

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 Trumpets or Cornets

Dennis Armitage

EMR 630H

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8 Happy Pieces


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Dennis Armitage

1. The Happy Twins

Bright Tempo



1st B \flat Trumpet
or Cornet

2nd B \flat Trumpet
or Cornet

5

11

17

22

mf

f

p

f

mf

p

p

The musical score is written for two parts: 1st B \flat Trumpet or Cornet and 2nd B \flat Trumpet or Cornet. It is in the key of D major (one sharp) and 2/4 time. The piece is marked 'Bright Tempo'. The score is divided into five systems, with measure numbers 5, 11, 17, and 22 indicated at the beginning of each system. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The piece concludes with a double bar line and a repeat sign.

EMR 630

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2. Just Flirting

Andantino

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andantino'. Both the treble and bass staves begin with a dynamic marking of *mf* (mezzo-forte). The music features flowing eighth-note patterns with various phrasing slurs.

Musical notation for measures 5-8. The dynamics shift to *mp* (mezzo-piano) in both staves. The melodic lines continue with eighth-note figures and some rests.

Musical notation for measures 9-14. This section includes dynamic markings of *mf* and *mp* in both staves, with crescendo and decrescendo hairpins indicating volume changes.

Musical notation for measures 15-18. The dynamics are marked *mf* in both staves. The music maintains its eighth-note rhythmic character.

Musical notation for measures 19-23. The dynamics are marked *mp* in both staves. The final measure of this system includes a *cresc.* (crescendo) marking.

Musical notation for measures 24-27. The dynamics are marked *f* (forte) in both staves. The piece concludes with a key signature change to two flats (B-flat and E-flat).

3. Two For The Road

Bright Tempo

Musical notation for measures 1-4. The piece is in 2/4 time. The first staff (treble clef) starts with a *mf* dynamic. The second staff (bass clef) also starts with a *mf* dynamic. The music features eighth and sixteenth notes with accents.

Musical notation for measures 5-8. The first staff (treble clef) has a *mp* dynamic. The second staff (bass clef) has a *mp* dynamic. The music continues with eighth and sixteenth notes, including some slurs.

Musical notation for measures 9-14. The first staff (treble clef) features a melodic line with slurs and accents. The second staff (bass clef) provides a rhythmic accompaniment with eighth notes.

Musical notation for measures 15-19. The first staff (treble clef) has a *f* dynamic in measure 15, then *mf* in measure 16. The second staff (bass clef) has a *f* dynamic in measure 15, then *mf* in measure 16. The music features eighth and sixteenth notes with accents.

Musical notation for measures 20-24. The first staff (treble clef) has a *mp* dynamic. The second staff (bass clef) has a *mp* dynamic. The music continues with eighth and sixteenth notes, including some slurs.

Musical notation for measures 25-28. The first staff (treble clef) has a *mp* dynamic. The second staff (bass clef) has a *mp* dynamic. The music features eighth and sixteenth notes with slurs.

4. Double Or Nothing

Easy Medium

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Easy Medium'. The dynamics are marked *mf* (mezzo-forte) in both staves. The melody in the right hand features eighth-note patterns and slurs, while the left hand provides a steady accompaniment with eighth notes and some chords.

Musical notation for measures 6-10. The notation continues with similar eighth-note patterns and slurs in both staves. The dynamics remain *mf*.

Musical notation for measures 11-15. The notation continues with similar eighth-note patterns and slurs in both staves. The dynamics remain *mf*.

Musical notation for measures 16-20. The notation continues with similar eighth-note patterns and slurs in both staves. The dynamics are marked *p* (piano) in both staves starting at measure 16.

Musical notation for measures 21-25. The notation continues with similar eighth-note patterns and slurs in both staves. The dynamics are marked *mf* (mezzo-forte) in both staves starting at measure 21.

Musical notation for measures 26-30. The notation continues with similar eighth-note patterns and slurs in both staves. The dynamics remain *mf*.

5. Dance With Me

Medium Waltz

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Medium'. The dynamics are marked *mf* (mezzo-forte) in both staves. The melody in the right hand features a mix of quarter and eighth notes with slurs, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 7-11. The notation continues with similar melodic and accompaniment patterns. The dynamics remain *mf*. The piece maintains its 3/4 time signature and one-sharp key signature.

Musical notation for measures 12-16. The dynamics change to *p* (piano) in both staves for measures 12-16. The melodic lines continue with slurs and grace notes, and the accompaniment remains consistent.

Musical notation for measures 17-22. The dynamics return to *mf* in both staves. The notation continues with the established melodic and accompaniment patterns.

Musical notation for measures 23-27. The notation continues with the established melodic and accompaniment patterns. The dynamics remain *mf*.

Musical notation for measures 28-32. The dynamics are marked *mf* in both staves. The piece concludes with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

6. Echo Of A Lullaby

Beguine

mf *Melody*

5 *f* *f*

10 *mp* *mp*

15 *Melody* *mf* *mf*

20 *Melody*

25 *f* *mp* *f*

7. East Over West

Andante cantabile

Musical score for "7. East Over West" in A major, 3/4 time, marked "Andante cantabile". The score is written for two staves (treble and bass clef) and consists of six systems of music. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piece features a variety of dynamics including *mf*, *p*, and *f*. The first system (measures 1-4) starts with *mf* in both hands, with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment. The second system (measures 5-8) continues with *mf* in the left hand and *p* in the right hand, followed by a dynamic shift to *f* in both hands. The third system (measures 9-12) features *p* dynamics throughout. The fourth system (measures 13-16) starts with *f* in both hands, then moves to *mf*. The fifth system (measures 17-20) features *p* dynamics in the right hand and *mf* in the left hand. The sixth system (measures 21-24) starts with *f* in both hands, then moves to *p* in both hands.

♩ = 92

8. Jack And Jill

Medium Bright

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Medium Bright' and the dynamic is 'f' (forte). The melody is in the right hand, and the bass line is in the left hand. The piece begins with a treble clef and a key signature of one flat.

Measures 5-8 of the piece. The music continues with the same melody and bass line. The dynamic remains 'f'.

Measures 9-14 of the piece. The music continues with the same melody and bass line. The dynamic remains 'f'.

Measures 15-19 of the piece. Measure 15 is marked 'To Coda' with a coda symbol. The dynamic changes to 'mf cantabile' (mezzo-forte cantabile) for measures 15-19. The music is in a more lyrical style.

Measures 20-24 of the piece. The dynamic is 'mp' (mezzo-piano) for measures 20-21, then 'f' (forte) for measures 22-23, and 'mf' (mezzo-forte) for measure 24. The music returns to a more rhythmic style.

Measures 25-28 of the piece. The dynamic is 'mp' (mezzo-piano) for measures 25-28. The music concludes with a final cadence.

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EMR 6228	BARCLAY (Arr.)	Mon Dieu, plus près de Toi
EMR 6228	BARCLAY (Arr.)	Näher, mein Gott, zu Dir
EMR 6228	BARCLAY (Arr.)	Nearer, My God To Thee
EMR 6202	BEETHOVEN, L.v.	Die Ehre Gottes aus der Natur (5)
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EMR 6209	DVORAK, Antonin	Largo aus der Neuen Welt (5)
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EMR 6210	GERSHWIN, George	Summertime (5)
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EMR 6187	MASON, Lowell	Näher, mein Gott zu Dir
EMR 6187	MASON, Lowell	Nearer, My God, To Thee
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EMR 6206	NAULAIS, Jérôme	Album Volume 6 (5)
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EMR 6206	NAULAIS, Jérôme (Arr.)	Candlelight Waltz-Auld Lang Syne (5)
EMR 6209	NAULAIS, Jérôme (Arr.)	Down By the Riverside (5)
EMR 6210	NAULAIS, Jérôme (Arr.)	Glory, Glory, Halleluja (5)
EMR 6204	NAULAIS, Jérôme (Arr.)	Greensleeves (5)
EMR 6203	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
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2 TRUMPETS & ORGAN

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2 TRUMPETS, BASSOON & CONTINUO

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2 TRUMPETS (CORNETS), SPEAKER & PIANO

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EMR 13352	GAY, Bertrand	Le Corbeau et le Renard
EMR 13350	GAY, Bertrand	The Crow and the Fox