W. C. Handy's
St. Louis Blues
featured in
Lew Leslie's
Blackbirds of 1928

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St. Louis Blues

Ukulele in D Tuning

Words and Music by W. C. HANDY

I hate to see
Been to de Gypsy
You ought to see
dat stovetop brown of mine

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Cause my baby, he done left dis town
Cause I'm most wilin', bout ma Jelly Roll
He'd make a cross-eyed o' man go stone blind

Feel-in' to-morrow lak- Ah feel to-day
Gypsy done tole me, "don't you wear no black"
Black-er than mid-night, teeth-lak flags of truce

Feel to-morrow lak- Ah feel to-day
Yes she done tole me "don't you wear no black"
Black-est man in de whole St. Louis

I'll pack my trunk Make ma get a-way St. Lou- is
Go to St. Louis You can win him back Help me to
Black-er de ber-ry Sweet-er is the juice A-bout a

St. Louis Blues 4
Woman

Cairo

Crap game

man roun' by her apron

Cairo

Work-time comes

Powder and for store bought hair

Pin ma self close to his side

Ask him for a cold ten spot

I love would not gone nowhere

Flag his train I sho' can ride

Takes to git it he's eer thly got

St. Louis Blues 4
Chorus

Got de St. Lou- is Blues jes as blue as— Ah— can be
I— loves dat man lak a school boy— loves his pie
A— black head- ed gal make a freight train— jump the track
Lawk a blonde head- ed wom- an makes a good- man— leave the town
Oh ash- es to ash- es and dust to dust

Dat man got a heart lak a rook cast in the—
Lak a Ken- tuck- y Col’ nel— loves his mint an'
Said a black head- ed gal make a freight train jump the—
I said blonde head- ed wom- an makes a good man leave the—
I said ash- es to ash- es and dust to

sea-
rye,
track-
town
dust-

Or— else he wouldn' have gone— so far— from
ll— love ma ba- by— till the day— Ah
But a long tall gal makes a preacher— hall the
But a red head wom- an makes a boy slip his pa— pa
If my blues don' get you— my— jazz— ing

Spoken

me.
Dog— gone— it!
me.
die.
Jack.
down.
must.

St. Louis Blues 4
BLUES
AN ANTHOLOGY

Edited by W. C. HANDY
Introduction by ABBE NILES
Illustrations by MIGUEL COVARRUBIAS

EVER since the enormous vogue of the "St. Louis Blues," and the "Memphis Blues," still the most popular jazz pieces today, W. C. Handy, their composer, has taken his place as the Father of the Blues. His selection of over forty pieces, ranging from the early blues to the most popular jazz today, will necessarily find its place on the rack of every piano this year.

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