

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)

Alto Trombone & Piano

Arr.: Ifor James

EMR 54661

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ALTO
TROMBONE

7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

1. Air

Lento $\text{♩} = 72$

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p

tr

p

mf

p

tr

p cresc.

mf

rit

Robert Schumann

(1810-1856)

Arr.: Ifor James

2. Abendlied

Lento $\text{♩} = 72$

mp

p

mp

3

f

p

mf

ff

mf

EMR 54661

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7 Pieces

1. Air

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

Lento $\text{♩} = 72$

Alto Trombone

Piano



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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 system includes a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in measure 6, followed by a rest in measure 7, and then continues with a melodic line in measures 8-10. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamic markings include *mp* (mezzo-piano) in measures 6, 7, and 10. A triplet of eighth notes is marked with a '3' in measure 9.

11

Measures 11-15 of the musical score. The vocal line features a melodic phrase in measure 11, a rest in measure 12, and then continues with a melodic line in measures 13-15. The piano accompaniment consists of chords and moving lines. Dynamic markings include *mp* (mezzo-piano) in measure 11, *f* (forte) in measure 13, *p* (piano) in measure 14, and *mf* (mezzo-forte) in measure 15.

16

Measures 16-20 of the musical score. The vocal line has a melodic phrase in measure 16, followed by a rest in measure 17, and then continues with a melodic line in measures 18-20. The piano accompaniment features chords and moving lines. Dynamic markings include *f* (forte) in measure 16, *ff* (fortissimo) in measure 18, and *ff* (fortissimo) in measure 19.

21

Measures 21-24 of the musical score. The vocal line starts with a rest in measure 21, followed by a melodic phrase in measure 22, and then continues with a melodic line in measures 23-24. The piano accompaniment consists of chords and moving lines. Dynamic markings include *mf* (mezzo-forte) in measure 21, *mp* (mezzo-piano) in measure 22, and *f* (forte) in measure 23.

25

Measures 25-28 of the musical score. The vocal line has a melodic phrase in measure 25, followed by a rest in measure 26, and then continues with a melodic line in measures 27-28. The piano accompaniment features chords and moving lines. A dynamic marking of *p* (piano) is present in measure 27.

3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio ♩ = 69

1

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

p freely

p

5

p

mp

pp sub.

mp

pp sub.

10

mp

mp

15

rit.

slower

a tempo ♩ = 69

mp

6. Greensleeves

13

Traditional
Arr.: Ifor James

Maestoso ♩ = 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 6/8 time signature. The treble staff begins with a piano (*p*) dynamic and a 'sustained' marking. The bass staff includes a 'soft Ped.' (soft pedal) instruction. The second system (measures 6-12) includes a 'gestopft' (stopped) marking above the treble staff and a piano (*p*) dynamic. The third system (measures 13-19) continues the melody in the treble staff and accompaniment in the bass staff. The score is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a 6/8 time signature.

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 music is in 3/4 time, key of B-flat major. The vocal line (soprano) begins with a melody marked *mp*. The piano accompaniment (treble and bass clef) features chords and arpeggiated figures, with a *p* dynamic marking in measure 4.

6

Measures 6-10. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving bass lines.

11

Measures 11-15. The vocal line features a more active melodic line. The piano accompaniment includes chords and arpeggiated patterns.

16

accel.

Measures 16-20. The piece concludes with an acceleration. The vocal line has a final melodic phrase. The piano accompaniment includes a section marked *8va* (octave) and *loco* (loco). The bass line ends with a *Red.* (Reduction) marking.

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