

7 Pieces

1. *Air* (Johann Sebastian Bach)
2. *Abendlied* (Robert Schumann)
3. *The Swan* (Camille Saint-Saëns)
4. *Take A Pair Of Sparkling Eyes* (Sir Arthur Sullivan)
5. *The Moon And I* (Sir Arthur Sullivan)
6. *Greensleeves* (Arr.: Ifor James)
7. *The Girl With The Flaxen Hair* (Claude Debussy)

Piccolo & Piano

Arr.: Ifor James

EMR 54645

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PICCOLO

7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

1. Air

Lento $\text{♩} = 72$

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p

4

1.

7

2.

p

10

mf

p

13

tr

p cresc.

mf

17

Robert Schumann

(1810-1856)

Arr.: Ifor James

2. Abendlied

Lento $\text{♩} = 72$

mp

p

6

mp

3

mp

12

f

p

mf

18

ff

mf

24

EMR 54645

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7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

1. Air

Lento ♩ = 72

p

mp

4

6

9

p

p

mf

mf

EMR 54645

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11

p *p* *tr*

14

p *cresc.* *mf* *p* *mf*

17

p *mf* *rit.* *tr*

2. Abendlied

Robert Schumann

(1810-1856)

Arr.: Ifor James

Lento ♩ = 72

mp *p* *mp* *pp*

6

Musical score for measures 6-10. The system includes a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a melodic phrase, followed by a rest, then continues with a melodic line featuring a triplet of eighth notes. Dynamics include *mp* and *mp*. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

11

Musical score for measures 11-15. The system includes a vocal line and a piano accompaniment. The key signature has two sharps. The vocal line features a melodic phrase with dynamics *f*, *p*, and *mf*. The piano accompaniment includes chords and moving lines, with dynamics *mp* and *f*.

16

Musical score for measures 16-20. The system includes a vocal line and a piano accompaniment. The key signature has two sharps. The vocal line features a melodic phrase with dynamics *f* and *ff*. The piano accompaniment includes chords and moving lines, with dynamics *ff*.

21

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The key signature has two sharps. The vocal line features a melodic phrase with dynamics *mf* and *f*. The piano accompaniment includes chords and moving lines, with dynamics *mf*, *mp*, and *f*.

25

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The key signature has two sharps. The vocal line features a melodic phrase with dynamics *p*. The piano accompaniment includes chords and moving lines.

3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio ♩ = 69

p

pp

3

p

5

mp *p*

mp *p*

7

p

9

mf *mp* *p*

4. Take A Pair Of Sparkling Eyes

Sir Arthur Sullivan

(1842-1900)

Arr.: Ifor James

Allegretto moderato ♩ = 100



Musical notation for measures 1-5. The score is in 6/8 time. The vocal line begins with a rest followed by a melodic phrase starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte).

Musical notation for measures 6-11. The vocal line continues with a melodic phrase, including a first ending bracket over measures 10-11. The piano accompaniment maintains its rhythmic accompaniment. Dynamics include *mf*.

Musical notation for measures 12-17. The vocal line features a second ending bracket over measures 12-13. The piano accompaniment continues with its characteristic accompaniment. Dynamics include *mf*.

Musical notation for measures 18-23. The vocal line continues with a melodic phrase. The piano accompaniment features a bass line with some chordal accompaniment in the right hand. Dynamics include *mf*.

Musical notation for measures 24-28. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord. Dynamics include *mf*. The word "Tempo" is written above the vocal line at the end of the piece.

5. The Moon And I

Sir Arthur Sullivan

(1842-1900)

Arr.: Ifor James

Andante ♩ = 69

p freely

p

5

p *mp* *pp sub.*

mp *pp sub.*

10

mp

mp

15

rit. *slower* *a tempo* ♩ = 69

6. Greensleeves

Traditional
Arr.: Ifor James

Maestoso $\text{♩} = 60$

Musical score for measures 1-5. The piece is in 6/8 time and B-flat major. The piano part features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand starts with a half note G3, followed by quarter notes A3, Bb3, and C4. Dynamics include *p* and *sustained*. A *soft Ped.* instruction is present at the bottom.

6

Musical score for measures 6-12. The piano part continues with the melody in the right hand and bass line in the left hand. The right hand melody includes a fermata over the final note of measure 12. Dynamics include *p* and *gestopft* (stopped). A hairpin crescendo is shown in measure 11.

13

Musical score for measures 13-18. The piano part continues with the melody in the right hand and bass line in the left hand. The right hand melody includes a fermata over the final note of measure 18. Dynamics include *p*.

19

Musical score for measures 19-24. The piano part continues with the melody in the right hand and bass line in the left hand. The right hand melody includes a fermata over the final note of measure 24. Dynamics include *p*.

7. The Girl With The Flaxen Hair

Claude Debussy
(1862-1918)
Arr.: Ifor James

Slowly and Freely ♩ = 92

Measures 1-5 of the piece. The right hand features a melodic line with a mezzo-piano (*mp*) dynamic. The left hand provides harmonic support with a piano (*p*) dynamic, including sustained chords and moving bass lines.

Measures 6-10. The right hand continues the melodic development with some phrasing slurs. The left hand maintains a steady accompaniment with various chordal textures.

Measures 11-15. The right hand shows more intricate melodic patterns. The left hand accompaniment becomes more active, with some sixteenth-note passages in the bass.

Measures 16-20. The piece concludes with an acceleration (*accel.*). The right hand features a rapid melodic run, marked *8va* (octave) and *loco* (loco). The left hand provides a rhythmic accompaniment. A *Ped.* (pedal) marking is present at the end of the section.

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