BILL EVANS

PIANO SOLOS

WALTZ FOR DEBBY
AND OTHER GREAT
PIANO COMPOSITIONS

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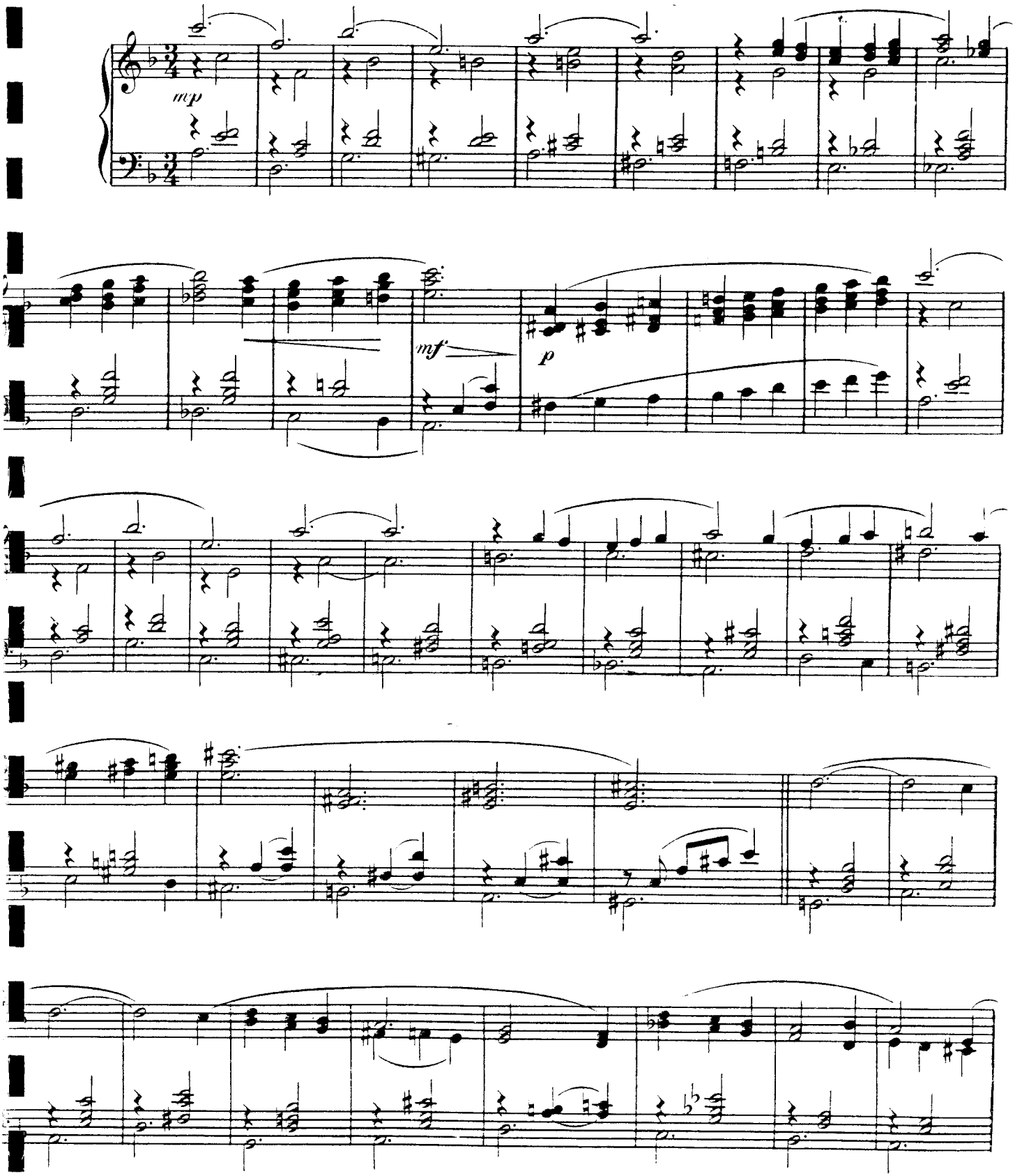
TRO FOLKWAYS MUSIC
The RICHMOND ORGANIZATION

Waltz For Debby

By BILL EVANS

Lightly (♩=132)



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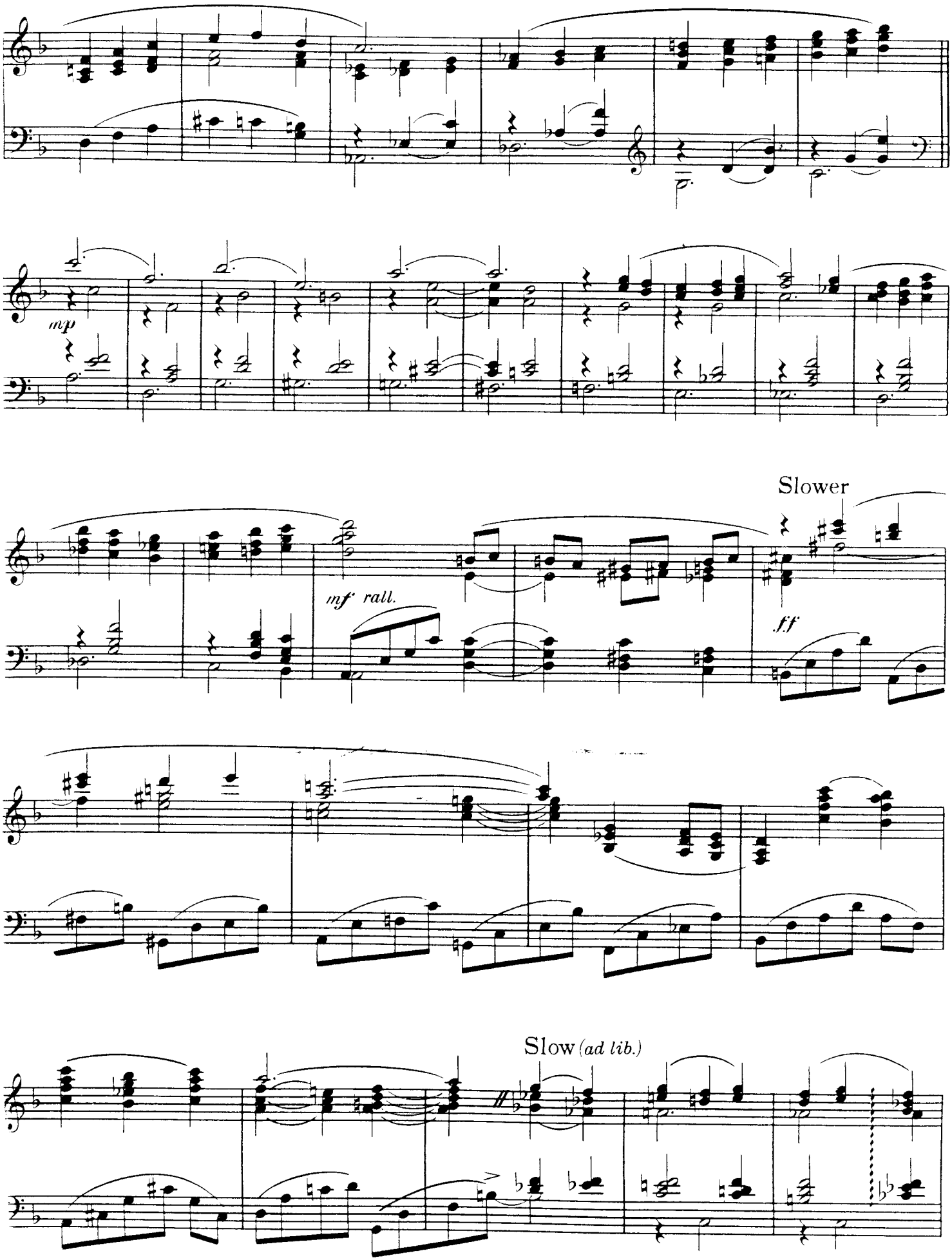
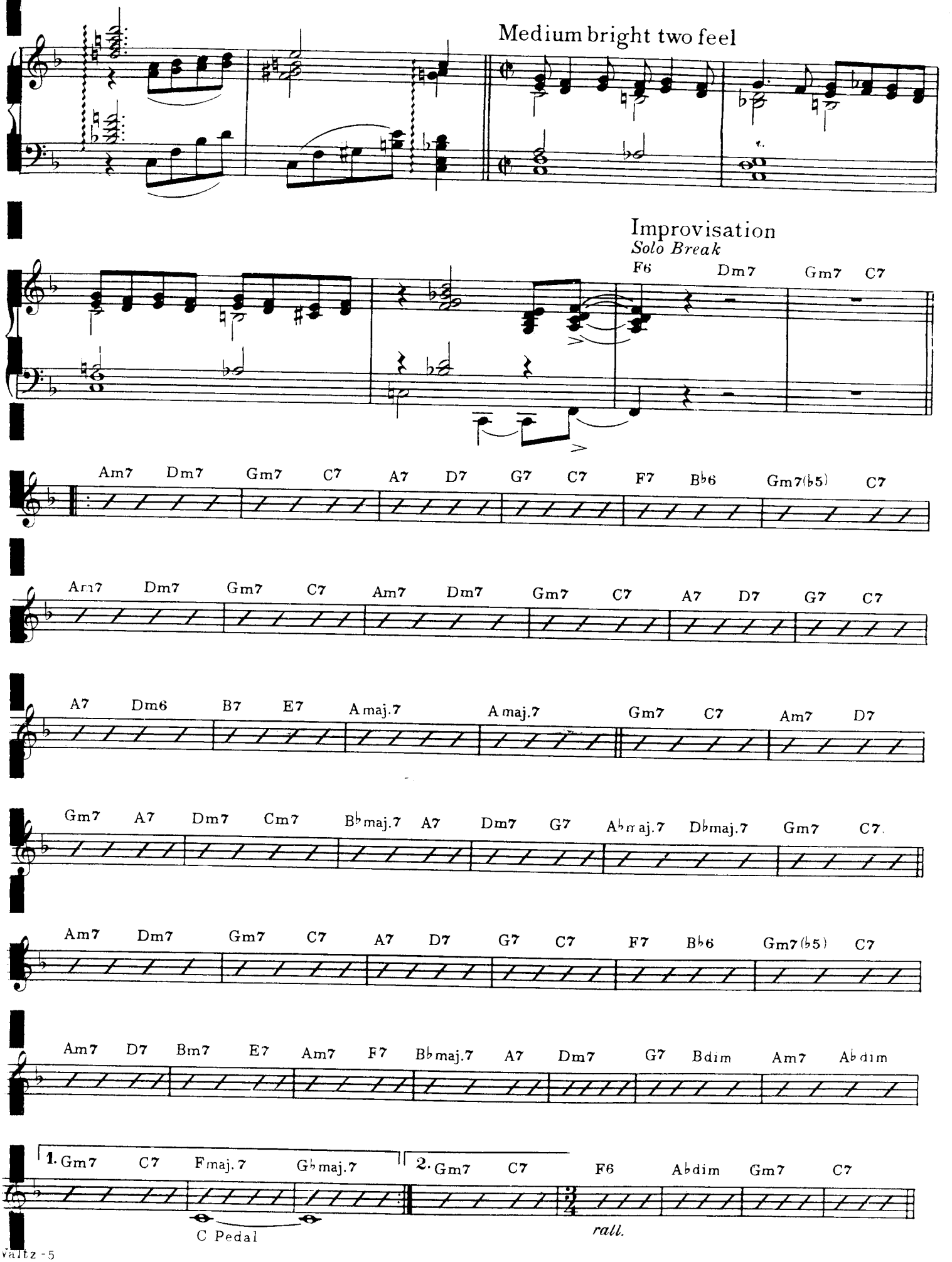
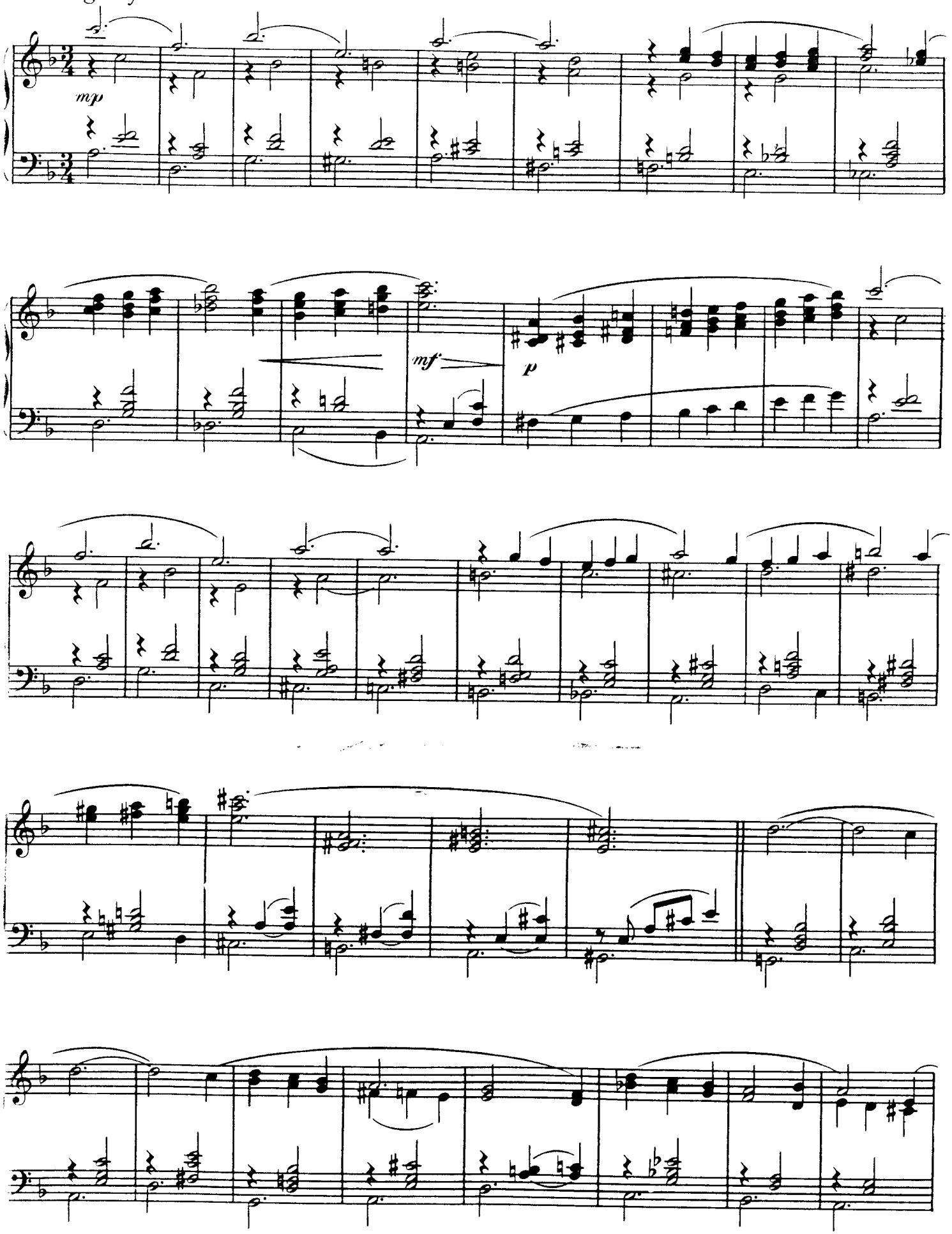
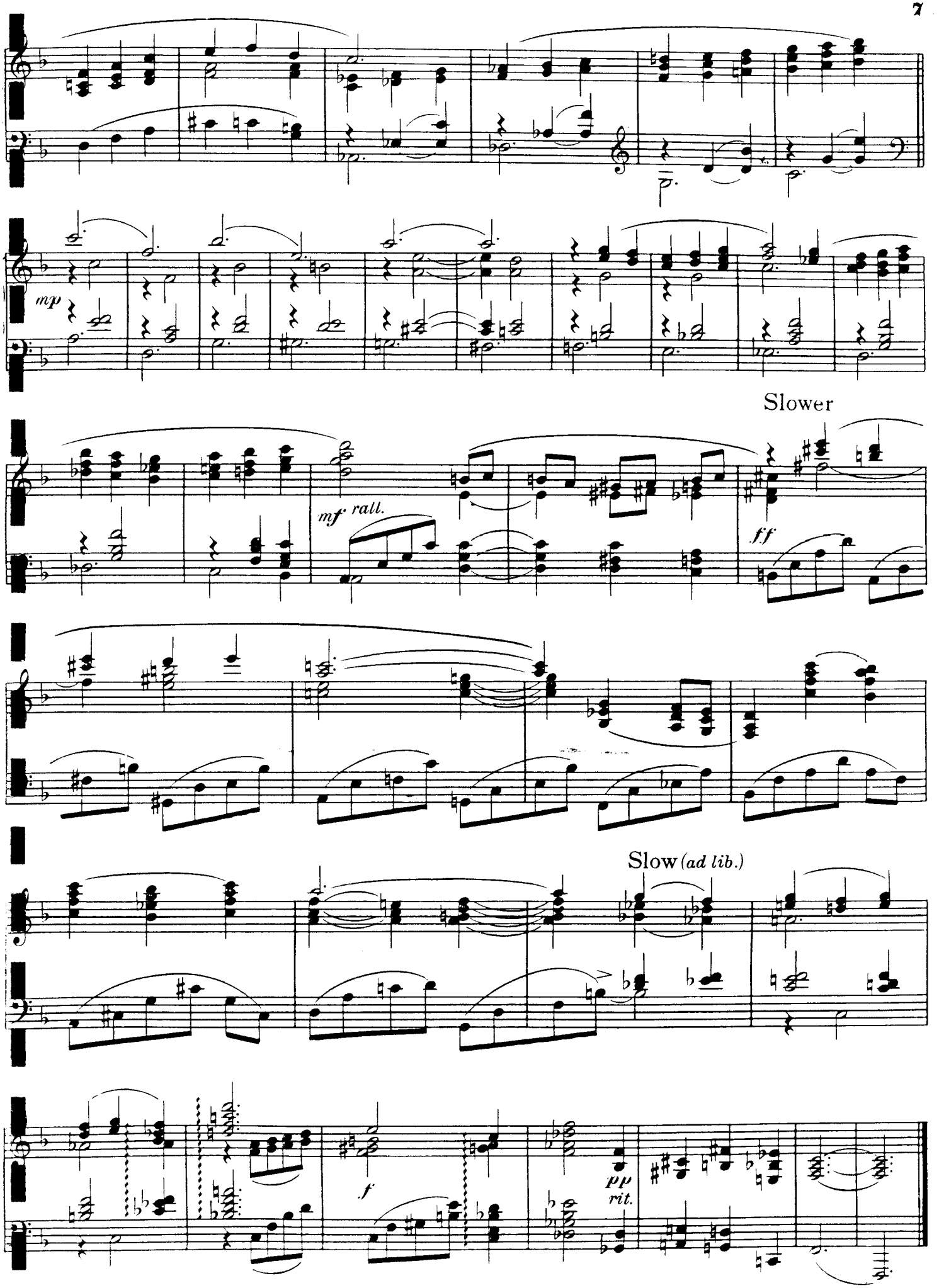

mp
Slower
mf rall.
ff
Slow (ad lib.)


Medium bright two feel
Improvisation
Solo Break
F6 Dm7 Gm7 C7
Am7 Dm7 Gm7 C7 A7 D7 G7 C7 F7 B♭6 Gm7(♭5) C7
Am7 Dm7 Gm7 C7 Am7 Dm7 Gm7 C7 A7 D7 G7 C7
A7 Dm6 B7 E7 A maj.7 A maj.7 Gm7 C7 Am7 D7
Gm7 A7 Dm7 Cm7 B♭maj.7 A7 Dm7 G7 A♭maj.7 D♭maj.7 Gm7 C7
Am7 Dm7 Gm7 C7 A7 D7 G7 C7 F7 B♭6 Gm7(♭5) C7
Am7 D7 Bm7 E7 Am7 F7 B♭maj.7 A7 Dm7 G7 Bdim Am7 A♭dim
1. Gm7 C7 Fmaj.7 G♭maj.7
2. Gm7 C7 F6 A♭dim Gm7 C7
C Pedal
rall.

Lightly

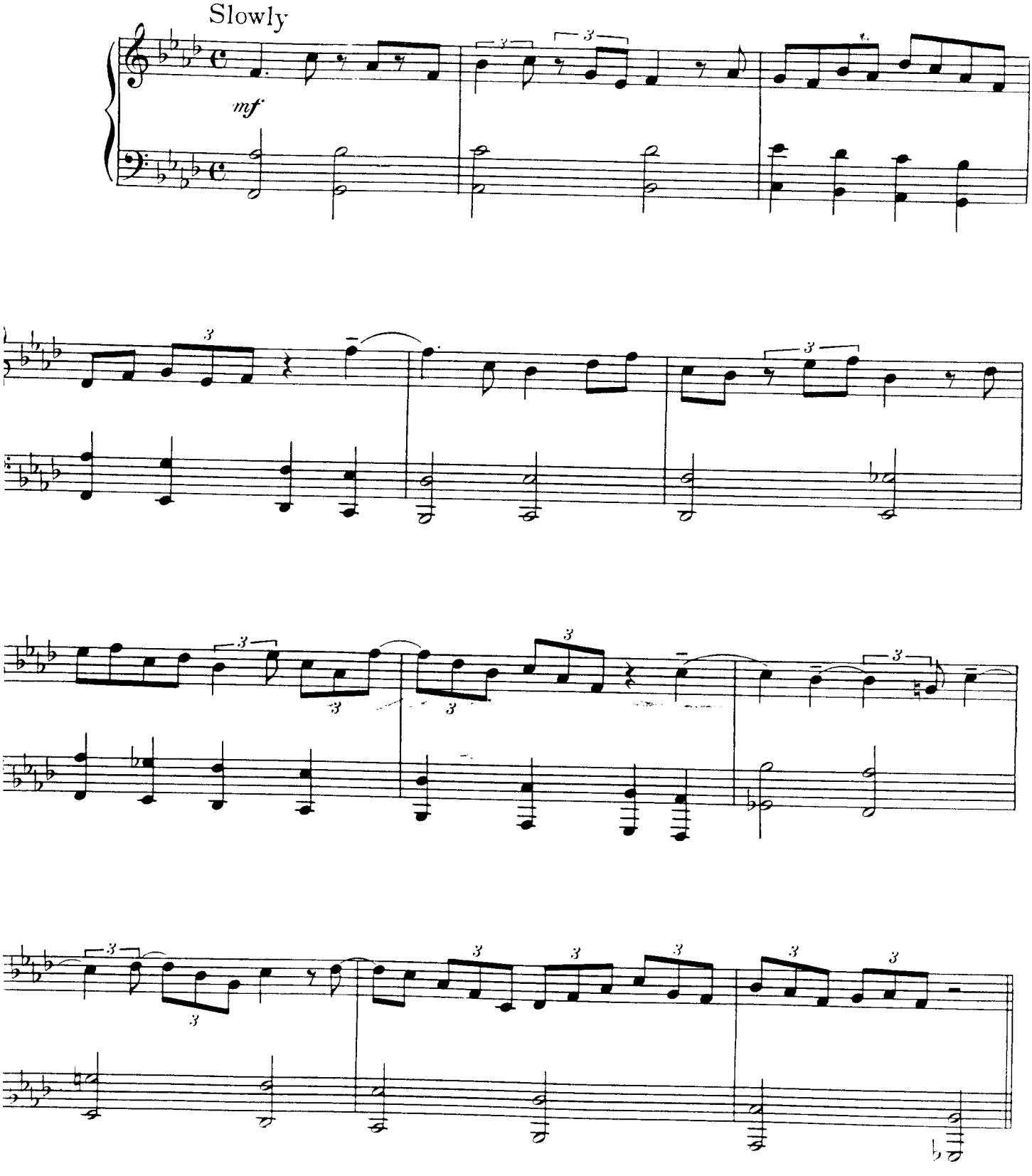



mp
Slower
mf rall.
ff
Slow (ad lib.)
f
pp
rit.

Interplay

(Blues-F Minor)

By BILL EVANS



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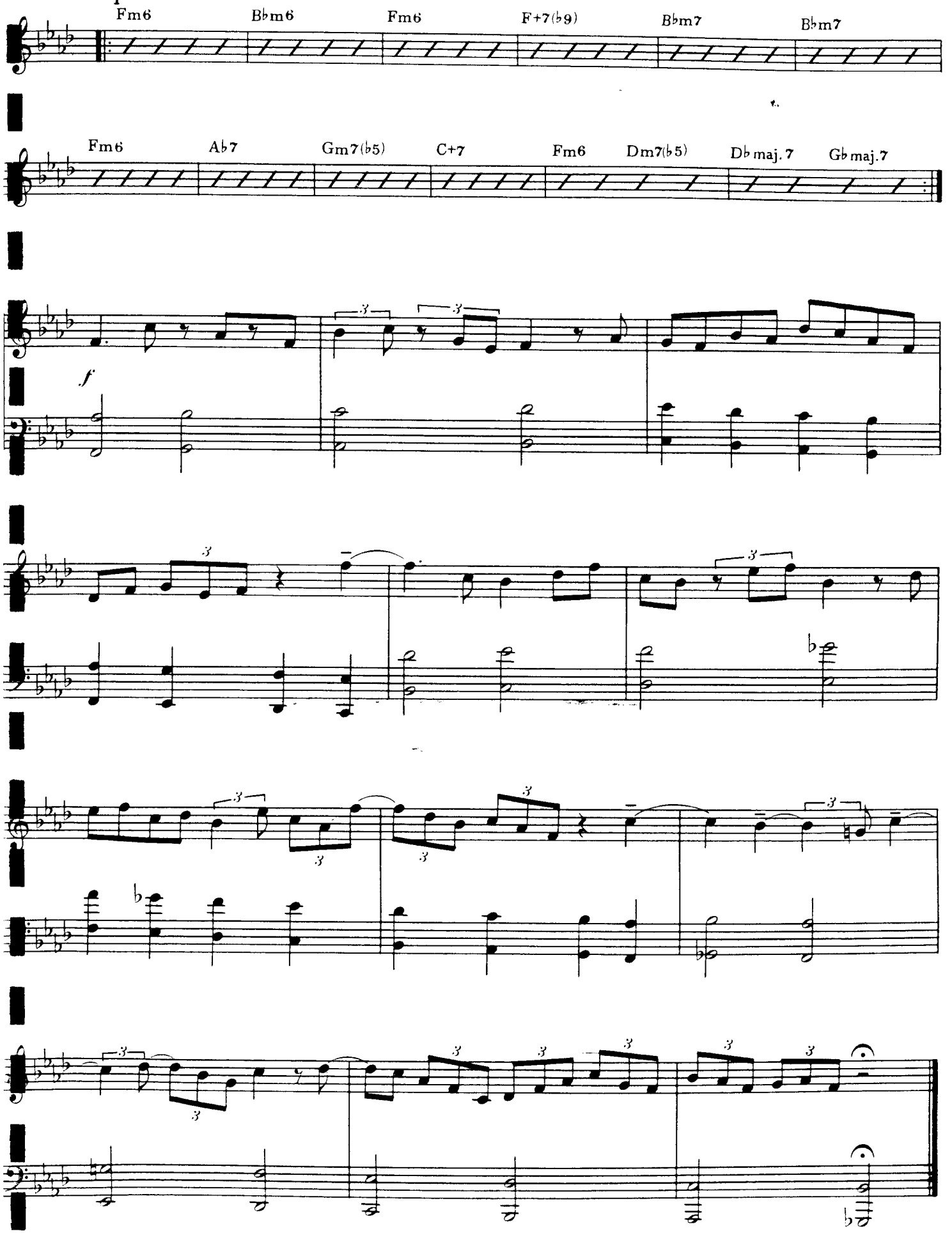
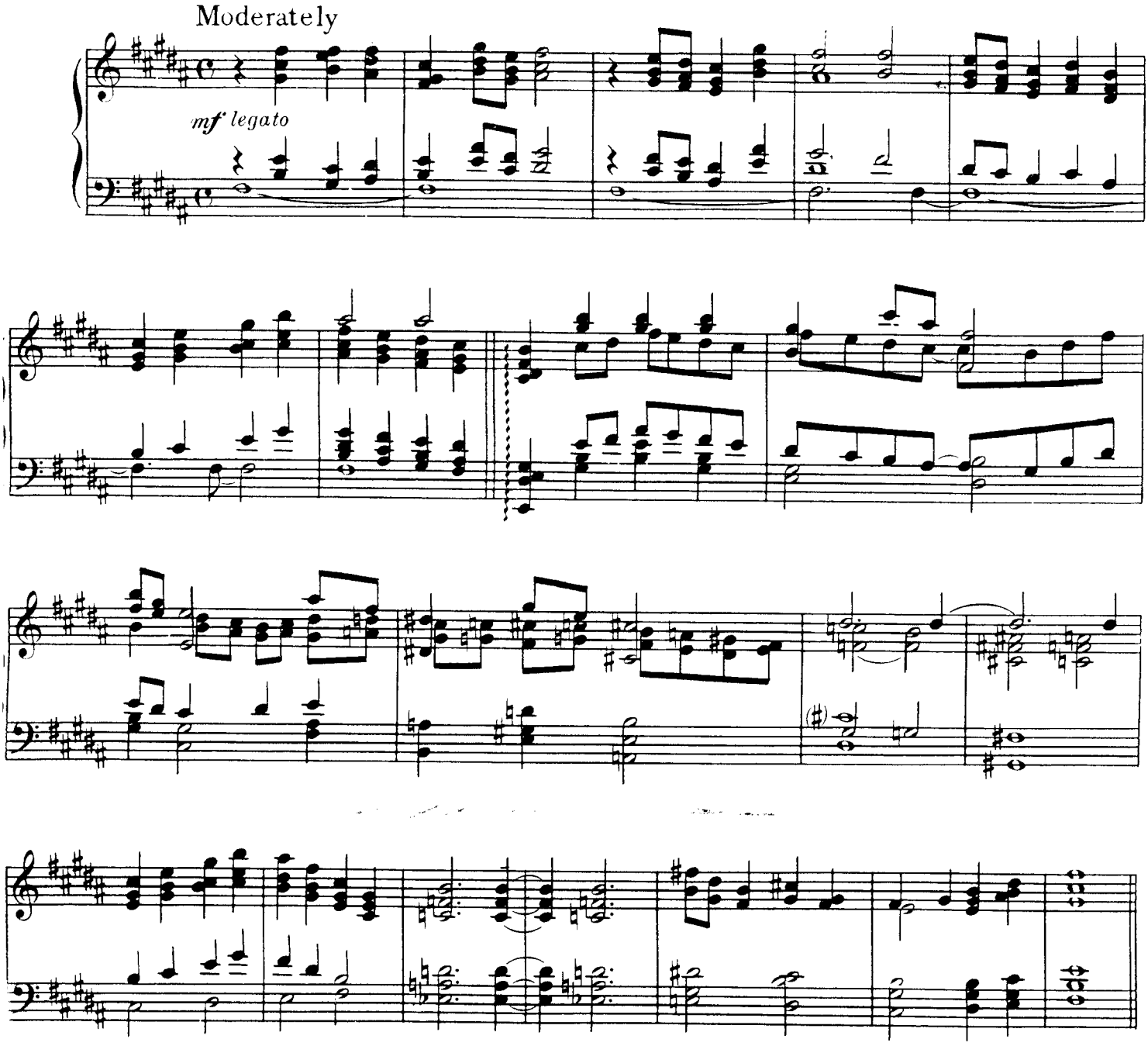
Improvisation

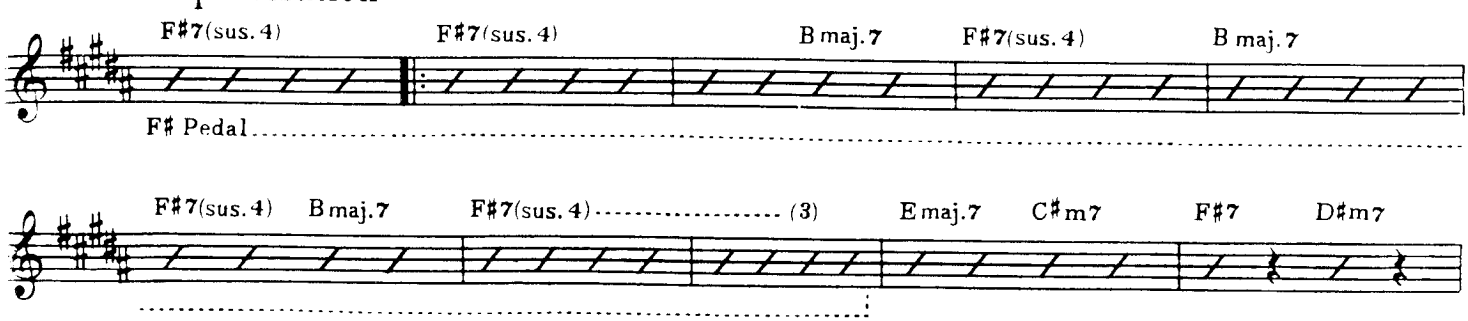


My Bells

By BILL EVANS



Improvisation



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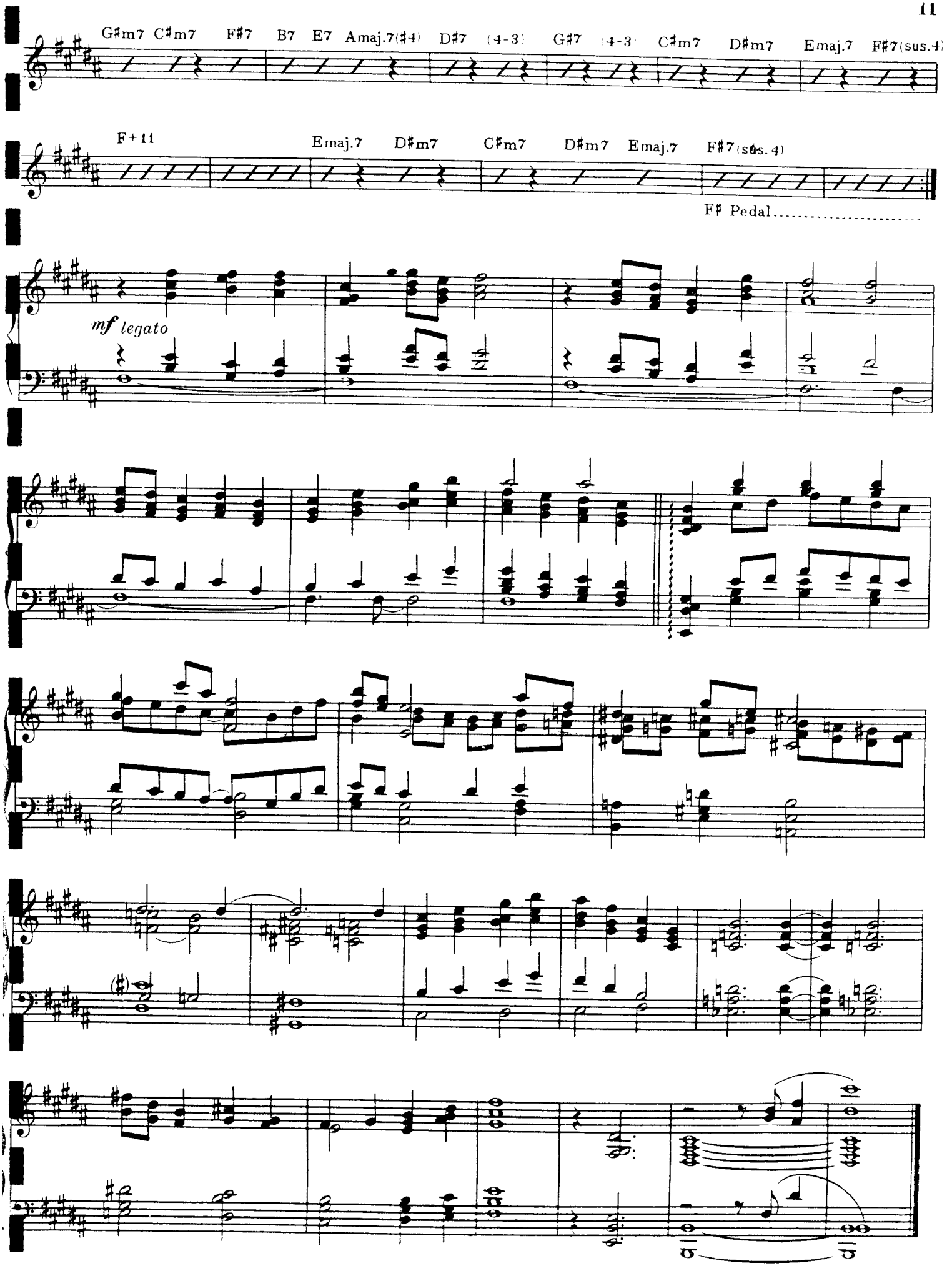

G♯m7 C♯m7 F♯7 B7 E7 Amaj.7(♯4) D♯7 (4-3) G♯7 (4-3) C♯m7 D♯m7 Emaj.7 F♯7(sus.4)
F+11 Emaj.7 D♯m7 C♯m7 D♯m7 Emaj.7 F♯7(sus.4)
F♯ Pedal
mf legato

'ans' contributions to music, to jazz, to the art of
g the piano are manifold, but, more importantly,
)een pioneering in a time when seemingly all the
iaries had been broken before. Bill Evans' work is so
)rdinary and innovative that, as Don Nelsen
ted in *down beat*, it might tempt the artist to say, "Of
e, it's so simple, Why didn't I think of that?"

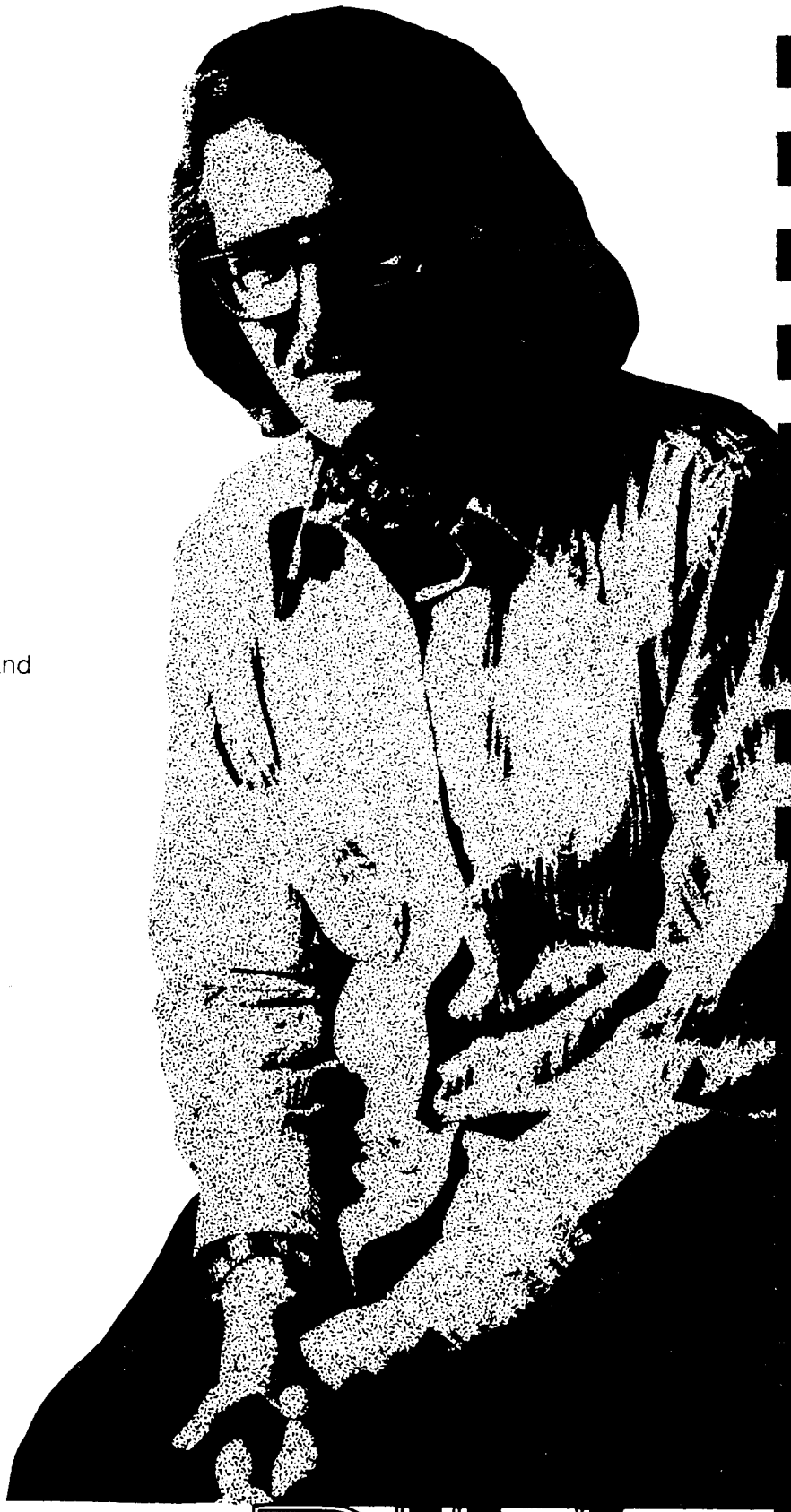
s didn't because they weren't Bill Evans and
se it's not so simple. One trait of his artistry is the
ce of redundant phrases, giving the impression of
city. But the thought processes that precede
ion of notes, phrases, is staggeringly complex in
visation. Bill Evans has mastered a technique with
s of lyric beauty.

n John Evans was born in Plainfield, New Jersey,
t 16, 1929. He began studying piano when he was
in when 7, flute at 13. He received a music scholar-
Southeastern Louisiana College, where, according
e Lees, ". . . he infuriated his teachers by his in-
to play scales and arpeggios assigned to him for
Unfortunately for academic theory, he could play
sly full compositions containing those same scales and
jios." He graduated in 1950 and joined the Herbie
band the same year. It was a short stint, for he was
l and entered the Army in '51, serving until '54.

g flute in the Fifth Army Band at Fort Sheridan,
doubled, playing at night in jazz clubs in nearby
o. He began working with Tony Scott, then George
l. He entered Mannes College in 1955 for post-
te study. During this time, he recorded with
Russell, and his playing on "All About Rosie"
ed exceptional attention. His career and reputation
grew; he joined Miles Davis in 1959, playing with
tet, and left later that year to form his own trio.

ave been more than thirty albums issued under Bill
name, plus the countless others where he has
ed as a sideman.

the *down beat* Critics' Poll five times. To date,
as won five Grammy Awards: *Conversations with*
(1963), Best Instrumental Jazz Performance; *Bill*
t the Montreux Jazz Festival (1968), Best Jazz
ance by a Small Group; *Alone* (1970) Best Jazz
ance by a Small Group. He received *two*
ies for *The Bill Evans Album* (1971): Best Jazz
ance by a Group and Best Jazz Performance by a
Outside of the U.S., he received the *Melody*
award in 1968, Scandinavia's Edison Award in
nd Japan's *Swing Journal* award in 1969.



BILL

EVANS

Evans has said, ". . . (music) should enrich the soul; it should teach spirituality by showing a person a portion of himself that he would not discover otherwise. It's easy to rediscover part of yourself, but through art you can be shown part of yourself you never knew existed. That's the real mission of art. The artist has to find something within himself that's universal and which he can put into terms that are communicable to other people. The magic of it is that art can communicate to a person without his realizing it . . . enrichment, that's the function of music." He reaffirmed these thoughts in an interview for Jazz & Pop magazine: "Music I believe is basically a universal language, and music from the beginning of time until now speaks the same. It has become more sophisticated and more complex, but it's still the same mental process."

What do others say of Bill Evans' music?

"His music, a matter of highly distilled clarity, emphasizing life's more special feelings, is the antitheses of mindless convolution and violence . . . not prone to hammering his point across, Evans rivets the listener with his delicious sound and choice of notes. He teases the mind with innuendo, tying gut level feeling to intellect . . . for all his obvious intellectuality, he is very much in touch with his feelings!"

Burt Korall
THE SATURDAY REVIEW OF LITERATURE

"The Bill Evans Trio with the phenomonal Eddie Gomez on bass and Marty Morell on drums gave a performance of such surpassing artistry that many will remember it as the high peak of the Festival."

Mike Hennessey
BILLBOARD

"When Bill Evans is in town, one goes not to listen so much as to worship."

Brian Priestly
LONDON TIMES

"Bill Evans is the most influential stylist in jazz piano."

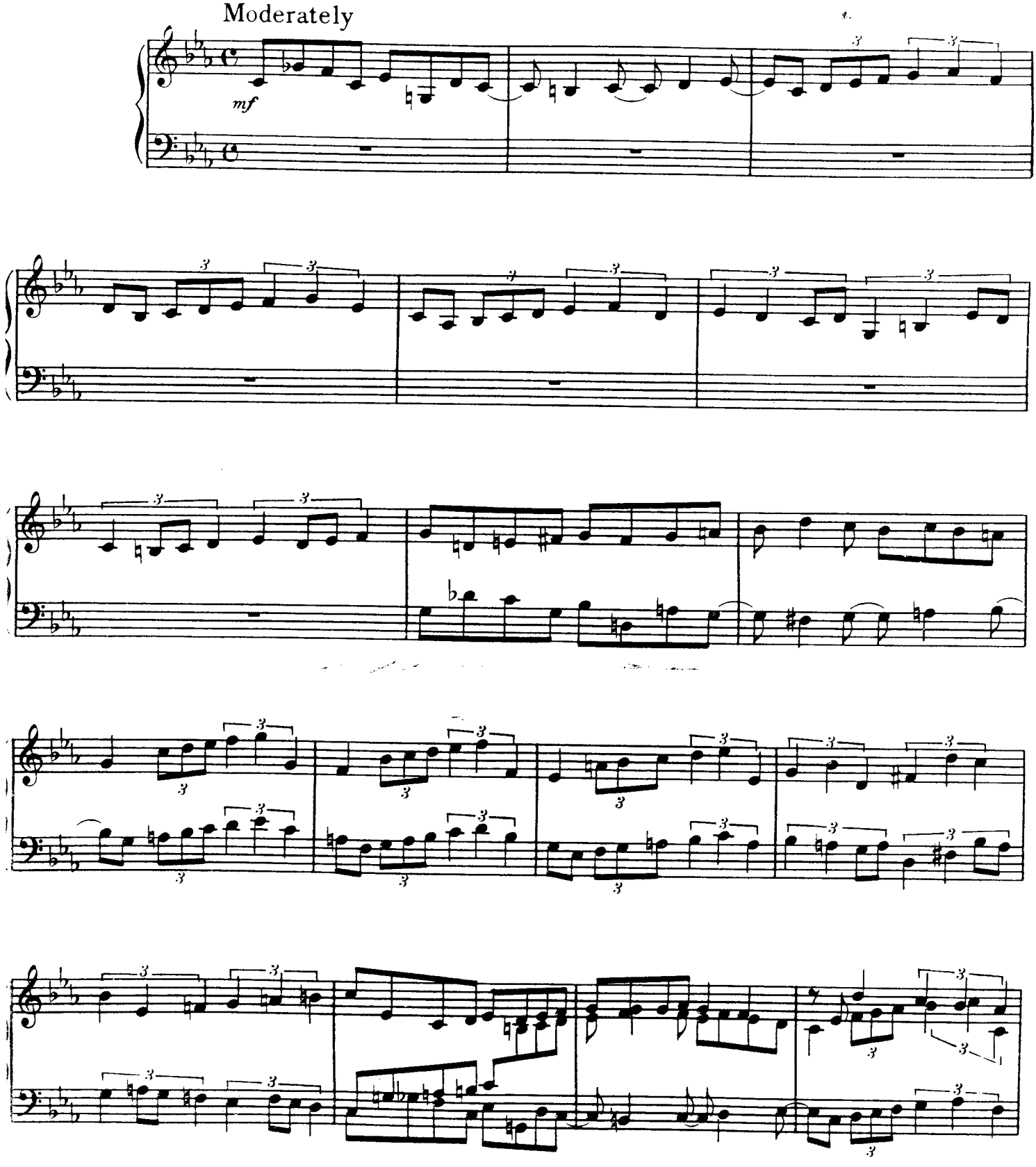
Ralph Gleason
SAN FRANCISCO CHRONICLE

"I don't know what there is left to say about Bill Evans that hasn't already been well said elsewhere. I consider him to be the greatest pianist in the world today."

Rex Reed
STEREO REVIEW

Fudgesicle Built For Four

By BILL EVANS



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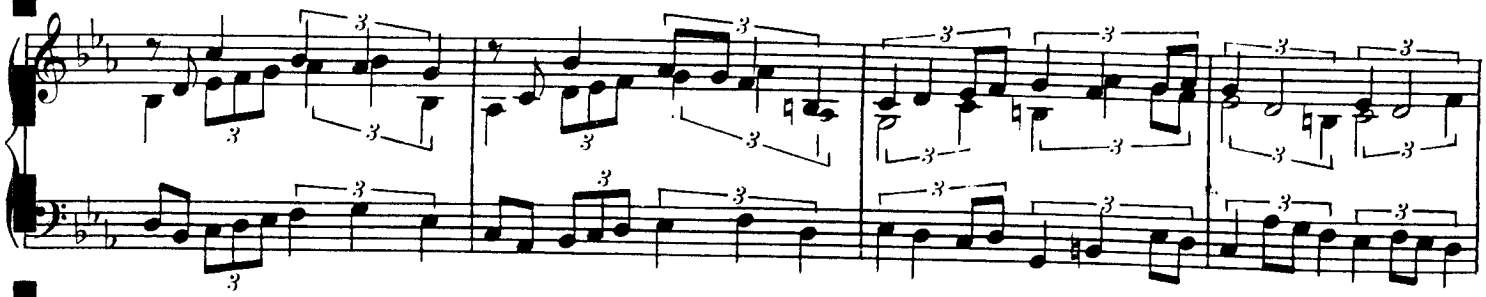
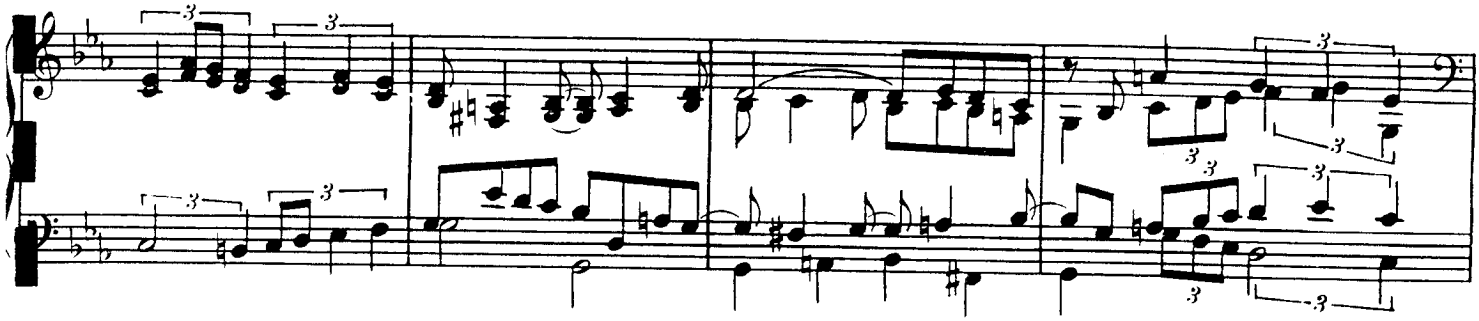
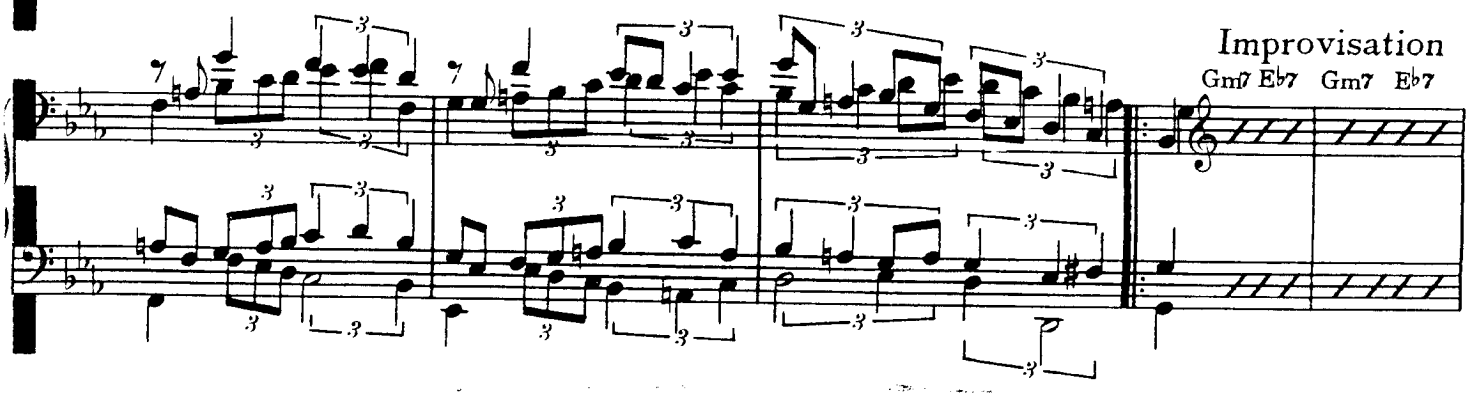
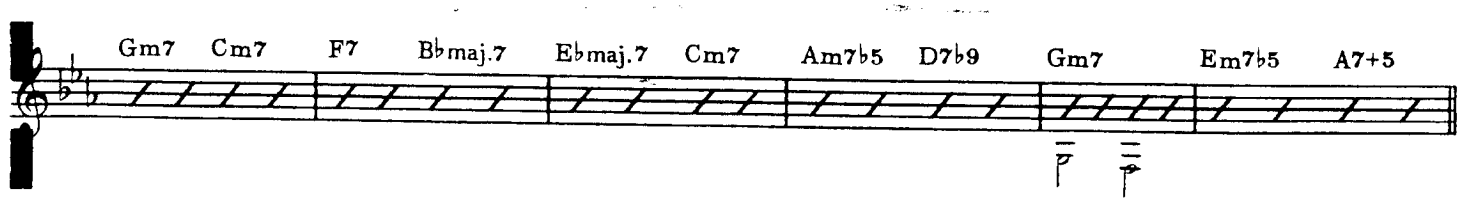
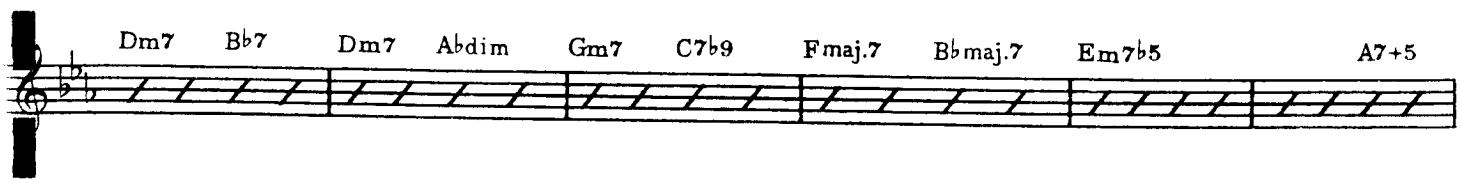
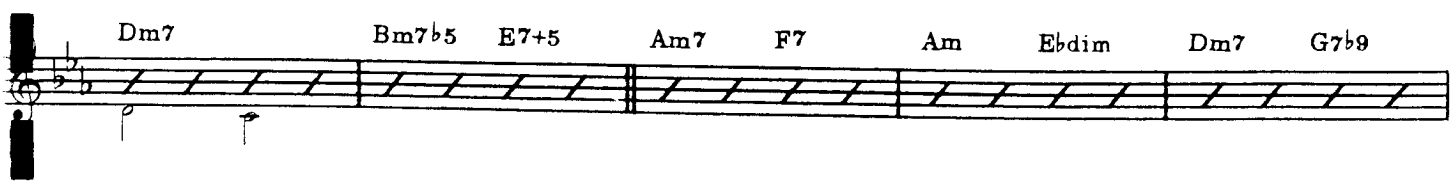


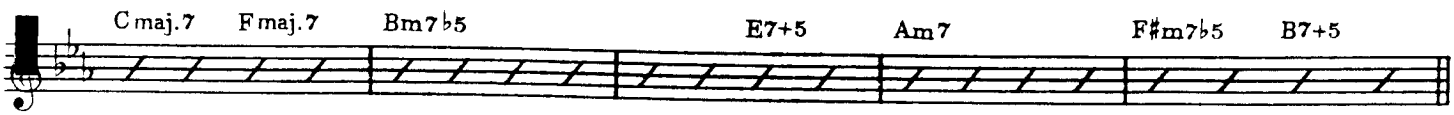


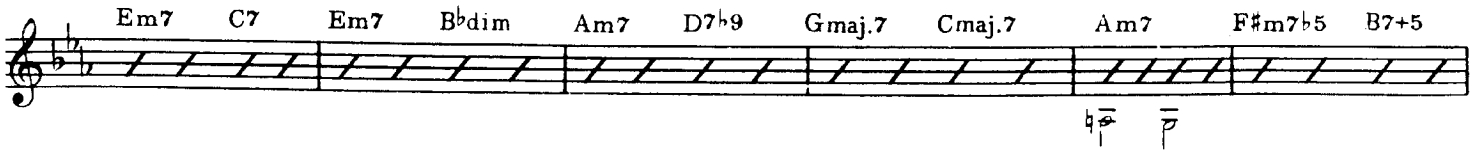

Improvisation
Gm7 Eb7 Gm7 Eb7

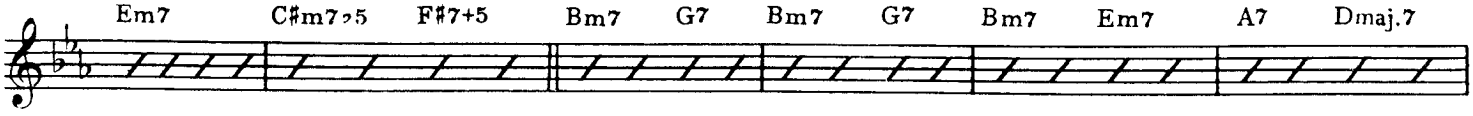

Gm7 Cm7 F7 Bbmaj.7 Ebmaj.7 Cm7 Am7b5 D7b9 Gm7 Em7b5 A7+5

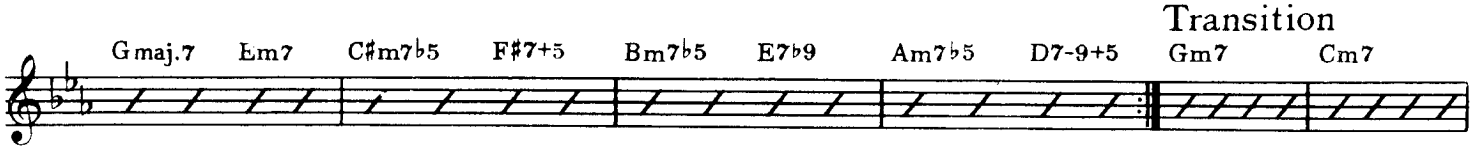

Dm7 Bb7 Dm7 Abdim Gm7 C7b9 Fmaj.7 Bbmaj.7 Em7b5 A7+5


Dm7 Bm7b5 E7+5 Am7 F7 Am Ebdim Dm7 G7b9

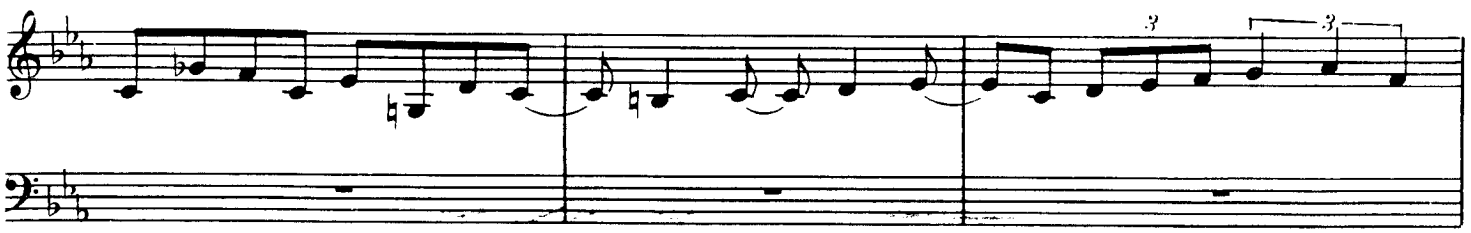

Cmaj.7 Fmaj.7 Bm7b5 E7+5 Am7 F#m7b5 B7+5

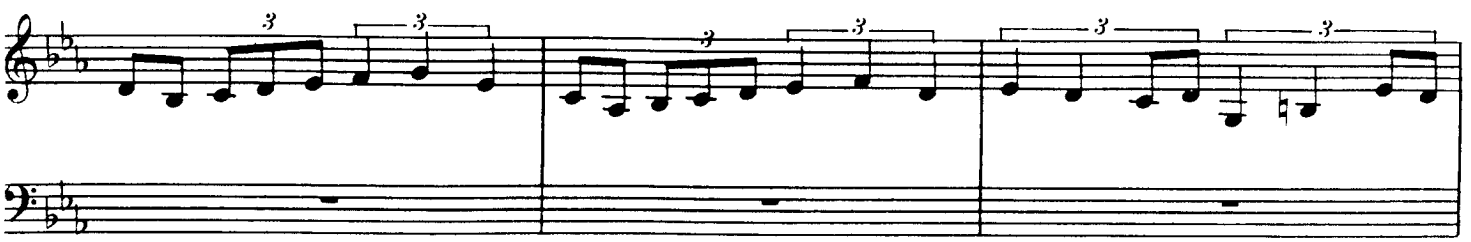

Em7 C7 Em7 B♭dim Am7 D7♭9 Gmaj.7 Cmaj.7 Am7 F♯m7♭5 B7+5

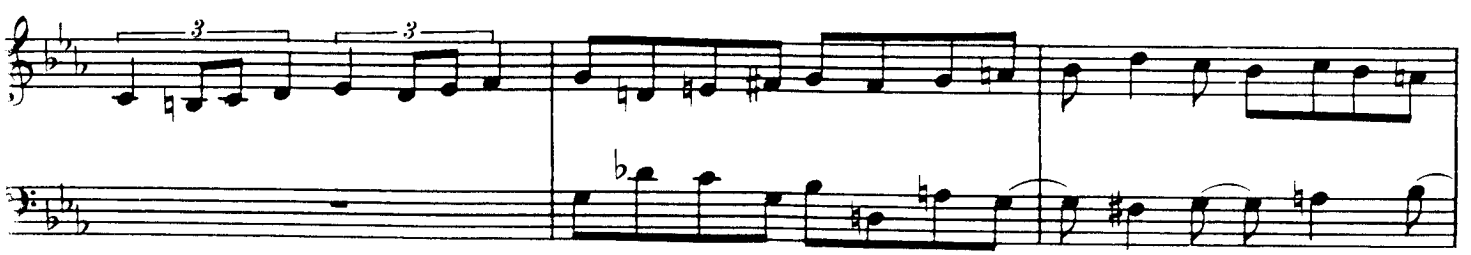

Em7 C♯m7♭5 F♯7+5 Bm7 G7 Bm7 G7 Bm7 Em7 A7 Dmaj.7

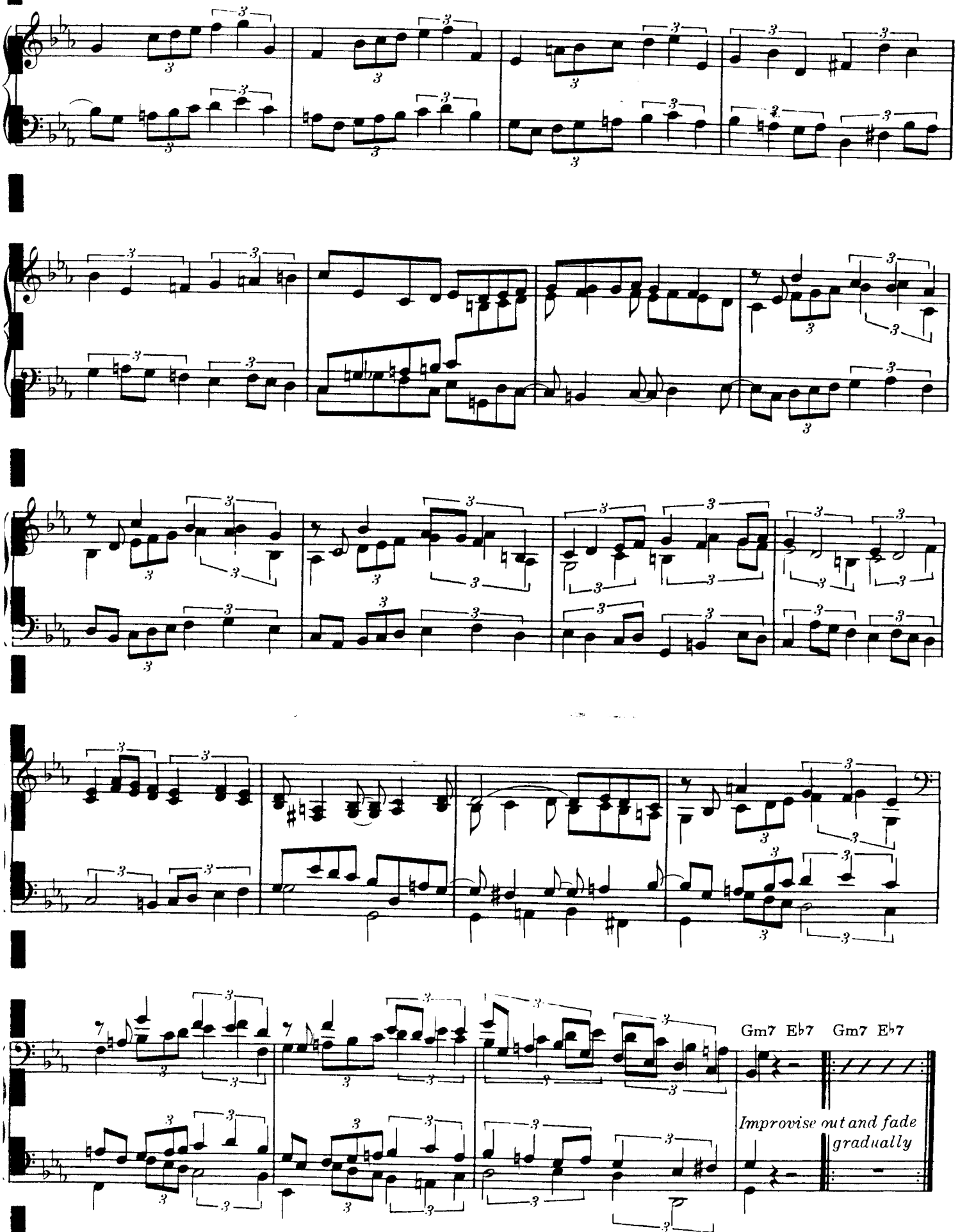

Transition
Gmaj.7 Em7 C♯m7♭5 F♯7+5 Bm7♭5 E7♭9 Am7♭5 D7-9+5 Gm7 Cm7

F9 B♭maj.7 E♭maj.7 A7♭9 Dm7♭5 G7♭9



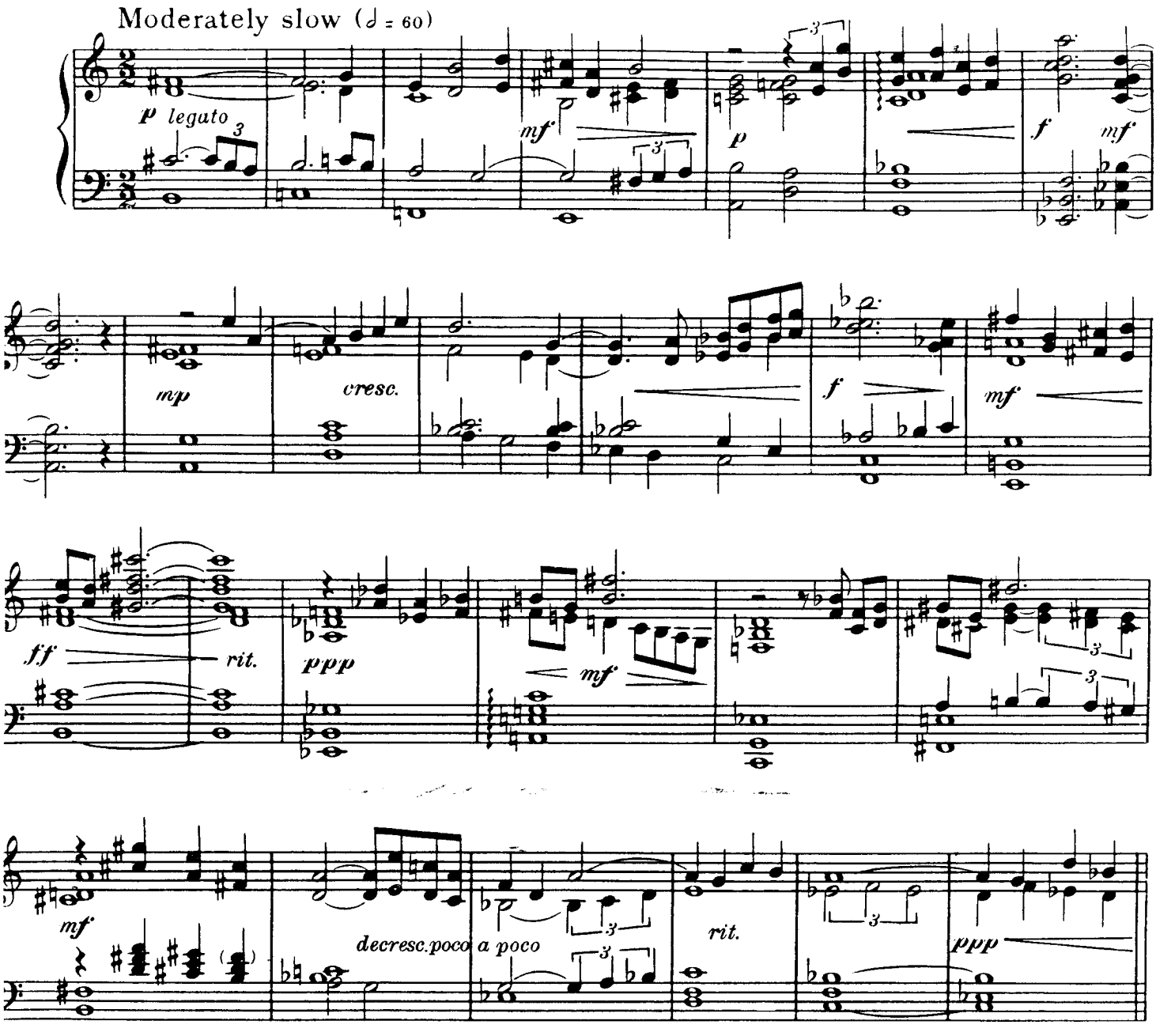




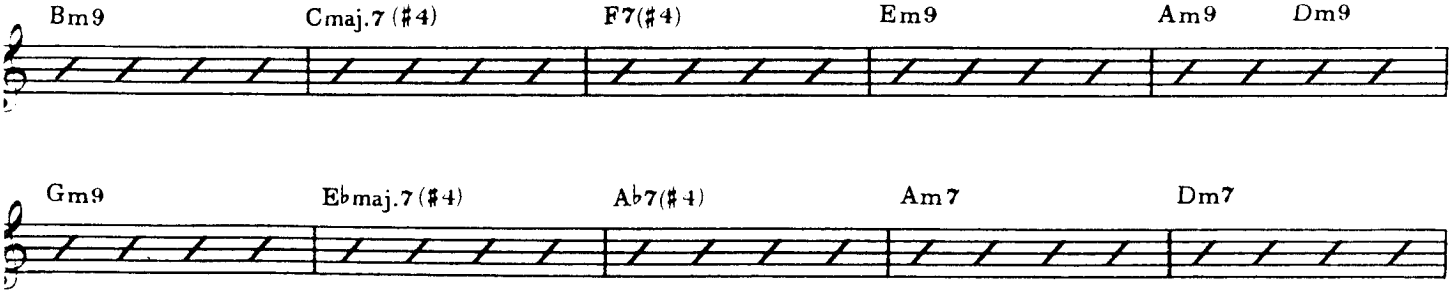

Gm7 Eb7 Gm7 Eb7
Improvise out and fade gradually

Time Remembered

By BILL EVANS



Improvisation



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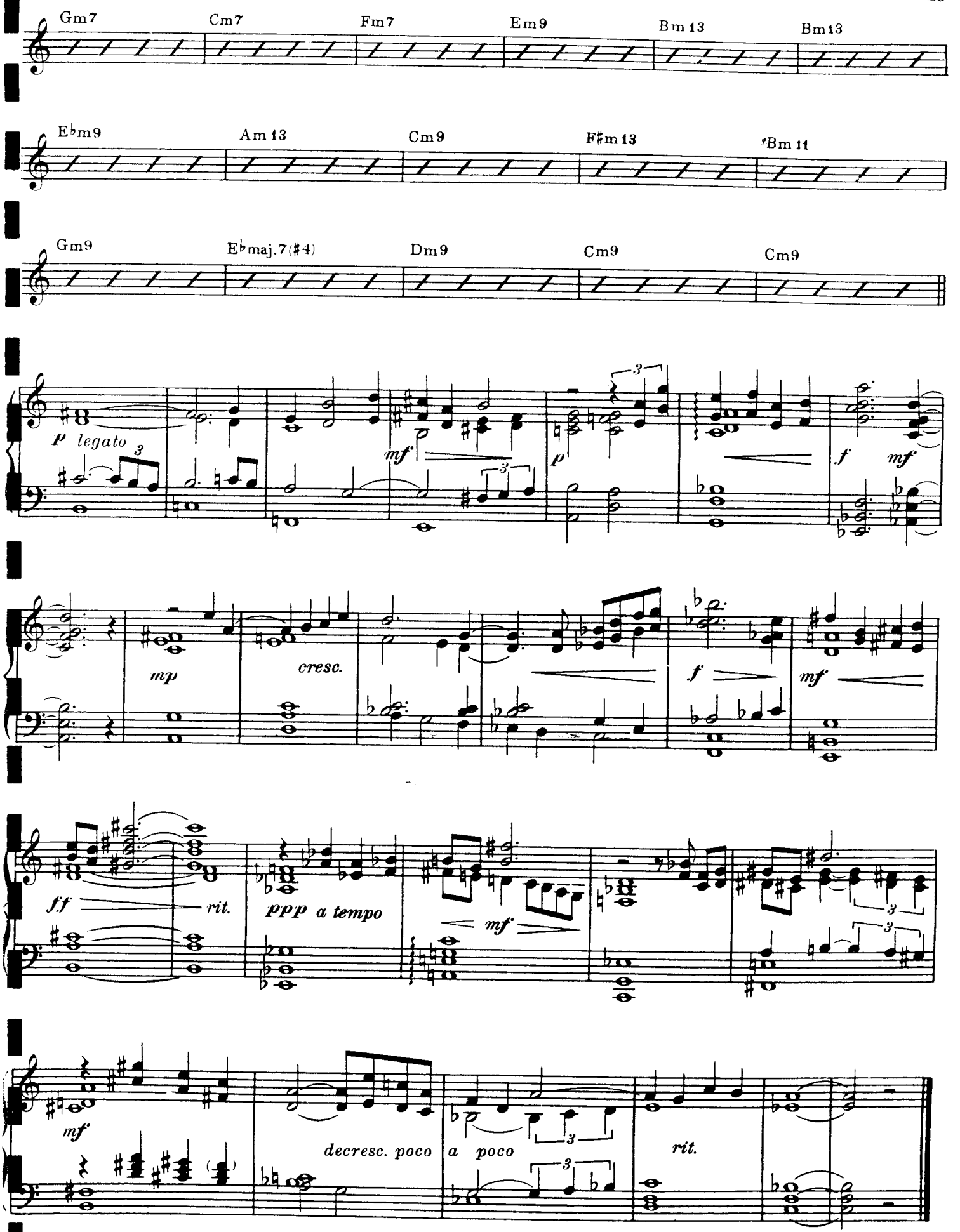
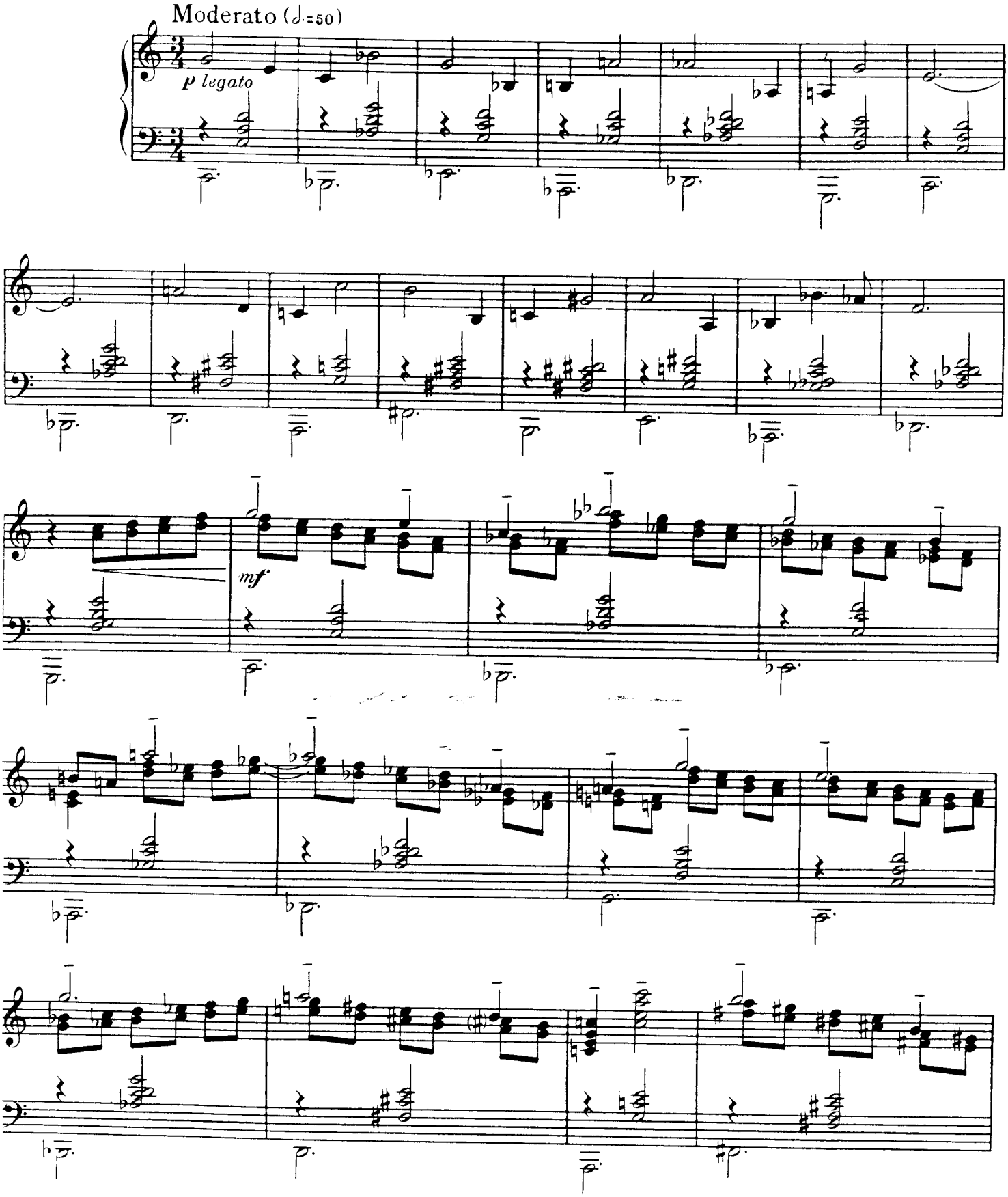

Gm7
Cm7
Fm7
Em9
Bm13
Bm13
E♭m9
Am13
Cm9
F♯m13
*Bm11
Gm9
E♭maj.7(♯4)
Dm9
Cm9
Cm9
p legato
mf
p
f
mf
mp
cresc.
f
mf
ff
rit.
ppp a tempo
mf
mf
decresc. poco a poco
rit.

Very Early

By BILL EVANS



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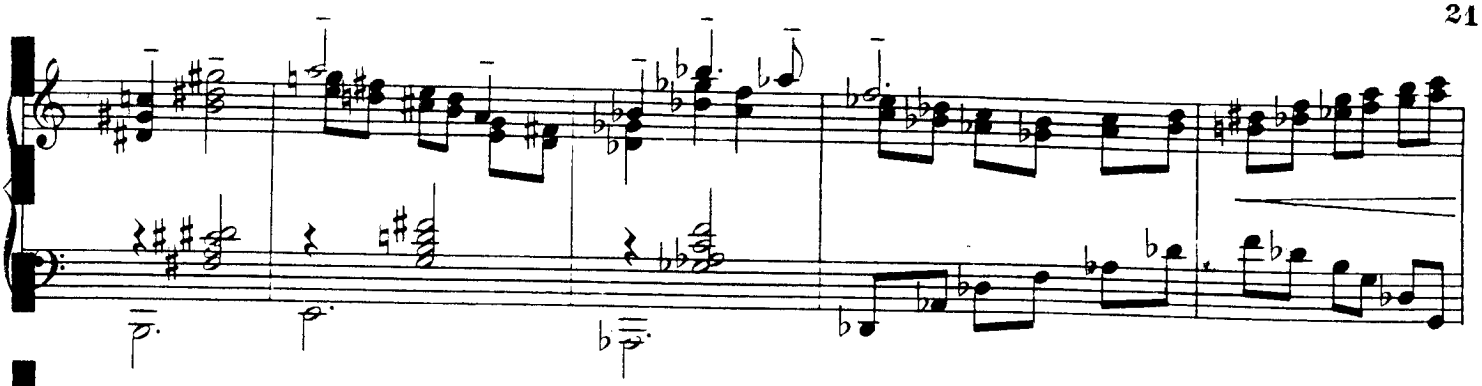

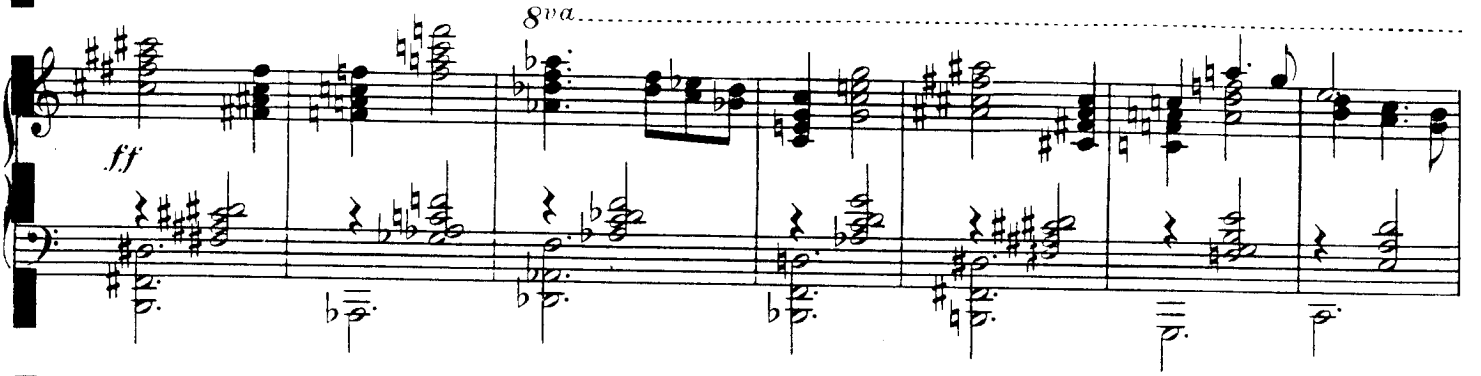

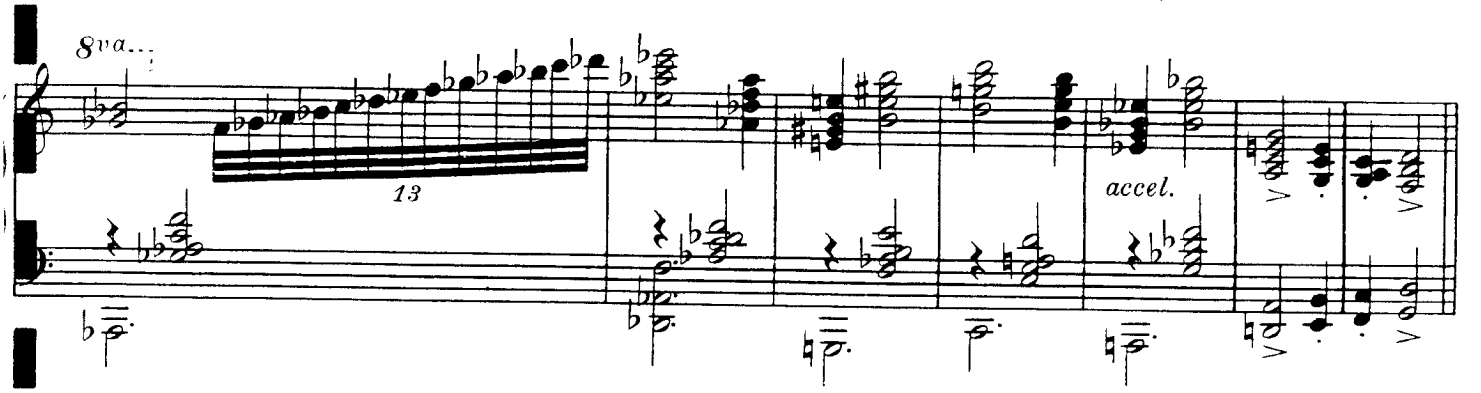

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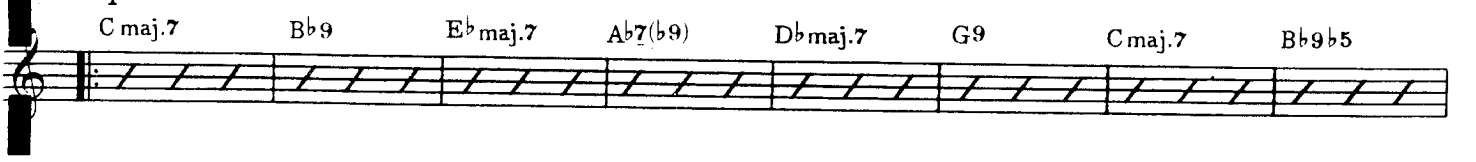
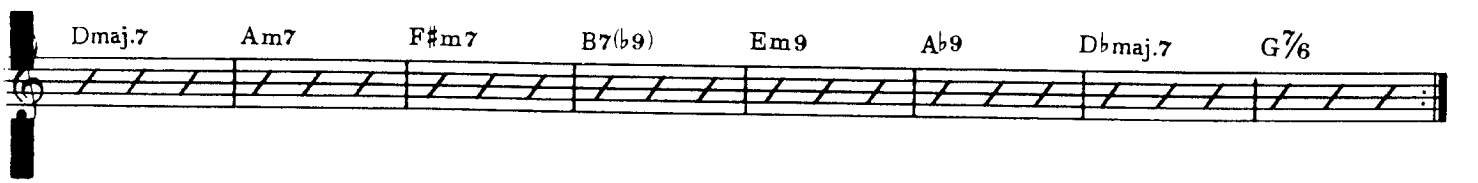
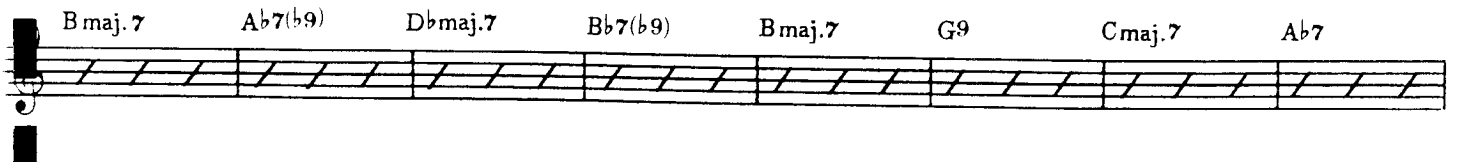
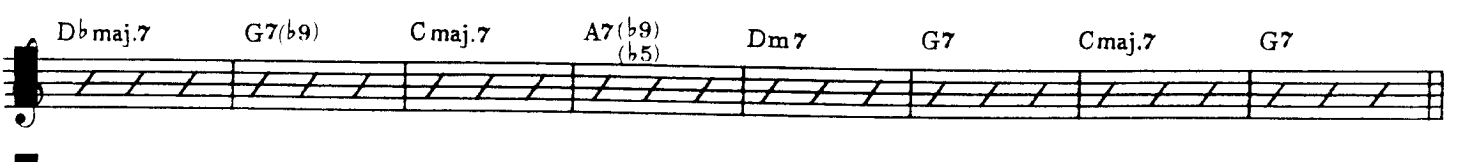
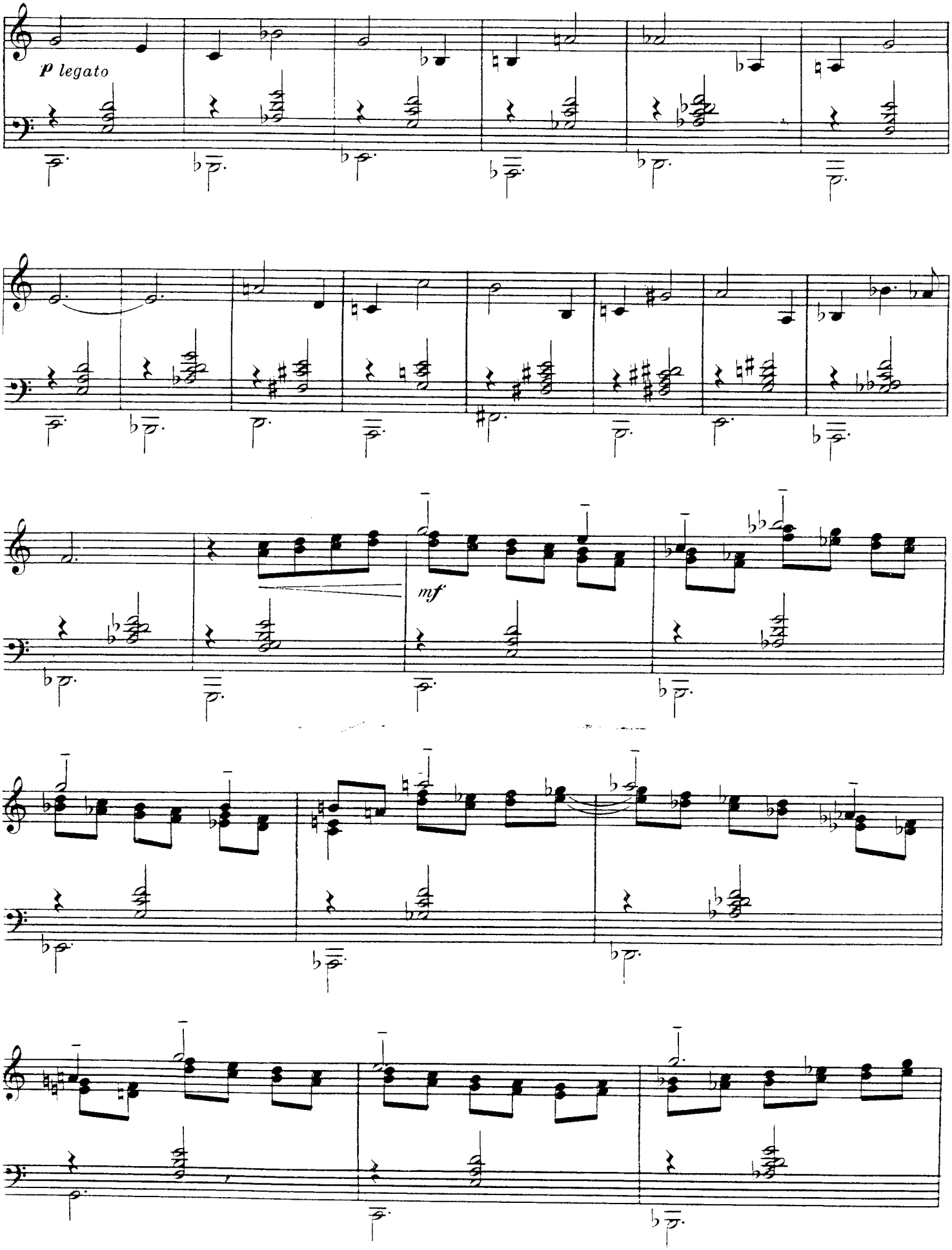
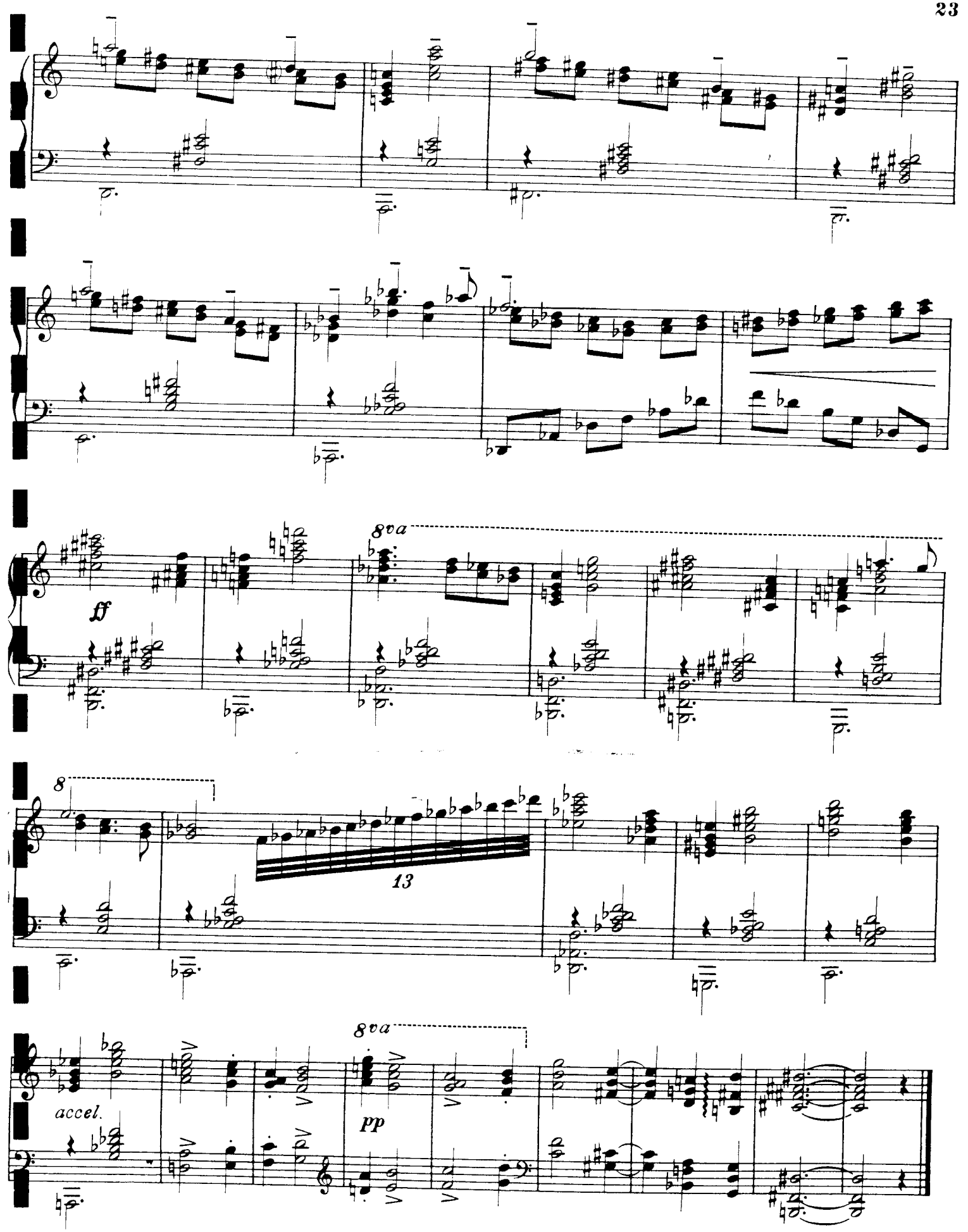









p legato
mf


8va
ff
8
13
8va
accel.
pp