

THE YELLOW DOG BLUES

(He's Gone Where the Southern Cross' the Yellow Dog)



by W. C. HANDY

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"He's Gone Where the Southern Cross' the Yellow Dog"

W. C. HANDY

Piano

The piano introduction consists of two staves of music in a 2/4 time signature with a key signature of one sharp (F#). The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

Till Ready

E'er since Miss Su - san John-son lost her
I know the Yel-low Dog Dis - trict

Slowly

The first vocal line is written on a single staff with lyrics. The piano accompaniment continues below it, with a 'Slowly' marking indicating a change in tempo.

Jock-ey, Lee, - There has been much ex - cite - ment, more to be; - You can hear her moan-ing night - and
like a book, - In deed I know the route that Rid - er took; - Ev-'ry cross' tie, bay - ou, burg - and

The second vocal line continues the melody with lyrics. The piano accompaniment remains consistent, providing harmonic support for the vocal line.

morn. _____ "Won - der where my Eas - y Rid - er's gone?
bog. _____ Way down where the South - ern cross' the Dog, _____

The third vocal line features a melodic line with lyrics and a piano accompaniment. The lyrics are split across two lines of music.

Ca - ble grams come of sym - pa - thy, - Tel - e - grams go of in qui - ry, - Let ters come from
Mon - ey don't zact - ly grow on trees. - On cot - ton stalks it grows wild - ease; No race horse, race track,

The fourth vocal line continues the piece with lyrics. The piano accompaniment maintains the same rhythmic and harmonic pattern.

down in "Bam" And ev - ry - where that Un - cle Sam - Has ev - en a ru - ral de - liv - e - ry.
no grand stand Is like Old Beck an Buck shot land, - Down where the South - ern cross' the Dog.

The final vocal line concludes the piece with lyrics. The piano accompaniment ends with a final chord and a few notes.

All day the phone rings, But it's not for me, At last good tidings
 Ev'ry kitch'en there is a cabaret, Down there the bollweevil works

fill our hearts with glee, This mess-age comes from Ten-nes see.
 while the dark ies play This Yel low Dog Blues— the live long day.

Chorus
 Dear Sue your Eas - y Rid - er struck this burg - to - day On a south - boun ratt - ler

side door Pull - man car. Seen hip here an' he was on the hog. *(The smoke was broke, no joke; not a jitney on him.)*

Spoken

Eas - y Rid - ers got a stay - a - way, So he had to vamp it but the hike aint far.

He's gone where the South - ern cross' the Yel - low Dog. Dear Sue your

Lonesome Sal

Words by
CHAS. ROY COX
and
HAVEN GILLESPIE

Music by
BETTY BELLIN

Piano



The first system of the piano introduction consists of two staves. The right hand plays a series of chords and a melodic line, while the left hand provides a simple harmonic accompaniment. A box highlights a specific chord progression in the right hand.



The second system of the piano introduction continues the musical theme from the first system, with similar chordal textures and melodic fragments in both hands.

Moderato



When the long day dims and wan - ders, And the shad - ows
When the breez - es are a sigh - ing, Seems they know I'm

The first system of the vocal and piano accompaniment features a vocal line with lyrics and a piano accompaniment. The piano part continues with chords and a melodic line.



fall,
blue. Then my tho'ts drift way back yon - der,
Seems they know my heart is cry - ing,

The second system of the vocal and piano accompaniment continues the vocal line and piano accompaniment, maintaining the moderate tempo.