

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)

Violoncello & Piano

Arr.: Ifor James

EMR 54671

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

1. Air

Lento ♩ = 72

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p

p

mf

p

p cresc. mf rit

2. Abendlied

(1810-1856)

Arr.: Ifor James

Lento ♩ = 72

mp

p

mp

f

p mf

ff

mf

7 Pieces

1. Air

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

Lento ♩ = 72

Violoncello *p*

Piano *mp*

4

6 1. 2.

9 *mf*

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11

p *tr*

14

p *cresc.* *mf*

17

p *tr*

2. Abendlied

Robert Schumann

(1810-1856)

Arr.: Ifor James

Lento ♩ = 72

mp *p*

6

Musical score for measures 6-10. The piece is in B-flat major (two flats) and 4/4 time. Measure 6 features a triplet of eighth notes in the bass line. Dynamic markings include *mp* (mezzo-piano) and *mp* (mezzo-piano).

11

Musical score for measures 11-15. Measure 11 has a forte (*f*) dynamic. Measure 12 has a piano (*p*) dynamic. Measure 13 has a mezzo-forte (*mf*) dynamic. Measure 14 has a forte (*f*) dynamic. Measure 15 has a mezzo-forte (*mf*) dynamic.

16

Musical score for measures 16-20. Measure 16 has a forte (*f*) dynamic. Measure 17 has a fortissimo (*ff*) dynamic. Measure 18 has a fortissimo (*ff*) dynamic. Measure 19 has a fortissimo (*ff*) dynamic. Measure 20 has a fortissimo (*ff*) dynamic.

21

Musical score for measures 21-24. Measure 21 has a mezzo-forte (*mf*) dynamic. Measure 22 has a mezzo-forte (*mf*) dynamic. Measure 23 has a forte (*f*) dynamic. Measure 24 has a forte (*f*) dynamic.

25

Musical score for measures 25-28. Measure 25 has a piano (*p*) dynamic. Measure 26 has a piano (*p*) dynamic. Measure 27 has a piano (*p*) dynamic. Measure 28 has a piano (*p*) dynamic.

3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio ♩ = 69

3

5

7

9

pp

p

mp

p

mf

mp

p

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 whole note G. The piano accompaniment starts with a half note chord on F and G, followed by a series of chords. Dynamics include *p* freely and *p*.

5

Measures 5-8. The bass line continues with a melodic phrase. Dynamics include *p*, *mp*, and *pp sub.*. The piano accompaniment features chords and a melodic line in the right hand.

10

Measures 9-14. The bass line has a melodic phrase with a crescendo. Dynamics include *mp*. The piano accompaniment continues with chords and a melodic line.

15

Measures 15-18. The bass line features a melodic phrase with a ritardando and a tempo change. Dynamics include *rit.*, *slower*, and *a tempo*. The piano accompaniment includes chords and a melodic line. The tempo is marked as *a tempo* ♩ = 69.

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 grand staff. The treble staff begins with a *p* (piano) dynamic and a 'sustained' marking. The bass staff includes a 'soft Ped.' (soft pedal) instruction. The second system (measures 6-12) starts at measure 6 and includes a 'gestopft' (stopped) marking above the treble staff and a *p* dynamic. The third system (measures 13-19) starts at measure 13 and continues the piece. The score is written in G minor (three flats) and 8/8 time. The piece concludes at measure 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 and middle staves) features chords and arpeggiated figures, with a *p* dynamic marking in the right hand.

Measures 6-10. The bassoon part continues its melodic line. The piano accompaniment includes arpeggiated chords and moving bass lines.

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

Measures 16-20. The piece concludes with an *accel.* (accelerando) marking. The bassoon part has an *8va* (octave) marking and a *loco* (loco) marking. The piano accompaniment includes a *Ped.* (pedal) marking. The final measure ends with a fermata.

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