

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)

Contrabass & Piano

Arr.: Ifor James

EMR 54672

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7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

1. Air

Lento ♩ = 72

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1. *p*

4

7 2. *p*

10 *mf* *p*

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

17

Robert Schumann

(1810-1856)

Arr.: Ifor James

2. Abendlied

Lento ♩ = 72

mp *p*

6 *mp* 3 *mp*

12 *f* *p* *mf* *f*

18 *ff* *mf*

24


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7 Pieces

Johann Sebastian Bach

(1685-1750)

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1. Air

Lento ♩ = 72

Contrabass

Piano

4

6

9

p

mp

p

p

mf

mf

EMR 54672

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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 includes a bass line and a grand staff (treble and bass clefs). The bass line features a melodic line with a triplet of eighth notes in measure 8. Dynamic markings include *mp* at the beginning and end of the system. A hairpin crescendo is shown over measures 7-8.

11

Musical score for measures 11-15. The system includes a bass line and a grand staff. The bass line has a melodic line with a dynamic marking of *f* in measure 12, followed by a hairpin decrescendo to *p* and then a hairpin crescendo to *mf*. The grand staff has a dynamic marking of *mp* at the beginning and *f* in measure 12.

16

Musical score for measures 16-20. The system includes a bass line and a grand staff. The bass line has a melodic line with dynamic markings of *f* and *ff*. The grand staff has a dynamic marking of *ff* in measure 17.

21

Musical score for measures 21-24. The system includes a bass line and a grand staff. The bass line has a melodic line with dynamic markings of *mf* and *f*. The grand staff has dynamic markings of *mf*, *mp*, and *f*.

25

Musical score for measures 25-29. The system includes a bass line and a grand staff. The bass line has a melodic line with a dynamic marking of *p* in measure 26. The grand staff has a dynamic marking of *p* in measure 26.

3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio $\text{♩} = 69$

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



Musical score for measures 1-5. The piece begins with a repeat sign. The bass line starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mf* (mezzo-forte).

Musical score for measures 6-11. The bass line continues with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment maintains its rhythmic pattern. A first ending bracket spans measures 10 and 11.

Musical score for measures 12-17. The bass line features a melodic line with a second ending bracket over measures 15 and 16. The piano accompaniment continues with chords and eighth notes. Dynamics include *mf*.

Musical score for measures 18-23. The bass line continues with a melodic line of eighth notes. The piano accompaniment features chords and eighth notes. Dynamics include *mf*.

Musical score for measures 24-28. The bass line features a melodic line with a slur over measures 26 and 27. The piano accompaniment continues with chords and eighth notes. The word "Tempo" is written above the staff in measure 24.

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 two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple harmonic accompaniment in the left hand. Dynamics include *p* and *p freely*.

5

Musical score for measures 5-9. The vocal line continues with a melodic phrase starting on a half note G4, followed by a more complex melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and a steady bass line. Dynamics include *p*, *mp*, and *pp sub.*.

10

Musical score for measures 10-14. The vocal line features a melodic phrase starting on a half note G4, followed by a phrase with eighth and sixteenth notes. The piano accompaniment continues with harmonic support. Dynamics include *mp*.

15

Musical score for measures 15-18. The vocal line includes a phrase with eighth and sixteenth notes, followed by a phrase with a half note G4. The piano accompaniment features a phrase with a half note G4. The tempo markings are *rit.*, *slower*, and *a tempo* with a quarter note equal to 69 beats per minute. Dynamics include *mp*.

6. Greensleeves

Traditional
Arr.: Ifor James

Maestoso $\text{♩} = 60$

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The first system (measures 1-5) features a piano (*p*) melody in the right hand with a 'sustained' instruction and a soft pedal ('soft Ped.') in the left hand. The second system (measures 6-12) includes the instruction 'gestopft' (stopped) and dynamic markings of *p*. The third system (measures 13-19) continues the piece with various chordal textures and melodic lines.

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 two flats (B-flat and E-flat). The tempo is 'Slowly and Freely' with a quarter note equal to 92 beats per minute. The first system shows the bass line starting with a mezzo-piano (*mp*) dynamic and the piano accompaniment starting with a piano (*p*) dynamic. The piano part features a prominent sustained chord in the right hand.

Musical score for measures 6-10. The bass line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and some movement in the left hand.

Musical score for measures 11-15. The bass line features a more active melodic line with some grace notes. The piano accompaniment continues with chords and some rhythmic patterns.

Musical score for measures 16-20. The piece concludes with an acceleration (*accel.*). The piano part includes an 8va (octave) marking and a *loco* marking. A pedal point (*Ped.*) is indicated at the end of the piece.

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