

BILL EVANS

THE LAST COMPOSITIONS
PIANO SOLOS AND LEADSHEETS



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Musical Editor's Note

It is a great pleasure to present these compositions from Bill Evans' last years. My thanks to Nenetta 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

Waltz 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.

lts:

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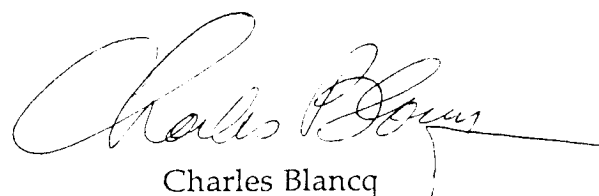
PREFACE

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

"Bill'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. The repeated-note motive of "Knit for Mary F." is another economically conceived composition that possesses the witticism of a Cole Porter verse, but based on only two ideas. And similarly, "Letter to Evan" features Evans' characteristic use of pedal tones while "Yet Ne'er Broken" is a straight-ahead, high energy demonstration of Evans' remarkable technique. "The Two Lonely People" reminds us of Bill's fondness for waltzes and both "We Met" and "Tiffany" (named after Joe LaBarbera's infant daughter) are subjected to a contrapuntal interplay of the inner voices – another Evans trademark.

Although one of the few jazz musicians to be unaffected by the "Free Jazz" movement of the 1960s or the "fusion" of the 1970s, Evans nevertheless gradually reduced the number of standard tunes in his live performances – a trend that conformed with the practice of many other jazz artists of that era. In their place he introduced jazz originals – both his own and those of other composers. And it was these originals that formed the core of his programs during the last decade of his career. Thus, all of the tunes in this volume, except "Since We Met" were an important part of his repertoire and were still being performed and recorded during his final engagements at the Keystone Korner Jazz Club in San Francisco (CONSECRATION, Alpha R2 61-68) and during his last public appearance in Germany (HIS LAST CONCERT IN GERMANY, Westwind 2022 or Polydor JOOJ 100). Even with his great love and knowledge of European classical music, Evans was first and foremost a jazz pianist, operating totally within the jazz tradition, but like a classical recitalist who identifies with a specific repertoire, Evans, during his last years, limited his live performances to a relatively small number of titles. He recently felt little need to continually replenish his material and preferred instead to refine and rework his originals, a few of other composers, and some classic standards ("But Beautiful," "My Foolish Heart," "Romance," "Like Someone in Love"). Why Evans chose to narrow his repertoire towards the end of his life is not clear. The 1970s was perhaps his most prolific decade: steady recording schedule, fewer changes of personnel in his trio, greater self-confidence in his own creations and hence a more important role for his original compositions during the trio's performances. But for Bill Evans, it was also a decade of great physical and emotional stress – and indeed, the tone of some of his late compositions may have been inspired by recent events in his tragic personal life.

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



Charles Blancq

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DISCOGRAPHY

U.S. HIT TUNE 1, 2, 3, 4

APRIL (For Nenetete)

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

TRIE (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

TWO 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

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

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

Bill Evans, Marc Johnson (b), Joe LaBarbera (dr): "His Last Concert in Germany"

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

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

Billie Holiday (pf): "Liquid Silver" DMP 449 CD

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

BILL'S HIT TUNE

Medium Swing

BILL EVANS

A

Dm7(b5) G7sus(b9) G7(b9) Cm Abmaj7

Dm7(b5) G7(b9) Cm B^o7 Cm7 E^o7 Fm7

Bb9sus Bb9 Ebmaj7 Abmaj7 Dm7(b5) G7

B

Cmaj7(#5) Fmaj7 Bm7(b5) E7(b9) Am

Am7/G F#m7(b5) B7(b9) Em Em7/D

C#m7(b5) F#7(b9) Bm

G#m7(b5) C#7(b9) F#maj7 F#7/E Eb7

C

Dm7(b5) G7sus(b9) G7(b9) Cm Abmaj7 Dm7(b5)

G7(b9) Cm B^o7 Cm7 E^o7 Fm7 Bb9sus Bb9

Ebmaj7 Abmaj7 Dm7(b5) G7 Cmaj7

A7(b9) Dm7 G7(b9) Cm6 (A7(#9))

YET NE'ER BROKEN

BILL EVANS

Medium Swing

C#°7 [A] Dm7(b5) Dm7(b5)/G Ab7/G C6/9/G (Gb13(b9))

Fm7 Bb9sus B7/Bb Eb6/9/Bb Eb9sus Eb9

Abm7 C7(b9) F6/9

Bbm7 Dm7(b5) G7(b9) B°7/C Cmaj7 G#°7 Am7 C#°7

[B] Dm7(b5) Dm7(b5)/G Ab7/G C6/9/G Gb13(b9) Fm7

Bb9sus B7/Bb Eb6/9/Bb Eb9sus Eb9 Abmaj7 Abm6

G7(#5) Cm(maj7) Cm7 Fm7(b5) Bb7sus(b9) Bb7(b9)

Gm7(b5) C7sus(b9) C7(b9) B9 Bb9sus Bb13

Eb6/9 (A7(#5))

Coda A13 Ab13 G13 Gb13

F13 E13 Eb13 D13 Db13 C13 B13 Bb13 A13(#11) Ebmaj7(#11)

rit. pn. fill.

Ab7/G may be replaced with Eb°7/G; B7/Bb may be replaced with F#°7/Bb

LETTER TO EVAN

Words and Music by
BILL EVANS

A Medium Ballad

Cmaj7 Dm7 Em7 Fmaj7 Bm7(b5) E7(b9)
sus E7

Is there a place _____ that is all will - ing? _____

Am7 D9(#11) D9sus D9 G7sus G7(b5)
(omit3) G9sus G9(#5)

Is there a heart _____ that is all beau - ty? _____

C9sus C9 Db9 C9 C9(#5) Fmaj7 Bb9

Is there a love _____ that's ev - 'ry an - swer? _____

C6/G Eb°7/G Dm7/G Eb°7/G Dm7/G G7(b9)

I write this let - ter just once, my son, there is no more. Your

B (♯5) (add9) (add9) Cmaj7 Bb/D C/E Fmaj7(♯5) Bm7(b5) E7(b9)
sus E7

mind is the place _____ that all is will - ing, _____

Am7 D9(#11) D9sus D9 G7sus G7(b5)
(omit3) G9sus G9(#5)

You have the heart _____ that is all beau - ty, _____

C9sus C9 Db9(♯11) C9 C9(#5) Fmaj7 Bb9

You are the love _____ that's ev - 'ry an - swer, _____

C6/G Eb°7/G Dm7/G F♯m7(b5) Fm(maj7)

Just lis - ten: mmm, _____ There is but this one mu - sic,

Em7 Eb9 Dm7 G9 C6/9 (Dm7 G7)

Ev - an, you will need no oth - er star.

* 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

A Medium Ballad*
Cmaj7/G

Chords: Cmaj7/G, Eb°7/G, Fmaj7, A7(#5)

Ab7(#5) G7sus G7 Cmaj7/E

Eb°7

Dm7

Cmaj7/E

Fmaj7

G7(b9 #5)

C9

C9sus

C9(b5)

C9

Fmaj7

B9

B9sus

B9(b5)

B9 B9(#5)

Emaj7

G9

B

Cmaj7/G

Eb°7/G

Fmaj7

A7(#5)

Ab7(#5)

G7

F7

E9sus

E7sus(b9)

E7(b9)

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

Am7 D7(#11) Gm7 C7(#11) Fmaj7(b5) Fmaj7

B7sus(b9) B7 Emaj7 Bb7sus(b9) Bb7

Ebmaj7 A7sus(b9) A7 Dmaj7

Ab7sus(b9) Ab7 Dbmaj7 Dbmaj7/C Bbm7 Bbm7/Ab

G7sus(b9) G7 Cmaj7 Am7

Fmaj7 Cmaj7/E Eb°7 Dm7 Cmaj7/E

Fm(maj7) Fm7/Eb G7sus(b9) G7(b9/b5) Cmaj7

SINCE WE MET

BILL EVANS

Freely

A

C9sus

E7(b9)/C

Fmaj7/C

Bm7(b5)

E7(#9)

Am(maj7)

Am/G#

Am7/G

F#m7(b5)

Fm6

Cmaj9/E

(E7)

Am(maj7)

Am7

Dm7

G13

Fm6

Cmaj9/E (E7)

Am(maj7)

Am7

Ab9(#11)

G13(b9)

B

Gm9

C7(b9)

Fm9

Bb7(b9)

Ebm9

Ab7(b9)

Dbmaj9

C9sus

E7(b9)/C

Fmaj7/C

Bm7(b5)

E7(#9)

Am(maj7) Am/G# Am7/G F#m7(b5) Fm6

Cmaj9/E (E7) Am(maj7) Am7 D9 Ab13 To Coda

Medium Swing ♩ = 172
 Cmaj7/G G9sus G13 Cmaj7/G Gm7 C7
 Solo on form (ABC)

After solos,
 D. C. al Coda (ad lib.)

Coda

Cmaj7/G G9sus G13 Cmaj7/G

D Jazz Waltz ♩ = 148

Gm7 C7 8va Fm9 Bbm9 Ebm9
 2nd time: piano solos

Ab13 C#m9 F#m9 Bm9
 3rd time: rit.

E9 Am9 Dm9 Gm9

1. 2. C9 3. C9sus E7(b9)/C Fmaj7
 rit. Piano fill

TIFFANY

By BILL EVANS

A Medium Jazz Waltz
Gmaj7

B \flat °7 Am7 Eb9(#5) D9

Gmaj7 B7(#9 / #5) Em11 F#7(#9)

Bm7 /A G#m7 C#7 F#m7 G#7(#5)

C#m7 /B Bbm7 Eb7 Abm7 Db7 B7 / F# C7 / G C#7 / G# D7 / A Eb7 / Bb

B Gmaj7/B B \flat °7 Am7 Eb9(#5) D9 Gmaj7 B7(#9 / #5)

Em11 G13 G7(#5) Cmaj7 F13 Bm7

E9 Am7 D7 /C Bm7 E7 /D *To Coda* ⊕

Cmaj7 Bm7 Am7 D7 Gmaj7/D Abmaj7/D

Gmaj7/D Abmaj7/D Gmaj7/D Abmaj7/D

Gmaj7/D D7(#9) C Solos
 Gmaj7 B \flat ^o7 Am7 D7

Solo begins

Gmaj7 B7($\frac{\#9}{\#5}$) Em7 F#7(#9) Bm7 C#7(#9)

F#m7 G#7(#5) C#m7 Eb7(#9) Abm7 Db7 Am7 D7

D Gmaj7 B \flat ^o7 Am7 D7 Gmaj7

B7($\frac{\#9}{\#5}$) Em7 G13 Cmaj7 F13

Bm7 E7 Am7 D7 Bm7

E7 Am7 D7 Gmaj7/D *After solos, D. C. al Coda*
 D7(#9)

Coda

rit. Cmaj7 Bm7 Am7 *Freely* Eb7 D13sus Gmaj7/D Abmaj7/D

Gmaj7/D ^{8va} Abmaj7/D Gmaj7/D ^{15ma} Abmaj7/D

Ebmaj9($\#11$) Dmaj9($\#11$) Dbmaj9($\#11$) Cmaj9($\#11$) Bmaj9($\#11$) Bbmaj9($\#11$) Amaj9($\#11$) Abmaj9($\#11$) Gmaj9($\#11$)

THE TWO LONELY PEOPLE

BILL EVANS

Medium Jazz Waltz
(may be played out of time)

A

(C7(#5)) Fm6/9 Bbm7 (Eb7) C7(b9) Abmaj7 Fm6/9

(Dbmaj7) Bbm7 C7(#9) Fm7 Ab9/Eb Dbm7

Gb7 Cbmaj7 Abm7 Fm7(b5) Bb7(#5)

Ebm7 Ebm7/Db Bm7 C#7(#5) F#m7

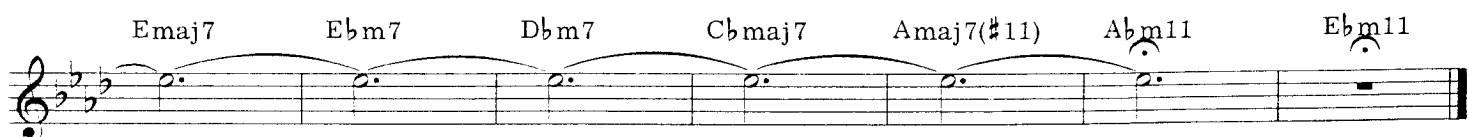
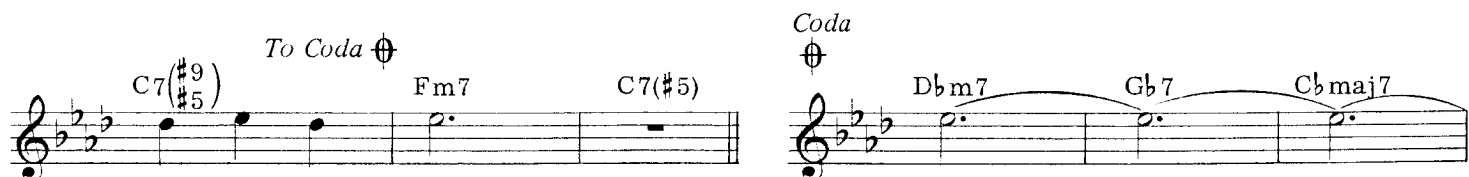
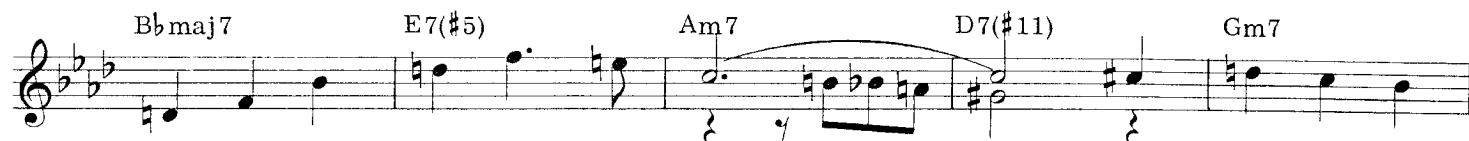
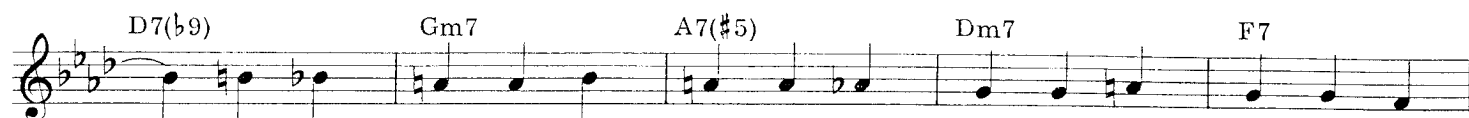
A7(b9) Dmaj7 G#7(#5) C#m7 F#7(b9)

Bm7 E7(b9) Am7 D7(b9) Gm7

B

C7(b9) Fmaj7 Bbmaj7 (Ebmaj7) Gm7 A7(#5)

Dm7 F7 Bbmaj7 E7(#5) Am7



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

BILL'S HIT TUNE

BILL EVANS
Piano Arrangement by
Bob Bauer

Freely Dm7(b5) G7(b9) G7(b9)/C Abmaj9

A

Dm7(b5) G7sus(b9) G7(b9) Cm(add9) B°7 Cm B°7 Cm7 E°7

Fm7 Bb9sus Bb9 Ebmaj7(#5) Abmaj9

Dm7(b5) 3 G13 Cmaj7(#5) Fmaj7

Medium Swing ♩ = 178

B Bm7(b5) E7(#9) Am(add9)

Am(add9) Am(maj7) Am7/G F#m7(b5) B7(#5)

Em(add9) D#°7 Em7 F#°7 Em7/D C#m7(b5)

C#m7(b5) F#7(b9) Bm(add9) Bm (maj7) Bm7 G#7(#5)

C#7(#9) F# F#7/E Ebm7(b5) Eb7(b5)

C Dm7(b5) G7(b9) Cm6/9

Abmaj9 Dm7(b5) G7sus(b9) G7(b9)

Cm(add9) B°7 Cm B°7 Cm7 E°7 Fm7 B13 Bb13sus

Bb13sus Bb13 Eb6/9 Abmaj7

Dm7(b5) G13 3 C6/9 Em7(b5) A7(b9)

Dm7 G7sus(b9) G7(b9) G7(b9)/C Cm(add9)

rall.

YET NE'ER BROKEN

BILL EVANS
Piano arrangement by
Bob Bauer

Freely

A

Dm7(b5)

Ab/G

3

C6/9/G

Cmaj7/G

The first system of musical notation consists of two staves (treble and bass clef) in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a whole note chord in the bass clef. The treble clef features a melodic line with a triplet of eighth notes. Chord changes are indicated above the staff: Dm7(b5) at the start, Ab/G in the second measure, C6/9/G in the third measure, and Cmaj7/G in the fourth measure. A triplet of eighth notes is also marked in the third measure.

F/G Cmaj7 Dm7 Em7

Fm9

B13sus

Bb9sus

B7/B

3

The second system of musical notation continues the piece. It features two staves. The treble clef has a melodic line with a triplet of eighth notes in the first measure. Chord changes are indicated above the staff: F/G, Cmaj7, Dm7, and Em7 in the first measure; Fm9 in the second measure; B13sus and Bb9sus in the third measure; and B7/B in the fourth measure. A triplet of eighth notes is marked in the first measure, and a triplet of eighth notes is marked in the fourth measure.

Eb6/9/Bb

Eb7sus

Eb7

Abm9

The third system of musical notation consists of two staves. The treble clef features a melodic line with a triplet of eighth notes in the first measure. Chord changes are indicated above the staff: Eb6/9/Bb in the first measure; Eb7sus in the second measure; Eb7 in the third measure; and Abm9 in the fourth measure. A triplet of eighth notes is marked in the first measure.

Abm9

Gm7(b5) C13(b9)

Fmaj9

F6/9

3

The fourth system of musical notation consists of two staves. The treble clef has a melodic line with a triplet of eighth notes in the first measure. Chord changes are indicated above the staff: Abm9 in the first measure; Gm7(b5) and C13(b9) in the second measure; Fmaj9 in the third measure; and F6/9 in the fourth measure. A triplet of eighth notes is marked in the first measure, and a triplet of eighth notes is marked in the fourth measure.

B♭m9

Dm7(b5) G13

B°7/C

C(add9)

Musical notation for the first system, including treble and bass staves with notes and chords.

B Medium Swing
Dm7(b5)

G#°7

Am7

C#°7

Dm7(b5)

3 Ab7/G

C6/9/G

Musical notation for the second system, including treble and bass staves with notes and chords.

C6/9/G

Cmaj7/G

G♭13(b9)

Fm9

B13 B♭9sus

Musical notation for the third system, including treble and bass staves with notes and chords.

B♭9sus

F7(#9)/B♭

B7/B♭

E♭6/9/B♭

E♭7sus

E♭7

3

Musical notation for the fourth system, including treble and bass staves with notes and chords.

Abmaj9

Abm6

G7(#5)

Musical notation for the first system, showing a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with sustained chords. Chords are labeled as Abmaj9, Abm6, and G7(#5).

G7(#5)B^o7/C

Cm

Fm7(b5)

Bb7

Gm7(b5)

3

3

Musical notation for the second system, showing a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bass staff contains a harmonic accompaniment with sustained chords. Chords are labeled as G7(#5)B^o7/C, Cm, Fm7(b5), Bb7, and Gm7(b5). Triplet markings are present in both staves.

Gm7(b5)

C7

B9

Bb9sus

Bb13

A13

Ab13

3

Musical notation for the third system, showing a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bass staff contains a harmonic accompaniment with sustained chords. Chords are labeled as Gm7(b5), C7, B9, Bb9sus, Bb13, A13, and Ab13. A triplet marking is present in the bass staff.

G13

Gb13

F13

E13

Eb13

D13

Db13

C13

Musical notation for the fourth system, showing a treble and bass staff. The treble staff contains a series of triads, each with a chord label above it. The bass staff contains a harmonic accompaniment with sustained chords. Chords are labeled as G13, Gb13, F13, E13, Eb13, D13, Db13, and C13.

B13

Bb13

A13(#11)

8va

Ebmaj9(#11)

rit.

Musical notation for the fifth system, showing a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with sustained chords. Chords are labeled as B13, Bb13, A13(#11), and Ebmaj9(#11). A 'rit.' marking is present in the bass staff. An 8va marking is above the A13(#11) chord. A dashed line indicates a melodic line continuing from the previous system.

LETTER TO EVAN

BILL EVANS
Piano arrangement by
Bob Bauer

A Medium Ballad, *freely*
Cmaj7 Dm7 Em7 Fmaj7

Bm7(b5) E7(b5) E7

Am7 D13(#11) D9sus D9 G9sus G9(b5 omit3) G9sus G9(#5/b5)

C9sus Db13 C13 C9(#5) F6/9 Bb13

C6/G Eb°7/G Dm7/G Eb°7/G Dm7/GG7(b9)

C+ Bb/D C/E F+ Bm7(b5) E7(b5) E7

Am7 D13(#11) D9sus D9 G9sus G9/b5 (omit3) G9sus G9(#5) (b5)

C9sus C13sus Db13 C13 C9(#5) F6/9 Bb13

C6/G Eb°7/G Dm7/G F#m7(b5) Fm(maj7)

Em7 A7(b5) Dm11 Ab13 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

A Freely
C6/G

Musical notation for the first system, measures 1-4. The key signature has one flat (Bb). The time signature is 4/4. The music is in a piano style. Chords are indicated above the staff: Eb°7, Cmaj7 (add11), Dm7 (11), Bm7 (11) (b5), and Cmaj7 (add11).

Chords: Eb°7, Cmaj7 (add11), Dm7 (11), Bm7 (11) (b5), Cmaj7 (add11)

Am7 (11), Ab13 sus, G9sus, G13(b9), Cmaj7/E

Musical notation for the second system, measures 5-8. Chords are indicated above the staff: Eb°7.

Chords: Eb°7

Dm7, Cmaj7/E, Fmaj9, G7(alt.), C9, C9sus, C9(b5)

Musical notation for the third system, measures 9-12. Chords are indicated above the staff: C9, C9sus, C13, Gb6/9/F, F6/9, Bb°7/F, F6/9.

C9, C9sus, C13, Gb6/9/F, F6/9, Bb°7/F, F6/9

Musical notation for the fourth system, measures 13-16. Chords are indicated above the staff: B9, B9sus, B9(b5), B9, B9sus, B7(#5), E6/9, G13.

B9, B9sus, B9(b5), B9, B9sus, B7(#5), E6/9, G13

Musical notation for the fifth system, measures 17-20. Chords are indicated above the staff: B9, B9sus, B9(b5), B9, B9sus, B7(#5), E6/9, G13.

B Cmaj7/E Eb^{o7} Cmaj7 (add11) Dm7(11) Bm7(11) Cmaj7 (add11)

Musical notation for the first system, measures 1-3. The treble clef contains a melodic line with eighth notes in measure 1, a chromatic descending line in measure 2, and a series of chords in measure 3. The bass clef contains a simple accompaniment with quarter notes and chords.

Am7 (11) Ab13 sus G9sus F7(b5) E9sus E7sus(b9) E13(b9)

Musical notation for the second system, measures 4-6. The treble clef features chords in measure 4, a melodic line in measure 5, and a final chord in measure 6. The bass clef provides harmonic support with chords and a melodic line in measure 5.

Am D7(#11) Gm7 C7(#11) Fmaj7(b5) Fmaj7 F6

Musical notation for the third system, measures 7-9. The treble clef shows a melodic line in measure 7, a chromatic line in measure 8, and a final melodic phrase in measure 9. The bass clef has a steady accompaniment.

B7sus C13 B13 B7(#5) Emaj7 Bb7sus(b9) B13 Bb13 Bb7(#5)

Musical notation for the fourth system, measures 10-12. The treble clef contains chords in measure 10, a melodic line in measure 11, and a final chord in measure 12. The bass clef has a simple accompaniment.

Ebmaj7 A7sus(b9) Bb13 A13 A7(#5) Dmaj7

Musical notation for the fifth system, measures 13-15. The treble clef features a melodic line in measure 13, a chromatic line in measure 14, and a final melodic phrase in measure 15. The bass clef has a simple accompaniment.

G#7(b9)
sus

A13 Ab13 Ab7(#5)

Dbmaj7

Dbmaj7/C

Bbm7

Bbm7/Ab

Musical notation for the first system, including treble and bass staves with chords and fingerings. The treble staff features a G#7(b9) sus chord with a 3-fingered triplet. The bass staff has a 3-fingered triplet and a 5-fingered chord.

G7sus(b9)

Ab13 G13 G7(#5)

C

Am

Musical notation for the second system, including treble and bass staves with chords and fingerings. The treble staff has a G7sus(b9) chord. The bass staff features a 3-fingered triplet and a 5-fingered chord.

F

C/E

Eb°7

Dm7

Cmaj7

Musical notation for the third system, including treble and bass staves with chords and fingerings. The treble staff has an F chord. The bass staff has a C/E chord and an Eb°7 chord.

Fm9(maj7)

Fm7/Eb

(Dm7(b5))

Fm

G7(b9/b5)

Musical notation for the fourth system, including treble and bass staves with chords and fingerings. The treble staff has an Fm9(maj7) chord. The bass staff has an Fm7/Eb chord and an (Dm7(b5)) chord.

C(add9)

8va

15ma

Musical notation for the fifth system, including treble and bass staves with chords and fingerings. The treble staff has a C(add9) chord. The bass staff has an 8va and 15ma marking.

SINCE WE MET

BILL EVANS
Piano arrangement by
Bob Bauer

Very freely

$Bm7(b5)$ $C7(b9)$ $E/G\#$ Am $Cm7/Bb$

$Bm7(b5)$

$E7(\#9)$

$E7(b9)$

$Am(maj7)$

$Am/G\#$ $Am7/G$

$F\#m7(b5)$

$Fm6/9$

$Cmaj7/E$

$Am(maj7)$

$Am7$

$Dm13$

$G13$

$Fm6$

$Cmaj7/E$

$Am(maj7)$

$Am7$

$Ab13(\#11)$

$G13(b9)$

$C13sus$

$C13sus$

C13sus C7(#5) Fm9 Bb7(b9 #5)

This system contains four measures of music. The first measure has a C13sus chord. The second measure has a C7(#5) chord. The third measure has an Fm9 chord. The fourth measure has a Bb7(b9 #5) chord. The bass line features a sequence of notes: C, Bb, Ab, G, F, Eb, D, C.

Ebm9 Ab7(b9 #5) Dbmaj9 Bm7(b5) E6/C

This system contains four measures of music. The first measure has an Ebm9 chord. The second measure has an Ab7(b9 #5) chord. The third measure has a Dbmaj9 chord. The fourth measure has a Bm7(b5) chord and an E6/C chord. The bass line features a sequence of notes: Eb, D, C, Bb, Ab, G, F, Eb.

E/C Am Cm7/Bb Bm7(b5) E7(#9 #5) E7(b9 #5)

This system contains four measures of music. The first measure has an E/C chord. The second measure has an Am chord. The third measure has a Cm7/Bb chord and a Bm7(b5) chord. The fourth measure has an E7(#9 #5) chord and an E7(b9 #5) chord. The bass line features a sequence of notes: E, D, C, B, A, G, F, E.

Am(maj7) Am/G# Am7/G F#m7(b5) Fm6/9

This system contains four measures of music. The first measure has an Am(maj7) chord. The second measure has an Am/G# chord. The third measure has an Am7/G chord and an F#m7(b5) chord. The fourth measure has an Fm6/9 chord. The bass line features a sequence of notes: A, G, F, E, D, C, B, A.

Cmaj7/E Am(maj7) D13 Ab13

This system contains four measures of music. The first measure has a Cmaj7/E chord. The second measure has an Am(maj7) chord. The third measure has a D13 chord. The fourth measure has an Ab13 chord. The bass line features a sequence of notes: C, B, A, G, F, E, D, C.

Medium Swing ♩ = 170

C(add9)/G

G7sus

G13(b9) Cmaj9/G

Gm7

C13

The first system of piano accompaniment consists of two staves. The right staff features a melodic line with a triplet of eighth notes in the first measure. The left staff provides a harmonic accompaniment with chords and moving lines. Above the first measure, the chord is labeled C(add9)/G. Above the second measure, it is G7sus. Above the third measure, it is G13(b9) Cmaj9/G. Above the fourth measure, it is Gm7. Above the fifth measure, it is C13.

D

The second system of piano accompaniment consists of two staves. The right staff continues the melodic line. The left staff features a series of chords, with a 'D' in a box above the first measure.

The third system of piano accompaniment consists of two staves. The right staff continues the melodic line. The left staff features a series of chords and moving lines.

The fourth system of piano accompaniment consists of two staves. The right staff features a triplet of eighth notes in the first measure. The left staff features a series of chords and moving lines.

The fifth system of piano accompaniment consists of two staves. The right staff continues the melodic line. The left staff features a series of chords and moving lines.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes in the third measure. The bass clef staff contains a harmonic accompaniment with sustained chords and moving bass lines.

Second system of musical notation, starting with a boxed letter 'E' in the treble clef. The treble clef staff continues the melodic line. The bass clef staff features a complex accompaniment with many sustained notes and chords.

Third system of musical notation. The treble clef staff shows a melodic line with various intervals. The bass clef staff continues the accompaniment with sustained chords and moving bass lines.

Fourth system of musical notation, starting with a boxed letter 'F' in the treble clef. The treble clef staff includes a triplet of eighth notes and an 8va marking above the final measure. The bass clef staff continues the accompaniment.

Fifth system of musical notation, starting with an 8va marking above the first measure. The treble clef staff features a melodic line with a triplet of eighth notes in the final measure. The bass clef staff continues the accompaniment.

First system of musical notation. The treble clef staff contains eighth notes and triplet markings. The bass clef staff features sustained chords and triplet markings.

Second system of musical notation. The treble clef staff continues with eighth notes and a triplet. The bass clef staff has sustained chords and triplets.

Third system of musical notation. The treble clef staff has sparse notes, while the bass clef staff is filled with sustained chords.

Fourth system of musical notation. It concludes with a *rit.* marking and chord changes: $Bm7(b5)$ and $C7(\#5)$.

G Very freely
E/C

Fifth system of musical notation. It begins with a key signature change to G major. Annotations include Am , $Cm7/Bb$, $Bm7(b5)$, $E7(\#9)$, and $E7(\#5)$. The notation includes triplets and sustained chords.

Am(maj7) Am/G# Am7/G F#m7(b5) Fm6/9

Cmaj7/E Am(maj7) Am7 D13 Ab13

C(add9)/E Fmaj7 G13 C6/9 Bbmaj7 C13 8va

Jazz Waltz ♩ = 130

Fm9 (8va) Bbm9 Ebm9 Ab13 C#m9

2nd time: rit. to end

F#m9 Bm9 E9 Am9 Dm9

Gm9 | 1. C9 | Fm9 | Bbm9 | Ebm9

Ab13 | C#m9 | F#m9 | Bm9

E7(#9) | Am7 | Dm9

Gm9 | C9sus | C9 | 2. C9sus | Bm7(b5) C7(b9 #5)

E7/F | F6/9 | 8va- | 15ma-

Letter [H] may be used as an Intro.

TIFFANY

BILL EVANS
Piano arrangement by
Bob Bauer

Very freely
G6/D

Bb^o7/D

G#+/D

Eb9(#5)

D9

A

Gmaj7 G6

B7(#9)
#5

Em11

F#7(b5)

Bm(add9)

G#m11

C#9

F#m

G#7sus

G#13

G#7(#5)

C#m

C#m/B

Bbm7(11) Eb7(b9)

G#m11

C#9

B7 C7
F# G

C#7 D7
G# A

Eb7
Bb

G6/D

Bb^o7

Am7

Eb9(#5)

D9

Gmaj7 B7(#9) Em11 G13 G9(#5/b5)

Cmaj7 F13 Bm7 E13 Bbm9

Am7 D7sus D7/C Bm7 E7 E9/D

Cmaj7 Bm7 Am Eb9 D13sus Gmaj7 Abmaj7

Medium Jazz Waltz

Gmaj7 Abmaj7 Gmaj7 Abmaj7

Gmaj7 D7(#9) Gmaj7 Bb°7 Am9

Am9 (8va) D7(#9) Gmaj7 B7 b9 #5

Em9 F#7(#9) Bm9 C#7(#9)

F#m(add9) G#7(#5) C#m9 Eb7(#9)

Abm7 Db9 Am7 D9 Gmaj7 Bb°7

Bb^o7 Am9 *8va* D13sus D13 Gmaj7 B7(#5)

B7(#5) *(8va)* Em9 Dm9 G13 Cmaj9

F13 Bm9 E7(#9) Am(add9)

D9 Bm7(b5) E7(#9) Am(add9)

Am(add9) D9 Gmaj7/D D7(#9) G6/D

Bb^o7 Am7 Eb9(#5) D9 Gmaj7

B7(#9)

Em11

G13

G9(#5)Cmaj9(#11)

Musical notation for the first system, including treble and bass staves with chords and notes.

F13

Bm7

E9

Bbm7

Am7

Musical notation for the second system, including treble and bass staves with chords and notes.

D7

D7/C

Bm7

E7

E7/D

Cmaj7

Bm7

Musical notation for the third system, including treble and bass staves with chords and notes.

rit.

Freely

Am

Eb9 D13sus Gmaj7

Abmaj7

Gmaj7

Musical notation for the fourth system, including treble and bass staves with chords and notes.

Abmaj7

Gmaj7

Abmaj7

Musical notation for the fifth system, including treble and bass staves with chords and notes.

(#11) (#11) (#11)

(#11) (#11) (#11)

(#11) (#11) (#11)

Ebmaj9 Dmaj9 Dbmaj9

Cmaj9 Cbmaj9 Bbmaj9

Amaj9 Abmaj9 Gmaj9

Musical notation for the sixth system, including treble and bass staves with chords and notes.

THE TWO LONELY PEOPLE

BILL EVANS
Piano Arrangement by
Bob Bauer

Medium Jazz Waltz
(may be played out of time)

A

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature. The key signature has three flats. The system includes the following chords: Fm6/9, Bbm9, C7(b9/b5), and Fm6/9.

Musical notation for the second system, featuring a treble and bass clef with a 3/4 time signature. The system includes the following chords: Bbm9, C7(alt.), Fm9, Fm9/Eb, and Dbm11. There are also triplet markings (3) over some notes.

Musical notation for the third system, featuring a treble and bass clef with a 3/4 time signature. The system includes the following chords: Dbm11, Gb7(#9), Cbmaj9, Abm7, Fm7(b5), and Bb7(b9/#5).

Musical notation for the fourth system, featuring a treble and bass clef with a 3/4 time signature. The system includes the following chords: Ebm(add9), Ebm7/Db, Bm7, C#7(#9/#5), and F#m9. There are also triplet markings (3) over some notes.

A7(b9)

Dmaj7

G#7(#5)

C#m11

F#7(b9)

Bm9

3

E7(b9)

Am11

D7(b9)

Gm9

C13(b9)

Fmaj7

Bbmaj7

B

Ebmaj7

A7(#5)

Dm7

F7

Bbmaj7

E7(b9)

Am9

D7(b9)

Gm9

A7(b9)

Dm (add11)

(add9)

F9

Bbmaj9

Bm7^(b5) E7^(b9)_(b5)

Am(add9)

D9(#11)

Gm

Musical notation for the first system, measures 1-5. The key signature has three flats (B-flat major). The notation includes treble and bass staves with various chords and melodic lines. Measure 1: Bbmaj9. Measure 2: Bm7(b5) E7(b9)(b5). Measure 3: Am(add9). Measure 4: D9(#11). Measure 5: Gm.

A7(#5)

Dm7

C#m7(b5)

Cm7⁽¹¹⁾ F9

Bbmaj7

A7(#5)

Musical notation for the second system, measures 6-10. Measure 6: A7(#5). Measure 7: Dm7. Measure 8: C#m7(b5). Measure 9: Cm7(11) F9. Measure 10: Bbmaj7. Measure 11: A7(#5).

Dm9

G7(b9)

Cm9

F7^(b9)_(b5)

Bbm9

Musical notation for the third system, measures 12-16. Measure 12: Dm9. Measure 13: G7(b9). Measure 14: Cm9. Measure 15: F7(b9)(b5) with a triplet of eighth notes. Measure 16: Bbm9 with a triplet of eighth notes.

Eb7(b9)

Abm9

Db9

Gbmaj7

C7(#9)

Musical notation for the fourth system, measures 17-21. Measure 17: Eb7(b9). Measure 18: Abm9. Measure 19: Db9. Measure 20: Gbmaj7. Measure 21: C7(#9).

C Fm6/9

Bbm9

C7(b9)

Fm6/9

Bbm9

Musical notation for the fifth system, measures 22-26. Measure 22: C Fm6/9. Measure 23: Bbm9. Measure 24: C7(b9) with a triplet of eighth notes. Measure 25: Fm6/9. Measure 26: Bbm9.

C7(alt.)

Fm9

C7(#9 #5)

D

3

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a C7(alt.) chord, followed by an Fm9 chord, then a C7(#9 #5) chord, and finally a D chord. The bass staff provides harmonic support with chords and some melodic lines. A triplet of eighth notes is marked with a '3' in the treble staff.

The second system continues the musical piece. The treble staff features a triplet of eighth notes marked with a '3'. The bass staff has a melodic line with a triplet of eighth notes also marked with a '3'. The system concludes with a D chord in the bass staff.

The third system shows more complex rhythmic patterns. The treble staff contains two triplet markings over eighth notes. The bass staff features a long, sustained chordal structure with a slur over several measures.

The fourth system continues with intricate melodic lines in the treble staff, including a triplet of eighth notes. The bass staff has a melodic line with a triplet of eighth notes and a long, sustained chordal structure.

The fifth system concludes the piece. The treble staff has a triplet of eighth notes marked with a '3'. The bass staff features a melodic line with a triplet of eighth notes and a long, sustained chordal structure.

First system of musical notation. The treble clef staff contains a melodic line with four groups of triplets, each marked with a '3'. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a triplet of eighth notes at the beginning. The bass clef staff continues the accompaniment.

E

Fourth system of musical notation, starting with a section marker 'E'. The treble clef staff has a melodic line with a triplet of eighth notes. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

System 1: Treble clef staff with a key signature of two flats and a 3/4 time signature. It features a melodic line with a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fourth measure. The bass clef staff provides a harmonic accompaniment with chords and single notes.

System 2: Treble clef staff with a melodic line consisting of eighth and sixteenth notes. The bass clef staff continues the accompaniment with chords and single notes.

System 3: Treble clef staff with a melodic line featuring several triplet markings over eighth notes. The bass clef staff provides accompaniment with chords and single notes.

System 4: Treble clef staff with a melodic line featuring several triplet markings over eighth notes. The bass clef staff provides accompaniment with chords and single notes.

System 5: Treble clef staff with a melodic line consisting of eighth and sixteenth notes. The bass clef staff provides accompaniment with chords and single notes.

3

rit.

F Slower
Fm6/9

Bbm9 3 C7(b9) 3 Fm(add9) Bbm9 4

C7(alt.) 3 Dbm9 3 Gb13 3 Cbmaj7

Emaj7 Ebm7 Dbm11 Cbmaj9

Amaj9(#11) Freely Abm11 Ebm13 8va 15ma7

rit.

IN APRIL

(For Nenette)

Lyric By

ROGER SCHORE

Moderately slow

Music By

BILL EVANS

Chord symbols: Gmaj⁷, E+7b⁹, Am⁷, D⁷₄, 3, Bm⁷, Em⁷, Am⁷, D⁷, Bm⁷, E+7b⁹, Am⁷, D⁷₄, 3, G⁷₄, b⁹, 4, 3, Cmaj⁷, Cm⁶, Bm⁷, Em⁷, Am⁷, D⁷₄, b⁹₃, Gmaj⁷, C#m⁷, F#⁹₄, 3, Bm⁷, E+7b⁹, A+¹¹, D⁷₄, 3, Gmaj⁷, E+7b⁹, Am⁷, D⁷₄, 3, Bm⁷, Em⁷, Am⁷, D⁷, Bm⁷, E+7b⁹, Am⁷, D⁷₄, 3, B⁹₇, F⁹, E⁹₄, E-7b⁹, Am⁷, D⁷₄, 3, G, Em⁷, Am⁷, B+7b⁹, Em⁷, Dm⁶, Cmaj⁷, B+7b⁹, Em⁷, C#⁹₇, C+¹¹, Bm⁷, (F⁹) Em⁷, (Bb+¹¹) Am⁷, (Eb⁹) D⁷₄, 3, G

Lyrics:
You feel the charm of spring in A - pril, some-things in the
Your life has just be - gun in A - pril, joy is ev - 'ry -
Dir, the world's a play - ground swing in A - pril. Sud - den - ly the
where, due to that spe - cial one in A - pril. He can make a
sun - shine dis - clos - es soon there'll be ros - es,
cot - tage a tow - er, a bud a flow - er,
your heart pro - pos - es twice a day. I - mag - ine!
an A - pril show - er a sur - prise. I - mag - ine!
Love blos - soms all a - round in A - pril, not a world - ly
Love is the on - ly game in A - pril, noth - ing can com -
care, your lone - ly heart has found a home to - day. And in the
pare when cu - pid plans to aim his fate - ful dart. Then you'll take
space of a min - ute, you're swept up in it,
leave of your sens - es, drop all de - fens - es,
with luck you'll win it, your spring bou - quet. That hap - py end - ing,
as he com - menc - es to do his part. When you start fall - ing
a love in A - pril that will stay.
and A - pril steals a - way your heart.

LAURIE (The Dream)

Words by
BOB DOROUGH
Ballade $A\flat\Delta$

Music by
BILL EVANS

Deep down— Out on the street— I stir and speak the name of
 her— whom I call Lau - rie. Is she real?— Or
 while— I look for Lau - rie. Search - ing ev - 'ry
 face she just— a name— I dreamed of, Lau - rie?
 but still— no trace— is there of Lau - rie.

Sweet in - de - ci - sion, Sweet love - ly vi - sion.—
 Sweet in - spi - ra - tion, in sweet des - pe - ra - tion I

1. See her come smil - ing! Charm - ing! Be - quil - ing!— Then I tum - ble
 sleep— once a - gain— but to dream— for it seems that
 Lau - rie on - ly loves me when I'm dream - ing. *a tempo*

(Coda) Lau - rie com - ing t'ward me, call - ing, hum - ming for me.—
 Turn - ing burn - ing, I see Lau - rie. *freely in tempo*

Chas. Dm *chromatic*

Bass: High E - chromatic - - - ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh.

IT'S LOVE-IT'S CHRISTMAS

Words and Music by
BILL EVANS

Danc - ing to the mu - sic low, the world cover - ed white with
snow; A kiss that won't let go, it's
love, it's Christ - mas. Jack Frost paint - ing win - dow
panes, a sleigh, San - ta at the reins; A
fire, can - dy canes, it's love, it's
Christ - mas. Lov - ers watch - ing a star, their
dreams so near yet so far; It's love, the
spir - it of Christ - mas.

Chords: G6, F7, E7, A9, Am9, D7, Gmaj7, Bbm9, Eb7, Abmaj7, Bm9, E9, Am9, D7, G6, F7, E7, A9, Am9, D7, Gmaj7, Bbm9, Eb9, Abmaj7, Bm9, E7, Am7, F9, D7, G, Em7, A9, Am7, Eb9, D7, F7, F#7, G6.