

Take the 'A' train

Billy Strayhorn

arranged by James Rattigan
for 6 horns

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Programme note:

A legend about this song relates that Strayhorn who had already met Duke Ellington in 1938, impressed him with his ability on the piano but, despite promises that the band leader would soon contact him, heard nothing. In January 1939, Strayhorn decided to go and meet him again at a gig in Harlem. He took a composition he had prepared at home, hoping to impress the seasoned band leader. He reached Harlem, thanks to some directions from Ellington's agent's office and got to actually play for Ellington who was impressed and asked him what the title was. Strayhorn could only come up with the last thing he had heard: the directions he got from Ellington's office to reach Harlem! "Take the 'A' train". Strayhorn became a member of the band and his song became its signature tune.

Performance note:

Part 1 requires a jazz improviser

Score in F

Take the 'A' Train

Billy Strayhorn
arr. J Rattigan

1

legato

mp *gradual crescendo*

legato

mp *gradual crescendo*

legato

mf *gradual crescendo*

Horn 1

Horn 2

Horn 3

Horn 4

Horn 5

Horn 6

6

legato

mf *gradual crescendo*

sfz

sfz

legato

f

f p

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

A

10

f p

f

f p

f

f p

f

f p

f

f p

f

f p

f

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

B

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

23

Hn. 1 *ff* *fp* *mp*

Hn. 2 *ff* *fp* *mp*

Hn. 3 *ff* *fp* *mp*

Hn. 4 *ff* *fp* *mp*

Hn. 5 *ff* *fp* *mp*

Hn. 6 *ff* *fp* *mp*

C

29

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

cresc

solo

f

f *dim*

f *dim*

f *dim*

cresc

cresc

cresc

f *dim*

mf *dim*

f *dim*

cresc

f *dim*

D

Hn. 1 *p cresc* *ff*

Hn. 2 *p cresc* *ff*

Hn. 3 *p cresc* *ff*

Hn. 4 *p cresc* *ff*

Hn. 5 *p cresc* *ff*

Hn. 6 *ff*

E

Hn. 1 ⁴¹

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

F

Hn. 1 ⁴⁹ *mp*

Hn. 2 *mp*

Hn. 3

Hn. 4 *mp*

Hn. 5 *mp*

Hn. 6 *mp*

56 *tr* **G** (open)

Hn. 1 *mf* (open)

Hn. 2 *mf* (open) *cresc*

Hn. 3 *mf* (open) *cresc*

Hn. 4 *mf* (open) *cresc*

Hn. 5 *mf* (open) *cresc*

Hn. 6 *f* *cresc*

64 **H**

Hn. 1 *cresc* *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Hn. 5 *f*

Hn. 6 *f*

3

71 **I**

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

The image shows a musical score for six horns, labeled Hn. 1 through Hn. 6. The score is divided into two sections: J and K. Section J is marked 'IMPROVISATION' and section K is marked 'f' (forte). The score includes various musical notations such as rests, notes, and dynamic markings.

Section J: IMPROVISATION

- Hn. 1:** Rests throughout the section.
- Hn. 2:** Rests throughout the section.
- Hn. 3:** Rests throughout the section.
- Hn. 4:** Rests throughout the section.
- Hn. 5:** Plays a half note G2, followed by a quarter note G2 with a grace note, then a half note G2.
- Hn. 6:** Plays a half note G2, followed by a quarter note G2 with a grace note, then a half note G2.

Section K: f

- Hn. 1:** Starts with a half note G2, followed by a quarter note G2 with a grace note, then a half note G2. The section ends with a half note G2.
- Hn. 2:** Starts with a half note G2, followed by a quarter note G2 with a grace note, then a half note G2. The section ends with a half note G2.
- Hn. 3:** Starts with a half note G2, followed by a quarter note G2 with a grace note, then a half note G2. The section ends with a half note G2.
- Hn. 4:** Starts with a half note G2, followed by a quarter note G2 with a grace note, then a half note G2. The section ends with a half note G2.
- Hn. 5:** Starts with a half note G2, followed by a quarter note G2 with a grace note, then a half note G2. The section ends with a half note G2.
- Hn. 6:** Starts with a half note G2, followed by a quarter note G2 with a grace note, then a half note G2. The section ends with a half note G2.

L Cut L to M if no improvisation

M

Hn. 1

IMPROVISATION

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

f

[illegible]

101

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

105

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

Hn. 6

slow gliss

ff

fp

sub ff

ff