

Louis Armstrong & His Orchestra

Piano



Voices for:

Body And Soul

Love You Funny Thing

Dinah

Mahogany Hall Stomp

Home

On Treasure Island

I Double Dare You

Them Their Eyes

I Surrender Dear

*When It's Sleepy Time Down
South*

Transcriptions by Klaus Pehl 1998/2001 © 2024

1 Body And Soul

Louis Armstrong & His Orchestra, Oct 9, 1930

Green, Heymann, Sauer, Eaton 1930
Transcr. Klaus Pehl 1998

♩ = 108

Piano

5 **A** Fm^6 B^b9 Fm^6 B^b7 E^b6 B^b+ Cm^7 $F\#dim$

9 Fm^6 B^b9 Cm Fm^6 B^b7 E^b6 Cm^7 Cm^7 $Cdim$

13 Fm^6 B^b9 Fm^6 B^b7 E^b6 B^b+ Gm^7 $F\#dim$

17 Fm^6 B^b9 Cm Fm^6 B^b7 E^b6 Cm^7 Cm^7 **B**

21 E B^7 E A^7 E B^7 E B^7

25 Em A^7 Bm^7 $Dsus$ D Em^7 A^7 D^7 G^7b5 C^7 E^7 **C**

29 Fm^6 B^b9 Fm^6 B^b7 E^b6 B^b+ Gm^7 $F\#dim$

33 F_m^6 B_b^9 2 C_m F_m^6 B_b^7+

36 $D E_b^6$

D_m G^9 G^7 C $G+$ C $Cdim$

42 D_m G^7 A_m A_m^7 G^7 C A_m^7 C $Cdim$

46 D_m G^9 G^7 C $G+$ C E_{maj}^7 E^7

50 D_m G^7 E^7 A_m D_m^9 G^7 C A_b^7 F

54 D_b A_b^7 D_b G_b D_b A_b^7 D_b

58 $C\#_m$ $F\#^7$ B E $F\#^7$ B E^7 G^7 G

62 D_m G^9 G^7 C $G+$ C $Cdim$ $F\#^7$

66 **Dm** **G⁷** ³ **Am** **G¹³** **G⁷+** **C** **Am⁷** **C**

70 **H** **G** **D⁷** **G** **D⁷** **G** **D⁷** **G** **D⁷**

74 **Gm** **C⁷** **F** **B^b** **C⁷** **F⁷** **Fdim** **E^{b7}** **J**

78 **D^{b9}** **E^{b7}** **D^{b7}+** **G^b** **Cdim**

82 **D^{b9}** **D^{b7}** **Cm⁷** **D^{b9}** **D^{b7}+** **G^{b6}** **B^{b7}**

86 **K** **E^bm** **A^{b7}** **A^bm⁷** **E^bm⁷**

1 Dinah

Louis Armstrong & His Orchestra, New York, April 5, 1930

Lewis, Young, Akst 1930

Transcr. Klaus Fehn 1998

$\text{♩} = 212$

Piano **A** A^b6 E^b7 A^b $Cdim$ B^b E^b

Reeds

9 A^b6 E^b7 A^b6 B^bm7 A^b6 C^7

17 **B** Fm^6 $Fm^{\#7}$ Fm^7 B^b7 E^b7 Fm^7 B^b7 E^b7 B^bm7 E^b7

Alto

25 A^b E^b7 A^b6 1 1

33 **C** *Vocal* A^b6 $Cdim$ B^b7 E^b7

Solo, acc. ad lib

41 A^b6 A^b6 B^bm7 A^b6 C^7

49 Fm^6 $Fm^{\#7}$ Fm^7 B^b7 E^b7 B^b7 E^b7 B^bm7 E^b7

57 A^b6 E^b7 A^b6 1 1

65 *Tbn.* $\overset{2}{E^{\flat 7}}$ $A^{\flat 6}$ $Cdim$ $B^{\flat 7}$ $E^{\flat 7}$

73 $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ $B^{\flat m 7}$ $A^{\flat 6}$ C^7

81 *Tenor* $E^{\flat 6}$ $Fm^{\#7}$ Fm^7 $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat 7}$ $E^{\flat 7}$

89 $F^{\flat}A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ 1

97 *Ist Tpt. Solo* G^{\flat} $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ $Cdim$ $B^{\flat 7}$ $E^{\flat 7}$

105 $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ $B^{\flat m 7}$ $A^{\flat 6}$ C^7

113 Fm^6 $Fm^{\#7}$ Fm^7 $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat m 7}$ $E^{\flat 7}$

121 $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ 1

129 $E^{\flat 7}$ $A^{\flat 6}$ $Cdim$ $B^{\flat 7}$ $E^{\flat 7}$

137 $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ $B^{\flat 7}$ $A^{\flat 6}$ C^7

145 Fm^6 $Fm^{\#7}$ Fm^7 $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat m7}$ $E^{\flat 7}$

153 $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ 1

161 J $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ $Cdim$ $B^{\flat 7}$ $E^{\flat 7}$

169 $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$ $B^{\flat 7}$ $A^{\flat 6}$ C^7

177 Fm^6 $Fm^{\#7}$ Fm^7 $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat 7}$ $E^{\flat 7}$ $B^{\flat m7}$ $E^{\flat 7}$

185 $A^{\flat 6}$ $E^{\flat 7}$ $A^{\flat 6}$

1 Home

Louis Armstrong & His Orchestra, Jan 27, 1932

Van Steeden - Clarkson 1931

Transcr. Klaus Pehl 1998

♩ = 180

Piano

Measures 1-4: E^b B^b7 A^b E^b E^b F^7

Measures 5-8: B^b7 E^b *Solo Interlude* *rit.* E^b Fm^7 B^b7

Measures 9-12: A E^b *half tempo* $=92$ D^7 Fm Gm B^b7

Measures 13-16: Fm Gm B^b7 E^b Cm Fm^7 B^b7

Measures 17-20: E^b D^7 Fm Gm B^b7

Measures 21-24: Fm Gm B^b7 E^b A^b7-9 E^b

Measures 25-28: B^b $A^b m$ E^b E^b

Measures 29-32: $A^b m$ B^b7 B^b7 B^b7

33 **E^b** **D⁷** ² **Fm** **Gm** **B^{b7}**

37 **Fm** **Fm^{b9}** **Gm** **B^{b7}** **E^b**

40 **A^{b6}** **C** **B^{b9}** **Gm¹³** **Gm⁷** **C⁷**

43 **D** **F** **E⁷** **Gm** **Am** **C⁷**

47 **Gm** **Am** **C⁷** **F** **Dm** **Gm⁷** **C⁷**

51 **F** **E⁷** **Gm** **Am** **C⁷**

55 **Gm** **Am** **C⁷** **F** **B^{b7-9}** **F**

59 **E** **B^b m** **F**

63 **B^bm** **C⁷** **C⁷**

67 **F** **D⁷** **Gm** **Am** **C⁷** **Gm** **Gm^{b9}** **Am** **C⁷**

73 **F** **F** **F** **3** **F**

I Double Dare You

$\text{♩} = 212$

Louis Armstrong & His Orchestra, Los Angeles, January 12, 1938

J. Eaton - T. Shand 1937
transcr. Klaus Pehl, 1998

Piano

8

8

The piano introduction consists of two staves (treble and bass clef) in 4/4 time. It features a series of chords in the right hand and a steady bass line in the left hand. The key signature has three flats (B-flat major/D minor).

9 **A** **A^b6** **Adim**

Measures 9-12: Measure 9 starts with a boxed 'A' and 'A^b6' above the staff. The music continues with chords and rests, ending with a 'Adim' (ad libitum) marking.

13 **B^b7**

Measures 13-16: Measure 13 starts with a boxed 'B^b7' above the staff. The music continues with chords and rests.

17 **E^b7** **C7** **Fm6**

Measures 17-20: Measure 17 starts with a boxed 'E^b7' above the staff. The music continues with chords and rests.

21 **B^b7** **E^b7** **E^b7** **E^b+**

Measures 21-24: Measure 21 starts with a boxed 'B^b7' above the staff. The music continues with chords and rests.

25 **B** **A^b6** **Adim**

Measures 25-28: Measure 25 starts with a boxed 'B' and 'A^b6' above the staff. The music continues with chords and rests, ending with a 'Adim' marking.

29 **B^b7**

Measures 29-32: Measure 29 starts with a boxed 'B^b7' above the staff. The music continues with chords and rests.

33 **C7** **F7**

Measures 33-36: Measure 33 starts with a boxed 'C7' above the staff. The music continues with chords and rests.

37 **B^b7** **E^b7** **A^b9** **G9** **G^b9** **F9**

Measures 37-40: Measure 37 starts with a boxed 'B^b7' above the staff. The music continues with chords and rests.

41 **B^b7** **E^b7** 2 **A^b** 1

45 **CA^b6** **Adim**

49 **B^b7**

53 **E^b7** **C7** **Fm**

57 **B^b7** **E^b7** **E^b7** **E^b+**

61 **DA^b6** **Adim**

65 **B^b7**

69 **C** **F**

73 **B^b7** **E^b7** **A^b9** **G** **G^b9** **F**

77 **B^b7** **E^b7** **A^b** 1

81 **E** **A^b6** 3 **Adim**

85 **B^b7**

89 **E^b7** **C7** **Fm6**

93 **B^b7** **E^b7** **E^b7** **E^b+**

97 **A^b6** **Adim**

101 **B^b7**

105 **C7** **F7**

109 **B^b7** **E^b7** **A^b9** **G9** **G^b9** **F9**

113 **B^b7** **E^b7** **A^b6** 1

117 **G** **A^b6** **Adim**

121 **B^{b7}** 4

125 **E^{b7}** **C⁷** **Fm⁶**

129 **B^{b7}** **E^{b7}** **E^{b7}** **E^{b+}**

133 **H^{b6}** **Adim**

137 **B^{b7}**

141 **C** **F**

145 **B^{b7}** **E^{b7}** **A^{b9}** **G** **G^{b9}** **F⁹**

149 **B^{b7}** **E^{b7}** **A^b**

I Surrender Dear

Louis Armstrong & His Orchestra, Chicago, April 20, 1931

Clifford - Barris 1930
transcr. Klaus Pehl 1998

=100

Piano **1st Tpt. Melody**

5 **C** **Am** **D⁹** **Dm⁷** **G⁷** **C** **A⁷**

9 **Dm** **Em⁷⁻⁵** **A⁷** **Dm** **E⁷** **Am⁷** **D⁹**

13 **C** **Am⁷** **D⁹** **Dm⁷** **G⁷** **C**

17 **B⁷** **E⁷** **Am** **E⁷** **Am**

21 **E⁷** **Am** **D⁷** **G⁷** **A⁷**

25 **Dm** **Em⁷⁻⁵** **A⁷** **Dm** **E⁷** **Am⁷** **D⁹**

Reeds

29 C Am⁷ D⁹ 2 Dm⁷ G⁷ C A⁷

33 Dm Em⁷⁻⁵ A⁷ Dm E⁷ Am⁷ D⁹

Vocal acc.

37 C Am⁷ D⁹ Dm⁷ G⁷ C A⁷

41 Dm Em⁷⁻⁵ A⁷ Dm E⁷ Am⁷ D⁹

45 C Am⁷ D⁹ Dm⁷ G⁷ C

49 D E⁷ Am E⁷ Am

53 E⁷ Am D⁷ G⁷ A⁷

57 **Dm** **Em** **A⁷** **Dm** **E⁷** **Am⁷** **D⁹**

61 **C** **Am⁷** **D⁹** **Dm⁷** **G⁷** **C** **A⁷**

65 **E⁷** **Am** **E⁷** **Am**

Reeds

69 **E⁷** **Am** **D⁷** **G⁷** **A⁷**

73 **Dm** **Em** **A⁷** **Dm** **E⁷** **Am⁷** **D⁹**

77 **C** **Am⁷** **D⁹** **Dm⁷** **G⁷** **C**

much slower

On Cue

Love You Funny Thing

Louis Armstrong & His Orchestra Mar 2, 1932

Turk & Ahlert 1932
transcr. Klaus Pehl 1998

♩ = 120

Piano

A^b A^b dim A^b A^b dim A^b A^b dim A^b A^b di

5 A^b A^b dim A^b A^b dim A^b G G^b F⁷

9 B^b m G^b B^b m G^b B^b m E^b 7 A^b B^b dim B^b 7 E^b 7

13 A^b A^b dim A^b A^b dim A^b G G^b F⁷

17 A^b A^b 7 D^b G^b E^b 7 A^b

21 F m G⁷ C m F m G⁷ C m

25 B^b m G^b B^b m G^b B^b m E^b 7 A^b B^b di B^b 7 E^b 7

29 A^b $A^b \text{dim}$ A^b $A^b \text{dim}$ A^b G G^b F^7

33 A^b $A^b 7$ D^b G^b $E^b 7$ A^b $A^b 7$ $A^b \text{dim}$

39 A^b $A^b \text{dim}$ A^b $A^b \text{dim}$ A^b G G^b F^7

43 $B^b m$ G^b $B^b m$ G^b $B^b m$ $E^b 7$ A^b $B^b \text{dim}$ $B^b 7$ $E^b 7$

47 A^b $A^b \text{dim}$ A^b $A^b \text{dim}$ A^b G G^b F^7

51 A^b $A^b 7$ D^b G^b $E^b 7$ A^b

55 A^b $A^b \text{dim}$ A^b $A^b \text{dim}$ A^b G G^b F^7

59 $B^{\flat}m$ G^{\flat} $B^{\flat}m$ G^{\flat} $B^{\flat}m$ $E^{\flat 7}$ A^{\flat} $B^{\flat}diB^{\flat 7}$ $E^{\flat 7}$

63 A^{\flat} $A^{\flat}dim$ A^{\flat} $A^{\flat}dim$ A^{\flat} G G^{\flat} F^7

67 A^{\flat} $A^{\flat 7}$ D^{\flat} G^{\flat} $E^{\flat 7}$ A^{\flat}

71

75 C $Cdim$ C $Cdim$ C A^7

79 Dm G^7 Dm B^{\flat} F G^7 C $Fdim$ Dm^7 G^7

83 C $Cdim$ C $Cdim$ C A^7

87 **Dm** **B^b** **Dm** **B^b** ⁴ **G⁷** **C**

91 **Am** **B⁷** **Em** **Am** **B⁷** **Em**

95 **Am** **B⁷** **Em** **G** **D⁷** **G⁷**

99 **C** **Cdim** **C** **Cdim** **C** **A⁷**

10 **Dm** **B^b** **Dm** **B^b** **Dm⁷** **G⁷** **C**

Mahogany Hall Stomp

♩ = 180

Louis Armstrong & His Ballroom Five, New York, March 5, 1929

S. Williams 1929
transcr. Klaus Pehl 1998

Piano

3 E^b A₅ E^b E^b⁷ A^b A^bm E^b

9 E^b F⁷ E^b B^b⁷ E^b E^b⁷

15 A^b A^bm E^b B^b⁷ E^b A^b E^b

21 B E^b E^b⁷ A^b A^bm E^b E^b F⁷ B^b⁷

29 E^b E^b⁷ A^b A^bm E^b B^b⁷ E^b A^b E^b

37 C E^b E^b⁷ A^b A^bm E^b E^b F⁷ B^b⁷

45 E^b E^b⁷ A^b A^bm E^b B^b⁷ E^b A^b E^b

53 **D** E^b E^{b7} 2 A^b

59 E^b B^{b7} E^b

65 **E** E^b E^{b7} A^b

71 E^b B^{b7} E^b

77 **F** E^b E^{b7} A^b

83 E^b B^{b7} E^b

89 **G** E^b E^{b7} A^b

95 E^b B^{b7} E^b

101 **H** E^b E^{b7} 3 A^b

107 E^b B^{b7} E^b

113 **J** E^b E^{b7} A^b

119 E^b B^{b7} E^b

125 **K** E^b E^{b7} A^b

131 E^b B^{b7} E^b

137 **L** E^b E^{b7} A^b

143 E^b B^{b7} E^b

149 **M** E^b E^{b7} 4 A^b

155 E^b B^{b7} **N**₁₅₉E^b 1

161 E^b Cm E^b Cm Fm⁷ B^{b9} E^b E^b

On Treasure Island

Louis Armstrong & His Orchestra, Dec 19, 1935

Burke, Leslie 1935
Transcr. Klaus Pehl 1998

$\text{♩} = 124$

Piano

Chords: $\boxed{A}E^b$ F^7

System 1: Treble and bass clefs. Treble clef has a whole rest in the first measure. Bass clef has a whole note chord in the first measure. The system contains four measures of music with chords $\boxed{A}E^b$ and F^7 .

5 B^b7 E^b

System 2: Treble and bass clefs. Treble clef has a whole note chord in the first measure. Bass clef has a whole note chord in the first measure. The system contains four measures of music with chords B^b7 and E^b .

9 E^b F^7

System 3: Treble and bass clefs. Treble clef has a whole note chord in the first measure. Bass clef has a whole note chord in the first measure. The system contains four measures of music with chords E^b and F^7 .

13 B^b7 E^b

System 4: Treble and bass clefs. Treble clef has a whole note chord in the first measure. Bass clef has a whole note chord in the first measure. The system contains four measures of music with chords B^b7 and E^b .

17 $\boxed{B}A^b m$ E^b

System 5: Treble and bass clefs. Treble clef has a whole note chord in the first measure. Bass clef has a whole note chord in the first measure. The system contains four measures of music with chords $\boxed{B}A^b m$ and E^b .

21 $A^b m$ B^b7 $B^b dim$ B^b7

System 6: Treble and bass clefs. Treble clef has a whole note chord in the first measure. Bass clef has a whole note chord in the first measure. The system contains four measures of music with chords $A^b m$, B^b7 , $B^b dim$, and B^b7 .

25 E^b F^7

System 7: Treble and bass clefs. Treble clef has a whole note chord in the first measure. Bass clef has a whole note chord in the first measure. The system contains four measures of music with chords E^b and F^7 .

29 **B^b7** **E^b**

33 **C** **B^b7** **E^b dim** **B^b7** **E^b dim** **B^b7** **B^b7** **E^b dim** **B^b7**

37 **D** **E^b** **F7**

41 **B^b7** **E^b**

45 **E** **F7**

49 **B^b7** **E^b**

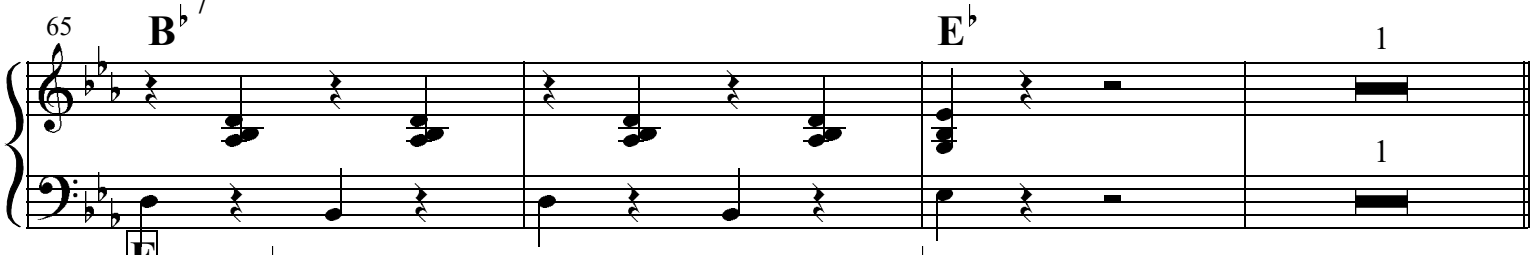
53 **E** **A^bm6** **E^b**

57 **A^bm6** **B^b7** **B^b dim** **B^b7**

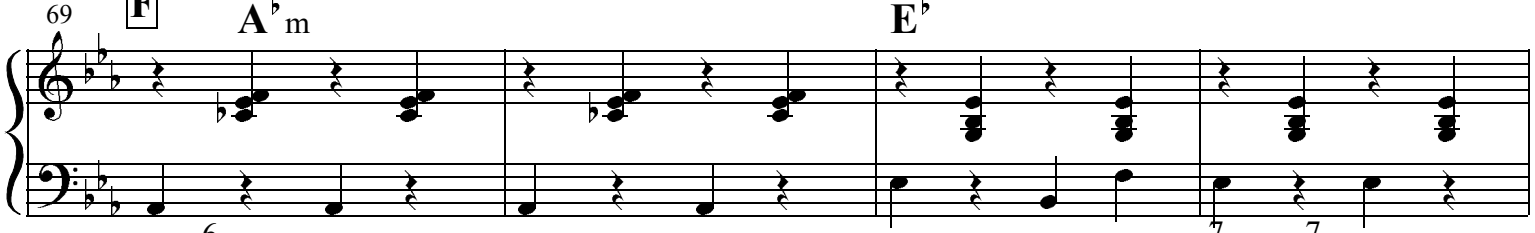
61 **E^b** **F⁷**



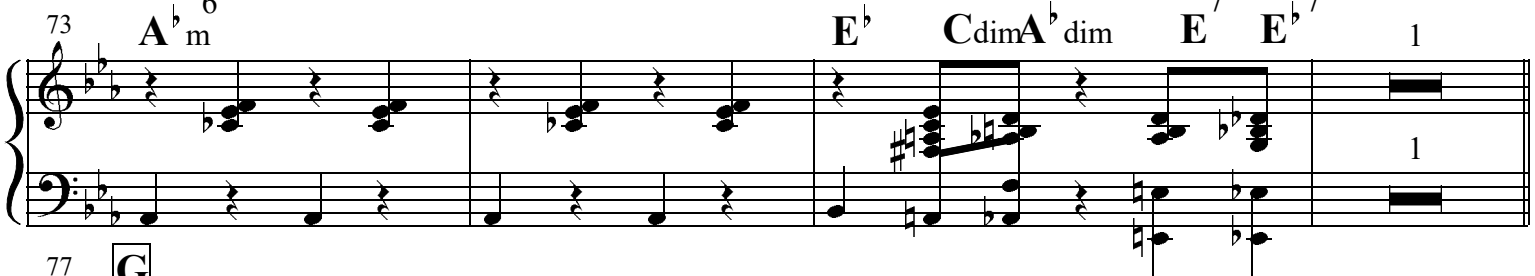
65 **B^b7** **E^b** 1



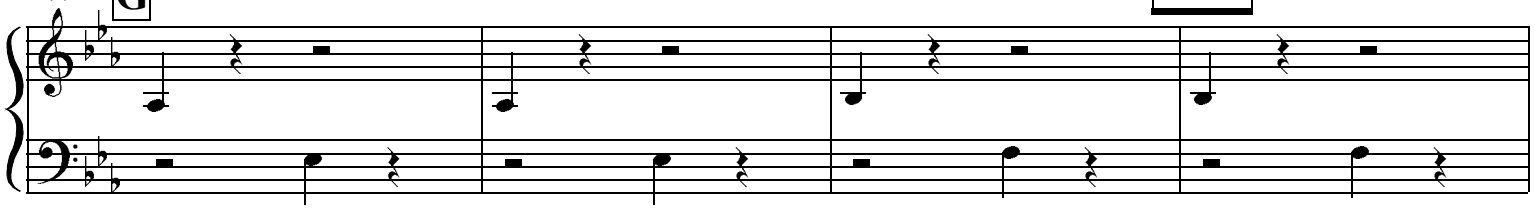
69 **F** **A^bm** **E^b**



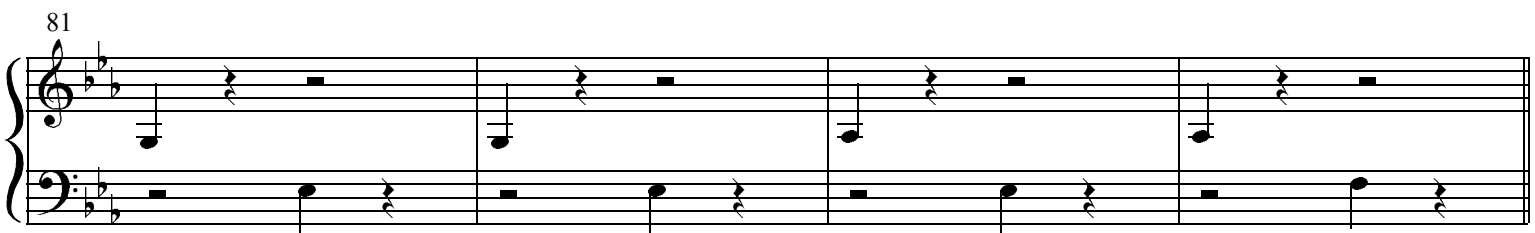
73 **A^bm** **E^b** **Cdim** **A^bdim** **E⁷** **E^b7** 1



77 **G**



81



85 **Coda** **A^b**



1 Them Their Eyes

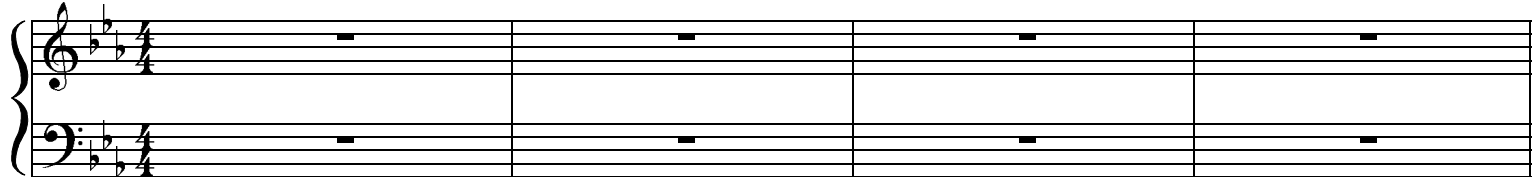
♩ = 180

Louis Armstrong & His Orchestra, Chicago, April 29, 1935


Pinkard - Tracey - Tauber 1930

transcr. Klaus Pehl 1998

Piano



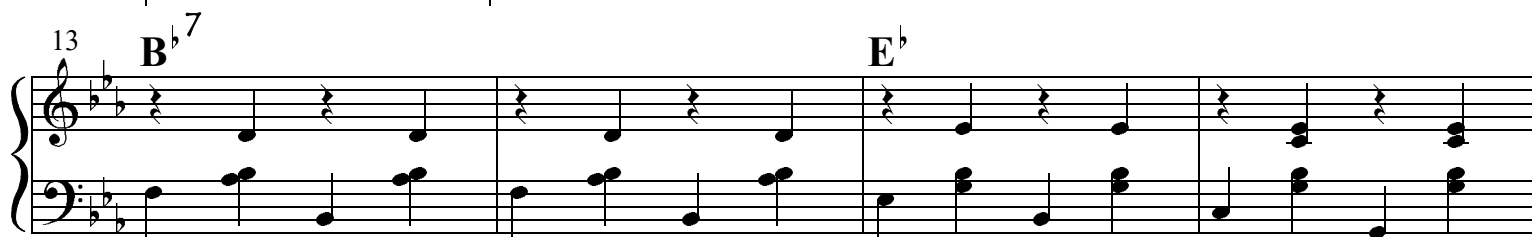
Four-measure piano introduction consisting of rests in both the treble and bass staves.



Measures 5-8. Treble clef: **A** **E^b** **B^b+** **E^b**. Bass clef: **E^b** **E^b** **B^b+** **E^b**. Chords are played in a rhythmic pattern.



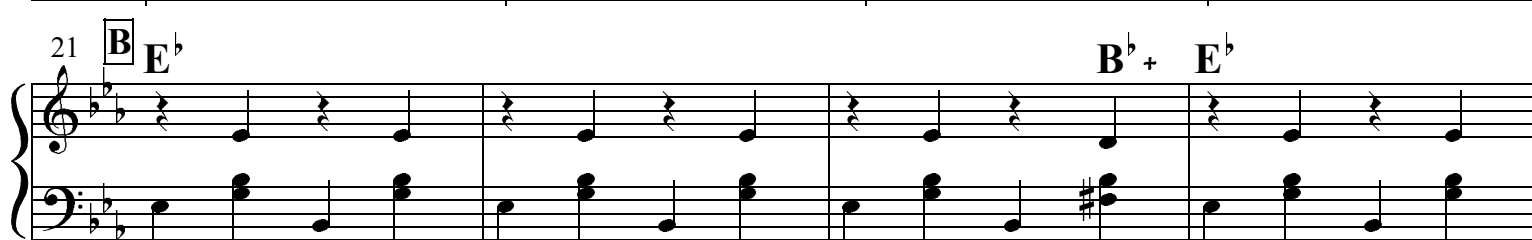
Measures 9-12. Treble clef: **F⁹** **F⁹** **F⁹** **F⁹**. Bass clef: **F⁹** **F⁹** **F⁹** **F⁹**. Chords are played in a rhythmic pattern.



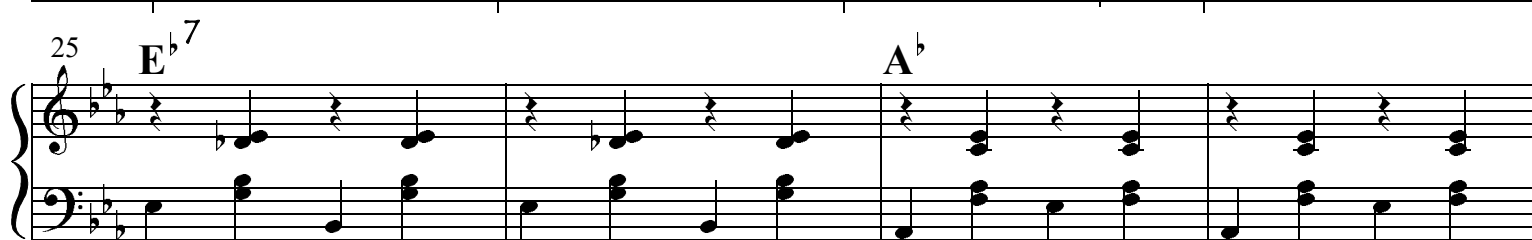
Measures 13-16. Treble clef: **B^b7** **E^b** **E^b** **E^b**. Bass clef: **B^b7** **E^b** **E^b** **E^b**. Chords are played in a rhythmic pattern.



Measures 17-20. Treble clef: **F⁷** **B^b7** **B^b7** **B^b7**. Bass clef: **F⁷** **B^b7** **B^b7** **B^b7**. Chords are played in a rhythmic pattern.



Measures 21-24. Treble clef: **B** **E^b** **B^b+** **E^b**. Bass clef: **E^b** **E^b** **B^b+** **E^b**. Chords are played in a rhythmic pattern.



Measures 25-28. Treble clef: **E^b7** **A^b** **A^b** **A^b**. Bass clef: **E^b7** **A^b** **A^b** **A^b**. Chords are played in a rhythmic pattern.

29 **A^b** **Cdim** ² **E^b**

33 **F⁷** **B^{b9}** **E^b**

37 **C** **E^b** **F** **G** **G⁷**

D **C** **Cm** **G⁷** **C** **Cm** **G⁷**

45

E **C**

F **C**

G **C** **G+** **C**

61 C 3 D⁹

65 G⁷ C C⁶

69 D⁷ G⁷

73 C G+ C

77 C⁷ F⁶

81 Cdim C Dm⁷ G⁷

85 C D⁷ G⁷ C C⁷

89 F C+ F

93 **F** 4 **G⁹**

97 **C⁷** **F** **F⁶**

101 **G⁷** **C⁷**

K **F** **C+** **F**

109 **F⁷** **B^b**

113 **B^b** **B^b** **B^b7** **F** **Gm⁷**

117 **F** **Cz** **F**

L **F** **C+** **F**

♩ = 92

When It's Sleepy Time Down South

Louis Armstrong & His Orchestra, 16. Nov. 1941

Rene-Muse 1931

transcr. Klaus Pehl 2001

Piano

1 E^b C^7 Fm^7 Fm^7 B^b^9 B^b^7 E^b

5 **A** A^b^7 $L. Armstrong$ A^b^6 E^b^7 Cm^7 F^7

9 B^b^9 $E^b dim$ Fm^7 G^7 A^b^6 A^b^6 E^b B^b^7 E^b^7

13 A^b^7 A^b^6 E^b^7 Cm^7 F^7

17 B^b^9 $E^b dim$ Fm^7 G^7 A^b^6 A^b^6 E^b D^7

21 **B** G G $G^{\#dim}$ Am^7 D^7 G D^7

Bridge - Reeds

25 **G** **G** **G^{#dim}** **Am** **D⁷** **G⁷** **B⁷**

29 **C** **A^bmaj** **A^bm** **E^bmaj** **Cm** **F**

L. Armstrong 6

33 **B⁹** **Edim** **Fm** **G⁷** **A^{b6}** **A^bm⁶** **E^b**

37 **D** **A^bmaj** **A^bm** **E^bmaj** **Cm** **F**

Ensemble 6

41 **B⁹** **Edim** **Fm** **G⁷** **A^{b6}** **A^bm⁶** **E^b** **D⁷**

45 **E** **G** **G** **G^{#dim}** **Am** **D⁷** **G** **D⁷**

Bridge - L. Armstrong

49 **G** **G** **G[#]dim** ³ **Am** ⁷ **D** ⁷ **G** ⁷ **B^b**

53 **F** **A^b maj** ⁷ Ensemble **A^b m** ⁶ **E^b maj** ⁷ **Cm** ⁷ **F** ⁷

57 **B^b** ⁹ **E**dim **Fm** ⁷ **G** ⁷ **A^b** ⁶ **A^b m** ⁶ **E^b B^b** ⁷ **E^b** ⁹

Louis Armstrong & His Orchestra

Transcriptions by Klaus Pehl 1998/2001



Voices for:

1st & 2nd Altosax *Guitar*

Tenorsax *Bass*

1st, 2nd & 3rd Trumpet *Piano*

Trombone *Drums*

Vocal