

TIME REMEMBERED

Music by Bill Evans

As Played on *The Bill Evans Trio with Symphony Orchestra*

Figure 7—Solo

Bill Evans recorded "Time Remembered" with a symphony orchestra. Notice how he develops the descending 4th motive starting in measure 5. As with many of his solos, he uses rhythmic variation to provide interest for this simple motive.

Evans uses a vertical approach for much of this solo. One of the most interesting examples occurs in measures 13–21. Here he uses chord-tone arpeggiations to great effect. Note that he uses extensions such as 9ths, 11ths, and 13ths in this passage.

Evans takes an almost playful approach in measures 33–38. The clipped-sounding left hand works against the lyrical right-hand line in this section. His use of steady rhythmic comping brings to mind the left-hand style of Erroll Garner, who typically used four quarter-note chords in his left hand against a melody or solo line in the right hand.

Fig. 7

Solo
Medium Ballad ♩ = 130

18 Full Band
19 Slow Demo meas. 12-16
20 Rhythm Track

1 Bm9 Cmaj7#11 Fmaj7#11 Bm9 Am9 Dm9

6 Gm9 Ebmaj7 Abmaj7 Am9

10 Dm9 Gm9 Cm9

13 Fm11 Em11 Bm11

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16 Ebm11 Am9

19 Cm11 F#m9 Bm9

22 Gm9 Ebmaj9#11 Dm9 Cm9

26 Bm9 Cmaj9 Fmaj9 Em11

31 Am9 Dm9 Gm9 Ebmaj7

34 $A\flat\text{maj}9$ $A\text{m}9$ $D\text{m}9$ $G\text{m}9$ $E\flat\text{maj}9$

39 $A\flat\text{maj}9$ $E\text{m}11$ $B\text{m}9$ $D\text{maj}\sharp 11$

43 $E\flat\text{m}9$ $A\text{m}9$

45 $C\text{m}9$ $F\sharp\text{m}9$ $B\text{m}9$

48 $B\flat\text{maj}7$ $E\flat\text{maj}9$ $D\text{m}9$ $C\text{m}9$