



## GOLD MEDAL SERIES

### SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC.

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#### WORDS & MUSIC

Greg Hoeltzel

#### ARRANGEMENT

David Wright

## OLD ST. LOUIE

as sung by The Gas House Gang

STOCK NO. 8828

**Chorus**

Tenor Lead

Bari Bass

1 Old St. Lou - ie, you and I sit - tin' on the lev - ee watch-in'

2

3

4 time roll by. Mam - my sings to ba - by a soft, sweet lul - la - by

5

6

7 in the eve - ning. You "Gate - way Cit - y," re -

8

9

You "Gate - way

## Old St. Louie

mem - ber the fair?\_\_ Don't it al - most seem like we're still there?\_

This system contains measures 10, 11, and 12. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 10 starts with a treble clef and a B-flat key signature. Measure 11 has a treble clef and a B-flat key signature. Measure 12 has a treble clef and a B-flat key signature. The lyrics are written below the staff, with some words underlined. The melody consists of eighth and quarter notes, with some slurs. The bass line consists of eighth and quarter notes, with some slurs.

Rag - time mel - o - dies float - in' in the cool night air\_\_

This system contains measures 13, 14, and 15. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 13 starts with a treble clef and a B-flat key signature. Measure 14 has a treble clef and a B-flat key signature. Measure 15 has a treble clef and a B-flat key signature. The lyrics are written below the staff, with some words underlined. The melody consists of eighth and quarter notes, with some slurs. The bass line consists of eighth and quarter notes, with some slurs.

down by the riv - er. Steam - boats with cot - ton and sug - ar - cane, \_

This system contains measures 16, 17, and 18. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 16 starts with a treble clef and a B-flat key signature. Measure 17 has a treble clef and a B-flat key signature. Measure 18 has a treble clef and a B-flat key signature. The lyrics are written below the staff, with some words underlined. The melody consists of eighth and quarter notes, with some slurs. The bass line consists of eighth and quarter notes, with some slurs.

ban - jos strum - min' a - way. \_ Gas - lights wink - in' down a  
strum - min' a - way. \_

This system contains measures 19, 20, and 21. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 19 starts with a treble clef and a B-flat key signature. Measure 20 has a treble clef and a B-flat key signature. Measure 21 has a treble clef and a B-flat key signature. The lyrics are written below the staff, with some words underlined. The melody consists of eighth and quarter notes, with some slurs. The bass line consists of eighth and quarter notes, with some slurs.

\* see performance notes

22 sleep - y lane will show you a glimpse of yes - ter - day. 23 24

3  
St. Lou - ie

25 St. Lou - ie wom - an, you know I'll be true. 26 No shin - y new ci - ty's gon - na 27

wom - an

28 take me from you. 29 You've got my love, old St. Lou - ie, you do, 30

my old *ritard* Tag freely 31 32 33

my old St. Lou - ie. You've got my love, my love, my

## Old St. Louie

34 | 35 | 36 |

you do.

St. Lou - ie, St. Lou - ie, you do.

## Performance Notes

This arrangement was sung by the arranger's first quartet, **The Quadratic Equation**, who used it in winning the Central States District contest in 1979. At that time it was considered borderline as a contest arrangement because of its "swing-rhythm" nature, but changing standards have by now affirmed its contest worthiness, and it has become popular around the Society. As of this writing, performers who sing this song in contest should change the first two tenor notes of measure 22 to D $\sharp$  to make those chords acceptable.

The composer, Greg Hoeltzel, is an orthodontist in St. Louis who played piano in an instrumental jazz trio at the time this song was composed.

"Old St. Louie" is best performed as a slow swing tune, with a gentle syncopation, a lightly accentuated back beat, and a smooth, lilting delivery. The lyrics provide rich opportunities for color, texture, and inflection in portraying the quaint, nostalgic images. One popular interpretive option is to sing *ad lib* beginning with measure 21, returning to tempo either at measure 23 or at the bass pickup to measure 25. The tag should be sung freely and tuned carefully, with a colorful and engaging tenor melody.

As a final note: Questions about the contest suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.