

Little Suite Nr. 3

E $\flat$ Cornet & Piano

Ifor James

EMR 49244

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Little Suite Nr. 3

1

Ifor James

Moderato

Score for **Little Suite Nr. 3**, Movement 1, by Ifor James. The piece is in 2/4 time, key of D major (one sharp), and marked **Moderato**.

The score is written for **E♭ Cornet** and **Piano**.

Measures 1-9: The E♭ Cornet enters with a melody marked *mf*. The Piano accompaniment features a rhythmic pattern of eighth notes, starting *f*, then *dim.*, and *mf*.

Measures 10-19: The E♭ Cornet continues its melodic line. The Piano accompaniment maintains the eighth-note pattern.

Measures 20-31: The E♭ Cornet plays a more active melodic line. The Piano accompaniment features a more complex texture with chords and moving lines. A repeat sign is present at the end of measure 31.

Measures 32-35: The E♭ Cornet plays a short melodic phrase. The Piano accompaniment continues with chords. A **D.C. al Coda** instruction is present.

Coda (Measures 36-39): The E♭ Cornet plays a short melodic phrase. The Piano accompaniment concludes with a final chord.

Gently

Measures 1-4. The melody is in the right hand, starting with a whole rest, then a half note G4, and a half note A4. The piano accompaniment is in the left hand, starting with a whole rest, then a half note G3, and a half note A3. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

5

Measures 5-8. The melody continues with a half note B4, a half note C5, and a half note D5. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

9

Measures 9-12. The melody starts with a half note E5, followed by a half note F5, and a half note G5. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *mf* (mezzo-forte).

13

Measures 13-16. The melody starts with a half note A5, followed by a half note B5, and a half note C6. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* (piano).

17

Measures 17-20. The melody starts with a half note D6, followed by a half note E6, and a half note F6. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* (piano).

Allegro

First system of music (measures 1-7). The right hand (treble clef) starts with a whole rest, then plays a melody starting on G4, moving up stepwise to A4, B4, and C5, ending with a half note. The left hand (bass clef) plays a continuous eighth-note accompaniment pattern in F major. Dynamics: *mp* (mezzo-piano) is marked above the right hand and below the left hand.

8

Second system of music (measures 8-15). The right hand continues the melody from measure 7. The left hand continues the eighth-note accompaniment. Dynamics: *mp* is marked below the left hand.

16

Third system of music (measures 16-24). The right hand continues the melody. The left hand continues the eighth-note accompaniment. Dynamics: *mp* is marked below the left hand.

25

Fourth system of music (measures 25-33). The right hand continues the melody. The left hand continues the eighth-note accompaniment. Dynamics: *mp* is marked below the left hand.

34

rall.

Slower

Fifth system of music (measures 34-40). The right hand plays a melody starting on G4, moving up stepwise to A4, B4, and C5, ending with a half note. The left hand plays a continuous eighth-note accompaniment pattern in F major. Dynamics: *p* (piano) is marked below the right hand and below the left hand. The tempo marking "rall." and "Slower" is present above the right hand.

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