A^{7(b9)}$, Dm , $(F\#o)$, Gm^7 , $B^b m^7$, $E^b 7$, Am^7 , Cm^7 , F^7 , $B^b Maj^7$, (Am^7) , Gm^7 , C^7 , F^{Maj7} , $A^{7(b9)}$, Dm^7 , Cm^6 , B^b , E^7 , Am^7 , D^7 , G^9 , C^9 , F^{Maj7} , $A^{7(b9)}$, Dm^7 , $F\#o$, Gm^7 , C^7 , Am^7 , $B^b Maj^7$, Cm^7 , F^7 , $B^b Maj^7$, E^7 , Am^7 , $A^b o$, Gm^7 , $G\#o$, Am^7 , F^7 , $Bm^7(b5)$, $B^b m^6$, Am^7 , $A^b o$, Gm^7 , C^7 , A^7 , $E^b 7$, $D^7 \frac{7}{4} \text{---} \frac{b9}{3}$, $Gm^7(b5)$, $B^b m^7$, $C^7(+5)$, and F^{Maj7} . The notation includes eighth and sixteenth notes, rests, and various chord symbols.

Chromatic Tune

BILL EVANS

Staff 1 (Treble Clef): Cm^7 Bm^6 $B^b m^7$ $A^7 (+11)_{b9}$ $A^b Maj^7$ $A^b m^7 / G^b$ $F^7 (+11)$ $F^{\# o}$

Staff 2 (Bass Clef): Gm^7 B^o Cm^7 B^7 $B^b m^7$ $B^b m (Maj^7)$ $E^b 7_4$ — 3

Staff 3 (Bass Clef): $A^b Maj^7$ Fm^7 $F^{\# o}$ Gm^7

Staff 4 (Bass Clef): $A^b m^7$ $D^b 7$ $G^b Maj^7$ $(E^b m^7)$

Staff 5 (Bass Clef): Bm^7 — $+5$ $b5$ — 6 $b5$ $E^7 sus$ $E^7 (+11)$

Staff 6 (Bass Clef): $A^9 sus$ $A^7 (b9)$ $DMaj^7$ $/C^{\#}$ Bm^7 $/A$

Staff 7 (Bass Clef): $G^{\# 7} sus$ $G^{\# +7}$ $C^{\# m^9}$ $F^{\# m^7}$ Bm^7 $G^7 (+11)$

Staff 8 (Bass Clef): $C^{\# m^7}$ $F^{\# +7}$ $B^+ 7$ $E^+ 7$

Staff 9 (Bass Clef): $G^+ 7$ C^9 $A^+ 7$ D^9

Staff 10 (Bass Clef): G^9 $C^+ 7$ $F^9 (+5)$ $B^b 9$

Staff 11 (Bass Clef): $EMaj^7 (+11)$ $E^b 6$

Children's Play Song

BILL EVANS

Moderately

A

CMaj⁷ FMaj⁷ Em⁷ Am⁷ Dm⁷ G⁹⁽⁺¹¹⁾ Em⁷ Am⁷ Dm⁷ G⁷ Em⁷ Am⁷ D⁷ Em⁷ FMaj⁷ G⁹

Fine

CMaj⁷ FMaj⁷ Em⁷ Am⁷ Dm⁷ G⁹⁽⁺¹¹⁾ C^{9sus} C⁷ FMaj⁷ Bm^{7(b5)} Em⁷ Am⁷ D⁷ G⁹ C⁴⁻³

B

G^{7sus}

1. 2. *D.C. al Fine*

Solo on **B** as Intro

Bill Evans also wrote this as a duet for children.

1st player

2nd player

To next strain

Fine

1.

2. *D.C. al Fine*

The musical score is written in 4/4 time. The first system shows the 1st player's melody and the 2nd player's accompaniment. The second system continues the melody and includes a first ending marked 'To next strain' and a second ending marked 'Fine'. The third system shows a piano accompaniment with chords and bass notes, including first and second endings. The first ending is marked '1.' and the second ending is marked '2. D.C. al Fine'.

Comrade Conrad

Medium Swing

BILL EVANS

[A] $B^b m^7$ $E^b 9_{sus}$ $E^b +7(^b9)$ $A^b Maj^7$ $D^b Maj^7$

$Gm^7(^b5)$ $C+7(^{\#}9)$ Fm^9 Fm^7/E^b

$D^b Maj^7$ $C+7(^b9)$ Fm^9 Fm^7/E^b

$Dm^7(^b5)$ $G+7(^{\#}9)$ Cm^{11}

[B] Fm^7 $B^b 9_{sus}$ $B^b +7(^b9)$ $E^b Maj^7$ $A^b Maj^7$

$Dm^7(^b5)$ $G+7(^{\#}9)$ Cm^9 Cm^7/B^b

$A^b Maj^7$ $G+7$ Cm^9 Cm^7/B^b

$Am^7(^b5)$ $D+7(^{\#}9)$ Gm^{11}

Fine

Quarter notes on **[A]** may be anticipated. For solos transpose each section on the ascending circle of 5ths: 1st **[A]** starts on Cm7, 1st **[B]** on Gm7, 2nd **[A]** on Dm7, etc., to last chord of last chorus: Fm11 - then D.C. al Fine.

Note: "Sugar Plum" is built on the descending circle of 5ths. We are unable to locate the publisher so cannot print it.

Displacement

BILL EVANS

Fast swing ♩ = ca 144

Cm⁷ Fm⁷ B^bm⁷ E^b9 A^bMaj⁷ / / A^b6 break
 (Pno fill)

Am⁷ Dm⁷ Gm⁷ C⁹ FMaj⁷ / / F⁶ break
 (Pno fill)

Em⁹ A⁹(sus) DMaj⁷ Em⁷ F#m⁷ Fm⁷ B^b9sus EbMaj⁷ Fm⁷ Gm⁷

F#m⁷ B7(b9) Fm⁷ / / B^b7 / / Em⁹ / / A⁷ / /

DMaj⁷ Bm⁷ Em⁷ A⁷(b9) F#m⁷ / / Bm⁷ Gm⁷ C⁷

Am⁷ Dm⁷ B^bm⁷ E^b9 Cm⁷ Fm⁷ Dm⁷(b5) / / G+⁷

Cm⁷ A^b13 D^bMaj⁷ D^bm⁷ A^b/C G^b9 Fm⁷ B^b7

Cm⁷ Fm⁷ B^bm⁷ E^b9 A^bMaj⁷ (B^bm⁷ E^b7)

Epilogue

BILL EVANS

Freely

Melody on bar 8 & 9 may also be played in 6th's (within E \flat scale).

Five

Lyric by
JANICE BORLA

Music by
BILL EVANS

Medium up Swing

A B^b Gm^7 Cm^7 F^{11} B^b Gm^7 Cm^7 F^{11}

My song— is a sim-ple sto-ry, con-cerns- nei-ther love nor glo-ry.
Join us— in this mad af-flic-tion, a tome-to my pre-di-lec-tion

B^b Gm^7 Cm^7 F^{11}

I'm just— sing-ing four beats to five, four beats to five, four beats to five, four beats to five,
to jux-ta- pose four beats with five, four beats with five, four beats with five, four beats with

B^b Gm^7 Cm^7 F^{11} B^b Gm^7 Cm^7 F^{11}

five. You ask,— is this fact or fic-tion? Why cause— all this met-ric fric-tion
five. It's real-ly quite en-er-giz-ing, once you— come to re-a-liz-ing

B^b Gm^7 Cm^7 F^{11} $(B^bMaj^7(\#4))$

by just sing-ing four beats to five, four beats to five, four beats to five, four beats to five?
that you can sing four beats with five, four beats with five, four beats with five, four beats with five.

B Am $D^7(\#9)$ $G^7(\#9)$ $A^b m^7(\flat 5)$ $D^b 7(\#9)$

Once you find it, you can feel it has a way of swing-ing that-'ll move you to it;

Gm^7 $C^7(\#9)$ $F^7(\#9)$ $F^{\#} m^7(\flat 5)$ B^7

Soon you'll find you'll have a mind to try it on what-ev-er tune might help you do it.

A B^b Gm^7 Cm^7 F^{11} B^b Gm^7 Cm^7 F^{11}

And so— we are left to pon-der how much more is left be-yond there.

B^b Gm^7 Cm^7 F^{11} A/B^b

Once you— have felt four beats with five, four beats with five, four beats with five, four beats with five.

Recorded by Janice Borla / Lunar Octave DMP CD-3004

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Five

BILL EVANS

Medium up swing ♩ = ca 92

A N.C.

2nd time only

Bass

B in one

Am D7(#9) G7(#9) A^bm7(b5) D^b7(#9)

Gm7 C7(#9) F7(#9) F[#]m7(b5) B7

A N.C.

Solos ("Rhythm" Changes)

B^{b7} **G⁺⁷** **C⁷** **F⁺⁷** **(B^{b7})**
D⁷ **G⁺⁷** **C⁷** **F⁺⁷** **B^{b7}**

E^{b9} **E^o** | 1. **B^{b7}** **G⁺⁷** **C⁷** **F⁺⁷** | 2. **B^{b7}** /

A^{m9} **D^{7(#9)}** **D^{m9}** **G¹³** **G^{m9}** **C⁺⁷** **C^{m9}** **F^{7(#9)}**

B^{b7} **G⁺⁷** **C⁷** **F⁷** **B^{b7}** **G⁺⁷** **C⁷** **F⁺⁷**

B^{b7} **E^{b9}** **E^o** **B^{b7}** **G⁺⁷** **C⁷** **F⁷**

After Solos D.C. al Coda

In April

(For Nenette)

Lyric by
ROGER SCHORE

Music by
BILL EVANS

Ballad

A

$D^{\flat}Maj^9$ $B^{\flat}7(\flat 13)$ $E^{\flat}m^7$ $A^{\flat}13_{sus}$ Fm^{11} $B^{\flat}m^{11}$ $E^{\flat}m^7$ $A^{\flat}7$ $/G^{\flat}$

You feel the charm of spring in A - pril, _____ some-thing's in the
Your life has just be - gun in A - pril, _____ joy is ev - 'ry -

Fm^7 $B^{\flat}7(\flat 9)$ $E^{\flat}m^9$ $A^{\flat}7_{sus}$ $D^{\flat}9 / B^{\flat} / A^{\flat} E^{\flat} / G$ $A^{\flat}m^7 / G^{\flat}$ $D^{\flat}9$

air, the world's a play - ground swing in A - pril, _____ Sud - den - ly the
where, due to that spe - cial one in A - pril, _____ He can make a

$G^{\flat}Maj^7$ $G^{\flat}m^6$ Fm^9 $B^{\flat}m(\sharp 7)(\flat 7)$ $E^{\flat}m^7$ $A^{\flat}9_{sus}$ $D^{\flat}Maj^9$ $D^{\flat}Maj^7(add6)$

sun - shine dis - clos - es soon there'll be ros - es,
cot - tage a tow - er, a bud a flow - er,

Gm^7 C^9_{sus} Fm^9 $B^{\flat}7(\flat 13)$ $E^{\flat}13(\sharp 11)$ $A^{\flat}9_{sus}$

your heart pro - pos - es twice a day, _____ I - mag - ine!
an A - pril show - er a sur - prise, _____ I - mag - ine!

B

$D^{\flat}Maj^9$ $B^{\flat}7(\flat 13)$ $E^{\flat}m^7$ $A^{\flat}13_{sus}$ Fm^{11} $B^{\flat}m^{11}$ $E^{\flat}m^7$ $A^{\flat}7$ $/G^{\flat}$

Love blos - soms all a - round in A - pril, _____ not a sin - gle
Love is the on - ly game in A - pril, _____ noth - ing can com -

Fm^7 $B^{\flat}7(\flat 9)$ $E^{\flat}m^9$ $A^{\flat}7_{sus}$ $Fm^7(\flat 5)$ B^9 $B^{\flat}9$ $B^{\flat}7(\flat 9)$

care, your lone - ly heart has found a home to - day, _____ And in the
pare when cu - pid plans to aim his le - tal - dart, _____ Then you'll take

Recorded by Meredith d'Ambrosio / Love Is Not A Game / Sunnyside SSC 1051D

$E^b m^9_{sus}$ A^b_{13} $D^b Maj^7$ $B^b m^7$ $E^b m^9$ $F^7(\flat 9)(\sharp 5)$ $B^b m^9$ $A^b m^6$

space of a min - ute, you're swept up in it,
 leave of your sens - es, drop all de - fens - es,

$G^b Maj^7$ $F^7(\sharp 5)$ $B^b m^7$ $/A^b$ $Gm^7(\flat 5)$ $G^b 9(\sharp 11)$

opt.

with luck you'll win it, _____ your spring bou - quet. _____ That hap - py end - ing,
 as he com - menc - es _____ to do his part. _____ When you start fall - ing

Fm^7 $B^b 7(\flat 9)$ $E^b m^9$ $A^b 9_{sus}$ $D^b Maj^9$

a and love in A - pril that will stay _____
 and A - pril steals a - way your heart. _____

For Nenetie

BILL EVANS

Ballad

A

$D^{\flat}Maj7$ B^9 $B^{\flat}7(\flat 9)_{-+5}$ $(E^{9(+11)})$ $E^{\flat}m^9$ A^{13} $A^{\flat}13_{sus}$ $A^{\flat}13/G^{\flat}$ Fm^7 $B^{\flat}m^7$ $E^{\flat}m^7$ $A^{\flat}7$ $/G^{\flat}$

Fm^7 B^9 $B^{\flat}7(\flat 9)_{-+5}$ $(E^{9(+11)})$ $E^{\flat}m^9$ A^{13} $A^{\flat}13_{sus}$ $A^{\flat}13$ $D^{\flat}9$ $\#4$ 4 3

$G^{\flat}Maj7$ $G^{\flat}m^6$ Fm^7 $B^{\flat}m^7$ $E^{\flat}m^9$ $A^{\flat}9_{sus}$ $A^{\flat}7(\flat 9)$ $D^{\flat} \circ (Maj7)$ $D^{\flat}Maj7$

Gm^7 C^9_{sus} $C^7(\flat 9)$ Fm^7 $B^{\flat}7(\flat 9)$ $E^{\flat}9(+11)$ $A^{\flat}9_{sus}$ A^{13} $A^{\flat}9_{sus}$ $A^{\flat}+7(\flat 9)$

B

$D^{\flat}Maj7$ B^9 $B^{\flat}7(\flat 9)_{-+5}$ $(E^{9(+11)})$ $E^{\flat}m^9$ A^{13} $A^{\flat}13_{sus}$ $A^{\flat}13/G^{\flat}$ Fm^7 $B^{\flat}m^7$ $E^{\flat}m^7$ $A^{\flat}7$ $/G^{\flat}$

Fm^7 B^9 $B^{\flat}7(\flat 9)_{-+5}$ $(E^{9(+11)})$ $E^{\flat}m^9$ A^{13} $A^{\flat}13_{sus}$ $A^{\flat}13/G^{\flat}$ $Fm^7(\flat 5)$ B^9 $B^{\flat}7(\flat 9)$

$E^{\flat}m^7$ $A^{\flat}7(\flat 9)$ $D^{\flat} \circ (Maj7)$ $D^{\flat}6/9$ $F+7(\flat 9)$ $B^{\flat}m^7$ $E^{\flat}m^7$ $F+7(\flat 9)$ $B^{\flat}m^7$ $A^{\flat}m^6$

$G^{\flat}Maj7$ $F+7(\flat 9)$ (A°) $B^{\flat}m^7$ $/A^{\flat}$ $(E^{\flat}7/G)$ $Gm^7(\flat 5)$ $G^{\flat}9(+11)$

Fm^7 B^9 $B^{\flat}7(\flat 9)$ $E^{9(+11)}$ $E^{\flat}m^9$ A^{13} $A^{\flat}9_{sus}$ $D^{\flat} \circ (Maj7)/A^{\flat}$ $D^{\flat}6/9$

Fudgesicle Built For Four

BILL EVANS

Medium up swing ♩ = ca 192

A Gtr.

Pno.

Pno.

Gtr.

Bs.

This musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The first five systems are characterized by frequent triplet patterns in both hands, often with slurs and accents. The sixth system begins with a section marked "T.S." (Trill Solos) in the bass clef, which features a melodic line with trills. The piece concludes with a section marked "To Solos" (Tutti Solos), indicated by a double bar line and a fermata over a final chord in both staves.

B Solos

Gm⁷ E^{b7} Gm⁷ E^{b7} Gm⁷ Cm⁷ F⁷ B^bMaj⁷

E^bMaj⁷ Cm⁷ Am^{7(b5)} D^{7(b9)} Gm /F Em^{7(b5)} A⁺

Dm⁷ B^{b7} Dm⁷ A^bo Gm⁷ C^{7(b9)} FMaj⁷ B^bMaj⁷

Em^{7(b5)} A⁺ Dm /C Bm^{7(b5)} E⁺7(b9)

Am⁷ F⁷ Am⁷ E^bo Dm⁷ G^{7(b9)} CMaj⁷ FMaj⁷

Bm^{7(b5)} E⁺7(b9) Am⁷ Dm^{7(b5)} G⁺7(b9)

Cm⁷ A^{b7} Cm⁷ A^{b7} Cm⁷ (F⁷) Fm⁷ B^{b7} E^bMaj⁷

A^bMaj⁷ Fm⁷ Dm^{7(b5)} G⁺7(b9) Cm⁷ B^{b7} Am^{7(b5)} D^{7(b9)}

After Solos D.C. al Coda

Gm E^{b7} Gm E^{b7} Cm^(add9) A^{b7}/C

Vamp, solo and fade

Fun Ride

BILL EVANS

Fast swing ♩ = ca 210

Intro. (Piano) $A^{\flat}m^7$ Gm^7 $G^{\flat}m^7$ Fm^7 Em^7 $E^{\flat}m^7$ Dm^7 $D^{\flat}m^7$

Bass in 2 for the first 10 bars

Cm^7 $Bm^7(b5)$ $B^{\flat}m^7$ Am^7 $A^{\flat}m^7(b5)$ Gm^7 $G^{\flat}m^7(b5)$ F°

Em^{7b5} E° $Dm^{7(b5)}$ $D^{\flat\circ}$ Cm^7 Dm^7 $E^{\flat}Maj^7$ F^7_{sus}

$Em^{7(b5)}$ $E^{b7(+11)}$ $GMaj^7$ $B^{\flat\circ}$

Am^7 D^7 Gm^7 $G^{\flat\circ}$ Fm^7 E°

$E^{\flat}m^7$ D° $D^{\flat}m^7$

C° Bm^7 $B^{\flat\circ}$ Am^7 F°

$Em^{7(b5)}$ E° $Dm^{7(b5)}$ $D^{\flat\circ}$ Cm^7 Dm^7 $E^{\flat}Maj^7$ F^7_{sus}

*Rhythmic fill (bar 7) is also played in bars: 9, 25, 27, 45, 47, 49, 51, 53, 55.
 **Rhythmic fill (bar 21) is played in bar 21 to 24 and bar 39 to 44.

Em^{7(b5)} E^{b7(+11)} Dm⁷ D^{bo}

Cm⁷ F⁷ Bm⁷ B^{bo}

E^bm⁷ D^o D^bm⁷ C^o

Bm⁷ D^{b7} G^bm⁷ A^{b7(b9)} D^bm⁷ E^b+^{7(b9)} A^bm⁷ B^b+^{7(b9)}

E^bm⁷ F^{7(b9)} B^bm⁷ C^{7(b9)} Fm⁷ Dm^{7(b5)} G⁺

Cm(Maj⁷) Cm⁷ Am^{7(b5)} D⁺7(#9) Gm⁷ /F Em^{7(b5)} A⁺

Dm⁷ Gm⁷ Cm⁷ D⁺7(#9) Gm⁷ C⁷ C^{#o}

Dm⁷ D^{b7} Cm⁷ F⁷ B^bMaj⁷ (E^bMaj⁷) Dm⁷ Gm⁷ Fine

Funkallero

BILL EVANS

Medium up Swing

D^9
 $G+7$
 $C_m^{6/9}$

D^9
 $G+7$
 $C_m^{6/9}$

$B^b m^7 4 - b5 - 5$
 $E^b 7$
 $A^b Maj^7$
 $D^b 7$
 C_m^7
 F_m^7

D^9
 $G+7$
 \oplus
 $C_m^{6/9}$

Solos

$D^7(\#9)$
 $G+7$
 $C_m^{6/9}$
 (A^7)

$D^7(\#9)$
 $G+7$
 $C_m^{6/9}$
 C_m^7
 B_m^7

$B^b m^7$
 $E^b 7$
 $A^b Maj^7$
 $(D^b 9)$
 C_m^7
 F_m^7

$D^7(\#9)$
 $G+7$
 $C_m^{6/9}$
 (A^7)

\oplus
 $C_m^{6/9}$
 $G^b 13$
 $F13 \begin{pmatrix} +11 \\ b9 \end{pmatrix}$

After solos D.C al Coda (w/repeat)
Chords in parentheses are optional.

Funny Man

BILL EVANS

Slow

A

$E^{\flat}Maj^7$ B° Cm^7 E° Fm^7 $C^{+7}(\flat 9)$ Fm^7 $B^{\flat 7}$

Gm^7 Fm^7 $E^{\flat}Maj^7$ $(E^{\flat 7} E^{\flat 6} Bm^7 B^{\flat m^7})$ $A^{9(+11)}$ $A^{\flat}Maj^7$ $Dm^7(\flat 5)$ $G^{+7}(\flat 9)$

Cm^7 $F7(\flat 9)$ $B^{\flat m^7}$ $E^{\flat 7}$ $A^{\flat m^9}$ $D^{\flat 7}(\flat 9)$

$G^{\flat}Maj^7$ $BMaj^7$ Fm^7 B^9 $B^{\flat 9}_{sus}$ $B^{\flat +7}(\flat 9)$

B

$E^{\flat}Maj^7$ B° Cm^7 E° Fm^7 $C^{+7}(\flat 9)$ Fm^7 $F^{\sharp \circ}$

Gm^7 Cm^7 B^{+7} Em^7 $Am^7(\flat 5)$ D^9 $GMaj^7$ $CMaj^9(+11)$

Fm^7 C^{+7} Fm^7 $B^{\flat +7}$ $E^{\flat 6/9}$ $(E^{\circ} Fm^7 B^{\flat +7})$

Fine

G Waltz

BILL EVANS

Medium up Jazz Waltz

The musical score for "G Waltz" by Bill Evans is written in 3/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by a steady waltz rhythm and a variety of complex chord voicings. The chords used throughout the piece include: GMaj7, G13, F#m7(b5), B+7, Em7, Dm9, CMaj7, F9, A°/Bb, Bb6/9, Gm9, C9, F9, /Eb, GMaj7/D, E+7(b9)/D, Am7/D, C13/D, /C, Bm9, G13, CMaj7, F13, Bm9, Em7, A13, A#°, G/B, Bb13, Eb6/9, Ab9sus, DbMaj7, E9/4 (with a 3), AMaj7, D9sus, and D7(b9). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as triplets and slurs. The piece concludes with a final chord voicing of D7(b9).

GMaj⁷ **G¹³** **F[#]m⁷(^b5)** **B⁷**
Em⁷ **A⁷** **Dm⁷** **G⁹sus** **G⁷(^b9)**
CMaj⁷ **Am⁷** **Fm⁷** **/B^b** **B^b7sus(^b9)**
E^bMaj⁷ **A^bMaj⁷(+11)** **Am⁷(^b5)** **D⁷alt.**
GMaj⁷ **G¹³** **F[#]m⁷(^b5)** **B⁺⁷**
Em⁹ **A⁷** **Dm⁹** **G⁹** **G⁷(^b9)**
CMaj⁷ **⊕ G(add9)/B** **Am⁷(^b5)** **D⁹₄ — 3**
GMaj⁷ **B^b°** **Am⁹** **D⁷**

D Pedal - - - - -

After Solos D.C. al Coda

⊕ G(add9)/B **Am⁷(^b5)** **D⁹** **GMaj⁷** **/F[#]**
Em⁷ **Am⁷(^b5)** **F¹³** **A[°]/B^b** **B^b6/9**
Gm⁹ **E^bMaj⁷(+11)** **Cm⁷** **A^bMaj⁷(+11)** **GMaj⁷** **F[#]m⁷** **Em⁹**

Fill

Interplay

BILL EVANS

Medium Blues

Pno. (*tacet 1st and last time*)

Gtr.

Bass

Fine

Solos (F minor blues)

F_m^6	$B^b_m^6$	F_m^6	$F_+7(b9)$		
/ / / / / / / / / / / / / / / /					
$B^b_m^7$	$B^b_m^7$	F_m^6	A^b7		
/ / / / / / / / / / / / / / / /					
$G_m^7(b5)$	C^+7	F_m^6	$D_m^7(b5)$	$(G^7$	C^7
			D^bMaj^7	G^bMaj^7)
/ / / / / / / / / / / / / / / /					

Last time, D natural for bass in bar 10 may be played as flat.

It's Love - It's Christmas

Words and Music by
BILL EVANS

Ballad

Danc - ing to the mu - sic low, the world cov - ered white with
 snow; A kiss that won't let go, it's
 love, it's Christ - mas. Jack Frost paint - ing win - dow
 panes, a sleigh, San - ta at the reins; A
 fire, can - dy canes, it's love, it's
 Christ - mas. Lov - ers watch - ing a star, their
 dreams so near yet so far; It's love, the
 spir - it of Christ - mas.

Knit For Mary F.

BILL EVANS

Medium Ballad

A C^{6/9}/G E^bo/G FMaj⁷ A⁺⁷ A^b+7 G⁹_{sus} G⁷(^b9)

C^{Maj}⁷/E E^bo Dm⁷ C^{Maj}⁷/E FMaj⁷ G⁺(^b9)

C⁹ 4 #4 5 G^b6/9/F F^{6/9} B^bo/F F^{6/9}

B⁹ 4 #4 5 — #5 EMaj⁷ G⁹_{sus} G⁹

B C^{Maj}⁷/G E^bo/G FMaj⁷ A⁺⁷ A^b+7 G⁷ F⁷(^b5)

E⁹_{sus} E⁷_{sus}(^b9) E¹³(^b13) Am⁷ D⁷(+11) Gm⁷ C⁷(+11)

F^{Maj}⁷#4 5 B⁷_{sus}(^b9) B¹³(^b13) EMaj⁷ B^b₇_{sus}(^b9) B^b¹³(^b13)

E^bMaj⁷ A⁷_{sus}(^b9) A¹³(^b13) DMaj⁷ A^b₇_{sus}(^b9) A^b¹³(^b13)

$D^{\flat}Maj^7$ /C $B^{\flat}m^7$ /A $^{\flat}$ $G^{13}_{sus}(\flat 9)$ $G^{13}(\flat 13)$

C^{Maj^7} A^m^7 F^{Maj^7} C^{Maj^7}/E $E^{\flat\circ}$ D^m^7 C^{Maj^7}/E

$F^m(Maj^7)$ F^m^7/E^{\flat} $D^m^7(\flat 5)$ (Fm) $G^7(+11/\flat 9)$ Ending C^{Maj^7} Fine

(Fill)

Solos on A B
After Solos D.C. al Fine

Laurie (The Dream)

Lyric by
BOB DOROUGH

Music by
BILL EVANS

Medium Ballad

B^bMaj⁷ **E⁷(^b9)_{sus}** **E+7([#]9)**
 Deep in a dream I stir and speak the name of
Am / / **Am(Maj⁷)** **Am⁷** **D+7(^b9)** **Gm⁹(^b5)**
 her when I call Lau - rie. Is she real or
C+7([#]9) **Cm** / / **Cm(Maj⁷)** **Cm⁷** **F+7([#]9)**
 is she just a name I dreamed of, Lau - rie?
Fm⁹ **B^b+7([#]9)** **E^bm⁹** **A^b+7([#]9)**
 Sweet in - de - ci - sion, sweet love - ly vi - sion.
Dm⁷(^b5) **D^b9_{sus}** **D^b9** **C⁹_{sus}** **C⁹** **B⁹ - 4 - #4 = 5**
 See her come smil - ing! Charm - ing! Be - guil - ing! Then I tum - ble
B^bMaj⁷ **E⁷(^b9)_{sus}** **E+7([#]9)**
 down. Out on the street I hear the sound of traf - fic
Am / / **Am(Maj⁷)** **Am⁷** **D+7(^b9)** **Gm⁹(^b5)**
 while I look for Lau - rie. Search - ing ev - 'ry
C+7([#]9) **Cm** / / **Cm(Maj⁷)** **Cm⁷** **F+7([#]9)**
 face but still no trace is there of Lau - rie.

Recorded by Harold Danko-Bob Dorough/Alone But Not Forgotten/Sunnyside SSC 1033

Fm⁹ **B^b₇(#9)** **E^b_m⁹** **A^b₇(#9)**

Sweet in - spi - ra - tion, in sweet des - pe - ra - tion I

Gm⁹ **G[#]_m⁹** **Am⁹** **B^b_m⁹** **Bm⁹** **Cm⁹**

sleep once a - gain but to dream for it

C[#]_m⁹ **C[#]_o** **Cm⁷(^b5)** **(G^b₇)** **F⁺₇(#9)** **(B⁹_{sus})**

seems that Lau - rie on - ly loves me when I'm

B^b₁₃_{sus} **A^b₁₃_{sus}** **G^b₁₃** **F¹³_{sus}** **F⁺₇(#9)**

dream - ing.

Laurie

BILL EVANS

Medium Ballad

B^bMaj⁷ **E⁷(^b9)_{sus}** **E⁺7([#]9)** **Am / / Am(Maj⁷) Am⁷ D⁺7(^b9)**

*2nd time only

Gm⁹(^b5) **C⁺7([#]9)** **Cm / / Cm(Maj⁷) Cm⁷ F⁺7([#]9)**

Fm⁹ **B^b+7([#]9)** **E^bm⁹** **A^b+7([#]9)**

1. **Dm⁷(^b5)** **D^b9_{sus}** **D^b9** **C⁹_{sus}** **C⁹** **B⁹ - 4 - #4 = 5**

2. **Gm⁹** **G[#]m⁹** **Am⁹** **B^bm⁹** **Bm⁹** **Cm⁹**

C[#]m⁹ **C[#]°** **Cm⁷(^b5)** **(G^b+7)** **F⁺7([#]9)** **(B⁹_{sus})**

B^b13_{sus} **A^b13_{sus}** **G^b13** **F¹³_{sus}** **F⁺7([#]9)**

Fine

For my son Evan on his 4th birthday, September 13, 1979

Letter to Evan

Words and Music by
BILL EVANS

Medium Ballad

A C^{Maj7} D^{m7} E^{m7} F^{Maj7} B^{m7}(^b5) E⁷_{sus}(^b9) E⁷

Is there a place that is all will - ing?

Am⁷ D⁹([#]11) D⁹_{sus} D⁹ G⁷_{sus} G⁷(^b5)(omit3) G⁹_{sus} G⁹([#]5)

Is there a heart that is all beau - ty?

C⁹_{sus} C⁹ D^{b9} C⁹ C⁹([#]5) F^{Maj7} B^{b9}

Is there a love that's ev - 'ry an - swer?

C⁶/G E^{b7}/G D^{m7}/G E^{b7}/G D^{m7}/G G⁷(^b9)

B I write this let - ter just once, my son, there is no more. Your

C^{Maj7}([#]5) B^b(add9)/D C(add9)/E F^{Maj7}([#]5) B^{m7}(^b5) E⁷_{sus}(^b9) E⁷

mind is the place that all is will - ing,

Am⁷ D⁹([#]11) D⁹_{sus} D⁹ G⁷_{sus} G⁷(^b5)(omit3) G⁹_{sus} G⁹([#]5)

You have the heart that is all beau - ty,

C⁹_{sus} C⁹ D^{b9}([#]11) C⁹ C⁹([#]5) F^{Maj7} B^{b9}

You are the love that's ev - 'ry an - swer,

C⁶/G E^{b7}/G D^{m7}/G F^{#m7}(^b5) F^m(Maj⁷)

Just lis - ten: mmm, There is but this one mu - sic,

E^{m7} E^{b9} D^{m7} G⁹ C^{6/9} (D^{m7} G⁷)

Ev - an, you will need no oth - er star.

Chords falling on beat 4 fall on beat 1 for solos. Bar 1 of letters **A** and **B** are simplified for solos: the 2nd and 3rd changes are omitted. Solos swing.

Loose Bloose

BILL EVANS

Medium swing ♩ = ca 120

T.S. (tacet 1st time)
Piano

Guitar

Bass

The first system of music consists of two staves. The top staff is for Piano, starting with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a repeat sign and a first ending bracket. The bottom staff is for Bass, starting with a bass clef and the same key signature and time signature. It contains a series of chords and rests.

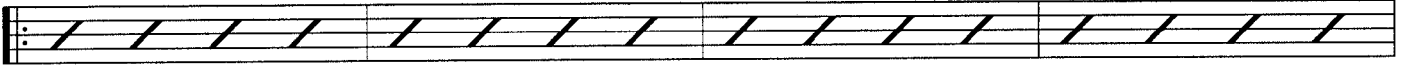
The second system continues the musical notation. The Piano staff features several triplet markings (indicated by a '3' above the notes) and various rhythmic patterns. The Bass staff continues with chords and rests.

The third system continues the musical notation. The Piano staff has a melodic line with some slurs and accents. The Bass staff continues with chords and rests.

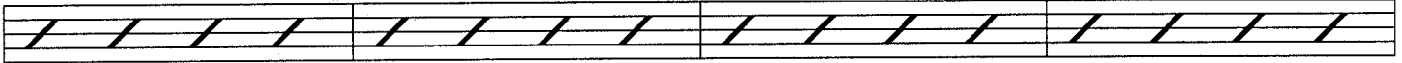
The fourth system concludes the piece. The Piano staff has triplet markings and ends with a double bar line and repeat dots. The Bass staff continues with chords and rests. The word "Fine" is written above the final measure of the Piano staff.

Solos

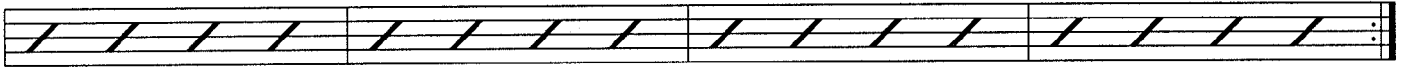
E^{b7} **G^{b7}** **C^{b7}** **B^{b+7}** **E^bm⁷** **A^{b7}** **D^bm⁷** **G^{b7}**



C^bMaj⁷ **E^{b7(b9)}** **A^bm⁷** **D^{b7}** **G^bMaj⁷** **B^{b+7}** **E^bm⁷** **A^{b7}**



D^bm⁷ **G^{b7}** **F⁷** **B^{b+7}** **E^bm** **G^{b7}** **F⁷** **B^{b+7}**



*After Solos D.C. al Fine (w/repeat)
on repeat, Piano Solos over Bass part*

Maxine

BILL EVANS

Medium up Jazz Waltz

A

C Maj⁷ F^{#9} B^{m7(b5)} E^{+7(b9)} A^{m9} D⁹ G^{m9} C⁷

F Maj⁷ B⁹ E^{m7(b5)} A^{+7(b9)} D^{m9} G¹³ C^{m7} F⁷

B^b Maj⁷ B^{b6} E⁷ A Maj⁷ A⁶

B^b m⁷ E^{b7} A^b Maj⁷ D⁷ G Maj⁷ G⁶

A^b m⁹ D^{b7} G^b Maj⁷ G^{b6}

G^{m7} C⁷ F Maj⁷ B⁷ E Maj⁷

B

B^b 7(b9) E^b m⁷ A^b 7 A^b 7 D^b m⁹

F[#] 7 B⁹ F¹³⁽⁺¹¹⁾ E⁺⁷

F^{#9(+11)} G⁹ A^{b7} D^{b7}

A⁷ D⁹ A^{b13(+11)} G^{13 sus} G^{7(#9)}

C

C^{Maj7} F^{#9} B^{m7(b5)} E^{7(b9)} A^{m9} D⁹ G^{m9} C⁹

F^{Maj7} B⁹ E^{m7(b5)} A^{7(b9)} D^{m9} G¹³ C^{m7} F⁷

B^{bMaj7} E^{m7(b5)} A^{7(b9)} D^{m7} G⁷

D^{9 sus} D^{7(b9)} G^{m7} B^{m7(b5)} B^{b0} A⁷ D⁷

G^{m9} A^{m7} B^{bMaj7} B^{m7(b5)} C^{9 sus} F⁶

F^{Maj7} B⁹ E^{m7(b5)} A^{7(b9)} D^{m7} G¹³⁽⁺¹¹⁾ C^{m7} F⁷ B^{b7} E^{b7}

A^{b7} D^{b7} F^{#m7} B⁷ E^{m9} A⁷ A^{Maj9}

My Bells

Lyric by
GENE LEES

Music by
BILL EVANS

Medium - Ballad

A $F^{\#7}_{sus}$ B^{Maj7} $F^{\#7}_{sus}$
F# Pedal to B

On Sun - days when I was small, I'd a - wake and
 But then the years hur - ried by and my bells fell

B^{Maj7} $F^{\#7}_{sus}$ B^{Maj7} $F^{\#7}_{sus}$ $F^{\#9}$

lie there In the mu - sic of bells that filled the morn - ing.
 si - lent, And I asked how the skies could lose their bright - ness.

B E^{Maj7} $C^{\#m7}$ $F^{\#7}$ $D^{\#m7}$ $G^{\#m7}$ $C^{\#m9}$ $F^{\#9}$

I'd hear my bells ring - ing out, sing - ing out, fling - ing
 Some - how I had lost my way, search - ing here, search - ing

B^9 E^9 A^{Maj7} $D^{\#9}_{sus}$ $D^{\#7}(\#5)$ $G^{\#9}_{sus}$ $G^{\#7}(\flat9)$ $C^{\#m7}$ $D^{\#m7}$

out to the air, care - free. _____ A prom - ise of the
 there ev - 'ry - where, care - worn. _____ Un - til the day you

E^{Maj7} $F^{\#7}_{sus}$ 1. B^{Maj7} 2. $F^{\#(11)}$

sil - ver days be - fore me. _____ found me. _____
 turned a - round and

E^{Maj7} $D^{\#m7}$ $C^{\#m7}$ $D^{\#m7}$ E^{Maj7} $F^{\#7}_{sus}$ E^{Maj7}

Sud - den - ly all my bells are once more sing - - - - ing.

$D^{\#m7}$ $C^{\#m7}$ E^{Maj7} $F^{\#7}_{sus}$ E^{Maj7} B^{Maj7} ($F^{\#7}_{sus}$ B^{Maj7})

Lis - ten now, and I'm sure you'll hear them ring _____ for you.

Note: 1st ending of Lyric Version omits last 2 bars of instrumental **B**.

My Bells

BILL EVANS

Medium Ballad

A F#7sus B Maj9 F#7sus

F# Pedal to **B**

B Maj9 F#7sus B Maj7 F#7sus F#7

B E Maj7 C#m7 F#7 D#m7 G#m7 C#m7 F#13 (b13 #9)

B13 (b13 b9) E13 (b13 #9) A Maj7 D#9sus D#47(#9) G#9sus G#7(b9)

C#m7 D#m7 E Maj7 F#7(sus) F13(+11)

E Maj7 D#m7 C#m7 E Maj7 ⊕

After solos D.C. al Coda

⊕ F#13sus E Maj9 B Maj9

Changes for soloing on **A**:

F#7sus B Maj7 F#7sus B Maj7 F#7sus B Maj7 F#7sus F#7

F# Pedal

N.Y.C.'s No Lark

BILL EVANS

Slowly

Repeat as long as desired;
then, to Dm7

Am⁷(^b6)

Repeat to about 1/2 the length of Am⁷(^b6);
then, to Cmaj7

Dm⁷

*last
time*

About 1/2 length of Dm7;
then, to Fmaj7(^h4)

Cmaj⁷

Same length as Cmaj7;
then to Bm7(^b5)

Fmaj⁷(^h4)^(^b2)

Twice length of Fmaj7(^h4);
then, to Am7(^b6)

Bm⁷(^b5^b2)

Repeat Am⁷(^b6) with diminuendo
and ritard. until a \circ (Fine)
on the first best sound.

Am⁷(^b6)

Recorded Jan. 21, 1963 for Verve. This is part of an LP in which I play 3 pianos dubbing 2 tracks to a first which in this case was an improvised ostinato figure similar to that I have notated. The 2nd track was primarily a melodic improvisation over the ostinato and the third track a "commentary" on the first two.

Bill Evans

One For Helen

BILL EVANS

Fast Swing

A

(A^{b13})
D_m^{9(b5)} G⁺⁷ C_m⁹

F_m⁹ B^{b9} A_m^{7(b5)} D^{+7(b9)}

(G¹³⁺¹¹)
G_m^{7(b5)} C^{7(#9)} F_m⁹ F_m^{9/E^b}

D⁹ D^{7(b9)} G¹³ (G⁺⁷) C⁹ F¹³

B

B^{b+7(b9)} E^{b9(+11)} A^{b+7} D^{b+7(b9)}

G^{b13} B⁺⁷ E¹³ A¹³

C

(A^{b13})
D_m^{9(b5)} G⁺⁷ G_m^{7(b5)} C^{+7(b9)} F_m⁹

B¹³ B^{b13} A¹³ A^{b13} G⁺⁷ C_m^{6/9}

Only Child

Lyric by
ROGER SCHORE

Music by
BILL EVANS

Medium Ballad

A F^9_{sus} $F^7(\flat 9)$ $B^{\flat}Maj^7$ $B^{\flat}o(Maj^7)$ F^9_{sus} $F^7(\sharp 11)$ $B^{\flat}Maj^7$ $B^{\flat}o(Maj^7)$
F pedal...

My one and on - ly child Dear as a child can be,

$E^{\flat}Maj^7$ $A^{\flat 13}$ Dm^7 Gm^7 Fm^6 Em^9 $A^7(-5)$ (45)

You'll nev - er know how much you mean to me.

$E^{\flat}m^9$ $A^{\flat 13}$ $D^{\flat}Maj^7$ $B^{\flat}m^7$ Gm^7 C^9 $F^{\flat}Maj^7$ F^6

One day you're climb - ing trees and chas - ing dra - gon - flies,

Em^9 $A^{\flat 13}_9$ $D^{\flat}Maj^7$ $D^{\flat}Maj^9$ $A^{\flat}m^7$ $D^{\flat}9$ $G^{\flat}Maj^7$ $G^{\flat}6$

Next day, well look who's grown right be - fore my eyes.

B $F^+7(\flat 13)$ $B^{\flat}m^9$ A^{\flat} Gm^7 $C^{\flat 13}_9$ Fm^9 $B^{\flat}m^9$
(#9)

Time moves on and in the blink of an eye You're here and

$E^{\flat}m^9$ $A^{\flat 9}$ $D^{\flat}6/9$ $G^{\flat}Maj^7$ Cm^9 $F^7(\sharp 5)$ $B^{\flat}m^7$ $E^{\flat}7$

gone, the years go ra - cing by. One day you'll

$A^{\flat}Maj^7$ $/G$ Fm^9 $/E^{\flat}$ $Dm^7(\flat 5)$ $G^7(\sharp 5)$ $C^{\flat}Maj^7$ $/B$ Am^9 $A^{\flat 13}(\sharp 11)$ $Gm^6/9$

fall in love like no - one's ev - er known Some

$G^{\flat 13}$ $C^{\flat}Maj^9/G^{\flat}$ $F^7_{sus}(\flat 9)$ $F^7(\flat 9)$ $B^{\flat}Maj^9$
F pedal...

day my on - ly child. You'll love a child of your own.

Only Child

Medium Ballad

BILL EVANS

A F⁹_{sus} F⁷(+11)_(b9) B^bMaj⁷/F B^bo(Maj⁷)/F F⁹_{sus} F⁷(+11)_(b9) B^bMaj⁷/F B^bo(Maj⁷)/F

F bass pedal—

E^bMaj⁷ E^bo Dm⁷ Gm⁷ (Fm⁶) Em⁹ A¹³ (b13)

E^bm⁹ A^{b9} D^boMaj⁷(addA) D^bMaj⁷/A^b Gm⁷ C⁹₄ 3 FMaj⁷ F⁶

Em⁹ A⁹ D^oMaj⁷ DMaj⁷/A A^bm⁷(b5) D^{b9}_{sus} D^{b7}(b9) G^bMaj⁷ G^{b6}

B F⁺7(#9) B^bm B^bm⁷/A^b Gm⁷ 3 C⁺7 Fm⁹ B^bm⁹

E^bm⁹ A^{b9} D^{b6/9} G^bMaj⁷ Cm⁹ F⁺7 B^bm⁷ E^{b7} 3

A^bMaj⁷/G Fm⁹ /E^b Dm⁷(b5) G⁺7 CMaj⁷ /B Am⁹ A^{b13}(+11) Gm^{6/9}

G^{b13} C^bMaj⁹/G^b F⁷_{sus}(b9) F⁺7(b9) 3 B^bMaj⁷/F // B^boMaj⁷/F

F Pedal—

⊕ B^bMaj⁹ A⁹_{sus} A^{b9}_{sus} Gm⁷(+5) G^{b9}_{sus} E⁹_{sus} E^{b9}_{sus}

The Opener

BILL EVANS

Medium Swing

C^{Maj7} C^7 $B_m^9(\flat 5)$ $E^{+7}(\flat 9)$ A_m^7 $A^{\flat o}(\text{add } C\sharp)$ G_m^7 C^7

F^{Maj7} $B_m^7(\flat 5)$ $E^7(\flat 9)$ A_m^7 $D^7(+11)$ G_m^9 C^{+7}

F^{Maj7} $B^{\flat 9}$ C^6 E^{+7} A_m^7 E^{+7} *2nd time: $D^9(+11)$*

1. A_m^7 $D^9(+11)$ D_m^7 G^7 $A^{\flat m}7(\flat 5)$ $D^{\flat 9}$

2. E_m^7 $E^{\flat o}$ D_m^7 G^9 \oplus C^{Maj7} D_m^7 $G^{+7}(\sharp 9)$

G pedal

\oplus E_m^7 $A^{13}(\flat 11)$ D_m^7 G^9 E_m^7 $E^{\flat o}$ D_m^7 G^9 $C^{\circ}(\text{Maj}^7)$ C^{Maj7}

G pedal

Orbit

(Unless It's You)

BILL EVANS

Medium Swing (in 2)

(Gm⁷)
 Gm^{6/9} E⁺⁷ Am⁹ D⁷ GMaj⁷ (G⁺⁷)
 (Cm⁷)
 Cm^{6/9} F⁷

B^bMaj⁷ (B^b+⁷)
 +5 E^bm⁹ A^b7 ⊕ D^bMaj⁷ D^b+⁷ F[#]m⁷ D⁺⁷

Gm(add9) B^b7 E^bMaj⁷ F^{#9}(+5) Bm⁷ E^b+⁷ A^bm⁷ B⁹

EMaj⁷ G⁺⁷ Cm⁷ E⁺⁷ Am⁷ C⁹(+5) FMaj⁷ G[#]+⁷

C[#]m⁷ F⁺⁷ B^bm⁹ E^b7 A^bMaj⁷ D^bMaj⁷ G^bMaj⁷ C⁺⁷

Fm⁹ B^b13 E^bMaj⁷ A^bMaj⁷ D^bMaj⁷ G⁺⁷(#9) (Cm⁷)
 Cm^{6/9} D⁷(#9)

Last time, D.C. al Coda (on repeat)

⊕ D^bMaj⁷ D^b+⁷ F[#]m⁷ Em⁷ DMaj⁷ Cm⁹ B^bMaj⁷ A^bMaj⁹(+11)

rit. al Fine

Gm⁹ G^bm¹³ Fm⁷ E^bm⁷ B^bm⁹

Fine

Chords in parentheses are used for solos.

Peace Piece

BILL EVANS

Slowly ♩ = ca 46

C^{Maj}7

G⁹_{sus}

C^{Maj}7

G⁹_{sus}

Ending

G¹³_{sus}

C

C

Peri's Scope

BILL EVANS

Medium up Swing

Staff 1 (Treble Clef): Dm^7 G^7 Em^7 ($A+^7$) Am^7 Dm^7 G^7 C^{Maj9} ($A+^7$) Am^7

Staff 2 (Bass Clef): Dm^7 G^7 C^{Maj7} E^7

Staff 3 (Treble Clef): F^{Maj7} G^7 Em^7 ($A+^7$) Am^7 Dm^7 G^7 C^9_{sus} / / C^9

Staff 4 (Bass Clef): $F^{6/9}$ $B^7_{alt.}$ B^{b+7} $A+^7$

Staff 5 (Treble Clef): Dm^7 G^7 Em^7 ($A+^7$) Am^7 Dm^7 $D^{\#o}$ (Em^{7b5}) Em^7 $A+^7$

Staff 6 (Bass Clef): (Dm^7 Dm^9) Em^7 F^{Maj7} G^{13}_{sus} C^{Maj9} (G^{13}_{sus}) C^{Maj9} $A+^7(b9)$

Fine

Optional chords for solos in parentheses
Optional G bass pedal on the first 6 bars

Prologue

BILL EVANS

Andante

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole rest, followed by a half note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, and a half note G5. The lower staff is in bass clef with the same key signature and time signature. It starts with a quarter rest, followed by a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. A *simile* marking is placed below the bass staff.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, and a half note G5. The lower staff contains a series of quarter rests, each marked with a slash and a percent sign (%).

The third system of musical notation consists of two staves. The upper staff continues the melody with a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, and a half note G5. The lower staff contains a series of quarter rests, each marked with a slash and a percent sign (%).

The fourth system of musical notation consists of two staves. The upper staff continues the melody with a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, and a half note G5. The lower staff contains a series of quarter rests, each marked with a slash and a percent sign (%). The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

The fifth system of musical notation consists of two staves. The upper staff continues the melody with a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, and a half note G5. The lower staff contains a series of quarter rests, each marked with a slash and a percent sign (%). The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation. The treble clef staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with chords and rests, marked with a slash and a colon (%).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with chords and rests, marked with a slash and a colon (%).

Third system of musical notation. The key signature changes to three sharps (F#, C#, G#). The treble clef staff has a melodic line with a fermata. The bass clef staff contains a bass line with chords and rests, marked with a slash and a colon (%).

Fourth system of musical notation. The treble clef staff continues the melodic line with a fermata. The bass clef staff contains a bass line with chords and rests, marked with a slash and a colon (%).

Fifth system of musical notation. The treble clef staff contains a melodic line with a fermata. The bass clef staff contains a bass line with chords and rests, marked with a slash and a colon (%). The system concludes with a final chord in the treble clef staff labeled **E^{Maj}9**.

Quiet Now

DENNY ZEITLIN
as played by BILL EVANS

The musical score is written in 3/4 time. It consists of four systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line and a bass staff with a simple accompaniment. The second system features a key signature change to one sharp (F#) and includes a 'Sub' marking with a dashed line. The third system contains a 'cresc.' marking and several triplet markings. The fourth system continues the melodic and harmonic development.

Vocal version with lyric by Suzi Stern available from the publisher.

This musical score is for guitar and is divided into five systems, each consisting of two staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes a variety of chordal textures, often with multiple notes beamed together. Key features include:

- System 1:** Features a 7th fret barre in the lower staff and an 8va (octave) marking with a dashed line.
- System 2:** Contains several triplet markings (indicated by a '3' in a bracket) in both staves.
- System 3:** Continues with complex chordal patterns and triplet markings.
- System 4:** Shows a progression of chords with triplet markings in the lower staff.
- System 5:** The final system, featuring a 6th fret barre in the lower staff.

The overall texture is dense and intricate, typical of advanced guitar repertoire.

First system of musical notation. The upper staff features a melodic line with a slur over the first two measures, followed by a sixteenth-note triplet (marked '3') and a sixteenth-note sextuplet (marked '6'). The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line with a slur. The lower staff includes a section marked '7' and '8vb' (8va below), indicating a lower register for the accompaniment.

Third system of musical notation, featuring a first ending (marked '1.') and a second ending (marked '2.'). The upper staff has a triplet (marked '3') and a slur. The lower staff has a triplet (marked '3') and a slur.

Fourth system of musical notation. The upper staff contains complex chordal textures. The lower staff has a dynamic marking 'p' (piano) and a slur.

Fifth system of musical notation, labeled 'quasi-cadenza' and '8va' (8va above). The upper staff shows a melodic line with a slur and a fermata. The lower staff has a dynamic marking 'p' and a slur.

Re: Person I Knew

BILL EVANS

Medium Swing ♩ = 152 - 168

$C^{6/9}$ $C^{+}(add9)$ $Gm^9(Maj^7)$ Gm^9

C Pedal throughout

Fm^9 Cm^9

$Fm(Maj^7)$ $Cm(Maj^7)$ Fm^7 $Gm^9(Maj^7)$

$Fm(Maj^7)$ Gm^9 Fm^7 D^b6

Last time rall. ----- (Bass in 2)

Freely
 Fm^7 D^b6
8va -----

Melody is freely interpreted.

Remembering The Rain

BILL EVANS

Ballad

A A Maj⁷ (A⁹_{sus}) E m⁹ A Maj⁷ A⁹_{sus} E^{b9}(+11)

D Maj⁷ D[#]m⁷(b5) G[#]+7 C[#]m⁹ F[#]+7(#9) B m⁹ C[#]+7

B F[#]m⁷ E m⁹ D Maj⁷ C Maj⁷

B m⁹ /A G[#]7_{sus}(b9) G[#]+7 C[#]m⁷ A¹³(b9)

D Maj⁷ G⁹_{sus} G⁹ A Maj⁷ G⁹ F[#]m⁷ A^o (B m⁷ /) A[#]m⁷/B B m⁷ E⁹_{sus} (E⁷) G[#]7/E

C Interlude A Maj⁷ A¹³_{sus} A Maj⁷ A¹³_{sus}

(Optional E Pedal) -

A Maj⁷ A¹³_{sus} A Maj⁷ A¹³_{sus}

Solos on A B
After solos D.C. al Coda

A Maj⁷

Melodic line on letter B is very freely interpreted,
Solo on **C** as Intro.

Show-Type Tune

(Tune For a Lyric)

BILL EVANS

Medium fast swing

(Verse)

A Freely Gm^7 C^7 Am^7 Dm^7 Bm^7 E^7 $C\sharp m^7$ $F\sharp m^7$

Dm^7 G^7 Em^7 Am^7 Fm^7 $B\flat^7$ Gm^7 Cm^7

Am^7 D^7 Bm^7 Em^7 Cm^7 F^7 Dm^7 Gm^7

$E\flat m^7$ $A\flat^7$ Fm^7 $B\flat m^7$ $F\sharp m^7$ B^7 Gm^7 C^7

A tempo $\text{♩} = \text{ca } 108$ (in 2)

B (Chorus) $F\text{Maj}^7$ A^+ Dm^7 Gm^7 $G\sharp$

Am^7 $A^+(\sharp 9)$ Dm^9 $Em^7(\flat 5)$ $A^+(\sharp 9)$

Dm^7 Gm^7 C^7 Am^7 Dm^7

$Bm^7(\flat 5)$ E^7 $C\sharp m^7$ $F\sharp m^7$ Dm^7 G^7 Em^7 Am^7

Fm^7 $B\flat^7$ Gm^7 Cm^7 $A\flat m^7$ $D\flat^7$ Gm^7 C^7

C

F^{Maj7} **A⁺⁷** **D^{m7}** **G^{m7}** **G^{#o}** **A^{m7}** **D^{m7}**


B^bMaj7(+11) **B^o** **F/C** **D^{m7}** **E^{b9(+11)}**


F⁶ **F^{#o}** **G^{m7}** **G^{#o}** **A^m** **F⁷** **B^{m7(b5)}** **B^bm7**


C Pedal -----
A^{m7} **D^{m7}** **G^{m7}** **G^{#o}** **A^{m7}** **D^{m7}** **B^bMaj7(+11)** **B^o**


F^{6/C} **D^{m7}** **G^{m7}** **C^{9sus}** **F^{Maj7}** (**A^bMaj7** **D^bMaj7** **G^bMaj7**)


Fine *Solos on form B C*
After solos D.S. al Fine

A Simple Matter of Conviction

BILL EVANS

Medium up ♩ = ca 200

(solo: A⁺7^{b9})

Chords and markings in the score:

- Staff 1: D_m^{6/9}, (solo: A⁺7^{b9}), C⁷, D_m^{6/9}, D⁺7(#9)
- Staff 2: G_m⁹, D_m^{6/9}, F⁷(#9)
- Staff 3: B^b₁₃, A⁺7, D_m^{6/9}, A⁺7 (with a (b) marking)
- Staff 4: D_m^{6/9}, A⁷, D_m^{6/9}, D⁷(#9)
- Staff 5: G_m⁹, D_m^{6/9}, F⁹
- Staff 6: B^b₁₃, A⁺7, D_m^{6/9}, (A⁺7)

Additional markings include triplets (3) and slurs (y) throughout the piece.

Song For Helen

BILL EVANS

Medium Ballad

A^{b9}_{sus} $A^{b7(+11)_{b9}}$ $D^{b6/9}$ $F+7$ B^{bm9} $A+7$ A^9_{sus}
 A^{b13}_{4} $A^{b+7(b9)}$ D^{b9}_{sus} $D^{b7(b9)}$ G^{b9}_{sus} G^{b13} (G^6)
 B^9_{sus} $B+7$ E^9_{sus} $E7(b9)$ $AMaj7$ A^{b9}_{sus} $A^{b+7(b9)}$
 D^{b13}_{sus} $D^{b+7(b9)}$ G^{bm13} $B13$ $(b13)$ $EMaj7$ $A13$
 A^{b9}_{sus} $A^{b7(+11)_{b9}}$ D^{b9}_{4} 3 $(GMaj7)$ G^{bMaj7} $F+7(b9)$
 B^{bm9} A^{bm6} $Gm7(b5)$ G^{b7} (B^9/G^b) $Fm9$ B^{b13}_{sus} $B^{b13(b9)}$
 $E^{b9(+11)}$ A^{b13}_{sus} A^{b+7} D^{bMaj9} A^{b9}_{sus} $(A+7)$ $A^{b7(+11)_{b9}}$
 Fine

Since We Met

Freely

BILL EVANS

A

C^9_{sus} $B_m7^{(b5)}$ $C^{+7(b9)}$ E/c $(F^\circ Maj^7)$ $F Maj^7$ (F^9) C_m7 $B_m7^{(b5)}$ $E^{+7(b9)}$

$A_m(add9)$ $A_m/G^\#$ A_m7/G $F^\#_m7^{(b5)}$ F_m^9

$(C^{6/9}/E$ $E^{7\#9}$) $A_m(Maj^7)$ A_m7 D_m^9 G^{13} (F_m7) F_m^6

$(C^{6/9}/E$ $E^{7\#9}$) $A_m(Maj^7)$ A_m7 $(E^b_m9$ A^{b9}_3) D_m^9 G^9)

E_m7 $A_m(Maj^7)$ A_m7 $A^{b9(+11)}$ $G^{13(b9)}$

B

G_m^9 $C^{+7(b9)}$ F_m^9 $B^b_{+7(b9)}$

E^b_m9 $A^{b+7(b9)}$ $D^b Maj^7$ C^9_{sus} (C^9) $B_m7^{(b5)}$ $C^{+7(b9)}$

C

$(F^\circ Maj^7)$ E/c $F Maj^7$ C_m7 $B_m7^{(b5)}$ $E^{+7(b9)}$

$A_m(add9)$ $A_m/G^\#$ A_m7/G $F^\#_m7^{(b5)}$ F_m^9

(C^{6/9}/E E^{7#9})
 Em⁷ Am(Maj⁷) Am⁷ D⁹ A^{b13} ⊕

Medium Swing ♩ = 172

C^{Maj9}/G G^{9sus} G^{13(b9)} C^{Maj9}/G Gm⁷ C⁷

Solos on ABC
 After solos D.S. al Coda

⊕ C^{6/9}/G G^{9sus} G¹³ C^{6/9}/G Gm⁷ C⁷
 8va -----
 3

Jazz Waltz ♩ = 148

ⓓ (8va) Fm⁹ B^bm⁹ E^bm⁹ A^b13

2nd time: Piano solos

C[#]m⁹ F[#]m⁹ Bm⁹ E⁹

3rd time: rall.

Am⁹ Dm⁹ Gm⁹ 1.2. C⁹

3. C^{9sus} Bm^{7(b5)} C^{+7(b9)} F^o (Maj⁷) FMaj⁷

Letter D may be used as an Intro.
 Chords in parentheses are used for solos.

Story Line

BILL EVANS

Medium Ballad

Ad lib.

A $C^{(add9)}$ $C^{+(add9)}$ $Gm(Maj^7)$ Gm^7

C Pedal to bar 41

Fm^7 Cm^9

$Fm(Maj^7)$ $Cm^9(Maj^7)$ Fm^7 $Gm(Maj^7)$

(D^bMaj^7) Fm^7 $Cm^9(Maj^7)$ $F^{\#m7(b5)}$ Fm^7

$C^{(add9)}$ G^b7 Fm^7 $F^{\#o}$

$C^{(add9)}$ Gm^7 Fm^7 D^bMaj^7

B $C^{(add9)}$ $C^{+(add9)}$ $Gm(Maj^7)$ Gm^7

Fm^7 Cm^9

Written melody is first of 3 improvised choruses, it is not repeated.
Chords in parentheses are optional.

Fm(Maj⁷) Cm⁹(Maj⁷) Fm⁷ Gm(Maj⁷)

Fm⁷ (D^bMaj⁷) Cm⁹(Maj⁷) F[#]m⁷(^b5) Fm⁷

end of pedal

B^o(addG) E^b6/9/B^b Am⁶ (Fm⁶/A^b) Fm(Maj⁷)/A^b

C^{Maj}⁷/G G^b9(^b5) Fm⁷ F[#]o ⊕

C^{Maj}⁷/G G^bm⁹(^b5) Fm⁷ D^bMaj⁷/G

Solo on A B

⊕ C^{Maj}⁷/G Am(Maj⁷) Dm⁷(^b5) D^bMaj⁷/G

Theme

(What You Gave)

BILL EVANS

F Maj⁷ F⁷ A⁷_{sus} A⁷(^b9) Dm⁷ F[#]_o Gm⁷ B^bm⁷ E^b₇
 Am⁷ B^bMaj⁷ Am⁷ Dm⁷ Gm⁷ Am⁷ B^bMaj⁷ B_o
 F⁶/_C C[#]_o Dm⁷ /C B^bMaj⁷ (Am⁷) Gm⁷ G[#]_o
 Am⁷ A⁷(^b9) Dm⁷ (Cm⁶) B^b₆ Am⁷ Gm⁷(^b5) C⁺₇(^b9)
 F A⁷(^b9)₄₋₃ Dm⁷ F[#]_o Gm⁷ Am⁷ B^bm⁷ E^b₇
 Am⁷ B^bMaj⁷ Am⁷ Dm⁷ Gm⁷ Am⁷ B^bMaj⁷ B_o
 F⁶/_C C[#]_o Dm⁷ E^b₇(^b5) Dm⁷ Cm⁶ Bm⁷(^b5) B^bm⁶
 Am⁷ Dm(Maj⁷) Dm⁷ Gm⁷ C⁷(^b9/_{b5}) Am⁷ E^b₉ D⁷ A^b₇(+11)
 Gm⁷ Am⁷ B^bm⁷ C⁺₇(^b9) F⁶

There Came You

BILL EVANS

Medium Jazz Ballad

(C⁷) Am⁷ Dm⁷ Gm⁷ C⁺⁷ FMaj⁷ E⁷(#9) E^b₉ D⁹
 G⁷(b₉) Gm⁷(b₅) C⁷ D^bMaj⁷ Cm⁷ B^bm⁷ A^bMaj⁷
 Gm⁷(b₅) C⁺⁷(#9) Fm⁶ B^bm⁷ Fm⁶ Fm⁷/E^b
 Dm⁷(b₅) D^b7 G^bMaj⁷ Gm⁷(b₅) G^b7 BMaj⁷
 Cm⁷(b₅) B⁷ G[#]m⁷ C[#]m⁷ Am⁷ D⁷ Gm⁷ C⁹
 Am⁷ Dm⁹ G⁷(#9) C¹³ B⁹(+11) B^b7 F⁷ F[#]7(b₅) G⁷(#9)
 A^b₉ A⁺⁷(b₉) B^b₉ B⁹ C¹³ D^b₉ C⁹ B⁹(+11) B^b₉(+11) B^o
 FMaj⁷/C D^b7(#9)/A^b C⁷(#9)/G D^b7(#9)/A^b Am⁷ A^bm⁷ D^b₉ C⁹
 A^bMaj⁷ D^bMaj⁷ G^bMaj⁷ D^b₉ C⁹ FMaj⁷ Fine (G^bMaj⁷(+11))

Last time rall. ----- C bass pedal -----

These Things Called Changes

Medium up swing ♩ = ca 184

BILL EVANS

Dm7(b5) G+7(#9) Gm7(b5) C+7(#9) Fm6/9 Ab13 DbMaj7 GbMaj7
 Bbm7 Eb7 Dm7(b5) G7(b9) CMaj7 FMaj7 BbMaj7 AMaj7
 Dm7(b5) G7 Gm7(b5) C+7(#9) Fm6/9 Ab13 DbMaj7 GbMaj7
 Bbm7 Eb7 Dm7(b5) G7 CMaj7 FMaj7 Em7 Ebm7 Dm7 C#m7
 Cm9 Bbm9 Am7(b5) D7(b9) Gm6 Bb+7 Eb6/9 G7(b5)
 Fm7 E9(+11) Ebm7 D9(+11) Dbm7(b5) Eb+7 Em7(b5) A7(b9)
 Dm7(b5) G7 Gm7(b5) C7 Fm6/9 Ab13 DbMaj7 GbMaj7
 Bbm7 Eb9 Dm7 G+7(b9) CMaj7 FMaj7 BbMaj7 A7(b9)

After solos D.C. al Coda
(Melody is interpreted very freely.)

Bbm7 Eb9 Dm7(b5) G+7(#9) CMaj7 FMaj7 BbMaj7 AMaj7 DMaj7(+11) GMaj7
 CMaj7(+11) BMaj7 EMaj7 AMaj7 DMaj7(+11) DbMaj7 CMaj9(+11) F#m9

34 Skidoo

BILL EVANS

Medium up

A * $(F\#9)$ $(E\#7\#9)$ (C^{13}) Play 3 times
Solo F^6/E $E\#7(\flat 9)$ $Am(\text{add}9)/E$ $\text{C}^{\#}$

B Dm^9 Cm^9 $Bm^9(\flat 5)$ $E\#7(\#9)$ $(\flat 9)$ $Am(\text{Maj}^7)$ Am^6
 $B\flat m^9$ $A\flat m^9$ $Gm^9(\flat 5)$ $C+7(\#9)$ $C7(\flat 9)$ $Fm(\text{Maj}^7)$ Fm^6
 $F\#m^9$ $/E$ $D\#m^7(\flat 5)$ $G\#+7$ $C\#m^7$

C $(C^7\#9)$ $(B^7\#9)$ (G^{13}) Play 3 times
Solo $C\text{Maj}^7$ $B7(\flat 9)$ $Em(\text{add}9)$ $\text{C}^{\#}$

D Am^9 $/G$ $F\#m^9(\flat 5)$ $B+7(\#9)$ $B7(\flat 9)$ $Em(\text{Maj}^7)$ Em^6
 Cm^9 $B\flat m^9$ $Am^9(\flat 5)$ $D+7(\#9)$ $D7(\flat 9)$ $Gm(\text{Maj}^7)$ Gm^6
 $E\flat m^9$ $D\flat m^9$ $Cm^9(\flat 5)$ $F+7(\flat 9)$ $B\flat m(\text{Maj}^7)$ $B\flat m^6$

$\text{C}^{\#}$ Solo $A\flat m^9$ Play 7 times $A\flat m^9$ Solos on ABCD

$A\flat$ Pedal

*Optional chords for solos in parentheses

Tiffany

BILL EVANS

Medium Jazz Waltz

A *1st time: rubato*

G^{Maj}7 B^b Am⁷ (D⁷) E^b9+5 D⁹

optional D pedal -----

G^{Maj}7 B+7(#9) E m⁹ F#7(#9)

B m⁷ /A (C#7) G#m⁷ C#7 F#m⁷ G#+7

C#m⁹ /B (E^b7) B^bm⁷b5 E^b7(b9) A^bm⁷ D^b9 (Am⁷) B⁷/F# C⁷/G C#7/G# D⁷/A E^b7/B^b

B G^{Maj}7/B B^b Am⁷ (D⁷) E^b9+5 D⁹

G^{Maj}7 B+7(#9) E m⁹ G¹³ G+7

C^{Maj}7 F¹³ B m⁷ E⁷

Am⁷ (D⁷) /C Bm⁷ E⁷ /D ⊕

1. **a tempo** ♩ = ca 150
Interlude

(Am⁷) C^{Maj7} Bm⁷ (D⁷) Am⁷ D⁹ G^{Maj7} A^bMaj⁷

G^{Maj7} A^bMaj⁷ G^{Maj7}/D A^bMaj⁷/D

G^{Maj7}/D D⁷(#9) G^{Maj7}/D D⁷(#9)

(sample fill)

D.C. al 2nd ending

Solos on A B 2nd ending only
Chords in parentheses are used for solos.
After solos D.C. al Coda

⊕ C^{Maj7} Bm⁷ Am⁷ E^{b9} D⁹ **Freely** G^{Maj7}/D A^bMaj⁷/D

rall. ----- rit.

G^{Maj7}/D A^bMaj⁷/D G^{Maj7}/D A^bMaj⁷/D

8va ----- 15ma

E^bMaj⁹⁽⁺¹¹⁾ D^{Maj9(+11)} D^bMaj⁹⁽⁺¹¹⁾ C^{Maj9(+11)} B^{Maj9(+11)} B^bMaj⁹⁽⁺¹¹⁾ A^{Maj9(+11)} A^bMaj⁹⁽⁺¹¹⁾ G^{Maj9(+11)}

rit.

Time Remembered

Lyric by
PAUL LEWIS

Music by
BILL EVANS

Medium Ballad

Bm⁹ **CMaj⁷(#11)** **FMaj⁷** **Em⁹**

Time _____ re - mem - bered Re - mem - ber spring as you
 Time _____ in - side you. You're look - ing down at your
 Time _____ re - mem - bered Re - mem - ber spring as you

Am⁹ **Dm⁷** **Gm⁷** **E^bMaj⁷** **A^bMaj⁷**

walk past a fro - zen lake in win - ter _____
 hands and the room fills up with an - - gels. _____
 sleep through the i - ron days of the win - ter. _____

Am⁹ **Dm⁹** **Gm⁷** **Cm⁷**

Lis - ten, _____ the mu - sic calls you. _____ Let it take you a -
 Take them, _____ show them the way you? _____ to mag - ni - fi - cent
 How then _____ could we re - pay you? _____ In your mo - ment on

Fm⁹ **Em⁹** **Bm⁹**

way to glist - ning shores where dol - phins play _____
 skies and you taught us to be - lieve in gi - ants play _____
 earth you taught us to be - lieve in spring _____

E^bm⁹ **Am¹¹** **Cm⁹** **F[#]m⁹**

Back to your qui - et mind where col - ors change in time
 And though they're going to cheer they real - ly want to hear
 And when your heart went still what did you find there, Bill?

Bm⁹ **Gm⁹** **E^bMaj⁷**

Re - mem - bered lines _____ lead to the love in - side _____
 those qui - et lines _____ that lead them back in - side _____
 Play just one line. _____ Show us what lies be - yond _____

Dm⁹ **Cm⁹** 1. 2.3.

_____ re - mem - bered time. _____ You feel the _____
 _____ re - mem - bered time. _____ _____
 _____ re - mem - bered time. _____ _____

Recorded by Katie King / Jazz Figures KK 002

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Time Remembered

BILL EVANS

Medium Ballad

Bm⁹ **CMaj⁷⁽⁺¹¹⁾** **FMaj⁷⁽⁺¹¹⁾** **Em⁹**
Am⁹ **Dm⁹** **Gm⁹** **E^bMaj⁷⁽⁺¹¹⁾** **A^bMaj⁷⁽⁺¹¹⁾**
Am⁹ **Dm⁹** **Gm⁹** **Cm⁹**
Fm⁹ **Em⁹** **Bm⁹**
E^bm⁹ **Am⁹** **Cm⁹** **F[#]m⁹**
Bm⁹ **Gm⁹** **E^bMaj⁷⁽⁺¹¹⁾**
Dm⁹ **Cm⁹**
rit. ----- **Fine**

Turn Out The Stars

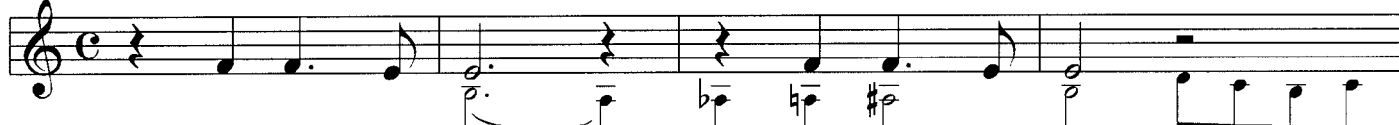
Lyric by
GENE LEES

Music by
BILL EVANS

Medium Ballad

A

$B_m7(\flat 5)$ $E^{13}(\flat 9)$ $A_m(\text{add}9)$ A_m7 $D_m7(\flat 5)$ $G7(\sharp 9)$ $C\text{Maj}^9$




Turn out the stars, Turn out the stars.

F_m7 $B^{\flat 7}$ $E^{\flat}\text{Maj}^7$ A_m7 D^7 $G\text{Maj}^7$




Let — e - ter - nal dark - ness hide me. If — I can't have you be - side me,

$C^{\sharp}m^7$ $F^{\sharp 7}(\flat 9)$ $B\text{Maj}^7$ $B^{\flat}m^7(\flat 5)$ $E^{\flat 7}(\sharp 9)$



Put out their fires. Their end - less splen - dor


$A^{\flat}m^9$ $B^{\flat 7}(\sharp 9)(\sharp 5)$ $E^{\flat}m^7$ D^{\flat} C^{\flat} $C^{\flat}\text{Maj}^7$ $E^{\flat}m^7/B^{\flat}$



On - ly re - minds me of your ten - der - ness. —


B

E_m7/A $A^{13}(\flat 9)$ $D\text{Maj}^9/A$ E_m7/A $A^{13}(\flat 9)$ $D\text{Maj}^7/A$



Stop the o - ceans's roar, Don't let the riv - ers run.

D_m9/G $G^{13}(\flat 9)$ $C\text{Maj}^9/G$ D_m9/G G^{13} $C\text{Maj}^7/G$ C^{13}




Let me hear no more the won - drous mu - sic of a

Recorded by Meredith d'Ambrosio/The Cove/Sunnyside SSC 1028D; Judy Niemack/Mysteriosa/Free Lance CD

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C

B⁹ **B⁷(#5)** **E_m⁹** **B^b₉¹³** **A⁹** **A⁷(#5)** **D_m⁷** **A^b_{6/9}**



sky - lark in the sun.


Let it be done.

G⁷ **C_m⁹** **E^b₁₃** **A^b_{Maj}⁷** **C⁷(^b₁₃)** **F_m⁹** **/E^b**



Turn out the stars, turn out the stars, shut off their light.

D_m⁷(^b₅) **G⁷(#9)** **C_m⁹** **E^b₉^{sus}** **A^b_{Maj}⁷** **G⁷(#11)** **C_{Maj}⁹**



Stop— ev - 'ry com - et in its mag - ic lone - ly flight.

B_m⁷(^b₅) **E¹³(^b₉)** **A_m(add9)** **A_m⁷** **A^b₉^{sus}** **A^b₇(^b₉)** **C[#]_m**



Let there be night.

Turn out the stars.

Turn Out the Stars

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Ballad

A $B_m^{7(b5)}$ $E^{13(b9)}$ $Am(Maj^7)$ Am^7 Dm^7 $G^7(\#9)$ C^{Maj^9}

F_m^7 B^b7 $E^bMaj^7(G^+7)$ Cm^9 B^bm^7 Am^7 D^7 $G^{Maj^7}(B^+7)$ E_m^7 Dm^6 (Dm^7)

$C\#m^7$ $F\#7(b9)$ (B^{Maj^7}) $D\#+7(\#9)$ $G\#m^9$ / $C\#m^7$ / B $B^bm^7(b5)$ $E^b+7(\#9)$

A^bm^9 / G^b $Fm^7(b5)$ $B^b+7(\#9)$ E^bm^7 / / D^b / C^b / B^b

B A^{13sus} $A^{13(b9)}$ D^{Maj^9}/A A^{13sus} D^{Maj^7}/A

G^{13sus} $G^{13(b9)}$ C^{Maj^9}/G G^9sus C^{Maj^7}/G C^{13}

C $F\#m^7(b5)$ B^+7 E_m^9 B^b9 $E_m^7(b5)$ A^+7 $Dm(Maj^7)$ Dm^7 A^b9 /

$Dm^7(b5)$ G^+7 Cm^9 E^b9 A^bMaj^7 $C^+7(b9)$ Fm^9 / E^b

Chords in parentheses are not used for solos.

D_m^{7(b5)} G^{+7(#9)} C_m^{6/9} (E^{b9sus}) E^{b7(b9)} A^bMaj⁷ G⁷⁽⁺¹¹⁾_(b9) C_{Maj}⁹ F^{#7(b5)}
(B^{7#9}) B_m^{7(b5)} E^{13(b9)} Am(Maj⁷) Am⁷ A^{b9sus} A^{b7(b9)} C^{#m} (Fine: F^{#9sus}) F^{#13}

T. T. T. Twelve Tone Tune

BILL EVANS

Medium up Swing

A^b G_m(Maj⁷) (C_m⁷) C_m⁶ F_m⁷ B^b_m⁷ E^{b9(+11)} A_m⁷ D^{7(b9)}

G_{Maj}⁷ G^b_{Maj}⁷ F_{Maj}⁷ E_m⁹ A_m⁷ D_m⁷

(G_m⁷) G_m⁹(Maj⁷) C_m⁷ F_m⁷ B^b_m⁷ (A_m⁷) A_m⁷ A^b A^b

Fine
Solo changes in parentheses

T.T.T.T. Twelve Tone Tune Two

BILL EVANS

Medium up Swing

Intro

Freely

$\text{♩} = \text{ca } 220$

$\%$ N.C.

Bass

Solos (Lydian mode on all chords)

G^bMaj⁷ F^bMaj⁷ E^bMaj⁷ D^bMaj⁷

C^bMaj⁷ B^bMaj⁷ A^bMaj⁷ G^bMaj⁷

B^bMaj⁷ B^bMaj⁷ A^bMaj⁷ A^bMaj⁷

G^bMaj⁷ A^bMaj⁷ B^bMaj⁷ C^bMaj⁷

C^bMaj⁷ D^bMaj⁷ E^bMaj⁷ F^bMaj⁷

B^bMaj⁷ C^bMaj⁷ C^bMaj⁷ D^bMaj⁷

After Solos D.S. al Coda (w/repeat)
On repeat Piano tacet, Bass plays melody.

♩ Freely

Pno. A^bMaj⁷⁽⁺¹¹⁾ A^bMaj⁷⁽⁺¹¹⁾ G^bMaj⁷⁽⁺¹¹⁾

Bass

G^bMaj⁹⁽⁺¹¹⁾ F^bMaj⁷⁽⁺¹¹⁾ E^bMaj⁹⁽⁺¹¹⁾ E^bMaj⁷⁽⁺¹¹⁾ D^bMaj⁷⁽⁺¹¹⁾ D^bMaj⁹⁽⁺¹¹⁾

The Two Lonely People

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

A

C⁷(#5) **F^m7** **B^bm⁷** **C⁷(b9)(#5)** **F^m7**
 The two lone - ly peo - ple sit si - lent - ly star - ing, their
B^bm⁷ **C⁷(b9)(#5)** **F^m7** **F^m7/E^b**
 eyes look - ing cold - ly a - head. _____ The
D^bm⁷ **G^b7** **C^bMaj⁷** **A^bm⁷**
 two lone - ly peo - ple once loved and were car - ing but
F^m7(b5) **B^b7(#5)** **E^bm⁷**
 now that's all o - ver and dead. _____ They
B^m7 **C[#]7(#5)** **F[#]m⁷** **A⁷(b9)**
 don't know what hap - pened, they can't think what hap - pened, they
D^{Maj}7 **G[#]7(#5)** **C[#]m⁹** **F[#]7(b9)**
 had some - thing fine of their own. _____ But the
B^m7 **E⁷(b9)** **A^m9** **D⁷(b9)**
 two lone - ly peo - ple have turned in - to stat - ues, yes
G^m9 **C⁷** **A^m7** **D^m7**
 turned in - to stat - ues of stone. _____ The

B

G_m⁷ **A⁷(#5)** **D_m⁷** **F⁷**
 world was their moon once, a yel - low bal - loon once, it
B^bMaj⁷ **E⁷(#5)** **A_m⁷** **D⁷(b9)**
 held all their hopes and their dreams. But then
G_m⁷ **A⁷(#5)** **D_m⁷** **F⁷**
 time came and broke them, re - al - i - ty woke them, the
B^bMaj⁷ **E⁷(#5)** **A_m⁷** **D⁷**
 world's not so pret - ty, it seems. For
G_m⁷ **A⁷(#5)** **D_m⁷** **F⁷**
 love that once mat - tered is old now and bat - tered, but
B^bMaj⁷ **A⁷(#5)** **D_m⁷** **G⁷(b9)**
 must it be shat - tered in two? The
C_m⁷ **F⁷(b9)** **B^b_m⁷** **E^b7(b9)**
 two lone - ly peo - ple would give all their life, yes, would
A^b_m⁷ **D^b7** **G^bMaj⁷** **C⁷(b9)**
 give all their life if they knew. The
C **B^b_m⁷** **C⁷(b9)(#5)** **F_m⁷**
 two lone - ly peo - ple sit si - lent - ly star - ing, their
B^b_m⁷ **C⁷(b9)(#5)** **F_m⁷**
 eyes look - ing cold - ly a - head.

The Two Lonely People

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

A

C^{+7} $F_m^{6/9}$ $B^{\flat}m^7$ $* (E^{\flat 9})$ $C^7(\begin{smallmatrix} +11 \\ \flat 9 \end{smallmatrix})$ $(A^{\flat}Maj^7)$ $F_m^{(add9)}$

$(D^{\flat}Maj^7)$ $B^{\flat}m^7$ $C^{+7}(\sharp 9)$ F_m^7 $A^{\flat 7}/E^{\flat}$

$D^{\flat}m^7$ $G^{\flat 7}$ $C^{\flat}Maj^7$ $A^{\flat}m^7$ $/G^{\flat}$

$F_m^{7(\flat 5)}$ $B^{\flat +7}$ $E^{\flat}m^7$ $/D^{\flat}$

B_m^7 $C^{\sharp +7}$ $F^{\sharp}m^7$ $A^7(\flat 9)$

$D^{\flat}Maj^7$ $G^{\sharp +7}$ $C^{\sharp}m^9$ $F^{\sharp}7(\flat 9)$

B_m^9 $E^{7(\flat 9)}$ A_m^9 $D^7(\flat 9)$

G_m^9 $C^{7(\flat 9)}$ $F^{\flat}Maj^7$ $B^{\flat}Maj^7$

B $(E_m^7 \flat 5)$ $E^{\flat}Maj^7$ A^{+7} D_m^7 F^7

*Chords in parentheses are used for solos.

B^bMaj⁷ **E⁺7** **A^m9** **D⁷(^b9)**
G^m9 **A⁷(⁺¹¹/_{b9})** **D^m7** **F⁷**
B^bMaj⁷ **(E⁷ B^m7(^b5) E⁷(⁺¹¹/_{b9}))** **A^m7** **D⁷(⁺¹¹/_{b9})**
G^m7 **A⁺7** **(D^m7 D^m7 D^bm7(^b5) C^m7 F⁷)**
B^bMaj⁷ **A⁺7** **D^m9** **G⁷(^b9)**
C^m9 **F⁷(^b9)** **B^bm⁹** **E^b7(^b9)**
A^bm⁹ **D^b9** **G^bMaj⁷** **C⁷([#]9)**
(C) **F^m6/9** **B^bm⁷** **(E^b9 C⁷(⁺¹¹/_{b9}))** **(A^bMaj⁷) F^m(add9)**
(D^bMaj⁷) B^bm⁷ **C⁺7([#]9)** **⊕ F^m7** **C⁺7([#]9)**
⊕ D^bm⁹ **G^b7** **C^bMaj⁷** **E^{Maj}7** **E^bm⁷**
D^bm⁹ **C^bMaj⁷** **A^{Maj}7(+11)** **A^bm¹¹** **E^bm¹¹**

Very Early

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

A C^{Maj7} B^{b9} E^{bMaj7} $A^{b7(\#9)}$

Ver - y ear - ly love came quick - ly
Ver - y ear - ly I came run - ning

D^{bMaj7} $G^{7/6}$ C^{Maj7} $B^{b9(b5)}$ D^{Maj7} A^{m7}

When I first saw you, _____ You Love were all I
Like an ea - ger child, _____ Love was all I

$F\#m7$ $B^{7(b9)}$ E^{m7} $A^{b7/6}$ D^{bMaj7} G^{+7}

ev - er want - ed, Strange how ear - ly I knew! _____
ev - er asked for, Love came won - drous and wild! _____

B B^{Maj7} A^{b13} D^{bMaj7} B^{b13}

Now, the ear - ly rain beats on my win - dow,

B^{Maj7} $G^{7/6}$ C^{Maj7} $A^{b7/6}$ D^{bMaj7} $G^{7/6(b9)}$

Sweet the sound rain can make. Nice to lie here,

C^{Maj7} $A^{7(b9)(b5)}$ D^{m7} E^{m7} F^6 $G^{7/6}$ D^{m7} E^{m7} F $G^{7/6}$

Soft - ly sigh here, you and I here, Wait - ing for the

F^{Maj7} E^{m7} D^{m7} C^{Maj7} B^{Maj7}

ver - y ear - ly sun to wake. _____

Recorded by Janice Borla / Lunar Octave DMP CD-3004; Mark Murphy & Nine / Very Early / West & East Music CD 220 022-2

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Very Early

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

A C Maj⁷ B^b13 E^b Maj⁷ A^b13(b9)

D^b Maj⁷ G¹³ C Maj⁷ B^b9(+11)

D Maj⁷ A m⁷ F[#] m⁷ B¹³(b9)

E m⁹ A^b13 D^b Maj⁷ 1. G⁹ sus 2. G+7

B B Maj⁹ A^b13(b9) D^b6/9 B^b13

B Maj⁷ G¹³ sus G¹³ C Maj⁷ A^b13

D^b6/9 G¹³(b9) C Maj⁹ A+7(b9)

D m⁷ E m⁷ F Maj⁷ G⁹ C Maj⁷ G¹³

Solo break -----

⊕ D m⁷ E m⁷ F Maj⁷ G⁹ D m⁷/C C[#] m⁷(11) B^b Maj⁹ G Maj⁹ B Maj⁹

rit. -----

Walkin' Up

BILL EVANS

Fast swing

A C^{Maj7} B^{bMaj7} A^{bMaj7} G^{bMaj7} F^{Maj7} B^{7(b9)} E^{Maj7} A^{Maj7}

A^{bMaj7} D^{bMaj7} G^{bMaj7} B^{Maj7} E^{Maj7} A^{Maj7} D^{Maj7} G^{Maj7}

B

E^bm⁷ (Dorian)

A^b Pedal - - - - -

Dm⁷ (Dorian) (solo: G⁷)

G Pedal - - - - -

A

C^{Maj7} B^{bMaj7} A^{bMaj7} G^{bMaj7} F^{Maj7} B^{7(b9)} E^{Maj7} A^{Maj7}

A^{bMaj7} D^{bMaj7} G^{bMaj7} B^{Maj7} E^{Maj7} A^{Maj7} D^{Maj7} G^{Maj7} ⊕

*Solos on form AABA
(Lydian Mode on all Maj7 chords)
After solos D.C. al Coda*

⊕ G^bMaj⁷(#4) F^{Maj7}(#4) E^{Maj7}(#4) E^bMaj⁷(#4) D^{Maj7}(#4) D^bMaj⁷(#4) C^{Maj7}(#4)

*An 8 bars Intro may be played on Dm7 (Dorian) over G Pedal.

Waltz For Debby

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Jazz Waltz
in one

(A) (Am^7) F^{Maj^7}/A Dm^7 Gm^7 $(E^7/G\#)$ C^7 A^7/G $D^7/F\#$ G^7/F C^7/E

F^7/E^b B^bMaj^7/D $Gm^7(b^5)/D^b$ C^7 $/B^b$ Am^7 Dm^7 Gm^7 C^7

(Am^7) F^{Maj^7}/A Dm^7 Gm^7 C^7 $A^7/C\#$ D^7/C G^7/B C^7/B^b

A^7 Dm^7 $/C$ B^7 E^7 $/D$ $(AMaj^7 \quad \cancel{)} \quad \cancel{)} \quad \cancel{)}$
 $A^7/C\#$ Bm^7 $AMaj^7$ $/G\#$

(B) Gm^7 C^9 Am^7 D^7 Gm^7 A^7 Dm^9 Cm^7

B^bMaj^7 A^7 Dm^7 G^9 A^bMaj^7 D^bMaj^7 Gm^7 C^7

(C) (Am^7) F^{Maj^7}/A Dm^7 Gm^7 $(E^7/G\#)$ C^7 A^7/G $D^7/F\#$ G^7/F C^7/E

F^7/E^b B^bMaj^7/D $Gm^7(b^5)/D^b$ C^7 $/B^b$ Am^7 D^7 Bm^9 E^7

Am⁷ F⁷ B^bMaj⁷ A⁺⁷(#9) 3/4 ending Dm⁷ G⁹ G#^o

Am⁷ A^b Gm⁷ (C⁷) G#^o F^{Maj}⁷ Dm⁷ Gm⁷ C⁷ $\oplus II$

C bass Pedal - - - - -

Solos on A B C
After solos D.C. al Coda $\oplus II$

3/4 ending Dm⁷ G⁷alt. in 2 F^{Maj}⁷ A^b Gm⁷ G#^o Am⁷ A^b

ad lib.

a tempo

C bass Pedal - - - - -

Gm⁷ G#^o Am⁷ A^b Gm⁷ G#^o F^{Maj}⁷ Dm⁷ Gm⁷ C⁷(^b9)

Fill

in 2 (Am⁷) D F^{Maj}⁷/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F# G⁷/F 3 C⁷/E

F⁷/E^b B^bMaj⁷/D Gm⁷(^b5)/D^b C⁷ Am⁷ Dm⁷ Gm⁷ C⁷

(Am⁷) F^{Maj}⁷/A Dm⁷ Gm⁷ C⁷ A⁷/C# D⁷/C G⁷/B 3 C⁷/B^b

A⁷ Dm⁷ B⁷ E⁷ AMaj⁷

E
 Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁹ Cm⁷₃

B^bMaj⁷ A⁷ Dm⁷ G⁹ A^bMaj⁷ D^bMaj⁷ Gm⁷ C⁷

F (Am⁷)
 FMaj⁷/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F₃ C⁷/E F⁷/E^b B^bMaj⁷/D

Gm^{7(b5)}/D^b C⁷ /B^b Am⁷ D⁷ Bm⁹ E⁷ Am⁷ F⁷ B^bMaj⁷ A⁷(#9)

Dm⁷ G⁷ G^{#o} ⊕^I Am⁷ A^b Gm⁷ G^{#o} (C⁷) FMaj⁷ Dm⁷ Gm⁷ C⁷

C bass Pedal - - - - -

*Solos on D E F
 After solos D.S. al Coda I*

⊕^I Am⁷ A^b Gm⁷ G^{#o} Am⁷ A^b Gm⁷ G^{#o}

C bass Pedal - - - - -

Am⁷ A^b Gm⁷ A^b ⊕^{II} D^bMaj⁹ G^bMaj⁷ AMaj⁷ GMaj⁷ C⁺(#9) FMaj⁷

rit.

Alternate changes in parentheses - on both endings and coda Am⁷ is interchangeable with FMaj⁷.

Waltz For Debby

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Jazz Waltz

A *in one*
 FMaj7/A Dm7 Gm7 E7/G# A7/G D7/F#

In her own sweet world,
 G7/F C7/E F7/Eb BbMaj7/D Gm7(p5)/Db C7 /Bb
 pop - u - lat - ed by dolls and clowns and a prince and a big pur - ple
 Am7 Dm7 Gm7 C7 Am7 Dm7 Gm7 C7
 bear, Lives my fav - o - rite
 A7/C# D7/C G7/B C7/Bb A7 Dm7 /C B7
 girl, un - a - ware of the wor - ried frowns that we wear - y
 E7 /D AMaj7 Bm7 AMaj7 /G#
 grown - ups all wear.

B Gm7 C9 Am7 D7 Gm7
 In the sun, she danc - es to
 A7 Dm9 Cm7 BbMaj7 A13/9
 si - lent mu - sic, Songs that are spun of gold some -
 Dm7 G9 AbMaj7 DbMaj7 Gm7 C7
 where in her own lit - tle head.

C FMaj7/A Dm7 Gm7 E7/G# A7/G D7/F#
 One day all too soon,

G⁷/F **C⁷/E** **F⁷/E^b** **B^b/D** **Gm^{7(b5)}/D^b** **C⁷** **/B^b**

She'll grow up and she'll leave her dolls and her prince and her sil - ly old bear.

Am⁷ **D⁷** **Bm⁹** **E⁷** **Am⁷** **F⁷**

When she goes they will cry

B^bMaj⁷ **A⁷(#9) (#5)** **Dm⁷** **G⁹** **B^o**

as they whis - per good - bye. They will miss her, I fear, but then so I will I.

F⁶ **F^o** **Gm⁷** **C⁷** **F**

C pedal...

Recorded by Tony Bennett / Who Can I Turn To / Sony 66503-2, 40 Years: The Artistry of Tony Bennett Columbia C4K-46843; Johnny Hartman / The Voice That Is GRP GRD 144-2; Gene Lees / Yesterday I Heard The Rain / JazzLetter Records; Mark Murphy / Satisfaction Guaranteed / Muse LP MR 5215; Judy Niemack / Long As You're Living / Free Lance FRL-CD 014; Ellyn Rucker / This Heart Of Mine / Capri 74010-2; Sylvia Syms / Then Along Came Bill DRG 91402

Waltz in E^b

BILL EVANS

Chord progression for the first staff: Cm^7 Fm^7 B^b7 E^bMaj^7 (Fm^7)

Chord progression for the second staff: E^bm^7 A^bm^7 D^b7 G^bMaj^7 B^b+7

Chord progression for the third staff: E^bMaj^7 $A_m7^{(b5)}$ A^bm^6 G^bMaj^7 $Cm^7^{(b5)}$ Bm^6

Chord progression for the fourth staff: B^b+7 E^bm^7 A^bm^7 D^b7 G^bMaj^7 $BMaj^7$ $F+7$ B^b+7

Chord progression for the fifth staff: E^bMaj^7 E^o Fm^7 B^b7 A^bm^6

Chord progression for the sixth staff: G^bMaj^7 $A^bm^7 - 6$ $AMaj^7$ $Dm^7 - 6$

Chord progression for the seventh staff: $C^{\#}m^7$ Dm^7 G^7 $CMaj^7$ Fm^7 B^b7

Chord progression for the eighth staff: $E+7$ A_m^9 Fm^9 $G+7$ \oplus Cm^7 $G+7$

Chord progression for the ninth staff: \oplus $CMaj^7$ C^7_{sus} $FMaj^7$

Chord progression for the tenth staff: B^b7 Em^7 Fm^7 $B^b7(b9)$ B^b9

Chord progression for the eleventh staff: $(E^bMaj^7$

Chord progression for the twelfth staff: E^bm^7 / A^b7 / D^bMaj^7 / G^bMaj^7 / B^7 / / / B^bm^7

We Will Meet Again

BILL EVANS

Medium Jazz Waltz

$C_m^{6/9}$ C_m^7 B° C_m^7 D° C_m^7 F_m^7 F_m^7/E^\flat

$D_m^{7(\flat 5)}$ $G^{7(\flat 9)}$ C_m B° C_m^7/B^\flat

$A^\flat 6$ $G^{7(\flat 9)}$ C_m $C_m(Maj^7)/B$ C_m^7/B^\flat

$A_m^{7(\flat 5)}$ D^{+7} $G^{7(\flat 9)}_{sus}$ $G^{13(\flat 9)}$ Φ

Solos
 $C_m^{6/9}$ F_m^7 $D_m^{7(\flat 5)}$ G^{+7} $C_m^{6/9}$

$A^\flat Maj^7$ G^{+7} $C_m^{6/9}$ $A_m^{7(\flat 5)}$ $D^{7(\sharp 9)}$ $G^{13(\flat 9)}_{sus}$ G^{+7}

Φ **Freely**
 $C_m^{6/9}$ C_m^7 B° C_m^7 D° C_m^7 $A^\flat Maj^7$ /G F_m^9 /E[♭]

$D_m^{7(\flat 5)}$ $A^\flat 13$ $G^{13(\flat 9)}$ $C_m^{6/9}$
rit.

Yet Ne'er Broken

BILL EVANS

Medium Swing

A

$C\sharp\circ$ $D_m7(\flat5)$ $(E^{\flat\circ}/G)$ $A^{\flat7}/G$ $C^{6/9}/G$ C^{Maj7}/D_m7 E_m7 $(G^{\flat13(\flat9)})$

F_m7 $B^{\flat9}_{sus}$ $(F^{\sharp\circ}/B^{\flat})$ B^7/B^{\flat} $E^{\flat6/9}/B^{\flat}$ $E^{\flat9}_{sus}$ $E^{\flat9}$

$A^{\flat m7}$ (G_m7) $C^7(\flat9)$ $F^{6/9}$

$B^{\flat m7}$ $D_m7(\flat5)$ $G^7(\flat9)$ $(C^{6/9}/B^{\circ}/C)$ C^{Maj7} $G^{\sharp\circ}$ A_m7 $C\sharp\circ$

B

$D_m7(\flat5)$ (G^{+7}) $A^{\flat7}/G$ $C^{6/9}/G$ $G^{\flat13(\flat9)}$

F_m7 $B^{\flat9}_{sus}$ $(F^{\sharp\circ}/B^{\flat})$ B^7/B^{\flat} $E^{\flat6/9}/B^{\flat}$ $E^{\flat9}_{sus}$ $E^{\flat9}$

$A^{\flat Maj7}$ $A^{\flat m6}$ G^{+7} $(C_m^{6/9}/B^{\circ}/C)$ C_m

$F_m7(\flat5)$ $(B^{\flat+7})$ $(B^{\flat7(\flat9)})$ $G_m7(\flat5)$ $(C^{\sharp7\#9})$ $C^7(\flat9)$

Chords in parentheses are used for solos.

The musical score consists of three systems of notation on a five-line staff. The first system features a melodic line with notes and rests, with chord symbols **B⁹**, **(B^{b13} B^{b9sus})**, **B^{b13}**, **E^{b6/9}**, and **A⁺⁷** positioned above it. The second system shows a series of eighth notes, each with a chord symbol above it: **A¹³**, **A^{b13}**, **G¹³**, **G^{b13}**, **F¹³**, **E¹³**, **E^{b13}**, and **D¹³**. The third system continues with eighth notes and chord symbols: **D^{b13}**, **C¹³**, **B¹³**, **B^{b13}**, **A¹³⁽⁺¹¹⁾**, and **E^{bMaj7(+11)}**. The notation includes various symbols such as \emptyset and γ .

Your Story

BILL EVANS

Ballad

Freely

D¹³_{sus} **D⁹⁽⁺⁵⁾** **G^{6/9}/D** **Dm⁷** **Dm⁶**

C[#]m^{7(b5)} **F[#]7(b9)** **Bm⁹** /A

G[#]m^{9(b5)} **C[#]9_{sus}** **C[#]7(#9)** **F[#]Maj⁷** **B[#]Maj⁷⁽⁺¹¹⁾**

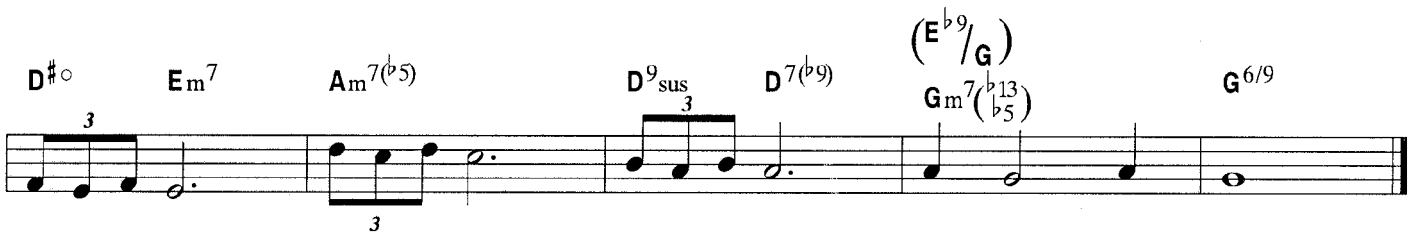
Fm^{7(b5)} **B^b7(b9)** **E^bm⁹** **E^bm⁷/D^b**

Cm^{9(b5)} **F^{7(b9)}** / **B^bm⁷**

E^bm⁷ **Maj⁷** **Maj⁷** **A^b7(b9)** **C^o/D^b** **D^bMaj⁷**

Gm^{7(b5)} **C+⁷** **Fm^{6/9}** **Fm** — +5 — 6 — 7

B^bm^{7(b5)} **E^b7(b9)** **A^bMaj⁷⁽⁺⁵⁾** **A^bMaj⁷** **Gm⁷⁽⁺⁵⁾** **Fm⁷** **(E^b9_{sus})/E^b**



DISCOGRAPHY

Chronological authorized Bill Evans recordings of tunes in this book on USA record labels

- 1 **Bill Evans / *New Jazz Conceptions***- Teddy Kotick (b), Paul Motian (dr) 1956 Riverside OJCCD 025-2
- 2 **Bill Evans Trio / *Everybody Digs Bill Evans*** -Sam Jones (b), Joe Jones (dr) 1958 Riverside OJCCD 068-2
- 3 **Bill Evans Trio / *Portrait in Jazz*** -Scott La Faro (b), Paul Motian (dr) 1959 Riverside OJCCD 088-2
- 4 **Bill Evans Trio / *Waltz For Debby*** (same personnel) 1961 Riverside OJCCD 210-2
- 5 **Bill Evans Trio at the Village Vanguard** (same personnel) 1961 Riverside FCD 60-017
- 6 **Bill Evans Trio / *Moonbeams*** -Chuck Israels (b), Paul Motian (dr) 1962 Riverside OJCCD 434-2
- 7 **Bill Evans Trio / *How My Heart Sings*** (same personnel) 1962 Riverside OJCCD 369-2
- 8 **Bill Evans Interplay Sessions** [currently released as *Interplay* -Freddie Hubbard (tpt), Jim Hall (g), Percy Heath (b), Philly Joe Jones (dr) Riverside OJCCD 308-2 and *Loose Blues* -Zoot Sims (ts), Jim Hall (g), Ron Carter (b), Philly Joe Jones (dr) Milestone MCD 9200-2] 1962
- 9 **Bill Evans/*Conversations with Myself*** 1963 Verve CD 821984-2
- 10 **Bill Evans Trio at Shelly's Manne-Hole** -Chuck Israels (b), Larry Bunker, (dr) 1963 Riverside OJCCD 263-2
[“Time Remembered” from these sessions only available on *Bill Evans / The Complete Riverside Recordings* -12 CD set; double LP *Time Remembered* Milestone M-47068]
- 11 **Stan Getz & Bill Evans** 1964 Verve CD 833802-2
- 12 **Bill Evans Trio with Symphony Orchestra** -Chuck Israels (b) Larry Bunker, Grady Tate (dr),Claus Ogerman (conductor) 1965 Verve CD 821983-2
- 13 **Bill Evans at Town Hall** -Chuck Israels (b), Arnold Wise (dr) 1966 Verve CD 831271-2
- 14 **Bill Evans & Jim Hall / *Intermodulation*** 1966 Verve CD 833771-2
- 15 **Bill Evans / *A Simple Matter of Conviction*** - Eddie Gomez (b), Shelly Manne (dr) 1966 Verve CD 837757-2
- 16 **Bill Evans / *Further Conversations with Myself*** 1967 Verve LP V6-8727
- 17 **Bill Evans / *California Here I Come*** -Eddie Gomez (b), Philly Joe Jones (dr)1967 Verve double LP VE2-2545
- 18 **Bill Evans At The Montreux Jazz Festival** - Eddie Gomez (b), Jack DeJohnette (dr) 1968 Verve CD 827844-2
- 19 **Bill Evans / *Jazzhouse*** -Eddie Gomez (b), Marty Morell (dr) 1969 Milestone MCD 9151-2
- 20 **Bill Evans / *You're Gonna Hear From Me*** (same personnel) 1969 Milestone MCD 9164-2
- 21 **Bill Evans / *From Left To Right*** (same personnel + Sam Brown (g) and orchestra conducted by Michael Leonard) 1970 MGM LP SE-4723
- 22 **Bill Evans / *Montreux II*** (same personnel) 1970 Sony Legacy CD ZK 45219 [originally on CTI]
- 23 **The Bill Evans Album** (same personnel) 1971 Columbia Legacy CD CK 64963
- 24 **Bill Evans / *The Tokyo Concert*** (same personnel) 1973 Fantasy OJCCD 345-2
- 25 **Bill Evans / *From the 70's*** (same personnel) 1973 Fantasy F 9630-4
- 26 **Bill Evans Trio / *Since We Met*** (same personnel) 1974 Fantasy OJCCD 622-2
- 27 **Bill Evans / *Re: Person I Knew*** (same personnel) 1974 Fantasy OJCCD 749-2
- 28 **Bill Evans / *Blue in Green*** (same personnel) 1974 Milestone MCD 9185-2
- 29 **Bill Evans Trio featuring Stan Getz / *But Beautiful*** (same personnel) 1974 Milestone MCD 9249-2
- 30 **Bill Evans & Eddie Gomez / *Intuition*** 1974 Fantasy OJCCD 470-2
- 31 **Bill Evans / *Eloquence*** 1975 Fantasy OJCCD 814-2
- 32 **The Tony Bennett / Bill Evans Album** 1975 Fantasy OJCCD 439-2
- 33 **Tony Bennett & Bill Evans / *Together Again*** 1976 DRG CDMRS 901[originally on Improv]
- 34 **The Bill Evans Trio / *I Will Say Goodbye*** -Eddie Gomez (b), Eliot Zigmund (dr) 1977 Fantasy OJCCD 761-2
- 35 **Bill Evans / *You Must Believe in Spring*** (same personnel) 1977 Warner CD 3504-2
- 36 **Bill Evans / *New Conversations*** 1978 Warner CD 28P2-2477
- 37 **Bill Evans & Toots Thielemans / *Affinity*** -Larry Schneider (ts, ss, fl), Eliot Zigmund (dr) 1978 Warner CD 3293-2
- 38 **Bill Evans / *We Will Meet Again*** -Larry Schneider (ts, ss, fl), Tom Harrell (tpt), Marc Johnson (b), Joe LaBarbera (dr) 1979 Warner CD 3411-2
- 39 **Bill Evans / *The Paris Concert, Edition One*** - Marc Johnson (b), Joe LaBarbera (dr) 1979 Elektra Musician LP 60164-1-E
- 40 **Bill Evans / *The Paris Concert, EditionTwo*** (same personnel) 1979 Elektra Musician LP 60311-1-E
- 41 **Bill Evans Trio / *Letter To Evan*** (same personnel) 1980 Dreyfus CD 36554
- 42 **Bill Evans Trio / *Turn Out The Stars*** (same personnel) 1980 Dreyfus CD 36553
- 43 **Bill Evans Trio / *Turn Out The Stars: The Final Village Vanguard Recordings*** (same personnel) 1980 Warner 6 CD set 2-45 925
{A 9-track, single-disc set, “*The Artist's Choice: Highlights from Turn Out The Stars*” 2-46 425 is also available}
- 44 **Bill Evans Trio / *The Secret Sessions*** 1966-1975 Milestone 8 CD set 8MCD-4421-2
[recorded in performance at the Village Vanguard and released in late 1996, this boxed set does not fit the chronological format of this discography]
Note: Complete Riverside, Fantasy and Verve boxed CD sets also include tunes in this book.