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BILL PIANO EVANS SOLOS

WALTZ FOR DEBBY
AND OTHER GREAT
PIANO COMPOSITIONS



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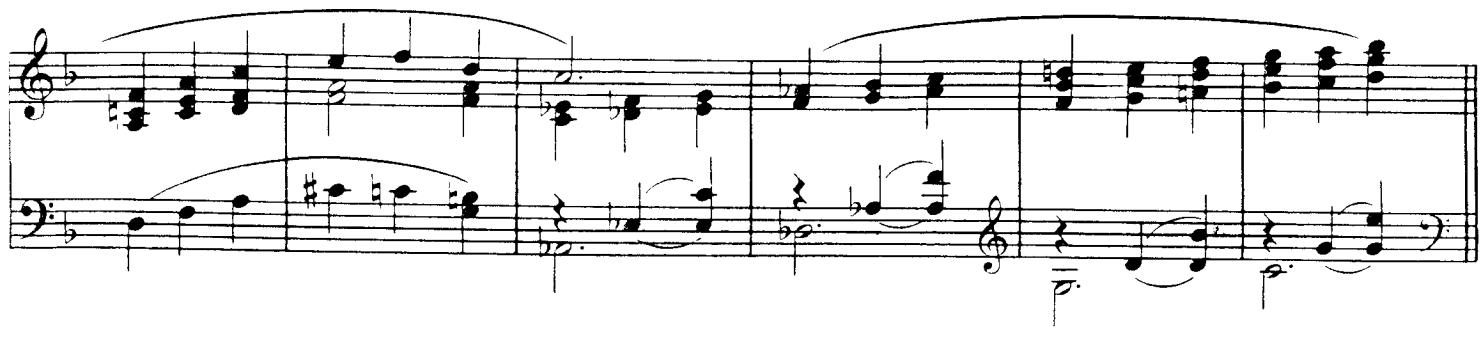
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TRO FOLKWAYS MUSIC
The RICHMOND ORGANIZATION

Waltz For Debby

By BILL EVANS

Lightly ($\text{♩} = 132$)



Musical score page 1, measures 3-4. The top staff has dynamics *mp* and *p*. The bottom staff has dynamics *p* and *p*.

Musical score page 1, measures 5-6. The top staff has dynamics *mf* and *ff*. The bottom staff has dynamics *p* and *p*.

Musical score page 1, measures 7-8. The top staff has dynamics *p* and *p*. The bottom staff has dynamics *p* and *p*.

Musical score page 1, measures 9-10. The top staff has dynamics *p* and *p*. The bottom staff has dynamics *p* and *p*.

Medium bright two feel

Improvisation
Solo Break

F6 Dm7 Gm7 C7

Am7 Dm7 Gm7 C7 A7 D7 G7 C7 F7 Bb6 Gm7(b5) 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 Bb maj.7 A7 Dm7 G7 Ab maj.7 Db maj.7 Gm7 C7

Am7 Dm7 Gm7 C7 A7 D7 G7 C7 F7 Bb6 Gm7(b5) C7

Am7 D7 Bm7 E7 Am7 F7 Bb maj.7 A7 Dm7 G7 Bdim Am7 Ab dim

1. Gm7 C7 Fmaj.7 Gb maj.7 | 2. Gm7 C7 F6 Ab dim Gm7 C7

C Pedal

rall.

Lightly

mp

mf

p

#p

p

#p

Musical score page 7, featuring six staves of music. The score includes dynamic markings such as *p.*, *mp*, *mf*, *rall.*, *ff*, *Slow (ad lib.)*, *f*, and *pp rit.*. The music consists of complex chords and rhythmic patterns, with some staves showing sustained notes and others featuring eighth-note patterns. The score is divided into measures by vertical bar lines.

Interplay

(Blues-F Minor)

By BILL EVANS

Slowly

mf

The musical score for "Interplay" is a piano piece in Blues-F Minor, composed by Bill Evans. The score is presented in two systems of six staves each. The first system, starting with a treble clef, uses a key signature of one flat (F minor) and common time. It includes dynamic markings "mf" and "Slowly". The second system, starting with a bass clef, uses a key signature of no sharps or flats (F major) and common time. Measures are grouped by vertical bar lines and some are bracketed with a "3" above them, indicating triplets. The music features various note values including eighth and sixteenth notes, along with rests. The piano keys are indicated by vertical lines on the staff.

Improvisation

Fm6

B♭m6

Fm6

F+7(b9)

B♭m7

B♭m7

Fm6

A♭7

Gm7(b5)

C+7

Fm6

Dm7(b5)

D♭ maj.7

G♭ maj.7

f

My Bells

By BILL EVANS

Moderately

Improvisation

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)

mf legato

ans' contributions to music, to jazz, to the art of playing the piano are manifold, but, more importantly, he has been pioneering in a time when seemingly all the barriers had been broken before. Bill Evans' work is so ordinary and innovative that, as Don Nelsen noted in *down beat*, it might tempt the artist to say, "Often, it's so simple, Why didn't I think of that?"

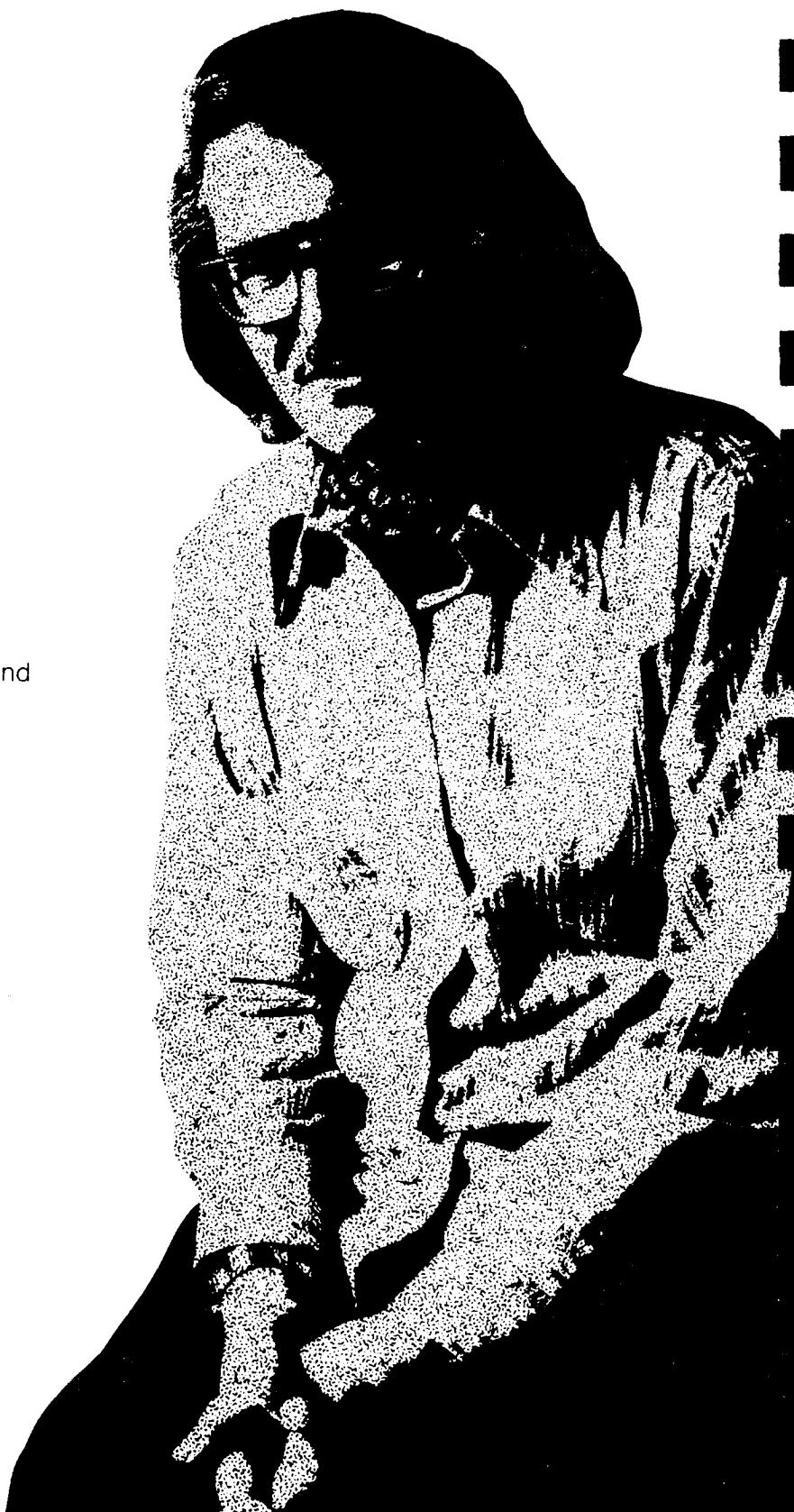
This didn't because they weren't Bill Evans and so it's not so simple. One trait of his artistry is the use of redundant phrases, giving the impression of unity. But the thought processes that precede invention of notes, phrases, is staggeringly complex in its visualization. Bill Evans has mastered a technique with a sense of lyric beauty.

John Evans was born in Plainfield, New Jersey, on October 16, 1929. He began studying piano when he was 5, when 7, flute at 13. He received a music scholarship to Southeastern Louisiana College, where, according to Lees, "...he infuriated his teachers by his insistence to play scales and arpeggios assigned to him for theory. Unfortunately for academic theory, he could play easily full compositions containing those same scales and arpeggios." He graduated in 1950 and joined the Herbie Mann band the same year. It was a short stint, for he was drafted and entered the Army in '51, serving until '54.

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

There have been more than thirty albums issued under Bill Evans' name, plus the countless others where he has appeared as a sideman.

Bill Evans has been nominated for the *down beat* Critics' Poll five times. To date, he has won five Grammy Awards: *Conversations with Bill Evans* (1963), Best Instrumental Jazz Performance; *Bill Evans at the Montreux Jazz Festival* (1968), Best Jazz Performance by a Small Group; *Alone* (1970) Best Jazz Performance by a Small Group. He received two nominations for *The Bill Evans Album* (1971): Best Jazz Performance by a Group and Best Jazz Performance by a Soloist. Outside of the U.S., he received the Melody Award in 1968, Scandinavia's Edison Award in 1969, and 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 phenomenal 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."

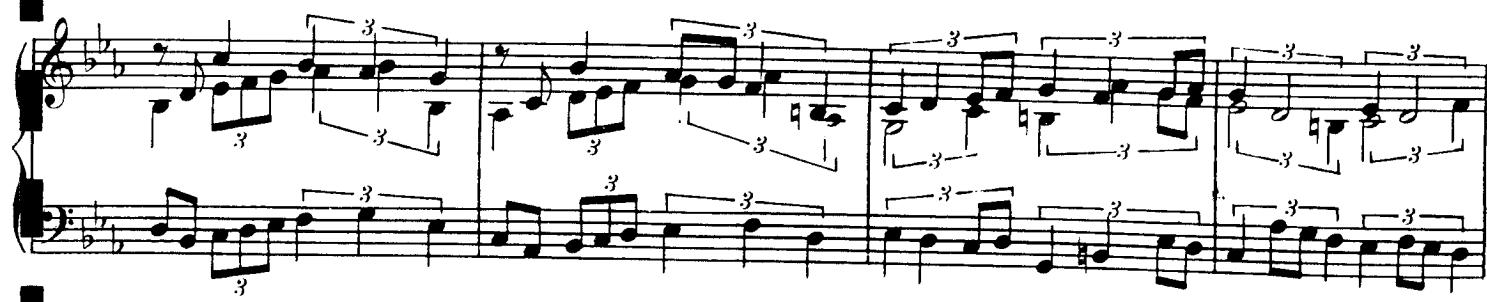
Rex Reed
STEREO REVIEW

Fudgesicle Built For Four

By BILL EVANS

Moderately

The musical score consists of five staves of piano music. The first staff shows a treble clef, a key signature of one flat, and common time. The dynamic is marked *mf*. The second staff shows a bass clef, a key signature of one flat, and common time. The third staff shows a treble clef, a key signature of one flat, and common time. The fourth staff shows a bass clef, a key signature of one flat, and common time. The fifth staff shows a treble clef, a key signature of one flat, and common time. The music features various note patterns, rests, and dynamics, including eighth and sixteenth notes, and measures with three vertical stems per note.



Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature eighth-note patterns with '3' markings above them, indicating a triplet feel. The section ends with a vertical bar line and a treble clef, followed by the text "Improvisation" and "Gm7 E♭7 Gm7 E♭7".

Musical score for one staff. The staff uses a bass clef. It shows a sequence of chords: Gm7, Cm7, F7, B♭maj.7, E♭maj.7, Cm7, Am7b5, D7b9, Gm7, Em7b5, and A7+5. The bass notes are indicated by vertical stems below the staff.

Musical score for one staff. The staff uses a bass clef. It shows a sequence of chords: Dm7, B♭7, Dm7, A♭dim, Gm7, C7b9, Fmaj.7, B♭maj.7, Em7b5, and A7+5. The bass notes are indicated by vertical stems below the staff.

Musical score for one staff. The staff uses a bass clef. It shows a sequence of chords: Dm7, Bm7b5, E7+5, Am7, F7, Am, E♭dim, Dm7, and G7b9. The bass notes are indicated by vertical stems below the staff.

Musical score for one staff. The staff uses a bass clef. It shows a sequence of chords: Cmaj.7, Fmaj.7, Bm7b5, E7+5, Am7, F♯m7b5, and B7+5. The bass notes are indicated by vertical stems below the staff.

Em7 C7 Em7 B^bdim Am7 D7^b9 Gmaj.7 Cmaj.7 Am7 F#m7^b5 B7+5

Em7 C#m7^b5 F#7+5 Bm7 G7 Bm7 G7 Bm7 Em7 A7 Dmaj.7

Gmaj.7 Em7 C#m7^b5 F#7+5 Bm7^b5 E7^b9 Am7^b5 D7-9+5 Transition
Gm7 Cm7

F9 B^bmaj.7 E^bmaj.7 A7^b9 Dm7^b5 G7^b9

Musical score for Fudgesickle - 4, page 17, featuring five staves of music. The score consists of two systems of music, each with five staves. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The music includes various musical markings such as eighth and sixteenth note patterns, dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and performance instructions like 'Improvise out and fade gradually'. The lyrics 'Gm7 E♭7 Gm7 E♭7' appear at the end of the second system.

Gm7 E♭7 Gm7 E♭7

Improvise out and fade gradually

Time Remembered

By BILL EVANS

Moderately slow ($\text{d} = 60$)

Improvisation

Bm9	Cmaj.7 (#4)	F7(#4)	Em9	Am9	Dm9
Gm9	E♭maj.7 (#4)	A♭7(#4)	Am7	Dm7	

Gm7 Cm7 Fm7 Em9 Bm13 Bm13

E♭m9 Am13 Cm9 F♯m13 ♯Bm11

Gm9 E♭maj.7(#4) Dm9 Cm9 Cm9

p legato

cresc.

f *mf*

ff rit. *ppp a tempo* *mf*

decresc. poco a poco

rit.

Time -2

Very Early

By BILL EVANS

Moderato ($\text{d} = 50$)

8va.....

p. *p.* *b.p.* *b.p.*

ff *b.p.* *b.p.* *b.p.* *p.*

8va...

13

accel.

Improvisation

C maj.7 B[♭]9 E[♭] maj.7 A[♭]7(b9) D[♭]maj.7 G9 C maj.7 B[♭]9 b5

Dmaj.7 Am7 F#m7 B7(b9) Em9 Ab9 D[♭]maj.7 G7/6

B maj.7 Ab7(b9) Dbmaj.7 Bb7(b9) B maj.7 G9 Cmaj.7 Ab7

Dbmaj.7 G7(b9) Cmaj.7 A7(b9)
(b5) Dm7 G7 Cmaj.7 G7

A handwritten musical score for two voices (treble and bass) and piano. The score consists of five systems of music, each starting with a treble clef and a bass clef. The piano part is indicated by a treble clef above the staff and a bass clef below it, with dynamic markings like p , $p\text{ legato}$, and mf . The vocal parts have lyrics written in cursive script. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

Very Early - 4

Handwritten musical score for two staves, page 23. The score consists of five systems of music.

- System 1:** Treble and Bass staves in G major. Dynamic: *p*. Measures 1-4.
- System 2:** Treble and Bass staves in G major. Dynamic: *ff*. Measures 5-8.
- System 3:** Treble and Bass staves in G major. Dynamic: *ff*. Measures 9-12.
- System 4:** Treble and Bass staves in G major. Dynamic: *8va*. Measures 13-16.
- System 5:** Treble and Bass staves in G major. Dynamic: *pp*. Measures 17-20.

Accidentals: Sharp signs are present in Systems 1, 2, and 3. Flat signs are present in Systems 2 and 3. Measures 13-16 of System 4 contain a series of eighth-note grace notes above the main melody.