

Louis Armstrong & His Orchestra

Bass



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

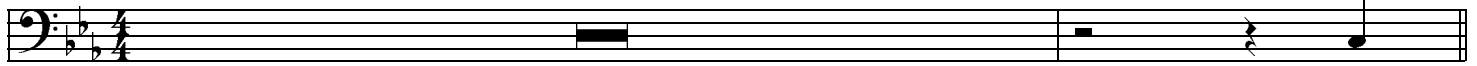
Louis Armstrong & His Orchestra, Oct 9, 1930

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

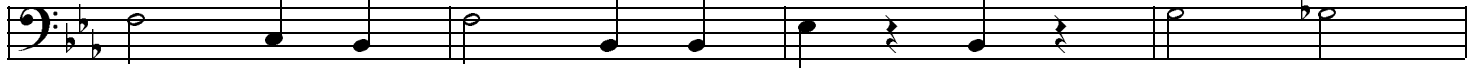
 = 108

Bass

3



5 **A** Fm⁶ B^{b9} Fm⁶ B^{b7} E^{b6} B^{b+} Gm⁷ F^{#dim}



9 Fm⁶ B^{b9} Cm Fm⁶ B^{b7+} E^{b6} Cm Cm⁷ Cdim



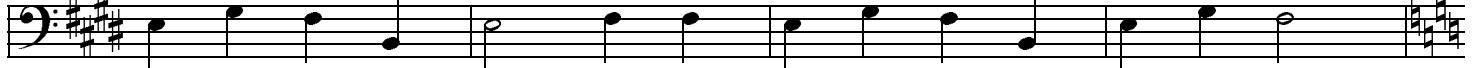
13 Fm⁶ B^{b9} Fm⁶ B^{b7} E^{b6} B^{b+} Gm⁷ F^{#dim}



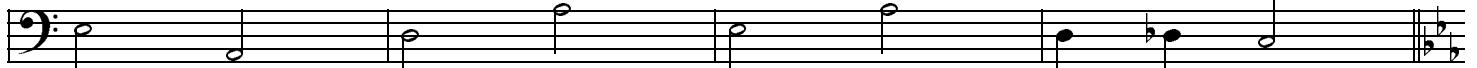
17 Fm⁶ B^{b9} Cm Fm⁶ B^{b7+} E^{b6} Cm Cm⁷ **B**



21 E B⁷ E A⁷ E B⁷ E B⁷



25 Em A⁷ Bm⁷ D^{sus} D Em⁷ A⁷ D⁷ D^{b7} C⁷ C⁷ **C**



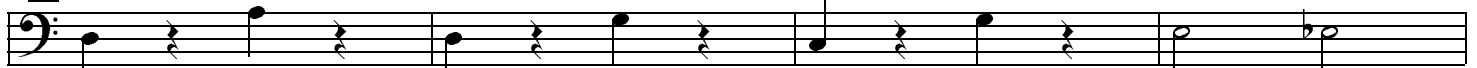
29 Fm⁶ B^{b9} Fm⁶ B^{b7} E^{b6} B^{b+} Gm⁷ F^{#dim}



33 Fm⁶ B^{b9} Cm Fm⁶ B^{b7+} **D** 36 E^{b6}



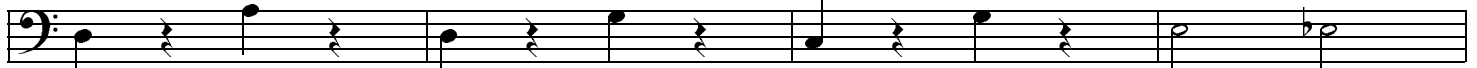
B Dm G⁹ G⁷ C G⁺ C Cdim



42 Dm G⁷ Am Am⁷ G⁷⁺ C Am⁷ C Cdim



46 Dm G⁹ G⁷ C G⁺ C E⁷ E⁷



50 Dm G⁷ E⁷ Am Dm⁹ G⁷⁺ C A^{b7} **F**



54 D^b A^b7 D^b G^b ² D^b A^b7 D^b

58 $C^{\#m}$ $F^{\#7}$ B E $F^{\#7}$ B^7 E^7 G^7 **G**

62 Dm G^7 C G^+ C $Cdim$ $F^{\#7}$

66 Dm G^7 Am G^{13} G^+ C Am^7 C

70 **H** G D^7 G D^7 G D^7 G D^7

74 Gm C^7 F B^b C^7 F^7 $Fdim$ E^b7 **J**

78 D^b9 E^b7 D^b7 G^b $Cdim$

82 D^b9 D^b7 Cm^7 D^b9 D^b+ G^b6 B^b7

86 **K** m A^b7 A^b7 A^b7 E^b7 m

1 Dinah

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

Lewis, Young, Akst 1930
Transcr. Klaus Pehl 1998

$\text{♩} = 122$

Bass \boxed{A} A^b6 E^b7 A^b6 $Cdim$ B^b7 E^b7



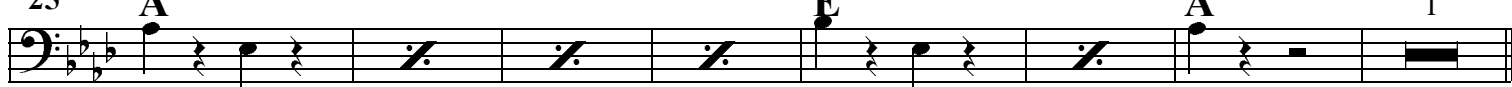
Reeds
9 A^b6 E^b7 A^b6 B^b7m A^b6 $C7$




17 \boxed{B} $Fm6$ $Fm\#7$ $Fm7$ B^b7 E^b7 $Fm7$ B^b7 E^b7 B^b7m E^b7



Alto
25 A^b6 E^b7 A^b6 1



33 \boxed{C} A^b6 *Vocal* A^b6 $Cdim$ B^b7 E^b7




Solo acc acc_6 *ad lib*
41 A^b6 A^b6 B^b7m A^b6 $C7$




49 $Fm6$ $Fm\#7$ $Fm7$ B^b7 E^b7 B^b7 E^b7 B^b7m E^b7




57 A^b6 A^b6 1



65 \boxed{D} A^b6 A^b6 $Cdim$ B^b7 E^b7




Tbn.
73 A^b6 A^b6 B^b7m A^b6 $C7$



81 \boxed{E} $Fm6$ $Fm\#7$ $Fm7$ B^b7 E^b7 B^b7 E^b7 B^b7m E^b7



Tenor
89 \boxed{G} A^b6 1



A^b6

97 $A^{\flat 6}$ $Cdim$ $B^{\flat 7}$ $E^{\flat 7}$

Musical staff for measure 97 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols $A^{\flat 6}$, $Cdim$, $B^{\flat 7}$, and $E^{\flat 7}$.

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

Musical staff for measure 105 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols $A^{\flat 6}$, $B^{\flat m 7}$, $A^{\flat 6}$, and C^7 .

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

Musical staff for measure 113 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols Fm^6 , $Fm^{\#7}$, Fm^7 , $B^{\flat 7}$, $E^{\flat 7}$, $B^{\flat 7}$, $E^{\flat 7}$, $B^{\flat m 7}$, and $E^{\flat 7}$.

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

Musical staff for measure 121 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols A^{\flat} and $A^{\flat 6}$. A first ending bracket is shown over the final notes.

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

Musical staff for measure 129 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols $H A^{\flat 6}$, $A^{\flat 6}$, $Cdim$, $B^{\flat 7}$, and $E^{\flat 7}$.

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

Musical staff for measure 137 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols $A^{\flat 6}$, $A^{\flat 6}$, $B^{\flat m 7}$, $A^{\flat 6}$, and C^7 .

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

Musical staff for measure 145 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols Fm^6 , $Fm^{\#7}$, Fm^7 , $B^{\flat 7}$, $E^{\flat 7}$, $B^{\flat 7}$, $E^{\flat 7}$, $B^{\flat m 7}$, and $E^{\flat 7}$.

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

Musical staff for measure 153 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols A^{\flat} and $A^{\flat 6}$. A first ending bracket is shown over the final notes.

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

Musical staff for measure 161 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols $J A^{\flat 6}$, $A^{\flat 6}$, $Cdim$, $B^{\flat 7}$, and $E^{\flat 7}$.

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

Musical staff for measure 169 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols $A^{\flat 6}$, $A^{\flat 6}$, $B^{\flat m 7}$, $A^{\flat 6}$, and C^7 .

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

Musical staff for measure 177 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols Fm^6 , $Fm^{\#7}$, Fm^7 , $B^{\flat 7}$, $E^{\flat 7}$, $B^{\flat 7}$, $E^{\flat 7}$, $B^{\flat m 7}$, and $E^{\flat 7}$.

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

Musical staff for measure 185 in bass clef with a key signature of three flats. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are slurs over the first four notes and the last four notes. Above the staff are the chord symbols A^{\flat} and $A^{\flat 6}$.

1 Home

Louis Armstrong & His Orchestra, Jan 27, 1932


Van Steeden - Clarkson 1931

Transcr. Klaus Pehl 1998

♩ = 180

Bass

5 **E^b** **B^{b7}** **A^b** **E^b** **E^b** **F⁷**



5 **B^{b7}** **E^b Piano Interlude** 1



9 **A** **E^b half tempo** **D⁷** **Fm** **Gm** **B^{b7}** *rit.*



13 **Fm** **Gm** **B^{b7}** **E^b** **Cm** **Fm⁷** **B^{b7}**




17 **E^b** **D⁷** **Fm** **Gm** **B^{b7}**



21 **Fm** **Gm** **B^{b7}** **E^b** **A^{b7-9}** **E^b**



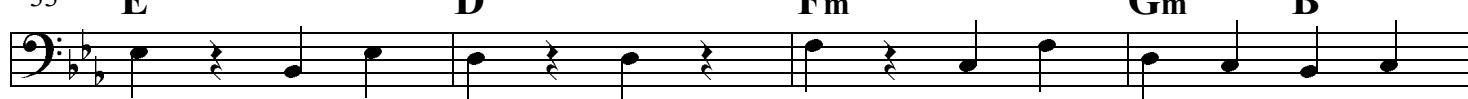
25 **B** **A^bm** **E^b**



29 **A^bm** **B^{b7}** **B^{b7}** **B^{b7+}**



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



37 **Fm** **Gm** **B^{b7}** **E^b** 1 **C** 2



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



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



51 **F** **E⁷** ² **Gm** **Am** **C⁷**

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

59 **B^bm** **F**

63 **B^bm** **C⁷** **C⁷**

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

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

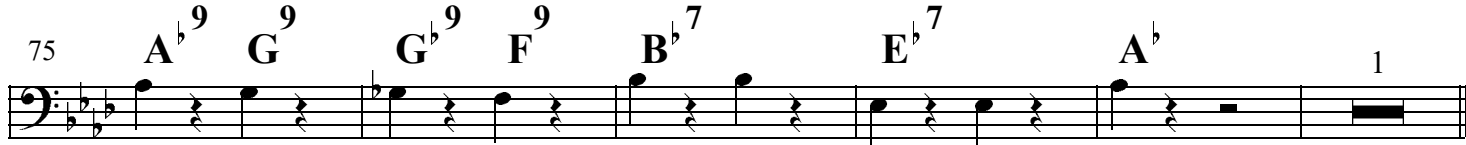
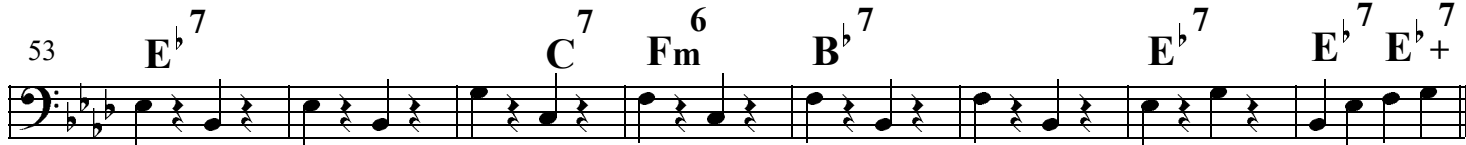
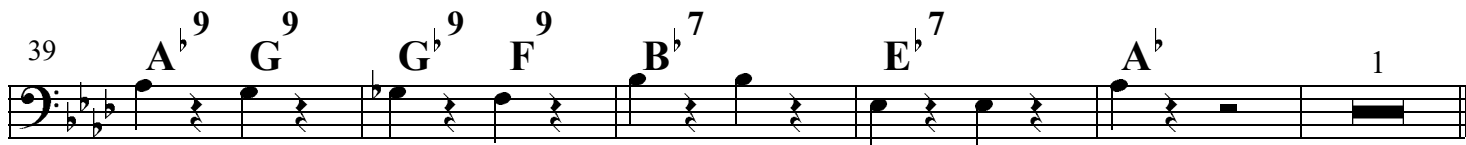
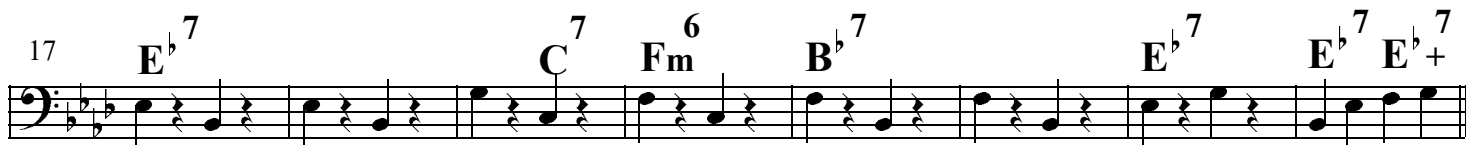
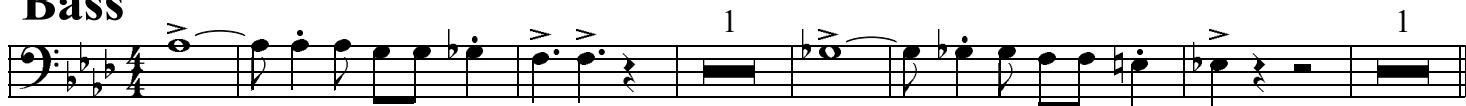
The image shows six staves of bass clef musical notation. Each staff contains a sequence of notes and rests, with chord symbols written above. The first staff (measures 51-54) has chords F, E7, Gm, Am, and C7. The second staff (measures 55-58) has chords Gm, Am, C7, F, Bb7-9, and F. The third staff (measures 59-62) has chords Bbm and F. The fourth staff (measures 63-66) has chords Bbm, C7, and C7. The fifth staff (measures 67-72) has chords F, D7, Gm, Am, C7, Gm, Gmb9, Am, and C7. The sixth staff (measures 73-76) has chords F, F, F, a triplet of F, and 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

Bass



89 E^b7 C^7 Fm^{62} B^b7 E^b7 E^b7 E^b+

97 A^b6 *Adim* B^b7

105 C^7 F^7 B^b7 E^b7

111 A^b9 G^9 G^b9 F^9 B^b7 E^b7 A^b 1

117 G A^b6 *Adi* B^b7

125 E^b7 C^7 Fm^6 B^b7 E^b7 E^b7 E^b+

133 H A^b6 *Adim* B^b7

141 C^7 F^7 B^b7 E^b7

147 A^b9 G^9 G^b9 F^9 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

Bass A **Dm** **1st Tpt. Melody** **Em** **A⁷** **Dm** **E⁷** **Am** **D**

5 **C** **Am⁷** **D⁹** **Dm⁷** **G⁷** **C** **A⁷**

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

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

17 B **E⁷** **Am** **E⁷** **Am**

21 **E⁷** **Am** **D⁷** **G⁷** **A⁷**

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

29 **C** **Am⁷** **D⁹** **Dm⁷** **G⁷** **C** **A⁷**

33 C **Dm** **Vocal acc.** **Em⁷⁻⁵** **A⁷** **Dm** **E⁷** **Am⁷** **D⁹**

37 **C** **Am⁷** **D⁹** **Dm⁷** **G⁷** **C** **A⁷**

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

The image shows a musical score for the bass line and the first trumpet melody of the song "I Surrender Dear". The score is written in bass clef with a 4/4 time signature. It consists of ten staves of music, each with a measure number and a key signature. The key signature is A minor, indicated by a box around the letter 'A' at the beginning of the first staff. The notes are represented by black dots on the staff lines. Above the notes are various chord symbols, including triads (C, Am, D, E, G), dyads (Em, Dm), and more complex chords (D9, G7, Am7, D7, E7). The score is divided into measures of 4, 4, 4, 4, 4, 4, 4, 4, 4, and 4 measures respectively.

45 C Am⁷ D⁹ 2 Dm⁷ G⁷ C

49 DE⁷ Am E⁷ Am

53 E⁷ Am D⁷ G⁷ A⁷

57 Dm Em⁷⁻⁵ A⁷ Dm E⁷ Am⁷ D⁹

61 C Am⁷ D⁹ Dm⁷ G⁷ C A⁷

65 EE⁷ Reeds Am E⁷ Am

69 E⁷ Am D⁷ G⁷ A⁷

73 Dm Em⁷⁻⁵ 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

$\text{♩} = 120$

Bass

The bass line is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. Above the notes, various chords are indicated, including A-flat, A-flat diminished, G-flat, B-flat minor, C-flat, D-flat, E-flat 7, F 7, and B-flat diminished 7. Some staves are marked with letters in boxes: A, B, C, and D. The piece concludes with a double bar line.

5 **A** 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 C^b B^b m E^b 7 A^b B^b di 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 **B** A^b A^b dim A^b A^b dim A^b G G^b F⁷

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 **C** A^b A^b dim A^b A^b dim A^b G G^b F⁷

33 A^b A^b 7 D^b G^b E^b 7 A^b **D** A^b dim A^b A^b dim

39 **A** A^b A^b dim A^b A^b dim A^b G G^b F⁷

43 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

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

Musical staff 47-50: Bass clef, key signature of two flats. Chords: A^b , $A^b \text{ dim}$, A^b , $A^b \text{ dim}$, A^b , G , G^b , F^7 . Measure 49 has a '2' above it. Measure 50 ends with a double bar line.

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

Musical staff 51-54: Bass clef, key signature of two flats. Chords: A^b , A^b^7 , D^b , G^b , E^b^7 , A^b . Measure 54 ends with a double bar line.

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

Musical staff 55-58: Bass clef, key signature of two flats. Chords: $G^b A^b$, $A^b \text{ dim}$, A^b , $A^b \text{ dim}$, A^b , G , G^b , F^7 . Measure 55 has a box 'G' above the first chord. Measure 58 ends with a double bar line.

59 $B^b m$ 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

Musical staff 59-62: Bass clef, key signature of two flats. Chords: $B^b m$, 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 . Measure 62 ends with a double bar line.

63 $H A^b$ $A^b \text{ dim}$ A^b $A^b \text{ dim}$ A^b G G^b F^7

Musical staff 63-66: Bass clef, key signature of two flats. Chords: $H A^b$, $A^b \text{ dim}$, A^b , $A^b \text{ dim}$, A^b , G , G^b , F^7 . Measure 63 has a box 'H' above the first chord. Measure 66 ends with a double bar line.

67 A^b A^b^7 D^b G^b E^b^7 A^b J 71 1 1

Musical staff 67-70: Bass clef, key signature of two flats. Chords: A^b , A^b^7 , D^b , G^b , E^b^7 , A^b . Measure 70 has a box 'J' above it. Measure 71 has a '1' above it. Measure 72 has a '1' above it. Measure 73 ends with a double bar line.

75 $K C$ $C \text{ dim}$ C $C \text{ dim}$ C A^7

Musical staff 75-78: Bass clef, key signature of one flat. Chords: $K C$, $C \text{ dim}$, C , $C \text{ dim}$, C , A^7 . Measure 75 has a box 'K' above the first chord. Measure 78 ends with a double bar line.

79 Dm G^7 Dm B^b F G^7 C $F \text{ dim}$ Dm^7 G^7

Musical staff 79-82: Bass clef, key signature of one flat. Chords: Dm , G^7 , Dm , B^b , F , G^7 , C , $F \text{ dim}$, Dm^7 , G^7 . Measure 82 ends with a double bar line.

83 C $C \text{ dim}$ C $C \text{ dim}$ C A^7

Musical staff 83-86: Bass clef, key signature of one flat. Chords: C , $C \text{ dim}$, C , $C \text{ dim}$, C , A^7 . Measure 86 ends with a double bar line.

87 Dm B^b Dm B^b G^7 C

Musical staff 87-90: Bass clef, key signature of one flat. Chords: Dm , B^b , Dm , B^b , G^7 , C . Measure 90 ends with a double bar line.

91 $L Am$ B^7 Em Am B^7 Em

Musical staff 91-94: Bass clef, key signature of one flat. Chords: $L Am$, B^7 , Em , Am , B^7 , Em . Measure 91 has a box 'L' above the first chord. Measure 94 ends with a double bar line.

95 Am B⁷ Em ³ G D⁷ G⁷

Musical staff 1: Bass clef, 4/4 time signature. Measures 1-4. Chords: Am, B⁷, Em, G, D⁷, G⁷. A triplet of eighth notes is marked above the third measure.

99 C Cdim C Cdim C A⁷

Musical staff 2: Bass clef, 4/4 time signature. Measures 5-8. Chords: C, Cdim, C, Cdim, C, A⁷.

103 Dm B^b Dm B^b Dm⁷ G⁷ C

Musical staff 3: Bass clef, 4/4 time signature. Measures 9-12. Chords: Dm, B^b, Dm, B^b, Dm⁷, G⁷, C.

Mahogany Hall Stomp

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

S. Williams 1929
transcr. Klaus Pehl 1998

♩ = 180

Bass E^b Cm E^b Cm Fm⁷ B^{b9} E^b

5 **A** E^b E^{b7} A^b A^bm E^b E^b F⁷ B^{b7}

13 E^b E^{b7} 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} 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

Detailed description: This is a bass line for the song 'Mahogany Hall Stomp'. It is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked as quarter note = 180. The piece is in 12/8 time. The bass line consists of ten staves of music. Above the first staff, the chord progression is given as E^b, Cm, E^b, Cm, Fm⁷, B^{b9}, E^b. Above the second staff, the chord progression is E^b, E^{b7}, A^b, A^bm, E^b, E^b, F⁷, B^{b7}. Above the third staff, the chord progression is E^b, E^{b7}, A^b, A^bm, E^b, B^{b7}, E^b, A^b, E^b. Above the fourth staff, the chord progression is E^b, E^{b7}, A^b, A^bm, E^b, E^b, F⁷, B^{b7}. Above the fifth staff, the chord progression is E^b, E^{b7}, A^b, A^bm, E^b, B^{b7}, E^b, A^b, E^b. Above the sixth staff, the chord progression is E^b, E^{b7}, A^b, A^bm, E^b, E^b, F⁷, B^{b7}. Above the seventh staff, the chord progression is E^b, E^{b7}, A^b, A^bm, E^b, B^{b7}, E^b, A^b, E^b. Above the eighth staff, the chord progression is E^b, E^{b7}, A^b. Above the ninth staff, the chord progression is E^b, B^{b7}, E^b. Above the tenth staff, the chord progression is E^b, E^{b7}, A^b. The music is divided into sections labeled A, B, C, D, E, and F. Section A starts at measure 5, B at 21, C at 37, D at 53, E at 65, and F at 77. The piece ends with a double bar line at the end of the tenth staff.

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 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 A^b

155 E^b B^b7 **N** E^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

$\text{♩} = 124$

Bass

The bass line is written in 4/4 time with a key signature of two flats (B-flat major/E-flat minor). It consists of ten staves of music. The notes are primarily quarter notes and eighth notes, often beamed together. Chord symbols are placed above the staff to indicate harmonic structure. The dynamics include *mf* (mezzo-forte) and *dim* (diminuendo).

Chord symbols and their positions:

- Staff 1: **A** E^b (boxed), F⁷
- Staff 2: B^{b7}, E^b
- Staff 3: E^b, F⁷
- Staff 4: B^{b7}, E^b
- Staff 5: **B** (boxed), A^{b m}, E^b
- Staff 6: A^{b m}, B^{b7}, B^{b dim}, B^{b7}
- Staff 7: E^b, F⁷
- Staff 8: B^{b7}, E^b
- Staff 9: **C** (boxed), B^{b7}, E^{b dim}, B^{b7}, E^{b dim}, B^{b7}
- Staff 10: **D** (boxed), E^b, F⁷
- Staff 11: B^{b7}, E^b
- Staff 12: E^b, F⁷

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

53 **E^bA^bm⁶** **E^b**

57 **A^bm⁶** **B^b7** **B^bdim** **B^b7**

61 **E^b** **F⁷**

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

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

73 **A^bm⁶** **E^b** **Cdim** **A^bdim** **E⁷** **E^b7** 1

77 **G**

81

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

1 Them Their Eyes

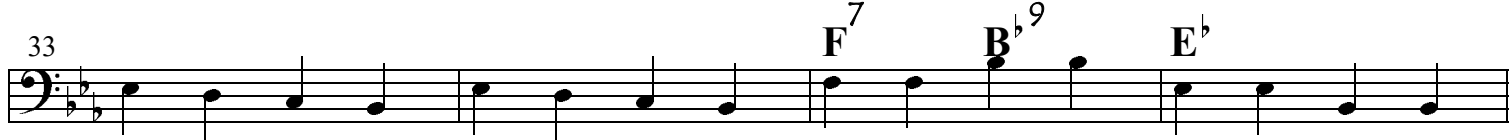
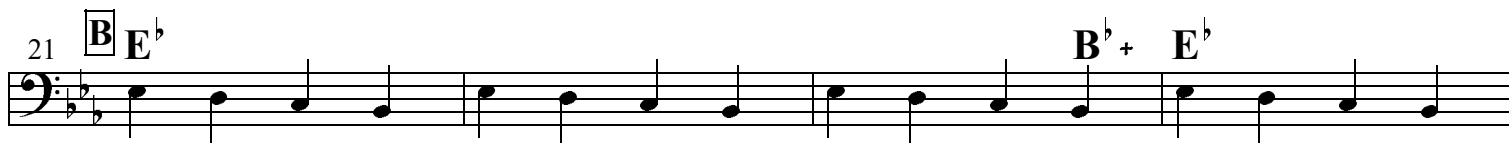
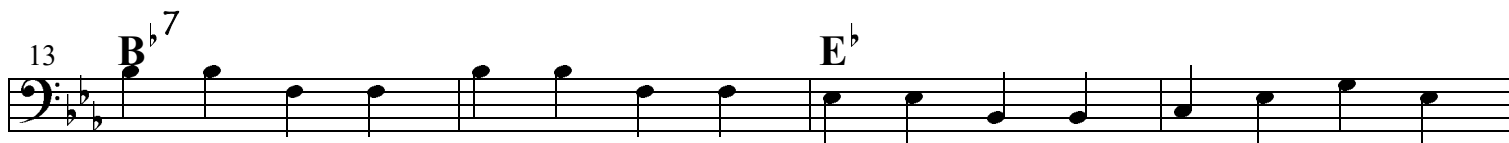
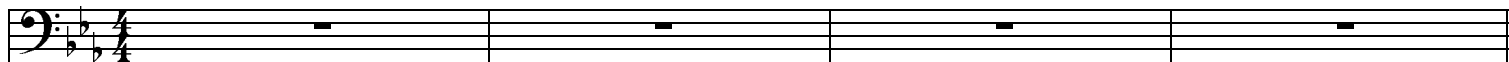
=180

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

Pinkard - Tracey - Tauber 1930

transcr. Klaus Pehl 1998

Bass



49 **C**

53 **C**

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

61 **C** **D⁹**

65 **G⁷** **C** **C⁶**

69 **D⁷** **G⁷**

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

77 **C⁷** **F⁶**

81 **Cdim** **C** **D^{m7}** **G⁷**

85 **C** **D⁷** **G⁷** **C** **C⁷**

89 **F** **C+** **F**

93 **F** **G⁹**

97 **C⁷** **F** **F⁶**

101 **G⁷** 3 **C⁷**

105 **F** **C⁺** **F**

109 **F⁷** **B^b**

113 **B^b** **B^b** **B^{b7}** **F** **G^{m7}**

117 **F** **C_z** **F**

121 **F** **C⁺** **F**

125 **F** **G⁹**

129 **C⁷** **F** **F⁶**

133 **G^{m7}** **C⁷**

137 **F** **C⁺** **F**

141 **F⁷** **B^{b6}**

145 **B^{b6}** **B^{b7}** **F** **B^{b6}**

149 **F** **G⁷** **C⁷** **F**



When It's Sleepy Time Down South

Louis Armstrong & His Orchestra, 16. Nov. 1941

Rene-Muse 1931

transcr. Klaus Pehl 2001

Bass

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

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

9 B^b^9 Edim Fm^7 G^7 A^b^6 A^b^6 E^b B^b^7 E^b^7

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

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

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

25 G G $G^{\#dim}$ Am^7 D^7 G^7 B^b^7

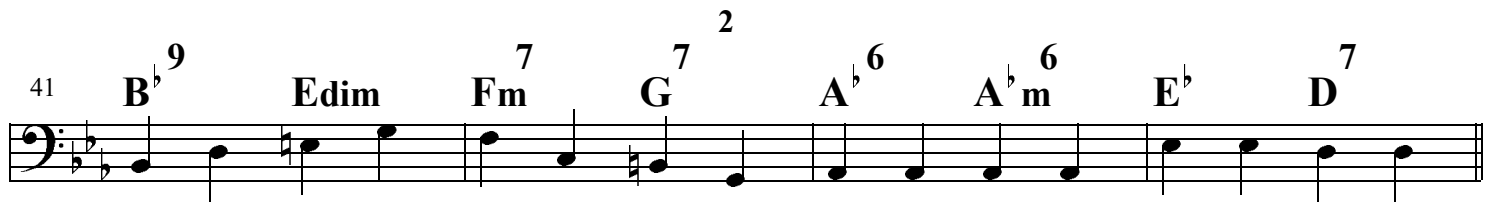
29 **C** A^b^7 maj L. Armstrong A^b^6 E^b^7 maj Cm^7 F^7

33 B^b^9 Edim Fm^7 G^7 A^b^6 A^b^6 E^b

37 **D** A^b^7 maj Ensemble A^b^6 E^b^7 maj Cm^7 F^7

The image shows the bass line for the song 'When It's Sleepy Time Down South'. It consists of ten staves of music in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 92. The music is transcribed by Klaus Pehl in 2001, based on the original by Rene-Muse (1931) and Louis Armstrong's recording (1941). The bass line is annotated with various chords and sections. Section A (measures 5-12) is attributed to Louis Armstrong. Section B (measures 21-28) is the 'Bridge - Reeds' section. Section C (measures 29-36) is also attributed to Louis Armstrong. Section D (measures 37-44) is the 'Ensemble' section. The chords are: 1-4: Eb, C7, Fm7, Fm7, Bb9, Bb7, Eb; 5-12: Ab7, Ab6, Eb7, Cm7, F7, Bb9, Edim, Fm7, G7, Ab6, Ab6, Eb, Bb7, Eb7; 13-20: Ab7, Ab6, Eb7, Cm7, F7, Bb9, Edim, Fm7, G7, Ab6, Ab6, Eb, D7; 21-28: G, G, G#dim, Am7, D7, G, D7, G, G, G#dim, Am7, D7, G7, Bb7; 29-36: Ab7, Ab6, Eb7, Cm7, F7, Bb9, Edim, Fm7, G7, Ab6, Ab6, Eb; 37-44: Ab7, Ab6, Eb7, Cm7, F7.

41 $B^{\flat 9}$ Edim Fm^7 G^7 $A^{\flat 6}$ $A^{\flat m 6}$ E^{\flat} D^7



This musical staff contains measures 41 through 48. The notes are: 41: Bb, G, F, Eb; 42: Eb, G, F, Eb; 43: F, Eb, G, Eb; 44: G, Eb, F, Eb; 45: Eb, G, F, Eb; 46: G, Eb, F, Eb; 47: G, Eb, F, Eb; 48: Eb, G, F, Eb.

Bridge - L. Armstrong

45 E G G $G^{\sharp dim}$ Am^7 D^7 G D^7



This musical staff contains measures 45 through 48. The notes are: 45: E, G, F, Eb; 46: G, Eb, F, Eb; 47: G, Eb, F, Eb; 48: Eb, G, F, Eb.

49 G G $G^{\sharp dim}$ Am^7 D^7 G^7 $B^{\flat 7}$



This musical staff contains measures 49 through 52. The notes are: 49: G, Eb, F, Eb; 50: G, Eb, F, Eb; 51: G, Eb, F, Eb; 52: Eb, G, F, Eb.

53 F $A^{\flat maj 7}$ Ensemble $A^{\flat m 6}$ $E^{\flat maj 7}$ Cm^7 F^7



This musical staff contains measures 53 through 56. The notes are: 53: F, Eb, G, Eb; 54: Eb, G, F, Eb; 55: Eb, G, F, Eb; 56: Eb, G, F, Eb.

57 $B^{\flat 9}$ Edim Fm^7 G^7 $A^{\flat 6}$ $A^{\flat m 6}$ E^{\flat} $B^{\flat 7}$ $E^{\flat 9}$



This musical staff contains measures 57 through 60. The notes are: 57: Bb, G, F, Eb; 58: Eb, G, F, Eb; 59: F, Eb, G, Eb; 60: G, Eb, F, Eb. The staff ends with a double bar line and a fermata over the final note.

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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