

RE: PERSON I KNEW

Music by Bill Evans

As played on *Moonbeams*

Figure 4—Intro

“Re: Person I Knew” has a groove somewhat reminiscent of the Ahmad Jamal trio. Although there are many interesting components of Evans’s solo, one of the most interesting licks occurs in measure 65. Here, Evans uses descending scale-tone triads over Cmaj9, Gm(maj7), Gm7, and Fm7. For the Cmaj9 chord (meas. 65–66) he uses triads from the C major scale: D–B–G, C–A–F, B–G–E, A–F–D, G–E–C. Note that the chromatic tones are used as approach tones to embellish the scale-tone chords. Evans uses a similar approach in measures 67–69: a series of descending scale-tone triads preceded by a chromatic approach note. Of course, this passage also strikes the ear because of the interesting rhythm; Evans creates the effect of a cross-rhythm by grouping four adjacent tones from the triplet eighths. The effect is striking.

A similar passage can be found at measures 101–104. Although this passage sounds rather difficult, it consists simply of a series of eighth-note triplets. Art Tatum is another well-known pianist who often utilized these streams of eighth-note triplets. These types of figures tend to propel the music forward. In a sense, they sound more complicated than they really are.

Evans uses wonderful pacing on this solo. At first, we find short phrases punctuated by deliberate rests. As the solo progresses, he uses less frequent rests and more active rhythmic lines. Notice how he develops the half-step F♯–G motive in measures 90–95, which leads us, over the next phrase, to the penultimate lick in measure 101.

Fig. 4

- 10** Full Band
- 11** Slow Demo
meas. 65-70
- 12** Slow Demo
meas. 101-105
- 13** Rhythm Track

Intro
Rubato ♩ = 102

The musical score for the introduction of "Re: Person I Knew" is presented in two systems. The first system (measures 1-6) begins with a piano (pp) dynamic and features a rubato tempo. The chords are Cmaj9, Gm(maj7), Gm7, and Fm7. The second system (measures 7-11) continues with Cm(add9), Fm7, Cm(add9), Fm(maj7), and Gm(maj7). The notation includes eighth-note triplets and descending scale-tone triads.

13 Fm(maj7) Gm7 Abmaj7 Dbmaj7

rit. *poco rit.*

17 ♩ = 160 Cmaj9 Gm(maj7) Gm7 Fm7

23 Cm(add9) Fm7 Cm(add9) Fm7

28 Gm(maj7) Fm(maj7) Gm7 Abmaj7 Dbmaj7

33 Cmaj9 Gm(maj7) Gm7 Fm7

38 Cm(add9) Fm7 Cm(add9)

43 Fm(maj7) Gm(maj7) Fm(maj7) Gm7 Abmaj7

48 Dbmaj7 Cmaj9 Gm(maj7) Gm7

53 Fm7 loco Cm(add9) Fm7

58 Cm(add9) Fm(maj7) Gm(maj7) Fm(maj7) Gm7

63 Abmaj7 Dbmaj7 Cmaj9

67 Gm(maj7) Gm7 Fm7

71 Cm(add9) Fm7 Cm(add9)

75 Fm(maj7) Gm(maj7) Fm(maj7)

78 Gm7 Abmaj7 Dbmaj7 Cmaj9

82 Gm(maj7) Gm7 Fm7

86 Cm(add9) Fm7

90 Cm(add9) Fm(maj7) Gm(maj7) Fm7

94 Gm7 Abmaj7 Dbmaj7 Cmaj9

98 Gm(maj7) Gm7 Fm7

102 Cm(add9)

105 Fm7 Cm(add9) Fm7 Gmaj7

109 Fm(maj7) Gm7 Abmaj7 Dbmaj7 Cmaj7