



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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art and design: Tee Design & Advertising
front cover photo: K. Abe
back cover photo: Louis Ouzer
interior photos: collection of Nenette Evans
(with the exception of contact prints by Louis Ouzer, 1977)

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

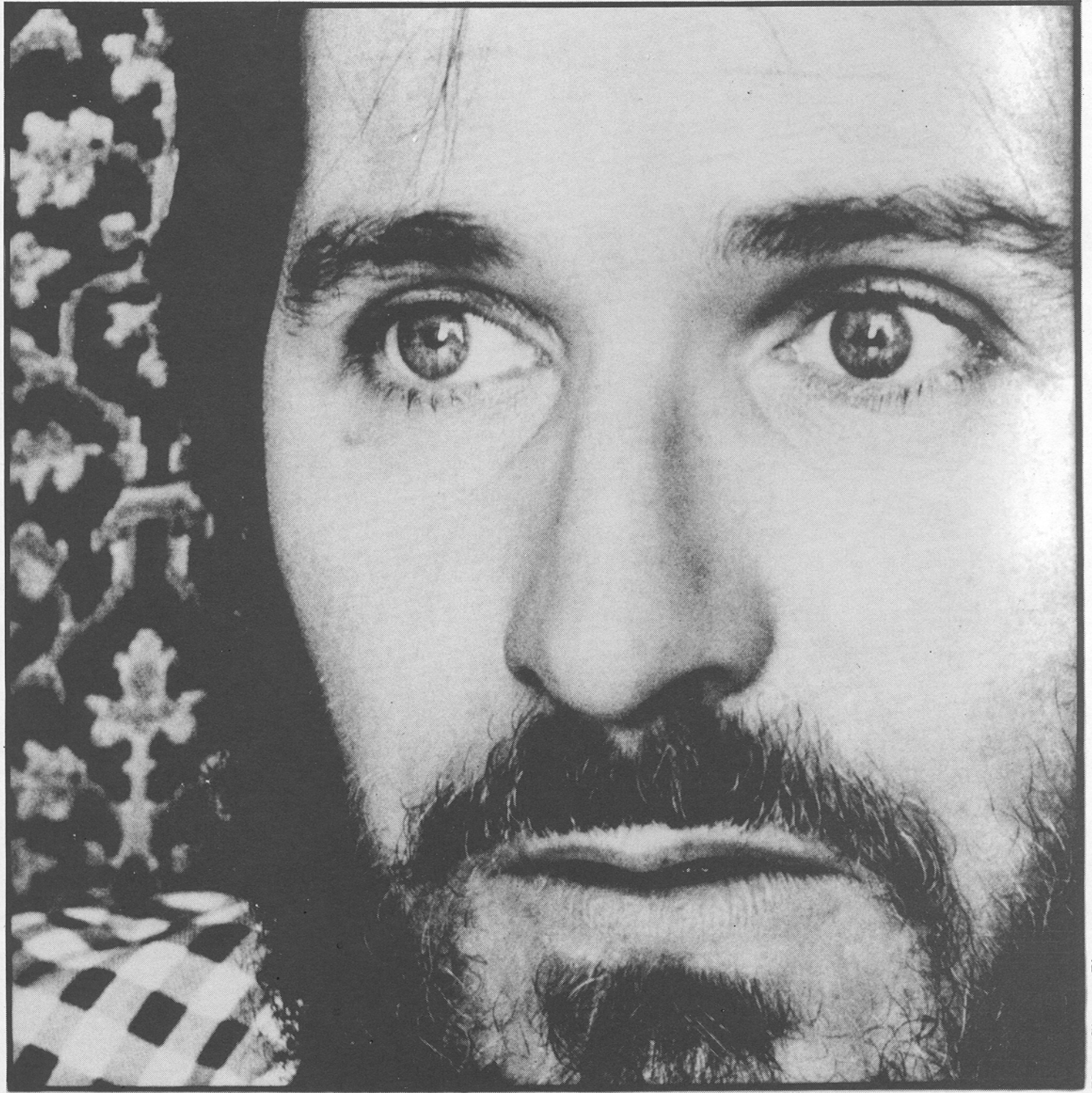


Photo: Giuseppe Pino

B Minor Waltz

(For Ellaine)

BILL EVANS

Slow Jazz Waltz

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

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

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

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

last time rit.

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

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

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

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

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 is presented in a single system with ten staves. The key signature is two flats (B-flat major/D-flat minor). The score includes various chords and melodic lines with triplets. The chords are as follows:

- Staff 1: Fm^7 , B^{b9}_{sus} , $B^{b7(b9)}$, E^bMaj^7 (triplet), A^{b7} , Gm^7 , $C^{+7(b9)}$ (triplet)
- Staff 2: Fm^7 , Gm^7 , $A^b m(Maj^7)$ (triplet), D^{b7}_{sus} , $D^b_{+7(b9)}$
- Staff 3: G^bMaj^7 , $BMaj^7$, $B^b m^7$, $E^{b7(b9)}$, $A^b m^7$, D^{b7}_{sus} , $D^{b7(b9)}$
- Staff 4: G^bMaj^7 (triplet), B^7 , $B^b m^7$, $E^{b+7(b9)}$ (triplet), $A^b m^7$, $B^b m^7$
- Staff 5: $B m(Maj^7)$ (triplet), E^7_{sus} , E^+7 , $AMaj^7$, $DMaj^7$, $C^{\#} m^7$, $F^{\#} m^7$
- Staff 6: $B m^6$, $(A m^6)$, $G^{\#} m^7(b5)$ (triplet), $C^{\#} +7$, $F^{\#} m^7$, $(E m^6)$, $DMaj^7(+4)$, $C^{\#} +7$
- Staff 7: $F^{\#} m^7$, $D^{\#} m^7$, $G^{\#} +7$, $C^{\#} m^7$, $F^{\#} m^7$, $B m^7$, B^{b9}
- Staff 8: Am^7 , D^7 , $GMaj^7$, $CMaj^7$, Fm^7 , B^{b9}_{sus} , $B^{b7(b9)}$
- Staff 9: E^bMaj^7 (triplet), A^{b7} , Gm^7 , $C^{+7(b9)}$ (triplet), Fm^7 (triplet), Gm^7 (triplet), $A^b m^7$, D^{b7}_{sus}
- Staff 10: Gm^7 (triplet), Cm^7 (triplet), F^7 , F° , Gm^7 , Cm^7 , Fm^7 , Gm^7
- Staff 11: A^bMaj^7 , Gm^7 (triplet), $Fm^7(b5)$, $B^b +7$, E^b

Bill's Hit Tune

BILL EVANS

Medium Swing

A

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

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

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_m7(b5) **G^{7(b9)}_{sus}** **G^{7(b9)}** /C **C_m⁷** **A^bMaj⁷**



D_m7(b5) **G^{7(b9)}_{sus}** **G^{7(b9)}** **C_m(add9)** **B^o** **C_m⁷** **E^o**



F_m⁷ **B^{b9}_{sus}** **B^{b9}** **E^bMaj⁷** **A^bMaj⁷**



D_m7(b5) **G⁹(sus)** **G¹³** **C_{Maj}⁷⁽⁺⁵⁾** **A⁹_{sus}** **A^{7(b9)}**



D_m(Maj⁷) **D_m7(b5)** **G^{7(b9)}_{sus}** **G^{7(b9)}** /C **C_m(add9)**



last time rit.

Blue In Green

MILES DAVIS

Ballad

Chord progression for the first system:

- Measure 1: G_m^{13}
- Measure 2: $A+7(\#9)$
- Measure 3: D_m^9 (with (D^{b0}) above and $D^{b+7}(\#9)$ below)
- Measure 4: C_m^9 and $F7(b9)$

Chord progression for the second system:

- Measure 1: $B^b Maj7$
- Measure 2: $A+7(\#9)$
- Measure 3: $(D_m Maj7)$ and $D_m^{6/9}$
- Measure 4: $C_m^{6/9}$

Chord progression for the third system:

- Measure 1: $(B^{13}(b9))$ and $E7(b9)$ (with $E+7(\#9)$ below)
- Measure 2: $A_m(Maj7)$
- Measure 3: D_m^7

Last time to Coda

Chord progression for the Coda system:

- Measure 1: D_m^9
- Measure 2: G_m^{13}
- Measure 3: $A+7(\#9)$
- Measure 4: $D_m^{6/9}$

C Minor Blues Chase

BILL EVANS

Fast Swing

Cm⁷

Fm⁶

Cm⁷ **A^bMaj⁷** **(Gm⁷)**

Fm⁷ **G⁷(#9)** **Cm** **A^bMaj⁷** **G⁷(#9)** ⊕

⊕ **Cm⁹**

Carnival

BILL EVANS

Medium Jazz Waltz

A E^bo D^m7 G⁷ C^{Maj}7 E^bo D^m7 G⁷ C^{Maj}7 C^m6

B^m7 A^m6 G^{Maj}7 E^m7 A^m7 D⁷ G^{Maj}7 G^bo

F^m7 B^b7 E^bMaj⁷ G^bo F^m7 B^b7 E^bMaj⁷ E^bm⁶

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

F[#]m⁷ E^m6 D^{Maj}7 B^m7 E^m7 A⁷ D^{Maj}7

G^m7 C⁷4 — 3 A^m7 A^bo

G^m7 C⁷ F^o F^{Maj}7

B^bm⁷ E^b7⁴ — 3 C^m7 F^m7 (B^o)

B^bm⁷ E^b7 A^bo A^bMaj⁷

Dm⁷ G⁹ CMaj⁷ Am⁷
 G Pedal
 Dm(Maj⁷) Dm⁷ G⁹ CMaj⁷ A+7(b⁹)
 Dm⁷ A+7(b⁹) Dm⁷ A⁷(b⁹) Dm⁷ E^bo
B Dm⁷ G⁷ CMaj⁷ E^bo Dm⁷ G⁷ CMaj⁷ Cm⁶
 Bm⁷ Am⁶ GMaj⁷ Em⁷ Am⁷ D⁷ GMaj⁷ G^bo
 Fm⁷ B^{b9} E^bMaj⁷ A^o A^bm⁷ D^{b7} G^bMaj⁷ E^bm⁷
 A^bm⁷ D^{b7} B^bm⁷ E^bm⁷ A^{b7} A^o
 A^bm⁷ G^o F[#]m⁷ F^o Em⁷ E^bo Dm⁷ D^bo
 Cm⁷ F⁷ Dm⁷ G⁷ Em⁷ A⁷ F[#]m⁷ F^o
 Em⁷ E^bo Dm⁷ E^bo Dm⁷ A⁷(b⁹) Dm⁷ G⁹
 D^bMaj⁷(+11) /G CMaj⁷

Catch The Wind

BILL EVANS

Staff 1: FMaj⁷ A^{7(b9)} D^m (F^{#o}) G^{m7} B^{b7} E^{b7}
Staff 2: A^{m7} C^{m7} F⁷ B^{b7} (A^{m7}) G^{m7} C⁷
Staff 3: FMaj⁷ A^{7(b9)} D^{m7} C^{m6} B^b
Staff 4: E⁷ (triple) Am⁷ D⁷ G⁹ C⁹
Staff 5: FMaj⁷ A^{7(b9)} D^{m7} F^{#o} G^{m7} C⁷
Staff 6: A^{m7} B^{b7} C^{m7} F⁷ B^{b7} E⁷
Staff 7: A^{m7} A^{bo} G^{m7} G^{#o} A^{m7} F⁷ B^{m7(b5)} B^{b6}
Staff 8: A^{m7} A^{bo} G^{m7} C⁷ A⁷ E^{b7} D⁷ $\frac{4}{4} \text{ } \frac{b9}{3}$
Staff 9: G^{m7(b5)} B^{b7} C⁷⁽⁺⁵⁾ FMaj⁷

Chromatic Tune

BILL EVANS

Chromatic Tune by Bill Evans. The score features a series of chords and notes in a chromatic descending line. The chords listed above the staves are: 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, 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), and Eb6.

Children's Play Song

BILL EVANS

Moderately

A

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

Fine

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

B

G^{7sus}

1.

2.

D.C. al Fine

Solo on B as Intro

Bill Evans also wrote this as a duet for children.

1st player

2nd player

To next strain

Fine

1.

2. *D.C. al Fine*

The musical score is written for two players in 4/4 time. The first system consists of two staves: the top staff is for the 1st player and the bottom staff is for the 2nd player. The 1st player's part begins with a treble clef and a key signature of one sharp (F#). The 2nd player's part begins with a treble clef. The second system continues the melody for both players, with a 'To next strain' section and a 'Fine' section. The third system features a first ending (1.) and a second ending (2.) marked 'D.C. al Fine'. The 2nd player's part includes a bass line with bar lines and repeat signs.

Comrade Conrad

BILL EVANS

Medium Swing

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

$G m^7(b5)$ $C +7(\#9)$ $F m^9$ $F m^7/E^b$

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

$D m^7(b5)$ $G +7(\#9)$ $C m^{11}$

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

$D m^7(b5)$ $G +7(\#9)$ $C m^9$ $C m^7/B^b$

$A^b Maj^7$ $G +7$ $C m^9$ $C m^7/B^b$

$A m^7(b5)$ $D +7(\#9)$ $G m^{11}$

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. al Fine.

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

Displacement

BILL EVANS

Fast swing ♩ = ca 144

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

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

Em⁹ A⁹(sus) DMaj⁷ Em⁷ F[#]m⁷ Fm⁷ B^b₉sus E^bMaj⁷ Fm⁷ Gm⁷

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

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

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

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

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

Epilogue

BILL EVANS

Freely

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with quarter and half notes. A chord symbol E^b is placed above the first measure of the top staff.

The second system of musical notation consists of two staves. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with quarter and half notes. Chord symbols are placed above the top staff: G^7/D , Cm^7 , B^b , A^b , Gm , and Cm . The system ends with a double bar line and repeat slashes in both staves.

The third system of musical notation consists of two staves. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with quarter and half notes. Chord symbols are placed above the top staff: A^b , Gm , and Cm . The system ends with a double bar line and repeat slashes in both staves.

The fourth system of musical notation consists of two staves. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with quarter and half notes. Chord symbols are placed above the top staff: B^b , G/B , and Cm . The system ends with a double bar line and repeat slashes in both staves.

Melody on bar 8 & 9 may also be played in 6th's (within E^b 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}

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

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

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

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

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

B Am $D^7(\#9)$ $G^7(\#9)$ $A^bM^7(\#5)$ $D^b7(\#9)$

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} A/B^b

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

Recorded by Janice Borla / Lunar Octave DMP CD-3004

Five

BILL EVANS

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

A N.C.

2nd time only

Bass

B in one

A_m $D7(\#9)$ $G7(\#9)$ $A^b_m7(\flat 5)$ $D^b7(\#9)$

G_m7 $C7(\#9)$ $F7(\#9)$ $F\#_m7(\flat 5)$ $B7$

A N.C.

Musical notation for the first staff, featuring a melody with slurs and a triplet in the bass line.

Solos ("Rhythm" Changes)

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

Rhythmic notation for the first solo section.

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

Rhythmic notation for the second solo section.

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

Rhythmic notation for the third solo section.

B^{b7} G⁺⁷ C⁷ F⁷ B^{b7} G⁺⁷ C⁷ F⁺⁷

Rhythmic notation for the fourth solo section.

B^{b7} E^{b9} E^o B^{b7} G⁺⁷ C⁷ F⁷

Rhythmic notation for the fifth solo section.

After Solos D.C. al Coda

Musical notation for the final staff, including a Coda section with a B^bm(+11) chord.

In April

(For Nenette)

Lyric by
ROGER SCHORE

Music by
BILL EVANS

Ballad

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

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

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

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

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

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

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

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

B

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

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

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

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

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

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

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

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.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). The music features a series of eighth-note triplets, each marked with a '3' and a slur. The bass line provides a steady accompaniment with eighth notes.

The second system continues the musical piece with similar triplet patterns in both staves. The treble staff has a more active melodic line with slurs connecting the triplet groups. The bass staff continues with a consistent eighth-note accompaniment.

The third system introduces a section marked 'T.S.' (Trill Solos) in the bass staff. The treble staff continues with melodic lines, while the bass staff features a trill-like pattern of notes. The key signature remains three flats.

The fourth system returns to the triplet patterns seen in the first two systems. Both staves are filled with eighth-note triplets, creating a rhythmic and melodic texture.

The fifth system concludes the page with a section marked 'To Solos' in the upper right. The music ends with a double bar line, followed by a final chord in parentheses on both staves. The key signature remains three flats.

B Solos

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

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

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

Em^{7(b5)} A⁺ Dm /C Bm^{7(b5)} E⁺(b9)

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

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

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

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

After Solos D.C. al Coda

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

Vamp, solo and fade

Fun Ride

BILL EVANS

Fast swing ♩ = ca 210

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

Bass in 2 for the first 10 bars
 Cm^7 $Bm^7(b5)$ $B^{\flat}m^7$ Am^7 $A^{\flat}m^7(b5)$ Gm^7 $G^{\flat}m^7(b5)$ F°

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

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

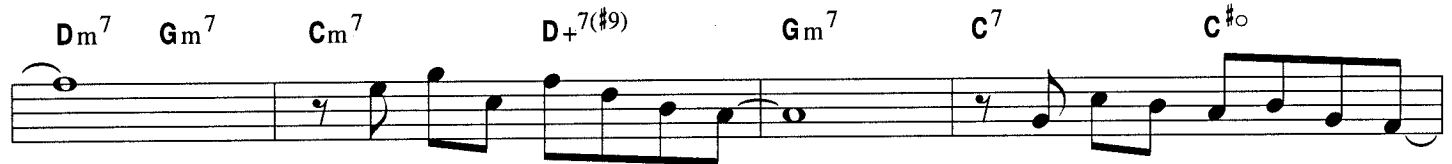
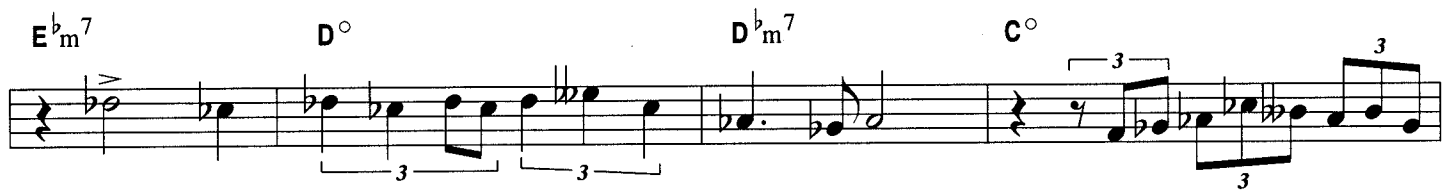
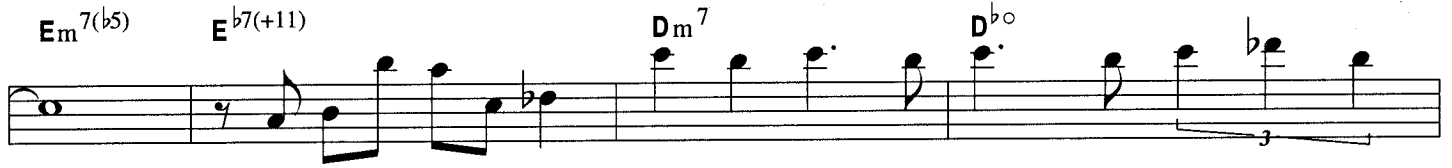
Am^7 D^7 Gm^7 $G^{\flat\circ}$ Fm^7 E°

$E^{\flat}m^7$ D° $D^{\flat}m^7$

C° Bm^7 $B^{\flat\circ}$ Am^7 F°

$Em^{7(b5)}$ $E^{\flat\circ}$ $Dm^{7(b5)}$ $D^{\flat\circ}$ 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}
 $F^{13}(\begin{smallmatrix} +11 \\ b9 \end{smallmatrix})$

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

Funny Man

BILL EVANS

Slow

A

E^bMaj⁷ B^o C_m⁷ E^o F_m⁷ C⁺⁷(^b9) F_m⁷ B^{b7}

G_m⁷ F_m⁷ E^bMaj⁷ (E^{b7} E^{b6} B_m⁷ B^b_m⁷) A⁹(+11) A^bMaj⁷ D_m⁷(^b5) G⁺⁷(^b9)

C_m⁷ F⁷(^b9) B^b_m⁷ E^{b7} A^b_m⁹ D^{b+7}(^b9)

G^bMaj⁷ B^{Maj}⁷ F_m⁷ B⁹ B^{b9}_{sus} B^{b+7}(^b9)

B

E^bMaj⁷ B^o C_m⁷ E^o F_m⁷ C⁺⁷(^b9) F_m⁷ F^{#o}

G_m⁷ C_m⁷ B⁺⁷ E_m⁷ A_m⁷(^b5) D⁹ G^{Maj}⁷ C^{Maj}⁹(+11)

F_m⁷ C⁺⁷ F_m⁷ B^{b+7} E^{b6/9} (E^o F_m⁷ B^{b+7})

Fine

G Waltz

BILL EVANS

Medium up Jazz Waltz

GMaj⁷ G¹³ F^{#m7(b5)} B⁺⁷
 Em⁷ Dm⁹ CMaj⁷ F⁹
 A[°]/B^b B^{b6/9} Gm⁹ C⁹ F⁹ /E^b
 GMaj⁷/D E^{+7(b9)}/D Am⁷/D C¹³/D /C
 Bm⁹ G¹³ CMaj⁷ F¹³
 Bm⁹ Em⁷ A¹³ A^{#°}
 G/B B^{b13} E^{b6/9} A^{b9sus}
 D^bMaj⁷ E⁹₄ — 3 AMaj⁷ D^{9sus} D^{7(b9)}

GMaj⁷ **G¹³** **F[#]m⁷(^b5)** **B⁷**
Em⁷ **A⁷** **Dm⁷** **G⁹_{sus}** **G⁷(^b9)**
CMaj⁷ **Am⁷** **Fm⁷** **/B^b** **B^b7_{sus}(^b9)**
E^bMaj⁷ **A^bMaj⁷(+11)** **Am⁷(^b5)** **D⁷alt.**
GMaj⁷ **G¹³** **F[#]m⁷(^b5)** **B⁺⁷**
Em⁹ **A⁷** **Dm⁹** **G⁹** **G⁷(^b9)**
CMaj⁷ **⊕ G^(add9)/B** **Am⁷(^b5)** **D⁹₄ — 3**
GMaj⁷ **B^b°** **Am⁹** **D⁷**

D Pedal

After Solos D.C. al Coda

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

Fill

Interplay

BILL EVANS

Medium Blues

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

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 $C^{6/9}/G$ $E^{\flat o}/G$ F^{Maj7} A^{+7} $A^{\flat+7}$ G^9_{sus} $G^7(\flat9)$

C^{Maj7}/E $E^{\flat o}$ Dm^7 C^{Maj7}/E F^{Maj7} $G^{+7}(\flat9)$

C^9 4 #4 5 $G^{\flat6/9}/F$ $F^{6/9}$ $B^{\flat o}/F$ $F^{6/9}$

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

B C^{Maj7}/G $E^{\flat o}/G$ F^{Maj7} A^{+7} $A^{\flat+7}$ G^7 $F^7(\flat5)$

E^9_{sus} $E^7_{sus}(\flat9)$ $E^{13}(\flat13)$ Am^7 $D^7(+11)$ Gm^7 $C^7(+11)$

$F^{Maj7}/\sharp4$ 5 $B^7_{sus}(\flat9)$ $B^{13}(\flat13)$ E^{Maj7} $B^{\flat7}_{sus}(\flat9)$ $B^{\flat13}(\flat13)$

$E^{\flat}Maj^7$ $A^7_{sus}(\flat9)$ $A^{13}(\flat13)$ D^{Maj7} $A^{\flat7}_{sus}(\flat9)$ $A^{\flat13}(\flat13)$

$D^{\flat}Maj^7$ /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^bMaj⁷ **E7(^b9)_{sus}** **E+7(#9)**
 Deep in a dream — I stir and speak the name of
Am / / **Am(Maj⁷)** **Am⁷** **D+7(^b9)** **Gm⁹(^b5)**
 her when I call Lau - rie. Is she real or
C+7(#9) **Cm** / / **Cm(Maj⁷)** **Cm⁷** **F+7(#9)**
 is she just a name I dreamed of, Lau - rie?
Fm⁹ **B^b+7(#9)** **Eb^m9** **Ab+7(#9)**
 Sweet in - de - ci - sion, sweet love - ly vi - sion.
Dm⁷(^b5) **Db⁹_{sus}** **Db⁹** **C⁹_{sus}** **C⁹** **B⁹ — 4 — #4 — 5/3**
 See her come smil - ing! Charm - ing! Be - guil - ing! — Then I tum - ble
B^bMaj⁷ **E7(^b9)_{sus}** **E+7(#9)**
 down. — Out on the street — I hear the sound of traf - fic
Am / / **Am(Maj⁷)** **Am⁷** **D+7(^b9)** **Gm⁹(^b5)**
 while I look for Lau - rie. Search - ing ev - 'ry
C+7(#9) **Cm** / / **Cm(Maj⁷)** **Cm⁷** **F+7(#9)**
 face but still no trace is there of Lau - rie.

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

F_m⁹ **B^b₊₇(#9)** **E^b_m⁹** **A^b₊₇(#9)**
 Sweet in - spi - ra - tion, in sweet des - pe - ra - tion I

G_m⁹ **G[#]_m⁹** **A_m⁹** **B^b_m⁹** **B_m⁹** **C_m⁹**
 sleep once a - gain but to dream for it

C[#]_m⁹ **C[#]_o** **C_m^{7(b5)}** **(G^b₊₇)** **F₊₇(#9)** **(B⁹_{sus})**
 seems that Lau - rie on - ly loves me when I'm

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

Laurie

BILL EVANS

Medium Ballad

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

**2nd time only*

G^{m9(b5)} **C^{7(#9)}** **C^m / / C^m(Maj⁷) C^{m7} F^{+7(#9)}**

F^{m9} **B^{b+7(#9)}** **E^bm⁹** **A^{b+7(#9)}**

1. **D^{m7(b5)}** **D^{b9}_{sus}** **D^{b9}** **C⁹_{sus}** **C⁹** **B⁹ — 4 — #4 — 5**

2. **G^{m9}** **G[#]m⁹** **A^{m9}** **B^bm⁹** **B^{m9}** **C^{m9}**

C[#]m⁹ **C[#]°** **C^{m7(b5)}** **(G^{b+7})** **F^{+7(#9)}** **(B⁹_{sus})**

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

Fine

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

Letter to Evan

Words and Music by
BILL EVANS

Medium Ballad

[A] C^{Maj7} D^{m7} E^{m7} F^{Maj7} B^{m7(b5)} E^{7sus(b9)} E⁷

Is there a place that is all will - ing?

Am⁷ D^{9(#11)} D^{9sus} D⁹ G^{7sus} G^{7(b5)(omit3)} G^{9sus} G^{9(#5)}

Is there a heart that is all beau - ty?

C^{9sus} C⁹ D^{b9} C⁹ C^{9(#5)} F^{Maj7} B^{b9}

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

C^{6/G} E^{b9/G} D^{m7/G} E^{b9/G} D^{m7/G} G^{7(b9)}

[B] C^{Maj7(#5)} B^{b(add9)/D} C^{(add9)/E} F^{Maj7(#5)} B^{m7(b5)} E^{7sus(b9)} E⁷

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

mind is the place that all is will - ing,

Am⁷ D^{9(#11)} D^{9sus} D⁹ G^{7sus} G^{7(b5)(omit3)} G^{9sus} G^{9(#5)}

You have the heart that is all beau - ty,

C^{9sus} C⁹ D^{b9(#11)} C⁹ C^{9(#5)} F^{Maj7} B^{b9}

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

C^{6/G} E^{b9/G} D^{m7/G} F^{#m7(b5)} F^{m(Maj7)}

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

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

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

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

Loose Bloose

BILL EVANS

Medium swing ♩ = ca 120

T.S. (tacet 1st time)
Piano

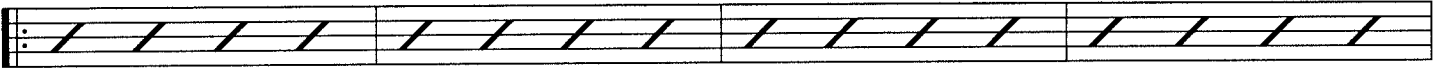
Guitar

Bass

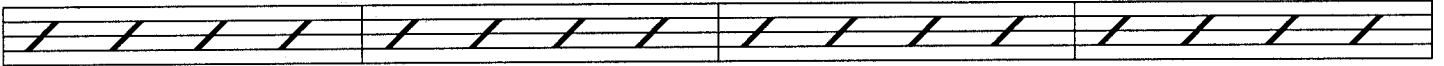
The musical score is arranged in four systems, each with a piano staff on top and guitar/bass staves below. The piano part begins with a first-time tacet, indicated by a vertical bar line. The guitar and bass parts play a consistent eighth-note accompaniment throughout. The piano part features several triplet figures, marked with a '3' above the notes. The piece ends with a 'Fine' marking in the final measure of the fourth system.

Solos

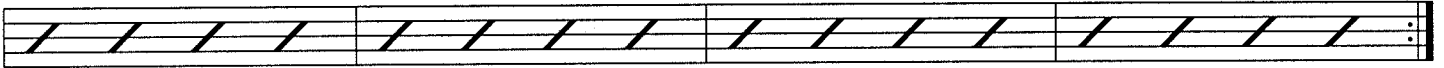
E^{b7} **G^{b7}** **C^{b7}** **B^{b+7}** **E^bm⁷** **A^{b7}** **D^bm⁷** **G^{b7}**



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



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



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

Maxine

BILL EVANS

Medium up Jazz Waltz

A

C Maj⁷ F^{#9} B_m^{7(b5)} E^{+7(b9)} A_m⁹ D⁹ G_m⁹ C⁷

F Maj⁷ B⁹ E_m^{7(b5)} A^{+7(b9)} D_m⁹ G¹³ C_m⁷ F⁷

B^b Maj⁷ B^{b6} E⁷ A Maj⁷ A⁶

B^b m⁷ E^{b7} A^b Maj⁷ D⁷ G Maj⁷ G⁶

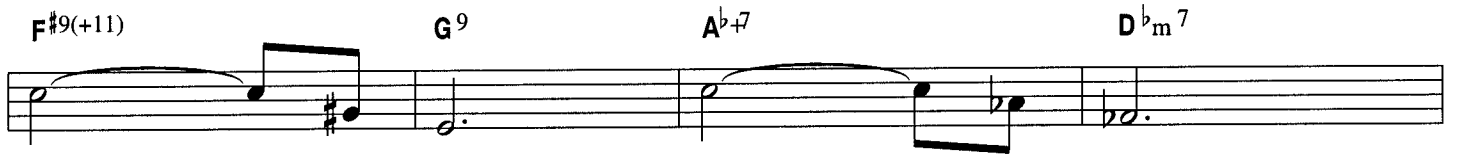
A^b m⁹ D^{b7} G^b Maj⁷ G^{b6}

G_m⁷ C⁷ F Maj⁷ B⁷ E Maj⁷

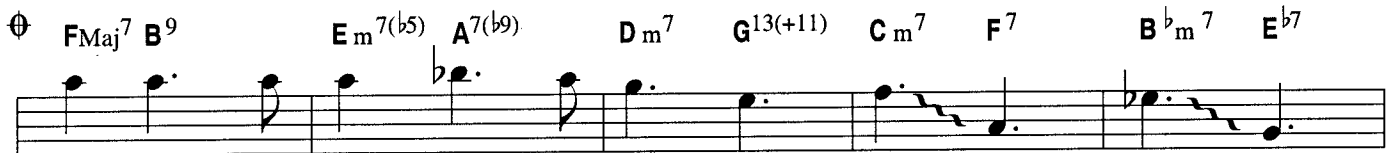
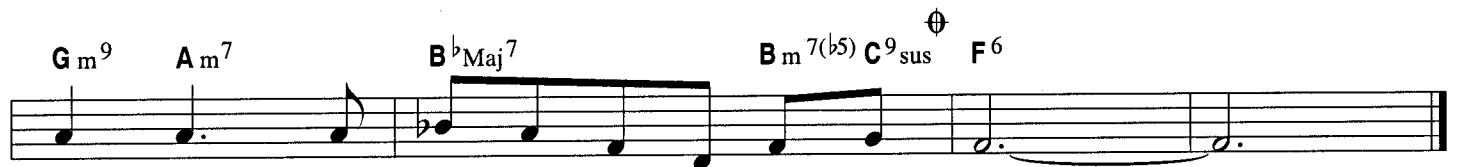
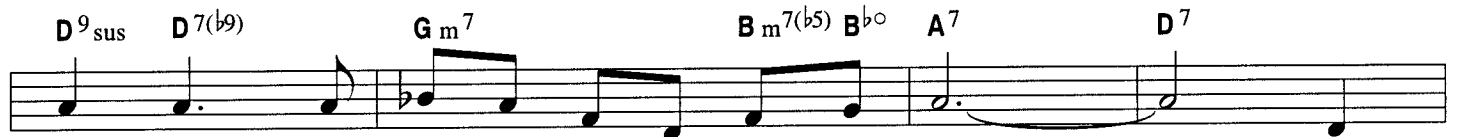
B

B^b₇(b9) E^b m⁷ A^b₇ D^b m⁹

F[#]₇ B⁹ F¹³⁽⁺¹¹⁾ E⁺⁷



C



My Bells

Lyric by
GENE LEES

Music by
BILL EVANS

Medium - Ballad

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

My Bells

BILL EVANS

Medium Ballad

A F#7sus B Maj9 F#7sus

F# Pedal to **B**

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

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

B13 (b13 #9) 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

Am⁷(^b6)

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

Dm⁷

last
time

About 1/2 length of Dm7;
then, to Fmaj7([♯]4)

Cmaj⁷

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

Fmaj⁷([♯]4)

Twice length of Fmaj7([♯]4);
then, to Am7(^b6)

Bm⁷(^b5^b2)

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

Am⁷(^b6)

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

Bill Evans

One For Helen

BILL EVANS

Fast Swing

A

(A^{b13})
D_m^{9(b5)} G⁺⁷ C_m⁹

F_m⁹ B^{b9} A_m^{7(b5)} D^{+7(b9)}

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

D⁹ D^{7(b9)} G¹³ (G⁺⁷) C⁹ F¹³

B

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

G^{b13} B⁺⁷ E¹³ A¹³

C

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

B¹³ B^{b13} A¹³ A^{b13} G⁺⁷ C_m^{6/9}

Only Child

Lyric by
ROGER SCHORE

Music by
BILL EVANS

Medium Ballad

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

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

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

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

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

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

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

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

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

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

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

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

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

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

$G^{\flat 13}$ $C^{\flat}Maj^9/G^{\flat}$ $F^7_{sus}(\flat 9)$ $F^7(\sharp 5)$ $B^{\flat}Maj^9$
F pedal...

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

Only Child

Medium Ballad

BILL EVANS

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

F bass pedal

E^bMaj⁷ E^b° (E^bm⁶) D_m⁷ G_m⁷ (F_m⁶) E_m⁹ A¹³ (b¹³)

E_m⁹ A^{b9} D^b°Maj⁷(addA) D^bMaj⁷/A^b G_m⁷ C₄⁹ — 3 F_{Maj}⁷ F⁶

E_m⁹ A⁹ D^oMaj⁷ D_{Maj}⁷/A A^bm⁷(^{b5}) D^b₉^{sus} D^b7(^{b9}) G^bMaj⁷ G^b6

B F⁺7(^{#9}) B^bm B^bm⁷/A^b G_m⁷ C⁺7 F_m⁹ B^bm⁹

E_m⁹ A^{b9} D^b6/9 G^bMaj⁷ C_m⁹ F⁺7 B^bm⁷ E^b7

A^bMaj⁷/G F_m⁹ /E^b D_m⁷(^{b5}) G⁺7 C_{Maj}⁷ /B A_m⁹ A^b13(+11) G_m^{6/9}

G^b13 C^bMaj⁹/G^b F₇^{sus}(^{b9}) F⁺7(^{b9}) B^bMaj⁷/F // B^b°Maj⁷/F

F Pedal

B^bMaj⁹ A⁹_{sus} A^b₉^{sus} G_m⁷(+5) G^b₉^{sus} E⁹_{sus} E^b₉^{sus}

The Opener

BILL EVANS

Medium Swing

C^{Maj7} C⁷ B^{m9(b5)} E^{+7(b9)} A^{m7} A^{b°(addC#)} G^{m7} C⁷

F^{Maj7} B^{m7(b5)} E^{7(b9)} A^{m7} D⁷⁽⁺¹¹⁾ G^{m9} C⁺⁷

F^{Maj7} B^{b9} C⁶ E⁺⁷ A^{m7} E⁺⁷ *2nd time: D⁹⁽⁺¹¹⁾*

1. A^{m7} D⁹⁽⁺¹¹⁾ D^{m7} G⁷ A^{b m7(b5)} D^{b9}

2. E^{m7} E^{b°} D^{m7} G⁹ C^{Maj7} D^{m7} G^{+7(#9)}

G pedal - - - - -

E^{m7} A¹³⁽⁺¹¹⁾ D^{m7} G⁹ E^{m7} E^{b°} D^{m7} G⁹ C^{°(Maj7)} C^{Maj7}

G pedal - - - - -

Orbit

(Unless It's You)

BILL EVANS

Medium Swing (in 2)

(G^{m7})
 G^{m6/9} E⁺⁷ A^{m9} D⁷ G^{Maj7} (G⁺⁷)
 (C^{m7})
 C^{m6/9} F⁷

B^{bMaj7} (B^{b+7})
 +5 E^{bm9} A^{b7} D^{bMaj7} D^{b+7} F^{#m7} D⁺⁷

G^{m(add9)} B^{b7} E^{bMaj7} F^{#9(+5)} B^{m7} E^{b+7} A^{bm7} B⁹

E^{Maj7} G⁺⁷ C^{m7} E⁺⁷ A^{m7} C⁹⁽⁺⁵⁾ F^{Maj7} G^{#+7}

C^{#m7} F⁺⁷ B^{bm9} E^{b7} A^{bMaj7} D^{bMaj7} G^{bMaj7} C⁺⁷

F^{m9} B^{b13} E^{bMaj7} A^{bMaj7} D^{bMaj7} G^{+7(#9)} (C^{m7})
 C^{m6/9} D^{7(#9)}

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

D^{bMaj7} D^{b+7} F^{#m7} E^{m7} D^{Maj7} C^{m9} B^{bMaj7} A^{bMaj9(+11)}

rit. al Fine

G^{m9} G^{b13} F^{m7} E^{bm7} B^{bm9}

Fine

Chords in parentheses are used for solos.

Peace Piece

BILL EVANS

Slowly ♩ = ca 46

C^{Maj7}

G^{9sus}

C^{Maj7}

G^{9sus}

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 rest in the first measure, followed by two measures of chords: a C major 7 chord in the first measure and a G9 suspended chord in the second measure. This is followed by another two-measure chord sequence: C major 7 in the first measure and G9 suspended in the second measure. 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 begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. There are two triplet markings over the notes G4-A4-B4 and A4-B4-C5. The lower staff contains four measures, each with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The upper staff continues the melodic line from the previous system, with notes G4, A4, B4, C5, B4, A4, G4, and F4. It features two triplet markings over the notes G4-A4-B4 and A4-B4-C5. The lower staff contains four measures, each with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, and F4. It features two triplet markings over the notes G4-A4-B4 and A4-B4-C5. The lower staff contains four measures, each with a double bar line and a repeat sign. The word "etc." is written at the end of the system.

Ending G^{13sus}

A single musical notation for the G13sus chord, shown as a half note G4 on a treble clef staff.

C

A single musical notation for the C chord, shown as a half note C4 on a bass clef staff.

Peri's Scope

BILL EVANS

Medium up Swing

Dm⁷ G⁷ Em⁷ (A⁺⁷) Am⁷ Dm⁷ G⁷ CMaj⁹ (A⁺⁷) Am⁷

Dm⁷ G⁷ CMaj⁷ E⁷

FMaj⁷ G⁷ Em⁷ (A⁺⁷) Am⁷ Dm⁷ G⁷ C⁹_{sus} / / C⁹

F^{6/9} B⁷_{alt.} B^{b7} A⁺⁷

Dm⁷ G⁷ Em⁷ (A⁺⁷) Am⁷ Dm⁷ D^{#o} (Em^{7b5}) Em⁷ A⁺⁷

(Dm⁷ Dm⁹ Em⁷ G⁷ FMaj⁷ G¹³_{sus}) CMaj⁹ (G¹³_{sus} CMaj⁹ A^{+7(b9)})

Fine

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

Prologue

BILL EVANS

Andante

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole rest, followed by a half note G#4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The lower staff is in bass clef with the same key signature and time signature. It starts with a wavy line indicating a tremolo on a low note, followed by a series of chords: a half note chord (F#2, C#3, G#3), a quarter note chord (F#2, C#3, G#3), and a quarter note chord (F#2, C#3, G#3). The system concludes with four measures of whole rests, each marked with a slash and a colon (/:).

simile

The second system continues with two staves. The upper staff begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, and a whole note A4. The lower staff contains five measures of whole rests, each marked with a slash and a colon (/:).

The third system consists of two staves. The upper staff starts with a whole note G#4, followed by a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a whole note F#4. The lower staff contains four measures of whole rests, each marked with a slash and a colon (/:).

The fourth system consists of two staves. The upper staff begins with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, and a quarter note D4. The lower staff contains two measures of whole rests, each marked with a slash and a colon (/:), followed by a wavy line indicating a tremolo on a low note, and then a series of chords: a half note chord (F#2, C#3, G#3), a quarter note chord (F#2, C#3, G#3), and a quarter note chord (F#2, C#3, G#3).

The fifth system consists of two staves. The upper staff begins with a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, and a quarter note D4. The lower staff starts with a wavy line indicating a tremolo on a low note, followed by a series of chords: a half note chord (F#2, C#3, G#3), a quarter note chord (F#2, C#3, G#3), and a quarter note chord (F#2, C#3, G#3). The system concludes with three measures of whole rests, each marked with a slash and a colon (/:).

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 sequence of chords and melodic lines. The bass clef staff contains a series of chords, with four measures marked with a slash and a percent sign (%).

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 sequence of chords and melodic lines. The bass clef staff contains a series of chords, with two measures marked with a slash and a percent sign (%).

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 sequence of chords and melodic lines. The bass clef staff contains a series of chords, with three measures marked with a slash and a percent sign (%).

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 sequence of chords and melodic lines. The bass clef staff contains a series of chords, with four measures marked with a slash and a percent sign (%).

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 sequence of chords and melodic lines. The bass clef staff contains a series of chords, with three measures marked with a slash and a percent sign (%). The system concludes with a final chord in the treble clef staff labeled "EMaj⁹".

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 two staves (treble and bass clef). The key signature is two sharps (F# and C#). The score includes various musical notations such as slurs, ties, and dynamic markings like 'cresc.'. There are also numerical markings for rests and groupings, such as '6', '3', and '7'. A 'sub' marking with a dashed line is present in the second system.

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

This musical score is for guitar and consists of five systems, each with two staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various chords, melodic lines, and rhythmic patterns. Key features include:

- System 1:** The upper staff begins with a chord and a melodic line. The lower staff features a sequence of chords and a melodic line with a circled eighth-note triplet. A marking "7" is placed above a chord, and "8vb" with a dashed line indicates an octave lower position.
- System 2:** The upper staff contains a circled eighth-note triplet and a melodic line. The lower staff has a circled eighth-note triplet and a melodic line.
- System 3:** The upper staff shows a circled eighth-note triplet and a melodic line. The lower staff features a circled eighth-note triplet and a melodic line.
- System 4:** The upper staff contains a circled eighth-note triplet and a melodic line. The lower staff has a circled eighth-note triplet and a melodic line.
- System 5:** The upper staff shows a circled eighth-note triplet and a melodic line. The lower staff features a circled eighth-note triplet and a melodic line.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with a slur over the first two measures, followed by a sixteenth-note triplet (labeled '3') and a sixteenth-note sextuplet (labeled '6'). The lower staff contains a bass line with various chords and single notes.

Second system of musical notation. It consists of two staves. The upper staff has a slur over the first two measures. The lower staff features a seven-note triplet (labeled '7') and a dynamic marking of *8vb* (eight ledger lines below) indicated by a dashed line.

Third system of musical notation, divided into two measures labeled '1.' and '2.'. The first measure contains a triplet of eighth notes (labeled '3') and a triplet of sixteenth notes (labeled '3'). The second measure contains a triplet of eighth notes (labeled '3').

Fourth system of musical notation. It consists of two staves. The upper staff has a slur over the first two measures. The lower staff has a dynamic marking of *8va* (eight ledger lines above) indicated by a dashed line.

Fifth system of musical notation. It consists of two staves. The upper staff begins with a dynamic marking of *8va* and the text 'quasi-cadenza'. The lower staff contains a melodic line with a slur over the first two measures.



Re: Person I Knew

BILL EVANS

Medium Swing ♩ = 152 - 168

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

C Pedal throughout

Fm^9 Cm^9

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

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

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

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

Melody is freely interpreted.

Remembering The Rain

BILL EVANS

Ballad

A A Maj⁷ (A⁹ sus) E m⁹ A Maj⁷ A⁹ sus E^{b9(+11)}

D Maj⁷ D^{#m7(b5)} G^{#+7} C^{#m9} F^{#+7(#9)} B m⁹ C^{#+7}

B F^{#m7} E m⁹ D Maj⁷ C Maj⁷

B m⁹ /A G^{#7sus(b9)} G^{#+7} C^{#m7} A^{13(b9)}

D Maj⁷ G^{9sus} G⁹ A Maj⁷ G⁹ F^{#m7} A^o (B m⁷ /) A^{#m7/B} B m⁷ E^{9sus} (E⁷) G^{#7/E}

C Interlude A Maj⁷ A¹³ sus A Maj⁷ A¹³ sus

(Optional E Pedal) -----

A Maj⁷ A¹³ sus A Maj⁷ A¹³ sus

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

A Maj⁷

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

Show-Type Tune

(Tune For a Lyric)

BILL EVANS

Medium fast swing
(Verse)

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

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

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

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

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

B (Chorus) $F\text{Maj}^7$ A^+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

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


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


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


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


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


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

A Simple Matter of Conviction

BILL EVANS

Medium up ♩ = ca 200

(solo: A⁺7^{b9})

Chord progressions and markings:

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

Additional markings include triplets (3) and slurs.

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

B^9_{sus} $B+7$ E^9_{sus} $E7(b9)$ A^{Maj7} A^{b9}_{sus} $A^{b+7(b9)}$

D^{b13}_{sus} $D^{b+7(b9)}$ $G^b m^{13}$ B^{13} — $(b13)$ E^{Maj7} A^{13}

A^{b9}_{sus} $A^{b7(+11)_{b9}}$ D^{b9}_4 — 3 (G^{Maj7}) $G^b m^{Maj7}$ $F+7(b9)$

$B^b m^9$ $A^b m^6$ $G m^7(b5)$ G^{b7} (B^9/G^b) $F m^9$ $B^b 13_{sus}$ $B^b 13(b9)$

$E^{b9(+11)}$ A^{b13}_{sus} A^{b+7} $D^b m^{Maj9}$ A^{b9}_{sus} $(A+7)$ $A^{b7(+11)_{b9}}$

Fine

Since We Met

Freely

BILL EVANS

A

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

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

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

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

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

B

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

C

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

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

(C^{6/9}/E E^{7#9})
 E_m⁷ Am(Maj⁷) Am⁷ D⁹ A^{b13} ⊕

Medium Swing ♩ = 172

C^{Maj9}/G G^{9sus} G^{13(b9)} C^{Maj9}/G G_m⁷ C⁷

Solos on ABC
 After solos D.S. al Coda

⊕ C^{6/9}/G G^{9sus} G¹³ C^{6/9}/G G_m⁷ C⁷_{8va}

Jazz Waltz ♩ = 148

ⓓ (8^{va}) F_m⁹ B^b_m⁹ E^b_m⁹ A^{b13}

2nd time: Piano solos

C[#]_m⁹ F[#]_m⁹ B_m⁹ E⁹

3rd time: rall.

Am⁹ D_m⁹ G_m⁹ 1.2. C⁹

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

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) **Cm⁹(Maj⁷)** **Fm⁷** **Gm(Maj⁷)**

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

end of pedal

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

C^{Maj}⁷/G **G^b9(^b5)** **Fm⁷** **F[#]^o** **⊕**

C^{Maj}⁷/G **G^bm⁹(^b5)** **Fm⁷** **D^bMaj⁷/G**

Solo on A B

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

Theme (What You Gave)

BILL EVANS

Staff 1: FMaj⁷ F⁷ A⁷_{sus} A⁺7(b⁹) Dm⁷ F[#]° Gm⁷ B^bm⁷ E^b7

Staff 2: Am⁷ B^bMaj⁷ Am⁷ Dm⁷ Gm⁷ Am⁷ B^bMaj⁷ B[°]

Staff 3: F⁶/_C C[#]° Dm⁷ /C B^bMaj⁷ (Am⁷) Gm⁷ G[#]°

Staff 4: Am⁷ A⁷(b⁹) Dm⁷ (Cm⁶) B^b6 Am⁷ Gm⁷(b⁵) C⁺7(b⁹)

Staff 5: F A⁷(b⁹)₄₋₃ Dm⁷ F[#]° Gm⁷ Am⁷ B^bm⁷ E^b7

Staff 6: Am⁷ B^bMaj⁷ Am⁷ Dm⁷ Gm⁷ Am⁷ B^bMaj⁷ B[°]

Staff 7: F⁶/_C C[#]° Dm⁷ E^b7(b⁵) Dm⁷ Cm⁶ Bm⁷(b⁵) B^bm⁶

Staff 8: Am⁷ Dm(Maj⁷) Dm⁷ Gm⁷ C⁷(_b9/_b5) Am⁷ E^b9 D⁷ A^b7(+11)

Staff 9: Gm⁷ Am⁷ B^bm⁷ C⁺7(b⁹) F⁶

There Came You

BILL EVANS

Medium Jazz Ballad

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

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

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

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

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

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

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

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

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

Last time rall.

C bass pedal

These Things Called Changes

BILL EVANS

Medium up swing ♩ = ca 184

Dm⁷(♭5) G⁺7(♯9) Gm⁷(♭5) C⁺7(♯9) Fm^{6/9} A[♭]13 D[♭]Maj⁷ G[♭]Maj⁷
 B[♭]m⁷ E[♭]7 Dm⁷(♭5) G⁷(♭9) CMaj⁷ FMaj⁷ B[♭]Maj⁷ AMaj⁷
 Dm⁷(♭5) G⁷ Gm⁷(♭5) C⁺7(♯9) Fm^{6/9} A[♭]13 D[♭]Maj⁷ G[♭]Maj⁷
 B[♭]m⁷ E[♭]7 Dm⁷(♭5) 3 G⁷ CMaj⁷ FMaj⁷ Em⁷ E[♭]m⁷ Dm⁷ C[♯]m⁷
 Cm⁹ B[♭]m⁹ Am⁷(♭5) 3 D⁷(♭9) Gm⁶ B[♭]+7 E[♭]6/9 G[♭]7(♭5)
 Fm⁷ E⁹(+11) E[♭]m⁷ D⁹(+11) D[♭]m⁷(♭5) E[♭]+7 Em⁷(♭5) A⁷(♭9)
 Dm⁷(♭5) G⁷ Gm⁷(♭5) C⁷ Fm^{6/9} A[♭]13 D[♭]Maj⁷ 3 G[♭]Maj⁷ ⊕
 B[♭]m⁷ 3 E[♭]9 Dm⁷ 3 G⁺7(♭9) CMaj⁷ FMaj⁷ B[♭]Maj⁷ A⁷(♭9)

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

⊕ B[♭]m⁷ E[♭]9 Dm⁷(♭5) 3 G⁺7(♯9) CMaj⁷ FMaj⁷ B[♭]Maj⁷ AMaj⁷ DMaj⁷(+11) GMaj⁷
 CMaj⁷(+11) BMaj⁷ EMaj⁷ AMaj⁷ DMaj⁷(+11) D[♭]Maj⁷ CMaj⁹(+11) F[♯]m⁹

34 Skidoo

BILL EVANS

Medium up

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

E Pedal to B

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

B Pedal to D

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
 $E\flat m^9$ $D\flat m^9$ $Cm^9(\flat5)$ $F+7(\flat9)$ $B\flat m(Maj^7)$ $B\flat m^6$

‰ *Solo* $A\flat m^9$ *Play 7 times* $A\flat m^9$ *Solos on ABCD*

A \flat Pedal

*Optional chords for solos in parentheses

Tiffany

BILL EVANS

Medium Jazz Waltz

A *1st time: rubato*

GMaj⁷ **B**^b_o **A**m⁷ **(D**⁷**)** **E**^b₉₊₅ **D**⁹

optional D pedal -----

GMaj⁷ **B**+⁷(**#**9) **E**m⁹ **F**[#]7(**#**9)

Bm⁷ /**A** **(C**[#]**)** **G**[#]m⁷ **C**[#]7 **F**[#]m⁷ **G**[#]+⁷

C[#]m⁹ /**B** **(E**^b**)** **B**^bm⁷_{b5} **E**^b7(**b**9) **A**^bm⁷ **D**^b9 **(A**m⁷**)** **B**⁷/**F**[#] **C**⁷/**G** **(D**⁷**)** **C**[#]7/**G**[#] **D**⁷/**A** **E**^b7/**B**^b

B

GMaj⁷/**B** **B**^b_o **A**m⁷ **(D**⁷**)** **E**^b₉₊₅ **D**⁹

GMaj⁷ **B**+⁷(**#**9) **E**m⁹ **G**¹³ **G**+⁷

CMaj⁷ **F**¹³ **B**m⁷ **E**⁷

Am⁷ (D⁷) /C Bm⁷ E⁷ /D ⊕

1. **a tempo** ♩ = ca 150
Interlude
(Am⁷) C Maj⁷ Bm⁷ (D⁷) Am⁷ D⁹ G Maj⁷ A^b Maj⁷

G Maj⁷ A^b Maj⁷ G Maj⁷/D A^b Maj⁷/D

G Maj⁷/D D⁷(#9) G Maj⁷/D D⁷(#9)

(sample fill)

D.C. al 2nd ending

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

⊕ C Maj⁷ Bm⁷ Am⁷ E^b9 D⁹ **Freely** G Maj⁷/D A^b Maj⁷/D

rall. ----- rit.

G Maj⁷/D A^b Maj⁷/D G Maj⁷/D A^b Maj⁷/D

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

E^b Maj⁹⁽⁺¹¹⁾ D Maj⁹⁽⁺¹¹⁾ D^b Maj⁹⁽⁺¹¹⁾ C Maj⁹⁽⁺¹¹⁾ B Maj⁹⁽⁺¹¹⁾ B^b Maj⁹⁽⁺¹¹⁾ A Maj⁹⁽⁺¹¹⁾ A^b Maj⁹⁽⁺¹¹⁾ G Maj⁹⁽⁺¹¹⁾

rit.

Time Remembered

Lyric by
PAUL LEWIS

Music by
BILL EVANS

Medium Ballad

Bm⁹ **CMaj⁷(#11)** **FMaj⁷** **Em⁹**

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

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

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

Am⁹ **Dm⁹** **Gm⁷** **Cm⁷**

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

Fm⁹ **Em⁹** **Bm⁹** **#e.**

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

E^bm⁹ **Am¹¹** **Cm⁹** **F[#]m⁹**

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

Bm⁹ **Gm⁹** **E^bMaj⁷**

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

Dm⁹ **Cm⁹** 1. 2.3.

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

Time Remembered

BILL EVANS

Medium Ballad

Bm⁹ **CMaj⁷⁽⁺¹¹⁾** **FMaj⁷⁽⁺¹¹⁾** **Em⁹**


Am⁹ **Dm⁹** **Gm⁹** **E^bMaj⁷⁽⁺¹¹⁾** **A^bMaj⁷⁽⁺¹¹⁾**


Am⁹ **Dm⁹** **Gm⁹** **Cm⁹**


Fm⁹ **Em⁹** **Bm⁹**


E^bm⁹ **Am⁹** **Cm⁹** **F[#]m⁹**


Bm⁹ **Gm⁹** **E^bMaj⁷⁽⁺¹¹⁾**


Dm⁹ **Cm⁹**


rit. ----- **Fine**

Turn Out The Stars

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Ballad

A

$B_m^7(\flat 5)$ $E^{13}(\flat 9)$ $A_m(\text{add}9)$ 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,

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

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

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

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

B

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

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

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


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

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

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


C

B^9 $B^{7(\#5)}$ E_m^9 B^{b13}_9 A^9 $A^{7(\#5)}$ D_m^7 $A^{b6/9}$




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

G^7 C_m^9 E^{b13} A^{bMaj7} $C^{7(b13)}_{(b9)}$ F_m^9 $/E^b$




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

$D_m^{7(b5)}$ $G^{7(\#9)}_{(\#5)}$ C_m^9 E^{b9}_{sus} A^{bMaj7} $G^{7(\#11)}_{(b9)}$ C_{Maj}^9



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

$B_m^{7(b5)}$ $E^{13(b9)}$ $A_m^{(add9)}$ A_m^7 A^{b9}_{sus} $A^{b7(b9)}$ $C^{\#}_m$



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

Turn Out the Stars

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Ballad

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

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

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

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

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

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

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

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

Chords in parentheses are not used for solos.

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

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

T. T. T. Twelve Tone Tune

BILL EVANS

Medium up Swing

$A^b\circ$ $Gm(Maj^7)$ (Cm^7) Fm^7 $B^b m^7$ $E^{b9(+11)}$ Am^7 $D^7(b9)$
 Cm^6

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

(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

♩ = ca 220

§ N.C.

Bass

Solos (Lydian mode on all chords)

G^{Maj7}	F^{Maj7}	E^bMaj⁷	D^bMaj⁷
C^{Maj7}	B^bMaj⁷	A^bMaj⁷	G^bMaj⁷
B^{Maj7}	B^bMaj⁷	A^{Maj7}	A^bMaj⁷
G^{Maj7}	A^{Maj7}	B^{Maj7}	C[#]Maj⁷
C^{Maj7}	D^{Maj7}	E^{Maj7}	F[#]Maj⁷
B^{Maj7}	C^{Maj7}	C[#]Maj⁷	D^{Maj7}

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

Freely

Pno. **A^{Maj7(+11)}** **A^bMaj⁷⁽⁺¹¹⁾** **G^{Maj7(+11)}**

Bass

G^bMaj⁹⁽⁺¹¹⁾ **F^{Maj7(+11)}** **E^{Maj9(+11)}** **E^bMaj⁷⁽⁺¹¹⁾** **D^{Maj7(+11)}** **D^bMaj⁹⁽⁺¹¹⁾**

The Two Lonely People

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

A

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

Chord symbols: C⁷(#5), F_m⁷, B^b_m⁷, C⁷(^b9)(#5), F_m⁷, B^b_m⁷, C⁷(^b9)(#5), F_m⁷, F_m⁷/E^b, D^b_m⁷, G^b7, C^bMaj⁷, A^b_m⁷, F_m⁷(^b5), B^b7(#5), E^b_m⁷, B_m⁷, C[#]7(#5), F[#]_m⁷, A⁷(^b9), D^{Maj}⁷, G[#]7(#5), C[#]_m⁹, F[#]7(^b9), B_m⁷, E⁷(^b9), A_m⁹, D⁷(^b9), G_m⁹, C⁷, A_m⁷, D_m⁷

B

G_m⁷ **A⁷(#5)** **D_m⁷** **F⁷**

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

B^bMaj⁷ **E⁷(#5)** **A_m⁷** **D⁷(b9)**

held all their hopes and their dreams. But then

G_m⁷ **A⁷(#5)** **D_m⁷** **F⁷**

time came and broke them, reality woke them, the

B^bMaj⁷ **E⁷(#5)** **A_m⁷** **D⁷**

world's not so pretty, it seems. For

G_m⁷ **A⁷(#5)** **D_m⁷** **F⁷**

love that once mattered is old now and battered, but

B^bMaj⁷ **A⁷(#5)** **D_m⁷** **G⁷(b9)**

must it be shattered in two? The

C_m⁷ **F⁷(b9)** **B^b_m⁷** **E^b⁷(b9)**

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

A^b_m⁷ **D^b⁷** **G^bMaj⁷** **C⁷(b9)**

give all their life if they knew. The

C

F_m⁷ **B^b_m⁷** **C⁷(b9)(#5)** **F_m⁷**

two lonely people sit silently staring, their

B^b_m⁷ **C⁷(b9)(#5)** **F_m⁷**

eyes looking coldly at a head.

The Two Lonely People

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

A

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

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

The image shows a musical score for guitar, consisting of ten staves of music. The chords are written above the notes. The first staff has four measures with chords B^bMaj⁷, E⁺7, A^m9, and D⁷(b9). The second staff has four measures with G^m9, A⁷(+11)_{b9}, D^m7, and F⁷. The third staff has four measures with B^bMaj⁷, (E⁷ B^m7(b5) E⁷(+11)_{b9}), A^m7, and D⁷(+11)_{b9}. The fourth staff has four measures with G^m7, A⁺7, (D^m7 / D^m7 / D^bm7(b5) / C^m7 / F⁷ / F⁷), and F⁷. The fifth staff has four measures with B^bMaj⁷, A⁺7, D^m9, and G⁷(b9). The sixth staff has four measures with C^m9, F⁷(b9), B^bm⁹, and E^{b7}(b9). The seventh staff has four measures with A^bm⁹, D^{b9}, G^bMaj⁷, and C⁷(#9). The eighth staff has four measures with [C] F^m6/9, B^bm⁷, (E^{b9}) C⁷(+11)_{b9}, and (A^bMaj⁷) F^m(add9). The ninth staff has four measures with (D^bMaj⁷) B^bm⁷, C⁺7(#9), ⊕ F^m7, and C⁺7(#9). The tenth staff has five measures with ⊕ D^bm⁹, G^{b7}, C^bMaj⁷, E^{Maj}7, and E^bm⁷. The eleventh staff has five measures with D^bm⁹, C^bMaj⁷, A^{Maj}7(+11), A^bm¹¹, and E^bm¹¹.

Very Early

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

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

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

D^{bMaj7} G^{7/6} C^{Maj7} B^{b9(b5)} D^{Maj7} Am⁷

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

F^{#m7} B^{7(b9)} Em⁷ A^{b7/6} D^{bMaj7} G⁺⁷

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

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

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

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

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

C^{Maj7} A^{7(b9)(b5)} D^{m7} Em⁷ F⁶ G^{7/6} D^{m7} Em F G^{7/6}

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

F^{Maj7} Em⁷ D^{m7} C^{Maj7} B^{Maj7}

ver - y ear - ly _____ sun to wake. _____

Very Early

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

A C^{Maj7} B^{b13} E^{bMaj7} $A^{b13(b9)}$

D^{bMaj7} G^{13} C^{Maj7} $B^{b9(+11)}$

D^{Maj7} A^{m7} $F^{#m7}$ $B^{13(b9)}$

E^{m9} A^{b13} D^{bMaj7} 1. G^9_{sus} 2. G^{+7}

B B^{Maj9} $A^{b13(b9)}$ $D^{b6/9}$ B^{b13}

B^{Maj7} G^{13}_{sus} G^{13} C^{Maj7} A^{b13}

$D^{b6/9}$ $G^{13(b9)}$ C^{Maj9} $A^{+7(b9)}$

D^{m7} E^{m7} F^{Maj7} G^9 C^{Maj7} G^{13}

D^{m7} E^{m7} F^{Maj7} G^9 $D^{m7/C}$ $C^{#m7(11)}$ B^{bMaj9} G^{Maj9} B^{Maj9}

Solo break

rit.

Walkin' Up

BILL EVANS

Fast swing

A C^{Maj7} B^bMaj⁷ A^bMaj⁷ G^bMaj⁷ F^{Maj7} B⁷(^b9) E^{Maj7} A^{Maj7}

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

B
E^bm⁷ (Dorian)

A^b Pedal -

Dm⁷ (Dorian) (solo: G⁷)

G Pedal -

A C^{Maj7} B^bMaj⁷ A^bMaj⁷ G^bMaj⁷ F^{Maj7} B⁷(^b9) E^{Maj7} A^{Maj7}

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

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

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

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

Waltz For Debby

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Jazz Waltz
in one

(A^{m7}) (E⁷/G[#])

[A] F^{Maj7}/A D^{m7} G^{m7} C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E

F⁷/E^b B^bMaj⁷/D G^{m7}(^{b5})/D^b C⁷ /B^b A^{m7} D^{m7} G^{m7} C⁷

(A^{m7}) F^{Maj7}/A D^{m7} G^{m7} C⁷ A⁷/C[#] D⁷/C G⁷/B C⁷/B^b

A⁷ D^{m7} /C B⁷ E⁷ /D (A^{Maj7} /C[#] B^{m7} A^{Maj7} /G[#])

[B] G^{m7} C⁹ A^{m7} D⁷ G^{m7} A⁷ D^{m9} C^{m7}

B^bMaj⁷ A⁷ D^{m7} G⁹ A^bMaj⁷ D^bMaj⁷ G^{m7} C⁷

[C] (A^{m7}) (E⁷/G[#])

F^{Maj7}/A D^{m7} G^{m7} C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E

F⁷/E^b B^bMaj⁷/D G^{m7}(^{b5})/D^b C⁷ /B^b A^{m7} D⁷ B^{m9} E⁷

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

Am⁷ A^bo Gm⁷ (C⁷) G[#]o \oplus II FMaj⁷ Dm⁷ Gm⁷ C⁷

C bass Pedal -----

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

4/4 ending Dm⁷ G⁷alt. in 2 FMaj⁷ A^bo Gm⁷ G[#]o Am⁷ A^bo

ad lib. *a tempo*

C bass Pedal -----

Gm⁷ G[#]o Am⁷ A^bo Gm⁷ G[#]o FMaj⁷ Dm⁷ Gm⁷ C⁷(^b9)

Fill

in 2 (Am⁷)
D FMaj⁷/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F ³ C⁷/E

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

(Am⁷)
 FMaj⁷/A Dm⁷ Gm⁷ C⁷ A⁷/C[#] D⁷/C G⁷/B ³ C⁷/B^b

A⁷ Dm⁷ B⁷ E⁷ AMaj⁷

E
 Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁹ Cm⁷ 3

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

F (Am⁷) F^{Maj}/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F 3 C⁷/E F⁷/E^b B^bMaj⁷/D

Gm⁷(^{b5})/D^b C⁷ /B^b Am⁷ D⁷ Bm⁹ E⁷ Am⁷ F⁷ B^bMaj⁷ A+⁷(^{#9})

Dm⁷ G⁷ G[#]o ΦI Am⁷ A^bo Gm⁷ (C⁷) G[#]o F^{Maj} Dm⁷ Gm⁷ C⁷

C bass Pedal-----

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

ΦI Am⁷ A^bo Gm⁷ G[#]o Am⁷ A^bo Gm⁷ G[#]o

C bass Pedal-----

Am⁷ A^bo Gm⁷ A^bo ΦII D^bMaj⁹ G^bMaj⁷ AMaj⁷ GMaj⁷ C+⁷(^{#9}) F^{Maj}

rit.

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

Waltz For Debby

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Jazz Waltz

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

In her own sweet world,

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

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

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

bear, Lives my fav - 'rite

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

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

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

grown - ups all wear.

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

In the sun, she danc - es to

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

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

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

where in her own lit - tle head.

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

One day all too soon,

G⁷/F **C⁷/E** **F⁷/E^b** **B^b/D** **Gm⁷(^b5)/D^b** **C⁷** **/B^b**

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

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

When she goes they will cry

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

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

F⁶ **F^o** **Gm⁷** **C⁷** **F**

C pedal...

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

Waltz in E^b

BILL EVANS

Chord symbols for the first staff: Cm⁷, Fm⁷, B^{b7}, E^bMaj⁷ (Fm⁷)

Chord symbols for the second staff: E^bm⁷, A^bm⁷, D^{b7}, G^bMaj⁷, B^{b+7}

Chord symbols for the third staff: E^bMaj⁷, A^{m7}(^b5), A^bm⁶, G^bMaj⁷, C^{m7}(^b5), B^{m6}

Chord symbols for the fourth staff: B^{b+7}, E^bm⁷, A^bm⁷, D^{b7}, G^bMaj⁷, B^{Maj7}, F⁺⁷, B^{b+7}

Chord symbols for the fifth staff: E^bMaj⁷, E^o, Fm⁷, B^{b7}, A^bm⁶

Chord symbols for the sixth staff: G^bMaj⁷, A^bm⁷ — 6, A^{Maj7}, D^{m7} — 6

Chord symbols for the seventh staff: C^{#m7}, D^{m7}, G⁷, C^{Maj7}, Fm⁷, B^{b7}

Chord symbols for the eighth staff: E⁺⁷, A^{m9}, F^{m9}, G⁺⁷, C^{m7}, G⁺⁷

Chord symbols for the ninth staff: C^{Maj7}, C⁷_{sus}, F^{Maj7}

Chord symbols for the tenth staff: B^{b7}, E^{m7}, Fm⁷, B^{b7}(^b9), B^{b9}

Chord symbols for the eleventh staff: (E^bMaj⁷ —)

Chord symbols for the twelfth staff: E^bm⁷ / A^{b7} / D^bMaj⁷ / G^bMaj⁷ / B⁷ / / / B^bm⁷

We Will Meet Again

BILL EVANS

Medium Jazz Waltz

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

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

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

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

Section A:

- Staff 1: C#° Dm7(b5) (E^b°/G) C⁶/9
- Staff 2: Fm7 B^b9sus (F#°/B^b) E^b6/9/B^b E^b9sus E^b9
- Staff 3: A^bm7 (Gm7) C7(b9) F6/9
- Staff 4: B^bm7 Dm7(b5) G7(b9) (C⁶/9 B°/C) CMaj7 G#° Am7 C#°

Section B:

- Staff 5: Dm7(b5) (G⁺7) A^b7/G C⁶/9 G^b13(b9)
- Staff 6: Fm7 B^b9sus (F#°/B^b) E^b6/9/B^b E^b9sus E^b9
- Staff 7: A^bMaj7 A^bm6 G+7 (Cm⁶/9 B°/C) Cm
- Staff 8: Fm7(b5) (B^b+7) B^b7(b9) Gm7(b5) (C7#9) C7(b9)

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: B⁹, (B^{b13} B^{b9sus}), B^{b13}, E^{b6/9}, and A⁺⁷. The second staff consists of a series of chords: A¹³, A^{b13}, G¹³, G^{b13}, F¹³, E¹³, E^{b13}, and D¹³. The third staff continues with chords: D^{b13}, C¹³, B¹³, B^{b13}, A¹³⁽⁺¹¹⁾, and E^{bMaj7(+11)}. The notation includes various note values, rests, and chord symbols with accidentals and superscripts.

Your Story

BILL EVANS

Ballad
Freely

The musical score for "Your Story" by Bill Evans is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/style is marked "Ballad Freely". The score consists of a single melodic line with various chords and triplets. The chords are as follows:

- Line 1: D¹³_{sus}, D⁹⁽⁺⁵⁾, G^{6/9}/_D, D^{m7}, D^{m6}
- Line 2: C^{#m7(b5)}, F^{#7(b9)}, B^{m9}, /A
- Line 3: G^{#m9(b5)}, C^{#9sus}, C^{#7(#9)}, F^{#Maj7}, B^{Maj7(+11)}
- Line 4: F^{m7(b5)}, B^{b7(b9)}, E^{b9}, E^{b7}/_{D^b}
- Line 5: C^{m9(b5)}, F^{7(b9)}, / B^{b7}
- Line 6: E^{b7}/₃, Maj⁷, 7, Maj⁷, 7, A^{b7(b9)}, C^o/_{D^b}, D^{bMaj7}
- Line 7: G^{m7(b5)}, C⁺⁷, F^{m6/9}, F^m — +5 — 6 — 7
- Line 8: B^{b7(b5)}, E^{b7(b9)}, A^{bMaj7(+5)}, A^{bMaj7}, G^{m7(+5)}, F^{m7}, /E^b (E^{b9sus})

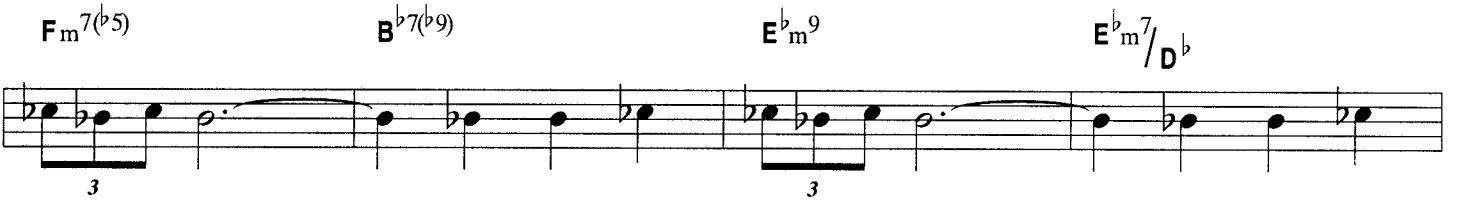
D¹³_{sus} D⁹⁽⁺⁵⁾ GMaj⁷ CMaj⁷⁽⁺¹¹⁾




F#m^{7(b5)} B^{7(b9)} Em⁷ CMaj⁷⁽⁺¹¹⁾



Fm^{7(b5)} B^{b7(b9)} Eb^{m9} Eb^{m7}/D^b



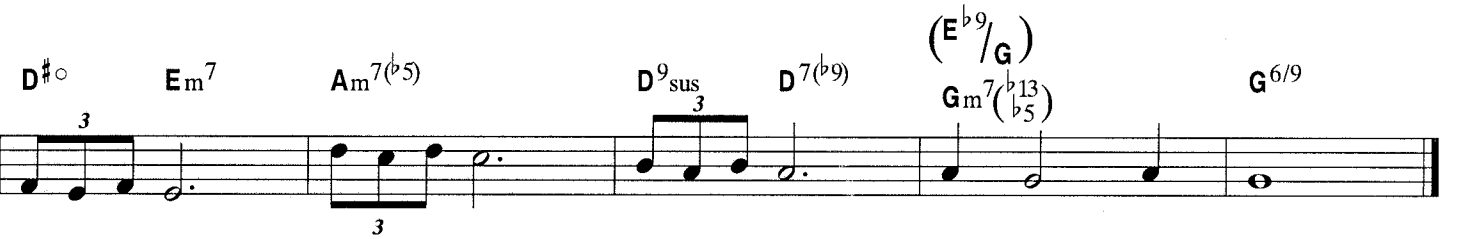
F⁷/C₃ B^{7(b5)} B^{b7(b5)} A^{7(b5)} D₄⁹



G⁹_{sus} G⁹⁽⁺¹¹⁾ CMaj⁷ F¹³ G⁶/B



D#^o Em⁷ Am^{7(b5)} D⁹_{sus} D^{7(b9)} (E^{b9}/G) Gm^{7(b13)} G^{6/9}



DISCOGRAPHY

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

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



\$24.95