

HERBIE HANCOCK
CLASSIC JAZZ COMPOSITIONS AND PIANO SOLOS



HERBIE HANCOCK
CLASSIC JAZZ COMPOSITIONS AND PIANO SOLOS
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 ($\text{♩} = 176$)

play 4x
(bass)

F-

5 D \flat 13/E \flat

swing E \flat - E-

13 straight 8ths F-

16 D \flat 13/E \flat

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20

swing
^ > E-9
^ >

24

AΔ E-9 AΔ

27

E-9 AΔ E-9 Fine ^ >

31

1. CHORUS

F-6⁹

35

D_b13#11

39 E-7

43 F-6⁹

46 D♭13

49 E-7

52 AΔ

E-7

AΔ

E-7

56

AΔ E-7

59 F-6⁹

2. CHORUS

63 D♭13♯¹¹

67 E-7

71 F-6⁹

75 D_b13

 79 E-7 AΔ E-7 AΔ
 83 E-7 AΔ E-7 3- 3- 3- 3- 3- 3- 3-
 87 F-6⁹ 3-
 88 3. CHORUS
 91 D_b13#11 3- 3-

94

E-7

98

F-6⁹

102

D_b13

105

E-7

AΔ

108

E-7

AΔ

E-7

112 AΔ E-7

 115 F-6⁹ 4. CHORUS

 119 D♭13♯11

 122 E-7

 125 F-6⁹

129

D♭13

133

E-7

AΔ

137

E-7

AΔ

E-7

140

AΔ

E-7

F-6⁹

Goodbye To Childhood

Herbie Hancock

Slowly, freely

Ballad ($\text{♩} = 54$)

E \flat -7 B7/E \flat BØ EΔ \flat 5 B \flat 7

1. CHORUS

E \flat -7 A-Δ DØ

5

D-/C# D-/C Bø Bb13sus

Eb-7/Gb B7/F# B-7 EΔb5/Bb Bb7

2. CHORUS

Eb-7 A-Δ D-6⁹

C#7alt. FΔ/C Bø Bb13sus

Eb-7/Bb B7/A B7sus EΔ Bb7

3. CHORUS

Eb-7 A- Δ D7sus C#7alt. $\begin{smallmatrix} 3 \\ \wedge \end{smallmatrix}$
 25

C6 $\begin{smallmatrix} 9 \\ \wedge \end{smallmatrix}$ (B-7) Bb7sus Eb-7 4. CHORUS Ebø
 29

Bø E6 $\begin{smallmatrix} 9 \\ \wedge \end{smallmatrix}$ Bb7 Eb-7
 33

A- D7sus C#7alt. Ebø
 36

Bb7sus
 39

41

E_b-7 B₇/E_b B_ø

tr

5. CHORUS

44

EΔ[#]5 B_b7 Eb-7 A-7

47

D-Δ D-Δ/C[#] F6⁹/C B_b7sus

51

E_b-7 Eb-6⁹ B_øF

6. CHORUS

54

EΔ[#]5 B_b7sus Eb-7 A-7

57

D-9⁹ C#7 FΔ/C Bø Bb7sus

61

Eb-7 Ebo Bø

7. CHORUS

64

E6⁹ Bb7 Eb-7

66

A-9/C D-9/F C#7alt.

69

FΔ/C Bø Bb7sus Eb-7

8. CHORUS

72

Eb⁰⁷ Bø/F EΔ⁹⁵ Bb⁷

75

Eb-7 A-Δ D- C♯7 alt.

79

D-7/C Bø Bb⁷sus/F

81

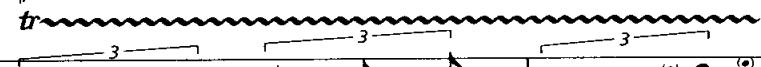
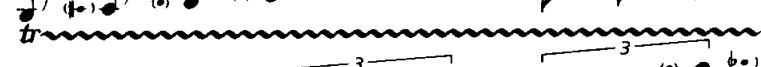
Eb-7 tr Eb⁰⁷ Bø (B⁷)

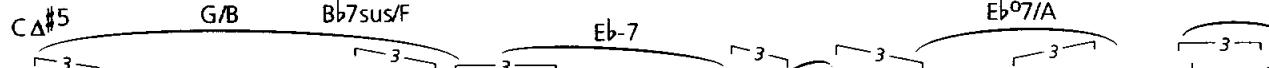
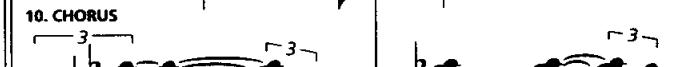
9. CHORUS

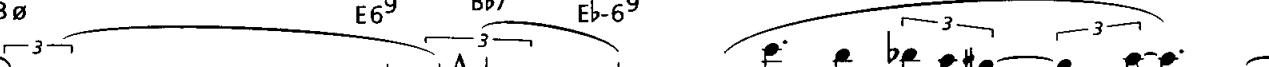
84

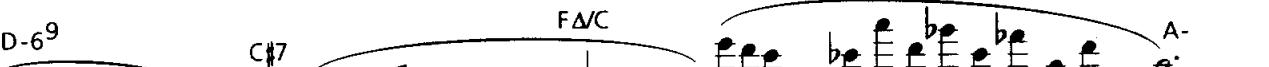
E6⁹ Bb⁷ Eb-7 A-Δ (Aø)

sim. tr tr tr tr 5 5 5 5

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

89 CΔ#5 G/B Bb7sus/F Eb-7 Eb⁹/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

1 (♩=192) D_b6⁹ DΔ/D_b E-9
bass

4 D-6⁹/E (E phrygian) D_b D6⁹ A13#11

8 D7alt. A_b-9 G-9 A_b7#11 D-11

13 C-11 G-Δ/A A7sus 1. A_bΔ

17 2. A_bΔ D_b6⁹ D6⁹ E-6⁹ D-6⁹
Fine 1. CHORUS

22 D_b6⁹ D6⁹ A7 D7

26 A_b-9 G-9 A_b7sus D-9

30 C-9 G-6⁹/A A7sus^{b9} A_b^oA

34 D_b6⁹ D6⁹ E-6⁹ D-6⁹

38 D_b6⁹ D6⁹ A7 D7

42

Ab-9 G-9 Ab7 D-9

46

C-9 G-6⁹/A A7sus Ab⁹Δ

50

2. CHORUS

D♭6⁹ D6⁹ E-6⁹ D-6⁹

54

D♭6⁹ D6⁹ A7 D7

58

Ab-9 G-9 Ab7sus D-9

62 C-9 G-6⁹/A A7sus^{b9} Ab^o Δ

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^o Δ

82

D_b6⁹ **D6⁹** **E-6⁹** **D-6⁹**

3. CHORUS

This section shows a piano part with a treble clef and a bass clef. The chords are labeled above the staff: D_b6⁹, D6⁹, E-6⁹, and D-6⁹. The bass line is indicated by vertical stems below the staff.

86

D_b6⁹ **D6⁹** **A7** **D7**

This section shows a piano part with a treble clef and a bass clef. The chords are labeled above the staff: D_b6⁹, D6⁹, A7, and D7. The bass line is indicated by vertical stems below the staff.

90

A_b-9 **G-9** **A_b7sus** **D-9**

This section shows a piano part with a treble clef and a bass clef. The chords are labeled above the staff: A_b-9, G-9, A_b7sus, and D-9. The bass line is indicated by vertical stems below the staff.

94

C-9 **G-6⁹/A** **A7sus_{b9}** **A_bΔ**

This section shows a piano part with a treble clef and a bass clef. The chords are labeled above the staff: C-9, G-6⁹/A, A7sus_{b9}, and A_bΔ. The bass line is indicated by vertical stems below the staff.

98

D_b6⁹ **D6⁹** **E-6⁹** **D-6⁹**

This section shows a piano part with a treble clef and a bass clef. The chords are labeled above the staff: D_b6⁹, D6⁹, E-6⁹, and D-6⁹. The bass line is indicated by vertical stems below the staff.

102

D_b6⁹ D6⁹ A7 D7

106

A_b-9 G-9 A_b7 D-9

110

C-9 G-6⁹/A A7sus A_b^o_Δ

114

D_b6⁹ D6⁹ E-6⁹ D-6⁹

4. CHORUS

118

D_b6⁹ D6⁹ A7 D7

Musical score for piano showing measures 122-125. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 122 starts with an A♭9 chord (root position) in the treble and bass. Measure 123 begins with a G-9 chord. Measure 124 begins with an A♭7sus chord. Measure 125 begins with a D-9 chord. Various slurs and grace notes are present, and measure 125 includes a dynamic marking '3' over the treble staff.

126 C-9 G-6^⁹/A A7sus^⁹ Ab^⁰Δ

v v v v

3

Musical score for piano, page 130. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes throughout the measure. The first measure starts with a D_b6⁹. The second measure starts with a D6⁹. The third measure starts with an E-6⁹. The fourth measure starts with an A. The fifth measure starts with a D-6⁹. The sixth measure starts with an A. Measure 7 begins with a bass note followed by a treble note. Measure 8 begins with a bass note followed by a treble note. Measure 9 begins with a bass note followed by a treble note.

A musical score for piano, page 134. The top staff is in treble clef, D-flat major (two flats), and 134 BPM. The bottom staff is in bass clef. The score consists of two measures. Measure 134 starts with a D-flat 6⁹ chord (D-flat, F, A-flat, C, E) followed by a D 6⁹ chord (D, F-sharp, A, C, E). Measure 135 begins with an A7 chord (A, C-sharp, E, G) and ends with a D7 chord (D, F-sharp, A, C-sharp, E). Various performance markings are present, including grace notes, slurs, and dynamic markings.

138

Ab-9 G-9 Ab7 D-9

142 C-9 G-6⁹/A A7sus Ab^oA

146 D♭6⁹ 3 D6⁹ E-6⁹ D-6⁹ ^

5. CHORUS

150 D♭6⁹ ^ A D6⁹ A7 D7

154 Ab-9 G-9 Ab7sus

3

157 D-9 C-9 G-6⁹/A A7sus^{b9} Ab^oA

162

D_b6⁹ D6⁹ E-6⁹ D-6⁹ D_b6⁹

167

D6⁹ A7 D7 Ab-9

171

G-9 Ab7 D-9

174

C-9 G-6⁹/A A7SUS Ab^oA

178

D_b6⁹ D6⁹ E-6⁹ D-6⁹ D_b6⁹

6. CHORUS

183

D6⁹ A7 D7 Ab-9

187

G-9 Ab7sus D-9

190

C-9 G-6⁹/A A7sus^{b9} AbΔ

194

D♭6⁹ D6⁹ E-6⁹ D-6⁹

198

D♭6⁹ D6⁹ A7 D7

202 A♭-9 G-9 A♭7 D-9

206 C-9 G-6⁹/A A7sus

209 A♭⁰Δ D♭6⁹ D6⁹

7. CHORUS

212 E-6⁹ D-6⁹ D♭6⁹ D6⁹

216 A7 D7 A♭-9 G-9

220

A_b7sus D-9 C-9 G-6⁹/A

224

A7sus^{b9} A_b^o_A D_b6⁹ D6⁹ E-6⁹

229

D-6⁹ D_b6⁹ D6⁹ A7 D7

234

A_b-9 G-9 A_b7 D-9

238

C-9 G-6⁹/A > A7sus > A_b^o_A D.C. al Fine

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

(♩=92-96)

The musical score consists of five staves of piano sheet music. The top staff shows a 1. CHORUS section with chords C-7, F7, B♭Δ, and (E♭Δ). The second staff begins with Aø, followed by D7alt., G-7, and C-7. The third staff begins with F7, followed by B♭Δ, (E♭Δ), A-7, and D7alt. The fourth staff begins with G-7, followed by Aø(E♭6⁹) (with a three-measure bracket), and D7alt. The fifth staff begins with G-7, followed by C7#11, and F7alt.

1. CHORUS

Aø D7alt. G-7 C-7

F7 B♭Δ (E♭Δ) A-7 D7alt.

G-7 Aø(E♭6⁹) D7alt.

G-7 C7#11 F7alt.

23 B_bΔ B-7 (E7) A-7 D7alt.

 G-7 (B_b7alt.) E_b7 Aø D7

 31 G-7 C-7 F7
 2. CHORUS

 B_bΔ (E_bΔ) Aø D7alt.
 3 3

 G7alt. C-7 F7^{b9}

43

B-7 E7

B_b-7 E_b-7

A-7

D7_{b9}

47

G-7

E_b7_{b9}

D7alt.

G-7

52

C7

F7alt.

B_bΔ

56

A-7

D7_{b9}

G7

C7

60

8^{va}

F7

B_b7

E_b7

8^{va}

A_a

D7

G-7

65 C-7 F7 B_bΔ (E_bΔ)
 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

This musical score consists of five staves of piano music. The top staff begins at measure 65 with a treble clef, a key signature of one flat, and a bass clef. It features chords C-7, F7, BbΔ, and (EbΔ). The second staff starts at measure 69 with a treble clef and a bass clef, labeled '3. CHORUS'. It includes chords Aø, D7alt., and G-7. The third staff begins at measure 73 with a treble clef and a bass clef, showing chords C-7, F7, B7#9, E7, Bb7#9, and Eb7. The fourth staff starts at measure 77 with a treble clef and a bass clef, featuring chords A-7, D7alt., and G-7. The bottom staff begins at measure 81 with a treble clef and a bass clef, showing chords Eb7, D7alt., and G-7. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

85 C7 F7 B_bA

89 Aø D7alt. G-7 (C7sus) F-7 Bb7alt.
 93 Eb7sus D7alt. G-7 (G7alt.)
 97 C7#11 F7alt. BbA 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 B_b7 Eb7 D7 _{b9}

127

G-6⁹ C-7 F7 B_bΔ

5. CHORUS

132

(EbΔ) A7alt. D7alt. G7alt.

136

C7alt. F7alt. B-7 B_b-7

140

Eb7 Aø D7alt. G-Δ

144

Eb7^{#11} D7alt.

G-7 G7alt. C7^{#11}

F7alt. BbΔ Bb-7 Eb7

A7^{b9} D7^{b9} G7^{b9}

(F7^{b9}) Eb7^{#9} D7^{#9}

159 G7^{b9} C-7 F7alt.
 6. CHORUS

163 Bb7sus Eb7sus A7^{b9}

166 D7alt. G7alt.

169 C7^{#11} F7alt. B-7

172 E7 A7 D7^{#9} G-Δ

A musical score for piano, featuring five staves of music. The score includes the following measures and chords:

- Measure 176: E♭7, D7alt., G-7
- Measure 180: C-7, F7sus
- Measure 183: B♭7, E♭7, A♭ø, D7alt.
- Measure 187: G-7, C7sus, F-7, B♭7, E♭7, D7alt.
- Measure 191: G-7, C-7

The score uses a treble clef for the top two staves and a bass clef for the bottom two staves. Measure 176 includes dynamic markings like 'v' and '^'. Measures 180 and 187 feature eighth-note patterns. Measures 183 and 187 show harmonic changes with multiple chords per measure. Measure 191 concludes with a single chord per staff.

Herbie Hancock's solo on the chord changes to
All Of You

(♩=126-132)

Fø Bb7sus E_b6⁹ Fø Bb7b⁹

1. CHORUS

5 Fø Bb7alt. E_b6⁹ G-7 C7

9 G-7 G_b-6⁹ F-7

12 Bb7alt. E_b7sus D7sus D_b7sus C7sus

15 B7 #11 E6⁹ #11 F6⁹ Bb7alt. #11 E_b6⁹

19 $\text{F}6^9$ $\text{Bb7alt.}(\text{sus})$ \wedge $\text{F}6^9$ Bb7alt. \wedge $\text{E}b6^9$

23 G-6^9 (G7alt.) C7 \wedge $\text{(A}\varnothing\text{)}$
 A-7 $\overbrace{\text{---}}^{3}$ $\overbrace{\text{---}}^{3}$ $\overbrace{\text{---}}^{3}$ $\overbrace{\text{---}}^{3}$

26 D7alt. G7alt. $\text{F}\sharp\text{-7}$ B7 $\text{F}\varnothing$
 $\overbrace{\text{---}}^{3}$ $\overbrace{\text{---}}^{3}$

30 Bb7 $\text{E}b6^9$ G-7 C7
 $\overbrace{\text{---}}^{3}$ $\overbrace{\text{---}}^{3}$

33 F-7 Bb7 $\text{E}b6^9$ $\text{F}\varnothing$
 2. CHORUS

This image shows a handwritten musical score for piano, consisting of five staves of music. The score includes various chords and performance markings such as grace notes, slurs, and dynamics. The chords listed are F6⁹, Bb7alt.(sus), E6⁹, G-6⁹ (G7alt.), C7, A-7, D7alt., G7alt., F♯-7, B7, E♭6⁹, G-7, C7, F-7, Bb7, E♭6⁹, and F∅. The score is divided into sections by measure numbers (19, 23, 26, 30, 33) and includes a section labeled '2. CHORUS'.

36

(B_b7) Fø B_b7 ^{b9} Eb6⁹

B_b

39

G-7 C7 G-7 C7

42

G_b-6⁹ F-7

44

B_b7 Eb7 D7 Db7 C7

47

B6⁹ #11 E6⁹ Fø Bb7 alt. Eb6⁹

51 *8va*
 Fø Bb7
 Fø Bb7alt. Eb6⁹

55 G-7 C7 Aø D7alt. G-7

60 C7 F-7 Bb7 G-7 C7

Extended turn-back
 F-7 Bb7 G-7 C7

69 F-7 Bb7 G-7

C7

72

F-7

Bb7

74

G-7

C7^{b9}

76

F-7

Bb7^{b9}

78

G-7

C7^{b9}

81

F-7

Bb7

G-7

84 F#7 8va
 F-7 F#7

87 G-7 C7 F-7 Bb7

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

94 Bb7sus G-7 C7 F-7

98 Bb7 G-7 C7

101 F-7

104 8va. F-7 Bb7

107 G-7 C7 F7alt.

110 Bb7 G-7 C7

113 F-7 Bb7b9 Eb6⁹

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

Intro, ad lib. tempo

Chords and markings:

- Measure 1: C-6⁹, A♭Δ/C, C-7/B♭, A♭Δ, F-7, E♭-6⁹^{#11}, Dø, D♭7
- Measure 2: 3 r.h.
- Measure 3: Ballad (♩=60), C-9, A♭Δ/B
- Measure 4: 1. CHORUS, E♭Δ/B♭, C-6⁹/A
- Measure 5: A♭Δ#5, F-Δ, E♭-Δ#11, D-9♭5, D♭7
- Measure 6: 3
- Measure 7: C-11, B13#11, B♭13sus, B♭7alt., A13♭9
- Measure 8: 3

13 A13 Ab13 G13 Gb13 F13/Gb
 AbΔ Fø Bb7^{b9}

17 Eb6⁹ Ab-Eb Eb⁰/Eb 3 EΔ^{b5}/Eb EΔ^{#11} Ab-6⁹/Eb

20 Eb⁰Δ AbΔ/Eb Eb6⁹ 3 G7alt. (Db7) 3

22 C-Δ F7^{b9} Bb-7 Eb7^{b9} 3 Ab6⁹

24 Dø G13^{b9} C-9Δ^{b5} 3 B7alt. 3

This musical score consists of five staves of piano music. The top staff uses treble clef, and the bottom staff uses bass clef. The music is in common time. The score includes various chords and bass lines, with specific chords labeled above each staff. The chords include A13, Ab13, G13, Gb13, F13/Gb, AbΔ, Fø, Bb7^{b9}, Eb6⁹, Ab-Eb, Eb⁰/Eb, EΔ^{b5}/Eb, EΔ^{#11}, Eb⁰Δ, AbΔ/Eb, Eb6⁹, G7alt., (Db7), C-Δ, F7^{b9}, Bb-7, Eb7^{b9}, Dø, G13^{b9}, C-9Δ^{b5}, and B7alt. Measure numbers 13, 17, 20, 22, and 24 are indicated at the beginning of each staff. Measure 13 starts with AbΔ. Measure 17 starts with Eb6⁹. Measure 20 starts with Eb⁰Δ. Measure 22 starts with C-Δ. Measure 24 starts with Dø.

27 B_b13^{b9} A-9^{b5} A_b^A

30 D_ø G7alt. C-9 F7alt. B_b13 A13^{b9}^{b5}

33 A_b6⁹ G7alt. C13^{b9} F-7 B_b7alt. E_b13sus D_b^{D11}

Double time (♩=120)

37 C-6⁹ G7alt. C-9
2. CHORUS

42 F13/A A_b^A

46

F-9

Eb-9Δ

Dø

8va
A♭13#11

50

G7alt.

C-6⁹

53

G7alt.

56

C-7

F13/A

58

60 A13^{#9} A_b^Δ

63 A13 D7 G-9 C7^{#9} B13^{#11}

66 B_b7^{#9} E_b6⁹

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

Intro, ad lib. tempo

Musical score for the intro of "Stella By Starlight". The score consists of two staves: treble and bass. The treble staff starts with an Eø chord, followed by an A7alt. chord. The bass staff starts with a Dø chord. The treble staff then moves to a G7alt. chord, followed by a Cø chord, and finally an F7alt. chord. Measure times are indicated above the staff.

Ballad ($\text{♩}=60$)

Musical score for the ballad section. The score consists of two staves: treble and bass. The treble staff starts with a BbΔ chord, followed by another BbΔ chord. The bass staff starts with an Eø chord. The treble staff then moves to an A7alt. chord. Measure times are indicated above the staff.

D-6⁹

G-7

C7alt.

FΔ

D7^{b9/F#}

Musical score for a section with chords. The score consists of two staves: treble and bass. The treble staff starts with a D-6⁹ chord, followed by a G-7 chord, a C7alt. chord, an FΔ chord, and finally a D7^{b9/F#} chord. The bass staff provides harmonic support throughout the section.

E♭/G

E/G♯

FΔ/A

G♭Δ/B♭

A-9

D7alt.

Musical score for a section with chords. The score consists of two staves: treble and bass. The treble staff starts with an E♭/G chord, followed by an E/G♯ chord, an FΔ/A chord, a G♭Δ/B♭ chord, an A-9 chord, and finally a D7alt. chord. The bass staff provides harmonic support throughout the section.

9 G13sus G7alt.

12 C-9/G F-9/G GbΔ EΔ/Gb GbΔ GbΔ b5

15 E07 Bb6/F E-13

18 EΔ/A Ab13sus G7alt.

21 DΔ-9 Gb13 F7alt. Bb6⁹

24

Double time ($\text{J}=120$)

25

E \emptyset

A7 alt.

A13 \flat 9

2. CHORUS

29

C-9

D \flat -9

C-9

32

F7

F-9

G \flat -9

35

F-9

B \flat 13

E \flat Δ

38 #11
A \flat 13 \flat 9
8va

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

44 A7alt.
D-6 \flat 9

47 B \flat -7
A9sus

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

(=126)

Bø Bb-6⁹ F/A

Aø D7alt. G13 Ab13

G13 G-7

Eø A7alt.

D-6⁹ Db13 C-7

16 F13 B_b6⁹

 20 C7 FΔ

 24 E7 alt.

 27 F13#11 E7 alt.

 29 A-9 A_b7#11

31 G7 C7

D-9

45

G7 alt.

46

C-7

47

F7 b9

49

BbΔ

51

53

FΔ

Bø

Bb-6

57

A-7

D7alt.

G-7

60

C7

F

Bb7

FΔ

64

6

6

6

Bø

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

(♩=160)

B♭7 E♭7 D7alt. G7

1. CHORUS

C7 C-7 F7

B♭7 E♭7 D7alt. G7

C7 C-7 F7 B♭

A-7 D7alt. G-6 A-7 D7^{b9} G-

1

5

9

13

17

21

D7^{b9} G- C7 F7

25

Bb7 Eb7 D7 G7

29

C7 F7 Bb F7

33

Bb7 E^b7 D7 alt.

2. CHORUS

36

G7 C7

39 F7 B_b7

42 E_b7 D7alt. G7

45 C7 F7 B_b

48 A-7 D7alt.

50 G-7 D7alt. G-7

53

D7alt. G-7

54

55

C7 F7

56

57

B♭Δ E♭7

58

59

D7alt. G7

60

61

C7 F7

62

63 B♭ C-7 F7 B♭7 E♭7
 67 D7alt. G7 C7
 70 C-7 F7 B♭7
 74 D7alt. E♭7 G7 C7
 78 C-7 F7 B♭7 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