

# ONE FOR HELEN

Music by Bill Evans

As Played on *Bill Evans at Town Hall*

## Figure 3 – Head to Bass Solo

“One for Helen” was one of the more challenging pieces to record for this volume. Although the piece is not overly fast, it is no easy task to mimic Evans’s subtlety and control. Here we see his use of close-position left-hand structures as well as many chords of omission (measures 5, 8, 9, 10, 27, etc.).

As with many great jazz solos, chord tones play an important role. Note the use of descending augmented triads in measures 87–91: A<sup>b+</sup>, G<sup>+</sup>, G<sup>b+</sup>, F<sup>+</sup>, and E<sup>+</sup>. Although it is simple to play, the figure is quite effective. A similar use of descending upper structure chords can be heard in measures 81–82.

One of the most striking features of this solo is the tremendous rhythmic variety. Evans uses swing eighths, triplet eighths, and triplet quarter notes, among other rhythms. This rhythmic energy culminates in the tricky passage in measures 123–130. My best advice here is to play the passage slowly until it becomes second nature.

Evans is very specific in his approach to tonic-minor chords in this piece. Although he plays a Cm6 in the left hand for each tonic chord in the piece, he uses B<sup>♯</sup> as an approach tone to the tonic note in the right hand *and* B<sup>b</sup> as a melodic tone for any chord outlines.

<b>7</b>	Full Band
<b>8</b>	Slow Demo meas. 47-63
<b>9</b>	Rhythm Track

Fig. 3

**A**  
Fast Swing ♩ = 184

1 Dm9b5 G+7 Cm7

5 Fm11 Bb7 Am7b5 D7alt Gm7b5

10 C9 Fm7 Fm7/Eb D9 D7alt G13 G+7

**B**

15 C11 C13 F7 Bb7alt. Eb7#11 Ab+7 Db+7 F#9

**C**

22 B+7 E13 A7alt. Cm9b5 G+7 Gm7b5

28 C+7 Fm9 Bb7alt. Eb9 Ab13 G+7

**A**

33 Cm6 Solo break Dm9b5 G+7

37 Cm6 Fm9 Bb13

41 Am7b5 D7 Gm7b5 C7

45 Fm9 D7#9 G7b9

49 C11 C13 F9 Bb13 Eb7#9

**B**

53 Ab13 A+7 Db9 F#+7 B13

57 E9 A13 Ab13 G+7

**C**

61 Gm7b5 C7 Fm9 Bb13

65 A13 Ab13 G+7 Cm#8 A13

**A**

69  $A\flat 13$   $G+7$   $Cm\flat$

73  $Fm9$   $B\flat 13$   $Am7\flat 5$   $D7\flat 9$

77  $Gm7\flat 5$   $C7$   $Fm9$

81  $D7alt.$   $G7\flat 5$   $C13$   $F9$

**B**

85  $B\flat 13$   $E\flat 9$   $A\flat +7$   $G+7$

89  $G\flat 13$   $B9$   $E+7$   $A+7$

**C**

93  $A\flat 13$   $G+7$   $Gm7\flat 5$   $C13$

97  $Fm9$   $B\flat 13$   $A13$   $A\flat 13$   $G+7$

**A**

101  $Cm\flat$   $A\flat 13$   $G+7$

105  $Cm\flat$   $Fm9$   $B\flat 13$

109  $Am7\flat 5$   $D7\flat 9$   $Gm7\flat 5$   $C13\flat 9$

*mf*

113  $Fm9$   $D7\sharp 9$   $G+7$

117

C11 C13 Fm9 F9 **B** Bb13 Eb7#9

121

Ab13 Db9 F#+7 B13 E9

125

A+7 Ab13 **C** G+7

129

Gm7b5 C7b9 Fm9 Bb13 A13

134

Ab13 G+7 Cm# Eb9 **A** Ab13 G+7

139

Cm# Fm9 Bb9 Am7b5

144

D7b9 Gm7b5 C13b9 Fm9

148

D7b9 G+7 C9 F7#9

**B**

153

Bb+7 Eb9 Ab+7 Db9 Gb+7

157

B13 E9 A13

**C**

161

Ab13 G+7 Gm7b5 C13 Fm9

166

Bb13 A13 Ab13 G7 Cm#9 Eb7