

# 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*

Flute & Bassoon

**Dennis Armitage**

EMR 44898

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# 8 Happy Pieces

  
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Dennis Armitage

## 1. The Happy Twins

Bright Tempo



1. Flute  
2. Bassoon

*mf*

6

*f*

11

*p* *f* *mf*

*p* *f* *mf*

17

22

*p*

*p*

Detailed description: This is a musical score for two instruments, Flute and Bassoon, titled '1. The Happy Twins' by Dennis Armitage. The score is in G major (one sharp) and 2/4 time. It begins with the tempo marking 'Bright Tempo' and a dynamic of *mf*. The piece is divided into five systems of music. The first system (measures 1-5) shows both instruments playing a lively melody. The second system (measures 6-10) features a dynamic shift to *f*. The third system (measures 11-16) includes dynamic markings of *p*, *f*, and *mf*. The fourth system (measures 17-21) continues the melodic development. The fifth system (measures 22-25) concludes with a dynamic of *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

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## 2. Just Flirting

Andantino

*mf*

*mf*

5

*mp*

*mp*

10

*mf* *mp*

*mf* *mp*

15

*mf*

*mf*

19

*mp* *cresc.*

*mp* *cresc.*

24

*f*

*f*

### 3. Two For The Road

Bright Tempo

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Bright Tempo'. The dynamic is *mf* (mezzo-forte). The music features a rhythmic pattern of eighth notes and quarter notes with accents.

Musical notation for measures 5-8. The dynamic is *mp* (mezzo-piano). The music continues with the established rhythmic pattern, including some melodic lines with slurs.

Musical notation for measures 9-14. This section features more complex melodic lines with slurs and ties, maintaining the rhythmic foundation.

Musical notation for measures 15-19. The dynamic is *f* (forte) for the first two measures and *mf* for the last three. The music shows a variety of rhythmic and melodic textures.

Musical notation for measures 20-24. The dynamic is *mp*. The music returns to a more rhythmic and melodic pattern similar to the beginning.

Musical notation for measures 25-28. The dynamic is *mp*. The music concludes with melodic lines and rhythmic patterns.

## 4. Double Or Nothing

Easy Medium

Musical notation for measures 1-5. The piece is in 7/8 time. The first system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The lower staff begins with a bass clef and a dynamic marking of *mf*. Both staves feature eighth-note patterns with various accidentals and phrasing slurs.

Musical notation for measures 6-10. The notation continues on two staves, maintaining the 7/8 time signature and *mf* dynamic. The upper staff shows a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment.

Musical notation for measures 11-15. The notation continues on two staves. The upper staff features a melodic line with slurs and ties, and the lower staff provides a rhythmic accompaniment.

Musical notation for measures 16-20. The notation continues on two staves. The upper staff features a melodic line with slurs and ties, and the lower staff provides a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the lower staff at measure 17.

Musical notation for measures 21-25. The notation continues on two staves. The upper staff features a melodic line with slurs and ties, and the lower staff provides a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff at measure 22.

Musical notation for measures 26-30. The notation continues on two staves. The upper staff features a melodic line with slurs and ties, and the lower staff provides a rhythmic accompaniment.

# 5. Dance With Me

## Medium Waltz

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The melody is in the treble clef and the bass line is in the bass clef. Both parts are marked *mf* (mezzo-forte). The music features a waltz-like feel with a steady bass line and a melodic line in the treble.

Musical notation for measures 7-11. The notation continues from the previous system, maintaining the *mf* dynamic and the waltz rhythm.

Musical notation for measures 12-16. The dynamics change to *p* (piano) for both the treble and bass parts. The melody in the treble clef has some rests, while the bass line continues with a steady accompaniment.

Musical notation for measures 17-22. The dynamics return to *mf* (mezzo-forte) for both parts. The melody and bass line continue with the waltz pattern.

Musical notation for measures 23-27. The notation continues with the *mf* dynamic and the characteristic waltz accompaniment.

Musical notation for measures 28-31. The dynamics are marked *mf* (mezzo-forte). The piece concludes with a final cadence in the bass line.

# 6. Echo Of A Lullaby

Beguine

Melody

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The melody is marked *mf* and *Melody*. The bass line is marked *mf*. The notation includes slurs and ties across measures.

5

Musical notation for measures 5-8. The melody continues with slurs and ties. The bass line features a rhythmic accompaniment. Dynamics include *f* (forte) in both the melody and bass.

10

Musical notation for measures 9-14. The melody is marked *mp* (mezzo-piano). The bass line is also marked *mp*. The notation includes slurs and ties.

15

Musical notation for measures 15-19. The melody is marked *mf* (mezzo-forte). The bass line is also marked *mf*. The notation includes slurs and ties.

20

Musical notation for measures 20-24. The melody is marked *mf*. The bass line is marked *f* (forte). The notation includes slurs and ties.

25

Musical notation for measures 25-28. The melody is marked *f* (forte). The bass line is marked *f*. The notation includes slurs and ties.

# 7. East Over West

Andante cantabile

The musical score is written for piano in a 2-staff system (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Andante cantabile'. The score is divided into six systems, each containing two staves. The first system starts with a *mf* dynamic in both staves. The second system begins at measure 5, with dynamics of *p* and *f* in the upper staff, and *p* and *f* in the lower staff. The third system begins at measure 10, with *p* dynamics in both staves. The fourth system begins at measure 15, with *f* dynamics in both staves, transitioning to *mf* in the second half. The fifth system begins at measure 20, with *p* and *mf* dynamics in the upper staff, and *p* and *mf* in the lower staff. The sixth system begins at measure 25, with *f* dynamics in both staves, transitioning to *p* in the second half. The piece concludes with a final *f* dynamic in the lower staff.



♩ = 92

# 8. Jack And Jill

Medium Bright

The musical score is written for piano in 2/4 time. It consists of six systems of two staves each (treble and bass clef). The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked as quarter note = 92. The dynamics are marked as *f* (forte) in both staves. The piece is titled "8. Jack And Jill" and is described as "Medium Bright".

The score is divided into measures, with measure numbers 5, 10, 15, 20, and 25 indicated at the beginning of their respective systems. The notation includes various rhythmic values, slurs, and accents. A "To Coda" symbol (a circle with a cross) appears above measure 15. The dynamics change throughout the piece, including *mf cantabile* (mezzo-forte cantabile) in measures 15-19, *mp* (mezzo-piano) in measures 20-24, and *f* (forte) in measures 20-21. The piece concludes with a *mp* dynamic in the final system.

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