

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

Take the "A" Train

BILLY STRAYHORN

Arranged by VINCE GASSI

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone (Optional)
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	Guitar Chords
2nd B \flat Tenor Saxophone (Optional)	Guitar (Optional)
E \flat Baritone Saxophone (Optional)	Piano
1st B \flat Trumpet	Bass
2nd B \flat Trumpet	Drums
3rd B \flat Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Regarding tempo, this chart can be played at a slightly faster tempo with more advanced players, or at a more relaxed tempo with less experienced players.

Dynamics are a relative thing and are often tempered by the attempt to achieve balance in and between the sections of the band. Our ear must be the final judge of just how loud **forte** is as well as every other dynamic on the spectrum. Each player must listen carefully to themselves, their section and the rest of the band.

The marcato or rooftop accent (▲) indicates that the note should be played with a detached, hard accent (not a clipped staccato).

At various points in the piece (measures 11–16 for example), the drummer has the word “Time” written in the staff with cue notes on top of the staff. His or her job at this point is to provide a steady, secure sense of time while accentuating the cued ensemble notes. These cued notes are often played as cymbal crashes or rim shots (stick hitting rim and snare head simultaneously).

If the soloists wish to deviate or embellish the written part at measures 41 and 49, I suggest the soloists stay within the diatonic scale, which is concert B \flat in this case. For example, at 41, the alto sax player will sound fine if he or she plays in the scale of written G (measures 41 and 42). At 43 when the chord changes to A7(b5), there is an alteration to the G scale. The alto soloist can still think in the key of G, however, but written C or D should change to C \sharp and D \sharp instead to fit the chord. Similarly, this occurs in the trumpet solo in measures 49–52 where the soloist can think in the key of written C, but in 51 and 52 the F and G should be played F \sharp and G \sharp , the raised 4th and 5th notes of the C scale.

The shout chorus (measures 69–84) is the climactic point of the piece and should be played with energy without speeding up or slowing down.

There have been many fine arrangements of *Take the “A” Train*. It would be wise to have your students listen to as many recordings as possible to include the original by legendary bandleader Duke Ellington. I hope you and the students enjoy playing this chart.

Enjoy!

—Vince Gassi



**Vince
Gassi**

Vince Gassi received his Bachelor of Music Education degree from the University of Western Ontario in London, Canada and attended the Dick Grove School of Music specializing in composition and arranging. Mr. Gassi has written for concert band, jazz ensemble, orchestra, woodwind and brass ensembles, and choral groups. Currently, Mr. Gassi teaches instrumental music, MIDI technology, composition and musical theatre at Mary Ward Catholic Secondary School in Toronto, Canada.

CONDUCTOR
30614S

TAKE THE "A" TRAIN

By BILLY STRAYHORN
Arranged by VINCE GASSI

SWING $\text{♩} = 130-142$

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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CONDUCTOR

TAKE THE "A" TRAIN

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

8b6 Q7(b9) A Cm7 F7 8b6

RIDE CYM. ENO. CUE TIME