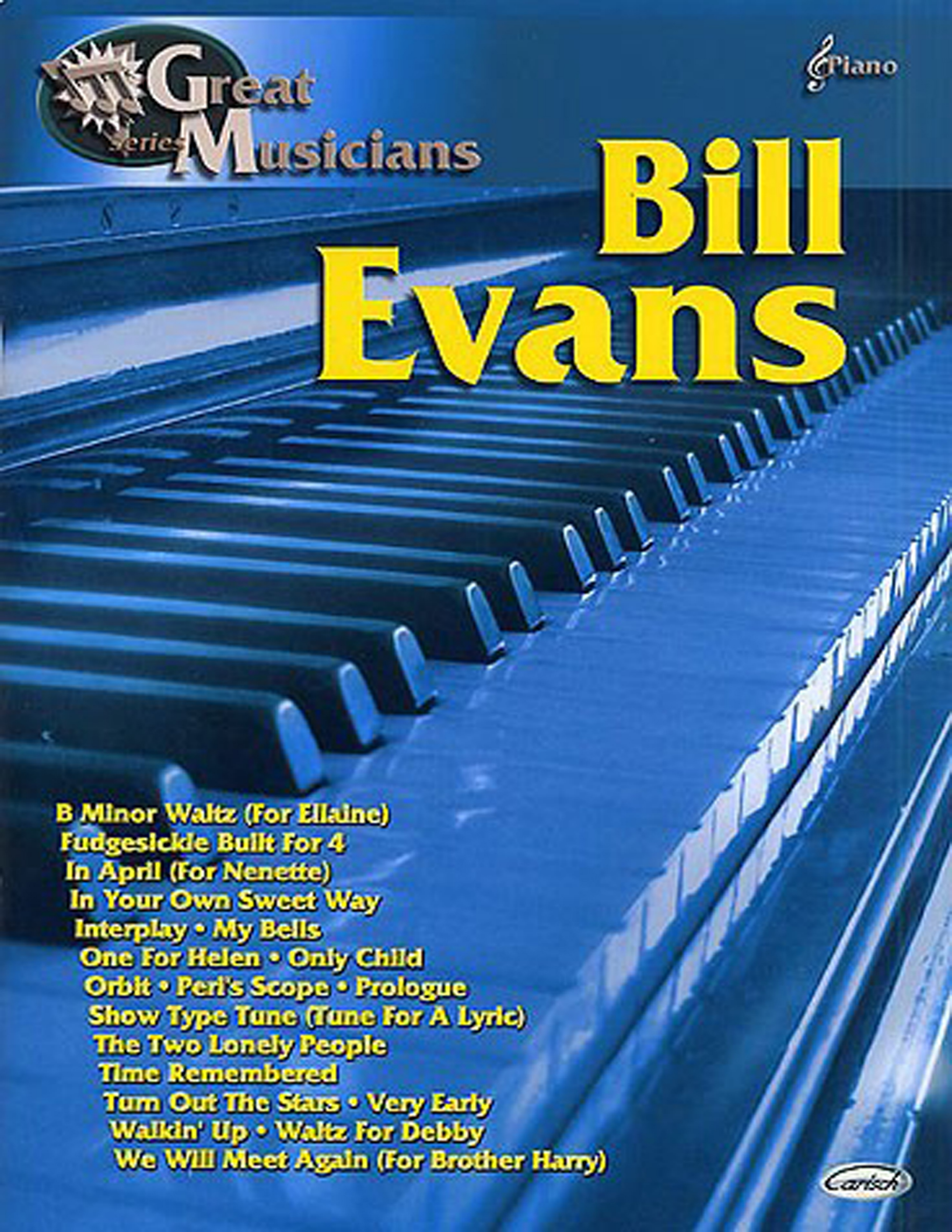
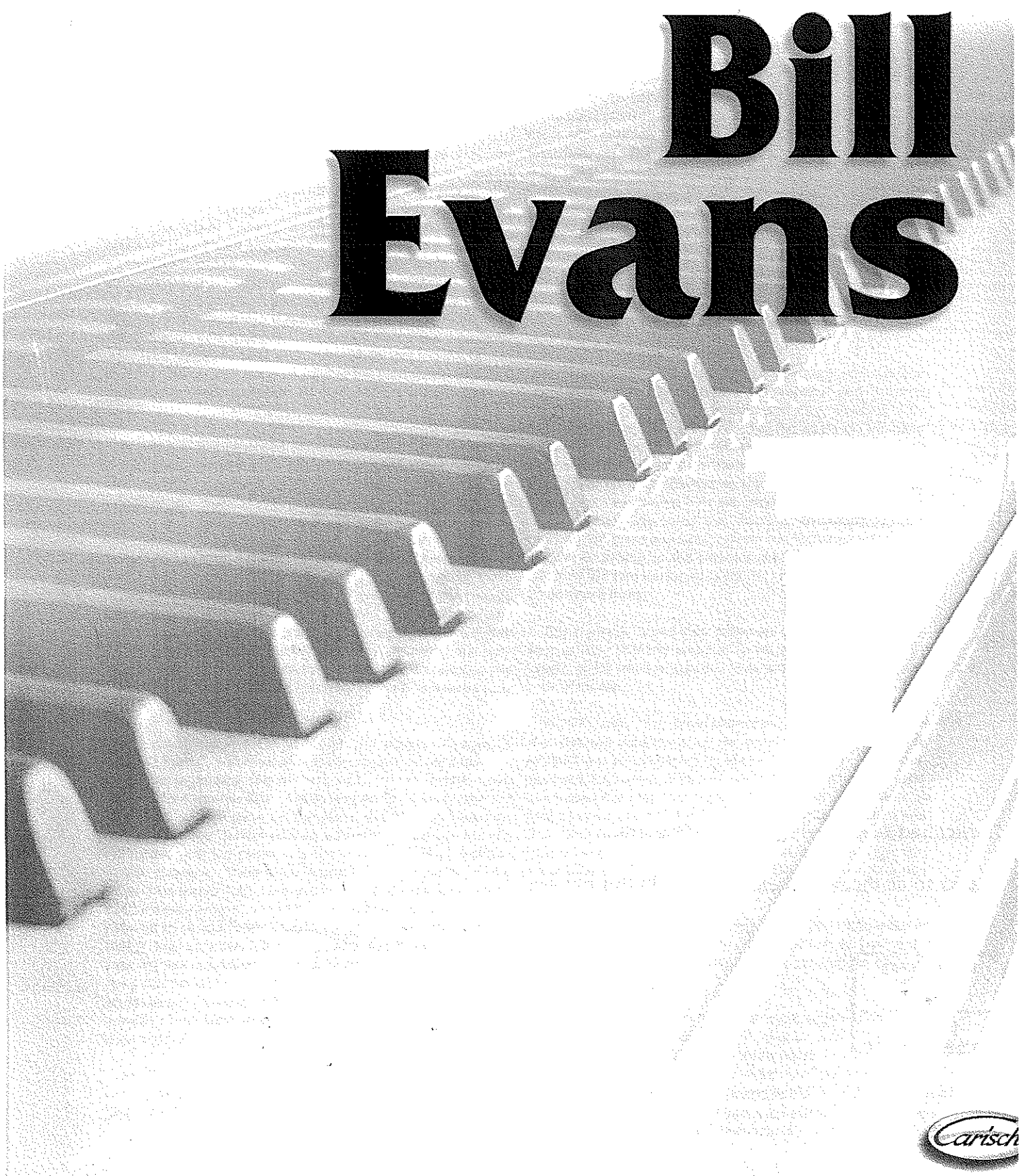

Great Musicians Series
Piano
Bill Evans
B Minor Waltz (For Ellaine)
Fudgesickle Built For 4
In April (For Nenette)
In Your Own Sweet Way
Interplay • My Bells
One For Helen • Only Child
Orbit • Peri's Scope • Prologue
Show Type Tune (Tune For A Lyric)
The Two Lonely People
Time Remembered
Turn Out The Stars • Very Early
Walkin' Up • Waltz For Debby
We Will Meet Again (For Brother Harry)
Cartech

Great Musicians series

Piano

Bill Evans



Carisch

Transcribed & revised by Claudio Baccara

Thanks to all the publishers involved in this project.

our catalog
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www.carisch.com

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Introduction

During an interview, the pianist Chick Corea said: "Bill Evans is no doubt one of the greatest artists of the 20th Century". Evans was born on August 16th 1929 in Plainfield, New Jersey, and started studying piano when he was 6, the violin at 7 and the flute at 13. Growing up in an upper class family he was considerably influenced by Chopin's and Debussy's cultivated late-romance and impressionist music, although his eagerness to learn to play "something new" led him right from the beginning to study jazz at the same time. He used to listen to artists such as Lennie Tristano, Bud Powell, Lee Konitz and Nat King Cole, those who later would leave the strongest mark on his music.

After his first experiences with dance bands as a young man, confident of his solid skills on the instrument, he moved to New York where he began to work with local jazz bands. He started with George Russel's orchestra, and then moved on to the group founded by Tony Scott, the clarinettist – although here Evans was rather overshadowed by the leader's notorious exuberance, in spite of already having quite a strong musical personality himself. It is in this same period that he accidentally had the opportunity to play with Charles Mingus, who was working in the studio next to his during the recording of "East Coasting". Evans had to replace the pianist who was suddenly held from coming to the recording and surprised Mingus by not only playing the arrangements at first sight but by settling in perfectly with the rest without renouncing to his own musical style.

In 1956 Evans recorded his first album, called "New Jazz Conception", in which he experiments with new harmonic and structural solutions to contrast the crisis brought on by bebop music. Even in this first record he seems to have no doubts about the direction he is going to take in the future. The privileged use of four note voicings, that replace the "root", left to the bass line, with a 9th (major, minor or altered), gave the harmonies a lot more colour, making them more sophisticated and interesting. If we think of the change that took place between the 30's "stride" that favoured "solo piano" and used mainly 10th chords (using only the first few harmonics), and Bud Powell's tritonuses, following the success of the '40s and 50's rhythmic combo and consequently the double bass' importance, it is easy to see how much Evans contributed in this sense.

The recording in 1958 of his second album, "Everybody digs Bill Evans", will have a profound impact on the history of jazz. The legendary trio formed with double bassist Scott Lafaro and drummer Paul Motian was set to revolutionise the traditional relation between the piano and other instruments, which no longer served only an accompaniment but actually interacted with the piano in a continuos rhythmical and harmonic dialogue. These innovations suddenly made all the other trios sound "old". But that is not all, Evans also "invented" a new harmonic system, later known as modal, which allowed to choose from a wider range of notes when improvising. The trumpeter Miles Davis, who was always on the lookout for new adventures, was so impressed by these innovations that he asked him to play in his six man band. This was an important turning point for Evans. Due to his shyness it wouldn't have been so easy for him to reach the height of success without this contact.

In 1959 Davis called him again to record what was to become one of the greatest ever jazz albums, a milestone in modal jazz: "Kind of blue". The group took up again Evan's idea for "Peace pieces", originally a version of Leonard Bernstein's "Some other time". Evans' idea was to improvise on a "pedal", working on away the basic major mode with logic and sensitivity, slipping half a tone up or down, moving up the chords 9th, 11th and 13th, and using diminished and Esatonal scales. The resulting piece was "Flamenco Sketches" (which like "Blue in green" Davis claimed as his own, literally "stealing" it from Evans) where it was decided to reduce the improvising to the agreed mode, so as to reduce the margin of error in the ensemble. As he already had done for "Peace pieces", Evans proposed, unlike most of his contemporary more tonal pianists would have done, to play the accompaniment with intervals of a 4th and modal fragments. This gave the soloist an infinite choice of notes to play within the scale, which allowed him to create exactly what Davis expected. Great pianists of our time, such as Herbie Hancock, Chick Corea, Keith Jarret and Mccoy Tyner who were influenced by Bill Evans' style, now use this technique frequently.

After "Portrait in jazz" ('59) and "Explorations" ('61), ten days after recording "Waltz for Debby" in 1961, the young innovative double bassist Scott Lafaro died tragically in a car accident leaving an empty place in the trio which would be very hard to fill.

In the following years, in spite of cooperating with excellent musicians such as Chuck Israel ("Moonbeams" and "How my heart sings" 1962), Larry Bunker and Gary Peacock ("Trio 1964), Bill Evans' trio never reached the levels of "interplay" it had reached before. Only the double bassist Eddie Gomez, who worked with Evans on "Paris 1965" with Marty Morell on the drums, brought new life to the trio. Together with drum player Jack Dejohnetee ("At the Montreaux jazz festival" '68) Gomez greatly improved the "floating" technique launched by Philly Joe Jones and Scott Lafaro; this technique allowed to decide, according to the situation and the required volume, which of the two instruments should keep the beat and which could space freely.

This rhythmic found may followers among famous "duos" such as Tony Williams and Ron Carter, and Evans - now at the height of his musical career - was directing one of the best trios of his life.

In 1977, after "You must believe in Spring", Gomez left the trio, and was substituted by the excellent Marc Johnson who in 1979 was accompanied by Joe La Barbera. It is worth mentioning briefly some of Evans' performances with other musicians apart from the trio, such as his duo with the guitarist Jim Hall ("Under current" 1963), his performance in quintet with Stan Getz, Zoot Sims ("Loose blues" 1962), Freddie Hubbard ("Interplay" 1962), in orchestra with Claus Ogerman ("Symbiosis" 1974), alone ("Alone" 1968) or recording over his own playing ("Conversation with myself" 1963).

Evans died in New York on September 15th 1980, when he was 51 years old. In only thirty years of activity he has impacted the art of jazz and inspired entire generations of musicians.

The pieces collected in this volume are transcriptions of the author's original versions. To remember his activity as performer and arranger I thought it appropriate to include Dave Brubeck's theme "In your own sweet way" as played in the album "How my heart sings" (take 1).

Claudio Baccara

10 B MINOR WALTZ (FOR ELLAINE)

7 FUDGESICKLE BUILT FOR 4

12 IN APRIL (FOR NENETTE)

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40 TURN OUT THE STARS

42 VERY EARLY

52 WALKIN' UP

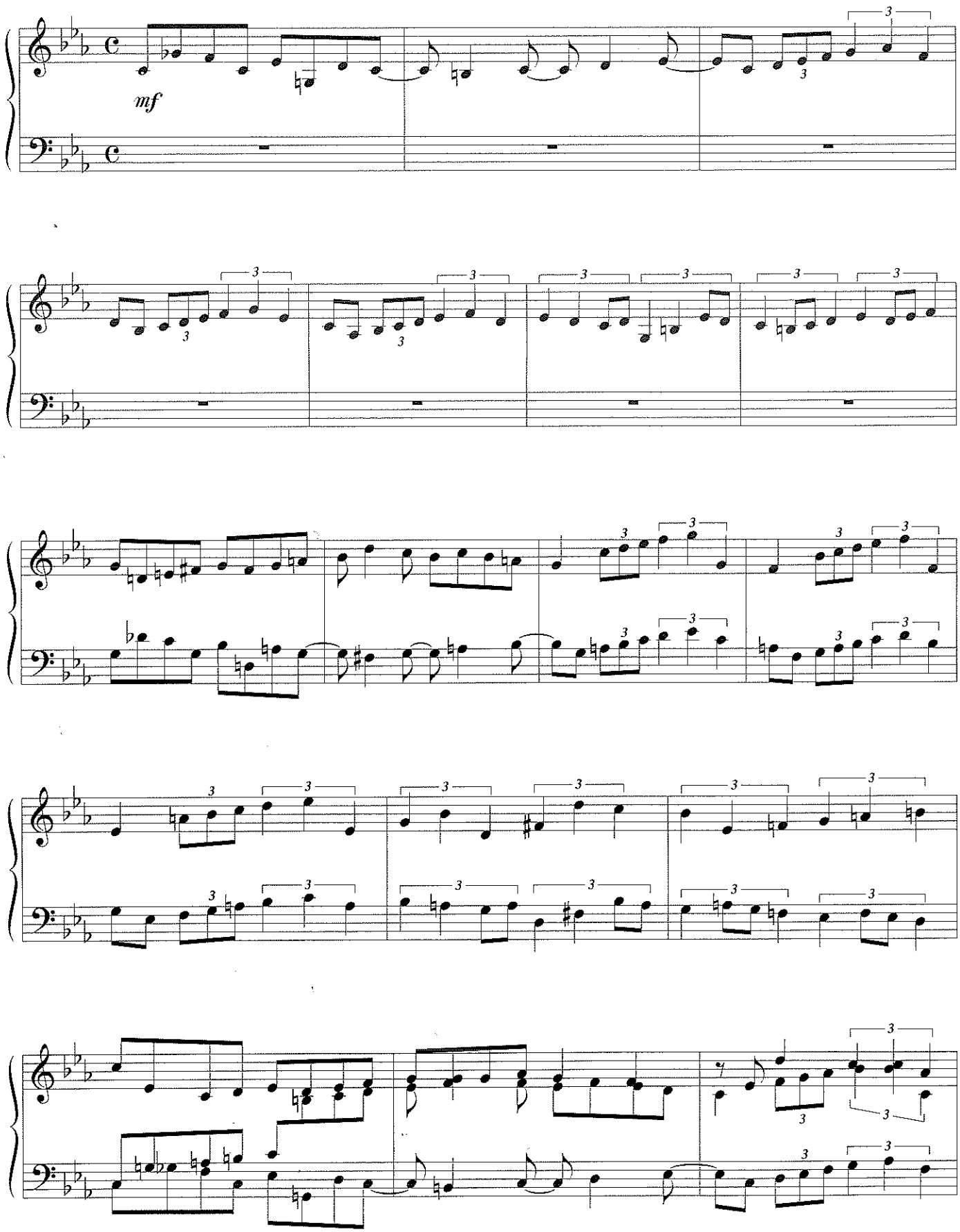
44 WALTZ FOR DEBBY

48 WE WILL MEET AGAIN (FOR BROTHER HARRY)

FUDGESICKLE BUILT FOR 4

Music by B. Evans

Moderately



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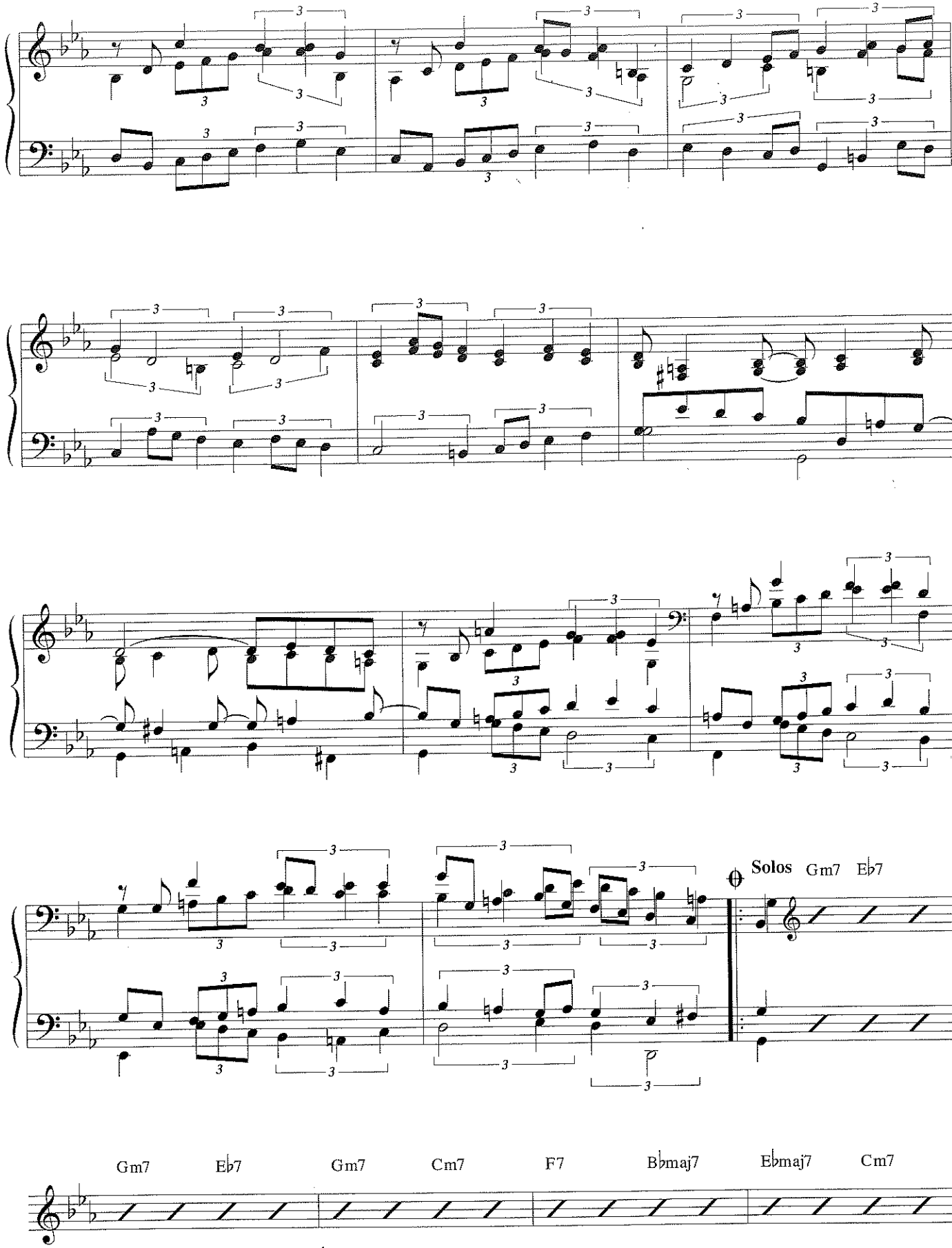
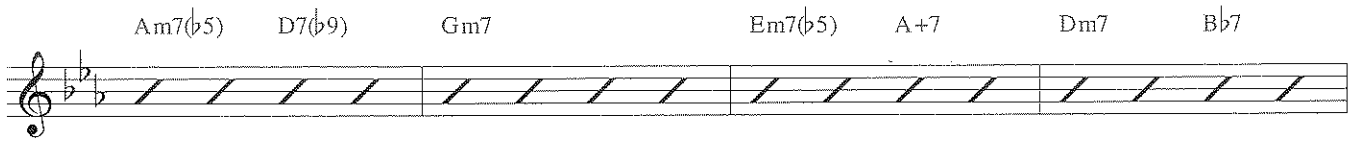
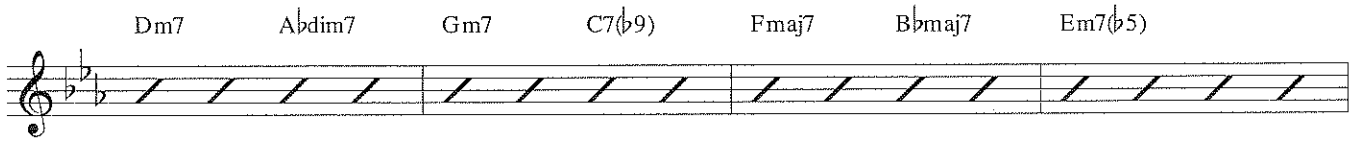
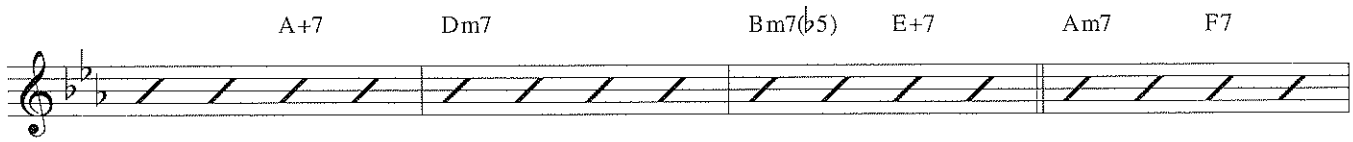
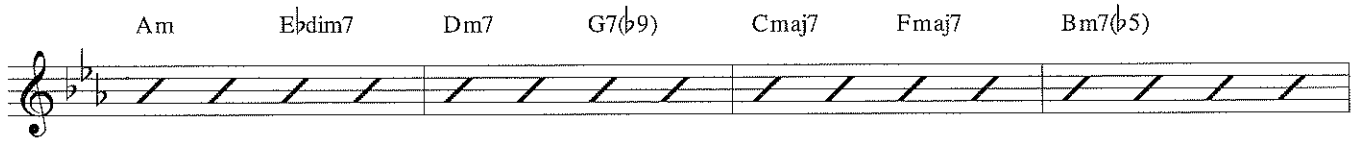
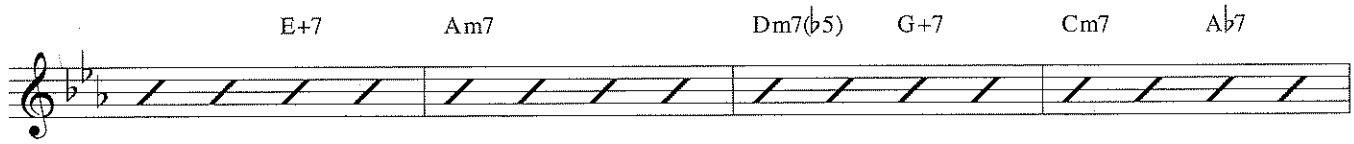

Solos Gm7 Eb7
Gm7 Eb7 Gm7 Cm7 F7 Bbmaj7 Ebmaj7 Cm7

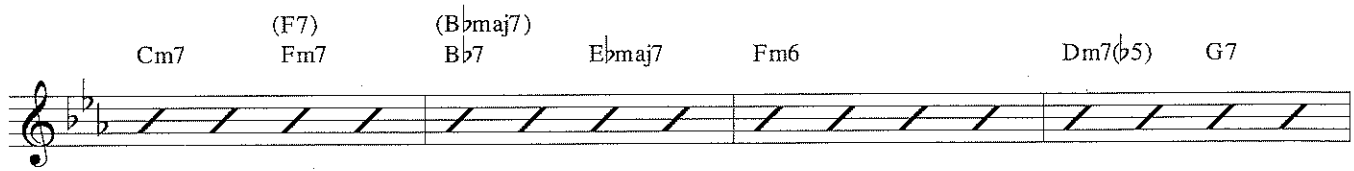

Am7(♭5) D7(♭9) Gm7 Em7(♭5) A+7 Dm7 B♭7

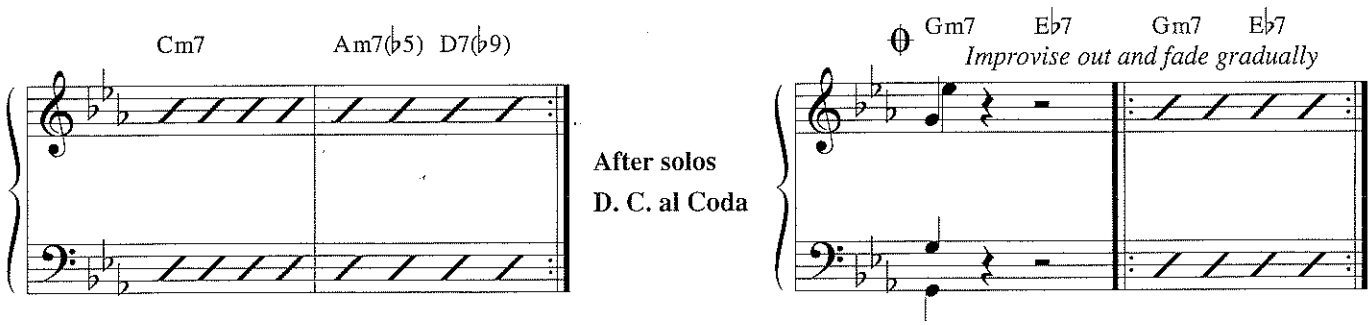

Dm7 A♭dim7 Gm7 C7(♭9) Fmaj7 B♭maj7 Em7(♭5)


A+7 Dm7 Bm7(♭5) E+7 Am7 F7


Am E♭dim7 Dm7 G7(♭9) Cmaj7 Fmaj7 Bm7(♭5)

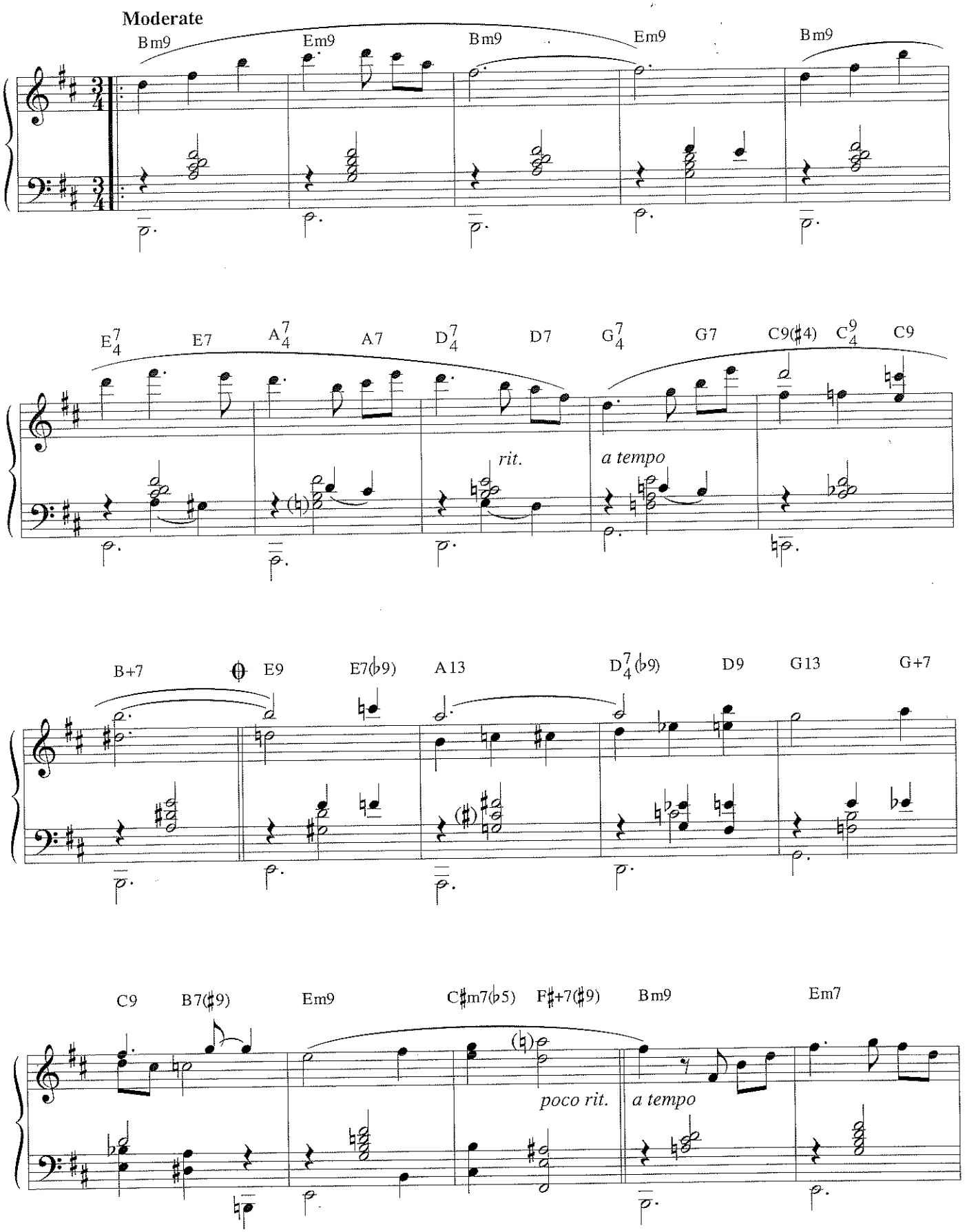

E+7 Am7 Dm7(♭5) G+7 Cm7 A♭7


Cm7 (F7) Fm7 (B♭maj7) B♭7 E♭maj7 Fm6 Dm7(♭5) G7


Cm7 Am7(♭5) D7(♭9)
After solos
D. C. al Coda
Gm7 E♭7 Gm7 E♭7
Improvise out and fade gradually

B MINOR WALTZ (FOR ELLAINE)

Music by B. Evans



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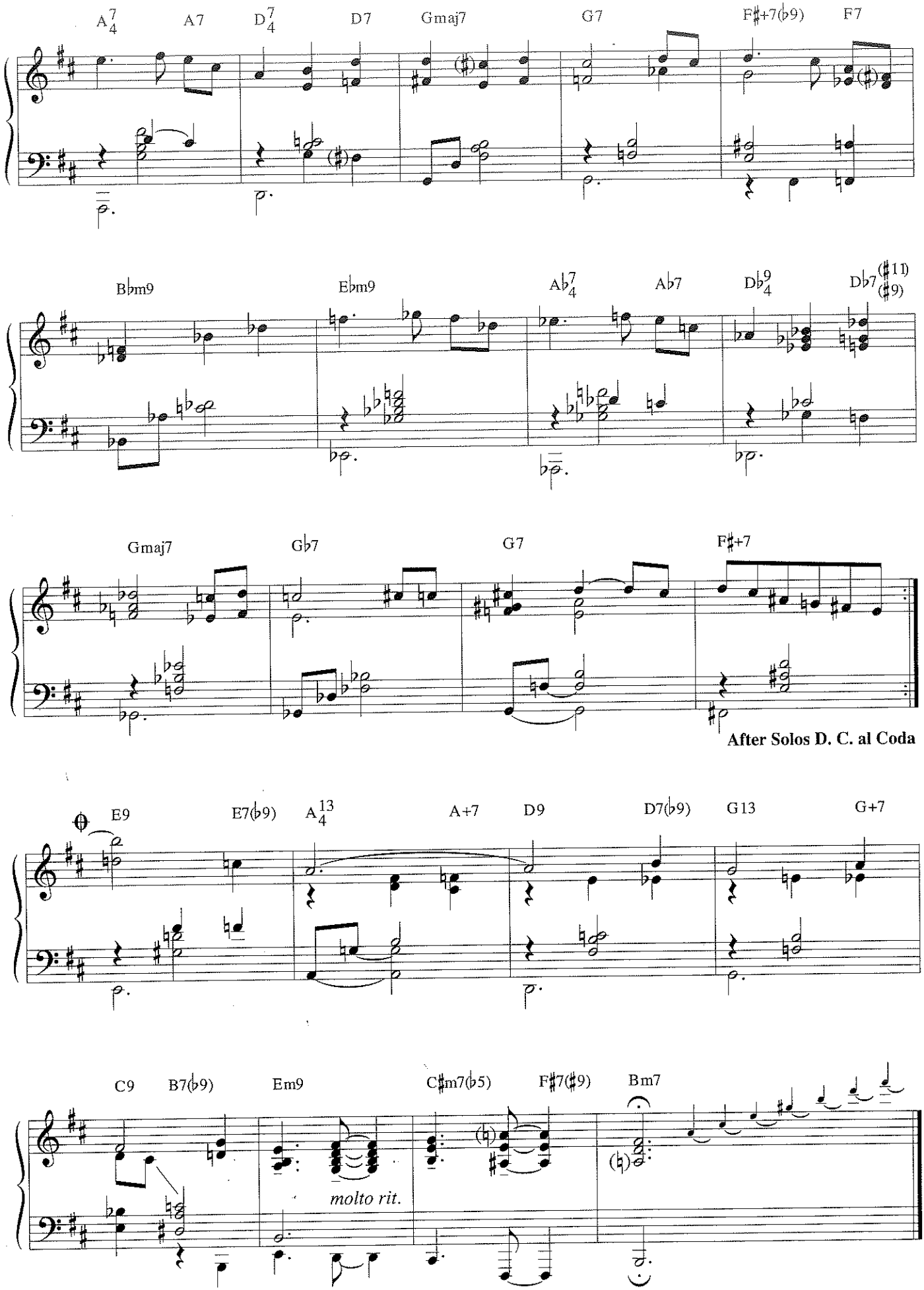
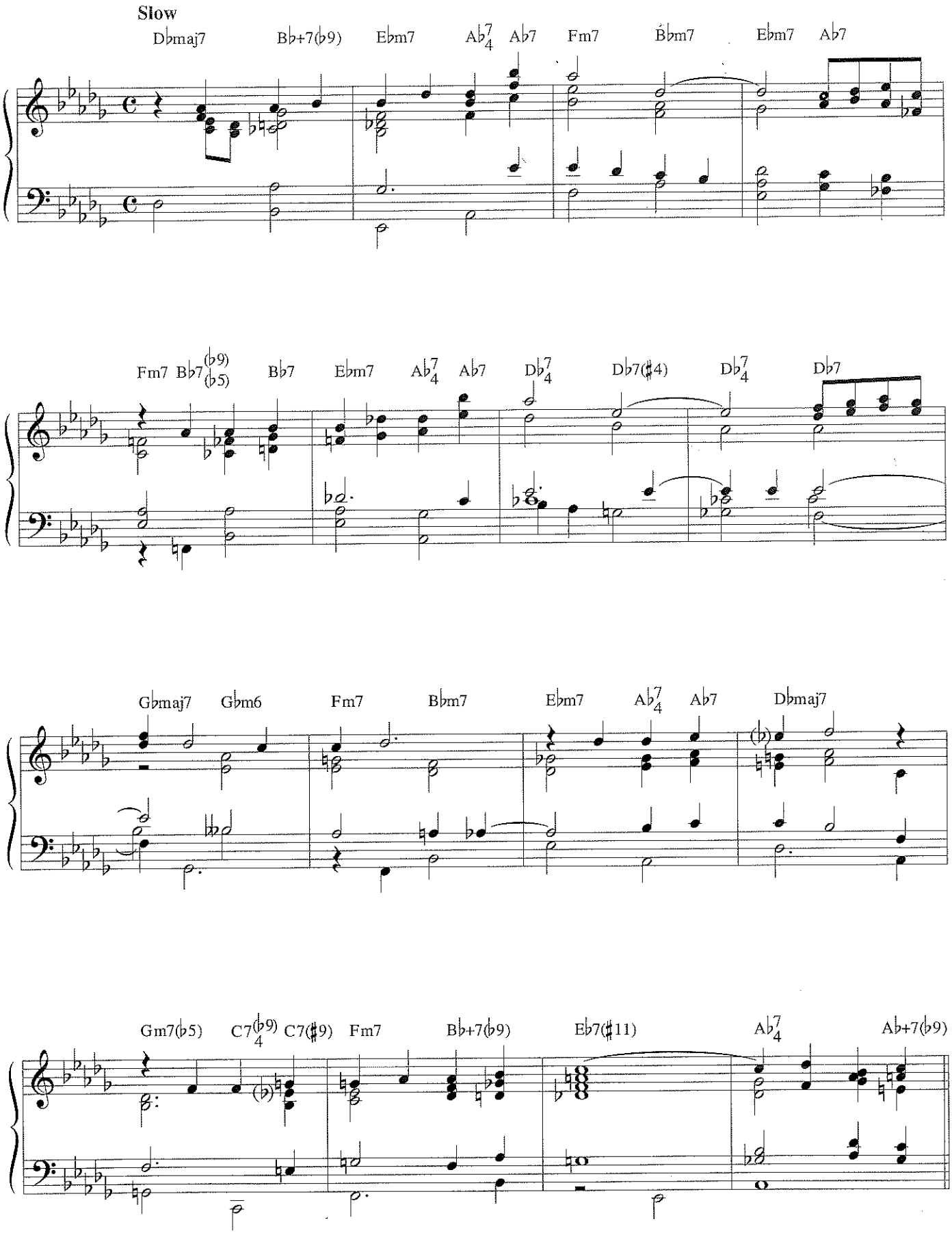

A7 4
A7
D7 4
D7
Gmaj7
G7
F♯+7(♭9)
F7
B♭m9
E♭m9
A♭7 4
A♭7
D♭9 4
D♭7(♯11)(♯9)
Gmaj7
G♭7
G7
F♯+7
After Solos D. C. al Coda
E9
E7(♭9)
A13 4
A+7
D9
D7(♭9)
G13
G+7
C9
B7(♭9)
Em9
C♯m7(♭5)
F♯7(♯9)
Bm7
molto rit.

IN APRIL (FOR NENETTE)

Words by R. Schore - Music by B. Evans



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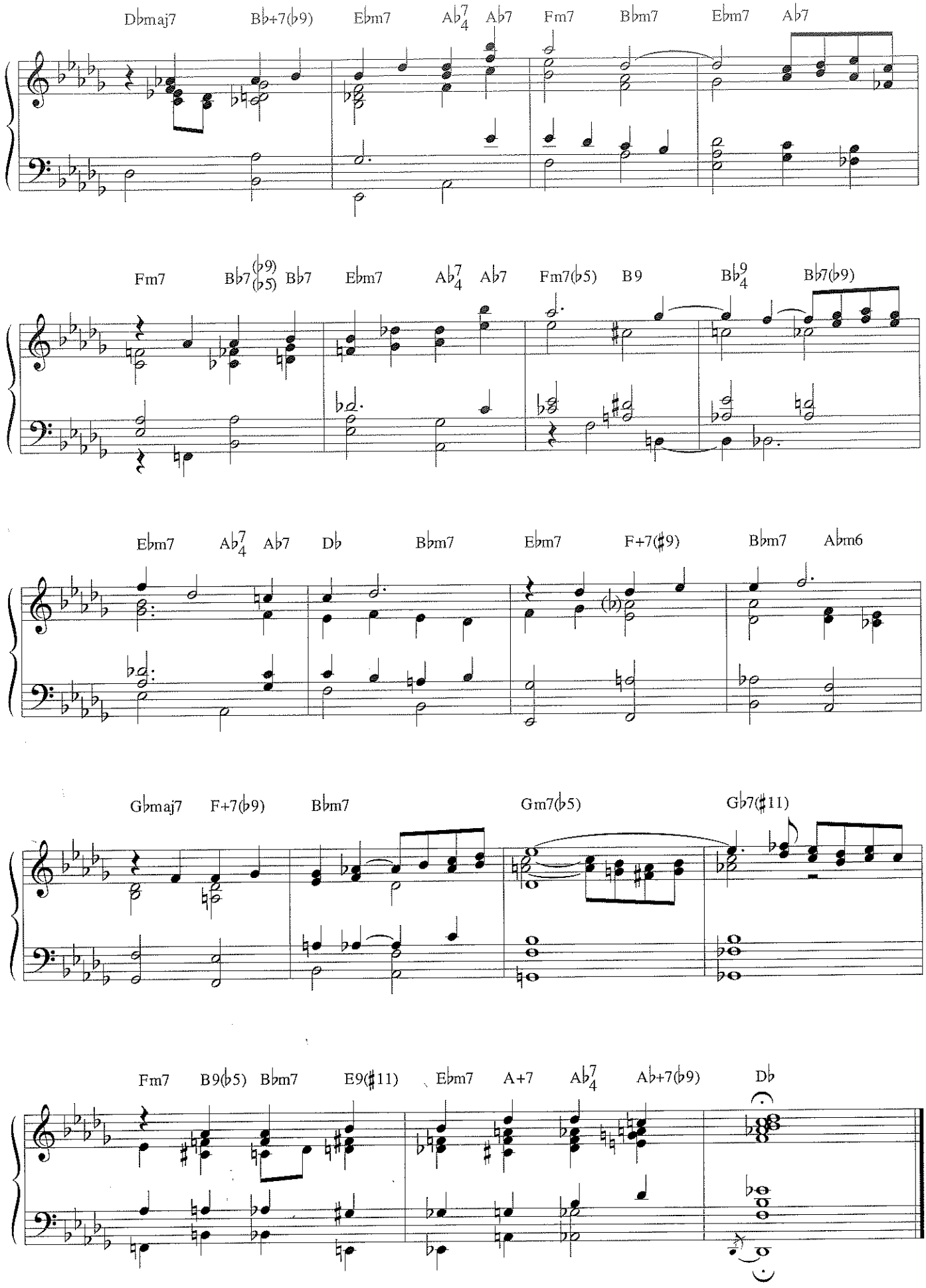
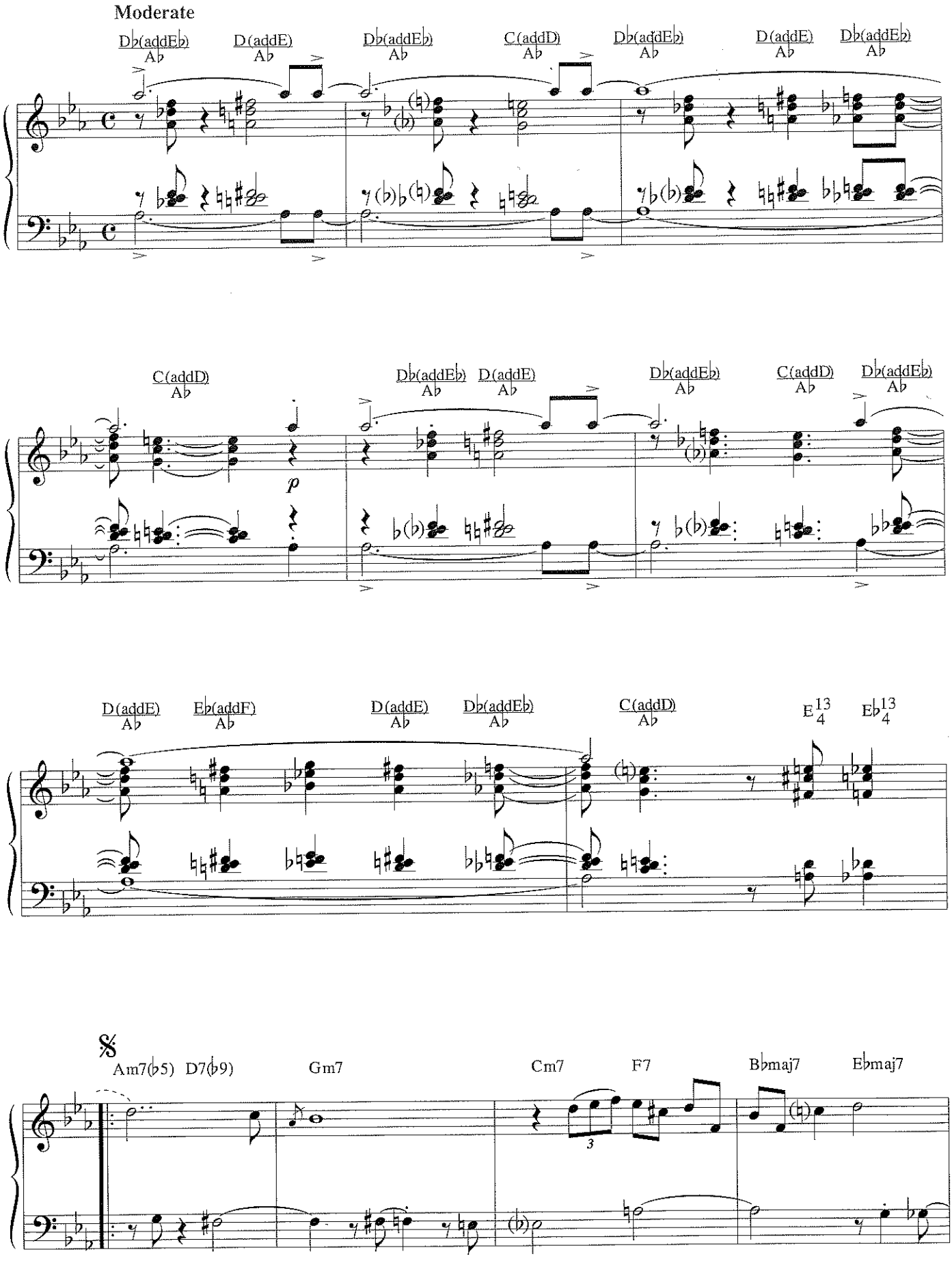

Dbmaj7
Bb+7(b9)
Ebm7
Ab7 4
Ab7
Fm7
Bbm7
Ebm7
Ab7
Fm7
Bb7 (b9) (b5)
Bb7
Ebm7
Ab7 4
Ab7
Fm7(b5)
B9
Bb9 4
Bb7(b9)
Ebm7
Ab7 4
Ab7
Db
Bbm7
Ebm7
F+7(#9)
Bbm7
Abm6
Gbmaj7
F+7(b9)
Bbm7
Gm7(b5)
Gb7(#11)
Fm7
B9(b5)
Bbm7
E9(#11)
Ebm7
A+7
Ab7 4
Ab+7(b9)
Db

IN YOUR OWN SWEET WAY

Music by Dave Brubeck

Moderate



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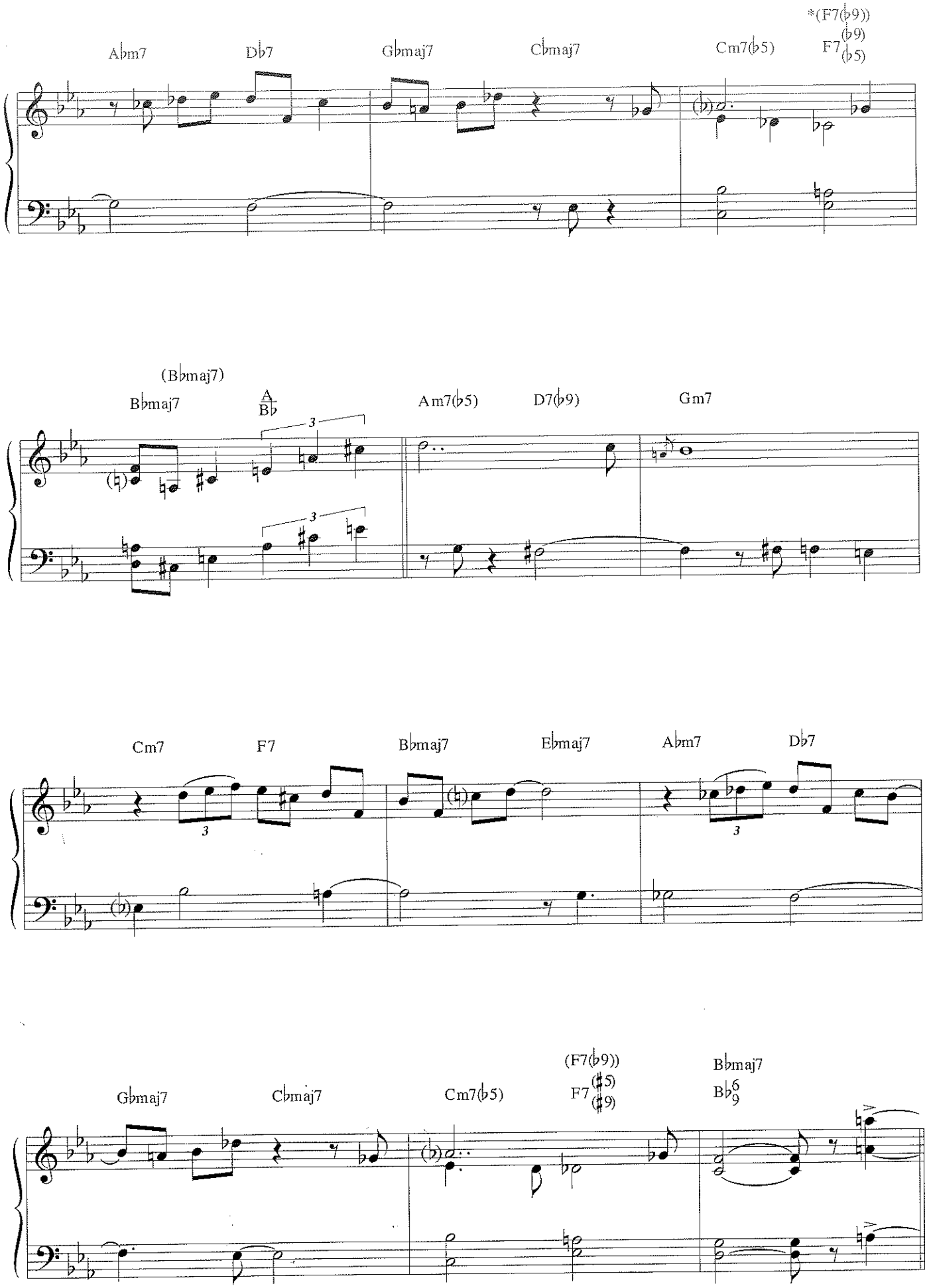
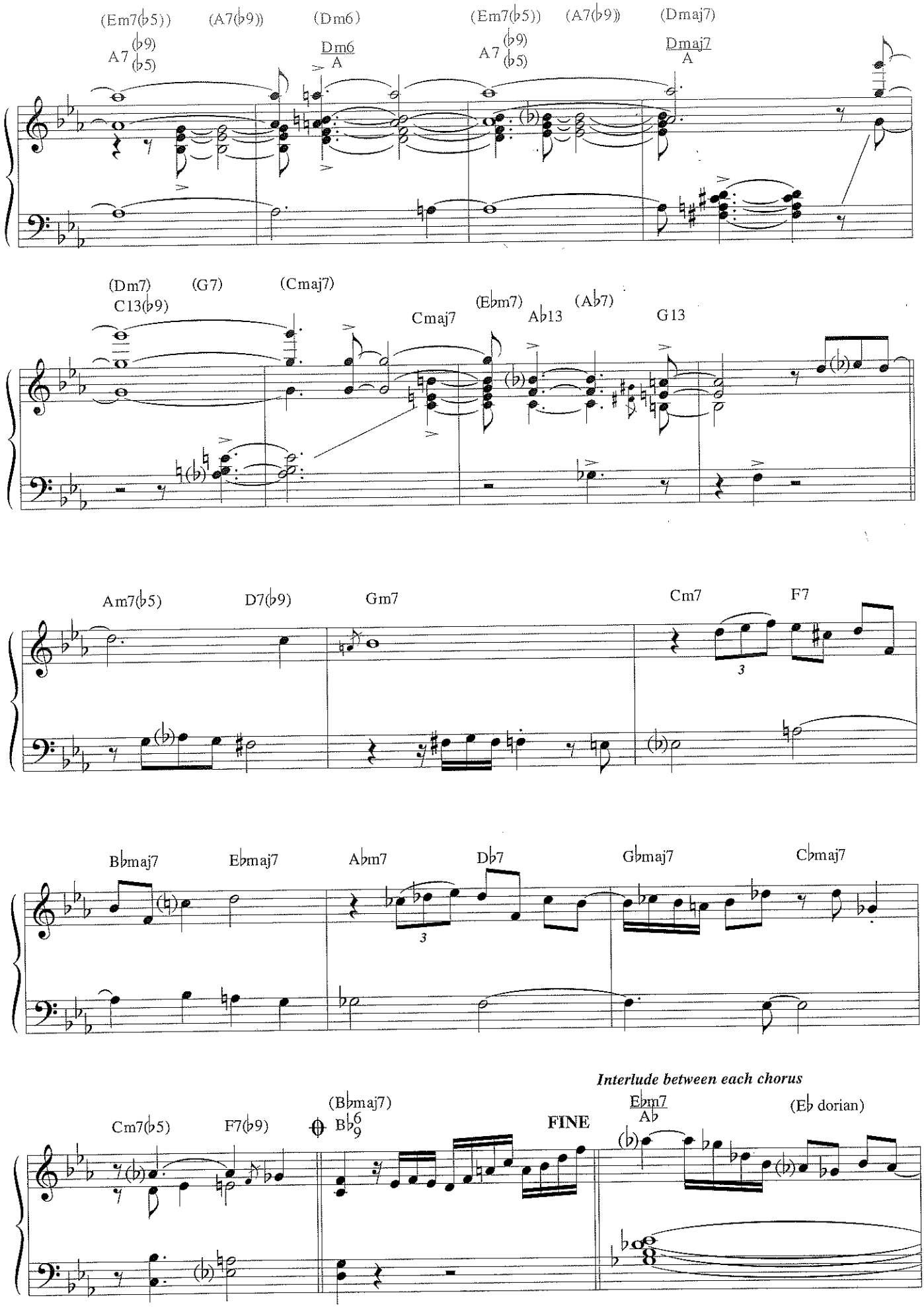
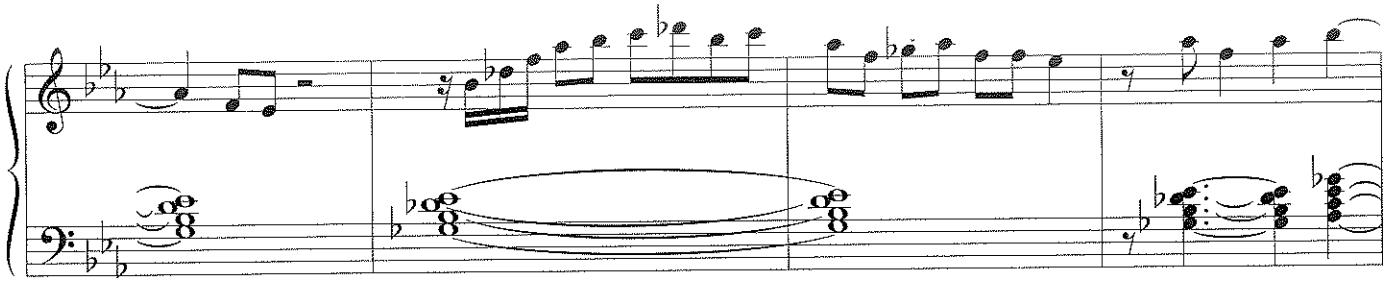
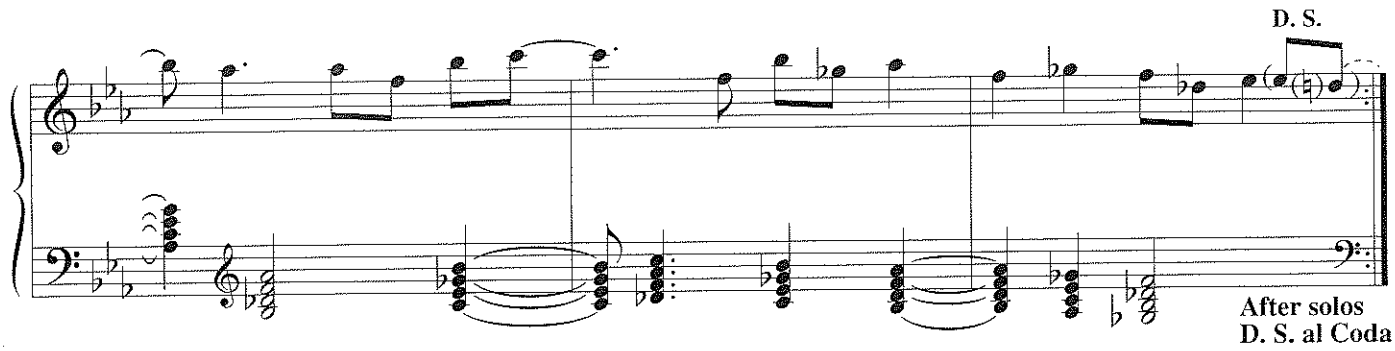
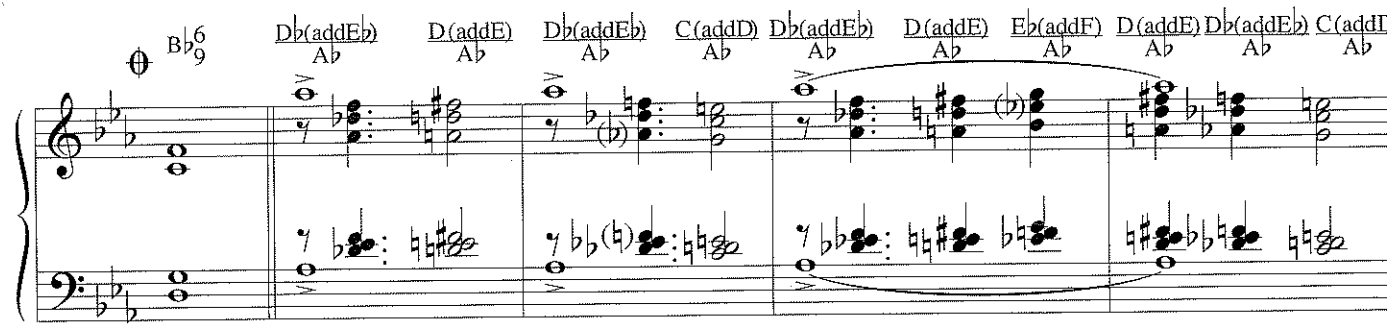


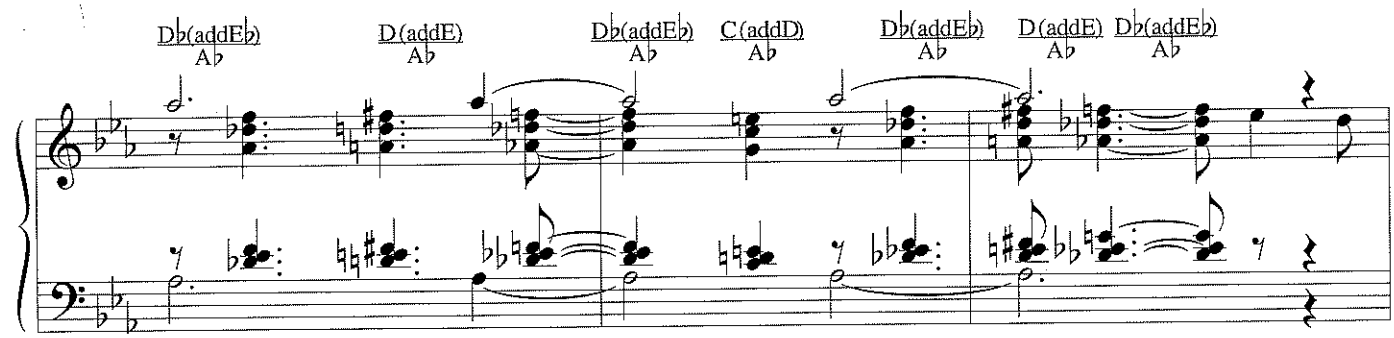
*: change for Solos in parenthesis

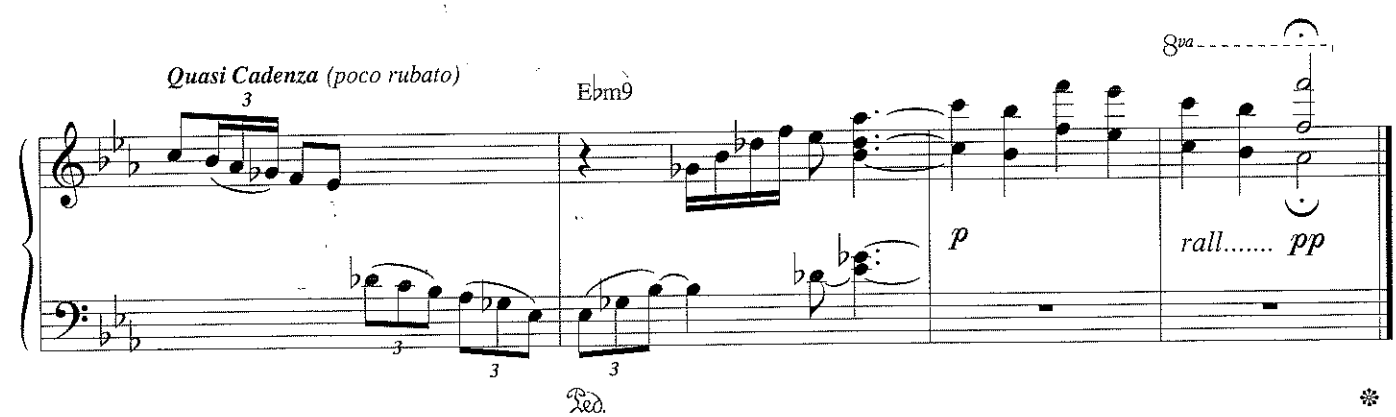

(Em7(♭5))
(A7(♭9))
(Dm6)
(Em7(♭5))
(A7(♭9))
(Dmaj7)
A7 (♭9) (♭5)
Dm6 A
A7 (♭9) (♭5)
Dmaj7 A
(Dm7)
(G7)
(Cmaj7)
C13(♭9)
Cmaj7
(E♭m7)
A♭13
(A♭7)
G13
Am7(♭5)
D7(♭9)
Gm7
Cm7
F7
3
B♭maj7
E♭maj7
A♭m7
D♭7
G♭maj7
C♭maj7
3
Interlude between each chorus
(B♭maj7)
Cm7(♭5)
F7(♭9)
B♭6/9
FINE
E♭m7 A♭
(E♭ dorian)




D. S.
After solos
D. S. al Coda

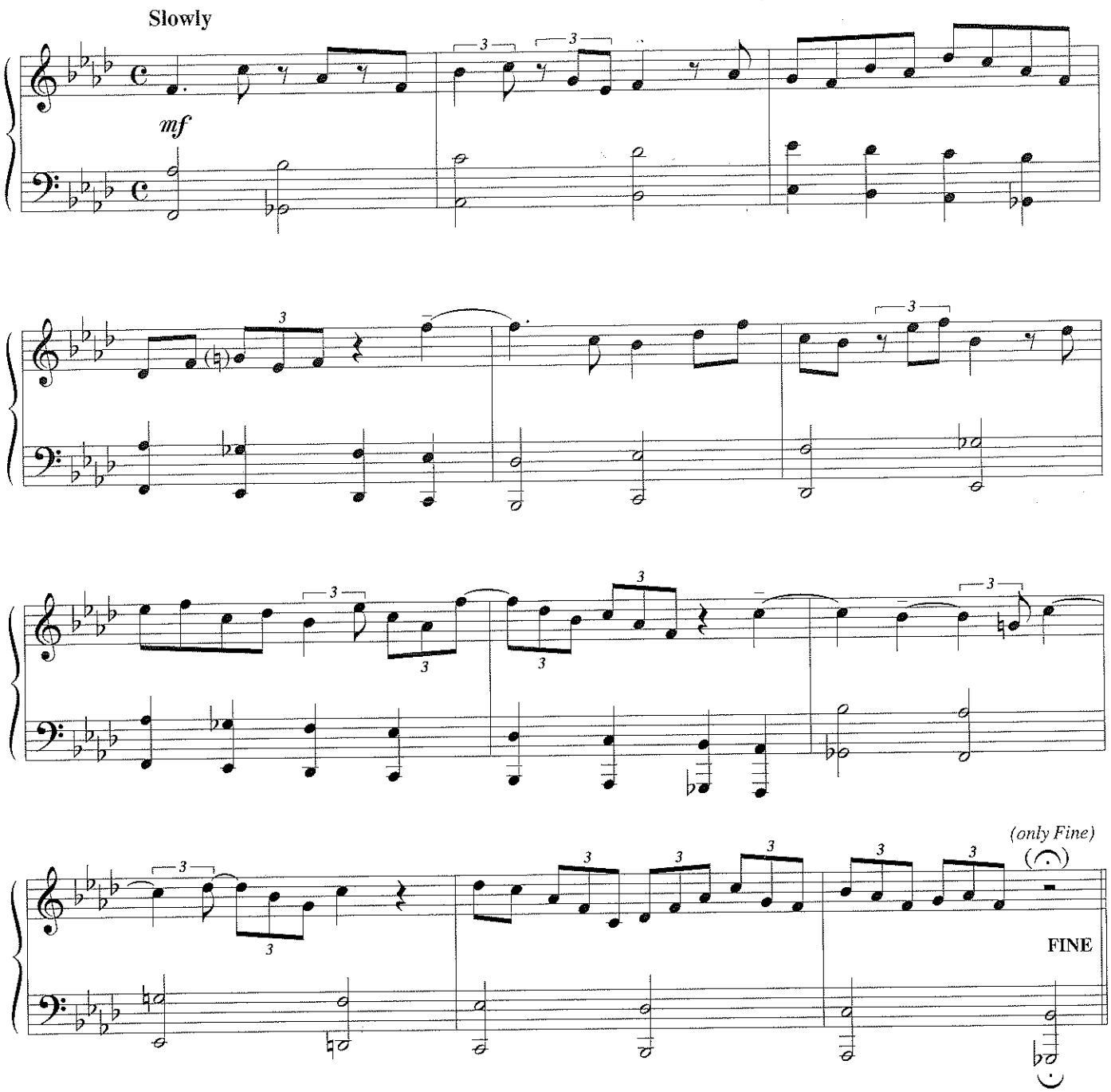

Bb6/9
Db(addEb)/Ab
D(addE)/Ab
Db(addEb)/Ab
C(addD)/Ab
Db(addEb)/Ab
D(addE)/Ab
Eb(addF)/Ab
D(addE)/Ab
Db(addEb)/Ab
C(addD)/Ab

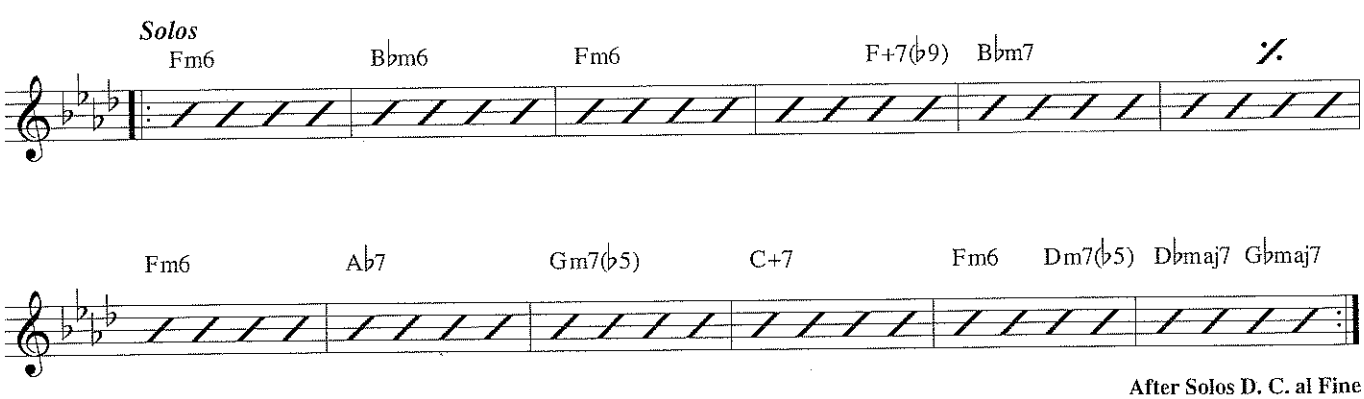

Db(addEb)/Ab
D(addE)/Ab
Db(addEb)/Ab
C(addD)/Ab
Db(addEb)/Ab
D(addE)/Ab
Db(addEb)/Ab


Quasi Cadenza (poco rubato)
Ebm9
8va
p
rall..... pp
Ped.

INTERPLAY

Music by B. Evans





After Solos D. C. al Fine

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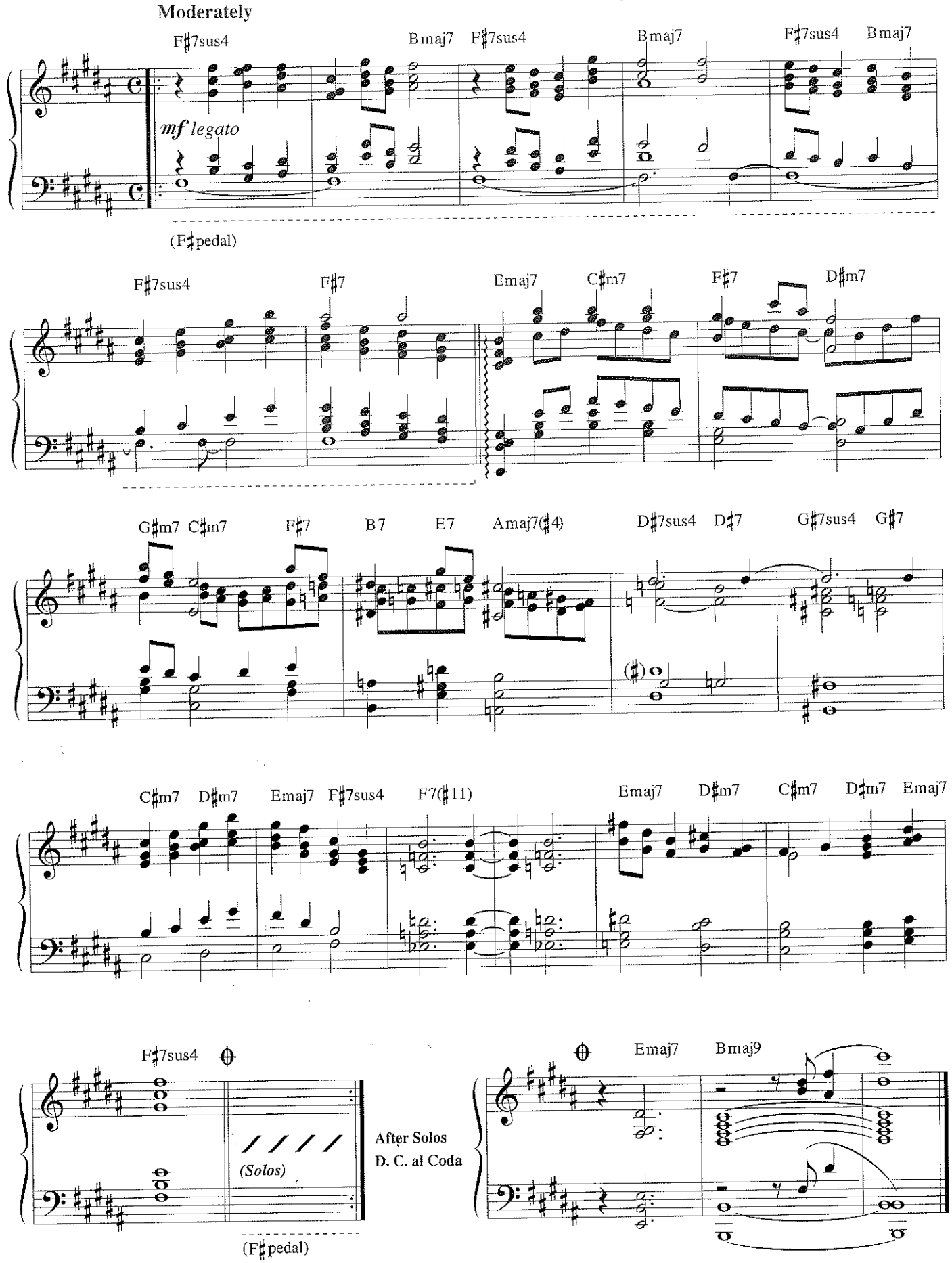
MY BELLS

Words by G. Lees - Music by B. Evans



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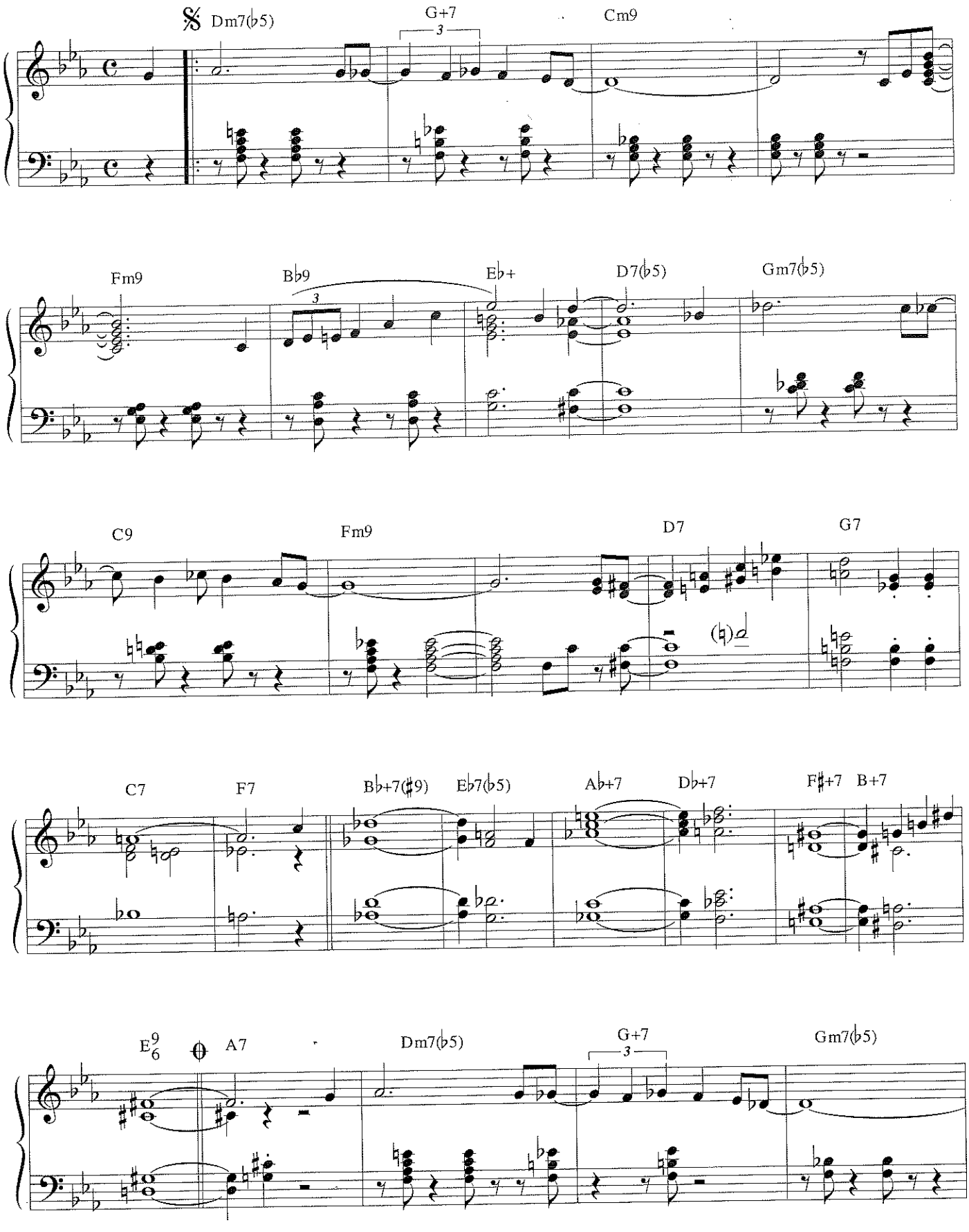
ONE FOR HELEN

Music by B. Evans

Medium bright



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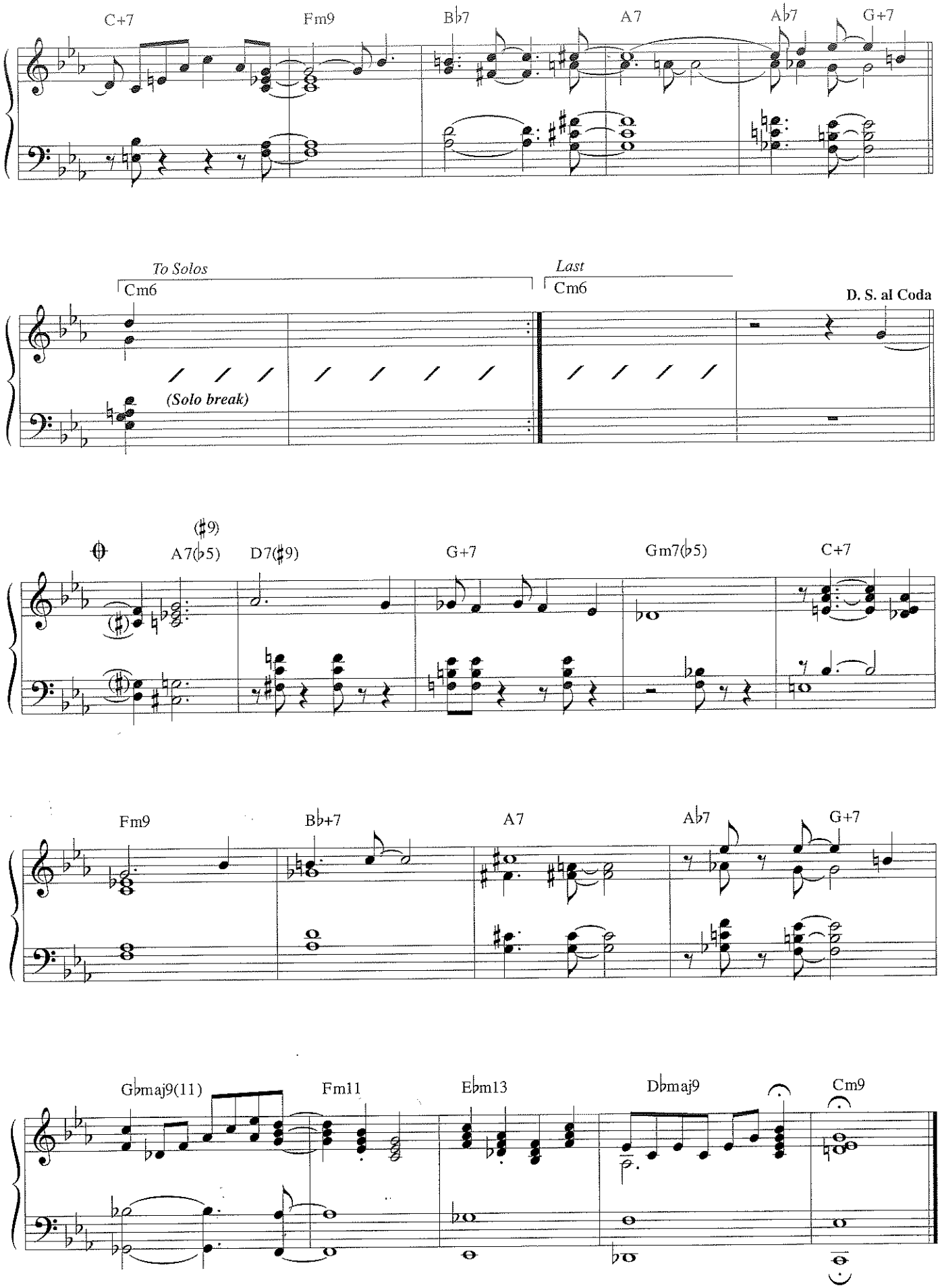
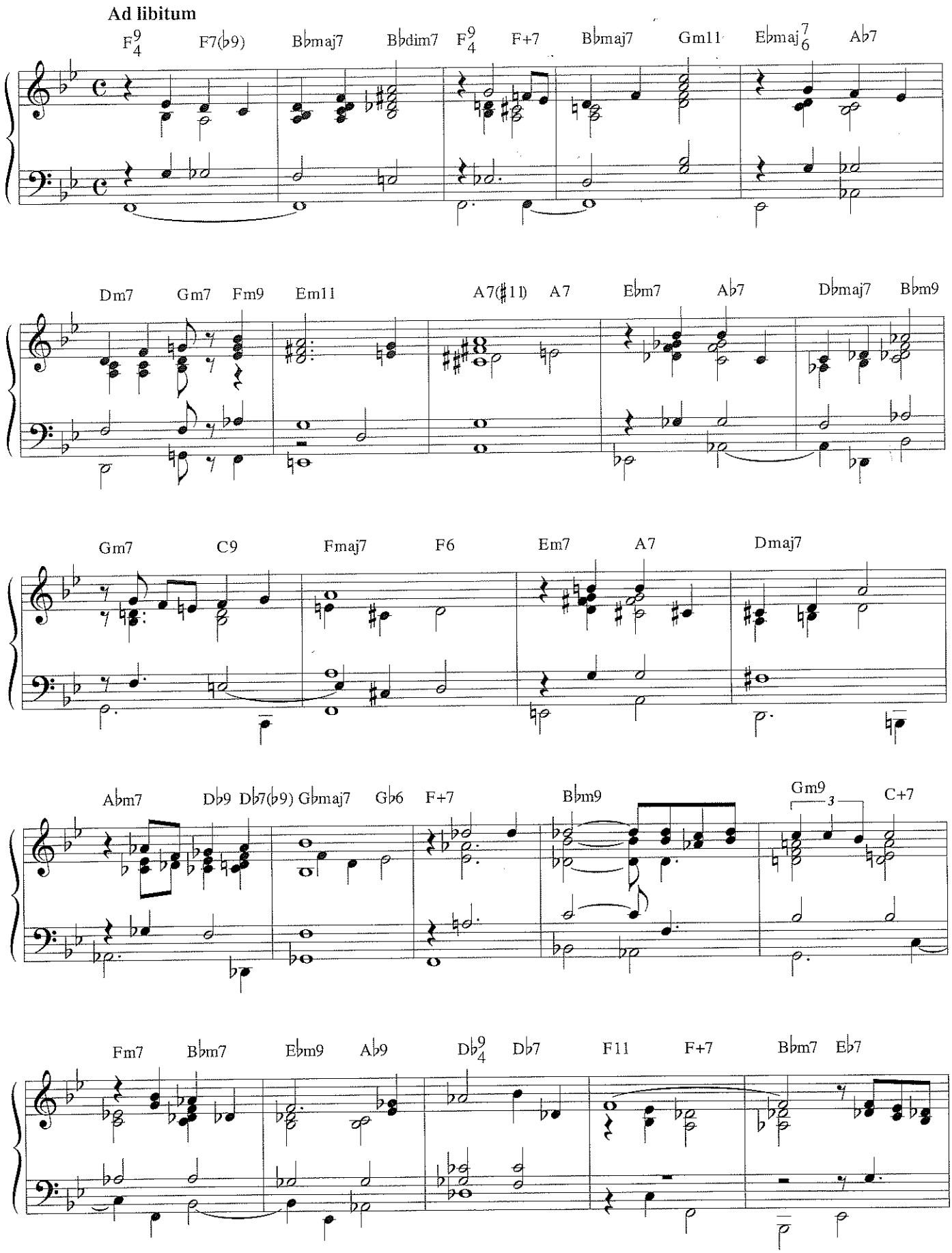

C+7
Fm9
B♭7
A7
A♭7
G+7
To Solos
Cm6
Last
Cm6
D. S. al Coda
(Solo break)
(♯9)
A7(♭5)
D7(♯9)
G+7
Gm7(♭5)
C+7
Fm9
B♭+7
A7
A♭7
G+7
G♭maj9(11)
Fm11
E♭m13
D♭maj9
Cm9

ONLY CHILD

Words by R. Schore - Music by B. Evans



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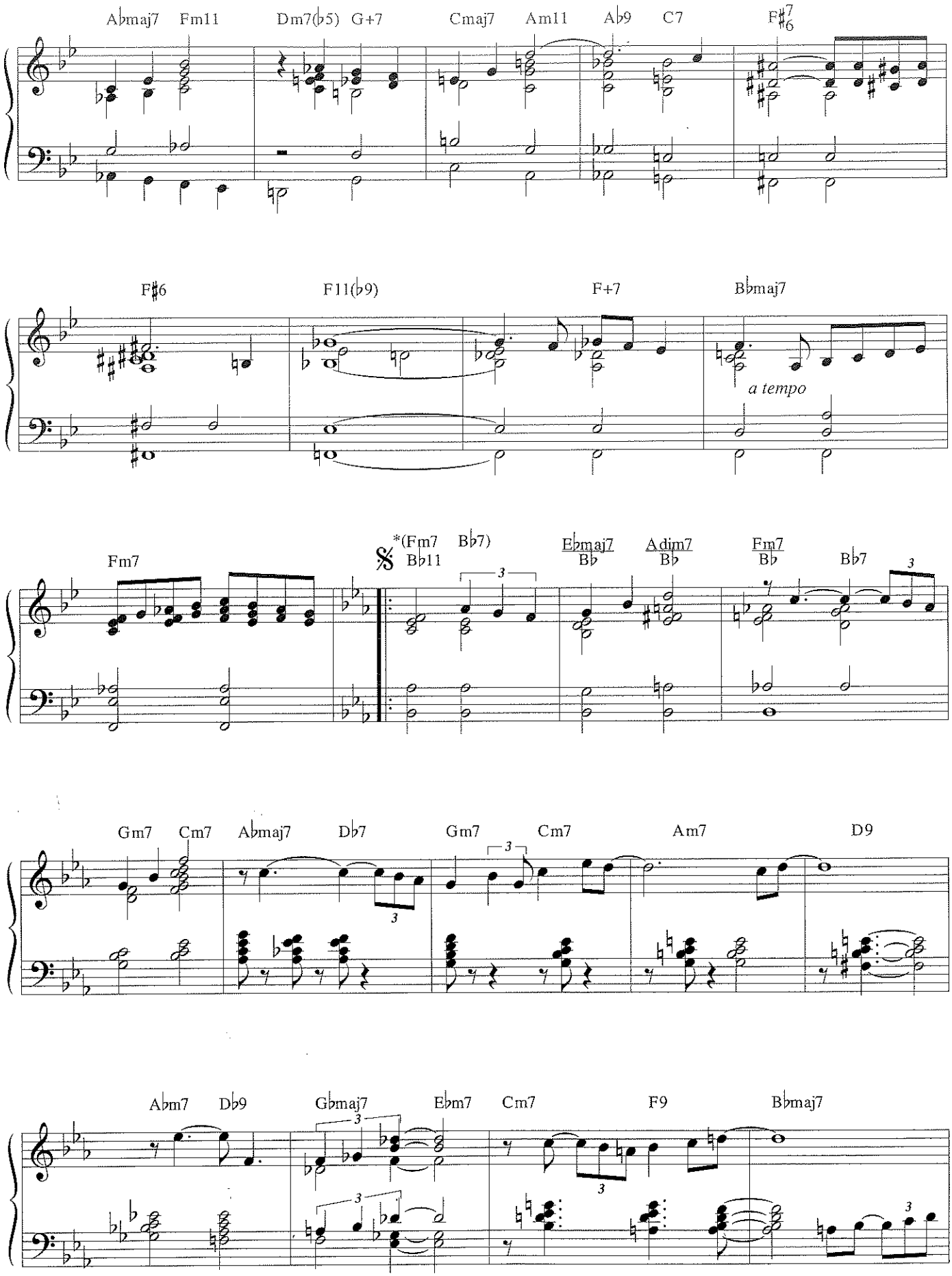
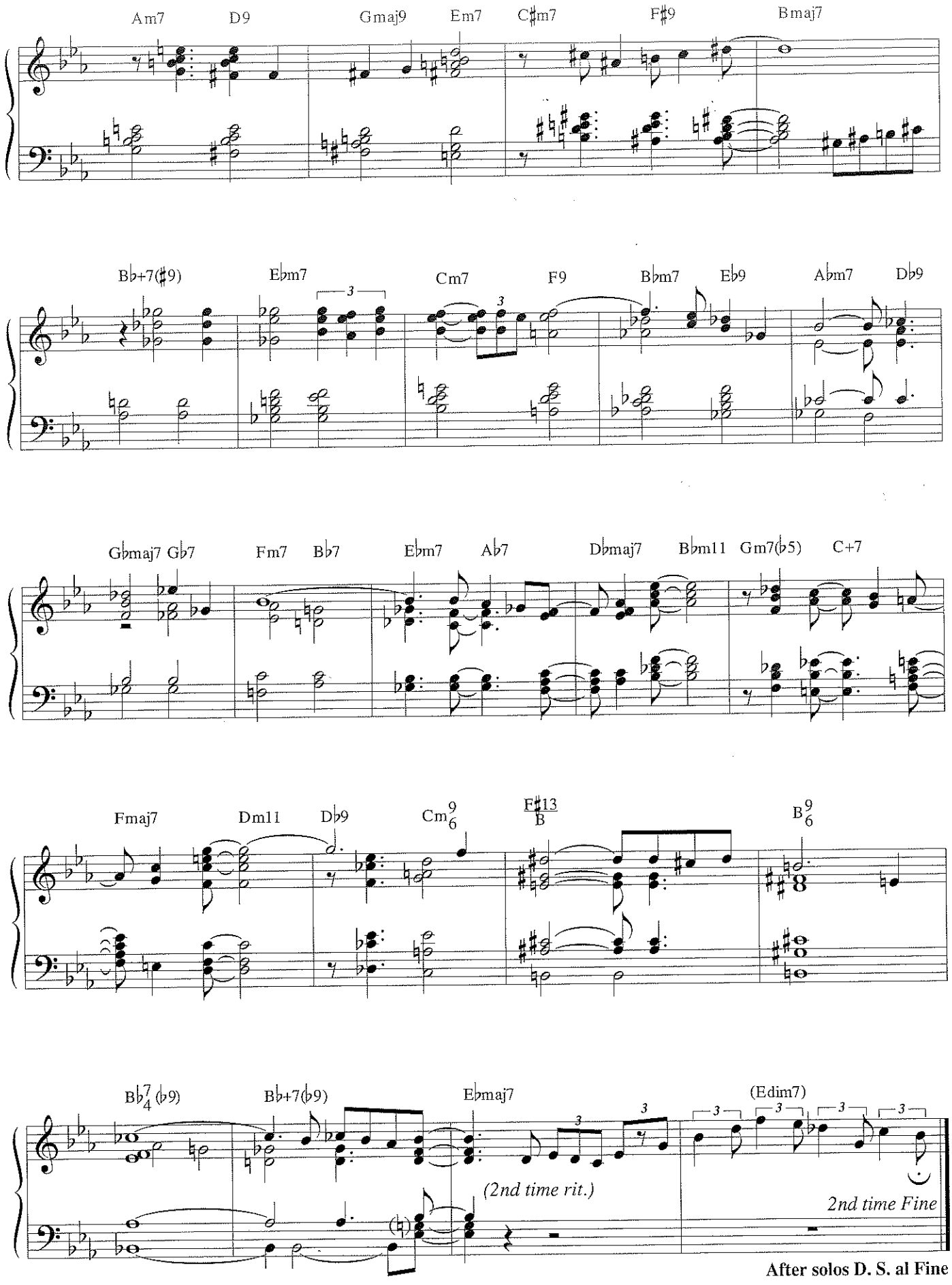
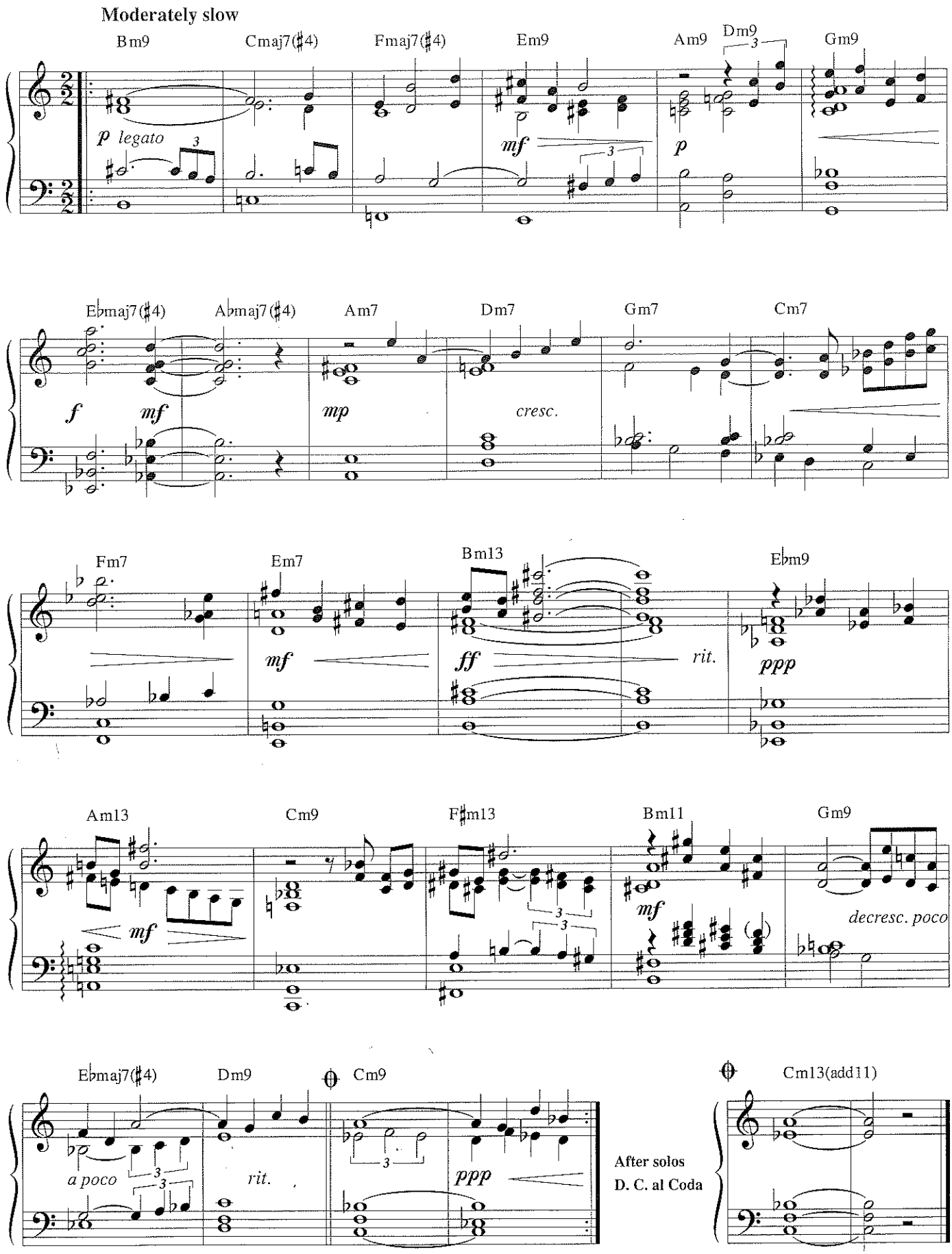


*: change for Solos in parenthesis


Am7 D9 Gmaj9 Em7 C♯m7 F♯9 Bmaj7
B♭+7(♯9) E♭m7 Cm7 F9 B♭m7 E♭9 A♭m7 D♭9
G♭maj7 G♭7 Fm7 B♭7 E♭m7 A♭7 D♭maj7 B♭m11 Gm7(♭5) C+7
Fmaj7 Dm11 D♭9 Cm9/6 F♯13/B B9/6
B♭7/4(♭9) B♭+7(♭9) E♭maj7 (Edim7)
(2nd time rit.)
2nd time Fine
After solos D. S. al Fine

TIME REMEMBERED

Music by B. Evans



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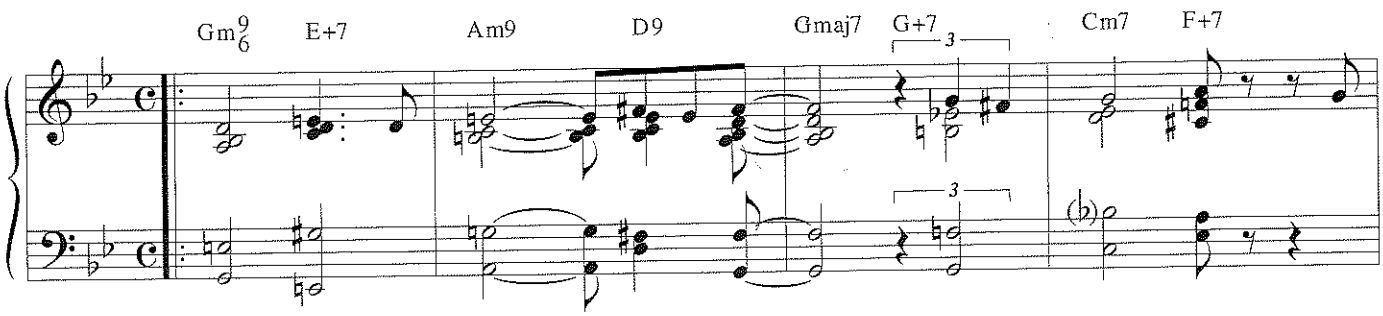
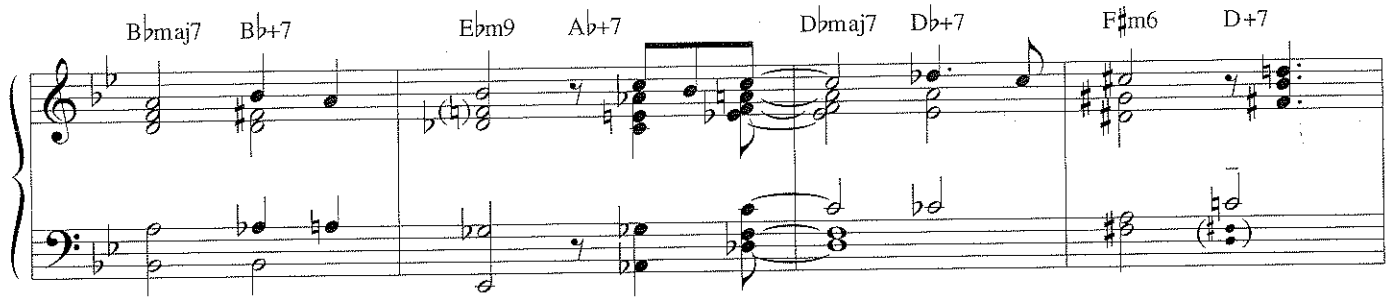
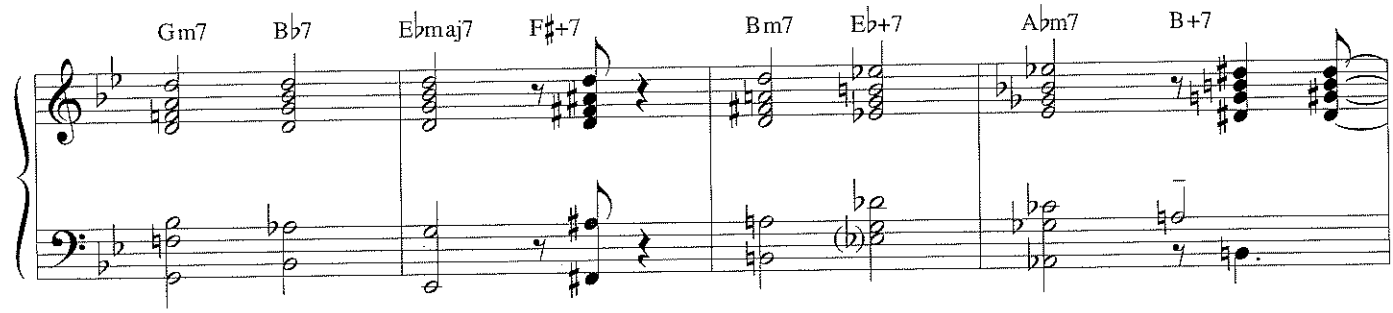
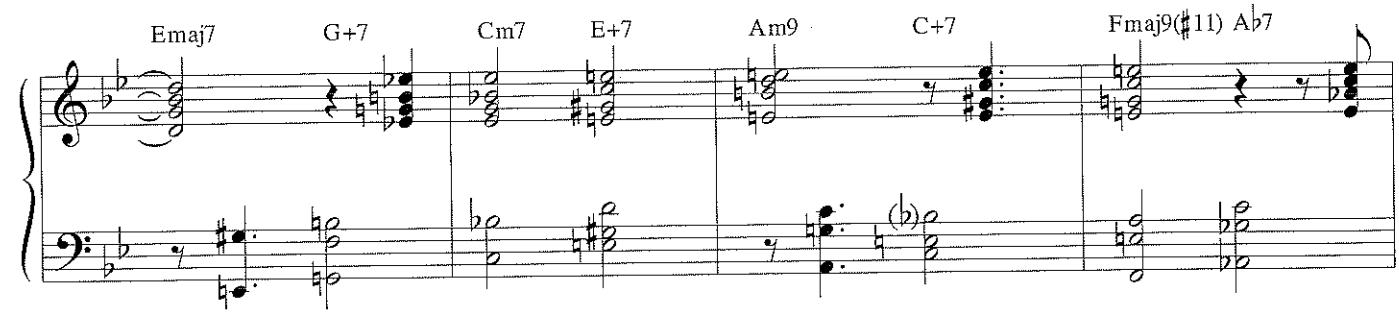
ORBIT

Music by B. Evans









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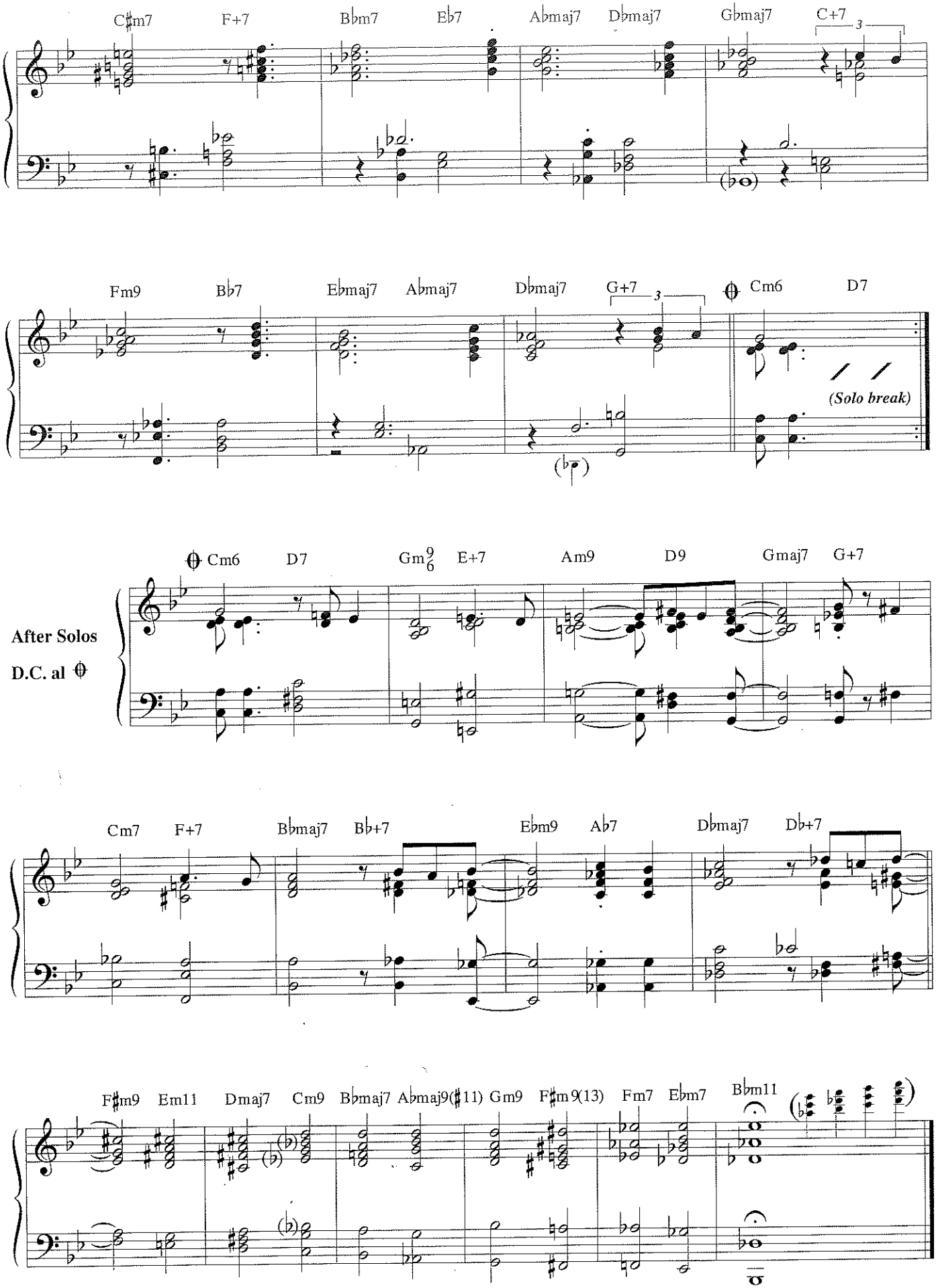
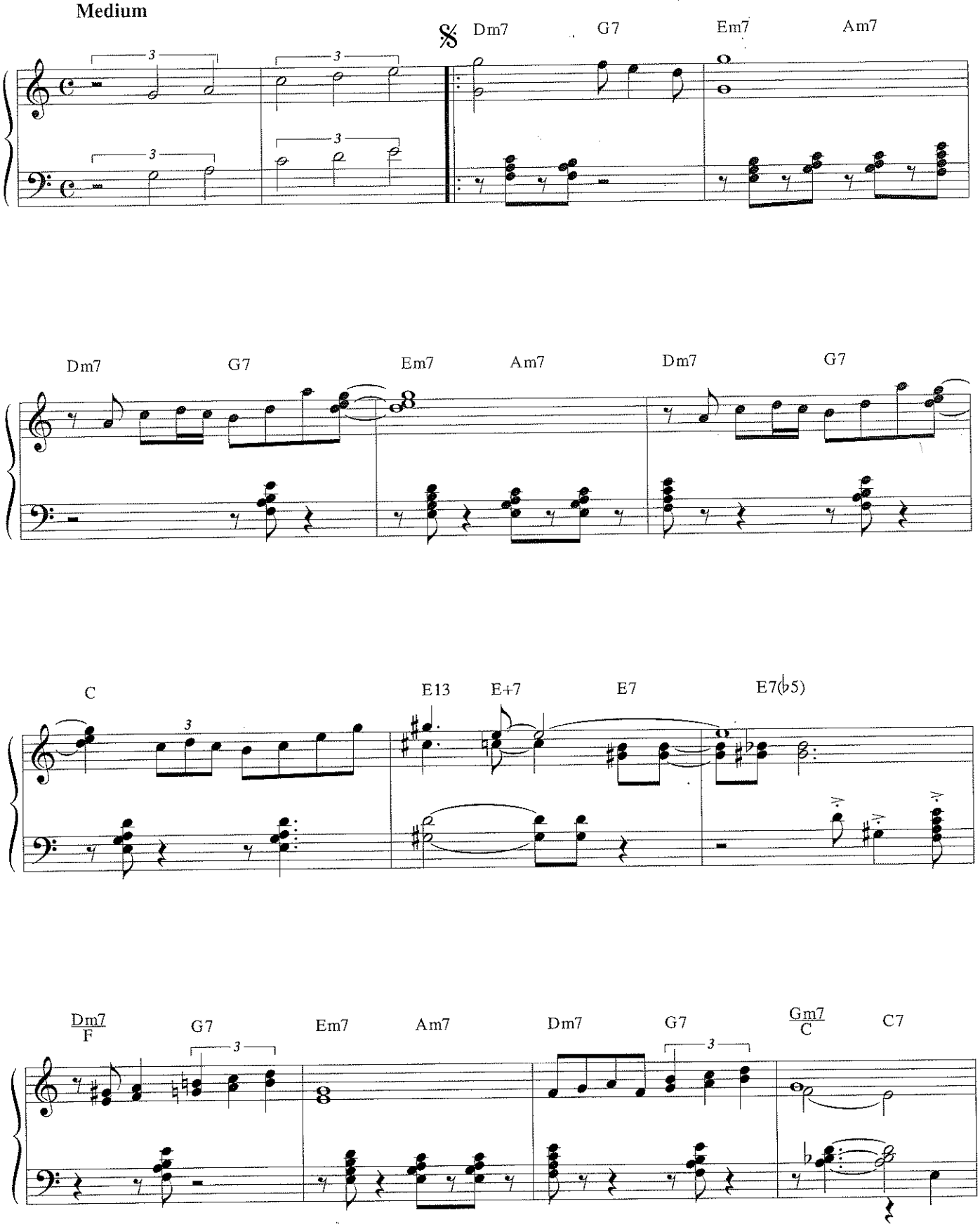

C♯m7 F+7 B♭m7 E♭7 A♭maj7 D♭maj7 G♭maj7 C+7
3
Fm9 B♭7 E♭maj7 A♭maj7 D♭maj7 G+7
3
Cm6 D7
(Solo break)
Cm6 D7 Gm9/6 E+7 Am9 D9 Gmaj7 G+7
After Solos
D.C. al
Cm7 F+7 B♭maj7 B♭+7 E♭m9 A♭7 D♭maj7 D♭+7
F♯m9 Em11 Dmaj7 Cm9 B♭maj7 A♭maj9(♯11) Gm9 F♯m9(13) Fm7 E♭m7 B♭m11

PERI'S SCOPE

Music by B. Evans

Medium



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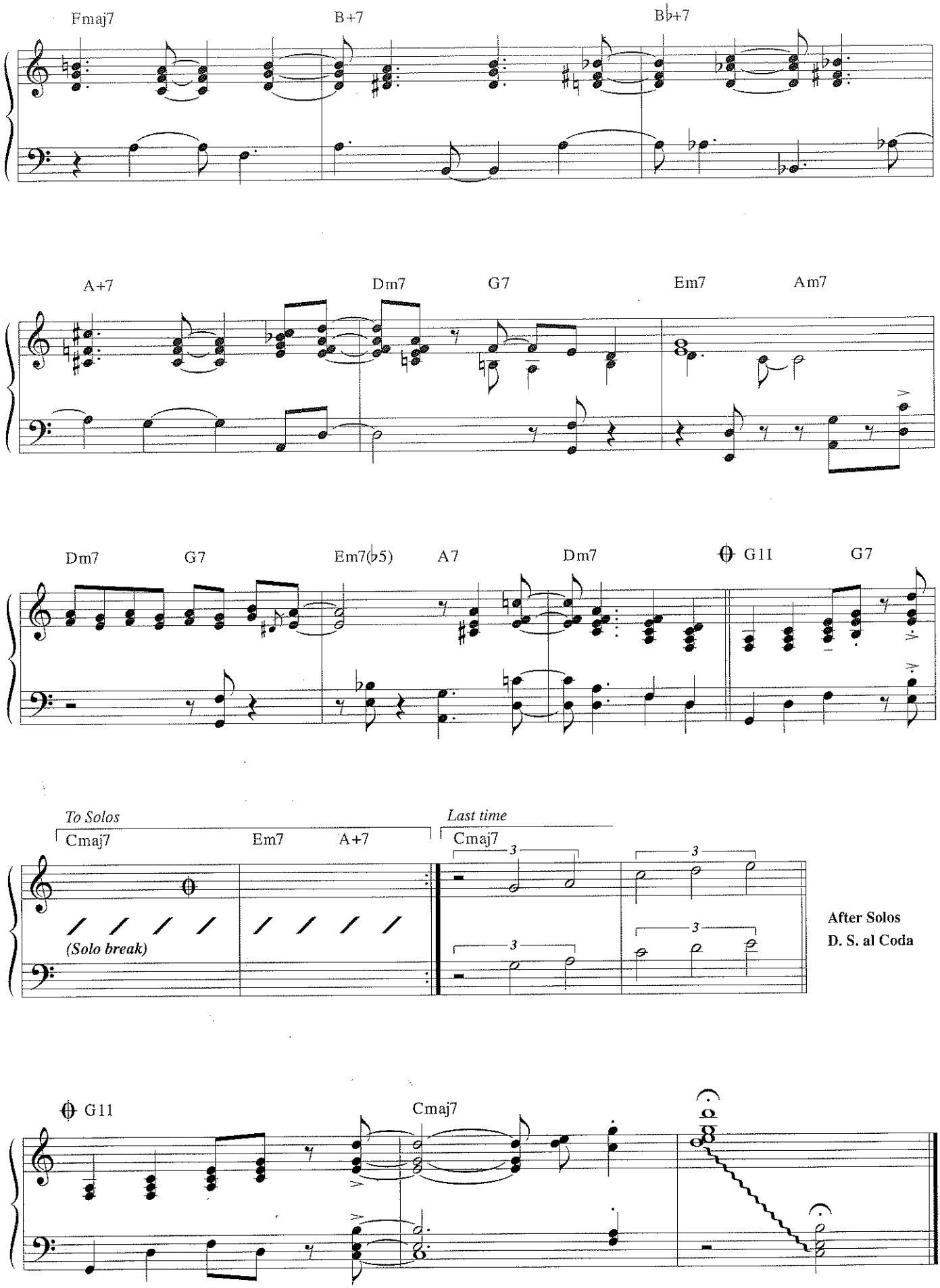
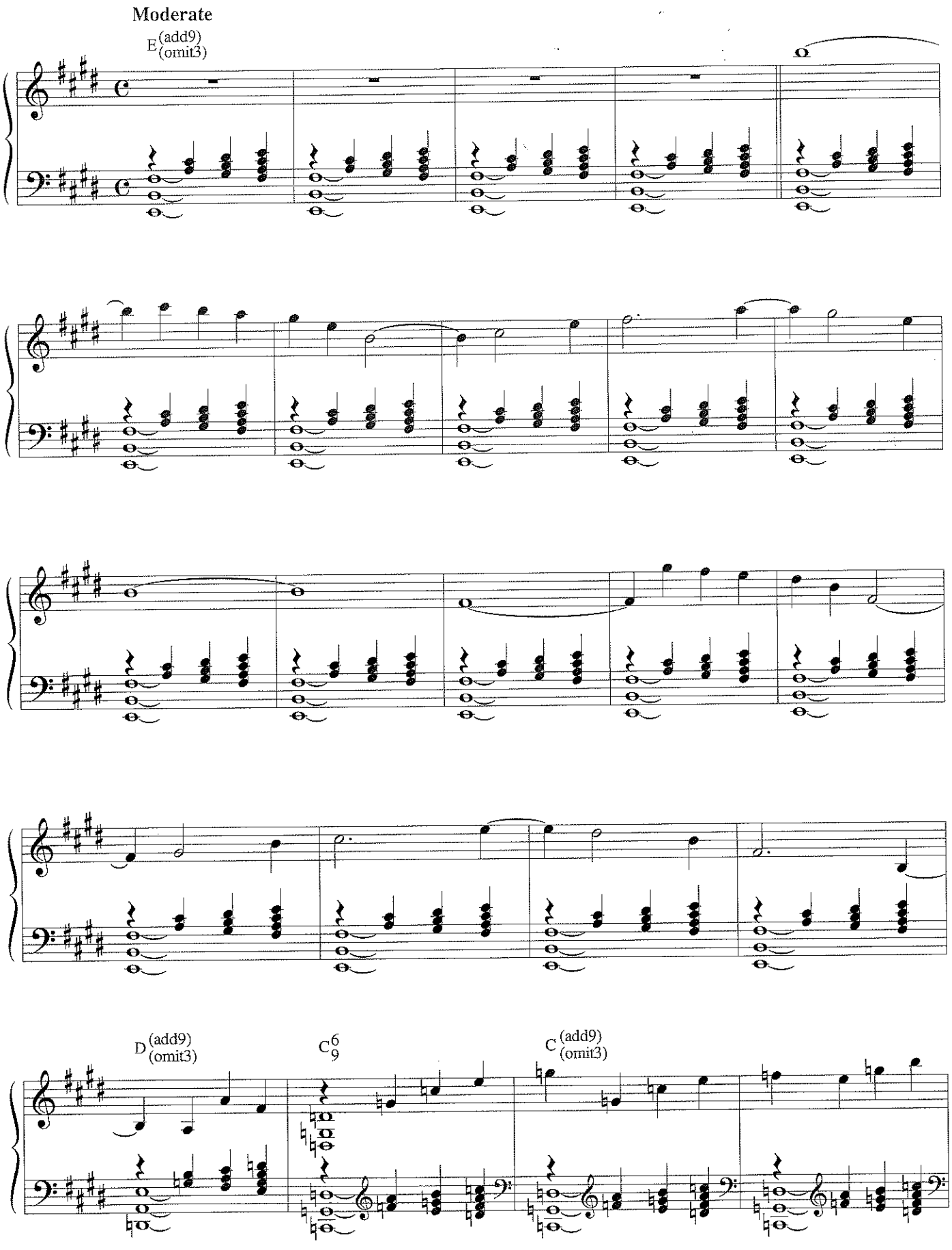

Fmaj7
B+7
B♭+7
A+7
Dm7
G7
Em7
Am7
Dm7
G7
Em7(♭5)
A7
Dm7
G11
G7
To Solos
Cmaj7
Em7
A+7
Last time
Cmaj7
3
(Solo break)
After Solos
D. S. al Coda
G11
Cmaj7

PROLOGUE

Music by B. Evans



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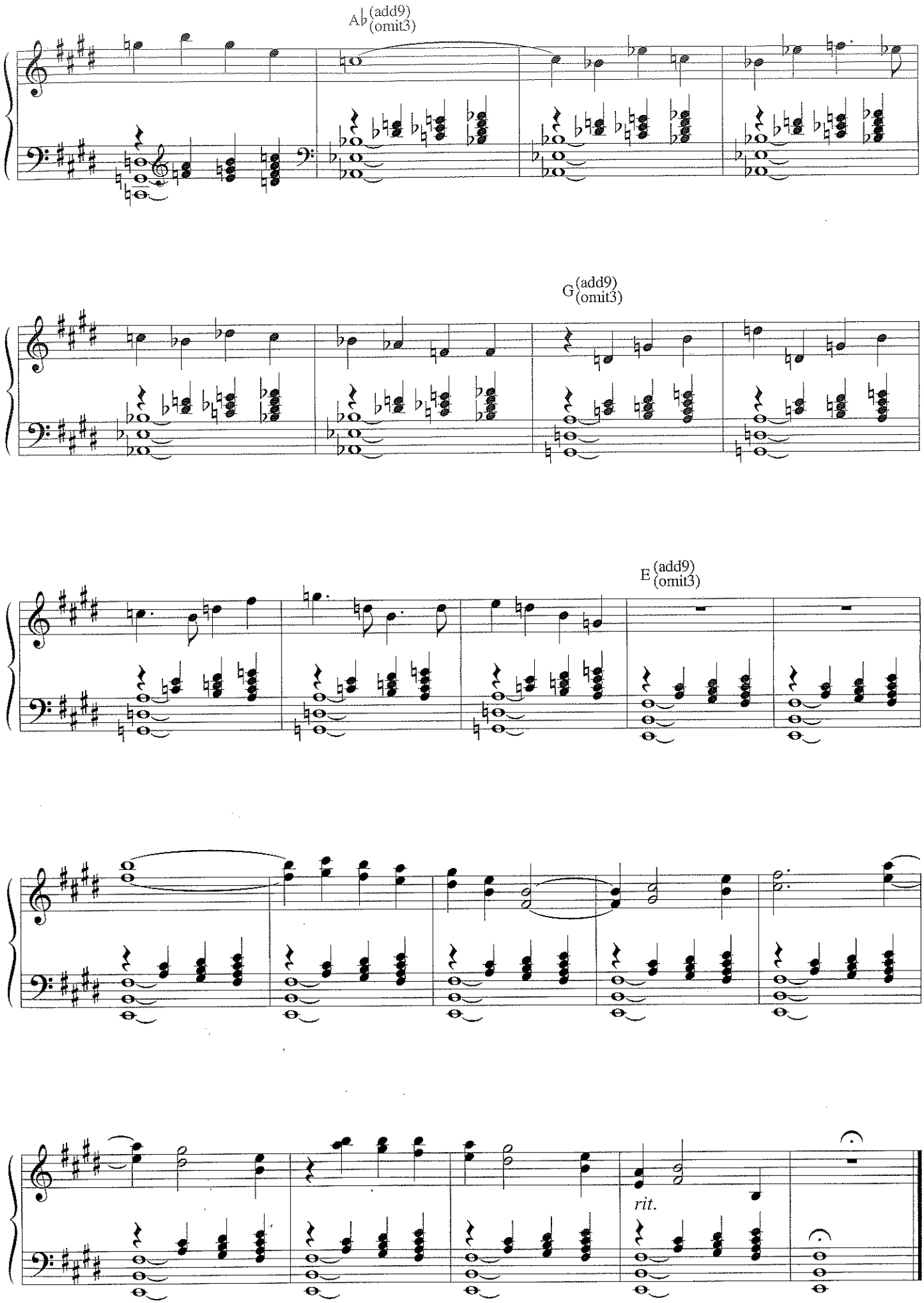
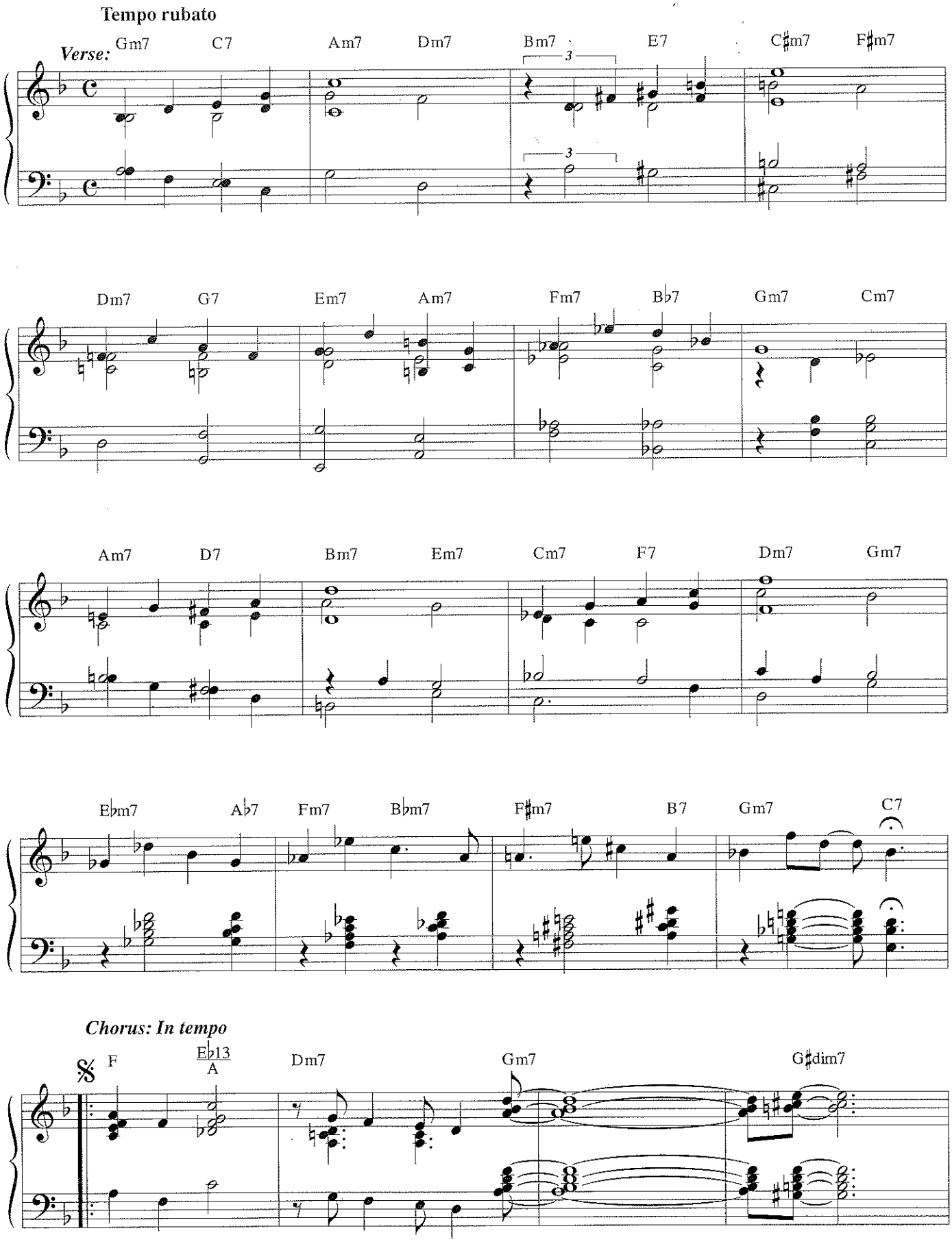

A♭ (add9) (omit3)
G (add9) (omit3)
E (add9) (omit3)
rit.

SHOW TYPE TUNE (TUNE FOR A LYRIC)

Music by B. Evans



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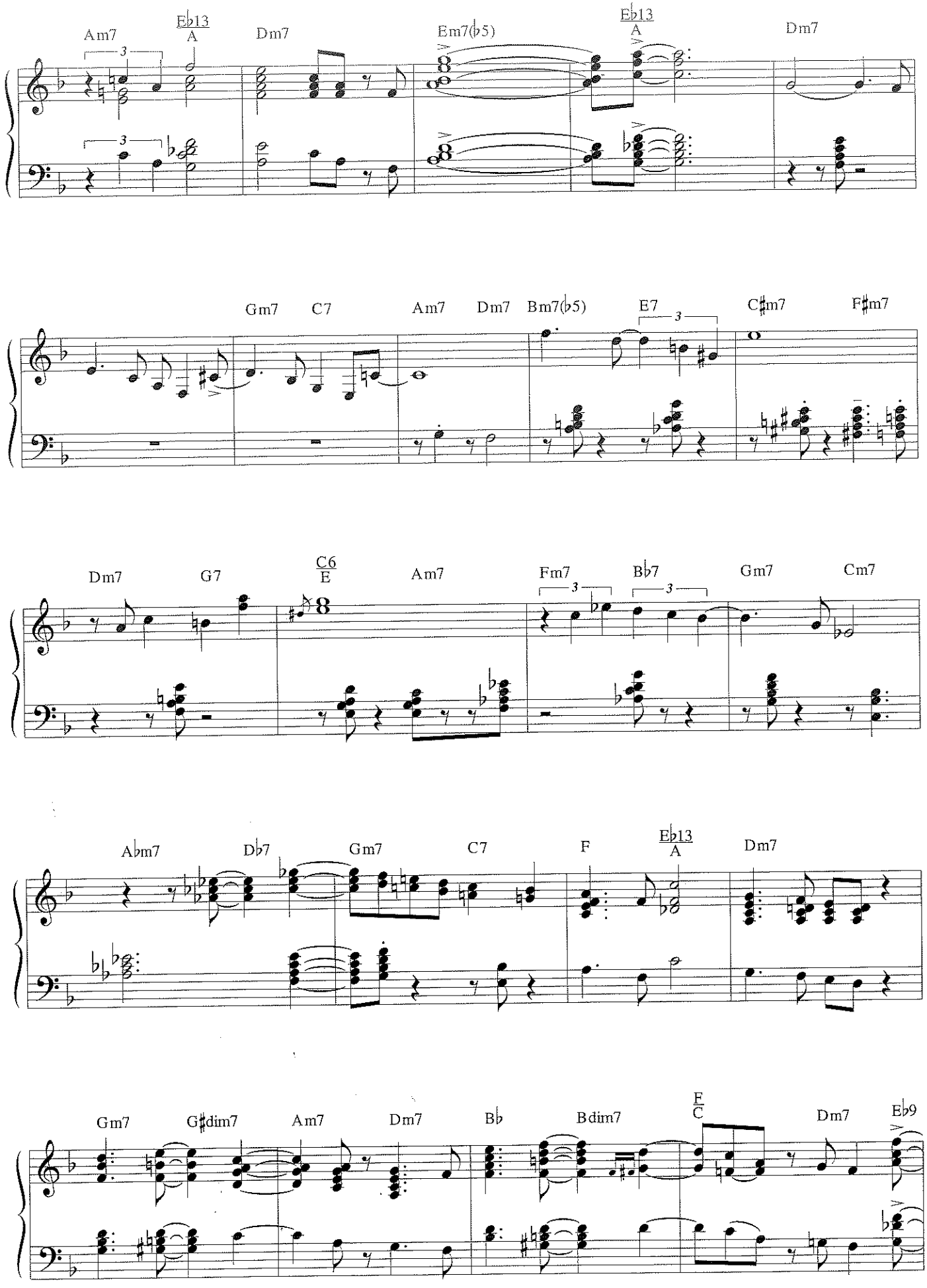
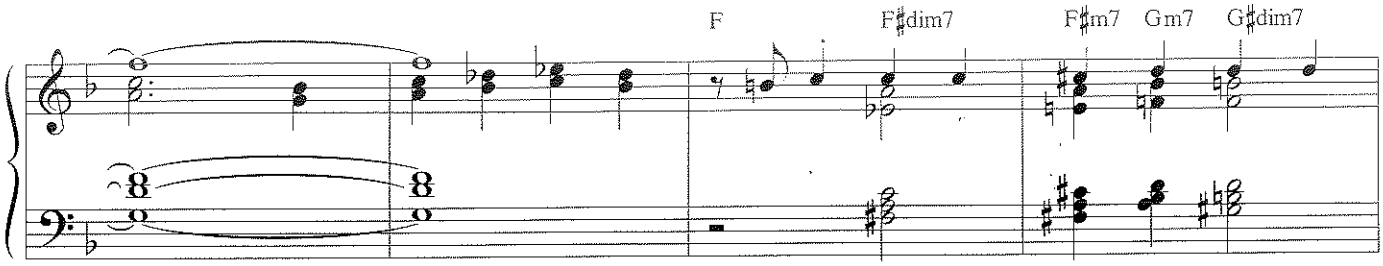
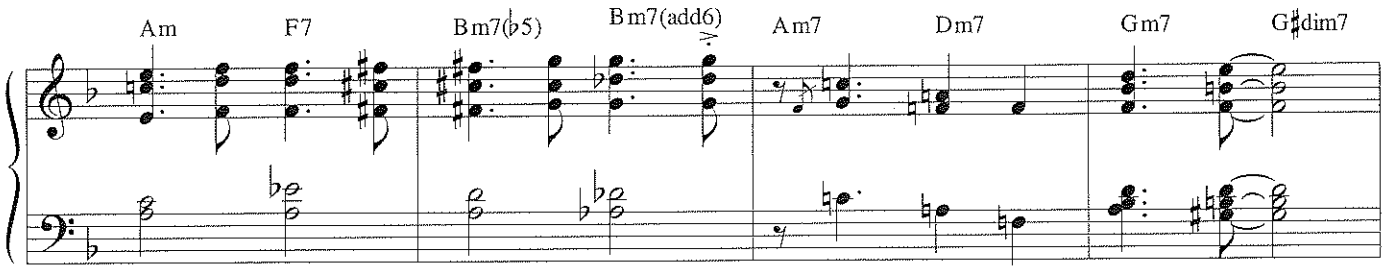
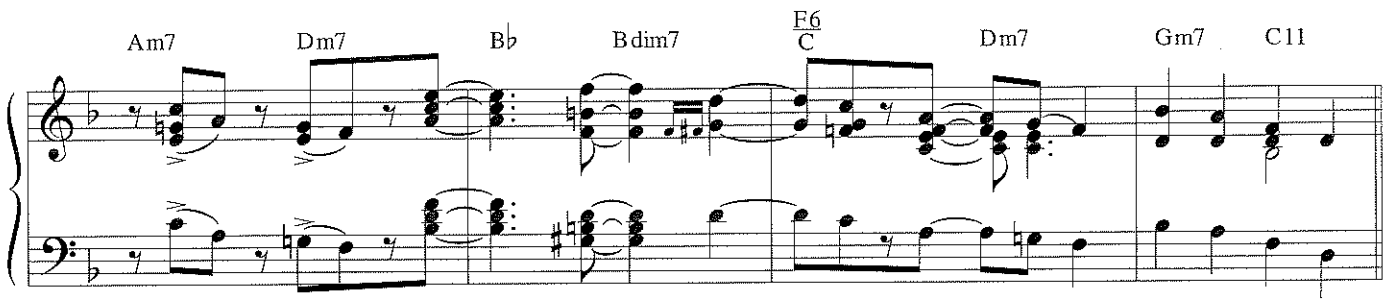
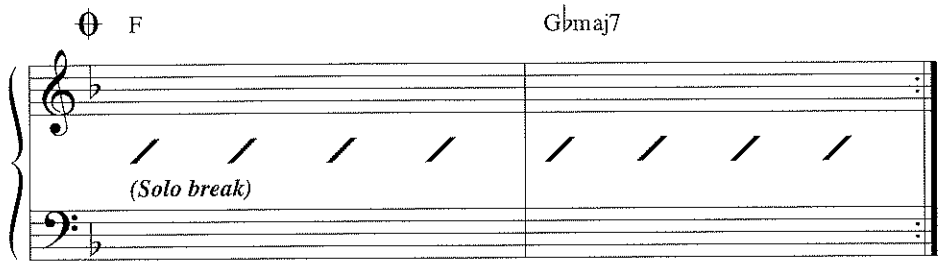

Am7
E♭13
A
Dm7
Em7(♭5)
E♭13
A
Dm7
Gm7
C7
Am7
Dm7
Bm7(♭5)
E7
C♯m7
F♯m7
Dm7
G7
C6
E
Am7
Fm7
B♭7
Gm7
Cm7
A♭m7
D♭7
Gm7
C7
F
E♭13
A
Dm7
Gm7
G♯dim7
Am7
Dm7
B♭
B♭dim7
F
C
Dm7
E♭9



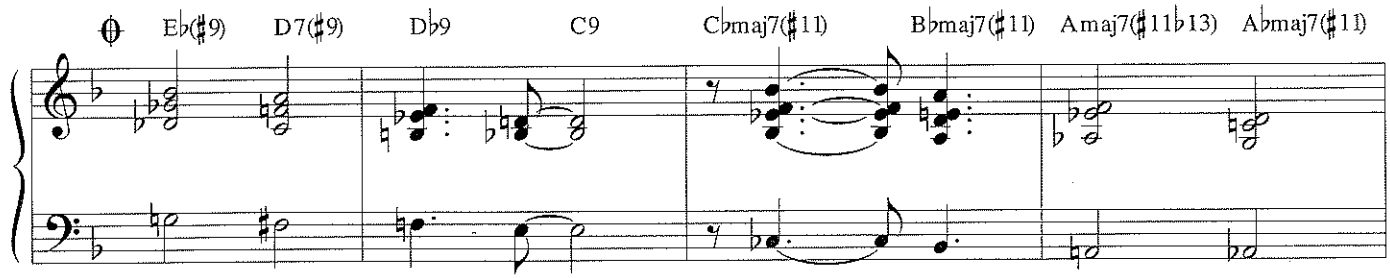
C pedal (double bass line) ----------

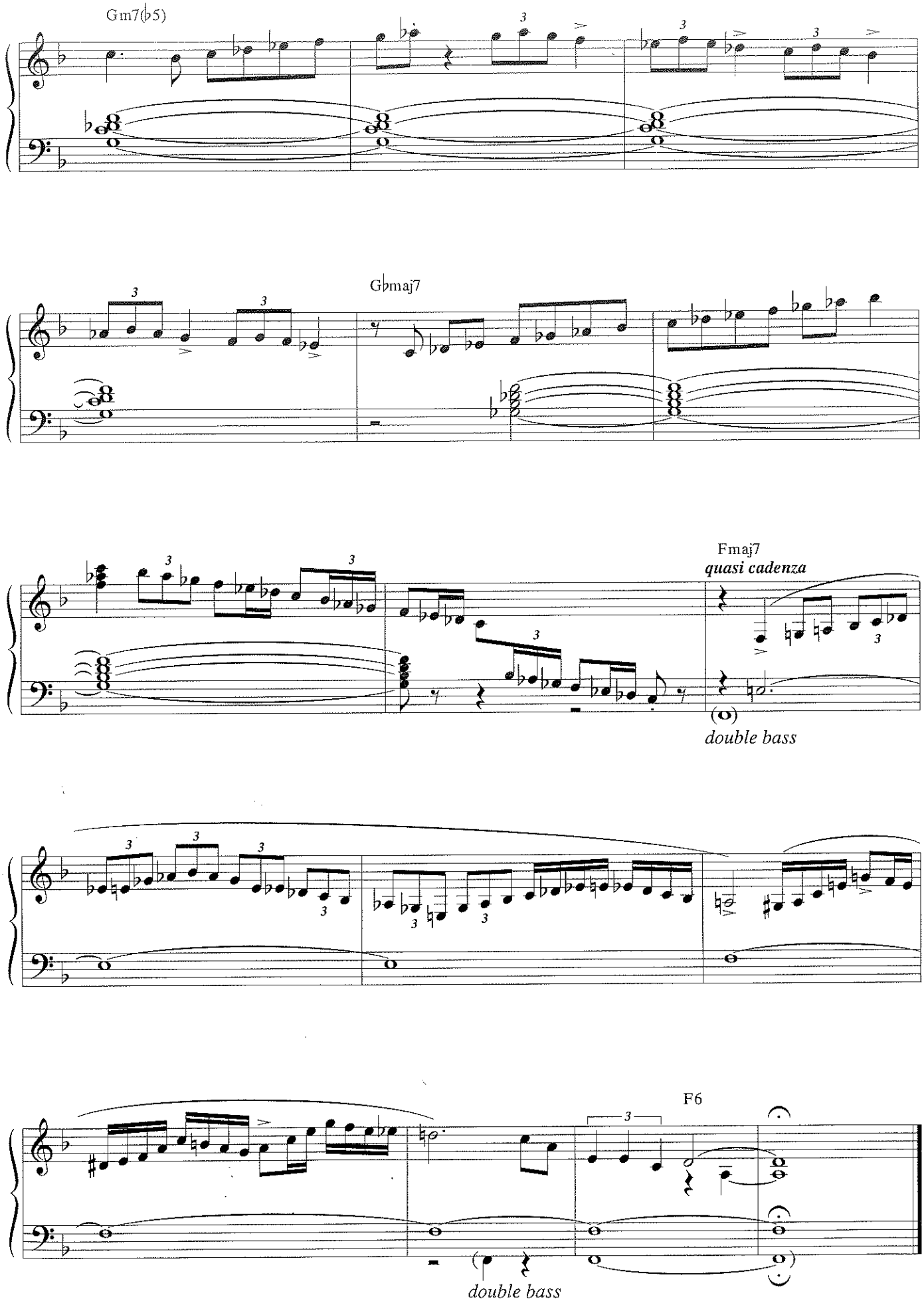






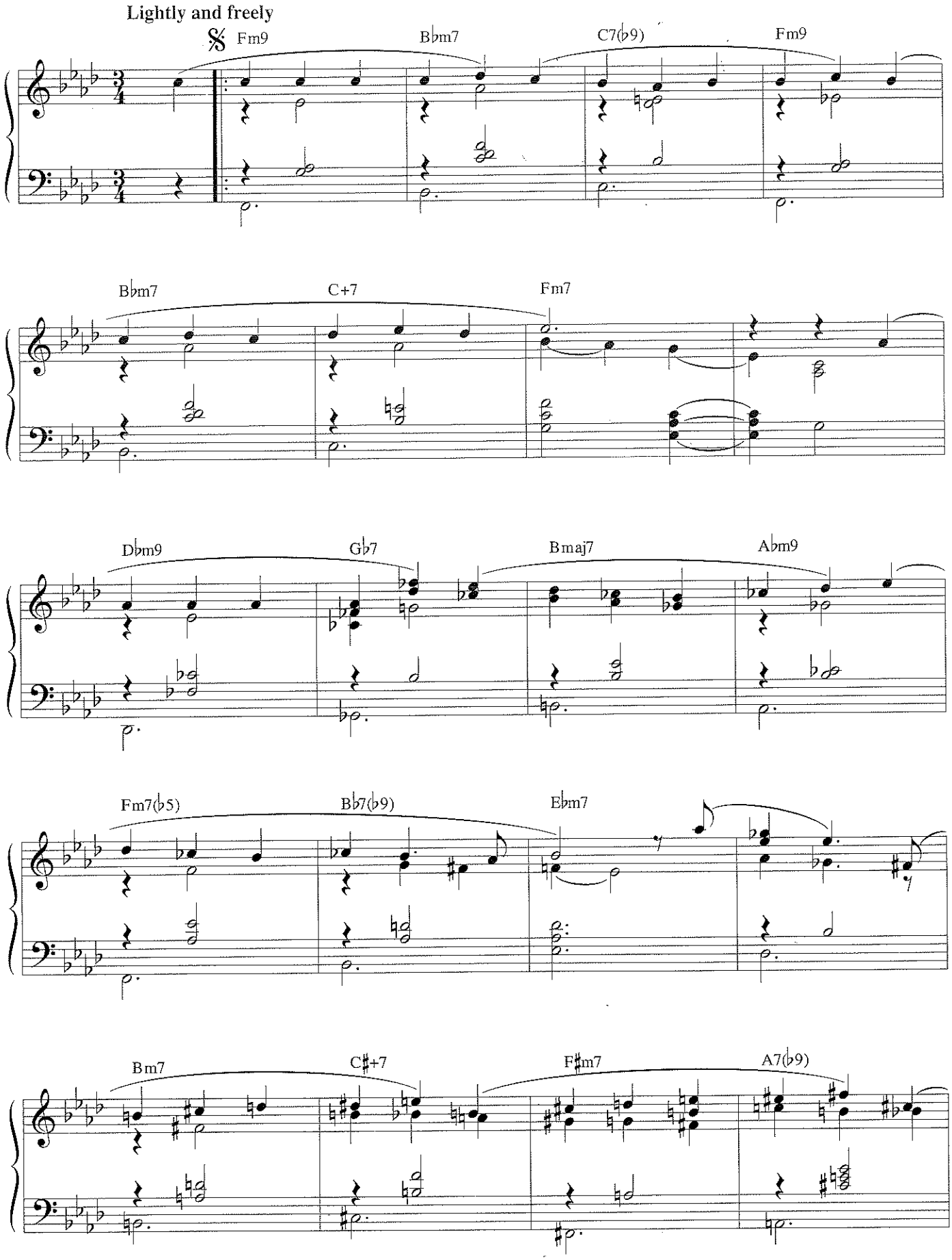
After solos
D. C. al Coda




Gm7(♭5)
G♭maj7
Fmaj7
quasi cadenza
double bass
F6
double bass

THE TWO LONELY PEOPLE

Music by B. Evans



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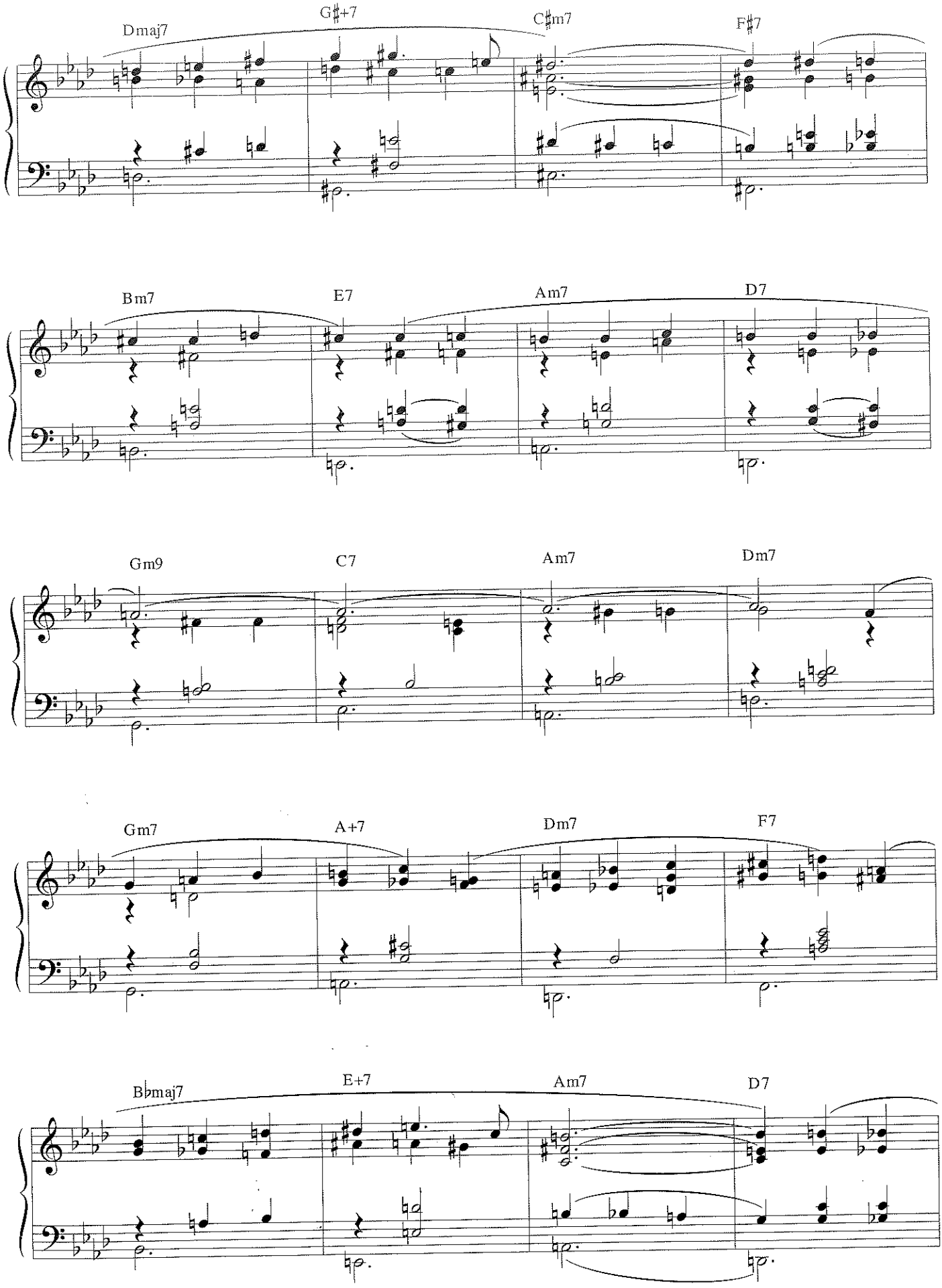
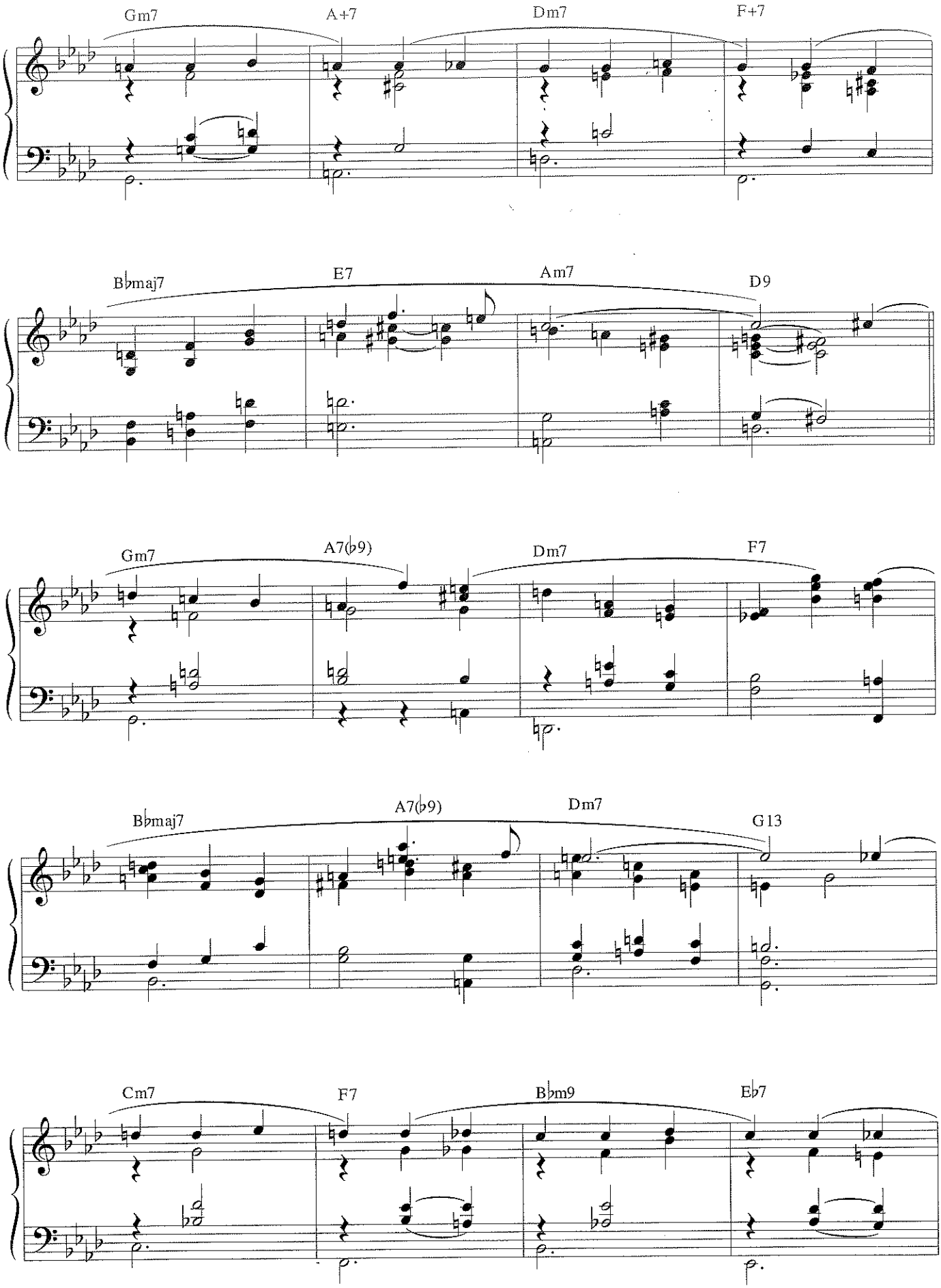
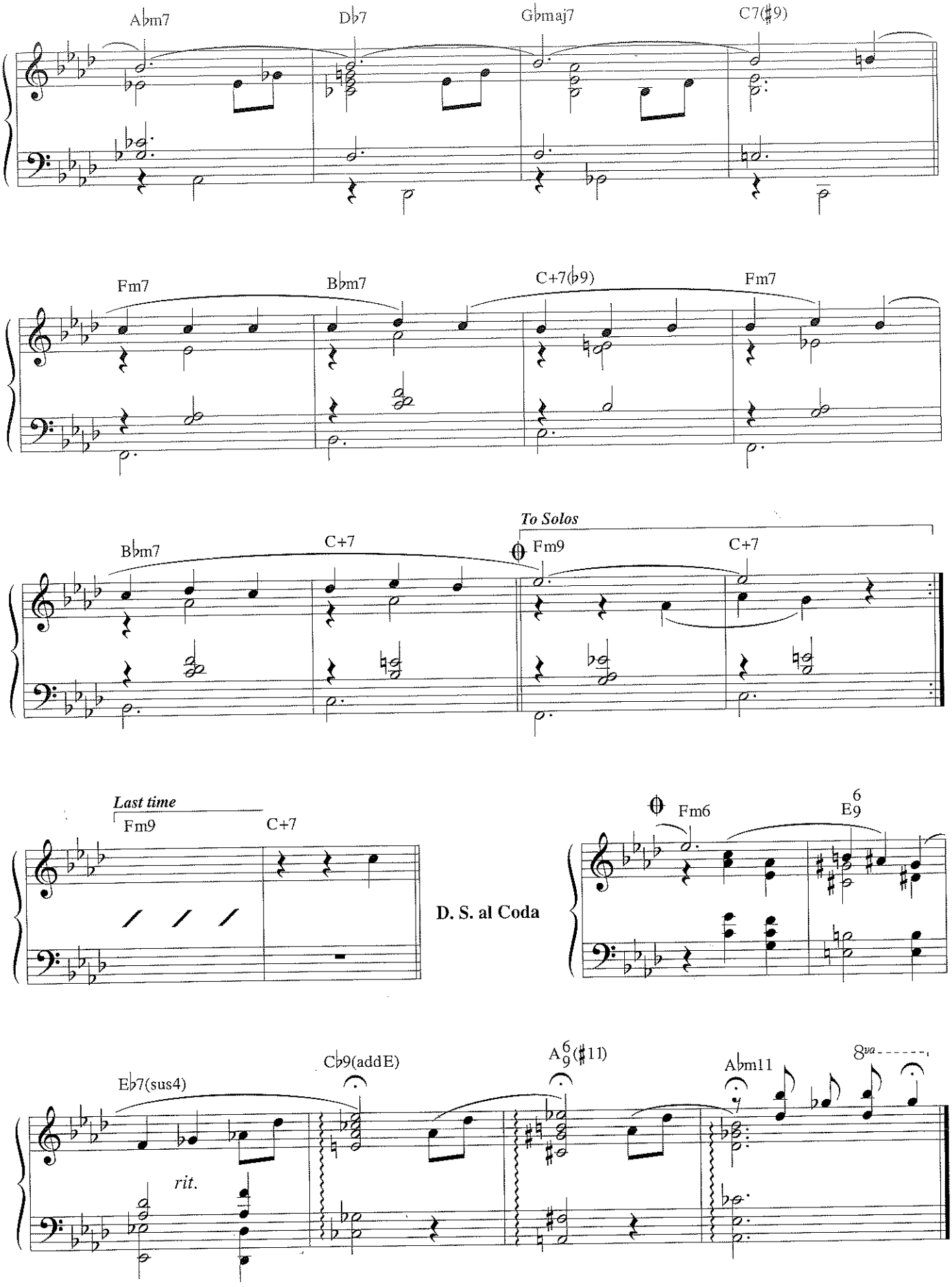
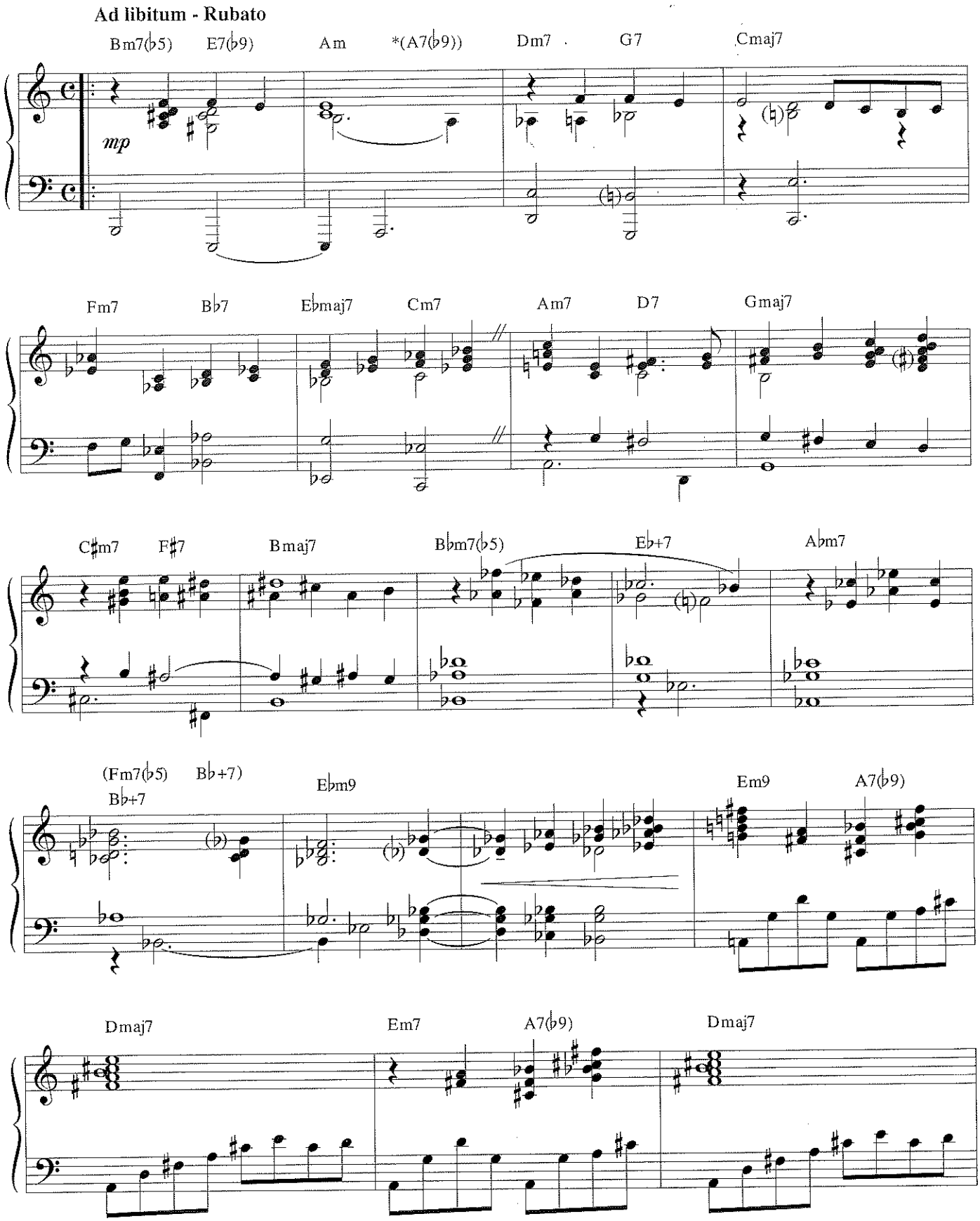

Dmaj7
G♯+7
C♯m7
F♯7
Bm7
E7
Am7
D7
Gm9
C7
Am7
Dm7
Gm7
A+7
Dm7
F7
B♭maj7
E+7
Am7
D7


Gm7
A+7
Dm7
F+7
B♭maj7
E7
Am7
D9
Gm7
A7(♭9)
Dm7
F7
B♭maj7
A7(♭9)
Dm7
G13
Cm7
F7
B♭m9
E♭7


Abm7
Db7
Gbmaj7
C7(#9)
Fm7
Bbm7
C+7(b9)
Fm7
Bbm7
C+7
To Solos
Fm9
C+7
Last time
Fm9
C+7
D. S. al Coda
Fm6
6
E9
Eb7(sus4)
Cb9(addE)
A6/9(#11)
Abm11
8va
rit.

TURN OUT THE STARS

Words by G. Lees - Music by B. Evans



*: change for Solos in parenthesis

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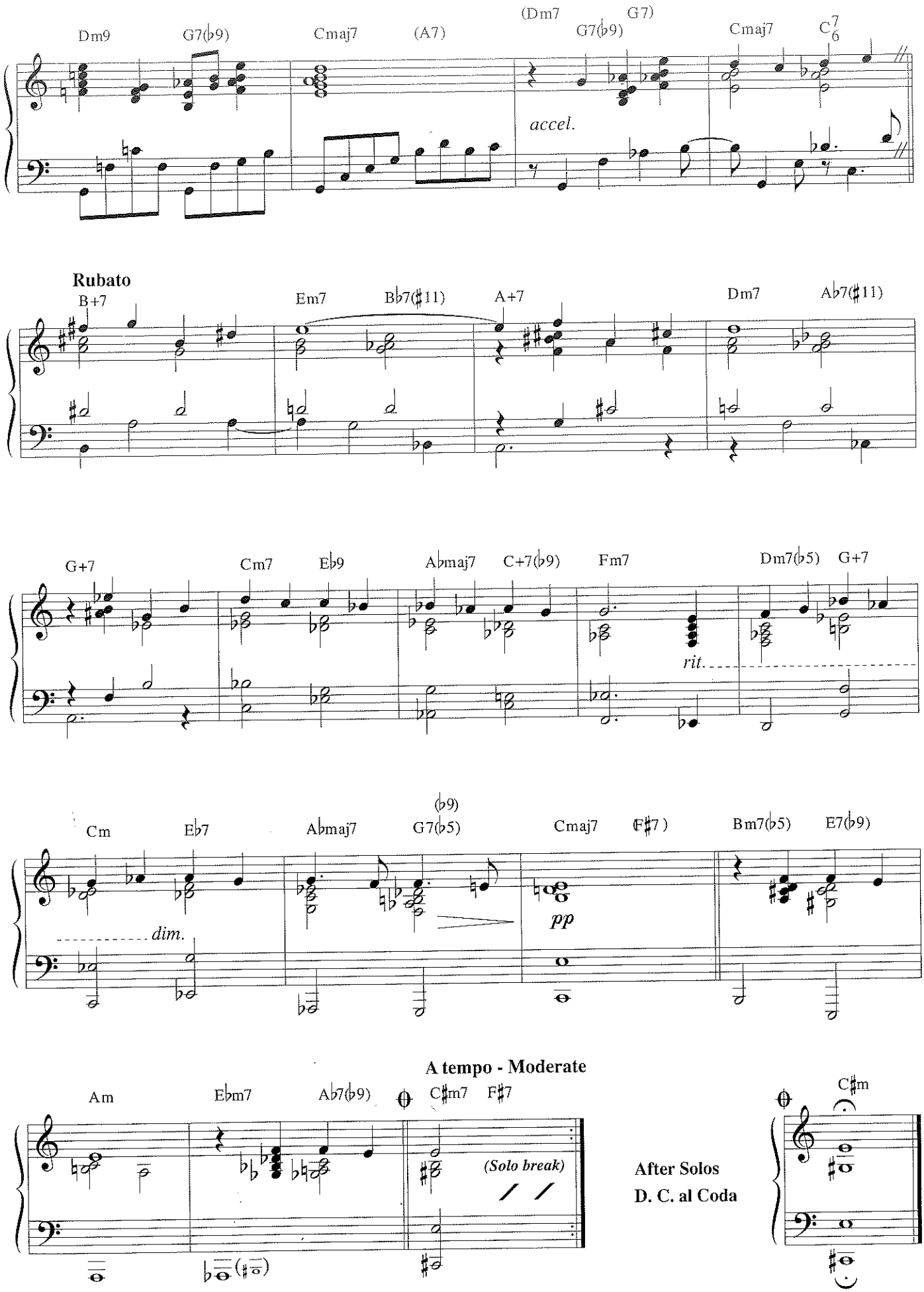
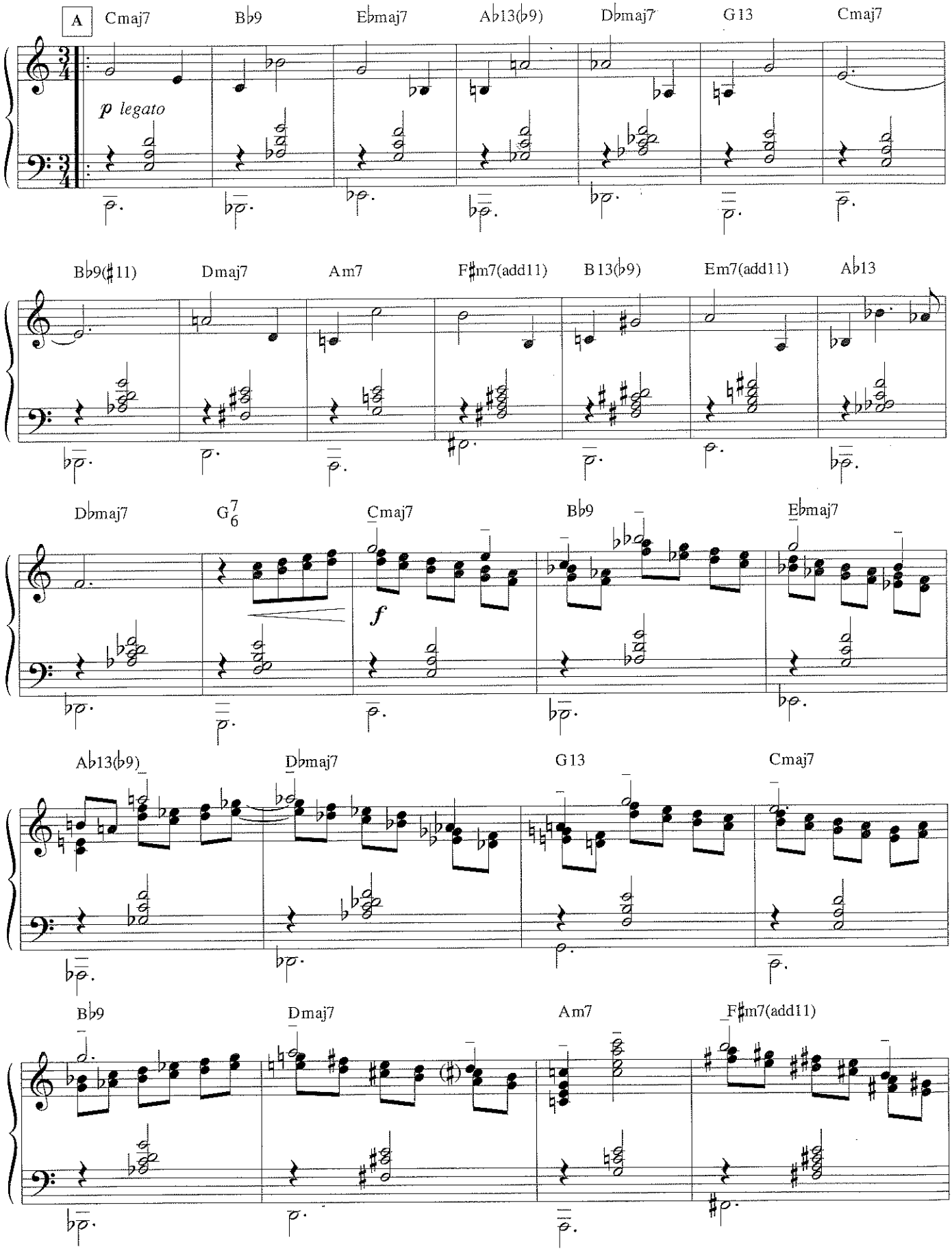

Dm9
G7(♭9)
Cmaj7
(A7)
(Dm7
G7(♭9)
G7)
Cmaj7
C7/6
accel.
Rubato
B+7
Em7
B♭7(♯11)
A+7
Dm7
A♭7(♯11)
G+7
Cm7
E♭9
A♭maj7
C+7(♭9)
Fm7
Dm7(♭5)
G+7
rit.
Cm
E♭7
A♭maj7
(♭9)
G7(♭5)
Cmaj7
(F♯7)
Bm7(♭5)
E7(♭9)
dim.
pp
A tempo - Moderate
Am
E♭m7
A♭7(♭9)
C♯m7
F♯7
(Solo break)
After Solos
D. C. al Coda
C♯m

VERY EARLY

Words by H. Carol - Music by B. Evans

Medium jazz waltz



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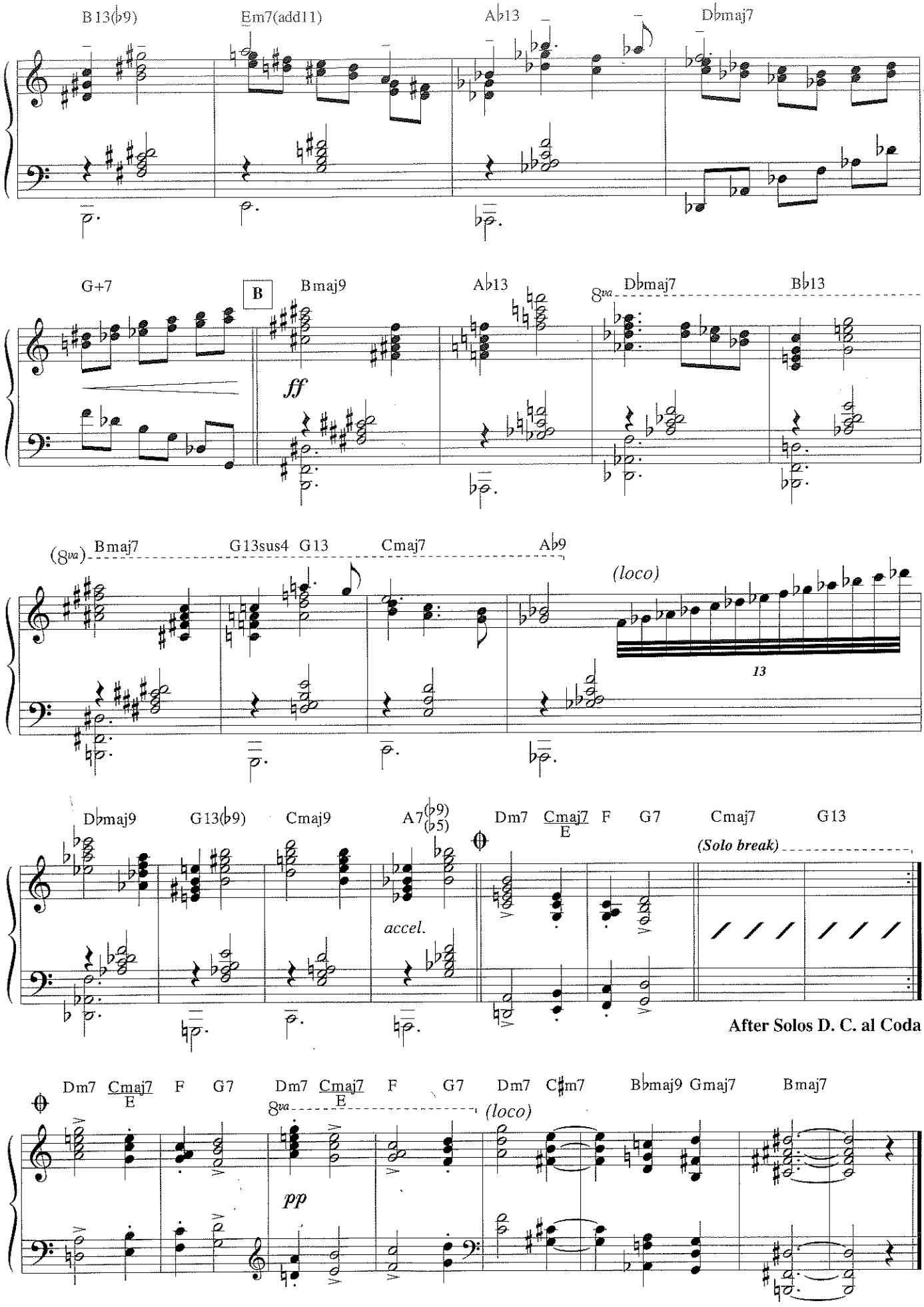
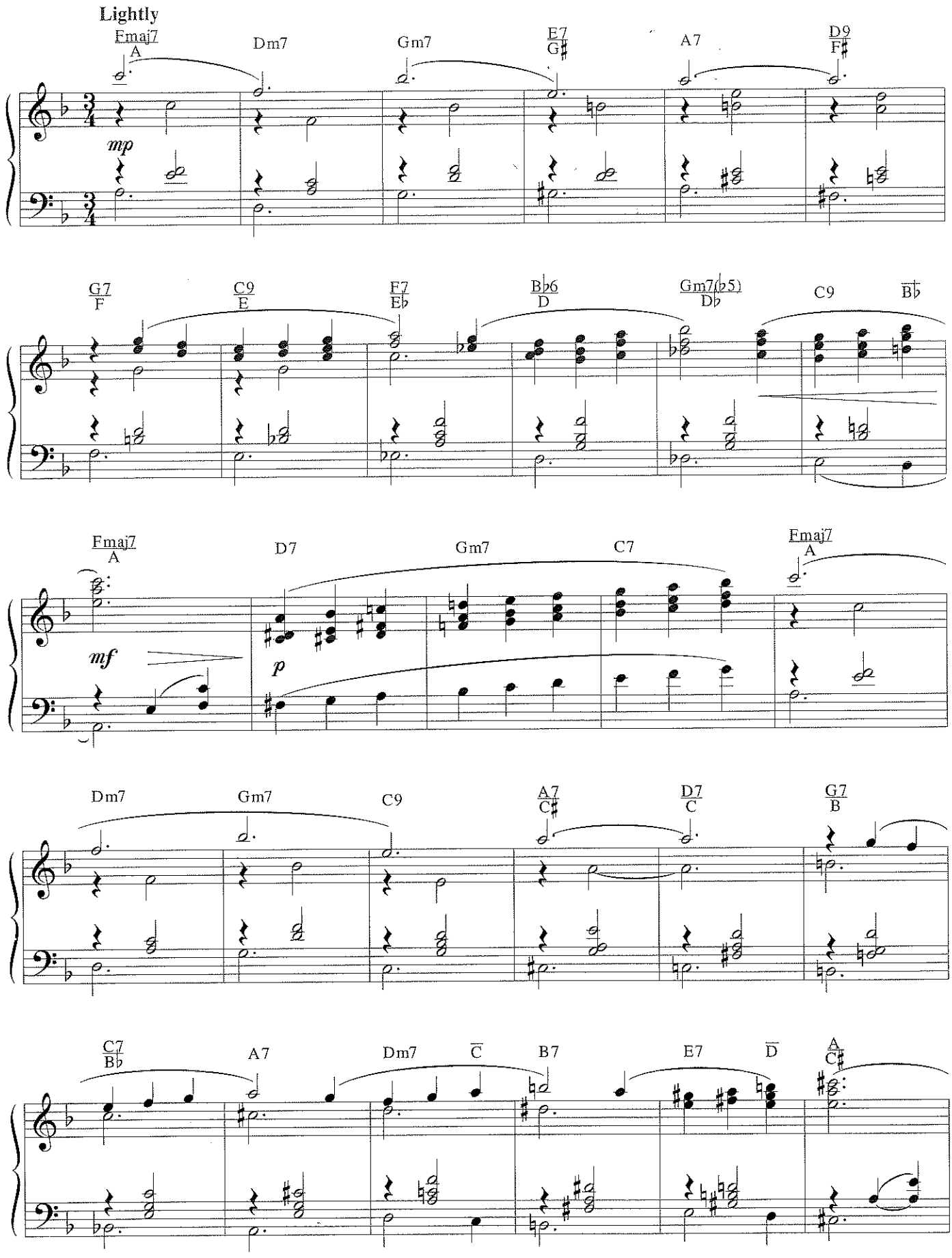

B13(♭9)
Em7(add11)
A♭13
D♭maj7
G+7
B
Bmaj9
A♭13
8va
D♭maj7
B♭13
ff
(8va)
Bmaj7
G13sus4
G13
Cmaj7
A♭9
(loco)
13
D♭maj9
G13(♭9)
Cmaj9
A7(♭9)(♭5)
Dm7
Cmaj7
E
F
G7
Cmaj7
G13
(Solo break)
accel.
After Solos D. C. al Coda
Dm7
Cmaj7
E
F
G7
8va
(loco)
pp
C♯m7
B♭maj9
Gmaj7
Bmaj7

WALTZ FOR DEBBY

Words by G. Lees - Music by B. Evans



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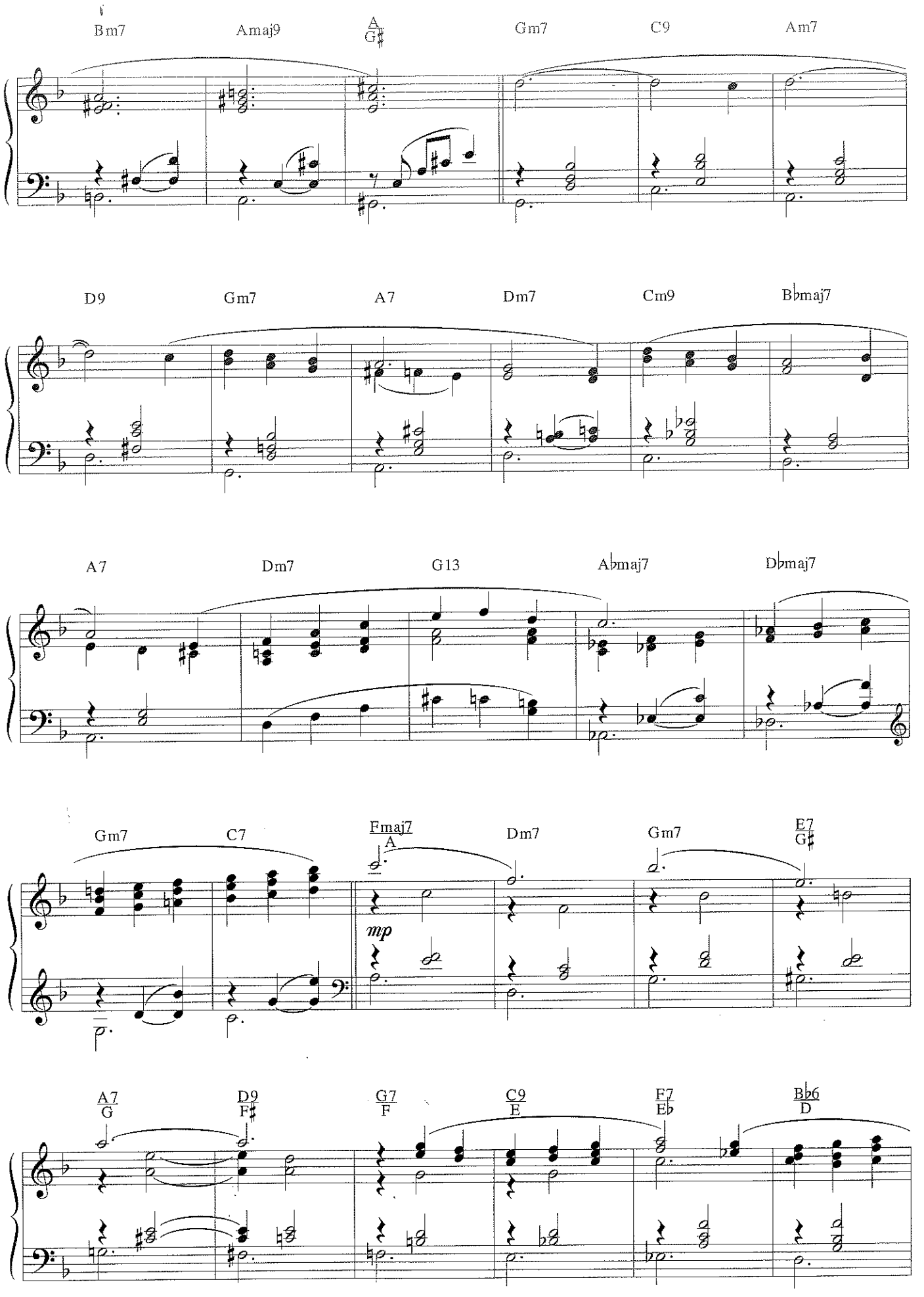
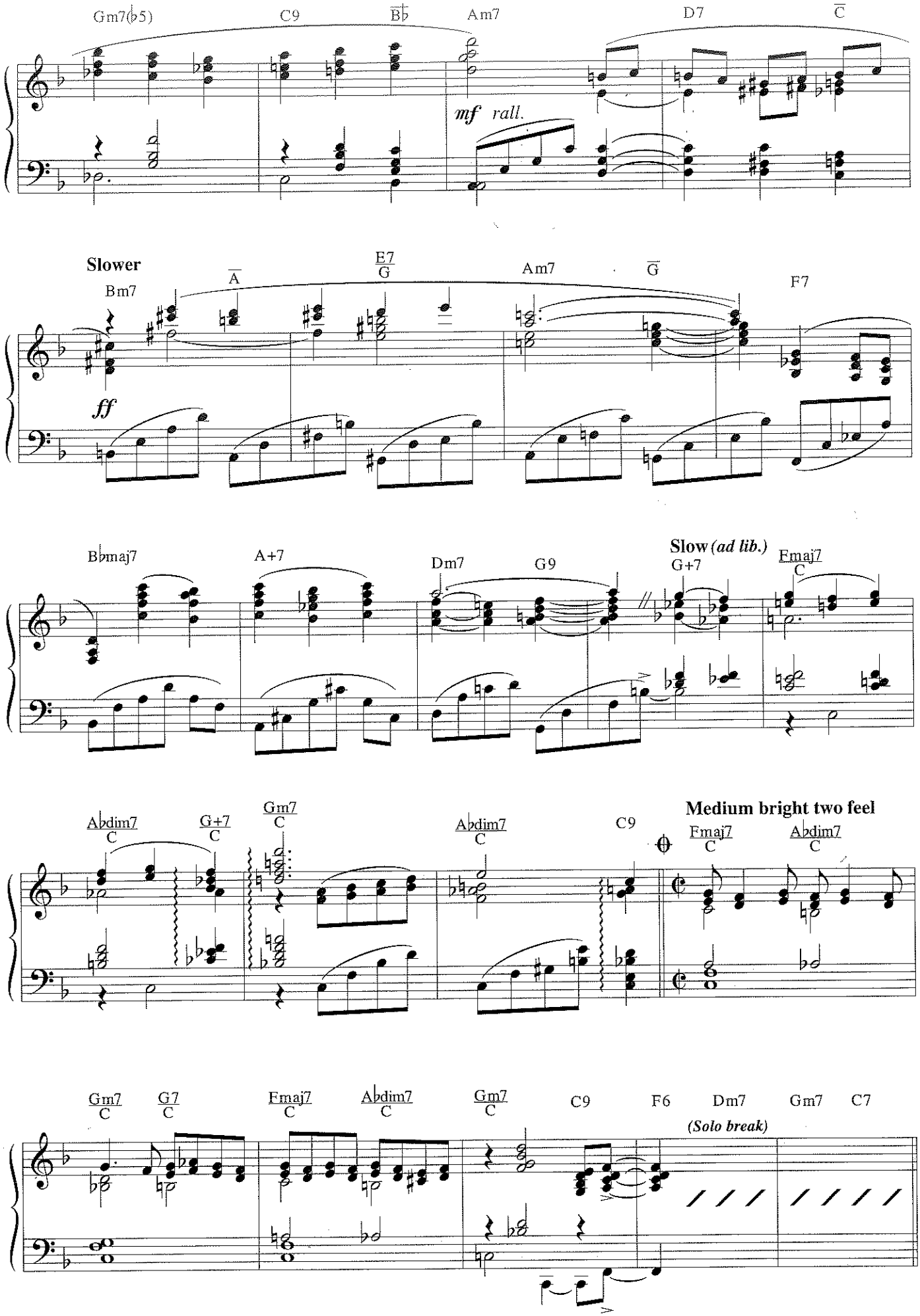
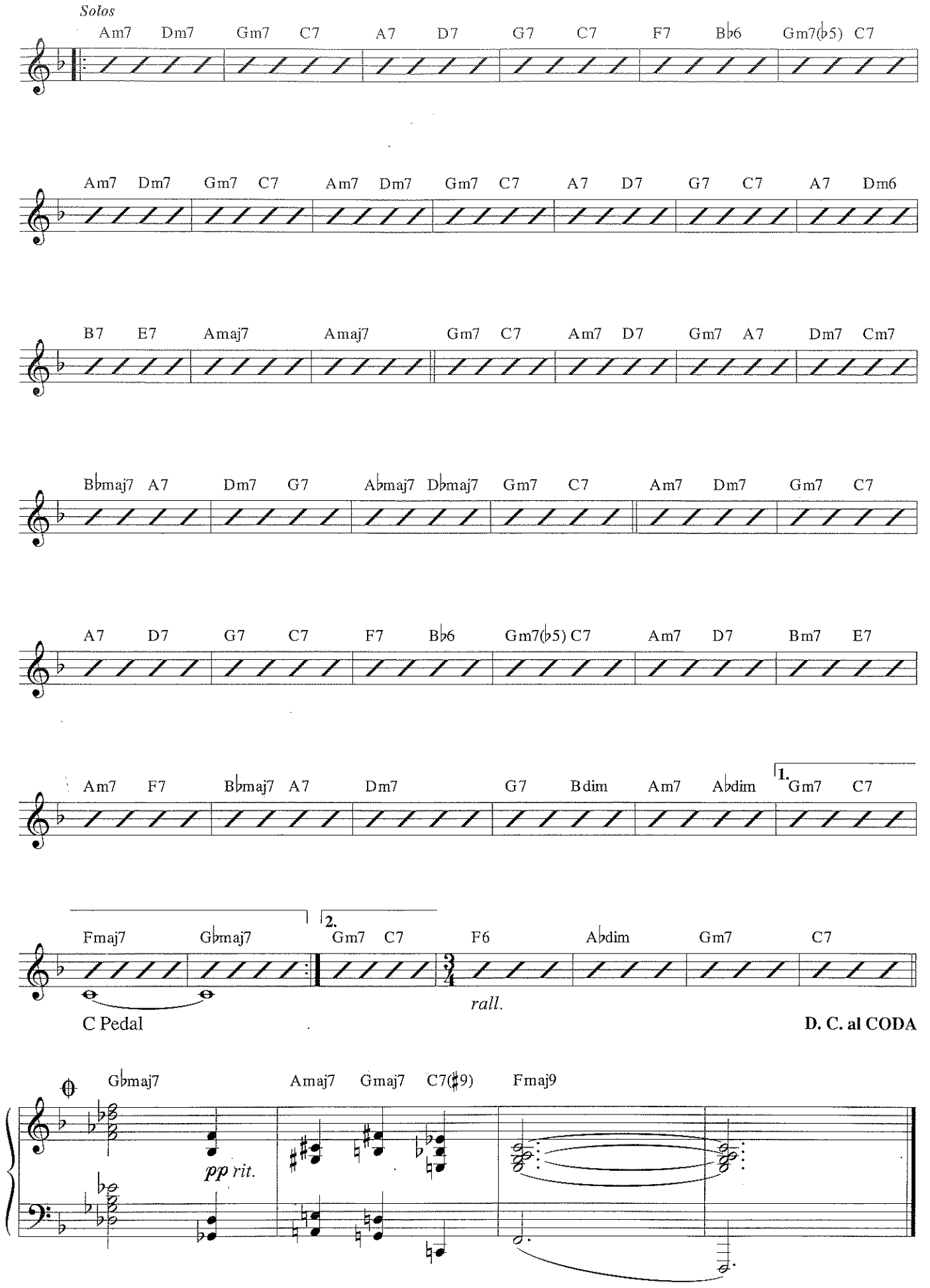

Bm7
Amaj9
A
G♯
Gm7
C9
Am7
D9
Gm7
A7
Dm7
Cm9
B♭maj7
A7
Dm7
G13
A♭maj7
D♭maj7
Gm7
C7
Fmaj7
A
Dm7
Gm7
E7
G♯
mp
A7
G
D9
F♯
G7
F
C9
E
F7
E♭
B♭6
D

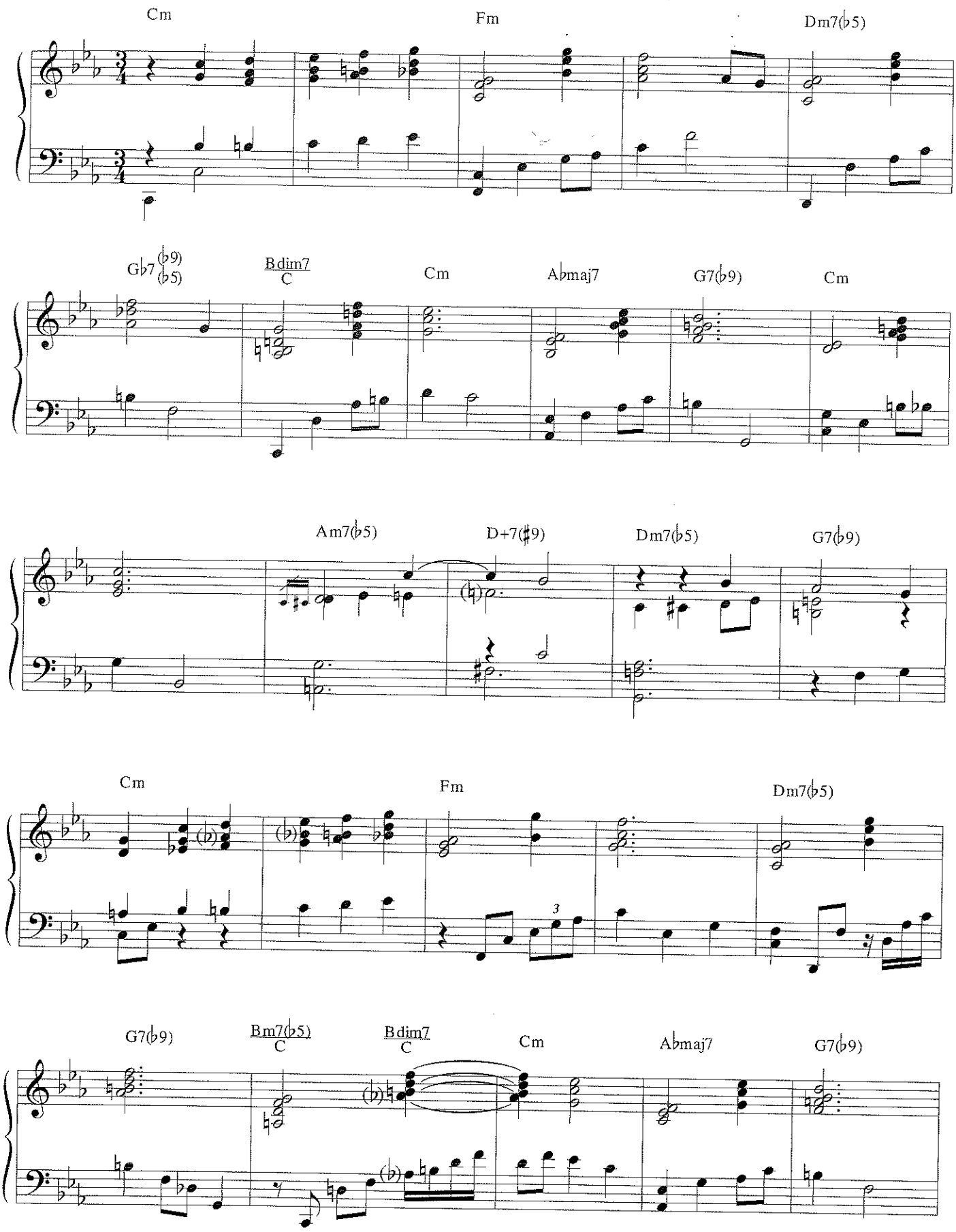

Gm7(♭5)
C9
B♭
Am7
D7
C
mf rall.
Slower
Bm7
A
E7
G
Am7
G
F7
ff
B♭maj7
A+7
Dm7
G9
Slow (ad lib.)
G+7
Fmaj7
C
A♭dim7
C
G+7
C
Gm7
C
A♭dim7
C
C9
Medium bright two feel
Fmaj7
C
A♭dim7
C
Gm7
C
G7
C
Fmaj7
C
A♭dim7
C
Gm7
C
C9
F6
Dm7
Gm7
C7
(Solo break)


Solos
Am7 Dm7 Gm7 C7 A7 D7 G7 C7 F7 B♭6 Gm7(♭5) C7
Am7 Dm7 Gm7 C7 Am7 Dm7 Gm7 C7 A7 D7 G7 C7 A7 Dm6
B7 E7 Amaj7 Amaj7 Gm7 C7 Am7 D7 Gm7 A7 Dm7 Cm7
B♭maj7 A7 Dm7 G7 A♭maj7 D♭maj7 Gm7 C7 Am7 Dm7 Gm7 C7
A7 D7 G7 C7 F7 B♭6 Gm7(♭5) C7 Am7 D7 Bm7 E7
Am7 F7 B♭maj7 A7 Dm7 G7 Bdim Am7 A♭dim 1. Gm7 C7
Fmaj7 G♭maj7 2. Gm7 C7 F6 A♭dim Gm7 C7
rall.
C Pedal
D. C. al CODA
G♭maj7 Amaj7 Gmaj7 C7(♯9) Fmaj9
pp rit.

WE WILL MEET AGAIN (FOR BROTHER HARRY)

Music by B. Evans

Moderate



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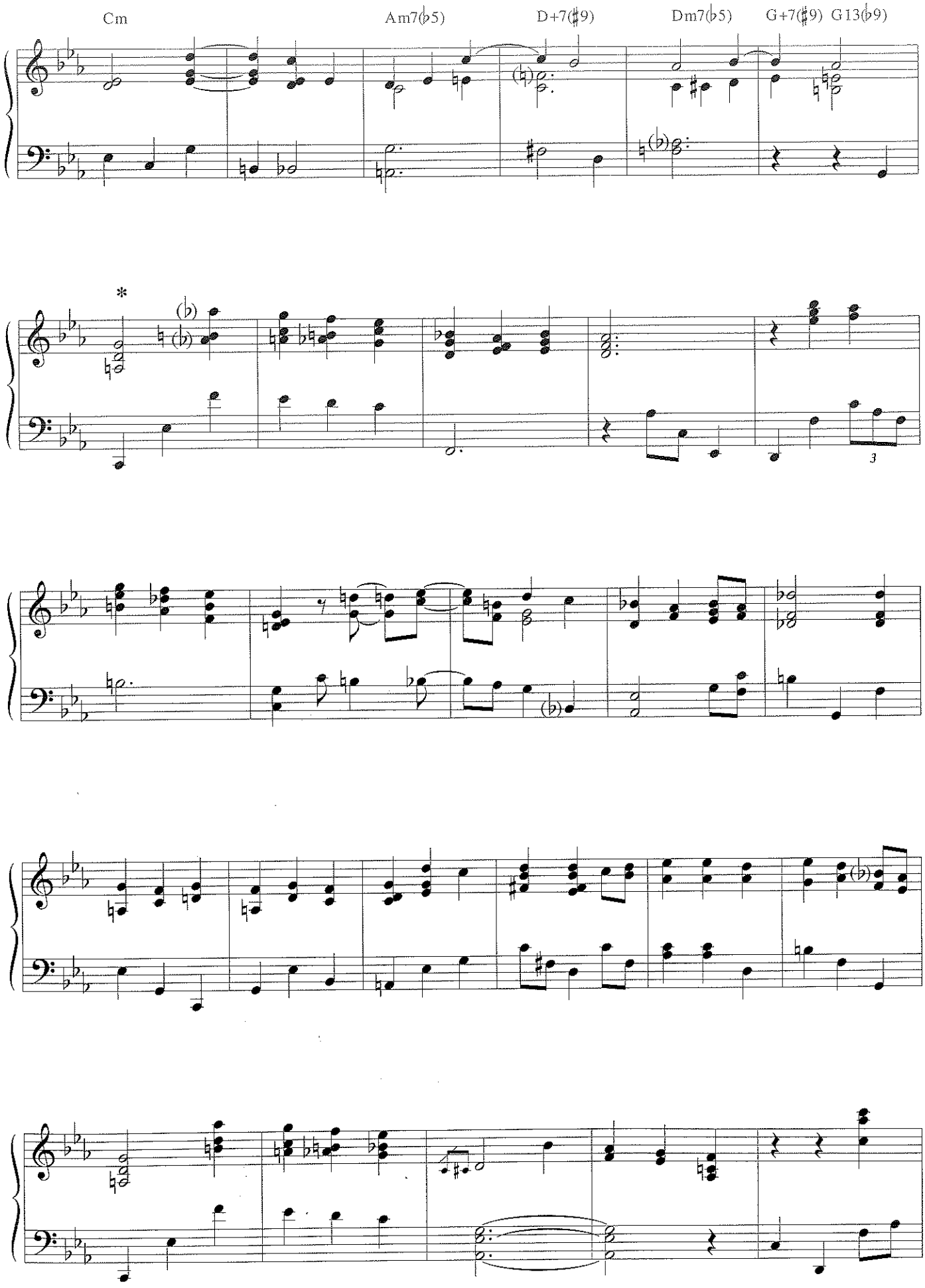
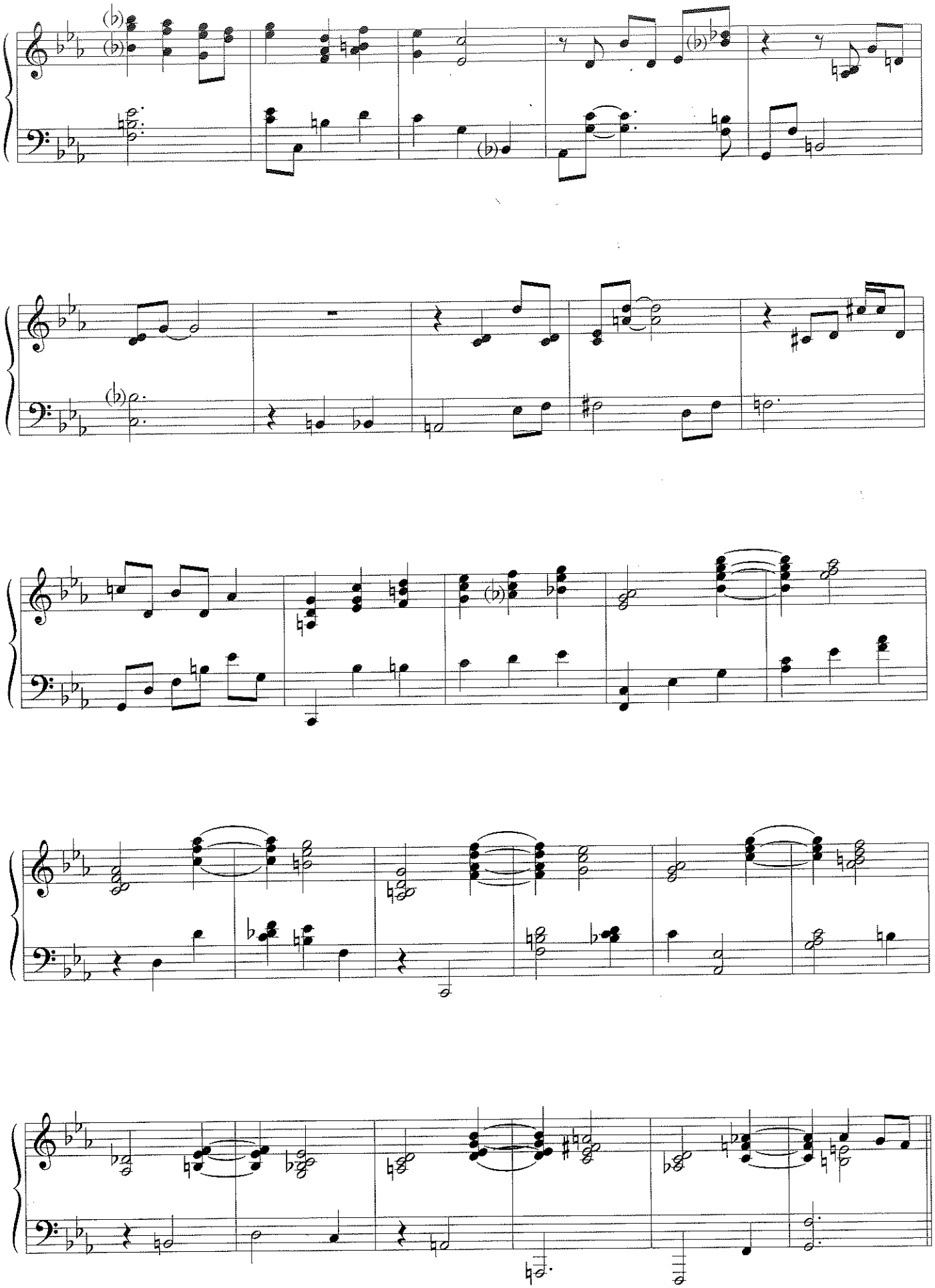
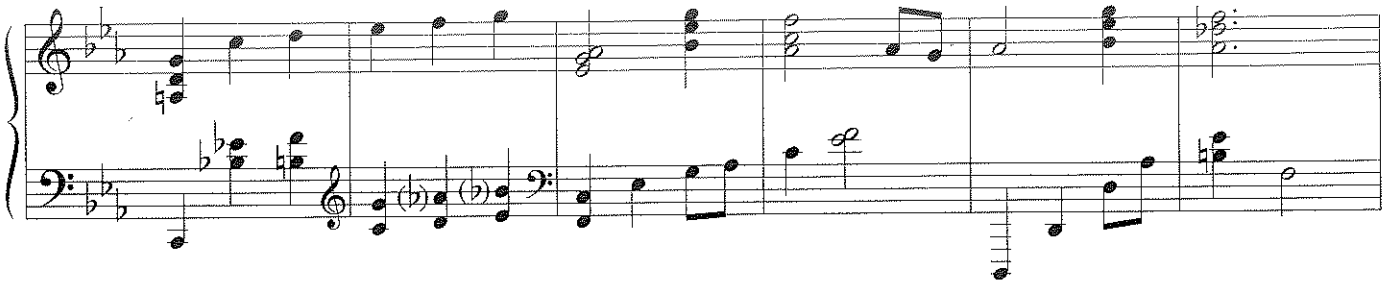
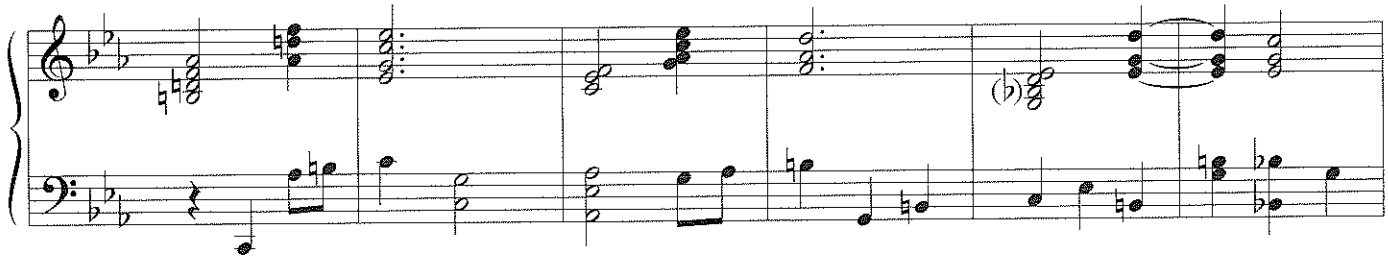
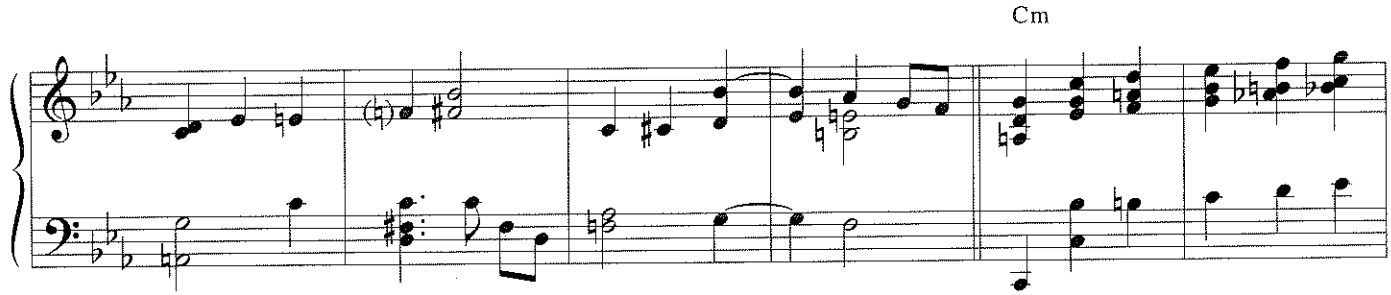


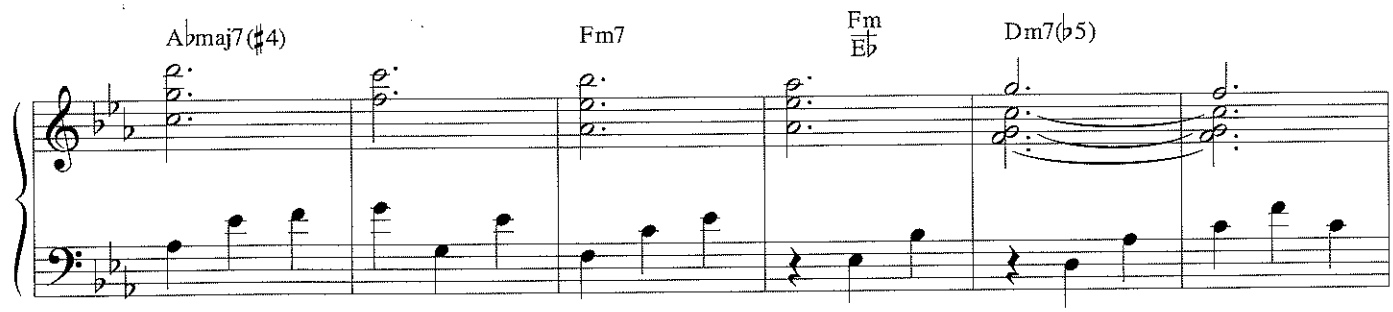
*: repeat chord cycle

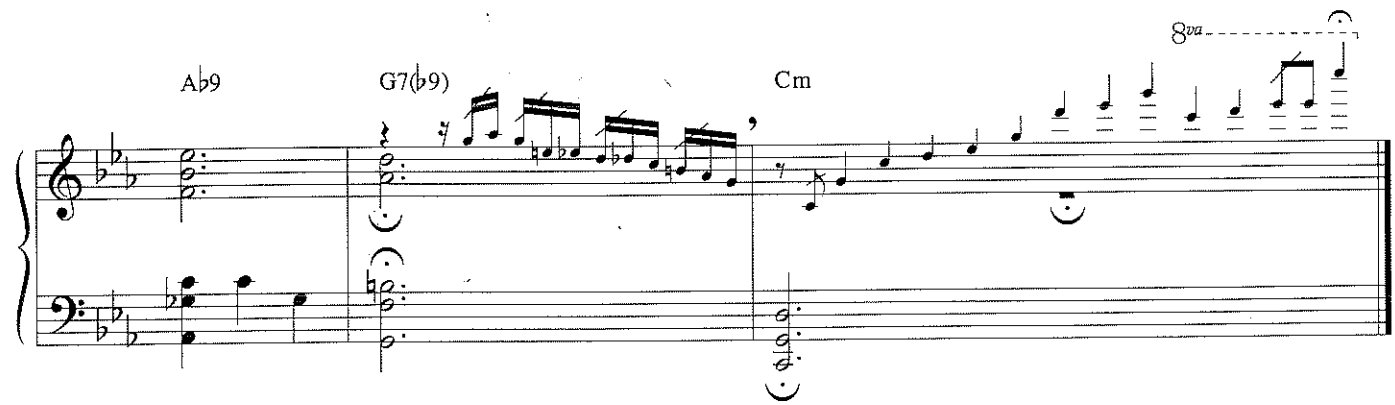







Cm

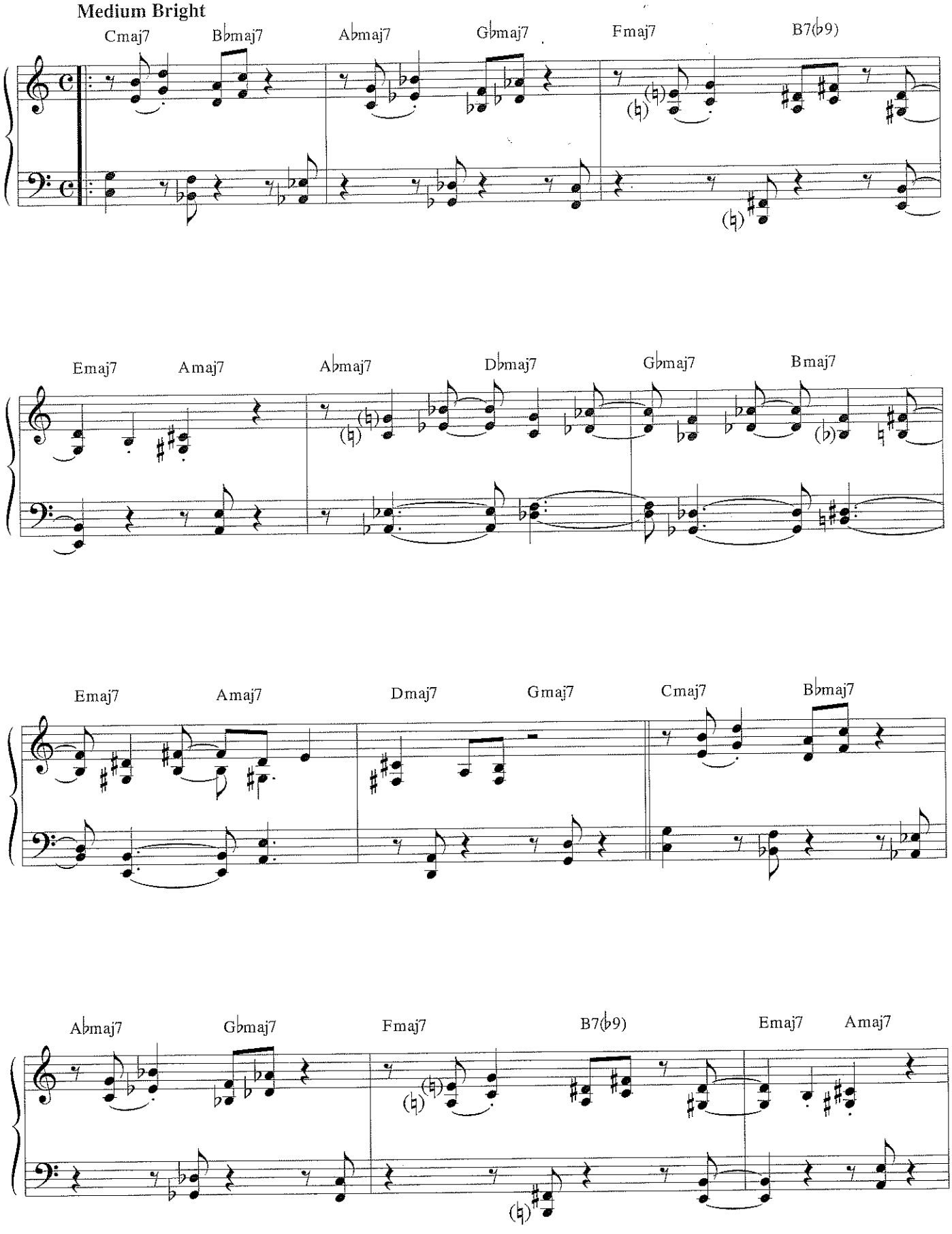

A♭maj7(♯4)
Fm7
Fm
E♭
Dm7(♭5)


A♭9
G7(♭9)
Cm
8va

WALKIN' UP

Music by B. Evans

Medium Bright



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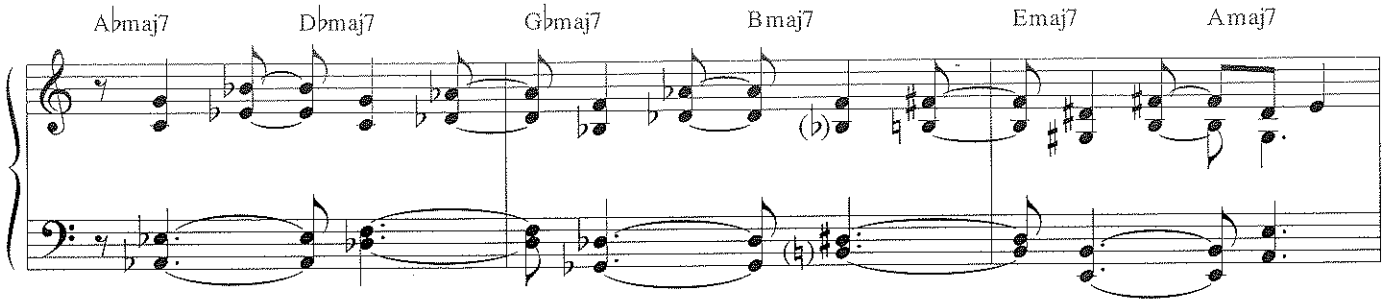
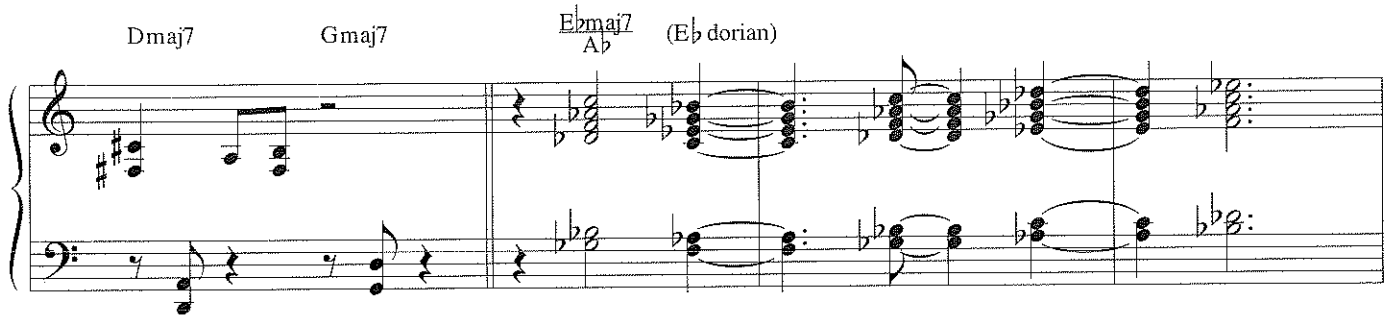
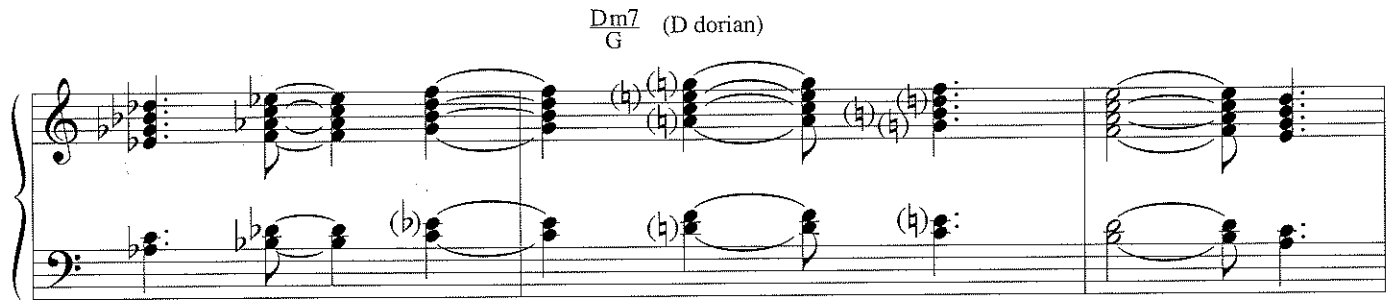
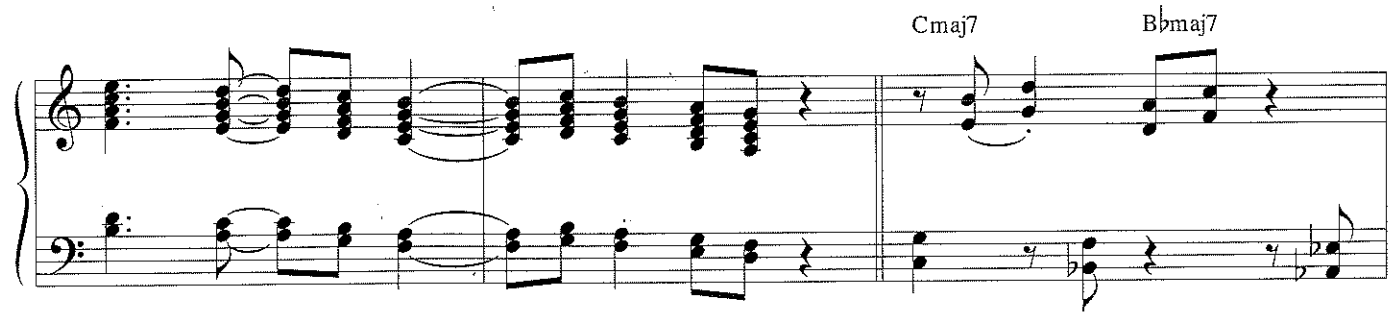
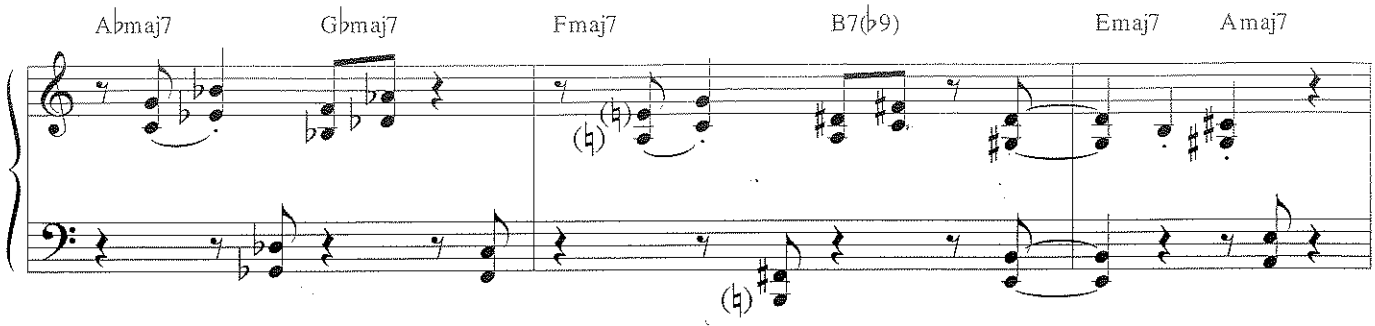

A♭maj7
D♭maj7
G♭maj7
Bmaj7
Emaj7
Amaj7

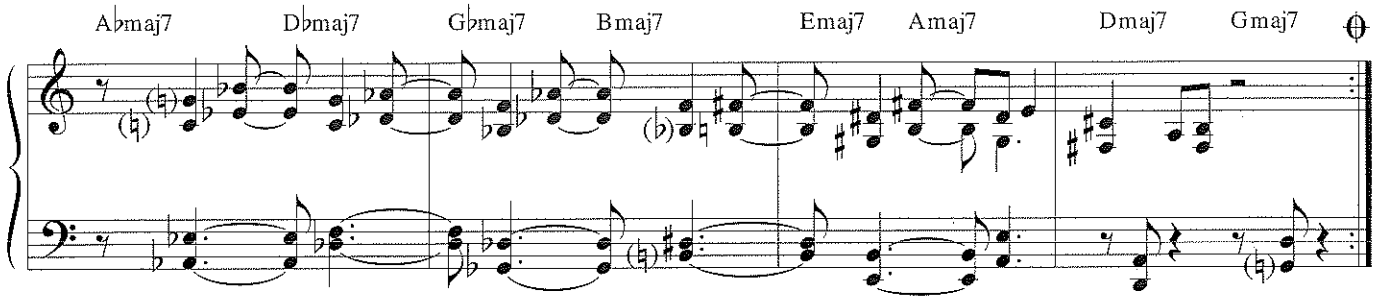

Dmaj7
Gmaj7
E♭maj7
A♭
(E♭ dorian)


Dm7
G
(D dorian)

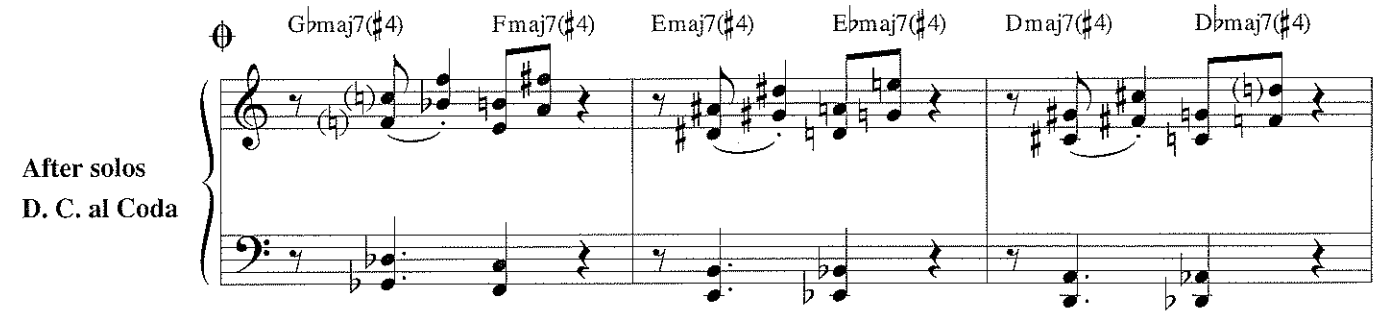

Cmaj7
B♭maj7

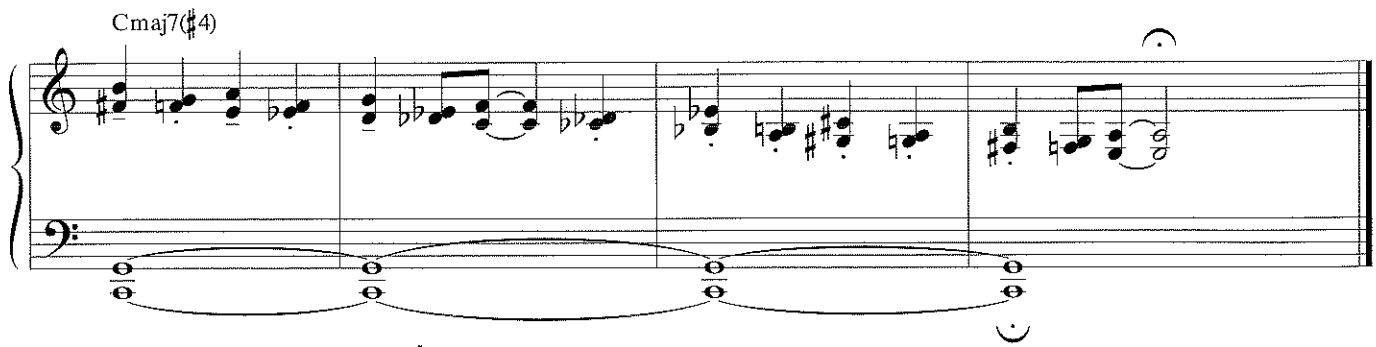


(To Solos)



After solos
D. C. al Coda





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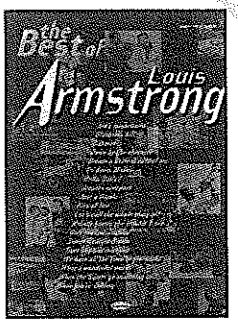

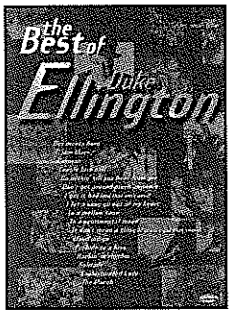

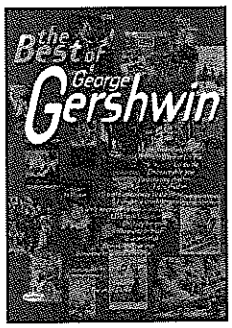

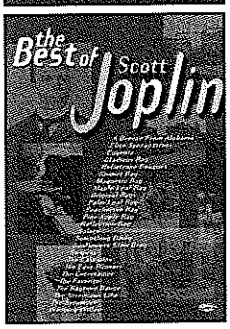

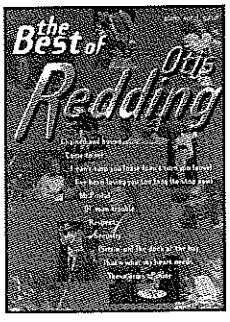

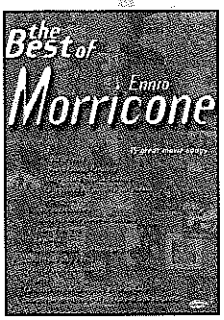

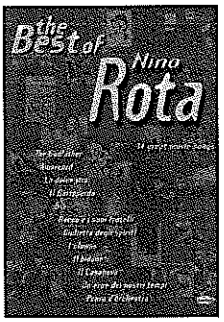

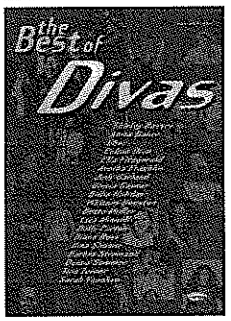

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