

Memphis Soul Stew

King Curtis

Live at Fillmore West (1971)

Music by King Curtis
bass: Jerry Jemmott

Standard tuning

$\text{♩} = 119$

Intro

E7

The musical score consists of six staves of bass guitar notation, numbered 1 through 40. The first staff (measures 1-8) shows a steady eighth-note pattern in 4/4 time. Measures 9-12 introduce a more rhythmic pattern labeled "Bass". Measures 13-16 show a return to a simple eighth-note pattern. Measures 17-20 feature a fill labeled "Fill A (variation 1)". Measure 21 is a rest. Measures 22-24 show another variation of the eighth-note pattern. Measures 25-28 feature a fill labeled "Fill A (variation 2)". Measures 29-32 show a variation of the eighth-note pattern. Measures 33-36 show a return to the eighth-note pattern. Measures 37-40 feature a final fill labeled "Fill A (variation 3)". The notation includes various rests, slurs, and dynamic markings like "cont. sim.". Chords E7 and E7 are indicated above the staff in measures 11 and 20 respectively.

Fill B (variation 2)

"and now we need..."

cont. sim.

Organ Solo

E7

cont. sim.

49

50

51

52

53

54

55

56

Fill A (variation 2)

cont. sim.

57

58

59

60

Fill B (variation 3)

cont. sim.

61

62

63

64

Fill B (variation 4)

Horn Soli

cont. sim.

65

66

67

E7

68

cont. sim.

Fill B (variation 4)

69

70

71

72

cont. sim.

Fill B (variation 4)

73

74

75

76

Fill B (variation 4)

cont. sim.

77

78

79

80

Conga Solo

81

82

83

E7

84

cont. sim.

85

86

87

88

Fill B (variation 4)

cont. sim. 1-5
 Fill B (variation 4)

16.
 Fill B (variation 5) cont. sim.

Sax Solo

cont. sim. E7 Fill B (variation 4) 5x

Piano Solo

cont. sim. Fill B (variation 4) 3x

Fill B (variation 4)
 12-bar - 1st x
 A7

cont. sim.

D7

A7 E7

12-bar - 2nd x

A7

Fill C (variation 1)



D7

Fill C (variation 2)



A7

E7

**12-bar - 3rd x**

A7

Fill D (variation 1 - this one is an educated guess!)

A7

cont. sim



D7

Fill C (variation 2)



A7

E7

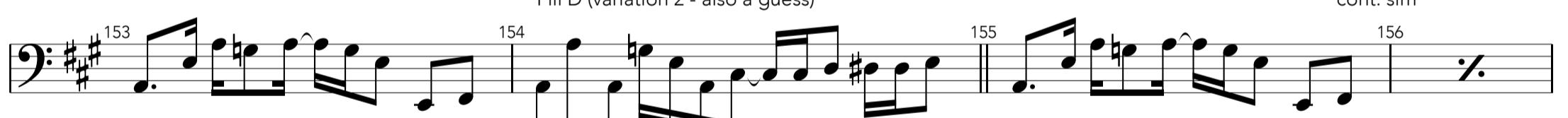
**12-bar - 4th x**

A7

Fill D (variation 2 - also a guess)

A7

cont. sim



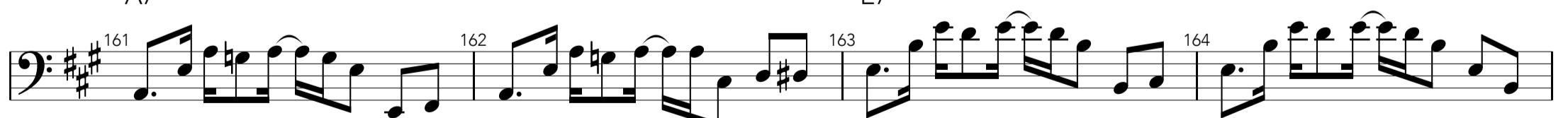
D7

Fill C (variation 3)



A7

E7

**12-bar - 5th x**

A7

Fill D (variation 2 - also a guess)

A7

cont. sim



169 170 Fill C (variation 3) D7

This section shows a bass line starting with a dotted half note (169). The next measure (170) contains a sixteenth-note fill labeled "Fill C (variation 3)". This is followed by a D7 chord, indicated by a Roman numeral above the staff.

A7 E7

This section shows a bass line starting with an A7 chord, indicated by a Roman numeral above the staff (173). The next measure (174) continues the bass line. Measures 175 and 176 show an E7 chord, indicated by a Roman numeral above the staff.

A7 End
Fills - blues scale

This section shows a bass line starting with an A7 chord, indicated by a Roman numeral above the staff (177). The text "End" and "Fills - blues scale" is centered above the staff. The bass line continues through measures 178, 179, and 180, ending with a final chord symbol and a repeat sign.