

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)

Bass Trombone & Piano

Arr.: Ifor James

EMR 54663

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BASS
TROMBONE

7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

1. Air

Lento $\text{♩} = 72$

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4

7

10

13

17

p

tr

mf

p cresc.

mf

rit.

tr

Robert Schumann

(1810-1856)

Arr.: Ifor James

2. Abendlied

Lento $\text{♩} = 72$

6

12

18

24

mp

p

mp

3

f

p

mf

ff

mf

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7 Pieces

1. Air

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

Lento ♩ = 72

Bass Trombone

Piano



4

6

9

EMR 54663

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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 and single notes. Dynamics include *mp* (mezzo-piano) and *mp* (mezzo-piano).

11

Measures 11-15 of the musical score. The bass line has a melodic line with a crescendo leading to a *mf* (mezzo-forte) dynamic. The piano accompaniment features chords and single notes. Dynamics include *mp* (mezzo-piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte).

16

Measures 16-20 of the musical score. The bass line has a melodic line with a crescendo leading to a *ff* (fortissimo) dynamic. The piano accompaniment features chords and single notes. Dynamics include *f* (forte) and *ff* (fortissimo).

21

Measures 21-24 of the musical score. The bass line has a melodic line with a crescendo leading to a *f* (forte) dynamic. The piano accompaniment features chords and single notes. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte).

25

Measures 25-28 of the musical score. The bass line has a melodic line with a crescendo leading to a *p* (piano) dynamic. The piano accompaniment features chords and single notes. Dynamics include *p* (piano).

3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio ♩ = 69

3

5

7

9

pp

p

mp

p

mf

mp

p

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 music is in 3/4 time, key of B-flat major. The bass line starts with a rest, then enters with a melody marked *p* freely. The piano accompaniment consists of chords in the right hand and single notes in the left hand, marked *p*.

5

Measures 5-8. The bass line continues with a melody marked *p*, *mp*, and *pp* sub. The piano accompaniment features chords in the right hand and single notes in the left hand, marked *mp* and *pp* sub.

10

Measures 9-14. The bass line continues with a melody marked *mp*. The piano accompaniment features chords in the right hand and single notes in the left hand, marked *mp*.

15

Measures 15-18. The bass line continues with a melody marked *rit.*, *slower*, and *a tempo* ♩ = 69. The piano accompaniment features chords in the right hand and single notes in the left hand, marked *rit.*, *slower*, and *a tempo*.

6. Greensleeves

13

Traditional
Arr.: Ifor James

Maestoso $\text{♩} = 60$

The musical score for 'Greensleeves' is presented in three systems. The first system (measures 1-5) features a treble and bass staff with a key signature of three flats and a 6/8 time signature. The treble staff begins with a piano (*p*) dynamic and a 'sustained' marking. The bass staff includes a 'soft Ped.' instruction. The second system (measures 6-12) includes a 'gestopft' (stopped) marking and a piano (*p*) dynamic. The third system (measures 13-19) continues the melodic and harmonic development. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.

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 and middle staves) features chords and arpeggiated figures, with the piano part marked *p*.

6

Measures 6-10. The bassoon part continues its melodic line. The piano accompaniment provides harmonic support with sustained chords and moving lines.

11

Measures 11-15. The bassoon part has a more active role with eighth-note patterns. The piano accompaniment features complex chordal textures and arpeggios.

16

accel.

Measures 16-20. The piece accelerates. The bassoon part (bottom staff) has a melodic line with a *loco* section. The piano accompaniment (top and middle staves) features rapid arpeggiated figures. The section ends with a *Red.* (Reduction) marking.

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