

# 7 Pieces

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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)

Flute & Piano

**Arr.: Ifor James**

EMR 54646

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FLUTE

# 7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

## 1. Air

Lento  $\text{♩} = 72$

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*p* *tr*

4

7

10

13

17

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

Robert Schumann

(1810-1856)

Arr.: Ifor James

## 2. Abendlied

Lento  $\text{♩} = 72$

*mp* *p*

6

12

18

24

*mp* *f* *p* *mf* *ff* *mf*

EMR 54646

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# 7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

## 1. Air

Lento  $\text{♩} = 72$



Flute

Piano

4

6

9

*p*

*mp*

*p*

*p*

*mf*

*mf*

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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

mp mp

3

This system contains measures 6 through 10. The right-hand part features a melodic line with slurs and a triplet of eighth notes in measure 9. The left-hand part provides harmonic support with chords and moving bass lines. Dynamics include mezzo-piano (mp).

11

mp f p mf

This system contains measures 11 through 15. The right-hand part has a melodic line with dynamic markings of mezzo-piano (mp), forte (f), piano (p), and mezzo-forte (mf). The left-hand part continues with harmonic accompaniment.

16

f ff

This system contains measures 16 through 20. The right-hand part features a melodic line with dynamic markings of forte (f) and fortissimo (ff). The left-hand part has a more active bass line with slurs.

21

mf mp f

This system contains measures 21 through 24. The right-hand part has a melodic line with dynamic markings of mezzo-forte (mf), mezzo-piano (mp), and forte (f). The left-hand part features a complex chordal texture.

25

p

This system contains measures 25 through 28. The right-hand part has a melodic line with a dynamic marking of piano (p). The left-hand part features a complex chordal texture with slurs.

## 3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio ♩ = 69

1

3

5

7

9

*p*

*pp*

*mp*

*p*

*mf*

*mp*

*p*

# 4. Take A Pair Of Sparkling Eyes

Sir Arthur Sullivan

(1842-1900)

Arr.: Ifor James

Allegretto moderato ♩ = 100



The musical score is presented in a standard piano format with three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto moderato' with a metronome marking of ♩ = 100. The score begins with a repeat sign. The first system (measures 1-5) includes a vocal line starting with a half rest followed by a quarter note, and piano accompaniment. The second system (measures 6-11) features a vocal line with a first ending bracket. The third system (measures 12-17) includes a second ending bracket. The fourth system (measures 18-23) continues the vocal and piano parts. The fifth system (measures 24-28) is marked 'Tempo' and shows a change in the piano accompaniment. Dynamics such as 'mf' are indicated throughout the score.

# 5. The Moon And I

Sir Arthur Sullivan

(1842-1900)

Arr.: Ifor James

Andante ♩ = 69

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The first system shows the vocal line starting with a rest, followed by a melodic phrase marked 'p freely'. The piano accompaniment begins with a piano 'p' dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Musical score for measures 5-9. The vocal line continues with dynamics of 'p', 'mp', and 'pp sub.'. The piano accompaniment maintains its harmonic support with dynamics of 'mp' and 'pp sub.'. The piano part features a consistent rhythmic accompaniment with some harmonic shifts in the right hand.

Musical score for measures 10-14. The vocal line has a dynamic of 'mp'. The piano accompaniment continues with a dynamic of 'mp'. The piano part features a consistent rhythmic accompaniment with some harmonic shifts in the right hand.

Musical score for measures 15-18. The vocal line includes markings for 'rit.', 'slower', and 'a tempo ♩ = 69'. The piano accompaniment features a dynamic of 'mp'. The piano part features a consistent rhythmic accompaniment with some harmonic shifts in the right hand.



# 6. Greensleeves

Traditional  
Arr.: Ifor James

Maestoso  $\text{♩} = 60$

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Maestoso' with a quarter note equal to 60 beats per minute. The first system (measures 1-5) features a vocal line that is mostly silent, with piano accompaniment starting at measure 1. The piano part includes a 'p' dynamic marking and the instruction 'sustained' in the right hand, and 'soft Ped.' in the left hand. The second system (measures 6-12) begins with a vocal line marked 'gestopft' and 'p' at measure 6. The piano accompaniment continues with a 'p' dynamic marking. The third system (measures 13-19) shows the vocal line continuing with a melodic line, while the piano accompaniment provides harmonic support with chords and moving bass lines.

# 7. The Girl With The Flaxen Hair

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

Slowly and Freely ♩ = 92

Musical score for measures 1-5. The piece is in 3/4 time. The first system shows the right-hand melody starting with a mezzo-piano (*mp*) dynamic. The piano accompaniment begins with a piano (*p*) dynamic, featuring sustained chords in the right hand and a rhythmic pattern in the left hand.

Musical score for measures 6-10. The right-hand melody continues with flowing eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 11-15. The right-hand melody becomes more active with sixteenth-note passages. The piano accompaniment includes a complex rhythmic pattern in the left hand and chords in the right hand.

Musical score for measures 16-20. The right-hand melody is marked *8va* (octave up) and *loco* (loco). The piece concludes with an *accel.* (accelerando) marking. A *Ped.* (pedal) marking is present at the bottom of the system.

**FLUTE & PIANO**

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EMR 19576	POROMBESCU, Ciprian	Balada
EMR 304A	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
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EMR 19508	RIMSKY-KORSAKOV	Le Vol du Bourdon
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EMR 266A	RIMSKY-KORSAKOV	The Flight of the Bumble Bee
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EMR 13847	ROCHA, Gilles	From Another Galaxy
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EMR 2174A	SAINT-SAËNS, C.	Romance
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EMR 2042A	SCHUBERT, Franz	Die Forelle
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EMR 8597	SUBA, Eduardo (Arr.)	Tico-Tico (5)
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EMR 2070A	CORELLI, A.	Sonata in g-minor

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EMR 2140A	GALLIARD, J.E.	Sonata N° 2 in G major
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EMR 2142A	GALLIARD, J.E.	Sonata N° 4 in E minor
EMR 2143A	GALLIARD, J.E.	Sonata N° 5 in D minor
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