



Bernard Dewagtere

France, SIN LE NOBLE

Sarabande (Thème du film Barry Lyndon) Haendel, Georg Friedrich

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
Sociétaire : SACEM - Code IPI artiste : 342990
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A propos de la pièce



Titre : Sarabande (Thème du film Barry Lyndon)
Compositeur : Haendel, Georg Friedrich
Arrangeur : Dewagtere, Bernard
Droit d'auteur : Copyright © Dewagtere, Bernard
Instrumentation : Quatuor à cordes
Style : Baroque
Commentaire : Le quatrième mouvement de la suite pour Clavecin en Ré mineur d'Haendel (HWV 437) a été rendu célèbre lorsqu'une version orchestrée a été utilisée par Stanley Kubrick pour son film de 1975 'Barry Lyndon'. Plus tard, Brian De Palma a repris la même orchestration pour 'Redacted' (2007). Citons également entre autre référence directe à Barry Lyndon, la version que Michael Winterbottom a inclus dans 'A Cock and Bull Story' (Une Historie... (la suite en ligne))

Bernard Dewagtere sur [free-scores.com](https://www.free-scores.com)

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Suite pour Clavecin en Ré mineur (HWV 437)

Sarabande

G. H. Haendel (1685 – 1759)

Transc. : Bernard Dewagtere

Thème

Violon 1

Violon 2

Alto

Violoncelle

Vln. 1

Vln. 2

Alt.

Vlc.

5

9

f

Suite pour Clavecin en Ré mineur (HWV 437)

2
13

Vln. 1

Vln. 2

Alt.

Vlc.

Variation I

17

Vln. 1

Vln. 2

Alt.

Vlc.

21

Vln. 1

Vln. 2

Alt.

Vlc.

Suite pour Clavecin en Ré mineur (HWV 437)

25

Vln. 1
Vln. 2
Alt.
Vlc.

This system contains measures 25 through 28. The first violin part (Vln. 1) begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including trills in measures 26 and 28. The second violin part (Vln. 2) is mostly silent, indicated by rests. The alto part (Alt.) is in bass clef and provides harmonic support with quarter and eighth notes. The cello part (Vlc.) is also in bass clef and plays a steady accompaniment of quarter notes.

29

Vln. 1
Vln. 2
Alt.
Vlc.

This system contains measures 29 through 32. The first violin part (Vln. 1) continues its melodic line with a double bar line and repeat sign at the end of measure 32. The second violin part (Vln. 2) remains silent. The alto part (Alt.) continues with its accompaniment, featuring some eighth-note patterns. The cello part (Vlc.) continues with its accompaniment, showing some eighth-note patterns.

33

Variation II

Vln. 1
Vln. 2
Alt.
Vlc.

mp
mp
mp
f

This system contains measures 33 through 36, marking the beginning of Variation II. The first violin part (Vln. 1) has a treble clef and plays a sustained melodic line of half notes, marked *mp*. The second violin part (Vln. 2) also has a treble clef and plays a sustained melodic line of half notes, marked *mp*. The alto part (Alt.) has a bass clef and plays a sustained melodic line of half notes, marked *mp*. The cello part (Vlc.) has a bass clef and plays a rhythmic accompaniment of eighth notes, marked *f*.

Suite pour Clavecin en Ré mineur (HWV 437)

4
37

Vln. 1
Vln. 2
Alt.
Vlc.

This system contains measures 37 through 40. The key signature is one flat (B-flat). The time signature is 4/4. The first violin (Vln. 1) and second violin (Vln. 2) parts feature long, sweeping melodic lines with slurs. The alto (Alt.) part also has a long, flowing line. The cello (Vlc.) part provides a rhythmic accompaniment with eighth-note patterns and slurs.

41

Vln. 1
Vln. 2
Alt.
Vlc.

This system contains measures 41 through 44. The key signature remains one flat. The first violin (Vln. 1) and second violin (Vln. 2) parts continue with their melodic lines, showing some chromatic movement. The alto (Alt.) part maintains its long, flowing line. The cello (Vlc.) part continues with its eighth-note accompaniment.

45

Vln. 1
Vln. 2
Alt.
Vlc.

This system contains measures 45 through 48. The key signature remains one flat. The first violin (Vln. 1) and second violin (Vln. 2) parts conclude their melodic phrases. The alto (Alt.) part also concludes its line. The cello (Vlc.) part continues with its eighth-note accompaniment. The system ends with a double bar line and repeat dots.