

HERBIE HANCOCK
CLASSIC JAZZ COMPOSITIONS AND PIANO SOLOS



HERBIE HANCOCK
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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

24

AΔ

E-9

AΔ

27

E-9

AΔ

E-9

Fine

31

F-6⁹

1. CHORUS

35

Db13#11

39 E-7

43 F-6⁹

46 D \flat 13

49 E-7

52 A Δ E-7 A Δ E-7

56 $A\Delta$ $E-7$

Musical notation for measures 56-58. Treble clef has a melodic line with triplets and a fermata. Bass clef has a bass line with chords and a fermata.

59 $F-6^9$

2. CHORUS

Musical notation for measures 59-62. Treble clef has a melodic line with triplets. Bass clef has a bass line with chords and triplets.

63 $Db13\#11$

Musical notation for measures 63-66. Treble clef has a melodic line with triplets and a fermata. Bass clef has a bass line with chords and triplets.

67 $E-7$

Musical notation for measures 67-70. Treble clef has a melodic line with a fermata. Bass clef has a bass line with chords and a fermata.

71 $F-6^9$

Musical notation for measures 71-74. Treble clef has a melodic line with triplets and a fermata. Bass clef has a bass line with chords and a fermata.

75 Db13

79 E-7 AΔ E-7 AΔ

83 E-7 AΔ E-7

87 F-6⁹ 3. CHORUS

91 Db13#11

94 E-7

98 F-6⁹

102 Db13

105 E-7 AΔ

109 E-7 AΔ E-7

112 $A\Delta$ $E-7$

115 $F-6^9$

4. CHORUS

119 $Db13\#11$

122 $E-7$

125 $F-6^9$

129 Db13

Musical score for measures 129-132. Treble clef, bass clef. Measure 129 has a triplet of eighth notes. Measure 130 has a triplet of eighth notes. Measure 131 has a triplet of eighth notes. Measure 132 has a triplet of eighth notes. Chord Db13 is indicated above measure 131.

133 E-7 AΔ

Musical score for measures 133-136. Treble clef, bass clef. Measure 133 has a triplet of eighth notes. Measure 134 has a triplet of eighth notes. Measure 135 has a triplet of eighth notes. Measure 136 has a triplet of eighth notes. Chords E-7 and AΔ are indicated above measures 134 and 135 respectively.

137 E-7 AΔ E-7

Musical score for measures 137-140. Treble clef, bass clef. Measure 137 has a triplet of eighth notes. Measure 138 has a triplet of eighth notes. Measure 139 has a triplet of eighth notes. Measure 140 has a triplet of eighth notes. Chords E-7, AΔ, and E-7 are indicated above measures 137, 138, and 139 respectively.

140 AΔ E-7 F-6⁹

Musical score for measures 140-143. Treble clef, bass clef. Measure 140 has a triplet of eighth notes. Measure 141 has a triplet of eighth notes. Measure 142 has a triplet of eighth notes. Measure 143 has a triplet of eighth notes. Chords AΔ, E-7, and F-6⁹ are indicated above measures 140, 141, and 143 respectively.

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. 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. 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 treble staff: Eb-7, B7/Eb, Bø, EΔb5, and Bb7. The text "1. CHORUS" is written in the bass staff.

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 treble 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 3 Ebø 3

4. CHORUS

33 Bø 3 E6⁹ Bb7 3 Eb-7 3 3 3 3

36 A- D7sus 3 C#7alt. 3 3 3 3

39 C6⁹ (F6⁹) Bø 6 6 6 6 12

Bb7sus

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

Musical notation for measures 22-25. Treble clef with a 7/8 time signature. Chords: Db6⁹, D6⁹, A7, D7. Includes a triplet of eighth notes in measure 25.

26 Ab-9 G-9 Ab7sus D-9

Musical notation for measures 26-29. Treble clef. Chords: Ab-9, G-9, Ab7sus, D-9. Includes a triplet of eighth notes in measure 29.

30 C-9 G-6⁹/A A7sus^{b9} Ab^oΔ

Musical notation for measures 30-33. Treble clef. Chords: C-9, G-6⁹/A, A7sus^{b9}, Ab^oΔ. Includes a triplet of eighth notes in measure 31.

34 Db6⁹ D6⁹ E-6⁹ D-6⁹

Musical notation for measures 34-37. Treble clef. Chords: Db6⁹, D6⁹, E-6⁹, D-6⁹. Includes triplets of eighth notes in measures 35 and 37.

38 Db6⁹ D6⁹ A7 D7

Musical notation for measures 38-41. Treble clef. Chords: 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 $Db6^9$ $D6^9$ $A7$ $D7$

106 $Ab-9$ $G-9$ $Ab7$ $D-9$

110 $C-9$ $G-6^9/A$ $A7sus$ $Ab^{\circ}\Delta$

114 $Db6^9$ $D6^9$ $E-6^9$ $D-6^9$

4. CHORUS

118 $Db6^9$ $D6^9$ $A7$ $D7$

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 Db6⁹ D6⁹ E-6⁹ D-6⁹ Db6⁹

6. CHORUS

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 $A\flat^{\circ}\Delta$ $D\flat6^9$ $D6^9$

7. CHORUS

212 $E-6^9$ $D-6^9$ $D\flat6^9$ $D6^9$

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 Aø 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

E \flat 7#11

D7alt.

147

G-7

G7alt.

C7#11

150

F7alt.

B Δ

B \flat -7

E \flat 7

153

A7 \flat 9

D7 \flat 9

G7 \flat 9

156

(F7 \flat 9)

E \flat 7 \flat 9

D7 \flat 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 Bb7^{b9} 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 A Bb7 G-7 A

104

C7 8va F-7 Bb7

107

G-7 A C7 F7alt.

110

Bb7 G-7 C7 A

113

F-7 Bb7b9 Eb6^9 A

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

Intro, ad lib. tempo

C-6⁹ A \flat Δ /C C-7/B \flat A \flat Δ F-7 E \flat -6⁹ D \emptyset D \flat 7

Ballad (♩=60)

1 C-9 A \flat Δ /B E \flat Δ /B \flat C-6⁹/A

1. CHORUS

5 A \flat Δ #5 F- Δ E \flat - Δ #11 D-9 \flat 5 D \flat 7

9 C-11 B13#11 B \flat 13sus B \flat 7alt. A13 \flat 9

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

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-6 9

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)

Bb Δ Bb 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** **GbΔb5**

15 **Eo7** **Bb6/F** **E-13**

18 **Eø/A** **Ab13sus** **G7alt.**

21 **Db-9** **Gb13** **F7alt.** **Bb6⁹**

Musical notation for measures 24-28. The system consists of two staves. Measure 24 features a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. Measures 25-28 continue with complex rhythmic patterns and triplets in both staves.

Double time ($\text{♩} = 120$)

25 E \emptyset A7alt. A13 \flat 9

2. CHORUS

Musical notation for measures 25-28. Measure 25 is the start of the 2. CHORUS. The system consists of two staves. Measure 25 features a half note chord in the treble clef and a half note chord in the bass clef. Measures 26-28 continue with complex rhythmic patterns and chords in both staves.

29 C-9 Db-9 C-9

Musical notation for measures 29-31. The system consists of two staves. Measure 29 features a half note chord in the treble clef and a half note chord in the bass clef. Measures 30-31 continue with complex rhythmic patterns and chords in both staves.

32 F7 F-9 G \flat -9

Musical notation for measures 32-34. The system consists of two staves. Measure 32 features a half note chord in the treble clef and a half note chord in the bass clef. Measures 33-34 continue with complex rhythmic patterns and chords in both staves.

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

Musical notation for measures 35-38. The system consists of two staves. Measure 35 features a half note chord in the treble clef and a half note chord in the bass clef. Measures 36-38 continue with complex rhythmic patterns and chords in both staves.

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

41 $B\flat 6^9$ *(8va)* $E\emptyset$

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

46 G7alt.

47 C-7 F7b9

49 BbΔ

51 Bb-6^9

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 *D7^{b9}* *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