



John Gibson

Arrangeur, Compositeur, Editeur, Professeur

États-Unis, Vancouver, Washington

A propos de l'artiste

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 an instructor of clarinet and saxophone. Although John loves marketing his music through JB Linear Music, he also gets great pleasure from giving it away in his monthly newsletter.

Site Internet: <http://www.music4woodwinds.com>

A propos de la pièce



Titre: The Wild (-er) Horseman
[2+2+2+3 and 3+3+2]

Compositeur: Schumann, Robert

Arrangeur: Gibson, John

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Instrumentation: Piano seul

Style: Contemporain

Commentaire: The Wild Horseman in odd meters with apologies to Robert Schumann. I usually do woodwind ensembles, but thought this would be fun on piano.

John Gibson sur [free-scores.com](http://www.free-scores.com)

http://www.free-scores.com/partitions_gratuites_linear-music.htm

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The Wild (-er) Horseman

Piano

(2+2+2+3 and 3+3+2) Apologies to Robert Schumann

John Gibson, arr.

Spirito

4

7

10

13

mf

Musical score for measures 13-16. The piece is in 6/8 time. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*. The system concludes with a double bar line and a repeat sign.

17

Musical score for measures 17-19. The right hand continues with chords and melodic fragments, and the left hand maintains the eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

TAP FINGERS ON THE PIANO

20

f

Musical score for measures 20-22. This section is marked *f* and consists of rhythmic tapping exercises. The right hand has a series of 'x' marks, and the left hand has a series of '*' marks, indicating finger taps. The system concludes with a double bar line and a repeat sign.

23

Musical score for measures 23-25. The right hand plays a melodic line with eighth notes and slurs, and the left hand provides a supporting accompaniment. The system concludes with a double bar line and a repeat sign.

26

Musical score for measures 26-29. The right hand features a melodic line with eighth notes and slurs, and the left hand provides a supporting accompaniment. The system concludes with a double bar line and a repeat sign.

29

Musical score for measures 29-31. The piece is in 3/8 time. Measures 29-30 have a key signature of one sharp (F#). Measure 31 changes to a key signature of one flat (Bb). The music features eighth notes with accents and slurs in both hands.

32

ff

Musical score for measures 32-35. The music consists of dotted quarter notes in the right hand and eighth notes in the left hand. The key signature is one flat (Bb). There are dynamic markings *ff* and *rit.* with a double bar line.

Led. * *Led.* * *Led.* * *Led.* *

36

p

Musical score for measures 36-38. Measure 36 has a key signature of one flat (Bb). Measure 37 changes to a key signature of one sharp (F#). The music features dotted quarter notes in the right hand and eighth notes in the left hand. There are dynamic markings *p* and *rit.* with a double bar line.

Led. * *Led.* *