

FULL SCORE

Symphonic Band

Grade 5



CARL FISCHER  
**PERFORMANCE**  
SERIES

# St. Louis Blues

W. C. Handy

*Arranged by*

**Jerry Nowak**

SPS43

## INSTRUMENTATION

Full Score.....	1
Piccolo .....	1
Flute 1 .....	4
Flute 2 .....	4
Oboe 1 .....	2
Oboe 2 .....	2
Clarinet 1 in B $\flat$ .....	4
Clarinet 2 in B $\flat$ .....	4
Clarinet 3 in B $\flat$ .....	4
Bass Clarinet in B $\flat$ .....	2
Bassoon.....	2
Alto Saxophone 1 in E $\flat$ .....	2
Alto Saxophone 2 in E $\flat$ .....	2
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet 1 in B $\flat$ .....	3
Trumpet 2 in B $\flat$ .....	3
Trumpet 3 in B $\flat$ .....	3
Horn 1 in F.....	2
Horn 2 in F.....	2
Horn 3 in F.....	2
Horn 4 in F.....	2
Trombone 1 .....	3
Trombone 2 .....	3
Trombone 3 .....	3
Euphonium T.C. in B $\flat$ .....	2
Euphonium B.C.....	3
Tuba .....	4
Mallet Percussion .....	2
Xylophone, Bells	
Timpani .....	1
Percussion .....	1
Drum Set	

## Rehearsal and Performance Notes

The suggested tempo for this arrangement is ♩ = 108 and it should be played in a moderate, swing-jazz style. To achieve a good swing-jazz style, play the accented or important tones in a phrase at the prevailing dynamic and all the other tones in between at a lighter dynamic. Also, using diaphragmatic articulation on the accented tones will enhance the performance style. The bass line, in the tubas and low woodwinds, should be played with an imagery of a *pizzicato* string bass in mind using an accent and taper (*dim.*) style articulation simulating a natural decay of a plucked string. All long tones throughout the arrangement should taper (*dim.*) so that the instrumental fills and active counterpoint during the long tones may be noticed.

The introduction features paraphrased elements of the melody. Be sure to begin m. 3 at *p* dynamic so that the *crescendo* is of full effect leading to the *f* in m. 4. The first strain of the melody, begins at m. 5, and features the horns and trombones. The repeat of the first strain, beginning at m. 17, has a change of style in the accompaniment to an on-the-beat jazz “feel”. The second *staccato* eighth note in the two-eighth note pattern should be played lightly. Again, *diminuendos* have been indicated on all the long notes so that the active counterpoint may be easily heard.

The second strain begins at m. 29 and uses a tango-style accompaniment underneath a continuing swing-style melody. In the measure with four eighth notes be sure that the second beat is light creating a strong, light, secondary-strong, and accented fourth beat sequence. A full swing-style returns at m. 37. The third strain begins at m. 45. Be sure that the upward pyramids in mm. 47 & 48, and 51 & 53 are noticeable through the use of diaphragmatic articulations on the *fp*. and wait for the *crescendos* until the end of the pyramids in mm. 48 & 51.

The second chorus begins at m. 37 and modulates up a tone to the key of C and features a woodwind voicing for nine measures. Be sure to balance the woodwind section so that the melody is clearly heard in the *tutti* scoring. A two-measure *crescendo* occurs at the end of the first strain preceded by a *fp* in the clarinets and saxophones. The repeat of the first strain features solos by the drum-set and timpani players. There are suggested written-out solos but the players should be encouraged to improvise. Not knowing the size drums that the timpani player may have, I’ve indicated the two chords (F7 and C7) so that the player may improvise the solo within the indicated chord structure using the size of drums at hand.

The second strain returns modulating back to the original key of B $\flat$  but using a different scoring than was used in the first chorus. The extended ending begins at m. 108 with a *fp* in the upper woodwinds and brass, and trombone and euphonium fill followed by a two-measure sequence leading to the snare drum solo and ending.

This arrangement is dedicated to the Delaware Valley Wind Symphony located in Newtown, Pennsylvania. Andy Pac is the president and I’m the musical director.

—Jerry Nowak

## About the Arranger

Jerry Nowak is professor emeritus from Bucks County Community College in Newtown, Pennsylvania where he taught for 37 years. He has over 900 published compositions and arrangements for instrumental and vocal ensembles. Jerry is a founding member of both the Philadelphia Saxophone Quartet (1968) and the New Jersey Saxophone Quartet (2005). He has conducted professional recording sessions in New York, Philadelphia, Washington D. C. and London, England. He is co-author of *Conducting the Music, Not the Musicians* and *The Art of Expressive Playing* both published by Carl Fischer. He has been teaching conducting annually in Australia since 1985.

# St. Louis Blues

W. C. HANDY

Arranged by Jerry Nowak

♩ = 108

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet 1 in Bb

Clarinet 2, 3 in Bb

Bass Clarinet in Bb

Bassoon

Alto Saxophone 1, 2 in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet 1 in Bb

Trumpet 2, 3 in Bb

Horn 1, 2 in F

Horn 3, 4 in F

Trombone 1

Trombone 2, 3

Euphonium

Tuba

Mallet Percussion (Xylophone, Bells)

Timpani

Percussion (Drum Set)

5

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Cl. 1 in B $\flat$  *mf*

Cl. 2, 3 in B $\flat$  *mf*

B. Cl. in B $\flat$  *mf*

Bsn. *mf*

A. Sax. 1, 2 in E $\flat$  *mf*

T. Sax. in B $\flat$  *mf*

Bar. Sax. in E $\flat$  *mf*

5

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F *mf*

Hn. 3, 4 in F *mf*

Tbn. 1 *mf*

Tbn. 2, 3 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

10 11 12 13 14

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Play: Hn. Cue





29

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

29

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.





45

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

45

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Hn. Cue:

49 50 51 52



57

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Detailed description: This section of the score covers measures 57 to 60. It features woodwind and string parts. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Saxophones) play a melodic line with triplets and accents. Dynamics range from *fp* (fortissimo piano) to *f* (forte). The strings (Tpt., Hn., Tbn., Euph., Tuba) provide harmonic support with sustained notes and some melodic fragments. Percussion includes Mallet Percussion, Tom-toms, and general Percussion.

57

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Detailed description: This section of the score covers measures 57 to 60. It features brass and percussion parts. The brass instruments (Trumpets, Horns, Trombones, Euphonium, Tuba) play sustained notes and melodic fragments. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The percussion includes Mallet Percussion, Tom-toms, and general Percussion.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

61 62 63 64





69

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

69

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

solo

3

3

3

3

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Hard Mallets solo, ad lib. F7

solo, ad lib. C7

solo only if no Timpani

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

solo 3

*f* *a2*

*f* *a2*

81

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn. *mf*

A. Sax. 1, 2 in E $\flat$  *mf*

T. Sax. in B $\flat$  *mf*

Bar. Sax. in E $\flat$  *mf*

81

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1 *mf*

Tbn. 2, 3 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc.

Timp.

Perc.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

*mf*

*f*

*soli*

3



Picc. *cresc.* *f*

Fl. 1, 2 *cresc.* *f*

Ob. 1, 2 *cresc.* *f*

Cl. 1 in B $\flat$  *cresc.* *f*

Cl. 2, 3 in B $\flat$  *cresc.* *f*

B. Cl. in B $\flat$  *cresc.* *f* *mf*

Bsn. *cresc.* *f* *mf*

A. Sax. 1, 2 in E $\flat$  *cresc.* *f* *mf* *a2*

T. Sax. in B $\flat$  *cresc.* *f* *mf*

Bar. Sax. in E $\flat$  *cresc.* *mf*

Tpt. 1 in B $\flat$  *cresc.* *f* *mf*

Tpt. 2, 3 in B $\flat$  *cresc.* *f* *mf* *a2*

Hn. 1, 2 in F *cresc.* *f*

Hn. 3, 4 in F *cresc.* *f*

Tbn. 1 *cresc.* *f* *mf*

Tbn. 2, 3 *cresc.* *f* *mf* *a2*

Euph. *cresc.* *f* *mf*

Tuba *cresc.* *f* *mf*

Mall. Perc. *cresc.* *f*

Timp. *cresc.* *f*

Perc. *cresc.* *f*

95 96 97 98



Picc.  
Fl. 1, 2  
Ob. 1, 2  
Cl. 1 in B $\flat$   
Cl. 2, 3 in B $\flat$   
B. Cl. in B $\flat$   
Bsn.  
A. Sax. 1, 2 in E $\flat$   
T. Sax. in B $\flat$   
Bar. Sax. in E $\flat$   
Tpt. 1 in B $\flat$   
Tpt. 2, 3 in B $\flat$   
Hn. 1, 2 in F  
Hn. 3, 4 in F  
Tbn. 1  
Tbn. 2, 3  
Euph.  
Tuba  
Mall. Perc.  
Timp.  
Perc.



Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 Cl. 1 in B $\flat$   
 Cl. 2, 3 in B $\flat$   
 B. Cl. in B $\flat$   
 Bsn.  
 A. Sax. 1, 2 in E $\flat$   
 T. Sax. in B $\flat$   
 Bar. Sax. in E $\flat$   
 Tpt. 1 in B $\flat$   
 Tpt. 2, 3 in B $\flat$   
 Hn. 1, 2 in F  
 Hn. 3, 4 in F  
 Tbn. 1  
 Tbn. 2, 3  
 Euph.  
 Tuba  
 Mall. Perc.  
 Timp.  
 Perc.

108 109 110 111 112

# Ricochet

SEAN O'LOUGHLIN

Fast  $\text{♩} = 132$

**Piccolo**  
**Flute**  
**Oboe**  
**Clarinet in B $\flat$**   
**Bass Clarinet in B $\flat$**   
**Bassoon**  
**Alto Saxophone in E $\flat$**   
**Tenor Saxophone in B $\flat$**   
**Baritone Saxophone in E $\flat$**   
**Trumpet in B $\flat$**   
**Horn in F**  
**Trombone**  
**Baritone**  
**Tuba**  
**Mallet Percussion**  
 (Xylophone, Bells)  
**Timpani**  
 (Snare Drum, Bass Drum)  
**Percussion**  
 (China Cymbal, Suspended Cymbal, Crash Cymbals, Triangle, Tam-tam, Wood Block, Whip, Tambourine, Wind Chimes, Bell Tree)

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SPS37F

**Pic.**  
**Fl.**  
**Ob.**  
**Cl. in B $\flat$**   
**B. Cl. in B $\flat$**   
**Bsn.**  
**A. Sax. I in E $\flat$**   
**T. Sax. in B $\flat$**   
**Bar. Sax. in E $\flat$**   
**Tpt. in B $\flat$**   
**Hn. in F**  
**Tbn.**  
**Bar.**  
**Tuba**  
**Mall. Perc.**  
**Timp.**  
**Perc.**

SPS37F

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