

BLUE TRAIN

(Blue Trane)

ALTO SAX 1

By JOHN COLTRANE

Arranged by MICHAEL SWEENEY

MODERATE SWING (♩ = ♪♪)



mf

10

16

22

TO CODA

29

35

f

41

45

OPT. SOLO

ALTO SAX 1

49 Dmi⁷

Musical staff 1: Treble clef, key signature of one flat, starting with a double bar line. Contains a sequence of eighth notes and rests.

G⁹

Dmi⁷

Musical staff 2: Treble clef, key signature of one flat. Contains a sequence of eighth notes and rests.

53

A7 (#9)

Dmi⁷

Musical staff 3: Treble clef, key signature of one flat. Contains a sequence of eighth notes and rests.

57

61 (OPT. SOLO CONT. SIMILE)

Musical staff 4: Treble clef, key signature of one flat. Contains a sequence of quarter notes and rests.

mf

Musical staff 5: Treble clef, key signature of one flat. Contains a sequence of quarter notes and rests.

65

(1. (ADD'L. SOLOS) 2. (CONTINUE)

Musical staff 6: Treble clef, key signature of one flat. Contains a sequence of quarter notes and rests.

69

f

74

Musical staff 7: Treble clef, key signature of one flat. Contains a sequence of quarter notes and rests.

Musical staff 8: Treble clef, key signature of one flat. Contains a sequence of quarter notes and rests.

78

D.S. AL CODA

Musical staff 9: Treble clef, key signature of one flat. Contains a sequence of quarter notes and rests.

82

⊕ CODA

ff

mf

Musical staff 10: Treble clef, key signature of one flat. Contains a sequence of quarter notes and rests.

86

2

Musical staff 11: Treble clef, key signature of one flat. Contains a sequence of quarter notes and rests.

90

f

BLUE TRAIN

(Blue Trane)

ALTO SAX 2

MODERATE SWING (♩ = ♪♪)

By JOHN COLTRANE
Arranged by MICHAEL SWEENEY

12 *mf*

16

20 TO CODA

25

29

33

37 *f*

41

ALTO SAX 2

45

49

12

61

mp

65

69

(1. (ADD'L. SOLOS)) (2. (CONTINUE))

f

74

78

82

ff

O.S. AL CODA

90

CODA

3

mf

90

fe

f

mf

f

BLUE TRAIN

(Blue Trane)

TENOR SAX 1

By JOHN COLTRANE
Arranged by MICHAEL SWEENEY

MODERATE SWING (♩ = ♩)

mf

(LEAD)

TO CODA

SOLO - AD LIB

49 *Gmi*

53 *C9*

57 *D7(#9)* *Gmi?*

61 *Gmi?*

65 *C9* *Gmi?*

69 *D7(#9)* *Gmi?* (1. (ADDL. SOLOS))

73 (2. (CONTINUE)) 74

78

82 *f* *mf* (D.S. AL CODA)

86

90 2 *f*

BLUE TRAIN

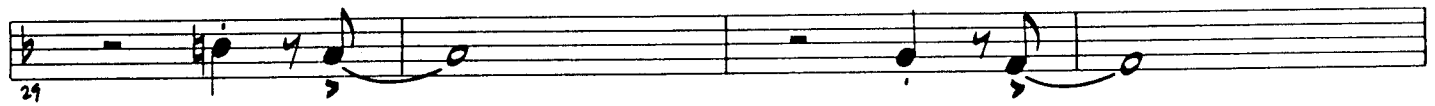
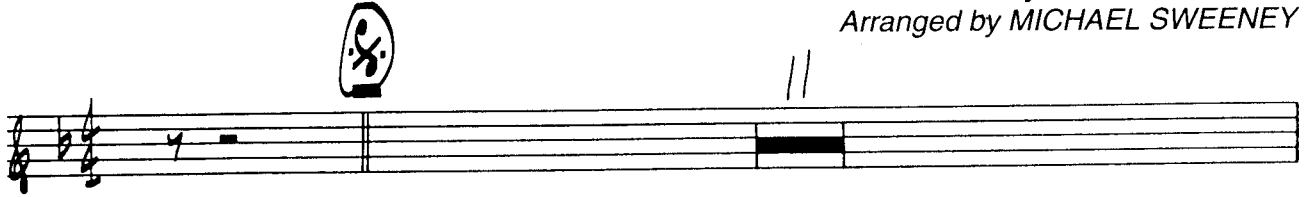
(Blue Trane)

TENOR SAX 2

MODERATE SWING (♩ = ♪♪)

By JOHN COLTRANE

Arranged by MICHAEL SWEENEY



45

Musical staff with notes and accents. The notes are G4, A4, B4, C5, with accents above the A4 and C5 notes.

49

12

Musical staff with a bar line.

61

Musical staff with notes and dynamics. The notes are G4, A4, B4, C5, with dynamics *mp* and accents above the A4 and C5 notes.

65

Musical staff with notes and dynamics. The notes are G4, A4, B4, C5, with dynamics *mp* and accents above the A4 and C5 notes.

1. (ADD'L. SOLOS) 2. (CONTINUE)

69

Musical staff with notes, dynamics, and a fermata. The notes are G4, A4, B4, C5, with dynamics *f* and accents above the A4 and C5 notes.

74

Musical staff with notes and dynamics. The notes are G4, A4, B4, C5, with dynamics *f* and accents above the A4 and C5 notes.

76

Musical staff with notes and dynamics. The notes are G4, A4, B4, C5, with dynamics *f* and accents above the A4 and C5 notes.

D.S. AL CODA

82

Musical staff with notes and dynamics. The notes are G4, A4, B4, C5, with dynamics *ff* and accents above the A4 and C5 notes.

CODA

3

86

Musical staff with notes and dynamics. The notes are G4, A4, B4, C5, with dynamics *mp* and accents above the A4 and C5 notes.

90

Musical staff with notes and dynamics. The notes are G4, A4, B4, C5, with dynamics *ff*, *f*, *mf*, and *f* and accents above the A4 and C5 notes.

BLUE TRAIN

(Blue Trane)

BARITONE SAX

MODERATE SWING (♩ = ♪♪)

By JOHN COLTRANE

Arranged by MICHAEL SWEENEY

8

12

13

mf

16

TO CODA

20

25

24

29

33

37

f

41

BARITONE SAX

45

49

51

55

59

63

67

71

75

82

⊕ CODA

3

90

BLUE TRAIN

(Blue Trane)

TROMBONE 1

MODERATE SWING (♩ = ♪♪)

By JOHN COLTRANE

Arranged by MICHAEL SWEENEY

12 *mf*

16

20 TO CODA

24

29

33

36 *SOLI* *f*

40

TROMBONE 1

49

12

mp

1. (ADD'L. SOLOS)

2. (CONTINUE)

f

D.S. AL CODA

♣ CODA

3

fe

f

mf

f

BLUE TRAIN

(Blue Trane)

TROMBONE 2

MODERATE SWING (♩ = ♪♪)

By JOHN COLTRANE
Arranged by MICHAEL SWEENEY

12 *mf* LEAD

16

20 TO CODA

24

29

33

36 *f* SOLO

40

TROMBONE 2

44

49

12

61

me

65

1. (APPL. SOLOS) 2. (CONTINUE)

69

74

78

82

D.S. AL CODA

ff *f*

⊕ CODA

3

86 *mf*

90 *ff* *f* *mf* *f*

BLUE TRAIN

(Blue Trane)

TROMBONE 3

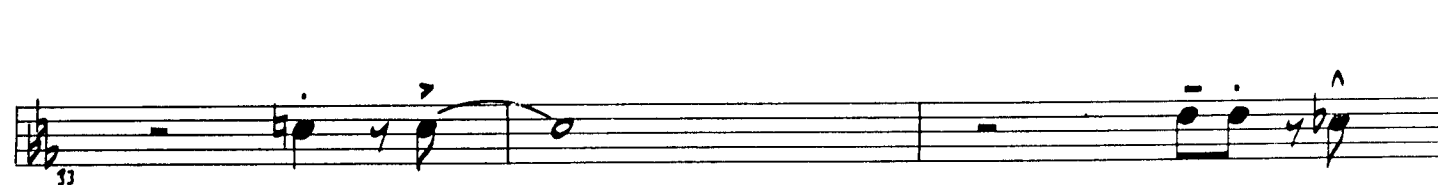
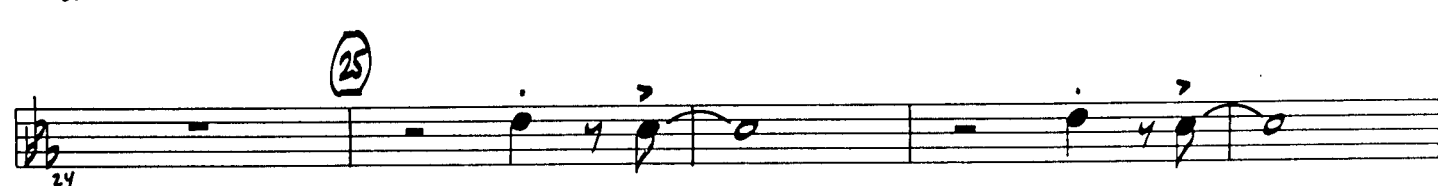
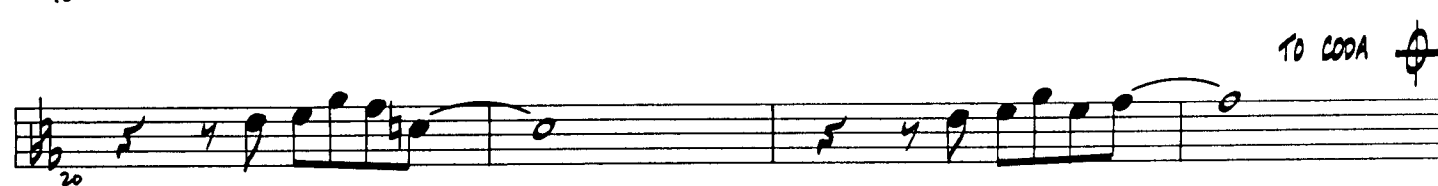
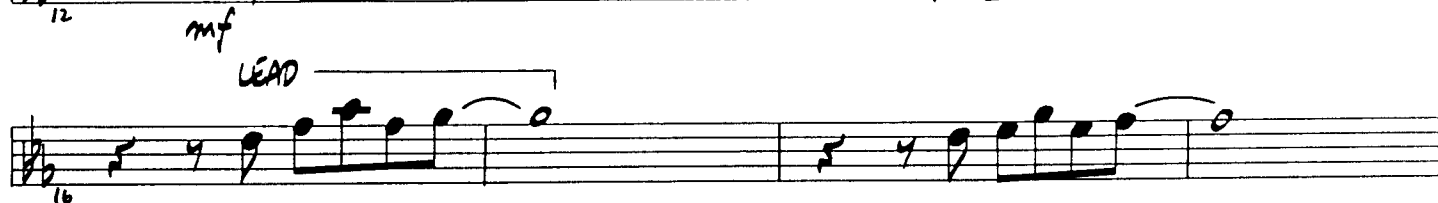
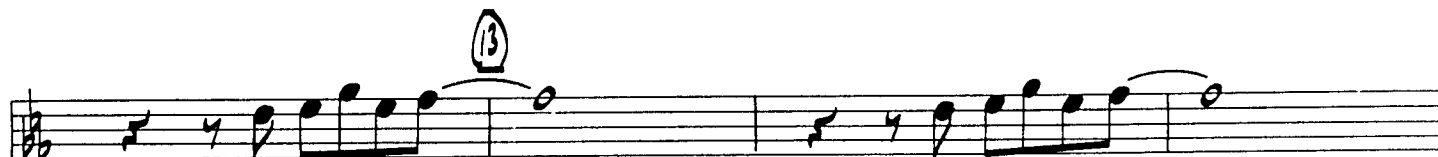
MODERATE SWING (♩ = ♪♪)

By JOHN COLTRANE

Arranged by MICHAEL SWEENEY



||



TROMBONE 3

Musical staff with notes and rests, starting at measure 44.

49

12

Musical staff with a double bar line and a thick black bar below it.

61

Musical staff with notes and rests, starting at measure 61.

mf

Musical staff with notes and rests, starting at measure 65.

65

(1. (ADD'L. SOLDS)) (2. (CONTINUE))

Musical staff with notes and rests, starting at measure 69.

69

f

71

Musical staff with notes and rests, starting at measure 71.

Musical staff with notes and rests, starting at measure 76.

76

D.S. AL CODA

Musical staff with notes and rests, starting at measure 82.

82

ff

f

♩ CODA

3

Musical staff with notes and rests, starting at measure 86.

86

mf

Musical staff with notes and rests, starting at measure 90.

90

ff

f

mf

f

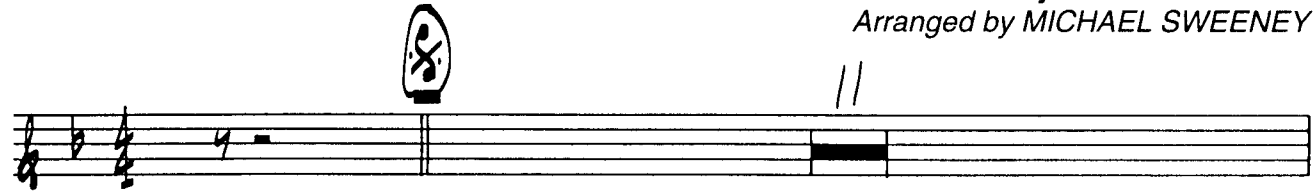
BLUE TRAIN

(Blue Trane)

TRUMPET 1

MODERATE SWING ()

By JOHN COLTRANE
Arranged by MICHAEL SWEENEY



Musical staff with a circled 8 and a double bar line.



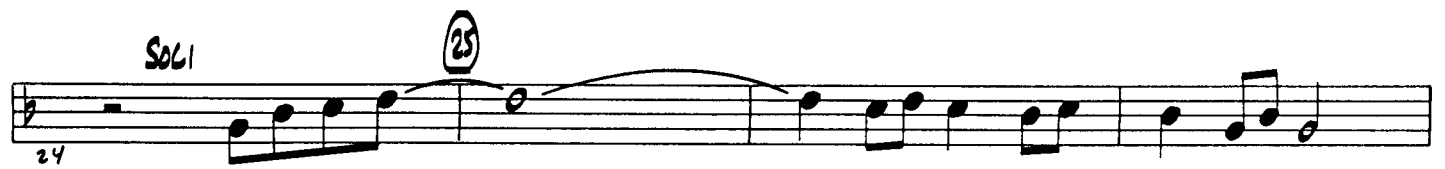
Musical staff starting at measure 12 with a circled 13 and a *mf* dynamic marking.



Musical staff starting at measure 16.



Musical staff starting at measure 20 with a "TO CODA" marking and a circled 20.



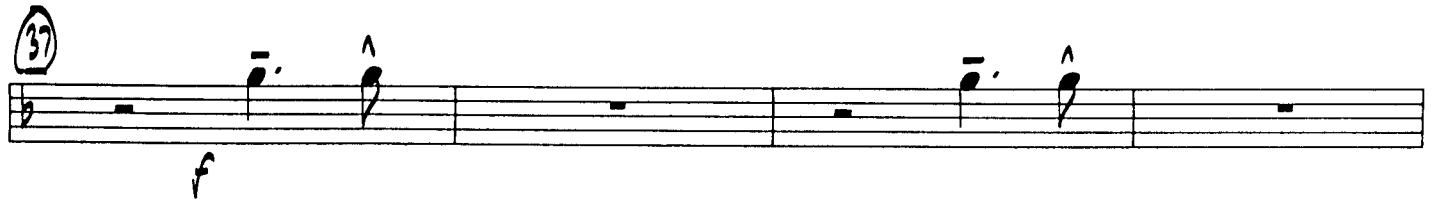
Musical staff starting at measure 24 with a "SOLO" marking and a circled 25.



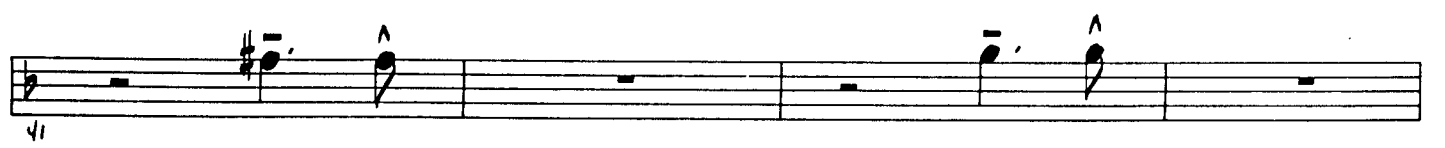
Musical staff starting at measure 28.



Musical staff starting at measure 32.



Musical staff starting at measure 37 with a circled 37 and a *f* dynamic marking.



Musical staff starting at measure 41.

TRUMPET 1

65

69

12

72

11

(1. (ADDL. SOLOS)) (2. (CONTINUE))

75

79

82

ff

D.S. AL CODA

⊕ CODA

86

3

90

ff

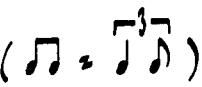
f

2

BLUE TRAIN

(Blue Trane)

TRUMPET 2

MODERATE SWING ()

By JOHN COLTRANE
Arranged by MICHAEL SWEENEY



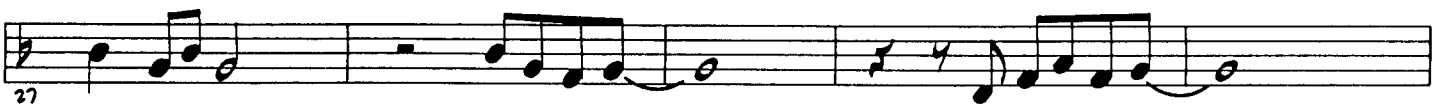
Musical staff 1: *mf* 

Musical staff 2: 

Musical staff 3: 

Musical staff 4: 

Musical staff 5: *To CODA* 

Musical staff 6: 

Musical staff 7: 

Musical staff 8: *f* 

Musical staff 9: 

(4) Gmi⁷

C⁹ Gmi⁷

D7 (#9) Gmi⁷

(6) Gmi⁷

C⁹ Gmi⁷

D7 (#9) Gmi⁷

(2. (Gmi⁷) (CONTINUE) (7) ^

78 ^

82 ff mf D.S. AL CODA

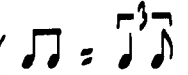
♩ CODA 86

2 90 f

BLUE TRAIN

(Blue Trane)

TRUMPET 3

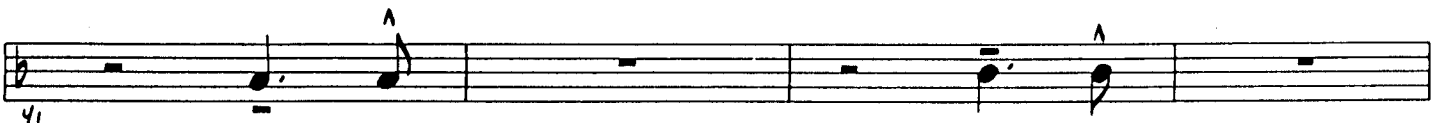
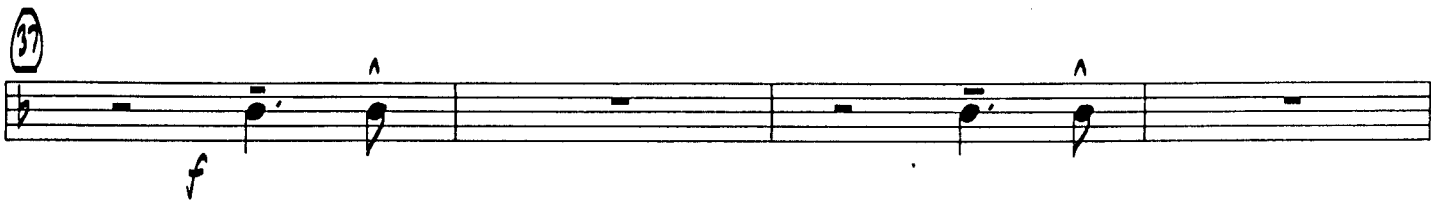
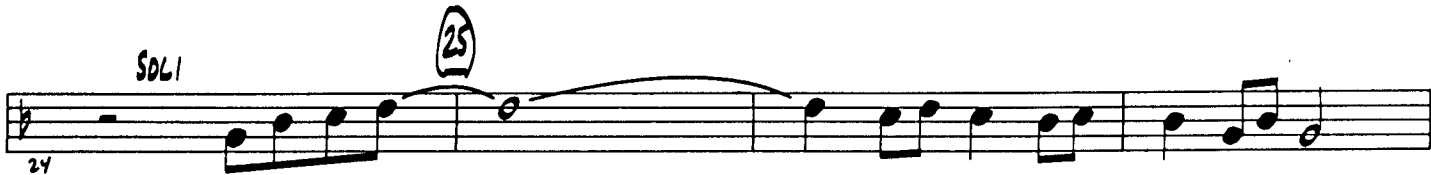
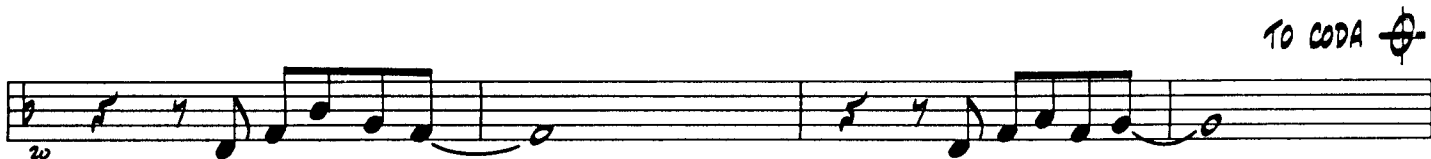
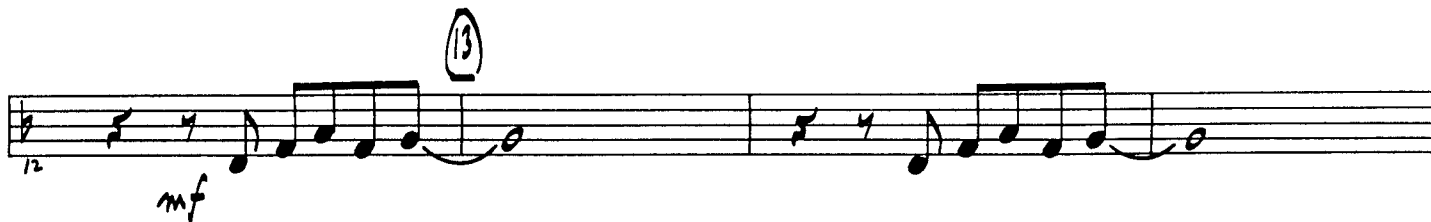
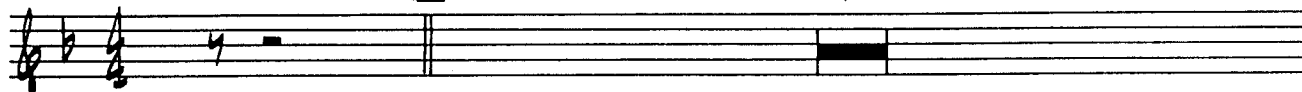
MODERATE SWING ()

By JOHN COLTRANE

Arranged by MICHAEL SWEENEY



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TRUMPET 3

45

49

12

61

11

1. (ADD'L. SOLOS)

2. (CONTINUE)

f

74

70

82

ff

D.S. AL CODA

⊕ CODA

3

86

2

mf

90

fe

f

f

BLUE TRAIN

(Blue Trane)

TRUMPET 4

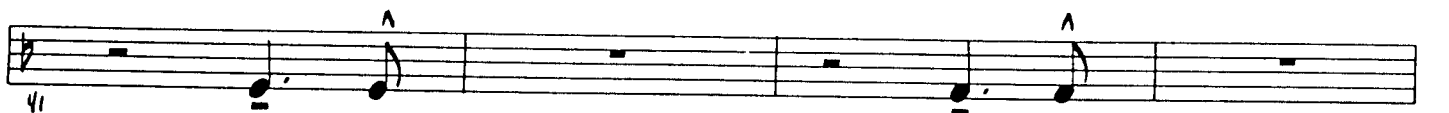
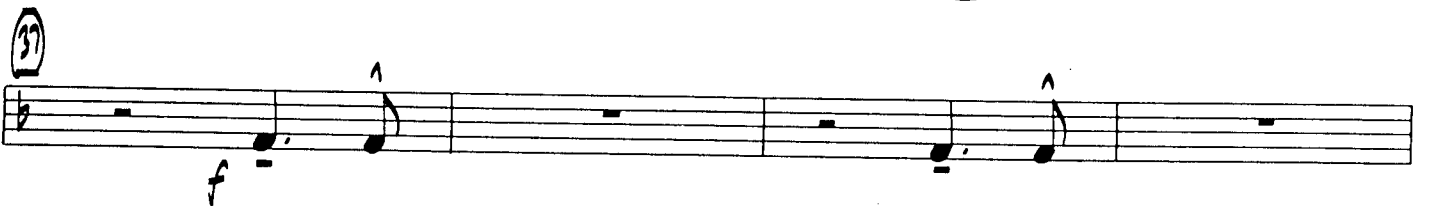
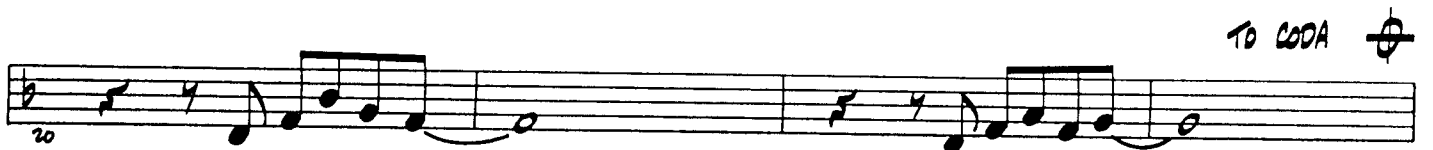
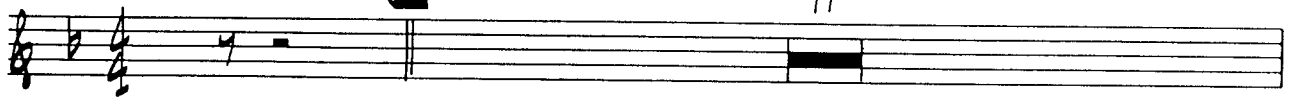
MODERATE SWING (♩ = ♪♪)

By JOHN COLTRANE

Arranged by MICHAEL SWEENEY



||



65 *f* *mf*

66 12

67 11 (1. (ADD'L. SOLOS)) (2. (CONTINUE)) *f*

68 *f*

69 *f*

70 *f* **D.S. AL CODA**

⊕ CODA

71 3 *mf*

72 *f* *mf* *f*

BLUE TRAIN

(Blue Trane)

By JOHN COLTRANE

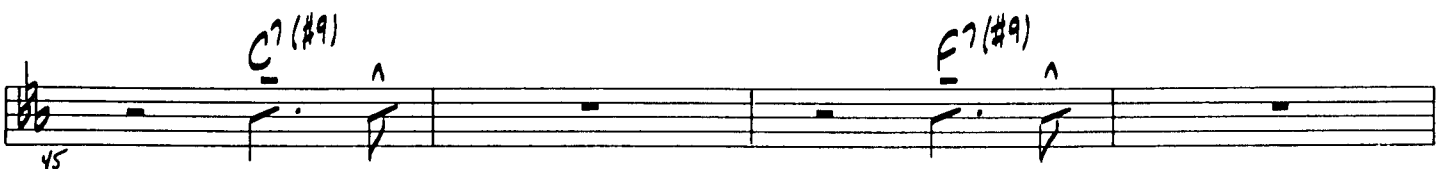
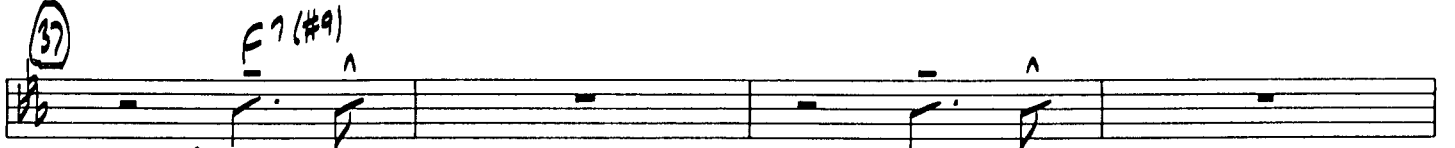
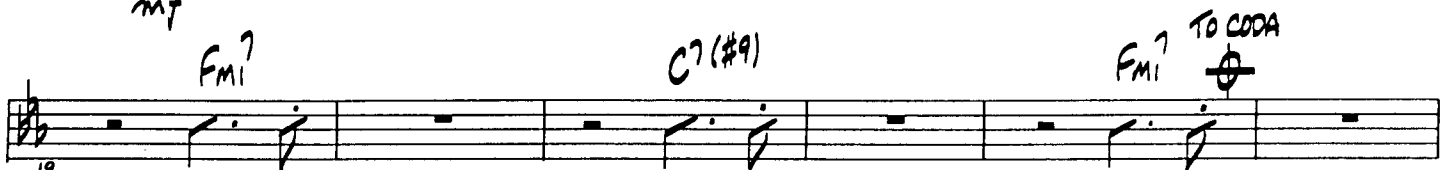
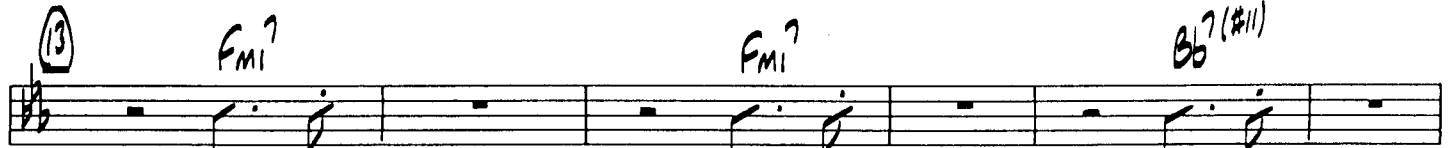
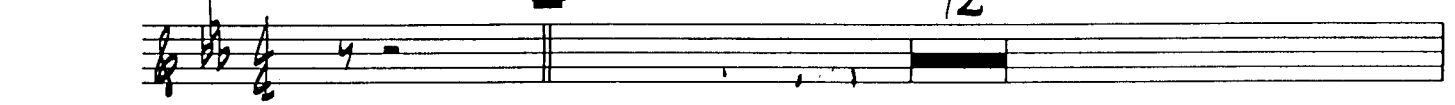
Arranged by MICHAEL SWEENEY

GUITAR

MODERATE SWING (♩ = ♩♩)



12



GUITAR

49 Fmi[?]

53 Bb⁹ Fmi[?]

57 C7 (#9) Fmi[?]

61 Fmi[?] (Bb) Fmi[?] (Bb) Fmi[?]

65 Bb⁹ (sus 4) Bb⁹ Fmi[?] (Bb) Fmi[?]

69 C7 (#9) Fmi[?] (Bb) 1. (ADD'L. SOLOS) Fmi[?] 2. (CONTINUE) Fmi[?] f

74

78

82 C7 (#9) Fmi[?] Bb/C Fmi[?] D.S. AL CODA

86 CODA C7 (#9) Fmi Ebma[?] Ddma[?]

90 C7 (#9) 2 Fmi (#11) f

BLUE TRAIN

(Blue Trane)

PIANO

MODERATE SWING (♩ = ♪♪)

By JOHN COLTRANE
Arranged by MICHAEL SWEENEY

⑧ F7(#9)

Bb7(#11) F7(#9)

C7(#9) F7(#9)

⑬ Fmi7

Bb7(#11) Fmi7

TO CODA

C7(#9)

25

Fmi? Bb Fmi?

Fmi? Bb Fmi?

w/TONS.

Bb Ab/Bb

Fmi? Bb Fmi?

C7(#9)

Fmi? Bb Fmi?

37

F7(#9)

F

Bb7(#11)

F7(#9)

PIANO

45

C7(#9) F7(#9)

Musical notation for measures 45-48. Treble clef has chords for C7(#9) and F7(#9). Bass clef has a simple accompaniment pattern.

49

Fmi7 Bb9

mp (comp)

Musical notation for measures 49-54. Treble clef has chords for Fmi7 and Bb9. Bass clef has a simple accompaniment pattern.

55

Fmi7 C7(#9) Fmi7

Musical notation for measures 55-60. Treble clef has chords for Fmi7, C7(#9), and Fmi7. Bass clef has a simple accompaniment pattern.

61

Fmi7 Bb Fmi7 Fmi7 Bb Fmi7

w/ TBNS.

Musical notation for measures 61-64. Treble clef has chords for Fmi7, Bb, and Fmi7. Bass clef has a simple accompaniment pattern.

65

Bb9 (sus 4) Bb9 Fmi7 Bb Fmi7

Musical notation for measures 65-68. Treble clef has chords for Bb9 (sus 4), Bb9, Fmi7, Bb, and Fmi7. Bass clef has a simple accompaniment pattern.

69

C7(#9) Fmi7 Bb Fmi7

1. (ADD'L. SOLOS) 2. (CONTINUE) (Fmi7)

Musical notation for measures 69-72. Treble clef has chords for C7(#9), Fmi7, Bb, and Fmi7. Bass clef has a simple accompaniment pattern.

74 F_{mi}^7

$Bb7(\#11)$ F_{mi}^7

$C7(\#9)$ F_{mi}^7 Bb/C F_{mi}^7

ff

D.S. AL CODA

\oplus CODA

$C7(\#9)$ F_{mi} $EbMA^7$ $DbMA^7$

mf

$C7(\#9)$ $F_{mi}(\#11)$

f

BLUE TRAIN

(Blue Trane)

BASS

By JOHN COLTRANE

Arranged by MICHAEL SWEENEY

MODERATE SWING (♩ = $\frac{3}{4}$)

8 $F7(\#9)$

$Bb7(\#11)$ *mf* $F7(\#9)$ $C7(\#9)$

11 $Fmi?$

$Bb7(\#11)$ $Fmi?$ $C7(\#9)$

17 $Fmi?$ TO CODA $Fmi?$ (Bb) $Fmi?$ $Fmi?$ (Bb)

23 $Fmi?$ Bb Ab/Bb $Fmi?$ (Bb)

28 $Fmi?$ $C7(\#9)$ $Fmi?$ Bb/C $Fmi?$

32 $F7(\#9)$

36 *f* $Bb7(\#11)$ $F7(\#9)$

40 $F7(\#9)$

BASS

C7(#9)

F7(#9)

49

Fmi7

52
Bb9

Fmi7

53
C7(#9)

Fmi7

57

Fmi7 (Bb)

Fmi7

(Bb)

Fmi7

65
Bb9 (sus 4)

Bb9

Fmi7

(Bb)

Fmi7

69
C7(#9)

Fmi7 Bb

1. Fmi7

2. Fmi7

74

Bb

Fmi7

C7(#9)

Fmi7

Bb/C

Fmi7

D.S. AL CODA

CODA

C7(#9)

Fmi7

EbmA7 DbmA7

90
C7(#9)

Fmi7(#11)

f

mf

f

BLUE TRAIN

(Blue Trane)

DRUMS

MODERATE SWING (♩ = $\overline{\underline{\underline{\text{♩}} \text{♩}}}$)

By JOHN COLTRANE
Arranged by MICHAEL SWEENEY



5

9

13

17

21

25 RIDE CYM.

33

37

mf

f

TO CODA

DRUMS

41

45

49

61

69

(1. (ADD'L. SOLOS) 12

(2. (CONTINUE) ENS.

74

SOLO FILL 3

ENS.

SOLO FILL

78

ENS.

ENS.

SOLO FILL

82

ENS.

3

O.S. AL CODA

⊕ CODA

86

90

FILL