BILL EVANS

IE LAST COMPOSITIONS

ANO SOLOS AND LEADSHEETS

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TRO LUDLOW MUSIC
The RICHMOND ORGANIZATION

Musical Editor's Note

It is a great pleasure to present these compositions from Bill Evans' last years. My thanks to Nenette Evans and the Library of Congress for providing Bill's original manuscripts. The leadsheets included here follow these manuscripts very closely; some intros, endings, counter-melodies and such which do not appear in manuscript have been taken from Bill's own recordings.*

The piano arrangements are almost pure Bill, with only minimal editing to allow them to stand on their own as solo piano pieces. I hope you enjoy these tunes and share them with others.

Bob Bauer

Fit for Mary F., Tiffany and Yet Ne'er Broken are recorded only from unauthorized tapes of performances, August 15, 1980 in Bad Hönningen, Germany and August 31-September 7, 1980 at Keystone Korner Jazz Club, San Francisco, California, released in Europe and Japan. These recordings are listed in the Discography as a source of the arrangements only.

hoto: Francis Paudras
of Nenette Evans)
design: Studio T Graphics
ditor: Bob Bauer
r: Judy Bell

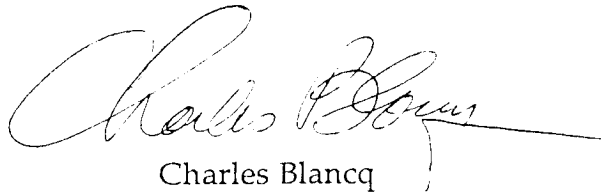
PREFACE

ıe compositions in this volume provide an especially revealing glimpse into the original music of Bill ;, for they demonstrate virtually all of the style characteristics that have distinguished him as one of the innovative pianists in jazz. The imaginative voicings, the lush harmonic language, the intricate contrapun- erplay between voices – every tune in this collection bears the mark of Evans' distinctive approach.

ill's Hit Tune" reflects Evans' interest in the music of Michel Legrand, especially in the rubato introduction its single motive theme is well suited to the developmental improvising for which Evans is so well known. peated-note motive of "Knit for Mary F." is another economically conceived composition that possesses witticism of a Cole Porter verse, but based on only two ideas. And similarly, "Letter to Evan" features ' characteristic use of pedal tones while "Yet Ne'er Broken" is a straight-ahead, high energy demonstration ıns' remarkable technique. "The Two Lonely People" reminds us of Bill's fondness for waltzes and both e We Met" and "Tiffany" (named after Joe LaBarbera's infant daughter) are subjected to a contrapuntal nent of the inner voices – another Evans trademark.

lthough one of the few jazz musicians to be unaffected by the "Free Jazz" movement of the 1960s or the on" of the 1970s, Evans nevertheless gradually reduced the number of standard tunes in his live rmances – a trend that conformed with the practice of many other jazz artists of that era. In their place he luced jazz originals – both his own and those of other composers. And it was these originals that formed re of his programs during the last decade of his career. Thus, all of the tunes in this volume, except "Since et" were an important part of his repertoire and were still being performed and recorded during his final gements at the Keystone Korner Jazz Club in San Francisco (CONSECRATION, Alpha R2 61-68) and during st public appearance in Germany (HIS LAST CONCERT IN GERMANY, Westwind 2022 or Polydor JOOJ). Even with his great love and knowledge of European classical music, Evans was first and foremost a jazz t, operating totally within the jazz tradition, but like a classical recitalist who identifies with a specific oire, Evans, during his last years, limited his live performances to a relatively small number of titles. He ently felt little need to continually replenish his material and preferred instead to refine and rework his riginals, a few of other composers, and some classic standards ("But Beautiful," "My Foolish Heart," omance," "Like Someone in Love"). Why Evans chose to narrow his repertoire towards the end of his life clear. The 1970s was perhaps his most prolific decade: steady recording schedule, fewer changes of nnel in his trio, greater self-confidence in his own creations and hence a more important role for his original ositions during the trio's performances. But for Bill Evans, it was also a decade of great physical and nal stress – and indeed, the tone of some of his late compositions may have been inspired by recent events tragic personal life.

at Evans has an affinity for the romantic, nostalgic, and on occasion, even the melancholy, is an observation as often been made of him. But the seven pieces included here also reveal the optimism and energy of an who has come to terms with his own creative abilities. These pieces present Bill Evans (the composer) as t assimilator of a variety of musical influences, but unlike other master assimilators, the end product still the composer's unmistakable imprint.



Charles Blancq
Department of Music
University of New Orleans

DISCOGRAPHY

L'S HIT TUNE 1, 2, 3, 4

APRIL (For Nenette)
Meredith d'Ambrosio: "Love's Not A Game" Sunnyside 1051 D (1991)
Bill Evans: "New Conversations" Warner WB BSK 3177 (1978)

FOR MARY F. 1, 2, 3, 7

JRIE (The Dream)
Harold Danko (pf), Bob Dorough (vocal): "Alone But Not Forgotten" Sunnyside SSC 1033 (1989).
See footnotes 1 through 6 for instrumental recordings.

ER TO EVAN 1, 2, 3, 5, 6

CE WE MET
Bill Evans, Eddie Gomez (b), Marty Morell (dr): "Since We Met" Fantasy F-9501 (1974); "The Complete Fantasy Recordings" FCD-1012-2
Bill Evans: "Eloquence" Fantasy F-9618 (1975); "The Complete Fantasy Recordings" FCD-1012-2

ANY 1, 7

WO LONELY PEOPLE 1, 7
Bill Evans, Eddie Gomez (b), Marty Morell (dr): "The Bill Evans Album" Columbia 30855 (1971)
Bill Evans, Eddie Gomez (b), Marty Morell (dr): "Bill Evans Live in Paris 1972, Vol. 1" France's Concert FC 107
Tony Bennett (vocal), Bill Evans: "Together Again" DRG MRS 901 (1977)
Warren Bernhardt (pf): "Heat of the Moment" DMP CD-468

NE'ER BROKEN 3

notes

l Evans, Marc Johnson (b), Joe LaBarbera (dr): "Consecration-The Last Complete Collection"
a (Japanese label) 8 CD set R2 61-68 (1980)

onsecration II" Alfa 29 R2-54 CD (highlights from the above mentioned Japanese record set)

Evans, Marc Johnson (b), Joe LaBarbera (dr): "His Last Concert in Germany"
estwind (German label) 2022 CD (1980)

Evans, Marc Johnson (b), Joe LaBarbera (dr), Larry Schneider (ten. & sop. sax, al fl), Tom Harrell (tpt):
Ve Will Meet Again" Warner WB HS 3411 (1979)

l Evans, Marc Johnson(b), Joe LaBarbera (dr): "The Paris Concert Edition Two"
ektra Musician 60311-1 (1979)

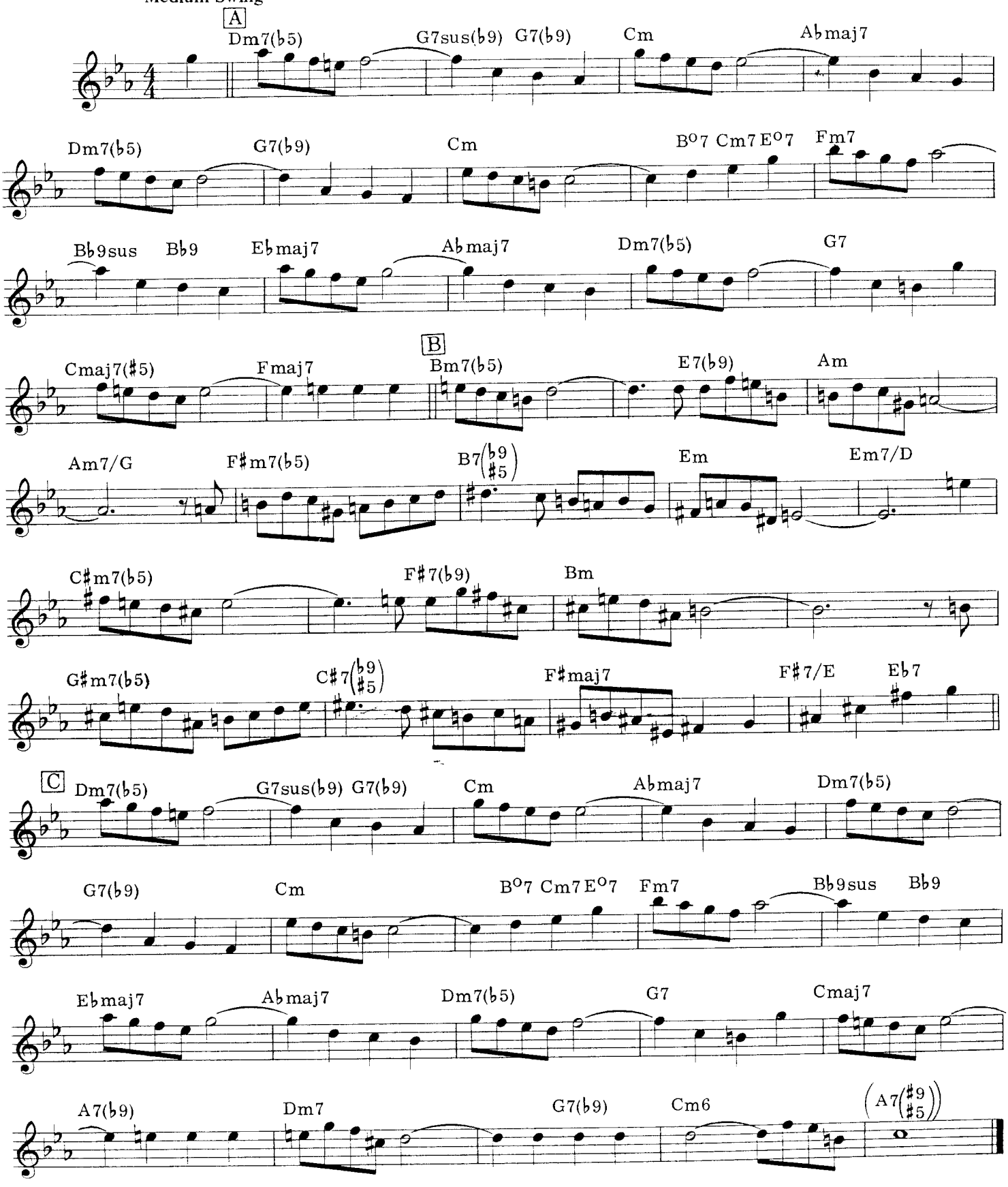
idy LaVerne (pf): "Liquid Silver" DMP 449 CD

secration-The Last" Alfa 51 R2-32/33 2 CD set (highlights from the abovementioned Japanese record set)
ote: These 2 CDs are also released separately on Timeless (Dutch label) SJP 331 and 332.

BILL'S HIT TUNE

Medium Swing

BILL EVANS



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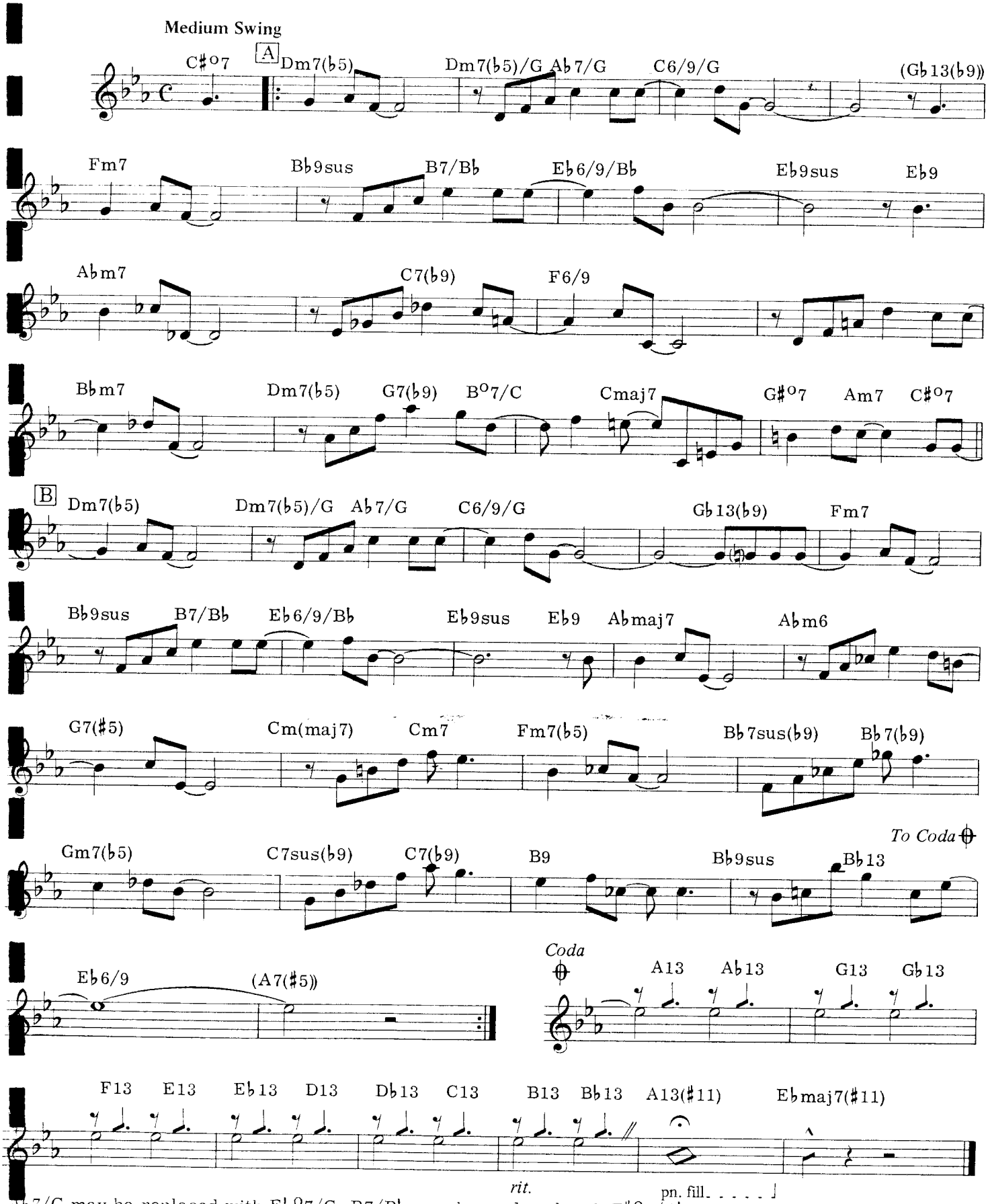
YET NE'ER BROKEN

BILL EVANS



A♭7/G may be replaced with E♭o7/G; B7/B♭ may be replaced with F♯o7/B♭

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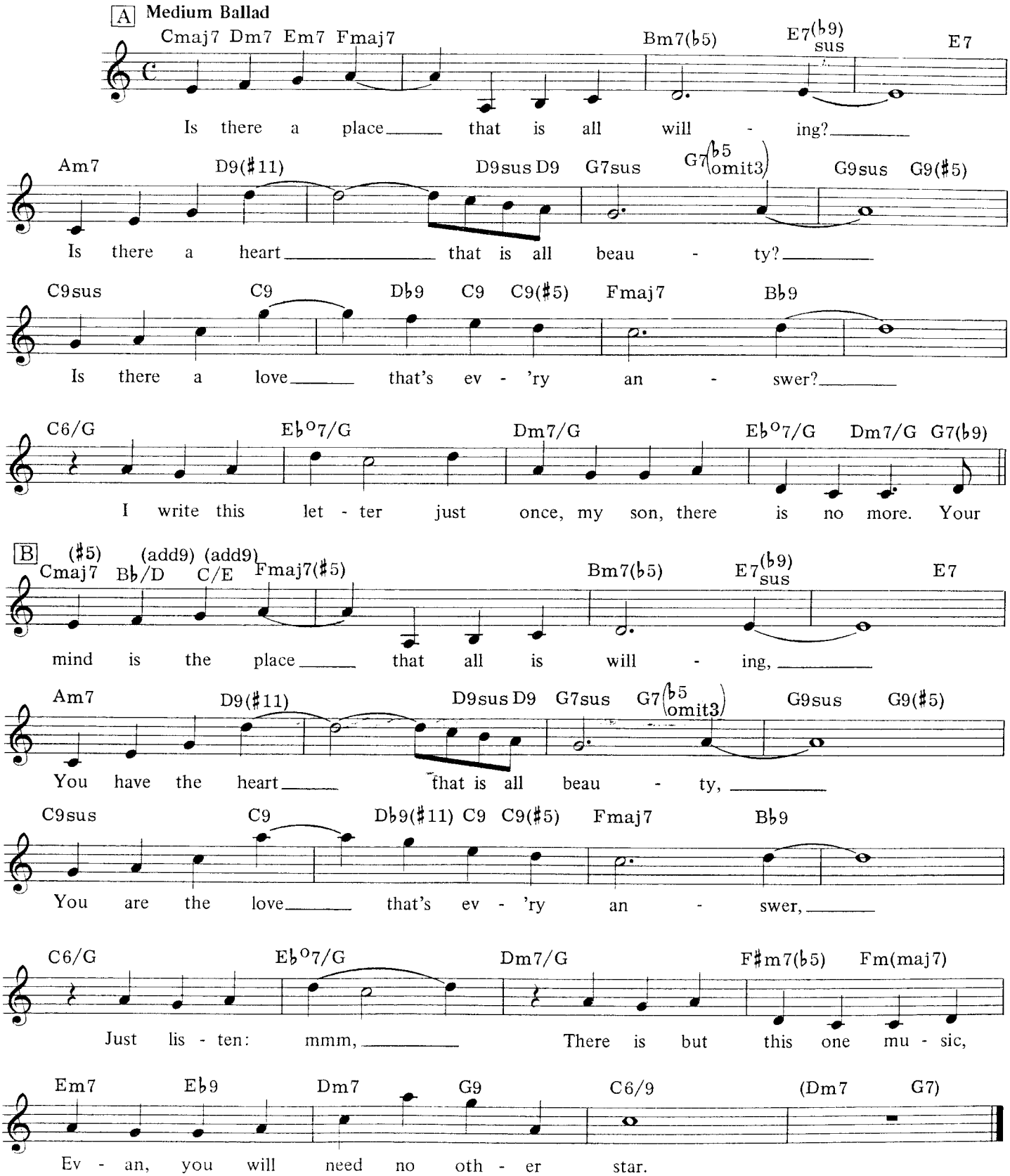
LETTER TO EVAN

Words and Music by
BILL EVANS



* written for his son Evan on his 4th birthday, September 13, 1979.

Note: Chords falling on beat 4 fall on beat 1 for solos. Bar 1 of letters A and B are simplified for solos: the 2nd and 3rd changes are omitted. Solos swing.

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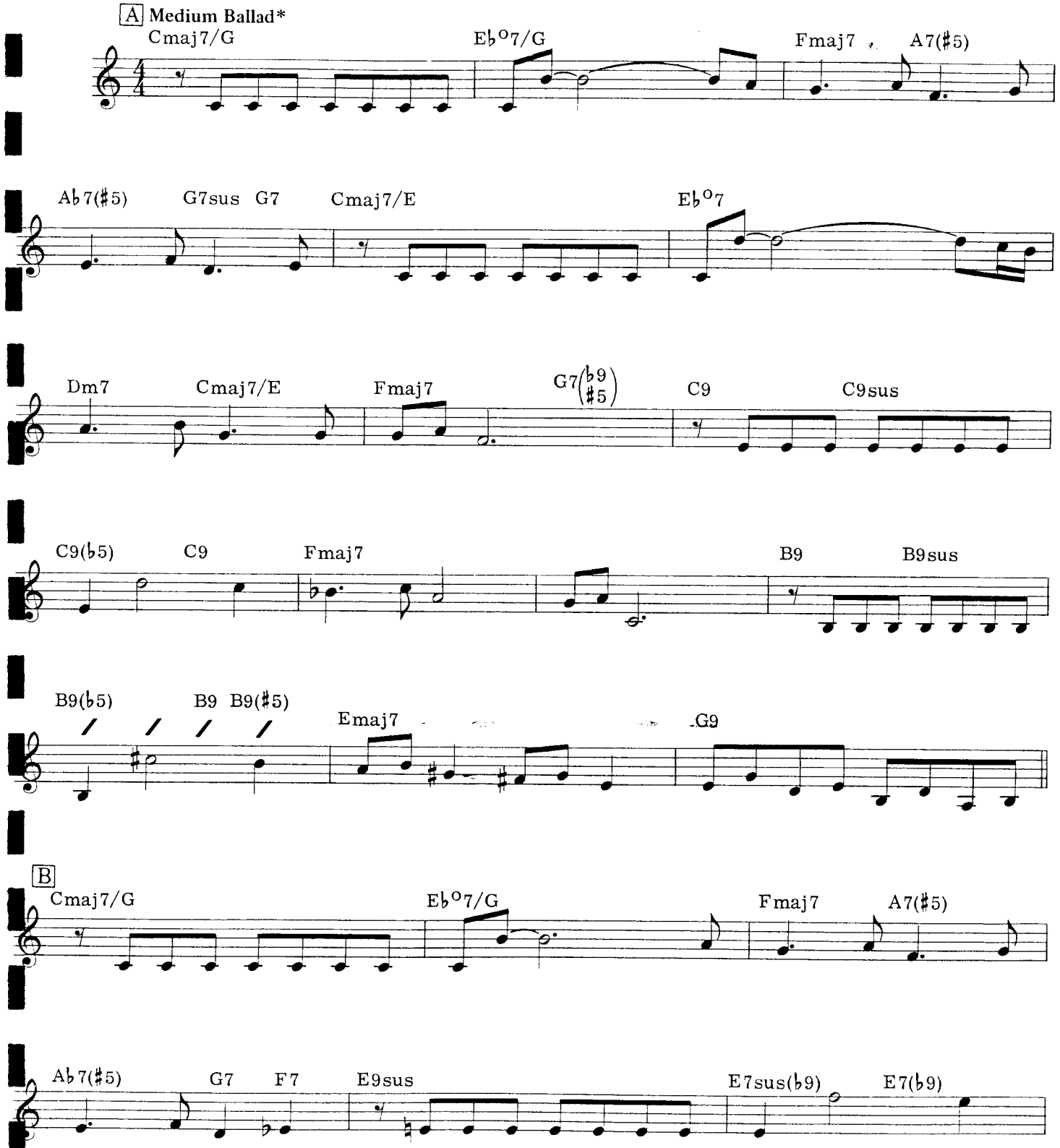
KNIT FOR MARY F.

BILL EVANS



* Each bar may be played as two bars of medium swing (especially for solos).

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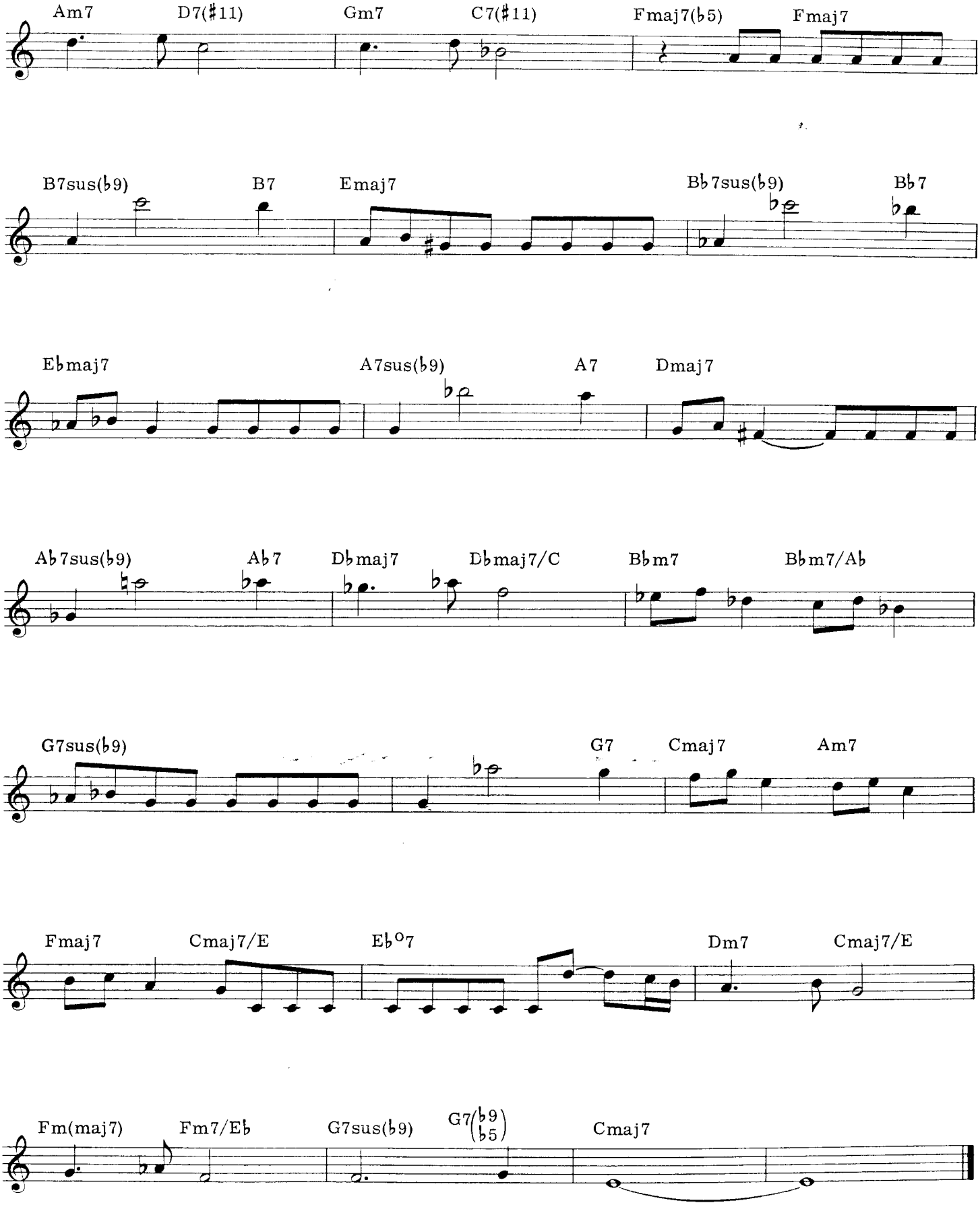
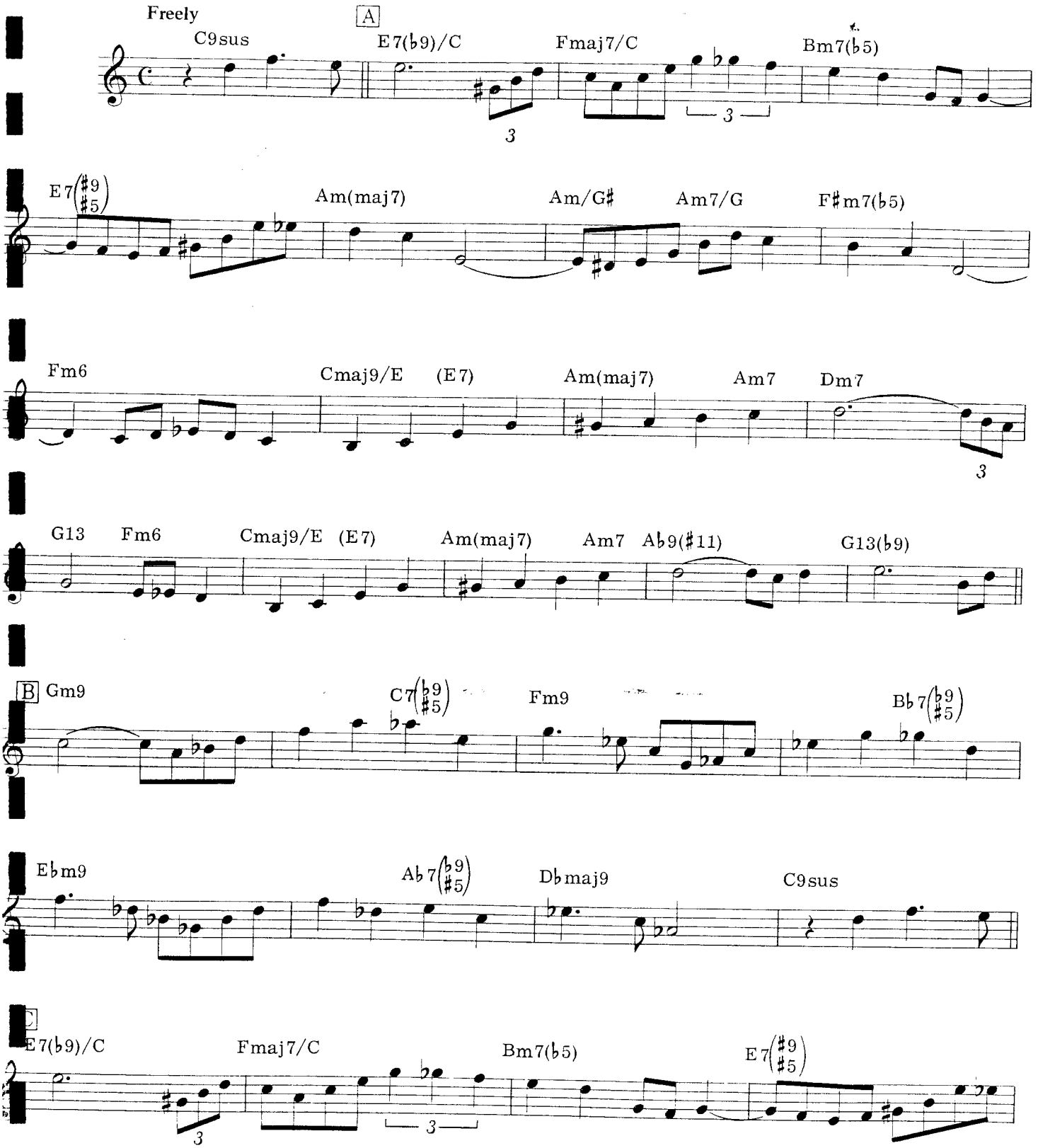

Am7
D7(♯11)
Gm7
C7(♯11)
Fmaj7(♭5)
Fmaj7
B7sus(♭9)
B7
Emaj7
B♭7sus(♭9)
B♭7
E♭maj7
A7sus(♭9)
A7
Dmaj7
A♭7sus(♭9)
A♭7
D♭maj7
D♭maj7/C
B♭m7
B♭m7/A♭
G7sus(♭9)
G7
Cmaj7
Am7
Fmaj7
Cmaj7/E
E♭°7
Dm7
Cmaj7/E
Fm(maj7)
Fm7/E♭
G7sus(♭9)
G7(♭9 ♭5)
Cmaj7

SINCE WE MET

BILL EVANS



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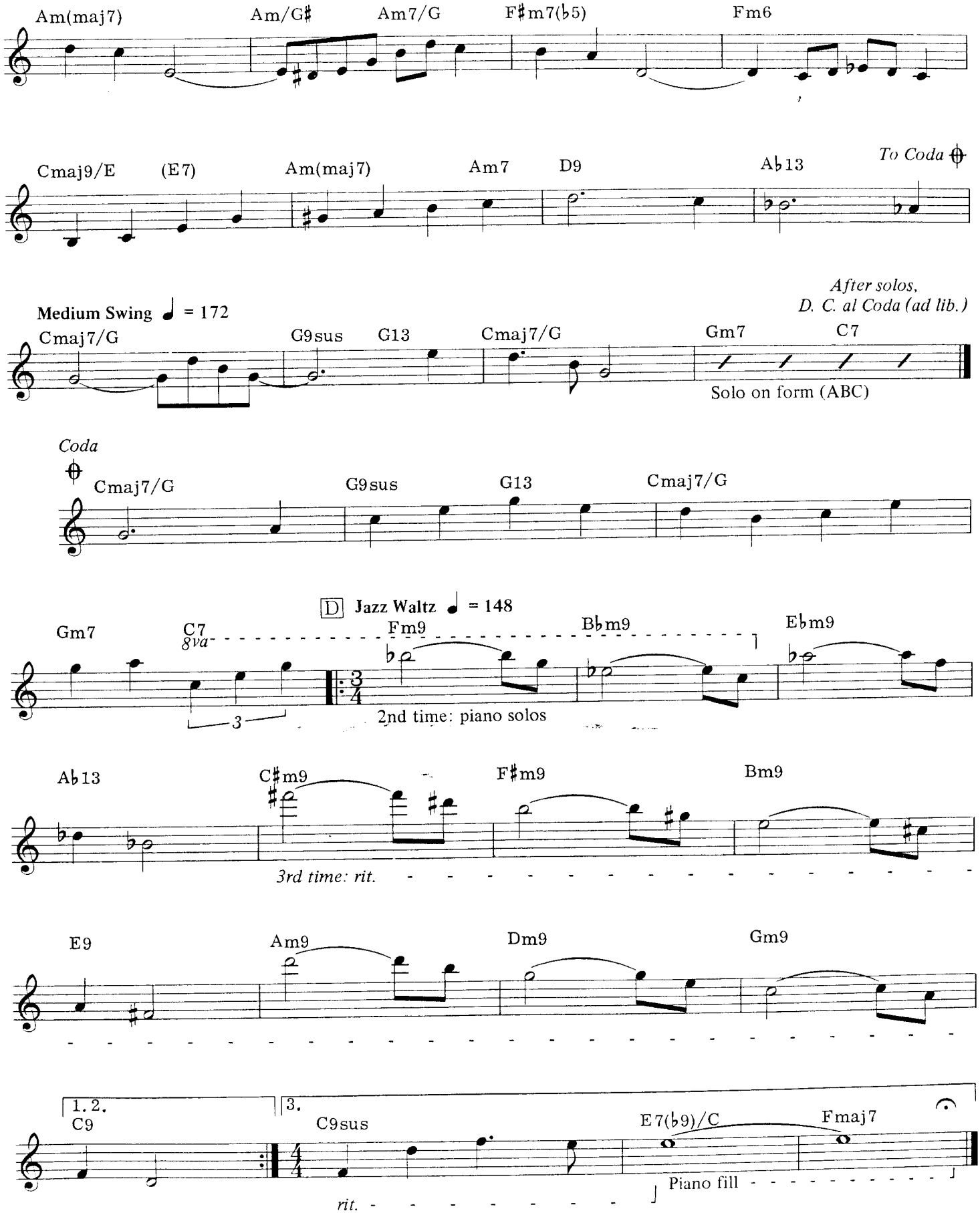
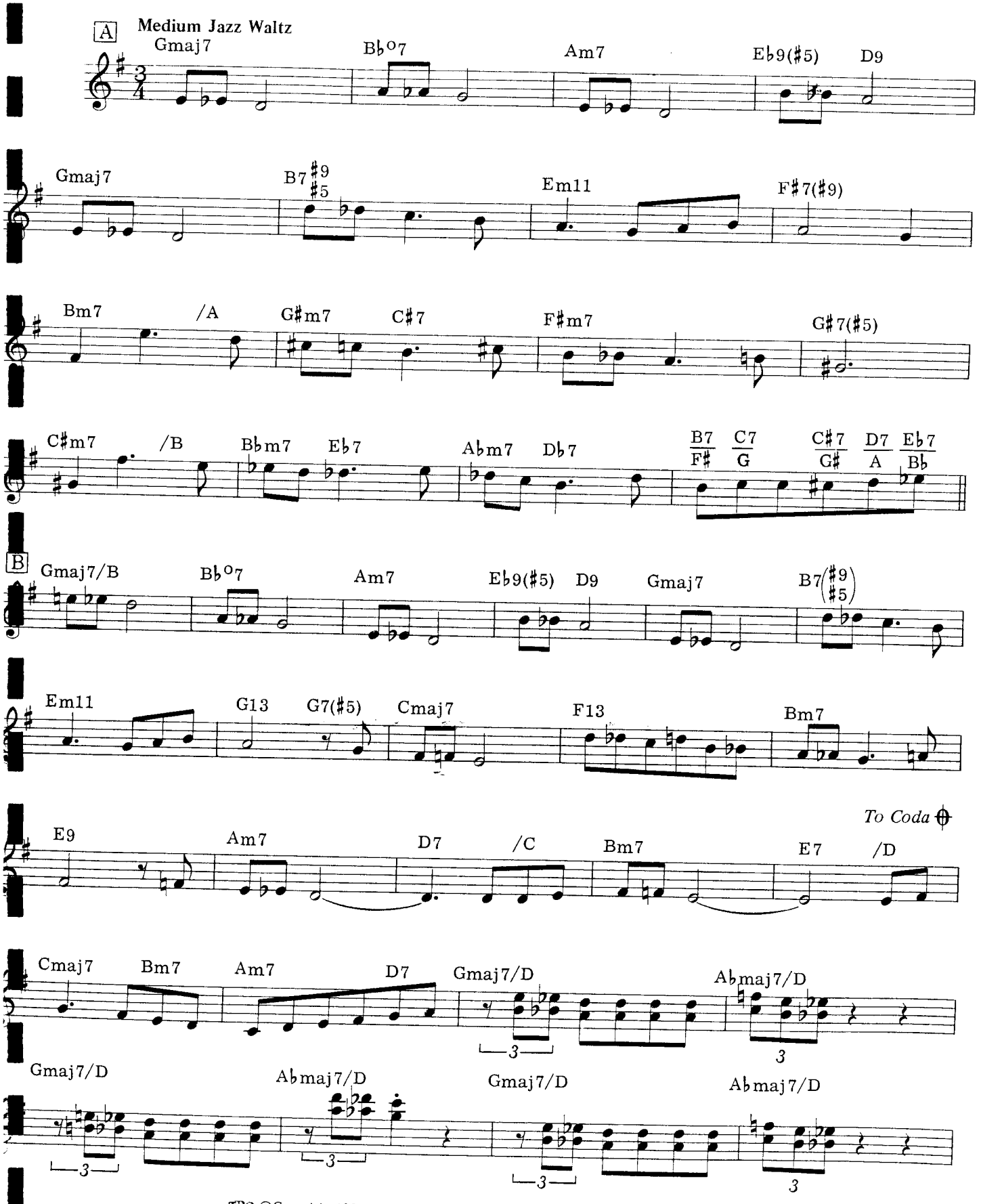

Am(maj7)
Am/G♯
Am7/G
F♯m7(♭5)
Fm6
Cmaj9/E
(E7)
Am(maj7)
Am7
D9
A♭13
To Coda
After solos,
D. C. al Coda (ad lib.)
Medium Swing ♩ = 172
Cmaj7/G
G9sus
G13
Cmaj7/G
Gm7
C7
Solo on form (ABC)
Coda
Cmaj7/G
G9sus
G13
Cmaj7/G
D Jazz Waltz ♩ = 148
Gm7
C7
8va
Fm9
B♭m9
E♭m9
2nd time: piano solos
A♭13
C♯m9
F♯m9
Bm9
3rd time: rit.
E9
Am9
Dm9
Gm9
1. 2.
C9
3.
C9sus
E7(♭9)/C
Fmaj7
Piano fill
rit.

TIFFANY

By BILL EVANS



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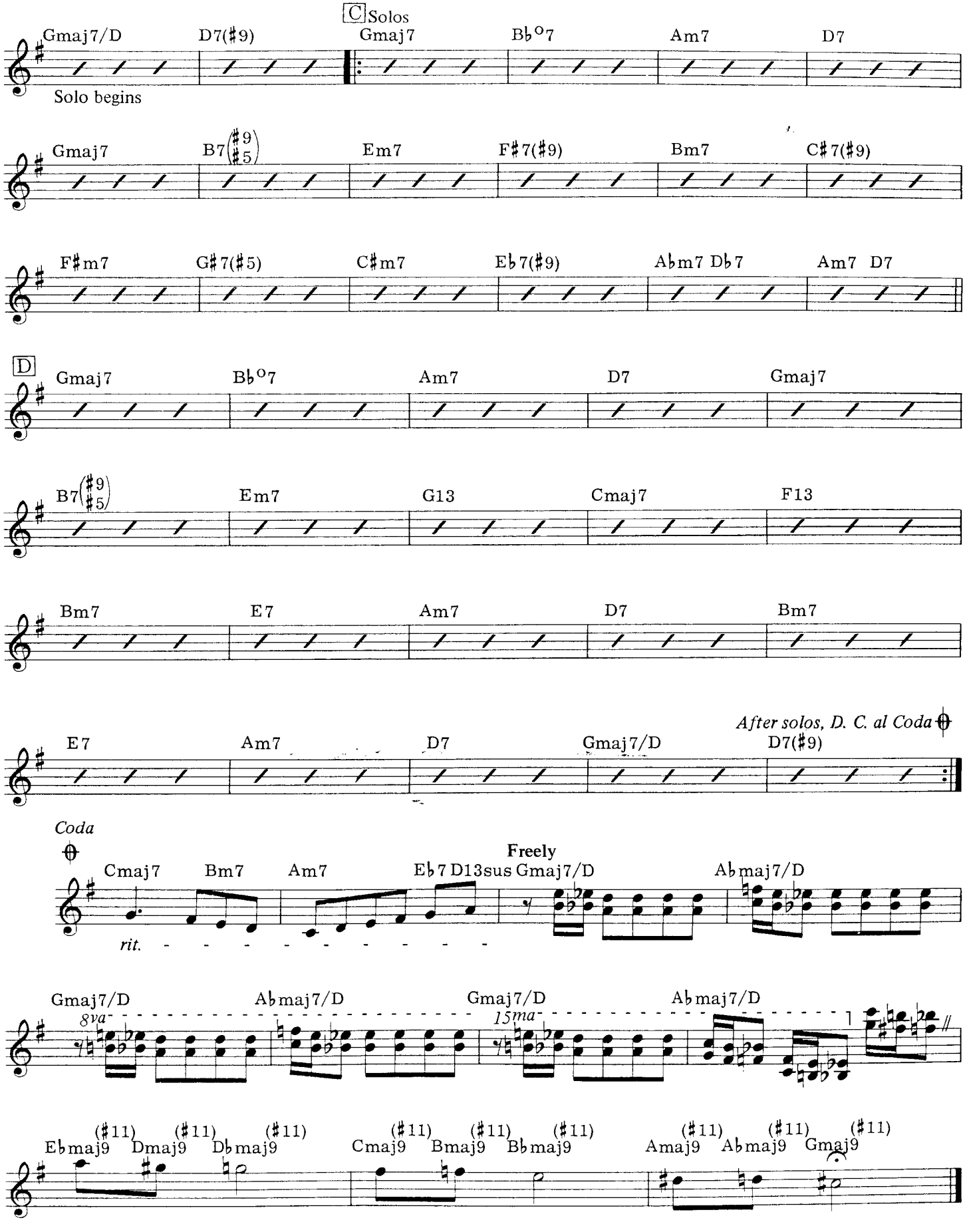
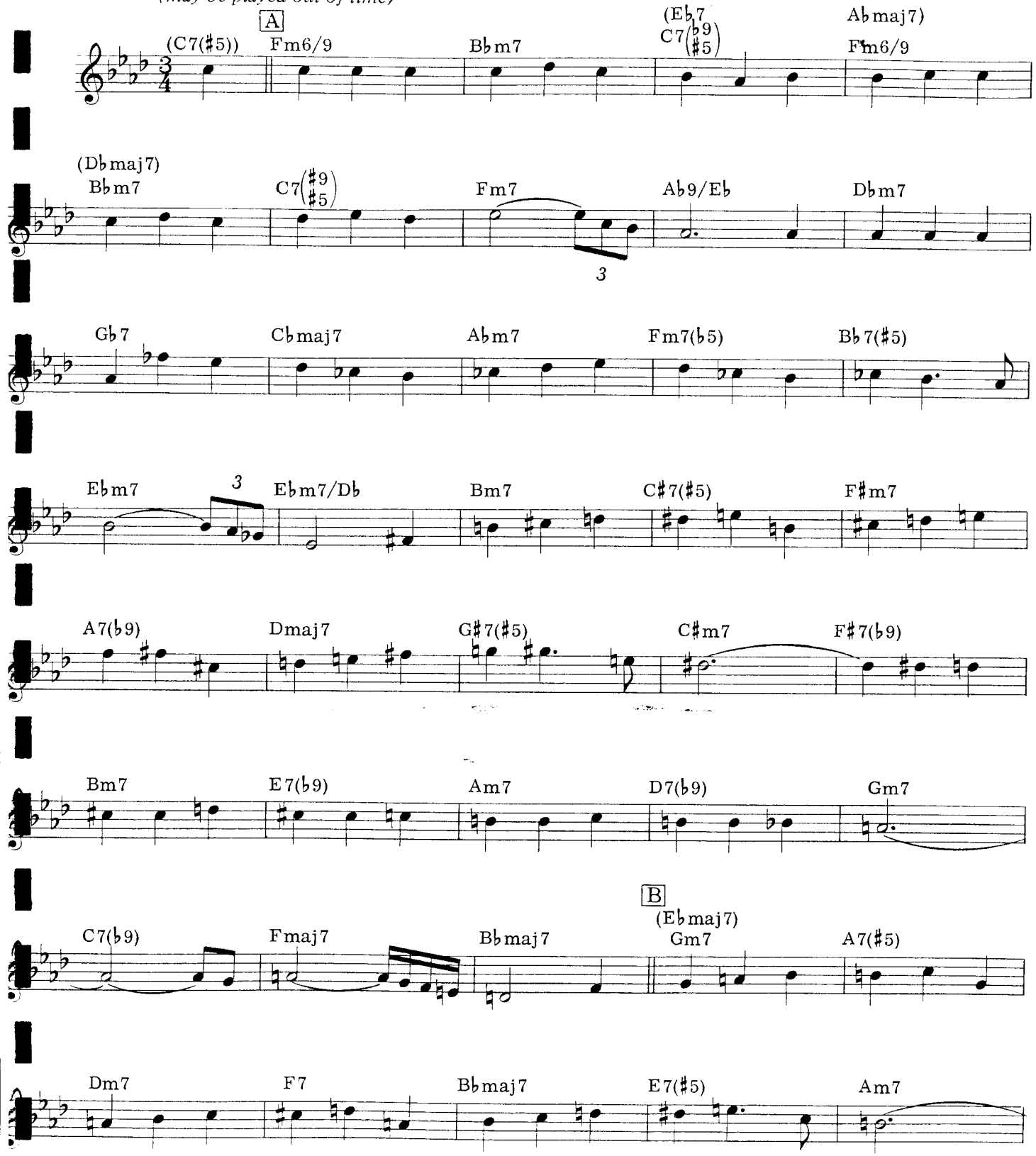

C Solos
Gmaj7/D D7(♯9) Gmaj7 B♭°7 Am7 D7
Solo begins
Gmaj7 B7(♯9 ♯5) Em7 F♯7(♯9) Bm7 C♯7(♯9)
F♯m7 G♯7(♯5) C♯m7 E♭7(♯9) A♭m7 D♭7 Am7 D7
D
Gmaj7 B♭°7 Am7 D7 Gmaj7
B7(♯9 ♯5) Em7 G13 Cmaj7 F13
Bm7 E7 Am7 D7 Bm7
E7 Am7 D7 Gmaj7/D D7(♯9)
After solos, D. C. al Coda
Coda
Cmaj7 Bm7 Am7 E♭7 D13sus Gmaj7/D A♭maj7/D
Freely
rit.
Gmaj7/D A♭maj7/D Gmaj7/D A♭maj7/D
8va
15ma
E♭maj9 (♯11) Dmaj9 (♯11) D♭maj9 (♯11)
Cmaj9 (♯11) Bmaj9 (♯11) B♭maj9 (♯11)
Amaj9 (♯11) A♭maj9 (♯11) Gmaj9 (♯11)

THE TWO LONELY PEOPLE

BILL EVANS

Medium Jazz Waltz
(may be played out of time)



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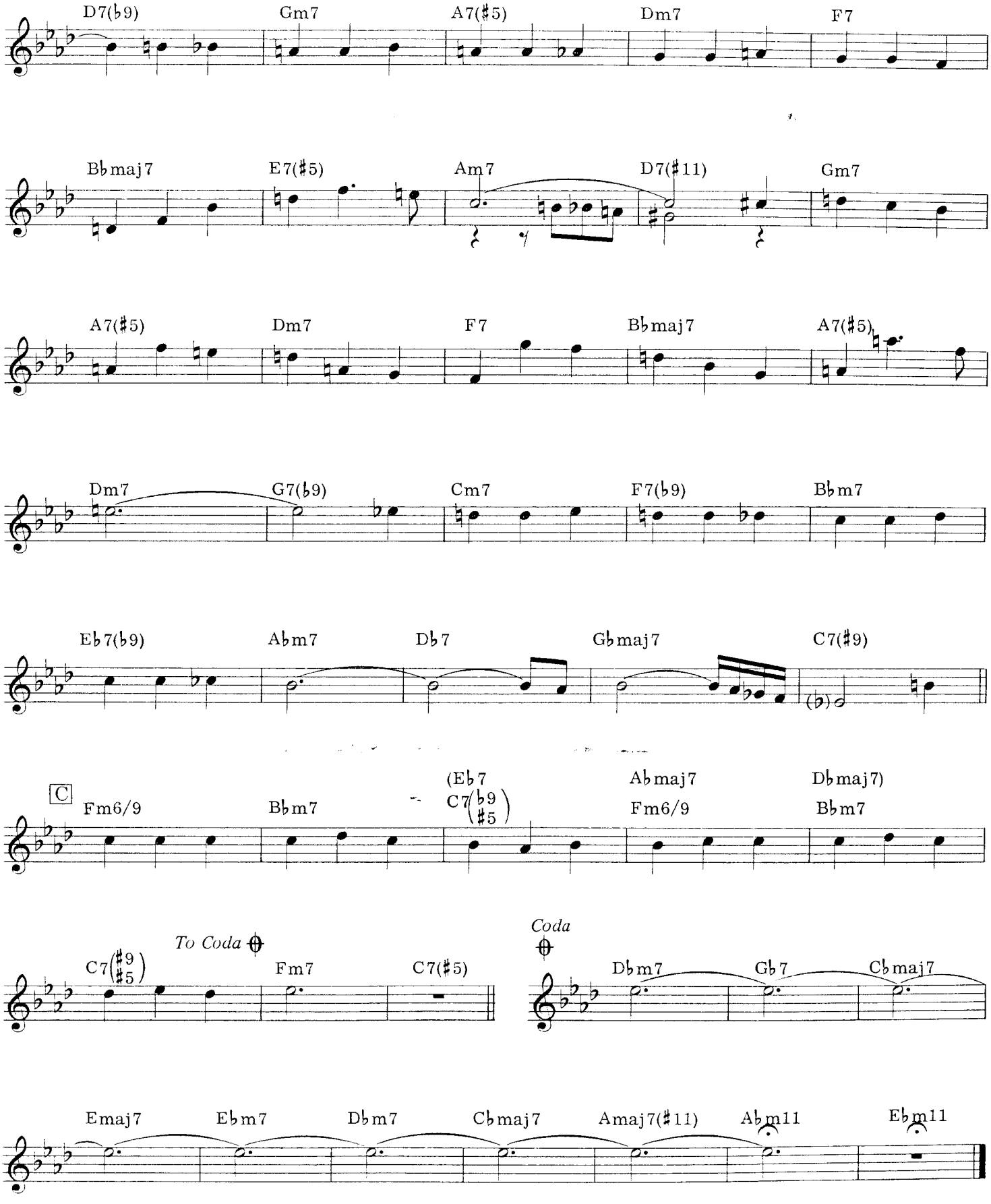
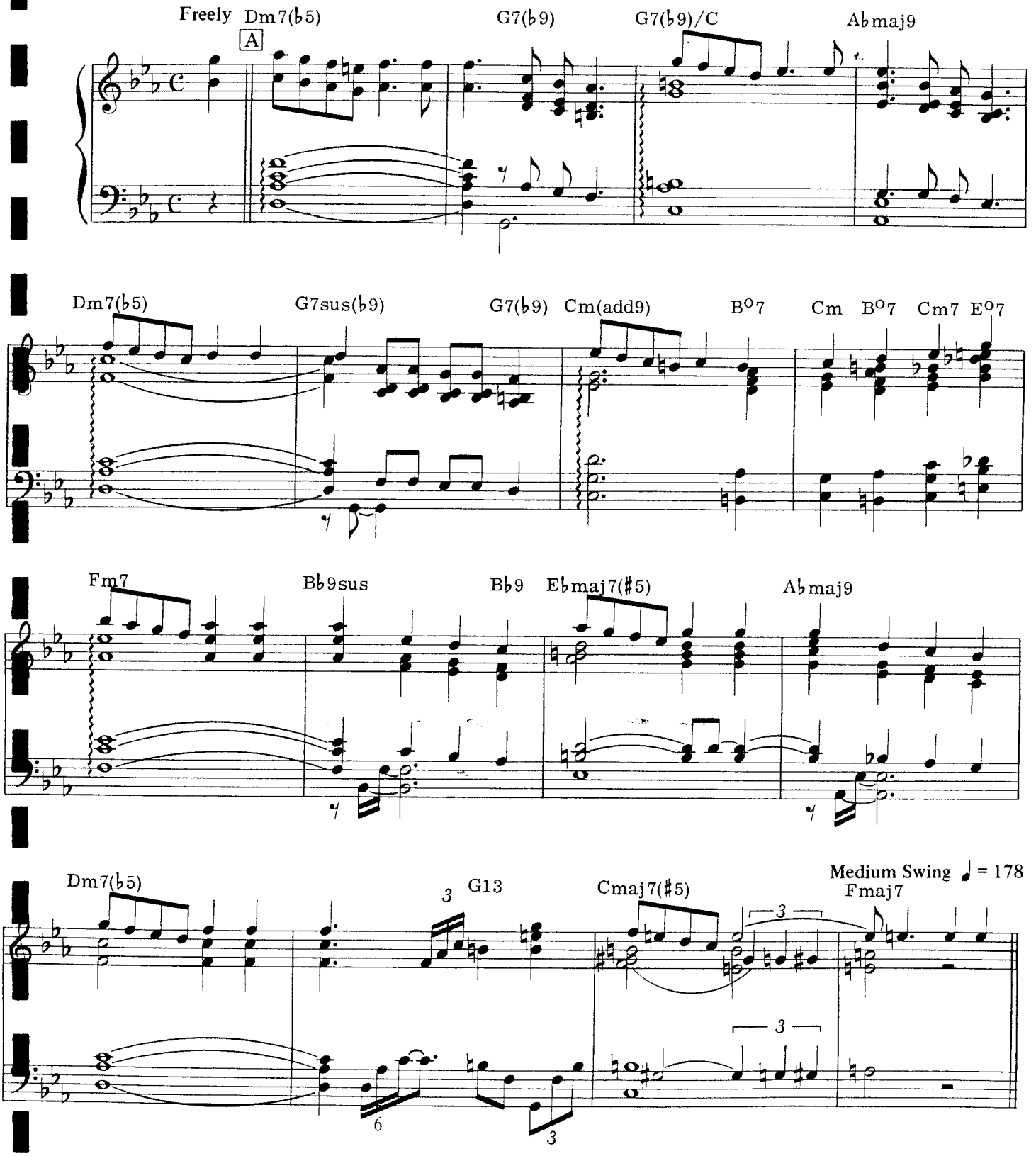


Melodic rhythm is freely interpreted. Chords in parentheses are used for solos.

BILL'S HIT TUNE

BILL EVANS
Piano Arrangement by
Bob Bauer



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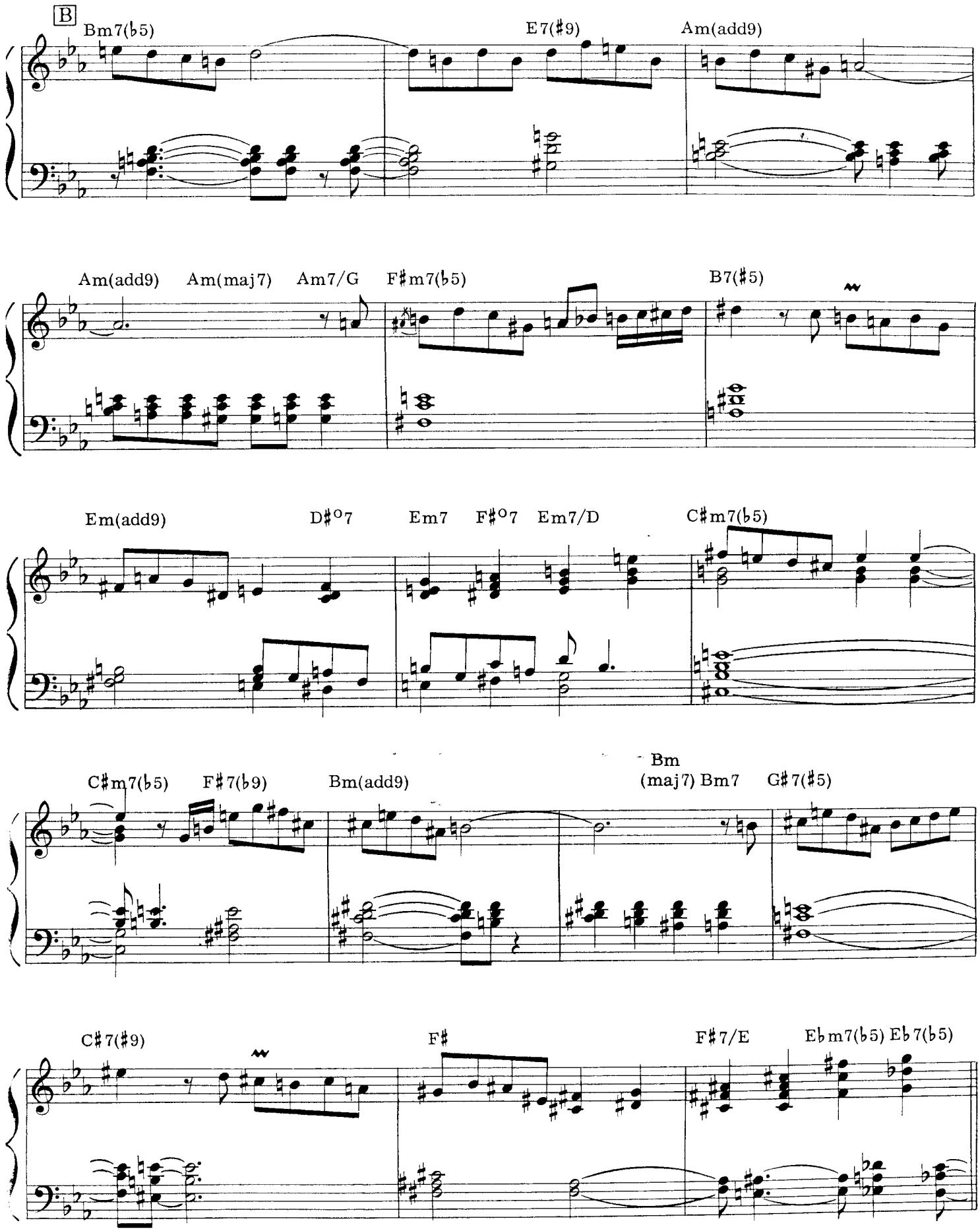
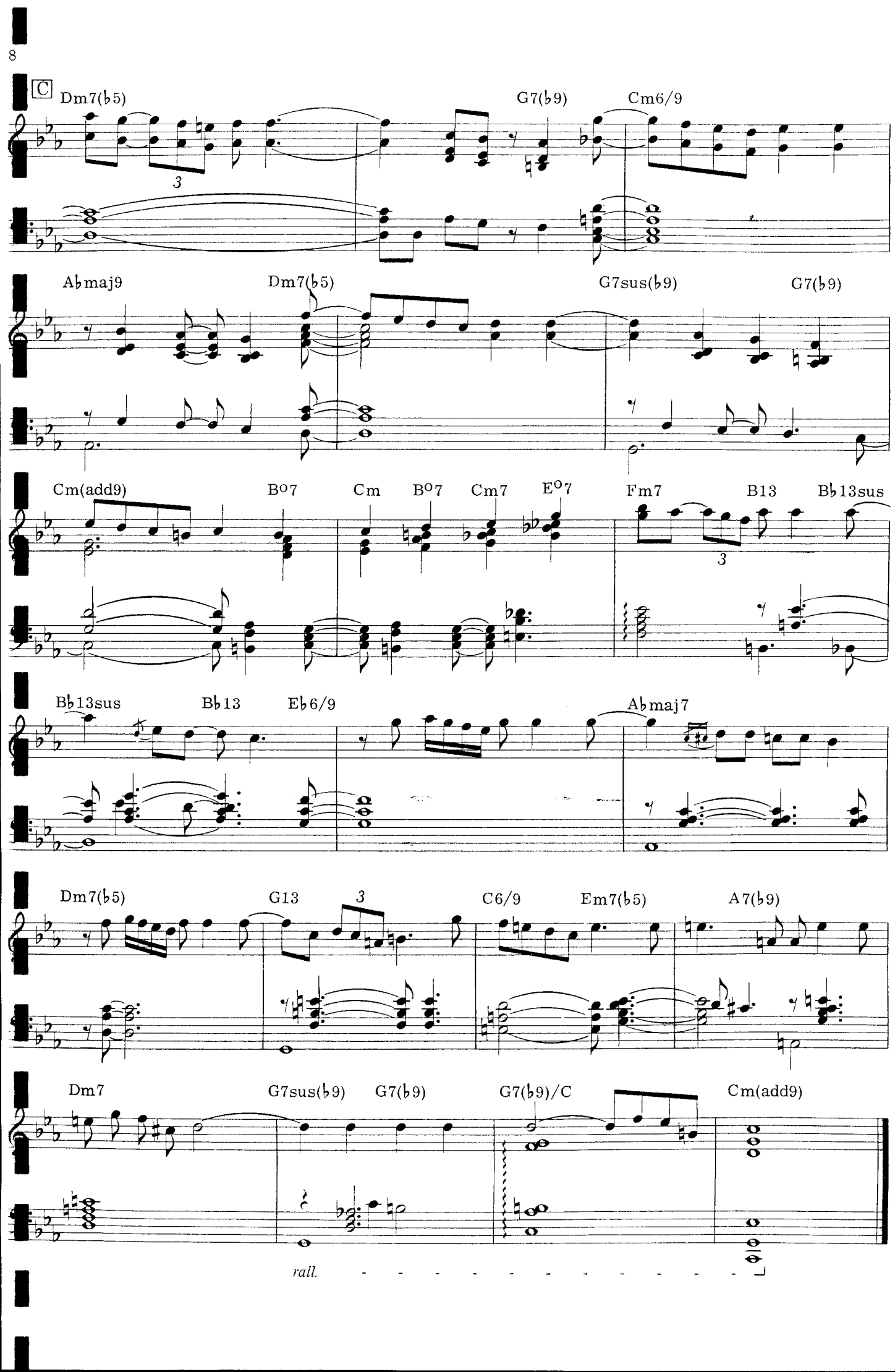
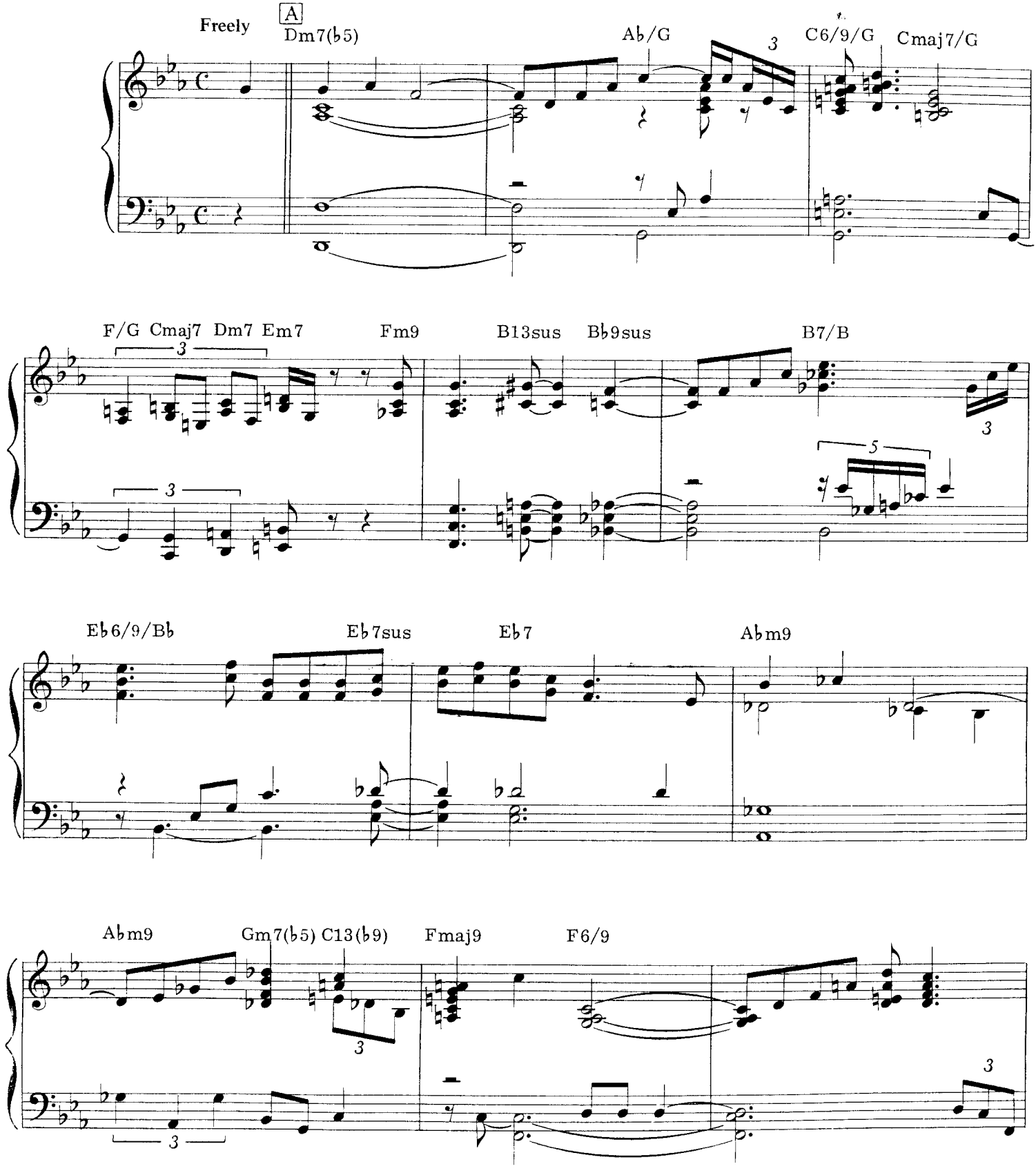

B
Bm7(♭5)
E7(♯9)
Am(add9)
Am(add9)
Am(maj7)
Am7/G
F♯m7(♭5)
B7(♯5)
Em(add9)
D♯°7
Em7
F♯°7
Em7/D
C♯m7(♭5)
C♯m7(♭5)
F♯7(♭9)
Bm(add9)
Bm
(maj7) Bm7
G♯7(♯5)
C♯7(♯9)
F♯
F♯7/E
E♭m7(♭5)
E♭7(♭5)


C
Dm7(♭5)
G7(♭9)
Cm6/9
A♭maj9
Dm7(♭5)
G7sus(♭9)
G7(♭9)
Cm(add9)
B°7
Cm
B°7
Cm7
E°7
Fm7
B13
B♭13sus
B♭13sus
B♭13
E♭6/9
A♭maj7
Dm7(♭5)
G13
C6/9
Em7(♭5)
A7(♭9)
Dm7
G7sus(♭9)
G7(♭9)
G7(♭9)/C
Cm(add9)
rall.

YET NE'ER BROKEN

BILL EVANS
Piano arrangement by
Bob Bauer



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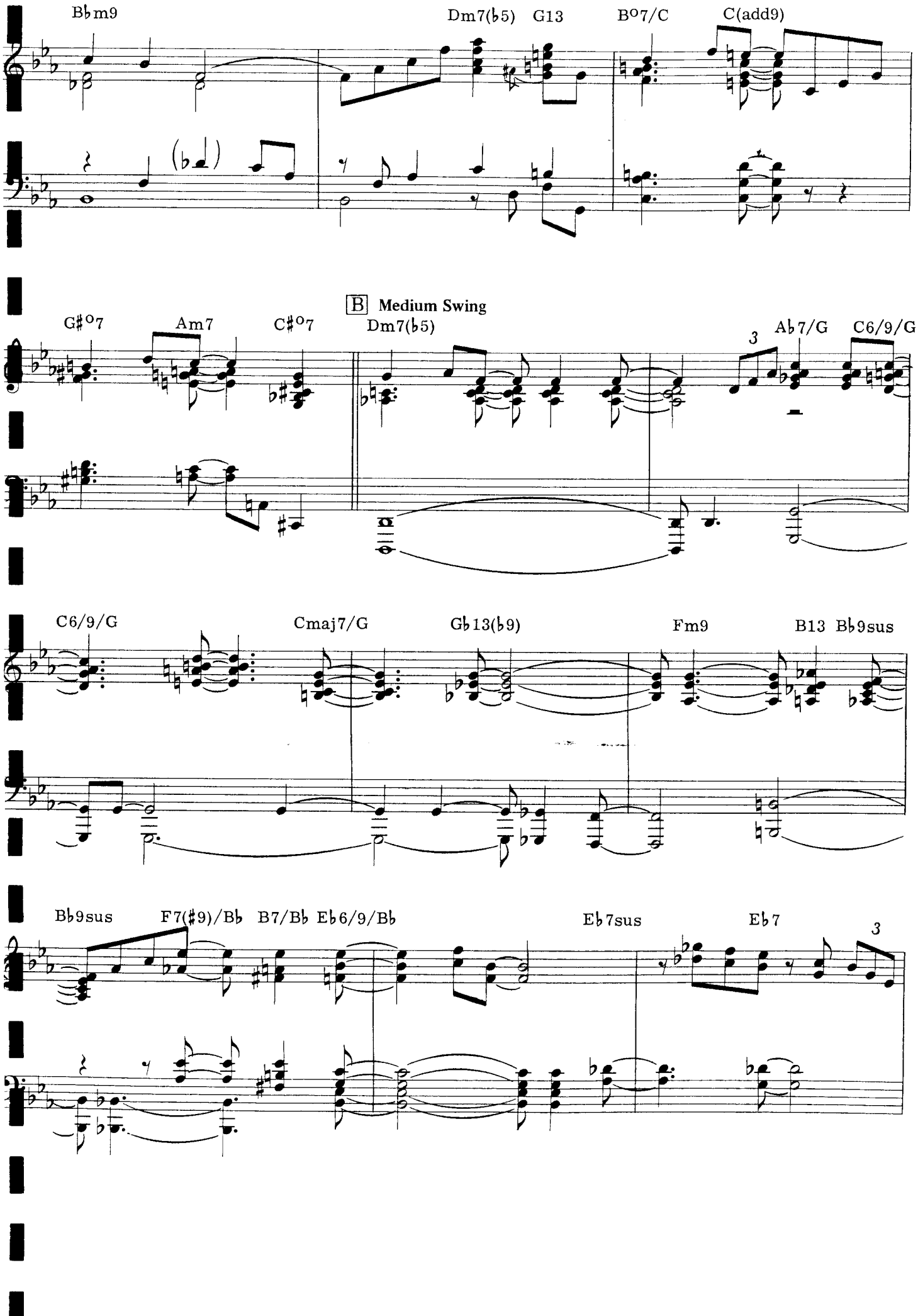
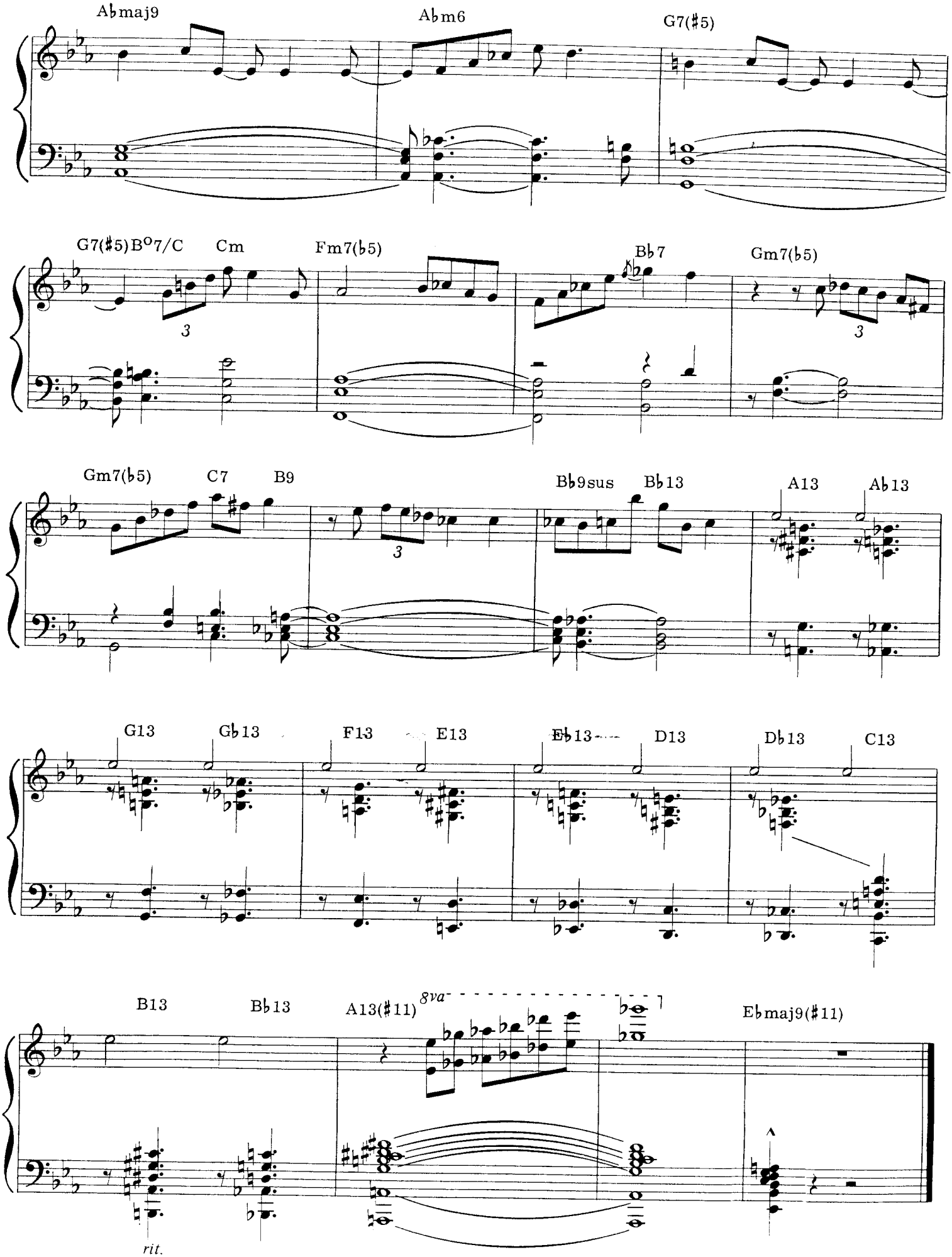
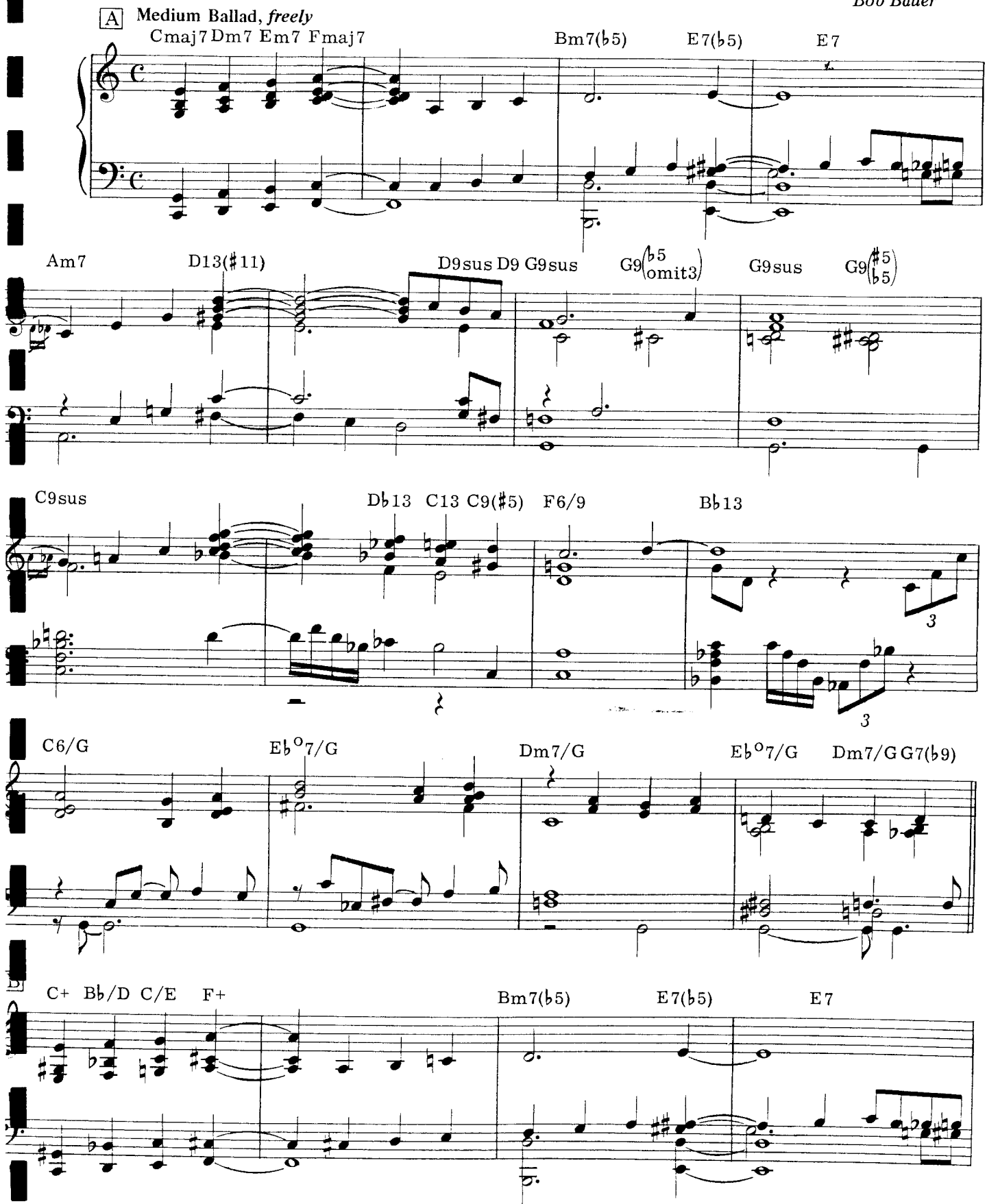

B♭m9
Dm7(♭5)
G13
B°7/C
C(add9)
B Medium Swing
G♯°7
Am7
C♯°7
Dm7(♭5)
3
A♭7/G
C6/9/G
C6/9/G
Cmaj7/G
G♭13(♭9)
Fm9
B13
B♭9sus
B♭9sus
F7(♯9)/B♭
B7/B♭
E♭6/9/B♭
E♭7sus
E♭7
3


Abmaj9
Abm6
G7(♯5)
G7(♯5)B°7/C
Cm
Fm7(♭5)
B♭7
Gm7(♭5)
Gm7(♭5)
C7
B9
B♭9sus
B♭13
A13
A♭13
G13
G♭13
F13
E13
E♭13
D13
D♭13
C13
B13
B♭13
A13(♯11)
8va
E♭maj9(♯11)
rit.

LETTER TO EVAN

BILL EVANS
Piano arrangement by
Bob Bauer



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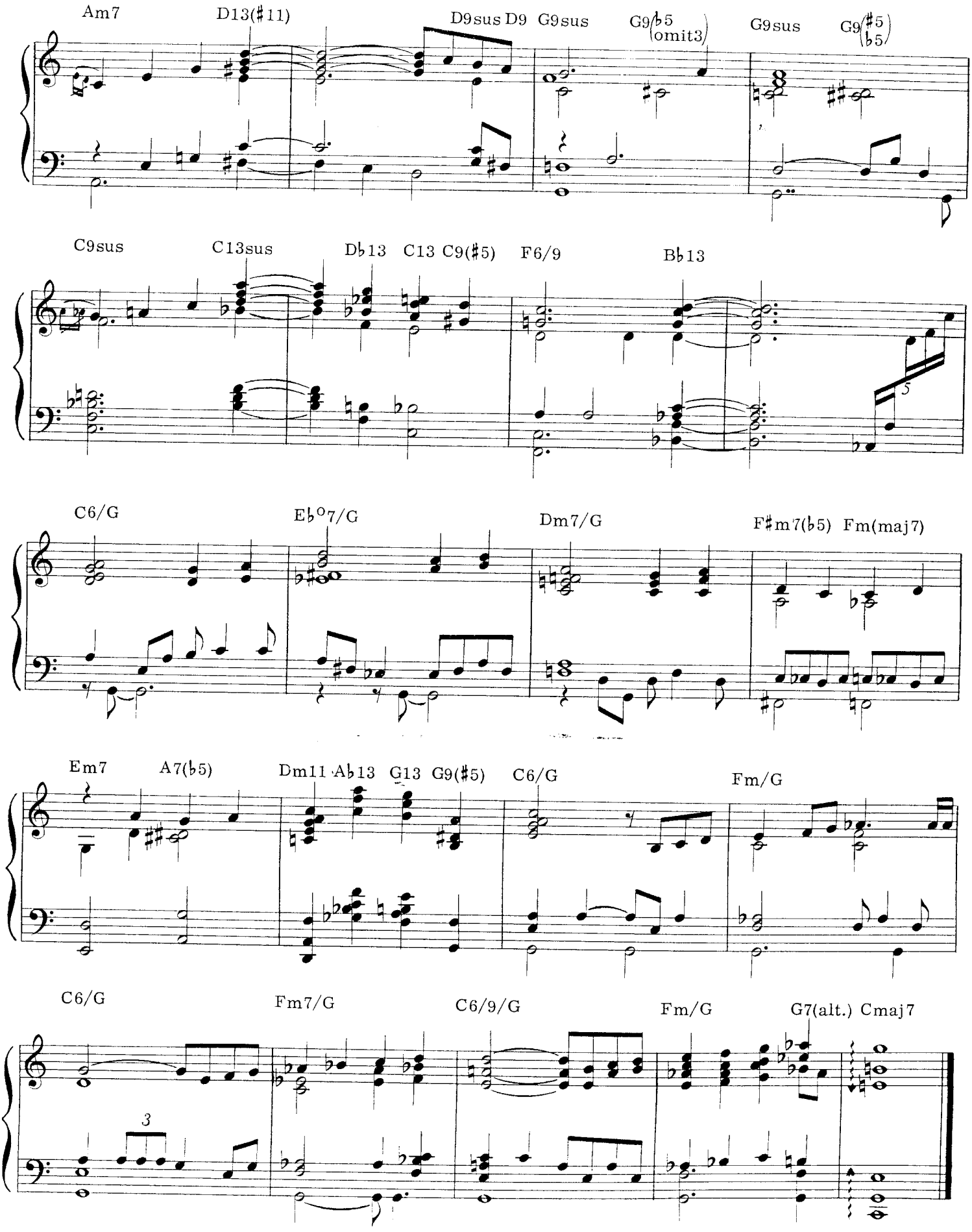
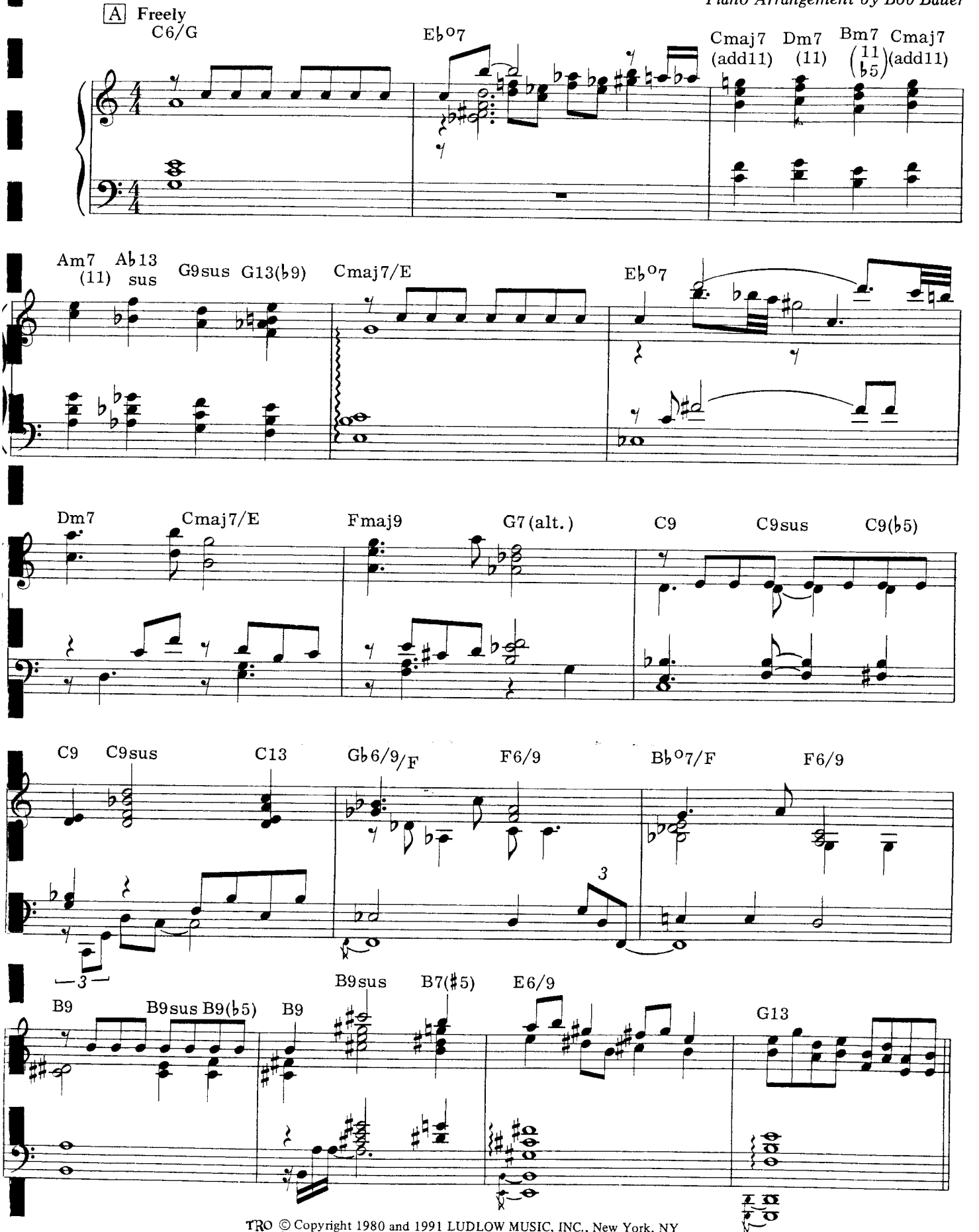

Am7
D13(♯11)
D9sus D9
G9sus
G9(♭5 omit3)
G9sus
G9(♯5 ♭5)
C9sus
C13sus
D♭13
C13 C9(♯5)
F6/9
B♭13
C6/G
E♭°7/G
Dm7/G
F♯m7(♭5)
Fm(maj7)
Em7
A7(♭5)
Dm11
A♭13
G13
G9(♯5)
C6/G
Fm/G
C6/G
Fm7/G
C6/9/G
Fm/G
G7(alt.)
Cmaj7

KNIT FOR MARY F.

BILL EVANS
Piano Arrangement by Bob Bauer



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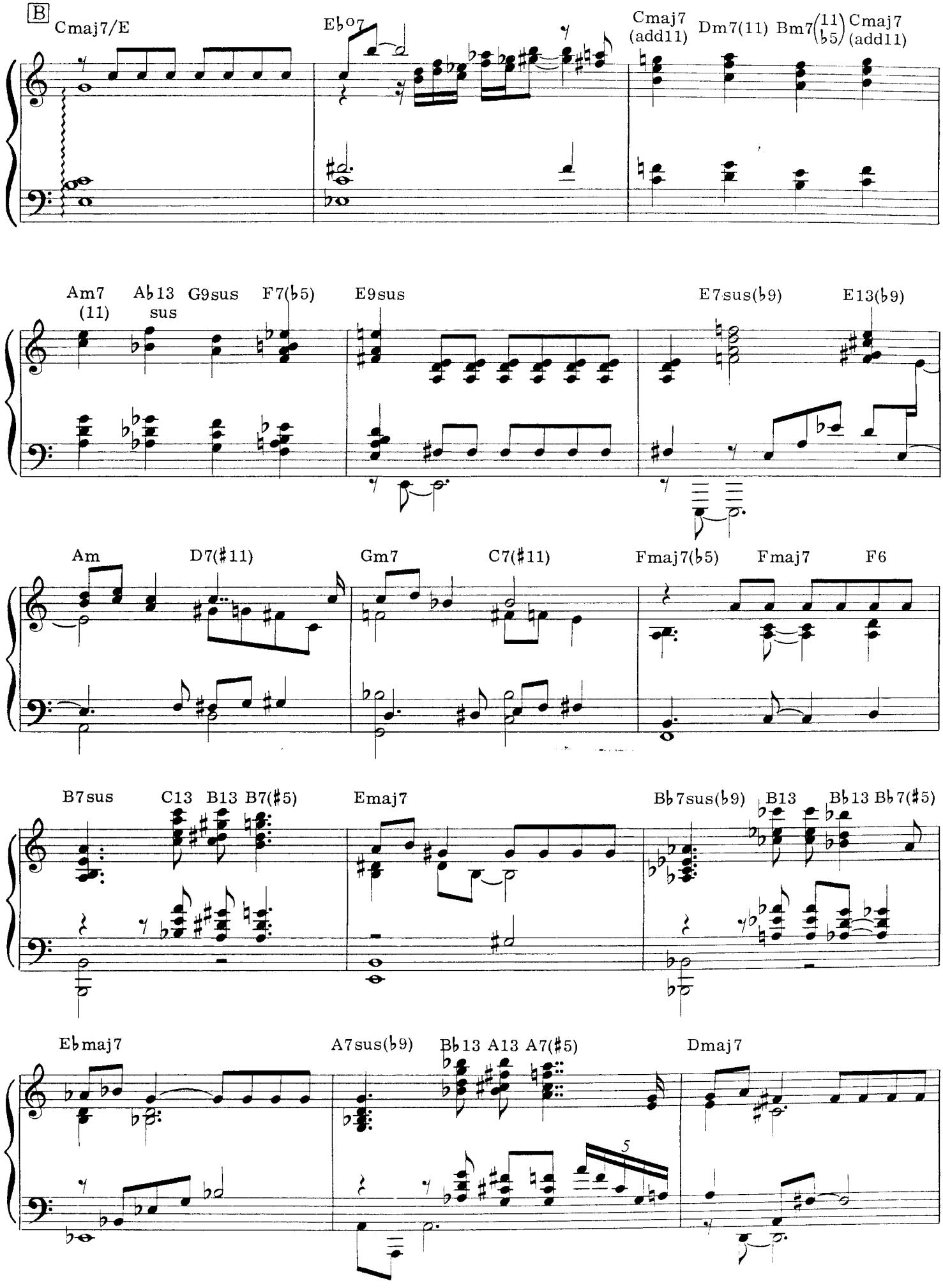
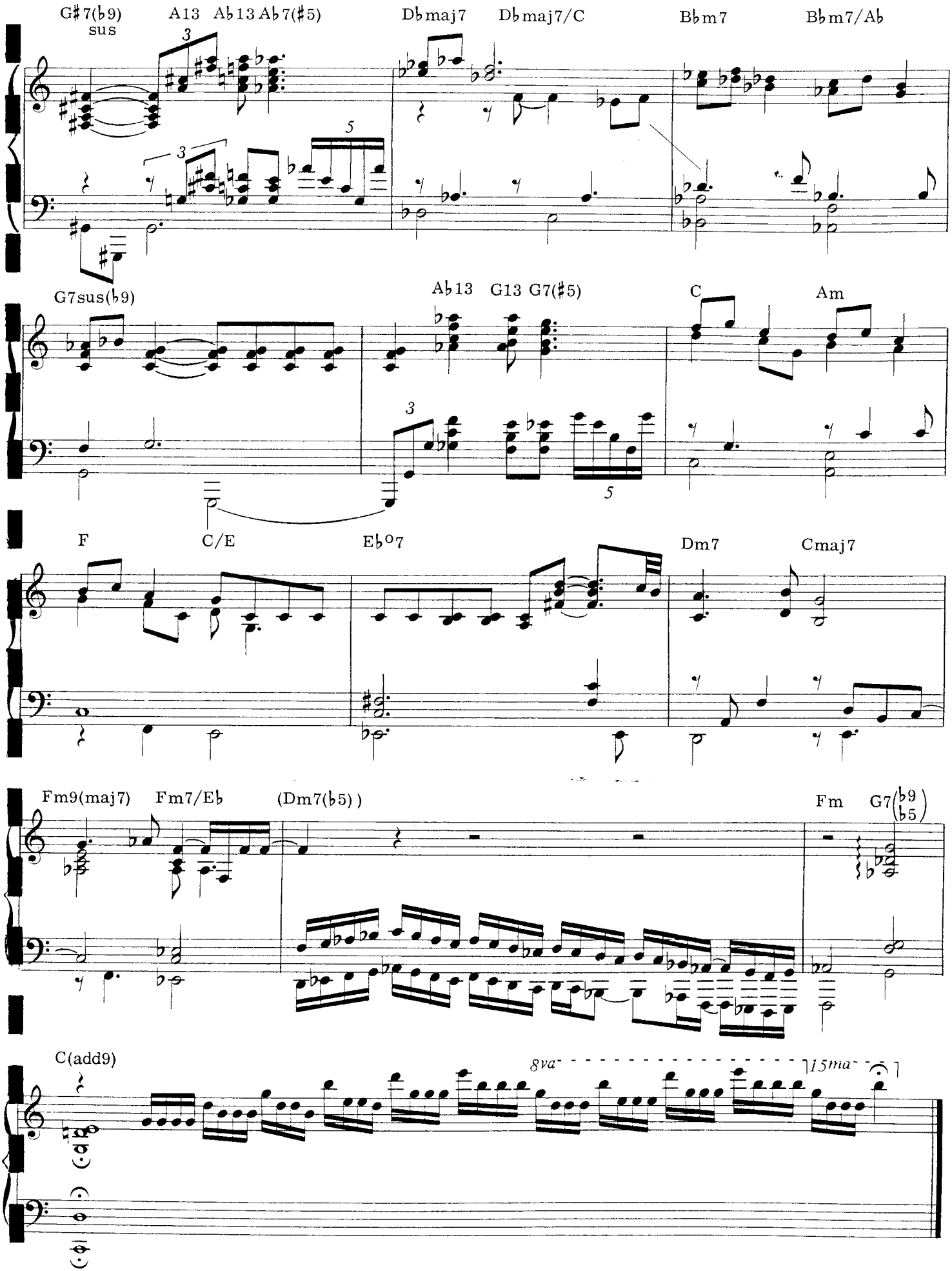
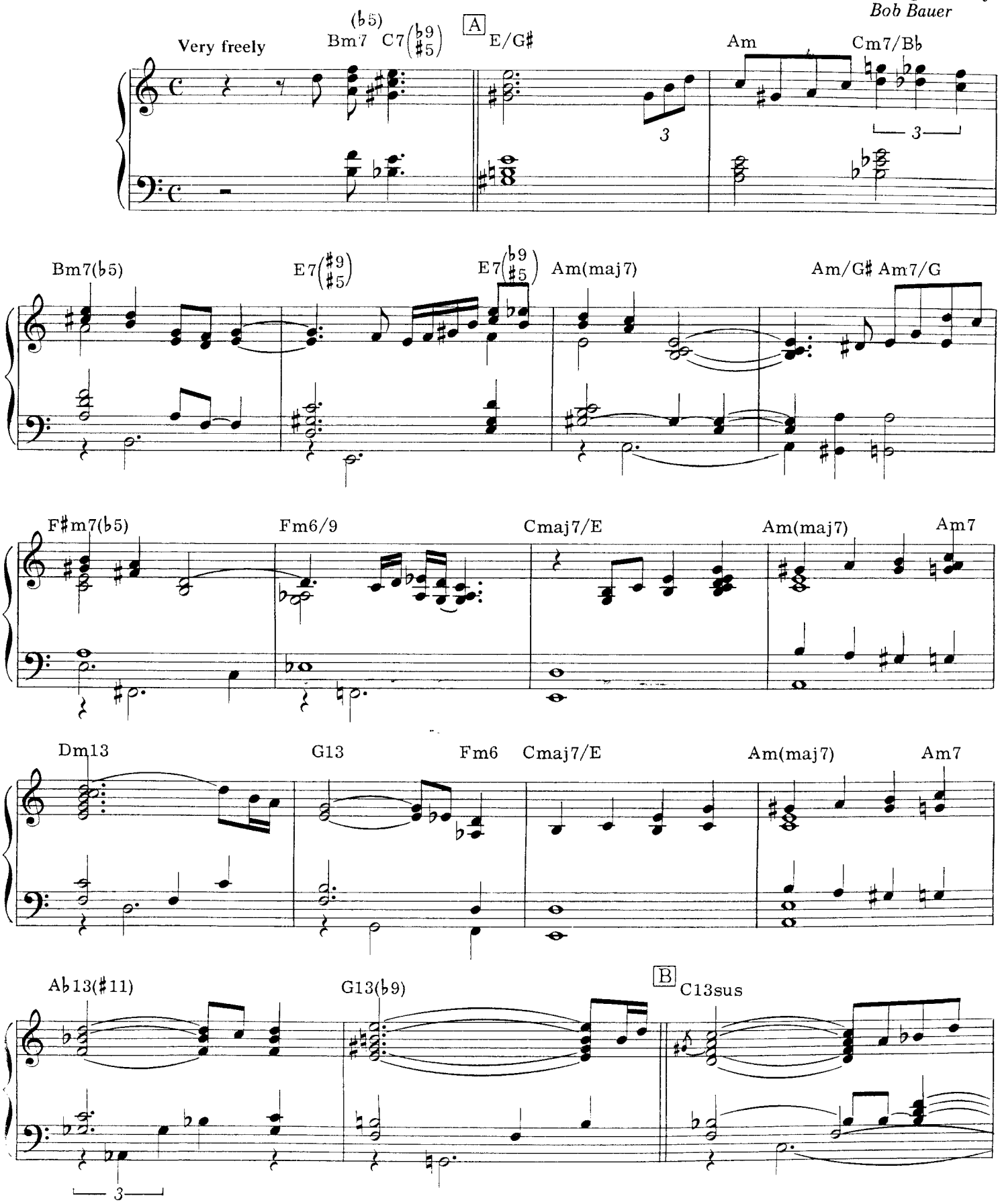

B
Cmaj7/E
E♭o7
Cmaj7 (add11)
Dm7(11)
Bm7(11 ♭5)
Cmaj7 (add11)
Am7 (11)
A♭13 sus
G9sus
F7(♭5)
E9sus
E7sus(♭9)
E13(♭9)
Am
D7(♯11)
Gm7
C7(♯11)
Fmaj7(♭5)
Fmaj7
F6
B7sus
C13
B13
B7(♯5)
Emaj7
B♭7sus(♭9)
B13
B♭13
B♭7(♯5)
E♭maj7
A7sus(♭9)
B♭13
A13
A7(♯5)
Dmaj7
5


G♯7(♭9) sus
A13
A♭13
A♭7(♯5)
D♭maj7
D♭maj7/C
B♭m7
B♭m7/A♭
G7sus(♭9)
A♭13
G13
G7(♯5)
C
Am
F
C/E
E♭o7
Dm7
Cmaj7
Fm9(maj7)
Fm7/E♭
(Dm7(♭5))
Fm
G7(♭9 ♭5)
C(add9)
8va
15ma

SINCE WE MET

BILL EVANS
Piano arrangement by
Bob Bauer



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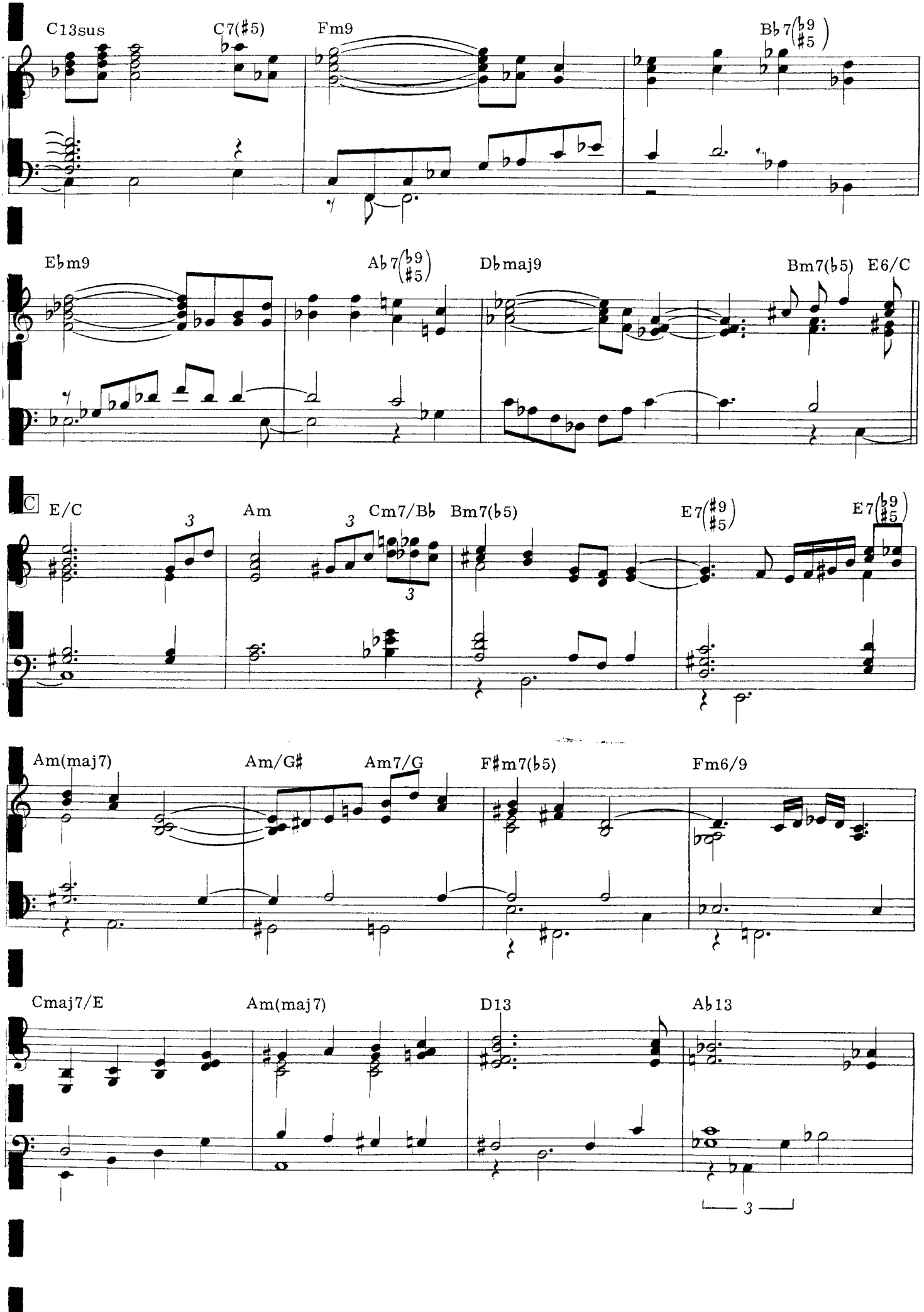
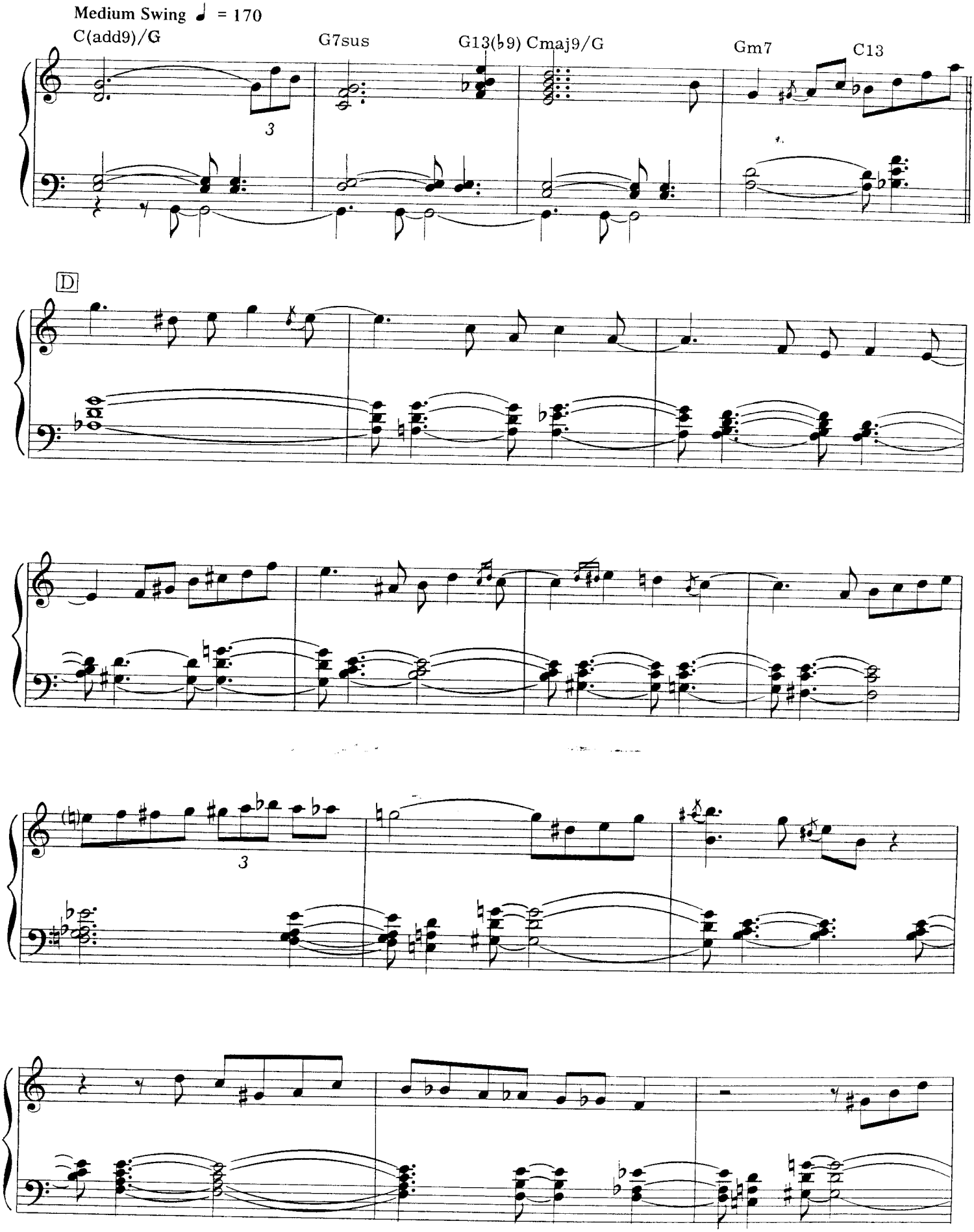
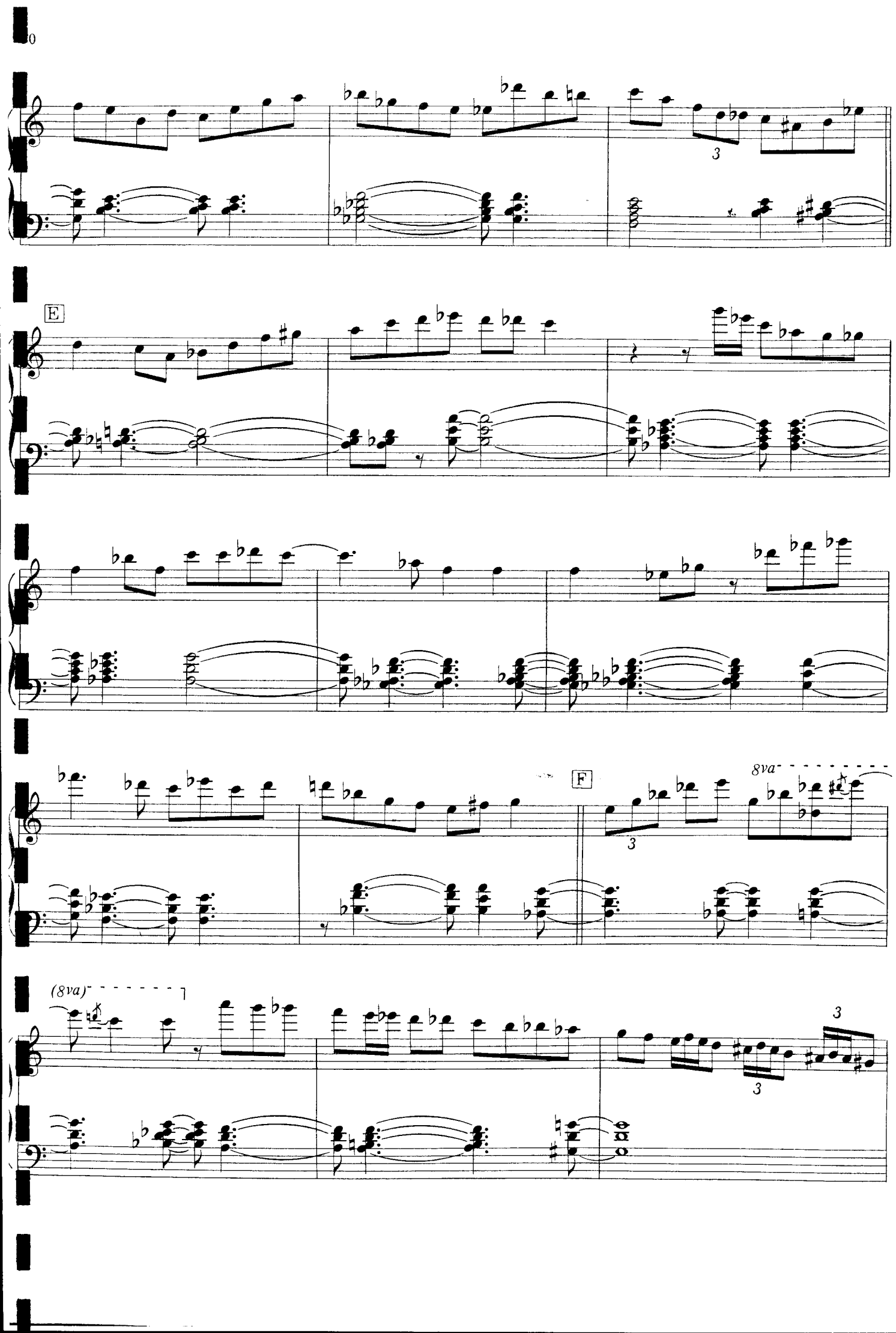
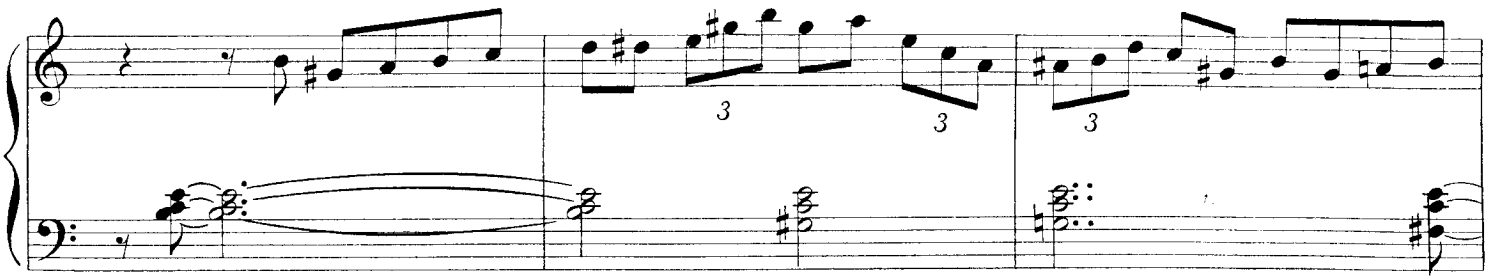
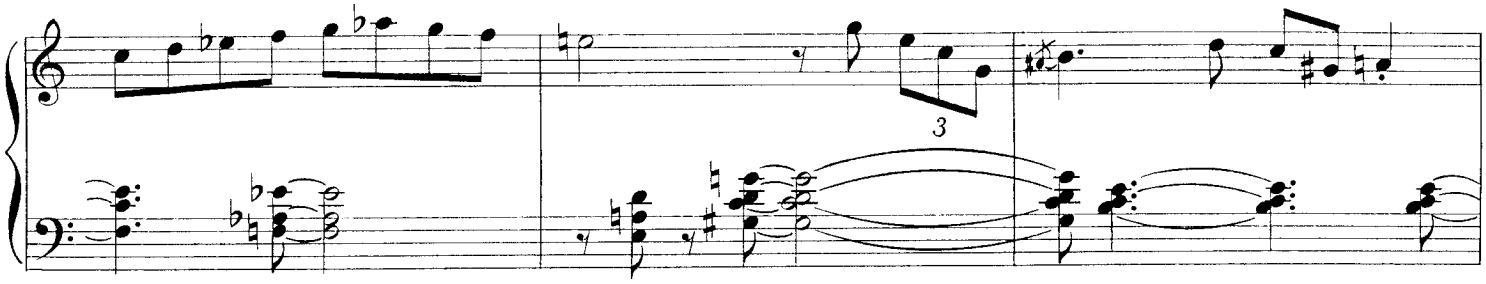
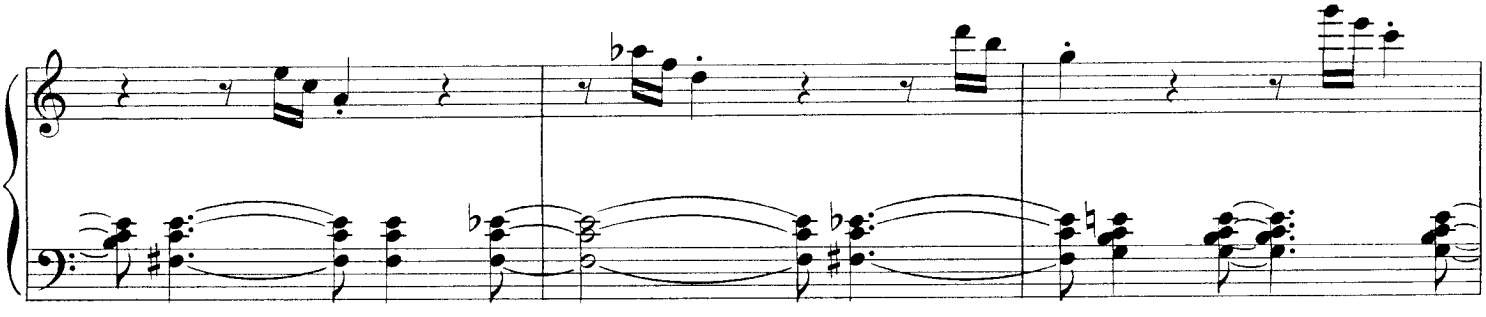

C13sus
C7(♯5)
Fm9
B♭7(♭9 ♯5)
E♭m9
A♭7(♭9 ♯5)
D♭maj9
Bm7(♭5)
E6/C
C
E/C
Am
Cm7/B♭
Bm7(♭5)
E7(♯9 ♯5)
E7(♭9 ♯5)
Am(maj7)
Am/G♯
Am7/G
F♯m7(♭5)
Fm6/9
Cmaj7/E
Am(maj7)
D13
A♭13
3

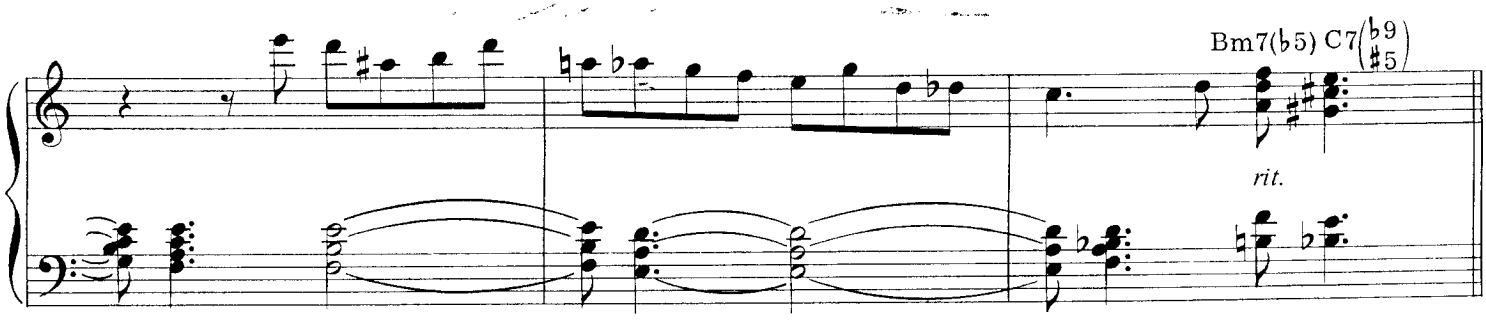

Medium Swing ♩ = 170
C(add9)/G
G7sus
G13(♭9)
Cmaj9/G
Gm7
C13
3
D
3

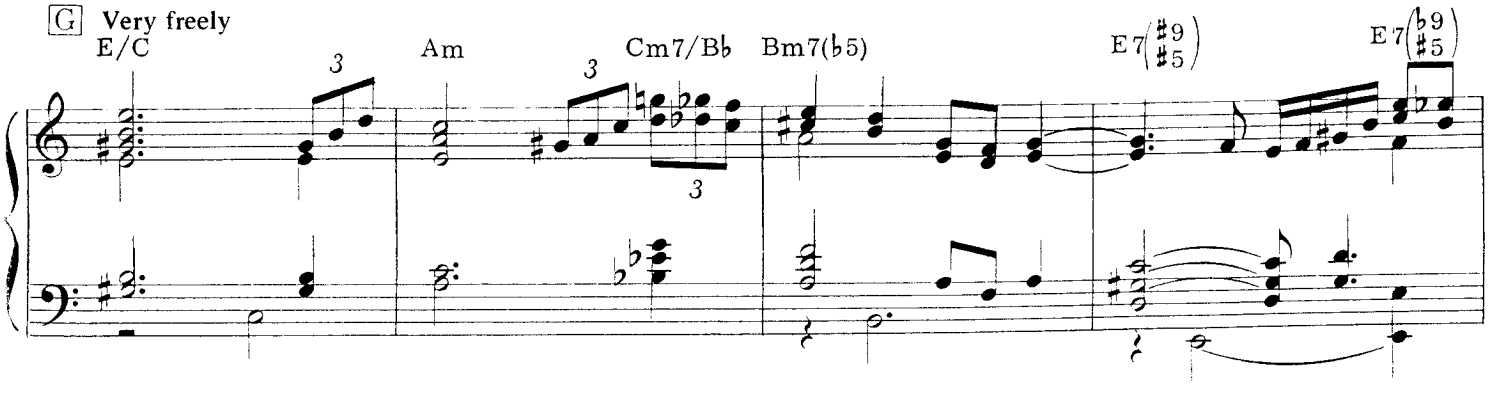

E
F
8va
(8va)

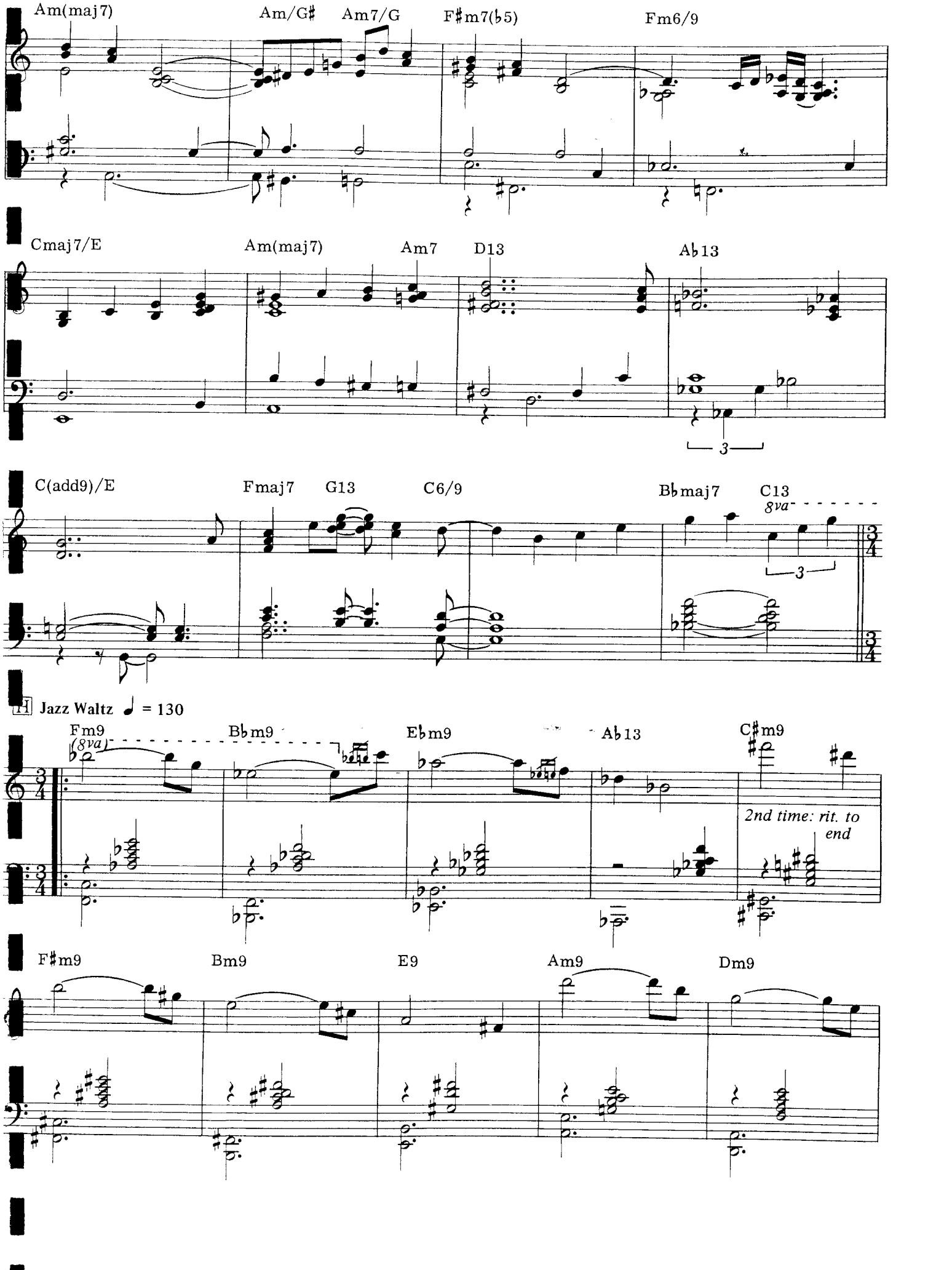


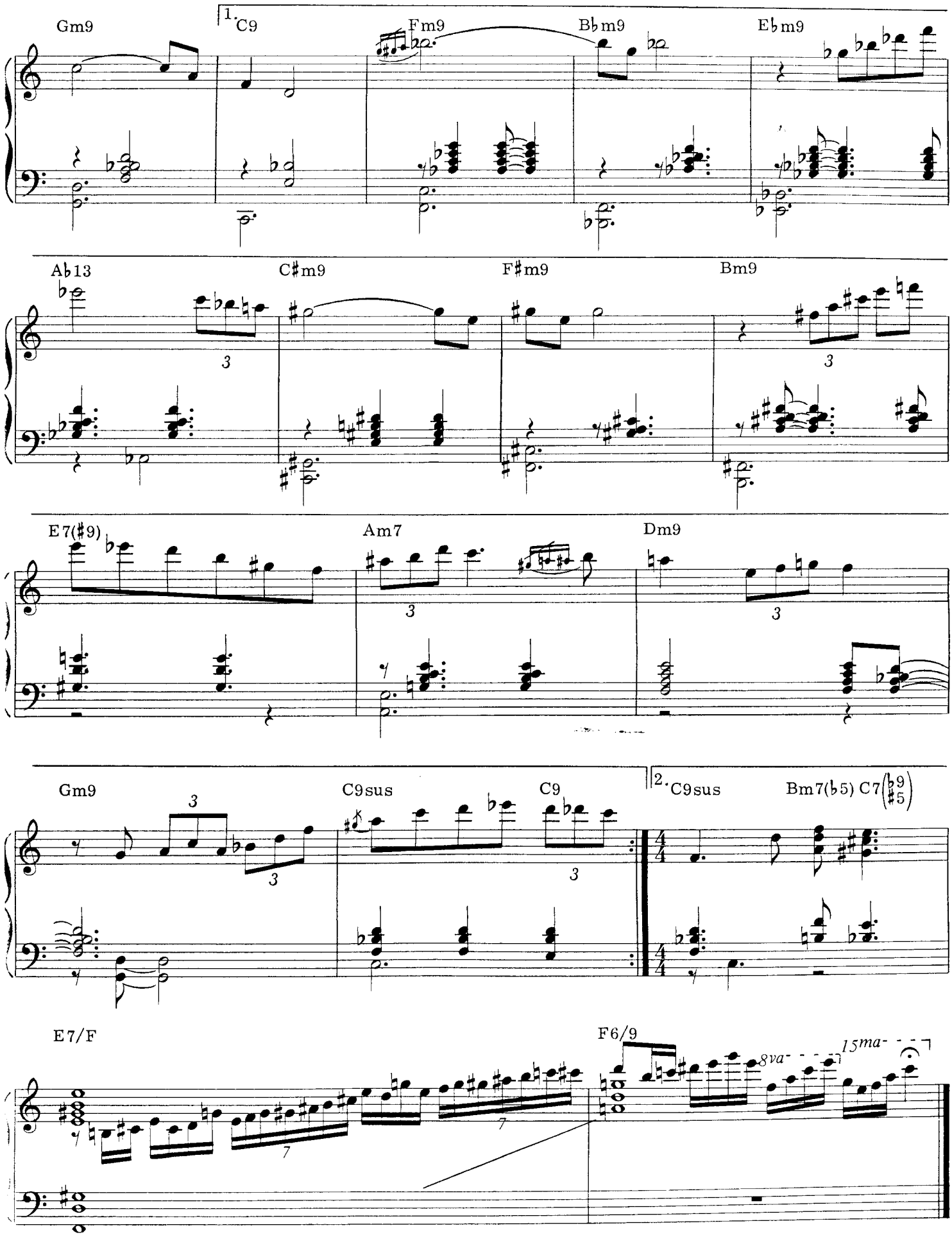





Bm7(♭5) C7(♭9 ♯5)
rit.


G Very freely
E/C
Am
Cm7/B♭
Bm7(♭5)
E7(♯9 ♯5)
E7(♭9 ♯5)

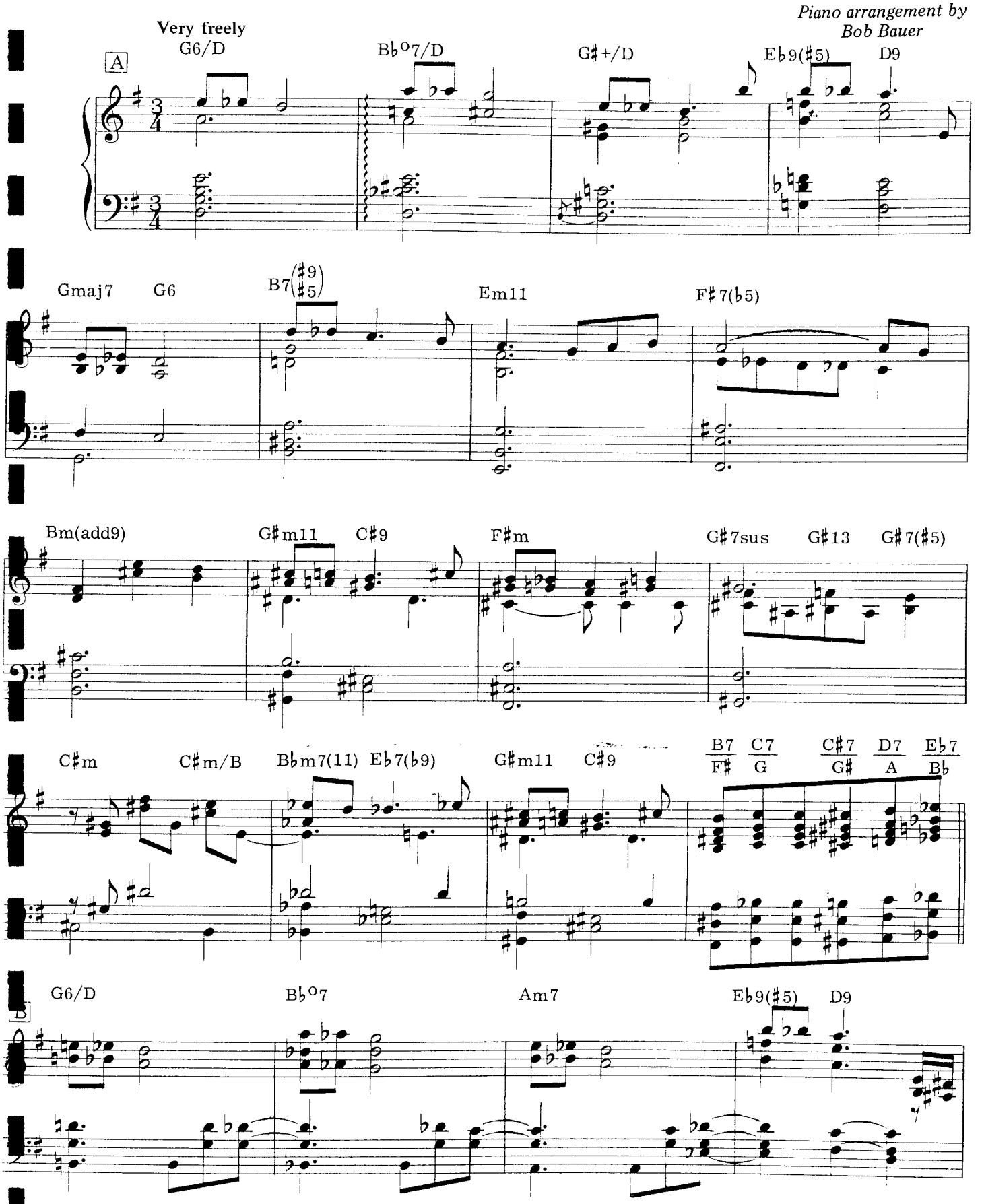

Am(maj7)
Am/G♯
Am7/G
F♯m7(♭5)
Fm6/9
Cmaj7/E
Am(maj7)
Am7
D13
A♭13
3
C(add9)/E
Fmaj7
G13
C6/9
B♭maj7
C13
8va
3
H Jazz Waltz ♩ = 130
Fm9
(8va)
B♭m9
E♭m9
A♭13
C♯m9
2nd time: rit. to end
F♯m9
Bm9
E9
Am9
Dm9



Letter [H] may be used as an Intro.

TIFFANY

BILL EVANS
Piano arrangement by
Bob Bauer



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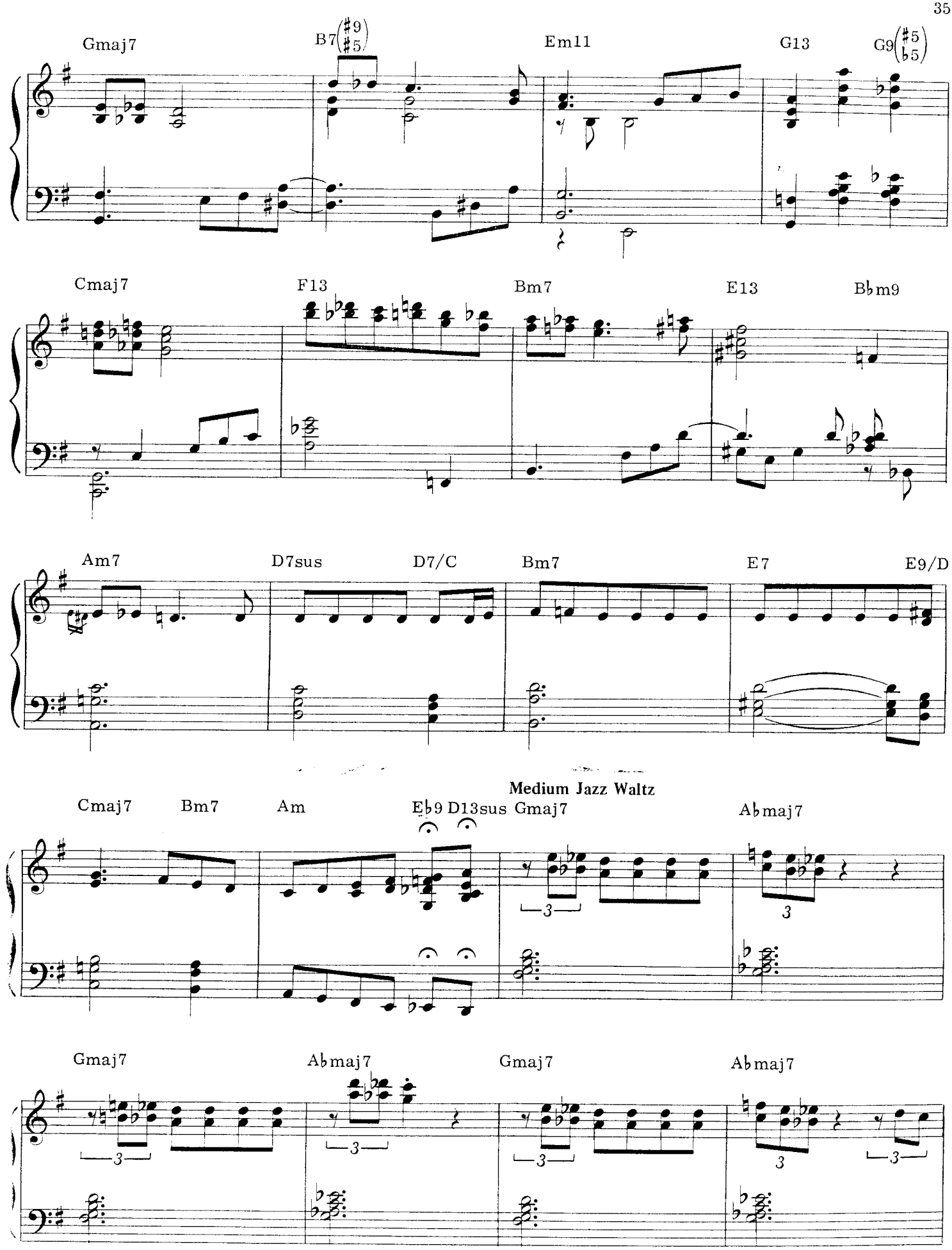
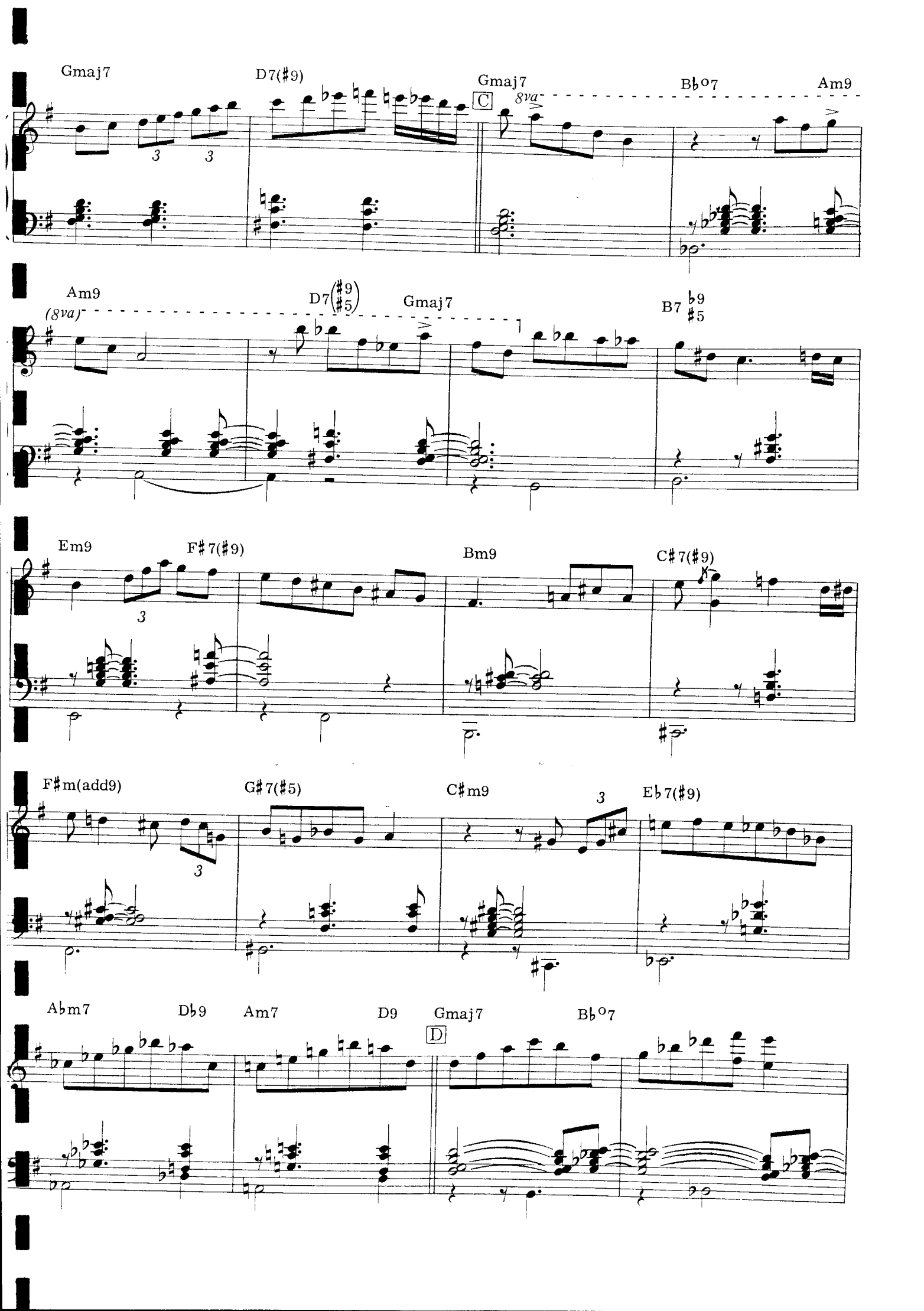
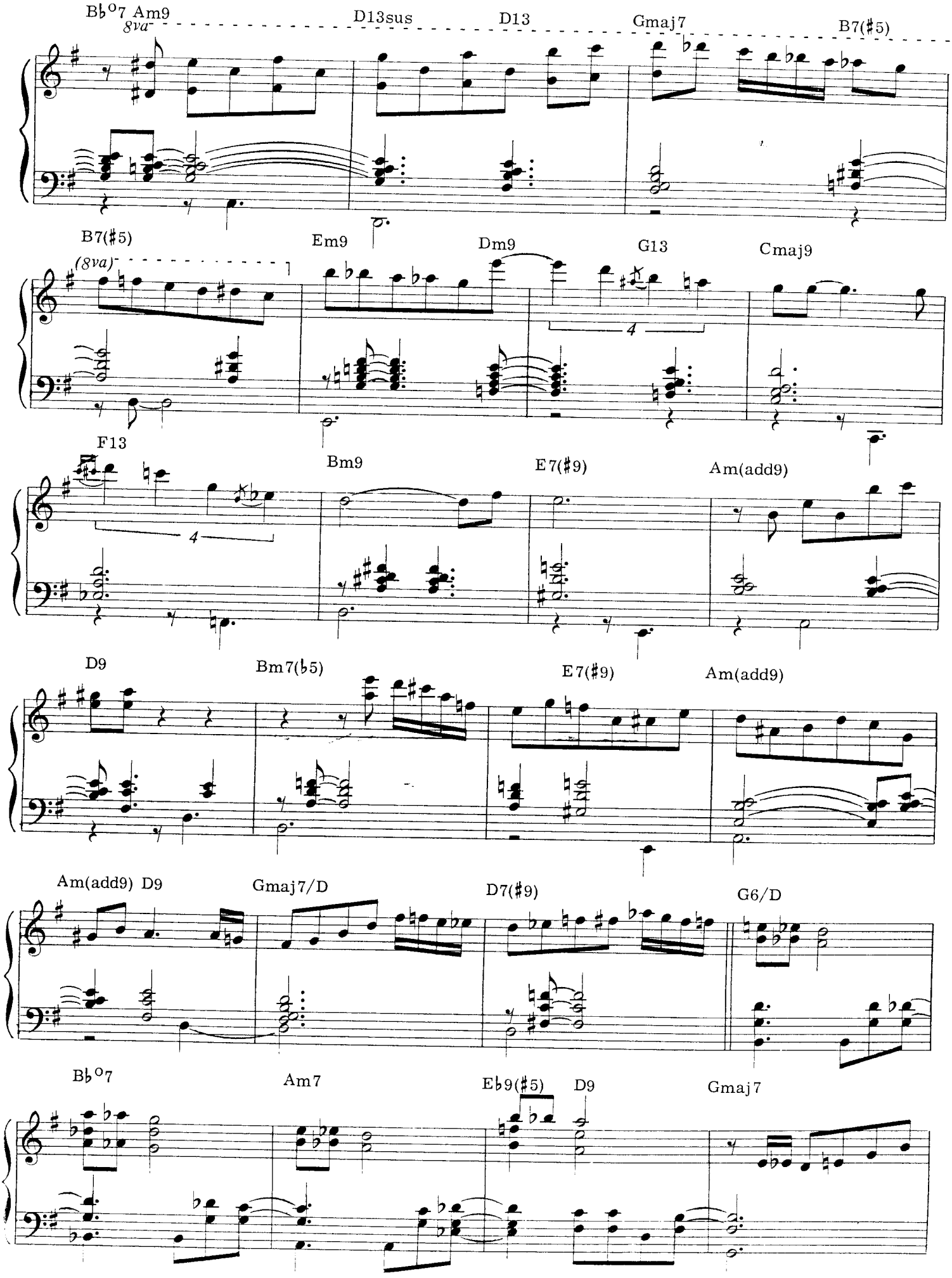
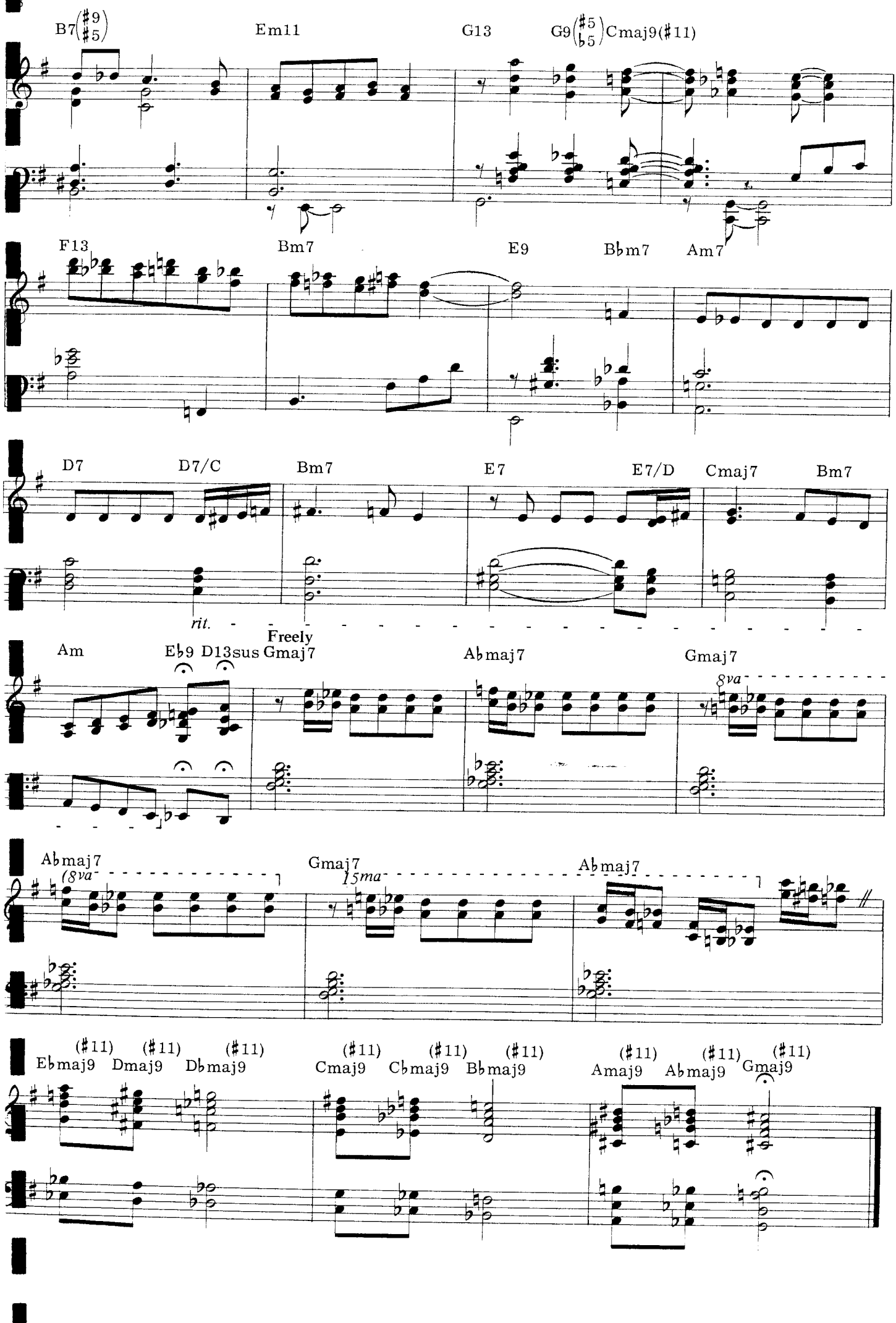

Gmaj7
B7(♯9 ♯5)
Em11
G13
G9(♯5 ♭5)
Cmaj7
F13
Bm7
E13
B♭m9
Am7
D7sus
D7/C
Bm7
E7
E9/D
Medium Jazz Waltz
Cmaj7
Bm7
Am
E♭9
D13sus
Gmaj7
A♭maj7
Gmaj7
A♭maj7
Gmaj7
A♭maj7


Gmaj7
D7(♯9)
Gmaj7
C
8va
B♭o7
Am9
Am9
(8va)
D7(♯9 ♯5)
Gmaj7
B7 ♭9 ♯5
Em9
F♯7(♯9)
Bm9
C♯7(♯9)
F♯m(add9)
G♯7(♯5)
C♯m9
E♭7(♯9)
A♭m7
D♭9
Am7
D9
Gmaj7
D
B♭o7

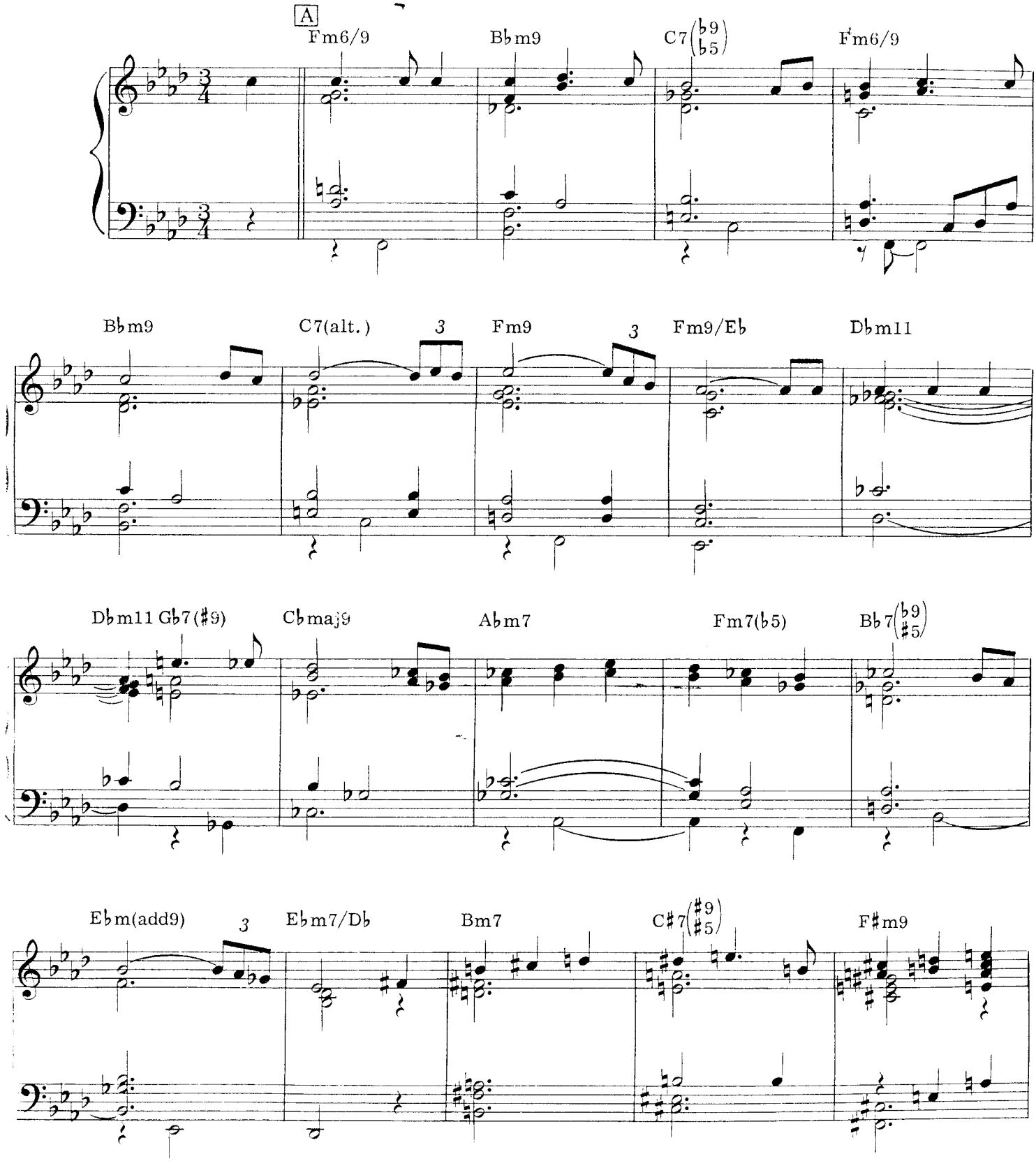

B♭°7 Am9
8va
D13sus
D13
Gmaj7
B7(♯5)
B7(♯5)
(8va)
Em9
Dm9
G13
Cmaj9
4
F13
Bm9
E7(♯9)
Am(add9)
4
D9
Bm7(♭5)
E7(♯9)
Am(add9)
Am(add9) D9
Gmaj7/D
D7(♯9)
G6/D
B♭°7
Am7
E♭9(♯5)
D9
Gmaj7


B7(♯9 ♯5)
Em11
G13
G9(♯5 ♭5)
Cmaj9(♯11)
F13
Bm7
E9
B♭m7
Am7
D7
D7/C
Bm7
E7
E7/D
Cmaj7
Bm7
rit.
Freely
Am
E♭9
D13sus
Gmaj7
A♭maj7
Gmaj7
8va
A♭maj7
8va
Gmaj7
15ma
A♭maj7
(♯11)
(♯11)
(♯11)
E♭maj9
Dmaj9
D♭maj9
(♯11)
(♯11)
(♯11)
Cmaj9
C♭maj9
B♭maj9
(♯11)
(♯11)
(♯11)
Amaj9
A♭maj9
Gmaj9

THE TWO LONELY PEOPLE

BILL EVANS
Piano Arrangement by
Bob Bauer

Medium Jazz Waltz
(may be played out of time)



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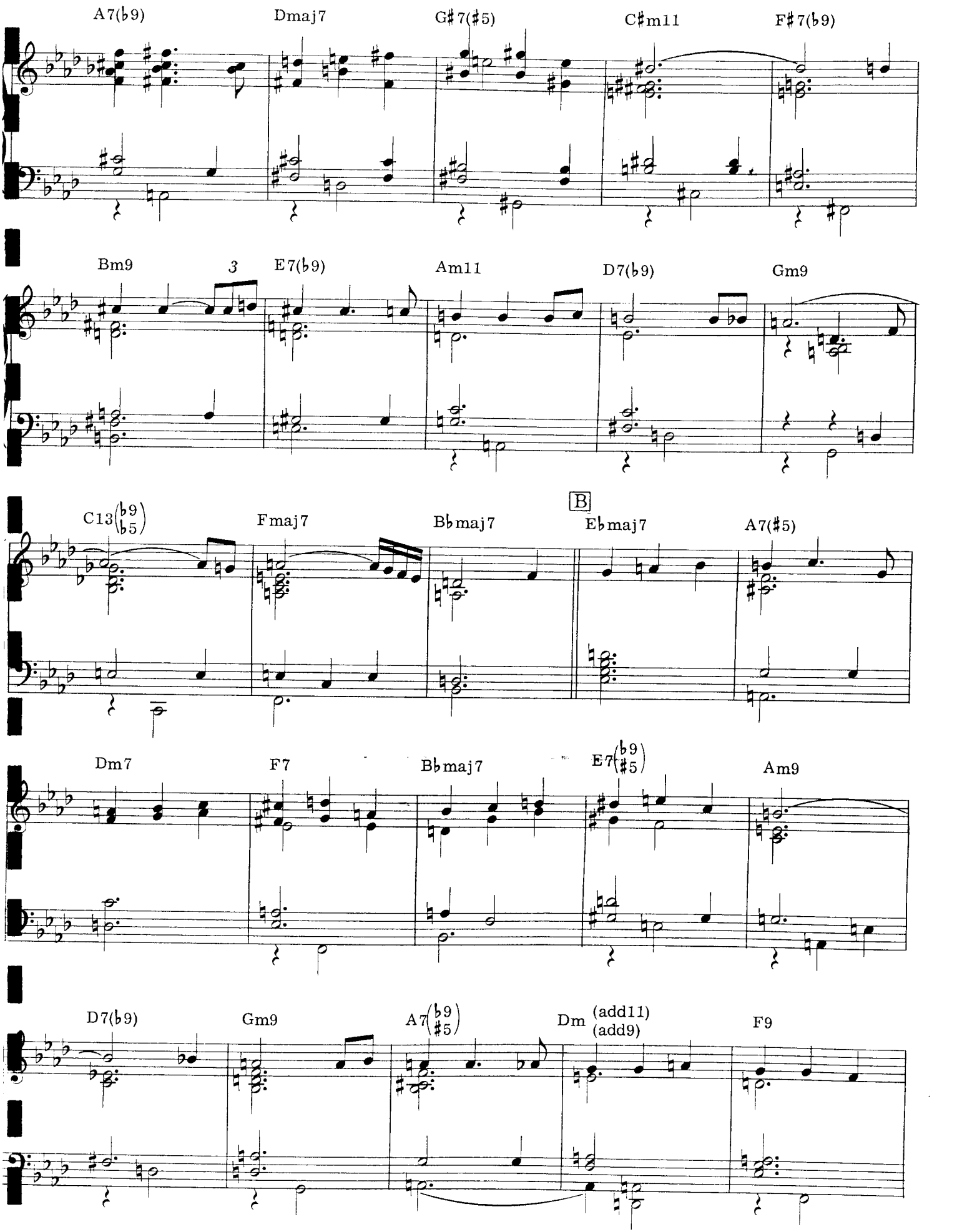
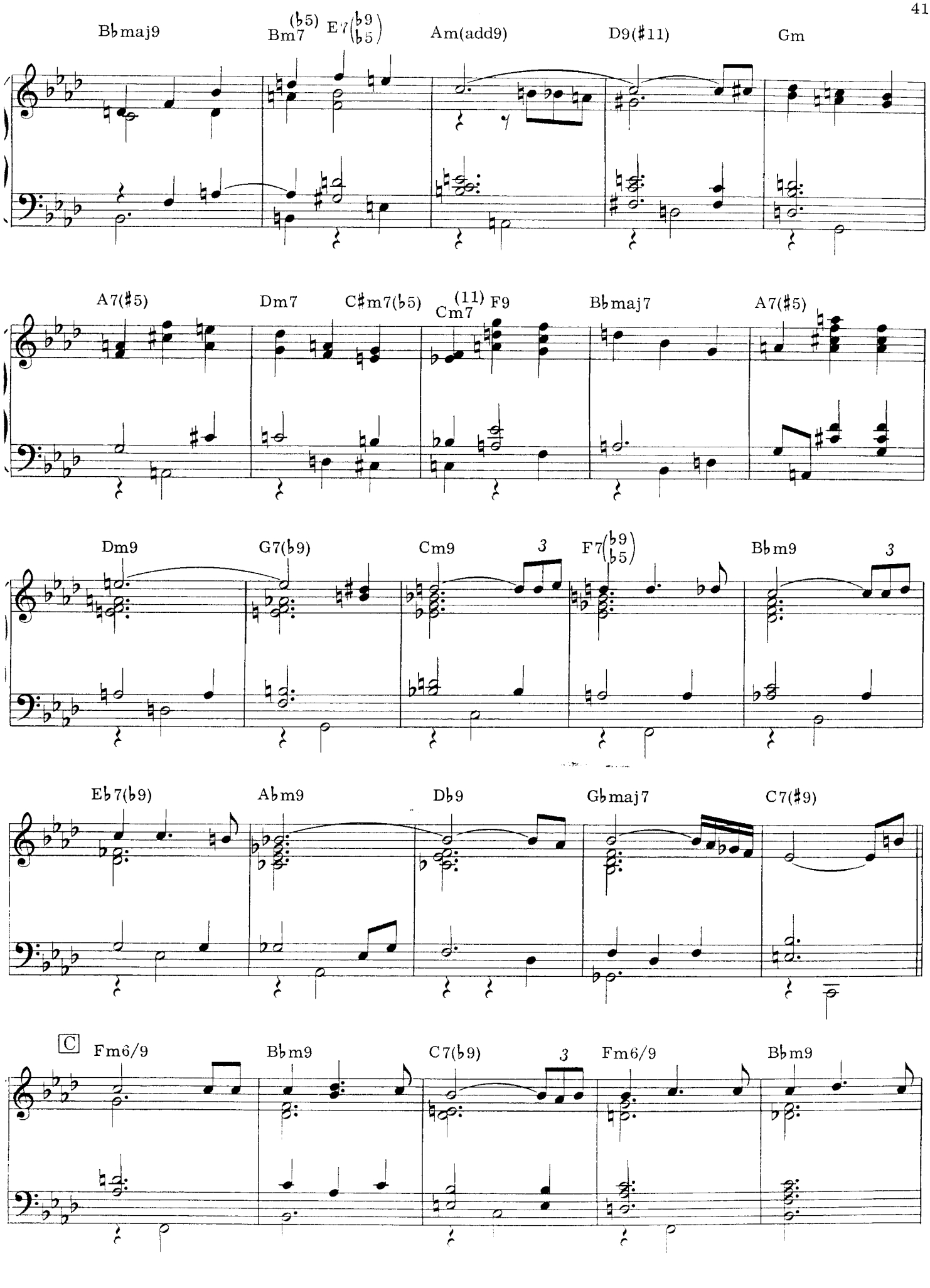
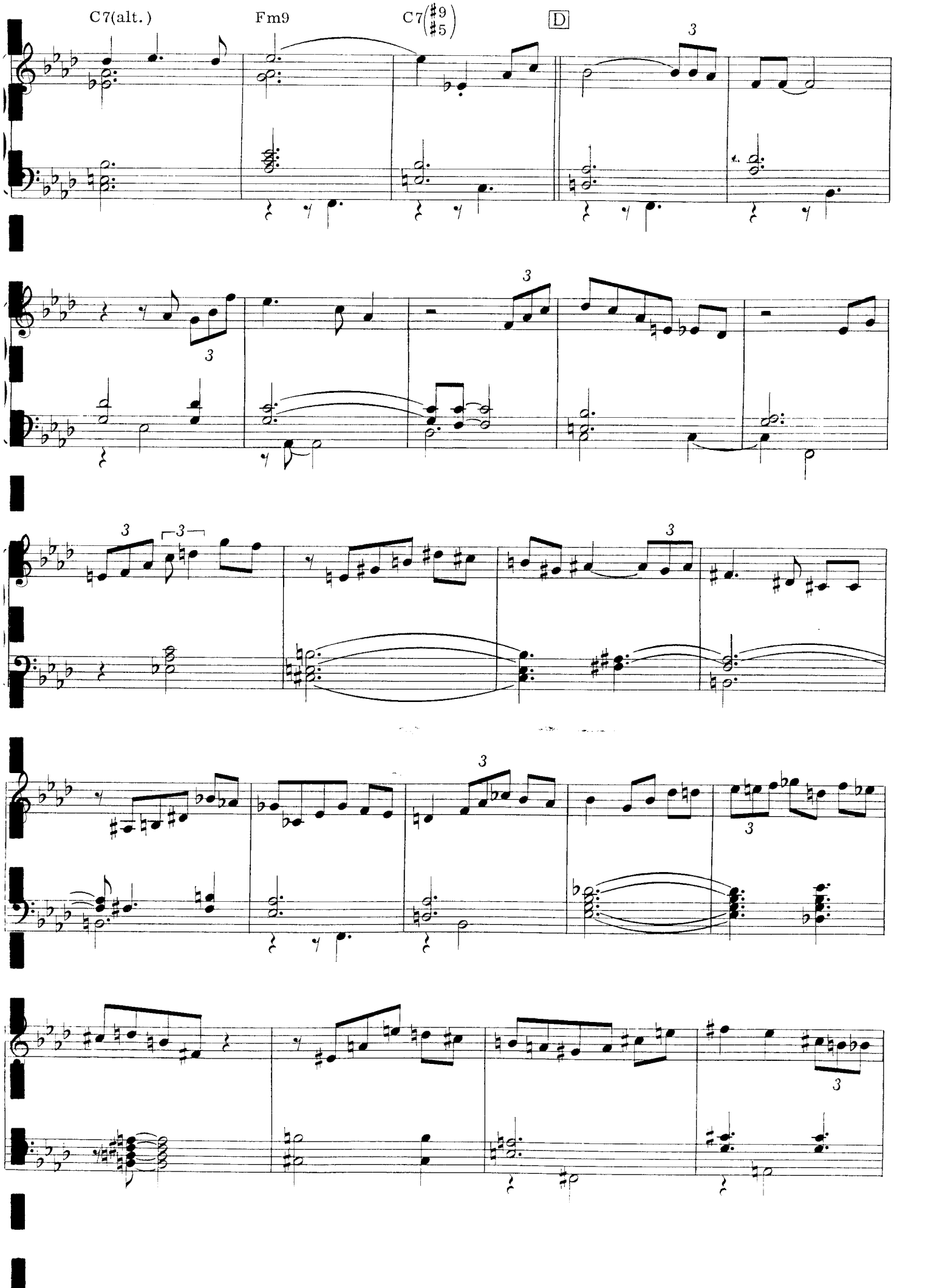
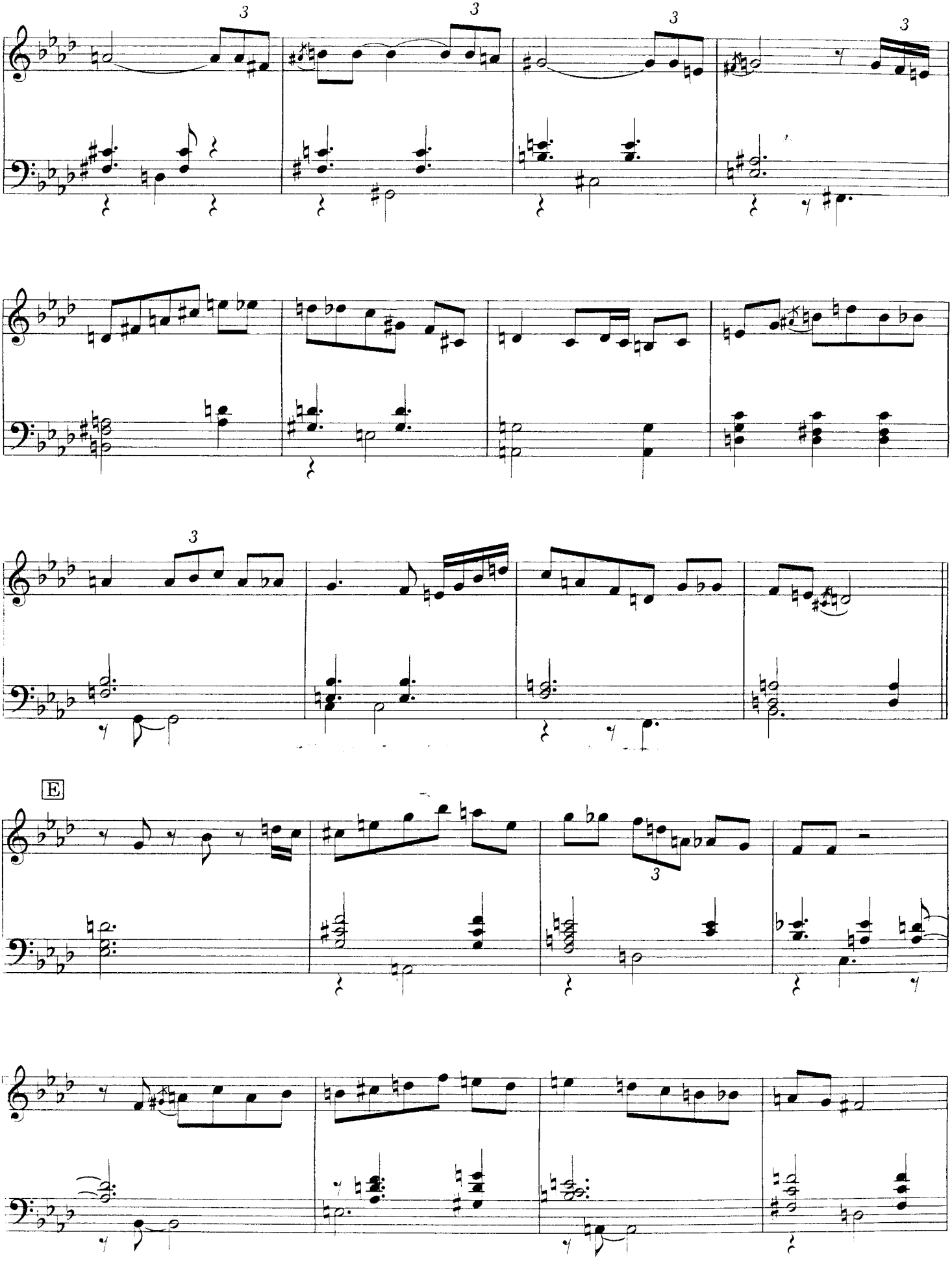
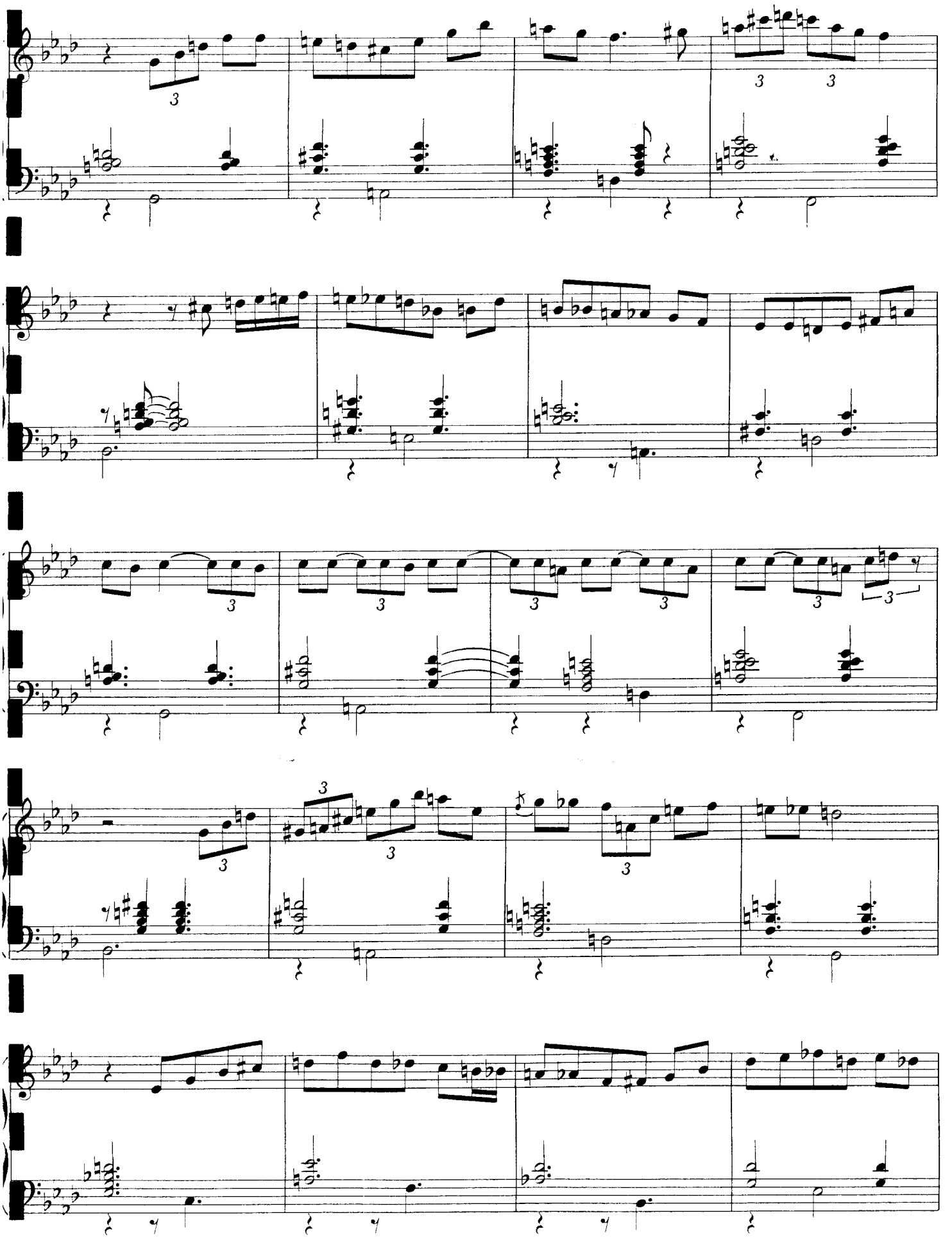
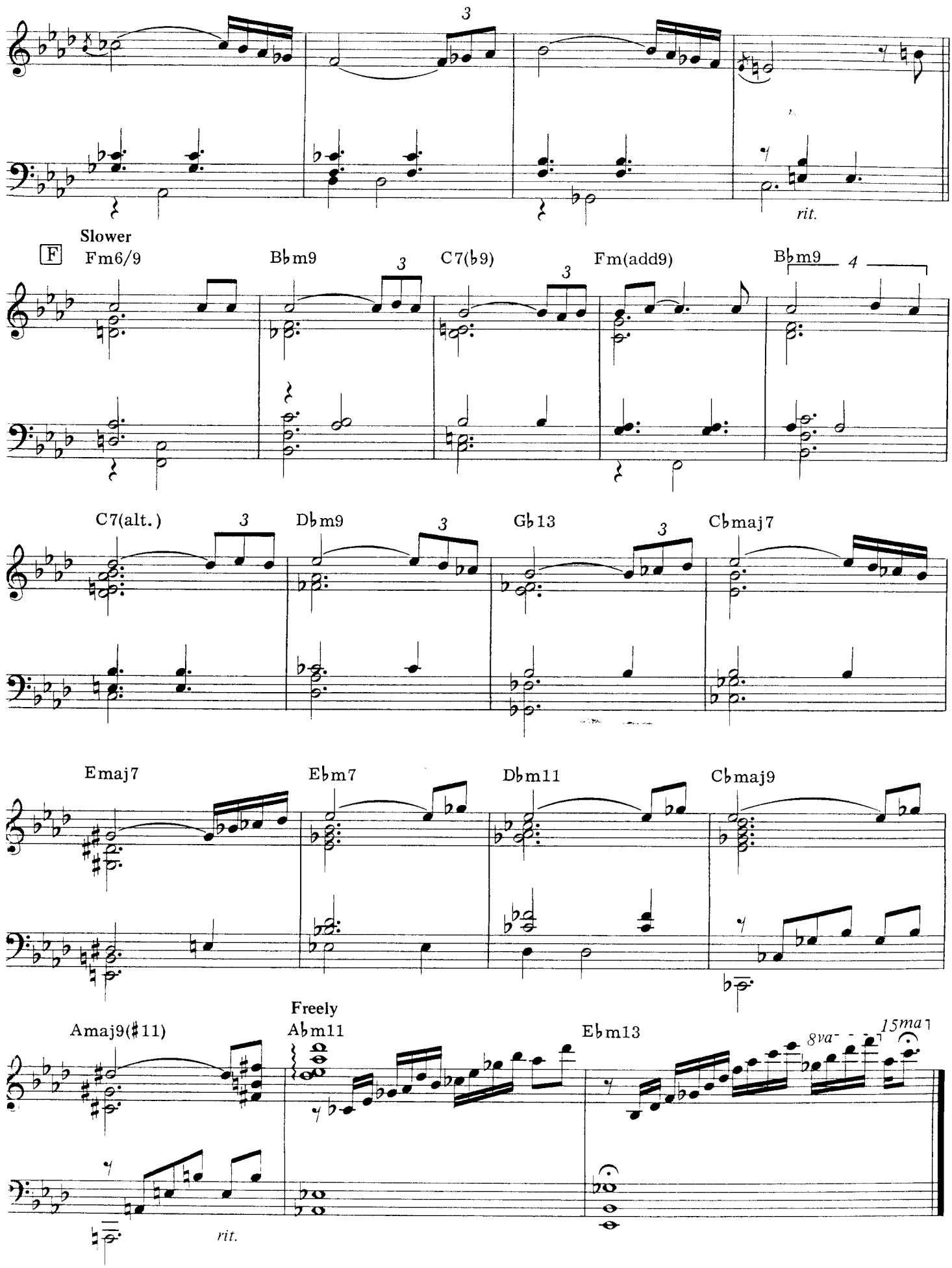

A7(♭9)
Dmaj7
G♯7(♯5)
C♯m11
F♯7(♭9)
Bm9
3
E7(♭9)
Am11
D7(♭9)
Gm9
B
C13(♭9 ♭5)
Fmaj7
B♭maj7
E♭maj7
A7(♯5)
Dm7
F7
B♭maj7
E7(♭9 ♯5)
Am9
D7(♭9)
Gm9
A7(♭9 ♯5)
Dm (add11) (add9)
F9


B♭maj9
Bm7(♭5)
E7(♭9 ♭5)
Am(add9)
D9(♯11)
Gm
A7(♯5)
Dm7
C♯m7(♭5)
Cm7(11)
F9
B♭maj7
A7(♯5)
Dm9
G7(♭9)
Cm9
3
F7(♭9 ♭5)
B♭m9
3
E♭7(♭9)
A♭m9
D♭9
G♭maj7
C7(♯9)
C
Fm6/9
B♭m9
C7(♭9)
3
Fm6/9
B♭m9


C7(alt.)
Fm9
C7(♯9 ♯5)
D


E




3
rit.
Slower
F
Fm6/9
B♭m9
3
C7(♭9)
3
Fm(add9)
B♭m9
4
C7(alt.)
3
D♭m9
3
G♭13
3
C♭maj7
Emaj7
E♭m7
D♭m11
C♭maj9
Freely
Amaj9(♯11)
A♭m11
E♭m13
8va
15ma
rit.

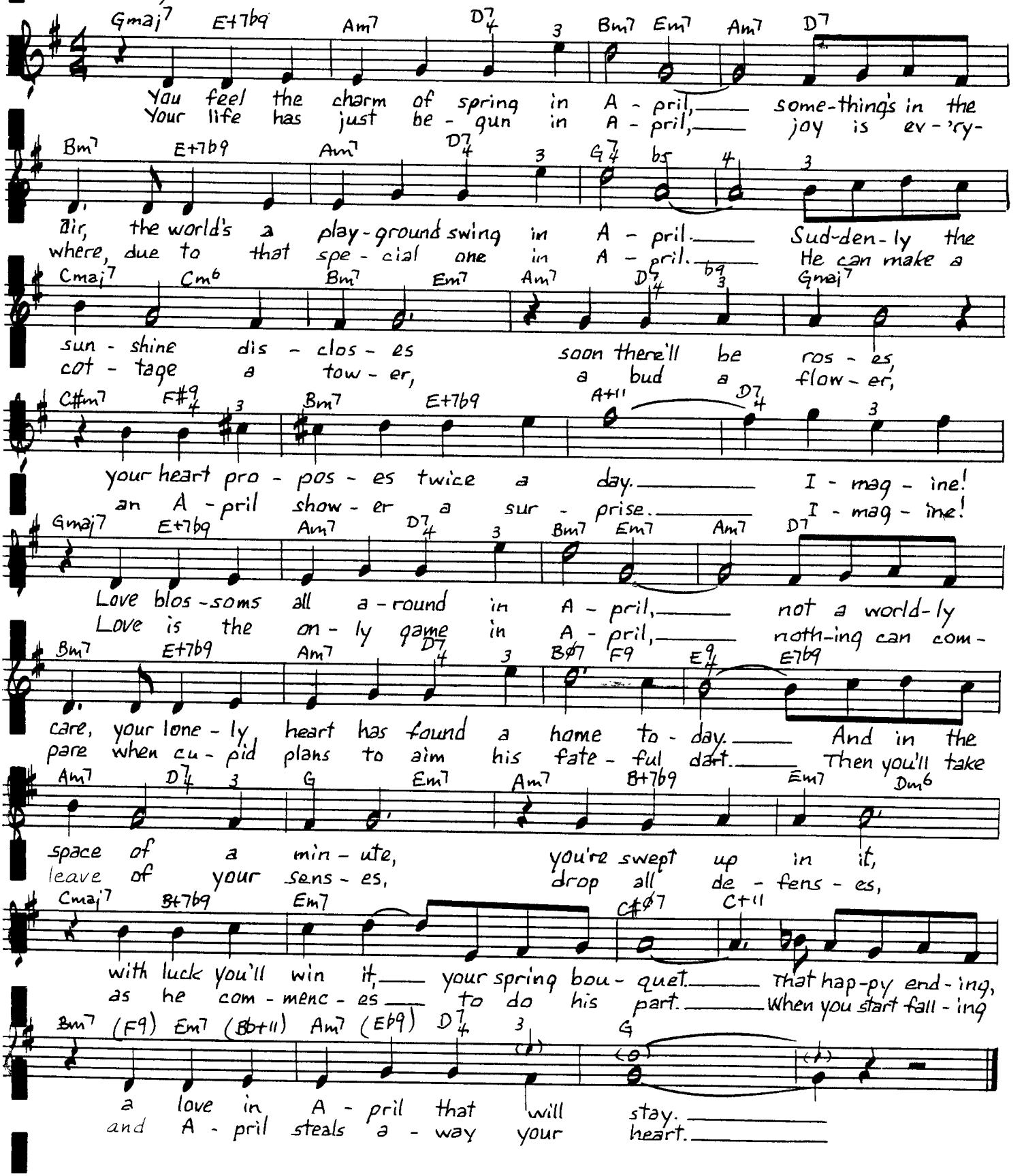
IN APRIL

(For Nenette)

Lyric By
ROGER SCHORE

Music By
BILL EVANS

Moderately slow



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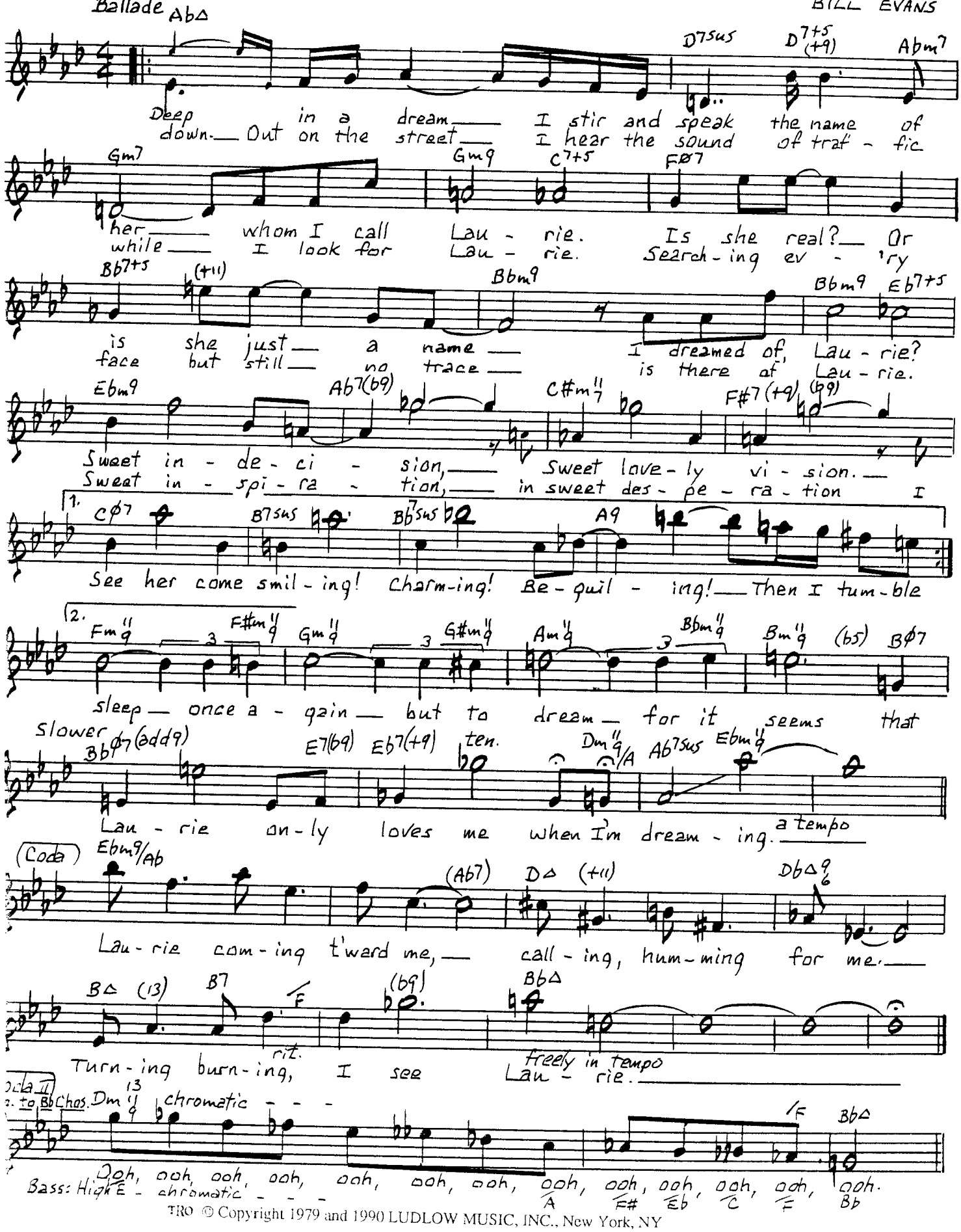
LAURIE (The Dream)

Words by BOB DOROUGH

Music by BILL EVANS

Ballade



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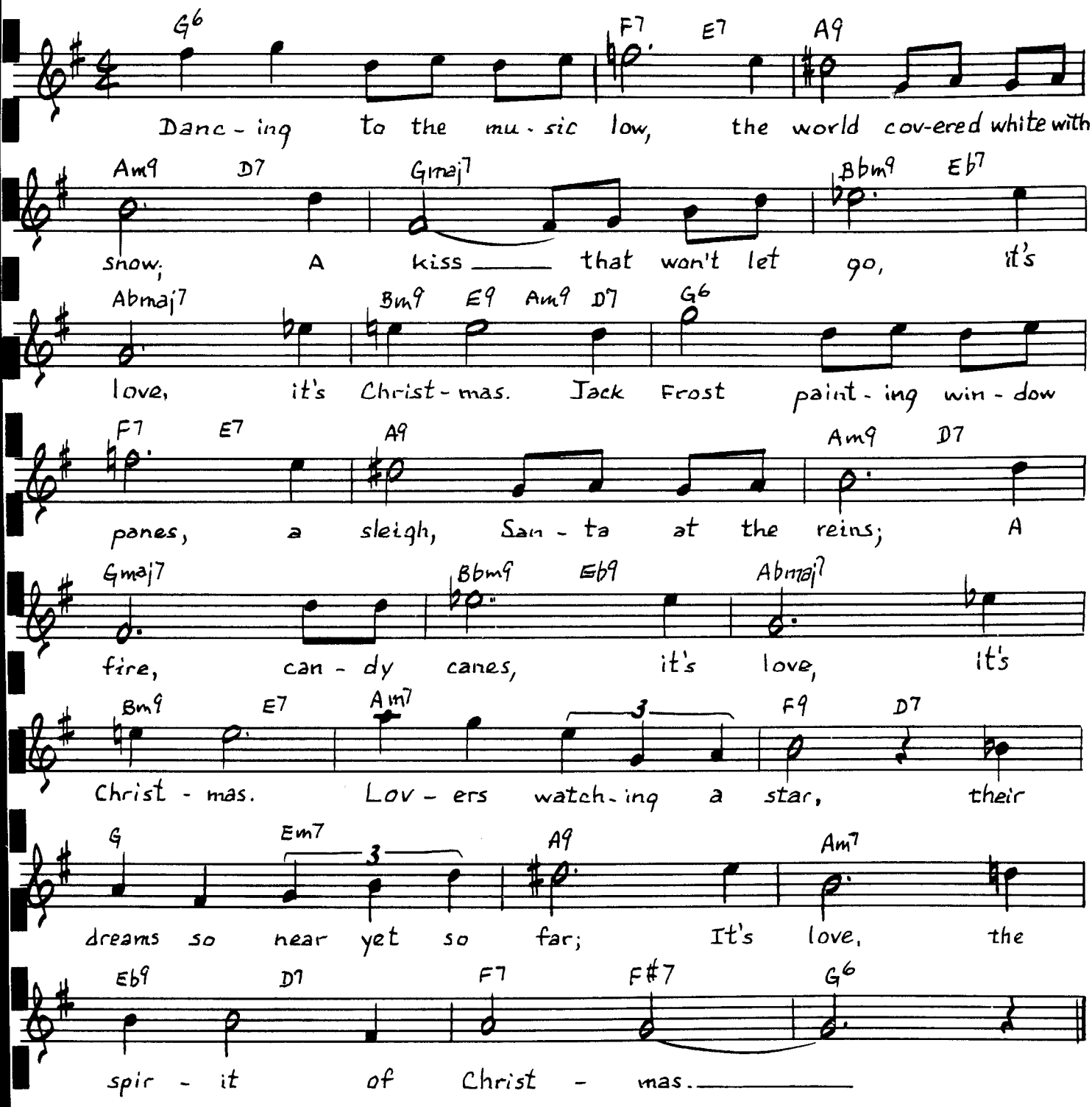
IT'S LOVE-IT'S CHRISTMAS

Words and Music by
BILL EVANS



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