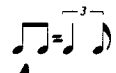


# LOW DOWN, SLOW DOWN BLUES

Composed & Arranged by  
PAUL CLARK

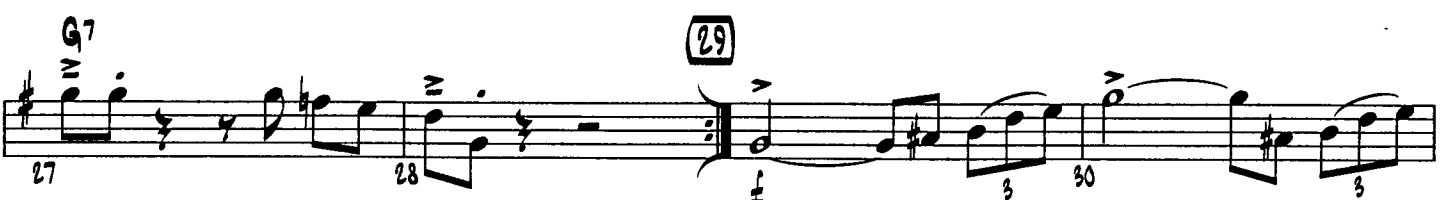
1st Eb Alto  
Saxophone

SLOW BLUES  (5) 2ND X ONLY

031-2992-00



(17) **G7** OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES.  
BACKGROUND PARTS ON CUE.



# LOW DOWN, SLOW DOWN BLUES

2nd Eb Alto  
Saxophone

Composed & Arranged by  
PAUL CLARK

031-2992-00

SLOW BLUES  $\text{♩} = \text{♩}$

4

(5) 2ND X ONLY

1

3

6

3

7

3

8

9

3

10

3

11

12

3

13

3

14

15

16

(BOTH X'S)

OPEN FOR SOLOS BY ANY INST. ON BASIC B $\flat$  BLUES CHANGES.  
BACKGROUND PARTS ON CUE.

(17) G7

18

3

19

20

3

21

C7

22

3

23

24

3

25

3

26

3

G7

(29)

27

28

3

30

3

31

3

32

3

33

3

34

3

35

36

37

38

39

40

41

42

43

3

3

3

44

4576

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# LOW DOWN, SLOW DOWN BLUES

1st Bb Tenor  
Saxophone

Composed & Arranged by  
PAUL CLARK

031-2992-00

**SLOW BLUES** **(5)** **2ND X ONLY**

**(80TH X'S)**

**(17)** **C7** OPEN FOR SOLOS BY ANY INST. ON BASIC B $\flat$  BLUES CHANGES.  
BACKGROUND PARTS ON CUE.

**C7** **(29)**

Musical notation for 1st Bb Tenor Saxophone, measures 1 through 44. The score is in 4/4 time and Bb major. It includes various musical notations such as slurs, accents, and dynamic markings (mf, p). Measure numbers 1 through 44 are indicated below the staff lines. A circled '5' is placed above measure 5, and a circled '29' is placed above measure 29. The text 'SLOW BLUES' is written above the first staff, and '2ND X ONLY' is written above measure 5. The text '(80TH X'S)' is written above measure 15. The text '(17) C7 OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES. BACKGROUND PARTS ON CUE.' is written above measure 17. The text 'C7' is written above measure 23, and '(29)' is written above measure 29. The text 'F7' is written above measure 21, 'G7' above measure 25, and 'F7' above measure 26. The text 'p' is written below measure 39.

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# LOW DOWN, SLOW DOWN BLUES

2nd Bb Tenor  
Saxophone

Composed & Arranged by  
PAUL CLARK

**SLOW BLUES**  **(5) 2ND X ONLY**

031-2992-00



**(17) C7** OPEN FOR SOLOS BY ANY INST. ON BASIC B $\flat$  BLUES CHANGES.  
BACKGROUND PARTS ON CUE.

**(29)**

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# LOW DOWN, SLOW DOWN BLUES

E♭ Baritone  
Saxophone

Composed & Arranged by  
PAUL CLARK

031-2992-00

SLOW BLUES

5 <sup>2ND X ONLY</sup>

8 9 10 11 12

13 <sup>m<sub>p</sub></sup> 14 <sup>m<sub>f</sub></sup> 15 <sup>m<sub>f</sub></sup> 16

17 G7 OPEN FOR SOLOS BY ANY INST. ON BASIC B♭ BLUES CHANGES. BACKGROUND PARTS ON CUE. C7

18 19 20 21

22 23 24 25 26

27 28 29 30 31

32 33 34 35 36

37 38 39 <sup>p</sup> 40

41 42 43 44

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# LOW DOWN, SLOW DOWN BLUES

1st Bb Trumpet

Composed & Arranged by  
PAUL CLARK

031-2992-00

**SLOW BLUES**  **4**



OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES.

**17** **C7** **mf** **BACKGROUND PARTS ON CUE.**



**29**



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# LOW DOWN, SLOW DOWN BLUES

2nd Bb Trumpet

Composed & Arranged by  
PAUL CLARK

**SLOW BLUES**  $\text{♩} = \text{♩}$  **4** **5**

031-2992-00

1 *mf* 6 7

8 9 10 11

12 *mp* 13 *mf* 14 *mf* 15 16

**(17)** OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES.  
C7 BACKGROUND PARTS ON CUE.

*mf* 18 19 20 21 **F7**

22 23 **C7** 24 25 **G7**

**F7** 26 27 **C7** **(29)** 28 29 30 *f*

31 32 33 34

35 36 37 38

39 *p* 40 41 *f* 42 43 44

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# LOW DOWN, SLOW DOWN BLUES

3rd Bb Trumpet

Composed & Arranged by  
PAUL CLARK

SLOW BLUES  (5)  
031-2992-00  
1 4 6 7  
mf  
8 9 10 11  
12 13 14 15 16  
mf

(17) C7 OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES.  
BACKGROUND PARTS ON CUE.  
F7  
mf 18 19 20 21  
C7 G7 F7  
mf 22 23 24 25 26  
C7 (29) F7  
mf 27 28 29 30  
31 32 33 34 35  
36 37 38  
39 40 41 42 43 44



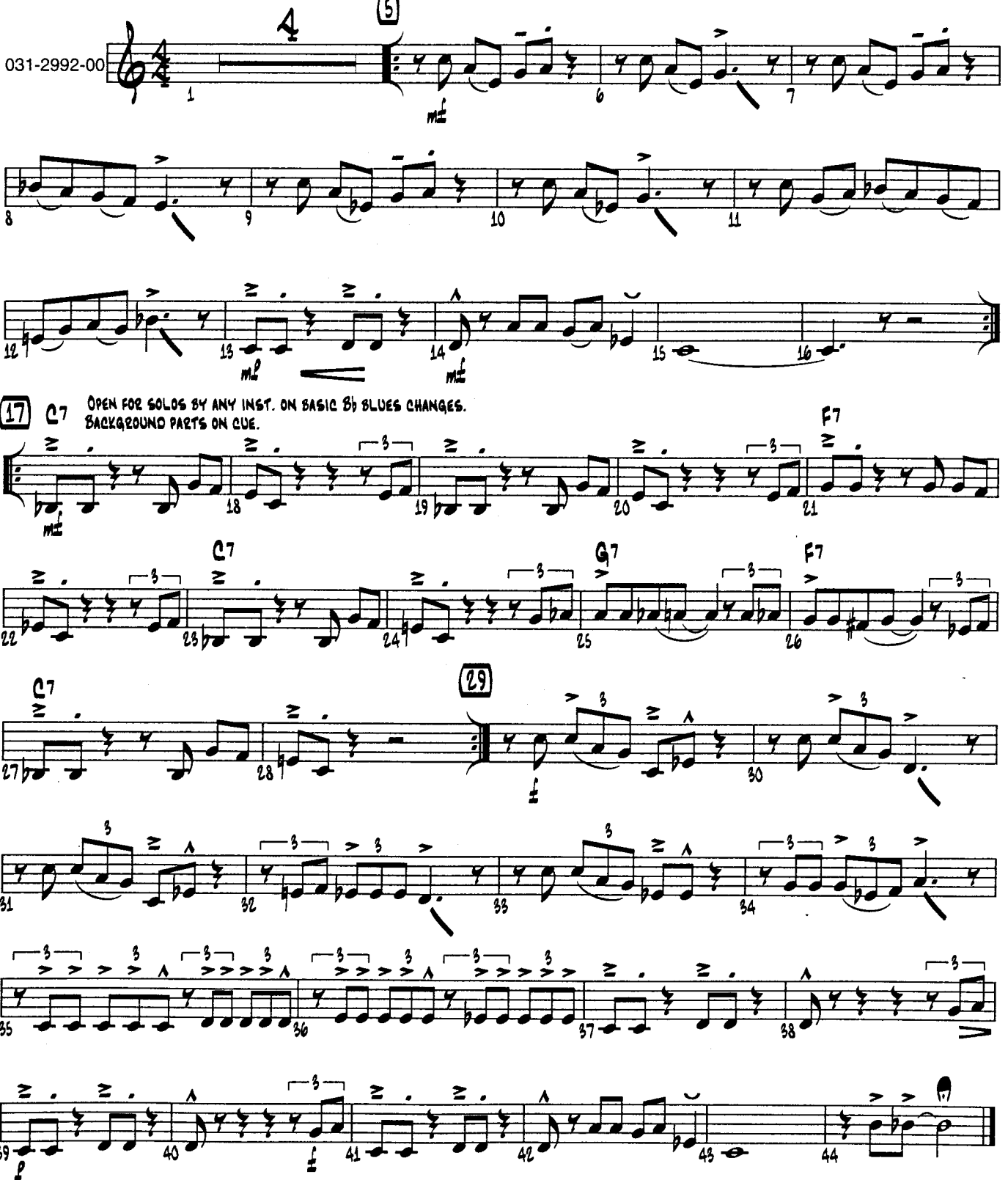
# LOW DOWN, SLOW DOWN BLUES

4th Bb Trumpet

Composed & Arranged by  
PAUL CLARK

SLOW BLUES 

031-2992-00



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44

**(17)** C7 OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES.  
BACKGROUND PARTS ON CUE.

**(29)**

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# LOW DOWN, SLOW DOWN BLUES

1st Trombone

Composed & Arranged by  
PAUL CLARK

**SLOW BLUES**  $\text{♩} = \text{♩}$  **4** **(5)**

031-2992-00

1 *mf* 6 7

8 9 10 11

12 13 *mp* 14 *mf* 15 16

**(17)** **B $\flat$ 7** OPEN FOR SOLOS BY ANY INST. ON BASIC B $\flat$  BLUES CHANGES.  
BACKGROUND PARTS ON CUE. **E $\flat$ 7**

*mf* 18 19 20 21

**B $\flat$ 7** **F7** **E $\flat$ 7**

22 23 24 25 26

**B $\flat$ 7** **(29)**

27 28 30 31

32 33 34 35 3 3 3 3

36 3 3 3 3 37 38 39 *p*

40 41 42 43 44

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# LOW DOWN, SLOW DOWN BLUES

2nd Trombone

Composed & Arranged by  
PAUL CLARK

**SLOW BLUES**  $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$  **4** **5**

031-2992-00

1 2 3 4 5 6 7 8 9 10 11 12 13  $m7b9$  14  $m7b9$  15 16

**17**  $Bb7$  OPEN FOR SOLOS BY ANY INST. ON BASIC B) BLUES CHANGES. BACKGROUND PARTS ON CUE.  $Eb7$

18 19 20 21 22 23 24 25 26  $Bb7$   $F7$   $Eb7$

**27**  $Bb7$  **29** 28 29 30 31 32 33 34 35 3 3 3 3 36 3 3 3 3 37 38 39 40 41 42 43 44

4576

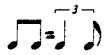
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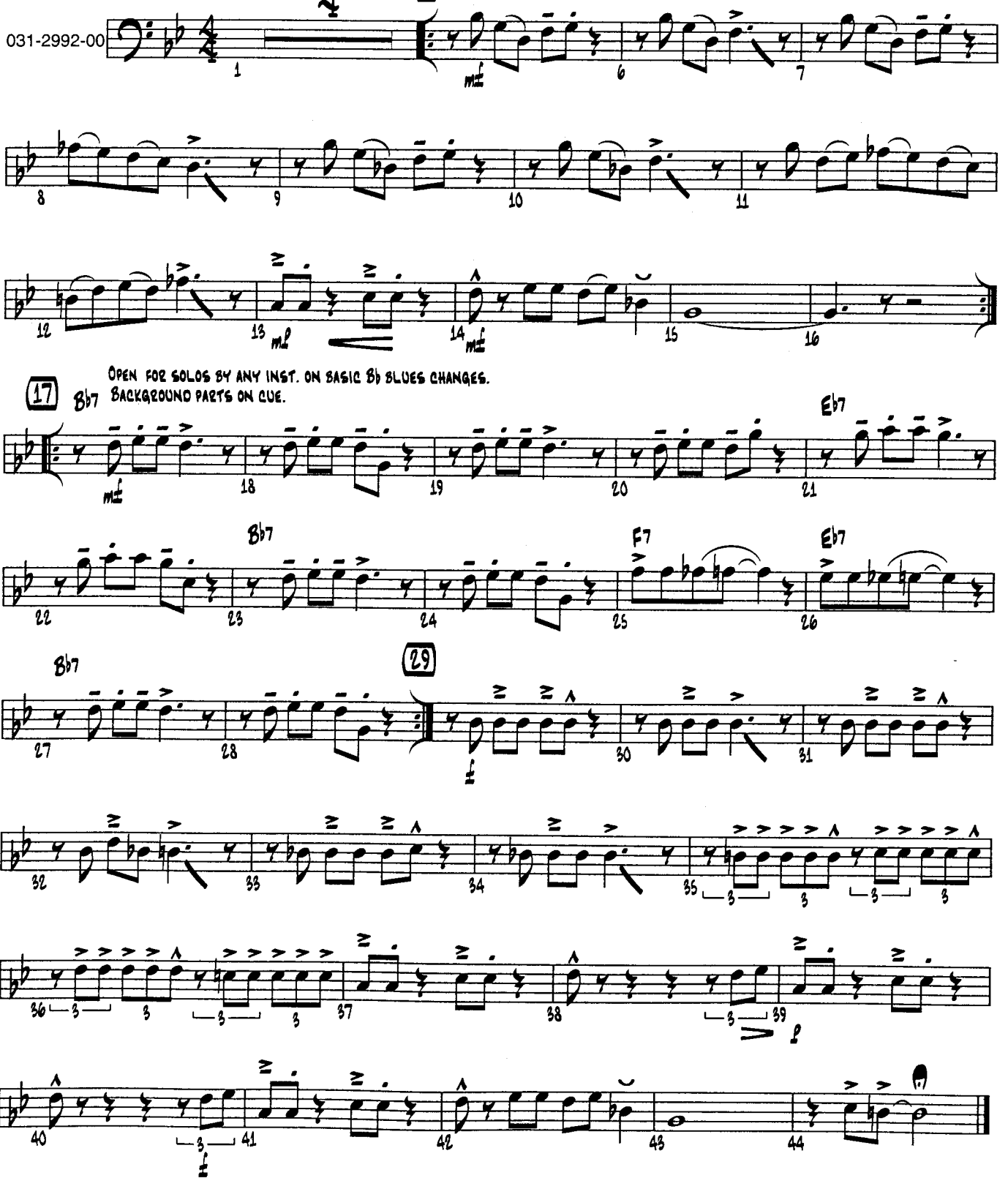
# LOW DOWN, SLOW DOWN BLUES

3rd Trombone

Composed & Arranged by  
PAUL CLARK

**SLOW BLUES**  **4** **6**

031-2992-00



**(17)** **Bb7** OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES.  
BACKGROUND PARTS ON CUE.

**(29)**

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# LOW DOWN, SLOW DOWN BLUES

Composed & Arranged by  
PAUL CLARK

## 4th Trombone

**SLOW BLUES**  **5**

031-2992-00



1 *mf* 6 7

8 9 10 11

12 13 *mp* 14 *mf* 15 16

**17** **Bb7** **OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES. BACKGROUND PARTS ON CUE.** **Eb7**

*mf* 18 19 20 21

**Bb7** **F7** **Eb7**

22 23 24 25 26

**Bb7** **29**

27 28 30

31 32 33 34

35 36 37 38 39 *p*

40 41 *f* 42 43 44

# LOW DOWN, SLOW DOWN BLUES

Composed & Arranged by  
PAUL CLARK

Piano

## SLOW BLUES

(#9 & #9 ARE OPTIONAL)  $Bb7$   $Db7$

$Cmi7$

$F7(b9)$

$Bb7$

$Db7$

031-2992-00

(SOLO)

Musical notation for measures 1-3. Measure 1: Treble clef has a triplet of eighth notes (G4, A4, Bb4) with an accent and a fermata. Bass clef has a half note G3. Measure 2: Treble clef has a triplet of eighth notes (Bb4, C5, Bb4) with an accent and a fermata. Bass clef has a half note A3. Measure 3: Treble clef has a triplet of eighth notes (C5, Bb4, A4) with an accent and a fermata. Bass clef has a half note G3.

$Cmi7$

$F7(b9)$

(5)

$Bb7$   
"DETACHED"

Musical notation for measures 4-7. Measure 4: Treble clef has a triplet of eighth notes (C5, Bb4, A4) with an accent and a fermata. Bass clef has a half note F3. Measure 5: Treble clef has a triplet of eighth notes (Bb4, A4, G4) with an accent and a fermata. Bass clef has a half note E3. Measure 6: Treble clef has a triplet of eighth notes (A4, G4, F4) with an accent and a fermata. Bass clef has a half note D3. Measure 7: Treble clef has a triplet of eighth notes (G4, F4, E4) with an accent and a fermata. Bass clef has a half note C3. A double bar line with repeat dots follows measure 7.

$E7$

$Eb7$

Musical notation for measures 8-10. Measure 8: Treble clef has a triplet of eighth notes (G4, A4, Bb4) with an accent and a fermata. Bass clef has a half note G3. Measure 9: Treble clef has a triplet of eighth notes (Bb4, C5, Bb4) with an accent and a fermata. Bass clef has a half note A3. Measure 10: Treble clef has a triplet of eighth notes (C5, Bb4, A4) with an accent and a fermata. Bass clef has a half note G3.

$Bb7$

$Cmi7$

$Dmi7$

$Dbb7$

$Cmi7$

$Bb$

$Cmi7$   $E7$

Musical notation for measures 11-13. Measure 11: Treble clef has a triplet of eighth notes (G4, A4, Bb4) with an accent and a fermata. Bass clef has a half note G3. Measure 12: Treble clef has a triplet of eighth notes (Bb4, C5, Bb4) with an accent and a fermata. Bass clef has a half note A3. Measure 13: Treble clef has a triplet of eighth notes (C5, Bb4, A4) with an accent and a fermata. Bass clef has a half note G3.

$Cmi7$

$B7$

$Bb7$

$Db7$

$Cmi7$

$F7(b9)$

Musical notation for measures 14-16. Measure 14: Treble clef has a triplet of eighth notes (G4, A4, Bb4) with an accent and a fermata. Bass clef has a half note G3. Measure 15: Treble clef has a triplet of eighth notes (Bb4, C5, Bb4) with an accent and a fermata. Bass clef has a half note A3. Measure 16: Treble clef has a triplet of eighth notes (C5, Bb4, A4) with an accent and a fermata. Bass clef has a half note G3.

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**17**  $Bb7$  OPEN FOR SOLOS BY ANY INST. ON BASIC  $Bb$  BLUES CHANGES.  
BACKGROUND PARTS ON CUE.

Musical notation for measures 17-19. The key signature is B-flat major (two flats). Measure 17 starts with a  $Bb7$  chord. The right hand features a series of chords with eighth notes and some triplets. The left hand has a steady eighth-note bass line. A dynamic marking  $mf$  (COMP) is present in measure 17. Measure numbers 18 and 19 are indicated below the staff.

Musical notation for measures 20-22. The key signature remains B-flat major. Measure 20 continues the pattern. Measure 21 introduces an  $Eb7$  chord. Measure 22 continues with similar chordal textures. Measure numbers 20, 21, and 22 are indicated below the staff.

Musical notation for measures 23-25. The key signature remains B-flat major. Measure 23 starts with a  $Bb7$  chord. Measure 24 continues. Measure 25 features a sequence of  $F7$ ,  $E7$ , and  $F7$  chords. Measure numbers 23, 24, and 25 are indicated below the staff.

Musical notation for measures 26-28. The key signature remains B-flat major. Measure 26 starts with an  $Eb7$  chord, followed by  $D7$  and  $Eb7$  in measure 27. Measure 28 features a  $Bb7$  chord. Measure numbers 26, 27, and 28 are indicated below the staff.

**29**  $Bb7$   
"DETACHED"

Musical notation for measures 29-31. The key signature remains B-flat major. Measure 29 starts with a  $Bb7$  chord. The right hand has a sparse, detached texture with slanted lines indicating rests. The left hand continues with a steady eighth-note bass line. Measure numbers 29, 30, and 31 are indicated below the staff.

Musical notation for measures 32-34. The key signature is B-flat major (two flats). Measure 32 starts with a treble clef and a bass clef. Measure 33 has a chord change to E<sup>b</sup>7. Measure 34 has a chord change to A. Triplet markings are present in measures 32 and 33.

Musical notation for measures 35-36. Measure 35 has a chord change to B<sup>b</sup>7. Measure 36 has a chord change to C<sup>mi</sup>7. Triplet markings are present in measure 35.

Musical notation for measures 37-39. Measure 37 has a chord change to C<sup>mi</sup>7. Measure 38 has a chord change to B<sup>b</sup>. Measure 39 has a chord change to G7. Triplet markings are present in measures 37 and 38.

Musical notation for measures 40-42. Measure 40 has a chord change to C<sup>mi</sup>7. Measure 41 has a chord change to B<sup>b</sup>. Measure 42 has a chord change to C<sup>mi</sup>7. Triplet markings are present in measure 40.

Musical notation for measures 43-44. Measure 43 has a chord change to B<sup>b</sup>. Measure 44 has a chord change to F7<sup>+</sup>. Triplet markings are present in measure 43.



# LOW DOWN, SLOW DOWN BLUES

Guitar

Composed & Arranged by  
PAUL CLARK

## SLOW BLUES

(#9 & #9 ARE OPTIONAL) B $\flat$ 7 D $\flat$ 7 C mi7 F7 $\flat$ (#9) B $\flat$ 7 D $\flat$ 7 C mi7 F7 $\flat$ (#9)

031-2992-00

The sheet music is written in 4/4 time with a key signature of one flat (B $\flat$ ). It consists of 44 measures across nine staves. The notation includes rhythmic patterns of eighth and quarter notes, often with slurs. Chord changes are indicated above the staff lines. Measure numbers 1 through 44 are placed below the staves. A double bar line with repeat dots is used at measure 29. A circled measure number '17' is placed above the staff at measure 17, with a note below it: "OPEN FOR SOLOS BY ANY INST. ON BASIC B $\flat$  BLUES CHANGES. BACKGROUND PARTS ON CUE." The piece ends with a final chord and a fermata over the last note.

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# LOW DOWN, SLOW DOWN BLUES

Bass

Composed & Arranged by  
PAUL CLARK

## SLOW BLUES

(b9 & #9 ARE OPTIONAL) B<sup>b</sup>7 D<sup>b</sup>7 C mi7 F7<sup>+</sup>(b9) B<sup>b</sup>7 D<sup>b</sup>7 C mi7 F7<sup>+</sup>(#9)

031-2992-00



1 *mf* 2 3 4 3

5 B<sup>b</sup>7 E7 E<sup>b</sup>7

6 7 8 9

B<sup>b</sup>7 C mi7 D mi7 D<sup>b</sup> mi7 C mi7 B<sup>b</sup> C mi7 E<sup>o</sup>7 C mi7 B7

10 11 12 13 *mf* 14 *mf*

B<sup>b</sup>7 D<sup>b</sup>7 C mi7 F7<sup>+</sup>(b9) 17 B<sup>b</sup>7 OPEN FOR SOLOS BY ANY INST. ON BASIC B<sup>b</sup> BLUES CHANGES. BACKGROUND PARTS ON CUE.

15 16 18 19

E<sup>b</sup>7 B<sup>b</sup>7 F7 E7 F7

20 21 22 23 24 25

E<sup>b</sup>7 D7 E<sup>b</sup>7 B<sup>b</sup>7 29 B<sup>b</sup>7

26 27 28 30

E<sup>b</sup>7 B<sup>b</sup>7 C mi7 D mi7 D<sup>b</sup> mi7

31 32 33 34 35 36

C mi7 B<sup>b</sup> C mi7 E<sup>o</sup>7 C mi7 3 G7 C mi7 B<sup>b</sup> C mi7 E<sup>o</sup>7 C mi7

37 38 39 *p* 40

C mi7 B<sup>b</sup> C mi7 E<sup>o</sup>7 C mi7 B<sup>b</sup> E<sup>b</sup> E<sup>o</sup>7 F7<sup>+</sup> B<sup>b</sup>13 B<sup>b</sup>13

41 42 43 44

# LOW DOWN, SLOW DOWN BLUES

Drums

Composed & Arranged by  
PAUL CLARK

SLOW BLUES  $\text{♩} = \text{♩}$   
VARY RIDE CYM. PATTERN

031-2992-00

The drum score is written on a single staff with a 4/4 time signature. It consists of 44 measures, divided into systems. The first system (measures 1-4) features a steady bass drum pattern with a cymbal pattern that varies. The second system (measures 5-13) continues the pattern, with a 'FILL 3' at the end. The third system (measures 14-16) includes a 'FILL 3' and a section marked 'OPEN FOR SOLOS BY ANY INST. ON BASIC Bb BLUES CHANGES. BACKGROUND PARTS ON CUE.' The fourth system (measures 17-28) is marked '(TIME)' and includes a 'FILL 3'. The fifth system (measures 29-34) features triplet patterns. The sixth system (measures 35-37) includes a 'FILL 3'. The seventh system (measures 38-40) continues the triplet patterns. The eighth system (measures 41-44) includes two 'FILL 3' sections. Dynamics include *mf*, *f*, and *p*. The score is marked with various musical notations such as accents, slurs, and triplet markings.

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