Tremblin' Blues Notes

By Cooney Vaughn / Little Brother Montgomery
Transcribed and Arranged by Kristian Olsen
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The purpose of this document is to help distribute this wonderful piece to the world. But if you find this of use and would like to buy me a coffee, you can do so at buymeacoffee.com/kolsen.

General Notes

This piece is generally attributed to Cooney Vaughn, though he recorded virtually nothing, so we don't know what his version of the piece sounded like. However, another piano player, Eurreal ("Little Brother") Montgomery learned the piece (from Cooney Vaughn?) and recorded it several times during his life. The piece survives today through Little Brother.

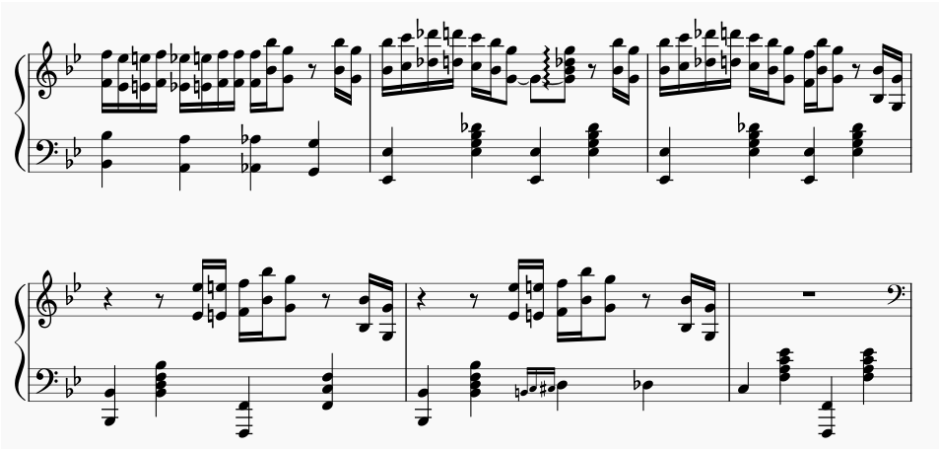
My rendition of this piece (which can be heard here) is a mashup of my favorite parts of Little Brother's recordings, in particular his recordings from *These Are What I Like*, *Chicago Blues Session*, *Blues Masters Vol. 7*, and *Blues Piano Orgy*. The first two versions are probably my favorite. The *Blues Masters* recording is the highest quality, but Little Brother's playing is the least compelling. My rendition also incorporates elements from other versions of the piece by modern players, especially Bill Wescott and Ethan Leinwand. I also added some of my own innovations throughout the piece, especially in the second tremolo section in measures 65-77. Of course, when you play this piece, you should use the sheet music merely as a guide and add your own style and flair.

I have not included any pedal markings or articulations. Listen to the recordings and copy, or do whatever sounds best to you.

Measure Notes

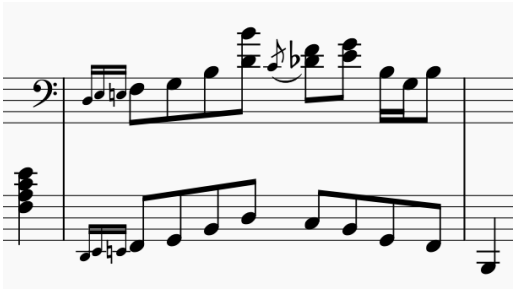
1: Little Brother uses a different intro in *Blues Piano Orgy*, but I don't particularly care for it. In some versions, Little Brother starts the piece around measure 9 in my score.

5-8: For added flash, play the right hand here and elsewhere in octaves, as follows:



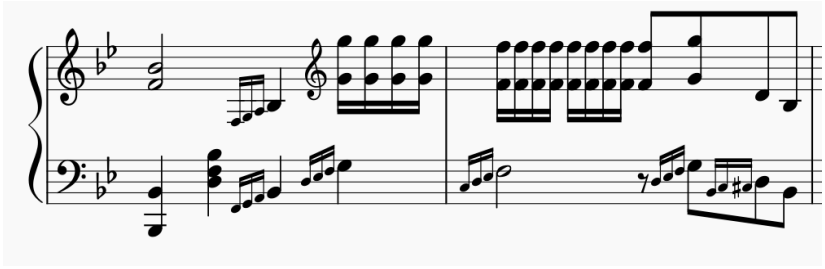
Little Brother typically plays the piece like this. However, I'm a lesser player and find it difficult to nail the octaves every time at tempo, which ultimately detracts from the melodic line. So, I typically omit them.

9: Little Brother often plays this passage (and the others like it throughout the piece), roughly as follows.



But this gets a little too dissonant for my taste, so I modified it slightly.

36-37: On the third beat of 36, Little Brother usually rolls up to a Bb (as below) rather than moving to an F chord. Little Brother also sometimes plays repeated chords in 36-37 (with no swing) rather than playing tremolos:



However, I like the sound of the F chord better here on beat three of 36. I also like the sound of tremolos better than repeated chords (they are more "trembly").

Finally, Little Brother usually plays this lovely line only once, but I think it warrants some repetition and like to play it three times, with minor variations each time.

65-77: This section is reminiscent of a section in the recording from *These Are What I Like*, but I've taken extra liberties here.

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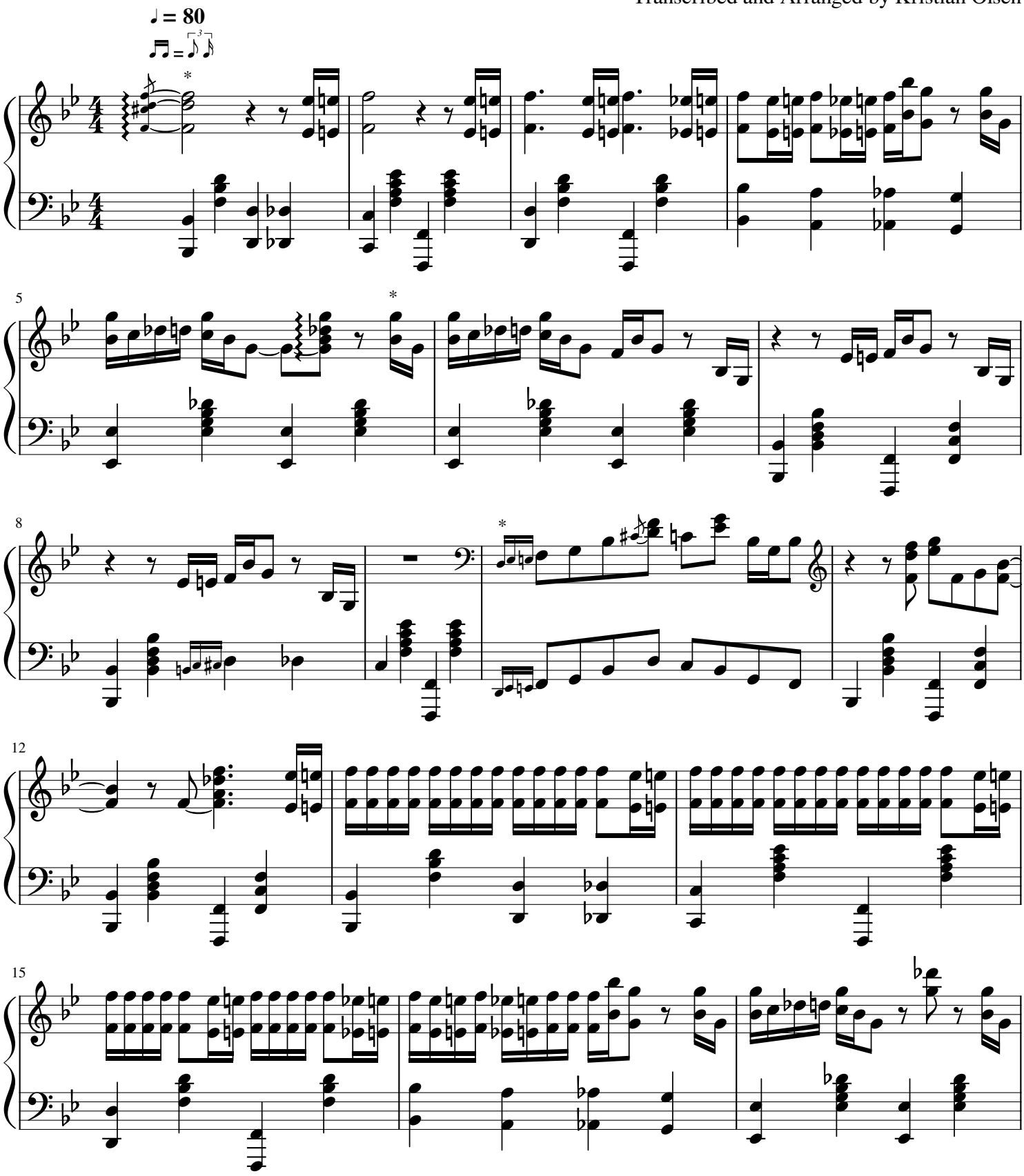

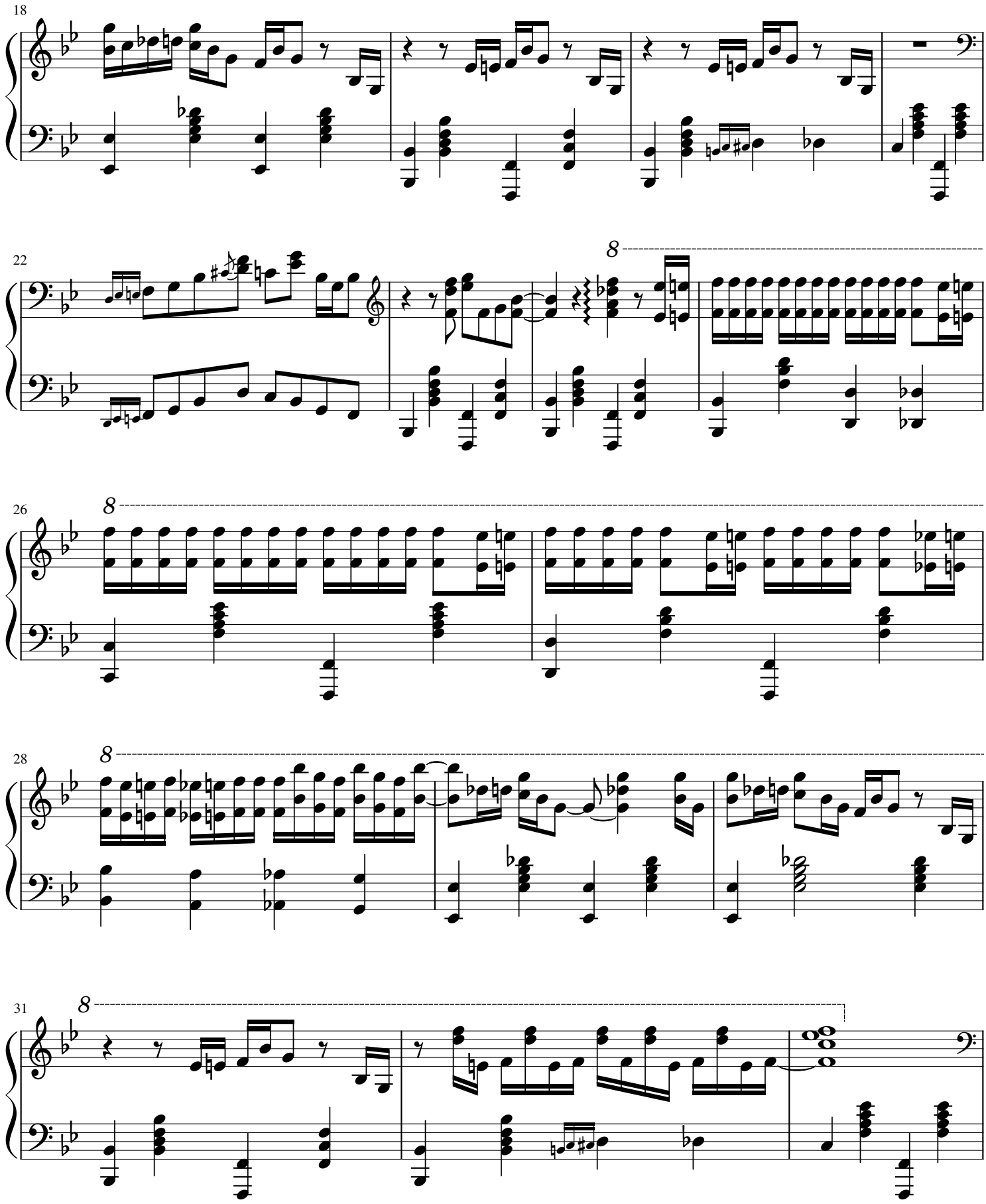
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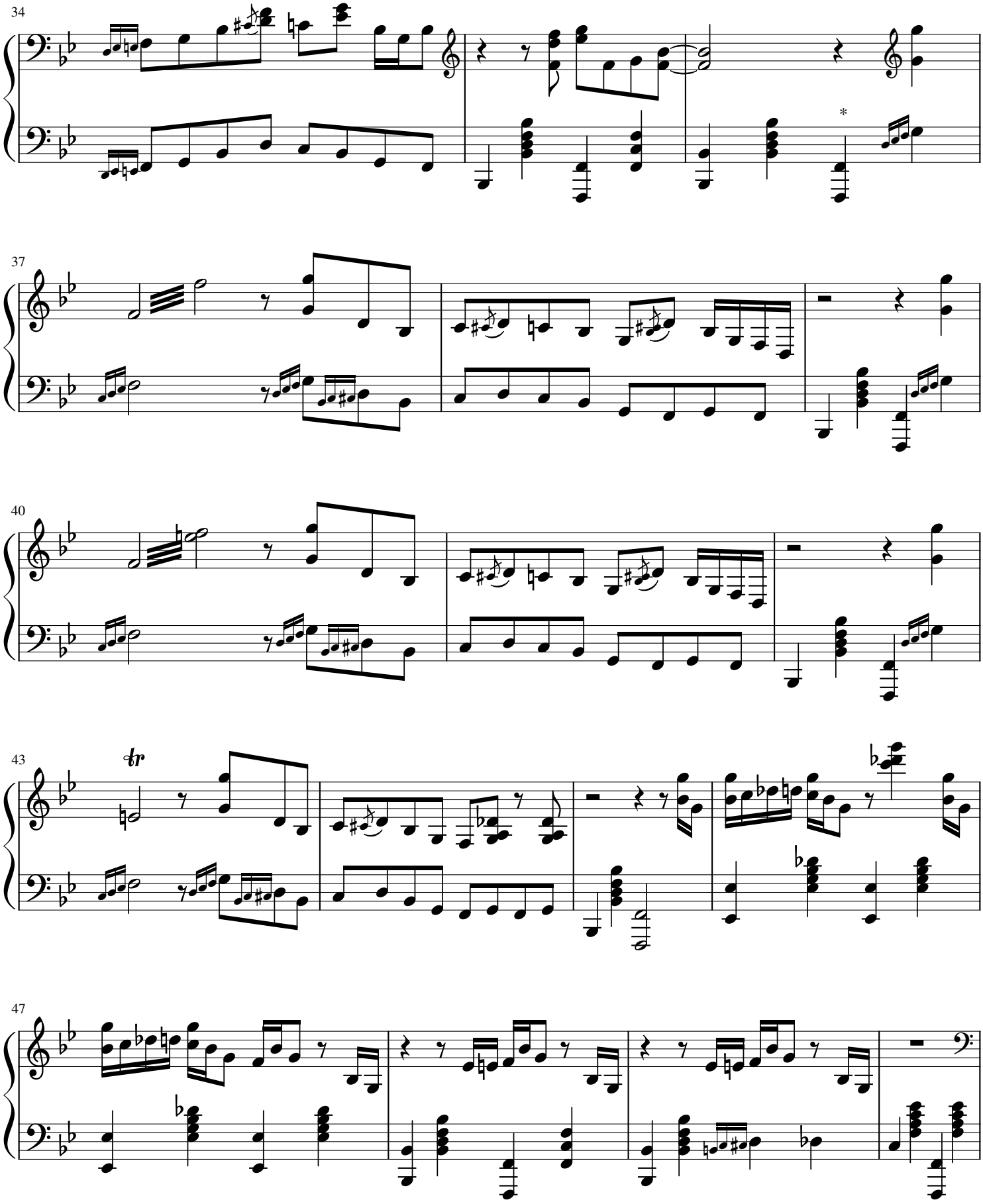
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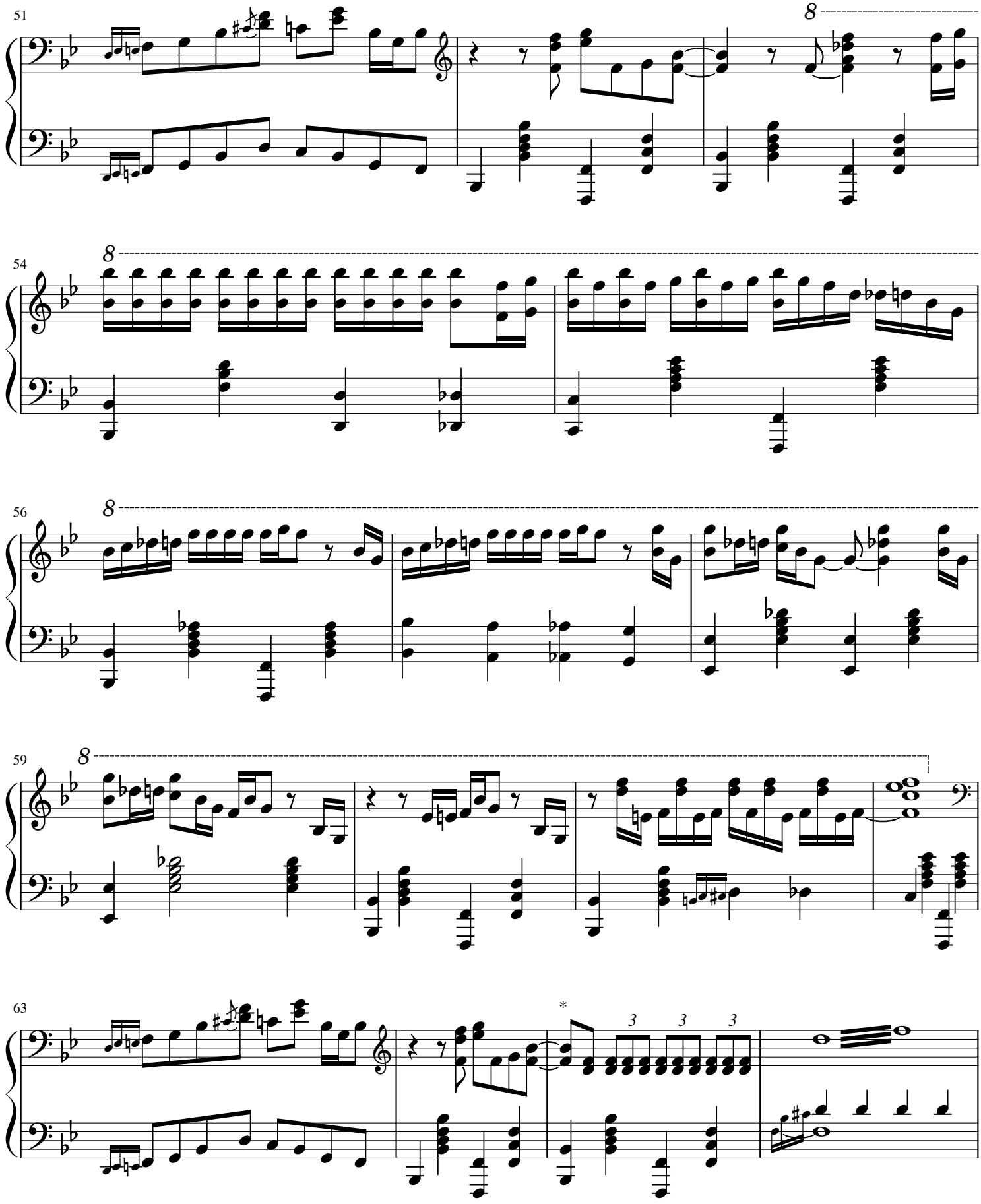
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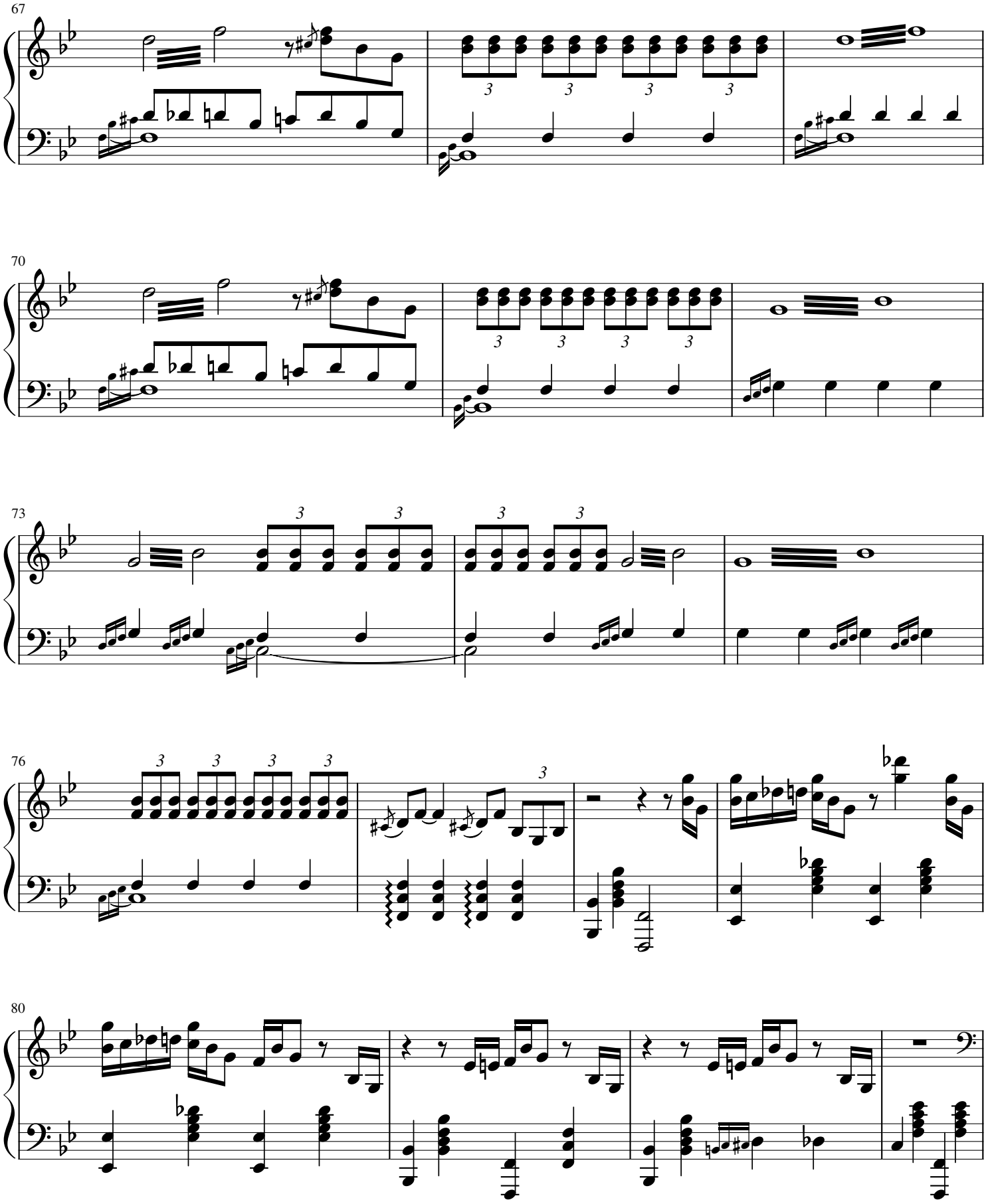
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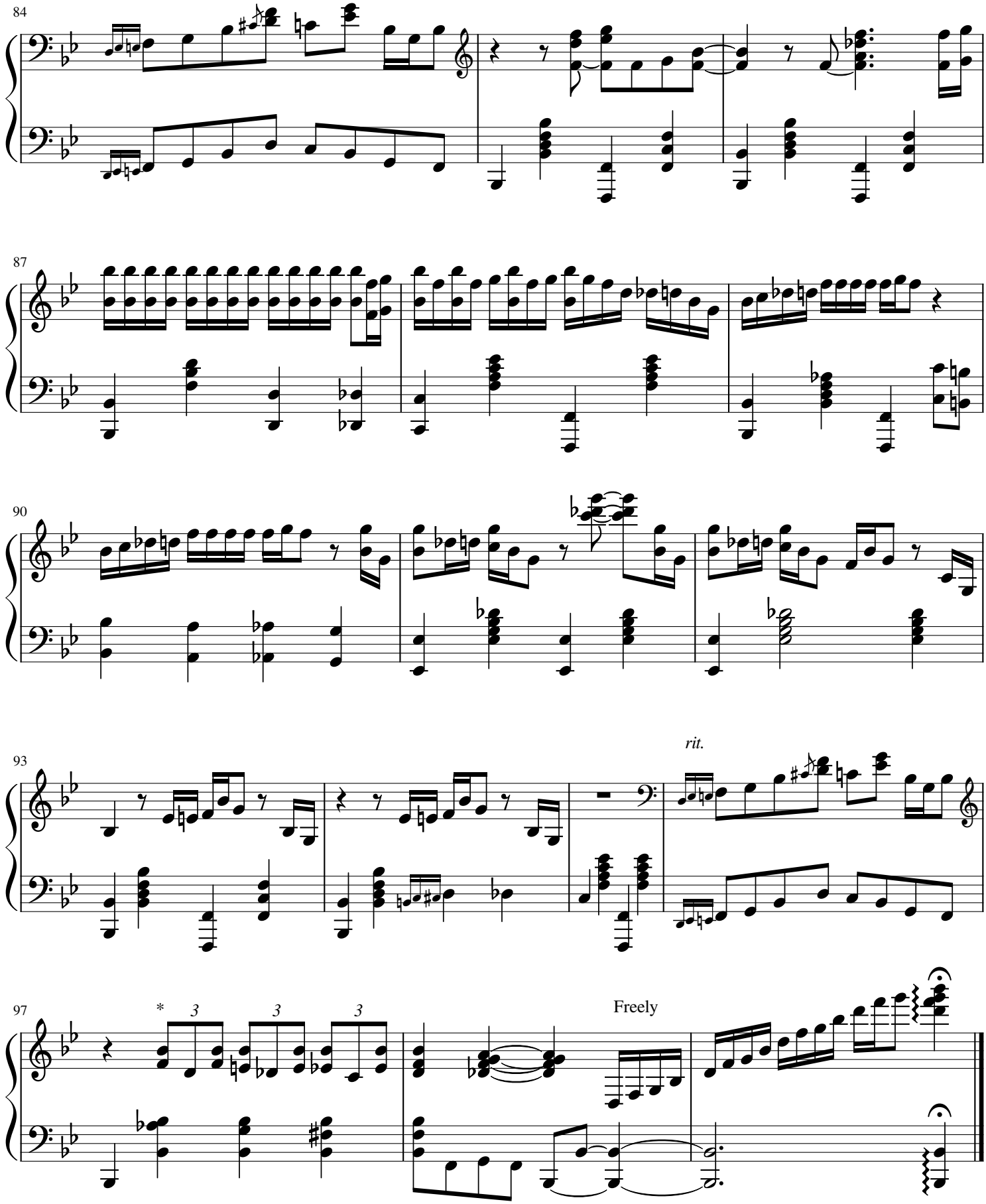
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