



# Jan Karman

Compositeur

## A propos de l'artiste

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, Janáček, Hindemith, Genzmer.

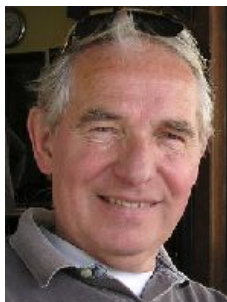
Main influence of my composing work came from the Flemish Renaissancists, Joh. Seb. Bach and his predecessors like Joh. Christoff Bach, and from several 20th century French composers, as well as the Belgian organist/composer Flor Peeters.

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.

**Page artiste :** [http://www.free-scores.com/partitions\\_gratuites\\_jkarman.htm](http://www.free-scores.com/partitions_gratuites_jkarman.htm)

## A propos de la pièce



**Titre :** Fugue sur Psaume 84  
[Dan ta maison je suis heureux]

**Compositeur :** Karman, Jan

**Arrangeur :** Karman, Jan

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**Editeur :** Karman, Jan

**Instrumentation :** Basson, Violon, Alto et Violoncelle

**Style :** Classique

**Commentaire :** Fugue sur la mélodie de Psaume 84, pour cordes, dans laquelle Brahms nous rejoint à 1:25 avec le basson

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# Dans ta maison je suis heureux

GP-084

Jan Karman

Andante e dolce

The musical score is arranged in three systems. The first system includes staves for Violin, Viola, Cello, Violoncello, and Bassoon. The second system includes staves for Violin (Vln.), Viola (Vla.), Cello (Vc.), Violoncello (Vc.), and Bassoon (Bsn.). The third system includes staves for Violin (Vln.), Viola (Vla.), Cello (Vc.), Violoncello (Vc.), and Bassoon (Bsn.). The score is in G major (one sharp) and 6/8 time. The tempo is marked 'Andante e dolce'. The first system shows the initial measures, with the Cello and Viola playing a rhythmic pattern. The second system starts at measure 5, where the Violin and Viola enter with a melodic line. The third system starts at measure 10, continuing the melodic development. The Bassoon part is mostly silent throughout the score.

15

Vln. Vla. Vc. Vc. Bsn.

This system contains measures 15 through 19. The Violin I part (Vln.) features a melodic line with eighth and sixteenth notes. The Viola (Vla.) and two Violoncello (Vc.) parts provide harmonic support with similar rhythmic patterns. The Bassoon (Bsn.) part is mostly silent, with a few notes appearing in measure 19. The key signature has one sharp (F#) and the time signature is 4/4.

20

Vln. Vla. Vc. Vc. Bsn.

This system contains measures 20 through 24. The Violin I part continues its melodic line. The Viola and Violoncello parts have more active lines. The Bassoon part enters in measure 20 with a rhythmic pattern. The key signature and time signature remain the same.

25

*rit.* *a tempo*

Vln. Vla. Vc. Vc. Bsn.

This system contains measures 25 through 29. It includes performance markings: *rit.* (ritardando) above measures 25-27 and *a tempo* above measure 28. The Violin I part has a more prominent melodic role. The Bassoon part has a more active line. The key signature and time signature remain the same.

30

*rit.*

Vln. Vla. Vc. Vc. Bsn.

This system contains measures 30 through 34. It includes the performance marking *rit.* (ritardando) above measure 30. The Violin I part has a long, sustained note in measure 31. The Viola and Violoncello parts have long, sustained notes in measures 31-32. The Bassoon part is mostly silent. The key signature and time signature remain the same.