

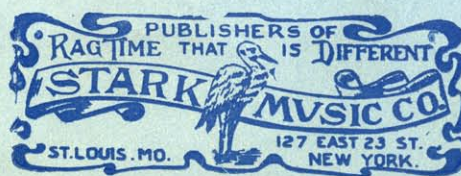
JINX RAG

Dedicated to the famous cartoonist Jean Knott



BY

LUCIAN P. GIBSON



JINX RAG.

Not fast - Don't fake.

By LUCIAN P. GIBSON.

Arr. by Artie Matthews.

The musical score for "Jinx Rag" is presented in five systems, each consisting of a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *f* and includes a fermata over the final measure. The second system features a repeat sign at the beginning. The third system includes a fermata over the final measure. The fourth system continues the piece with a repeat sign. The fifth system concludes with two first endings, labeled "1" and "2", which lead to different endings of the piece. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

Soft and dream-like.

The first system of music features a treble and bass clef. The treble clef part begins with a series of chords and moving lines, while the bass clef part provides a steady accompaniment with eighth notes. A dynamic marking of *p* (piano) is present at the start. The key signature has one sharp (F#).

The second system continues the piece. The treble clef part shows more complex chordal textures. The bass clef part maintains its accompaniment. A dynamic marking of *ff* (fortissimo) appears towards the end of the system. The key signature remains one sharp.

The third system continues the piece. The treble clef part shows more complex chordal textures. The bass clef part maintains its accompaniment. The key signature remains one sharp.

The fourth system concludes the piece. It features first and second endings in the treble clef part. The bass clef part continues its accompaniment. The key signature remains one sharp.

The fifth system continues the piece. The treble clef part features a series of chords and moving lines. The bass clef part provides a steady accompaniment. The key signature remains one sharp.

Jinx Rag.

The first system of musical notation consists of two staves, treble and bass clef. The treble staff features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some chords. The bass staff provides a steady accompaniment with chords and moving lines. There are some dynamic markings like *mf* and *f* and some phrasing slurs.

The second system continues the musical piece with similar rhythmic complexity in both staves. The treble staff has many beamed notes, while the bass staff has a more rhythmic accompaniment. There are some dynamic markings like *mf* and *f*.

The third system continues the musical piece with similar rhythmic complexity in both staves. The treble staff has many beamed notes, while the bass staff has a more rhythmic accompaniment. There are some dynamic markings like *mf* and *f*.

TRIO.

The TRIO section begins with a change in texture. The treble staff has a more melodic line with some slurs, while the bass staff has a more rhythmic accompaniment. There are some dynamic markings like *mf* and *f*.

Brillante.

The *Brillante* section is marked with a forte *f* dynamic. The treble staff has a more melodic line with some slurs, while the bass staff has a more rhythmic accompaniment. There are some dynamic markings like *f*.

The final system of musical notation consists of two staves, treble and bass clef. The treble staff features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some chords. The bass staff provides a steady accompaniment with chords and moving lines. There are some dynamic markings like *mf* and *f*.

The first system of music consists of two staves. The treble staff begins with a key signature of one sharp (F#) and a common time signature. It features a series of chords and melodic fragments, including a prominent chord with a circled F# in the first measure. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece and includes two endings. The first ending is marked with a '1' above the staff and leads to a repeat sign. The second ending is marked with a '2' and concludes the system with a final cadence.

The third system maintains the rhythmic complexity of the previous systems, with the treble staff featuring chords and the bass staff providing a steady accompaniment.

The fourth system introduces a melodic flourish in the treble staff, characterized by a series of beamed notes and a final note with an accent (^) and a downward bow or breath mark (v).

The fifth system continues the development of the piece, with the treble staff showing a mix of chords and melodic lines, and the bass staff providing a consistent accompaniment.

The sixth system concludes the piece, featuring a final cadence in the treble staff and a rhythmic accompaniment in the bass staff that ends with a final chord.

Jinx Rag.



Och Himmel the carpets wave up und wave down
 Und der light she go 'round mit a schwing
 Dot hot razzle dazzle--I can't find der notes
 Und der time he gone crazy by jing
 'Raus mit der new fangled stuff of to day
 I blays der same biece dot my grand vatter blags

RAGTIME THAT IS DIFFERENT

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NONPAREIL—The latest by Joplin—That's all. You will want it. Scott Joplin
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SAPHO. J. Russel Robinson
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SENSATION. Lamb
STRENUOUS LIFE—Joplinese and eccentric; away up. Scott Joplin
SUNBURST—Equal to Frog Legs. Scott
SUNFLOWER SLOW DRAG—Twin sister of Maple Leaf. Equally good. Scott Joplin
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TROMBONE JOHNSEN—Tells the artistic story with a smile. E. J. Stark
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