A black and white close-up photograph of Bill Evans playing a piano. The image focuses on his hands and the keys, with his face partially visible in profile on the left side.

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 Wetzel's 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.

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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.

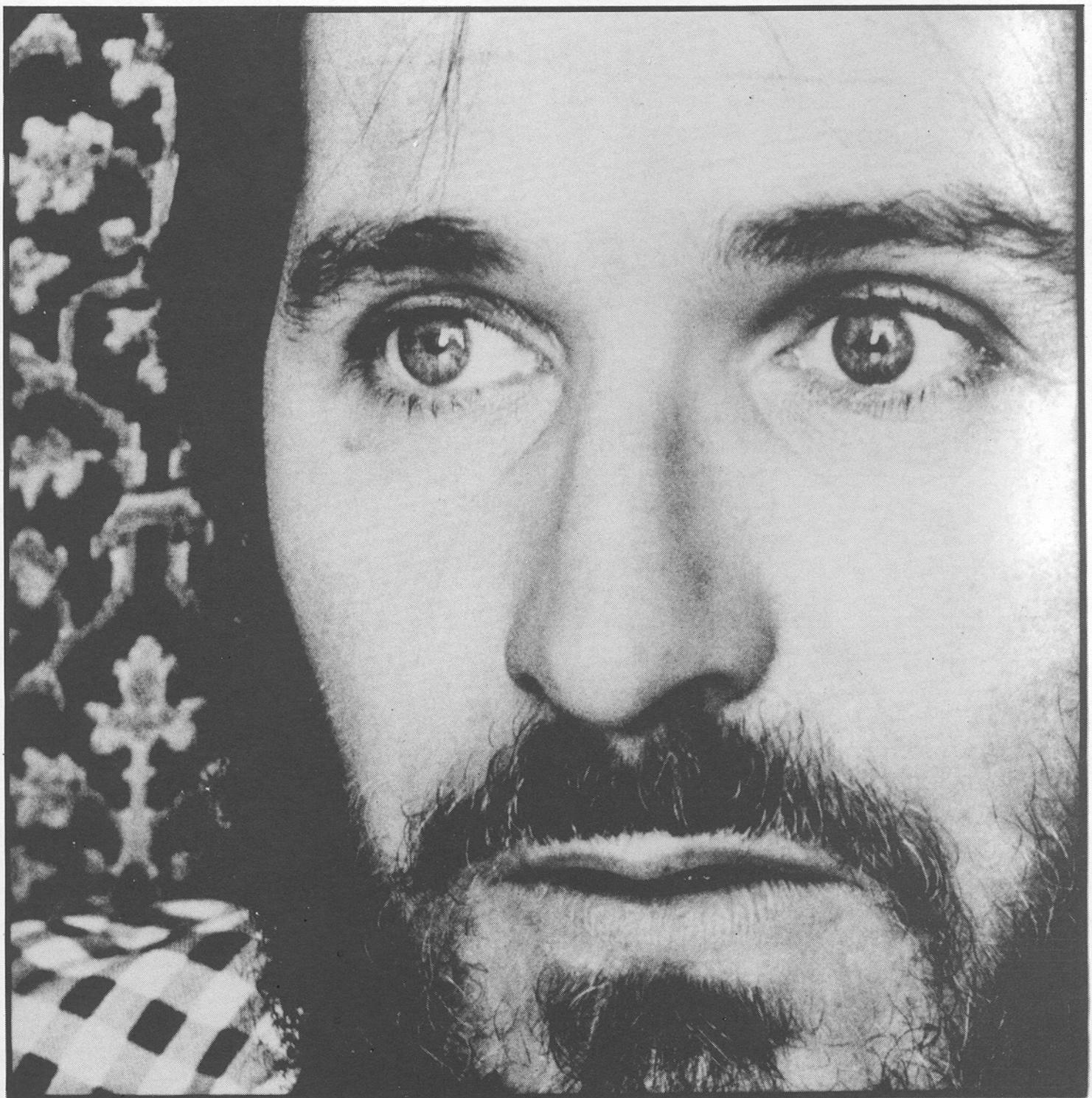


Photo: Giuseppe Pino

B Minor Waltz

(For Ellaine)

BILL EVANS

Slow Jazz Waltz

A

B

last time rit.

Solos on A B

After solos D.C. al Coda

rit.

Bill's Belle

BILL EVANS

The sheet music consists of 15 lines of musical notation, each line representing a measure. The key signature is B-flat major (two flats). The time signature varies throughout the piece. Below the staff, each measure contains one or more chord names, often with additional markings like 'sus', 'maj7', '7(b9)', 'm7', 'b7', '+7(b9)', and '(A m6)'. Measure 1 starts with Fm7. Measures 2-3 show Bb9sus, Bb7(b9), EbMaj7, Ab7, Gm7, and C7(b9). Measures 4-5 show Fm7, Gm7, Abm(Maj7), Db7sus, and Db+7(b9). Measures 6-7 show GbMaj7, BMaj7, Bbm7, Eb7(b9), Abm7, and Db7sus. Measures 8-9 show GbMaj7, B7, Bbm7, Eb+7(b9), Abm7, and Bbm7. Measures 10-11 show Bm(Maj7), E7sus, E+7, AMaj7, DMaj7, C#m7, and F#m7. Measures 12-13 show Bm6, (Am6), G#m7(b5), C#+7, F#m7, (Em6), DMaj7(+4), and C#7. Measures 14-15 show F#m7, D#m7, G#7, C#m7, F#m7, Bm7, Bb9, Am7, D7, GMaj7, CMaj7, Fm7, Bb9sus, Bb7(b9), EbMaj7, Ab7, Gm7, C7(b9), Fm7, Gm7, Abm7, and Db7sus. Measures 16-17 show Gm7, Cm7, F7, F#o, Gm7, Cm7, Fm7, and Gm7. Measures 18-19 show AbMaj7, Gm7, Fm7(b5), Bb+7, and Eb.

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 Maj⁷

The score shows a treble clef staff with a key signature of one flat. It includes piano chords D m^{7(b5)}, G^{7(b9)}sus, G^{7(b9)}, /C, C m^(add9), and A^b Maj⁷. The right hand is shown playing specific keys on the piano keyboard below each note.

D m^{7(b5)} G^{7(b9)}sus G^{7(b9)} C m^(add9) B° C m⁷ E°

The score continues with piano chords D m^{7(b5)}, G^{7(b9)}sus, G^{7(b9)}, C m^(add9), B°, C m⁷, and E°. The right hand is shown playing specific keys on the piano keyboard below each note.

F m⁷ B^{b9}sus B^{b9} E^b Maj⁷ A^b Maj⁷

The score continues with piano chords F m⁷, B^{b9}sus, B^{b9}, E^b Maj⁷, and A^b Maj⁷. The right hand is shown playing specific keys on the piano keyboard below each note.

D m^{7(b5)} G^{9(sus)} G¹³ C Maj⁷⁽⁺⁵⁾ F Maj⁷ (+11)

The score continues with piano chords D m^{7(b5)}, G^{9(sus)}, G¹³, C Maj⁷⁽⁺⁵⁾, F Maj⁷, and (+11). The right hand is shown playing specific keys on the piano keyboard below each note.

B

B m^{7(b5)} E^{7(b9)}sus E^{7(b9)} A m A m^{7/G}

The score shows a treble clef staff with a key signature of one flat. It includes piano chords B m^{7(b5)}, E^{7(b9)}sus, E^{7(b9)}, A m, and A m^{7/G}. The right hand is shown playing specific keys on the piano keyboard below each note.

F♯ m^{7(b5)} B^{+7(b9)} E m E m^{7/D}

The score continues with piano chords F♯ m^{7(b5)}, B^{+7(b9)}, E m, and E m^{7/D}. The right hand is shown playing specific keys on the piano keyboard below each note.

C♯ m^{7(b5)} F♯ 7(b9) B m B m^{7/A}

The score continues with piano chords C♯ m^{7(b5)}, F♯ 7(b9), B m, and B m^{7/A}. The right hand is shown playing specific keys on the piano keyboard below each note.

G♯ m^{7(b5)} C♯ 7(b9) F♯ Maj⁷⁽⁺⁵⁾ F♯ 6 F♯ 7 /E E♭ m⁷ E♭ 7(b5)

The score continues with piano chords G♯ m^{7(b5)}, C♯ 7(b9), F♯ Maj⁷⁽⁺⁵⁾, F♯ 6, F♯ 7, /E, E♭ m⁷, and E♭ 7(b5). The right hand is shown playing specific keys on the piano keyboard below each note.

C
D m 7(b5) **G 7(b9) sus** **G 7(b9)** **/C** **C m 7** **A bMaj7**

D m 7(b5) **G 7(b9) sus** **G 7(b9)** **C m (add9)** **B o** **C m 7 E o**

F m 7 **B b9 sus** **B b9** **E bMaj7** **A bMaj7**

D m 7(b5) **G 9(sus)** **G 13** **C Maj7(+5)** **A 9 sus** **A 7(b9)**

D m(Maj 7) **D m 7(b5)** **G 7(b9) sus** **G 7(b9)** **/C** **C m (add9)**

last time rit. - - - - -

Blue In Green

MILES DAVIS

Ballad

Treble Staff Chords:

- G_m¹³
- A+7(#9)
- D_m⁹
- (D^{♭⁹})
- D^{♭+7(#9)}
- C_m⁹
- F^{7(#9)}

Bass Staff Pattern: Continuous eighth-note patterns.

Treble Staff Chords:

- B[♭]Maj⁷
- A+7(#9)
- (D_mMaj⁷)
- D_m^{6/9}

Bass Staff Pattern: Continuous eighth-note patterns.

Treble Staff Chords:

- (B^{13(#9)})
- E^{7(#9)})
- Am(Maj⁷)
- D_m⁷

Bass Staff Pattern: Continuous eighth-note patterns.

Last time to Coda

Treble Staff Chords:

- D_m⁹
- G_m¹³
- A+7(#9)
- D_m^{6/9}

Bass Staff Pattern: Continuous eighth-note patterns.

C Minor Blues Chase

BILL EVANS

Fast Swing

The musical score for "C Minor Blues Chase" by Bill Evans is presented in six staves. The first staff begins with a C minor 7 chord (C m⁷) in common time. The second staff starts with an F minor 6 chord (F m⁶). The third staff features a C minor 7 chord (C m⁷). The fourth staff includes an A♭ major 7 chord (A♭ Maj⁷) and a G minor 7 chord (G m⁷). The fifth staff contains an F minor 7 chord (F m⁷), a G dominant 7 with a ♯9 chord (G 7(♯9)), a C minor chord (C m), an A♭ major 7 chord (A♭ Maj⁷), a G dominant 7 with a ♯9 chord (G 7(♯9)), and a final chord symbol (Φ). The sixth staff concludes with a C minor 9 chord (C m⁹).

Carnival

BILL EVANS

Medium Jazz Waltz

The music is arranged for piano and consists of 12 staves of musical notation. The chords are labeled above each staff. The key signature changes frequently, indicated by various sharps and flats. The time signature is 3/4 throughout.

Chords listed from top to bottom:

- Staff 1: A, E^b, D^{m7}, G⁷, C Maj⁷, E^b, D^{m7}, G⁷, C Maj⁷, C^{m6}
- Staff 2: B^{m7}, A^{m6}, G Maj⁷, E^{m7}, A^{m7}, D⁷, G Maj⁷, G^b
- Staff 3: F^{m7}, B^{b7}, E^b Maj⁷, G^b, F^{m7}, B^{b7}, E^b Maj⁷, E^b m⁶
- Staff 4: D^{m7}, C^{m6}, B^b Maj⁷, G^{m7}, C^{m7}, F⁷, B^b Maj⁷, A⁷
- Staff 5: F^{#m7}, E^{m6}, D Maj⁷, B^{m7}, E^{m7}, A⁷, D Maj⁷
- Staff 6: G^{m7}, C⁷ 4 ————— 3, A^{m7}, A^b
- Staff 7: G^{m7}, C⁷, F[○], F Maj⁷
- Staff 8: B^b m⁷, E^{b7} 4 ————— 3, C^{m7}, F^{m7}, (B[○])
- Staff 9: B^b m⁷, E^{b7}, A^b, A^b Maj⁷
- Staff 10: B^b m⁷, E^{b7}, A^b, A^b Maj⁷

D m⁷ G⁹ C Maj⁷ A m⁷

G Pedal

D m(Maj⁷) D m⁷ G⁹ C Maj⁷ A+7(b9)

D m⁷ A+7(b9) D m⁷ A 7(b9) D m⁷ E♭o

B D m⁷ G⁷ C Maj⁷ E♭o D m⁷ G⁷ C Maj⁷ C m⁶

B m⁷ A m⁶ G Maj⁷ E m⁷ A m⁷ D⁷ G Maj⁷ G b9

F m⁷ B b9 E♭ Maj⁷ A o A b⁷ D b7 G b Maj⁷ E♭ m⁷

A b⁷ D b7 B b m⁷ E b m⁷ A b7 A o

A b⁷ G o F# m⁷ F o E m⁷ E b o D m⁷ D b o

C m⁷ F⁷ D m⁷ G⁷ E m⁷ A⁷ F# m⁷ F o

E m⁷ E b o D m⁷ E b o D m⁷ A 7(b9) D m⁷ G⁹

D b Maj⁷⁽⁺¹¹⁾
/G

C Maj⁷

Catch The Wind

BILL EVANS

The sheet music consists of ten staves of musical notation for piano. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes chords F Maj⁷, A⁷⁽⁹⁾, D_m, (F[#]○), G_m⁷, B_m⁷, and E^{b7}. The second staff begins with A_m⁷, followed by C_m⁷, F⁷, B^bMaj⁷, (A_m⁷), G_m⁷, and C⁷. The third staff contains F Maj⁷, A⁷⁽⁹⁾, D_m⁷, C_m⁶, and B^b. The fourth staff features E⁷ (with a three-measure repeat sign), A_m⁷, D⁷, G⁹, and C⁹. The fifth staff includes F Maj⁷, A⁷⁽⁹⁾, D_m⁷, F[#]○, G_m⁷, and C⁷. The sixth staff contains A_m⁷, B^bMaj⁷, C_m⁷, F⁷, B^bMaj⁷, and E⁷. The seventh staff shows A_m⁷, A^b○, G_m⁷, G[#]○, A_m⁷, F⁷, B_m⁷⁽⁵⁾, and B_m⁶. The eighth staff includes A_m⁷, A^b○, G_m⁷, C⁷, A⁷, E^{b7}, and D₄⁷ (with a bass line ending at b₉). The ninth staff features G_m⁷⁽⁵⁾, B_m⁷, C⁷⁽⁺⁵⁾, and F Maj⁷.

Chromatic Tune

BILL EVANS

C m⁷ B m⁶ B^b m⁷ A⁷ (+¹¹_{b9}) A^b Maj⁷ A^b m⁷/G_b F⁷⁽⁺¹¹⁾ F[#]o
 G m⁷ B o C m⁷ B⁷ B^b m⁷ B^b m(Maj⁷) E^{b7} — 3

A^b Maj⁷ F m⁷ F[#]o G m⁷
 — — — —

A^b m⁷ D^{b7} G^b Maj⁷ (E^b m⁷)
 — — — —

B m⁷ +5 6 E⁷ sus E⁷⁽⁺¹¹⁾
 — — — —

A⁹ sus A^{7(b9)} D Maj⁷ /C[#] B m⁷ /A
 — — — —

G^{#7} sus G^{#7} C[#] m⁹ F[#] m⁷ B m⁷ G⁷⁽⁺¹¹⁾
 — — — —

C[#] m⁷ F[#] +7 B⁺⁷ E⁺⁷
 — — — —

G⁷ C⁹ A⁺⁷ D⁹
 — — — —

G⁹ C⁺⁷ F⁹⁽⁺⁵⁾ B^{b9}
 — — — —

E Maj⁷⁽⁺¹¹⁾ E^{b6}
 — —

Children's Play Song

BILL EVANS

Moderately

A

4/4 time signature. Treble and bass staves.

Chords:

- Measure 1: C Maj⁷ F Maj⁷ E m⁷ A m⁷
- Measure 2: D m⁷ G⁹⁽⁺¹¹⁾ E m⁷ A m⁷
- Measure 3: D m⁷ G⁷ E m⁷ A m⁷
- Measure 4: D⁷ E m⁷ F Maj⁷ G⁹

Fine

Chords:

- Measure 1: C Maj⁷ F Maj⁷ E m⁷ A m⁷
- Measure 2: D m⁷ G⁹⁽⁺¹¹⁾ C^{9 sus} C⁷
- Measure 3: F Maj⁷ B m⁷⁽⁵⁾ E m⁷ A m⁷
- Measure 4: D⁷ G⁹ C⁴ — 3

Fermata over the last measure.

B

4/4 time signature. Treble and bass staves.

Chords:

- Measure 1: G^{7 sus}
- Measure 2: G^{7 sus}
- Measure 3: G^{7 sus}
- Measure 4: G^{7 sus}
- Measure 5: G^{7 sus}
- Measure 6: G^{7 sus}
- Measure 7: G^{7 sus}
- Measure 8: G^{7 sus}
- Measure 9: G^{7 sus}
- Measure 10: G^{7 sus}
- Measure 11: G^{7 sus}
- Measure 12: G^{7 sus}
- Measure 13: G^{7 sus}
- Measure 14: G^{7 sus}
- Measure 15: G^{7 sus}
- Measure 16: G^{7 sus}
- Measure 17: G^{7 sus}
- Measure 18: G^{7 sus}
- Measure 19: G^{7 sus}
- Measure 20: G^{7 sus}
- Measure 21: G^{7 sus}
- Measure 22: G^{7 sus}
- Measure 23: G^{7 sus}
- Measure 24: G^{7 sus}
- Measure 25: G^{7 sus}
- Measure 26: G^{7 sus}
- Measure 27: G^{7 sus}
- Measure 28: G^{7 sus}
- Measure 29: G^{7 sus}
- Measure 30: G^{7 sus}
- Measure 31: G^{7 sus}
- Measure 32: G^{7 sus}
- Measure 33: G^{7 sus}
- Measure 34: G^{7 sus}
- Measure 35: G^{7 sus}
- Measure 36: G^{7 sus}
- Measure 37: G^{7 sus}
- Measure 38: G^{7 sus}
- Measure 39: G^{7 sus}
- Measure 40: G^{7 sus}
- Measure 41: G^{7 sus}
- Measure 42: G^{7 sus}
- Measure 43: G^{7 sus}
- Measure 44: G^{7 sus}
- Measure 45: G^{7 sus}
- Measure 46: G^{7 sus}
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- Measure 66: G^{7 sus}
- Measure 67: G^{7 sus}
- Measure 68: G^{7 sus}
- Measure 69: G^{7 sus}
- Measure 70: G^{7 sus}
- Measure 71: G^{7 sus}
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- Measure 74: G^{7 sus}
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- Measure 86: G^{7 sus}
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- Measure 88: G^{7 sus}
- Measure 89: G^{7 sus}
- Measure 90: G^{7 sus}
- Measure 91: G^{7 sus}
- Measure 92: G^{7 sus}
- Measure 93: G^{7 sus}
- Measure 94: G^{7 sus}
- Measure 95: G^{7 sus}
- Measure 96: G^{7 sus}
- Measure 97: G^{7 sus}
- Measure 98: G^{7 sus}
- Measure 99: G^{7 sus}
- Measure 100: G^{7 sus}

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

Comrade Conrad

Medium Swing

BILL EVANS

A

B

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 $\text{J} = \text{ca } 144$

Chord progressions for each staff:

- Staff 1: C_m⁷, F_m⁷, B_m⁷, E^{b9}, A^{bMaj7}, /, /, A^{b6}, break (Pno fill)
- Staff 2: A_m⁷, D_m⁷, G_m⁷, C⁹, F_{Maj}⁷, /, /, F⁶, break (Pno fill)
- Staff 3: E_m⁹, A^{9(sus)}, D_{Maj}⁷, E_m⁷, F_m^{#7}, F_m⁷, B_{9sus}, E^{bMaj7}, F_m⁷, G_m⁷
- Staff 4: F_{#m}⁷, B^{7(b9)}, F_m⁷, /, /, B^{b7}, /, /, E_m⁹, /, /, A⁷, /, /
- Staff 5: D_{Maj}⁷, B_m⁷, E_m⁷, A^{7(b9)}, F_{#m}⁷, /, /, B_m⁷, G_m⁷, C⁷
- Staff 6: A_m⁷, D_m⁷, B_m⁷, E^{b9}, C_m⁷, F_m⁷, D_m^{7(b5)}, /, /, G⁺⁷
- Staff 7: C_m⁷, A^{b13}, D^{bMaj7}, D^{b_m7}, A^b/_C, G^{b9}, F_m⁷, B^{b7}
- Staff 8: C_m⁷, F_m⁷, B_m⁷, E^{b9}, A^{bMaj7}, (B^{b_m7}, E^{b7})

Epilogue

BILL EVANS

Freely

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

Five

**Lyric by
JANICE BORLA**

**Music by
BILL EVANS**

Medium up Swing

A B^b Gm⁷ Cm⁷ F¹¹ 5 B^b Gm⁷ Cm⁷ F¹¹ 5
 My song is a sim - ple sto - ry, con - cerns nei - ther love nor glo - ry.
 Join us — in this mad af - flic - tion, a tome to my pre - di - lec - tion

B^b Gm⁷ Cm⁷ F¹¹ 5 5 5
 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 Gm⁷ Cm⁷ F¹¹ 5 B^b Gm⁷ Cm⁷ F¹¹ 5
 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^bMaj⁷(#4))

B^b Gm⁷ Cm⁷ F¹¹ 5 5 5
 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(b5)} D^{b7(#9)}
 Once you find it, you can feel it has a way of swing - ing that 'll move you to it;

Gm⁷ C^{7(#9)} F^{7(#9)} F^{#m7(b5)} B⁷
 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 Gm⁷ Cm⁷ F¹¹ 5 B^b Gm⁷ Cm⁷ F¹¹ 5
 And so we are left to pon - der how much more is left be - yond there.

A/B^b

Recorded by Janice Berke / Lunar Octave DMB CD 2004

Five

BILL EVANS

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

A N.C.

2nd time only

B in one

Am D^{7(#9)} G^{7(#9)} A^bm^{7(b5)} D^{b7(#9)}

G_m⁷ C^{7(#9)} F^{7(#9)} F^{#m7(b5)} B⁷

A N.C.

5 5 5

Φ Φ Φ

3

Solos ("Rhythm" Changes)

B[♭]⁷ **G**⁺⁷ **C**⁷ **F**⁺⁷ **(B**[♭]**7)** **D**⁷ **G**⁺⁷ **C**⁷ **F**⁺⁷ **B**[♭]⁷

E^{♭9} **E**[○] 1. **B**^{♭7} **G**⁺⁷ **C**⁷ **F**⁺⁷ 2. **B**^{♭7} **/**

A^{m9} **D**⁷⁽⁹⁾ **D**^{m9} **G**¹³ **G**^{m9} **C**⁺⁷ **C**^{m9} **F**⁷⁽⁹⁾

B^{♭7} **G**⁺⁷ **C**⁷ **F**⁷ **B**^{♭7} **G**⁺⁷ **C**⁷ **F**⁺⁷

B^{♭7} **E**^{♭9} **E**[○] **B**^{♭7} **G**⁺⁷ **C**⁷ **F**⁷

After Solos D.C. al Coda

5 5 5

Φ Φ Φ

3

B[♭]_m⁽⁺¹¹⁾
Maj7

Lyric by
ROGER SCHORE

In April

(For Nenette)

Music by
BILL EVANS

Ballad

A

D^bMaj⁹ B^{b7(9)} E^bm⁷ A^{b13sus} F^{m11} B^bm¹¹ E^bm⁷ A^{b7} /G^b

You feel the charm of spring in A - pril, some-thing's in the joy is ev - 'ry -

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

F^{m7} B^{b7(9)} E^bm⁹ A^{b7sus} D^{b9}/B^b /A^b E^b/G A^bm^{7/G} D^{b9}

air, the world's a play - ground swing in A - pril. Sud - den - ly the He can make a

where, due to that spe - cial one in A - pril. Sud - den - ly the He can make a

G^bMaj⁷ G^bm⁶ F^{m9} B^bm^{(#7)(b7)} E^bm⁷ A^{b9sus} D^bMaj⁹ D^bMaj^{7(add6)}

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

G^{m7} C^{9sus} F^{m9} B^{b7(9)} E^{b13(#11)} A^{b9sus}

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

B

D^bMaj⁹ B^{b7(9)} E^bm⁷ A^{b13sus} F^{m11} B^bm¹¹ E^bm⁷ A^{b7} /G^b

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

F^{m7} B^{b7(9)} E^bm⁹ A^{b7sus} F^{m7(5)} B⁹ B^{b9} B^{b7(9)}

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

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

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E^bm⁹sus **A^b13** **D^bMaj⁷** **B^bm⁷** **E^bm⁹** **F^{7(b9)}
(#5)** **B^bm⁹** **A^bm⁶**

G^bMaj⁷ **F^{7(#5)}** **B^bm⁷** **/A^b** **G^m⁷(b⁵)** **G⁹(#11)**

opt.

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

Fm⁷ **B^b7(b9)** **E^bm⁹** **A^b9sus** **D^bMaj⁹**

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

For Nenette

BILL EVANS

Ballad

A

$D^b_{Maj}7\ B^9\ B^{b7(b9)-+5}\ (E^{9(+11)})\ E^b_m9\ A^{13}\ A^{b13}_{sus}\ A^{b13}/G^b\ F_m7\ B^b_m7\ E^b_m7\ A^{b7}\ /G^b$

$F_m7\ B^9\ B^{b7(b9)-+5}\ (E^{9(+11)})\ E^b_m9\ A^{13}\ A^{b13}_{sus}\ A^{b13}\ D^{b9}_4\ \#4\ 4\ 3$

$G^b_{Maj}7\ G^b_m6\ F_m7\ B^b_m7\ E^b_m9\ A^{b9}_{sus}\ A^{b7(b9)}\ D^b_{(Maj7)}\ D^b_{Maj7}$

$G_m7\ C^9_{sus}\ C^{7(b9)}\ F_m7\ B^{b7(b9)}\ E^{b9(+11)}\ A^{b9}_{sus}\ A^{13}\ A^{b9}_{sus}\ A^{b7(b9)}$

B

$D^b_{Maj}7\ B^9\ B^{b7(b9)-+5}\ (E^{9(+11)})\ E^b_m9\ A^{13}\ A^{b13}_{sus}\ A^{b13}/G^b\ F_m7\ B^b_m7\ E^b_m7\ A^{b7}\ /G^b$

$F_m7\ B^9\ B^{b7(b9)-+5}\ (E^{9(+11)})\ E^b_m9\ A^{13}\ A^{b13}_{sus}\ A^{b13}/G^b\ F_m7^{(b5)}\ B^9\ B^{b7(b9)}$

$E^b_m7\ A^{b7(b9)}\ D^b_{(Maj7)}\ D^{b6/9}\ F^{+7(b9)}\ B^b_m7\ E^b_m7\ F^{+7(b9)}\ B^b_m7\ A^b_m6$

$G^b_{Maj}7\ F^{+7(b9)}\ (A^{\circ})\ B^b_m7\ /A^b\ G_m7^{(b5)}\ (E^{b7}/G)$

$F_m7\ B^9\ B^{b7(b9)}\ E^{9(+11)}\ E^b_m9\ A^{13}\ A^{b9}_{sus}\ D^b_{(Maj7)}/A^b\ D^{b6/9}$

Fudgesicle Built For Four

BILL EVANS

Medium up swing $\downarrow = \text{ca } 192$

A Gtr.

Pno.

Gtr.

Bs.

Pno.

Gtr.

B Solos

G_m7 E^b7 G_m7 E^b7 G_m7 C_m7 F⁷ B^bMaj⁷

E^bMaj⁷ C_m7 A_m7(b5) D^{7(b9)} G_m /F E_m7(b5) A+7

D_m7 B^b7 D_m7 A^bO G_m7 C^{7(b9)} F_{Maj}7 B^bMaj⁷

E_m7(b5) A+7 D_m /C B_m7(b5) E+7(b9)

A_m7 F⁷ A_m7 E^bO D_m7 G^{7(b9)} C_{Maj}7 F_{Maj}7

B_m7(b5) E+7(b9) A_m7 D_m7(b5) G+7(b9)

C_m7 A^b7 C_m7 A^b7 C_m7 (F⁷)_{F_m7} B^b7 E^bMaj⁷

A^bMaj⁷ F_m7 D_m7(b5) G+7(b9) C_m7 B^b7 A_m7(b5) D^{7(b9)}

After Solos D.C. al Coda

Φ G_m E^b7 G_m E^b7 C_m(add9) A^b7/C

Vamp, solo and fade

Fun Ride

BILL EVANS

Fast swing $\text{♩} = \text{ca } 210$

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 $^{7(\flat 5)}$ B \flat m 7 Am 7 A \flat m $^{7(\flat 5)}$ Gm 7 G \flat m $^{7(\flat 5)}$ F \circ

E \flat m $^{7(\flat 5)}$ E \flat \circ Dm $^{7(\flat 5)}$ D \flat \circ Cm 7 Dm 7 E \flat Maj 7 F 7 sus

E \flat m $^{7(\flat 5)}$ 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

E \flat m $^{7(\flat 5)}$ E \flat \circ Dm $^{7(\flat 5)}$ 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.

E_m7(b5) **E^{b7(+11)}** **D_m7** **D^bo**

C_m7 **F⁷** **B_m7** **B^bo**

E^b_m7 **D^o** **D^b_m7** **C^o**

B_m7 **D^b7** **G^b_m7** **A^{b7(b9)}** **D^b_m7** **E^{b+7(b9)}** **A^b_m7** **B^{b+7(b9)}**

E^b_m7 **F^{7(b9)}** **B^b_m7** **C^{7(b9)}** **F_m7** **D_m7(b5)** **G⁷**

C_m(Maj⁷) **C_m7** **A_m7(b5)** **D_{+7(\#9)}** **G_m7** /F **E_m7(b5)** **A⁷**

D_m7 **G_m7** **C_m7** **D_{+7(\#9)}** **G_m7** **C⁷** **C^{#o}**

D_m7 **D^b7** **C_m7** **F⁷** **B^bMaj⁷** **(E^bMaj⁷)** **D_m7** **G_m7)**

Funkallero

BILL EVANS

Medium up Swing

D⁹ **G+7** **C_m^{6/9}**

Φ C_m^{6/9} G^{b13} F¹³⁽⁺¹¹⁾

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

Funny Man

BILL EVANS

Slow

A

Chords: A , $\text{E}^{\flat}\text{Maj}^7$, B° , C_m^7 , E° , F_m^7 , $\text{C}^{+7(\flat 9)}$, F_m^7 , $\text{B}^{\flat 7}$, G_m^7 , F_m^7 , $\text{E}^{\flat}\text{Maj}^7$, $(\text{E}^{\flat 7}, \text{E}^{\flat 6})$, B_m^7 , $\text{B}^{\flat m7}$, $\text{A}^{9(+11)}$, $\text{A}^{\flat}\text{Maj}^7$, $\text{D}_m^7(\flat 5)$, $\text{G}^{+7(\flat 9)}$, C_m^7 , $\text{F}^{7(\flat 9)}$, $\text{B}^{\flat m7}$, $\text{E}^{\flat 7}$, $\text{A}^{\flat m9}$, $\text{D}^{\flat +7(\flat 9)}$, $\text{G}^{\flat}\text{Maj}^7$, BMaj^7 , F_m^7 , B^9 , $\text{B}^{\flat 9}\text{sus}$, $\text{B}^{\flat +7(\flat 9)}$.

B

Chords: $\text{E}^{\flat}\text{Maj}^7$, B° , C_m^7 , E° , F_m^7 , $\text{C}^{+7(\flat 9)}$, F_m^7 , $\text{F}^\#^\circ$, G_m^7 , C_m^7 , B^+7 , E_m^7 , $\text{A}_m^7(\flat 5)$, D^9 , GMaj^7 , $\text{C}\text{Maj}^{9(+11)}$, F_m^7 , C^7 , F_m^7 , $\text{B}^{\flat+7}$, $\text{E}^{\flat 6/9}$, $(\text{E}^\circ, \text{F}_m^7, \text{B}^{\flat+7})$.

Fine

G Waltz

BILL EVANS

Medium up Jazz Waltz

The sheet music consists of ten staves of musical notation for piano, arranged in two columns. The first column contains five staves, and the second column contains five staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff starts with G Maj⁷. The second staff starts with E m⁷. The third staff starts with A°/B♭. The fourth staff starts with G Maj⁷/D. The fifth staff starts with B m⁹. The sixth staff starts with G Maj⁷. The seventh staff starts with E m⁷. The eighth staff starts with A°/B♭. The ninth staff starts with D Maj⁷. The tenth staff starts with E 9⁴ — 3.

Chords labeled in the music include:

- Staff 1: G Maj⁷, G¹³, F#m⁷⁽⁵⁾, B+7
- Staff 2: E m⁷, D m⁹, C Maj⁷, F⁹
- Staff 3: A°/B♭, B♭^{6/9}, G m⁹, C⁹, F⁹, /E♭
- Staff 4: G Maj⁷/D, E⁺⁷⁽⁹⁾/D, A m⁷/D, C¹³/D, /C
- Staff 5: B m⁹, G¹³, C Maj⁷, F¹³
- Staff 6: B m⁹, E m⁷, A¹³, A♯°
- Staff 7: G/B, B♭¹³, E♭^{6/9}, A♭⁹_{sus}
- Staff 8: D Maj⁷, E 9⁴ — 3, A Maj⁷, D⁹_{sus}
- Staff 9: D Maj⁷, E 9⁴ — 3, A Maj⁷, D⁷⁽⁹⁾

G Maj⁷ **G¹³** **F#m^{7(b5)}** **B⁷**
E m⁷ **A⁷** **D m⁷** **G^{9sus}** **G^{7(b9)}**
C Maj⁷ **A m⁷** **F m⁷** **/B^b** **B^{b7sus(b9)}**
E^b Maj⁷ **A^b Maj⁷⁽⁺¹¹⁾** **A m^{7(b5)}** **D^{7alt.}**
G Maj⁷ **G¹³** **F#m^{7(b5)}** **B⁺⁷**
E m⁹ **A⁷** **D m⁹** **G⁹** **G^{7(b9)}**
C Maj⁷ **⊕ G^(add9)/_B** **A m^{7(b5)}** **D⁹ — 3**
G Maj⁷ **B^b** **A m⁹** **D⁷**
D Pedal - - - - - *After Solos D.C. al Coda*
⊕ G^(add9)/_B **A m^{7(b5)}** **D⁹** **G Maj⁷** **/F[#]**
E m⁷ **A m^{7(b5)}** **F¹³** **G Maj⁷** **/F[#]**
G m⁹ **E^b Maj⁷⁽⁺¹¹⁾** **C m⁷** **A^b Maj⁷⁽⁺¹¹⁾** **G Maj⁷** **F#m⁷** **E m⁹**
E^b **B^{b6/9}**
Fill

Interplay

BILL EVANS

Medium Blues

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

Fine

Solos (F minor blues)

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.

Chords indicated above the staff include: G⁶, F⁷, E⁷, A⁹, Am⁹, D⁷, GMaj⁷, B^bm⁹, E^{b7}, A^bMaj⁷, Bm⁹, E⁹, Am⁹, D⁷, G⁶, F⁷, E⁷, A⁹, Am⁹, D⁷, GMaj⁷, B^bm⁹, E^{b9}, A^bMaj⁷, Bm⁹, E⁷, Am⁷, F⁹, D⁷, G, Em⁷, A⁹, Am⁷, E^{b9}, D⁷, F⁷, F^{#7}, G⁶.

Knit For Mary F.

BILL EVANS

Medium Ballad

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

C Maj⁷/E E^bo Dm⁷ C Maj⁷/E FMaj⁷ G^{+7(b9)}

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

B⁹ ——— 4 ——— #4 ——— 5 — #5 EMaj⁷ G^{9sus} G⁹

B C Maj⁷/G E^bo/G FMaj⁷ A+⁷ A^{b+7} G⁷ F^{7(b5)}

E^{9sus} E^{7sus(b9)} E¹³ (b13) Am⁷ D⁷⁽⁺¹¹⁾ G^{m7} C⁷⁽⁺¹¹⁾

F Maj^{7#4} — 5 B^{7sus(b9)} B¹³ (b13) EMaj⁷ B^{b7sus(b9)} B^{b13} (b13)

E^b Maj⁷ A^{7sus(b9)} A¹³ (b13) DMaj⁷ A^{b7sus(b9)} A^{b13} (b13)

Top Staff:

- D[♭]Maj⁷
- /C
- B[♭]m⁷
- /A[♭]
- G¹³_{sus}([♭]₉)
- G¹³ ([♭]₁₃)

Middle Staff:

- C Maj⁷
- A m⁷
- F Maj⁷
- C Maj⁷/_E
- E[♭]o
- D m⁷
- C Maj⁷/_E

Bottom Staff:

- F m(Maj⁷)
- F m⁷/_{E[♭]}
- D m⁷([♭]₅)
- (F m)
- G⁷(⁺¹¹/₉)
- Ending C Maj⁷
- Fine

Fill: (Fill)

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

Lyric by
BOB DOROUGH

Laurie (The Dream)

Music by
BILL EVANS

Medium Ballad

The musical score consists of ten staves of music. The first staff begins with a key signature of B-flat major (two flats) and a tempo marking of B-flat major 7. The lyrics are: "Deep in a dream— I stir and speak the name of". The second staff continues with A minor and Am(Maj7). The lyrics are: "her when I call Lau - rie. Is she real or". The third staff begins with C major 7 and continues with C minor. The lyrics are: "is she just a name I dreamed of, Lau - rie?". The fourth staff begins with F minor 9 and continues with B-flat plus 7. The lyrics are: "Sweet in - de - ci - sion, sweet love - ly vi - sion.". The fifth staff begins with D minor 7(b5) and continues with D flat 9 sus. The lyrics are: "See her come smil - ing! Charm - ing! Be - guil - ing!— Then I tum - ble". The sixth staff begins with B-flat major 7 and continues with E 7(b9) sus. The lyrics are: "down. Out on the street— I hear the sound of traf - fic". The seventh staff begins with A minor and Am(Maj7). The lyrics are: "while I look for Lau - rie. Search - ing ev - 'ry". The eighth staff begins with C major 7 and continues with C minor. The lyrics are: "face but still no trace is there of Lau - rie.". Chords listed above the staves include: B-flat major 7, E 7(b9) sus, E plus 7(b9), A minor, Am(Maj7), Am7, D 7(b9), G minor 9(b5), C major 7, C minor 7, F plus 7(b9), F minor 9, B-flat plus 7, E flat minor 9, A flat plus 7, D minor 7(b5), D flat 9 sus, D 9, C 9 sus, C 9, B 9, B 4, 4, 5, 3, B-flat major 7, E 7(b9) sus, E plus 7(b9), A minor, Am(Maj7), Am7, D 7(b9), G minor 9(b5), C major 7, C minor 7, F plus 7(b9).

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

Fm⁹ B^{b7(9)} Em⁹ A^{b7(9)}
 Sweet in - spi - ra - tion, in sweet des - pe - ra - tion I
 Gm⁹ G^{#m9} Am⁹ B^{b9} Bm⁹ Cm⁹
 sleep once a - gain but to dream for it
 C^{#m9} C^{#o} C^{m7(b5)} (G^{b7}) F⁺⁷⁽⁹⁾ (B^{9sus})
 seems that Lau - rie on - ly loves me when I'm
 B^{b13sus} A^{b13sus} G^{b13} F^{13sus} 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_m^{9(b5)} **C^{+7(#9)}** **C_m / /** **C_m(Maj⁷) C_m⁷ F^{+7(#9)}**

F_m⁹ **B^{b+7(#9)}** **E^{b_m9}** **A^{b+7(#9)}**

D_m^{7(b5)} **D^{b9}sus** **D^{b9}** **C⁹sus** **C⁹** **B⁹ — 4 — #4 = 5**

G_m⁹ **G^{#m9}** **A_m⁹** **B^{b_m9}** **B_m⁹** **C_m⁹**

C^{#m9} **C^{#o}** **C_m^{7(b5)}** **(G^{b+7})** **F^{+7(#9)}** **(B⁹sus)**

B^{b13}sus **A^{b13}sus** **G^{b13}** **F¹³sus** **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

The musical score consists of two staves of music. The top staff begins with a key signature of C major and a common time signature. It features lyrics about searching for a place, heart, and love. Chords include C Maj⁷, D m⁷, E m⁷, F Maj⁷, B m^{7(b5)}, E^{7sus(9)}, and E⁷. The bottom staff continues the lyrics, mentioning a son, mind, heart, love, and Evan. Chords here include Am⁷, D^{9(\$11)}, D^{9sus}, G^{7sus}, G^{7(b5)}, G^{9sus}, G^{9(\$5)}, C^{9sus}, C⁹, C^{9(\$5)}, F Maj⁷, B^{b9}, C^{6/G}, E^{b7/G}, D^{m7/G}, E^{b7/G}, D^{m7/G}, G^{7(b9)}, C Maj^{7(\$5)}, B^(add9), C^(add9), F Maj^{7(\$5)}, B m^{7(b5)}, E^{7sus(9)}, E⁷, Am⁷, D^{9(\$11)}, D^{9sus}, G^{7sus}, G^{7(b5)}, G^{9sus}, G^{9(\$5)}, C^{9sus}, C⁹, C^{9(\$5)}, F Maj⁷, B^{b9}, C^{6/G}, E^{b7/G}, D^{m7/G}, F#^{m7(b5)}, F^{m(Maj7)}, E^{m7}, E^{b9}, D^{m7}, G⁹, C^{6/9}, and (D^{m7}, G⁷). The lyrics conclude with "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 $\text{♩} = \text{ca } 120$

T.S. (tacet 1st time)
Piano

Musical score for the first system. The piano part starts with a bass line. The guitar part consists of eighth-note chords. The bass part provides harmonic support. The key signature is C minor (three flats).

Musical score for the second system. The piano part features a melodic line with eighth-note groups. The bass part continues to provide harmonic support.

Musical score for the third system. The piano part continues its melodic line. The bass part provides harmonic support.

Musical score for the final system. The piano part concludes with a melodic line. The bass part provides harmonic support. The word "Fine" is written at the end of the staff.

Solos

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

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

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

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

Maxine

BILL EVANS

Medium up Jazz Waltz

A

C Maj⁷ F^{#9} B_m7(b5) E+7(b9) A_m9 D⁹ G_m9 C⁷

F Maj⁷ B⁹ E_m7(b5) A+7(b9) D_m9 G¹³ C_m7 F⁷

B^b Maj⁷ B^{b6} E⁷ A Maj⁷ A⁶

B^b m⁷ E^{b7} A^b Maj⁷ D⁷ G Maj⁷ G⁶

A^b m⁹ D^{b7} G^b Maj⁷ G^{b6}

G_m7 C⁷ F Maj⁷ B⁷ E Maj⁷

B

B_b7(b9) E^b m⁷ A^{b7} D^b m⁹

F^{#7} B⁹ F¹³⁽⁺¹¹⁾ E⁺⁷

F^{#9(+11)} G⁹ A^{b7} D^{b_m7}

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

C C Maj⁷ F^{#9} B_m^{7(b5)} E^{7(b9)} A_m⁹ D⁹ G_m⁹ C⁹

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

B^bMaj⁷ E_m^{7(b5)} A^{7(b9)} D_m⁷ G⁷

D^{9 sus} D^{7(b9)} G_m⁷ B_m^{7(b5)} B^b_o A⁷ D⁷

G_m⁹ A_m⁷ B^bMaj⁷ B_m^{7(b5)} C^{9 sus} F⁶

∅ F Maj⁷ B⁹ E_m^{7(b5)} A^{7(b9)} D_m⁷ G¹³⁽⁺¹¹⁾ C_m⁷ F⁷ B^b_m⁷ E^{b7}

A^{b_m7} D^{b7} F^{# m7} B⁷ E_m⁹ A⁷ A Maj⁹

My Bells

Lyric by
GENE LEES

Music by
BILL EVANS

Medium - Ballad

A

F[#]7sus
F[#] Pedal to **B**

BMaj⁷

F[#]7sus



On Sun - days when I was small,
But then the years hur - ried by

I'd a - wake and
and my bells fell

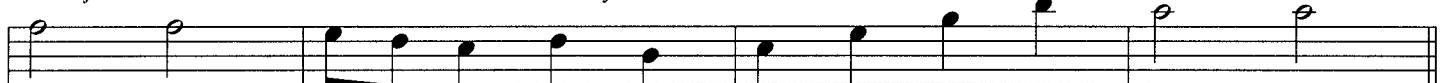
BMaj⁷

F[#]7sus

BMaj⁷

F[#]7sus

F[#]9



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

B

EMaj⁷

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

B⁹

E⁹

AMaj⁷

D[#]9sus

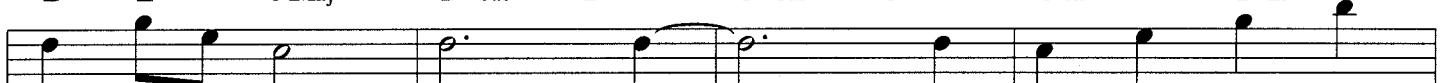
D⁷⁽⁵⁾

G[#]9sus

G⁷⁽⁹⁾

C[#]m⁷

D[#]m⁷



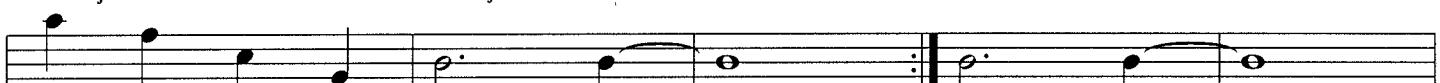
out to the air, care - free. A prom - ise of the you
there ev - 'ry - where, care - worn. Un - til the day the you

EMaj⁷

F[#]7sus

1.
BMaj⁷

2.
F⁽¹¹⁾



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

me. _____

EMaj⁷

D[#]m⁷

C[#]m⁷

D[#]m⁷

EMaj⁷

F[#]7sus

EMaj⁷



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

D[#]m⁷

C[#]m⁷

EMaj⁷

F[#]7sus

EMaj⁷

BMaj⁷

(F[#]7sus BMaj⁷)



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 Maj⁷ C[#]_m⁷ F[#]7 D[#]_m⁷ G[#]_m⁷ C[#]_m⁷ F[#]13 (b¹³)

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

C[#]_m⁷ D[#]_m⁷ E Maj⁷ F[#]7(sus) F¹³⁽⁺¹¹⁾

E Maj⁷ D[#]_m⁷ C[#]_m⁷ E Maj⁷ Ø

After solos D.C. al Coda

Ø 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

A_m7(\flat 6)

Repeat to about 1/2 the length of Am7(\flat 6);
then, to Cmaj7

D_m7

*last
time*

About 1/2 length of Dm7;
then, to Fmaj7(\sharp 4)

C_{Maj}7

Same length as Cmaj7;
then to Bm7(\flat 5)

F_{Maj}7(\sharp 4)

Twice length of Fmaj7(\sharp 4);
then, to Am7(\flat 6)

B_m7(\flat 5 \flat 2)

Repeat Am7(\flat 6) with diminuendo
and ritard. until a \curvearrowright (Fine)
on the first best sound.

Am7(\flat 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

($A^{\flat 13}$)
 $D_m^9(\flat 5)$

G^{+7}

C_m^9

F_m^9

$B^{\flat 9}$

$A_m^7(\flat 5)$

$D^{+7(\flat 9)}$

(G^{13+11})
 $G_m^7(\flat 5)$

$C^{7(\sharp 9)}$

F_m^9

F_m^9/E^{\flat}

D^9

$D^{7(\flat 9)}$

G^{13}

(G^{+7})

C^9

F^{13}

B

$B^{+7(\flat 9)}$

$E^{\flat 9(+11)}$

$A^{\flat 7}$

$D^{+7(\flat 9)}$

C

$G^{\flat 13}$

B^{+7}

E^{13}

A^{13}

($A^{\flat 13}$)
 $D_m^9(\flat 5)$

G^{+7}

$G_m^7(\flat 5)$

$C^{+7(\flat 9)}$

F_m^9

B^{13}

$B^{\flat 13}$

A^{13}

$A^{\flat 13}$

G^{+7}

$C_m^{6/9}$

Only Child

Lyric by
ROGER SCHORE

Music by
BILL EVANS

Medium Ballad

[A] F^{9sus} F⁷⁽⁹⁾ B^{bMaj7} B^{bO(Maj7)} F^{9sus} F^{7(#11)(9)} B^{bMaj7} B^{bO(Maj7)}

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

E^{bMaj7} A^{b13} D^{m7} G^{m7} F^{m6} E^{m9} A^{7(-5) (5)}

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

E^{bm9} A^{b13} D^{bMaj7} B^{bMaj7} G^{m7} C⁹ F^{Maj7} F⁶

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

E^{m9} A⁹ D^{Maj7} D^{Maj9} A^{bMaj7} D^{b9} G^{bMaj7} G^{b6}

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

F^{+7(b13)(#9)} B^{bMaj9} /A^b G^{m7} C¹³ F^{m9} B^{bMaj9}

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

E^{bMaj9} A^{b9} D^{b6/9} G^{bMaj7} C^{m9} F⁷⁽⁵⁾ B^{bMaj7} E^{b7}

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

A^{bMaj7} /G F^{m9} /E^b D^{m7(5)} G⁷⁽⁵⁾ C^{Maj7} /B A^{m9} A^{b13(#11)} G^{m6/9}

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

G^{b13} C^{bMaj9/G^b} F^{7sus(9)} F^{pedal...} F⁷⁽⁹⁾⁽⁵⁾ B^{bMaj9}

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

Only Child

Medium Ballad

BILL EVANS

A

F bass pedal-----

E♭Maj⁷ **(E♭m⁶)** **E♭o** **Dm⁷** **Gm⁷** **(Fm⁶)** **Em⁹** **A¹³** **(D¹³)**

E♭m⁹ **A¹⁹** **D♭oMaj⁷(addA)** **D♭Maj⁷/A♭** **Gm⁷** **C⁹** — 3 **F Maj⁷ F⁶**

Em⁹ **A⁹** **D⁹Maj⁷** **D M⁹/A** **A♭m⁹(⁹)** **D⁹sus** **D⁹(⁹)** **G♭Maj⁷ G⁶**

B

F+7(#9) **B♭m** **B♭m⁹/A♭** **Gm⁷** **C+7** **Fm⁹** **B♭m⁹**

E♭m⁹ **A¹⁹** **D⁹⁶/⁹** **G♭Maj⁷** **Cm⁹** **F+7** **B♭m⁹** **E⁹**

A♭Maj⁷/G **Fm⁹/E♭** **Dm⁹(⁹)** **G+7** **C⁹/B** **A⁹** **A¹³(+¹¹)** **Gm⁶/⁹**

G¹³ **C⁹/G⁹** **F⁹sus(⁹)** **F+7(⁹)** **∅ B♭Maj⁷/F** / / **B♭oMaj⁷/F**

F Pedal-----

∅ B♭Maj⁹ **A⁹sus** **A¹⁹sus** **Gm⁹(⁹)** **G⁹sus** **E⁹sus** **E⁹sus**

The Opener

BILL EVANS

Medium Swing

C Maj⁷ **C⁷** **B_m⁹⁽⁵⁾** **E⁺⁷⁽⁹⁾** **A_m⁷** **A^{♭○(addC♯)}** **G_m⁷** **C⁷**

F Maj⁷ **B_m⁷⁽⁵⁾** **E⁷⁽⁹⁾** **A_m⁷** **D⁷⁽⁺¹¹⁾** **G_m⁹** **C⁺⁷**

F Maj⁷ **B⁹** **C⁶** **E⁺⁷** **Am⁷** **E⁺⁷**
2nd time: **D⁹⁽⁺¹¹⁾**

1.
Am⁷ **D⁹⁽⁺¹¹⁾** **D_m⁷** **G⁷** **A[♭]_m⁷⁽⁵⁾** **D⁹**

2.
E_m⁷ **E^{♭○}** **D_m⁷** **G⁹** **Φ C Maj⁷** **D_m⁷** **G+7(#9)**

G pedal -----

Φ E_m⁷ **A¹³⁽⁺¹¹⁾** **D_m⁷** **G⁹** **E_m⁷** **E^{♭○}** **D_m⁷** **G⁹** **C○(Maj⁷)** **C Maj⁷**

G pedal -----

Orbit

(Unless It's You)

BILL EVANS

Medium Swing (in 2)

Chords:

- Staff 1: (Gm⁷), (Gm^{6/9}), E⁺⁷, A_m⁹, D⁷, G Maj⁷ (+5), (G⁺⁷), (C_m⁷), (C_m^{6/9}), F⁷, B^bMaj⁷ (+5), (B^b+7), E^b_m⁹, A^{b7}, D^b_{Maj}⁷, D^b₊₇, F[#]_m⁷, D⁺⁷
- Staff 2: G_m(add9), B^{b7}, E^bMaj⁷, F^{#9(+5)}, B_m⁷, E^{b7}, A^b_m⁷, B⁹, E Maj⁷, G⁺⁷, C_m⁷, E^{b7}, A_m⁷, C⁹⁽⁺⁵⁾, F Maj⁷, G^{#+7}, C[#]_m⁷, F⁷, B^b_m⁹, E^{b7}, A^b_{Maj}⁷, D^b_{Maj}⁷, G^b_{Maj}⁷, C⁺⁷, F_m⁹, B^b¹³, E^b_{Maj}⁷, A^b_{Maj}⁷, D^b_{Maj}⁷, G^{+7(#9)}, (C_m⁷), (C_m^{6/9}), D^{7(#9)}
- Staff 3: rit. al Fine
- Staff 4: Fine

Chords in parentheses are used for solos.

Peace Piece

BILL EVANS

Slowly ♩ = ca 46

C Maj⁷

G⁹ sus

C Maj⁷

G⁹ sus

Solo ad lib

3

3

etc.

Ending G¹³ sus

C

Peri's Scope

BILL EVANS

Medium up Swing

D_m⁷ G⁷ Em⁷ (A+⁷) Am⁷ D_m⁷ G⁷ CMaj⁹ (A+⁷) Am⁷

D_m⁷ G⁷ CMaj⁷ E⁷

F Maj⁷ G⁷ Em⁷ (A+⁷) Am⁷ D_m⁷ G⁷ C⁹sus / / C⁹

F^{6/9} B^{7alt.} B^{b+7} A⁺⁷

D_m⁷ G⁷ Em⁷ (A+⁷) Am⁷ D_m⁷ D^{#o} (Em^{7b5}) Em⁷ A⁺⁷

(D_m⁷
D_m⁹) Em⁷ G⁷
FMaj⁷ G¹³sus) CMaj⁹ (G¹³sus CMaj⁹ A^{+7(b9)})

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

Prologue

BILL EVANS

Andante

Musical score for piano, page 54, measures 1-2. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time (indicated by 'C'). The key signature has four sharps. Measure 1 starts with a whole note in the treble clef staff. Measure 2 begins with a half note in the bass clef staff, followed by a series of eighth-note chords in the treble clef staff. The bass clef staff continues with eighth-note chords. The word "simile" is written below the bass clef staff.

Musical score for piano, page 54, measures 3-4. The score continues from the previous section. Measure 3 shows a continuation of the eighth-note chords in both staves. Measure 4 shows a transition, indicated by a fermata over a note in the treble clef staff and a change in key signature to one sharp (F# major).

Musical score for piano, page 54, measures 5-6. The score continues with eighth-note chords. Measure 5 shows a change in key signature back to four sharps. Measure 6 shows a continuation of the eighth-note chords.

Musical score for piano, page 54, measures 7-8. The score continues with eighth-note chords. Measure 7 shows a change in key signature to one sharp (G major). Measure 8 shows a continuation of the eighth-note chords.

Musical score for piano, page 54, measures 9-10. The score concludes with eighth-note chords. Measure 9 shows a change in key signature to one flat (E major). Measure 10 shows a final chord progression.

Musical score for two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). Both staves are in common time. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a quarter note.

Musical score for two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). Both staves are in common time. Measure 3 starts with a half note followed by a quarter note. Measure 4 starts with a half note followed by a quarter note.

Musical score for two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). Both staves are in common time. Measure 5 starts with a half note followed by a quarter note. Measure 6 starts with a half note followed by a quarter note.

Musical score for two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). Both staves are in common time. Measure 7 starts with a half note followed by a quarter note. Measure 8 starts with a half note followed by a quarter note.

Musical score for two staves. The top staff is in G major (C-clef) and the bottom staff is in C major (F-clef). Both staves are in common time. Measure 9 starts with a half note followed by a quarter note. Measure 10 starts with a half note followed by a quarter note.

Quiet Now

DENNY ZEITLIN
as played by BILL EVANS

The musical score consists of four staves of piano notation. Staff 1 (treble clef) starts in C major, moves to G major, and ends in C major. Staff 2 (bass clef) starts in C major, moves to G major, and ends in C major. Staff 3 (treble clef) starts in G major, moves to F# major, and ends in G major. Staff 4 (bass clef) starts in G major, moves to F# major, and ends in G major. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as 'cresc.', '8vb', and measure numbers (3, 6, 7). Measure 1 starts in C major and moves to G major. Measures 2-4 show a transition with changing key signatures. Measure 5 begins a section with a bass line. Measures 6-8 conclude the piece.

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

TRO © 1963 (renewed) and 1991 LUDLOW MUSIC, INC., New York, NY

Musical score for orchestra, page 57, containing five systems of staves:

- System 1:** Treble clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 starts with a sixteenth-note pattern. Measure 4 contains a sixteenth-note cluster. Measure 5 has a sixteenth-note pattern. Measure 6 ends with a sixteenth-note pattern. Measure 7 begins with a sixteenth-note pattern.
- System 2:** Bass clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 starts with a sixteenth-note pattern. Measure 4 contains a sixteenth-note cluster. Measure 5 has a sixteenth-note pattern. Measure 6 ends with a sixteenth-note pattern. Measure 7 begins with a sixteenth-note pattern.
- System 3:** Bass clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 starts with a sixteenth-note pattern. Measure 4 contains a sixteenth-note cluster. Measure 5 has a sixteenth-note pattern. Measure 6 ends with a sixteenth-note pattern. Measure 7 begins with a sixteenth-note pattern.
- System 4:** Bass clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 starts with a sixteenth-note pattern. Measure 4 contains a sixteenth-note cluster. Measure 5 has a sixteenth-note pattern. Measure 6 ends with a sixteenth-note pattern. Measure 7 begins with a sixteenth-note pattern.
- System 5:** Bass clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 starts with a sixteenth-note pattern. Measure 4 contains a sixteenth-note cluster. Measure 5 has a sixteenth-note pattern. Measure 6 ends with a sixteenth-note pattern. Measure 7 begins with a sixteenth-note pattern.

Measure numbers 7, 3, and 6 are indicated above specific measures in the first system.

Musical score for piano, showing four staves of music with various dynamics, articulations, and performance instructions.

The score consists of four staves:

- Staff 1:** Features a treble clef, a key signature of one sharp, and a common time signature. The music includes a six-measure section with a bracket labeled "6" and a three-measure section with a bracket labeled "3".
- Staff 2:** Features a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic instruction "8vb" with a bracket under the notes.
- Staff 3:** Features a treble clef, a key signature of one sharp, and a common time signature. It includes a dynamic instruction "3" and two endings labeled "1." and "2.".
- Staff 4:** Features a bass clef, a key signature of one sharp, and a common time signature. It includes a dynamic instruction "8va" with a bracket under the notes, and a performance instruction "quasi-cadenza".



Re: Person I Knew

BILL EVANS

Medium Swing $\text{♩} = 152 - 168$

Music for piano in C major (6/9 time). The score consists of two staves. The top staff shows a melody with chords C, C+(add9), Gm⁹(Maj⁷), and Gm⁹. The bottom staff shows harmonic support with chords Fm⁹, Cm⁹, and Fm⁷. Pedal points are marked with 'C' under the notes. Measure numbers 3 and 4 are indicated below the staves.

C Pedal throughout

Music for piano in C major (6/9 time). The top staff shows a melody with chords Fm⁹, Cm⁹, and Fm⁷. The bottom staff shows harmonic support with chords Fm(Maj⁷), Cm(Maj⁷), and Gm⁹(Maj⁷). Measure numbers 3 and 4 are indicated below the staves.

Music for piano in C major (6/9 time). The top staff shows a melody with chords Fm(Maj⁷), Gm⁹, Fm⁷, and D^{b6}. The bottom staff shows harmonic support with chords Fm(Maj⁷), Gm⁹, Fm⁷, and D^{b6}. Measure numbers 3 and 4 are indicated below the staves. A note in the first measure is marked with a slash through it. The instruction "Last time rall. -----" is written above the staff.

(Bass in 2)

Music for piano in F major (7/8 time). The top staff shows a melody with chords Fm⁷ and D^{b6} (8va). The bottom staff shows harmonic support with chords Fm⁷ and D^{b6}. Measure numbers 3 and 4 are indicated below the staves. The instruction "Melody is freely interpreted." is written below the staff.

Remembering The Rain

BILL EVANS

Ballad

A A Maj⁷ (A⁹ sus) E m⁹ A Maj⁷ A⁹ sus E⁹⁽⁺¹¹⁾

D Maj⁷ D[#] m^{7(b5)} G^{#7} C[#] m⁹ F^{#7(#9)} B m⁹ C^{#7}

B F[#] m⁷ E m⁹ D Maj⁷ C Maj⁷

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

D Maj⁷ G⁹ sus G⁹ A Maj⁷ G⁹ F[#] m⁷ A[#] (B^{m7} /) A[#] m⁷ / B B m⁷ E⁹ sus (E⁷) G^{#7} / E

C Interlude
A Maj⁷ A¹³ sus A Maj⁷ A¹³ sus

(Optional E Pedal) - - -

A Maj⁷ A¹³ sus ♦ A Maj⁷ A¹³ sus

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

♦ A Maj⁷

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

Show-Type Tune

(Tune For a Lyric)

BILL EVANS

Medium fast swing
(Verse)

[A] Freely G_m⁷ C⁷ A_m⁷ D_m⁷ B_m⁷ E⁷ C[#]_m⁷ F[#]_m⁷

D_m⁷ G⁷ E_m⁷ A_m⁷ F_m⁷ B⁷ G_m⁷ C_m⁷

A_m⁷ D⁷ B_m⁷ E_m⁷ C_m⁷ F⁷ D_m⁷ G_m⁷

E⁷_m A⁷ F_m⁷ B⁷_m F[#]_m⁷ B⁷ G_m⁷ C⁷

[B] A tempo $\text{d} = \text{ca } 108$ (in 2)

(Chorus) F Maj⁷ A⁷ D_m⁷ G_m⁷ G[#]_o

A_m⁷ A^{+7(\#9)} D_m⁹ E_m^{7(\flat5)} A^{+7(\#9)}

D_m⁷ G_m⁷ C⁷ A_m⁷ D_m⁷

B_m^{7(\flat5)} E⁷ C[#]_m⁷ F[#]_m⁷ D_m⁷ G⁷ E_m⁷ A_m⁷

F_m⁷ B⁷ G_m⁷ C_m⁷ A⁷_m D⁷ G_m⁷ C⁷

C

F Maj⁷ A⁺⁷ D_m⁷ G_m⁷ G^{#○} A_m⁷ D_m⁷

B[♭]Maj⁷⁽⁺¹¹⁾ B[○] F/C D_m⁷ E^{♭9(+11)}

F⁶ F^{#○} G_m⁷ G^{#○} A_m F⁷ B_m^{7(♭5)} B[♭]_m⁷

C Pedal - - - - -

A_m⁷ D_m⁷ G_m⁷ G^{#○} A_m⁷ D_m⁷ B[♭]Maj⁷⁽⁺¹¹⁾ B[○]

F⁶/C D_m⁷ G_m⁷ C⁹_{sus} F Maj⁷ (A[♭]Maj⁷ D[♭]Maj⁷ G[♭]Maj⁷)

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+^{7b9})

Gm⁹

Dm^{6/9}

F7(#9)

B^{b13}

A+⁷

Dm^{6/9}

A+⁷

Dm^{6/9}

A⁷

Dm^{6/9}

D7(#9)

Gm⁹

Dm^{6/9}

F⁹

B^{b13}

A+⁷

Dm^{6/9}

(A+⁷)

Song For Helen

BILL EVANS

Medium Ballad

Music score for "Song For Helen" by Bill Evans, featuring eight staves of music with lyrics in parentheses above the notes. The key signature is mostly B-flat major (two flats), with some changes in the middle section. The time signature varies between common time and 13/8.

Chords and lyrics:

- Staff 1: A^{b9}sus, A^{b7(+11)}, D^{b6/9}, F⁺⁷, B^{b9}m⁹, A⁺⁷, A⁹sus
- Staff 2: A^{b13}₄, —, 3, A^{b7(b9)}, D^{b9}sus, D^{b7(b9)}, G^{b9}sus, G^{b13}, (G⁶)
- Staff 3: B⁹sus, B⁺⁷, E⁹sus, E^{7(b9)}, AMaj⁷, A^{b9}sus, A^{b7(b9)}
- Staff 4: D^{b13}sus, D^{b7(b9)}, G^bm¹³, B¹³, —, (b13), EMaj⁷, A¹³
- Staff 5: A^{b9}sus, A^{b7(+11)}, D^{b9}₄, —, 3, (GMaj⁷), G^bMaj⁷, F^{+7(b9)}
- Staff 6: B^{b9}m⁹, A^{b9}m⁶, G^m7(b5), G^{b7}, (B⁹/G^b), F^m⁹, B^{b13}sus, B^{b13(b9)}
- Staff 7: E^{b9(+11)}, A^{b13}sus, A^{b+7}, D^bMaj⁹, A^{b9}sus, (A⁺⁷), A^{b7(+11)}
- Staff 8: Fine

Since We Met

Freely

BILL EVANS

A

C^9_{sus} $\text{B}_m7(\flat 5)$ $\text{C}+7(\flat 9)$ E/C $\text{F}_{\text{Maj}}7$ (F^9) C_m7 $\text{B}_m7(\flat 5)$ $\text{E}+7(\flat 9)$
 $\text{A}_m(\text{add}9)$ $\text{A}_m/\text{G}^\#$ A_m7/G $\text{F}_m^{\#}7(\flat 5)$ F_m^9
 $(\text{C}^{6/9}/\text{E}$ $\text{E}^{7\#9}$)
 E_m7 $\text{Am}(\text{Maj}7)$ $\text{Am}7$ D_m9 G^{13} (F_m7)
 F_m6
 $(\text{C}^{6/9}/\text{E}$ $\text{E}^{7\#9}$)
 E_m7 $\text{Am}(\text{Maj}7)$ $\text{Am}7$ $(\text{E}_m^9 \text{ A}^{\flat 9})$ $\text{A}^{\flat 9(11)}$ D_m9 G^9)
 $\text{G}^{13(\flat 9)}$

B
 G_m9 $\text{C}+7(\flat 9)$ F_m9 $\text{B}^{\flat 7(\flat 9)}$
 $\text{E}^{\flat 9}$
 $\text{A}^{\flat 7(\flat 9)}$ $\text{D}^{\flat} \text{ Maj}7$ C^9_{sus} $(\text{C}^9 \text{ B}_m7(\flat 5) \text{ C}+7(\flat 9))$

C
 $(\text{F}^{\circ} \text{ Maj}7)$ E/C $\text{F}_{\text{Maj}}7$ C_m7 $\text{B}_m7(\flat 5)$ $\text{E}+7(\flat 9)$
 $\text{A}_m(\text{add}9)$ $\text{A}_m/\text{G}^\#$ A_m7/G $\text{F}_m^{\#}7(\flat 5)$ F_m^9

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

Medium Swing $\text{♩} = 172$

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

*Solos on ABC
After solos D.S. al Coda*

Ø C^{6/9}/_G G^{9sus} G¹³ C^{6/9}/_G G_m⁷ C⁷
8va-----

Jazz Waltz $\text{♩} = 148$

D (8va) F_m⁹ B^b_m⁹ E^b_m⁹ A^{b13}

2nd time: Piano solos

C^{#m9} F^{#m9} B_m⁹ E⁹

3rd time: rall.

A_m⁹ 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(Maj⁷) Gm⁷
 C Pedal to bar 41

Fm⁷ Cm⁹

Fm(Maj⁷) Cm⁹(Maj⁷) Fm⁷ Gm(Maj⁷)

(D^bMaj⁷) Fm⁷ Cm⁹(Maj⁷) F#m⁷(b5) Fm⁷
 (3)

C (add9) G^{b7} Fm⁷ F#o

C (add9) Gm⁷ Fm⁷ D^bMaj⁷

B C (add9) C+(add9) Gm(Maj⁷) Gm⁷

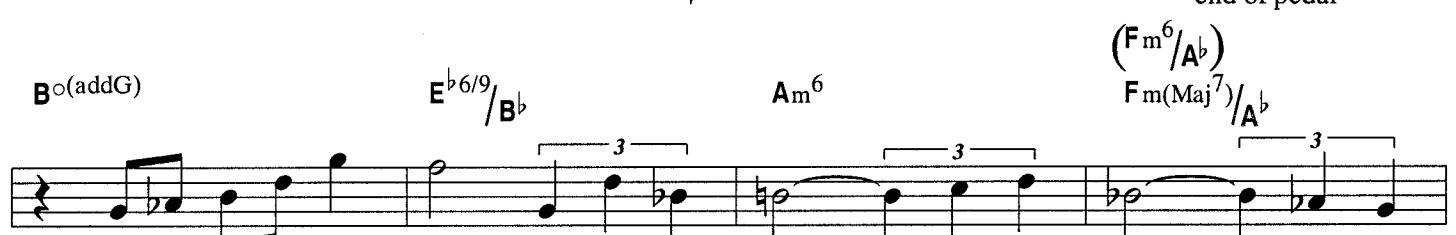
Fm⁷ Cm⁹

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

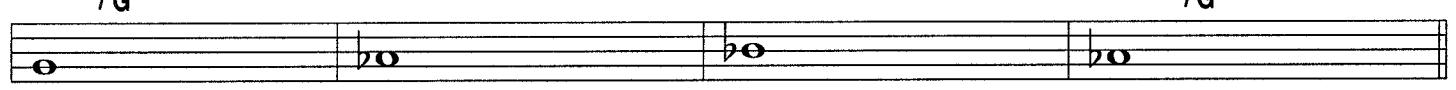
F m(Maj⁷) **C m⁹(Maj⁷)** **F m⁷** **G m(Maj⁷)**


F m⁷ **(D♭ Maj⁷)** **C m⁹(Maj⁷)** **F♯ m^{7(♭5)}** **F m⁷**


end of pedal —

B o(addG) **E♭ 6/9 / B♭** **A m⁶** **(F m⁶ / A♭)**


C Maj⁷ / G **G♭ 9(♭5)** **F m⁷** **F♯ o** **∅**


C Maj⁷ / G **G♭ m^{9(♭5)}** **F m⁷** **D♭ Maj⁷ / G**


Solo on A B

∅ **C Maj⁷ / G** **A m(Maj⁷)** **D m^{7(♭5)}** **D♭ Maj⁷ / G**


Theme (What You Gave)

BILL EVANS

F Maj⁷ F⁷ A^{7sus} A+^{7(b9)} Dm⁷ F^{#o} Gm⁷ B^{b7}
 Am⁷ B^{bMaj7} Am⁷ Dm⁷ Gm⁷ Am⁷ B^{bMaj7} B^o
 F⁶/C C^{#o} Dm⁷ /C B^{bMaj7} (Am⁷) Gm⁷ G^{#o}
 Am⁷ A^{7(b9)} Dm⁷ (Cm⁶) B^{b6} Am⁷ Gm^{7(b5)} C+^{7(b9)}
 F A^{7(b9)}₄-3 Dm⁷ F^{#o} Gm⁷ Am⁷ B^{b7} E^{b7}
 Am⁷ B^{bMaj7} Am⁷ Dm⁷ Gm⁷ Am⁷ B^{bMaj7} B^o
 F⁶/C C^{#o} Dm⁷ E^{b7(b5)} Dm⁷ Cm⁶ Bm^{7(b5)} B^{b6}
 Am⁷ Dm(Maj⁷) Dm⁷ Gm⁷ C^{7(b9)} Am⁷ Eb⁹ D⁷ A^{b7(+11)}
 Gm⁷ Am⁷ B^{b7} C+^{7(b9)} F⁶

There Came You

BILL EVANS

Medium Jazz Ballad

(C⁷) A_m⁷ D_m⁷ G_m⁷ C⁺⁷ F_{Maj}⁷ E^{7(#9)} E⁹ D⁹

G^{7(b9)} G_m^{7(b5)} C⁷ D^{bMaj7} C_m⁷ B^{b7} A^{bMaj7}

G_m^{7(b5)} C^{+7(#9)} F^{m6} B^{b7} F^{m6} F^{m7/Eb}

D_m^{7(b5)} D^{b7} G^{bMaj7} G_m^{7(b5)} G^{b7} B^{Maj7}

C_m^{7(b5)} B⁷ G^{#m7} C^{#m7} A_m⁷ D⁷ G_m⁷ C⁹

A_m⁷ D_m⁹ G^{7(#9)} C¹³ B⁹⁽⁺¹¹⁾ B^{b7} F⁷ F^{#7(b5)} G^{7(#9)}

A^{b9} A^{+7(b9)} B^{b9} B⁹ C¹³ D^{b9} C⁹ B⁹⁽⁺¹¹⁾ B^{b9(+11)} B^o

F_{Maj}^{7/C} D^{b7(#9)/A^b} C^{7(#9)/G} D^{b7(#9)/A^b} A_m⁷ A^{b7} D^{b9} C⁹

A^{bMaj7} D^{bMaj7} G^{bMaj7} D^{b9} C⁹ F_{Maj}⁷ Fine (G^{bMaj7(+11)})

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

These Things Called Changes

BILL EVANS

Medium up swing $\text{J} = \text{ca } 184$

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

34 Skidoo

BILL EVANS

Medium up

A * $(F^{7\#9})$ $(E^{7\#9})$ $E^{7(\flat 9)}$ $A_m(\text{add9})/E$ (C^{13}) *Play 3 times*

Solo F^6/E

B D_m^9 C_m^9 $B_m^{9(\flat 5)}$ $E^{7(\#9)}$ $E^{7(\flat 9)}$ $A_m(\text{Maj}^7)$ A_m^6

C $D_m^{9(\flat 5)}$ $G_m^{9(\flat 5)}$ $C^{+7(\#9)}$ $C^{7(\flat 9)}$ $F_m(\text{Maj}^7)$ F_m^6

D $F_m^{9(\flat 5)}$ $/E$ $D_m^{7(\flat 5)}$ $G^{\#7}$ $C^{\#7}$ (G^{13}) *Play 3 times*

E B_m^9 $B_m^{7(\flat 5)}$ $B_m(\text{add9})$ $+5$ 6

F A_m^9 $/G$ $F_m^{9(\flat 5)}$ $B^{+7(\#9)}$ $B^{7(\flat 9)}$ $E_m(\text{Maj}^7)$ E_m^6

G C_m^9 $B_m^{9(\flat 5)}$ $A_m^{9(\flat 5)}$ $D^{+7(\#9)}$ $D^{7(\flat 9)}$ $G_m(\text{Maj}^7)$ G_m^6

H $E_m^{9(\flat 5)}$ $D_m^{9(\flat 5)}$ $C_m^{9(\flat 5)}$ $F^{+7(\flat 9)}$ $B_m(\text{Maj}^7)$ B_m^6

I Solo $A_m^{9(\flat 5)}$ *Play 7 times* A_m^9 *Solos on ABCD*

J A_b^6 Pedal - - - - -

*Optional chords for solos in parentheses

Tiffany

BILL EVANS

Medium Jazz Waltz

A *1st time: rubato*

G Maj⁷ **B[♭]o** **A_m⁷** **(D⁷)**
E^{♭9+5} **D⁹**

optional D pedal - - - - -

G Maj⁷ **B⁷([#]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^{flat}_m⁷₅ **E^{flat}7(9)**

A^{flat}_m⁷ **D^{flat}⁹**

(A_m⁷)
B⁷/_{F#} **C⁷/_G**

C[#]_G⁷ **(D⁷)**
D⁷/_A **E^{flat}7/_B**

[B]

G Maj⁷/_B **B[♭]o** **A_m⁷** **(D⁷)**
E^{♭9+5} **D⁹**

G Maj⁷ **B⁷([#]9)** **E_m⁹** **G¹³** **G⁷**

C Maj⁷ **F¹³** **B_m⁷** **E⁷**

A_m⁷ (D⁷) /C B_m⁷ E⁷ /D \emptyset

(A_m⁷) C_{Maj}⁷ B_m⁷ (D⁷) A_m⁷ D⁹ G_{Maj}⁷ A^b_{Maj}⁷

1. a tempo ♩ = ca 150
Interlude
G_{Maj}⁷

G_{Maj}⁷ A^b_{Maj}⁷ G_{Maj}⁷/D A^b_{Maj}⁷/D

G_{Maj}⁷/D D⁷⁽⁹⁾ 2. G_{Maj}⁷/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

Freely

C_{Maj}⁷ B_m⁷ A_m⁷ E^{b9} D⁹ G_{Maj}⁷/D A^b_{Maj}⁷/D

rall. rit.

G_{Maj}⁷/D A^b_{Maj}⁷/D G_{Maj}⁷/D A^b_{Maj}⁷/D

8va 15ma

E^b_{Maj}⁹⁽⁺¹¹⁾ D_{Maj}⁹⁽⁺¹¹⁾ D^b_{Maj}⁹⁽⁺¹¹⁾ C_{Maj}⁹⁽⁺¹¹⁾ B_{Maj}⁹⁽⁺¹¹⁾ B^b_{Maj}⁹⁽⁺¹¹⁾ A_{Maj}⁹⁽⁺¹¹⁾ A^b_{Maj}⁹⁽⁺¹¹⁾ G_{Maj}⁹⁽⁺¹¹⁾

rit.

Time Remembered

**Lyric by
PAUL LEWIS**

Music by
BILL EVANS

Medium Ballad

Time Remembered

BILL EVANS

Medium Ballad

B_m⁹ **C_{Maj}⁷⁽⁺¹¹⁾** **F_{Maj}⁷⁽⁺¹¹⁾** **E_m⁹**

A_m⁹ **D_m⁹** **G_m⁹** **E_b_{Maj}⁷⁽⁺¹¹⁾** **A_b_{Maj}⁷⁽⁺¹¹⁾**

A_m⁹ **D_m⁹** **G_m⁹** **C_m⁹**

F_m⁹ **E_m⁹** **B_m⁹**

E_b_m⁹ **A_m⁹** **C_m⁹** **F_#_m⁹**

B_m⁹ **G_m⁹** **E_b_{Maj}⁷⁽⁺¹¹⁾**

D_m⁹ **C_m⁹**

rit. ————— **Fine**

Turn Out The Stars

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Ballad

A

B_m7(\flat 5) E^{13(\flat 9)} A_m(add9) A_m7 D_m7(\flat 5) G^{7(\sharp 9)} C Maj⁹

Turn out the stars, Turn out the stars.

F_m7 B⁷ E^bMaj⁷ A_m7 D⁷ G Maj⁷

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

C[#]_m7 F^{#7(\flat 9)} B Maj⁷ B^b_m7(\flat 5) E^{b7(\sharp 9)}

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

A^b_m9 B^{b7(\sharp 9)} E^b_m7 /D^b /C^b C^bMaj⁷ E^b_m7 /B^b

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

B

E_m7/A A^{13(\flat 9)} D Maj⁹/A E_m7/A A^{13(\flat 9)} D Maj⁷/A

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

D_m⁹/G G^{13(\flat 9)} C Maj⁹/G D_m⁹/G G¹³ C Maj⁷/G C¹³

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

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

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

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

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

Chords and progressions:

- Staff 1: B⁹, B^{7(#5)}, E m⁹, B¹³₉, A⁹, A^{7(#5)}, D m⁷, A^{6/9}
- Staff 2: G⁷, C m⁹, E¹³, A Maj⁷, C^{7(13)(#9)}, F m⁹, /E^b
- Staff 3: D m^{7(#5)}, G^{7(#9)(#5)}, C m⁹, E^{b9sus}, A Maj⁷, G^{7(11)(#9)}, C Maj⁹
- Bottom Staff: B m^{7(#5)}, E^{13(#9)}, A m (add9), A m⁷, A^{b9sus}, A^{b7(#9)}, C^{#m}

Turn Out the Stars

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Ballad

The musical score consists of six staves of piano sheet music. The first staff starts with a treble clef, common time, and a key signature of one flat. The second staff begins with a bass clef. The third staff starts with a treble clef. The fourth staff begins with a bass clef. The fifth staff starts with a treble clef. The sixth staff begins with a bass clef.

Chords and lyrics are provided for each measure. The lyrics are in parentheses where chords are not used for solos. Measures 1-2: [A] Bm^{7(b5)}, E^{13(b9)}. Measures 3-4: Am(Maj⁷) A^{m7}, D^{m7}, G^{7(#9)}, C Maj⁹. Measures 5-6: F^{m7}, B^{b7}, E^bMaj⁷(G⁺⁷ C^{m9} B^bm⁷), Am⁷, D⁷, G^{Maj7}(B⁺⁷ E^{m7} (D^{m7})). Measures 7-8: C^{#m7}, F^{#7(b9)}, (B Maj⁷) D^{#+7(#9)} G^{#m9} /, C^{#m7}, /B, B^bm^{7(b5)}, E^{b+7(#9)}. Measures 9-10: A^bm⁹, /G^b, F^{m7(b5)}, B^{b+7(#9)}, E^bm⁷ /, /D^b, /C^b, /B. Staff B: A^{13sus}, A^{13(b9)}, D Maj^{9/A}, A^{13sus}, D Maj^{7/A}. Staff C: G^{13sus}, G^{13(b9)}, C Maj^{9/G}, G^{9sus}, C Maj^{7/G}, C¹³. Staff D: F^{#m7(b5)}, B⁺⁷, E^{m9}, B^{b9}, E^{m7(b5)}, A⁺⁷, D^{m(Maj7)}, D^{m7}, A^{b9} /, D^{m7(b5)}, G⁺⁷, C^{m9}, E^{b9}, A^bMaj⁷, C^{+7(b9)}, F^{m9}, /E^b.

Chords in parentheses are not used for solos.

Music staff 1 (Top): D_m7(♭5), G+7(♯9), C_m6/9, (E^{♭9}sus), E^{♭7(♭9)}, A[♭]Maj⁷, G⁷⁽⁺¹¹⁾, C Maj⁹, F^{#7(♭5)}

Music staff 2 (Bottom): (B^{7(♯9)}), B_m7(♭5), E^{13(♭9)}, Am(Maj⁷), A_m7, A^{♭9}sus, A^{♭7(♭9)}, C[#]_m (Fine: F^{♯9}sus), F^{♯13}

T. T. T. Twelve Tone Tune

BILL EVANS

Medium up Swing

Staff 1 (Top): A[♭]_o, G_m(Maj⁷), (C_m⁷), C_m⁶, F_m⁷, B[♭]_m⁷, E^{♭9(+11)}, A_m⁷, D^{7(♭9)}

Staff 2 (Middle): G Maj⁷, G[♭]Maj⁷, F Maj⁷, E^m⁹, A_m⁷, D_m⁷

Staff 3 (Bottom): (G_m⁷), G_m⁹(Maj⁷), C_m⁷, F_m⁷, B[♭]_m⁷, (A_m⁷), A[♭]_o, A[♭]_o

Fine
Solo changes in parentheses

T.T.T.T.

Twelve Tone Tune Two

BILL EVANS

Medium up Swing

Intro

Freely

 $\text{♩} = \text{ca } 220$

§ N.C.

Music score for the main section, starting with a treble clef and bass clef, both in common time. The treble clef staff has a key signature of one sharp. The bass clef staff has a key signature of one flat. The music consists of four measures of eighth-note patterns, followed by a bass line below.

Bass

Music score continuing from the previous section, featuring a treble clef staff with a key signature of one sharp. The bass line continues below. The music consists of four measures of eighth-note patterns, with measure 4 ending on a fermata.

Music score continuing from the previous section, featuring a treble clef staff with a key signature of one sharp. The bass line continues below. The music consists of four measures of eighth-note patterns, with measure 4 ending on a fermata.

Solos (Lydian mode on all chords)

G Maj⁷ **F Maj⁷** **E^b Maj⁷** **D^b Maj⁷**

C Maj⁷ **B^b Maj⁷** **A^b Maj⁷** **G^b Maj⁷**

B Maj⁷ **B^b Maj⁷** **A Maj⁷** **A^b Maj⁷**

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.*

Φ **Freely**

Pno. **A Maj⁷⁽⁺¹¹⁾** **A^b Maj⁷⁽⁺¹¹⁾** **G Maj⁷⁽⁺¹¹⁾**

Bass

G^b Maj⁹⁽⁺¹¹⁾ **F Maj⁷⁽⁺¹¹⁾** **E Maj⁹⁽⁺¹¹⁾** **E^b Maj⁷⁽⁺¹¹⁾** **D Maj⁷⁽⁺¹¹⁾** **D^b Maj⁹⁽⁺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

B G_m⁷ A^{7(#5)} D_m⁷ F⁷

world was their moon once, a yel - low bal - loon once, it

B^bMaj⁷ E^{7(#5)} A_m⁷ D^{7(b9)}

held all their hopes and their dreams. But then

G_m⁷ A^{7(#5)} D_m⁷ F⁷

time came and broke them, re - al - i - ty woke them, the

B^bMaj⁷ E^{7(#5)} A_m⁷ D⁷

world's not so pret - ty, it seems. For

G_m⁷ A^{7(#5)} D_m⁷ F⁷

love that once mat - tered is old now and bat - tered, but

B^bMaj⁷ A^{7(#5)} D_m⁷ G^{7(b9)}

must it be shat - tered in two? The

C_m⁷ F^{7(b9)} B^b_m⁷ E^{b7(b9)}

two lone - ly peo - ple would give all their life, yes, would

A^b_m⁷ D^{b7} G^bMaj⁷ C^{7(b9)}

give all their life if they knew. The

C F_m⁷ B^b_m⁷ C^{7(b9)(#5)} F_m⁷

two lone - ly peo - ple sit si - lent - ly star - ing, their

B^b_m⁷ C^{7(b9)(#5)} F_m⁷

eyes look - ing cold - ly a - head.

The Two Lonely People

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

A

C+⁷ Fm^{6/9}

B^bm⁷

* (E^b9)

C 7(+11)_{b9}

(A^bMaj⁷)

Fm^(add9)

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The bottom staff is for the bass, showing a bass clef and a key signature of one flat. The piano part includes various chords and some bass notes. The bass part provides harmonic support with its own set of chords.

Chords and progressions shown in the score include:

- Piano Chords: A, C+⁷, Fm^{6/9}, B^bm⁷, * (E^b9), C 7(+11)_{b9}, (D^bMaj⁷), B^bm⁷, C+^{7(#9)}, Fm⁷, A^b7/E^b, D^bm⁷, G^b7, C^bMaj⁷, A^bm⁷, /G^b, Fm^{7(b5)}, B^b+⁷, E^bm⁷, /D^b, B^bm⁷, C[#]+⁷, F[#]m⁷, A^{7(b9)}, D Maj⁷, G[#]+⁷, C[#]m⁹, F[#]7(b9), B^bm⁹, E^{7(b9)}, A^bm⁹, D^{7(b9)}, G^m⁹, C^{7(b9)}, F Maj⁷, B^bMaj⁷, [B] (E^bm^{7b5}), E^bMaj⁷, A+⁷, D^bm⁷, (D^bm⁷), F⁷.
- Bass Chords: Fm^{6/9}, B^bm⁷, C+^{7(#9)}, Fm⁷, A^b7/E^b, D^bm⁷, G^b7, C^bMaj⁷, A^bm⁷, /G^b, Fm^{7(b5)}, B^b+⁷, E^bm⁷, /D^b, B^bm⁷, C[#]+⁷, F[#]m⁷, A^{7(b9)}, D Maj⁷, G[#]+⁷, C[#]m⁹, F[#]7(b9), B^bm⁹, E^{7(b9)}, A^bm⁹, D^{7(b9)}, G^m⁹, C^{7(b9)}, F Maj⁷, B^bMaj⁷, (E^bm^{7b5}), E^bMaj⁷, A+⁷, D^bm⁷, (D^bm⁷), F⁷.

*Chords in parentheses are used for solos.

B^b Maj⁷ **E⁺⁷** **A_m⁹** **D^{7(b9)}**
G_m⁹ **A⁷⁽⁺¹¹⁾_{b9}** **D_m⁷** **F⁷**
B^b Maj⁷ **(E⁷
B_m^{7(b5)})** **E⁷⁽⁺¹¹⁾_{b9}**) **A_m⁷** **D⁷⁽⁺¹¹⁾_{b9}**
G_m⁷ **A⁺⁷** **(D_m⁷
D_m⁷)** **D^b_m^{7(b5)}** **F⁷
C_m⁷** **F⁷**)
B^b Maj⁷ **A⁺⁷** **D_m⁹** **G^{7(b9)}**
C_m⁹ **F^{7(b9)}** **B^b_m⁹** **E^{b7(b9)}**
A^b_m⁹ **D^{b9}** **G^b Maj⁷** **C^{7(#9)}**
C **F_m^{6/9}** **(E^{b9})
C⁷⁽⁺¹¹⁾_{b9}** **(A^b Maj⁷)
F_m^(add9)**
**(D^b Maj⁷)
B^b_m⁷** **C^{+7(#9)}** **Φ F_m⁷** **C^{+7(#9)}**
Φ D^b_m⁹ **G^{b7}** **C^b Maj⁷** **E Maj⁷** **E^b_m⁷**
D^b_m⁹ **C^b Maj⁷** **A Maj⁷⁽⁺¹¹⁾** **A^b_m¹¹** **E^b_m¹¹**

Very Early

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

Part A:

- Chords:** C Maj⁷, B^{b9}, E^b Maj⁷, A^{b7(#9)}, D^b Maj⁷, G^{7/6}, C Maj⁷, B^{b9(b5)}, D^b Maj⁷, A^{m7}, F^{#m7}, B^{7(b9)}, E^{m7}, A^{b7/6}, D^b Maj⁷, G⁺⁷.
- Lyrics:**

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

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

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

Part B:

- Chords:** B^b Maj⁷, A^{b13}, D^b Maj⁷, B^{b13}, B^b Maj⁷, G^{7/6}, C Maj⁷, A^{b7/6}, D^b Maj⁷, G^{7/6(b9)}, C Maj⁷, A^{7(b9)(b5)}, D^{m7}, E^{m7}, F⁶, G^{7/6}, D^{m7}, E^m, F, G^{7/6}.
- Lyrics:**

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

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

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

ver - y ear - ly sun to wake.
 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

Chords and markings:

- Staff 1: A, C Maj⁷, B^{b13}, E^b Maj⁷, A^{b13(b9)}
- Staff 2: D^b Maj⁷, G¹³, C Maj⁷, B^{b9(+11)}
- Staff 3: D Maj⁷, A^{m7}, F#^{m7}, B^{b13(b9)}
- Staff 4: E^{m9}, A^{b13}, D^b Maj⁷, 1. G^{9 sus}, 2. G⁺⁷
- Staff 5: B, B Maj⁹, A^{b13(b9)}, D^{b6/9}, B^{b13}
- Staff 6: B Maj⁷, G^{13 sus}, G¹³, C Maj⁷, A^{b13}
- Staff 7: D^{b6/9}, G^{13(b9)}, C Maj⁹, A^{+7(b9)}
- Staff 8: D^{m7}, E^{m7}, F Maj⁷, G⁹, ♦ C Maj⁷, G¹³
- Staff 9: Solo break - - - - -
- Staff 10: ♦ D^{m7}, E^{m7}, F Maj⁷, G⁹, D^{m7/C}, C^{#m7(11)}, B^b Maj⁹, G Maj⁹, B Maj⁹

Performance instructions:

- rit. (ritardando) under the last staff.

Walkin' Up

BILL EVANS

Fast swing

[A] C Maj⁷ B^b Maj⁷ A^b Maj⁷ G^b Maj⁷ F Maj⁷ B^{7(b9)} E Maj⁷ A Maj⁷

A^b Maj⁷ D^b Maj⁷ G^b Maj⁷ B Maj⁷ E Maj⁷ A Maj⁷ D Maj⁷ G Maj⁷

[B] E^b m⁷ (Dorian)

A^b Pedal - - - - -

D m⁷ (Dorian) (solo: G⁷)

G Pedal - - - - -

[A] C Maj⁷ B^b Maj⁷ A^b Maj⁷ G^b Maj⁷ F Maj⁷ B^{7(b9)} E Maj⁷ A Maj⁷

A^b Maj⁷ D^b Maj⁷ G^b Maj⁷ B Maj⁷ E Maj⁷ A Maj⁷ D Maj⁷ G Maj⁷ Ø

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

Ø G^b Maj^{7(#4)} F Maj^{7(#4)} E Maj^{7(#4)} E^b Maj^{7(#4)} D Maj^{7(#4)} D^b Maj^{7(#4)} C Maj^{7(#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

The musical score consists of 12 staves of piano sheet music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a bass line with various chords and a melody line above it. The second staff continues the melody and bass line. The third staff introduces a new section with a different bass line and melody. The fourth staff continues this pattern. The fifth staff introduces a new section with a different bass line and melody. The sixth staff continues this pattern. The seventh staff introduces a new section with a different bass line and melody. The eighth staff continues this pattern. The ninth staff introduces a new section with a different bass line and melody. The tenth staff continues this pattern. The eleventh staff introduces a new section with a different bass line and melody. The twelfth staff concludes the piece.

Chords and lyrics are provided for each staff:

- Staff 1:** (A^m7), FMaj⁷/A, D^m7, G^m7, C⁷, A⁷/G, D⁷/F[#], G⁷/F, C⁷/E; (E⁷/G[#])
- Staff 2:** F⁷/E^b, B^bMaj⁷/D, G^m7(5)/D^b, C⁷, /B^b, Am⁷, D^m7, G^m7, C⁷
- Staff 3:** (A^m7), FMaj⁷/A, D^m7, G^m7, C⁷, A⁷/C[#], D⁷/C, G⁷/B, C⁷/B^b
- Staff 4:** A⁷, D^m7, /C, B⁷, E⁷, /D, A⁷/C[#], B^m7, Am⁷, /G[#]
- Staff 5:** B^b, G^m7, C⁹, Am⁷, D⁷, G^m7, A⁷, D^m9, C^m7
- Staff 6:** B^bMaj⁷, A⁷, D^m7, G⁹, A^bMaj⁷, D^bMaj⁷, G^m7, C⁷
- Staff 7:** (A^m7), FMaj⁷/A, D^m7, G^m7, C⁷, A⁷/G, D⁷/F[#], G⁷/F, C⁷/E; (E⁷/G[#])
- Staff 8:** F⁷/E^b, B^bMaj⁷/D, G^m7(5)/D^b, C⁷, /B^b, Am⁷, D⁷, B^m9, E⁷

A_m⁷ **F⁷** **B^bMaj⁷** **A+7([#]9)** **D_m⁷** **G⁹** **G[#]o**
A_m⁷ **A^bo** **G_m⁷** **(C⁷)** **G[#]o** **F_{Maj}⁷** **D_m⁷** **G_m⁷** **C⁷**
C bass Pedal - - - - - *Solos on A B C*
After solos D.C. al Coda \oplus II

1 ending **D_m⁷** **G⁷ alt.** **in 2** **F_{Maj}⁷** **A^bo** **G_m⁷** **G[#]o** **A_m⁷** **A^bo**
ad lib. *a tempo*
C bass Pedal - - - - - **Fill**

G_m⁷ **G[#]o** **A_m⁷** **A^bo** **G_m⁷** **G[#]o** **F_{Maj}⁷** **D_m⁷** **G_m⁷** **C⁷(^b9)**
Fill

in 2 (A_m⁷)
D **F_{Maj}⁷/A** **D_m⁷** **G_m⁷** **C⁷** **A⁷/G** **D⁷/F[#]** **G⁷/F** **C⁷/E**
4 **P** **P** **P** **P** **P** **P** **P** **P**

F⁷/E^b **B^bMaj⁷/D** **G_m⁷(^b5)/D^b** **C⁷** **A_m⁷** **D_m⁷** **G_m⁷** **C⁷**
(A_m⁷)
F_{Maj}⁷/A **D_m⁷** **G_m⁷** **C⁷** **A⁷/C[#]** **D⁷/C** **G⁷/B** **C⁷/B^b**
3 **P** **P** **P** **P** **P** **P** **P**

A⁷ **D_m⁷** **B⁷** **E⁷** **A_{Maj}⁷**
#P **P** **#P** **#P** **#P**

Sheet music for piano, featuring eight staves of musical notation with chords and bass lines.

Staff 1: E major (Gm⁷, C⁷, Am⁷, D⁷, Gm⁷, A⁷, Dm⁹, Cm⁷)

Staff 2: B♭ Maj⁷, A⁷, Dm⁷, G⁹, A♭ Maj⁷, D♭ Maj⁷, Gm⁷, C⁷

Staff 3: F (Am⁷), FMaj⁷/A, Dm⁷, Gm⁷, C⁷, A⁷/G, D⁷/F♯, G⁷/F, C⁷/E, F⁷/E♭, B♭ Maj⁷/D

Staff 4: Gm^{7(♭5)}/D♭, C⁷, /B♭, Am⁷, D⁷, Bm⁹, E⁷, Am⁷, F⁷, B♭ Maj⁷, A+^{7(♯9)}

Staff 5: Dm⁷, G⁷, G♯○, ♦I, Am⁷, A♭○, Gm⁷, G♯○, FMaj⁷, Dm⁷, Gm⁷, C⁷

C bass Pedal (indicated by a dashed line under the staff)

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

Staff 6: ♦I, Am⁷, A♭○, Gm⁷, G♯○, Am⁷, A♭○, Gm⁷, G♯○

C bass Pedal (indicated by a dashed line under the staff)

Staff 7: Am⁷, A♭○, Gm⁷, A♭○, ♦II, D♭ Maj⁹, G♭ Maj⁷, AMaj⁷, GMaj⁷, C+^{7(♯9)}, FMaj⁷

rit. (ritenando) indicated by a bracket below the staff

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

The musical score consists of ten staves of music for voice and piano. The vocal part is in 3/4 time, and the piano part is in 4/4 time. The lyrics are written below the vocal line, corresponding to the chords above them.

Chords:

- Staff 1: A, F Maj⁷/A, Dm⁷, Gm⁷, E⁷/G[#], A⁷/G, D⁷/F[#]
- Staff 2: G⁷/F, C⁷/E, F⁷/E^b, B^bMaj⁷/D, Gm⁷⁽⁵⁾/D^b, C⁷, /B^b
- Staff 3: Am⁷, Dm⁷, Gm⁷, C⁷, Am⁷, Dm⁷, Gm⁷, C⁷
- Staff 4: A⁷/C[#], D⁷/C, G⁷/B, C⁷/B^b, A⁷, Dm⁷, /C, B⁷
- Staff 5: girl, un - a - ware of the wor - ried frowns that we wear - y
- Staff 6: E⁷, /D, AMaj⁷, Bm⁷, AMaj⁷, /G[#]
- Staff 7: Gm⁷, C⁹, Am⁷, D⁷, Gm⁷
- Staff 8: In the sun, she dances to
- Staff 9: A⁷, Dm⁹, Cm⁷, B^bMaj⁷, A¹³
- Staff 10: Dm⁷, G⁹, AMaj⁷, D^bMaj⁷, Gm⁷, C⁷
- Staff 11: where in her own lit - tle head.
- Staff 12: C, F Maj⁷/A, Dm⁷, Gm⁷, E⁷/G[#], A⁷/G, D⁷/F[#]
- Staff 13: One day all too soon,

Lyrics:

In her own sweet world,
pop - u - lat - ed by dolls and clowns and a prince and a big purple bear,
Lives my fav - - rite girl,
un - a - ware of the wor - ried frowns that we wear - y
grown - ups all wear.
In the sun, she dances to
si - lent mu - sic, Songs that are spun of gold some -
where in her own lit - tle head.
One day all too soon,

G^7/F C^7/E F^7/E^\flat B^\flat/D $G_m7(5)/D^\flat$ C^7
 A_m7 D^7 B_m9 E^7 A_m7 F^7
 $B^\flat M_a7$ $A^7(9)(5)$ D_m7 G^9 B°
 F^6
 C pedal... F° G_m7 C^7 F

She'll grow up and she'll leave her dolls and her prince and her silly old
 bear. When she goes they will cry.
 as they whis - per good - bye. They will
 miss her, I fear, but then so will I.

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

BILL EVANS

B^{b7} E^{bMaj7 (Fm7)}

G^{bMaj7} B^{b+7}

A^{b7} C^{m7(b5)} B^{m6}

B^{Maj7} F⁺⁷ B^{b+7}

B^{b7} A^{b m6}

A^{Maj7} D^{m7} — 6

F^{m7} B^{b7}

G⁺⁷ C^{m7} G⁺⁷

F^{Maj7}

B^{b7(b9)} B^{b9}

B^{b m7})

C^{m7} F^{m7}

E³ 4 C^{m7} A^{b m7} D^{b7}

E^{b Maj7} Am^{7(b5)} A^{b m6} G^M

B^{b+7} E^{b m7} A^{b m7} D^{b7} G^{b Ma}

E^{b Maj7} E^o F^{m7}

G^{b Maj7} A^{b m7} — 6

C^{b m7} D^{m7} G⁷ C^M

E⁺⁷ A^{m9} F^{m9}

Φ C^{Maj7} C^{7 sus}

B^{b7} E^{m7} F^{m7}

(E^{b Maj7} E^{b m7} / A^{b7} / D^{b Maj7} / G^{b Maj7} / B⁷ /)

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

$D_m7(\flat 5)$ $G7(\flat 9)$ C_m B° C_m^7/B^\flat

$A^\flat 6$ $G7(\flat 9)$ C_m $C_m(Maj7)/B$ C_m^7/B^\flat

$A_m7(\flat 5)$ D^+ $G7(\flat 9)_{sus}$ $G13(\flat 9)$ \emptyset

Solos

$C_m^{6/9}$ F_m^7 $D_m7(\flat 5)$ G^+ $C_m^{6/9}$

$A^\flat Maj7$ G^+ $C_m^{6/9}$ $A_m7(\flat 5)$ $D7(\#9)$ $G13(\flat 9)_{sus}$ G^+

\emptyset **Freely**

$C_m^{6/9}$ C_m^7 B° C_m^7 D° C_m^7 $A^\flat Maj7$ $/G$ F_m^9 $/E^\flat$

$D_m7(\flat 5)$ $A^\flat 13$ $G13(\flat 9)$ $C_m^{6/9}$

Yet Ne'er Broken

BILL EVANS

Medium Swing

C[#]o **A** Dm^{7(b5)} (E^b_o/G) A^{b7}/G C^{6/9}/G (G^{b13(b9)}) CMaj⁷/Dm⁷ Em⁷

Fm⁷ B^{b9}sus (F[#]_o/B^b) B⁷/B^b E^{b6/9}/B^b E^{b9}sus E^{b9}

A^bm⁷ (Gm⁷ / /) C^{7(b9)} F^{6/9}

B^bm⁷ Dm^{7(b5)} G^{7(b9)} (C^{6/9} B^o/C) CMaj⁷ G[#]o Am⁷ C[#]o

B Dm^{7(b5)} / / (G⁺⁷ A^{b7}/G) C^{6/9}/G G^{b13(b9)}

Fm⁷ B^{b9}sus (F[#]_o/B^b) B⁷/B^b E^{b6/9}/B^b E^{b9}sus E^{b9}

A^bMaj⁷ A^bm⁶ G⁺⁷ (C^{m6/9} B^o/C) C^m

Fm^{7(b5)} (B^{b+}7) B^{b7(b9)} G^{m7(b5)} (C^{7#9} / /) C^{7(b9)}

Chords in parentheses are used for solos.

Musical score for piano or keyboard, page 99, featuring three staves of music:

- Top Staff:** Starts with a **B⁹** chord. Followed by a measure containing **(B^{b13}, B^{b9sus})**, a **B^{b13}** chord, a **Φ** (empty set symbol), an **E^{b6/9}** chord, and an **A+7** chord.
- Middle Staff:** Contains a series of eighth-note chords: **Φ**, **A¹³**, **A^{b13}**, **G¹³**, **G^{b13}**, **F¹³**, **E¹³**, **E^{b13}**, and **D¹³**.
- Bottom Staff:** Contains a series of eighth-note chords: **D^{b13}**, **C¹³**, **B¹³**, **B^{b13}**, **A¹³⁽⁺¹¹⁾**, and **E^{bMaj7(+11)}**. The last two measures show a **Φ** (empty set symbol) and a rest.

Your Story

BILL EVANS

Ballad**Freely**

D^{13sus} D⁹⁽⁺⁵⁾ G^{6/9}/_D D_m⁷ D_m⁶

C^{#m7(b5)} F^{#7(b9)} B_m⁹ /A

G^{#m9(b5)} C^{#9sus} C^{#7(#9)} F^{#Maj7}₃ B_{Maj}⁷⁽⁺¹¹⁾

F_m^{7(b5)} B^{b7(b9)} E_m⁹ E^{b7}/_D_b₃

C_m^{9(b5)}₃ F^{7(b9)} / B^b_m⁷

E_m⁷₃ Maj⁷ 7 Maj⁷ 7 A^{b7(b9)} C^o/_D_b D^b_{Maj}⁷

G_m^{7(b5)}₃ C⁺⁷ F_m^{6/9}₃ F_m — +5 — 6 — 7

B^b_m^{7(b5)}₃ E^{b7(b9)} A^b_{Maj}⁷⁽⁺⁵⁾₃ A^b_{Maj}⁷₃ G_m⁷⁽⁺⁵⁾ F_m⁷ (E^{b9sus})

D^{13sus} D⁹⁽⁺⁵⁾ G Maj⁷ C Maj⁷⁽⁺¹¹⁾

F#m^{7(b5)} B^{7(b9)} E_m⁷ C Maj⁷⁽⁺¹¹⁾

F_m^{7(b5)} B^{b7(b9)} E_m^{b9} E_m^{b7}/D^b

F^{7/C₃} B^{7(b5)} B^{b7(b5)} A^{7(b5)}₃ D⁹ 3

G^{9sus} G⁹⁽⁺¹¹⁾ C Maj⁷ F¹³ G^{6/B}

D^{#o} E_m⁷ A_m^{7(b5)} D^{9sus}₃ D^{7(b9)} (E^{b9}/G) G_m^{7(b13)}_{b5} 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, Edition Two** (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