

LEW DOCKSTADER'S SENSATIONAL SONG HIT!

SHAME ON YOU

BY
CHRIS SMITH
author of
"GOOD MORNIN' CARRIE"
"I'VE GOT THE BLUES" ETC.
AND
JOHN JARKINS



LEW DOCKSTADER



50
4/-



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Shame On You!

by CHRIS. SMITH and
JOHN LARKINS.

Moderato.

Piano. *f*

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef with a key signature of two flats. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. A dynamic marking of *f* is present. The piece concludes with a double bar line and a repeat sign.

Dea - con John - son was a
Dea - con John - son tried his

slow till voice

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The tempo is marked Moderato. The piano part includes a dynamic marking of *f* and a tempo instruction *slow till voice* above the first measure. The lyrics are written below the vocal line.

preach-in' to his flock, At a big camp-meet-in' one day, At a
best to square him-self, 'Fore the con-gre-ga-tion that day, 'Fore the

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *f* and a tempo instruction *slow till voice* above the first measure. The lyrics are written below the vocal line.

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big camp meet-in' one day; ——— When a broth-er who was sit-tin' list'-nin'
 con-gre-ga-tion that day; ——— He was get-tin' aw-ful an-gry when he

to his text, Got an-gry and was forced to say, ——— Got
 loud-ly said: "Bout me you should not talk that way, ——— 'Bout

an-gry and was forced to say: ——— "Brudder! how can you preach And ex-
 me you should not talk that way, ——— Brudder! please don't a-buse Or —

pect to teach these folks how to be good? ——— When
 ev-er ac-cuse a full-fledged Christian man, ——— I

I saw you - dis morn' 'bout two, - Right in my chick - en
 am the dea - con of this church And one true son of

coop? - - - - - And an - y time - a thief is round, My
 Ham; - - - - - The Good Book says: - 'Thou shalt not steal!' With

dogs com - mence to howl, - - - - - I caught you fair, - but
 me you'll all - a - gree, - - - - - As I passed by - that

you de - clared: 'You came to buy a fowl.' - - - - -
 broth - er's house, That chick - en fol - lowed me.' - - - - -

rit. - - - - -

rit. - - - - -

Chorus.

slower
p-f

Jas-per John-son shame on you! You can't preach and rob me too!

slower
p-f

Detailed description: This system contains the first two lines of the chorus. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a double bar line and repeat dots. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *p-f* (piano-forte) and *slower* markings.

You might fool me now and then, But you don't buy fowl at two A. M.—

Detailed description: This system contains the third and fourth lines of the chorus. The vocal line continues with the same melodic pattern. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

I know what I'm talk-ing a-bout And I wants the peo-ple here to find you out;

Detailed description: This system contains the fifth and sixth lines of the chorus. The vocal line has a slight melodic shift. The piano accompaniment continues with its rhythmic accompaniment.

So they can all stand up and shout: "Shame on you!" you!"

1. 2.

Detailed description: This system contains the seventh and eighth lines of the chorus, ending with a double bar line and repeat dots. The first ending leads back to the beginning of the chorus, and the second ending concludes the piece. The piano accompaniment features some chordal textures and a final cadence. Dynamics include *f* (forte) and *fz* (forzando).

"The simplest things, if true, are always the greatest. Your song is simplicity itself and very true, and therefore Great. Many thanks for giving me the happiness of singing it."

Quoted from Miss Sallie Fisher's letter to the composer, Clare Kummer, (writer of "Egypt") after the instantaneous hit of "DEARIE," on the opening night of "Sergeant Brue."

DEARIE.

By CLARE KUMMER.

REFRAIN.

Dear-ie, . . . my Dear-ie, Nothing's worth while, but

mf a tempo. p pp rubato.

dreams of you, And you can make ev' - ry dream come true! Dear-ie, . . .

molto rit. mf a tempo. p

My Dear-ie, Give me your hand, say you un-der-stand, My

p mf rubato. poco rit.

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