



John Gibson

United States (USA), Vancouver

Sussex Carol woodwind duet Traditional

About the artist

John Gibson is the owner/operator of JB Linear Music and music4woodwinds.com

John was born in Dallas, Texas and began studying with Oakley Pittman, who was director of bands at Southern Methodist University and principal clarinetist of the Dallas Symphony. John and his family moved to Denver, Colorado where he studied with the retired principal clarinetist of the Denver Symphony, Val (Tiny) Henrich. Further studies with David Etheridge, Jerry Neil Smith, and John McGrosso completed his studies and resulted in a music education degree and a masters of music performance degree from the University of Colorado. During his time at CU, John discovered his interest in arranging, taking classes in that topic whenever possible.

While clarinet has been his principal instrument, he also played oboe, flute, saxophone and penny whistles in other venues. Presently, John plays clarinet in the Vancouver, Washington Symphony and in the Oregon Chamber Players in Portland, Oregon. He is a... (more online)

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-linear-music.htm>

About the piece



Title: Sussex Carol woodwind duet
Composer: Traditional
Arranger: Gibson, John
Copyright: Copyright 2010 by JB Linear Music
Instrumentation: All instrument
Style: Christmas - Carols
Comment: A beautiful carol for flexible woodwind duet. Includes parts for C, Bb, Eb, and C bass clef. More music at www.music4woodwinds.com

John Gibson on free-scores.com



- listen to the audio
- share your interpretation
- comment
- contact the artist

Sussex Carol

For Woodwind Duet

Ralph Vaughan Williams

Trans. by John Gibson

Score

Moderato $\text{♩} = 66$

The score is written for two parts, Part 1 (C) and Part 2 (C), in C major and 6/8 time. It begins with a *mf* dynamic. The first system shows the initial measures with a repeat sign. The second system starts at measure 6. The third system starts at measure 12 and includes a 3/4 time signature change. The fourth system starts at measure 17 and includes a *p* dynamic marking and a crescendo hairpin.

2 Score

1 (C) *mf*

2 (C) *mf*

1 (C) *f*

2 (C) *f*

1 (C) *mf*

2 (C) *mf*

rallentando

1 (C) *mf* *p*

2 (C) *mf* *p*

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Score

Moderato $\text{♩} = 66$

Part 1 (Bb) Part 2 (Bb)

Musical notation for the first system, measures 1-5. Part 1 (Bb) and Part 2 (Bb) are shown. The music is in 6/4 time and begins with a repeat sign. Dynamics include *mf*.

1 (Bb) 2 (Bb)

Musical notation for the second system, measures 6-11. Part 1 (Bb) and Part 2 (Bb) are shown. The music continues with various note values and slurs.

1 (Bb) 2 (Bb)

Musical notation for the third system, measures 12-16. Part 1 (Bb) and Part 2 (Bb) are shown. The music includes a change in time signature from 6/4 to 3/4 and back to 6/4.

1 (Bb) 2 (Bb)

Musical notation for the fourth system, measures 17-21. Part 1 (Bb) and Part 2 (Bb) are shown. The music includes a change in time signature from 3/4 to 6/4 and a dynamic marking of *p*.

2 Score

1 (Bb) *mf*

2 (Bb) *mf*

1 (Bb) *f*

2 (Bb) *f*

1 (Bb) *mf*

2 (Bb) *mf*

rallentando

1 (Bb) *mf* *p*

2 (Bb) *mf* *p*

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Moderato $\text{♩} = 66$

Part 1 (Eb) *mf*

Part 2 (Eb) *mf*

1 (Eb)

2 (Eb)

1 (Eb)

2 (Eb)

1 (Eb)

2 (Eb)

p

2 Score

22

1 (Eb)

2 (Eb)

mf

mf

27

1 (Eb)

2 (Eb)

f

f

32

1 (Eb)

2 (Eb)

mf

35

1 (Eb)

2 (Eb)

mf

p

mf

p

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Moderato $\text{♩} = 66$

B.C. Part 1 (C)

B.C. Part 2 (C)

mf

mf

BC 1 (C)

BC 2 (C)

6

BC 1 (C)

BC 2 (C)

12

BC 1 (C)

BC 2 (C)

17

p

p

2 Score

22

BC 1 (C)

BC 2 (C)

mf

27

BC 1 (C)

BC 2 (C)

f

32

BC 1 (C)

BC 2 (C)

mf

rallentando

35

BC 1 (C)

BC 2 (C)

mf

p