

*Collection Around The World*

# **Folk Songs From The Netherlands**

**Bassoon & Piano / Organ**

**Arr.: Colette Mourey**

**EMR 86608**

1. Vader Jacob / Father Jacob
2. Berend Botje / Bernard at sea
3. Hoofd, schouders, knie en teen / Head, shoulders, knees and toes
4. Ik zag twee beren / I saw two Bears
5. In de maneschijn / In the Moonlight

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# Collection Around The World

## Folk Songs From The Netherlands

BASSOON

### 1. Vader Jacob / Father Jacob

Traditional  
Arr.: Colette Mourey

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Andantino  $\text{♩} = 92$

11

18

24

**A** Adagietto  $\text{♩} = 72$

31

39

48

**B** Allegro  $\text{♩} = 144$

59

The musical score is written for Bassoon in G major (one sharp) and 2/4 time. It begins with a key signature change from G major to D major (two sharps) at measure 11. The tempo is Andantino at 92 beats per minute. The score includes various dynamics such as *p*, *cresc.*, *mp*, *mf*, *f*, *pp*, *sfz*, and *pp pesante*. It features several trills and triplet markings. The score is divided into two sections: Section A (Adagietto, 72 bpm) starting at measure 24, and Section B (Allegro, 144 bpm) starting at measure 48. The key signature changes back to G major at measure 48. The score ends at measure 59.

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# Collection Around The World

## Folk Songs From The Netherlands



### 1. Vader Jacob / Father Jacob

Traditional  
Arr.: Colette Mourey

Andantino ♩ = 92

Bassoon

Piano / Organ

5

9

13

The musical score is written for Bassoon and Piano/Organ in 2/4 time. The tempo is Andantino, marked as ♩ = 92. The key signature has one sharp (F#). The score is divided into three systems, each starting with a measure number (5, 9, 13). The first system (measures 5-8) features a Bassoon part with a whole note and a half note, and a Piano/Organ part with a melody in the right hand and a bass line in the left hand, marked with *pp* and *ppp*. The second system (measures 9-12) continues the melody, with the Bassoon part marked *p* and the Piano/Organ part marked *pp* and *p*. The third system (measures 13-16) features a more complex texture with the Bassoon part marked *cresc.* and *mp*, and the Piano/Organ part marked *cresc.* and *mp*. The final system (measures 17-20) features a more complex texture with the Bassoon part marked *mf* and *f*, and the Piano/Organ part marked *mf* and *f*.

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4  
17

*cresc.* *mp* *cresc.* *dim.*  
*cresc.* *mp* *cresc.* *dim.*

21

*mf* *cresc.* *f* *dim.* *mf* *cresc.* *f* *cresc.* *sfz* *dim.*  
*mf* *cresc.* *f* *dim.* *mf* *cresc.* *f* *cresc.* *sfz* *dim.*

25 **A** Adagietto ♩ = 72

*mp* *pp* *pesante* *cresc.*  
*mp* *pp* *pesante* *cresc.*

29

*p* *cresc.* *mp* *cresc.*  
*p* *cresc.* *mp* *cresc.*

33

Measures 33-36. Bass clef: *mf*, *cresc.*, *f*. Treble and Bass staves: *mf*, *cresc.*, *f*. The music features a crescendo in the bass line and a similar dynamic progression in the piano accompaniment.

37

Measures 37-40. Bass clef: *cresc.*, *ff*. Treble and Bass staves: *cresc.*, *ff*. The bass line includes a trill in measure 39. The piano accompaniment also features a crescendo and fortissimo dynamic.

41 (tr)

Measures 41-44. Bass clef: *dim.*, *f*, *dim.*. Treble and Bass staves: *dim.*, *f*, *dim.*. The bass line includes a trill in measure 41 and a triplet in measure 43. The piano accompaniment features a fortissimo dynamic in measure 42.

45

Measures 45-48. Bass clef: *mf*, *dim.*. Treble and Bass staves: *mf*, *dim.*. The music concludes with a decrescendo in both the bass line and the piano accompaniment.

## 2. Berend Botje / Bernard at sea

Tradition<sup>15</sup>  
Arr.: Colette Mourey

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Andantino ♩ = 88



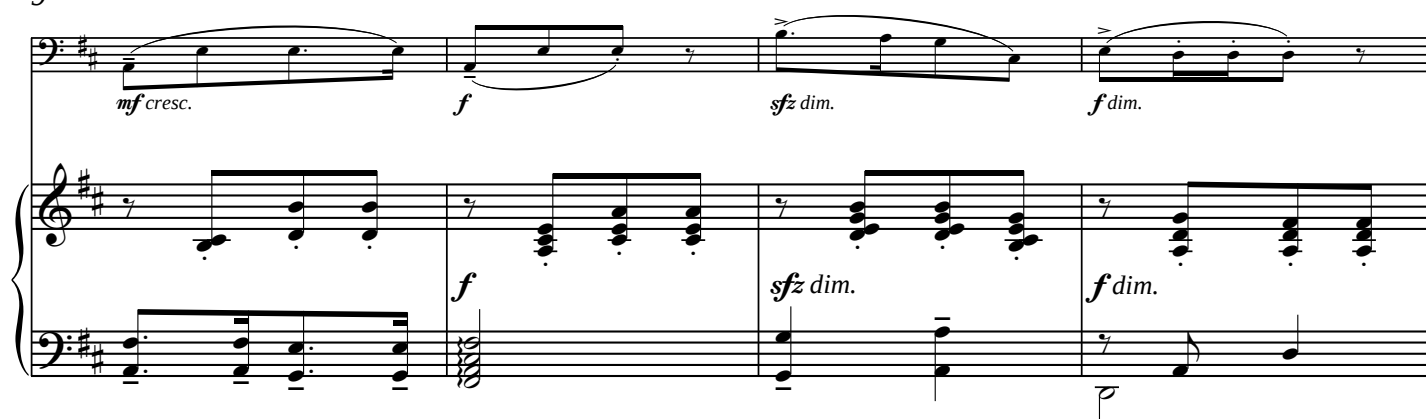
Measures 1-4 of the musical score. The bass line starts with a half rest, then a half note G, followed by a half note F, and a half note E. The piano accompaniment consists of a steady eighth-note pattern in the bass and a series of chords in the treble. Dynamics include *mf giocoso*, *f dim.*, and *mf*.

5



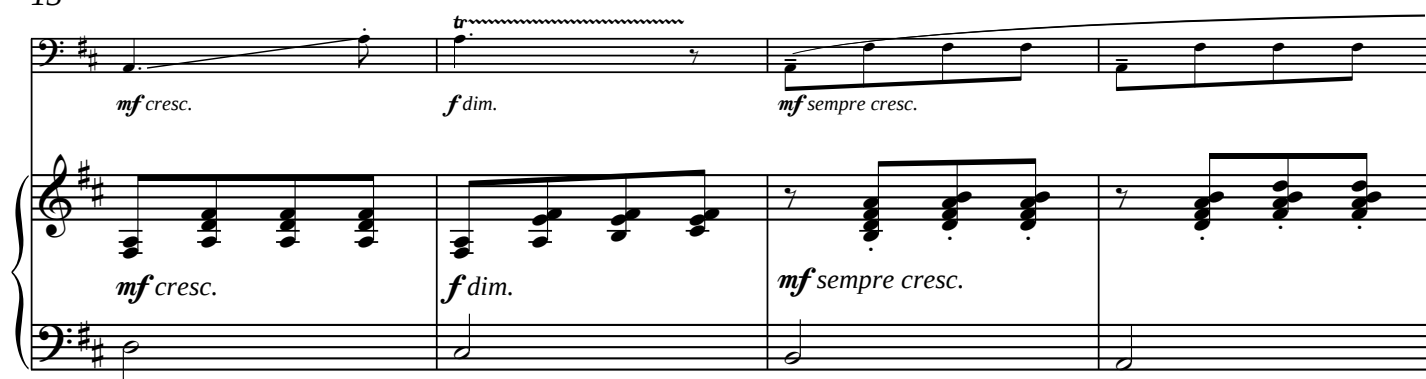
Measures 5-8 of the musical score. The bass line continues with a half note D, a half note C, and a half note B. The piano accompaniment remains consistent. Dynamics include *ff dim.*, *mf cresc.*, and *f dim.*.

9



Measures 9-12 of the musical score. The bass line continues with a half note A, a half note G, and a half note F. The piano accompaniment remains consistent. Dynamics include *mf cresc.*, *f*, *sfz dim.*, and *f dim.*.

13



Measures 13-16 of the musical score. The bass line continues with a half note E, a half note D, and a half note C. The piano accompaniment remains consistent. Dynamics include *mf cresc.*, *f dim.*, and *mf sempre cresc.*.

16

17

Measures 16-17. Bass clef: *sfz dim.*, *f dim.*, *mf cresc.*. Treble clef: *sfz dim.*, *f dim.*, *mf cresc.*. The music features a melodic line in the bass and a chordal accompaniment in the treble.

21

Measures 21-24. Bass clef: *mf più cresc.*, *ff dim.*, *f dim.*. Treble clef: *mf più cresc.*, *ff dim.*, *f dim.*. The music continues with a melodic line in the bass and a chordal accompaniment in the treble.

25 **A** Allegretto ♩ = 96

Measures 25-28. Bass clef: *mp sempre cresc.*, *f dim.*. Treble clef: *mp sempre cresc.*, *f dim.*. The music features a melodic line in the bass and a chordal accompaniment in the treble. Measures 25-28 include triplets and a trill.

29

Measures 29-32. Bass clef: *f*, *cresc.*, *dim.*. Treble clef: *f*, *cresc.*, *dim.*. The music continues with a melodic line in the bass and a chordal accompaniment in the treble.

33

33

*f cresc.* *ff dim.* *f dim.* *mf dim.*

*f cresc.* *ff dim.* *f dim.* *mf dim.*

37

37

*f cresc.* *dim.* *ff cresc.* *sfz dim.*

*f cresc.* *dim.* *ff cresc.* *sfz dim.*

41

**B** Adagietto ♩ = 66

41

*mf dim.* *mp cresc.* *dim.*

*mf dim.* *mp cresc.* *dim.*

45

45

*mf cresc.* *dim.* *mp*

*mf cresc.* *dim.*



### 3. Hoofd, schouders, knie en teen / Head, shoulders, knees and toes

Traditional  
Arr.: Colette Mourey

Allegretto ♩ = 92

5

9

13

*f deciso*

*f deciso*

*mf cresc.*

*mf cresc.*

*f*

*tr*

*ff*

*dim.*

*f*

*f*

*ff*

*dim.*

*f*

*mp sempre cresc.*

*tr*

*ff dim.*

*f dim.*

*mp sempre cresc.*

*ff dim.*

*f dim.*

17

*f* giocoso *mf*

21

*mp* più cresc. *f* dim. *mf* cresc. *f* dim. *mf* dim.

25 **A** Più mosso ♩ = 108

*f*

29

*f* *mf*

26  
31

Measures 26-31. The score is in G major (one sharp). The bass staff begins with a half note G2, followed by a melodic line of eighth notes: A2, B2, C3, D3, E3, F#3, G3. A crescendo hairpin is shown. The piano part consists of a right-hand melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, and a left-hand accompaniment of chords: G2-B2, A2-C3, B2-D3, A2-C3, G2-B2. The piano part also features a crescendo hairpin.

33

Measures 33-34. Measure 33 continues the piano part with a crescendo hairpin. Measure 34 features a trill in the bass staff (G3) and a melodic line of eighth notes: A3, B3, C4, D4, E4, F#4, G4. The piano part continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. A crescendo hairpin is shown.

35

Measures 35-36. Measure 35 features a trill in the bass staff (G3) and a melodic line of eighth notes: A3, B3, C4, D4, E4, F#4, G4. The piano part continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. A crescendo hairpin is shown. Measure 36 features a trill in the bass staff (G3) and a melodic line of eighth notes: A3, B3, C4, D4, E4, F#4, G4. The piano part continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. A crescendo hairpin is shown.

37

Measures 37-40. The bass staff is silent. The piano part features a right-hand melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, and a left-hand accompaniment of chords: G2-B2, A2-C3, B2-D3, A2-C3, G2-B2. The piano part also features a crescendo hairpin.

# 4. Ik zag twee beren / I saw two Bears

Traditional<sup>35</sup>  
Arr.: Colette Mourey

Andantino ♩ = 80

Measures 1-4 of the piece. The bass staff begins with a half rest, followed by a melodic line starting on G4, marked *mf* and *sempre cresc.* The treble staff has a half rest, followed by a melodic line starting on G4, also marked *mf* and *sempre cresc.* The bass staff has a half note G3 tied to the next measure.

5

Measures 5-8. Measure 5: Bass staff has a half note G3 marked *f*; Treble staff has a half note G4 marked *f*. Measure 6: Bass staff has a half rest; Treble staff has a half note G4 marked *f*. Measure 7: Bass staff has a half note G4 marked *p* with an *echo* slur; Treble staff has a half note G4 marked *p* with an *echo* slur. Measure 8: Bass staff has a half note G4; Treble staff has a half note G4.

9

Measures 9-12. Measure 9: Bass staff has a half note G4; Treble staff has a half note G4. Measure 10: Bass staff has a half note G4; Treble staff has a half note G4. Measure 11: Bass staff has a half note G4 marked *mf*; Treble staff has a half note G4 marked *mf*. Measure 12: Bass staff has a half note G4 marked *mp*; Treble staff has a half note G4 marked *mp*.

13

Measures 13-16. Measure 13: Bass staff has a half note G4 marked *mf*; Treble staff has a half note G4 marked *mf*. Measure 14: Bass staff has a half note G4; Treble staff has a half note G4. Measure 15: Bass staff has a half note G4; Treble staff has a half note G4. Measure 16: Bass staff has a half note G4; Treble staff has a half note G4.

36

16

20

25

**A** Animando ♩ = 84

29

33

Measures 33-36 of a musical score. The key signature has three sharps (F#, C#, G#). The bass staff begins with a whole rest in measure 33, followed by a melodic line starting in measure 34 marked *p cresc.* with a slur. The piano accompaniment in the grand staff consists of block chords in the right hand and single notes in the left hand, also marked *p cresc.*

37

Measures 37-40 of a musical score. The key signature has three sharps. The bass staff features a melodic line with dynamics *ff*, *f*, *mf*, and *mp* across measures 37-40, each with a slur. The piano accompaniment in the grand staff consists of block chords in the right hand and single notes in the left hand, with dynamics *ff*, *f*, *mf*, and *mp* corresponding to the bass staff.

41

Measures 41-44 of a musical score. The key signature has three sharps. The bass staff begins with a whole rest in measure 41, followed by a melodic line marked *p cresc.* in measure 42 and *dim.* in measure 43, with a slur. The piano accompaniment in the grand staff consists of block chords in the right hand and single notes in the left hand, marked *p cresc.* in measure 42 and *dim.* in measure 43. Measure 44 features a triplet of eighth notes in the right hand.

45

Measures 45-48 of a musical score. The key signature has three sharps. The bass staff features a melodic line marked *f* in measure 45, with slurs and accents. The piano accompaniment in the grand staff consists of block chords in the right hand and single notes in the left hand, marked *f* in measure 45. The score ends with a double bar line in measure 48.

# 5. In de maneschijn / In the Moonlight

Traditional  
Arr.: Colette Mourey

Adagietto ♩ = 76

4

8

12

*pp* chiaro e lontano

*mf*

*p cresc.*

*echo*

*8va*

*mp dim.* *p* *pp* *mf cresc.* *f dim.* *mp* *p*

*mp dim.* *p* *pp* *mp cresc.* *mf cresc.* *f dim.* *mp* *p*

*mf* *dim.* *p* *mf sempre cresc.*

*f cresc.* *sfz dim.*

*f cresc.* *sfz dim.*

16

16 (tr) *mf*

17 *mf*

18 *f*

19

19 *f* *p* *mf*

20 *f* *p* *mf* 8va

21 *f* *p* *mf*

22

22 *cresc.* *f dim.* *mf*

23 *cresc.* *f dim.* *mf* *mp espress.*

24 *mp espress.*

25 **A** Adagio ♩ = 66

25 *mp espress.* *p* *echo*

26 *mp espress.* *p* *echo*

27 *mp espress.* *p* *echo*

50  
28

*pp* *mp* *tr* *pp* *mp* *mp cresc.*

32

*mp cresc.* *mf dim.* *mp* *mf sempre cresc.* *mf dim.* *mp* *mf sempre cresc.*

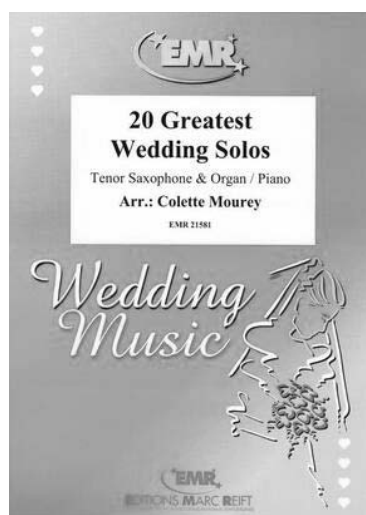
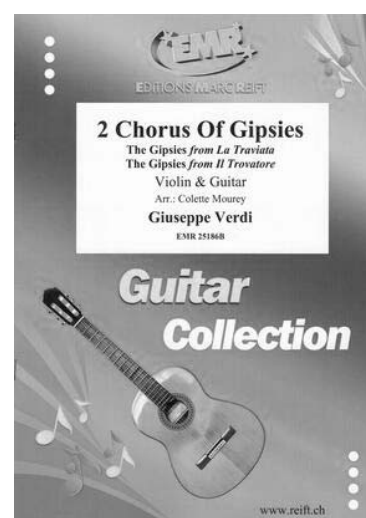
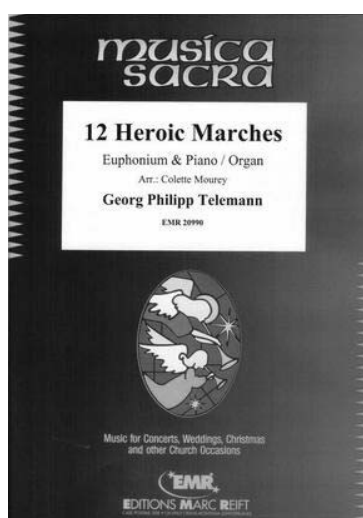
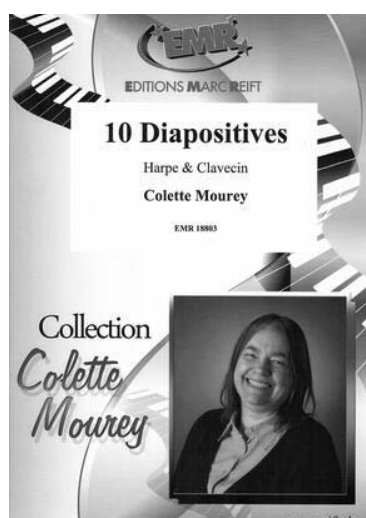
35

*f dim.* *mf* *p* *tr* *mp* *f dim.* *mf* *p* *mp*

38

*tr* *mf* *cresc.* *f dim.* *mf* *mf* *cresc.* *f dim.* *mf*

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