

# LOVE FOR SALE

## BILL EVANS SOLO

This is a transcription of the two-chorus solo that pianist Bill Evans takes with the Miles Davis Sextet on *Love for Sale*. It's taken from the Columbia recording originally entitled *Jazz Track*, although these days you're probably more likely to find it under the reissue title of *'58 Miles*.

I think this solo is one of Bill's very best: beautifully constructed, rhythmically fascinating and if you're used to the more introspective sound of the classic Evans Trio, the sheer exuberance of the swing may come as a surprise.

It's natural, in a way, that the facets of this solo that make it so musically powerful also make it somewhat tricky to notate and read. A few pointers.

### 1. **Key**

The tune is in Bb minor – actually, *melodic* minor is quite strongly implied. For simplicity of reading, I've given it the key signature of Bb *major* and flatted the third of the key where necessary. I've also taken a few liberties with accidentals where I think it makes for easier reading (particularly in the parts of the tune that are in the relative major, Db). Oh, and note the 4-bar tag ending that all the soloists play on their final chorus.

### 2. **Chords**

Bill takes a very flexible approach to the changes – he's as likely to treat the first chord of the A section as Eb $\Delta$  rather than Eb7, and also occasionally plays the second chord as Bb $\Delta$ . Note that this is in keeping with the subtle ambiguity of Cole Porter's melody against the harmony. He's also very flexible in his approach to alterations on the dominant chords – although a general preference for 7b9 chord-scales is evident. His lines involve a lot of passing-note chromaticism (very bebop) – and often the chromaticism goes far enough to override the straight changes. The chording underneath the line is usually quite sparse (again very bebop in conception, although Bill's style here is based on close LH clusters, dabs of more or less ambiguous colour, rather than classic bebop shell voicings). With all this in mind, I've decided to give the original changes rather than attempting to notate precisely what Bill is implying in his lines. It's instructive to look at the ways he chooses to depart from the given changes – but your LH comping should reflect the harmony implied by his RH line at the time.

### 3. **Rhythm**

One of the things that really makes this solo is that Bill frequently overlays different time feels. This kind of playing is often much easier to hear than read. In bars 9-14 of the second A section, first chorus, he overlays a 3/4 feel, but displaced by an 8<sup>th</sup> note. A similar thing occurs in the final A section of the first chorus, but here he overlays a 12/8 feel a 16<sup>th</sup> note off-whack. Another example of this kind of displacement occurs in the second A of the second chorus, where the fourth chords appear. Try to *hear* the overlaid time feel, rather than reading all the tied notes. Note that he always resolves these time feels back into the home 4/4. Just leaving them hanging wouldn't be nearly as strong musically.

### 4. **Swing**

Bill uses lots of different types of swing throughout the solo. You need to listen to the recording to get these nuances down – there's really not much point attempting to notate them. In particular, listen for the way he uses different swing phrasing on the ornaments (last A of the first chorus, for instance). These are really just classical "turns", but I thought it would be less ambiguous to write them out fully as 16<sup>th</sup> note groups.

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Best of luck, and feel free to e-mail me with any queries or comments at [jlyon@opus28.co.uk](mailto:jlyon@opus28.co.uk).

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Bill Evans Solo  
Miles '58 aka jazz Track  
(Transc. Jason Lyon)

LOVE FOR SALE

Chorus? [A] Eb7

Bbm Eb7

Bbm Ebm7 Ab7

DbA Gb7 Cφ F7

Bbm [A] Eb7

Bbm Eb7

Bbm Ebm7 Ab7

DbA Gb7 Cφ F7

Bbm [B] Ebm7 Ab7

Handwritten musical score with ten staves of music. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1: D♭Δ, B♭7, E♭m7, A♭7
- Staff 2: D♭Δ, Fm7, B♭7
- Staff 3: E♭m, G♭ C7♭9, G♭, C7♭9
- Staff 4: F♭, B♭7♭9, [A] E♭7
- Staff 5: B♭m, E♭7
- Staff 6: B♭m, E♭m7, A♭7
- Staff 7: (G♭), D♭Δ, G♭7, C♭
- Staff 8: F7, B♭m
- Staff 9: Chorus 2, [A] E♭7, B♭m
- Staff 10: E♭7, B♭m

The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten annotations like "Chorus 2" and "[A]" in a box.

②

Handwritten musical score for guitar, featuring three systems of notation. The first system includes a melodic line and a bass line with chords Ebm7, Ab7, DbΔ, Gb7, Cm7, F7, and Bbm. The second system, labeled 'A', shows a guitar-specific chordal arrangement with Eb7, Bbm, Ebm7, Ab7, DbΔ, and Gb7, along with a bass line with C♭, F7b9, and Bbm. The third system, labeled 'B', provides an alternative melodic and bass line with chords Ebm7, Ab7, DbΔ, Bb7, Ebm7, Ab7, DbΔ, Fm7, Bb7b9, and Ebm.

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Handwritten musical notation for a jazz piece, featuring several staves of music with complex chord progressions and melodic lines. The notation includes various chord symbols and melodic fragments.

Chord progressions shown above the staves include:

- Staff 1: G $\emptyset$  C7 $\flat$ 9 G $\emptyset$  C7 $\flat$ 9 F $\emptyset$  B $\flat$ 7
- Staff 2 (marked with a boxed 'A'): E $\flat$ 7 B $\flat$ m
- Staff 3: E $\flat$ 7 B $\flat$ m
- Staff 4: E $\flat$ m7 A $\flat$ 7 D $\flat$ 7 G $\flat$ 7
- Staff 5: C $\emptyset$  F7 B $\flat$ m
- Staff 6: C $\emptyset$  F7 B $\flat$ m

The notation also includes various melodic lines with notes, rests, and articulation marks such as slurs and accents.