

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)

Trombone (♭ + ♪) & Piano

Arr.: Ifor James

EMR 54662

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7 Pieces

1. Air

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

Lento ♩ = 72

Trombone

Piano

p

mp

tr

4

6

1. 2.

p

mf

9

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11

14

17

2. Abendlied

Robert Schumann

(1810-1856)

Arr.: Ifor James

Lento ♩ = 72

6

Measures 6-10 of the musical score. The bass line features a melodic line with a triplet in measure 8. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mp* and *mp*.

11

Measures 11-15 of the musical score. The bass line has a dynamic change from *f* to *p* to *mf*. The piano accompaniment features chords and a bass line. Dynamics include *mp*, *f*, *p*, and *mf*.

16

Measures 16-20 of the musical score. The bass line has a dynamic change from *f* to *ff*. The piano accompaniment features chords and a bass line. Dynamics include *f* and *ff*.

21

Measures 21-24 of the musical score. The bass line has a dynamic change from *mf* to *f*. The piano accompaniment features chords and a bass line. Dynamics include *mf*, *mp*, and *f*.

25

Measures 25-28 of the musical score. The bass line has a dynamic change from *p*. The piano accompaniment features chords and a bass line. Dynamics include *p*.

3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio ♩ = 69

The musical score is for the piece "The Swan" by Camille Saint-Saëns, arranged by Ifor James. It is in 6/8 time, key of B-flat major, and tempo Adagio (♩ = 69). The score is divided into five systems, each starting with a measure number (3, 5, 7, 9). The piano (p) and piano-piano (pp) accompaniment is in the left hand, and the melody is in the right hand. The score includes various dynamics such as *pp*, *p*, *mp*, and *mf*.

System 1 (Measures 3-4): The piano part features a continuous eighth-note accompaniment. The right hand has a melody starting on a whole note, followed by a half note. Dynamics: *pp* for the piano part, *p* for the right hand.

System 2 (Measures 5-6): The piano part continues with the eighth-note accompaniment. The right hand has a melody starting on a whole note, followed by a half note. Dynamics: *mp* for the piano part, *p* for the right hand.

System 3 (Measures 7-8): The piano part continues with the eighth-note accompaniment. The right hand has a melody starting on a whole note, followed by a half note. Dynamics: *mp* for the piano part, *p* for the right hand.

System 4 (Measures 9-10): The piano part continues with the eighth-note accompaniment. The right hand has a melody starting on a whole note, followed by a half note. Dynamics: *mf* for the piano part, *mp* for the right hand.

System 5 (Measures 11-12): The piano part continues with the eighth-note accompaniment. The right hand has a melody starting on a whole note, followed by a half note. Dynamics: *p* for the piano part, *p* for the right hand.

4. Take A Pair Of Sparkling Eyes

Sir Arthur Sullivan

(1842-1900)

Arr.: Ifor James

Allegretto moderato ♩. = 100



6

12

18

24

Tempo

5. The Moon And I

Sir Arthur Sullivan

(1842-1900)

Arr.: Ifor James

Andante ♩ = 69

Measures 1-4 of the piece. The bass line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment starts with a half note chord (F4, A3) and continues with a steady eighth-note accompaniment. Dynamics include *p* freely and *p*.

5

Measures 5-8. The bass line continues the melodic phrase. Dynamics include *p*, *mp*, and *pp sub.*. The piano accompaniment features chords and a steady eighth-note accompaniment.

10

Measures 9-14. The bass line continues the melodic phrase. Dynamics include *mp*. The piano accompaniment features chords and a steady eighth-note accompaniment.

15

Measures 15-18. The bass line continues the melodic phrase. Dynamics include *rit.*, *slower*, and *a tempo*. The piano accompaniment features chords and a steady eighth-note accompaniment.

6. Greensleeves

Traditional
Arr.: Ifor James

Maestoso $\text{♩} = 60$

p sustained

soft Ped.

6

gestopft

p

p

p

13

19

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 bassoon part (bottom staff) begins with a melody marked *mp*. The piano accompaniment (top two staves) features chords and arpeggiated figures, with a *p* dynamic marking in measure 4.

Measures 6-10. The bassoon part continues its melodic line. The piano accompaniment includes arpeggiated chords and sustained notes, with a *p* dynamic marking in measure 6.

Measures 11-15. The bassoon part features a more active melodic line. The piano accompaniment consists of arpeggiated chords and sustained notes, with a *p* dynamic marking in measure 11.

Measures 16-20. The bassoon part has a melodic line with a *loco* marking in measure 18. The piano accompaniment includes arpeggiated chords and sustained notes, with a *p* dynamic marking in measure 16. The piece concludes with an *accel.* marking in measure 20 and a *Ped.* (pedal) marking in measure 19.

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3 Trombones (Fortsetzung - Continued - Suite)

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