Bill Evans Fake Book

transcribed and edited by

Pascal Wetzel

from Bill Evans’ recordings

FOREWORD

To make these leadsheets, I have used, whenever possible, the following material: Bill Evans’ original leadsheets, published sheet music, and transcriptions from recordings.

Some compositions have been recorded several times and were part of the Bill Evans Trio’s repertoire over a period of time. In this case, the leadsheets generally follow the latest recording to show the evolution of the tune and the maturation of the artist.

To point out the harmonic richness of Evans’ music, I chose to be more precise than usual for a leadsheet, adding counterlines, codas, extensions of chords as well as some passing chords and alternate chords (Bill Evans would often simplify the chord changes for improvisation).

Each tune is written in the original key, but please note that some compositions such as “Letter to Evan” and “Song for Helen” were played in several keys during the same interpretation. Transposition was one of Evans’ favorite devices to add interest and contrast.

I would like to dedicate this work to the memory of the great artist that Bill Evans was.

Pascal Wetzel
August 23, 1996
Editor’s Note: In addition to Pascal Wetzel’s leadsheets, this book includes seven unrecorded manuscripts composed between 1965 and 1967 as well as lyric versions of ten of the tunes which appear side by side with the originals. Bill wrote lyrics for two more. This fake book would not be complete without “Blue In Green” dating from Bill’s time with Miles Davis (copyright by Miles) and a tune from the TRO catalogs, Denny Zeitlin’s “Quiet Now”, performed and recorded by Bill Evans throughout his career.

Many of the Bill Evans tribute recordings by musicians all over the world as well as the compositions written in his honor have been listed in previous issues of Letter From Evans now on the Internet. As we go to press, Jean Yves Thibaudet, the French classical pianist, has just finished recording an Evans tribute album, and Bernard Maury’s Bill Evans Piano Academy announces its opening as of October 1, 1996. This academy has flexible courses of study on three levels ranging from 5 to 20 hours per week spread over 33 weeks a year for both jazz pianists (professional or amateur) and teachers as well as those with classical training interested in jazz and musical improvisation. For further information please contact the school at 6 rue Damiens, 92100 Boulogne Billancourt, France, Tel: (331) 46 21 40 95 Fax: (331) 46 21 74 54.

credits and acknowledgments

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Special thanks to Nenette Evans for her encouragement and interest and to Pamela Bendich, Director Music Licensing / Business Affairs, Fantasy Inc., for permission to include the Orpheum Music tunes: Comrade Conrad,
T. T. T. and T. T. T. T.
Blue In Green

MILES DAVIS

Ballad

\[
\begin{align*}
\text{Gm}^{13} & \quad \text{A}^7(\text{f}9) & \quad \text{Dm}^9 & \quad (\text{D}^b\text{o}) & \quad \text{Cm}^9 & \quad \text{F}^7(\text{f}9) \\
\text{B}^b\text{Maj}^7 & \quad \text{A}^7(\text{f}9) & \quad (\text{Dm Maj}7) & \quad \text{Cm}^6/9
\end{align*}
\]

\[
\begin{align*}
(B^{13}(\text{f}9) & \quad E^7(\text{f}9)) & \quad \text{Am Maj}^7 & \quad \text{Dm}^7
\end{align*}
\]

\[
\begin{align*}
\text{Last time to Coda}
\end{align*}
\]

\[
\begin{align*}
\text{Dm}^9 & \quad \text{Gm}^{13} & \quad \text{A}^7(\text{f}9) & \quad \text{Dm}^6/9
\end{align*}
\]
C Minor Blues Chase

BILL EVANS

Fast Swing

\[ C_m^7 \]

\[ F_m^6 \]

\[ C_m^7 \]

\[ A^b Maj^7 \] (G \( m^7 \))

\[ F_m^7 \]

\[ G^7(\#9) \]

\[ C_m \]

\[ A^b Maj^7 \]

\[ G^7(\#9) \] \( \Phi \)

\[ C_m^9 \] \( \Phi \)
Carnival

BILL EVANS

Medium Jazz Waltz

\[\text{A E}^b_7 \text{ Dm}^7 \text{ G}^7 \text{ C Maj}^7 \text{ E}^b_7 \text{ Dm}^7 \text{ G}^7 \text{ C Maj}^7 \text{ Cm}^6\]

\[\text{Bm}^7 \text{ Am}^6 \text{ G Maj}^7 \text{ Em}^7 \text{ Am}^7 \text{ D}^7 \text{ G Maj}^7 \text{ G}^b_7\]

\[\text{Fm}^7 \text{ B}^7 \text{ E Maj}^7 \text{ G}^b_7 \text{ Fm}^7 \text{ B}^7 \text{ E Maj}^7 \text{ E}^b_m^6\]

\[\text{Dm}^7 \text{ Cm}^6 \text{ B}^b Maj^7 \text{ Gm}^7 \text{ Cm}^7 \text{ F}^7 \text{ B}^b Maj^7 \text{ A}^7\]

\[\text{F}^b_m^7 \text{ E}^m^6 \text{ DMaj}^7 \text{ Bm}^7 \text{ Em}^7 \text{ A}^7 \text{ DMaj}^7\]

\[\text{Gm}^7 \text{ C}^7_4 \text{ A Maj}^7 \text{ Ab}^b_7\]

\[\text{Gm}^7 \text{ C}^7 \text{ F}^b \text{ FMaj}^7\]

\[\text{B}^b_m^7 \text{ Eb}^7_4 \text{ Cm}^7 \text{ Fm}^7 \text{ (B}^0\text{)}\]

\[\text{B}^b_m^7 \text{ Eb}^7 \text{ A}^b_7 \text{ A}^b Maj^7\]

TRO © 1996 LUDLOW MUSIC, INC., New York, NY
Catch The Wind

BILL EVANS

TRO © 1996 LUDLOW MUSIC, INC., New York, NY
Children's Play Song

BILL EVANS

Moderately

A

\[
\begin{array}{cccccccc}
C_{\text{Maj}}^7 & F_{\text{Maj}}^7 & E_{\text{m}}^7 & A_{\text{m}}^7 & D_{\text{m}}^7 & G^9(+11) & E_{\text{m}}^7 & A_{\text{m}}^7 \\
& & & & & & & \\
D_{\text{m}}^7 & G^7 & E_{\text{m}}^7 & A_{\text{m}}^7 & D_{\text{m}}^7 & G^7 & E_{\text{m}}^7 & A_{\text{m}}^7 \\
& & & & & & & \\
D_{\text{m}}^7 & E_{\text{m}}^7 & F_{\text{Maj}}^7 & G^9 & & & & \\
\end{array}
\]

Fine

\[
\begin{array}{cccccccc}
& & & & & & & \\
C_{\text{Maj}}^7 & F_{\text{Maj}}^7 & E_{\text{m}}^7 & A_{\text{m}}^7 & D_{\text{m}}^7 & G^9(+11) & C^9_{\text{sus}} & C^7 \\
& & & & & & & \\
F_{\text{Maj}}^7 & B_{\text{m}}^7(+5) & E_{\text{m}}^7 & A_{\text{m}}^7 & D^7 & G^9 & C^4 & \rightarrow 3 \\
\end{array}
\]

B

G^7_{\text{sus}}

1.  
2.  

D.C. al Fine

Solo on B as Intro

TRO © 1967 (renewed) LUDLOW MUSIC, INC., New York, NY
Bill Evans also wrote this as a duet for children.

1st player

2nd player

To next strain

Fine

1. D.C. al Fine
Comrade Conrad

Medium Swing

Bm7

E9sus

E+7(9)

A7

D9

Gm7(5)

C7(#9)

Fm9

Fm7/Eb

Dm7(5)

G7(#9)

Cm11

Bm7

B9sus

B7(9)

E7

A7

Dm7(5)

G7(#9)

Cm9

Cm7/Bb

Am7(5)

G7

Cm9

Cm7/Bb

Am7

D7(#9)

Gm11

Quarter notes on A may be anticipated. For solos transpose each section on the ascending circle of 5ths:
1st [A] starts on Cm7, 1st [B] on Gm7, 2nd [A] on Dm7, etc., to last chord of last chorus: Fm11 - then D.C. al Fine.

Note: “Sugar Plum” is built on the descending circle of 5ths. We are unable to locate the publisher so cannot print it.
Epilogue

BILL EVANS

Freely

Melody on bar 8 & 9 may also be played in 6th's (within E♭ scale).
Five

Lyric by JANICE BORLA
Music by BILL EVANS

Medium up Swing

My song is a simple story, concerns neither love nor glory.

Join us in this mad affliction, a tome to my predilection

I'm just singing four beats to five, four beats to five, four beats to five, four beats to five, four beats to five, four beats to five, four beats with five.

You ask is this fact or fiction? Why cause all this metric friction five. It's really quite energizing, once you come to realizing

by just singing four beats to five, four beats to five, four beats to five, four beats to five, four beats to five, four beats to five, four beats with five, four beats with five.

Once you find it, you can feel it has a way of swinging that'll move you to it;

Soon you'll find you'll have a mind to try it on whatever tune might help you do it.

And so we are left to ponder how much more is left beyond there.

Once you have felt four beats with five, four beats with five, four beats with five, four beats with five.
Five

BILL EVANS

Medium up swing \( \downarrow = \text{ca } 92 \)

\[ \text{Am} \quad D^7(\#9) \quad G^7(\#9) \quad A^b_7(\#5) \quad D^b_7(\#9) \]

\[ \text{Gm}^7 \quad C^7(\#9) \quad F^7(\#9) \quad F^b_7(\#5) \quad B^7 \]

\[ \text{N.C.} \quad \text{N.C.} \quad \text{N.C.} \quad \text{N.C.} \]

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Solos ("Rhythm" Changes)

\[ B^{b7} \quad G^{+7} \quad C^{7} \quad F^{+7} \quad (B^{b7}) \quad D^{7} \quad G^{+7} \quad C^{7} \quad F^{+7} \quad B^{b7} \]

\[ E^{b9} \quad E^{o} \quad B^{b7} \quad G^{+7} \quad C^{7} \quad F^{+7} \quad (B^{b7}) \quad \]

\[ A^{m9} \quad D^{7(\#9)} \quad D^{m9} \quad G^{13} \quad G^{m9} \quad C^{+7} \quad C^{m9} \quad F^{7(\#9)} \]

\[ B^{b7} \quad G^{+7} \quad C^{7} \quad F^{7} \quad B^{b7} \quad G^{+7} \quad C^{7} \quad F^{+7} \]

\[ B^{b7} \quad E^{b9} \quad E^{o} \quad B^{b7} \quad G^{+7} \quad C^{7} \quad F^{7} \]

\[ \text{After Solos D.C. al Coda} \]

\[ B^{b7}_{m(Maj7)}^{+11} \]
In April
(For Nenette)

Lyric by
ROGER SCHORE

Music by
BILL EVANS

Ballad

A

$D_{b}^{9}$ Maj 7  $B_{b}^{7}(b 13)$  $E_{m}^{7}$  $A_{b}^{13}$ sus  $F_{m}^{11}$  $B_{m}^{11}$  $E_{m}^{7}$  $A^{b}$  7  $/G^{b}$

$F_{m}^{7}$  $B_{b}^{7}(b 9)$  $E_{m}^{7}$  $A_{b}^{7}$ sus  $D^{b} /B_{b}^{7} /A_{b}^{7}$  $E_{G}^{b}$/  $A_{b}^{7}$  sus  $D_{m}^{7}$  $D_{b}^{7}(a d d 6)$

$G_{b}$ Maj 7  $G_{m}^{6}$  $F_{m}^{9}$  $B_{b}^{7}(b 9)$  $E_{m}^{7}$  $A^{b}$  sus  $D_{m}^{9}$  $D_{b}^{7}$(add 6)

$G_{m}^{7}$  $C_{s u s}^{9}$  $F_{m}^{9}$  $B_{b}^{7}(b 13)$  $E_{m}^{7}$  $A^{b}$  sus  $F_{m}^{11}$  $B_{m}^{11}$  $E_{m}^{7}$  $A^{b}$  7  $/G^{b}$

$B_{b}^{7}(b 9)$  $E_{m}^{7}$  $A_{b}^{7}$ sus  $F_{m}^{7}$  $B_{b}^{7}(b 9)$  $E_{m}^{7}$  $A_{b}^{7}$ sus  $F_{m}^{7}(b 5)$  $B_{b}^{9}$  $B_{b}^{7}(b 9)$

You feel the charm of spring in April, something's in the joy is every -

air, the world's a playground swing in April, Suddenly the

country's in April, a special one in April, He can make a

sunshine discloses soon there'll be roses, a bud a flower,

Your heart proposes twice a day, Imagine!

an April shower a surprise, Imagine!

Love blossoms all around in April, not a single

Love is the only game in April, nothing can com -

care, your lonely heart has found a home today. And in the

Recorded by Meredith d'Ambrosio / Love Is Not A Game / Sunnyside SSC 1051D

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space of a minute,
you're swept up in it,
leave of your senses,
drop all defenses,

with luck you'll win it, your spring bouquet.

That happy ending,

as he commences to do his part.

When you start falling

a love in April that will stay.

and April steals away your heart.
After Solos D.C. al Coda

Vamp, solo and fade
Fun Ride

Fast swing \( \downarrow = \text{ca } 210 \)

\[ \text{Intro. (Piano)} \quad A_{m}^{7} \quad G_{m}^{7} \quad G_{m}^{7} \quad F_{m}^{7} \quad E_{m}^{7} \quad E_{m}^{7} \quad D_{m}^{7} \quad D_{m}^{7} \quad D_{m}^{7} \quad \]

Bass in 2 for the first 10 bars
\[ C_{m}^{7} \quad B_{m}^{7(k5)} \quad B_{m}^{7} \quad A_{m}^{7} \quad A_{m}^{7(k5)} \quad G_{m}^{7} \quad G_{m}^{7(k5)} \quad F^{7} \quad \]

\[ E_{m}^{7(k5)} \quad E^{b} \quad D_{m}^{7(k5)} \quad D^{b} \quad C_{m}^{7} \quad D_{m}^{7} \quad E_{b}^{Maj7} \quad F^{7}_{\text{sus}} \quad \]

\[ E_{m}^{7(k5)} \quad E^{7(+11)} \quad G_{Maj7} \quad B^{b} \quad \]

\[ A_{m}^{7} \quad D^{7} \quad G_{m}^{7} \quad G^{b} \quad F_{m}^{7} \quad E^{7} \quad \]

\[ E^{b}_{m}^{7} \quad D^{7} \quad D^{b}_{m}^{7} \quad \]

\[ C^{7} \quad B^{m}^{7} \quad B^{b} \quad A_{m}^{7} \quad F^{7} \quad \]

\[ E_{m}^{7(k5)} \quad E^{b} \quad D_{m}^{7(k5)} \quad D^{b} \quad C_{m}^{7} \quad D_{m}^{7} \quad E_{b}^{Maj7} \quad F^{7}_{\text{sus}} \quad \]

*Rhythmic fill (bar 7) is also played in bars: 9, 25, 27, 45, 47, 49, 51, 53, 55.
**Rhythmic fill (bar 21) is played in bar 21 to 24 and bar 39 to 44.

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Funkallero

Medium up Swing

\[ D^9 \quad G^7 \quad C_m^{6/9} \]

\[ D^9 \quad G^7 \quad C_m^{6/9} \]

\[ B_b m^7 \quad E^7 \quad A_b Maj^7 \quad D^7 \quad C_m \quad F_m^7 \]

\[ D^9 \quad G^7 \quad C_m^{6/9} \]

Solos

\[ D^{7(9)} \quad G^7 \quad C_m^{6/9} \quad (A^7) \]

\[ D^{7(9)} \quad G^7 \quad C_m^{6/9} \quad C_m \quad B_m^7 \]

\[ B_b m^7 \quad E^7 \quad A_b Maj^7 \quad (D^9) \quad C_m \quad F_m^7 \]

\[ D^{7(9)} \quad G^7 \quad C_m^{6/9} \quad (A^7) \]

\[ C_m^{6/9} \quad G^{b13} \quad F^{13(+11)} \]

After solos D.C al Coda (w/repeat)
Chords in parentheses are optional.
G Waltz

BILL EVANS

Medium up Jazz Waltz

\[ G^{\text{Maj}} \rightarrow E_{m}^{7} \rightarrow D_{m}^{9} \rightarrow C_{\text{Maj}}^{7} \rightarrow F_{\text{Maj}}^{7(5)} \rightarrow B_{+7} \]

\[ E_{m}^{7} \rightarrow D_{m}^{9} \rightarrow C_{\text{Maj}}^{7} \rightarrow F_{9} \rightarrow C_{\text{Maj}}^{9} \rightarrow F_{9} \rightarrow /E_{b}^{7} \]

\[ G_{\text{Maj}}^{7}/D \rightarrow E_{7}^{7(5)/D} \rightarrow A_{m}^{7}/D \rightarrow C_{13}^{b7}/D \rightarrow /C \]

\[ B_{m}^{7} \rightarrow G^{13} \rightarrow C_{\text{Maj}}^{7} \rightarrow F_{13} \rightarrow C_{m}^{9} \rightarrow E_{m}^{7} \rightarrow A_{13}^{7} \rightarrow A_{9}^{\#9} \]

\[ G_{/B} \rightarrow B_{13}^{7} \rightarrow E_{b}^{6/9} \rightarrow A_{b9}^{9} \leftrightarrow A_{9}^{9} \leftrightarrow D_{b7}^{7} \rightarrow E_{3}^{7} \rightarrow A_{\text{Maj}}^{7} \rightarrow D_{9}^{7} \rightarrow D_{7}^{7(5/9)} \]

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Interplay

Medium Blues

BILL EVANS

Solos (F minor blues)

\[ F_{m}^{6} \quad B_{b}^{m}^{6} \quad F_{m}^{6} \quad F_{b}^{7(b9)} \]

\[ B_{b}^{m}^{7} \quad B_{b}^{m}^{7} \quad F_{m}^{6} \quad A_{b}^{7} \]

\[ G_{m}^{7(b5)} \quad C^{7} \quad F_{m}^{6} \quad D_{m}^{7(b5)} \quad (G^{7} \quad D_{b}^{Maj7} \quad C^{7} \quad G_{b}^{Maj7}) \]

Last time, D natural for bass in bar 10 may be played as flat.
It’s Love - It’s Christmas

Words and Music by
BILL EVANS

Dancing to the music low, the world covered white with snow;
A kiss that won’t let go, it’s love,
it’s Christmas. Jack Frost painting window panes,
a sleigh, Santa at the reins;
A fire, candy canes, it’s love, it’s Christmas.
Lovers watching a star, their dreams so near yet so far;
It’s love, the spirit of Christmas.
Solos on A B
After Solos D.C. al Fine
Laurie
(The Dream)

Lyric by
BOB DOROUGH

Music by
BILL EVANS

Medium Ballad

Deep in a dream I stir and speak the name of
her when I call Laurie. Is she real or
is she just a name I dreamed of, Laurie?

Sweet indecision, sweet lovely vision.

See her come smiling! Charming! Beguiling! Then I tumble

down. Out on the street I hear the sound of traffic

while I look for Laurie. Searching every

face but still no trace is there of Laurie.

Recorded by Harold Danko-Bob Dorough/Alone But Not Forgotten/Sunnyside SSC 1033

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Sweet inspiration, in sweet desperation I

sleep once again but to dream for it

seems that Laurie only loves me when I'm

dreaming.
Letter to Evan

Words and Music by
BILL EVANS

Medium Ballad

A C Maj7 Dm7 Em7 FMaj7

Bm7(5) E7 sus(9) E7

Is there a place that is all willing?

Am7 D9(#11) D9 sus D9 G7 sus G7(5) (omnis3) G9 sus G9(#5)

Is there a heart that is all beauty?

C9 sus C9 D9 C9 G7(5) FMaj7 B9

Is there a love that's every answer?

C6/G E7/G Dm7/G E7/G Dm7/G G7(5)

B I write this letter just once, my son, there is no more. Your

C Maj7(5) B♭(add9) C(add9) E FMaj7(5)

mind is the place that all is willing.

Am7 D9(#11) D9 sus D9 G7 sus G7(5) (omnis3) G9 sus G9(#5)

You have the heart that is all beauty.

C9 sus C9 D9(#11) C9 C9(5) FMaj7 B9

You are the love that's every answer.

C6/G E7/G Dm7/G Fm7(5) Fm(Maj7)

Just listen: mmm, There is but this one music,

Em7 E♭9 Dm7 G9 C6/9 (Dm7 G7)

Ev-an, you will need no other star.

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.

TRO © 1990 and 1991 LUDLOW MUSIC, INC., New York, NY
Loose Blosse

BILL EVANS

Medium swing $J = \text{ca 120}$

T.S. (tacet 1st time)
Piano

Guitar

Bass

Fine

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Solos

E♭7    G♭7    C♭7    B♭7    E♭m7    A♭7    D♭m7    G♭7

C♭Maj7    E♭7♭9    A♭m7    D♭7    G♭Maj7    B♭7    E♭m7    A♭7

D♭m7    G♭7    F7    B♭7    E♭m    G♭7    F7    B♭7

After Solos D.C. al Fine (w/repeat)
on repeat, Piano Solos over Bass part
My Bells

Lyric by GENE LEES

Music by BILL EVANS

Medium - Ballad

A

\[ \text{F}^\#_{7} \text{sus} \quad \text{B Maj}^7 \quad \text{F}^\#_{7} \text{sus} \]

\[ \text{Pedal to B} \]

On Sundays when I was small,
But then the years hurried by

B Maj^7

\[ \text{F}^\#_{7} \text{sus} \quad \text{B Maj}^7 \quad \text{F}^\#_{7} \text{sus} \quad \text{F}^\#_{9} \]

lie there
in the music of bells that filled the morning.

B Maj^7

\[ \text{C}^\#_{9} \quad \text{F}^\#_{7} \quad \text{D}^\#_{m7} \quad \text{G}^\#_{9} \quad \text{G}^7(b9) \quad \text{C}^\#_{m9} \quad \text{F}^\#_{9} \]

sil - lent, and I asked how the skies could lose their bright - ness.


B

\[ \text{E Maj}^7 \quad \text{C}^\#_{9} \quad \text{F}^\#_{7} \quad \text{D}^\#_{m7} \quad \text{G}^\#_{9} \quad \text{G}^7(b9) \quad \text{C}^\#_{m9} \quad \text{D}^\#_{m7} \]

I'd hear my bells ring ing out, sing ing out, fling ing

B^9

\[ \text{E}^9 \quad \text{A Maj}^7 \quad \text{D}^\#_{9} \text{sus} \quad \text{D}^7(\flat 5) \quad \text{G}^\#_{9} \text{sus} \quad \text{G}^7(b9) \quad \text{C}^\#_{m7} \quad \text{D}^\#_{m7} \]

out to the air, care free.

B^9

\[ \text{E}^9 \quad \text{A Maj}^7 \quad \text{D}^\#_{9} \text{sus} \quad \text{D}^7(\flat 5) \quad \text{G}^\#_{9} \text{sus} \quad \text{G}^7(b9) \quad \text{C}^\#_{m7} \quad \text{D}^\#_{m7} \]

there ev 'ry where, care worn.

E Maj^7

\[ \text{F}^\#_{7} \text{sus} \quad \text{B Maj}^7 \quad \text{F}^\#_{7} \text{sus} \quad \text{B Maj}^7 \]

A prom ise of the day you

E Maj^7

\[ \text{F}^\#_{7} \text{sus} \quad \text{B Maj}^7 \quad \text{F}^\#_{7} \text{sus} \quad \text{B Maj}^7 \]

found me.

E Maj^7

\[ \text{D}^\#_{m7} \quad \text{C}^\#_{m7} \quad \text{D}^\#_{m7} \quad \text{E Maj}^7 \quad \text{F}^\#_{7} \text{sus} \quad \text{E Maj}^7 \quad \text{E Maj}^7 \]

turned a round and

E Maj^7

\[ \text{D}^\#_{m7} \quad \text{C}^\#_{m7} \quad \text{E Maj}^7 \quad \text{F}^\#_{7} \text{sus} \quad \text{E Maj}^7 \quad \text{B Maj}^7 \quad \text{E Maj}^7 \quad \text{B Maj}^7 \quad \text{F}^\#_{7} \text{sus} \quad \text{B Maj}^7 \]

sud - den ly all my bells are once more sing ing.

E Maj^7

\[ \text{D}^\#_{m7} \quad \text{C}^\#_{m7} \quad \text{E Maj}^7 \quad \text{F}^\#_{7} \text{sus} \quad \text{E Maj}^7 \quad \text{B Maj}^7 \quad \text{B Maj}^7 \quad \text{F}^\#_{7} \text{sus} \quad \text{B Maj}^7 \]

Listen now, and I'm sure you'll hear them ring for you.

Note: 1st ending of Lyric Version omits last 2 bars of instrumental B.
My Bells

BILL EVANS

Medium Ballad

[A] F\(^{7}\)sus

B Maj\(^{9}\) F\(^{7}\)sus

F\# Pedal to [B]

B Maj\(^{9}\)

F\(^{7}\)sus B Maj\(^{7}\) F\(^{7}\)sus

F\(^{7}\)

[B]

E Maj\(^{7}\) C\(^{m}\)\(^{7}\) F\(^{7}\) D\(^{m}\)\(^{7}\) G\(^{m}\)\(^{7}\) C\(^{m}\)\(^{7}\) F\(^{13}\) \((\frac{13}{9})\)

B\(^{13}\) \((\frac{13}{9})\) E\(^{13}\) \((\frac{13}{9})\) A Maj\(^{7}\) D\(^{9}\)\(^{sus}\) D\(^{4}\)\(^{7}\)(\(^9\)) G\(^{9}\)\(^{sus}\) G\(^{7}\)(\(^9\))

C\(^{m}\)\(^{7}\) D\(^{m}\)\(^{7}\) E Maj\(^{7}\) F\(^{7}\)(sus) F\(^{13}\)(\(^{+11}\))

E Maj\(^{7}\) D\(^{m}\)\(^{7}\) C\(^{m}\)\(^{7}\) E Maj\(^{7}\)

After solos D.C. al Coda

[F\(^{13}\)\(^{sus}\)] E Maj\(^{9}\) B Maj\(^{9}\)

Changes for soloing on [A] :

F\(^{7}\)sus B Maj\(^{7}\) F\(^{7}\)sus B Maj\(^{7}\) F\(^{7}\)sus B Maj\(^{7}\) F\(^{7}\)sus F\(^{7}\)

F\# Pedal

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N.Y.C.'s No Lark

BILL EVANS

Slowly
Repeat as long as desired; then, to Dm7
\[ A\text{m}_{7}(b6) \]

Repeat to about 1/2 the length of Am\(^7(\flat6)\); then, to Cmaj\(^7\)
\[ Dm^7 \]

last time

About 1/2 length of Dm\(^7\); then, to Fmaj\(^7(\flat4)\)
\[ C\text{Maj}^7 \]

Same length as Cmaj\(^7\); then to Bm\(^7(\flat5)\)
\[ F\text{Maj}^7(\flat4) \]

Twice length of Fmaj\(^7(\flat4)\); then, to Am\(^7(\flat6)\)
\[ Bm^7(\flat9,\flat2) \]

Repeat Am\(^7(\flat6)\) with diminuendo and ritard. until a \(\sim\) (Fine) on the first best sound.
\[ A\text{m}_{7}(b6) \]

Recorded Jan. 21, 1963 for Verve. This is part of an LP in which I play 3 pianos dubbing 2 tracks to a first which in this case was an improvised ostinato figure similar to that I have notated. The 2nd track was primarily a melodic improvisation over the ostinato and the third track a "commentary" on the first two.

Bill Evans

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Only Child

Lyric by
ROGER SCHORE

Music by
BILL EVANS

Medium Ballad

My one and only child Dear as a child can be,

You'll never know how much you mean to me.

One day you're climbing trees and chasing dragonflies,

Next day, well look who's grown right before my eyes.

Time moves on and in the blink of an eye You're here and gone, the years go racing by.

fall in love like no one's ever known Some day my only child. You'll love a child of your own.

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Orbit
(Unless It’s You)

Medium Swing (in 2)

(Bb7)

Gm7 E7 Am9 D7 Gmaj7 (G7)

(Bb7)

Cm7 E9 A7 (D7)

(Bb7)

Em9 A7 Dmaj7 Db7 Fbm7 D7

Gm(add9) Bb7 Emaj7 F#9(5) Bm7 Eb7 A7m7 B9

Emaj7 G7 Cm7 E7 Am7 C9(5) Fmaj7 G#7

Cm7 F7 Bm9 Em7 Amaj7 Dmaj7 Gbmaj7 C7

Bm9 Bb13 Emaj7 Amaj7 Dmaj7 G7(9)

Cb7 Dmaj7 Db7 Fm7 Em7 Dmaj7 Cm9 Bbmaj7 Amaj9(11)

Gm7 Gbm13 Fm7 Eb7 Bbm9

Chords in parentheses are used for solos.

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Peace Piece

BILL EVANS

Slowly $J = \text{ca 46}

\begin{align*}
\text{C Maj}^7 & \quad \text{G}^9_sus & \quad \text{C Maj}^7 & \quad \text{G}^9_sus \\
\text{Solo ad lib} & \quad & & \\
& & & \\
\text{ect.} & & & \\
\text{Ending} & \quad \text{G}^{13}_sus & \quad & \text{C} \\
\end{align*}

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Peri’s Scope

BILL EVANS

Medium up Swing

Optional chords for solos in parentheses
Optional G bass pedal on the first 6 bars

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Prologue

BILL EVANS

Andante

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Quiet Now

DENNY ZEITLIN

as played by BILL EVANS

Vocal version with lyric by Suzi Stern available from the publisher.

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Re: Person I Knew

BILL EVANS

Medium Swing $J = 152 - 168$

C Pedal throughout

Last time rall. (Bass in 2)

Melody is freely interpreted.

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Remembering The Rain

BILL EVANS

Ballad

\[ \text{A Maj}^7 \quad (A^9\text{sus}) \quad E^m^9 \quad \text{A Maj}^7 \quad A^9\text{sus} \quad E^{9+(+11)} \]

\[ \text{D Maj}^7 \quad \text{D}_4^m^7 (\flat5) \quad G^{f^7} \quad C^{f_m^9} \quad F^{f_+^7}(\flat9) \quad B^m^9 \quad C^{f^+^7} \]

\[ \text{F}_b^m^7 \quad E^m^9 \quad \text{D Maj}^7 \quad \text{C Maj}^7 \]

\[ \text{B Maj}^9 \quad /A \quad G^{f^7\text{sus}(\flat9)} \quad G^{f^+^7} \quad C^{f_m^7} \quad A^{13(\flat9)} \]

\[ \text{D Maj}^7 \quad G^{9\text{sus}} \quad G^9 \quad \text{A Maj}^7 \quad G^9 \quad F^{f_m^7} \quad A^{f^0} \quad (B^m^7 /) \quad A^{f_m^7 / B} \quad B^m^7 \quad E^{9\text{sus}} \quad G^{f^7 / E} \]

Interlude

\[ \text{A Maj}^7 \quad A^{13\text{sus}} \quad \text{A Maj}^7 \quad A^{13\text{sus}} \quad \text{A Maj}^7 \quad A^{13\text{sus}} \quad \text{A Maj}^7 \quad A^{13\text{sus}} \quad \text{A Maj}^7 \quad A^{13\text{sus}} \]

(Optional E Pedal)

\[ \text{Solos on A B} \]

\[ \text{After solos D.C. al Coda} \]

Melodic line on letter B is very freely interpreted,
Solo on [C] as Intro.
A Simple Matter of Conviction

BILLY EVANS

Medium up \( \text{j} = \text{ca 200} \)

(solo: \( A^{+7b9} \))

\[ \begin{align*}
\text{Dm}^6/9 & \quad \text{C}^7 & \quad \text{Dm}^6/9 & \quad \text{Dm}^6/9 & \quad \text{D}^{+7}(\#9) \\
\text{Gm}^9 & \quad \text{Dm}^6/9 & \quad \text{D}^{+7}(\#9) & \quad \text{F}^7(\#9) \\
\text{B}^{b13} & \quad \text{A}^{+7} & \quad \text{Dm}^6/9 & \quad \text{A}^{+7} & \quad \text{D}^{+7}(\#9) \\
\text{Dm}^6/9 & \quad \text{A}^7 & \quad \text{Dm}^6/9 & \quad \text{D}^{+7}(\#9) & \quad \text{Gm}^9 \\
\text{B}^{b13} & \quad \text{A}^{+7} & \quad \text{Dm}^6/9 & \quad \text{F}^9 & \quad \text{Gm}^9 \\
\text{B}^{b13} & \quad \text{A}^{+7} & \quad \text{Dm}^6/9 & \quad \text{D}^{+7}(\#9) & \quad \text{A}^{+7}
\end{align*} \]
Song For Helen

BILL EVANS

Medium Ballad
Since We Met

Freely

BILL EVANS

TRO © 1976 and 1991 LUDLOW MUSIC, INC., New York, NY
Medium Swing $J = 172$

(Cmaj$^9$/G) G$^9_{sus}$ G$^{13(b^9)}$ (Cmaj$^9$/G) Gm$^7$ C$^7$

Solos on ABC
After solos D.S. al Coda

Jazz Waltz $J = 148$

[D] Fm$^9$ Bm$^9$ Em$^9$ Am$^{13}$

2nd time: Piano solos

C$^9_{m9}$ F$^4_m9$ Bm$^9$ E$^9$

3rd time: rall.

Am$^9$ Dm$^9$ Gm$^9$

1.2. C$^9$

3. C$^9_{sus}$ Bm$^{7(b5)}$ C$^7(b^9)$ F$^5$ (Maj$^7$) F Maj$^7$

Letter D may be used as an Intro.
Chords in parentheses are used for solos.
Story Line

Medium Ballad
Ad lib.

C (add9)

Cmaj7

Cm7

Fm7

Cm9

Fm7

Gm7

Cm7

Fm7

Fm7

Cmaj7

Cm9

Fm7

Gm7

Fm7

Cadd9

G7

Fm7

Fm7

Cadd9

Gm7

Fm7

Dm7

B

Cadd9

Cmaj7

Gm7

Cmaj7

Gm7

Fm7

Cm9

Written melody is first of 3 improvised choruses, it is not repeated.
Chords in parentheses are optional.

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There Came You

BILL EVANS

Medium Jazz Ballad

(C7) Am7 Dm7 Gm7 C7 FMaj7 E7(#9) Eb9 D9

G7(b9) Gm7(b5) C7 Db7 Cm7 Bm7 AbMaj7

G7(b5) C7(b9) Fm6 Bb7 Fm6 Fm6/Db

Dm7(b5) Db7 GbMaj7 Gm7(b5) Gb7 Bm7

Cm7(b5) B7 Gbm7 Cm7 Am7 D7 Gm7 C9

Am7 Dm9 G7(#9) C13 B9(+11) Bb7 F7 F7(b5) G7(#9)

Abg Ab7(b9) Bbg C13 Db9 C9 B9(+11) Bb9(+11) Bc

FMaj7/C Db7(#9)/Ab C7(#9)/G Db7(#9)/Ab Am7 Abm7 Db9 C9

AbMaj7 DbMaj7 GbMaj7 Db9 C9 FMaj7

Fine (GbMaj7(+11))

Last time rall. C bass pedal

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34 Skidoo

Medium up

A *(F♯9)*
Solo F/E

E Pedal to B

F♯9)
F/E

B Dm9 Cm9 Bm9(b5)
E 7♯9 7(b9) Am(Maj7) Am6

B♭m9 A♭m9 Gm9(b5) C7♯9 C7(b9) Fm(Maj7) Fm6

F♭m9 /E D♭m7(b5) G♯7 C♭m7

C *(C7♯9)*
Solo C Maj7

B♭m9 A♭m9(E♭9) B♭7(b9) Em(add9) G13*

B Pedal to D

*(C7♯9)*
C Maj7

D Am9 /G F♭m9(b5) B♭7♯9 B♭7(b9) Em(Maj7) Em6

Cm9 B♭m9 Am9(b5) D♭7♯9(D7(b9)) Gm(Maj7) Gm6

E♭m9 D♭m9 Cm9(b5) F♯7(b9) B♭m(Maj7) B♭m6

Solo A♭m9

Play 7 times A♭m9

Solos on ABCD

*Optional chords for solos in parentheses

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Tiffany

BILL EVANS

Medium Jazz Waltz

1st time; rubato

\[ GMaj^7 \]

\[ B^9 \]

\[ Am^7 \]

\[ E^b9+5 \]

\[ D^9 \]

optional D pedal

\[ GMaj^7 \]

\[ B^7(\#9) \]

\[ E^m^9 \]

\[ F^7(\#9) \]

\[ B^m^7 \]

\[ (C^7) \]

\[ G^7^m^7 \]

\[ C^7 \]

\[ F^4^m^7 \]

\[ G^7^g^7 \]

\[ C^g^m^9 \]

\[ B^m^7^b^5 \]

\[ E^7(\#9) \]

\[ A^m^7 \]

\[ D^9 \]

\[ (Am^7) \]

\[ B^7/F# \]

\[ C^7/G \]

\[ B^7/G^7^g^7 \]

\[ D^7/A \]

\[ E^b^7/B^b \]

\[ GMaj^7/B \]

\[ B^9 \]

\[ Am^7 \]

\[ (D^7) \]

\[ E^b^9+5 \]

\[ D^9 \]

\[ GMaj^7 \]

\[ B^7(\#9) \]

\[ E^m^9 \]

\[ G^13 \]

\[ G^7 \]

\[ CMaj^7 \]

\[ F^{13} \]

\[ B^m^7 \]

\[ E^7 \]

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Time Remembered

Lyric by PAUL LEWIS

Music by BILL EVANS

Medium Ballad

\( Bm^9 \quad Cmaj^7(\#11) \quad Fmaj^7 \quad Em^9 \)

Time rem em ber ed Re mem ber spring as you
Time in side you. You're look ing down at your
Time re mem ber ed Re mem ber spring as you

walk past a frozen lake in winter.
sleep through the iron days of winter.

Listen, the music calls you. Let it take you a-
Take them, show them the way you?
How then could we re pay you? In your mo - ment on

way to glist'ning shores where dol phins play
skies and em 'rald hills where gi ants play
earth you taught us to believe in spring

Back to your quiet mind And though they're going to cheer
And when your heart went still where col ors change in time
And they real ly want to hear what did you find there, Bill?

\( Bm^9 \quad Gm^9 \quad Em^7 \quad Bm^9 \)

Re mem ber ed those quiet lines lead to the love in side
Play just one line. Show us what lies be yond

\( Dm^9 \quad Cm^9 \quad 1. \)

re mem ber ed time. You feel the
re mem ber ed time.
re mem ber ed time.
Time Remembered

BILL EVANS

Medium Ballad

Bm\(^9\) Cmaj\(^7(+11)\) Fmaj\(^7(+11)\) Em\(^9\)

Am\(^9\) Dm\(^9\) Gm\(^9\) E\(_b\)maj\(^7(+11)\) A\(_b\)maj\(^7(+11)\)

Am\(^9\) Dm\(^9\) Gm\(^9\) Cm\(^9\)

Fm\(^9\) Em\(^9\) Bm\(^9\)

E\(_b\)m\(^9\) Am\(^9\) Cm\(^9\) F\(_b\)m\(^9\)

Bm\(^9\) Gm\(^9\) E\(_b\)maj\(^7(+11)\)

Dm\(^9\) Cm\(^9\)

rit. Fine
Turn Out The Stars

Lyric by GENE LEES
Music by BILL EVANS

Medium Ballad

A

Bm7(b5) E13(b9) Am(add9) Am7 Dm7(b5) G7(b9) CMaj9

Turn out the stars, Turn out the stars.

Fm7 B7 Emaj7 Am7 D7 GMaj7

Let eternal darkness hide me. If I can’t have you beside me,

Cm7 F7(b9) BMaj7 Bm7(b5) Eb7(b9)

Put out their fires. Their endless splendor

Am9 B7(b9) Eb7/Dm Cb Cm7 E7(b9)

Only reminds me of your tenderness.

B

Em7/A A13(b9) DMaj9/A Em7/A A13(b9) DMaj9/A

Stop the ocean’s roar, Don’t let the rivers run.

Dm9/G G13(b9) CMaj9/G Dm9/G G13 CMaj7/G C13

Let me hear no more the wondrous music of a

Recorded by Meredith d’Ambrosio/The Cove/Sunnyside SSC 1028D; Judy Niemack/Mysteriosa/Free Lance CD

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sky-lark in the sun. Let it be done.

Turn out the stars, turn out the stars, shut off their light.

Stop—every comet in its magic lonely flight.

Let there be night. Turn out the stars.
Turn Out the Stars

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Ballad

[A] Bm7(♭5)   E13(♭9)   Am(Maj7)   Am7   Dm7   G7(♭9)   CMaj9

Fm7   B♭7   E♭Maj7(G7   Cm9   B♭m7)   Am7   D7   GMaj7(B♭7   Em7   Dm6)

C♭m7   F7(♭9)   (BMaj7)   D♭7(♭9)   G♭m9   /   C♭m7   /B   B♭m7(♭5)   E♭7(♭9)

A♭m9   /G♭   Fm7(♭5)   B♭7(♭9)   E♭m7   /   /Db   /C♭   /B♭

[B] A13 suspicions   A13(♭9)   DMaj9/A   A13 suspicions   DMaj7/A

G13 suspicions   G13(♭9)   CMaj9/G   G9sus   CMaj7/G   C13

[C] F7(♭5)   B♭7   Em9   B♭9   Em7(♭5)   A♭7   Dm(Maj7)   Dm7   A♭9

Dm7(♭5)   G♭7   Cm9   E♭9   A♭Maj7   C♭7(♭9)   Fm9   /E♭
T. T. T.
Twelve Tone Tune

BILL EVANS

Medium up Swing

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Solos (Lydian mode on all chords)

\[ \text{G}\text{Maj}^7 \quad \text{F}\text{Maj}^7 \quad \text{E}^b\text{Maj}^7 \quad \text{D}^b\text{Maj}^7 \]

\[ \text{C}\text{Maj}^7 \quad \text{B}^b\text{Maj}^7 \quad \text{A}^b\text{Maj}^7 \quad \text{G}^b\text{Maj}^7 \]

\[ \text{B}\text{Maj}^7 \quad \text{B}^b\text{Maj}^7 \quad \text{A}\text{Maj}^7 \quad \text{A}^b\text{Maj}^7 \]

\[ \text{G}\text{Maj}^7 \quad \text{A}\text{Maj}^7 \quad \text{B}\text{Maj}^7 \quad \text{C}^b\text{Maj}^7 \]

\[ \text{C}\text{Maj}^7 \quad \text{D}\text{Maj}^7 \quad \text{E}\text{Maj}^7 \quad \text{F}^b\text{Maj}^7 \]

\[ \text{B}\text{Maj}^7 \quad \text{C}\text{Maj}^7 \quad \text{C}^b\text{Maj}^7 \quad \text{D}\text{Maj}^7 \]

After Solos D.S. al Coda (w/repeat)
On repeat Piano tacet, Bass plays melody.
The Two Lonely People

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

\[\text{C}_7(\flat 5) \quad \text{F}_m^7 \quad \text{B}_m^7 \quad \text{C}_7(\flat 9) \quad \text{F}_m^7 \quad \text{F}_m^7/E_b^7 \]

The two lonely people sit silently staring, their eyes looking coldly ahead.

The two lonely people once loved and were caring but now that's all over and dead.

They don't know what happened, they can't think what happened, they had something fine of their own. But the two lonely people have turned into statues, yes turned into statues of stone.

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world was their moon once, a yellow balloon once, it
held all their hopes and their dreams. But then
time came and broke them, reality woke them, the
world's not so pretty, it seems. For
love that once mattered is old now and battered, but
must it be shattered in two? The
two lonely people would give all their life, yes, would
give all their life if they knew. The
two lonely people sit silently staring, their
eyes looking coldly ahead.
The Two Lonely People

Lyric by
CAROL HALL

Medium Jazz Waltz

Music by
BILL EVANS

(A)

C+7  Fm6/9  Bbm7  *E9)  C7(11)  (Abmaj7)

(D^b Maj7)
Bbm7

C7(9)
Fm7
A7/Eb

Dbm7  Gb7  Cb Maj7  Abm7  /Gb

(Fm7)
Bb+7  Em7  /Db

Bm7  C#7  Fm7  A7(9)

(D Maj7)
G#7  C#m9  F#7(9)

Bm9  E7(9)  Am9  D7(9)

(Gm9)
C7(9)
FMaj7  Bbmaj7

(B)
(Em715)
Emaj7

A+7  Dm7  F7

*Chords in parentheses are used for solos.
Very Early

Lyric by
CAROL HALL

Music by
BILL EVANS

Medium Jazz Waltz

Very early love came running
Very early I came running

When I first saw you, You were all I
Like an eager child, Love was all I

Very early I knew!
Very early I knew!

Now, the early rain beats on my window,
Sweet the sound rain can make.

Softly sigh here, you and I here, Waiting for the
very early sun to wake.

Recorded by Janice Borla / Lunar Octave DMP CD-3004; Mark Murphy & Nine / Very Early / West & East Music CD 220 022-2
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Very Early

Lyric by CAROL HALL

Music by BILL EVANS

Medium Jazz Waltz

A C Maj7 Bb13 Eb Maj7 Ab13(13)

Db Maj7 G13 CMaj7 Bb9(11)

D Maj7 Am7 Fm7 B13(13)

Em9 Ab13 Db Maj7 G9 sus 1

2. G7

B BMaj9 Ab13(13)

D6/9 Bb13

BMaj7 G13 sus G13 CMaj7 Ab13

D6/9 G13(13) CMaj9 A7(13)

Dm7 Em7 FMaj7 G9 ∅ CMaj7

G13

Solo break

∅ Dm7 Em7 FMaj7 G9 Dm7/C C#m7(11) BbMaj9 GMaj9 BMaj9

rit.
Walkin’ Up

BILL EVANS

Fast swing

\[ A \]
\[ C_{\text{Maj}}\]
\[ B_{\text{Maj}}\]
\[ A_{\text{Maj}}\]
\[ G_{\text{Maj}}\]
\[ F_{\text{Maj}}\]
\[ B_{\text{7(b9)}}\]
\[ E_{\text{Maj}}\]
\[ A_{\text{Maj}}\]

\[ A_{\text{Maj}}\]
\[ D_{\text{Maj}}\]
\[ G_{\text{Maj}}\]
\[ B_{\text{Maj}}\]
\[ E_{\text{Maj}}\]
\[ A_{\text{Maj}}\]
\[ D_{\text{Maj}}\]
\[ G_{\text{Maj}}\]

\[ B \]
\[ E_{\text{m7}} \text{ (Dorian)} \]

\[ A_{\text{b}} \text{ Pedal-} \]

\[ D_{\text{m7}} \text{ (Dorian)} \]

\[ (\text{solo: G}\_7) \]

\[ G \text{ Pedal -} \]

\[ A \]
\[ C_{\text{Maj}}\]
\[ B_{\text{Maj}}\]
\[ A_{\text{Maj}}\]
\[ G_{\text{Maj}}\]
\[ F_{\text{Maj}}\]
\[ B_{\text{7(b9)}}\]
\[ E_{\text{Maj}}\]
\[ A_{\text{Maj}}\]

\[ A_{\text{Maj}}\]
\[ D_{\text{Maj}}\]
\[ G_{\text{Maj}}\]
\[ B_{\text{Maj}}\]
\[ E_{\text{Maj}}\]
\[ A_{\text{Maj}}\]
\[ D_{\text{Maj}}\]
\[ G_{\text{Maj}}\]

\[ A_{\text{b}} \text{ Maj}^{(\#4)} \]
\[ F_{\text{Maj}}^{(\#4)} \]
\[ E_{\text{Maj}}^{(\#4)} \]
\[ E_{\text{Maj}}^{(\#4)} \]
\[ D_{\text{Maj}}^{(\#4)} \]
\[ D_{\text{Maj}}^{(\#4)} \]
\[ C_{\text{Maj}}^{(\#4)} \]

Solos on form AABA
(Lydiian Mode on all Maj7 chords)
After solos D.C. al Coda

* An 8 bars Intro may be played on Dm7 (Dorian) over G Pedal.
Waltz For Debby

Lyric by
GENE LEES

Medium Jazz Waltz
in one

Music by
BILL EVANS

(Am\(^{7}\))
F\(^{7}\) Maj\(^{7}\)/A
D\(^{m}\)
Gm\(^{7}\)
C\(^{7}\)

(E\(^{7}/G\(^{\sharp}\))
A\(^{7}\)/G
D\(^{7}\)/F\(^{\sharp}\)
G\(^{7}\)/F
C\(^{7}/E\)

F\(^{7}\)/E\(^{b}\)
B\(^{b}\) Maj\(^{7}\)/D
Gm\(^{7}(\flat 5)\)/D\(^{b}\)
C\(^{7}\)
/B\(^{b}\)
Am\(^{7}\)
D\(^{m}\)
Gm\(^{7}\)
C\(^{7}\)

(Am\(^{7}\))
F Maj\(^{7}\)/A
D\(^{m}\)
Gm\(^{7}\)
C\(^{7}\)

A\(^{7}/C\(^{\flat}\)
D\(^{7}/C\)
G\(^{7}/B\)
C\(^{7}/B\(^{b}\)\)

A\(^{7}\)
D\(^{m}\)/C
B\(^{7}\)
E\(^{7}\)/D
/A\(^{7}/C\(^{\flat}\)
Bm\(^{7}\)
Am\(^{7}\)/G\(^{\sharp}\)

B
Gm\(^{7}\)
C\(^{9}\)
Am\(^{7}\)
D\(^{7}\)
Gm\(^{7}\)
A\(^{7}\)
D\(^{m}\)9
Cm\(^{7}\)

B\(^{b}\) Maj\(^{7}\)
A\(^{7}\)
D\(^{m}\)
G\(^{9}\)
A\(^{b}\) Maj\(^{7}\)
D\(^{b}\) Maj\(^{7}\)
Gm\(^{7}\)
C\(^{7}\)

C
(Am\(^{7}\))
F Maj\(^{7}\)/A
D\(^{m}\)
Gm\(^{7}\)
C\(^{7}\)

(E\(^{7}/G\(^{\sharp}\))
A\(^{7}/G\)
D\(^{7}/F\(^{\sharp}\)
G\(^{7}/F\)
C\(^{7}/E\)

F\(^{7}\)/E\(^{b}\)
B\(^{b}\) Maj\(^{7}\)/D
Gm\(^{7}(\flat 5)\)/D\(^{b}\)
C\(^{7}\)
/B\(^{b}\)
Am\(^{7}\)
D\(^{7}\)
Bm\(^{9}\)
E\(^{7}\)

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Am7 F7 B♭Maj7 A♭7(♭9) Dm7 Gm7 G9 G♭9

Am7 A♭9 Gm7 (C7) G♭9 FMaj7 Dm7 Gm7 C7

C bass Pedal

Solos on A B C
After solos D.C. al Coda Φ II

ending

Dm7 G7 alt.

ad lib.

C bass Pedal

Gm7 G♭9 Am7 A♭9 Gm7 G♭9 FMaj7 Dm7 Gm7 C7(b♭9)

Fill

in 2 (Am7)

F Maj7/A Dm7 Gm7 C7 A7/G D7/F♭ G7/F C7/E

F♯7/E♭ B♭Maj7/D Gm7(b♭9) D♭ C7 Am7 Dm7 Gm7 C7

(Am7)

FMaj7/A Dm7 Gm7 C7 A7/C♭ D7/C G7/B♭ C7/B♭

A7 Dm7 B7 E7 A♭7

AMaj7
E
Gm7 C7 Am7 D7 Gm7 A7 Dm9 Cm7
Bb Maj7 A7 Dm7 G9 Am7 Gm7 Dm7 C7

F
(F Am7)
FMaj7/A Dm7 Gm7 C7 A7/G D7/F # G7/F C7/E F7/Fb Bb Maj7/D

Gm7(b5) D7 C7/B Am7 D7 Bm9 E7 Am7 F7 Bb Maj7 A+7(#9)

Dm7 G7 G# Θ I Am7 A♭o Gm7 (C7) Gm7 F Maj7 Dm7 Gm7 C7

C bass Pedal

Solos on D E F
After solos D.S. al Coda I

Θ I Am7 A♭o Gm7 G♭o Am7 A♭o Gm7 G♭o

C bass Pedal

Am7 A♭o Gm7 A♭o Θ II D♭ Maj9 G♭ Maj7 A Maj7 G Maj7 C+7(#9) F Maj7

Alternate changes in parentheses - on both endings and coda Am7 is interchangeable with FMaj7.
Waltz For Debby

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Jazz Waltz
in one

In her own sweet world, populated by dolls and clowns and a prince and a big purple bear,
Lives my favorite girl, unaware of the worried frowns that we wear
grown-ups all wear.

In the sun, she dances to silent music, Songs that are spun of gold somewhere
where in her own little head.

One day all too soon,
G\(^7\)/F  C\(^7\)/E  F\(^7\)/E\(^b\)  B\(^b\)/D  G\(_m\)m\(^7\)/D\(^b\)  C\(^7\)/B\(^b\)

She'll grow up and she'll leave her dolls and her prince and her silly old bear.

A\(_m\)\(^7\)  D\(^7\)  B\(_m\)\(^9\)  E\(^7\)  A\(_m\)\(^7\)  F\(^7\)

When she goes they will cry.

B\(^b\)\(^\#\)\(^7\)\(_\#\)\(^5\)  A\(_7\)\(_\#\)\(^9\)\(_\#\)\(^5\)  D\(_m\)\(^7\)  G\(^9\)  B\(_\#\)\(^o\)

as they whisper goodbye.

They will miss her, I fear, but then so will I.

 Recorded by Tony Bennett / Who Can I Turn To / Sony 66503-2, 40 Years: The Artistry of Tony Bennett Columbia C4K-46843; Johnny Hartman / The Voice That Is GRP GRD 144-2; Gene Lees / Yesterday I Heard The Rain / JazzLetter Records; Mark Murphy / Satisfaction Guaranteed / Muse LP MR 5215; Judy Niemack / Long As You're Living / Free Lance FRL-CD 014; Ellyn Rucker / This Heart Of Mine / Capri 74010-2; Sylvia Syms / Then Along Came Bill DRG 91402
We Will Meet Again

Medium Jazz Waltz

BILL EVANS

\[\begin{align*}
CM_{6/9} & \quad CM_{7} & \quad B_{7} & \quad CM_{7} & \quad D_{7} & \quad CM_{7} & \quad Fm_{7} & \quad Fm_{7/Bb} \\
Dm_{7(b5)} & \quad Gm_{7(b9)} & \quad CM & \quad B_{7} & \quad CM_{7/Bb} \\
Ab_{6} & \quad Gm_{7(b9)} & \quad CM & \quad CM_{(Maj7)/B} & \quad CM_{7/Bb} \\
Am_{7(b5)} & \quad D_{7} & \quad Gm_{7(b9)sus} & \quad Gm_{13(b9)} & \quad \Phi \\
\text{Solos} & \quad CM_{6/9} & \quad Fm_{7} & \quad Dm_{7(b5)} & \quad G_{7} & \quad CM_{6/9} \\
A_{b}Maj_{7} & \quad G_{7} & \quad CM_{6/9} & \quad Am_{7(b5)} & \quad Dm_{7(b9)} & \quad Gm_{13(b9)sus} & \quad G_{7} \\
\Phi \quad \text{Freely} & \quad CM_{6/9} & \quad CM_{7} & \quad B_{7} & \quad CM_{7} & \quad D_{7} & \quad CM_{7} & \quad A_{b}Maj_{7} & \quad CM & \quad Fm_{7} & \quad Fm_{7/Bb} \\
Dm_{7(b5)} & \quad A_{b}^{13} & \quad Gm_{13(b9)} & \quad CM_{6/9} & \quad \text{rit.}
\end{align*}\]
Your Story

BILL EVANS

Ballad Freely

D\textsuperscript{13}\textsubscript{sus} D\textsuperscript{9(+5)} G\textsuperscript{6/9} Dm\textsuperscript{7} Dm\textsuperscript{6}

C\textsuperscript{#}m\textsuperscript{7(b5)} F\textsuperscript{##}7(b9) Bm\textsuperscript{9} /A

G\textsuperscript{##}m\textsuperscript{9(b5)} C\textsuperscript{9}\textsubscript{sus} C\textsuperscript{7(b9)} F\textsuperscript{##}\textsubscript{Maj7} B\textsuperscript{Maj7(+11)}

Fm\textsuperscript{7(b5)} B\textsuperscript{7(b9)} Em\textsuperscript{9} E\textsuperscript{m7/D\textsuperscript{b}}

Cm\textsuperscript{9(b5)} F7(b9) / Bm\textsuperscript{7}

Em\textsuperscript{7} Maj\textsuperscript{7} 7 Maj\textsuperscript{7} 7 Ab\textsuperscript{7(b9)} C\textsuperscript{0}\textsubscript{D\textsuperscript{b}} D\textsuperscript{b}\textsubscript{Maj7}

Gm\textsuperscript{7(b5)} C\textsuperscript{7} Fm\textsuperscript{6/9} Fm -- +5 -- 6 -- 7

B\textsuperscript{b}m\textsuperscript{7(b5)} Eb\textsuperscript{7(b9)} Ab\textsuperscript{Maj7(+5)} Ab\textsuperscript{Maj7} Gm\textsuperscript{7(+5)} Fm\textsuperscript{7} (E\textsuperscript{b9}\textsubscript{sus})
**DISCOGRAPHY**

*Chronological authorized Bill Evans recordings of tunes in this book on USA record labels*

<table>
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<th>#</th>
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<th>Artist(s)</th>
<th>Year/Label</th>
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<td>1</td>
<td>Bill Evans / New Jazz Conceptions</td>
<td>Teddy Kotick (b), Paul Motian (dr)</td>
<td>1956 Riverside OJCCD 025-2</td>
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<td>Bill Evans Trio / Everybody Digs Bill Evans</td>
<td>Sam Jones (b), Joe Jones (dr)</td>
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<td>[“Time Remembered” from these sessions only available on Bill Evans / The Complete Riverside Recordings -12 CD set; double LP Time Remembered Milestone M-47068]</td>
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<td>Bill Evans Trio with Symphony Orchestra</td>
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<td>Bill Evans at Town Hall</td>
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<td>43</td>
<td>Bill Evans Trio / Turn Out The Stars: The Final Village Vanguard Recordings</td>
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<td>1980 Warner 6 CD set 2-45 925 {A 9-track, single-disc set, “The Artist’s Choice: Highlights from Turn Out The Stars” 2-46 425 is also available}</td>
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<td>44</td>
<td>Bill Evans Trio / The Secret Sessions</td>
<td>1966-1975 Milestone 8 CD set 8MCD-4421-2</td>
<td>[recorded in performance at the Village Vanguard and released in late 1996, this boxed set does not fit the chronological format of this discography]</td>
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Note: Complete Riverside, Fantasy and Verve boxed CD sets also include tunes in this book.