

# BILL EVANS

THE LAST COMPOSITIONS  
PIANO SOLOS AND LEADSHEETS



# BILL EVANS

## THE LAST COMPOSITIONS

### AND SOLOS AND LEADSHEETS

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### Musical Editor's Note

It is a great pleasure to present these compositions from Bill Evans' last years. My thanks to Nenetta Evans and the Library of Congress for providing Bill's original manuscripts. The leadsheets included here follow these manuscripts very closely; some intros, endings, counter-melodies and such which do not appear in manuscript have been taken from Bill's own recordings.\*

The piano arrangements are almost pure Bill, with only minimal editing to allow them to stand on their own as solo piano pieces. I hope you enjoy these tunes and share them with others.

Bob Bauer

*Waltz for Mary F., Tiffany and Yet Ne'er Broken* are recorded only from unauthorized tapes of performances, August 15, 1980 in Bad Hönningen, Germany and August 31-September 7, 1980 at Keystone Korner Jazz Club, San Francisco, California, released in Europe and Japan. These recordings are listed in the Discography as a source of the arrangements only.

lts:

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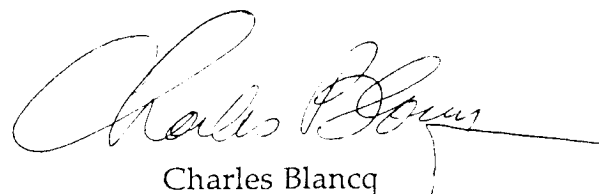
## PREFACE

...e compositions in this volume provide an especially revealing glimpse into the original music of Bill Evans, for they demonstrate virtually all of the style characteristics that have distinguished him as one of the most innovative pianists in jazz. The imaginative voicings, the lush harmonic language, the intricate contrapuntal interplay between voices – every tune in this collection bears the mark of Evans' distinctive approach.

...Bill's "Hit Tune" reflects Evans' interest in the music of Michel Legrand, especially in the rubato introduction. Its single motive theme is well suited to the developmental improvising for which Evans is so well known. The repeated-note motive of "Knit for Mary F." is another economically conceived composition that possesses the witticism of a Cole Porter verse, but based on only two ideas. And similarly, "Letter to Evan" features Evans' characteristic use of pedal tones while "Yet Ne'er Broken" is a straight-ahead, high energy demonstration of Evans' remarkable technique. "The Two Lonely People" reminds us of Bill's fondness for waltzes and both "We Met" and "Tiffany" (named after Joe LaBarbera's infant daughter) are subjected to a contrapuntal treatment of the inner voices – another Evans trademark.

Although one of the few jazz musicians to be unaffected by the "Free Jazz" movement of the 1960s or the "fusion" of the 1970s, Evans nevertheless gradually reduced the number of standard tunes in his live performances – a trend that conformed with the practice of many other jazz artists of that era. In their place he introduced jazz originals – both his own and those of other composers. And it was these originals that formed the core of his programs during the last decade of his career. Thus, all of the tunes in this volume, except "Since We Met" were an important part of his repertoire and were still being performed and recorded during his final engagements at the Keystone Korner Jazz Club in San Francisco (CONSECRATION, Alpha R2 61-68) and during his last public appearance in Germany (HIS LAST CONCERT IN GERMANY, Westwind 2022 or Polydor JOOJ 1000). Even with his great love and knowledge of European classical music, Evans was first and foremost a jazz pianist, operating totally within the jazz tradition, but like a classical recitalist who identifies with a specific repertoire, Evans, during his last years, limited his live performances to a relatively small number of titles. He recently felt little need to continually replenish his material and preferred instead to refine and rework his originals, a few of other composers, and some classic standards ("But Beautiful," "My Foolish Heart," "Romance," "Like Someone in Love"). Why Evans chose to narrow his repertoire towards the end of his life is not clear. The 1970s was perhaps his most prolific decade: steady recording schedule, fewer changes of personnel in his trio, greater self-confidence in his own creations and hence a more important role for his original compositions during the trio's performances. But for Bill Evans, it was also a decade of great physical and emotional stress – and indeed, the tone of some of his late compositions may have been inspired by recent events in his tragic personal life.

That Evans has an affinity for the romantic, nostalgic, and on occasion, even the melancholy, is an observation that has often been made of him. But the seven pieces included here also reveal the optimism and energy of an artist who has come to terms with his own creative abilities. These pieces present Bill Evans (the composer) as not just an assimilator of a variety of musical influences, but unlike other master assimilators, the end product still bears the composer's unmistakable imprint.



Charles Blancq  
Department of Music  
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## DISCOGRAPHY

US HIT TUNE 1, 2, 3, 4

APRIL (For Nenette)

Meredith d'Ambrosio: "Love's Not A Game" Sunnyside 1051 D (1991)

Bill Evans: "New Conversations" Warner WB BSK 3177 (1978)

FOR MARY F. 1, 2, 3, 7

TRIE (The Dream)

Harold Danko (pf), Bob Dorough (vocal): "Alone But Not Forgotten" Sunnyside SSC 1033 (1989).

See footnotes 1 through 6 for instrumental recordings.

ER TO EVAN 1, 2, 3, 5, 6

CE WE MET

Bill Evans, Eddie Gomez (b), Marty Morell (dr): "Since We Met" Fantasy F-9501 (1974);

"The Complete Fantasy Recordings" FCD-1012-2

Bill Evans: "Eloquence" Fantasy F-9618 (1975); "The Complete Fantasy Recordings" FCD-1012-2

ANY 1, 7

TWO LONELY PEOPLE 1, 7

Bill Evans, Eddie Gomez (b), Marty Morell (dr): "The Bill Evans Album" Columbia 30855 (1971)

Bill Evans, Eddie Gomez (b), Marty Morell (dr): "Bill Evans Live in Paris 1972, Vol. 1"

France's Concert FC 107

Tony Bennett (vocal), Bill Evans: "Together Again" DRG MRS 901 (1977)

Warren Bernhardt (pf): "Heat of the Moment" DMP CD-468

NE'ER BROKEN 3

### notes

Bill Evans, Marc Johnson (b), Joe LaBarbera (dr): "Consecration-The Last Complete Collection" Alfa (Japanese label) 8 CD set R2 61-68 (1980)

"Consecration II" Alfa 29 R2-54 CD (highlights from the above mentioned Japanese record set)

Bill Evans, Marc Johnson (b), Joe LaBarbera (dr): "His Last Concert in Germany"

Westwind (German label) 2022 CD (1980)

Bill Evans, Marc Johnson (b), Joe LaBarbera (dr), Larry Schneider (ten. & sop. sax, al fl), Tom Harrell (tpt): "We Will Meet Again" Warner WB HS 3411 (1979)

Bill Evans, Marc Johnson (b), Joe LaBarbera (dr): "The Paris Concert Edition Two" Extra Musician 60311-1 (1979)

Billie Holiday (pf): "Liquid Silver" DMP 449 CD

"Consecration-The Last" Alfa 51 R2-32/33 2 CD set (highlights from the abovementioned Japanese record set)  
Note: These 2 CDs are also released separately on Timeless (Dutch label) SJP 331 and 332.

# BILL'S HIT TUNE

Medium Swing

BILL EVANS

**A**

Dm7(b5) G7sus(b9) G7(b9) Cm Abmaj7

Dm7(b5) G7(b9) Cm B<sup>o</sup>7 Cm7 E<sup>o</sup>7 Fm7

Bb9sus Bb9 Ebmaj7 Abmaj7 Dm7(b5) G7

**B**

Cmaj7(#5) Fmaj7 Bm7(b5) E7(b9) Am

Am7/G F#m7(b5) B7(b9) Em Em7/D

C#m7(b5) F#7(b9) Bm

G#m7(b5) C#7(b9) F#maj7 F#7/E Eb7

**C**

Dm7(b5) G7sus(b9) G7(b9) Cm Abmaj7 Dm7(b5)

G7(b9) Cm B<sup>o</sup>7 Cm7 E<sup>o</sup>7 Fm7 Bb9sus Bb9

Ebmaj7 Abmaj7 Dm7(b5) G7 Cmaj7

A7(b9) Dm7 G7(b9) Cm6 (A7(#9))

# YET NE'ER BROKEN

BILL EVANS

Medium Swing

C#°7 [A] Dm7(b5) Dm7(b5)/G Ab7/G C6/9/G (Gb13(b9))

Fm7 Bb9sus B7/Bb Eb6/9/Bb Eb9sus Eb9

Abm7 C7(b9) F6/9

Bbm7 Dm7(b5) G7(b9) B°7/C Cmaj7 G#°7 Am7 C#°7

[B] Dm7(b5) Dm7(b5)/G Ab7/G C6/9/G Gb13(b9) Fm7

Bb9sus B7/Bb Eb6/9/Bb Eb9sus Eb9 Abmaj7 Abm6

G7(#5) Cm(maj7) Cm7 Fm7(b5) Bb7sus(b9) Bb7(b9)

Gm7(b5) C7sus(b9) C7(b9) B9 Bb9sus Bb13

Eb6/9 (A7(#5))

Coda  
A13 Ab13 G13 Gb13

F13 E13 Eb13 D13 Db13 C13 B13 Bb13 A13(#11) Ebmaj7(#11)

rit. pn. fill. . . . .

Ab7/G may be replaced with Eb°7/G; B7/Bb may be replaced with F#°7/Bb

# LETTER TO EVAN

Words and Music by  
BILL EVANS

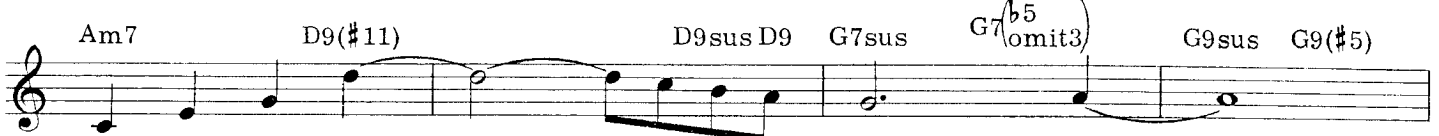
**A** Medium Ballad

Cmaj7 Dm7 Em7 Fmaj7 Bm7(b5) E7(b9)  
sus E7



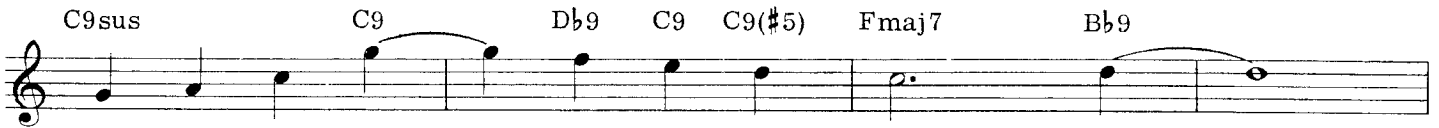
Is there a place that is all will - ing?

Am7 D9(#11) D9sus D9 G7sus G7(b5)  
(omit3) G9sus G9(#5)



Is there a heart that is all beau - ty?

C9sus C9 Db9 C9 C9(#5) Fmaj7 Bb9



Is there a love that's ev - 'ry an - swer?

C6/G Eb°7/G Dm7/G Eb°7/G Dm7/G G7(b9)



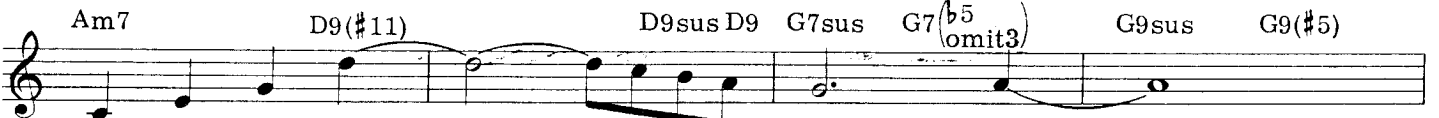
I write this let - ter just once, my son, there is no more. Your

**B** (5) (add9) (add9) Cmaj7 Bb/D C/E Fmaj7(#5) Bm7(b5) E7(b9)  
sus E7



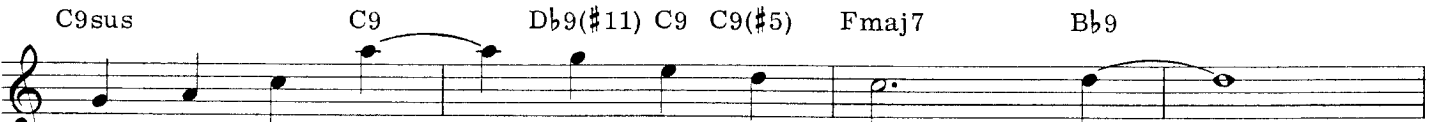
mind is the place that all is will - ing,

Am7 D9(#11) D9sus D9 G7sus G7(b5)  
(omit3) G9sus G9(#5)



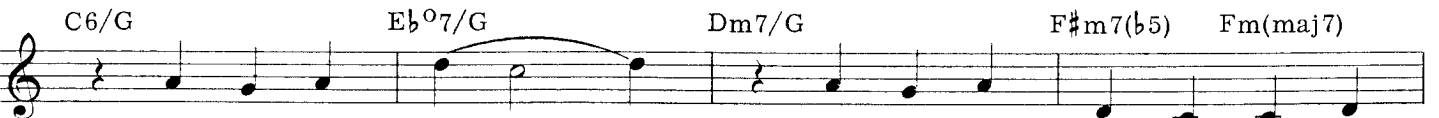
You have the heart that is all beau - ty,

C9sus C9 Db9(#11) C9 C9(#5) Fmaj7 Bb9



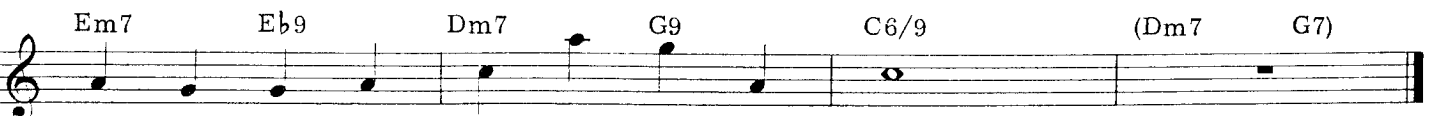
You are the love that's ev - 'ry an - swer,

C6/G Eb°7/G Dm7/G F#m7(b5) Fm(maj7)



Just lis - ten: mmm, There is but this one mu - sic,

Em7 Eb9 Dm7 G9 C6/9 (Dm7 G7)



Ev - an, you will need no oth - er star.

\* written for his son Evan on his 4th birthday, September 13, 1979.

Note: Chords falling on beat 4 fall on beat 1 for solos. Bar 1 of letters **A** and **B** are simplified for solos: the 2nd and 3rd changes are omitted.

Solos swing.

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# KNIT FOR MARY F.

BILL EVANS

**A** Medium Ballad\*  
Cmaj7/G

Ab7(#5) G7sus G7 Cmaj7/E

Eb°7

Dm7

Cmaj7/E

Fmaj7

G7(b9 #5)

C9

C9sus

C9(b5)

C9

Fmaj7

B9

B9sus

B9(b5)

B9 B9(#5)

Emaj7

G9

**B**

Cmaj7/G

Eb°7/G

Fmaj7

A7(#5)

Ab7(#5)

G7

F7

E9sus

E7sus(b9)

E7(b9)

\* Each bar may be played as two bars of medium swing (especially for solos).



# SINCE WE MET

BILL EVANS

Freely

A

C9sus

E7(b9)/C

Fmaj7/C

Bm7(b5)

E7(#9)

Am(maj7)

Am/G#

Am7/G

F#m7(b5)

Fm6

Cmaj9/E

(E7)

Am(maj7)

Am7

Dm7

G13

Fm6

Cmaj9/E (E7)

Am(maj7)

Am7

Ab9(#11)

G13(b9)

B

Gm9

C7(b9)

Fm9

Bb7(b9)

Ebm9

Ab7(b9)

Dbmaj9

C9sus

E7(b9)/C

Fmaj7/C

Bm7(b5)

E7(#9)

Am(maj7) Am/G# Am7/G F#m7(b5) Fm6

Cmaj9/E (E7) Am(maj7) Am7 D9 Ab13 To Coda

Medium Swing ♩ = 172  
 Cmaj7/G G9sus G13 Cmaj7/G Gm7 C7  
 Solo on form (ABC)

After solos,  
 D. C. al Coda (ad lib.)

Coda

Cmaj7/G G9sus G13 Cmaj7/G

Gm7 C7 8va Jazz Waltz ♩ = 148 Fm9 Bbm9 Ebm9  
 3 4 2nd time: piano solos

Ab13 C#m9 F#m9 Bm9  
 3rd time: rit.

E9 Am9 Dm9 Gm9

1. 2. C9 3. C9sus E7(b9)/C Fmaj7  
 rit. Piano fill

# TIFFANY

By BILL EVANS

**A** Medium Jazz Waltz  
Gmaj7

B $\flat$ °7 Am7 Eb9(#5) D9

Gmaj7 B7(#9) Em11 F#7(#9)

Bm7 /A G#m7 C#7 F#m7 G#7(#5)

C#m7 /B Bbm7 Eb7 Abm7 Db7 B7 C7 C#7 D7 Eb7  
F# G G# A Bb

**B** Gmaj7/B B $\flat$ °7 Am7 Eb9(#5) D9 Gmaj7 B7(#9)

Em11 G13 G7(#5) Cmaj7 F13 Bm7

E9 Am7 D7 /C Bm7 E7 /D To Coda

Cmaj7 Bm7 Am7 D7 Gmaj7/D Abmaj7/D

Gmaj7/D Abmaj7/D Gmaj7/D Abmaj7/D

Gmaj7/D      D7(#9)      C Solos  
 Gmaj7      B $\flat$ <sup>o</sup>7      Am7      D7

Solo begins

Gmaj7      B7( $\frac{\#9}{\#5}$ )      Em7      F#7(#9)      Bm7      C#7(#9)

F#m7      G#7(#5)      C#m7      E $\flat$ 7(#9)      A $\flat$ m7 D $\flat$ 7      Am7 D7

D Gmaj7      B $\flat$ <sup>o</sup>7      Am7      D7      Gmaj7

B7( $\frac{\#9}{\#5}$ )      Em7      G13      Cmaj7      F13

Bm7      E7      Am7      D7      Bm7

E7      Am7      D7      Gmaj7/D      *After solos, D. C. al Coda*  
 D7(#9)

Coda

*Freely*  
 Cmaj7      Bm7      Am7      E $\flat$ 7 D13sus      Gmaj7/D      A $\flat$  maj7/D

*rit.*

Gmaj7/D      A $\flat$  maj7/D      Gmaj7/D      A $\flat$  maj7/D

*8va*      *15ma*

E $\flat$  maj9      Dmaj9      D $\flat$  maj9      Cmaj9      Bmaj9      B $\flat$  maj9      Amaj9      A $\flat$  maj9      Gmaj9

(#11)      (#11)      (#11)      (#11)      (#11)      (#11)      (#11)      (#11)      (#11)

# THE TWO LONELY PEOPLE

BILL EVANS

Medium Jazz Waltz  
(may be played out of time)

**A**

(C7(#5)) Fm6/9 Bbm7 (Eb7) Abmaj7  
C7(b9) Fm6/9

(Dbmaj7) Bbm7 C7(#9) Fm7 Ab9/Eb Dbm7

Gb7 Cbmaj7 Abm7 Fm7(b5) Bb7(#5)

Ebm7 Ebm7/Db Bm7 C#7(#5) F#m7

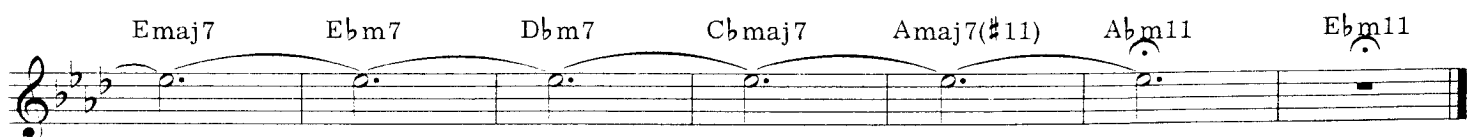
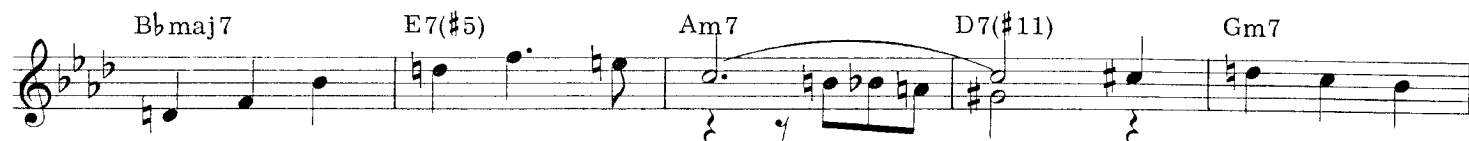
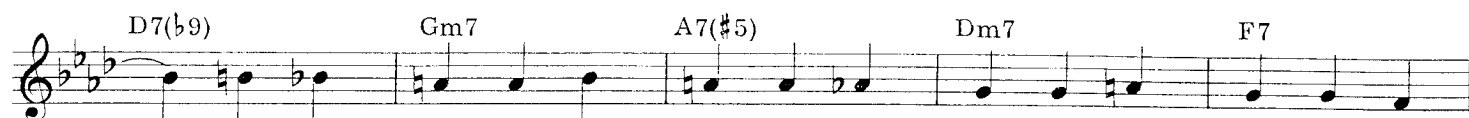
A7(b9) Dmaj7 G#7(#5) C#m7 F#7(b9)

Bm7 E7(b9) Am7 D7(b9) Gm7

**B**

C7(b9) Fmaj7 Bbmaj7 (Ebmaj7) Gm7 A7(#5)

Dm7 F7 Bbmaj7 E7(#5) Am7



Melodic rhythm is freely interpreted. Chords in parentheses are used for solos.



# BILL'S HIT TUNE

BILL EVANS  
Piano Arrangement by  
Bob Bauer

Freely Dm7(b5) G7(b9) G7(b9)/C Abmaj9

**A**

Dm7(b5) G7sus(b9) G7(b9) Cm(add9) B°7 Cm B°7 Cm7 E°7

Fm7 Bb9sus Bb9 Ebmaj7(#5) Abmaj9

Dm7(b5) 3 G13 Cmaj7(#5) Fmaj7

Medium Swing ♩ = 178

**B** Bm7(b5) E7(#9) Am(add9)

Am(add9) Am(maj7) Am7/G F#m7(b5) B7(#5)

Em(add9) D#°7 Em7 F#°7 Em7/D C#m7(b5)

C#m7(b5) F#7(b9) Bm(add9) Bm (maj7) Bm7 G#7(#5)

C#7(#9) F# F#7/E Ebm7(b5) Eb7(b5)

**C** Dm7(b5) G7(b9) Cm6/9

Abmaj9 Dm7(b5) G7sus(b9) G7(b9)

Cm(add9) B°7 Cm B°7 Cm7 E°7 Fm7 B13 Bb13sus

Bb13sus Bb13 Eb6/9 Abmaj7

Dm7(b5) G13 3 C6/9 Em7(b5) A7(b9)

Dm7 G7sus(b9) G7(b9) G7(b9)/C Cm(add9)

rall.

# YET NE'ER BROKEN

BILL EVANS  
Piano arrangement by  
Bob Bauer

Freely

A

Dm7(b5)

Ab/G

3

C6/9/G

Cmaj7/G

The first system of musical notation consists of two staves (treble and bass clef) in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a whole note chord in the bass clef. The treble clef features a melodic line with a triplet of eighth notes. The bass clef has a whole note chord that changes to a half note chord. The system concludes with a complex chordal texture in the treble clef and a half note chord in the bass clef.

F/G Cmaj7 Dm7 Em7

Fm9

B13sus

Bb9sus

B7/B

3

The second system of musical notation continues the piece. It features a complex rhythmic pattern in the treble clef with a triplet of eighth notes. The bass clef has a half note chord. The system ends with a triplet of eighth notes in the treble clef and a half note chord in the bass clef.

Eb6/9/Bb

Eb7sus

Eb7

Abm9

The third system of musical notation shows a melodic line in the treble clef with a half note chord in the bass clef. The system concludes with a half note chord in the bass clef.

Abm9

Gm7(b5) C13(b9)

Fmaj9

F6/9

3

The fourth system of musical notation features a melodic line in the treble clef with a half note chord in the bass clef. The system concludes with a triplet of eighth notes in the treble clef and a half note chord in the bass clef.

Bbm9

Dm7(b5) G13

B°7/C

C(add9)

Musical notation for the first system, including treble and bass staves with chords and notes.

**B** Medium Swing  
Dm7(b5)

G#°7

Am7

C#°7

Dm7(b5)

3 Ab7/G

C6/9/G

Musical notation for the second system, including treble and bass staves with chords and notes.

C6/9/G

Cmaj7/G

Gb13(b9)

Fm9

B13 Bb9sus

Musical notation for the third system, including treble and bass staves with chords and notes.

Bb9sus

F7(#9)/Bb

B7/Bb

Eb6/9/Bb

Eb7sus

Eb7

3

Musical notation for the fourth system, including treble and bass staves with chords and notes.

Abmaj9

Abm6

G7(#5)

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff provides harmonic support with sustained chords and some moving lines. Chords are labeled as Abmaj9, Abm6, and G7(#5).

G7(#5)B°7/C

Cm

Fm7(b5)

Bb7

Gm7(b5)

3

3

Musical notation for the second system. The treble staff features a melodic line with triplets. The bass staff has chords and some moving lines. Chords are labeled as G7(#5)B°7/C, Cm, Fm7(b5), Bb7, and Gm7(b5). Triplet markings '3' are present in both staves.

Gm7(b5)

C7

B9

Bb9sus

Bb13

A13

Ab13

3

Musical notation for the third system. The treble staff has a melodic line with a triplet. The bass staff has chords and some moving lines. Chords are labeled as Gm7(b5), C7, B9, Bb9sus, Bb13, A13, and Ab13. A triplet marking '3' is present in the bass staff.

G13

Gb13

F13

E13

Eb13

D13

Db13

C13

Musical notation for the fourth system, consisting of a series of chords in the bass staff. The treble staff has some notes and rests. Chords are labeled as G13, Gb13, F13, E13, Eb13, D13, Db13, and C13.

B13

Bb13

A13(#11)

8va

Ebmaj9(#11)

rit.

Musical notation for the fifth system. The treble staff has a melodic line with an 8va marking. The bass staff has chords and some moving lines. Chords are labeled as B13, Bb13, A13(#11), and Ebmaj9(#11). A 'rit.' marking is present in the bass staff.

# LETTER TO EVAN

BILL EVANS  
Piano arrangement by  
Bob Bauer

**A** Medium Ballad, *freely*  
Cmaj7 Dm7 Em7 Fmaj7

Bm7(b5) E7(b5) E7

Am7 D13(#11) D9sus D9 G9sus G9(b5 omit3) G9sus G9(#5/b5)

C9sus Db13 C13 C9(#5) F6/9 Bb13

C6/G Eb°7/G Dm7/G Eb°7/G Dm7/GG7(b9)

C+ Bb/D C/E F+ Bm7(b5) E7(b5) E7

Am7 D13(#11) D9sus D9 G9sus G9(b5) (omit3) G9sus G9(#5) (b5)

C9sus C13sus Db13 C13 C9(#5) F6/9 Bb13

C6/G Eb07/G Dm7/G F#m7(b5) Fm(maj7)

Em7 A7(b5) Dm11 Ab13 G13 G9(#5) C6/G Fm/G

C6/G Fm7/G C6/9/G Fm/G G7(alt.) Cmaj7



# KNIT FOR MARY F.

BILL EVANS

Piano Arrangement by Bob Bauer

A Freely  
C6/G

Musical notation for the first system. The treble clef staff contains a melodic line with eighth notes and a half note. The bass clef staff contains a bass line with chords. Chord symbols above the staff include Eb°7, Cmaj7 (add11), Dm7 (11), Bm7 (11) (b5), and Cmaj7 (add11).

Chord symbols: Eb°7, Cmaj7 (add11), Dm7 (11), Bm7 (11) (b5), Cmaj7 (add11)

Am7 (11) Ab13 sus G9sus G13(b9) Cmaj7/E

Musical notation for the second system. The treble clef staff continues the melody with a slur over the final two measures. The bass clef staff has chords and a bass line. Chord symbols above the staff include Eb°7.

Chord symbols: Eb°7

Dm7 Cmaj7/E Fmaj9 G7(alt.) C9 C9sus C9(b5)

Musical notation for the third system. The treble clef staff has chords and a melodic line. The bass clef staff has chords and a bass line. Chord symbols above the staff include Dm7, Cmaj7/E, Fmaj9, G7(alt.), C9, C9sus, and C9(b5).

Chord symbols: Dm7, Cmaj7/E, Fmaj9, G7(alt.), C9, C9sus, C9(b5)

C9 C9sus C13 Gb6/9/F F6/9 Bb°7/F F6/9

Musical notation for the fourth system. The treble clef staff has chords and a melodic line. The bass clef staff has chords and a bass line. Chord symbols above the staff include C9, C9sus, C13, Gb6/9/F, F6/9, Bb°7/F, and F6/9.

Chord symbols: C9, C9sus, C13, Gb6/9/F, F6/9, Bb°7/F, F6/9

B9 B9sus B9(b5) B9 B9sus B7(#5) E6/9 G13

Musical notation for the fifth system. The treble clef staff has chords and a melodic line. The bass clef staff has chords and a bass line. Chord symbols above the staff include B9, B9sus, B9(b5), B9, B9sus, B7(#5), E6/9, and G13.

Chord symbols: B9, B9sus, B9(b5), B9, B9sus, B7(#5), E6/9, G13

**B** Cmaj7/E Eb<sup>o7</sup> Cmaj7 (add11) Dm7(11) Bm7(<sup>11</sup><sub>b5</sub>) Cmaj7 (add11)

Musical notation for the first system, measures 1-3. The treble clef contains a melodic line with eighth notes in measure 1, a chromatic descending line in measure 2, and a series of chords in measure 3. The bass clef contains a simple accompaniment with quarter notes and rests.

Am7 (11) Ab<sup>13</sup> G9sus F7(b5) E9sus E7sus(b9) E13(b9)

Musical notation for the second system, measures 4-6. The treble clef features chords in measure 4, a melodic line in measure 5, and a final chord in measure 6. The bass clef provides accompaniment with chords and a melodic line in measure 5.

Am D7(#11) Gm7 C7(#11) Fmaj7(b5) Fmaj7 F6

Musical notation for the third system, measures 7-9. The treble clef shows chords in measure 7, a melodic line in measure 8, and chords in measure 9. The bass clef has a simple accompaniment with quarter notes.

B7sus C13 B13 B7(#5) Emaj7 Bb7sus(b9) B13 Bb13 Bb7(#5)

Musical notation for the fourth system, measures 10-12. The treble clef contains chords in measure 10, a melodic line in measure 11, and chords in measure 12. The bass clef has a simple accompaniment with quarter notes.

Ebmaj7 A7sus(b9) Bb13 A13 A7(#5) Dmaj7

Musical notation for the fifth system, measures 13-15. The treble clef shows chords in measure 13, a melodic line in measure 14, and a final chord in measure 15. The bass clef features a melodic line with a quintuplet in measure 14 and a simple accompaniment in measure 15.

G#7(b9)  
sus

A13 Ab13 Ab7(#5)

Dbmaj7

Dbmaj7/C

Bbm7

Bbm7/Ab

Musical notation for the first system, including treble and bass staves with chords and fingerings. The treble staff features a G#7(b9) sus chord with a 3-fingered triplet in the first measure, followed by a sequence of chords: A13, Ab13, Ab7(#5), Dbmaj7, Dbmaj7/C, Bbm7, and Bbm7/Ab. The bass staff contains a 3-fingered triplet in the first measure and a 5-fingered quintuplet in the second measure.

G7sus(b9)

Ab13 G13 G7(#5)

C

Am

Musical notation for the second system, including treble and bass staves with chords and fingerings. The treble staff features a G7sus(b9) chord with a 3-fingered triplet in the first measure, followed by Ab13, G13, G7(#5), C, and Am. The bass staff contains a 3-fingered triplet in the second measure and a 5-fingered quintuplet in the third measure.

F

C/E

Eb°7

Dm7

Cmaj7

Musical notation for the third system, including treble and bass staves with chords and fingerings. The treble staff features F, C/E, Eb°7, Dm7, and Cmaj7. The bass staff contains a 3-fingered triplet in the second measure and a 5-fingered quintuplet in the third measure.

Fm9(maj7)

Fm7/Eb

(Dm7(b5))

Fm

G7(b9/b5)

Musical notation for the fourth system, including treble and bass staves with chords and fingerings. The treble staff features Fm9(maj7), Fm7/Eb, (Dm7(b5)), Fm, and G7(b9/b5). The bass staff contains a 3-fingered triplet in the second measure and a 5-fingered quintuplet in the third measure.

C(add9)

8va

15ma

Musical notation for the fifth system, including treble and bass staves with chords and fingerings. The treble staff features C(add9) with an 8va marking and a 15ma marking. The bass staff contains a 3-fingered triplet in the first measure and a 5-fingered quintuplet in the second measure.

# SINCE WE MET

BILL EVANS  
Piano arrangement by  
Bob Bauer

Very freely

$Bm7(b5)$   $C7(b9)$   $E/G\#$   $Am$   $Cm7/Bb$

$Bm7(b5)$

$E7(\#9)$

$E7(b9)$

$Am(maj7)$

$Am/G\#$   $Am7/G$

$F\#m7(b5)$

$Fm6/9$

$Cmaj7/E$

$Am(maj7)$

$Am7$

$Dm13$

$G13$

$Fm6$

$Cmaj7/E$

$Am(maj7)$

$Am7$

$Ab13(\#11)$

$G13(b9)$

$C13sus$

$C13sus$

C13sus C7(#5) Fm9 Bb7(b9 #5)

This system contains four measures of music. The first measure has a C13sus chord. The second measure has a C7(#5) chord. The third measure has an Fm9 chord. The fourth measure has a Bb7(b9 #5) chord. The bass line features a sequence of notes: C, Bb, Ab, G, F, Eb, D, C.

Ebm9 Ab7(b9 #5) Dbmaj9 Bm7(b5) E6/C

This system contains four measures of music. The first measure has an Ebm9 chord. The second measure has an Ab7(b9 #5) chord. The third measure has a Dbmaj9 chord. The fourth measure has a Bm7(b5) chord and an E6/C chord. The bass line features a sequence of notes: Eb, D, C, Bb, Ab, G, F, Eb.

E/C Am Cm7/Bb Bm7(b5) E7(#9 #5) E7(b9 #5)

This system contains four measures of music. The first measure has an E/C chord. The second measure has an Am chord. The third measure has a Cm7/Bb chord and a Bm7(b5) chord. The fourth measure has an E7(#9 #5) chord and an E7(b9 #5) chord. The bass line features a sequence of notes: E, D, C, B, A, G, F, E.

Am(maj7) Am/G# Am7/G F#m7(b5) Fm6/9

This system contains four measures of music. The first measure has an Am(maj7) chord. The second measure has an Am/G# chord. The third measure has an Am7/G chord and an F#m7(b5) chord. The fourth measure has an Fm6/9 chord. The bass line features a sequence of notes: A, G, F, E, D, C, B, A.

Cmaj7/E Am(maj7) D13 Ab13

This system contains four measures of music. The first measure has a Cmaj7/E chord. The second measure has an Am(maj7) chord. The third measure has a D13 chord. The fourth measure has an Ab13 chord. The bass line features a sequence of notes: C, B, A, G, F, E, D, C.

Medium Swing ♩ = 170

C(add9)/G

G7sus

G13(b9) Cmaj9/G

Gm7

C13

The first system of piano accompaniment features a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes in the first measure. The bass clef provides a harmonic accompaniment with chords and moving lines. Chord symbols are placed above the staff: C(add9)/G, G7sus, G13(b9) Cmaj9/G, Gm7, and C13.

D

The second system continues the piano accompaniment. The treble clef has a melodic line with various intervals and rests. The bass clef features sustained chords and moving bass lines. A 'D' in a box is located at the beginning of the system.

The third system of piano accompaniment shows a more active melodic line in the treble clef with many sixteenth notes. The bass clef continues with harmonic support through chords and moving lines.

The fourth system of piano accompaniment features a triplet of eighth notes in the treble clef. The bass clef accompaniment remains consistent with the previous systems.

The fifth system of piano accompaniment concludes the piece with a melodic line in the treble clef and a final chord in the bass clef.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes in the third measure. The bass clef staff contains a harmonic accompaniment with sustained chords and moving bass lines.

Second system of musical notation, starting with a boxed letter 'E' in the treble clef. The treble clef staff continues the melodic line. The bass clef staff features a complex accompaniment with many sustained notes and chords.

Third system of musical notation. The treble clef staff shows a melodic line with various intervals. The bass clef staff continues the accompaniment with sustained chords and moving bass lines.

Fourth system of musical notation, starting with a boxed letter 'F' in the treble clef. The treble clef staff includes a triplet of eighth notes and an *8va* marking above the final measure. The bass clef staff continues the accompaniment.

Fifth system of musical notation, starting with an *(8va)* marking above the first measure. The treble clef staff features a triplet of eighth notes in the final measure. The bass clef staff continues the accompaniment.

First system of musical notation. The treble clef staff contains eighth and sixteenth notes, with triplet markings (3) under the second and third measures. The bass clef staff features sustained chords and triplets.

Second system of musical notation. The treble clef staff contains eighth notes, with a triplet marking (3) under the second measure. The bass clef staff features sustained chords and triplets.

Third system of musical notation. The treble clef staff contains eighth notes. The bass clef staff features sustained chords.

Fourth system of musical notation. The treble clef staff contains eighth notes. The bass clef staff features sustained chords. Above the staff, the chords  $Bm7(b5)$  and  $C7(b9)$  are indicated. The instruction *rit.* is written below the staff.

**G** Very freely  
E/C

Fifth system of musical notation. The treble clef staff contains eighth notes, with triplet markings (3) under the second and third measures. The bass clef staff features sustained chords. Above the staff, the chords  $Am$ ,  $Cm7/Bb$ ,  $Bm7(b5)$ ,  $E7(\#9)$ , and  $E7(b9)$  are indicated.



Am(maj7) Am/G# Am7/G F#m7(b5) Fm6/9

Cmaj7/E Am(maj7) Am7 D13 Ab13

C(add9)/E Fmaj7 G13 C6/9 Bbmaj7 C13 8va

1 Jazz Waltz ♩ = 130

Fm9 (8va) Bbm9 Ebm9 Ab13 C#m9

2nd time: rit. to end

F#m9 Bm9 E9 Am9 Dm9

Gm9 | 1. C9 | Fm9 | Bbm9 | Ebm9

Ab13 | C#m9 | F#m9 | Bm9

E7(#9) | Am7 | Dm9

Gm9 | C9sus | C9 | 2. C9sus | Bm7(b5) C7(b9 #5)

E7/F | F6/9 | 8va- | 15ma-

Letter [H] may be used as an Intro.

# TIFFANY

BILL EVANS  
Piano arrangement by  
Bob Bauer

Very freely  
G6/D

Bb<sup>o</sup>7/D

G#+/D

Eb9(#5)

D9

A

Musical notation for the first system of 'Tiffany'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure is marked with a box 'A'. The notes are: treble (quarter, quarter, quarter), bass (quarter, quarter, quarter).

Gmaj7 G6

B7(#9)  
#5

Em11

F#7(b5)

Musical notation for the second system of 'Tiffany'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: treble (quarter, quarter, quarter), bass (quarter, quarter, quarter).

Bm(add9)

G#m11 C#9

F#m

G#7sus

G#13

G#7(#5)

Musical notation for the third system of 'Tiffany'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: treble (quarter, quarter, quarter), bass (quarter, quarter, quarter).

C#m

C#m/B

Bbm7(11) Eb7(b9)

G#m11 C#9

B7 C7  
F# G

C#7 D7  
G# A

Eb7  
Bb

Musical notation for the fourth system of 'Tiffany'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: treble (quarter, quarter, quarter), bass (quarter, quarter, quarter).

G6/D

Bb<sup>o</sup>7

Am7

Eb9(#5)

D9

Musical notation for the fifth system of 'Tiffany'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: treble (quarter, quarter, quarter), bass (quarter, quarter, quarter).

Gmaj7 B7(#9) Em11 G13 G9(#5/b5)

This system contains five measures of piano accompaniment. The first measure has a G major 7 chord. The second measure has a B7 chord with a sharp 9 and a sharp 5. The third measure has an E minor 11 chord. The fourth measure has a G13 chord. The fifth measure has a G9 chord with a sharp 5 and a flat 5.

Cmaj7 F13 Bm7 E13 Bbm9

This system contains five measures of piano accompaniment. The first measure has a C major 7 chord. The second measure has an F13 chord. The third measure has a B minor 7 chord. The fourth measure has an E13 chord. The fifth measure has a Bb minor 9 chord.

Am7 D7sus D7/C Bm7 E7 E9/D

This system contains six measures of piano accompaniment. The first measure has an A minor 7 chord. The second measure has a D7 suspended chord. The third measure has a D7 chord with a slash and C. The fourth measure has a B minor 7 chord. The fifth measure has an E7 chord. The sixth measure has an E9 chord with a slash and D.

Medium Jazz Waltz  
Cmaj7 Bm7 Am Eb9 D13sus Gmaj7 Abmaj7

This system is titled 'Medium Jazz Waltz' and contains seven measures of piano accompaniment. The first measure has a C major 7 chord. The second measure has a B minor 7 chord. The third measure has an A minor chord. The fourth measure has an Eb9 chord and a D13 suspended chord. The fifth measure has a G major 7 chord. The sixth measure has an Ab major 7 chord. The seventh measure has an Ab major 7 chord.

Gmaj7 Abmaj7 Gmaj7 Abmaj7

This system contains four measures of piano accompaniment. The first measure has a G major 7 chord. The second measure has an Ab major 7 chord. The third measure has a G major 7 chord. The fourth measure has an Ab major 7 chord.

Gmaj7 D7(#9) Gmaj7 Bb°7 Am9

3 3 8va

Am9 (8va) D7(#9) Gmaj7 B7 b9 #5

(8va)

Em9 F#7(#9) Bm9 C#7(#9)

3

F#m(add9) G#7(#5) C#m9 Eb7(#9)

3

Abm7 Db9 Am7 D9 Gmaj7 Bb°7

D

Bb<sup>o</sup>7 Am9 *8va* D13sus D13 Gmaj7 B7(#5)

B7(#5) *(8va)* Em9 Dm9 G13 Cmaj9

F13 Bm9 E7(#9) Am(add9)

D9 Bm7(b5) E7(#9) Am(add9)

Am(add9) D9 Gmaj7/D D7(#9) G6/D

Bb<sup>o</sup>7 Am7 Eb9(#5) D9 Gmaj7

B7(#9)

Em11

G13

G9(#5)Cmaj9(#11)

F13

Bm7

E9

Bbm7

Am7

D7

D7/C

Bm7

E7

E7/D

Cmaj7

Bm7

*rit.*

*Freely*

Am

Eb9 D13sus Gmaj7

Abmaj7

Gmaj7

8va

Abmaj7

(8va)

Gmaj7

15ma

Abmaj7

(#11) Ebmaj9 Dmaj9 Dbmaj9

(#11) Cmaj9 Cbmaj9 Bbmaj9

(#11) Amaj9 Abmaj9 Gmaj9

# THE TWO LONELY PEOPLE

BILL EVANS  
Piano Arrangement by  
Bob Bauer

Medium Jazz Waltz  
(may be played out of time)

A

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature. The key signature has three flats. The system includes the following chords: Fm6/9, Bbm9, C7(b9/b5), and Fm6/9.

Musical notation for the second system, featuring a treble and bass clef with a 3/4 time signature. The system includes the following chords: Bbm9, C7(alt.), Fm9, Fm9/Eb, and Dbm11. There are also triplet markings (3) over some notes.

Musical notation for the third system, featuring a treble and bass clef with a 3/4 time signature. The system includes the following chords: Dbm11, Gb7(#9), Cbmaj9, Abm7, Fm7(b5), and Bb7(b9/#5).

Musical notation for the fourth system, featuring a treble and bass clef with a 3/4 time signature. The system includes the following chords: Ebm(add9), Ebm7/Db, Bm7, C#7(#9/#5), and F#m9. There are also triplet markings (3) over some notes.



A7(b9)

Dmaj7

G#7(#5)

C#m11

F#7(b9)

Bm9

3

E7(b9)

Am11

D7(b9)

Gm9

C13(b9)

Fmaj7

Bbmaj7

**B**

Ebmaj7

A7(#5)

Dm7

F7

Bbmaj7

E7(b9)

Am9

D7(b9)

Gm9

A7(b9)

Dm (add11)

(add9)

F9

Bbmaj9

Bm7<sup>(b5)</sup> E7<sup>(b9)</sup><sub>(b5)</sub>

Am(add9)

D9(#11)

Gm

First system of musical notation (measures 1-5). The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes. Chords are indicated above the staff.

A7(#5)

Dm7

C#m7(b5)

Cm7<sup>(11)</sup> F9

Bbmaj7

A7(#5)

Second system of musical notation (measures 6-10). The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes. Chords are indicated above the staff.

Dm9

G7(b9)

Cm9

F7<sup>(b9)</sup><sub>(b5)</sub>

Bbm9

Third system of musical notation (measures 11-15). The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes. Chords are indicated above the staff. Triplet markings (3) are present over the F7(b9) and Bbm9 chords.

Eb7(b9)

Abm9

Db9

Gbmaj7

C7(#9)

Fourth system of musical notation (measures 16-20). The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes. Chords are indicated above the staff.

C Fm6/9

Bbm9

C7(b9)

3 Fm6/9

Bbm9

Fifth system of musical notation (measures 21-25). The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes. Chords are indicated above the staff. A common time signature (C) is present at the beginning of the system. Triplet markings (3) are present over the Fm6/9 chord.

C7(alt.)

Fm9

C7(#9 #5)

D

The first system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a C7(alt.) chord and contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and a bass line. Above the second measure of the bass staff, there are handwritten notes: a tilde (~), a 7, and a quarter note.

The second system of musical notation continues the piece. The treble staff features a triplet of eighth notes. The bass staff has a melodic line with a triplet of eighth notes. Above the second measure of the bass staff, there are handwritten notes: a tilde (~), a 7, and a quarter note.

The third system of musical notation shows the treble staff with two triplet markings over eighth notes. The bass staff features a long, sustained chord with a slur over it. Above the second measure of the bass staff, there are handwritten notes: a tilde (~), a 7, and a quarter note.

The fourth system of musical notation continues with a triplet in the treble staff. The bass staff has a long, sustained chord with a slur over it. Above the second measure of the bass staff, there are handwritten notes: a tilde (~), a 7, and a quarter note.

The fifth system of musical notation shows the treble staff with a triplet of eighth notes. The bass staff has a long, sustained chord with a slur over it. Above the second measure of the bass staff, there are handwritten notes: a tilde (~), a 7, and a quarter note.

First system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, and another triplet of eighth notes in the second measure. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure. The bass clef staff continues the harmonic accompaniment.

**E**

Fourth system of musical notation, starting with a section marker 'E'. The treble clef staff has a melodic line with a triplet of eighth notes in the third measure. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

System 1: Treble clef staff with a key signature of two flats and a 3/4 time signature. It features a melodic line with a triplet of eighth notes in the first measure and another triplet of eighth notes in the fourth measure. The bass clef staff provides a harmonic accompaniment with chords and single notes.

System 2: Treble clef staff with a key signature of two flats and a 3/4 time signature. The melodic line continues with eighth and sixteenth notes. The bass clef staff features a more active accompaniment with eighth notes and chords.

System 3: Treble clef staff with a key signature of two flats and a 3/4 time signature. This system is characterized by a continuous triplet of eighth notes in the treble staff. The bass clef staff has a steady accompaniment of chords and single notes.

System 4: Treble clef staff with a key signature of two flats and a 3/4 time signature. It features a melodic line with triplet markings in the first, second, and third measures. The bass clef staff provides a consistent accompaniment.

System 5: Treble clef staff with a key signature of two flats and a 3/4 time signature. The melodic line consists of eighth and sixteenth notes. The bass clef staff has a simple accompaniment of chords and single notes.

3

rit.

Slower  
**F** Fm6/9

Bbm9 3 C7(b9) 3 Fm(add9) Bbm9 4

C7(alt.) 3 Dbm9 3 Gb13 3 Cbmaj7

Emaj7 Ebm7 Dbm11 Cbmaj9

Amaj9(#11) Freely Abm11 Ebm13 8va 15ma7

rit.

# IN APRIL

(For Nenette)

Lyric By

ROGER SCHORE

*Moderately slow*

Music By

BILL EVANS

Chord symbols: Gmaj<sup>7</sup>, E+7b<sup>9</sup>, Am<sup>7</sup>, D<sup>7</sup><sub>4</sub>, 3, Bm<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, E+7b<sup>9</sup>, Am<sup>7</sup>, D<sup>7</sup><sub>4</sub>, 3, G<sup>7</sup>, b<sup>9</sup>, 4, 3, Cmaj<sup>7</sup>, Cm<sup>6</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup><sub>4</sub>, b<sup>9</sup>, 3, Gmaj<sup>7</sup>, C#m<sup>7</sup>, F#<sup>9</sup><sub>4</sub>, 3, Bm<sup>7</sup>, E+7b<sup>9</sup>, A+<sup>11</sup>, D<sup>7</sup><sub>4</sub>, 3, Gmaj<sup>7</sup>, E+7b<sup>9</sup>, Am<sup>7</sup>, D<sup>7</sup><sub>4</sub>, 3, Bm<sup>7</sup>, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Bm<sup>7</sup>, E+7b<sup>9</sup>, Am<sup>7</sup>, D<sup>7</sup><sub>4</sub>, 3, B<sup>9</sup>, F<sup>9</sup>, E<sup>9</sup>, E+7b<sup>9</sup>, Am<sup>7</sup>, D<sup>7</sup><sub>4</sub>, 3, G, Em<sup>7</sup>, Am<sup>7</sup>, B+7b<sup>9</sup>, Em<sup>7</sup>, Dm<sup>6</sup>, Cmaj<sup>7</sup>, B+7b<sup>9</sup>, Em<sup>7</sup>, C#<sup>9</sup>, C+<sup>11</sup>, Bm<sup>7</sup>, (F<sup>9</sup>), Em<sup>7</sup>, (Bb+<sup>11</sup>), Am<sup>7</sup>, (Eb<sup>9</sup>), D<sup>7</sup><sub>4</sub>, 3, G, C+<sup>11</sup>.

Lyrics:  
You feel the charm of spring in A - pril, some-things in the  
Your life has just be - gun in A - pril, joy is ev - 'ry -  
Dir, the world's a play - ground swing in A - pril. Sud - den - ly the  
where, due to that spe - cial one in A - pril. He can make a  
sun - shine dis - clos - es soon there'll be ros - es,  
cot - tage a tow - er, a bud a flow - er,  
your heart pro - pos - es twice a day. I - mag - ine!  
an A - pril show - er a sur - prise. I - mag - ine!  
Love blos - soms all a - round in A - pril, not a world - ly  
Love is the on - ly game in A - pril, noth - ing can com -  
care, your lone - ly heart has found a home to - day. And in the  
pare when cu - pid plans to aim his fate - ful dart. Then you'll take  
space of a min - ute, you're swept up in it,  
leave of your sens - es, drop all de - fens - es,  
with luck you'll win it, your spring bou - quet. That hap - py end - ing,  
as he com - menc - es to do his part. When you start fall - ing  
a love in A - pril that will stay.  
and A - pril steals a - way your heart.

# LAURIE (The Dream)

Words by  
BOB DOROUGH  
Ballade  $A\flat$

Music by  
BILL EVANS

Deep down— Out on the street— I stir and speak the name of  
Gm7 Gm9 C7+5 F#7 D7sus D7+5(+9) A#m7  
her— whom I call Lau - rie. Is she real?— Or  
while— I look for Lau - rie. Search - ing ev - 'ry  
Bb7+5 (tr) Bbm9 Bbm9 Eb7+5  
is she just— a name— I dreamed of, Lau - rie?  
face but still— no trace— is there of Lau - rie.  
Eb9 Ab7(b9) C#m7 F#7(+9) (b9)  
Sweet in - de - ci - sion, Sweet love - ly vi - sion.—  
Sweet in - spi - ra - tion, in sweet des - pe - ra - tion I  
1. C#7 B7sus Bb7sus A9  
See her come smil - ing! Charm - ing! Be - quil - ing!— Then I tum - ble  
2. Fm9 F#m9 Gm9 G#m9 Am9 Bbm9 Bm9 (b5) B#7  
sleep— once a - gain— but to dream— for it seems that  
Slower Bb7(9) Eb7(+9) ten. Dm9/A Ab7sus Ebm9  
Lau - rie on - ly loves me when I'm dream - ing. *a tempo*  
(Coda) Eb9/Ab (Ab7) D# (tr) Db9  
Lau - rie com - ing t'ward me, call - ing, hum - ming for me.—  
B# (13) B7 F (b9) Bb#  
Turn - ing burn - ing, I see *rit.* freely in tempo  
Lau - rie.—  
Coda 13 chromatic  
to Bb Chas. Dm9

Bass: High E - chromatic - - - - - ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh, ooh.



# IT'S LOVE-IT'S CHRISTMAS

Words and Music by  
BILL EVANS

Danc-ing to the mu-sic low, the world cover-ed white with  
snow; A kiss that won't let go, it's  
love, it's Christ-mas. Jack Frost paint-ing win-dow  
panes, a sleigh, San-ta at the reins; A  
fire, can-dy canes, it's love, it's  
Christ-mas. Lov-ers watch-ing a star, their  
dreams so near yet so far; It's love, the  
spir-it of Christ-mas.