

Waltz For Debby

Lyric by
GENE LEES

Music by
BILL EVANS

Medium Jazz Waltz
in one

(A^{m7}) (E⁷/G[#])

[A] F^{Maj7}/A D^{m7} G^{m7} C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E

F⁷/E^b B^bMaj⁷/D G^{m7}(^{b5})/D^b C⁷ /B^b A^{m7} D^{m7} G^{m7} C⁷

(A^{m7}) F^{Maj7}/A D^{m7} G^{m7} C⁷ A⁷/C[#] D⁷/C G⁷/B C⁷/B^b

A⁷ D^{m7} /C B⁷ E⁷ /D (A^{Maj7} /C[#] B^{m7} A^{Maj7} /G[#])

[B] G^{m7} C⁹ A^{m7} D⁷ G^{m7} A⁷ D^{m9} C^{m7}

B^bMaj⁷ A⁷ D^{m7} G⁹ A^bMaj⁷ D^bMaj⁷ G^{m7} C⁷

[C] (A^{m7}) (E⁷/G[#])

F^{Maj7}/A D^{m7} G^{m7} C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E

F⁷/E^b B^bMaj⁷/D G^{m7}(^{b5})/D^b C⁷ /B^b A^{m7} D⁷ B^{m9} E⁷

Am⁷ F⁷ B^bMaj⁷ A⁺⁷(#9) 3/4 ending Dm⁷ G⁹ G[#]°

Am⁷ A^b° Gm⁷ (C⁷) G[#]° ⊕ II FMaj⁷ Dm⁷ Gm⁷ C⁷

C bass Pedal -----

Solos on A B C
After solos D.C. at Coda ⊕ II

4/4 ending Dm⁷ G⁷alt. in 2 FMaj⁷ A^b° Gm⁷ G[#]° Am⁷ A^b°

ad lib. *a tempo*
C bass Pedal -----

Gm⁷ G[#]° Am⁷ A^b° Gm⁷ G[#]° FMaj⁷ Dm⁷ Gm⁷ C⁷(^b9)

Fill

in 2 (Am⁷)
D F^{Maj}⁷/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F 3 C⁷/E

F⁷/E^b B^bMaj⁷/D Gm⁷(^b5)/D^b C⁷ Am⁷ Dm⁷ Gm⁷ C⁷

(Am⁷)
F^{Maj}⁷/A Dm⁷ Gm⁷ C⁷ A⁷/C[#] D⁷/C G⁷/B 3 C⁷/B^b

A⁷ Dm⁷ B⁷ E⁷ AMaj⁷

E
 Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁹ Cm⁷ 3

B^bMaj⁷ A⁷ Dm⁷ G⁹ A^bMaj⁷ D^bMaj⁷ Gm⁷ C⁷

F (Am⁷) F^{Maj}/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F# G⁷/F 3 C⁷/E F⁷/E^b B^bMaj⁷/D

Gm^{7(b5)}/D^b C⁷ /B^b Am⁷ D⁷ Bm⁹ E⁷ Am⁷ F⁷ B^bMaj⁷ A+⁷(#9)

Dm⁷ G⁷ G#^o Φ I Am⁷ A^b^o Gm⁷ (C⁷) G#^o FMaj⁷ Dm⁷ Gm⁷ C⁷

C bass Pedal-----

Solos on D E F
 After solos D.S. al Coda I

Φ I Am⁷ A^b^o Gm⁷ G#^o Am⁷ A^b^o Gm⁷ G#^o

C bass Pedal-----

Am⁷ A^b^o Gm⁷ A^b^o Φ II D^bMaj⁹ G^bMaj⁷ AMaj⁷ GMaj⁷ C+⁷(#9) FMaj⁷

rit.

Alternate changes in parentheses - on both endings and coda Am⁷ is interchangeable with FMaj⁷.

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A in one F^{Maj7}/A Dm^7 Gm^7 $E^7/G\#$ A^7/G $D^7/F\#$

In her own sweet world,

G^7/F C^7/E $F^7/E\flat$ B^bMaj^7/D $Gm^7(b5)/D\flat$ C^7 $B\flat$

pop - u - lat - ed by dolls and clowns and a prince and a big pur - ple

Am^7 Dm^7 Gm^7 C^7 Am^7 Dm^7 Gm^7 C^7

bear,

$A^7/C\#$ D^7/C G^7/B $C^7/B\flat$ Lives my fav - 'rite

A^7 Dm^7 C B^7

girl, un - a - ware of the wor - ried frowns that we wear - y

E^7 D $AMaj^7$ Bm^7 $AMaj^7$ $G\#$

grown - ups all wear.

B Gm^7 C^9 Am^7 D^7 Gm^7

In the sun, she danc - es to

A^7 Dm^9 Cm^7 B^bMaj^7 A^{13}_9

si - lent mu - sic, Songs that are spun of gold some -

Dm^7 G^9 A^bMaj^7 D^bMaj^7 Gm^7 C^7

where in her own lit - tle head.

C F^{Maj7}/A Dm^7 Gm^7 $E^7/G\#$ A^7/G $D^7/F\#$

One day all too soon,

G⁷/F **C⁷/E** **F⁷/E^b** **B^b/D** **Gm⁷(^b5)/D^b** **C⁷** **/B^b**

She'll grow up and she'll leave her dolls and her prince and her sil - ly old bear.

Am⁷ **D⁷** **Bm⁹** **E⁷** **Am⁷** **F⁷**

When she goes they will cry

B^bMaj⁷ **A⁷([#]9) ([#]5)** **Dm⁷** **G⁹** **B^o**

as they whis - per good - bye. They will miss her, I fear, but then so will I.

F⁶ **F^o** **Gm⁷** **C⁷** **F**

C pedal...

Recorded by Tony Bennett / Who Can I Turn To / Sony 66503-2, 40 Years: The Artistry of Tony Bennett Columbia C4K-46843; Johnny Hartman / The Voice That Is GRP GRD 144-2; Gene Lees / Yesterday I Heard The Rain / JazzLetter Records; Mark Murphy / Satisfaction Guaranteed / Muse LP MR 5215; Judy Niemack / Long As You're Living / Free Lance FRL-CD 014; Ellyn Rucker / This Heart Of Mine / Capri 74010-2; Sylvia Syms / Then Along Came Bill DRG 91402