

# JAZZ BEGINNINGS SERIES

**Belwin™** JAZZ  
a division of Alfred

# St. Louis Blues

By W.C. Handy  
Arranged by Victor López

## INSTRUMENTATION

Conductor  
1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone (Optional)  
1st B♭ Trumpet  
2nd B♭ Trumpet (Optional)  
1st Trombone  
2nd Trombone (Optional)  
Guitar Chords  
Guitar (Optional)  
Piano  
Bass  
Drums  
Auxiliary Percussion  
(Timbale Bell, Tambourine)

### Optional/Alternate Parts

1st C Flute  
2nd C Flute  
1st B♭ Clarinet  
2nd B♭ Clarinet  
E♭ Baritone Saxophone  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

## NOTES TO THE CONDUCTOR

W. C. Handy—often referred to as the “father of the blues”—originally composed *St. Louis Blues*. Since the birth of the blues, there have been many influential blues artists that have performed, recorded, and published blues music. However, there seems to be a consensus among many notable musicians and blues historians that the most famous blues song ever is Handy’s *St. Louis Blues*.

The introduction is written in a moderate Latin style that emphasizes a “bomba” rhythmic pattern—a style of Afro-Puerto Rican music and dance that is commonly found in salsa repertoires. The eighth notes are to be played straight throughout. Before the start of the rehearsal, review the D.S. al Coda so that everyone is familiar with the form of the piece.

The drumset part is very repetitive; for added color and variation, the “and” of beat 3 and beat 4 (the last two notes of mm. 1–14) may be played on a medium tom-tom. The snare should be played close to the edge of the drum rim. Note that the timbale bell in the percussion part has a different rhythm that is complementary to the snare. Practice both parts slowly, paying attention to the accents, and aim for intensity and not volume.

At m. 18, notice that the style and groove changes to a rock feel; however, keep in mind that the eighth notes are still played straight, not with a swing feel. Practice the rhythm section separately, and make certain the groove is well established. In mm. 42–53, to get an impactful stop-time effect, the staccato quarter notes are to be played tight without rushing the tempo. Measure 54 features a unison/tutti line for all winds. Direct the players to listen closely to their intonation, and I suggest the lower parts play out a bit more than the top parts to balance the ensemble sound. At m. 66, keep the background figures dynamically under the soloist.

Ensure that all transitions are seamless, and that all articulations are played as indicated. Attention to these details will certainly help the ensemble achieve a tight, polished, and mature sound. Don’t forget to have the students listen to the promotional demo recording of the chart, which can be found at [alfred.com](http://alfred.com).

Enjoy!

—Victor López



**Victor  
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger, and clinician for Alfred Music.

CONDUCTOR  
48210S

MODERATE LATIN  $\text{♩} = 126$

# ST. LOUIS BLUES

By W.C. Handy  
Arranged by Victor López

1ST C FLUTE (OPTIONAL)

2ND C FLUTE (OPTIONAL)

1ST B♭ CLARINET (OPTIONAL)

2ND B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)  
CHORD CHANGES SHOWN IN PART.

PIANO

BASS

DRUMS  
S.O.  
TAMBOURINE

AUXILIARY PERCUSSION (TIMBALE BELL, TAMBOURINE)

The image shows a full orchestral score for 'St. Louis Blues'. It includes parts for woodwinds (flutes, clarinets, saxophones), brass (trumpets, trombones), guitar, piano, bass, drums, and auxiliary percussion. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score. The score is in 4/4 time with a tempo of 126 beats per minute. The key signature has one flat (Bb). The score is divided into measures 1 through 6, with measure numbers 1, 2, 3, 4, 5, and 6 indicated at the bottom.

CONDUCTOR

ST. LOUIS BLUES

- 2 -

2

Musical score for the conductor part of "St. Louis Blues". The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: FLUTE 1, FLUTE 2, CLAR. 1, CLAR. 2, ALTO 1, ALTO 2, TENOR 1, TENOR 2, TRP. 1, TRP. 2, TBN. 1, TBN. 2, GTR., PNO. (Grand Piano), BASS, DRUMS, and AUX. PEER. (Auxiliary Percussion). The score covers measures 7 through 13. A large red watermark "Legal Use Only" is overlaid diagonally across the page. A circled number "2" is positioned above the first measure of the flute parts. The piano part includes chord symbols: F#1, F#1b, F#17, and C7. The drum and auxiliary percussion parts show rhythmic patterns with stems and flags.

7

8

9

10

11

12

13

CONDUCTOR

To CODA

18 JAZZ-ROCK STYLE

ST. LOUIS BLUES

Musical score for CONDUCTOR, featuring parts for FLUTE 1, FLUTE 2, CLAR. 1, CLAR. 2, ALTO 1, ALTO 2, TENOR 1, TENOR 2, TRP. 1, TRP. 2, TBN. 1, TBN. 2, GTR., PNO., BASS, DRUMS, and AUX. PERC. The score spans measures 14 to 20. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Measure 14: Flute parts enter with a melodic line. Clarinets and Tenors play a rhythmic accompaniment. The piano accompaniment features chords (C7) and (F#1). The bass line is active. Drums play a steady pattern with a 'RIDE CYM.' (cymbal) effect.

Measure 15: Continuation of the melodic and rhythmic themes. Piano accompaniment includes chords G7, D, and C7. Drums continue with the 'RIDE CYM.' pattern.

Measure 16: Similar to the previous measures, maintaining the jazz-rock style. Drums include 'TOM6' (tom-tom) hits.

Measure 17: A 'SOLO FILL' is indicated for the drums, featuring a sequence of 'TOM6' hits. The piano accompaniment continues with F7 and B7 chords.

Measure 18: The solo fill concludes, and the music returns to a steady groove. Drums include 'H.H.' (hi-hat) patterns and 'TAMBOURINE' accompaniment.

Measure 19: Continuation of the groove with consistent instrumentation.

Measure 20: The final measure of this section, ending with a double bar line.

CONDUCTOR

ST. LOUIS BLUES

This page contains the musical score for the fourth page of 'St. Louis Blues'. The score is arranged for a full orchestra and includes the following parts: Flute 1, Flute 2, Clarinet 1, Clarinet 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Guitar, Piano (PNO.), Bass, Drums, and Auxiliary Percussion (Aux. Perc.). The music is written in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large, diagonal watermark reading 'Preview Use Only! Legal Use Requires Purchase' is overlaid across the entire page. The page number '21' is visible at the bottom left, and the page number '27' is visible at the bottom right.

CONDUCTOR

ST. LOUIS BLUES

30

Musical score for CONDUCTOR, featuring parts for FLUTE 1, FLUTE 2, CLAR. 1, CLAR. 2, ALTO 1, ALTO 2, TENOR 1, TENOR 2, TRP. 1, TRP. 2, TBN. 1, TBN. 2, GRE., PNO., BASS, DRUMS, and AUX. PERC. The score includes various musical notations such as notes, rests, and dynamic markings.

28

29

30

31

32

33

34

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CONDUCTOR

ST. LOUIS BLUES

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

35 36 37 38 39 40 41

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Musical score for St. Louis Blues, measures 42-48. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Alto 1 & 2, Tenor 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Guitar, Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.).

Measures 42-48 are shown. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Chord symbols: F7 (measure 42), Bb7 (measure 46), F7 (measure 48).

Drum notation includes "RIDE CYM." with arrows pointing to specific notes in measures 42-45.

42

43

44

45

46

47

48



CONDUCTOR

ST. LOUIS BLUES

Musical score for CONDUCTOR, featuring parts for FLUTE 1, FLUTE 2, CLAR. 1, CLAR. 2, ALTO 1, ALTO 2, TENOR 1, TENOR 2, TRP. 1, TRP. 2, TEN. 1, TEN. 2, Gtr., PNO., BASS, DRUMS, and AUX. PERC. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

CONDUCTOR

ST. LOUIS BLUES

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

56 57 58 59 60 61 62

CONDUCTOR

ST. LOUIS BLUES

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GRP.

PNO.

BASS

DRUMS

AUX. PERC.

63 64 65 66 67 68 69

Legal Use Only  
 Preview Requires Purchase

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GRP.

PNO.

BASS

DRUMS

AUX. PERC.

70 71 72 73 74 75 76 77

END SOLO

TO TIMBALE BELL



⊕ CODA

Musical score for CONDUCTOR, featuring parts for:

- FLUTE 1
- FLUTE 2
- CLAR. 1
- CLAR. 2
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- TPT. 1
- TPT. 2
- TBN. 1
- TBN. 2
- GRG.
- PNO. (with chords: F#1, G7/D, C7)
- BASS
- DRUMS
- AUX. PERC.

The score spans measures 78 to 81, with a CODA section starting at measure 79. A large red watermark "Preview Only" is overlaid diagonally across the page.