

1914

Hanky Pank

Harry G. Robinson

Clifford Adams

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HANKY PANK

SLOW DRAG RAG



By
HARRY G. ROBINSON
AND
CLIFFORD ADAMS

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Dedicated to Mr. Horace Peyton

Hanky Pank

Slow Drag Rag

HARRY G. ROBINSON
& CLIFFORD ADAMS

The musical score for 'Hanky Pank' is presented in six systems, each consisting of a grand staff (treble and bass clefs). The piece is in 2/4 time and features a variety of dynamic markings: *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The notation includes complex chordal textures in the right hand and rhythmic accompaniment in the left hand, with frequent use of slurs and accents. The key signature is one sharp (F#).

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. There are several accents (^) above notes in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A *cresc.* (crescendo) marking is present in the bass staff. The system concludes with a *ffz* (fortissimo) dynamic marking and a repeat sign.

Third system of musical notation. The treble staff features a more active melodic line with sixteenth notes. The bass staff continues with chords and single notes. A *mf* (mezzo-forte) dynamic marking is present in the bass staff. Accents (^) are placed above several notes in the bass staff.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff continues with accompaniment. A *f* (forte) dynamic marking is present in the bass staff. Accents (^) are placed above several notes in the bass staff.

Fifth system of musical notation. The treble staff continues with a melodic line. The bass staff continues with accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the bass staff. Accents (^) are placed above several notes in the bass staff.

Sixth system of musical notation. The treble staff continues with a melodic line. The bass staff continues with accompaniment. A *ffz* (fortissimo) dynamic marking is present in the bass staff. The system concludes with a repeat sign.

Trio

USEFUL INSTRUMENTAL NUMBERS

Belle Of Mexico

CHARLES E. LePAIGE

Languidly with motion Tango Dance
mf
Charme d'Amour (Love's Spell)

Charme d'Amour (Love's Spell)

EDWIN F. KENDALL

Valse lente M.M. = 54
p molto espress.
mp legato e molto espress.

Dew Drops

HARRY ARMSTRONG

Allegretto M.M. = 84
mf
rall. a tempo
Molto moderato

Merry Jingling Bells

GEO. L. SPAULDING

Allegro M.M. = 144
mf
Galop Brillante

On Wings Of Love

THEO. BENDIX

Adagio sostenuto M.M. = 80
p
A Reverie

Red Fez

WALTER J. HEARN

Con spirito M.M. = 108
mf
mp
March and Two-Step

The Chimes

HARRY ARMSTRONG

Moderately slow
mf
p softly and sweetly
tremolo ad lib. f

The Light Of Heaven

LOUIS A. DRUMHELLER Op. 75

Andante con espress. M.M. = 92
p
mp
(My Guiding Star) Reverie

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THEY SHOULD BE IN EVERY HOME

MOTHER MACHREE

Lyric by RIDA JOHNSON YOUNG Music by CHAUNCEY OLCOTT & ERNEST R. BALL

Tenderly with much expression

Sure I love the dear sil-ver that shines in your hair, And the
brow that's all fur-rowed, And wrink-led with care I
kiss the dear fin-gers so toil worn for me, Oh, Goo

mp espress.
mf dim.

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SOLO, FOUR KEYS:—B \flat , (B \flat to D) C, D, AND F. DUET, TWO KEYS:—B \flat AND F

A LITTLE BIT OF HEAVEN SHURE THEY CALL IT IRELAND

Poem by J. KEIRN BRENNAN Music by ERNEST R. BALL

Shure, a lit-tle bit of Heav-en fell from out the sky one day, And
nes-tled on the o-cean in a spot so far a-way, And
when the An-gels found it, Shure it looked so sweet and fair, They

L.H.
p a tempo
retard
a tempo

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SOLO, THREE KEYS:—A \flat , (C TO F) B \flat AND C

WHEN IRISH EYES ARE SMILING

Lyric by CHAUNCEY OLCOTT & GEO. GRAFF, JR. Music by ERNEST R. BALL

CHORUS

When I-rish eyes are smi-ling, Sure its like a morn in
Spring. In the lilt of I-rish laugh-ter, You can hear the
an-gels sing. When I-rish hearts are hap-py, All the

p

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SOLO, THREE KEYS:—C, (C TO E) D AND F

Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-li,
Too-ra-loo-ra-loo-ral, Hush now, don't you cry!
Too-ra-loo-ra-loo-ral, Too-ra-loo-ra-

Smoothly with much expression in time
mp in time

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SOLO, THREE KEYS:—C, (C TO C) E \flat AND F

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