

Louis Armstrong & His Orchestra

Drums



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

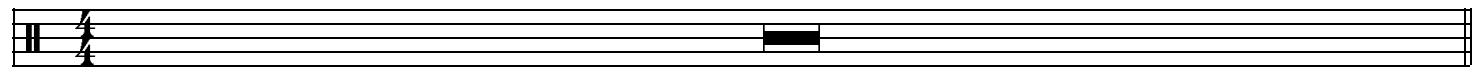
Louis Armstrong & His Orchestra, Oct 9, 1930

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

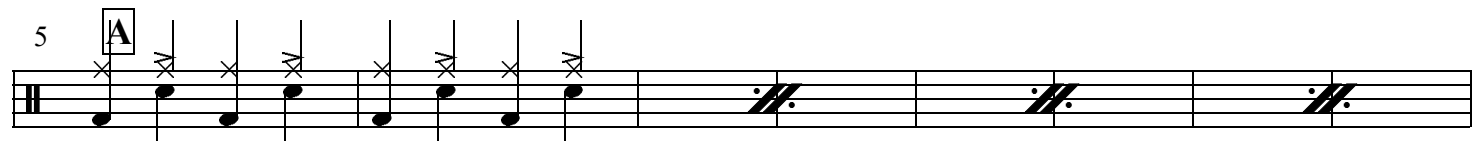
♩ = 108

Drums

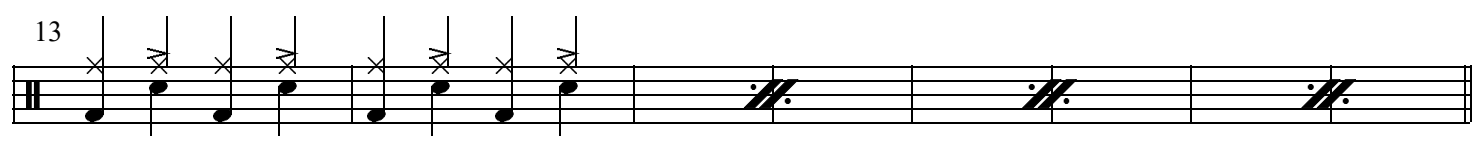
4



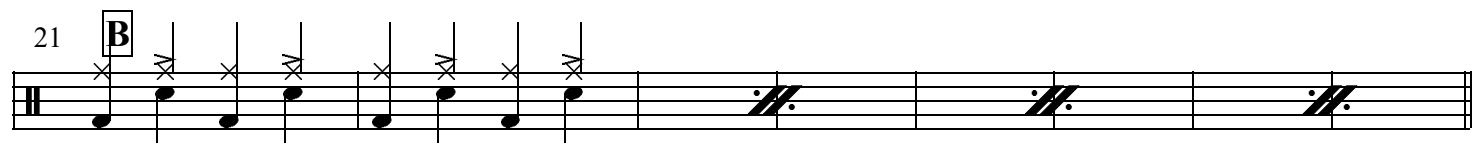
5 **A**



13




21 **B**



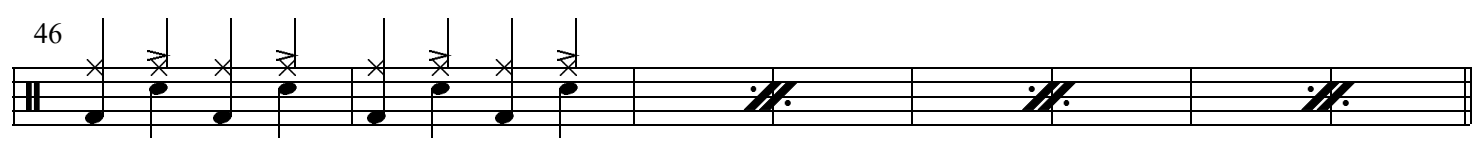
29 **C** 36 **D** 1



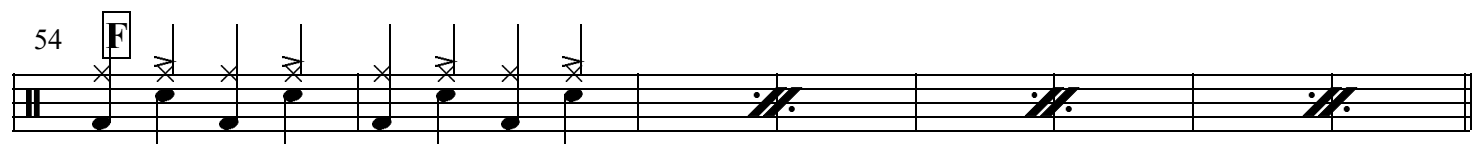
38 **E**



46



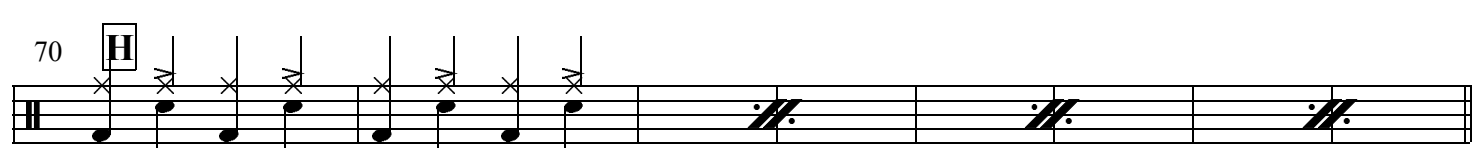
54 **F**



62 **G**



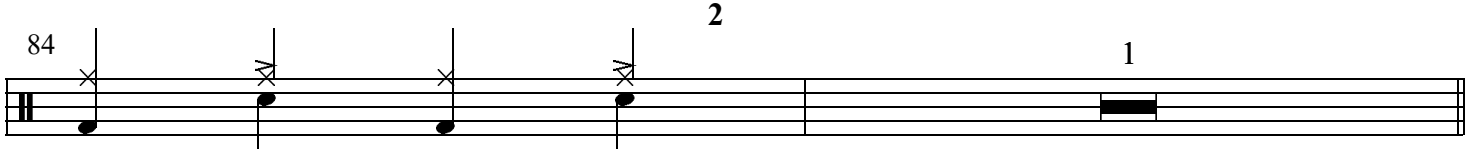
70 **H**



78 **J**



84

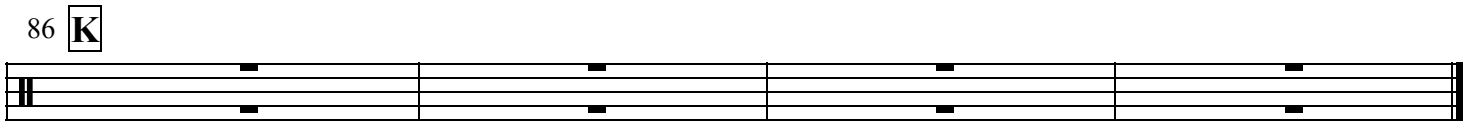


2

1

Detailed description: A musical staff with a treble clef and a key signature of one flat. It contains four measures of music. The first measure has a quarter note on G4 with a vertical line and an 'x' above it. The second measure has a quarter note on A4 with a vertical line and an 'x' above it. The third measure has a quarter note on B4 with a vertical line and an 'x' above it. The fourth measure has a quarter note on C5 with a vertical line and an 'x' above it. A bar line follows. The next measure has a whole note chord consisting of G4, B4, and C5. Above this measure is the number '1'. Above the second measure is the number '2'.

86 **K**



Detailed description: A musical staff with a treble clef and a key signature of one flat. It contains four measures, each with a whole rest. A box containing the letter 'K' is positioned above the first measure. The staff ends with a double bar line.

1 Dinah

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

Lewis, Young, Akst 1930
Transcr. Klaus Pehl 1998

♩ = 212

Drums **A**

9

17 **B**

25

33 **C**

41

49

57

65 **D**

73

81 **E**

89 **F**

97 **G**

2


The image displays a musical score for guitar, organized into ten systems. Each system consists of two staves: a guitar staff and a bass staff. The guitar staff contains fretted notes, with 'x' marks above notes on the 5th and 6th strings and 'v' marks above notes on the 1st, 2nd, and 3rd strings. The bass staff contains double bar lines with a period, indicating a section break. The systems are numbered on the left: 97, 105, 113, 121, 129, 137, 145, 153, 161, 169, 177, and 185. Systems 4 (121) and 7 (153) feature a '1' marking above the final measure, which includes a fermata and a thick black bar. System 10 (185) concludes with a final chord and a fermata. A section marker '2' is located at the top right of the first system, and section markers 'G', 'H', and 'J' are placed at the beginning of systems 1, 5, and 9 respectively.

1 Home

Louis Armstrong & His Orchestra, Jan 27, 1932

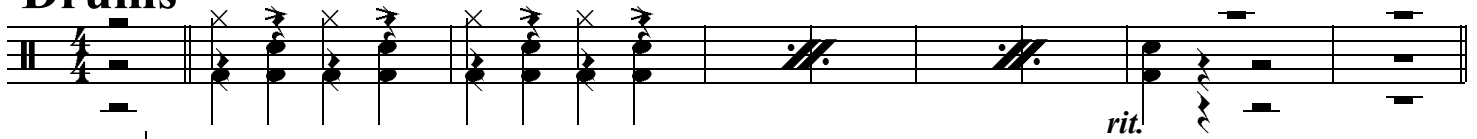
Van Steeden - Clarkson 1931

Transcr. Klaus Pehl 1998


 = 180

Drums

Piano Interlude



Measures 1-8: Drum notation with various patterns, including a 'rit.' marking at the end of measure 8.

9 **A**  = 92 *half tempo*



Measures 9-16: Drum notation for section A, featuring a consistent pattern of eighth notes.

17



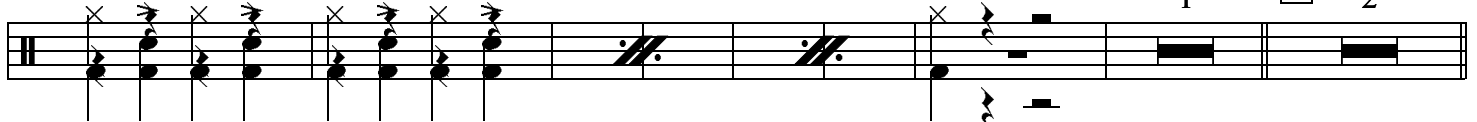
Measures 17-24: Drum notation for section A, continuing the eighth-note pattern.

25 **B**



Measures 25-32: Drum notation for section B, featuring a consistent pattern of eighth notes.

33



Measures 33-42: Drum notation for section C, including first and second endings (1 and 2).

43 **D**



Measures 43-50: Drum notation for section D, featuring a consistent pattern of eighth notes.

51



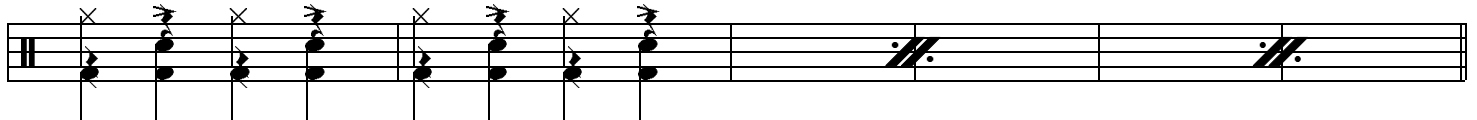
Measures 51-58: Drum notation for section D, continuing the eighth-note pattern.

59 **E**



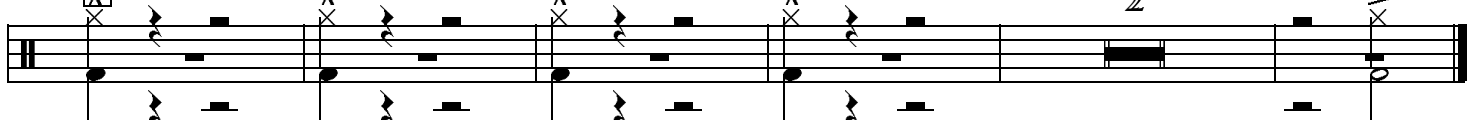
Measures 59-66: Drum notation for section E, featuring a consistent pattern of eighth notes.

67



Measures 67-72: Drum notation for section E, continuing the eighth-note pattern.

73 **F**



Measures 73-80: Drum notation for section F, including first and second endings (1 and 2) and a final flourish.

I Double Dare You

=212

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

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

Drums

9

9 **A**

17

25 **B**

33

39

45 **C**

53

61 **D**

69

69

81 **E**

89

97 **B**

105

111

117 **G**

125

133 **H**

141

147

^

I Surrender Dear

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

Clifford - Barris 1930
transcr. Klaus Pehl 1998

= 100

Drums **A** **1st Tpt. Melody**

9

17 **B**

25 **Reeds**

33 **C**

Vocal acc.

41

49 **D**

57

65 **E** **Reeds**

73 **much slower**

=120

Love You Funny Thing

Louis Armstrong & His Orchestra Mar 2, 1932

Turk & Ahlert 1932
transcr. Klaus Pehl 1998


Drums

The drum score is written on 14 staves in 4/4 time. It begins with a 4-measure introduction. The first staff shows a sequence of quarter notes with asterisks above them, indicating specific drum sounds. Subsequent staves show a consistent pattern of quarter notes with asterisks, often accompanied by 'v' marks below the notes. The score includes various rests and dynamic markings. A double bar line with repeat dots appears at measures 13, 21, 29, 37, 47, 55, 63, 71, 83, and 91. The piece concludes with a final flourish in the 14th staff.

Mahogany Hall Stomp

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

S. Williams 1929
transcr. Klaus Pehl 1998

 = 180

Drums

4



The drum notation is presented on a single staff with a 4/4 time signature. The notation includes various rhythmic symbols: 'x' for cymbal hits, 'v' for snare hits, and double slashes (//) for bass drum hits. The piece is divided into six sections labeled A through F, with measure numbers 5, 13, 21, 30, 37, 45, 53, 59, 65, 71, and 77 marking the beginning of each section. Section A starts at measure 5, B at 21, C at 37, D at 53, E at 65, and F at 77. The notation shows a consistent pattern of snare and cymbal hits with occasional bass drum accents.

This musical score consists of 12 staves of music. Each staff begins with a measure number: 83, 89, 95, 101, 107, 113, 119, 125, 131, 137, 143, 149, 155, and 161. The notation includes rhythmic patterns of eighth notes, often with 'x' marks above them, and vertical stems with 'v' marks. Double bar lines with repeat dots are used throughout. Several staves have a letter in a box: 'G' (89), 'H' (101), 'J' (113), 'K' (125), 'L' (137), 'M' (149), and 'N' (159). A '2' is written above the first staff, and a '1' is written above the 155 measure staff. The final staff (161) features a different rhythmic pattern with eighth notes and stems.

On Treasure Island

Louis Armstrong & His Orchestra, Dec 19, 1935

Burke, Leslie 1935

Transcr. Klaus Pehl 1998

= 124

Drums

The drum score is written on ten staves, each representing a 4-measure phrase. The notation uses quarter notes with stems pointing up, indicating a consistent rhythmic pattern. The score is divided into sections labeled A through G, and a Coda. Section A starts at measure 5 and ends at 8. Section B starts at 13 and ends at 16. Section C starts at 21 and ends at 24. Section D starts at 29 and ends at 32. Section E starts at 37 and ends at 40. Section F starts at 45 and ends at 48. Section G starts at 53 and ends at 56. The Coda starts at 61 and ends at 64. Measure numbers 9, 17, 25, 33, 37, 45, 53, 61, 69, and 77 are placed at the beginning of their respective staves. A *mf* dynamic marking is present above the first staff. A '3' is written above the first staff of section C. A '1' is written above the last staff of section F and the first staff of the Coda. The score concludes with a final quarter note on the Coda staff.

1 Them Their Eyes

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

Pinkard - Tracey - Tauber 1930

transcr. Klaus Pehl 1998

♩ = 180

Drums

Measures 1-4: Rhythmic pattern of eighth notes with accents and asterisks. Measure 4 ends with a double bar line and repeat dots.

5 **A** Measures 5-8: Rhythmic pattern of eighth notes with accents and asterisks. Measures 7-8 end with double bar lines and repeat dots.

Measures 9-12: Rhythmic pattern of eighth notes with accents and asterisks. Measures 11-12 end with double bar lines and repeat dots.

13 **B** Measures 13-16: Rhythmic pattern of eighth notes with accents and asterisks. Measures 15-16 end with double bar lines and repeat dots.

Measures 17-20: Rhythmic pattern of eighth notes with accents and asterisks. Measures 19-20 end with double bar lines and repeat dots.

21 **C** Measures 21-24: Rhythmic pattern of eighth notes with accents and asterisks. Measure 24 ends with a double bar line and repeat dots.

25 **D** Measures 25-28: Rhythmic pattern of eighth notes with accents and asterisks. Measures 27-28 end with double bar lines and repeat dots.

29 **E** Measures 29-32: Rhythmic pattern of eighth notes with accents and asterisks. Measure 32 ends with a double bar line and repeat dots.

33 **F** Measures 33-36: Rhythmic pattern of eighth notes with accents and asterisks. Measure 36 ends with a double bar line and repeat dots.

37 **G** Measures 37-40: Rhythmic pattern of eighth notes with accents and asterisks. Measures 39-40 end with double bar lines and repeat dots.

This musical score is for guitar, spanning measures 65 to 151. It consists of 11 staves of music. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is primarily composed of eighth-note chords, with some measures containing sixteenth-note chords. Above the notes, there are 'x' marks indicating fretted notes and 'v' marks indicating natural harmonics. The score is divided into measures by vertical bar lines. At the end of each staff, there are three measures of double bar lines with a repeat sign (two slanted lines and a dot), indicating a repeat or a specific ending. The staves are numbered 65, 73, 81, 89, 97, 105, 113, 121, 129, 137, 145, and 151. Letter markers H, J, K, L, and M are placed in boxes above the first measure of their respective staves. The overall structure is a continuous sequence of chords with some variations in rhythm and articulation.



When It's Sleepy Time Down South

Louis Armstrong & His Orchestra, 16. Nov. 1941

Rene-Muse 1931
transcr. Klaus Pehl 2001

Drums

1

5 **A** L. Armstrong

13

21 **B** Bridge - Reeds

29 **C** L. Armstrong

37 **D** Ensemble

45 **E** Bridge - L. Armstrong

53 **F** Ensemble

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