

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)

Tuba & Piano

Arr.: Ifor James

EMR 54665

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TUBA

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

p cresc.

mf

tr

Robert Schumann

(1810-1856)

Arr.: Ifor James

2. Abendlied

Lento $\text{♩} = 72$

6

12

18

24

mp

mp

f

ff

p

mf

mf

p

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7 Pieces

1. Air

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

Lento $\text{♩} = 72$



4

6 1. 2.

9

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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 of eighth notes in measure 8. The piano accompaniment consists of chords in the right hand and single notes in the left hand. 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 fortissimo (*f*) dynamic in measure 13, followed by a piano (*p*) dynamic in measure 14 and a mezzo-forte (*mf*) dynamic in measure 15. The piano accompaniment features chords in the right hand and single notes in the left hand. 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 fortissimo (*ff*) dynamic in measure 17. The piano accompaniment features chords in the right hand and single notes in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo).

21

Measures 21-24 of the musical score. The bass line has a melodic line with a mezzo-forte (*mf*) dynamic in measure 21 and a fortissimo (*f*) dynamic in measure 23. The piano accompaniment features chords in the right hand and single notes in the left hand. 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 piano (*p*) dynamic in measure 26. The piano accompaniment features chords in the right hand and single notes in the left hand. 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 bass line begins with a rest, followed by a melodic phrase starting on measure 3 marked *p freely*. The piano accompaniment starts on measure 1 with a *p* dynamic, featuring a steady eighth-note pattern in the right hand and block chords in the left hand.

5

Measures 5-8. The bass line continues with a melodic line, marked *p* in measure 5, *mp* in measure 6, and *pp sub.* in measure 7. The piano accompaniment provides harmonic support with chords, marked *mp* in measure 6 and *pp sub.* in measure 7.

10

Measures 9-14. The bass line features a melodic phrase marked *mp* in measure 10. The piano accompaniment continues with chords, marked *mp* in measure 11. There are crescendo and decrescendo markings in both staves.

15

Measures 15-18. The piece concludes with a deceleration. The bass line is marked *rit.* and *slower*. The piano accompaniment features sustained chords in the right hand and moving lines in the left hand. The tempo returns to *a tempo* with a final ♩ = 69 marking.

6. Greensleeves

13

Traditional
Arr.: Ifor James

Maestoso $\text{♩} = 60$

The musical score is written for piano in G minor (three flats) and 8/8 time. It consists of four systems of staves. The first system (measures 1-5) features a treble staff with a melody starting on a half note G, marked *p* and *sustained*, and a bass staff with a simple accompaniment. The second system (measures 6-12) begins with a measure rest, followed by a treble staff melody marked *gestopft* and *p*, and a bass staff accompaniment. The third system (measures 13-18) continues the treble melody and bass accompaniment. The fourth system (measures 19-22) concludes the piece with a final treble melody and bass accompaniment. The score 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 a *p* dynamic marking in measure 4.

6

Measures 6-10. The bassoon part continues its melodic line. The piano accompaniment consists of sustained chords and arpeggiated patterns in the right hand, and a steady eighth-note accompaniment in the left hand.

11

Measures 11-15. The bassoon part has a more active role with sixteenth-note passages. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a moving bass line in the left hand.

16

accel.

Measures 16-20. The piece accelerates. The bassoon part (bottom staff) has a melodic line with a *loco* marking. The piano accompaniment (top and middle staves) includes a *8va* (octave) marking and a *loco* marking. A *Ped.* (pedal) marking is present at the end of the section.

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