

Blame It On The Blues

1st Clarinet in A

ONE OR TWO STEP

Chas L. Cooke (1914)

♩ = 90

The musical score is written for a 1st Clarinet in A. It begins with a tempo marking of quarter note = 90. The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into measures, with measure numbers 10, 17, 24, 30, 36, 42, 49, 54, 60, 67, 73, and 77 indicated. Dynamics include *f*, *mf*, *sfz*, *p*, and *pff*. There are first and second endings at measures 24-27 and 42-45. The piece concludes with a *sfz* dynamic at the final measure.

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1st Cornet in A

Blame It On The Blues

ONE OR TWO STEP

Chas L. Cooke (1914)

♩ = 90

9

16

23

30

36

43

50

57

64

73

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2nd Cornet in A

Blame It On The Blues

ONE OR TWO STEP

Chas L. Cooke (1914)

♩ = 90

2

mf *p* *f*

10

f *f* *f*

19

1. 2. *f*

28

sfz *mf* *sfz* *f*

36

1. 2. *sfz* *mf*

44

f *f*

52

f *f* *sfz*

60

f *sfz* *p-ff*

68

sfz

74

1. 2. *sfz*

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Trombone

Blame It On The Blues

ONE OR TWO STEP

Chas L. Cooke (1914)

♩ = 90

Musical score for Trombone, featuring measures 2, 10, 19, 28, 36, 44, 53, 60, 70, and 75. The score includes dynamic markings such as *mf*, *p*, *f*, *sfz*, and *pff*, as well as articulation marks like accents (^) and slurs. The key signature is one sharp (F#) and the time signature is 2/4. The score includes first and second endings for measures 19-20 and 36-37.

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Blame It On The Blues

Drum Set

$\text{♩} = 90$

ONE OR TWO STEP

Chas L. Cooke (1914)

The musical score is written for a drum set in 2/4 time, with a tempo of 90 beats per minute. It consists of 80 measures, divided into 16 systems of five measures each. The key signature is one sharp (F#). The score begins with a 3-measure rest, followed by a series of eighth-note patterns. Dynamics include piano (*p*), forte (*f*), mezzo-forte (*mf*), and fortissimo (*sfz*), with crescendos and decrescendos. The piece features several first and second endings, and concludes with a final flourish. The notation includes various drum symbols such as eighth notes, quarter notes, and rests, with some notes marked with accents (^) or slurs.

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Blame It On The Blues

Piano

$\text{♩} = 90$

ONE OR TWO STEP

Chas L. Cooke (1914)

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one sharp (F#). The first system includes dynamic markings *f*, *8va*, *mf*, and *p*. The notation features complex chordal textures in the right hand and a steady bass line in the left hand.

Musical notation for measures 7-13. Measure 7 is marked with a repeat sign and a first ending bracket. Measure 8 is marked with a circled 8 and a dotted line. Dynamic markings *f* and *mf* are present. The right hand continues with intricate chordal patterns.

Musical notation for measures 14-21. This system features a consistent bass line in the left hand and a more active right hand with frequent eighth-note chords. Dynamic markings *f* and *mf* are used throughout.

Musical notation for measures 22-27. Measures 24 and 25 are marked with first and second endings. Measure 27 includes a *sfz* marking and a fermata. The piece maintains its 2/4 tempo and key signature.

Musical notation for measures 28-34. This system includes dynamic markings *sfz* and *mf*. The right hand features a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Musical notation for measures 35-41. The final system includes dynamic markings *f*, *sfz*, and *mf*. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

V.S.

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42

1. 2.

f

50

f

58

sfz p
8va

f

sfz

64

p-f

72

f

77

1. 2.

sfz

Blame It On The Blues

Violin 1

ONE OR TWO STEP

Chas L. Cooke (1914)

$\text{♩} = 90$

9 *f*

15 *f* *f* *f*

21 1. 2. *f*

27 *f* *sfz* *mf*

33 *sfz* *f* *sfz*

38 1. 2. *f*

44 *mf* *f*

50 *f* *f*

55 *f* *sfz p*

60 *f* *sfz* *pff*

67 *f* *sfz* *pff*

74

77 1. 2. *sfz*

Blame It On The Blues

Violin 2 $\text{♩} = 90$

ONE OR TWO STEP

Chas L. Cooke (1914)

9

17

25

33

38

44

51

59

66

74

f *mf* *f* *f* *f* *f* *sfz* *mf* *sfz* *f* *sfz* *mf* *f* *f* *sfz p* *f* *sfz pff* *f* *sfz*

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Blame It On The Blues

Viola $\text{♩} = 90$

ONE OR TWO STEP

Chas L. Cooke (1914)

Measures 1-8. Dynamics: *f*, *mf*, *p*.

Measures 9-16. Dynamics: *f*.

Measures 17-24. Dynamics: *f*.

Measures 25-32. Dynamics: *f*, *sfz*, *mf*.

Measures 33-40. Dynamics: *sfz*, *f*, *sfz*, *mf*.

Measures 41-48. Dynamics: *f*.

Measures 49-56. Dynamics: *f*.

Measures 57-63. Dynamics: *sfz*, *f*, *sfz*.

Measures 64-71. Dynamics: *p-ff*.

Measures 72-76.

Measures 77-84. Dynamics: *sfz*.

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Violoncello

Blame It On The Blues

Chas L. Cooke (1914)

ONE OR TWO STEP

♩ = 90

2

mf *p* *f*

11 *f* *f* *f*

22 1. 2. *f* *f* *sfz* *mf*

31 *sfz* *f* *sfz* *mf*

41 1. 2. *f* *f*

50 *f* *f* *sfz*

60 *f* *ppf*

69

76 1. 2. *sfz*

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Blame It On The Blues

Contrabass

♩ = 90

ONE OR TWO STEP

Chas L. Cooke (1914)

4

p *f*

12

f *f* *f*

21

1. 2. *f*

29

sfz *mf* *sfz* *f*

36

sfz *mf* 1. 2.

44

f *f*

52

f *f* *sfz*

60

2 *sfz* *p-ff*

69

75

1. 2. *sfz*

Detailed description: This is a musical score for the Contrabass part of the piece 'Blame It On The Blues' by Chas L. Cooke. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked as quarter note = 90. The piece is in a 'ONE OR TWO STEP' style. The score consists of nine staves of music, with measure numbers 4, 12, 21, 29, 36, 44, 52, 60, 69, and 75 indicated at the beginning of each staff. The music features various dynamics including piano (*p*), forte (*f*), sforzando (*sfz*), mezzo-forte (*mf*), and piano-forte (*p-ff*). There are also accents (^) and hairpins (slurs) used throughout. The score includes first and second endings at measures 21-22 and 36-37. The piece concludes with a final *sfz* dynamic at measure 75.

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