

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.

Fig. 4

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

Intro Rubato $\text{♩} = 102$

Cmaj9 Gm(maj7) Gm7 Fm7

pp

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

13 Fm(maj7) Gm7 A♭maj7 D♭maj7

J = 160

17 Cmaj9 Gm(maj7) Gm7 Fm7

23 Cm(add9) Fm7 Cm(add9) Fm7

Gm(maj7) Fm(maj7) Gm7 A♭maj7 D♭maj7

28

Cmaj9 Gm(maj7) Gm7 Fm7

33

Cm(add9) Fm7 Cm(add9)

38

43 Fm(maj7) Gm(maj7) Fm(maj7) Gm7 A♭maj7

D♭maj7 Cmaj9 Gm(maj7) Gm7

Fm7 loco Cm(add9) Fm7

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

A♭maj7 D♭maj7 Cmaj9

Gm(maj7) Gm7 Fm7

Musical score for piano showing measures 71-75. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. Measure 71 starts with a rest followed by a eighth-note pattern. Measure 72 continues the eighth-note pattern. Measure 73 begins with a forte dynamic (indicated by a large '>') and a eighth-note pattern. Measure 74 begins with a forte dynamic and a eighth-note pattern. Measure 75 concludes with a eighth-note pattern.

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

75 76 77 78

Musical score for piano showing measures 82-85. The score consists of two staves. The top staff is in G major (G, B, D) and the bottom staff is in C major (C, E, G). Measure 82 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth-note patterns and a bass line with sustained notes. Measure 83 begins with a Gm(maj7) chord, indicated by a label above the staff. Measures 84 and 85 continue the melodic line and bass line, transitioning through Gm7 and Fm7 chords, indicated by labels above the staff. Measure 85 concludes with a Fm7 chord.

86

Cm(add9)

Fm7

Musical score for piano showing four measures of chords:

- Measure 1: Cm(add9)
- Measure 2: Fm(maj7)
- Measure 3: Gm(maj7)
- Measure 4: Fm7

The score includes two staves: treble and bass. The bass staff features various bass clef markings (C, B-flat, A, G) corresponding to the chords. Measure 1 has a tempo of 90 BPM.

94 Gm7 A♭maj7 D♭maj7 Cmaj9

98 Gm(maj7) Gm7 Fm7

102 Cm(add9)

105 Fm7 Cm(add9) Fm7 Gmaj7

109 Fm(maj7) Gm7 A♭maj7 D♭maj7 Cmaj7