

OLD ST. LOUIE

as sung by *The Gas House Gang*

Words and Music by
GREG HOELTZEL

Arrangement by
DAVID WRIGHT

Chorus ♩ = ♩³♩

Tenor Lead

1 Old St. Lou- ie, 2 you and I, — 3 sit - tin' on the le - vee watch-in'

Bari Bass

4 time roll by, — 5 Mom-ma sings to ba - by 6 a soft, sweet lul - la - bye, —

7 in the eve - ning. 8 You "Gate-way Ci - ty," re - 9 You "Gate - way

Old St. Louie

10 11 12

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

Detailed description: This system contains measures 10, 11, and 12. The music is in a 2/4 time signature with a key signature of one flat (Bb). The vocal line (treble clef) features a melody with eighth and quarter notes. The piano accompaniment (bass clef) consists of a steady eighth-note bass line. Measure 10 starts with a treble clef and a bass clef. Measure 11 has a treble clef and a bass clef. Measure 12 has a treble clef and a bass clef.

13 14 15

Rag-time me-lodies float - in' in the cool night air, _

Detailed description: This system contains measures 13, 14, and 15. The music continues in the same 2/4 time signature and key signature. Measure 13 has a treble clef and a bass clef. Measure 14 has a treble clef and a bass clef. Measure 15 has a treble clef and a bass clef. The piano accompaniment in measure 15 features a more complex rhythmic pattern with some beamed eighth notes.

16 17 18

down by the ri-ver. Steam-boats with cot-ton and su-gar cane, _

Detailed description: This system contains measures 16, 17, and 18. The music continues in the same 2/4 time signature and key signature. Measure 16 has a treble clef and a bass clef. Measure 17 has a treble clef and a bass clef. Measure 18 has a treble clef and a bass clef. The piano accompaniment in measure 18 features a more complex rhythmic pattern with some beamed eighth notes.

19 20 21

ban-jos strum-min' a way, gas lights wink-in' down a
strum-min' a-way, _

Detailed description: This system contains measures 19, 20, and 21. The music continues in the same 2/4 time signature and key signature. Measure 19 has a treble clef and a bass clef. Measure 20 has a treble clef and a bass clef. Measure 21 has a treble clef and a bass clef. The piano accompaniment in measure 21 features a more complex rhythmic pattern with some beamed eighth notes.

* see performance notes

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

23

24

St. Lou-ie

25 St. Lou-ie wo-man, you know I'll be true. — No shin-y new ci-ty's gon-na

26

27

wom - an, —

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

29

30

31 my old *ritard* St. Lou - ie. You've got my love, — my love, —

32

33 **Tag freely**

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

my

you do. _____

34 35 36

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! 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, lightly accentuated back beat, and a smooth, alighting 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.