

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♭). We hear a similar hint of blues in measure 52 with his use of the *flat 3rd* (A♭) and again in measure 69.

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

Fig. 8

Intro
Rubato $\text{♩} = 170$

5

9

13

17

21

25

29

Solo break
In time $\text{♩} = 180$

mf

Bass and drums enter

33 C⁶ C13 Bm7b5 E7#9 Am9 G#7

36 Gm9 C13 F⁶ Bm7b5 E7#9

39 Am9 D9 Gm9 C13 F[§]

42 Fm9 B♭13 Cmaj7 E7♯9 Am9 E7♯9

45 Am9 D9 Dm9

48 A♭m9/D♭ D♭9 C§ Bm7♭5 E7♯9 Am9 G♯7

52 Gm9 C9 F§ Bm7♭5 E7♯9

55 Am9 D9 Gm9 C13 F§

58 Fm9 B \flat 9 Cmaj7 E7 \sharp 9 Am9 D9

61 C/G Fmaj7/G G7alt. C \natural

64 D \flat 13 \sharp 11 C \natural C13 Bm7 \flat 5 E7 \sharp 9

67 Am9 G \sharp 7 Gm9 C13 F \natural

70 Bm7 \flat 5 E7 \sharp 9 Am9 D9 Gm9 C13

73 F \natural Fm9 B \flat 13 Cmaj7 E7 \sharp 9

76 Am9 E7[#]9 Am9 D9

This section consists of four measures. The piano left hand provides harmonic support with chords like Am9, E7[#]9, and Am9. The right hand plays a melodic line with eighth-note patterns.

Dm9 A♭m9/D♭ Db9 C§

This section consists of four measures. The piano left hand provides harmonic support with chords like Dm9, A♭m9/D♭, Db9, and C§. The right hand continues its melodic line.

Bm7♭5 E7[#]9 Am9 G♯7 Gm9 C9

This section consists of five measures. The piano left hand provides harmonic support with chords like Bm7♭5, E7[#]9, Am9, G♯7, Gm9, and C9. The right hand plays a melodic line.

F§ 8va Bm7♭5 E7[#]9 Am9 D9 loco Gm9 C13

This section consists of five measures. The piano left hand provides harmonic support with chords like F§, Bm7♭5, E7[#]9, Am9, D9 (with a tempo change indicated by 'loco'), Gm9, and C13. The right hand plays a melodic line.

F§ 3 Fm9 B♭9 Cmaj7 E7[#]9 Am9 D9

This section consists of five measures. The piano left hand provides harmonic support with chords like F§, Fm9, B♭9, Cmaj7, E7[#]9, Am9, and D9. The right hand plays a melodic line.

C/G Fmaj7/G G7alt. C§ D♭13♯11 C§

This section consists of five measures. The piano left hand provides harmonic support with chords like C/G, Fmaj7/G, G7alt., C§, D♭13♯11, and C§. The right hand plays a melodic line.