The Artistry of

Bill Evans

Alfie

But Beautiful

Dolphin Dance

Emily

I Will Say Goodbye
(Je Vivrai Sans Toi)

Never Let Me Go

Seascape

The Summer Knows
(Theme From "Summer of '42")

A Time For Love

You Must Believe
In Spring

nscriptions by Pascal Wetzel

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Bill Evans

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Many thanks to CPP/Belwin, Inc. for their commitment to the artistry of my late husband, Bill Evans.

Nenette Evans

c/o TRO
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Editors: David C. Olsen and Tom Roed
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"Bill Evans...A Remembrance"

by Charles Blancq

Few musicians in the history of jazz have had as great an impact on its structure and syntax as the late jazz pianist Bill Evans. From the beginning of his career in the mid-1950s to his untimely death in the fall of 1980, Evans did more to enrich the vocabulary of the jazz pianist and to ensure the continuation of the jazz rhythm trio than any other pianist of his generation.

Born William John Evans on August 16, 1929 in Plainfield, New Jersey, Evans began musical training at an early age. By the time he was thirteen, he had already augmented his piano studies with violin and flute instruction, and was apprenticing as the pianist in a local New Jersey dance band. It was here that Evans first experimented with jazz, by altering the piano part on the then popular "Tuxedo Junction," and thus discovering the potential of jazz improvisation. The desire to master his newly acquired skill continued throughout his college years at Southeastern Louisiana College, his four-year stint in the Army as a flutist and pianist in the 5th Army Band at Fort Sheridan, and his long apprenticeship (first in Chicago and later in New York), where he played and recorded with an impressive number of established jazzmen, including Jerry Wald, Tony Scott, Dick Garcia, Charlie Mingus and George Russell. But his most important and critical association was still forthcoming. In 1958, Miles Davis hired him to replace Red Garland in his recently formed sextet, and with Miles, Bill became the conceptual force on KIND OF BLUE (Columbia CS-8163) by contributing two originals to that historic album, "Blue in Green" and "Flamenco Sketches." The association with Miles helped establish Evans as an important new voice in jazz, and provided him with the acknowledgement he needed in launching his own career as a leader. Beginning in 1959, he began to devote more of his energies to the formation of his own trio -a medium that he would almost singlehandedly reform during the early 1960s.

The solo pianist, as well as the pianist who fronted rhythm trios had a long and integral role in the history of jazz, and indeed, there were many pianists who had made significant contributions to this tradition. Modest and unassuming as he was, Evans always acknowledged the contributions of these pioneering artists, and had in particular cited Art Tatum, Nat Cole, George Shearing and Bud Powell as having a long-lasting influence on him. But Evans' concept of the trio differed from that of his predecessors. In the rhythm trio before his time, the piano was the dominant instrument and the other instruments played secondary roles. Evans' approach was fundamentally different, for he envisioned a more equal dialogue between piano, bass and drums based on simultaneous improvisation. These ideas, somewhat novel for the time, eventually found fruition in the performances of his "first trio" (with bassist Scott LaFaro and drummer Paul Motian) and culminated in the celebrated Village Vanguard recordings of 1961 (now available as THE VILLAGE VANGUARD SESSIONS, Milestone 47002).

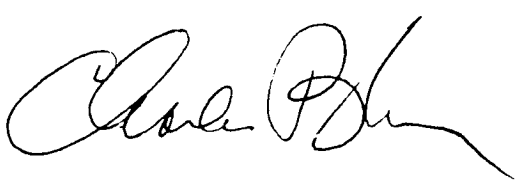
Evans' contributions as a leader of trios would in itself ensure him a place in jazz history, but more importantly, he must be regarded as one of the most innovative pianists in modern jazz. The very personal harmonic language that he perfected through his many systematic reharmonizations of standard tunes (and his own originals), has influenced an entire generation of jazz pianists. The long, lyrical melodic lines, asymmetrical phrasing and especially his light, mobile (and often rootless) chord-voicings with the characteristic whole-step or semi-tone clash in the left hand, have now entered the vocabulary of virtually every modern jazz pianist of the last twenty-five years.

He was, after all, a "total" pianist; his mastery of the piano was as complete as any pianist of his time or before, and his music was not based on any commercial motivation or an exaggeration of one particular skill. Although an extraordinary technician, his technique was never an end in itself - but was subordinated instead to an overall musical message. Thus, his performances possess an inner cohesion and continuity that place him among the finest jazz musicians of his generation.

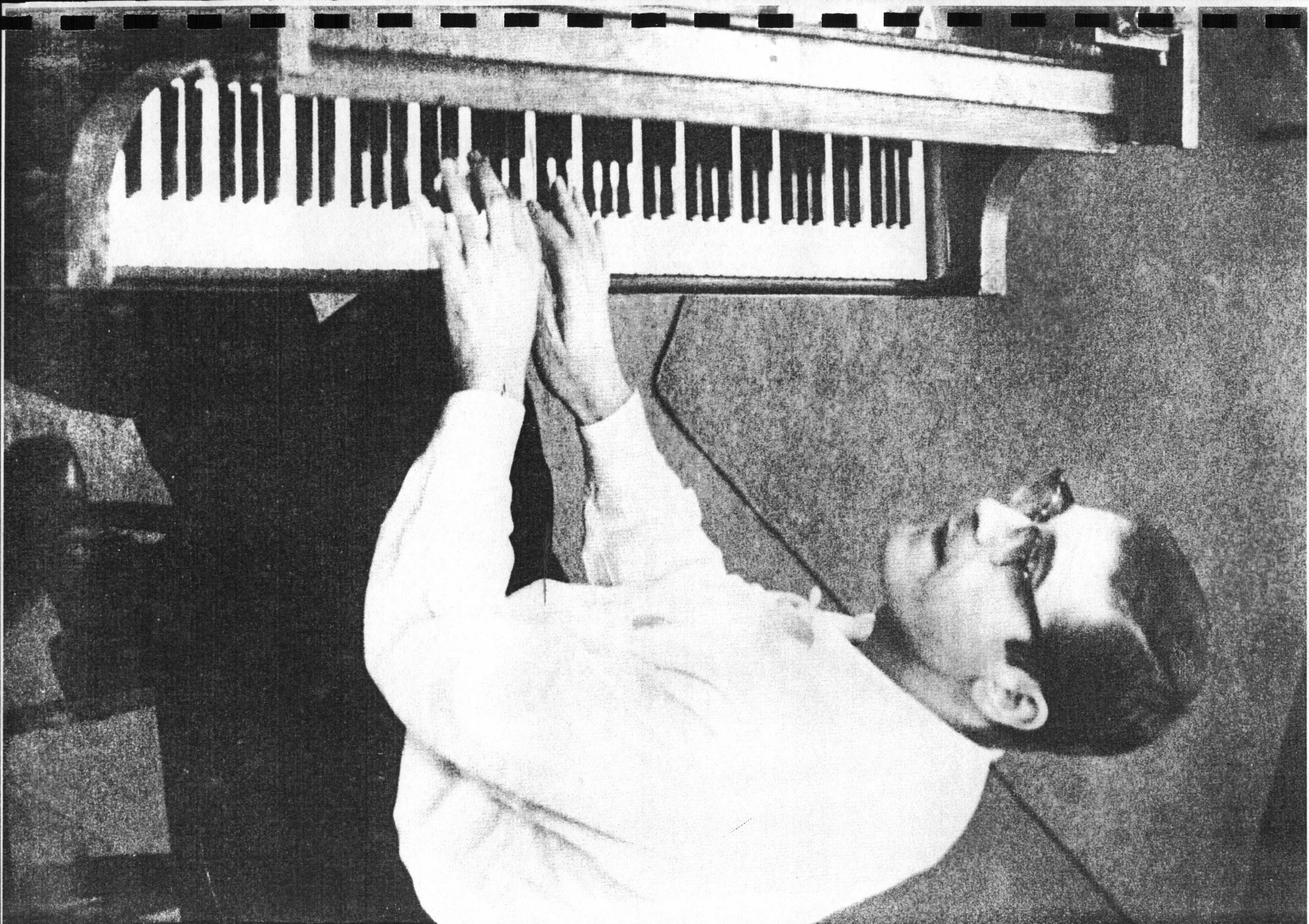
Untouched by both the new jazz of the early 1960s and the fusion movement of the 1970s, Evans patiently followed his own musical instincts, producing a large number of recordings that were remarkable for their consistent inventiveness. Not that his work went unrecognized, he was after all the recipient of five Grammy Awards, and several nominations, but a certain misconception about Evans prevailed nevertheless: that he was a brooding romantic whose music was characterized by a uniform range of musical expression. Actually, nothing was further from the truth: Evans was in many ways the ultimate assimilator of a large variety of musical influences - a musical poet, whose language revealed an inclination for the romantic and melancholy at times, but one who was also capable of a high-powered, exuberant, swinging performance as well.

The majority of the transcriptions that follow date from the trio performances of the 1970s - a period during which Evans at times expanded his group to include guest performers such as Toots Thielemans, Larry Schneider, Harold Land, Kenny Burrell, Lee Konitz, Warne Marsh and Tom Harrell. But Evans was still first and foremost the trio performer, and it was his concept of the trio, now well defined, that permitted him to direct his creative energies towards collaborative efforts with others. In many ways this was the most fertile decade of Evans' career, for he recorded frequently, formed a long-lasting musical relationship with bassist Eddie Gomez, and made the greatest strides in the expansion of his repertoire. What the recordings from this period and these transcriptions reveal is that Evans was indeed the great romantic and lyrical player he was reputed to be, but he was also much more than that. In this, the last decade of his life, his playing took on a new vibrancy and a new challenge.

One can learn much from the music of Bill Evans: the economy of his musical statement, his highly original harmonic and melodic concept, his creative and often startling sense of rhythmic subdivision and his free-flowing sense of phrase construction. Seeing his music transcribed into notation reveals all of this and more, for Evans was a great interpreter of both his own and others' compositions, and his improvisations stand as evidence of his enduring accomplishment.



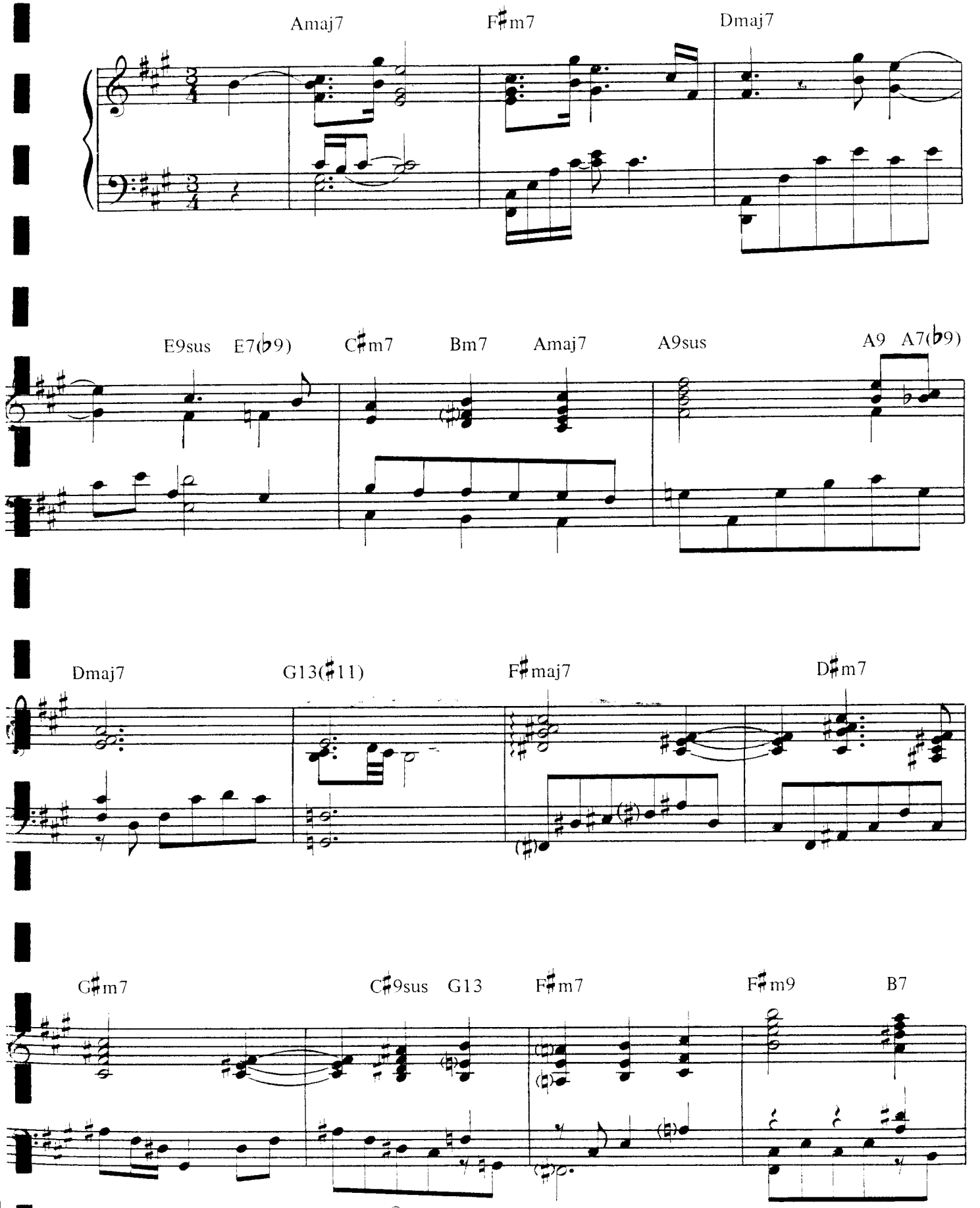
Charles Blancq
Department of Music
University of New Orleans



Emily

By
JOHNNY MERCER and
JOHNNY MANDEL

Rubato



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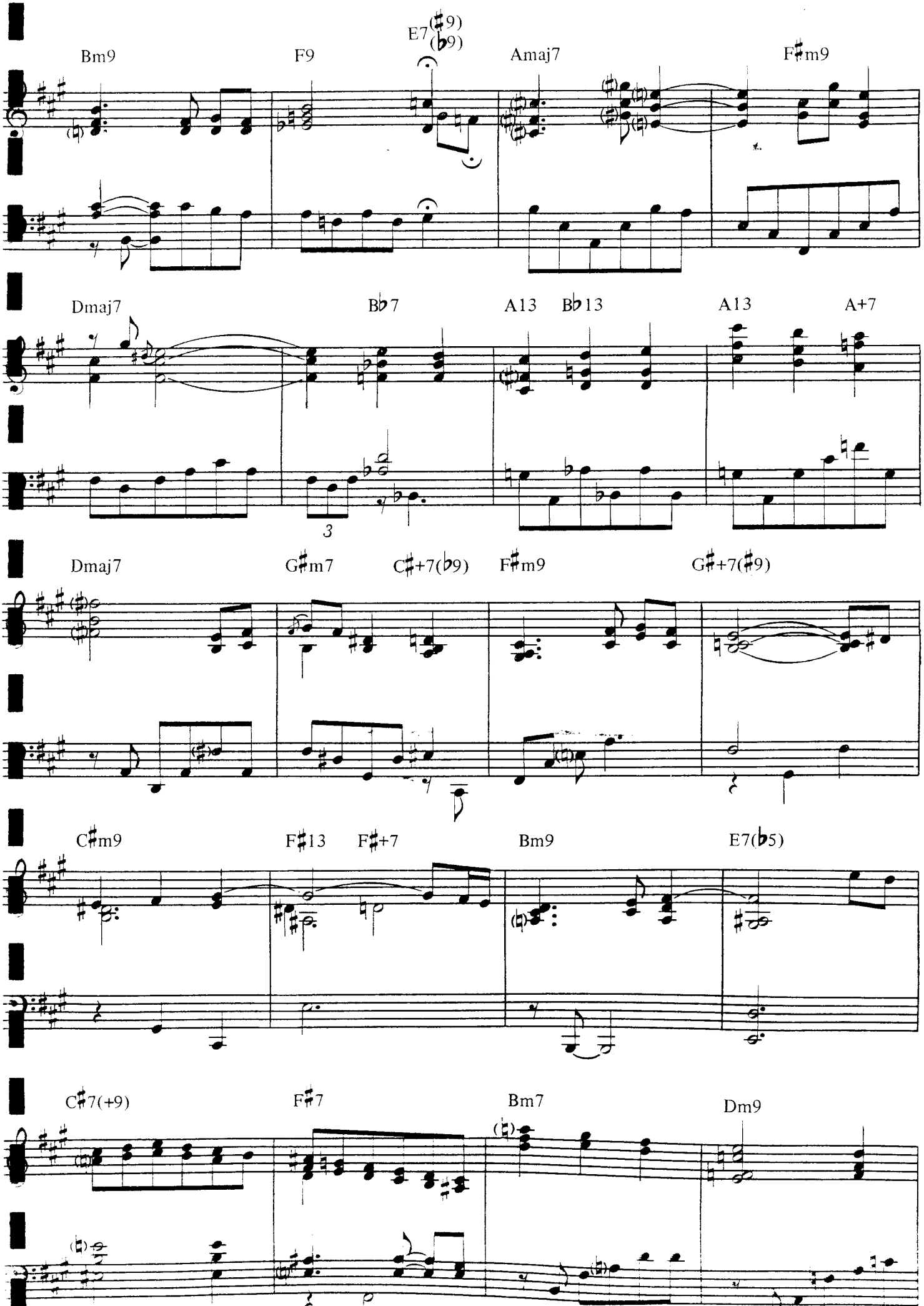
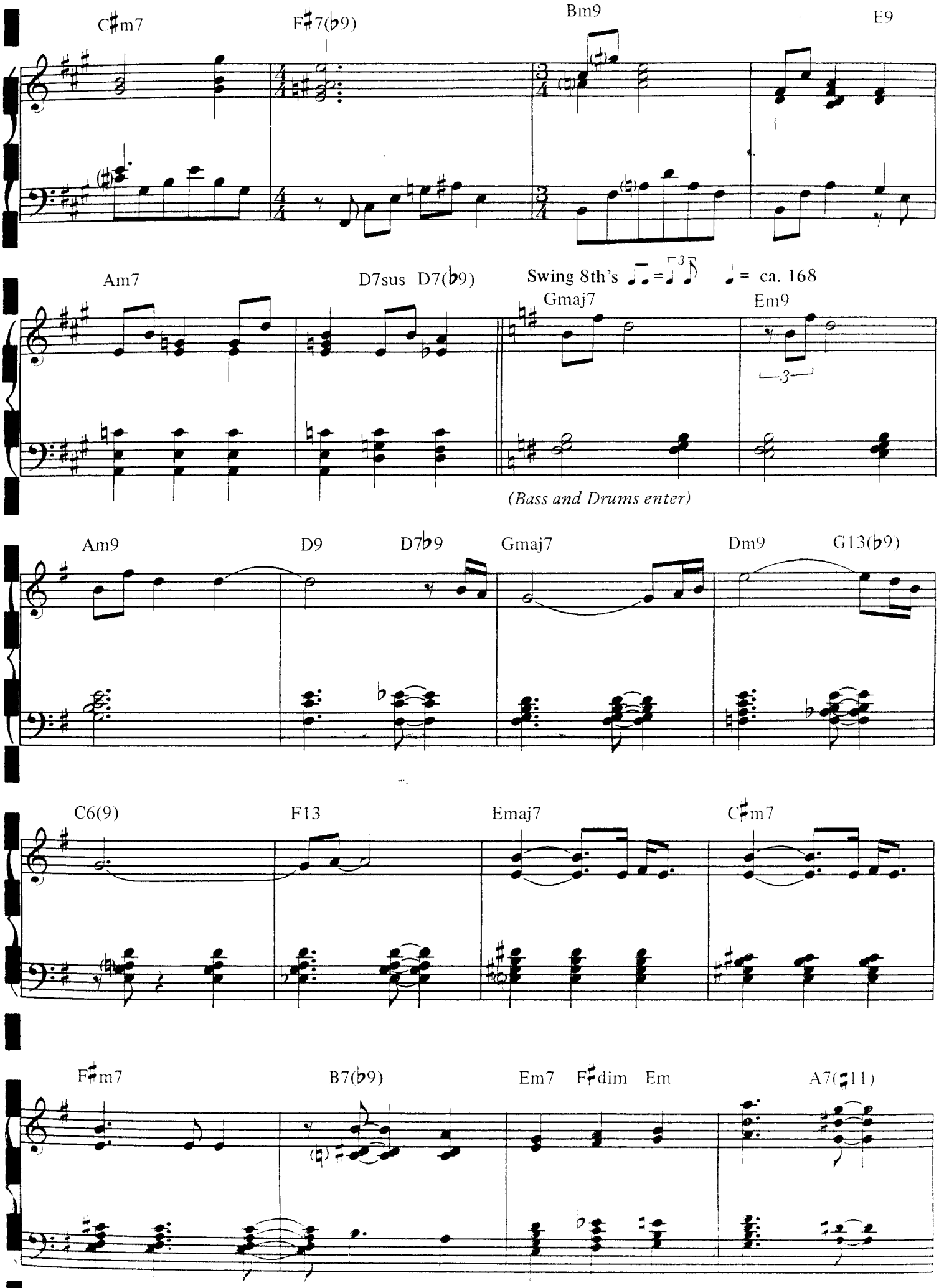
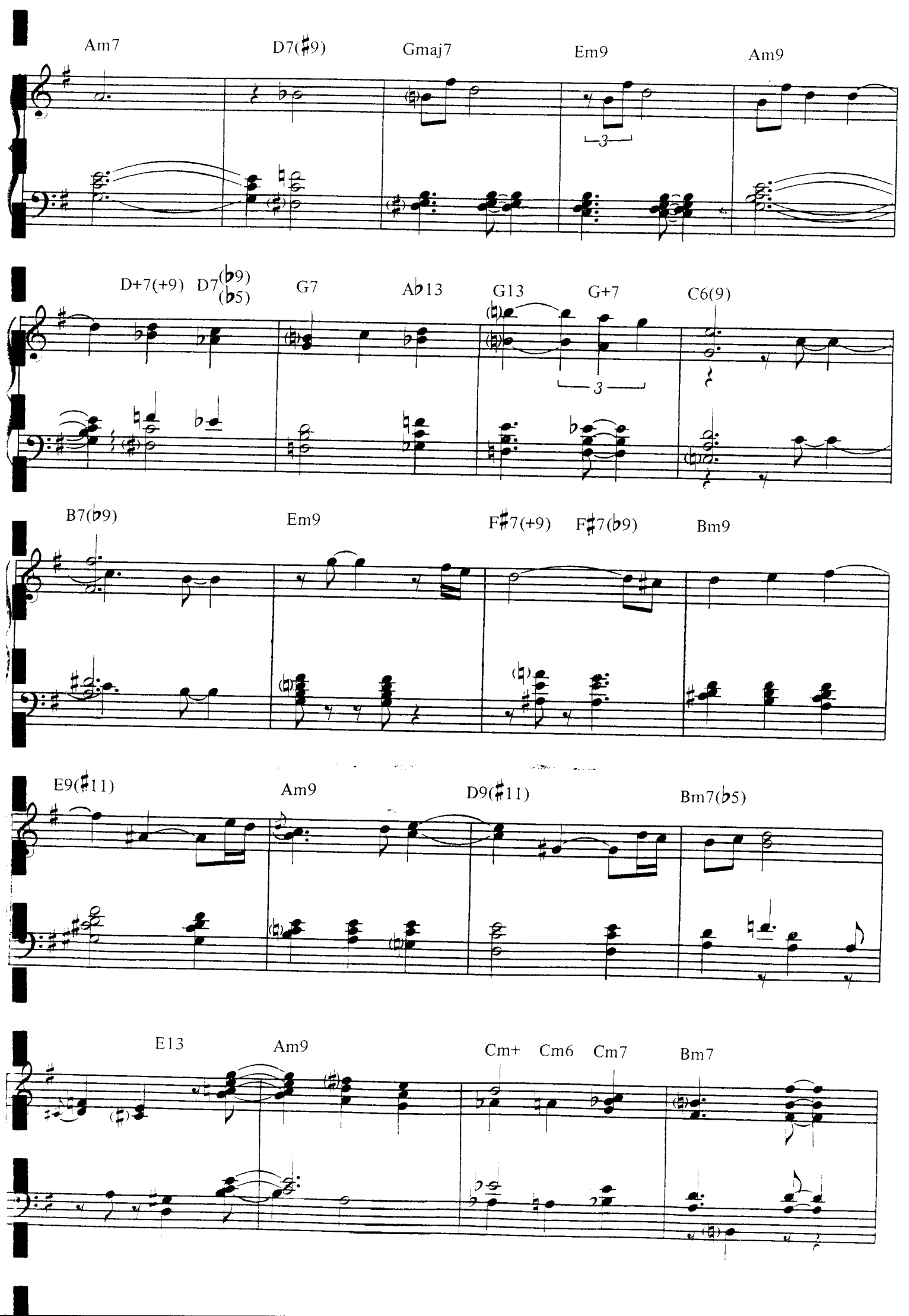
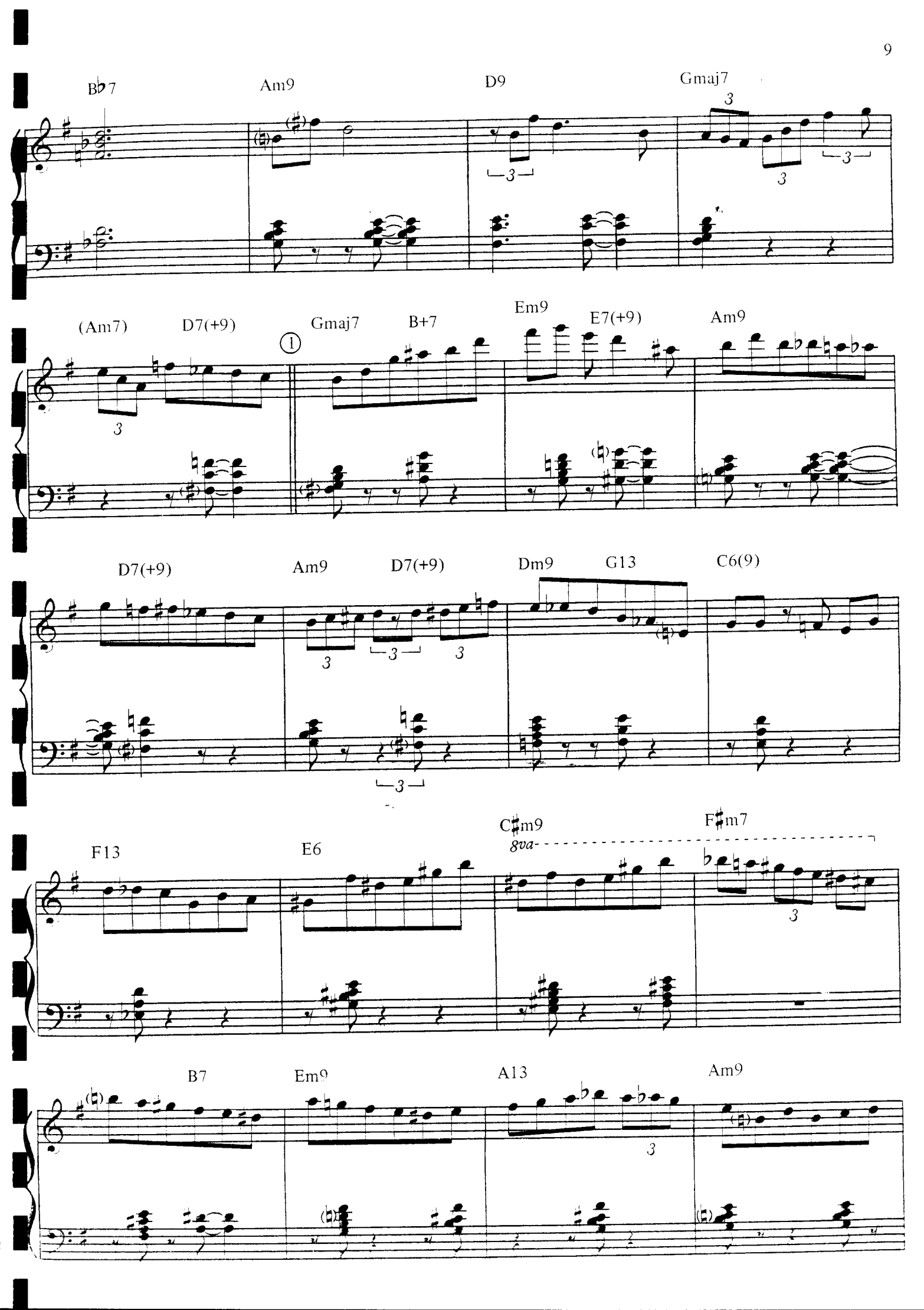
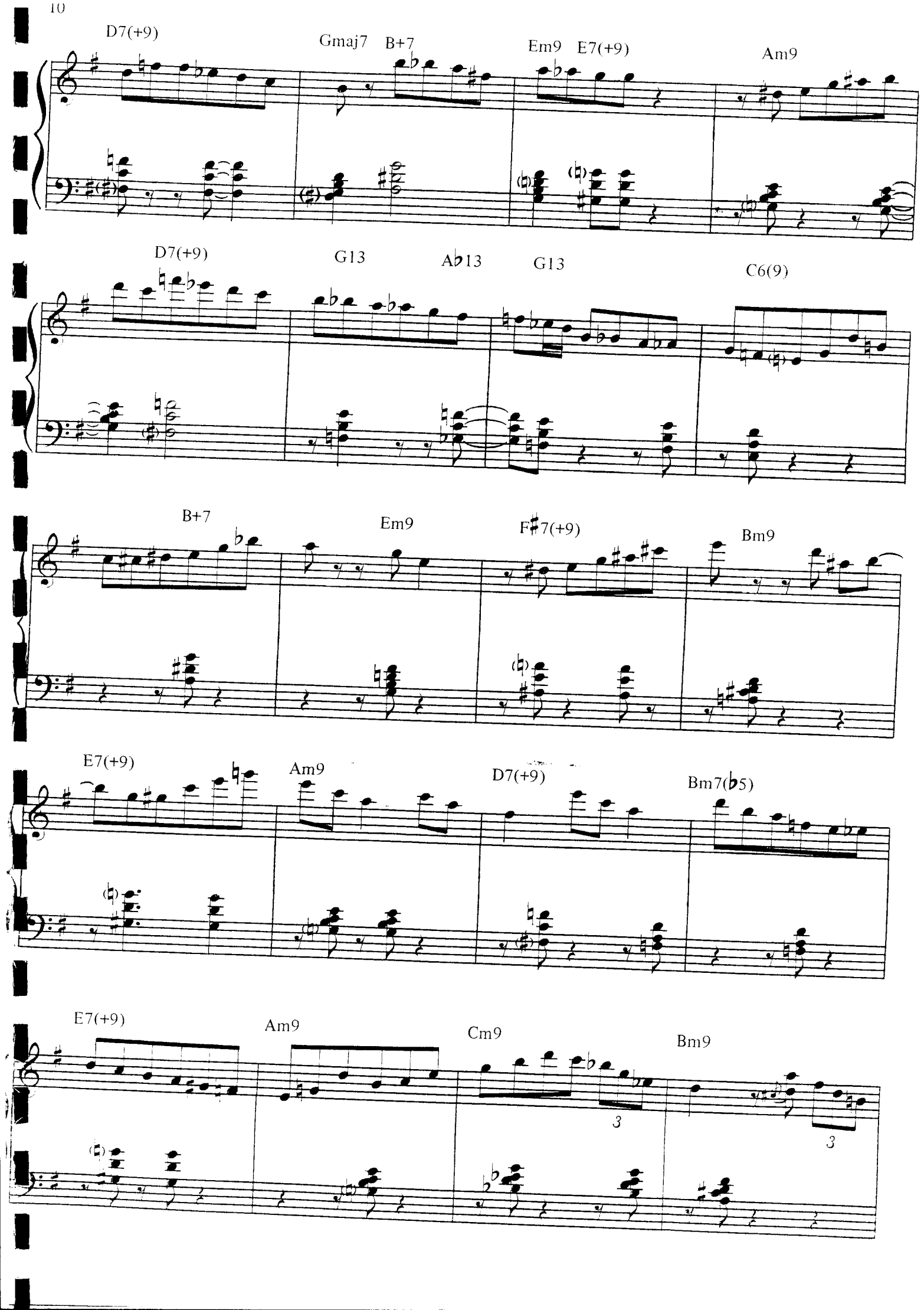
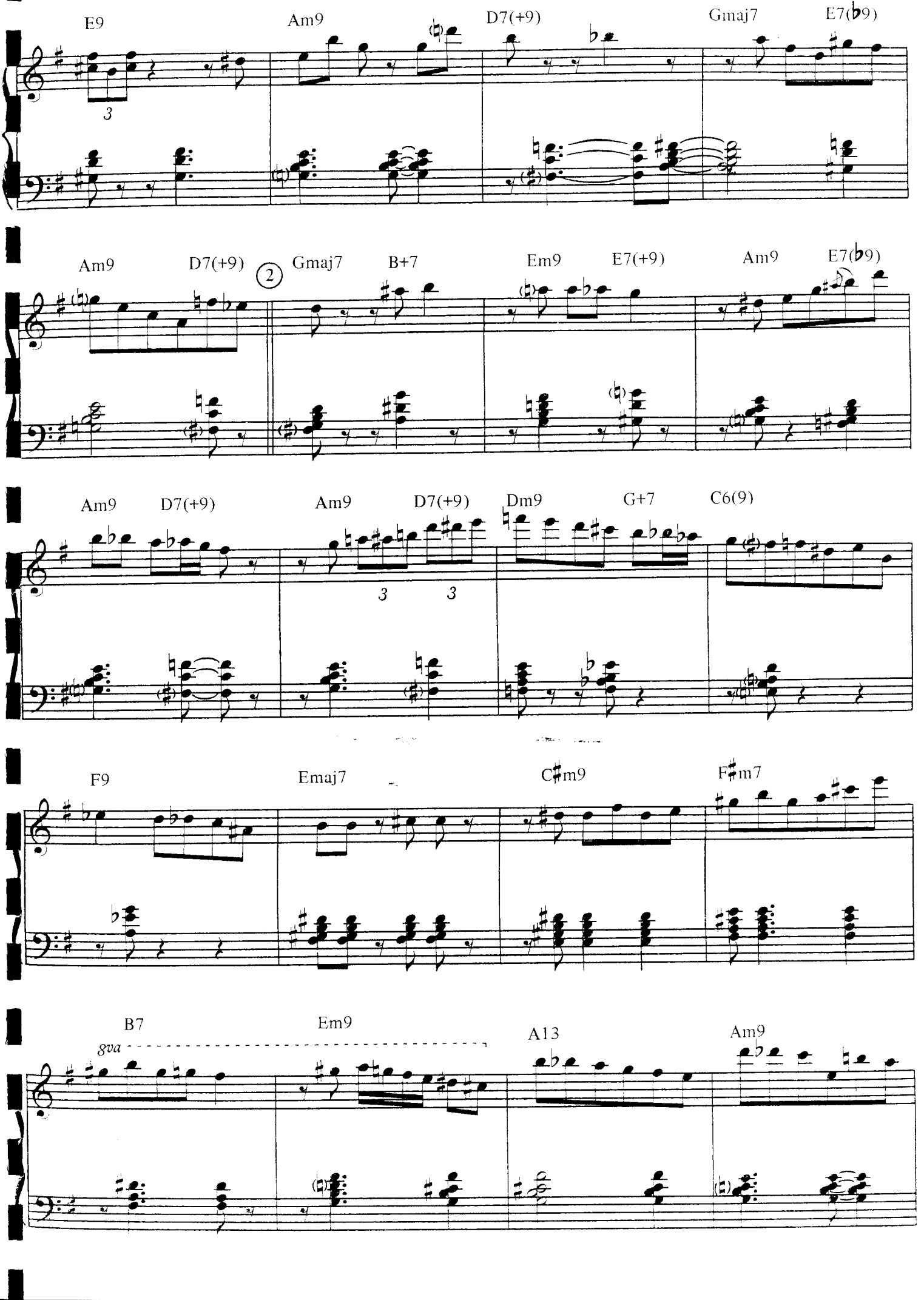

Bm9
F9
E7(♯9)
(♭9)
Amaj7
F♯m9
Dmaj7
B♭7
A13
B♭13
A13
A+7
3
Dmaj7
G♯m7
C♯+7(♭9)
F♯m9
G♯+7(♯9)
C♯m9
F♯13
F♯+7
Bm9
E7(♭5)
C♯7(+9)
F♯7
Bm7
Dm9

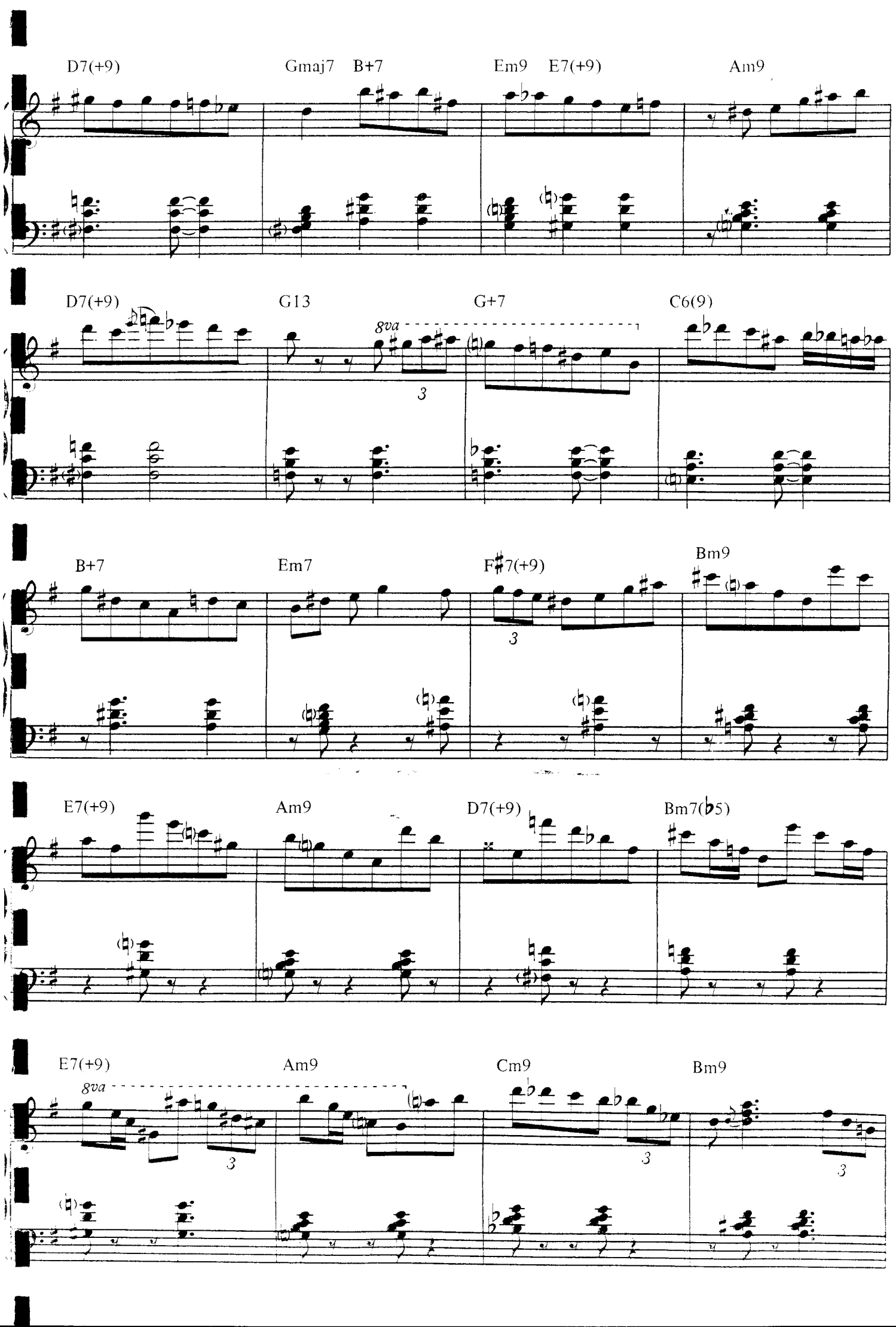

C♯m7
F♯7(♭9)
Bm9
E9
Am7
D7sus D7(♭9)
Swing 8th's ♩♩ = ♩3♪ ♩ = ca. 168
Gmaj7
Em9
3
(Bass and Drums enter)
Am9
D9
D7♭9
Gmaj7
Dm9
G13(♭9)
C6(9)
F13
Emaj7
C♯m7
F♯m7
B7(♭9)
Em7
F♯dim
Em
A7(♯11)

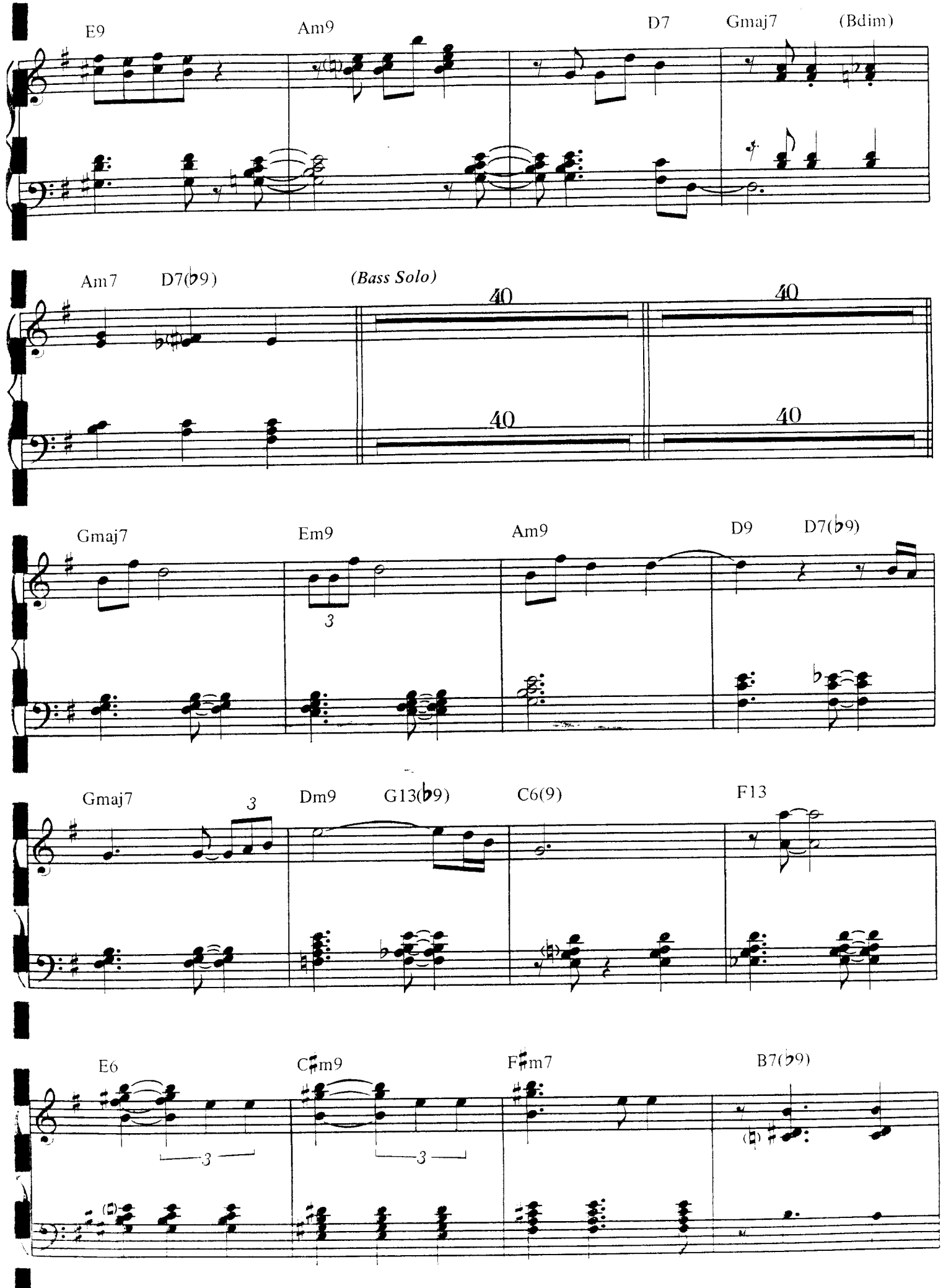

Am7
D7(♯9)
Gmaj7
Em9
Am9
3
D+7(+9)
D7(♭9)(♭5)
G7
A♭13
G13
G+7
C6(9)
3
B7(♭9)
Em9
F♯7(+9)
F♯7(♭9)
Bm9
E9(♯11)
Am9
D9(♯11)
Bm7(♭5)
E13
Am9
Cm+
Cm6
Cm7
Bm7

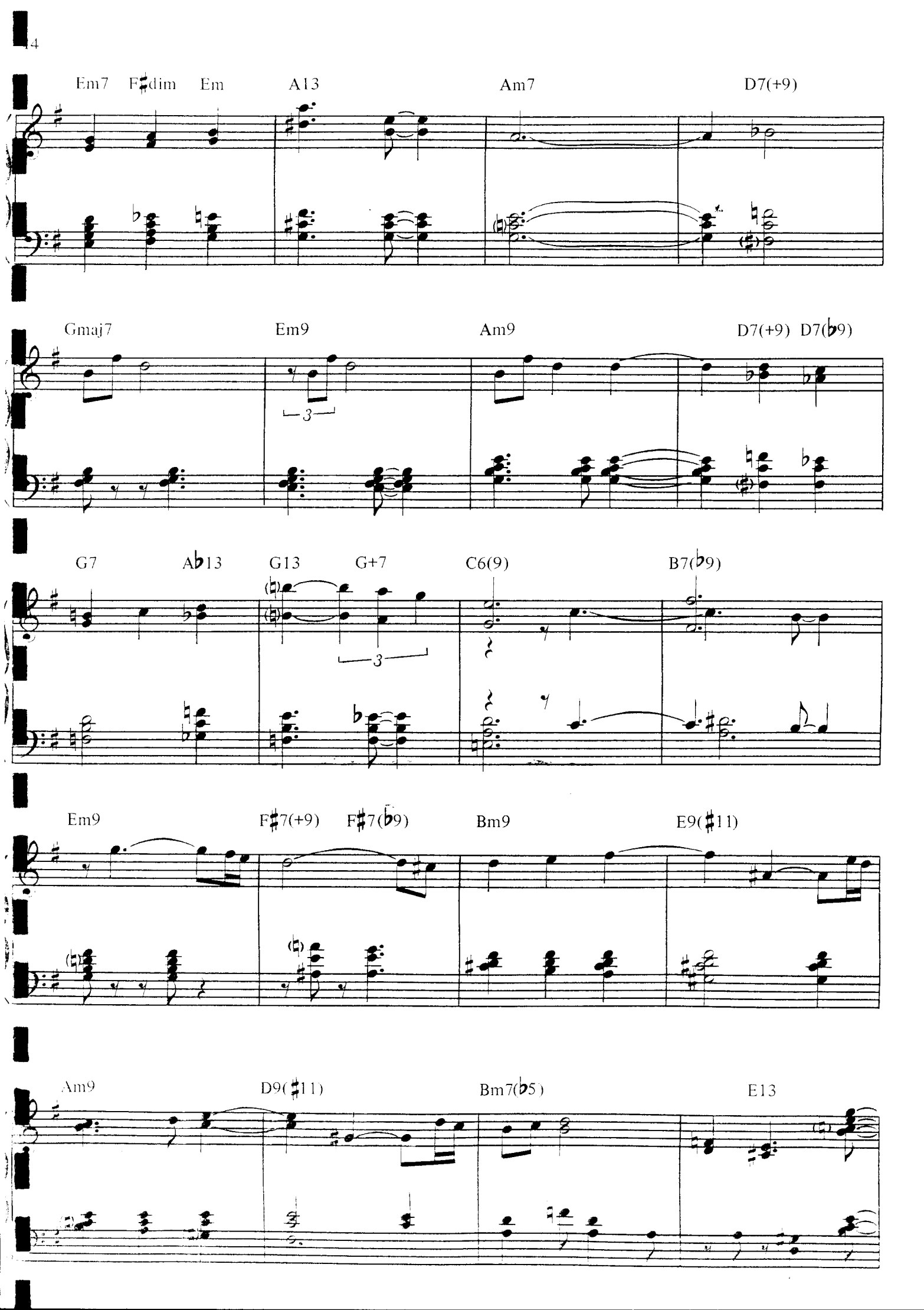

B♭7
Am9
D9
Gmaj7
(Am7)
D7(+9)
Gmaj7
B+7
Em9
E7(+9)
Am9
D7(+9)
Am9
D7(+9)
Dm9
G13
C6(9)
F13
E6
C♯m9
8va
F♯m7
B7
Em9
A13
Am9

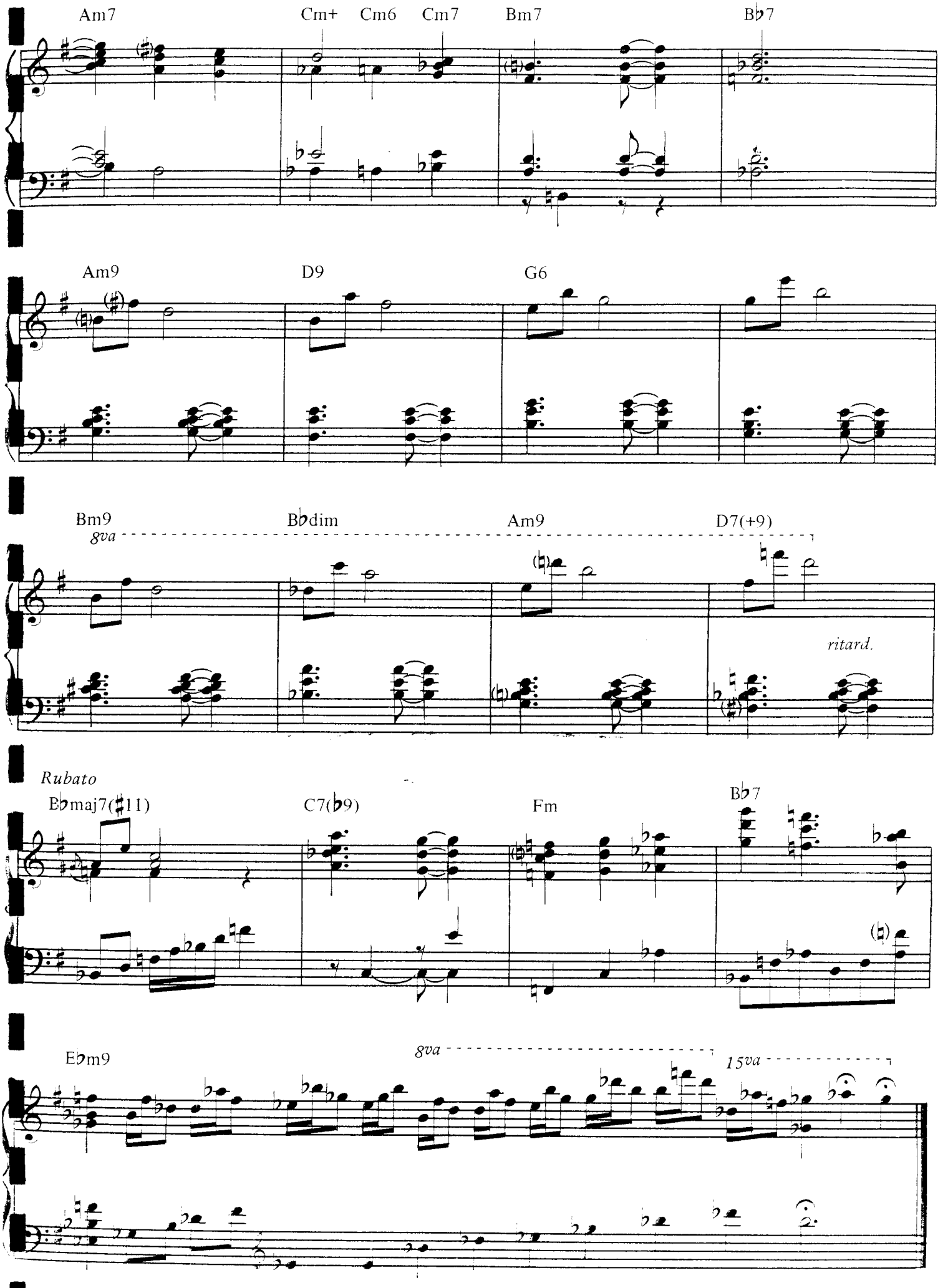

D7(+9)
Gmaj7
B+7
Em9
E7(+9)
Am9
D7(+9)
G13
A♭13
G13
C6(9)
B+7
Em9
F♯7(+9)
Bm9
E7(+9)
Am9
D7(+9)
Bm7(♭5)
E7(+9)
Am9
Cm9
Bm9
3
3


E9
Am9
D7(+9)
Gmaj7
E7(♭9)
3
Am9
D7(+9)
2
Gmaj7
B+7
Em9
E7(+9)
Am9
E7(♭9)
Am9
D7(+9)
Am9
D7(+9)
Dm9
G+7
C6(9)
3
3
F9
Emaj7
C♯m9
F♯m7
B7
gva
Em9
A13
Am9


D7(+9)
Gmaj7
B+7
Em9
E7(+9)
Am9
D7(+9)
G13
8va
3
G+7
C6(9)
B+7
Em7
F♯7(+9)
3
Bm9
E7(+9)
Am9
D7(+9)
Bm7(♭5)
E7(+9)
8va
3
Am9
Cm9
3
Bm9
3

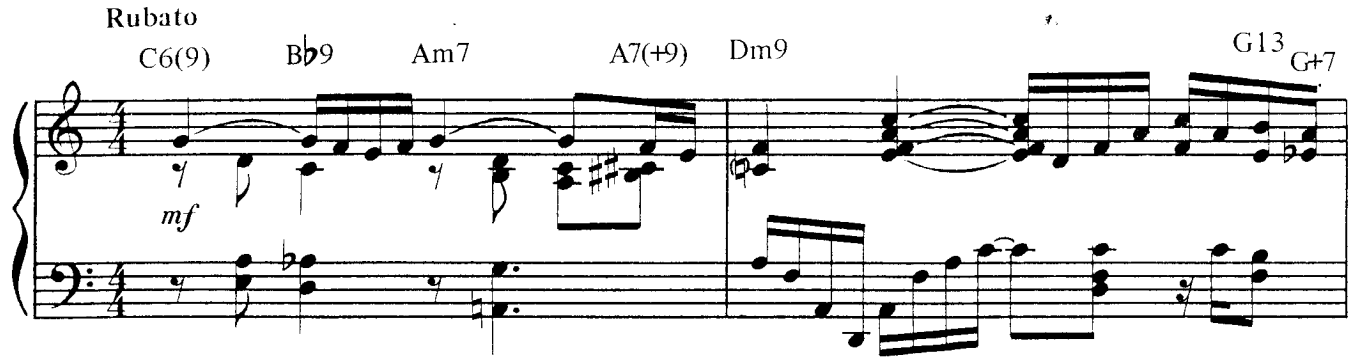

E9
Am9
D7
Gmaj7
(Bdim)
Am7
D7(♭9)
(Bass Solo)
40
40
40
40
Gmaj7
Em9
Am9
D9
D7(♭9)
3
Gmaj7
3
Dm9
G13(♭9)
C6(9)
F13
E6
C♯m9
F♯m7
B7(♭9)
3
3

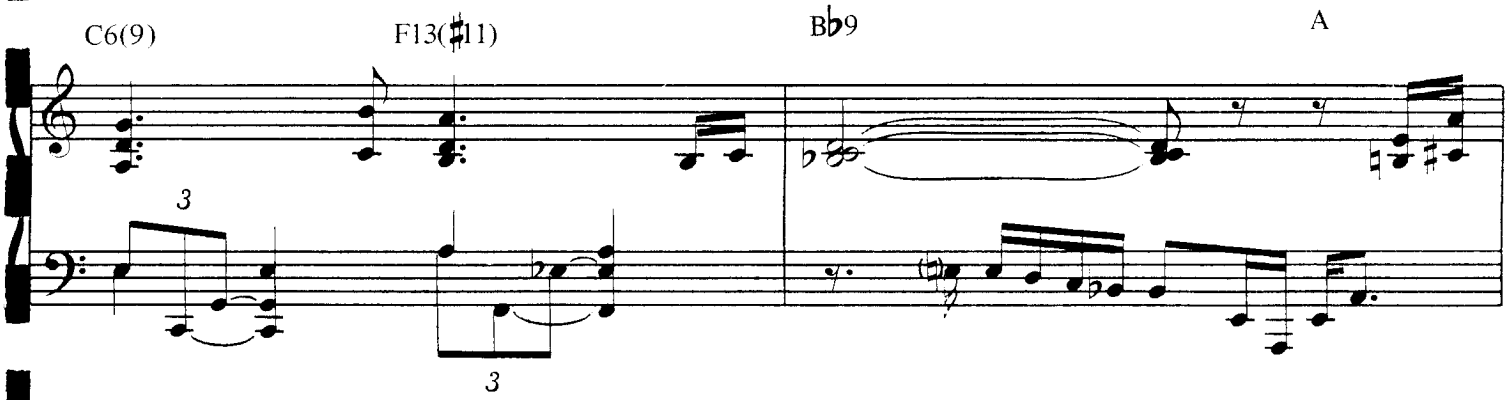

Em7 F♯dim Em A13 Am7 D7(+9)
Gmaj7 Em9 Am9 D7(+9) D7(♭9)
3
G7 A♭13 G13 G+7 C6(9) B7(♭9)
3
Em9 F♯7(+9) F♯7(♭9) Bm9 E9(♯11)
Am9 D9(♯11) Bm7(♭5) E13


Am7
Cm+
Cm6
Cm7
Bm7
B♭7
Am9
D9
G6
Bm9
8va
B♭dim
Am9
D7(+9)
ritard.
Rubato
E♭maj7(♯11)
C7(♭9)
Fm
B♭7
E♭m9
8va
15va

Alfie

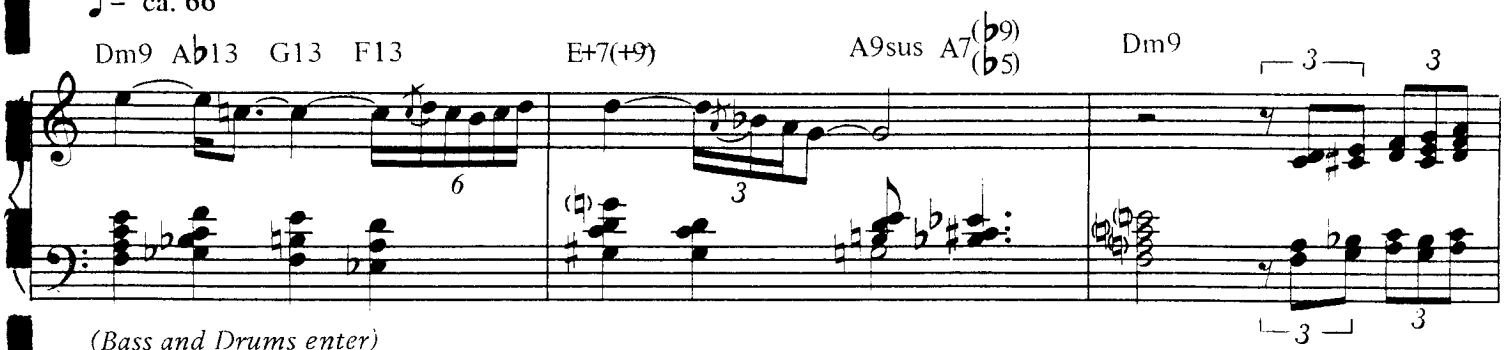
By
HAL DAVID and
BURT BACHARACH



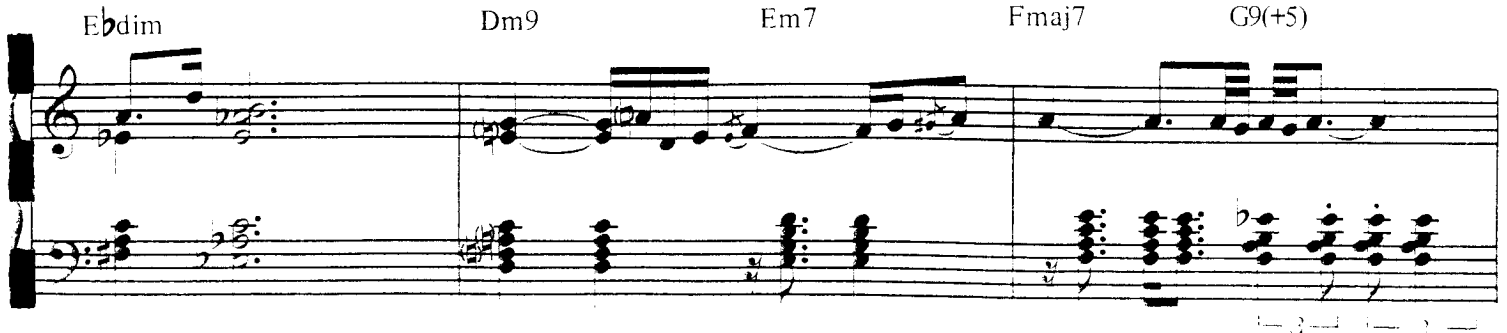


Straight 8th's

♩ = ca. 66



(Bass and Drums enter)



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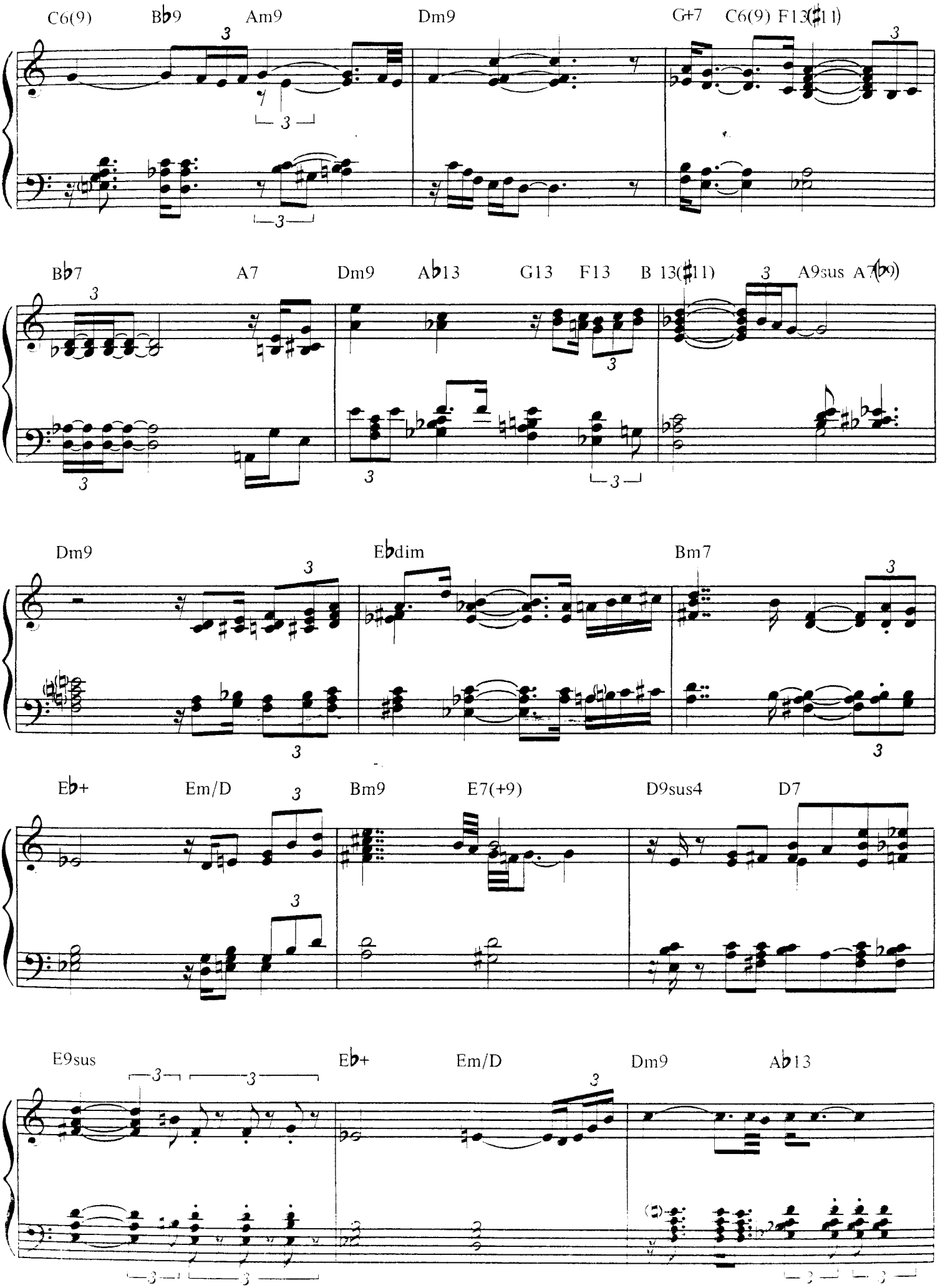
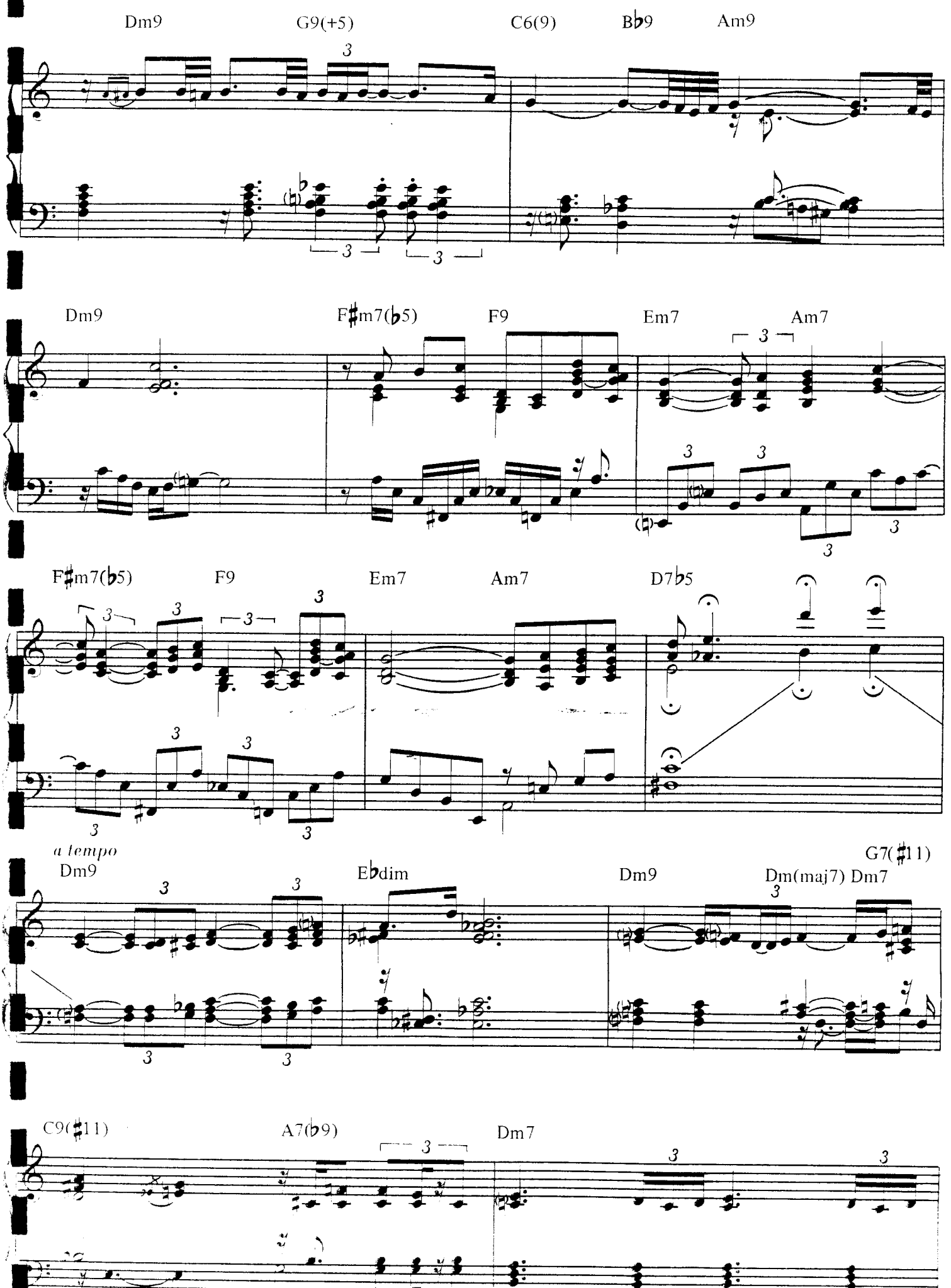
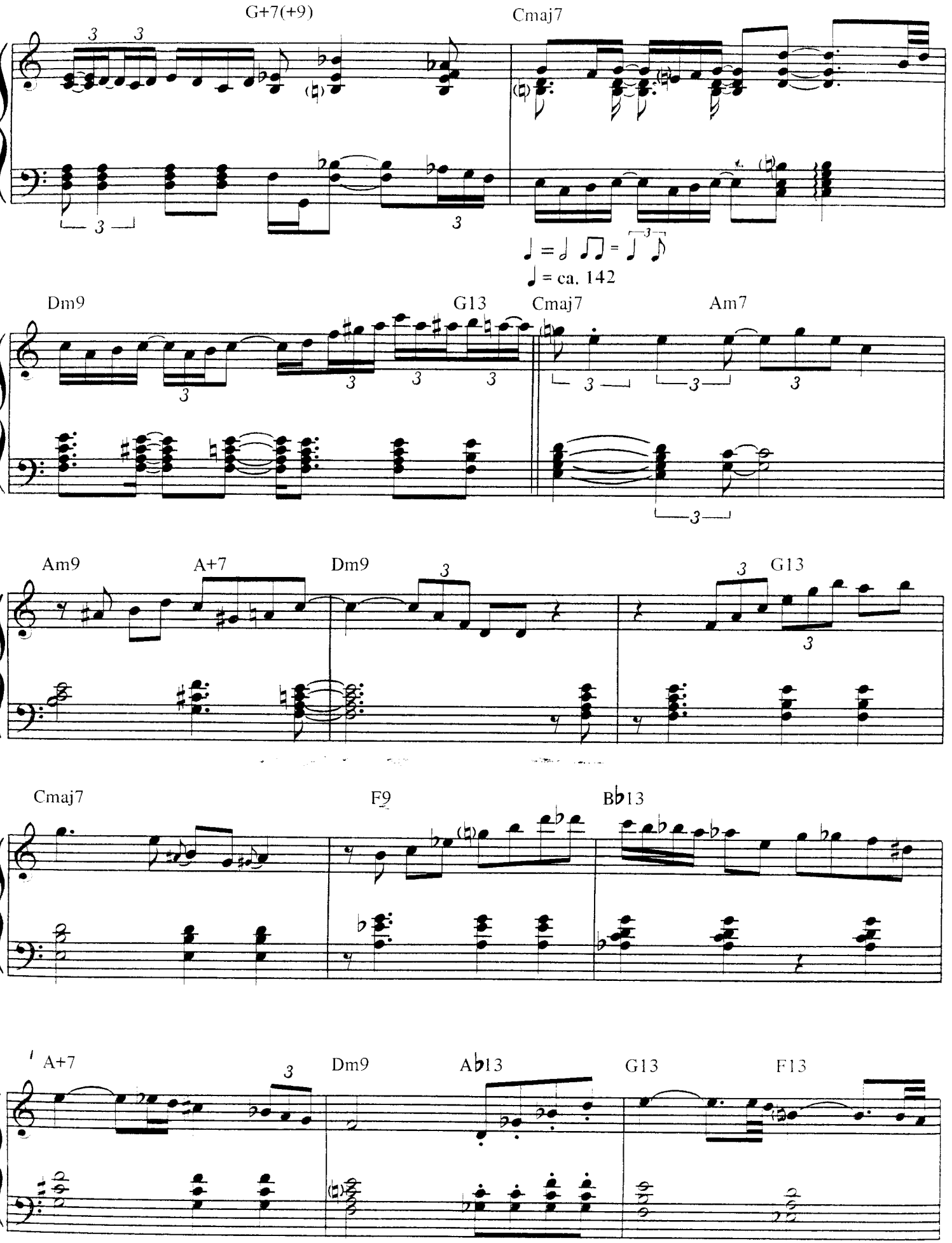
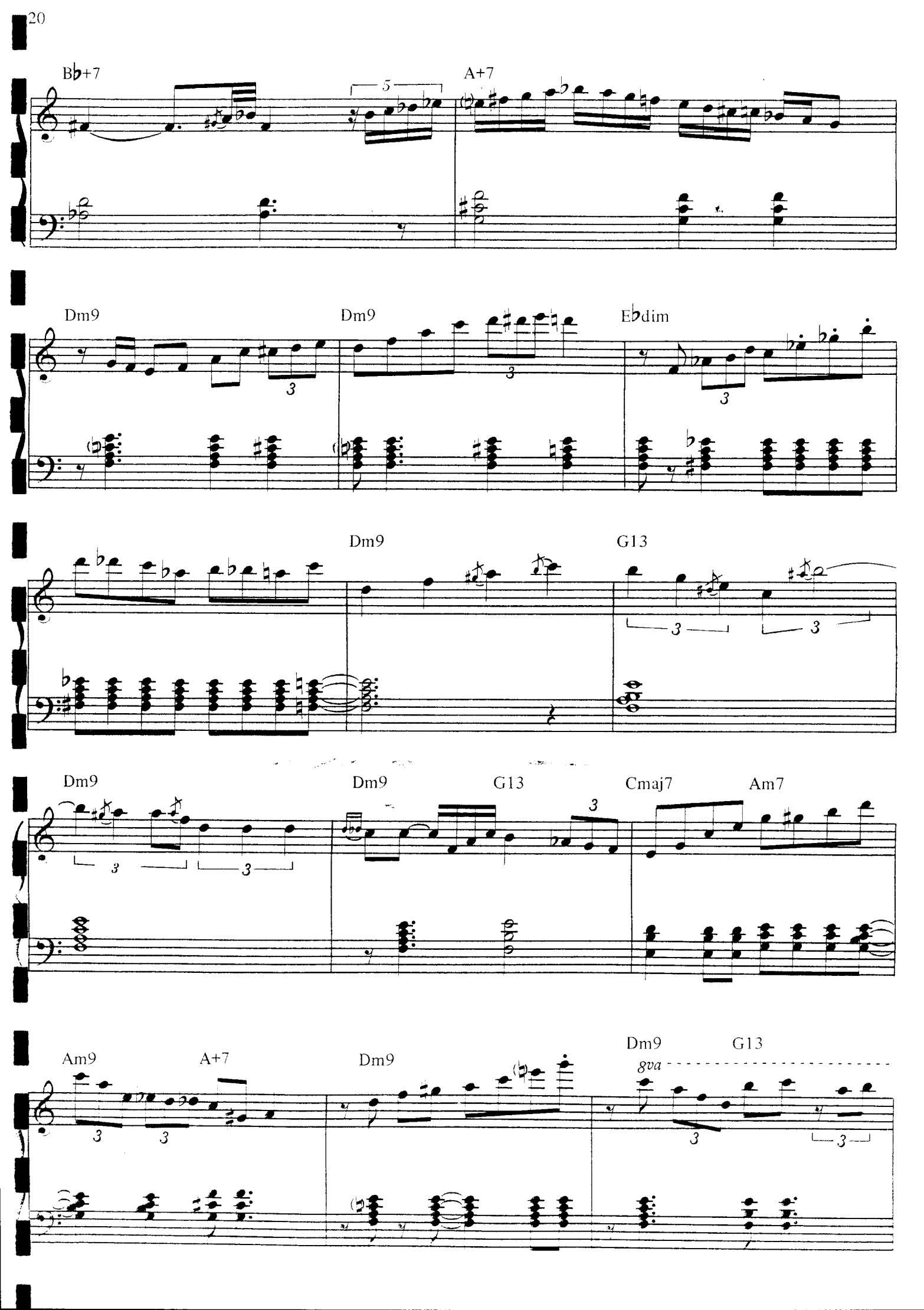
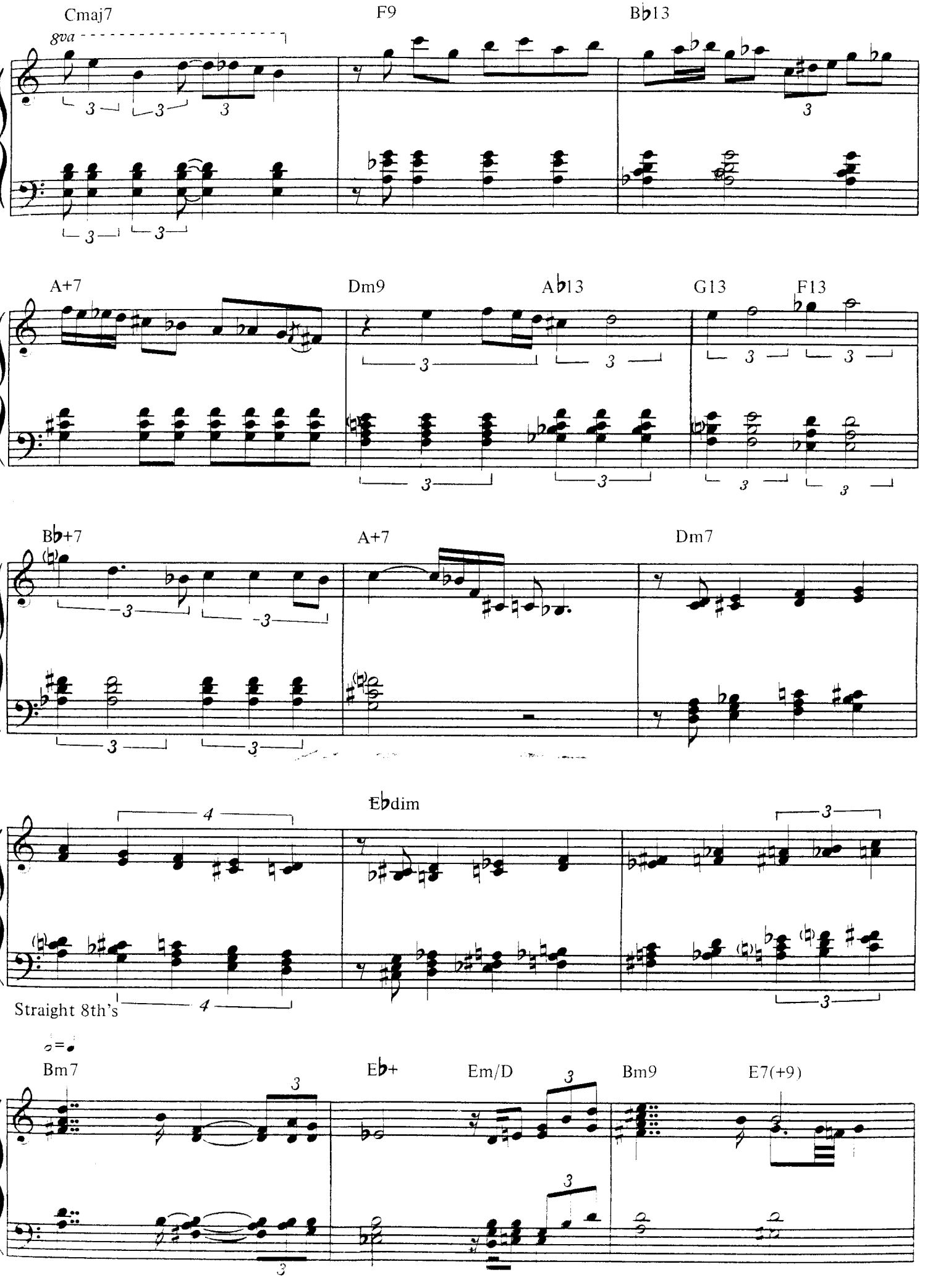
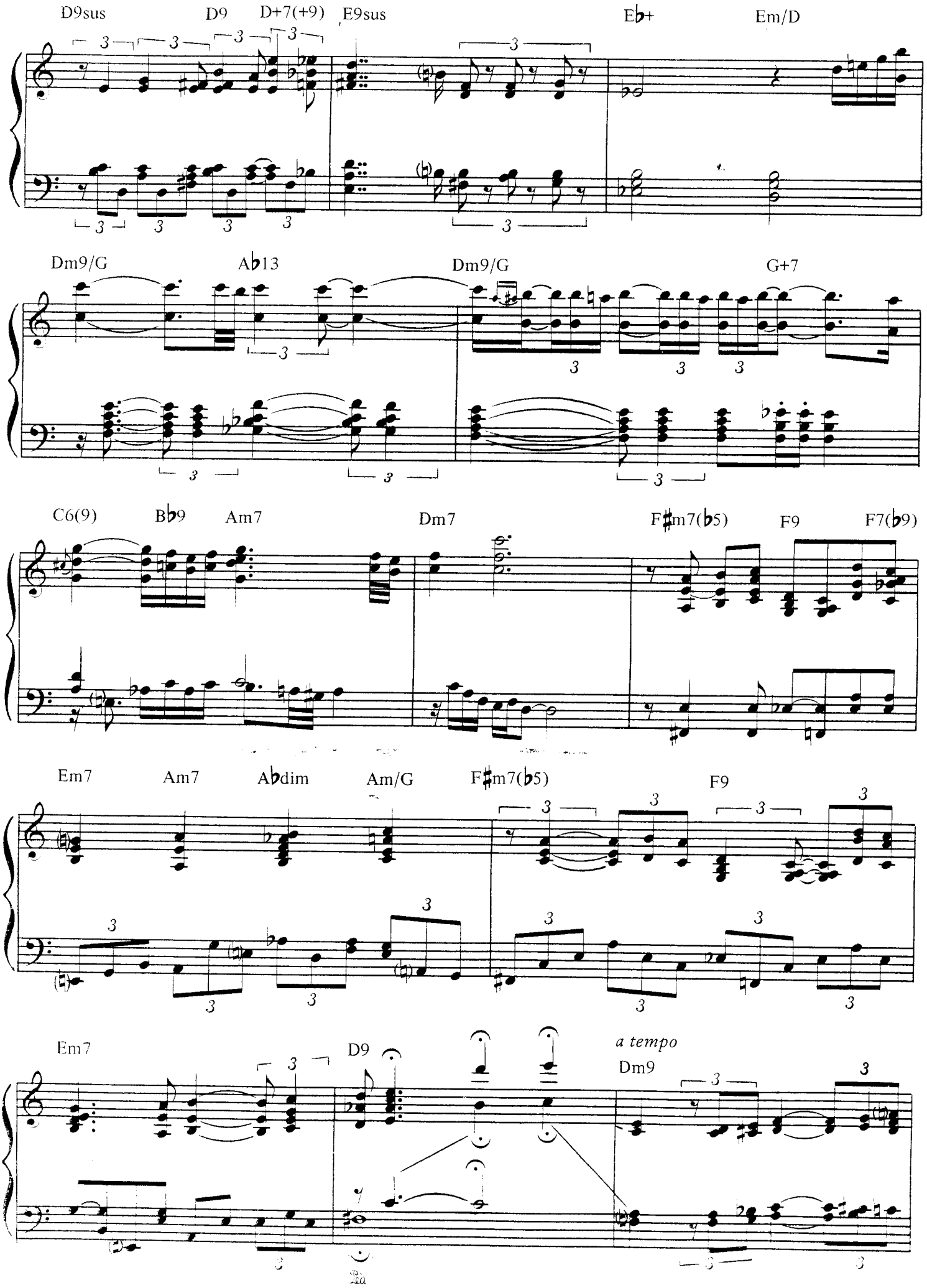

C6(9)
B♭9
Am9
Dm9
G+7
C6(9)
F13(♯11)
B♭7
A7
Dm9
A♭13
G13
F13
B 13(♯11)
A9sus
A7(♭9)
Dm9
E♭dim
Bm7
E♭+
Em/D
Bm9
E7(+9)
D9sus4
D7
E9sus
E♭+
Em/D
Dm9
A♭13

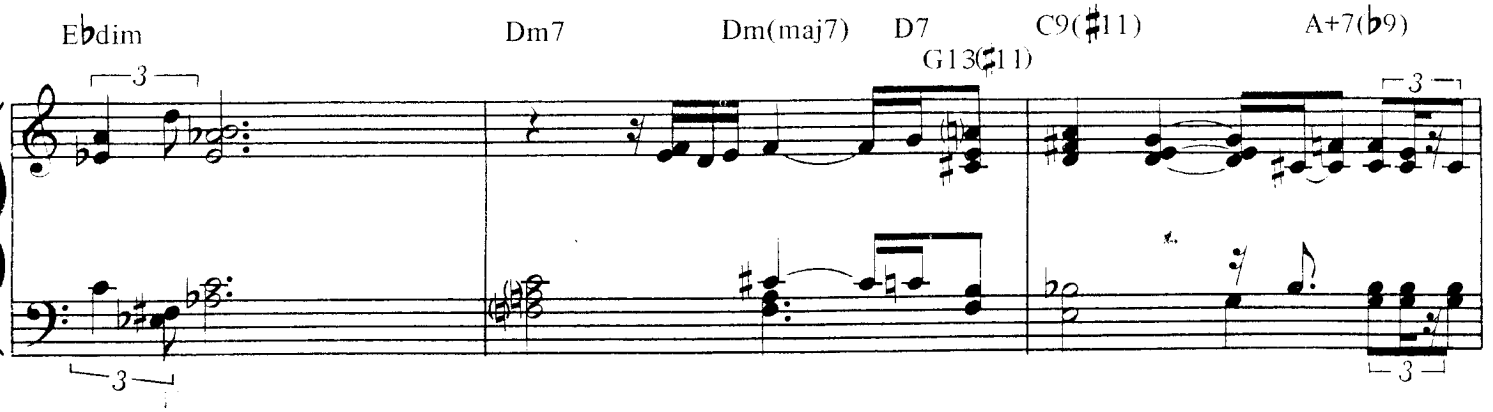

Dm9
G9(+5)
C6(9)
B♭9
Am9
Dm9
F♯m7(♭5)
F9
Em7
Am7
F♯m7(♭5)
F9
Em7
Am7
D7♭5
a tempo
Dm9
E♭dim
Dm9
Dm(maj7)
Dm7
G7(♯11)
C9(♯11)
A7(♭9)
Dm7

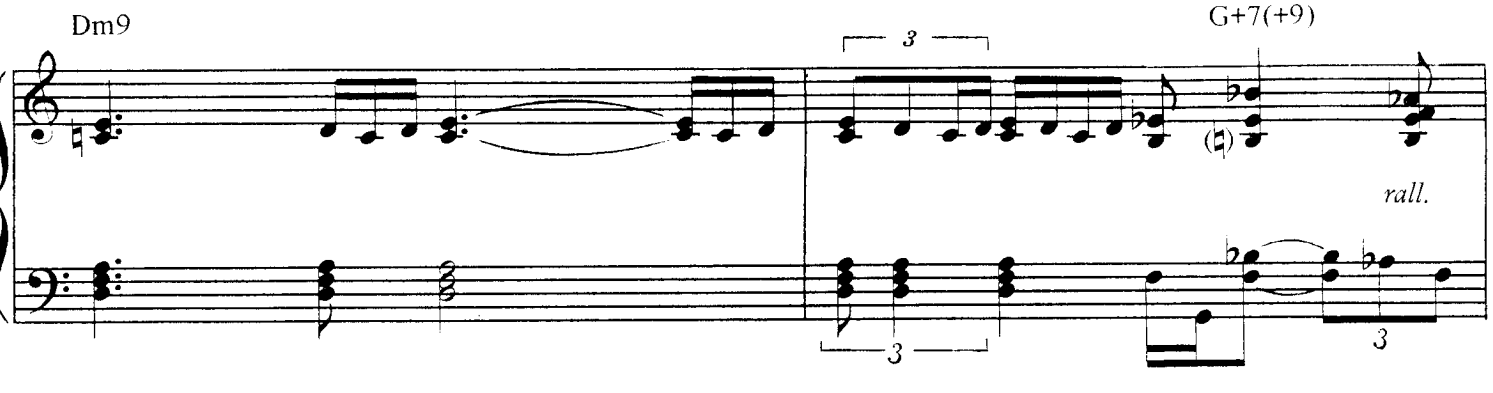

G+7(+9)
Cmaj7
♩ = ♩ ♫ = ♩ ♪
♩ = ca. 142
Dm9
G13
Cmaj7
Am7
Am9
A+7
Dm9
G13
Cmaj7
F9
B♭13
A+7
Dm9
A♭13
G13
F13

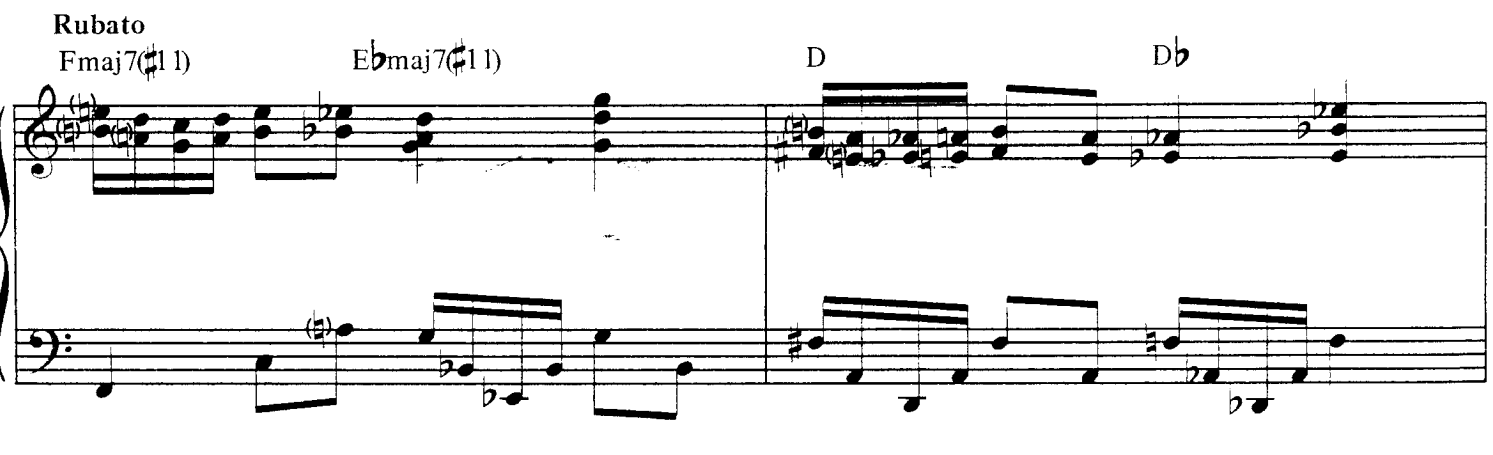

B♭+7
A+7
Dm9
Dm9
E♭dim
Dm9
G13
Dm9
Dm9
G13
Cmaj7
Am7
Am9
A+7
Dm9
Dm9
G13
8va

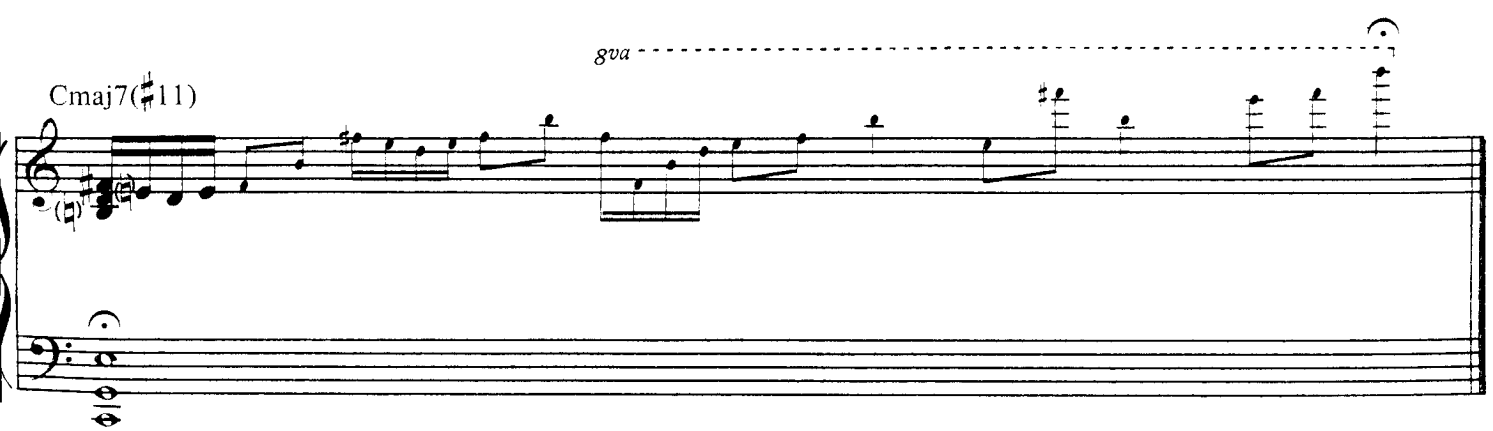

Cmaj7
F9
B♭13
8va
A+7
Dm9
A♭13
G13
F13
B♭+7
A+7
Dm7
E♭dim
Straight 8th's
Bm7
E♭+
Em/D
Bm9
E7(+9)


D9sus
D9
D+7(+9)
E9sus
E♭+
Em/D
Dm9/G
A♭13
Dm9/G
G+7
C6(9)
B♭9
Am7
Dm7
F♯m7(♭5)
F9
F7(♭9)
Em7
Am7
A♭dim
Am/G
F♯m7(♭5)
F9
Em7
D9
a tempo
Dm9


Ebdim
Dm7
Dm(maj7)
D7
G13(♯11)
C9(♯11)
A+7(♭9)


Dm9
G+7(+9)
rall.

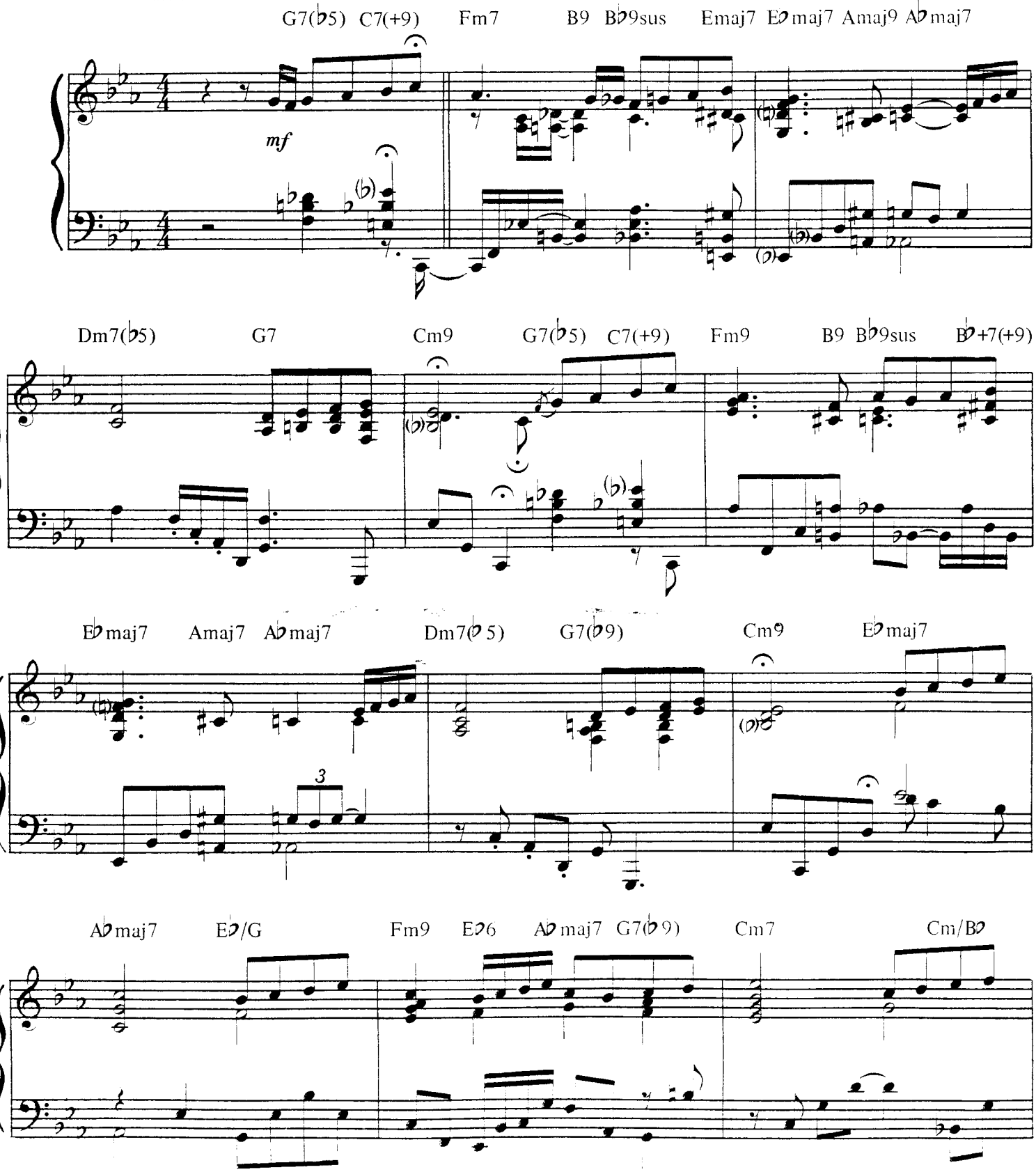

Rubato
Fmaj7(♯11)
Ebmaj7(♯11)
D
Db


8va
Cmaj7(♯11)

I Will Say Goodbye
(Je Vivrai Sans Toi)

By
MICHEL LEGRAND and
EDDY MARNAY

Rubato



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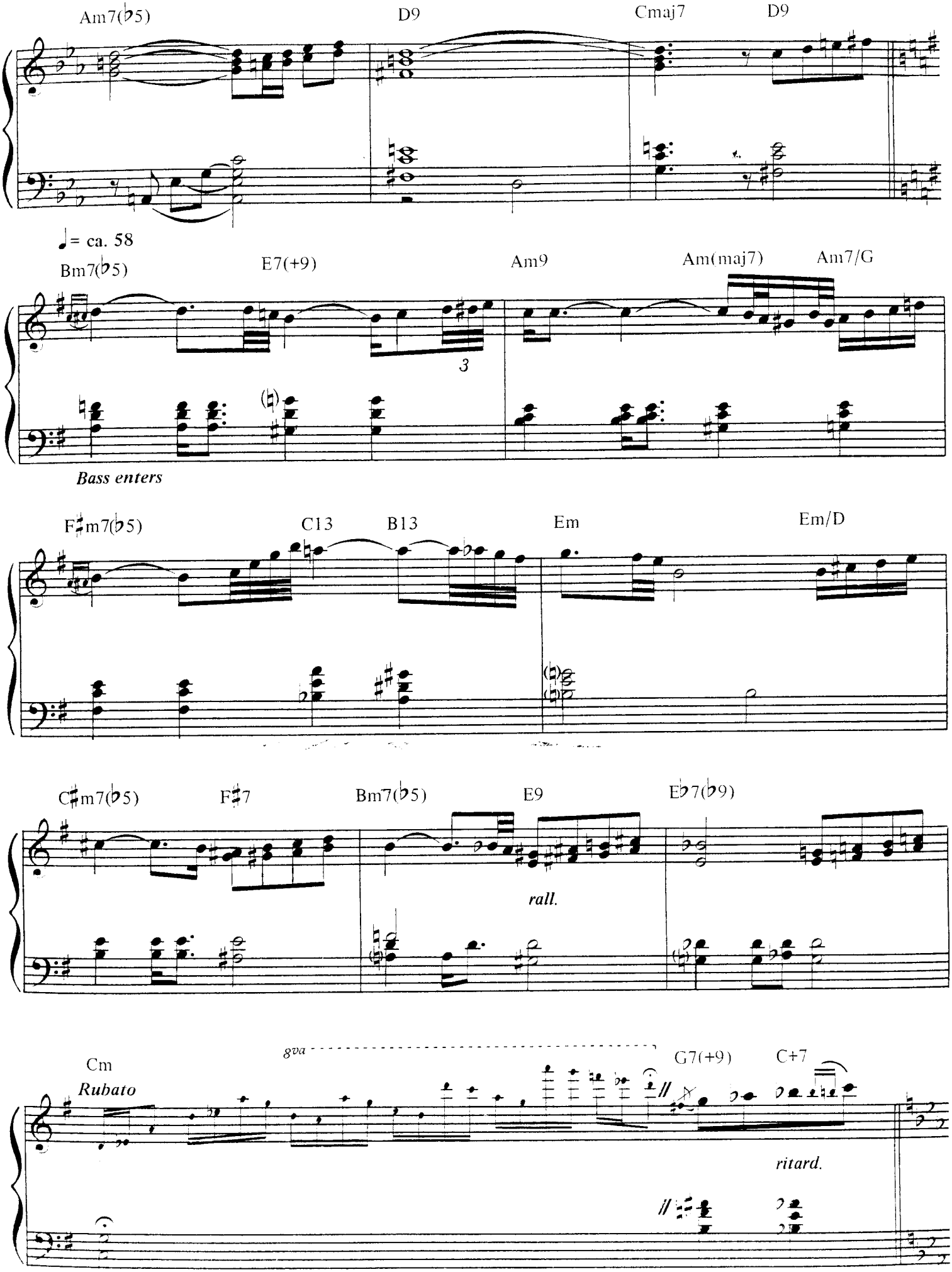
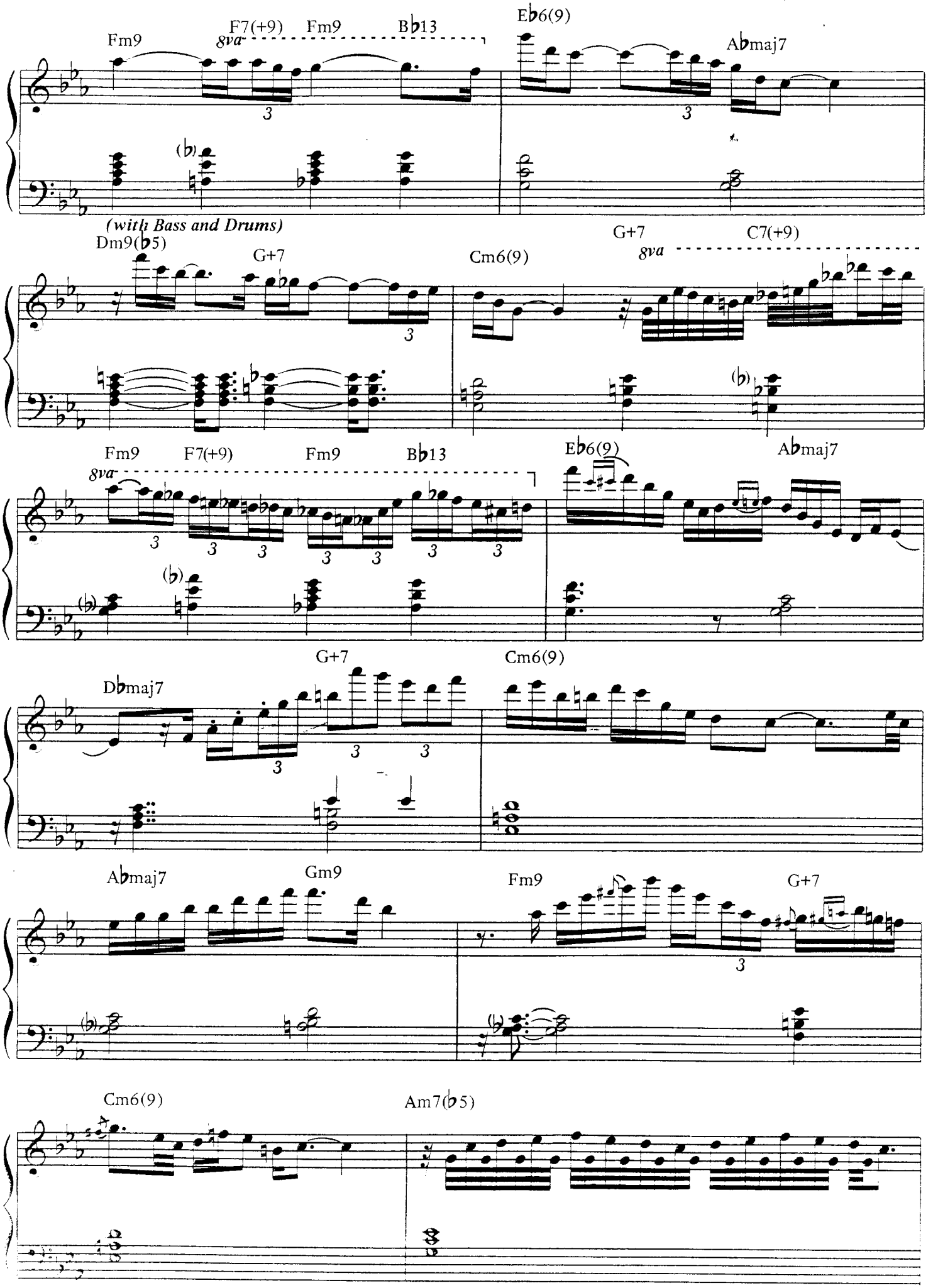
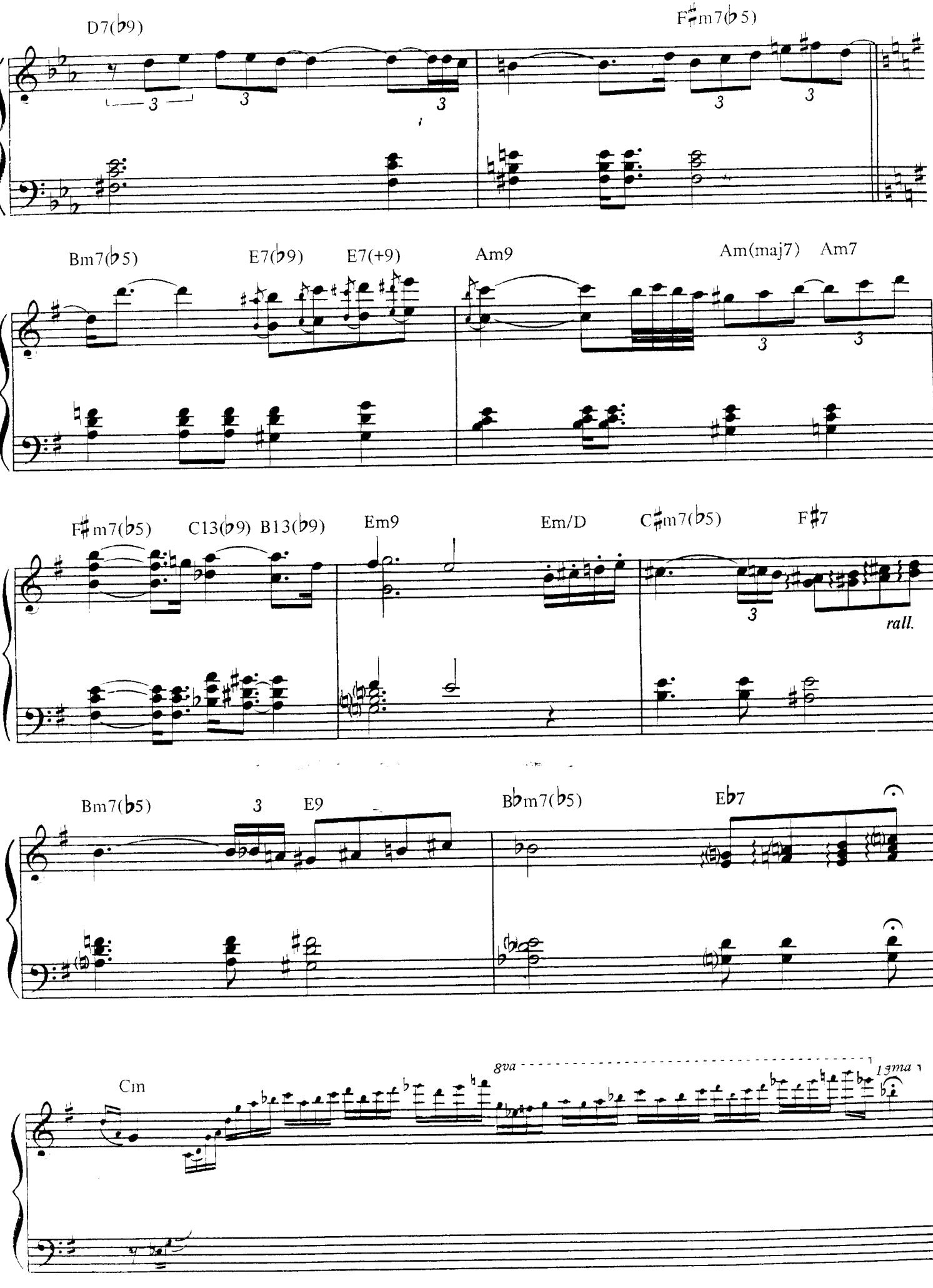
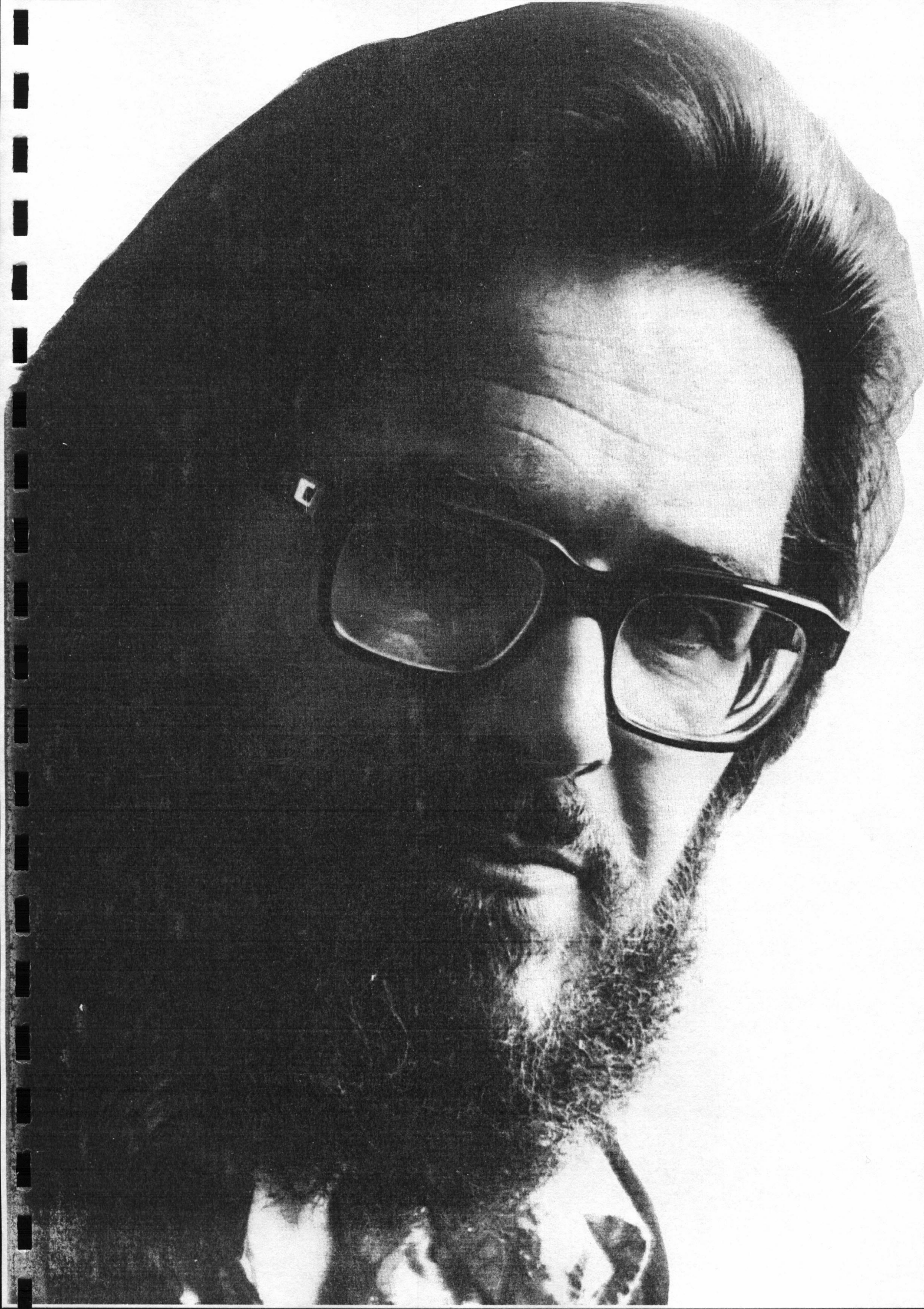

Am7(♭5)
D9
Cmaj7
D9
♩= ca. 58
Bm7(♭5)
E7(+9)
Am9
Am(maj7)
Am7/G
3
Bass enters
F♯m7(♭5)
C13
B13
Em
Em/D
C♯m7(♭5)
F♯7
Bm7(♭5)
E9
E♭7(♭9)
rall.
Cm
Rubato
8va
G7(+9)
C+7
ritard.

Straight 8th's ♩ = ca. 60




D7(♭9)
F♯m7(♭5)
Bm7(♭5)
E7(♭9)
E7(+9)
Am9
Am(maj7)
Am7
F♯m7(♭5)
C13(♭9)
B13(♭9)
Em9
Em/D
C♯m7(♭5)
F♯7
rall.
Bm7(♭5)
E9
B♭m7(♭5)
E♭7
Cm
8va
15ma



Left to Right:

Eliot Zigmund, Drum

Eddie Gomez, Bass

Bill Evans, Piano

Photo by:
Swing Journal

Left to Right:

Bill Evans

Eddie Gomez

Photo by:
Giuseppe Pino

Left to Right:

Bill Evans

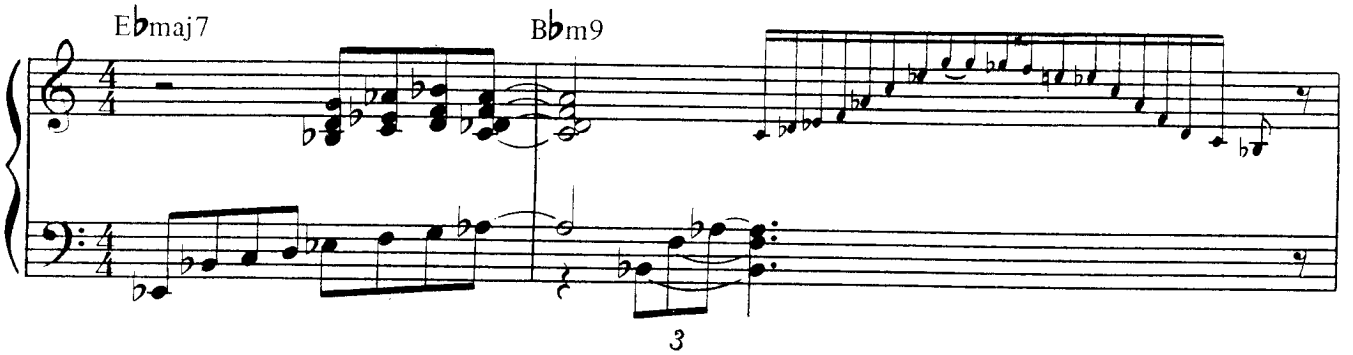
Eddie Gom

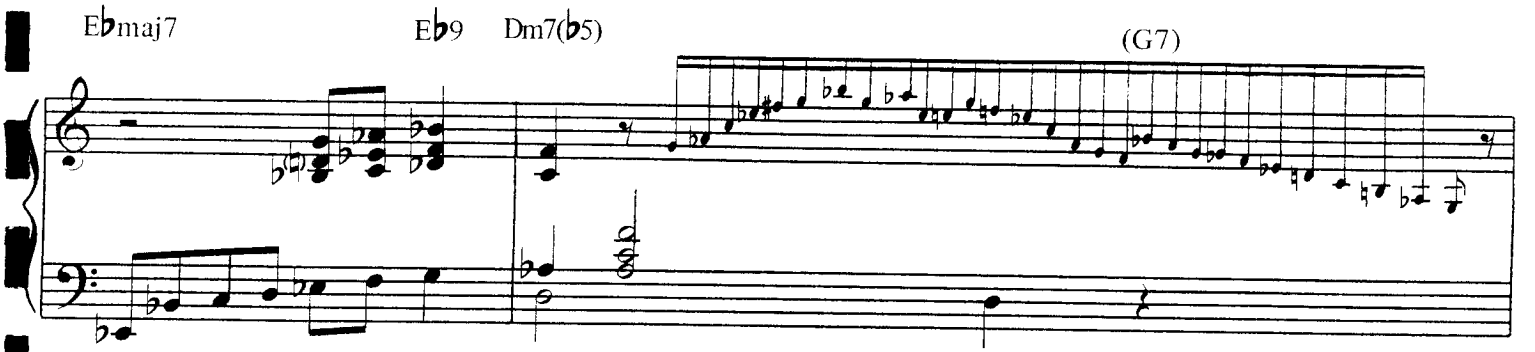
Photo by:
Hans Hartziem

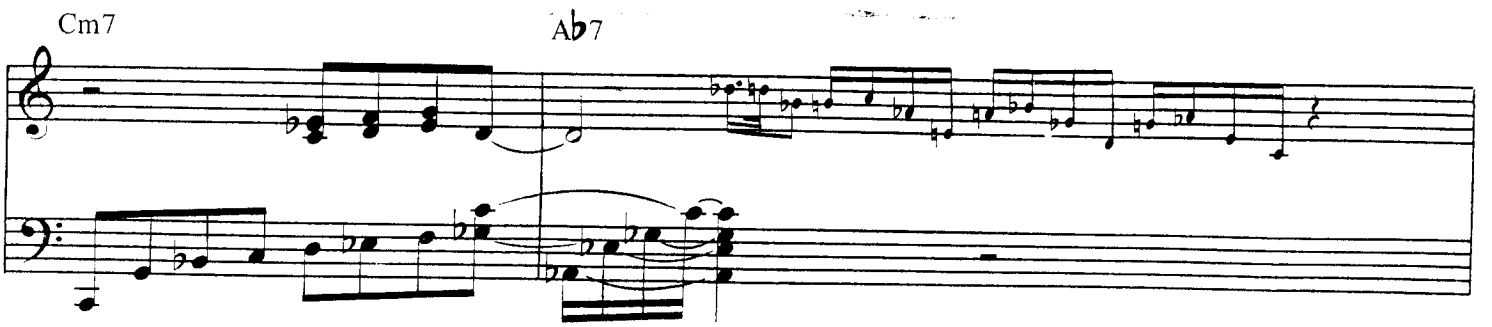
Dolphin Dance

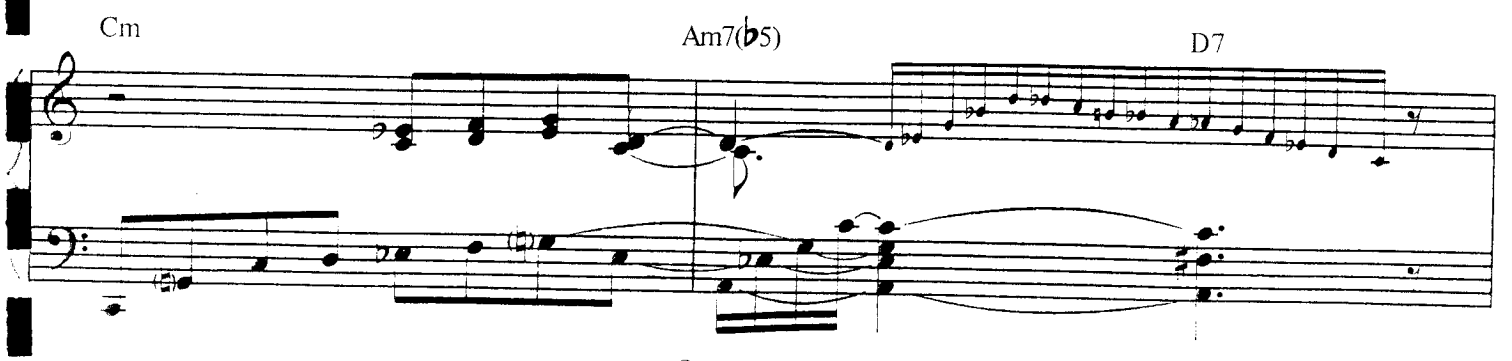
Music by
HERBIE HANCOCK

Rubato









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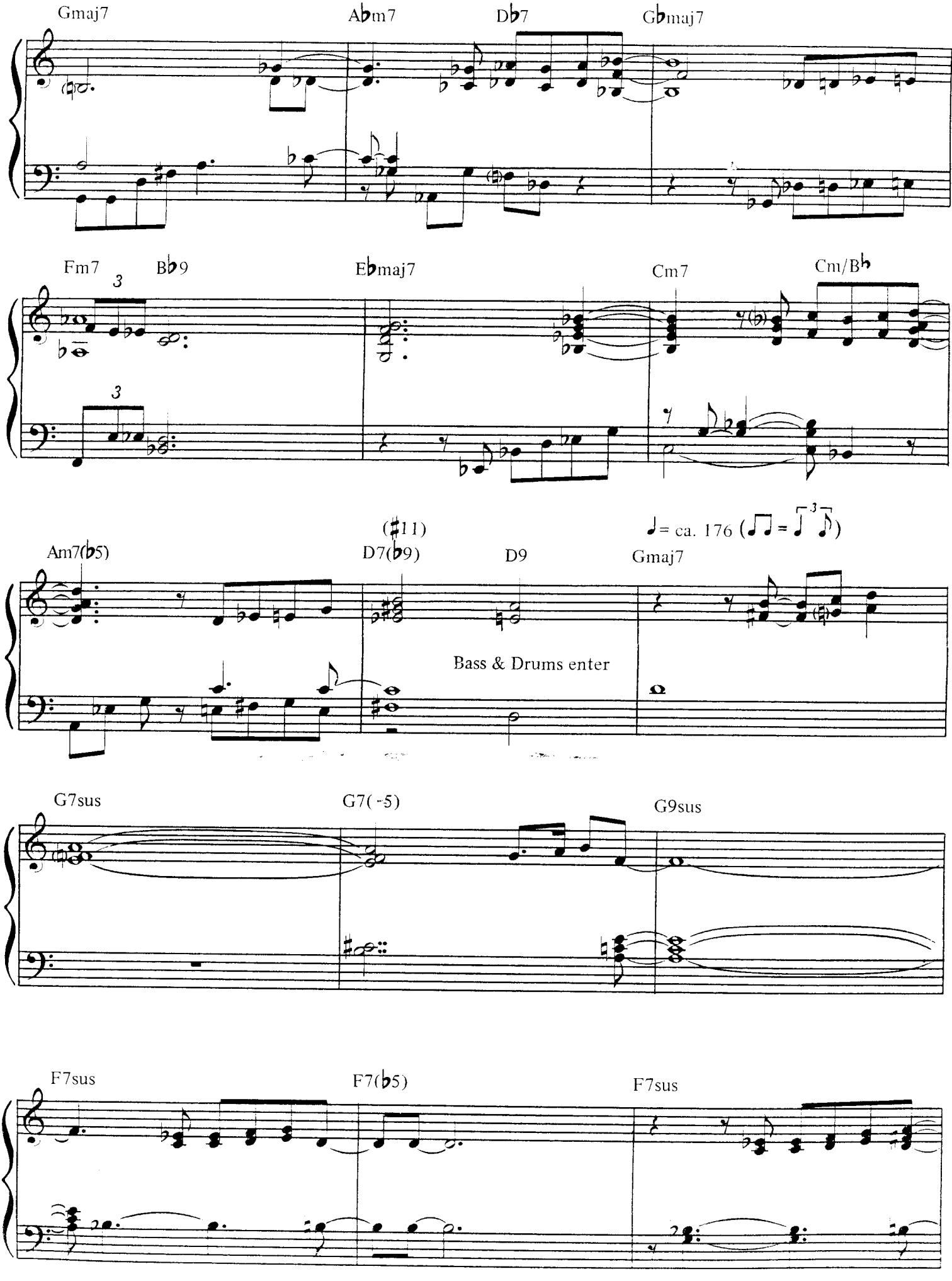
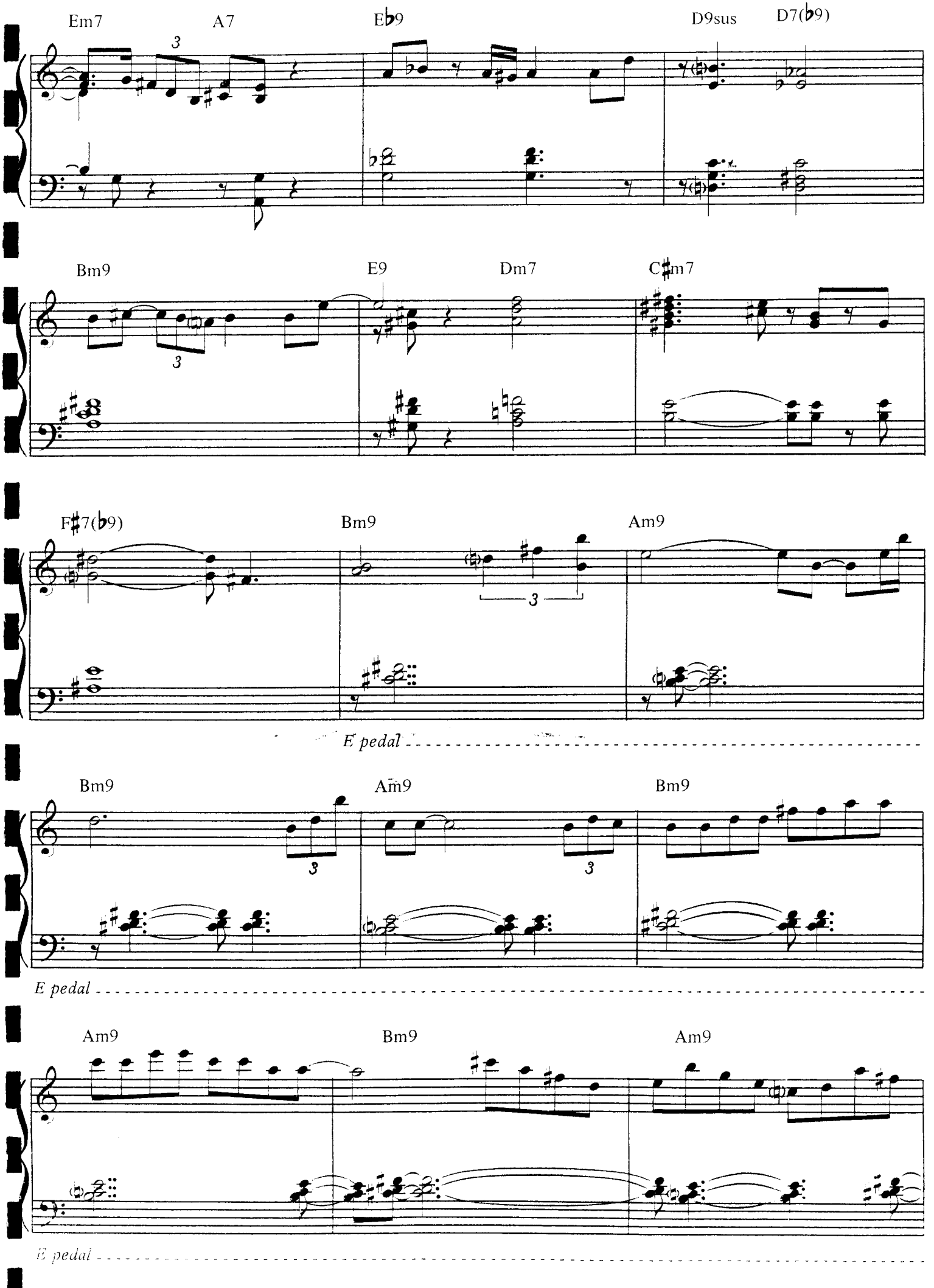
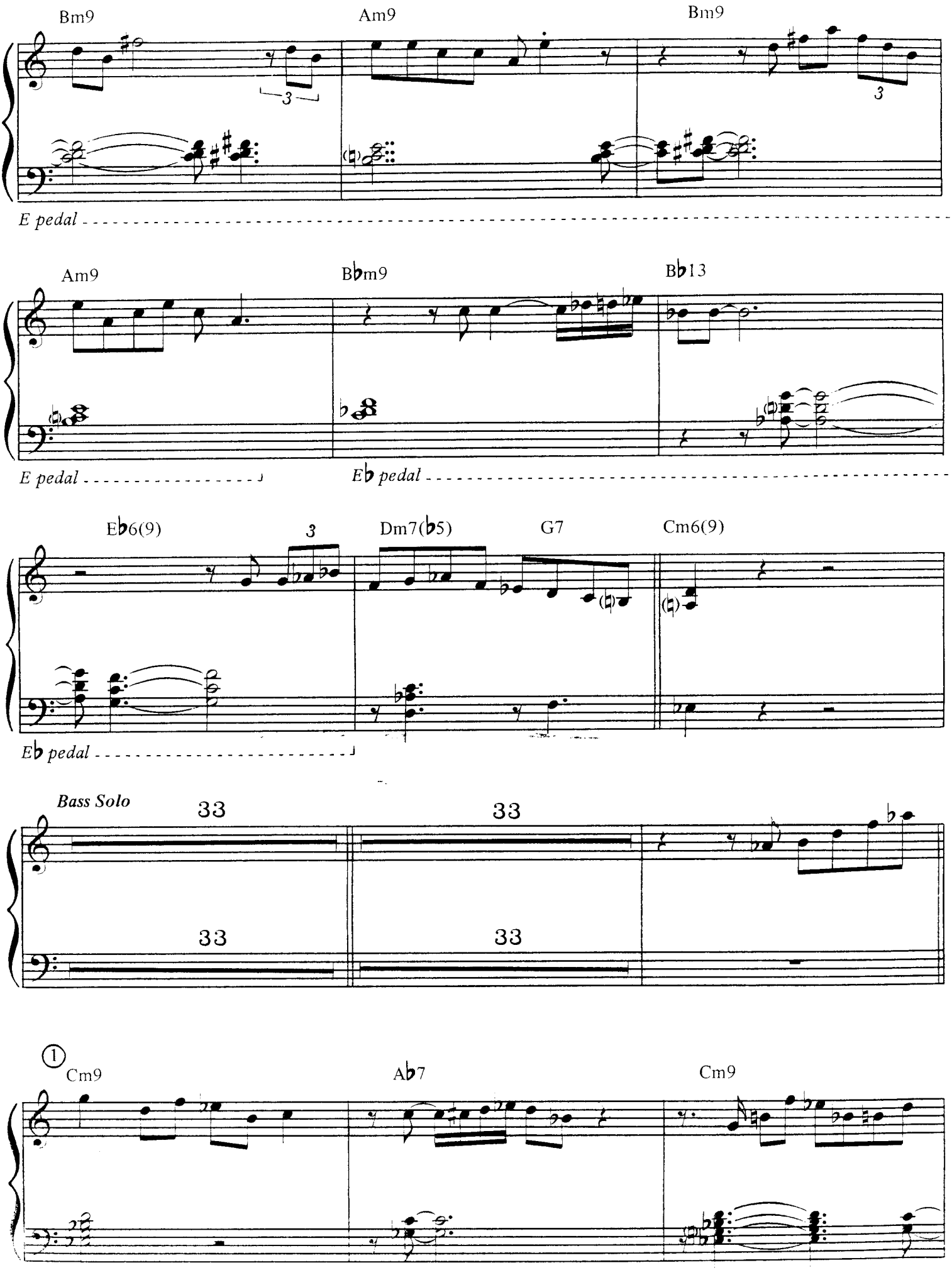
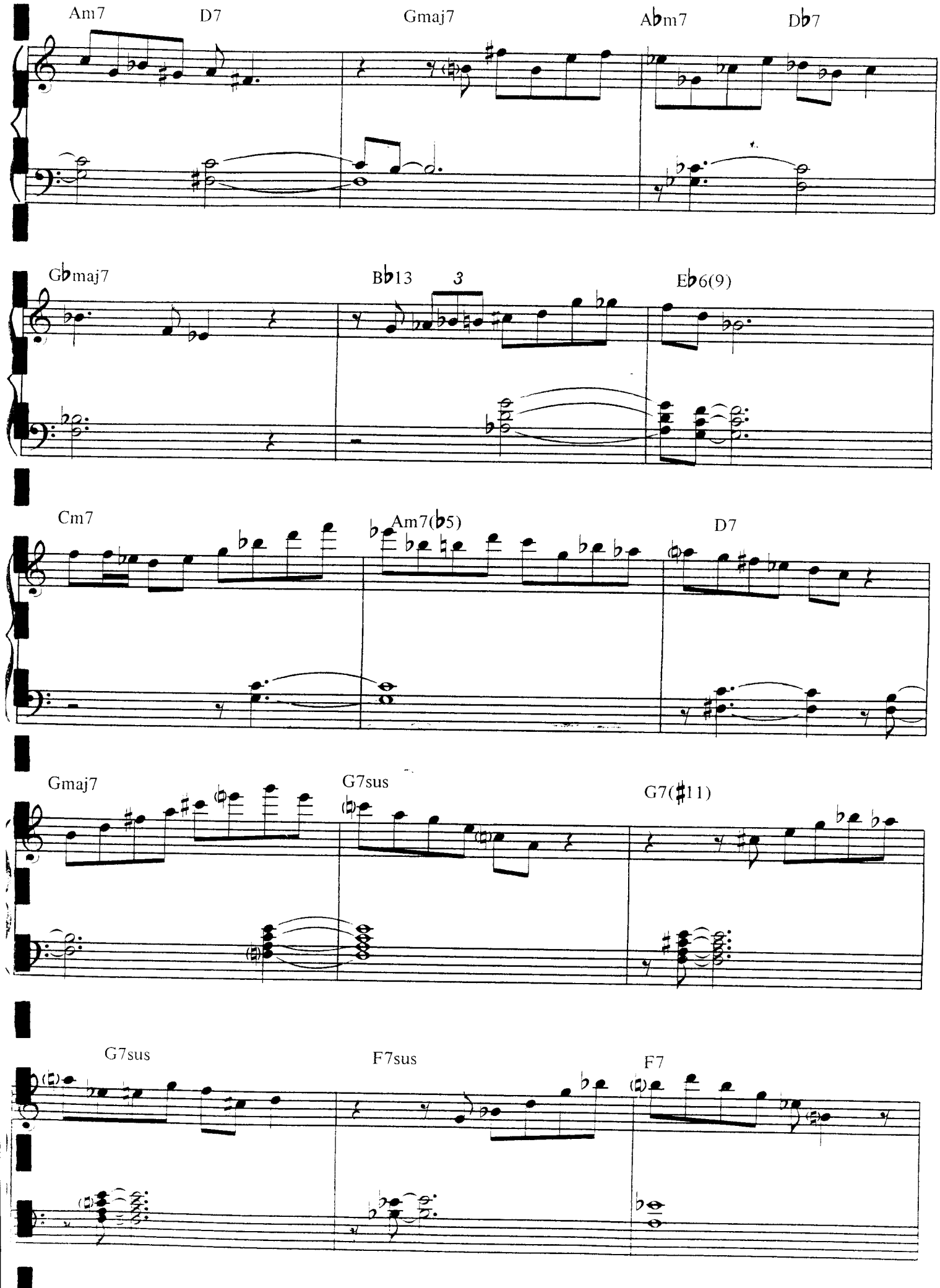
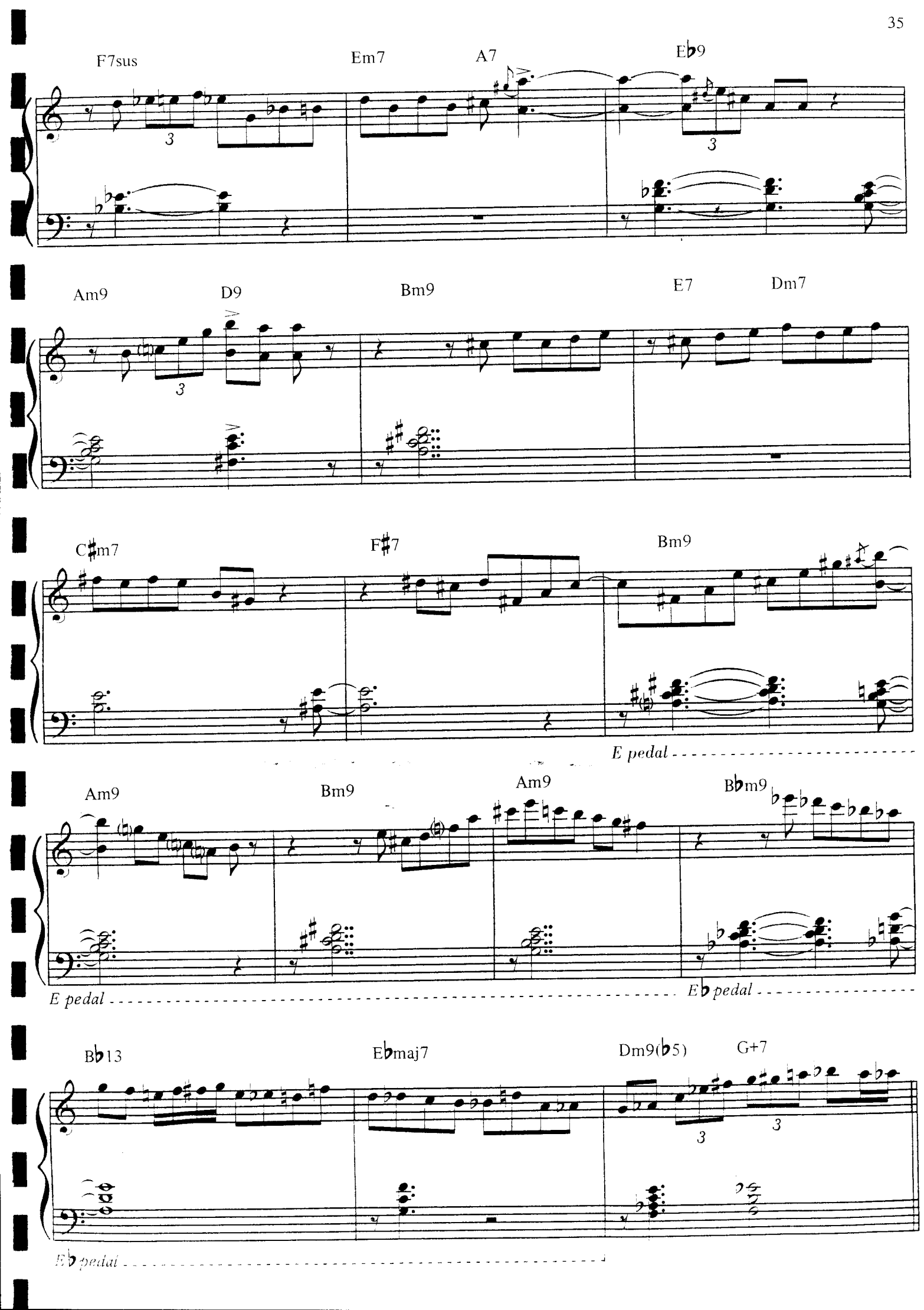
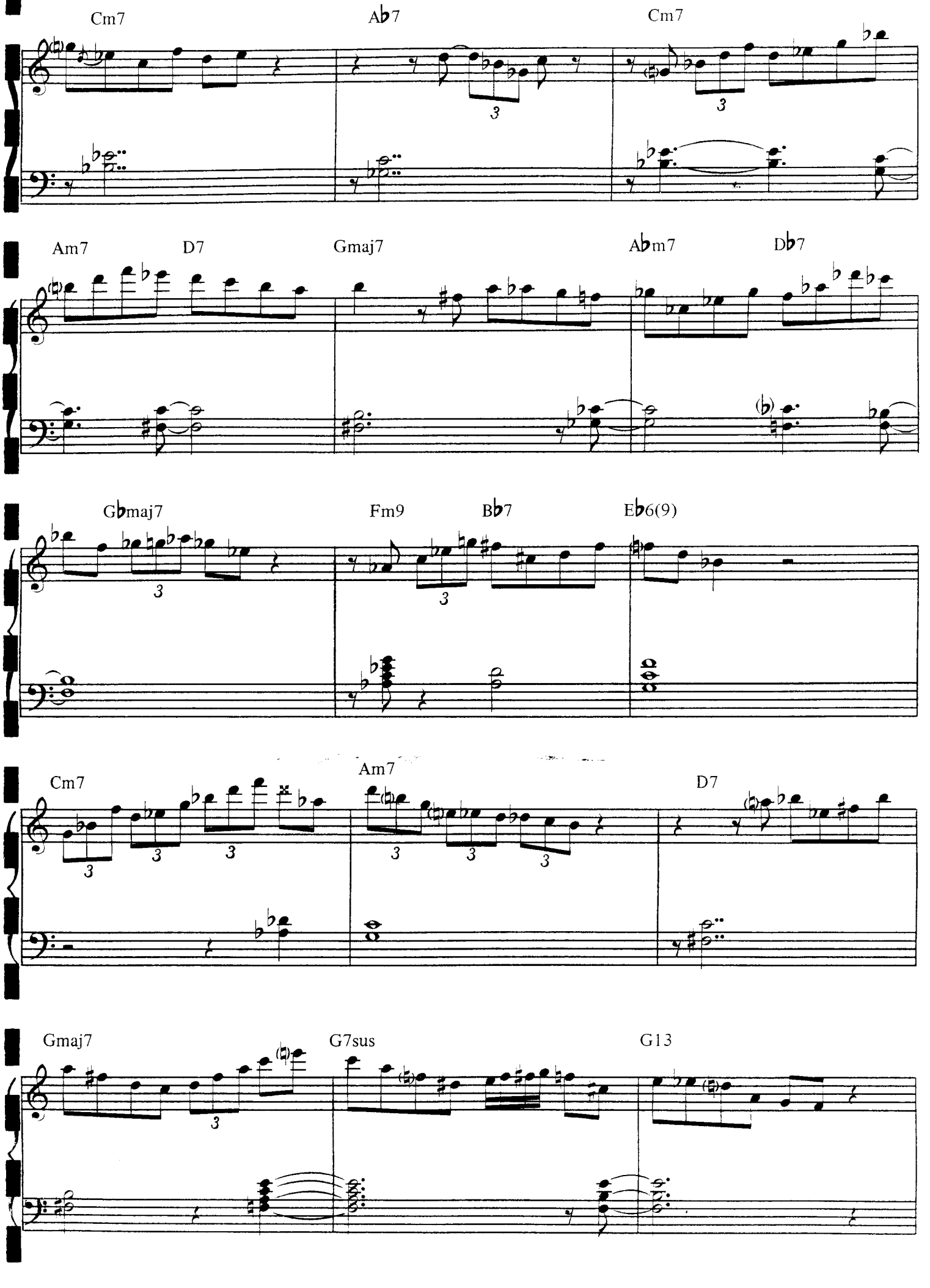

Gmaj7
Abm7
Db7
Gbmaj7
Fm7
Bb9
Ebmaj7
Cm7
Cm/Bb
(#11)
♩= ca. 176 (♫ = ♩³♪)
Am7(b5)
D7(b9)
D9
Gmaj7
Bass & Drums enter
G7sus
G7(-5)
G9sus
F7sus
F7(b5)
F7sus

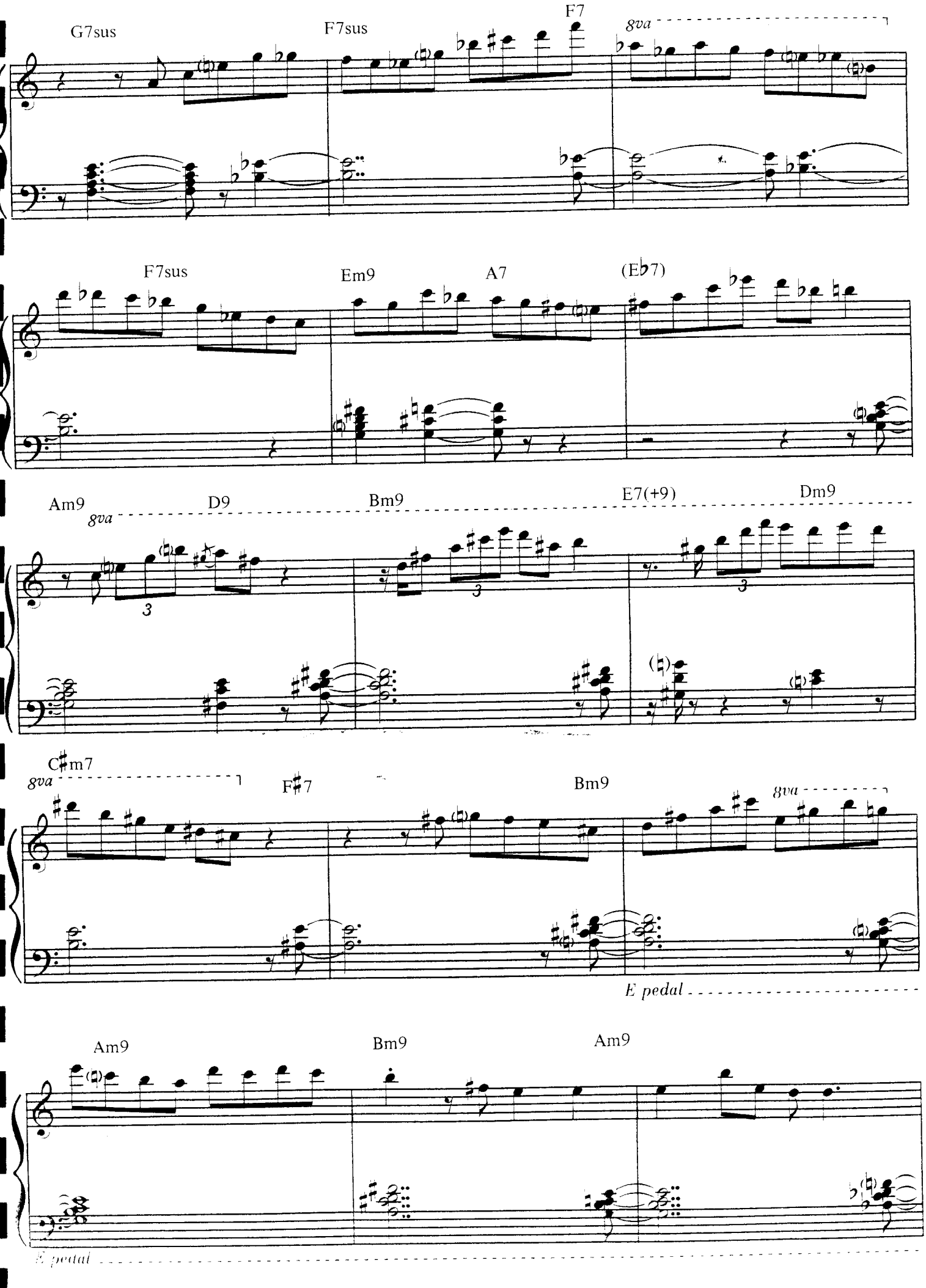

Em7
A7
E♭9
D9sus
D7(♭9)
Bm9
E9
Dm7
C♯m7
F♯7(♭9)
Bm9
Am9
E pedal
Bm9
Am9
Bm9
E pedal
Am9
Bm9
Am9
E pedal

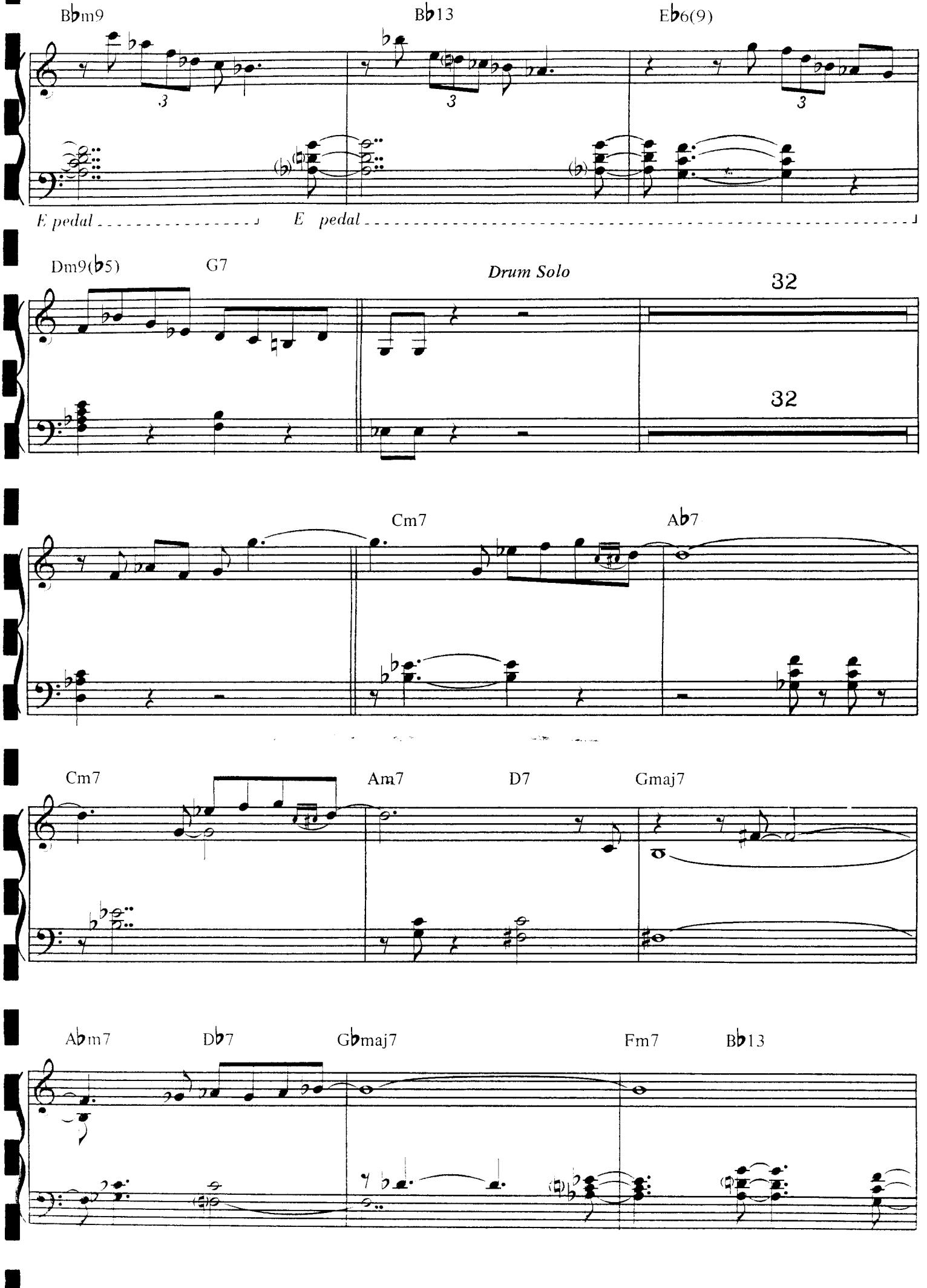

Bm9
Am9
Bm9
3
3
E pedal
Am9
B♭m9
B♭13
E pedal
E♭ pedal
E♭6(9)
3
Dm7(♭5)
G7
Cm6(9)
E♭ pedal
Bass Solo
33
33
33
33
①
Cm9
A♭7
Cm9

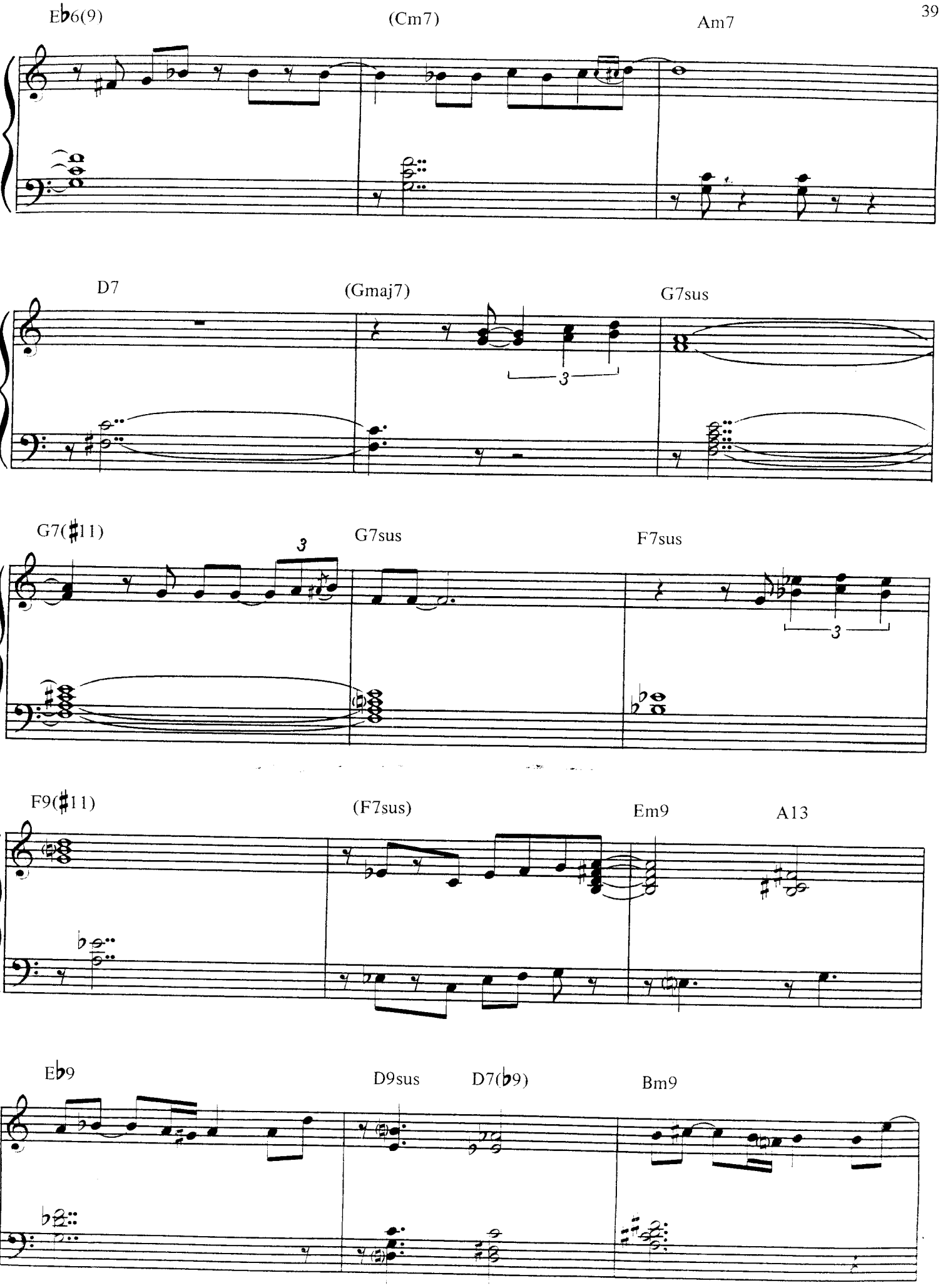

Am7
D7
Gmaj7
Abm7
Db7
Gbmaj7
Bb13
3
Eb6(9)
Cm7
Am7(b5)
D7
Gmaj7
G7sus
G7(#11)
G7sus
F7sus
F7

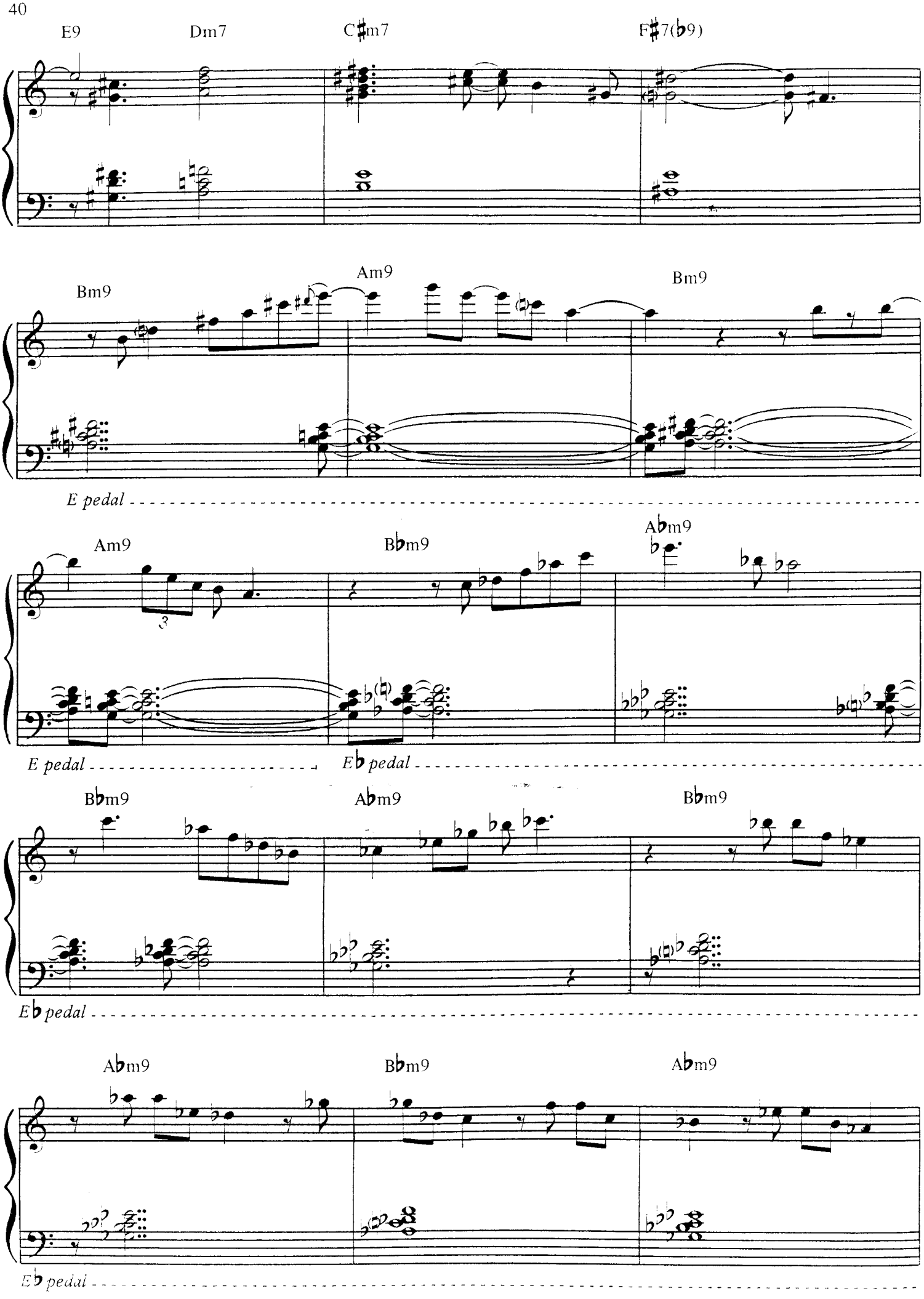

F7sus
Em7
A7
Eb9
Am9
D9
Bm9
E7
Dm7
C#m7
F#7
Bm9
E pedal
Am9
Bm9
Am9
Bbm9
E pedal
Eb pedal
Bb13
Ebmaj7
Dm9(b5)
G+7
Eb pedal

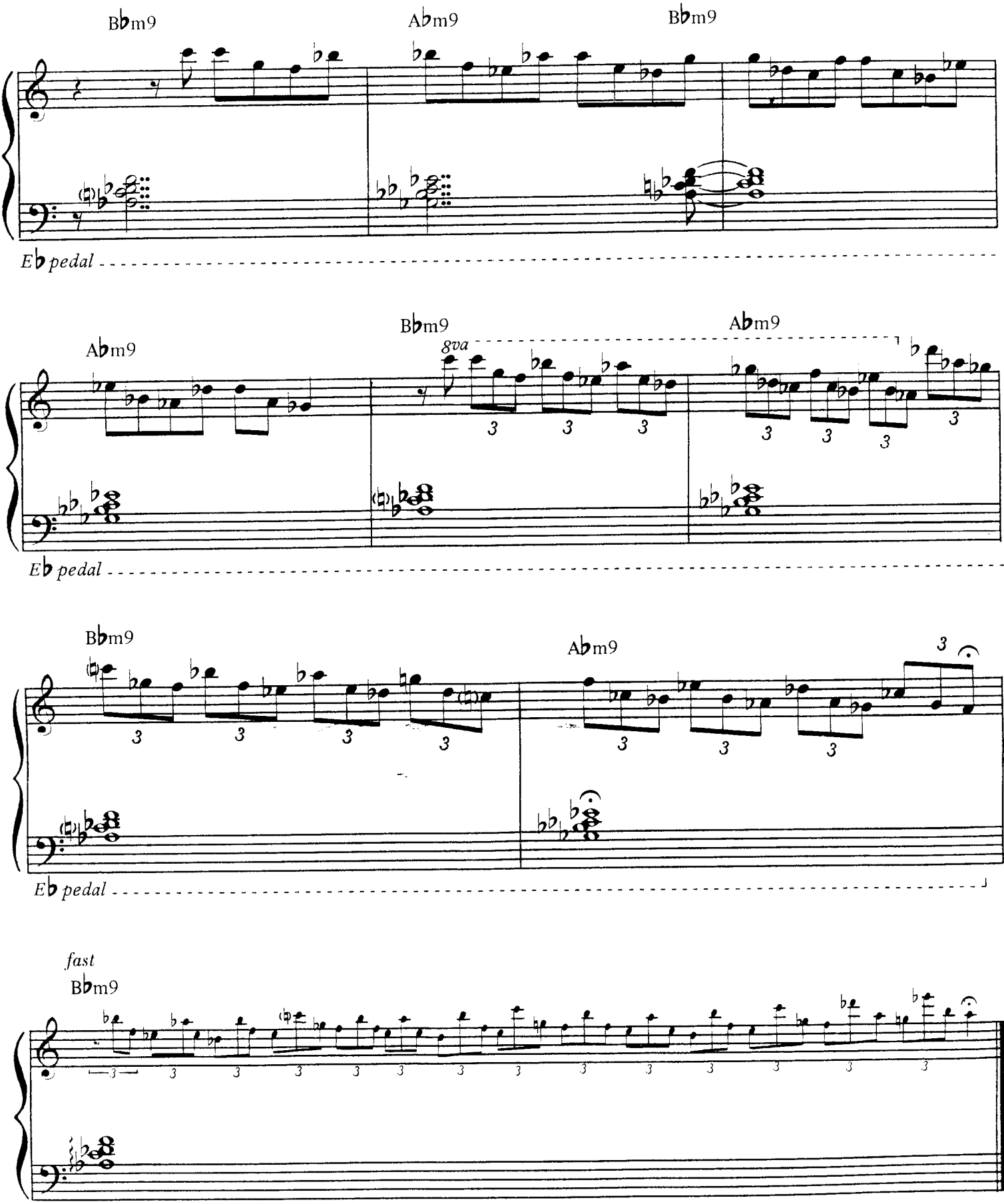

Cm7
Ab7
Cm7
Am7
D7
Gmaj7
Abm7
Db7
Gbmaj7
Fm9
Bb7
Eb6(9)
Cm7
Am7
D7
Gmaj7
G7sus
G13


G7sus
F7sus
F7
8va
F7sus
Em9
A7
(Eb7)
Am9
8va
D9
Bm9
E7(+9)
Dm9
C♯m7
8va
F♯7
Bm9
8va
E pedal
Am9
Bm9
Am9
E pedal


Bbm9
Bb13
Eb6(9)
E pedal
E pedal
Dm9(b5)
G7
Drum Solo
32
32
Cm7
Ab7
Cm7
Am7
D7
Gmaj7
Abm7
Db7
Gbmaj7
Fm7
Bb13

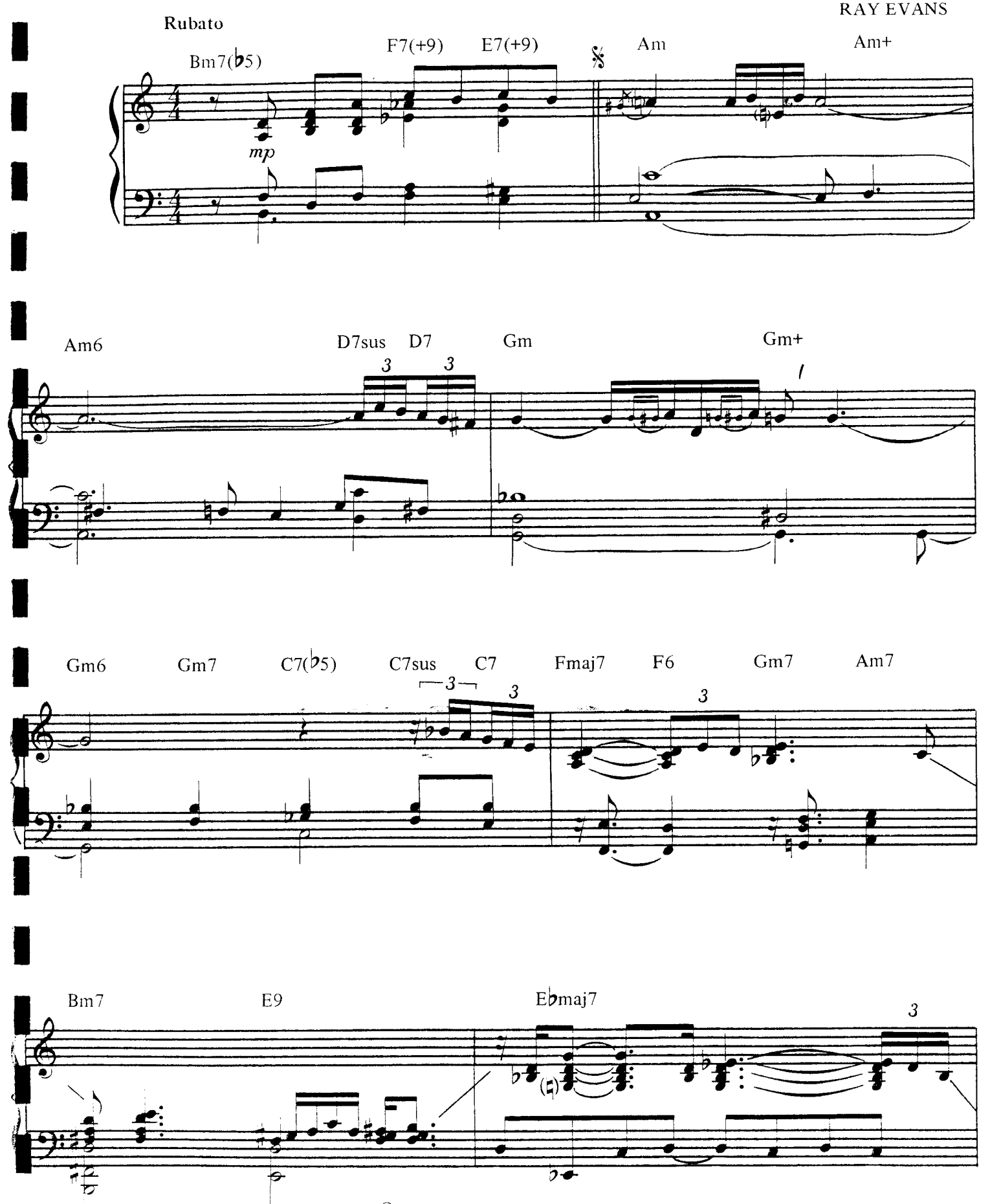

Eb6(9)
(Cm7)
Am7
D7
(Gmaj7)
G7sus
3
G7(#11)
3
G7sus
F7sus
3
F9(#11)
(F7sus)
Em9
A13
Eb9
D9sus
D7(b9)
Bm9


E9
Dm7
C♯m7
F♯7(♭9)
Bm9
Am9
Bm9
E pedal
Am9
B♭m9
A♭m9
E pedal
E♭ pedal
B♭m9
A♭m9
B♭m9
E♭ pedal
A♭m9
B♭m9
A♭m9
E♭ pedal


B♭m9
A♭m9
B♭m9
E♭ pedal
A♭m9
B♭m9
8va
A♭m9
E♭ pedal
B♭m9
A♭m9
E♭ pedal
fast
B♭m9

Never Let Me Go

Words and Music by
JAY LIVINGSTON and
RAY EVANS



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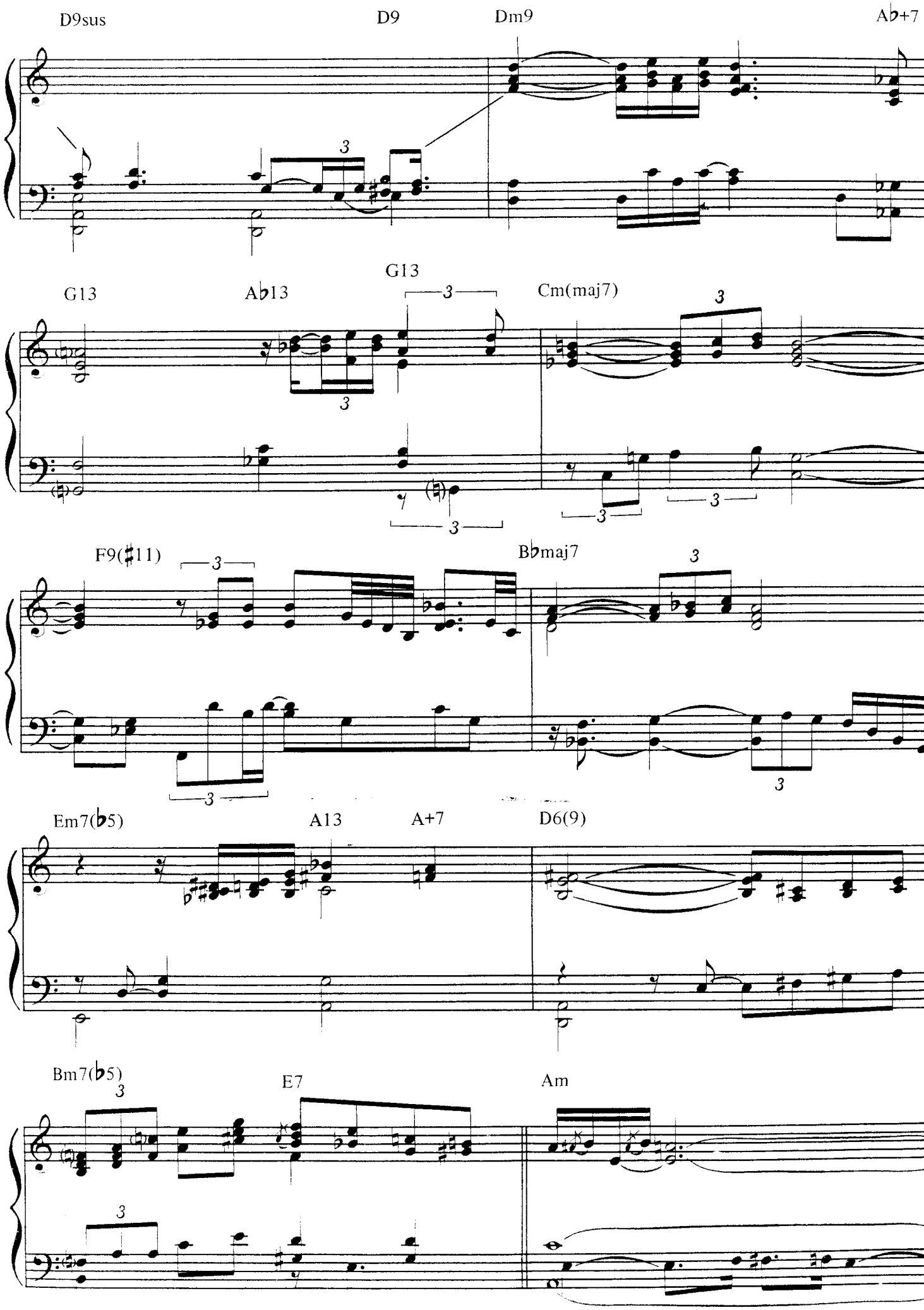
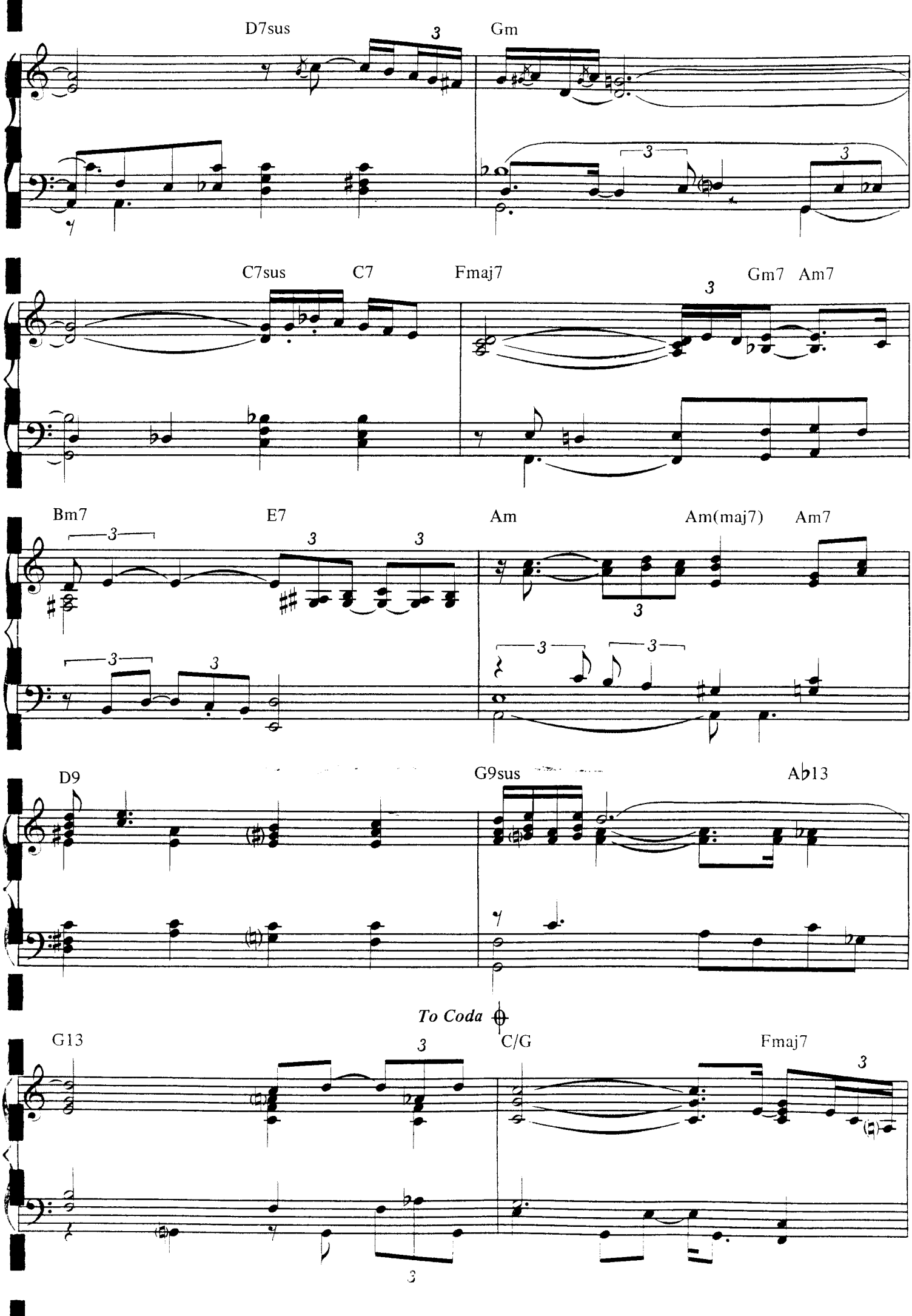
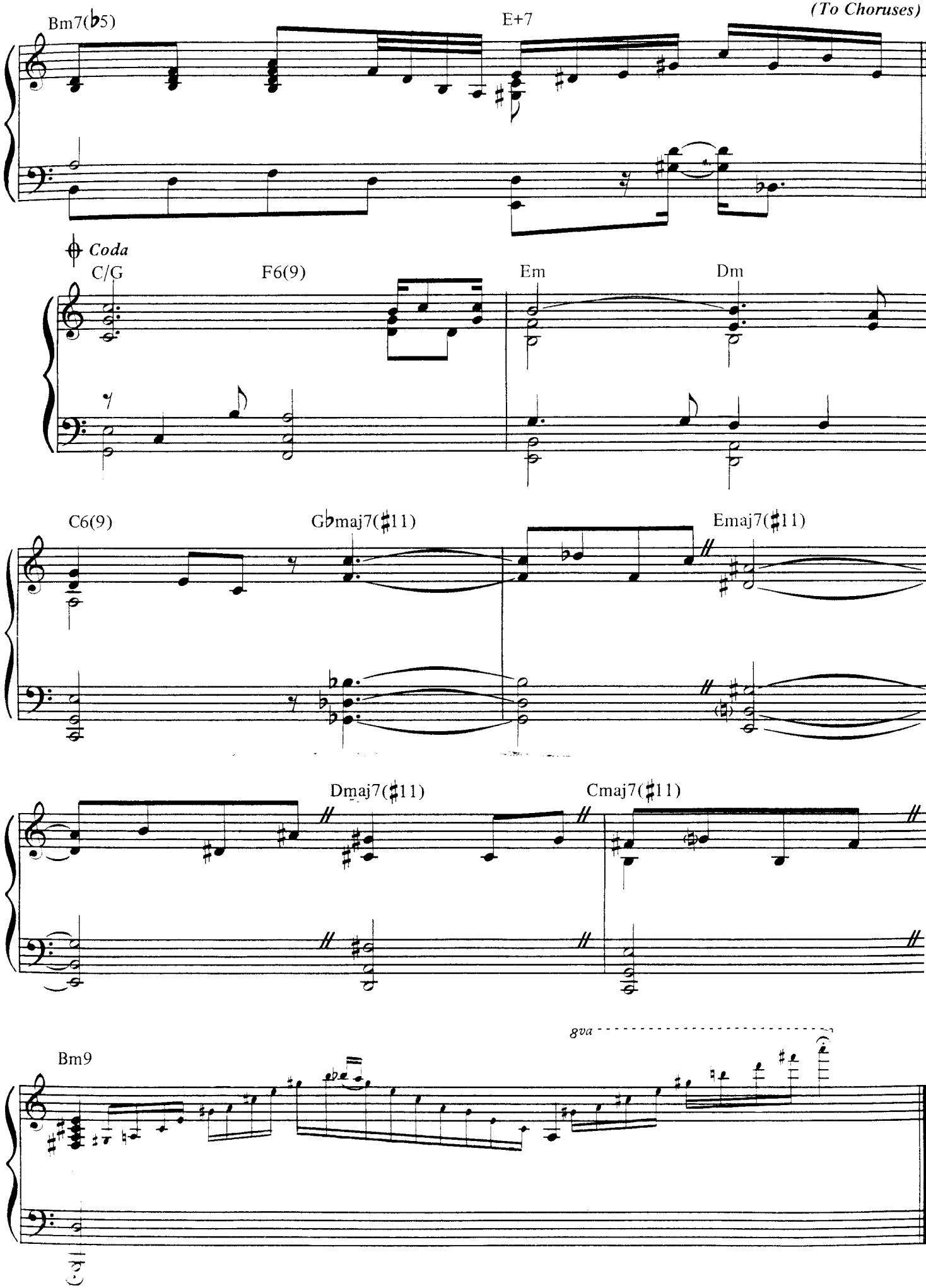

D9sus
D9
Dm9
A♭+7
G13
G13
A♭13
Cm(maj7)
F9(♯11)
B♭maj7
Em7(♭5)
A13
A+7
D6(9)
Bm7(♭5)
E7
Am

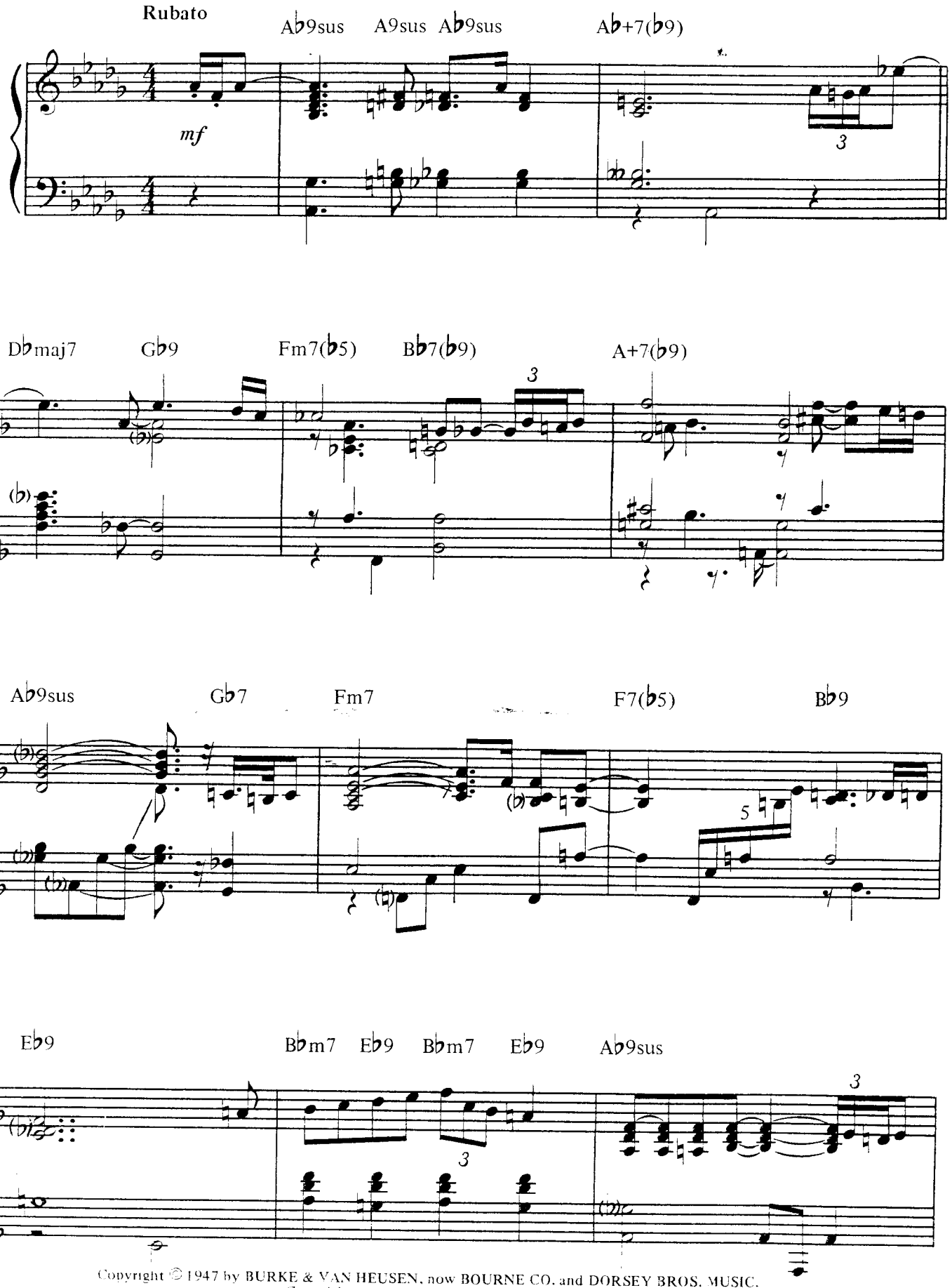

D7sus
Gm
C7sus
C7
Fmaj7
Gm7
Am7
Bm7
E7
Am
Am(maj7)
Am7
D9
G9sus
Ab13
To Coda
G13
C/G
Fmaj7

D.S. 𝄋 al Coda
(To Choruses)



But Beautiful

By
JOHNNY BURKE and
JIMMY VAN HEUSEN



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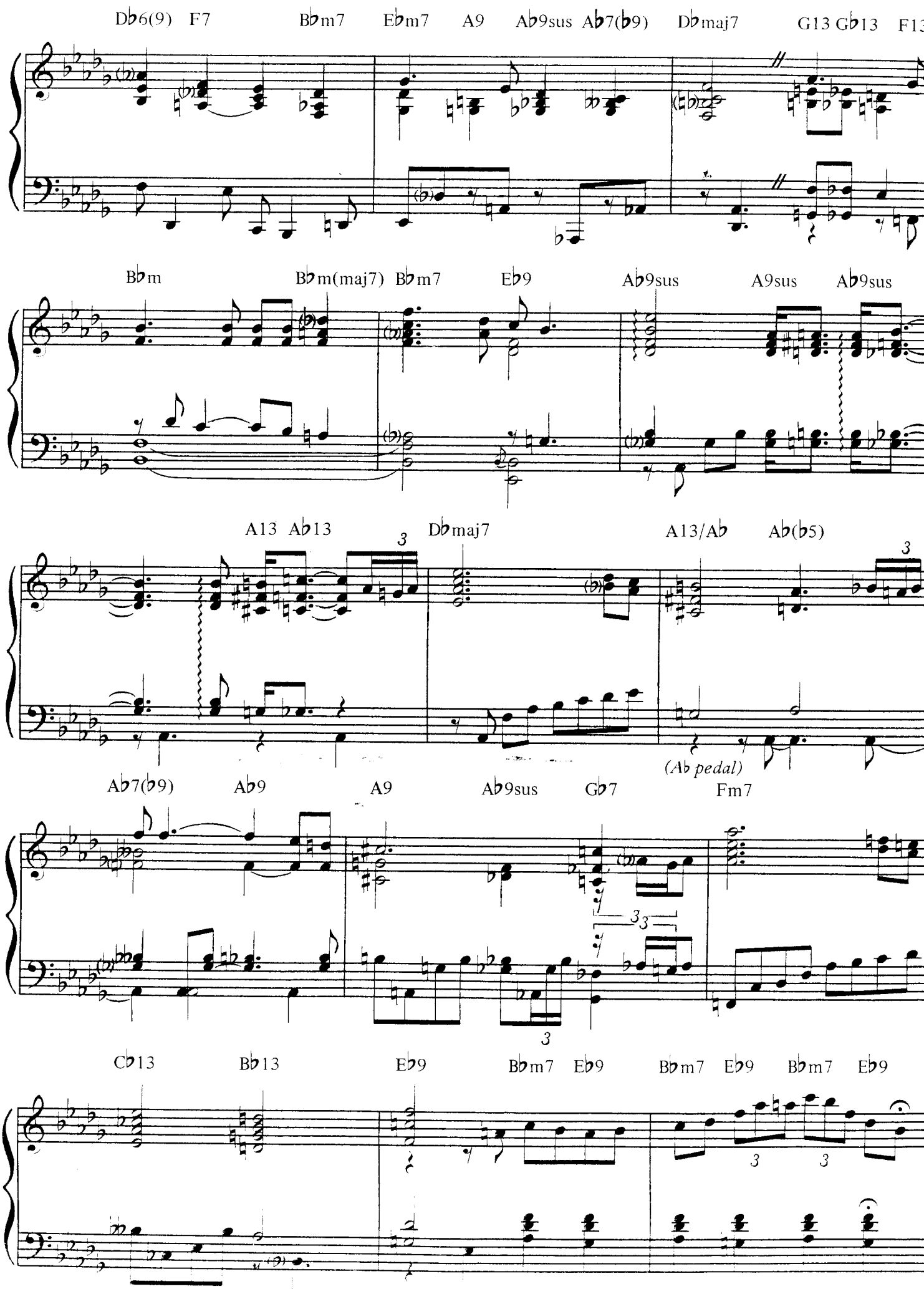
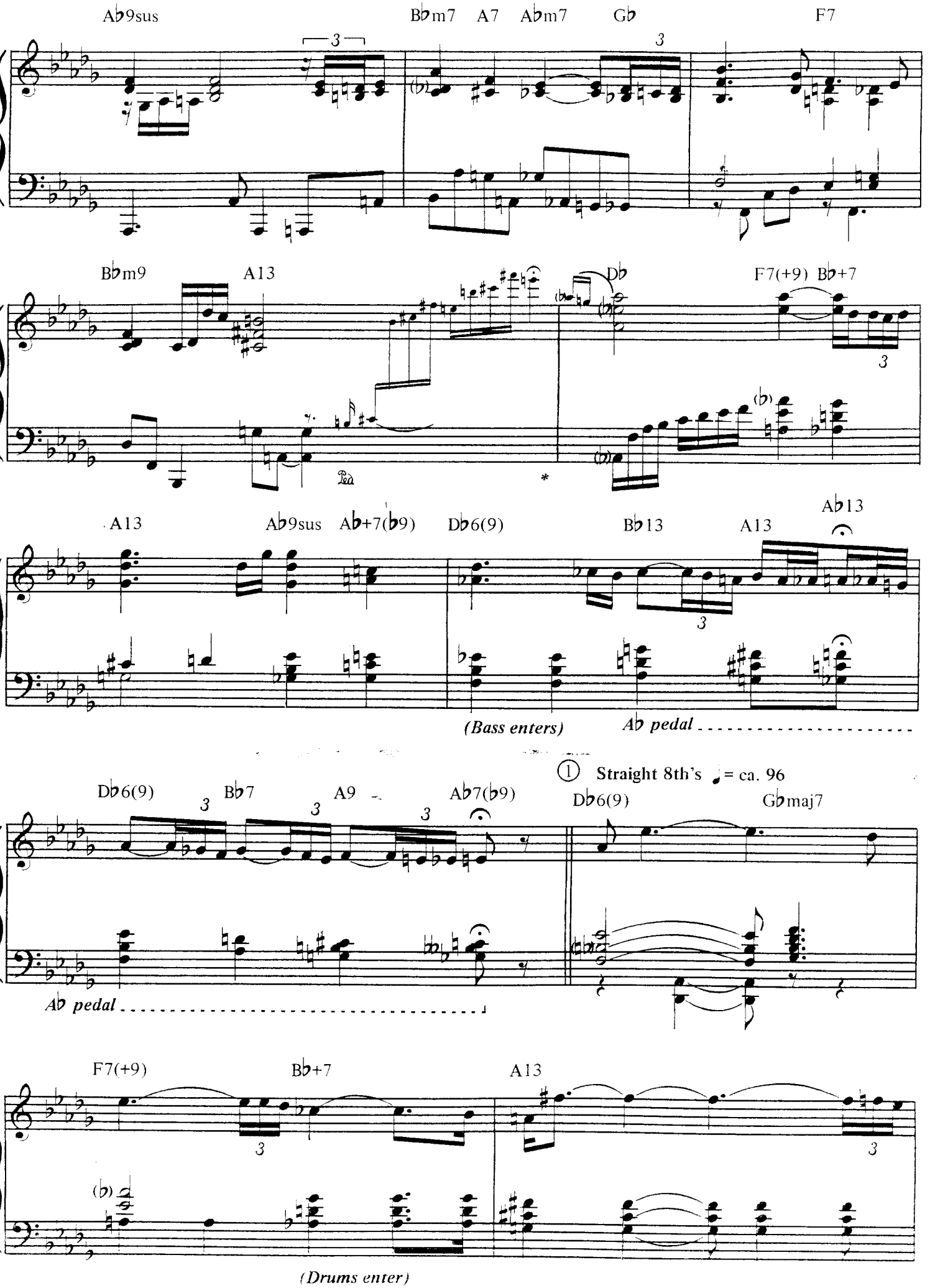
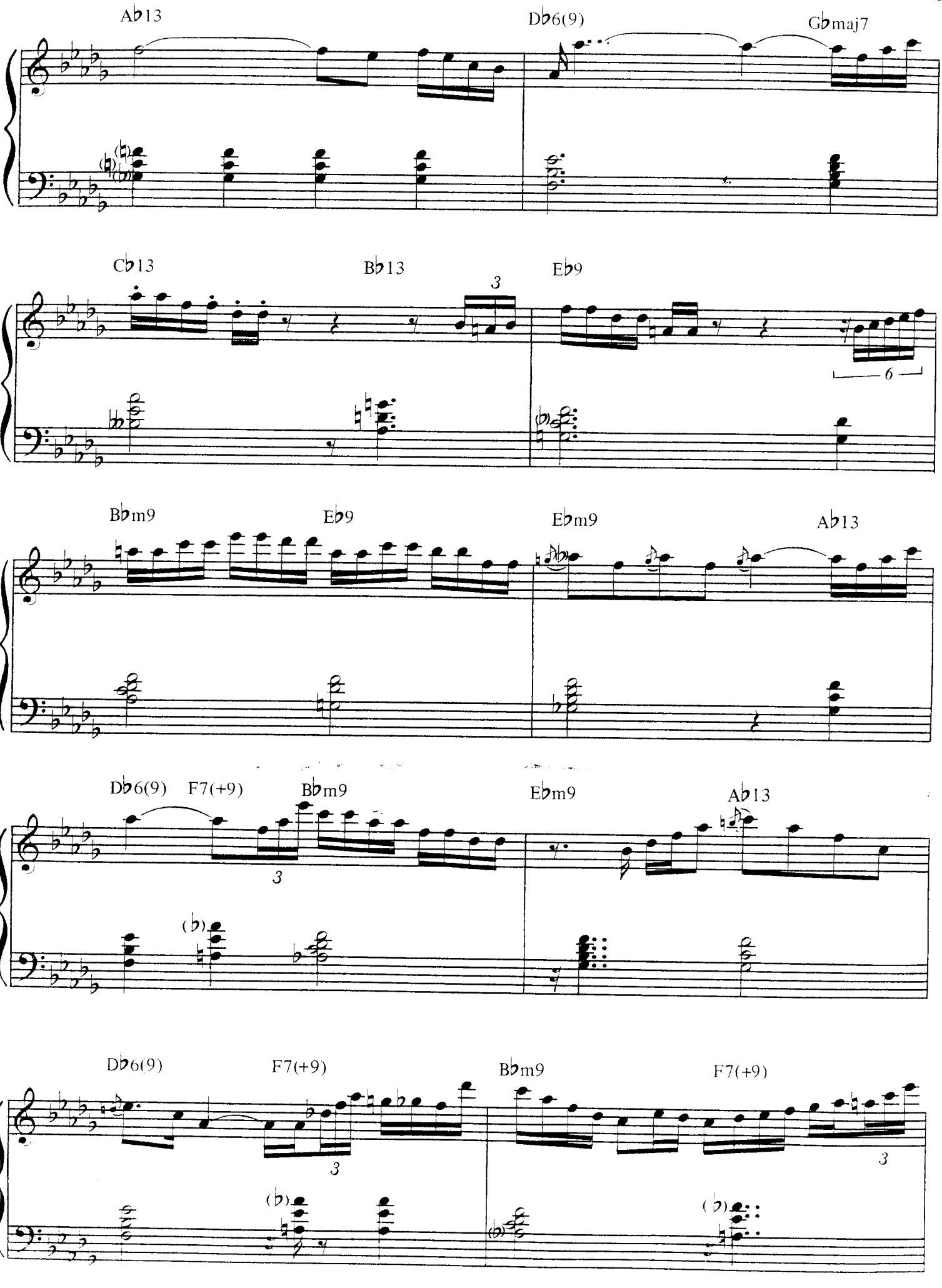
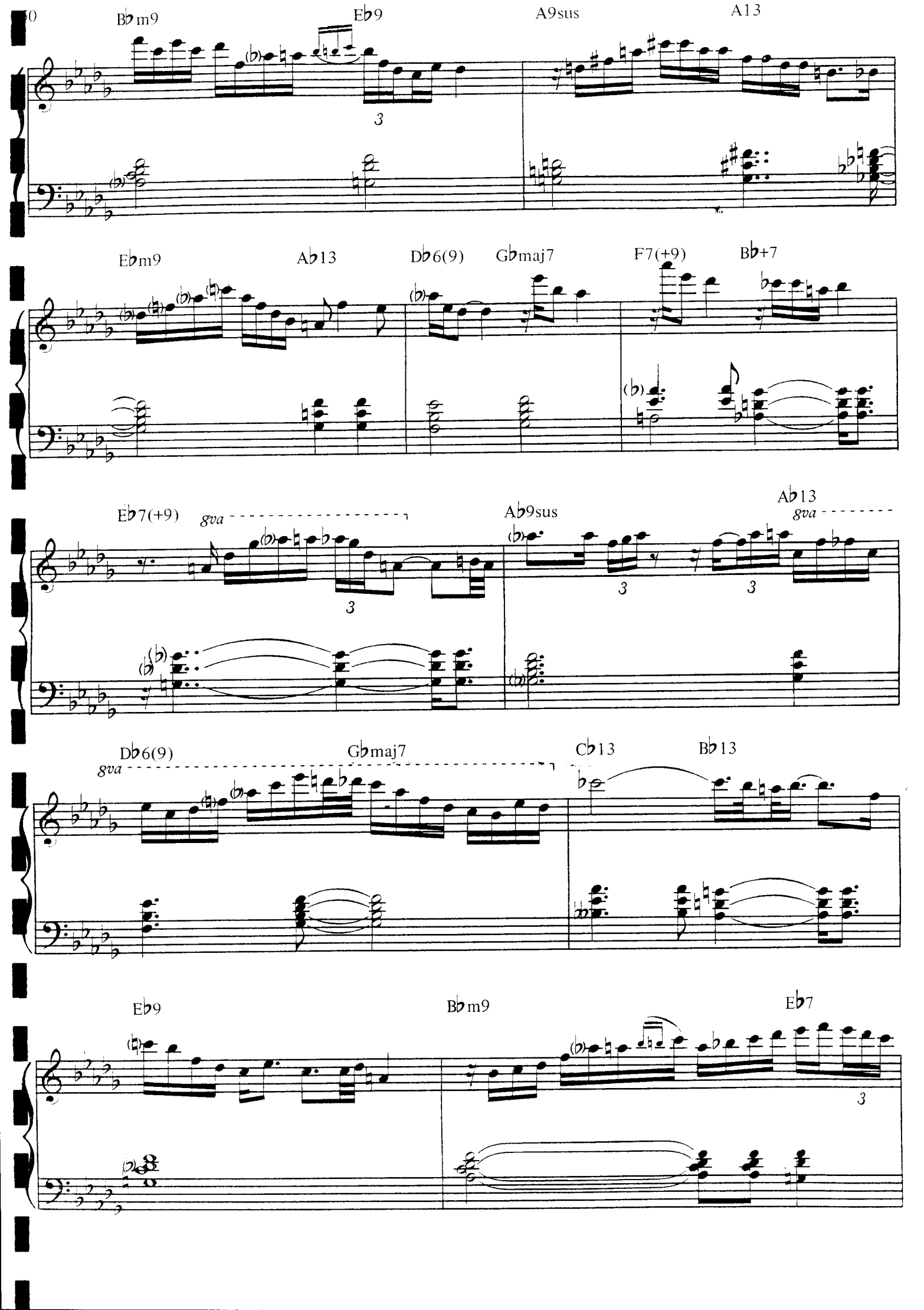
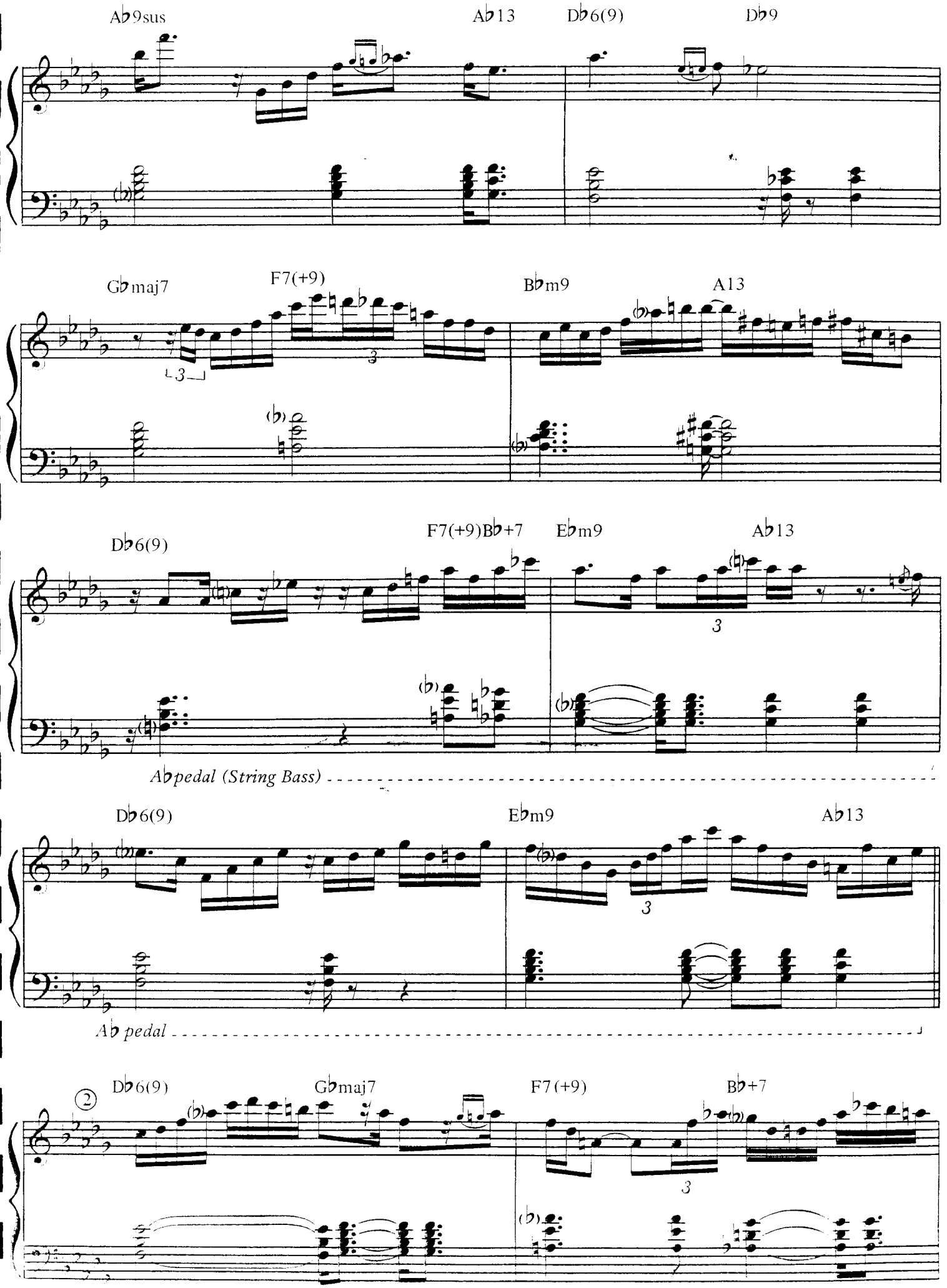
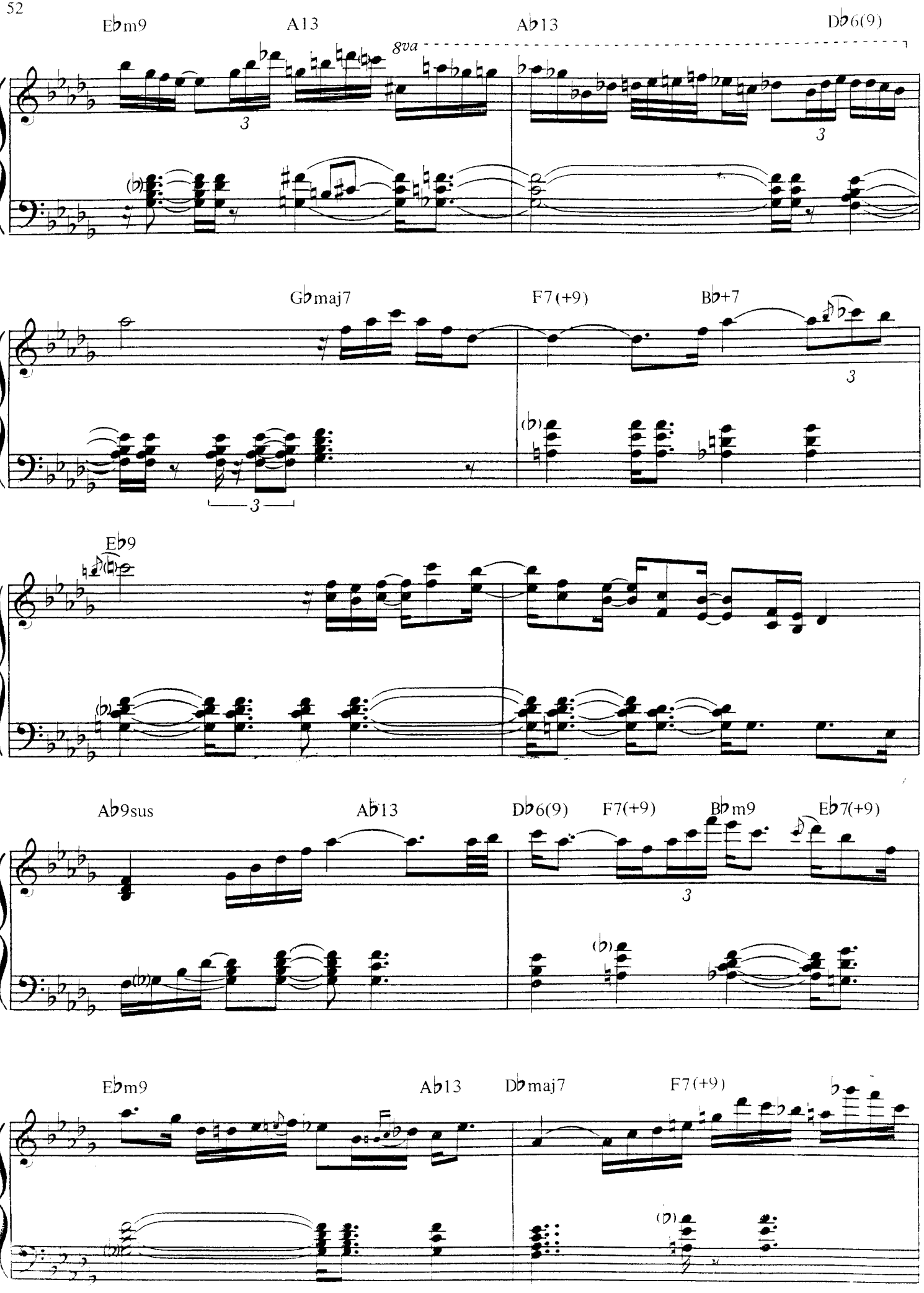

Db6(9) F7 Bbm7 Ebm7 A9 Ab9sus Ab7(b9) Dbmaj7 G13 Gb13 F13
Bbm Bbm(maj7) Bbm7 Eb9 Ab9sus A9sus Ab9sus
A13 Ab13 Dbmaj7 A13/Ab Ab(b5)
(Ab pedal)
Ab7(b9) Ab9 A9 Ab9sus Gb7 Fm7
Cb13 Bb13 Eb9 Bbm7 Eb9 Bbm7 Eb9 Bbm7 Eb9

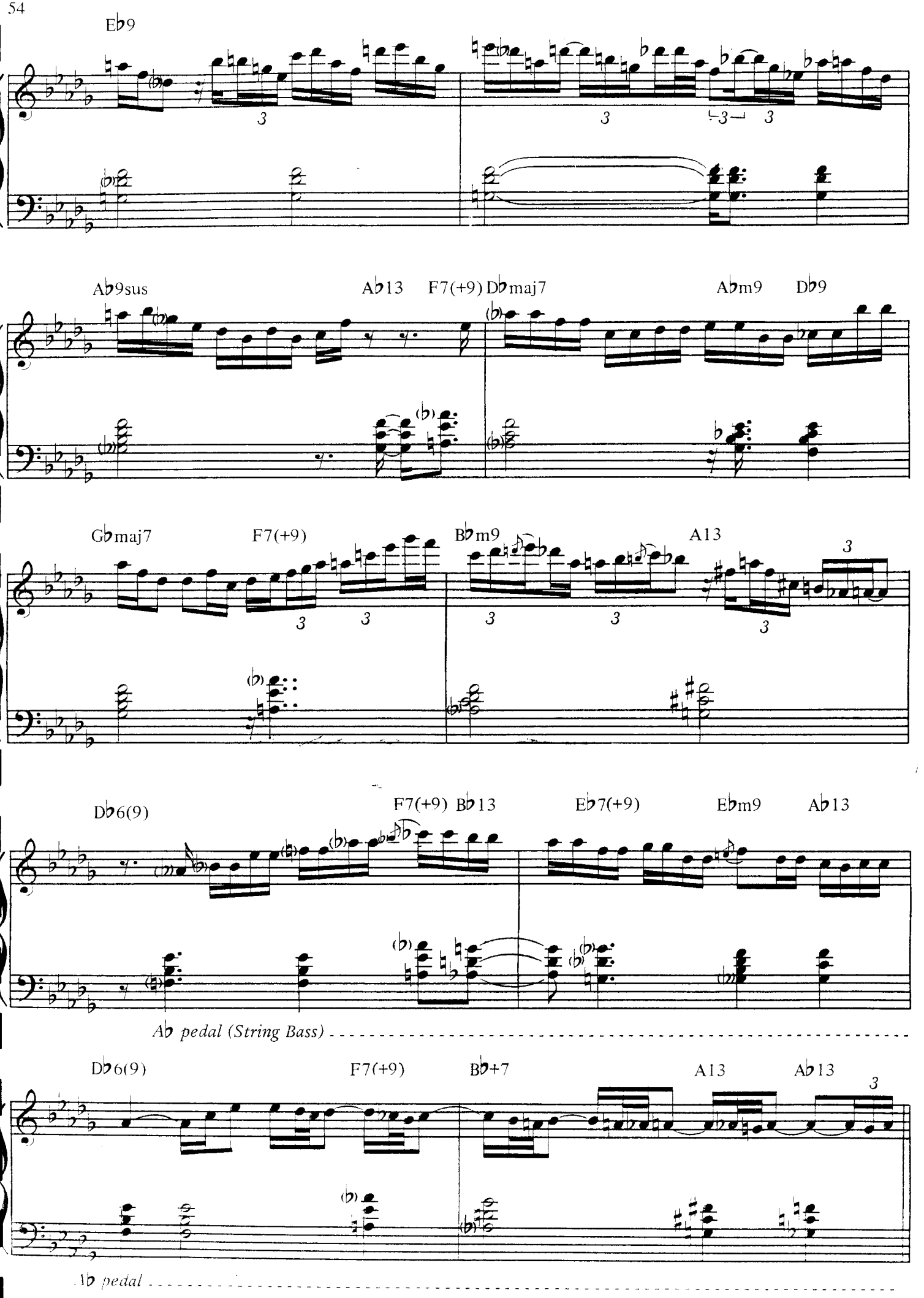

Ab9sus
Bbm7 A7 Abm7 Gb F7
Bbm9 A13 Db F7(+9) Bb+7
Ped
*
A13 Ab9sus Ab+7(b9) Db6(9) Bb13 A13 Ab13
(Bass enters)
Ab pedal
① Straight 8th's ♩= ca. 96
Db6(9) Bb7 A9 Ab7(b9) Db6(9) Gbmaj7
Ab pedal
F7(+9) Bb+7 A13
(Drums enter)

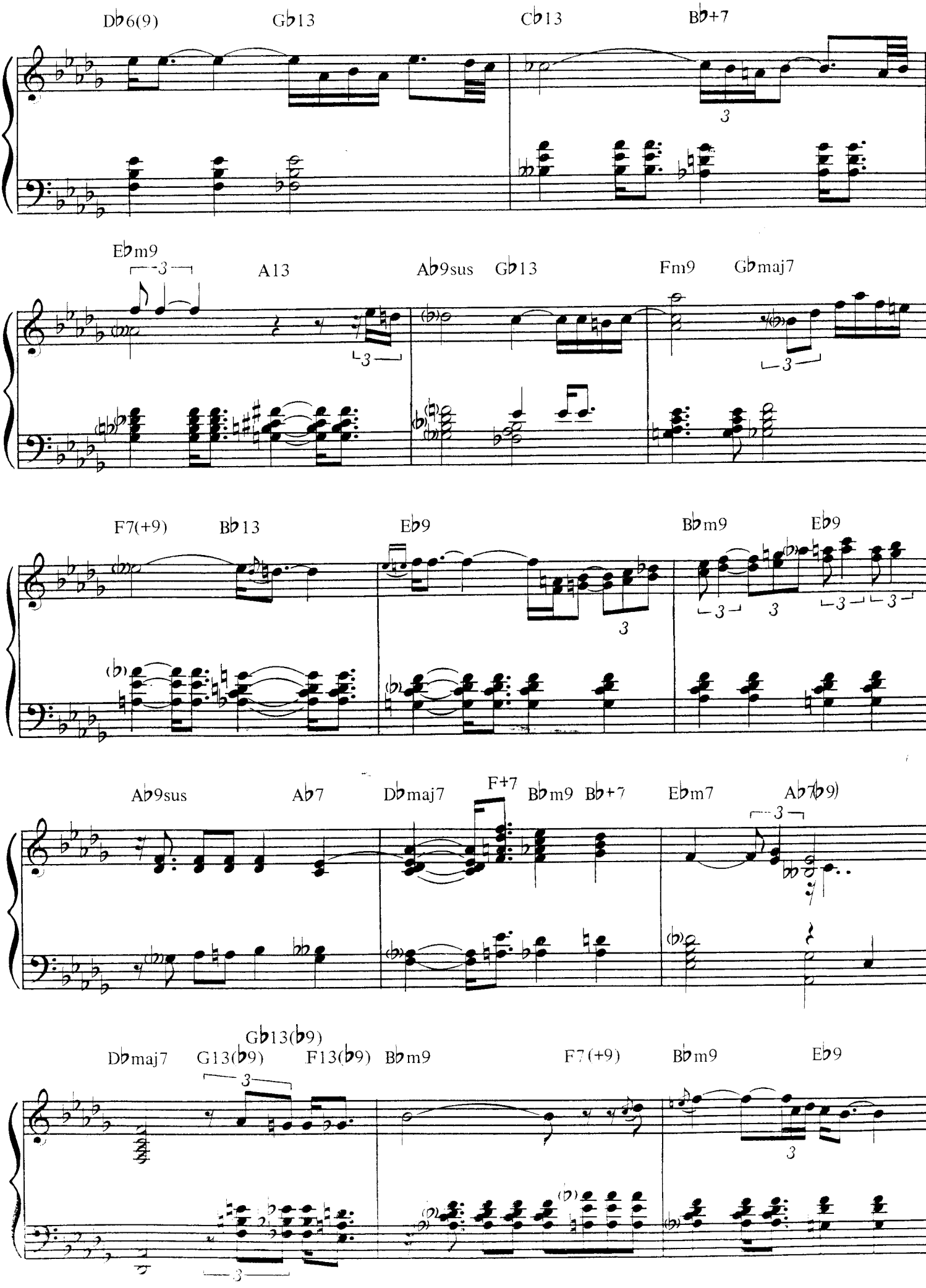

Ab13
Db6(9)
Gbmaj7
Cb13
Bb13
Eb9
Bbm9
Eb9
Ebm9
Ab13
Db6(9)
F7(+9)
Bbm9
Ebm9
Ab13
Db6(9)
F7(+9)
Bbm9
F7(+9)

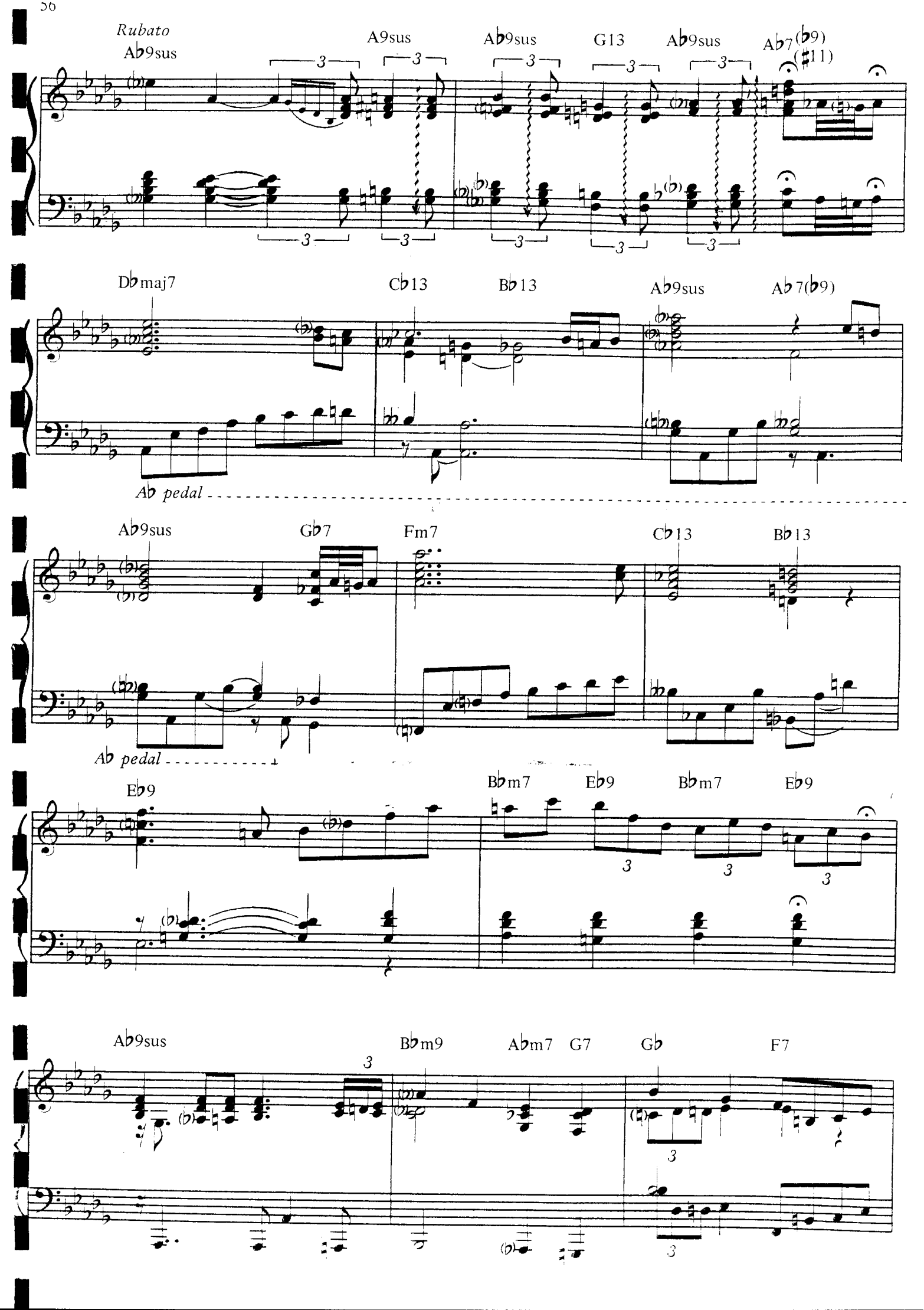

0
B♭m9
E♭9
A9sus
A13
3
E♭m9
A♭13
D♭6(9)
G♭maj7
F7(+9)
B♭+7
E♭7(+9)
8va
A♭9sus
A♭13
8va
3
3
3
D♭6(9)
8va
G♭maj7
C♭13
B♭13
E♭9
B♭m9
E♭7
3

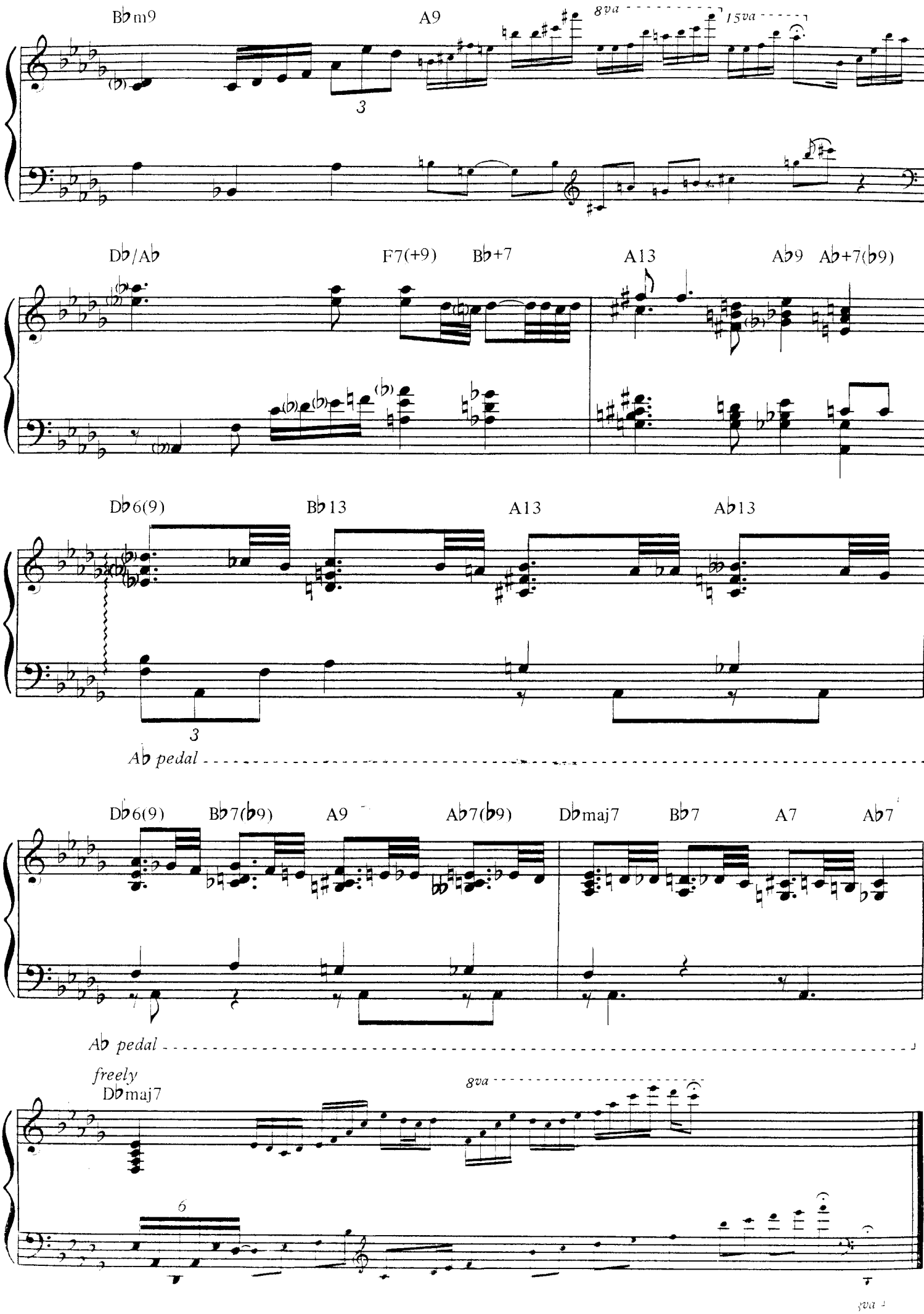

Ab9sus
Ab13
Db6(9)
Db9
Gbmaj7
F7(+9)
Bbm9
A13
Db6(9)
F7(+9)Bb+7
Ebm9
Ab13
Ab pedal (String Bass)
Db6(9)
Ebm9
Ab13
Ab pedal
2
Db6(9)
Gbmaj7
F7(+9)
Bb+7


Eb m9
A13
Ab13
Db 6(9)
8va
Gb maj7
F7 (+9)
Bb+7
Eb9
Ab9sus
Ab13
Db 6(9)
F7(+9)
Bb m9
Eb7(+9)
Eb m9
Ab13
Db maj7
F7(+9)


Eb9
Ab9sus
Ab13
F7(+9)
Db maj7
Abm9
Db9
Gb maj7
F7(+9)
Bbm9
A13
Db6(9)
F7(+9)
Bb13
Eb7(+9)
Ebm9
Ab13
Ab pedal (String Bass)
Db6(9)
F7(+9)
Bb+7
A13
Ab13
Ab pedal

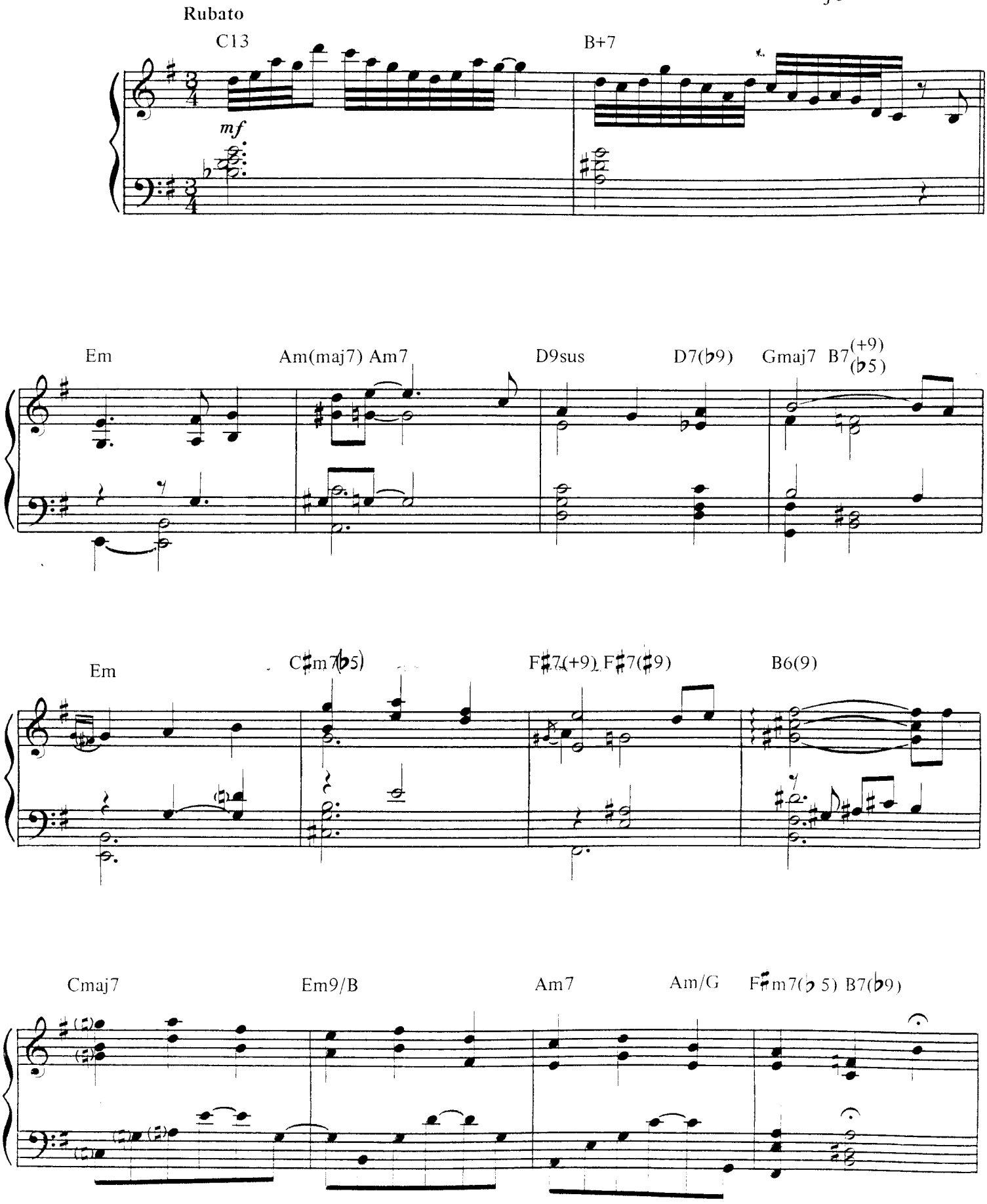

Db6(9)
Gb13
Cb13
Bb+7
Ebm9
A13
Ab9sus
Gb13
Fm9
Gbmaj7
F7(+9)
Bb13
Eb9
Bbm9
Eb9
Ab9sus
Ab7
Dbmaj7
F+7
Bbm9
Bb+7
Ebm7
Ab7(b9)
Dbmaj7
Gb13(b9)
G13(b9)
F13(b9)
Bbm9
F7(+9)
Bbm9
Eb9


Rubato
Ab9sus
A9sus
Ab9sus
G13
Ab9sus
Ab7(b9)
(#11)
Dbmaj7
Cb13
Bb13
Ab9sus
Ab7(b9)
Ab pedal
Ab9sus
Gb7
Fm7
Cb13
Bb13
Ab pedal
Eb9
Bbm7
Eb9
Bbm7
Eb9
Ab9sus
Bbm9
Abm7
G7
Gb
F7


B♭m9
A9
8va
15va
3
D♭/A♭
F7(+9)
B♭+7
A13
A♭9
A♭+7(♭9)
D♭6(9)
B♭13
A13
A♭13
3
A♭ pedal
D♭6(9)
B♭7(♭9)
A9
A♭7(♭9)
D♭maj7
B♭7
A7
A♭7
A♭ pedal
freely
D♭maj7
8va
6

Seascape

By
JOHNNY MANDEL



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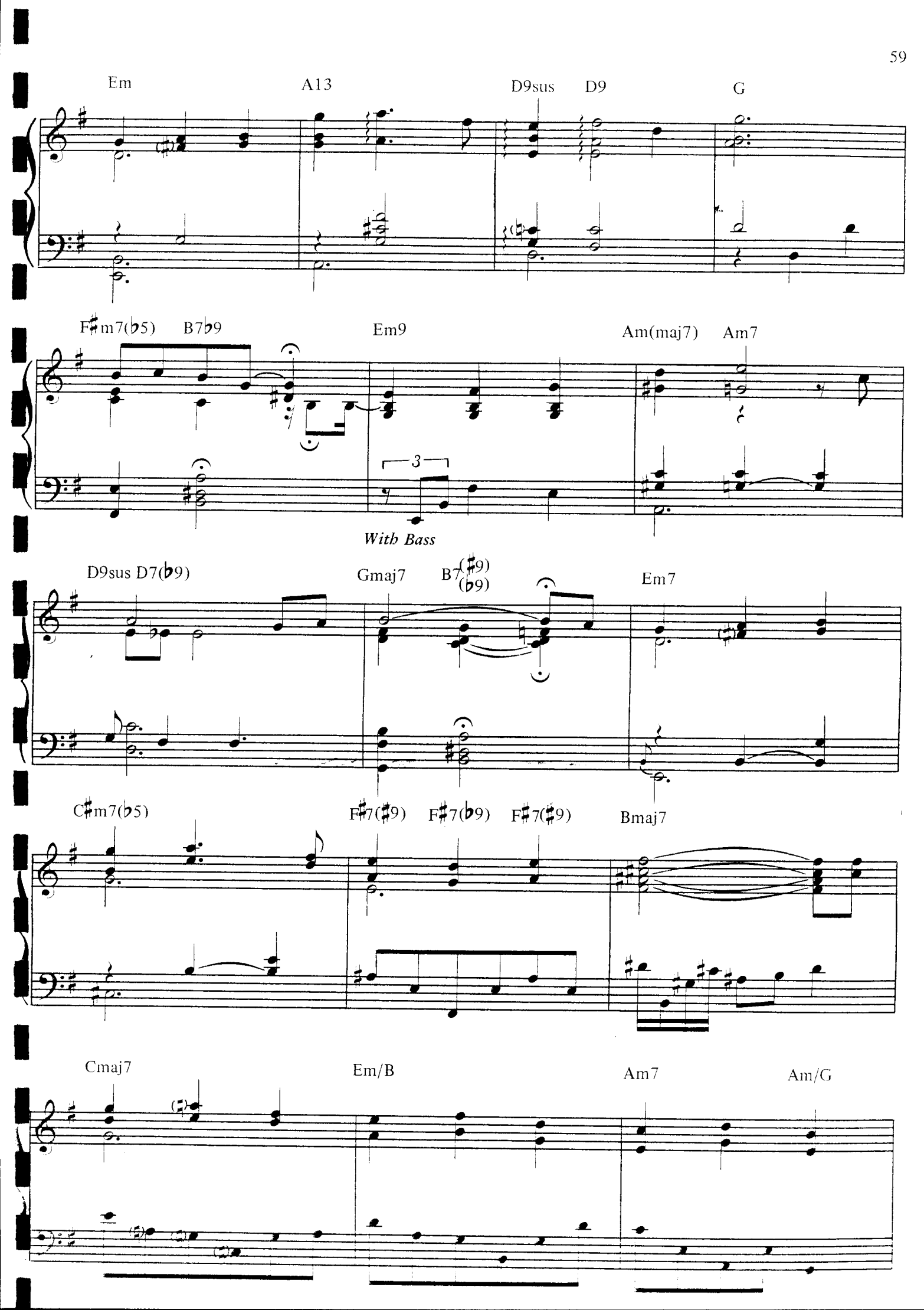
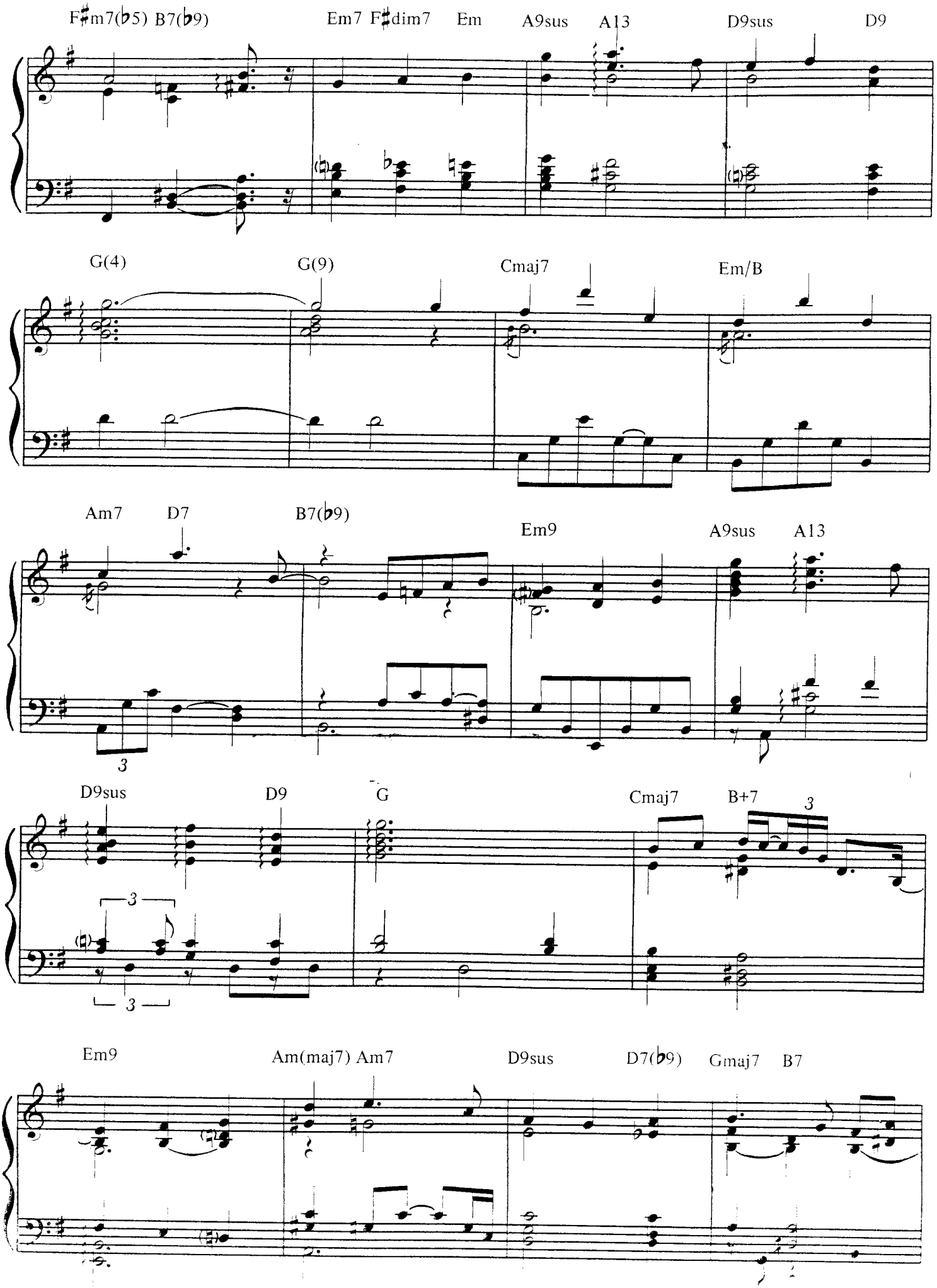
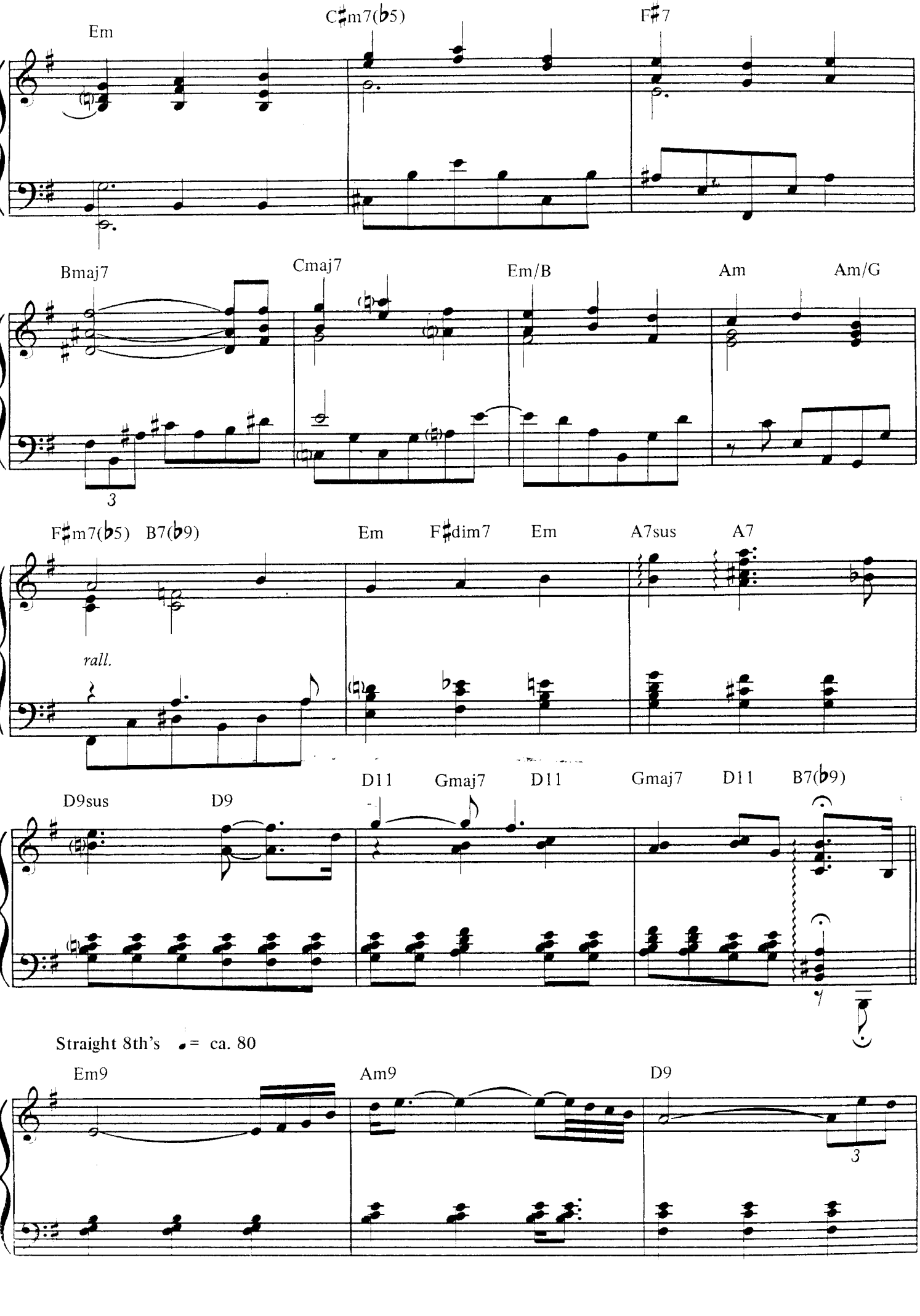
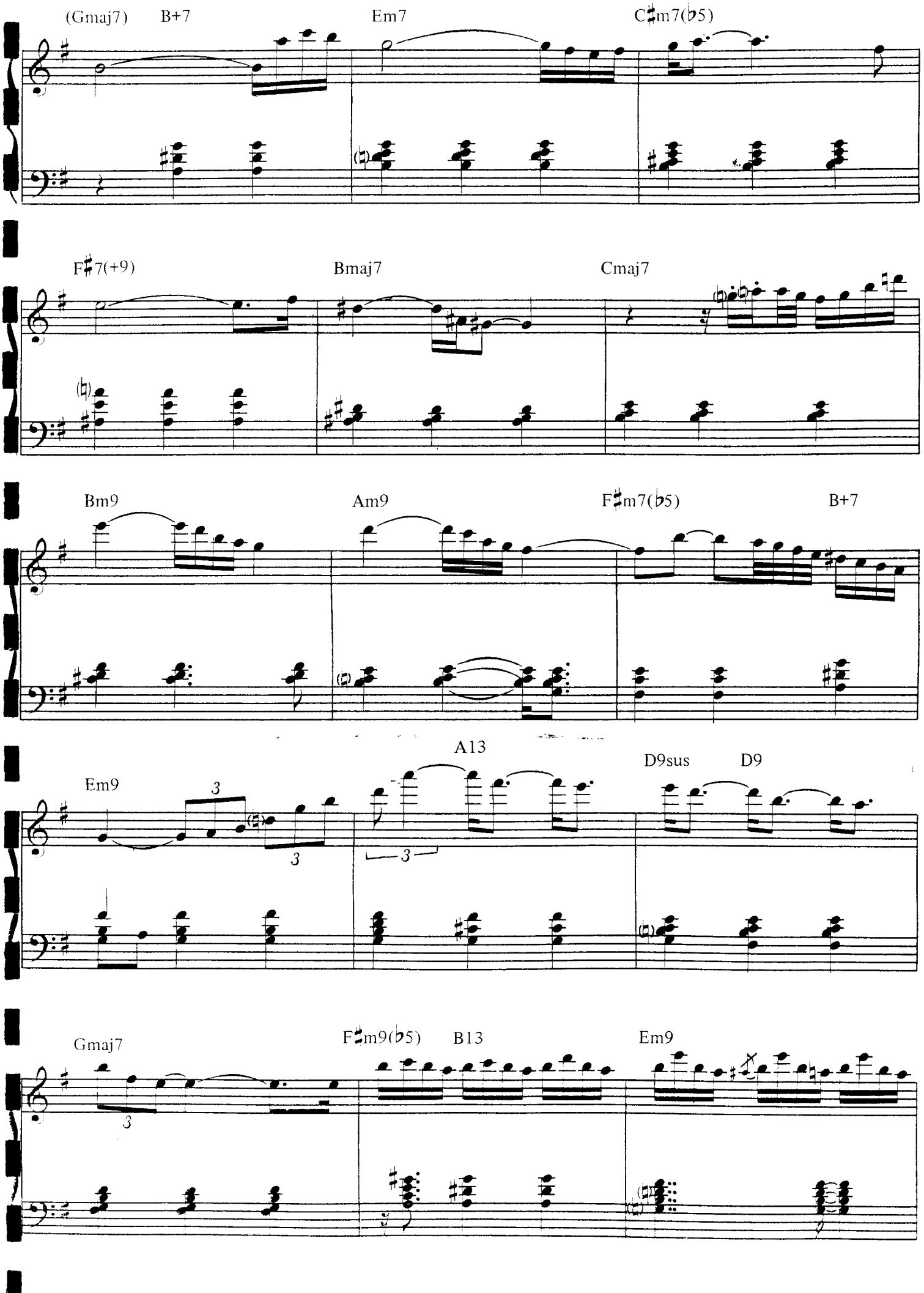
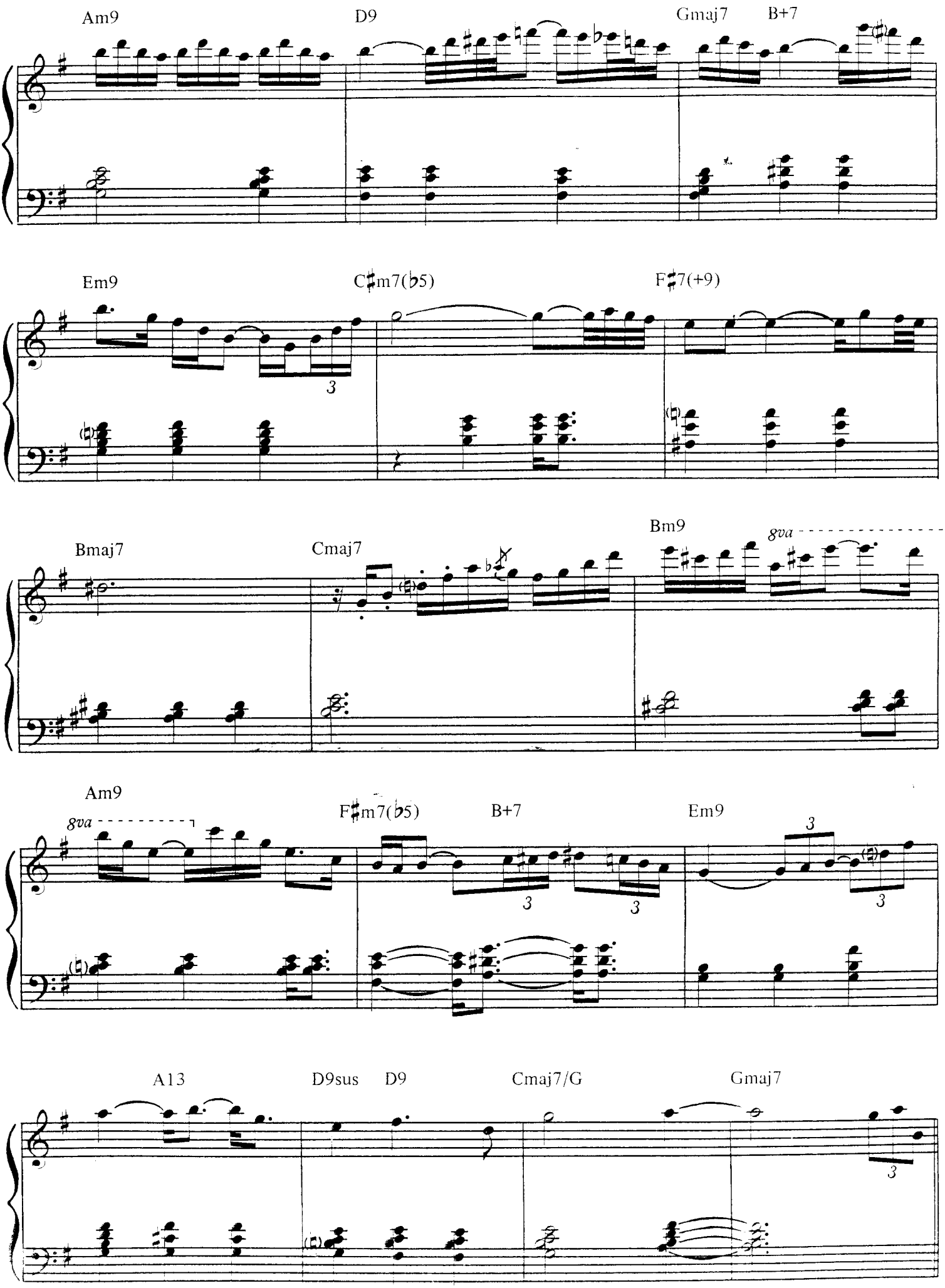
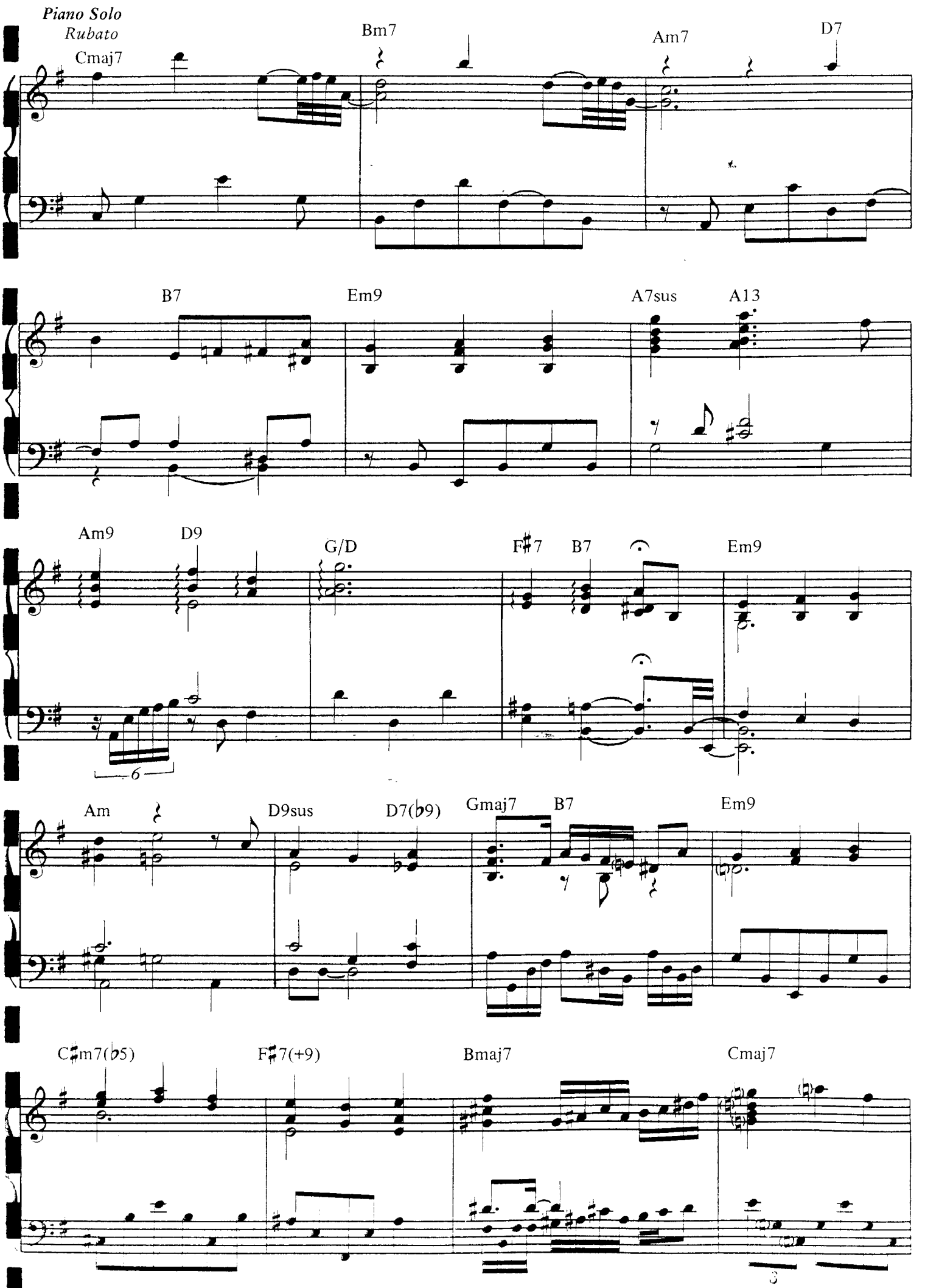

Em
A13
D9sus
D9
G
F♯m7(♭5)
B7♭9
Em9
Am(maj7)
Am7
3
With Bass
D9sus
D7(♭9)
Gmaj7
B7(♯9)
(♭9)
Em7
C♯m7(♭5)
F♯7(♯9)
F♯7(♭9)
F♯7(♯9)
Bmaj7
Cmaj7
Em/B
Am7
Am/G

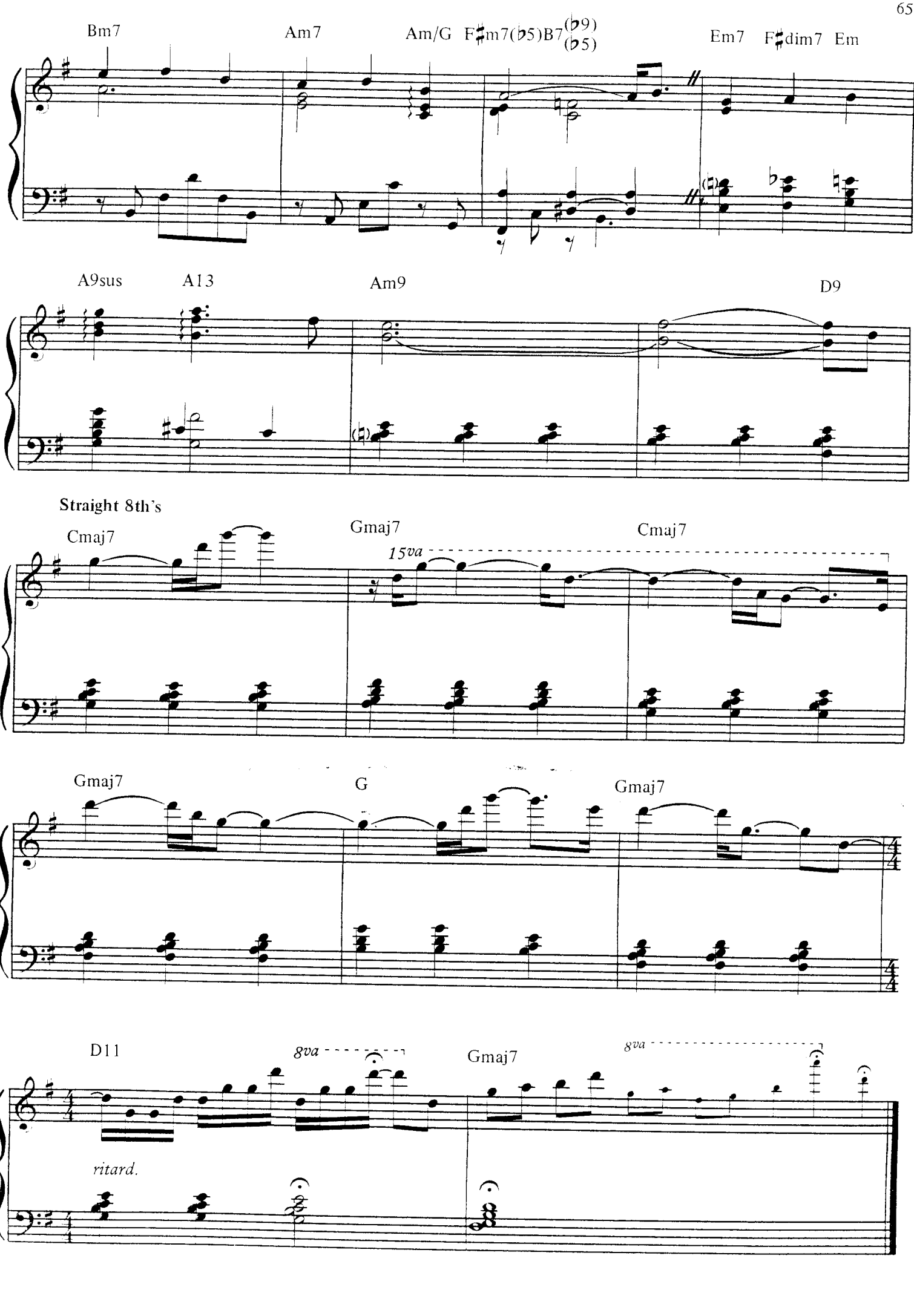

F♯m7(♭5) B7(♭9)
Em7 F♯dim7 Em
A9sus A13
D9sus D9
G(4) G(9)
Cmaj7
Em/B
Am7 D7
B7(♭9)
Em9
A9sus A13
3
D9sus D9
G
Cmaj7 B+7
3
3
3
Em9
Am(maj7) Am7
D9sus
D7(♭9)
Gmaj7 B7


Em
C♯m7(♭5)
F♯7
Bmaj7
Cmaj7
Em/B
Am
Am/G
3
F♯m7(♭5)
B7(♭9)
Em
F♯dim7
Em
A7sus
A7
rall.
D9sus
D9
D11
Gmaj7
D11
Gmaj7
D11
B7(♭9)
Straight 8th's ♩= ca. 80
Em9
Am9
D9
3


(Gmaj7)
B+7
Em7
C♯m7(♭5)
F♯7(+9)
Bmaj7
Cmaj7
Bm9
Am9
F♯m7(♭5)
B+7
Em9
3
3
A13
3
D9sus
D9
Gmaj7
3
F♯m9(♭5)
B13
Em9

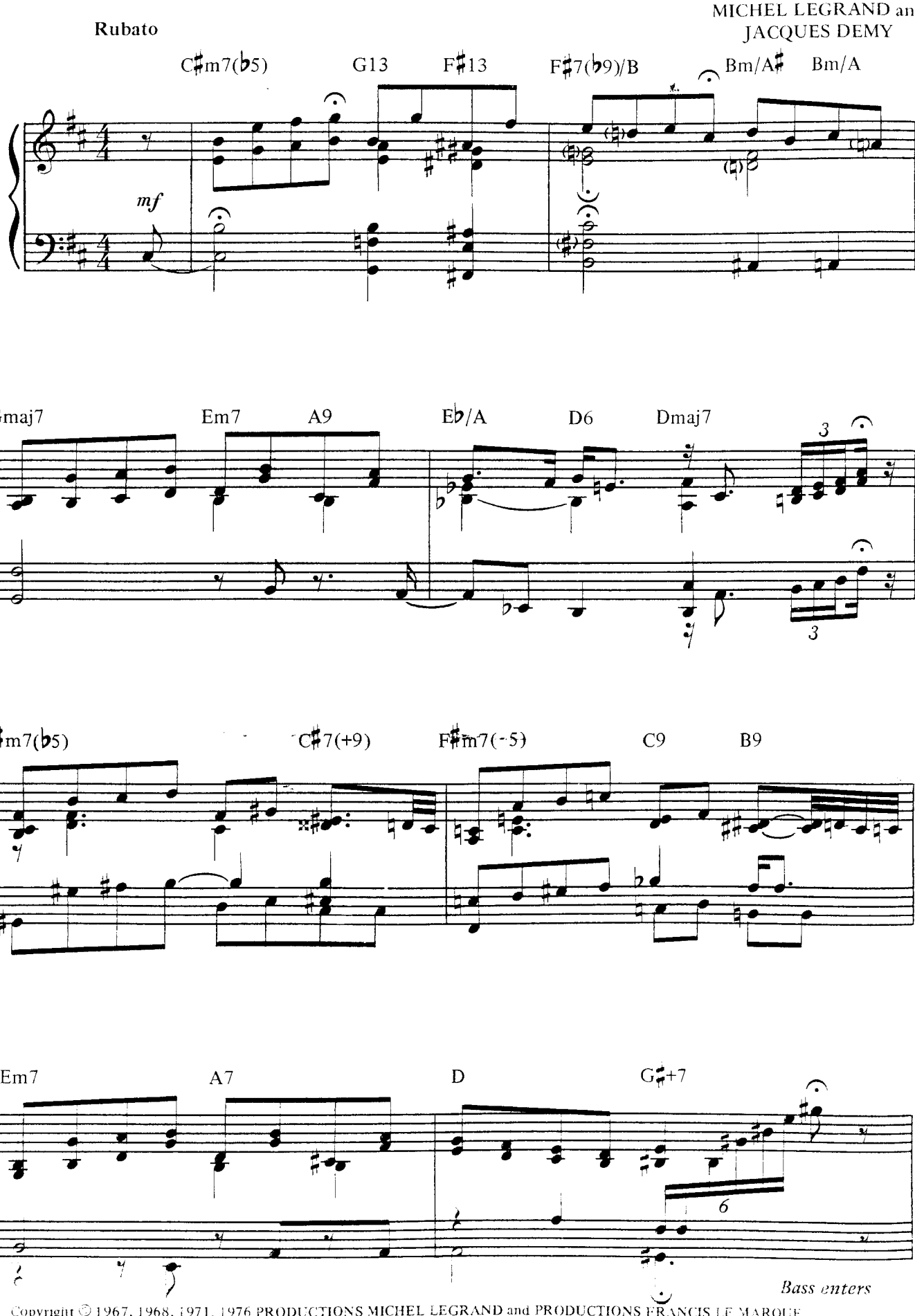

Am9
D9
Gmaj7
B+7
Em9
C♯m7(♭5)
F♯7(+9)
Bmaj7
Cmaj7
Bm9
8va
Am9
8va
F♯m7(♭5)
B+7
Em9
A13
D9sus
D9
Cmaj7/G
Gmaj7


Piano Solo
Rubato
Cmaj7
Bm7
Am7
D7
B7
Em9
A7sus
A13
Am9
D9
G/D
F♯7
B7
Em9
6
Am
D9sus
D7(♭9)
Gmaj7
B7
Em9
C♯m7(♭5)
F♯7(+9)
Bmaj7
Cmaj7


Bm7
Am7
Am/G
F♯m7(♭5)B7(♭9)(♭5)
Em7
F♯dim7
Em
A9sus
A13
Am9
D9
Straight 8th's
Cmaj7
Gmaj7
15va
Cmaj7
Gmaj7
G
Gmaj7
D11
8va
Gmaj7
8va
ritard.

You Must Believe In Spring

By
MICHEL LEGRAND an
JACQUES DEMY



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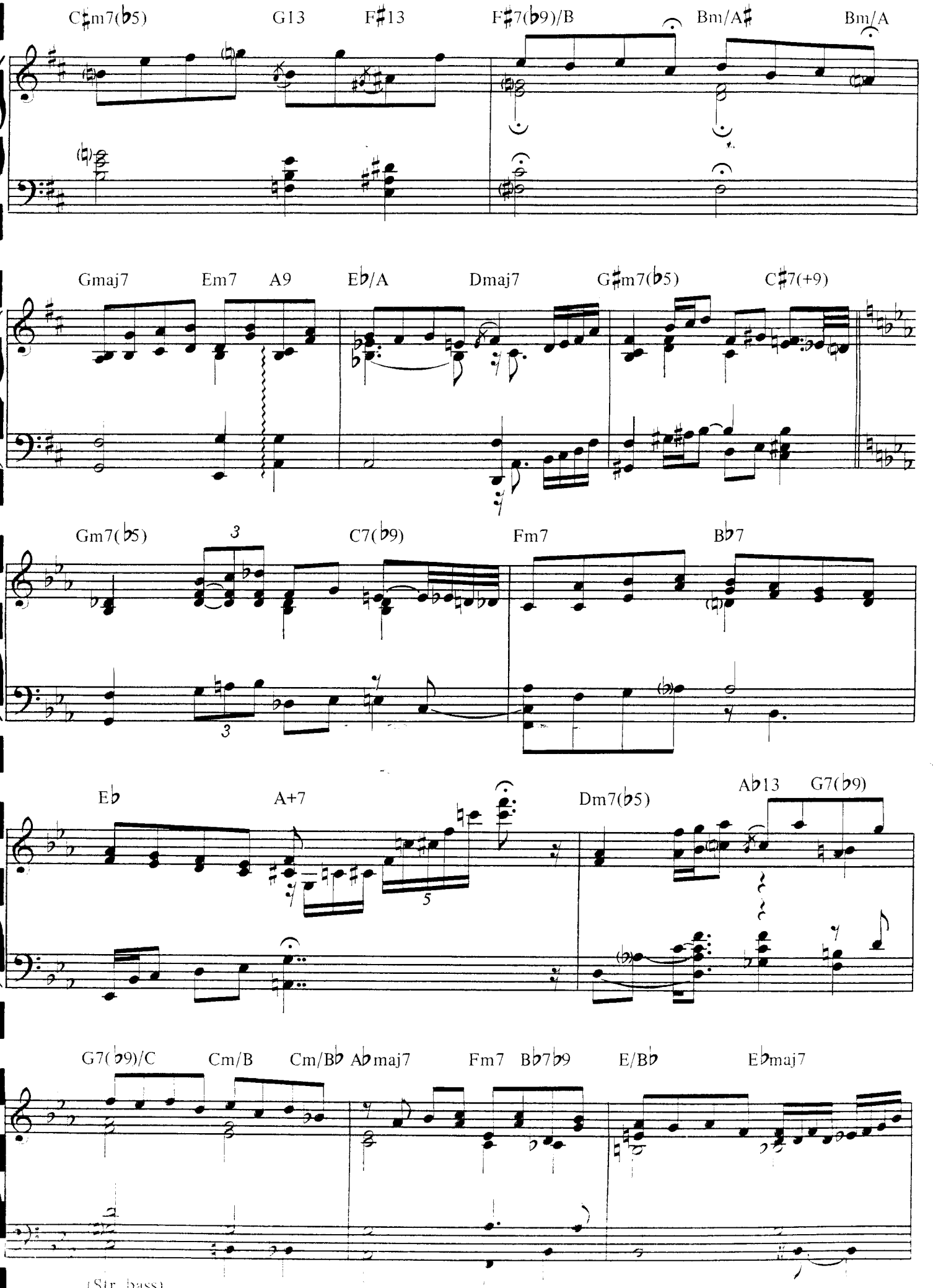
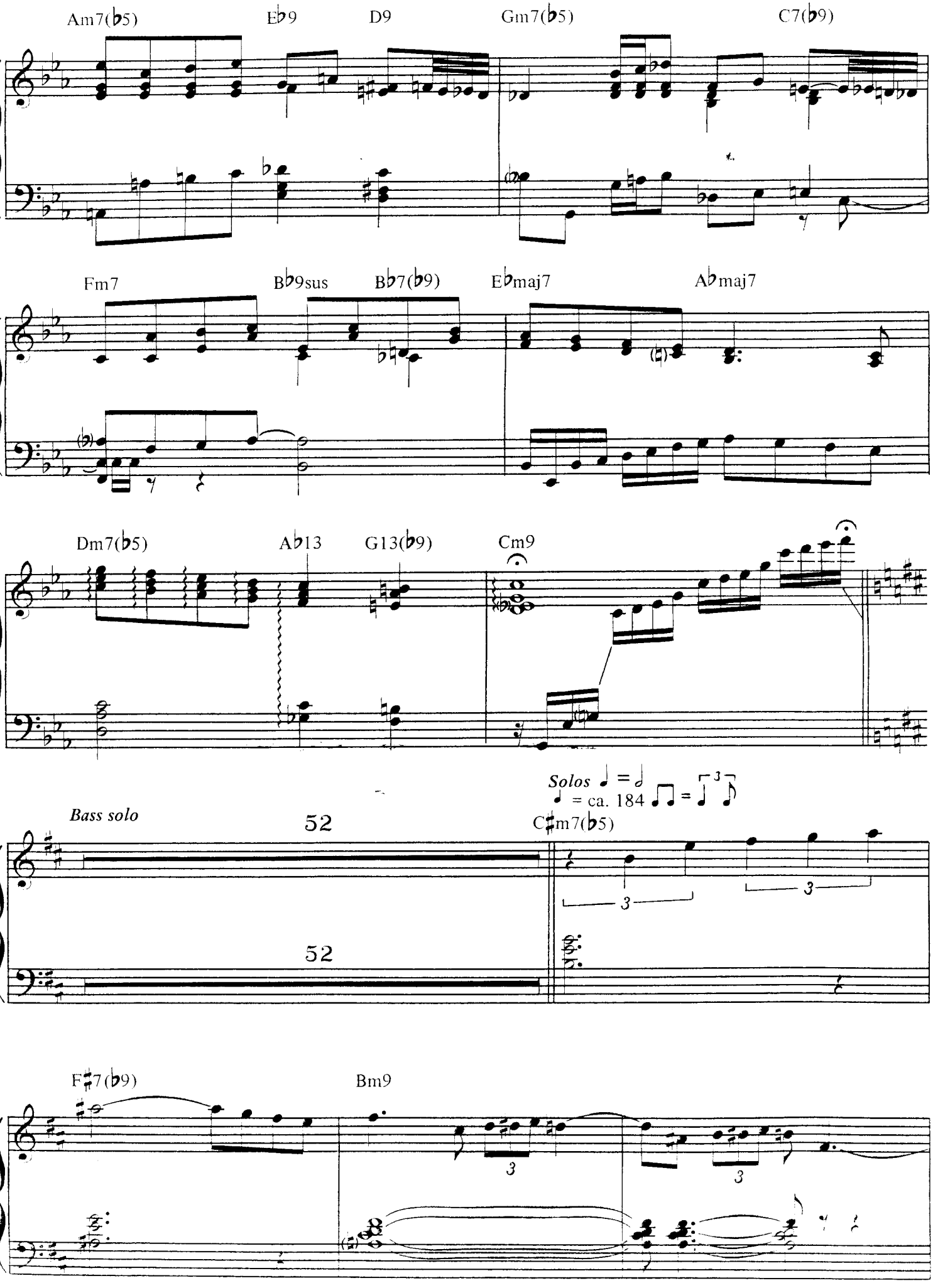
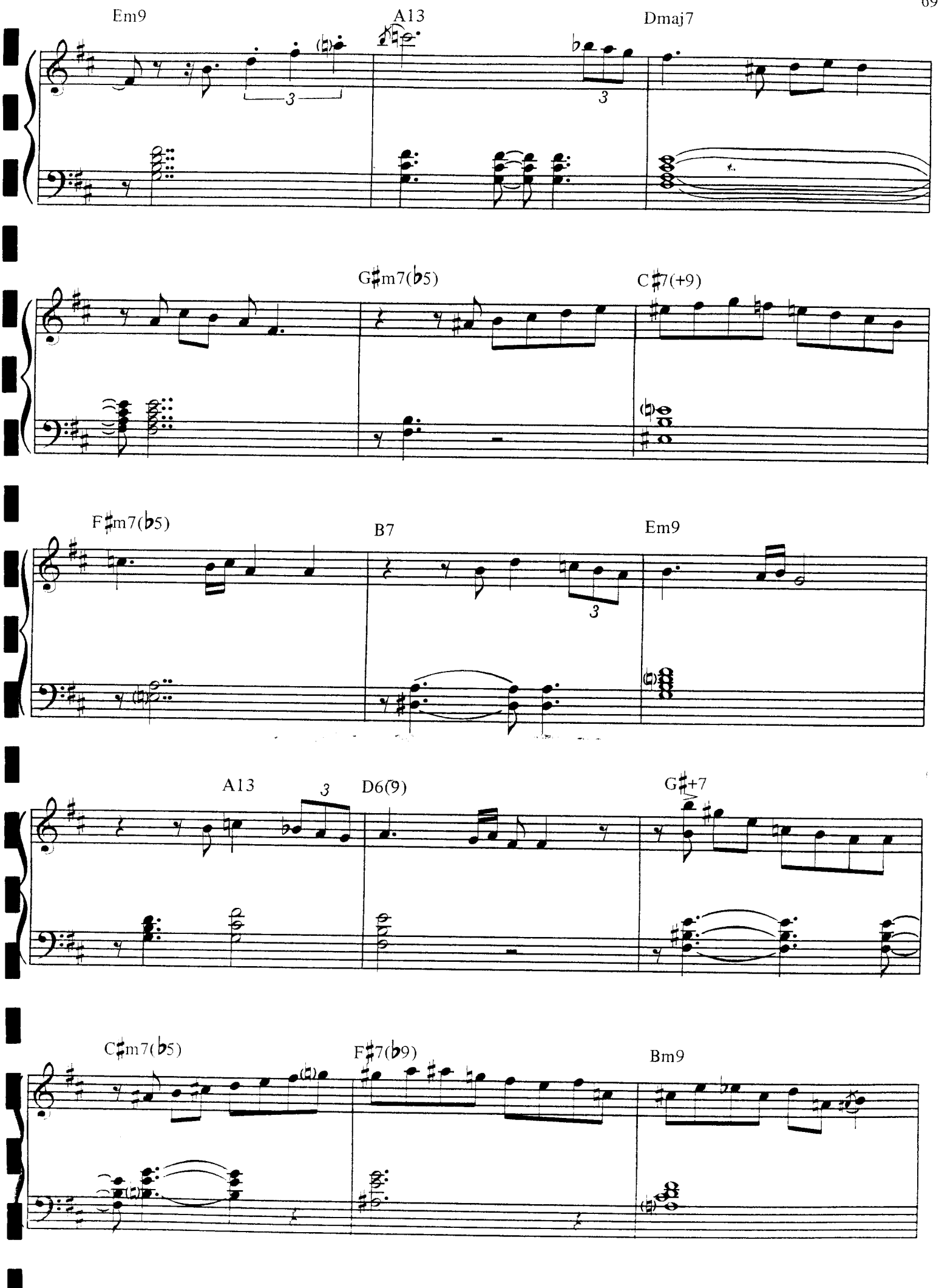
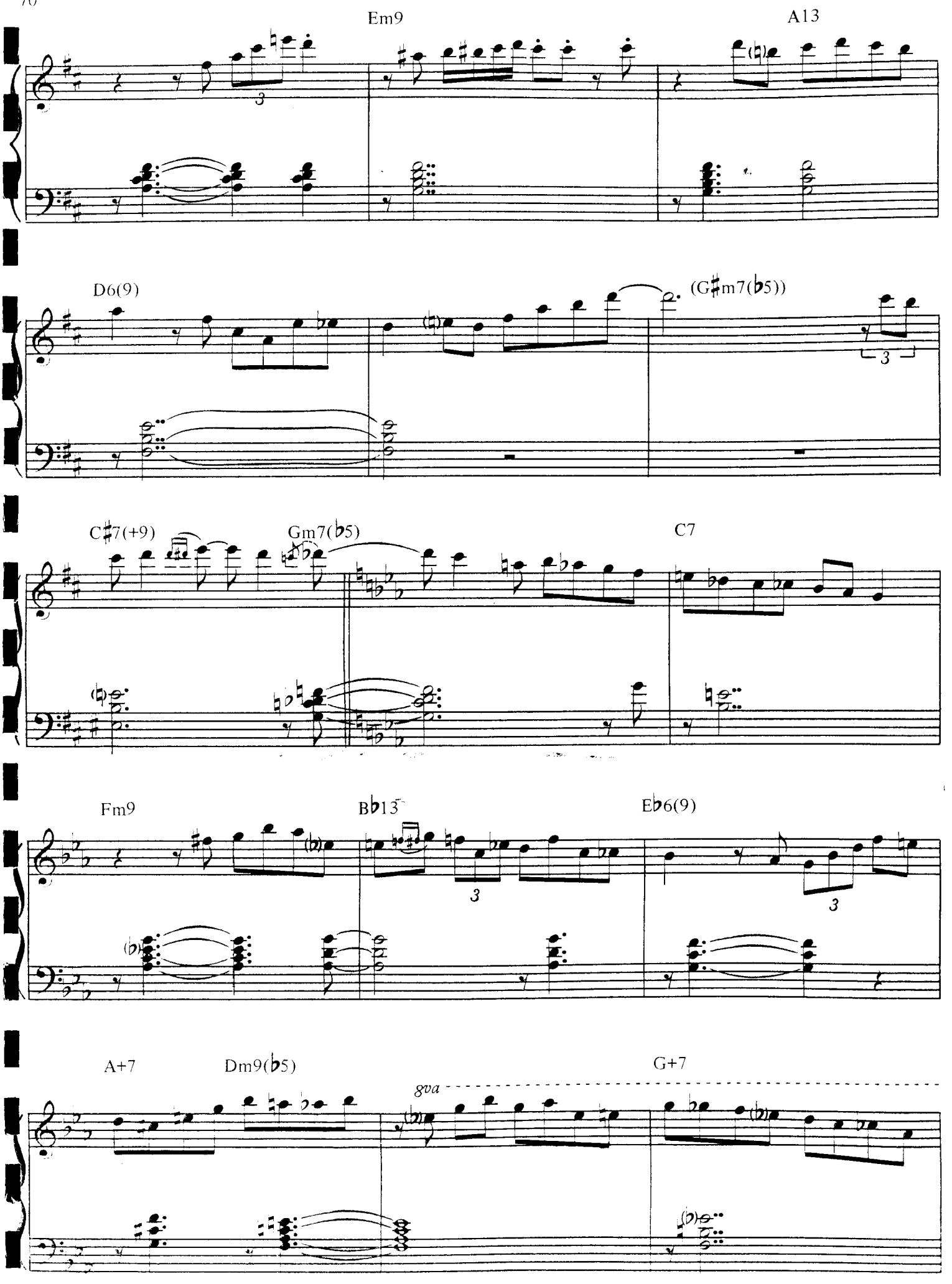
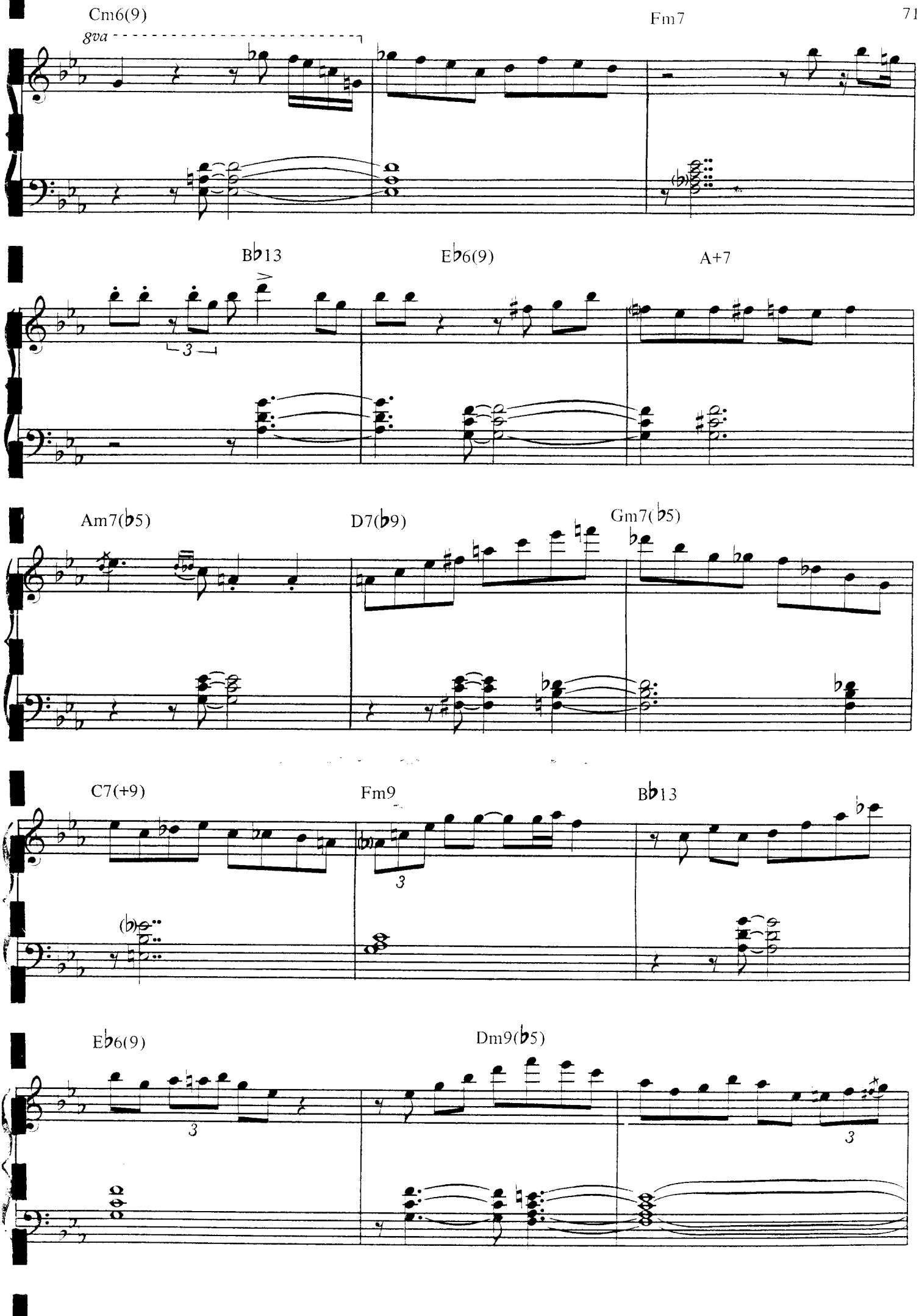
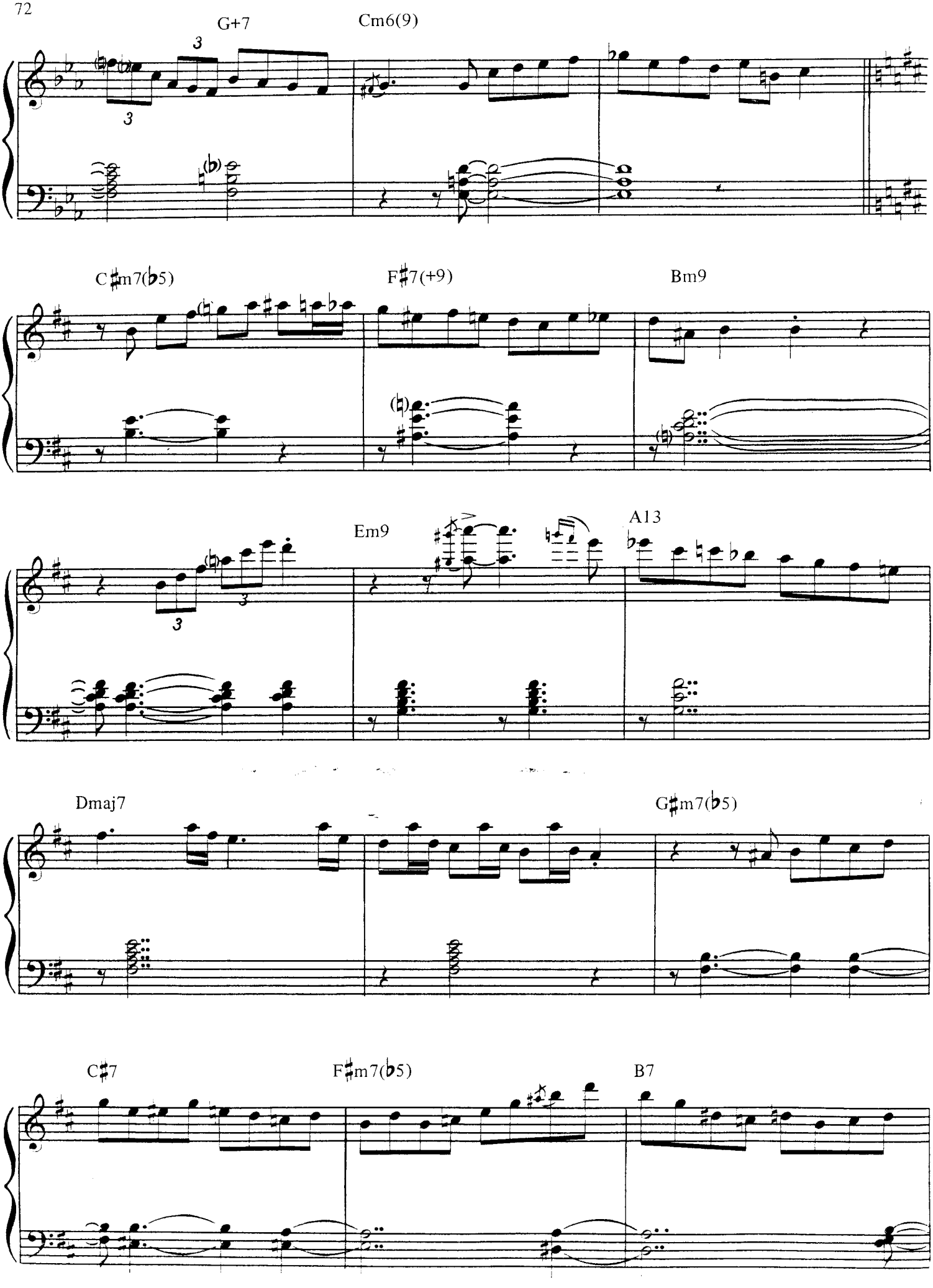

C♯m7(♭5)
G13
F♯13
F♯7(♭9)/B
Bm/A♯
Bm/A
Gmaj7
Em7
A9
E♭/A
Dmaj7
G♯m7(♭5)
C♯7(+9)
Gm7(♭5)
3
C7(♭9)
Fm7
B♭7
E♭
A+7
5
Dm7(♭5)
A♭13
G7(♭9)
G7(♭9)/C
Cm/B
Cm/B♭
A♭maj7
Fm7
B♭7♭9
E/B♭
E♭maj7
(Str. bass)

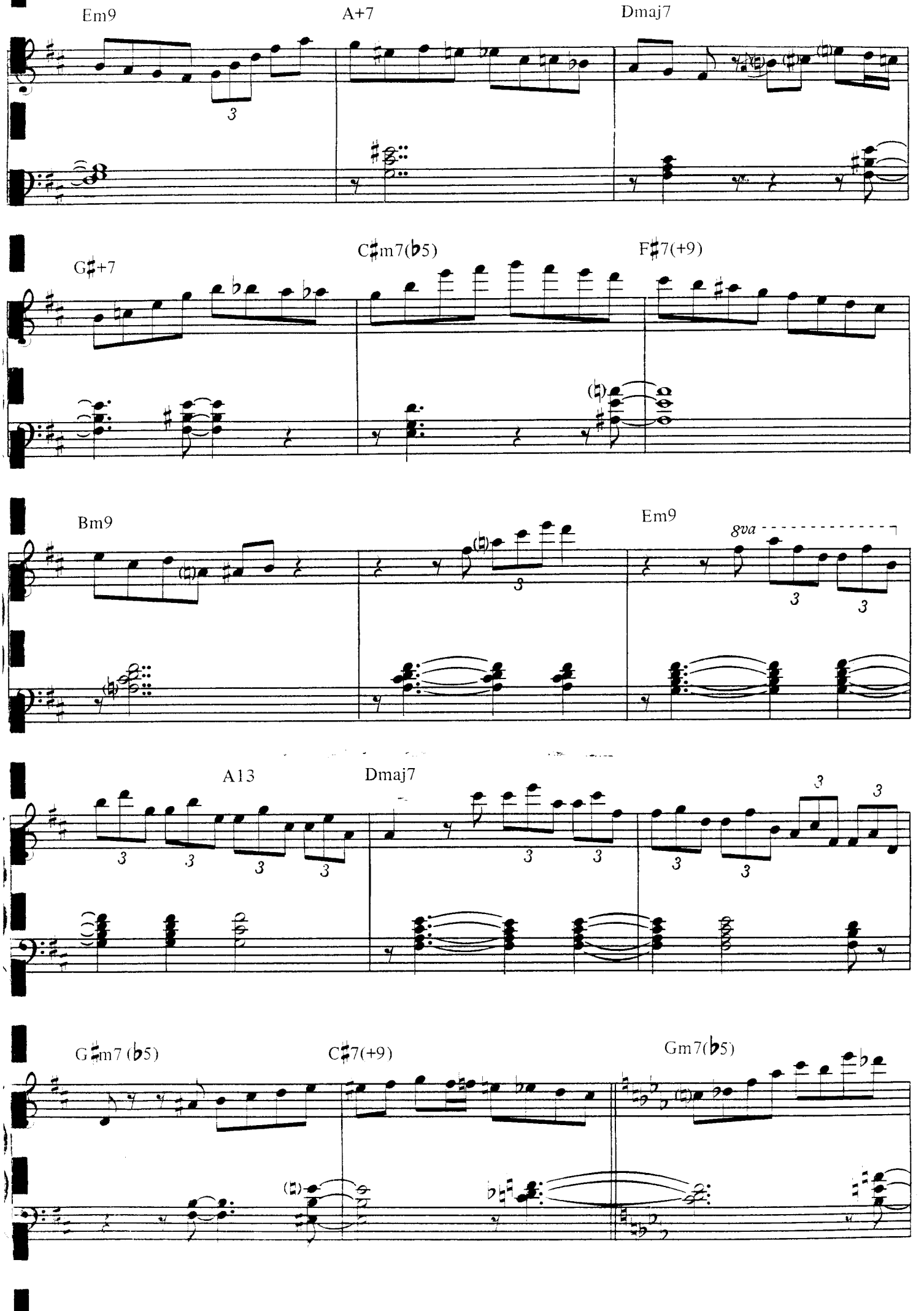

Am7(♭5)
E♭9
D9
Gm7(♭5)
C7(♭9)
Fm7
B♭9sus
B♭7(♭9)
E♭maj7
A♭maj7
Dm7(♭5)
A♭13
G13(♭9)
Cm9
Solos ♩ = 𝅗𝅥
♩ = ca. 184 ♫ = ♩ 3 ♪
Bass solo
52
C♯m7(♭5)
52
3
3
F♯7(♭9)
Bm9
3
3

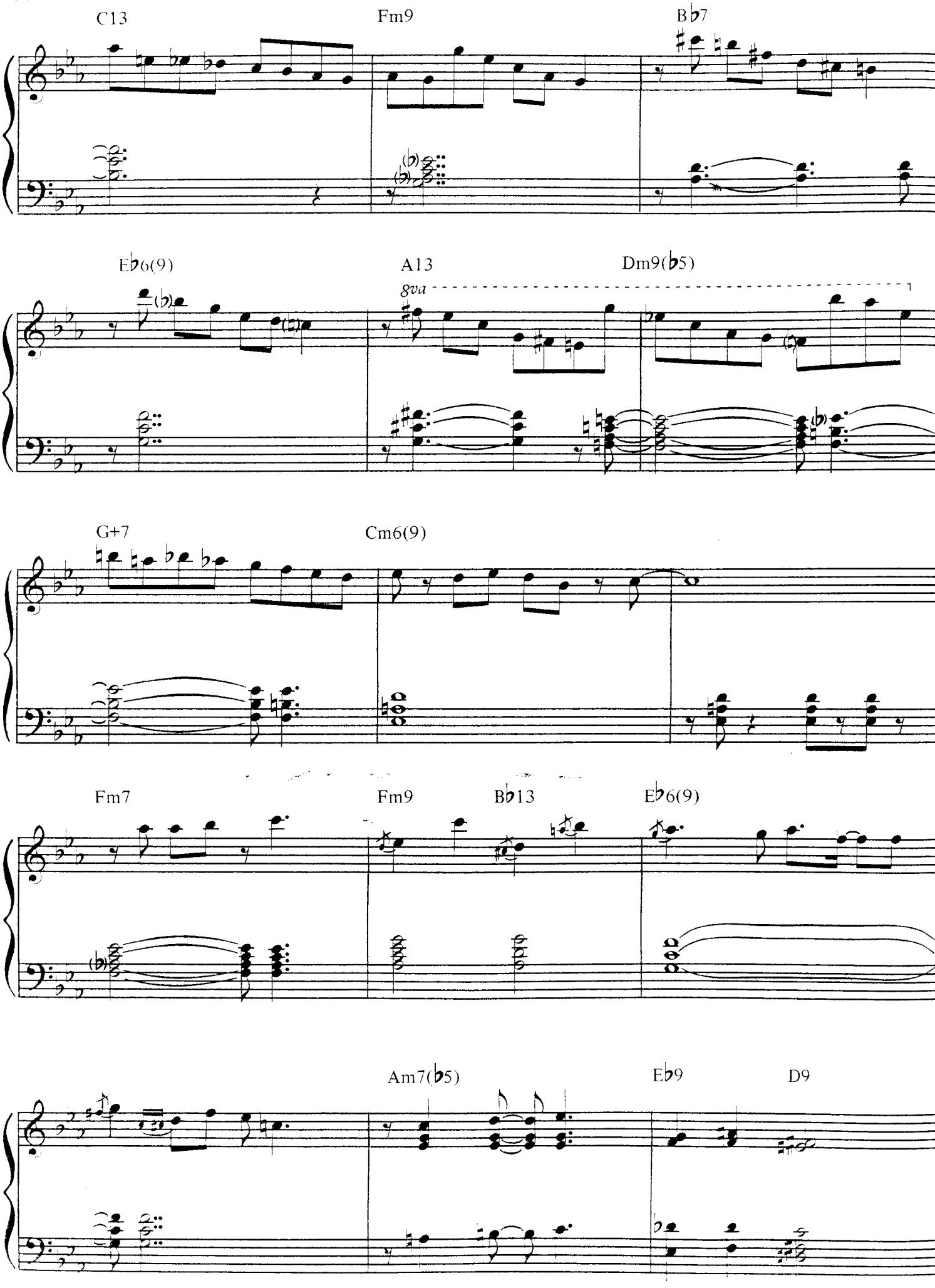

Em9
A13
Dmaj7
G♯m7(♭5)
C♯7(+9)
F♯m7(♭5)
B7
Em9
A13
D6(9)
G♯+7
C♯m7(♭5)
F♯7(♭9)
Bm9

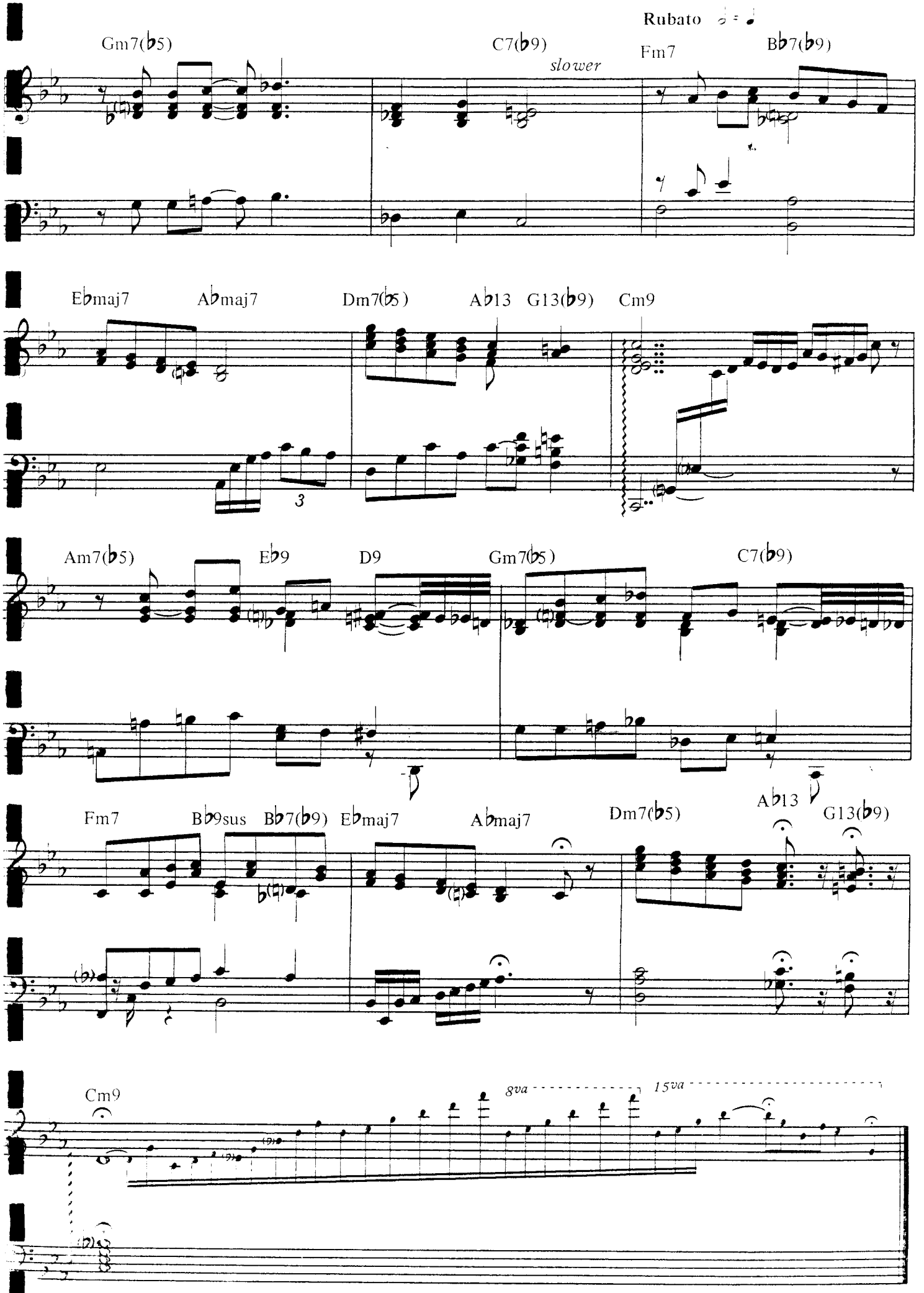

Em9
A13
D6(9)
(G♯m7(♭5))
C♯7(+9)
Gm7(♭5)
C7
Fm9
B♭13
E♭6(9)
A+7
Dm9(♭5)
8va
G+7


Cm6(9)
8va
Fm7
B♭13
3
E♭6(9)
A+7
Am7(♭5)
D7(♭9)
Gm7(♭5)
C7(+9)
Fm9
B♭13
3
E♭6(9)
3
Dm9(♭5)
3


G+7
Cm6(9)
C♯m7(♭5)
F♯7(+9)
Bm9
Em9
A13
Dmaj7
G♯m7(♭5)
C♯7
F♯m7(♭5)
B7


Em9
A+7
Dmaj7
G♯+7
C♯m7(♭5)
F♯7(+9)
Bm9
Em9
8va
A13
Dmaj7
G♯m7(♭5)
C♯7(+9)
Gm7(♭5)


C13
Fm9
B♭7
E♭6(9)
A13
8va
Dm9(♭5)
G+7
Cm6(9)
Fm7
Fm9
B♭13
E♭6(9)
Am7(♭5)
E♭9
D9

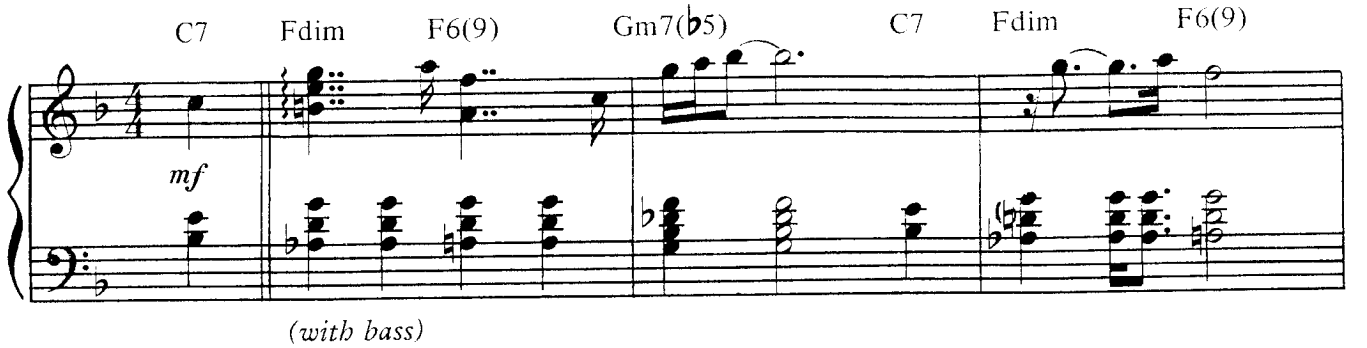

Rubato
Gm7(♭5)
C7(♭9)
slower
Fm7
B♭7(♭9)
E♭maj7
A♭maj7
Dm7(♭5)
A♭13
G13(♭9)
Cm9
3
Am7(♭5)
E♭9
D9
Gm7(♭5)
C7(♭9)
Fm7
B♭9sus
B♭7(♭9)
E♭maj7
A♭maj7
Dm7(♭5)
A♭13
G13(♭9)
Cm9
8va
15va

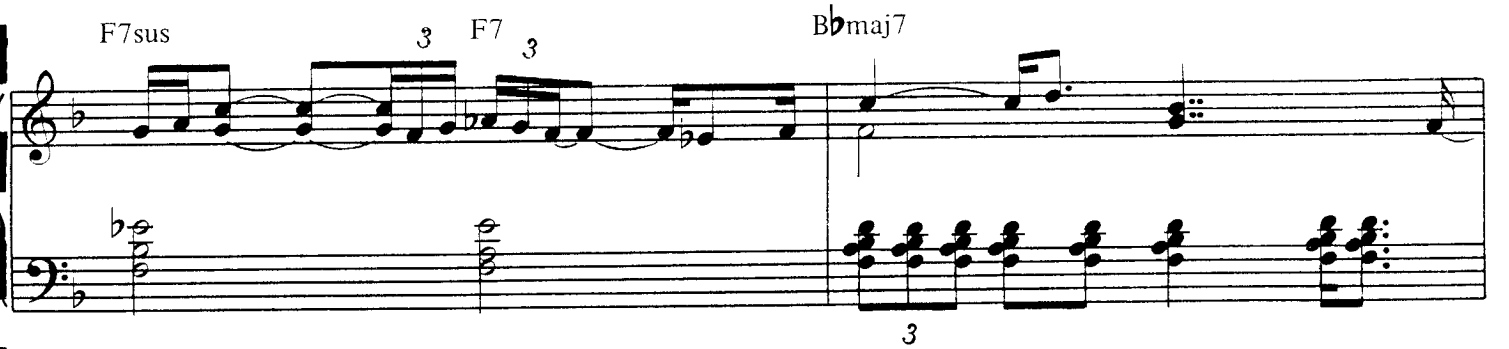
The Summer Knows

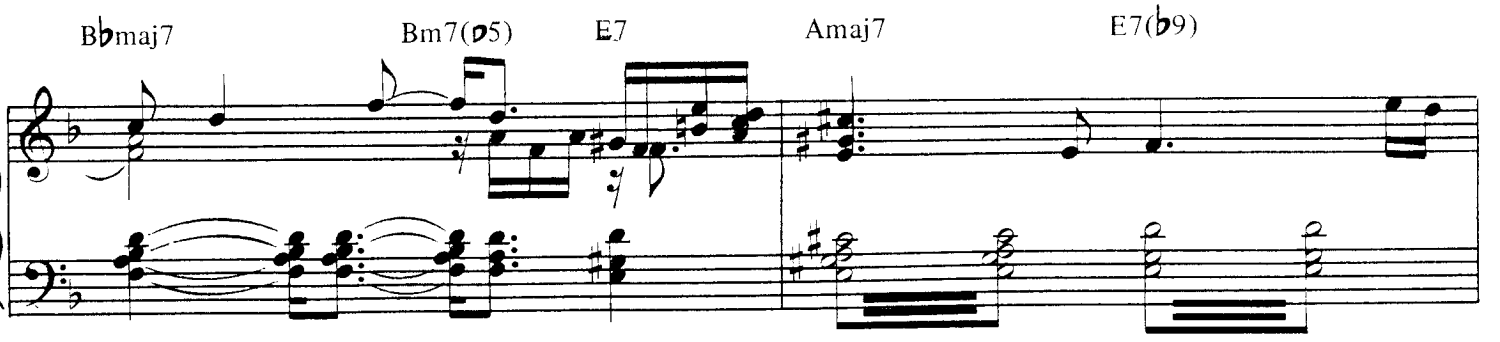
(Theme From "Summer of '42")

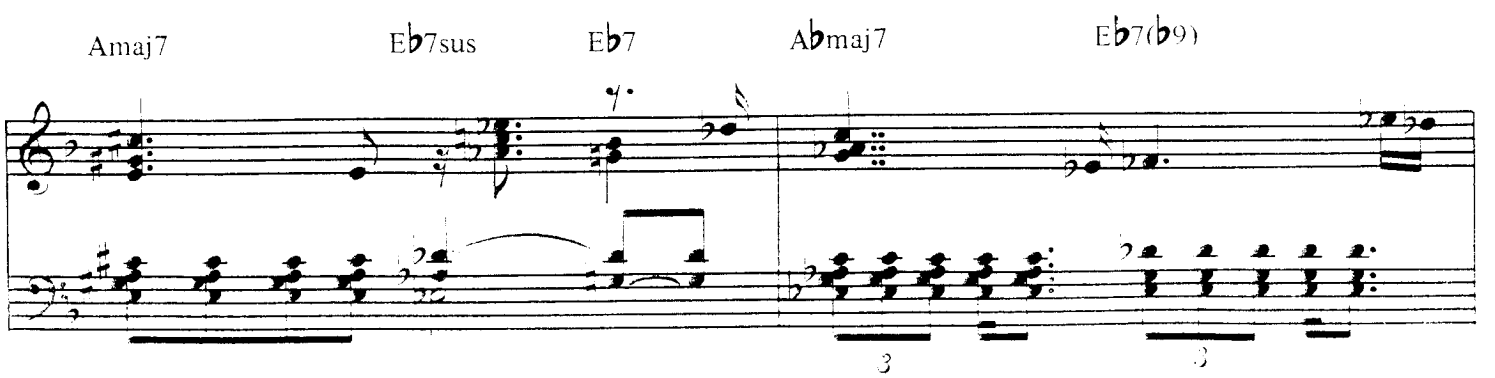
By
MARILYN and ALAN BERGMAN
and MICHEL LEGRAND

Straight 8th's ♩ = ca. 63









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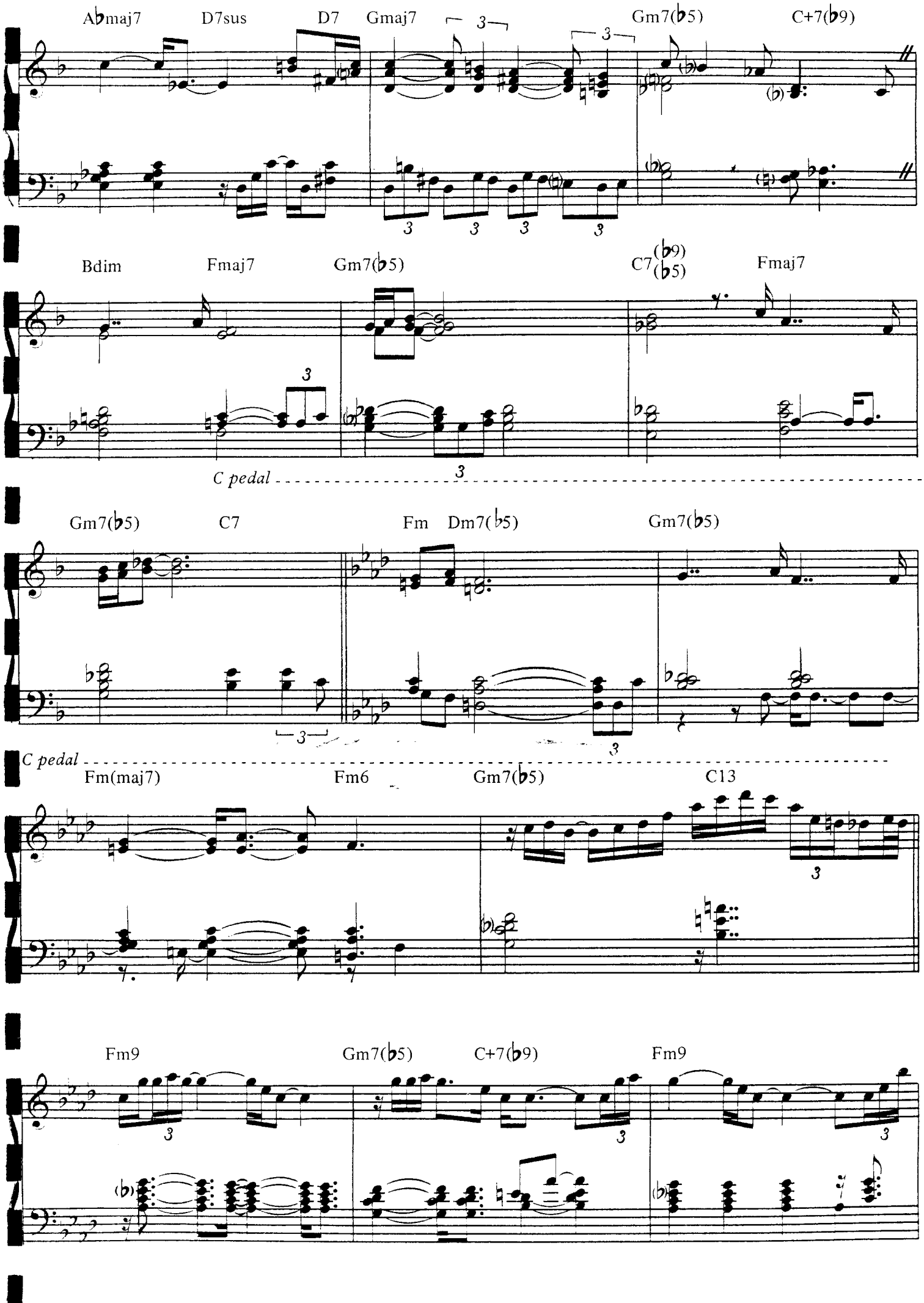
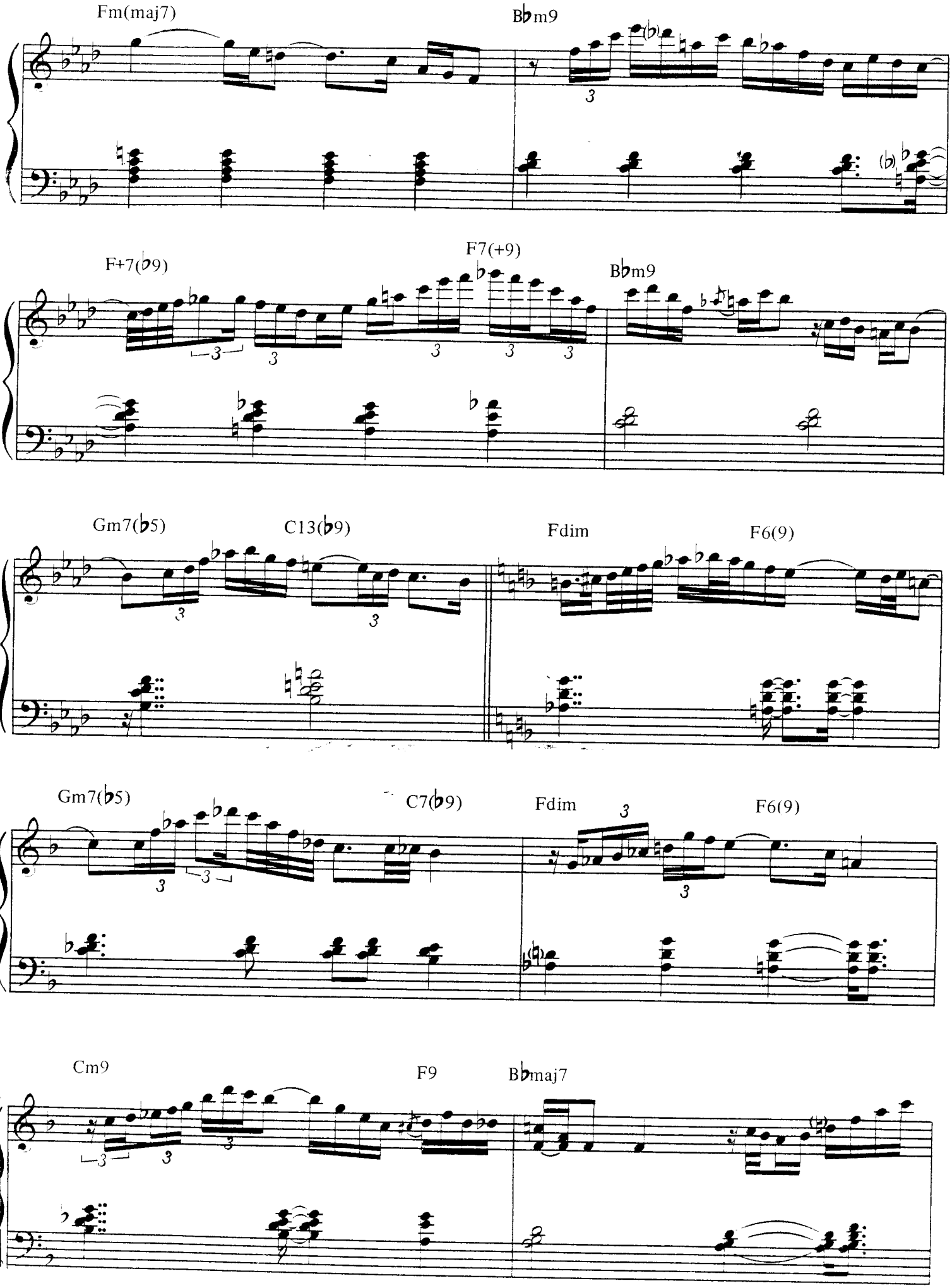
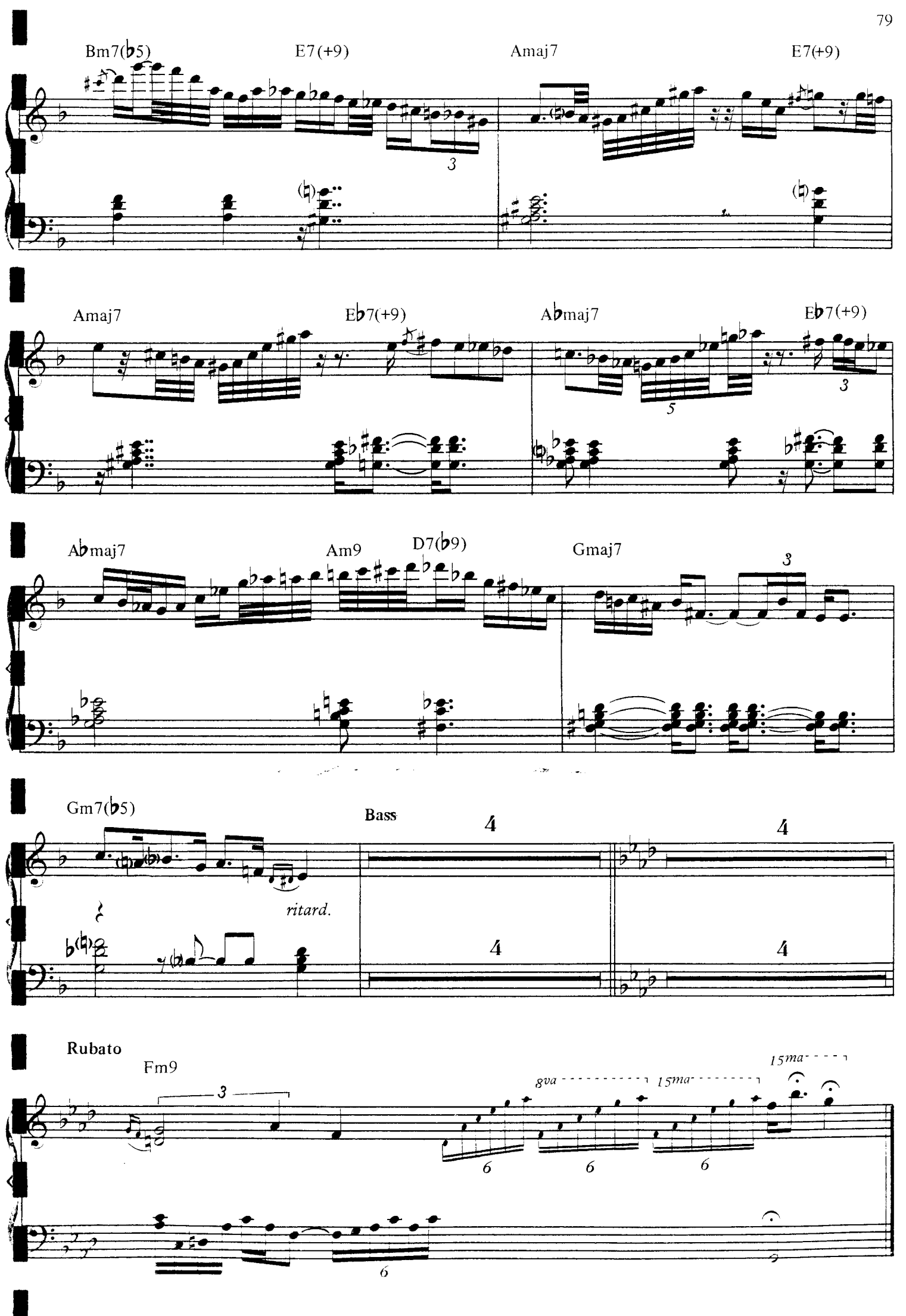
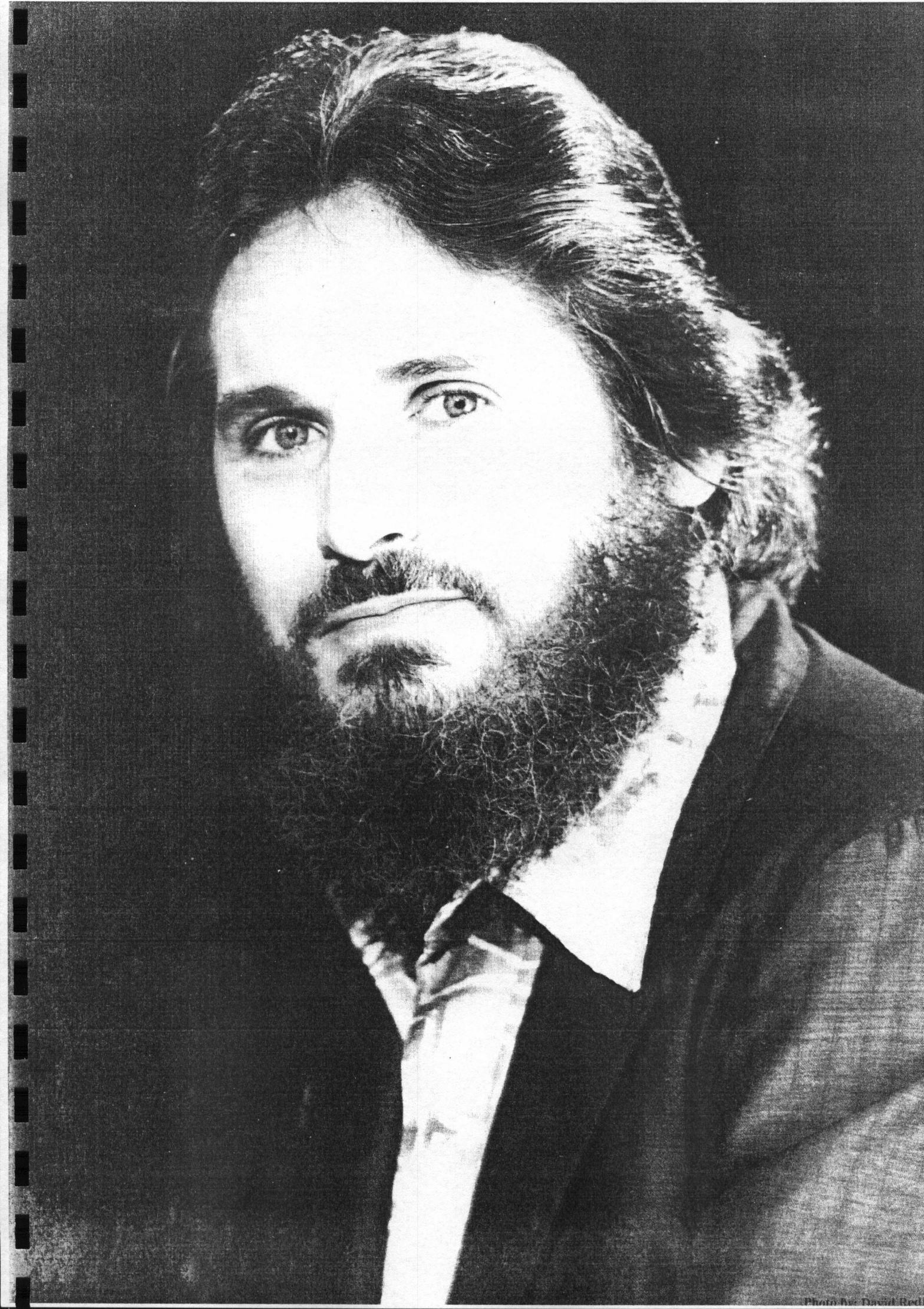

A♭maj7
D7sus
D7
Gmaj7
Gm7(♭5)
C+7(♭9)
Bdim
Fmaj7
Gm7(♭5)
C7(♭9)(♭5)
Fmaj7
C pedal
Gm7(♭5)
C7
Fm
Dm7(♭5)
Gm7(♭5)
C pedal
Fm(maj7)
Fm6
Gm7(♭5)
C13
Fm9
Gm7(♭5)
C+7(♭9)
Fm9

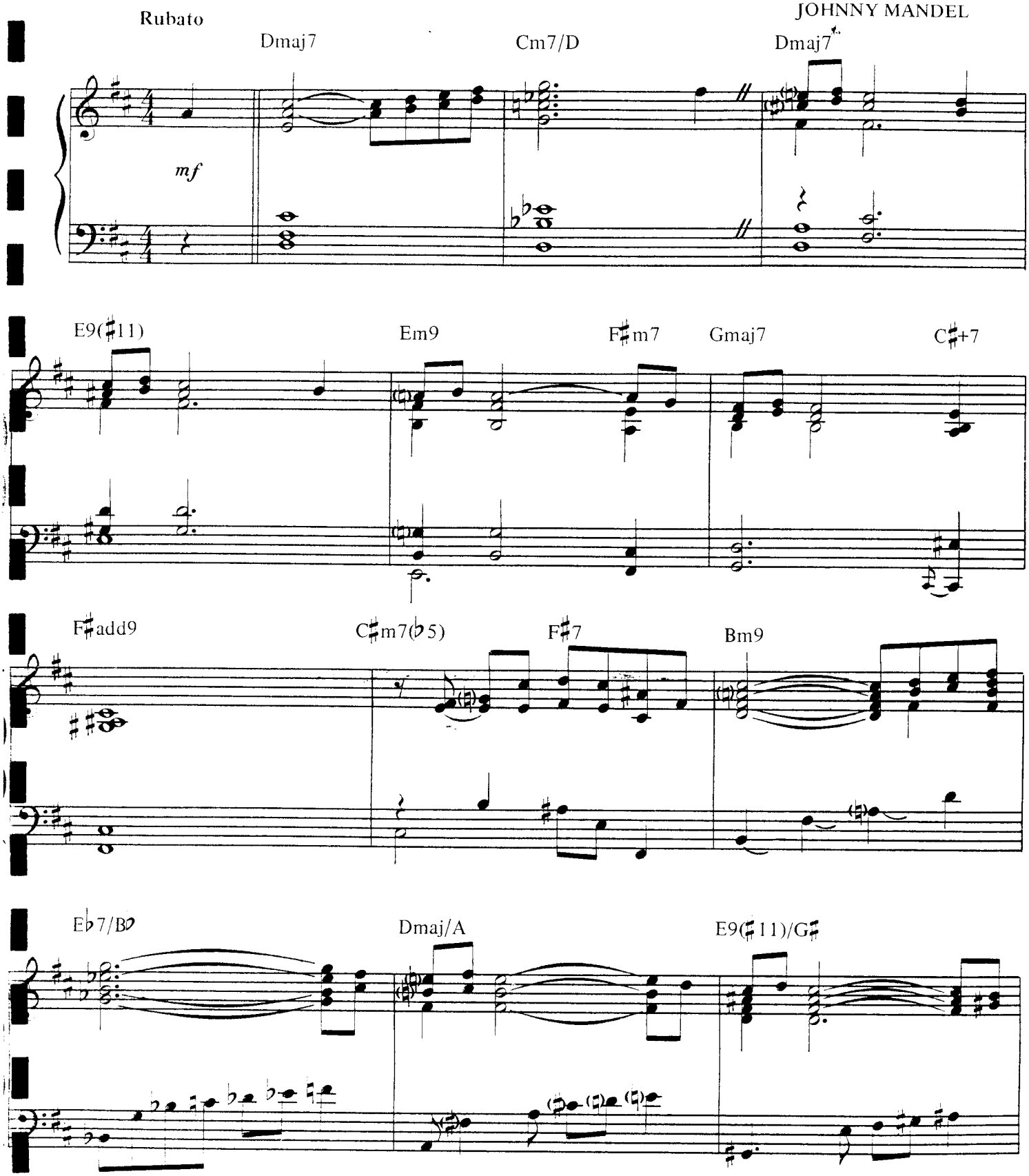

Fm(maj7)
B♭m9
F+7(♭9)
F7(+9)
B♭m9
Gm7(♭5)
C13(♭9)
Fdim
F6(9)
Gm7(♭5)
C7(♭9)
Fdim
F6(9)
Cm9
F9
B♭maj7


Bm7(♭5)
E7(+9)
Amaj7
E7(+9)
Amaj7
E♭7(+9)
A♭maj7
E♭7(+9)
A♭maj7
Am9
D7(♭9)
Gmaj7
Gm7(♭5)
Bass
ritard.
Rubato
Fm9
8va
15ma
15ma



A Time For Love

By
PAUL FRANCIS WEBSTER and
JOHNNY MANDEL



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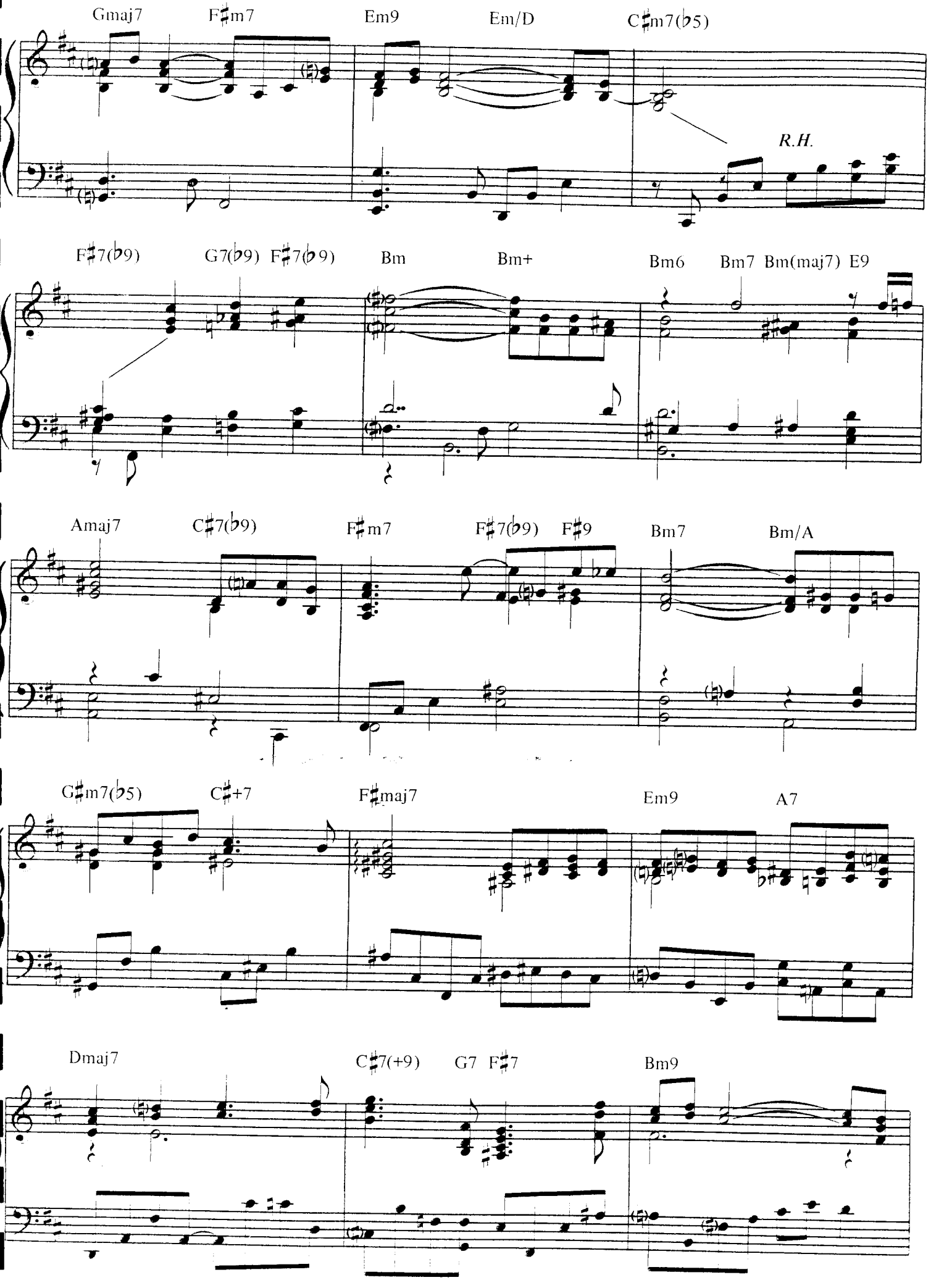
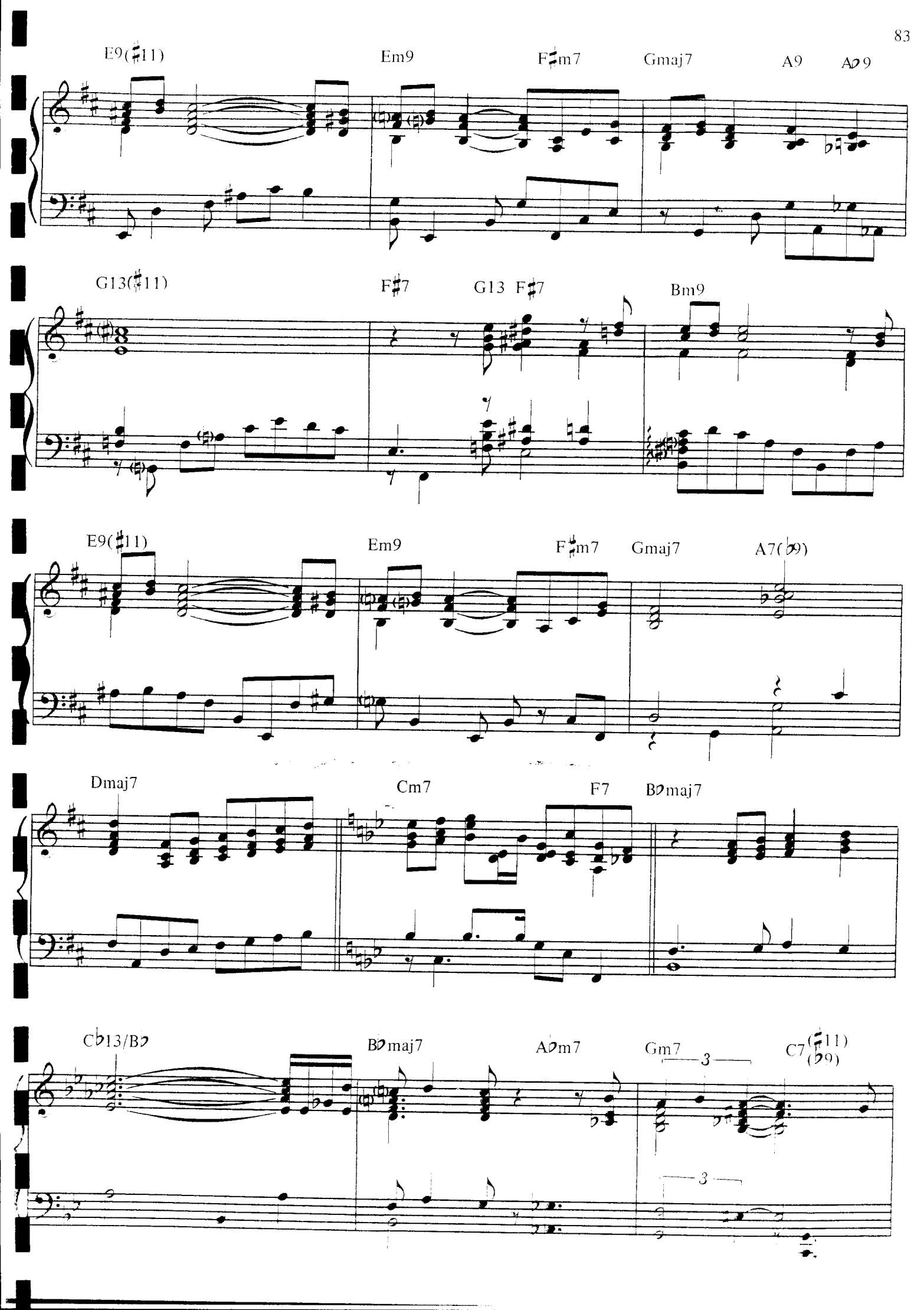
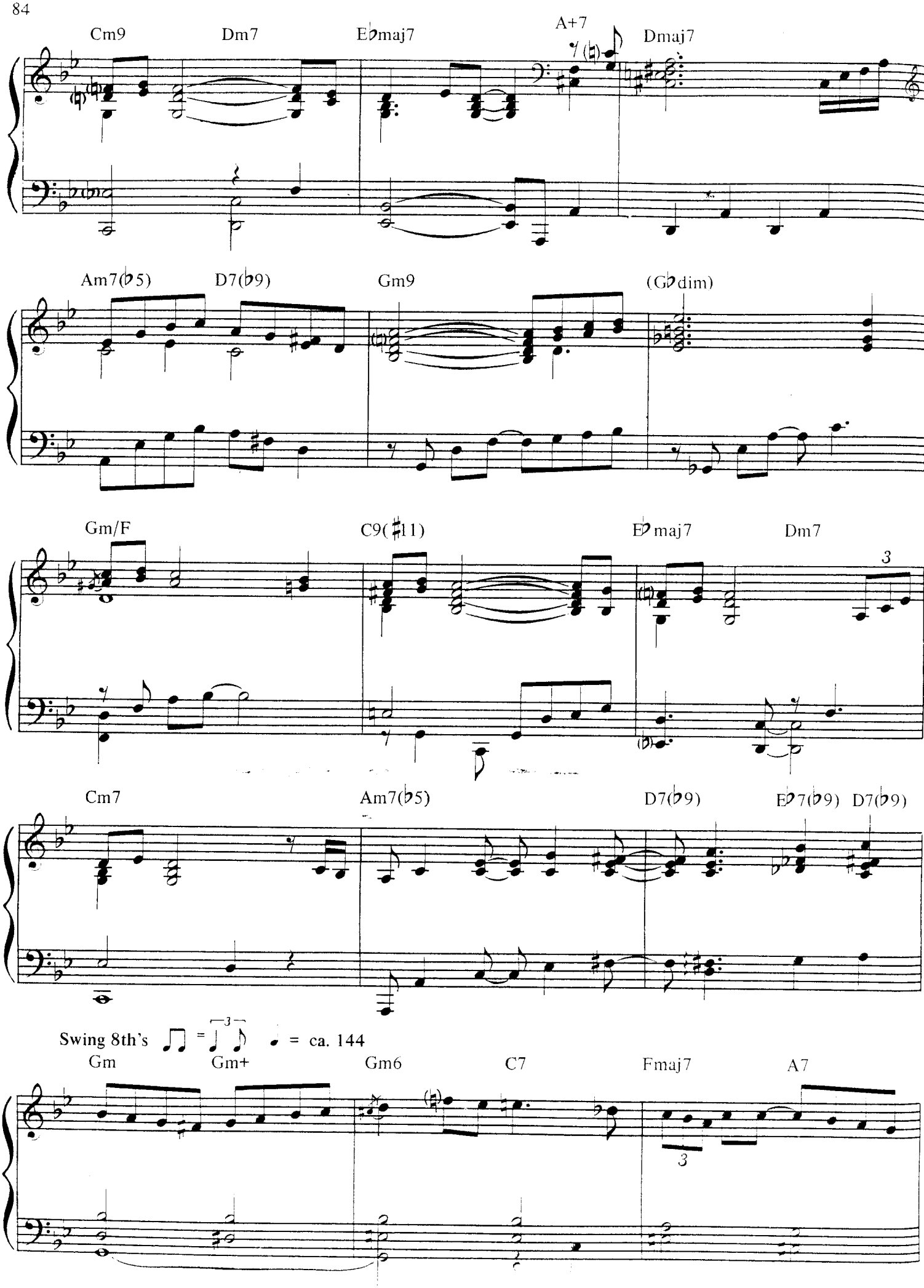
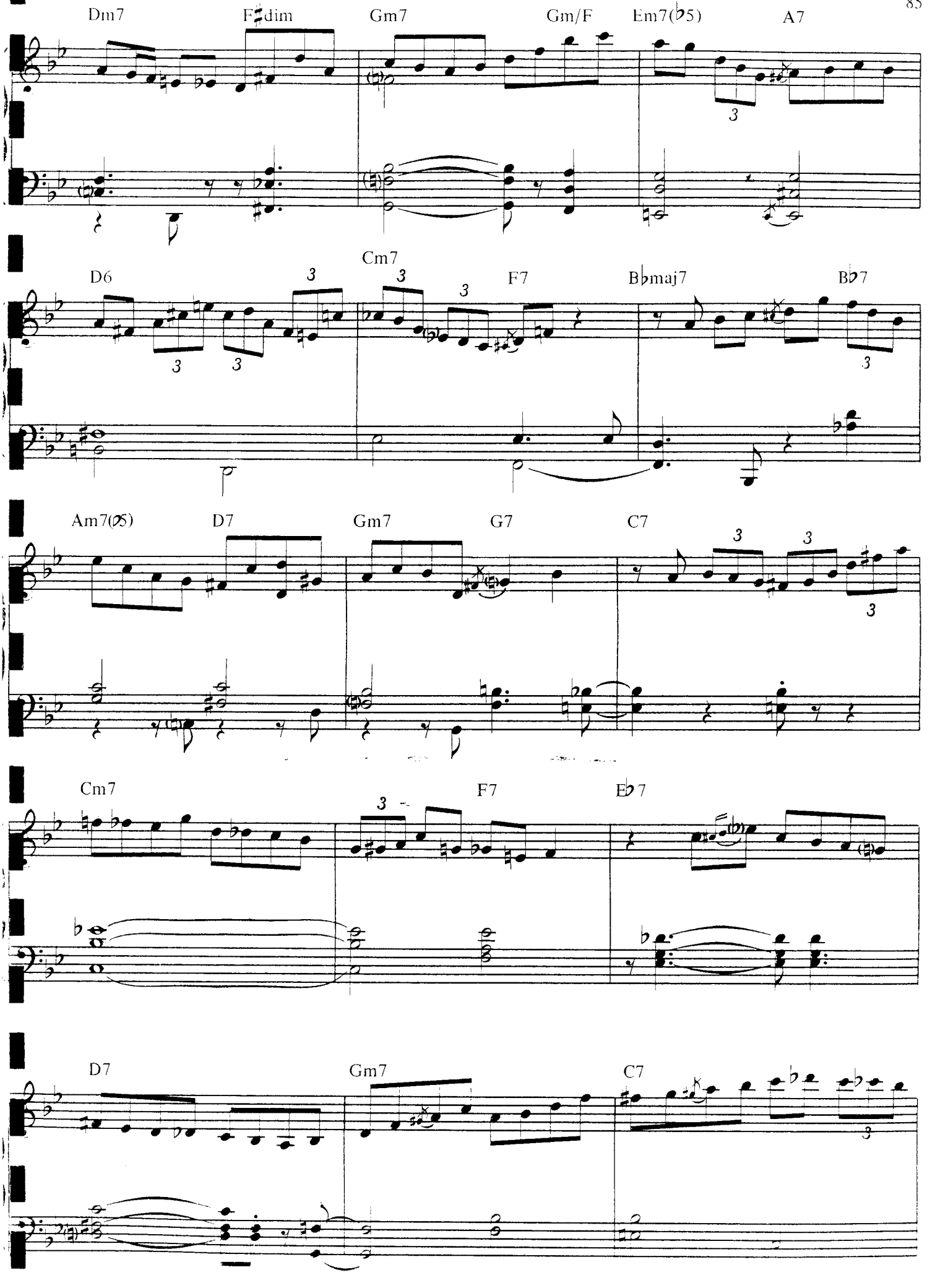
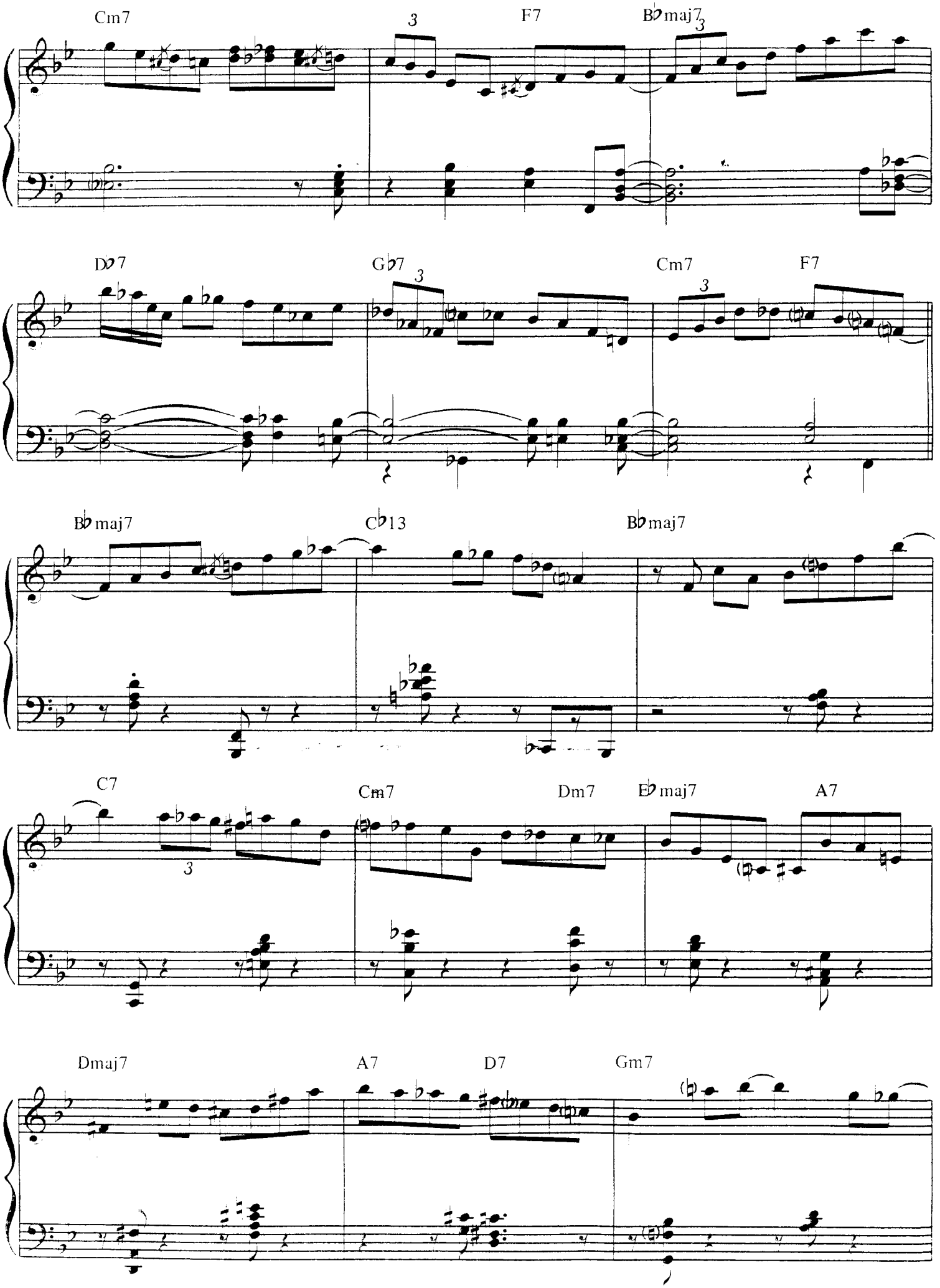
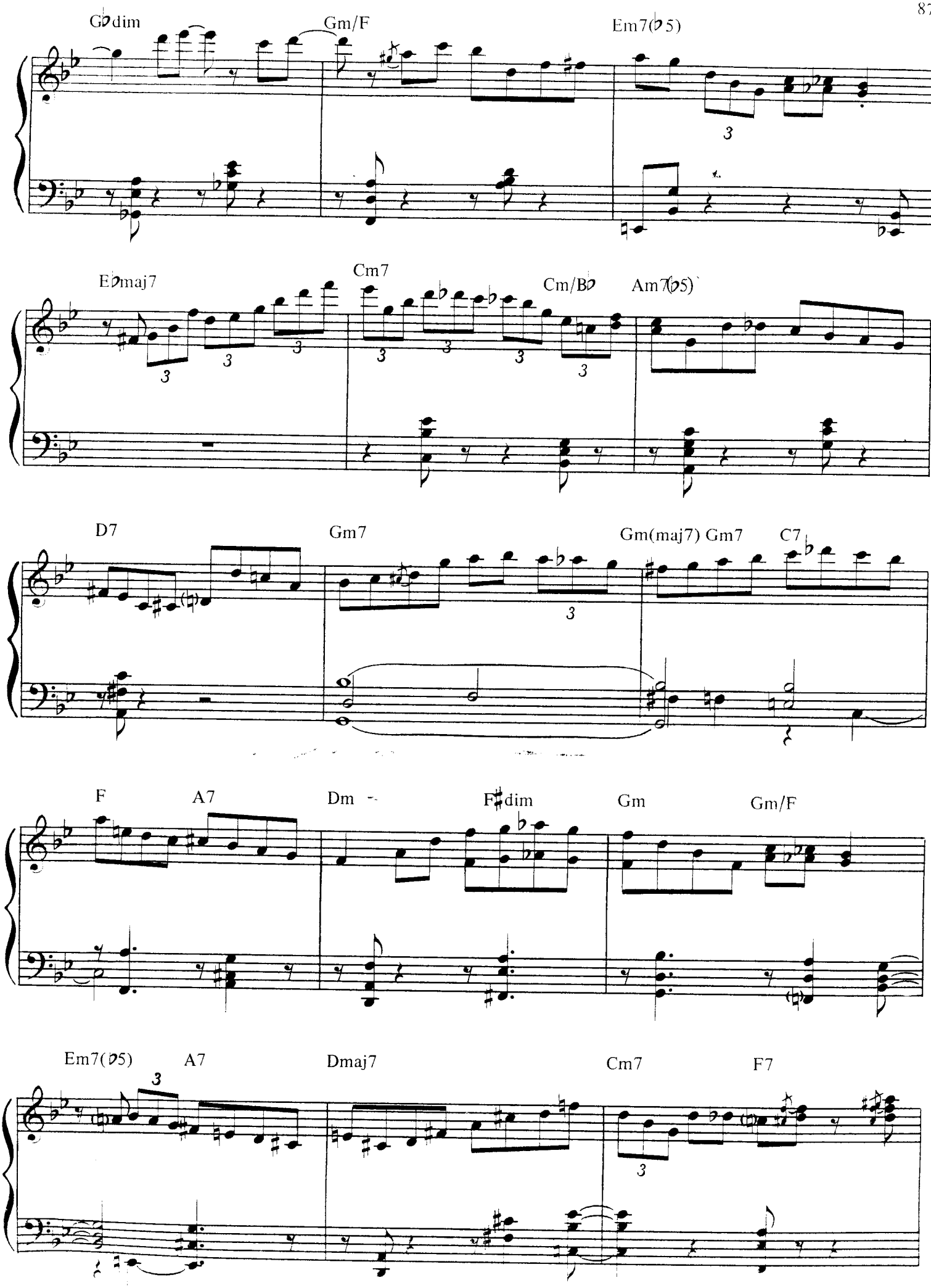

Gmaj7
F♯m7
Em9
Em/D
C♯m7(♭5)
R.H.
F♯7(♭9)
G7(♭9)
F♯7(♭9)
Bm
Bm+
Bm6
Bm7
Bm(maj7)
E9
Amaj7
C♯7(♭9)
F♯m7
F♯7(♭9)
F♯9
Bm7
Bm/A
G♯m7(♭5)
C♯+7
F♯maj7
Em9
A7
Dmaj7
C♯7(+9)
G7
F♯7
Bm9

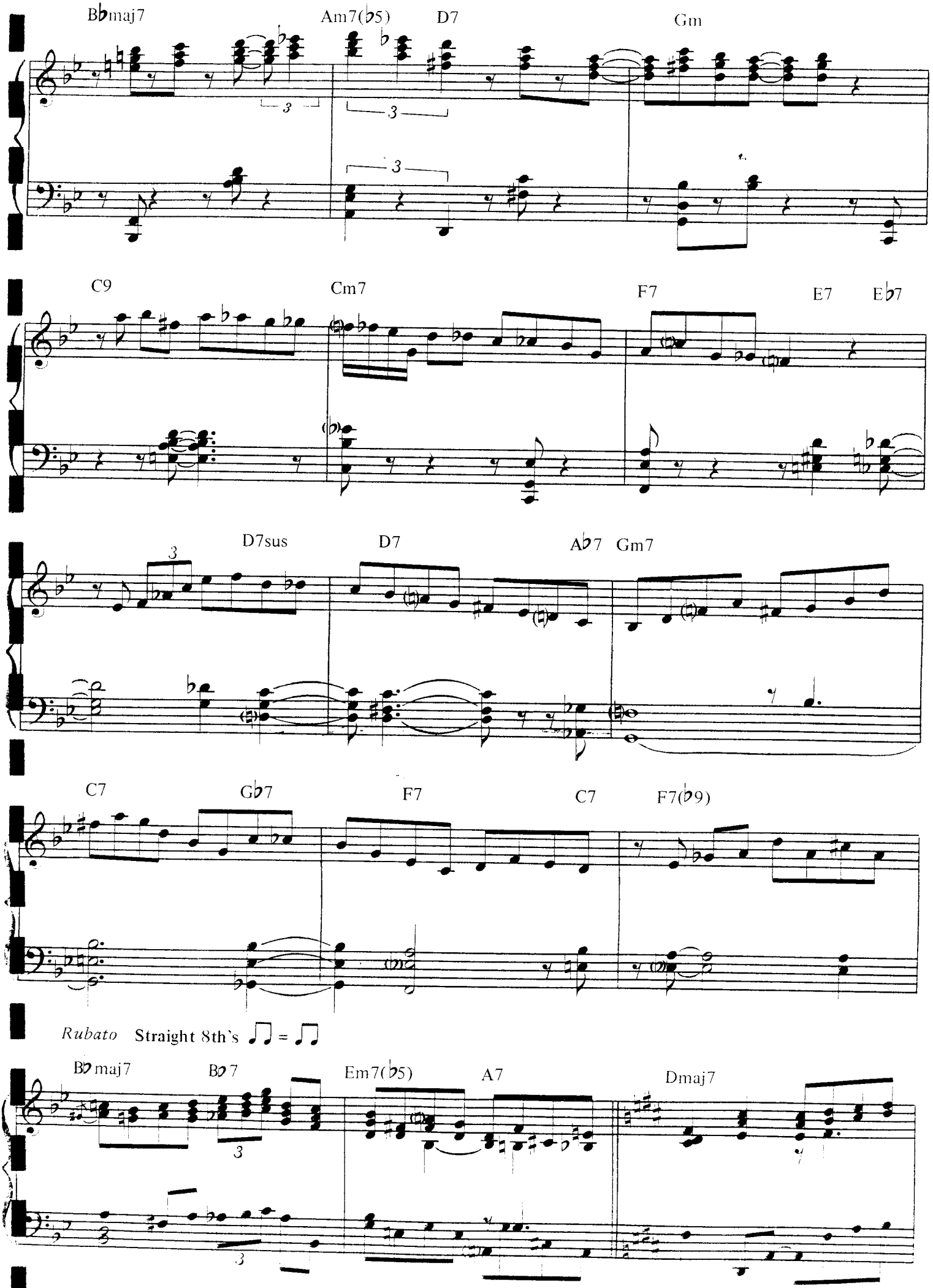

E9(♯11)
Em9
F♯m7
Gmaj7
A9
A♭9
G13(♯11)
F♯7
G13
F♯7
Bm9
E9(♯11)
Em9
F♯m7
Gmaj7
A7(♭9)
Dmaj7
Cm7
F7
B♭maj7
C♭13/B♭
B♭maj7
A♭m7
Gm7
3
C7(♯11)(♭9)
3

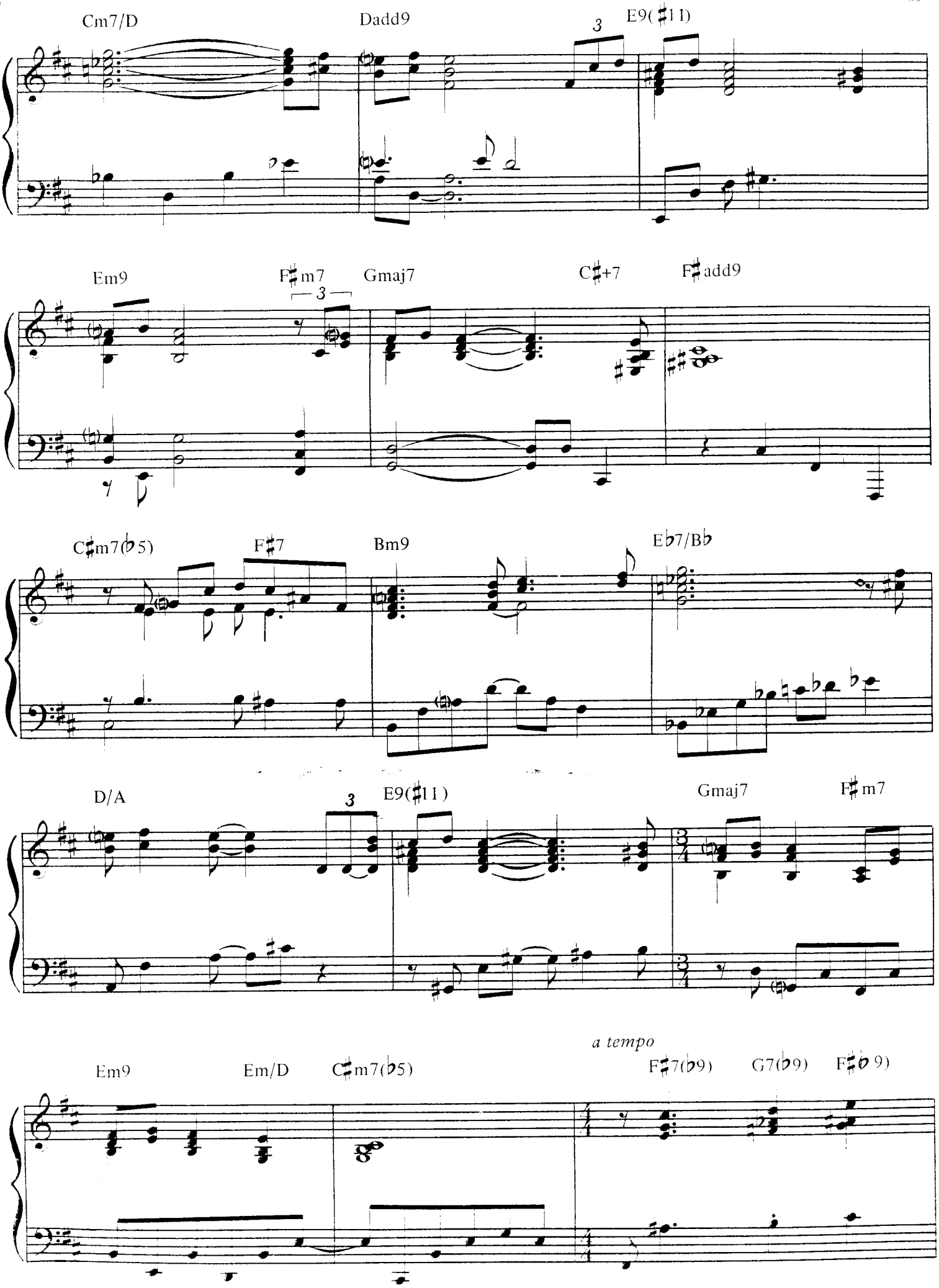

Cm9
Dm7
E♭maj7
A+7
Dmaj7
Am7(♭5)
D7(♭9)
Gm9
(G♭dim)
Gm/F
C9(♯11)
E♭maj7
Dm7
3
Cm7
Am7(♭5)
D7(♭9)
E♭7(♭9)
D7(♭9)
Swing 8th's
3
= ca. 144
Gm
Gm+
Gm6
C7
Fmaj7
A7
3

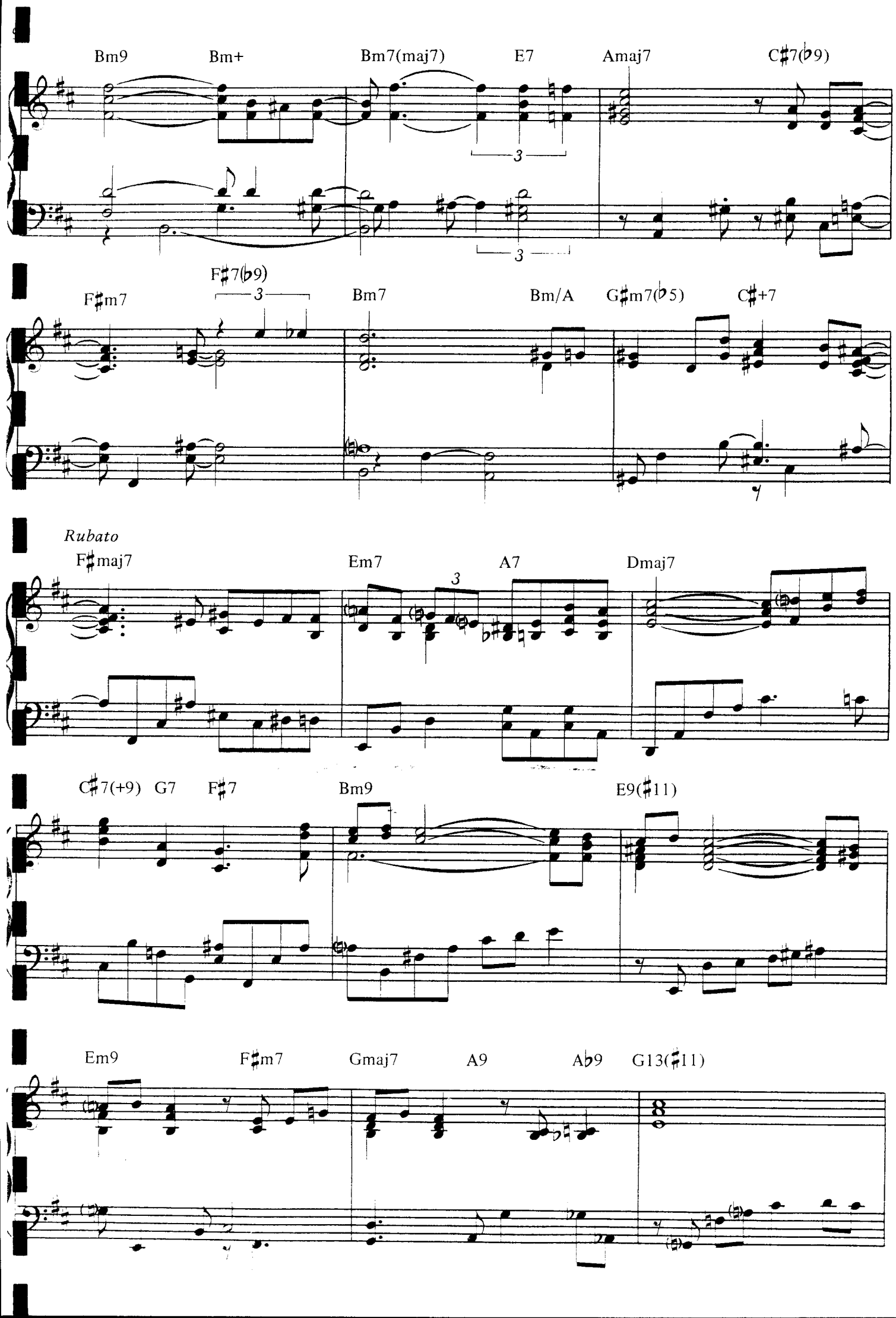

Dm7
F♯dim
Gm7
Gm/F
Em7(♭5)
A7
D6
Cm7
F7
B♭maj7
B♭7
Am7(∅5)
D7
Gm7
G7
C7
Cm7
F7
E♭7
D7
Gm7
C7

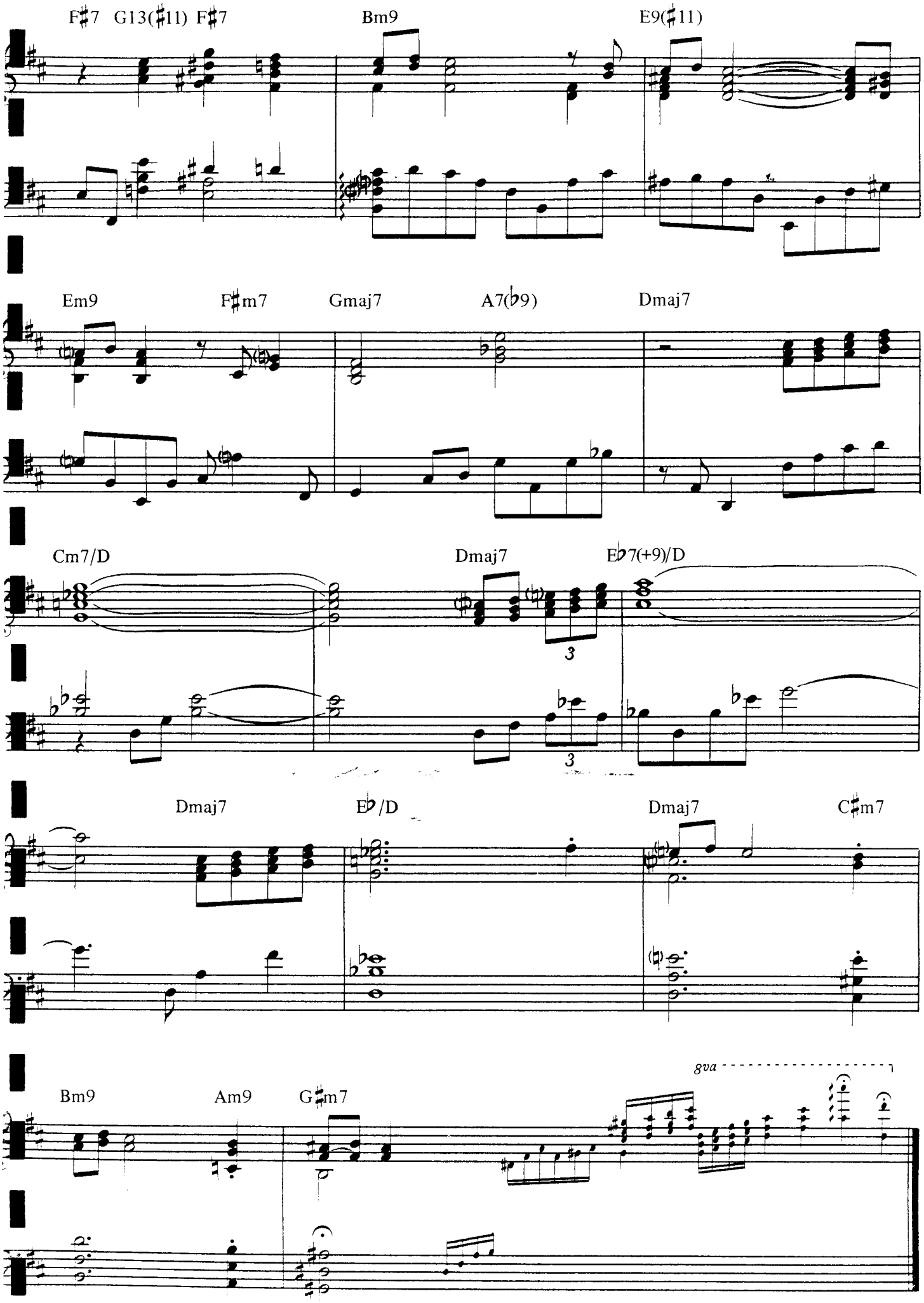

Cm7
F7
B♭maj7
D♭7
G♭7
Cm7
F7
B♭maj7
C♭13
B♭maj7
C7
Cm7
Dm7
E♭maj7
A7
Dmaj7
A7
D7
Gm7


G♭dim
Gm/F
Em7(♭5)
E♭maj7
Cm7
Cm/B♭
Am7(♭5)
D7
Gm7
Gm(maj7) Gm7
C7
F
A7
Dm
F♯dim
Gm
Gm/F
Em7(♭5)
A7
Dmaj7
Cm7
F7


B♭maj7
Am7(♭5)
D7
Gm
C9
Cm7
F7
E7
E♭7
D7sus
D7
A♭7
Gm7
C7
G♭7
F7
C7
F7(♭9)
Rubato
Straight 8th's ♫ = ♫
B♭maj7
B♭7
Em7(♭5)
A7
Dmaj7


Cm7/D
Dadd9
3
E9(♯11)
Em9
F♯m7
3
Gmaj7
C♯+7
F♯add9
C♯m7(♭5)
F♯7
Bm9
E♭7/B♭
D/A
3
E9(♯11)
Gmaj7
F♯m7
a tempo
Em9
Em/D
C♯m7(♭5)
F♯7(♭9)
G7(♭9)
F♯♭9)


Bm9
Bm+
Bm7(maj7)
E7
Amaj7
C♯7(♭9)
3
3
F♯7(♭9)
F♯m7
3
Bm7
Bm/A
G♯m7(♭5)
C♯+7
Rubato
F♯maj7
Em7
3
A7
Dmaj7
C♯7(+9)
G7
F♯7
Bm9
E9(♯11)
Em9
F♯m7
Gmaj7
A9
A♭9
G13(♯11)


F♯7 G13(♯11) F♯7
Bm9
E9(♯11)
Em9
F♯m7
Gmaj7
A7(♭9)
Dmaj7
Cm7/D
Dmaj7
E♭7(+9)/D
3
3
Dmaj7
E♭/D
Dmaj7
C♯m7
Bm9
Am9
G♯m7
gva

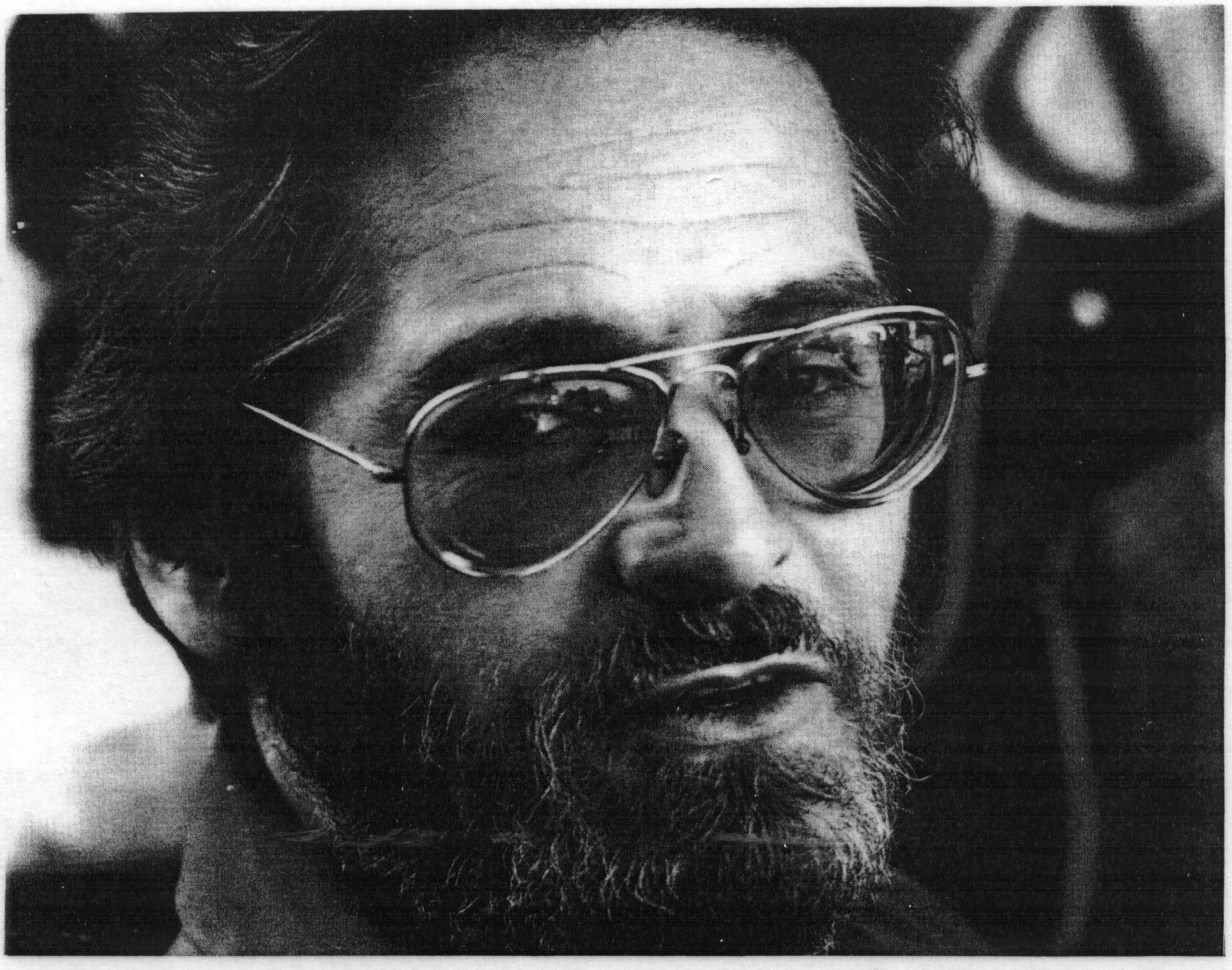


Photo by: Francis Paudras