

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)

Soprano Saxophone & Piano

Arr.: Ifor James

EMR 54651

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SOPRANO
SAXOPHONE

7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

1. Air

Lento $\text{♩} = 72$

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p

4

7

10

13

17

p

mf

p cresc.

mf

rit.

ROBERT SCHUMANN

(1810-1856)

Arr.: Ifor James

2. Abendlied

Lento $\text{♩} = 72$

mp

6

12

18

24

p

mp

f

p

mf

ff

mf

EMR 54651

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7 Pieces

Johann Sebastian Bach

(1685-1750)

Arr.: Ifor James

1. Air

Lento $\text{♩} = 72$

The musical score is arranged for Soprano Saxophone and Piano. It consists of four systems of music. The first system (measures 1-3) features a Soprano Saxophone part starting with a *p* dynamic and a Piano accompaniment with a *mp* dynamic. The second system (measures 4-5) continues the melodic line in the saxophone and the accompaniment. The third system (measures 6-8) includes a first and second ending for the saxophone part, with a *p* dynamic. The fourth system (measures 9-11) concludes the piece with a *mf* dynamic. The score includes various musical notations such as slurs, trills, and dynamic markings.

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11

p

p

tr

14

p *cresc.* *mf*

p *mf*

17

p *rit.* *tr*

2. Abendlied

Robert Schumann

(1810-1856)

Arr.: Ifor James

Lento ♩ = 72

mp *p*

mp *pp*

6

mp *mp*

11

mp *f* *p* *mf*

16

f *ff* *ff*

21

mf *mf* *mp* *f*

25

p

3. The Swan

Camille Saint-Saëns

(1835-1921)

Arr.: Ifor James

Adagio ♩ = 69

p

pp

3

p

5

mp *p*

mp *p*

7

p

9

mf *mp* *p*

4. Take A Pair Of Sparkling Eyes

Sir Arthur Sullivan

(1842-1900)

Arr.: Ifor James

Allegretto moderato ♩ = 100



Musical notation for measures 1-5. The score is in 6/8 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* (mezzo-forte).

Musical notation for measures 6-11. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and a consistent bass line. A first ending bracket is present at the end of measure 11.

Musical notation for measures 12-17. The vocal line has a second ending bracket starting at measure 12. The piano accompaniment continues with its characteristic rhythmic pattern. Dynamics include *mf*.

Musical notation for measures 18-23. The vocal line features a melodic phrase with a slur. The piano accompaniment continues with chords and a steady bass line.

Musical notation for measures 24-28. The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a final chord. The word "Tempo" is written above the vocal line at 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. The tempo is Andante with a metronome marking of ♩ = 69. 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 notes in the right hand and chords in the left hand. Dynamic markings include *p* freely and *p*.

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 active line with eighth notes. Dynamic markings include *p*, *mp*, and *pp sub.*. The piano accompaniment provides harmonic support with chords and some eighth-note patterns. Dynamic markings include *mp* and *pp sub.*.

10

Musical score for measures 10-14. The vocal line has a rest in measure 10, then resumes with a melodic phrase. Dynamic markings include *mp*. The piano accompaniment continues with chords and rhythmic patterns. Dynamic markings include *mp*.

15

Musical score for measures 15-18. The vocal line features a melodic phrase with dynamic markings *rit.*, *slower*, and *a tempo ♩ = 69*. The piano accompaniment includes chords and some sustained notes. Dynamic markings include *rit.*, *slower*, and *a tempo ♩ = 69*.

6. Greensleeves

Traditional
Arr.: Ifor James

Maestoso ♩ = 60

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The tempo is marked 'Maestoso' with a quarter note equal to 60 beats per minute. The first system (measures 1-5) features a piano accompaniment with a 'p sustained' dynamic and a 'soft Ped.' instruction. The second system (measures 6-12) includes the instruction 'gestopft' (stopped) and a 'p' dynamic. The third system (measures 13-18) continues the piano accompaniment with various chordal textures. The fourth system (measures 19-20) concludes the piece with a final vocal phrase and piano accompaniment.

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 tempo is 'Slowly and Freely' with a quarter note equal to 92 beats per minute. 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 sustained chord in the right hand and a moving bass line in the left hand.

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

Musical score for measures 11-15. The vocal line features a more active melodic line. The piano accompaniment includes some chordal textures and a moving bass line.

Musical score for measures 16-20. The vocal line is marked with *8^{va}* (octave up) and *loco* (ad libitum). The piano accompaniment includes a *ped.* (pedal) marking. The tempo is marked *accel.* (accelerando). The piano part features a more active bass line and some chordal textures.

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