



ST. LOUIS BLUES

W. C. HANDY
Arranged by VICTOR GOINES

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)
3rd Baritone T.C. (Doubles 3rd Trombone)



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NOTES TO THE CONDUCTOR

William Christopher Handy (November 16, 1873–March 28, 1958) was an African-American blues composer and musician, often known as “the Father of the Blues.” Handy composed *St. Louis Blues* in 1914. Though the name of the song may imply that it is about events in St. Louis, Missouri, it instead refers to a sophisticated woman from that city. The form is unusual in that the verses are the familiar standard 12-bar blues but it also has a 16-bar bridge written in the habañera rhythm, popularly called the “Spanish Tinge.” Handy said in writing *St. Louis Blues*, his objective was “to combine ragtime syncopation with a real melody in the spiritual tradition.”

My arrangement features a traditional swing feel and a Latin rumba style. The drumset player should set up the rumba feel 2 or 3 beats prior to the change in order to prepare the ensemble for the different feel. All Latin grooves are played with straight eighth notes. This contrast with the swing eighths is a key element in this arrangement. The rhythmical essence of the rumba is an accented pattern of beats 1, the “and” of 2, and 4, or it can be visualized as two dotted-quarter notes and a quarter note.

In the swing section for the rhythm section, the guitar should comp with a traditional quarter note feel. The guitar is of less importance in the rumba style. The bass will provide the rumba rhythmic pattern as written. The pianist can embellish the comping in the rumba style, but should keep it simple and coordinated with the bass pattern.

Soloists may play the suggested written solo or ad lib, but always play in the appropriate style.

For the ensemble, play the marcato, or rooftop (^), accent detached, but not staccato or clipped. Play the fall-off in measure 53 quickly. Section players should mimic the lead player in a fall-off. The last two measures may be dictated to enhance the dramatic ending. The drummer may fill over these chords if desired.

Please enjoy!

–Victor Goines

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These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

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CONDUCTOR
26899S

ST. LOUIS BLUES

By W.C. HANDY
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MEDIUM SWING (♩ = 120)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

CHORDS CUED ON PART

15 15 E♭7 B♭9/C# D7(#9)/C# G7(#9) D♭9 C#9

PIANO

BASS

DRUMS

UNISON SOLI

1 2 3 4 5 6 7 8 9