

# Louis Armstrong & His Orchestra

New York, April 5, 1930

## *Dinah*



### Voices for:

**1st & 2nd Altosax      Guitar**

**Tenorsax      Bass**

**1st, 2nd & 3rd Trumpet      Piano**

**Trombone      Drums**

**Vocal**

Transcriptions by Klaus Pehl 1998/2001 © 2024

# 1 Dinah

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

Lewis, Young, Akst 1930  
Transcr. Klaus Pehl 1998

=212

Vocal

**A** Reeds

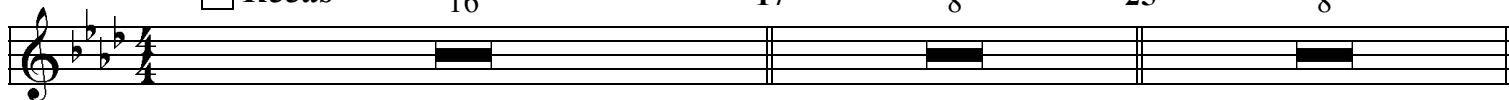
16

17

8

25

8



33 **C** Vocal



Din - ah, is there an - y - one fin - er in the state of Car - o -

37



lin - a If there is and you know 'er show 'er to me.

41



Din - ah, with her Dix - ie eyes blas - in', how I love to sit and

45



gase in - to the eyes of Din - nah Lee.

49



Ev - 'ry night why do I shake with fright be - cause my

53



Din - ah might change her mind a - bout me. ----

*Scat Solo break*

57



Din - ah if she wan - dered to Chin - a I would hop an o - cean -

61



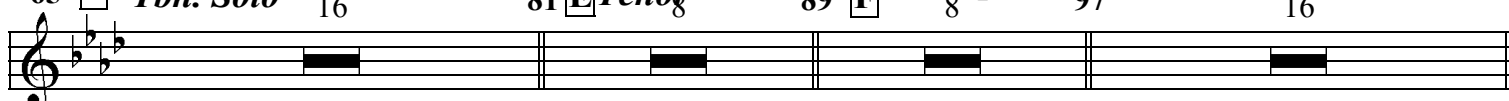
lin - er, --

*Just to be with Din - ah Lee.*

*Tbn. Solo Break*

1

65



**F** Tbn. Solo

16

**E** Tenor

81

**F** 1st Tpt. Solo

89

8

97

16

2

113                    8                    121                    8                    129                    24                    153                    8

161                    **G**                    24                    185                    8

# 1 Dinah

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$\text{♩} = 212$

Alto Sax 1 **A**

The musical score for Alto Sax 1 consists of 49 measures, organized into several systems. The first system (measures 1-16) features a melodic line with eighth and quarter notes, including slurs and accents. Section marker **A** is placed above measure 1. The second system (measures 17-28) is primarily composed of sustained notes with long slurs, indicating a sustained tone. Section marker **B** is placed above measure 17. The third system (measures 29-32) continues with sustained notes, with a first ending bracket and a '1' above measure 32. Section marker **C** is placed above measure 33. The fourth system (measures 33-48) also features sustained notes with slurs. The final system (measures 49) shows a change in the melodic line with quarter and eighth notes. The key signature has one flat (Bb) and the time signature is 4/4.

53

57

61

65 **D**

70

74

79 81 8 89

90

94 *Solo break* 1 97

98

102

106

110 113

114

Detailed description: This is a musical score for guitar, consisting of 12 staves of music. The key signature has one flat (B-flat). The score begins at measure 53. The first staff (53-56) contains a sequence of notes and rests, ending with a measure marked '1'. The second staff (57-60) features a long slur over four measures. The third staff (61-64) continues with slurs and ends with a measure marked '1'. The fourth staff (65-69) starts with a 'D' chord box and contains eighth notes with accents. The fifth staff (70-73) continues the eighth-note pattern. The sixth staff (74-78) also continues the eighth-note pattern. The seventh staff (79-80) contains eighth notes with accents, followed by a double bar line. The eighth staff (81-83) is mostly empty, with a measure marked '8' containing a blacked-out area. The ninth staff (84-88) contains eighth notes with accents, followed by a double bar line and a measure marked '89' with a slur. The tenth staff (90-93) features a long slur over four measures. The eleventh staff (94-96) contains notes and rests, with a measure marked '1' containing a blacked-out area. The twelfth staff (97-101) features a long slur over five measures. The thirteenth staff (102-105) continues with slurs. The fourteenth staff (106-109) continues with slurs. The fifteenth staff (110-112) continues with slurs, ending with a measure marked '113'. The sixteenth staff (114) begins with a key signature change to two flats (B-flat and E-flat) and contains notes with a slur.

118 3 121

122

126 1 129

130

137

143

148

152 153

157 1 161

162

169

175

180

184 185

189

4



# 1 Dinah

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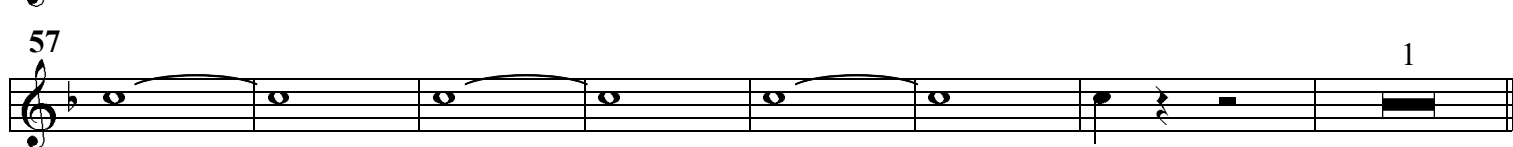
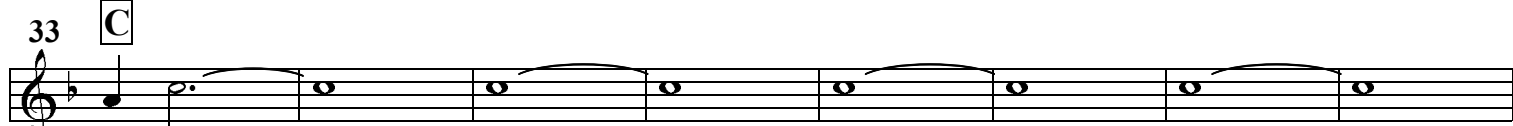
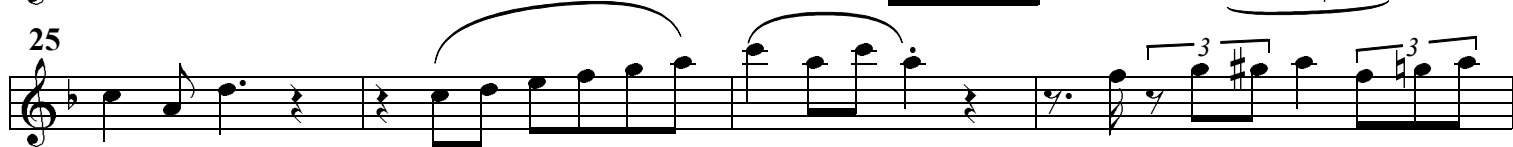
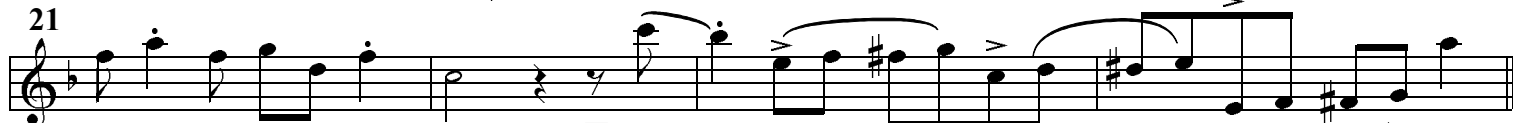
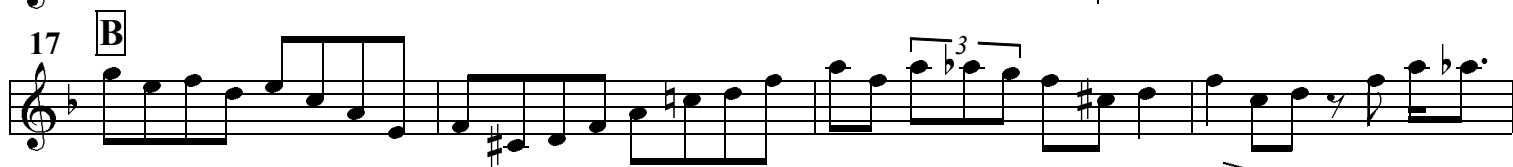
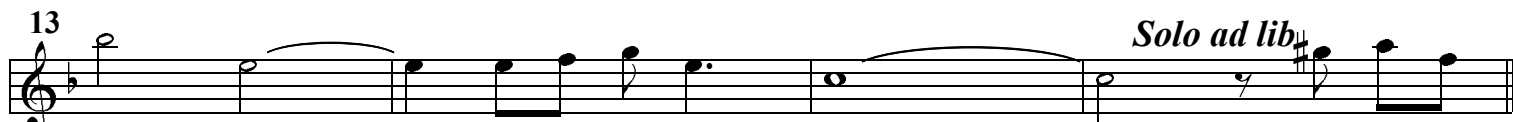
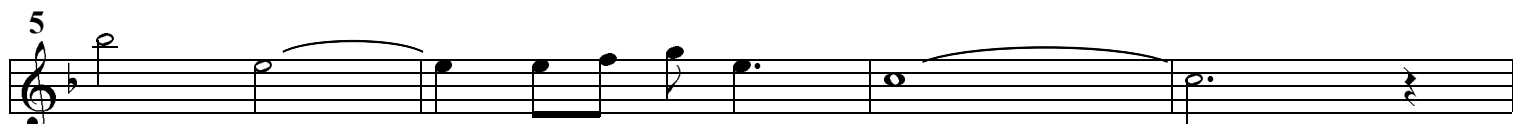
Lewis, Young, Akst 1930

Transcr. Klaus Pehl 1998

♩ = 212

Alto Sax 2

A





73

77 *to Clarinet*

81 **E**

89

93 **F** *Tpt. Solo break* *to Alto* 1

97 **G**

105

113

121 1

129 **H**

137

145

153 1

161 **J**

169

3

177

185



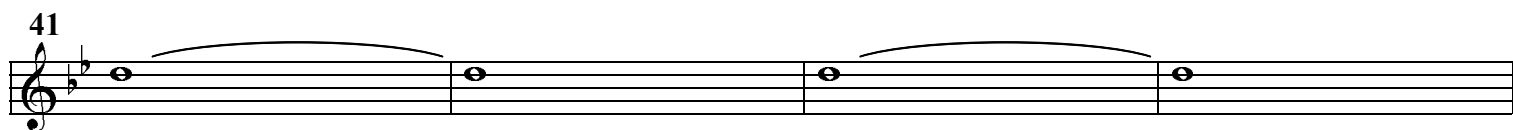
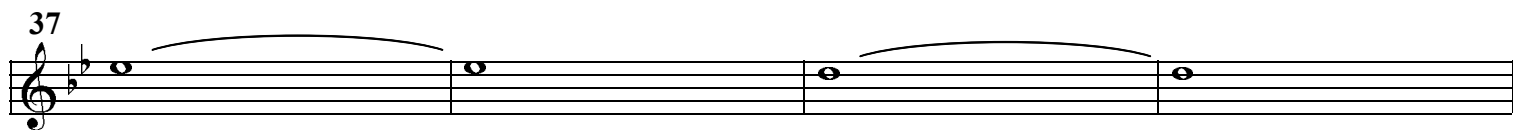
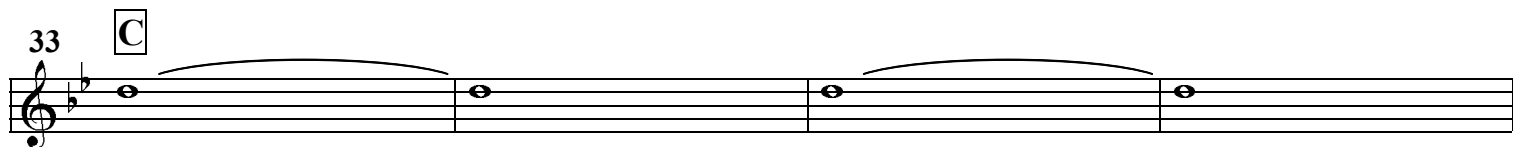
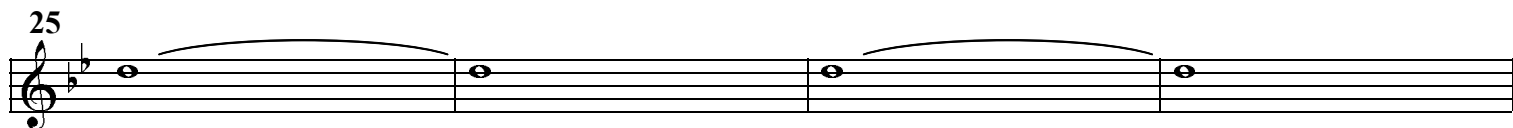
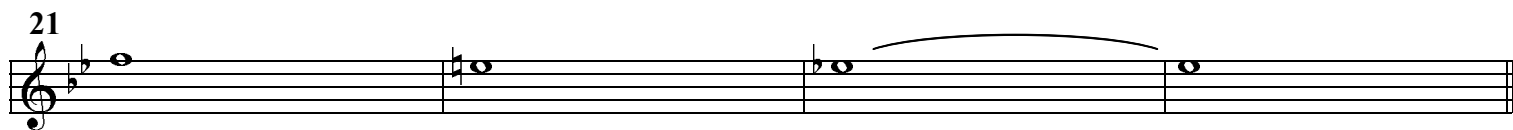
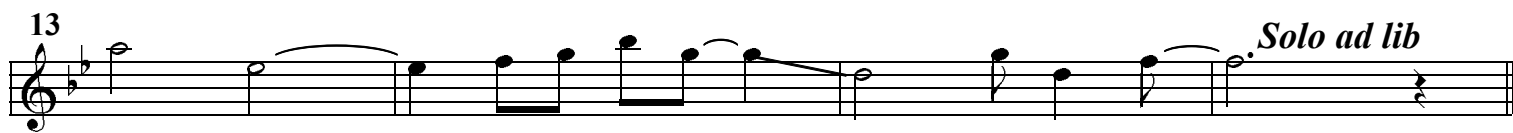
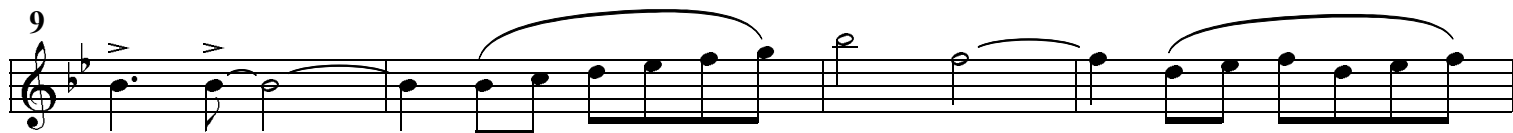
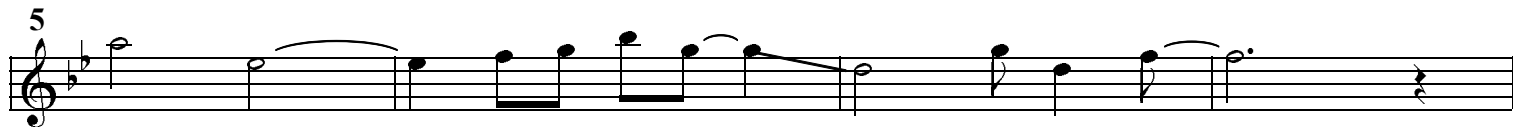
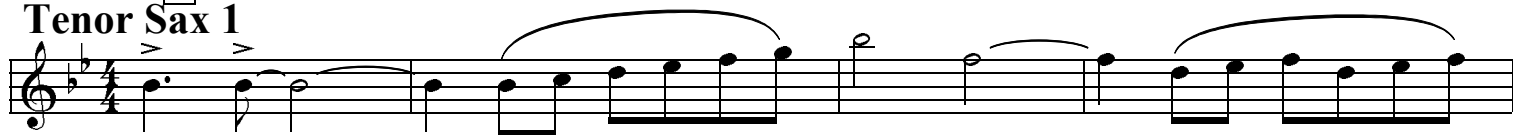
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## Tenor Sax 1 A



45

49

53

57

61

65 **D**

70

74

79 *to Clarinet*

81

83

87

89

91

Detailed description of the musical score: The score is written on a single staff in treble clef with a key signature of one flat (B-flat). It consists of 11 lines of music, each starting with a measure number. Measures 45-61 feature a simple melodic line with long slurs. Measure 65 is marked with a 'D' in a box. Measures 65-78 are more rhythmic, featuring eighth and sixteenth notes with accents. Measures 79-86 contain triplet patterns. Measures 87-89 show a descending melodic line with slurs. Measure 91 returns to a simple melodic line with slurs.

95 1 97

99

103

107

111 113

115

119 121

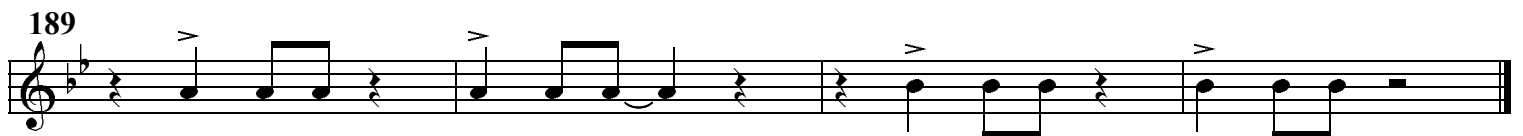
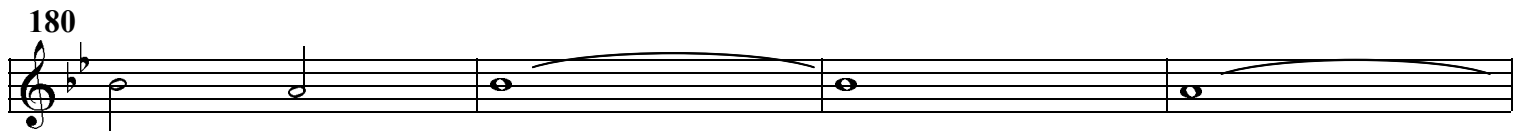
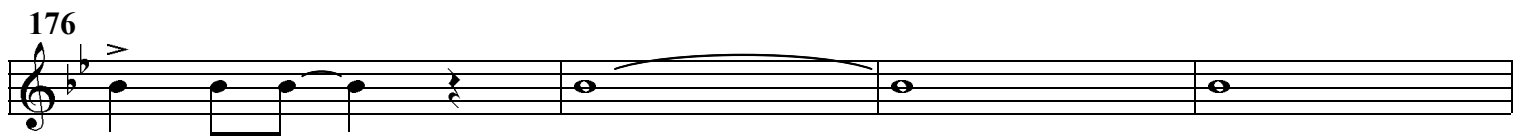
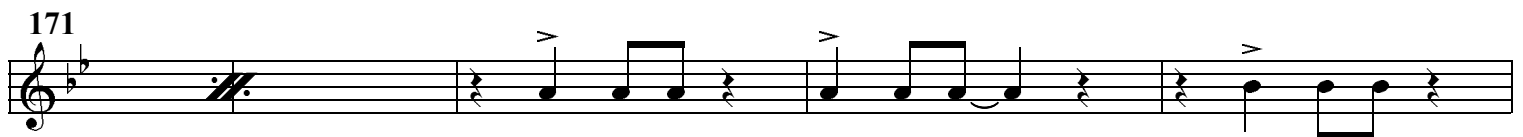
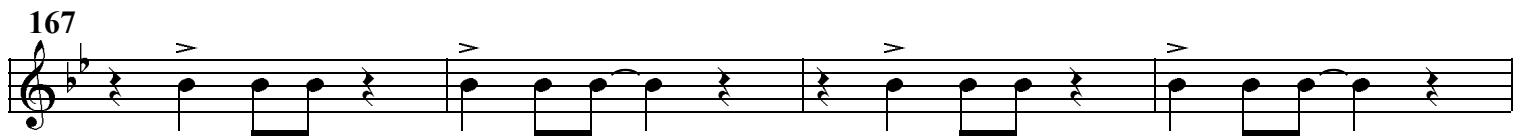
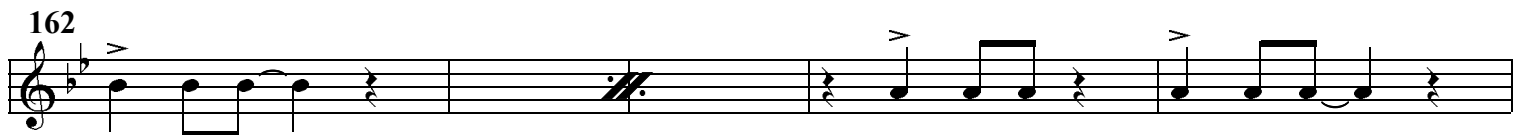
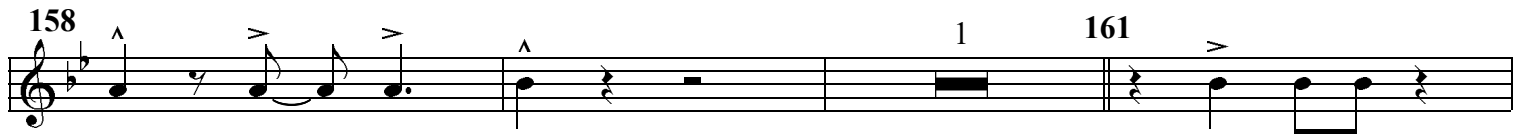
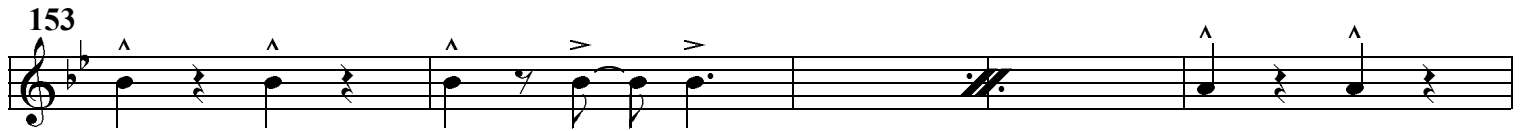
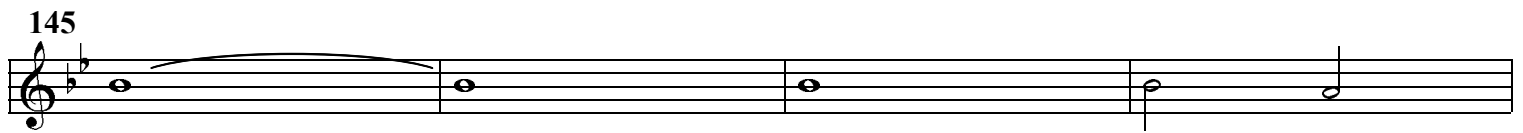
123

127 1 129

131

136

141



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♩ = 212

## Trumpet 1

A

16

17

B

8

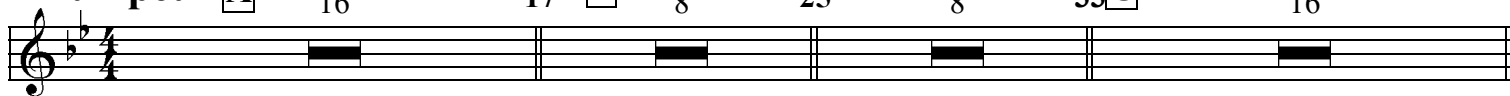
25

8

33

C

16



49

8

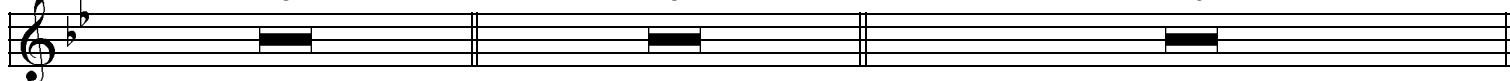
57

8

65

D

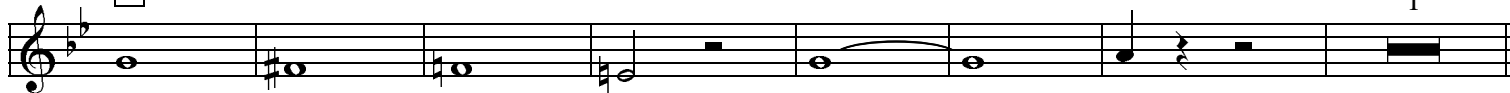
16



81

E

1



89

F

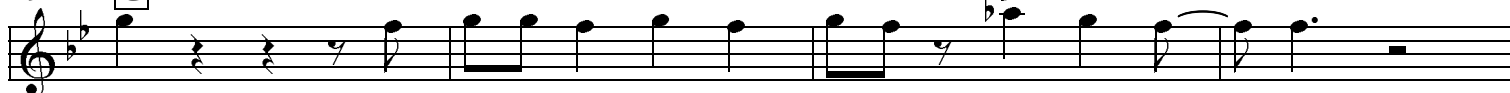
5

*Solo break*



97

G



101

1



105



109



113



117



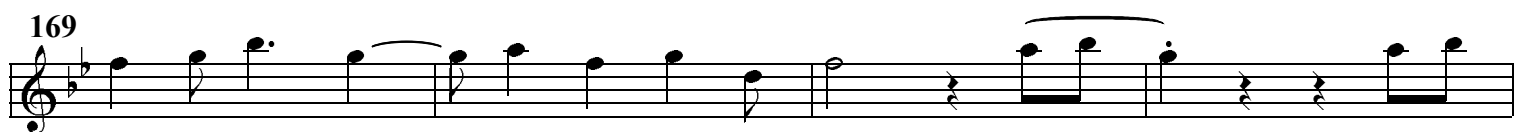
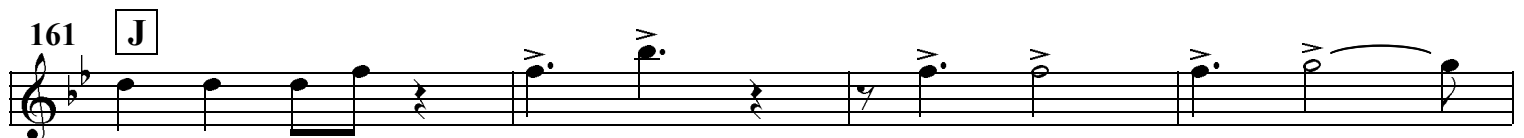
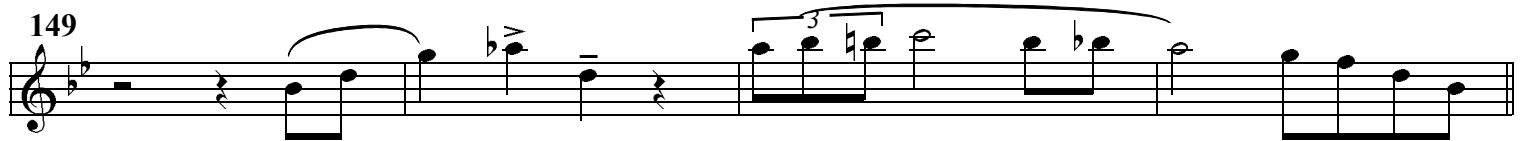
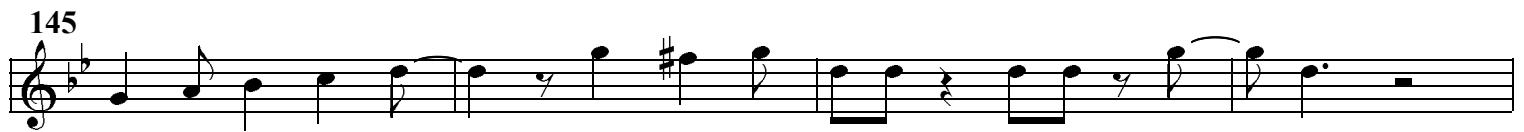
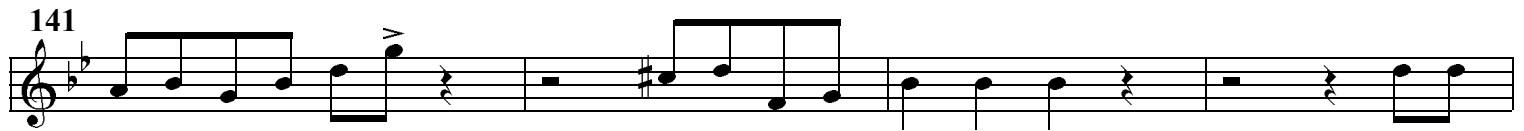
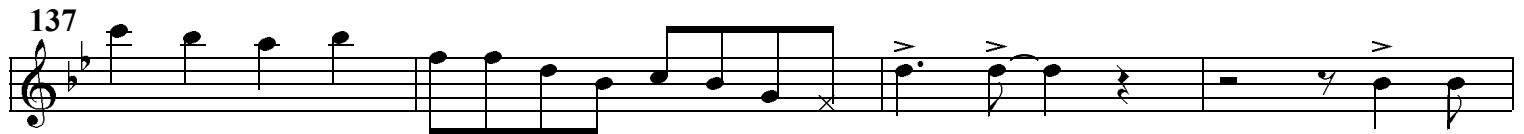
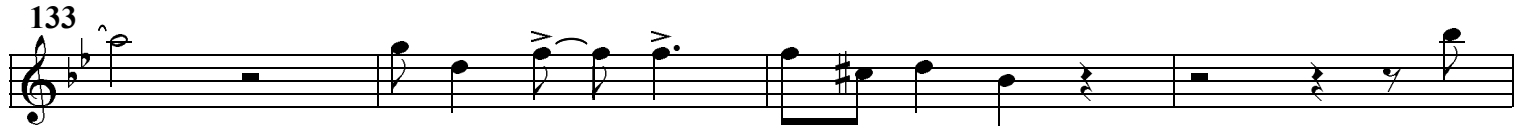
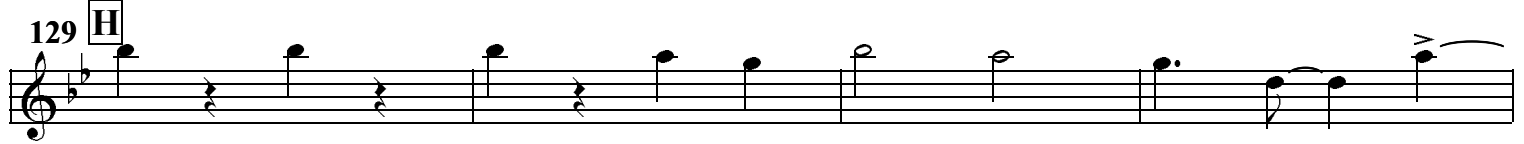
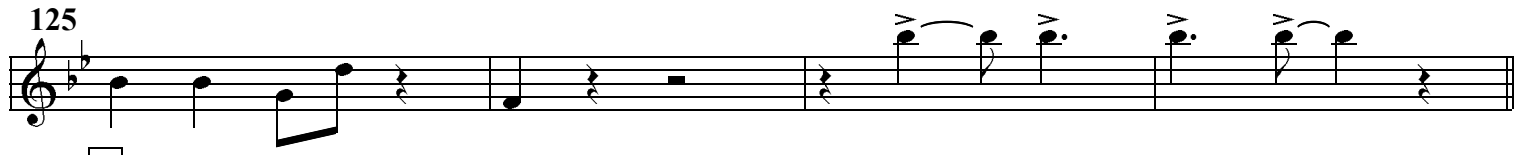
121

1

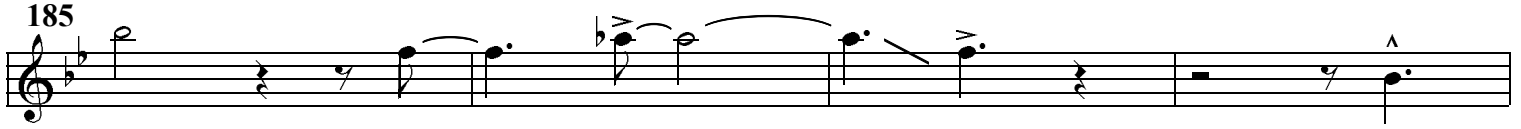
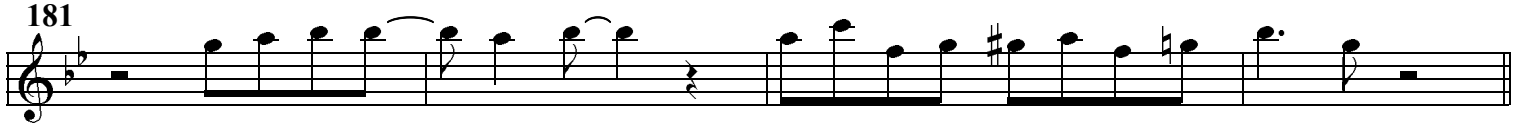
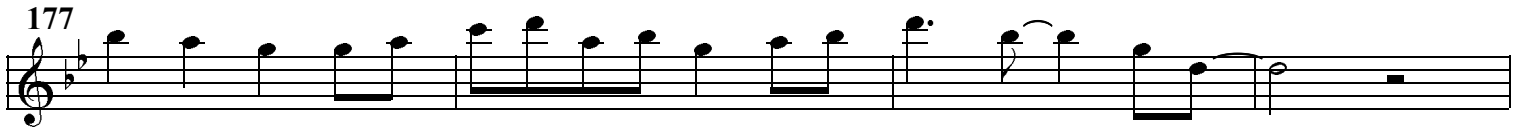
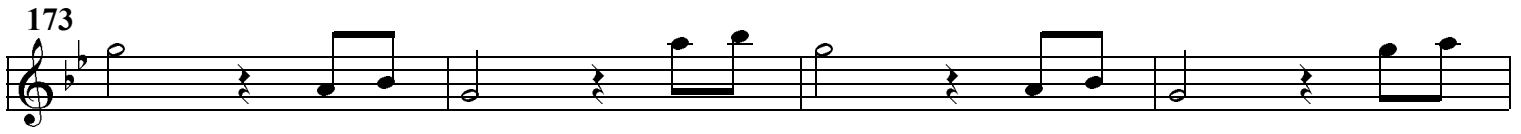
3







3





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Lewis, Young, Akst 1930  
Transcr. Klaus Pehl 1998

♩ = 212

## Trumpet 2 **A**

16



17 **B**



25



33 **C**

16

49

8

57

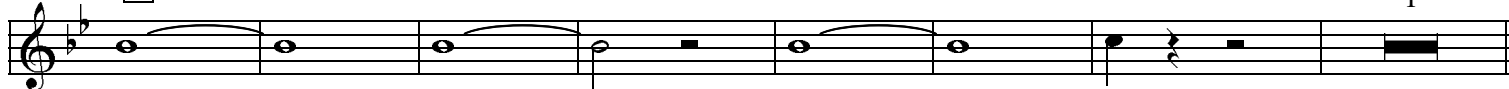
8

65

16



81 **E**



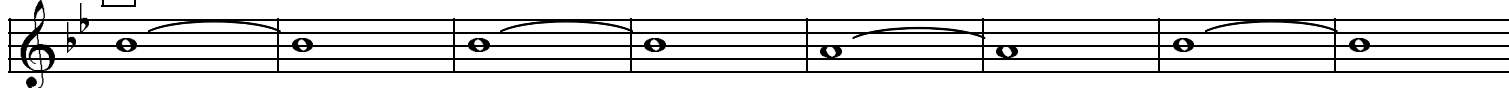
89 **F**

8

*Solo break*



97 **G**



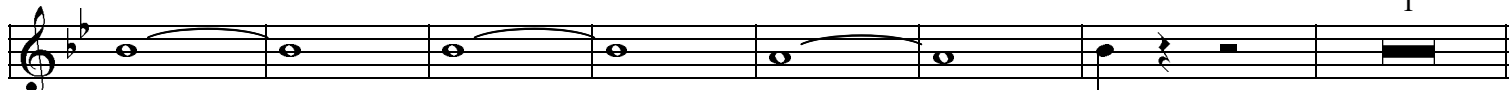
105



113



121



129



137

Musical staff 137: Treble clef, key signature of two flats. Measures 137-144. Features eighth notes with accents and slurs, a double bar line with repeat dots, and a fermata over the final note.

145

Musical staff 145: Treble clef, key signature of two flats. Measures 145-152. Features half notes with slurs and a fermata over the final note.

153

Musical staff 153: Treble clef, key signature of two flats. Measures 153-160. Features eighth notes with accents and slurs, a double bar line with repeat dots, and a fermata over the final note.

161 **J**

Musical staff 161: Treble clef, key signature of two flats. Measures 161-168. Features eighth notes with accents and slurs, a box containing the letter 'J', and a fermata over the final note.

169

Musical staff 169: Treble clef, key signature of two flats. Measures 169-176. Features eighth notes with accents and slurs, and a fermata over the final note.

177

Musical staff 177: Treble clef, key signature of two flats. Measures 177-184. Features half notes with slurs and a fermata over the final note.

185

Musical staff 185: Treble clef, key signature of two flats. Measures 185-192. Features eighth notes with accents and slurs, and a fermata over the final note.

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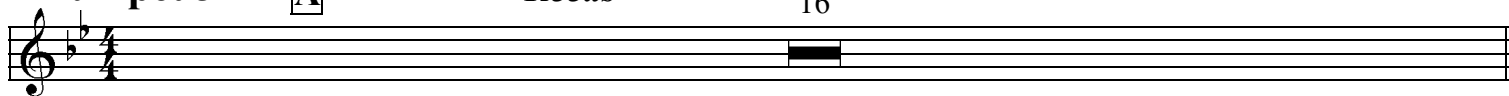
♩ = 212

Trumpet 3

**A**

Reeds

16



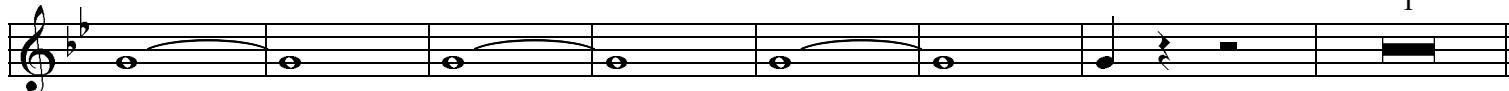
17

**B**

Alto



25



33

**C**

Vocal

16

49

8

57

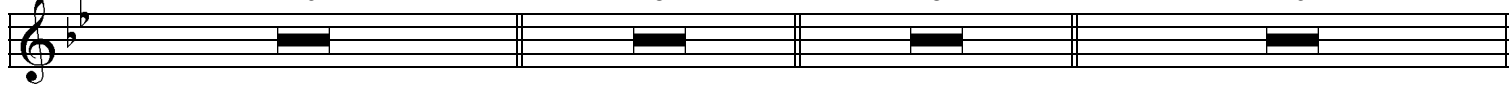
8

65

**D**

Tbn.

16



81

**E**

Tenor



89

**F**

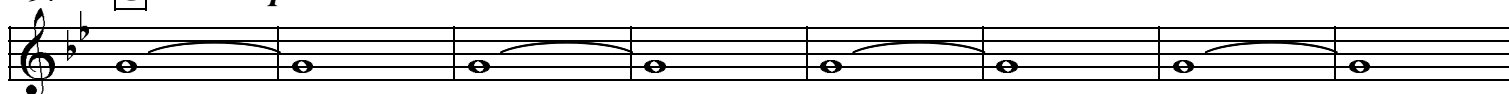
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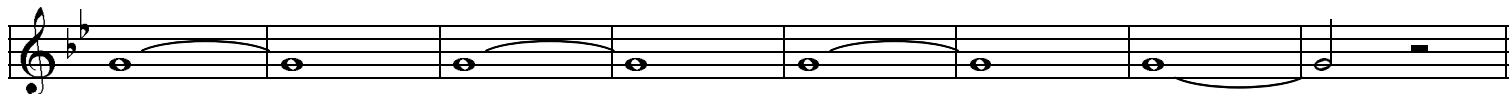
97

**G**

1st Tpt. Solo



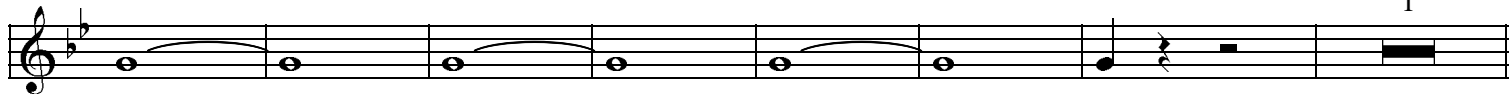
105



113

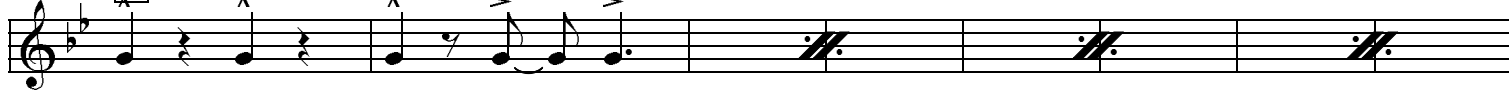


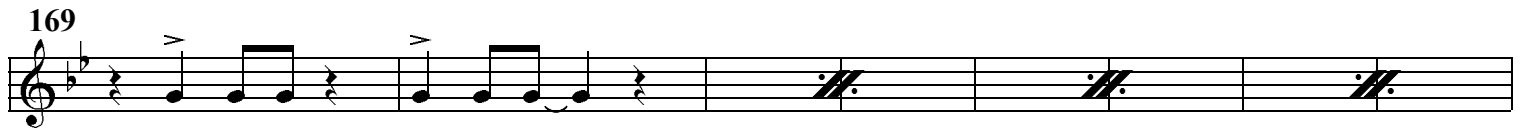
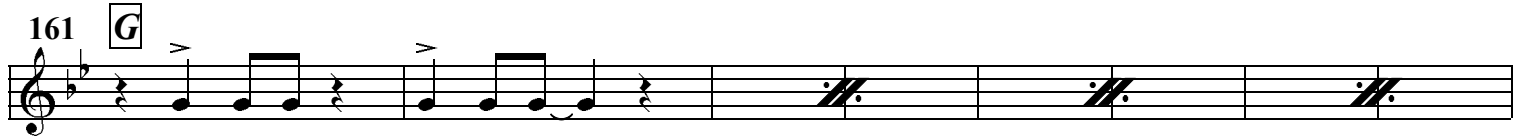
121



129

**H**





♩ = 212

# Dinah

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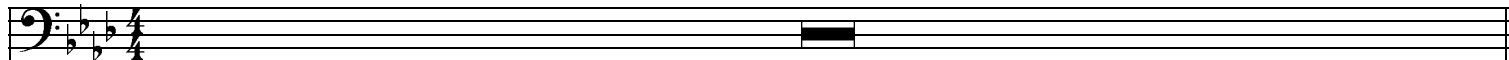
Lewis, Young, Akst 1930

Transcr. Klaus Pehl 1998

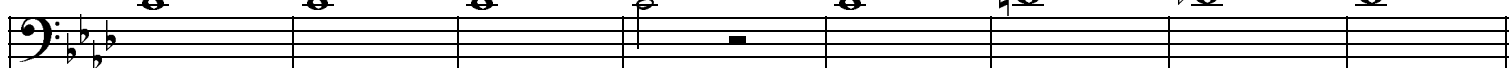
Trombone 1 **A**

Reeds

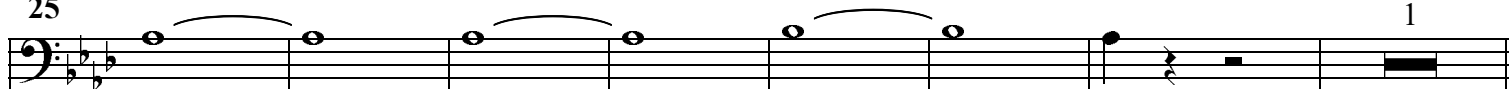
16



17 **B** *Alto*



25



33 **C** *Vocal*

16

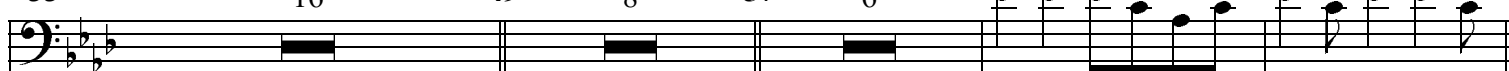
49

8

57

6

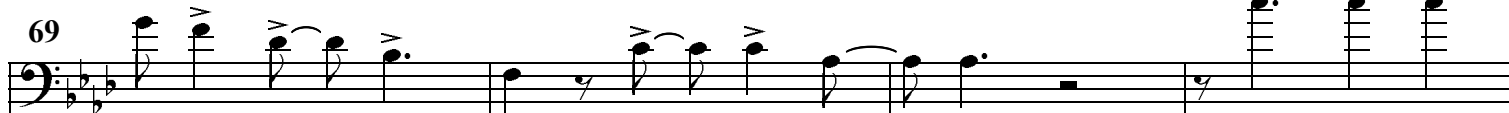
*Tbn. Solo Break*



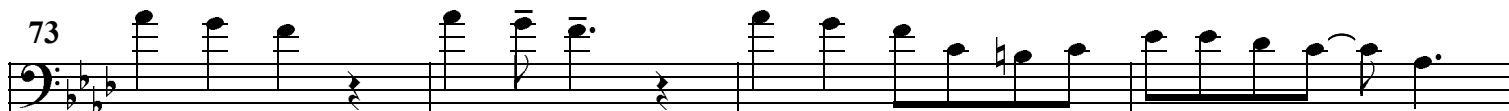
65 **D** *Tbn. Solo*



69



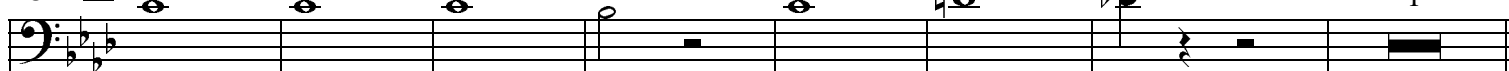
73



77



81 **E** *Tenor*



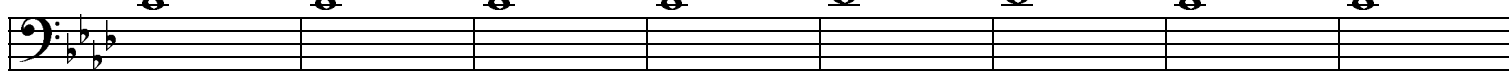
89 **F**

*1st Tpt. Solo*

1



97 **G**





105

Musical staff 105: Bass clef, key signature of two flats. Four measures of music, each containing a half note with a slur above it. The notes are G2, F2, E2, and D2.

113

Musical staff 113: Bass clef, key signature of two flats. Four measures of music, each containing a half note with a slur above it. The notes are G2, F2, E2, and D2.

121

Musical staff 121: Bass clef, key signature of two flats. Four measures of music, each containing a half note with a slur above it. The notes are G2, F2, E2, and D2.

129 **H**

Musical staff 129: Bass clef, key signature of two flats. Four measures of music. The first two measures contain eighth notes with accents (^). The last two measures contain eighth notes with accents (^) and a double bar line (//).

137

Musical staff 137: Bass clef, key signature of two flats. Four measures of music. The first two measures contain eighth notes with accents (^). The last two measures contain eighth notes with accents (^) and a double bar line (//).

145

Musical staff 145: Bass clef, key signature of two flats. Four measures of music, each containing a half note with a slur above it. The notes are G2, F2, E2, and D2.

153

Musical staff 153: Bass clef, key signature of two flats. Four measures of music. The first two measures contain eighth notes with accents (^). The last two measures contain eighth notes with accents (^) and a double bar line (//).

161 **G**

Musical staff 161: Bass clef, key signature of two flats. Four measures of music. The first two measures contain eighth notes with accents (^). The last two measures contain eighth notes with accents (^) and a double bar line (//).

169

Musical staff 169: Bass clef, key signature of two flats. Four measures of music. The first two measures contain eighth notes with accents (^). The last two measures contain eighth notes with accents (^) and a double bar line (//).

177

Musical staff 177: Bass clef, key signature of two flats. Four measures of music, each containing a half note with a slur above it. The notes are G2, F2, E2, and D2.

185

Musical staff 185: Bass clef, key signature of two flats. Four measures of music. The first two measures contain eighth notes with accents (^). The last two measures contain eighth notes with accents (^) and a double bar line (//).

# 1 Dinah

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

Lewis, Young, Akst 1930

Transcr. Klaus Pehl 1998

**Guitar**  $\square$   $A^{\flat 6}$   $E^{\flat 7}$   $A^{\flat 6}$   $Cdim$   $B^{\flat 7}$   $E^{\flat 7}$

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

17  $\square$   $Fm^6$  *Alto*  $Fm^{\#7}$   $Fm^7$   $B^{\flat 7}$   $E^{\flat 7}$   $Fm^7$   $B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $E^{\flat 7}$

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

33  $\square$   $A^{\flat 6}$  *Vocal*  $A^{\flat 6}$   $Cdim$   $B^{\flat 7}$   $E^{\flat 7}$

41  $A^{\flat 6}$   $A^{\flat 6}$   $B^{\flat 7}$   $A^{\flat 6}$   $C^7$

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

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

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

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

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

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

97  $\square$   $A^{\flat 6}$  *1st Tpt. Solo*  $E^{\flat 7}$   $A^{\flat 6}$   $Cdim$   $B^{\flat 7}$   $E^{\flat 7}$

105

113 Fm<sup>6</sup> Fm<sup>#7</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup>

121 A<sup>b</sup> A<sup>b6</sup> 1

129 **H** A<sup>b6</sup> A<sup>b6</sup> Cdim B<sup>b7</sup> E<sup>b7</sup>

137 A<sup>b6</sup> A<sup>b6</sup> B<sup>b7</sup> A<sup>b6</sup> C<sup>7</sup>

145 Fm<sup>6</sup> Fm<sup>#7</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup>

153 A<sup>b</sup> A<sup>b6</sup> 1

161 **G** A<sup>b6</sup> A<sup>b6</sup> Cdim B<sup>b7</sup> E<sup>b7</sup>

169 A<sup>b6</sup> A<sup>b6</sup> B<sup>b7</sup> A<sup>b6</sup> C<sup>7</sup>

177 Fm<sup>6</sup> Fm<sup>#7</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup>

185 A<sup>b</sup> A<sup>b6</sup>

# 1 Dinah

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

Lewis, Young, Akst 1930  
Transcr. Klaus Pehl 1998

$\text{♩} = 122$

**Bass** A  $A^b6$   $E^b7$   $A^b6$   $Cdim$   $B^b7$   $E^b7$



Measures 1-8: Bass line with notes and rests. Slashes indicate rests in measures 2, 3, 4, 6, and 7.

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



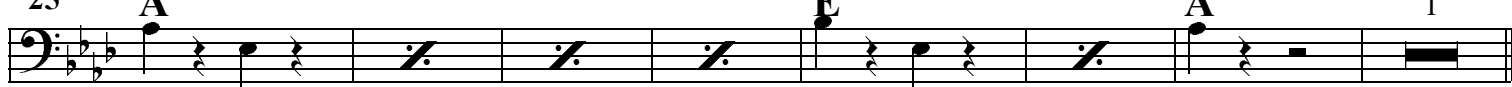
Measures 9-16: Bass line with notes and rests. Slashes indicate rests in measures 10, 11, 12, 14, and 15.

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




Measures 17-24: Bass line with notes and rests. Slashes indicate rests in measures 18, 19, 20, 22, and 23.

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



Measures 25-32: Bass line with notes and rests. Slashes indicate rests in measures 26, 27, 28, 30, and 31. Measure 32 has a whole note.

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



Measures 33-40: Bass line with notes and rests. Slashes indicate rests in measures 34, 35, 36, 38, and 39.

*Solo acc<sub>6</sub> ad lib*  
41  $A^b6$   $A^b6$   $B^b7$   $A^b6$   $C7$




Measures 41-48: Bass line with notes and rests. Slashes indicate rests in measures 42, 43, 44, 46, and 47.

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



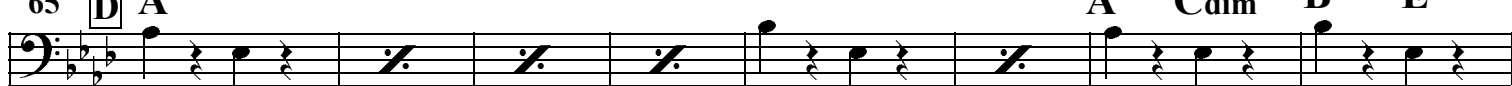
Measures 49-56: Bass line with notes and rests. Slashes indicate rests in measures 50, 51, 52, 54, and 55.

57  $A^b6$   $A^b6$  1



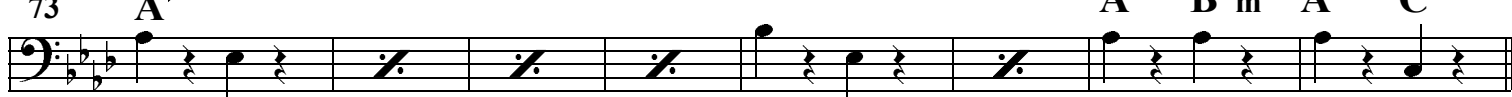
Measures 57-64: Bass line with notes and rests. Slashes indicate rests in measures 58, 59, 60, 62, and 63. Measure 64 has a whole note.

65 D  $A^b6$   $A^b6$   $Cdim$   $B^b7$   $E^b7$



Measures 65-72: Bass line with notes and rests. Slashes indicate rests in measures 66, 67, 68, 70, and 71.

*Tbn.*  
73  $A^b6$   $A^b6$   $B^b7$   $A^b6$   $C7$



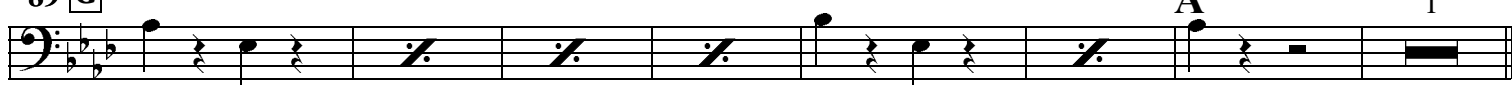
Measures 73-80: Bass line with notes and rests. Slashes indicate rests in measures 74, 75, 76, 78, and 79.

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



Measures 81-88: Bass line with notes and rests. Slashes indicate rests in measures 82, 83, 84, 86, and 87.

*Tenor*  
89 G  $A^b6$  1



Measures 89-96: Bass line with notes and rests. Slashes indicate rests in measures 90, 91, 92, 94, and 95. Measure 96 has a whole note.

$A^b6$

97  $A^b6$   $Cdim$   $B^b7$   $E^b7$

Musical staff for measure 97 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $A^b6$ ,  $Cdim$ ,  $B^b7$ , and  $E^b7$  are positioned above the staff.

105  $A^b6$   $A^b6$   $B^b7$   $A^b6$   $C^7$

Musical staff for measure 105 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $A^b6$ ,  $A^b6$ ,  $B^b7$ ,  $A^b6$ , and  $C^7$  are positioned above the staff.

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

Musical staff for measure 113 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $Fm^6$ ,  $Fm^{\#7}$ ,  $Fm^7$ ,  $B^b7$ ,  $E^b7$ ,  $B^b7$ ,  $E^b7$ ,  $B^b7$ , and  $E^b7$  are positioned above the staff.

121  $A^b$   $A^b6$  1

Musical staff for measure 121 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $A^b$ ,  $A^b6$ , and a first ending bracket '1' are positioned above the staff.

129  $H A^b6$   $A^b6$   $Cdim$   $B^b7$   $E^b7$

Musical staff for measure 129 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $H A^b6$ ,  $A^b6$ ,  $Cdim$ ,  $B^b7$ , and  $E^b7$  are positioned above the staff.

137  $A^b6$   $A^b6$   $B^b7$   $A^b6$   $C^7$

Musical staff for measure 137 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $A^b6$ ,  $A^b6$ ,  $B^b7$ ,  $A^b6$ , and  $C^7$  are positioned above the staff.

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

Musical staff for measure 145 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $Fm^6$ ,  $Fm^{\#7}$ ,  $Fm^7$ ,  $B^b7$ ,  $E^b7$ ,  $B^b7$ ,  $E^b7$ ,  $B^b7$ , and  $E^b7$  are positioned above the staff.

153  $A^b$   $A^b6$  1

Musical staff for measure 153 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $A^b$ ,  $A^b6$ , and a first ending bracket '1' are positioned above the staff.

161  $J A^b6$   $A^b6$   $Cdim$   $B^b7$   $E^b7$

Musical staff for measure 161 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $J A^b6$ ,  $A^b6$ ,  $Cdim$ ,  $B^b7$ , and  $E^b7$  are positioned above the staff.

169  $A^b6$   $A^b6$   $B^b7$   $A^b6$   $C^7$

Musical staff for measure 169 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $A^b6$ ,  $A^b6$ ,  $B^b7$ ,  $A^b6$ , and  $C^7$  are positioned above the staff.

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

Musical staff for measure 177 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $Fm^6$ ,  $Fm^{\#7}$ ,  $Fm^7$ ,  $B^b7$ ,  $E^b7$ ,  $B^b7$ ,  $E^b7$ ,  $B^b7$ , and  $E^b7$  are positioned above the staff.

185  $A^b$   $A^b6$

Musical staff for measure 185 in bass clef, key of B-flat major. The staff contains a sequence of notes: B-flat, A-flat, G, F, E, D, C, B-flat. There are rests in the second, third, and fourth measures. The notes are marked with a '2' above the first measure. The chord symbols  $A^b$  and  $A^b6$  are positioned above the staff.

# 1 Dinah

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

Lewis, Young, Akst 1930

Transcr. Klaus Fehn 1998

$\text{♩} = 212$

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

*Reeds*

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

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

*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  $A^b6$   $A^b6$   $B^b7$   $A^b6$   $C7$

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

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

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 Dinah

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Lewis, Young, Akst 1930  
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♩ = 212

## Drums **A**

9

17 **B**

25

33 **C**

41

49

57

65 **D**

73

81 **E**

89 **F**

97 **G**

2

97 **G**

105

113

121

129 **H**

137

145

153

161 **J**

169

177

185

2

1

1

# Louis Armstrong & His Orchestra

*Transcriptions by Klaus Pehl 1998/2001 © 2024*



**Voices for:**

<i>Vocal</i>	<i>Guitar</i>
<i>1st &amp; 2nd Altosax</i>	<i>Bass</i>
<i>Tenorsax</i>	<i>Piano</i>
<i>1st, 2nd &amp; 3rd Trumpet</i>	<i>Drums</i>
<i>Trombone</i>	