Jacques-Martin
Hotteterre
Le Romain
(1674 — 1763)

Suittes à deux dessus

Paris 1712 —1722

Original 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

Original clefs (𝄞)

VistaMare Musica

ViMa 40 – Version 1.0 – November 2019.
Editing and typesetting © 2019 Maurizio M. Gavioli.

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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

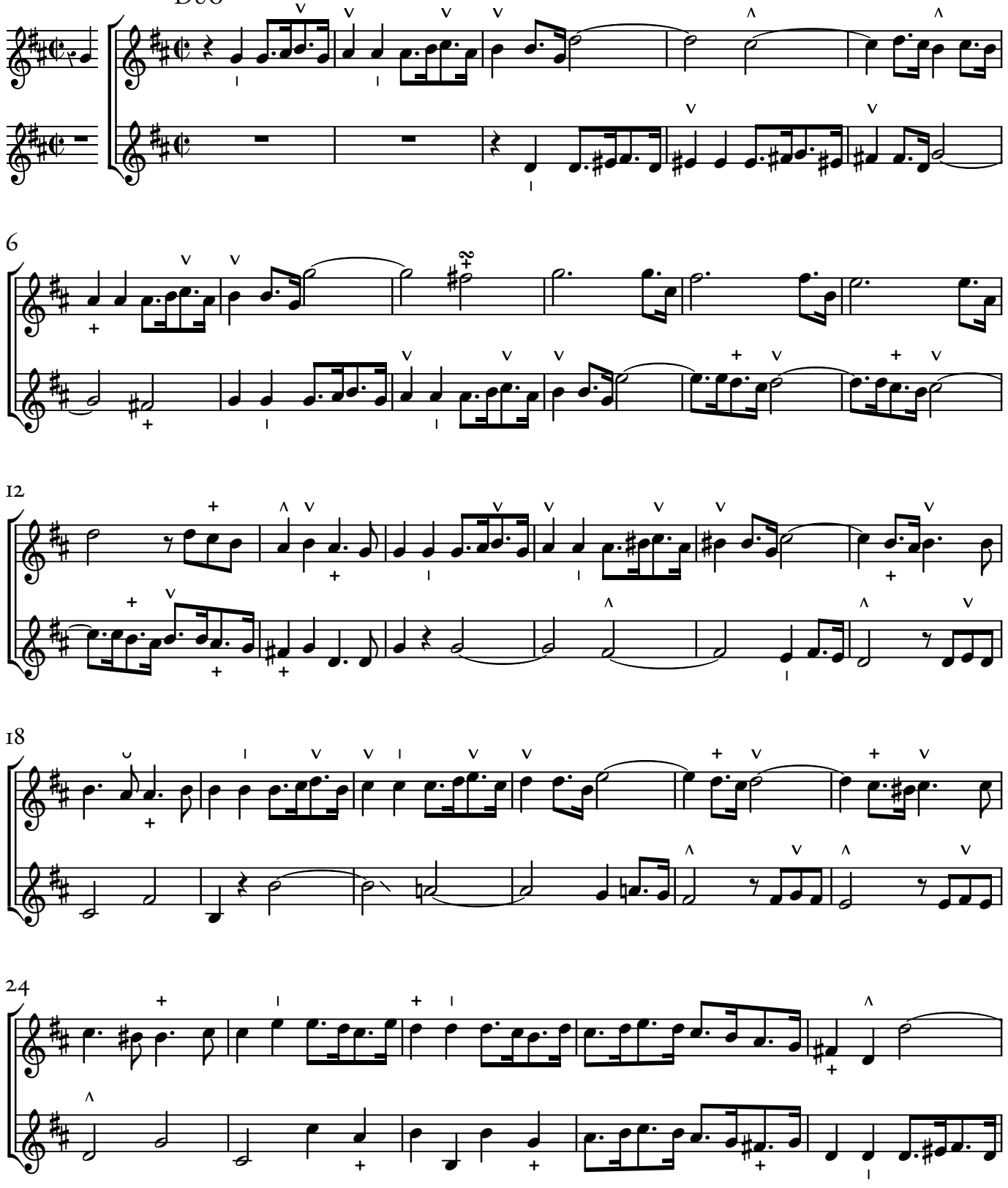
Première suitte de Pièces

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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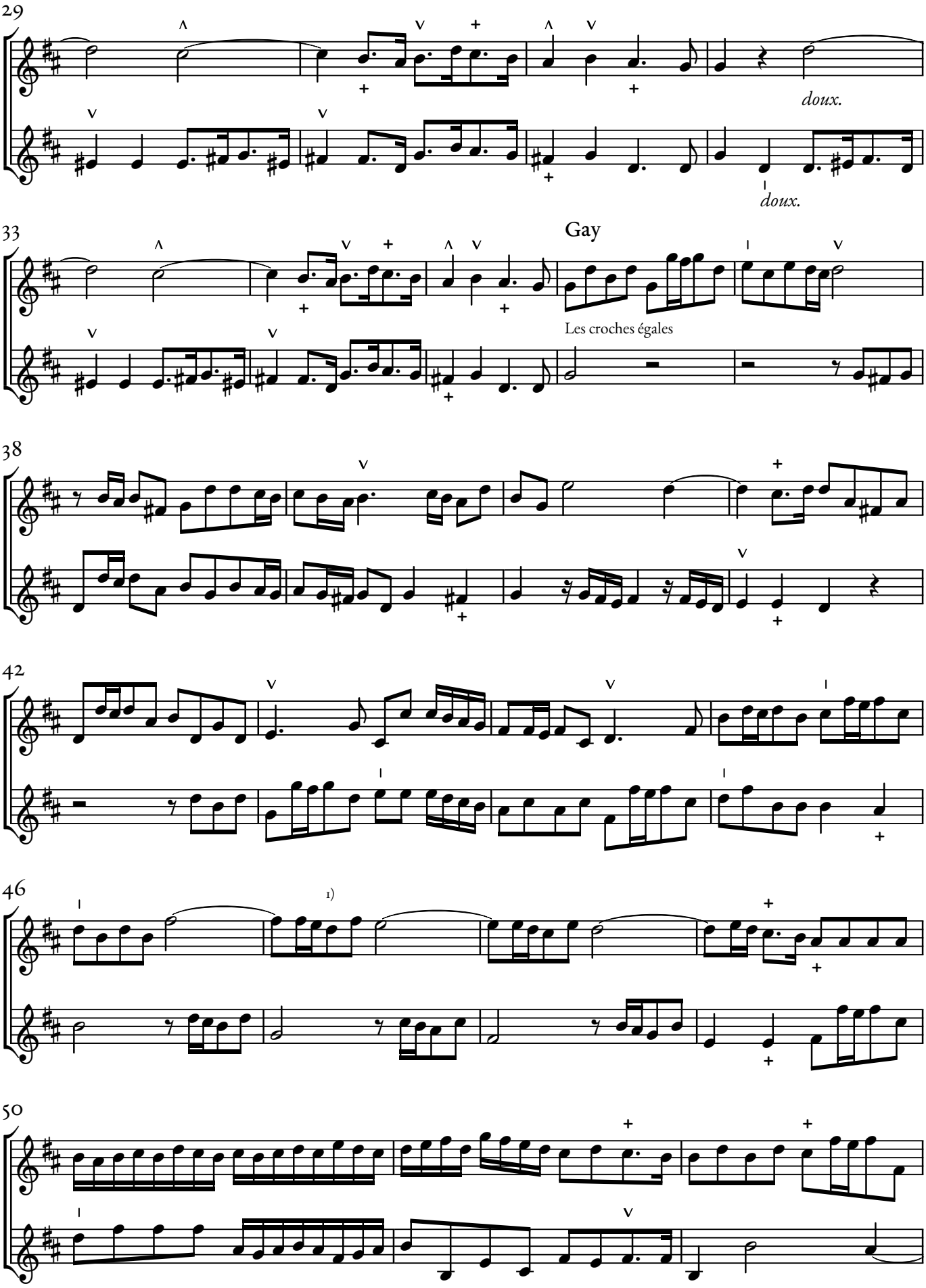

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53

56

59

Doux. *Fort.*

63

66

70

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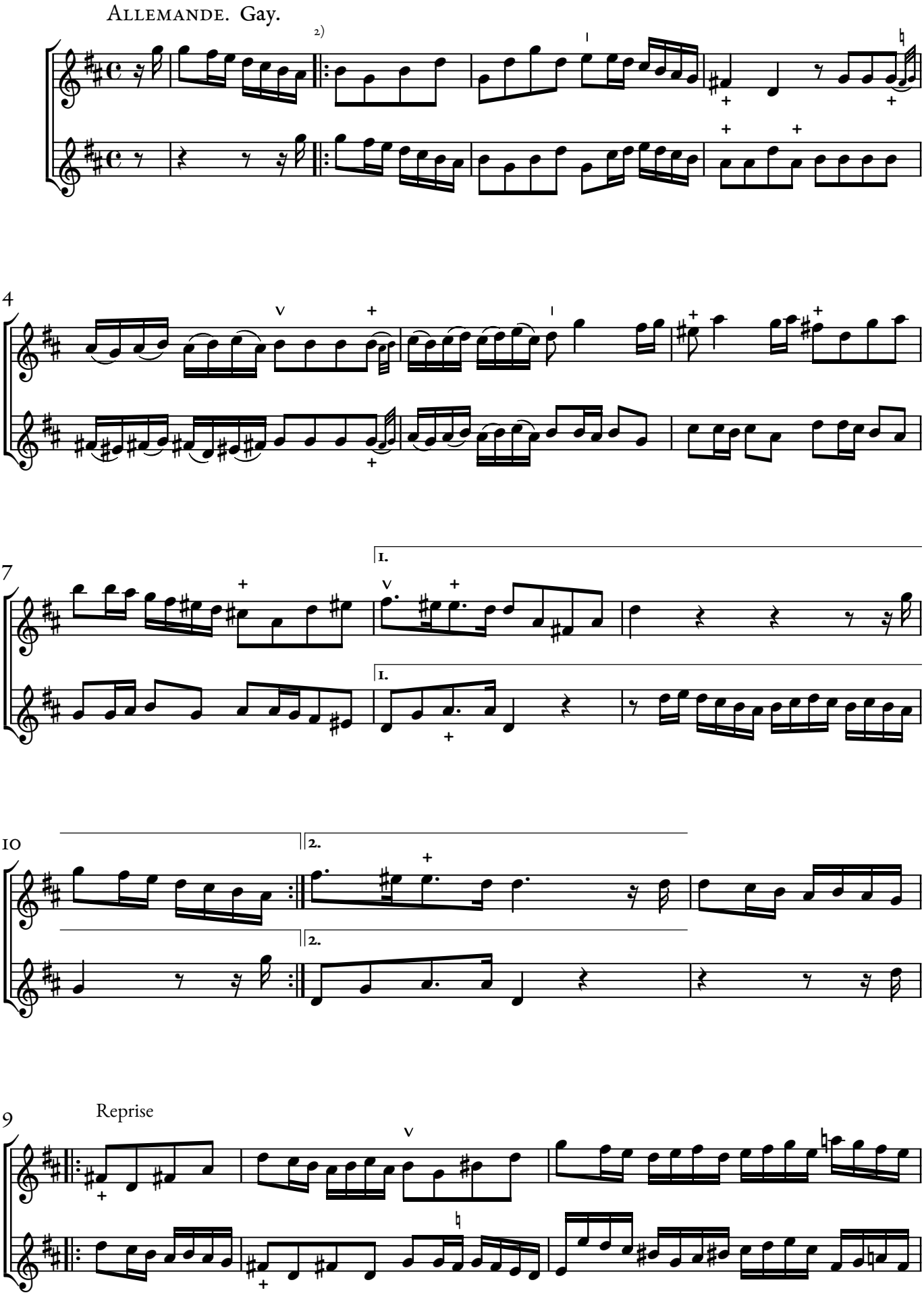

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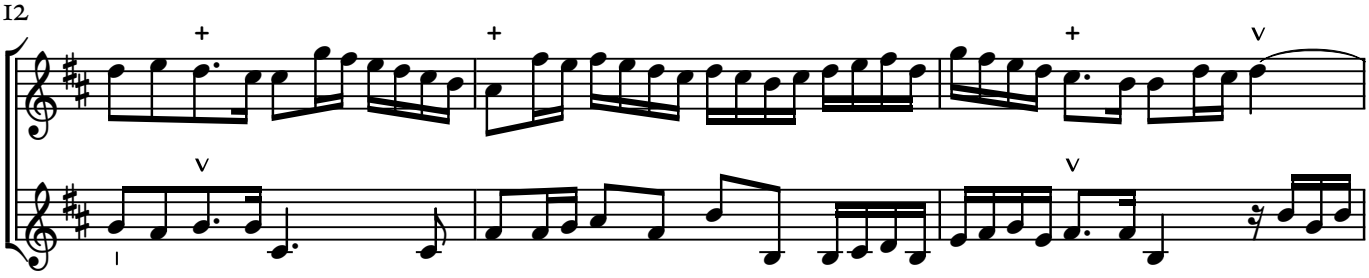

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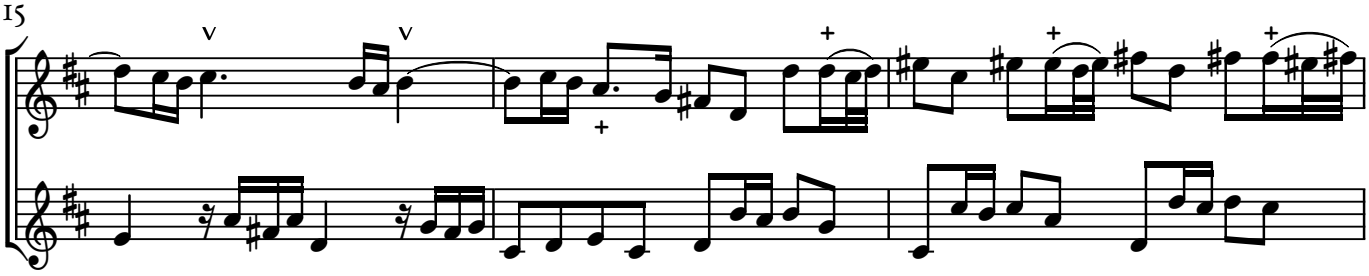

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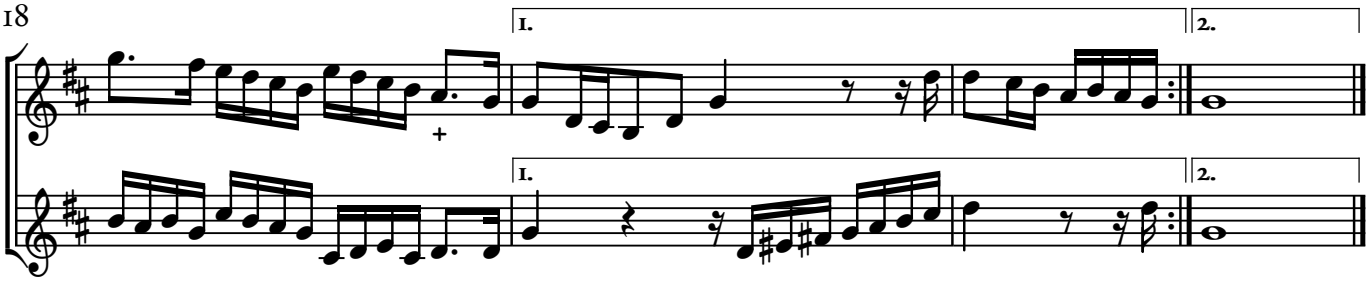

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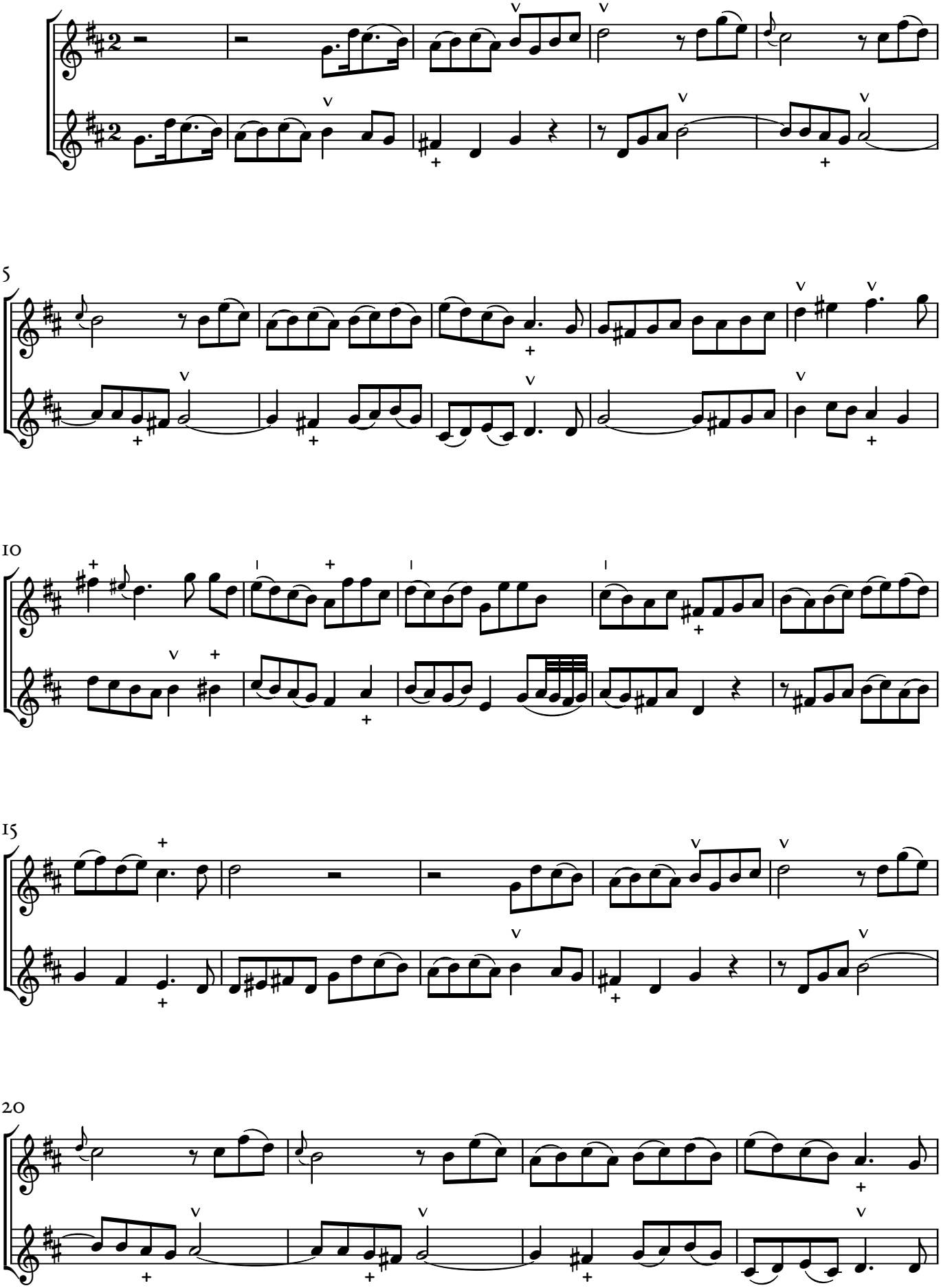
Rondeau, Tendre. *Les Tourterelles*. Gracieusement et un peu lent.



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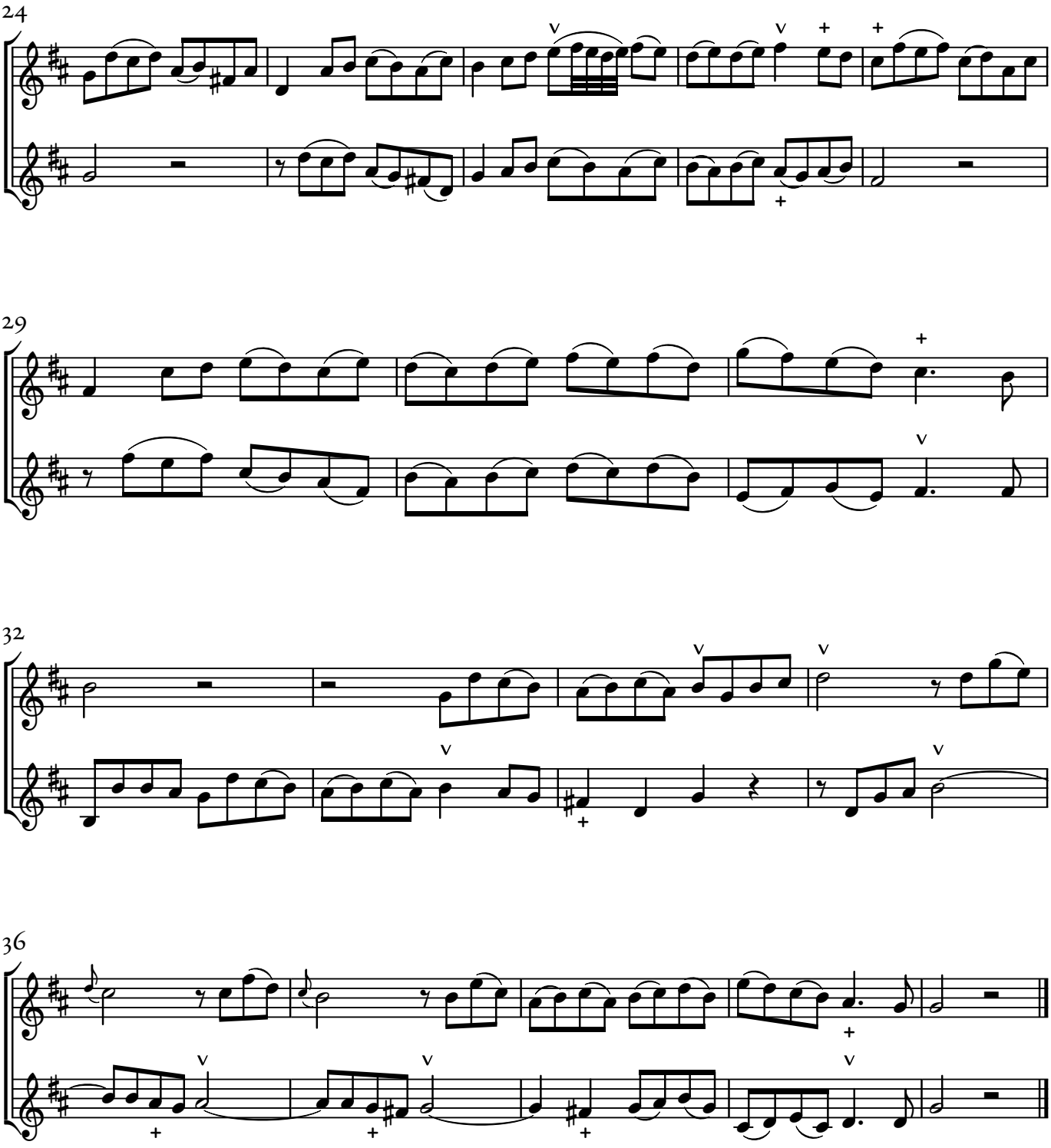

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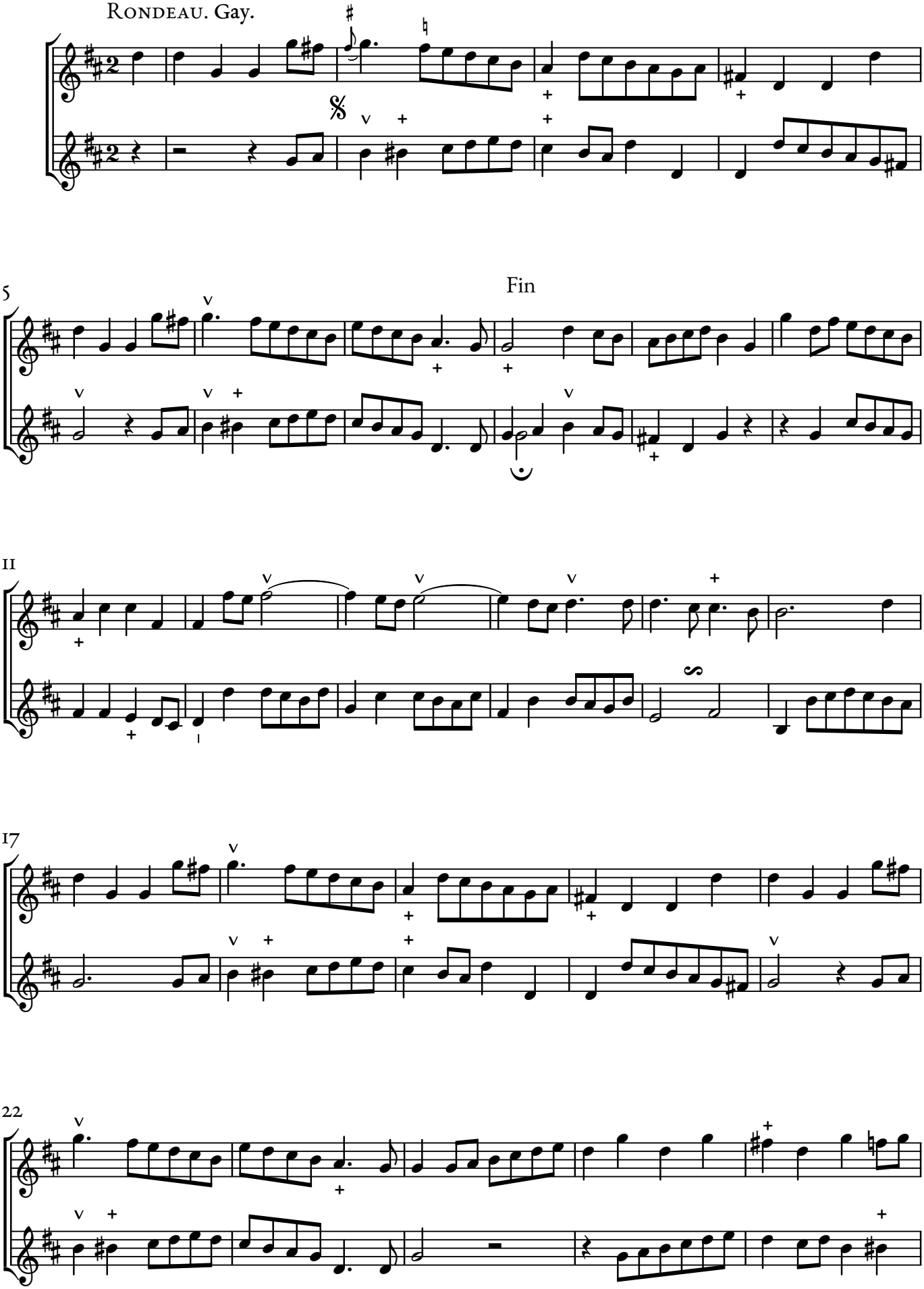

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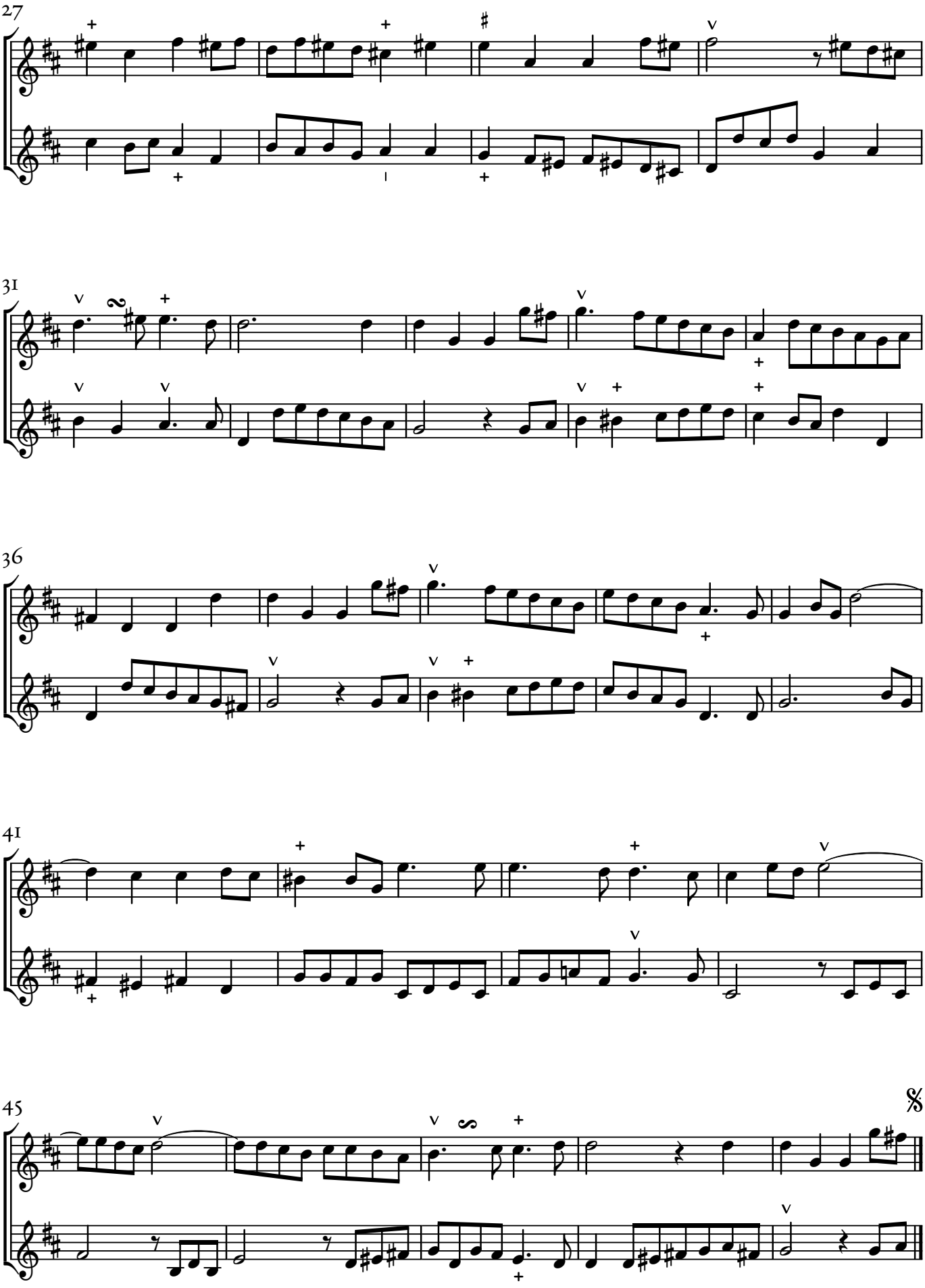

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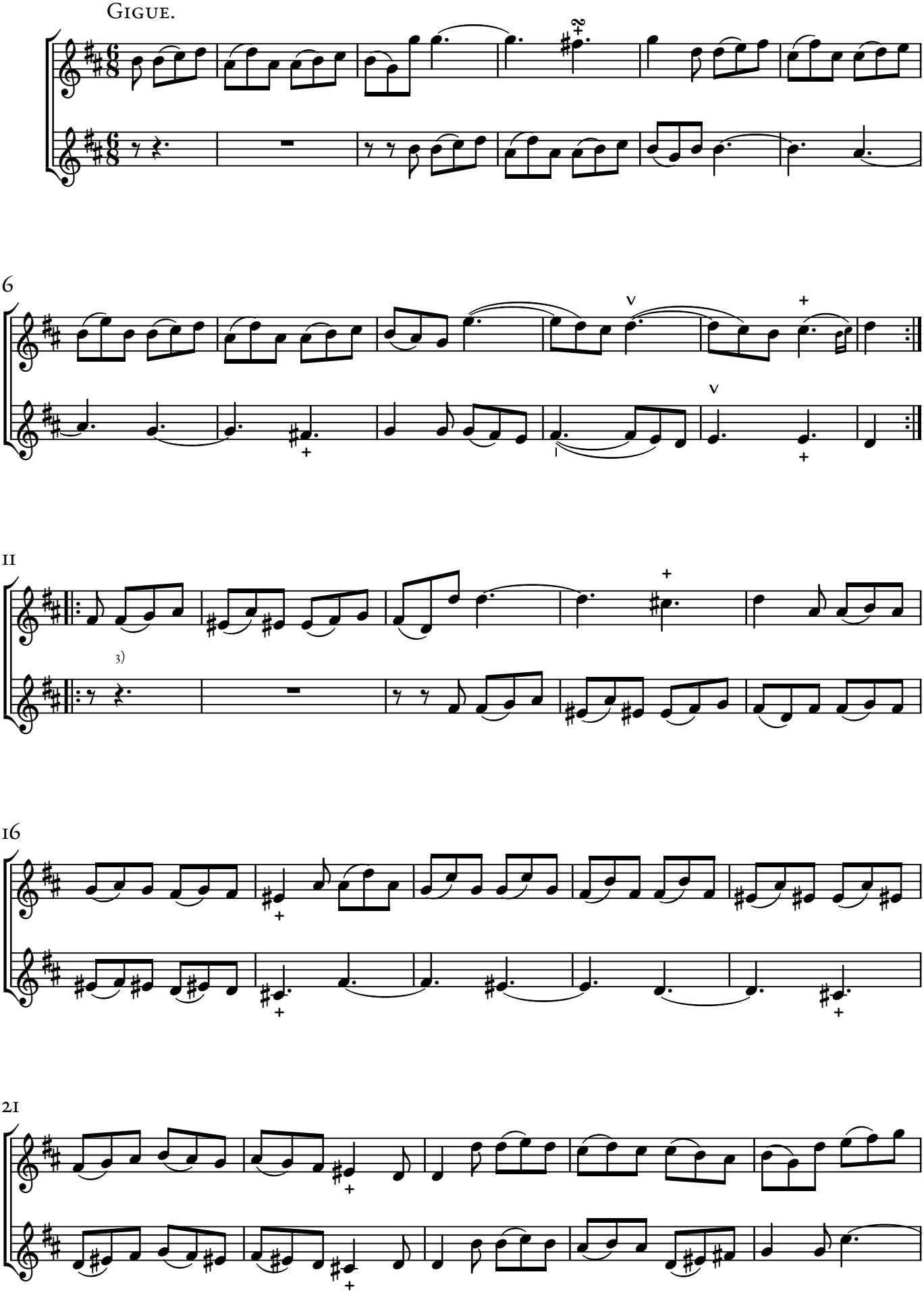
Gigue.



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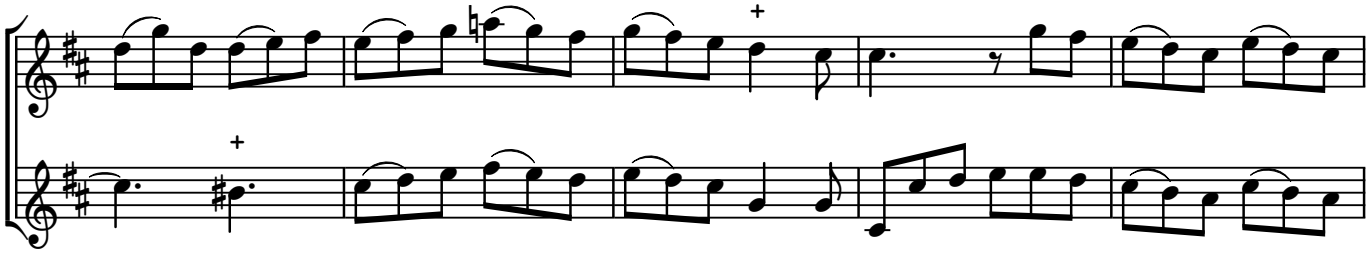

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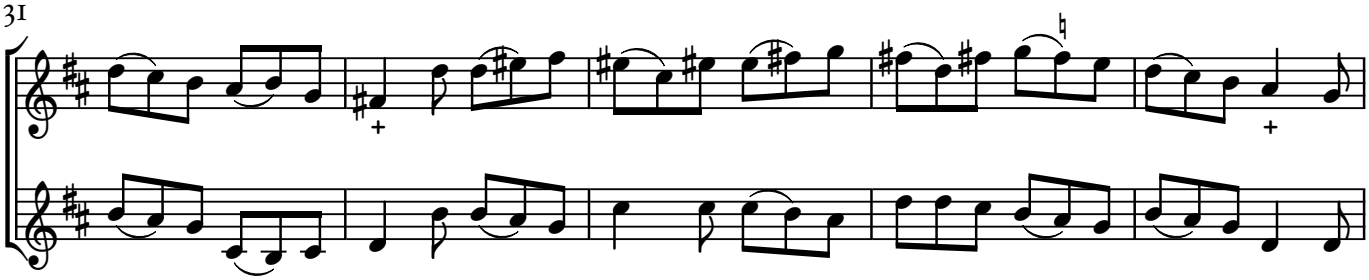

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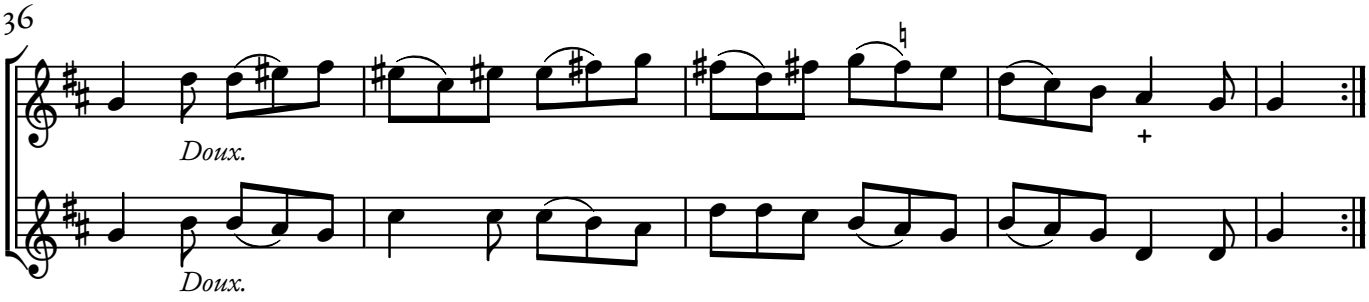

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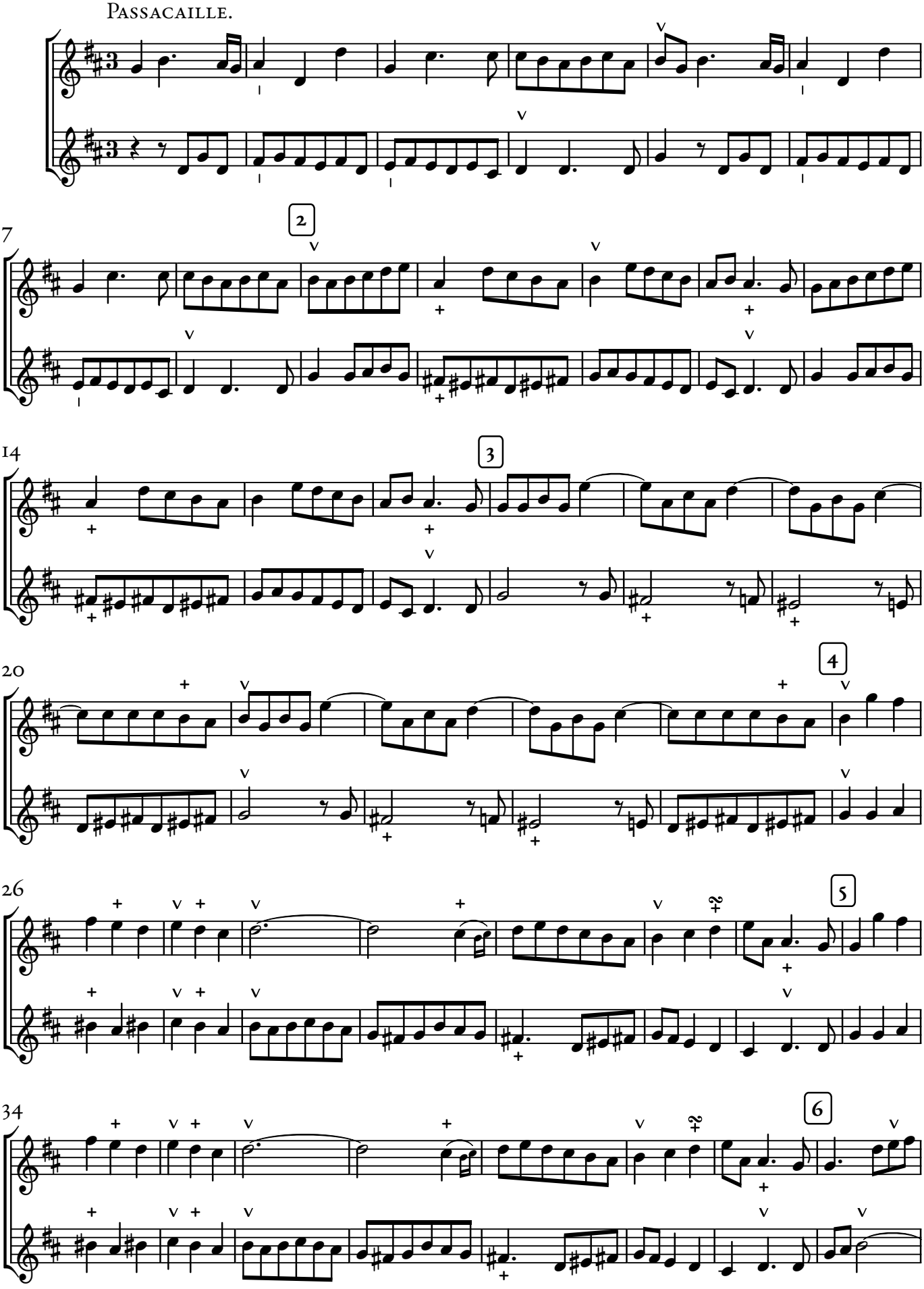

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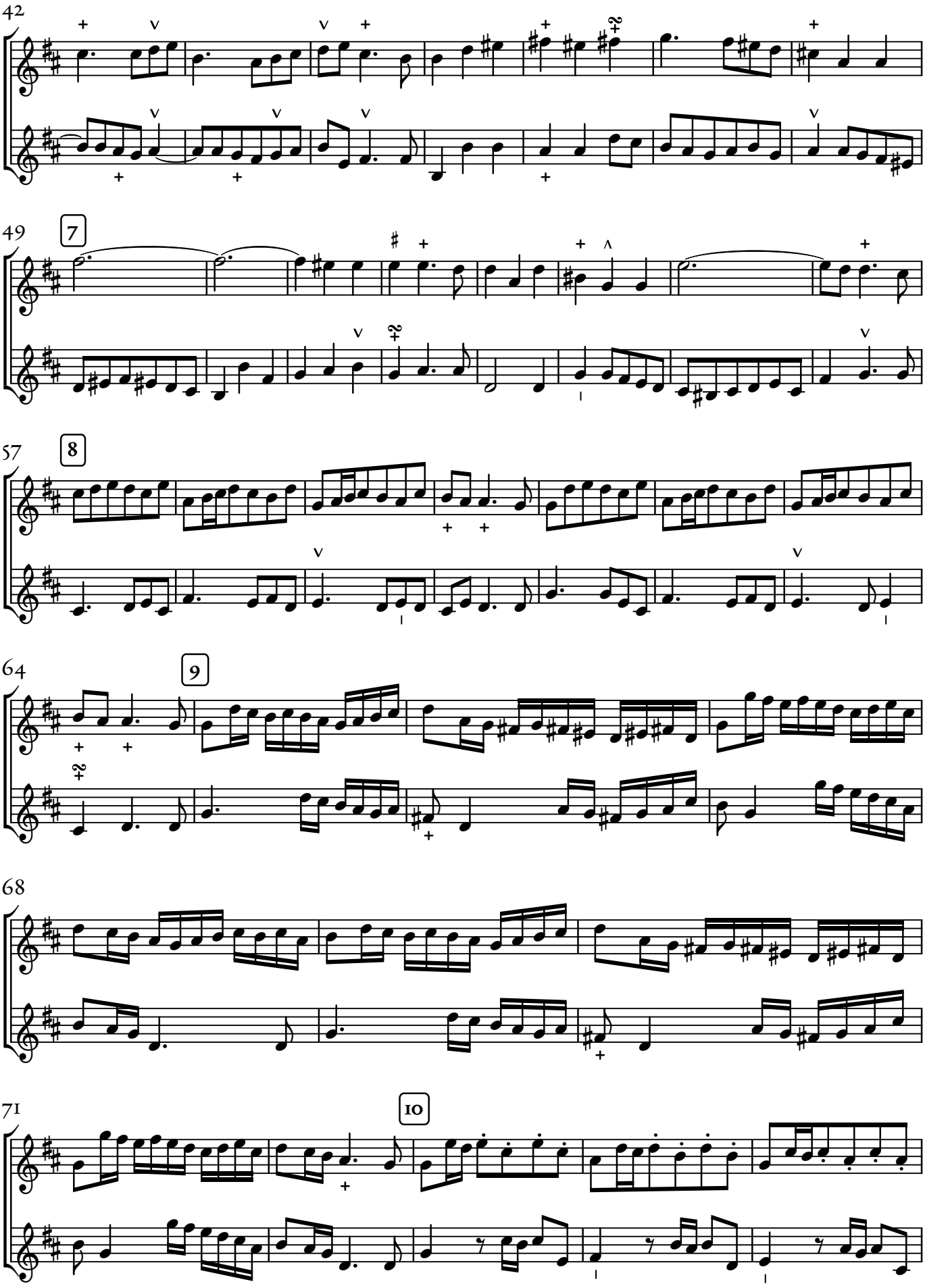

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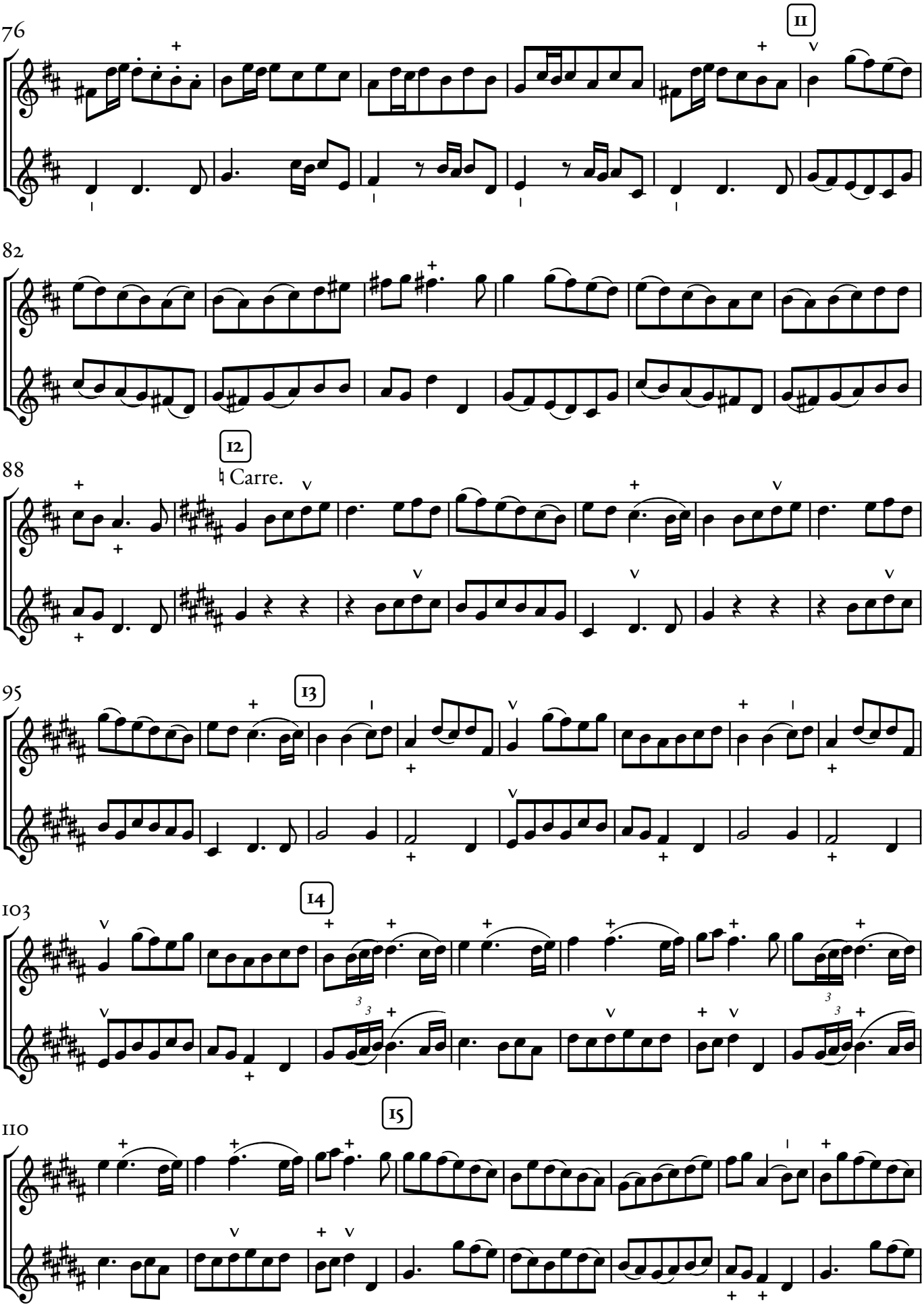

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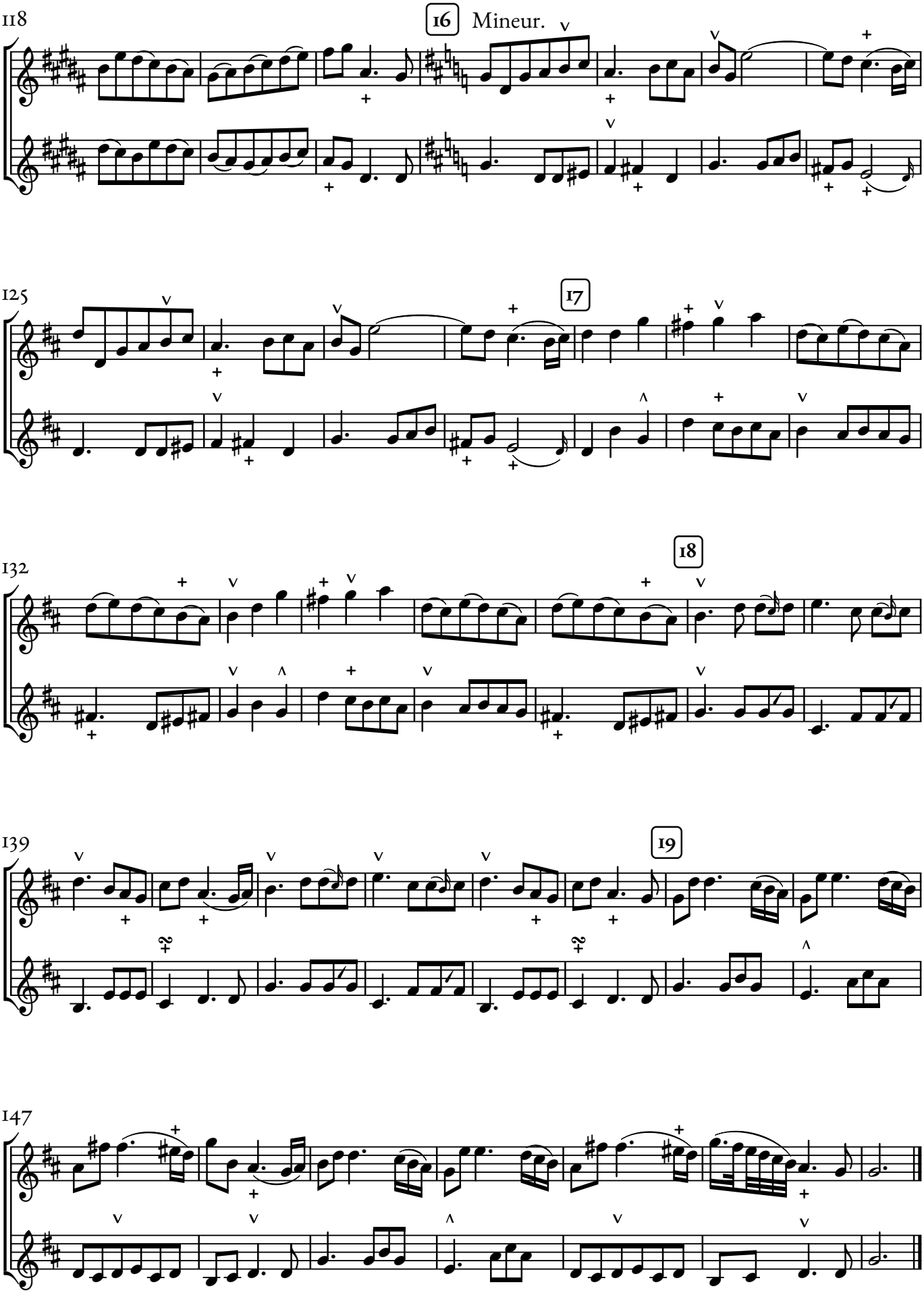

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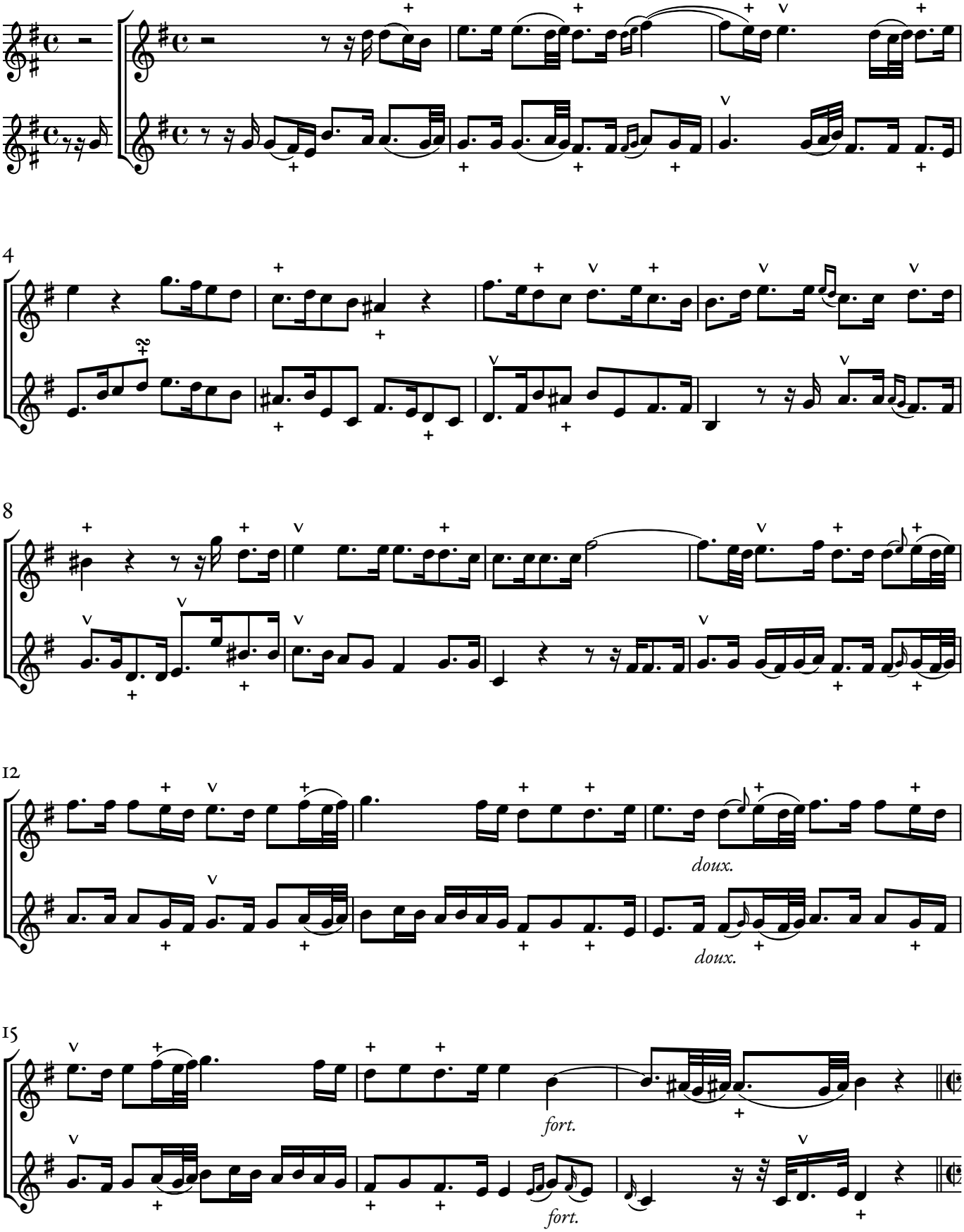
Deuxiéme Suitte de Pièces

J.-M. Hotteterre (1674 — 1763)

Œuvre VI^éme

Duo. Les heureux moments.

Tres tendrement.



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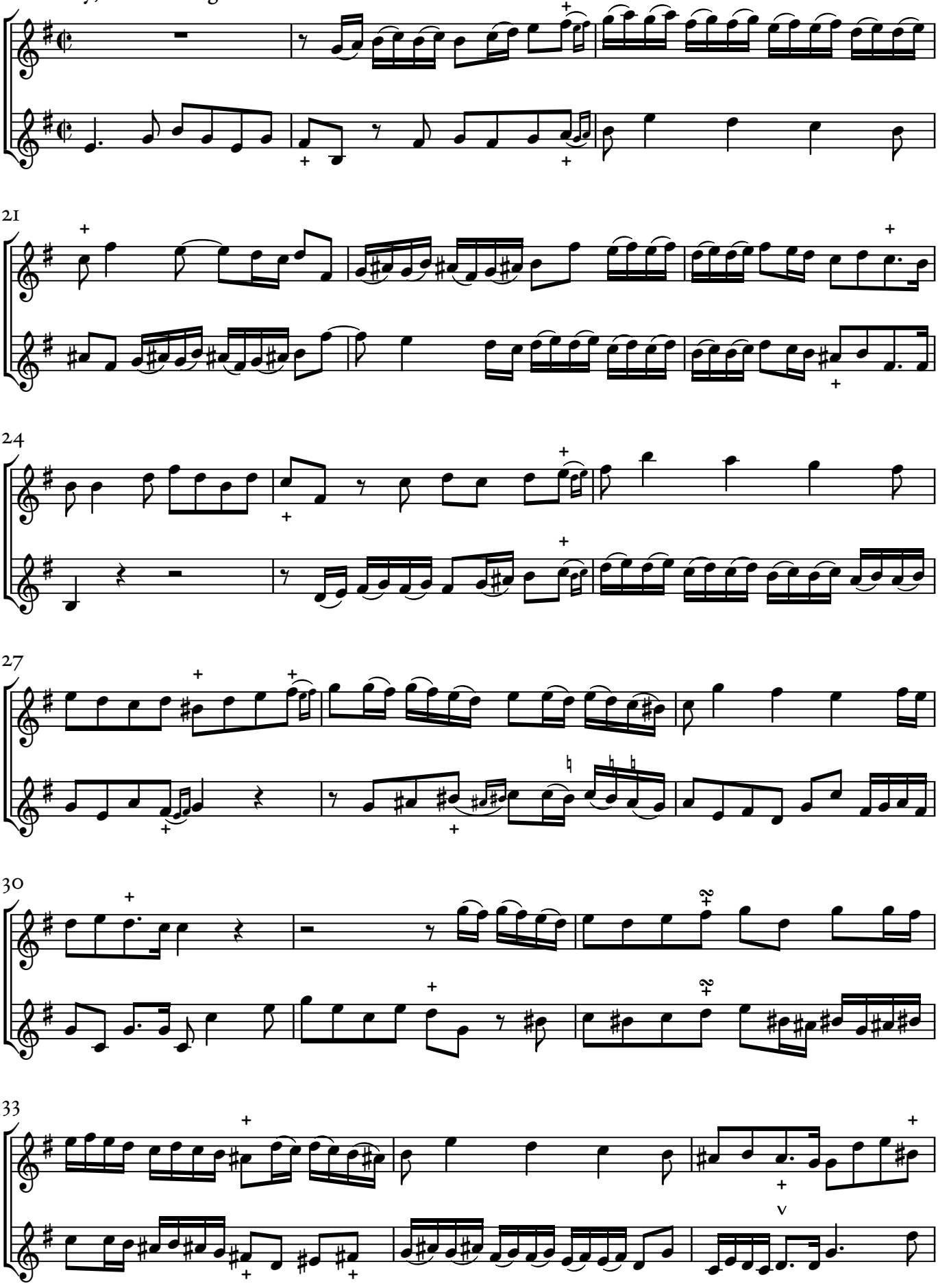
18 Gay, et croches égales.



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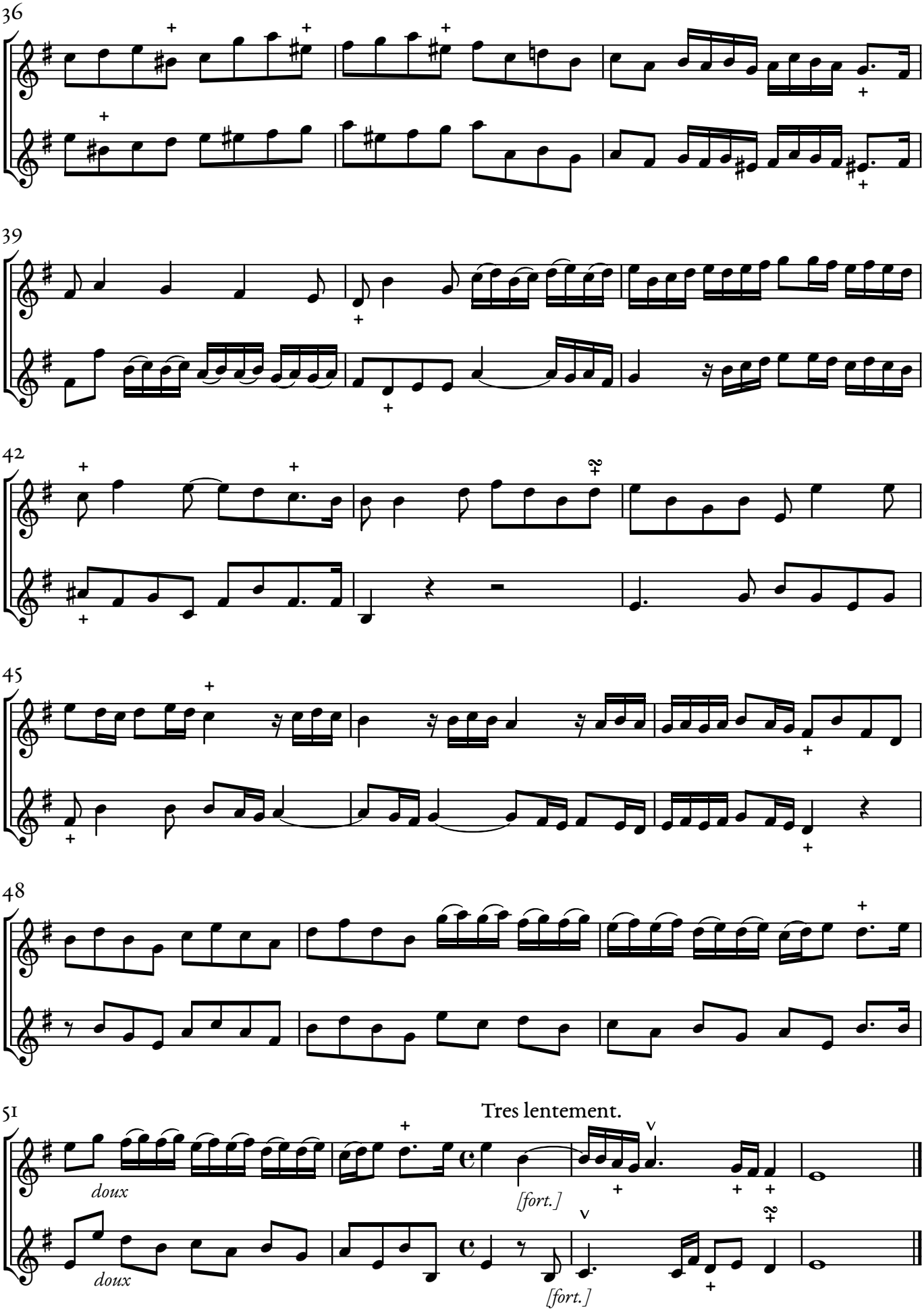

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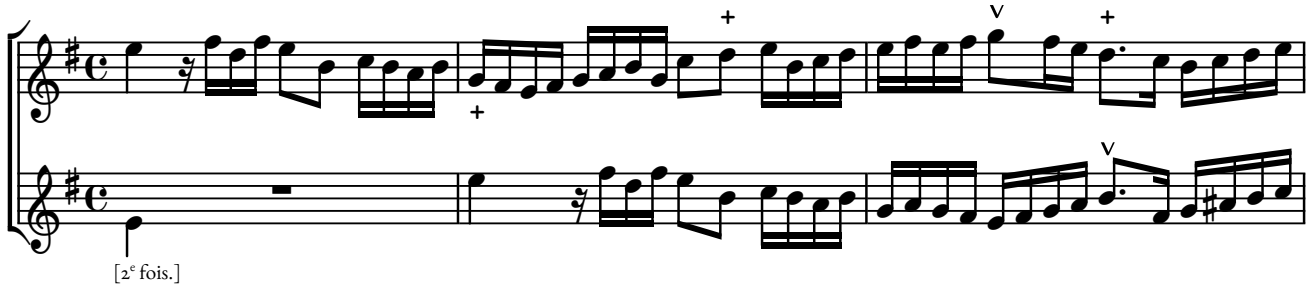
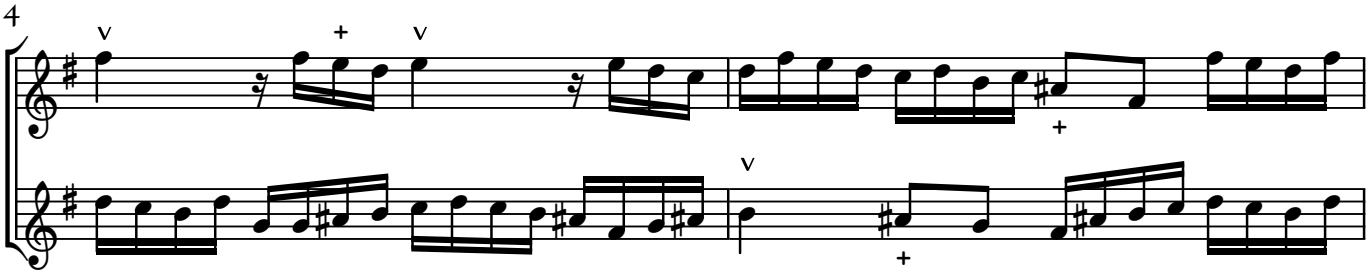
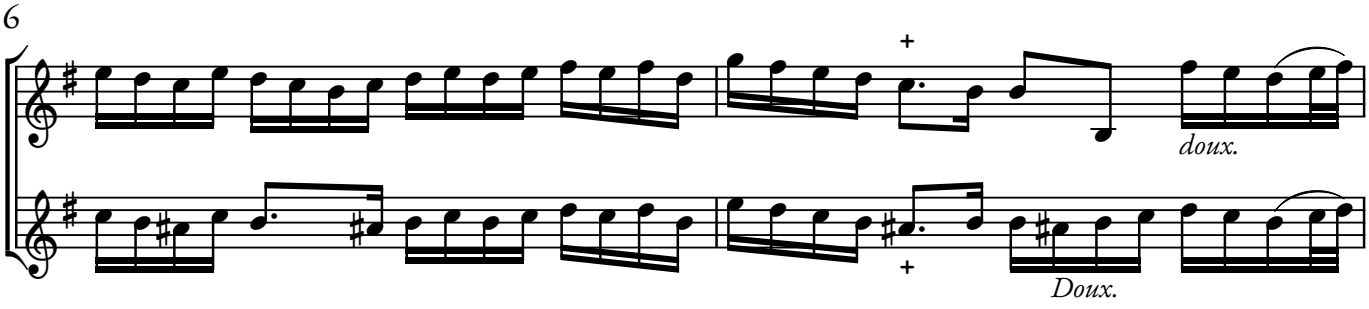
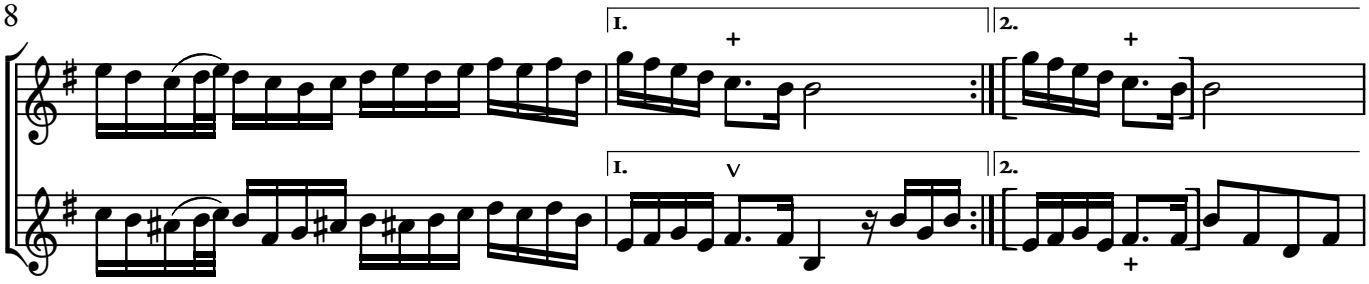
ALLEMANDE. La Marechalle de Villars.
Majestueusement, et piqué.









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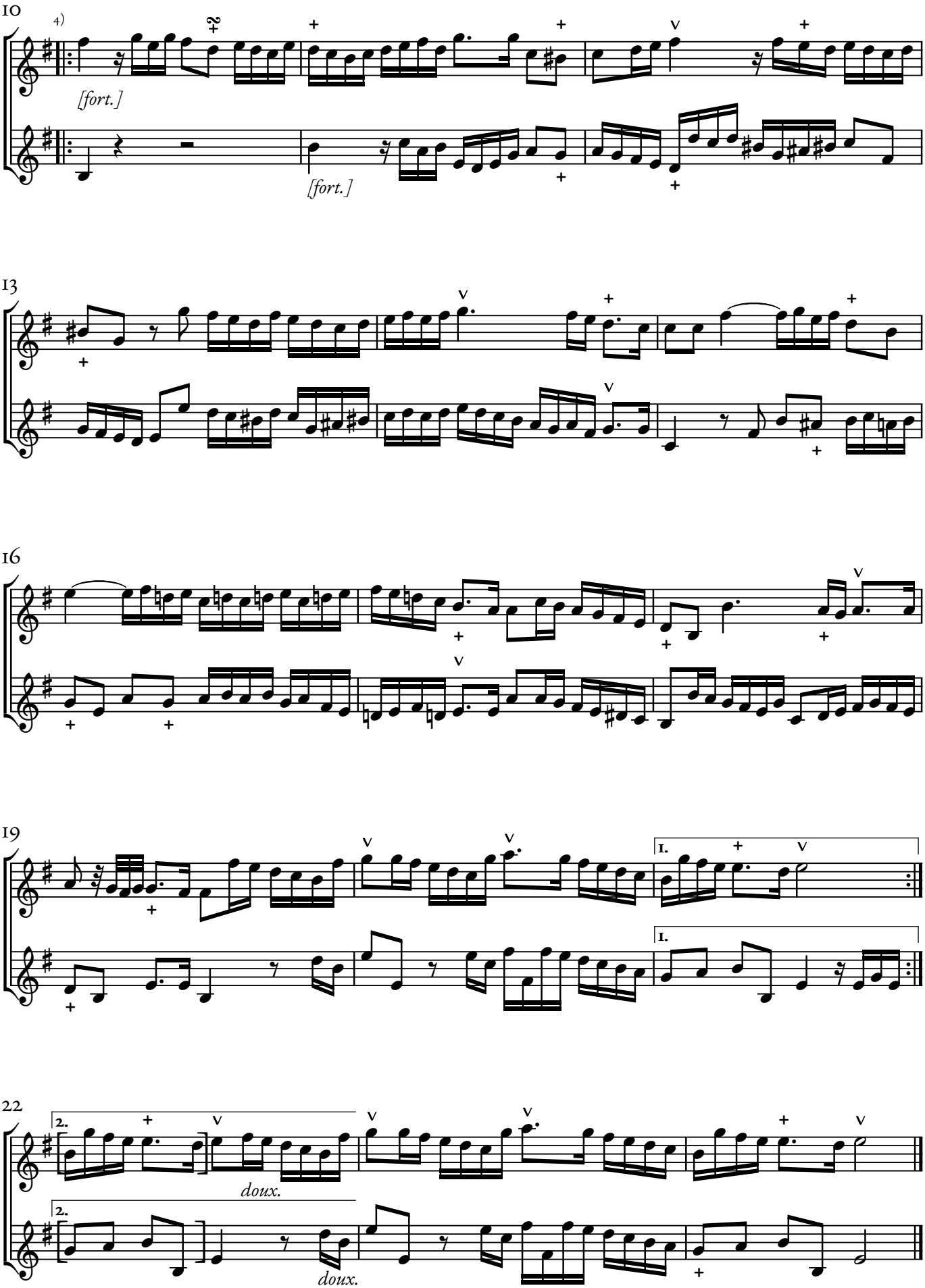

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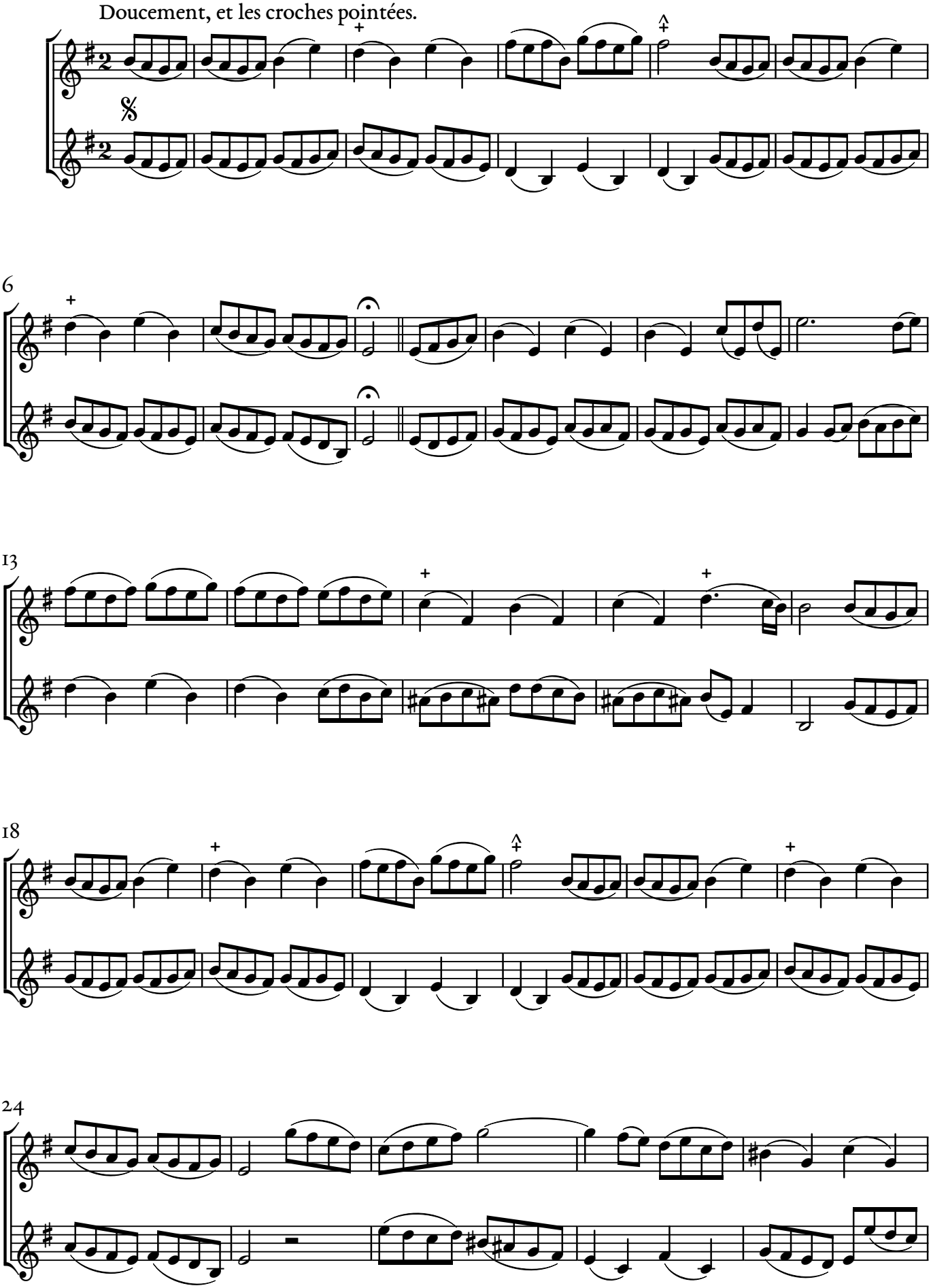
Musette

Doucement, et les croches pointées.



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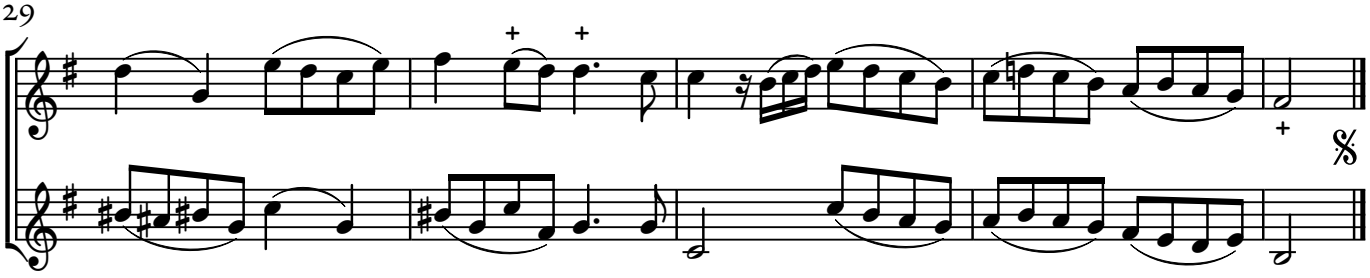
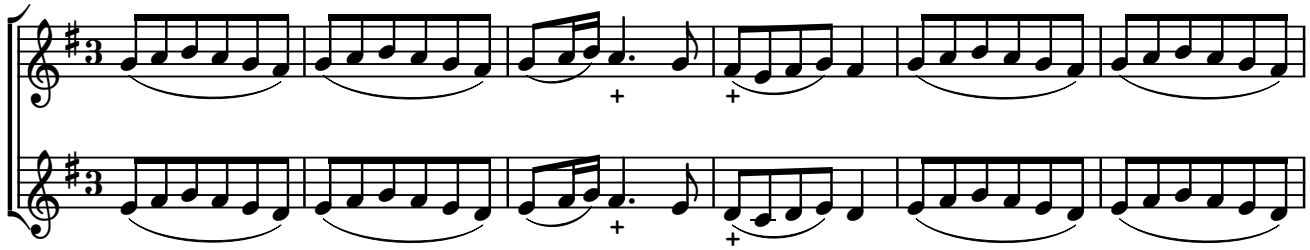


Menuet

D'une legereté gratieuse.



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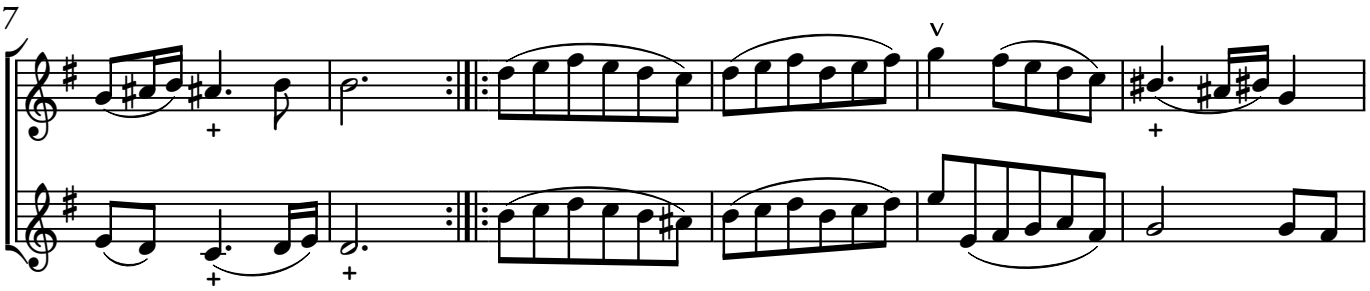

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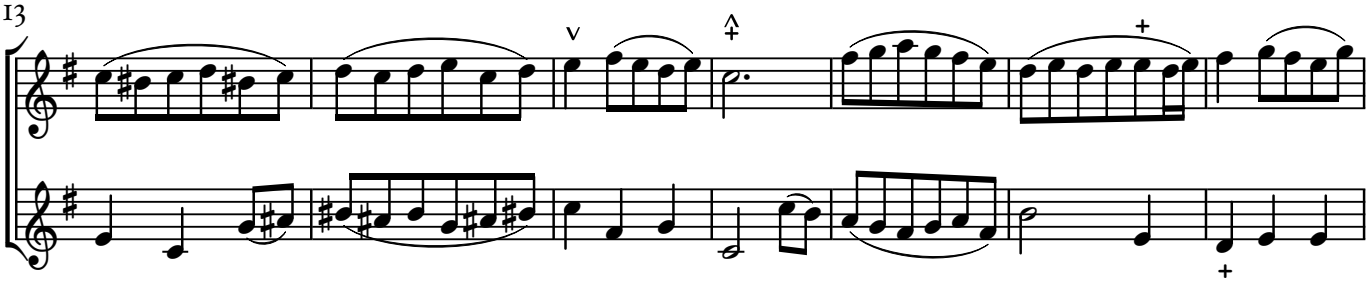

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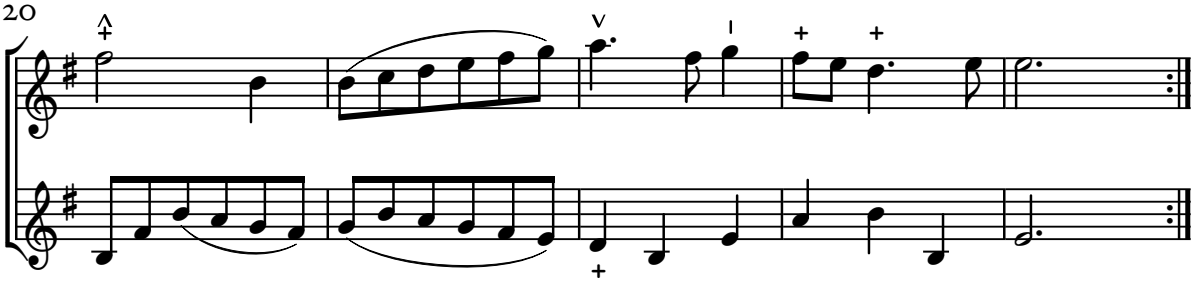

On reprend la Musette.

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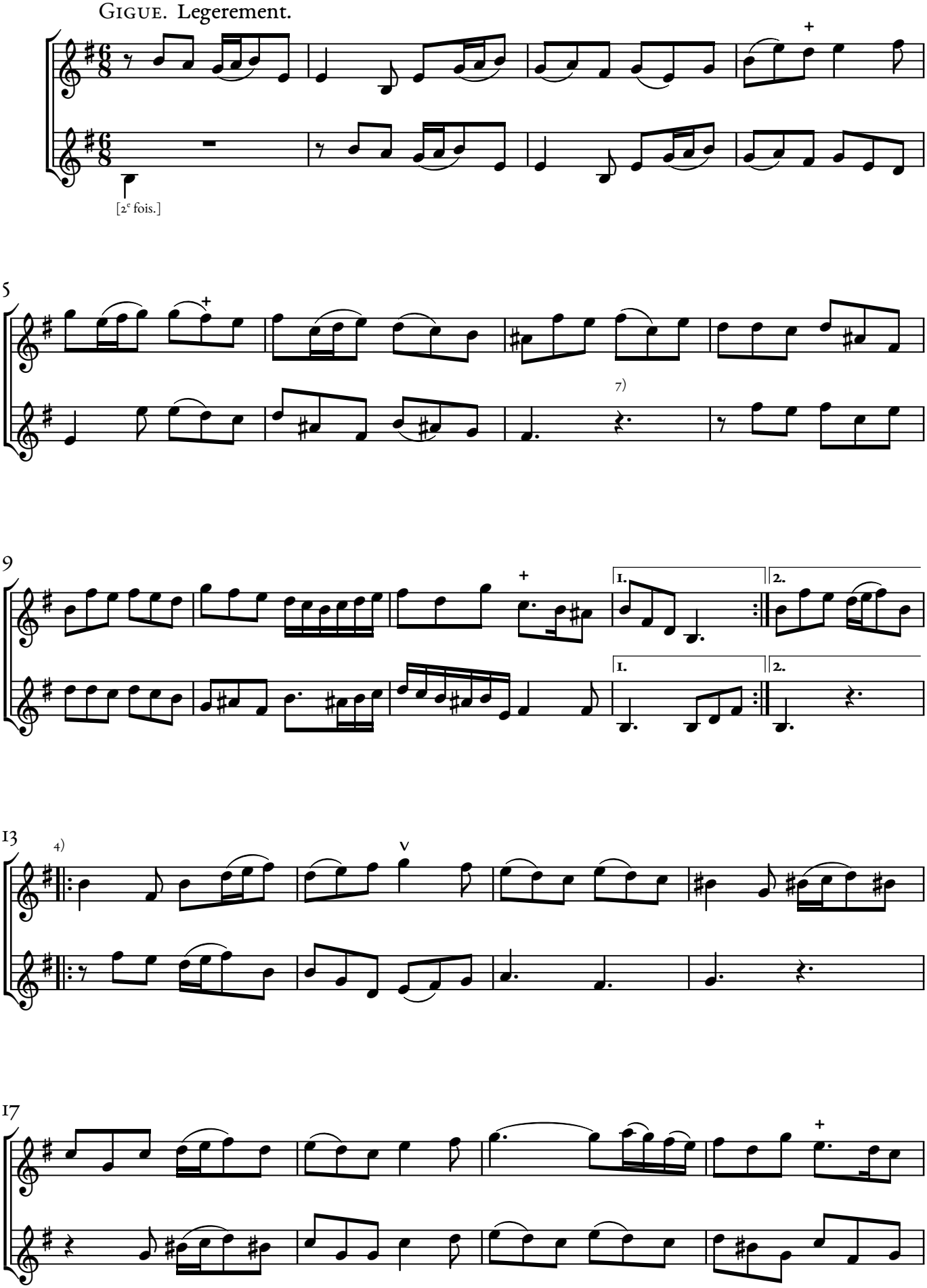

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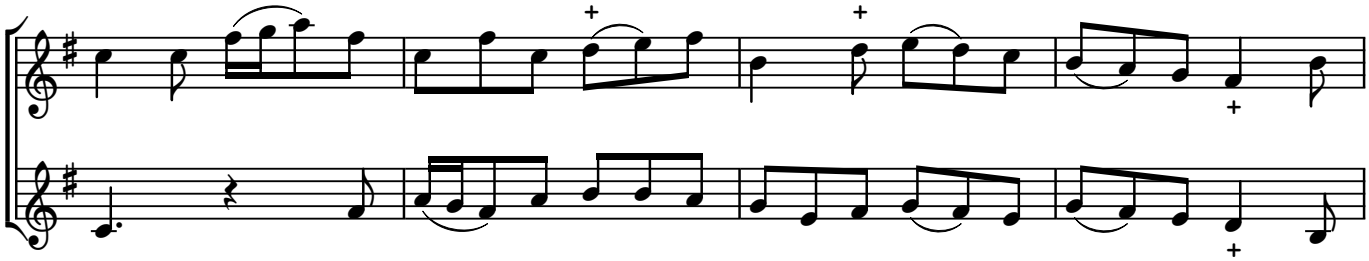

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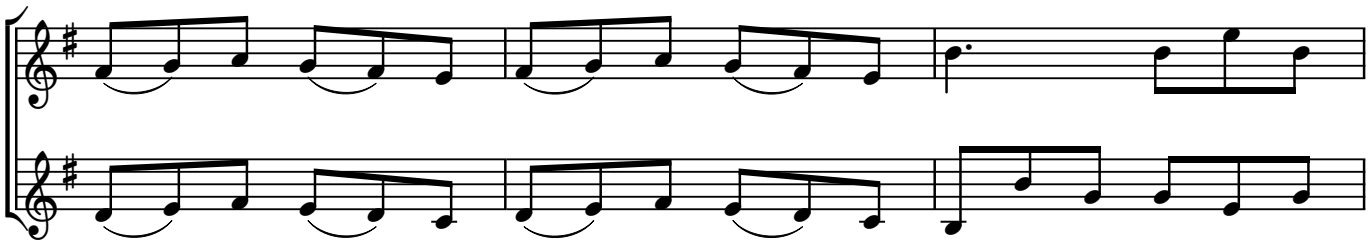

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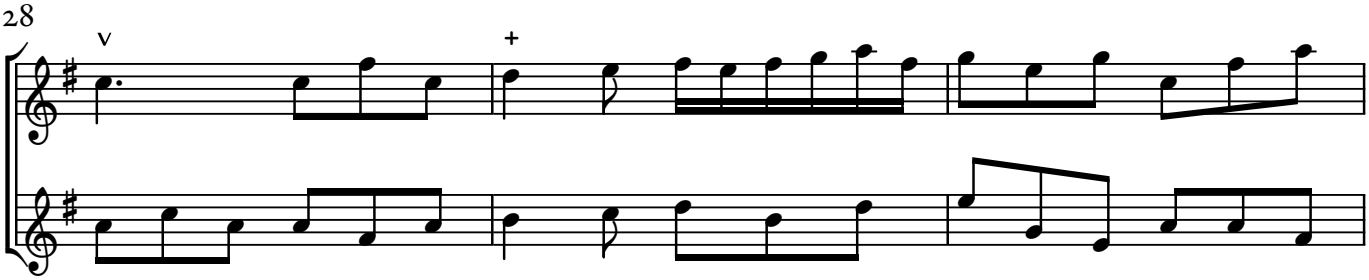

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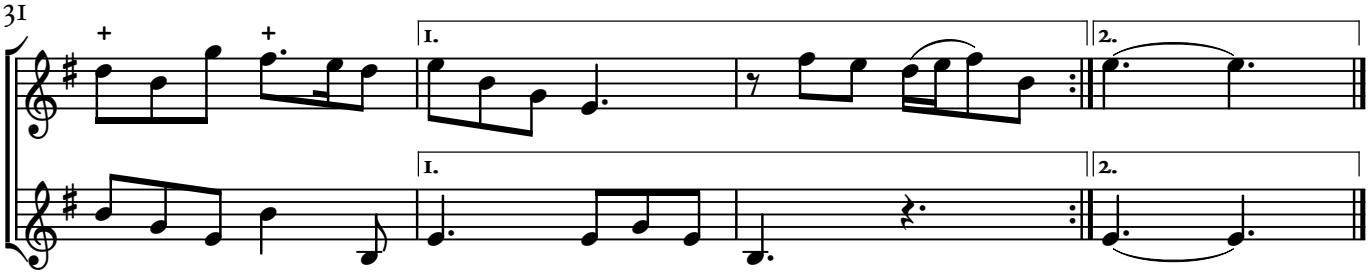

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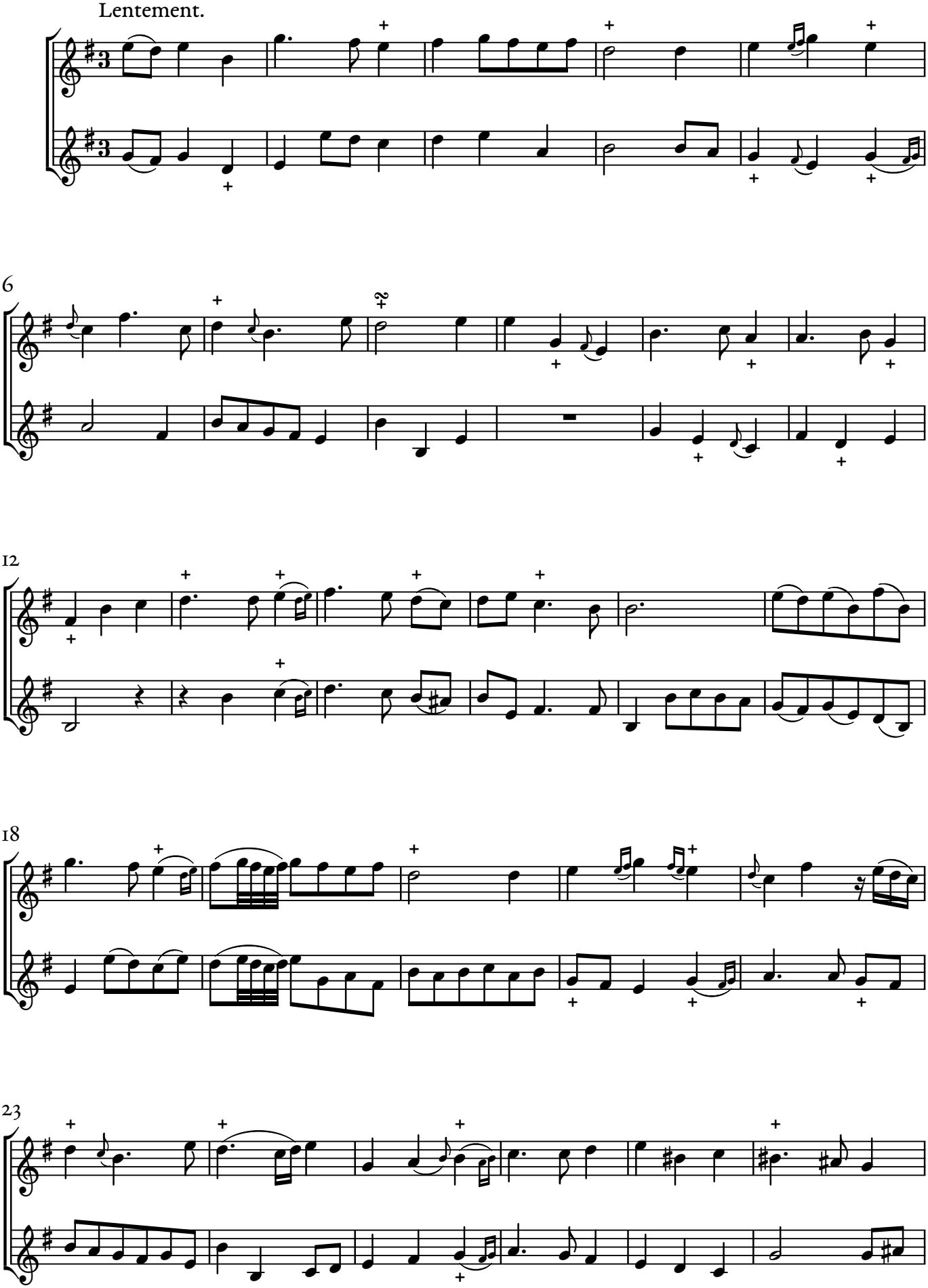
SARABANDE. La St. Maurice.
Lentement.



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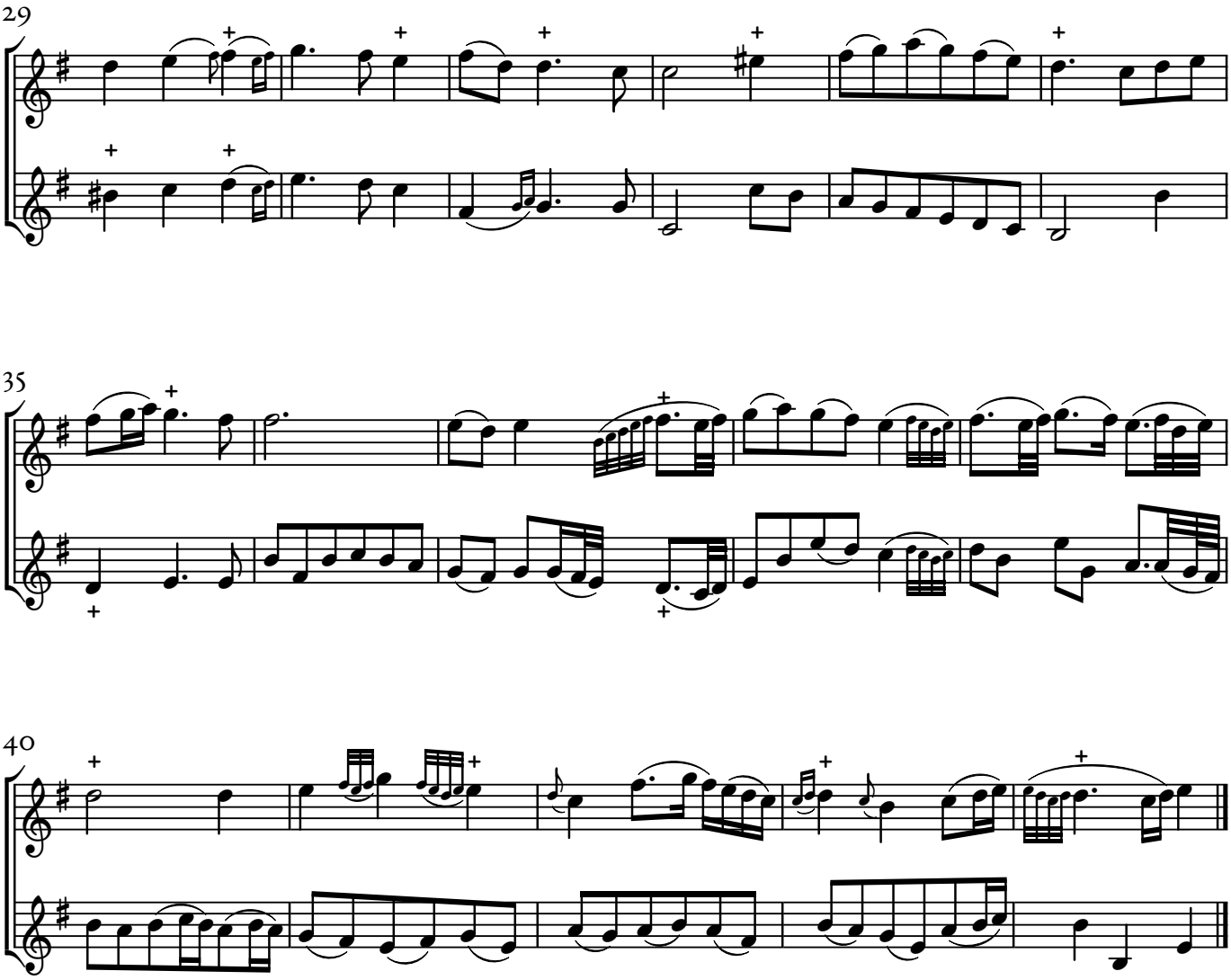

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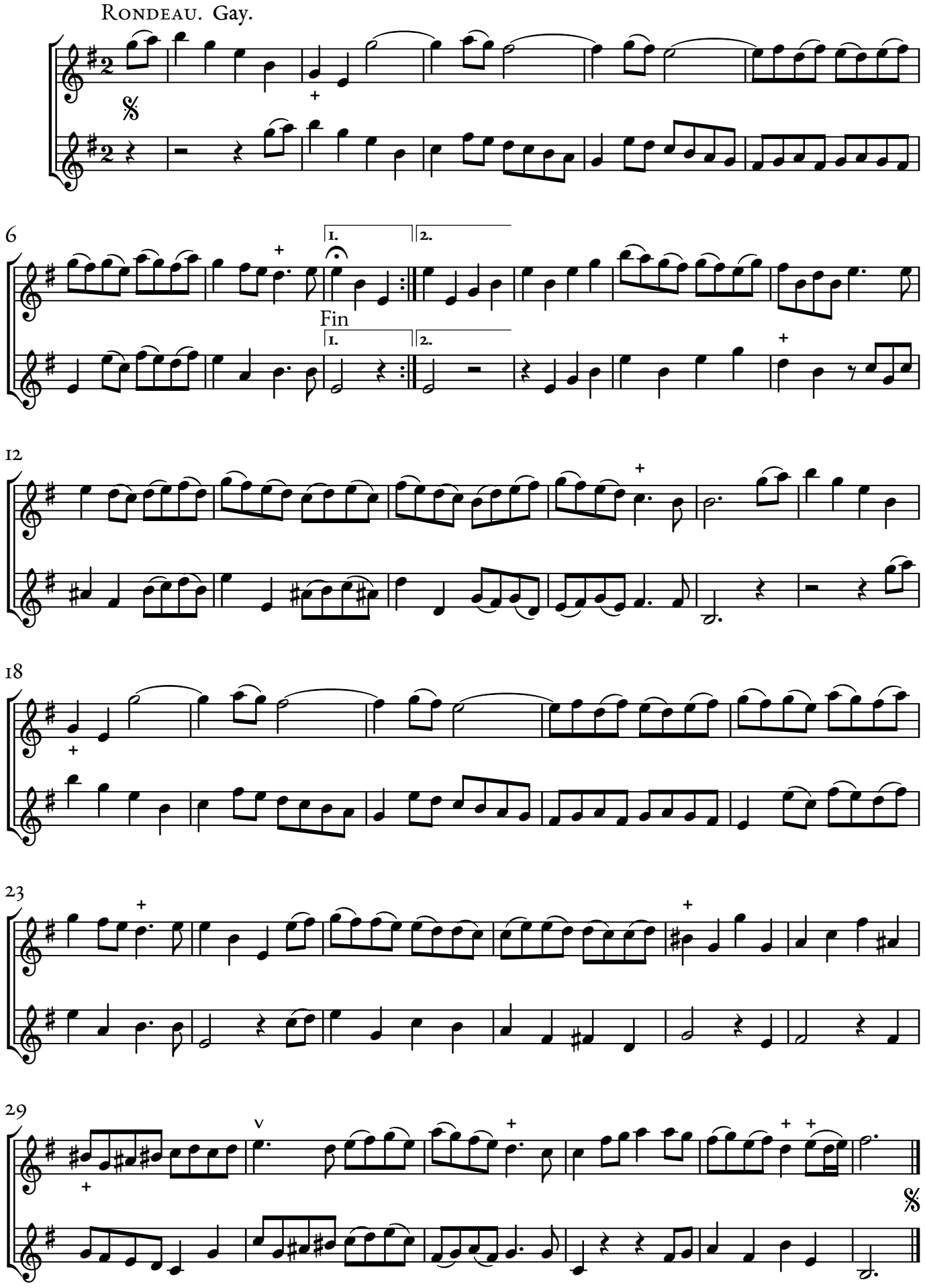

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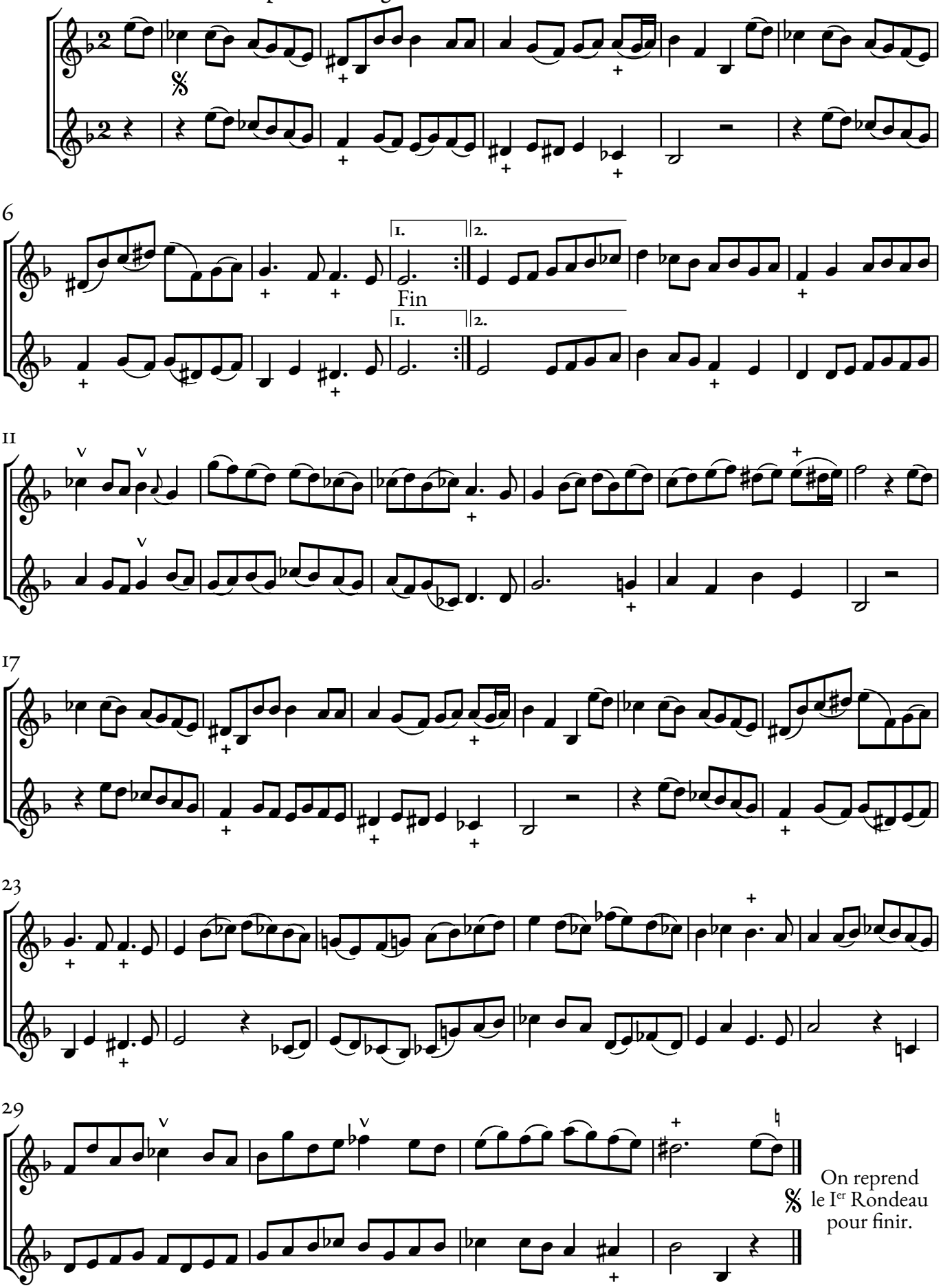
2E Rondeau. Un peu moins leger.



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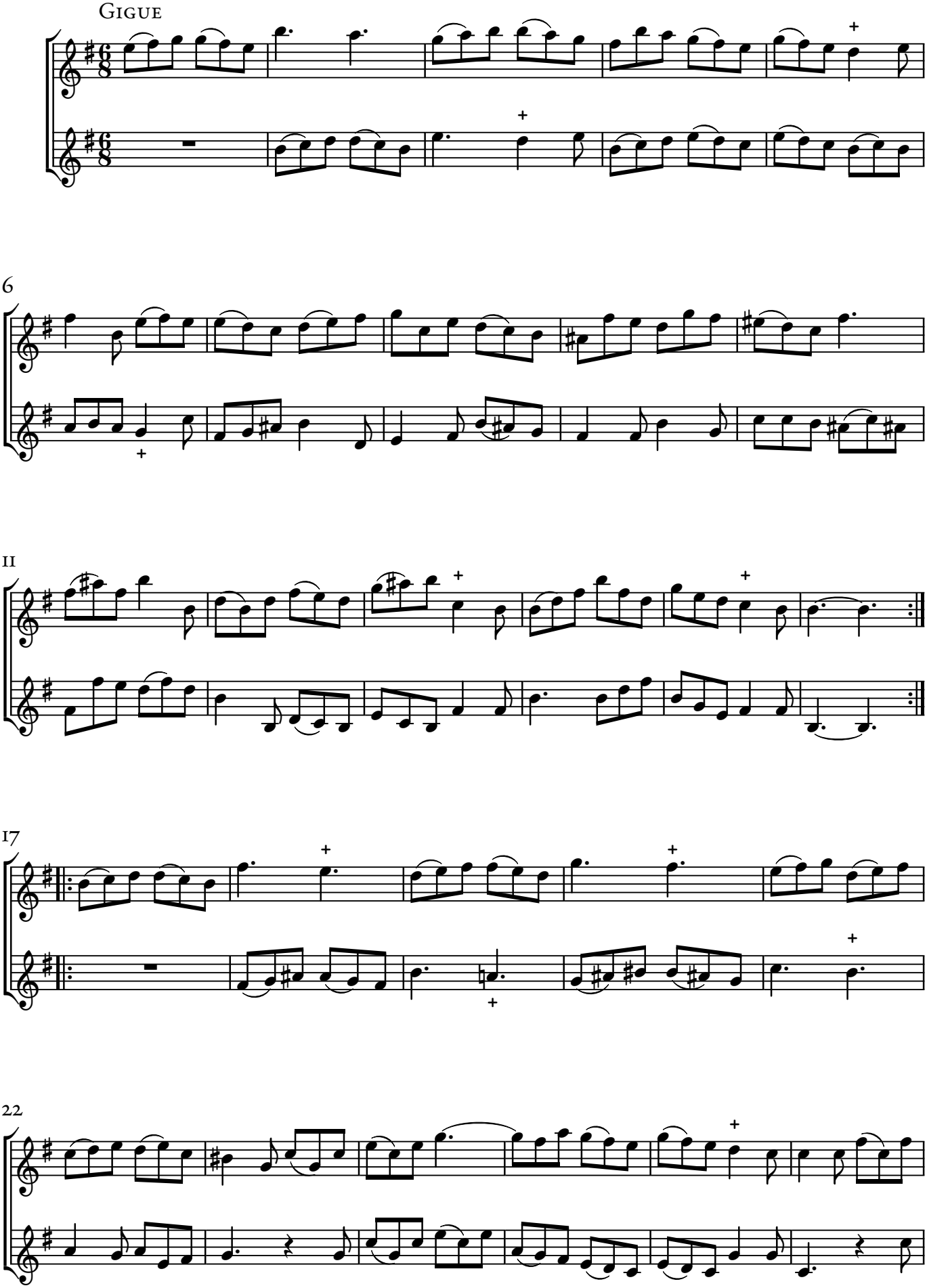
Gigue



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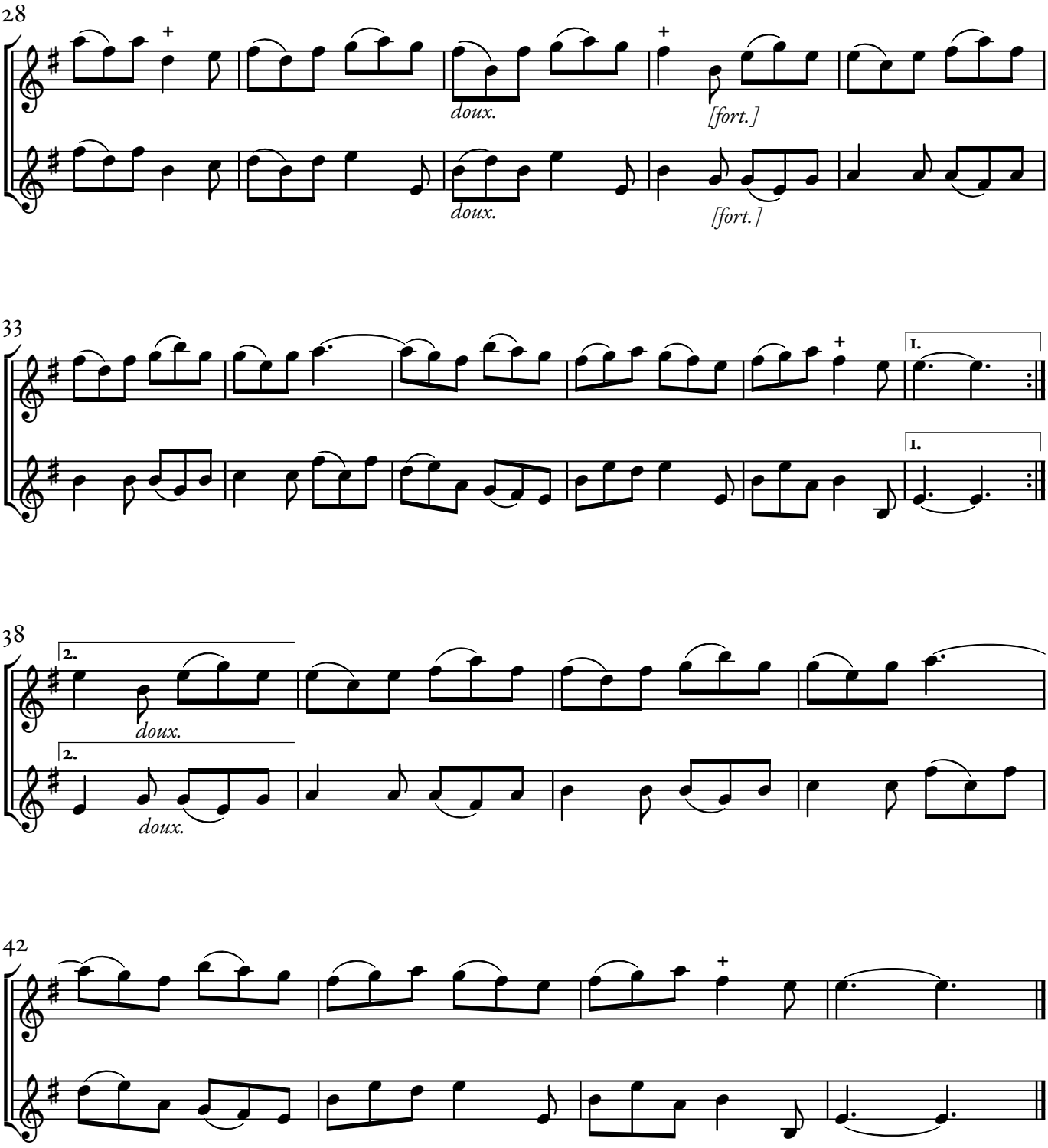

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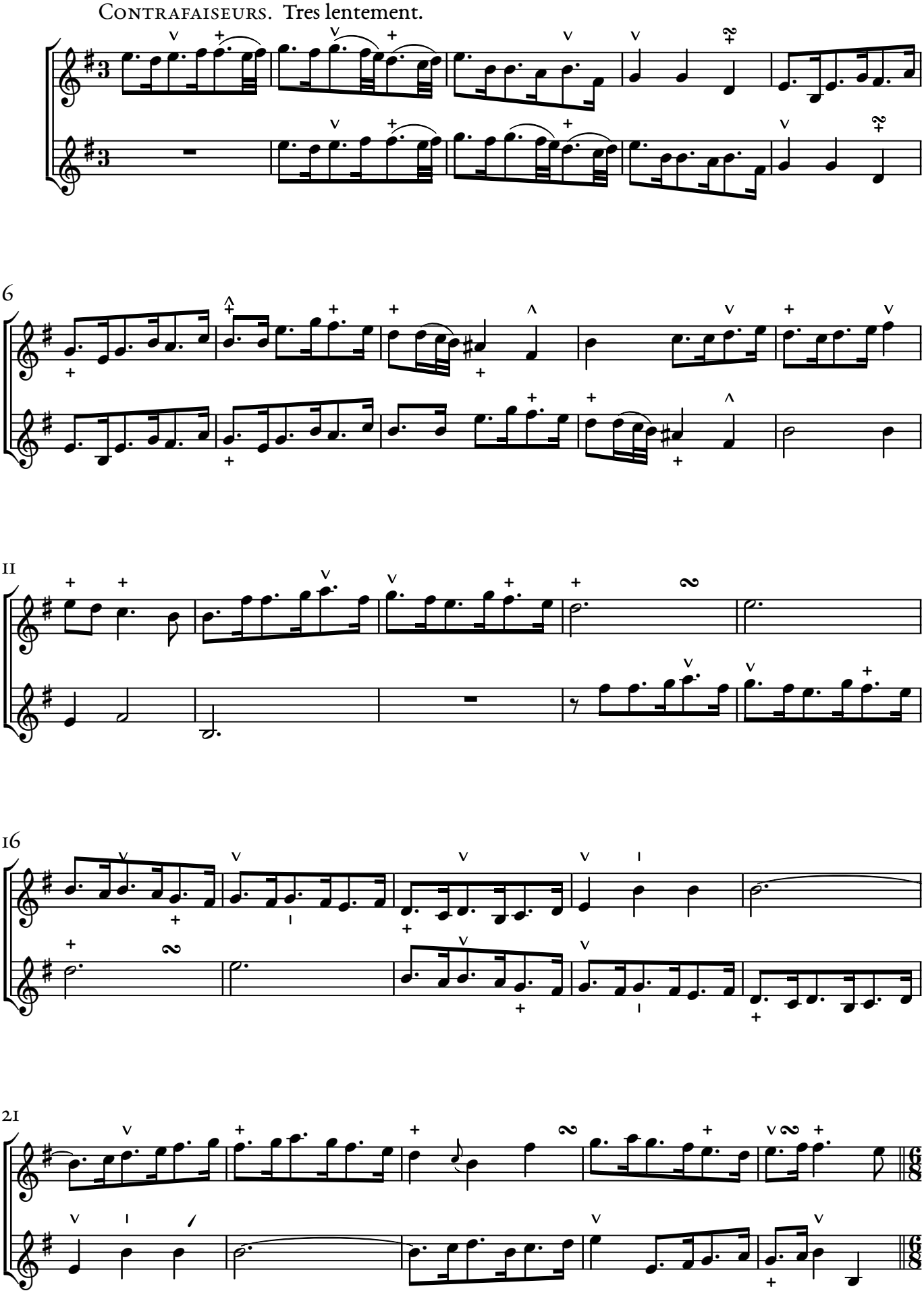

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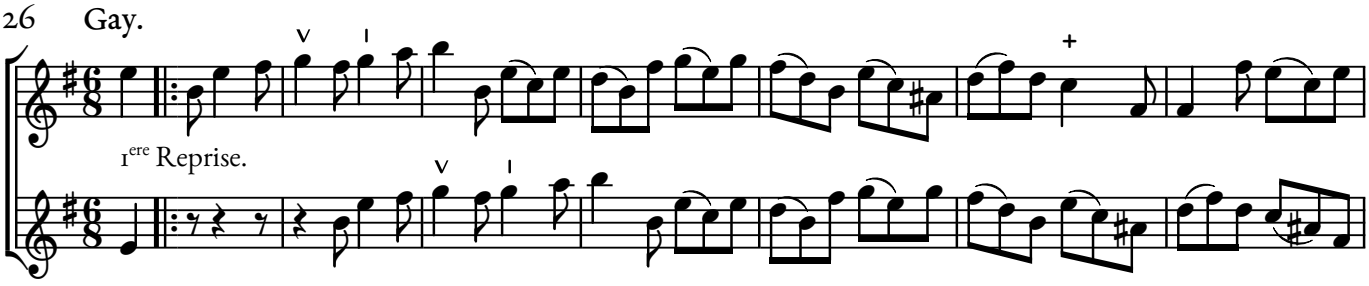
26 Gay.



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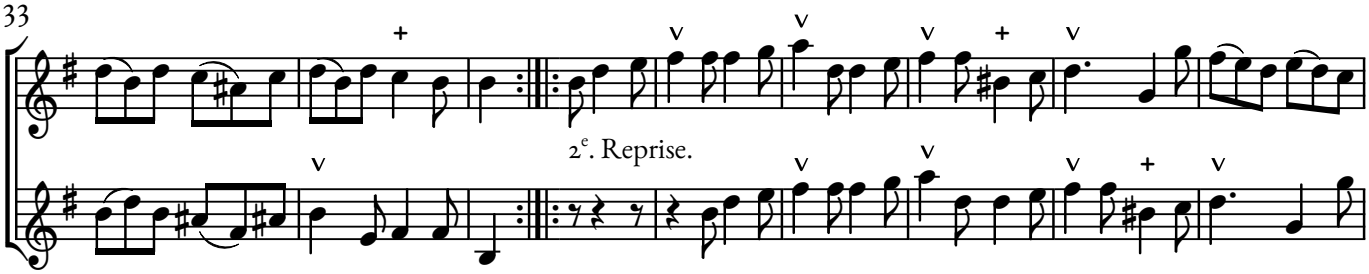

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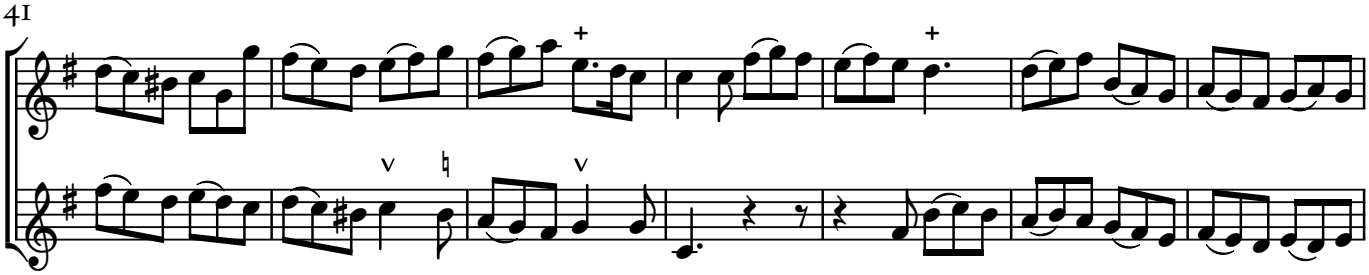

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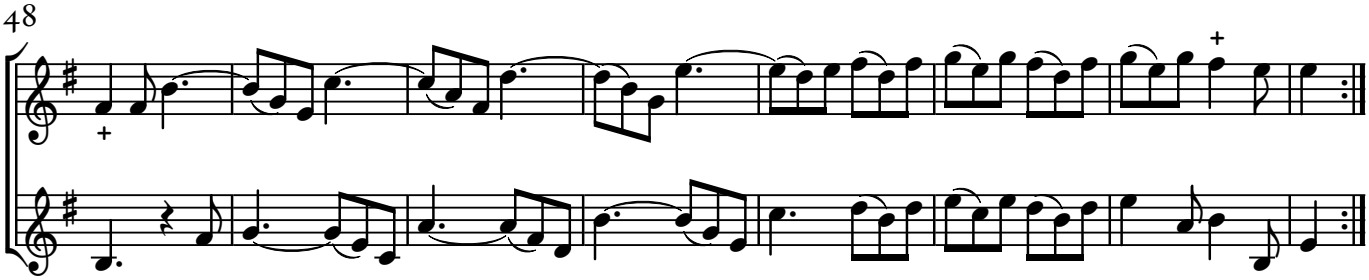

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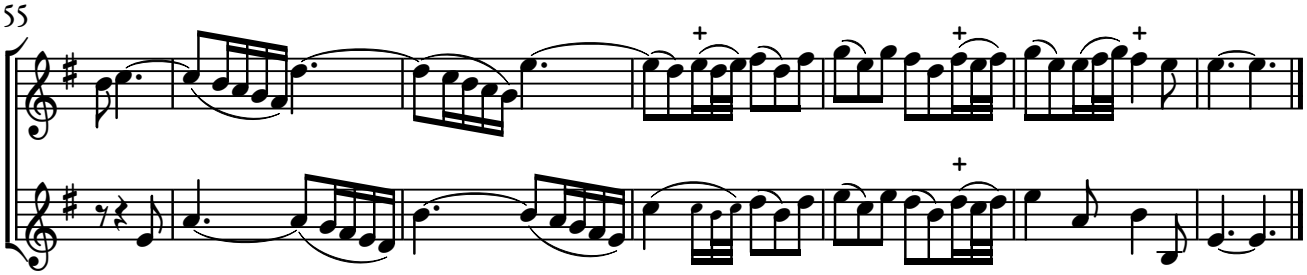

Fin

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Troisiéme Suitte de Pièces

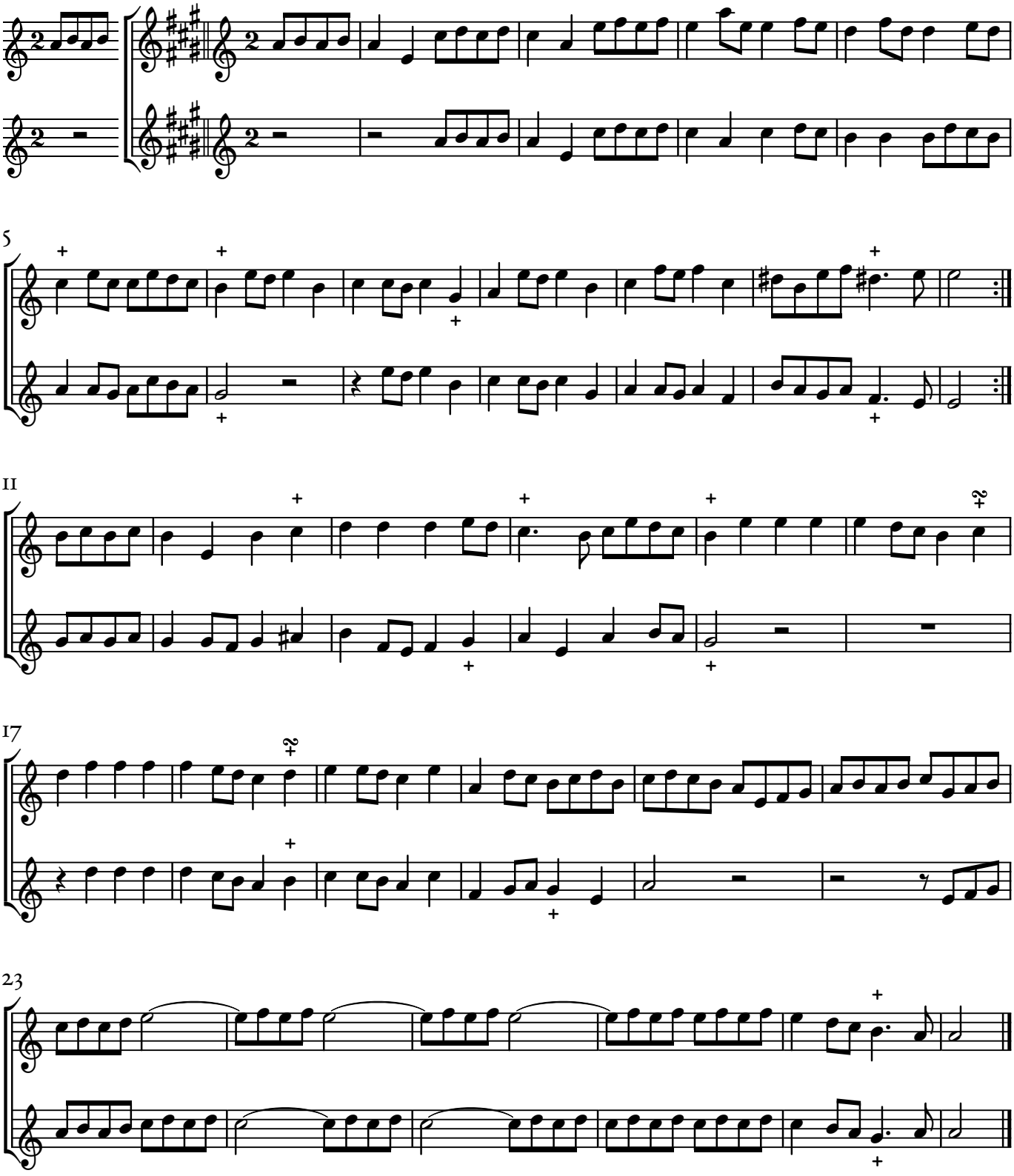
J.-M. Hotteterre (1674 — 1763)

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

Œuvre VIII

Avertissement. Ces Pieces pourrons se jouer sur la clef en 2de. ligne dans le Mode d'A mi la, ainsi qu'il est indiqué au commencemt. de chacune, ce qui peut convenir a quelques Instruments.

Fanfare. Animé.



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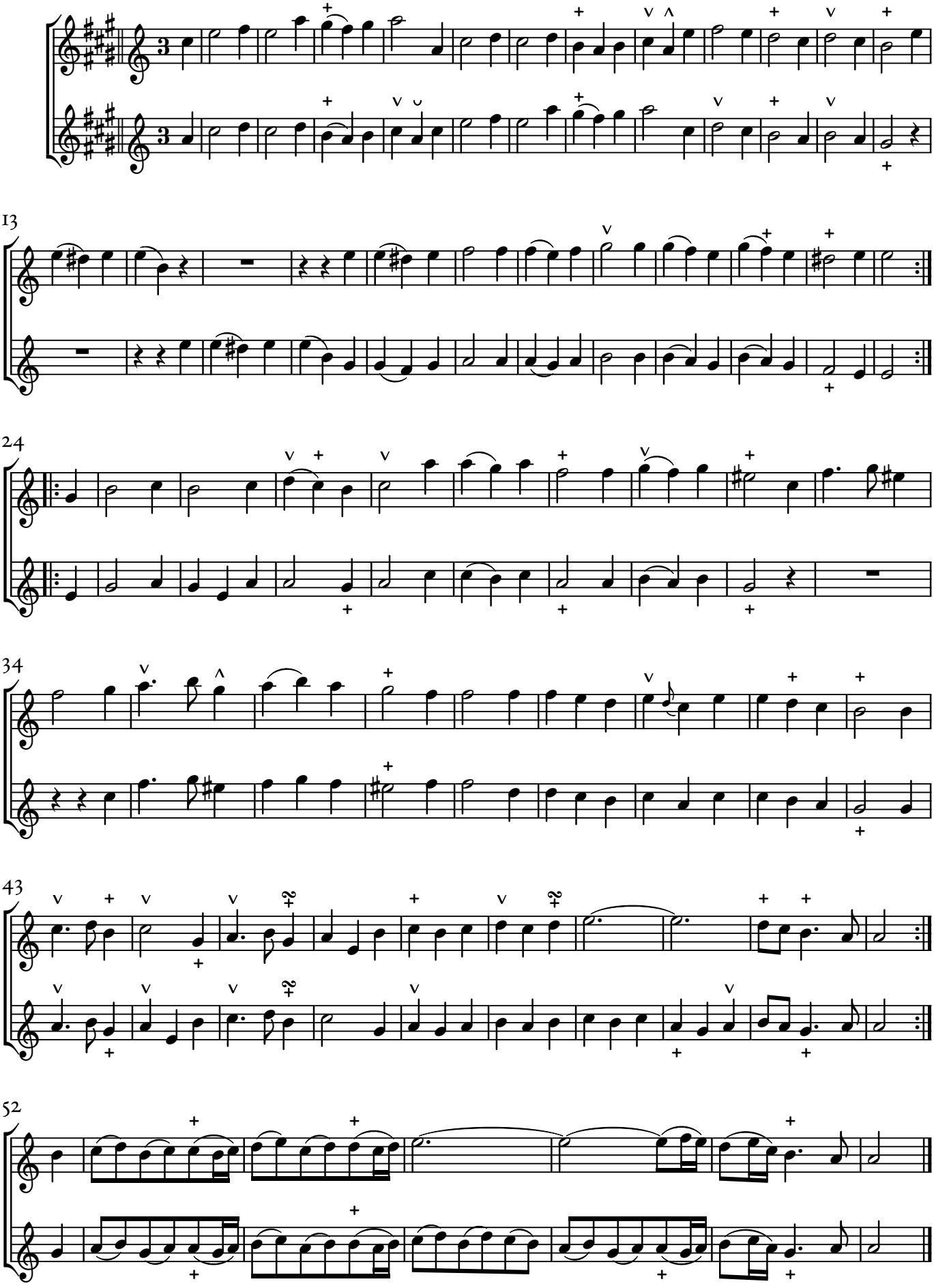
Muzette. Tendrement.



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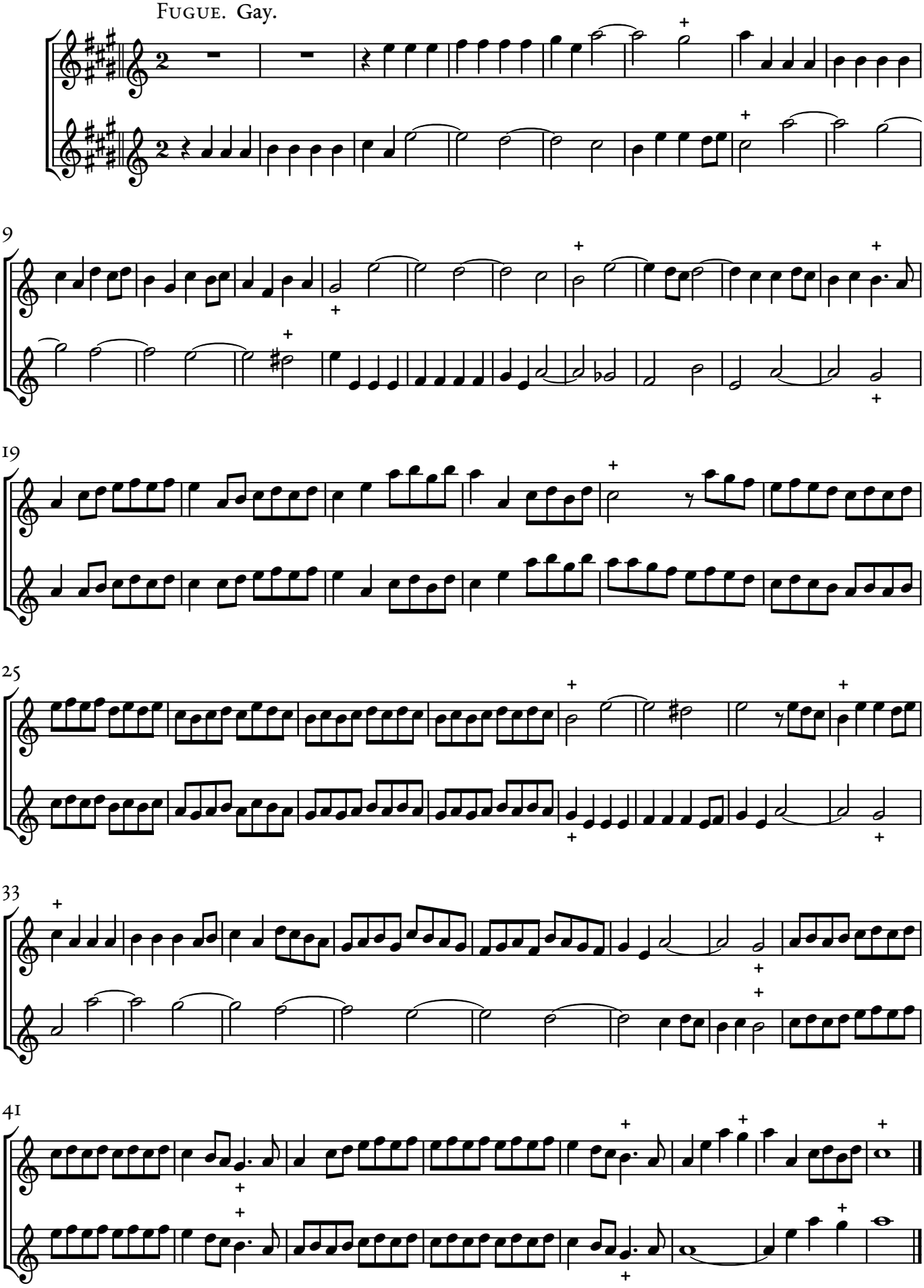

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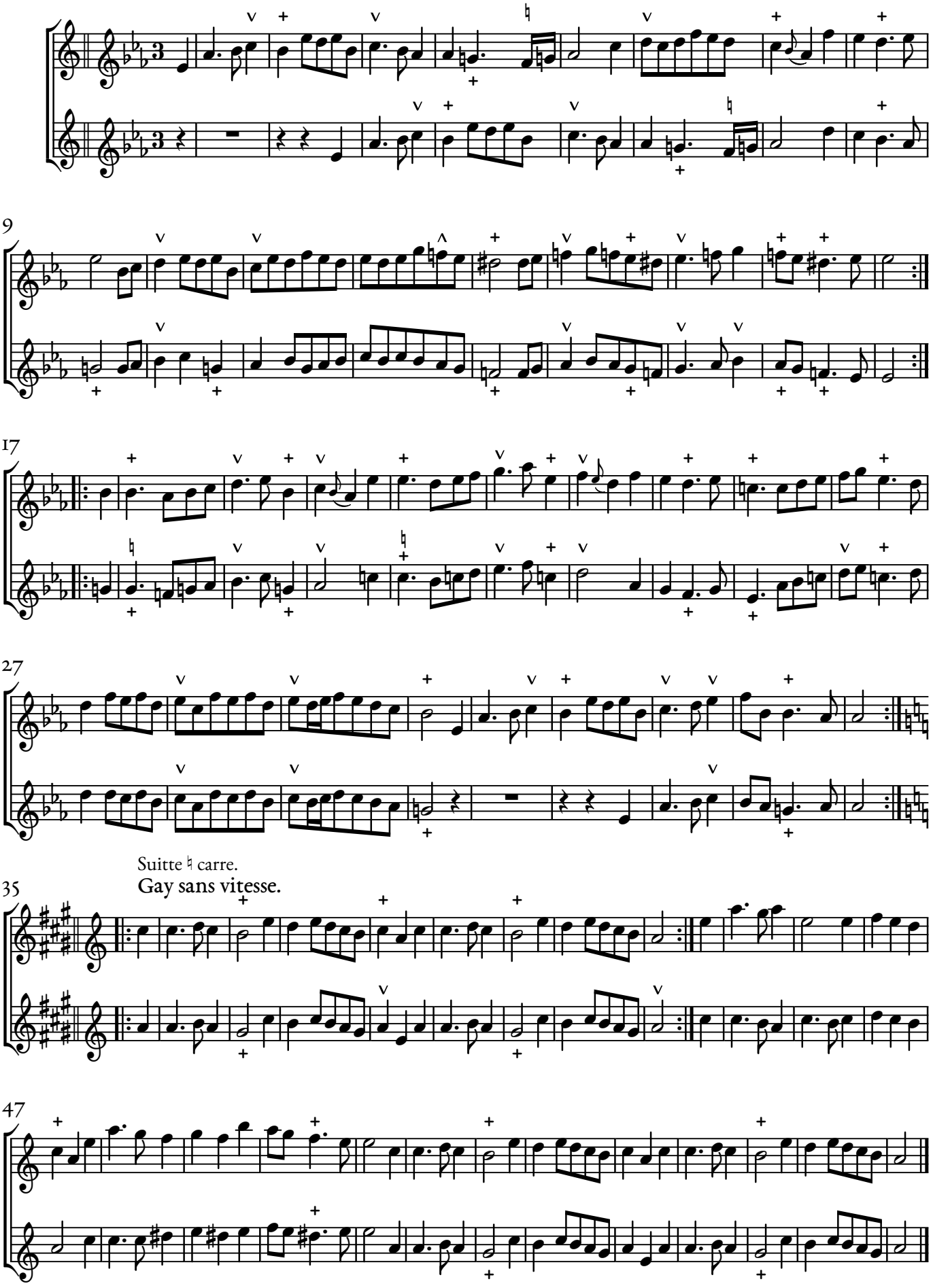
PASTORELLE. Lentement et tendrement.



Suitte ♮ carre.
Gay sans vitesse.

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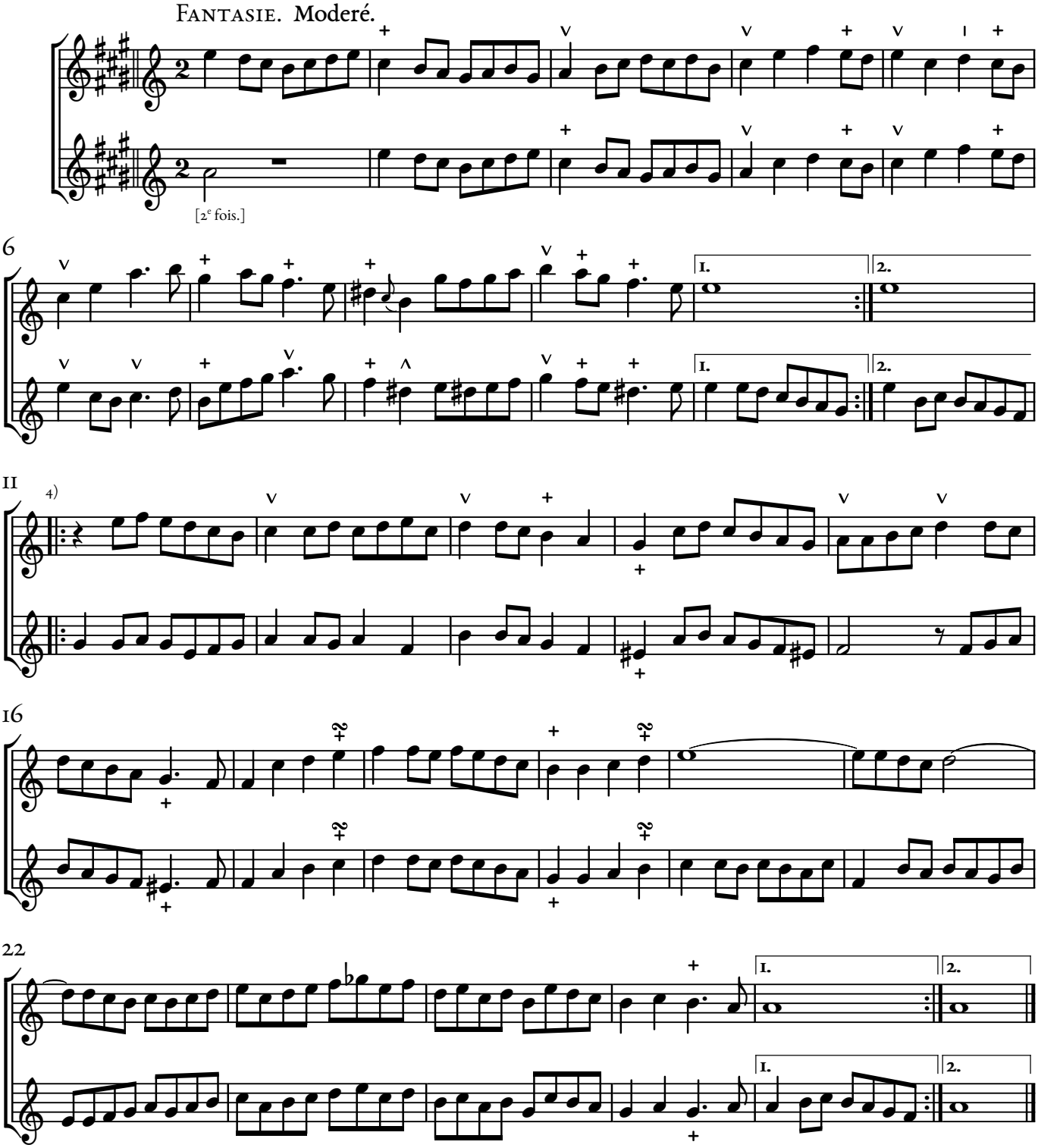
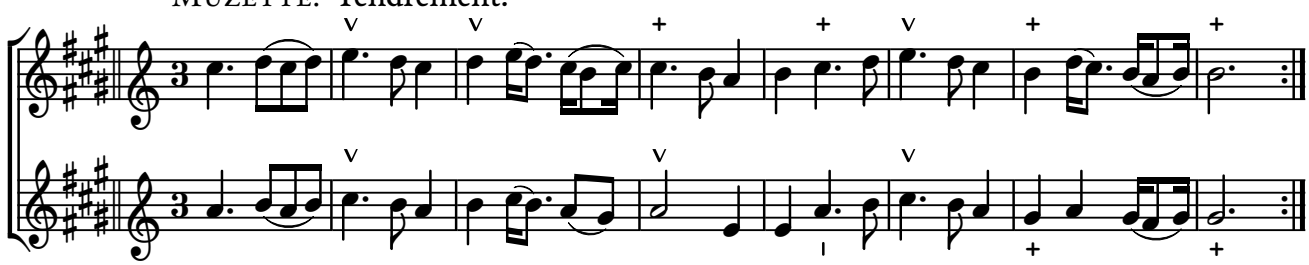


Cet Air a été imprimé pour le chant dans le Livre du mois de May de l'année 1717.



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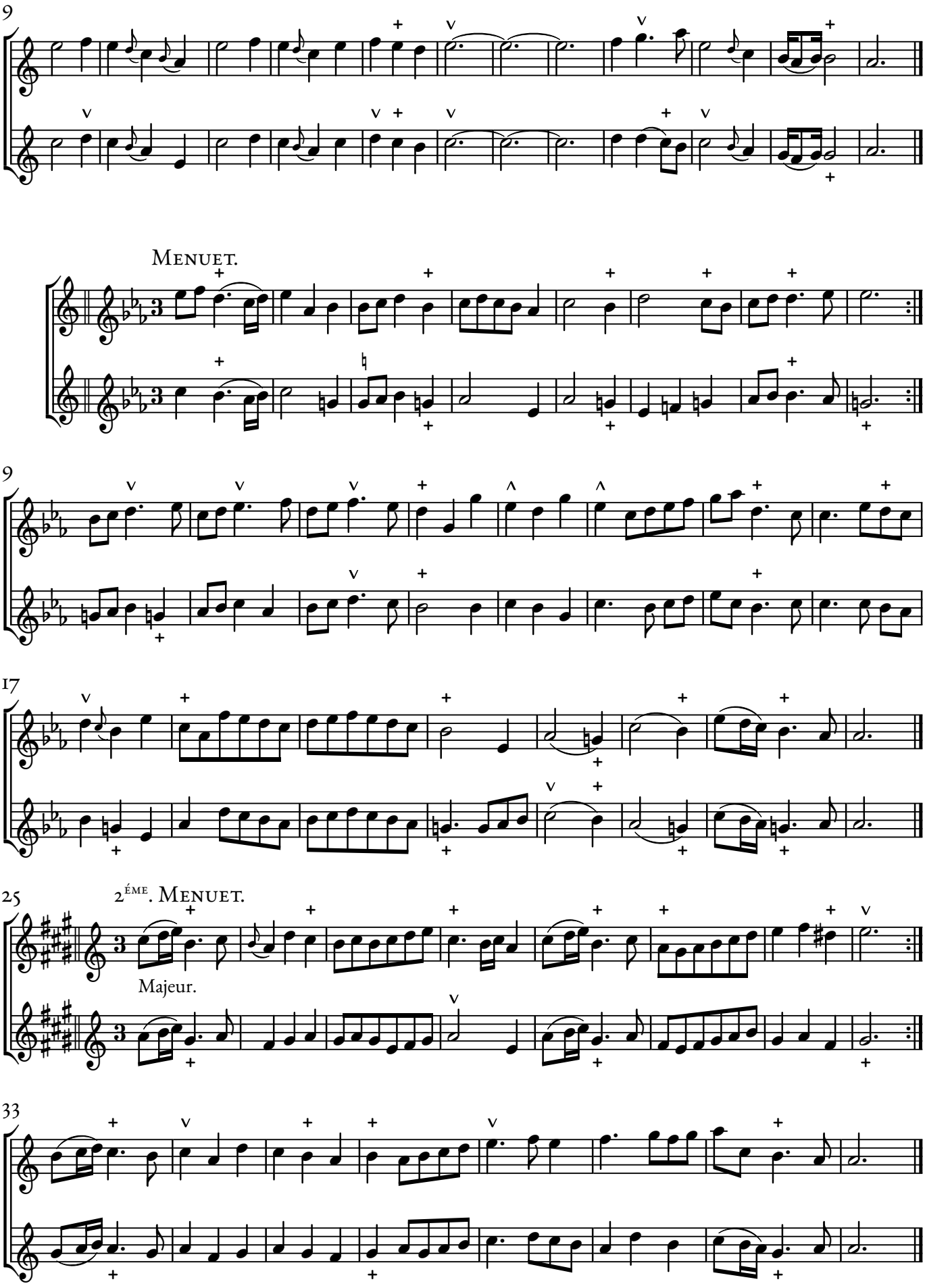

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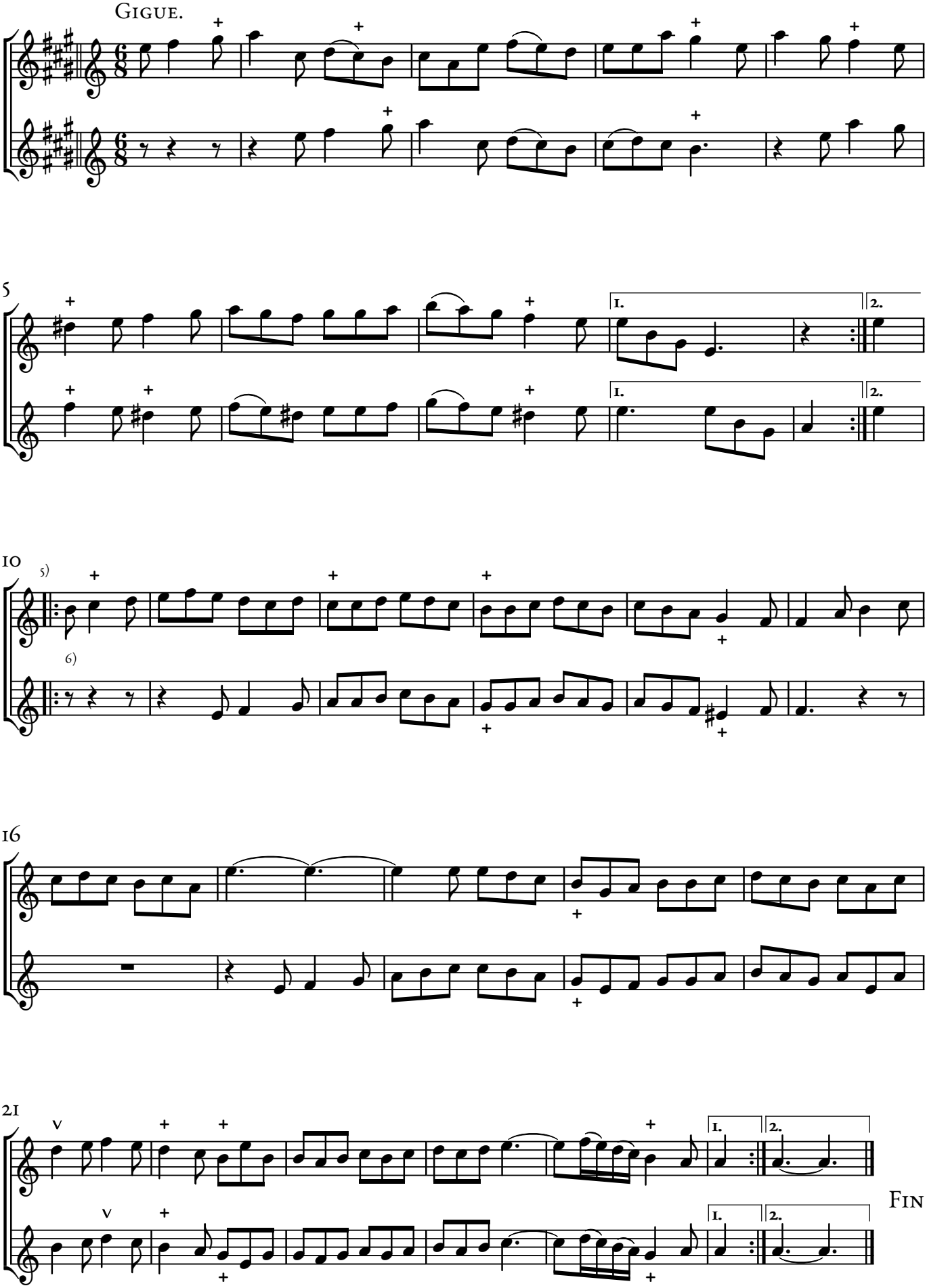
Gigue.



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