



BLACK BOTTOM STOMP

BY FERD "JELLY ROLL" MORTON, 1925

Transcription by Don Vappie
for Essential Jazz Editions

For use with lesson #6

Difficulty: Level 3.5

Cornet (or Trumpet)

Clarinet

Trombone

Piano

Banjo

Bass

Drums

Director's score

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Jelly Roll Morton's **"Black Bottom Stomp"**, named for a popular dance step of the 1920s, was first copyrighted in 1925 as "Queen of Spades", but was re-named for its debut recording by Morton's Red Hot Peppers in 1926. That milestone recording is heard among the audio tracks in this Kit (track 5), and the present arrangement is a note-for-note transcription of that recording. This transcription is from the Essential Jazz Editions series.

This complex piece in the Classic New Orleans Style will challenge your most accomplished students, and will give all young players an appreciation for the richness of the style. Because all parts are written out (including the original improvisations), improvisation skills are not deployed in performing this transcription; with the exception of chord names in the piano and banjo parts, it's a "straight read" (though by no means an easy one). Students should listen to the original recording repeatedly, and strive to re-create it as authentically as possible, adopting the nuances of phrasing that distinguish the style. This approach to jazz performance is known as "repertory".

The transcription includes detailed notes regarding performance considerations.

Tempo: Half note = 112-120

ESSENTIAL *Jazz* EDITIONS
SET #1: NEW ORLEANS JAZZ, 1918-1927

Black Bottom Stomp

COMPOSED BY FERDINAND "JELLY ROLL" MORTON

AS RECORDED BY

JELLY ROLL MORTON'S RED HOT PEPPERS, 1926

FULL SCORE

CO-PRODUCED BY

JAZZ AT LINCOLN CENTER,

THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY, AND
THE MUSIC DIVISION, LIBRARY OF CONGRESS



Smithsonian
National Museum of American History



These editions are made possible by the generous support of the New Orleans Jazz Commission and the New Orleans Jazz National Historical Park.

Black Bottom Stomp

(Ferdinand "Jelly Roll" Morton)

AS RECORDED BY JELLY ROLL MORTON'S
RED HOT PEPPERS, 1926

Instrumentation

B♭ Clarinet

B♭ Cornet (B♭ Trumpet)

Trombone

Piano

Banjo

String Bass

Drums

Original Recording

Recorded by Jelly Roll Morton's Red Hot Peppers:
Omer Simeon (clarinet), George Mitchell (cornet),
Kid Ory (trombone), John Lindsay (bass), Johnny St.
Cyr (banjo), Andrew Hilaire (drums), and Morton
(piano, leader).

Recorded September 15, 1926. Matrix number
36239-2. First issued as Victor 2022. Compact disc
reissues include these Jelly Roll Morton releases:
The Pearls, Birth of the Hot, Greatest Hits, and Centennial:
His Complete Victor Recordings (all RCA/BMG);
Doctor Jazz (ASV Living Era); *Mr. Jelly Lord* (Rhino).
Black Bottom Stomp is also included on these anthologies:
Jazz of the 1920s Greatest Hits (RCA/BMG) and
the *Smithsonian Collection of Classic Jazz* (Smithsonian).

Credits

Transcription and music preparation: Don Vappie

Music editor: Chuck Israels

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New Orleans Jazz Commission.

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The Smithsonian Institution, the world's largest museum, education, and research complex, comprises 16 museums, the National Zoo, and research facilities, and hosts 30 million visitors a year. In 1971, the Smithsonian established a presence in jazz that has grown to become one of the world's most comprehensive

jazz programs. The National Museum of American History holds major collections of jazz memorabilia, artifacts, and oral histories, including famous icons such as Dizzy Gillespie's trumpet and the 200,000-page Duke Ellington archive. The museum's resident jazz band, the Smithsonian Jazz Masterworks Orchestra, under Musical and Artistic Director David N. Baker, tours nationally and internationally, conducts educational programs, and is heard on the Jazz Smithsonian public radio series. The Smithsonian mounts exhibitions and traveling exhibitions on jazz and produces historical recordings, video programs, books, music editions, websites, and educational projects on jazz. The Smithsonian also undertakes research projects in jazz and offers fellowships for research in its holdings.

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Music Division

Jon Newsom, Chief

1st and Independence Ave., SE

Washington, DC 20540-4710

202/707-5503

In its historic role as depository for all copyrighted works, the Library of Congress is arguably the oldest collector of jazz documents. In addition to its collections of manuscripts and printed music registered for copyright, the Library of Congress has sound recordings in all formats including the famous oral history of Jelly Roll Morton made at the Library. Since then, it has acquired an extensive archive of commercial disks as well as unique broadcast and studio recordings, which have been augmented by recordings of performances sponsored by the Library. Its jazz archives include manuscripts, photographs, correspondence, film, video tapes, oral history, and related documents of many leading jazz composers, arrangers, and performers.

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Classic New Orleans Jazz

BY JOHN EDWARD HASSE

In the story of American music, New Orleans has long had a fabled reputation as the birthplace of jazz. Although New Orleans was not the only place where proto-jazz was performed, the city's unique set of geographical, historical, cultural, and musical circumstances combined to give rise to this new style of music. In contrast to most American cities, New Orleans had no racial or ethnic ghettos back then, and African-Americans, French-Americans, Italian-Americans, et al, often lived side by side, creating countless opportunities for musical interchange.

From the beginning, jazz was a style of music intended for dancing, and New Orleans boasted dozens of dance halls—Economy Hall, Masonic Hall, the Tin Roof Café—where young people flocked to dance to the emerging style. New Orleans jazz musicians developed a style of playing that wove separate melodic lines into a counterpoint—a sound of group embellishment and improvisation. The musicians played blues, rags, marches, pop tunes, and original jazz compositions.

Musicians were more lucratively rewarded in the North and West, and by 1907, some players had taken the nascent New Orleans jazz sound on the road. By the late 1910s, a stream of musicians was leaving the city, many of them part of the great African-American migration from the South to the North. Greater opportunity beckoned the Original Dixieland Jazz Band (ODJB), Jelly Roll Morton, and Louis Armstrong, among others, to Chicago and then to New York City, where the opportunities for performing and recording were more numerous than in New Orleans. In the 1920s, jazz emerged into full flower, as dancing to jazz music became hugely popular among young people nationwide, record companies recorded the music in considerable quantity, and

the music penetrated nightspots and homes across the nation. Although the style of the ODJB, Morton, and Armstrong would be influenced by developments emerging from Chicago and New York, the formative influence of New Orleans would remain a part of their music always.

In recognition of the importance of jazz to American culture, and the centrality of New Orleans to the development of jazz, in 1994 the United States Congress authorized the National Park Service to establish the New Orleans Jazz National Historical Park. The Park, and its associated New Orleans Jazz Commission, are developing tours, exhibitions, educational programs, and visitors facilities that, when completed, will operate in the municipal Louis Armstrong Park. The inaugural set of Essential Jazz Editions, honoring three New Orleans pioneers of jazz, is an encouraging sign that the music is finding a greater place of value in American culture.

JOHN EDWARD HASSE is Curator of American Music at the Smithsonian Institution's National Museum of American History, a member of the New Orleans Jazz Commission, author of *Beyond Category: The Life and Genius of Duke Ellington*, and editor of *Jazz: The First Century*.

Performance Notes

BY CHUCK ISRAELS

N.B. In order to simplify the notation and reduce the number of symbols on the page, the convention in these publications is as follows: all quarter notes are to be played short unless they are under a slur, or marked with a long articulation. Eighth notes are most often played with a triplet feel.

Performing Early Jazz

This music represents a body of work that provides the foundation for all jazz. Any serious jazz musician needs experience playing music from this formative period in American music. It is logical for young musicians to begin playing jazz using repertoire from later, less complex styles. Most student musicians start with Count Basie material from the Kansas City tradition, where everyone plays more or less the same thing at the same time. But eventually the difficulties and subtleties of independent playing that lead, on the one hand, to Ellington's contrapuntal style and, on the other hand, to the development of rhythm section independence exemplified by the Bill Evans Trio, must be addressed. This piece provides a good starting point.

These transcriptions have been made from recordings, from the 78rpm era, that lack the dynamic range to which our ears have become accustomed with more recent technology. Listen to the recordings for indications of useful musical characteristics and then add whatever dynamic nuances might enliven the performances.

In music of this style, the improvised ensembles exhibit certain characteristics that need to be maintained, and others that can be changed in order to give spontaneity to the performance. In general, the trumpet parts carry the melody of the composition and must be played nearly as they are. The clarinet part, with its eighth-note "sawtooth" pattern, must maintain its rhythmic and harmonic texture. In some cases, however, the exact choice of notes, patterns, dynamics, entrances and exits is subject to change according to the taste and technical accomplishments of the individual player. The trombone parts, which are largely embellished bass/tenor lines, must maintain their "response" relationship to the "call" of the trumpet part, keeping the timings of entrances and rests and the resolutions on chord roots and main harmonic notes largely in place. But again, there can be

some flexibility about how this role is realized according to the inclinations of the player. Attention to Kid Ory's characteristic "slippery" trombone style will suggest many attractive and useful ideas.

All notes longer than a short quarter note require nuance and color. Pitch bending, vibrato, and dynamic shaping all serve to give humanity and speech-like inflections to the music. For example, there are numerous occurrences of dotted quarter- and eighth-note figures in which the beginning of the dotted quarter note is strongly accented for about the duration of an eighth note, and the rest of the note is played much more softly, while still maintaining air flow and breath, until the arrival of the next eighth note, which is again played with a strong accent. Pay close attention to the various pitch bends and glissandi that are inexactly notated but are an inseparable part of the style of some of the ensemble passages as well as the solos.

Jazz compositions from this period are full of breaks and other stop-time devices that enliven their rhythmic character. These must be performed with metric integrity so that the vitality of the music is maintained through the moments when the rhythm section stops and a solo instrument carries the momentum. It is equally essential that the re-entry of the band or rhythm section happens exactly in time with no rushing or dragging of tempo. This is less a matter of counting than of internalizing the pulse and having that pulse inform and control every musical impulse and melodic choice. Successful jazz improvisation is not superimposed on the pulse of the music; it grows out of it.

In this style, with its three-"horn" improvised ensemble, the rhythm section must be kept simple to avoid clutter. There is often enough harmonic information in the other parts that the piano part can be kept minimal during the ensembles; that way, its entrance accompanying other soloists or its own solo passages provides an interesting change in orchestration and

texture. More modern practices of high chord voicings (above G above middle C) and highly syncopated rhythmic placement are out of place in this style.

On the other hand, relentless plodding on the beat can also become more tiring than useful, so some middle ground must be found that takes advantage of the piano's ability to express dynamic nuances beyond what is heard in these technically limited recordings. Using simple whole-note and half-note lines based on the voice leading tendencies of the sevenths and thirds is a good idea. Just because the piano part has chord notation does not mean that the piano must play whenever there are chord symbols, or that all of the chord tones need to be included.

Amplification should be unnecessary to achieve a good balance in this music.

Many of the notated solos are included to serve as starting models for the process of developing a personal solo style on the part of the new performer of this music.

Performing Jelly Roll Morton

Morton employed a three- and four-part march form as the basis for his jazz compositions, continuing the tradition popularized by Scott Joplin and other ragtime composers. The movement between sections provides opportunity for dynamic and textural changes beyond what is evident in these recordings. (It is shortsighted to assume that a recording by the original creator of any music provides a permanent definition of every aspect of a good performance of that music. It would be foolish to ignore the lessons in these recordings, but it would be equally foolish to assume, for example, that great interpreters since Joachim, the great violinist for whom Brahms wrote, have added nothing to more recent performances of Brahms' violin music.)

Some details worth noting: the rhythm section must play quietly during the low-register clarinet solo, and the notated single line in the piano accompaniment suggests a useful way to get away from chords, and to create useful variety in the piano parts without interfering with the soloists' phrasing. The percussive "slap" bass effect during the banjo solo is accomplished by plucking the string away from the fingerboard with the third finger, letting the string rebound into the fingerboard and then slapping the strings and fingerboard as the process starts over again for the next note (the technique is more laborious to describe than it is to execute.)

CHUCK ISRAELS is a bassist and composer who formerly worked with Cecil Taylor, Stan Getz, Herbie Hancock, and Bill Evans. From 1973–78, he directed the National Jazz Ensemble, a pioneering repertory company. He is Associate Professor of Music at Western Washington University in Bellingham.

Jelly Roll Morton

BY JAMES DAPOGNY

Jelly Roll Morton was the first great artist—pianist, composer, arranger, bandleader, and singer—in jazz.

He was born in 1890 in New Orleans, where ragtime, blues, spirituals, military and other band music, string ensemble music, popular music, operatic music, and other art music were all in the air. All influenced both jazz in general—which was developing as Morton grew up—and Morton's own music. While still a teenager, already working as a pianist in New Orleans' night life, Morton was expelled from the family home for fear that he would be a corrupting influence on his sisters.

He became a great traveler, visiting many parts of the country, while working as a vaudevillian, pianist, and pool shark. He made Los Angeles his headquarters in 1917 and then moved to Chicago in 1923.

This was a momentous choice, initiating his period of greatest fame and prosperity. From a Chicago base of operations, he recorded a great deal—making many truly classic recordings—including that of *Black Bottom Stomp*. As his records sold well, much of his music was published in editions as piano-vocal sheet music, piano solos, or ensemble music, and sometimes all three. Recording and publishing were supported by his touring.

At the end of 1927, with Chicago's heyday as the center of jazz activity passing, Morton moved to New York City. Jazz there was not dominated by Morton's cherished New Orleans stylistic principles as it had been in Chicago, and his music found less favor. In 1930, as the Great Depression hit the country harder, Morton, like other Victor jazz recording artists, lost his contract, though the label continued issuing Morton's recordings until 1934 when they used the last of his masters.

For a time after 1930, Morton continued to earn a good living, but as the Depression deepened, he had some terrible business reverses. His style seemed more and more dated, and making a living became very difficult for him.

In 1935 he moved to Washington, D.C., where he eventually played in and managed a small-time night club. Though his career was foundering, in 1938 he made a celebrated series of recordings for the Library of Congress. Interviewed by folklorist Alan Lomax over almost nine hours of recording, Morton told his story and how it was interwoven with the development of jazz. He explained his views on music, and played some of the most beautiful music that he had ever recorded, demonstrating his ability as a master improviser.

At the end of 1938 he returned to New York to try to revive his career. He succeeded to some extent by making recordings again, playing in public, and getting some of his music published. Some of his earlier recordings were now reissued as classics. But by this time he was quite sick from asthma, heart trouble, and the after-effects of having been stabbed in Washington.

Partly to be in a climate better for his health, he drove to Los Angeles in November 1940. His health continued to worsen, he played very little, and none of his plans for further recording or publishing came to fruition. He died there July 10, 1941.

Black Bottom Stomp

BY JAMES DAPOGNY

Black Bottom Stomp is an unusual jazz piece: it combines the theme-and-variations technique familiar in classical music with the jazz world's common method of creating a melody and harmonic pattern on which to improvise.

Originally published in 1925 as *Queen of Spades*, exactly the same music was reprinted in 1926 with the new title *Black Bottom Stomp*.

There might well be a purely musical reason for the new title, which seems to refer to the piece's use in several places of the rhythm of the Black Bottom, a popular dance step:



The rhythm is played by the entire group at the end of the clarinet solo—in the last two measures, m. 95 and m. 96; at the end of Morton's incredible piano solo, m. 115 and 116; as the basis for the accompaniment throughout the cornet solo, m. 117–136; at the end of the banjo solo, m. 155 and 156; and at the end of the first of two ensemble choruses, m. 175 and 176, concluding the performance.

On several occasions Morton used the published versions of his pieces in recording sessions. He did that here (his first session for Victor records), telling his players which parts he wanted played as written and in which places to improvise.

On this performance, in all of the music up to the key change to E-flat, m. 57, the band is basically reading from the published music. The music consists of an eight-measure introduction in B-flat major, then three written-out (not improvised) variations of sixteen measures each, the first for full ensemble, beginning in m. 5, the second for cornet—two four-measures phrases answered by full ensemble, beginning in m. 21, and the third for clarinet, beginning in m. 37. Then a four-measure modulation/transition beginning in m. 53 introduces the new key of E-flat major and the new strain—the part of the piece that contains improvising—at m. 57.

At the arrival of the new strain beginning in m. 57, Morton has the cornetist play the written melody but has told the other members of the front line (the clarinetist and trombonist) to improvise their parts. Then there are improvised solos for clarinet, piano, cornet, and banjo, before the two wonderful ensemble choruses that end the piece.

Morton quite carefully controlled register and dynamics in his best recordings. The clarinet solo beginning at m. 77 in the printed arrangement of *Black Bottom Stomp* is a low-register ragtime-y line. This register and character were important to Morton, but he has Omer Simeon, one his favorite clarinetists and some-

one he trusted, improvise such a line rather than asking him to play the music as written.

Within the New Orleans style—of which Morton's best recordings are among the very finest examples—there was a great deal of tradition about how things should be done. An important principle concerns the different roles and functions, and hence playing styles, of the various instruments: it's clear that the trombonist and clarinetist, though both support the cornet lead, are playing entirely different types of lines.

Whether from that tradition or from Morton's direction, the last two ensemble choruses are particularly well shaped to bring the performance to an exciting close, with an increase of energy in the second through some very audible changes:

| | <u>Penultimate ensemble chorus (starting at m. 157)</u> | <u>Last ensemble chorus (starting at m. 177)</u> |
|-----------|--|---|
| Clarinet: | active | more active and higher in register |
| Cornet: | plays the melody | still plays melody, but varied |
| Trombone: | active | not more active but higher and more prominent (and with a quite spectacular break) |
| Bass: | two-to-the-measure almost all of the time, until near the end | mixing two- and four-to-the bar |
| Drums: | played rather quietly, entirely on the drums, except for cymbal on break and Black Bottom rhythm leading to the last chorus | audibly heavier afterbeat |

JAMES DAPOGNY is pianist/leader of his Chicago Jazz Band, which has toured the United States since 1976, specializing in jazz of its first half century. Professor of Music at the University of Michigan, Ann Arbor, he is editor of *The Collected Piano Music of Ferdinand "Jelly Roll" Morton*.

As recorded by Jelly Roll Morton's Red Hot Peppers
BLACK BOTTOM STOMP

By FERDINAND "JELLY ROLL" MORTON
Transcribed by DON VAPPIE
Edited by CHUCK ISRAELS

♩ = approx. 126

Measures 1-10:

- Measures 1-4: Bb Clarinet, Bb Cornet (Bb Trumpet), Trombone, Piano, Banjo, Bass, Drums.
- Measures 5-10: Bb Clarinet, Bb Cornet (Bb Trumpet), Trombone, Piano, Banjo, Bass, Drums.

Measures 11-20:

- Measures 11-12: Cl., Cnt., Tbn., Pno., Bjo., Bass, Drums.
- Measures 13-14: Cl., Cnt., Tbn., Pno., Bjo., Bass, Drums.
- Measures 15-16: Cl., Cnt., Tbn., Pno., Bjo., Bass, Drums.
- Measures 17-18: Cl., Cnt., Tbn., Pno., Bjo., Bass, Drums.
- Measures 19-20: Cl., Cnt., Tbn., Pno., Bjo., Bass, Drums.

* Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording. Use your own discretion to create dynamic variety throughout the piece.

Conductor - 2

Black Bottom Stomp

21

29

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

21 22 23 24 25 26 27 28 29 30

Chord progression for measures 21-30:

- Measures 21-23: Gmi, D7, G7
- Measure 24: Cmi G
- Measure 25: Cmi B \flat
- Measure 26: F7
- Measure 27: B \flat B \flat dim7 A7
- Measure 28: F7 D7
- Measure 29: Gmi
- Measure 30: D7

37

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

31 32 33 34 35 36 37 38 39 40

Chord progression for measures 31-40:

- Measures 31-32: G7
- Measure 33: Cmi G
- Measure 34: Cmi B \flat
- Measure 35: F7
- Measure 36: B \flat B \flat dim7 A7
- Measure 37: F7 D7
- Measure 38: Gmi
- Measure 39: D7
- Measure 40: G7

Adim7 G7

Conductor - 3

Black Bottom Stomp

45

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

41 42 43 44 45 46 47 48 49 50

Chords: Cmi G, Cmi, B \flat , F7, B \flat B \flat dim7, F7, D7, Gmi, D7, G7, A \flat dim7, Cmi G, Cmi, B \flat , F7

53 57

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

51 52 53 54 55 56 57 58 59 60

Chords: B \flat A A \flat G, C7 F7 B \flat , B \flat dim7 B \flat , B \flat dim7 B \flat , B \flat , B \flat dim7, B \flat , B \flat 7, E \flat

simile

65

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

61 62 63 64 65 66 67 68 69 70

p *mf* C7

77

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

71 72 73 74 75 76 77 78 79 80

Fm7 F#dim7 Eb Bb7 Eb Bbdim7 Bb7 Eb

Conductor - 5

Black Bottom Stomp

85 *simile*

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

81 82 83 84 85 86 87 88 89 90

97

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

91 92 93 94 95 96 97 98 99 100

choke cym.

105

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

101 102 103 104 105 106 107 108 109 110

117

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

choke cym.

111 112 113 114 115 116 117 118 119 120

125

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

121 122 123 124 125 126 127 128 129 130

137

Cl.

Cnt.

Tbn.

Pi...

Bjo.

Bass

Drums

131 132 133 134 135 136 137 138 139 140

145

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

141 142 143 144 145 146 147 148 149 150

Chord symbols: Bb7, Eb, Bb7, Eb, C7

157

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

151 152 153 154 155 156 157 158 159 160

Chord symbols: Fmi7, F#dim7, Eb, Bb7, Eb, Bb7, Eb

165

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

choke cym.

161 162 163 164 165 166 167 168 169 170

177

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

Fmi7 F#dim7 Eb Bb7 Eb Bb7 Eb

f *p* *f*

Heavy backbeat

171 172 173 174 175 176 177 178 179

185

Cl.
 Cnt.
 Tbn.
 Pno.
 Bjo.
 Bass
 Drums

C7 Fmi7 F#dim7 Eb Bb7 Eb
 C7 Fmi7 F#dim7 Eb Bb7 Eb

189 190 191 192 193 194 195 196 197 198

As recorded by Jelly Roll Morton's Red Hot Peppers
BLACK BOTTOM STOMP

As recorded by Jelly Roll Morton's Red Hot Peppers

B \flat CORNET
(B \flat TRUMPET)

**Essential Jazz Editions Set #1:
New Orleans Jazz, 1918 - 1927**

By FERDINAND "JELLY ROLL" MORTON
Transcribed by DON VAPPIE
Edited by CHUCK ISRAELS

j = approx. 126

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing rests. The lyrics are written below the staff, aligned with the notes. The song is in English and consists of four lines of music.

1
*
2
3
4

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

Example 13

Measures 11-16 of the musical score. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes, with a fermata over measure 13. The dynamic marking *fp* (fortissimo piano) is present in measures 11, 14, 15, and 16. The measure numbers 11, 12, 14, 15, and 16 are indicated at the beginning of their respective staves.

21

17 18 19 20 22

The musical score for '21' is written on a single staff. It begins with a treble clef and a common time signature. The first measure (17) contains a half note G4 and a half note A4. The second measure (18) contains a half note B4 and a half note C5. The third measure (19) contains a half note D5 and a half note E5. The fourth measure (20) contains a half note F5 and a half note G5. The fifth measure (22) contains a half note A5 and a half note B5. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is as follows:

- Measure 23: G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (quarter note).
- Measure 24: D5 (quarter note), E5 (quarter note), F#5 (quarter note), G5 (quarter note).
- Measure 25: A5 (quarter note), B5 (quarter note), C6 (quarter note), D6 (quarter note).
- Measure 26: E6 (quarter note), F#6 (quarter note), G6 (quarter note), A6 (quarter note).
- Measure 27: B6 (quarter note), C7 (quarter note), D7 (quarter note), E7 (quarter note).

The score includes various musical notations such as slurs, ties, and dynamic markings (e.g., V , V , V , V , V). The lyrics 'The Rose Tree' are written below the staff.

29

32 33 34 35 36

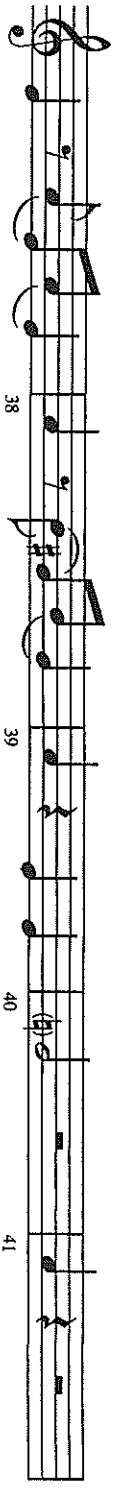
- Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording. Use your own discretion to create dynamic variety throughout the piece.

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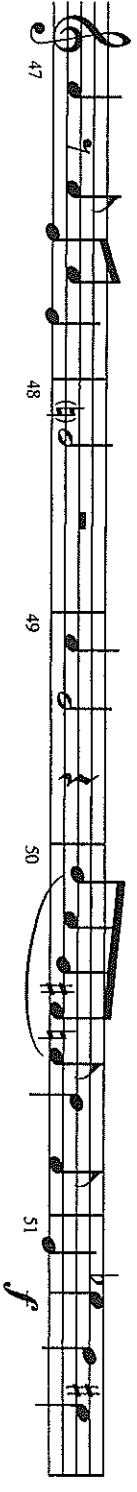
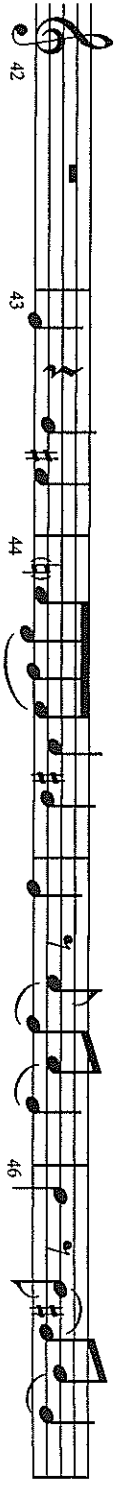
B♭ Cornet - 2

Black Bottom Stomp

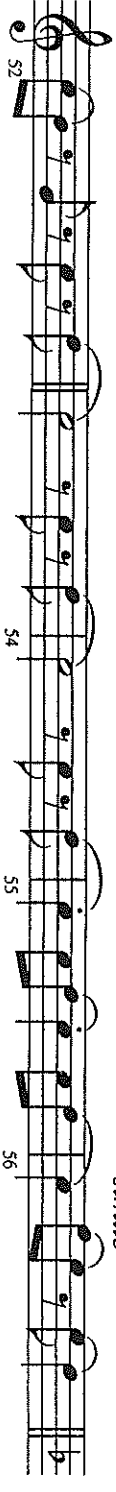
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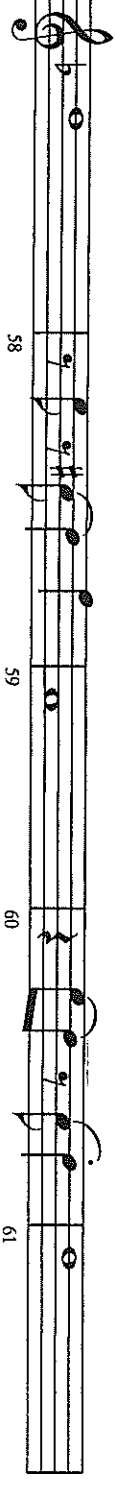
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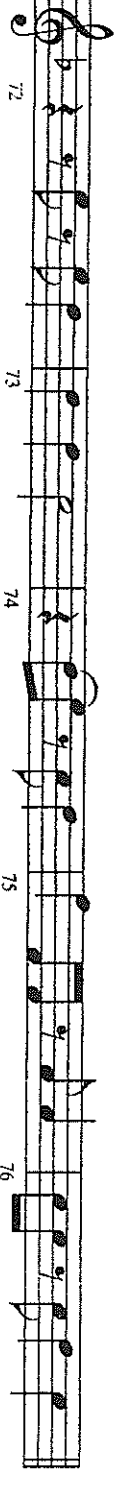
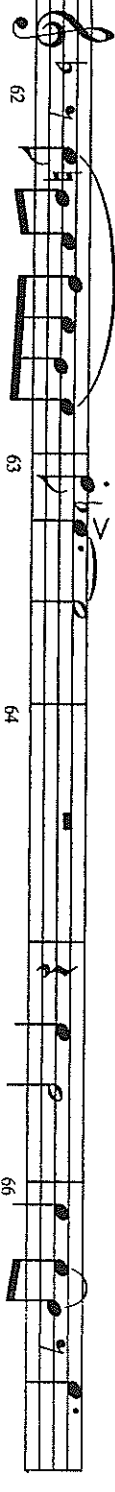
53



57



65



B♭ Cornet - 3

Black Bottom Stomp

77 85 10

95 96

97 105 11 117

116 118

119 120 121 122 123

124 125 126 127

128 129 130 131 132

133 134 135 136 3

137 145 10 155 156

157 158 159 160 161

Bb Cornet - 4

Black Bottom Stomp

165

162 163 164

166 167 168 169

170 171 172 173 174

177

175 176 177 178 179

180 181 182 183

185

184 185 186 187 188

189 190 191 192 193

194 195 196 197 198

As recorded by Jelly Roll Morton's Red Hot Peppers

BLACK BOTTOM STOMP

B♭ CLARINET

Essential Jazz Editions Set #1:
New Orleans Jazz, 1918 - 1927

By FERDINAND "JELLY ROLL" MORTON

Transcribed by DON VAPPiE
Edited by CHUCK ISRAELS

♩ = approx. 126

The musical score is written for B♭ Clarinet in 2/4 time. It consists of 50 measures, divided into four systems of 10 measures each. The key signature has one flat (B♭). The score includes various musical notations such as eighth notes, sixteenth notes, beamed sixteenth notes, and slurs. Dynamic markings include *fp* (fortissimo) and *f* (forte). There are several boxed measure numbers: 5, 13, 21, 29, 37, 45, 46, 47, 48, 49, and 50. Some measures contain rests or are otherwise marked. The score is transcribed by Don Vappie and edited by Chuck Israels.

* Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording. Use your own discretion to create dynamic variety throughout the piece.

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Bb Clarinet - 2

Black Bottom Stomp

53

51 52 54 55 56

57

58 59 60 61

65

62 63 65 66 67 68

69 70 71 72 73

77

78 79 80

81 82 83 84

85

simile

86 87 88

89 90 91 92

93 94 95 96

Bb Clarinet - 3

Black Bottom Stomp

97 105 10 115 116

117 118 119 120 121

122 123 124 125 126

127 128 129 130 131

132 133 135 136

137 145 8 10 155 156

157 158 159

160 161 162 163

164 165 166

B♭ Clarinet - 4

Black Bottom Stomp

Measures 167-169: Measure 167 contains a whole rest. Measure 168 begins with a sixteenth rest, followed by eighth notes G4, A4, B4, and C5. Measure 169 features a dotted quarter note G4, an eighth note A4, a quarter note B4, and a half note C5 with an accent (>).

Measures 170-172: Measure 170 contains eighth notes G4, A4, B4, and C5, followed by a quarter rest. Measure 171 begins with a sixteenth rest, followed by eighth notes G4, A4, and B4, and a quarter rest. Measure 172 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4.

Measures 173-176: Measure 173 contains a whole rest. Measure 174 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 175 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 176 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4.

177

Measures 177-179: Measure 177 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 178 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 179 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4.

185

Measures 180-183: Measure 180 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 181 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 182 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 183 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4.

Measures 184-187: Measure 184 contains a whole rest. Measure 185 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 186 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 187 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4.

Measures 188-191: Measure 188 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 189 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 190 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 191 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4.

Measures 192-194: Measure 192 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 193 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 194 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4.

Measures 195-198: Measure 195 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 196 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 197 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4. Measure 198 contains eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4.

As recorded by Jelly Roll Morton's Red Hot Peppers

BLACK BOTTOM STOMP

TROMBONE

By FERDINAND "JELLY ROLL" MORTON

Essential Jazz Editions Set #1:

New Orleans Jazz, 1918 - 1927

Transcribed by DON VAPPIE
Edited by CHUCK ISRAELS

$\text{J} = \text{approx. } 126$

5

1 2 3 4

6 7 8 9 10 11

13

12 14 15 16 17

21

18 19 20 25 26

29

27 28 30 31 32

37

45

33 34 35 36

53

51 52 54 55 56

* Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording.
Use your own discretion to create dynamic variety throughout the piece.

Trombone - 2

Black Bottom Stomp

57

65

mf

77

85

97

105

12

117

125

Trombone - 3

Black Bottom Stomp

137 8 145 10 157 155 156 158

159 160 161 162 163 164 165

166 167 168 169 170 171

172 173 174 175 176

177 178 179 180 181 182 simile

183 184 185 186 187

f

188 189 190 191 192 193

194 195 196 197 198

As recorded by Jelly Roll Morton's Red Hot Peppers

BLACK BOTTOM STOMP

PIANO

Essential Jazz Editions Set #1:
New Orleans Jazz, 1918 - 1927

By FERDINAND "JELLY ROLL" MORTON

Transcribed by DON VAPPIE
Edited by CHUCK ISRAELS

$\text{J} = \text{approx. } 126$

5

B \flat C7 F7 B \flat C7 F7 B \flat Gmi

1 2 3 4

*

D7 G7 Cmi G Cmi B \flat F7

6 7 8 9 10

13

B \flat Bbdim7 A7 F7 D7 Gmi D7 G7

11 12 14 15

Cmi G Cmi B \flat F7 B \flat Bbdim7 A7 F7

16 17 18 19 20

21

Gmi D7 G7

22 23 24

* Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording. Use your own discretion to create dynamic variety throughout the piece.

Musical score for measures 25-28. The score is written for piano in G major (one sharp). The right hand plays a melody with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. Chord symbols are placed above the right hand staff.

Measures 25-28: Cmi G Cmi B^b F7 B^b B^bdim7 A7 F7 D7

Musical score for measures 29-32. The score continues from the previous system. Chord symbols are placed above the right hand staff.

Measures 29-32: Gmi D7 G7

Musical score for measures 33-36. The score continues from the previous system. Chord symbols are placed above the right hand staff.

Measures 33-36: Cmi G Cmi B^b F7 B^b B^bdim7 A7 F7 D7

Musical score for measures 37-40. The score continues from the previous system. Chord symbols are placed above the right hand staff.

Measures 37-40: Gmi D7 G7 A^bdim7 G7

Musical score for measures 41-44. The score continues from the previous system. Chord symbols are placed above the right hand staff.

Measures 41-44: Cmi G Cmi B^b F7 B^b B^bdim7 F7 D7 Gmi

Musical score for measures 45-49. The score continues from the previous system. Chord symbols are placed above the right hand staff.

Measures 45-49: D7 G7 A^bdim7 Cmi G Cmi

Piano - 3

Black Bottom Stomp

53

B^b F7 B^b A A^b G C7 F7 B^b B^bdim7 B^b

50 51 52

B^bdim7 B^b B^b B^bdim7 B^b

54 55 56

57

B^b7 E^b

58 59 60

B^b7 E^b

61 62 63 64

65

B^b7 E^b

66 67 68

C7 Fm7 F[#]dim7

69 70 71 72

Handwritten musical score for measures 73-76. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is for a grand staff (treble and bass clefs). Measure 73: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 74: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 75: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 76: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7.

Handwritten musical score for measures 77-80. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is for a grand staff (treble and bass clefs). Measure 77: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 78: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 79: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 80: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7.

Handwritten musical score for measures 81-84. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is for a grand staff (treble and bass clefs). Measure 81: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 82: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 83: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 84: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7.

Handwritten musical score for measures 85-88. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is for a grand staff (treble and bass clefs). Measure 85: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 86: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 87: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 88: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7.

Handwritten musical score for measures 89-92. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is for a grand staff (treble and bass clefs). Measure 89: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 90: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 91: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 92: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7.

Handwritten musical score for measures 93-96. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is for a grand staff (treble and bass clefs). Measure 93: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 94: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 95: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7. Measure 96: Treble clef has a whole note chord Eb; Bass clef has a whole note chord Bb7.

Piano - 5

Black Bottom Stomp

97

Solo

105

117

B^b7

E^b

118 119 120

B^b7

E^b

121 122 123 124

125

B^b7

E^b

126 127 128

C7

Fmi7

F[#]dim7

129 130 131 132

E^b

B^b7

E^b

B^bdim7

133 134 135 136

137

B^b7

E^b

138 139 140

Piano - 7

Black Bottom Stomp

141 142 143 144

B \flat 7 E \flat

145

B \flat 7 E \flat C7

150 151 152 153 154

Fmi7 F \sharp dim7 E \flat B \flat 7

155 156 157 158

E \flat B \flat 7

159 160 161 162 163

E \flat B \flat 7 E \flat

164 165 166 167 168

B \flat 7 E \flat

Piano - 8

Black Bottom Stomp

Musical score system 1 (measures 169-173). Chords: C7, Fmi7, F#dim7, Eb.

Musical score system 2 (measures 174-178). Chords: Bb7, Eb, Bb7, Bb7. Measure 177 is boxed.

Musical score system 3 (measures 179-183). Chords: Eb, Eb, Bb7, Eb.

Musical score system 4 (measures 184-188). Chords: Bb7, Bb7. Measure 185 is boxed.

Musical score system 5 (measures 189-193). Chords: C7, Fmi7, F#dim7, Eb.

Musical score system 6 (measures 194-198). Chords: Bb7, Eb.

As recorded by Jelly Roll Morton's Red Hot Peppers

BLACK BOTTOM STOMP

BANJO

Essential Jazz Editions Set #1:
New Orleans Jazz, 1918 - 1927

By FERDINAND "JELLY ROLL" MORTON
Transcribed by DON VAPPIE
Edited by CHUCK ISRAELS

$J = \text{approx. } 126$

5

B \flat C7 F7 B \flat C7 F7 B \flat C7 F7 B \flat C7 F7 B \flat C7 F7 B \flat C7 F7 B \flat Gmi

D7 G7 Cmi G Cmi B \flat F7

6 7 8 9 10

13

B \flat B \flat dim7 A7 F7 D7 Gmi D7 G7 11 12 13 14 15

Cmi G Cmi B \flat F7 B \flat Bbdim7 A7 F7

16 17 18 19 20

21

Gmi D7 G7 Cmi G Cmi B \flat F7 21 22 23 24 25 26

29

B \flat B \flat dim7 A7 F7 D7 Gmi D7 G7 27 28 29 30 31

Cmi G Cmi B \flat F7 B \flat Bbdim7 A7 F7 D7

32 33 34 35 36

* Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording. Use your own discretion to create dynamic variety throughout the piece.

37

Gmi D7 G7 Adim7 G7

41 42 43 44

Cmi G Cmi B^b F7 B^b B^bdim7 F7 D7 Gmi

45

46 47 48 49 50

D7 G7 Adim7 Cmi G Cmi B^b F7

51 52 53 54 55

B^b A A^b G C7 F7 B^b B^bdim7 B^b B^bdim7 B^b

56 57 58 59 60

B^b B^b7 E^b

61 62 63 64

B^b7 E^b B^b7

65

66 67 68 69 70

E^b C7

71 72 73 74 75 76

Fmi7 F[#]dim7 E^b B^b7 E^b B^bdim7

Banjo - 3

Black Bottom Stomp

77 B \flat 7 E \flat B \flat 7

78 79 80 81

82 83 84 85 B \flat 7

86

E \flat C7 Fmi7

87 88 89 90 91

F \sharp dim7 E \flat B \flat 7 E \flat

92 93 94 95 96

97 105 117 B \flat 7

8 12

118

E \flat B \flat 7 E \flat

119 120 121 122 123

124 125 B \flat 7 E \flat

126 127

C7 Fmi7 F \sharp dim7

128 129 130 131 132

V.S.

Banjo - 4

Black Bottom Stomp

E^b
B^b7
E^b
B^bdim7
137

133 134 135 136

138 139 140

141 142 143

145

144 145 146

147 148 149

150 151 152

153 154 155

157
B^b7
E^b

156 157 158 159

Musical staff showing measures 160 to 164. Chords: B \flat 7 (measures 160-161), E \flat (measures 162-164).

Musical staff showing measures 165 to 169. Chords: B \flat 7 (measure 165), E \flat (measures 166-168), C7 (measure 169).

Musical staff showing measures 170 to 174. Chords: Fmi7 (measures 170-171), F \sharp dim7 (measures 172-173), E \flat (measure 173), B \flat 7 (measure 174).

Musical staff showing measures 175 to 179. Chords: E \flat (measures 175-176), B \flat 7 (measures 177-178), E \flat (measures 179).

Musical staff showing measures 180 to 184. Chords: E \flat (measures 180-181), B \flat 7 (measures 181-182), E \flat (measures 183-184).

Musical staff showing measures 185 to 188. Chords: B \flat 7 (measures 185-186), E \flat (measures 187-188).

Musical staff showing measures 189 to 193. Chords: C7 (measures 189-190), Fmi7 (measures 191-192), F \sharp dim7 (measures 192-193), E \flat (measures 193).

Musical staff showing measures 194 to 198. Chords: B \flat 7 (measures 194-195), E \flat (measures 196-197), E \flat (measures 198).

As recorded by Jelly Roll Morton's Red Hot Peppers

BLACK BOTTOM STOMP

BASS

Essential Jazz Editions Set #1:
New Orleans Jazz, 1918 - 1927

By FERDINAND "JELLY ROLL" MORTON

*Transcribed by DON VAPPIE
Edited by CHUCK ISRAELS*

J = approx. 126

5

1 2 3 4

*

13

6 7 8 9 10 11

21

12 14 15 16 17 18

29

19 20 22 23 24

37

25 26 27 28 30 31 32 33 34 35 36

45

38 39 40 41 42

45

43 44 46 47 48

* Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording. Use your own discretion to create dynamic variety throughout the piece.

Bass - 2

Black Bottom Stomp

53

49 50 51 52 54

This musical staff contains measures 49 through 54. It begins with a bass clef and a key signature of one flat. The notation includes eighth and sixteenth notes, with some measures containing rests. Measure 53 is marked with a box containing the number 53.

57

55 56 58 59 60

This musical staff contains measures 55 through 60. It continues the bass line with various rhythmic patterns. Measure 57 is marked with a box containing the number 57.

65

61 62 63 64 66

This musical staff contains measures 61 through 66. The notation features a mix of eighth and sixteenth notes. Measure 65 is marked with a box containing the number 65.

67 68 69 70 71 72

This musical staff contains measures 67 through 72. It shows a continuation of the bass line with various rhythmic patterns. Measure 77 is marked with a box containing the number 77.

73 74 75 76 78

This musical staff contains measures 73 through 78. The notation includes eighth and sixteenth notes. Measure 77 is marked with a box containing the number 77.

79 80 81 82 83 84

This musical staff contains measures 79 through 84. It continues the bass line with various rhythmic patterns. Measure 85 is marked with a box containing the number 85.

85

86 87 88 89 90

This musical staff contains measures 86 through 90. The notation features a mix of eighth and sixteenth notes. Measure 85 is marked with a box containing the number 85.

91 92 93 94 95 96

This musical staff contains measures 91 through 96. It shows the final part of the bass line with various rhythmic patterns. Measure 95 is marked with a box containing the number 95.

97 105 117 8 12

118 119

125

120 121 122 123 124

126 127 128 129 130

131 132 133 134 135 136

137

138 139 140 141

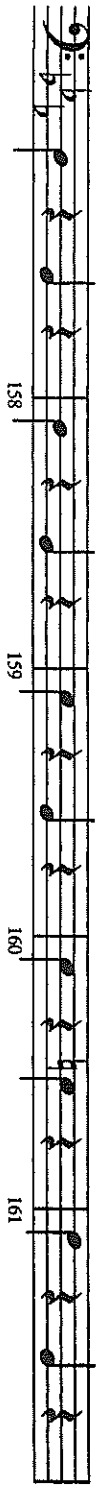
145

142 143 144 145 146

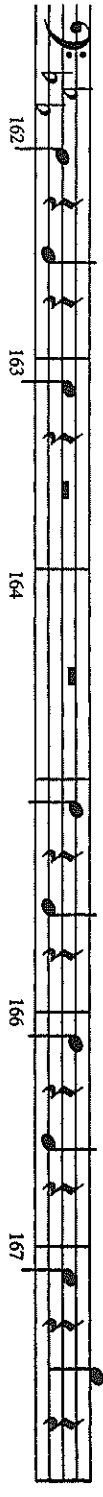
147 148 149 150 151

152 153 154 155 156

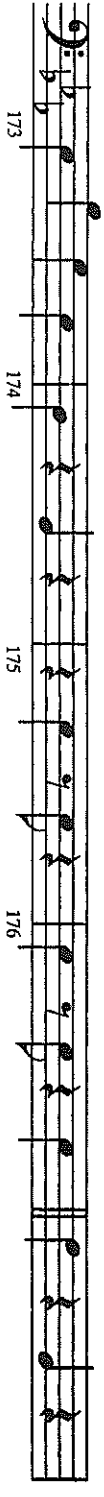
157



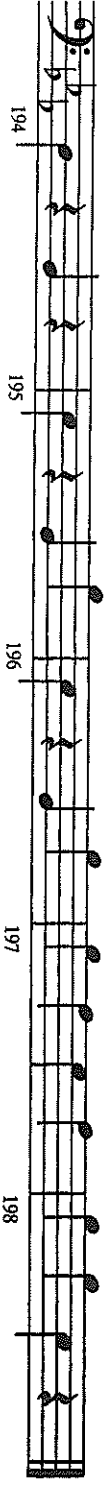
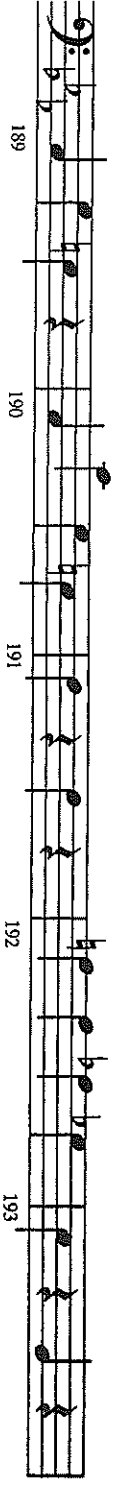
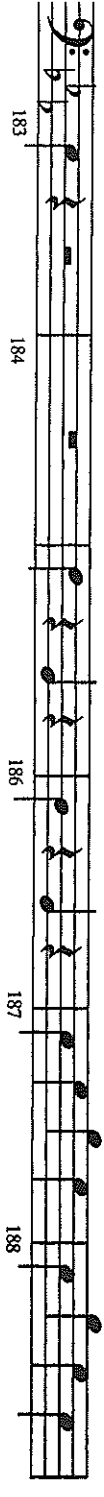
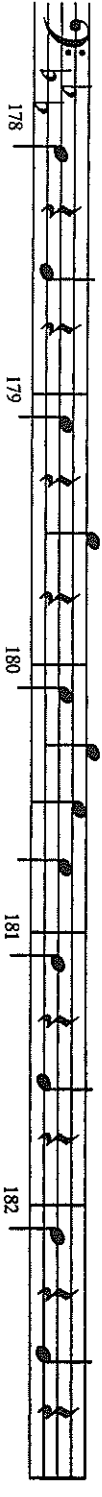
165



177



185



As recorded by Jelly Roll Morton's Red Hot Peppers

BY FERDINAND "JELLY ROLL" MORTON

Transcribed by DON VAPPIE

New Orleans Jazz, 1918 - 1927

un

*

(4)

13

21

(4)

29

31

37

45

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Drums - 2

Black Bottom Stomp

53

49 50 51 52 53 54

57

55 56 57 58 59 60

65

61 62 63 64 65 66

(4)

67 68 69 70 71 72

77

(4)

73 74 75 76 77 78

(4)

79 80 81 82 83 84

85

(4)

86 87 88 89 90

(4) choke cym.

91 92 93 94 95 96

97 8 105 10 choke cym. 115 116

117

125

137 (4)

145

(4)

157

Musical notation for measures 157-161. Measure 157 contains a whole rest. Measures 158-161 feature a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end of measure 161. A measure rest is shown in measure 159.

(4)

choke cym.

165

Musical notation for measures 162-166. Measure 162 contains a whole rest. Measures 163-166 feature a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end of measure 166. A measure rest is shown in measure 163.

(4)

Musical notation for measures 167-171. Measure 167 contains a whole rest. Measures 168-171 feature a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end of measure 171. A measure rest is shown in measure 168.

Musical notation for measures 172-176. Measure 172 contains a whole rest. Measures 173-176 feature a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end of measure 176. A measure rest is shown in measure 173.

177

Heavy backbeat

Musical notation for measures 177-182. Measure 177 contains a whole rest. Measures 178-182 feature a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end of measure 182. A measure rest is shown in measure 178.

(4)

185

Musical notation for measures 183-188. Measure 183 contains a whole rest. Measures 184-188 feature a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end of measure 188. A measure rest is shown in measure 184.

(4)

Musical notation for measures 189-193. Measure 189 contains a whole rest. Measures 190-193 feature a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end of measure 193. A measure rest is shown in measure 189.

(4)

Musical notation for measures 194-198. Measure 194 contains a whole rest. Measures 195-198 feature a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at the end of measure 198. A measure rest is shown in measure 194.

(4)