



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, Janacek, Hindemith, Genzmer.

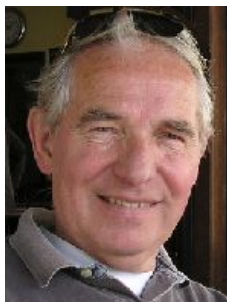
Main influence of my composing work came from the Flemish Renaissancists, Joh. Seb. Bach and his predecessors like Joh. Christoff Bach, and from several 20th century French composers, as well as the Belgian organist/composer Flor Peeters.

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

A propos de la pièce



Titre : Mon Dieu, mon Dieu, pourquoi m'abandonner?
[GP-022]
Compositeur : Karman, Jan
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Style : Religieux - Eglise

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Mon Dieu, mon Dieu, pourquoi m'abandonner

GP-022

Mel: Loys Bourgeois

Arr: Jan Karman

Andante

The musical score is written for four voices: Soprano, Alto, Baritone, and Bass. It is in the key of D major (one sharp) and 4/4 time. The tempo is marked 'Andante'. The lyrics are in French and are repeated across three systems of music.

System 1:

- Soprano: Mon
- Alto: Mon Dieu, mon Dieu, pour - quoi m'a - ban - don - ner? Mon
- Baritone: (rest)
- Bass: (rest)

System 2 (starting at measure 5):

- Soprano: Dieu, mon Dieu, pour - quoi m'a - ban - don - ner?
- Alto: Dieu, mon Dieu, pour - quoi m'a - ban - don - ner?
- Baritone: (rest)
- Bass: (rest)

System 3 (starting at measure 10):

- Soprano: Mon Dieu, mon Dieu, pour - quoi m'a - ban - don - ner?
- Alto: Mon Dieu, mon Dieu, pour - quoi m'a - ban - don - ner?
- Baritone: Mon Dieu, mon Dieu, pour - quoi m'a - ban - don - ner?
- Bass: (rest)

Mon Dieu, mon Dieu, pourquoi m'abandonner

2

15

Sop
Alt
Bar
Bas

Musical score for Soprano, Alto, Baritone, and Bass, measures 15-19. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto and Baritone parts also use treble clefs, while the Bass part uses a bass clef. The music consists of quarter and eighth notes, with some rests.

20

Sop
Alt
Bar
Bas

Mon Dieu, mon Dieu, pour - quoi m'a - ban - don -

Musical score for Soprano, Alto, Baritone, and Bass, measures 20-24. The lyrics are: "Mon Dieu, mon Dieu, pour - quoi m'a - ban - don -". The Soprano part has lyrics under the notes. The Alto and Baritone parts have lyrics under the notes. The Bass part has rests.

25

Sop
Alt
Bar
Bas

ner? Mon Dieu, mon Dieu, pour - quoi m'a - ban - don - ner? Mon

Musical score for Soprano, Alto, Baritone, and Bass, measures 25-29. The lyrics are: "ner? Mon Dieu, mon Dieu, pour - quoi m'a - ban - don - ner? Mon". The Soprano part has lyrics under the notes. The Alto and Baritone parts have lyrics under the notes. The Bass part has rests.

30

Sop
Alt
Bar
Bas

Dieu, mon Dieu, pour - quoi m'a - ban - don - ner?

Musical score for Soprano, Alto, Baritone, and Bass, measures 30-34. The lyrics are: "Dieu, mon Dieu, pour - quoi m'a - ban - don - ner?". The Soprano part has lyrics under the notes. The Alto and Baritone parts have lyrics under the notes. The Bass part has rests.

35

Musical score for Soprano, Alto, Baritone, and Bass, measures 35-39. The key signature is one sharp (F#). The Soprano part features a melodic line with a long note at the end of measure 39. The Alto part provides harmonic support with a similar melodic contour. The Baritone part has a more active bass line. The Bass part is mostly silent.

Adagio

40

rit. *rit.*

Musical score for Soprano, Alto, Baritone, and Bass, measures 40-43. The tempo is marked *Adagio* and the dynamics are *rit.* (ritardando). The lyrics are: "Dieu qui dé - li - vres!". The Soprano part has a long note at the end of measure 43. The Alto part has a similar melodic line. The Baritone part has a more active bass line. The Bass part is mostly silent.

Dieu qui dé - li - vres!

Dieu qui dé - li - vres!

Dieu qui dé - li - vres!

Dieu qui dé - li - vres!