

HERBIE HANCOCK
CLASSIC JAZZ COMPOSITIONS AND PIANO SOLOS



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transcribed by Bill Dobbins

ADVANCE MUSIC

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ABOUT THE MUSIC

Herbie Hancock is certainly one of the most influential jazz pianists of the second half of the twentieth century. Although he rarely chose the solo piano format as a vehicle for his unique creative gifts, his recordings as a member of the Miles Davis Quintet and as the leader of several sessions for the Blue Note label have made an impact on practically all contemporary jazz pianists, especially in terms of harmonic conception and the spontaneous development of melodic and rhythmic ideas.

This book contains some of my favorite Hancock compositions and piano solos from both of these historically influential sources. In "Oliloqui Valley" and "The Sorcerer" I included chord changes for the theme and first chorus only, since the remaining choruses contain only occasional embellishments, simplifications or variations of the original harmonic progression. Chord changes are included in every chorus of "Goodbye To Childhood", since Herbie varied the harmonic content considerably from one chorus to the next. Although Ron Carter's bass line emphasizes the same notes in the corresponding measures of each ten-bar chorus, Herbie discovers an ever changing array of harmonic colors which make the same bass notes sound fresh each time they return. His brilliant harmonic spontaneity gives the entire piece a feeling of continual harmonic evolution and development, even though it is based on a single ten-bar repeated chorus. The solos based on the harmonic progressions of standard tunes contain chord changes in every chorus. A comparison of corresponding measures from different choruses will lead to a greater understanding and appreciation of Herbie's inventiveness in relation to harmonic embellishment, interpolation and substitution. A comparison of his solos on different recordings of the same tunes would be a logical and useful way to continue the study. It is highly recommended that these solos be played with a bassist, or even with both a bassist and a drummer. Although the solos sound relatively complete in themselves, the piano sounds become richer and more colorful when they are heard in combination with the bass notes to which they are related. I sincerely hope you enjoy playing and studying this music as much as I have. (Bill Dobbins)

Oliloqui Valley

Herbie Hancock

Straight eighths (♩=176)

play 4x

(bass)

F-

5

Db13/Eb

swing

Eb-
E-

9

13

straight 8ths

F-

16

Db13/Eb

20

swing

E-9

Musical notation for measures 20-23. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with slurs and accents. Chords are indicated by E-9 and swing.

24

AΔ

E-9

AΔ

Musical notation for measures 24-26. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with slurs and accents. Chords are indicated by AΔ and E-9.

27

E-9

AΔ

E-9

Fine

Musical notation for measures 27-30. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with slurs and accents. Chords are indicated by E-9, AΔ, and Fine.

31

F-6⁹

1. CHORUS

Musical notation for measures 31-34. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with slurs and accents. Chord is indicated by F-6⁹.

35

Db13#11

Musical notation for measures 35-38. Treble clef has a melodic line with slurs and accents. Bass clef has a bass line with slurs and accents. Chord is indicated by Db13#11.

39 E-7

43 F-6⁹

46 Db13

49 E-7

52 AA E-7 AA E-7

56 $A\Delta$ $E-7$

Musical notation for measures 56-58. Measure 56 has a treble clef with a melodic line and a bass clef with a bass line. Measure 57 has a treble clef with a melodic line and a bass clef with a bass line. Measure 58 has a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated as $A\Delta$ and $E-7$.

59 $F-6^9$

2. CHORUS

Musical notation for measures 59-62. Measure 59 has a treble clef with a melodic line and a bass clef with a bass line. Measure 60 has a treble clef with a melodic line and a bass clef with a bass line. Measure 61 has a treble clef with a melodic line and a bass clef with a bass line. Measure 62 has a treble clef with a melodic line and a bass clef with a bass line. Chord is indicated as $F-6^9$.

63 $Db13\#11$

Musical notation for measures 63-66. Measure 63 has a treble clef with a melodic line and a bass clef with a bass line. Measure 64 has a treble clef with a melodic line and a bass clef with a bass line. Measure 65 has a treble clef with a melodic line and a bass clef with a bass line. Measure 66 has a treble clef with a melodic line and a bass clef with a bass line. Chord is indicated as $Db13\#11$.

67 $E-7$

Musical notation for measures 67-70. Measure 67 has a treble clef with a melodic line and a bass clef with a bass line. Measure 68 has a treble clef with a melodic line and a bass clef with a bass line. Measure 69 has a treble clef with a melodic line and a bass clef with a bass line. Measure 70 has a treble clef with a melodic line and a bass clef with a bass line. Chord is indicated as $E-7$.

71 $F-6^9$

Musical notation for measures 71-74. Measure 71 has a treble clef with a melodic line and a bass clef with a bass line. Measure 72 has a treble clef with a melodic line and a bass clef with a bass line. Measure 73 has a treble clef with a melodic line and a bass clef with a bass line. Measure 74 has a treble clef with a melodic line and a bass clef with a bass line. Chord is indicated as $F-6^9$.

75 Db13

Musical notation for measures 75-78. Treble clef, key signature of three flats. Measure 75 has a Db13 chord. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with chords and rests.

79 E-7 AΔ E-7 AΔ

Musical notation for measures 79-82. Treble clef, key signature of three flats. Measure 79 has an E-7 chord. Measure 80 has an AΔ chord. Measure 81 has an E-7 chord. Measure 82 has an AΔ chord. The right hand has a melodic line with slurs. The left hand has a bass line with chords and slurs.

83 E-7 AΔ E-7

Musical notation for measures 83-86. Treble clef, key signature of three flats. Measure 83 has an E-7 chord. Measure 84 has an AΔ chord. Measure 85 has an E-7 chord. Measure 86 has an E-7 chord. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with chords and triplets.

87 F-6⁹ 3. CHORUS

Musical notation for measures 87-90. Treble clef, key signature of three flats. Measure 87 has an F-6⁹ chord. Measure 88 has an F-6⁹ chord. Measure 89 has an F-6⁹ chord. Measure 90 has an F-6⁹ chord. The right hand has a melodic line with slurs and triplets. The left hand has a bass line with chords and slurs.

91 Db13#11

Musical notation for measures 91-94. Treble clef, key signature of three flats. Measure 91 has a Db13#11 chord. Measure 92 has a Db13#11 chord. Measure 93 has a Db13#11 chord. Measure 94 has a Db13#11 chord. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with chords and slurs.

94 E-7

98 F-6⁹

102 Db13

105 E-7 AΔ

108 E-7 AΔ E-7

112 AΔ E-7

115 F-6⁹

4. CHORUS

119 Db13#11

122 E-7

125 F-6⁹

129 Db13

133 E-7 AΔ

137 E-7 AΔ E-7

140 AΔ E-7 F-6⁹

Goodbye To Childhood

Herbie Hancock

Slowly, freely

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and begins with a whole note chord in the bass clef. The melody in the treble clef starts with a half note, followed by a quarter note, and then a series of eighth notes. There are double bar lines with repeat signs in both staves.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a series of chords and melodic lines. There are triplets indicated by a '3' over a bracket in both staves.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a series of chords and melodic lines. There are double bar lines with repeat signs in both staves.

Ballad (♩ = 54)

The first system of the ballad section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and begins with a whole note chord in the bass clef. The melody in the treble clef starts with a half note, followed by a quarter note, and then a series of eighth notes. There are double bar lines with repeat signs in both staves. Chord symbols are written above the staff: Eb-7, B7/Eb, Bø, EΔb5, and Bb7. The text "1. CHORUS" is written in the lower left corner.

The second system of the ballad section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a series of chords and melodic lines. There are triplets indicated by a '3' over a bracket in both staves. Chord symbols are written above the staff: Eb-7, A-Δ, and Dø.

8

D-/C# D-/C B \emptyset B \flat 13sus

11

E \flat -7/G \flat B7/F# B-7 E Δ \flat 5/B \flat B \flat 7

2. CHORUS

15

E \flat -7 A- Δ D-6 \supset

18

C#7alt. F#AC B \emptyset B \flat 13sus

21

E \flat -7/B \flat B7/A B7sus E Δ B \flat 7

3. CHORUS

25 Eb-7 A-Δ D7sus C#7alt. 3

29 C6⁹ (B-7) Bb7sus Eb-7 3 Ebø 3

4. CHORUS

33 Bø 3 E6⁹ Bb7 3 Eb-7 3

36 A- D7sus 3 C#7alt. 3

39 C6⁹ (F6⁹) Bø 6 Bb7sus 6 12

41 Eb-7 tr B7/Eb Bø

5. CHORUS

44 EΔ#5 Bb7 Eb-7 A-7

47 D-Δ D-Δ/C# F6#9/C Bb7sus

51 Eb-7 Eb-6#9 Bø/F

6. CHORUS

54 EΔ#5 Bb7sus Eb-7 A-7

57 $D-6^9$ $C\#7$ $F\Delta/C$ $B\emptyset$ $Bb7sus$

61 $Eb-7$ $Eb\emptyset$ $B\emptyset$

7. CHORUS

64 $E6^9$ $Bb7$ $Eb-7$

66 $A-9/C$ $D-9/F$ $C\#7alt.$

69 $F\Delta/C$ $B\emptyset$ $Bb7sus$ $Eb-7$

8. CHORUS

72 Eb⁰7 B \emptyset /F E Δ ^{#5} Bb7

75 Eb-7 A- Δ D- C \sharp 7alt.

79 D-7/C B \emptyset Bb7sus/F

81 Eb-7 Eb⁰7 B \emptyset (B7)

9. CHORUS

84 E6⁹ Bb7 Eb-7 A- Δ (A \emptyset)

87 *D-6⁹* *tr tr tr tr tr tr* *C#7alt.*

89 *CΔ#5* *G/B* *Bb7sus/F* *Eb-7* *Eb^o7/A*

10. CHORUS

93 *Bø* *E6⁹* *Bb7* *Eb-6⁹* *A-(Δ)*

97 *D-6⁹* *C#7* *FΔ/C* *Bb7sus* *A-*

D.C. al Coda

102

The Sorcerer

Herbie Hancock

♩=192 $D\flat 6^9$ $D\Delta/D\flat$ $E-9$

4 $D-6^9/E$ (E phrygian) $D\flat$ $D6^9$ $A13\sharp 11$

8 $D7alt.$ $A\flat-9$ $G-9$ $A\flat 7\sharp 11$ $D-11$

13 $C-11$ $G-\Delta/A$ $A7sus$ $A\flat\Delta$

17 $A\flat\Delta$ $D\flat 6^9$ $D6^9$ $E-6^9$ $D-6^9$

Fine 1. CHORUS

22 Db6⁹ D6⁹ A7 D7

26 Ab-9 G-9 Ab7sus D-9

30 C-9 G-6⁹/A A7sus^{b9} Ab^oΔ

34 Db6⁹ D6⁹ E-6⁹ D-6⁹

38 Db6⁹ D6⁹ A7 D7

42 $A\flat-9$ $G-9$ $A\flat 7$ $D-9$

46 $C-9$ $G-6^9/A$ $A7sus$ $A\flat^{\circ}\Delta$

50 $D\flat 6^9$ $D6^9$ $E-6^9$ $D-6^9$

2. CHORUS

54 $D\flat 6^9$ $D6^9$ $A7$ $D7$

58 $A\flat-9$ $G-9$ $A\flat 7sus$ $D-9$

62 C-9 G-6⁹/A A7sus^b9 Ab^oΔ

66 Db6⁹ D6⁹ E-6⁹

69 D-6⁹ Db6⁹ D6⁹

73 D7 Ab-9 G-9 Ab7 D-9

78 C-9 G-6⁹/A A7sus Ab^oΔ

82 $D\flat 6^9$ $D 6^9$ $E-6^9$ $D-6^9$

3. CHORUS

86 $D\flat 6^9$ $D 6^9$ $A 7$ $D 7$

90 $A\flat-9$ $G-9$ $A\flat 7sus$ $D-9$

94 $C-9$ $G-6^9/A$ $A 7sus\flat 9$ $A\flat\Delta$

98 $D\flat 6^9$ $D 6^9$ $E-6^9$ $D-6^9$

102 Db6⁹ D6⁹ A7 D7

106 Ab-9 G-9 Ab7 D-9

110 C-9 G-6⁹/A A7sus Ab^oΔ

114 Db6⁹ D6⁹ E-6⁹ D-6⁹

4. CHORUS

118 Db6⁹ D6⁹ A7 D7

122 $A\flat-9$ $G-9$ $A\flat 7sus$ $D-9$

126 $C-9$ $G-6^9/A$ $A7sus^{\flat 9}$ $A\flat^{\circ} \Delta$

130 $D\flat 6^9$ $D6^9$ $E-6^9$ $D-6^9$

134 $D\flat 6^9$ $D6^9$ $A7$ $D7$

138 $A\flat-9$ $G-9$ $A\flat 7$ $D-9$

142 C-9 G-6⁹/A A7sus Ab^oΔ

146 Db6⁹ D6⁹ E-6⁹ D-6⁹ Δ

5. CHORUS

150 Db6⁹ Δ D6⁹ A7 D7

154 Ab-9 G-9 Ab7sus

157 D-9 C-9 G-6⁹/A A7sus^b9 Ab^oΔ

162 Db6⁹ D6⁹ E-6⁹ D-6⁹ Db6⁹

167 D6⁹ A7 D7 Ab-9

171 G-9 Ab7 D-9

174 C-9 G-6⁹/A A7sus Ab°Δ

178 6. CHORUS Db6⁹ D6⁹ E-6⁹ D-6⁹ Db6⁹

183 $D6^9$ $A7$ $D7$ $A\flat-9$

187 $G-9$ $A\flat7sus$ $D-9$

190 $C-9$ $G-6^9/A$ $A7sus\flat9$ $A\flat\Delta$

194 $D\flat6^9$ $D6^9$ $E-6^9$ $D-6^9$

198 $D\flat6^9$ $D6^9$ $A7$ $D7$

202 $A\flat-9$ $G-9$ $A\flat7$ $D-9$

206 $C-9$ $G-6^9/A$ $A7sus$

209 $A\flat^{\circ}\Delta$ $D\flat^9$ $D6^9$

7. CHORUS

212 $E-6^9$ $D-6^9$ $D\flat^9$ $D6^9$

216 $A7$ $D7$ $A\flat-9$ $G-9$

220 $A\flat 7sus$ $D-9$ $C-9$ $G-6^9/A$

224 $A7sus^{b9}$ $A\flat^{\circ}\Delta$ $D\flat 6^9$ $D6^9$ $E-6^9$

229 $D-6^9$ $D\flat 6^9$ $D6^9$ $A7$ $D7$

234 $A\flat-9$ $G-9$ $A\flat 7$ $D-9$

238 $C-9$ $G-6^9/A$ $A7sus$ $A\flat^{\circ}\Delta$ *D.C. al Fine*

Herbie Hancock's solo on the chord changes to
Autumn Leaves

(♩=92-96)

1. CHORUS

Chord changes: C-7, F7, BbΔ, (EbΔ)

Chord changes: Aø, D7alt., G-7, C-7

Chord changes: F7, BbΔ, (EbΔ), A-7, D7alt.

Chord changes: G-7, Aø(Eb6⁹), D7alt.

Chord changes: G-7, C7#11, F7alt.

23 $B\flat\Delta$ B-7 (E7) A-7 D7alt.

27 G-7 (Bb7alt.) Eb7 Aø D7

31 G-7 C-7 F7

2. CHORUS

35 $B\flat\Delta$ (EbΔ) Aø D7alt.

39 G7alt. C-7 F7b9

43

B-7 E7 Bb-7 Eb7 A-7 D7b9

47

G-7 Eb7b9 D7alt. G-7

52

C7 F7alt. BbΔ

56

A-7 D7b9 G7 C7

60

8va F7 Eb7 Aø D7 G-7

65 C-7 F7 BbΔ (EbΔ)

3. CHORUS

69 A∅ D7alt. G-7

73 C-7 F7 B7#9 E7 Bb7#9 Eb7

77 A-7 D7alt. G-7

81 Eb7 D7alt. G-7

85 C7 F7 BbΔ

89 Aø D7alt. G-7 (C7sus) F-7 Bb7alt.

93 Eb7sus D7alt. G-7 (G7alt.)

97 C7#11 F7alt. BbΔ B-7 Bb-7

4. CHORUS

101 A-7 D7b9 G-7

105 C7#11 F7alt. BbΔ Bø (E7)

109 A-7 D7alt. G-7

113 Eb7 D7alt. G-69

116 C-7 F7alt. BbΔ

120 (Eb7) Aø D7b9 G-7 C7b9

124 F-7 Bb7 Eb7 D7b9

127 G-6⁹ C-7 F7 BbΔ

5. CHORUS

132 (EbΔ) A7alt. D7alt. G7alt.

136 C7alt. F7alt. B-7 Bb-7

140 Eb7 Aø D7alt. G-Δ

144

Eb7#11 D7alt.

147

G-7 G7alt. C7#11

150

F7alt. BbΔ Bb-7 Eb7

153

A7b9 D7b9 G7b9

156

(F7b9) Eb7#9 D7#9

159 $G7^{\flat 9}$ $C-7$ $F7^{alt.}$

6. CHORUS

163 $B\flat 7^{sus}$ $E\flat 7^{sus}$ $A7^{\flat 9}$

166 $D7^{alt.}$ $G7^{alt.}$

169 $C7^{\sharp 11}$ $F7^{alt.}$ $B-7$

172 $E7$ $A7$ $D7^{\sharp 9}$ $G-\Delta$

176 Eb7 D7alt. G-7

180 C-7 F7sus

183 Bb7 Eb7 Aø D7alt.

187 G-7 C7sus F-7 Bb7 Eb7 D7alt.

191 G-7 C-7

Herbie Hancock's solo on the chord changes to

All Of You

(♩=126-132)

1. CHORUS

F \emptyset Bb7sus Eb6⁹ F \emptyset Bb7^{b9}

5 F \emptyset Bb7alt. Eb6⁹ G-7 C7

9 G-7 Gb-6⁹ F-7

12 Bb7alt. Eb7sus D7sus Db7sus C7sus

15 B7 #11 E6⁹ #11 F6⁹ Bb7alt. #11 Eb6⁹ Δ

19 $\#11$ $F6^9$ $Bb7alt.(sus)$ $\#11$ $F6^9$ $Bb7alt.$ $\#11$ $Eb6^9$

23 $G-6^9$ ($G7alt.$) $C7$ $A-7$ ($A\emptyset$)

26 $D7alt.$ $G7alt.$ $F\#-7$ $B7$ $F\emptyset$

30 $Bb7$ $Eb6^9$ $G-7$ $C7$

33 $F-7$ $Bb7$ $Eb6^9$ $F\emptyset$

2. CHORUS

36 (Bb7) Fø Bb7b9 Eb6⁹

39 G-7 C7 G-7 C7

42 Gb-6⁹ F-7

44 Bb7 Eb7 D7 Db7 C7

47 B6⁹ #11 E6⁹ Fø Bb7alt. Eb6⁹

51 ^{8va} F \emptyset B \flat 7 F \emptyset B \flat 7alt. E \flat 6⁹

55 G-7 C7 A \flat Δ A \emptyset D7alt. G-7

60 C7 F-7 B \flat 7 G-7 C7

Extended turn-back
65 F-7 B \flat 7 G-7 C7

69 F-7 A B \flat 7 G-7

72 C7 F-7

74 Bb7 G-7

76 C7b9 F-7

78 Bb7b9 G-7 C7b9

81 F-7 Bb7 G-7

84 *8va* F#07 F-7 F#07

87 G-7 C7 F-7 Bb7

91 *(8va)* G-7 C7alt. F-7

94 Bb7sus G-7 C7 F-7

98 Bb7 G-7 C7

101

F-7 Δ Bb7 G-7 Δ

104

C7 8va F-7 Bb7

107

G-7 Δ C7 F7alt.

110

Bb7 G-7 C7 Δ

113

F-7 Δ Bb7b9 Eb69 Δ

Herbie Hancock's solo on the chord changes to
My Funny Valentine

Intro, ad lib. tempo

Chords: C-6⁹, AbΔ/C, C-7/Bb, AbΔ, F-7, Eb-6⁹ #11, D∅, Db7

Ballad (♩=60)

1. CHORUS

Chords: C-9, AbΔ/B, EbΔ/Bb, C-6⁹/A

Chords: AbΔ#5, F-Δ, Eb-Δ#11, D-9b5, Db7

Chords: C-11, B13#11, Bb13sus, Bb7alt., A13b9

13 $A\flat\Delta$ $A13$ $A\flat13$ $G13$ $G\flat13$ $F13/G\flat$ $F\emptyset$ $B\flat7^{\flat9}$ $b9$

17 $E\flat6^9$ $A\flat-/E\flat$ $E\flat\Delta/E\flat$ $E\Delta^{\flat5}/E\flat$ $E\flat\Delta^{\sharp11}$ $A\flat-6^9/E\flat$

20 $E\flat\Delta$ $A\flat\Delta/E\flat$ $E\flat6^9$ $G7alt.$ $(D\flat7)$

22 $C-\Delta$ $F7^{\flat9}$ $B\flat-7$ $E\flat7^{\flat9}$ $A\flat6^9$

24 $D\emptyset$ $G13^{\flat9}$ $C-9\Delta^{\flat5}$ $B7alt.$

27 $Bb13^{b9}$ $A-9^{b5}$ $Ab\Delta$

30 $D\emptyset$ $G7alt.$ $C-9$ $F7alt.$ $Bb13$ $A13^{b5}$

33 $Ab6^9$ $G7alt.$ $C13^{b9}$ $F-7$ $Bb7alt.$ $Eb13sus$ $D\#11$

Double time ($\text{♩} = 120$)
 37 $C-6^9$ $G7alt.$ $C-9$

2. CHORUS

42 $F13/A$ $Ab\Delta$

46

F-9 Eb-9Δ Dø

50

8va Ab13#11 G7alt.

53

C-6⁹

56

G7alt. C-7

58

F13/A

60

A13#9 AbΔ

63

A13 D7 G-9 C7#9 B13#11

66

#11 Bb7#9 Eb6^9

Herbie Hancock's solo on the chord changes to
Stella By Starlight

Intro, ad lib. tempo

E \emptyset A7alt. D \emptyset G7alt. C \emptyset F7alt.

Ballad (♩=60)

B \flat Δ B \flat Δ E \emptyset A7alt.

1. CHORUS

D-6 \flat 9 G-7 C7alt. F Δ D7 \flat 9/F \sharp

E \flat /G E/G \sharp F Δ /A G \flat Δ /B \flat A-9 D7alt.

9

G13sus G7alt. G13sus G7alt. C-9/G F-9/G

12

C-9/G F-9/G GbΔ EΔ/Gb GbΔ GbΔ^{b5}

15

E^{o7} Bb6/F E-13

18

Eø/A Ab13sus G7alt.

21

Db-9 Gb13 F7alt. Bb6⁹

Musical notation for measures 24-25. Measure 24 features a complex melodic line with triplets in both hands. Measure 25 begins with a treble clef and a key signature of two flats. The bass line has a triplet. The system concludes with a double bar line.

Double time (♩=120)

25 E \emptyset A7alt. A13 \flat 9

2. CHORUS

Musical notation for measures 25-28. Measure 25 starts with a treble clef and a key signature of two flats. The bass line has a triplet. Measure 26 has a treble clef and a key signature of two flats. Measure 27 has a treble clef and a key signature of two flats. Measure 28 has a treble clef and a key signature of two flats. The system concludes with a double bar line.

29 C-9 Db-9 C-9

Musical notation for measures 29-31. Measure 29 has a treble clef and a key signature of two flats. Measure 30 has a treble clef and a key signature of two flats. Measure 31 has a treble clef and a key signature of two flats. The system concludes with a double bar line.

32 F7 F-9 G \flat -9

Musical notation for measures 32-34. Measure 32 has a treble clef and a key signature of two flats. Measure 33 has a treble clef and a key signature of two flats. Measure 34 has a treble clef and a key signature of two flats. The system concludes with a double bar line.

35 F-9 B \flat 13 E \flat A

Musical notation for measures 35-37. Measure 35 has a treble clef and a key signature of two flats. Measure 36 has a treble clef and a key signature of two flats. Measure 37 has a treble clef and a key signature of two flats. The system concludes with a double bar line.

38 $\#11$
 $A\flat 13^{\flat 9}$ 8^{va}

41 $B\flat 6^9$ $E\emptyset$

44 $A7^{\text{alt}}$ $D-6^9$

47 $B\flat-7$ $A9^{\text{sus}}$

Herbie Hancock's solo on the chord changes to
I Thought About You

(♩=126)

B \emptyset B \flat -6⁹ F/A

4 A \emptyset D7alt. G13 A \flat 13

7 G13 G-7

10 E \emptyset A7alt.

13 D-6⁹ D \flat 13 C-7

16 F13 Bb6⁹ Bb-6⁹

20 C7 FΔ

24 B-7 E7alt.

27 F13#11 E7alt.

29 A-9 Ab7#11

31 **G7** **C7**

33 **Bø** **Bb-Δ** **F/A** **D7b9**

37 **G7alt.** **Ab7alt.** **G7**

40 **G-9** **F-9**

43 **E-7** **A7alt.**

45 D-9

3 3 6

46 G7alt.

6 6 5

47 C-7 F7b9

7 7

49 BbΔ

3 3 3 3 3

51 Bb-6⁹

3 7 3

53 $F\Delta$ $B\emptyset$ $Bb-6$

57 $A-7$ $D7alt.$ $G-7$

60 $C7$ F $Bb7$ $F\Delta$

64 $B\emptyset$

Herbie Hancock's solo on the chord changes to
There Is No Greater Love

(♩=160)
B \flat 7 Eb7 D7alt. G7

1. CHORUS

5 C7 C-7 F7

9 B \flat 7 Eb7 D7alt. G7

13 C7 C-7 F7 B \flat

17 A-7 D7alt. G-6 A-7 D7 \flat 9 G-

21 *D7b9* *G-* *C7* *F7*

25 *Bb7* *Eb7* *D7* *G7*

29 *C7* *F7* *Bb* *F7*

33 *Bb7* *Eb7* *D7alt.*

2. CHORUS

36 *G7* *C7*

39 F7 Bb7

42 Eb7 D7alt. G7

45 C7 F7 Bb

48 A-7 D7alt.

50 G-7 D7alt. G-7

53 D7alt. G-7

55 C7 F7

57 BbΔ Eb7

59 D7alt. G7

61 C7 F7

63 **Bb** **C-7** **F7** **Bb7** **Eb7**

3. CHORUS

67 **D7alt.** **G7** **C7**

70 **C-7** **F7** **Bb7**

74 **Eb7** **D7alt.** **G7** **C7**

78 **C-7** **F7** **Bb7** **A-9**

Herbie Hancock is certainly one of the most influential jazz pianists of the second half of the twentieth century. His recordings as a member of the Miles Davis Quintet and as the leader of several sessions for the Blue Note label have made an impact on practically all contemporary jazz pianists.

This book contains compositions and piano solos from both of these historically influential sources.

– from the introduction