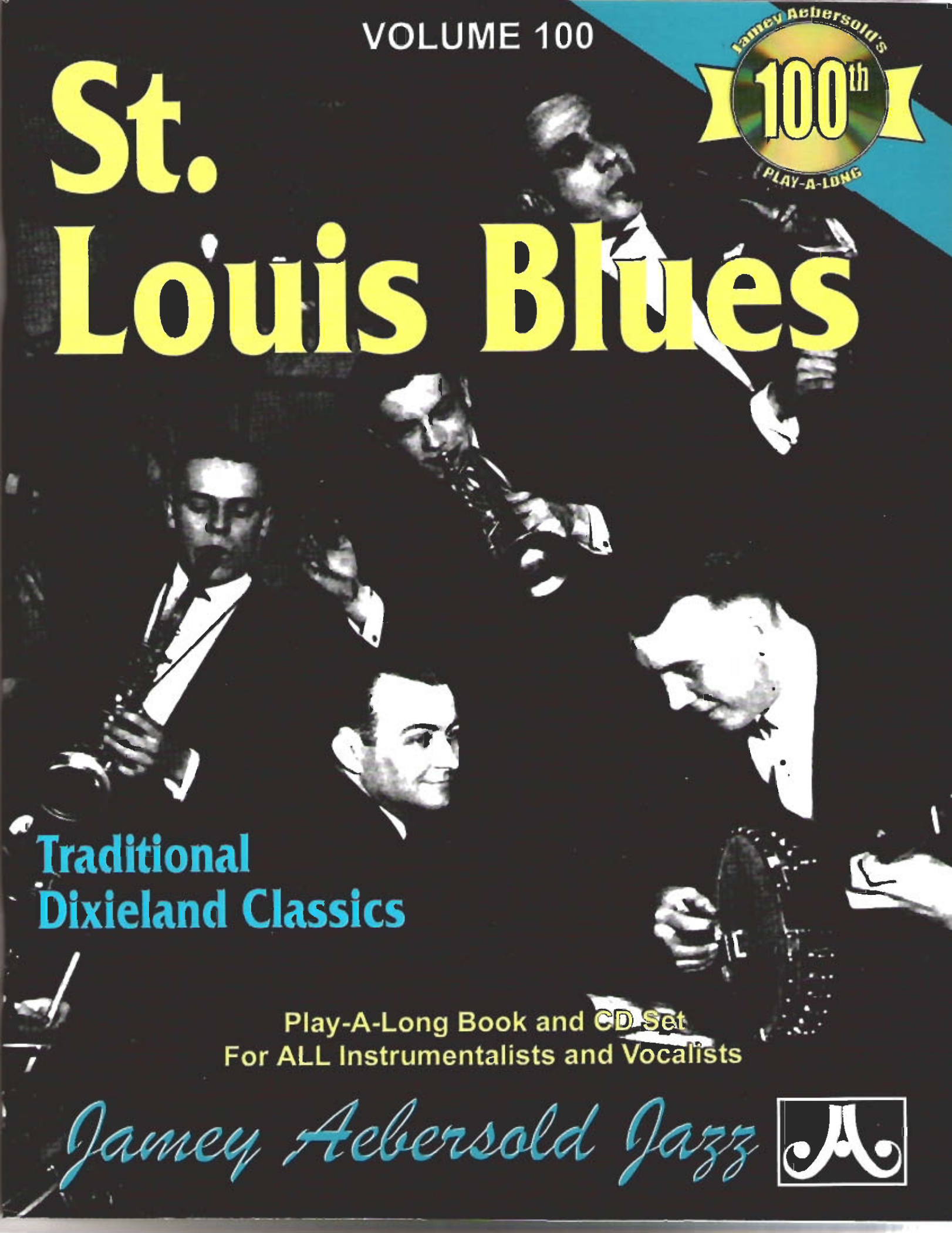


VOLUME 100



# St. Louis Blues



**Traditional  
Dixieland Classics**

Play-A-Long Book and CD Set  
For ALL Instrumentalists and Vocalists

*Jamey Abersold Jazz*





# 1. When The Saints Go Marchin' In



PLAY 14 CHORUSES (♩ = 254)

Traditional

## DRUM INTRO

4/4 time signature. Drum intro consisting of four measures of rhythmic slashes, followed by a melodic line starting with a quarter rest, then quarter notes G2, A2, B2.

Melodic line with two measures of quarter notes G2, A2, B2, C3, followed by two measures of quarter notes G2, A2, B2, C3. Chord F is indicated above the first and fifth measures.

Melodic line with two measures of quarter notes G2, A2, B2, C3, followed by two measures of quarter notes G2, A2, B2, C3. Chords F and C7 are indicated above the first and fifth measures.

Melodic line with two measures of quarter notes G2, A2, B2, C3, followed by two measures of quarter notes G2, A2, B2, C3. Chords F, F7, Bb, and B°7 are indicated above the first, second, third, and fourth measures.

Melodic line with two measures of quarter notes G2, A2, B2, C3, followed by two measures of quarter notes G2, A2, B2, C3. Chords A-7, D7, G-7, C7, F, and C7 are indicated above the first, second, third, fourth, fifth, and sixth measures. A circled cross symbol is above the fifth measure. The text "(1st time only)" is written below the sixth measure.

## SOLOS

First line of solo with a circled cross symbol above the first measure. The staff contains rhythmic slashes. Chords F, F, and C7 are indicated above the first, fourth, and seventh measures.

Second line of solo with a circled cross symbol above the eighth measure. The staff contains rhythmic slashes. Chords F, F7, Bb, B°7, A-7, D7, G-7, C7, F, and C7 are indicated above the first through tenth measures.

## CODA

Coda section with a circled cross symbol above the first measure. The staff contains rhythmic slashes. Chords A-7, D7, G-7, C7, A-7, D7, G-7, C7, F, C7, and F are indicated above the first through eleventh measures.

# 2. The Darktown Strutters' Ball

PLAY 10 CHORUSES (♩ = 220)

Words and Music by Shelton Brooks

Chords: C, D7, G7, C (BREAK) Eb<sup>o</sup>7, G7, C, D7, F, B7, C, E7, A7, D7, G7, C, G7.

## SOLOS

Chords: C, D7, G7, C, Eb<sup>o</sup>7, G7, C, (BREAK), D7, F, B7, C, E7, A7, D7, G7, C, G7.

## CODA

Chords: D7, G7, D7, G7, C, C.



# 3. Royal Garden Blues



PLAY 15 CHORUSES (♩ = 184)

By Clarence Williams and Spencer Williams

INTRO

F F/E♭ B♭/D B♭/D♭

C7

Intro musical staff in bass clef, 4/4 time. It consists of four measures of rests, each with a slash through it, indicating a full rest for the duration of the measure.

Musical staff A, first line. Chords: F, B♭ B♭-7, F, B♭ B♭-7, F, B♭ B♭-7. The melody features eighth and quarter notes with slurs and ties.

Musical staff B, second line. Chords: F, F7, B♭6, F7+5, B♭6, F7+5. The melody continues with eighth and quarter notes.

Musical staff C, third line. Chords: B♭6, F7+5, B♭7, C7. The melody includes a half note and quarter notes.

Musical staff D, fourth line. Chords: F, (C7) 1st x, B, F, F7. A first ending bracket is shown above the staff.

Musical staff E, fifth line. Chords: F, F7, F, F7, F7. The melody features triplet eighth notes.

Musical staff F, sixth line. Chords: B♭6, B♭6, D♭7 C7, F, F. The melody includes quarter and eighth notes.

Musical staff G, seventh line. Chords: C7, 1. C7, F, C7. A first ending bracket is shown above the staff.

# 3. Royal Garden Blues – Cont.



2.  
C7 F C7+5 C F7 Bb

Bb-7 F F7 D Bb7

Bb7 Bb7 Eb7

Eb-7 Bb7 G7

C7 F7 Bb7 G7 C7 F7

## SOLOS

Bb7 Eb7 Eb-7

Bb7 G7 C7 F7 Bb7 G7 C7 F7

*Fine*



# 4. Alexander's Ragtime Band



PLAY 7 CHORUSES (♩ = 224)

By Irving Berlin

**A** C

C7

F

**B** F

C7

F



# 4. Alexander's Ragtime Band – Cont.



C

Chord progression for the main section:

- Staff 1: F, C7, F
- Staff 2: B $\flat$ , B $\flat$
- Staff 3: F7, B $\flat$ , B $\circ$ 7
- Staff 4: F, B $\circ$ 7, C7, F, C7

## SOLOS

Chord progression for the solo section:

- Staff 1: F, C7, F, B $\flat$
- Staff 2: F, C, G7, C, C7
- Staff 3: F, C7, F, B $\flat$
- Staff 4: F7, B $\flat$ , B $\circ$ 7, F, F, B $\circ$ 7, C7, F, C7

## ⊕ CODA

Chord progression for the coda:

- F, F7/E $\flat$ , B $\flat$ /D, B $\flat$ -7/D $\flat$ , N.C., F



# 5. The Sheik of Araby



PLAY 8 CHORUSES (♩ = 238)

Words by Harry B. Smith and Francis Wheeler  
Music by Ted Snyder

Chorus notation with chords: F7+5, B♭, F7, F7, B♭, B♭, B♭7, F7, F7, B♭6, B♭, F7, F7, D7, G7+5, G7+5, C7, F7, B♭.

## SOLOS

SOLOS notation with chords: B♭, F7, F7, B♭, B♭, B♭7, F7, F7, B♭6, B♭, F7, F7, D7, G7+5, C7, F7, B♭.

## CODA

CODA notation with chords: EØ, E♭-7, B♭/D, C♯7, C-7, F7, B♭, B♭.





# 6. St. James Infirmary



PLAY 8 CHORUSES (♩ = 86)

Words and Music by Jim Primose

Musical notation for the first four choruses of the piece. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines.

Chorus 1: A7+5, D-, A7/E, D-, D-, G-, A7

Chorus 2: D-, A7/E, D-, Bb7, D-, A7, D-

Chorus 3: D-, A7/E, D-, D-, G-, A7

Chorus 4: D-, A7/E, D-, Bb7, D-, A7, D-

## SOLOS

Four sets of empty musical staves for soloing, each with a chord progression indicated above:

- Staff 1: D- A7/E D- D- G- A7
- Staff 2: D- A7/E D- Bb7 D- A7 D-
- Staff 3: D- A7/E D- D- G- A7
- Staff 4: D- A7/E D- Bb7 D- A7 D-

## CODA

Coda notation consisting of three chords: D- (with a fermata), G- (with a fermata), and D- (with a fermata).



# 7. St. Louis Blues



PLAY 6 CHORUSES (♩ = 128)

By W. C. Handy

**A** G7 C7 G7

C7 G7

D7 C7 G7

1.	2.
D7	D7

## B BRIDGE

G-7 (Latin Feel) D7b9

A0 D7b9 G-7

G-7 D7b9

A0 D7b9 G-7 A7 D7

# 7. St. Louis Blues – Cont.



**C**

Musical notation for the first three staves of section C. The first staff starts with a G7 chord, followed by C7 and G7. The second staff starts with C7 and G7. The third staff starts with D7, then C7, G7, and D7. The notation includes eighth notes, quarter notes, and half notes with slurs and ties.

**D SOLOS (Play 5 Solo Choruses)**

Chord progression for the solo section across three staves. The first staff has G7, C7, and G7. The second staff has C7 and G7. The third staff has D7, C7, G7, and D7. The notation includes slash marks indicating where to play a solo.

After 5th solo chorus, go to **B**.  
Play **B** and **C**, then  $\oplus$ .

$\oplus$  CODA

CODA musical notation. It starts with a C7 chord, followed by a rest, then G7, C7, D $\flat$ 7, G7, and finally G7. The notation includes slash marks and a 'BREAK' instruction.



# 8. Way Down Yonder In New Orleans



PLAY 6 CHORUSES (♩ = 140)

Words and Music by  
Henry Creamer and J. Turner Layton

## INTRO

F D-7 F Db7 F F#°7 G-7 C7 F F#°7 G-7 C7

Musical staff for the intro, showing a 4/4 time signature and a bass clef. The staff is empty, indicating the beginning of the piece.

First line of musical staff with notes and rests. Chord labels C7 and FA are positioned above the staff.

Second line of musical staff with notes and rests. Chord labels F6, C7, F#°7, C7, C7+5, F, and F#°7 are positioned above the staff.

Third line of musical staff with notes and rests. Chord labels C7, G-7, C7, and FA are positioned above the staff.

Fourth line of musical staff with notes and rests. Chord labels C-7, F7, Bb6, F7+5, Bb6, A7, and Ab7 are positioned above the staff.

Fifth line of musical staff with notes and rests. Chord labels G7 and C7 are positioned above the staff.

Sixth line of musical staff with notes and rests. Chord labels F, D-7, F, and Db7 are positioned above the staff.

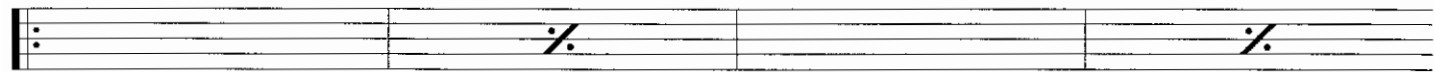
Seventh line of musical staff with notes and rests. Chord labels F, F#°7, G-7, and C7 are positioned above the staff. The staff concludes with a double bar line and repeat signs.

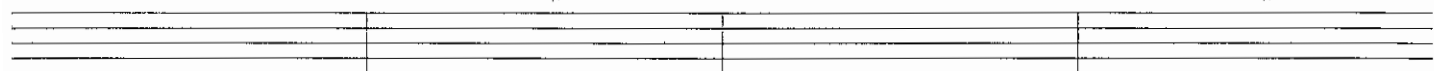


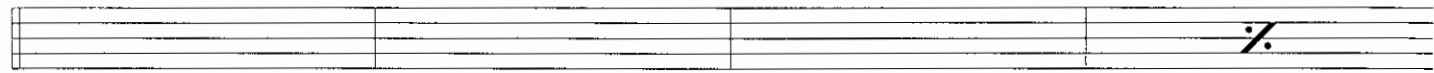
# 8. Way Down Yonder In New Orleans – Cont.

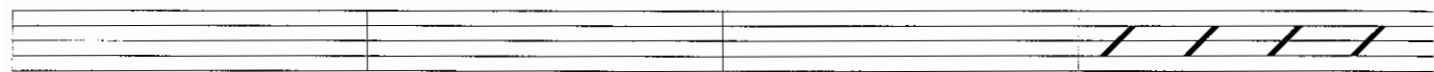


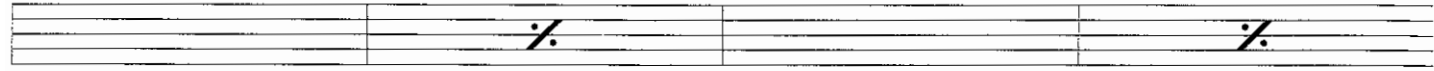
## SOLOS

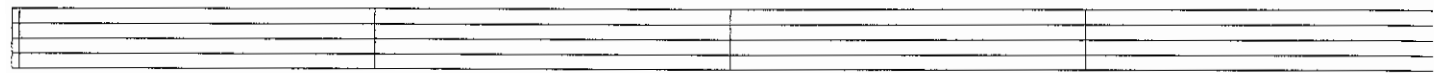
**C7** **FΔ**  



**F6** **C7** **F#°7** **C7** **C7+5** **F** **F#°7**  


**C7** **G-7** **C7** **FΔ**  


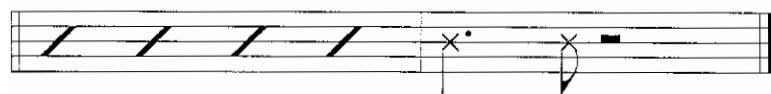
**C-7** **F7** **Bb6** **F7+5** **Bb6** **A7** **Ab7**  


**G7** **C7**  


**F** **D-7** **F** **Db7**  


**F** **F#°7** **G-7** **C7** **⊕** **F** **F#°7** **G-7** **C7**  


## ⊕ CODA

**F** **F7** **Bb** **B°7** **C7** **F**  




# 9. Margie



PLAY 8 CHORUSES (♩ = 208)

By Benny Davis, Con Conrad and J. Russell Robinson

Chorus 1: F C-7 F7

Chorus 2: Bb Eb7

Chorus 3: F A-7 D7

Chorus 4: G7 C7

Chorus 5: F C-7 F7

Chorus 6: Bb A7

Chorus 7: F G-7 C7 F D7

Chorus 8: G-7 C7 F G-7 C7



# 9. Margie - Cont.



## SOLOS

F C-7 F7

Bb Bb Eb7

F A-7 D7

G7 C7

F C-7 F7

Bb A7

F G-7 C7 F D7

G-7 C7  $\oplus$  F G-7 C7

## $\oplus$ CODA

A-7 D7 G-7 C7 F7 Eb7 E7 F7







# 10. Chicago – Cont.



AbΔ Db7+4 EbΔ

G-7 Gb°7 Bb7 Bb7

1. Eb	F-7	Bb7
2. Eb	F-7	Bb7

## SOLOS

EbΔ F-7 G-7 C7 F-7 Bb7 F-7 Bb7 F-7 Bb7 Eb F-7 Bb7

EbΔ F7 F-7 Bb7 G-7 Gb7 F-7 Bb7

EbΔ F-7 G-7 C7 F-7 Bb7 F-7 Bb7 F-7 Bb7 D-7 G7 C-7 C7

AbΔ Db7+4 EbΔ G-7 Gb°7 Bb7 Bb7 ⊕ Eb F-7 Bb7

## ⊕ CODA

*unison*



# 11. Tiger Rag



PLAY 12 CHORUSES (♩ = 260)

Words by Harry DeCosta  
Music by Original Dixieland Jazz Band

**VERSE** **A** B $\flat$  B $\flat$  F7

**1.** B $\flat$  C7 F E $\flat$ 7 C7/E

F C7 F E $\flat$ 7 C7/E F F7

**2.** **CHORUS** **B** B $\flat$  B $\flat$  B $\flat$  F7

B $\flat$  F7 F7 F7

B $\flat$  C B $\flat$

BREAK

# 11. Tiger Rag – Cont.

Basso clef (left) and alto clef (right) symbols.

Chords: B $\flat$ , B $\flat$ 7, E $\flat$ , B $\flat$ 7/F, E $\flat$ /G, E $\circ$ 7, B $\flat$ 7, G7, C7, F7, B $\flat$ , B $\flat$ 7, D, E $\flat$ , E $\flat$ , B $\flat$ 7, B $\flat$ 7, E $\flat$ , F7, B $\flat$ 7, E, B $\flat$ 7, E $\flat$ .

1. B $\flat$ 7, E $\flat$

2. A $\flat$ , E $\flat$ 7, A $\flat$ , B7, B $\flat$ 7, E $\flat$ , F7

To Solos

## SOLOS (11 times)

Chords: B $\flat$ , B $\flat$ , F7, F7, F7, B $\flat$ , B $\flat$ , B $\flat$ , E $\flat$ -6, B $\flat$

SOLOS (11 times) notation with slash symbols.

⊕ CODA

BREAK D.S. al Coda (after Solos)



# 12. After You've Gone



PLAY 6 CHORUSES (♩ = 200)

By Henry Creamer and Turner Layton

**A** EbΔ Ab7+4

BbΔ G7

C7 F7

Bb C-7 F7 Bb F-7 Bb7

**B** EbΔ Ab7+4

BbΔ G7

C-7 DØ G7 C-7 Ab7+4

Bb D7 G-7 C#7

# 12. After You've Gone - Cont.



Musical notation for the first two staves. The first staff contains notes with chords D-7, G-7, C-7, and F7. The second staff contains notes with chords Bb7, F-7, and Bb7. A repeat sign is present at the end of the first staff.

## SOLOS

SOLOS section consisting of five staves of guitar chords. Each staff contains a sequence of chords with a slash indicating a solo break. The chords are: EbΔ, Ab7+4, BbΔ, G7; C7, F7, Bb, C-7, F7, Bb, F-7, Bb7; EΔ, Ab7+4, BbΔ, G7; C-7, DØ, G7, C-7, Ab7+4, Bb, D7, G-7, C#o7; D-7, G-7, C-7, F7, Bb, F-7, Bb7.

## ⊕ CODA

CODA section consisting of one staff of guitar chords. The chords are Bb, Eb, Bb, F7, Bb, with an accent (^) over each chord name and an 'x' on the first string of each chord.



# 13. Indiana



(Back Home Again In Indiana)

PLAY 6 CHORUSES (♩ = 214)

Words by Ballard MacDonald  
Music by James F. Hanley

F D7 G7

C7 F C-7 F7

Bb Eb7 F

G7 C7

F D7 G7

EØ A7+9 D-7 A7

D-7 A7 D-7 Ab°7

A-7 D7 G-7 C7 F G-7 C7





# 14. Bill Bailey



PLAY 7 CHORUSES (♩ = 196)

Traditional

F

F C7

C7

C7 C7+5 F C7

F

F F7 Bb

Bb B°7 F D7

G7 C7 F C7





# 14. Bill Bailey – Cont.



## SOLOS

F

F

C7

C7

C7

F

C7

F

F

F7

B $\flat$

B $\flat$

B $\circ$ 7

F

D7

G7

C7



F

C7

## CODA

G7

C7

G7

C7

F

F7/A

B $\flat$

B $\flat$ 7

N.C.

F



# 15. That's A Plenty



PLAY 5 CHORUSES (♩ = 240)

By Ray Gilbert and Lew Pollack

Chord progression for the first chorus:

- Staff 1: D-
- Staff 2: A7, D-, A7
- Staff 3: D-, D-
- Staff 4: A7, A7, D-, C7
- Staff 5: F, C7
- Staff 6: F, D7, G7, C7, C7, C7
- Staff 7: F, F7, Bb, G7
- Staff 8: C7, F7, Bb, G7, F7
- Staff 9: Bb, Bb, G7
- Staff 10: C7, F7, Bb, A7

Articulations: slurs, accents, and a triplet (3) at the end of the final staff.

# 15. That's A Plenty – Cont.

Musical notation for the main piece, consisting of four staves of music. The first staff starts with a D- chord. The second staff has A7 and D- chords. The third staff has D- chords. The fourth staff has A7 and D- chords, ending with a double bar line and a fermata.

To Solos

## SOLOS (Play 4 times)

SOLOS (Play 4 times)

Chord progressions for the solo section:

- Staff 1: D- A7 D- A7
- Staff 2: D- A7 D-
- Staff 3: C7 F C7 F D7 G7 C7
- Staff 4: C7 F F°7 F D7 G7 C7 F F7
- Staff 5: Bb G7 C7 F7 Bb G°7 F7
- Staff 6: Bb G7 C7 F7 Bb A7
- Staff 7: D- A7 D- A7
- Staff 8: D- A7 D- A7

The final staff includes a CODA section with a double bar line, a fermata, and a final chord with an accent (^).



# 16. Limehouse Blues



PLAY 9 TIMES (♩ = 264)

Words by Douglas Furber  
Music by Philip Braham

Db7 Db7 Bb7

Bb7 AbΔ DbΔ

G-7 C7+9 F-7 Bb7 Eb7 Eb7 D7

Db7 Db7 Bb7

Bb7 Ab F7

Bb-7 BbØ Eb7 AbΔ

## SOLOS

Db7 Bb7 AbΔ G-7 C7+9

F-7 Bb7 Bb7 Eb7 Eb7 Db7 Bb7

Bb7 Ab F7 Bb-7 Bb-7 BbØ Eb7 AbΔ

↑  
Abrupt ending on beat one

# St. Louis Blues

## Traditional Dixieland Classics

*When The Saints Go Marching In*  
*The Darktown Strutters' Ball*  
*Royal Garden Blues*  
*Alexander's Ragtime Band*  
*The Sheik of Araby*  
*St. James Infirmary*  
*St. Louis Blues*  
*Way Down Yonder In New Orleans*  
*Margie*  
*Chicago*  
*Tiger Rag*  
*After You've Gone*  
*Indiana*  
*Bill Bailey*  
*That's A Plenty*  
*Limehouse Blues*

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