



# BILL EVANS

## FAKE BOOK

# Bill EVANS Fake Book

transcribed and edited by

Pascal Wetzel

from Bill Evans' recordings

## FOREWORD

To make these leadsheets, I have used, whenever possible, the following material: Bill Evans' original leadsheets, published sheet music, and transcriptions from recordings.

Some compositions have been recorded several times and were part of the Bill Evans Trio's repertoire over a period of time. In this case, the leadsheets generally follow the latest recording to show the evolution of the tune and the maturation of the artist.

To point out the harmonic richness of Evans' music, I chose to be more precise than usual for a leadsheet, adding counterlines, codas, extensions of chords as well as some passing chords and alternate chords (Bill Evans would often simplify the chord changes for improvisation).

Each tune is written in the original key, but please note that some compositions such as "Letter to Evan" and "Song for Helen" were played in several keys during the same interpretation. Transposition was one of Evans' favorite devices to add interest and contrast.

I would like to dedicate this work to the memory of the great artist that Bill Evans was.

Pascal Wetzel  
August 23, 1996

Editor's Note: In addition to Pascal Wetzels' leadsheets, this book includes seven unrecorded manuscripts composed between 1965 and 1967 as well as lyric versions of ten of the tunes which appear side by side with the originals. Bill wrote lyrics for two more. This fake book would not be complete without "Blue In Green" dating from Bill's time with Miles Davis (copyright by Miles) and a tune from the TRO catalogs, Denny Zeitlin's "Quiet Now", performed and recorded by Bill Evans throughout his career.

Many of the Bill Evans tribute recordings by musicians all over the world as well as the compositions written in his honor have been listed in previous issues of *Letter From Evans* now on the Internet. As we go to press, Jean Yves Thibaudet, the French classical pianist, has just finished recording an Evans tribute album, and Bernard Maury's Bill Evans Piano Academy announces its opening as of October 1, 1996. This academy has flexible courses of study on three levels ranging from 5 to 20 hours per week spread over 33 weeks a year for both jazz pianists (professional or amateur) and teachers as well as those with classical training interested in jazz and musical improvisation. For further information please contact the school at 6 rue Damiens, 92100 Boulogne Billancourt, France, Tel: (331) 46 21 40 95 Fax: (331) 46 21 74 54.

credits and acknowledgments

editor: Judy Bell  
vocal editor: Nancy Marano  
piano arrangement "Quiet Now": Jed Distler  
art and design: Tee Design & Advertising  
front cover photo: K. Abe  
back cover photo: Louis Ouzer  
interior photos: collection of Nenette Evans  
(with the exception of contact prints by Louis Ouzer, 1977)

*Special thanks to Nenette Evans for her encouragement and interest and to Pamela Bendich, Director Music Licensing / Business Affairs, Fantasy Inc., for permission to include the Orpheum Music tunes: Comrade Conrad, T. T. T. and T. T. T. T.*

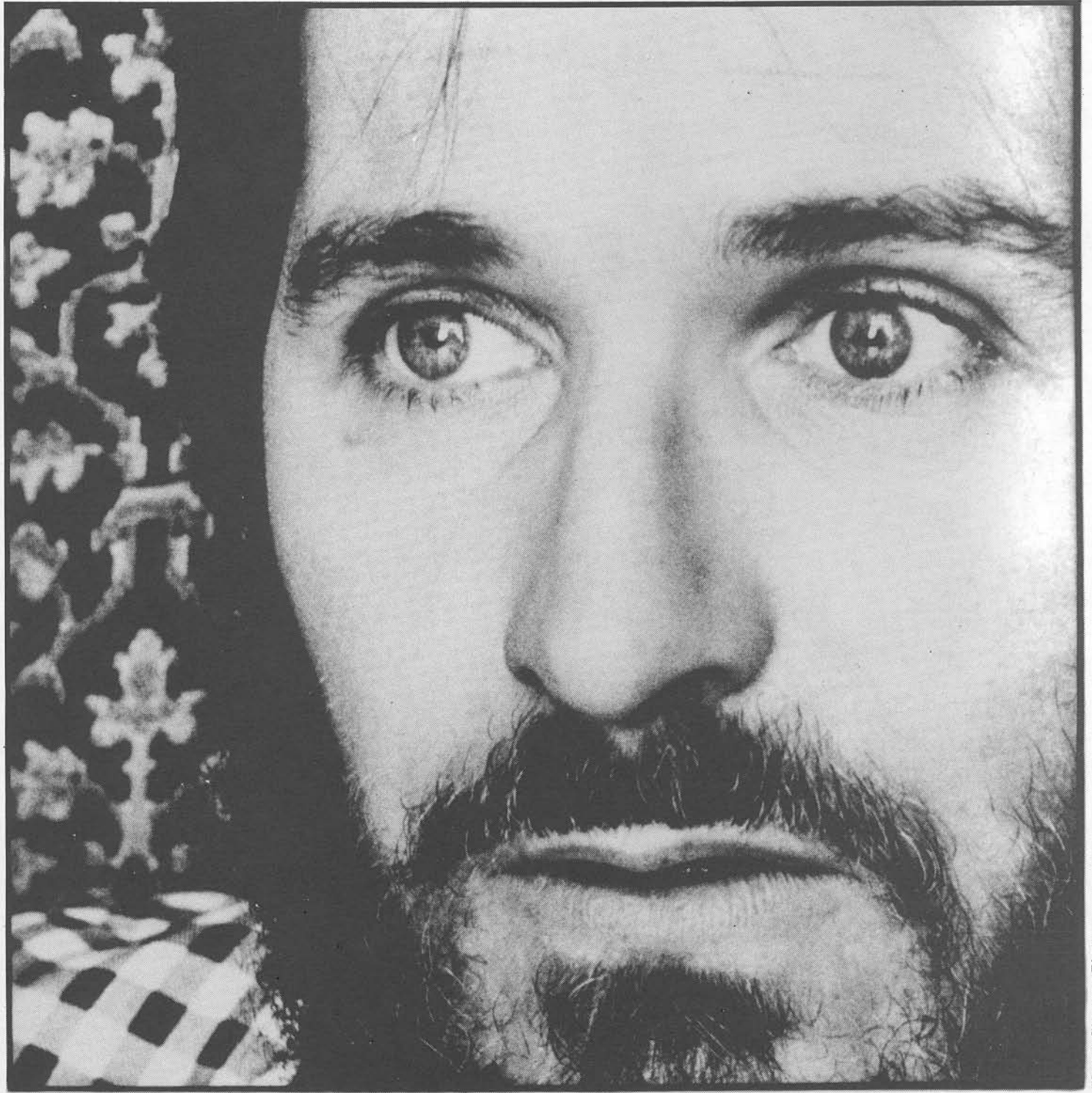


Photo: Giuseppe Pino

# B Minor Waltz

(For Ellaine)

BILL EVANS

Slow Jazz Waltz

**A**  $Bm^9$   $Em^9$   $Bm^9$   $Em^9$

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

$G^9_{sus}$   $G^{13}$   $C^{9(+11)}$  — (411)  $B^{13}_{sus}$  /  $B^{13}$   $E^{7(\#9)}$   $E^{+7(b9)}$   $A^{13}$  /  $A^{+7}$

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

*last time rit.*

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

$G^{Maj7}$   $G^{13(+11)}$   $F^{\#7(b9)}$   $F^{7(b9)}$   $B^b_{m7}$

$E^b_{m9}$   $A^{b9}_{sus}$   $A^{b7(b9)}$   $D^{b9}_{sus}$   $D^{b9}$   $G^b_{Maj7}$

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

$C^{\#}_m 7(b9)$   $F^{\#7(b9)}$   $Bm^9$

*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 a single system with ten staves. The key signature is two flats (B-flat major/D-flat minor) and the time signature is common time (C). The score includes a variety of chord symbols and melodic lines with articulation marks such as slurs and accents.

**Staff 1:** Chords:  $Fm^7$ ,  $B^{b9}_{sus}$ ,  $B^{b7(b9)}$ ,  $E^bMaj^7$  (triple),  $A^{b7}$ ,  $Gm^7$ ,  $C^{+7(b9)}$  (triple).

**Staff 2:** Chords:  $Fm^7$ ,  $Gm^7$ ,  $A^bm(Maj^7)$  (triple),  $D^{b7}_{sus}$ ,  $D^{b+7(b9)}$ .

**Staff 3:** Chords:  $G^bMaj^7$ ,  $BMaj^7$ ,  $B^bm^7$ ,  $E^{b7(b9)}$ ,  $A^bm^7$ ,  $D^{b7}_{sus}$ ,  $D^{b7(b9)}$ .

**Staff 4:** Chords:  $G^bMaj^7$  (triple),  $B^7$ ,  $B^bm^7$ ,  $E^{b+7(b9)}$  (triple),  $A^bm^7$ ,  $B^bm^7$ .

**Staff 5:** Chords:  $Bm(Maj^7)$  (triple),  $E^7_{sus}$ ,  $E^+7$ ,  $AMaj^7$ ,  $DMaj^7$ ,  $C^{\#m^7}$ ,  $F^{\#m^7}$ .

**Staff 6:** Chords:  $Bm^6$ ,  $(Am^6)$ ,  $G^{\#m^7(b5)}$  (triple),  $C^{\#+7}$ ,  $F^{\#m^7}$ ,  $(Em^6)$ ,  $DMaj^7(+4)$ ,  $C^{\#+7}$ .

**Staff 7:** Chords:  $F^{\#m^7}$ ,  $D^{\#m^7}$ ,  $G^{\#+7}$ ,  $C^{\#m^7}$ ,  $F^{\#m^7}$ ,  $Bm^7$ ,  $B^{b9}$ .

**Staff 8:** Chords:  $Am^7$ ,  $D^7$ ,  $GMaj^7$ ,  $CMaj^7$ ,  $Fm^7$ ,  $B^{b9}_{sus}$ ,  $B^{b7(b9)}$ .

**Staff 9:** Chords:  $E^bMaj^7$  (triple),  $A^{b7}$ ,  $Gm^7$ ,  $C^{+7(b9)}$  (triple),  $Fm^7$  (triple),  $Gm^7$  (triple),  $A^bm^7$ ,  $D^{b7}_{sus}$ .

**Staff 10:** Chords:  $Gm^7$  (triple),  $Cm^7$  (triple),  $F^7$ ,  $F^{\circ}$ ,  $Gm^7$ ,  $Cm^7$ ,  $Fm^7$ ,  $Gm^7$ .

**Staff 11:** Chords:  $A^bMaj^7$ ,  $Gm^7$  (triple),  $Fm^7(b5)$ ,  $B^{b+7}$ ,  $E^b$ .

# Bill's Hit Tune

BILL EVANS

Medium Swing

**A**

$D_m^{7(b5)}$   $G^{7(b9)}_{sus}$   $G^{7(b9)}$  /C  $C_m^{(add9)}$   $A^b Maj^7$

$D_m^{7(b5)}$   $G^{7(b9)}_{sus}$   $G^{7(b9)}$   $C_m^{(add9)}$   $B^\circ$   $C_m^7$   $E^\circ$

$F_m^7$   $B^{b9}_{sus}$   $B^{b9}$   $E^b Maj^7$   $A^b Maj^7$

$D_m^{7(b5)}$   $G^9(sus)$   $G^{13}$   $C Maj^7(+5)$   $F Maj^7 (+11)$

**B**

$B_m^{7(b5)}$   $E^{7(b9)}_{sus}$   $E^{7(b9)}$   $A_m$   $A_m^7/G$

$F^\#_m^{7(b5)}$   $B^{+7(b9)}$   $E_m$   $E_m^7/D$

$C^\#_m^{7(b5)}$   $F^\#7(b9)$   $B_m$   $B_m^7/A$

$G^\#_m^{7(b5)}$   $C^\#+7(b9)$   $F^\# Maj^7(+5)$   $F^\#6$   $F^\#7$  /E  $E^b_m^7$   $E^b7(b5)$

C

**D<sub>m</sub> 7(b5)** **G<sup>7(b9)</sup> sus** **G<sup>7(b9)</sup>** /C **C<sub>m</sub><sup>7</sup>** **A<sup>b</sup>Maj<sup>7</sup>**

**D<sub>m</sub> 7(b5)** **G<sup>7(b9)</sup> sus** **G<sup>7(b9)</sup>** **C<sub>m</sub>(add9)** **B<sup>o</sup>** **C<sub>m</sub><sup>7</sup>** **E<sup>o</sup>**

**F<sub>m</sub><sup>7</sup>** **B<sup>b9</sup> sus** **B<sup>b9</sup>** **E<sup>b</sup>Maj<sup>7</sup>** **A<sup>b</sup>Maj<sup>7</sup>**

**D<sub>m</sub> 7(b5)** **G<sup>9</sup>(sus)** **G<sup>13</sup>** **C<sub>Maj</sub><sup>7(+5)</sup>** **A<sup>9</sup> sus** **A<sup>7(b9)</sup>**

**D<sub>m</sub>(Maj<sup>7</sup>)** **D<sub>m</sub> 7(b5)** **G<sup>7(b9)</sup> sus** **G<sup>7(b9)</sup>** /C **C<sub>m</sub>(add9)**

*last time rit.* -----



# Blue In Green

MILES DAVIS

Ballad

Chord symbols:  $G_m^{13}$ ,  $A+7(\sharp 9)$ ,  $D_m^9$ ,  $(D^{b0})$ ,  $D^{b+7}(\sharp 9)$ ,  $C_m^9$ ,  $F7(\flat 9)$

Chord symbols:  $B^{\flat}Maj7$ ,  $A+7(\sharp 9)$ ,  $(D_mMaj7)$ ,  $D_m^{6/9}$ ,  $C_m^{6/9}$

Chord symbols:  $(B^{13}(\flat 9))$ ,  $E7(\flat 9)$ ,  $A_m(Maj7)$ ,  $D_m^7$

*Last time to Coda*

Chord symbols:  $D_m^9$ ,  $G_m^{13}$ ,  $A+7(\sharp 9)$ ,  $D_m^{6/9}$

# C Minor Blues Chase

BILL EVANS

Fast Swing

**Cm<sup>7</sup>**

**Fm<sup>6</sup>**

**Cm<sup>7</sup>** **A<sup>b</sup>Maj<sup>7</sup>** **(Gm<sup>7</sup>)**

**Fm<sup>7</sup>** **G<sup>7</sup>(#9)** **Cm** **A<sup>b</sup>Maj<sup>7</sup>** **G<sup>7</sup>(#9)** ⊕

⊕ **Cm<sup>9</sup>**

# Carnival

BILL EVANS

Medium Jazz Waltz

**A** E<sup>b</sup>o D<sup>m</sup>7 G<sup>7</sup> C<sup>Maj</sup>7 E<sup>b</sup>o D<sup>m</sup>7 G<sup>7</sup> C<sup>Maj</sup>7 C<sup>m</sup>6

B<sup>m</sup>7 A<sup>m</sup>6 G<sup>Maj</sup>7 E<sup>m</sup>7 A<sup>m</sup>7 D<sup>7</sup> G<sup>Maj</sup>7 G<sup>b</sup>o

F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>o F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup>Maj<sup>7</sup> E<sup>b</sup>m<sup>6</sup>

D<sup>m</sup>7 C<sup>m</sup>6 B<sup>b</sup>Maj<sup>7</sup> G<sup>m</sup>7 C<sup>m</sup>7 F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> A<sup>7</sup>

F<sup>#</sup>m<sup>7</sup> E<sup>m</sup>6 D<sup>Maj</sup>7 B<sup>m</sup>7 E<sup>m</sup>7 A<sup>7</sup> D<sup>Maj</sup>7

G<sup>m</sup>7 C<sup>7</sup>4 — 3 A<sup>m</sup>7 A<sup>b</sup>o

G<sup>m</sup>7 C<sup>7</sup> F<sup>o</sup> F<sup>Maj</sup>7

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 4 — 3 C<sup>m</sup>7 F<sup>m</sup>7 (B<sup>o</sup>)

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>o A<sup>b</sup>Maj<sup>7</sup>

$Dm^7$   $G^9$   $C^{Maj^7}$   $Am^7$   
 G Pedal  
 $Dm(Maj^7)$   $Dm^7$   $G^9$   $C^{Maj^7}$   $A+7(b9)$   
 $Dm^7$   $A+7(b9)$   $Dm^7$   $A^7(b9)$   $Dm^7$   $E^{\flat o}$   
**B**  $Dm^7$   $G^7$   $C^{Maj^7}$   $E^{\flat o}$   $Dm^7$   $G^7$   $C^{Maj^7}$   $Cm^6$   
 $Bm^7$   $Am^6$   $G^{Maj^7}$   $Em^7$   $Am^7$   $D^7$   $G^{Maj^7}$   $G^{\flat o}$   
 $Fm^7$   $B^{\flat 9}$   $E^{\flat Maj^7}$   $A^{\circ}$   $A^{\flat m^7}$   $D^{\flat 7}$   $G^{\flat Maj^7}$   $E^{\flat m^7}$   
 $A^{\flat m^7}$   $D^{\flat 7}$   $B^{\flat m^7}$   $E^{\flat m^7}$   $A^{\flat 7}$   $A^{\circ}$   
 $A^{\flat m^7}$   $G^{\circ}$   $F^{\sharp m^7}$   $F^{\circ}$   $Em^7$   $E^{\flat o}$   $Dm^7$   $D^{\flat o}$   
 $Cm^7$   $F^7$   $Dm^7$   $G^7$   $Em^7$   $A^7$   $F^{\sharp m^7}$   $F^{\circ}$   
 $Em^7$   $E^{\flat o}$   $Dm^7$   $E^{\flat o}$   $Dm^7$   $A^7(b9)$   $Dm^7$   $G^9$   
 $D^{\flat Maj^7(+11) / G}$   $C^{Maj^7}$

# 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 such as F<sup>Maj7</sup>, A<sup>7(b9)</sup>, D<sup>m</sup>, (F<sup>#o</sup>), G<sup>m7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, A<sup>m7</sup>, C<sup>m7</sup>, F<sup>7</sup>, B<sup>bMaj7</sup>, (A<sup>m7</sup>), G<sup>m7</sup>, C<sup>7</sup>, F<sup>Maj7</sup>, A<sup>7(b9)</sup>, D<sup>m7</sup>, C<sup>m6</sup>, B<sup>b</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>9</sup>, C<sup>9</sup>, F<sup>Maj7</sup>, A<sup>7(b9)</sup>, D<sup>m7</sup>, F<sup>#o</sup>, G<sup>m7</sup>, C<sup>7</sup>, Am<sup>7</sup>, B<sup>bMaj7</sup>, C<sup>m7</sup>, F<sup>7</sup>, B<sup>bMaj7</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>bo</sup>, G<sup>m7</sup>, G<sup>bo</sup>, Am<sup>7</sup>, F<sup>7</sup>, B<sup>m7(b5)</sup>, B<sup>b6</sup>, Am<sup>7</sup>, A<sup>bo</sup>, G<sup>m7</sup>, C<sup>7</sup>, A<sup>7</sup>, E<sup>b7</sup>, D<sup>7/4</sup> <sup>b9</sup>/<sub>3</sub>, G<sup>m7(b5)</sup>, B<sup>b7</sup>, C<sup>7(+5)</sup>, and F<sup>Maj7</sup>. The notation includes eighth and quarter notes, rests, and various articulations like slurs and triplets.

# Chromatic Tune

BILL EVANS

Chord symbols for the first staff:  $Cm^7$ ,  $Bm^6$ ,  $B^b m^7$ ,  $A^7(+11/b_9)$ ,  $A^b Maj^7$ ,  $A^b m^7/G^b$ ,  $F^7(+11)$ ,  $F^\# o$

Chord symbols for the second staff:  $Gm^7$ ,  $B^\circ$ ,  $Cm^7$ ,  $B^7$ ,  $B^b m^7$ ,  $B^b m(Maj^7)$ ,  $E^b 7$  (4-measure rest), (3-measure rest)

Chord symbols for the third staff:  $A^b Maj^7$ ,  $Fm^7$ ,  $F^\# o$ ,  $Gm^7$

Chord symbols for the fourth staff:  $A^b m^7$ ,  $D^b 7$ ,  $G^b Maj^7$ ,  $(E^b m^7)$

Chord symbols for the fifth staff:  $Bm^7$  (+5, b5), (6-measure rest),  $E^7_{sus}$ ,  $E^7(+11)$

Chord symbols for the sixth staff:  $A^9_{sus}$ ,  $A^7(b_9)$ ,  $DMaj^7$ ,  $/C^\#$ ,  $Bm^7$ ,  $/A$

Chord symbols for the seventh staff:  $G^\# 7_{sus}$ ,  $G^\# +7$ ,  $C^\# m^9$ ,  $F^\# m^7$ ,  $Bm^7$ ,  $G^7(+11)$

Chord symbols for the eighth staff:  $C^\# m^7$ ,  $F^\# +7$ ,  $B^+ 7$ ,  $E^+ 7$

Chord symbols for the ninth staff:  $G^+ 7$ ,  $C^9$ ,  $A^+ 7$ ,  $D^9$

Chord symbols for the tenth staff:  $G^9$ ,  $C^+ 7$ ,  $F^9(+5)$ ,  $B^b 9$

Chord symbols for the eleventh staff:  $E Maj^7(+11)$ ,  $E^b 6$

# Children's Play Song

BILL EVANS

Moderately

**A**

CMaj<sup>7</sup> FMaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>9(+11)</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Em<sup>7</sup> FMaj<sup>7</sup> G<sup>9</sup>

Fine

CMaj<sup>7</sup> FMaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>9(+11)</sup> C<sup>9sus</sup> C<sup>7</sup> FMaj<sup>7</sup> Bm<sup>7(b5)</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>9</sup> C<sup>4-3</sup>

**B**

G<sup>7sus</sup>

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 consists of four measures. The second system also consists of four measures, with the final measure marked 'To next strain'. The third system begins with a first ending (1.) and a second ending (2.) marked 'D.C. al Fine'. The bottom staff contains a bass line with chords and single notes.



# Comrade Conrad

BILL EVANS

Medium Swing

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

Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>Maj<sup>7</sup> / / A<sup>b</sup>6 break  
 (Pno fill)

Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> FMaj<sup>7</sup> / / F<sup>6</sup> break  
 (Pno fill)

Em<sup>9</sup> A<sup>9</sup>(sus) DMaj<sup>7</sup> Em<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>9sus E<sup>b</sup>Maj<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>

F<sup>#</sup>m<sup>7</sup> B<sup>7</sup>(<sup>b</sup>9) Fm<sup>7</sup> / / B<sup>b</sup>7 / / Em<sup>9</sup> / / A<sup>7</sup> / /

DMaj<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9) F<sup>#</sup>m<sup>7</sup> / / Bm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Am<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 Cm<sup>7</sup> Fm<sup>7</sup> Dm<sup>7</sup>(<sup>b</sup>5) / / G<sup>+</sup>7

Cm<sup>7</sup> A<sup>b</sup>13 D<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>m<sup>7</sup> A<sup>b</sup>/c G<sup>b</sup>9 Fm<sup>7</sup> B<sup>b</sup>7

Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 A<sup>b</sup>Maj<sup>7</sup> (B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7)

# Epilogue

BILL EVANS

Freely

The first system of music consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It begins with a whole note Eb chord. The melody consists of eighth notes: Eb4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4. The bottom staff is in bass clef with the same key signature and time signature. It features a whole note Eb chord, followed by a half note Eb, and then a half note G. A slur covers the final two measures, containing a half note Eb and a half note G.

The second system consists of two staves. The top staff has a key signature of two flats and a common time signature. It contains four measures of chords: G7/D (half note), Cm7 (half note), Bb (half note), and Ab (half note). The bottom staff contains four measures of chords: Gm (half note), Cm (half note), Cm (half note), and Cm (half note). A double bar line with repeat slashes (//) is at the end of the system.

The third system consists of two staves. The top staff has a key signature of two flats and a common time signature. It contains four measures of chords: Ab (half note), Gm (half note), Gm (half note), and Cm (half note). The bottom staff contains four measures of chords: Ab (half note), Gm (half note), Gm (half note), and Cm (half note). A double bar line with repeat slashes (//) is at the end of the system.

The fourth system consists of two staves. The top staff has a key signature of two flats and a common time signature. It contains four measures of chords: Bb (half note), G/B (half note), Cm (half note), and Cm (half note). The bottom staff contains four measures of chords: Bb (half note), G/B (half note), Cm (half note), and Cm (half note). A double bar line with repeat slashes (//) is at the end of the system.

Melody on bar 8 & 9 may also be played in 6th's (within Eb 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 simple story, con-cerns nei-ther love nor glo-ry.  
Join us in this mad af-flic-tion, a tome-to my pre-di-lec-tion

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

I'm just sing-ing four beats to five, four beats to five, four beats to five, four beats to  
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

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

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

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

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

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.

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

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

# Five

BILL EVANS

Medium up swing  $\text{♩} = \text{ca } 92$

**A** N.C.

2nd time only

Bass

1.

2.

**B** in one

$A_m$   $D7(\#9)$   $G7(\#9)$   $A^b_7(b5)$   $D^b_7(\#9)$

$G_m7$   $C7(\#9)$   $F7(\#9)$   $F^\#_m7(b5)$   $B7$

**A** N.C.

Solos ("Rhythm" Changes)

B<sup>b7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>+7</sup> (B<sup>b7</sup>) D<sup>7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>+7</sup> B<sup>b7</sup>

E<sup>b9</sup> E<sup>o</sup> 1. B<sup>b7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>+7</sup> 2. B<sup>b7</sup> ∕

A<sup>m9</sup> D<sup>7(#9)</sup> D<sup>m9</sup> G<sup>13</sup> G<sup>m9</sup> C<sup>+7</sup> C<sup>m9</sup> F<sup>7(#9)</sup>

B<sup>b7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>+7</sup>

B<sup>b7</sup> E<sup>b9</sup> E<sup>o</sup> B<sup>b7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>7</sup>

After Solos D.C. al Coda

# In April

(For Nenetie)

Lyric by  
ROGER SCHORE

Music by  
BILL EVANS

## Ballad

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

You feel the charm of spring in 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

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

Love blos - soms the all a - round in 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 love in A - pril that will stay. \_\_\_\_\_  
 and A - pril steals a - way your heart. \_\_\_\_\_



# For Nenetete

BILL EVANS

**Ballad**

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

$Fm^7$   $B^9$   $B^{\flat 7(\flat 9)}_{-+5}$   $(E^{9(+11)})$   $E^{\flat m^9}$   $A^{13}$   $A^{\flat 13}_{sus}$   $A^{\flat 13}$   $D^{\flat 9}_4$  — #4 — 4 — 3

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

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

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

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

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

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

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

# Fudgesicle Built For Four

BILL EVANS

Medium up swing ♩ = ca 192

**A** Gtr.

Pno.

Pno.

Gtr.

Bs.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains three measures of music, each featuring a triplet of eighth notes in the upper voice and a triplet of quarter notes in the lower voice. Slurs are placed over the triplets in both staves.

The second system continues the musical piece with two staves. It maintains the same key signature and time signature. The notation is similar to the first system, with triplets of eighth notes in the treble and quarter notes in the bass, all under slurs.

The third system features two staves. The treble staff has a melodic line with some rests. The bass staff is marked with "T.S." (Trio Solos) and contains a more active line with slurs and ties. The key signature and time signature remain consistent.

The fourth system consists of two staves with intricate triplet and slur patterns. The treble staff has eighth-note triplets, while the bass staff has quarter-note triplets. The notation is dense and rhythmic.

The fifth system concludes the page with two staves. It includes the instruction "To Solos" with a circled cross symbol. The music ends with a double bar line, followed by a final chord in parentheses on both staves. The key signature and time signature are maintained throughout.

**B** Solos  $G_m^7$   $E^{\flat 7}$   $G_m^7$   $E^{\flat 7}$   $G_m^7$   $C_m^7$   $F^7$   $B^{\flat}Maj^7$

$E^{\flat}Maj^7$   $C_m^7$   $A_m^7(\flat 5)$   $D^7(\flat 9)$   $G_m$   $/F$   $E_m^7(\flat 5)$   $A^+$

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

$E_m^7(\flat 5)$   $A^+$   $D_m$   $/C$   $B_m^7(\flat 5)$   $E^+7(\flat 9)$

$A_m^7$   $F^7$   $A_m^7$   $E^{\flat \circ}$   $D_m^7$   $G^7(\flat 9)$   $C^{\flat}Maj^7$   $F^{\flat}Maj^7$

$B_m^7(\flat 5)$   $E^+7(\flat 9)$   $A_m^7$   $D_m^7(\flat 5)$   $G^+7(\flat 9)$

$C_m^7$   $A^{\flat 7}$   $C_m^7$   $A^{\flat 7}$   $C_m^7$   $(F^7)$   
 $F_m^7$   $B^{\flat 7}$   $E^{\flat}Maj^7$

$A^{\flat}Maj^7$   $F_m^7$   $D_m^7(\flat 5)$   $G^+7(\flat 9)$   $C_m^7$   $B^{\flat 7}$   $A_m^7(\flat 5)$   $D^7(\flat 9)$

*After Solos D.C. al Coda*

$G_m$   $E^{\flat 7}$   $G_m$   $E^{\flat 7}$   $C_m^{(add9)}$   $A^{\flat 7}/C$

*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

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

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

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

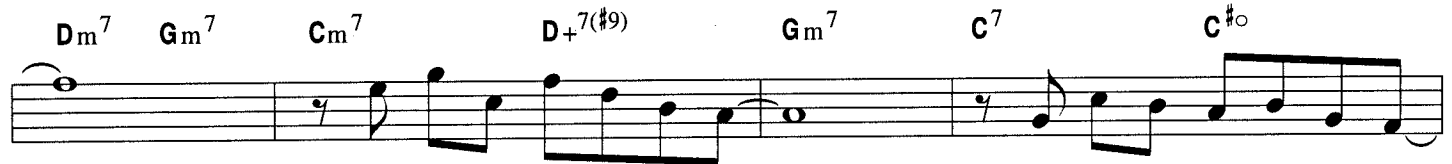
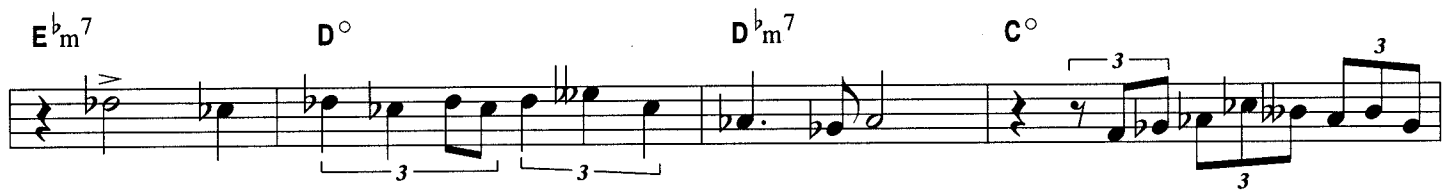
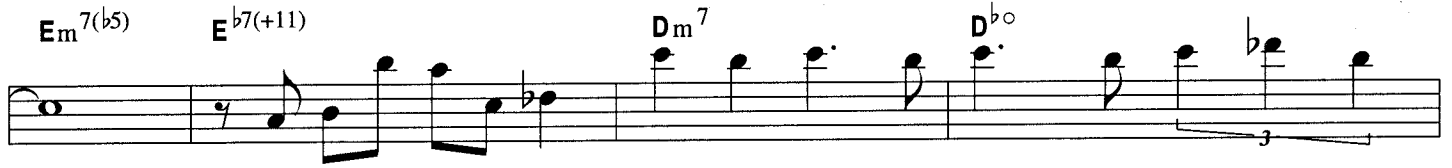
$Am^7$   $D^7$   $Gm^7$   $G^{\flat\circ}$   $Fm^7$   $E^{\circ}$

$E^{\flat}m^7$   $D^{\circ}$   $D^{\flat}m^7$

$C^{\circ}$   $Bm^7$   $B^{\flat\circ}$   $Am^7$   $F^{\circ}$

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

\*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.



# Funkallero

BILL EVANS

Medium up Swing

Musical notation for the main theme, including chord progressions:  $D^9$ ,  $G+7$ ,  $Cm^{6/9}$ ,  $B^b m^7$  4 —  $b5$  — 5,  $E^b7$ ,  $A^b Maj^7$ ,  $D^b7$ ,  $Cm^7$ ,  $Fm^7$ .

Solos

Solo sections with chord progressions:  $D^7(\#9)$ ,  $G+7$ ,  $Cm^{6/9}$ ,  $(A^7)$ ,  $D^7(\#9)$ ,  $G+7$ ,  $Cm^{6/9}$ ,  $Cm^7$ ,  $Bm^7$ ,  $B^b m^7$ ,  $E^b7$ ,  $A^b Maj^7$ ,  $(D^b9)$ ,  $Cm^7$ ,  $Fm^7$ ,  $D^7(\#9)$ ,  $G+7$ ,  $Cm^{6/9}$ ,  $(A^7)$ .

Final musical notation with chords:  $Cm^{6/9}$ ,  $G^b13$ ,  $F13$  (+11) ( $b9$ ).  
 After solos D.C al Coda (w/repeat)  
 Chords in parentheses are optional.

# Funny Man

BILL EVANS

Slow

**A**

E<sup>b</sup>Maj<sup>7</sup> B<sup>o</sup> C<sub>m</sub><sup>7</sup> E<sup>o</sup> F<sub>m</sub><sup>7</sup> C<sup>+7</sup>(<sup>b</sup>9) F<sub>m</sub><sup>7</sup> B<sup>b7</sup>

G<sub>m</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> E<sup>b</sup>Maj<sup>7</sup> (E<sup>b7</sup> E<sup>b6</sup> B<sub>m</sub><sup>7</sup> B<sup>b</sup><sub>m</sub><sup>7</sup>) A<sup>9</sup>(+11) A<sup>b</sup>Maj<sup>7</sup> D<sub>m</sub><sup>7</sup>(<sup>b</sup>5) G<sup>+7</sup>(<sup>b</sup>9)

C<sub>m</sub><sup>7</sup> F<sup>7</sup>(<sup>b</sup>9) B<sup>b</sup><sub>m</sub><sup>7</sup> E<sup>b7</sup> A<sup>b</sup><sub>m</sub><sup>9</sup> D<sup>b+7</sup>(<sup>b</sup>9)

G<sup>b</sup>Maj<sup>7</sup> B<sup>Maj</sup><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sup>9</sup> B<sup>b9</sup><sub>sus</sub> B<sup>b+7</sup>(<sup>b</sup>9)

**B**

E<sup>b</sup>Maj<sup>7</sup> B<sup>o</sup> C<sub>m</sub><sup>7</sup> E<sup>o</sup> F<sub>m</sub><sup>7</sup> C<sup>+7</sup>(<sup>b</sup>9) F<sub>m</sub><sup>7</sup> F<sup>#o</sup>

G<sub>m</sub><sup>7</sup> C<sub>m</sub><sup>7</sup> B<sup>+7</sup> E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup>(<sup>b</sup>5) D<sup>9</sup> G<sup>Maj</sup><sup>7</sup> C<sup>Maj</sup><sup>9</sup>(+11)

F<sub>m</sub><sup>7</sup> C<sup>+7</sup> F<sub>m</sub><sup>7</sup> B<sup>b+7</sup> E<sup>b6/9</sup> (E<sup>o</sup> F<sub>m</sub><sup>7</sup> B<sup>b+7</sup>)

Fine



# G Waltz

BILL EVANS

Medium up Jazz Waltz

The musical score for "G Waltz" is written in 3/4 time and consists of ten staves of music. The key signature is one sharp (F#), and the tempo is marked "Medium up Jazz Waltz". The score includes various chords and melodic lines, with some measures containing triplets and slurs. The chords are as follows:

- Staff 1: GMaj<sup>7</sup>, G<sup>13</sup>, F#m<sup>7</sup>(b5), B+<sup>7</sup>
- Staff 2: Em<sup>7</sup>, Dm<sup>9</sup>, CMaj<sup>7</sup>, F<sup>9</sup>
- Staff 3: A<sup>o</sup>/B<sup>b</sup>, B<sup>b</sup>6/9, Gm<sup>9</sup>, C<sup>9</sup>, F<sup>9</sup>, /E<sup>b</sup>
- Staff 4: GMaj<sup>7</sup>/D, E+<sup>7</sup>(b9)/D, Am<sup>7</sup>/D, C<sup>13</sup>/D, /C
- Staff 5: Bm<sup>9</sup>, G<sup>13</sup>, CMaj<sup>7</sup>, F<sup>13</sup>
- Staff 6: Bm<sup>9</sup>, Em<sup>7</sup>, A<sup>13</sup>, A#<sup>o</sup>
- Staff 7: G/B, B<sup>b</sup>13, E<sup>b</sup>6/9, A<sup>b</sup>9sus
- Staff 8: D<sup>b</sup>Maj<sup>7</sup>, E<sup>9</sup><sub>4</sub> — 3, AMaj<sup>7</sup>, D<sup>9</sup>sus, D<sup>7</sup>(b9)

**GMaj<sup>7</sup>** **G<sup>13</sup>** **F<sup>#</sup>m<sup>7</sup>(<sup>b</sup>5)** **B<sup>7</sup>**  
**Em<sup>7</sup>** **A<sup>7</sup>** **Dm<sup>7</sup>** **G<sup>9</sup><sub>sus</sub>** **G<sup>7</sup>(<sup>b</sup>9)**  
**CMaj<sup>7</sup>** **Am<sup>7</sup>** **Fm<sup>7</sup>** **/B<sup>b</sup>** **B<sup>b</sup>7<sub>sus</sub>(<sup>b</sup>9)**  
**E<sup>b</sup>Maj<sup>7</sup>** **A<sup>b</sup>Maj<sup>7</sup>(+11)** **Am<sup>7</sup>(<sup>b</sup>5)** **D<sup>7</sup>alt.**  
**GMaj<sup>7</sup>** **G<sup>13</sup>** **F<sup>#</sup>m<sup>7</sup>(<sup>b</sup>5)** **B<sup>+7</sup>**  
**Em<sup>9</sup>** **A<sup>7</sup>** **Dm<sup>9</sup>** **G<sup>9</sup>** **G<sup>7</sup>(<sup>b</sup>9)**  
**CMaj<sup>7</sup>** **⊕ G<sup>(add9)</sup>/B** **Am<sup>7</sup>(<sup>b</sup>5)** **D<sup>9</sup><sub>4</sub> — 3**  
**GMaj<sup>7</sup>** **B<sup>b</sup>°** **Am<sup>9</sup>** **D<sup>7</sup>**

D Pedal

After Solos D.C. al Coda

**⊕ G<sup>(add9)</sup>/B** **Am<sup>7</sup>(<sup>b</sup>5)** **D<sup>9</sup>** **GMaj<sup>7</sup>** **/F<sup>#</sup>**  
**Em<sup>7</sup>** **Am<sup>7</sup>(<sup>b</sup>5)** **F<sup>13</sup>** **A<sup>°</sup>/B<sup>b</sup>** **B<sup>b</sup>6/9**  
**Gm<sup>9</sup>** **E<sup>b</sup>Maj<sup>7</sup>(+11)** **Cm<sup>7</sup>** **A<sup>b</sup>Maj<sup>7</sup>(+11)** **GMaj<sup>7</sup>** **F<sup>#</sup>m<sup>7</sup>** **Em<sup>9</sup>**

Fill

# Interplay

BILL EVANS

Medium Blues

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

Solos (F minor blues)

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

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**  $C^{6/9}/G$   $E^{\flat o}/G$   $F^{Maj7}$   $A^{+7}$   $A^{\flat+7}$   $G^9_{sus}$   $G^7(\flat 9)$

$C^{Maj7}/E$   $E^{\flat o}$   $Dm^7$   $C^{Maj7}/E$   $F^{Maj7}$   $G^{+7}(\flat 9)$

$C^9$  4 #4 5  $G^{\flat 6/9}/F$   $F^{6/9}$   $B^{\flat o}/F$   $F^{6/9}$

$B^9$  4 #4 5-#5  $E^{Maj7}$   $G^9_{sus}$   $G^9$

**B**  $C^{Maj7}/G$   $E^{\flat o}/G$   $F^{Maj7}$   $A^{+7}$   $A^{\flat+7}$   $G^7$   $F^7(\flat 5)$

$E^9_{sus}$   $E^7_{sus}(\flat 9)$   $E^{13}(\flat 13)$   $Am^7$   $D^7(+11)$   $Gm^7$   $C^7(+11)$

$F^{Maj7}/\sharp 4$  5  $B^7_{sus}(\flat 9)$   $B^{13}(\flat 13)$   $E^{Maj7}$   $B^{\flat 7}_{sus}(\flat 9)$   $B^{\flat 13}(\flat 13)$

$E^{\flat}Maj^7$   $A^7_{sus}(\flat 9)$   $A^{13}(\flat 13)$   $D^{Maj7}$   $A^{\flat 7}_{sus}(\flat 9)$   $A^{\flat 13}(\flat 13)$

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

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

$F^m(Maj^7)$   $F^m^7/E^{\flat}$   $D^m^7(\flat 5)$  (Fm)  $G^7(\flat 9, \sharp 11)$  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

Deep in a dream — I stir and speak the name of  
 her when I call Lau - rie. Is she real or  
 is she just a name I dreamed of, Lau - rie?  
 Sweet in - de - ci - sion, sweet love - ly vi - sion.  
 See her come smil - ing! Charm - ing! Be - guil - ing! — Then I tum - ble  
 down. — Out on the street — I hear the sound of traf - fic  
 while I look for Lau - rie. Search - ing ev - 'ry  
 face but still no trace is there of Lau - rie.

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

**F<sub>m</sub><sup>9</sup>** **B<sup>b</sup><sub>+7</sub>(#9)** **E<sup>b</sup><sub>m</sub><sup>9</sup>** **A<sup>b</sup><sub>+7</sub>(#9)**  
 Sweet in - spi - ra - tion, in sweet des - pe - ra - tion I

**G<sub>m</sub><sup>9</sup>** **G<sup>#</sup><sub>m</sub><sup>9</sup>** **A<sub>m</sub><sup>9</sup>** **B<sup>b</sup><sub>m</sub><sup>9</sup>** **B<sub>m</sub><sup>9</sup>** **C<sub>m</sub><sup>9</sup>**  
 sleep once a - gain but to dream for it

**C<sup>#</sup><sub>m</sub><sup>9</sup>** **C<sup>#</sup><sub>o</sub>** **C<sub>m</sub><sup>7(b5)</sup>** **(G<sup>b</sup><sub>+7</sub>)** **F<sub>+7</sub>(#9)** **(B<sup>9</sup><sub>sus</sub>)**  
 seems that Lau - rie on - ly loves me when I'm

**B<sup>b</sup><sub>13</sub><sub>sus</sub>** **A<sup>b</sup><sub>13</sub><sub>sus</sub>** **G<sup>b</sup><sub>13</sub>** **F<sub>13</sub><sub>sus</sub>** **F<sub>+7</sub>(#9)**  
 dream - ing.



# Laurie

BILL EVANS

**Medium Ballad**

$B^{\flat}Maj^7$   $E^7(\flat 9)_{sus}$   $E^+7(\sharp 9)$   $Am$  / /  $Am(Maj^7)$   $Am^7$   $D^+7(\flat 9)$

\*2nd time only

$Gm^9(\flat 5)$   $C^+7(\sharp 9)$   $Cm$  / /  $Cm(Maj^7)$   $Cm^7$   $F^+7(\sharp 9)$

$Fm^9$   $B^{\flat}+7(\sharp 9)$   $E^{\flat}m^9$   $A^{\flat}+7(\sharp 9)$

1.  $Dm^7(\flat 5)$   $D^{\flat 9}_{sus}$   $D^{\flat 9}$   $C^9_{sus}$   $C^9$   $B^9 - 4 - \sharp 4 = 5$

2.  $Gm^9$   $G^{\sharp}m^9$   $Am^9$   $B^{\flat}m^9$   $Bm^9$   $Cm^9$

$C^{\sharp}m^9$   $C^{\circ}$   $Cm^7(\flat 5)$   $(G^{\flat}+7)$   $F^+7(\sharp 9)$   $(B^9_{sus})$

$B^{\flat}13_{sus}$   $A^{\flat}13_{sus}$   $G^{\flat}13$   $F^{13}_{sus}$   $F^+7(\sharp 9)$

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<sup>Maj7</sup> D<sup>m7</sup> E<sup>m7</sup> F<sup>Maj7</sup> B<sup>m7(b5)</sup> E<sup>7sus(b9)</sup> E<sup>7</sup>

Is there a place that is all will - ing?

Am<sup>7</sup> D<sup>9(#11)</sup> D<sup>9sus</sup> D<sup>9</sup> G<sup>7sus</sup> G<sup>7(b5)(omit3)</sup> G<sup>9sus</sup> G<sup>9(#5)</sup>

Is there a heart that is all beau - ty?

C<sup>9sus</sup> C<sup>9</sup> D<sup>b9</sup> C<sup>9</sup> C<sup>9(#5)</sup> F<sup>Maj7</sup> B<sup>b9</sup>

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

C<sup>6/G</sup> E<sup>b9/G</sup> D<sup>m7/G</sup> E<sup>b9/G</sup> D<sup>m7/G</sup> G<sup>7(b9)</sup>

**B** C<sup>Maj7(#5)</sup> B<sup>b(add9)/D</sup> C<sup>(add9)/E</sup> F<sup>Maj7(#5)</sup> B<sup>m7(b5)</sup> E<sup>7sus(b9)</sup> E<sup>7</sup>

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

mind is the place that all is will - ing,

Am<sup>7</sup> D<sup>9(#11)</sup> D<sup>9sus</sup> D<sup>9</sup> G<sup>7sus</sup> G<sup>7(b5)(omit3)</sup> G<sup>9sus</sup> G<sup>9(#5)</sup>

You have the heart that is all beau - ty,

C<sup>9sus</sup> C<sup>9</sup> D<sup>b9(#11)</sup> C<sup>9</sup> C<sup>9(#5)</sup> F<sup>Maj7</sup> B<sup>b9</sup>

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

C<sup>6/G</sup> E<sup>b9/G</sup> D<sup>m7/G</sup> F<sup>#m7(b5)</sup> F<sup>m(Maj7)</sup>

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

E<sup>m7</sup> E<sup>b9</sup> D<sup>m7</sup> G<sup>9</sup> C<sup>6/9</sup> (D<sup>m7</sup> G<sup>7</sup>)

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

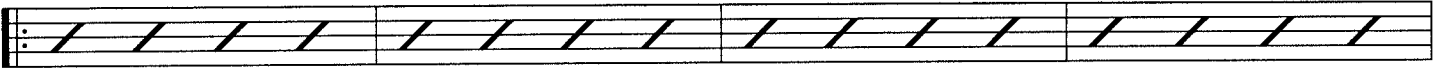
Guitar

Bass

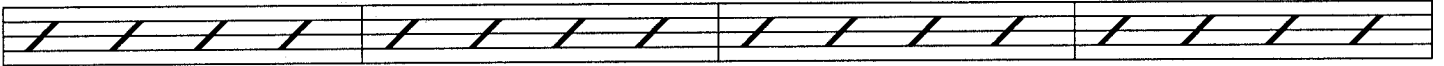
The musical score is written for Piano, Guitar, and Bass. The piano part begins with a treble clef and a key signature of three flats. The tempo is marked as 'Medium swing' with a quarter note equal to approximately 120 beats per minute. The score is divided into four systems. The first system shows the piano melody and the bass line. The second and third systems continue the piano melody with triplet figures and the bass line. The fourth system concludes the piece with a 'Fine' marking.

Solos

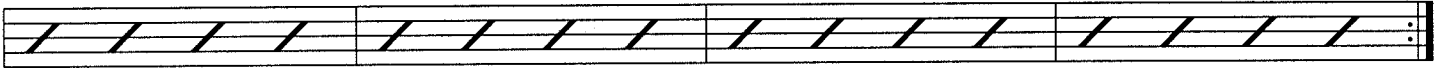
**E<sup>b7</sup>**      **G<sup>b7</sup>**      **C<sup>b7</sup>**      **B<sup>b+7</sup>**      **E<sup>b</sup>m<sup>7</sup>**      **A<sup>b7</sup>**      **D<sup>b</sup>m<sup>7</sup>**      **G<sup>b7</sup>**



**C<sup>b</sup>Maj<sup>7</sup>**      **E<sup>b7(b9)</sup>**      **A<sup>b</sup>m<sup>7</sup>**      **D<sup>b7</sup>**      **G<sup>b</sup>Maj<sup>7</sup>**      **B<sup>b+7</sup>**      **E<sup>b</sup>m<sup>7</sup>**      **A<sup>b7</sup>**



**D<sup>b</sup>m<sup>7</sup>**      **G<sup>b7</sup>**      **F<sup>7</sup>**      **B<sup>b+7</sup>**      **E<sup>b</sup>m**      **G<sup>b7</sup>**      **F<sup>7</sup>**      **B<sup>b+7</sup>**



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

# Maxine

BILL EVANS

## Medium up Jazz Waltz

**A**

C Maj<sup>7</sup> F<sup>#9</sup> B<sub>m</sub><sup>7(b5)</sup> E<sup>+7(b9)</sup> A<sub>m</sub><sup>9</sup> D<sup>9</sup> G<sub>m</sub><sup>9</sup> C<sup>7</sup>

F Maj<sup>7</sup> B<sup>9</sup> E<sub>m</sub><sup>7(b5)</sup> A<sup>+7(b9)</sup> D<sub>m</sub><sup>9</sup> G<sup>13</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup>

B<sup>b</sup> Maj<sup>7</sup> B<sup>b6</sup> E<sup>7</sup> A Maj<sup>7</sup> A<sup>6</sup>

B<sup>b</sup> m<sup>7</sup> E<sup>b7</sup> A<sup>b</sup> Maj<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> G<sup>6</sup>

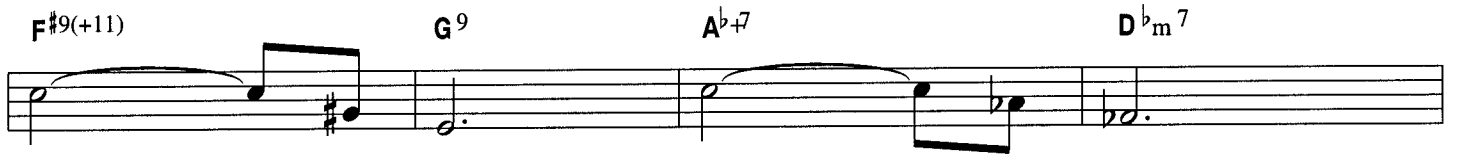
A<sup>b</sup> m<sup>9</sup> D<sup>b7</sup> G<sup>b</sup> Maj<sup>7</sup> G<sup>b6</sup>

G<sub>m</sub><sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> B<sup>7</sup> E Maj<sup>7</sup>

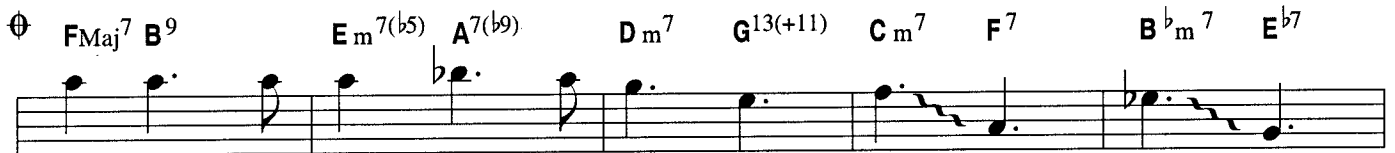
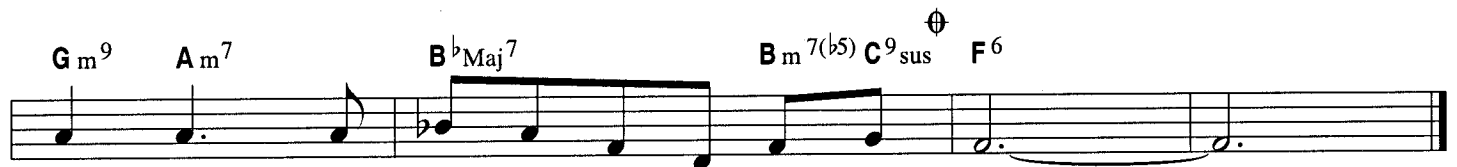
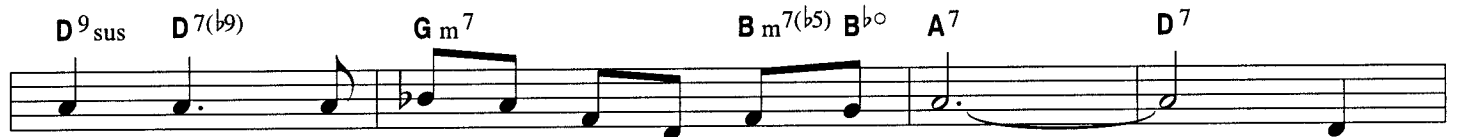
**B**

B<sup>b</sup><sub>7</sub>(b9) E<sup>b</sup> m<sup>7</sup> A<sup>b</sup><sub>7</sub> D<sup>b</sup> m<sup>9</sup>

F<sup>#</sup><sub>7</sub> B<sup>9</sup> F<sup>13(+11)</sup> E<sup>+7</sup>



C



# My Bells

Lyric by  
GENE LEES

Music by  
BILL EVANS

Medium - Ballad

**A**  $F\#7_{sus}$   $B_{Maj}7$   $F\#7_{sus}$   
*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

$B_{Maj}7$   $F\#7_{sus}$   $B_{Maj}7$   $F\#7_{sus}$   $F\#9$

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

**B**  $E_{Maj}7$   $C\#m7$   $F\#7$   $D\#m7$   $G\#m7$   $C\#m9$   $F\#9$

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

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

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

$E_{Maj}7$   $F\#7_{sus}$  1.  $B_{Maj}7$  2.  $F(\#11)$

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

$E_{Maj}7$   $D\#m7$   $C\#m7$   $D\#m7$   $E_{Maj}7$   $F\#7_{sus}$   $E_{Maj}7$

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

$D\#m7$   $C\#m7$   $E_{Maj}7$   $F\#7_{sus}$   $E_{Maj}7$   $B_{Maj}7$  ( $F\#7_{sus}$   $B_{Maj}7$ )

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<sup>#7</sup><sub>sus</sub> B Maj<sup>9</sup> F<sup>#7</sup><sub>sus</sub>

F<sup>#</sup> Pedal to **B**

B Maj<sup>9</sup> F<sup>#7</sup><sub>sus</sub> B Maj<sup>7</sup> F<sup>#7</sup><sub>sus</sub> F<sup>#7</sup>

**B** E Maj<sup>7</sup> C<sup>#m</sup><sup>7</sup> F<sup>#7</sup> D<sup>#m</sup><sup>7</sup> G<sup>#m</sup><sup>7</sup> C<sup>#m</sup><sup>7</sup> F<sup>#13</sup> (<sup>b13</sup><sub>#9</sub>)

B<sup>13</sup> (<sup>b13</sup><sub>b9</sub>) E<sup>13</sup> (<sup>b13</sup><sub>#9</sub>) A Maj<sup>7</sup> D<sup>#9</sup><sub>sus</sub> D<sup>#+7</sup>(<sup>#9</sup>) G<sup>#9</sup><sub>sus</sub> G<sup>#7</sup>(<sup>b9</sup>)

C<sup>#m</sup><sup>7</sup> D<sup>#m</sup><sup>7</sup> E Maj<sup>7</sup> F<sup>#7</sup>(<sub>sus</sub>) F<sup>13</sup>(+11)

E Maj<sup>7</sup> D<sup>#m</sup><sup>7</sup> C<sup>#m</sup><sup>7</sup> E Maj<sup>7</sup> ⊕

⊕ F<sup>#13</sup><sub>sus</sub> E Maj<sup>9</sup> B Maj<sup>9</sup>

*After solos D.C. al Coda*

Changes for soloing on **A** :

F<sup>#7</sup><sub>sus</sub> B Maj<sup>7</sup> F<sup>#7</sup><sub>sus</sub> B Maj<sup>7</sup> F<sup>#7</sup><sub>sus</sub> B Maj<sup>7</sup> F<sup>#7</sup><sub>sus</sub> F<sup>#7</sup>

F<sup>#</sup> Pedal



# N.Y.C.'s No Lark

BILL EVANS

Slowly

Repeat as long as desired;  
then, to Dm7

Am<sup>7</sup>(<sup>b</sup>6)

Repeat to about 1/2 the length of Am<sup>7</sup>(<sup>b</sup>6);  
then, to Cmaj7

Dm<sup>7</sup>

*last  
time*

About 1/2 length of Dm7;  
then, to Fmaj7(<sup>♯</sup>4)

Cmaj<sup>7</sup>

Same length as Cmaj7;  
then to Bm7(<sup>b</sup>5)

Fmaj<sup>7</sup>(<sup>♯</sup>4)

Twice length of Fmaj7(<sup>♯</sup>4);  
then, to Am7(<sup>b</sup>6)

Bm<sup>7</sup>(<sup>b</sup>5<sup>b</sup>2)

Repeat Am7(<sup>b</sup>6) with diminuendo  
and ritard. until a ◡ (Fine)  
on the first best sound.

Am<sup>7</sup>(<sup>b</sup>6)

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<sup>b13</sup>)  
D<sub>m</sub><sup>9(b5)</sup> G<sup>+7</sup> C<sub>m</sub><sup>9</sup>

F<sub>m</sub><sup>9</sup> B<sup>b9</sup> A<sub>m</sub><sup>7(b5)</sup> D<sup>+7(b9)</sup>

(G<sup>13+11</sup>)  
G<sub>m</sub><sup>7(b5)</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>9</sup> F<sub>m</sub><sup>9/E<sup>b</sup></sup>

D<sup>9</sup> D<sup>7(b9)</sup> G<sup>13</sup> (G<sup>+7</sup>) C<sup>9</sup> F<sup>13</sup>

**B**

B<sup>b+7(b9)</sup> E<sup>b9(+11)</sup> A<sup>b+7</sup> D<sup>b+7(b9)</sup>

G<sup>b13</sup> B<sup>+7</sup> E<sup>13</sup> A<sup>13</sup>

**C**

(A<sup>b13</sup>)  
D<sub>m</sub><sup>9(b5)</sup> G<sup>+7</sup> G<sub>m</sub><sup>7(b5)</sup> C<sup>+7(b9)</sup> F<sub>m</sub><sup>9</sup>

B<sup>13</sup> B<sup>b13</sup> A<sup>13</sup> A<sup>b13</sup> G<sup>+7</sup> C<sub>m</sub><sup>6/9</sup>

# Only Child

Lyric by  
ROGER SCHORE

Music by  
BILL EVANS

Medium Ballad

**A**  $F^9_{sus}$   $F^7(b9)$   $B^bMaj^7$   $B^b(Maj^7)$   $F^9_{sus}$   $F^7(\#11)$   $B^bMaj^7$   $B^b(Maj^7)$   
*F pedal...* (b9)

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

$E^bMaj^7$   $A^b13$   $Dm^7$   $Gm^7$   $Fm^6$   $Em^9$   $A^{7(-5)}$  (45)

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

$E^bm^9$   $A^b13$   $D^bMaj^7$   $B^bm^7$   $Gm^7$   $C^9$   $F^bMaj^7$   $F^6$

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

$Em^9$   $A^b13$   $DMaj^7$   $DMaj^9$   $A^bm^7$   $D^b9$   $G^bMaj^7$   $G^b6$

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

**B**  $F^{+7(b13)}$   $B^bm^9$  /  $A^b$   $Gm^7$   $C^13$   $Fm^9$   $B^bm^9$   
(#9) 3

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

$E^bm^9$   $A^b9$   $D^b6/9$   $G^bMaj^7$   $Cm^9$   $F^7(\#5)$   $B^bm^7$   $E^b7$  3

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

$A^bMaj^7$  /  $G$   $Fm^9$  /  $E^b$   $Dm^7(b5)$   $G^7(\#5)$   $C^bMaj^7$  /  $B$   $Am^9$   $A^b13(\#11)$   $Gm^6/9$

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

$G^b13$   $C^bMaj^9/G^b$   $F^7_{sus}(b9)$   $F^7(\#5)$   $B^bMaj^9$   
*F pedal...* 3

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

# Only Child

Medium Ballad

BILL EVANS

**A** F<sup>9sus</sup> F<sup>7(+11)</sup><sub>(b9)</sub> B<sup>bMaj7</sup>/<sub>F</sub> B<sup>b◦(Maj7)</sup>/<sub>F</sub> F<sup>9sus</sup> F<sup>7(+11)</sup><sub>(b9)</sub> B<sup>bMaj7</sup>/<sub>F</sub> B<sup>b◦(Maj7)</sup>/<sub>F</sub>

F bass pedal

E<sup>bMaj7</sup> E<sup>b◦</sup><sub>(E<sup>b</sup>m<sup>6</sup>)</sub> D<sup>m7</sup> G<sup>m7</sup> (F<sup>m6</sup>) E<sup>m9</sup> A<sup>13</sup> (b<sup>13</sup>)

E<sup>b</sup>m<sup>9</sup> A<sup>b9</sup> D<sup>b◦Maj7</sup>(addA) D<sup>bMaj7</sup>/<sub>A<sup>b</sup></sub> G<sup>m7</sup> C<sup>9</sup><sub>4</sub> — 3 F<sup>Maj7</sup> F<sup>6</sup>

E<sup>m9</sup> A<sup>9</sup> D<sup>◦Maj7</sup> D<sup>Maj7</sup>/<sub>A</sub> A<sup>b</sup>m<sup>7(b5)</sup> D<sup>b9sus</sup> D<sup>b7(b9)</sup> G<sup>bMaj7</sup> G<sup>b6</sup>

**B** F<sup>+7(#9)</sup> B<sup>b</sup>m B<sup>b</sup>m<sup>7</sup>/<sub>A<sup>b</sup></sub> G<sup>m7</sup> C<sup>+7</sup> F<sup>m9</sup> B<sup>b</sup>m<sup>9</sup>

E<sup>b</sup>m<sup>9</sup> A<sup>b9</sup> D<sup>b6/9</sup> G<sup>b</sup>Maj<sup>7</sup> C<sup>m9</sup> F<sup>+7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7<sub>3</sub>

A<sup>b</sup>Maj<sup>7</sup>/<sub>G</sub> F<sup>m9</sup>/<sub>E<sup>b</sup></sub> D<sup>m7(b5)</sup> G<sup>+7</sup> C<sup>Maj7</sup>/<sub>B</sub> A<sup>m9</sup> A<sup>b</sup>13(+11) G<sup>m6/9</sup>

G<sup>b</sup>13 C<sup>b</sup>Maj<sup>9</sup>/<sub>G<sup>b</sup></sub> F<sup>7sus</sup><sub>(b9)</sub> F<sup>+7(b9)</sup><sub>3</sub> B<sup>b</sup>Maj<sup>7</sup>/<sub>F</sub> // B<sup>b◦</sup>Maj<sup>7</sup>/<sub>F</sub>

F Pedal

B<sup>b</sup>Maj<sup>9</sup> A<sup>9sus</sup> A<sup>b</sup>9sus G<sup>m7(+5)</sup> G<sup>b</sup>9sus E<sup>9sus</sup> E<sup>b</sup>9sus

# The Opener

BILL EVANS

Medium Swing

C<sup>Maj7</sup> C<sup>7</sup> B<sup>m9(b5)</sup> E<sup>+7(b9)</sup> A<sup>m7</sup> A<sup>b°(addC#)</sup> G<sup>m7</sup> C<sup>7</sup>

F<sup>Maj7</sup> B<sup>m7(b5)</sup> E<sup>7(b9)</sup> A<sup>m7</sup> D<sup>7(+11)</sup> G<sup>m9</sup> C<sup>+7</sup>

F<sup>Maj7</sup> B<sup>b9</sup> C<sup>6</sup> E<sup>+7</sup> A<sup>m7</sup> E<sup>+7</sup> *2nd time: D<sup>9(+11)</sup>*

1. A<sup>m7</sup> D<sup>9(+11)</sup> D<sup>m7</sup> G<sup>7</sup> A<sup>b<sup>m7</sup>(b5)</sup> D<sup>b9</sup>

2. E<sup>m7</sup> E<sup>b°</sup> D<sup>m7</sup> G<sup>9</sup> C<sup>Maj7</sup> D<sup>m7</sup> G<sup>+7(#9)</sup>

G pedal - - - - -

E<sup>m7</sup> A<sup>13(+11)</sup> D<sup>m7</sup> G<sup>9</sup> E<sup>m7</sup> E<sup>b°</sup> D<sup>m7</sup> G<sup>9</sup> C<sup>°(Maj7)</sup> C<sup>Maj7</sup>

G pedal - - - - -

# Orbit

## (Unless It's You)

BILL EVANS

Medium Swing (in 2)

(G<sup>m7</sup>)  
 G<sup>m6/9</sup> E<sup>+7</sup> A<sup>m9</sup> D<sup>7</sup> G<sup>Maj7</sup> (G<sup>+7</sup>)  
 +5 (C<sup>m7</sup>)  
 C<sup>m6/9</sup> F<sup>7</sup>

B<sup>bMaj7</sup> (B<sup>b+7</sup>)  
 +5 E<sup>b<sub>m</sub>9</sup> A<sup>b7</sup> D<sup>bMaj7</sup> D<sup>b+7</sup> F<sup>#m7</sup> D<sup>+7</sup>

G<sup>m(add9)</sup> B<sup>b7</sup> E<sup>bMaj7</sup> F<sup>#9(+5)</sup> B<sup>m7</sup> E<sup>b+7</sup> A<sup>b<sub>m</sub>7</sup> B<sup>9</sup>

E<sup>Maj7</sup> G<sup>+7</sup> C<sup>m7</sup> E<sup>+7</sup> A<sup>m7</sup> C<sup>9(+5)</sup> F<sup>Maj7</sup> G<sup>#+7</sup>

C<sup>#m7</sup> F<sup>+7</sup> B<sup>b<sub>m</sub>9</sup> E<sup>b7</sup> A<sup>bMaj7</sup> D<sup>bMaj7</sup> G<sup>bMaj7</sup> C<sup>+7</sup>

F<sup>m9</sup> B<sup>b13</sup> E<sup>bMaj7</sup> A<sup>bMaj7</sup> D<sup>bMaj7</sup> G<sup>+7(#9)</sup> (C<sup>m7</sup>)  
 C<sup>m6/9</sup> D<sup>7(#9)</sup>

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

D<sup>bMaj7</sup> D<sup>b+7</sup> F<sup>#m7</sup> E<sup>m7</sup> D<sup>Maj7</sup> C<sup>m9</sup> B<sup>bMaj7</sup> A<sup>bMaj9(+11)</sup>

*rit. al Fine*

G<sup>m9</sup> G<sup>b<sub>m</sub>13</sup> F<sup>m7</sup> E<sup>b<sub>m</sub>7</sup> B<sup>b<sub>m</sub>9</sup>

**Fine**

Chords in parentheses are used for solos.

# Peace Piece

BILL EVANS

Slowly ♩ = ca 46

C<sup>Maj7</sup>

G<sup>9sus</sup>

C<sup>Maj7</sup>

G<sup>9sus</sup>

The first system of musical notation consists of two staves. The upper staff is a treble clef with a whole rest. The lower staff is a bass clef with a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The chords are labeled as C<sup>Maj7</sup>, G<sup>9sus</sup>, C<sup>Maj7</sup>, and G<sup>9sus</sup> above the staff. The system ends with a double bar line and a repeat sign.

*simile*

*Solo ad lib*

The second system of musical notation consists of two staves. The upper staff has a whole rest in the first measure, followed by a half rest in the second measure, and then a melodic line starting in the third measure. The lower staff has a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The melodic line in the upper staff features a triplet of eighth notes in the third measure and another triplet in the fourth measure.

The third system of musical notation consists of two staves. The upper staff continues the melodic line from the previous system, featuring a triplet of eighth notes in the third measure. The lower staff has a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, featuring a triplet of eighth notes in the third measure. The lower staff has a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The system ends with the word "etc." in the upper right corner.

Ending G<sup>13sus</sup>

The ending section consists of two staves. The upper staff has a whole rest in the first measure, followed by a half note chord in the second measure. The lower staff has a whole rest in the first measure, followed by a half note chord in the second measure. The chords are labeled as G<sup>13sus</sup> and C above the staff. The system ends with a double bar line.

# Peri's Scope

BILL EVANS

Medium up Swing

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> (A<sup>+7</sup>) Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> CMaj<sup>9</sup> (A<sup>+7</sup>) Am<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> CMaj<sup>7</sup> E<sup>7</sup>

FMaj<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> (A<sup>+7</sup>) Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>9</sup><sub>sus</sub> / / C<sup>9</sup>

F<sup>6/9</sup> B<sup>7</sup><sub>alt.</sub> B<sup>b7</sup> A<sup>+7</sup>

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> (A<sup>+7</sup>) Am<sup>7</sup> Dm<sup>7</sup> D<sup>#o</sup> (Em<sup>7b5</sup>) Em<sup>7</sup> A<sup>+7</sup>

(Dm<sup>7</sup> Dm<sup>9</sup>) Em<sup>7</sup> G<sup>7</sup> FMaj<sup>7</sup> G<sup>13</sup><sub>sus</sub> CMaj<sup>9</sup> (G<sup>13</sup><sub>sus</sub> CMaj<sup>9</sup> A<sup>+7(b9)</sup>)

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 G#4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The lower staff is in bass clef with the same key signature and time signature. It starts with a wavy line indicating a tremolo on a low note, followed by a series of chords: a half note chord (F#2, C#3, G#3), a quarter note chord (F#2, C#3, G#3), and a quarter note chord (F#2, C#3, G#3). The system concludes with four measures, each containing a repeat sign (a vertical line with a diagonal slash).

*simile*

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, and a whole note A4. The lower staff contains five measures, each with a repeat sign.

The third system of musical notation consists of two staves. The upper staff begins with a whole note G#4, followed by a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a whole note F#4. The lower staff contains four measures, each with a repeat sign.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, and a quarter note D4. The lower staff contains two measures with repeat signs, followed by a wavy line indicating a tremolo on a low note, and then a series of chords: a half note chord (F#2, C#3, G#3), a quarter note chord (F#2, C#3, G#3), and a quarter note chord (F#2, C#3, G#3). The system ends 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 begins with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, and a quarter note D4. The lower staff starts with a wavy line indicating a tremolo on a low note, followed by a series of chords: a half note chord (F#2, C#3, G#3), a quarter note chord (F#2, C#3, G#3), and a quarter note chord (F#2, C#3, G#3). The system concludes with three measures with repeat signs and a final bass clef.

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 a wavy line indicating a tremolo or similar effect, followed by a series of chords. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff continues the melodic line with eighth and quarter notes. The bass clef staff contains a bass line with a wavy line and chords. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Third system of musical notation. The treble clef staff contains a melodic line with quarter notes and rests. The bass clef staff contains a bass line with a wavy line and chords. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Fourth system of musical notation. The treble clef staff contains a melodic line with quarter notes and rests. The bass clef staff contains a bass line with a wavy line and chords. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Fifth system of musical notation. The treble clef staff contains a melodic line with quarter notes and rests. The bass clef staff contains a bass line with a wavy line and chords. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#). The final measure of the treble staff is labeled with the chord symbol **E<sup>Maj</sup>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 two sharps (F# and C#) and includes a bass line with a '7' chord and an '8vb' marking. 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 page of musical notation consists of five systems, each with two staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various chords, melodic lines, and rhythmic patterns. Key features include:

- System 1:** A 7th fret marker is indicated above the second staff. A dashed line labeled "8vb" spans across the system.
- System 2:** Features several triplet markings (indicated by a bracket with the number "3") in both staves.
- System 3:** Continues with complex chordal textures and melodic fragments.
- System 4:** Includes multiple triplet markings in the lower staff.
- System 5:** Concludes with a sextuplet (indicated by a bracket with the number "6") in the upper staff.

First system of musical notation. It consists of two staves. The upper staff features a melodic line with a slur over the first two measures, followed by a sixteenth-note triplet in the third measure, and a sixteenth-note sextuplet in the fourth measure. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line with a slur over the first two measures. The lower staff includes a section marked with a '7' and an '8vb' (octave below) marking, indicating a specific rhythmic or pitch-related instruction.

Third system of musical notation, divided into two measures labeled '1.' and '2.'. Both measures feature a melodic line with a slur and a triplet. The lower staff provides a harmonic accompaniment with chords and moving lines.

Fourth system of musical notation. The upper staff features a melodic line with a slur over the first two measures. The lower staff includes a section marked with an '8va' (octave above) marking, indicating a specific rhythmic or pitch-related instruction.

Fifth system of musical notation, concluding the page. It features a melodic line with a slur over the first two measures, followed by a 'quasi-cadenza' section. The lower staff provides a harmonic accompaniment with chords and moving lines.



# 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 Maj<sup>7</sup> (A<sup>9</sup> sus) E m<sup>9</sup> A Maj<sup>7</sup> A<sup>9</sup> sus E<sup>b9(+11)</sup>

D Maj<sup>7</sup> D<sup>#m7(b5)</sup> G<sup>#+7</sup> C<sup>#m9</sup> F<sup>#+7(#9)</sup> B m<sup>9</sup> C<sup>#+7</sup>

**B** F<sup>#m7</sup> E m<sup>9</sup> D Maj<sup>7</sup> C Maj<sup>7</sup>

B m<sup>9</sup> /A G<sup>#7sus(b9)</sup> G<sup>#+7</sup> C<sup>#m7</sup> A<sup>13(b9)</sup>

D Maj<sup>7</sup> G<sup>9sus</sup> G<sup>9</sup> A Maj<sup>7</sup> G<sup>9</sup> F<sup>#m7</sup> A<sup>o</sup> (B m<sup>7</sup> / ) A<sup>#m7/B</sup> B m<sup>7</sup> E<sup>9sus</sup> (E<sup>7</sup>) G<sup>#7/E</sup>

**C** Interlude A Maj<sup>7</sup> A<sup>13</sup> sus A Maj<sup>7</sup> A<sup>13</sup> sus

(Optional E Pedal) -----

A Maj<sup>7</sup> A<sup>13</sup> sus A Maj<sup>7</sup> A<sup>13</sup> sus

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

A Maj<sup>7</sup>

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  $Gm^7$   $C^7$   $Am^7$   $Dm^7$   $Bm^7$   $E^7$   $C\#m^7$   $F\#m^7$

$Dm^7$   $G^7$   $Em^7$   $Am^7$   $Fm^7$   $Bb^7$   $Gm^7$   $Cm^7$

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

$Ebm^7$   $A^b7$   $Fm^7$   $Bbm^7$   $F\#m^7$   $B^7$   $Gm^7$   $C^7$

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

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

$Am^7$   $A^+7(\#9)$   $Dm^9$   $Em^7(\flat5)$   $A^+7(\#9)$

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

$Bm^7(\flat5)$   $E^7$   $C\#m^7$   $F\#m^7$   $Dm^7$   $G^7$   $Em^7$   $Am^7$

$Fm^7$   $Bb^7$   $Gm^7$   $Cm^7$   $Abm^7$   $Db^7$   $Gm^7$   $C^7$

□ C

**F<sup>Maj7</sup>**   **A<sup>+</sup>7**   **D<sup>m7</sup>**   **G<sup>m7</sup>**   **G<sup>#o</sup>**   **A<sup>m7</sup>**   **D<sup>m7</sup>**

**B<sup>b</sup>Maj<sup>7(+11)</sup>**   **B<sup>o</sup>**   **F/c**   **D<sup>m7</sup>**   **E<sup>b9(+11)</sup>**

**F<sup>6</sup>**   **F<sup>#o</sup>**   **G<sup>m7</sup>**   **G<sup>#o</sup>**   **A<sup>m</sup>**   **F<sup>7</sup>**   **B<sup>m7(b5)</sup>**   **B<sup>b</sup>m<sup>7</sup>**

C Pedal -----

**A<sup>m7</sup>**   **D<sup>m7</sup>**   **G<sup>m7</sup>**   **G<sup>#o</sup>**   **A<sup>m7</sup>**   **D<sup>m7</sup>**   **B<sup>b</sup>Maj<sup>7(+11)</sup>**   **B<sup>o</sup>**

**F<sup>6/c</sup>**   **D<sup>m7</sup>**   **G<sup>m7</sup>**   **C<sup>9sus</sup>**   **F<sup>Maj7</sup>**   **(A<sup>b</sup>Maj<sup>7</sup>   D<sup>b</sup>Maj<sup>7</sup>   G<sup>b</sup>Maj<sup>7</sup>)**

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<sup>7</sup>b<sup>9</sup>)

Chord progressions and markings:

- Staff 1: D<sub>m</sub><sup>6/9</sup>, (solo: A<sup>7</sup>b<sup>9</sup>), C<sup>7</sup>, D<sub>m</sub><sup>6/9</sup>, D<sup>7</sup>(#9)
- Staff 2: G<sub>m</sub><sup>9</sup>, D<sub>m</sub><sup>6/9</sup>, F<sup>7</sup>(#9)
- Staff 3: B<sup>b</sup><sub>13</sub>, A<sup>7</sup>, D<sub>m</sub><sup>6/9</sup>, A<sup>7</sup> (with a (b) marking)
- Staff 4: D<sub>m</sub><sup>6/9</sup>, A<sup>7</sup>, D<sub>m</sub><sup>6/9</sup>, D<sup>7</sup>(#9)
- Staff 5: G<sub>m</sub><sup>9</sup>, D<sub>m</sub><sup>6/9</sup>, F<sup>9</sup>
- Staff 6: B<sup>b</sup><sub>13</sub>, A<sup>7</sup>, D<sub>m</sub><sup>6/9</sup>, (A<sup>7</sup>)

Additional markings include triplets (3) and a (b) marking in the third staff.

# Song For Helen

BILL EVANS

Medium Ballad

$A^{b9}_{sus}$   $A^{b7(+11)_{b9}}$   $D^{b6/9}$   $F+7$   $B^b_{m9}$   $A+7$   $A^9_{sus}$

$A^{b13}_4$  — 3  $A^{b+7(b9)}$   $D^{b9}_{sus}$   $D^{b7(b9)}$   $G^{b9}_{sus}$   $G^{b13}$   $(G^6)$

$B^9_{sus}$   $B+7$   $E^9_{sus}$   $E7(b9)$   $AMaj^7$   $A^{b9}_{sus}$   $A^{b+7(b9)}$

$D^{b13}_{sus}$   $D^{b+7(b9)}$   $G^b_{m13}$   $B^{13}$  —  $(b13)$   $EMaj^7$   $A^{13}$

$A^{b9}_{sus}$   $A^{b7(+11)_{b9}}$   $D^{b9}_4$  — 3  $(GMaj^7)$   $G^b_{Maj^7}$   $F+7(b9)$

$B^b_{m9}$   $A^b_{m6}$   $G_{m7(b5)}$   $G^{b7}$   $(B^9/G^b)$   $F_{m9}$   $B^b_{13}_{sus}$   $B^b_{13(b9)}$

$E^{b9(+11)}$   $A^{b13}_{sus}$   $A^{b+7}$   $D^b_{Maj^9}$   $A^{b9}_{sus}$   $(A+7)$   $A^{b7(+11)_{b9}}$

Fine

# Since We Met

Freely

BILL EVANS

**A**

$C^9_{sus}$   $Bm^{7(b5)}$   $C^{+7(b9)}$   $E/C$   $F^{(9)}$   $F^{Maj7}$   $Cm^7$   $Bm^{7(b5)}$   $E^{+7(b9)}$

$Am^{(add9)}$   $Am/G^\#$   $Am^7/G$   $F^\#m^{7(b5)}$   $Fm^9$

$(C^{6/9}/E$   $E^{7\#9}$  )  $Am^{(Maj7)}$   $Am^7$   $Dm^9$   $G^{13}$   $(Fm^7)$   $Fm^6$

$(C^{6/9}/E$   $E^{7\#9}$  )  $Am^{(Maj7)}$   $Am^7$   $(E^\flat m^9$   $A^{b9}$  )  $Dm^9$   $G^9$  )

$E^\flat m^9$   $A^{b7(b9)}$   $D^\flat Maj7$   $C^9_{sus}$   $Bm^{7(b5)}$   $C^{+7(b9)}$

**B**

$Gm^9$   $C^{+7(b9)}$   $Fm^9$   $B^\flat_{+7(b9)}$

**C**

$(F^\circ Maj^7)$   $E/C$   $F^{Maj7}$   $Cm^7$   $Bm^{7(b5)}$   $E^{+7(b9)}$

$Am^{(add9)}$   $Am/G^\#$   $Am^7/G$   $F^\#m^{7(b5)}$   $Fm^9$

( C<sup>6/9</sup>/E E<sup>7#9</sup> )  
 E<sub>m</sub><sup>7</sup> Am(Maj<sup>7</sup>) Am<sup>7</sup> D<sup>9</sup> A<sup>b13</sup> ⊕

Medium Swing ♩ = 172

C<sup>Maj9</sup>/G G<sup>9sus</sup> G<sup>13(b9)</sup> C<sup>Maj9</sup>/G G<sub>m</sub><sup>7</sup> C<sup>7</sup>

Solos on ABC  
 After solos D.S. al Coda

⊕ C<sup>6/9</sup>/G G<sup>9sus</sup> G<sup>13</sup> C<sup>6/9</sup>/G G<sub>m</sub><sup>7</sup> C<sup>7</sup><sub>8va</sub>

Jazz Waltz ♩ = 148

ⓓ (8<sup>va</sup>) F<sub>m</sub><sup>9</sup> B<sup>b</sup><sub>m</sub><sup>9</sup> E<sup>b</sup><sub>m</sub><sup>9</sup> A<sup>b13</sup>

2nd time: Piano solos

C<sup>#</sup><sub>m</sub><sup>9</sup> F<sup>#</sup><sub>m</sub><sup>9</sup> B<sub>m</sub><sup>9</sup> E<sup>9</sup>

3rd time: rall.

Am<sup>9</sup> D<sub>m</sub><sup>9</sup> G<sub>m</sub><sup>9</sup> 1.2. C<sup>9</sup>

3. C<sup>9sus</sup> B<sub>m</sub><sup>7(b5)</sup> C<sup>+7(b9)</sup> F<sup>o</sup> (Maj<sup>7</sup>) F<sup>Maj7</sup>

rit. ----- Fill -----

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<sup>7</sup>) Gm<sup>7</sup>

C Pedal to bar 41

Fm<sup>7</sup> Cm<sup>9</sup>

Fm(Maj<sup>7</sup>) Cm<sup>9</sup>(Maj<sup>7</sup>) Fm<sup>7</sup> Gm(Maj<sup>7</sup>)

(D<sup>b</sup>Maj<sup>7</sup>) Fm<sup>7</sup> Cm<sup>9</sup>(Maj<sup>7</sup>) F<sup>#</sup>m<sup>7</sup>(b5) Fm<sup>7</sup>

C(add9) G<sup>b</sup>7 Fm<sup>7</sup> F<sup>#</sup>o

C(add9) Gm<sup>7</sup> Fm<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup>

**B**

C(add9) C+(add9) Gm(Maj<sup>7</sup>) Gm<sup>7</sup>

Fm<sup>7</sup> Cm<sup>9</sup>

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

**Fm(Maj<sup>7</sup>)** **Cm<sup>9</sup>(Maj<sup>7</sup>)** **Fm<sup>7</sup>** **Gm(Maj<sup>7</sup>)**

**Fm<sup>7</sup>** **(D<sup>b</sup>Maj<sup>7</sup>)** **Cm<sup>9</sup>(Maj<sup>7</sup>)** **F<sup>#</sup>m<sup>7</sup>(<sup>b</sup>5)** **Fm<sup>7</sup>**

end of pedal

**B<sup>o</sup>(addG)** **E<sup>b</sup>6/9/B<sup>b</sup>** **Am<sup>6</sup>** **(Fm<sup>6</sup>/A<sup>b</sup>)**  
**Fm(Maj<sup>7</sup>)/A<sup>b</sup>**

**C<sup>Maj</sup><sup>7</sup>/G** **G<sup>b</sup>9(<sup>b</sup>5)** **Fm<sup>7</sup>** **F<sup>#</sup><sup>o</sup>** **⊕**

**C<sup>Maj</sup><sup>7</sup>/G** **G<sup>b</sup>m<sup>9</sup>(<sup>b</sup>5)** **Fm<sup>7</sup>** **D<sup>b</sup>Maj<sup>7</sup>/G**

*Solo on A B*

**⊕** **C<sup>Maj</sup><sup>7</sup>/G** **Am(Maj<sup>7</sup>)** **Dm<sup>7</sup>(<sup>b</sup>5)** **D<sup>b</sup>Maj<sup>7</sup>/G**



# Theme (What You Gave)

BILL EVANS

**Staff 1:** FMaj<sup>7</sup> F<sup>7</sup> A<sup>7</sup><sub>sus</sub> A<sup>+</sup>7(b<sup>9</sup>) Dm<sup>7</sup> F<sup>#</sup>° Gm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

**Staff 2:** Am<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> B<sup>°</sup>

**Staff 3:** F<sup>6</sup>/C C<sup>#</sup>° Dm<sup>7</sup> /C B<sup>b</sup>Maj<sup>7</sup> (Am<sup>7</sup>) Gm<sup>7</sup> G<sup>#</sup>°

**Staff 4:** Am<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> (Cm<sup>6</sup>) B<sup>b</sup>6 Am<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>+</sup>7(b<sup>9</sup>)

**Staff 5:** F A<sup>7</sup>(b<sup>9</sup>)<sub>4-3</sub> Dm<sup>7</sup> F<sup>#</sup>° Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

**Staff 6:** Am<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> B<sup>°</sup>

**Staff 7:** F<sup>6</sup>/C C<sup>#</sup>° Dm<sup>7</sup> E<sup>b</sup>7(b<sup>5</sup>) Dm<sup>7</sup> Cm<sup>6</sup> Bm<sup>7</sup>(b<sup>5</sup>) B<sup>b</sup>m<sup>6</sup>

**Staff 8:** Am<sup>7</sup> Dm(Maj<sup>7</sup>) Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(<sup>b</sup>9/<sub>b</sub>5) Am<sup>7</sup> E<sup>b</sup>9 D<sup>7</sup> A<sup>b</sup>7(+11)

**Staff 9:** Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>+</sup>7(b<sup>9</sup>) F<sup>6</sup>

# There Came You

BILL EVANS

Medium Jazz Ballad

(C7) Am7 Dm7 Gm7 C+7 FMaj7 E7(#9) Eb9 D9

G7(b9) Gm7(b5) C7 DbMaj7 Cm7 Bbm7 AbMaj7

Gm7(b5) C+7(#9) Fm6 Bbm7 Fm6 Fm7/Eb

Dm7(b5) Db7 Gbmaj7 Gm7(b5) Gb7 BMaj7

Cm7(b5) B7 G#m7 C#m7 Am7 D7 Gm7 C9

Am7 Dm9 G7(#9) C13 B9(+11) Bb7 F7 F#7(b5) G7(#9)

Ab9 A+7(b9) Bb9 B9 C13 Db9 C9 B9(+11) Bb9(+11) B0

FMaj7/C Db7(#9)/Ab C7(#9)/G Db7(#9)/Ab Am7 Abm7 Db9 C9

AbMaj7 DbMaj7 Gbmaj7 Db9 C9 FMaj7 **Fine** (Gbmaj7(+11))

Last time rall.

C bass pedal

# These Things Called Changes

BILL EVANS

Medium up swing ♩ = ca 184

Dm<sup>7</sup>(♭5) G<sup>+</sup>7(#9) Gm<sup>7</sup>(♭5) C<sup>+</sup>7(#9) Fm<sup>6/9</sup> A<sup>♭</sup>13 D<sup>♭</sup>Maj<sup>7</sup> G<sup>♭</sup>Maj<sup>7</sup>  
 B<sup>♭</sup>m<sup>7</sup> E<sup>♭</sup>7 Dm<sup>7</sup>(♭5) G<sup>7</sup>(♭9) CMaj<sup>7</sup> FMaj<sup>7</sup> B<sup>♭</sup>Maj<sup>7</sup> AMaj<sup>7</sup>  
 Dm<sup>7</sup>(♭5) G<sup>7</sup> Gm<sup>7</sup>(♭5) C<sup>+</sup>7(#9) Fm<sup>6/9</sup> A<sup>♭</sup>13 D<sup>♭</sup>Maj<sup>7</sup> G<sup>♭</sup>Maj<sup>7</sup>  
 B<sup>♭</sup>m<sup>7</sup> E<sup>♭</sup>7 Dm<sup>7</sup>(♭5) 3 G<sup>7</sup> CMaj<sup>7</sup> FMaj<sup>7</sup> Em<sup>7</sup> E<sup>♭</sup>m<sup>7</sup> Dm<sup>7</sup> C<sup>♯</sup>m<sup>7</sup>  
 Cm<sup>9</sup> B<sup>♭</sup>m<sup>9</sup> Am<sup>7</sup>(♭5) 3 D<sup>7</sup>(♭9) Gm<sup>6</sup> B<sup>♭</sup>+7 E<sup>♭</sup>6/9 G<sup>♭</sup>7(♭5)  
 Fm<sup>7</sup> E<sup>9</sup>(+11) E<sup>♭</sup>m<sup>7</sup> D<sup>9</sup>(+11) D<sup>♭</sup>m<sup>7</sup>(♭5) E<sup>♭</sup>+7 Em<sup>7</sup>(♭5) A<sup>7</sup>(♭9)  
 Dm<sup>7</sup>(♭5) G<sup>7</sup> Gm<sup>7</sup>(♭5) C<sup>7</sup> Fm<sup>6/9</sup> A<sup>♭</sup>13 D<sup>♭</sup>Maj<sup>7</sup> 3 G<sup>♭</sup>Maj<sup>7</sup> ⊕  
 B<sup>♭</sup>m<sup>7</sup> 3 E<sup>♭</sup>9 Dm<sup>7</sup> 3 G<sup>+</sup>7(♭9) CMaj<sup>7</sup> FMaj<sup>7</sup> B<sup>♭</sup>Maj<sup>7</sup> A<sup>7</sup>(♭9)

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

⊕ B<sup>♭</sup>m<sup>7</sup> E<sup>♭</sup>9 Dm<sup>7</sup>(♭5) 3 G<sup>+</sup>7(#9) CMaj<sup>7</sup> FMaj<sup>7</sup> B<sup>♭</sup>Maj<sup>7</sup> AMaj<sup>7</sup> DMaj<sup>7</sup>(+11) GMaj<sup>7</sup>  
 CMaj<sup>7</sup>(+11) BMaj<sup>7</sup> EMaj<sup>7</sup> AMaj<sup>7</sup> DMaj<sup>7</sup>(+11) D<sup>♭</sup>Maj<sup>7</sup> CMaj<sup>9</sup>(+11) F<sup>♯</sup>m<sup>9</sup>

# 34 Skidoo

BILL EVANS

Medium up

**A** \* $(F7\#9)$   $(E7\#9)$   $(C13)$  *Play 3 times*  
 Solo  $F^6/E$   $E7(\flat9)$   $Am(add9)/E$   $\text{‰}$

**B**  $Dm^9$   $Cm^9$   $Bm^9(\flat5)$   $E7(\#9)$   $(\flat9)$   $Am(Maj^7)$   $Am^6$   
 $B\flat m^9$   $A\flat m^9$   $Gm^9(\flat5)$   $C+7(\#9)$   $C7(\flat9)$   $Fm(Maj^7)$   $Fm^6$   
 $F\#m^9$   $/E$   $D\#m^7(\flat5)$   $G\#+7$   $C\#m^7$

**C**  $(C7\#9)$   $(B7\#9)$   $(G13)$  *Play 3 times*  
 Solo  $C Maj^7$   $B7(\flat9)$   $Em(add9)$   $\text{‰}$

**D**  $Am^9$   $/G$   $F\#m^9(\flat5)$   $B+7(\#9)$   $B7(\flat9)$   $Em(Maj^7)$   $Em^6$   
 $Cm^9$   $B\flat m^9$   $Am^9(\flat5)$   $D+7(\#9)$   $D7(\flat9)$   $Gm(Maj^7)$   $Gm^6$   
 $E\flat m^9$   $D\flat m^9$   $Cm^9(\flat5)$   $F+7(\flat9)$   $B\flat m(Maj^7)$   $B\flat m^6$

$\text{‰}$  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

1st time: rubato

**A**  $G^{Maj7}$   $B^{\flat o}$   $A^{m7}$   $(D^7)$   
 $E^{\flat 9+5}$   $D^9$

optional D pedal -----

$G^{Maj7}$   $B^{+7(\#9)}$   $E^{m9}$   $F^{\#7(\#9)}$

$B^{m7}$   $/A$   $(C^{\#7})$   
 $G^{\#m7}$   $C^{\#7}$   $F^{\#m7}$   $G^{\#+7}$

$C^{\#m9}$   $/B$   $(E^{\flat 7})$   
 $B^{m7\flat 5}$   $E^{\flat 7(\flat 9)}$   $A^{\flat m7}$   $D^{\flat 9}$   $(A^{m7})$   
 $B^7/F^{\#}$   $C^7/G$   $C^{\#7}/G^{\#}$   $(D^7)$   
 $D^7/A$   $E^{\flat 7}/B^{\flat}$

**B**  $G^{Maj7}/B$   $B^{\flat o}$   $A^{m7}$   $(D^7)$   
 $E^{\flat 9+5}$   $D^9$

$G^{Maj7}$   $B^{+7(\#9)}$   $E^{m9}$   $G^{13}$   $G^{+7}$

$C^{Maj7}$   $F^{13}$   $B^{m7}$   $E^7$

Am<sup>7</sup> (D<sup>7</sup>) /C Bm<sup>7</sup> E<sup>7</sup> /D ⊕

1. **a tempo** ♩ = ca 150  
Interlude  
G<sup>Maj7</sup> A<sup>bMaj7</sup>

(Am<sup>7</sup>) C<sup>Maj7</sup> Bm<sup>7</sup> (D<sup>7</sup>) Am<sup>7</sup> D<sup>9</sup>

G<sup>Maj7</sup> A<sup>bMaj7</sup> G<sup>Maj7</sup>/D A<sup>bMaj7</sup>/D

2. G<sup>Maj7</sup>/D D<sup>7</sup>(#9) G<sup>Maj7</sup>/D D<sup>7</sup>(#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<sup>Maj7</sup> Bm<sup>7</sup> Am<sup>7</sup> E<sup>b9</sup> D<sup>9</sup> **Freely** G<sup>Maj7</sup>/D A<sup>bMaj7</sup>/D

*rall. ----- rit.*

G<sup>Maj7</sup>/D A<sup>bMaj7</sup>/D G<sup>Maj7</sup>/D A<sup>bMaj7</sup>/D

*8va ----- 15ma*

E<sup>bMaj</sup><sup>9(+11)</sup> D<sup>Maj</sup><sup>9(+11)</sup> D<sup>bMaj</sup><sup>9(+11)</sup> C<sup>Maj</sup><sup>9(+11)</sup> B<sup>Maj</sup><sup>9(+11)</sup> B<sup>bMaj</sup><sup>9(+11)</sup> A<sup>Maj</sup><sup>9(+11)</sup> A<sup>bMaj</sup><sup>9(+11)</sup> G<sup>Maj</sup><sup>9(+11)</sup>

*rit.*

# Time Remembered

Lyric by  
PAUL LEWIS

Music by  
BILL EVANS

Medium Ballad

**Bm<sup>9</sup>** **CMaj<sup>7</sup>(#11)** **FMaj<sup>7</sup>** **Em<sup>9</sup>**

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

**Am<sup>9</sup>** **Dm<sup>7</sup>** **Gm<sup>7</sup>** **E<sup>b</sup>Maj<sup>7</sup>** **A<sup>b</sup>Maj<sup>7</sup>**

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 win - ter. \_\_\_\_\_

**Am<sup>9</sup>** **Dm<sup>9</sup>** **Gm<sup>7</sup>** **Cm<sup>7</sup>**

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

**Fm<sup>9</sup>** **Em<sup>9</sup>** **Bm<sup>9</sup>** **#e.**

way to glist - 'ning shores where dol - phins play \_\_\_\_\_  
 skies and em - 'rald hills where gi - ants play \_\_\_\_\_  
 earth you taught us to be - lieve in spring \_\_\_\_\_

**E<sup>b</sup>m<sup>9</sup>** **Am<sup>11</sup>** **Cm<sup>9</sup>** **F<sup>#</sup>m<sup>9</sup>**

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?

**Bm<sup>9</sup>** **Gm<sup>9</sup>** **E<sup>b</sup>Maj<sup>7</sup>**

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 \_\_\_\_\_

**Dm<sup>9</sup>** **Cm<sup>9</sup>** 1. 2.3.

\_\_\_\_\_ re - mem - bered time. \_\_\_\_\_ You feel the \_\_\_\_\_  
 \_\_\_\_\_ re - mem - bered time. \_\_\_\_\_ \_\_\_\_\_  
 \_\_\_\_\_ re - mem - bered time. \_\_\_\_\_ \_\_\_\_\_

# Time Remembered

BILL EVANS

Medium Ballad

**Bm<sup>9</sup>**      **CMaj<sup>7(+11)</sup>**      **FMaj<sup>7(+11)</sup>**      **Em<sup>9</sup>**  
**Am<sup>9</sup>**      **Dm<sup>9</sup>**      **Gm<sup>9</sup>**      **E<sup>b</sup>Maj<sup>7(+11)</sup>**      **A<sup>b</sup>Maj<sup>7(+11)</sup>**  
**Am<sup>9</sup>**      **Dm<sup>9</sup>**      **Gm<sup>9</sup>**      **Cm<sup>9</sup>**  
**Fm<sup>9</sup>**      **Em<sup>9</sup>**      **Bm<sup>9</sup>**  
**E<sup>b</sup>m<sup>9</sup>**      **Am<sup>9</sup>**      **Cm<sup>9</sup>**      **F<sup>#</sup>m<sup>9</sup>**  
**Bm<sup>9</sup>**      **Gm<sup>9</sup>**      **E<sup>b</sup>Maj<sup>7(+11)</sup>**  
**Dm<sup>9</sup>**      **Cm<sup>9</sup>**  
*rit.* ----- **Fine**



# Turn Out The Stars

Lyric by  
GENE LEES

Music by  
BILL EVANS

## Medium Ballad

**A**

$B_m^7(\flat 5)$   $E^{13(\flat 9)}$   $A_m(\text{add}9)$   $A_m^7$   $D_m^7(\flat 5)$   $G^7(\sharp 9)$   $C\text{Maj}^9$

Turn out the stars, Turn out the stars.

$F_m^7$   $B^{\flat 7}$   $E^{\flat}\text{Maj}^7$   $A_m^7$   $D^7$   $G\text{Maj}^7$

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

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

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

**B**

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

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

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

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

TRO © 1966 (renewed), 1969 and 1987 LUDLOW MUSIC, INC., New York, NY

C

$B^9$        $B^{7(\#5)}$        $E_m^9$        $B^{\flat 13}_9$        $A^9$        $A^{7(\#5)}$        $D_m^7$        $A^{\flat 6/9}$

sky - lark in the sun.      Let it be done.

$G^7$        $C_m^9$        $E^{\flat 13}$        $A^{\flat}Maj^7$        $C^{7(\flat 13)}_{(\flat 9)}$        $F_m^9$        $/E^{\flat}$

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

$D_m^{7(\flat 5)}$        $G^{7(\#9)}_{(\#5)}$        $C_m^9$        $E^{\flat 9}_{sus}$        $A^{\flat}Maj^7$        $G^{7(\#11)}_{(\flat 9)}$        $C^{Maj^9}$

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

$B_m^{7(\flat 5)}$        $E^{13(\flat 9)}$        $A_m^{(add9)}$        $A_m^7$        $A^{\flat 9}_{sus}$        $A^{\flat 7(\flat 9)}$        $C^{\#}_m$

Let there be night.      *rit.* Turn out the stars.

# Turn Out the Stars

Lyric by  
GENE LEES

Music by  
BILL EVANS

Medium Ballad

**A**  $B_m^{7(b5)}$   $E^{13(b9)}$   $A_m(Maj^7)$   $A_m^7$   $D_m^7$   $G^7(\#9)$   $C_{Maj}^9$

$F_m^7$   $B^b7$   $E^b_{Maj}7(G+7)$   $C_m^9$   $B^b_m7$   $A_m^7$   $D^7$   $G_{Maj}7(B+7)$   $E_m^7$   $D_m^6$  ( $D_m^7$ )

$C^{\#}_m7$   $F^{\#}7(b9)$  ( $B_{Maj}7$ )  $D^{\#}+7(\#9)$   $G^{\#}_m9$  /  $C^{\#}_m7$  /  $B$   $B^b_m7(b5)$   $E^b+7(\#9)$

$A^b_m9$  /  $G^b$   $F_m7(b5)$   $B^b+7(\#9)$   $E^b_m7$  / /  $D^b$  /  $C^b$  /  $B^b$

**B**  $A^{13}_{sus}$   $A^{13(b9)}$   $D_{Maj}9/A$   $A^{13}_{sus}$   $D_{Maj}7/A$

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

**C**  $F^{\#}_m7(b5)$   $B+7$   $E_m^9$   $B^b9$   $E_m7(b5)$   $A+7$   $D_m(Maj^7)$   $D_m^7$   $A^b9$  /

$D_m7(b5)$   $G+7$   $C_m^9$   $E^b9$   $A^b_{Maj}7$   $C+7(b9)$   $F_m^9$  /  $E^b$

Chords in parentheses are not used for solos.

$Dm^{7(b5)}$   $G+7(\#9)$   $Cm^{6/9}$   $(E^{b9}_{sus})$   $E^{b7(b9)}$   $A^bMaj^7$   $G^7(+11)_{b9}$   $CMaj^9$   $F\#7(b5)$

$(B\#^9)$   
 $Bm^{7(b5)}$   $E^{13(b9)}$   $Am(Maj^7)$   $Am^7$   $A^{b9}_{sus}$   $A^{b7(b9)}$   $C\#m$  (Fine:  $F\#^9_{sus}$ )  
 $F\#^{13}$

# T. T. T. Twelve Tone Tune

BILL EVANS

Medium up Swing

$A^b\circ$   $Gm(Maj^7)$   $(Cm^7)$   $Fm^7$   $B^b m^7$   $E^{b9(+11)}$   $Am^7$   $D^7(b9)$

$Cm^6$

$G^bMaj^7$   $F^bMaj^7$   $F^bMaj^7$   $E^b m^9$   $Am^7$   $Dm^7$

$G^bMaj^7$

$(Gm^7)$   $Gm^9(Maj^7)$   $Cm^7$   $Fm^7$   $B^b m^7$   $(Am^7)$   $Am^7$   $A^b\circ$   $A^b\circ$

**Fine**  
Solo changes in parentheses

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

BILL EVANS

Medium up Swing

Intro

Freely

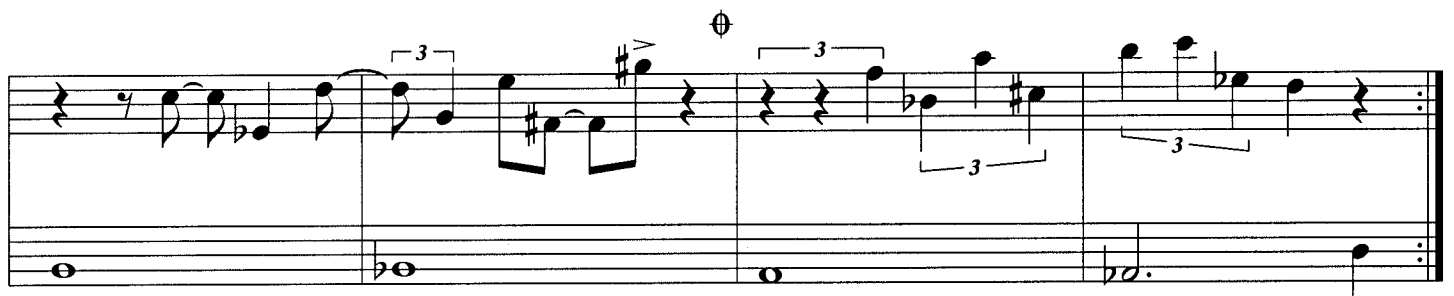


♩ = ca 220

N.C.



Bass



Solos (Lydian mode on all chords)

<b>G</b> Maj <sup>7</sup>	<b>F</b> Maj <sup>7</sup>	<b>E<sup>b</sup></b> Maj <sup>7</sup>	<b>D<sup>b</sup></b> Maj <sup>7</sup>
<b>C</b> Maj <sup>7</sup>	<b>B<sup>b</sup></b> Maj <sup>7</sup>	<b>A<sup>b</sup></b> Maj <sup>7</sup>	<b>G<sup>b</sup></b> Maj <sup>7</sup>
<b>B</b> Maj <sup>7</sup>	<b>B<sup>b</sup></b> Maj <sup>7</sup>	<b>A</b> Maj <sup>7</sup>	<b>A<sup>b</sup></b> Maj <sup>7</sup>
<b>G</b> Maj <sup>7</sup>	<b>A</b> Maj <sup>7</sup>	<b>B</b> Maj <sup>7</sup>	<b>C<sup>#</sup></b> Maj <sup>7</sup>
<b>C</b> Maj <sup>7</sup>	<b>D</b> Maj <sup>7</sup>	<b>E</b> Maj <sup>7</sup>	<b>F<sup>#</sup></b> Maj <sup>7</sup>
<b>B</b> Maj <sup>7</sup>	<b>C</b> Maj <sup>7</sup>	<b>C<sup>#</sup></b> Maj <sup>7</sup>	<b>D</b> Maj <sup>7</sup>

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

**Freely**

**Pno.** **A**Maj<sup>7(+11)</sup> **A<sup>b</sup>**Maj<sup>7(+11)</sup> **G**Maj<sup>7(+11)</sup>

**Bass**

**G<sup>b</sup>**Maj<sup>9(+11)</sup> **F**Maj<sup>7(+11)</sup> **E**Maj<sup>9(+11)</sup> **E<sup>b</sup>**Maj<sup>7(+11)</sup> **D**Maj<sup>7(+11)</sup> **D<sup>b</sup>**Maj<sup>9(+11)</sup>

# The Two Lonely People

Lyric by  
CAROL HALL

Music by  
BILL EVANS

Medium Jazz Waltz

**A**

The two lone - ly peo - ple sit si - lent - ly star - ing, their  
 eyes look - ing cold - ly a - head. The  
 two lone - ly peo - ple once loved and were car - ing but  
 now that's all o - ver and dead. They  
 don't know what hap - pened, they can't think what hap - pened, they  
 had some - thing fine of their own. But the  
 two lone - ly peo - ple have turned in - to stat - ues, yes  
 turned in - to stat - ues of stone. The

**B**  
**G<sub>m</sub><sup>7</sup>** **A<sup>7</sup>(#5)** **D<sub>m</sub><sup>7</sup>** **F<sup>7</sup>**

world was their moon once, a yellow balloon once, it

**B<sup>b</sup>Maj<sup>7</sup>** **E<sup>7</sup>(#5)** **A<sub>m</sub><sup>7</sup>** **D<sup>7</sup>(b9)**

held all their hopes and their dreams. But then

**G<sub>m</sub><sup>7</sup>** **A<sup>7</sup>(#5)** **D<sub>m</sub><sup>7</sup>** **F<sup>7</sup>**

time came and broke them, reality woke them, the

**B<sup>b</sup>Maj<sup>7</sup>** **E<sup>7</sup>(#5)** **A<sub>m</sub><sup>7</sup>** **D<sup>7</sup>**

world's not so pretty, it seems. For

**G<sub>m</sub><sup>7</sup>** **A<sup>7</sup>(#5)** **D<sub>m</sub><sup>7</sup>** **F<sup>7</sup>**

love that once mattered is old now and battered, but

**B<sup>b</sup>Maj<sup>7</sup>** **A<sup>7</sup>(#5)** **D<sub>m</sub><sup>7</sup>** **G<sup>7</sup>(b9)**

must it be shattered in two? The

**C<sub>m</sub><sup>7</sup>** **F<sup>7</sup>(b9)** **B<sup>b</sup><sub>m</sub><sup>7</sup>** **E<sup>b</sup><sup>7</sup>(b9)**

two lonely people would give all their life, yes, would

**A<sup>b</sup><sub>m</sub><sup>7</sup>** **D<sup>b</sup><sup>7</sup>** **G<sup>b</sup>Maj<sup>7</sup>** **C<sup>7</sup>(b9)**

give all their life if they knew. The

**C**  
**F<sub>m</sub><sup>7</sup>** **B<sup>b</sup><sub>m</sub><sup>7</sup>** **C<sup>7</sup>(b9)(#5)** **F<sub>m</sub><sup>7</sup>**

two lonely people sit silently staring, their

**B<sup>b</sup><sub>m</sub><sup>7</sup>** **C<sup>7</sup>(b9)(#5)** **F<sub>m</sub><sup>7</sup>**

eyes looking coldly at a head.



# The Two Lonely People

Lyric by  
CAROL HALL

Music by  
BILL EVANS

Medium Jazz Waltz

**A**

\* (E<sup>b</sup><sub>9</sub>)  
C<sup>7</sup>(<sup>+11</sup><sub>b9</sub>)

(A<sup>b</sup>Maj<sup>7</sup>)  
F<sup>m</sup>(add9)

Chords for Section A:

- C<sup>+</sup><sup>7</sup> F<sup>m</sup><sup>6/9</sup> B<sup>b</sup><sup>m</sup><sup>7</sup> \* (E<sup>b</sup><sub>9</sub>) C<sup>7</sup>(<sup>+11</sup><sub>b9</sub>) (A<sup>b</sup>Maj<sup>7</sup>) F<sup>m</sup>(add9)
- (D<sup>b</sup>Maj<sup>7</sup>) B<sup>b</sup><sup>m</sup><sup>7</sup> C<sup>+</sup><sup>7</sup>(#9) F<sup>m</sup><sup>7</sup> A<sup>b</sup><sup>7</sup>/E<sup>b</sup>
- D<sup>b</sup><sup>m</sup><sup>7</sup> G<sup>b</sup><sup>7</sup> C<sup>b</sup>Maj<sup>7</sup> A<sup>b</sup><sup>m</sup><sup>7</sup> /G<sup>b</sup>
- F<sup>m</sup><sup>7</sup>(b5) B<sup>b</sup><sup>+</sup><sup>7</sup> E<sup>b</sup><sup>m</sup><sup>7</sup> /D<sup>b</sup>
- B<sup>m</sup><sup>7</sup> C<sup>#</sup><sup>+</sup><sup>7</sup> F<sup>#</sup><sup>m</sup><sup>7</sup> A<sup>7</sup>(b9)
- D<sup>Maj</sup><sup>7</sup> G<sup>#</sup><sup>+</sup><sup>7</sup> C<sup>#</sup><sup>m</sup><sup>9</sup> F<sup>#</sup><sup>7</sup>(b9)
- B<sup>m</sup><sup>9</sup> E<sup>7</sup>(b9) A<sup>m</sup><sup>9</sup> D<sup>7</sup>(b9)
- G<sup>m</sup><sup>9</sup> C<sup>7</sup>(b9) F<sup>Maj</sup><sup>7</sup> B<sup>b</sup>Maj<sup>7</sup>

Chords for Section B:

- (E<sup>m</sup><sup>7</sup>b5) E<sup>b</sup>Maj<sup>7</sup> A<sup>+</sup><sup>7</sup> D<sup>m</sup><sup>7</sup> F<sup>7</sup>

\*Chords in parentheses are used for solos.

**B<sup>b</sup>Maj<sup>7</sup>**      **E<sup>+</sup>7**      **A<sup>m</sup>9**      **D<sup>7</sup>(b9)**  
**G<sup>m</sup>9**      **A<sup>7</sup>(+11<sub>b9</sub>)**      **D<sup>m</sup>7**      **F<sup>7</sup>**  
**B<sup>b</sup>Maj<sup>7</sup>**      **(E<sup>7</sup> B<sup>m</sup>7(b5) E<sup>7</sup>(+11<sub>b9</sub>))**      **A<sup>m</sup>7**      **D<sup>7</sup>(+11<sub>b9</sub>)**  
**G<sup>m</sup>7**      **A<sup>+</sup>7**      **(D<sup>m</sup>7 / D<sup>m</sup>7 / D<sup>b</sup>m7(b5) / C<sup>m</sup>7 / F<sup>7</sup> / F<sup>7</sup>)**  
**B<sup>b</sup>Maj<sup>7</sup>**      **A<sup>+</sup>7**      **D<sup>m</sup>9**      **G<sup>7</sup>(b9)**  
**C<sup>m</sup>9**      **F<sup>7</sup>(b9)**      **B<sup>b</sup>m<sup>9</sup>**      **E<sup>b7</sup>(b9)**  
**A<sup>b</sup>m<sup>9</sup>**      **D<sup>b9</sup>**      **G<sup>b</sup>Maj<sup>7</sup>**      **C<sup>7</sup>(#9)**  
**[C]** **F<sup>m</sup>6/9**      **B<sup>b</sup>m<sup>7</sup>**      **(E<sup>b9</sup> C<sup>7</sup>(+11<sub>b9</sub>))**      **(A<sup>b</sup>Maj<sup>7</sup> / F<sup>m</sup>(add9))**  
**(D<sup>b</sup>Maj<sup>7</sup>) B<sup>b</sup>m<sup>7</sup>**      **C<sup>+</sup>7(#9)**      **⊕ F<sup>m</sup>7**      **C<sup>+</sup>7(#9)**  
**⊕ D<sup>b</sup>m<sup>9</sup>**      **G<sup>b7</sup>**      **C<sup>b</sup>Maj<sup>7</sup>**      **E<sup>Maj</sup>7**      **E<sup>b</sup>m<sup>7</sup>**  
**D<sup>b</sup>m<sup>9</sup>**      **C<sup>b</sup>Maj<sup>7</sup>**      **A<sup>Maj</sup>7(+11)**      **A<sup>b</sup>m<sup>11</sup>**      **E<sup>b</sup>m<sup>11</sup>**

Detailed description of the musical score: The score consists of ten systems of music. Each system typically has two staves. The top staff contains a melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The bottom staff contains a bass line with chords and some melodic fragments. Above the staves, numerous chord symbols are provided, including major, minor, dominant, and extended chords (7, 9, 11, b9, #9). Some chords are enclosed in parentheses, indicating they are implied or part of a specific voicing. A 'C' in a box indicates a capo position. A circled cross symbol (⊕) is used to denote a specific voicing or technique. The key signature is one flat (B-flat major / G minor). The time signature is 4/4.

# Very Early

Lyric by  
CAROL HALL

Music by  
BILL EVANS

Medium Jazz Waltz

**A** C<sup>Maj7</sup> B<sup>b9</sup> E<sup>bMaj7</sup> A<sup>b7(#9)</sup>



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

D<sup>bMaj7</sup> G<sup>7/6</sup> C<sup>Maj7</sup> B<sup>b9(b5)</sup> D<sup>Maj7</sup> Am<sup>7</sup>



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

F<sup>#m7</sup> B<sup>7(b9)</sup> Em<sup>7</sup> A<sup>b7/6</sup> D<sup>bMaj7</sup> G<sup>+7</sup>



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

**B** B<sup>Maj7</sup> A<sup>b13</sup> D<sup>bMaj7</sup> B<sup>b13</sup>



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

B<sup>Maj7</sup> G<sup>7/6</sup> C<sup>Maj7</sup> A<sup>b7/6</sup> D<sup>bMaj7</sup> G<sup>7/6(b9)</sup>



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

C<sup>Maj7</sup> A<sup>7(b9)(b5)</sup> D<sup>m7</sup> Em<sup>7</sup> F<sup>6</sup> G<sup>7/6</sup> D<sup>m7</sup> Em F G<sup>7/6</sup>



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

F<sup>Maj7</sup> Em<sup>7</sup> D<sup>m7</sup> C<sup>Maj7</sup> B<sup>Maj7</sup>



ver - y ear - ly sun to wake.

# Very Early

Lyric by  
CAROL HALL

Music by  
BILL EVANS

## Medium Jazz Waltz

**A** C Maj<sup>7</sup> B<sup>b</sup>13 E<sup>b</sup> Maj<sup>7</sup> A<sup>b</sup>13(b9)



D<sup>b</sup> Maj<sup>7</sup> G<sup>13</sup> C Maj<sup>7</sup> B<sup>b</sup>9(+11)



D Maj<sup>7</sup> A m<sup>7</sup> F<sup>#</sup> m<sup>7</sup> B13(b9)



E m<sup>9</sup> A<sup>b</sup>13 D<sup>b</sup> Maj<sup>7</sup> 1. G<sup>9</sup> sus 2. G<sup>+</sup>7



**B** B Maj<sup>9</sup> A<sup>b</sup>13(b9) D<sup>b</sup>6/9 B<sup>b</sup>13



B Maj<sup>7</sup> G<sup>13</sup> sus G<sup>13</sup> C Maj<sup>7</sup> A<sup>b</sup>13



D<sup>b</sup>6/9 G<sup>13</sup>(b9) C Maj<sup>9</sup> A<sup>+</sup>7(b9)



D m<sup>7</sup> E m<sup>7</sup> F Maj<sup>7</sup> G<sup>9</sup> C Maj<sup>7</sup> G<sup>13</sup>



*Solo break* -----

⊕ D m<sup>7</sup> E m<sup>7</sup> F Maj<sup>7</sup> G<sup>9</sup> D m<sup>7</sup>/C C<sup>#</sup> m<sup>7</sup>(11) B<sup>b</sup> Maj<sup>9</sup> G Maj<sup>9</sup> B Maj<sup>9</sup>



*rit.* -----

# Walkin' Up

BILL EVANS

**Fast swing**

**A** C<sup>Maj7</sup> B<sup>b</sup>Maj<sup>7</sup> A<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> F<sup>Maj7</sup> B<sup>7</sup>(<sup>b</sup>9) E<sup>Maj7</sup> A<sup>Maj7</sup>

A<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> B<sup>Maj7</sup> E<sup>Maj7</sup> A<sup>Maj7</sup> D<sup>Maj7</sup> G<sup>Maj7</sup>

**B**  
E<sup>b</sup>m<sup>7</sup> (Dorian)

A<sup>b</sup> Pedal -

Dm<sup>7</sup> (Dorian) (solo: G<sup>7</sup>)

G Pedal -

**A** C<sup>Maj7</sup> B<sup>b</sup>Maj<sup>7</sup> A<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> F<sup>Maj7</sup> B<sup>7</sup>(<sup>b</sup>9) E<sup>Maj7</sup> A<sup>Maj7</sup>

A<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> B<sup>Maj7</sup> E<sup>Maj7</sup> A<sup>Maj7</sup> D<sup>Maj7</sup> G<sup>Maj7</sup> ⊕

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

⊕ G<sup>b</sup>Maj<sup>7</sup>(<sup>#</sup>4) F<sup>Maj7</sup>(<sup>#</sup>4) E<sup>Maj7</sup>(<sup>#</sup>4) E<sup>b</sup>Maj<sup>7</sup>(<sup>#</sup>4) D<sup>Maj7</sup>(<sup>#</sup>4) D<sup>b</sup>Maj<sup>7</sup>(<sup>#</sup>4) C<sup>Maj7</sup>(<sup>#</sup>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<sup>m7</sup>) (E<sup>7</sup>/G<sup>#</sup>)

[A] F<sup>Maj7</sup>/A D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> A<sup>7</sup>/G D<sup>7</sup>/F<sup>#</sup> G<sup>7</sup>/F C<sup>7</sup>/E

F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>Maj<sup>7</sup>/D G<sup>m7</sup>(<sup>b5</sup>)/D<sup>b</sup> C<sup>7</sup> /B<sup>b</sup> A<sup>m7</sup> D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup>

(A<sup>m7</sup>) F<sup>Maj7</sup>/A D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup>/C G<sup>7</sup>/B C<sup>7</sup>/B<sup>b</sup>

A<sup>7</sup> D<sup>m7</sup> /C B<sup>7</sup> E<sup>7</sup> /D (A<sup>Maj7</sup> /C<sup>#</sup> B<sup>m7</sup> A<sup>Maj7</sup> /G<sup>#</sup>)

[B] G<sup>m7</sup> C<sup>9</sup> A<sup>m7</sup> D<sup>7</sup> G<sup>m7</sup> A<sup>7</sup> D<sup>m9</sup> C<sup>m7</sup>

B<sup>b</sup>Maj<sup>7</sup> A<sup>7</sup> D<sup>m7</sup> G<sup>9</sup> A<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> G<sup>m7</sup> C<sup>7</sup>

[C] (A<sup>m7</sup>) (E<sup>7</sup>/G<sup>#</sup>)

F<sup>Maj7</sup>/A D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> A<sup>7</sup>/G D<sup>7</sup>/F<sup>#</sup> G<sup>7</sup>/F C<sup>7</sup>/E

F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>Maj<sup>7</sup>/D G<sup>m7</sup>(<sup>b5</sup>)/D<sup>b</sup> C<sup>7</sup> /B<sup>b</sup> A<sup>m7</sup> D<sup>7</sup> B<sup>m9</sup> E<sup>7</sup>

Am<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> A<sup>+7</sup>(#9) 3/4 ending Dm<sup>7</sup> G<sup>9</sup> G<sup>#</sup>°

Am<sup>7</sup> A<sup>b</sup>° Gm<sup>7</sup> (C<sup>7</sup>) G<sup>#</sup>° ⊕ II FMaj<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

C bass Pedal -----

Solos on A B C  
After solos D.C. at Coda ⊕ II

4/4 ending Dm<sup>7</sup> G<sup>7</sup>alt. in 2 FMaj<sup>7</sup> A<sup>b</sup>° Gm<sup>7</sup> G<sup>#</sup>° Am<sup>7</sup> A<sup>b</sup>°

*ad lib.* *a tempo*  
C bass Pedal -----

Gm<sup>7</sup> G<sup>#</sup>° Am<sup>7</sup> A<sup>b</sup>° Gm<sup>7</sup> G<sup>#</sup>° FMaj<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(<sup>b</sup>9)

-----  
Fill

in 2 (Am<sup>7</sup>)  
D F<sup>Maj</sup><sup>7</sup>/A Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup>/G D<sup>7</sup>/F<sup>#</sup> G<sup>7</sup>/F 3 C<sup>7</sup>/E

F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>Maj<sup>7</sup>/D Gm<sup>7</sup>(<sup>b</sup>5)/D<sup>b</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

(Am<sup>7</sup>)  
F<sup>Maj</sup><sup>7</sup>/A Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup>/C G<sup>7</sup>/B 3 C<sup>7</sup>/B<sup>b</sup>

A<sup>7</sup> Dm<sup>7</sup> B<sup>7</sup> E<sup>7</sup> AMaj<sup>7</sup>

**E**  
 Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup> Cm<sup>7</sup> 3

B<sup>b</sup>Maj<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup> A<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

**F** (Am<sup>7</sup>) F<sup>Maj</sup>/A Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup>/G D<sup>7</sup>/F<sup>#</sup> G<sup>7</sup>/F 3 C<sup>7</sup>/E F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>Maj<sup>7</sup>/D

Gm<sup>7(b5)</sup>/D<sup>b</sup> C<sup>7</sup> /B<sup>b</sup> Am<sup>7</sup> D<sup>7</sup> Bm<sup>9</sup> E<sup>7</sup> Am<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> A+<sup>7</sup>(#9)

Dm<sup>7</sup> G<sup>7</sup> G<sup>#o</sup>  $\Phi I$  Am<sup>7</sup> A<sup>b</sup> Gm<sup>7</sup> (C<sup>7</sup>) G<sup>#o</sup> FMaj<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

C bass Pedal-----

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

$\Phi I$  Am<sup>7</sup> A<sup>b</sup> Gm<sup>7</sup> G<sup>#o</sup> Am<sup>7</sup> A<sup>b</sup> Gm<sup>7</sup> G<sup>#o</sup>

C bass Pedal-----

Am<sup>7</sup> A<sup>b</sup> Gm<sup>7</sup> A<sup>b</sup>  $\Phi II$  D<sup>b</sup>Maj<sup>9</sup> G<sup>b</sup>Maj<sup>7</sup> AMaj<sup>7</sup> GMaj<sup>7</sup> C+<sup>7</sup>(#9) FMaj<sup>7</sup>

rit.

Alternate changes in parentheses - on both endings and coda Am<sup>7</sup> is interchangeable with FMaj<sup>7</sup>.



# Waltz For Debby

Lyric by  
GENE LEES

Music by  
BILL EVANS

Medium Jazz Waltz

**A** in one  $F^{Maj7}/A$   $Dm^7$   $Gm^7$   $E^7/G\#$   $A^7/G$   $D^7/F\#$

In her own sweet world,

$G^7/F$   $C^7/E$   $F^7/E\flat$   $B^bMaj^7/D$   $Gm^7(b5)/D\flat$   $C^7$   $B\flat$

pop - u - lat - ed by dolls and clowns and a prince and a big pur - ple

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

bear, Lives my fav - 'rite

$A^7/C\#$   $D^7/C$   $G^7/B$   $C^7/B\flat$   $A^7$   $Dm^7$   $C$   $B^7$

girl, un - a - ware of the wor - ried frowns that we wear - y

$E^7$   $D$   $AMaj^7$   $Bm^7$   $AMaj^7$   $G\#$

grown - ups all wear.

**B**  $Gm^7$   $C^9$   $Am^7$   $D^7$   $Gm^7$

In the sun, she danc - es to

$A^7$   $Dm^9$   $Cm^7$   $B^bMaj^7$   $A^{13}_9$

si - lent mu - sic, Songs that are spun of gold some -

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

where in her own lit - tle head.

**C**  $F^{Maj7}/A$   $Dm^7$   $Gm^7$   $E^7/G\#$   $A^7/G$   $D^7/F\#$

One day all too soon,

**G<sup>7</sup>/F**      **C<sup>7</sup>/E**      **F<sup>7</sup>/E<sup>b</sup>**      **B<sup>b</sup>/D**      **Gm<sup>7</sup>(<sup>b</sup>5)/D<sup>b</sup>**      **C<sup>7</sup>**      **/B<sup>b</sup>**

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

**Am<sup>7</sup>**      **D<sup>7</sup>**      **Bm<sup>9</sup>**      **E<sup>7</sup>**      **Am<sup>7</sup>**      **F<sup>7</sup>**

When she goes they will cry.

**B<sup>b</sup>Maj<sup>7</sup>**      **A<sup>7</sup>(<sup>#</sup>9) (<sup>#</sup>5)**      **Dm<sup>7</sup>**      **G<sup>9</sup>**      **B<sup>o</sup>**

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

**F<sup>6</sup>**      **F<sup>o</sup>**      **Gm<sup>7</sup>**      **C<sup>7</sup>**      **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<sup>b</sup>

BILL EVANS

Chord symbols for the first staff: Cm<sup>7</sup>, Fm<sup>7</sup>, B<sup>b7</sup>, E<sup>b</sup>Maj<sup>7</sup> (Fm<sup>7</sup>)

Chord symbols for the second staff: E<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>m<sup>7</sup>, D<sup>b7</sup>, G<sup>b</sup>Maj<sup>7</sup>, B<sup>b+7</sup>

Chord symbols for the third staff: E<sup>b</sup>Maj<sup>7</sup>, A<sup>m7</sup>(<sup>b</sup>5), A<sup>b</sup>m<sup>6</sup>, G<sup>b</sup>Maj<sup>7</sup>, C<sup>m7</sup>(<sup>b</sup>5), B<sup>m6</sup>

Chord symbols for the fourth staff: B<sup>b+7</sup>, E<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>m<sup>7</sup>, D<sup>b7</sup>, G<sup>b</sup>Maj<sup>7</sup>, B<sup>Maj7</sup>, F<sup>+7</sup>, B<sup>b+7</sup>

Chord symbols for the fifth staff: E<sup>b</sup>Maj<sup>7</sup>, E<sup>o</sup>, Fm<sup>7</sup>, B<sup>b7</sup>, A<sup>b</sup>m<sup>6</sup>

Chord symbols for the sixth staff: G<sup>b</sup>Maj<sup>7</sup>, A<sup>b</sup>m<sup>7</sup> — 6, A<sup>Maj7</sup>, D<sup>m7</sup> — 6

Chord symbols for the seventh staff: C<sup>#m7</sup>, D<sup>m7</sup>, G<sup>7</sup>, C<sup>Maj7</sup>, Fm<sup>7</sup>, B<sup>b7</sup>

Chord symbols for the eighth staff: E<sup>+7</sup>, A<sup>m9</sup>, F<sup>m9</sup>, G<sup>+7</sup>, C<sup>m7</sup>, G<sup>+7</sup>

Chord symbols for the ninth staff: C<sup>Maj7</sup>, C<sup>7</sup><sub>sus</sub>, F<sup>Maj7</sup>

Chord symbols for the tenth staff: B<sup>b7</sup>, E<sup>m7</sup>, Fm<sup>7</sup>, B<sup>b7</sup>(<sup>b</sup>9), B<sup>b9</sup>

Chord symbols for the eleventh staff: (E<sup>b</sup>Maj<sup>7</sup> — )

Chord symbols for the twelfth staff: E<sup>b</sup>m<sup>7</sup> / A<sup>b7</sup> / D<sup>b</sup>Maj<sup>7</sup> / G<sup>b</sup>Maj<sup>7</sup> / B<sup>7</sup> / / / B<sup>b</sup>m<sup>7</sup>

# We Will Meet Again

BILL EVANS

Medium Jazz Waltz

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

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

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

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

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

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

$\oplus$  **Freely**  
 $C_m^{6/9}$   $C_m^7$   $B^\circ$   $C_m^7$   $D^\circ$   $C_m^7$   $A^\flat Maj^7$   $/G$   $F_m^9$   $/E^\flat$

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

*rit.*

# Yet Ne'er Broken

BILL EVANS

Medium Swing

Chords in parentheses are used for solos.

Chords:  $C\sharp\circ$ ,  $Dm7(\flat5)$ ,  $(E\flat\circ/G)$ ,  $A\flat7/G$ ,  $C6/9/G$ ,  $(G\flat13(\flat9))$ ,  $C\text{Maj}7/Dm7$ ,  $Em7$ ,  $Fm7$ ,  $B\flat9\text{sus}$ ,  $(F\sharp\circ/B\flat)$ ,  $B7/B\flat$ ,  $E\flat6/9/B\flat$ ,  $E\flat9\text{sus}$ ,  $E\flat9$ ,  $A\flat m7$ ,  $(Gm7)$ ,  $C7(\flat9)$ ,  $F6/9$ ,  $B\flat m7$ ,  $Dm7(\flat5)$ ,  $G7(\flat9)$ ,  $(C6/9 B\circ/C)$ ,  $C\text{Maj}7$ ,  $G\sharp\circ$ ,  $Am7$ ,  $C\sharp\circ$ ,  $(B)$ ,  $Dm7(\flat5)$ ,  $(G+7)$ ,  $A\flat7/G$ ,  $C6/9/G$ ,  $G\flat13(\flat9)$ ,  $Fm7$ ,  $B\flat9\text{sus}$ ,  $(F\sharp\circ/B\flat)$ ,  $B7/B\flat$ ,  $E\flat6/9/B\flat$ ,  $E\flat9\text{sus}$ ,  $E\flat9$ ,  $A\flat\text{Maj}7$ ,  $A\flat m6$ ,  $G+7$ ,  $(Cm6/9 B\circ/C)$ ,  $Cm$ ,  $Fm7(\flat5)$ ,  $(B\flat+7)$ ,  $B\flat7(\flat9)$ ,  $Gm7(\flat5)$ ,  $(C7\sharp9)$ ,  $C7(\flat9)$

Chords in parentheses are used for solos.

The image shows a musical score with three staves. The first staff contains a melodic line with notes and rests, annotated with chords: B<sup>9</sup>, (B<sup>b13</sup> B<sup>b9</sup><sub>sus</sub>), B<sup>b13</sup>, E<sup>b6/9</sup>, and A<sup>+7</sup>. The second staff consists of a series of chords: A<sup>13</sup>, A<sup>b13</sup>, G<sup>13</sup>, G<sup>b13</sup>, F<sup>13</sup>, E<sup>13</sup>, E<sup>b13</sup>, and D<sup>13</sup>. The third staff continues with chords: D<sup>b13</sup>, C<sup>13</sup>, B<sup>13</sup>, B<sup>b13</sup>, A<sup>13(+11)</sup>, and E<sup>bMaj7(+11)</sup>. The notation includes various symbols like a circled cross (⊕) and a circled plus sign (⊕).

# Your Story

BILL EVANS

Ballad  
Freely

The musical score for "Your Story" by Bill Evans is presented in a single melodic line on a grand staff. The piece is in 3/4 time and features a variety of complex chord voicings and rhythmic patterns, including triplets. The chords are as follows:

- Line 1:  $D^{13}_{sus}$ ,  $D^{9(+5)}$ ,  $G^{6/9}/D$ ,  $Dm^7$ ,  $Dm^6$
- Line 2:  $C^{\#m}7(\flat 5)$ ,  $F^{\#7}(\flat 9)$ ,  $Bm^9$ ,  $/A$
- Line 3:  $G^{\#m}9(\flat 5)$ ,  $C^{\#9}_{sus}$ ,  $C^{\#7}(\flat 9)$ ,  $F^{\#Maj}7$ ,  $BMaj^7(+11)$
- Line 4:  $Fm^7(\flat 5)$ ,  $B^{\flat 7}(\flat 9)$ ,  $E^{\flat m}9$ ,  $E^{\flat m}7/D^{\flat}$
- Line 5:  $Cm^9(\flat 5)$ ,  $F7(\flat 9)$ ,  $B^{\flat m}7$
- Line 6:  $E^{\flat m}7$ ,  $Maj^7$ ,  $Maj^7$ ,  $A^{\flat 7}(\flat 9)$ ,  $C^{\circ}/D^{\flat}$ ,  $D^{\flat}Maj^7$
- Line 7:  $Gm^7(\flat 5)$ ,  $C+7$ ,  $Fm^{6/9}$ ,  $Fm - +5 - 6 - 7$
- Line 8:  $B^{\flat m}7(\flat 5)$ ,  $E^{\flat 7}(\flat 9)$ ,  $A^{\flat}Maj^7(+5)$ ,  $A^{\flat}Maj^7$ ,  $Gm^7(+5)$ ,  $Fm^7$ ,  $(E^{\flat 9}_{sus})/E^{\flat}$

$D^{13}_{sus}$   $D^{9(+5)}$   $G^{Maj7}$   $C^{Maj7(+11)}$

A musical staff in G major showing four measures. The first measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (D) above it, labeled  $D^{13}_{sus}$ . The second measure has a dotted quarter note (D) with a half note (E) above it, labeled  $D^{9(+5)}$ . The third measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (D) above it, labeled  $G^{Maj7}$ . The fourth measure has a dotted quarter note (D) with a half note (E) above it, labeled  $C^{Maj7(+11)}$ .

$F^{\#m7(\flat5)}$   $B^7(\flat9)$   $E^m7$   $C^{Maj7(+11)}$

A musical staff in G major showing four measures. The first measure has a triplet of eighth notes (F#, G, A) with a dotted quarter note (B) above it, labeled  $F^{\#m7(\flat5)}$ . The second measure has a dotted quarter note (B) with a half note (C) above it, labeled  $B^7(\flat9)$ . The third measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $E^m7$ . The fourth measure has a dotted quarter note (D) with a half note (E) above it, labeled  $C^{Maj7(+11)}$ .

$F^m7(\flat5)$   $B^{\flat7(\flat9)}$   $E^{\flat m9}$   $E^{\flat m7}/D^{\flat}$

A musical staff in G major showing four measures. The first measure has a triplet of eighth notes (F, G, A) with a dotted quarter note (B) above it, labeled  $F^m7(\flat5)$ . The second measure has a dotted quarter note (B) with a half note (C) above it, labeled  $B^{\flat7(\flat9)}$ . The third measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $E^{\flat m9}$ . The fourth measure has a dotted quarter note (D) with a half note (E) above it, labeled  $E^{\flat m7}/D^{\flat}$ .

$F^7/C_3$   $B^7(\flat5)$   $B^{\flat7(\flat5)}$   $A^7(\flat5)$   $D^9_4$

A musical staff in G major showing five measures. The first measure has a triplet of eighth notes (F, G, A) with a dotted quarter note (C) above it, labeled  $F^7/C_3$ . The second measure has a dotted quarter note (B) with a half note (C) above it, labeled  $B^7(\flat5)$ . The third measure has a dotted quarter note (B) with a half note (C) above it, labeled  $B^{\flat7(\flat5)}$ . The fourth measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $A^7(\flat5)$ . The fifth measure has a dotted quarter note (D) with a half note (E) above it, labeled  $D^9_4$ .

$G^9_{sus}$   $G^9(+11)$   $C^{Maj7}$   $F^{13}$   $G^6/B$

A musical staff in G major showing five measures. The first measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $G^9_{sus}$ . The second measure has a dotted quarter note (D) with a half note (E) above it, labeled  $G^9(+11)$ . The third measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $C^{Maj7}$ . The fourth measure has a triplet of eighth notes (F, G, A) with a dotted quarter note (B) above it, labeled  $F^{13}$ . The fifth measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $G^6/B$ .

$D^{\#o}$   $E^m7$   $A^m7(\flat5)$   $D^9_{sus}$   $D^7(\flat9)$   $(E^{\flat9}/G)$   $G^m7(\flat13/\flat5)$   $G^{6/9}$

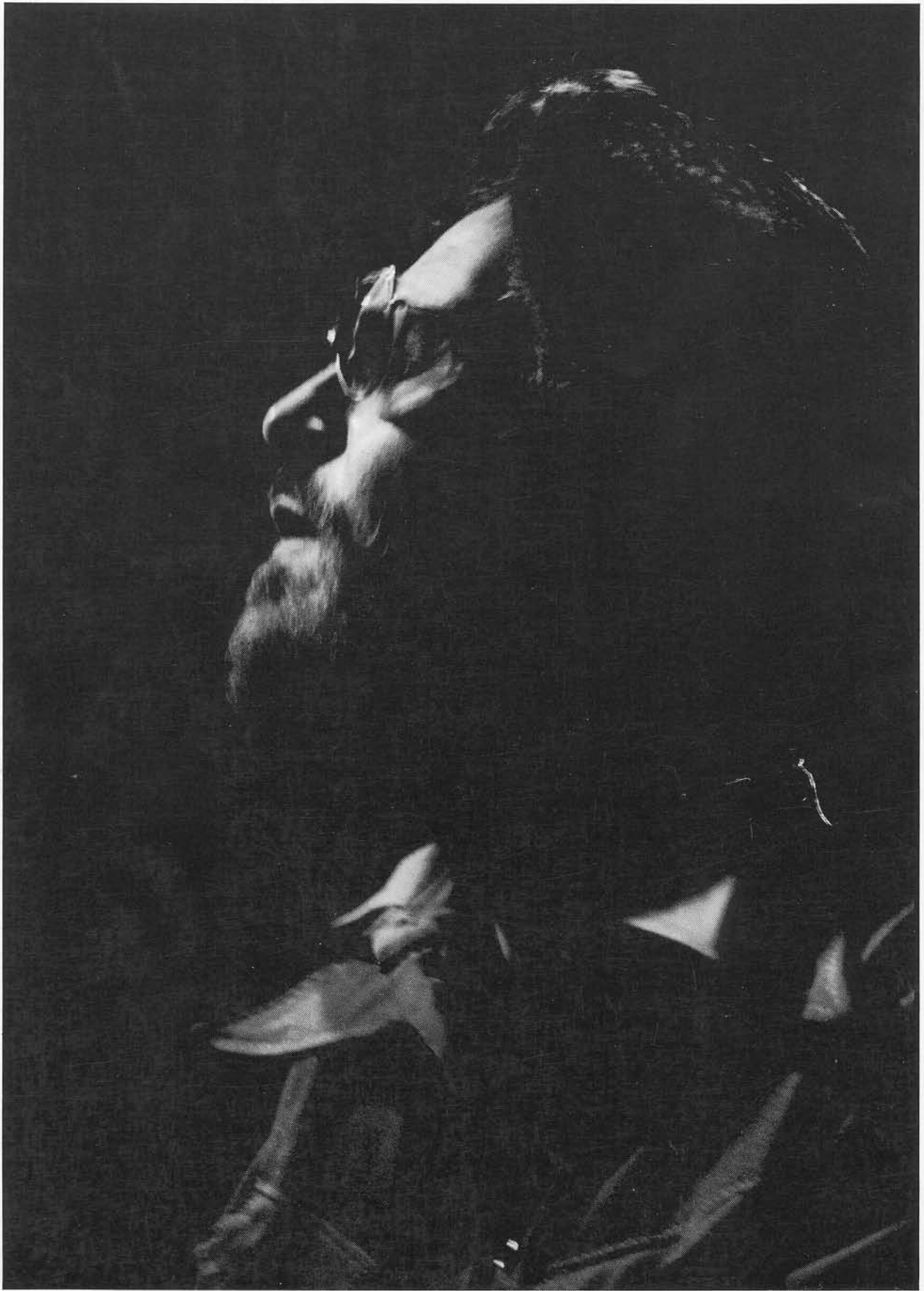
A musical staff in G major showing eight measures. The first measure has a triplet of eighth notes (D, E, F) with a dotted quarter note (G) above it, labeled  $D^{\#o}$ . The second measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $E^m7$ . The third measure has a triplet of eighth notes (A, B, C) with a dotted quarter note (D) above it, labeled  $A^m7(\flat5)$ . The fourth measure has a triplet of eighth notes (D, E, F) with a dotted quarter note (G) above it, labeled  $D^9_{sus}$ . The fifth measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $D^7(\flat9)$ . The sixth measure has a triplet of eighth notes (E, F, G) with a dotted quarter note (A) above it, labeled  $(E^{\flat9}/G)$ . The seventh measure has a triplet of eighth notes (G, A, B) with a dotted quarter note (C) above it, labeled  $G^m7(\flat13/\flat5)$ . The eighth measure has a dotted quarter note (D) with a half note (E) above it, labeled  $G^{6/9}$ .



# 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.*



\$24.95