



# Jan Karman

Composer

## About the artist

Born in 1937 in The Netherlands, music came to me very naturally: there was an abundance of music making and singing in the family, while not before my 17th I took formal lessons in playing the organ, the piano and theory of harmony under supervision of a very strict teacher, during several years.

Later I have been playing the flute for many years, learning the old German and Italian masters, but also such composers as Koechlin, Ibert, Roussel, Jana#263;ek, Hindemith, Genzmer.

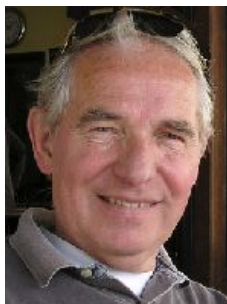
Main influence of my composing work came from the Flemish Renaissancists, Joh. Seb. Bach and his predecessors like Joh. Christoff Bach, and from several 20th century French composers, as well as the Belgian organist/composer Flor Peeters.

Latent project: setting the melodies of the Genevan Psalter in fugues.

I made a professional career in the field of actuarial science and information technology, while as a composer I am an autodidact.

**Artist page :** <http://www.free-scores.com/Download-PDF-Sheet-Music-jkarman.htm>

## About the piece



**Title:** Pastorale  
**Composer:** Karman, Jan  
**Copyright:** Copyright © Jan Karman  
**Publisher:** Karman, Jan  
**Instrumentation:** Organ solo  
**Style:** Classical

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Jan Karman

Pastorale

voor orgel

# Pastorale

Jan Karman

*dolce*

Organ

*mp*

*p*

5

9

13

17

1. 2.

*mp*

20

*p*

23

26

29

Musical score for measures 29-31. The piece is in G major (one sharp) and 3/4 time. The right hand features a flowing eighth-note melody with some sixteenth-note passages. The left hand provides a simple accompaniment with dotted half notes and quarter notes.

32

Musical score for measures 32-34. Measure 34 contains a first ending (1.) marked with a repeat sign and a fermata. The right hand continues with a melodic line, while the left hand has a simple accompaniment.

35

Musical score for measures 35-37. Measure 35 contains a second ending (2.) marked with a repeat sign and a fermata. The right hand has a melodic line with some slurs, and the left hand has a simple accompaniment.

38

Musical score for measures 38-40. The right hand continues with a melodic line, and the left hand has a simple accompaniment.

41

Musical score for measures 41-44. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with dotted rhythms and some longer notes. The key signature is G major, and the time signature is 3/4.

45

Musical score for measures 45-48. The right hand continues the melodic development with various rhythmic patterns. The left hand accompaniment includes some longer notes and rests. The key signature is G major, and the time signature is 3/4.

49

Musical score for measures 49-52. The right hand concludes the piece with a final melodic phrase. The left hand accompaniment includes a *rit.* (ritardando) marking above the first measure of this system. The piece ends with a double bar line. The key signature is G major, and the time signature is 3/4.