



Anton J Jansen

Afrique du Sud

The lonely Rider (Opus 6 - Short & Simple Pieces For Piano)

A propos de l'artiste

I was born and educated in South Africa, but I have been living in Taiwan since 1995 where I work as an educator. I never received any formal music training, and taught myself to play the piano and the clarinet. In 1987 I was band director for the SAINTS military band in Kimberley where I got involved in formal music and musicianship. In 1989 I studied voice training under Hannelie van Niekerk for a year and had a few performances with the Free State Youth Orchestra as a soloist in Riversdale in 1992. At the same period, I was also the choir conductor of the school choir. I completed a short composition course under the guidance of Jamie Henke from the University of Wisconsin, Madison in 2002. To date, three of my compositions have been performed with permission. The first one was Opus 1, Lament for the Moody, in 2004 by Cha Bao Su, a Taiwanese pianist. In 2010 my composition, No 1 - Jarmins Toolbox, from my Opus 6 Short and simple pieces for Piano, was used in an inter-school piano com... (la suite en ligne)

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A propos de la pièce



Titre : The lonely Rider
[Opus 6 - Short & Simple Pieces For Piano]
Compositeur : Jansen, Anton J
Arrangeur : Jansen, Anton J
Droit d'auteur : Copyright Anton J Jansen
Editeur : Jansen, Anton J
Instrumentation : clavier
Style : Contemporain

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THE LONELY RIDER

ANTON J JANSEN

♩ = 96

Musical notation for measures 1-5. The piece is in 4/4 time. The right hand features a melodic line with dynamics *p*, *mp*, *p*, *mp*, *f*, and *p*. The left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 6-10. The right hand continues the melodic line with dynamics *mp*, *p*, *mp*, and *f*. The left hand accompaniment remains consistent.

Musical notation for measures 11-15. The right hand has a more active role with chords and dynamics *mp*. The left hand accompaniment continues.

Musical notation for measures 16-20. The right hand features a triplet of eighth notes with dynamics *f*, *mp*, *f*, and *mp*. The left hand accompaniment continues.

Musical notation for measures 21-25. The right hand has a melodic line with dynamics *p*, *mp*, *p*, *mp*, *f*, and *p*. The left hand accompaniment continues.

Musical notation for measures 26-30. The right hand has a melodic line with dynamics *mp*, *p*, *mp*, *f*, *f*, *mp*, *f*, *mp*, *f*, *mp*, and *f*. The left hand accompaniment continues.

31

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

36

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

41

f *mf* *f* *mf* *3*

46

f *mp* *3*

51

3 *p* *mp* *p* *mp* *f*

56

p *mp* *p* *mp* *f* *ff* *p*