

Swing For Two

*1. Jack and Jill / 2. Dear Reflections
3. Spit and Polish / 4. Dreaming*

F Horn & Trombone (♭)

Dennis Armitage

EMR 45099

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Swing For Two

1. Jack and Jill

Dennis Armitage

Medium (Easy)

1. F Horn

2. Trombone



Musical notation for measures 1-6 of 'Jack and Jill'. The score is for F Horn and Trombone. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The music starts with a repeat sign. The first staff (F Horn) begins with a *mf* dynamic. The second staff (Trombone) begins with a *mf* dynamic.



Musical notation for measures 7-13 of 'Jack and Jill'. The score continues for F Horn and Trombone. The key signature remains two flats (Bb, Eb) and the time signature is 2/4.



Musical notation for measures 14-20 of 'Jack and Jill'. The score continues for F Horn and Trombone. The key signature remains two flats (Bb, Eb) and the time signature is 2/4.



Musical notation for measures 21-27 of 'Jack and Jill'. The score continues for F Horn and Trombone. The key signature remains two flats (Bb, Eb) and the time signature is 2/4.



Musical notation for measures 28-35 of 'Jack and Jill'. The score continues for F Horn and Trombone. The key signature remains two flats (Bb, Eb) and the time signature is 2/4. Above measure 28, the instruction '2x molto rit.' is written. Above measure 30, there is a symbol consisting of a circle with a cross inside. Dynamics include *<f* and *mf*.



Musical notation for measures 36-42 of 'Jack and Jill'. The score continues for F Horn and Trombone. The key signature changes to three flats (Bb, Eb, Fb) and the time signature is 2/4. The music ends with a double bar line.

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2. Dear Reflections

Quite Slowly (Freely)

The musical score for 'Dear Reflections' is written for piano in a key of three flats (B-flat major or D-flat minor) and common time (C). The tempo is 'Quite Slowly (Freely)'. The score consists of six systems of music, each with a treble and bass staff joined by a brace. The first system (measures 1-5) features a melody in the treble staff and a supporting bass line in the bass staff, with dynamics *p* and *mf*. The second system (measures 6-10) continues the melody and bass line, with dynamics *mf* and *mf*. The third system (measures 11-14) shows the melody and bass line, with dynamics *mf* and *mf*. The fourth system (measures 15-18) continues the melody and bass line, with dynamics *mf* and *mf*. The fifth system (measures 19-22) shows the melody and bass line, with dynamics *mf* and *mf*. The sixth system (measures 23-26) concludes the piece, with dynamics *mf* and *mf*. The score is marked with various musical notations, including notes, rests, and slurs.

6

11

15

19

23

(Melody)

3. Spit and Polish

Medium Polka

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the bass line is in the bass clef. Both parts are marked with a forte (*f*) dynamic. The melody features eighth and sixteenth notes, while the bass line consists of a steady eighth-note accompaniment.

Measures 7-14. The melody continues with eighth and sixteenth notes. The dynamics change to mezzo-forte (*mf*) for both the treble and bass parts. The bass line remains a steady eighth-note accompaniment.

Measures 15-22. The melody continues with eighth and sixteenth notes. The dynamics remain mezzo-forte (*mf*) for both parts. The bass line continues with a steady eighth-note accompaniment.

Measures 23-28. The melody continues with eighth and sixteenth notes. The dynamics change back to forte (*f*) for both parts. The bass line continues with a steady eighth-note accompaniment.

Measures 29-35. The melody continues with eighth and sixteenth notes. The dynamics change to mezzo-forte (*mf*) for both parts. The bass line continues with a steady eighth-note accompaniment. A repeat sign is present at the end of measure 35.

Measures 36-42. The melody continues with eighth and sixteenth notes. The dynamics change to mezzo-forte (*mf*) for both parts. The bass line continues with a steady eighth-note accompaniment. The piece ends with a final measure marked with a forte (*f*) dynamic.

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EMR 5122G	BEATLES, The	Michelle (4)
EMR 5123G	BEATLES, The	Ob-la-di, Ob-la-da (3)
EMR 5124G	BEATLES, The	Penny Lane (3)
EMR 5124G	BEATLES, The	When I'm 64 (3)
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EMR 5122G	BEATLES, The	I Wanna Hold Your Hand (4)
EMR 5123G	BEATLES, The	It's for You (3)
EMR 5122G	BEATLES, The	Michelle (4)
EMR 5123G	BEATLES, The	Ob-la-di, Ob-la-da (3)
EMR 5124G	BEATLES, The	Penny Lane (3)
EMR 5124G	BEATLES, The	When I'm 64 (3)
EMR 5122G	BEATLES, The	Yellow Submarine (4)
EMR 5122G	BEATLES, The	Yesterday (4)
EMR 2070V	CORELLI, A.	Sonata in g-minor
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EMR 14234	DEBONS, Eddy	Saltatio Diabolica