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THE JUNK MAN RAG.

Words by
**CHRIS. SMITH &
FERD. E. MIERISCH.**

Music by
C. LUCKYTH ROBERTS.

Moderato.

PIANO.

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When he'd holler "Rags" out loud, He used to draw an awful crowd;
 Pe - ter he was migh-ty wise, A Junkman's trust he or - ga - nized,

Ev -ry bo - dy knew when Pete was com - ing 'long,
 At each meeting Pete would make them jump and sway,

'Cause they all knew this song:
 When he com - menced to play:

Chorus.
 The Junkman Rag ——— old Peter called it, The Junkman Rag. 'Cause it's a honky a

Rag so sweet, — Ev-'ry bo-dy is on their feet; — The Tur-key trot-ters

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'Rag' followed by eighth notes 'so sweet, —'. The piano accompaniment consists of chords and moving lines in both hands.

glide, slide, up to their part - ner's side, To that mel - o - - dy that's loaded

The second system continues the vocal line with 'glide, slide, up to their part - ner's side, To that mel - o - - dy that's loaded'. The piano accompaniment includes a dynamic marking of *p* (piano) and features a sustained chord in the bass line.

down with harmo - ny, Be-lieve me I'm wild a-bout that Junk - man

The third system continues with 'down with harmo - ny, Be-lieve me I'm wild a-bout that Junk - man'. The piano accompaniment features a dynamic marking of *f* (forte) and includes a sustained chord in the bass line.

Rag. That Rag.

The fourth system features a vocal line with two first endings, marked '1' and '2'. The piano accompaniment includes a dynamic marking of *fz* (fortissimo) and features a complex rhythmic pattern in the bass line.