

26-2

John Coltrane

$\text{♩} = 195$
N.C.

2

1

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of ten staves of music, each starting with a measure number (8, 5, 8, 11, 14, 17, 20, 24, 28) and a common time signature of 8. The tempo is marked as $\text{♩} = 195$ and the starting measure is marked as N.C. (No Chords). The score includes various chords such as D^{maj7} , F^7 , B^{\flat}^{maj7} , $C^{\sharp 7}$, F^{\sharp}^{maj7} , A^7 , A^{-7} , D^7 , G^{maj7} , $B^{\flat 7}$, E^{\flat}^{maj7} , $F^{\sharp 7}$, B^{-7} , E^7 , E^{-7} , D^{maj7} , F^7 , B^{\flat}^{maj7} , $C^{\sharp 7}$, F^{\sharp}^{maj7} , A^7 , A^{-7} , D^7 , G^{maj7} , F^7 , B^{\flat}^{maj7} , $C^{\sharp 7}/D^{\sharp}$, F^{\sharp}^{maj7} , A^7 , D^{maj7} , A^{-7} , D^7 , $C^{\sharp -7}$, $F^{\sharp 7}$, B^{maj7} , D^7 , G^{maj7} , C^{-7} , F^7 , B^{\flat}^{maj7} , $C^{\sharp 7}$, B^{\flat}^{maj7} , E^{-7} , A^7 , D^{maj7} , F^7 , B^{\flat}^{maj7} , $C^{\sharp 7}$, F^{\sharp}^{maj7} , A^7 , A^{-7} , D^7 , G^{maj7} , and F^7 . Articulations include slurs, accents, vibrato (vib), and dynamic markings like mf . Rhythmic patterns are indicated by brackets with numbers 3 and 6. The score is divided into two sections by a double bar line at the end of the 17th measure.

3

31 *B_b maj7 C^{#7}/D[#] F^{#maj7} A⁷ D maj7 A⁷ D maj7 F⁷*

35 *B_b maj7 C^{#7} F^{#maj7} A⁷ A⁻⁷ D⁷ G maj7 B_b⁷*

39 *E_b maj7 F^{#7} B⁻⁷ E⁷ E⁻⁷ A⁷ D maj7 F⁷*

43 *B_b maj7 C^{#7} F^{#maj7} A⁷ A⁻⁷ D⁷*

46 *G maj7 F⁷ B_b maj7 C^{#7}/D[#] F^{#maj7} A⁷ D maj7*

50 *A⁻⁷ D⁷ C^{#-7} F^{#7} B maj7 D⁷*

53 *G maj7 C⁻⁷ F⁷ B_b maj7*

57 *E⁻⁷ A⁷ D maj7 F⁷ B_b maj7 C^{#7} F^{#maj7} A⁷*

61 *A⁻⁷ D⁷ G maj7 F⁷ B_b maj7 C^{#7}/D[#] F^{#maj7} A⁷*

4

65 *D maj7 A⁷ D maj7 F⁷ B_b maj7 C^{#7}*

68 **F#maj7 A7 A-7 D7 Gmaj7 Bb7**

8 $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$

71 **Ebmaj7 F#7 B-7 E7 E-7 vib A7**

8 $\underline{\quad 3 \quad}$ $\underline{\quad 6 \quad}$

74 **Dmaj7 F7 Bbmaj7 C#7 F#maj7 A7 A-7 D7**

8 $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$ $\underline{\quad 6 \quad}$

78 **Gmaj7 F7 Bbmaj7 C#7/D# F#maj7 A7 Dmaj7**

8 $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$

82 **A-7 D7 C#-7 F#7 Bmaj7 D7**

8 $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$

85 **Gmaj7 C-7 F7**

8 $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$

88 **Bbmaj7 E-7 A7 Dmaj7 F7 Bbmaj7 C#7**

92 **F#maj7 A7 A-7 D7 Gmaj7 F7**

8 $\underline{\quad 6 \quad}$

95 **Bbmaj7 C#7/D# F#maj7 A7 Dmaj7 A7**

8 $\underline{\quad 3 \quad}$

98 **Dmaj7 F7 Bbmaj7 C#7 F#maj7 A7**

8 $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$ $\underline{\quad 3 \quad}$

A⁻⁷ D⁷ G^{maj7} B^{b7} E^{b maj7} F^{#7}

101

B⁻⁷ E⁷ E⁻⁷ A⁷

104

D^{maj7} F⁷ B^{b maj7} C^{#7} F^{#maj7} A⁷

106

A⁻⁷ D⁷ G^{maj7} F⁷ B^{b maj7} C^{#7}/D[#]

109

F^{#maj7} A⁷ D^{maj7} A⁻⁷ D⁷

112

C^{#-7} F^{#7} B^{maj7} D⁷ G^{maj7} C⁻⁷

115

F⁷ B^{b maj7} E⁻⁷ A⁷ D^{maj7} F⁷

119

B^{b maj7} C^{#7} F^{#maj7} A⁷ A⁻⁷ D⁷ G^{maj7} F⁷

123

B^{b maj7} C^{#7}/D[#] F^{#maj7} A⁷ D^{maj7} A⁷ N.C.

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