

# FIVE

Music by Bill Evans  
As Played on *New Jazz Conceptions*

Figure 12—Section A

“Five” was especially fun to record. As you can imagine, the rhythm of the melody chorus is challenging. Fortunately, Clipper Anderson and Mark Ivester (bassist and drummer, respectively, on this Signature Licks recording) were easily up to the task. From a performance standpoint, the bridge provides the biggest challenge. Here, the drummer stays in 4/4 for eight measures while the piano and bass go through a series of 5:4 and 4:3 measures. I found it helpful to practice with a metronome (and Evans’ recording, of course). If you can tap your foot *and* feel the underlying 4/4, you will have no trouble playing this piece.

In the solo section, we hear Evans as the consummate bop pianist. The chord changes are based on “I Got Rhythm.” Unlike traditional “rhythm” changes, Evans uses a circle of fourths progression. In the first two A sections we have a circle progression starting on F#7: F#7–B7–E7–A7–D7–G7–C7–F7–Bb. It is interesting to note that the last A section is different from the first. Here we have another circle progression, but in this instance, the progression is F7–Bb7–Eb7–Ab7–Db7–Gb7–Cm7–F7–Bb.

Evans takes advantage of the unique harmonic progression. He outlines chord tones in many sections of the solo (meas. 48, 55, 56, 57, 58, etc.). In addition to chord tones and scales, Evans uses many embellishments typical of bop solos, such as chromatic approach tones (meas. 60–61), turns (beats 1 and 2 of meas. 51), and changing tones (beat 4 of meas. 67). If you like this style of playing, I would encourage you to learn the vocabulary by practicing short melodic units in a variety of keys—rest assured that Bill Evans did the same thing!

31	Full Band
32	Slow Demo meas. 55-62
33	Slow Demo meas. 118-127
34	Rhythm Track

Fig. 12

**A**  
Medium Uptempo Swing ♩ = 200  
N.C.

Bass

Piano N.C.\*

\* Bass pedals on F through meas. 12.

13  $B\flat$   $Gm7$   $Cm7$   $F7$   $Dm$   $G7$   $Cm7$   $F7$   $B\flat$   $B\flat/A\flat$

18  $E\flat/G$   $E\flat m/G\flat$   $B\flat/F$   $B\flat$   $Gm7$   $Cm7$   $F7$

23  $Dm7$   $G7$   $Cm7$   $F7$   $B\flat$   $B\flat/A\flat$   $E\flat/G$   $E\flat m/G\flat$   $B\flat/F$

28 **B**  $Am7\flat5$   $D7$   $Gm7$   $A\flat m7$

\* Drums continue to play in 4/4.

33  $D\flat7$   $Gm7$   $C7$   $F7$   $F\sharp m7$

38 B7 B $\flat$  Gm7 Cm7 F7 Dm7 G7

42 Cm7 F7 B $\flat$  B $\flat$ /A $\flat$  E $\flat$ /G E $\flat$ m/G $\flat$

45 B $\flat$ /F F $\sharp$ 7 B7

48 E7 A7 D7 G7 C7 F7

51 B $\flat$  B $\flat$ /D E $\flat$  E $\circ$ 7 B $\flat$ /F

54 F#7 B7 E7 A7

57 D7 G7 C7 F7 Bb Bb/D

60 Eb E7 Bb D7

64 G7 C7

68 F7 F7 Bb7

72 Eb7 Ab7 Db7 Gb7 Cm7 F7 Bb Bb/D

76 Eb E°7 Bb F#7 B7

80 E7 A7 D7 G7 C7 F7 Bb Bb/D

84 Eb E°7 Bb/F F#7 B7

88 E7 A7 D7 G7 C7 F7 Bb Bb/D

92 Eb E°7 Bb Am7

96 D7 G7 Abm7 D7 Gm7

100 Gb7 F7 F7 Bb7

104 Eb7 Ab7 Db7 Gb7 Cm7 F7 Bb Bb/D

108 Eb E°7 Bb

111 F#7 B7 E7 A7 D7 G7

The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff contains the melody, which begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a style that suggests a folk or traditional tune. The bass staff provides a harmonic accompaniment, featuring a bass clef and a key signature of one sharp. The accompaniment consists of chords and single notes that support the melody. The score is divided into measures by vertical bar lines. Above the treble staff, there are labels for the chords: F#7, B7, E7, A7, D7, and G7. The melody includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass staff also includes rests and chords. The overall style is that of a traditional folk song.

114 C7 F7 Bb Bb/D Eb E°7 Bb/F

Musical score for measures 114-117. The score is in 4/4 time and B-flat major. The treble staff contains the melody, and the bass staff contains the bass line. Chord symbols are written above the treble staff. Measure 114: Treble clef, C7, F7, Bb, Bb/D. Measure 115: Treble clef, Eb, E°7, Bb/F. Measure 116: Treble clef, Bb/F. Measure 117: Treble clef, Bb/F. Bass clef: Measure 114: Bb, F7, Bb, Bb/D. Measure 115: Eb, E°7, Bb/F. Measure 116: Bb/F. Measure 117: Bb/F.

118

F#7 B7 E7 A7

3 3 3

128 G7

131 C7 F7

134 F7 Bb7 Eb7 Ab7

137 Db7 Gb7 Cm7 F7 Bb Bb/D

140 Eb E7 Bb