
Jacques-Martin
Hotteterre
Le Romain
(1674—1763)

Suites à deux dessus

Paris 1712 — 1722

Modern clefs (F)



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SANS BASSE CONTINUE POUR LES
FLÛTES TRAVERSIERES,
FLÛTES A BEC, VIOLES, &c

Paris 1712—1722

Modern clefs ()

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Engraved with MuseScore (<http://musescore.org/>). Texts set in EB Garamond (<http://www.georgduffner.at/ebgaramond/>) and Libertinus Sans (<https://github.com/libertinus-fonts/libertinus>).

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PREFACE

This edition reproduces the three *Suittes des Pièces à deux dessus* by J.-M. Hotteterre Le Romain, published in Paris resp. by Boivin in 1712, by Foucaut in 1717 and Boivin in 1722. The sources used are in the *Bibliothèque Nationale de France* (Paris).

Three versions are available:

- *pour les Flûtes Traversières* in original clefs (G clef on first line);
- *pour les Flûtes Traversières* in treble clefs;
- *pour les Flûtes à bec* in treble clefs, where the first and second *Suittes* are transposed a minor third up.

EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original time signatures, note values, ties, slurs, bar lines and beamings have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernised’ when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.

CRITICAL NOTES:

1. Original: E (equivalent to G in the recorder version).
2. In the source, both repeats of this movements were notated with *segni* (a variant of %), rather than with ||:|| bar lines.
3. The ♫ rest was notated as — rest in the source.
4. The source this repeat is indicated with a *segno* rather than with ||:|| bar lines.
5. No *segno* (or ||:|| bar line) for this repeat in the source.
6. The source has a dot on the previous note instead of this 7 rest.
7. Here and in the whole movement, the ♫ rests were notated as — rests in the source.

Suittes à deux dessus

Première suite de Pièces J.-M. Hotteterre (1674 — 1763)
Œuvre quatrième

AVERTISSEMENT. Lorqu'on voudra jouer ces pieces sur la Flûte a bec, on transposera une tierce plus haut celles qui vont trop bas.
On pourra jouer les secondes parties sur la Viole, en les prenant sur les cordes hautes.

DUO

6

12

18

24

29

33

38

42

46

50

6

29

33

38

42

46 1)

50

FANTASIE. Moderé.

[2^e fois.]

6

II 4)

16

22

Cet Air a été imprimé pour le chant dans le Livre du mois de May de l'année 1717.

MUZETTE. Tendrement.

53

56

59 Doux. Fort.

63

66

70

ALLEMANDE. Gay.

2)

4

7

10

1. I.

2.

Reprise

9

PASTORELLE. Lentement et tendrement.

9

17

27

Suite à carre.
Gay sans vitesse.

35

47

FUGUE. Gay.

FUGUE. Gay.

10

20

26

33

41

12

15

18

RONDEAU, Tendre. *Les Tourterelles*. Gracieusement et un peu lent.

RONDEAU, Tendre. *Les Tourterelles*. Gracieusement et un peu lent.

10

14

19

MUZETTE. Tendrement.

MUZETTE. Tendrement.

12

24

34

43

52

Troisième Suitte de Pièces J.-M. Hotteterre (1674 — 1763)

Pour les Flûtes Traversieres, Flûtes a bec, Hautbois, & Muzettes
Œuvre VIII

FANFARE. Animé.

The image shows a musical score for two staves, likely for a piano or harp. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '2'). The music consists of six systems of two measures each. Measure numbers are indicated on the left side of each system: 1, 5, II, 17, and 23. Measures 1 through 4 are grouped under measure 1, measures 5 through 8 under measure 5, and so on. Measure 1 starts with a treble clef and common time. Measures 5 through 8 start with a bass clef and common time. Measures 9 through 12 start with a treble clef and common time. Measures 13 through 16 start with a bass clef and common time. Measures 17 through 20 start with a treble clef and common time. Measures 21 through 23 start with a bass clef and common time. The music features various note heads (solid black, open, etc.) and rests, with some notes having stems pointing up and others down. Measure 17 includes a dynamic marking '2+' above the staff. Measures 21 and 23 include dynamic markings '+' above the staff. Measures 22 and 24 include dynamic markings '-' below the staff.

J.-M. Hotteterre, Suittes de pièces à 2 dessus

II

24

29

32

36



5 Fin

II

17

22

26 Gay.

32

40

47

55 FIN

CONTRAFaiseURS. Tres lentement.



Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music features eighth and sixteenth note patterns. Measure 5 begins with a sixteenth-note pattern on the top staff. Measures 6-8 continue with similar patterns, with measure 8 ending on a half note.

Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music consists of eighth and sixteenth note patterns. Measure 9 begins with a sixteenth-note pattern on the top staff. Measures 10-12 continue with similar patterns, with measure 12 ending on a half note.

Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music features eighth and sixteenth note patterns. Measure 13 begins with a sixteenth-note pattern on the top staff. Measures 14-16 continue with similar patterns, with measure 16 ending on a half note.

Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music consists of eighth and sixteenth note patterns. Measure 17 begins with a sixteenth-note pattern on the top staff. Measures 18-20 continue with similar patterns, with measure 20 ending on a half note.

Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music features eighth and sixteenth note patterns. Measure 21 begins with a sixteenth-note pattern on the top staff. Measures 22-24 continue with similar patterns, with measure 24 ending on a half note.

Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music features eighth and sixteenth note patterns. Measure 25 begins with a sixteenth-note pattern on the top staff. Measures 26-28 continue with similar patterns, with measure 28 ending on a half note.

Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music features eighth and sixteenth note patterns. Measure 29 begins with a sixteenth-note pattern on the top staff. Measures 30-32 continue with similar patterns, with measure 32 ending on a half note.

Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music features eighth and sixteenth note patterns. Measure 33 begins with a sixteenth-note pattern on the top staff. Measures 34-36 continue with similar patterns, with measure 36 ending on a half note.

Musical score for J.-M. Hotteterre's 'CONTRAFaiseURS'. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The key signature is one sharp. The music features eighth and sixteenth note patterns. Measure 37 begins with a sixteenth-note pattern on the top staff. Measures 38-40 continue with similar patterns, with measure 40 ending on a half note.

GIGUE.



6

II

16

21



26

31

36

Doux.



PASSACAILLE.

1

2

3

4

5

6

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

76

II v

82

I2 Carre. v

88 + + v v v

95 I3 v v v v

103 v v v v v v v v

109 3 v v v v v v v v

III6

16 Mineur.

I23

17

I32

18

I39

19

I47

Deuxième Suite de Pièces J.-M. Hotteterre (1674 — 1763)

Œuvre VI^{me}

DUO. Les heureux moments.

Très tendrement.

DUO. Les heureux moments.
Très tendrement.

1
2
3
4
5
6
7
8
9
10
11
12 doux.
13 doux.
14
15 fort.
fort.

22

18 Gay, et croches égales.

22
18 Gay, et croches égales.
21
24
27
30
33

SARABANDE. La St. Maurice.

Lentement.

30

SARABANDE. La St. Maurice.
Lentement.

6

12

18

23

36

39

42

45

48

51

Tres lentement.

doux

[fort.]

v

c

[fort.]



ALLEMANDE. La Marechalle de Villars.
Majestueusement, et piqué.

[2^e fois.]

doux.

Doux.

1.

2.

1.

2.

21

25

28

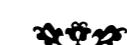
31

1.

2.

1.

2.



GIGUE. Legerement.



5

7)

9

I.
10
11

13
4)

17

10
4)
[fort.]

11
[fort.]

13

16

19

21
2.
doux.

22
2.
doux.

MUSSETTE

Doucelement, et les croches pointées.



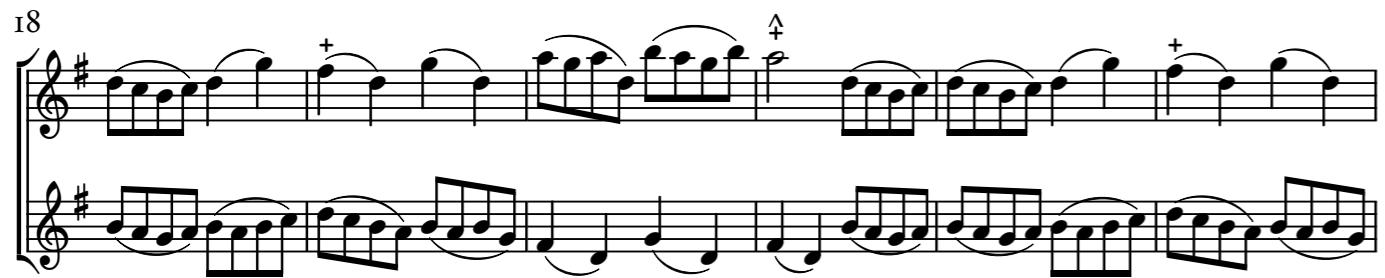
6



13



18



24



29



MENUET

D'une legereté gracieuse.



7



13



19

On reprend
la Musette.

Musical score for J.-M. Hotteterre's Suites de pièces à 2 dessus, page 22, measures 29-30. The score consists of two staves. The top staff is in common time with a key signature of one sharp. The bottom staff is also in common time with a key signature of one sharp. Measure 29 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 30 continues with eighth-note pairs and concludes with a sixteenth-note pattern.

Musical score for J.-M. Hotteterre's Suites de pièces à 2 dessus, page 22, measures 35-36. The score consists of two staves. The top staff is in common time with a key signature of one sharp. The bottom staff is also in common time with a key signature of one sharp. Measure 35 features a sixteenth-note pattern followed by eighth-note pairs. Measure 36 continues with eighth-note pairs and concludes with a sixteenth-note pattern.

Musical score for J.-M. Hotteterre's Suites de pièces à 2 dessus, page 22, measures 40-41. The score consists of two staves. The top staff is in common time with a key signature of one sharp. The bottom staff is also in common time with a key signature of one sharp. Measure 40 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 41 continues with eighth-note pairs and concludes with a sixteenth-note pattern.



RONDEAU. Gay.

RONDEAU. Gay.

6

II

17

23

29

2^e RONDEAU. Un peu moins leger.

6

I. 2.
Fin
I. 2.

II

v v +

v +

17

+ + +

23

+ + +

v v +

29

v v +

On reprend
le 1^{er} Rondeau
pour finir.

GIGUE

1

6

II

17

22

9

MENUET.

9

I7

2^{ÉME}. MENUET.

25

33

GIGUE.

5

IO

5)

I6

2I

v

FIN

A3 Printing Instructions

The A3 versions of the pdf files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized (typically A3) or single-sized (typically A4) in your printer according to each range size.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm” or “A4 210 x 297 mm” according to the size of each range.
4. Print each of the page ranges listed below (recto and verso).

This generates some sections to fold in the middle (and bind together, if you like).

Hint: if your printer does not have double-side printing capability (recto and verso in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

| Section | Paper Size | Page Range |
|-------------|------------|------------------|
| Score cover | A3 | 1–2 (1 sheet) |
| Score | A3 | 3–22 (10 sheets) |
| Fold-outs | A4 | 23–28 (3 sheets) |

Glueing

(all page numbers refer to the numbers printed on the pages)

| Glue page no.: | to page no.: |
|----------------|--------------|
| 31 | 21 |
| 33 | 18 |
| 43 | 6 |