

# Blue Train

JOHN COLTRANE

Arranged by CHRIS BERG

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

**PREMIER  
JAZZ  
SERIES**

## NOTES TO THE CONDUCTOR

I wrote this arrangement of *Blue Train* as an opportunity for your band to blow! Too many times when looking for a blues tune to open up, a chart only has one solo section. As a result, directors often open it up for multiple soloists and the solo section becomes too long and ends up using the same backgrounds over and over, etc. *Blue Train* is designed to feature as many as six soloists or as few as three. It has solo changes by section, so you can choose which players solo and each section has its own unique backgrounds. The chart also features some powerful brass and a burnin' Coltrane inspired sax soli.

The top of the tune begins with a 12-bar piano intro. This can be played as written, or it can be opened up by repeating the blues form, or skipped altogether by starting with the melody pickups in measure 12. This intro can also be a short bass or guitar solo if desired.

Measure 37 is the first solo section and is for saxophone which can (if possible) be opened up and all saxes have the solo changes for flexibility. Backgrounds should be played two times through when cued, but they don't have to be at the end of the solo—try the middle for something different. If you don't want saxophones to solo here, simply cut to measure 49. Note that the piano part has sample chord voicings written as whole notes here, but players should comp in an appropriate jazz style.

Measure 49 opens up for a trombone solo, with all trombones having the changes. This section should be opened up with backgrounds cued the last time. If you choose not to feature a trombone solo, this solo section can be cut. Simply use the optional skip written in at the end of measure 46 in the previous sax solo. But keep in mind the chart will work best with at least one of these two solos sections.

Measure 73 is the beginning of the challenging saxophone soli influenced by Coltrane's solo on the original *Blue Train* recording. If you would like the chart to be a simple vehicle for solos, you can cut the sax soli by choosing not to play the sections at measures 73, 85 and 97, thus making the chart a complete solo blowing chart for your band. If you cut the sax soli, saxes should *not* play their notes at 109 and 110.

The section at measure 121 is open for a trumpet solo, with all trumpets having the changes. This section should be opened up, if possible. Backgrounds should be played two times through when cued; but again, they don't have to be at the end of the solo. The trumpet solo can be eliminated by cutting 121 and having a sax soloist start at measure 111.

Measure 133 is another open sax solo section, with all saxes having the changes. This section should be opened up with backgrounds cued the last time. As with the trombone solo at 49, you can remove this solo section by using the optional skip written in at the end of measure 130 in the trumpet solo, but the chart will require at least one of these second two solos to work correctly.

Measure 157 is a piano solo and can be repeated as written or opened up. It could also be used to feature your guitarist or your bassist or try a drum solo here by having the piano/guitar and bass drop out. The chart then has a D.S. back to the melody and a big ending at the coda.

PLEASE feel free to modify this chart as you see fit to feature your band in the way you see best. You could even use solo sections to feature multiple soloists or to have a couple of players trade 4's. Having lots of possibilities was my goal. All the best bands wrote charts to feature their strongest players. I think *Blue Train* can do this for you!

Have Fun!! Play Jazz!!

—Kris Berg



**Kris  
Berg**

Kris Berg is active as a clinician/artist for Yamaha and is the director of jazz studies program at Collin College, Dallas, Texas. A superb arranger, Kris's charts have sold thousands world-wide. Kris received both his bachelor's and master's degrees in jazz studies from the University of North Texas, where he directed jazz ensembles and taught big band arranging.

CONDUCTOR  
30649S

# BLUE TRAIN

By JOHN COLTRANE  
Arranged by KRIS BERG

DRIVING SWING ♩ = 148-160

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIYAR

PIANO

BASS

DRUMS

The musical score is arranged in a standard orchestral format. It features 15 staves for woodwinds and brass, 4 staves for strings (Guitar, Piano, Bass, Drums), and a conductor part. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'DRIVING SWING' with a range of 148-160 beats per minute. The score includes various musical notations such as notes, rests, and dynamics. Chord symbols are provided for the piano and bass parts, including E7, A7, and D7. The piano part includes a melodic line with slurs and accents, and the bass part provides a steady accompaniment. The drum part features a driving swing pattern with snare and bass drum hits.