



# Bernard Dewagtere

France, SIN LE NOBLE

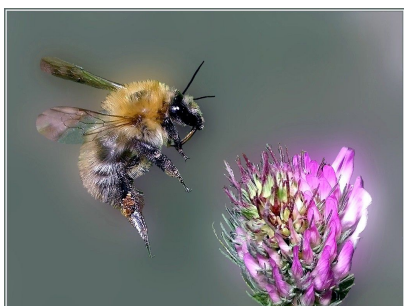
## Le vol du bourdon Rimsky-Korsakov, Nikolai

### 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 :** Le vol du bourdon  
**Compositeur :** Rimsky-Korsakov, Nikolai  
**Arrangeur :** Dewagtere, Bernard  
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**Instrumentation :** Quatuor à cordes  
**Style :** Romantique  
**Commentaire :** Le " Vol du bourdon " est un interlude orchestral écrit par Nikolaï Rimski-Korsakov pour son opéra 'Le Conte du tsar Saltan', composé en 1899-1900. La pièce se termine par l'acte III, Tableau 1, au cours de laquelle la magie du cygne transforme le prince Gvidon Saltanovich (le fils du Tsar) en insecte pour qu'il puisse s'envoler et visiter son père (qui ne sait pas vivant).

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# Le vol du bourdon

Flight of the Bumblebee

Nikolai Rimsky-Korsakov (1900)

Transc. : Bernard Dewagtere

**Vivace**

Violon 1  
Violon 2  
Alto  
Violoncelle

5

Vln. 1  
Vln. 2  
Alt.  
Vlc.

9

Vln. 1  
Vln. 2  
Alt.  
Vlc.

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2  
13

Vln. 1  
Vln. 2  
Alt.  
Vlc.

Detailed description: This system covers measures 2 to 13. The first violin (Vln. 1) plays a continuous eighth-note pattern with a sharp key signature. The second violin (Vln. 2), alto (Alt.), and cello (Vlc.) parts consist of dotted quarter notes with rests, providing a steady harmonic accompaniment.

17

Vln. 1  
Vln. 2  
Alt.  
Vlc.

Detailed description: This system covers measures 17 to 20. The first violin (Vln. 1) continues with the eighth-note pattern. The second violin (Vln. 2) and cello (Vlc.) parts remain dotted quarter notes with rests. The alto (Alt.) part has a more active line with eighth notes.

21

Vln. 1  
Vln. 2  
Alt.  
Vlc.

*p*  
arco

Detailed description: This system covers measures 21 to 24. In measure 23, the second violin (Vln. 2) and cello (Vlc.) parts change to a sixteenth-note pattern. The first violin (Vln. 1) has a dynamic marking of *p* (piano) and a hairpin indicating a crescendo. The alto (Alt.) part has a dotted quarter note followed by a rest.

25

Vln. 1  
Vln. 2  
Alt.  
Vlc.

*mp*

Detailed description: This system covers measures 25 to 28. The first violin (Vln. 1) has a dynamic marking of *mp* (mezzo-piano) and a hairpin indicating a crescendo. The second violin (Vln. 2) and cello (Vlc.) parts continue with the sixteenth-note pattern. The alto (Alt.) part has a dotted quarter note followed by a rest.

29

Vln. 1

Vln. 2

arco

Alt.

*mp*  
arco

Vlc.

*p*

Detailed description: This system covers measures 29 to 32. The first violin (Vln. 1) plays a melodic line with a dynamic marking of *p* starting in measure 30. The second violin (Vln. 2) plays a continuous sixteenth-note accompaniment, marked *arco*. The alto (Alt.) and cello (Vlc.) parts are also marked *arco*, with the cello having a dynamic marking of *mp*. The bass line in the cello part has a dynamic marking of *p*.

33

Vln. 1

Vln. 2

Alt.

Vlc.

Detailed description: This system covers measures 33 to 36. The first violin (Vln. 1) continues its melodic line. The second violin (Vln. 2) continues its sixteenth-note accompaniment. The alto (Alt.) and cello (Vlc.) parts are silent, indicated by rests.

37

Vln. 1

Vln. 2

Alt.

Vlc.

*mf*

*mf*  
pizz.

*mf*  
pizz.

*mf*

*mf*

Detailed description: This system covers measures 37 to 40. The first violin (Vln. 1) plays a melodic line with a dynamic marking of *mf*. The second violin (Vln. 2) plays a sixteenth-note accompaniment, marked *mf* and *pizz.*. The alto (Alt.) and cello (Vlc.) parts also play a sixteenth-note accompaniment, marked *mf* and *pizz.*. The cello part has a dynamic marking of *mf* at the end of the system.

41

Vln. 1

Vln. 2

Alt.

Vlc.

arco

Detailed description: This system covers measures 41 to 44. The first violin (Vln. 1) plays a melodic line. The second violin (Vln. 2) plays a sixteenth-note accompaniment, marked *arco*. The alto (Alt.) and cello (Vlc.) parts are silent, indicated by rests.

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4  
45

Vln. 1  
Vln. 2  
Alt. *pizz.*  
*f*  
Vcl.

49

Vln. 1  
Vln. 2  
Alt. *mf*  
Vcl. *arco*  
*pp* *mf*

53

Vln. 1  
Vln. 2  
Alt.  
Vcl.

57

Vln. 1 *p* *arco* *mf*  
Vln. 2 *cresc.*  
Alt.  
Vcl. *pizz.*

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61

Vln. 1

Vln. 2 *pizz.*

Alt.

Vlc.

Detailed description: This system contains measures 61 to 64. The first violin part (Vln. 1) features a complex, rhythmic melodic line with many accidentals, all under a single slur. The second violin (Vln. 2), viola (Alt.), and cello (Vlc.) parts provide a harmonic accompaniment with simpler, more rhythmic patterns. A 'pizz.' (pizzicato) marking is present above the second violin staff.

65

Vln. 1

Vln. 2

Alt.

Vlc.

Detailed description: This system contains measures 65 to 68. The first violin part continues with its intricate melodic line. The other instruments (Vln. 2, Alt., Vlc.) continue their accompaniment. A flat (b) is visible in the first violin staff in the fourth measure of this system.

69

Vln. 1

Vln. 2

Alt.

Vlc.

Detailed description: This system contains measures 69 to 72. The first violin part continues with its intricate melodic line. The other instruments (Vln. 2, Alt., Vlc.) continue their accompaniment. A flat (b) is visible in the first violin staff in the second measure of this system.

73

Vln. 1

Vln. 2

Alt.

Vlc.

*cresc.*

*f*

Detailed description: This system contains measures 73 to 76. The first violin part continues with its intricate melodic line. The other instruments (Vln. 2, Alt., Vlc.) continue their accompaniment. A 'cresc.' (crescendo) marking is present in the second, third, and fourth measures of the first violin staff. A 'f' (forte) marking is present in the second, third, and fourth measures of the second violin, viola, and cello staves.

Le vol du bourdon

6  
77

Vln. 1  
Vln. 2  
Alt.  
Vcl.

81

Vln. 1  
Vln. 2  
Alt.  
Vcl.

85

Vln. 1  
Vln. 2  
Alt.  
Vcl.

89

Vln. 1  
Vln. 2  
Alt.  
Vcl.

Le vol du bourdon

Musical score for measures 93-96. The score is for four staves: Vln. 1, Vln. 2, Alt., and Vlc. Measure 93 starts with Vln. 1 playing a melodic line. Vln. 2, Alt., and Vlc. are silent. In measure 94, Vln. 2, Alt., and Vlc. enter with chords, marked *arco* and *mp*. In measure 95, Vln. 1 continues its melodic line, while Vln. 2, Alt., and Vlc. play chords, marked *arco* and *mf*. In measure 96, Vln. 1 continues its melodic line, while Vln. 2, Alt., and Vlc. play chords, marked *mf*. The score includes dynamic markings *mp* and *mf*, and the instruction *arco*.

Musical score for measures 97-100. The score is for four staves: Vln. 1, Vln. 2, Alt., and Vlc. Measure 97 starts with Vln. 1 playing a melodic line, marked *mf*. Vln. 2, Alt., and Vlc. are silent. In measure 98, Vln. 1 continues its melodic line, while Vln. 2, Alt., and Vlc. are silent. In measure 99, Vln. 1 continues its melodic line, while Vln. 2, Alt., and Vlc. play chords, marked *dim. pizz.* and *f*. In measure 100, Vln. 1 continues its melodic line, while Vln. 2, Alt., and Vlc. play chords, marked *f*. The score includes dynamic markings *mf*, *dim. pizz.*, and *f*, and the instruction *pizz.*.

Musical score for measures 101-104. The score is for four staves: Vln. 1, Vln. 2, Alt., and Vlc. Measure 101 starts with Vln. 1 playing a melodic line, marked *p*. Vln. 2, Alt., and Vlc. are silent. In measure 102, Vln. 1 continues its melodic line, while Vln. 2, Alt., and Vlc. play chords, marked *p*. In measure 103, Vln. 1 continues its melodic line, while Vln. 2, Alt., and Vlc. play chords, marked *pizz.* and *pp*. In measure 104, Vln. 1 continues its melodic line, while Vln. 2, Alt., and Vlc. play chords, marked *pp*. The score includes dynamic markings *p* and *pp*, and the instruction *pizz.*.