

# 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)

Baritone Saxophone & Piano

**Arr.: Ifor James**

EMR 54654

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BARITONE  
SAXOPHONE

# 7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

## 1. Air

Lento ♩ = 72

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*p* *tr*

4

7 *p*

10 *mf* *p*

13 *tr* *p cresc.* *mf* *rit*

17

Robert Schumann

(1810-1856)

Arr.: Ifor James

## 2. Abendlied

Lento ♩ = 72

*mp* *p*

6 *mp* 3 *mp*

12 *f* *p* *mf*

18 *ff* *mf*

24 *p*

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# 7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

## 1. Air

Lento ♩ = 72

Baritone Saxophone

Piano

4

6

9

*p*

*mp*

*p*

*mf*

*mf*

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11

14

17

## 2. Abendlied

Robert Schumann

(1810-1856)

Arr.: Ifor James

Lento ♩ = 72

6

Musical score for measures 6-10. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in G major, marked *mp*. It features a triplet of eighth notes in measure 8. The piano accompaniment is in B-flat major and provides harmonic support with chords and moving lines in both hands.

11

Musical score for measures 11-15. The vocal line continues with a melodic phrase, marked *f* in measure 12, then *p* and *mf* in measures 14 and 15. The piano accompaniment features a *mp* dynamic in measure 11 and *f* in measure 12, with various chordal textures.

16

Musical score for measures 16-20. The vocal line has a *f* dynamic in measure 16 and *ff* in measure 17. The piano accompaniment features a *ff* dynamic in measure 17, with a more active bass line.

21

Musical score for measures 21-24. The vocal line starts with a *mf* dynamic in measure 21 and *f* in measure 23. The piano accompaniment features a *mf* dynamic in measure 21, *mp* in measure 22, and *f* in measure 23. There are some rests in the vocal line in measures 21 and 22.

25

Musical score for measures 25-28. The vocal line has a *p* dynamic in measure 25. The piano accompaniment features a *p* dynamic in measure 25 and includes some rests in the bass line in measures 26 and 27.

## 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



Musical notation for measures 1-5. The score is in 6/8 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* (mezzo-forte).

Musical notation for measures 6-11. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and a consistent bass line. Dynamics include *mf*.

Musical notation for measures 12-17. The vocal line has a first ending bracket over measures 12-13 and a second ending bracket over measures 14-17. The piano accompaniment continues with its characteristic rhythmic pattern. Dynamics include *mf*.

Musical notation for measures 18-23. The vocal line concludes with a final melodic phrase. The piano accompaniment features some chordal textures and a steady bass line. Dynamics include *mf*.

Musical notation for measures 24-29. The tempo marking **Tempo** appears above the vocal line. The vocal line has a final melodic flourish. The piano accompaniment concludes with a few chords and a final bass note. Dynamics include *mf*.

# 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 flat (B-flat). The tempo is marked 'Andante' with a metronome marking of ♩ = 69. The first staff (treble clef) begins with a fermata and then a melodic line starting at measure 2, marked *p freely*. The piano accompaniment (grand staff) starts at measure 1 with a piano (*p*) accompaniment of chords and moving lines.

5

Musical score for measures 5-8. The piano accompaniment continues with chords and moving lines. The first staff has a melodic line starting at measure 5, marked *p*, then *mp*, and *pp sub.* in measure 8. The piano accompaniment has markings *mp* and *pp sub.* in measures 7 and 8 respectively.

10

Musical score for measures 9-14. The piano accompaniment continues with chords and moving lines. The first staff has a melodic line starting at measure 9, marked *mp*. The piano accompaniment has a marking *mp* in measure 11.

15

Musical score for measures 15-18. The piano accompaniment continues with chords and moving lines. The first staff has a melodic line starting at measure 15, marked *rit.*, *slower*, and *a tempo ♩ = 69* in measure 18. The piano accompaniment has markings *rit.*, *slower*, and *a tempo* in measures 15, 16, and 17 respectively.



# 6. Greensleeves

Traditional  
Arr.: Ifor James

Maestoso  $\text{♩} = 60$

First system of the musical score, measures 1-5. It features a vocal line and a piano accompaniment. The piano part includes the instruction *p sustained* and *soft Ped.* The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8.

Second system of the musical score, measures 6-12. The piano part includes the instruction *gestopft* (stopped) and *p* (piano). The key signature and time signature remain the same.

Third system of the musical score, measures 13-18. This system continues the piano accompaniment with various chordal textures. The key signature and time signature remain the same.

Fourth system of the musical score, measures 19-24. This system concludes the piece with a final vocal line and piano accompaniment. The key signature and time signature remain the same.

# 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 with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is 'Slowly and Freely' with a metronome marking of ♩ = 92. The first system shows the vocal line starting with a mezzo-piano (*mp*) dynamic and the piano accompaniment starting with a piano (*p*) dynamic.

Musical score for measures 6-10. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and arpeggiated figures.

Musical score for measures 11-15. The vocal line features more complex rhythmic patterns, and the piano accompaniment includes some chromatic movement in the bass line.

Musical score for measures 16-20. The vocal line is marked *8va* (octave up) and *loco* (ad libitum). The piano accompaniment includes a *Ped.* (pedal) marking. The tempo is marked *accel.* (accelerando).

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