

# Waltz for Debby

Bill Evans

Transcription based on the two takes from "Waltz for Debby" (1961)

transcribed by Thomas Müller 2023-01-16

**A1**

ad lib. RH

Ped. \* etc.

9

\* The bass is incorporated in the piano part, so that the piece is playable for piano solo.

**A2**

17

25

**B**

33

Musical score for measures 41-48. The piece is in 3/4 time with a key signature of one flat (B-flat major). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of chords and moving lines in both hands.

Musical score for measures 49-56. Measure 49 is marked with a circled 'A3'. The music continues with a similar texture of chords and moving lines. A fermata is placed over the final note of measure 56.

Musical score for measures 57-61. The music features a more active bass line with eighth notes and a treble line with chords and eighth notes. A fermata is placed over the final note of measure 61.

Musical score for measures 62-63. The music continues with a similar texture of chords and moving lines. A fermata is placed over the final note of measure 63.

Musical score for measures 64-67. The piece changes to 3/4 time. Measure 64 is marked with a circled 'A3'. The music features a mix of chords and moving lines. A fermata is placed over the final note of measure 67. The word 'rit.' is written above the staff in measure 67.

\* The versions from "Waltz for Debby" (1961) contain some changes to the first version from "New Jazz Conceptions (1956). It seems that Bill Evans regarded them as improvements. For those who want to play the composition in its short form without the jazz-like middle section this combination might be an interesting alternative.

**C** *a Tempo, with swing feeling*

(take 1)

68

72

**A1'** Chord changes for chorusses

$\frac{3}{8}$  F<sup>maj7</sup> /A Dm<sup>7</sup> (D<sup>7/b10</sup>) Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

76

80

**A2'** F<sup>maj7</sup> /A Dm<sup>7</sup> (D<sup>7/b10</sup>) Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

84

88

A<sup>7</sup> D<sup>7</sup> B<sup>7(b5)</sup> E<sup>7</sup> A<sup>maj7</sup> A<sup>maj7</sup>

92

G<sup>m7</sup> C<sup>7</sup> A<sup>m7</sup> D<sup>7</sup> G<sup>m7</sup> A<sup>7</sup> D<sup>m7</sup> F<sup>11</sup>

96

B<sup>maj7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7/13</sup> A<sup>maj7</sup> D<sup>maj7</sup> G<sup>m7</sup> C<sup>7</sup>

100

F<sup>maj7/A</sup> D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>m7</sup> C<sup>7</sup>

104

A<sup>7</sup> D<sup>7</sup> G<sup>m7</sup> C<sup>7</sup> A<sup>m9</sup> D<sup>9</sup> B<sup>m7</sup> E<sup>9</sup>

last chorus to Coda  $\oplus$ 

108  $A_m^7$   $F^7$   $B^{\flat}maj7$   $A^7$   $Dm$   $Dm^7$   $G^{7/13}$   $G^{b9/b13}$

112  $F^{maj7}$   $Fm^{7/b5}$   $B^{\flat}maj7$   $D^{\flat}7/\#9$   $F^{6/9}$  for next chorus *D.S.*

bass: C - - - - - >

$\oplus$  Coda (take 1)

116

bass: C - - -

120 *slowly*

bass: C - - - - - >

Coda 2 (from the 1956 version)

126 *a tempo* *rit.* *slowly*

bass: C - - - - - >