



# 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

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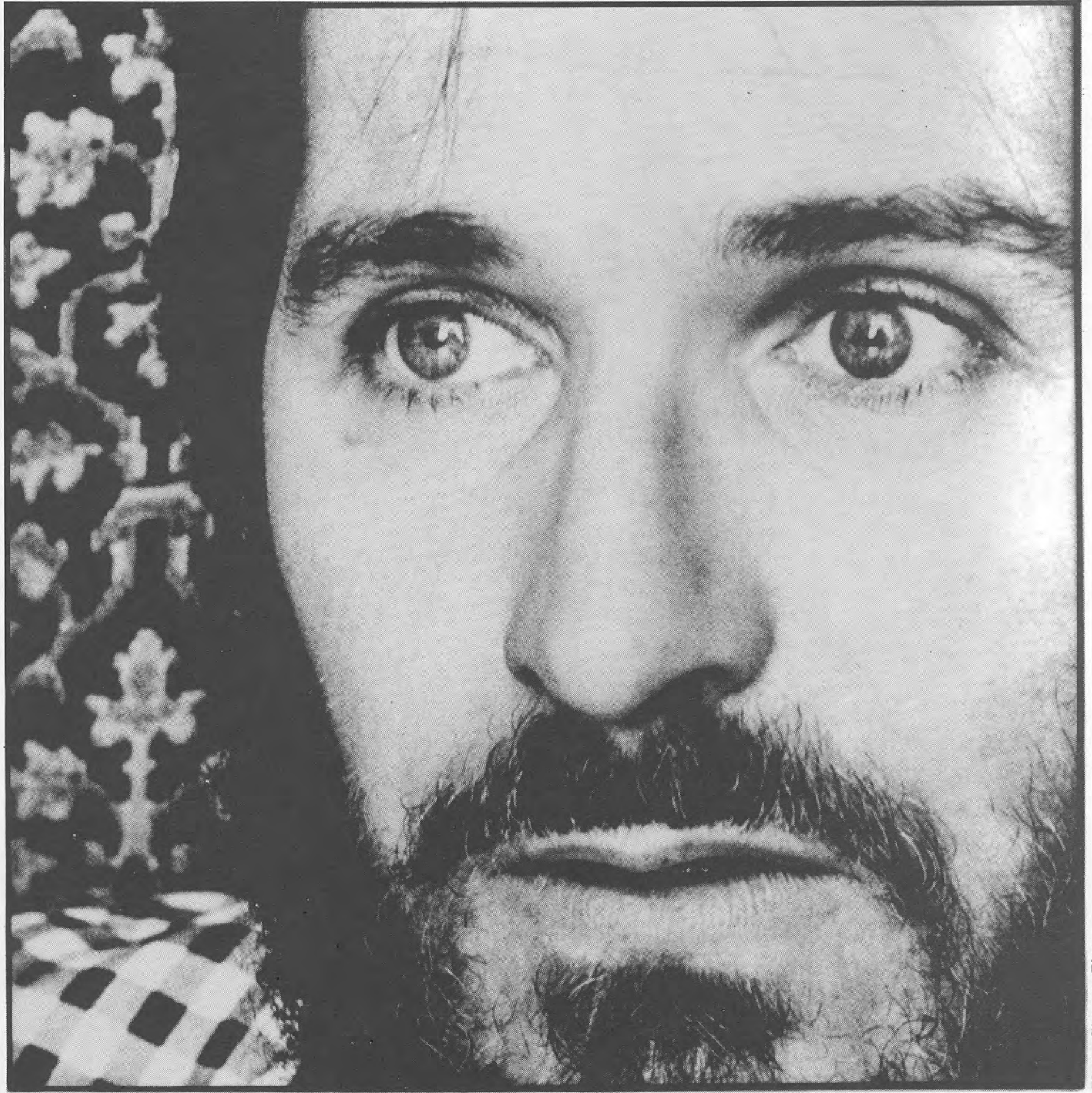


Photo: Giuseppe Pino

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

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

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

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

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

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

*rit.*



# Bill's Belle

BILL EVANS

The musical score for "Bill's Belle" by Bill Evans consists of ten staves of music. Each staff contains a melodic line with various chord symbols written above it. The chords are as follows:

- Staff 1: Fm<sup>7</sup>, B<sup>b9</sup><sub>sus</sub>, B<sup>b7(b9)</sup>, E<sup>b</sup>Maj<sup>7</sup><sub>3</sub>, A<sup>b7</sup>, Gm<sup>7</sup>, C<sup>+7(b9)</sup><sub>3</sub>
- Staff 2: Fm<sup>7</sup>, Gm<sup>7</sup>, A<sup>b</sup>m(Maj<sup>7</sup>)<sub>3</sub>, D<sup>b7</sup><sub>sus</sub>, D<sup>b</sup><sub>+7(b9)</sub>
- Staff 3: G<sup>b</sup>Maj<sup>7</sup>, B<sup>Maj7</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b7(b9)</sup>, A<sup>b</sup>m<sup>7</sup>, D<sup>b7</sup><sub>sus</sub>, D<sup>b7(b9)</sup>
- Staff 4: G<sup>b</sup>Maj<sup>7</sup><sub>3</sub>, B<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup><sub>+7(b9)</sub><sub>3</sub>, A<sup>b</sup>m<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>
- Staff 5: B<sup>m</sup>(Maj<sup>7</sup>)<sub>3</sub>, E<sup>7</sup><sub>sus</sub>, E<sup>+7</sup>, A<sup>Maj7</sup>, D<sup>Maj7</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>
- Staff 6: B<sup>m</sup><sup>6</sup>, (A<sup>m</sup><sup>6</sup>), G<sup>#</sup>m<sup>7(b5)</sup><sub>3</sub>, C<sup>#</sup><sub>+7</sub>, F<sup>#</sup>m<sup>7</sup>, (E<sup>m</sup><sup>6</sup>), D<sup>Maj7(+4)</sup>, C<sup>#</sup><sub>+7</sub>
- Staff 7: F<sup>#</sup>m<sup>7</sup>, D<sup>#</sup>m<sup>7</sup>, G<sup>#</sup><sub>+7</sub>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>, B<sup>m</sup><sup>7</sup>, B<sup>b9</sup>
- Staff 8: A<sup>m</sup><sup>7</sup>, D<sup>7</sup>, G<sup>Maj7</sup>, C<sup>Maj7</sup>, F<sup>m</sup><sup>7</sup>, B<sup>b9</sup><sub>sus</sub>, B<sup>b7(b9)</sup>
- Staff 9: E<sup>b</sup>Maj<sup>7</sup><sub>3</sub>, A<sup>b7</sup>, Gm<sup>7</sup>, C<sup>+7(b9)</sup><sub>3</sub>, F<sup>m</sup><sup>7</sup><sub>3</sub>, Gm<sup>7</sup><sub>3</sub>, A<sup>b</sup>m<sup>7</sup>, D<sup>b7</sup><sub>sus</sub>
- Staff 10: Gm<sup>7</sup><sub>3</sub>, C<sup>m</sup><sup>7</sup><sub>3</sub>, F<sup>7</sup>, F<sup>o</sup>, Gm<sup>7</sup>, C<sup>m</sup><sup>7</sup>, F<sup>m</sup><sup>7</sup>, Gm<sup>7</sup>
- Staff 11: A<sup>b</sup>Maj<sup>7</sup>, Gm<sup>7</sup><sub>3</sub>, F<sup>m</sup><sup>7(b5)</sup>, B<sup>b</sup><sub>+7</sub>, E<sup>b</sup>

# 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

Chords:  $Gm^{13}$ ,  $A+7(\#9)$ ,  $Dm^9$ ,  $(D^{b0}) D^b+7(\#9)$ ,  $Cm^9$ ,  $F7(b9)$

Chords:  $B^bMaj7$ ,  $A+7(\#9)$ ,  $(DmMaj7) Dm^{6/9}$ ,  $Cm^{6/9}$

Chords:  $(B^{13(b9)} E+7(\#9))$ ,  $E7(b9)$ ,  $Am(Maj7)$ ,  $Dm7$

*Last time to Coda*

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

# 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)**  $\oplus$

$\oplus$  **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<sup>7</sup>**      **G<sup>9</sup>**      **CMaj<sup>7</sup>**      **Am<sup>7</sup>**

G Pedal

**Dm(Maj<sup>7</sup>)**   **Dm<sup>7</sup>**   **G<sup>9</sup>**      **CMaj<sup>7</sup>**      **A+7(b<sup>9</sup>)**

**Dm<sup>7</sup>**      **A+7(b<sup>9</sup>)**      **Dm<sup>7</sup>**      **A<sup>7</sup>(b<sup>9</sup>)**      **Dm<sup>7</sup>**      **E<sup>♭</sup>°**

**B** **Dm<sup>7</sup>**   **G<sup>7</sup>**   **CMaj<sup>7</sup>**   **E<sup>♭</sup>°**   **Dm<sup>7</sup>**   **G<sup>7</sup>**   **CMaj<sup>7</sup>**   **Cm<sup>6</sup>**

**Bm<sup>7</sup>**   **Am<sup>6</sup>**   **GMaj<sup>7</sup>**   **Em<sup>7</sup>**   **Am<sup>7</sup>**   **D<sup>7</sup>**   **GMaj<sup>7</sup>**   **G<sup>♭</sup>°**

**Fm<sup>7</sup>**   **B<sup>♭9</sup>**   **E<sup>♭</sup>Maj<sup>7</sup>**   **A<sup>°</sup>**   **A<sup>♭</sup>m<sup>7</sup>**   **D<sup>♭7</sup>**   **G<sup>♭</sup>Maj<sup>7</sup>**   **E<sup>♭</sup>m<sup>7</sup>**

**A<sup>♭</sup>m<sup>7</sup>**   **D<sup>♭7</sup>**   **B<sup>♭</sup>m<sup>7</sup>**   **E<sup>♭</sup>m<sup>7</sup>**   **A<sup>♭7</sup>**   **A<sup>°</sup>**

**A<sup>♭</sup>m<sup>7</sup>**   **G<sup>°</sup>**   **F<sup>♯</sup>m<sup>7</sup>**   **F<sup>°</sup>**   **Em<sup>7</sup>**   **E<sup>♭</sup>°**   **Dm<sup>7</sup>**   **D<sup>♭</sup>°**

**Cm<sup>7</sup>**   **F<sup>7</sup>**   **Dm<sup>7</sup>**   **G<sup>7</sup>**   **Em<sup>7</sup>**   **A<sup>7</sup>**   **F<sup>♯</sup>m<sup>7</sup>**   **F<sup>°</sup>**

**Em<sup>7</sup>**   **E<sup>♭</sup>°**   **Dm<sup>7</sup>**   **E<sup>♭</sup>°**   **Dm<sup>7</sup>**   **A<sup>7</sup>(b<sup>9</sup>)**   **Dm<sup>7</sup>**   **G<sup>9</sup>**

**D<sup>♭</sup>Maj<sup>7</sup>(+11)** / **G**      **CMaj<sup>7</sup>**

Detailed description: This is a musical score for guitar, consisting of 11 staves. The first staff contains the main melody with chords: Dm7, G9, CMaj7, Am7. Below it is a dashed line labeled 'G Pedal'. The second staff continues the melody with chords: Dm(Maj7), Dm7, G9, CMaj7, A+7(b9). The third staff has chords: Dm7, A+7(b9), Dm7, A7(b9), Dm7, E♭°. The fourth staff is marked with a box 'B' and contains chords: Dm7, G7, CMaj7, E♭°, Dm7, G7, CMaj7, Cm6. The fifth staff has chords: Bm7, Am6, GMaj7, Em7, Am7, D7, GMaj7, G♭°. The sixth staff has chords: Fm7, B♭9, E♭Maj7, A°, A♭m7, D♭7, G♭Maj7, E♭m7. The seventh staff has chords: A♭m7, D♭7, B♭m7, E♭m7, A♭7, A°. The eighth staff has chords: A♭m7, G°, F♯m7, F°, Em7, E♭°, Dm7, D♭°. The ninth staff has chords: Cm7, F7, Dm7, G7, Em7, A7, F♯m7, F°. The tenth staff has chords: Em7, E♭°, Dm7, E♭°, Dm7, A7(b9), Dm7, G9. The eleventh staff has chords: D♭Maj7(+11)/G, CMaj7.

# 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>Maj</sup>7, A<sup>7(b9)</sup>, D<sup>m</sup>, (F<sup>#o</sup>), G<sup>m</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, Am<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Maj<sup>7</sup>, (Am<sup>7</sup>), G<sup>m</sup>7, C<sup>7</sup>, F<sup>Maj</sup>7, A<sup>7(b9)</sup>, D<sup>m</sup>7, Cm<sup>6</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>Maj</sup>7, A<sup>7(b9)</sup>, D<sup>m</sup>7, F<sup>#o</sup>, G<sup>m</sup>7, C<sup>7</sup>, Am<sup>7</sup>, B<sup>b</sup>Maj<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>Maj<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>bo</sup>, G<sup>m</sup>7, G<sup>#o</sup>, Am<sup>7</sup>, F<sup>7</sup>, B<sup>m</sup>7(b5), B<sup>b</sup>m<sup>6</sup>, Am<sup>7</sup>, A<sup>bo</sup>, G<sup>m</sup>7, C<sup>7</sup>, A<sup>7</sup>, E<sup>b</sup>7, D<sup>7</sup><sub>4</sub> = <sup>b9</sup>/<sub>3</sub>, G<sup>m</sup>7(b5), B<sup>b</sup>m<sup>7</sup>, C<sup>7(+5)</sup>, and F<sup>Maj</sup>7. The notation includes eighth and quarter notes, rests, and various articulations like slurs and triplets.

# Chromatic Tune

BILL EVANS

Chromatic Tune

Chords: Cm7, Bm6, Bbm7, A7(+11/b9), AbMaj7, Abm7/Gb, F7(+11), F#o, Gm7, B°, Cm7, B7, Bbm7, Bbm(Maj7), Eb7, AbMaj7, Fm7, F#o, Gm7, Am7, Db7, Gbmaj7, (Ebm7), Bm7, Eb7, E7sus, E7(+11), A9sus, A7(b9), DMaj7, /C#, Bm7, /A, G#7sus, G#+7, C#m9, F#m7, Bm7, G7(+11), C#m7, F#+7, B+7, E+7, G+7, C9, A+7, D9, G9, C+7, F9(+5), Bb9, EMaj7(+11), Eb6

# 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 for two players in 4/4 time. The first player's part consists of a melodic line with eighth and quarter notes. The second player's part provides a harmonic accompaniment with chords and moving lines. The score includes a first ending with a 'To next strain' instruction and a second ending with a 'D.C. al Fine' instruction. The piece concludes with a final cadence.

# Comrade Conrad

BILL EVANS

Medium Swing

**A**  $B^b_m7$   $E^{b9}_{sus}$   $E^{b+7(b9)}$   $A^b_{Maj7}$   $D^b_{Maj7}$

$G_m7^{(b5)}$   $C+7(\#9)$   $F_m^9$   $F_m^7/E^b$

$D^b_{Maj7}$   $C+7(b9)$   $F_m^9$   $F_m^7/E^b$

$D_m7^{(b5)}$   $G+7(\#9)$   $C_m^{11}$

**B**  $F_m^7$   $B^b_{9sus}$   $B^b+7(b9)$   $E^b_{Maj7}$   $A^b_{Maj7}$

$D_m7^{(b5)}$   $G+7(\#9)$   $C_m^9$   $C_m^7/B^b$

$A^b_{Maj7}$   $G+7$   $C_m^9$   $C_m^7/B^b$

$A_m7^{(b5)}$   $D+7(\#9)$   $G_m^{11}$

*last time: rall. to Fine*

**Fine**

Quarter notes on **A** may be anticipated. For solos transpose each section on the ascending circle of 5ths: 1st **A** starts on Cm7, 1st **B** on Gm7, 2nd **A** on Dm7, etc., to last chord of last chorus: Fm11 - then D.C. at 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><sub>9</sub> A<sup>b</sup>Maj<sup>7</sup> / / A<sup>b</sup><sub>6</sub> 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><sub>9</sub>sus 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><sup>7</sup> / / 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><sub>9</sub> Cm<sup>7</sup> Fm<sup>7</sup> Dm<sup>7</sup>(<sup>b</sup>5) / / G<sup>+</sup><sup>7</sup>**

**Cm<sup>7</sup> A<sup>b</sup><sub>13</sub> 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><sub>9</sub> Fm<sup>7</sup> B<sup>b</sup><sup>7</sup>**

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

# Epilogue

BILL EVANS

Freely

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

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

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

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

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 ♩ = ca 92

**A** N.C.

2nd time only

Bass

1.

2.

**B** in one

Am D7(#9) G7(#9) Ab7(b5) Db7(#9)

Gm7 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 Nenetta)

Lyric by  
ROGER SCHORE

Music by  
BILL EVANS

## Ballad

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

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

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

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

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

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

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

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

## B

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

Love blos - soms all a - round in 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.

Bs.

Pno.

Gtr.

This musical score is written for guitar and consists of six systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The first five systems feature complex rhythmic patterns with numerous triplet markings (indicated by a '3' above or below a bracketed group of notes). The sixth system begins with a section labeled 'T.S.' (Travis Study) in the bass staff, which contains a melodic line with some accidentals. This is followed by a section marked with a circled cross symbol and the text 'To Solos', which includes a final measure with a circled chord in both staves.

**B** Solos

Gm<sup>7</sup> E<sup>b7</sup> Gm<sup>7</sup> E<sup>b7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup>

E<sup>b</sup>Maj<sup>7</sup> Cm<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7(b9)</sup> Gm /F Em<sup>7(b5)</sup> A<sup>+</sup>

Dm<sup>7</sup> B<sup>b7</sup> Dm<sup>7</sup> A<sup>b</sup> Gm<sup>7</sup> C<sup>7(b9)</sup> FMaj<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup>

Em<sup>7(b5)</sup> A<sup>+</sup> Dm /C Bm<sup>7(b5)</sup> E<sup>+</sup>(b9)

Am<sup>7</sup> F<sup>7</sup> Am<sup>7</sup> E<sup>b</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> CMaj<sup>7</sup> FMaj<sup>7</sup>

Bm<sup>7(b5)</sup> E<sup>+</sup>(b9) Am<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>+</sup>(b9)

Cm<sup>7</sup> A<sup>b7</sup> Cm<sup>7</sup> A<sup>b7</sup> Cm<sup>7</sup> (F<sup>7</sup>) Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>Maj<sup>7</sup>

A<sup>b</sup>Maj<sup>7</sup> Fm<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>+</sup>(b9) Cm<sup>7</sup> B<sup>b7</sup> Am<sup>7(b5)</sup> D<sup>7(b9)</sup>

After Solos D.C. al Coda

Gm E<sup>b7</sup> Gm E<sup>b7</sup> Cm(add9) A<sup>b7</sup>/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  
 $Cm^7$   $Bm^7(b5)$   $B^{\flat}m^7$   $Am^7$   $A^{\flat}m^7(b5)$   $Gm^7$   $G^{\flat}m^7(b5)$   $F^{\circ}$

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

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

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

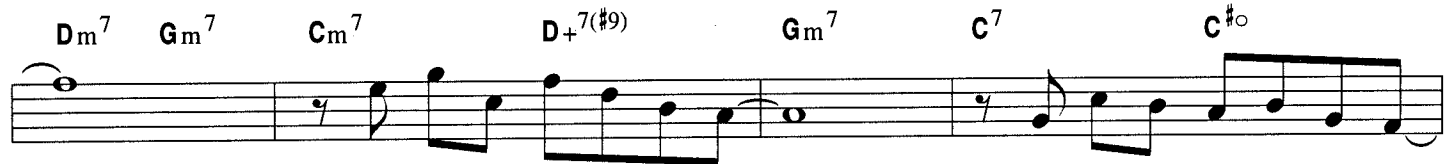
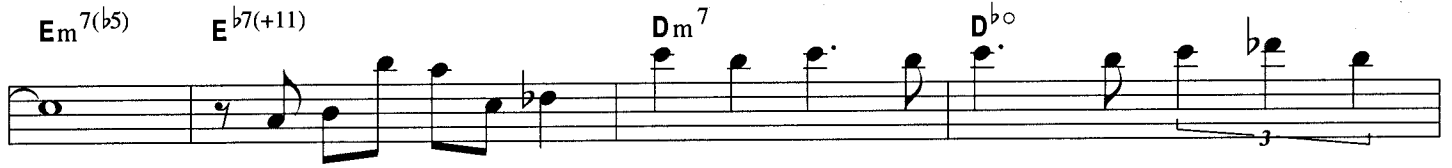
$E^{\flat}m^7$   $D^{\circ}$   $D^{\flat}m^7$

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

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

\*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

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

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

$B^b m^7 4 - b5 - 5$ 
 $E^{b7}$ 
 $A^b Maj^7$ 
 $D^{b7}$ 
 $C_m^7$ 
 $F_m^7$

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

Solos

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

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

$B^b m^7$ 
 $E^{b7}$ 
 $A^b Maj^7$ 
 $(D^{b9})$ 
 $C_m^7$ 
 $F_m^7$

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

$\oplus C_m^{6/9}$ 
 $G^{b13}$ 
 $F^{13} \begin{matrix} (+11) \\ (b9) \end{matrix}$

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" by Bill Evans is presented in ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various chords and melodic lines with articulation marks such as slurs and accents.

**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*)

The musical score consists of three systems of staves. The top staff is the melody, featuring several triplet figures. The bottom staff is the bass line, providing harmonic support. The guitar part is indicated by 'Gtr.' and the piano part by 'Pno. (tacet 1st and last time)'. The piece concludes with a 'Fine' marking.

Solos (F minor blues)

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

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<sup>6/9</sup>/G E<sup>b</sup><sub>o</sub>/G FMaj<sup>7</sup> A<sup>+</sup> A<sup>b</sup>+7 G<sup>9</sup><sub>sus</sub> G<sup>7</sup>(<sup>b</sup>9)

C<sup>Maj</sup><sup>7</sup>/E E<sup>b</sup><sub>o</sub> D<sup>m</sup><sup>7</sup> C<sup>Maj</sup><sup>7</sup>/E FMaj<sup>7</sup> G<sup>+</sup><sup>7</sup>(<sup>b</sup>9)

C<sup>9</sup> 4 #4 5 G<sup>b</sup>6/9/F F<sup>6/9</sup> B<sup>b</sup><sub>o</sub>/F F<sup>6/9</sup>

B<sup>9</sup> 4 #4 5-#5 EMaj<sup>7</sup> G<sup>9</sup><sub>sus</sub> G<sup>9</sup>

**B** C<sup>Maj</sup><sup>7</sup>/G E<sup>b</sup><sub>o</sub>/G FMaj<sup>7</sup> A<sup>+</sup> A<sup>b</sup>+7 G<sup>7</sup> F<sup>7</sup>(<sup>b</sup>5)

E<sup>9</sup><sub>sus</sub> E<sup>7</sup><sub>sus</sub>(<sup>b</sup>9) E<sup>13</sup>(<sup>b</sup>13) Am<sup>7</sup> D<sup>7</sup>(+11) G<sup>m</sup><sup>7</sup> C<sup>7</sup>(+11)

F<sup>Maj</sup><sup>7</sup>#4 5 B<sup>7</sup><sub>sus</sub>(<sup>b</sup>9) B<sup>13</sup>(<sup>b</sup>13) EMaj<sup>7</sup> B<sup>b</sup><sub>7</sub><sub>sus</sub>(<sup>b</sup>9) B<sup>b</sup><sup>13</sup>(<sup>b</sup>13)

E<sup>b</sup>Maj<sup>7</sup> A<sup>7</sup><sub>sus</sub>(<sup>b</sup>9) A<sup>13</sup>(<sup>b</sup>13) DMaj<sup>7</sup> A<sup>b</sup><sub>7</sub><sub>sus</sub>(<sup>b</sup>9) A<sup>b</sup><sup>13</sup>(<sup>b</sup>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

**B<sup>b</sup>Maj<sup>7</sup>** **E<sup>7</sup>(<sup>b</sup>9)<sub>sus</sub>** **E<sup>+</sup>7(<sup>#</sup>9)**  
 Deep in a dream — I stir and speak the name of  
**Am** / / **Am(Maj<sup>7</sup>)** **Am<sup>7</sup>** **D<sup>+</sup>7(<sup>b</sup>9)** **Gm<sup>9</sup>(<sup>b</sup>5)**  
 her when I call Lau - rie. Is she real or  
**C<sup>+</sup>7(<sup>#</sup>9)** **Cm** / / **Cm(Maj<sup>7</sup>)** **Cm<sup>7</sup>** **F<sup>+</sup>7(<sup>#</sup>9)**  
 is she just a name I dreamed of, Lau - rie?  
**Fm<sup>9</sup>** **B<sup>b</sup>+7(<sup>#</sup>9)** **E<sup>b</sup>m<sup>9</sup>** **A<sup>b</sup>+7(<sup>#</sup>9)**  
 Sweet in - de - ci - sion, sweet love - ly vi - sion.  
**Dm<sup>7</sup>(<sup>b</sup>5)** **D<sup>b</sup>9<sub>sus</sub>** **D<sup>b</sup>9** **C<sup>9</sup><sub>sus</sub>** **C<sup>9</sup>** **B<sup>9</sup> — 4 — #4 — 5**  
 See her come smil - ing! Charm - ing! Be - guil - ing! — Then I tum - ble  
**B<sup>b</sup>Maj<sup>7</sup>** **E<sup>7</sup>(<sup>b</sup>9)<sub>sus</sub>** **E<sup>+</sup>7(<sup>#</sup>9)**  
 down. — Out on the street — I hear the sound of traf - fic  
**Am** / / **Am(Maj<sup>7</sup>)** **Am<sup>7</sup>** **D<sup>+</sup>7(<sup>b</sup>9)** **Gm<sup>9</sup>(<sup>b</sup>5)**  
 while I look for Lau - rie. Search - ing ev - 'ry  
**C<sup>+</sup>7(<sup>#</sup>9)** **Cm** / / **Cm(Maj<sup>7</sup>)** **Cm<sup>7</sup>** **F<sup>+</sup>7(<sup>#</sup>9)**  
 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>(<sup>#</sup>9)** **E<sup>b</sup><sub>m</sub><sup>9</sup>** **A<sup>b</sup><sub>+7</sub>(<sup>#</sup>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</sup>(<sup>b</sup>5)** **(G<sup>b</sup><sub>+7</sub>)** **F<sub>+7</sub>(<sup>#</sup>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>(<sup>#</sup>9)**  
 dream - ing.

# Laurie

BILL EVANS

**Medium Ballad**

**B<sup>b</sup>Maj<sup>7</sup>** **E<sup>7(b9)</sup><sub>sus</sub>** **E<sup>7</sup>(#9)** **Am / / Am(Maj<sup>7</sup>) Am<sup>7</sup> D<sup>7(b9)</sup>**

\*2nd time only

**Gm<sup>9(b5)</sup>** **C<sup>7</sup>(#9)** **Cm / / Cm(Maj<sup>7</sup>) Cm<sup>7</sup> F<sup>7</sup>(#9)**

**Fm<sup>9</sup>** **B<sup>b</sup><sub>7</sub>(#9)** **E<sup>b</sup>m<sup>9</sup>** **A<sup>b</sup><sub>7</sub>(#9)**

**1.** **Dm<sup>7(b5)</sup>** **D<sup>b9</sup><sub>sus</sub>** **D<sup>b9</sup>** **C<sup>9</sup><sub>sus</sub>** **C<sup>9</sup>** **B<sup>9</sup> — 4 — #4 — 5**

**2.** **Gm<sup>9</sup>** **G<sup>#</sup>m<sup>9</sup>** **Am<sup>9</sup>** **B<sup>b</sup>m<sup>9</sup>** **Bm<sup>9</sup>** **Cm<sup>9</sup>**

**C<sup>#</sup>m<sup>9</sup>** **C<sup>#</sup>°** **Cm<sup>7(b5)</sup>** **(G<sup>b</sup>+7)** **F<sup>7</sup>(#9)** **(B<sup>9</sup><sub>sus</sub>)**

**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<sup>13</sup><sub>sus</sub>** **F<sup>7</sup>(#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>b7/G</sup> D<sup>m7/G</sup> E<sup>b7/G</sup> D<sup>m7/G</sup> G<sup>7(b9)</sup>

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

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>

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>b7/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

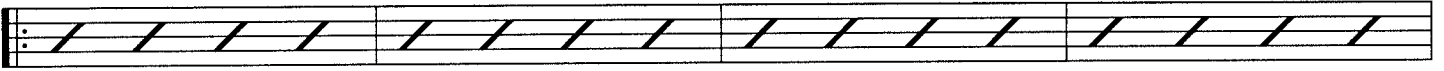
Guitar

Bass

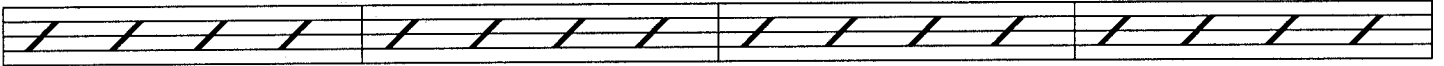
Fine

Solos

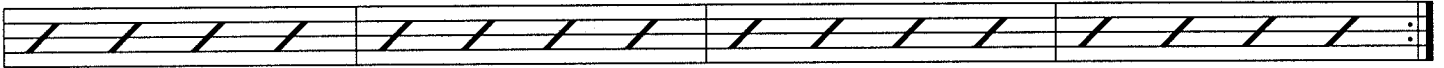
**E<sup>b7</sup>**      **G<sup>b7</sup>**      **C<sup>b7</sup>**      **B<sup>b+7</sup>**      **E<sup>b m7</sup>**      **A<sup>b7</sup>**      **D<sup>b m7</sup>**      **G<sup>b7</sup>**



**C<sup>b Maj7</sup>**      **E<sup>b7(b9)</sup>**      **A<sup>b m7</sup>**      **D<sup>b7</sup>**      **G<sup>b Maj7</sup>**      **B<sup>b+7</sup>**      **E<sup>b m7</sup>**      **A<sup>b7</sup>**



**D<sup>b m7</sup>**      **G<sup>b7</sup>**      **F<sup>7</sup>**      **B<sup>b+7</sup>**      **E<sup>b m</sup>**      **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>

**F<sup>#9(+11)</sup> G<sup>9</sup> A<sup>b7</sup> D<sup>b7</sup>**  
**A<sup>7</sup> D<sup>9</sup> A<sup>b13(+11)</sup> G<sup>13</sup><sub>sus</sub> G<sup>+7(#9)</sup>**  
**C**  
**C<sup>Maj7</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>9</sup>**  
**F<sup>Maj7</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><sup>Maj7</sup> E<sub>m</sub><sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>m</sub><sup>7</sup> G<sup>7</sup>**  
**D<sup>9</sup><sub>sus</sub> D<sup>7(b9)</sup> G<sub>m</sub><sup>7</sup> B<sub>m</sub><sup>7(b5)</sup> B<sup>b</sup> A<sup>7</sup> D<sup>7</sup>**  
**G<sub>m</sub><sup>9</sup> A<sub>m</sub><sup>7</sup> B<sup>b</sup><sup>Maj7</sup> B<sub>m</sub><sup>7(b5)</sup> C<sup>9</sup><sub>sus</sub> F<sup>6</sup>**  
**F<sup>Maj7</sup> B<sup>9</sup> E<sub>m</sub><sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>m</sub><sup>7</sup> G<sup>13(+11)</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>m</sub><sup>7</sup> E<sup>b7</sup>**  
**A<sup>b</sup><sub>m</sub><sup>7</sup> D<sup>b7</sup> F<sup>#</sup><sub>m</sub><sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>9</sup> A<sup>7</sup> A<sup>Maj9</sup>**

# 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**  $E_{Maj}^7$   $C\#m^7$   $F\#7$   $D\#m^7$   $G\#m^7$   $C\#m^9$   $F\#9$

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

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

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

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

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

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

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#7sus B Maj9 F#7sus

F# Pedal to **B**

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

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

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

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

E Maj7 D#m7 C#m7 E Maj7

After solos D.C. al Coda

F#13sus E Maj9 B Maj9

Changes for soloing on **A** :

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

F# Pedal

# N.Y.C.'s No Lark

BILL EVANS

Slowly

Repeat as long as desired;  
then, to Dm7

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 Fmaj<sup>7</sup>(<sup>4</sup>4)

Cmaj<sup>7</sup>

Same length as Cmaj7;  
then to Bm<sup>7</sup>(<sup>b</sup>5)

Fmaj<sup>7</sup>(<sup>4</sup>4)

Twice length of Fmaj<sup>7</sup>(<sup>4</sup>4);  
then, to Am<sup>7</sup>(<sup>b</sup>6)

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

Repeat Am<sup>7</sup>(<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>)  
Dm<sup>9(b5)</sup> G<sup>+7</sup> Cm<sup>9</sup>

Fm<sup>9</sup> B<sup>b9</sup> Am<sup>7(b5)</sup> D<sup>+7(b9)</sup>

(G<sup>13+11</sup>)  
Gm<sup>7(b5)</sup> C<sup>7(#9)</sup> Fm<sup>9</sup> Fm<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>)  
Dm<sup>9(b5)</sup> G<sup>+7</sup> Gm<sup>7(b5)</sup> C<sup>+7(b9)</sup> Fm<sup>9</sup>

B<sup>13</sup> B<sup>b13</sup> A<sup>13</sup> A<sup>b13</sup> G<sup>+7</sup> Cm<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**  $F^{+7(b13)}$   $B^bm^9$   $/A^b$   $Gm^7$   $C^13$   $Fm^9$   $B^bm^9$   
 $(\#9)$

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

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

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...*

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

# Only Child

Medium Ballad

BILL EVANS

**A** F<sup>9</sup><sub>sus</sub> F<sup>7</sup>(<sup>+11</sup><sub>b9</sub>) B<sup>b</sup>Maj<sup>7</sup>/F B<sup>b</sup>°(Maj<sup>7</sup>)/F F<sup>9</sup><sub>sus</sub> F<sup>7</sup>(<sup>+11</sup><sub>b9</sub>) B<sup>b</sup>Maj<sup>7</sup>/F B<sup>b</sup>°(Maj<sup>7</sup>)/F

F bass pedal—

E<sup>b</sup>Maj<sup>7</sup> E<sup>b</sup>° (E<sup>b</sup>m<sup>6</sup>) D<sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> (F<sub>m</sub><sup>6</sup>) E<sub>m</sub><sup>9</sup> A<sup>13</sup> (b<sup>13</sup>)

E<sup>b</sup>m<sup>9</sup> A<sup>b9</sup> D<sup>b</sup>°Maj<sup>7</sup>(addA) D<sup>b</sup>Maj<sup>7</sup>/A<sup>b</sup> G<sub>m</sub><sup>7</sup> C<sub>4</sub><sup>9</sup> — 3 F<sub>Maj</sub><sup>7</sup> F<sup>6</sup>

E<sub>m</sub><sup>9</sup> A<sup>9</sup> D<sup>o</sup>Maj<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup>/A A<sup>b</sup>m<sup>7</sup>(<sup>b5</sup>) D<sup>b</sup><sub>9</sub><sup>sus</sup> D<sup>b7</sup>(<sup>b9</sup>) G<sup>b</sup>Maj<sup>7</sup> G<sup>b6</sup>

**B** F<sup>+7</sup>(<sup>#9</sup>) B<sup>b</sup>m B<sup>b</sup>m<sup>7</sup>/A<sup>b</sup> G<sub>m</sub><sup>7</sup> C<sup>+7</sup> F<sub>m</sub><sup>9</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<sub>m</sub><sup>9</sup> F<sup>+7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b7</sup> — 3

A<sup>b</sup>Maj<sup>7</sup>/G F<sub>m</sub><sup>9</sup> /E<sup>b</sup> D<sub>m</sub><sup>7</sup>(<sup>b5</sup>) G<sup>+7</sup> C<sub>Maj</sub><sup>7</sup> /B A<sub>m</sub><sup>9</sup> A<sup>b13</sup>(<sup>+11</sup>) G<sub>m</sub><sup>6/9</sup>

G<sup>b13</sup> C<sup>b</sup>Maj<sup>9</sup>/G<sup>b</sup> F<sub>7</sub><sup>sus</sup>(<sup>b9</sup>) F<sup>+7</sup>(<sup>b9</sup>) — 3 B<sup>b</sup>Maj<sup>7</sup>/F // B<sup>b</sup>°Maj<sup>7</sup>/F

F Pedal—

⊕ B<sup>b</sup>Maj<sup>9</sup> A<sup>9</sup><sub>sus</sub> A<sup>b9</sup><sub>sus</sub> G<sub>m</sub><sup>7</sup>(<sup>+5</sup>) G<sup>b9</sup><sub>sus</sub> E<sup>9</sup><sub>sus</sub> E<sup>b9</sup><sub>sus</sub>



# 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<sub>m</sub>7(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 repeat sign in each of the four measures. The melodic line in the upper staff includes 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 repeat sign in each of the four measures.

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 and another triplet in the fourth measure. The lower staff has a repeat sign in each of the four measures. 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 shows a G<sup>13sus</sup> chord in the first measure, followed by a whole rest in the second measure. The lower staff shows a C chord in the first measure, followed by a whole rest in the second measure. The system ends with a double bar line.

# Peri's Scope

BILL EVANS

Medium up Swing

Chords:  $Dm^7$   $G^7$   $Em^7$   $(A^+7)$   $Am^7$   $Dm^7$   $G^7$   $CMaj^9$   $(A^+7)$   $Am^7$

Chords:  $Dm^7$   $G^7$   $CMaj^7$   $E^7$

Chords:  $F^Maj^7$   $G^7$   $Em^7$   $(A^+7)$   $Am^7$   $Dm^7$   $G^7$   $C^9sus$  / /  $C^9$

Chords:  $F^{6/9}$   $B^7alt.$   $B^b+7$   $A^+7$

Chords:  $Dm^7$   $G^7$   $Em^7$   $(A^+7)$   $Am^7$   $Dm^7$   $D^\#o$   $(Em^7b5)$   $Em^7$   $A^+7$

Chords:  $(Dm^7$   $Dm^9$   $Em^7$   $G^7$   $F^Maj^7$   $G^{13sus}$   $CMaj^9$   $(G^{13sus}$   $CMaj^9$   $A^+7(b9)$ )

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

# Prologue

BILL EVANS

Andante

simile

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, followed by a double bar line and a repeat sign. The bass clef staff contains a bass line with a wavy line and chords, followed by four measures with repeat signs.

Second system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with quarter and eighth notes, followed by a double bar line and a repeat sign. The bass clef staff contains a bass line with a wavy line and chords, followed by three measures with repeat signs and a final measure with a key signature change to two sharps (F#, C#).

Third system of musical notation. The treble clef staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with quarter notes and a double bar line, followed by a measure with a wavy line and a final measure with a key signature change to one sharp (F#). The bass clef staff contains a bass line with a wavy line and chords, followed by three measures with repeat signs.

Fourth system of musical notation. The treble clef staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with quarter notes and a double bar line, followed by a measure with a wavy line and a final measure with a key signature change to one sharp (F#). The bass clef staff contains a bass line with a wavy line and chords, followed by four measures with repeat signs.

Fifth system of musical notation. The treble clef staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with quarter notes and a double bar line, followed by a measure with a wavy line and a final measure with a key signature change to one sharp (F#) and a chord labeled **EMaj<sup>9</sup>**. The bass clef staff contains a bass line with a wavy line and chords, followed by three measures with repeat signs and a final measure with a key signature change to one sharp (F#).

# 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 D major (two sharps) and a 7-measure rest in the bass staff. The third system includes a 'cresc.' marking and several triplet markings. The fourth system continues the melodic and harmonic development.

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

This musical score is arranged in five systems, each consisting of two staves. The notation includes various musical symbols and markings:

- System 1:** The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of chords and melodic lines. A '7' chord marking is present above a measure. The bottom staff contains a bass line with a 'Sub' marking and a dashed line indicating a lower register.
- System 2:** Both staves feature triplets, indicated by a bracket with the number '3' above and below the notes.
- System 3:** The top staff has a treble clef and a key signature of one flat. The bottom staff continues with complex rhythmic patterns and triplets.
- System 4:** The top staff has a treble clef and a key signature of one flat. The bottom staff features several triplet markings.
- System 5:** The top staff has a treble clef and a key signature of one flat. The bottom staff features several sextuplet markings, indicated by a bracket with the number '6' above and below the notes.



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 fingering or articulation.

Third system of musical notation, featuring two first endings. The first ending is marked '1.' and the second '2.'. Both endings include a triplet of eighth notes. The notation includes various chordal textures and melodic fragments.

Fourth system of musical notation. The upper staff shows a melodic line with a slur and a fermata. The lower staff has a dynamic marking of 'p' (piano) and includes a section marked '8va' (octave above) with a dashed line, indicating a transposition.

Fifth system of musical notation, concluding with a 'quasi-cadenza' section. This section features a melodic line with a fermata and a series of sixteenth-note runs in the upper staff, while the lower staff provides a steady accompaniment.



# Re: Person I Knew

BILL EVANS

Medium Swing ♩ = 152 - 168

*C*<sup>6/9</sup> *C*<sup>+(add9)</sup> *Gm*<sup>9(Maj<sup>7</sup>)</sup> *Gm*<sup>9</sup>

C Pedal throughout

*Fm*<sup>9</sup> *Cm*<sup>9</sup>

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

*Fm*(Maj<sup>7</sup>) *Gm*<sup>9</sup> *Fm*<sup>7</sup> *D*<sup>b6</sup>

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

Freely  
*Fm*<sup>7</sup> *D*<sup>b6</sup>  
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  $Gm^7$   $C^7$   $Am^7$   $Dm^7$   $Bm^7$   $E^7$   $C\sharp m^7$   $F\sharp m^7$

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

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

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

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

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

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

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

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

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

C

FMaj<sup>7</sup> A<sup>+</sup> Dm<sup>7</sup> Gm<sup>7</sup> G<sup>#</sup>° Am<sup>7</sup> Dm<sup>7</sup>  
 B<sup>b</sup>Maj<sup>7(+11)</sup> B° F/c Dm<sup>7</sup> E<sup>b</sup>9(+11)  
 F<sup>6</sup> F<sup>#</sup>° Gm<sup>7</sup> G<sup>#</sup>° Am F<sup>7</sup> Bm<sup>7(b5)</sup> B<sup>b</sup>m<sup>7</sup>  
 C Pedal —————  
 Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> G<sup>#</sup>° Am<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>Maj<sup>7(+11)</sup> B°  
 F<sup>6/c</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup><sub>sus</sub> FMaj<sup>7</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

The musical score for section C consists of five staves. The first staff contains the chords FMaj<sup>7</sup>, A<sup>+</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, G<sup>#</sup>°, Am<sup>7</sup>, and Dm<sup>7</sup>. The second staff contains B<sup>b</sup>Maj<sup>7(+11)</sup>, B°, F/c, Dm<sup>7</sup>, and E<sup>b</sup>9(+11). The third staff contains F<sup>6</sup>, F<sup>#</sup>°, Gm<sup>7</sup>, G<sup>#</sup>°, Am, F<sup>7</sup>, Bm<sup>7(b5)</sup>, and B<sup>b</sup>m<sup>7</sup>. The fourth staff is labeled 'C Pedal' and contains Am<sup>7</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, G<sup>#</sup>°, Am<sup>7</sup>, Dm<sup>7</sup>, B<sup>b</sup>Maj<sup>7(+11)</sup>, and B°. The fifth staff contains F<sup>6/c</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>9</sup><sub>sus</sub>, FMaj<sup>7</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>), and ends with 'Fine'. Below the fifth staff, there are instructions: 'Solos on form B C' and '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 slurs, accents (>), and a triplet of 3 in the final staff.

# Song For Helen

BILL EVANS

Medium Ballad

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

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

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

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

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

$B^b m^9$   $A^b m^6$   $Gm^7(b5)$   $G^b7$   $(B^9/G^b)$   $Fm^9$   $B^{b13}_{sus}$   $B^{b13(b9)}$

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

Fine



# Since We Met

Freely

BILL EVANS

**A**

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

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

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

$(C^{6/9}/E$   $E^{7\#9}$  )  $Am^{(Maj^7)}$   $Am^7$   $(E^{\flat}m^9$   $A^{\flat 9}$  )  $Dm^9$   $G^9$  )  
 $E^{\flat}m^7$   $A^{\flat 9(+11)}$   $G^{13(b9)}$

**B**

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

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

**C**

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

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

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

C Pedal to bar 41

$Fm^7$   $Cm^9$

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

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

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

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

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

$Fm^7$   $Cm^9$

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

Fm(Maj7) Cm<sup>9</sup>(Maj7) Fm<sup>7</sup> Gm(Maj7)

Fm<sup>7</sup> (D<sup>b</sup>Maj7) Cm<sup>9</sup>(Maj7) 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> (F<sup>m</sup>6/A<sup>b</sup>) Fm(Maj7)/A<sup>b</sup>

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

C<sup>Maj</sup>7/G G<sup>b</sup>m<sup>9</sup>(<sup>b</sup>5) Fm<sup>7</sup> D<sup>b</sup>Maj7/G

Solo on A B

⊕ C<sup>Maj</sup>7/G Am(Maj7) Dm<sup>7</sup>(<sup>b</sup>5) D<sup>b</sup>Maj7/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>7</sup>(<sup>b</sup>9) Dm<sup>7</sup> F#<sup>o</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>o</sup>

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

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

**Staff 5:** F A<sup>7</sup>(<sup>b</sup>9)<sub>4</sub>—3 Dm<sup>7</sup> F#<sup>o</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>o</sup>

**Staff 7:** F<sup>6</sup>/<sub>C</sub> C#<sup>o</sup> Dm<sup>7</sup> E<sup>b</sup>7(<sup>b</sup>5) Dm<sup>7</sup> Cm<sup>6</sup> Bm<sup>7</sup>(<sup>b</sup>5) 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> C7(<sup>b</sup>9/<sub>b</sub>5) Am<sup>7</sup> E<sup>b</sup>9 D7 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>7</sup>(<sup>b</sup>9) F<sup>6</sup>

# There Came You

BILL EVANS

Medium Jazz Ballad

(C<sup>7</sup>) Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>+7</sup> FMaj<sup>7</sup> E<sup>7</sup>(#9) E<sup>b9</sup> D<sup>9</sup>

G<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>Maj<sup>7</sup>

Gm<sup>7</sup>(b<sup>5</sup>) C<sup>+7</sup>(#9) Fm<sup>6</sup> B<sup>b</sup>m<sup>7</sup> Fm<sup>6</sup> Fm<sup>7</sup>/E<sup>b</sup>

Dm<sup>7</sup>(b<sup>5</sup>) D<sup>b7</sup> G<sup>b</sup>Maj<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) G<sup>b7</sup> BMaj<sup>7</sup>

Cm<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup> G<sup>#</sup>m<sup>7</sup> C<sup>#</sup>m<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>

Am<sup>7</sup> Dm<sup>9</sup> G<sup>7</sup>(#9) C<sup>13</sup> B<sup>9</sup>(+11) B<sup>b7</sup> F<sup>7</sup> F<sup>#7</sup>(b<sup>5</sup>) G<sup>7</sup>(#9)

A<sup>b9</sup> A<sup>+7</sup>(b<sup>9</sup>) B<sup>b9</sup> B<sup>9</sup> C<sup>13</sup> D<sup>b9</sup> C<sup>9</sup> B<sup>9</sup>(+11) B<sup>b9</sup>(+11) B<sup>0</sup>

FMaj<sup>7</sup>/C D<sup>b7</sup>(#9)/A<sup>b</sup> C<sup>7</sup>(#9)/G D<sup>b7</sup>(#9)/A<sup>b</sup> Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b9</sup> C<sup>9</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> D<sup>b9</sup> C<sup>9</sup> FMaj<sup>7</sup> Fine (G<sup>b</sup>Maj<sup>7</sup>(+11))

Last time rall.

C bass pedal

# These Things Called Changes

BILL EVANS

Medium up swing ♩ = ca 184

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

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

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 Dm<sup>7</sup>(b<sup>5</sup>) G<sup>+</sup>7(#9) CMaj<sup>7</sup> FMaj<sup>7</sup> B<sup>b</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>b</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  
(Am<sup>7</sup>) C Maj<sup>7</sup> Bm<sup>7</sup> (D<sup>7</sup>) Am<sup>7</sup> D<sup>9</sup> G Maj<sup>7</sup> A<sup>b</sup> Maj<sup>7</sup>

G Maj<sup>7</sup> A<sup>b</sup> Maj<sup>7</sup> G Maj<sup>7</sup>/D A<sup>b</sup> Maj<sup>7</sup>/D

G Maj<sup>7</sup>/D D<sup>7</sup>(#9) G Maj<sup>7</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 Maj<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> E<sup>b</sup>9 D<sup>9</sup> **Freely** G Maj<sup>7</sup>/D A<sup>b</sup> Maj<sup>7</sup>/D

rall. ----- rit.

G Maj<sup>7</sup>/D A<sup>b</sup> Maj<sup>7</sup>/D G Maj<sup>7</sup>/D A<sup>b</sup> Maj<sup>7</sup>/D

8va ----- 15ma -----

E<sup>b</sup> Maj<sup>9(+11)</sup> D Maj<sup>9(+11)</sup> D<sup>b</sup> Maj<sup>9(+11)</sup> C Maj<sup>9(+11)</sup> B Maj<sup>9(+11)</sup> B<sup>b</sup> Maj<sup>9(+11)</sup> A Maj<sup>9(+11)</sup> A<sup>b</sup> Maj<sup>9(+11)</sup> G Maj<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 \_\_\_\_\_ we re - pay you? \_\_\_\_\_ In your mo - ment on

**Fm<sup>9</sup>** **Em<sup>9</sup>** **Bm<sup>9</sup>**

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

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# 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.

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

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

# T. T. T. Twelve Tone Tune

BILL EVANS

Medium up Swing

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

$Cm^6$

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

$G^bMaj^7$

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

$Gm^9(Maj^7)$   $Am^7$

**Fine**  
Solo changes in parentheses



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

BILL EVANS

Medium up Swing

Intro

Freely

Musical notation for the Intro, featuring a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a sequence of eighth and quarter notes, including a trill-like figure, and concludes with a fermata over the final note.

♩ = ca 220

N.C.

Musical notation for the first system, consisting of a treble and bass staff. The treble staff begins with a treble clef, a common time signature, and a key signature of one sharp. The melody is marked with a 'N.C.' (No Chords) symbol. The bass staff contains a simple accompaniment of whole notes.

Bass

Musical notation for the second system, continuing the treble and bass staves. The treble staff features a complex melodic line with several triplet markings (indicated by a '3' over a group of notes) and various accidentals. The bass staff continues with whole notes.

Musical notation for the third system, concluding the piece. The treble staff continues with the complex melodic line, including triplet markings and a fermata over the final note. The bass staff concludes with a whole note.

Solos (Lydian mode on all chords)

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

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

**Freely**

**Pno.**    **A<sup>Maj7(+11)</sup>**    **A<sup>b</sup>Maj<sup>7(+11)</sup>**    **G<sup>Maj7(+11)</sup>**

**Bass**

**G<sup>b</sup>Maj<sup>9(+11)</sup>**    **F<sup>Maj7(+11)</sup>**    **E<sup>Maj9(+11)</sup>**    **E<sup>b</sup>Maj<sup>7(+11)</sup>**    **D<sup>Maj7(+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**

**C<sup>7</sup>(#5)** **F<sub>m</sub><sup>7</sup>** **B<sup>b</sup><sub>m</sub><sup>7</sup>** **C<sup>7</sup>(<sup>b</sup>9)(#5)** **F<sub>m</sub><sup>7</sup>**  
 The two lone - ly peo - ple sit si - lent - ly star - ing, their  
**B<sup>b</sup><sub>m</sub><sup>7</sup>** **C<sup>7</sup>(<sup>b</sup>9)(#5)** **F<sub>m</sub><sup>7</sup>** **F<sub>m</sub><sup>7</sup>/E<sup>b</sup>**  
 eyes look - ing cold - ly a - head. The  
**D<sup>b</sup><sub>m</sub><sup>7</sup>** **G<sup>b</sup>7** **C<sup>b</sup>Maj<sup>7</sup>** **A<sup>b</sup><sub>m</sub><sup>7</sup>**  
 two lone - ly peo - ple once loved and were car - ing but  
**F<sub>m</sub><sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>7(#5)** **E<sup>b</sup><sub>m</sub><sup>7</sup>**  
 now that's all o - ver and dead. They  
**B<sub>m</sub><sup>7</sup>** **C<sup>#</sup>7(#5)** **F<sup>#</sup><sub>m</sub><sup>7</sup>** **A<sup>7</sup>(<sup>b</sup>9)**  
 don't know what hap - pened, they can't think what hap - pened, they  
**D<sup>b</sup>Maj<sup>7</sup>** **G<sup>#</sup>7(#5)** **C<sup>#</sup><sub>m</sub><sup>9</sup>** **F<sup>#</sup>7(<sup>b</sup>9)**  
 had some - thing fine of their own. But the  
**B<sub>m</sub><sup>7</sup>** **E<sup>7</sup>(<sup>b</sup>9)** **A<sub>m</sub><sup>9</sup>** **D<sup>7</sup>(<sup>b</sup>9)**  
 two lone - ly peo - ple have turned in - to stat - ues, yes  
**G<sub>m</sub><sup>9</sup>** **C<sup>7</sup>** **A<sub>m</sub><sup>7</sup>** **D<sub>m</sub><sup>7</sup>**  
 turned in - to stat - ues of stone. The

**B**  
**Gm<sup>7</sup>** **A<sup>7</sup>(#5)** **Dm<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)** **Am<sup>7</sup>** **D<sup>7</sup>(b9)**

held all their hopes and their dreams. But then

**Gm<sup>7</sup>** **A<sup>7</sup>(#5)** **Dm<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)** **Am<sup>7</sup>** **D<sup>7</sup>**

world's not so pretty, it seems. For

**Gm<sup>7</sup>** **A<sup>7</sup>(#5)** **Dm<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)** **Dm<sup>7</sup>** **G<sup>7</sup>(b9)**

must it be shattered in two? The

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

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

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

give all their life if they knew. The

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

two lonely people sit silently staring, their

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

$C^+7$   $F_m^{6/9}$   $B^b m^7$   $C^7(\begin{smallmatrix} +11 \\ b9 \end{smallmatrix})$   $(A^b Maj^7)$   
 $F_m^{(add9)}$

$(D^b Maj^7)$   
 $B^b m^7$   $C^+7(\#9)$   $F_m^7$   $A^b7/E^b$

$D^b m^7$   $G^b7$   $C^b Maj^7$   $A^b m^7$   $/G^b$

$F_m^7(b5)$   $B^b+7$   $E^b m^7$   $/D^b$

$B_m^7$   $C^{\#+7}$   $F^{\#} m^7$   $A^7(b9)$

$D Maj^7$   $G^{\#+7}$   $C^{\#} m^9$   $F^{\#7}(b9)$

$B_m^9$   $E^7(b9)$   $A_m^9$   $D^7(b9)$

$G_m^9$   $C^7(b9)$   $F Maj^7$   $B^b Maj^7$

**B**  $(E_m^7 b5)$   
 $E^b Maj^7$   $A^+7$   $D_m^7$   $F^7$

\*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)**  
**B<sup>b</sup>Maj<sup>7</sup>**      **(E<sup>7</sup> B<sup>m</sup>7(b5) E<sup>7</sup>(+11) )**      **A<sup>m</sup>7**      **D<sup>7</sup>(+11)**  
**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) F<sup>7</sup> C<sup>m</sup>7 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>m9**      **E<sup>b7</sup>(b9)**  
**A<sup>b</sup>m9**      **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>m7**      **(E<sup>b9</sup> C<sup>7</sup>(+11) )**      **(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>m7**      **C<sup>+</sup>7(#9)**      **⊕ F<sup>m</sup>7**      **C<sup>+</sup>7(#9)**  
**⊕ D<sup>b</sup>m9**      **G<sup>b7</sup>**      **C<sup>b</sup>Maj<sup>7</sup>**      **E<sup>Maj</sup>7**      **E<sup>b</sup>m7**  
**D<sup>b</sup>m9**      **C<sup>b</sup>Maj<sup>7</sup>**      **A<sup>Maj</sup>7(+11)**      **A<sup>b</sup>m11**      **E<sup>b</sup>m11**

# 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 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 how 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. \_\_\_\_\_

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

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# Very Early

Lyric by  
CAROL HALL

Music by  
BILL EVANS

## Medium Jazz Waltz

**A** C 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> B<sup>13</sup>(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>o

Am<sup>7</sup> A<sup>b</sup>o Gm<sup>7</sup> (C<sup>7</sup>) G<sup>#</sup>o ⊕ 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>o Gm<sup>7</sup> G<sup>#</sup>o Am<sup>7</sup> A<sup>b</sup>o

ad lib.

a tempo

C bass Pedal - - - - -

Gm<sup>7</sup> G<sup>#</sup>o Am<sup>7</sup> A<sup>b</sup>o Gm<sup>7</sup> G<sup>#</sup>o FMaj<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b9)

Fill

in 2 (Am<sup>7</sup>) D FMaj<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>(b5)/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>) FMaj<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# 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>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>  $\oplus I$  Am<sup>7</sup> A<sup>b</sup><sup>o</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

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

C bass Pedal-----

Am<sup>7</sup> A<sup>b</sup><sup>o</sup> Gm<sup>7</sup> A<sup>b</sup><sup>o</sup>  $\oplus II$  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  $F^{Maj7}/A$   $Dm^7$   $Gm^7$   $E^7/G^\sharp$   $A^7/G$   $D^7/F^\sharp$

In her own sweet world,

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

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,

$A^7/C^\sharp$   $D^7/C$   $G^7/B$   $C^7/B^\flat$  Lives my fav - 'rite

$E^7$   $A^{Maj7}/D$   $Bm^7$   $A^{Maj7}$   $G^\sharp$

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

grown - ups all wear.

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

In the sun, she danc - es to

$A^7$   $Dm^9$   $Cm^7$   $B^\flat Maj^7$   $A^{13}_9$

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

$Dm^7$   $G^9$   $A^\flat Maj^7$   $D^\flat Maj^7$   $Gm^7$   $C^7$

where in her own lit - tle head.

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

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>, F<sup>m7</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.

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 note values, rests, and accidentals.

# Your Story

BILL EVANS

Ballad  
Freely

**D<sup>13</sup><sub>sus</sub>**      **D<sup>9(+5)</sup>**      **G<sup>6/9</sup>/<sub>D</sub>**      **D<sub>m</sub><sup>7</sup>**      **D<sub>m</sub><sup>6</sup>**  
**C<sub>m</sub><sup>7(b5)</sup>**      **F<sup>7(b9)</sup>**      **B<sub>m</sub><sup>9</sup>**      **/A**  
**G<sub>m</sub><sup>9(b5)</sup>**      **C<sup>9</sup><sub>sus</sub>**      **C<sup>7(#9)</sup>**      **F<sup>7</sup><sub>Maj</sub>**      **B<sub>Maj</sub><sup>7(+11)</sup>**  
**F<sub>m</sub><sup>7(b5)</sup>**      **B<sup>b7(b9)</sup>**      **E<sub>m</sub><sup>9</sup>**      **E<sub>m</sub><sup>7</sup>/<sub>D<sup>b</sup></sub>**  
**C<sub>m</sub><sup>9(b5)</sup>**      **F<sup>7(b9)</sup>**      **B<sub>m</sub><sup>7</sup>**  
**E<sub>m</sub><sup>7</sup>**      **Maj<sup>7</sup>**      **Maj<sup>7</sup>**      **A<sup>b7(b9)</sup>**      **C<sup>o</sup>/<sub>D<sup>b</sup></sub>**      **D<sub>Maj</sub><sup>7</sup>**      **(E<sup>b9</sup><sub>sus</sub>)**  
**G<sub>m</sub><sup>7(b5)</sup>**      **C<sup>+</sup><sup>7</sup>**      **F<sub>m</sub><sup>6/9</sup>**      **F<sub>m</sub> — +5 — 6 — 7**  
**B<sub>m</sub><sup>7(b5)</sup>**      **E<sup>b7(b9)</sup>**      **A<sub>Maj</sub><sup>7(+5)</sup>**      **A<sub>Maj</sub><sup>7</sup>**      **G<sub>m</sub><sup>7(+5)</sup>**      **F<sub>m</sub><sup>7</sup>**      **/E<sup>b</sup>**

D<sup>13</sup><sub>sus</sub> D<sup>9(+5)</sup> GMaj<sup>7</sup> CMaj<sup>7(+11)</sup>

3 3

F<sup>#</sup><sub>m</sub>7(<sup>b</sup>5) B7(<sup>b</sup>9) E<sub>m</sub><sup>7</sup> CMaj<sup>7(+11)</sup>

3 3

F<sub>m</sub>7(<sup>b</sup>5) B<sup>b</sup>7(<sup>b</sup>9) E<sup>b</sup><sub>m</sub><sup>9</sup> E<sup>b</sup><sub>m</sub><sup>7</sup>/D<sup>b</sup>

3 3

F<sup>7</sup>/C<sub>3</sub> B7(<sup>b</sup>5) B<sup>b</sup>7(<sup>b</sup>5) A7(<sup>b</sup>5) D<sub>4</sub><sup>9</sup>

3 3

G<sup>9</sup><sub>sus</sub> G<sup>9(+11)</sup> CMaj<sup>7</sup> F<sup>13</sup> G<sup>6</sup>/B

3 3 3 3 3

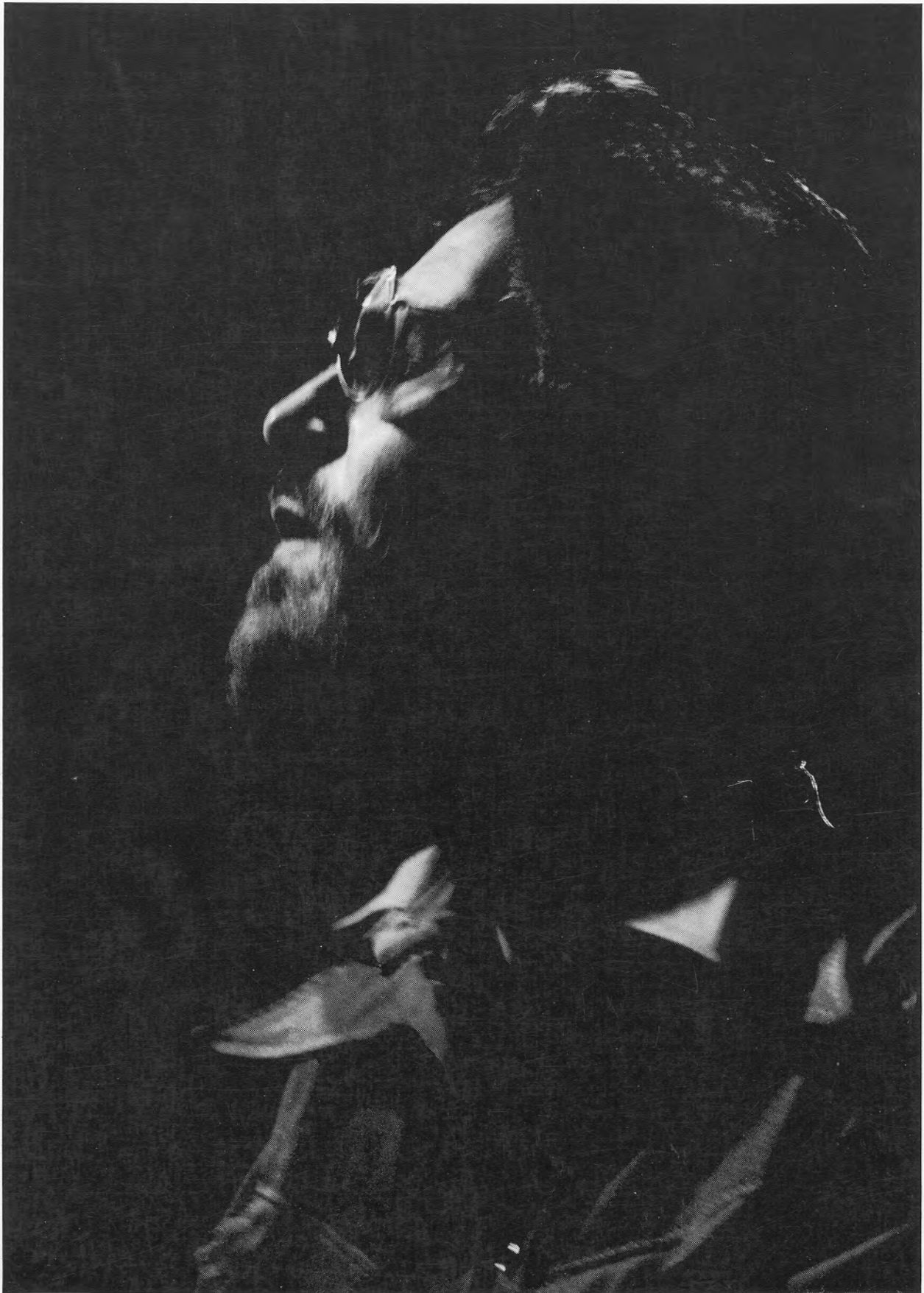
D<sup>#</sup>° E<sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup>(<sup>b</sup>5) D<sup>9</sup><sub>sus</sub> D<sup>7</sup>(<sup>b</sup>9) (E<sup>b</sup><sub>9</sub>/G) G<sub>m</sub><sup>7</sup>(<sup>b</sup>13/<sup>b</sup>5) G<sup>6/9</sup>

3 3 3

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- 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
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{A 9-track, single-disc set, "*The Artist's Choice: Highlights from Turn Out The Stars*" 2-46 425 is also available}
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[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.*



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