Jacques-Martin
Hotteterre
Le Romain
(1674 — 1763)

Suittes à deux dessus

Paris 1712 —1722

Modern clefs (𝄞)

VM
Musica

Jacques-Martin
Hotteterre
Le Romain
(1674 — 1763)

Suittes à deux dessus

sans Basse Continue pour les
Flûtes Traversieres,
Flûtes a bec, Violes, &c

Paris 1712 —1722

Modern clefs (𝄞)

VistaMare Musica

ViMa 40 – Version 1.0 – November 2019.
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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 Piéces 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 𝄾 rest.
7. Here and in the whole movement, the 𝄽· rests were notated as 𝄻 rests in the source.

Suittes
à deux dessus

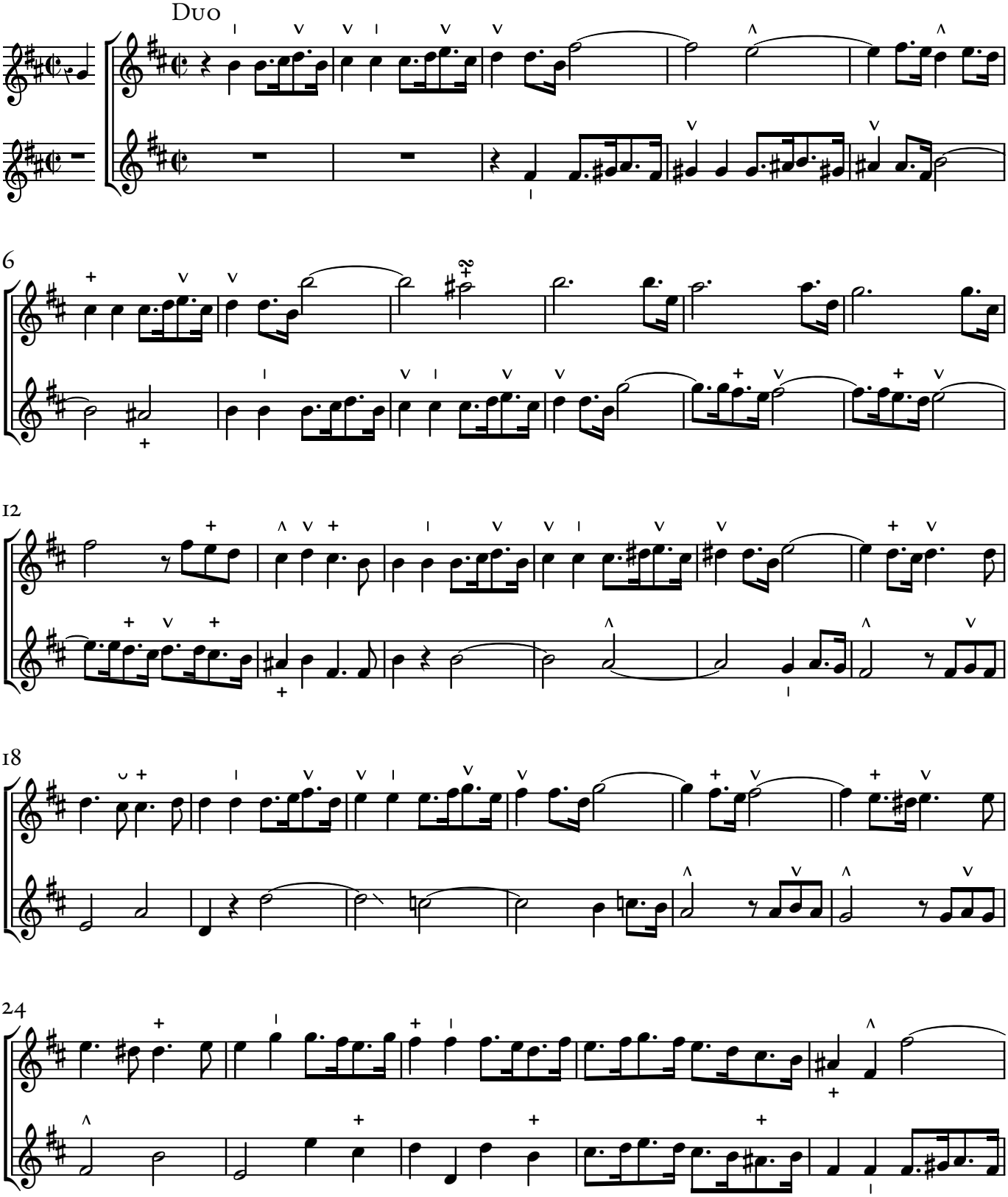
Première suitte de Pièces

J.-M. Hotteterre (1674 — 1763)

Œuvre quatriesme

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



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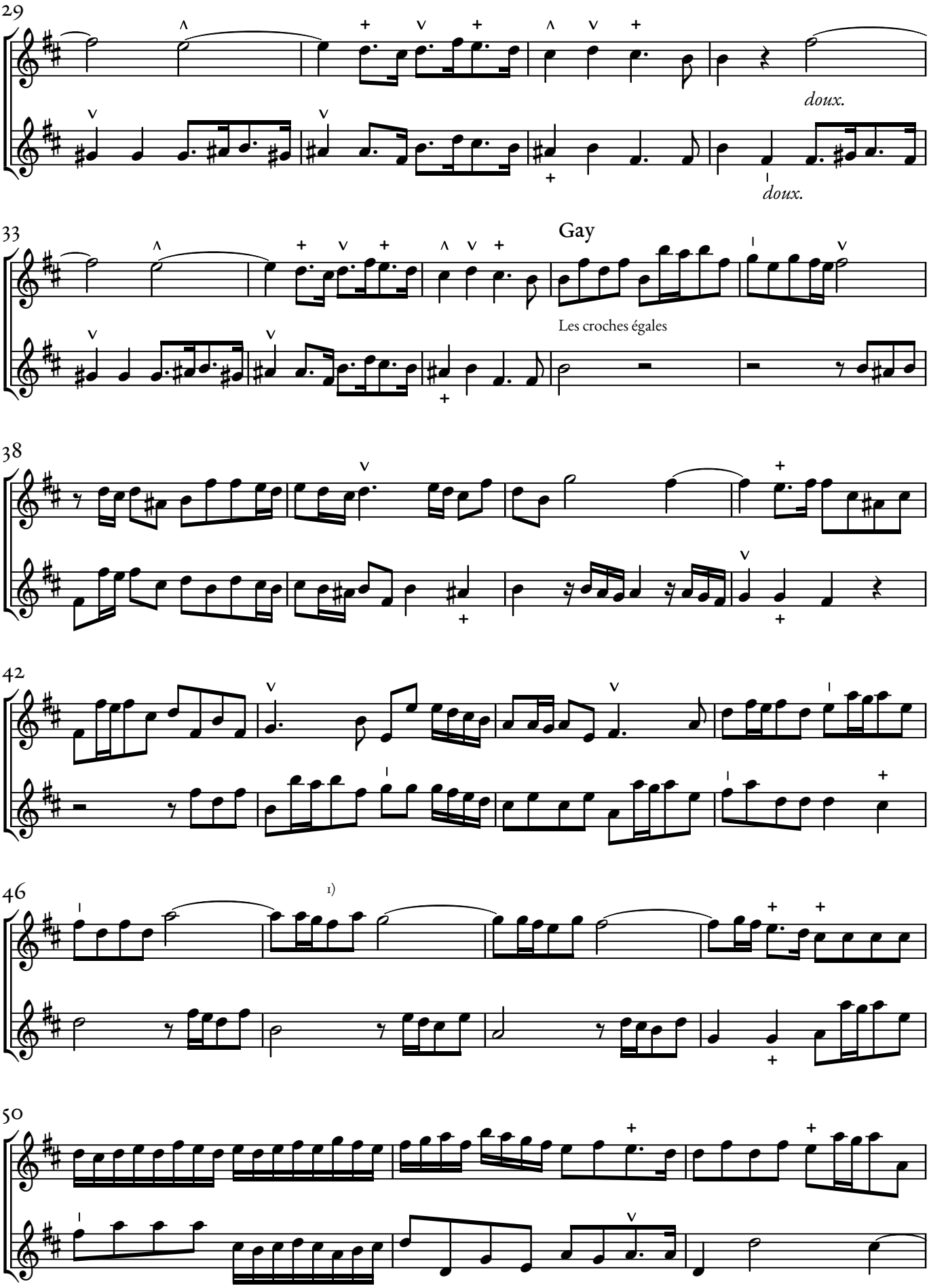

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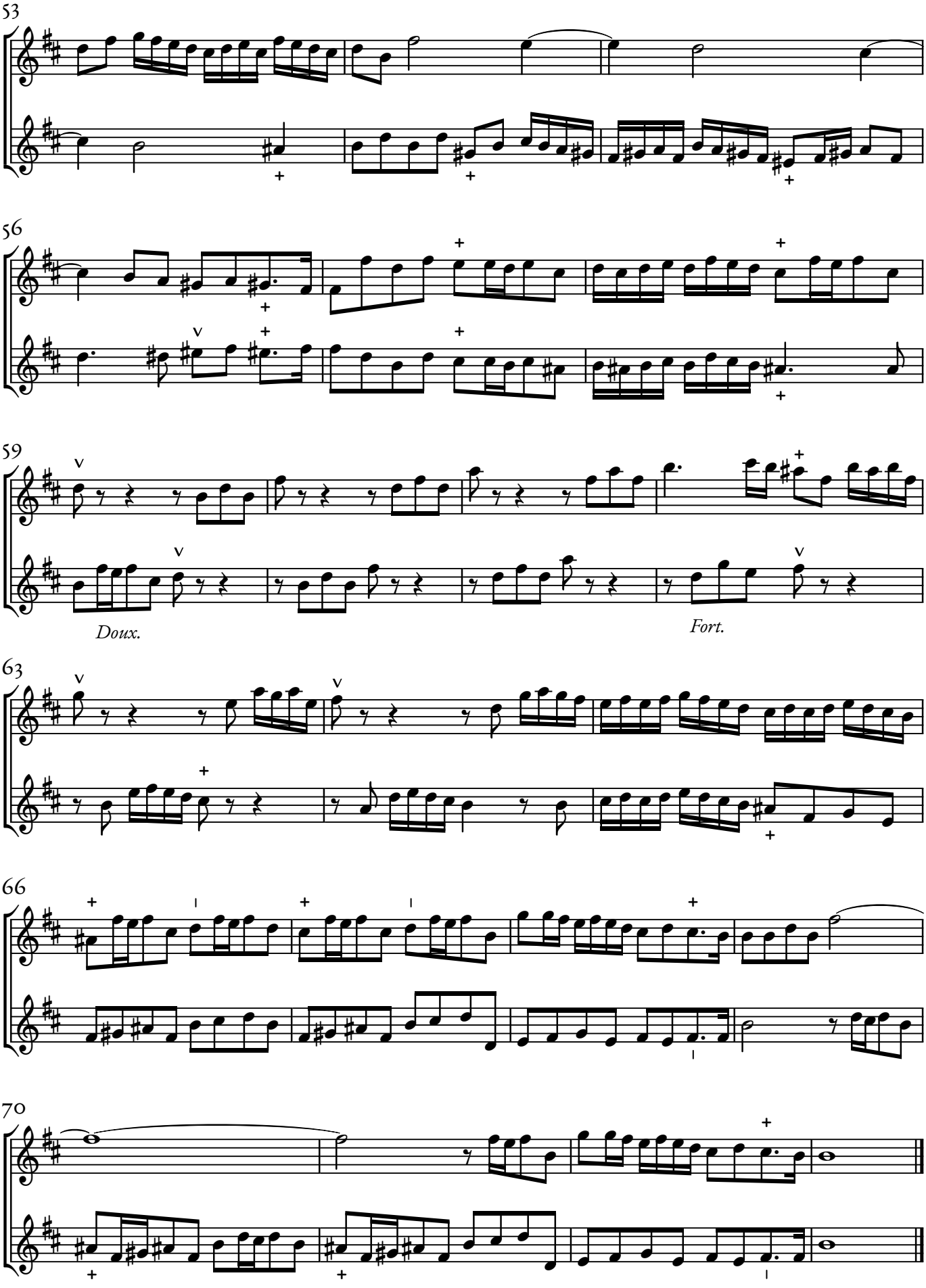

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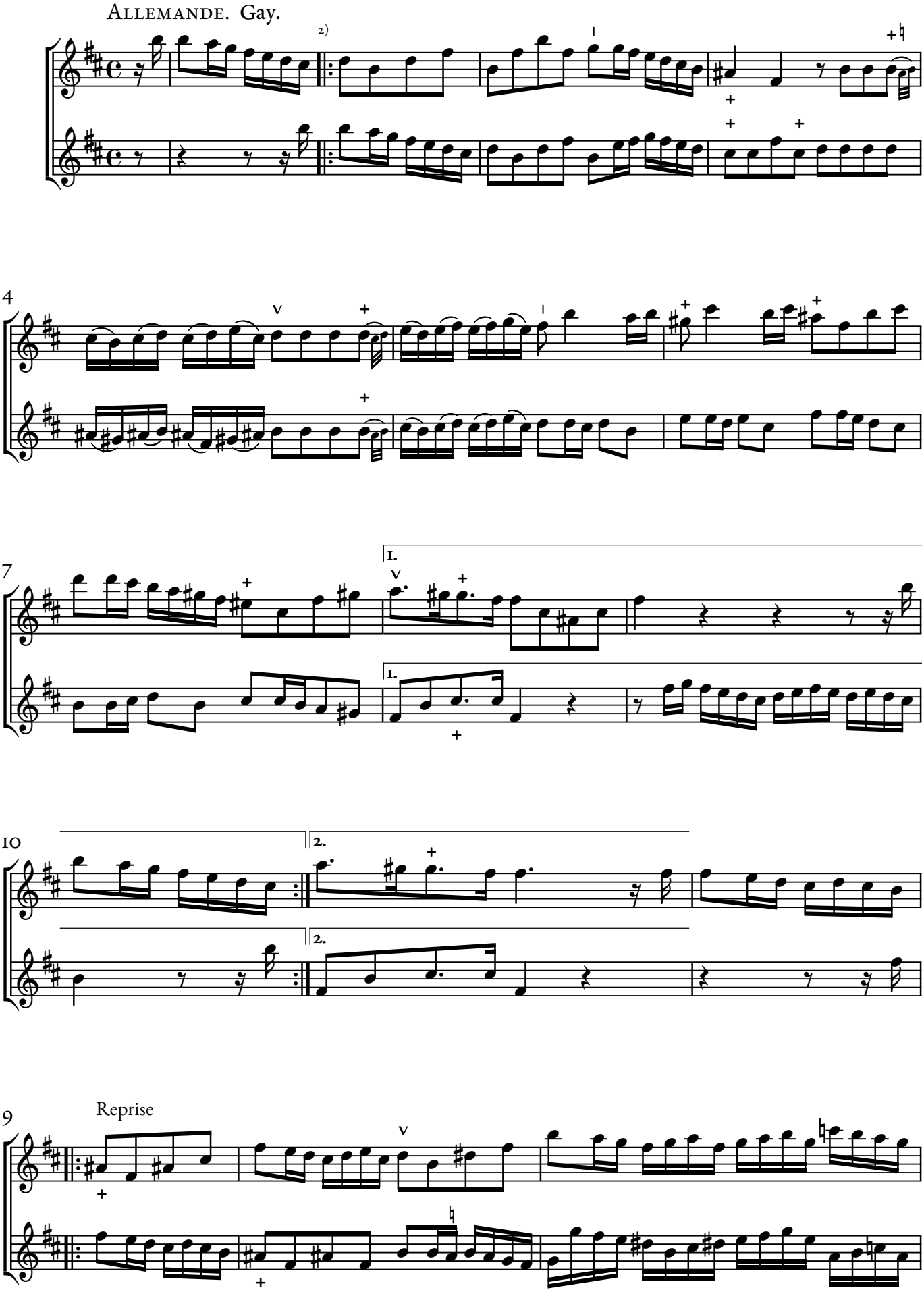

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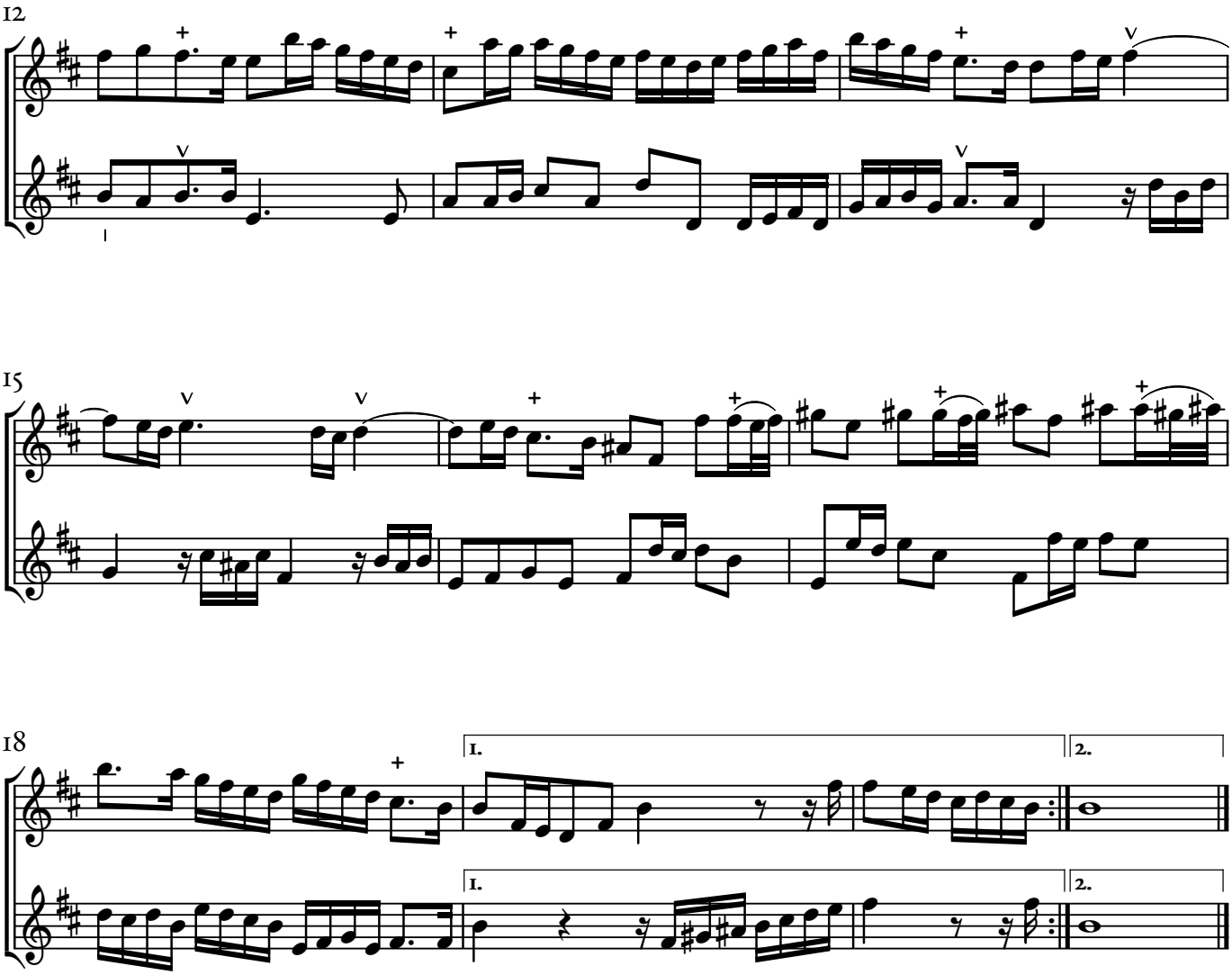

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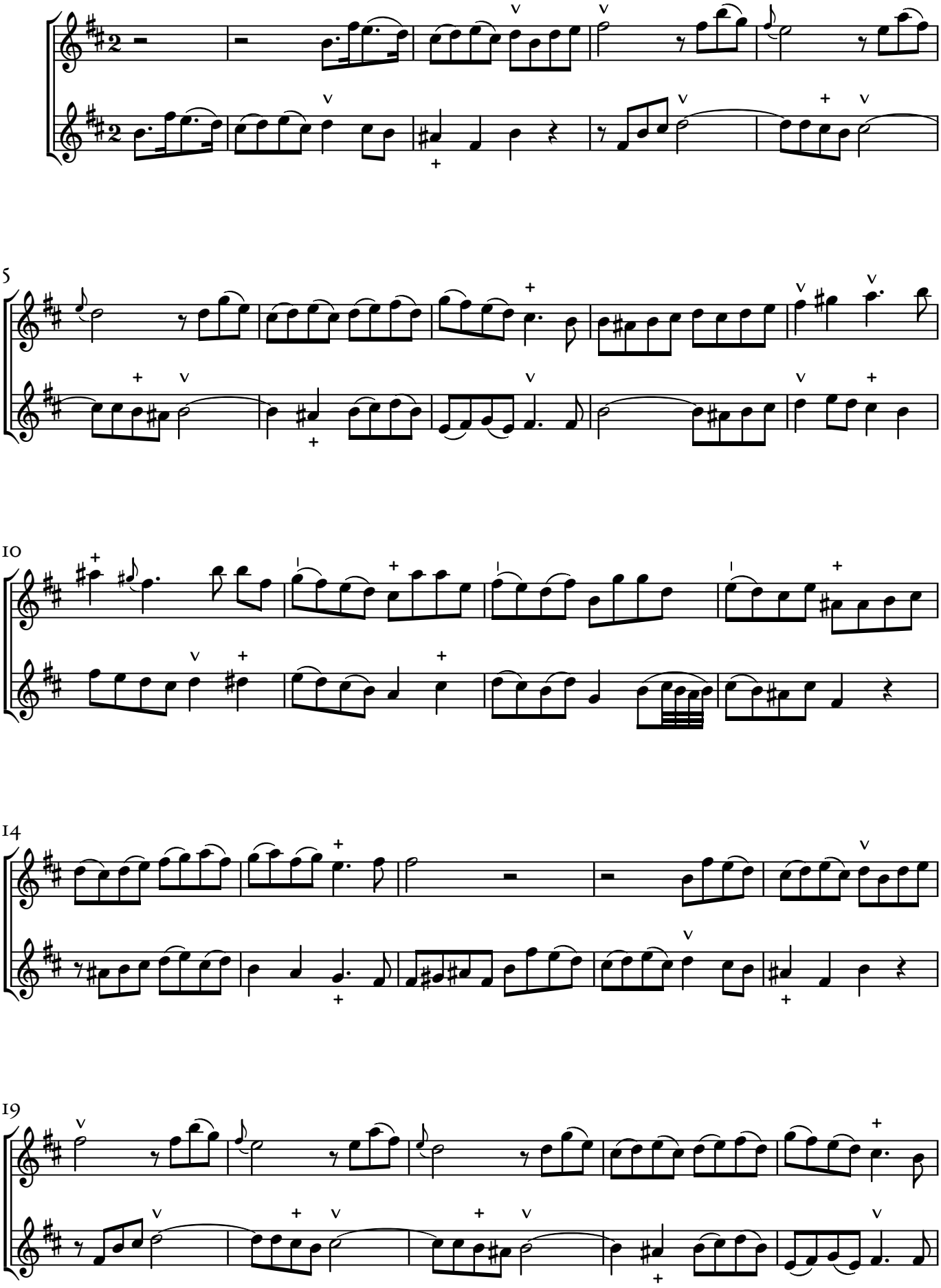
Rondeau, Tendre. *Les Tourterelles*. Gracieusement et un peu lent.



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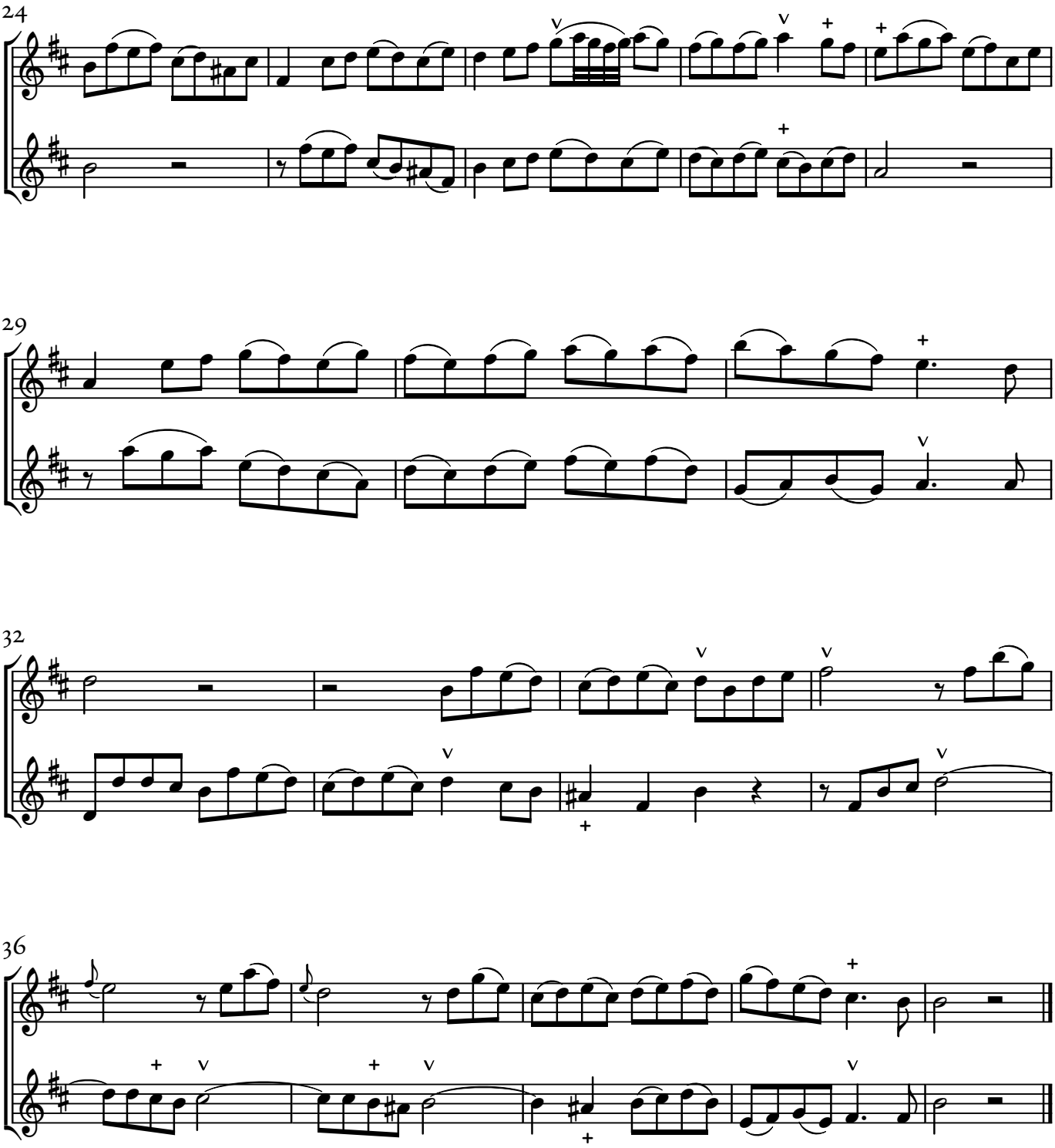

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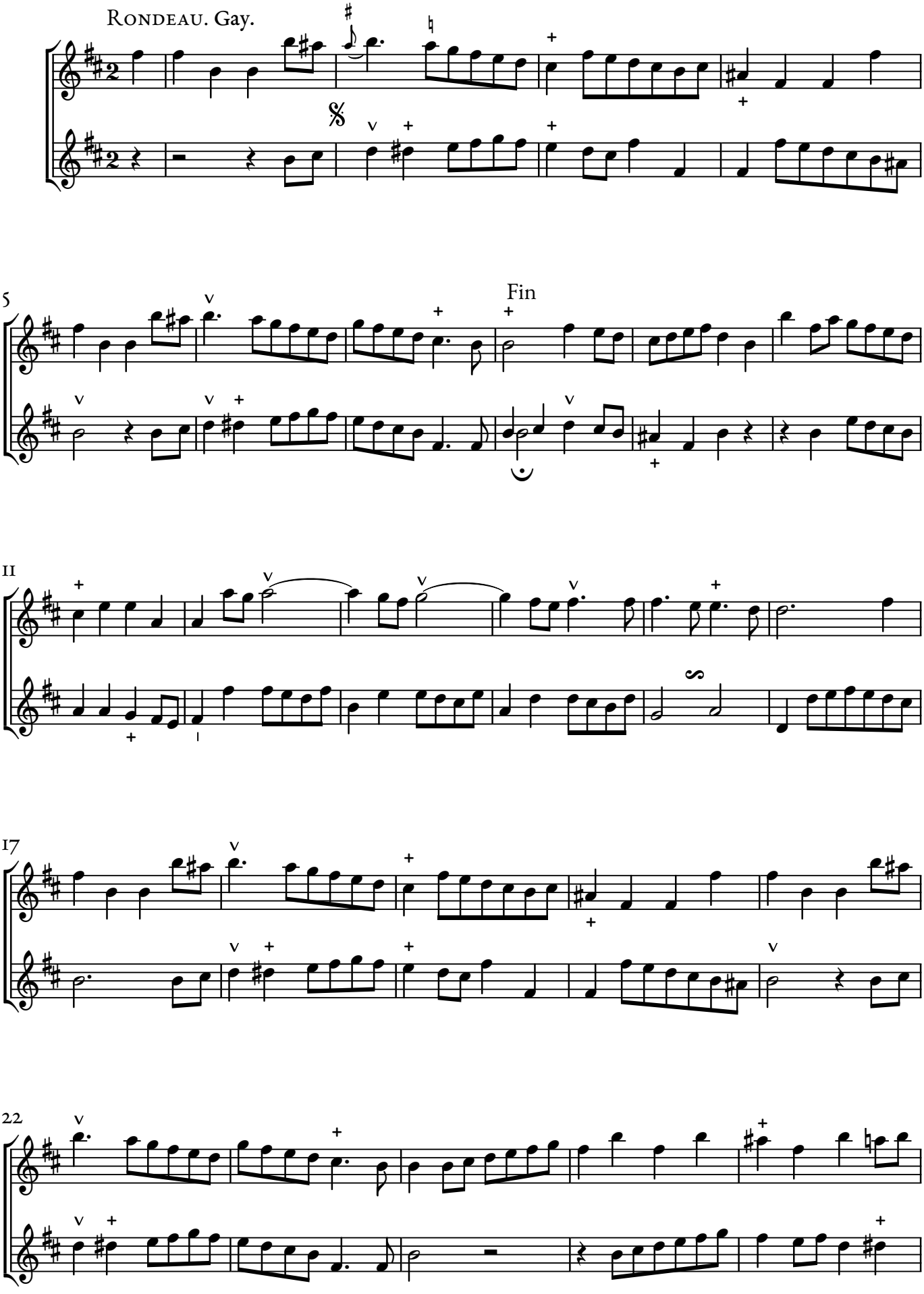

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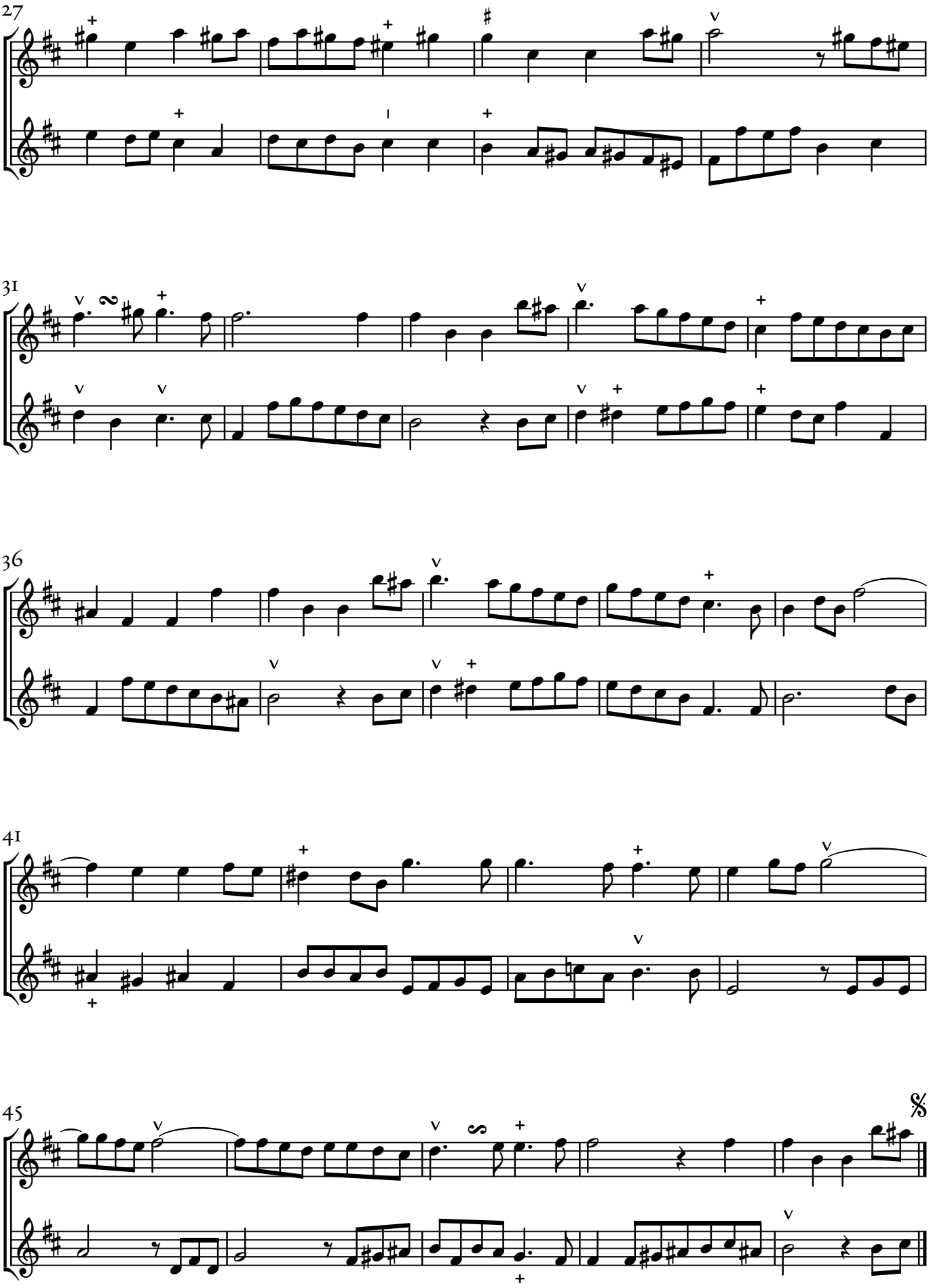

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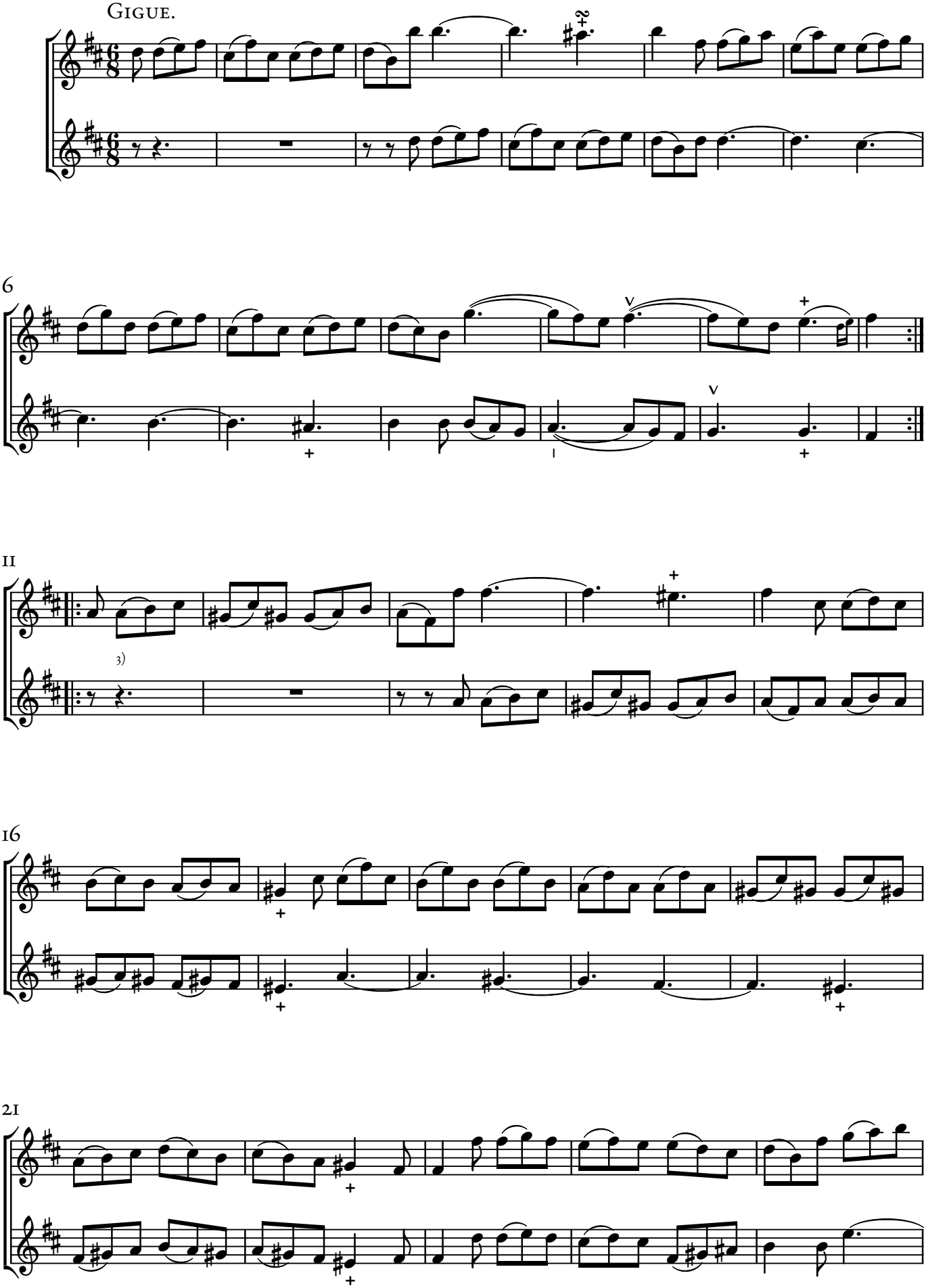
Gigue.



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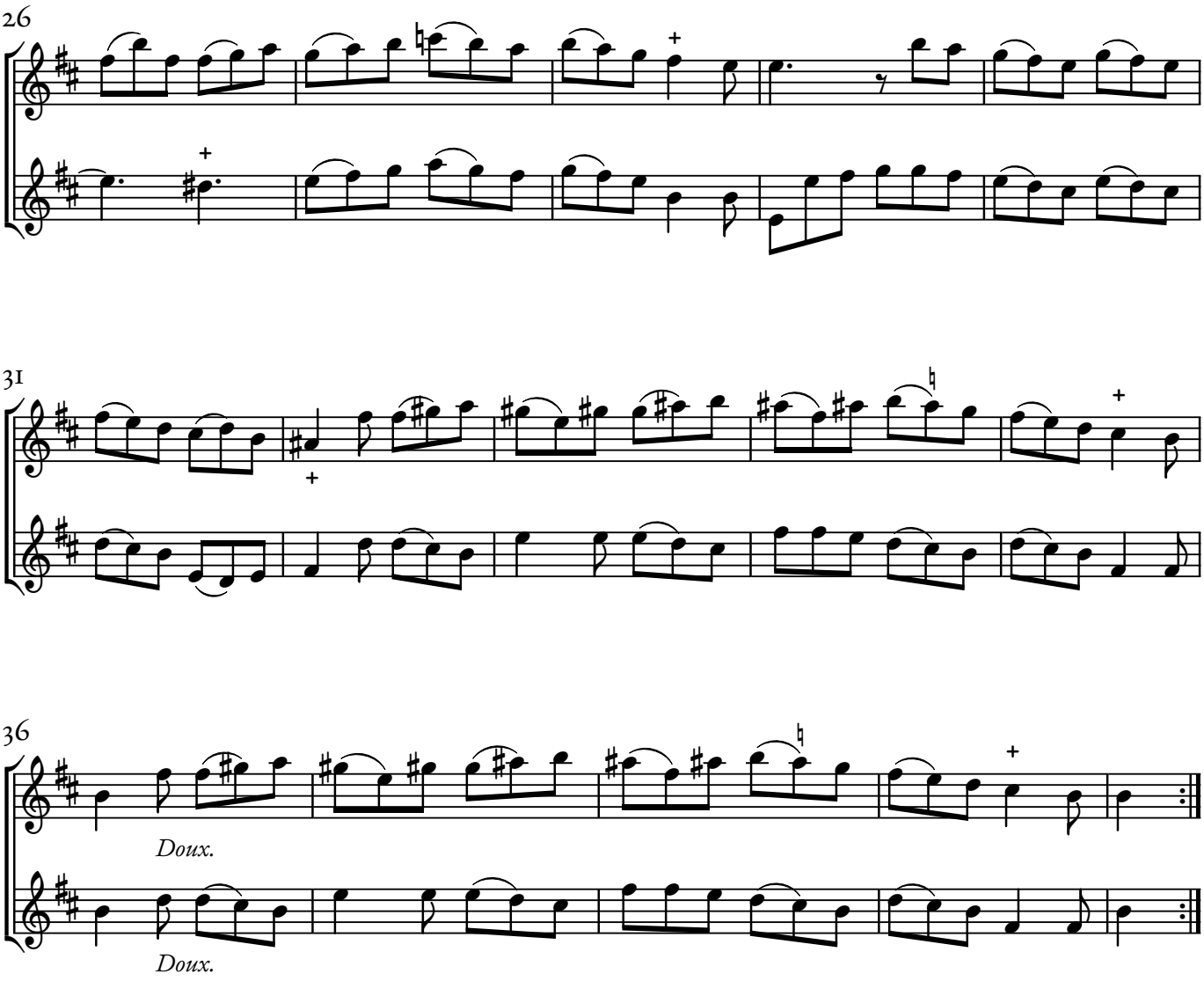

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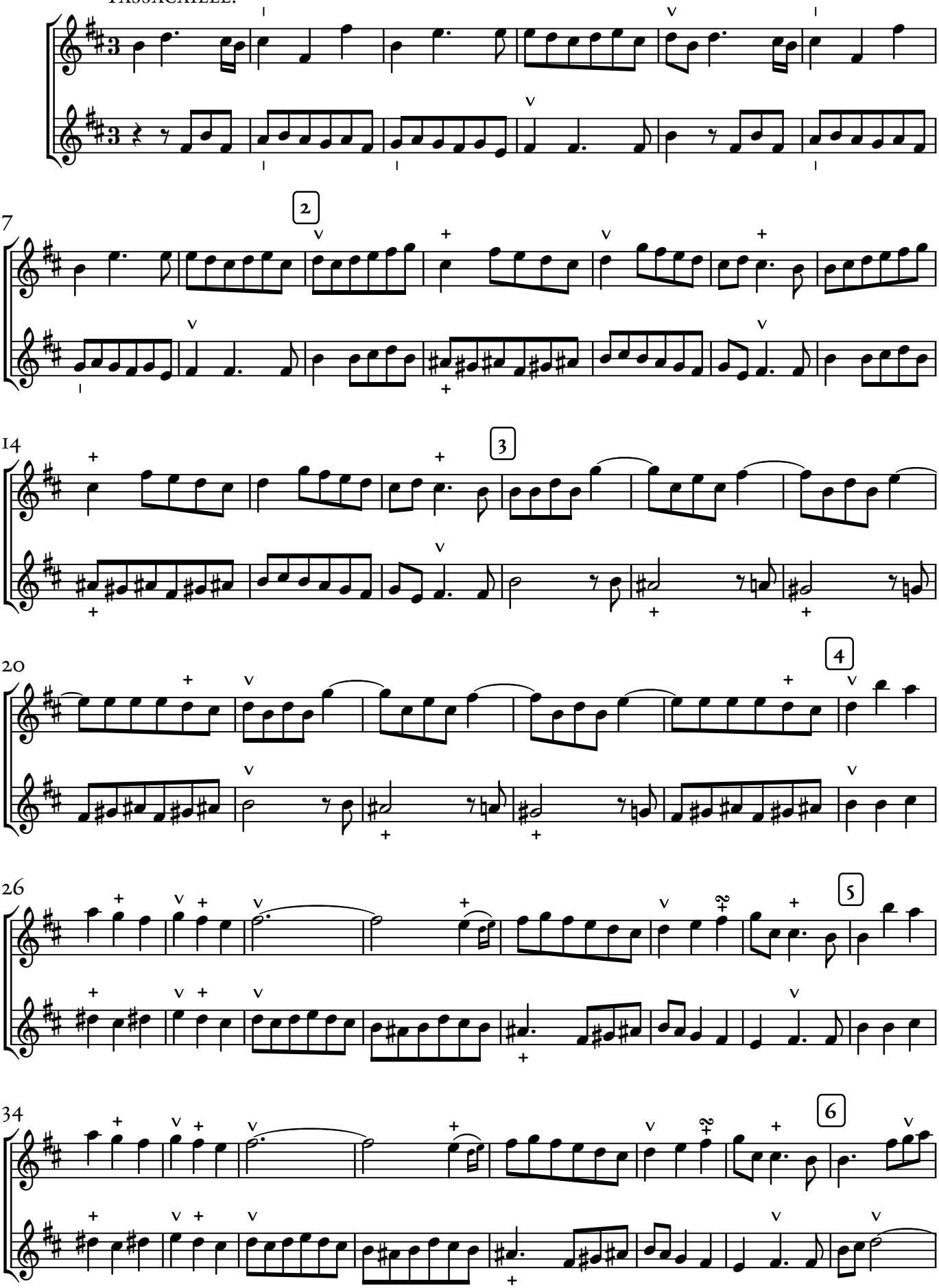
Passacaille.



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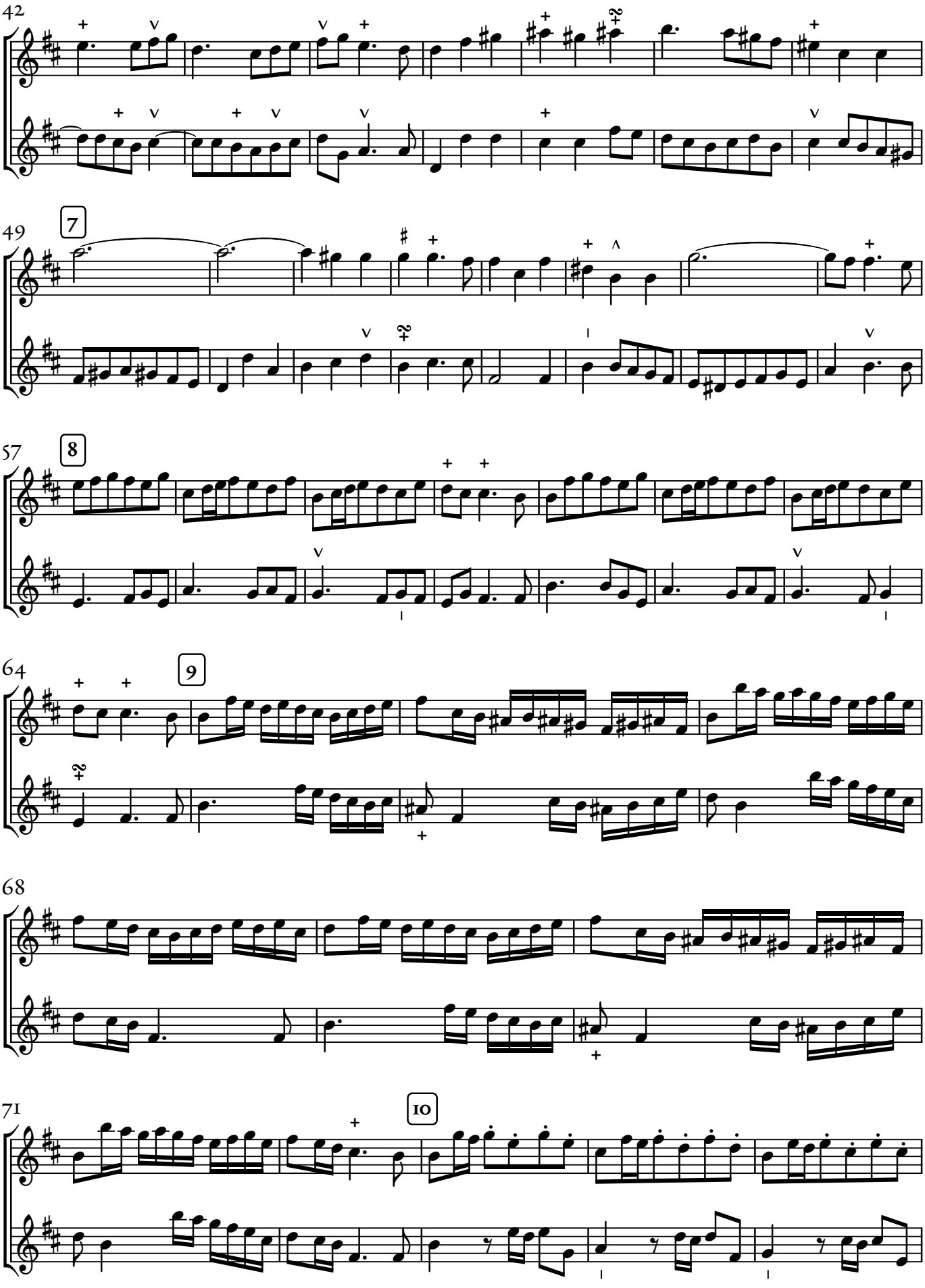

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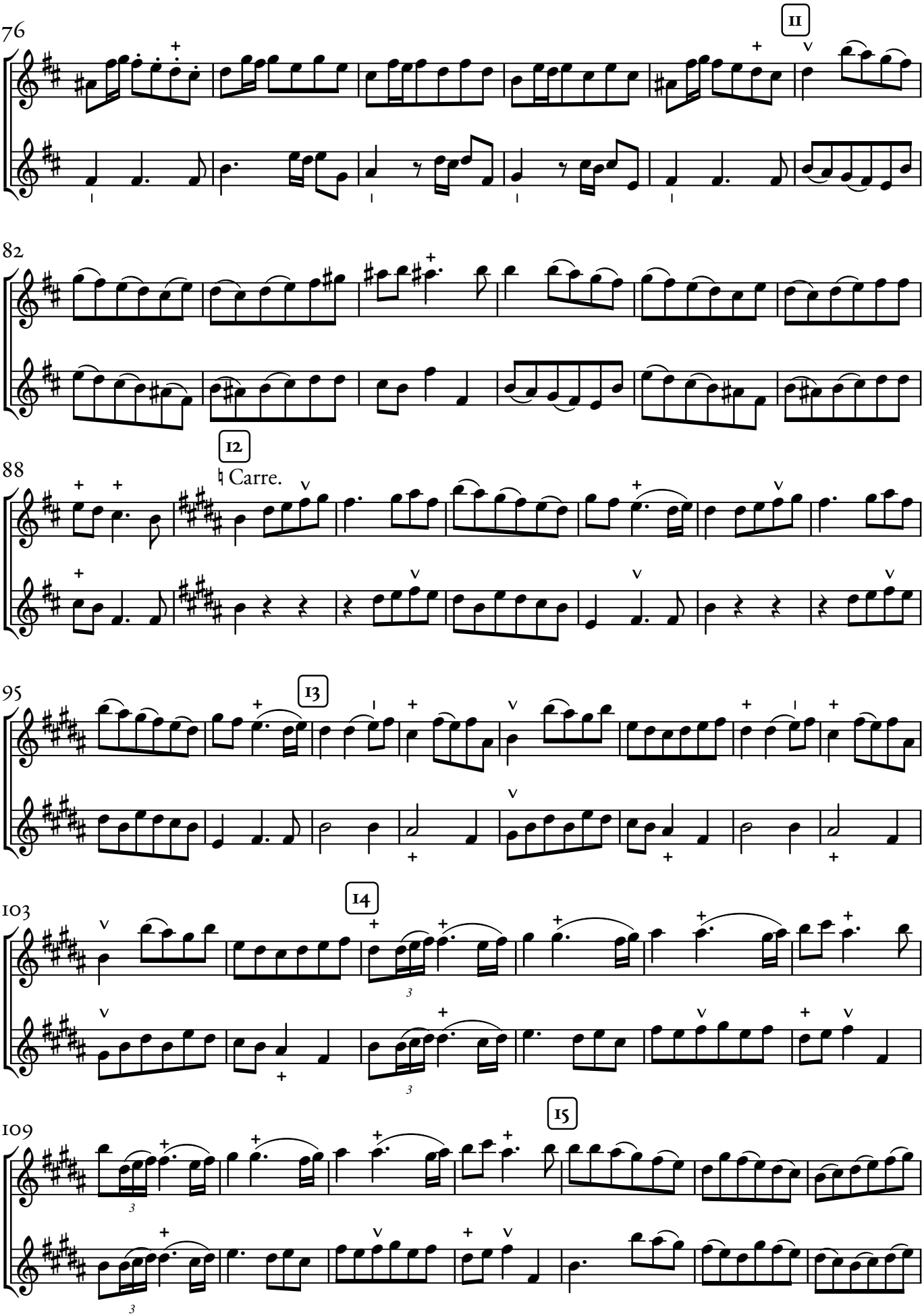

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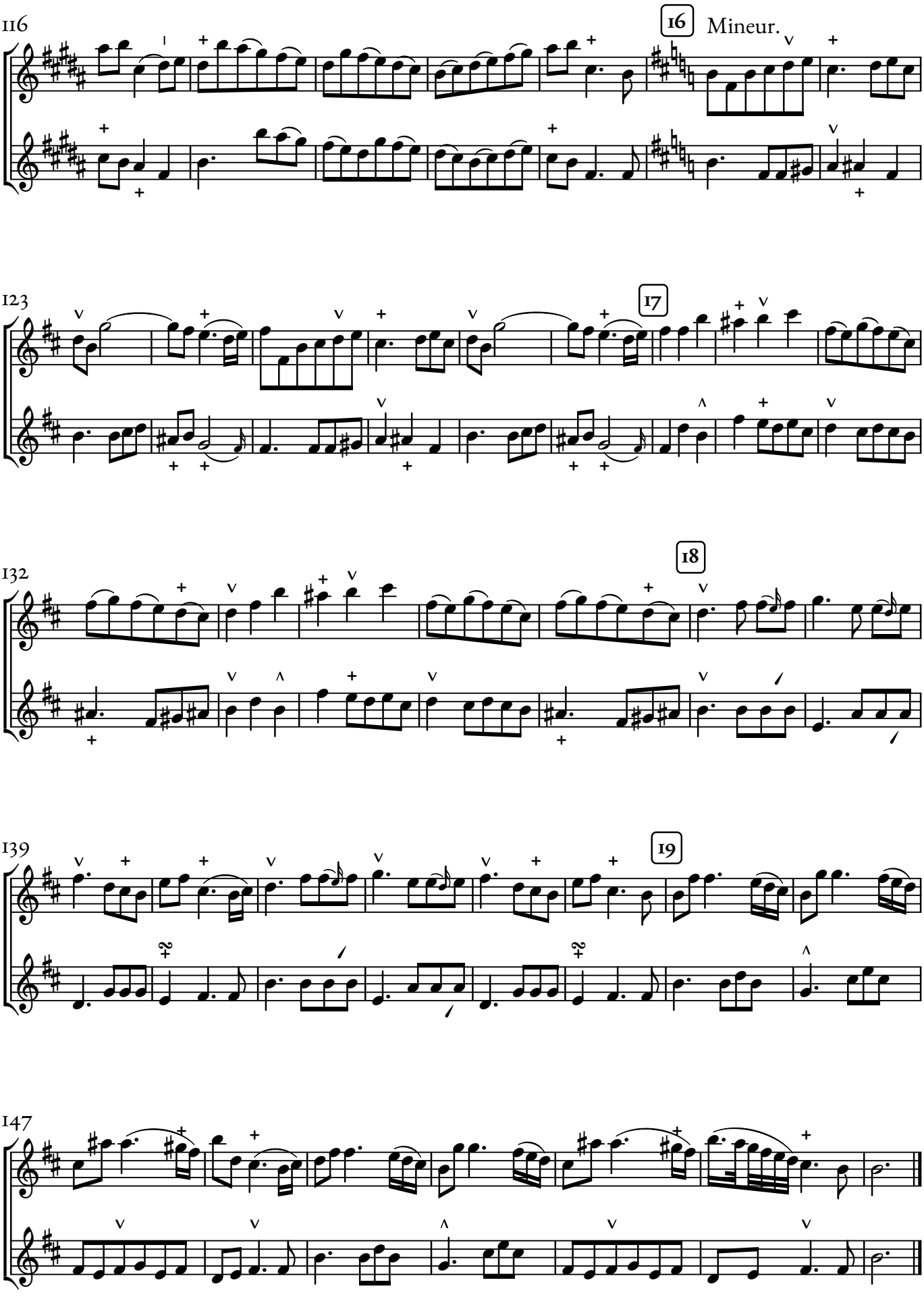

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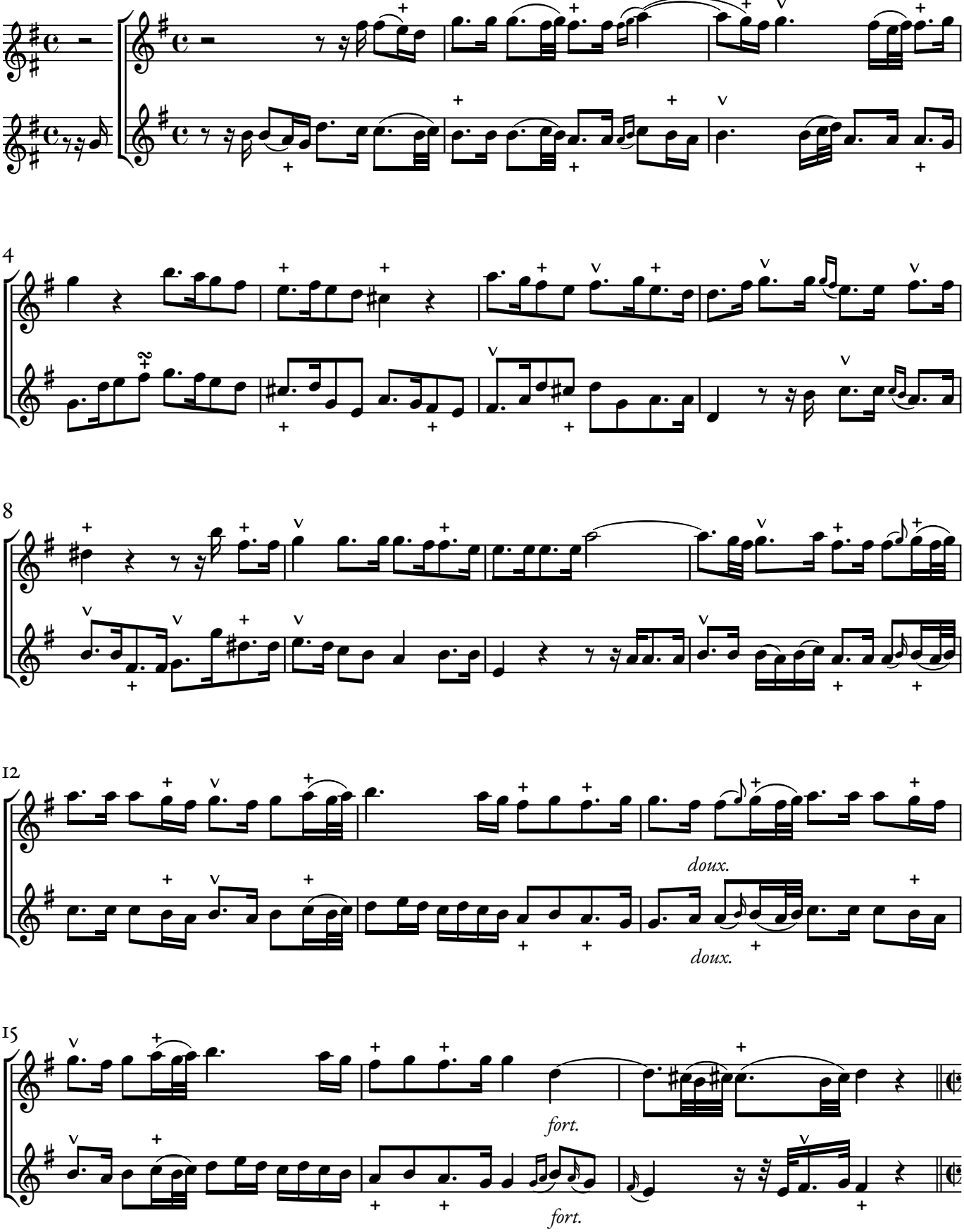
Deuxiéme Suitte de Pièces

J.-M. Hotteterre (1674 — 1763)

Œuvre VI^éme

Duo. Les heureux moments.

Tres tendrement.



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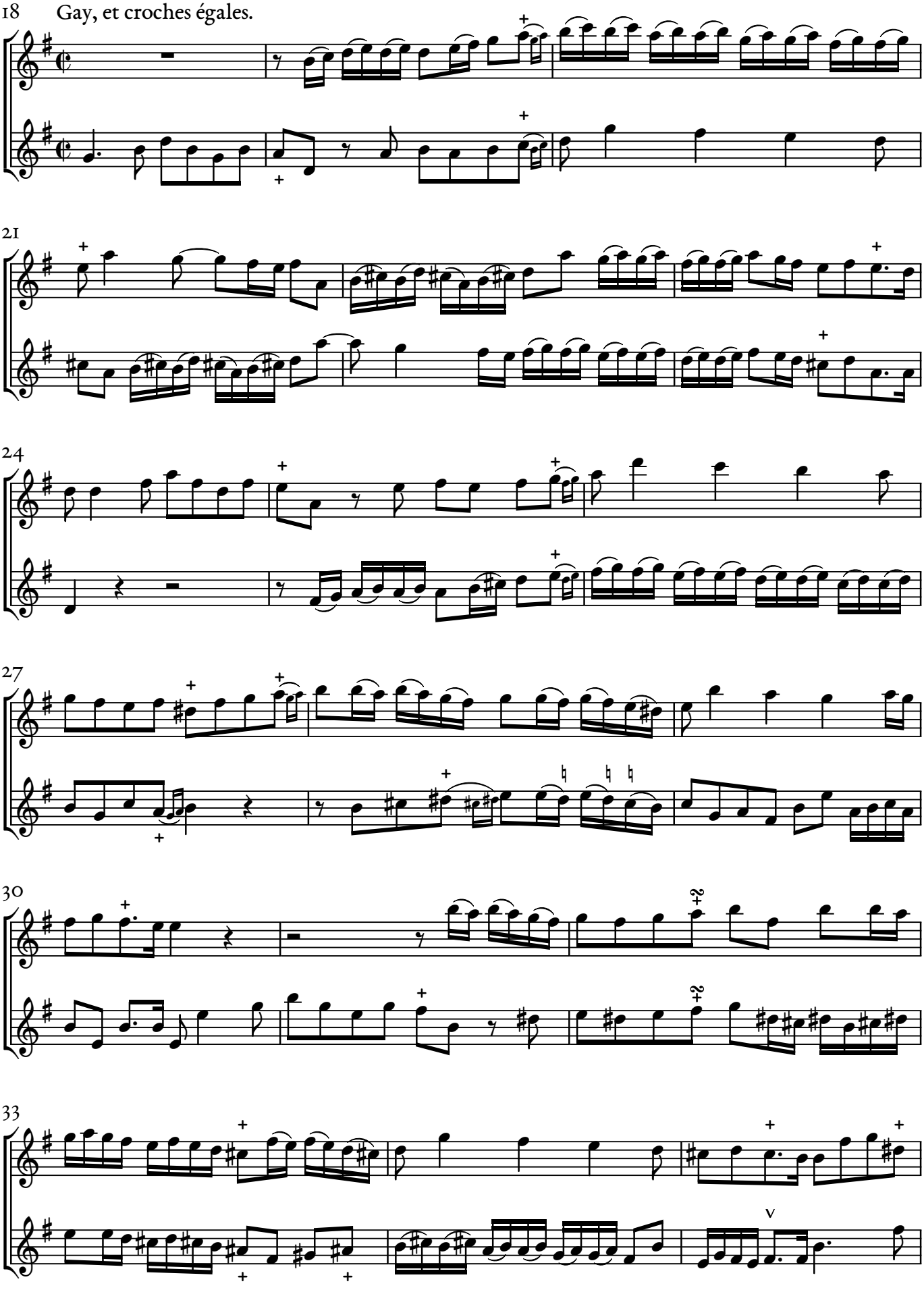
18 Gay, et croches égales.



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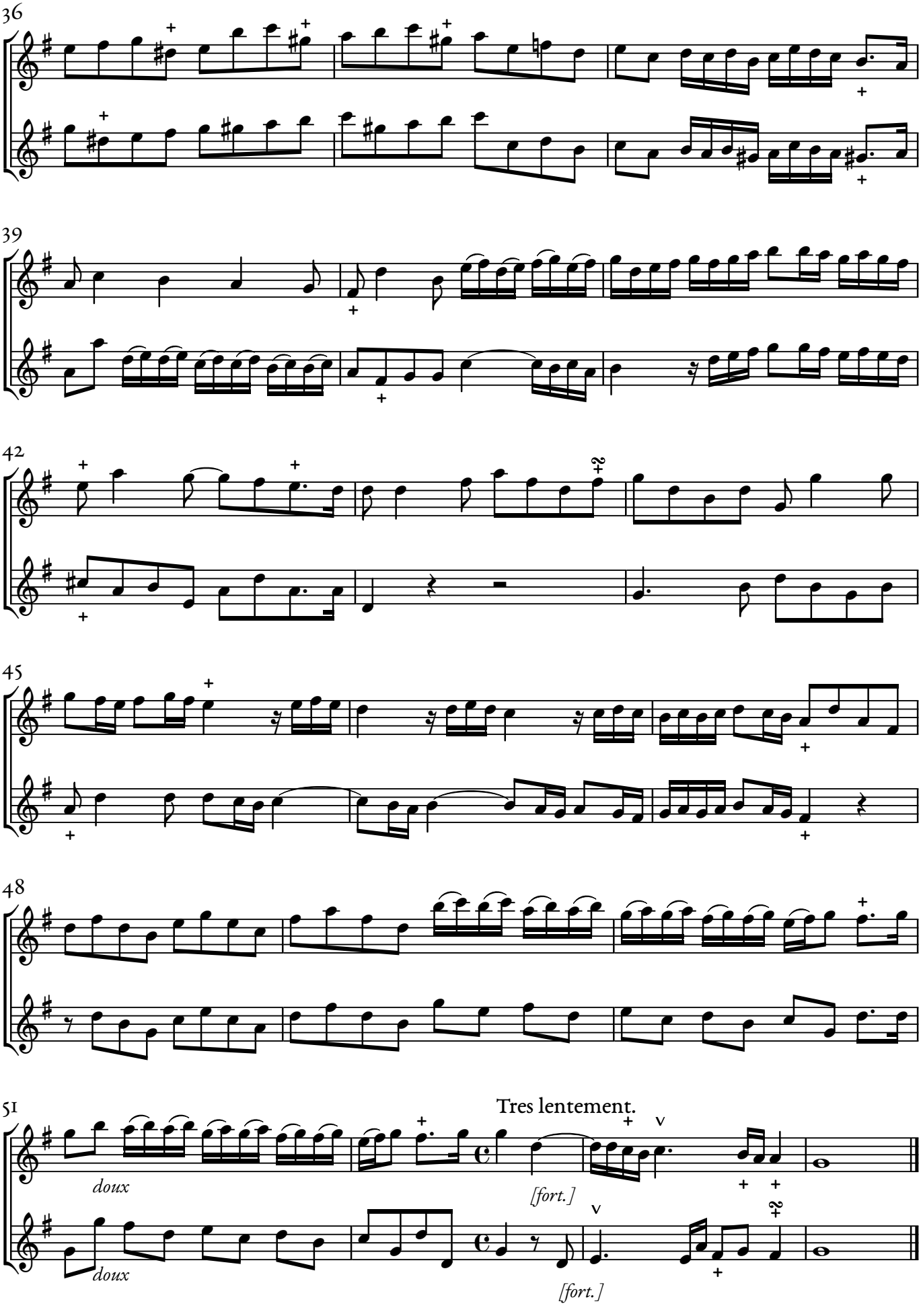

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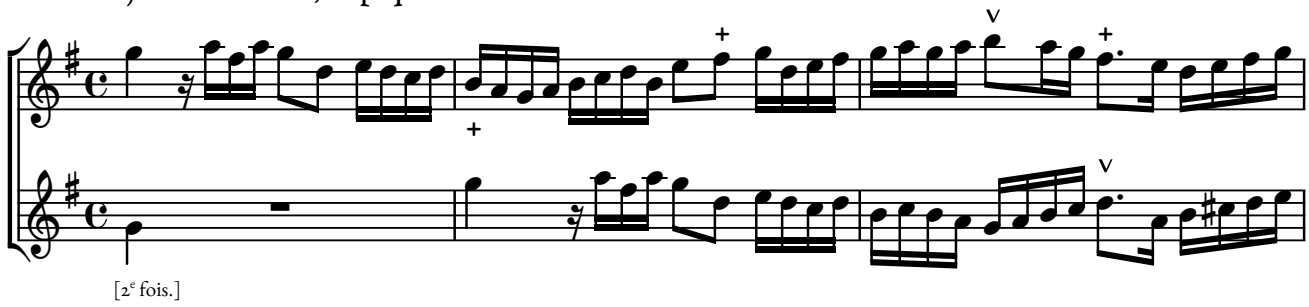
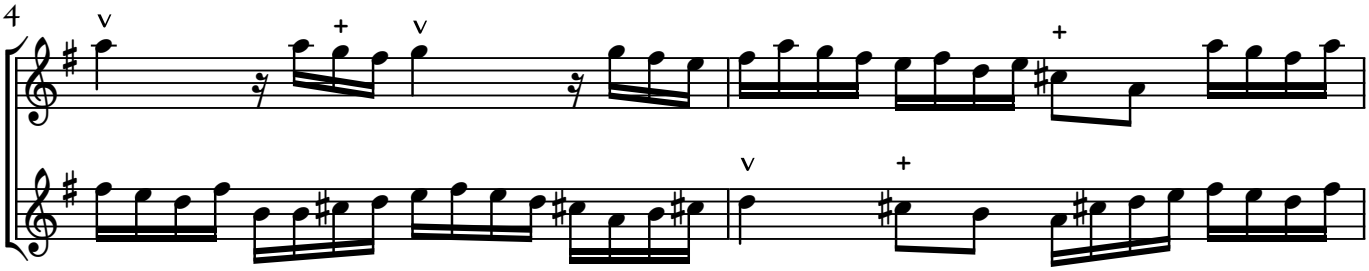
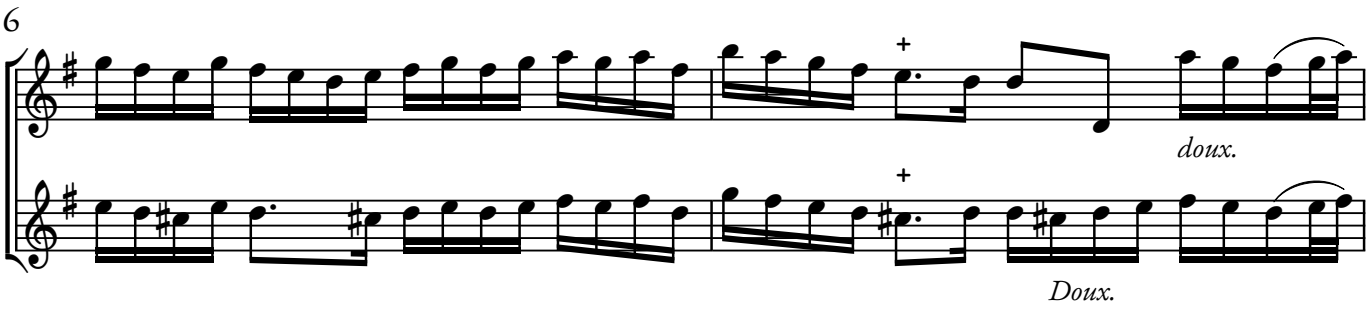
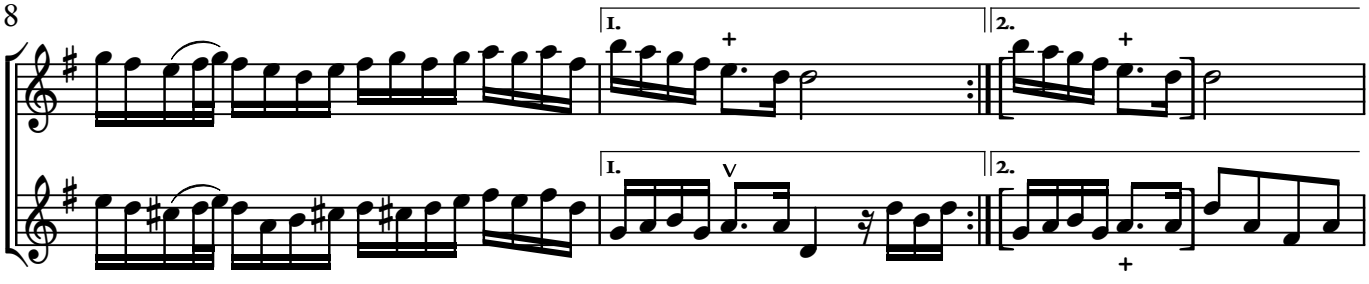
ALLEMANDE. La Marechalle de Villars.
Majestueusement, et piqué.



[2^e fois.]







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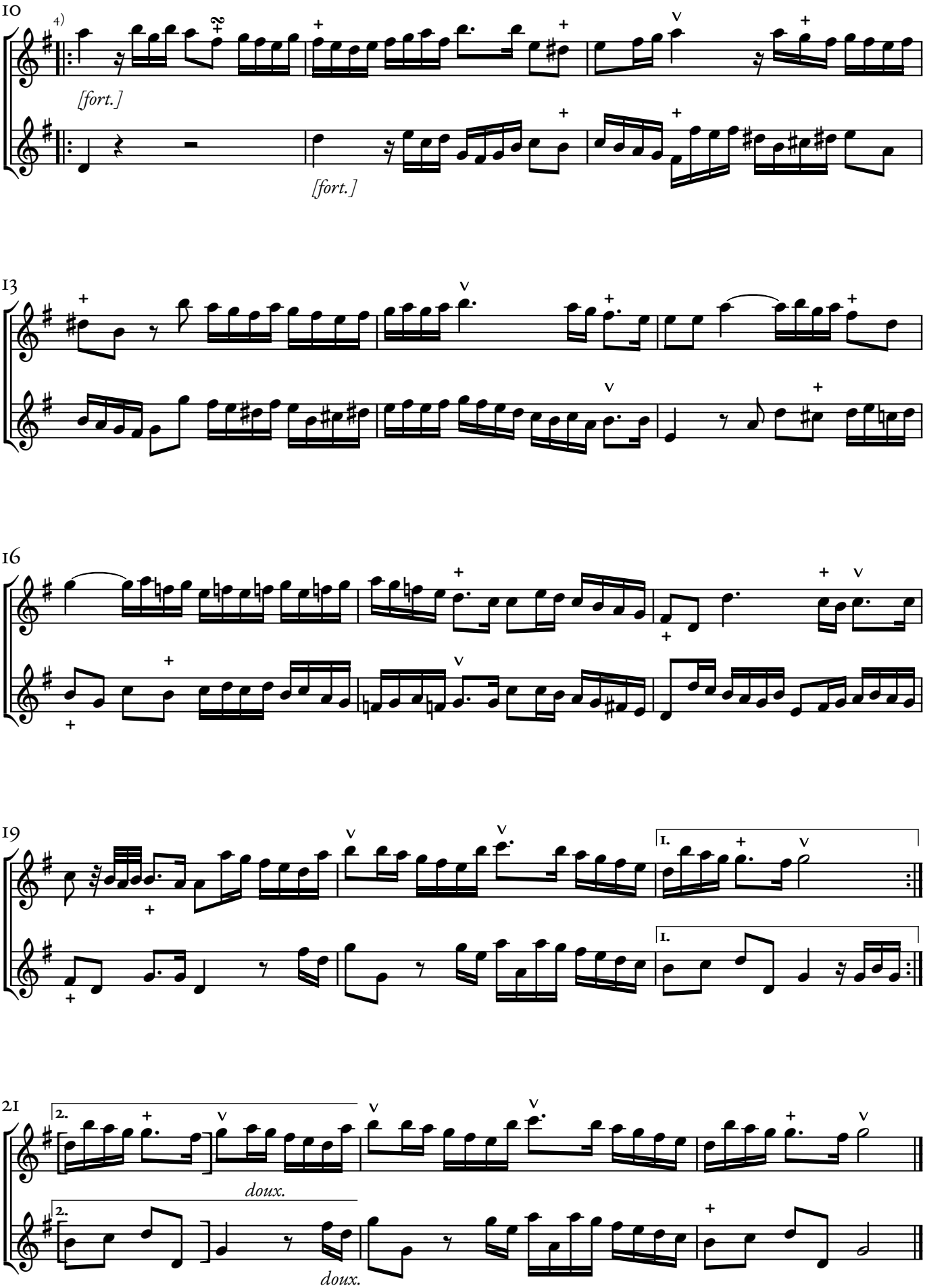

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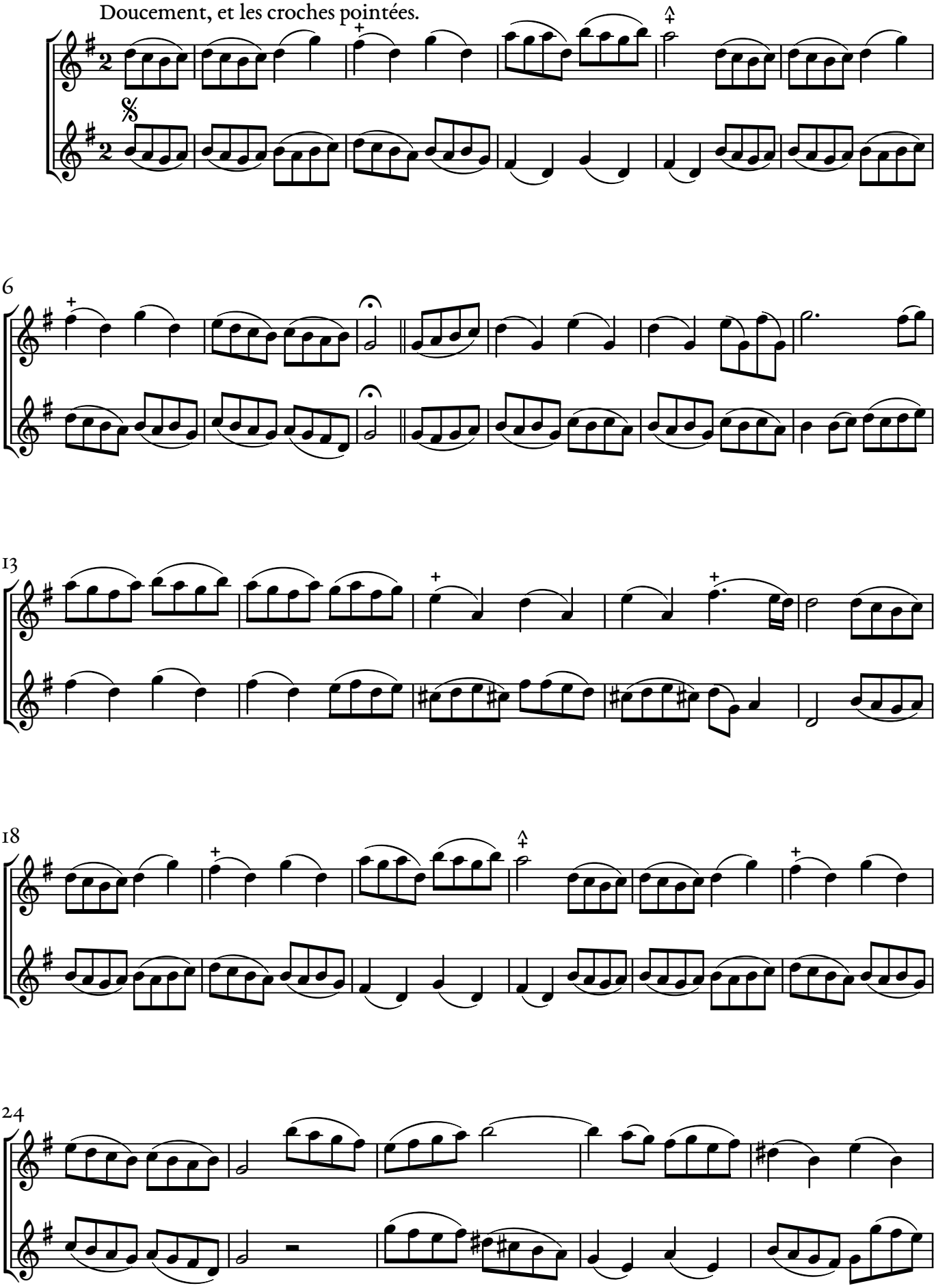
Musette

Doucement, et les croches pointées.



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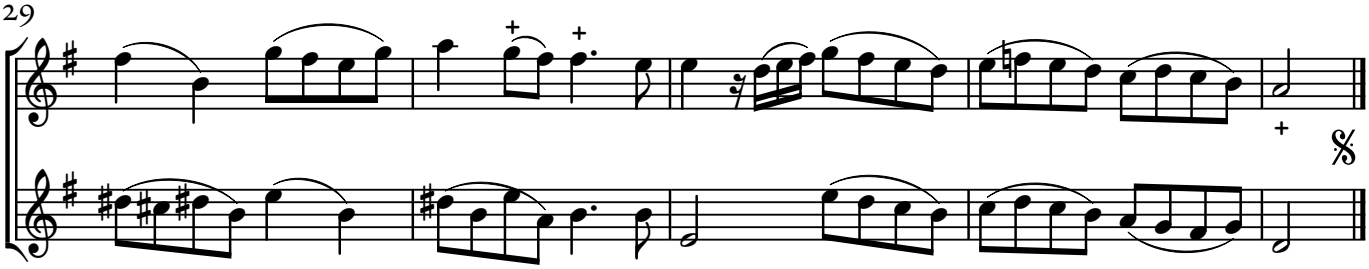
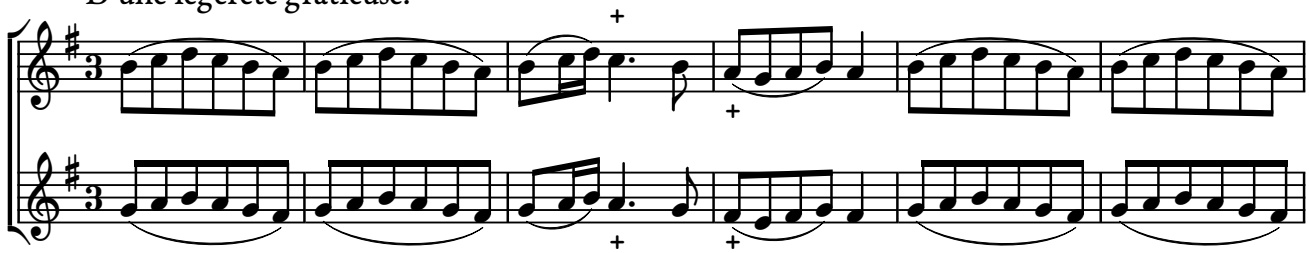


Menuet

D'une legereté gratieuse.



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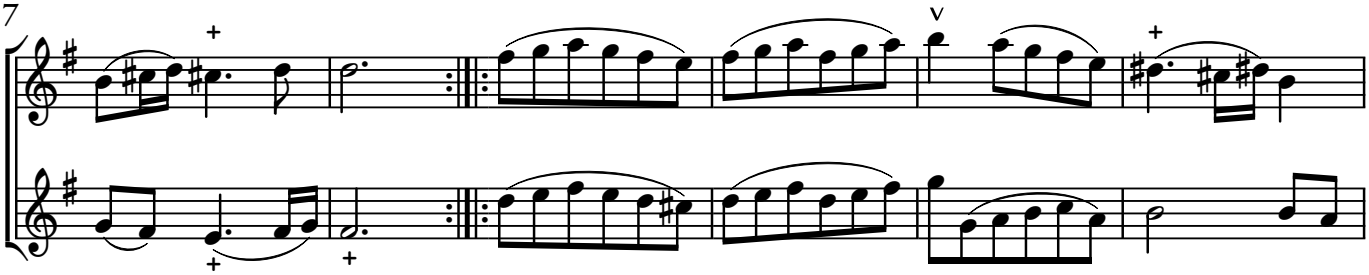

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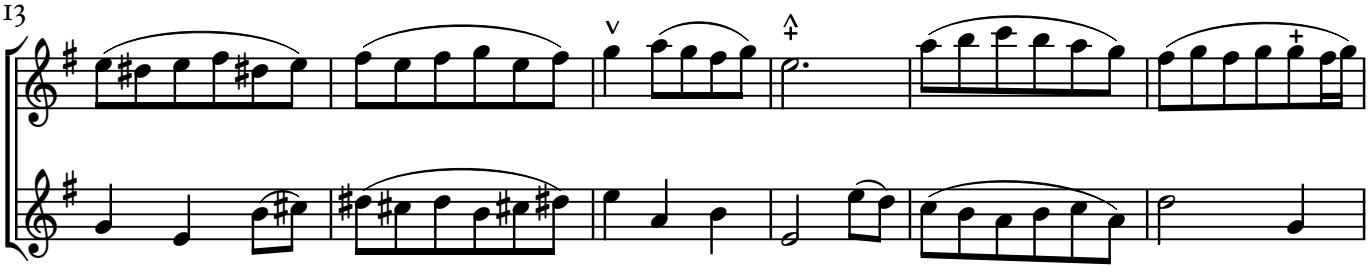

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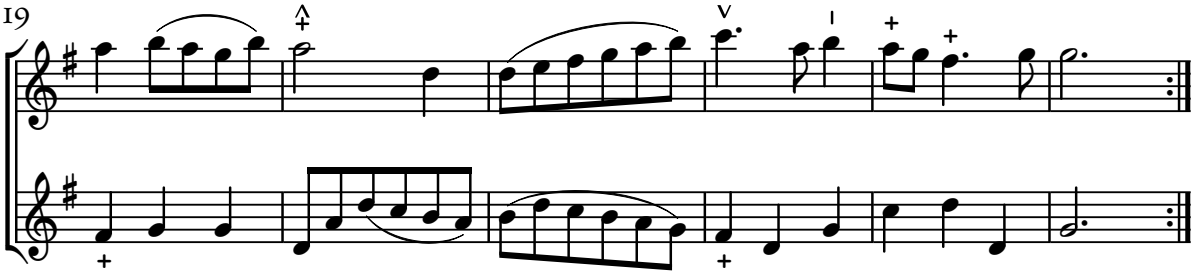

On reprend la Musette.

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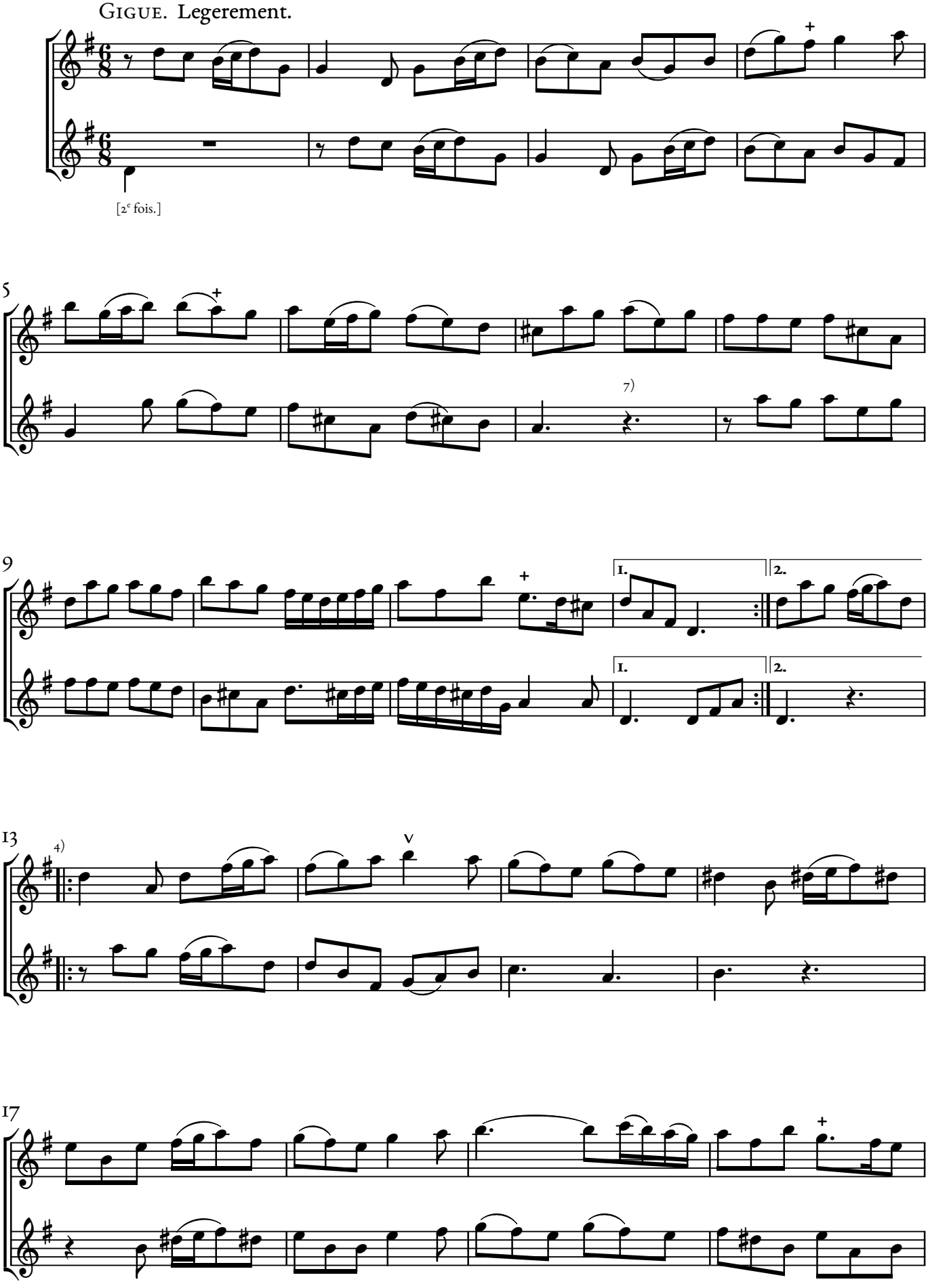
GIGUE. Legerement.



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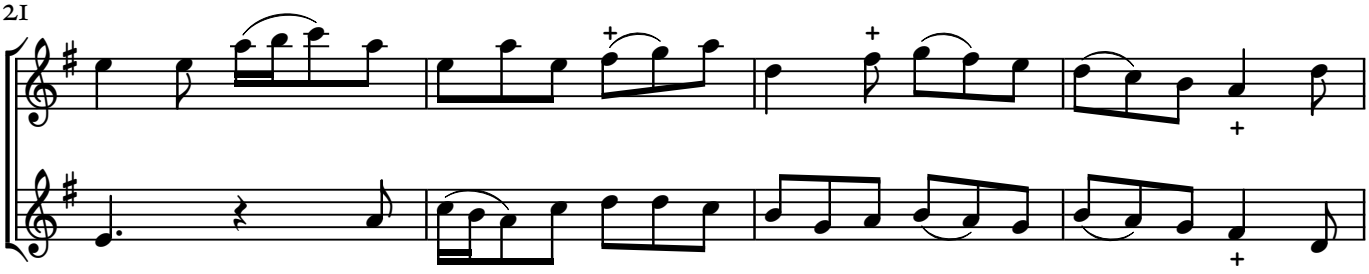

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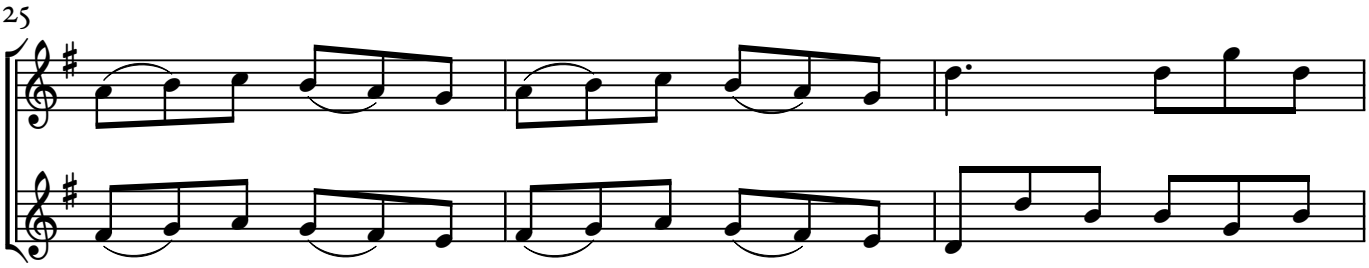

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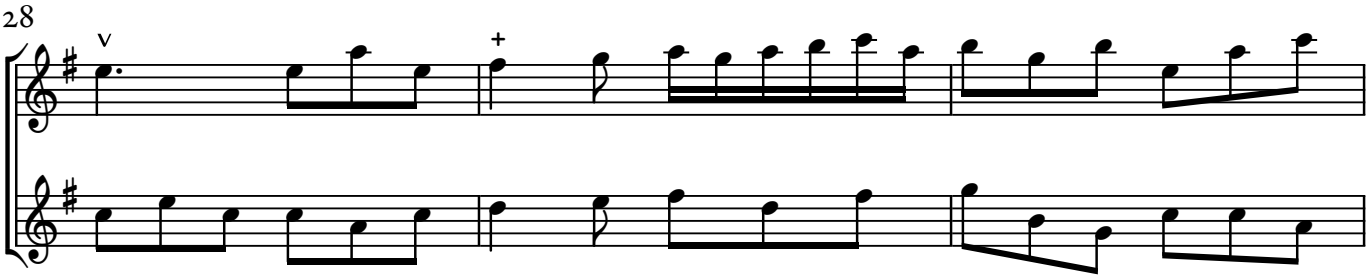

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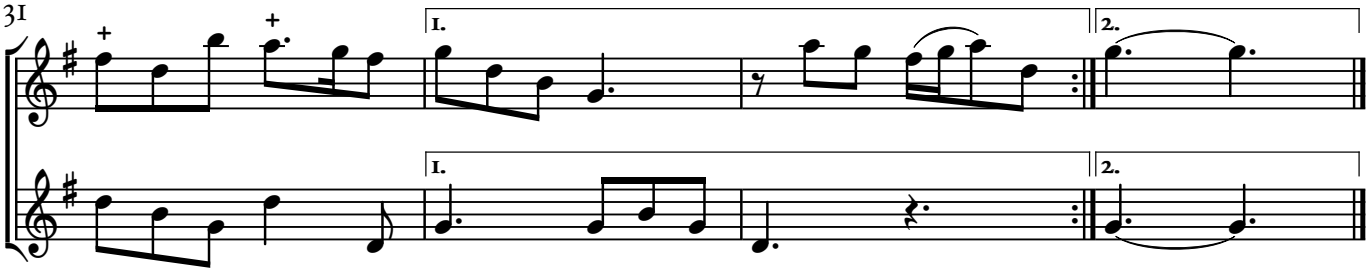

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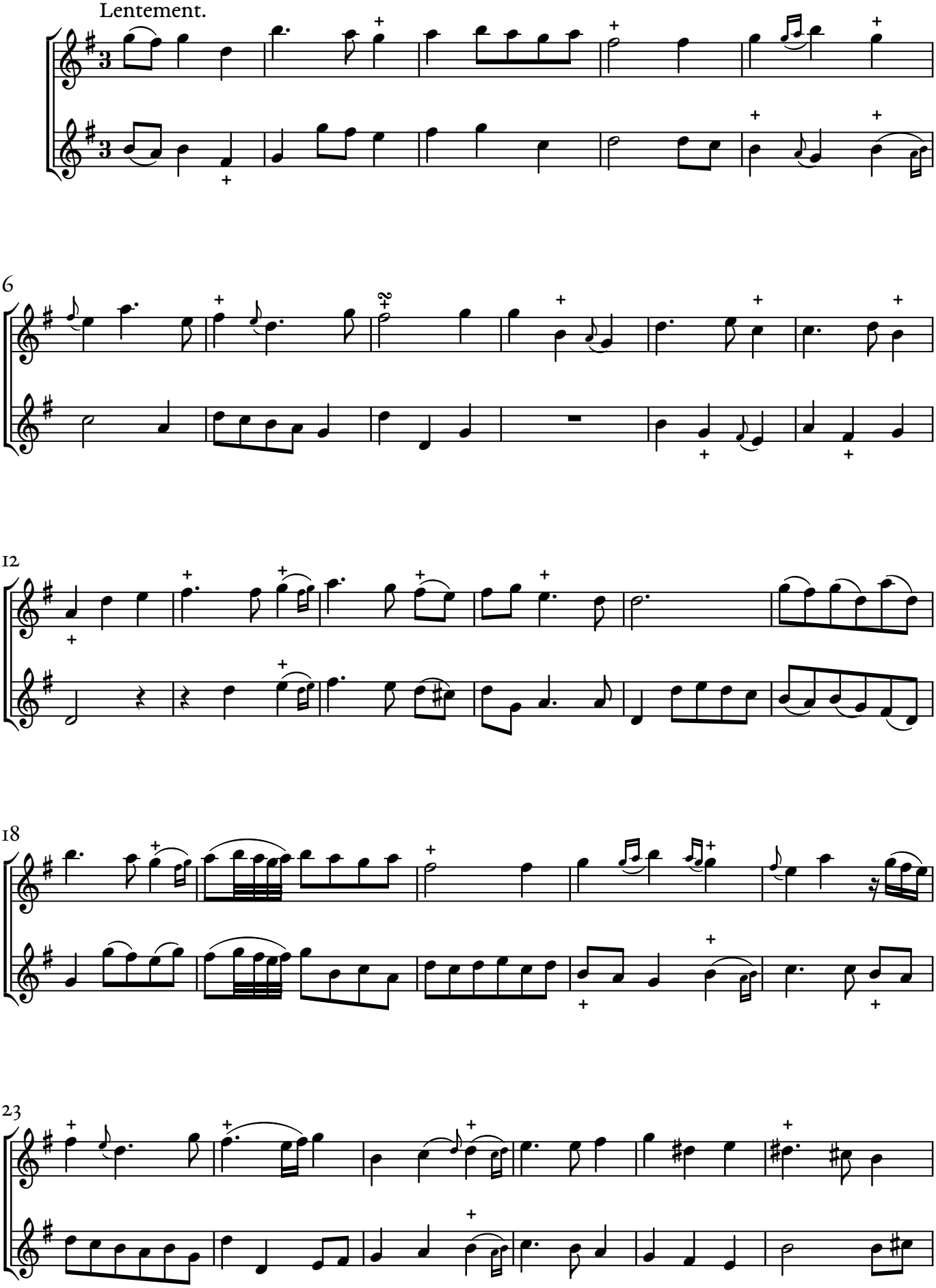
SARABANDE. La St. Maurice.
Lentement.



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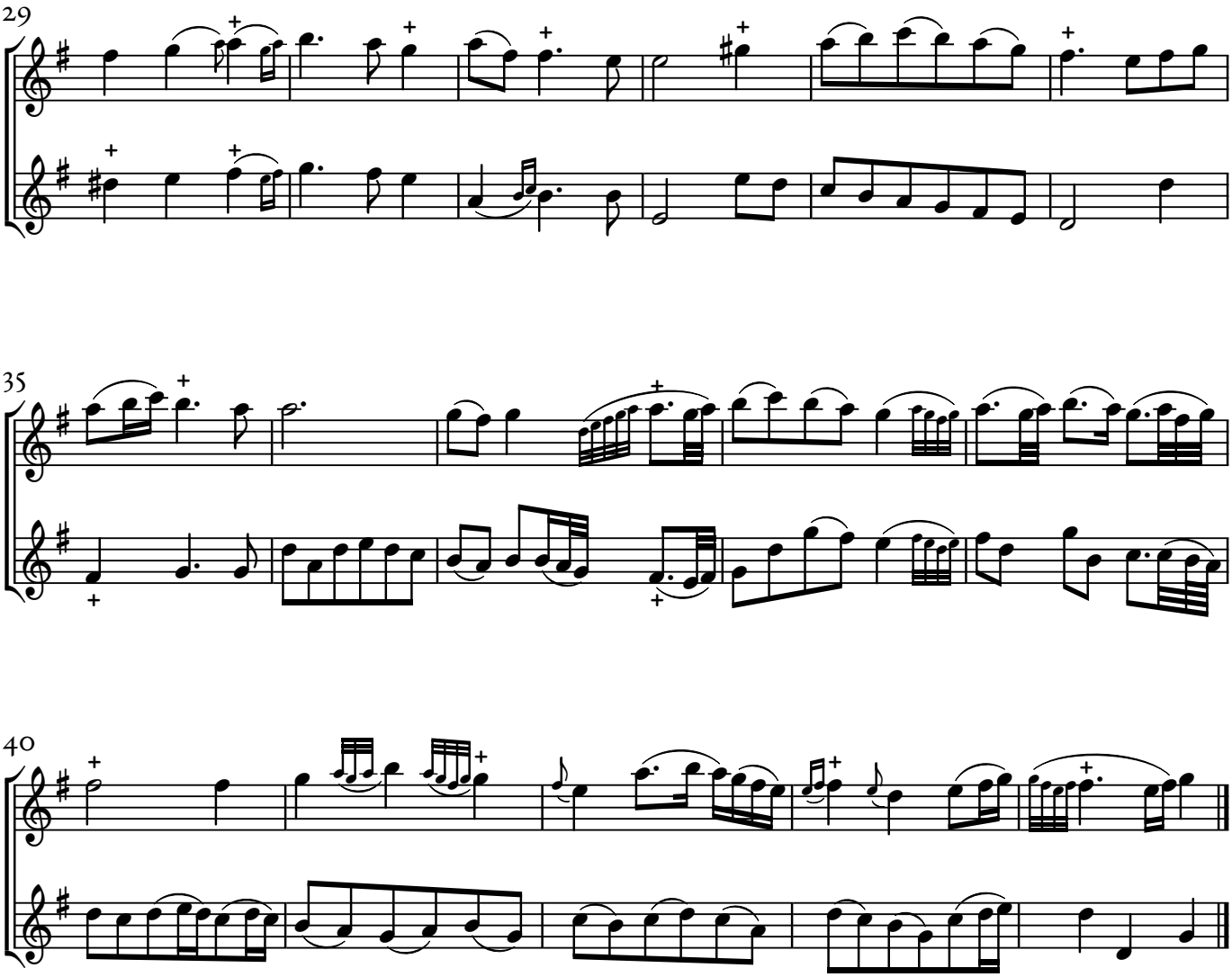

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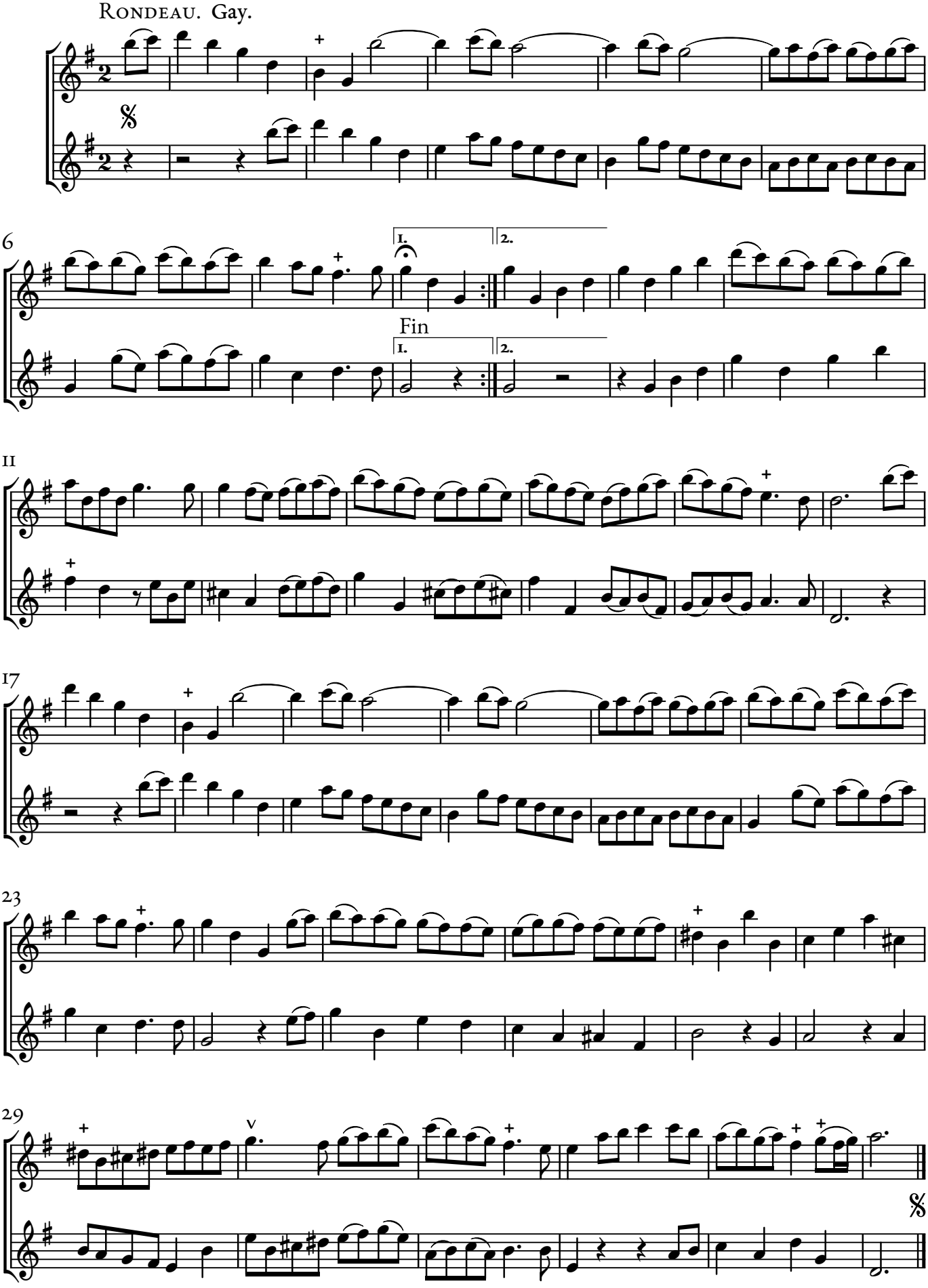

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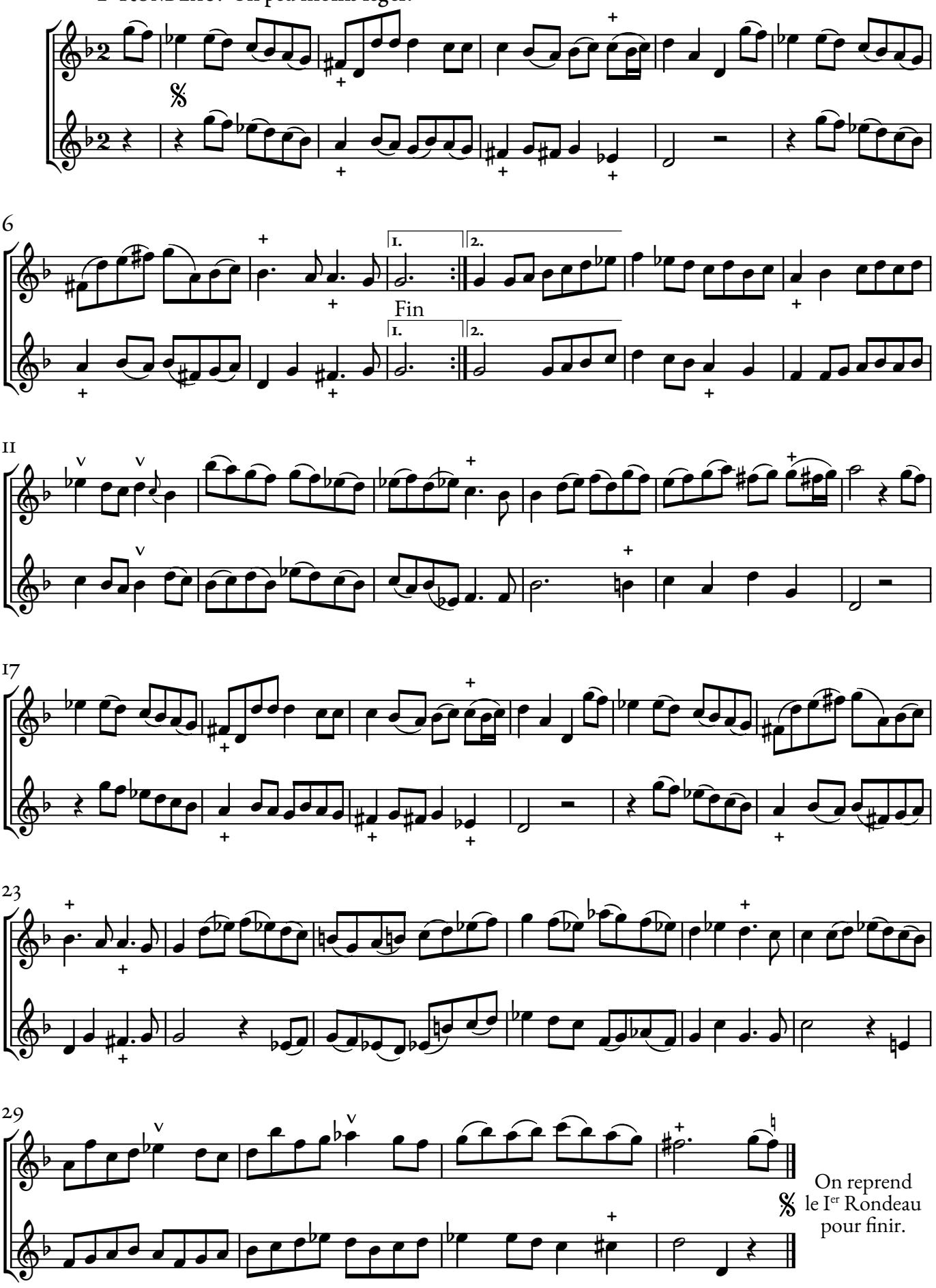
2E Rondeau. Un peu moins leger.



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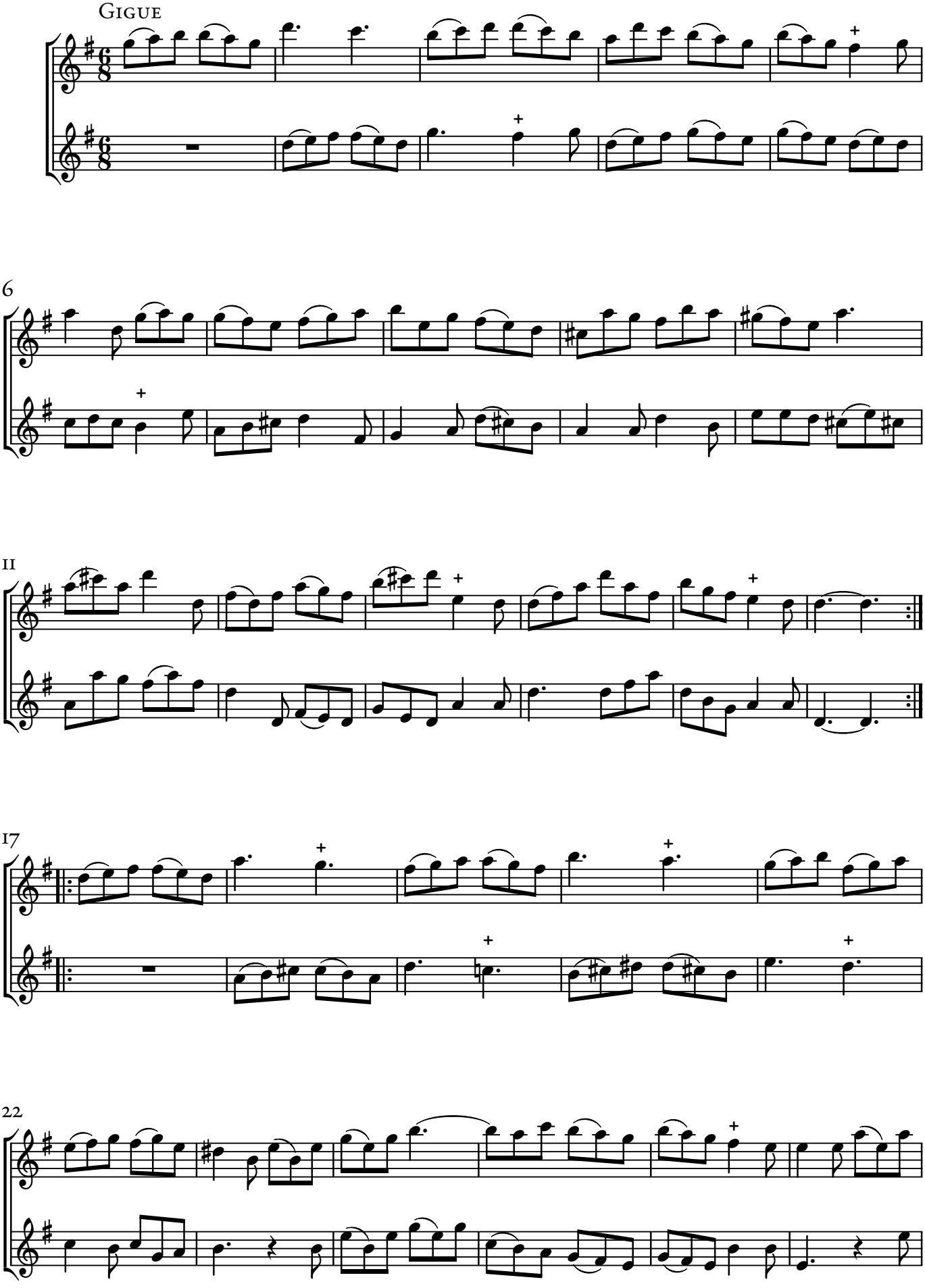
Gigue



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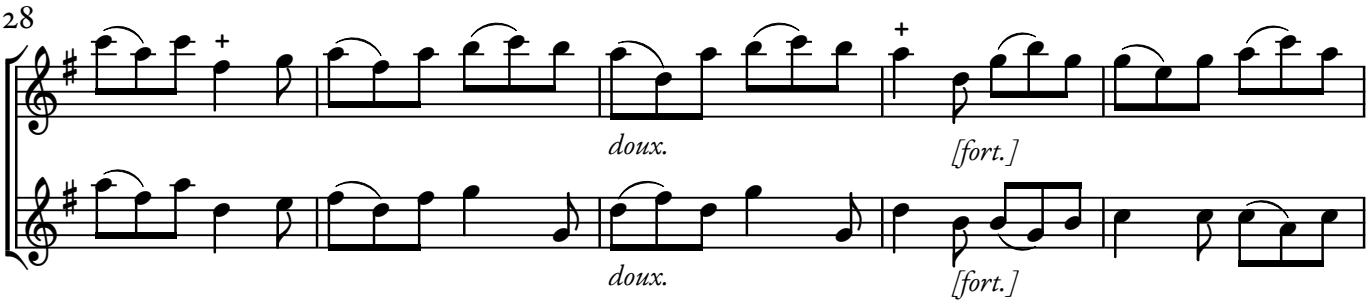

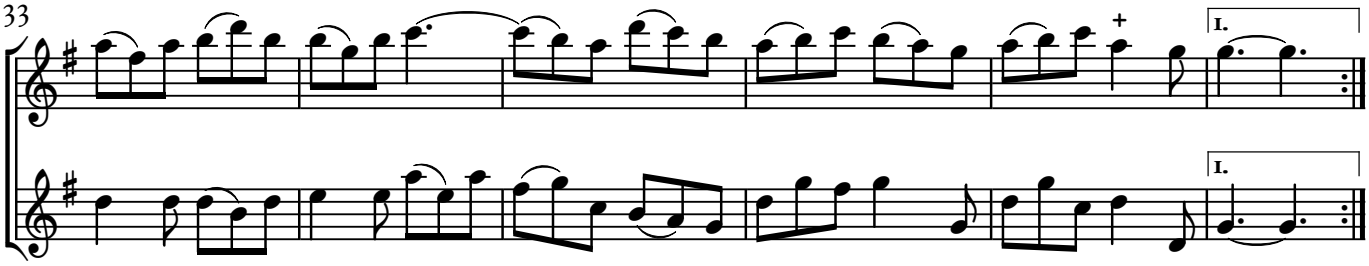

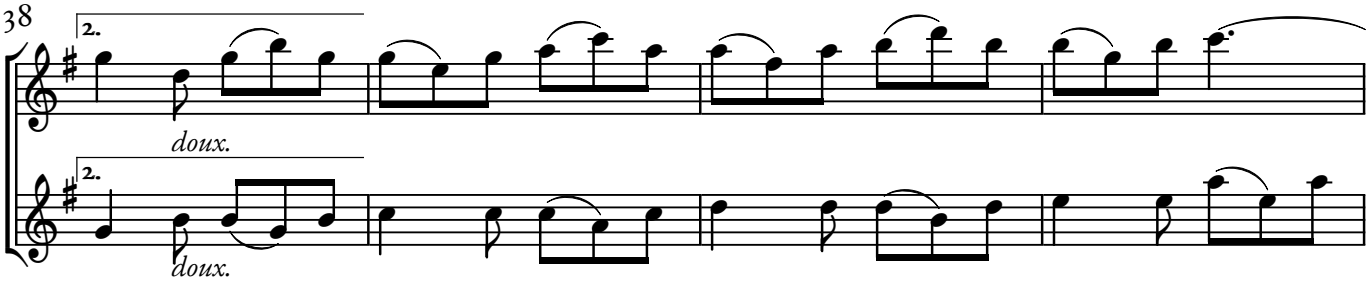

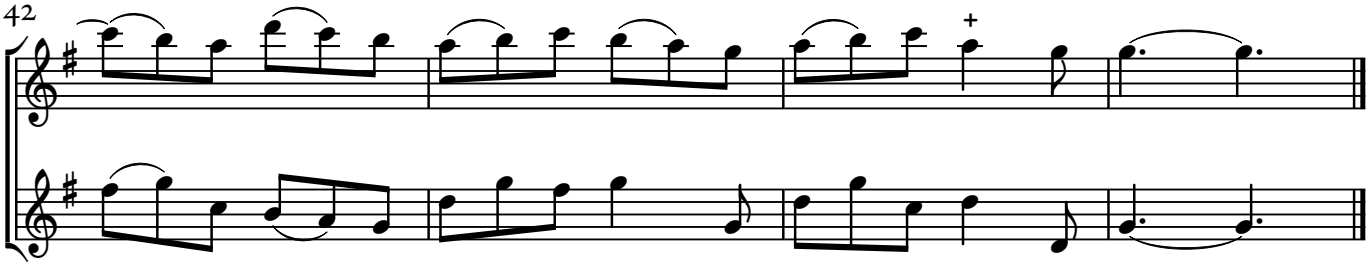

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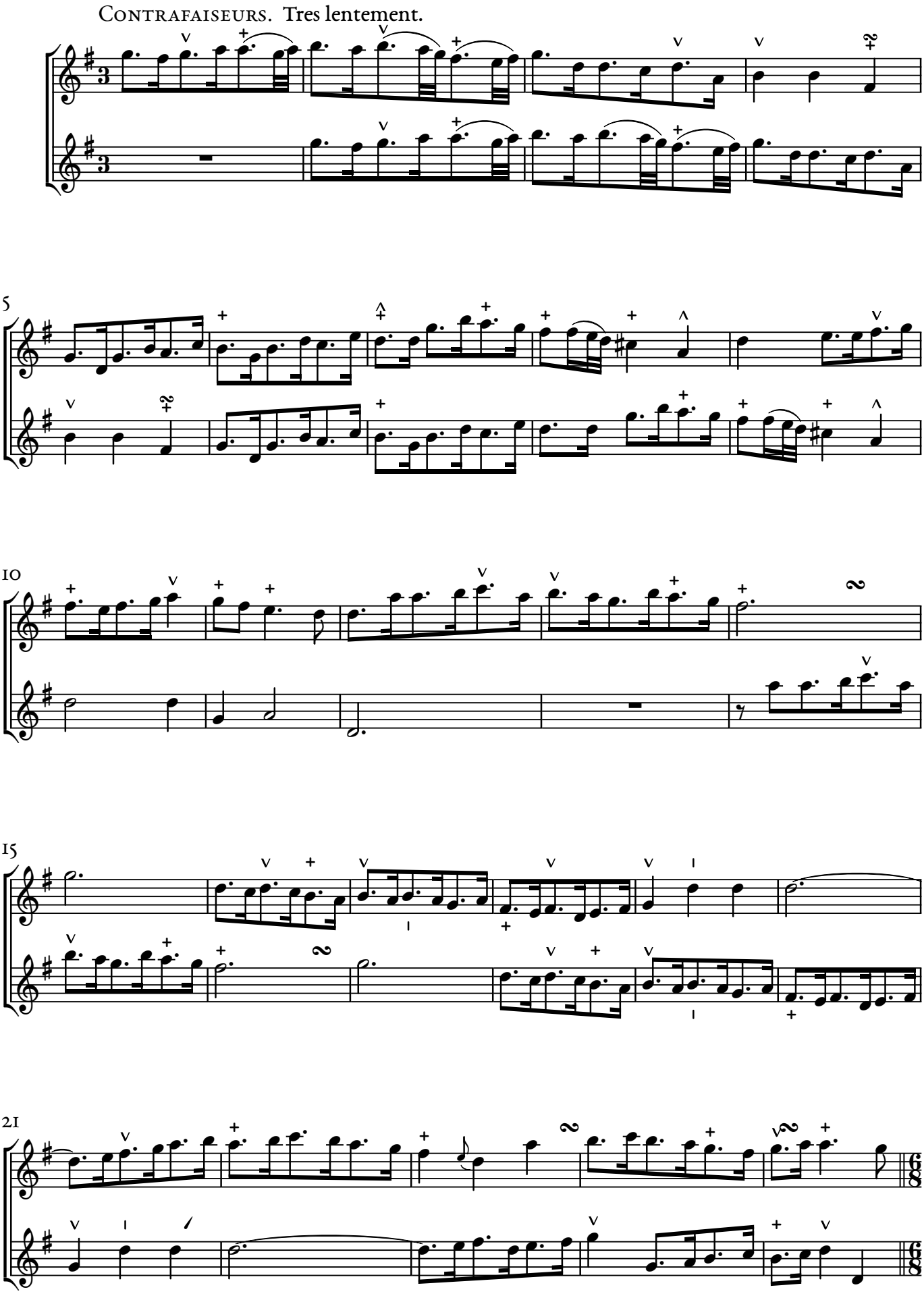

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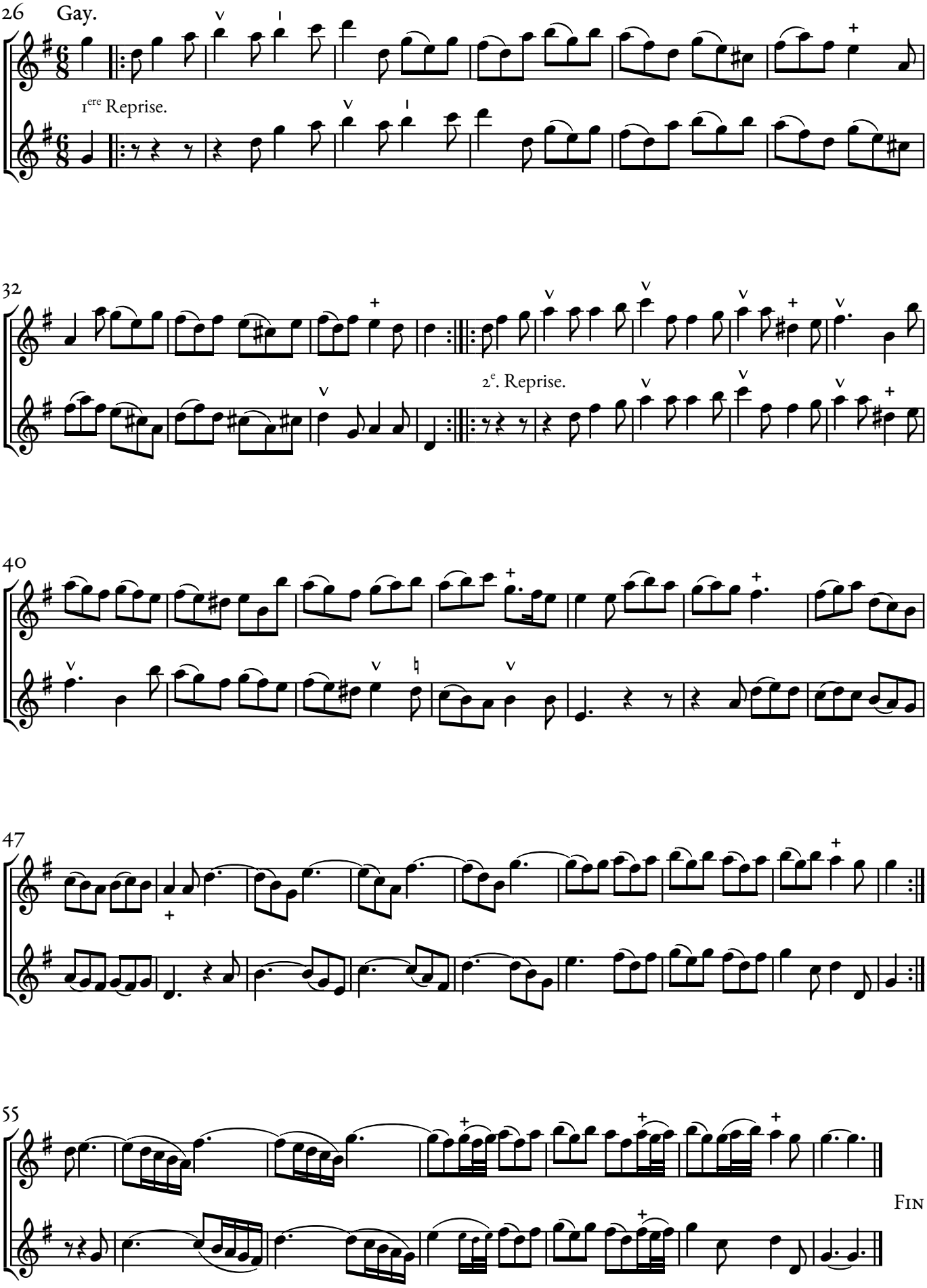

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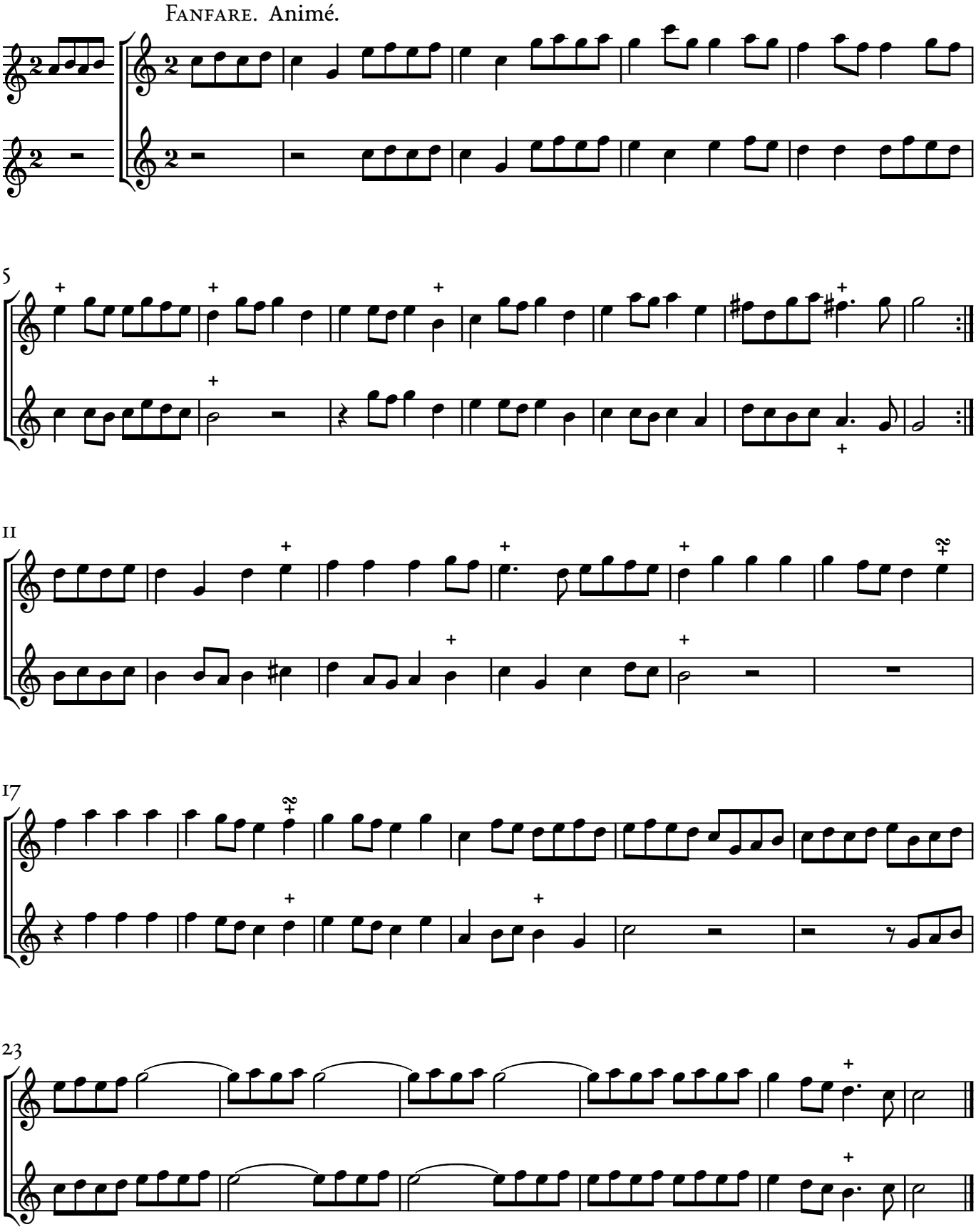
Troisiéme Suitte de Pièces

J.-M. Hotteterre (1674 — 1763)

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

Œuvre VIII



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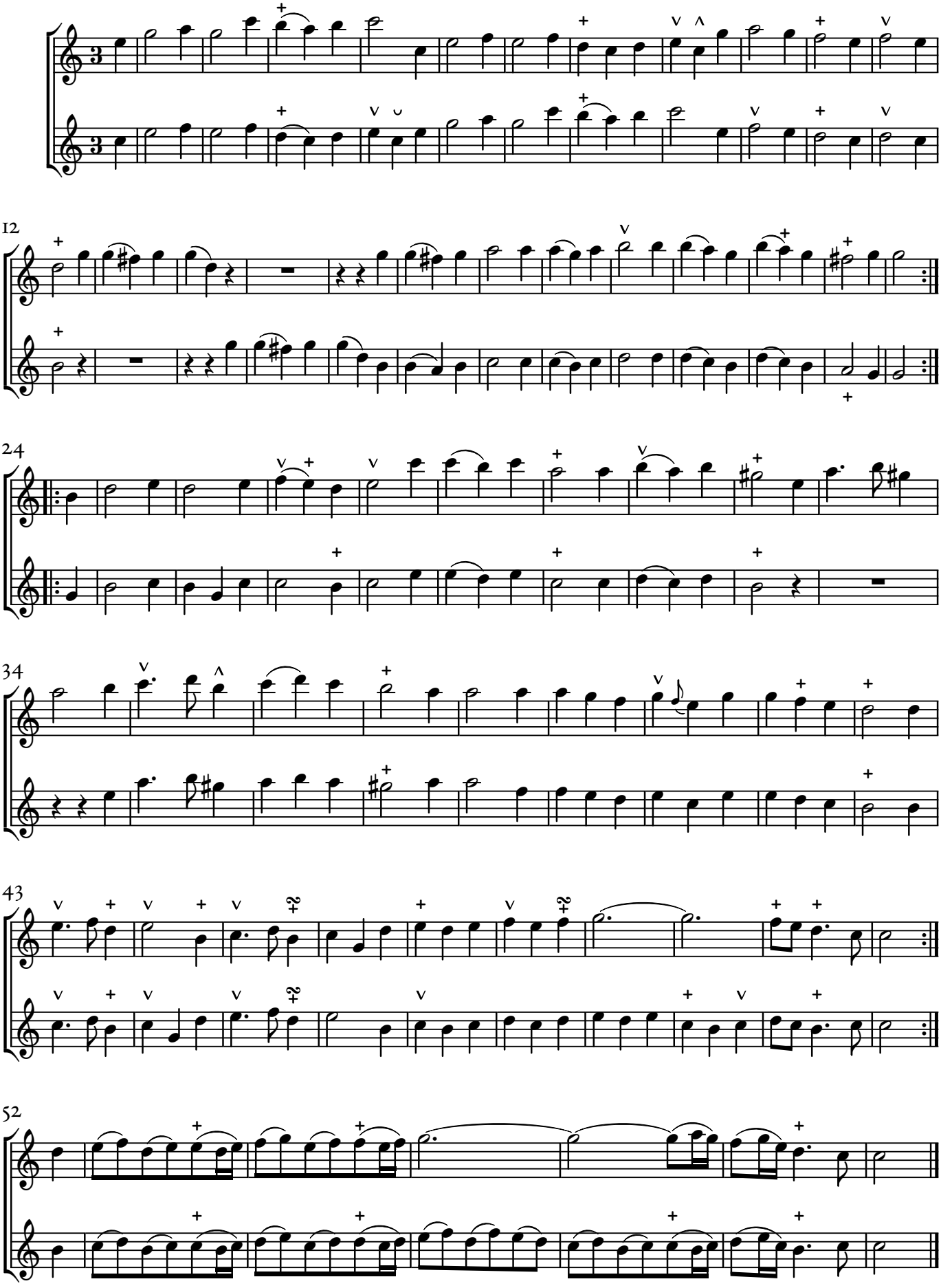
Muzette. Tendrement.



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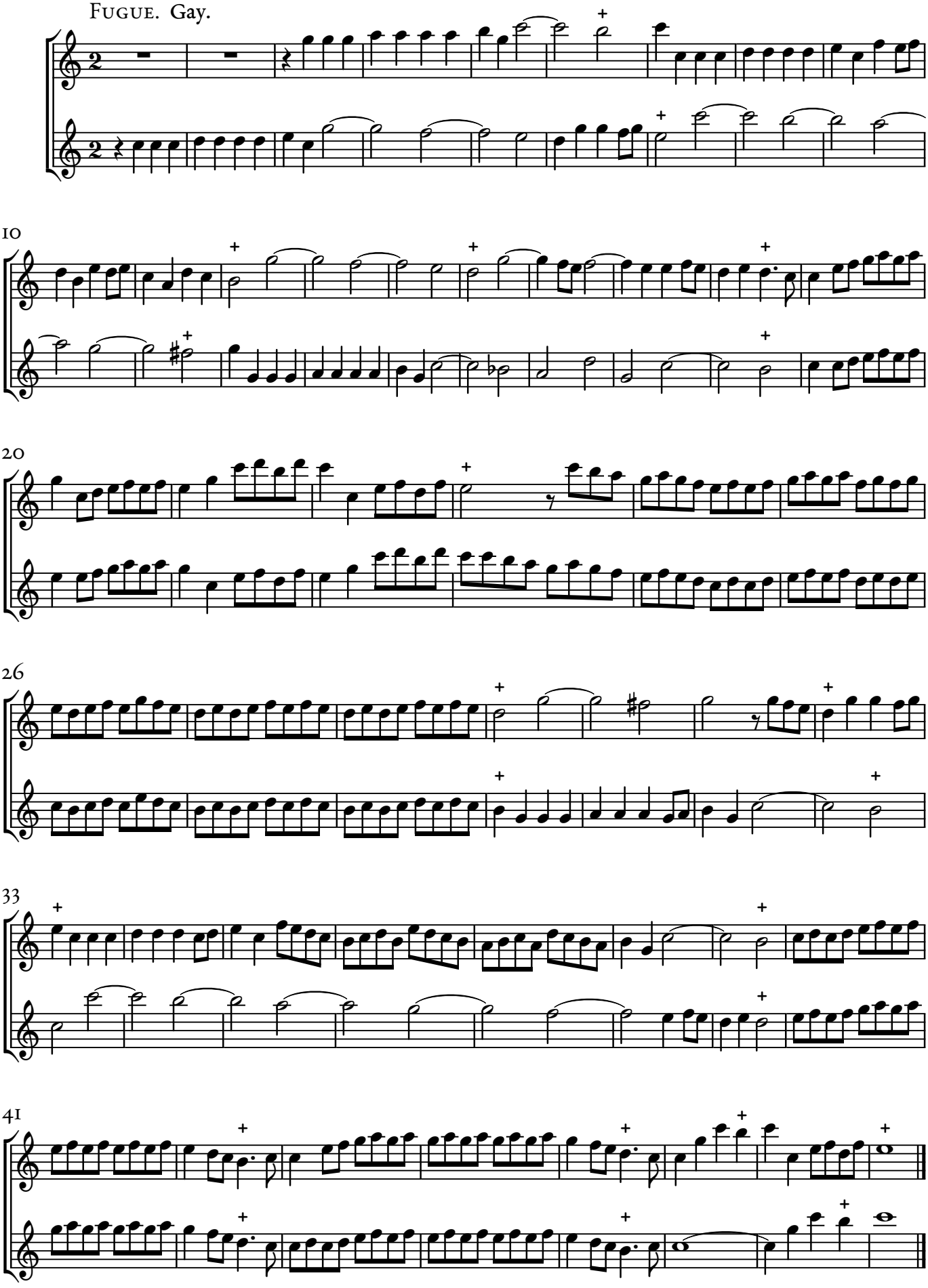

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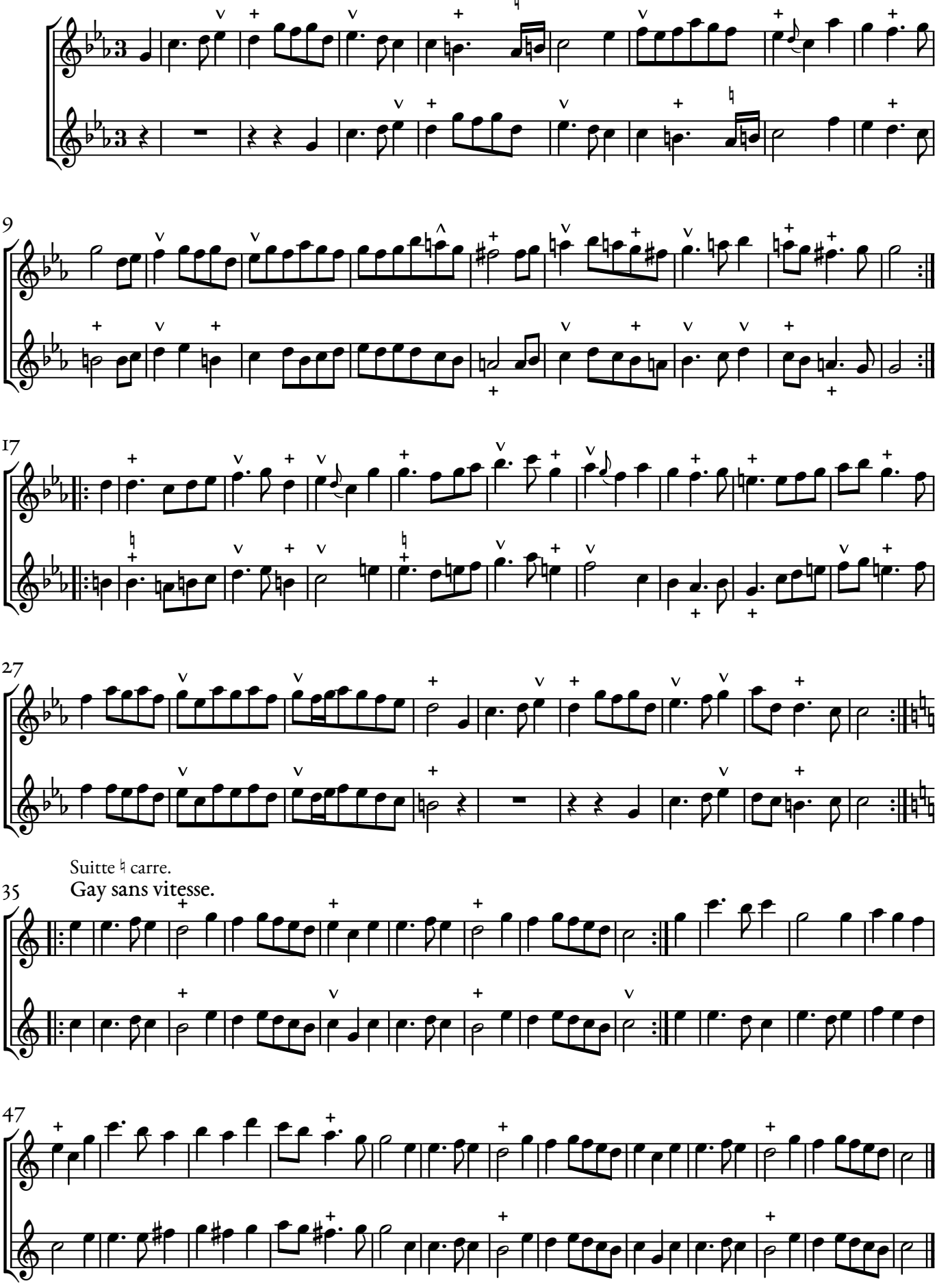
PASTORELLE. Lentement et tendrement.



Suitte ♮ carre.

Gay sans vitesse.

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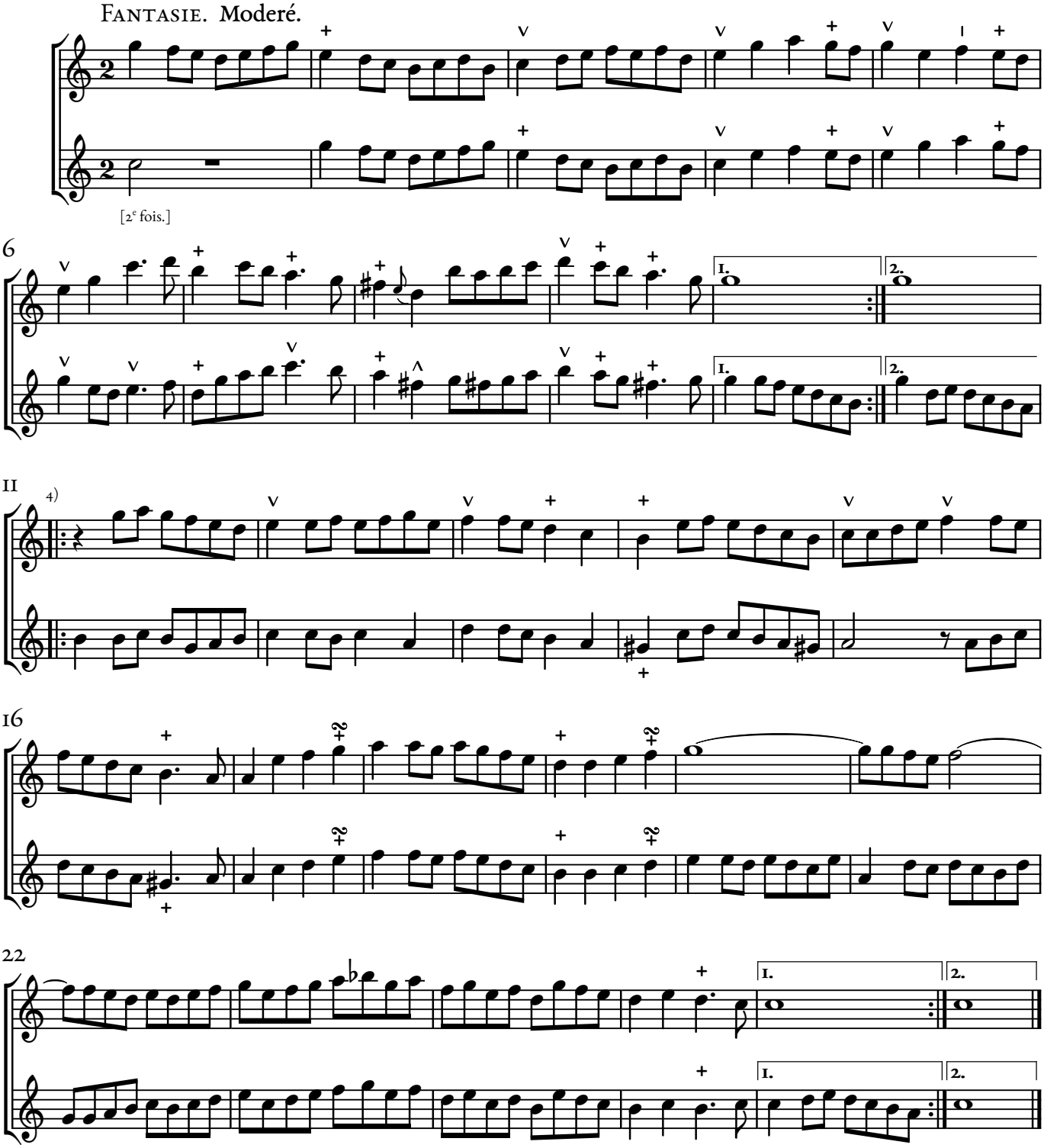
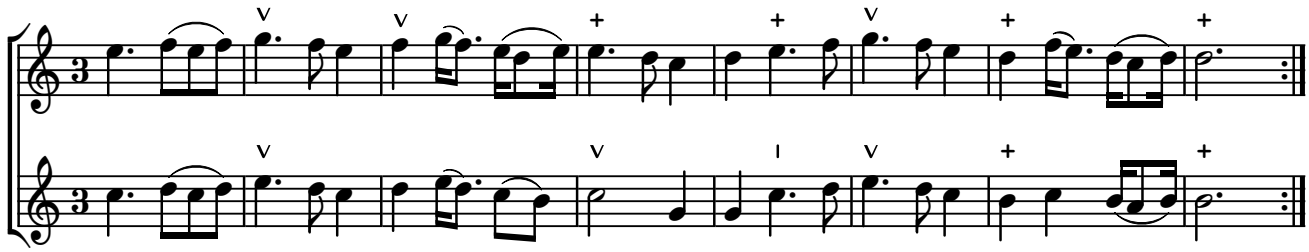


Cet Air a été imprimé pour le chant dans le Livre du mois de May de l'année 1717.



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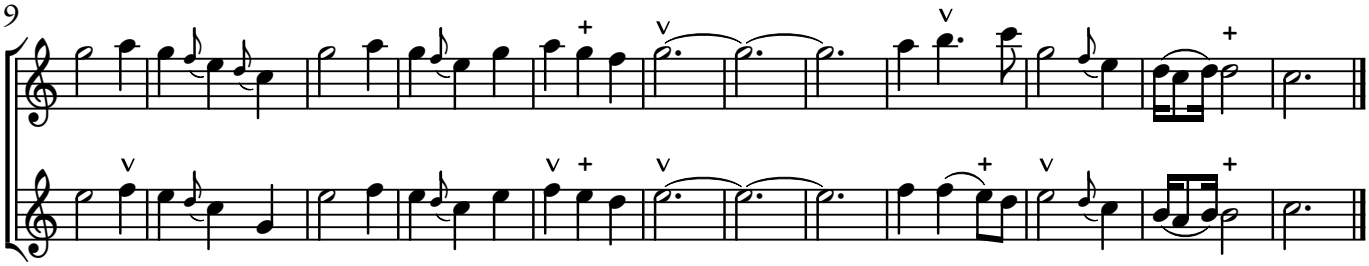
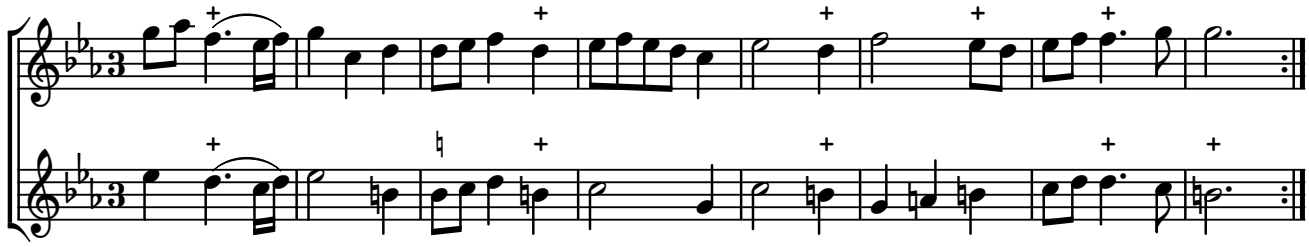
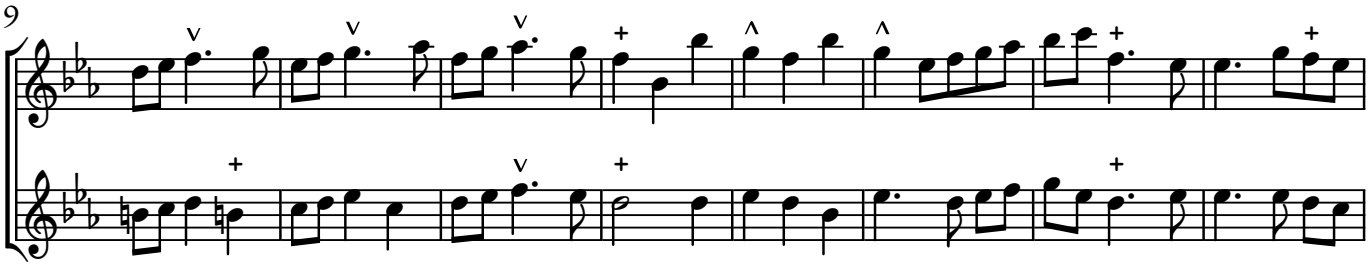
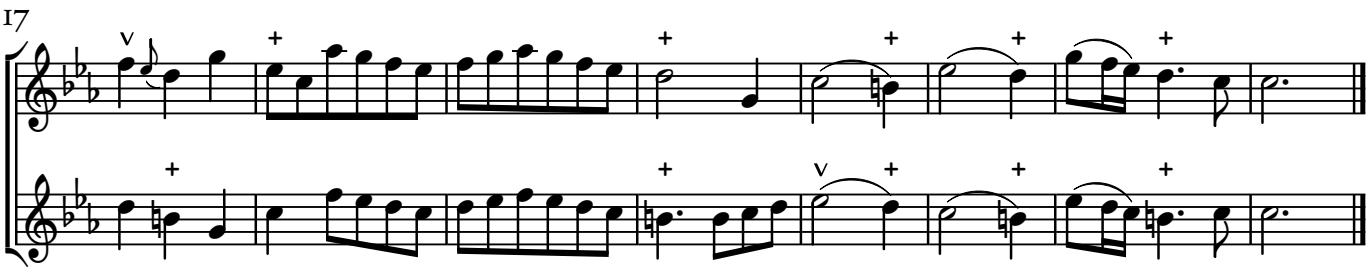


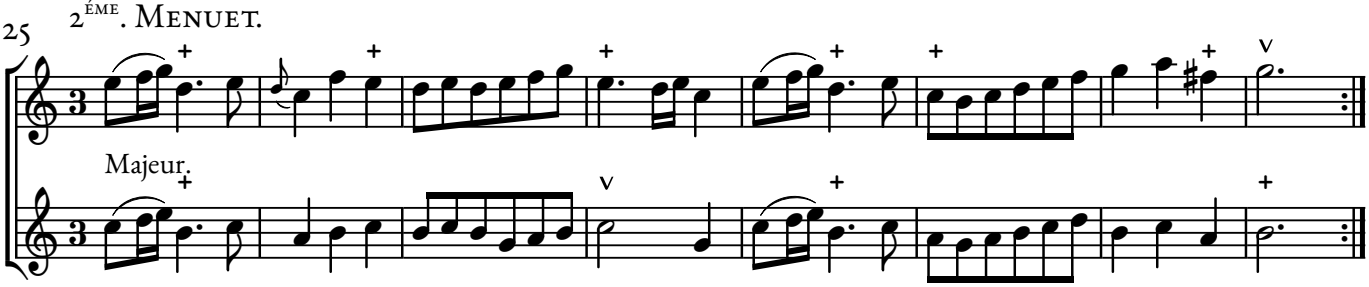
Menuet.



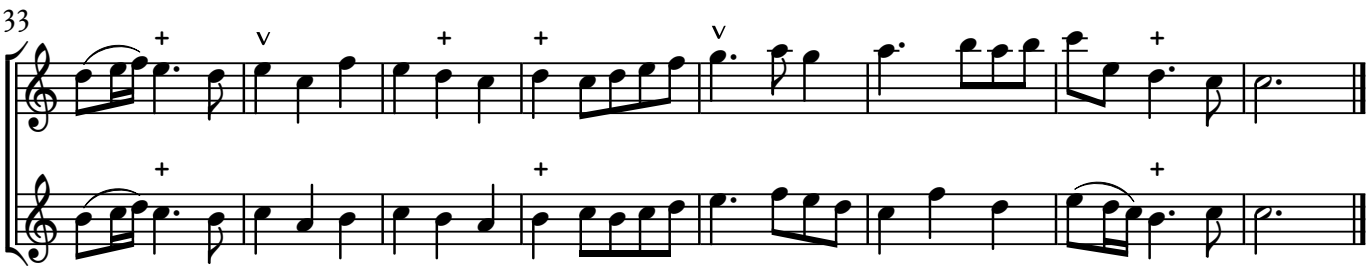




2ème. Menuet.



Majeur.



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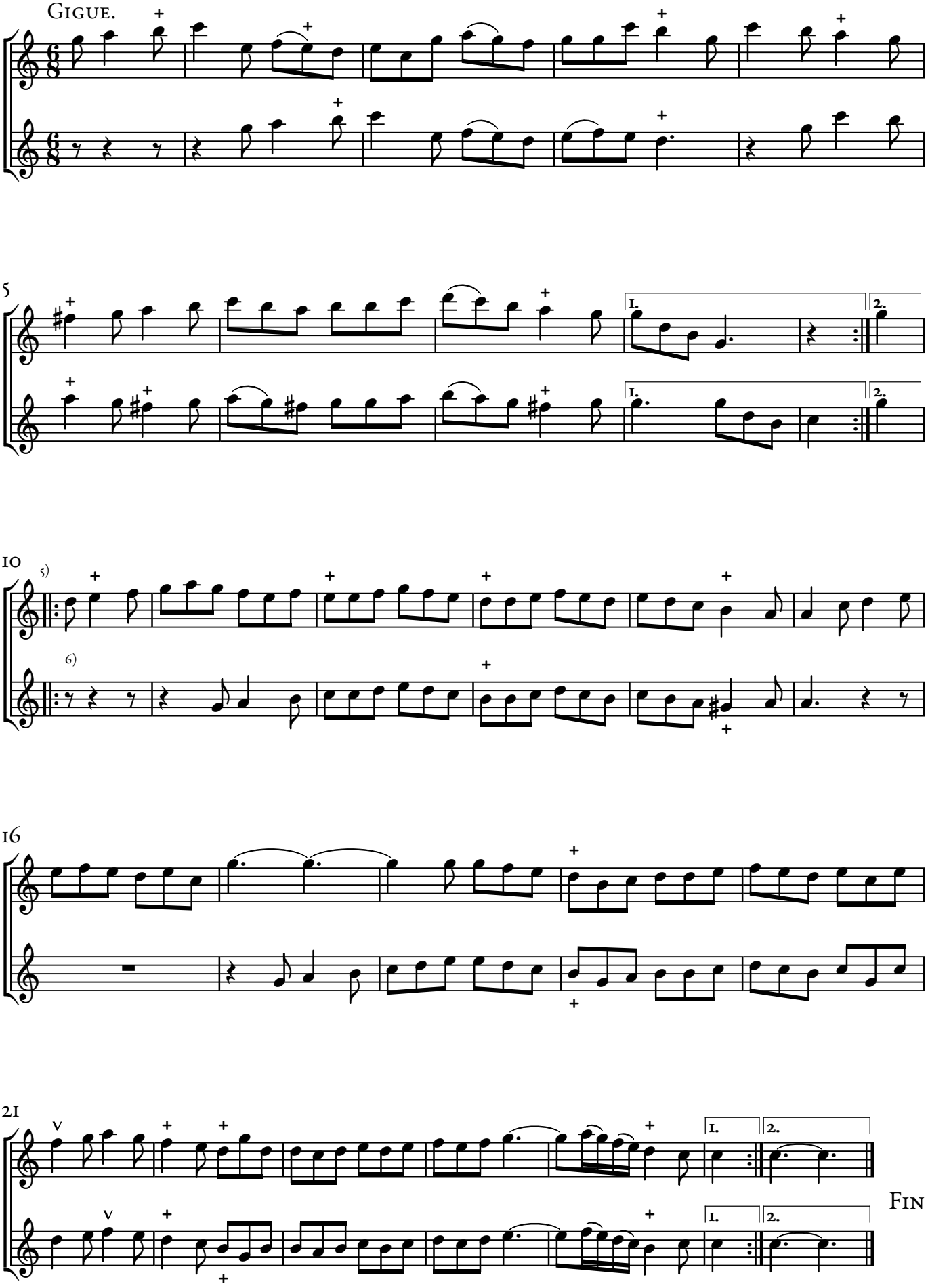

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