

# RAG-TIME JIM

A Rag-Time Oddity  
BY  
A. FRED PHILLIPS

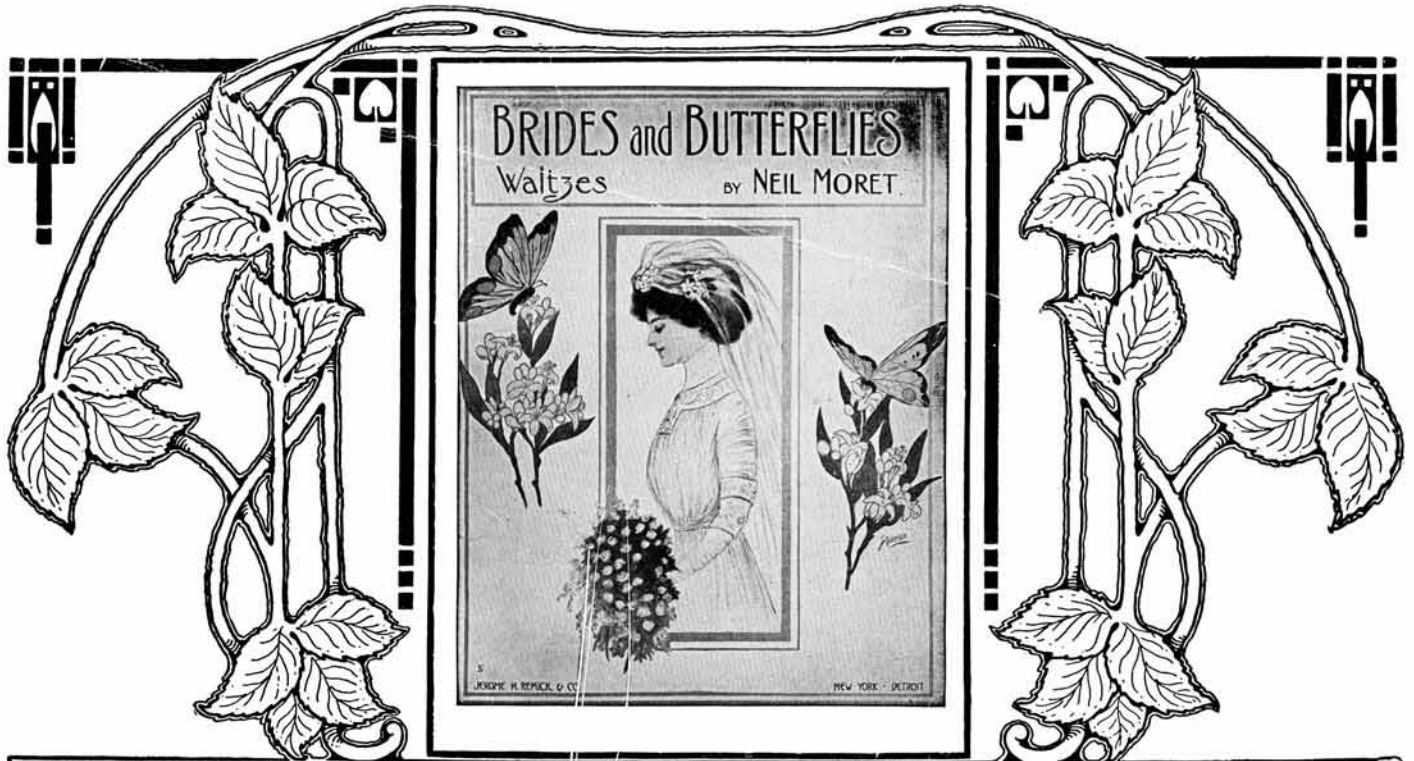


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 Down In the Old Meadow Lane

### Brides And Butterflies WALTZES

By NEIL MORET  
 "Hiawatha"  
 "Moonlight"  
 "Heartsease"  
 "Enchanted Nights" etc.  
 Composer of

*Andante Moderato*

*Valse lento*

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### Instrumental Hits

Everybody Two-Step  
 Enchanted Nights Waltzes  
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 Hyacinth Rag  
 The Whirlwind  
 Dixie Rose Waltzes  
 Berneo Rag  
 Hula-Hula Intermezzo  
 Royal Flush  
 The Aviator  
 Anoma  
 Chatter-Box-Rag  
 Rig-a-ma-role-Rag  
 Polaire Waltzes  
 Maxine Waltzes  
 Chanticleer-Rag  
 Southern Symphony  
 Silver Bell  
 The Georgia Rag  
 Cupid's Patrol  
 Woodland Dove  
 The Sea Shell  
 Crocus  
 Daughters of the American Revolution  
 Dorothy Waltz  
 Garden of Dreams Waltz  
 Honey Rag  
 Indian Summer  
 Love's Serenade  
 Mop Rag  
 Poker Rag  
 Black and White  
 Easter Lillies  
 Azure Skies

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 Catalogue

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"Ragtime Jim"

A Jumpy Rag

Moderato Tempo di Rago

By A. FRED PHILLIPS

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The first system of music contains measures 1 through 4. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef accompaniment consists of a steady eighth-note pattern. The treble clef part has a dynamic marking of *f-ff* at the beginning. The melody includes eighth and sixteenth notes with various accidentals.

The second system contains measures 5 through 8. The bass clef accompaniment continues with eighth notes. The treble clef part has a dynamic marking of *ff* in measure 6. The melody features a mix of eighth and sixteenth notes, with some chords and rests.

The third system contains measures 9 through 12. It includes first and second endings. The first ending (marked '1') leads back to an earlier section, while the second ending (marked '2') concludes the phrase. The bass clef accompaniment remains consistent with eighth notes.

The fourth system contains measures 13 through 16. The treble clef part has a dynamic marking of *f*. The melody is characterized by a dense, rhythmic pattern of eighth and sixteenth notes, with some chords. The bass clef accompaniment continues with eighth notes.

The fifth system contains measures 17 through 20. The treble clef part has a dynamic marking of *f*. The melody features a complex rhythmic pattern with many sixteenth notes. The bass clef accompaniment continues with eighth notes.

The sixth system contains measures 21 through 24. The treble clef part has a dynamic marking of *f*. The melody continues with a complex rhythmic pattern. The bass clef accompaniment continues with eighth notes.

TRIO

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The first measure contains a whole note chord in the right hand and a whole note chord in the left hand. The second measure contains a half note chord in the right hand and a half note chord in the left hand. The notation includes various chord voicings and melodic fragments.

The second system continues the Trio section with two staves. It features a mix of chords and melodic lines. The right hand has some chords with accents (^) and slurs. The left hand provides a steady accompaniment with chords and moving lines.

The third system of the Trio section consists of two staves. It includes first and second endings, indicated by bracketed numbers 1 and 2. The first ending leads to a repeat sign, and the second ending concludes the section. There are accents (^) and slurs over certain notes in both hands.

The fourth system of the Trio section consists of two staves. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and eighth notes.

The fifth system of the Trio section consists of two staves. It features a complex texture with many chords and moving lines in both hands. There are accents (^) and slurs over several notes.

The sixth and final system of the Trio section consists of two staves. It concludes the section with a final chord in the right hand and a final bass line in the left hand. There are accents (^) and slurs over the final notes.