

# 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)

E<sup>b</sup> Horn & Piano

**Arr.: Ifor James**

EMR 54660

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**E $\flat$  HORN**

# 7 Pieces

**Johann Sebastian Bach**

(1685-1750)

Arr.: Ifor James

## 1. Air

Lento  $\text{♩} = 72$

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*p* *tr*

4

7

10

13

17

*p* *mf* *p*

*p cresc.* *mf* *rit.*

**Robert Schumann**

(1810-1856)

Arr.: Ifor James

## 2. Abendlied

Lento  $\text{♩} = 72$

*mp* *p*

6

12

18

24

*mp* *f* *p* *mf*

*ff* *mf* *p*

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# 7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

## 1. Air

Lento ♩ = 72



The musical score is arranged for Eb Horn and Piano. It begins with a tempo marking of 'Lento' and a metronome marking of ♩ = 72. The Eb Horn part starts with a dynamic of *p* and includes a trill (*tr*) in the first measure. The Piano part starts with a dynamic of *p* in the right hand and *mp* in the left hand. The score is divided into four systems, with measure numbers 4, 6, and 9 indicated at the start of their respective systems. The first system (measures 1-3) features a long melodic line in the Eb Horn and a rhythmic accompaniment in the Piano. The second system (measures 4-5) continues the melodic development. The third system (measures 6-8) includes a first and second ending for the Eb Horn part, with a dynamic of *p*. The fourth system (measures 9-12) features a dynamic of *mf* and includes a trill in the Eb Horn part.

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11

*p* *tr*

14

*p* *cresc.* *mf*

17

*p* *rit.* *tr*

## 2. Abendlied

Robert Schumann

(1810-1856)

Arr.: Ifor James

Lento ♩ = 72

*mp* *p* *pp*

6

*mp* *mp* 3

11

*mp* *f* *p* *mf*

16

*f* *ff* *ff*

21

*mf* *mp* *f*

25

*p*

## 3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio ♩ = 69

3

5

7

9

# 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 system includes a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern in the right hand and a more active line in the left hand. Dynamics include *mf*.

Musical score for measures 6-11. The vocal line continues with a melodic line, including a first ending bracket. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf*.

Musical score for measures 12-17. The vocal line features a second ending bracket. The piano accompaniment continues with its rhythmic and harmonic accompaniment. Dynamics include *mf*.

Musical score for measures 18-23. The vocal line continues with a melodic line. The piano accompaniment features a more active bass line. Dynamics include *mf*.

Musical score for measures 24-29. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord. The word "Tempo" is written above the system. Dynamics include *mf*.

# 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 one flat (B-flat). The tempo is marked 'Andante' with a metronome marking of ♩ = 69. The first staff (treble clef) begins with a fermata and then plays a melodic line starting at measure 2, marked *p freely*. The piano accompaniment (grand staff) starts at measure 1 with a piano (*p*) accompaniment of chords and eighth notes.

5

Musical score for measures 5-8. The piano accompaniment continues with chords and eighth notes. The first staff has a melodic line starting at measure 5, marked *p*. At measure 6, the dynamics change to *mp*. At measure 8, the dynamics change to *pp sub.*

10

Musical score for measures 9-14. The piano accompaniment continues with chords and eighth notes. The first staff has a melodic line starting at measure 9, marked *mp*. The piano accompaniment has a *mp* dynamic marking at measure 10.

15

Musical score for measures 15-18. The piano accompaniment continues with chords and eighth notes. The first staff has a melodic line starting at measure 15, marked *rit.*, *slower*, and *a tempo* with a metronome marking of ♩ = 69.



# 6. Greensleeves

Traditional  
Arr.: Ifor James

Maestoso  $\text{♩} = 60$

The musical score is presented in three systems. The first system (measures 1-5) features a vocal line and a piano accompaniment. The piano part includes the instruction *p sustained* and *soft Ped.*. The second system (measures 6-12) includes the instruction *gestopft* and *p*. The third system (measures 13-18) continues the piano accompaniment. The fourth system (measures 19-20) concludes the piece. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8.

# 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 three flats (B-flat, E-flat, A-flat). The first system shows the vocal line starting with a mezzo-piano (*mp*) dynamic and the piano accompaniment starting with a piano (*p*) dynamic. The piano part features a prominent bass line with sustained chords.

Musical score for measures 6-10. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and a steady bass line.

Musical score for measures 11-15. The vocal line features more complex rhythmic patterns, and the piano accompaniment includes some chordal textures and a moving bass line.

Musical score for measures 16-20. The vocal line is marked *8<sup>va</sup>* (octave above) and *loco* (ad libitum). The piano accompaniment includes a *ped.* (pedal) marking. The tempo is marked *accel.* (accelerando).

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