

Alto Sax p. 1

53. ST. LOUIS BLUES – Original Melody



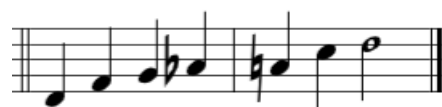
59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

Demonstration solo for St. Louis Blues, measures 7-19. The key signature is one sharp (F#) and the time signature is 4/4. The solo includes various chords (D7, G7, A7) and melodic lines with slurs and accents.

Blues Scale Concert Bb



Blues Scale Concert F



Alto Sax p. 2

58. ST. LOUIS BLUES – Full Band Arrangement

Arr. by Mike Steinell
W.C. Handy

INTRO

4 5 DIV.

9

14

SOLOS

19 D7 Play 1st time only G7

Solo starts here (use the melody as a guide for improvisation)

25 D7 A7 G7 D7

31 **FULL ENSEMBLE (DIXIE-STYLE)**

36

42 DIV.

Tenor Sax p. 1

53. ST. LOUIS BLUES – Original Melody



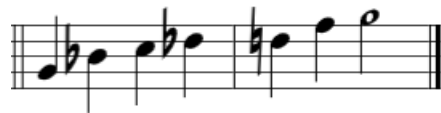
59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

Demonstration solo for St. Louis Blues, measures 1-19. The key signature is one sharp (F#) and the time signature is 4/4. The solo is written in treble clef. Chord symbols are indicated above the staff: G7, C7, D7, and G7. The solo includes various blues techniques such as bends, slurs, and triplet rhythms.

Blues Scale Concert Bb



Blues Scale Concert F



Tenor Sax p. 2

58. ST. LOUIS BLUES – Full Band Arrangement

Arr. by Mike Steinell
W.C. Handy

INTRO 4 5 DIV.

9

14 1. 2. DIV.

G7 C7

SOLOS

19 Play 1st time only

Solo starts here (use the melody as a guide for improvisation)

25 G7 D7 C7 G7

31 FULL ENSEMBLE (DIXIE-STYLE)

36

42 DIV.

Bari Sax p. 1

53. ST. LOUIS BLUES – Original Melody



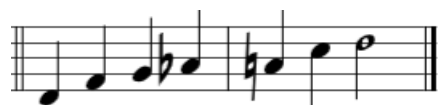
59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

Demonstration solo for St. Louis Blues, measures 1-19. The key signature is two sharps (F# and C#) and the time signature is 4/4. The solo is written on a single staff in treble clef. Chord symbols are indicated above the staff: D7, G7, A7, and D7. The solo includes various musical notations such as slurs, ties, and repeat signs, indicating a complex improvisation. Measure numbers 7, 13, and 19 are marked at the beginning of their respective lines.

Blues Scale Concert Bb



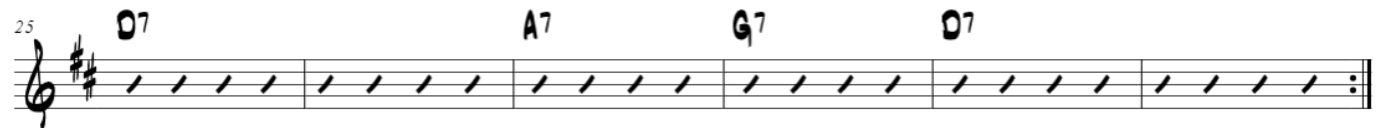
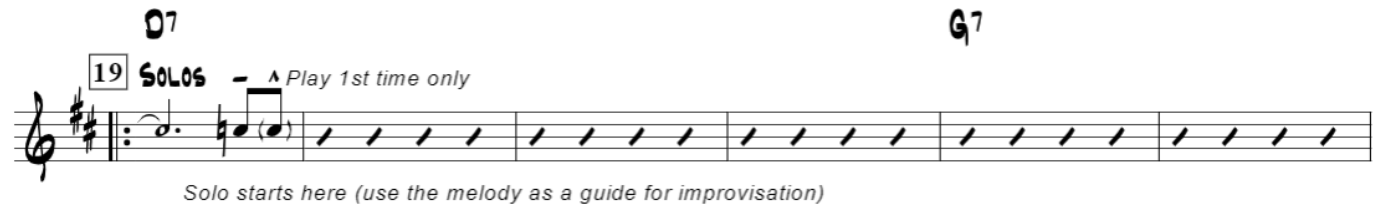
Blues Scale Concert F



Bari Sax p. 2

58. ST. LOUIS BLUES – Full Band Arrangement

Arr. by Mike Steinel
W.C. Handy



Trumpet p. 1

53. ST. LOUIS BLUES – Original Melody



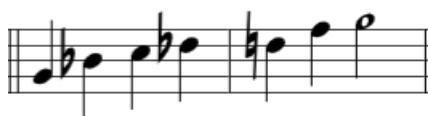
59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

Demonstration solo for St. Louis Blues, measures 1-19. The key signature is one sharp (F#) and the time signature is 4/4. The solo is written in treble clef. Measures 1-19 show the first 19 measures of the demonstration solo. Chord symbols G7, D7, and C7 are indicated above the staff at measures 1, 5, 7, 11, 13, 15, 17, and 19. Measure numbers 7, 13, and 19 are indicated at the start of their respective lines.

Blues Scale Concert Bb



Blues Scale Concert F



Trumpet p. 2

58. ST. LOUIS BLUES – Full Band Arrangement

Arr. by Mike Steinel
W.C. Handy

INTRO 4 5

9

14 1 2. DIV. ^

G7 C7

SOLOS

19 Play 1st time only

Solo starts here (use the melody as a guide for improvisation)

25 G7 D7 C7 G7

31 FULL ENSEMBLE (DIXIE-STYLE)

36

42 DIV. ^

Trombone p. 1

53. ST. LOUIS BLUES – Original Melody



59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

Demonstration solo for St. Louis Blues, measures 7-19. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written in bass clef. Measures 7-8: G2, A2, Bb2, C3. Measure 9: D3, E3, F3, G3. Measure 10: A3, Bb3, C4, D4. Measure 11: E4, F4, G4, A4. Measure 12: Bb4, C5, D5, E5. Measure 13: F5, G5, A5, Bb5. Measure 14: C6, D6, E6, F6. Measure 15: G6, A6, Bb6, C7. Measure 16: D7, E7, F7, G7. Measure 17: A7, Bb7, C8, D8. Measure 18: E8, F8, G8, A8. Measure 19: Bb8, C9, D9, E9.

Blues Scale Concert Bb



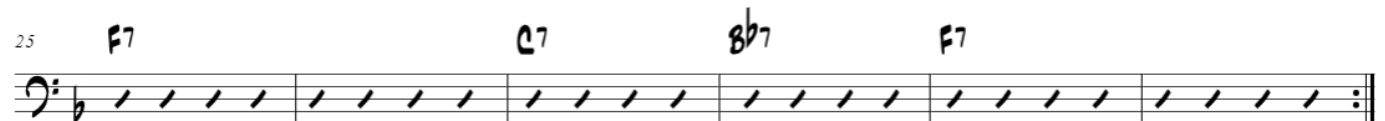
Trombone p. 2

58. ST. LOUIS BLUES – Full Band Arrangement

Arr. by Mike Steinel
W.C. Handy



Solo starts here (use the melody as a guide for improvisation)



Guitar p. 1

53. ST. LOUIS BLUES – Original Melody



53. ST. LOUIS BLUES – Original Melody

Chords: F7, Bb7, F7, Bb7, F7, C7, Bb7, F7

7

59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES



59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

Chords: F7, Bb7, F7, C7, Bb7, F7, Bb7, F7, C7, Bb7, F7

5, 9, 13, 17, 21

Guitar p. 2

58. ST. LOUIS BLUES – Full Band Arrangement

Arr. by Mike Steinel
W.C. Handy

INTRO 4 5 F+7 Bb7 Db7 C7 F7

9 Bb7 B7 Bb7 Db7 C7 F7 Db7 C7

14 F7 1. 2. F7 Ab7 G+7 C7 F7

19 F7 SOLOS Bb7

25 F7 C7 Bb7 F7

31 FULL ENSEMBLE (DIXIE-STYLE) 7 F7 C7 Bb7 Bb7 C7 C7

41 Bb7 Bb7 C7 Bb7 C7 SUS F7 F#7 F7

Blues Scale Concert Bb

Bb

Blues Scale Concert F

F

Drums p. 1

53. ST. LOUIS BLUES – Original Melody

Drum notation for the original melody of St. Louis Blues, measures 1-12. The notation is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is represented by a series of eighth and sixteenth notes, with some measures containing rests. The notation is divided into four measures, with the first measure starting with a 4/4 time signature and the subsequent measures containing a double bar line and a 4/4 time signature. The notation is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature.

59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

Drum notation for the demonstration solo for St. Louis Blues, measures 1-20. The notation is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is represented by a series of eighth and sixteenth notes, with some measures containing rests. The notation is divided into four measures, with the first measure starting with a 4/4 time signature and the subsequent measures containing a double bar line and a 4/4 time signature. The notation is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature.

Drums p. 2

119. SALSA CALIENTE – Full Band Arrangement

Cym. dome or Cowbell
Tom 4

RIM SHOT Mike Steinel

8 4 8

18 **ENS.** To CODA 1. RIM SHOT

24 H.H. (comp) SOLOS PLAY 6 TIMES

30 SOLO FILL SOLO FILL D.S. AL CODA RIM SHOT

36 CODA H.H. RIT. FILL

The drum score is written on a single staff in 4/4 time. It begins with a 4-measure phrase for the Tom, marked with a 'Cym. dome or Cowbell' and a 'Tom' label. This is followed by a 4-measure phrase for the RIM SHOT, marked with a 'RIM SHOT' and 'Mike Steinel' label. The score then continues with a series of measures, including a 4-measure phrase, a 4-measure phrase, and an 8-measure phrase. A section marked 'ENS.' (Ensemble) starts at measure 18, followed by a 'To CODA' section. The 'CODA' section begins at measure 24, featuring a 'H.H.' (Hi-Hat) pattern and a 'SOLOS' section. The 'SOLOS' section is marked '(comp)' and 'PLAY 6 TIMES'. The score then continues with a 'SOLO FILL' section, followed by a 'D.S. AL CODA' (Da Capo al Coda) section. The 'CODA' section begins at measure 30, featuring a 'H.H.' pattern and a 'RIM SHOT' label. The score concludes with a 'RIT.' (Ritardando) section and a 'FILL' section.

Drums p. 3

58. ST. LOUIS BLUES – Full Band Arrangement

Arr. by Mike Steinel

W. C. Handy

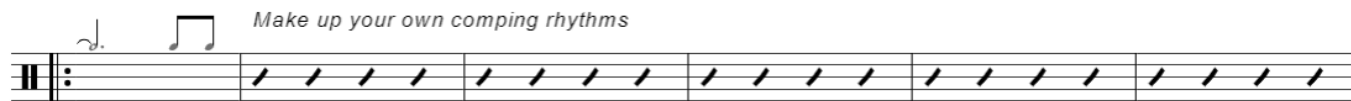
INTRO



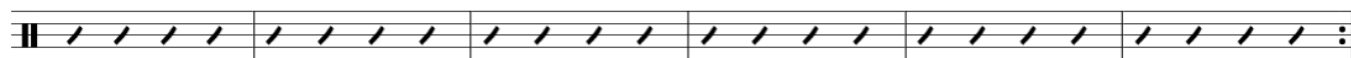
19 ENS.

1ST TIME ONLY - - -

SOLOS



25



31 FULL ENSEMBLE (DIXIE-STYLE)



Bass p. 1

53. ST. LOUIS BLUES – Original Melody



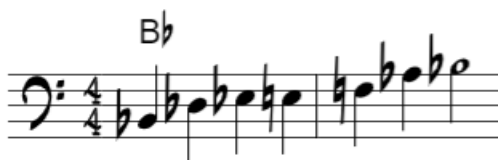
Original melody for St. Louis Blues in 4/4 time, bass clef, key of Bb. The melody consists of two lines of music. The first line contains measures 1 through 6, and the second line contains measures 7 through 12. Chord symbols are placed above the notes: F7, Bb7, F7, Bb7, F7, Bb7, F7, C7, Bb7, F7, F7, and F7.

59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES



Demonstration solo for St. Louis Blues in 4/4 time, bass clef, key of Bb. The solo consists of four lines of music. The first line contains measures 1 through 6, the second line contains measures 7 through 12, the third line contains measures 13 through 18, and the fourth line contains measures 19 through 24. Chord symbols are placed above the notes: F7, Bb7, F7, Bb7, F7, Bb7, F7, C7, Bb7, F7, F7, and F7.

Blues Scale Concert Bb



Blues scale for Concert Bb in 4/4 time, bass clef, key of Bb. The scale is written as a single line of music.

Blues Scale Concert F



Blues scale for Concert F in 4/4 time, bass clef, key of F. The scale is written as a single line of music.

Bass p. 2

58. ST. LOUIS BLUES – Full Band Arrangement

W.C. Handy

arr. by Mike Steinel

INTRO 4

5 $F7$ $Bb7$ $D7$ $C7$ $F7$ $Bb7$ $D7$ $C7$

11 $F7$ $C7$ $D7$ $C7$ $F7$

17 $F7$ $A7$ $G+7(\#9)$ $C7$ 19 $F7$ SOLOS
Solo starts here

23 $Bb7$ $F7$ $C7$ $Bb7$

29 31 FULL ENSEMBLE (DIXIE-STYLE)
 $F7$ $F7$

35 $Bb7$ $F7$ $D7$ $C7$ $B7$ $Bb7$

41 $C7$ $B7$ $Bb7$ $C7$ $B7$ $Bb7$ $F7$ $G7$ $F7$

Piano p. 1

53. ST. LOUIS BLUES – Original Melody

Handwritten musical score for the piano part of 'St. Louis Blues'. The score is in 4/4 time and B-flat major. It consists of three systems of two staves each (treble and bass clef). The melody is written in the treble clef, and the bass line is in the bass clef. Chord symbols are written above the treble staff: F7 (measures 1-2), Bb7 (measures 3-4), and F7 (measures 5-6). The first system contains measures 1-4. The second system contains measures 5-8, with a measure number '5' written above the first measure. The third system contains measures 9-12, with a measure number '9' written above the first measure. The piece ends with a double bar line at the end of measure 12.

Blues Scale Concert Bb

Handwritten musical notation for the Blues Scale Concert Bb. It is written on a single treble staff in 4/4 time. The key signature is B-flat major (two flats). The scale is written as a sequence of eighth and quarter notes: Bb, C, D, Eb, F, G, Ab, Bb. The piece ends with a double bar line.

Blues Scale Concert F

Handwritten musical notation for the Blues Scale Concert F. It is written on a single treble staff in 4/4 time. The key signature is F major (one flat). The scale is written as a sequence of eighth and quarter notes: F, G, Ab, Bb, C, D, Eb, F. The piece ends with a double bar line.

Piano p. 2

59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

59. DEMONSTRATION SOLO FOR ST. LOUIS BLUES

5

9

13

17

21

Chords: F7, Bb7, F7, C7, Bb7, F7, C7, Bb7, F7

Piano p. 3

58. ST. LOUIS BLUES – Full Band Arrangement

W. C. Handy
Arr. by Mike Steinel

INTRO 4

5 F7

Bb7 Db7 C7 F7

8

Bb7 B7 Bb7 Db7 C7 F7

13

Db7 C7 F7

1. 2.

Ab7

18

G + 7(#9) C7 F7

19 SOLOS

Play 1st time only

Solo starts here (use the melody as a guide for improvisation)

Make up your own comping rhythms

Bb7

Piano p. 4

49. BLUES WORKOUT FOR ST. LOUIS BLUES – Roots, Thirds, and Sevenths

Exercise 49 is a blues workout for St. Louis Blues, focusing on roots, thirds, and sevenths. The score is in 4/4 time, key of B-flat major, and consists of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of chords and single notes. Chord symbols F7, Bb7, and C7 are indicated above the staff.

50. BLUES WORKOUT FOR ST. LOUIS LOUIS BLUES – Scale steps 1 through 5, and b7

Exercise 50 is a blues workout for St. Louis Louis Blues, focusing on scale steps 1 through 5, and b7. The score is in 4/4 time, key of B-flat major, and consists of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of chords and single notes. Chord symbols F7, Bb7, and C7 are indicated above the staff.