

8 Happy Pieces

*1. The Happy Twins / 2. Just Flirting / 3. Two For The Road
4. Double Or Nothing / 5. Dance With Me / 6. Echo Of A Lullaby
7. East Over West / 8. Jack And Jill*

2 Alto Trombones

Dennis Armitage

EMR 44887

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8 Happy Pieces


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1. The Happy Twins

Bright Tempo

1st Alto Trombone

2nd Alto Trombone



The musical score is written for two alto trombones in 12/8 time, with a key signature of one flat (Bb). The tempo is marked 'Bright Tempo'. The score is divided into five systems, each starting with a measure number (5, 11, 17, 22). The first system begins with a *mf* dynamic. The second system starts at measure 5 and includes a *f* dynamic. The third system starts at measure 11 and includes *p*, *f*, and *mf* dynamics. The fourth system starts at measure 17. The fifth system starts at measure 22 and includes a *p* dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests, with many notes beamed together. Phrasing slurs are used throughout the piece.

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2. Just Flirting

Andantino

4

mf

5

mp

10

mf *mp*

15

mf

19

mp *cresc.*

24

f

The musical score is for a piece titled "2. Just Flirting" in Andantino tempo. It is written for piano in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into systems, with measure numbers 4, 5, 10, 15, 19, and 24 indicated at the beginning of each system. The dynamics range from mezzo-forte (*mf*) to fortissimo (*f*), with some passages marked mezzo-piano (*mp*) and crescendo (*cresc.*). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

3. Two For The Road

Bright Tempo

Measures 1-4 of the piece. The music is in 12/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Bright Tempo'. The dynamics are marked *mf* (mezzo-forte) for both the upper and lower staves. The notation includes eighth and sixteenth notes, rests, and slurs.

5

Measures 5-8. The music continues with similar rhythmic patterns. The dynamics are marked *mp* (mezzo-piano) for both staves in measures 7 and 8. The notation includes eighth and sixteenth notes, rests, and slurs.

10

Measures 9-14. The music features more complex rhythmic patterns with slurs and ties. The dynamics are not explicitly marked in this system, but the notation includes eighth and sixteenth notes, rests, and slurs.

15

Measures 15-19. The music continues with dynamic markings *f* (forte) and *mf* (mezzo-forte) for both staves. The notation includes eighth and sixteenth notes, rests, and slurs.

20

Measures 20-24. The music continues with dynamic markings *mp* (mezzo-piano) for both staves in measure 24. The notation includes eighth and sixteenth notes, rests, and slurs.

25

Measures 25-28. The music concludes with dynamic markings *mp* (mezzo-piano) for both staves. The notation includes eighth and sixteenth notes, rests, and slurs.

4. Double Or Nothing

Easy Medium

musical score for the piece "Double Or Nothing". The score is written for piano and features a key signature of one flat (Bb) and a common time signature (C). The tempo/style is marked "Easy Medium". The score is divided into six systems, each with a measure number (6, 11, 16, 21, 26) at the beginning. The first system starts with a *mf* dynamic. The second system starts with a *mf* dynamic. The third system starts with a *mf* dynamic. The fourth system starts with a *p* dynamic. The fifth system starts with a *mf* dynamic. The sixth system starts with a *mf* dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and ties. The piece concludes with a final cadence in the sixth system.

5. Dance With Me

Medium Waltz

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Medium Waltz'. The score is divided into systems, with measure numbers 7, 12, 17, 23, and 28 indicated at the beginning of their respective systems. The dynamics range from mezzo-forte (*mf*) to piano (*p*).

System 1 (Measures 1-6): Both staves begin with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The right hand often has a half note or quarter note, while the left hand has a more active eighth-note pattern.

System 2 (Measures 7-11): The music continues with similar rhythmic patterns. The right hand has a half note in measure 7, followed by quarter notes. The left hand has a steady eighth-note accompaniment.

System 3 (Measures 12-16): The dynamics change to piano (*p*) in measures 13 and 14. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The right hand has a half note in measure 12, followed by quarter notes. The left hand has a steady eighth-note accompaniment.

System 4 (Measures 17-22): The dynamics return to mezzo-forte (*mf*) in measures 17 and 18. The music continues with similar rhythmic patterns, featuring a mix of eighth and quarter notes. The right hand has a half note in measure 17, followed by quarter notes. The left hand has a steady eighth-note accompaniment.

System 5 (Measures 23-27): The music continues with similar rhythmic patterns, featuring a mix of eighth and quarter notes. The right hand has a half note in measure 23, followed by quarter notes. The left hand has a steady eighth-note accompaniment.

System 6 (Measures 28-32): The music concludes with a mezzo-forte (*mf*) dynamic. The right hand has a half note in measure 28, followed by quarter notes. The left hand has a steady eighth-note accompaniment. The piece ends with a final chord in measure 32.

6. Echo Of A Lullaby

Beguine *Melody*

The musical score is written for piano and melody. It begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The tempo/style is marked 'Beguine'. The score is divided into systems, with measure numbers 5, 10, 15, 20, and 25 indicated at the start of each system. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The word 'Melody' is used to label specific melodic lines. The score features various musical notations such as eighth notes, quarter notes, half notes, and rests, often grouped with beams and slurs. There are also dynamic markings like *mf* and *f* with hairpins indicating crescendos and decrescendos. The piece concludes with a final measure at measure 25.

5

10

15

20

25

mf

f

mp

Melody

7. East Over West

Andante cantabile

This musical score is for the piece "The Swan" by Charles Ives, originally from his opera "The Markis de Sade". It is a piano solo piece, marked "Moderato". The score is written for a single piano and is in 3/8 time. The key signature has one flat (B-flat). The piece is divided into five systems, each containing two staves. The first system starts with a piano introduction marked "mf". The second system begins with a measure marked "5". The third system begins with a measure marked "10". The fourth system begins with a measure marked "15". The fifth system begins with a measure marked "20". The piece concludes with a final measure marked "25". The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like "mf", "p", and "f".

$\text{♩} = 92$

8. Jack And Jill

Medium Bright

5

10

15 To Coda Φ

20

25

f

f

mf cantabile

mf cantabile

mp

f

mf

mp

mp

The musical score is for a piece titled "8. Jack And Jill" with a tempo of 92 beats per minute. It is marked "Medium Bright". The score is written for piano in 12/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into measures, with measure numbers 5, 10, 15, 20, and 25 indicated. The first system (measures 1-4) is marked *f* (forte). The second system (measures 5-8) is marked *f*. The third system (measures 9-12) is marked *f*. The fourth system (measures 13-16) is marked *mf cantabile* (mezzo-forte cantabile). The fifth system (measures 17-20) is marked *mp* (mezzo-piano) and *f* (forte). The sixth system (measures 21-24) is marked *mp* and *f*. The seventh system (measures 25-28) is marked *mp* and *f*. The piece concludes with a Coda symbol.

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