

BOARD *signature licks*



INCLUDED

# BILL EVANS

A Step-by-Step Breakdown  
of the Piano Styles and Techniques  
of a Jazz Legend

by Brent Edstrom



TRO

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# PERI'S SCOPE

Music by Bill Evans

As Played on *Bill Evans, Montreux II*

## Figure 1—Intro, Head, and Solo

This version of “Peri’s Scope” comes from Evans’s *Montreux II* recording. The original recording is rather frenetic—the trio starts fast and gets faster—almost to the point of being too fast to play. We took our version a touch slower for teaching purposes.

One of the most striking features of the head is the cross-rhythm in measures 15–18. It is important to try to feel across the barlines in this section. Throughout the head and much of the solo chorus, Evans uses close-position voicings in the left hand. Sometimes he would leave a note out in what classical theorists would call a *chord of omission*. These structures are an unmistakable part of Evans’s piano style. It is interesting to note that, while he often uses a 9th on the ii chord (Dm7), he avoids the 9th on the iii chord. The addition of a 9th on an Em7 chord (F#) is not found in the key. You will find that this is typical for Bill Evans—he is sensitive to the strength of the key. Chromatic chord tones are most often used in “functional” applications (i.e. a tonicizing chord such as an altered dominant or applied dominant).

One of the most important elements of the solo is the vertical approach Evans uses in many places. The solo break in measures 25–26, for example, outlines a Cmaj9 chord (the D $\flat$  and G $\sharp$  function as chromatic passing or approach tones). In addition to chord outlines and chromatic embellishments, Evans uses some interesting upper-structure chords. A notable example occurs in measure 48: here Evans outlines a descending A $\flat$ m6 chord over the G7 altered harmony. An A $\flat$ m6, or A $\flat$ m(maj7), is found in a common chord-scale relationship: A $\flat$  melodic minor (ascending) over G7—one of the common “altered” scales. A highlight of this solo occurs in measures 57–58, where Evans uses ascending augmented chords in the right hand. These chords (C+, D+, E+, and F $\sharp$ +) come from the E whole tone scale.

- 1 Full Band
- 2 Slow Demo  
meas. 53-58
- 3 Rhythm Track

Fig. 1  
Intro  
Medium Uptempo Swing ♩ = 200

Head

Dm7 G7 Em7 Am7

5 Dm7 G13 Em7 A7 Dm9 G13

8 C6 E13 E+7 E7 E7b5

11 Dm7 G13 Em7 Am7 Dm9 G13 Gm9/C C7

15 Fmaj7 B+7 Bb+7 A+7

19 Dm7 G7 Em7 Am7 Dm7 G7 Em7b5 A7

23 Dm9 G11 C/G

Solo  
27 Dm7 G7 Em7 A7alt. Dm7 G13

30 Em7 A7alt. Dm9 G13 C9

33 E7alt. Dm7 G13 Em7 A7alt.

37 Dm9 G13 Gm9/C C13 Fmaj7 B+7

41 Bb+7 A+7 Dm7 G7 Em7 A7alt

45 Dm7 G7 Em7b5 A7 Dm9

48 G7alt. C9 Dm9 C9 A7alt.

51 Dm7 G7 Em7 A7alt. Dm7 G13 Em7 A7alt.

55 Dm9 G13 C# G7alt.

58 Dm7 G13 Em7 A7alt.

61 Dm9 G13 Gm9/C C13 Fmaj7 B+7

65 Bb+7 A+7 Dm7 G7 Em7 A7alt.

69 Dm7 G7 Em7b5 A7 Dm9 G9

# QUIET NOW

Music by Denny Zeitlin

As Played on *The Paris Concert Edition One*

## Figure 2—Solo Excerpt

As is typical for Evans, the solo on “Quiet Now” is economical—it’s almost as if he had written this down on paper first. In this solo we glimpse his mastery of motive and development. The opening phrase leads us to a simple descending line (alternating with a pedal point) in measure 4. Note how this motive (D–D $\flat$ –C–B–A) leads to a transposed repetition in measure 5 (G–G $\flat$ –F–E–D). Evans embellishes the motive with a turn in measure 6 and returns to the melodic pedal of B to finish with a final statement (D–D $\flat$ –C–B–A). It is also interesting to note that Evans uses rhythmic displacement for each of the statements of the motive: discounting the embellishments, you will see that he places the motive on beats 1, 2, 3, and 1, respectively. Sing or play this phrase several times, and you will see Evans’s mastery at work. If you look at the remainder of the solo excerpt, it becomes clear that this simple motive is a unifying device for the solo.

4	Full Band
5	Slow Demo meas. 16-24
6	Rhythm Track

Fig. 2

Solo

$\text{♩} = 73$

1 Dm9 G13 C# Fmaj9 Bm7b5 E7 Am9

5 Fmaj7 Bm7b5 E7#9 Am9 A+7 Dm9 G13

9 C# Fmaj7 Bb13 A+7

12 Dm11 E7alt. Am9 D#o7 Cmaj7/E

17 Eb9 Abmaj7 Db13

20 Bm9 Gmaj7 Db7#9 Gb13

23 Bm9 Em9 A13 Dmaj13 Gmaj7

*8va* *loco*

26 C13#11 B+7 Em9 A13 C#7b5 F#7#9

*8va*

30 Bm9 E9 F#7 F#m7 Bm9 Em9 A13

*8va* *loco*

34 Am9/D D7b9 Gmaj9 C13#11

*Begin fade* *Fade Out*



# ONE FOR HELEN

Music by Bill Evans

As Played on *Bill Evans at Town Hall*

## Figure 3 – Head to Bass Solo

“One for Helen” was one of the more challenging pieces to record for this volume. Although the piece is not overly fast, it is no easy task to mimic Evans’s subtlety and control. Here we see his use of close-position left-hand structures as well as many chords of omission (measures 5, 8, 9, 10, 27, etc.).

As with many great jazz solos, chord tones play an important role. Note the use of descending augmented triads in measures 87–91:  $A^b+$ ,  $G^+$ ,  $G^b+$ ,  $F^+$ , and  $E^+$ . Although it is simple to play, the figure is quite effective. A similar use of descending upper structure chords can be heard in measures 81–82.

One of the most striking features of this solo is the tremendous rhythmic variety. Evans uses swing eighths, triplet eighths, and triplet quarter notes, among other rhythms. This rhythmic energy culminates in the tricky passage in measures 123–130. My best advice here is to play the passage slowly until it becomes second nature.

Evans is very specific in his approach to tonic-minor chords in this piece. Although he plays a  $Cm6$  in the left hand for each tonic chord in the piece, he uses  $B^{\natural}$  as an approach tone to the tonic note in the right hand *and*  $B^b$  as a melodic tone for any chord outlines.

7	Full Band
8	Slow Demo meas. 47-63
9	Rhythm Track

Fig. 3

**A**

Fast Swing  $\text{♩} = 184$

$Dm9^b5$

$G^+7$

$Cm7$

$Fm11$

$B^b7$

$Am7^b5$

$D7^{\text{alt}}$

$Gm7^b5$

10

$C9$

$Fm7$

$Fm7/E^b$

$D9$

$D7^{\text{alt}}$

$G13$

$G^+7$

**B**

C11 C13 F7 Bb7alt. Eb7#11 Ab+7 Db+7 F#9

15

**C**

B+7 E13 A7alt. Cm9b5 G+7 Gm7b5

22

C+7 Fm9 Bb7alt. Eb9 Ab13 G+7

28

**A**

Cm8 Solo break Dm9b5 G+7

33

Cm8 Fm9 Bb13

37

Am7b5 D7 Gm7b5 C7

41

45 Fm9 D7#9 G7b9

49 C11 C13 F9 Bb13 Eb7#9

**B**

53 Ab13 A+7 Db9 F#+7 B13

57 E9 A13 Ab13 G+7

**C**

61 Gm7b5 C7 Fm9 Bb13

65 A13 Ab13 G+7 Cm# Cm# A13

**A**

69  $A\flat 13$   $G+7$   $Cm\flat$

73  $Fm9$   $B\flat 13$   $Am7\flat 5$   $D7\flat 9$

77  $Gm7\flat 5$   $C7$   $Fm9$

81  $D7alt.$   $G7\flat 5$   $C13$   $F9$

**B**

85  $B\flat 13$   $E\flat 9$   $A\flat +7$   $G+7$

89  $G\flat 13$   $B9$   $E+7$   $A+7$

**C**

93 Ab13 G+7 Gm7b5 C13

97 Fm9 Bb13 A13 Ab13 G+7

**A**

101 Cm8 Ab13 G+7

105 Cm8 Fm9 Bb13

109 Am7b5 D7b9 Gm7b5 C13b9

113 Fm9 D7#9 G+7

117

C11 C13 Fm9 F9 **B** Bb13 Eb7#9

121

Ab13 Db9 F#7+ B13 E9

125

A+7 Ab13 **C** G+7

129

Gm7b5 C7b9 Fm9 Bb13 A13

134

Ab13 G+7 Cm9 Eb9 **A** Ab13 G+7

139

Cm9 Fm9 Bb9 Am7b5

144 **D7b9** **Gm7b5** **C13b9** **Fm9**

148 **D7b9** **G+7** **C9** **F7#9**

**B**

153 **Bb+7** **Eb9** **Ab+7** **Db9** **Gb+7**

157 **B13** **E9** **A13**

**C**

161 **Ab13** **G+7** **Gm7b5** **C13** **Fm9**

166 **Bb13** **A13** **Ab13** **G7** **Cm8** **Eb7**

# RE: PERSON I KNEW

Music by Bill Evans

As played on *Moonbeams*

## Figure 4—Intro

“Re: Person I Knew” has a groove somewhat reminiscent of the Ahmad Jamal trio. Although there are many interesting components of Evans’s solo, one of the most interesting licks occurs in measure 65. Here, Evans uses descending scale-tone triads over Cmaj9, Gm(maj7), Gm7, and Fm7. For the Cmaj9 chord (meas. 65–66) he uses triads from the C major scale: D–B–G, C–A–F, B–G–E, A–F–D, G–E–C. Note that the chromatic tones are used as approach tones to embellish the scale-tone chords. Evans uses a similar approach in measures 67–69: a series of descending scale-tone triads preceded by a chromatic approach note. Of course, this passage also strikes the ear because of the interesting rhythm; Evans creates the effect of a cross-rhythm by grouping four adjacent tones from the triplet eighths. The effect is striking.

A similar passage can be found at measures 101–104. Although this passage sounds rather difficult, it consists simply of a series of eighth-note triplets. Art Tatum is another well-known pianist who often utilized these streams of eighth-note triplets. These types of figures tend to propel the music forward. In a sense, they sound more complicated than they really are.

Evans uses wonderful pacing on this solo. At first, we find short phrases punctuated by deliberate rests. As the solo progresses, he uses less frequent rests and more active rhythmic lines. Notice how he develops the half-step F#–G motive in measures 90–95, which leads us, over the next phrase, to the penultimate lick in measure 101.

- 10** Full Band
- 11** Slow Demo  
meas. 65-70
- 12** Slow Demo  
meas. 101-105
- 13** Rhythm Track

Fig. 4

Intro  
Rubato ♩ = 102

The musical score is written for piano in 4/4 time. It consists of two systems of staves. The first system covers measures 1 through 6, and the second system covers measures 7 through 11. The tempo is marked 'Rubato' with a quarter note equal to 102. The dynamics are marked 'pp' (pianissimo). The chords are: Cmaj9 (measures 1-2), Gm(maj7) (measure 3), Gm7 (measure 4), Fm7 (measures 5-6), Cm(add9) (measures 7-8), Fm7 (measure 9), Cm(add9) (measure 10), Fm(maj7) (measure 11), and Gm(maj7) (measure 12). The melody features descending scale-tone triads and eighth-note triplets.



13 Fm(maj7) Gm7 Abmaj7 Dbmaj7

rit. poco rit.

17  $\text{♩} = 160$  Cmaj9 Gm(maj7) Gm7 Fm7

23 Cm(add9) Fm7 Cm(add9) Fm7

28 Gm(maj7) Fm(maj7) Gm7 Abmaj7 Dbmaj7

33 Cmaj9 Gm(maj7) Gm7 Fm7

38 Cm(add9) Fm7 Cm(add9)

43 Fm(maj7) Gm(maj7) Fm(maj7) Gm7 Abmaj7

48 Dbmaj7 Cmaj9 Gm(maj7) Gm7

53 Fm7 loco Cm(add9) Fm7

58 Cm(add9) Fm(maj7) Gm(maj7) Fm(maj7) Gm7

63 Abmaj7 Dbmaj7 Cmaj9

67 Gm(maj7) Gm7 Fm7

71 Cm(add9) Fm7 Cm(add9)

75 Fm(maj7) Gm(maj7) Fm(maj7)

78 Gm7 Abmaj7 Dbmaj7 Cmaj9

82 Gm(maj7) Gm7 Fm7

86 Cm(add9) Fm7

90 Cm(add9) Fm(maj7) Gm(maj7) Fm7

94 Gm7 Abmaj7 Dbmaj7 Cmaj9

98 Gm(maj7) Gm7 Fm7

102 Cm(add9)

105 Fm7 Cm(add9) Fm7 Gmaj7

109 Fm(maj7) Gm7 Abmaj7 Dbmaj7 Cmaj7

# WALTZ FOR DEBBY

Lyric by Gene Lees

Music by Bill Evans

As Played on *Waltz for Debby*

## Figure 5—Solo

This piece represents the hard-swinging side of Bill Evans. It is interesting to note that, though the head is a waltz, Evans usually played the solo chorus in common time. One feature that works so well in this solo is his marvelous development of motive. Notice how the first section (meas. 1–8) can be divided into two complementary sections, each of which sticks to a basic idea. You can follow this deliberate development of motive through much of the solo. Of course, the melody of the tune is never very far away—compare, for example, his note choice in measures 25–32 with the original melody.

I once heard a professor talk about Bill Evans’s approach to rhythm as a series of rhythmic “streams.” Evans has a unique way of combining various rhythmic elements such as swing eighths, eighth-note triplets, quarter-note triplets, and even double time (meas. 57). Where most performers might use these rhythms in a solo, Evans combines them in a way that is unique. Notice the variety of rhythms in measures 52–64. These “streams” really propel the music forward.

<b>14</b>	Full Band
<b>15</b>	Slow Demo meas. 55-62
<b>16</b>	Rhythm Track

Fig. 5

Solo

Moderately ♩ = 165

Chords for measures 1-4: Fmaj7, D7#9, Gm9, C13, Am11 D7#9, Gm7 loco, C13

Chords for measures 5-8: A+7, Dm7, Gm9, C7, Fmaj7, Dm9, Gm9, C13

Chords for measures 9-12: Fmaj7, D7#9, Gm9, C13, A+7, D9, Gm9, C13, A+7, Dm9

14 Bm7b5 E7alt. Amaj7<sub>3</sub> Gm9 C13

18 Fmaj9 D7 Gm7 A7 Cm7 F7 Bbmaj7 A+7

22 Dm(maj9) G9 Abmaj7 Dbmaj7 Gm7 C13 Fmaj9 D7#9

26 Gm7 C13/Bb A+7 Ab+7 Gm9 C13/E A+7 Dm9

30 Gm7 C13 Am7 D9 Bm9b5 E7alt. Am7 F13/A

34 Bbmaj7 Eb9 Dm9 G7#11 Fmaj7/C

38 Gm9 C13 Fmaj9 F°7 Gm9 C13 Fmaj7 D7#9

42 Gm9 C13 A+7 D9 Gm9 C13 A+7 D7#9

46 Gm9 C13 Am9 Dm9 Gm9 C13 Fmaj9 D7#9

50 Gm9 C13 A+7 D7#9 Gm9 C13 A7#9 Dm9

54 Bm7b5 E7alt. Amaj7

57 Gm7 Gm7/C D13/A

59 Gm9 A+7 Dm9 F13 Bbmaj7 A+7

62 Dm6 G9 Abmaj7 Dbmaj9 Gm7 C13 Fmaj7 D7#9 Gm9 C13

67 A+7 D9 Gm7 C13 A7 Dm7 Gm7 C13 Am11 D9 Bm11 E9

73 Cmaj7 B7alt. Bbmaj7 A+7 Dm9 G13

77 Fmaj/C G#o7/C Gm7/C Db9/C Fmaj9/C G#o7/C

80 Gm7/C Db9/C Fmaj9 D7#9 Gm9 C9 A+7 D9



# PEACE PIECE

Music by Bill Evans

As Played on *Everybody Digs Bill Evans*

## Figure 6—Piano Solo

“Peace Piece” is as much a study of “legit” composition as it is jazz improvisation. It is also a testament to Bill Evans’s abilities as an improviser that he could create such an amazing composition out of such simple elements.

“Peace Piece” is organized around a simple ostinato figure in the left hand. Evans does take a few liberties with the chords and rhythms of the ostinato, but these exceptions are mostly at cadence points.

The most intriguing section of “Peace Piece” occurs when he moves away from C major in measure 43. Here we hear a genius at work; Evans uses a free tonal approach that is reminiscent of some of Sergei Prokofiev’s music. As with all great composers, Evans utilizes balance—the return to C major in measure 68 provides symmetry to the composition.



Fig. 6

### Piano Solo

Gently, with rubato ♩ = 50

14

*p* *mf*

This system contains measures 14, 15, and 16. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

17

*rall.* *a tempo*

This system contains measures 17, 18, and 19. The right hand has a more active melodic line. The tempo markings *rall.* and *a tempo* are present. Dynamics include *p* and *mf*.

20

*p* *ppp* *p* *loco* *8va*

This system contains measures 20, 21, and 22. Measure 20 starts with a *p* dynamic. Measure 21 features a sixteenth-note triplet with a *ppp* dynamic. Measure 22 has a triplet with a *p* dynamic and a *loco* marking. An *8va* marking is shown above the right hand in measure 22.

23

*rall.* *a tempo*

This system contains measures 23, 24, and 25. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Tempo markings *rall.* and *a tempo* are present. Fingerings 3, 5, and 5 are indicated.

26

*mf*

This system contains measures 26, 27, and 28. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. The dynamic *mf* is present.

29

*pp* *rall.* *f* *a tempo*

This system contains measures 29, 30, and 31. Measure 29 starts with a *pp* dynamic. Measure 30 has a *rall.* marking and a *f* dynamic. Measure 31 has an *a tempo* marking. Fingerings 3 and 3 are indicated.

32 *grace notes simile*

35 *8va*

38 *8va*

41 *8va* *loco*

43 *8va* *mf* *simile* *p*

46 *8va* *mf*

48 *8va*----- *15ma*----- *f* *5* *loco* *3*

50 *15ma*----- *8va*----- *7* *3* *6* *3*

52 *8va*----- *loco* *mf* *3* *3*

56 *8va*----- *loco* *f* *6* *7* *9*

58 *8va*----- *p* *3* *5* *5*

8va

60

8va

63

8va

65

8va

67

71

# TIME REMEMBERED

Music by Bill Evans

As Played on *The Bill Evans Trio with Symphony Orchestra*

## Figure 7—Solo

Bill Evans recorded "Time Remembered" with a symphony orchestra. Notice how he develops the descending 4th motive starting in measure 5. As with many of his solos, he uses rhythmic variation to provide interest for this simple motive.

Evans uses a vertical approach for much of this solo. One of the most interesting examples occurs in measures 13–21. Here he uses chord-tone arpeggiations to great effect. Note that he uses extensions such as 9ths, 11ths, and 13ths in this passage.

Evans takes an almost playful approach in measures 33–38. The clipped-sounding left hand works against the lyrical right-hand line in this section. His use of steady rhythmic comping brings to mind the left-hand style of Erroll Garner, who typically used four quarter-note chords in his left hand against a melody or solo line in the right hand.

18	Full Band
19	Slow Demo meas. 12-16
20	Rhythm Track

Fig. 7

Solo  
Medium Ballad ♩ = 130

1 Bm9 Cmaj7#11 Fmaj7#11 Bm9 Am9 Dm9

6 Gm9 Ebmaj7 Abmaj7 Am9

10 Dm9 Gm9 Cm9

13 Fm11 Em11 Bm11

16 Ebm11 Am9

19 Cm11 F#m9 Bm9

22 Gm9 Ebmaj9#11 Dm9 Cm9

26 Bm9 Cm9 Fmaj9 Em11

31 Am9 Dm9 Gm9 Ebmaj7

34 Abmaj9 Am9 Dm9 Gm9 Ebmaj9

39 Abmaj9 Em11 Bm9 Dmaj7#11

43 Ebm9 Am9

45 Cm9 F#m9 Bm9

48 Bbmaj7 Ebmaj9 Dm9 Cm9



# THE OPENER

Music by Bill Evans

As Played on *I Will Say Goodbye*

## Figure 8—Intro and Solo

It was a joy to work on the luscious harmonies in the first part of “The Opener.” Here we see the refined side of Bill Evans as a master of harmony and touch. I once heard his playing described as “three handed”—that is to say that he would provide melody with the right hand, bass tones with the left, and *both* hands shared in the role of harmony in the “third” part. This is even evident when looking at the transcription—Evans didn’t just play a melody over a bunch of chords; he was a master of voice leading.

Evans uses many interesting approaches in this solo, employing scale-tone triads, chord outlines, and the like. In measure 65, Evans uses a touch of blues. The passage starts with an ascending A minor pentatonic scale followed by a blue note (E $\flat$ ). We hear a similar hint of blues in measure 52 with his use of the *flat 3rd* (A $\flat$ ) and again in measure 69.

Fig. 8

Intro  
Rubato ♩ = 170

1

5

9

13

*mp*

*rall.*

21	Full Band
22	Slow Demo meas. 49-59
23	Slow Demo meas. 61-65
24	Rhythm Track

17

*a tempo*

21

25

29

Solo break  
In time ♩ = 180

*mf*

Bass and drums enter

33 C<sup>6</sup> C13 Bm7b5 E7#9 Am9 G#o7

36 Gm9 C13 F<sup>6</sup> Bm7b5 E7#9

39 Am9 D9 Gm9 C13 F#

42 Fm9 Bb13 Cmaj7 E7#9 Am9 E7#9

45 Am9 D9 Dm9

48 Abm9/Db Db9 C# Bm7b5 E7#9 Am9 G#o7

52 Gm9 C9 F# Bm7b5 E7#9

55 Am9 D9 Gm9 C13 F#

58 Fm9 Bb9 Cmaj7 E7#9 Am9 D9

61 C/G Fmaj7/G G7alt. C8

64 Db13#11 C8 C13 Bm7b5 E7#9

67 Am9 G#o7 Gm9 C13 F8

70 Bm7b5 E7#9 Am9 D9 Gm9 C13

73 F8 Fm9 Bb13 Cmaj7 E7#9

76 Am9 E7#9 Am9 D9

79 Dm9 Abm9/Db Db9 C#

82 Bm7b5 E7#9 Am9 G#o7 Gm9 C9

8va

85 F# Bm7b5 E7#9 Am9 D9 Gm9 C13

8va locq

89 F# Fm9 Bb9 Cmaj7 E7#9 Am9 D9

93 C/G Fmaj7/G G7alt. C# Db13#11 C#

# 34 SKIDOO

Music by Bill Evans  
As Played on *Blue in Green*

## Figure 9—Intro

“34 Skidoo” is an interesting tune to play. The piece starts with a freewheeling rubato intro. The rhythmic notation on this figure is simply meant to give an approximation of Evans’s introduction from the *Blue in Green* album. Bass and drums enter once Evans establishes the tempo prior to the waltz section. The B section consists of a series of chords over a bass pedal point. Although I have transcribed Evans’s improvisation over the B section, you should improvise freely when you play the tune, as there is no “real” melody in this section.

25

Full Band

26

Rhythm Track  
meas. 15-61

Fig. 9

Intro **A**  
Freely

1 Dm/E E7 Am

*Solo piano*

5 Dm/E E7 Am

9 Dm/E E7 Am

13 Dm/E E7 Em(add9)

Bass and drums enter

♩ = 213

16 Dm11 Cm11 Bm11b5 E7alt.

20 Am(maj7) Bbm11 Abm11 Gm7b5 C7alt. Fm

25 F#m11 F#m11/E D#m7b5 G#7alt. C#m7 Cmaj7/B\*

\*Bass plays B pedal through meas. 44.

30 B7 Em/B Cmaj7/B

34 B7 Em/B Cmaj7/B

38 B7 Em/B

41 Cmaj7/B B7 Bm(add9)

44 Am11 F#m7b5 C9 F9

48 Em(maj7) Cm11 Bbm11 Am7b5 D7#9 Gm(maj7)

53 Ebm11 Dbm11 Cm7b5 F7b9 Bbm(maj7) Piano Solo

58 *Begin fade* *Fade out*



# TURN OUT THE STARS

Lyric by Gene Lees

Music by Bill Evans

As Played on *Bill Evans at Town Hall*

## Figure 10—Piano Solo

Bill Evans performed this solo piece as part of a three-part requiem in honor of his father. Evans provides an amazing breadth of emotion in his performance: poignancy, love, tenderness, reflection, anger, and sorrow. At first, I didn't understand his frenetic approach to the third section of the piece but, as I listened, I realized that I was hearing a true artistic outpouring by a man in grief.

In the first section of "Turn Out the Stars," Evans uses the "three-handed" technique discussed previously. He also utilizes chord outlining in the left hand that is found in much of the Romantic era piano music by composers such as Brahms and Chopin.

In the second section, we hear a left hand that comes out of the stride tradition. Most of the voicings in this section are typical of an earlier era during which "full-sounding" voicings such as 10ths were common. Evans alternates between fast and slow sections in much the same way that a classical composer might construct movements in a sonata.

The second slow section leads to a very difficult double-time section. It is interesting to note that he uses an almost uninterrupted series of triplets and sixteenth notes. As with the second section, Evans uses a left-hand style that is stride-like.

Perhaps the most striking part of "Turn Out the Stars" occurs in the last measure. The choice of a simple C# minor chord (with no extensions or alterations) is a touching contrast to the lush harmonies we hear up to that point.



Fig. 10

Solo  
Freely

16 A13sus4 A13b9 Dmaj9/A A9sus4 A13b9

20 Dmaj9/A G13sus4 G13b9 Cmaj9/G G7

24 Cmaj7/G C13 B9sus4 B+7 Em Bb9#11 A+7 Dm Ab13

29 G+7 Cm9 Eb9 Abmaj7 C7b9 Fm9 Fm7/Eb Dm7b5 G+7

34 Cm8 Eb7 Abmaj7 G7#11 Cmaj9 Bm9b5 E+ Am

39 Ab9sus4 Ab7b9 C#m F#7 Bm7b5 E7 Am7 A7

$\text{♩} = 84$

*mf*



55 Ebm9 Ebm7/Db Bmaj7 Ebm7/Bb

57 A13sus4 A7<sup>b9</sup>/<sub>#5</sub> Dmaj9/A B7<sup>b9</sup>/<sub>#5</sub> A9sus4 A13b9 Dmaj9/A G9sus4 G13

*mp*

62 Cmaj9/G C<sup>#</sup>o7 G9sus4 G13b9 Cmaj9/G B9sus4 B+7 Em7 Bb7#11

**Rubato**

67 A+7 Dm Ab7#11 G+7 Cm7 Eb9 Abmaj7 C7b9

72 Fm9 Dm7b5 G+7 Cm8 Ebsus4 Abmaj7 G7<sup>b9</sup>/<sub>#5</sub> Cmaj9

77 Bm9b5 E13 Am9 Ab9sus4 Ab7b9 C#m7 F#7

♩ = 120  
81 Bm7b5 E7 Am7 F#m7

83 Dm7 G7 Cmaj7 F#m7

85 Fm7 Bb7 Ebmaj7

87 Am7 D7 Gmaj7

89 C#m7 F#7 Bmaj7

91 Bbm7b5 Eb7

93 Abm7 Fm7b5 Bb7

95 Ebm7/Db Bmaj7 Ebm7/Bb

97 A9sus4 A7 Dmaj7/A

99 A9sus4 A7 Dmaj7/A

101 G9sus4 G7 Cmaj7/G A7

103 G9sus4 G7 Cmaj7 Rubato B+7

106 Em7 Bb9#11 A+7 Dm7 Ab9#11 G7 Cm7 Eb7

111 Abmaj7 C7 Fm7 Dm7b5 G+7 Cm8 Eb7sus4

115 **Abmaj7** **G7** **Cmaj9** **Bm7b5** **E7**

118 **Am7** **Ab7** **C#m7** **F#9**

121 **Bm7b5** **E7** **Am7** **Dm** **G7#9** **Cmaj9** **Fm7** **Bb7**

126 **Ebmaj7** **Bb7** **Am7** **D7** **Gmaj7** **C#m7** **F#7b9** **Bmaj7**

131 **Bbm7b5** **Eb7** **Abm7** **Bb7sus4** **Bb7** **Ebm7**



136 A13sus4 A13b9 Dmaj9/A A7sus4 A13b9 Dmaj9/A

141 G7sus4 G7b9 Cmaj9/G G7sus4 Cmaj7/G C13 B9sus4 B+7

146 Em7 Bb9#11 A+7 Dm7 Ab9#11 G+7 Cm7 Eb9

151 Abmaj7 C7b9 Fm9 Dm7b5 G+7 Cm8 Eb7sus4 Abmaj7 G7#11

156 Cmaj9 Bm9b5 E+ Am Ab9sus4 Ab7b9 C#m

# VERY EARLY

Music by Bill Evans  
As Played on *Moonbeams*

## Figure 11—Solo

“Very Early” would be a good choice for a first Bill Evans transcription. The solo begins after two complete statements of the theme. It is not too long or difficult, yet we hear all of the quintessential Evans techniques: close-position left hand, chords of omission, left- and right-hand rhythmic doubling, motivic development, and rhythmic variety.

Evans uses an active left hand for much of this solo. Note how the left doubles many of the important rhythms in the solo line. As we have seen in many of these transcriptions, Evans uses vertical chord outlines to great effect. A good example occurs in measures 35–40, where he develops an interesting arpeggiated pattern.

Measures 41–44 provided a transcribing challenge. This passage transcends the bar line! Listen to the accompanying CD or Evans’s original recording to get a clear idea of the phrasing for this passage.

Fig.11

- 28** Full Band
- 29** Slow Demo  
meas. 32-40
- 30** Rhythm Track

**Solo**  
1  $\text{♩} = 132$   
Cmaj7      Bb9      Eb $\natural$       Ab7alt.      Db $\natural$

6 G7      C $\natural$       Bb7alt.      Dmaj9

10 Am9      F $\sharp$ m7      B13      Em9

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14 **Ab13** **D♭maj13** **Dm9** **G13** **C♯**

18 **B♭13** **E♭♯** **A♭7alt.** **D♭maj9**

22 **Dm9** **G7alt.** **C♯** **B♭13#11** **Dmaj9** **Am9**

27 **F♯m7** **B13** **Em9** **A♭7alt.**

31 **D♭maj9** **Dm9** **G13** **C♯** **B♭13**

35 Eb $\natural$  Ab13 Dbmaj9 Dm9 G13

39 C $\natural$  Bb13 Dmaj9 Am9

43 F#m7 B13 Em9 Ab13

47 Dbmaj9 G13 Cmaj7 Bb13

51 Ebmaj9 Ab7alt. Db $\natural$  G7

# FIVE

Music by Bill Evans  
As Played on *New Jazz Conceptions*

## Figure 12—Section A

“Five” was especially fun to record. As you can imagine, the rhythm of the melody chorus is challenging. Fortunately, Clipper Anderson and Mark Ivester (bassist and drummer, respectively, on this Signature Licks recording) were easily up to the task. From a performance standpoint, the bridge provides the biggest challenge. Here, the drummer stays in 4/4 for eight measures while the piano and bass go through a series of 5:4 and 4:3 measures. I found it helpful to practice with a metronome (and Evans’ recording, of course). If you can tap your foot *and* feel the underlying 4/4, you will have no trouble playing this piece.

In the solo section, we hear Evans as the consummate bop pianist. The chord changes are based on “I Got Rhythm.” Unlike traditional “rhythm” changes, Evans uses a circle of fourths progression. In the first two A sections we have a circle progression starting on F#7: F#7–B7–E7–A7–D7–G7–C7–F7–Bb. It is interesting to note that the last A section is different from the first. Here we have another circle progression, but in this instance, the progression is F7–Bb7–Eb7–Ab7–Db–Gb7–Cm7–F7–Bb.

Evans takes advantage of the unique harmonic progression. He outlines chord tones in many sections of the solo (meas. 48, 55, 56, 57, 58, etc.). In addition to chord tones and scales, Evans uses many embellishments typical of bop solos, such as chromatic approach tones (meas. 60–61), turns (beats 1 and 2 of meas. 51), and changing tones (beat 4 of meas. 67). If you like this style of playing, I would encourage you to learn the vocabulary by practicing short melodic units in a variety of keys—rest assured that Bill Evans did the same thing!

<b>31</b>	Full Band
<b>32</b>	Slow Demo meas. 55-62
<b>33</b>	Slow Demo meas. 118-127
<b>34</b>	Rhythm Track

Fig. 12

**A**  
Medium Uptempo Swing ♩ = 200  
N.C.

Bass

Piano N.C.\*  
5

\* Bass pedals on F through meas. 12.

9

13 **Bb** **Gm7** **Cm7** **F7** **Dm** **G7** **Cm7** **F7** **Bb** **Bb/Ab**

18 **Eb/G** **Ebm/Gb** **Bb/F** **Bb** **Gm7** **Cm7** **F7**

23 **Dm7** **G7** **Cm7** **F7** **Bb** **Bb/Ab** **Eb/G** **Ebm/Gb** **Bb/F**

28 **B** **Am7b5** **D7** **Gm7** **Abm7**

\* Drums continue to play in 4/4.

33 **Db7** **Gm7** **C7** **F7** **F#m7**

38 B7 Bb Gm7 Cm7 F7 Dm7 G7

42 Cm7 F7 Bb Bb/Ab Eb/G Ebm/Gb

45 Bb/F F#7 B7

48 E7 A7 D7 G7 C7 F7

51 Bb Bb/D Eb Eo7 Bb/F

54 F#7 B7 E7 A7

57 D7 G7 C7 F7 Bb Bb/D

60 Eb E°7 Bb D7

64 G7 C7

68 F7 F7 Bb7



72 Eb7 Ab7 Db7 Gb7 Cm7 F7 Bb Bb/D

76 Eb E°7 Bb F#7 B7

80 E7 A7 D7 G7 C7 F7 Bb Bb/D

84 Eb E°7 Bb/F F#7 B7

88 E7 A7 D7 G7 C7 F7 Bb Bb/D

92 Eb E°7 Bb Am7

96 D7 G7 Abm7 D7 Gm7

100 Gb7 F7 F7 Bb7

104 Eb7 Ab7 Db7 Gb7 Cm7 F7 Bb Bb/D

108 Eb E°7 Bb

111 F#7 B7 E7 A7 D7 G7

Musical score for measures 111-113. Treble clef, key signature of two flats. Chords: F#7, B7, E7, A7, D7, G7. Measure 113 has a triplet of eighth notes.

114 C7 F7 Bb Bb/D Eb E°7 Bb/F

Musical score for measures 114-117. Treble clef, key signature of two flats. Chords: C7, F7, Bb, Bb/D, Eb, E°7, Bb/F. Measure 117 has a triplet of eighth notes.

118 F#7 B7 E7 A7

Musical score for measures 118-120. Treble clef, key signature of two flats. Chords: F#7, B7, E7, A7. Measures 118 and 120 have triplets of eighth notes.

121 D7 G7 C7 F7 Bb Bb/D

Musical score for measures 121-123. Treble clef, key signature of two flats. Chords: D7, G7, C7, F7, Bb, Bb/D. Measures 121 and 122 have triplets of eighth notes.

124 Eb E°7 Bb D7

Musical score for measures 124-126. Treble clef, key signature of two flats. Chords: Eb, E°7, Bb, D7. Measure 126 has a triplet of eighth notes.

128 G7

Musical score for measures 128-130. Measure 128 has a treble clef with a melodic line and a bass clef with a bass line. Measure 129 has a treble clef with a melodic line featuring triplets and a bass clef with a bass line. Measure 130 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.

131 C7 F7

Musical score for measures 131-133. Measure 131 has a treble clef with a melodic line featuring triplets and a bass clef with a bass line. Measure 132 has a treble clef with a melodic line and a bass clef with a bass line. Measure 133 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.

134 F7 Bb7 Eb7 Ab7

Musical score for measures 134-136. Measure 134 has a treble clef with a melodic line and a bass clef with a bass line. Measure 135 has a treble clef with a melodic line and a bass clef with a bass line. Measure 136 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.

137 Db7 Gb7 Cm7 F7 Bb Bb/D

Musical score for measures 137-139. Measure 137 has a treble clef with a melodic line and a bass clef with a bass line. Measure 138 has a treble clef with a melodic line and a bass clef with a bass line. Measure 139 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.

140 Eb E°7 Bb

Musical score for measures 140-142. Measure 140 has a treble clef with a melodic line and a bass clef with a bass line. Measure 141 has a treble clef with a melodic line and a bass clef with a bass line. Measure 142 has a treble clef with a melodic line and a bass clef with a bass line. The key signature has two flats and the time signature is 4/4.