

CD

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

# BLUE TRAIN

BLUE TRANE

BY JOHN COLTRANE

E♭ VERSION

MEDIUM SWING

C7(#9)

mf

F13 C7(#9) G7(#9)

(G7(#9)) TO CODA C7(#9)

1. 2.

SOLOS (6 X'S)

C7

F7

C7

D.S. AL CODA  
LAST TIME

Dm17

G7

C7

mf

⊕ CODA

C7(#9)

CD

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

# COUNTDOWN

BY JOHN COLTRANE

E $\flat$  VERSION

FAST

C $\sharp$ Mi $^7$  D $^7$  G $^{\text{MA}^7}$  B $\flat^7$  E $\flat$ M $^{\text{A}^7}$  F $\sharp^7$  B $^{\text{MA}^7}$  B $^{\text{Mi}^7}$  C $^7$

F $^{\text{MA}^7}$  G $\sharp^7$  C $\sharp$ M $^{\text{A}^7}$  E $^7$  A $^{\text{MA}^7}$  A $^{\text{Mi}^7}$  B $\flat^7$  E $\flat$ M $^{\text{A}^7}$  F $\sharp^7$  B $^{\text{MA}^7}$  D $^7$

G $^{\text{MA}^7}$  C $\sharp$ Mi $^7$  D $^7$  G $^{\text{MA}^7}$  C $^{\text{9}(\sharp\text{11})}$  TO CODA

SOLOS (9 X'S)

C $\sharp$ Mi $^7$  D $^7$  G $^{\text{MA}^7}$  B $\flat^7$  E $\flat$ M $^{\text{A}^7}$  F $\sharp^7$  B $^{\text{MA}^7}$  B $^{\text{Mi}^7}$  C $^7$

F $^{\text{MA}^7}$  G $\sharp^7$  C $\sharp$ M $^{\text{A}^7}$  E $^7$  A $^{\text{MA}^7}$  A $^{\text{Mi}^7}$  B $\flat^7$  E $\flat$ M $^{\text{A}^7}$  F $\sharp^7$

B $^{\text{MA}^7}$  D $^7$  G $^{\text{MA}^7}$  C $\sharp$ Mi $^7$  D $^7$  G $^{\text{MA}^7}$  C $^{\text{9}(\sharp\text{11})}$  D.C. AL CODA NO REPEAT

CODA C $\sharp$ Mi $^7$  D $^7$  G $^{\text{MA}^7}$  B $\flat^7$  E $\flat$ M $^{\text{A}^7}$  D $^7$  G $^{\text{MA}^7}$  F $\sharp^7$  B $^{\text{MA}^7}$

G $^{\text{MA}^7}$  E $\flat$ M $^{\text{A}^7}$  B $^{\text{MA}^7}$  G $^{\text{MA}^7}$  E $\flat$ M $^{\text{A}^7}$  B $^{\text{MA}^7}$

RIT.

CD

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

# COUSIN MARY

BY JOHN COLTRANE

E<sup>b</sup> VERSION

SWING

A7(#9) C7(#9) F7 A7(#9) C7(#9) F7

A7(#11) B7 Bb7 A7(#9) C7(#9) F7

B7(b5) Bb7 A7(#9) C7(#9) F7 LAST TIME ONLY FINE

SOLOS (10 X'S)

F7

Bb7 F7

B7(b5) Bb7 F7

D.C. AL FINE  
LAST TIME  
WITH REPEAT

CD

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

# EQUINOX

E♭ VERSION

BY JOHN COLTRANE

SWING 3

SOLOS (4 X'S)

A mi 7

D.S. AL CODA  
LAST TIME  
WITH REPEAT

⊕ CODA

(A mi 7) F 9 D mi 6/E E +7(b9) A mi 7

CD

9: SPLIT TRACK/MELODY

10: FULL STEREO TRACK

## GIANT STEPS

E $\flat$  VERSION

FAST SWING

BY JOHN COLTRANE

G $\sharp$ MA $^7$  B $^7$  E $\sharp$ MA $^7$  G $^7$  C $\sharp$ MA $^7$  F $\sharp$ mi $^7$  B $^7$   
 mf

E $\sharp$ MA $^7$  G $^7$  C $\sharp$ MA $^7$  D $\sharp$  G $\sharp$ MA $^7$  D $\sharp$ mi $^7$  G $^7$

C $\sharp$ MA $^7$  F $\sharp$ mi $^7$  B $^7$  E $\sharp$ MA $^7$  A $\sharp$ mi $^7$  D $\sharp$

TO CODA  $\oplus$  G $\sharp$ MA $^7$  D $\sharp$ mi $^7$  G $^7$  C $\sharp$ MA $^7$  A $\sharp$ mi $^7$  D $\sharp$

SOLOS (11 X'S)

G $\sharp$ MA $^7$  B $^7$  E $\sharp$ MA $^7$  G $^7$  C $\sharp$ MA $^7$  F $\sharp$ mi $^7$  B $^7$  E $\sharp$ MA $^7$  G $^7$

C $\sharp$ MA $^7$  D $\sharp$  G $\sharp$ MA $^7$  D $\sharp$ mi $^7$  G $^7$  C $\sharp$ MA $^7$  F $\sharp$ mi $^7$  B $^7$  E $\sharp$ MA $^7$

A $\sharp$ mi $^7$  D $\sharp$  G $\sharp$ MA $^7$  D $\sharp$ mi $^7$  G $^7$  C $\sharp$ MA $^7$  A $\sharp$ mi $^7$  D $\sharp$

D.C. AL CODA  
 LAST TIME  
 WITH REPEAT

$\oplus$  CODA  
 D $\sharp$ mi $^7$  G $^7$  C $\sharp$ MA $^7$

# IMPRESSIONS

BY JOHN COLTRANE

CD

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

E♭ VERSION

FAST SWING

B<sub>Mi</sub><sup>7</sup>  
mf

(B<sub>Mi</sub><sup>7</sup>) C<sub>Mi</sub><sup>7</sup>

(C<sub>Mi</sub><sup>7</sup>) B<sub>Mi</sub><sup>7</sup>

(B<sub>Mi</sub><sup>7</sup>) TO CODA ⊕

\* SOLOS B<sub>Mi</sub><sup>7</sup>

C<sub>Mi</sub><sup>7</sup>

B<sub>Mi</sub><sup>7</sup>

(B<sub>Mi</sub><sup>7</sup>) D.C. AL CODA LAST TIME

(BACK TO \* 4 MORE TIMES FOR SOLOS)

⊕ CODA B<sub>Mi</sub><sup>7</sup>

CD

13: SPLIT TRACK/MELODY

14: FULL STEREO TRACK

## LAZY BIRD

E♭ VERSION

MEDIUM-UP SWING

BY JOHN COLTRANE

F#mi<sup>7</sup> B<sup>7</sup> A mi<sup>7</sup> D<sup>7</sup> D mi D mi(MA<sup>7</sup>) D mi<sup>7</sup> G<sup>7</sup>  
 C ma<sup>7</sup> F# mi<sup>7</sup> B<sup>7</sup> E ma<sup>7</sup> 1. F mi<sup>7</sup> B b<sup>7</sup> 2. E ma<sup>7</sup>  
 G# mi<sup>7</sup> C#<sup>7</sup> F# ma<sup>7</sup> G mi<sup>7</sup> C<sup>7</sup>  
 F# mi<sup>7</sup> B<sup>7</sup> E ma<sup>7</sup> F mi<sup>7</sup> B b<sup>7</sup>  
 F# mi<sup>7</sup> B<sup>7</sup> A mi<sup>7</sup> D<sup>7</sup> D mi D mi(MA<sup>7</sup>) D mi<sup>7</sup> G<sup>7</sup>  
 C ma<sup>7</sup> F# mi<sup>7</sup> B<sup>7</sup> TO CODA E ma<sup>7</sup>  
 \* SOLOS F# mi<sup>7</sup> B<sup>7</sup> A mi<sup>7</sup> D<sup>7</sup> D mi D mi(MA<sup>7</sup>) D mi<sup>7</sup> G<sup>7</sup>

Chord progression 1:  $C_{MA}^7$   $F\#_{MI}^7$   $B^7$   $E_{MA}^7$  |  $F_{MI}^7$   $B^b7$  |  $E_{MA}^7$

Chord progression 2:  $G\#_{MI}^7$   $C\#^7$   $F\#_{MA}^7$   $G_{MI}^7$   $C^7$

Chord progression 3:  $F\#_{MI}^7$   $B^7$   $E_{MA}^7$   $F_{MI}^7$   $B^b7$

Chord progression 4:  $F\#_{MI}^7$   $B^7$   $A_{MI}^7$   $D^7$   $D_{MI}$   $D_{MI}(MA^7)$   $D_{MI}^7$   $G^7$

Chord progression 5:  $C_{MA}^7$   $F\#_{MI}^7$   $B^7$   $E_{MA}^7$   $F_{MI}^7$   $B^b7$  **D.C. AL CODA LAST TIME**

(BACK TO \* 2 MORE TIMES FOR SOLOS)

**⊕ CODA**  $D^9(\#11)$   $C^7$   $C^7(b9)$   $F\#_{MI}^7$   $B^7(b9)$   $E_{MA}^7$

$A^7(b9)$   $D_{MA}^7$   $G^7(b9)$   $F\#^7(b5)$   $F_{MA}^7$   $B^b9(\#11)$

GRADUAL RIT.



CD

- 15: SPLIT TRACK/MELODY
- 16: FULL STEREO TRACK

# MOMENT'S NOTICE

BY JOHN COLTRANE

E<sup>b</sup> VERSION

FAST

Musical staff 1: Treble clef, 4/4 time. Chords: C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7, D<sup>m</sup>7, G7, C<sup>m</sup>A7, F<sup>m</sup>7, B<sup>b</sup>7. Dynamics: mf.

Musical staff 2: Treble clef, 4/4 time. Chords: B<sup>m</sup>7, E7, C<sup>m</sup>7, F7, B<sup>b</sup>m<sup>7</sup>, B<sup>m</sup>7(b5), E7(b9), A<sup>m</sup>7.

Musical staff 3: Treble clef, 4/4 time. Chords: G<sup>m</sup>7, C7, F<sup>m</sup>A7, B<sup>b</sup>7. First ending: E<sup>m</sup>7, A<sup>+7</sup>(#9), F<sup>m</sup>7, B<sup>b</sup>7.

Musical staff 4: Treble clef, 4/4 time. Chords: E<sup>b</sup>m<sup>7</sup>, D<sup>m</sup>7, G7. Second ending: E<sup>m</sup>7, A<sup>+7</sup>(#9), D<sup>m</sup>7, G7.

Musical staff 5: Treble clef, 4/4 time. Chords: C<sup>6</sup>/G, D<sup>m</sup>7/G, E<sup>m</sup>7/G, D<sup>m</sup>7/G.

PIANO & BASS:

Musical staff 6: Treble clef, 4/4 time. Chords: C<sup>6</sup>/G, D<sup>m</sup>7/G, E<sup>m</sup>7/G, D<sup>m</sup>7/G, C<sup>6</sup>. TO CODA symbol. (SOLO BREAK)

\* SOLOS

C#mi7 F#7 Dmi7 G7 CMA7 Fmi7 Bb7

Bmi7 E7 Cmi7 F7 BbMA7 Bmi7(b5) E7(b9)

Ami7 Gmi7 C7 FMA7 Bb7

1. Emi7 A+7(#9) Fmi7 Bb7 EbMA7 Dmi7 G7

2. Emi7 A+7(#9) Dmi7 G7 C6/G Dmi7/G Emi7/G

Dmi7/G C6/G Dmi7/G Emi7/G Dmi7/G C6 (SOLO BREAK) D.C. AL CODA

(BACK TO \* FOR MORE SOLOS)

⊕ CODA C7(#9)

CD

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

# MR. P.C.

BY JOHN COLTRANE

E♭ VERSION

FAST SWING!

Musical notation for the first system, including notes and chords: *A<sub>M</sub>I*, *mf*, *A<sub>M</sub>I*, *E<sub>M</sub>I*, *A<sub>M</sub>I*, *D<sub>M</sub>I*, *A<sub>M</sub>I*, *E<sub>M</sub>I*, *A<sub>M</sub>I*, *F7*, *E+7*, *A<sub>M</sub>I*, *E<sub>M</sub>I*, *A<sub>M</sub>I*. Includes a "TO CODA" symbol.

SOLOS (14X'S)

Two staves of slash notation for solos, with chords: *A<sub>M</sub>I<sup>6</sup>*, *A<sup>7</sup>*, *D<sub>M</sub>I<sup>6</sup>*, *(D<sub>M</sub>I<sup>6</sup>)*, *A<sub>M</sub>I<sup>6</sup>*, *F7*, *E+7*.

D.C. AL CODA  
LAST TIME W/REPEAT

Musical notation for the first part of the D.C. section, including notes and chords: *A<sub>M</sub>I<sup>6</sup>*, *E+7*.

⊕ CODA

Musical notation for the CODA section, including notes and chords: *A<sub>M</sub>I*, *E<sub>M</sub>I*, *A<sub>M</sub>I*.

Musical notation for the final system, including notes and chords: *F7*, *E+7*, *A<sub>M</sub>I*, *E<sub>M</sub>I*, *A<sub>M</sub>I*.

CD

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

# NAIMA

## NIEMA

E♭ VERSION BALLAD

BY JOHN COLTRANE

G<sub>mi</sub><sup>7</sup>/C C<sub>mi</sub><sup>7</sup> F<sub>#MA</sub><sup>7</sup>/C E<sub>MA</sub><sup>7</sup>/C F<sub>MA</sub><sup>7</sup>/C G<sub>mi</sub><sup>7</sup>/C  
 C<sub>mi</sub><sup>7</sup> F<sub>#MA</sub><sup>7</sup>/C E<sub>MA</sub><sup>7</sup>/C F<sub>MA</sub><sup>7</sup>/C G<sub>#MA</sub><sup>7</sup>/G G<sub>7(b9)</sub><sup>(#11)</sup>  
 G<sub>#MA</sub><sup>7</sup>/G G<sub>7(b9)</sub><sup>(#11)</sup> B<sub>+ (MA7)</sub>/G G<sub>#MA</sub><sup>7</sup>/G F<sub>MA</sub><sup>7</sup>/G  
 E<sub>b13(#11)</sub>/G G<sub>mi</sub><sup>7</sup>/C C<sub>mi</sub><sup>7</sup> F<sub>#MA</sub><sup>7</sup>/C E<sub>MA</sub><sup>7</sup>/C F<sub>MA</sub><sup>7</sup>/C TO CODA  
 SOLOS  
 F<sub>#MA</sub><sup>7</sup>/C E<sub>MA</sub><sup>7</sup>/C F<sub>MA</sub><sup>7</sup>/C G<sub>mi</sub><sup>7</sup>/C C<sub>mi</sub><sup>7</sup> F<sub>#MA</sub><sup>7</sup>/C E<sub>MA</sub><sup>7</sup>/C  
 D.S. AL CODA  
 F<sub>MA</sub><sup>7</sup>/C G<sub>mi</sub><sup>7</sup>/C C<sub>mi</sub><sup>7</sup> F<sub>#MA</sub><sup>7</sup>/C E<sub>MA</sub><sup>7</sup>/C F<sub>MA</sub><sup>7</sup>/C  
 CODA  
 F<sub>#MA</sub><sup>7</sup>/C E<sub>MA</sub><sup>7</sup>/C F<sub>MA</sub><sup>7</sup>/C F<sub>#MA</sub><sup>7</sup>/C E<sub>MA</sub><sup>7</sup>/C  
 F<sub>MA</sub><sup>7</sup> B<sub>bMA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sub>bMA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sub>bMA</sub><sup>7</sup> F<sub>MA</sub><sup>9</sup>