

 **Great  
Musicians**  
series

 Piano

# Bill Evans

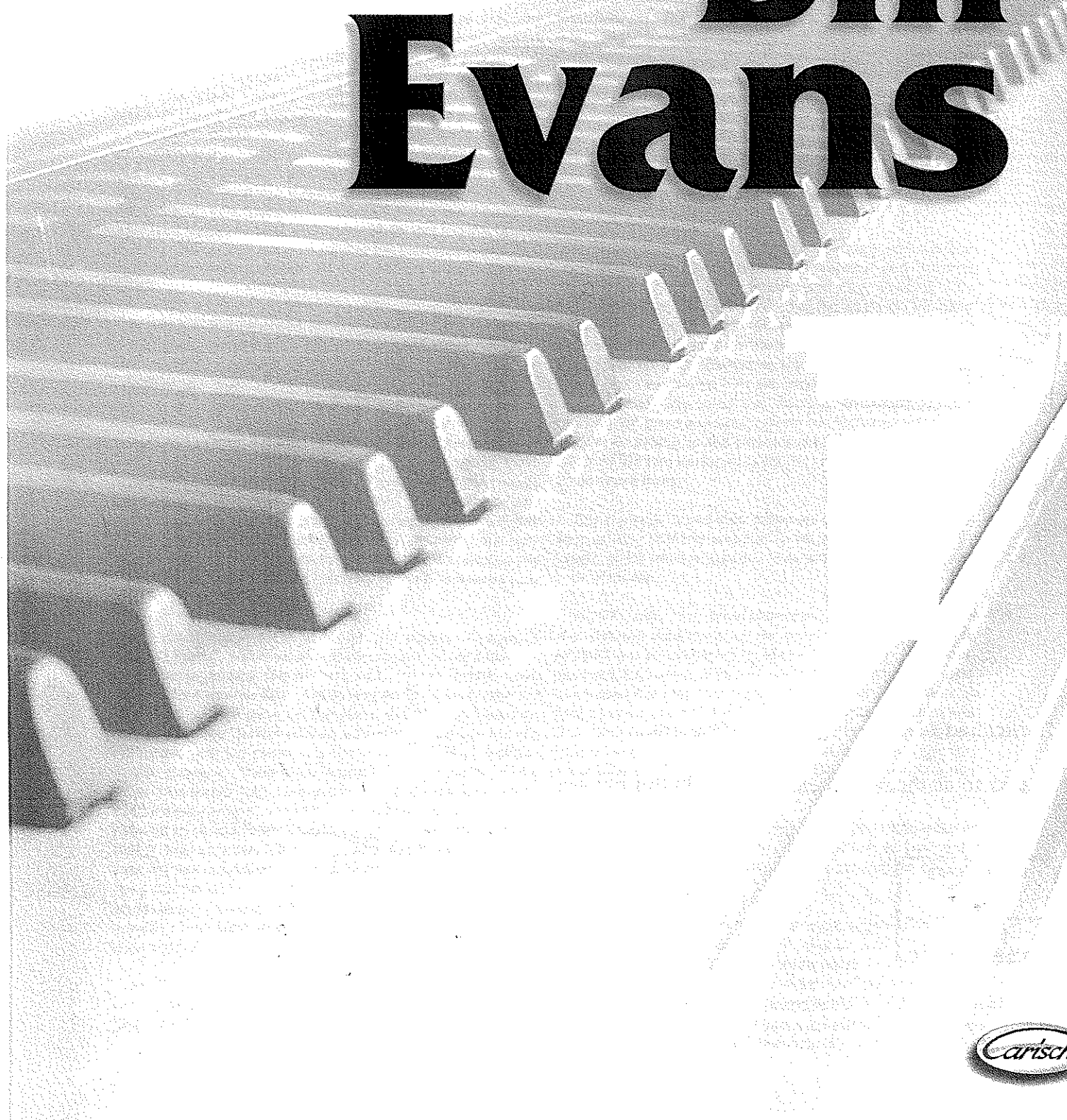
**B Minor Waltz (For Ellaine)  
Fudgesicle Built For 4  
In April (For Nenetete)  
In Your Own Sweet Way  
Interplay • My Bells  
One For Helen • Only Child  
Orbit • Perl's Scope • Prologue  
Show Type Tune (Tune For A Lyric)  
The Two Lonely People  
Time Remembered  
Turn Out The Stars • Very Early  
Walkin' Up • Waltz For Debby  
We Will Meet Again (For Brother Harry)**

 Carlisch

 **Great**  
series **Musicians**

 Piano

# Bill Evans



 Carisch

Transcribed & revised by Claudio Baccara

Thanks to all the publishers involved in this project.



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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 clarinetist – 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 continuous 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 Jarrett 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 DeJohnette ("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



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# FUDGESICKLE BUILT FOR 4

Music by B. Evans

Moderately

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), common time signature (C). The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The bass clef is silent.

Second system of musical notation. The treble clef continues with eighth notes D5, E5, F5, and G5, each marked with a triplet '3'. The bass clef remains silent.

Third system of musical notation. The treble clef features a sequence of eighth notes: G5, A5, B-flat5, C5, D5, E5, F5, and G5. The bass clef has a corresponding eighth-note accompaniment: F4, E4, D4, C4, B3, A3, G3, and F3.

Fourth system of musical notation. The treble clef continues with eighth notes G5, A5, B-flat5, and C5, each marked with a triplet '3'. The bass clef has a corresponding eighth-note accompaniment: F3, E3, D3, C3, B2, A2, G2, and F2.

Fifth system of musical notation. The treble clef continues with eighth notes G5, A5, B-flat5, and C5, each marked with a triplet '3'. The bass clef has a corresponding eighth-note accompaniment: F2, E2, D2, C2, B1, A1, G1, and F1.

First system of musical notation. The right hand features a melodic line with eighth-note triplets and quarter notes. The left hand provides a bass line with eighth-note triplets and quarter notes. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The right hand continues with eighth-note triplets and quarter notes. The left hand features eighth-note triplets and quarter notes. The key signature remains two flats.

Third system of musical notation. The right hand has a melodic line with eighth-note triplets and quarter notes. The left hand has a bass line with eighth-note triplets and quarter notes. A vocal line is introduced in the right hand, starting with a quarter rest followed by eighth-note triplets. The key signature is two flats.

Fourth system of musical notation. The right hand has a melodic line with eighth-note triplets and quarter notes. The left hand has a bass line with eighth-note triplets and quarter notes. A section labeled "Solos" begins with a treble clef and a key signature change to one flat (B-flat). The key signature is one flat.

Gm7 Eb7 Gm7 Cm7 F7 Bbmaj7 Ebmaj7 Cm7

Fifth system of musical notation. A treble clef staff with a slash through it, indicating a solo section. The key signature is one flat.

Am7(b5) D7(b9) Gm7 Em7(b5) A+7 Dm7 Bb7

Dm7 Abdim7 Gm7 C7(b9) Fmaj7 Bbmaj7 Em7(b5)

A+7 Dm7 Bm7(b5) E+7 Am7 F7

Am Ebdim7 Dm7 G7(b9) Cmaj7 Fmaj7 Bm7(b5)

E+7 Am7 Dm7(b5) G+7 Cm7 Ab7

Cm7 (F7) Fm7 (Bbmaj7) Bb7 Ebmaj7 Fm6 Dm7(b5) G7

Cm7 Am7(b5) D7(b9)

After solos  
D. C. al Coda

Gm7 Eb7 Gm7 Eb7  
*Improvise out and fade gradually*

# B MINOR WALTZ (FOR ELLAINE)

Music by B. Evans

Moderate

Bm9 Em9 Bm9 Em9 Bm9

E<sup>7</sup>/<sub>4</sub> E7 A<sup>7</sup>/<sub>4</sub> A7 D<sup>7</sup>/<sub>4</sub> D7 G<sup>7</sup>/<sub>4</sub> G7 C9(#4) C<sup>9</sup>/<sub>4</sub> C9

*rit.* *a tempo*

B+7 E9 E7(b9) A13 D<sup>7</sup>/<sub>4</sub>(b9) D9 G13 G+7

C9 B7(#9) Em9 C#m7(b5) F#+7(#9) Bm9 Em7

*poco rit.* *a tempo*

A<sub>4</sub><sup>7</sup> A<sup>7</sup> D<sub>4</sub><sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> G<sup>7</sup> F<sup>♯</sup>+7(b<sup>9</sup>) F<sup>7</sup>

*p.* *p.* *p.*

B<sup>b</sup>m<sup>9</sup> E<sup>b</sup>m<sup>9</sup> A<sup>b</sup><sub>4</sub><sup>7</sup> A<sup>b</sup><sup>7</sup> D<sup>b</sup><sub>4</sub><sup>9</sup> D<sup>b</sup><sup>7</sup>(<sup>♯</sup>11)(<sup>♯</sup>9)

*pp.* *pp.* *pp.*

Gmaj<sup>7</sup> G<sup>b</sup><sup>7</sup> G<sup>7</sup> F<sup>♯</sup>+<sup>7</sup>

*p.* *p.* *p.*

After Solos D. C. al Coda

E<sup>9</sup> E<sup>7</sup>(b<sup>9</sup>) A<sub>4</sub><sup>13</sup> A+<sup>7</sup> D<sup>9</sup> D<sup>7</sup>(b<sup>9</sup>) G<sup>13</sup> G+<sup>7</sup>

*p.* *p.* *p.*

C<sup>9</sup> B<sup>7</sup>(b<sup>9</sup>) E<sup>m</sup><sup>9</sup> C<sup>♯</sup>m<sup>7</sup>(b<sup>5</sup>) F<sup>♯</sup><sup>7</sup>(<sup>♯</sup>9) B<sup>m</sup><sup>7</sup>

*molto rit.*

# IN APRIL (FOR NENETTE)

Words by R. Schore - Music by B. Evans

Slow

D $\flat$ maj7

B $\flat$ +7( $\flat$ 9)

E $\flat$ m7

A $\flat$ <sup>7</sup><sub>4</sub>

A $\flat$ 7

Fm7

B $\flat$ m7

E $\flat$ m7

A $\flat$ 7

Fm7 B $\flat$ 7( $\flat$ 9)  
( $\flat$ 5)

B $\flat$ 7

E $\flat$ m7

A $\flat$ <sup>7</sup><sub>4</sub>

A $\flat$ 7

D $\flat$ <sup>7</sup><sub>4</sub>

D $\flat$ 7( $\sharp$ 4)

D $\flat$ <sup>7</sup><sub>4</sub>

D $\flat$ 7

G $\flat$ maj7

G $\flat$ m6

Fm7

B $\flat$ m7

E $\flat$ m7

A $\flat$ <sup>7</sup><sub>4</sub>

A $\flat$ 7

D $\flat$ maj7

Gm7( $\flat$ 5)

C7( $\flat$ 9)

C7( $\sharp$ 9)

Fm7

B $\flat$ +7( $\flat$ 9)

E $\flat$ 7( $\sharp$ 11)

A $\flat$ <sup>7</sup><sub>4</sub>

A $\flat$ +7( $\flat$ 9)

$D\flat maj7$     $B\flat +7(\flat 9)$     $E\flat m7$     $A\flat_4^7$     $A\flat 7$     $Fm7$     $B\flat m7$     $E\flat m7$     $A\flat 7$

$Fm7$     $B\flat 7(\flat 9)$     $B\flat 7$     $E\flat m7$     $A\flat_4^7$     $A\flat 7$     $Fm7(\flat 5)$     $B9$     $B\flat_4^9$     $B\flat 7(\flat 9)$

$E\flat m7$     $A\flat_4^7$     $A\flat 7$     $D\flat$     $B\flat m7$     $E\flat m7$     $F+7(\sharp 9)$     $B\flat m7$     $A\flat m6$

$G\flat maj7$     $F+7(\flat 9)$     $B\flat m7$     $Gm7(\flat 5)$     $G\flat 7(\sharp 11)$

$Fm7$     $B9(\flat 5)$     $B\flat m7$     $E9(\sharp 11)$     $E\flat m7$     $A+7$     $A\flat_4^7$     $A\flat +7(\flat 9)$     $D\flat$

# IN YOUR OWN SWEET WAY

Music by Dave Brubeck

Moderate

$\text{Db}(\text{addEb})$   $\text{D}(\text{addE})$   $\text{Db}(\text{addEb})$   $\text{C}(\text{addD})$   $\text{Db}(\text{addEb})$   $\text{D}(\text{addE})$   $\text{Db}(\text{addEb})$   
 $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$

$\text{C}(\text{addD})$   $\text{Db}(\text{addEb})$   $\text{D}(\text{addE})$   $\text{Db}(\text{addEb})$   $\text{C}(\text{addD})$   $\text{Db}(\text{addEb})$   
 $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$

$\text{D}(\text{addE})$   $\text{Eb}(\text{addF})$   $\text{D}(\text{addE})$   $\text{Db}(\text{addEb})$   $\text{C}(\text{addD})$   $\text{E}^{13}_4$   $\text{Eb}^{13}_4$   
 $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$   $\text{Ab}$

$\text{Am}7(\text{b}5)$   $\text{D}7(\text{b}9)$   $\text{Gm}7$   $\text{Cm}7$   $\text{F}7$   $\text{Bbmaj}7$   $\text{Ebmaj}7$

Abm7 Db7 Gbmaj7 Cbmaj7 Cm7(b5) \*(F7(b9))  
 (b9) (b5)

(Bbmaj7) Bbmaj7 A/Bb Am7(b5) D7(b9) Gm7

Cm7 F7 Bbmaj7 Ebmaj7 Abm7 Db7

Gbmaj7 Cbmaj7 Cm7(b5) (F7(b9)) Bbmaj7  
 F7(#5) Bb6  
 (#9) (#9)

\*: change for Solos in parenthesis

(Em7(b5)) (A7(b9)) (Dm6) (Em7(b5)) (A7(b9)) (Dmaj7)

A7(b9) (b5) Dm6 A A7(b9) (b5) Dmaj7 A

(Dm7) (G7) (Cmaj7) (Em7) (Ab13) (Ab7) G13

C13(b9) Cmaj7

Am7(b5) D7(b9) Gm7 Cm7 F7

Bbmaj7 Ebmaj7 Abm7 Db7 Gbmaj7 Cbmaj7

Interlude between each chorus

Cm7(b5) F7(b9) (Bbmaj7) FINE Ebm7 Ab (Eb dorian)

Bb6

Musical score system 1, featuring a treble clef with a melodic line and a bass clef with chords and a long slur.

Musical score system 2, including the instruction "D. S." and "After solos D. S. al Coda".

Musical score system 3, including a series of chord symbols:  $Bb_9$ ,  $Db(addEb) Ab$ ,  $D(addE) Ab$ ,  $Db(addEb) Ab$ ,  $C(addD) Ab$ ,  $Db(addEb) Ab$ ,  $D(addE) Ab$ ,  $Eb(addF) Ab$ ,  $D(addE) Ab$ ,  $Db(addEb) Ab$ , and  $C(addD) Ab$ .

Musical score system 4, including a series of chord symbols:  $Db(addEb) Ab$ ,  $D(addE) Ab$ ,  $Db(addEb) Ab$ ,  $C(addD) Ab$ ,  $Db(addEb) Ab$ ,  $D(addE) Ab$ , and  $Db(addEb) Ab$ .

Musical score system 5, including the instruction "Quasi Cadenza (poco rubato)", the chord symbol  $Ebm9$ , dynamics  $p$  and  $rall..... pp$ , and the marking "8va".

# INTERPLAY

Music by B. Evans

Slowly

*mf*

(only Fine) (☺)

FINE

Solos

Fm6      Bbm6      Fm6      F+7(b9) Bbm7      %

Fm6      Ab7      Gm7(b5)      C+7      Fm6      Dm7(b5) Dbmaj7 Gbmaj7

After Solos D. C. al Fine

# MY BELLS

Words by G. Lees - Music by B. Evans

Moderately

F#7sus4 Bmaj7 F#7sus4 Bmaj7 F#7sus4 Bmaj7

*mf legato*

(F#pedal)

F#7sus4 F#7 Emaj7 C#m7 F#7 D#m7

G#m7 C#m7 F#7 B7 E7 Amaj7(#4) D#7sus4 D#7 G#7sus4 G#7

C#m7 D#m7 Emaj7 F#7sus4 F7(#11) Emaj7 D#m7 C#m7 D#m7 Emaj7

F#7sus4

(Solos)

(F#pedal)

After Solos  
D. C. al Coda

Emaj7 Bmaj9

# ONE FOR HELEN

Music by B. Evans

Medium bright

Chords: Dm7(b5), G+7, Cm9

Chords: Fm9, Bb9, Eb+, D7(b5), Gm7(b5)

Chords: C9, Fm9, D7, G7

Chords: C7, F7, Bb+7(#9), Eb7(b5), Ab+7, Db+7, F#+7, B+7

Chords: E9/6, A7, Dm7(b5), G+7, Gm7(b5)

C+7 Fm9 Bb7 A7 Ab7 G+7

To Solos Last D. S. al Coda

Cm6 Cm6

(Solo break)

A7(#9) D7(#9) G+7 Gm7(b5) C+7

Fm9 Bb+7 A7 Ab7 G+7

Gbmaj9(11) Fm11 Ebm13 Dbmaj9 Cm9

# ONLY CHILD

Words by R. Schore - Music by B. Evans

Ad libitum

F<sup>9</sup><sub>4</sub> F7(b9) Bbmaj7 Bbdim7 F<sup>9</sup><sub>4</sub> F+7 Bbmaj7 Gm11 Ebmaj<sup>7</sup><sub>6</sub> Ab7

Dm7 Gm7 Fm9 Em11 A7(#11) A7 Ebm7 Ab7 Dbmaj7 Bbm9

Gm7 C9 Fmaj7 F6 Em7 A7 Dmaj7

Abm7 Db9 Db7(b9) Gbmaj7 Gb6 F+7 Bbm9 Gm9<sub>3</sub> C+7

Fm7 Bbm7 Ebm9 Ab9 Db<sup>9</sup><sub>4</sub> Db7 F11 F+7 Bbm7 Eb7

Abmaj7 Fm11 Dm7(b5) G+7 Cmaj7 Am11 Ab9 C7 F#6

F#6 F11(b9) F+7 Bbmaj7

*a tempo*

Fm7

\* (Fm7 Bb11) Bb7

Ebmaj7 Bb

A dim7 Bb

Fm7 Bb

Bb7

Gm7 Cm7 Abmaj7 Db7 Gm7 Cm7 Am7 D9

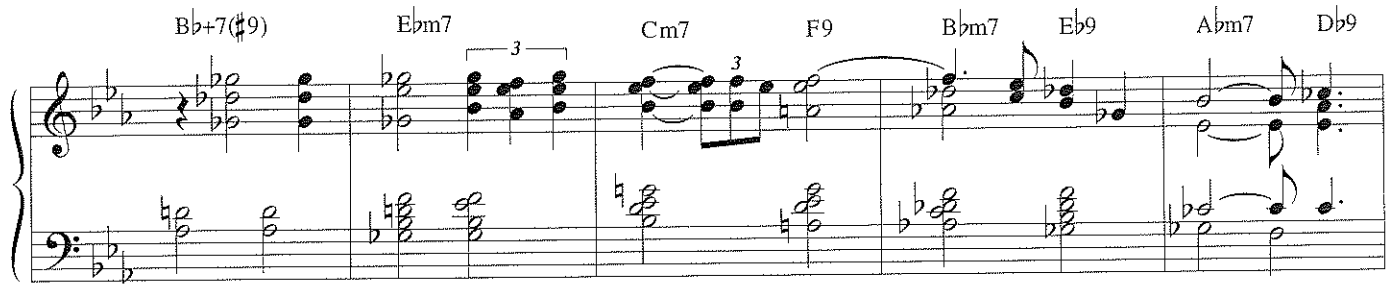
Abm7 Db9 Gbmaj7 Ebm7 Cm7 F9 Bbmaj7

\*: change for Solos in parenthesis

Am7 D9 Gmaj9 Em7 C#m7 F#9 Bmaj7



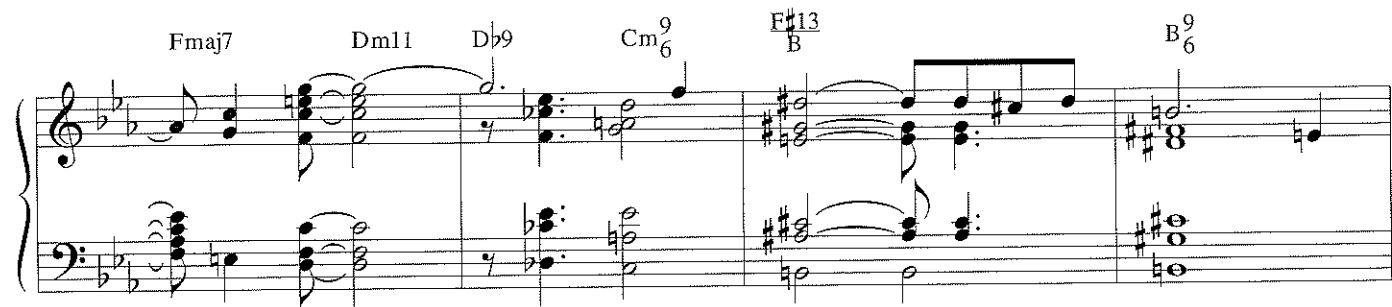
Bb+7(#9) Ebm7 Cm7 F9 Bbm7 Eb9 Abm7 Db9



Gbmaj7 Gb7 Fm7 Bb7 Ebm7 Ab7 Dbmaj7 Bbm11 Gm7(b5) C+7



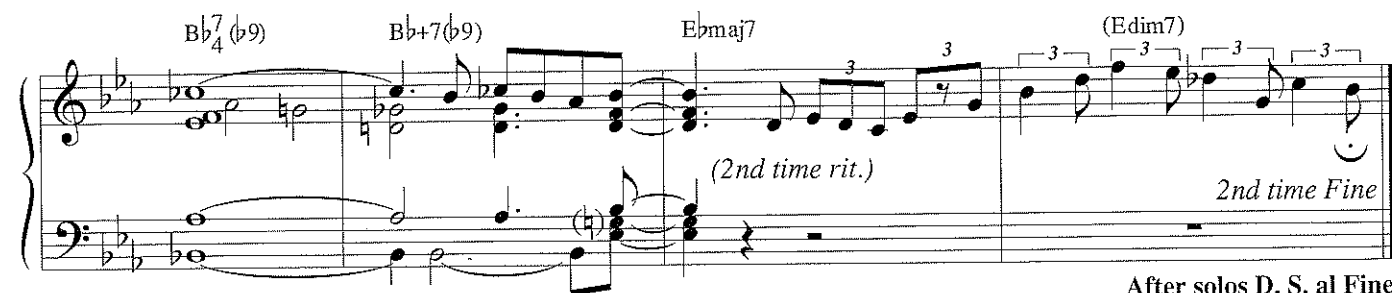
Fmaj7 Dm11 Db9 Cm9 F#13 B9



Bb7(b9) Bb+7(b9) Ebmaj7 (Edim7)

(2nd time rit.)

2nd time Fine



After solos D. S. al Fine

# TIME REMEMBERED

Music by B. Evans

Moderately slow

Bm9 Cmaj7(#4) Fmaj7(#4) Em9 Am9 Dm9 Gm9

*p legato* *mf* *p*

Ebmaj7(#4) Abmaj7(#4) Am7 Dm7 Gm7 Cm7

*f* *mf* *mp* *cresc.* *p* *mf*

Fm7 Em7 Bm13 Ebm9

*mf* *mf* *ff* *rit.* *ppp*

Am13 Cm9 F#m13 Bm11 Gm9

*mf* *mf* *mf* *mf* *decresc. poco*

Ebmaj7(#4) Dm9 Cm9 Cm13(add11)

*a poco* *rit.* *ppp* *ppp* *ppp*

After solos  
D. C. al Coda

## ORBIT

Music by B. Evans

Gm<sup>9</sup> E+7 Am9 D9 Gmaj7 G+7<sub>3</sub> Cm7 F+7

Bbmaj7 Bb+7 Ebm9 Ab+7 Dbmaj7 Db+7 F#m6 D+7

Gm7 Bb7 Ebmaj7 F#+7 Bm7 Eb+7 Abm7 B+7

Emaj7 G+7 Cm7 E+7 Am9 C+7 Fmaj9(#11) Ab7

C#m7 F+7 Bbm7 Eb7 Abmaj7 Dbmaj7 Gbmaj7 C+7 3

Fm9 Bb7 Ebmaj7 Abmaj7 Dbmaj7 G+7 3 Cm6 D7

(Solo break)

After Solos  
D.C. al  $\oplus$

$\oplus$  Cm6 D7 Gm<sup>9</sup> E+7 Am9 D9 Gmaj7 G+7

Cm7 F+7 Bbmaj7 Bb+7 Ebm9 Ab7 Dbmaj7 Db+7

F#m9 Em11 Dmaj7 Cm9 Bbmaj7 Abmaj9(#11) Gm9 F#m9(13) Fm7 Ebm7 Bbm11

# PERI'S SCOPE

Music by B. Evans

Medium

♩ Dm7 G7 Em7 Am7

The first system of musical notation consists of two staves. The treble staff begins with a treble clef and a common time signature. It features two measures of music, each containing a triplet of eighth notes. A repeat sign follows, leading to two more measures. The first measure of the repeat has a Dm7 chord above it, and the second has a G7 chord. The second measure of the repeat has an Em7 chord above it, and the final measure has an Am7 chord. The bass staff mirrors the treble staff's triplet patterns and provides harmonic support with chords corresponding to the chord symbols above.

Dm7 G7 Em7 Am7 Dm7 G7

The second system of musical notation consists of two staves. The treble staff continues with eighth-note patterns, including a triplet in the first measure. The bass staff provides harmonic support with chords corresponding to the chord symbols above: Dm7, G7, Em7, Am7, Dm7, and G7.

C E13 E+7 E7 E7(b5)

The third system of musical notation consists of two staves. The treble staff begins with a C chord above the first measure, which contains a triplet of eighth notes. The second measure has an E13 chord, the third has an E+7 chord, the fourth has an E7 chord, and the fifth has an E7(b5) chord. The bass staff provides harmonic support with chords corresponding to the chord symbols above.

Dm7 G7 Em7 Am7 Dm7 G7 Gm7 C7

The fourth system of musical notation consists of two staves. The treble staff begins with a Dm7 chord above the first measure, which contains a triplet of eighth notes. The second measure has a G7 chord, the third has an Em7 chord, the fourth has an Am7 chord, the fifth has a Dm7 chord, the sixth has a G7 chord, the seventh has a Gm7 chord, and the eighth has a C7 chord. The bass staff provides harmonic support with chords corresponding to the chord symbols above.



# PROLOGUE

Music by B. Evans

Moderate

E<sup>(add9)</sup>  
(omit3)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole note chord E<sup>(add9)</sup> (omit3) and continues with a melodic line of quarter notes: E5, F#5, G#5, A5, B5, C6, D6, E6. The lower staff is in bass clef with the same key signature and time signature. It features a steady accompaniment of eighth notes, primarily consisting of the notes E2, G#2, and B2, with occasional chords.

The second system continues the piece. The upper staff shows the melodic line moving through the notes A5, B5, C6, D6, E6, F#6, G#6, and A6. The lower staff maintains the eighth-note accompaniment pattern, with some chords in the right hand.

The third system continues the melodic and accompaniment patterns. The upper staff notes are B5, C6, D6, E6, F#6, G#6, and A6. The lower staff accompaniment remains consistent.

The fourth system continues the piece. The upper staff notes are B5, C6, D6, E6, F#6, G#6, and A6. The lower staff accompaniment remains consistent.

The fifth system concludes the piece. It features three distinct chord changes in the upper staff: D<sup>(add9)</sup> (omit3), C<sup>6</sup>, and C<sup>(add9)</sup> (omit3). The lower staff accompaniment changes to match these chords, with some notes in the right hand.

A $\flat$  (add9)  
(omit3)

G (add9)  
(omit3)

E (add9)  
(omit3)

*rit.*

# SHOW TYPE TUNE (TUNE FOR A LYRIC)

Music by B. Evans

Tempo rubato

Verse: Gm7 C7 Am7 Dm7 Bm7 E7 C#m7 F#m7

Dm7 G7 Em7 Am7 Fm7 Bb7 Gm7 Cm7

Am7 D7 Bm7 Em7 Cm7 F7 Dm7 Gm7

Ebm7 Ab7 Fm7 Bbm7 F#m7 B7 Gm7 C7

Chorus: In tempo

F Eb13 A Dm7 Gm7 G#dim7

Am7 Eb13 A Dm7 Em7(b5) Eb13 A Dm7

This system contains the first two measures of the piano accompaniment. The right hand features a triplet of eighth notes in the first measure, followed by a half note. The left hand has a triplet of eighth notes in the first measure, followed by a half note. Chords are indicated above the staff: Am7, Eb13 A, Dm7, Em7(b5), Eb13 A, and Dm7.

Gm7 C7 Am7 Dm7 Bm7(b5) E7 3 C#m7 F#m7

This system contains the next two measures. The right hand has a quarter note followed by a triplet of eighth notes. The left hand has a quarter note followed by a triplet of eighth notes. Chords are indicated above the staff: Gm7, C7, Am7, Dm7, Bm7(b5), E7 3, C#m7, and F#m7.

Dm7 G7 C6 E Am7 Fm7 Bb7 3 Gm7 Cm7

This system contains the next two measures. The right hand has a quarter note followed by a triplet of eighth notes. The left hand has a quarter note followed by a triplet of eighth notes. Chords are indicated above the staff: Dm7, G7, C6 E, Am7, Fm7, Bb7 3, Gm7, and Cm7.

Abm7 Db7 Gm7 C7 F Eb13 A Dm7

This system contains the next two measures. The right hand has a quarter note followed by a triplet of eighth notes. The left hand has a quarter note followed by a triplet of eighth notes. Chords are indicated above the staff: Abm7, Db7, Gm7, C7, F, Eb13 A, and Dm7.

Gm7 G#dim7 Am7 Dm7 Bb Bdim7 E C Dm7 Eb9

This system contains the final two measures. The right hand has a quarter note followed by a triplet of eighth notes. The left hand has a quarter note followed by a triplet of eighth notes. Chords are indicated above the staff: Gm7, G#dim7, Am7, Dm7, Bb, Bdim7, E C, Dm7, and Eb9.

F F#dim7 F#m7 Gm7 G#dim7

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

Am F7 Bm7(b5) Bm7(add6) Am7 Dm7 Gm7 G#dim7

Am7 Dm7 Bb Bdim7 F6/C Dm7 Gm7 C11

F Gbmaj7

(Solo break)

After solos  
D. C. al Coda

Eb(#9) D7(#9) Db9 C9 Cbmaj7(#11) Bbmaj7(#11) Amaj7(#11b13) Abmaj7(#11)

Gm7(b5)

Musical notation for the first system, featuring a treble clef with a Gm7(b5) chord and a bass clef with sustained chords. The treble staff contains a melodic line with triplets and accents.

Gbmaj7

Musical notation for the second system, featuring a treble clef with a Gbmaj7 chord and a bass clef with sustained chords. The treble staff contains a melodic line with triplets and accents.

Fmaj7  
quasi cadenza

double bass

Musical notation for the third system, featuring a treble clef with an Fmaj7 chord and a bass clef with sustained chords. The treble staff contains a melodic line with triplets and accents, ending with a quasi cadenza. A circled 'b' and 'double bass' text are present below the bass staff.

Musical notation for the fourth system, featuring a treble clef with a melodic line and a bass clef with sustained chords. The treble staff contains a melodic line with triplets and accents.

F6

double bass

Musical notation for the fifth system, featuring a treble clef with an F6 chord and a bass clef with sustained chords. The treble staff contains a melodic line with triplets and accents. A circled 'b' and 'double bass' text are present below the bass staff.

# THE TWO LONELY PEOPLE

Music by B. Evans

Lightly and freely

*p.*  $\text{Fm9}$   $\text{Bbm7}$   $\text{C7(b9)}$   $\text{Fm9}$

$\text{Bbm7}$   $\text{C+7}$   $\text{Fm7}$

$\text{Dbm9}$   $\text{Gb7}$   $\text{Bmaj7}$   $\text{Abm9}$

$\text{Fm7(b5)}$   $\text{Bb7(b9)}$   $\text{Ebm7}$

$\text{Bm7}$   $\text{C\#+7}$   $\text{F\#m7}$   $\text{A7(b9)}$

Dmaj7                      G#7                      C#m7                      F#7

This system contains four measures of piano accompaniment. The first measure features a D major 7th chord (Dmaj7) with a melodic line in the right hand and a bass line in the left hand. The second measure features a G#7 chord. The third measure features a C# minor 7th chord (C#m7). The fourth measure features an F#7 chord. The right hand melody consists of quarter notes, and the left hand bass line consists of quarter notes.

Bm7                      E7                      Am7                      D7

This system contains four measures of piano accompaniment. The first measure features a B minor 7th chord (Bm7). The second measure features an E7 chord. The third measure features an A minor 7th chord (Am7). The fourth measure features a D7 chord. The right hand melody consists of quarter notes, and the left hand bass line consists of quarter notes.

Gm9                      C7                      Am7                      Dm7

This system contains four measures of piano accompaniment. The first measure features a G minor 9th chord (Gm9). The second measure features a C7 chord. The third measure features an A minor 7th chord (Am7). The fourth measure features a D minor 7th chord (Dm7). The right hand melody consists of quarter notes, and the left hand bass line consists of quarter notes.

Gm7                      A+7                      Dm7                      F7

This system contains four measures of piano accompaniment. The first measure features a G minor 7th chord (Gm7). The second measure features an A augmented 7th chord (A+7). The third measure features a D minor 7th chord (Dm7). The fourth measure features an F7 chord. The right hand melody consists of quarter notes, and the left hand bass line consists of quarter notes.

Bbmaj7                      E+7                      Am7                      D7

This system contains four measures of piano accompaniment. The first measure features a Bb major 7th chord (Bbmaj7). The second measure features an E augmented 7th chord (E+7). The third measure features an A minor 7th chord (Am7). The fourth measure features a D7 chord. The right hand melody consists of quarter notes, and the left hand bass line consists of quarter notes.

Gm7 A+7 Dm7 F+7

First system of musical notation (measures 1-4). The key signature has three flats (B-flat, E-flat, A-flat). The system is divided into four measures. Above the staff, the chords Gm7, A+7, Dm7, and F+7 are indicated. The notation shows a melodic line in the treble clef and a bass line in the bass clef, with various chord voicings and accidentals.

Bbmaj7 E7 Am7 D9

Second system of musical notation (measures 5-8). The key signature has three flats. The system is divided into four measures. Above the staff, the chords Bbmaj7, E7, Am7, and D9 are indicated. The notation shows a melodic line in the treble clef and a bass line in the bass clef, with various chord voicings and accidentals.

Gm7 A7(b9) Dm7 F7

Third system of musical notation (measures 9-12). The key signature has three flats. The system is divided into four measures. Above the staff, the chords Gm7, A7(b9), Dm7, and F7 are indicated. The notation shows a melodic line in the treble clef and a bass line in the bass clef, with various chord voicings and accidentals.

Bbmaj7 A7(b9) Dm7 G13

Fourth system of musical notation (measures 13-16). The key signature has three flats. The system is divided into four measures. Above the staff, the chords Bbmaj7, A7(b9), Dm7, and G13 are indicated. The notation shows a melodic line in the treble clef and a bass line in the bass clef, with various chord voicings and accidentals.

Cm7 F7 Bbm9 Eb7

Fifth system of musical notation (measures 17-20). The key signature has three flats. The system is divided into four measures. Above the staff, the chords Cm7, F7, Bbm9, and Eb7 are indicated. The notation shows a melodic line in the treble clef and a bass line in the bass clef, with various chord voicings and accidentals.

Abm7 Db7 Gbmaj7 C7(#9)

Musical notation for the first system, showing a piano accompaniment with chords Abm7, Db7, Gbmaj7, and C7(#9). The melody is in the right hand, and the bass line is in the left hand.

Fm7 Bbm7 C+7(b9) Fm7

Musical notation for the second system, showing a piano accompaniment with chords Fm7, Bbm7, C+7(b9), and Fm7. The melody is in the right hand, and the bass line is in the left hand.

To Solos  
Bbm7 C+7 Fm9 C+7

Musical notation for the third system, showing a piano accompaniment with chords Bbm7, C+7, Fm9, and C+7. A "To Solos" marking is present above the Fm9 chord. The melody is in the right hand, and the bass line is in the left hand.

Last time  
Fm9 C+7

Musical notation for the fourth system, showing a piano accompaniment with chords Fm9 and C+7. The text "Last time" is written above the Fm9 chord. The melody is in the right hand, and the bass line is in the left hand.

D. S. al Coda

Fm6 E9<sup>6</sup>

Musical notation for the fifth system, showing a piano accompaniment with chords Fm6 and E9. A "6" is written above the E9 chord. The melody is in the right hand, and the bass line is in the left hand.

Eb7(sus4) Cb9(addE) A<sup>6</sup><sub>9</sub>(#11) Abm11 8va

rit.

Musical notation for the sixth system, showing a piano accompaniment with chords Eb7(sus4), Cb9(addE), A<sup>6</sup><sub>9</sub>(#11), Abm11, and 8va. A "rit." marking is present above the Eb7(sus4) chord. The melody is in the right hand, and the bass line is in the left hand.

# TURN OUT THE STARS

Words by G. Lees - Music by B. Evans

Ad libitum - Rubato

Bm7(b5) E7(b9) Am \*(A7(b9)) Dm7 G7 Cmaj7  
 Fm7 Bb7 Ebmaj7 Cm7 Am7 D7 Gmaj7  
 C#m7 F#7 Bmaj7 Bbm7(b5) Eb+7 Abm7  
 (Fm7(b5) Bb+7) Ebm9 Em9 A7(b9)  
 Dmaj7 Em7 A7(b9) Dmaj7

The score is written for piano in common time (C) and consists of five systems of music. Each system includes a treble and bass clef staff. The first system begins with a mezzo-piano (*mp*) dynamic marking. The music is characterized by a slow, rubato tempo. The chord progression is indicated above the notes, with some changes in parentheses for soloists. The piece concludes with a final D major triad in the right hand and a sustained bass line.

\*: change for Solos in parenthesis

Dm9      G7(b9)      Cmaj7      (A7)      (Dm7 G7(b9) G7)      Cmaj7      C<sup>7</sup><sub>6</sub>

*accel.*

**Rubato**  
 B+7      Em7      Bb7(#11)      A+7      Dm7      Ab7(#11)

G+7      Cm7      Eb9      Abmaj7      C+7(b9)      Fm7      Dm7(b5)      G+7

*rit.*

Cm      Eb7      Abmaj7      G7(b5) <sup>(b9)</sup>      Cmaj7      F#7      Bm7(b5)      E7(b9)

*dim.*      *pp*

**A tempo - Moderate**

Am      Ebm7      Ab7(b9)      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

**A** Cmaj7 Bb9 Ebmaj7 Ab13(b9) Dbmaj7 G13 Cmaj7

*p legato*

Bb9(#11) Dmaj7 Am7 F#m7(add11) B13(b9) Em7(add11) Ab13

Dbmaj7 G<sup>7</sup><sub>6</sub> Cmaj7 Bb9 Ebmaj7

Ab13(b9) Dbmaj7 G13 Cmaj7

Bb9 Dmaj7 Am7 F#m7(add11)

Chord progression: Cmaj7 Bb9 Ebmaj7 Ab13(b9) Dbmaj7 G13 Cmaj7

Chord progression: Bb9(#11) Dmaj7 Am7 F#m7(add11) B13(b9) Em7(add11) Ab13

Chord progression: Dbmaj7 G<sup>7</sup><sub>6</sub> Cmaj7 Bb9 Ebmaj7

Chord progression: Ab13(b9) Dbmaj7 G13 Cmaj7

Chord progression: Bb9 Dmaj7 Am7 F#m7(add11)

B13(b9) Em7(add11) Ab13 Dbmaj7

G+7 **B** Bmaj9 Ab13 8va Dbmaj7 Bb13

*ff*

(8va) Bmaj7 G13sus4 G13 Cmaj7 Ab9

(loco)

13

Dbmaj9 G13(b9) Cmaj9 A7(b9)(b5) Dm7 Cmaj7 F G7 Cmaj7 G13

*accel.*

(Solo break)

After Solos D. C. al Coda

Dm7 Cmaj7 F G7 Dm7 Cmaj7 F G7 Dm7 C#m7 Bbmaj9 Gmaj7 Bmaj7

8va (loco)

*pp*

# WALTZ FOR DEBBY

Words by G. Lees - Music by B. Evans

Lightly

*mp*

Emaj7 A Dm7 Gm7 E7 G# A7 D9 F#

G7 F C9 E F7 Eb Bb6 D Gm7(b5) Db C9 Bb

Fmaj7 A D7 Gm7 C7 Fmaj7 A

*mf*

*p*

Dm7 Gm7 C9 A7 C# D7 C G7 B

C7 Bb A7 Dm7 C B7 E7 D A C#

Bm7      Amaj9      A  
G#      Gm7      C9      Am7

D9      Gm7      A7      Dm7      Cm9      Bbmaj7

A7      Dm7      G13      Abmaj7      Dbmaj7

Gm7      C7      Fmaj7  
A      Dm7      Gm7      E7  
G#

*mp*

A7  
G      D9  
F#      G7  
F      C9  
E      F7  
Eb      Bb6  
D

Gm7(b5) C9 B̄b Am7 D7 C

*mf rall.*

**Slower**  
Bm7 A E7/G Am7 G F7

*ff*

Bbmaj7 A+7 Dm7 G9 G+7 Fmaj7/C

**Slow (ad lib.)**

Abdim7/C G+7/C Gm7/C Abdim7/C C9 Fmaj7/C Abdim7/C

**Medium bright two feel**

Gm7/C G7/C Fmaj7/C Abdim7/C Gm7/C C9 F6 Dm7 Gm7 C7

**(Solo break)**

*Solos*

Am7 Dm7 Gm7 C7 A7 D7 G7 C7 F7 Bb6 Gm7(b5) 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

Bbmaj7 A7 Dm7 G7 Abmaj7 Dbmaj7 Gm7 C7 Am7 Dm7 Gm7 C7

A7 D7 G7 C7 F7 Bb6 Gm7(b5) C7 Am7 D7 Bm7 E7

Am7 F7 Bbmaj7 A7 Dm7 G7 Bdim Am7 Abdim <sup>1.</sup>Gm7 C7

Fmaj7 Gbmaj7 | 2. Gm7 C7 F6 Abdim Gm7 C7

*rall.*

C Pedal

**D. C. al CODA**

Gbmaj7 Amaj7 Gmaj7 C7(#9) Fmaj9

*pp rit.*

# WE WILL MEET AGAIN (FOR BROTHER HARRY)

Music by B. Evans

Moderate

Cm Fm Dm7(b5)

Gb7(b9) Bdim7 C Cm Abmaj7 G7(b9) Cm

Am7(b5) D+7(#9) Dm7(b5) G7(b9)

Cm Fm Dm7(b5)

G7(b9) Bm7(b5) Bdim7 C Cm Abmaj7 G7(b9)

Cm Am7(b5) D+7(#9) Dm7(b5) G+7(#9) G13(b9)

\* (b)

\*: repeat chord cycle

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. The treble clef staff continues the melodic line with quarter and eighth notes. The bass clef staff features a steady accompaniment with chords and eighth notes. The key signature remains two flats.

Third system of musical notation. The treble clef staff shows a melodic line with some rests and eighth notes. The bass clef staff has a more active accompaniment with eighth notes and chords. The key signature is two flats.

Fourth system of musical notation. The treble clef staff features a melodic line with quarter notes and rests. The bass clef staff has a simple accompaniment with chords and quarter notes. The key signature is two flats.

Fifth system of musical notation. The treble clef staff contains a melodic line with quarter and eighth notes. The bass clef staff provides a harmonic accompaniment with chords and quarter notes. The key signature is two flats.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various chords and melodic lines.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines.

Third system of musical notation, including a **Cm** chord label above the staff. The music continues with various chords and melodic lines.

Fourth system of musical notation, featuring chord labels: **Abmaj7(#4)**, **Fm7**, **Fm Eb**, and **Dm7(b5)**. The music continues with various chords and melodic lines.

Fifth system of musical notation, featuring chord labels: **Ab9**, **G7(b9)**, and **Cm**. The music continues with various chords and melodic lines, including an **8va** marking.

# WALKIN' UP

Music by B. Evans

Medium Bright

Cmaj7 Bbmaj7 Abmaj7 Gbmaj7 Fmaj7 B7(b9)

Emaj7 Amaj7 Abmaj7 Dbmaj7 Gbmaj7 Bmaj7

Emaj7 Amaj7 Dmaj7 Gmaj7 Cmaj7 Bbmaj7

Abmaj7 Gbmaj7 Fmaj7 B7(b9) Emaj7 Amaj7

$A\flat$ maj7     $D\flat$ maj7     $G\flat$ maj7    Bmaj7    Emaj7    Amaj7

Dmaj7    Gmaj7     $E\flat$ maj7 /  $A\flat$  (E $\flat$  dorian)

$Dm7$  /  $G$  (D dorian)

Cmaj7     $B\flat$ maj7

Abmaj7      Gbmaj7      Fmaj7      B7(b9)      Emaj7      Amaj7

(To Solos)

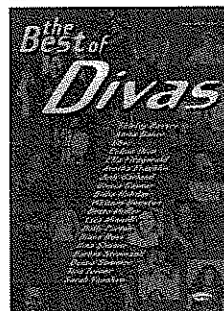
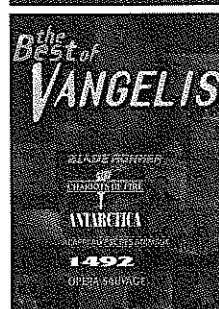
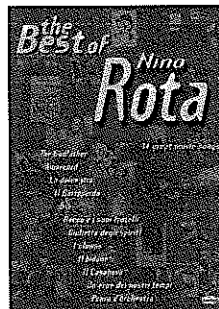
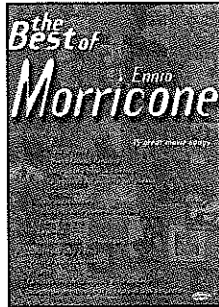
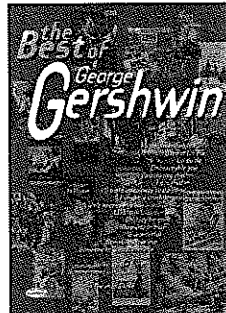
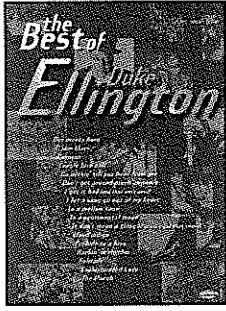
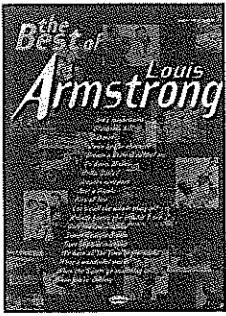
Abmaj7      Dbmaj7      Gbmaj7      Bmaj7      Emaj7      Amaj7      Dmaj7      Gmaj7      ♯

After solos  
D. C. al Coda

Gbmaj7(♯4)      Fmaj7(♯4)      Emaj7(♯4)      Ebmaj7(♯4)      Dmaj7(♯4)      Dbmaj7(♯4)

Cmaj7(♯4)

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