



**Micro Pro Musica Press
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**William Severson Arrangement
MPMP02121**

Knock-Out Drops

By

F. Henri Klickmann (1885 — 1966)

Piano Duet

Arranged By

William Severson (1941-)

Duet Piano Score

\$20.00 US

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1711 Second Street. Suite 300, San Francisco, California, 94105, USA

Knock-Out Drops

F. Henri Klickmann (1885 — 1966)

Rag

arr. William Severson

The musical score is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic and a triplet of eighth notes. The bass line starts with a whole rest. The score is divided into systems of two staves each. Dynamics include *f*, *mf*, and *ff*. There are several repeat signs with first and second endings. The piece concludes with a double bar line and a repeat sign.

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Knock-Out Drops

F. Henri Klickmann (1885 — 1966)

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Tempo di Rag - Not too fast ♩=78

8va *loco*

Rag

Musical notation for the first system (measures 1-7). It features a piano introduction with a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*. The piece is in 2/4 time.

Musical notation for the second system (measures 8-16). The right hand continues with a triplet pattern, while the left hand provides a steady bass accompaniment.

Musical notation for the third system (measures 17-23). This system includes a first and second ending for a melodic phrase in the right hand. Dynamics include *ff*.

Musical notation for the fourth system (measures 24-32). The right hand continues with a triplet pattern, and the left hand has a more active bass line. Dynamics include *mf*.

Musical notation for the fifth system (measures 33-39). This system features a glissando in the right hand and a melodic phrase. Dynamics include *loco* and *8va*.

Musical notation for the sixth system (measures 40-47). The right hand continues with a triplet pattern, and the left hand has a steady bass accompaniment.

Musical notation for the seventh system (measures 48-56). This system concludes the piece with a final melodic phrase in the right hand and a bass line in the left hand.

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55

f

mf 1st
f 2nd

60

64

69

73

1. 2.

ff

80

86

1. 2.

3

3

55 *f* *fz* *mf 1st* *f 2nd* *8va-*

60 *8va-*

64 *8va-*

70 *8va-*

74 *8va-* *ff* *8va-*

80 *8va-*

86 *8va-* *15va-* *1.* *2.* *8va-*