

CD

- ◆ 1: SPLIT TRACK/MELODY
- ◆ 2: FULL STEREO TRACK

# BLUE TRAIN

BLUE TRANE

B<sup>b</sup> VERSION

BY JOHN COLTRANE

MEDIUM SWING  $\text{S}^{\text{X}}$  F7(#9)

*mf*

B<sup>b</sup>13 F7(#9) C7(#9)

(C7(#9)) TO CODA  $\text{C}$  F7(#9)

1. 2.

SOLOS (6 X'S)

F7

B<sup>b</sup>7 F7

G<sup>m</sup>17 C7 F7

D.S. AL CODA  
LAST TIME

*mf*

$\text{C}$  CODA F7(#9)

CD

- 3 : SPLIT TRACK/MELODY
- 4 : FULL STEREO TRACK

# COUNTDOWN

BY JOHN COLTRANE

B $\flat$  VERSION

FAST

Musical notation for the first system, including notes and chords: F $\sharp$ mi $^7$  G $^7$  C $^{\text{MA}^7}$  Eb $^7$  Ab $^{\text{MA}^7}$  B $^7$  E $^{\text{MA}^7}$  E $^{\text{mi}^7}$  F $^7$ . Includes a dynamic marking of *mf*.

Musical notation for the second system, including notes and chords: B $\flat$ ma $^7$  C $\sharp^7$  F $\sharp$ ma $^7$  A $^7$  D $^{\text{MA}^7}$  D $^{\text{mi}^7}$  Eb $^7$  Ab $^{\text{MA}^7}$  B $^7$  E $^{\text{MA}^7}$  G $^7$ .

Musical notation for the third system, including notes and chords: C $^{\text{MA}^7}$  F $\sharp$ mi $^7$  G $^7$  C $^{\text{MA}^7}$  F $^{\text{9}(\sharp\text{II})}$ . Includes a Coda symbol and the text "TO CODA".

SOLOS (9 X'S)

Musical notation for the first solo system, including notes and chords: F $\sharp$ mi $^7$  G $^7$  C $^{\text{MA}^7}$  Eb $^7$  Ab $^{\text{MA}^7}$  B $^7$  E $^{\text{MA}^7}$  E $^{\text{mi}^7}$  F $^7$ . The staff contains diagonal slashes indicating solo improvisation.

Musical notation for the second solo system, including notes and chords: B $\flat$ ma $^7$  C $\sharp^7$  F $\sharp$ ma $^7$  A $^7$  D $^{\text{MA}^7}$  D $^{\text{mi}^7}$  Eb $^7$  Ab $^{\text{MA}^7}$  B $^7$ . The staff contains diagonal slashes indicating solo improvisation.

D.C. AL CODA

NO REPEAT

Musical notation for the D.C. Al Coda section, including notes and chords: E $^{\text{MA}^7}$  G $^7$  C $^{\text{MA}^7}$  F $\sharp$ mi $^7$  G $^7$  C $^{\text{MA}^7}$  F $^{\text{9}(\sharp\text{II})}$ . The staff contains diagonal slashes indicating solo improvisation.

CODA

Musical notation for the Coda section, including notes and chords: F $\sharp$ mi $^7$  G $^7$  C $^{\text{MA}^7}$  Eb $^7$  Ab $^{\text{MA}^7}$  G $^7$  C $^{\text{MA}^7}$  B $^7$  E $^{\text{MA}^7}$ .

Musical notation for the final system, including notes and chords: C $^{\text{MA}^7}$  Ab $^{\text{MA}^7}$  E $^{\text{MA}^7}$  C $^{\text{MA}^7}$  Ab $^{\text{MA}^7}$  E $^{\text{MA}^7}$ . Includes a *RIT.* marking.

CD

- 5: SPLIT TRACK/MELODY
- 6: FULL STEREO TRACK

# COUSIN MARY

BY JOHN COLTRANE

B $\flat$  VERSION

SWING

Chord progression for the first three staves:

- Staff 1: D7(#9), F7(#9), B $\flat$ 7, D7(#9), F7(#9), B $\flat$ 7
- Staff 2: D7(#11), E7, E $\flat$ 7, D7(#9), F7(#9), B $\flat$ 7
- Staff 3: E7(b5), E $\flat$ 7, D7(#9), F7(#9), B $\flat$ 7 (LAST TIME ONLY FINE)

SOLOS (10 X'S)

Chord symbol: B $\flat$ 7

Chord symbols: E $\flat$ 7, B $\flat$ 7

Chord symbols: E7(b5), E $\flat$ 7, B $\flat$ 7

D.C. AL FINE  
LAST TIME WITH REPEAT

CD

- 7 : SPLIT TRACK/MELODY
- 8 : FULL STEREO TRACK

# EQUINOX

B $\flat$  VERSION

BY JOHN COLTRANE

SWING 3

SOLOS (4 X'S)

D.S. AL CODA  
LAST TIME  
WITH REPEAT

⊕ CODA

CD

9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

# GIANT STEPS

B $\flat$  VERSION FAST SWING

BY JOHN COLTRANE

Chord progression for the first section:

C $\sharp$ MA $^7$  E $^7$  A $\sharp$ MA $^7$  C $^7$  F $\sharp$ MA $^7$  B $\flat$ MI $^7$  E $^7$

A $\sharp$ MA $^7$  C $^7$  F $\sharp$ MA $^7$  G $\sharp$ 7 C $\sharp$ MA $^7$  G $\flat$ MI $^7$  C $^7$

F $\sharp$ MA $^7$  B $\flat$ MI $^7$  E $^7$  A $\sharp$ MA $^7$  D $\sharp$ MI $^7$  G $\sharp$ 7

C $\sharp$ MA $^7$  TO CODA G $\flat$ MI $^7$  C $^7$  F $\sharp$ MA $^7$  D $\sharp$ MI $^7$  G $\sharp$ 7

SOLOS (11 X'S)

Chord progression for the solo section:

C $\sharp$ MA $^7$  E $^7$  A $\sharp$ MA $^7$  C $^7$  F $\sharp$ MA $^7$  B $\flat$ MI $^7$  E $^7$  A $\sharp$ MA $^7$  C $^7$

F $\sharp$ MA $^7$  G $\sharp$ 7 C $\sharp$ MA $^7$  G $\flat$ MI $^7$  C $^7$  F $\sharp$ MA $^7$  B $\flat$ MI $^7$  E $^7$  A $\sharp$ MA $^7$

D $\sharp$ MI $^7$  G $\sharp$ 7 C $\sharp$ MA $^7$  G $\flat$ MI $^7$  C $^7$  F $\sharp$ MA $^7$  D $\sharp$ MI $^7$  G $\sharp$ 7

D.C. AL CODA  
LAST TIME  
WITH REPEAT

CODA

G $\flat$ MI $^7$  C $^7$  F $\sharp$ MA $^7$

CD

- 11 : SPLIT TRACK/MELODY
- 12 : FULL STEREO TRACK

# IMPRESSIONS

BY JOHN COLTRANE

B<sup>b</sup> VERSION

FAST SWING

*E<sub>m</sub>1<sup>7</sup>*  
*mf*

*(E<sub>m</sub>1<sup>7</sup>)* *F<sub>m</sub>1<sup>7</sup>* *OPT. 8VB*

*(F<sub>m</sub>1<sup>7</sup>)* *E<sub>m</sub>1<sup>7</sup>*

*(E<sub>m</sub>1<sup>7</sup>)* *OPT. 8VB* *TO CODA* ⊕

\* SOLOS  
*E<sub>m</sub>1<sup>7</sup>*

*F<sub>m</sub>1<sup>7</sup>*

*E<sub>m</sub>1<sup>7</sup>*

*(E<sub>m</sub>1<sup>7</sup>)* *D.C. AL CODA LAST TIME*

(BACK TO \* 4 MORE TIMES FOR SOLOS)

⊕ *CODA* *E<sub>m</sub>1<sup>7</sup>*

13 : SPLIT TRACK/MELODY

14 : FULL STEREO TRACK

# LAZY BIRD

B $\flat$  VERSION

MEDIUM-UP SWING

BY JOHN COLTRANE

**Staff 1:**  $B_{mi}^7$   $E^7$   $D_{mi}^7$   $G^7$   $G_{mi}$   $G_{mi}(MA^7)$   $G_{mi}^7$   $C^7$

**Staff 2:**  $F_{MA}^7$   $B_{mi}^7$   $E^7$   $A_{MA}^7$   $B_{\flat mi}^7$   $E_{\flat}^7$   $A_{MA}^7$

**Staff 3:**  $C\#_{mi}^7$   $F\#^7$   $B_{MA}^7$   $C_{mi}^7$   $F^7$

**Staff 4:**  $B_{mi}^7$   $E^7$   $A_{MA}^7$   $B_{\flat mi}^7$   $E_{\flat}^7$

**Staff 5:**  $B_{mi}^7$   $E^7$   $D_{mi}^7$   $G^7$   $G_{mi}$   $G_{mi}(MA^7)$   $G_{mi}^7$   $C^7$

**Staff 6:**  $F_{MA}^7$   $B_{mi}^7$   $E^7$   $A_{MA}^7$  TO CODA

**Staff 7:** \* SOLOS  $B_{mi}^7$   $E^7$   $D_{mi}^7$   $G^7$   $G_{mi}$   $G_{mi}(MA^7)$   $G_{mi}^7$   $C^7$

F<sup>MA7</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>MA7</sup> 1. B<sup>bmi7</sup> E<sup>b7</sup> 2. A<sup>MA7</sup>

C<sup>#mi7</sup> F<sup>#7</sup> B<sup>MA7</sup> C<sup>mi7</sup> F<sup>7</sup>

B<sup>mi7</sup> E<sup>7</sup> A<sup>MA7</sup> B<sup>bmi7</sup> E<sup>b7</sup>

B<sup>mi7</sup> E<sup>7</sup> D<sup>mi7</sup> G<sup>7</sup> G<sup>mi</sup> G<sup>mi(MA7)</sup> G<sup>mi7</sup> C<sup>7</sup>

F<sup>MA7</sup> B<sup>mi7</sup> E<sup>7</sup> A<sup>MA7</sup> B<sup>bmi7</sup> E<sup>b7</sup> D.C. AL CODA  
LAST TIME

(BACK TO \* 2 MORE TIMES FOR SOLOS)

⊕ CODA

G<sup>9(#11)</sup> F<sup>7</sup> F<sup>7(b9)</sup> B<sup>mi7</sup> E<sup>7(b9)</sup> A<sup>MA7</sup>

D<sup>7(b9)</sup> G<sup>MA7</sup> C<sup>7(b9)</sup> B<sup>7(b5)</sup> B<sup>bMA7</sup> E<sup>b9(#11)</sup>

GRADUAL RIT.



CD

15: SPLIT TRACK/MELODY

16: FULL STEREO TRACK

## MOMENT'S NOTICE

BY JOHN COLTRANE

B $\flat$  VERSION

FAST

$F^{\sharp}m_7$   $B^7$   $Gm_7$   $C^7$   $FMA^7$   $B^{\flat}m_7$   $E^{\flat}7$

$E m_7$   $A^7$   $F m_7$   $B^{\flat}7$   $E^{\flat}MA^7$   $E m_7(b5)$   $A^7(b9)$   $D m_7$

$C m_7$   $F^7$   $B^{\flat}MA^7$   $E^{\flat}7$  1.  $A m_7$   $D_{+7}(\sharp 9)$   $B^{\flat}m_7$   $E^{\flat}7$

$A^{\flat}MA^7$   $G m_7$   $C^7$  2.  $A m_7$   $D_{+7}(\sharp 9)$   $G m_7$   $C^7$

$F^6/C$   $G m_7/C$   $A m_7/C$   $G m_7/C$

PIANO & BASS:

$F^6/C$   $G m_7/C$   $A m_7/C$   $G m_7/C$   $F^6$  (SOLO BREAK)

TO CODA  $\oplus$

\* SOLOS

F#mi7 B7 Gmi7 C7 FMA7 Bbmi7 Eb7

E mi7 A7 F mi7 Bb7 EbMA7 E mi7(b5) A7(b9)

D mi7 C mi7 F7 BbMA7 Eb7

1. A mi7 D+7(#9) Bbmi7 Eb7 AbMA7 G mi7 C7

2. A mi7 D+7(#9) G mi7 C7 F6/C G mi7/C A mi7/C

G mi7/C F6/C G mi7/C A mi7/C G mi7/C F6 (SOLO BREAK) D.C. AL CODA

(BACK TO \* FOR MORE SOLOS)

⊕ CODA F7(#9)

CD

- ◆ 17 : SPLIT TRACK/MELODY
- ◆ 18 : FULL STEREO TRACK

# MR. P.C.

B $\flat$  VERSION

BY JOHN COLTRANE

FAST SWING!

Musical notation for the first three staves of the piece. The first staff starts with a **D<sub>m</sub>** chord and a *mf* dynamic marking. The second staff starts with a **G<sub>m</sub>** chord. The third staff includes a **B $\flat$ 7** and **A+7** chord, followed by a **TO CODA** symbol (a circle with a cross) and **D<sub>m</sub>**, **A<sub>m</sub>**, and **D<sub>m</sub>** chords.

SOLOS (14X'S)

Two staves of rhythmic notation for solos, indicated by diagonal slashes. The first staff is marked with **D<sub>m</sub>6**, **D7**, and **G<sub>m</sub>6** chords. The second staff is marked with **(G<sub>m</sub>6)**, **D<sub>m</sub>6**, **B $\flat$ 7**, and **A+7** chords.

D.C. AL CODA  
LAST TIME W/REPEAT

Musical notation for the first part of the D.C. section, marked with **D<sub>m</sub>6** and **A+7** chords, ending with a repeat sign.

⊕ CODA

Musical notation for the CODA section, marked with **D<sub>m</sub>**, **A<sub>m</sub>**, and **D<sub>m</sub>** chords.

Musical notation for the final section of the piece, marked with **B $\flat$ 7**, **A+7**, **D<sub>m</sub>**, **A<sub>m</sub>**, and **D<sub>m</sub>** chords, ending with a final note.

CD

- ◆ 19 : SPLIT TRACK/MELODY
- ◆ 20 : FULL STEREO TRACK

# NAIMA

NIEMA

B $\flat$  VERSION

BALLAD

BY JOHN COLTRANE

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of several systems of music:

- System 1:** Starts with a *mf* dynamic. Chords: C $\text{mi}^7/\text{F}$ , F $\text{mi}^7$ , B $\text{ma}^7/\text{F}$ , A $\text{ma}^7/\text{F}_3$ , B $\text{bma}^7/\text{F}$ , C $\text{mi}^7/\text{F}$ . Includes triplets.
- System 2:** Chords: F $\text{mi}^7$ , B $\text{ma}^7/\text{F}$ , A $\text{ma}^7/\text{F}_3$ , B $\text{bma}^7/\text{F}$ , C $\text{\#ma}^7/\text{C}$  (marked *mf*), C $\text{\#7(b9)}$  (marked  $\text{\#11}$ ). Includes triplets.
- System 3:** Chords: C $\text{\#ma}^7/\text{C}$ , C $\text{\#7(b9)}$  (marked  $\text{\#11}$ ), E $\text{\#(ma}^7)/\text{C}$ , C $\text{\#ma}^7/\text{C}$ , B $\text{bma}^7/\text{C}$ . Includes triplets.
- System 4:** Chords: A $\text{b13(\#11)}/\text{C}$ , C $\text{mi}^7/\text{F}$ , F $\text{mi}^7$ , B $\text{ma}^7/\text{F}$ , A $\text{ma}^7/\text{F}_3$ , B $\text{bma}^7/\text{F}$ . Ends with a Coda symbol and the text "TO CODA".
- System 5:** Labeled "SOLOS". Chords: B $\text{ma}^7/\text{F}$ , A $\text{ma}^7/\text{F}_3$ , B $\text{bma}^7/\text{F}$ , C $\text{mi}^7/\text{F}$ , F $\text{mi}^7$ , B $\text{ma}^7/\text{F}$ , A $\text{ma}^7/\text{F}$ . The melodic line is represented by a series of slanted lines.
- System 6:** Labeled "D.S. AL CODA". Chords: B $\text{bma}^7/\text{F}$ , C $\text{mi}^7/\text{F}$ , F $\text{mi}^7$ , B $\text{ma}^7/\text{F}$ , A $\text{ma}^7/\text{F}$ , B $\text{bma}^7/\text{F}$ . The melodic line is represented by a series of slanted lines.
- System 7:** Labeled "CODA". Chords: B $\text{ma}^7/\text{F}$ , A $\text{ma}^7/\text{F}_3$ , B $\text{bma}^7/\text{F}$ , B $\text{ma}^7/\text{F}$ , A $\text{ma}^7/\text{F}_3$ . Includes triplets.
- System 8:** Chords: B $\text{bma}^7$ , E $\text{bma}^7$ , B $\text{bma}^7$ , E $\text{bma}^7$ , B $\text{bma}^7$ , E $\text{bma}^7$ , B $\text{bma}^9$ .