

ΒΑΣΙΚΟ ΤΖΑΖ ΠΙΑΝΟ I-9

77

Time Remembered

BILL EVANS

Medium Ballad

The musical score for 'Time Remembered' is presented in a grand staff format. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp. The chord progression for the first staff is Bm⁹, CMaj⁷⁽⁺¹¹⁾, FMaj⁷⁽⁺¹¹⁾, and Em⁹. The second staff continues with Am⁹, Dm⁹, Gm⁹, E^bMaj⁷⁽⁺¹¹⁾, and A^bMaj⁷⁽⁺¹¹⁾. The third staff features Am⁹, Dm⁹, Gm⁹, and Cm⁹. The fourth staff includes Fm⁹, Em⁹, Bm⁹, and a final chord with a sharp sign. The fifth staff shows E^bm⁹, Am⁹, Cm⁹, and F[#]m⁹. The sixth staff contains Bm⁹, Gm⁹, and E^bMaj⁷⁽⁺¹¹⁾. The seventh staff has Dm⁹ and Cm⁹. The piece concludes with a *rit.* (ritardando) marking and a *Fine* ending.

"TIME REMEMBERED"

♩ = 80

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part features a melodic line with a triplet of eighth notes in the fifth measure. The bass clef part provides a steady accompaniment with quarter notes. The key signature has one sharp (F#) and the time signature is 4/4.

Bm7 CΔ FΔ Em7 Am7 Dm7 Gm7 EbΔ

The second system continues the piece with similar melodic and harmonic patterns. The bass line remains consistent with quarter notes, while the treble line introduces some chromatic movement and rests.

AbΔ Am7 Dm7 Gm7 Cm7 Fm7 Em7

The third system features a more active treble line with eighth notes and a key change to two sharps (F# and C#). The bass line continues with quarter notes.

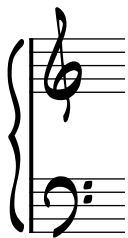
Bm7 Bm7 Ebm7 Am7 Cm7 F#m7

The fourth system concludes the piece with a melodic flourish in the treble and sustained chords in the bass. The notation includes a 'Fine' marking and a 'D.C. al Fine' instruction.

Bm7 Gm7 EbΔ Dm7 Cm7 Cm7

BILL EVANS





6 AFRO-CUBAN
8

CON ALMA

DIZZY

A E^bMAJ⁷ G[#]7/D[#] C[#]MIN⁷ B⁷ B^b7 E^bMAJ⁷ E^bMIN⁷ A^b7



D^bMAJ⁷ F⁷/C B^bMIN⁷ A^b7 G⁷ CMAJ⁷



B E^bMAJ⁷ G[#]7/D[#] C[#]MIN⁷ B⁷ B^b7 E^bMAJ⁷ E^bMIN⁷ A^b7



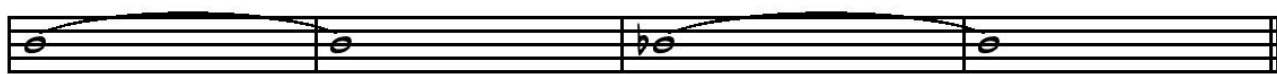
D^bMAJ⁷ F⁷/C B^bMIN⁷ A^b7 G⁷ CMAJ⁷



C CMIN⁷(b5) F⁷(b9) F[#]MIN⁷ B⁷



E^bMAJ⁷ FMIN⁷ B^b7



D E^bMAJ⁷ G[#]7/D[#] C[#]MIN⁷ B⁷ B^b7 E^bMAJ⁷ E^bMIN⁷ A^b7



D^bMAJ⁷ F⁷/C B^bMIN⁷ A^b7 G⁷ CMAJ⁷



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"CON ALMA"

♩ = 140

EΔ G#7/D# C#m7 BΔ Bb7 EbΔ Ebm7 Ab7

1. 2. Fine

DbΔ F7/C Bbm7 Ab7 G7 CΔ F#m7 B7 CΔ

Cm7b5 F7 F#m7 B7

EΔ F#m7 G#m7 F#m7 Fm7 B7 Bb7 F#m7 B7

O DIZZY GILLESPIE
ΣΤΟ ΠΙΑΝΟ



Med. Swing

Stablemates

Benny Golson

$\text{♩} = 162$



A E_{MI}^7 A^7 E_{bMI}^7 A_{b7} D_{bMA}^7
 (trp. w/ ten. 8va b.)
 $C^{7(+5)}$ A_{bMI}^7 D_{b7}

G_{bMA}^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}^7 $B_{b7(+9)(+5)}$ break
 (Latin)
 E_{bMI}^7 $A_{b7(+5)}$ D_{bMA}^7
 (trp.) 8 (ten.)

B (Swing) F_{MI}^7 G_{b13} $G^{7(+5)}$ C^7
 (trp. w/ ten. 8va b.)
 $(F_{\sharp MI}^7 B^7 F_{MI}^7 B_{b7} E_{MI}^7 A^7 E_{bMI}^7 A_{b7})$
 $B^7 B_{b7} A^7 A_{b7} break$

C $E_{MI}^7 A^7$ $E_{bMI}^7 A_{b7}$ D_{bMA}^7 $C^{7(+5)}$ A_{bMI}^7
 D_{b7} G_{bMA}^7 $G_{MI}^{7(b5)}$ C^7 F_{MI}^7 $B_{b7(+9)(+5)}$
 $(B_{b7(+9)(+5)} break)$ (Latin) E_{bMI}^7 $A_{b7(+5)}$ D_{bMA}^7
 (trp.) 8 (ten.) fine

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Piano lays out for the head. Chords in parentheses at B are used for solos. Solos swing, no breaks.



" STABLEMATES "

♩ = 120

Em7 A7 Ebm7 Ab7 DbΔ

C7 Abm7 Db7 GbΔ

Gm7 C7 Fm7 Bb7 Ebm7 Ab7 DbΔ DbΔ

Fine

Fm7 Gb7 G7 C7

B7 Bb7 A7 Ab7

(SWING)

FEE - FI - FO - FUM

- WAYNE SHORTER

WAYNE SHORTER - "SPEAK NO EVIL"

"FEE-FI-FO-FUM"

♩ = 120

The first system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It features a melody with eighth and quarter notes, including a triplet of eighth notes in the first measure and another triplet in the fourth measure. The lower staff is in bass clef, providing a harmonic accompaniment with chords and eighth notes. Chord symbols are placed below the bass staff: Eb7, D7, Gm7, AbΔ, BA, D7, Dm7, and G7.

The second system continues the piece with two staves. The melody in the upper staff includes a quarter rest in the first measure. The bass staff continues with harmonic support. Chord symbols below the bass staff are: Eb7, D7, Gm7, AbΔ, Gb7, F7, and Bb7.

The third system features two staves. The melody in the upper staff has a more active eighth-note pattern. The bass staff provides accompaniment. Chord symbols below the bass staff are: Eb7, Eb7, Bb7, and Bb7.

The fourth system consists of two staves. The melody in the upper staff includes a triplet of eighth notes in the final measure. The bass staff continues with accompaniment. Chord symbols below the bass staff are: Eb7, Eb7, Bbm7, Eb7, Am7, and D7. The instruction "D.C. al Coda" with a triplet symbol is placed above the final measure.

The fifth system is the final system, marked with a Coda symbol (⊕) at the beginning. It consists of two staves. The melody in the upper staff has a quarter rest in the first measure. The bass staff provides accompaniment. Chord symbols below the bass staff are: Eb7, D7, C7, BA, and BA.

ΣΗΜΕΙΩΣΕΙΣ

.ΣΤΟ "TIME REMEMBERED"

Δεν έχουμε αλλάξει τίποτα στις συγχορδίες. Έχουμε αλλάξει λίγο την ρυθμική αγωγή της μελωδίας (το όγδοο στα μέτρα 3,4,15,18,20 το έχουμε κάνει τέταρτο). Βάζουμε το μπάσο στο 1 και το 3 του μέτρου σχεδόν σε όλα τα μέτρα (σύμφωνα με το δική μας αισθητική) και προσθέτουμε το αντίστοιχο 3 και 7 ή 7 και 3 στην νότα της μελωδίας.

.ΣΤΟ "CON ALMA"

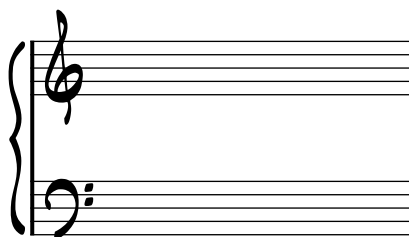
Έχουμε προσθέσει κάποιες συγχορδίες: Στο μέτρο 8 το IIm7-V7 για να επιστρέψουμε στην τονική. Στα μέτρα 21-22 εναρμονίσαμε διατονικά το Emaj7 (Imaj7-IIm7-IIIm7-IIm7) για να έχουμε αρμονική κίνηση (είναι θέμα γούστου αυτό, θα μπορούσαμε να μέναμε και στην ίδια συγχορδία). Στο μέτρο 23 προσθέσαμε αντικατάσταση του τριτόνου και στο μέτρο 24 προσθέσαμε το IIm7-V7 για να επιστρέψουμε στην τονική.

.ΣΤΟ "STABLEMATES"

Δεν έχουμε αλλάξει ή προσθέσει τίποτα. Προσθέτουμε το αντίστοιχο 3 και 7 ή 7 και 3 στη νότα της μελωδίας.

.ΣΤΟ "FEE-FI-FO-FUM"

Εδώ παρατηρούμε ότι έχουμε χωρίσει το 3 και 7 στα χέρια. Παίζουμε την τρίτη ή την έβδομη στο αριστερό χέρι μαζί με την τονική και στο δεξί χέρι την τρίτη ή την έβδομη και την νότα της μελωδίας. Όπως βλέπουμε στο αριστερό χέρι έχει δημιουργηθεί μια συγχορδία που περιλαμβάνει την τονική και την 3 ή την 7. Θα αναφερθούμε στο επόμενο κεφάλαιο για αυτό το τύπο των συγχορδιών που τις λέμε "Bud Powell" Voicings (από τον μεγάλο πιανίστα Bud Powell).



WAYNE SHORTER

