The “St. Louis Blues”

Respectfully Dedicated To Mr. Russell Gardiner.
“The Banner Buggy Man”

W. C. Handy



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19

town.
Roll.
blin'.

Feel-in' to-mor-row
Gyp-sy done tole me
Black-er than mid-night

lak ah feel to-
"don't you wear no
teeth lak flags o'

23

-day
black
truce

Feel to-mor-row
Yas she done tole me
Black-est man

lak ah feel to-
"don't you wear no
in de whole St

day
black
Louis,

28

I'll pack my trunk
Go to St Louis
Black-er de ber-ry,

make ma git a-
you can win him
sweet-er are the

way
back
juice

St. Lou-is
Help me to
A-bout a

8va ad lib.


33
'o – man wid her dia-mon' rings Pulls dat man roun'
Cai – ro make St Louis by ma – self Git to Cai – ro
crap game he knows a pow'-ful lot But when work-time comes,
38
by her a – pron strings 'Twant for pow-der an' for store-bought
find ma ole friend Jeff Gwine to pin ma – self close to his
he's on de dot Gwine to ask him for a cold ten –
43
hair De man ah love would not gone no – where.
side If ah flag his train I sho can ride.
– spot What it takes to git it he's cer – t'n – ly got.

CHORUS

Melody from "The Jogo Blues"



Editorial Notes

1. Dedication. The source reads: “Respectfully Dedicated To Mr. Russell Gardiner. ‘The Banner Buggy Man.’” The spelling “Gardiner” is retained as printed. The epithet very likely identifies Russell E. Gardner, listed in 1912 as sole proprietor of the Banner Buggy Co. Source: Albert Nelson Marquis, ed., The Book of St. Louisans, 2nd ed. (St. Louis: St. Louis Republic, 1912), 214.

2. m. 1, piano left hand, beat 1: The source prints a shared notehead with opposing stems and a single augmentation dot. It is encoded as a dotted eighth in the upper-stem voice, beamed to the following sixteenth, and as a dotted quarter in the lower-stem voice; the printed dot is understood to apply to both durations.

3. Original edition notice. The source copy—a 1914 Pace & Handy Music Co. issue preserved by the Gaylord Music Library at Washington University in St. Louis—prints:

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4. m. 37, piano right hand: The Washington University source prints the first two chords with a single beam. The first chord is encoded as a sixteenth-note chord by adding a secondary beam, matching the correctly printed vocal rhythm above and completing the 2/4 measure. Brown’s 1918 issue reproduces the same omitted beam.

5. mm. 43–46, piano left hand: The repeated figure contains coincident noteheads, sparsely printed augmentation dots, and subtle rhythmic differences. The moving voice is read as dotted eighth–sixteenth–eighth–eighth in mm. 43–45, but as four eighth notes in m. 46. The lower voice is read respectively as a half-note D octave, dotted-quarter D octave, quarter-note D octave, and dotted-quarter low D. These differences have been retained rather than regularized.

6. m. 58, piano left hand: The source prints three open-ended curves from the chord at the end of the system. Since the following chord contains different pitches, they are interpreted as laissez vibrer ties rather than ordinary ties to m. 59. Brown’s 1918 issue reproduces the same notation.

7. mm. 59–60, piano left hand: The source prints separate slurs for the upper and lower voice-leading strands between the chords. They are represented here by a single chord-to-chord slur.