Volume I - Text

Volume II - Musical examples

# Woodwind Instruments in France 1690-1750
# Their Makers, Theoreticians, and Music

David Jenkins

Doctor of Philosophy in the Faculty of Music
University of Edinburgh

Presented in May 1973

Briqueville Les Musettes (Paris, 1894)

'Gentleman with musette' - a popular portrait pose. Note the musette in this engraving has only one chanter.

EX BIBL UNIV. EDINBURGEN

Contents


| | Page |
|---|---|
| Hotteterre's model (i) | |
| Charles Borjon, Traité de la Musette (Lyon, 1672) | 1 |
| Second part - musical examples | |
| Jacques Hotteterre, Méthode pour la Musette (Paris, 1737) | 12 |
| Second part - musical examples | |
| Hotteterre's model (ii) | |
| Freillon-Poncein, La Véritable Manière (Paris, 1700) | 54 |
| Preludes for oboe in seven major keys | |
| Preludes for oboe in seven minor keys | |
| Jacques Hotteterre, L'Art de Préluder (Paris, 1719) | 64 |
| Preludes for the one-keyed transverse flute | |
| Freillon-Poncein, La Véritable Manière (Paris, 1700) | 86 |
| 'L'Embarras de Paris' | |
| 'Trio pour la Flûte' | |
| 'Bruits de Guèrre' | |
| Joseph de Boismortier, Concerto for five flutes | 115 |
| Op. 15, Number 1 (Paris, 1727) | |
| Commentary | 143 |

Hotteterre's model (i)

Charles Borjon, Traité de la Musette (Lyon, 1672)

Second part - musical examples

Editorial method

(i) Source

This transcription has been made using a photocopy of the original edition in the Bibliothèque Nationale, Paris. Examples of the alternating musette tablature and staff notation used in the original are shown on pp. 3 - 4 . The deviations between the tablature and staff notation in these pieces are extensive, and are noted in the detailed Commentary at the end of this Volume. The tablature is more fully ornamented than the staff notation, and is in general more accurate as regards barring and time values. In cases of doubt (mostly over rhythmic problems) I have followed the tablature rather than the staff notation.

(ii) Clefs

The music is transcribed at pitch. The G clef on the first line in the staff notation has been replaced by the G clef on the second line. The engraver of the original edition in error set the G clef type-face on the second line in Example 2 on p. 15 (original pagination) but the tablature clearly shows that the music should have been notated on the old French violin clef.

(iii) Ornamentation

The only ornament used in Borjon's musical examples was the tremblement. Of this there were two varieties. The first (and by far the most common) was notated by a curved line (')* in the tablature and similarly (but by no means at all corresponding places) in the staff notation. For example, when a figure 4 appeared in the tablature with a curved line following it, this

* This was also a common sign for the mordent.

indicated that one must leave the 4th hole open and beat on the third. The second tremblement was described by Borjon as 'le delicat' or 'le doux' [delicate or gentle trill]. It was performed in exact reverse to the previous one, i.e. instead of trilling below the hole which was left open one must beat on the one above. For example, when a curved line appeared after a figure 4 and one wanted to produce a tremblement doux it was necessary to trill on the 5th hole, the 4th remaining open. Borjon gave no directions about how to discriminate between appropriate points for the use of these two types of tremblement.

(iv) Tempo indications and barlines

Occasionally (at random?) Borjon inserted ¢, not as a bar-length indication, but as a tempo direction: the beat = 𝅗𝅥 and not ♩ . In pieces which used the indication in the original the sign ¢ is placed at the beginning of the transcription, although this was not necessarily where the sign appeared. Some passages in the tablature and staff notation are barline-less, perhaps because the beat is ambiguous. A compromise would be to insert regular barlines, editorial ones being dotted, and this is suggested on one or two occasions. But in so doing some of the distinctive rhythmic flavour of these pieces is lost if performed too rigidly. The grouping of quavers (for example, 2, 11, and 3 between two barlines) to suggest an ambiguous beat may have been intentional.

(v) Dynamics

No dynamic indications are given in the original. Because of the nature of the musette for which the pieces were written dynamic variations were in any case impossible.

(vi) Slurs

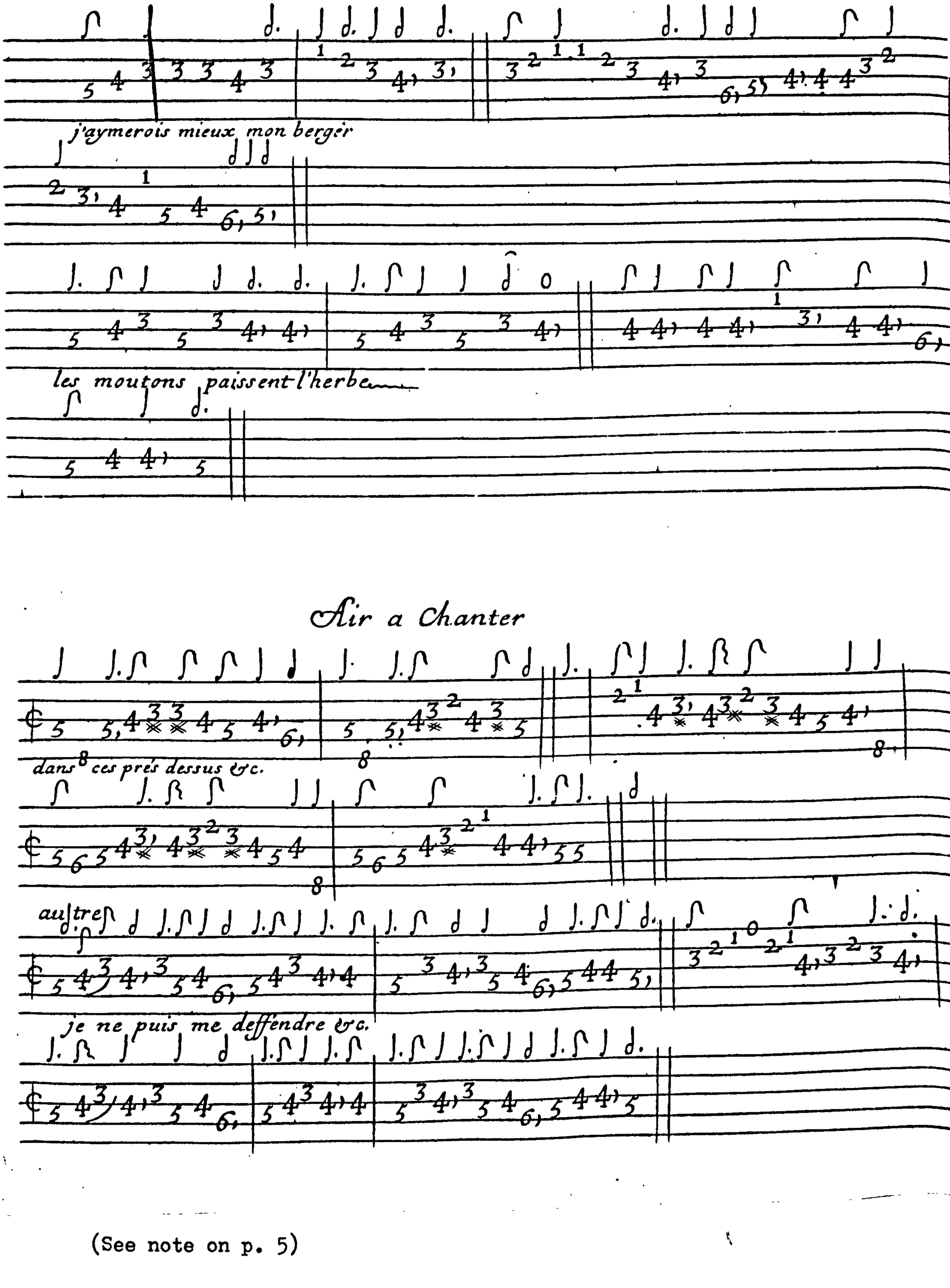
Only very occasionally were slurs added to notes (pairs of conjunct quavers or semiquavers generally following a dotted note) in the tablature. They invariably never appeared at corresponding points in the staff notation.

(vii) Editorial markings

All additions within square brackets. Editorial barlines are dotted. Detailed Commentary at the end of this Volume.

# 14 Traité de la Musette.

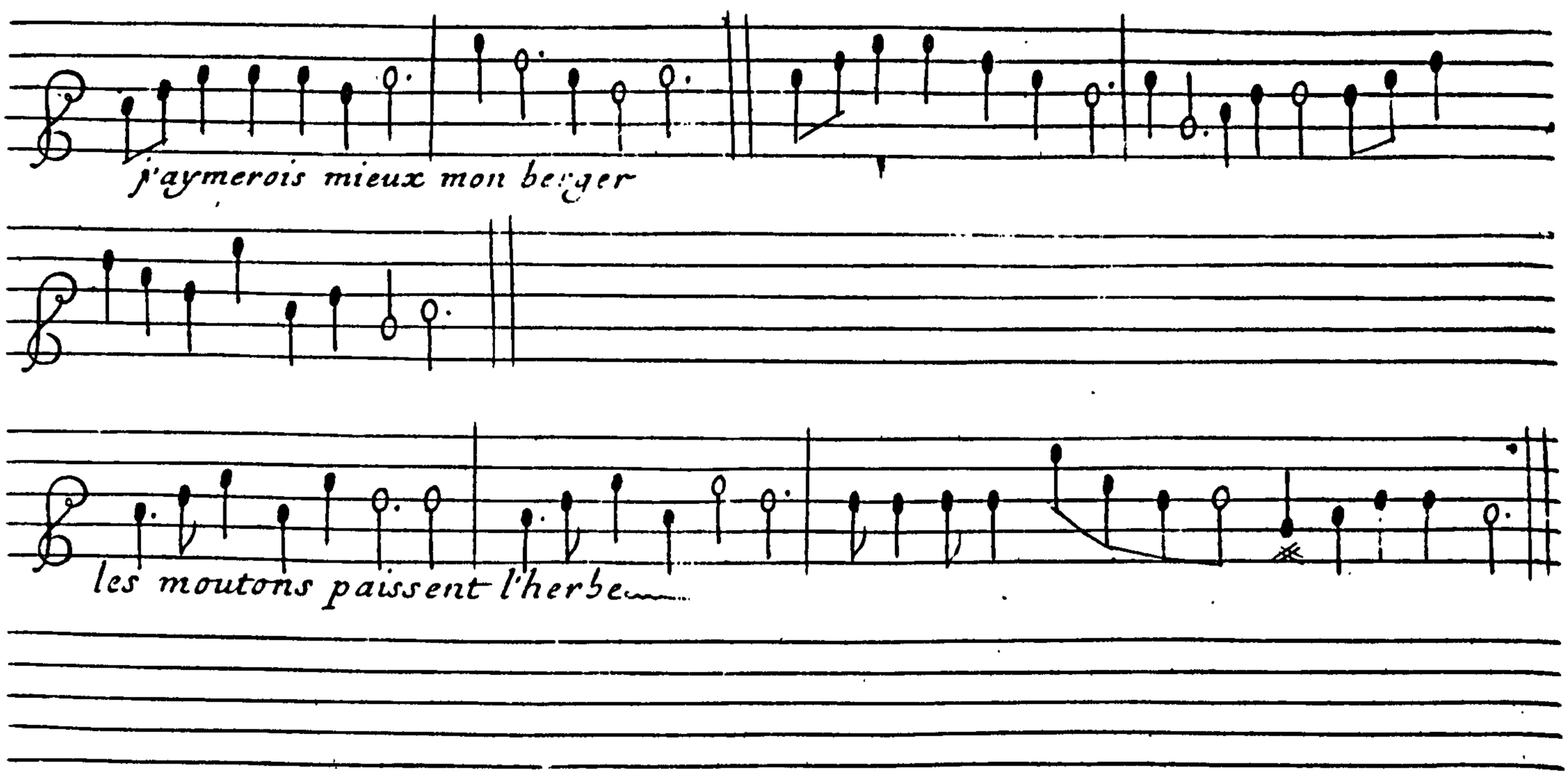
*Airs a Chanter*



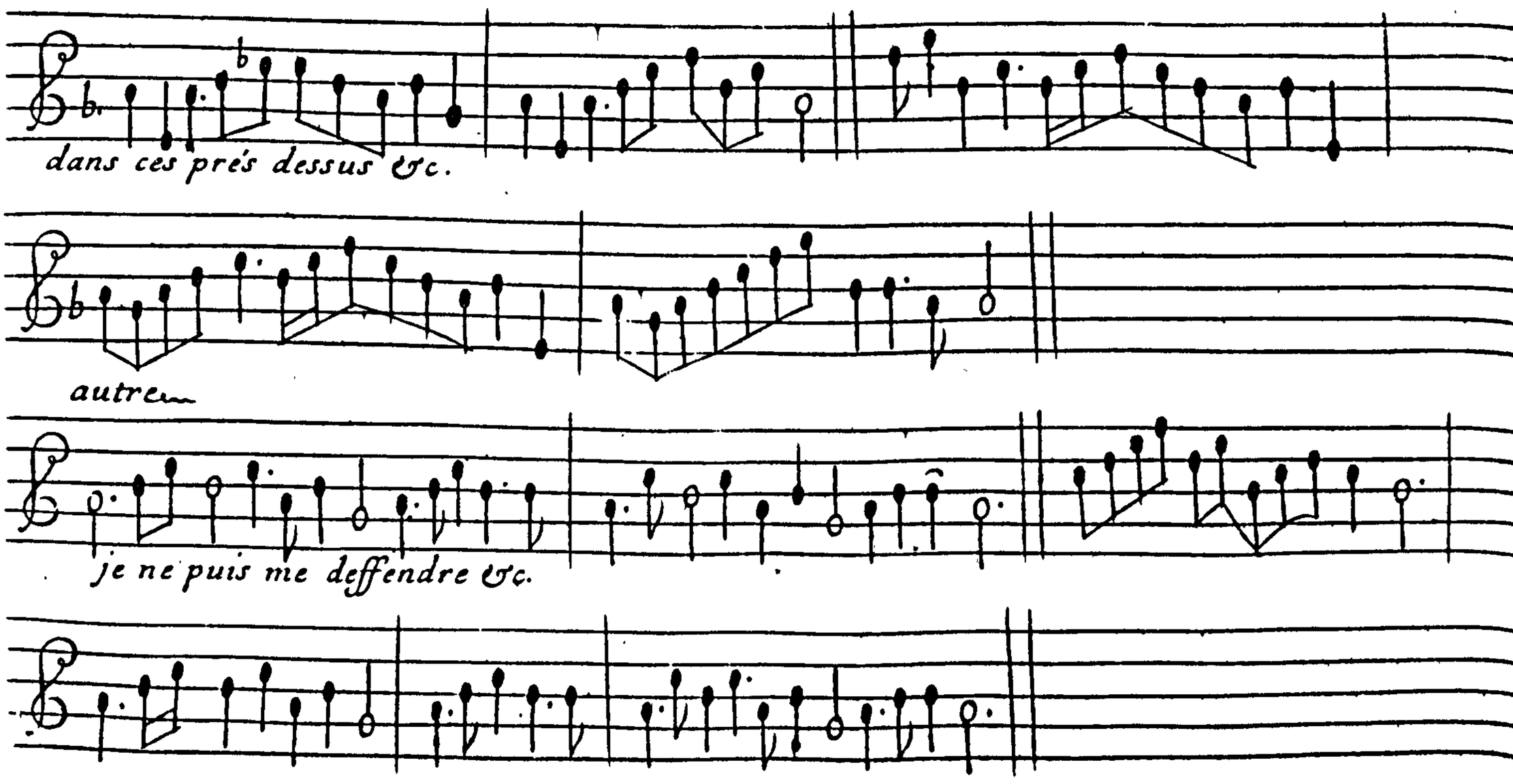

(See note on p. 5)

# Seconde Partie. 15

## Airs a Chanter




## Air a Chanter.




(See note on p. 5)

Caption to p. 3

Charles Borjon, Traité de la Musette (Lyon, 1672)
Second part - musical examples p. 14. These pieces are presented in alternating pages of tablature and staff notation (cf p.4 ).

Caption to p. 4

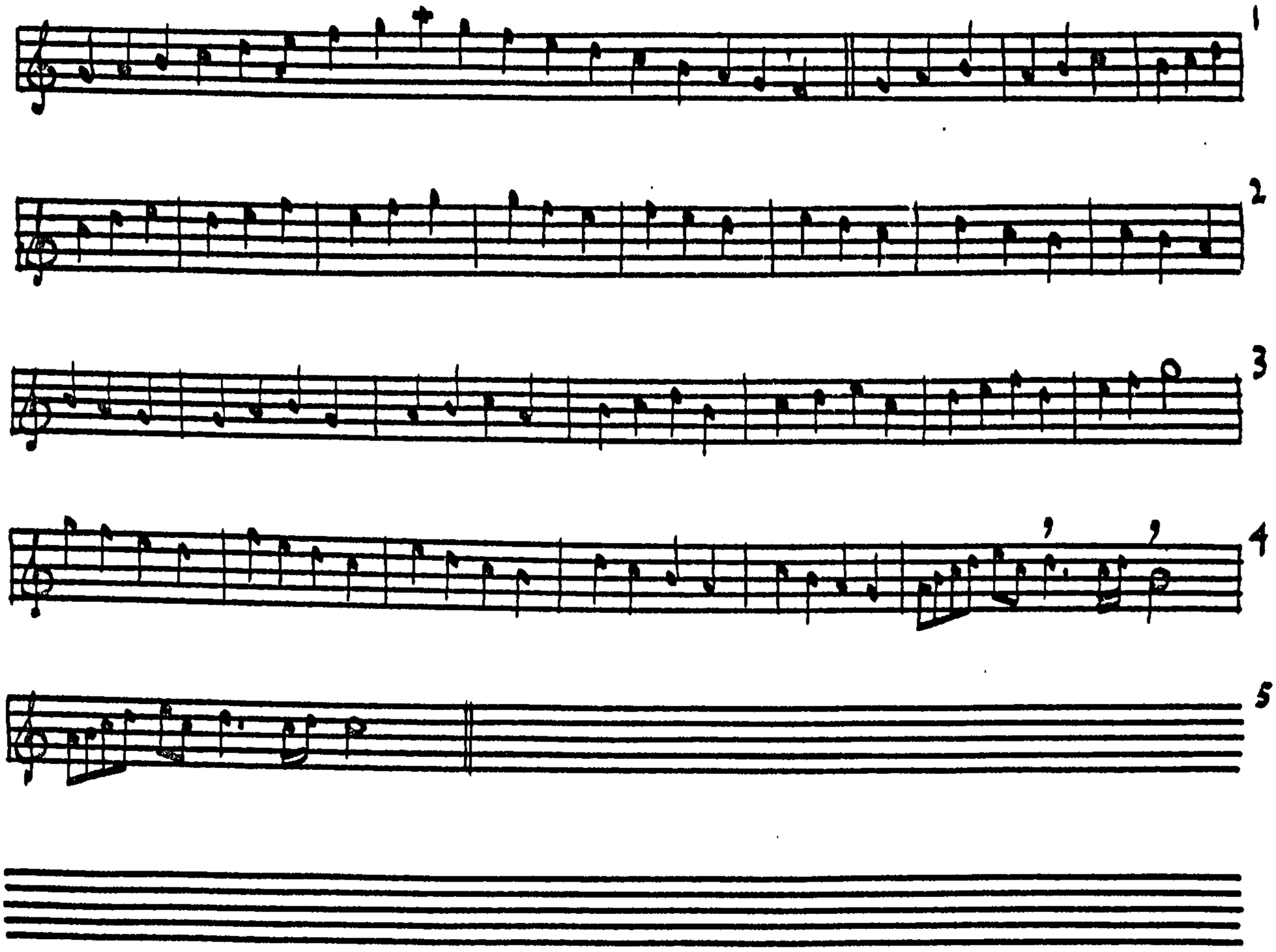
Charles Borjon, Traité de la Musette (Lyon, 1672)
Second part - musical examples p. 15 (see transcription on p.10 ).
In comparing the tablature and staff notation note:

(i) Absence of tempo indication in Example 2 in staff notation.

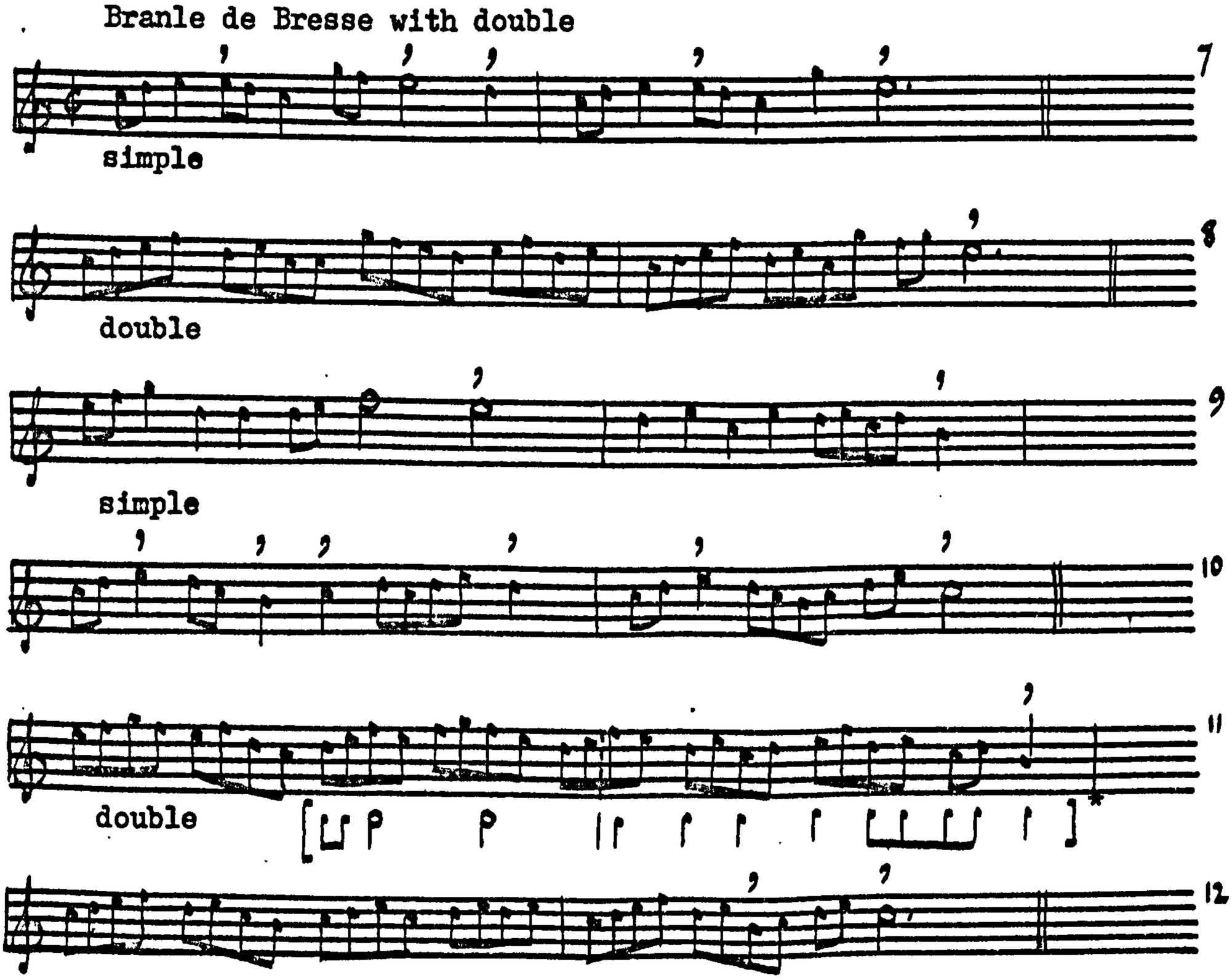
(ii) Misplacement of G clef type-face in same example.

(iii) Discrepancies between the tablature and staff notation are very marked, and one gets the impression that at times the composer and the engraver were not certain themselves about how best to bar the quasi-folksong style of many of these pieces.

Sounds of the single chanter — Prelude

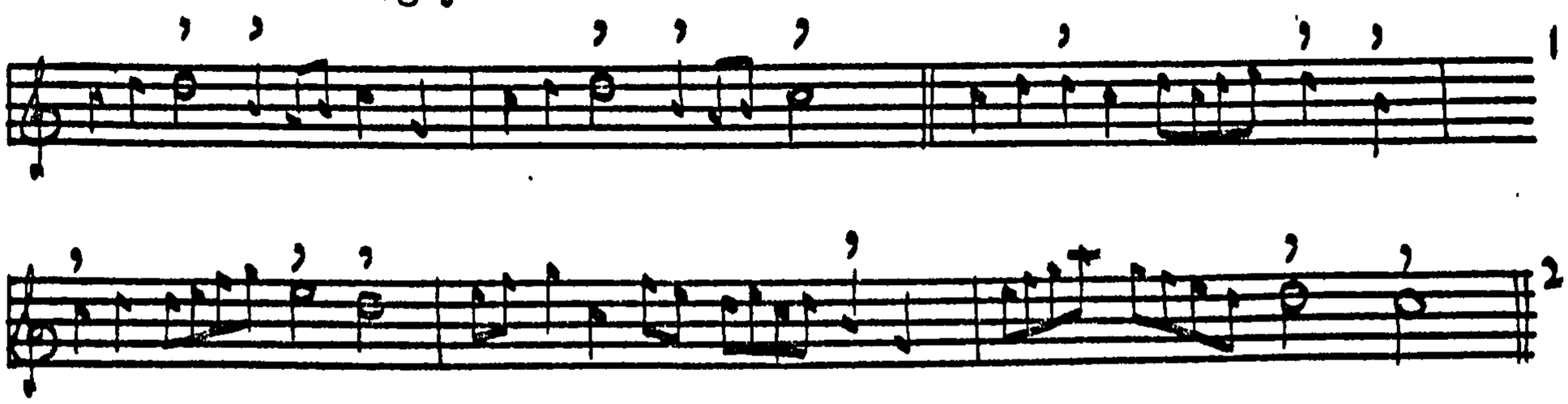



Branle de Bresse with double

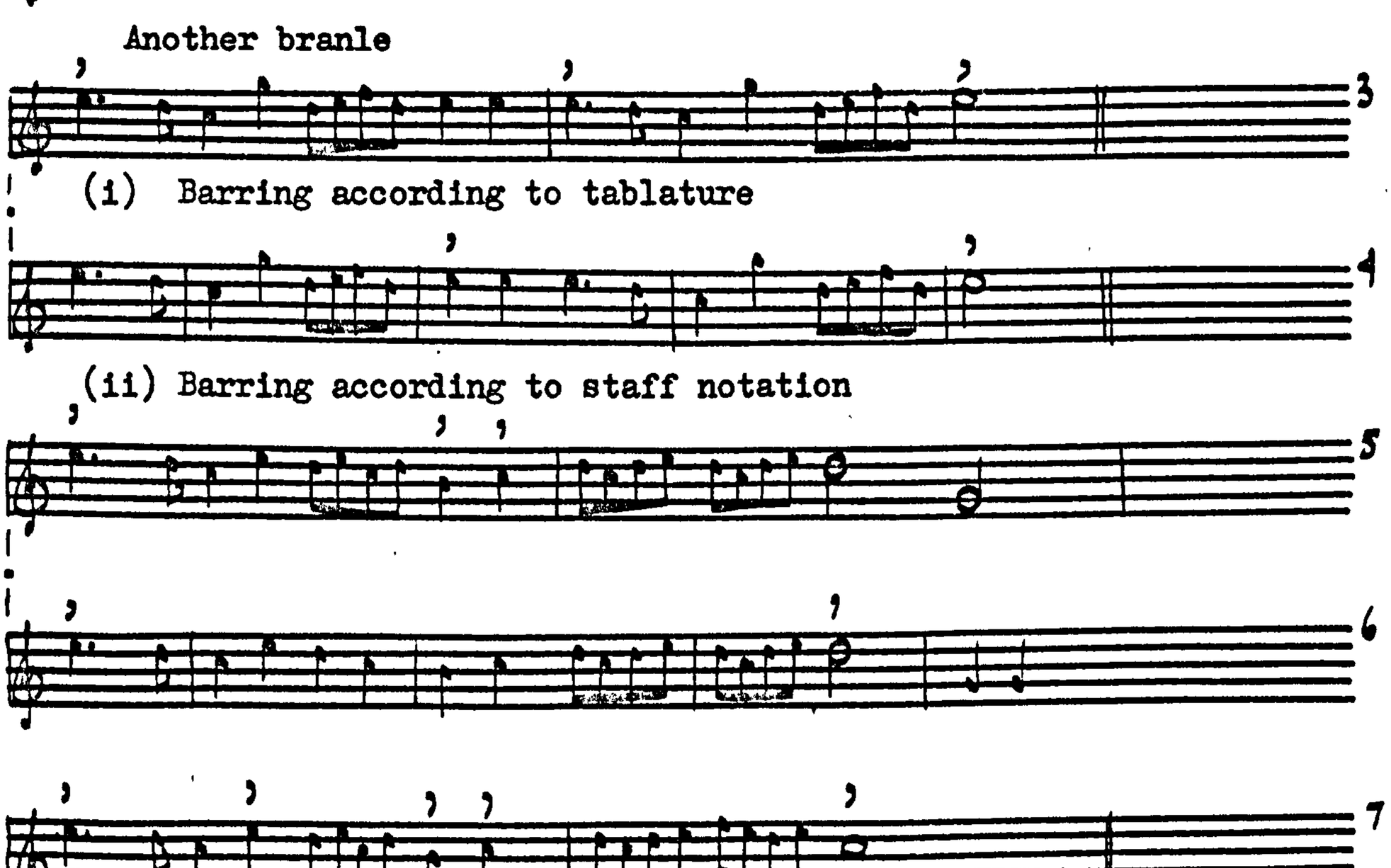



* Rhythm of the 'simple' version is provided within square brackets for comparison. Dotted barline: editorial.

Branle de Lugny



Another branle



(i) Barring according to tablature

(ii) Barring according to staff notation



Branle de Bresse *



simple

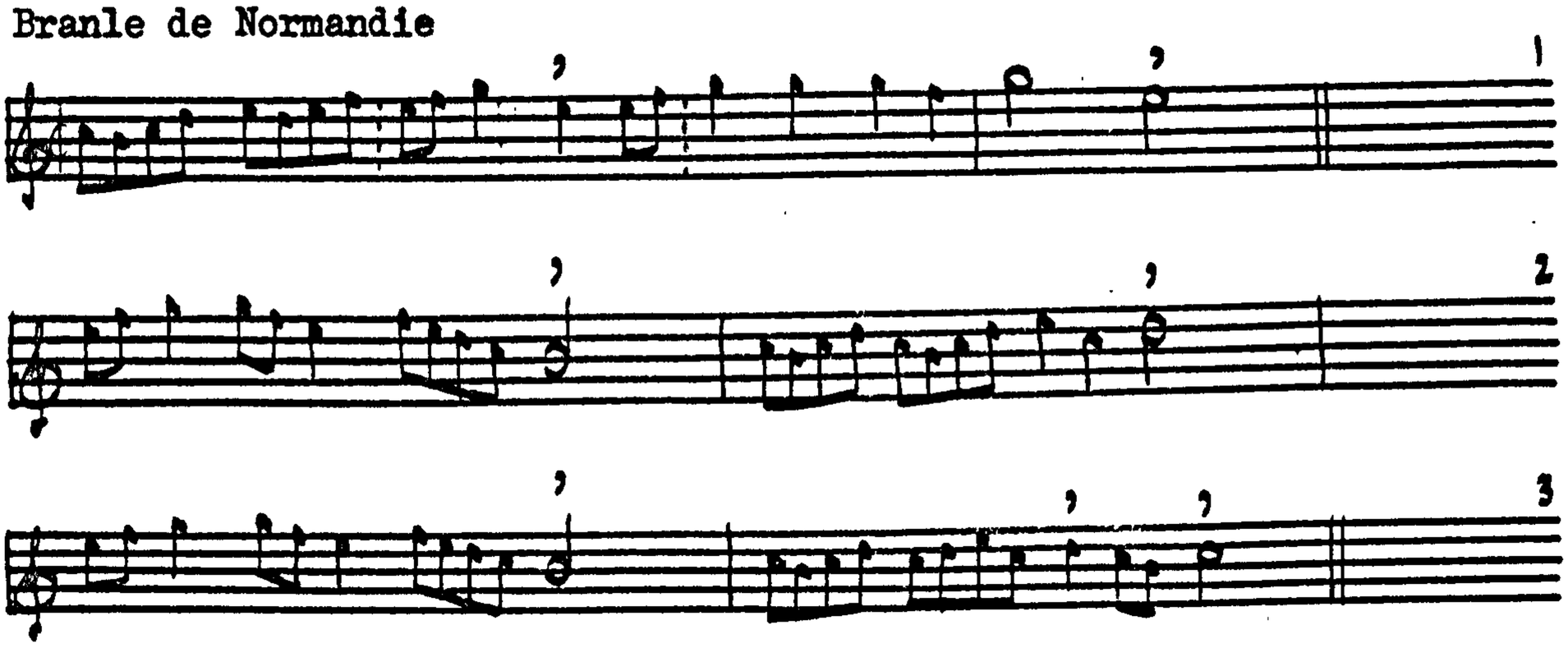


double

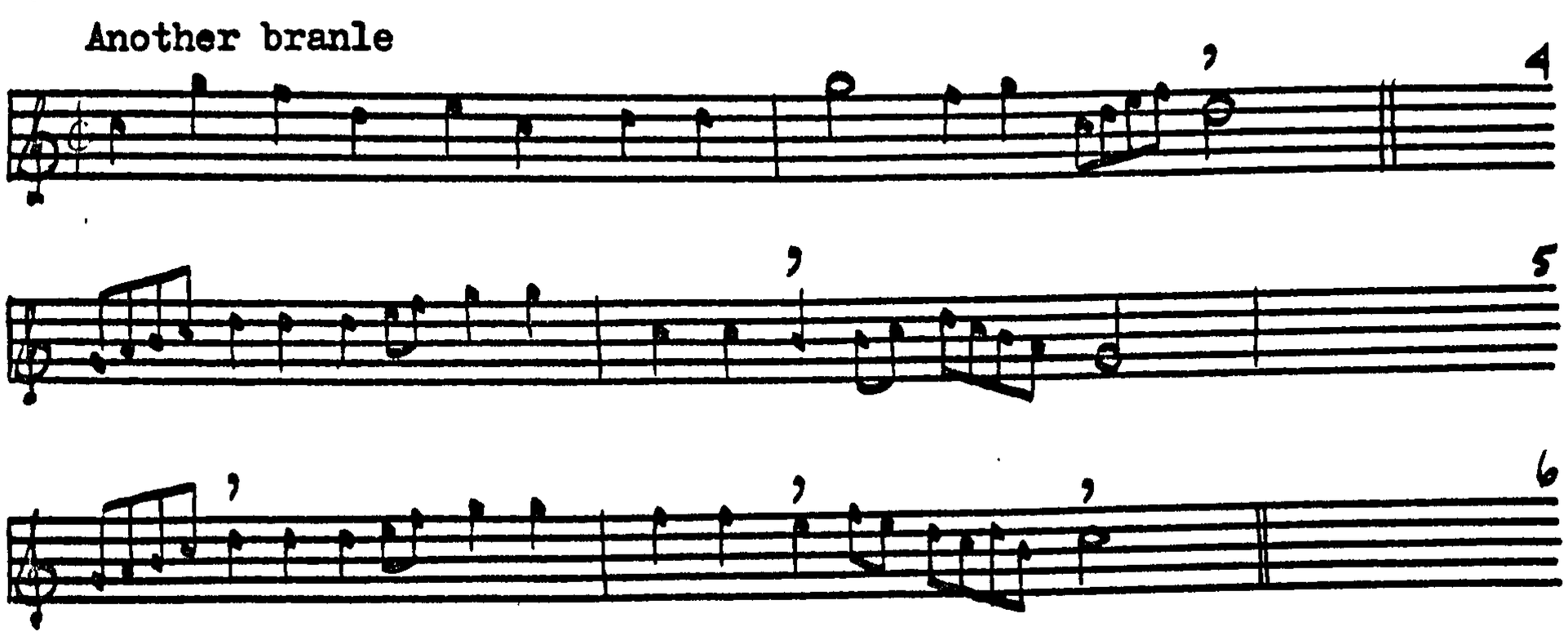


* See note in Commentary on order of performance.

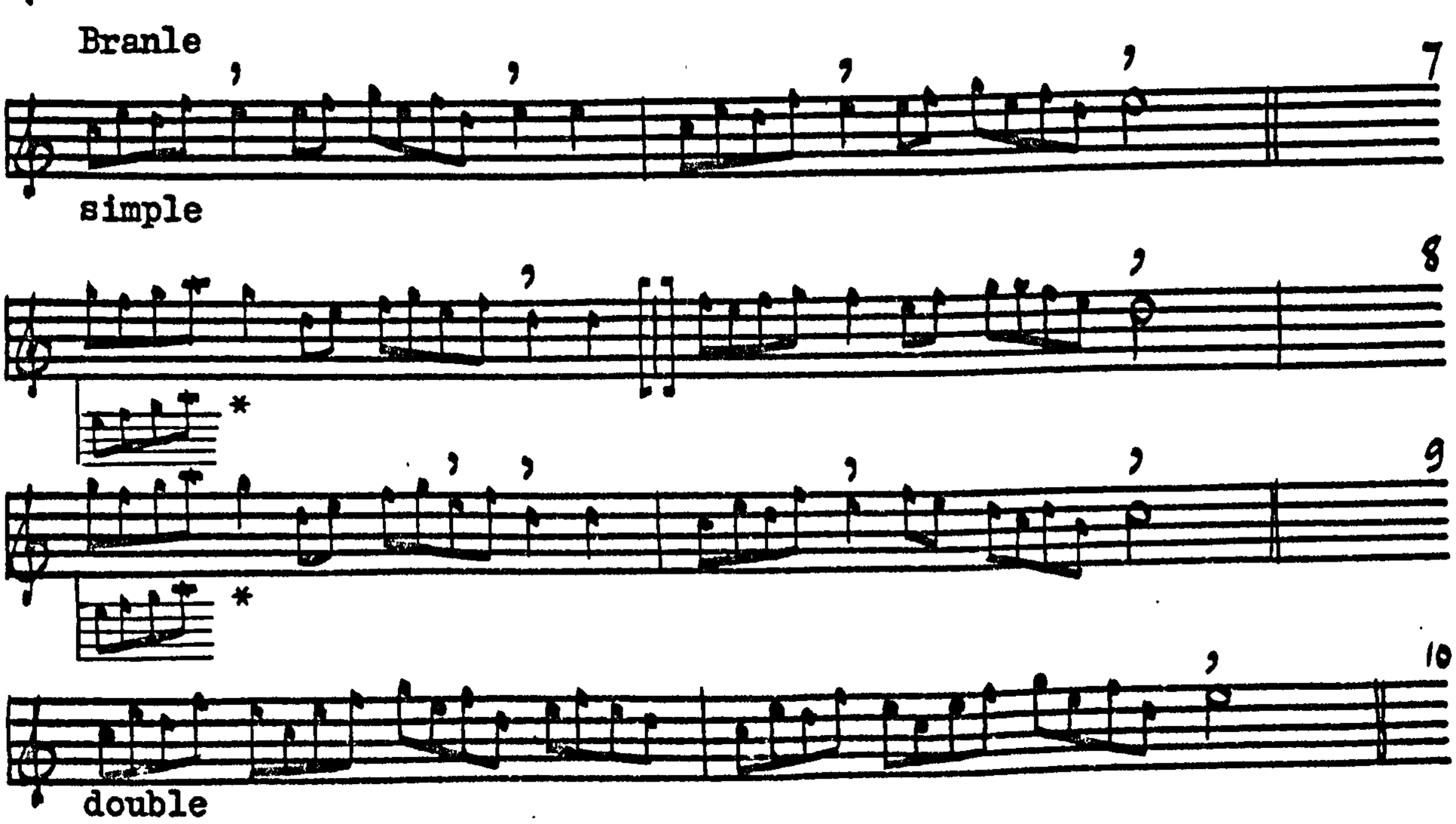
Branle de Normandie




Another branle




Branle



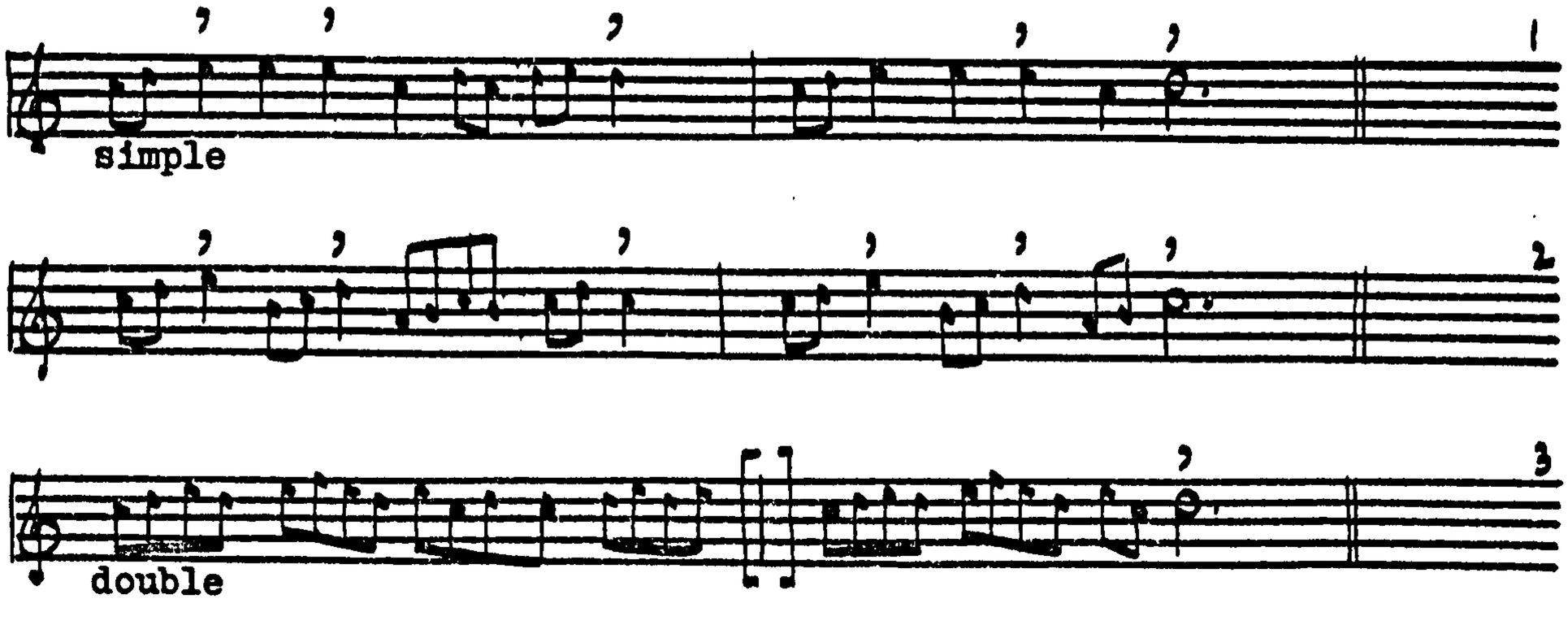

simple



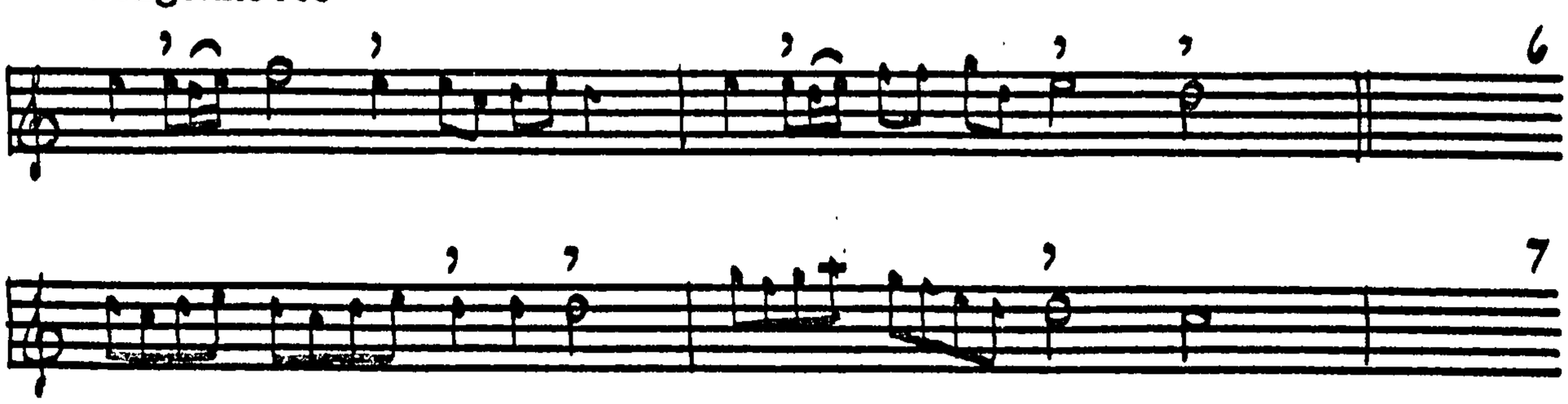

double

* Staff notation alternatives

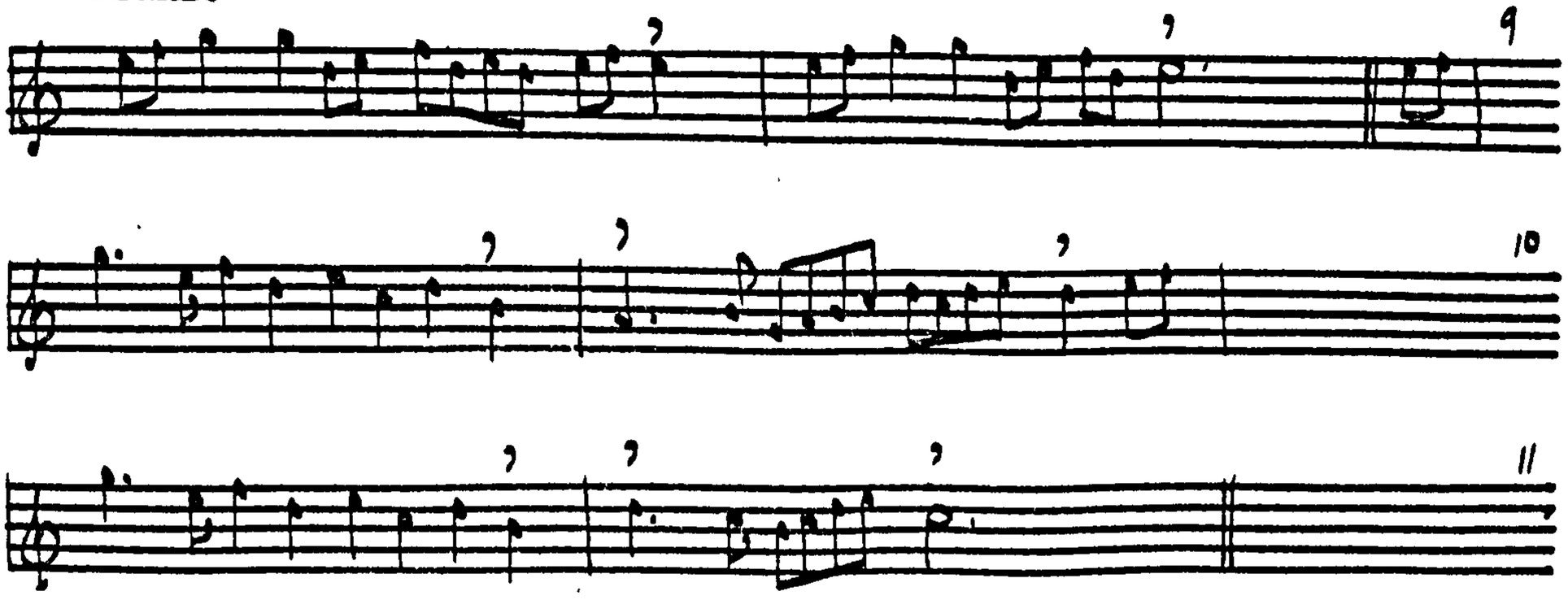
Branle de St. Igny *




Bergonnette




Branle




* Tablature suggests that this piece should be performed in the order put forward for the Branle de Bresse, p. 7 , i.e. in the order 1. 1, 1. 3, 1. 2, 1. 4.

Airs a chanter

J'aymerois mieux mon berger

Les moutons paissent l'herbe

* Rhythm of the staff notation given in square brackets as an alternative at this point

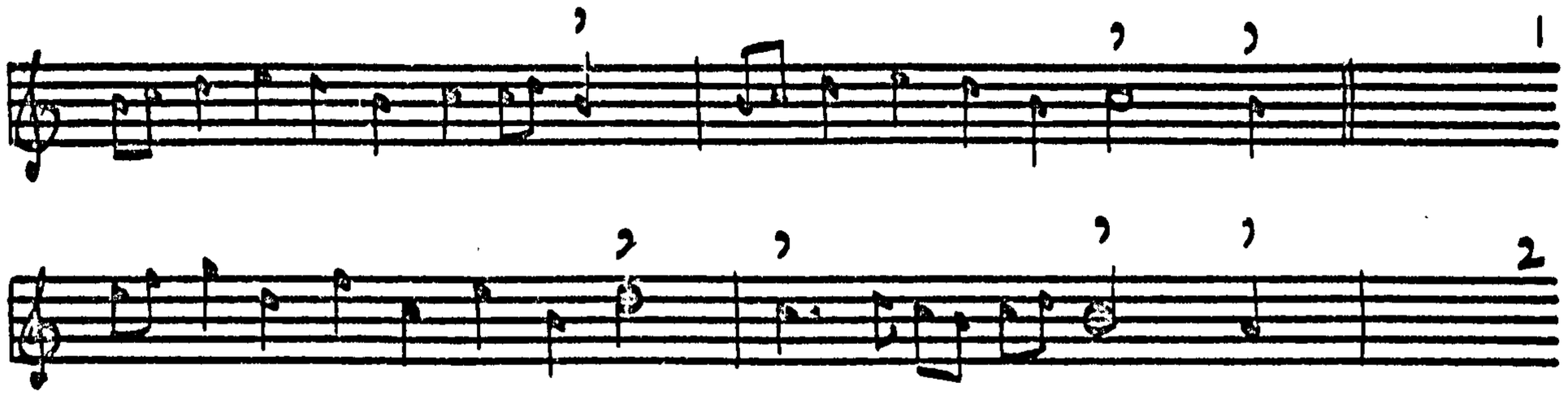
Air a chanter

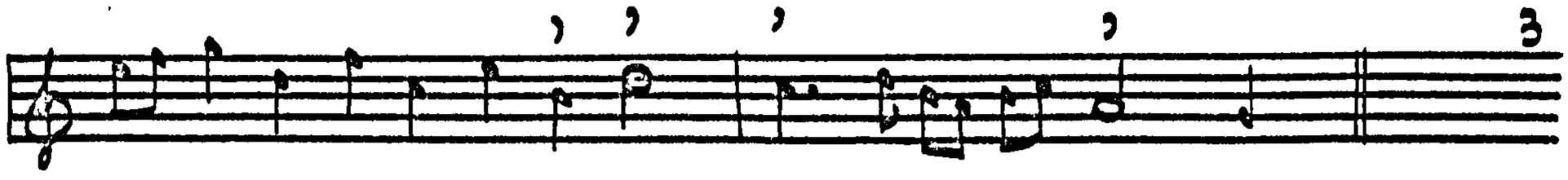
Dans ces pres dessus

Another

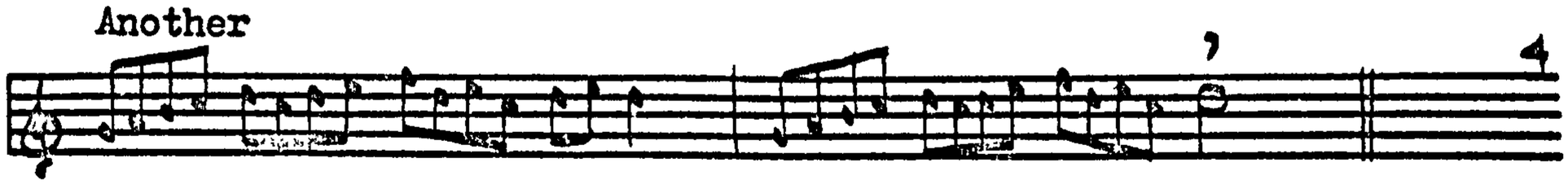
Je ne puis me deffendre

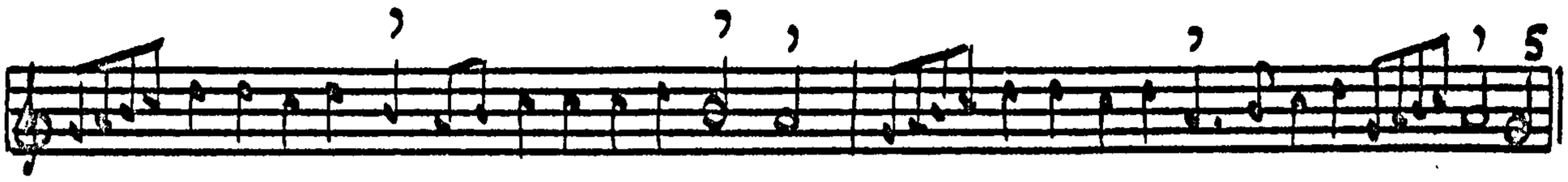
Branles de village sur le ton du 8.



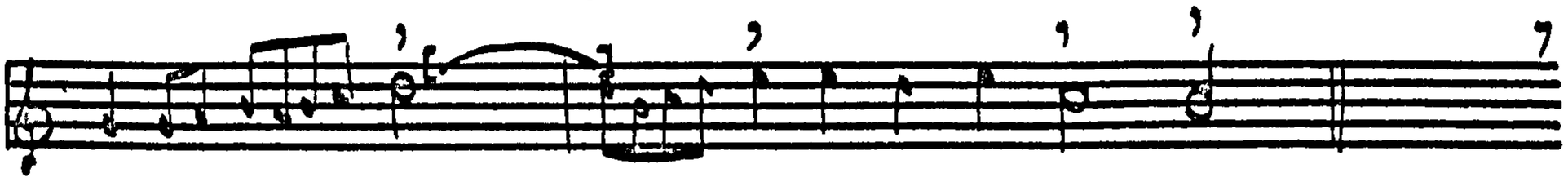



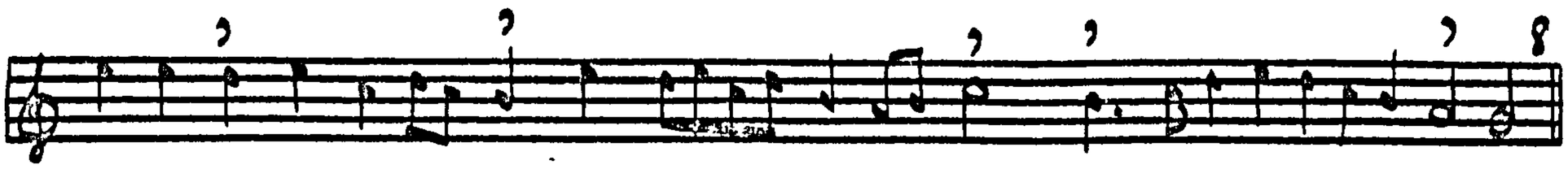

Another



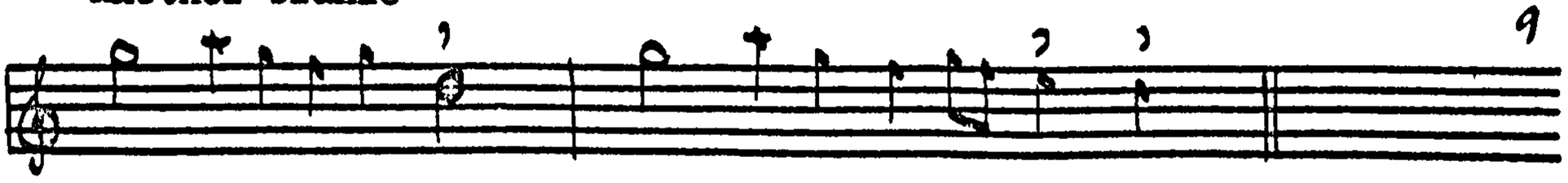



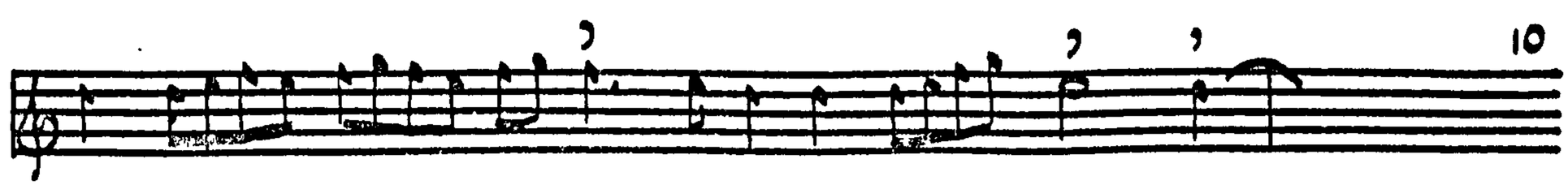

Branle sur le ton du 8.

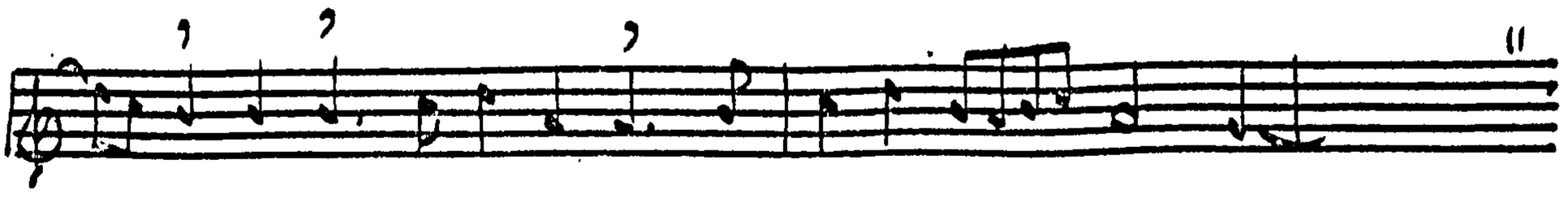


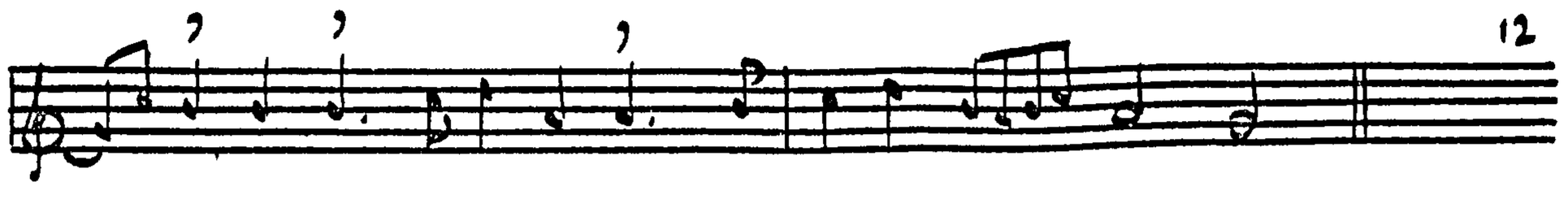




Another branle



Jacques Hotteterre, Méthode pour la Musette (Paris, 1739)

Second part - musical examples

Editorial method

(i) Source

This edition was prepared from a microfilm copy of the original edition (published by Christophe Ballard of Paris) in the Bibliothèque Nationale, Paris.

(ii) Clefs

The pieces are transcribed at pitch, but with the G clef on the second line instead of on the first as in the original.

(iii) Ornamentation

The notation of the ornaments encountered in these pieces is discussed in detail in Chapter 6 of Volume I. Small notes were occasionally used in the original edition instead of symbols, especially for the notation of accents and coulements. This practice has been retained since its purpose was often to avoid dubiety about which notes should be played if accidentals were involved.

(iv) Time signatures

Original time signatures are retained throughout. (See Chapter 6 in Volume I for information about time signatures and their associated conventions of performance in woodwind music).

(v) Dynamics

Dynamic markings were absent from the Méthode. As with the Borjon pieces, the musette on which the music was intended for performance was capable of only limited (if any) dynamic variation.

(vi) Slurs

All slurs were original.

(vii) Repeat signs

In the original edition the signs |: , :|| , and :| were used to indicate optional repeats of the sections of music between the signs. In the present edition the signs have normally been replaced by their modern equivalent. Example 43 is an exception. In the words of p. 12 of the Méthode 'such repeats are optional', and this point should be stressed. Slurs over repeat bars in the original are taken to indicate the equivalent of first and second time repeat bars. The sign 𝄋 indicates the equivalent of Dal segno.

(viii) Phrase structure

Unlike the original edition in which the layout of the music was designed to achieve the maximum economy of space (paper was expensive), the music examples have been spaced out in lines in the present edition to correspond as closely as possible to their phrase structure. The Commentary draws attention where appropriate to some unusual phrase lengths and melodic structures.

(ix) Spelling

Spelling of the original French titles of the pieces has been retained.

(x) Editorial markings

All editorial suggestions are given within square brackets. In some situations it is obvious from the musical context that the engraver of the original made an error or omission; these are corrected and noted in the Commentary.

The music

The title page of the second part of Hotteterre's Méthode runs as follows:

> Second part / of the Method / for / the Musette / by M. Hotteterre / Containing several Suites, Airs, Vaudevilles, / Menuets, Symphonies ... collected / and ornamented by the Author. / Preludes in different keys.

The following chart analyses the relative popularity of the movements used in the Second Part of Hotteterre's Méthode.

| | | |
|---|---|---|
| 1 | Air | 4 9 34 36 43 57 63 64 70 79 82 83 84 88 90 93 |
| 2 | Menuet | 7 22 25 28 32 38 41 44 46 49 65 67 69 75 81 |
| 3 | Contredanse | 42 51 52 56 58 59 61 62 68 71 74 80 |
| 4 | Prelude | 94 95 96 97 98 99 100 101 102 103 |
| 5 | Vaudeville | 1 3 6 14 17 23 31 72 78 |
| 6 | Musette | 11 18 37 39 76 86 87 89 91 |
| 7 | Chanson/ette | 2 5 29 33 47 50 54 55 60 |
| 8 | Rigaudon | 8 20 85 89a |
| 9 | March | 10 21 30 45 |
| 10 | Brunette | 16 26 53 77 |
| 11 | Bourrée | 12 15 19 |
| 12 | Allemande | 13 35 |
| 13 | Cotillon | 24 73 |
| 14 | Caprice | 92 |
| 15 | La Régence | 27 |
| 16 | Branle | 40 |
| 17 | La Provençal | 47 |
| 18 | Gavotte | 66 |

Notes on the movement types

1 Many of the Airs are identified only by the first line of their texts, and in the cases of Examples 4, 9, 34, 36, 57, 63, 64, 70, 76, and 90 no sources of the melodies are recorded by Hotteterre. The Airs with texts reflect their character, and a correspondingly wide variety of style and mood is found. In those examples of which the sources are identified, e.g. 43, 82, 83, 84, 88, and 93, only Example 93 has both the source and the words of the original text provided.

2 Few of the sources of the Menuets are identified. Examples 38, 41, 44, 49, 67, 69, and 78 are exceptions. The remainder (in the absence of contrary information) may be assumed to be original compositions which Hotteterre wrote specially for his Méthode.

3 Most Contredanse examples, e.g. 52, 56, 58, 59, 62, 68, 71, 74, and 77, have titles such as 'La Pharaone', 'La Coquette' etc. The majority of them are in duple time, but a few examples are in triple time, e.g. 42, 51, and 59. The prevailing mood of festivity is reflected in the Gay / Animé tempo indications which preface most of the examples.

4 Only one metre is used in all ten Preludes: 2 time performed with two slow beats. Tonalities are restricted to C major/minor (three examples in each) and G major/minor (two examples in each). The interpretation directions ranging from Animé to Moderato indicate lively, spirited performance. These Preludes are barred, unlike the slow and moderate Preludes in Hotteterre's L'Art de Préluder which are unbarred, having small dashes below the stave instead of barlines. See Chapter 6 in Volume I about inequality in the performance of quavers moving by step or with small leaps.

5 Hotteterre made use of nine Vaudeville melodies to short satirical poems. Vaudeville melodies often served for many different texts written in the same poetic metre, but Hotteterre invariably quoted only one set of words per melody. The melodies are in a variety of tempi and time signatures.

6 The musical examples also contain nine Musettes, this dance having a direct association with the instrument for which the tutor was written. All of the examples except 87 and 89 stick closely to tonic and dominant harmony. Even the exceptions only modulate to the dominant, and that very briefly. Examples 18 and 87 are stylistically very similar; dotted rhythms also feature prominently in Example 31 although this is not named a Musette. Duple time Musettes include: Examples 18, 37, 79, 86, 87, and 91. Triple time Musettes include: Examples 11, 39, and 89. Several Musettes, such as Examples 37, 39, 79, and 91, have the indication 'Gravement', while others, such as Examples 11, 18, 86, 87, and 89, reflect a more pastoral/festive mood with interpretation directions 'Tendrement', 'Gracieusement', and 'Moderato'.

7 Chanson/ette Examples 2, 55, and 60 deal explicitly with pastoral subjects, while the remainder deal implicitly with pastoral and amatory escapades. In all cases the text of the song identifies the extract. Example 33 has the curious title: 'Chanson Bibulo Bobulo'.

8 The Rigaudon was a 17th century Provençal dance used in operatic ballets. Being a performer in such entertainments Hotteterre knew this dance type well and borrowed three examples for his Méthode. Two of the Rigaudons (20 and 85) have identical rhythms as far as Bar 4 of the tunes. Example 89 was his only original composition in this form.

9 Example 30 is the only March in the collection which is not identified by title. The interpretation direction for all examples (except 45) is Marqué. See Chapter 6 in Volume I about tonguing performance of quaver patterns such as ♪♪♪ and ♩♪♩♪ in Example 30.

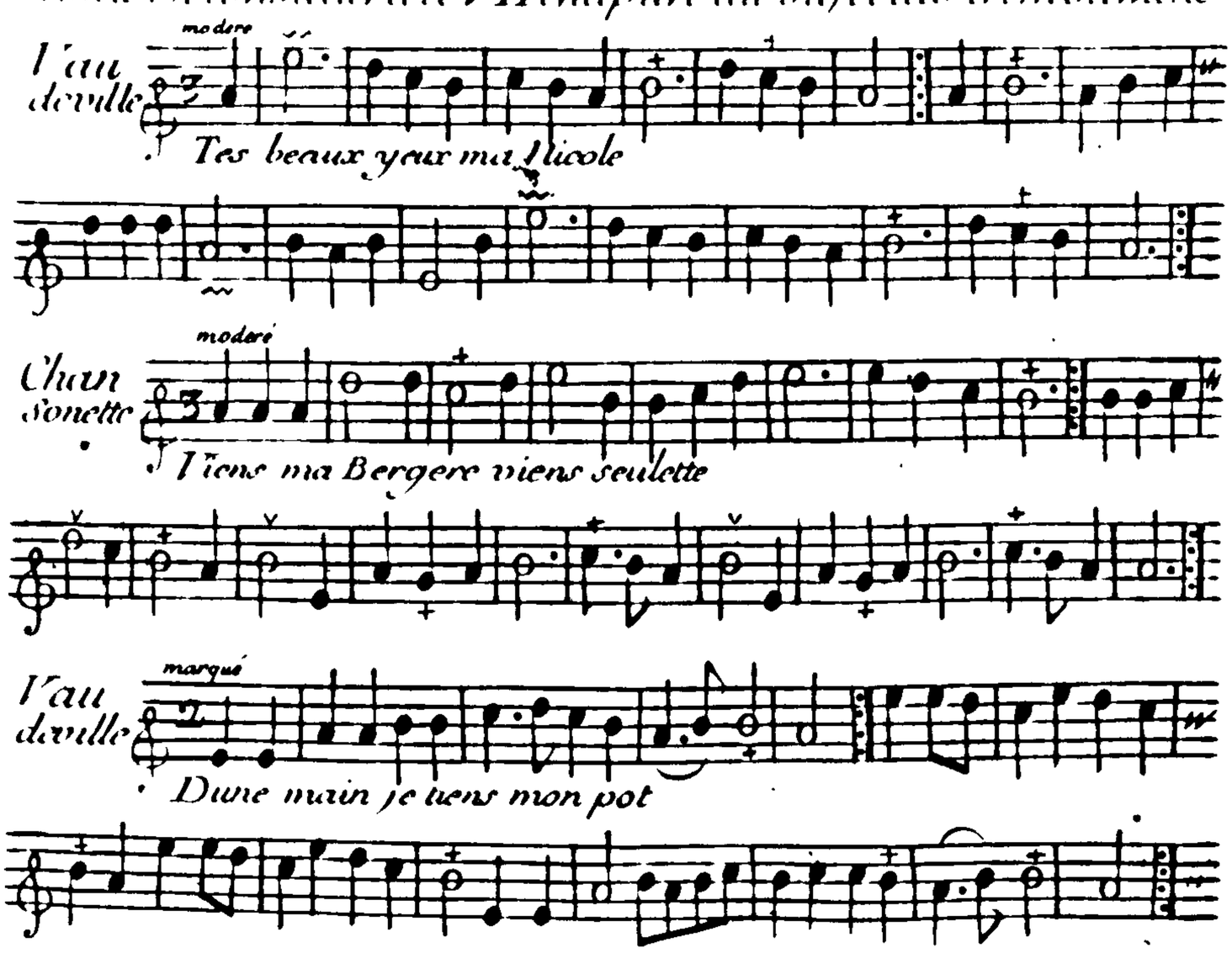
10 Hotteterre makes use of four Brunettes in his musical examples. 17th and 18th century French popular songs (with or without accompaniments) Brunettes dealt with idyllic, pastoral, or amorous topics. They replaced the earlier Bergerettes and Vaudevilles. The name 'Brunette' was probably derived from one famous example, Le Berger Tircis, which had the refrain, 'Ah petite brunette, ah tu me fais mourir'. Example 43 is drawn from the same work. In his choice of Brunette examples Hotteterre has shown a preference for sarabande-type movements with characteristic hemiolas, and all four examples are in triple time.

11 All three Bourrées have a characteristic one-beat anacrusis to their phrases, and in each case the anacrusis leads to a bar of even crotchets.

12 Example 35 should perhaps be classed as a Contredanse rather than as an Allemande.

# RECUEIL D'AIRS
## Pour les Leçons contenues dans la premiere Partie du Traité de la
# MUSETTE
## PAR M.R HOTTETERRE.
### Airs pour la Ire et IIe Leçon.

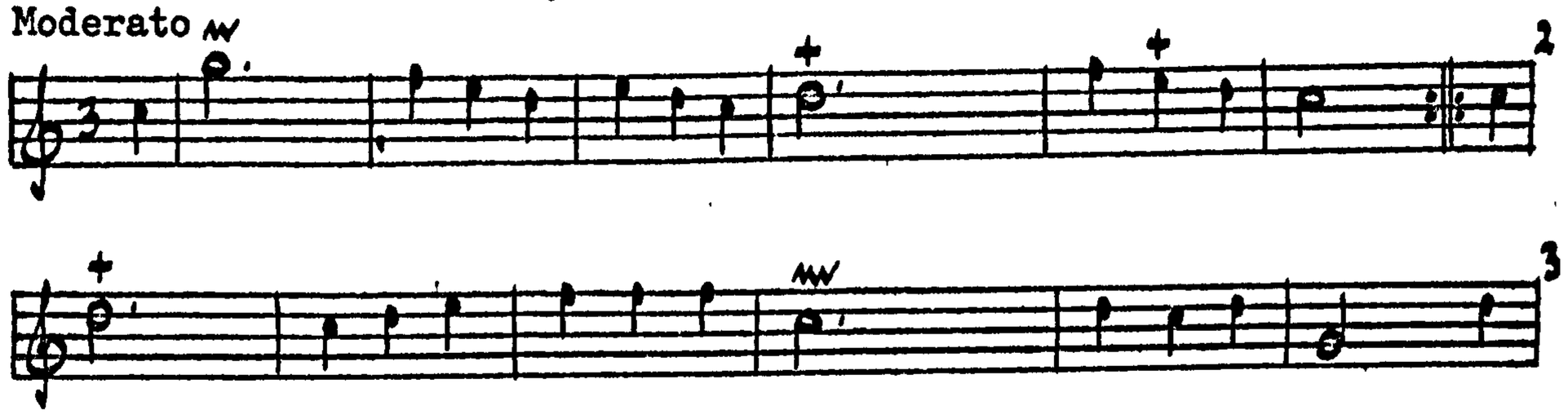
Nota on consultera le VII chapitre au sujet des tremblemens



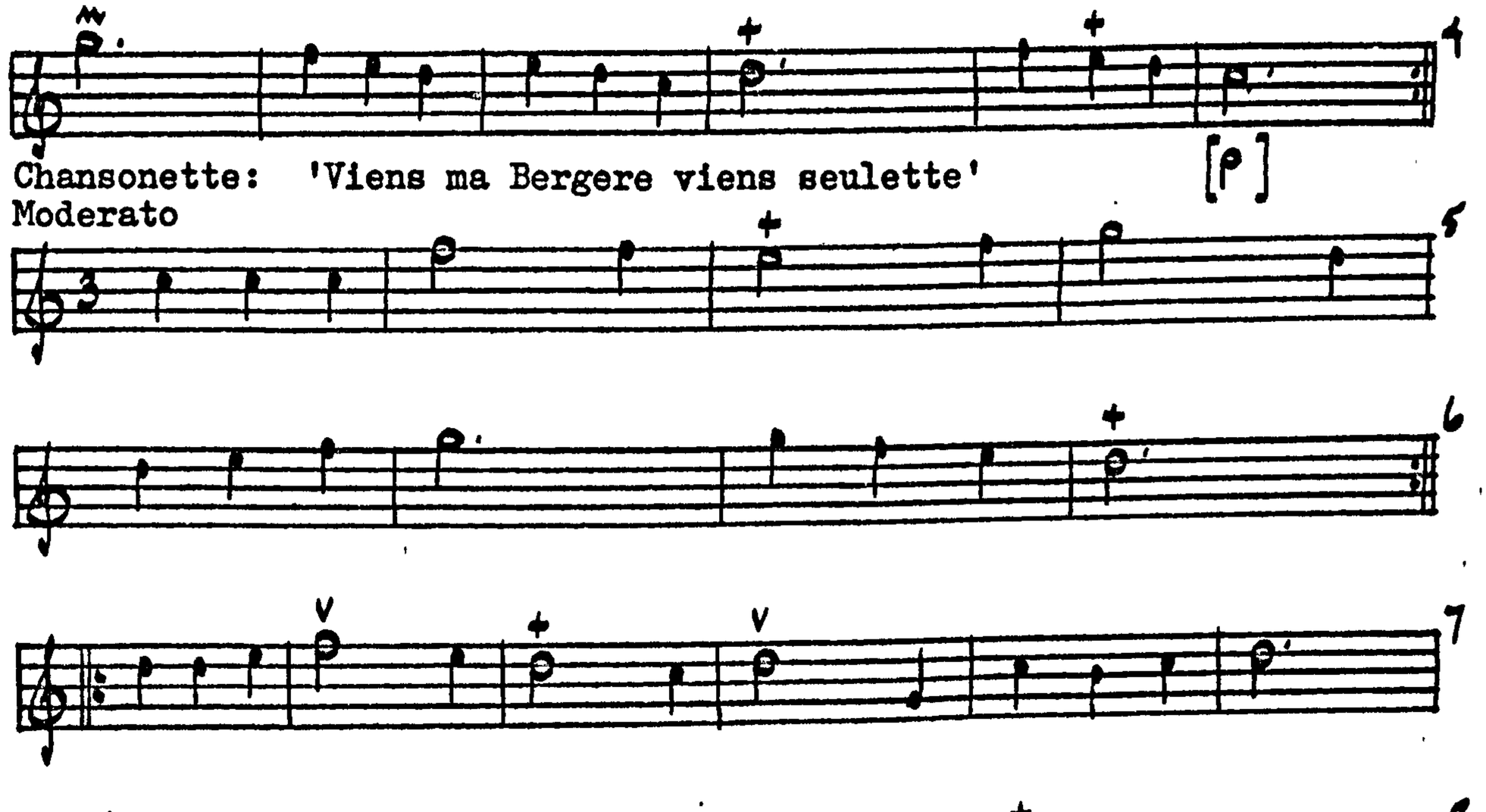

Jacques Hotteterre, Méthode pour la Musette (Paris, 1737)
Second part - musical examples, p. 1.

Airs for the 1st and 2nd Lessons.

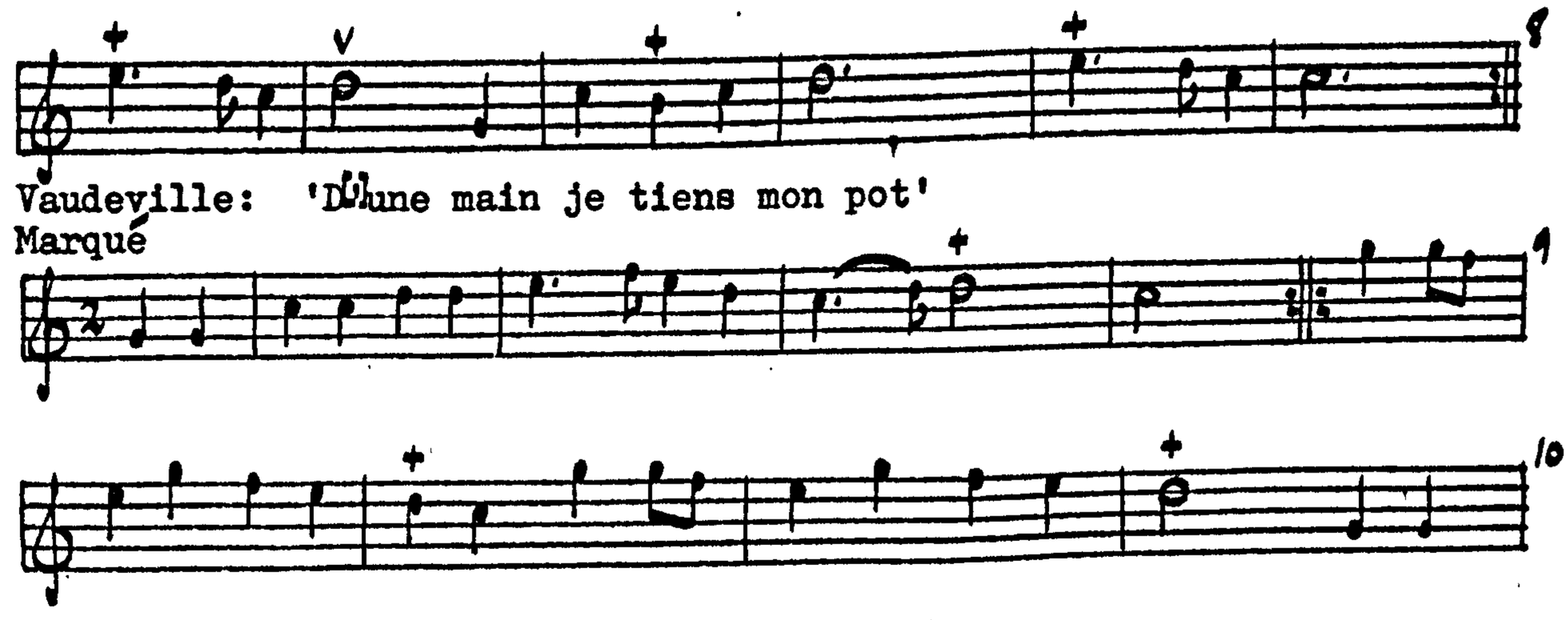
(1) Vaudeville: 'Tes beaux yeux ma Nicole'
Moderato



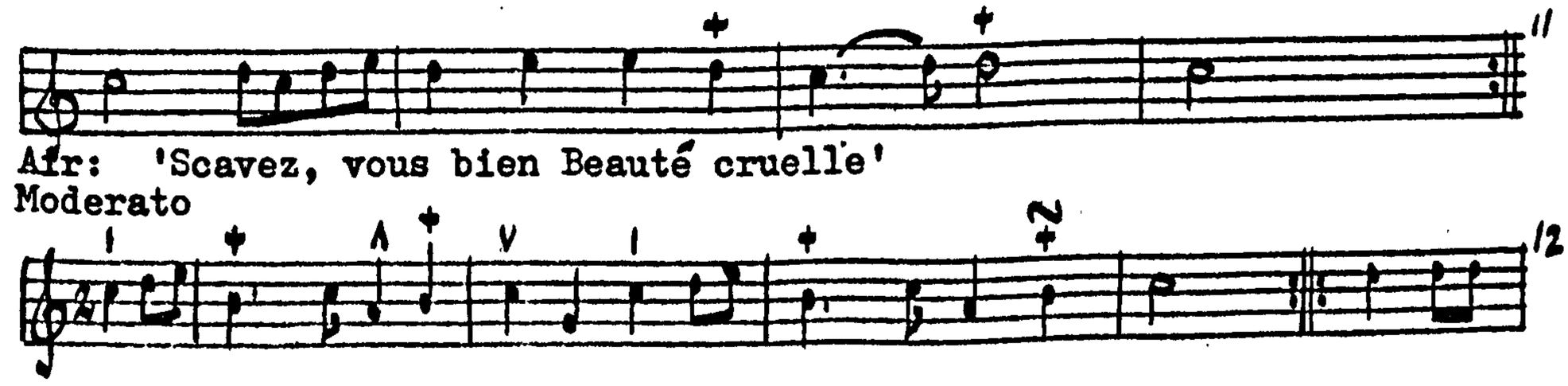
(2) Chansonette: 'Viens ma Bergere viens seulette'
Moderato

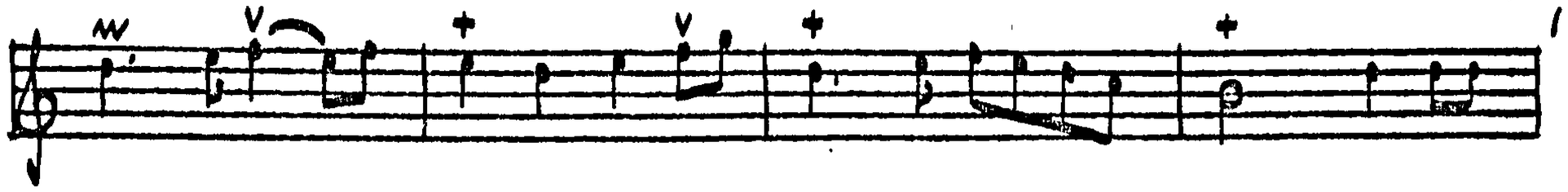


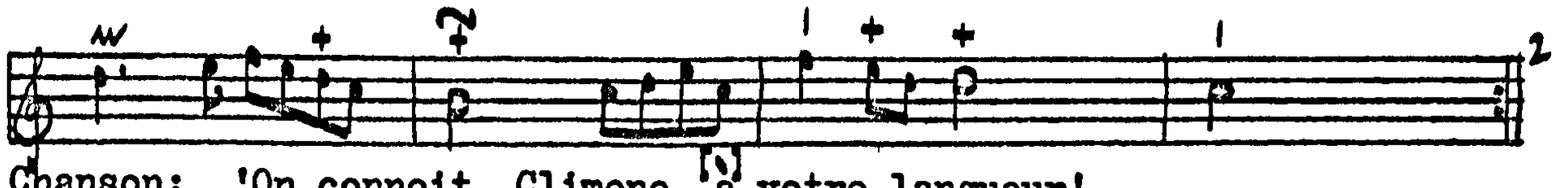
(3) Vaudeville: 'D'une main je tiens mon pot'
Marqué



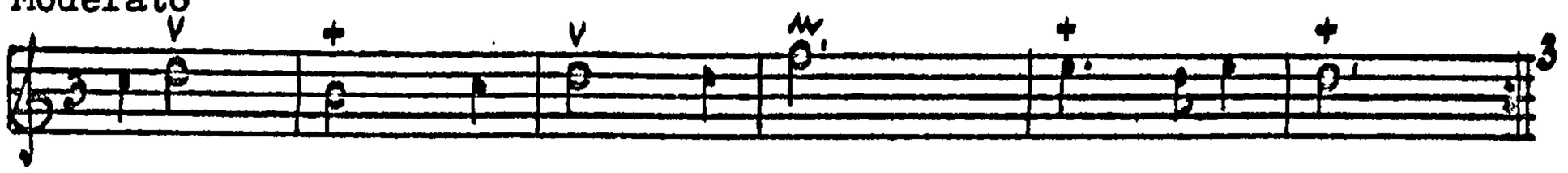
(4) Air: 'Scavez, vous bien Beauté cruelle'
Moderato

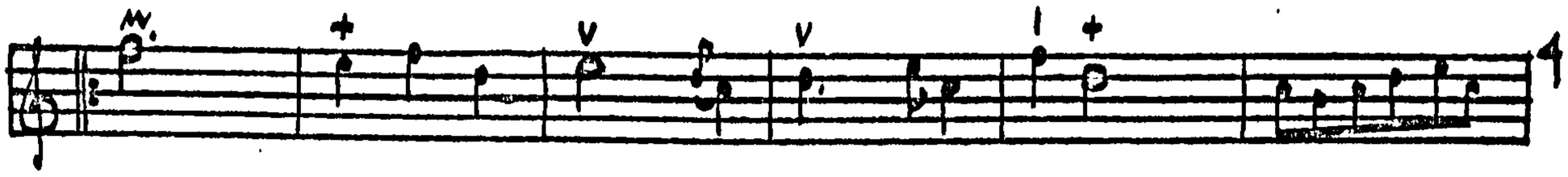


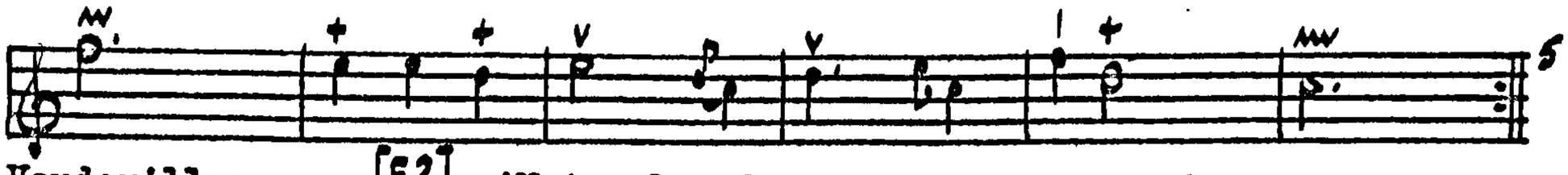




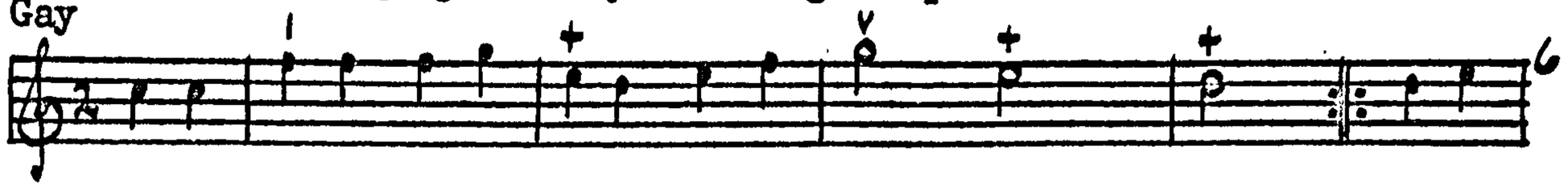
(5) Chanson: 'On connoit, Climene, à votre langueur'
Moderato

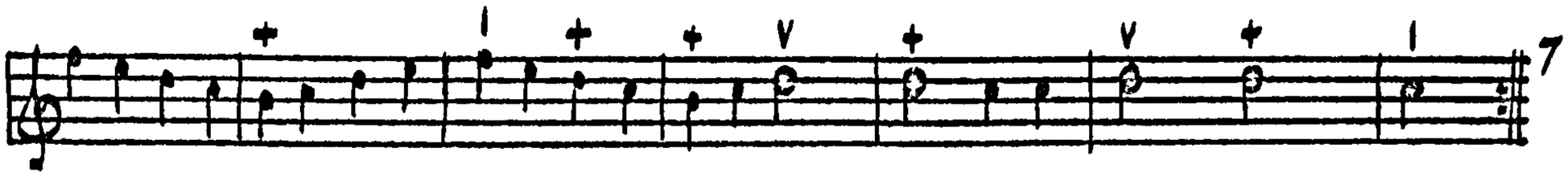




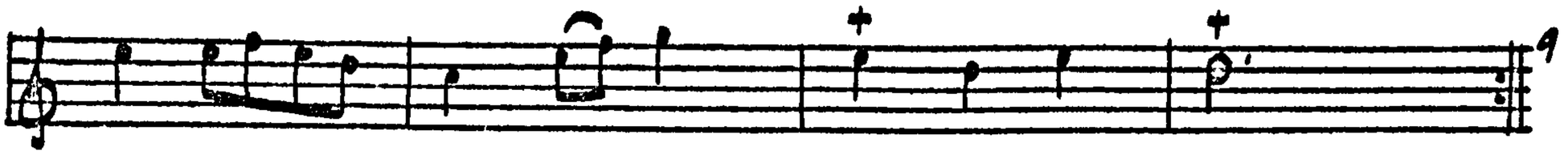


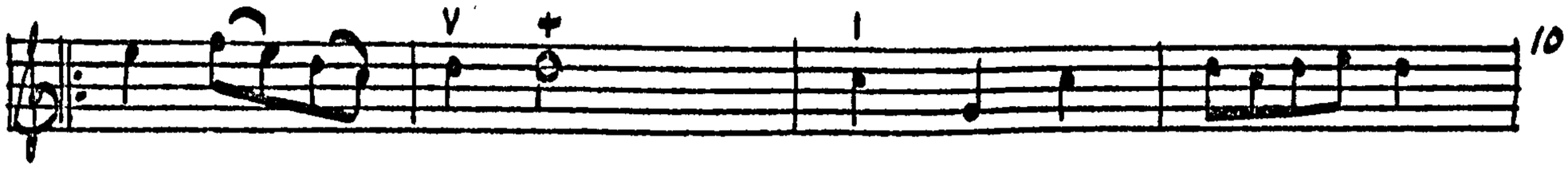
(6) Vaudeville: [F?] 'Voicy les dragons qui viennent'
Gay

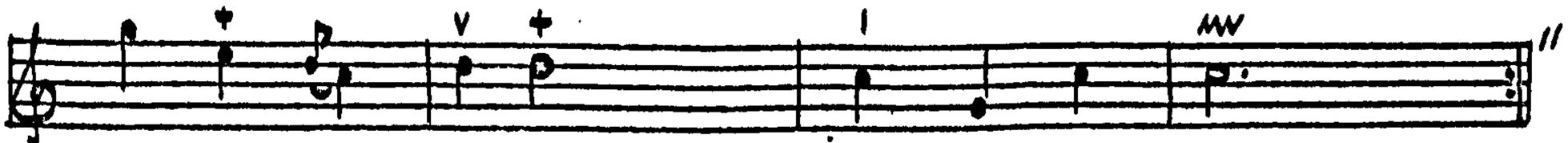




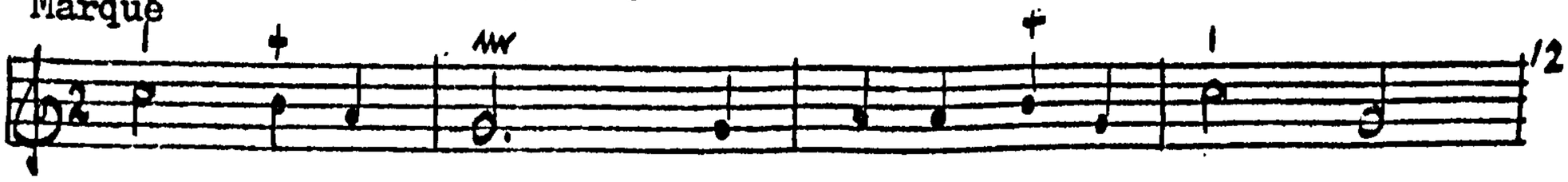
(7) Menuet

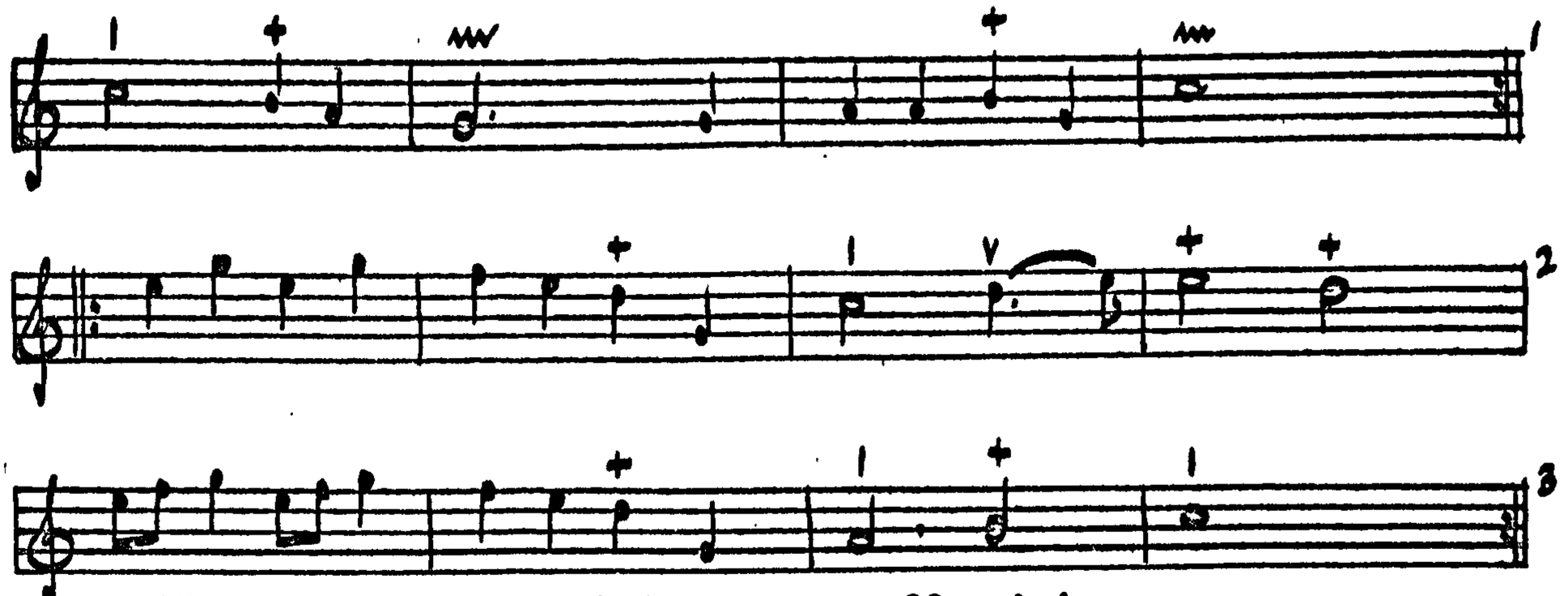






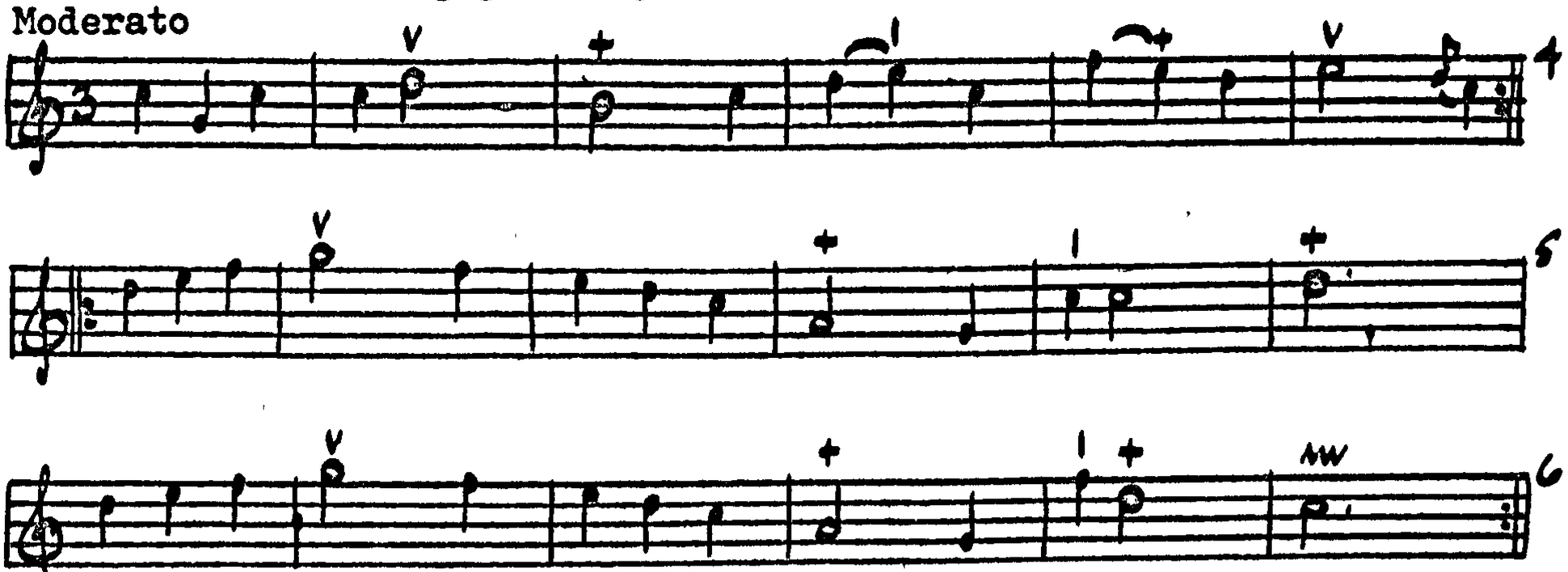
(5) Rigaudon: 'Depuis long temps vous etes ma Maitresse'
Marqué





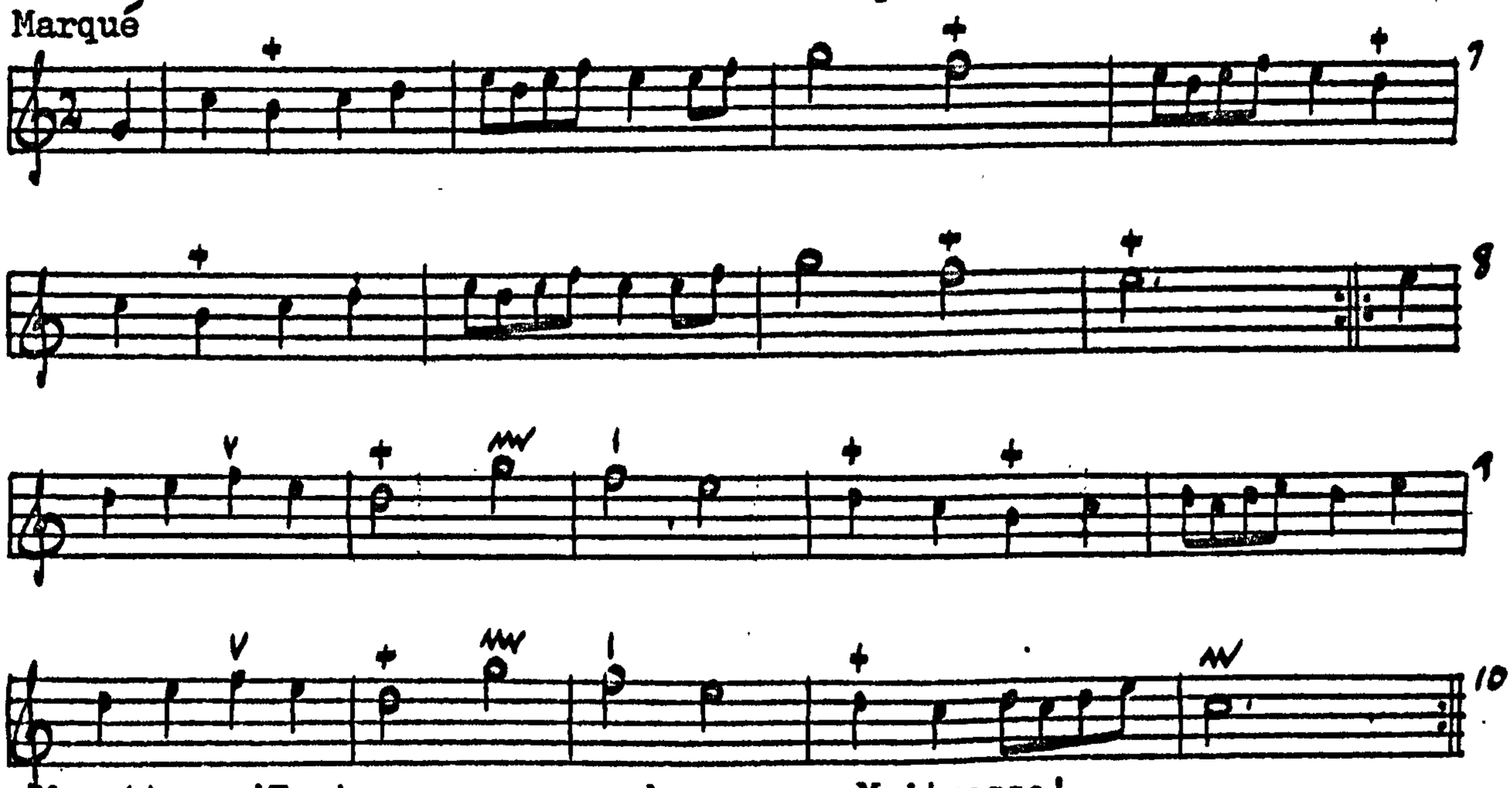
(9) Air: 'Contre un engagement je me crus affermie'

Moderato



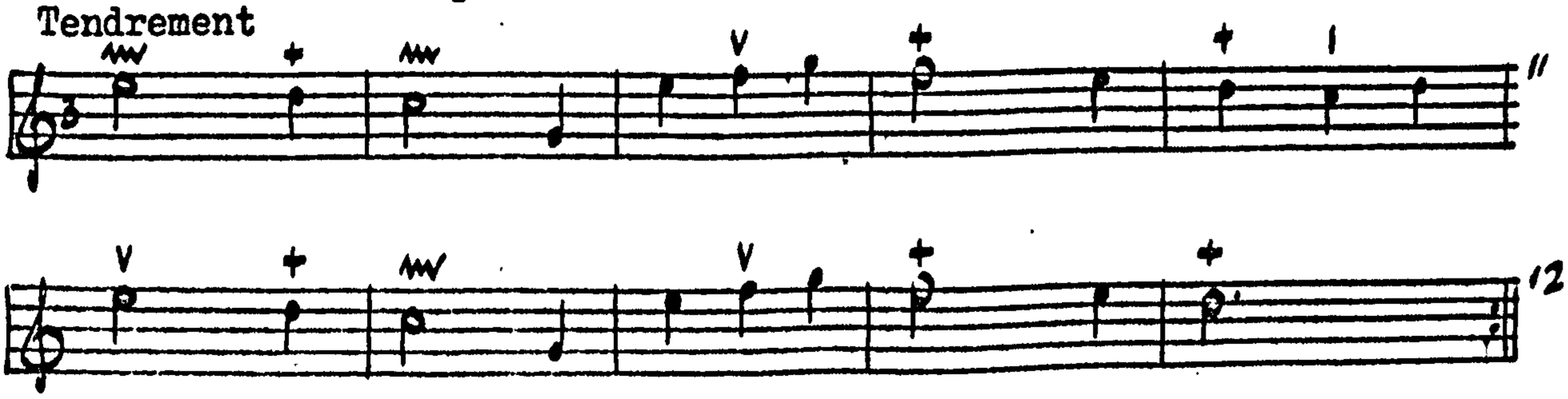
(10) Marche des Barbets: 'Tout comme il vous plaira'

Marqué



(11) Musette: 'Tout sempresse a charmer ma Maitresse'

Tendrement



(12) Bourrée: 'Prens garde a ce que tu fras Nicolas'
Gay

(13) Danse Allemande: 'Mon Amour a fait gile'
Animé

Alternative cadence

(14) Vaudeville: 'Laire lan laire'

(15) Bourée from Achille

(16) Brunette: 'Je jure par tes yeux'

(17) Vaudeville: 'Elle est morte la Vache a Panier'

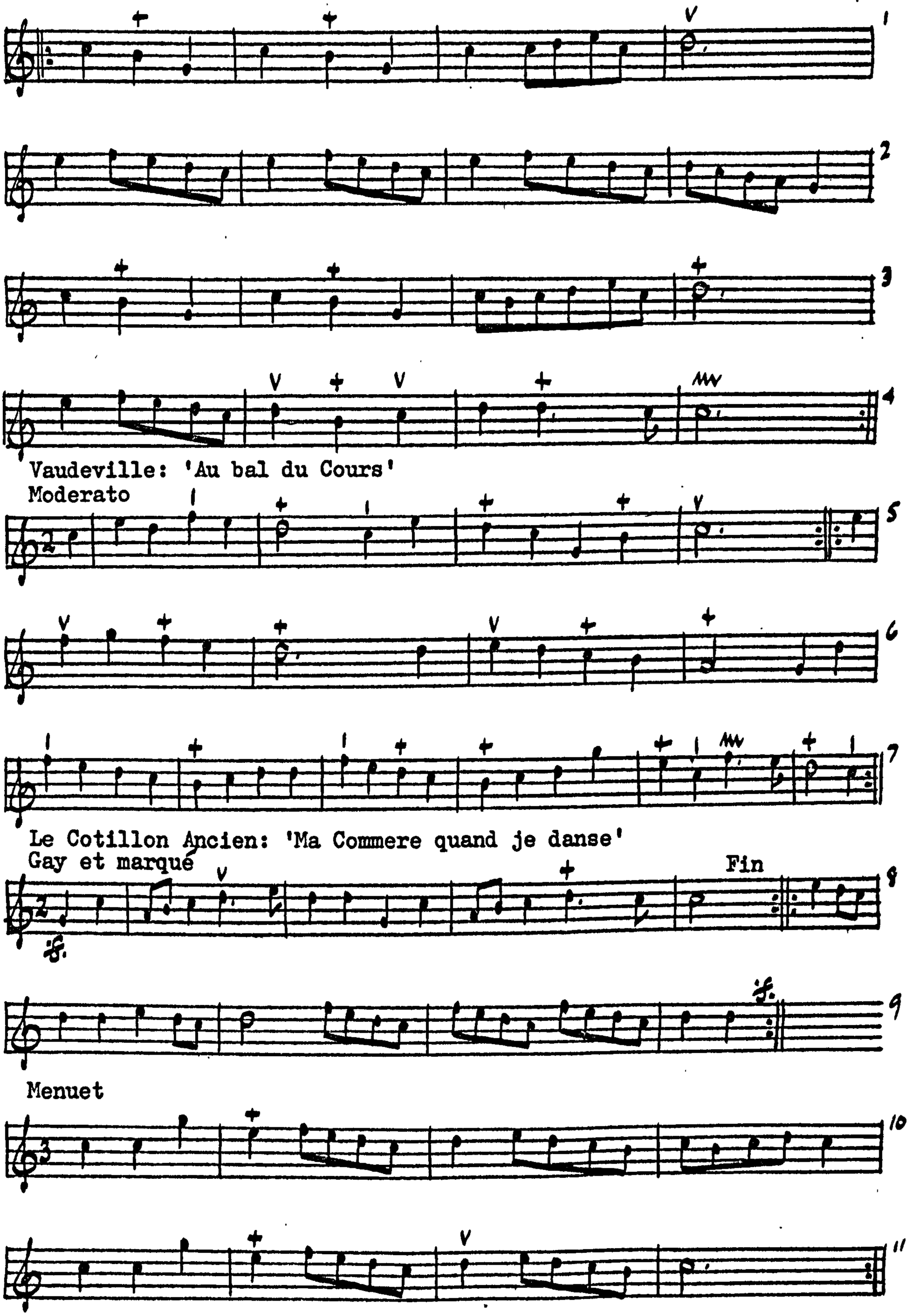
(18) Musette: 'Quitte ta Musette'
Moderato

(19) Bourée
Gay

(20) Rigaudon: 'J'iray chez vous ma belle demoiselle'

(21) Marche des Dragons
Marqué

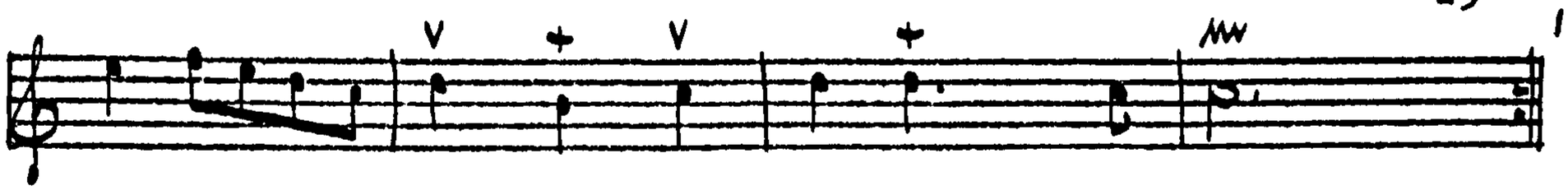
(22) Menuet



(23) Vaudeville: 'Au bal du Cours'
Moderato

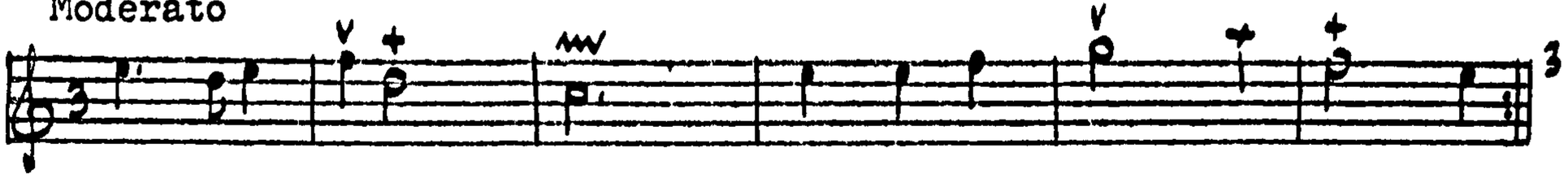
(24) Le Cotillon Ancien: 'Ma Commere quand je danse'
Gay et marqué

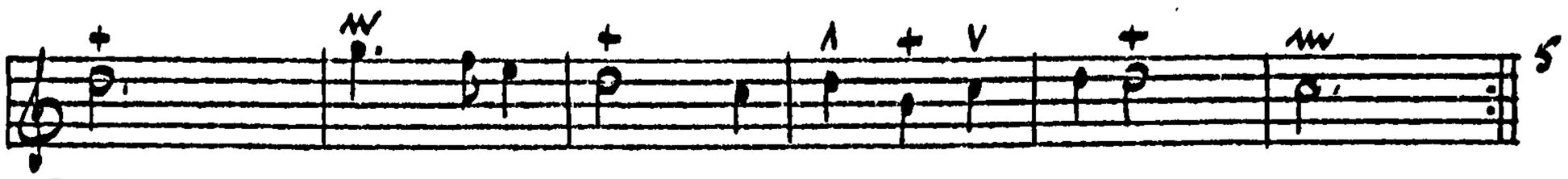
(25) Menuet



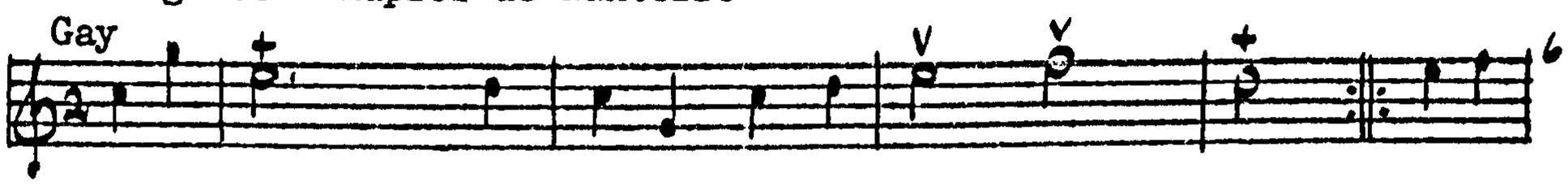
## Airs / for the 3rd and 4th Lessons.

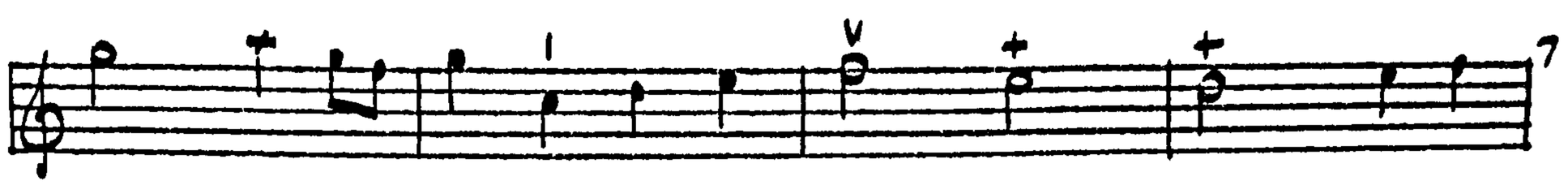
(26) Brunette: 'Cent petits Soins rendus'
Moderato

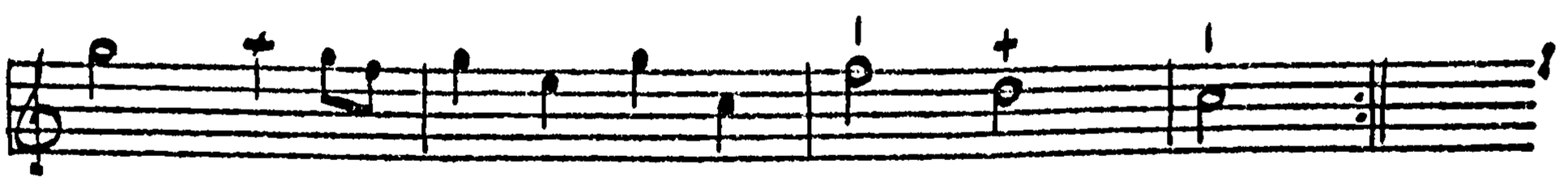




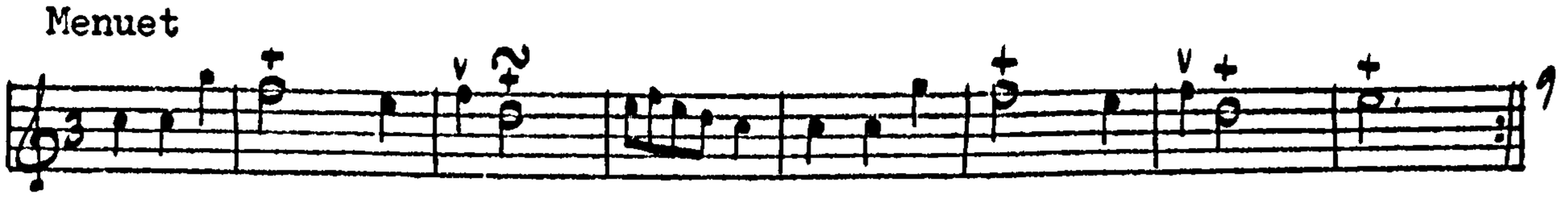
(27) La Regence: 'Aupres de Nanterre'
Gay

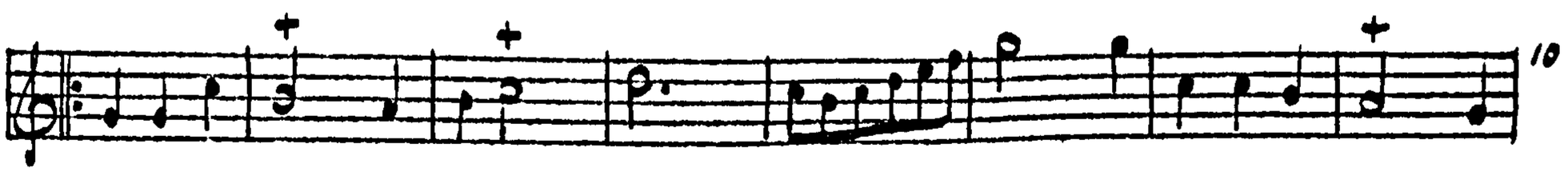


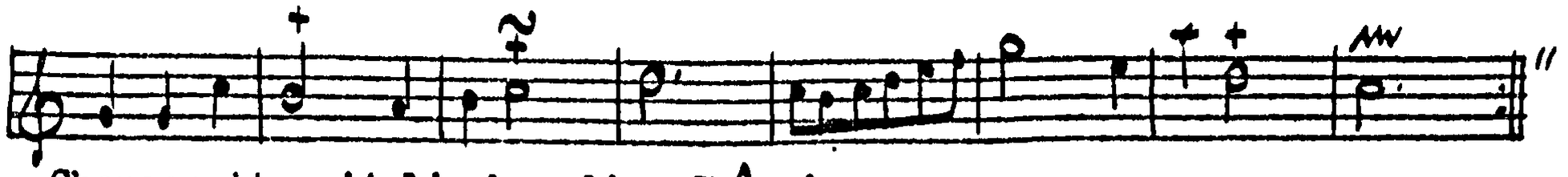




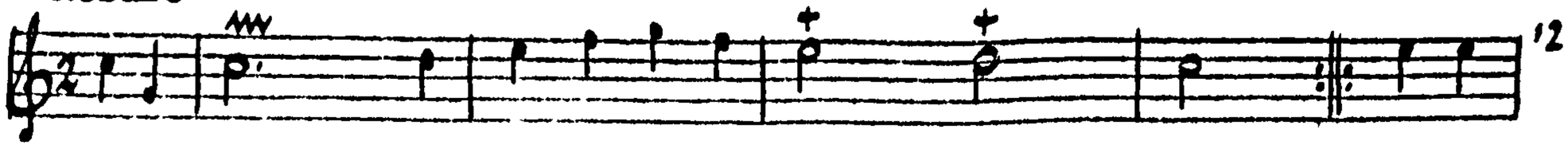
(28) Menuet

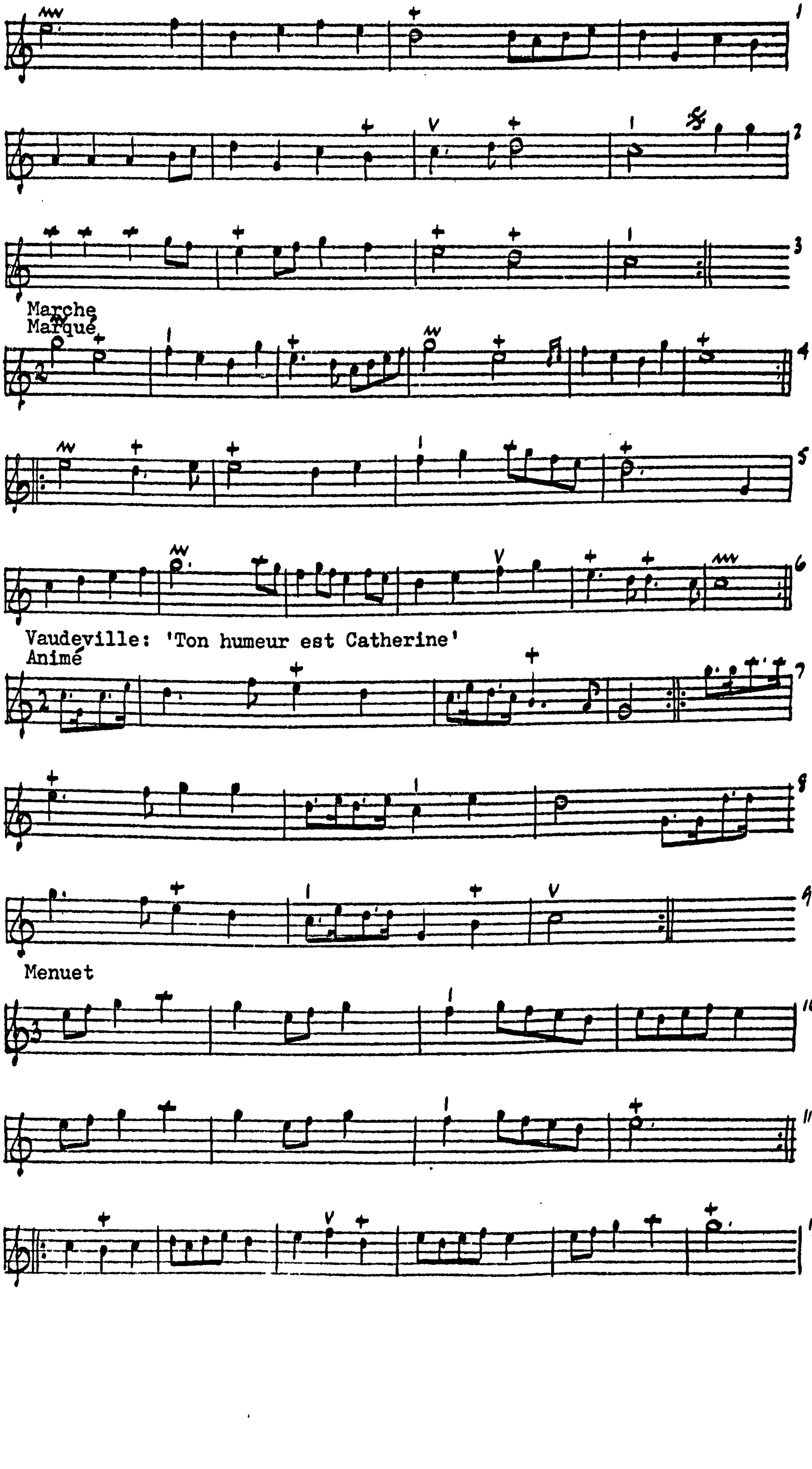


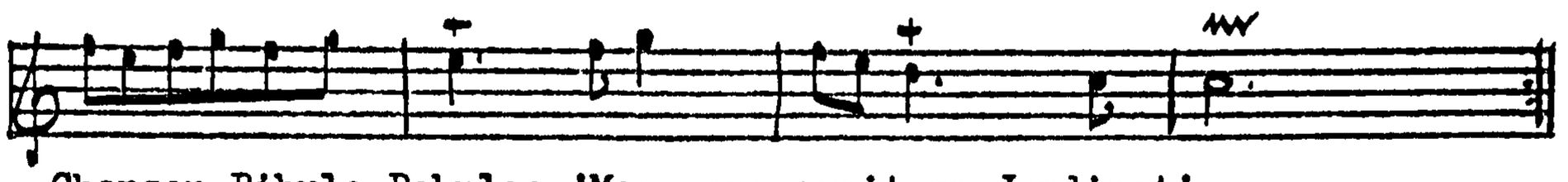




(29) Chansonette: 'A l'ombre d'un Chêne'
Mesuré

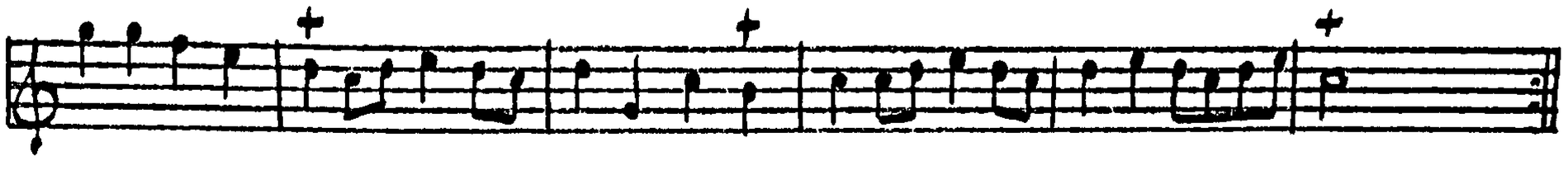



1
2
3
(30) Marche
Marqué
4
5
6
(31) Vaudeville: 'Ton humeur est Catherine'
Animé
7
8
9
(32) Menuet
10
11
12



(33) Chanson Bibulo Bobulo: 'Mon pere avoit un Jardinet'

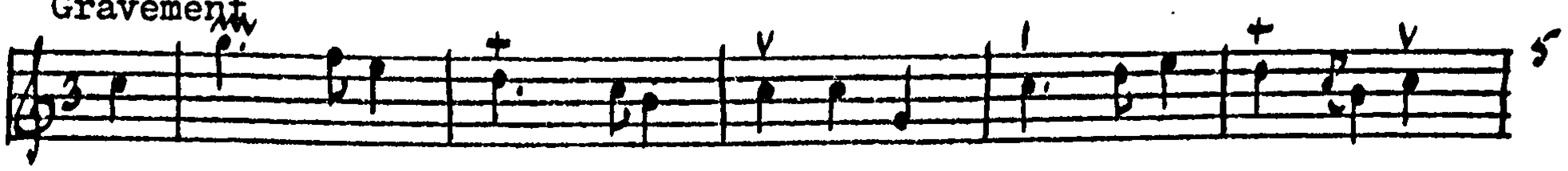
Gay

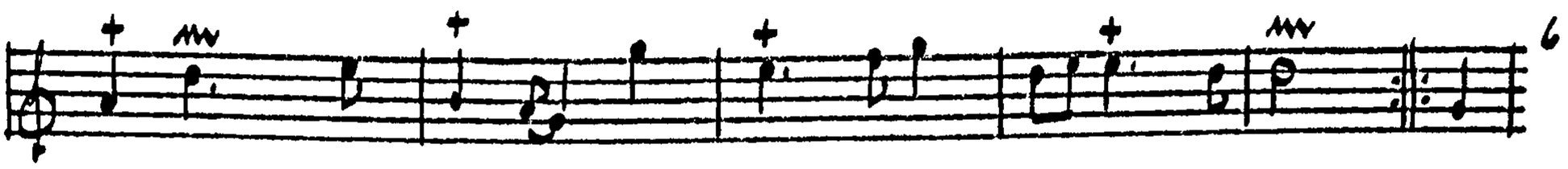


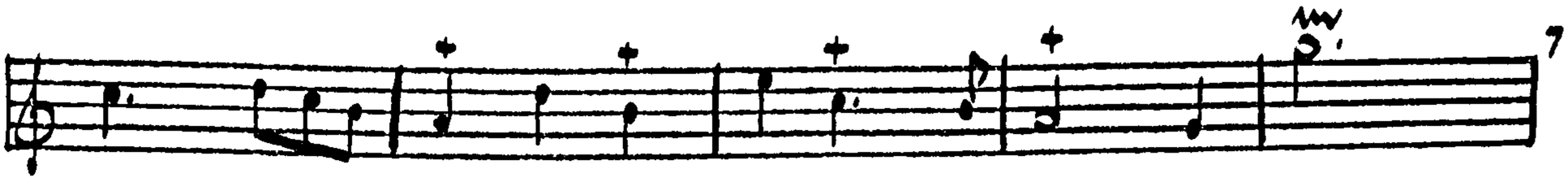
Supplementary Airs for the preceding Lessons.

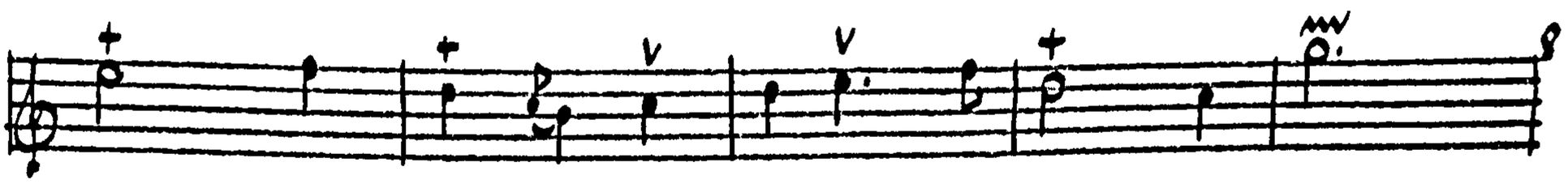
(34) Air: 'Quel feu, Quelle ardeur me devore'

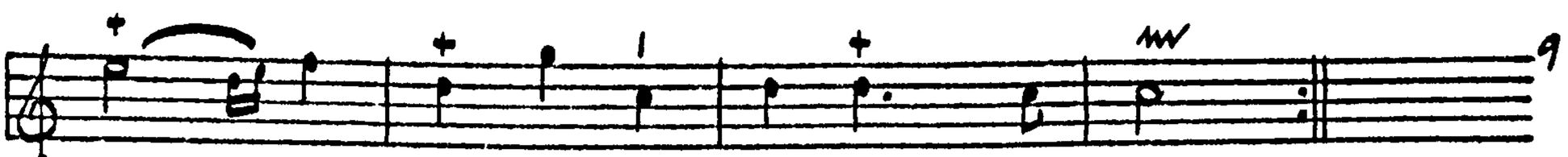
Gravement





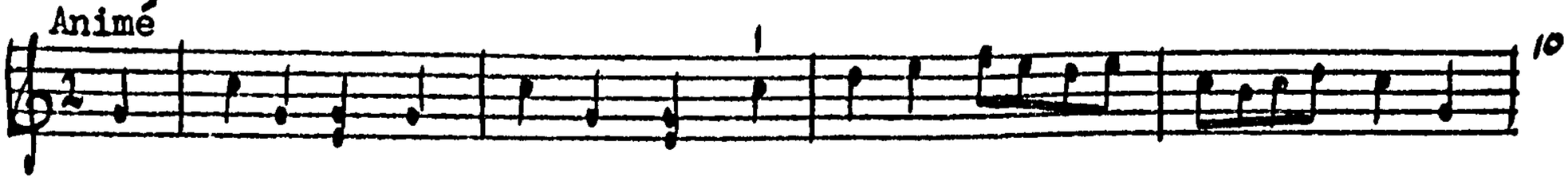


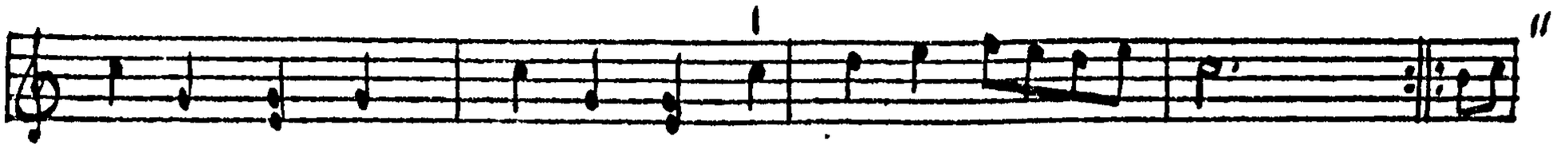


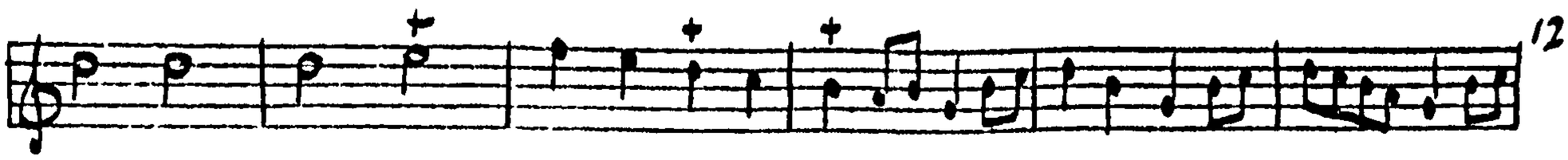


(35) L'Allemande contredanse

Animé

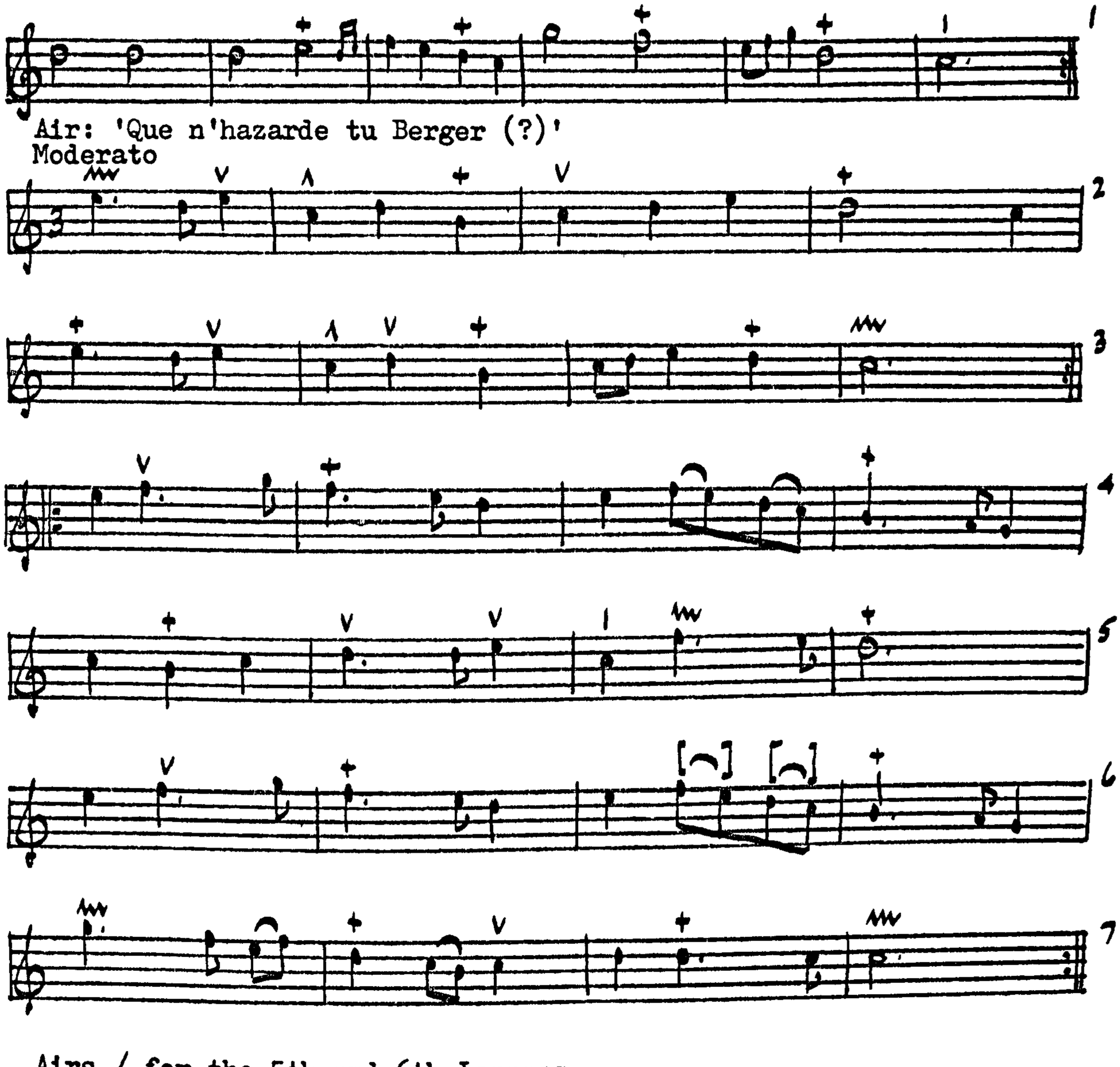






(36) Air: 'Que n'hazarde tu Berger (?)'

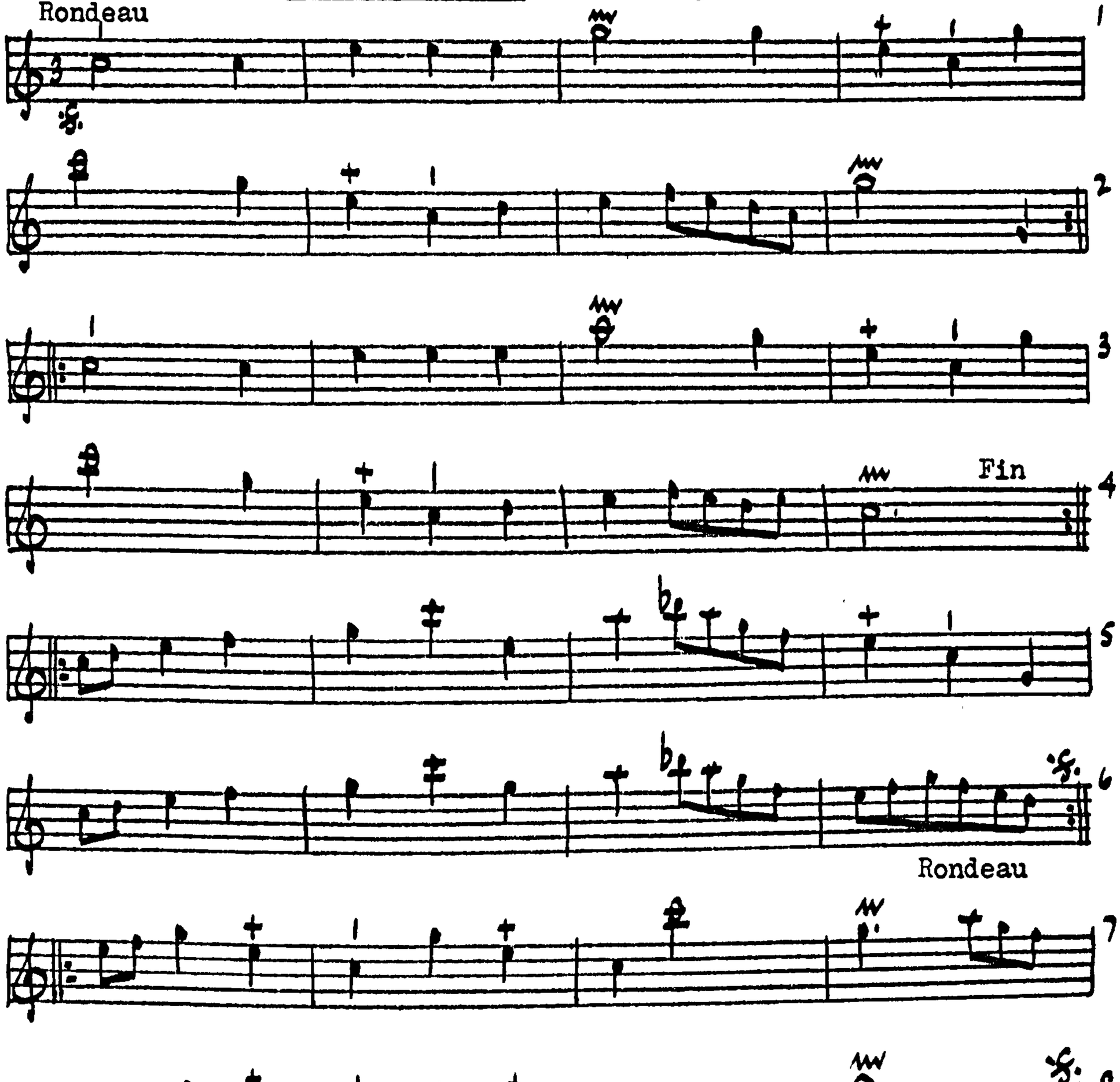
Moderato



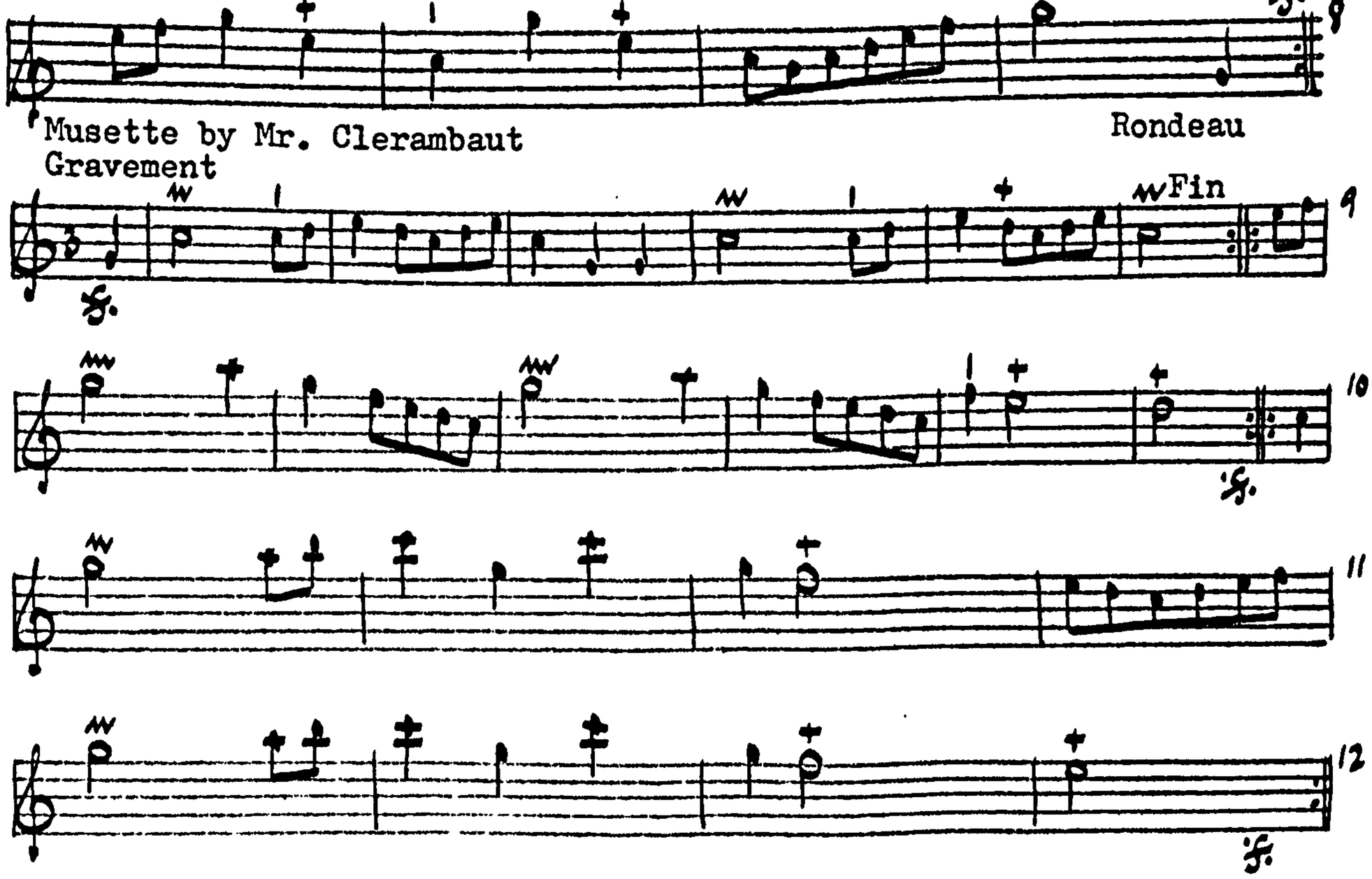
Airs / for the 5th and 6th Lessons

(37) Musette from Ajax: 'Vous qui donnez de L'amour'

(38) Menuet from the Balet des Muses. For the practice of b"flat.

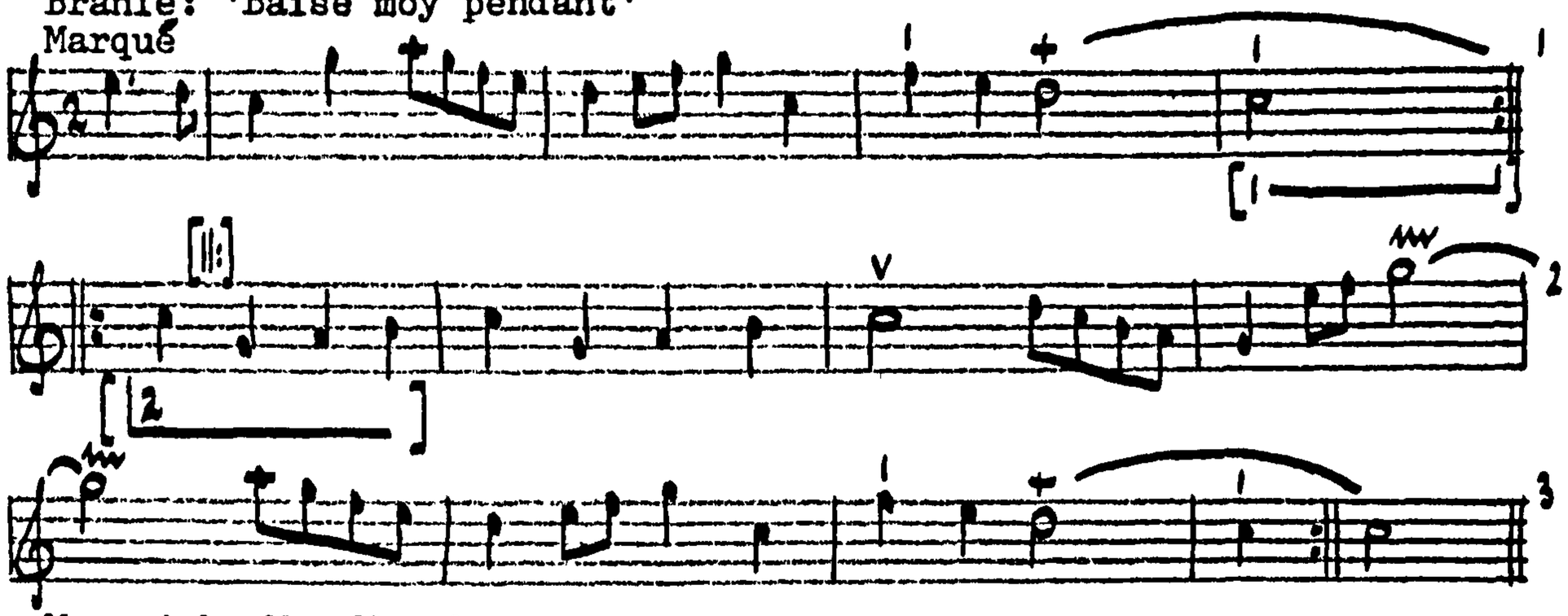



(39) Musette by Mr. Clerambaut



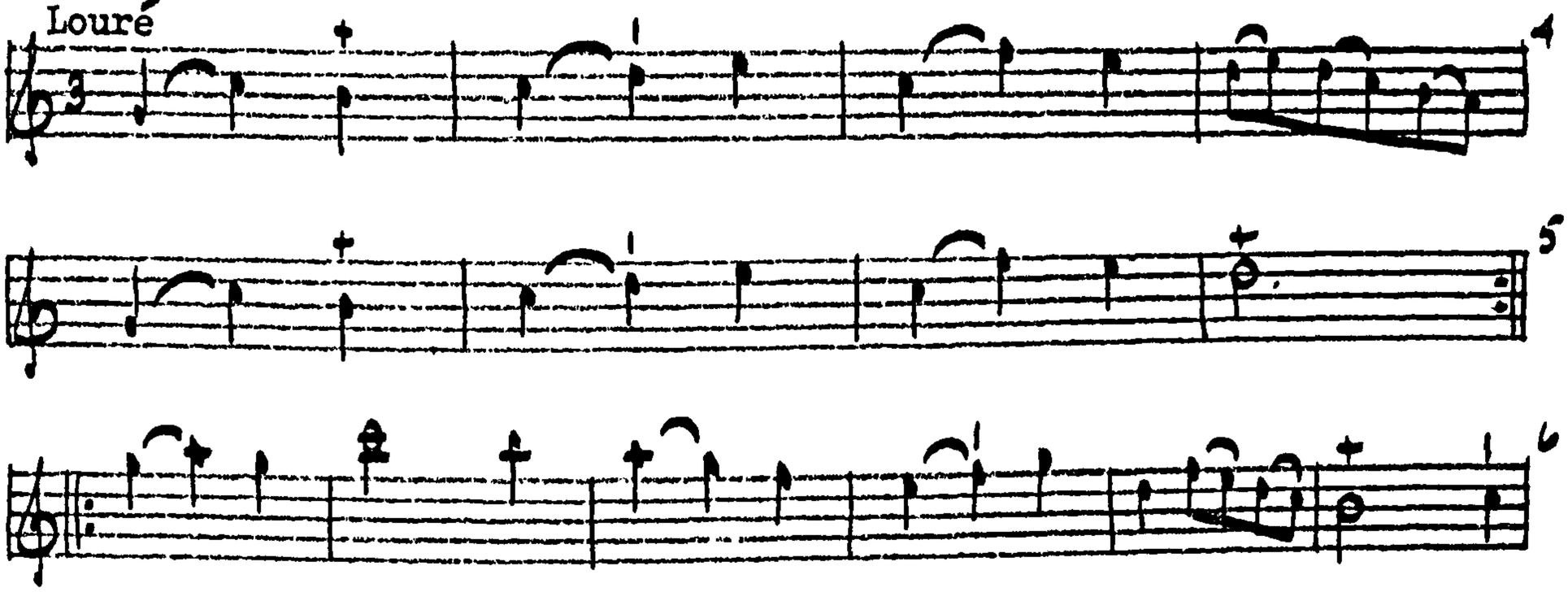
(40) Branle: 'Baise moy pendant'

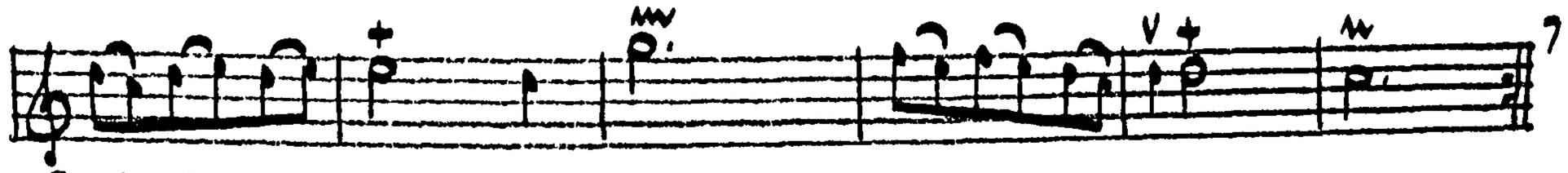
Marqué



(41) Menuet by Mr. Marais

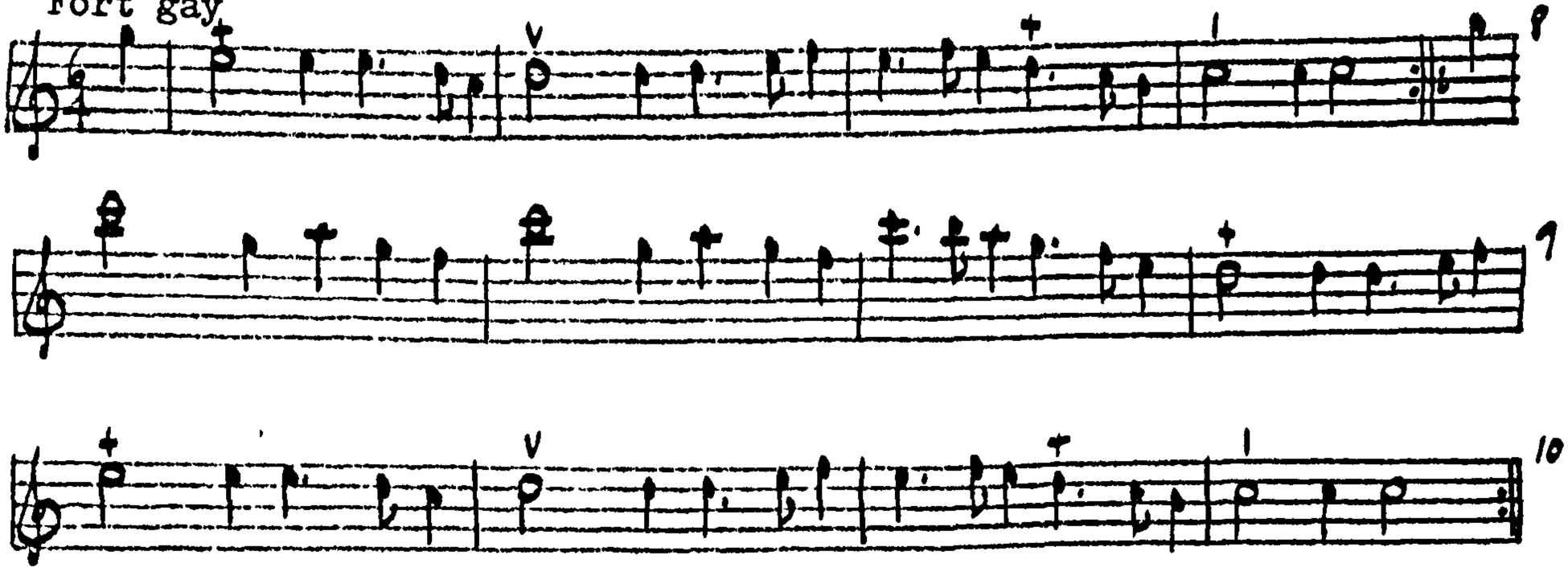
Louré





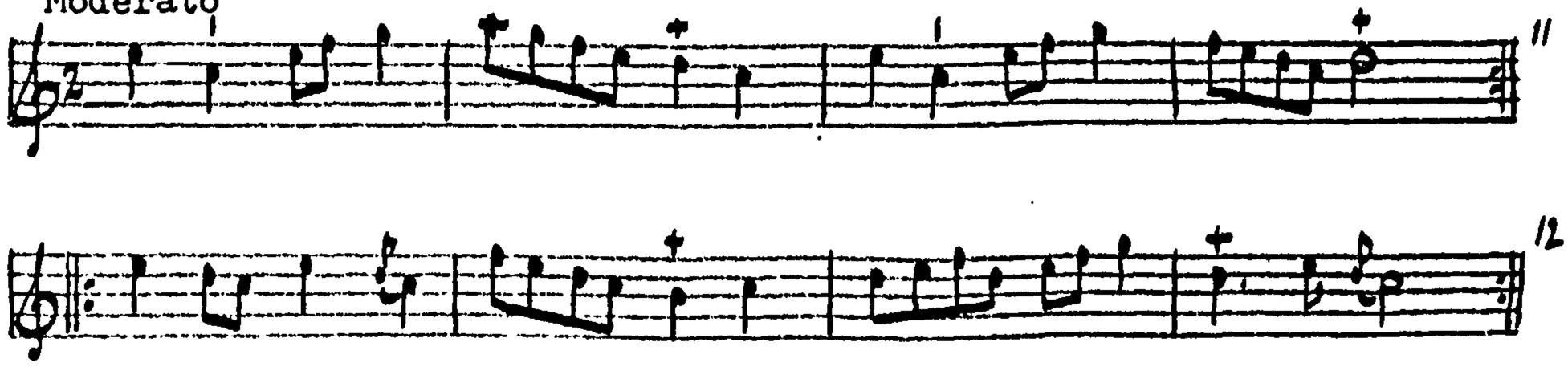
(42) Contredanse: 'Jeanne qui Saute'

Fort gay

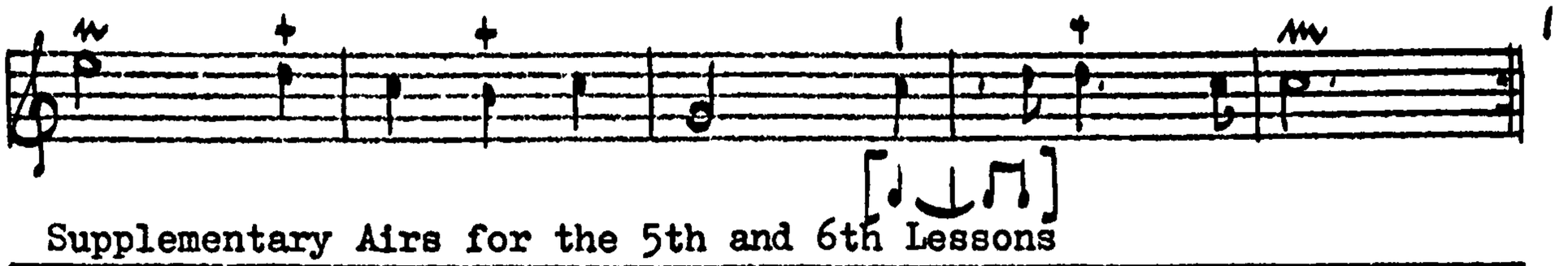


(43) Air de Musette: 'J'entens deja dans la plaine la Musette de Tircis'

Moderato

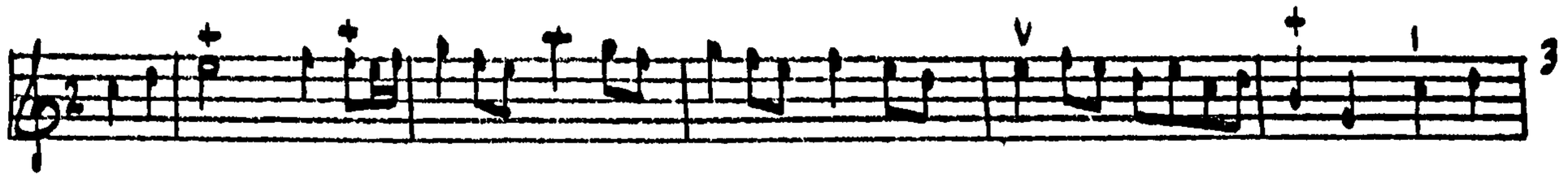


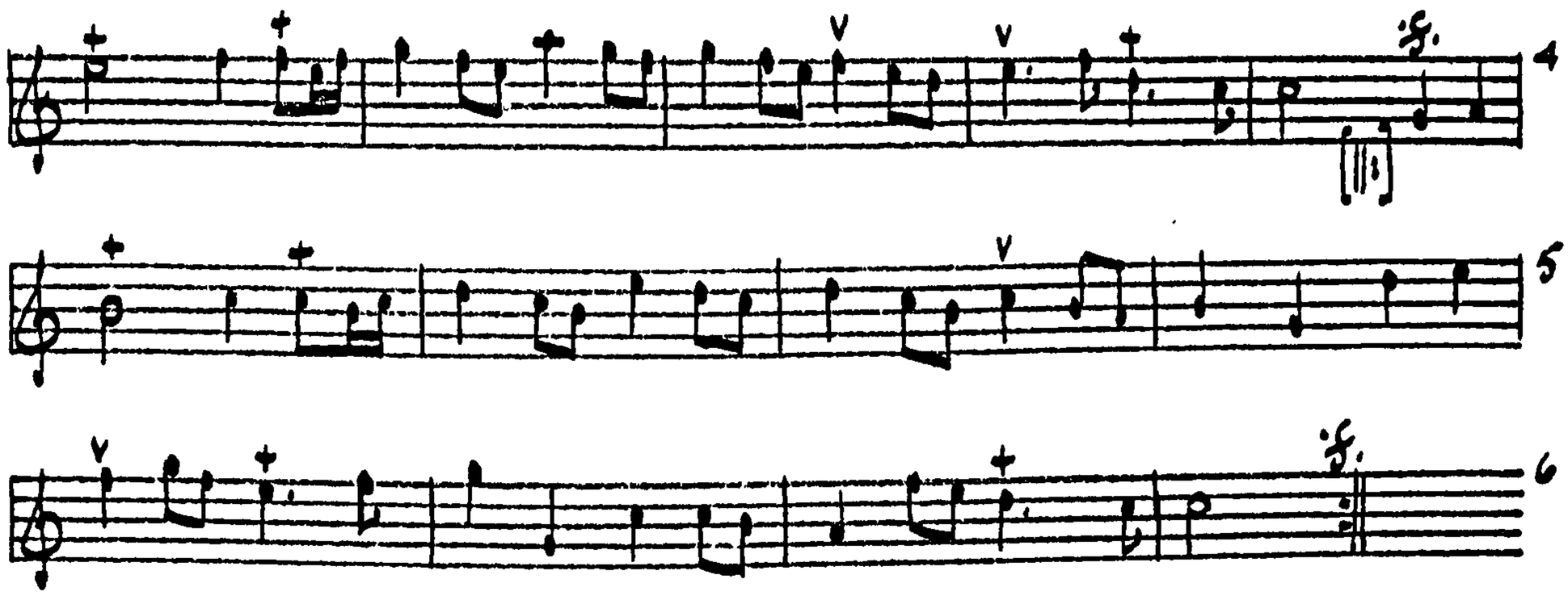
(44) Menuet from Alcide: 'Je ne suis plus pour les charmes d'Aminte'



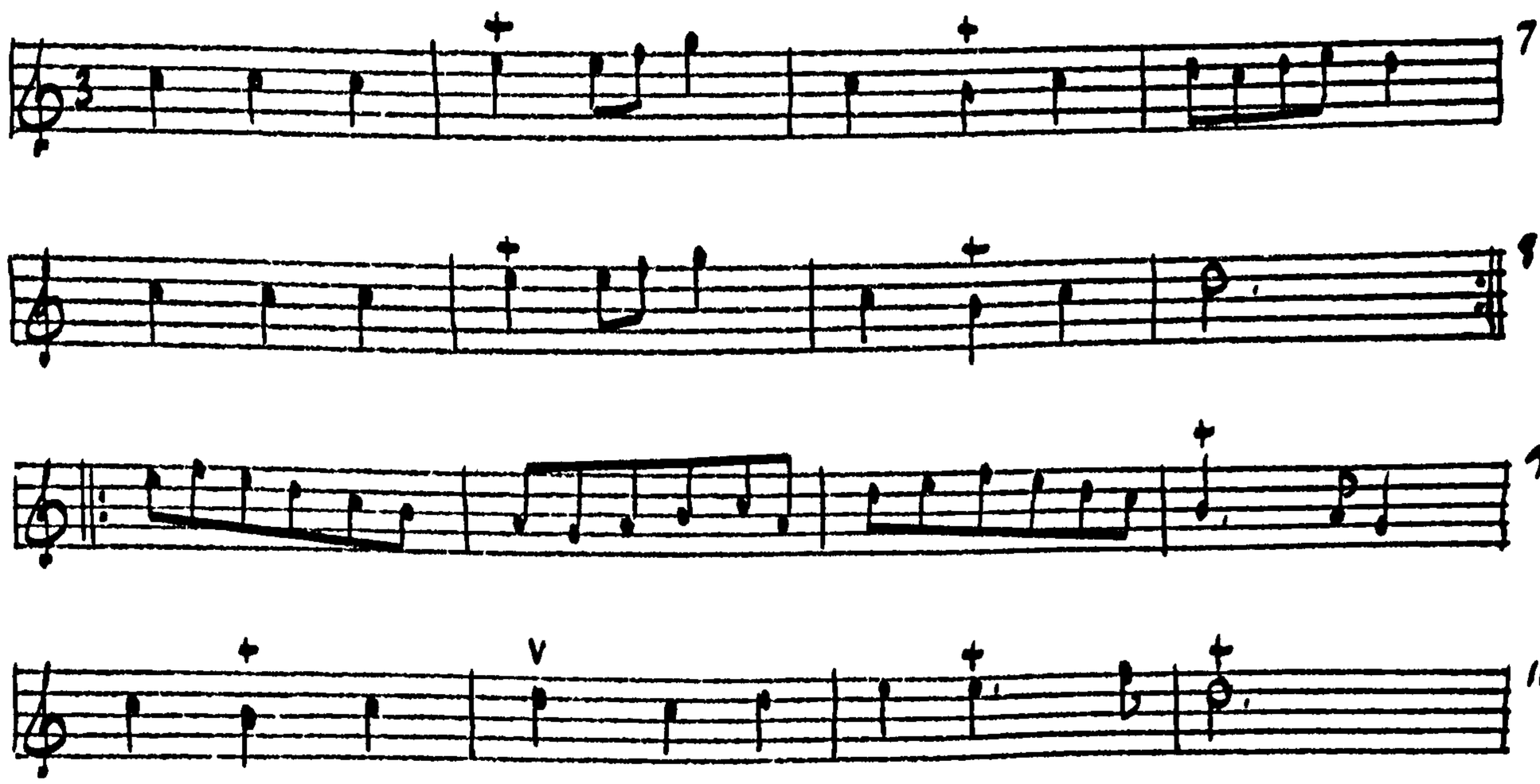
Supplementary Airs for the 5th and 6th Lessons

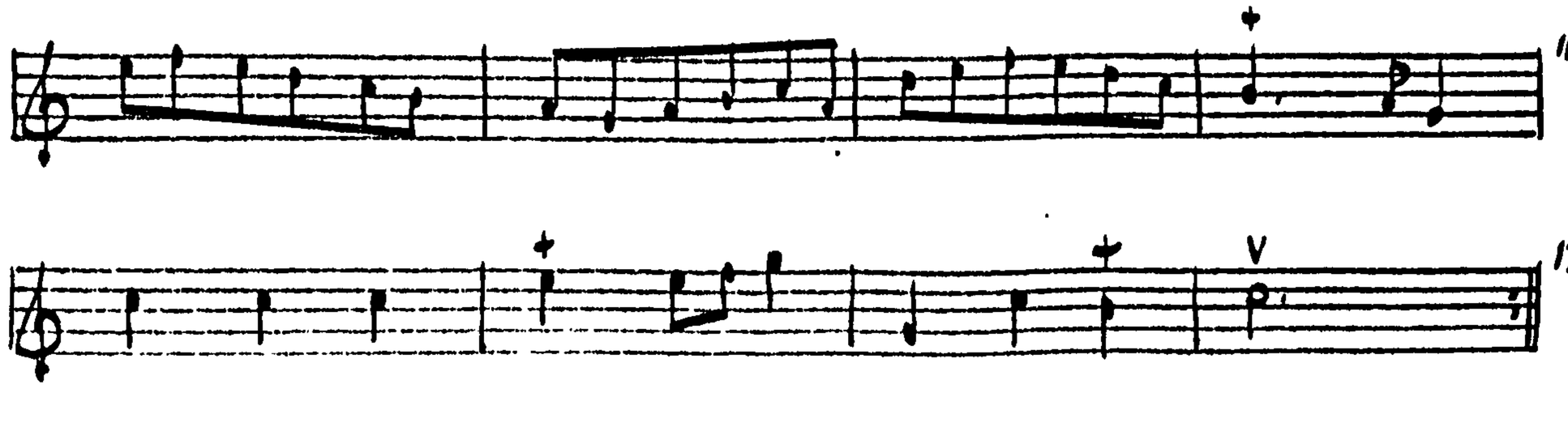
(45) Marche des Bergers from Isis





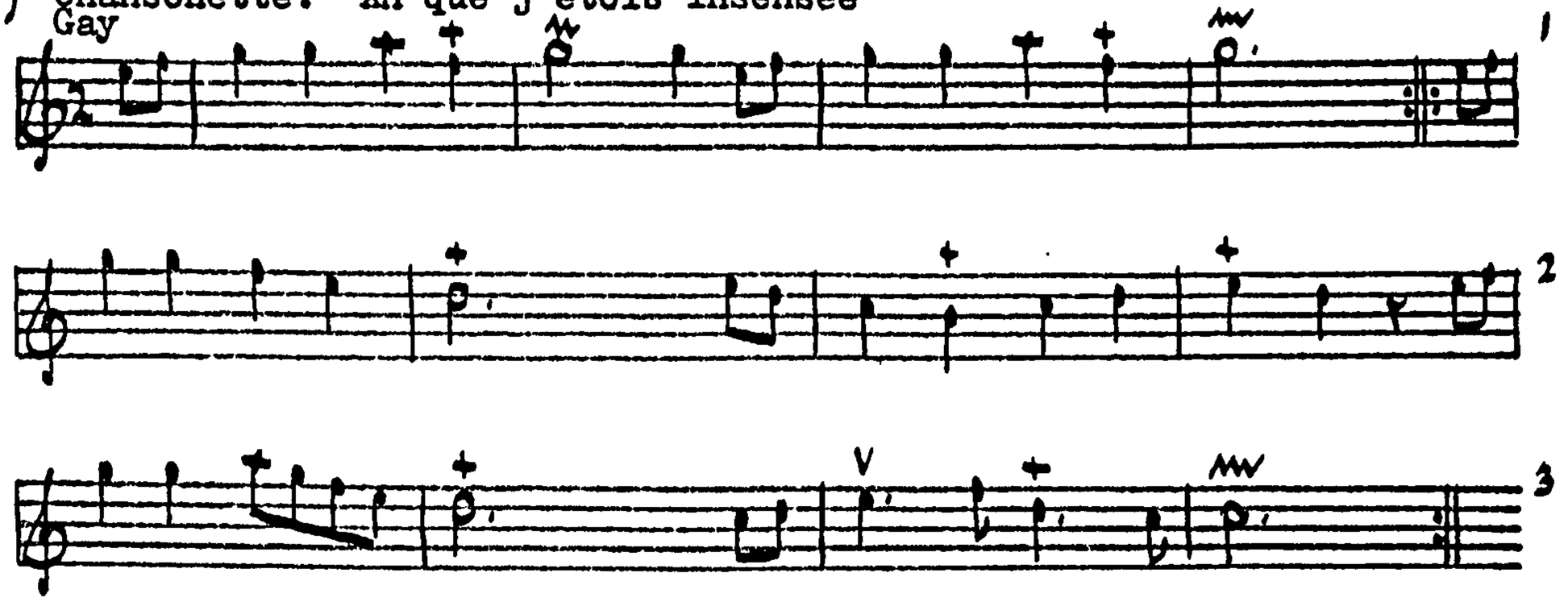
(46) Menuet





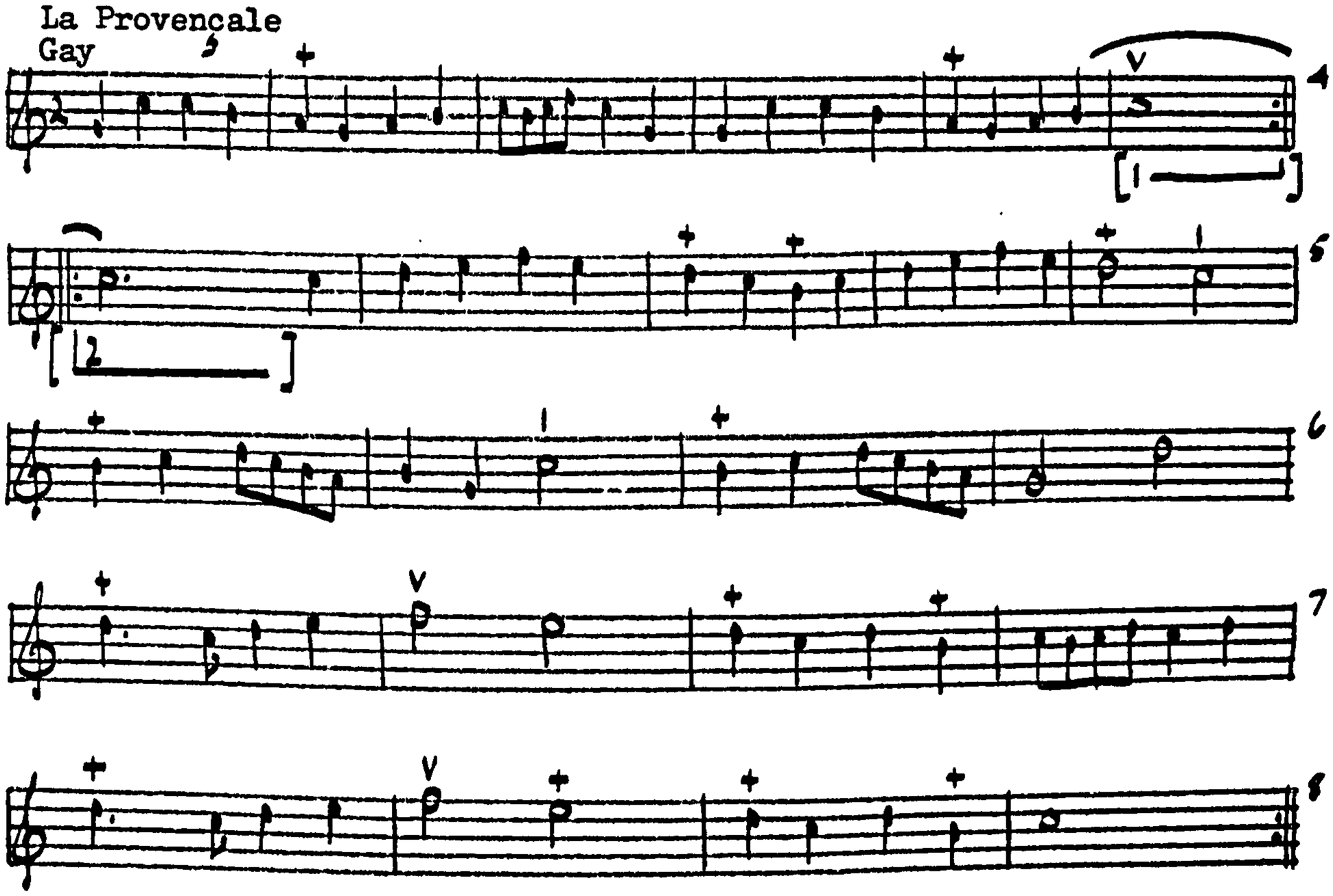
(47) Chansonette: 'Ah que j'etois Insensée'

Gay

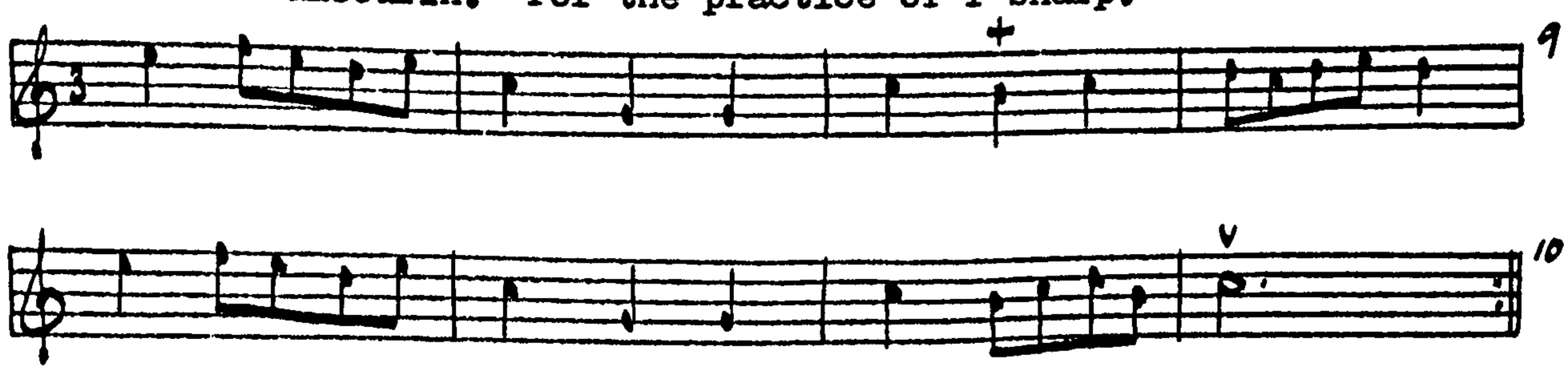


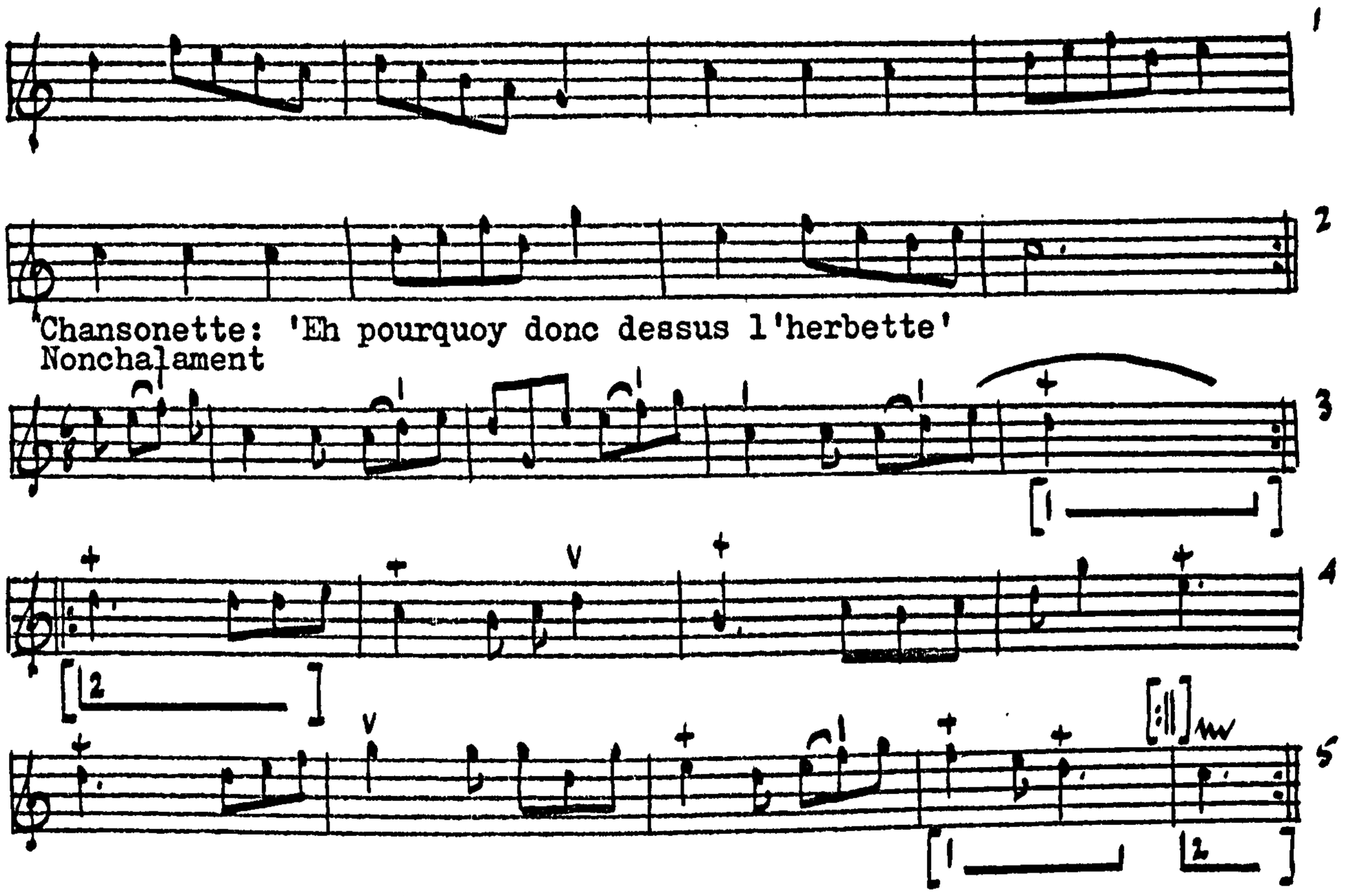
(48) La Provencale

Gay



(49) Menuet du Tambourin. For the practice of f sharp.



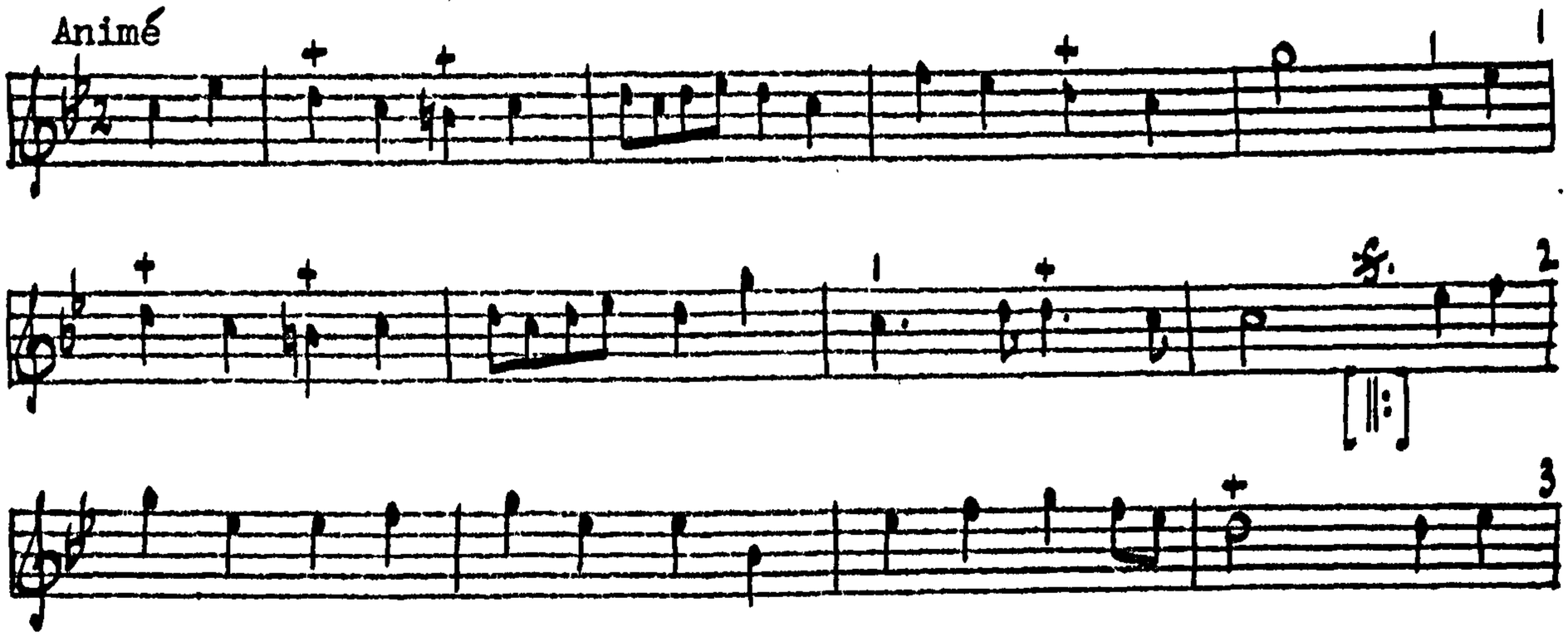


(50) Chansonette: 'Eh pourquoy donc dessus l'herbette'
Nonchalament

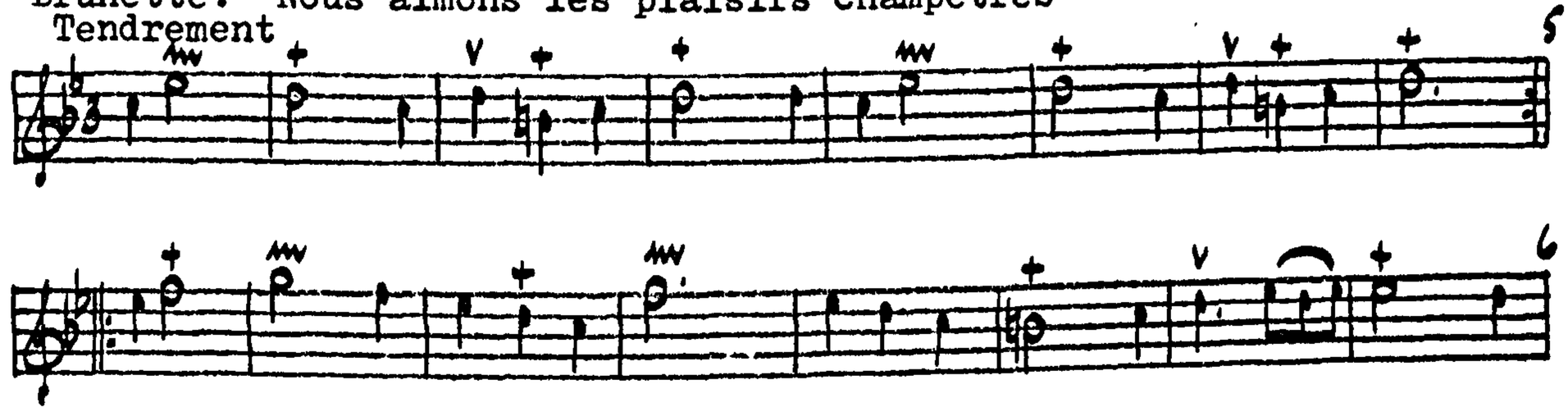
Airs in C minor / for the 8th Lesson

(51) Contredanse: 'La petite Janeton'
Moderato

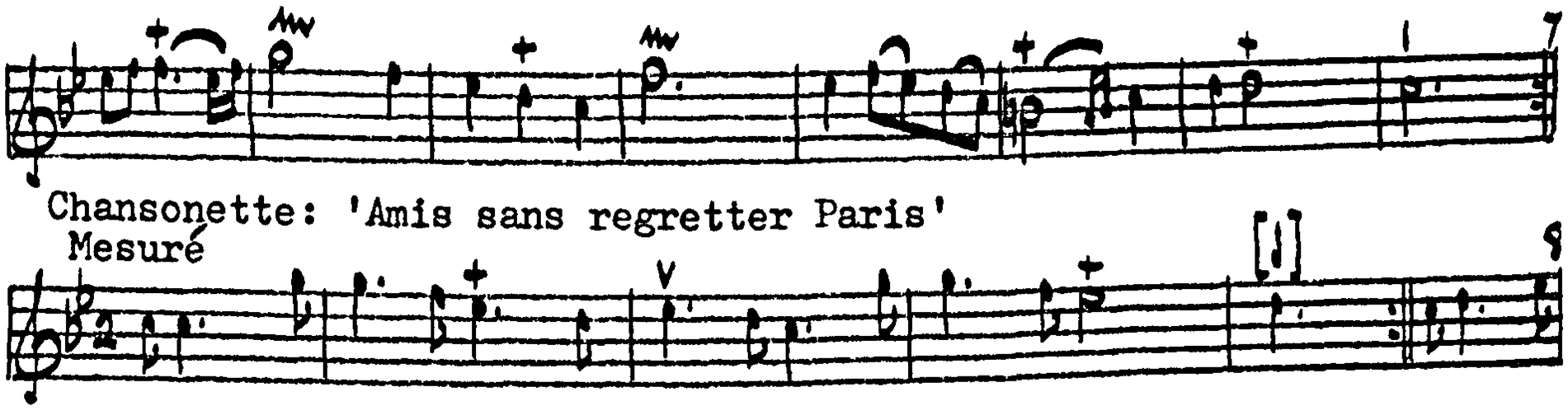
(52) Contrdanse: 'La Pharaone'



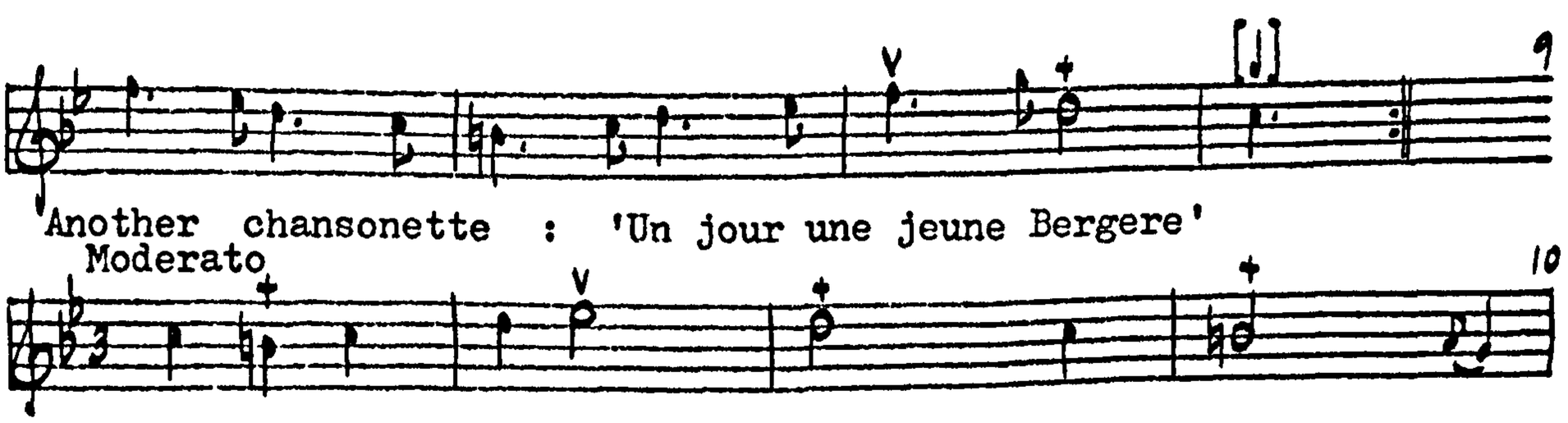

(53) Brunette: 'Nous aimons les plaisirs champetres'

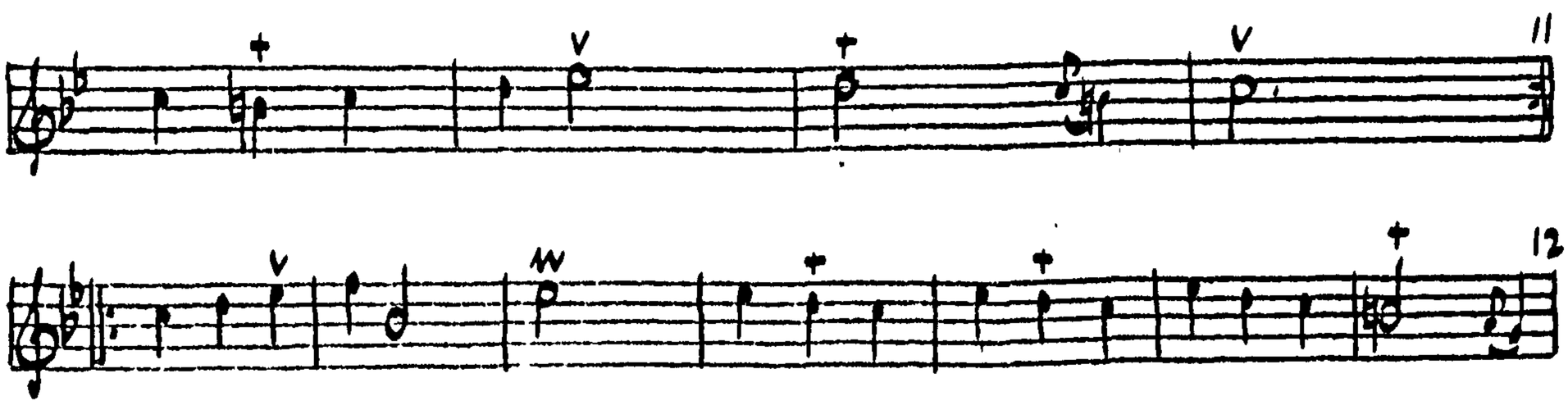



(54) Chansonette: 'Amis sans regretter Paris'



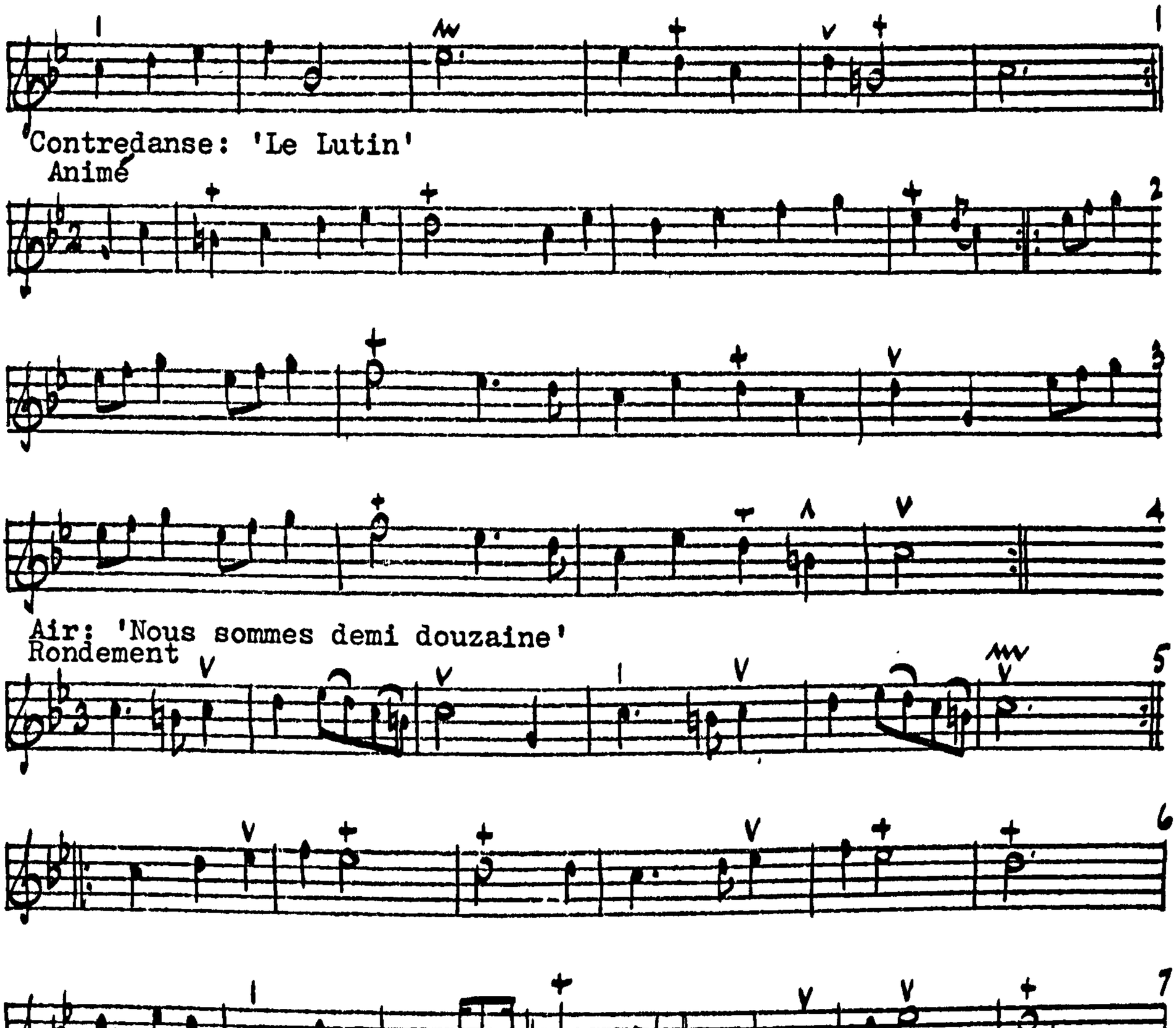

(55) Another chansonette : 'Un jour une jeune Bergere'



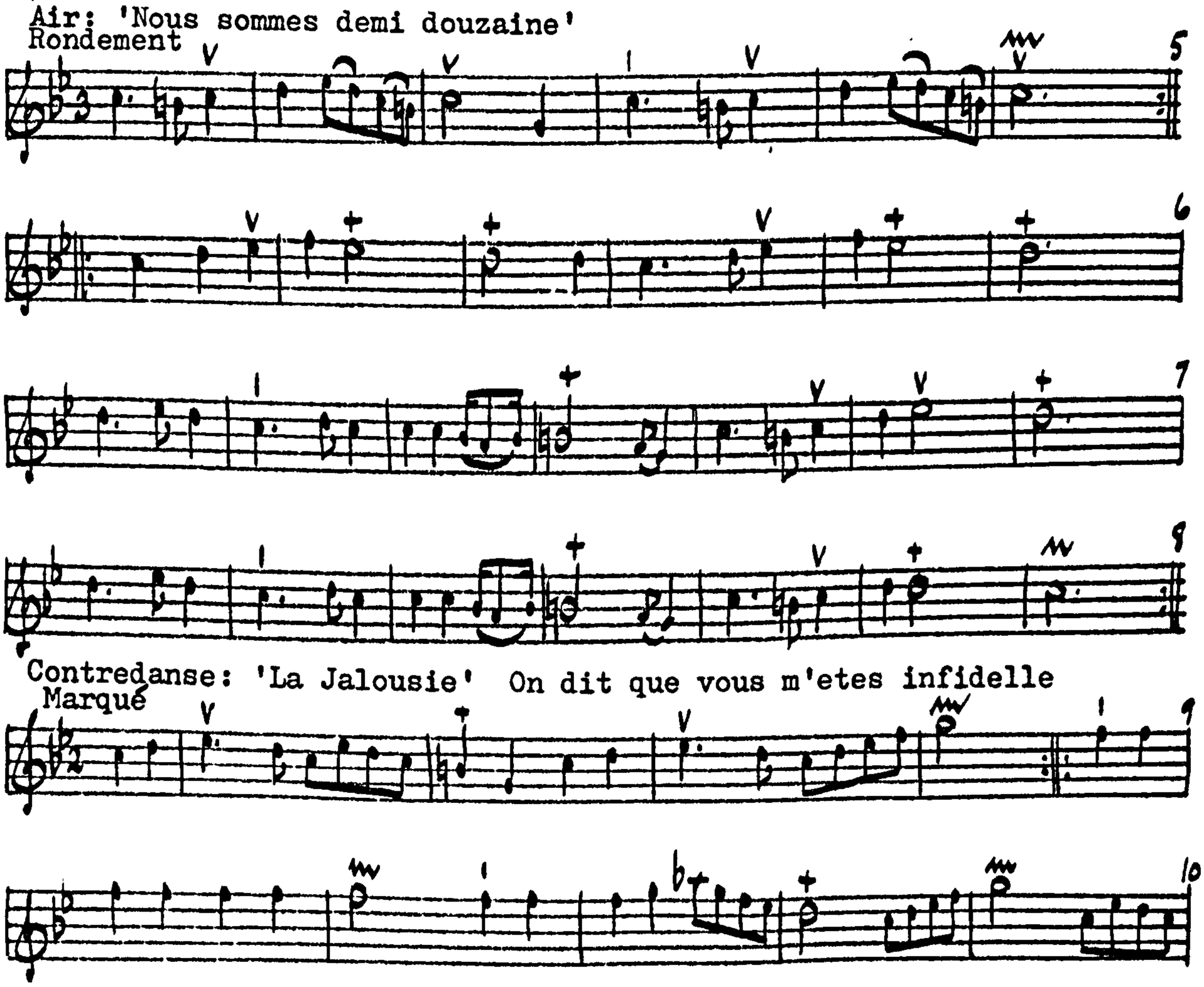
(56) Contredanse: 'Le Lutin'

Animé



(57) Air: 'Nous sommes demi douzaine'

Rondement



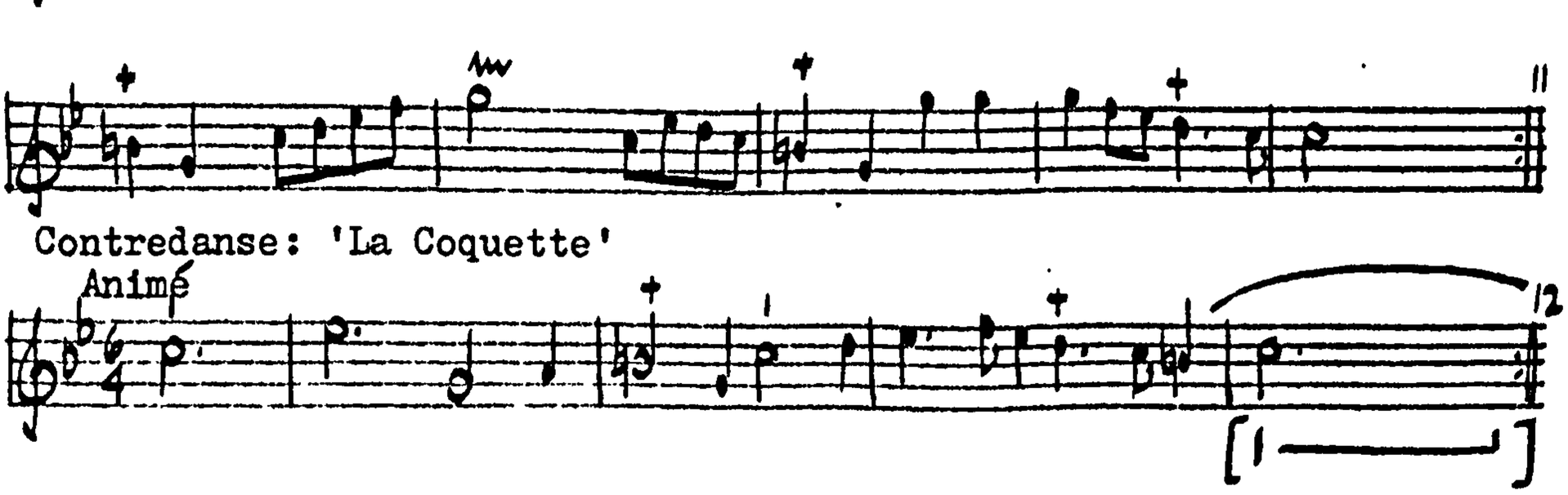
(58) Contredanse: 'La Jalousie' On dit que vous m'etes infidelle

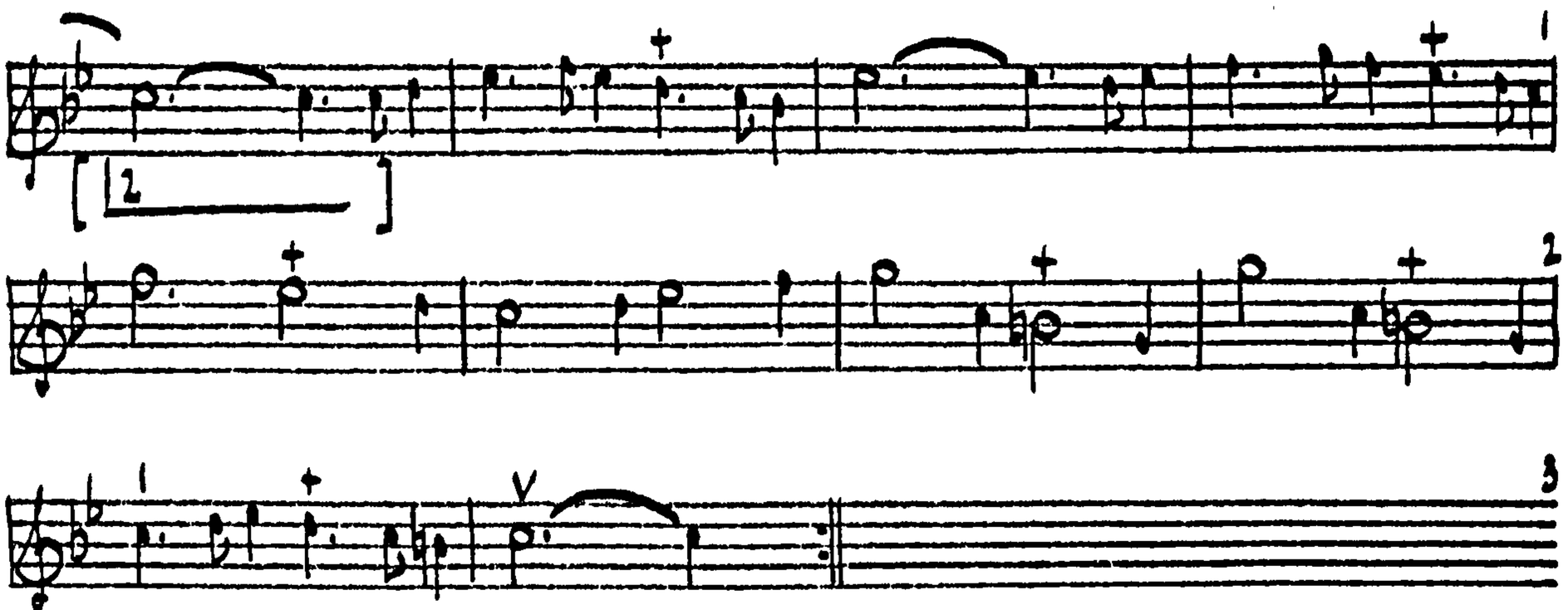
Marqué



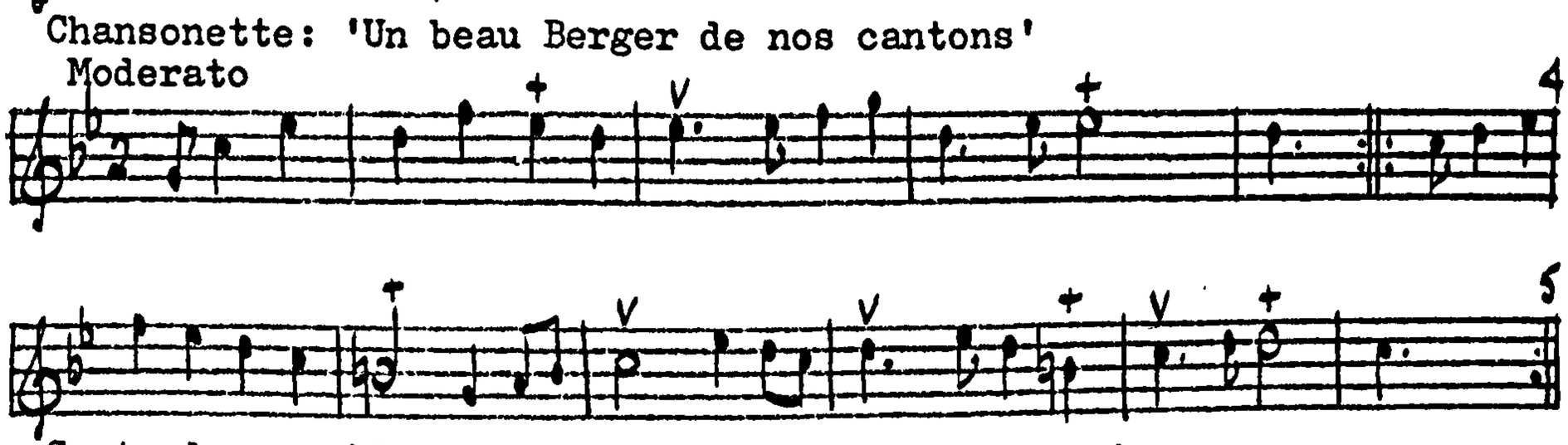
(59) Contredanse: 'La Coquette'

Animé

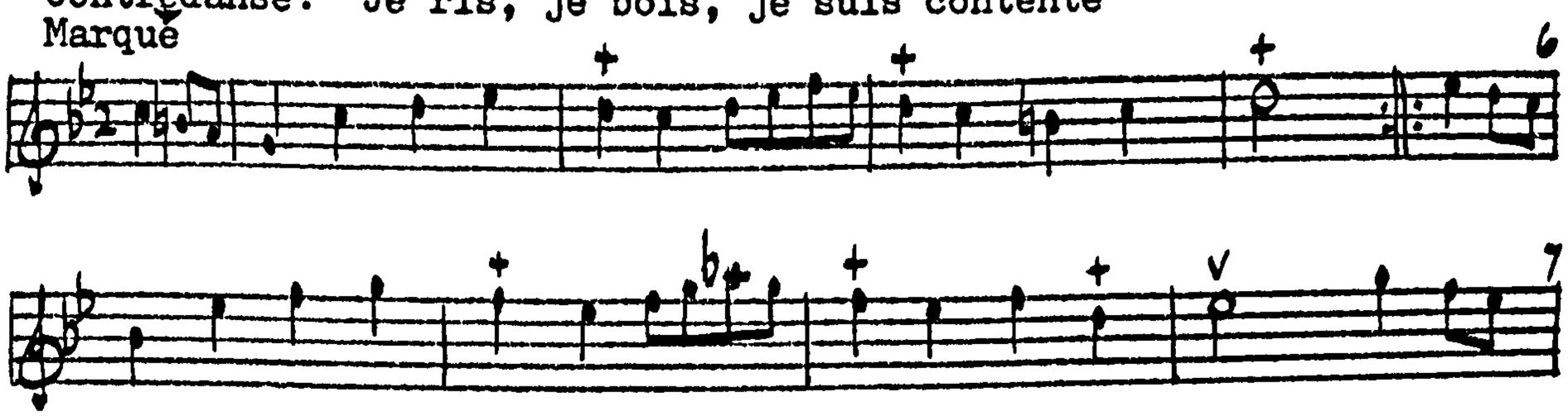


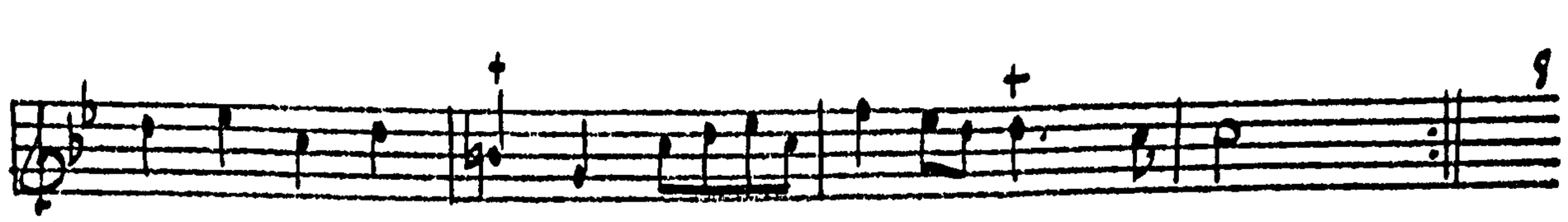


(60) Chansonette: 'Un beau Berger de nos cantons'

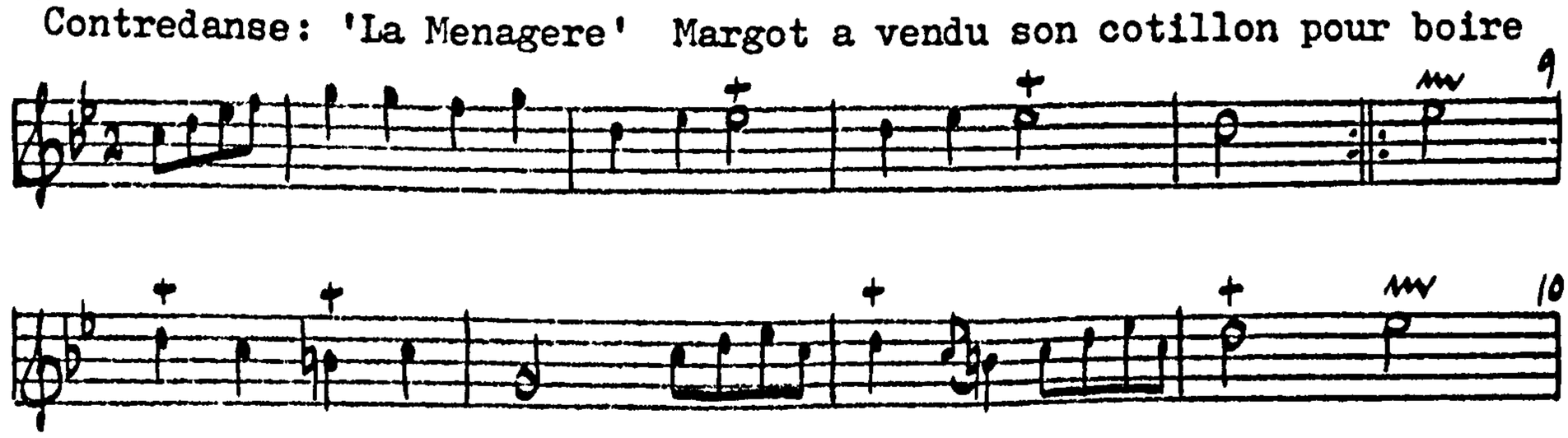


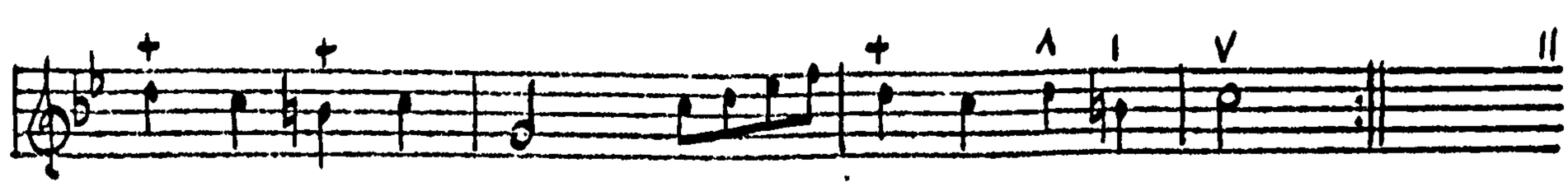
(61) Contredanse: 'Je ris, je bois, je suis contente'





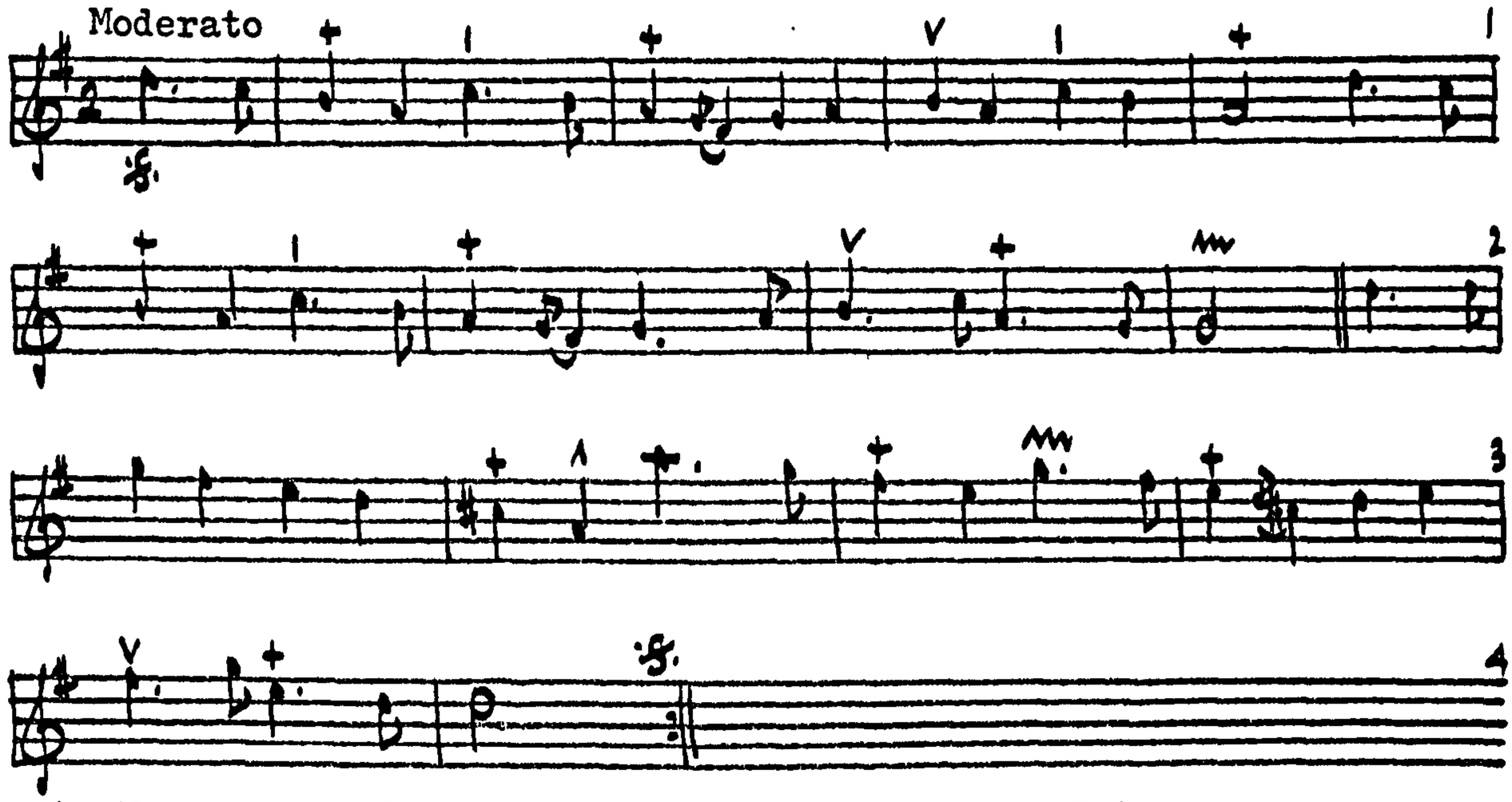
(62) Contredanse: 'La Menagere' Margot a vendu son cotillon pour boire



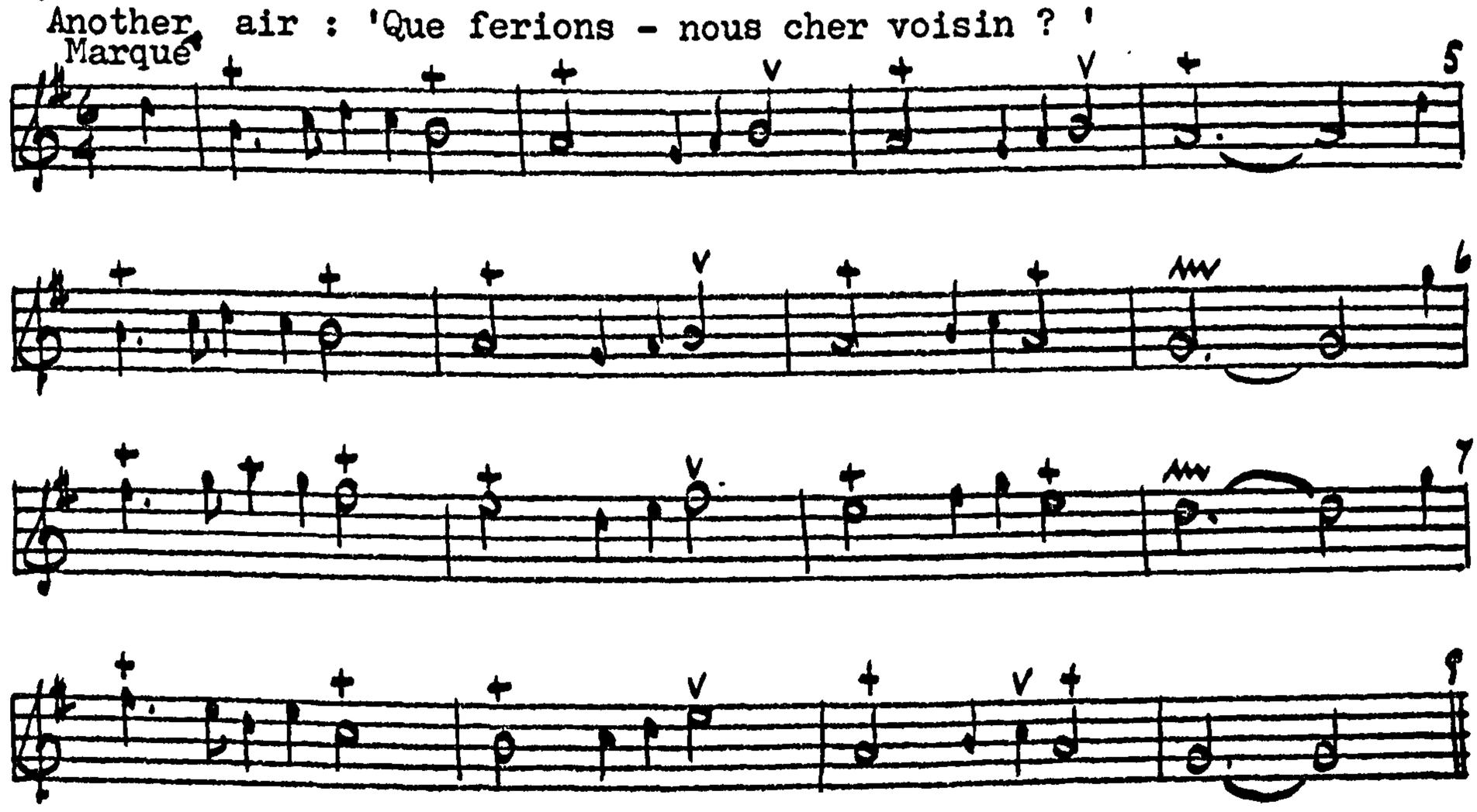


Airs in G major / for the 8th Lesson

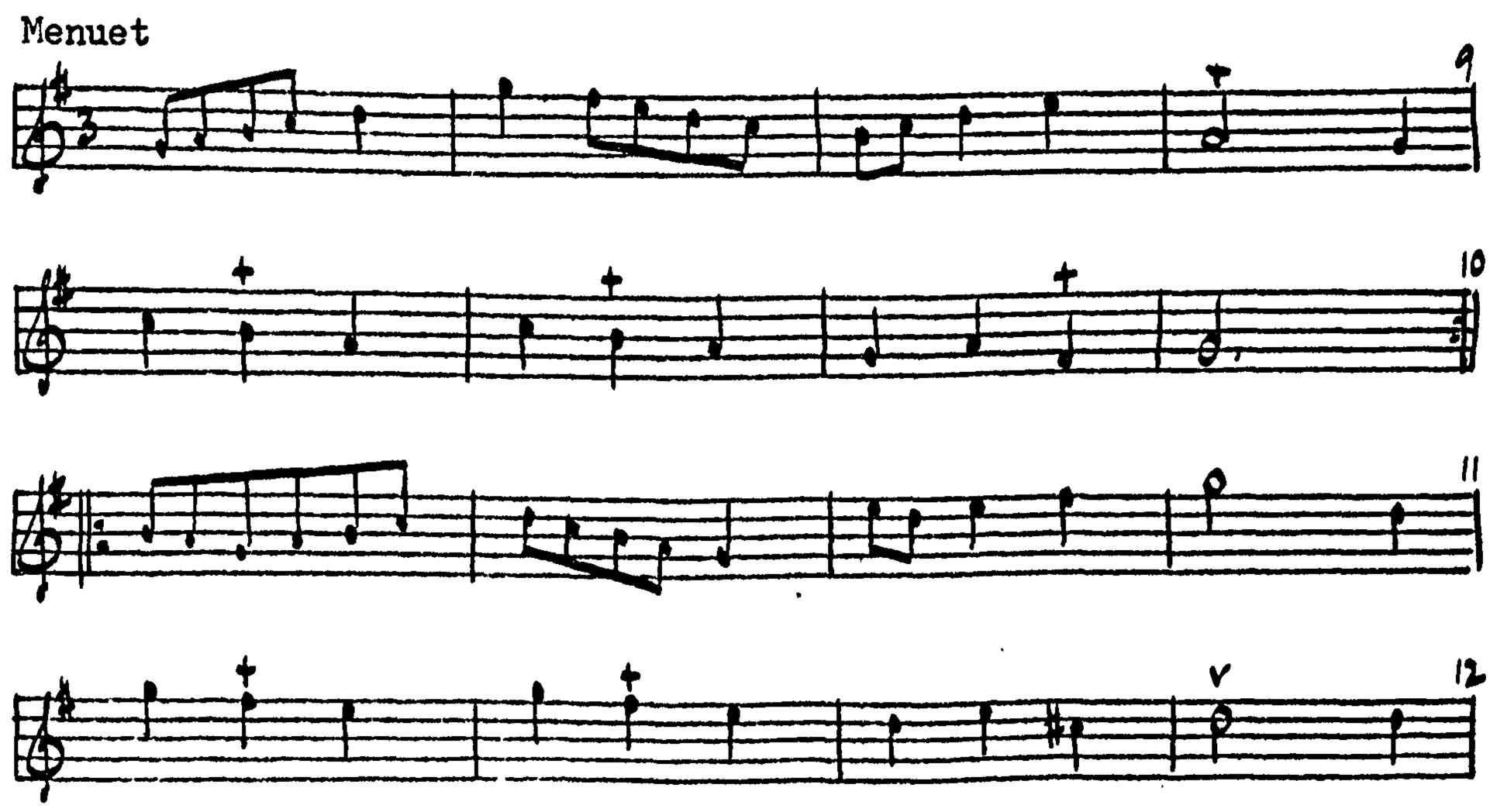
(63) Air: 'Prens ma Philis prens mon verre'



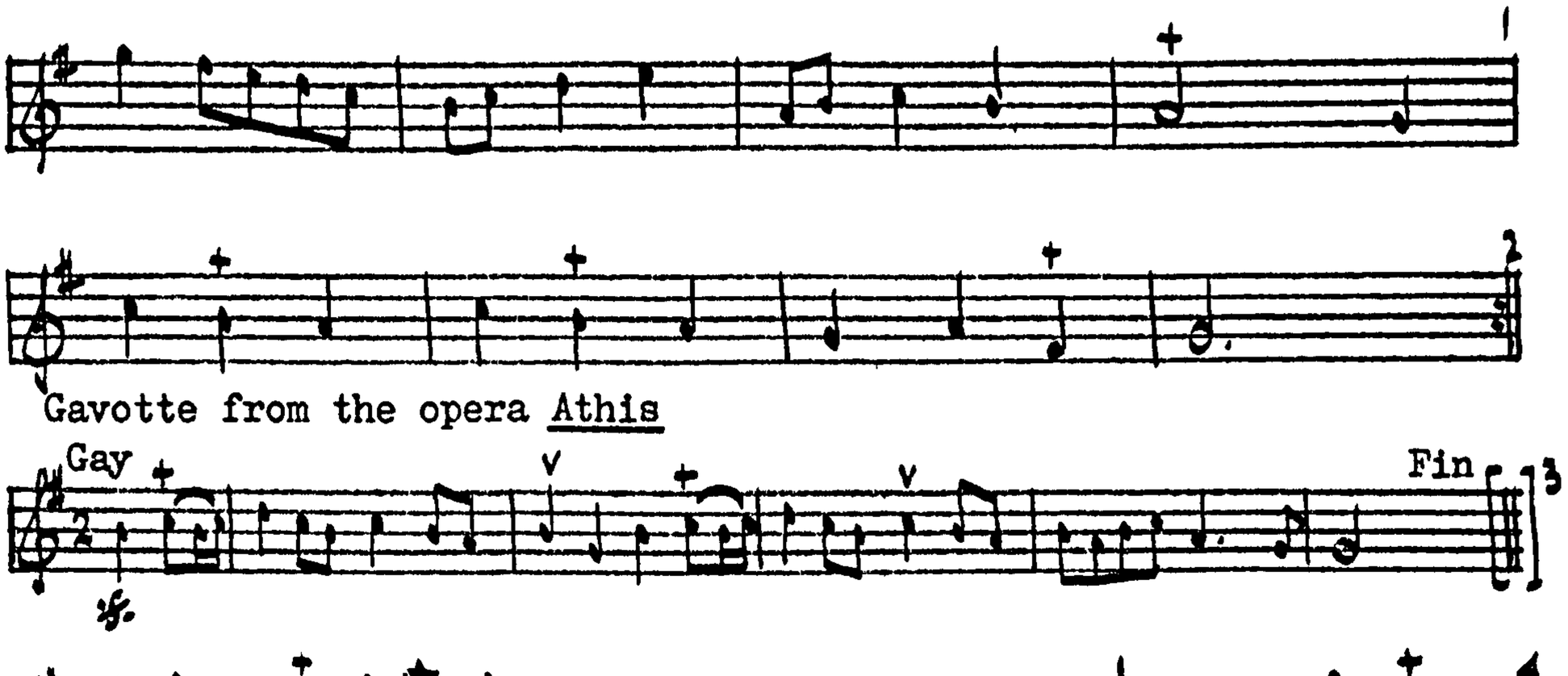

(64) Another air : 'Que ferions - nous cher voisin ? '



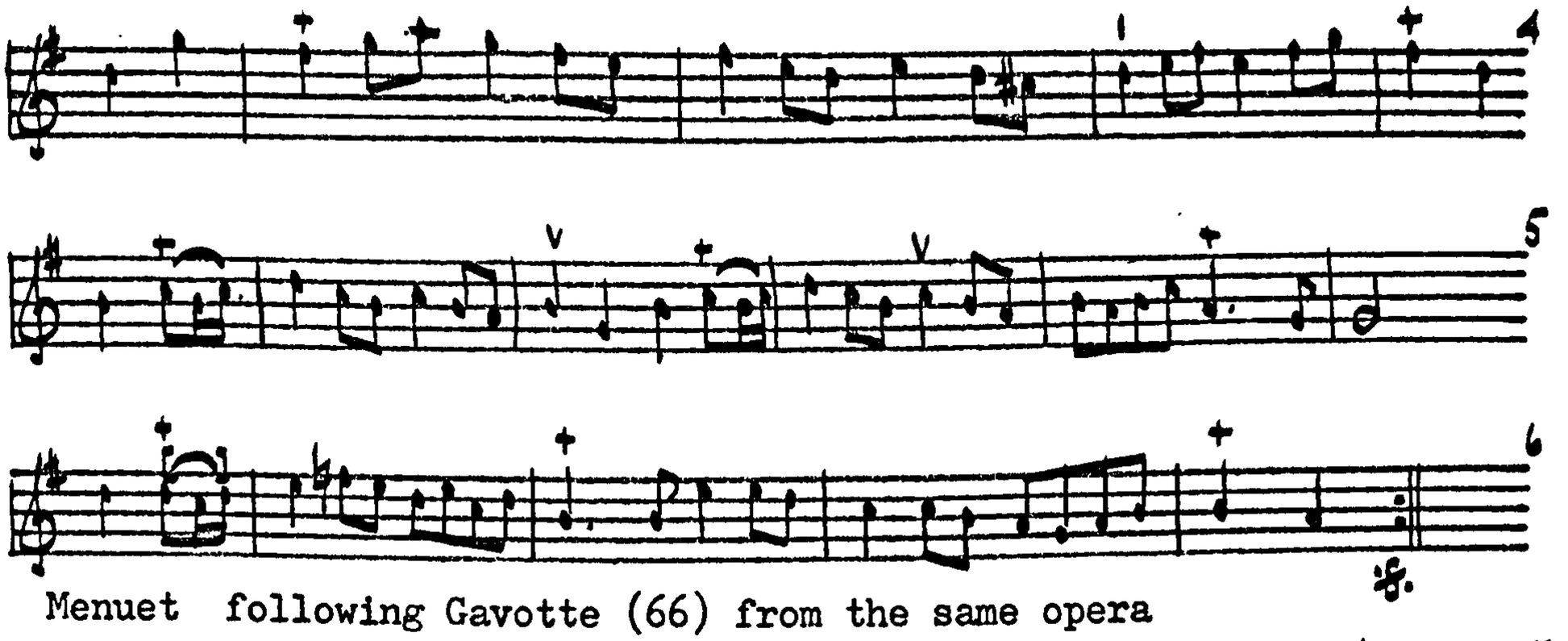

(65) Menuet

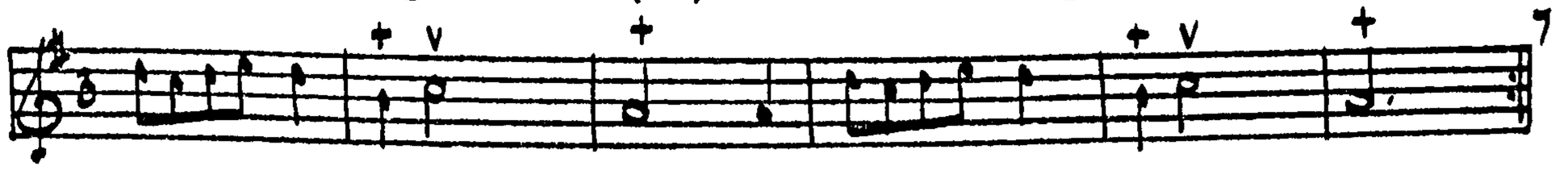


(66) Gavotte from the opera Athis

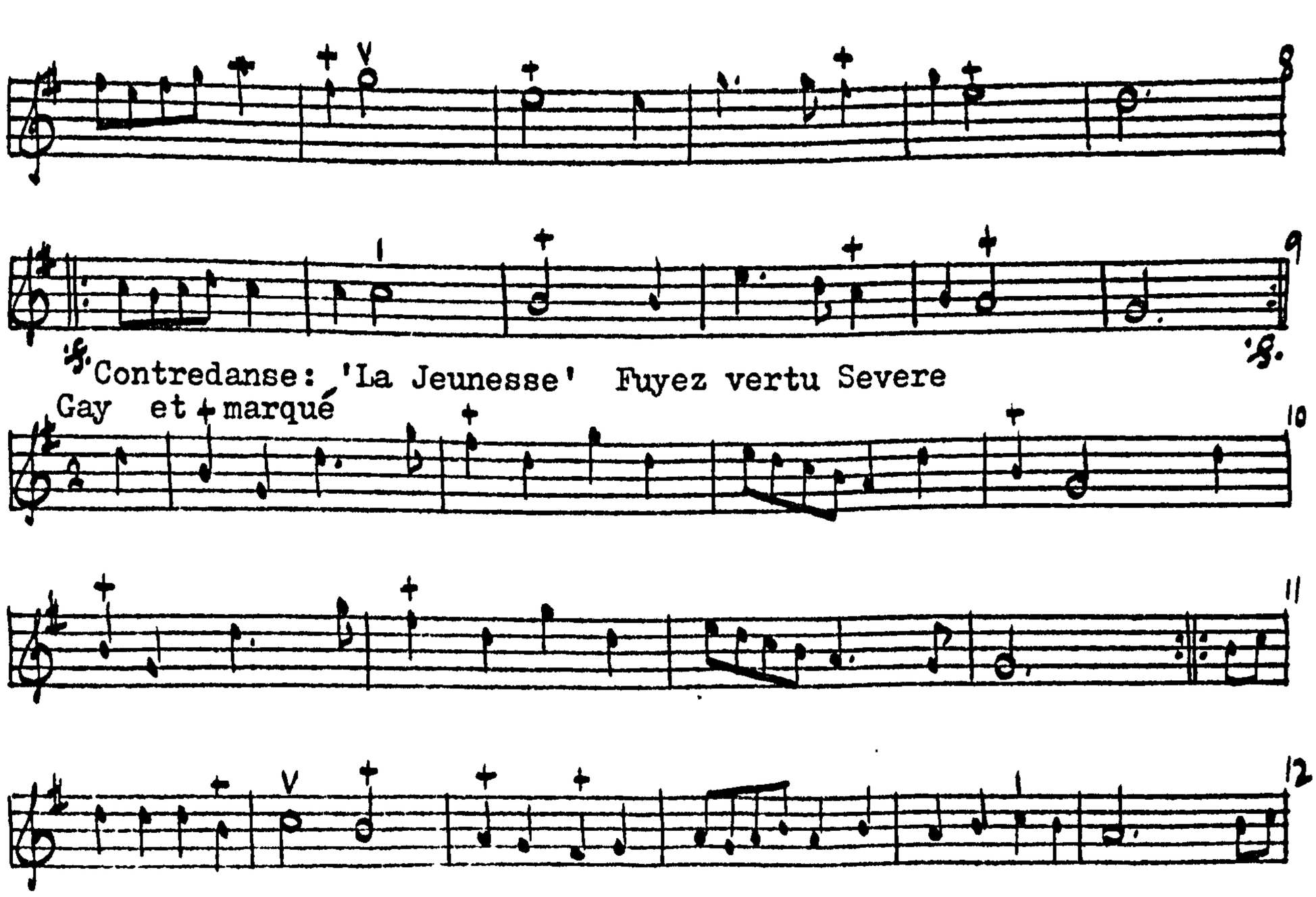



(67) Menuet following Gavotte (66) from the same opera

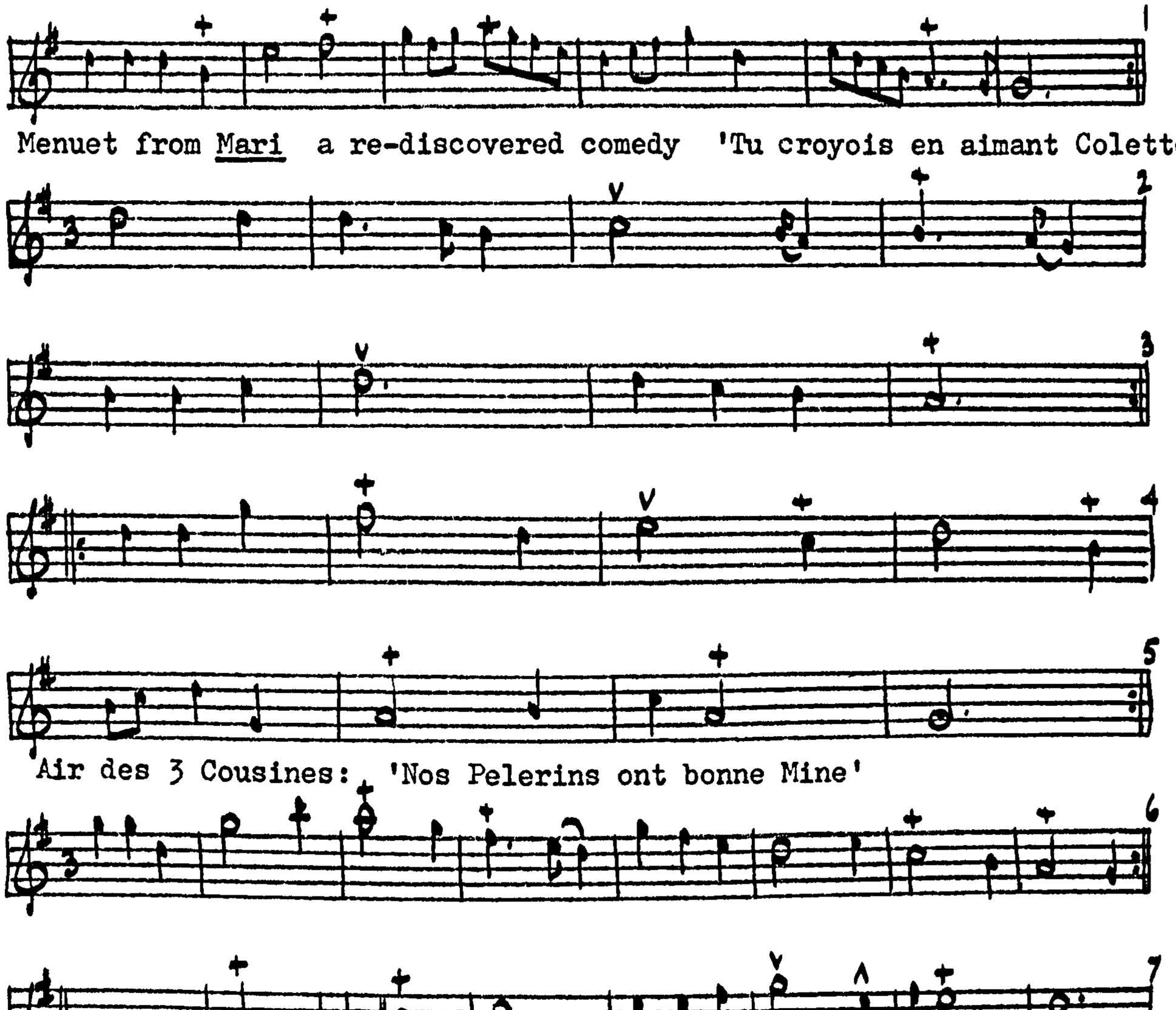




(68) Contredanse: 'La Jeunesse' Fuyez vertu Severe



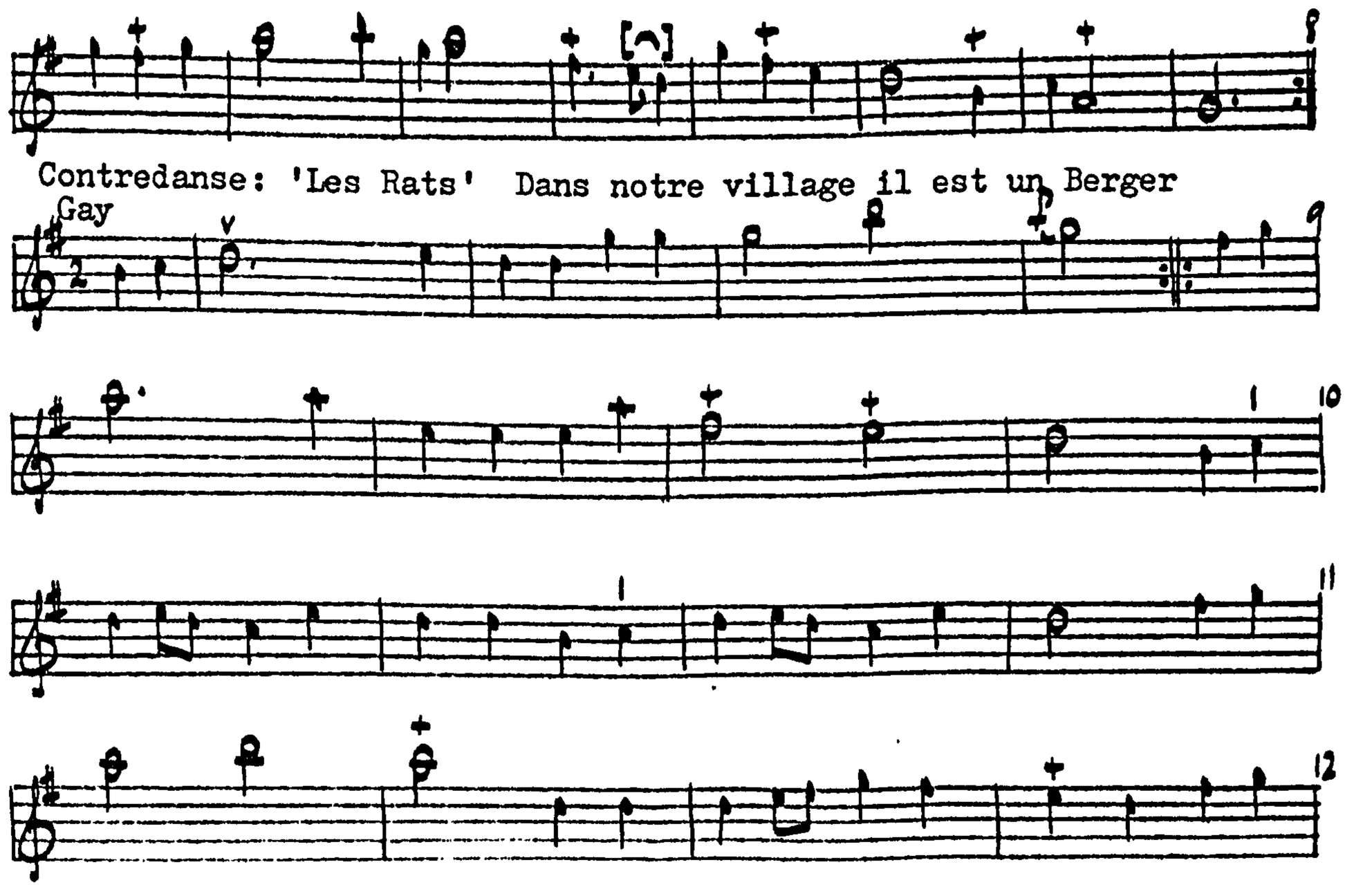
(69) Menuet from Mari a re-discovered comedy 'Tu croyois en aimant Colette'



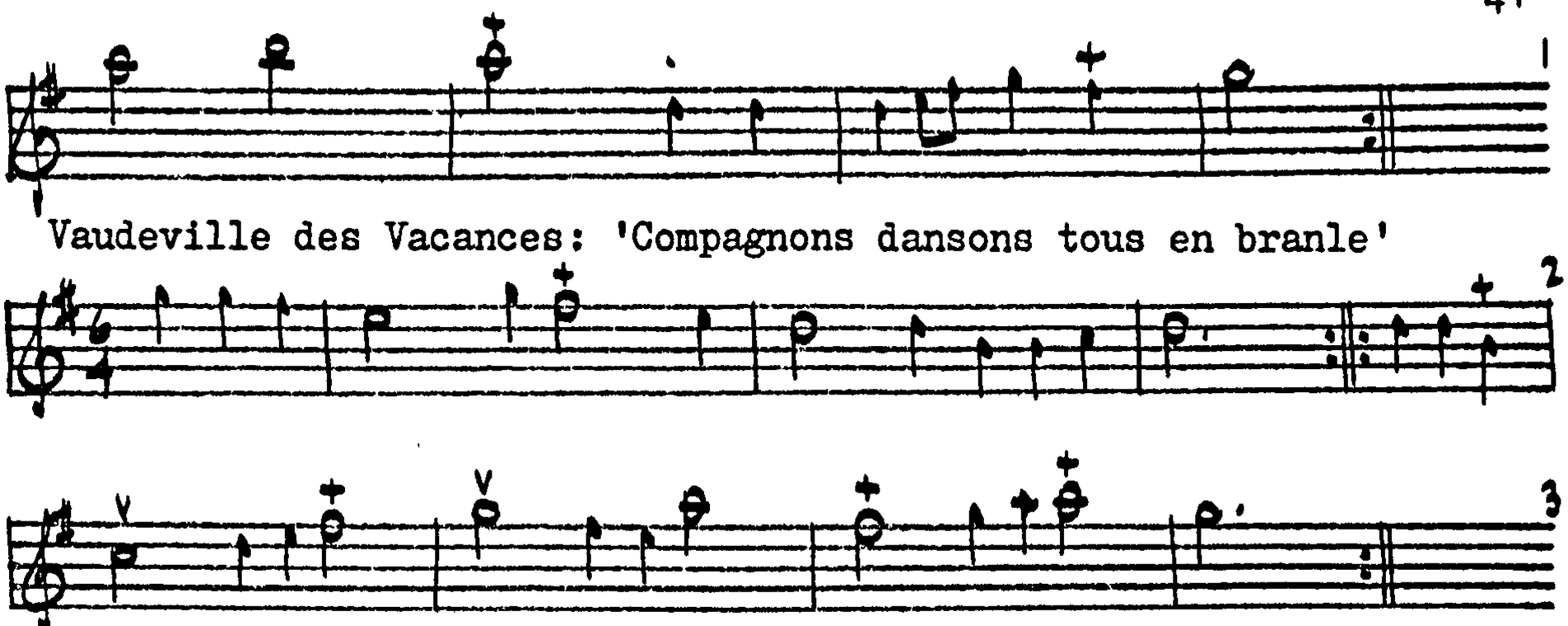
(70) Air des 3 Cousines: 'Nos Pelerins ont bonne Mine'



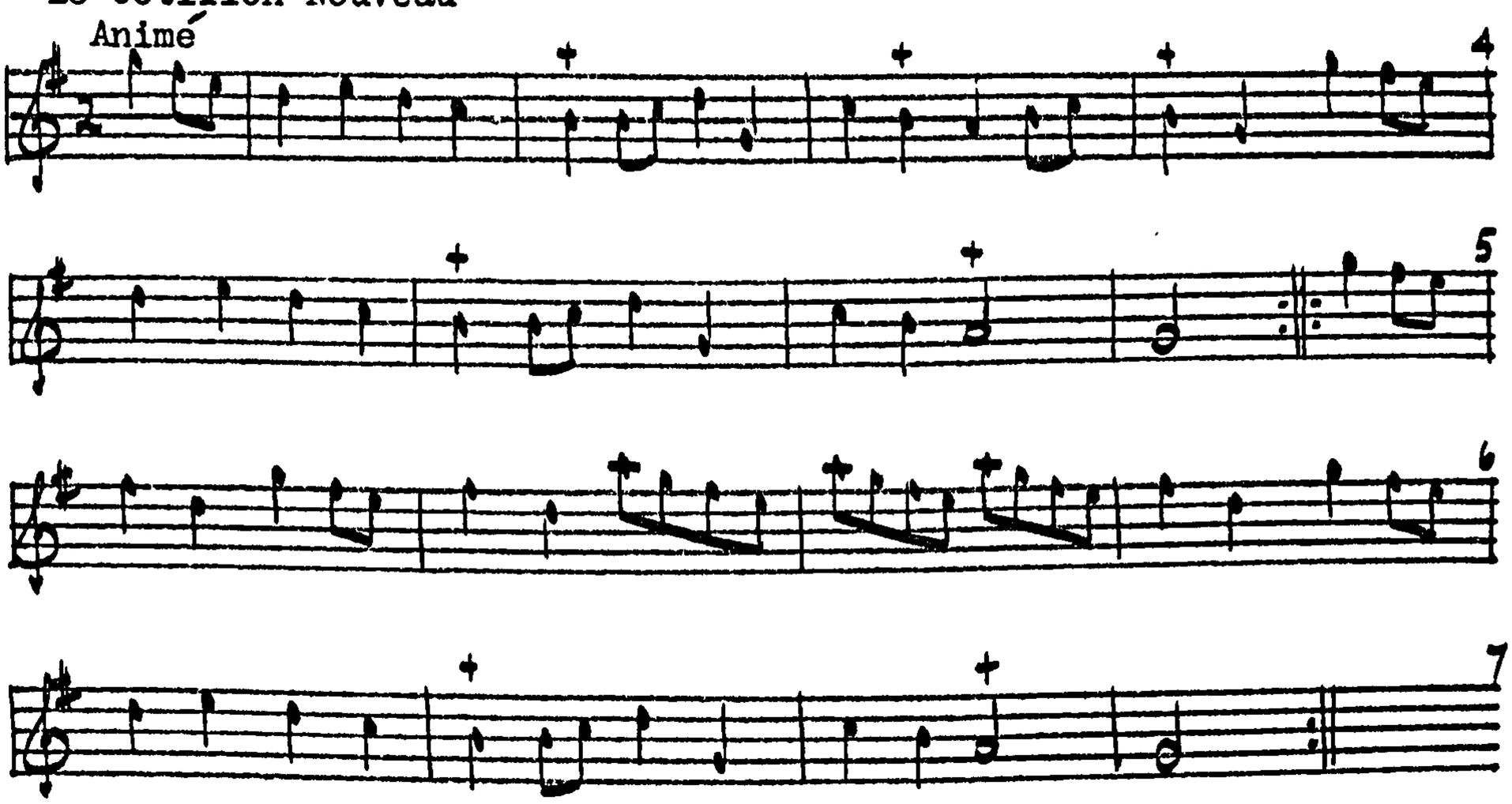
(71) Contredanse: 'Les Rats' Dans notre village il est un Berger



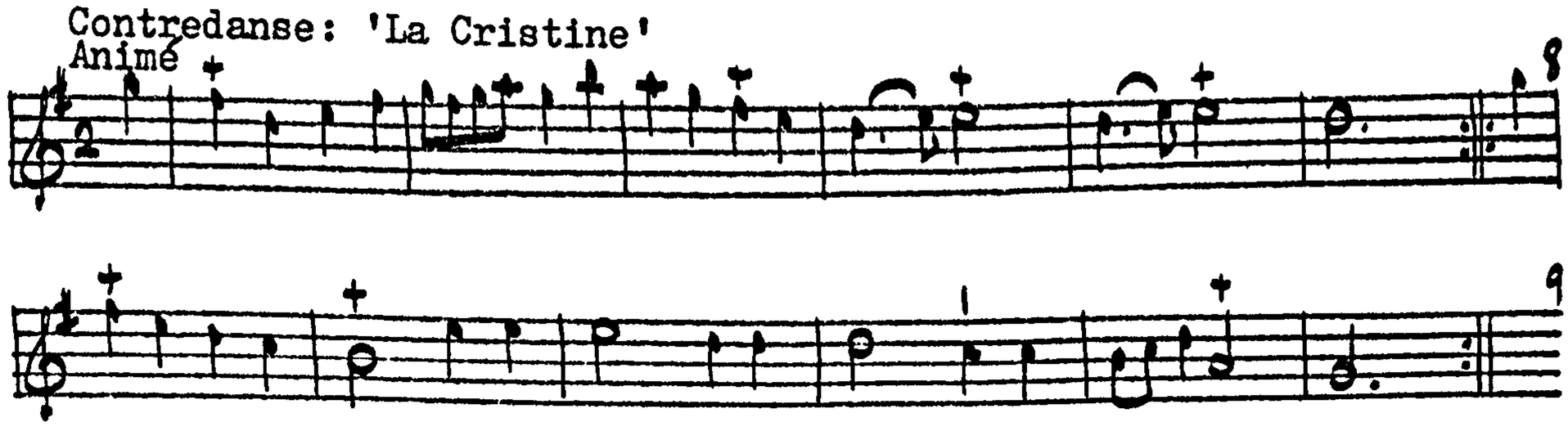
(72) Vaudeville des Vacances: 'Compagnons dansons tous en branle'



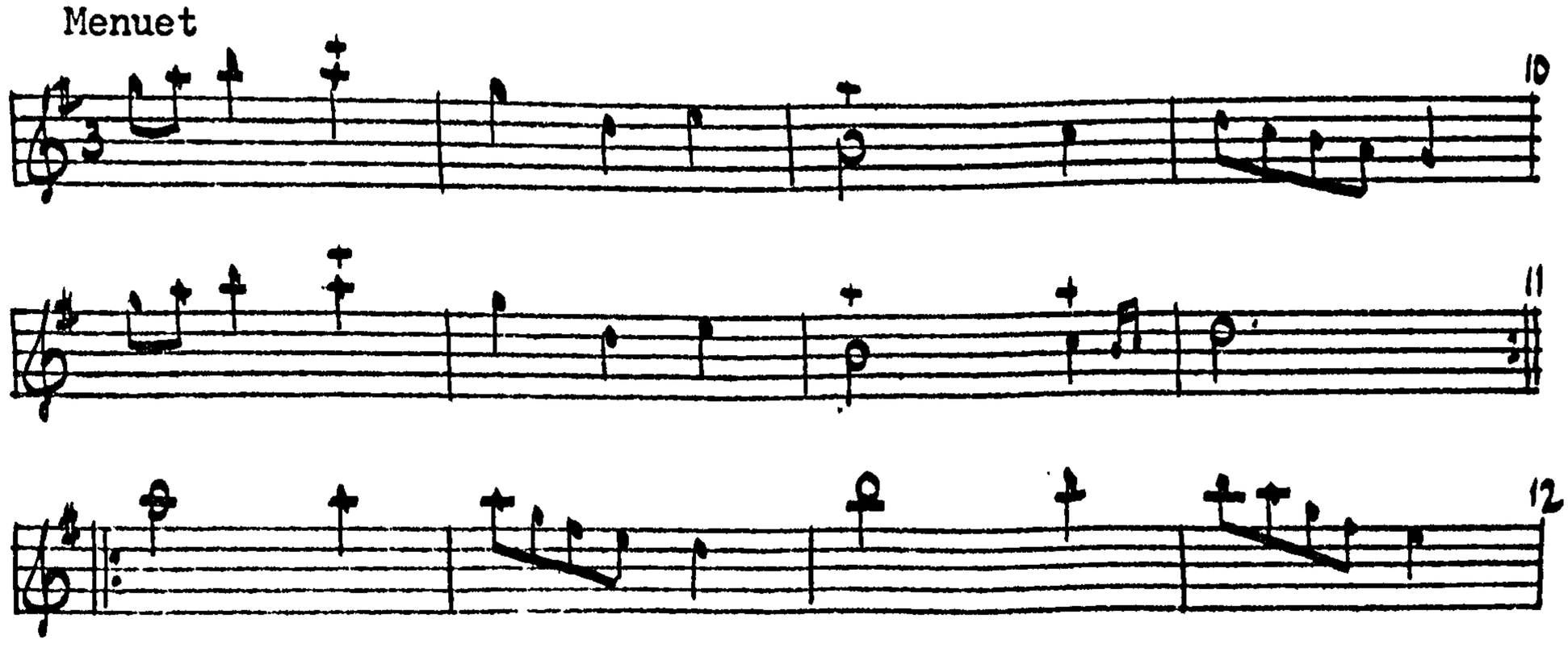
(73) Le Cotillon Nouveau



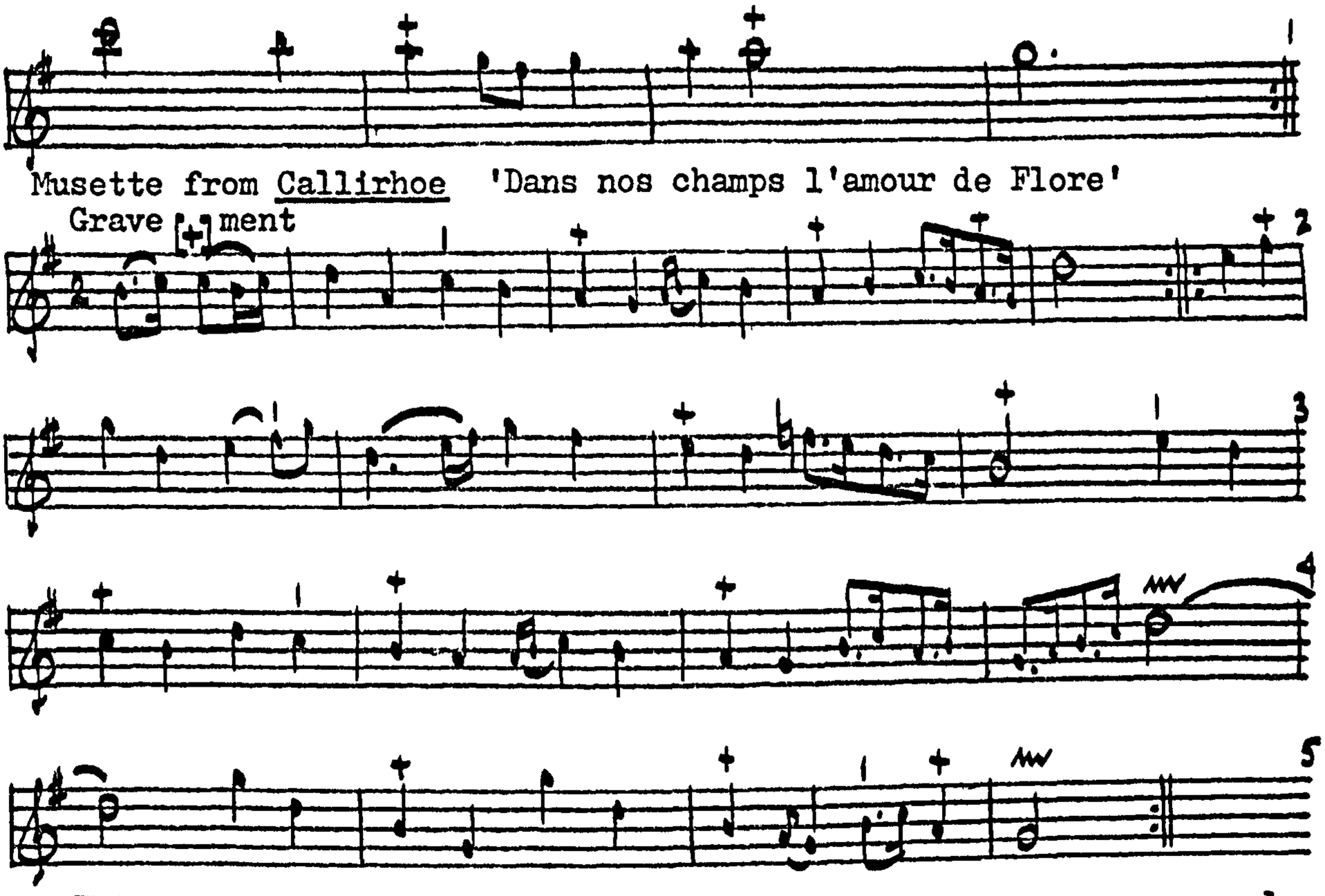

(74) Contredanse: 'La Cristine'




(75) Menuet



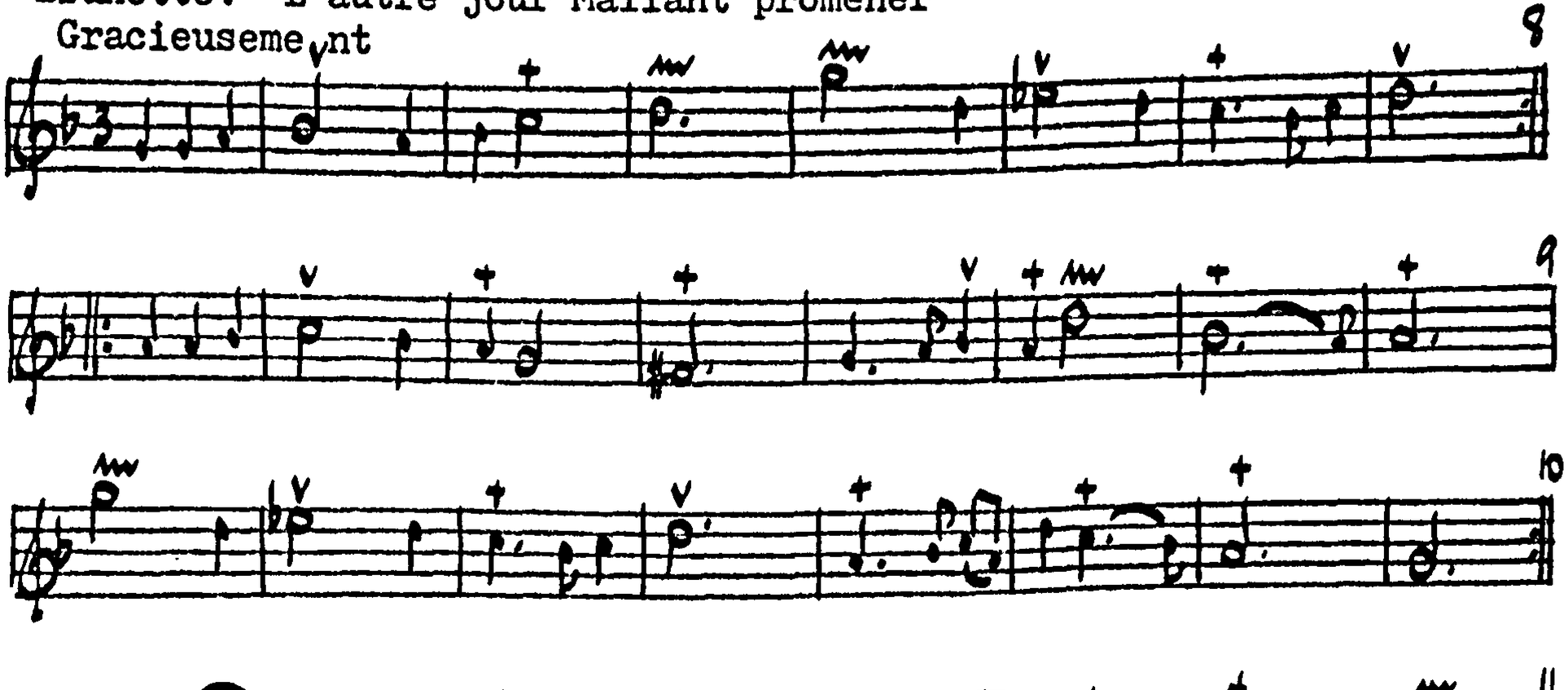
(76) Musette from Callirhoe 'Dans nos champs l'amour de Flore'



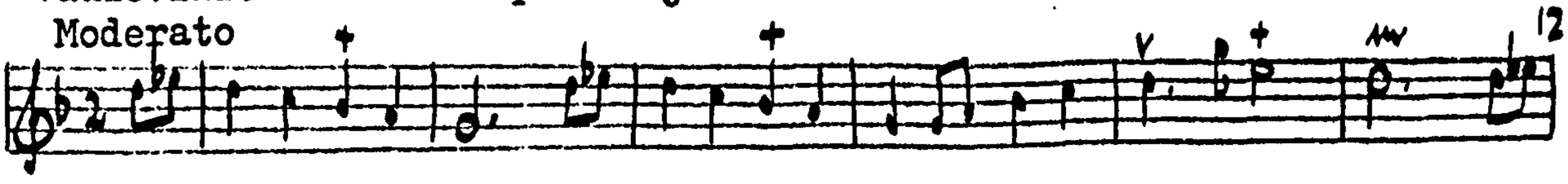

This same Air is given below in C major, and serves as an example of transposition between these two keys.

Airs in G minor / for the 9th Lesson

(77) Brunette: 'L'autre jour Mallant promener'




(78) Vaudeville: 'On dit que la jeune Isis'



(79) Air: 'Ce n'est point par effort qu'on aime'
Rondement

(80) Contredanse: 'La Siluie'
Animé

(81) Menuet from Fetes de Thalie

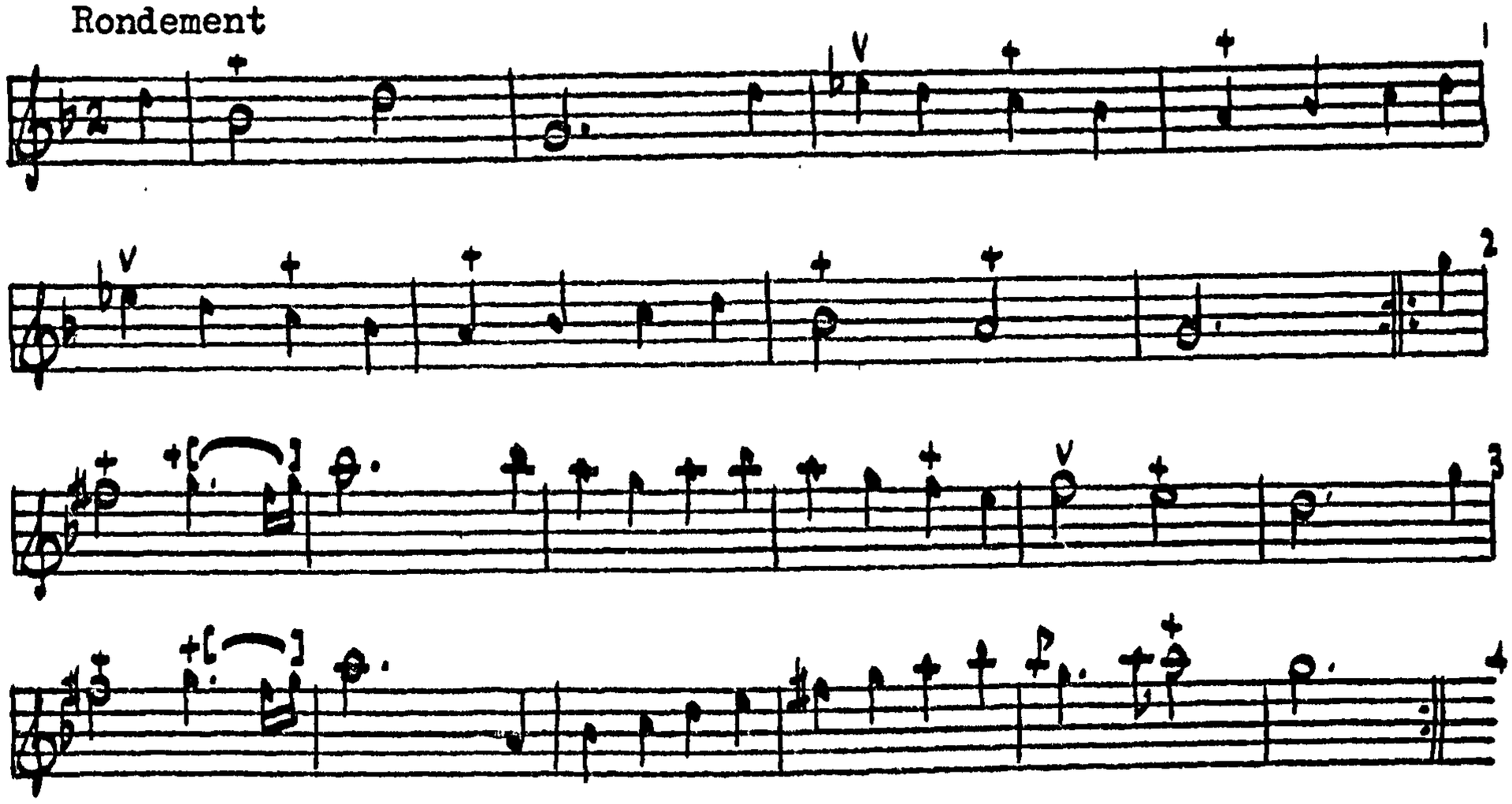
(82) Air des Matelots from Alcione 'Amans malheureux'
Moderato

(83) Air from L'Europe Galante 'Je suis Madelon friquet'
Rondeau gay

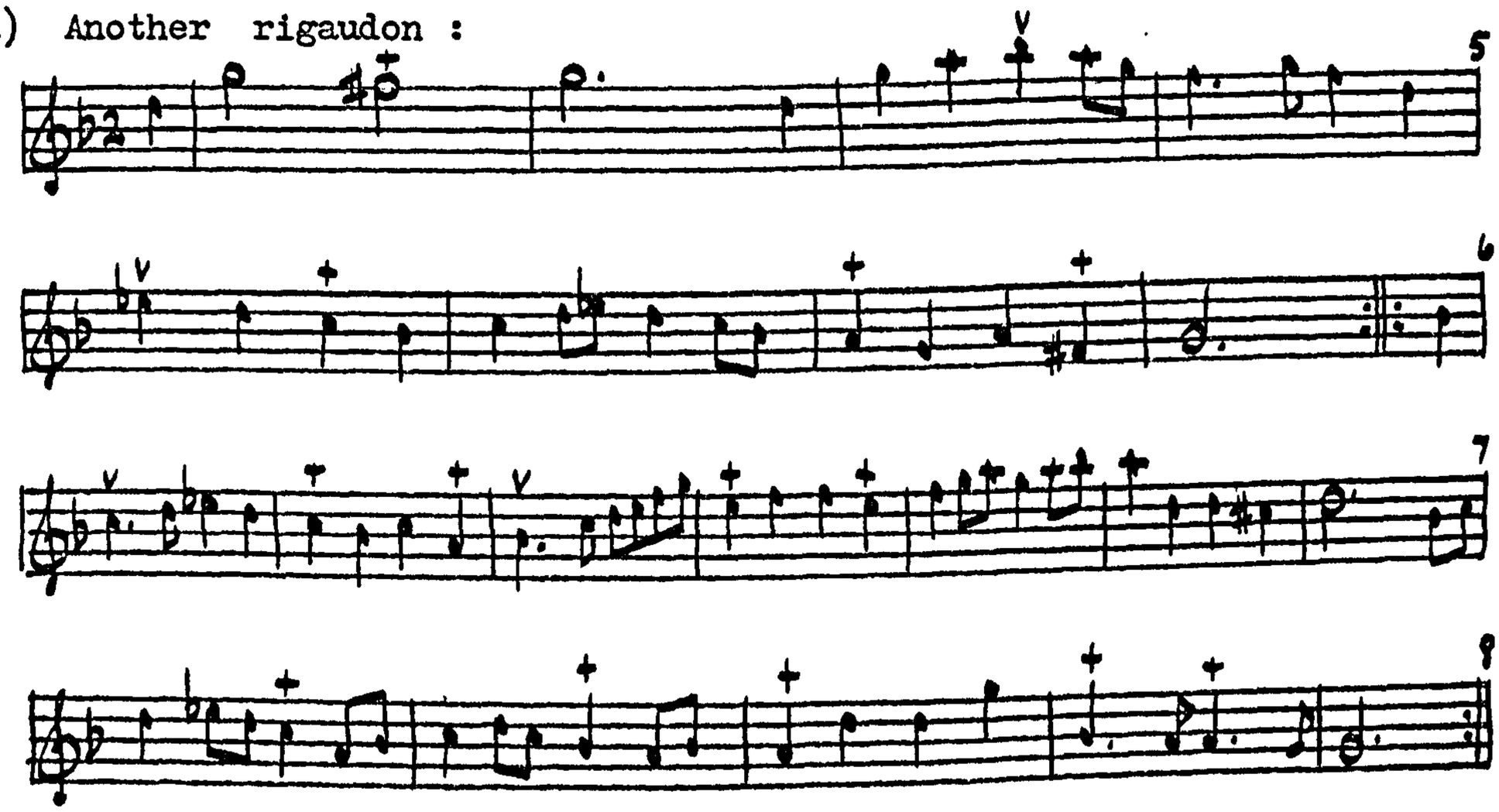
(84) Air from Marthesie 'Jeune Iris veux - tu m ' en croire'
Moderato

(85) Rigaudon: 'Dans nos Vaisseaux'

Rondement

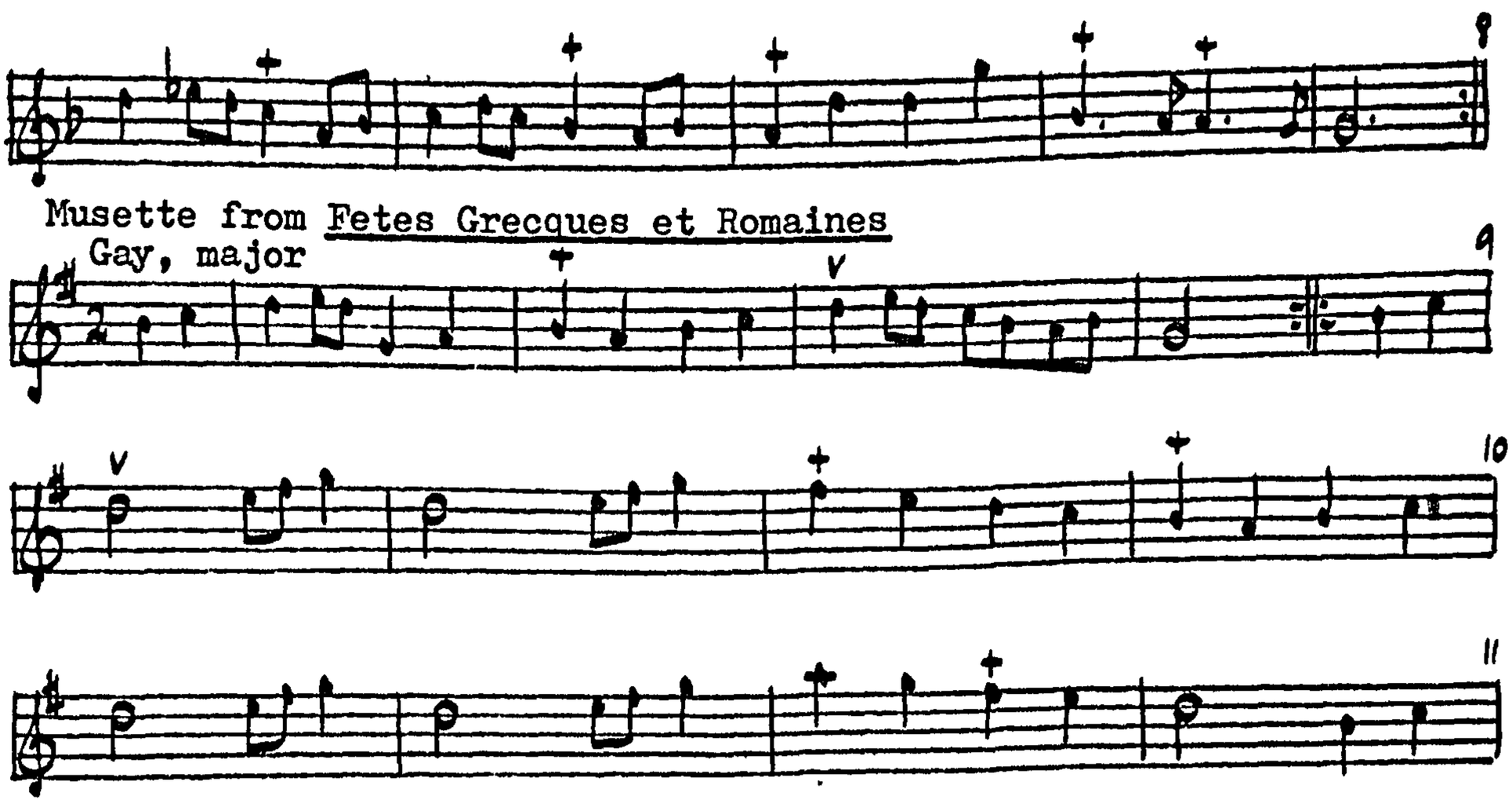


(85a) Another rigaudon :

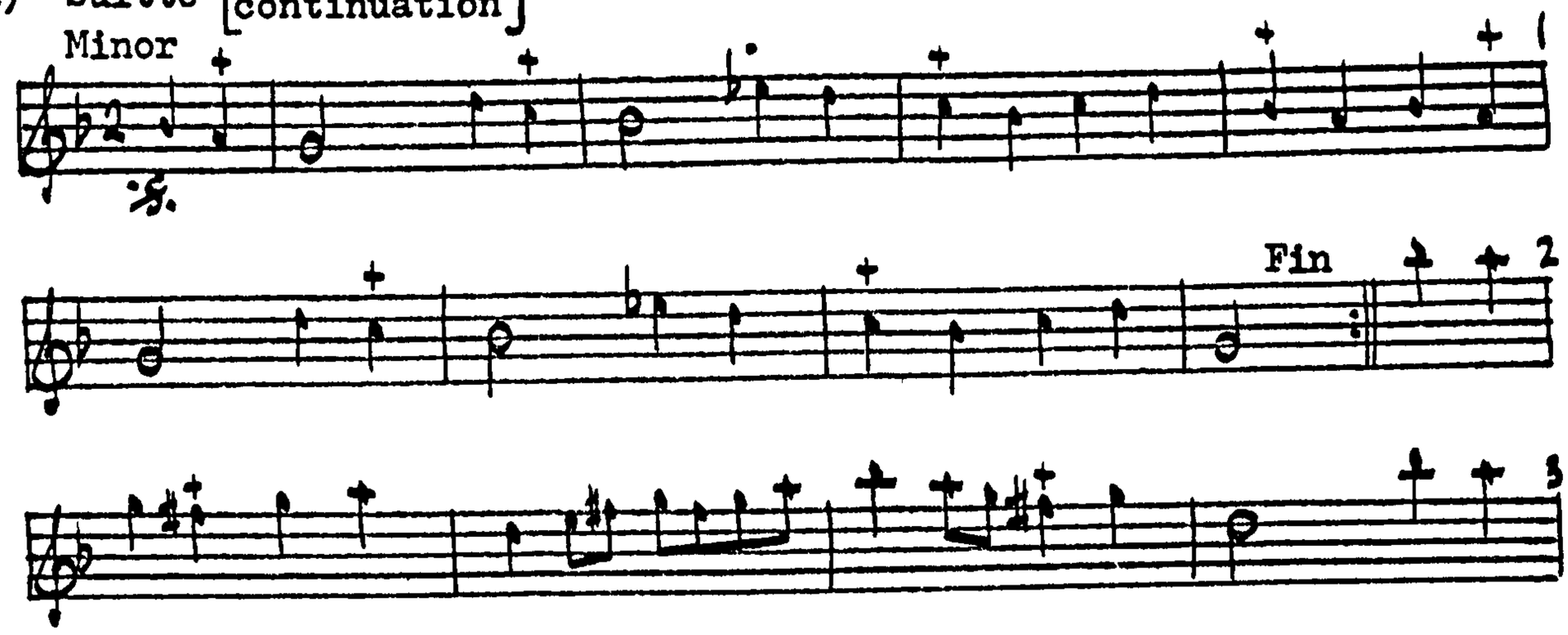


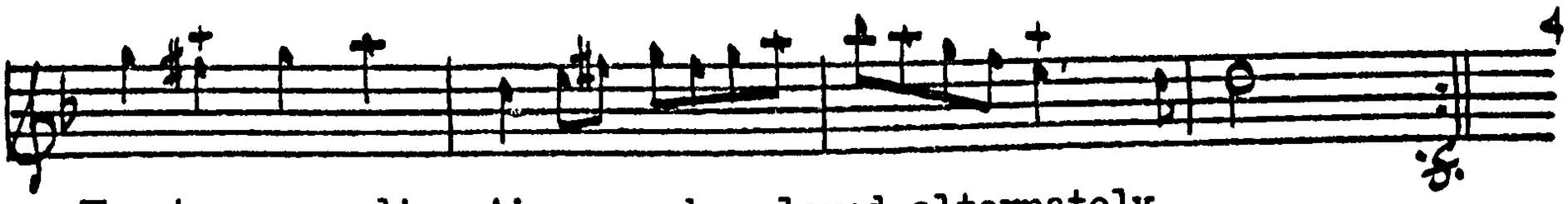
(86) Musette from Fetes Grecques et Romaines

Gay, major



(86a) Suitte [continuation]
Minor

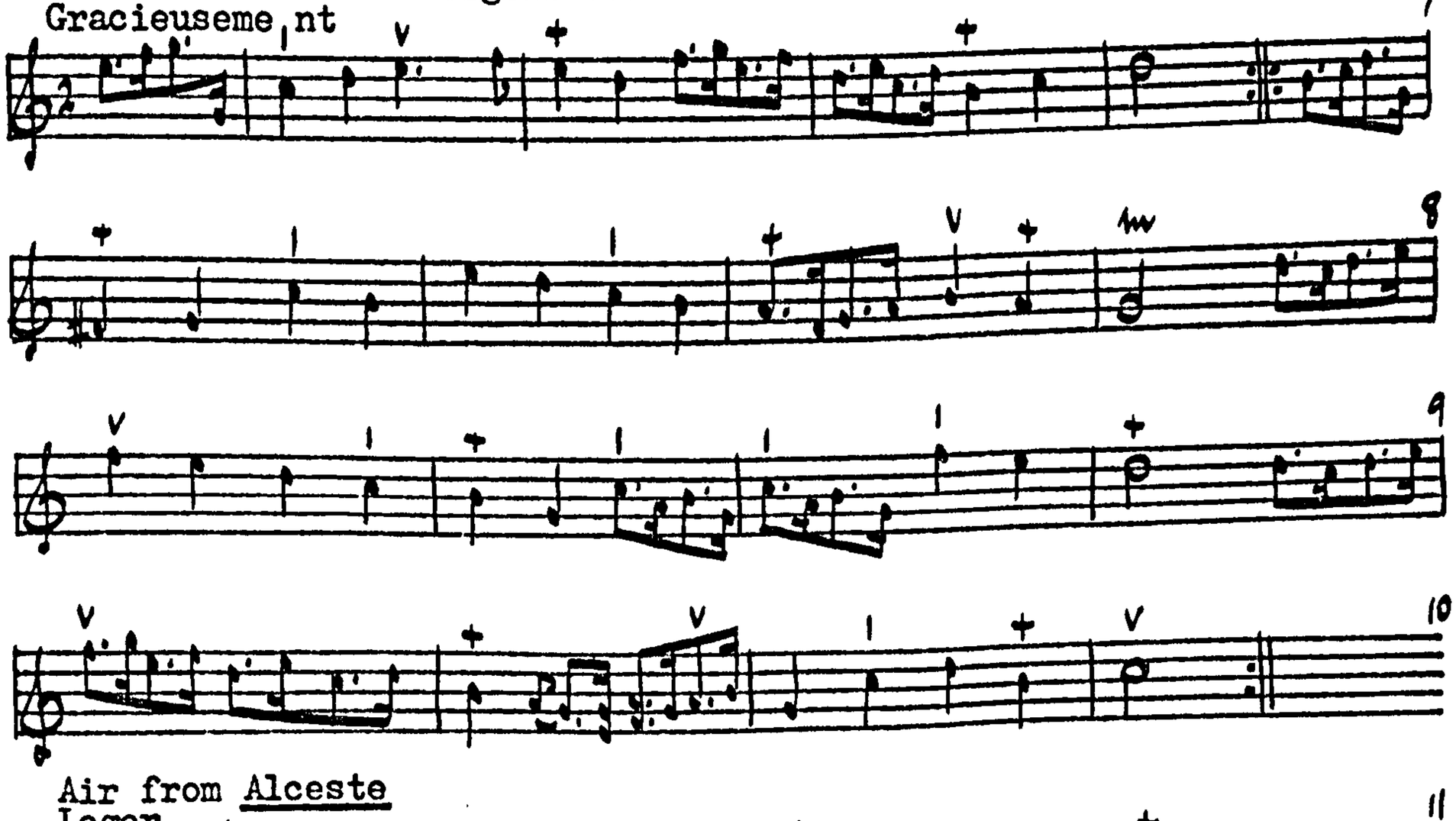


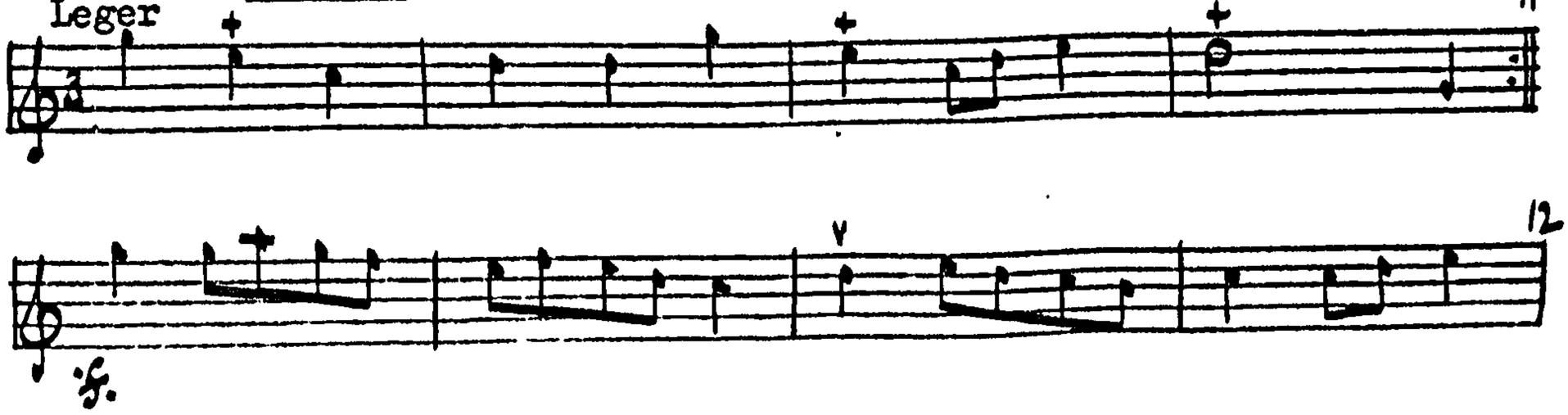
The two preceding Airs may be played alternately.

Airs / for the final supplement / They are in C major

(87) Air de musette: 'Bergers dans nos bois'
Gracieuseme nt



(88) Air from Alceste
Leger



Fin

(89) Musette
Moderato

(89a) Rigaudon suivant

Animé

(90) Air des Suisses

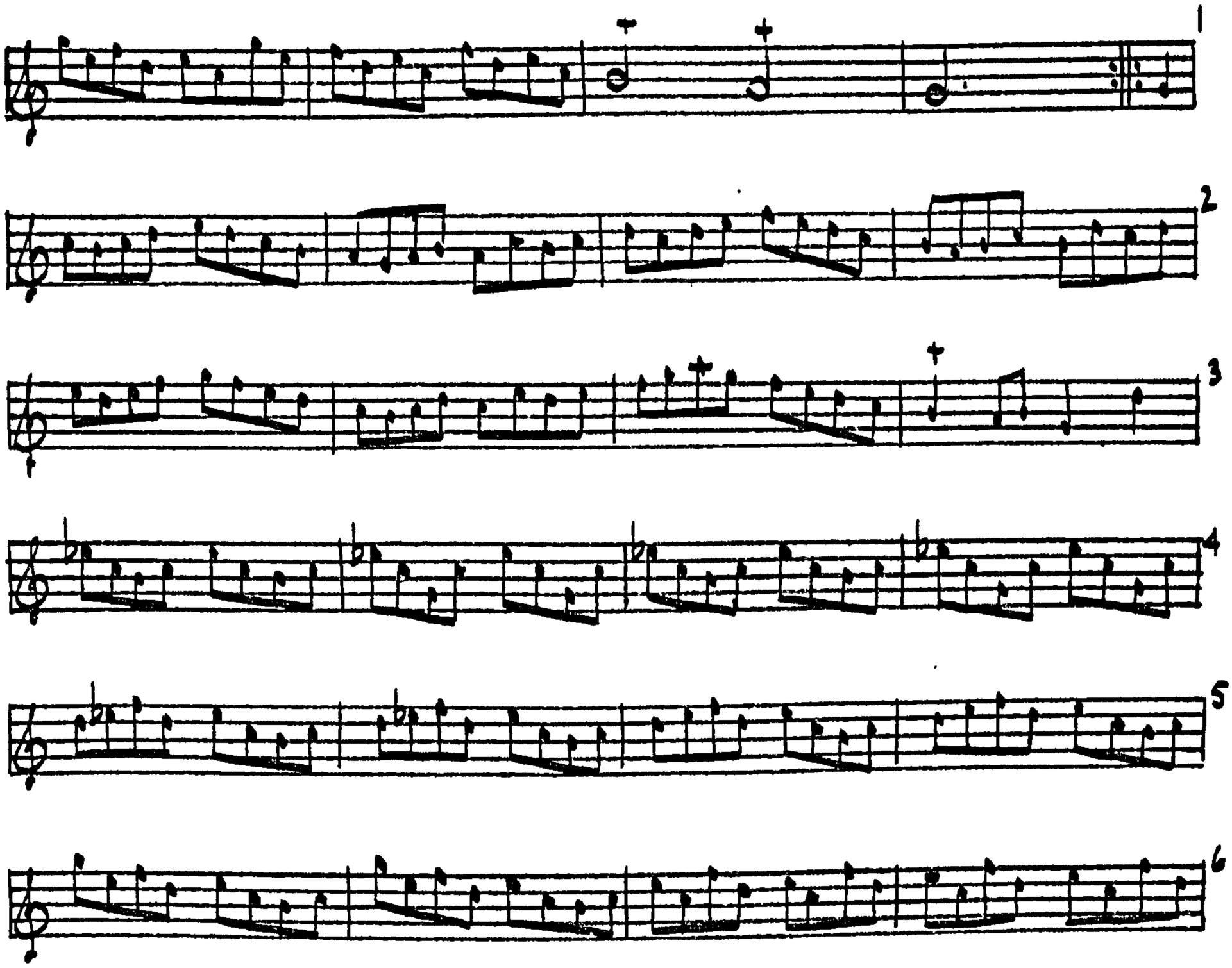
Marqué

(91) Musette from Callirhoe

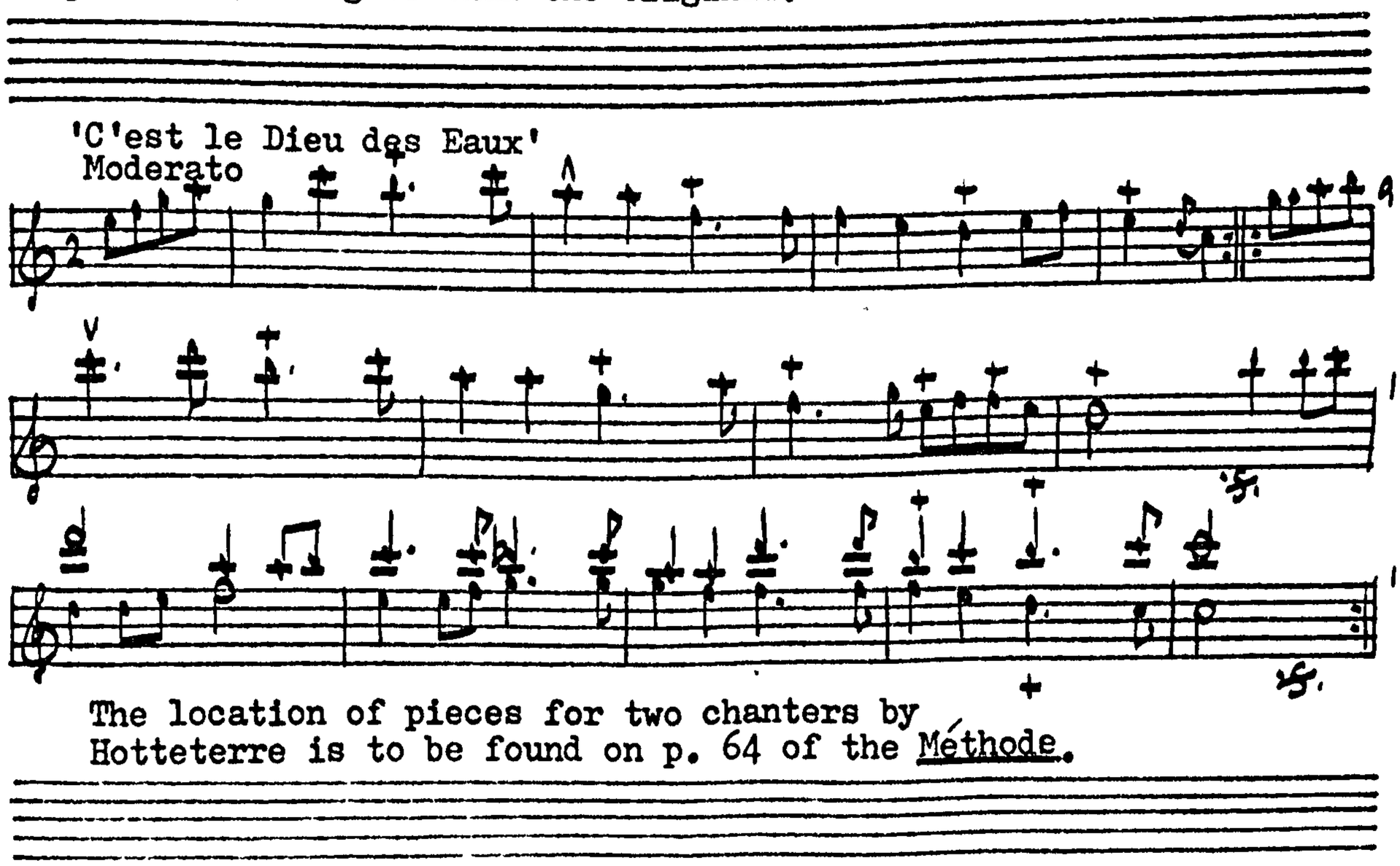
Gravement

(92) Caprice

Animé




(93) Example of an Air for two chanters from the opera Isis. It is transposed a 4th higher than the original.

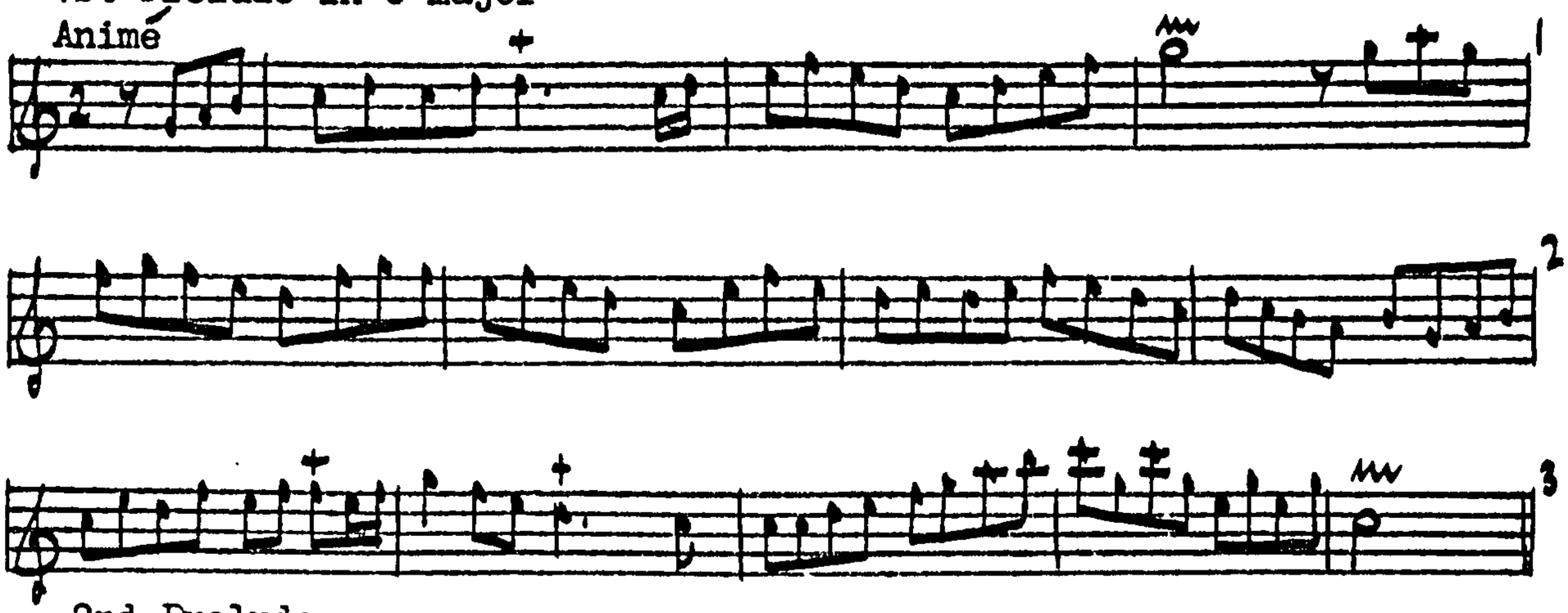



The location of pieces for two chanters by Hotteterre is to be found on p. 64 of the Méthode.

Preludes in keys / which are the most popular on the musette.

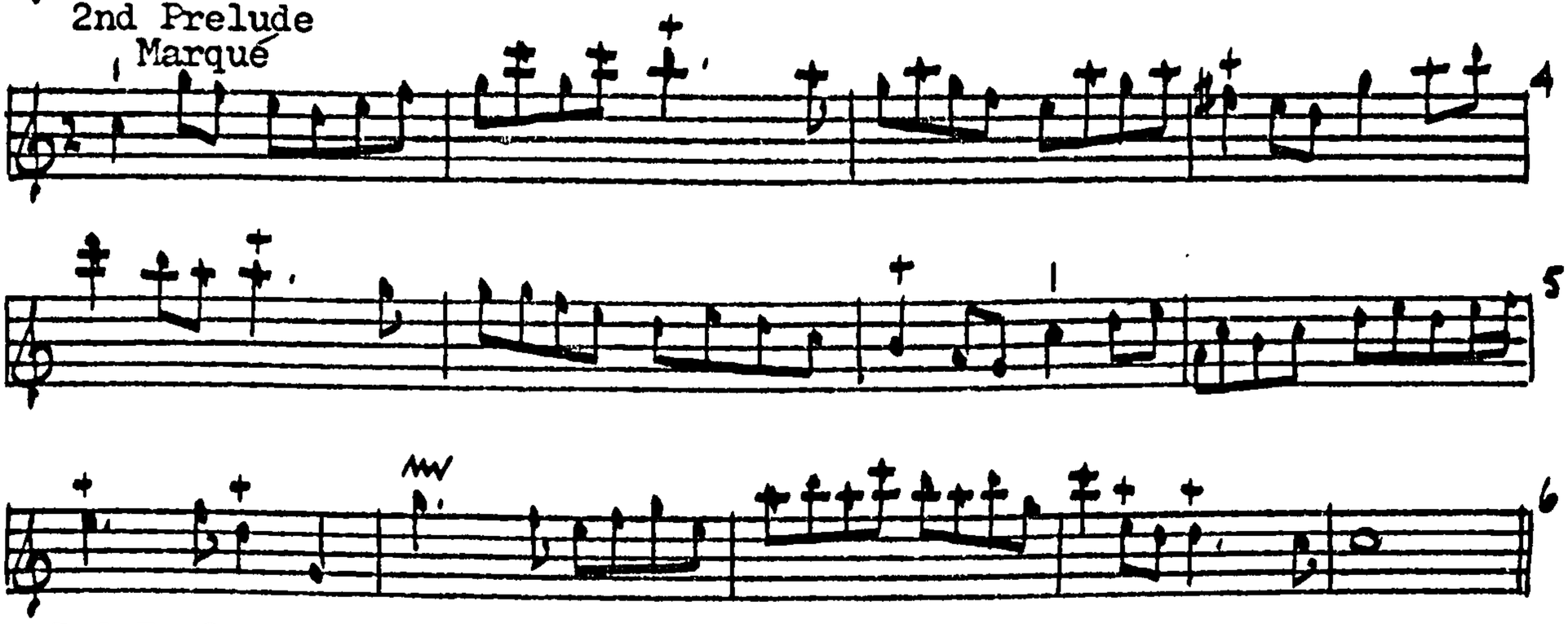
(94) 1st Prelude in C major

Animé



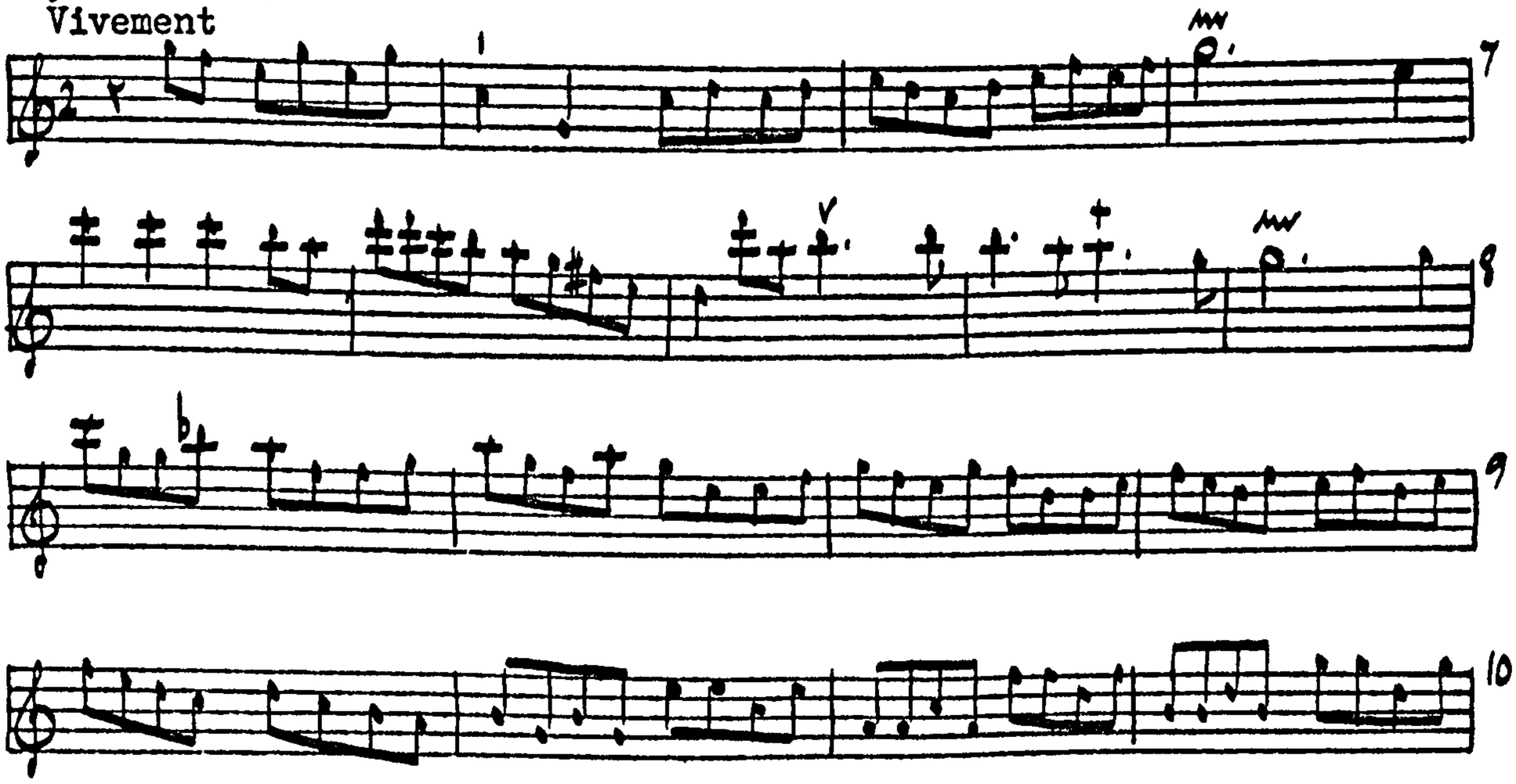
(95) 2nd Prelude

Marqué



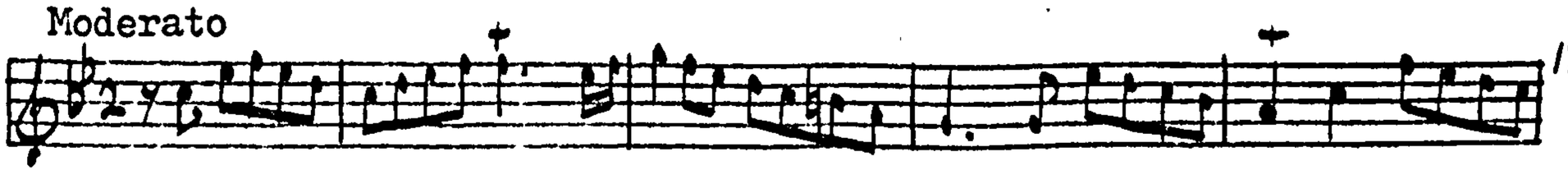
(96) 3rd Prelude

Vivement



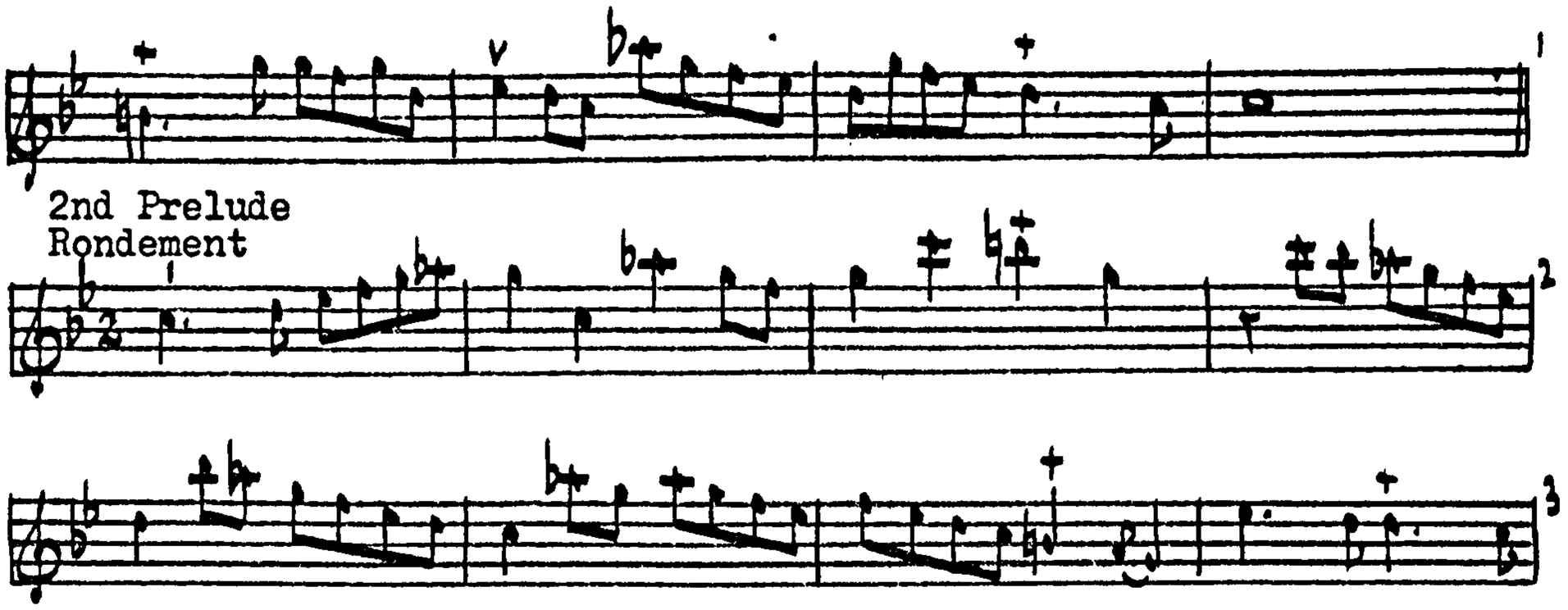
(97) 1st Prelude in C minor

Moderato

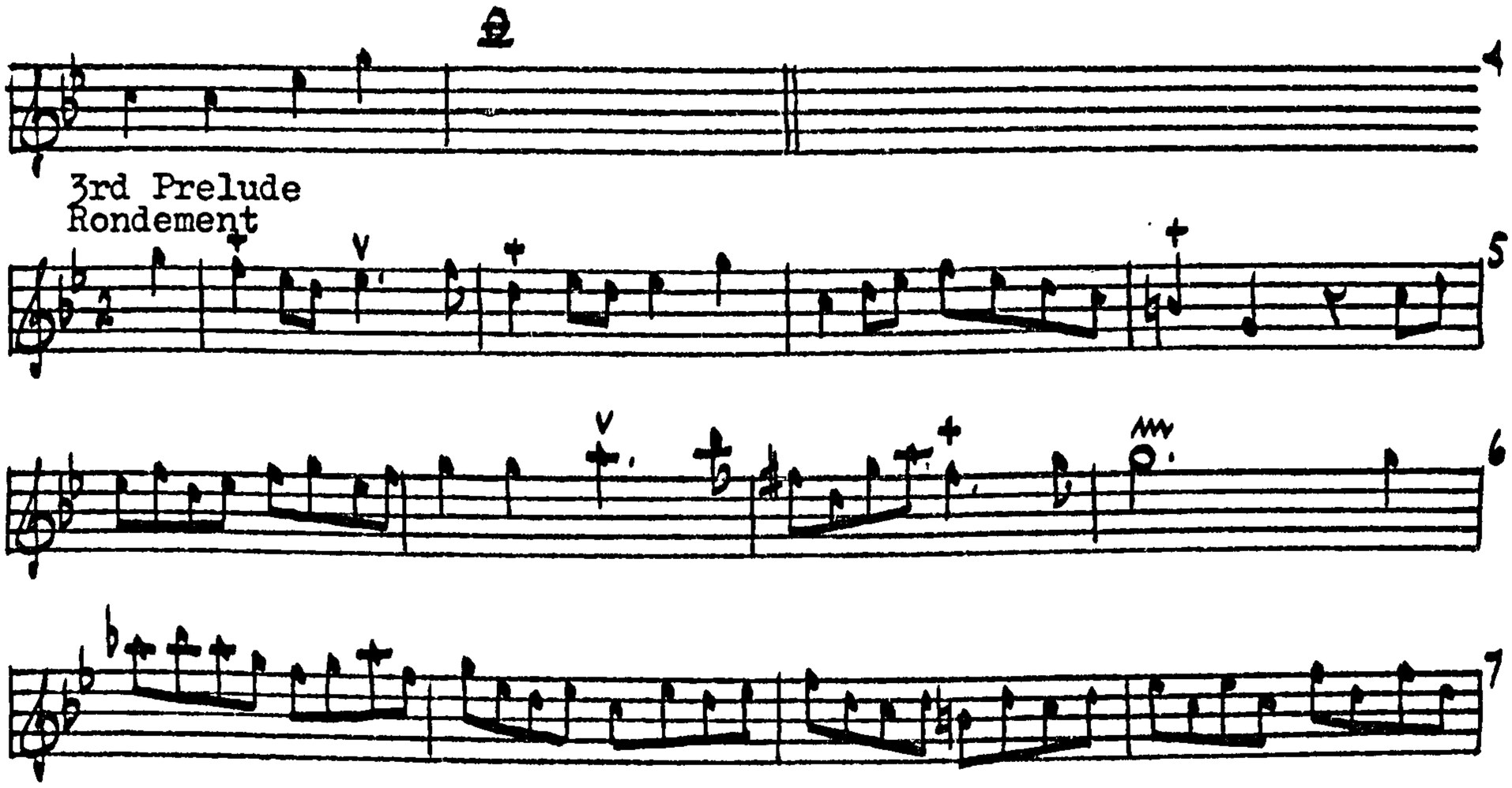


EX BIBL UNIV. EDINBURGEN

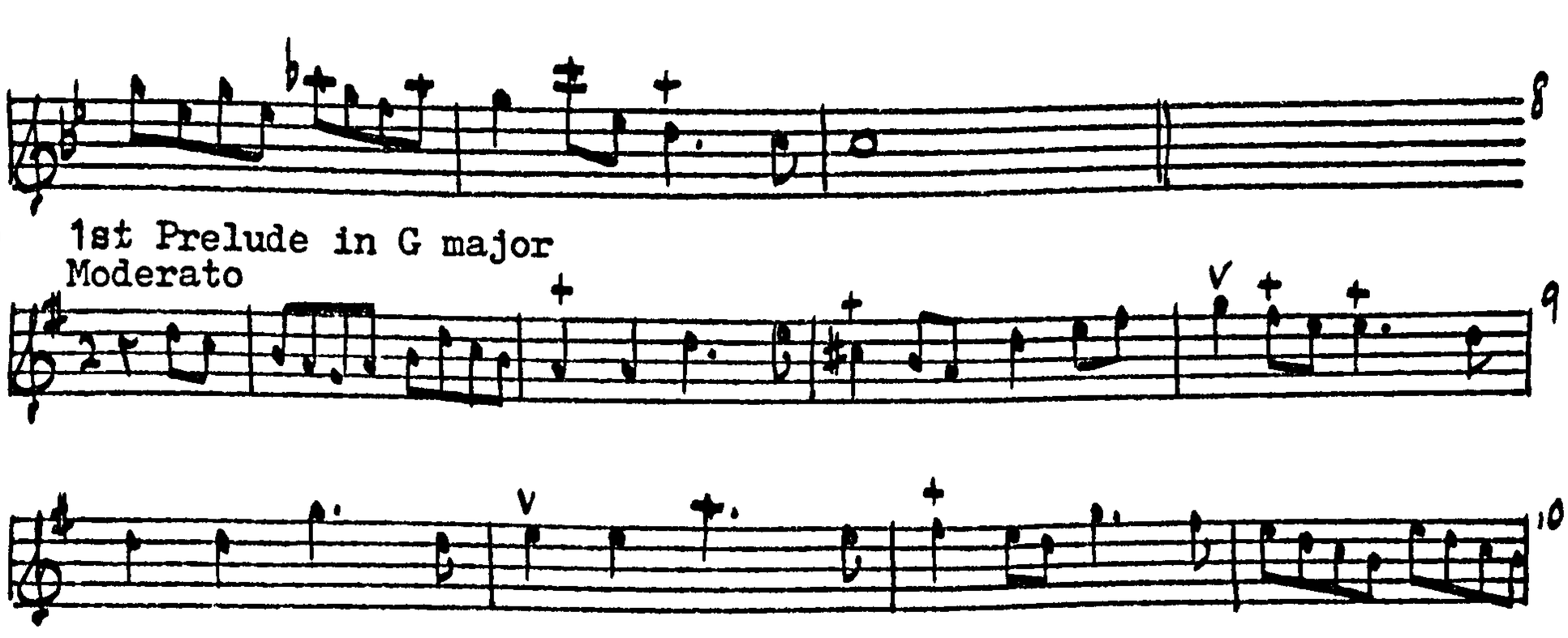
(98) 2nd Prelude
Rondement



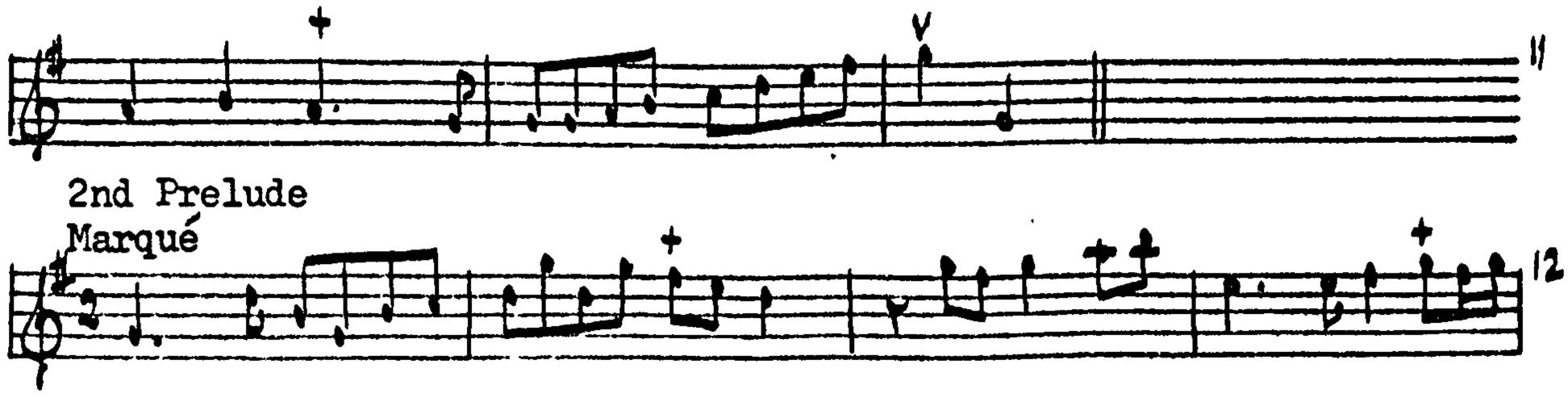
(99) 3rd Prelude
Rondement

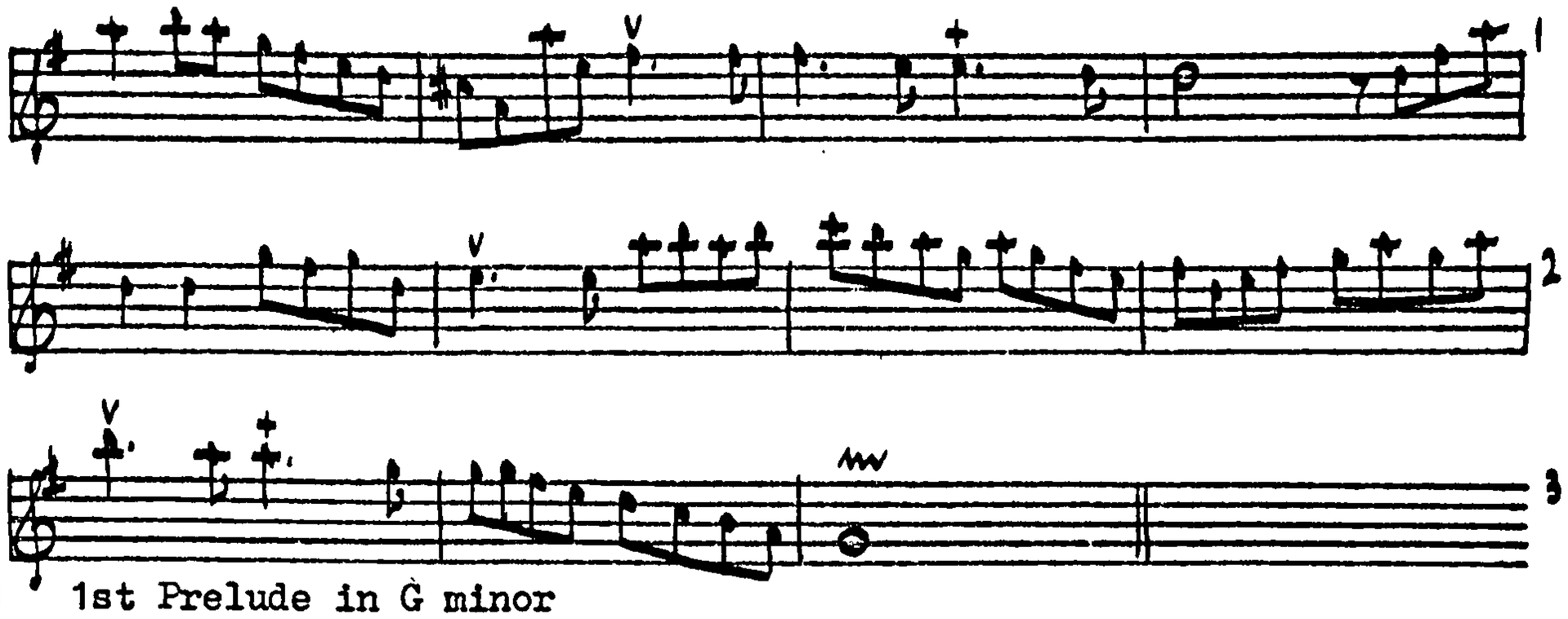


(100) 1st Prelude in G major
Moderato



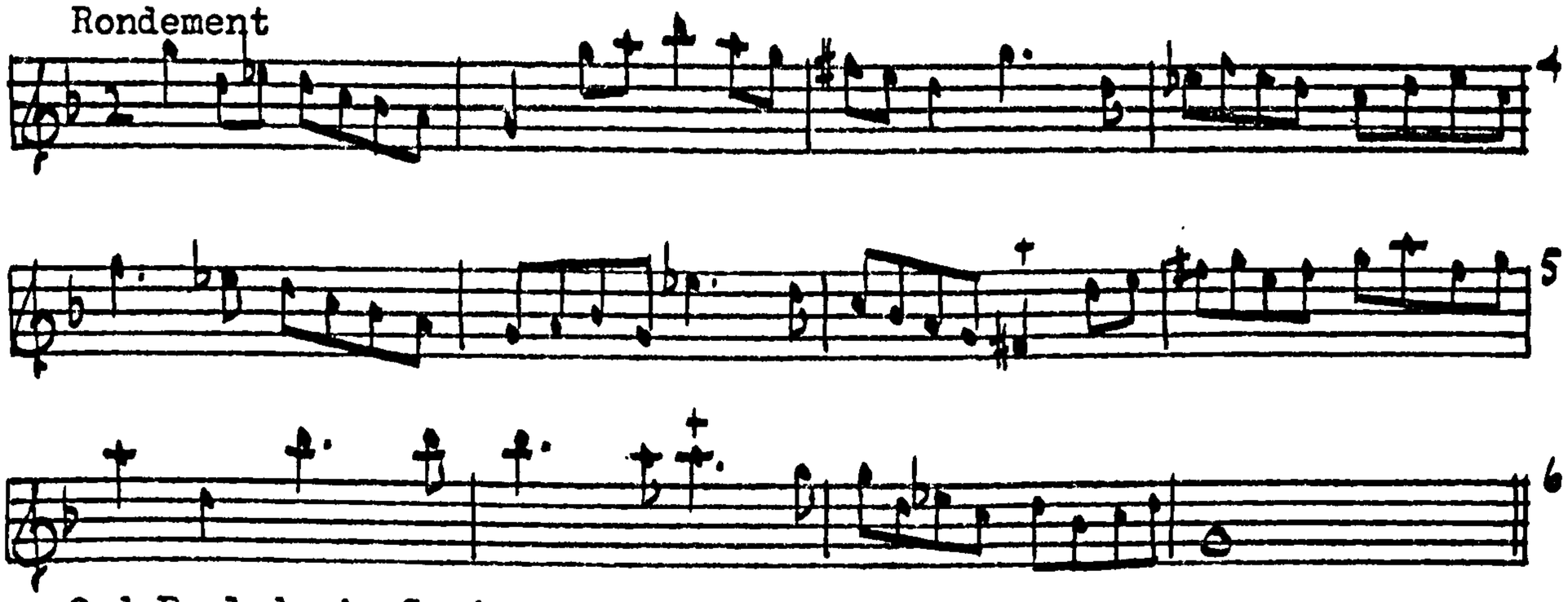
(101) 2nd Prelude
Marqué





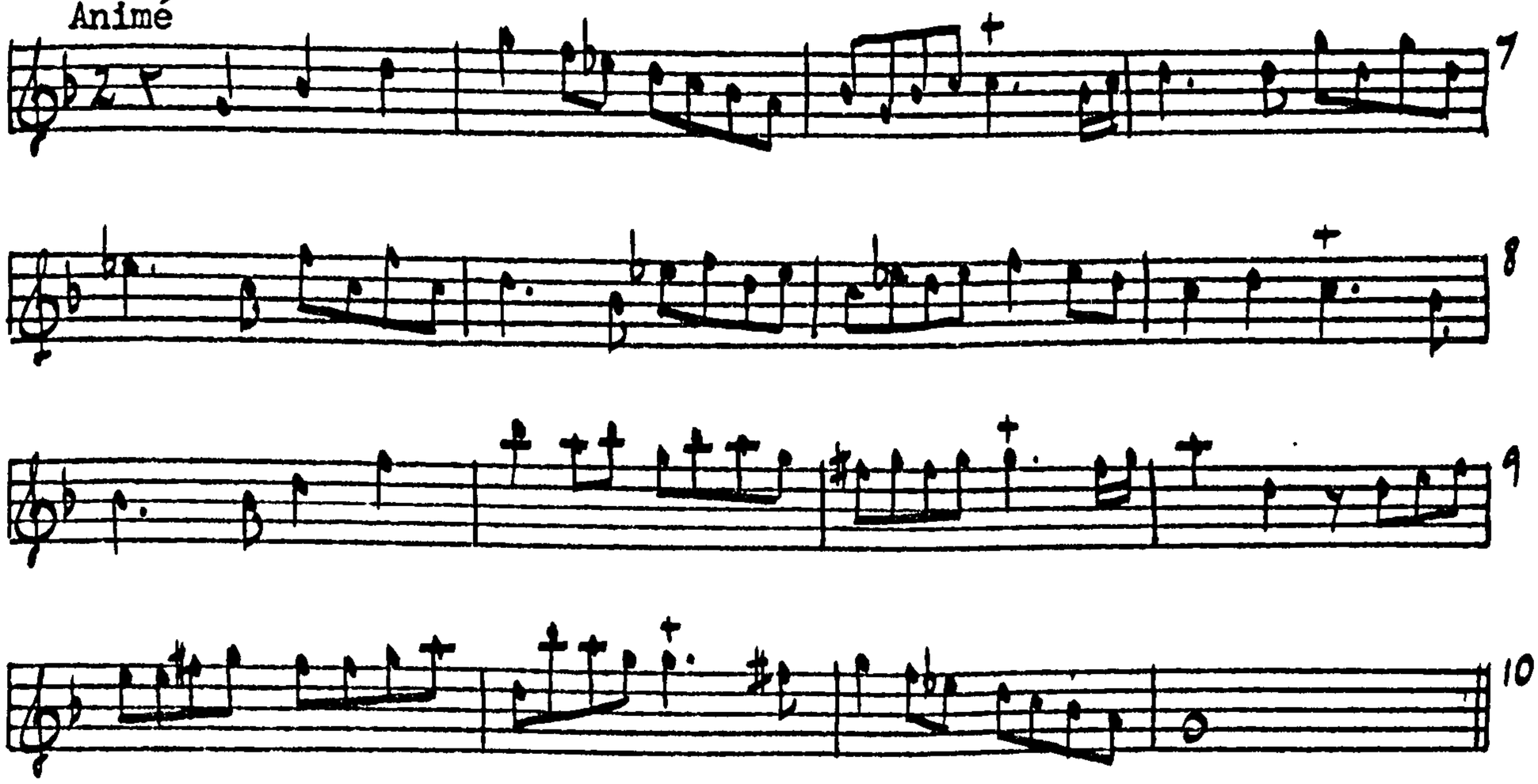
(102) 1st Prelude in G minor

Rondement



(103) 2nd Prelude in G minor

Animé



Hotteterre's model (ii)

Jean-Pierre Freillon-Poncein, La Véritable Manière (Paris, 1700)

Preludes for oboe in seven major keys

Preludes for oboe in seven minor keys

Editorial method

(i) Source

These Preludes have been transcribed from a photocopy of the original edition published by Jacques Collombat c.1700 in Paris, a copy of which is now in the Bibliothèque Nationale, Paris. The full title of Poncein's tutor from which the Preludes are taken is given in the Warner Catalogue (35). The text of the tutor incorporated Preludes in major and minor keys for the oboe and the recorder, a feature copied by Jacques Hotteterre (with the addition of Preludes for the transverse flute) in his L'Art de Préluder published 19 years later. The recorder Preludes have recently been transcribed,[1] but the oboe Preludes from Poncein's tutor are here transcribed for the first time.

(ii) Clefs

The music is transcribed at pitch using the G clef on the second line, instead of on the first line as in the original.

(iii) Ornamentation

Notation of the ornaments used is discussed in Chapter 6 of Volume I. The only ornament present in the Preludes was a small cross (+) and it probably indicated any appropriate ornament, although Poncein mentioned it specifically as one of his alternative signs for a trill. In some cases a port de voix may seem a more appropriate ornament.

(iv) Time signatures

Original time signatures are retained. Only three metres

1 Lasocki, D. and Bang, B. Freillon-Poncein and Hotteterre le Romain: Preludes (London, 1968)

were used in the Preludes, viz. C (played in four slow beats), 2 (played in two slow beats), and ¢ (played in two quicker beats).

(v) Dynamics

No dynamic markings were given in the original edition.

(vi) Slurs

All slurs are original.

(vii) Accidentals and key signatures

Accidentals modernised. In the original accidentals were frequently inserted above and below notes as a reminder, even if they were present in the key signature at the beginnings of lines. In the case of minor key signatures with flats one fewer flats than in the equivalent modern key signature were indicated at the beginnings of lines, and the missing flat was added throughout the course of the music. Minor key signatures with sharps were given in their present form. Throughout this edition modern key signatures have been consistently adopted.

(viii) Editorial markings

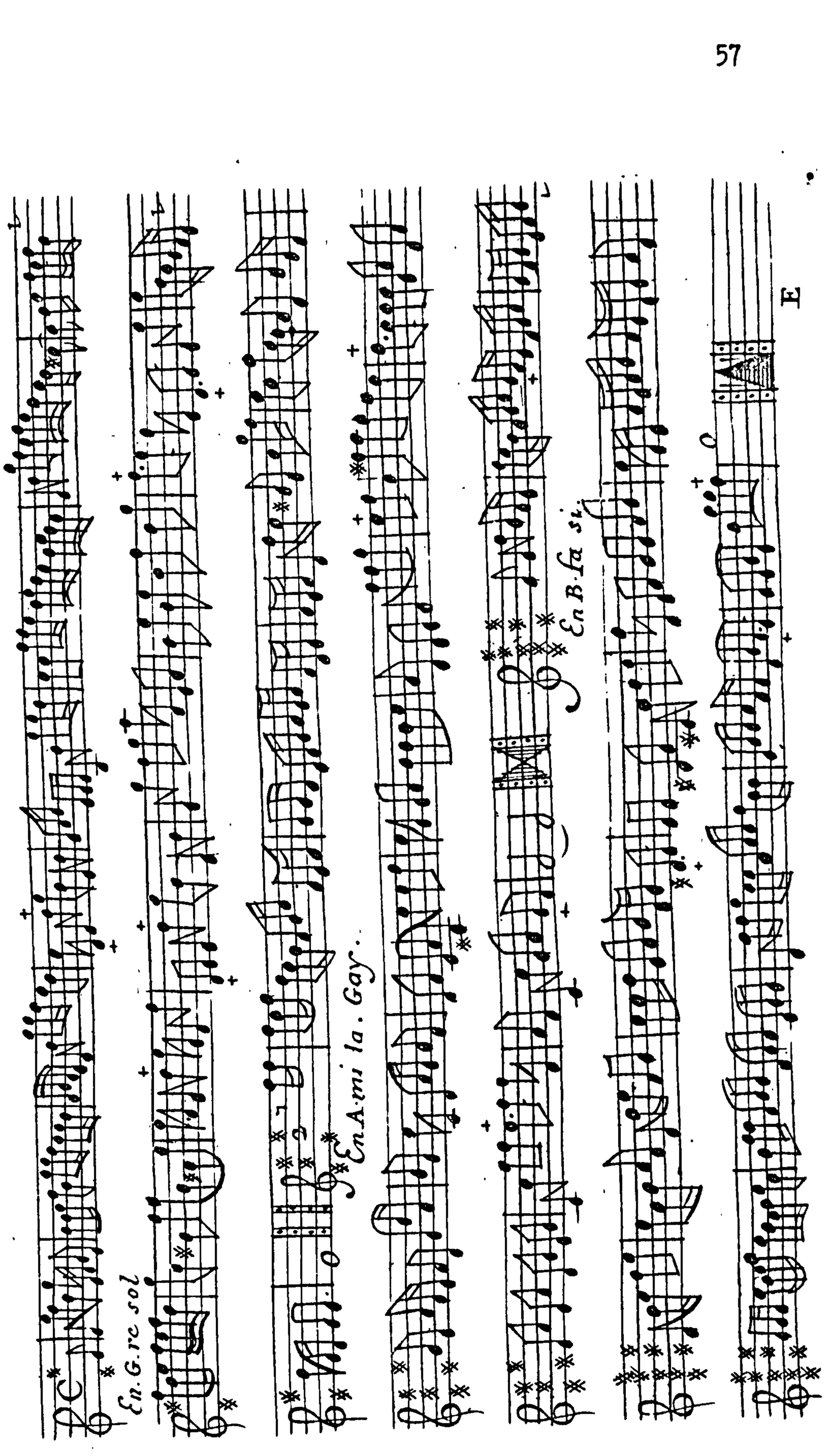
All editorial markings are given within square brackets. Alterations, errors and omissions from the original edition are noted in the Commentary at the end of this Volume.

The music

The practice of playing an improvised solo Prelude before performing a work was one which wind soloists followed in France from the beginning of the 18th century until the middle of the 19th. Almost all extant Preludes were composed for the transverse flute or recorder, and the following fourteen Preludes are unique compositions in the oboe repertoire. The range of the instrumental part is from $D_4$ to $D_6$ and makes use of all the notes given in Freillon-Poncein's fingering chart for the oboe except for $C_4$ and $C_4$ sharp.

The text of Poncein's Introduction to his Preludes runs:

> I thought I ought to define what a Prelude is. It is simply a piece played to establish the key in which one is about to play. It is normally improvised by the performer on the inspiration of the moment.
>
> There are no special rules of composition for the Prelude, or any stipulation about length. They are composed according to one's varying inclinations - tender, brusque, short, or recitative-like. One may modulate freely as long as the modulation is logical and does not offend the ear. It is necessary, however, that each Prelude should start and finish on one of the principal notes of the tonic chord, although it is always better to finish specifically on the tonic note. Since many people do not have the facility to compose such Preludes I thought it useful to append some examples in the seven major and minor tonalities for oboe ... which readers may practise.
>
> My intentions were not to make them singable, but only to make them very difficult to perform because of their large unexpected leaps. There is one example for each key ... through transposition into all sorts of keys they can be made suitable for all other instruments. Those who can play the Preludes well will find playing the pieces which follow very simple, since the latter progress by small intervals of a second, third, etc.




Freillon-Poncein, La Véritable Manière (Paris, 1700) p. 29

In G

## Preludes for Oboe in seven major keys.

1

2

3

4

In A

5

6

7

8

In B

9

10

11

12

In C

1

2

3

4

In D

5

6

7

8

In E

9

10

11

12

In F

1

2

3

4

Preludes for Oboe in seven minor keys.

In G minor

6

7

8

[+]

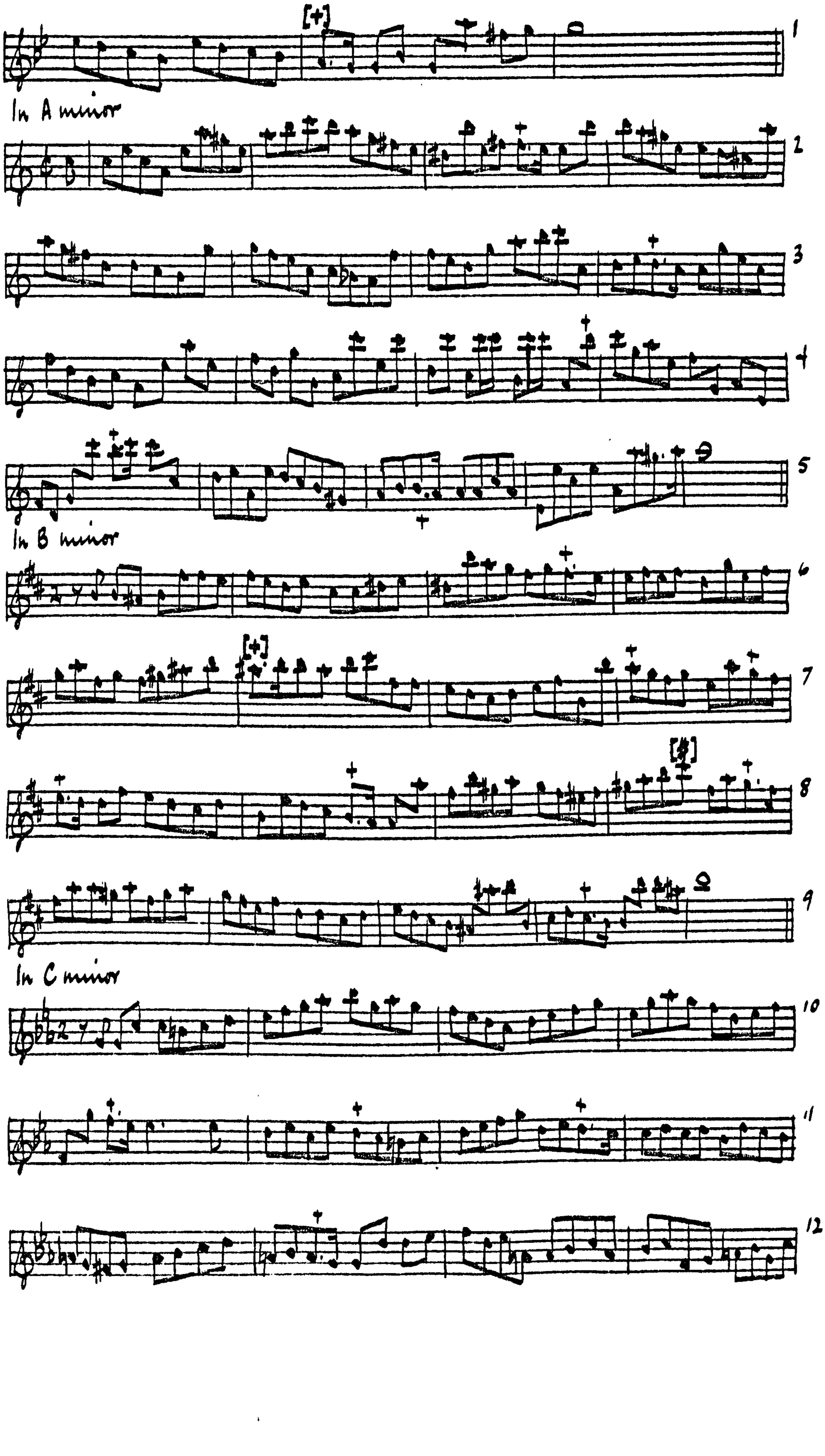
9

Another in G minor.

10

11

12


[+]
1
In A minor
2
3
4
5
In B minor
6
[+]
7
[+]
8
9
10
In C minor
11
12

1

2

3

4

In D minor

5

6

7

8

9

10

In E minor

11

12

1

2

3

In F minor

1

5

6

7

9

9

10

Jacques Hotteterre, L'Art de Préluder (Paris, 1719)

Preludes for the one-keyed transverse flute

Editorial method

(i) Source

The present edition has been prepared from a microfilm copy of the original edition of Hotteterre's tutor now in the Bibliothèque Nationale, Paris. Michel Sanvoisin has recently produced a French edition of L'Art de Préluder published by Zurfluh, Paris in 1966. Errors in this edition are profuse and are noted in passing in the Commentary at the end of this Volume. Sanvoisin retained the original rhythmic notation with its peculiar grouping of notes. Rhythmic grouping is modernised in the present edition.

(ii) Clefs

The music is transcribed at pitch using the G clef on the second line instead of the old French violin clef.

(iii) Ornamentation

The notation of ornaments used is discussed in detail in Chapter 6 in Volume I. The most common sign is the small cross (+) representing a simple trill. Second most common is the port de voix (V) or ascending appoggiatura, which is played short and on the beat. There is one example of the battement (') or mordent in these pieces, and also only one of the coulement (∧) or passing appoggiatura. The latter is played short and before the beat, and is normally used only in descending intervals of a third. It should be specially noted that a battement is almost always used immediately following a port de voix although this is never indicated. A flattement or fingered vibrato on the flat side of a note (for which Hotteterre gave full fingerings in his Principes) should be played on any note longer than a crotchet.

(iv) Time signatures

All the Preludes are in 2 or 3 time, although there is a

wide variety of time signatures used as the following examples show:

| | | | |
|---|---|---|---|
| Preludes in | | | |
| A major | No. 4 | $\frac{2}{4}$ | Gay et croches égales |
| B minor | No. 2 | C | Animé et detaché |
| B minor | No. 4 | $\frac{6}{4}$ | Gay |
| B flat minor | No. 2 | $\frac{3}{2}$ | Gay |
| C major | No. 1 | C | Un peu animé et croches égales |
| C major | No. 3 | C | Gay et croches égales |
| F sharp minor | No. 2 | $\frac{3}{8}$ | Gay |

Quavers should be played unequally if they move by step or small leaps. They are played equally when under large slurs. See Chapter 6 in Volume I for more detailed information about rhythmic inequality and articulation patterns.

(v) Dynamics

No dynamic indications were given in the original.

(vi) Slurs

All slurs are original.

(vii) Barlines

The moderate and slow Preludes were unbarred, having small dashes below the stave instead of barlines. In the present edition barlines are added throughout. On barring Hotteterre commented:

> Although I have barred most of the Preludes, one should not beat time when playing them from memory.[1]

1 Hotteterre, Jacques L'Art de Préluder (Paris, 1719) p. 7

(viii) Editorial markings

All editorial markings are given in square brackets. Some of the Preludes Hotteterre described as suitable also for the oboe and recorder. The oboe was capable of playing all the notes in the Preludes, whereas the recorder cannot go below $F_4$. In such circumstances Hotteterre provided alternative versions for the recorder to play. Those Preludes suitable for the recorder were indicated by Hotteterre with a small drawing of the beak of a recorder in the original edition, and in the present edition such Preludes are prefixed with the letter R.

The music

Similar introductory comments can be made as those which prefaced Freillon-Poncein's Preludes for oboe. Hotteterre, however, made use of a much wider variety of ornamentation than Poncein, and the fact that some of Hotteterre's Preludes are unbarred suggests that a freer, more cadenza-like interpretation had become general in the years between the appearance of these two collections.

Jacques Hotteterre saw the Prelude as two distinct types of composition.

> The first is the composed Prelude which is usually the first piece of a suite or sonata, and which in these forms is certainly a movement. Overtures and ritornelli which precede and introduce thematic material of sung portions used in operas and cantatas are also of this type. The other type of Prelude is the improvisatory Prelude which is certainly the true Prelude. In fact, since the Prelude ought to be invented spontaneously without preparation, and since it includes infinite variety, it seems that the Prelude is not capable of being subjected to rules or formulae. However, having come to the conclusion that these Preludes are not constructed completely at random and that they must be formulated on a basis of very regular modulation, I conceived the idea of writing this work, and I flatter myself that it may be of great use to those who wish instruction and to perfext themselves in this art.[1]

1 Hotteterre, Jacques L'Art de Préluder (Paris, 1719) p. 2

In the first Chapter of L'Art de Préluder Hotteterre demonstrates some elements of the Prelude with some variations in the key of G major. He mentions the possibility of changing from major to minor, and the first music example is an arpeggio (up and down) of the key of G. This acts as the harmonic framework for the following Preludes. He says that in effect one has only to grasp how to elaborate such patterns melodically to be able to produce Preludes. Five examples of such elaboration follow in 2, 2, 3, 2, and 2 times respectively. Hotteterre then gives another basic harmonic formula with four variations based on it. Notes which are not part of the basic formula may be introduced through conjunct melodic motion. These simple instructions are all that precede the following Preludes for transverse flute in Hotteterre's L'Art de Préluder.

# CHAPITRE TROISIÉME.

## Preludes sur tous les Tons dans differens mouvemens, et differens caracteres pour la Flûte-Traversiere, la Flûte-a-bec, le Hautbois, &c.

*J'Avertis que les croches seront pointées c'est a dire inegales dans tous ces Preludes, a moins que l'on ne trouve un avertissement du contraire: je mettray cette marque ♘ a la tête de ceux qui se pourront joüer sur la Flûte-a-bec, et lorsqu'il y aura quelque changement a faire a son egard je le mettray par renvoy avec ce signe, ✠. ces mêmes Preludes pourront aussy se joüer sur le Hautbois excepté ceux qui regnent beaucoup sur les tons hauts. Au reste quoy que j'aye mesuré la pluspart de ces Preludes, on ne doit pourtant pas s'assujetir a y battre la mesure quand on voudra les joüer de memoire.*

### G. re, sol, 3.ce Majeure.

1.er Prelude. *modulé simplement*

*Moderé.*

2.e Prelude. *Modulé simplement.*

*Gravement.*

3.e Prelude, *avec une cadence a la quinte.*

*Moderé.* *Cadence a la 5.te*

4.e Prelude, *avec une cadence a la 5.te et a la 6.xte*

*Animé.* *Cadence a la 5.te*



Jacques Hotteterre, L'Art de Préluder (Paris, 1719) Chapter 3, p. 6
'Preludes in all keys in different styles and moods for the transverse flute, recorder, oboe etc.' Note the use of small vertical dashes below the staves in the first three examples instead of barlines.

G major

1st Prelude

R

Moderato

2nd Prelude

R

Gravement

3rd Prelude

R

Moderato

4th Prelude

1

G minor

1st Prelude

R

Tendrement

3

4

2nd Prelude

R

Gay

5

6

7

3rd Prelude

Affectueusement

8

9

10

4th Prelude

Gay

11

12

1

2

3

A minor

1st Prelude

5

6

2nd Prelude

7

R

Tendrement, sans lenteur

8

9

3rd Prelude

10

Gay

11

12

4th Prelude

Moderato

A major

1st Prelude

Moderato

2nd Prelude

Moderato

3rd Prelude

Moderato

Animé

4th Prelude

Gay, et croches égales

B flat major

1st Prelude

Moderato

2nd Prelude

Gay

3rd Prelude

R

Moderato

B minor

1st Prelude

R

Tendrement

2nd Prelude

R

Animé et détaché

Gracieusement

3rd Prelude

R

Gay

4th Prelude

Gay

B major

1st Prelude

Tendrement

2nd Prelude

Gay

1st Prelude

B flat minor

R

Tendrement

2nd Prelude

R

Gay

C major

1st Prelude

R

Un peu animé et croches égales

F

R

2nd Prelude

R

Tendrement

3rd Prelude

R

Gay, et croches égales

F

R

C minor

1st Prelude

R

Lentement

F

R

2nd Prelude

R

Un peu gay et croches égales

3rd Prelude

R

Moderato

1

V

2

V

3

D minor

1st Prelude

5

Tendrement

6

7

8

2nd Prelude

9

Animé

croches égales

V

10

Moderato

3rd Prelude

11

Majestueusement

12

F

R

D major

1st Prelude

Gravement, sans lenteur

2nd Prelude

Gay

3rd Prelude

R

Fièrement

F

R

4th Prelude

Gravement

1st Prelude

E minor

R

Moderato

2nd Prelude

Gay, et croches égales

3rd Prelude

Gravement

Badinez

E major

1st Prelude

Tendrement, sans lenteur

2nd Prelude

Gay, et croches égales

F

R

3rd Prelude

Tendrement

1st Prelude

E flat major

Gravement

2nd Prelude

Gay

1

2

3rd Prelude

R

3

Gay

4

5

1st Prelude

F major

7

Rondement

8

2nd Prelude

R

9

Un peu animé

10

11

12

3rd Prelude

R

1

Moderato

2

3

F sharp minor

1st Prelude

R

5

Moderato

6

7

2nd Prelude

R

8

Gay

9

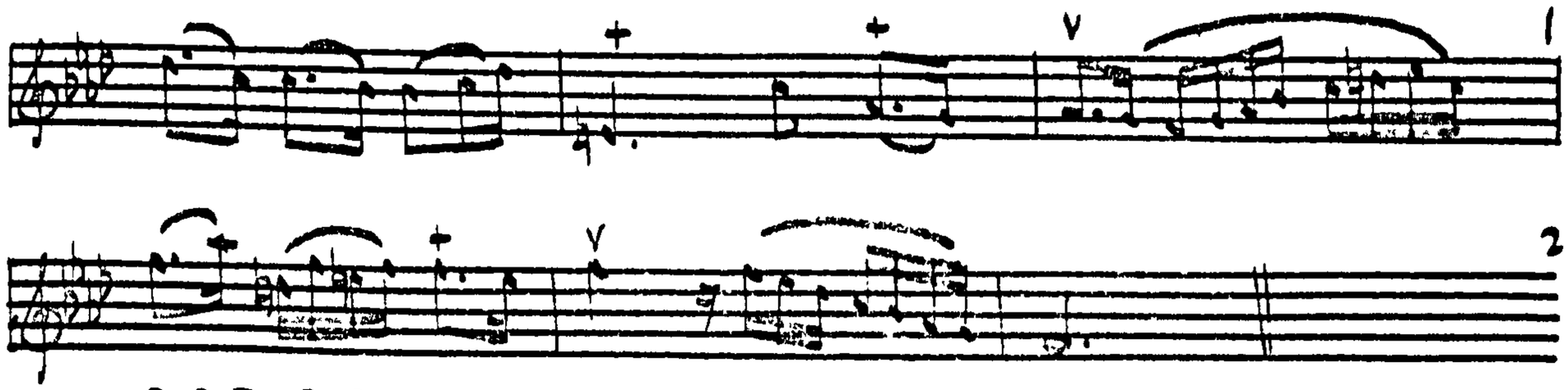
10

F minor

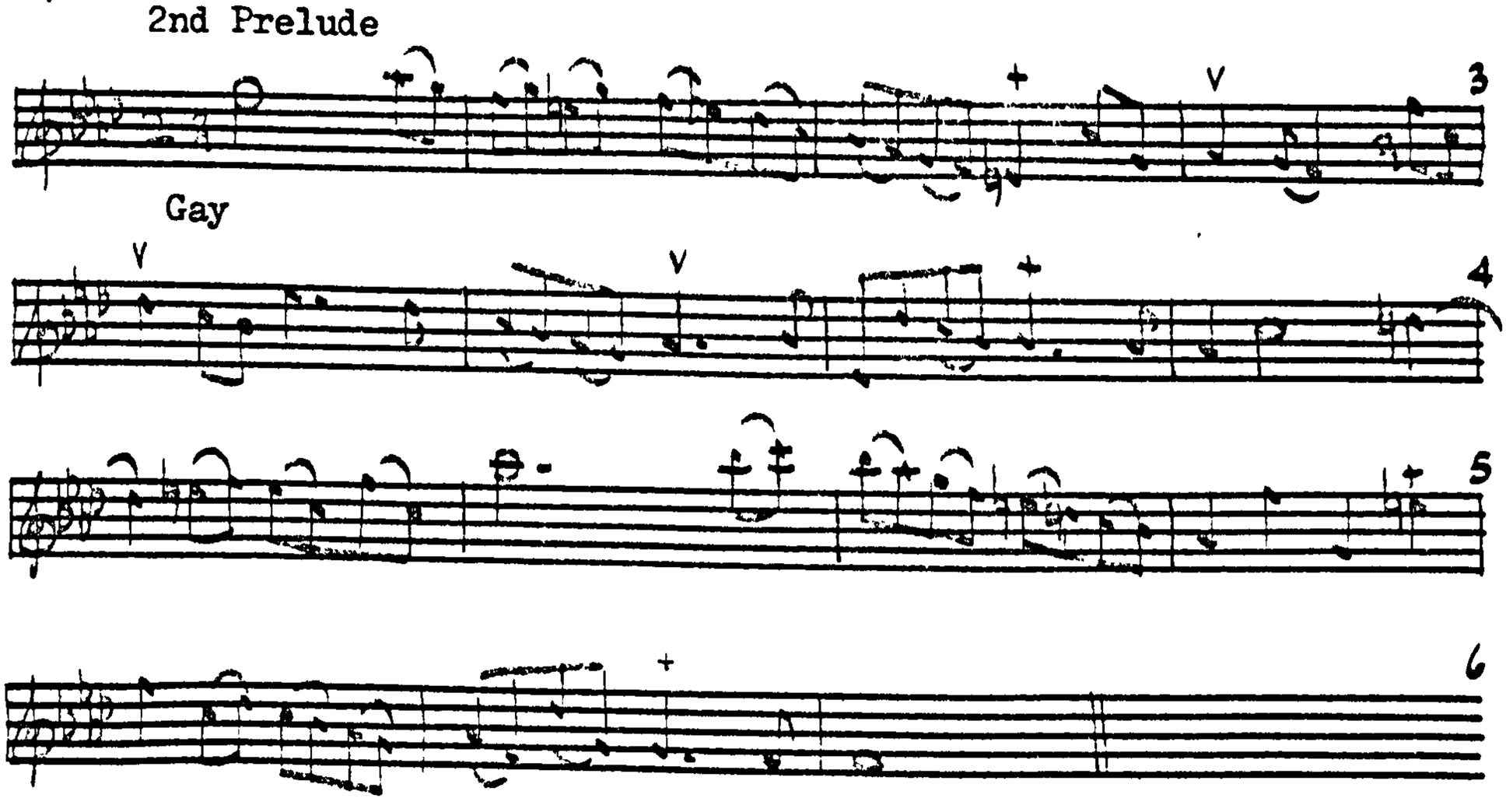
1st Prelude

12

Tendrement




2nd Prelude




End of Preludes for the Transverse Flute.

Jean-Pierre Freillon-Poncein, La Véritable Manière (Paris, 1700)

'L'Embarras de Paris'

'Trio pour la Flûte'

'Bruits de Guèrre'

Editorial method

(i) Source

This transcription of the three pieces from Poncein's tutor was made from aphotocopy of the original edition in the Bibliothèque Nationale, Paris. Poncein's conerted original compositions for woodwinds are here transcribed in a modern edition for the first time.

(ii) Ornamentation

Notation of ornaments used is discussed in Chapter 6 in Volume I. Some accents and coulements in the three compositions were written out, e.g. in the Passacaille for recorder and bass, p. 111.

(iii) Time signatures

Original time signatures are retained. Poncein's liking for triple time in his own compositions is notable; some of the short contrasting episodes in 'Bruits de Guèrre' are the only exceptions to continuous triple time throughout.

(iv) Dynamics

No dynamic markings were indicated, but the note which prefaced the original compositions (translated on p. 90) described the general manner in which the pieces should be interpreted. Poncein's description of the va et vient of 'Paris Traffic' is highly colourful, but his music is not descriptive in the literal sense. The scoring for 'Bruits de Guèrre' suggested by Poncein is noted in the transcription.

(v) Slurs

All slurs are original. See section on inequality and slurs in Chapter 6, Volume I.

(vi) Editorial markings

All editorial markings are given within square brackets. Errors or omissions in the original are corrected and noted in the Commentary.

The music

'L'Embarras de Paris'

A piece for five (or fewer) melodic instruments and bass. The contrasting sections of the simple rondo form piece are scored for two melodic instruments and bass. The rondo theme, which is based fanfare-like on the notes of the tonic triad with passing notes and auxiliary notes, is repeated in canon by all five voices above a tonic pedal. The first voice enters twice with the complete melodic phrase. The trio sections in which the bass moves freely contrast with the harmonically rather static tuttis. The two treble voices in the trios again move in canon until approximately two bars before the final cadences of each section. The parts were printed in score in the original, and the ranges of the voices were:

| Part | Clef | Range |
|---|---|---|
| Treble 1 | G * | $G_4$ to $C_6$ |
| Treble 2 | G | $G_4$ to $C_6$ |
| Treble 3 | G | $E_4$ to $A_5$ |
| Treble 5 | G | $G_4$ to $A_5$ |
| Bass | F | $F_2$ to $D_4$ |

'Trio pour la Flûte'

This piece for two recorders and bass is in simple imitative style, the demands on instrumental technique being minimal. Parts were again printed in score, and the ranges of the voices were:

* G clef on the first line

| Part | Clef | Range |
|---|---|---|
| Treble 1 | G * | $G_4$ to $D_6$ |
| Treble 2 | G | $F_4$ sharp to $B_5$ |
| Bass | F | $G_2$ to $A_3$ |

'Bruits de Guèrre pour toutes Sortes d'Instruments'

Particular sections of this lengthy composite piece were designated to be performed on violins, oboes, or trumpets, and the bass was to be played by string basses, bassoons, trumpets and drums. Harmonic movement in the martial sections is confined to tonic and dominant in order to suit tuned drums, and in places where the bass moves away from tonic and dominant harmonies the bass line is indicated to be played only by string basses and bassoons. 'Bruits de Guèrre' is a piece of contrasts, and the martial episodes are interrupted by music of a more pastoral and reflective character. The Menuet for oboes (marked doux) is the first of two short sections for reeds. The second is a piece for two oboes with bassoon accompaniment. Two unaccompanied trumpets play three episodes. Tutti sections between each of the reed and brass episodes are not written out in the present edition since the repetitions of the opening tutti material are exact. Parts were written in score, and the overall plan of the composition was as laid out on p. 89.

The 'Passacaille' is based on a repeated four-bar phrase in the key of E minor descending from the tonic to the dominant. Succeeding variations become more complex, and at p.108, line 7 the theme appears in the treble for four variations. The second part of the 'Passacaille' represents a change of mood from Tendrement to Gay, and the music of the concluding Menuet is also based on the motive: E, D, C natural, B.

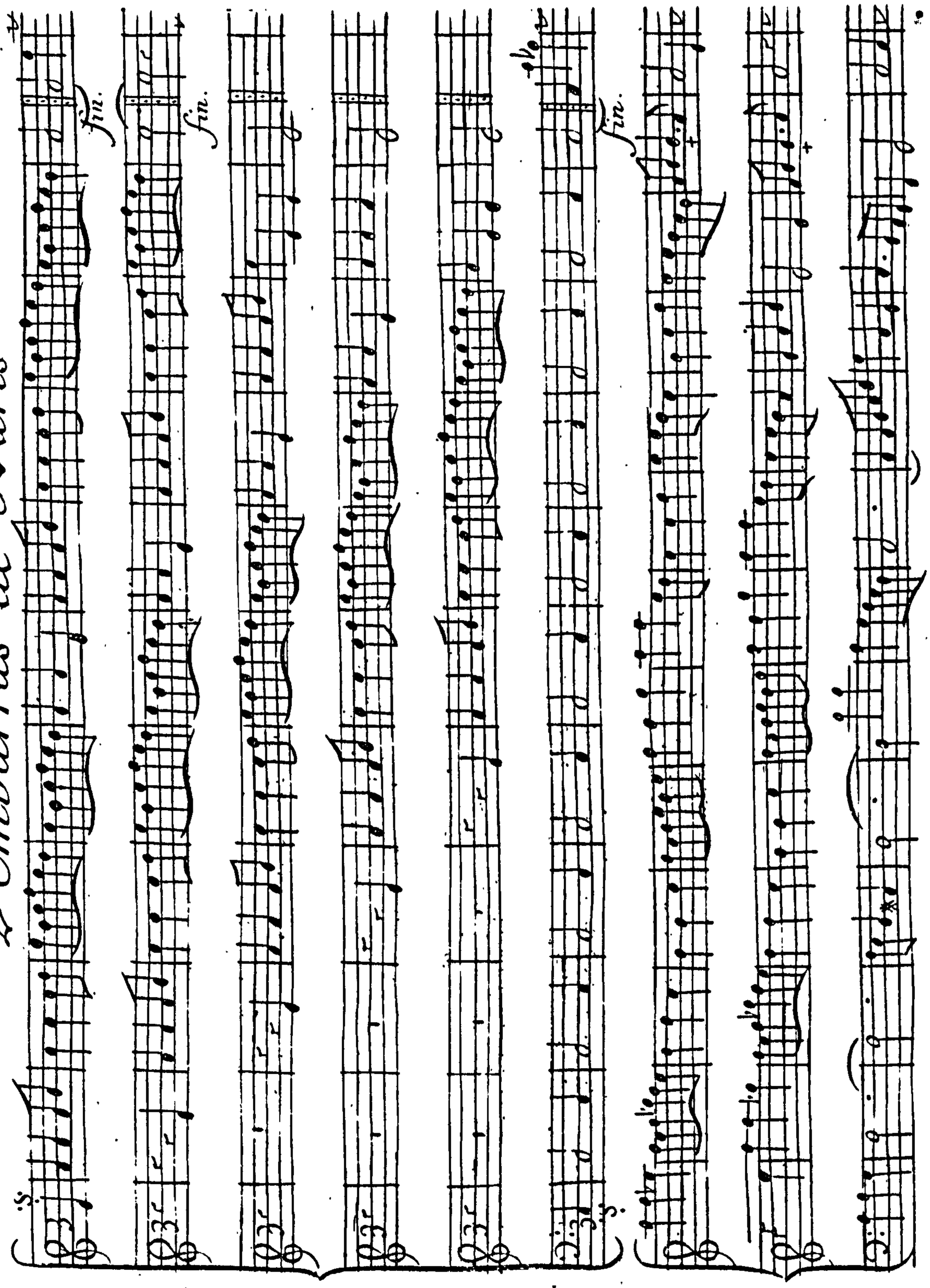
* G clef on the first line

| Section | Time | Type of movement / instrumentation |
|---|---|---|
| A * | 4/8 | Tutti |
| B | 3 | Menuet for oboes and bass |
| A | 4/8 | Tutti |
| C | 2 | Duet for two trumpets (unaccompanied) |
| A | 4/8 | Tutti |
| D | 2 | Duet for two oboes and bassoon |
| A | 4/8 | Tutti |
| E | C | Duet for two trumpets (unaccompanied) |
| A | 4/8 | Tutti |
| F | 2 | Duet for two trumpets (unaccompanied) |
| G | 3 | Menuet for oboes and bassoons |
| H | 3 | Passacaglia in two sections for recorder and bass |

* Letters represent thematic content

The following note prefaces Poncein's three original compositions for wind instruments in his tutor.

> There follows a small collection of various types of pieces which I have composed with so much trouble that I dare to flatter myself that they will not be disapproved of by the discenring public, since one of the most skilled composers of this century has done me the honour of informing me that the pieces are very good. The first is entitled 'Paris Traffic'; The noise and bustle characteristic of the mornings and afternoons, and the comings and goings of individuals are expressed in the sections for six instruments. The sections for three instruments represent the periods of calm during lunch and at night. Although six voices are indicated for joint performance, if there are insufficient players to play all the parts, the top two (or more) voices of each section may be played with the bass.
>
> The '<u>Trio pour la Flute</u>' is a canon which may be played on two instruments when there are not more than two players [two flutes without bass, or one flute with bass?]
>
> '<u>Bruits de Guèrre</u>' is a piece which suggests the uncertainty of military life, that is to say the alarms, excursions and pleasures which follow one another in such close proximity. The opening may be played by all kinds of instruments, but as far as possible thereafter the instrumentation suggested at the beginning of each section should be adhered to. The <u>trompettes marines</u> should play the <u>Duaux du bruit de guèrre</u> and accompany elsewhere.
>
> With reference to the <u>Passacaille</u>, since it is a very tender piece it should be performed accoringly. All ornaments should be performed here exactly as indicated.




Freillon-Poncein, La Véritable Manière (Paris, 1700)
'L'Embarras de Paris'

# 'L'Embarras de Paris.'

S.

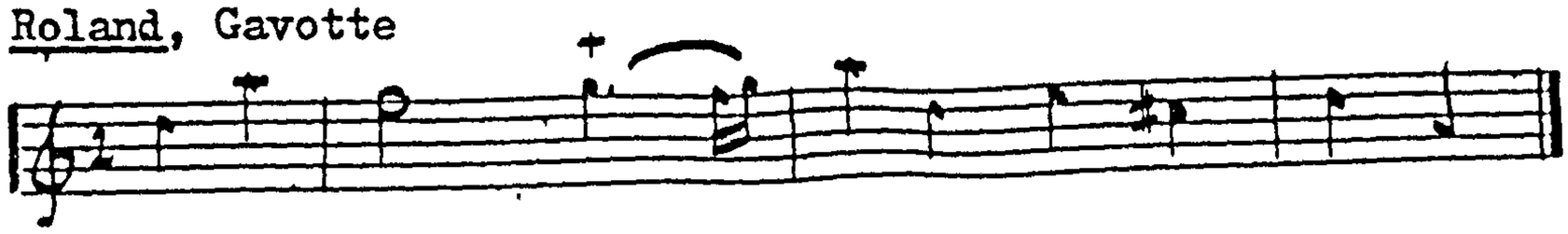
'S.

Fin

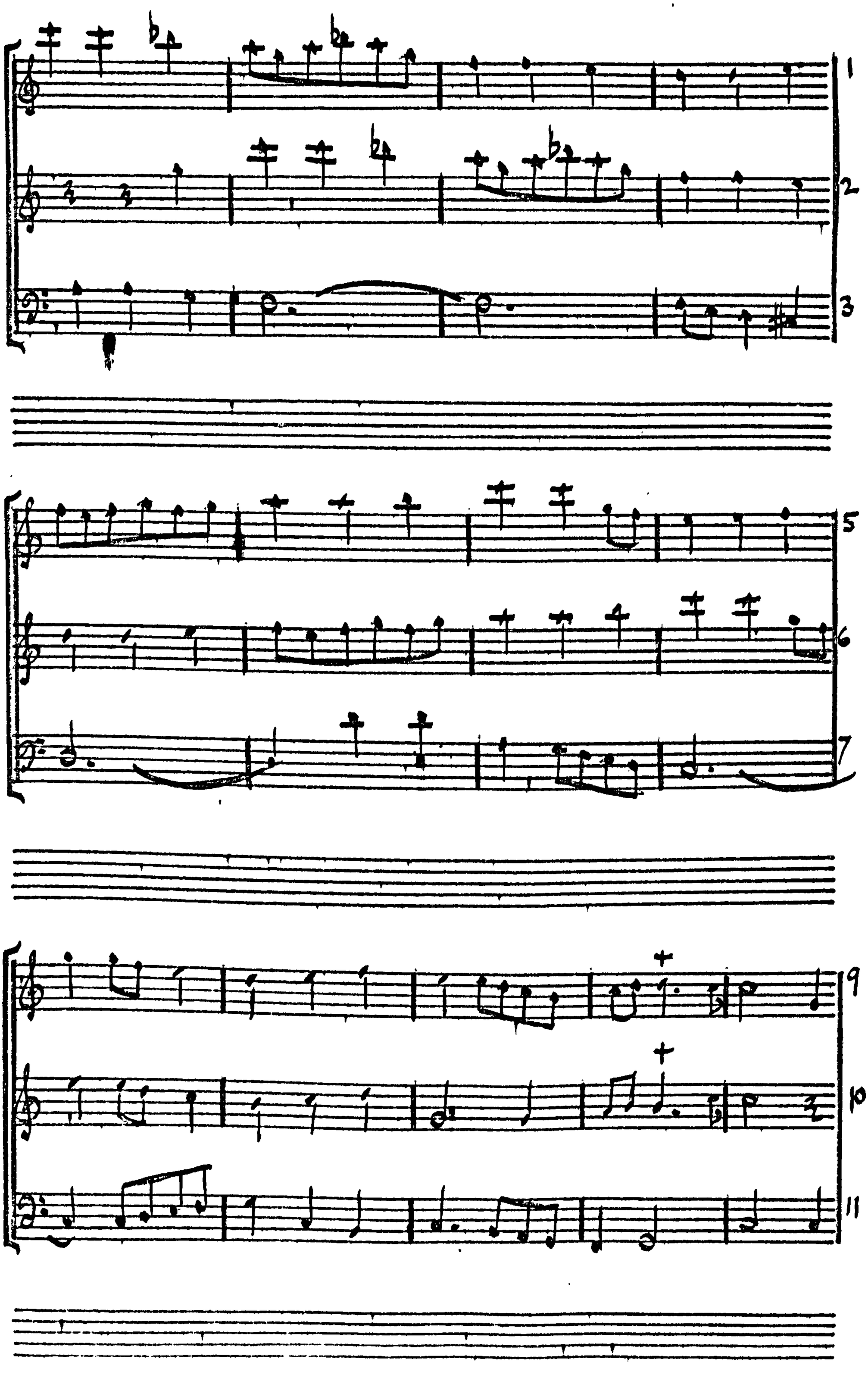
Fin

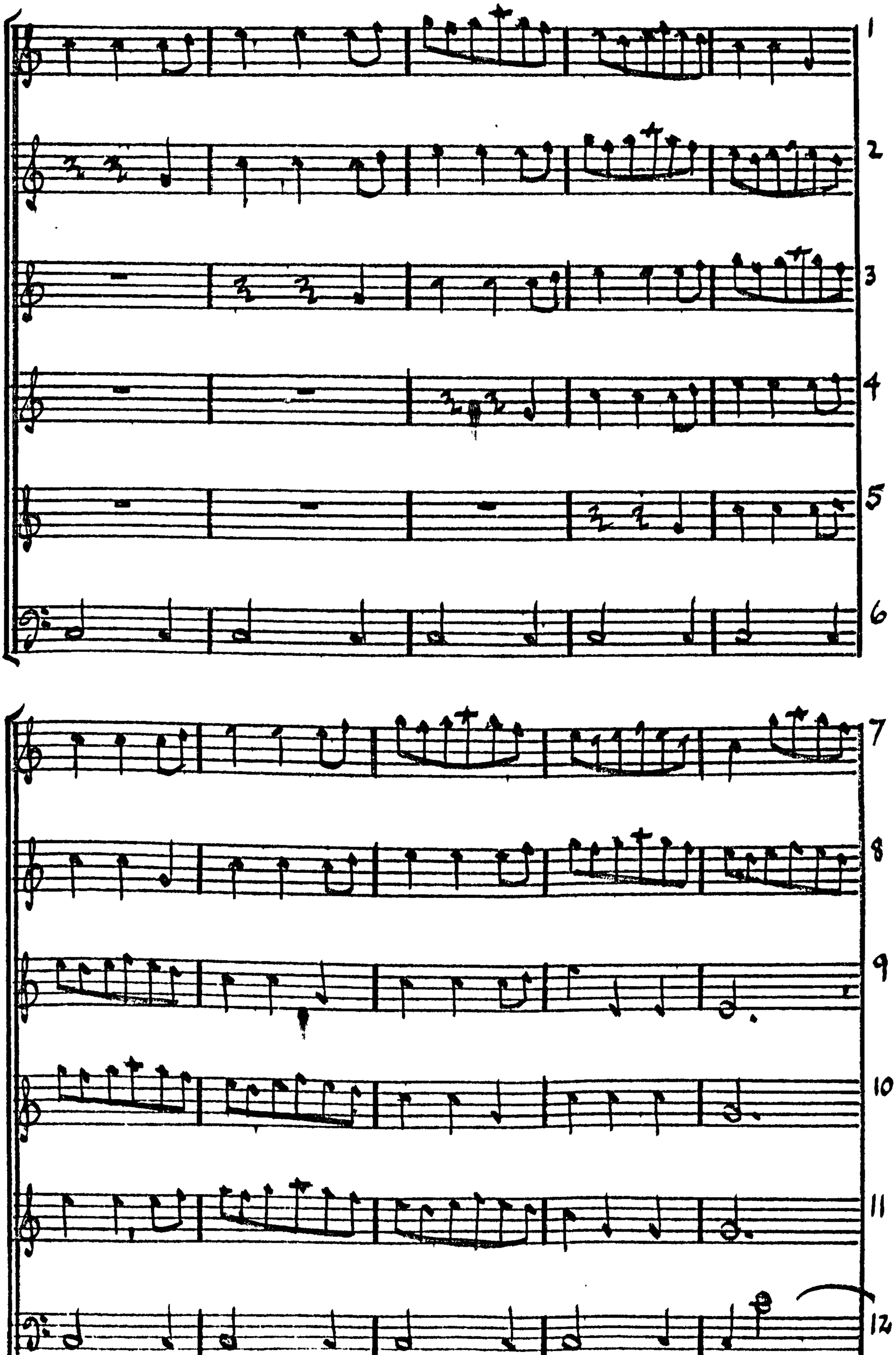
Fin

Roland, Gavotte



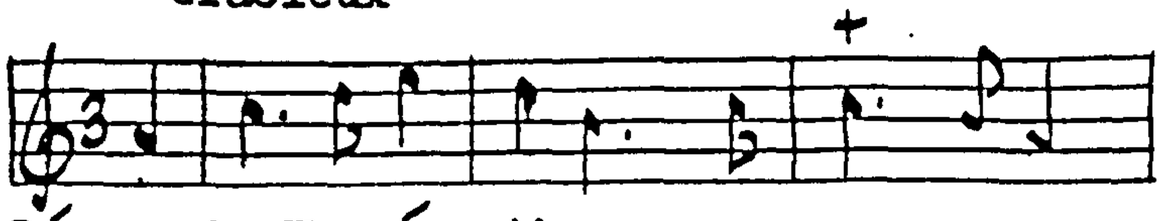
L'Europe Galante, Rigaudon


1
2
3
5
6
7
9
10
11


1
2
3
4
5
6
7
8
9
10
11
12

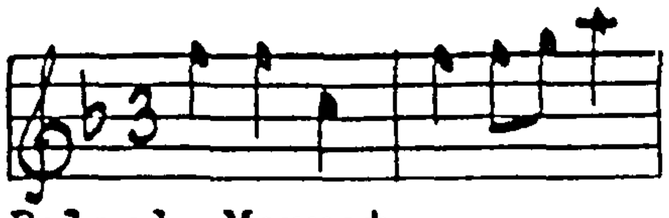
Persée, Air de Ballet

Gracieux



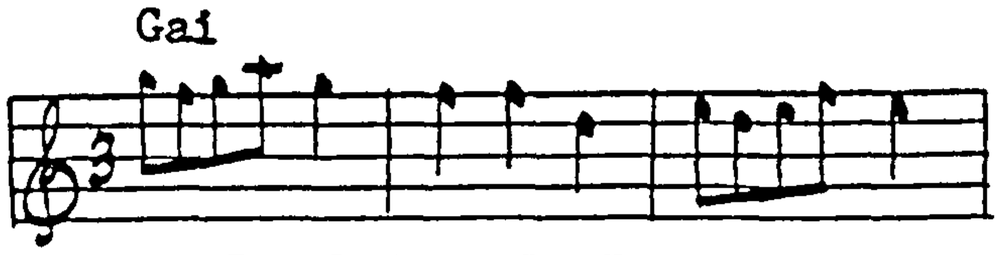
Démons de Thesée, Air

Vivement

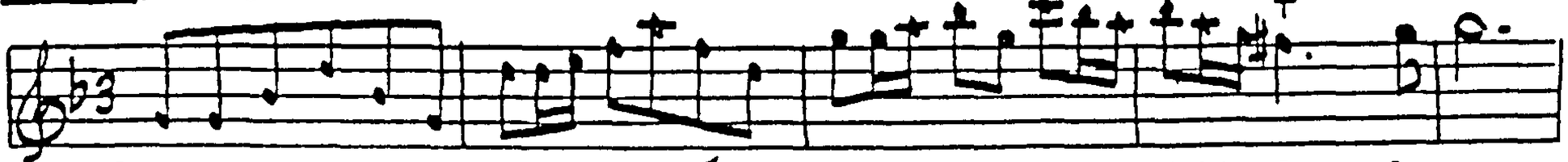


Roland, Menuet

Gai



Armide, Couplet de la Passacaille



Example of 3 time with croches égales. There is equality here because:

(i) the quavers move by leap,

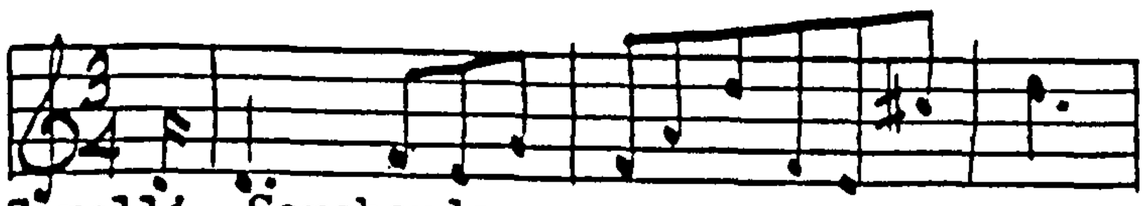
(ii) the quavers are intermixed with semiquavers, and

(iii) the quavers occur on repeated notes.

Two further examples of croches égales, this time in Italian music:

Corelli, Courante

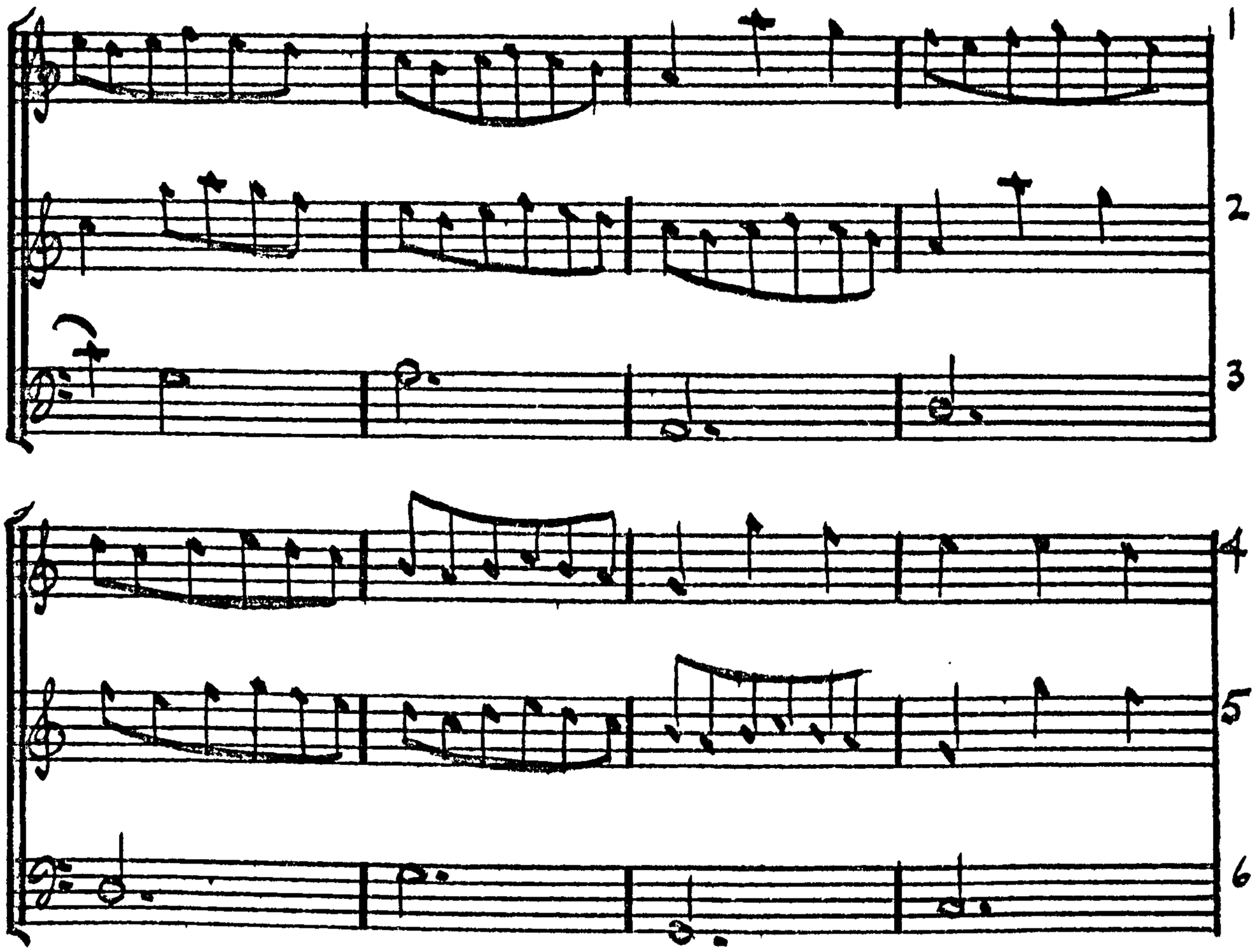
Allegro

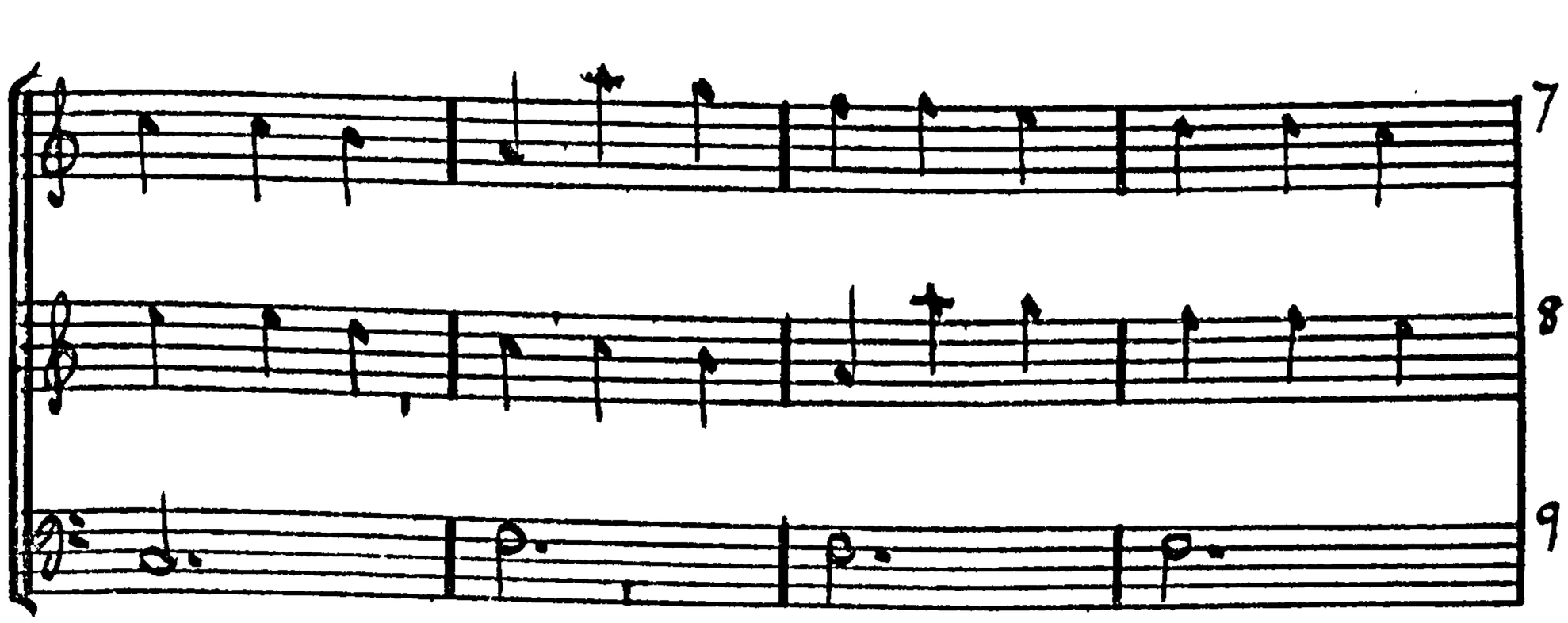


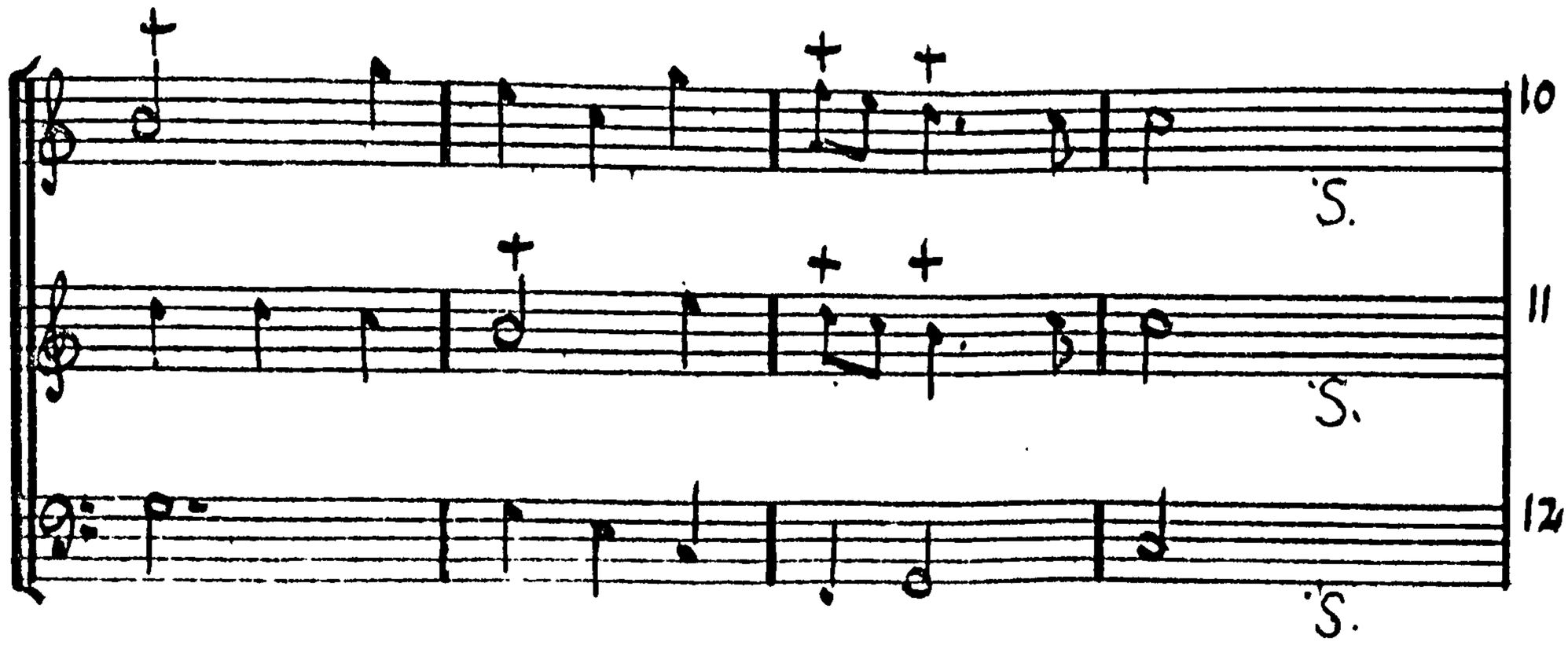
Corelli, Sarabande

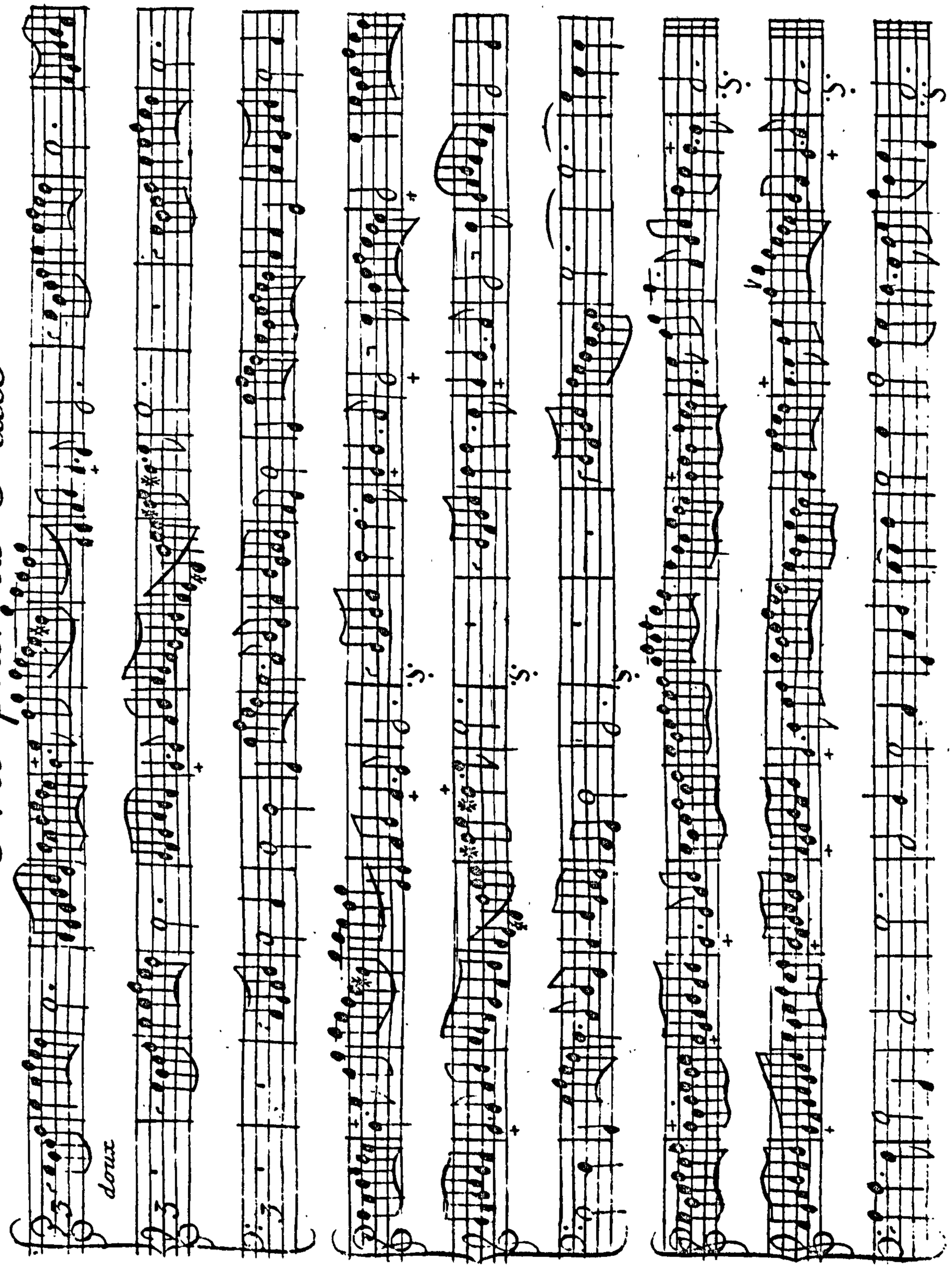
Largo

Note: Basses of sarabandes which have continual quaver motion are regularly played égale.


1
2
3
4
5
6

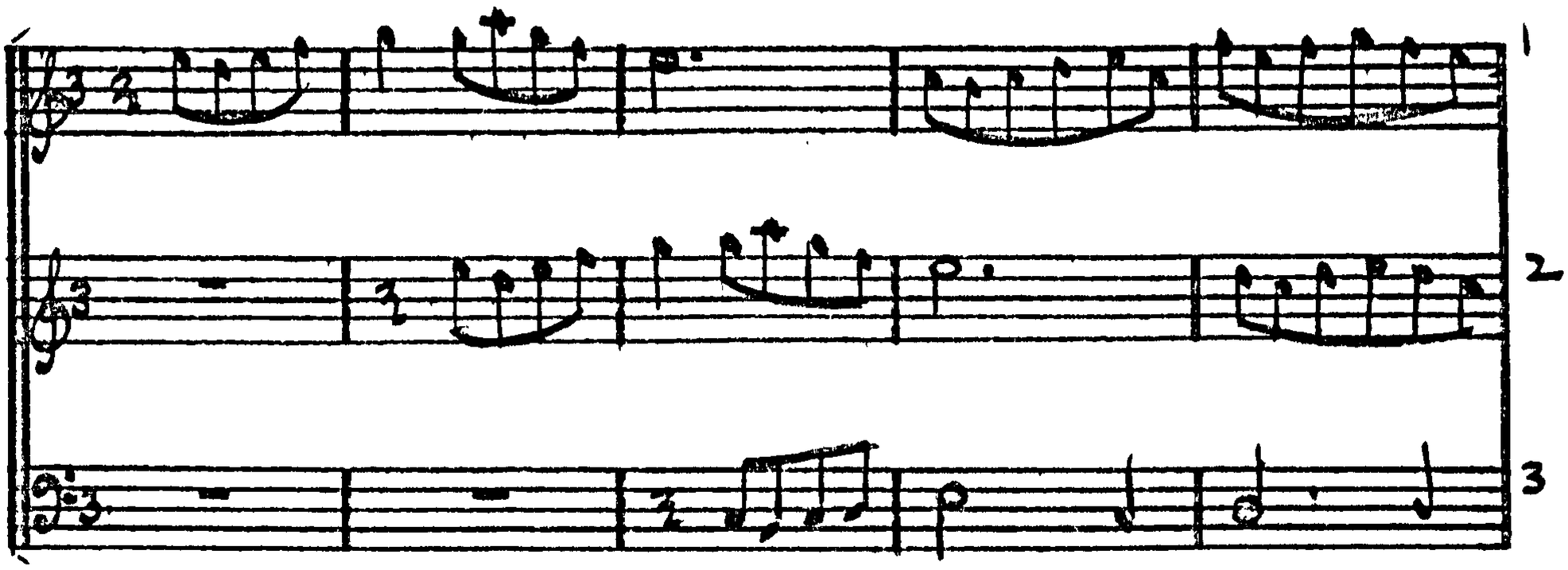

7
8
9

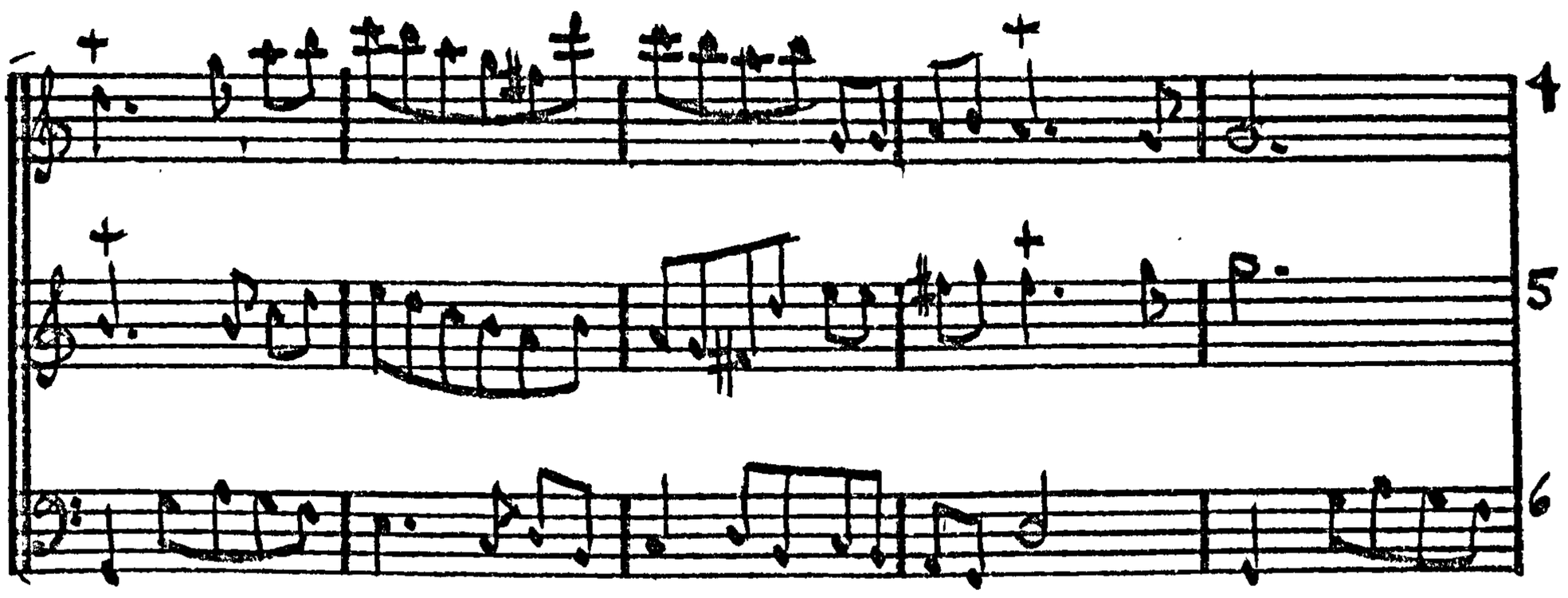

10
S.
11
S.
12
S.

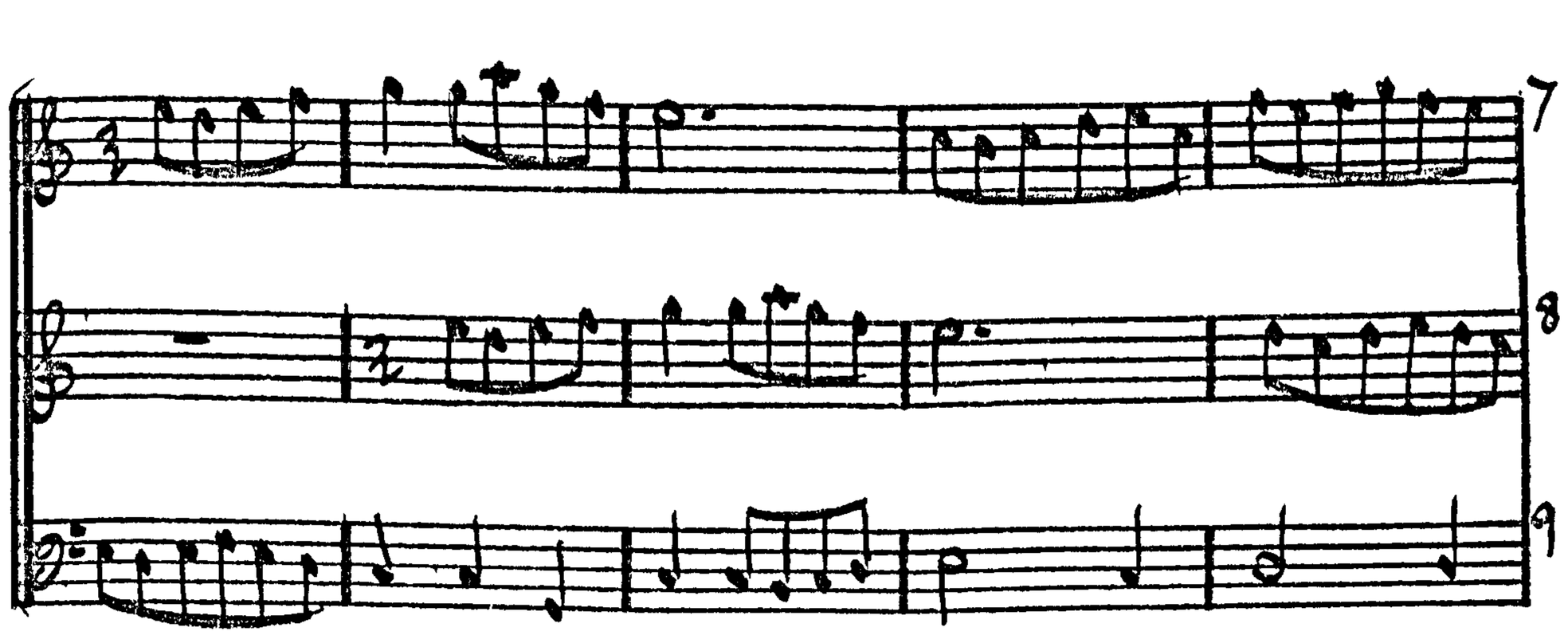


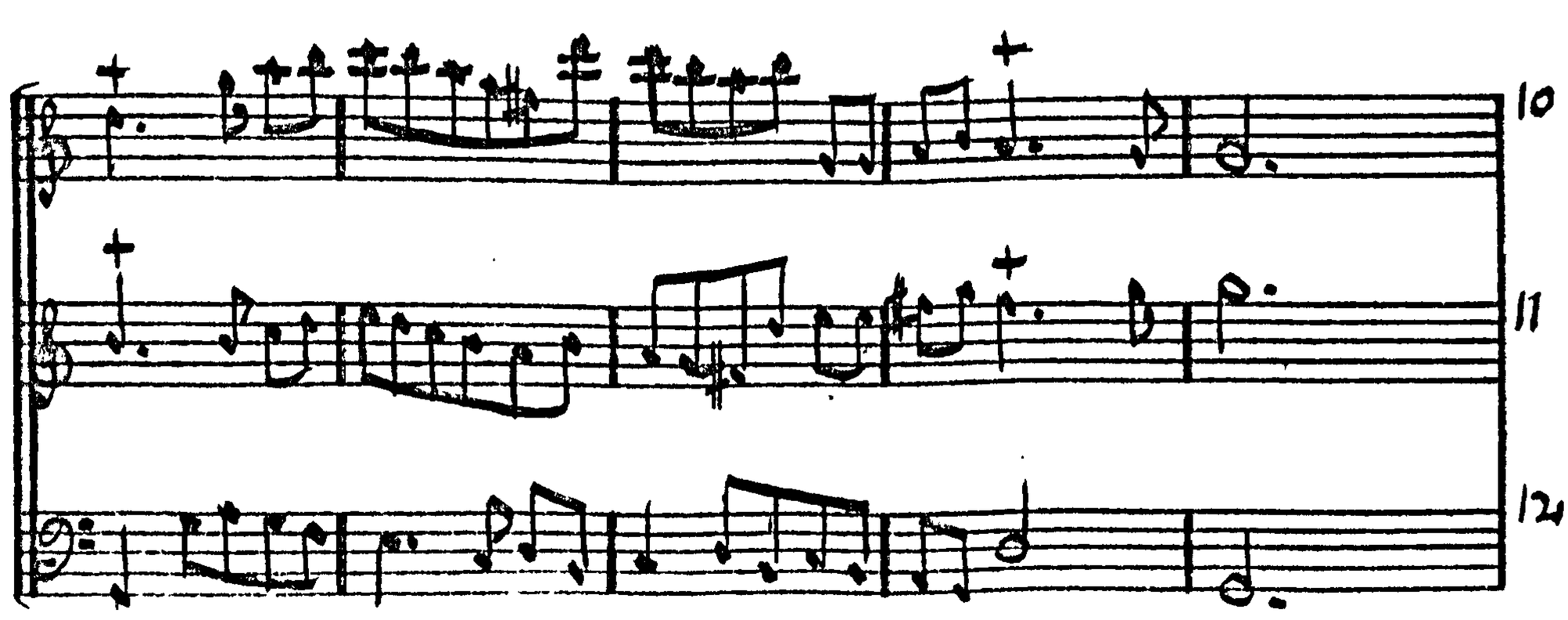

Freillon-Poncein, La Véritable Manière (Paris, 1700)
'Trio pour la Flute'

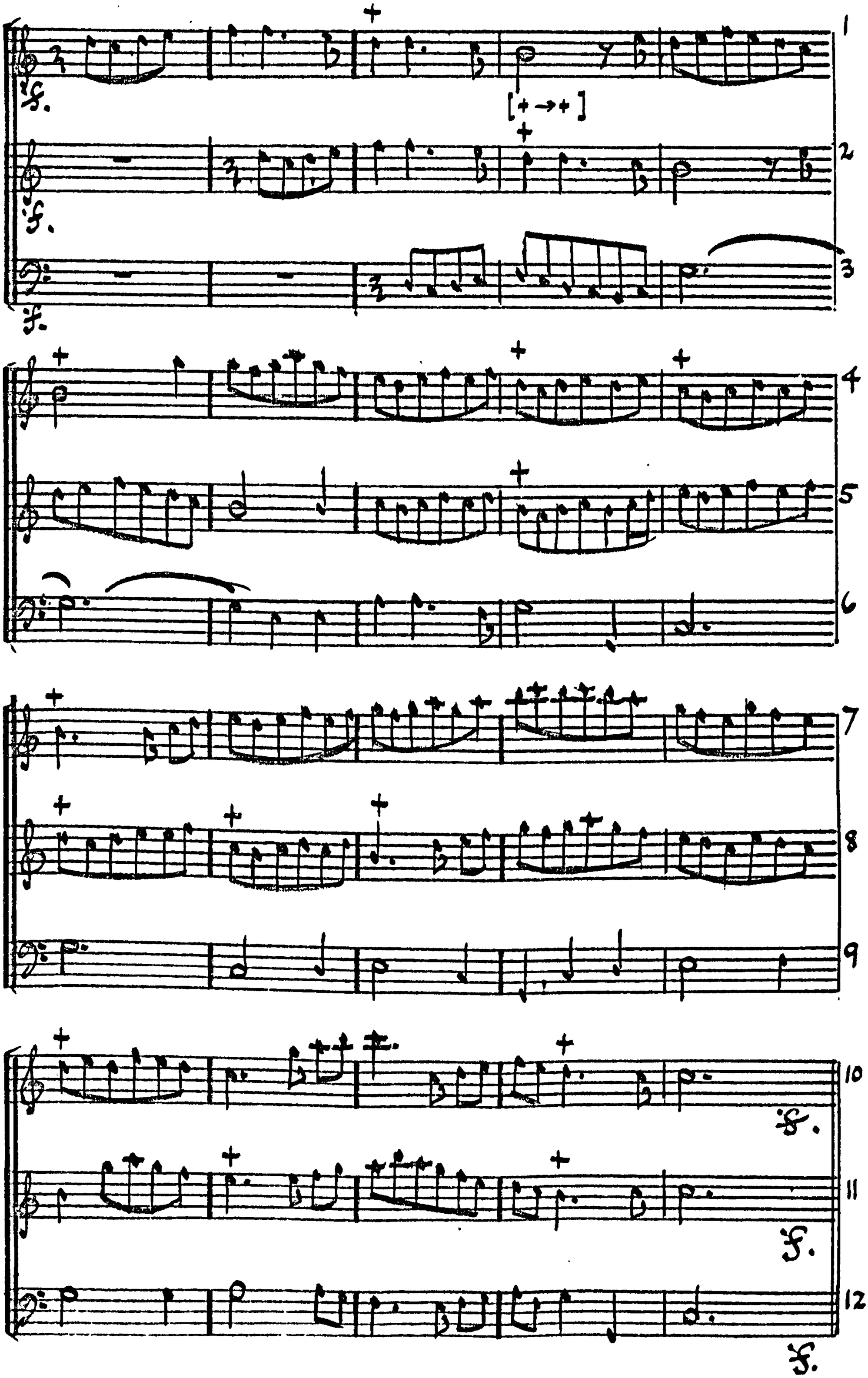
# Trio pour la flûte.

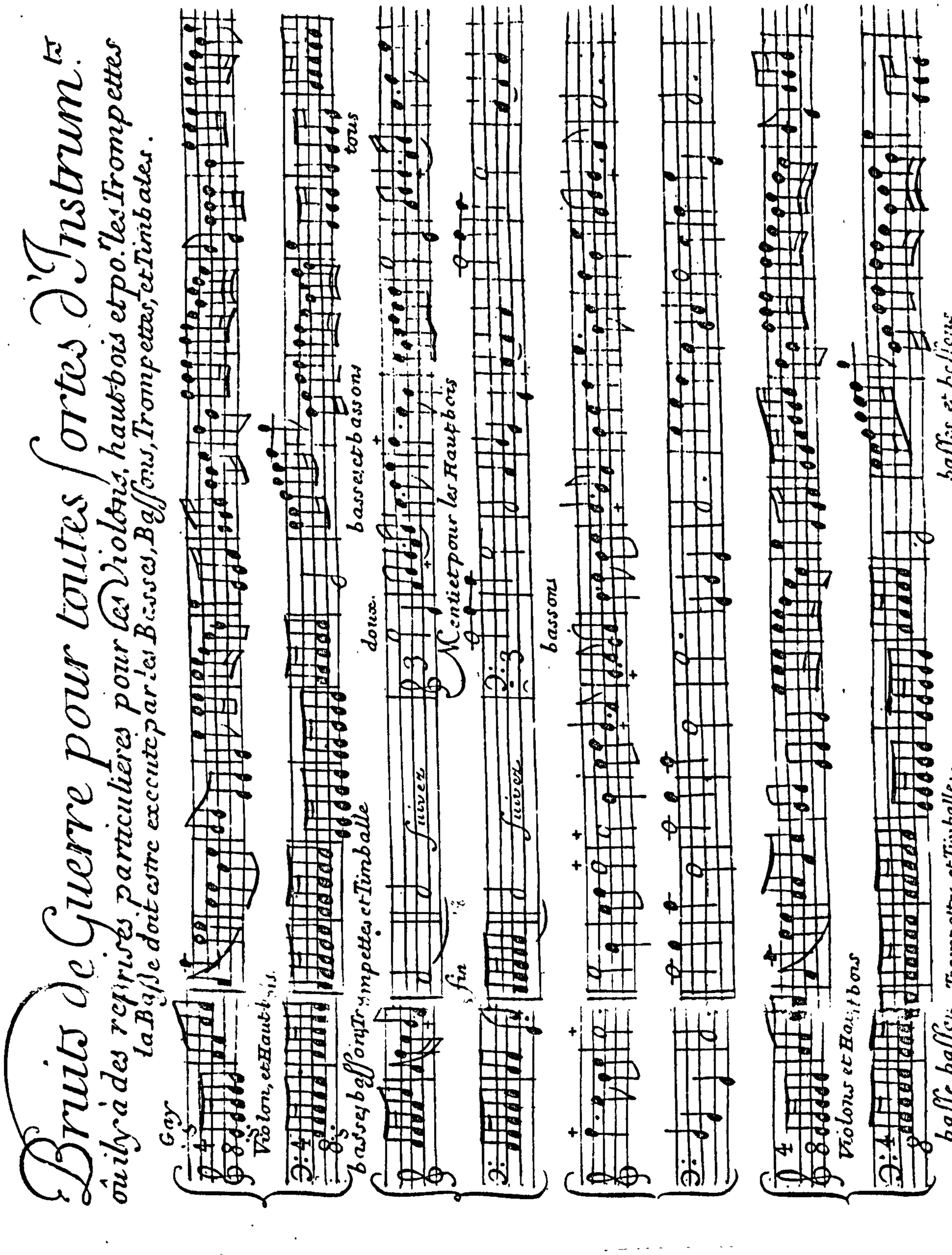


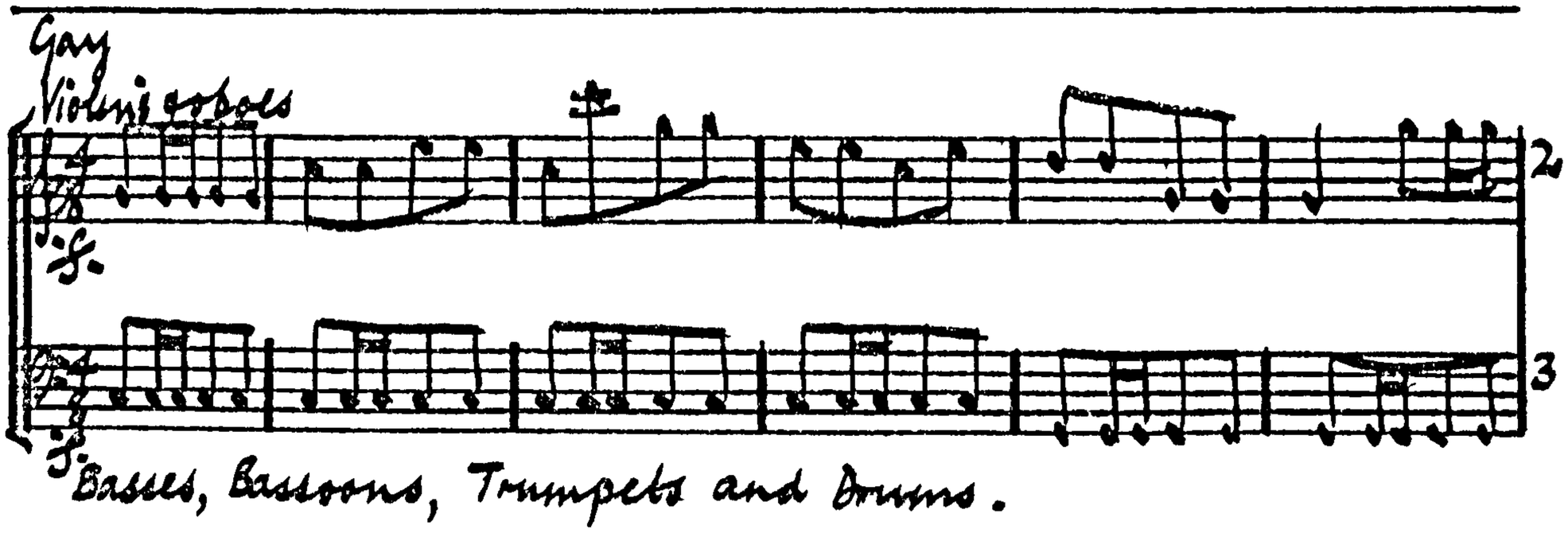



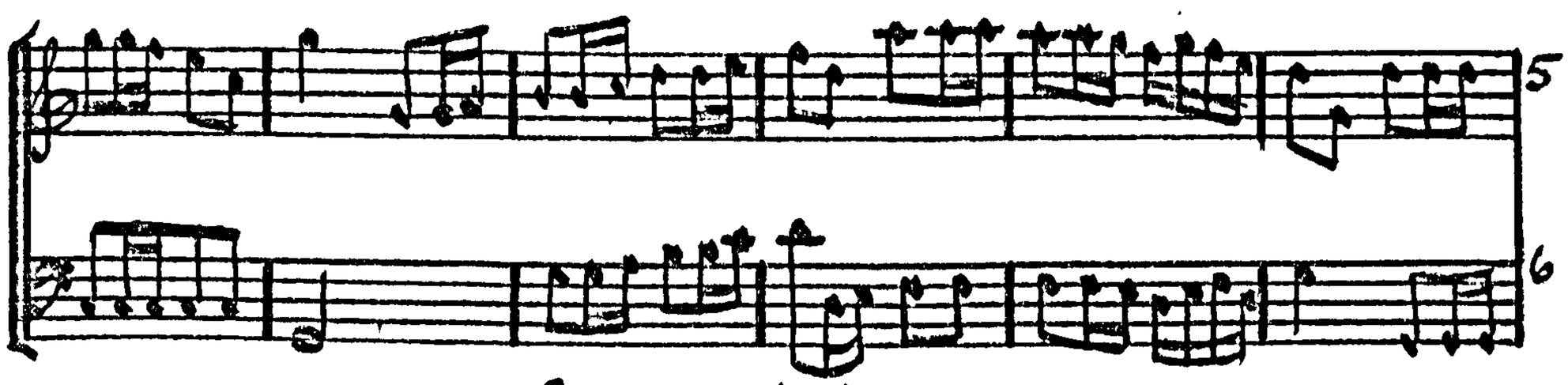


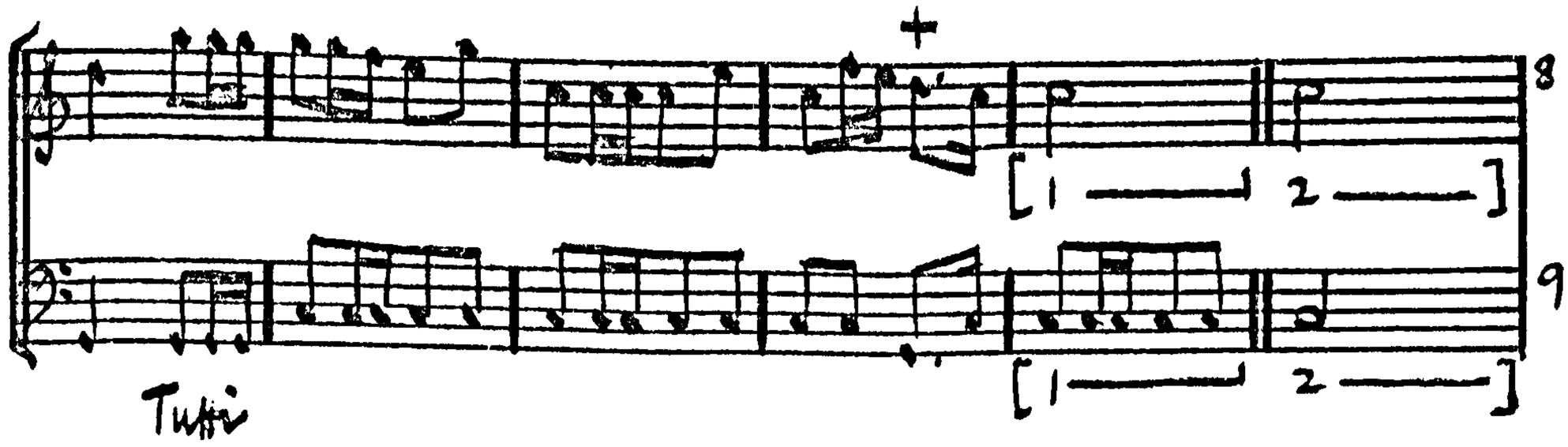



Freillon-Poncein, La Véritable Manière (Paris, 1700)
'Bruits de Guèrre'

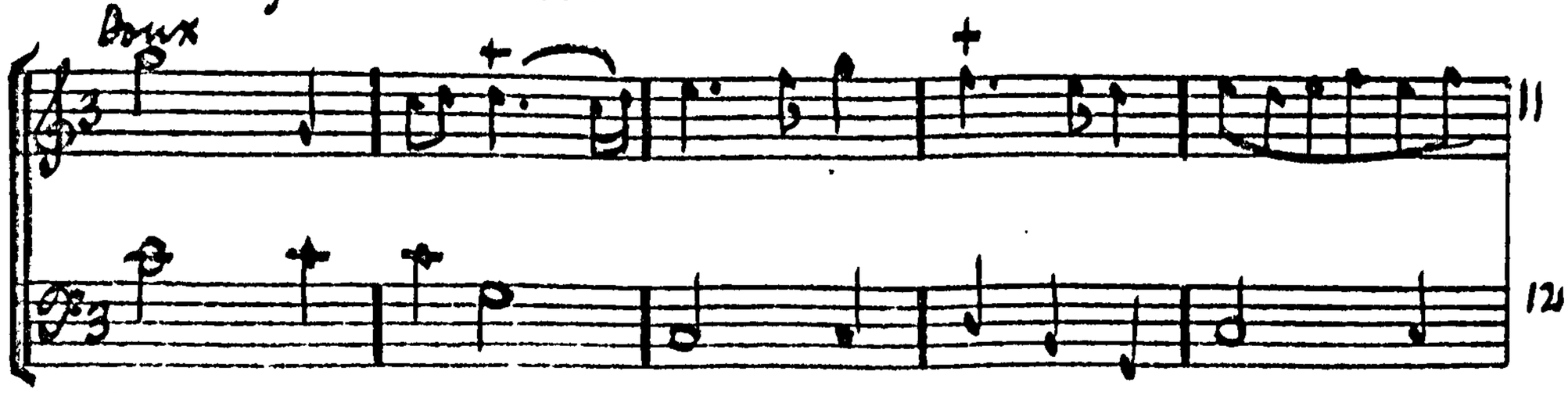
Sounds of war for all types of instrument including sections for Violins, Oboes and Trumpets. The bass should be played on basses, bassoons, trumpets and timpani.

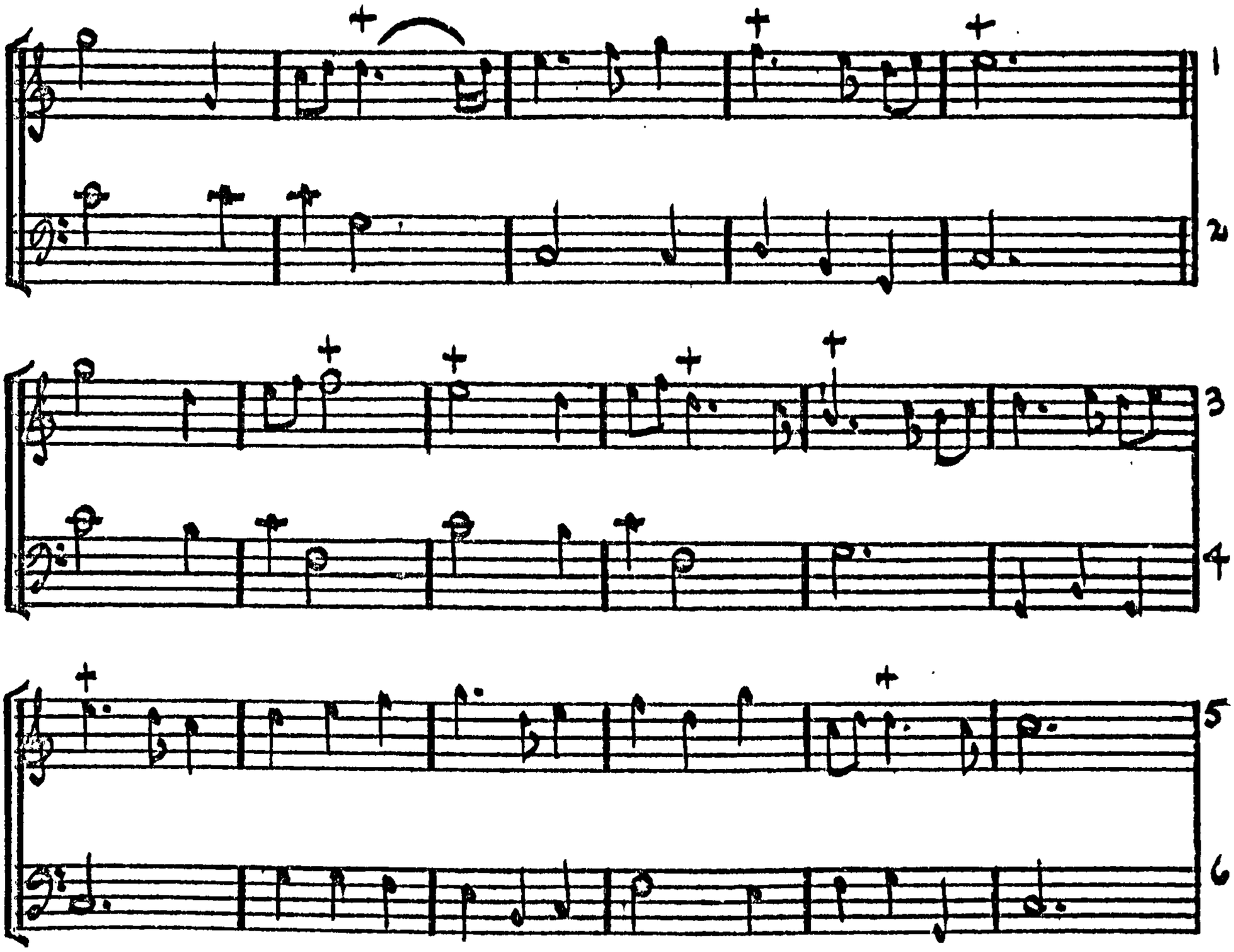



Menuet for the Oboes.

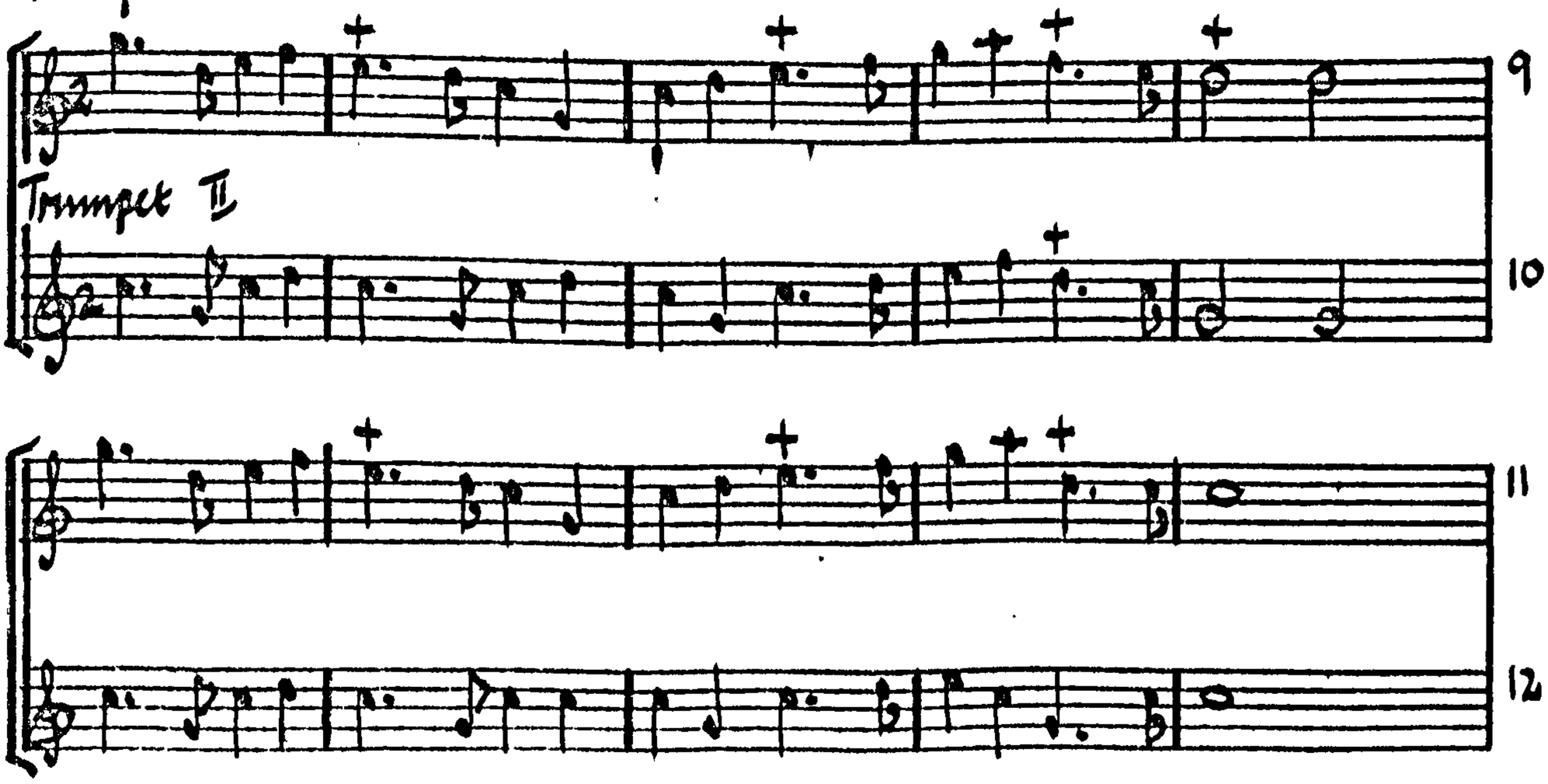





Repeat of Section 1.

Trumpet I

Trumpet II




Repeat of Section 1.

Trio of oboes.

1

2

Bassoons.

3

4

5

Repeat of Section I.

6

Trumpet I

7

Trumpet II

8

9

10

11

12

1

Repeat of Section 1.

2

Trumpet I

3

Trumpet II

4

Violins and oboes

5

String basses and bassoons

6

Trumpet I

7

Trumpet II

8

9

Repeat of Section 1.

10

Minuet for oboe

11

12

1

1

2

3

4

5

6

7

8

9

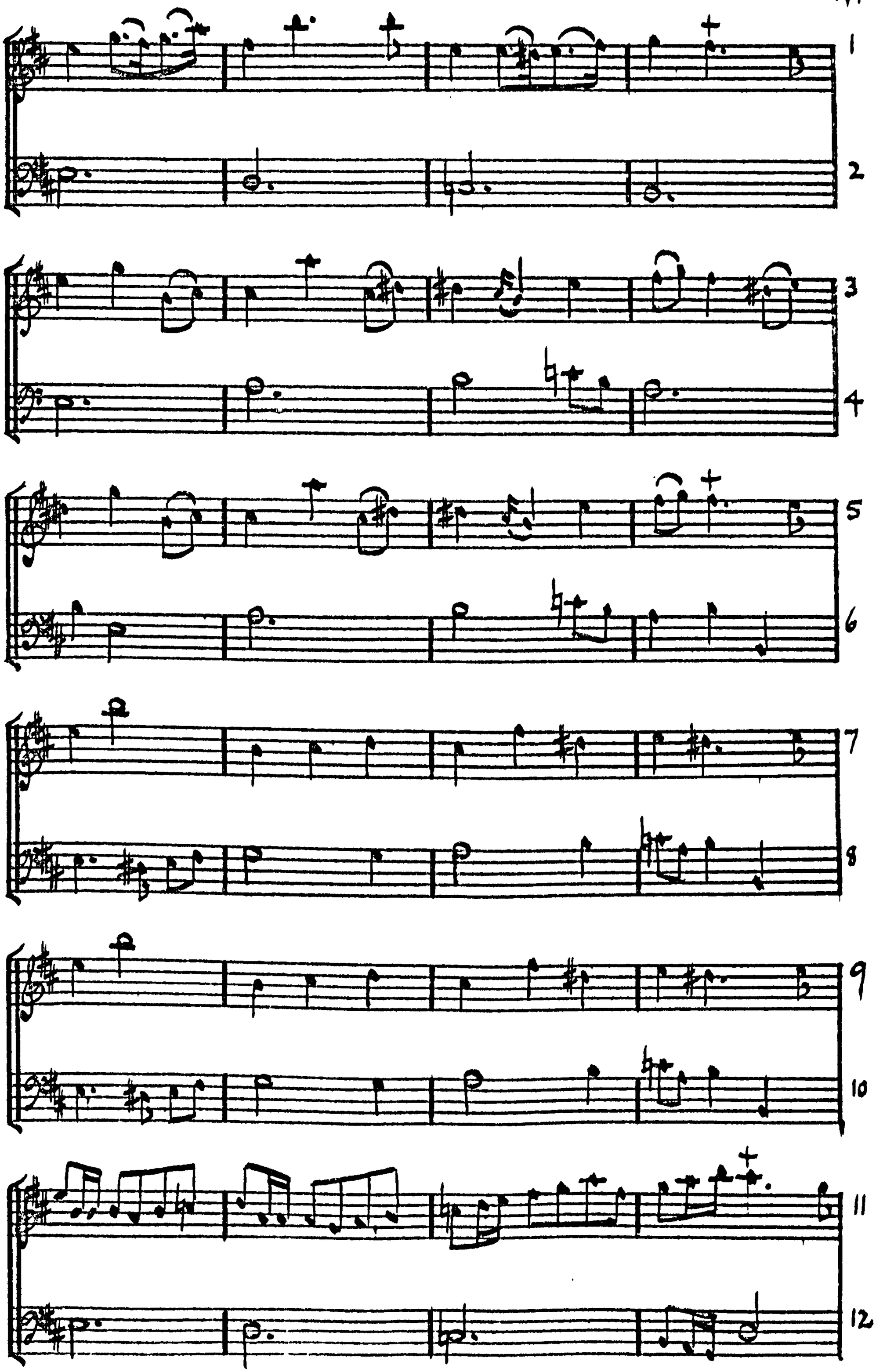
10

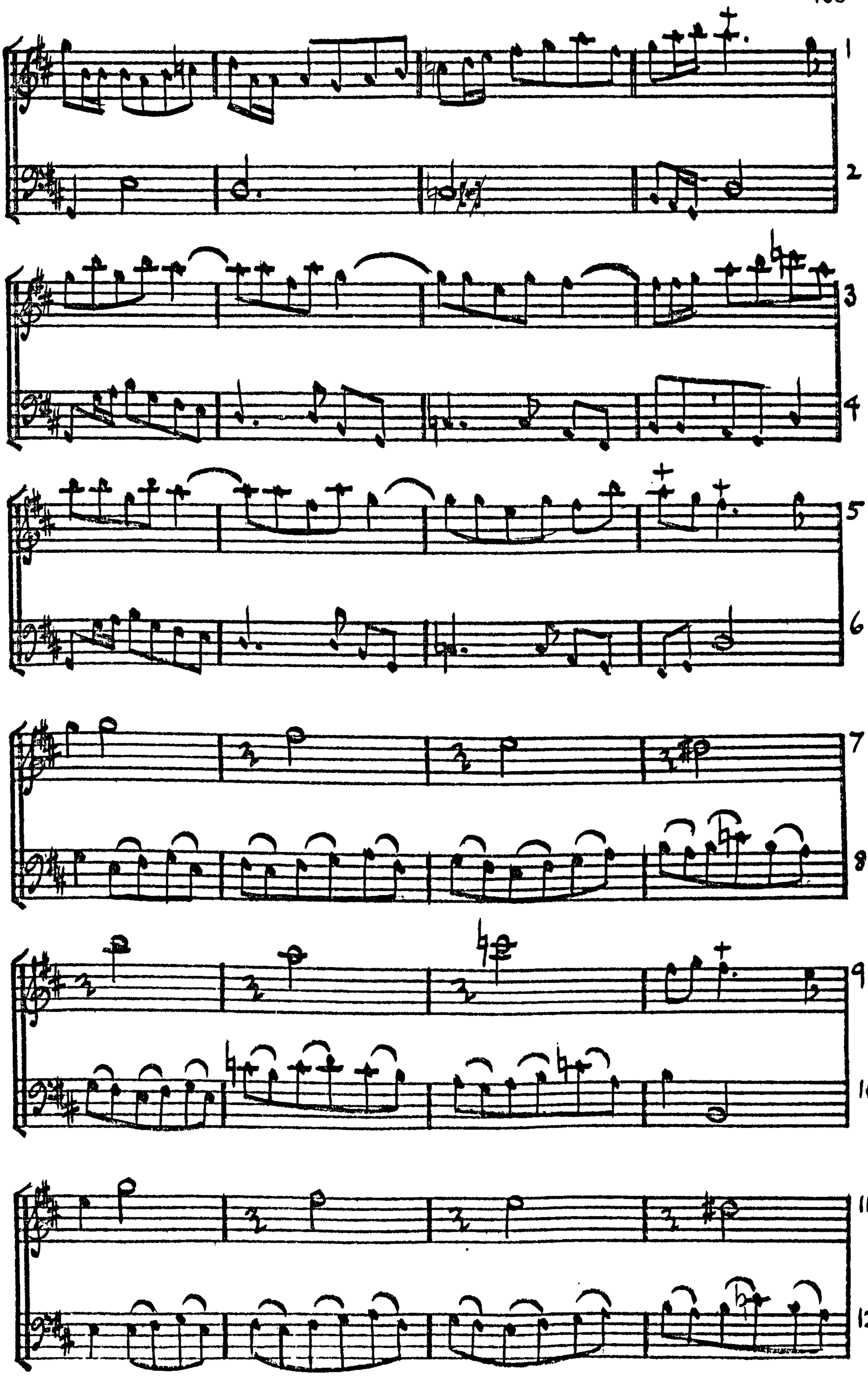
Passacaille in two sections for the flute [recorder]

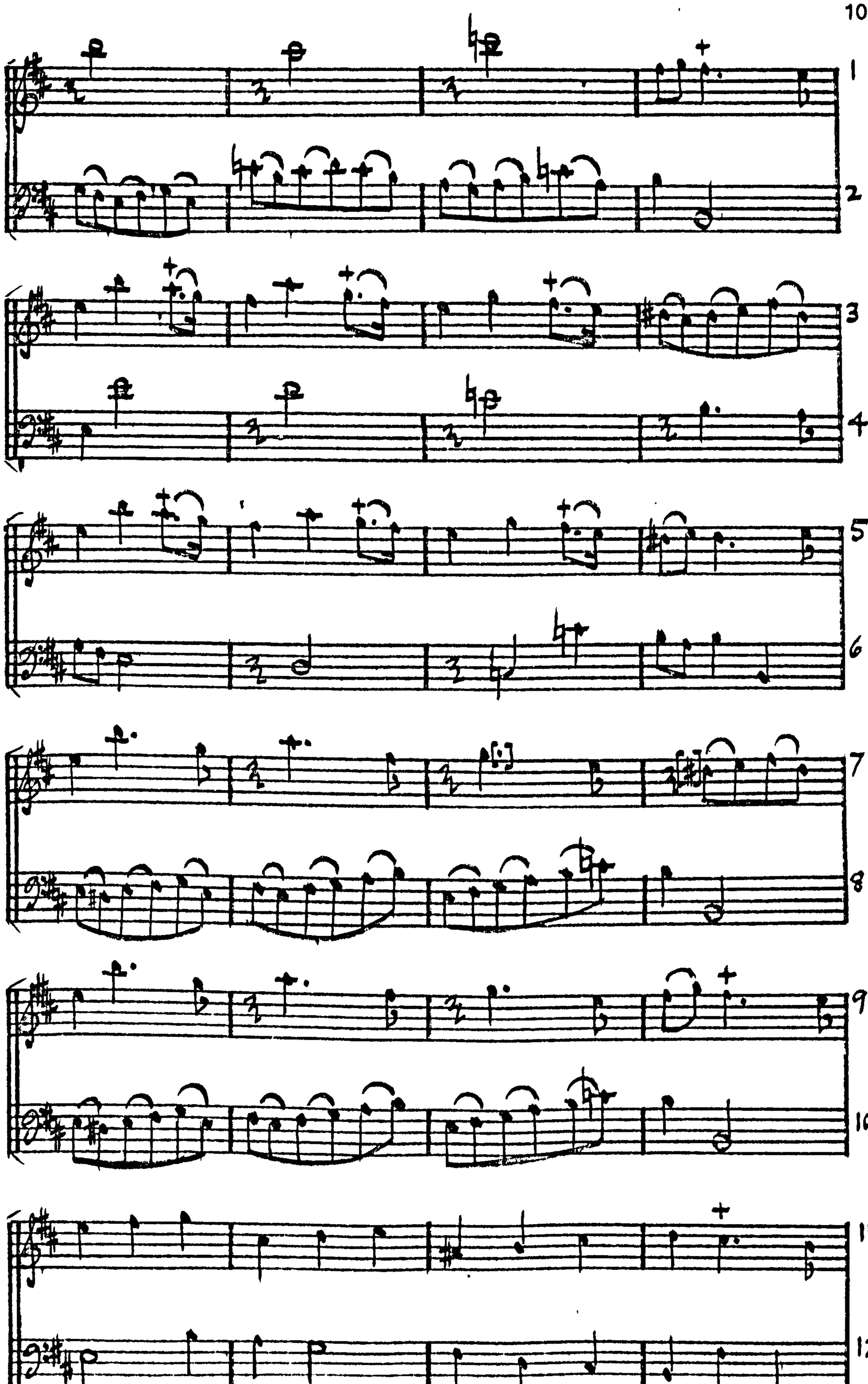
Tendrement

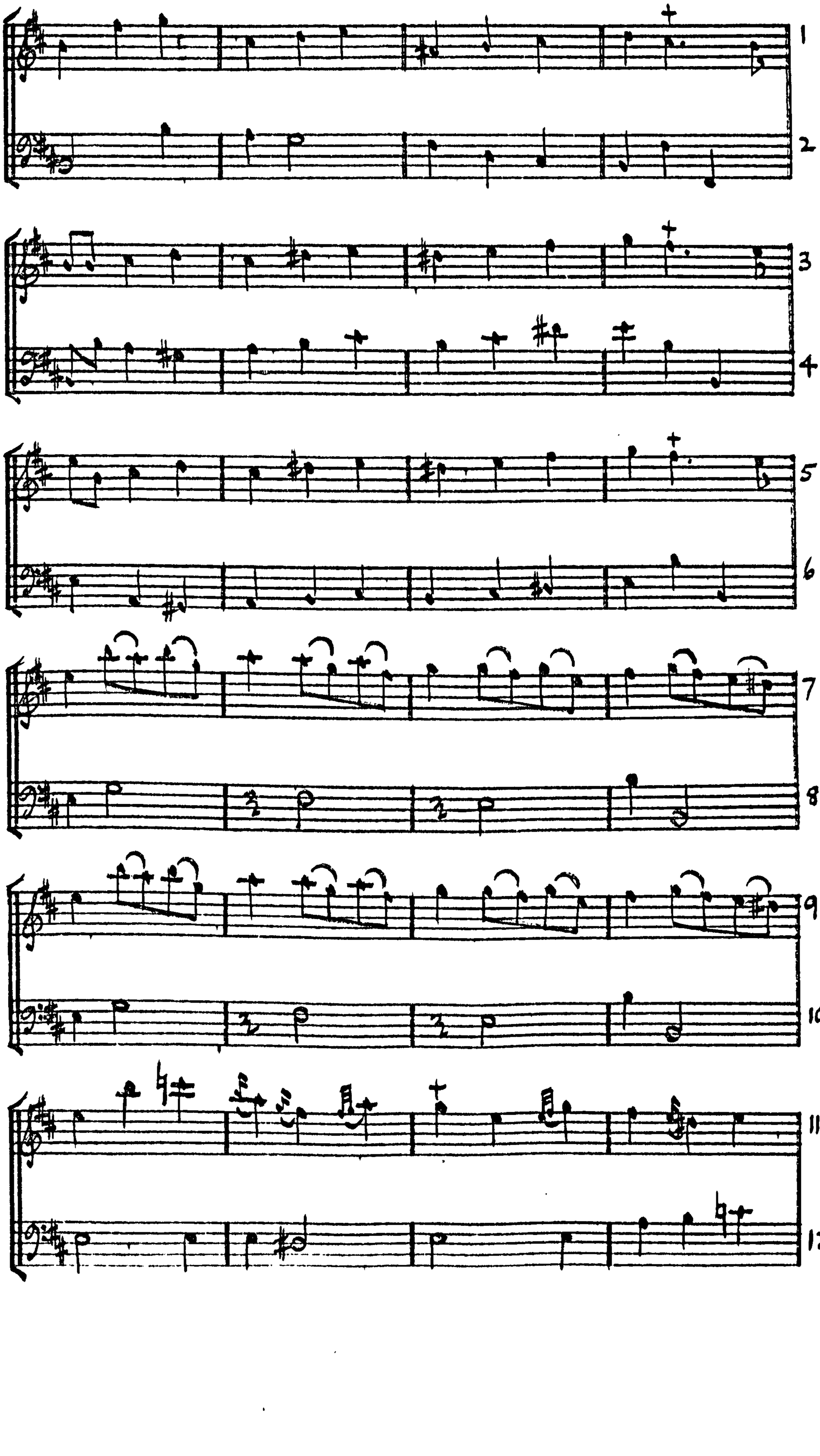
11

12


1
2
3
4
5
6
7
8
9
10
11
12


1
2
3
4
5
6
7
8
9
10
11
12


1
2
3
4
5
6
7
8
9
10
11
12


1
2
3
4
5
6
7
8
9
10
11
12

1

2

3

4

5

6

Menuet
Gay

7

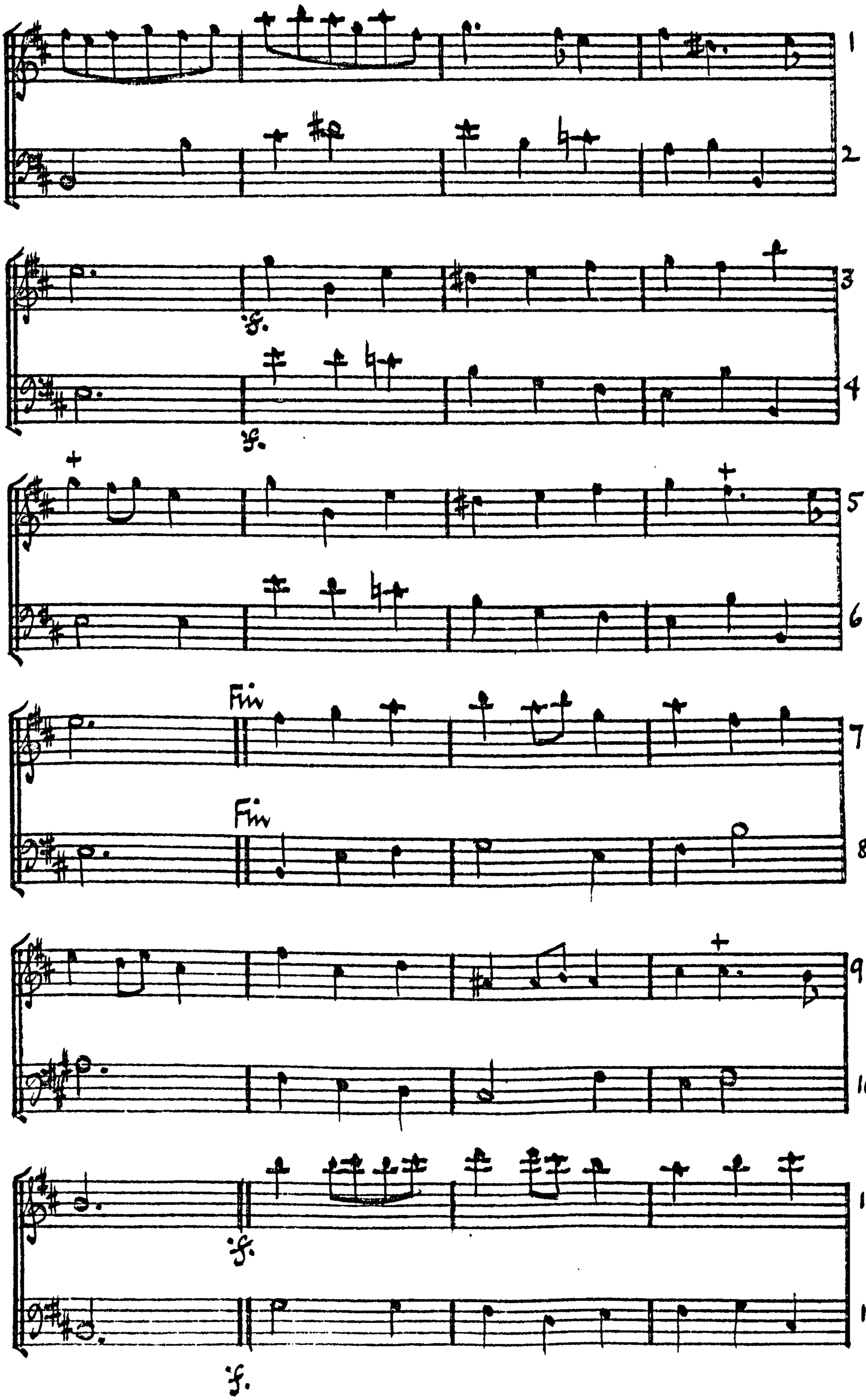
8

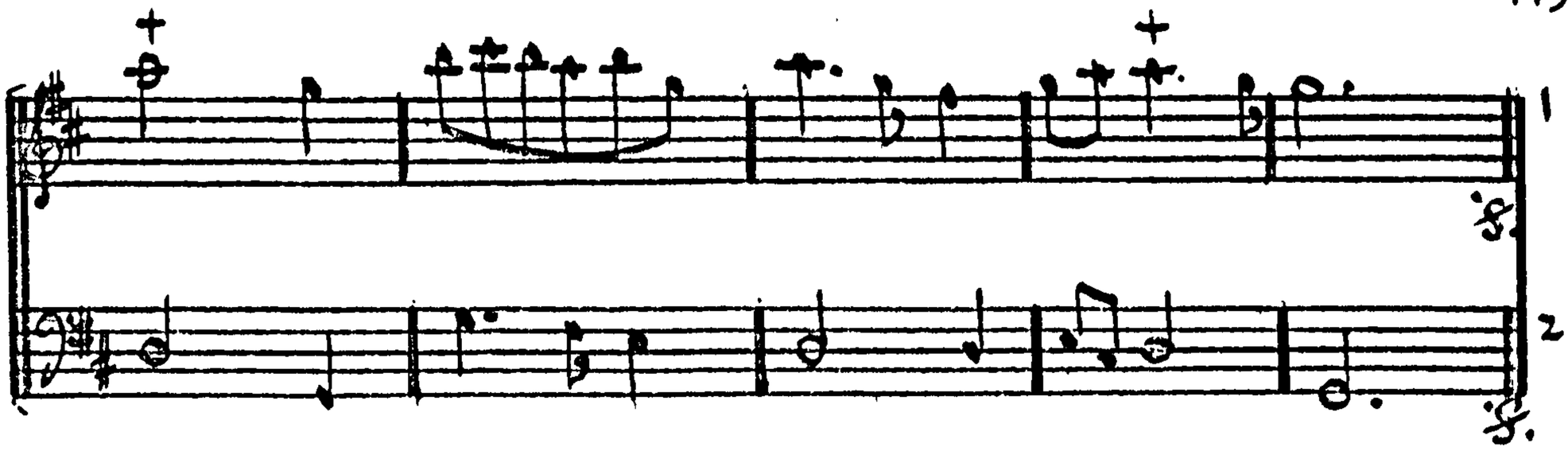
9

10

11

12


1
2
3
4
5
6
Fin
Fin
7
8
9
10
11
12


1
2

Ex Libris
DAVID JENKINS.


# XV.e OEUVRE
## de M.r Boismortier,

## CONTENANT VI CONCERTOS
### Pour 5 Flûtes-Traversieres
### ou autres Instrumens,
### sans Basse.

*On peut aussy les joüer avec une Basse.*

Prix 8.lt en blanc.

BIBLIOTHEQUE

SE VEND A PARIS,

CHEZ { *L'Auteur, rue S.t Antoine derriere la barriere des Sergens devant les Jesuites.*
*Le S.r Boivin m.d rue S.t Honoré a la regle d'or*

Avec Privilége du Roy. 1727. *Marin sculp.sit.*

Title page of Boismortier's Op. 15

Joseph de Boismortier Concerto for five flutes Op. 15, No. 1

Editorial method

(i) Source

This edition has been newly transcribed from a photocopy of the original 1727 Paris edition in the Bibliothèque Nationale, Paris (Catalogue Number 4406). In the original edition Flutes 1 and 2 were written together in a separate part, as was the music for Flutes 3 and 4. Flute 5 combined with the figured bass was written in yet another separate part. The present edition transcribes all five voices in score with figured bass notated under Flute 5's stave. The range of the parts is as follows:

| Part | Clef | Range |
|---|---|---|
| Flute 1 | G | $D_4$ to $E_6$ |
| Flute 2 | G | $D_4$ to $D_6$ |
| Flute 3 | G | $D_4$ to $D_6$ |
| Flute 4 | G | $D_4$ to $E_6$ |
| Flute 5 | G | $D_4$ to $G_5$ |

(ii) Clefs

In the original all parts were notated in the G clef on the second line. The title page (see p. 114) indicates that Flute 5 could be used as a bass part. In a full performance the piece would be played by five flutes, continuo (bassoon(?) and harpsichord) doubling the fifth flute part, and strings doubling the tutti sections.

(iii) Ornamentation

The only ornament used was the small cross (+) indicating in most circumstances a trill. See Chapter 6 in Volume I for more information about ornamentation.

(iv) Time signatures

Original time signatures have been retained.

(v) Dynamics

No dynamic indications were given in the original. The concerto idiom in which tutti and solo sections are juxtaposed has 'built-in' dynamic contrasts.

(vi) Slurs

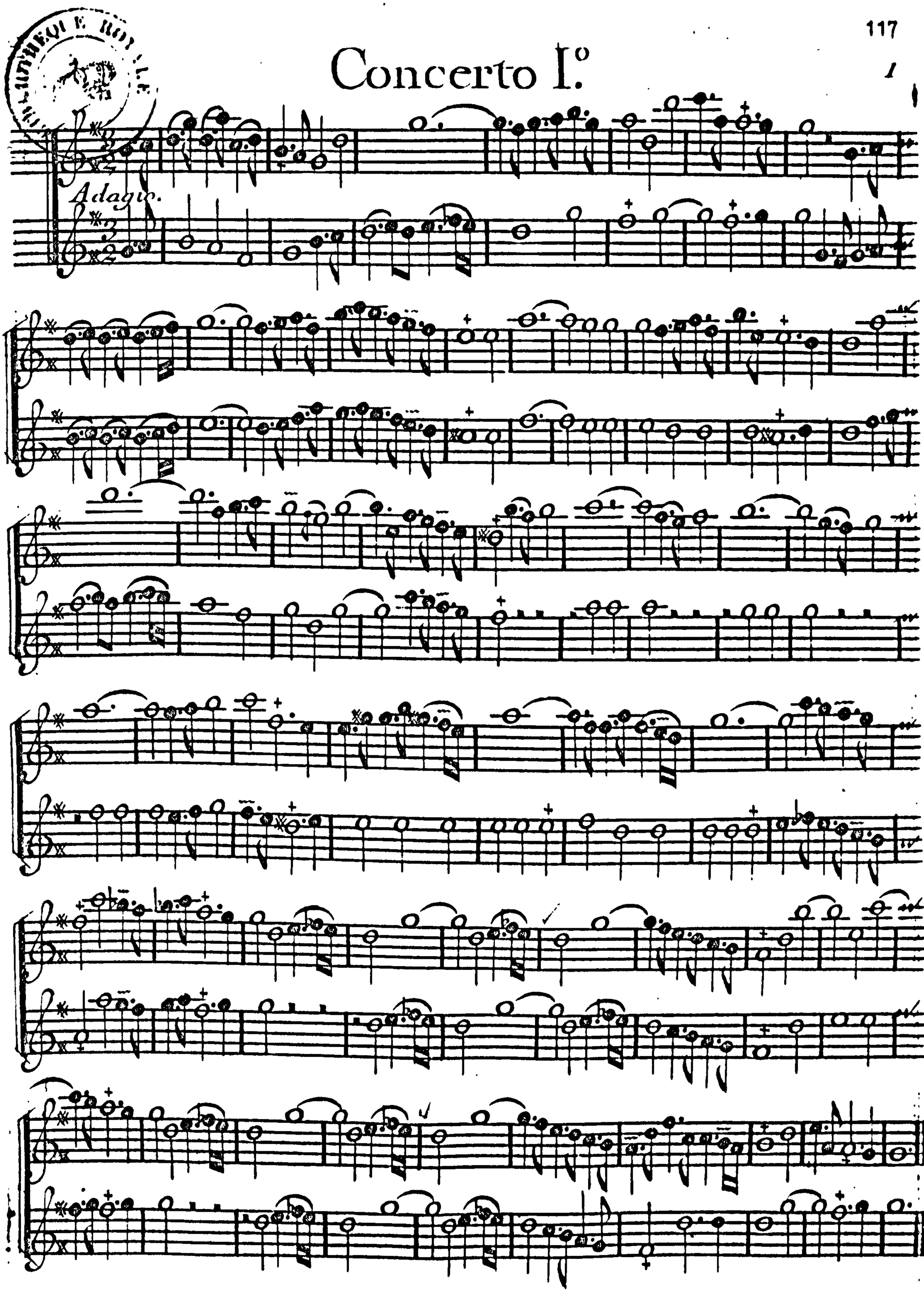
All slurs were in the original, except those noted in the Commentary.

(vii) Editorial markings

All editorial markings are given within square brackets. Errors are corrected and noted in the Commentary.

# Concerto I.°



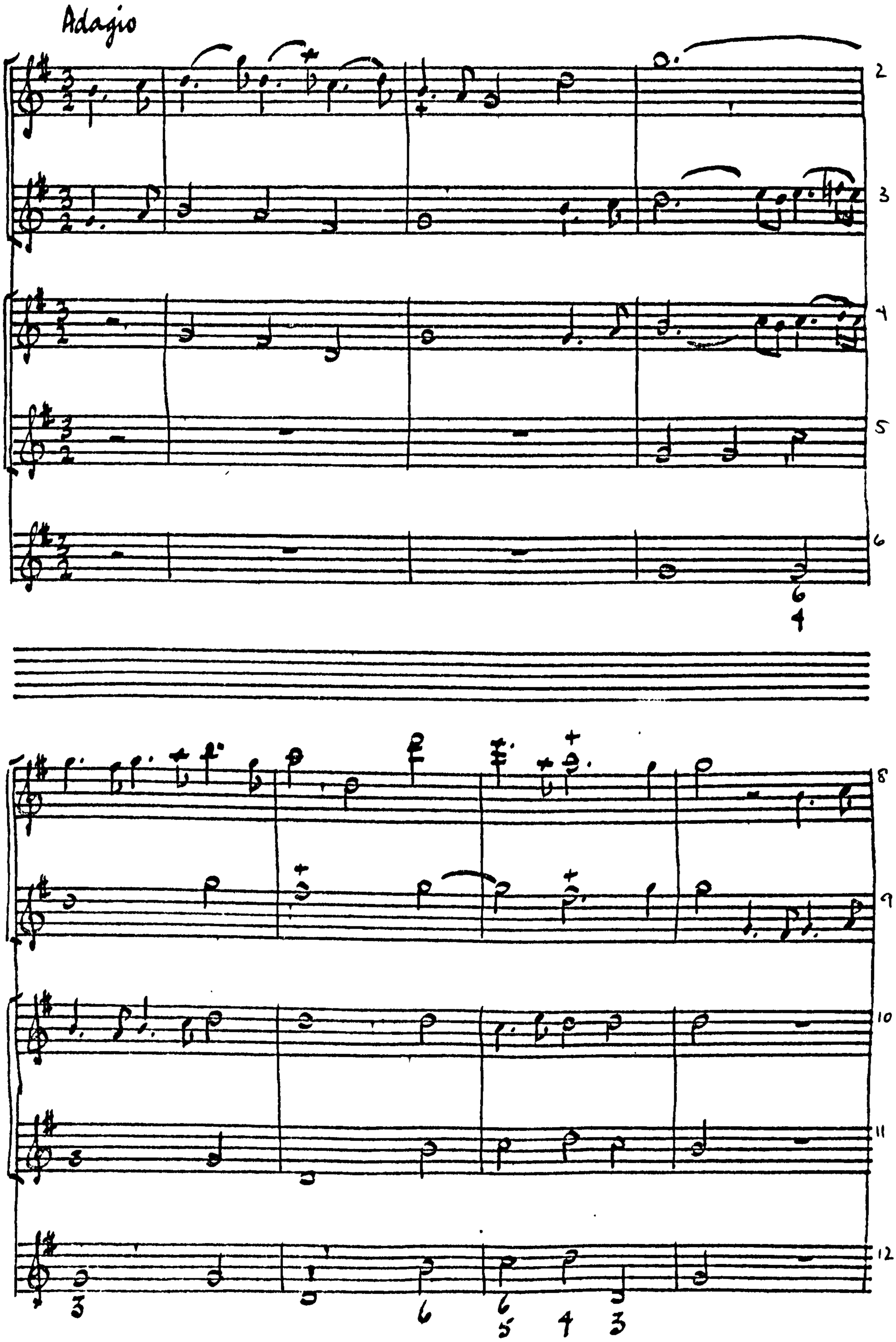



Joseph de Boismortier, Concerto for five flutes Op. 15, No. 1 (Paris, 1727)

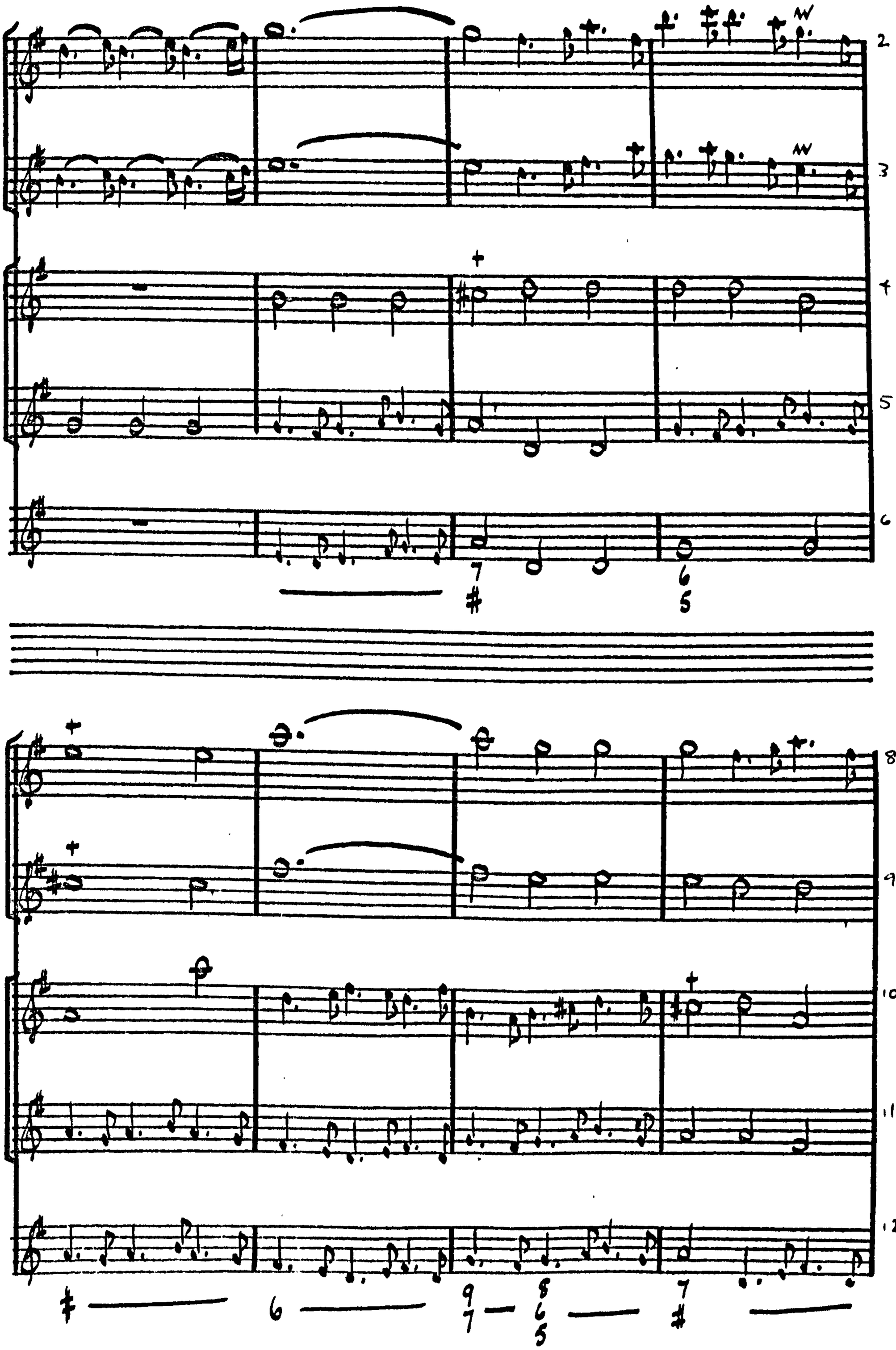
Parts for Flutes I and II.

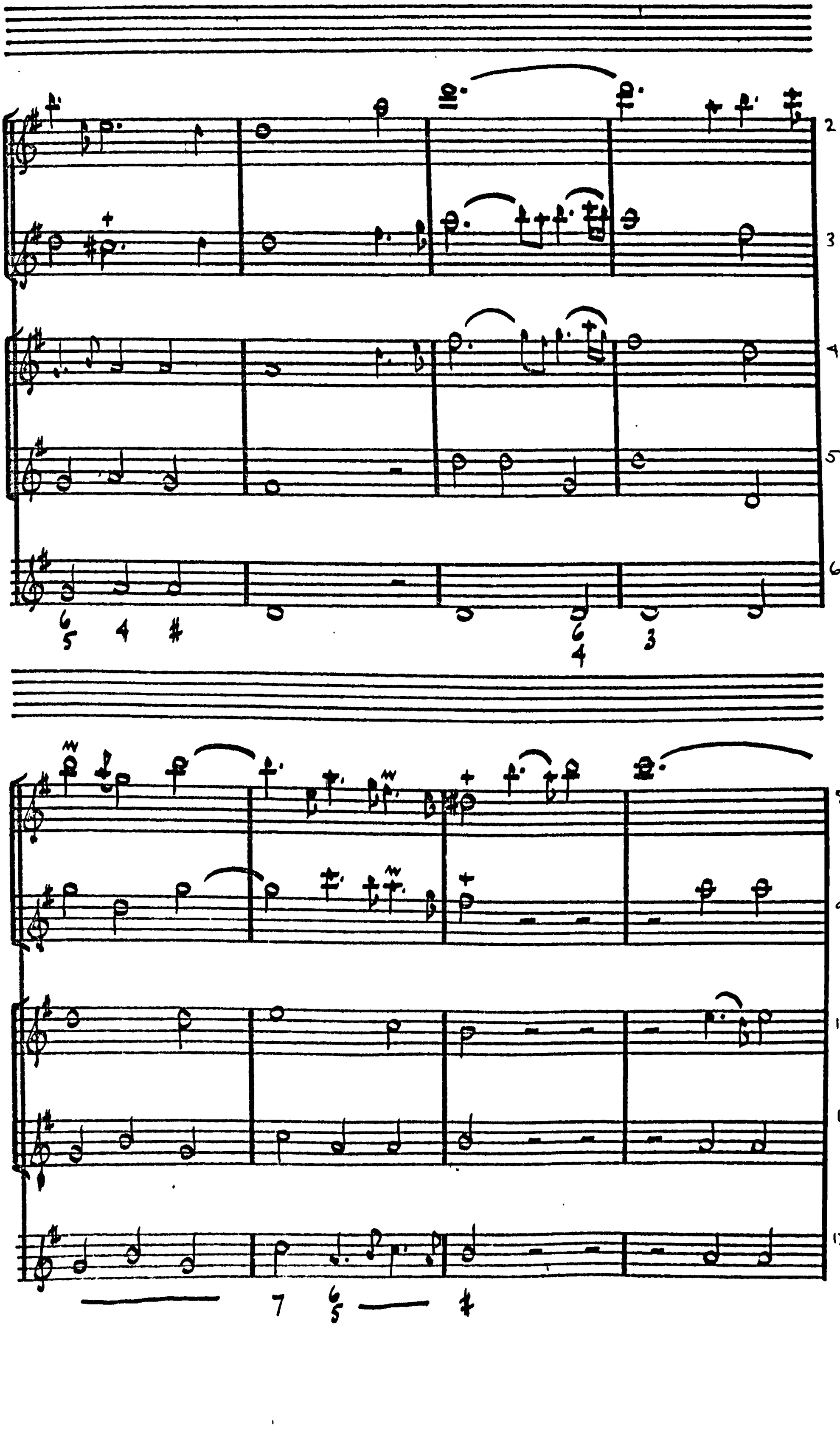
Joseph de Boismortier Concerto for five flutes Op. 15, No. 1

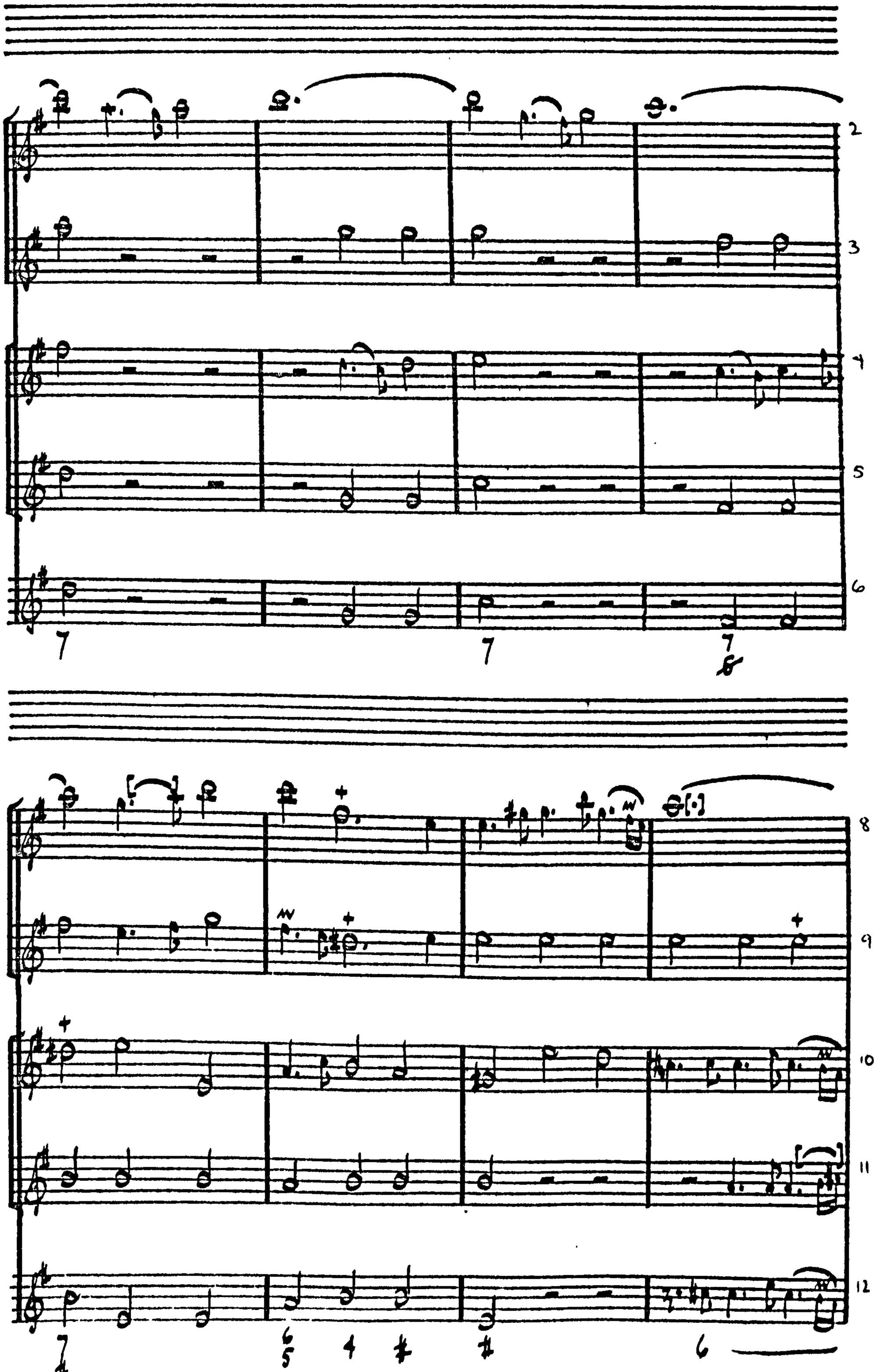
(Paris, 1727)

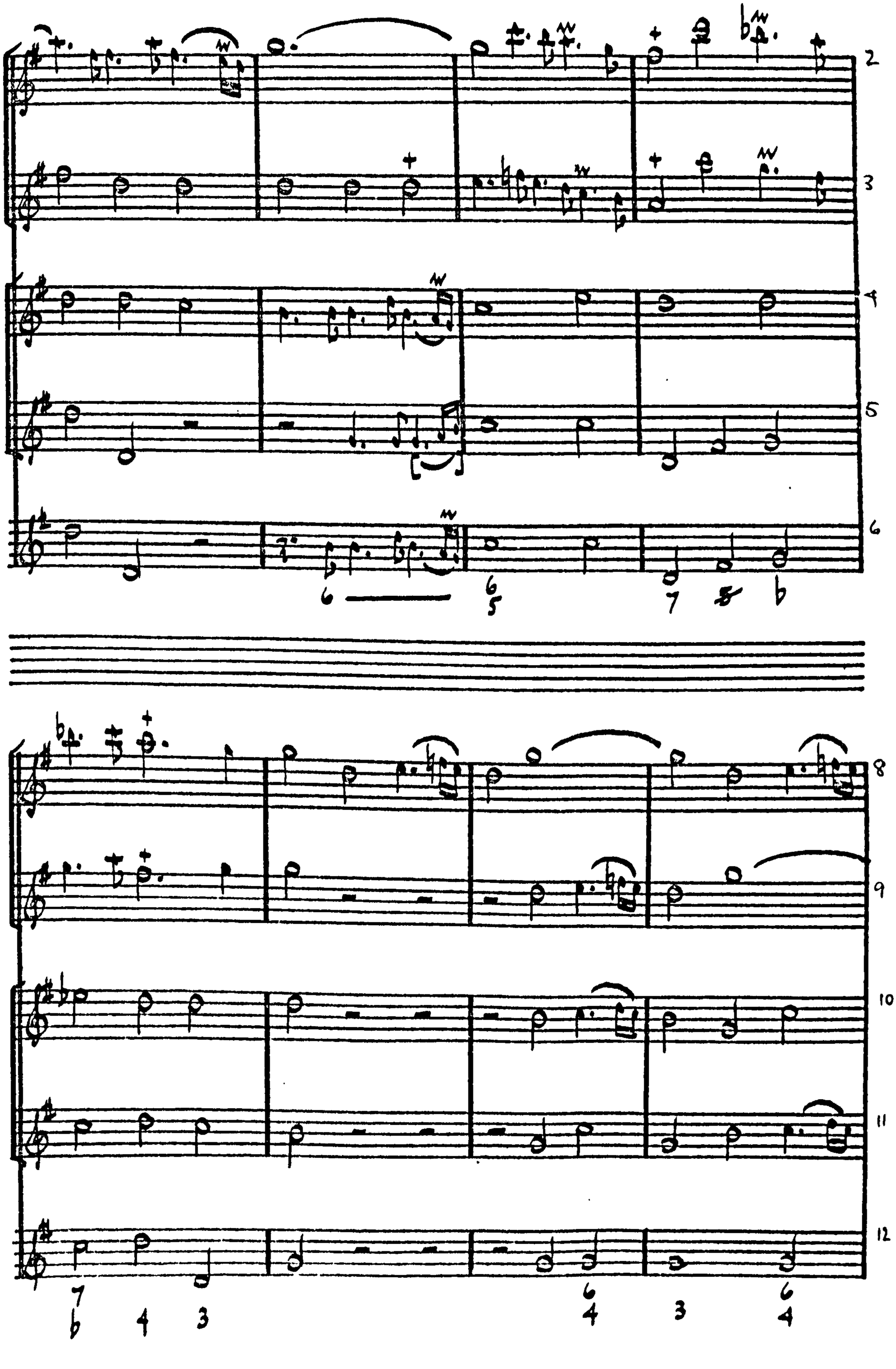


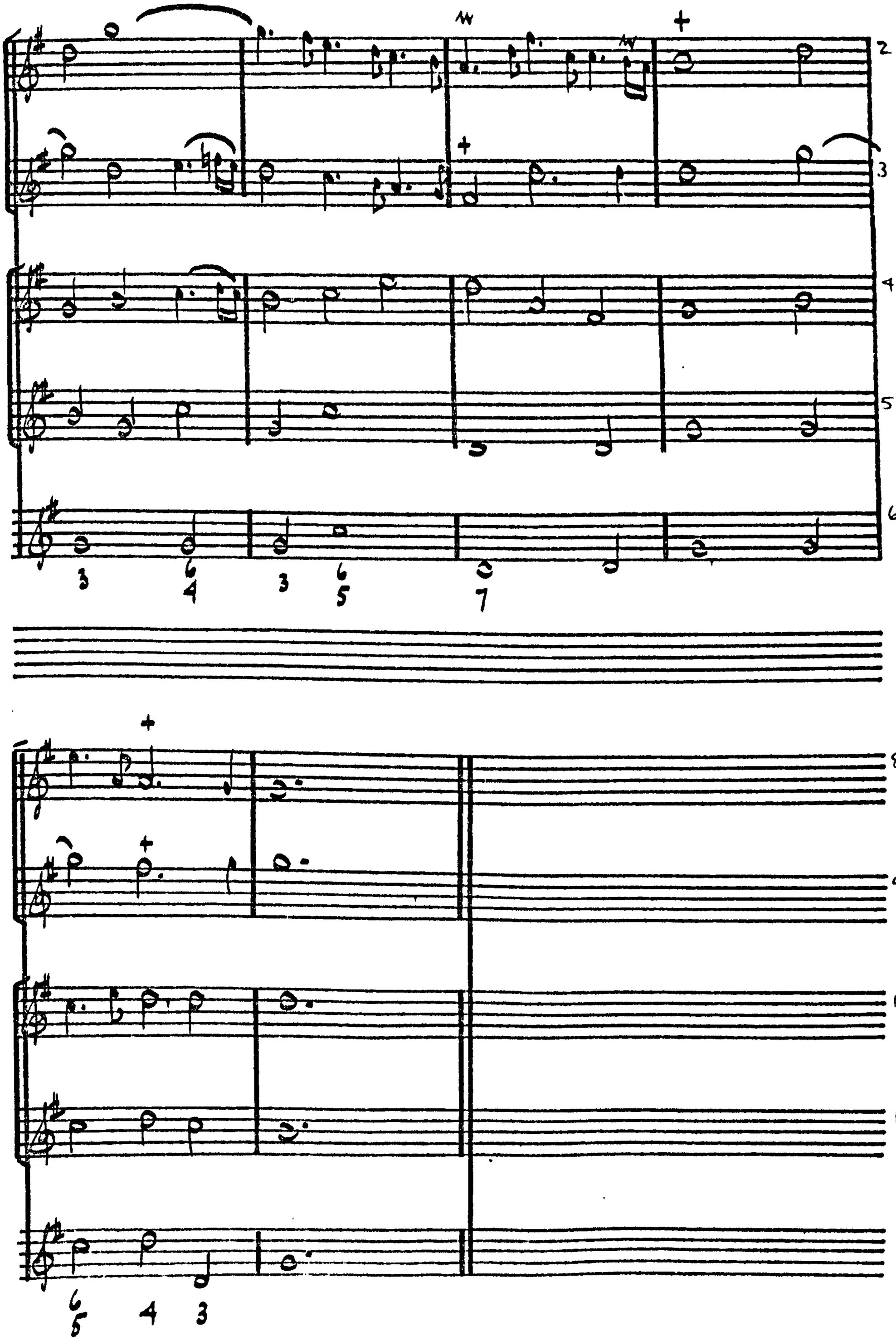

Note: Before transcribing this work I believed it had not appeared in modern edition. However, after the transcription was complete, I read in an old Hoffmeister catalogue that Boismortier's op. 15 had been published by this firm in 1957, but it is currently unavailable and has therefore not been consulted.


2
3
4
5
6
7
#
6
5
8
9
10
11
12
#
6
9
7
8
6
5
7
#

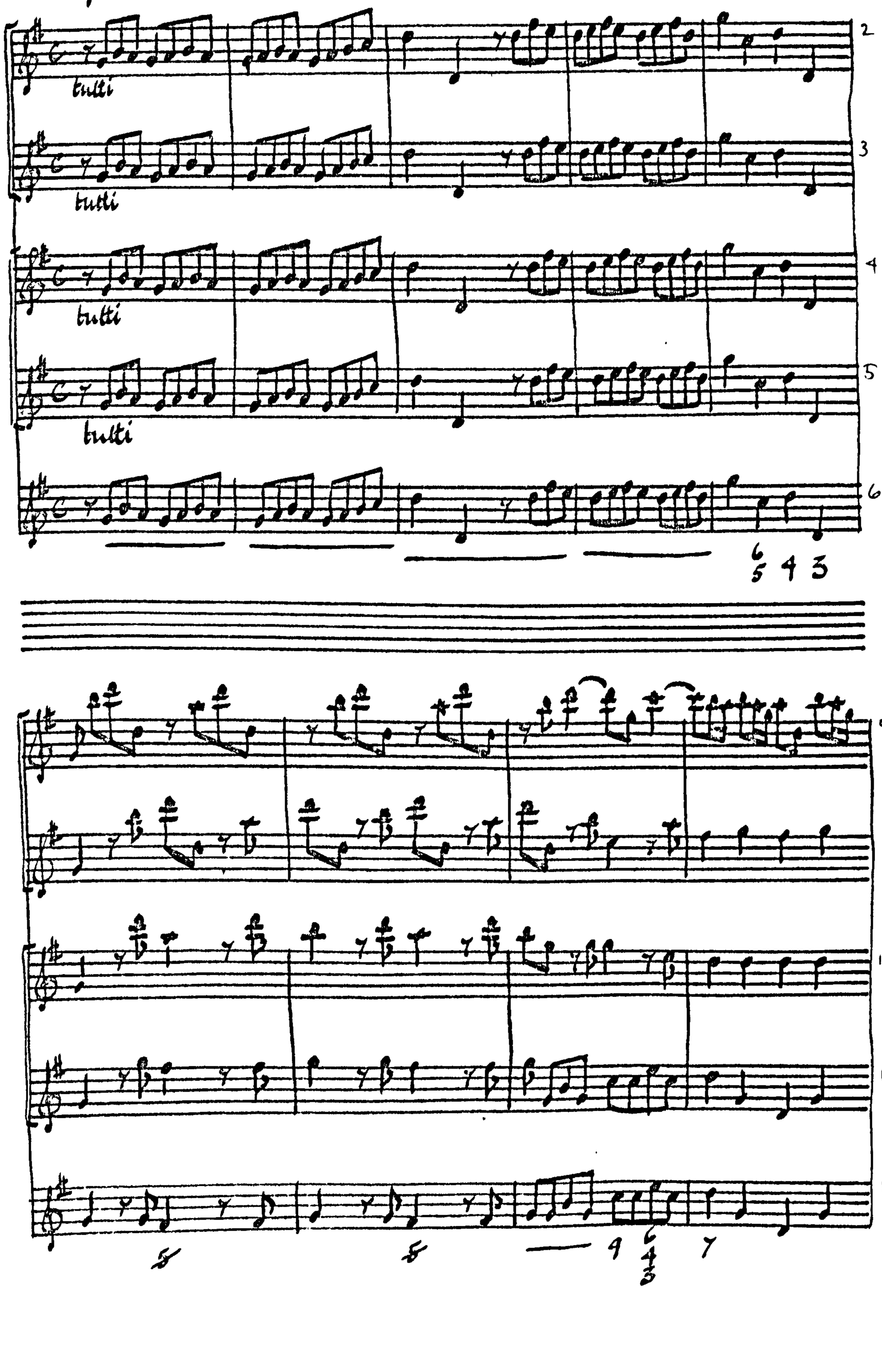

2
3
4
5
6
8
9
10
11
12
7

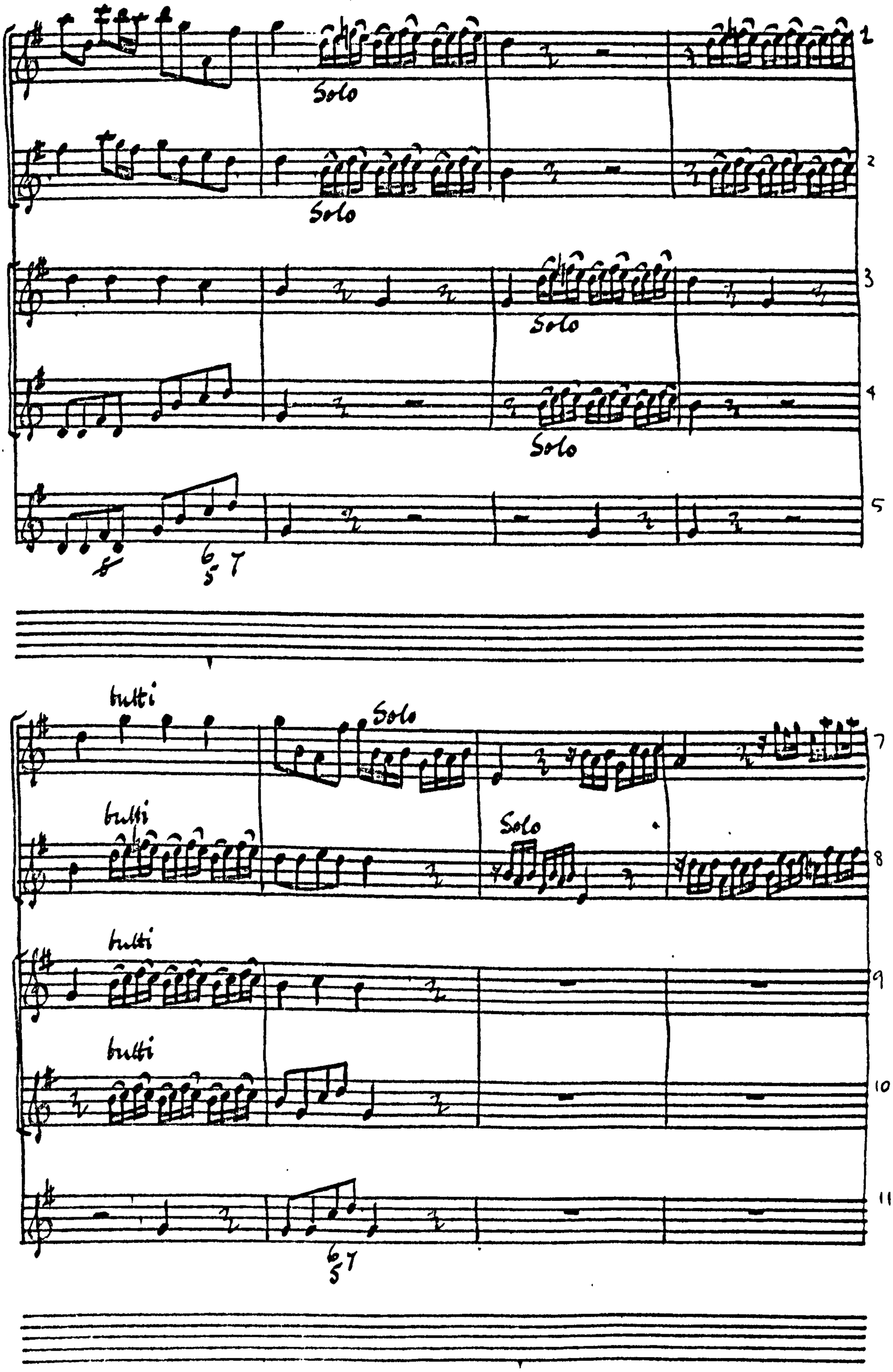


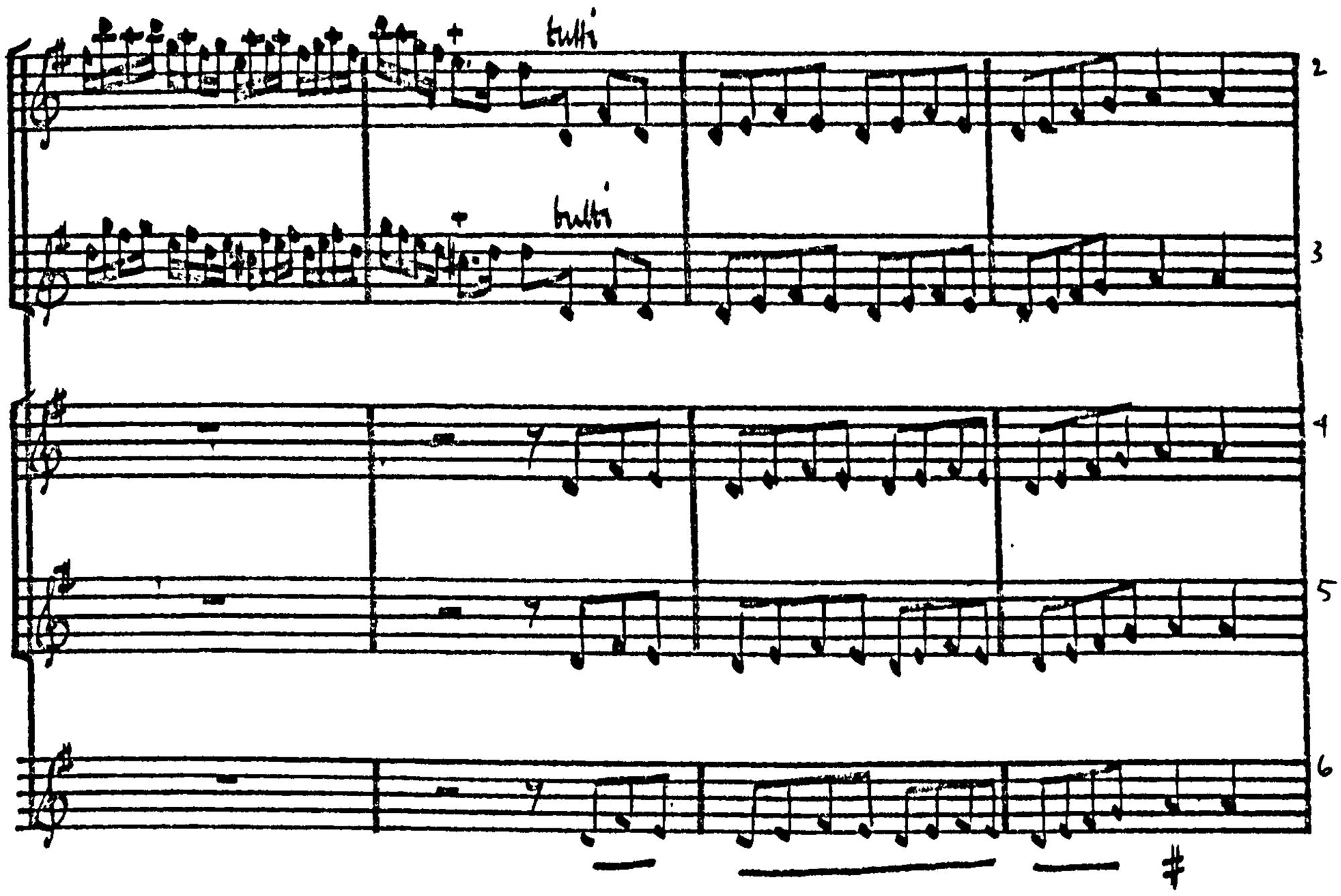

2
3
4
5
6
6
6/5
7
5
b
8
9
10
11
12
7/b
4
3
6/4
3
6/4

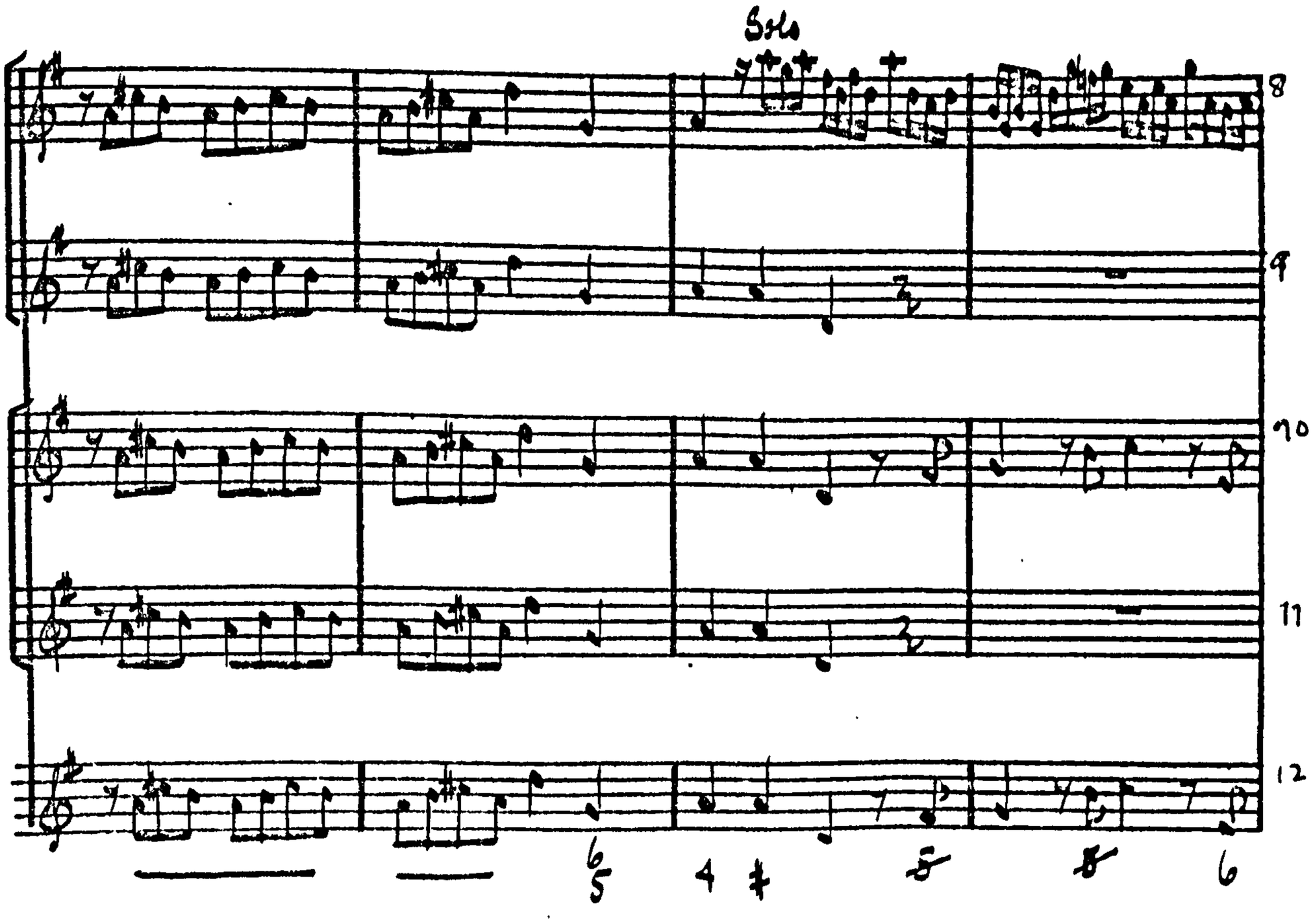

2
3
4
5
6
3
6/4
3
6/5
7
8
9
10
11
12
6/5
4
3

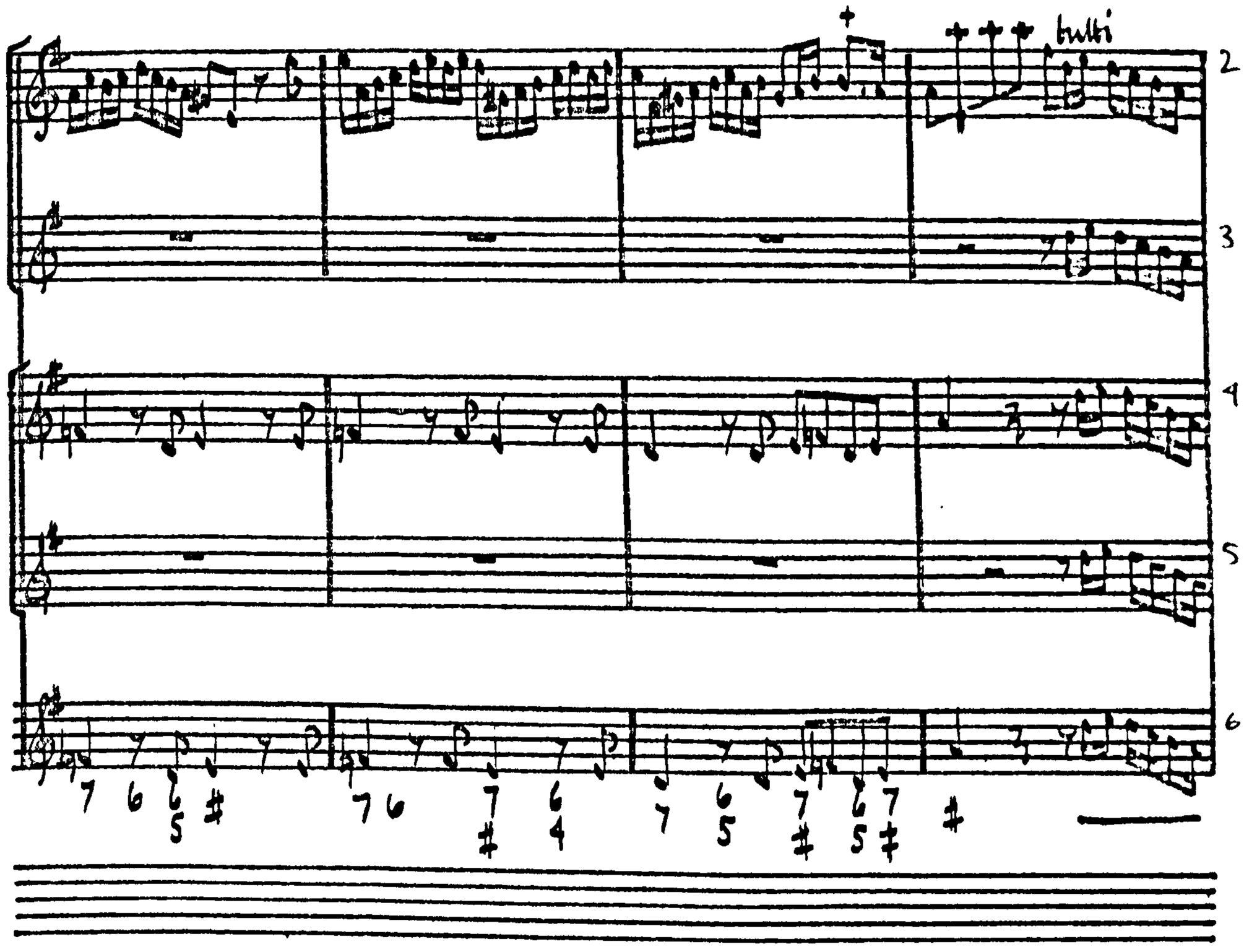
Allegro

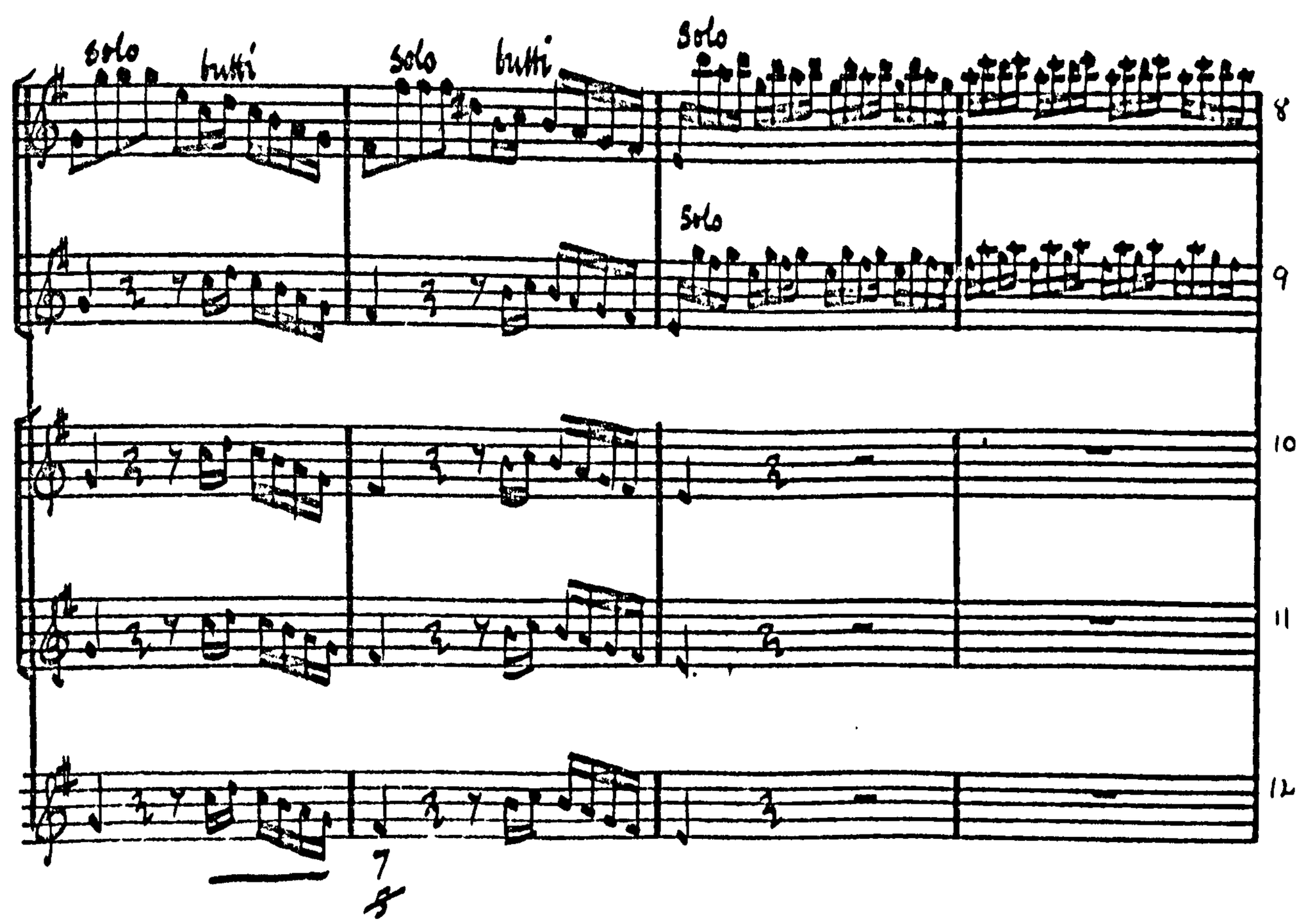


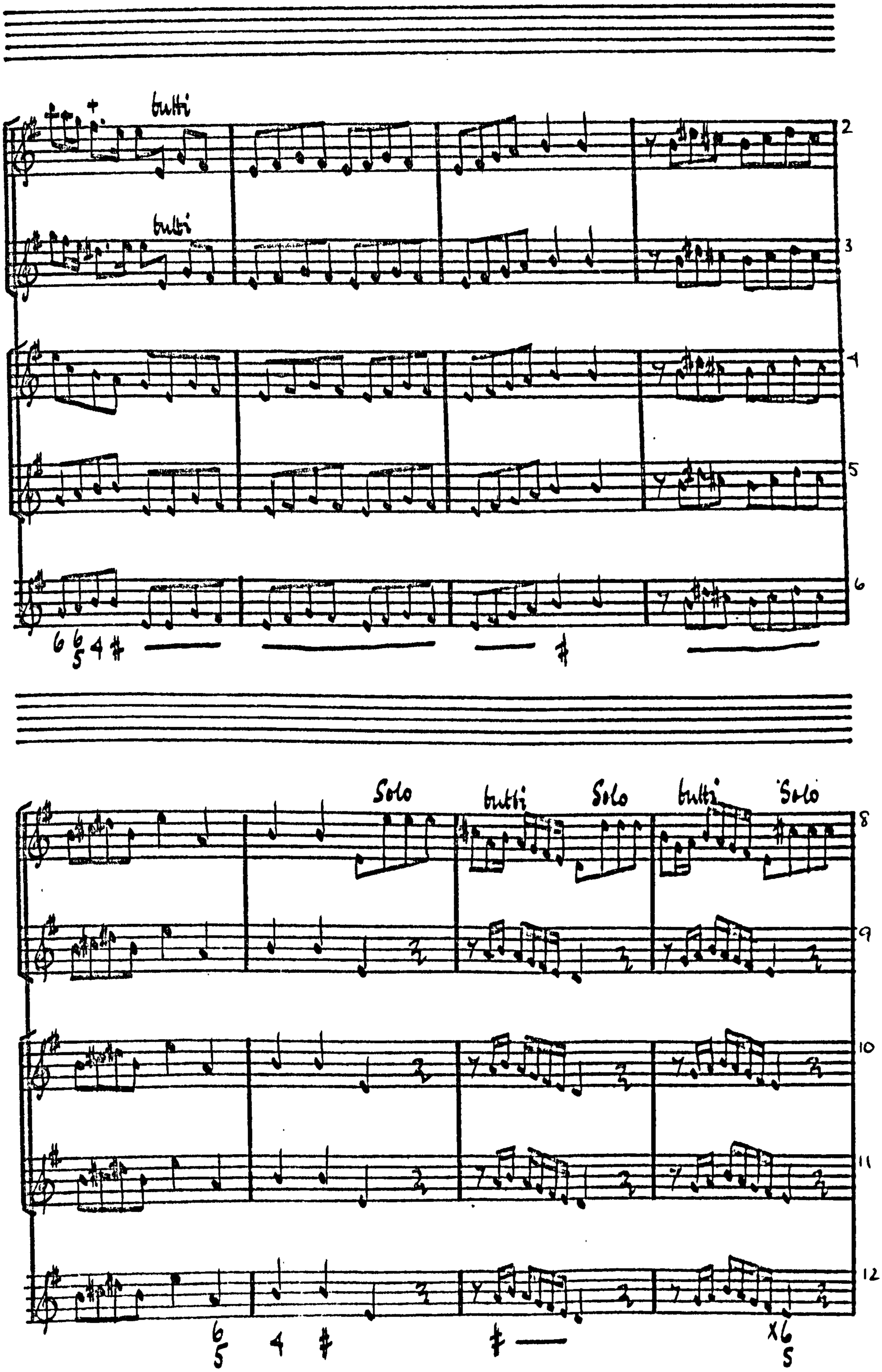

Solo
Solo
Solo
Solo
6 5
tutti
Solo
tutti
Solo
tutti
tutti
6 5


tutti
tutti
2
3
4
5
6

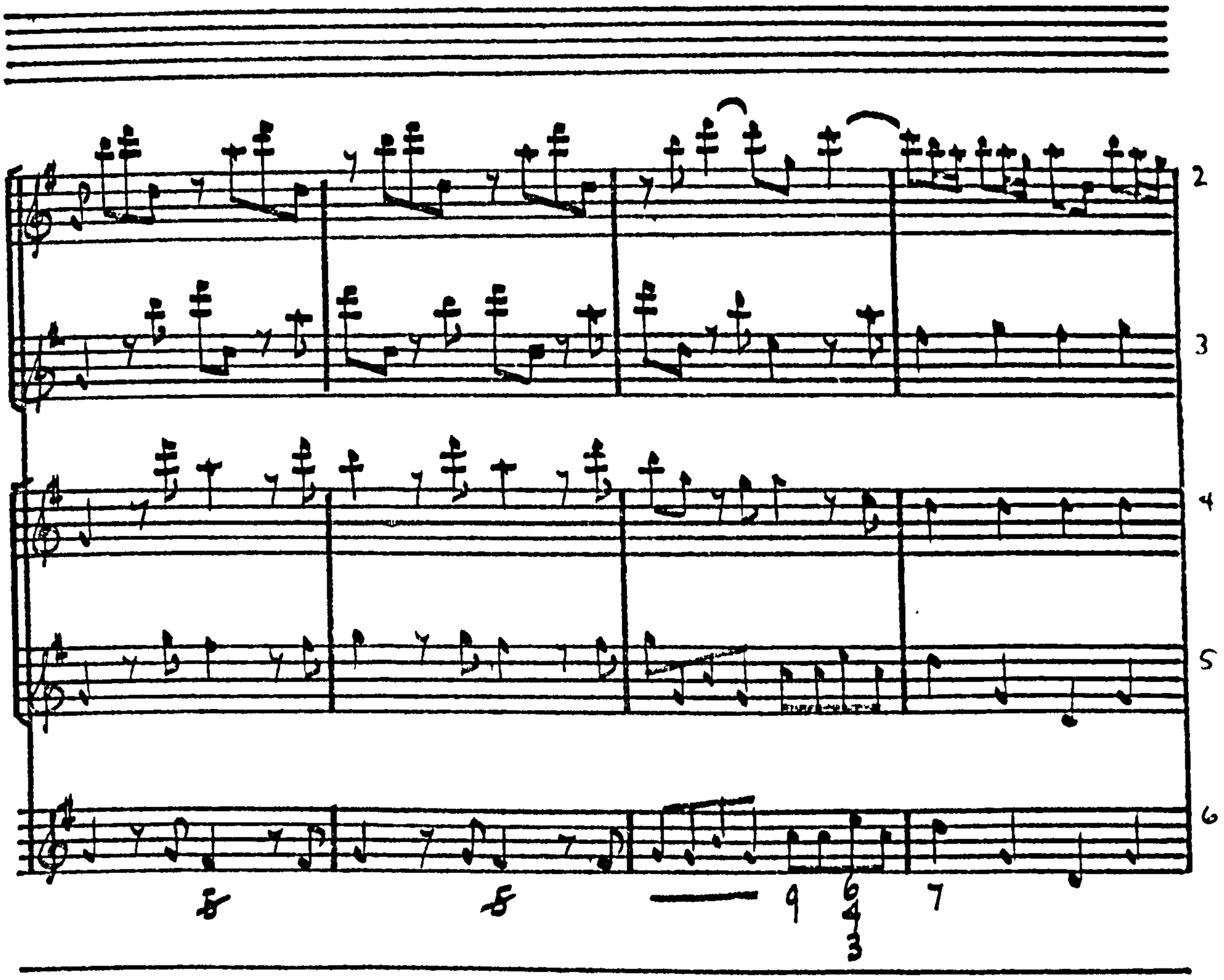

Solo
8
9
10
11
12
6/5
4
♯
5
5
6

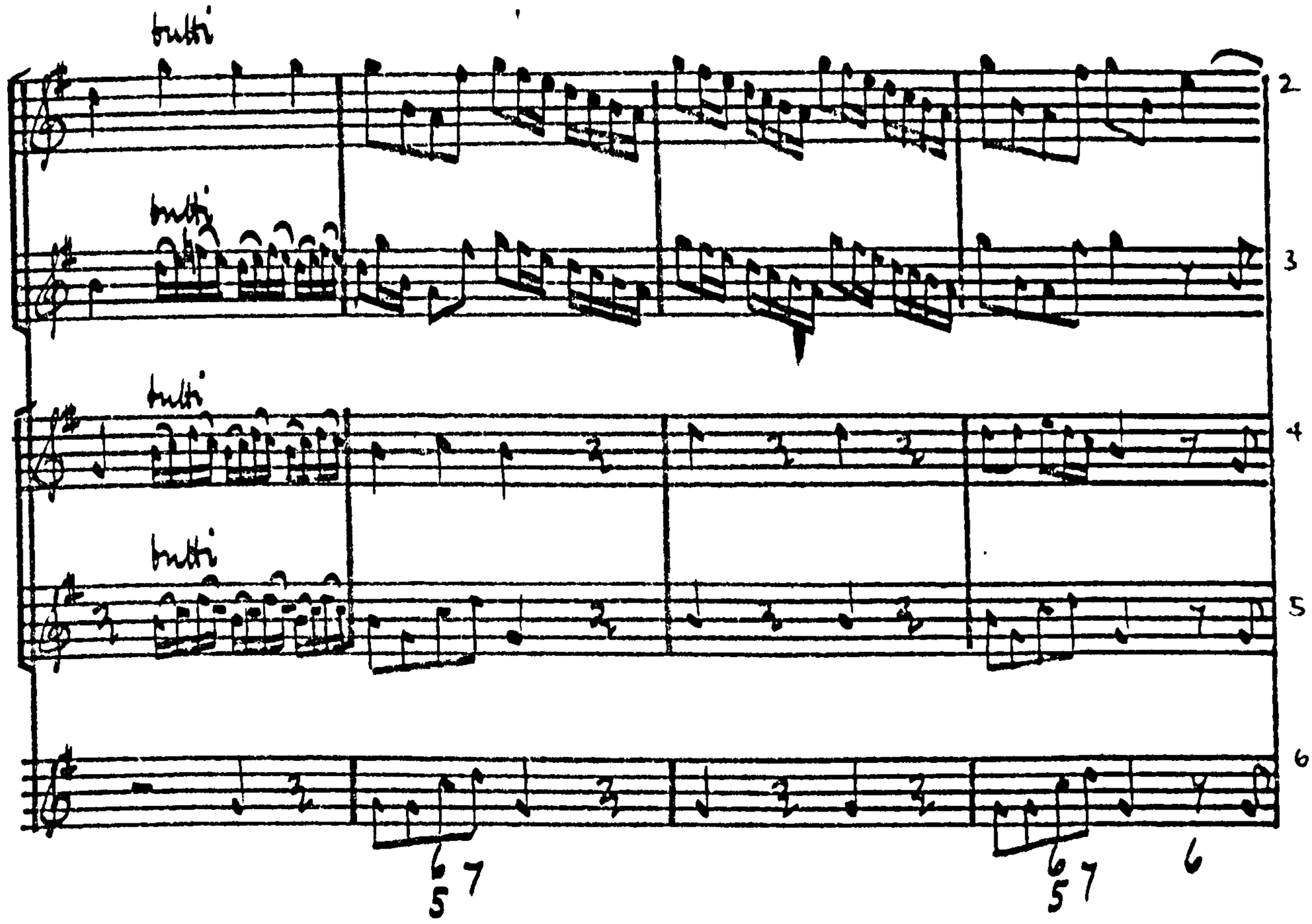

tutti
2
3
4
5
6
7 6 5 #
7 6
7 # 6 4
7
6 5
7 # 6 5 #
#

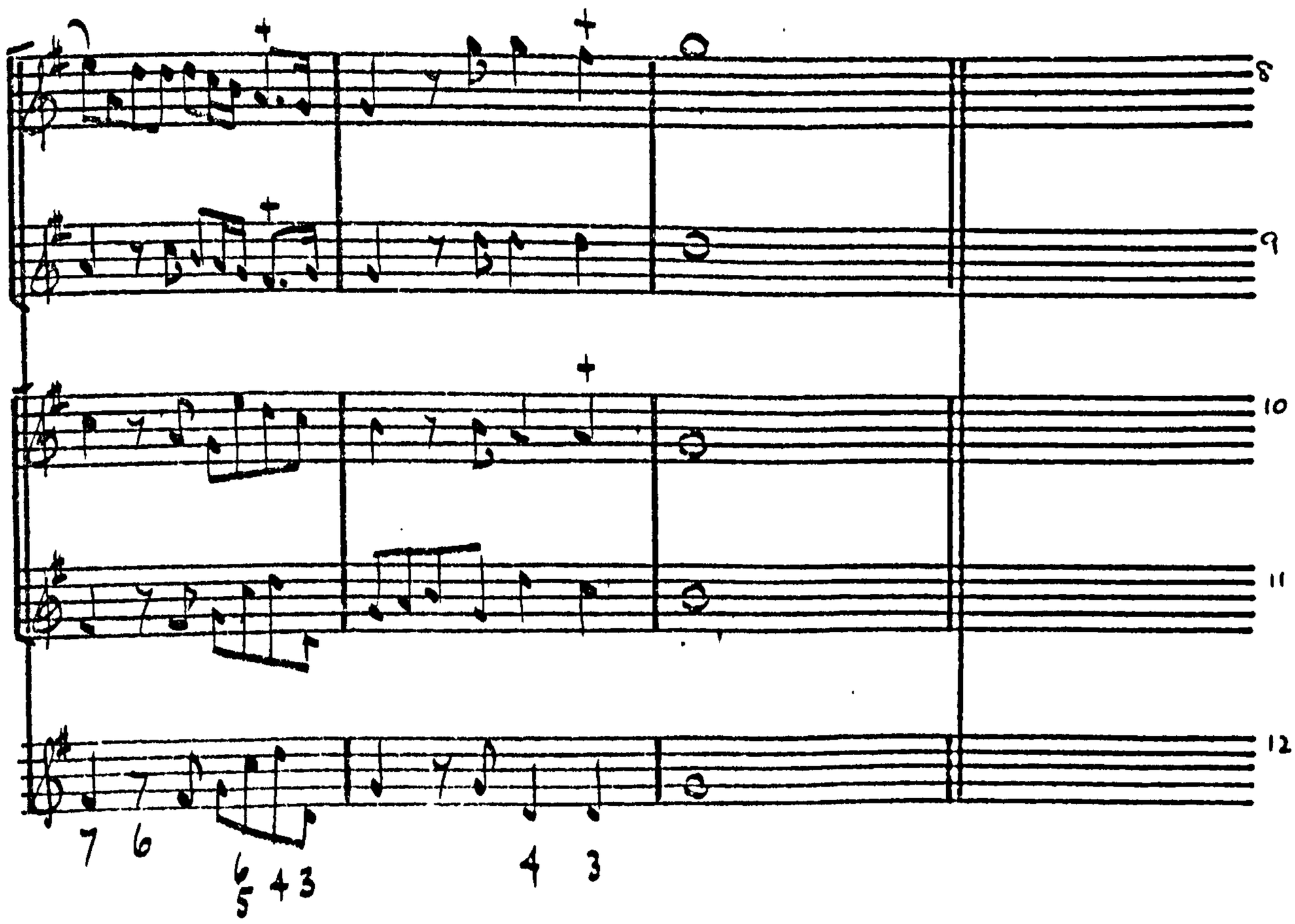

solo
tutti
solo
tutti
solo
8
solo
9
10
11
12
7

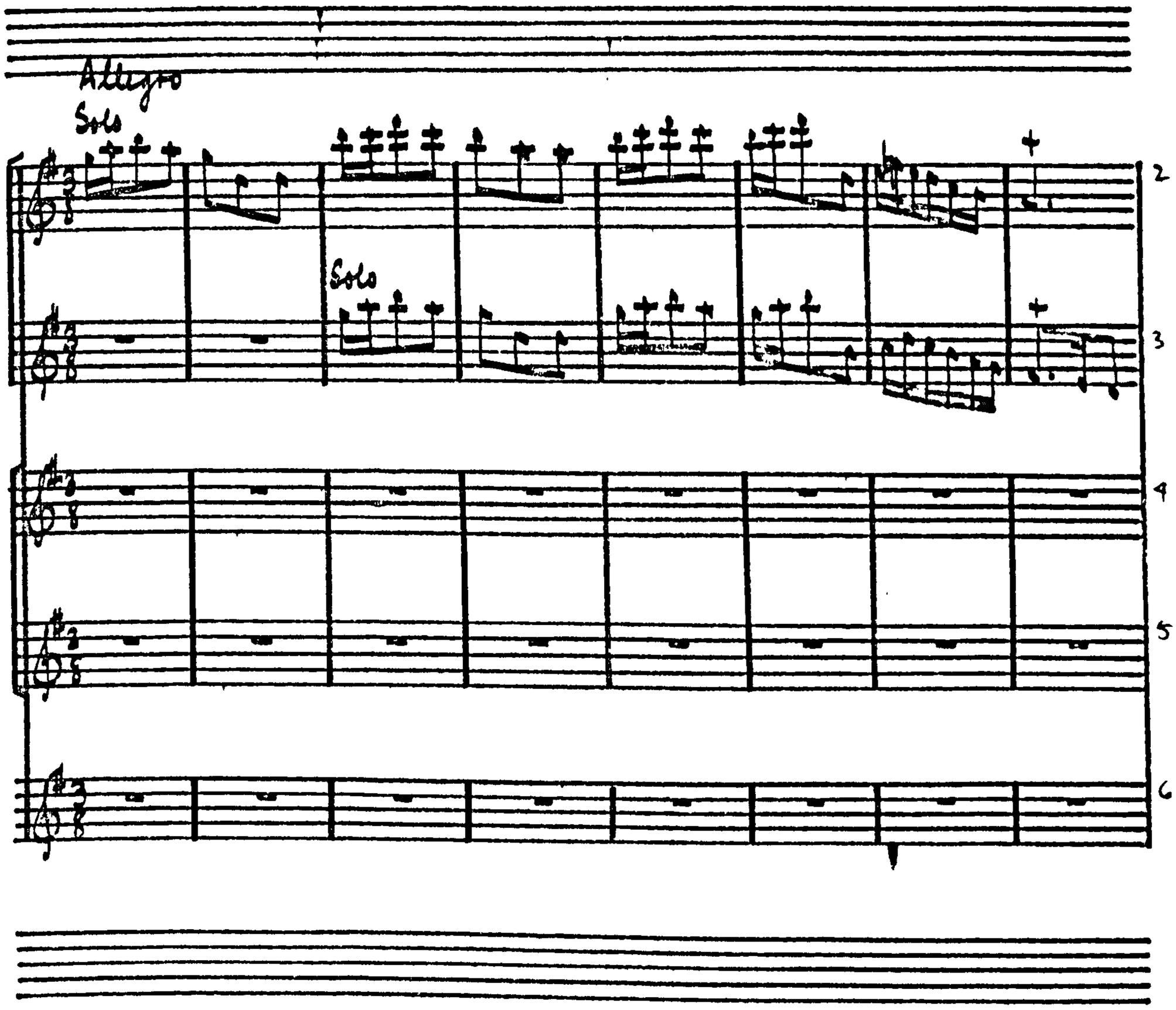

tutti
tutti
2
3
4
5
6
6 6/5 4 #
Solo
tutti
Solo
tutti
Solo
8
9
10
11
12
6/5 4 #
X6/5

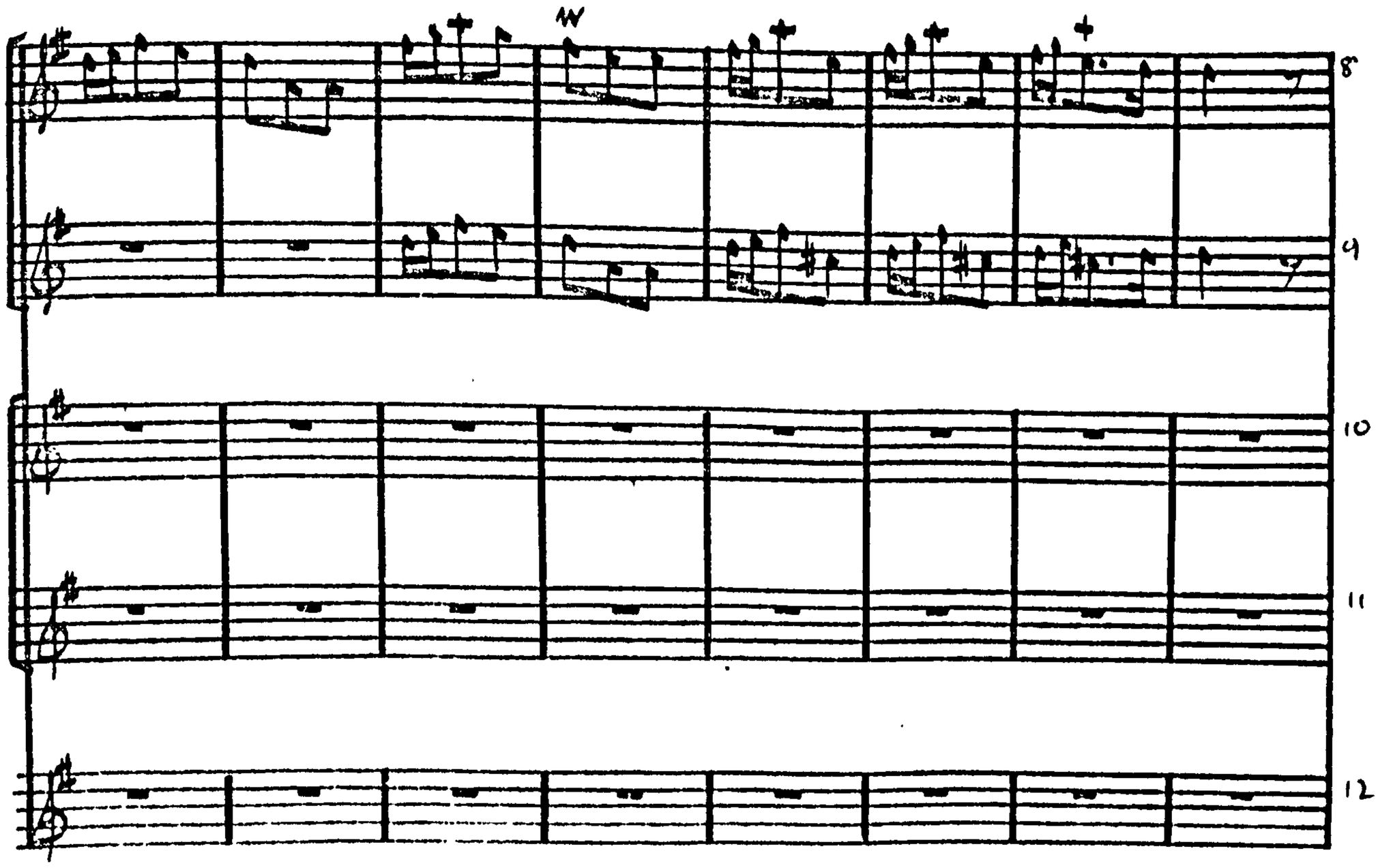
tutti
solo
tutti
solo
tutti
2
3
4
5
6
7
6
6
5
4
8
9
10
11
12
6
5
4
3

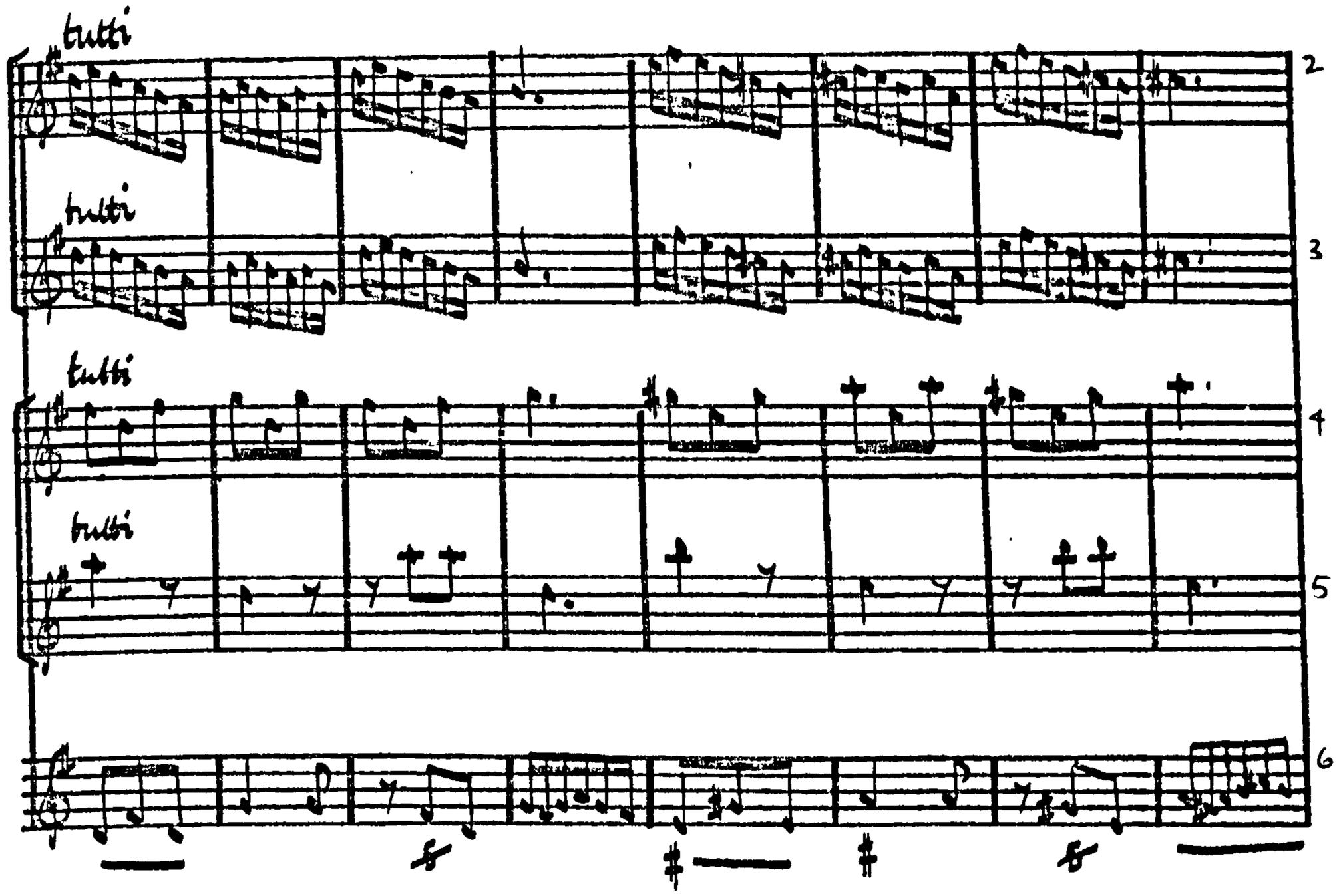

2
3
4
5
6
9
7
Solo
Solo
Solo
Solo
8
9
10
11
12
5
7

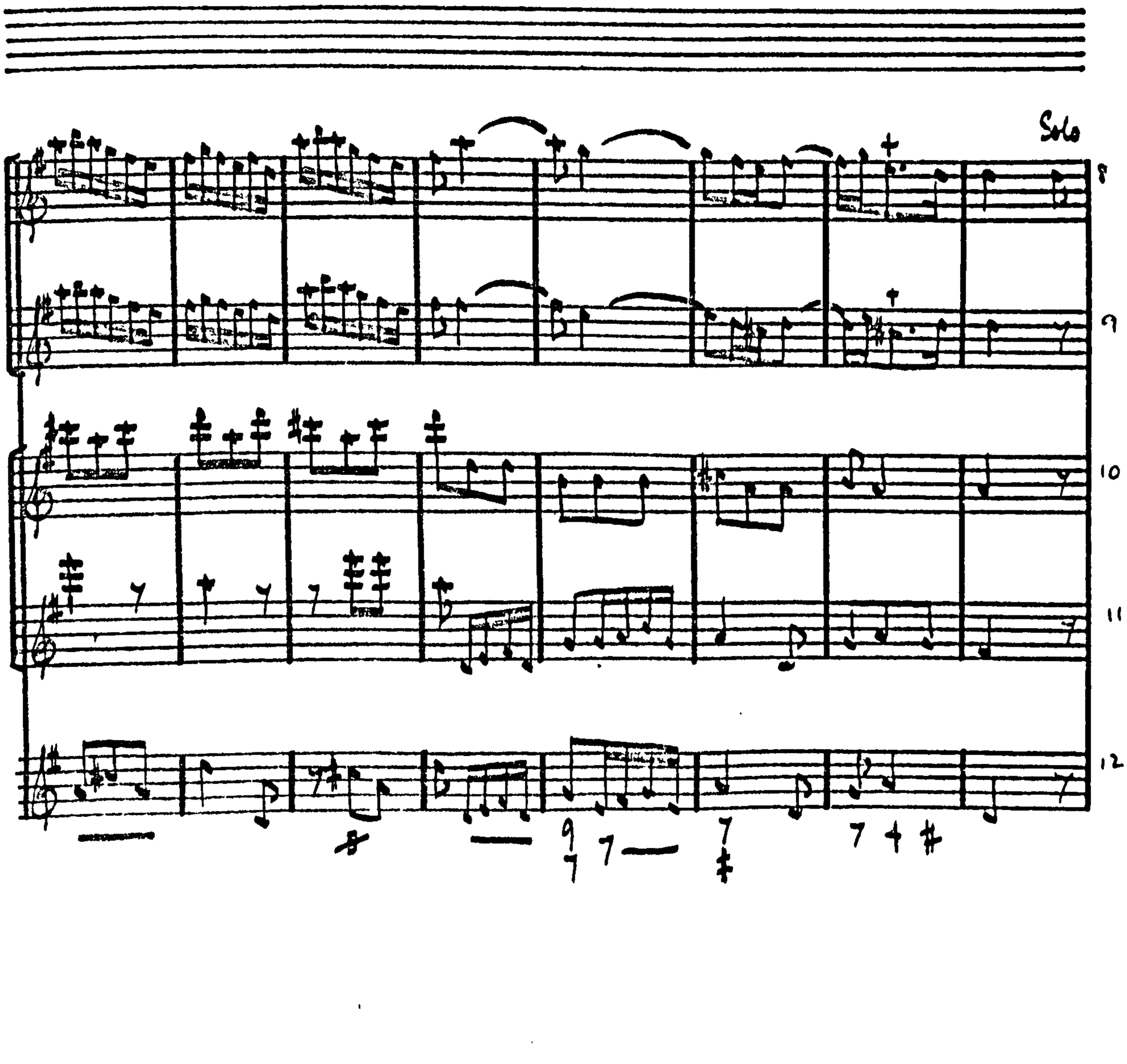

tutti
tutti
tutti
tutti
2
3
4
5
6
5 7
5 7
6

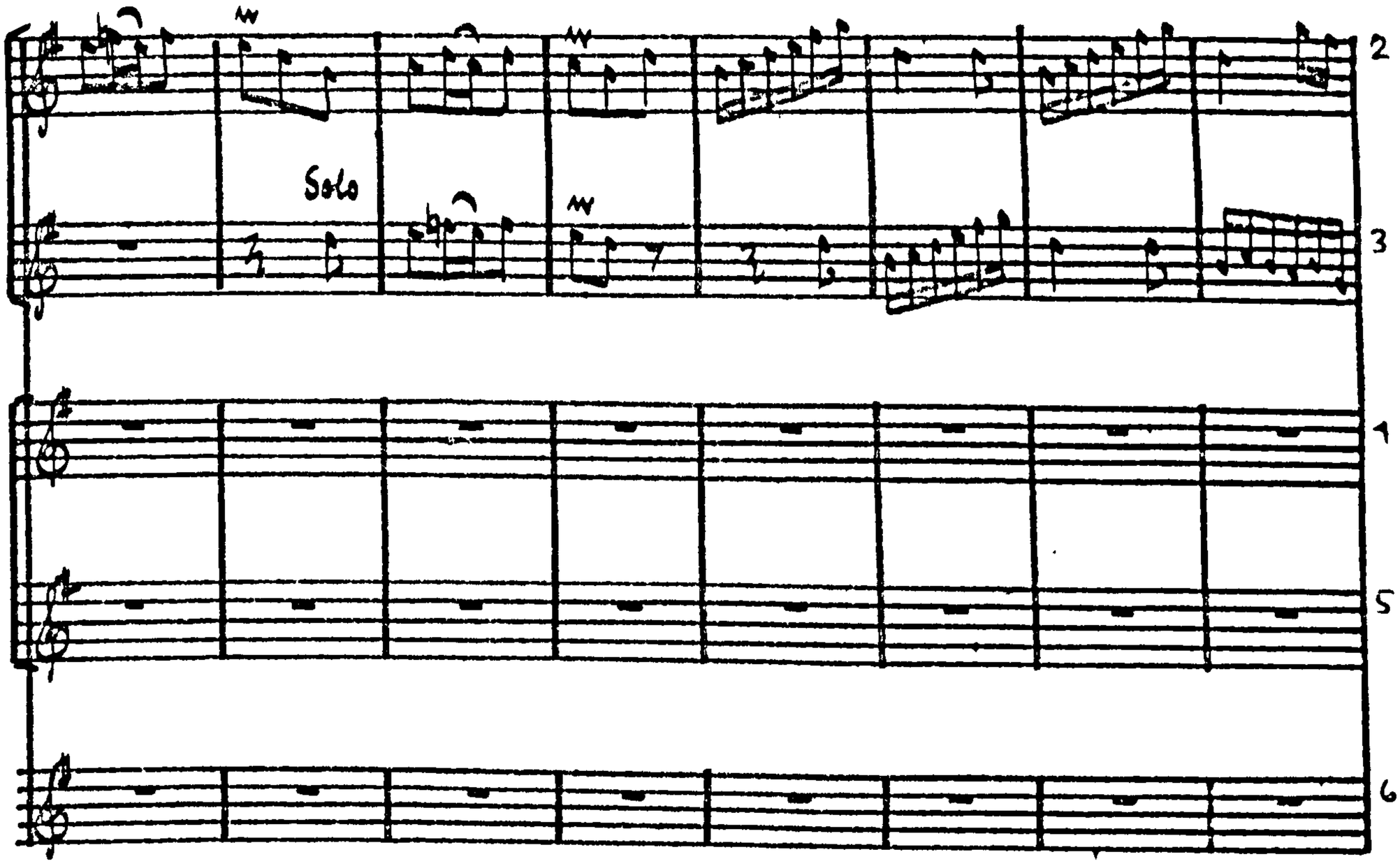

8
9
10
11
12
7 6
6/5 4 3
4 3

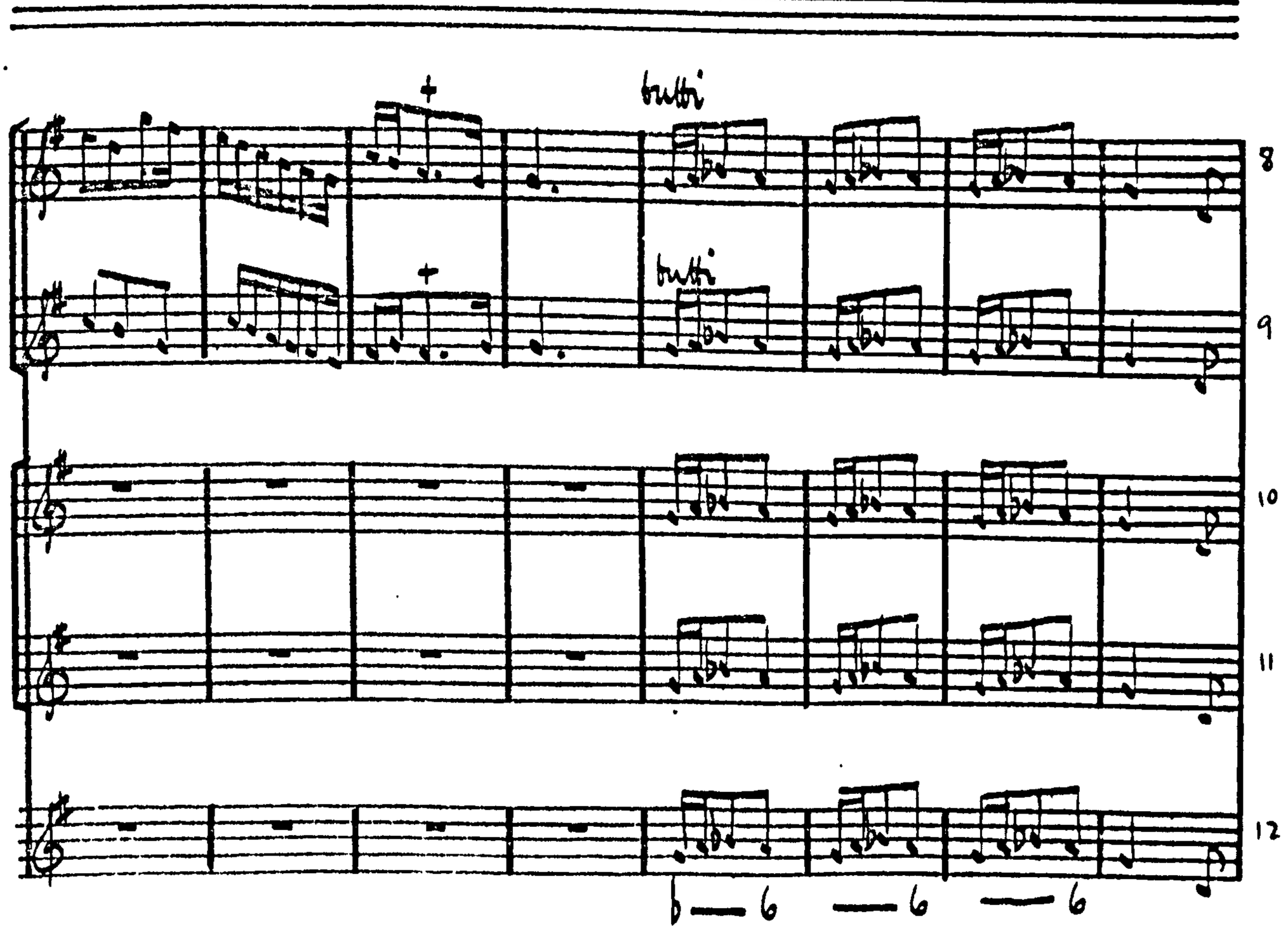

Allegro
Solo
Solo
2
3
4
5
6

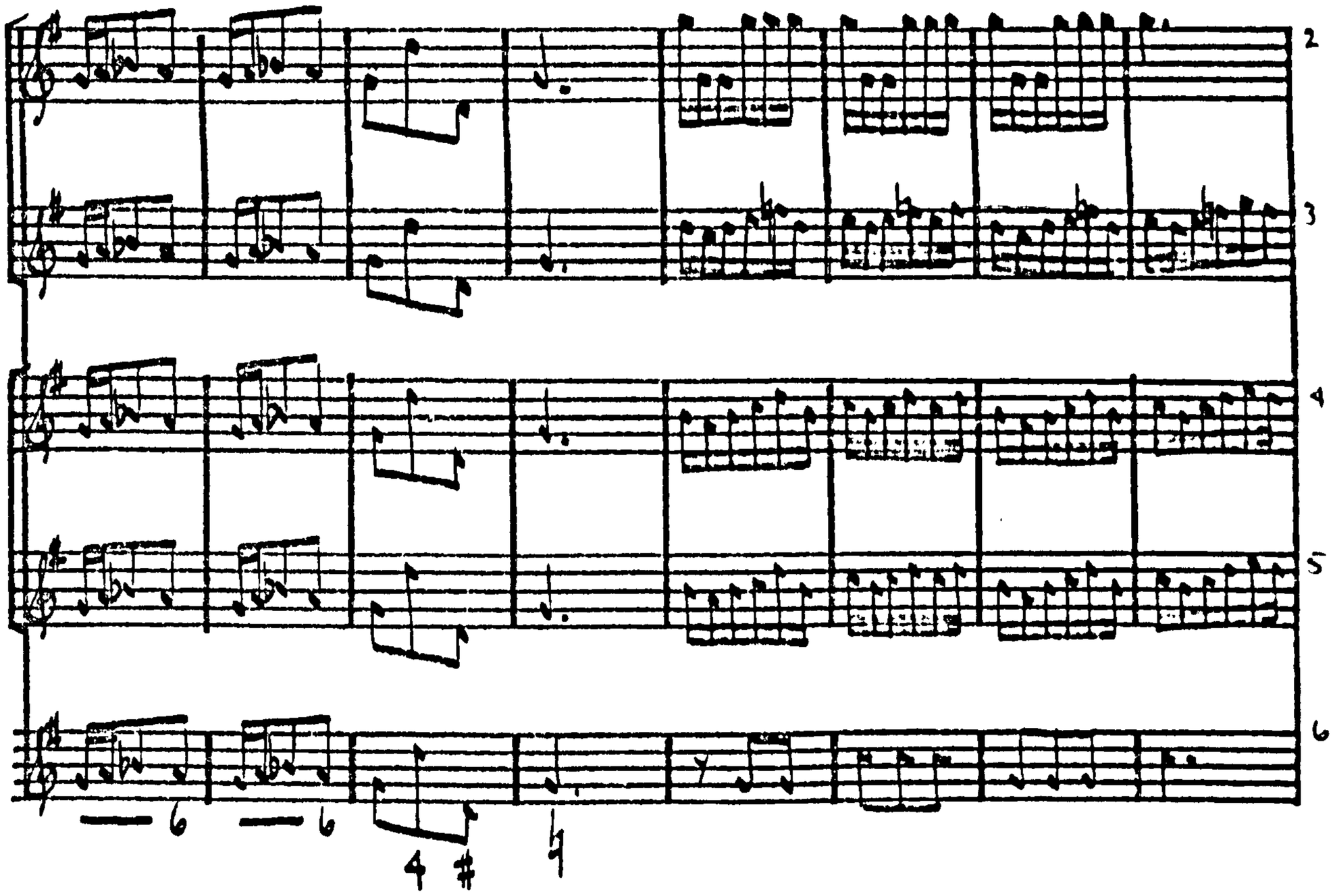

8
9
10
11
12

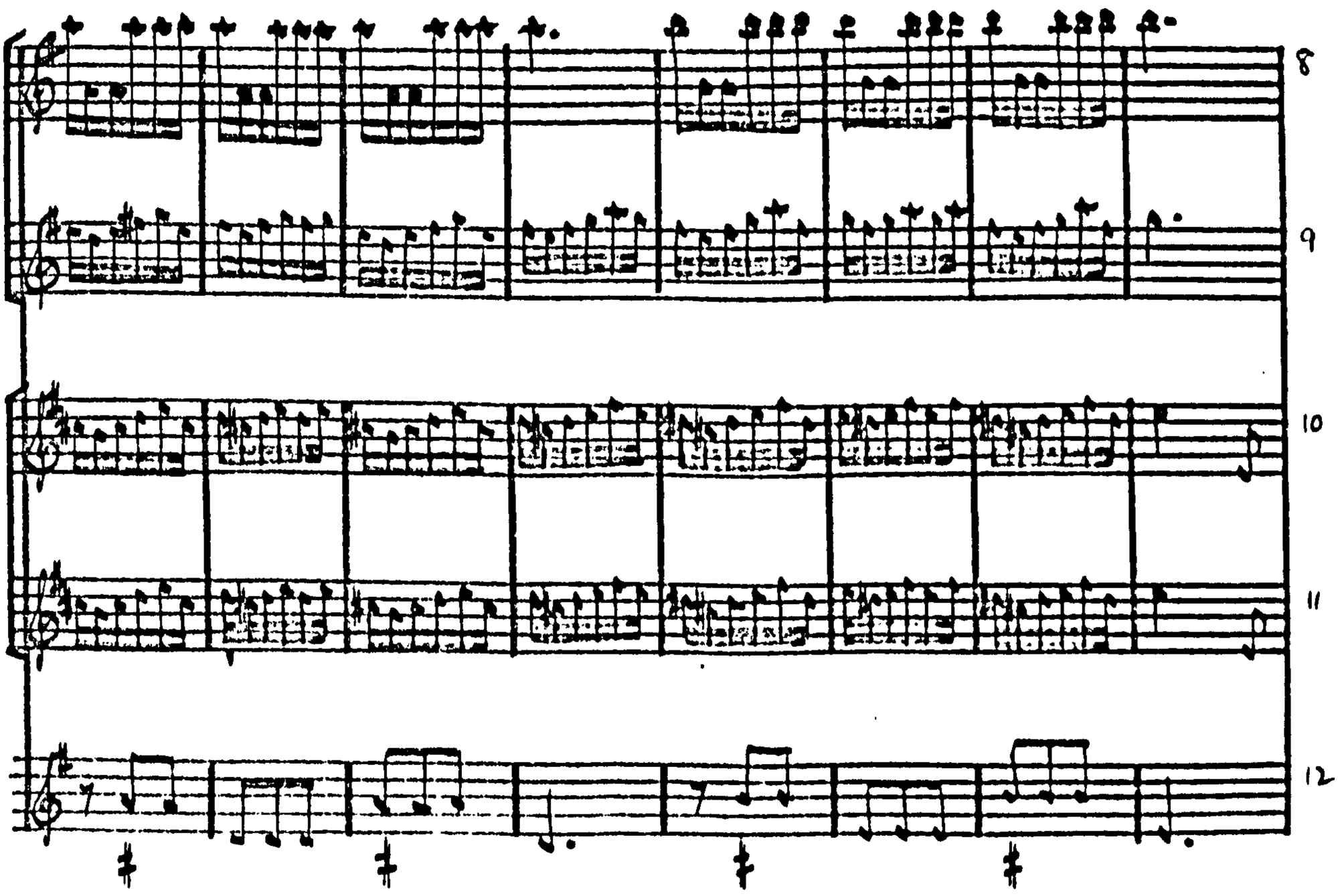

tutti
tutti
tutti
tutti
2
3
4
5
6


Solo
8
9
10
11
12

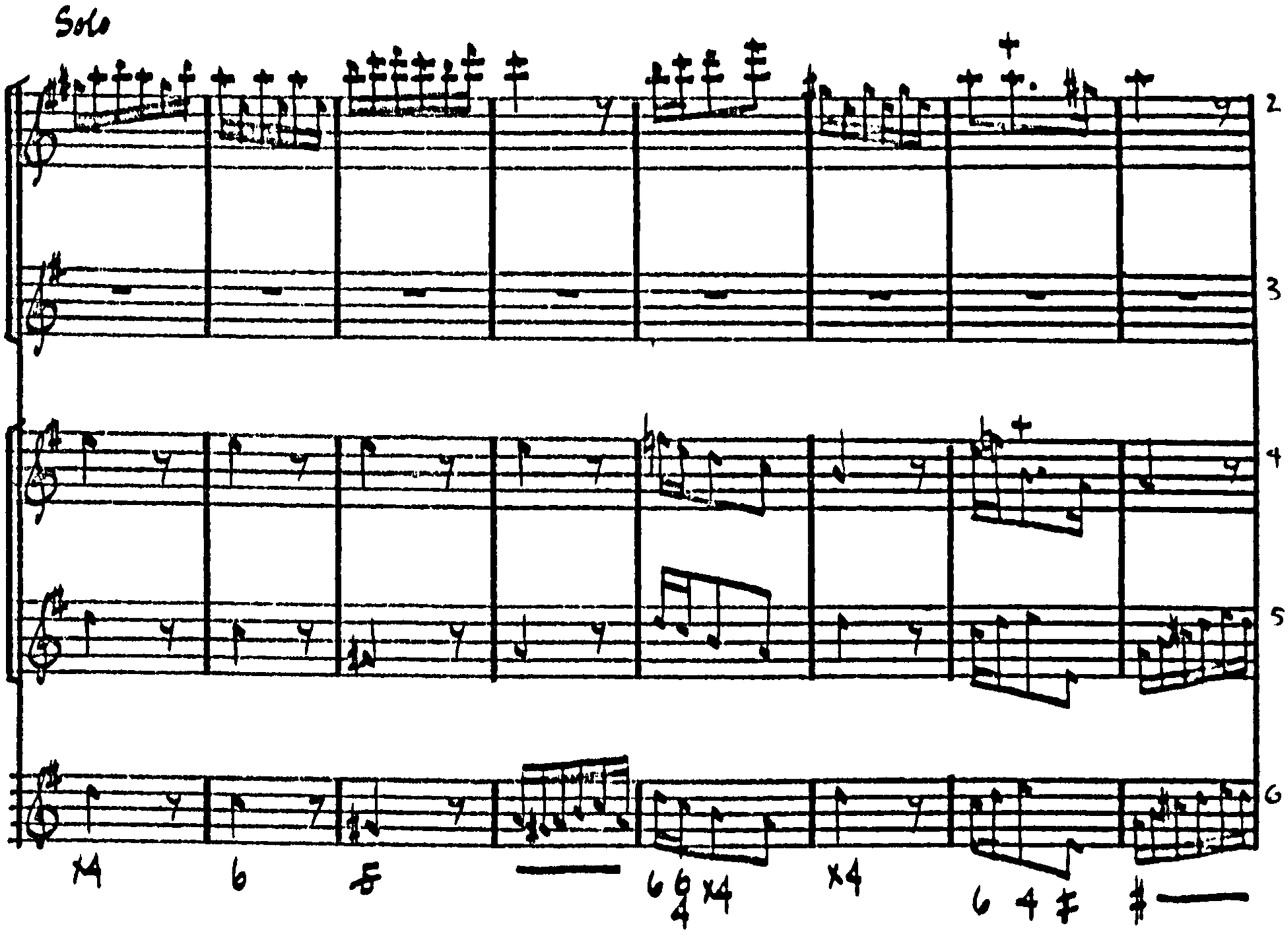

Solo
2
3
1
5
6

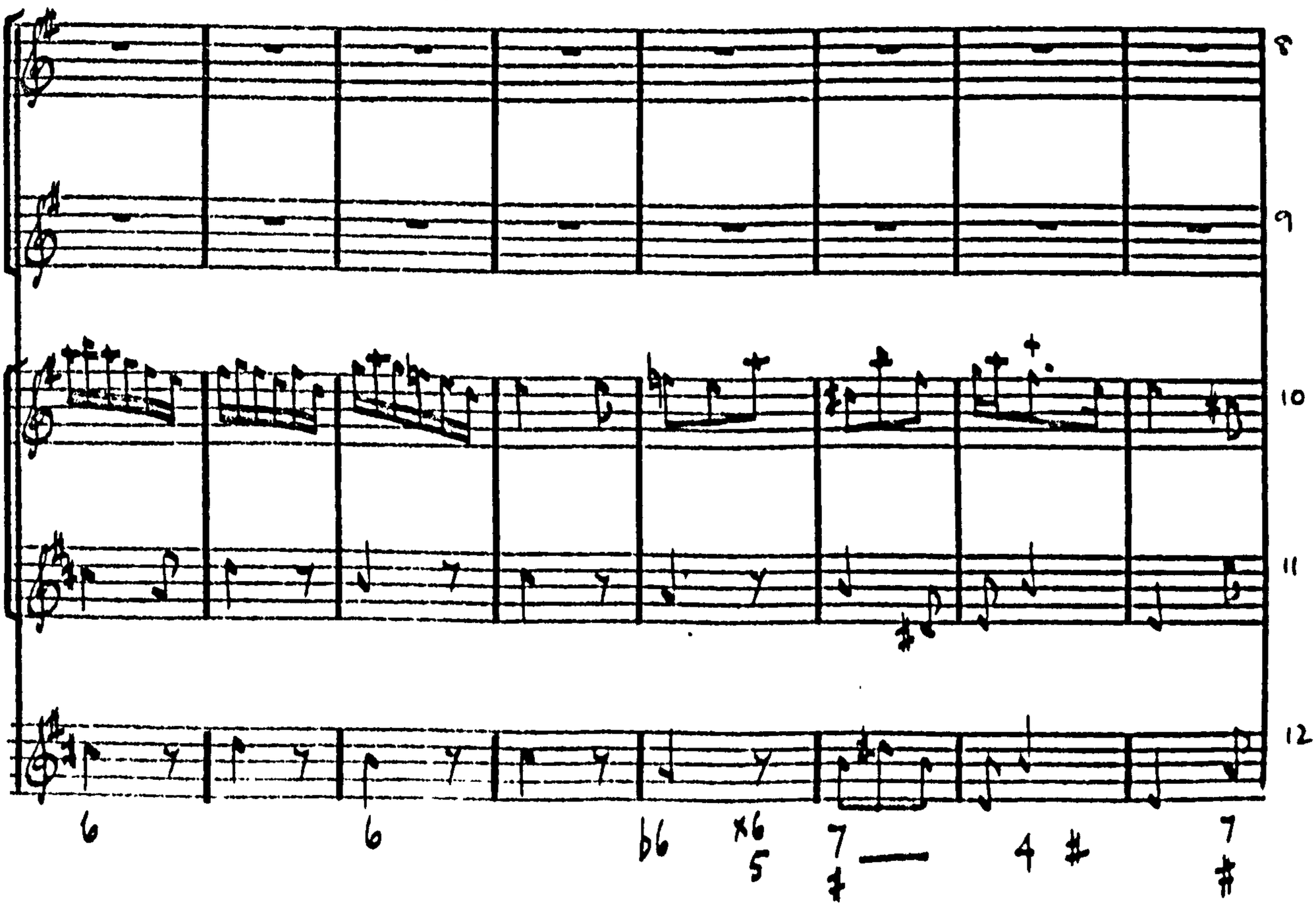

tutti
tutti
8
9
10
11
12
6 6 6

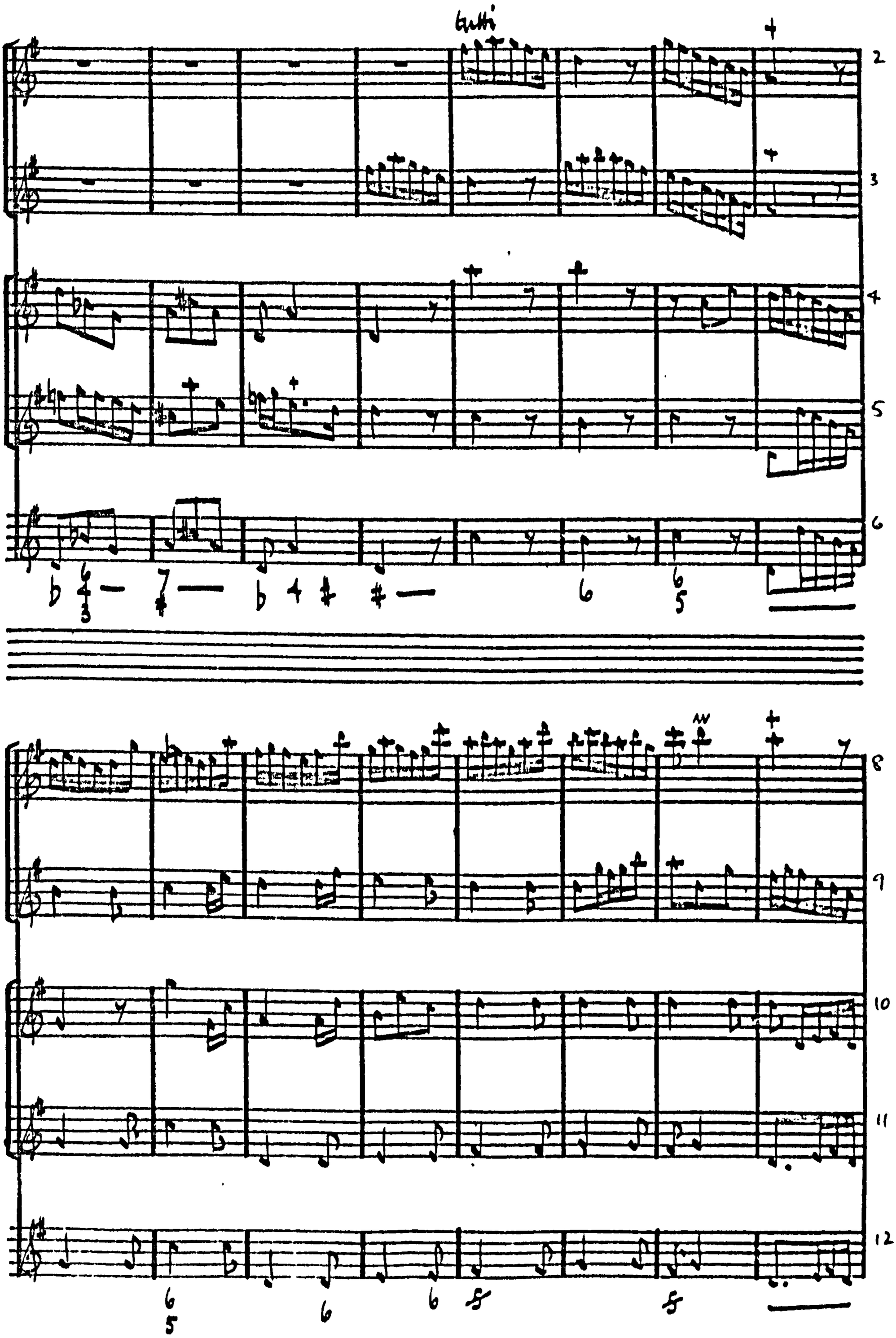

2
3
4
5
6
6 6
4 #

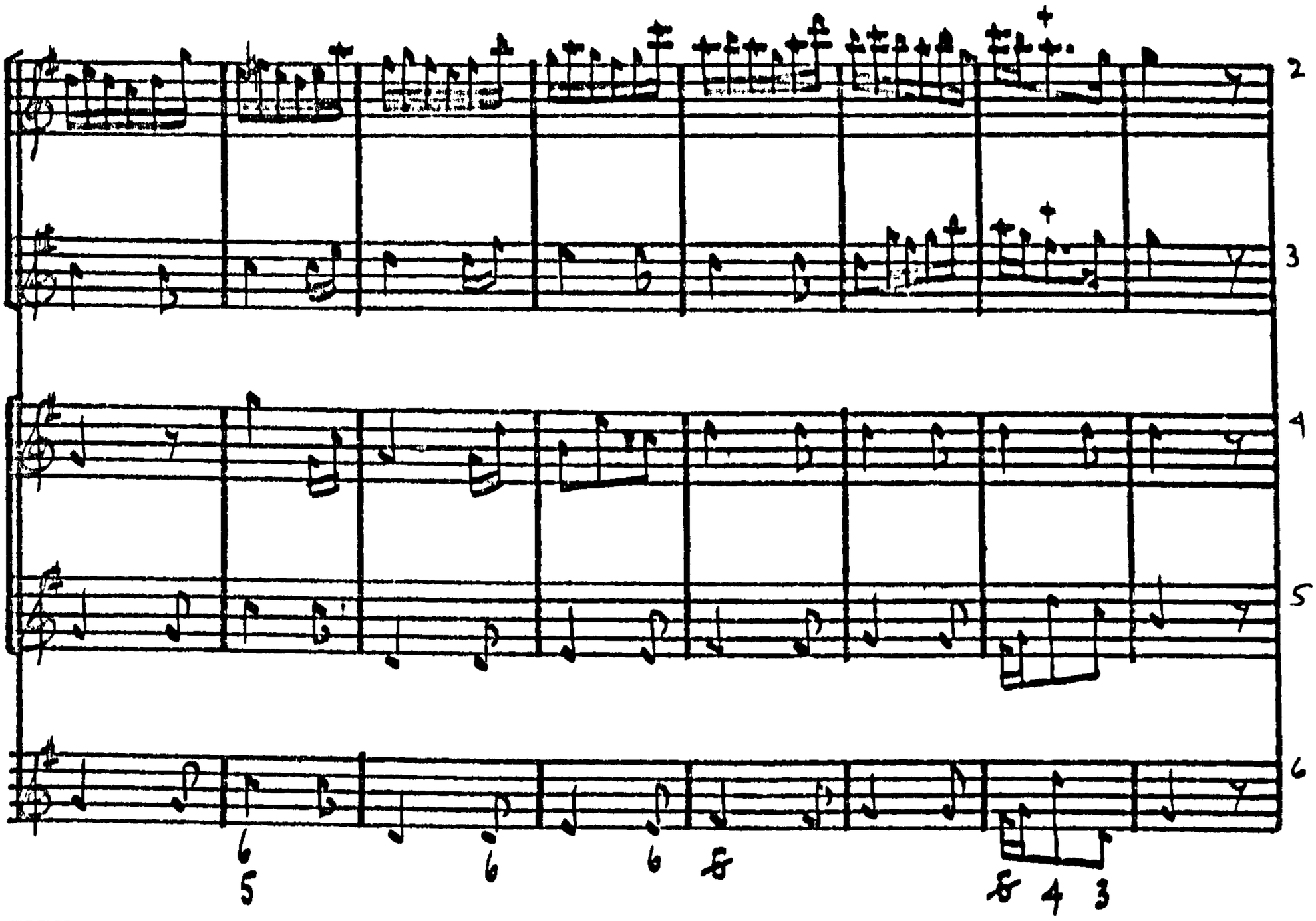

8
9
10
11
12

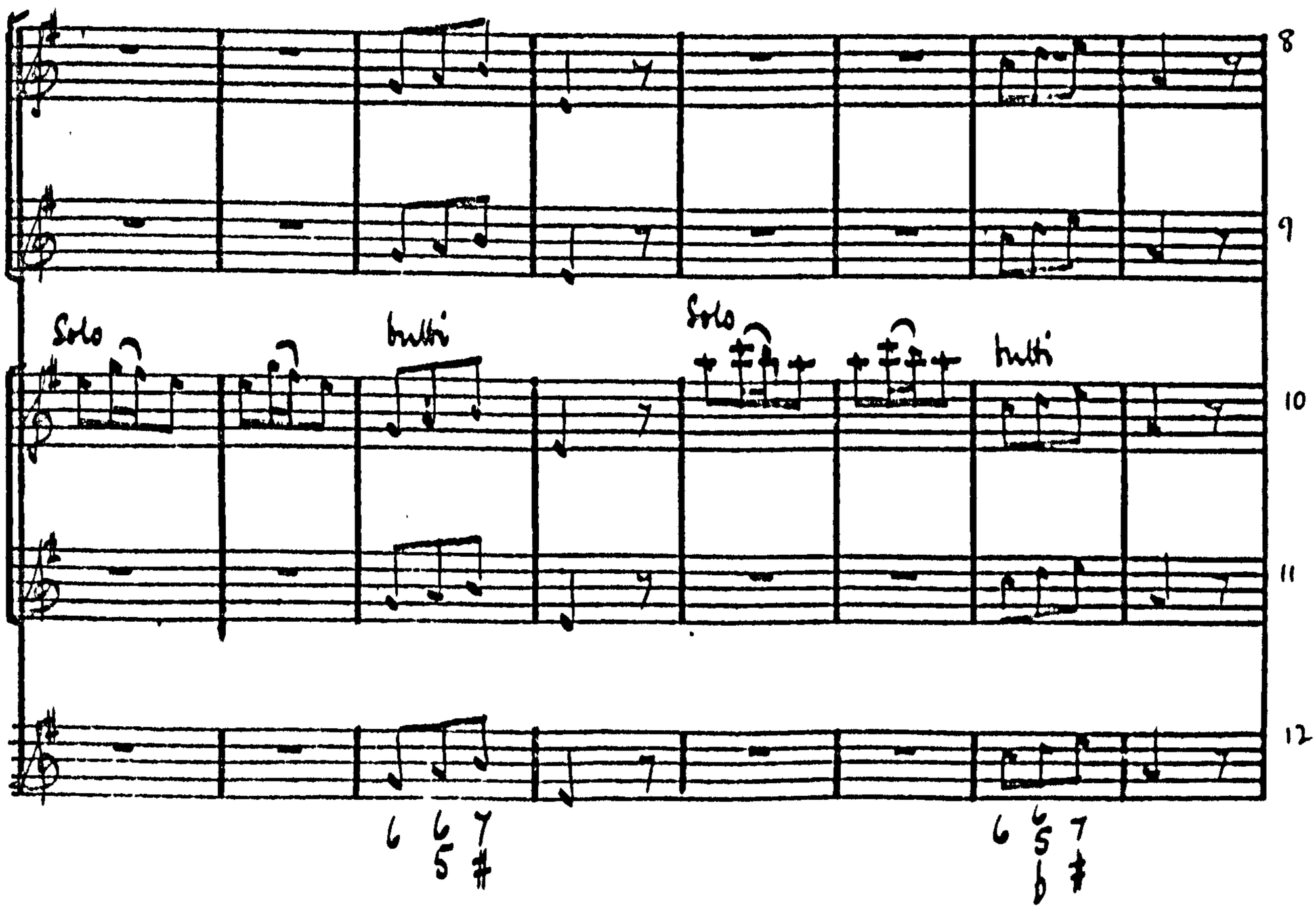
Solo

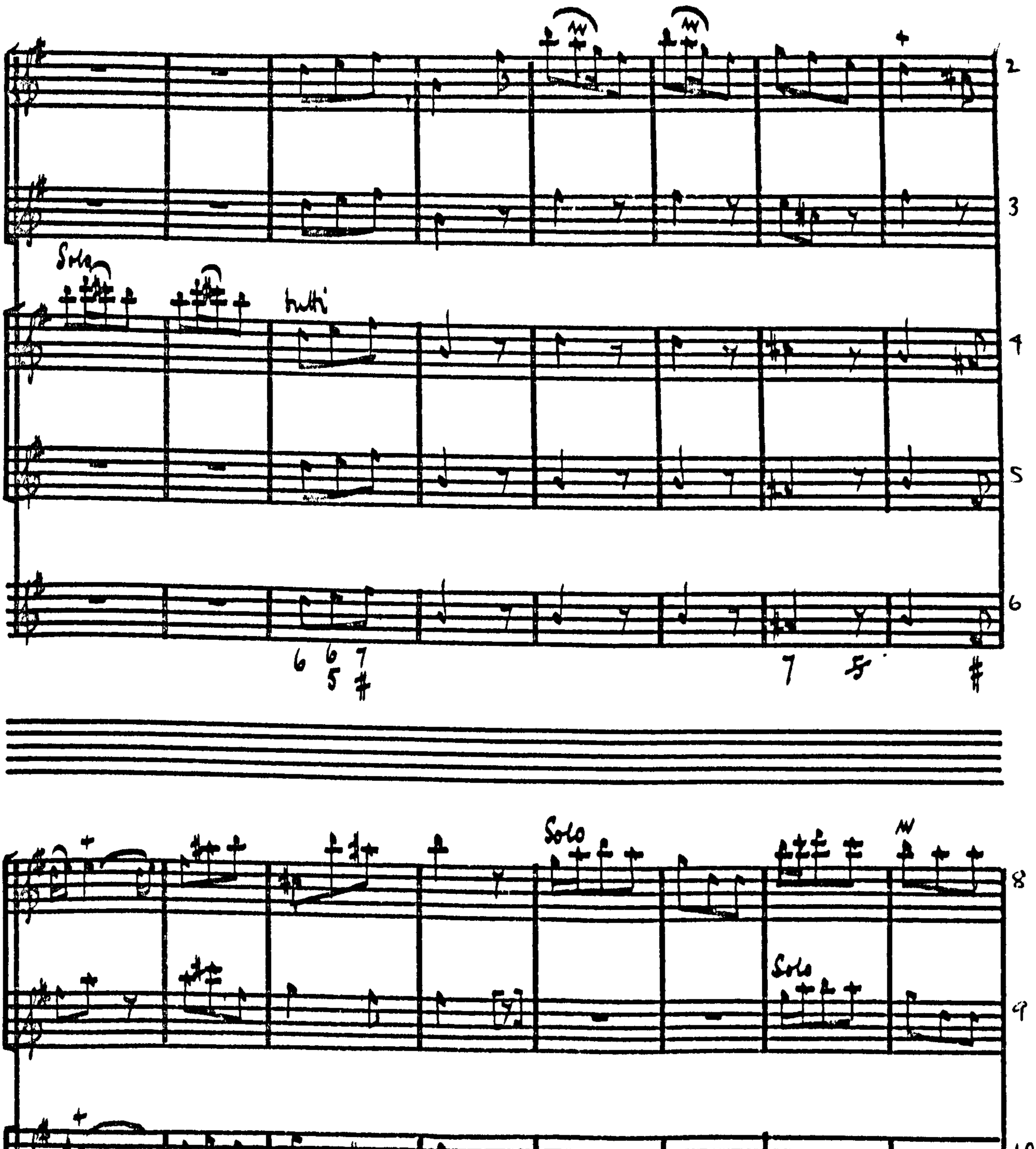


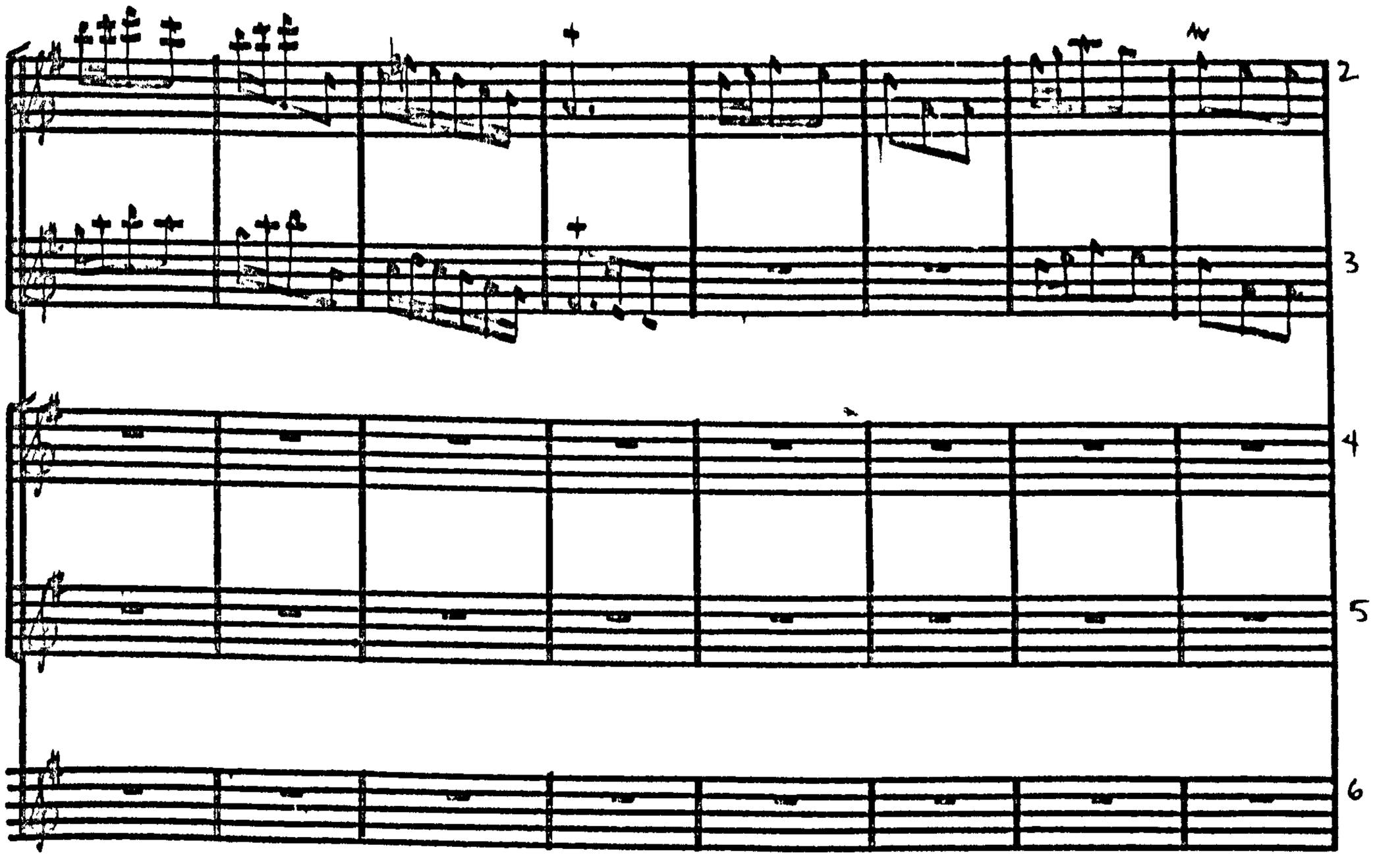



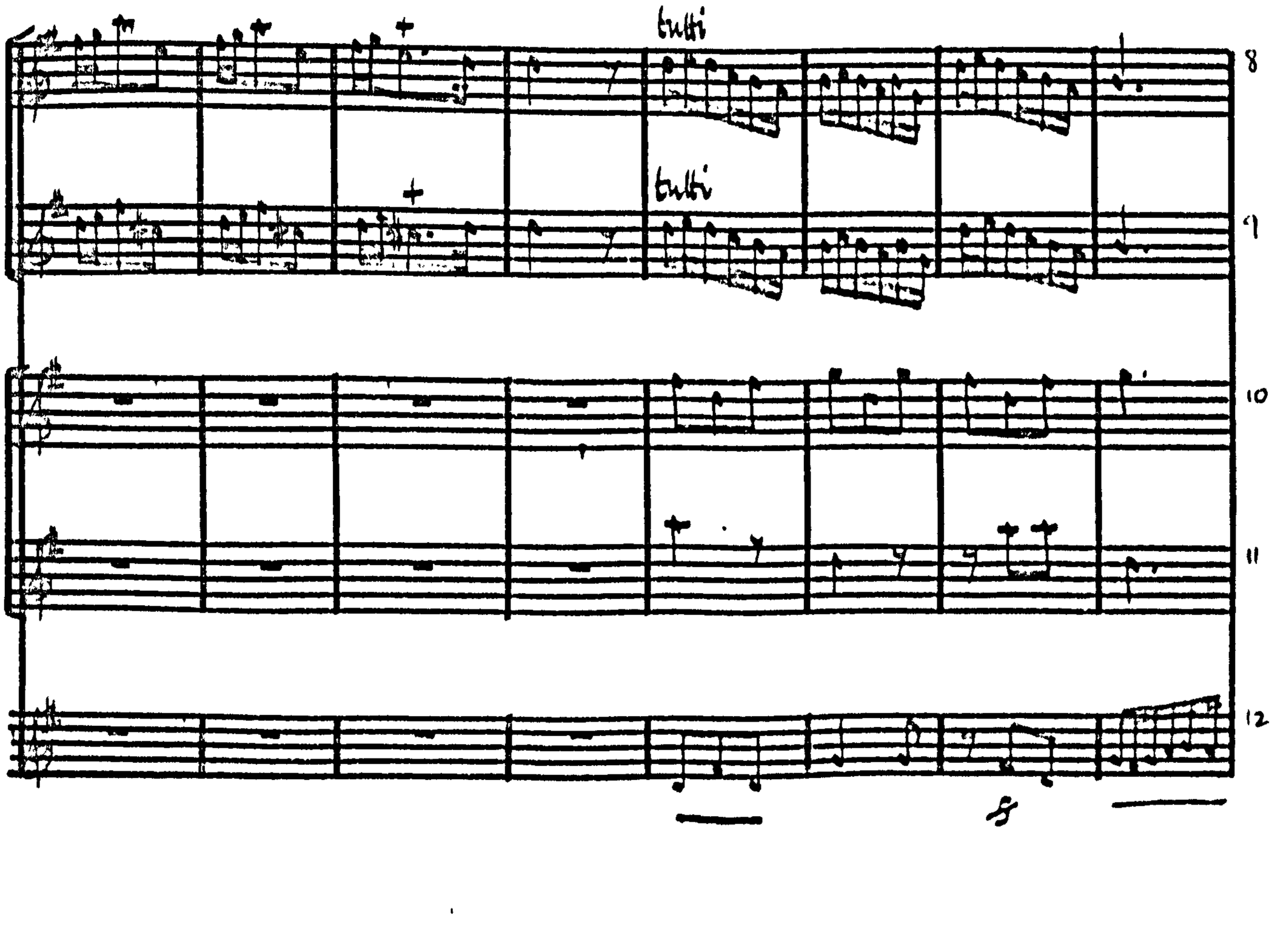

tutti
2
3
4
5
6
8
9
10
11
12

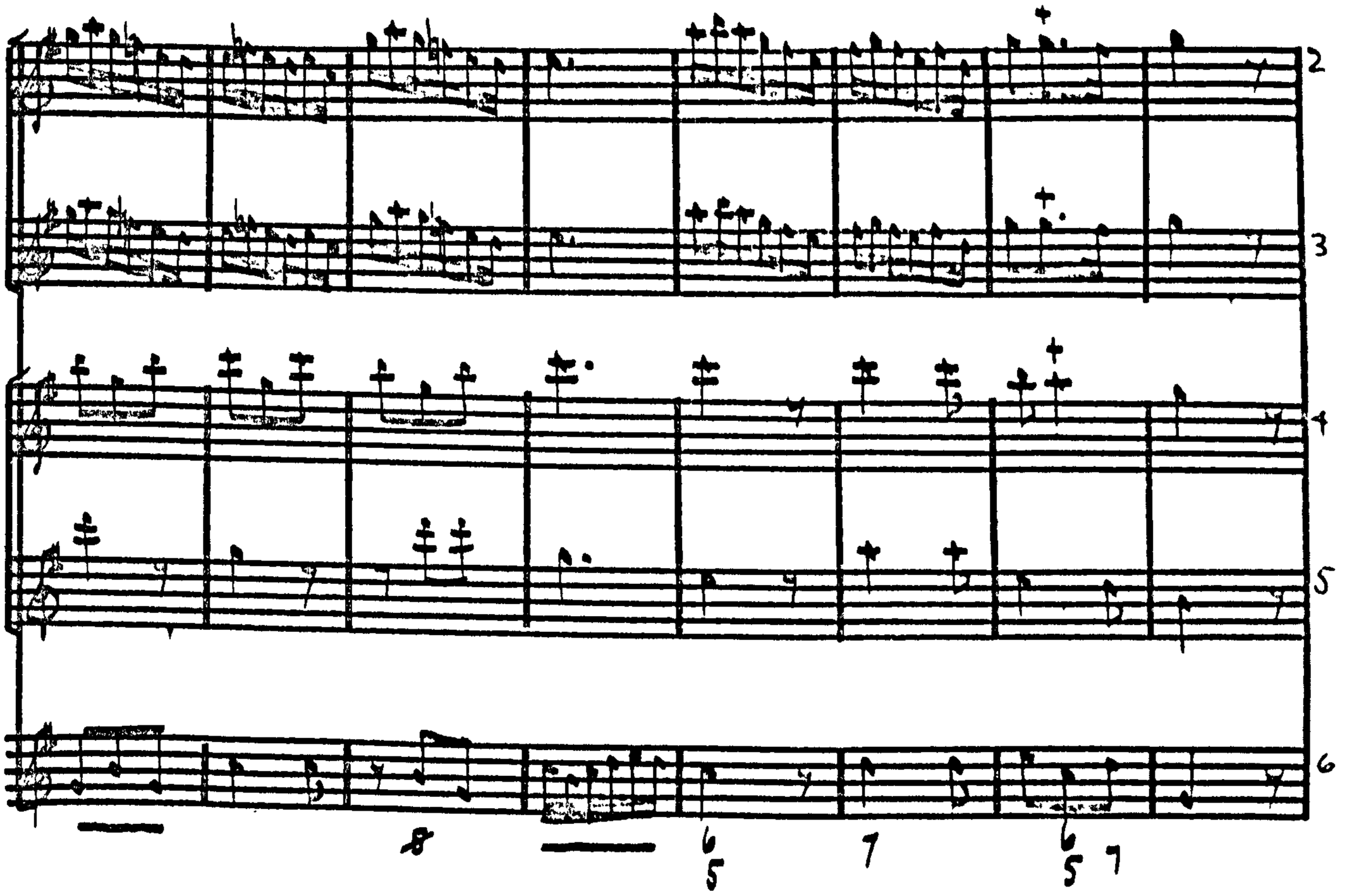

2
3
1
5
6
6 6 6 6 6 4 3
5

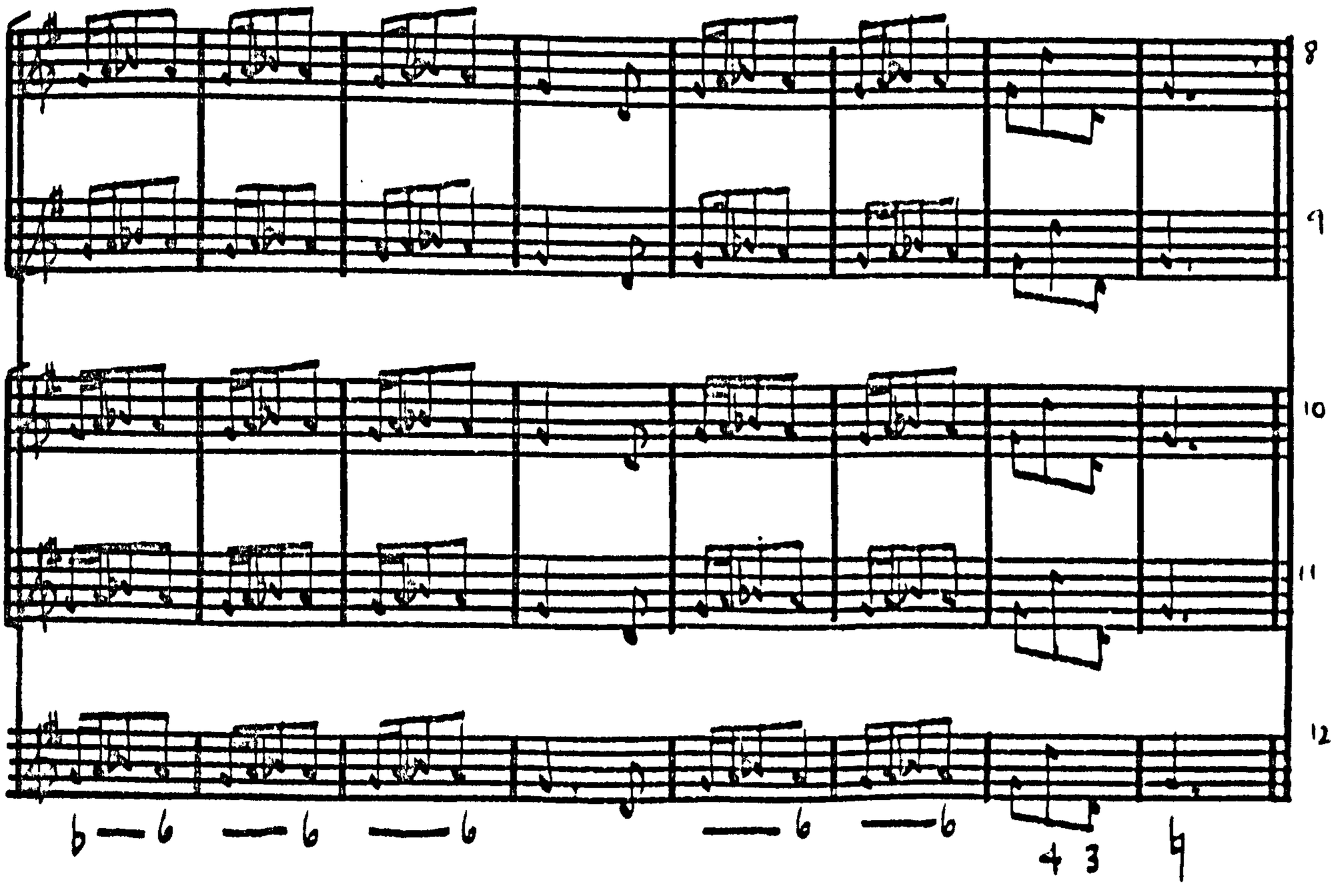

8
9
Solo
tutti
Solo
tutti
10
11
12
6 6 7
5 ♯
6 6 7
5 ♭ ♯


2
3
Solo
tutti
1
5
6
6 6 7
5 #
7 5 #
Solo
Solo
8
9
10
11
12
7
4
x6
x6
5
7
4


2
3
4
5
6


tutti
tutti
8
9
10
11
12


2
3
4
5
6
8
7
6
5
7
6
5
7


8
9
10
11
12
6
6
6
6
6
6
4
3

Textual Commentary

Abbreviations: b = breve s = semibreve m = minim c = crotchet q = quaver sq = semiquaver k-s = key signature t-s = time signature rep = repeated tab = tablature s n = staff notation p = page l = line b = bar bl = barline n = note Ex = example

Comments are presented in the format: page, line, bar, number of note in the bar, information. Pitches are quoted in American Acoustical Notation (see Notes in Volume I).

Example: 12 6 5 2: q $F_4$ = Page 12, line 6, bar 5, note 2: quaver $F_4$.

Charles Borjon, Traité pour la Musette (Lyon, 1672)

6 1 - -: tab includes n 9 in downward scale of the musette; this n is omitted from the s n / 6 4 6 7: first occurence of this sign (see Introductory notes, Volume II, pp. 1 and 2) / 6 9 1 4: $D_5$ rep in s n; not rep in the tab. / 6 10 2 10: $C_5$ is m in tab; $C_5$ is s in s n. $C_5$ should be a dotted m to agree with 6 12 2 11 (being the 'simple' of that 'double') / 6 11 - -: no bl suggested in s n but tab inserts one at end of l. / 7 6 5 1+2: rep $G_4$ falls outwith suggested bar structure; bar of $\frac{6}{4}$ here / 7 9-12 - -: this piece appeared in the order set down here in both s n and tab versions. It was traditional, however, to perform 'simples' and 'doubles' in corresponding pairs, so that a suggested order of performance would be 7 9 1+2 - : 7 11 1+2 - : 7 9 3 - and 7 10 - - : 7 11 3 - and 7 12 - - / 8 1 - -: sign C misplaced at beginnings of l 2 and l 4 in s n instead of at l 1 and l 3 / 10 3 1 6: this n a m in s n but dotted in tab / 10 3 2 5: ornament for a coulement placed over this n. This may have been simply a slip on the part of the engraver (the ornament does not occur at any other point in these pieces) / 10 4 - -: rhythm of tab adopted here / 11 7 1+2 -: rhythm ambiguous in both s n and tab at this point /

11 11-12 - -: repeats written out. Dotted n are held over the bl in the rhythm ♩ ♩. ♫ ♩. This is not clarified in the s n.

Jacques Hotteterre, Méthode pour la Musette (Paris, 1737)

18 4 6 1: m $C_5$ should be undotted / 19 4+5 3 2: two examples of written out appoggiaturas / 19 5 2 2: should $E_5$ be a c $F_5$ since phrase is in other respects identical with 1 4 ? / 19 6 - -: note similarity of opening phrase to beginning of Ex 3 / 19 6+7 - -: unusual phrase structure of 4 + 4 + 3 bars / 20 3 1 -: note 'filling in' of 20 2 1 2+4 in the rhythmic pattern ♫ ♩ ♫ ♩ of the following 1. See Hotteterre's comments about tongueing this exceptional type of pattern in his Principes p. 62 / Between Ex 8 and Ex 9 on p. 20 Hotteterre comments that, 'Ornaments are described on p. 48 of the Méthode and in the table in Hotteterre's Oeuvre II'. / 21 3 1-3 -: opening rhythm is exactly similar to that used in the Marche des Barbets (Ex 10) / 21 9 5-6 -: alternative cadence provided in the original / 22 5-7 - -: hemiolas are accentuated by the underlying harmonic implications of the melody / 22 10-12 - -: one of only 4 examples with characteristic dotted rhythms (see also Exs 11, 31, and 87). An example of elementary rondo form; 'theme' is characterised by dotted notes and the contrasting phrases are smooth / 22 12 1 1: an ornament added above the c $C_5$ (') to correspond with 22 10 1 1 / 23 2 1-4 -: opening 4-bar phrase consists of 2 rep 2-bar semi-phrases; cf Ex 24 / 24 8 1-4 -: cf comments re Ex 19 / 25 9+10 3+6 2: hemiolas in b 3 and b 6 are emphasised with ornamentation; cf Ex 16 in which hemiolas were emphasised through the underlying harmonic structure / 26 2+3 - -: phrase 4 (26 3 - -) starts off as an inversion of phrase 3 (26 2 - -) / 26 6 3 -: note characteristic march rhythm: ♩ ♫ ♩ ♫ / 26 7-9 - -: cf dotted rhythms of Exs 11, 18, and 87 / 27 5-9 - -: note unusual 5-bar phrases / 27 10+11 1 3: $G_4$ is provided as an alternative n of the tune since the musette's normal downward compass only extends to $F_4$ / 29 1-8 - -: this movement was chosen to introduce and provide practice in the production of $B_5$ flat / 30 1+2 - -: the slur over the rep sign in the original is taken to indicate the equivalent of a 1st and 2nd time rep bar (see comments on rep signs in Volume II, p. 13 / 31 9 - -: after Ex 43 Hotteterre states

that the signs |: , :|: , and :| indicate the equivalent of arbitrary repeats. / 32 1 3-4 -: $C_5$ is dotted over the bl to indicate tying over the b; modern equivalent is suggested in square brackets. / 33 9 - - to 34 2 - -: movement chosen to introduce and give practice in the production of $F_4$ sharp; cf Ex 38 / 35 8-9 - -: note entire piece consistently in dotted rhythm: |♩. 𝅘𝅥𝅯 ♩. 𝅘𝅥𝅯| / 35 12 - -: third phrase of unusual length: 7 bars; cf 5-bar phrases of Ex 34 / 36 7-8 3 3: unusual syncopated rhythm (𝅘𝅥𝅯 ♩ 𝅘𝅥𝅯) and its only occurence in the Méthode / 36 10 3 3: first introduction of $A_5$ flat in the Méthode but no mention of this fact is made in the text; cf the comments re Ex 38 and Ex 49 / 37 3 2 2: dotted m should not be tied to a c; n should only be a dotted m in duration. / 41 3 2 2-3: bl inserted here in error in the original. / 42 2-5 - -: cf Ex 91 which is the transposition of this musette from Callirhoe. The text points out the example as a demonstration of transposition between the keys of G and C major. / 46 10 2 3+4: lower ns not available on the musette; cf comments on Ex 45. Also cf Exs 11, 18, and 31 in their use of dotted note figures. / 47 11 3 2: this is the only example of the ornament ∪ in the Méthode. Did Hotteterre intend a tour de chant, or was the ornament a mistake for a port de voix? / 48 10 - -: an air chosen for practice on the small chanter. / 49 6-9 - -: a comparison of the untransposed version of this example (Ex 79) with the present version shows some minor discrepancies including (i) quavers grouped in fours are dotted in Ex 79 - not so in Ex 91, and (ii) Ex 79 contains additional ornamentation. / 50 9-11 - -: this is the only example in the collection utilising both small and large chanters simultaneously. Other examples of such pieces are suggested for practice by Hotteterre on p. 64 of the Méthode. These include Pièces pour la Musette by Mr Jean Hotteterre.

Freillon-Poncein, La Véritable Manière (Paris, c. 1700)

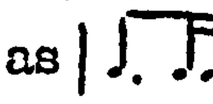
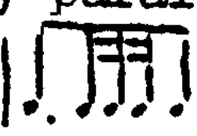
Preludes for oboe in seven major and minor keys

58 8 3 -: in original Ms two ms were tied together; dotted m substituted. / 58 9 1 -: time signature missing. / 60 9 3 -: s should be tied over the bl to c. / 61 8 4 4: $C_6$ should be $C_6$ sharp in B

minor. / ~~62 11 1 -: time signature missing in the original.~~ / 62 12 3 6-7: engraver put a sharp before $B_4$ instead of $C_5$ in the key of E (melodic) minor. / 63 5 1 -: time signature missing.

Jacques Hotteterre, L'Art de Préluder (Paris, 1719)

Preludes for transverse flute

69 3 1 -: bl omitted after first q in 1 in Sanvoisin ed. / 69 3 2 1: c $A_5$ should be dotted to give a b of 3 time; dotted in Sanvoisin. / 70 3 1 -: bl omitted after first q in Sanvoisin (as at 69 3 1 -). / 71 5 3 1: dotted c $A_5$. / 74 1 3 -: rhythm given in original as  ; alternative suggested. / 74 7 2 -: an exactly parallel situation to 74 1 3 -. Sanvoisin notated the rhythm as  ; alternative suggested as at 74 1 3 -. / 76 7 1 -: this Prelude starts with a c rest in the Sanvoisin ed. instead of with a q rest. / 78 6 2 -: grouping acc. to beat in this b would confuse; original notation retained. / 79 2 1 -: rhythm of this b rationalized. Sanvoisin tied the c to a sq instead of to a demi-sq. / 79 9 3 3: q $A_5$.

Freillon-Poncein, La Véritable Manière (Paris, c. 1700)

Concerted wind pieces.

100 8 1 5-6: original Ms gave the last quavers of the b as $D_5$ and $E_5$ and this produced consecutive 2nds between the two recorder parts. $E_5$ and $F_5$ have been substituted. / 100 9 5 1: rep cs $E_3$ are tied in the original; a m $E_3$ has been substituted. / 102 12 5 1: m $C_3$ has been substituted for tied $C_3$ cs. / 103 2 3 1: as at 102 12 5 1. / 105 4 2 1: as at 102 12 5 1. / 106 8 4 1: m $G_3$ undotted in the original; dot added. / 106 9 2 1: as at 102 12 5 1. / 107 10 4 3: m $B_2$ should be a c; c substituted for a m in present ed. / 108 2 4 4: as at 102 12 5 1. / 109 7 4 1: q $D_5$ should be $D_5$ sharp? (In all other comparable positions the final b of the Passacaille theme is dominant major harmony). / 110 6 4 3: cf mistake at 107 10 4 3.

Joseph de Boismortier, Concerto for five flutes Op. 15, No. 1 (Paris, 1727)

118 8 3 4: original Ms gave q $A_5$ instead of a c. / 121 8 4 1: s should be dotted (undotted in the original). / 121 11 4 3-5: slur suggested since Flutes III and V have slurs at corresponding places. / 122 5 2 3-5: as at 121 11 4 3-5.