

SUNG BY
BREWER & SUTTLE'S RAG-TIME FOUR.

SHAKE YO' DUSTERS

—OR—

PICCANINNY RAG



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GERTIE BROWN. SAINT SUTTLE.

MAUD BREWER. J. W. BREWER.

SONG, 40. BY **W. H. KRELL.** TWO-STEP, 50.

AUTHOR OF

"MISSISSIPPI RAG," "DREAM OF THE BALL WALTZ," "FIRST EXTRA WALTZES," Etc

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SHAKE YO' DUSTERS!

OR

PICCANINNY RAG

TWO-STEP.

W. M. KRELL.

Lively.

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The first system is marked 'Lively.' and 'ff'. The second system is marked 'f' and 'ff'. The third system is marked 'f'. The fourth system is marked 'f' and 'sf'. The score is written for piano with treble and bass staves.







(To be sung ad lib.)

Lit - tle Pic-ca-nin-ny, shake yo' feet, Mam - my's boy..... so sweet,

The first vocal line is written on a single staff in treble clef. It begins with a repeat sign and a key signature change to one flat (Bb). The melody is in 2/4 time, featuring a mix of eighth and quarter notes. The lyrics are written below the staff.

Lit - tle curls a - bob-bin' on..... yo' head, Ain't he cute? jes' like his dad!

The second vocal line continues the melody on a single staff in treble clef. It maintains the 2/4 time signature and one flat key signature. The lyrics are written below the staff.

Shake yo' dusters, put on..... style, My goodness! look a' dat chile! I

The third vocal line continues the melody on a single staff in treble clef. It maintains the 2/4 time signature and one flat key signature. The lyrics are written below the staff.

feels mighty proud and ma heart does beat, When dat Pic-ca-nin-ny shakes his feet.

sf

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are written below the vocal line. The piano part includes dynamic markings like *sf* (sforzando) and various articulation marks.

ff

This system contains measures 5 through 8. The piano accompaniment continues with a strong, rhythmic pattern, marked with *ff* (fortissimo) in the first measure. The vocal line has some rests in these measures.

This system contains measures 9 through 12. The piano part maintains the rhythmic drive, while the vocal line resumes with a new melodic phrase.

This system contains measures 13 through 16, which conclude the piece. The piano accompaniment ends with a final chord, and the vocal line has a final note. The system ends with a double bar line.