



# Bernard Dewagtere

France, SIN LE NOBLE

## Bourrée en Ré mineur Graupner, Christoph

### A propos de l'artiste

Docteur en musicologie, chef d'orchestre et compositeur.  
Compositions et arrangements de toutes époques, dans tous les styles ou genres musicaux et pour n'importe quelles formations instrumentales ou vocales.

**Qualification :** Docteur en Musicologie  
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### A propos de la pièce



**Titre :** Bourrée en Ré mineur  
**Compositeur :** Graupner, Christoph  
**Arrangeur :** Dewagtere, Bernard  
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**Editeur :** Dewagtere, Bernard  
**Instrumentation :** Flûte à bec (S. ou T.), piano (ou orgue)  
**Style :** Classique

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# Bourrée in D-Moll

Ch. Graupner (1683- 1760)

Arr. : Bernard Dewagtere

Soprano Recorder

Organ

The musical score is written for Soprano Recorder and Organ. It is in D minor (two flats) and 3/4 time. The piece is a Bourrée by Christian Graupner, arranged by Bernard Dewagtere. The score is divided into three systems, each with a Soprano Recorder staff and an Organ staff (treble and bass clef). The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins with a piano (*p*) dynamic. The third system includes first and second endings, marked with '1.' and '2.' above the staves. The organ part features intricate chordal textures and arpeggiated figures, while the recorder part plays a melodic line with various ornaments and slurs.

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# Bourrée in D-Moll

2  
11

11

This system contains measures 11, 12, and 13. The melody in the treble clef consists of eighth and quarter notes with slurs. The piano accompaniment in the grand staff features chords and moving lines in both the right and left hands.

14

14

This system contains measures 14, 15, and 16. The melody continues with eighth and quarter notes. The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines.

17

1. 2.

*p*

17

1. 2.

This system contains measures 17 and 18, including first and second endings. Measure 17 features a piano (*p*) dynamic marking. The first ending leads back to the beginning of the piece, while the second ending concludes the section. The piano accompaniment includes chords and moving lines in both hands.