

JACQUES HOTTETERRE'S L'ART DE PRELUDE

A TRANSLATION AND COMMENTARY

A THESIS IN
Music History and Literature

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
MARGARETH ANNE BOYER

B.M., University of Missouri-Kansas City, 1977

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A TRANSLATION AND COMMENTARY

Margareth Anne Boyer, Master of Music

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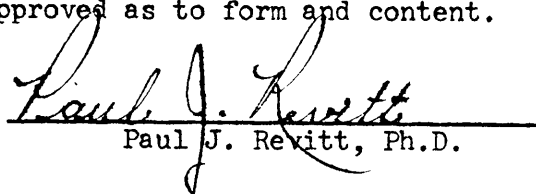
ABSTRACT

Jacques Hotteterre (c. 1680-1761) is probably best known today for his Principes de la Flute Traversiere, ou Flute d'Allemagne, De la Flute a Bec, ou Flute Douce, et du Haut-bois (Paris, 1707), but he was also the author of a Méthode pour la musette (Paris, 1737) and of L'Art de Preluder Sur la Flûte Traversiere, Sur la Flûte-a-Bec, Sur le Haubois, et autres Instrumens de Dessus, Avec des Preludes tous fait sur tous les Tons dans differ^s mouvem^s et differens caracteres, accompagnés de leurs agrém^s et de plus^{rs} difficultés propres a exercer et a fortifier. Ensemble des Principes de modulation et de transposition; En outre une Dissertation instructive sur toutes les differentes especes de Mesures, &c. (Paris, 1719), the subject of the present work.

This thesis presents a translation of the L'Art de Preluder together with an introduction discussing preludes for wind instruments in the early eighteenth century, and commentary in the form of footnotes to the text. Of particular interest are nearly 70 examples from the works of major composers which Hotteterre used to illustrate his discussion of meter, tempo, and rhythmic alteration and which have been identified by the translator.

The translation includes a transcription of the preludes and traits given by Hotteterre in his book. Other preludes by Hotteterre (from his Méthode pour la musette) are given as an appendix. A photocopy of the entire L'Art de Preluder is also given to facilitate study.

This abstract of 237 words is approved as to form and content.


Paul J. Revitt, Ph.D.

The undersigned, appointed by the Dean of the School of Graduate Studies, have examined a thesis entitled "Jacques Hotteterre's L'Art de Preluder, A Translation and Commentary," presented by Margareth Anne Boyer, candidate for the Master of Music degree, and hereby certify that in their opinion it is worthy of acceptance.

Paul J. Revitt
Paul J. Revitt, Ph.D.
Conservatory of Music

January 8, 1979
Date

LeRoy Pogemiller
LeRoy Pogemiller, D.M.A.
Conservatory of Music

January 1979
Date

Shirley Ann Bean
Shirley Ann Bean, D.M.A.
Conservatory of Music

January 8, 1979
Date

Merton Shatzkin
Merton Shatzkin, Ph.D.
Conservatory of Music

8 Jan. 1979
Date

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I wish to thank the following libraries for the privilege of consulting works in their collections: the Bibliothèque Nationale, Paris, and the Gemeente Museum, The Hague, each of which provided a microfilm of Hotteterre's book; the Newberry Library, Chicago; and especially the Library of Congress, where much of the research was carried out, and which has kindly allowed me to include a photocopy of its copy of Hotteterre's book as a part of this thesis.

INTRODUCTION

Jacques Hotteterre (c. 1680-c. 1761), court musician to Louis XIV and Louis XV, is probably best known today for his treatise on the flute, Principes de la Flute Traversiere, ou Flute d'Allemagne, De la Flute a Bec, ou Flute Douce, et du Haut-bois (Paris, 1707). He was also the author of a Méthode pour la musette (Paris, 1737) and L'Art de Preluder sur la Flûte Traversiere, Sur la Flûte-a-bec, Sur le Haubois, et autres Instrumens de Dessus, the subject of the present translation. In the Principes and the Méthode, Hotteterre gave instructions for playing particular instruments.

In L'Art de Preluder, on the other hand, he discussed a particular sort of music, the improvised prelude. He also treated other subjects, including meter, tempo, and the French practice of rhythmic alteration; the various clefs and their use; and cadences and modulation. His discussion of meter is particularly valuable because he illustrated it with examples drawn from the works of Lully, Corelli, Clerambault, and François Couperin and others.

Preludes and Preluding

The improvised prelude of which Hotteterre wrote is in the tradition of improvised or improvisatory-sounding compositions associated particularly with the keyboard instruments. Eighteenth century sources treat "prelude," "capricio," "fantasy," "flourish," "ricercare," "toccata," and "voluntary" as synonymous, or nearly synonymous terms.

Most sources distinguish, as does Hotteterre, between two sorts of preludes, which are the improvised prelude and the composed prelude such as the overture to an opera or other large work. Two functions of the improvised prelude are often mentioned—to introduce a piece of music which follows, by establishing the key and gaining the listeners' attention, and to allow the player to try out his instrument and perhaps check its tuning.

Boyer's dictionary of 1700 defines the French Prelude simply as a "prelude, flourish, forerunner."¹ Brossard discusses the improvisatory prelude under the word "capricio."

CAPRICIO, veut dire CAPRICE. Ce font de certaines pieces, où le compositeur, sans s'assujetter à un certain nombre ou un certaine espece de mesure, où à aucun dessein prémédité, donne l'effort au seu de son genie, ce qu'on nomme autrement Phantasia, Preludio, Ricercata, &c.²

This passage is translated by Grassineau in A Musical Dictionary as follows.

CAPRICIO means Caprice, the term is applied to certain pieces wherein the composer gives a loose to his fancy, and not being confined either to particular measures or keys, runs divisions according to his mind, without any premeditation; this is also called Phantasia.³

¹Abel Boyer, The Royal Dictionary Abridged (London, 1700; reprint ed., Menston, England: The Scholar Press, Limited, English Linguistics 1500-1800 [A Collection of Facsimile Reprints], selected and edited by R. C. Alston, no. 285, 1971), s.v. "Prelude."

²Sebastien de Brossard, Dictionnaire de musique, contenant une explication des termes grecs, italiens, & françois les plus usitez dans la musique (Paris: Christophe Ballard, 1703), s.v. "Capricio."

³James Grassineau, A Musical Dictionary (London, 1740; reprint ed., New York: Broude Brothers, Monuments of Music and Music Literature in Facsimile, vol. 40, 1966), p. 21.

Of the prelude itself, Brossard writes:

PRELUDIO, veut dire PRELUDE. C'est une Symphonie qui s'ert [sic] d'introduction ou de Preparation à ce qui suit. Ainsi les Ouvertures des Operas sont des especes de Preludes; comme aussi des Ritournelles qui sont au commencement des Scenes, &c. Souvent on fait preluder tous les Instrumens d'un Orchestre pour donner le Ton, &c.¹

Grassineau expanded this somewhat in his adaptation and translation.

Prelude, in Italian Preludio, is a flourish or an irregular air, which a musician plays off-hand, to try if his instrument is in tune, and to lead him into the piece to be played. Overtures of Operas are a sort of Preludes [sic]; very often the whole band in the orchestra run a few divisions to give the tone.²

Grassineau described the voluntary, a type of composition like the prelude which was known particularly in England.

VOLUNTARY, that which a musician plays extempore according to his fancy, before he begins to set himself to play any particular piece, to try the instrument, and to lead him into the piece so to be played.³

The toccata and ricercare are regarded as sorts of preludes which are associated almost exclusively with keyboard instruments.

The features of the prelude which we have noted are also mentioned in Diderot's Encyclopédie.

PRÉLUDE, f.m. (Musique) est un morceau de symphonie qui sert d'introduction ou de préparation à une pièce de musique. Ainsi les ouvertures d'opera sont des especes de préludes, comme aussi les ritournelles qui sont au commencement de scenes. Prélude est encore un trait de chant qui passe par les principales cordes, du ton, ou une pièce irréguliere que le musicien joue

¹Brossard, s.v. "Preludio."

²Grassineau, p. 183.

³Grassineau, p. 336.

d'abord pour donner le ton, pour voir si son instrument est d'accord, & pour se préparer de commencer.¹

PRELUDE . . . (music) is a piece which serves as an introduction or preparation to a piece of music. In this way, the overtures of operas are types of preludes, as also the ritornellos which are at the beginnings of scenes. Prelude is also a passage of music which goes by the principal cordes of the key [i.e. the notes of the tonic triad], or an irregular piece which the musician plays at first to give the key, to see if his instrument is in tune, and to prepare himself to begin.

The following is also from the Encyclopédie.

PRÉLUDER, v.n. (Musique) C'est chanter ou jouer quelque morceau de fantaisie irrégulier & assez court, pour donner le ton, ou bien pour poser sa main sur un instrument.²

TO PRELUDE . . . (music) That is to sing or to play some irregular and rather short piece of fancy to give the key, or else to get the feel of an instrument.

Discussion of preluding in books on wind playing is rather limited, but the sources are very consistent. Hotteterre's book offers the most extensive discussion of the subject, and is the only work, so far as I know, which is (at least ostensibly) devoted entirely to the subject.

Freillon-Poncein, in 1700, and Michel Corrette, c. 1735, also described the practice of preluding and included some examples of preludes in their treatises. The pertinent passages are quoted at length below so that comparison may be made with Hotteterre's work. The first excerpt is from Freillon-Poncein's work.

[Le Prelude] . . . n'est autre chose qu'une disposition pour prendre le ton du mode par où l'on veut jouer. Cela se fait ordinairement suivant la force de l'imagination des Joueurs, dans

¹Diderot and D'Alembert, Encyclopédie ou Dictionnaire Raisonné des sciences, des art, et des métiers, par un société de gens de lettres, (Paris: 1751-1780; reprint ed., Stuttgart & Bad Cannstatt, Friedrich Frommann Verlag, 1966), vol. 13 (1765), p. 287.

²Diderot, Vol. 13 (1765), p. 287.

le moment même qu'ils veulent jouer sans les avoir écrit auparavant.

Il n'y a point de regle particuliere pour le mouvement ny pour la longueur des Preludes; on les fait differemment selon la fantaisie, comme tendre, brusque, long, ou court, & à mesure interrompue; on peut même passer sur toute sorte de Modes, pourveu que l'on y entre & que l'on en sorte à propos, c'est à dire d'une maniere que l'oreille n'en souffre point; il faut cependant que chaque Prelude commence sur une des trois cordes principales du Mode par où l'on veut jouer, & qu'il finisse sur l'une des trois indifferement, cependant il est toujours mieux de s'arretêr sur la finale . . .¹

[The prelude] is nothing but a way to take the key in which one wishes to play. That is ordinarily composed according to the force of the imagination of the players at the very moment they wish to play, without having written them in advance.

There is no particular rule at all for the tempo nor for the length of preludes. One plays them differently according to fancy, as [for example,] tenderly, brusquely, long or short, and in interrupted meters. One can even pass through all sorts of keys, provided he enters and leaves them properly, which is to say in a way which does not offend the ear. Nevertheless, it is necessary that each prelude begin with one of the three principal cordes of the key [i.e. one of the notes of the tonic triad] in which one wishes to play, and that it finish on any one of the three [principal cordes]. Nevertheless, it is always best to end on the tonic.

Corrette's treatise includes the following passage.

Le Prélude est un espece de Caprice qui se compose ordinairement sur le champ avant que de jouer une piece: on peut même exprimer quelques mesures du commencement de la piece. Pour bien préluder, il faut observer si le Mode de la Musique que l'on va faire est Majeur ou Mineur, et préluder du même ton. Quand on joue seul sans accompagnement, on peut composer un grand Prélude.

Pour lors on peut moduler sur tel ton que l'on voudra faire des passages vites ou lents, par degrez conjoint ou disjoint, selon que cela se presente a l'imagination.²

The prelude is a type of caprice which is ordinarily composed extempore before playing a piece. One can even state some measures of the beginning of the piece. In order to prelude well, it is

¹Jean-Pierre Freillon-Poncein, La veritable maniere d'apprendre a jouer en perfection du haut-bois, de la flute et du flageolet, avec des principes de la musique pour la voix et pour toutes sortes d'instrumens (Paris: Jacques Collonbat, 1700), p. 28.

²Michel Corrette, Methode pour apprendre aisément à jouer de la Flute traversière (Paris: Boivin, c.1735), p. 45.

necessary to observe whether the key of the music which one is going to play is major or minor, and to prelude in the same key. When one plays alone, without accompaniment, he can compose a lengthy prelude.

One can then modulate in whatever key he wishes, to make passages fast or slow, by step or by leap, according to what presents itself to the imagination.

Preludes for single-line instruments appear in several other publications. Humphry Salter's recorder book of 1683 includes two pieces which are each called a "fancy," and one piece called an "overture."¹ Two rather lengthy collections of preludes are Select Preludes and Vollentarys for the Violin, Being Made and Contrived for the Improvement of the Hand, with Variety of Compositions by all the Great Masters in Europe for that Instrument (London: J. Walsh and J. Hare 1705), and a similar publication for flute, Select Preludes and Volluntarys for the Flute Being Made and Contriv'd for ye Improvement of ye Hand with Variety of Compositions by all the Eminent Masters of Europe (London: J. Walsh & Randall & J. Hare, [1708]). The former publication includes 35 works, all called preludes, by Corelli, Torelli, Biber, Pepusch, Henry Purcell, and others.²

¹Humphry Salter, The Genteel Companion; Being exact Directions for the Recorder: With a Collection of the Best and Newest Tunes and Grounds Extant (London: printed for Richard Hunt and Humphry Salter, 1683).

²I have not been able to examine the Select Preludes and Volluntarys for the Flute, but it is only about half as long as the other collection (it has only 16, as compared to 35 pages.) At least one work, the prelude by Purcell (see Thurston Dart, ed. The Works of Henry Purcell, 32 vols. London: Novello and Company, Limited, 1959, vol. 31: Fantazias and Other Instrumental Works, p. 93.), appears in both publications, in G minor in the collection for violin, and in D minor in the other. Presumably there are other preludes which appear in both collections, but many of the preludes for the violin include arpeggiated figures which are not particularly suited to the flute or recorder.

The Second Part of the Division Flute, Containing the Newest Divisions upon the Choicest Grounds for the Flute as also Several Excellent Preludes, Chacones, and Cibells by the Best Masters (London: J. Walsh, J. Hare, & P. Randall, [1708]) includes four preludes, as well as two "chacones," two "divisions," and six "cibells" which are like the preludes in that they have no supporting bass line given.

The Bird Fancier's Delight (London: Richard Meares, c.1717)¹ includes four "flourishes," each only one to three measures long, which are quite rudimentary compared to the preludes included in the other publications.

Two other publications are mentioned by Edgar Hunt² as containing "A Flourish or Prelude in every key on the Flute," which he described as amateurish in comparison to Hotteterre's preludes. These publications are The New Flute Master for the Year 1725 - Containing the Most Compleat Rules and Directions for Learners on the Flute (London: [Walsh & Hare], 1725) and Wright's The Second Book of the Flute Master improv'd Containing the Plainest Instructions for Learners, with Variety of Easy Lessons by the Best Masters (c.1725).

Hotteterre's own Méthode pour la musette includes some preludes which I include in Appendix D of this volume.

Notes on the Translation

In preparing this translation, three copies of Hotteterre's L'Art

¹A publication of the same title was also brought out by Walsh and Hare at the same time.

²Edgar Hunt, The Recorder and Its Music (New York: W. W. Norton and Company, Inc., 1962), p. 74.

de Préluder, which to my knowledge are the only three copies extant,¹ were consulted. I was able to examine personally the copy belonging to the Library of Congress, and I worked primarily from a photocopy of this edition. The other two copies, one in the Bibliothèque Nationale, Paris, and the other in the collection of the Gemeente Museum, the Hague, were available to me on microfilm.

These three copies represent three different printings, although they were evidently made from the same plates. The dates of these printings may be established by examining the list of Hotteterre's works which appears on the second page in each copy.² The copy in the Library of Congress is the earliest, probably representing the original publication in 1719. The last three pages are lacking in this copy. It is bound together with other works by Hotteterre, the Premier Livre de Pièces pour la Flûte-traversière et autres instruments, Avec la Basse . . . Oeuvre Second, Nouvelle Edition (Paris, 1715), the Deuxième Livre de Pièces pour la Flûte-Traversière Et Autres Instruments, Avec la Basse . . . Oeuvre V^e (Paris, 1715), and the Première Suite de Pièces a deux Dessus, sans Basse Continue. Pour les Flûtes-Traversières, Flûtes a Bec, violes, & c. . . Oeuvre quatrième (Paris, 1712). This volume, recently rebound, measures approximately 20 x 27 centimeters.

The copy belonging to the Bibliothèque Nationale includes

¹See Thomas E. Warner, An Annotated Bibliography of Woodwind Instruction Books, 1600-1830, Detroit Studies in Music Bibliography, no. 11 (Detroit: Information Coordinators, Inc., 1967), p. 11.

²See the photocopy of the Library of Congress copy, Appendix A herein, and the title page and Copie du Privilège from the other editions reproduced in Appendix B and Appendix C.

Hotteterre's III^e Suite de Pieces a 2 Dessus, Oeuvre 8, in the list of his works, and thus represents a printing from no earlier than 1722. The Gemeente Museum copy lists the Méthode pour la musette, Oeuvre 10, and thus dates from no earlier than 1737. In this last edition, the title page and the second page, which gives the Copie du Privilège and the list of Hotteterre's works, are printed from new plates. Here Hotteterre is listed on the title page as "Ordinaire de la Musique de la Chambre du Roy," rather than as "Flûte de la Chambre du Roy," as in the earlier two editions. The bookseller is Boivin rather than Foucault, and Hotteterre's address is different.

There are corrections in the text which confirm the fact that these represent three separate printings rather than one printing with a new title page and second page supplied at different times. Most of these corrections are within the musical examples; they are noted in the footnotes as they appear throughout the text.

L'Art de Préluder has appeared in a modern French edition edited by Michel Sanvoisin (Paris: Editions Aug. Zurfluh, 1966), and has also recently been issued in facsimile by Minkoff. Some of the preludes have been published separately in Freillon-Poncein and Hotteterre le Romain, Preludes for Solo Treble Recorder, edited by Betty Bang Mather and David Lasocki (London: Faber Music, Ltd., 1968).

Terms

Certain terms used by Hotteterre, and the problems they posed in translating the work, merit discussion.

Beat. The French "temps" has been translated throughout as

"beat."¹ Hotteterre speaks of measures comprised of four "unequal beats" or "temps inegaux," and also describes the measure of simple 2 time as being beaten in two equal beats or "deux temps egaux."

Key. Hotteterre uses the terms "mode" and "ton" synonymously, and both have been translated as "key." The phrases "le ton mineure" and "le ton majeure" designate minor and major keys. Keys are also distinguished according to the third, as for example, "en 3^{ce} mineure," "en 3^{ce} majeure," and "3^{ce} naturel." "Naturel" has been translated as either "major" or "minor" as appropriate.

Key Signature. The French "clef" may mean either "clef sign" or "key signature," and Hotteterre uses it in both ways. The meaning in any particular instance has been clear from the context, however.

Meter. The French "mesure" expresses those concepts expressed in English by the words "meter," "measure," "time," or even "time signature." "Meter," rather than "measure," has been used most frequently in the translation, since it seems to express the concept of regularly reoccurring units of beats better than does "measure," which could suggest the more limited notion of a single one of these units. Hotteterre also uses "mesure" in the sense of "time," as, for example, in "Mesure du Triple Simple" or "Mesure de $\frac{3}{8}$ " which have been translated as "simple triple time" and "three-eight time."

Modulate, Modulation. For Hotteterre, "modulation" and "moduler" suggest more than a change of key. He uses "modulé" also as we might use

¹For the use of "temps" to indicate both of the somewhat different concepts of "pulse" and "true beat," see Newman Wilson Powell, "Rhythmic Freedom in the Performance of French Music from 1650 to 1735," (Ph.D. dissertation, Stanford University, 1959), p. 158.

the term "centered," for example, in the phrase "a piece centered (or modulated) in a particular key." Brossard's discussion of modulation will help to clarify Hotteterre's use of the word.

. . . Moduler . . . c'est non seulement faire passer un chant par les cordes essentielles & naturelles d'un mode plus souvent que par les autres; mais aussi se servir des mêmes cordes dans les parties qui font harmonie, plus souvent & préférablement à d'autres qu'il faut éviter; non qu'elles ne fussent bonnes, mais parce qu'elles seroient sortir souvent mal a propos du mode. Moduler est aussi sortir quelques fois hors du mode, mais pour y rentrer a propos naturellement. C'est encore donner à son chant une variété de mouvemens & de figures différentes qui le rendent expressif sans etre ennuyeux ny trop affecte. Enfin c'est donner à sa composition ce certain je ne sçay quoy de doux & de gratieux, qu'un long & frequent exercise peut donner quelques fois, qu'un heureux genie fournit souvent naturellement & sans peine, & qu'on nomme Beau-Chant.¹

. . . To modulate . . . is not only to cause a tune to move by means of the essential and natural tones of a key more often than by the others; but also to use the same tones in the parts which form the harmony more often and in preference to the others which it is necessary to avoid, not that they are not good, but because they may often leave the key improperly. To modulate is also sometimes to go outside the key, but [only] in order to return to it appropriately, of course. It is also to give to the tune a variety of motion and different figures which make it expressive without being boring or too affected. Finally, it is to give to the composition that certain je ne sais quoi of sweetness and grace which a long and frequent practice may sometimes give, and which a fortunate genius frequently supplies naturally and without difficulty, and which is called Beau-Chant.

Tonic. Hotteterre uses the terms "note du ton," "note finale," and "la finale," all of which have been translated as "tonic." In one instance,² "note finale" is used in the sense of "last note." "Tonic is also sometimes expressed by the word "ton," which in other instances has been translated as "key."

Pitch names. Individual pitches are named by the French terms

¹Brossard, s.v. "Moduler."

²Page 15⁴ this translation; original page 50.

"l'Ut," "le Re," "le Mi," etc., which have been translated as "C," "D," "E," etc.

In reference to keys, pitch names are most often given as "C, sol, ut," "D, la, re," etc., which retain allusions to the hexachord system. It is interesting to note that Hotteterre refers to cadences in this manner, as for example, "Cadence en D, la, re," implying perhaps that cadence is always thought of in terms of a particular key area and not in terms of an individual pitch. Keys are also referred to more simply, as for example, "Sol, 3^{ce} mineure." Both this and the more lengthy "G, re, sol, 3^{ce} mineure," for example, have been translated as "G minor."

Both ways of indicating pitch appear in conjunction with clef names. For example, Hotteterre calls the G clef "le clef de G, re, sol," and also "le clef de Sol."

Notes on the Transcription of the

Musical Examples

Clefs. With certain exceptions, most of the music which appears in Hotteterre's original in the G clef on the first line has been transcribed in the G clef on the second line. The exceptions are the examples in Chapter X (Hotteterre's discussion of clefs and transposition) which necessarily have been given as they appear in the original, and the examples in Chapter XI which have been given as in Hotteterre's book to facilitate comparison of them with their original sources.

Accidentals. \flat , \sharp , and \natural within the staff are those accidentals which appear in one or another edition of the original, whether they

appear there within or above the staff.

\flat , b , and \sharp above the staff are editorial suggestions. These are used to add a sign demanded by modern practice to indicate the alteration of a pitch which would have been made by an eighteenth-century performer according to rules of the day, or to correct what are viewed as errors or omissions on the part of the composer or engraver.

\flat , b , and \sharp in brackets are used in instances where a symbol in conformity with modern usage has been substituted for a different symbol used by Hotteterre; e.g., \flat will appear where Hotteterre used a sharp to cancel a flat, or vice-versa. I have not felt it necessary to cite the original in those instances, since the substance of Hotteterre's work is not changed, and the original is available in Appendix A for comparison.

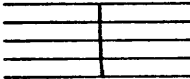
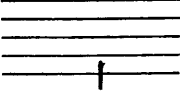
Key Signatures. The key signatures of the original have been retained even where they differ from modern usage; passages in C minor, for example, appear with either two or three flats in the key signature. Key signatures have been edited, however, insofar as any particular sharp or flat appears in the key signature only once in transcription, whereas Hotteterre frequently, although not consistently, repeats certain accidentals in his key signature, as in the following.



The shape of the sharp has been changed to follow modern usage; e.g., \sharp rather than \times .



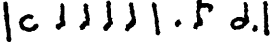
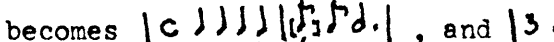
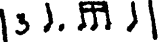
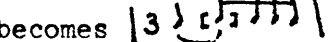
Time Signatures. Time signatures appear in all instances as

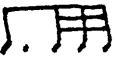
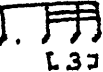
in the original.

Bar Lines. Two sorts of bar lines are used in the original. These are the full bar line:  and what Hotteterre calls "les petits traits de burin," or lines through only the lower line of the staff: . This distinction has been maintained in the transcription.

Slurs. Slurs are shown only when they occur in the original.

Beaming, Flags. Hotteterre's usage in the original has been followed in the transcription, even where it is contrary to modern conventions, as for example in beaming together notes separated by a bar line or in allowing a single 16th note to stand apart from other notes which make up the quarter-note beat.


Notes which appear in brackets, , , are those which were shown in the original by dotting a note across a bar line, or those which were shown by a dot representing less than half the value of the note to which it was added. For example,  becomes , and  becomes . Once again, I have not felt it necessary to cite the original in all these instances, since it is available in Appendix A.

A problematic rhythmic figure which appears several times is  which occupies a quarter-note beat. In most instances the suggested reading is .

Ornaments. The following, excerpted from Hotteterre's Premier Livre de Pieces Pour la Flute-traversiere, explains the performance of the ornaments which are encountered in L'Art de Préluder.

Signs for the Agréments.

	Demi			Double		
	Cadence	Tour de	Double	Cadence		Port de
Coulement	apuiée	gosier	Cadence	coupee	Battement	voix



A musical staff in G major (one sharp) illustrating seven signs for Agréments. From left to right: 1. Coulement: a single note with an accent (^). 2. Demi Cadence apuiée: a note with a fermata and a plus sign (+). 3. Tour de gosier: a note with a wavy line (~). 4. Double Cadence: a note with a fermata, a plus sign (+), and a wavy line (~). 5. Double Cadence coupee: a note with a plus sign (+) and a wavy line (~). 6. Battement: a note with a vertical bar (|). 7. Port de voix: a note with a v-shaped mark (v).

Demonstration.



A musical staff in G major (one sharp) demonstrating the application of the Agréments signs. The staff contains seven measures, each illustrating one of the signs from the previous section: Coulement, Demi Cadence apuiée, Tour de gosier, Double Cadence, Double Cadence coupee, Battement, and Port de voix.

JACQUES HOTTETERRE'S L'ART DE PRELUDER

AN ENGLISH TRANSLATION AND COMMENTARY

THE ART OF PRELUDING ON THE TRANSVERSE FLUTE, ON THE RECORDER
ON THE OBOE, AND OTHER TREBLE INSTRUMENTS. WITH PRELUDES
ALREADY COMPOSED IN ALL OF THE KEYS IN VARIOUS TEMPOS
AND OF VARIOUS CHARACTERS ALONG WITH THEIR AGREMENTS.
AND OF MANY DIFFICULTIES SUITABLE TO PRACTICE AND TO
IMPROVE ONE'S SELF. TOGETHER WITH THE PRINCIPLES
OF MODULATION AND OF TRANSPOSITION; IN ADDITION
AN INSTRUCTIVE DISSERTATION ON ALL THE
VARIOUS SORTS OF METERS, ETC.

By Mr. Hotteterre le Romain,
Flutist in the Chambre du Roy.

Oeuvre VII.

Sold at Paris

at { (The author, Rue dauphine, at the corner of the Rue contrescarpe,
(in the household of Mons^r le Commissaire chaud.
(Mr. Foucault, Merchant, Rue St. Honore, at the Regle d'Or

With the Permission of the King

1719.¹

¹The style of the title page in the Library of Congress copy has been followed. Cf. facsimiles of the title pages of the other editions in Appendixes B and C.

COPY OF PRIVILEGE

Louis, by the grace of God, king of France and of Navarre, to our beloved and trusty counsellors, the men holding our Cours de Parle-
ment, Masters of ordinary requests for our city hall, the Grand Conseil, the Prevost of Paris, bailiffs, seneschals, their civil lieutenants, and others of our justices to whom it shall appertain. Greetings.

Our well-beloved Jacques Hotteterre, one of the musicians of our chambre for the transverse flute has set before us that he desires to publish various works of music, vocal as well as instrumental, and for the transverse flute in two or several parts, of his own composition. That it pleases us to grant him our letters of privilege for the city of Paris exclusively. We have permitted and do permit the said Jacques Hotteterre le Romain, by these presents, to have the said work printed and engraved in such form, margin, and character, together or separately, and as many times as will seem good to him, and to sell it, to cause it to be sold and to distribute it throughout our realm for twelve consecutive years, reckoned from the date of these presents. It is forbidden to all persons, of whatever quality or condition whatsoever to introduce another printed copy of it¹ into any place of our dominions, and to all printer-booksellers and other in the said city of Paris to print, have printed, to engrave or have engraved, sell or cause to be sold, or to counterfeit the said work, in whole or in part, and to cause these to be

1d'en introduire d'impression étrangere.

offered for sale, or to distribute any other impression than that which shall be engraved or printed for the said petitioner on pain of confiscation of the counterfeited copies, of a fine of 1,000 livres for each violation—of which a third to us, a third to the Paris hospital, and the other third to the said petitioner—and of all costs, damages, and interest. Upon the condition that these presents shall be entered in their entirety on the register of the company of printers and booksellers of Paris, and that within three months of the date of this that the engraving and printing of the work shall be done, within our realm and not in another place, on good paper and in fine print conforming to the regulations of the library, and before offering it for sale, he shall place two copies in our public library¹—one in that of our palace of the Louvre, and one in that of our very dear and trusty Chevalier Chancelier de France, Sieur Phelipeaux, Comte de Pontchartrain Command^r de nos ordres, all upon penalty of nullifying these presents, the contents of which commands and enjoins you to allow the petitioner and his [assigns] to enjoy the rights and privileges—having just and peaceable cause—without permitting there to be any trouble or hindrance to them. Let it please us that the copy of these presents which shall be printed or engraved at the beginning or the end of the said work shall be observed for the specified duration, and that one of our beloved and trusty counsellors or secretaries shall add his certification to the donated² copies as to the original.

We command the first of our Huissiers or sergeants to prepare all

¹notre bibliotèque publique. The word "publique" appears only in the Gemeeten Museum copy.

²collationée.

requisite and necessary deeds for execution, without asking any other permission and without giving heed to any clameur de haro, chartre normande,¹ or letters to the contrary. Because this is our pleasure.

Given at Versailles, the twelfth of December, the year of grace 1711, and of our reign, the sixty-ninth. By the king and his council.

Signed, Bellavoine.

Entered on the register of the company of booksellers and printers of Paris, page 297. Conforming to the regulations and noted, according to the decision of the 13th of August, 1703. Done at Paris this 14th of January, 1712.

Signed, Josse Syndic.

The copies have been furnished.

¹I am indebted to Mr. Benjamin F. Boyer of Hastings College of the Law of the University of California for the following explanation of clameur de haro and chartre normande. Clameur de haro was "a means whereby one who believed himself wronged by acts of violence, interferences with property or other injustice could . . . require the adverse party to stop the action of which complaint was made in order to give the aggrieved party time within the next 24 hours to appear before court officials or judges and register with the clerk the appeal for relief." Chartre normande was probably a document giving the holder the right "to take certain actions free of interference by officials." Neither of these devices could be used "against an officer of the Crown in the exercise of his function or against an order of the King."

PREFACE

The word "prelude" well enough explains itself and is well enough generally known that it is not necessary to give any definition of it here. I will simply say that in speaking of music, one can consider two different sorts of preludes. One is the composed prelude, which is usually the first movement¹ of what is called a suite or sonata, and which is truly a piece of music in those forms. Also of this type are the preludes which are put in operas and cantatas, and which precede and sometimes foretell what will be sung. The other sort of prelude is the prelude of caprice² which is properly the true prelude, and it is this that I will discuss in this work. I shall endeavor to reduce it to rules and to give its plain and certain principles which I believe no one has yet attempted, either because this research has been neglected or because it has been judged [too] ungrateful and difficult to discuss. And indeed, since the prelude must be composed extempore without any preparation and moreover encompasses an infinite variety, it seems that it cannot be susceptible to rules or method. Nevertheless, having considered that these caprices are not composed entirely by chance, and that they must even be founded on a very regular modulation, I have conceived the outline of this work, and have flattered myself at the same time that it would seem to be of great benefit to those who wish to inform themselves and to

¹pièce.

²le Prelude de Caprice.

perfect themselves in this science.

Therefore, instructions will be found here concerning the form which must be given to a prelude according to the rules for true modulation. I shall also give some preludes, already composed, in all the keys¹ which will serve as models for making some of the [same] sort. I shall even give many of them in each key, in various tempos² and in various characters. And also some passages³ like those which would be produced by someone accomplished in this art. Here one will see an explanation of what is called the leading tone⁴ of the key, an important thing for recognizing a modulation. Likewise, one will be found of cadences and of the distribution one must make of them in a prelude. In addition, I shall show how to discern⁵ the key of a piece or other musical work upon examining only its opening, and also what is the minor and major third. Moreover, a method for transposing in all the clefs and in all the keys. In addition, a dissertation on the various kinds of meters⁶ and the manner of playing eighth notes in each one. And to conclude, two lengthy and elaborate preludes, one in a major key and the other in a minor key,⁷ with cadences on all the degrees of the octave, to which I

¹Tons.

²mouvements.

³traits détachés.

⁴la note sensible.

⁵connoître.

⁶mesures.

⁷Ton Majeur . . . Ton Min^r.

have even added the bass for the satisfaction of those who like harmony. Finally, those who are not acquainted with the G clef¹ on the first line will find one of them on the second line at the end of each set² of preludes contained in this book.

¹1a Clef de Sol.

²Suite.

TABLE OF MATERIAL CONTAINED IN THIS BOOK¹

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OF THE ELEMENTS OF THE PRELUDE, WITH SOME VARIATIONS, ETC 28

CANEVAS IN SOME KEYS. 33

PRELUDES IN ALL THE KEYS FOR THE TRANSVERSE FLUTE, ETC.

Order of the Preludes

In the G Clef on the 1st Line. In the G Clef on the 2nd Line.

Keys of	G.	Keys of	E.	34
	A.		F.	38
	B.		G.	42
	C.		A.	47
	D.		B.	50
	E.		C.	54
	F.		D.	58

PASSAGES FOR THE TRANSVERSE FLUTE.

Same Order.

Keys of	G.	Keys of	E.	62
	A.		F.	68
	B.		G.	70
	C.		A.	75
	D.		B.	78
	E.		C.	82
	F.		D.	85

¹Page numbers given here refer to those in this translation.

PRELUDES FOR THE RECORDER, ETC.

Canevas in All the Keys 88

Order of the Preludes.

In the G Clef on the 1st Line. In the G Clef on the 2nd Line.

Keys of	F.	Keys of	D.	90
	G.		E.	94
	A.		F.	98
	B.		G.	101
	C.		A.	106
	D.		B.	110
E.	C.	113		

PASSAGES FOR THE RECORDER.

Same Order.

Keys of	F.	Keys of	D.	118
	G.		E.	119
	A.		F.	121
	B.		G.	124
	C.		A.	128
	D.		B.	130
E.	C.	132		
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PRELUDE IN D MAJOR WITH CADENCES ON ALL THE DEGREES OF THE OCTAVE. . . . 189

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End of the Table.

CHAPTER I

OF THE KNOWLEDGE OF THE DEGREES OF THE OCTAVE
AND THE CORDES BY WHICH ONE MUST
BEGIN OR END THE PRELUDE

It will be well, first of all to understand the proportions and the names of the degrees of the octave; this is where I am going to begin.

1st Example, in the Key of D.
It is a minor key.

8va
or
7th 8va

Tonic 2nd 3rd 4th 5th 6th 7th Tonic 2nd 3rd 4th 5th 6th 7th 8va

2nd Example, in the Key of G.
It is a major key.

8va
or
2nd 3rd 4th 5th

Tonic 2nd 3rd 4th 5th 6th 7th Tonic

These degrees, as one sees, are distinguished first by the tonic,¹ then the second, the third, the fourth, the fifth, the sixth, the seventh, the octave, etc. One also sees what are the proportions which are found

¹la note du ton.

between each of them. I have put a sharp¹ on the seventh of the key because this degree must always be major in any key whatsoever. I shall explain this in chapter seven, in speaking of the leading tone.

The most essential rule of the prelude is that it be modulated in the key which one proposes for himself, especially in beginning and in ending. In order to understand what modulation is, it is necessary to know that every musical composition, whether an air, symphony, cantata, sonata, etc., is in a certain key² and must end on the tonic of that key. The first note itself must be the tonic or one of the cordes³ of its perfect consonances, which are the third, the fifth, and the octave. Now, these same rules must be observed equally in regard to the prelude.

Therefore, having begun my prelude with one of the cordes of the key which I have set for myself, I run over the notes which are familiar to it for some space of time. I hear those which, in the different tunes⁴ which I produce, maintain the modulation of this same key, after which I come to fall on the final cadence. And if the prelude is long, I pass before ending through several of the cadences which are appropriate;⁵ we shall see examples of this in the following chapter.

¹Hotteterre uses the sign "✕" in his text.

²Mode (ou Ton).


³The "chordes," "chordes essentielles," or "chordes principales," are the notes of the tonic triad, either collectively, or any one of them individually. I have retained the French in preference to a more clumsy English construction. See Sébastien de Brossard, Dictionnaire de Musique, contenant une explication des termes Grecs, Latins, Italiens, & François, les plus usitez dans la musique, s.v. "Modo," and Diderot and D'Alembert, Encyclopédie ou Dictionnaire des art et des métiers, par un société de gens de lettres, s.v. "Mode."

⁴chants.

⁵That is, one may modulate to several different keys. See Hotteterre's discussion, pages 145-146.

CHAPTER II

OF THE ELEMENTS OF THE PRELUDE, WITH SOME VARIATIONS IN THE KEY OF G

Although the first example of this chapter is in a major key, one may, if he wishes, make it and also its three variations minor by adding flats on B and observing those which I have put beneath some notes. It will be in this way . F is always sharp.

1st Example.



This example shows the principal cordes of the key of G, and may be considered a canevas¹ on which nearly all the preludes in this key are built. In effect, it suffices to know how to place vocal ornaments and

¹Hotteterre's use of the word "canevas" is apparently unique. He does not define it but he uses it almost exclusively in reference to an arpeggiated figure based on a triad. (See pages 28, 33, and 88-90.) He also uses it to designate a motive or passage on which a prelude can be based. (See page 30.) In his Royal Dictionary Abridged, Boyer defines "Canevas (projet de quelque ouvrage d'esprit)" as "the rough draft," and it is somewhat in this sense that Hotteterre uses it. "Canevas" can also be a canvas for printing or needlework or a process of parody in French opera (cf. Diderot, s.v. "Canevas . . . (Comm.)" and "Canevas."), but it is obvious that it is in neither of these ways that Hotteterre uses the term.

passages¹ between these notes, and one will make a great many preludes from it. Let us turn to the demonstration.

1st Variation, Major and Minor

Final Cadence

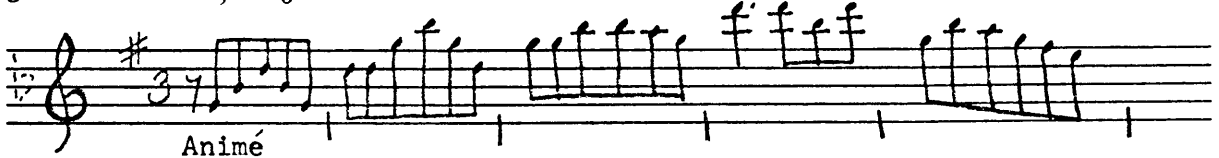
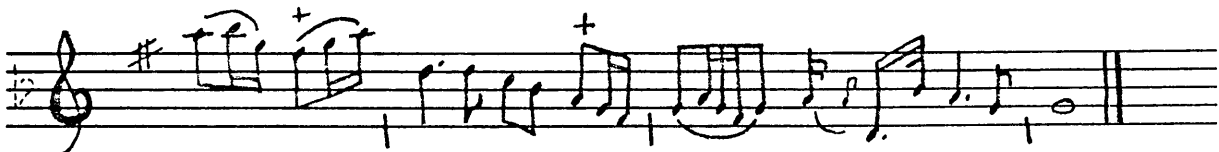
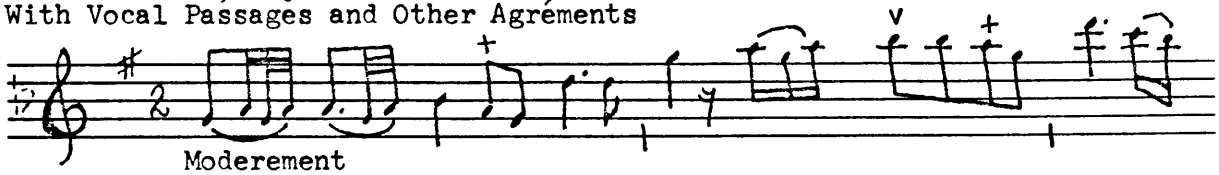


2nd Variation

Final



3rd Variation, Major and Minor

4th Variation, Major and Minor
With Vocal Passages and Other Agréments

¹traits chantans et variés.

5th Variation

Marqué

There are some variations built on the first canevas. Let us see a second one varied in another way.

2nd Example or Canevas

In the form of a passage.

1st Variation.

Reduction of the quarter notes to eighth notes.

2nd Variation.

One can finish in this way.

3rd Variation.

4th Variation.

One can finish in this way.

You see that many notes which are not the cordes of the key appear here by disjunct motion¹ without, however, leaving the key. That is because they occur in a sequence² and come finally to strike the major seventh which determines the key. This second canavas and its variations are nothing else but the eight degrees of the octave as one may see by following the notes beneath which I have put the small zeros. I am going to give an example by which one may see how one sometimes may leave the key almost without realizing it.

Example.



The modulation in the first measure may be equivocal, but that which follows is absolutely in C.

This example, which begins and ends like the preceding, is not at all, however, in the same key, and what makes the difference is that from the second measure up to the end, it is centered³ in C because although the last note is a G, it is not at all in the key of G. Also, it is not the tonic, since to complete this prelude, it is necessary that it finish with a C.

¹par degrés disjoint.

²elle y retombent toujours successivement.

³module'.

These examples may suffice to give an idea of the principles of the prelude, not only in these keys, but in them all. I shall give here the canevas in some [keys], and the others will be found on page[s] 88-89.

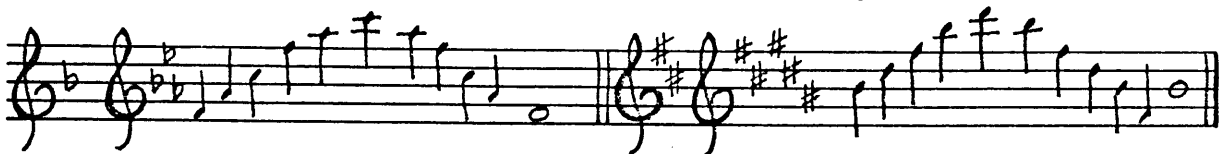
D Minor and Major.

E Minor and Major.



F Major and Minor.

B Minor and Major.



B^b Major and Minor.



C# Minor and Major.



See on page[s] 88-90 the keys which are missing here. In the following chapter, I am going to give models of preludes by means of which one may begin to make some of this sort.

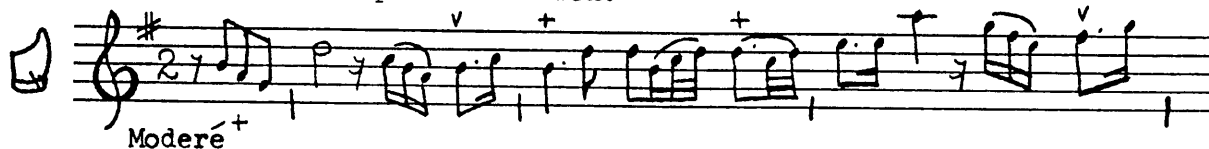
CHAPTER III

PRELUDES IN ALL THE KEYS, IN DIFFERENT TEMPOS
AND OF DIFFERENT CHARACTERS FOR THE
TRANSVERSE FLUTE, THE RECORDER
THE OBOE, ETC.

I have informed you that eighth notes will be pointed, that is to say, unequal, in all these preludes unless a notice to the contrary is found. I will put this mark, , at the beginning of those which may be played on the recorder, and when there will be any changes to be made on its account, I shall mark them, like a return, with the sign . These same preludes may also be played on the oboe, except those which prevail a great deal on the high notes. Finally, although I have measured the majority of these preludes, one need not subject himself to beating time,¹ however, when he wishes to play them from memory.

G Major

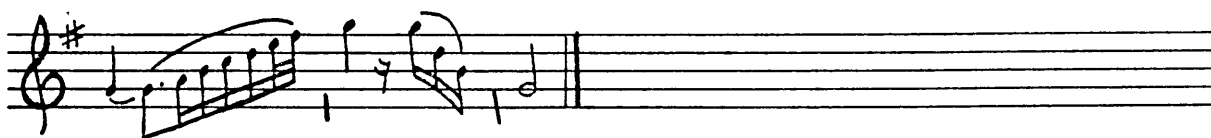
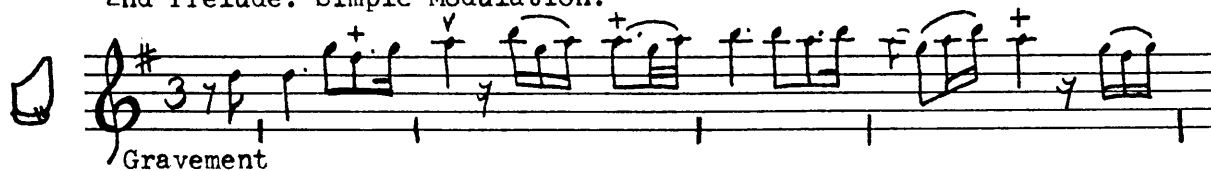
1st Prelude. Simple Modulation.



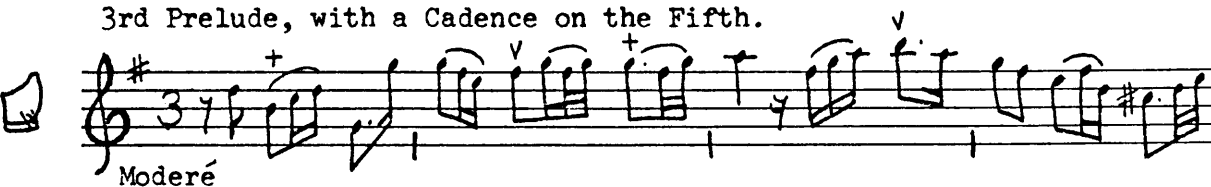
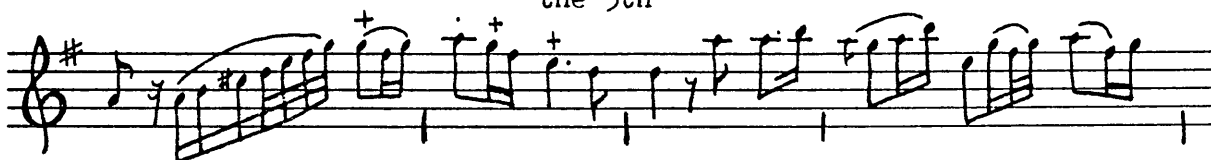
¹battre la mesure.



2nd Prelude. Simple Modulation.



3rd Prelude, with a Cadence on the Fifth.

Cadence on
the 5th

4th Prelude, with a Cadence on the 5th and the 6th.

Animé

Cadence on the 5th

Clef on the Second Line for the Preceding Set

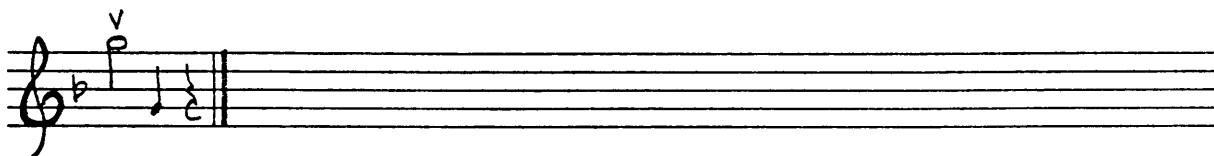
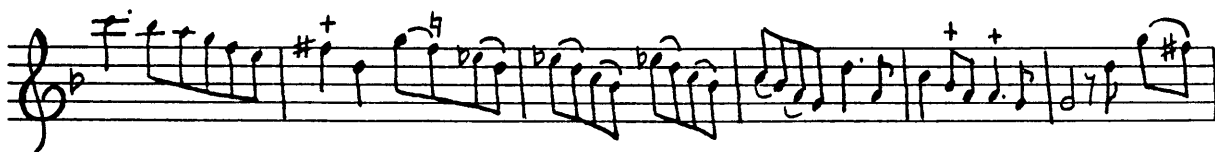
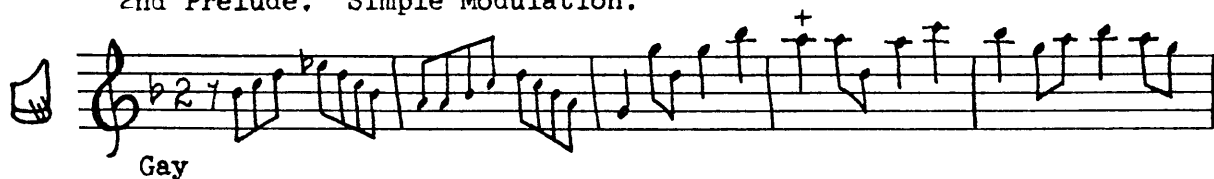
The key is E Major or E^b Major.

G Minor

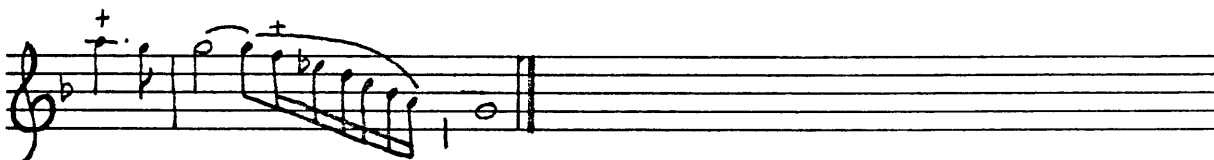
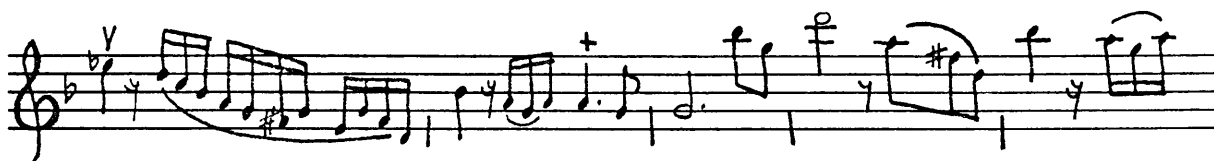
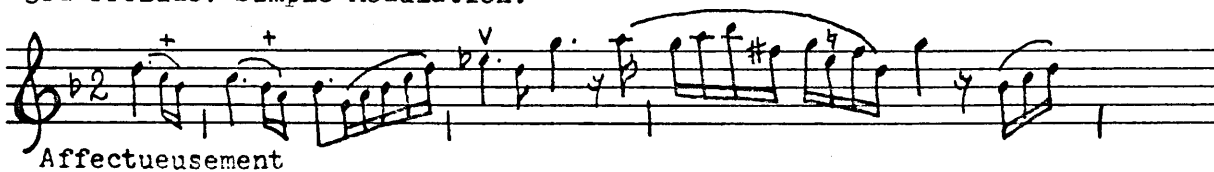
1st Prelude. Simple Modulation.

Tendrement

2nd Prelude. Simple Modulation.



3rd Prelude. Simple Modulation.



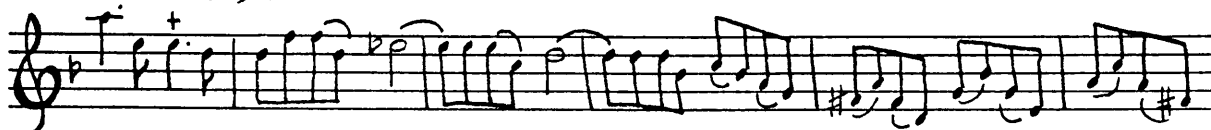
4th Prelude.



Cadence on
the 3rd



Cadence on
the 5th



Clef on the 2nd Line
for the Preceding Set

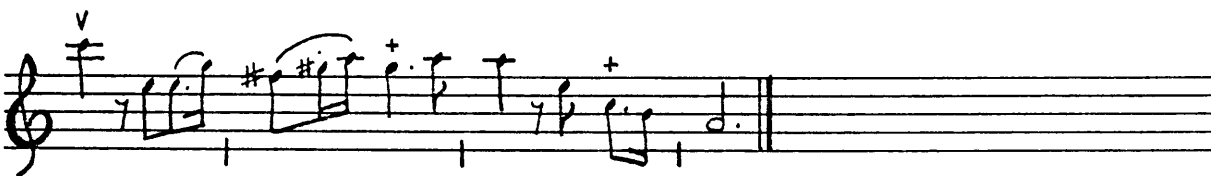


The key is E minor.

Ordinarily one does not put a C[#] in the key signature in this key as I have done to reconcile the two positions.

A Minor

1st Prelude. Simple Modulation.



2nd Prelude. Simple Modulation.



Tendrement, sans lenteur

3rd Prelude, with a Cadence on the 5th.

4th Prelude, with a Cadence on the 3rd.

Cadence on the 5th

Moderément

Clef on the Second Line

The key is F minor or F# minor.

A Major

1st Prelude. Simple Modulation.

Moderé

2nd Prelude, with a Cadence on the 5th.

Moderé

Cadence on the 5th

3rd Prelude, with a Cadence on the 5th.

Moderé

Cadence on
the 5th

Animé

4th Prelude, with a Cadence on the 5th.

Gay. And

And [with] equal eighth notes.

Cadence on
the 5th

Clef on the 2nd Line.

Musical notation for the Key of F Major. It consists of two staves. The first staff begins with a treble clef on the second line, a key signature of two sharps (F# and C#), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The second staff begins with a treble clef on the second line, a key signature of one flat (Bb), and a common time signature. The melody starts with a quarter note Bb4, followed by quarter notes A4 and G4, and a half note F4.

Key of F Major

B^b Major

1st Prelude.

Musical notation for the 1st Prelude. It begins with a piano icon and a treble clef on the second line. The key signature is one flat (Bb) and the time signature is 2/4. The melody starts with a quarter note Bb4, followed by quarter notes A4 and G4, and a half note F4. There are several slurs and accents throughout the piece.

Moderément

Continuation of the 1st Prelude musical notation. It shows the final measures of the piece, ending with a double bar line. The melody concludes with a quarter note Bb4, followed by quarter notes A4 and G4, and a half note F4.

2nd Prelude.

Musical notation for the 2nd Prelude. It begins with a piano icon and a treble clef on the second line. The key signature is one flat (Bb) and the time signature is 2/4. The melody starts with a quarter note Bb4, followed by quarter notes A4 and G4, and a half note F4. The piece is characterized by rapid sixteenth-note passages.

Gay

Continuation of the 2nd Prelude musical notation. It shows the middle section of the piece, featuring intricate sixteenth-note patterns.

Final measures of the 2nd Prelude musical notation. The piece concludes with a quarter note Bb4, followed by quarter notes A4 and G4, and a half note F4.

3rd Prelude, with a Cadence on the 5th.

Moderément
Cadence on
the 5th

Clef on the 2nd Line.

Key of G Major

B Minor

1st Prelude, with an Imperfect Cadence on the 5th.

Tendrement

Imperfect
Cadence

2nd Prelude.

Animé, et detaché Gracieusem:

3rd Prelude. +

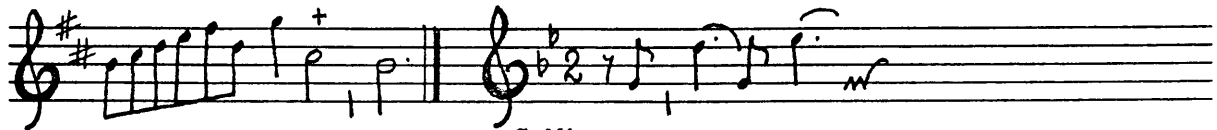
Gay

4th Prelude.

Gay



Clef on the 2nd Line.



G Minor

B Major

1st Prelude.



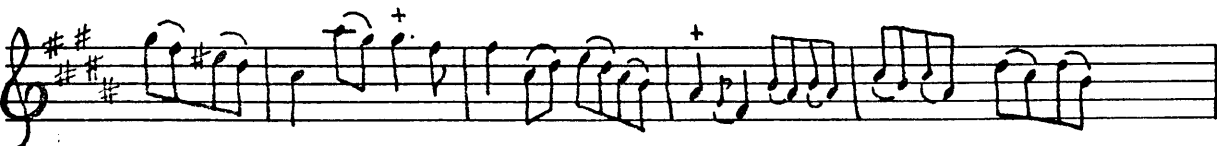
Tendrement

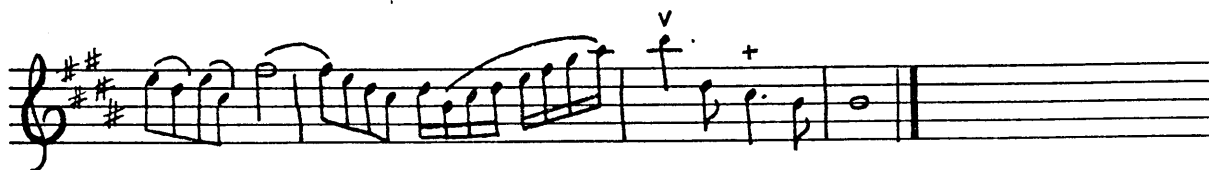


2nd Prelude.

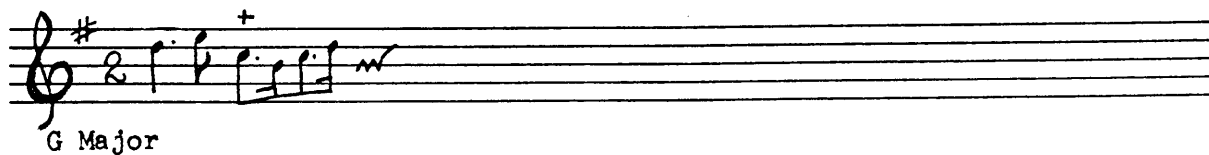


Gay





Clef on the 2nd Line.



G Major

B^b Minor

1st Prelude.



Tendrement

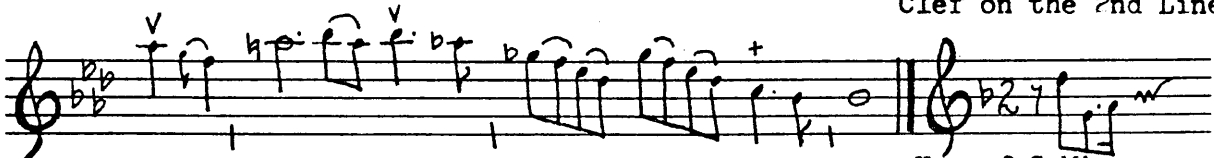


¹A cautionary flat on D appears in the Library of Congress and the Bibliothèque Nationale copies, but is deleted from the Gemeente Museum copy.

2nd Prelude.



Clef on the 2nd Line.



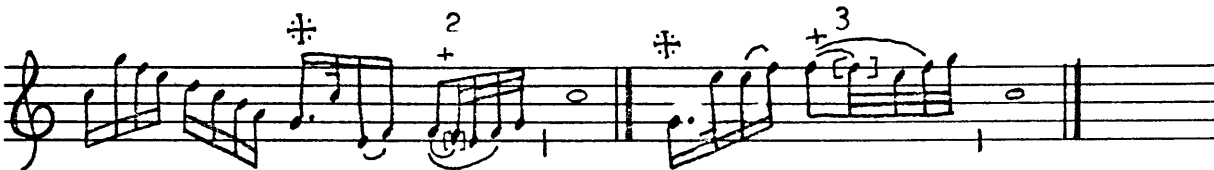
Key of F Major

C Major

1st Prelude.



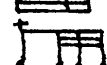
Un peu animé. And Eighth Notes Equal.



¹Original:



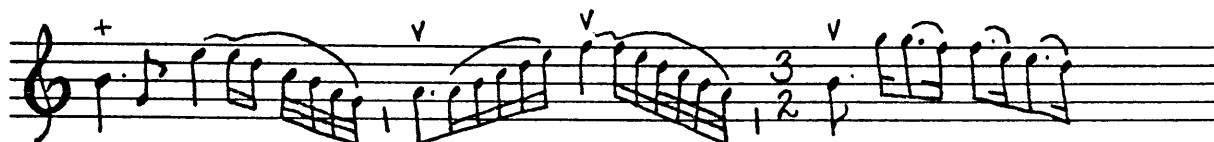
²Original:



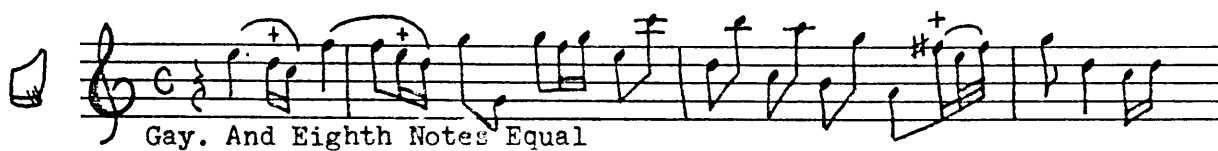
³Original:



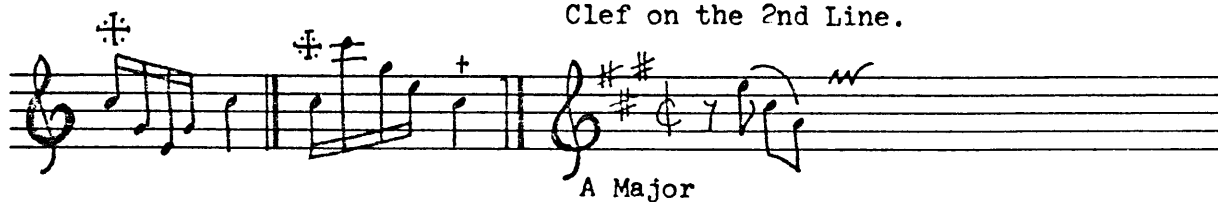
2nd Prelude.



3rd Prelude.



Clef on the 2nd Line.



C Minor

1st Prelude.

Ordinarily, one does not put an A^b in the key signature in this key at all.

2nd Prelude.

Un peu gay. And Eighth Notes Equal

¹Sharps appear on the two sixteenth note C's in measure one in the Library of Congress copy, but are deleted from the other two editions.

²The natural on A is added to the Bibliothèque Nationale and the Gemeente Museum copies.

3rd Prelude.

Moderé

Clef on the 2nd Line.

Key [of] A Minor

D Minor

1st Prelude.

Tendrement

One rarely puts a flat in the key signature in this key.

2nd Prelude.

Animé

Equal Eighths

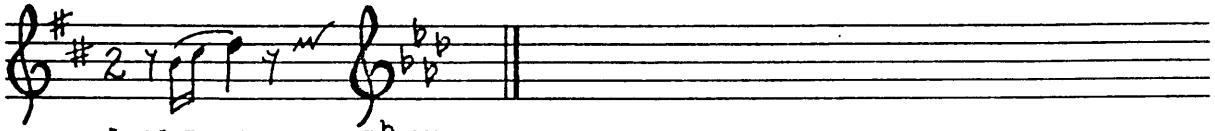
Moderé

3rd Prelude.

Majestueusement

¹A sharp is added on the dotted quarter note F only in the Bibliothèque Nationale and the Gemeente Museum copies.

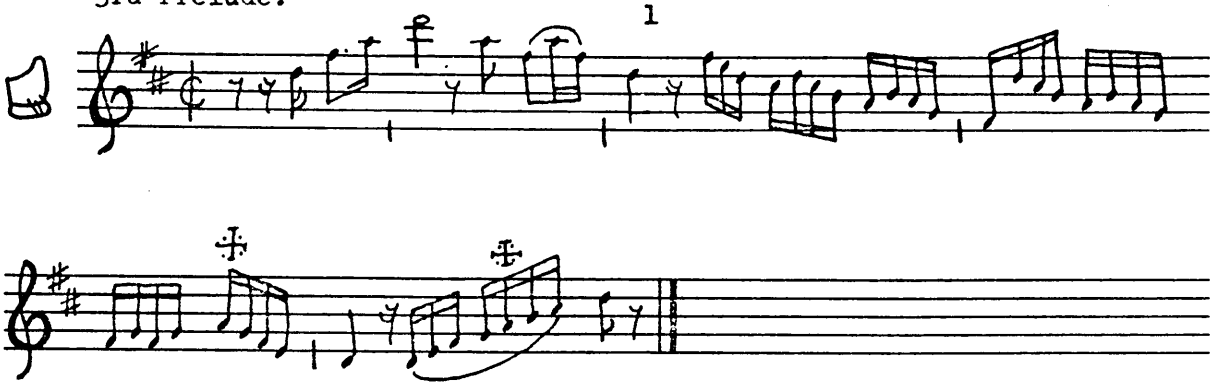
Clef on the 2nd Line.





The two preceding preludes and the two following [ones] can be played in this key [with the clef] on the second line.

3rd Prelude.



4th Prelude.



Original: 1 6 7 4

Clef on the 2nd Line.

Key of G Major or B^b Major

E Minor

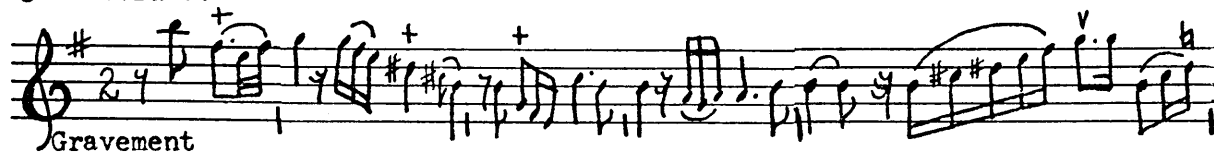
1st Prelude.

Moderé

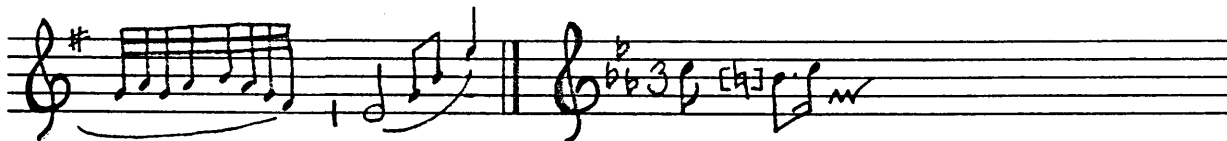
2nd Prélude

Gay. And Eighth Notes Equal.

3rd Prelude.



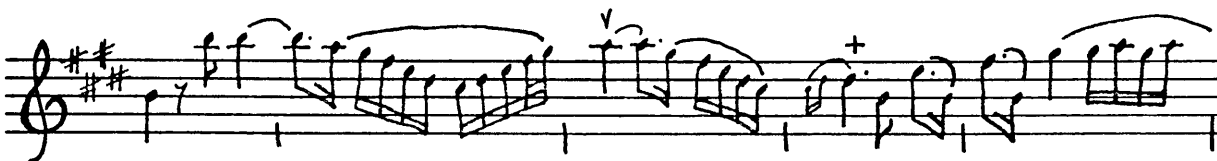
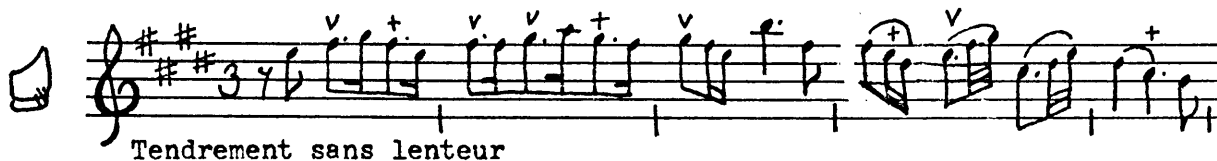
Clef on the 2nd Line.



Key [of] C Minor

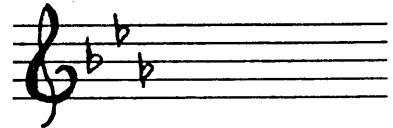
E Major

1st Prelude.

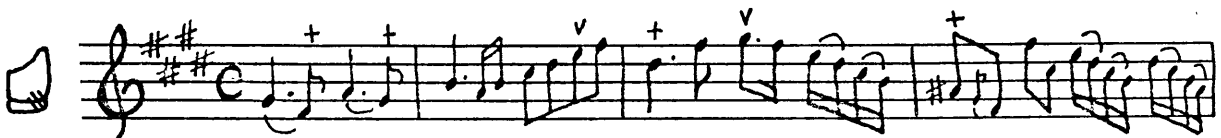




The preceding preludes and the two following ones
can be played in this key.



2nd Prelude.



Gay. And Eighth Notes Equal.



3rd Prelude.

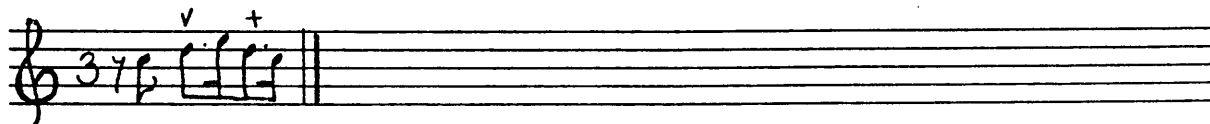


Tendrement

¹A cautionary sharp appears on D in the Library of Congress and the Bibliothèque Nationale copies, but is deleted from the Gemeente Museum copy.



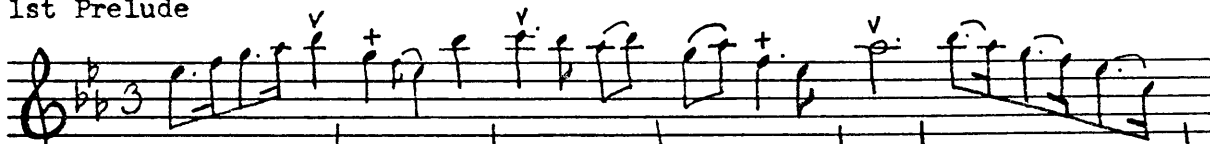
Clef on the 2nd line
for the preceding set
and for the following



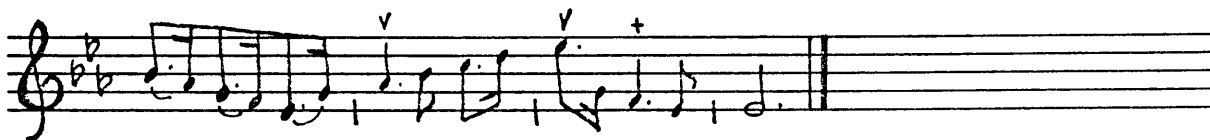
C Major

E^b Major

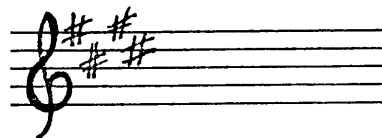
1st Prelude



Gravement



The preceding preludes and the two following ones
can be played in this key.



2nd Prelude.

Musical notation for the 2nd Prelude, consisting of three staves of music in F major, 2/4 time, marked 'Gay'. The first staff begins with a treble clef, a key signature of one flat (F major), and a 2/4 time signature. The music features a series of eighth-note patterns and rests, with a '+' sign above the first measure. The second staff continues the pattern with similar eighth-note figures and rests, also featuring a '+' sign. The third staff concludes the piece with a final eighth-note figure and a double bar line.

3rd Prelude.

Musical notation for the 3rd Prelude, consisting of two staves of music in F major, 3/4 time, marked 'Gay'. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The music features a series of eighth-note patterns and rests, with '+' signs above several measures. The second staff continues the pattern with similar eighth-note figures and rests, also featuring '+' signs.

F Major

1st Prelude.

Musical notation for the 1st Prelude, consisting of one staff of music in F major, 2/4 time, marked 'Rondement'. The staff begins with a treble clef, a key signature of one flat (F major), and a 2/4 time signature. The music features a series of eighth-note patterns and rests, with '+' signs above several measures and a 'v' (accents) above others.



2nd Prelude.



3rd Prelude.



F# Minor

1st Prelude.

Moderément

2nd Prelude.

Gay

Clef on the 2nd Line.

D Minor

F Minor

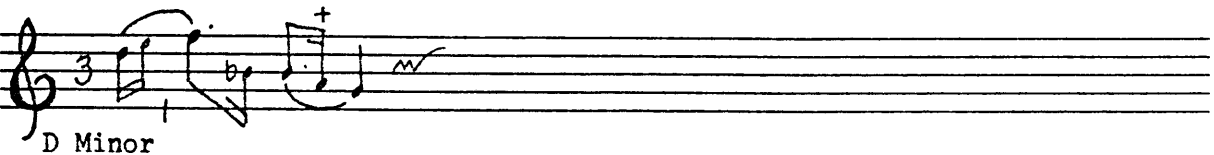
1st Prelude.



2nd Prelude.



Clef on the 2nd Line.



End of the preludes for the transverse flute.

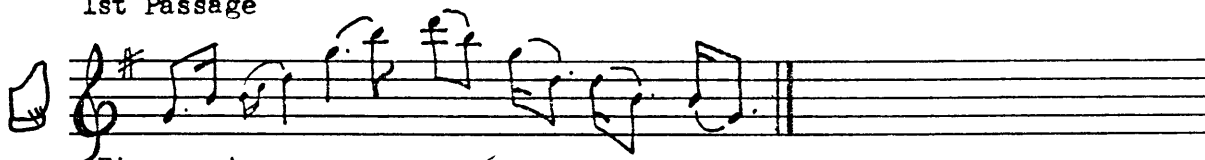
CHAPTER IV

CONTAINING MANY PASSAGES¹ IN ALL THE KEYS

I have given the name "passages" to the fragments which will be found in this chapter. My intention was to give them the character of the caprices which one plays when he is just doing what is called "badiner." As these are only excerpts,² one may begin them with cordes other than those of the key. I shall give some difficult ones which will be suitable only for study.

G Major

1st Passage



Fierement

2nd.



Gay

¹Traits.

²des morceaux detachées.



3rd.



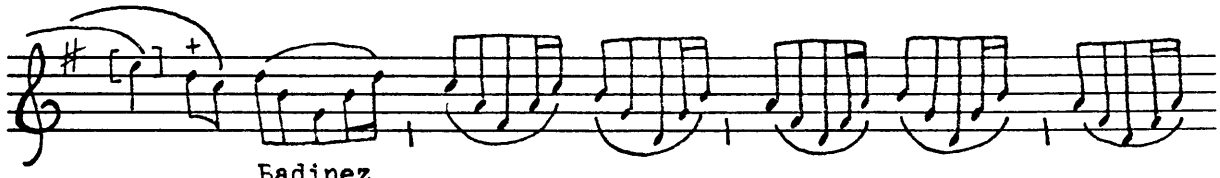
Moderé



4th.



Rondement



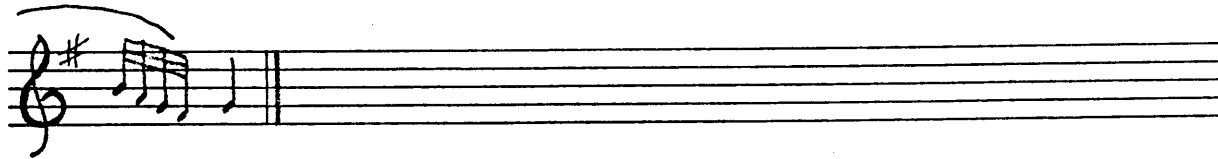
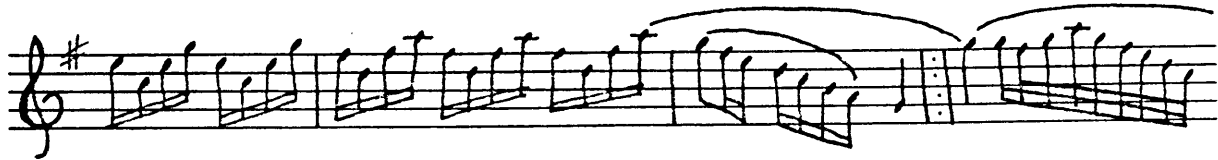
Badinez



5th.



Arpeggio



6th.



Eighth Notes Equal

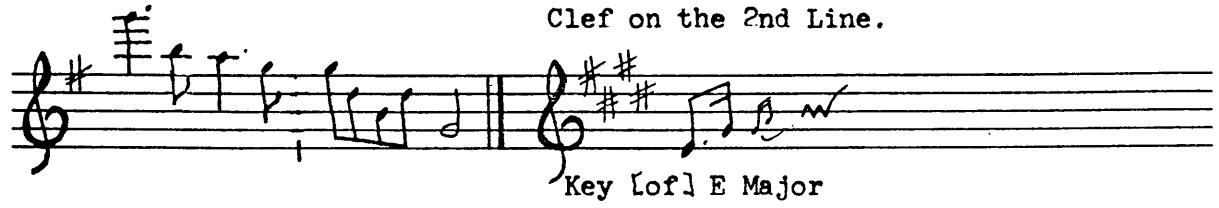


7th.



Etude

Clef on the 2nd Line.



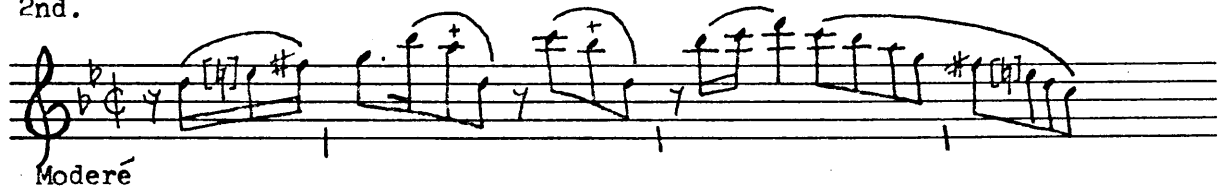
Key [of] E Major

G Minor

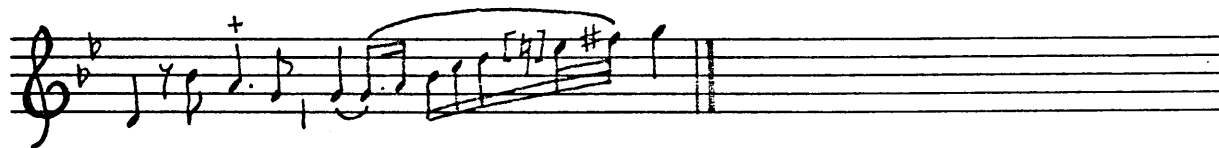
1st Passage.

One rarely puts an E^b in the key signature in this key.

2nd.



Moderé



3rd.



Rondement

4th.

Fort lent. In the Italian Manner.

5th.

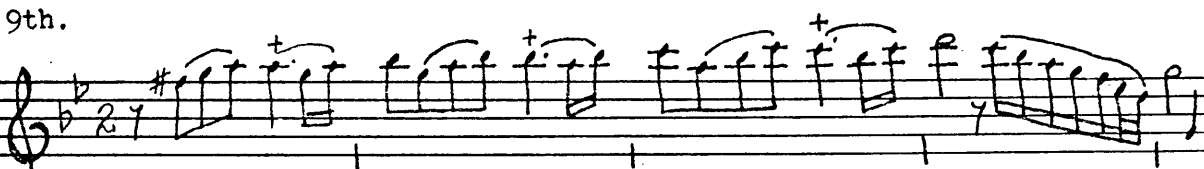
6th.

7th.

Original: 7.

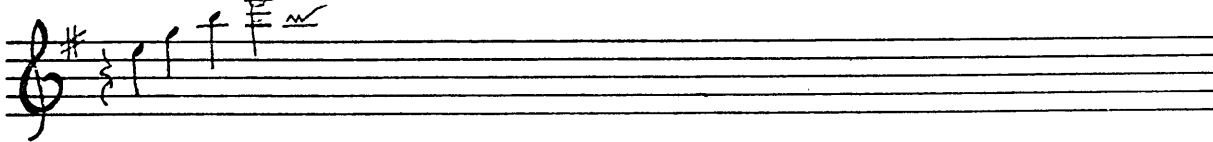


Etude



Another [Etude]

Clef on the 2nd Line.



E Minor

¹The bar lines are editorial.

A Minor

1st Passage.

Gravement

2nd.

Moderé

3rd.


Gay

4th.



Rondement

Clef on the 2nd Line.



Key [of] F#.

A Major

1st Passage.



Rondement. And Eighth Notes Equal.



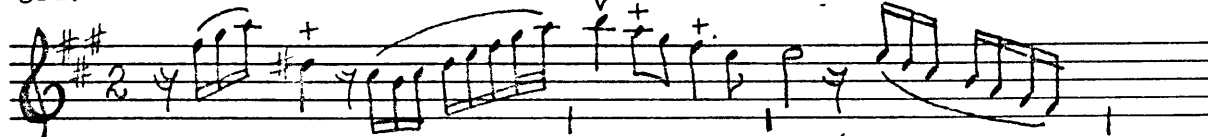
piqué

2nd.



Leger. And Eighth Notes Equal.

3rd.



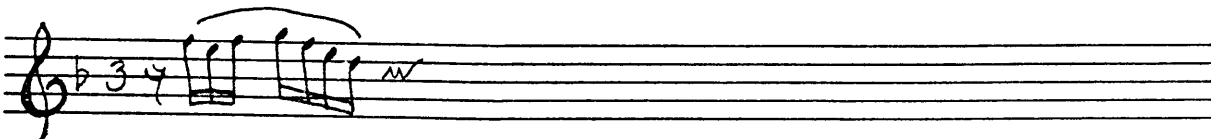
Lent.



4th



Clef on the 2nd Line.



F Major

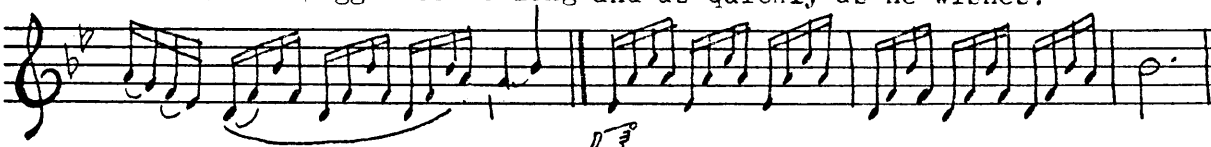
B^b Major

1st Passage.



Gay. And Eighth Notes Equal.

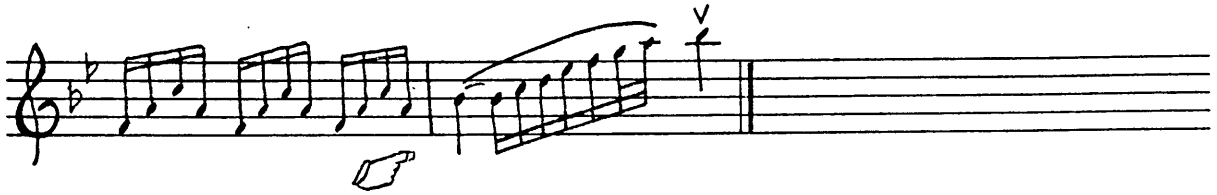
One arpeggiates as long and as quickly as he wishes.



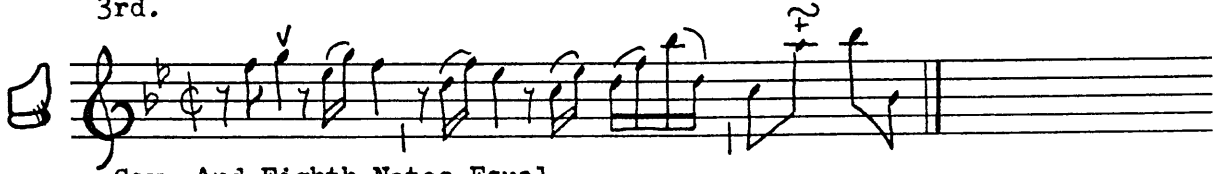
2nd.



Arpeggio



3rd.



Gay. And Eighth Notes Equal.

4th



Etude

Clef on the 2nd Line.



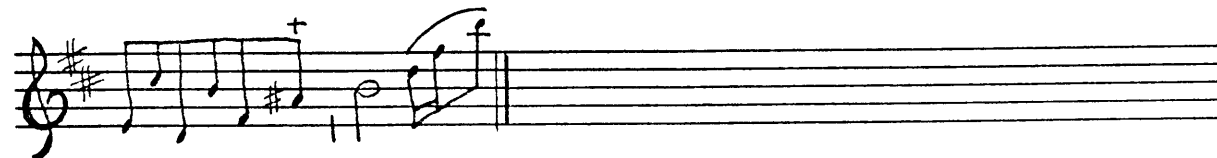
G Major

B Minor

1st Passage.



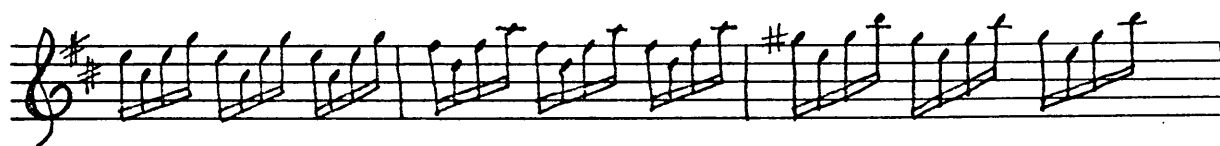
Rondement. And Eighth Notes Equal.



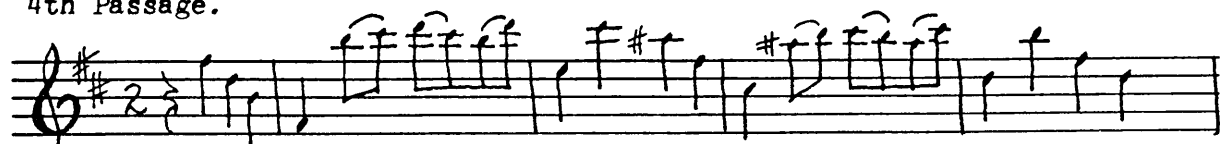
2nd.



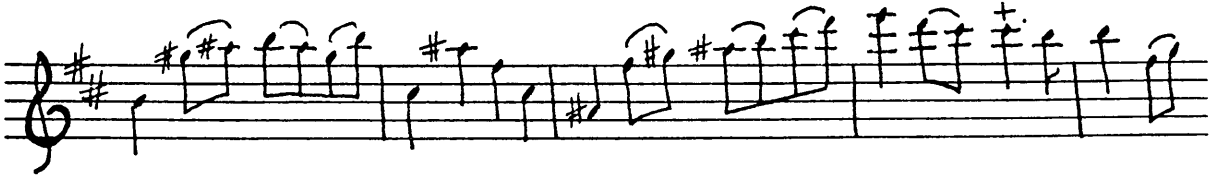
3rd.



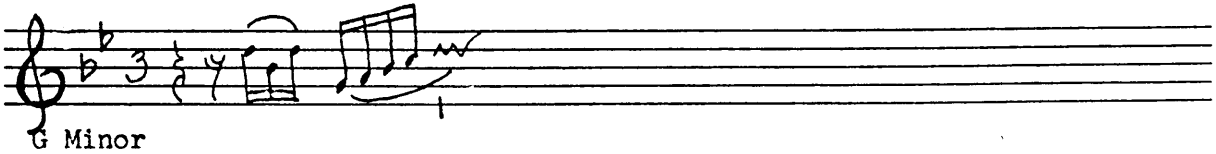
4th Passage.



Etude. Rondement



Clef on the 2nd Line.



G Minor

B Major

1st Passage.



Gay

2nd.



Gravement



3rd.

Musical notation for the 3rd staff, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 2/2 time signature. The melody consists of eighth notes with accents (v) and slurs, ending with a fermata over a whole note.

Leger

4th.

Musical notation for the 4th staff, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 2/2 time signature. The melody consists of eighth notes with accents (v) and slurs, ending with a fermata over a whole note.

Gay

Clef on the 2nd Line.

Musical notation for the 5th staff, featuring a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth notes with accents (v) and slurs, ending with a fermata over a whole note.

G Major

B^b Minor

1st Passage.

Musical notation for the 6th staff, featuring a treble clef, key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody consists of eighth notes with accents (v) and slurs, ending with a fermata over a whole note.

Gravement

Musical notation for the 7th staff, featuring a treble clef, key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody consists of eighth notes with accents (v) and slurs, ending with a fermata over a whole note.

2nd.

Musical notation for the 8th staff, featuring a treble clef, key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody consists of eighth notes with accents (v) and slurs, ending with a fermata over a whole note.

Gay

Clef on the 2nd Line.

G Minor

C Major

1st Passage.

Rapidement

2nd.

Gay et Sautillé

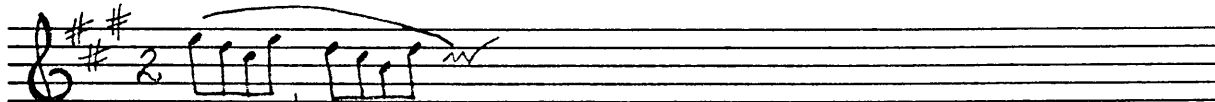
3rd.

Rondement.

4th.



Clef on the 2nd Line.



Key [of] A Major

C Minor

1st Passage.



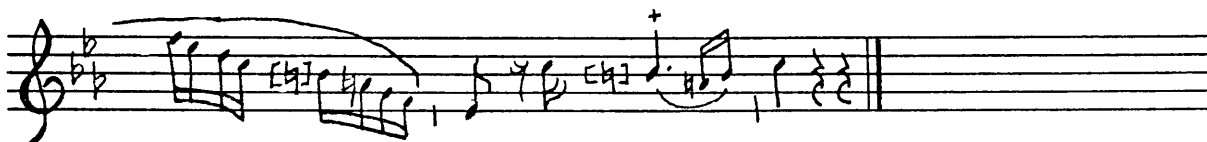
Fierement

2nd.



Rondement

3rd.



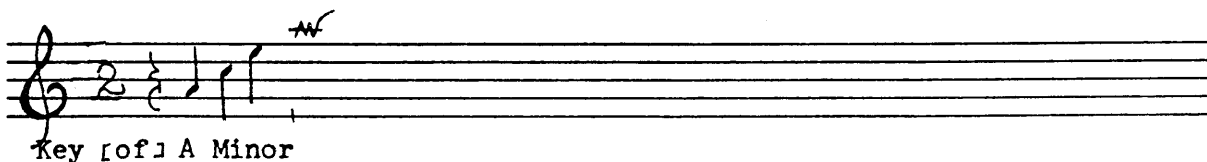
4th.



5th.



Clef on the 2nd Line



D Minor

1st Passage.

Rondement

2nd.

3rd.

Animé. And Eighth Notes Equal.

4th.

Marqué

5th.

Rondement

^lOriginal: 1 6 7 7 6 5 4 3 2 1

6th.

Arpeggio

Clef on the 2nd Line.

B Minor

D Major

1st Passage.

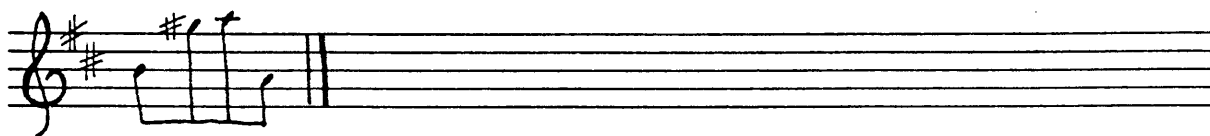
Moderé

2nd.

Marqué

3rd. Modulation to the 5th.

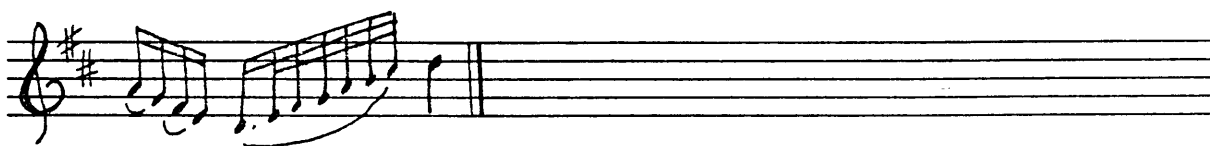
Legèrement. And Eighth Notes Equal.



4th.



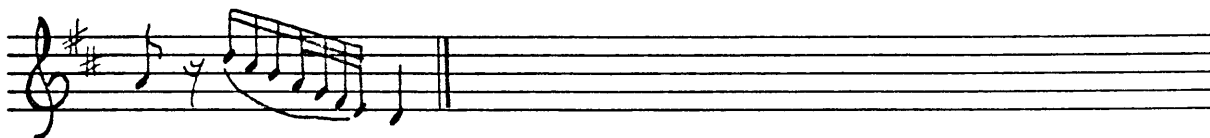
Leger. And Eighth Notes Equal.



5th.



Vivement



6th.



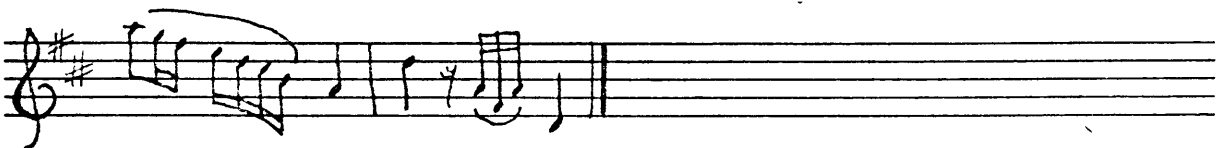
Leger. And Eighth Notes Equal.



7th. Double of the Preceding.



8th.



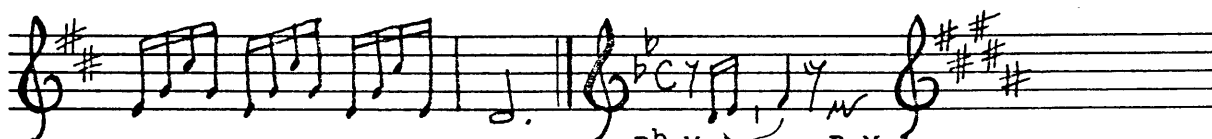
9th.



Another Arpeggio



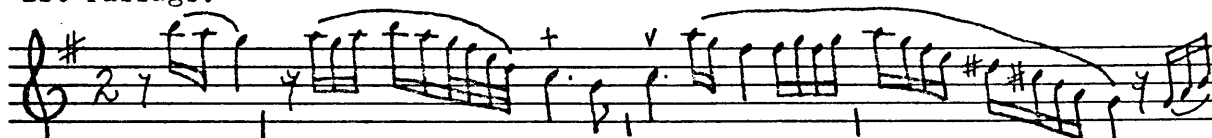
Clef on the 2nd Line



Bb Major or B Major

E Minor

1st Passage.



Gravement



2nd.



Gay. And Eighth Notes Equal.

Sautillé



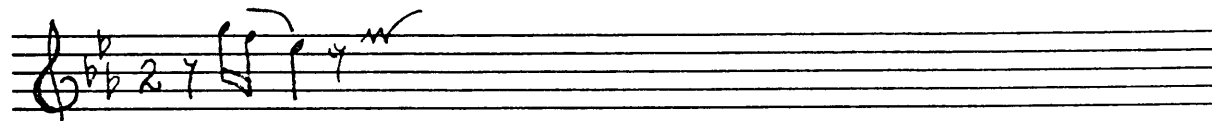
3rd.



Rondement. Sixteenth Notes Equal.



Clef on the 2nd Line.



C Minor

E Major

1st Passage.



Tendrement

2nd.

Gay

Clef on the 2nd Line
for the preceding set
and for the following.

C Major

E^b Major

1st Passage.

Gravement

2nd.

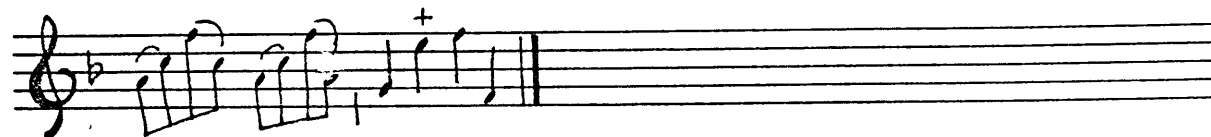
Gay

¹Original: 7. p u 7 7 p,



F Major

1st Passage.



2nd.



3rd.

4th.

Clef on the 2nd Line.

Key [of] D Major

F Minor

1st Passage.

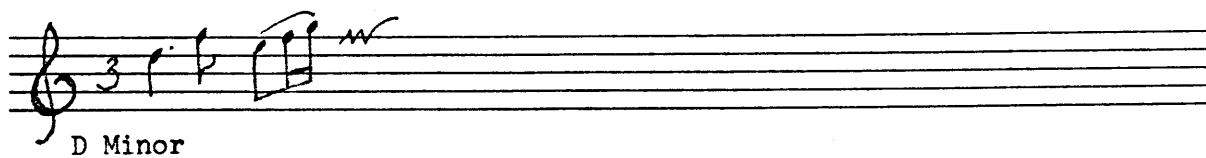
Gravement

The preceding passage and the following [one] can be played in this key.

2nd.



Clef on the 2nd Line.



End of the passages for the transverse flute.

CHAPTER V

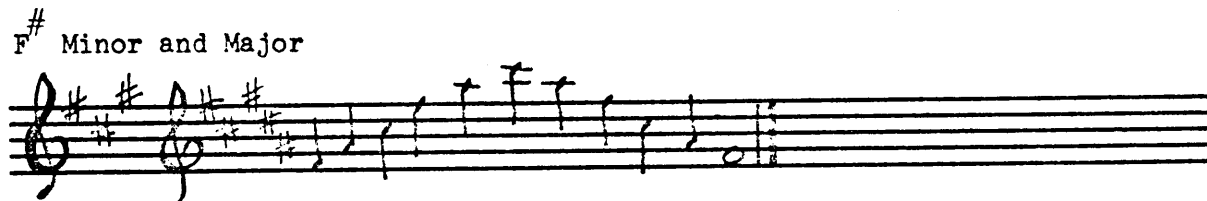
PRELUDES FOR THE RECORDER

Many of these preludes may be played on the transverse flute as they are notated here, that is to say, with the clef on the first line, but they all, without exception, are suited to being played with the clef on the second line. It will be found at the end of each set as before. Many will also be suitable for the oboe in one clef or the other. I am going to begin with some canevas¹ in all the keys.

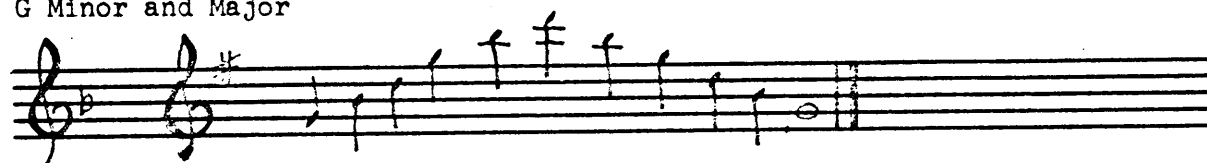
F Major and Minor



F# Minor and Major

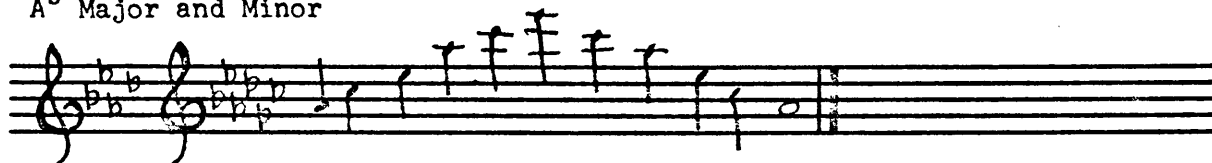


G Minor and Major

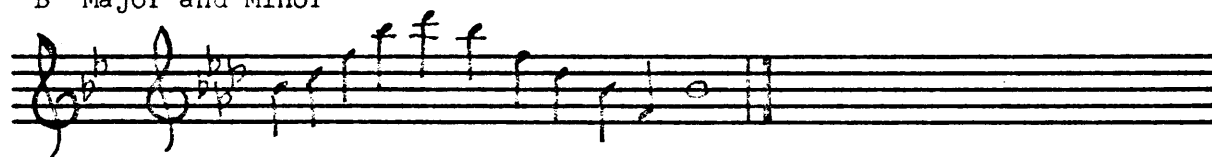


¹des Canevas.

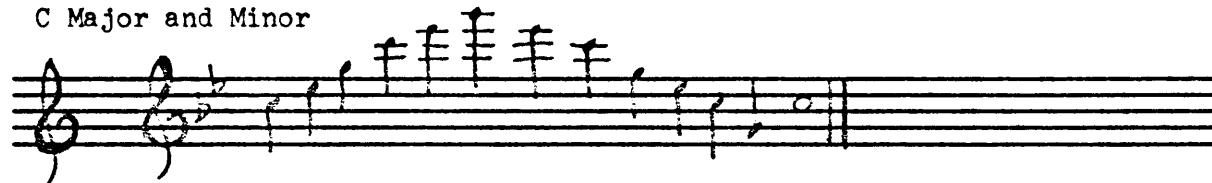
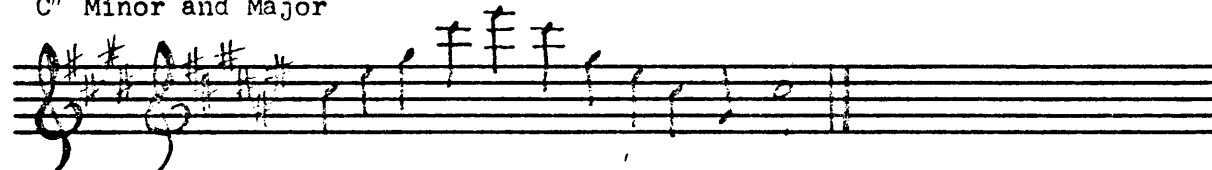
A Minor and Major

A^b Major and Minor

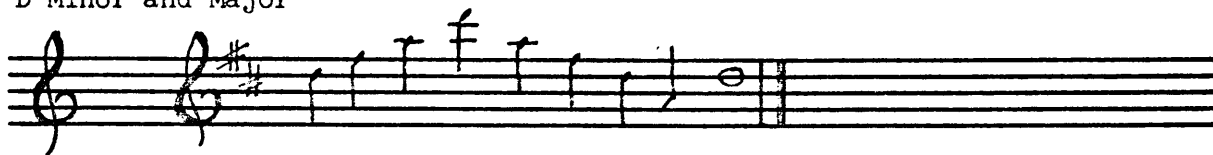
B Minor and Major

B^b Major and Minor

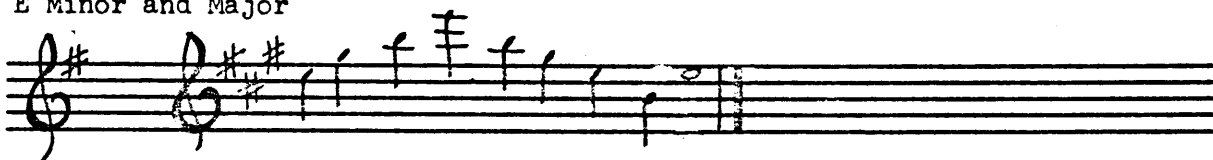
C Major and Minor

C[#] Minor and Major

D Minor and Major



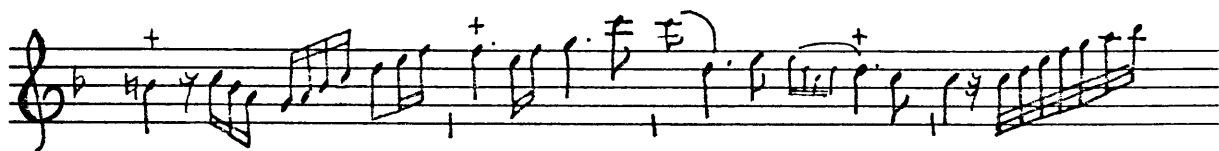
E Minor and Major

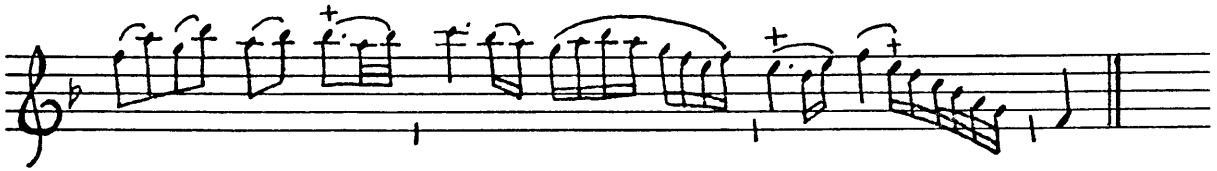
E^b Major and Minor

Preludes

F Major

1st Prelude.





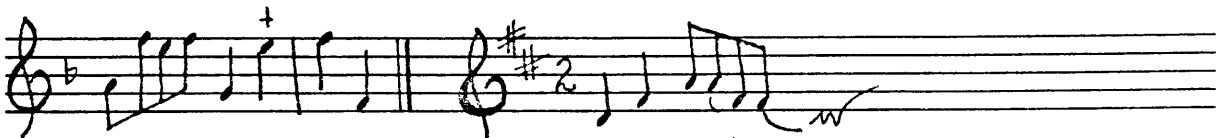
2nd Prelude.



Gay



Clef on the 2nd Line for the Preceding Set.



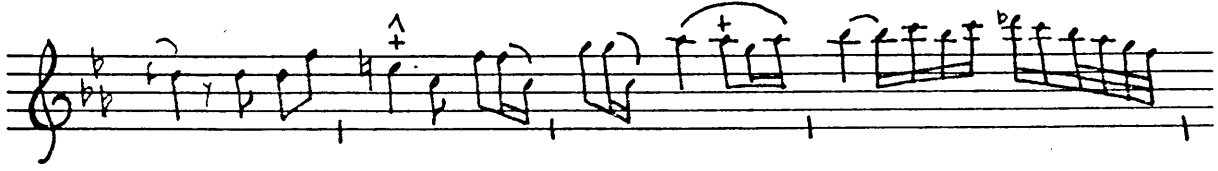
The key is D Major.

F Minor

1st Prelude.



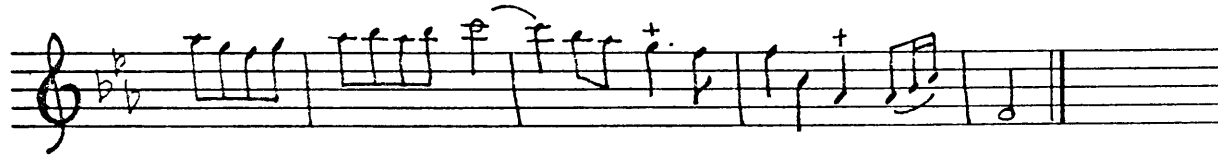
Moderé



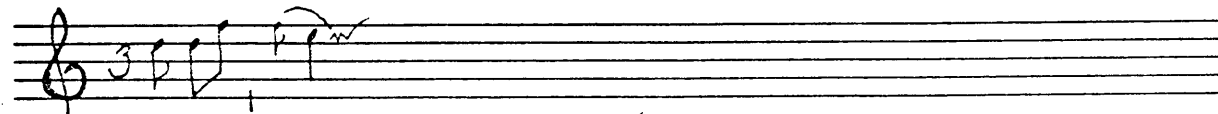
2nd Prelude.



Gay



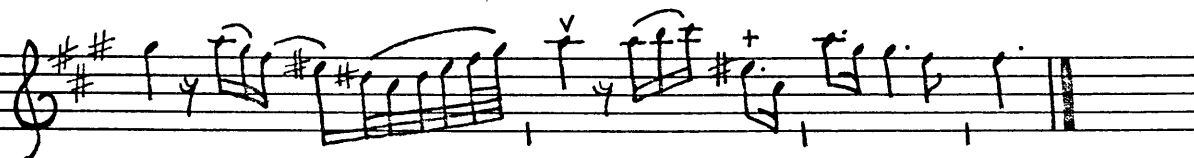
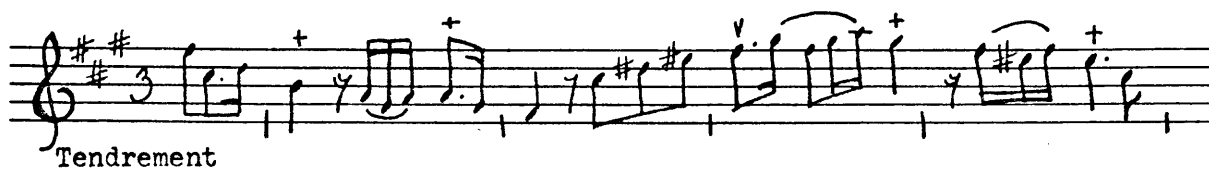
Clef on the 2nd Line.



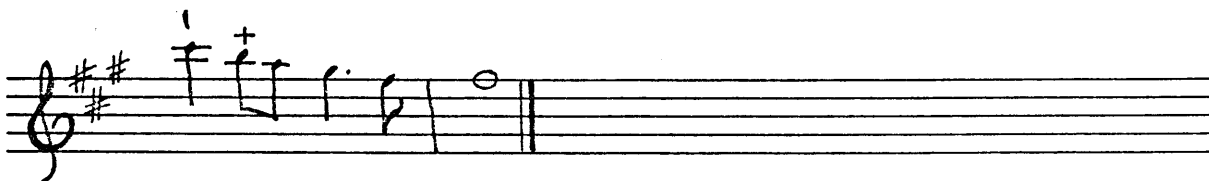
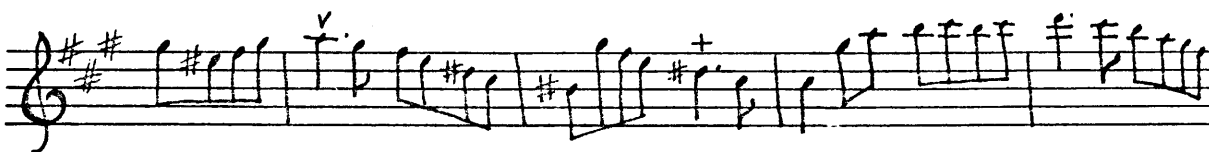
D Minor

F# Minor

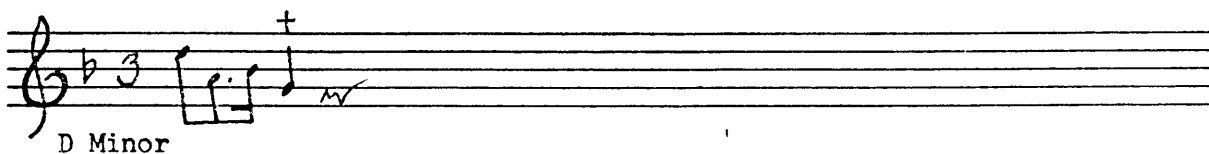
1st Prelude.



2nd Prelude.



Clef on the 2nd Line.



G Minor

1st Prelude.

Musical notation for the 1st Prelude in G Minor. The piece is in 3/4 time and marked Moderé. The notation consists of three staves. The first staff begins with a treble clef, a key signature of one flat (F major/G minor), and a 3/4 time signature. It contains several measures of music, including a triplet of eighth notes marked with 'L 33' and a triplet of sixteenth notes also marked with 'L 33'. The second staff continues the piece with various rhythmic patterns and slurs. The third staff concludes the prelude with a double bar line.

2nd Prelude.


Musical notation for the 2nd Prelude in G Minor. The piece is in 2/7 time and marked Moderé. The notation consists of four staves. The first staff begins with a treble clef, a key signature of one flat (F major/G minor), and a 2/7 time signature. It contains several measures of music, including a triplet of eighth notes marked with 'L 33' and a triplet of sixteenth notes also marked with 'L 33'. The second staff continues the piece with various rhythmic patterns and slurs. The third staff concludes the prelude with a double bar line.

3rd Prelude.



¹B natural is indicated (with a sharp) in the Bibliothèque Nationale and the Gemeente Museum copies.

Clef on the 2nd Line.

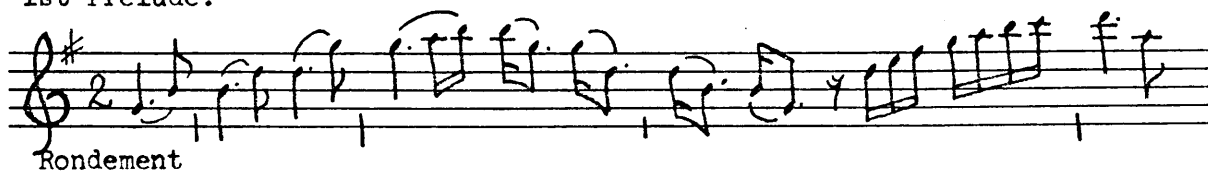


Musical notation for E Minor. The staff is a treble clef with a sharp sign (F#) on the second line. The key signature is one sharp (F#). The time signature is 3/4. The notation includes a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There is a triplet of eighth notes (G4, A4, B4) marked with a '3' above them. A fermata is placed over the final G4.

E Minor

G Major

1st Prelude.

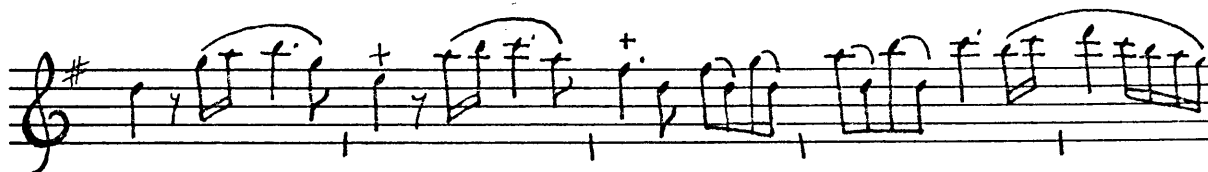


Musical notation for the 1st Prelude, first line. The staff is a treble clef with a sharp sign (F#) on the second line. The key signature is one sharp (F#). The time signature is 2/4. The notation includes a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are various ornaments and slurs.

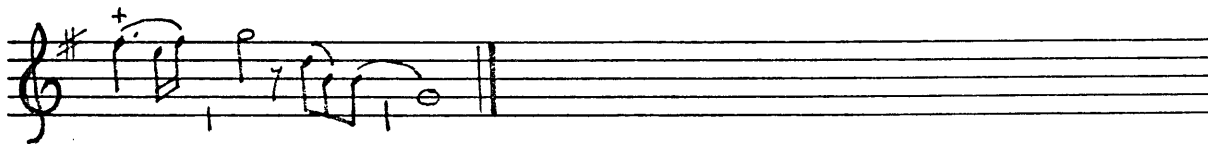
Rondement



Musical notation for the 1st Prelude, second line. The staff is a treble clef with a sharp sign (F#) on the second line. The key signature is one sharp (F#). The time signature is 2/4. The notation includes a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are various ornaments and slurs.




Musical notation for the 1st Prelude, third line. The staff is a treble clef with a sharp sign (F#) on the second line. The key signature is one sharp (F#). The time signature is 2/4. The notation includes a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are various ornaments and slurs.



Musical notation for the 1st Prelude, fourth line. The staff is a treble clef with a sharp sign (F#) on the second line. The key signature is one sharp (F#). The time signature is 2/4. The notation includes a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are various ornaments and slurs.

2nd Prelude.

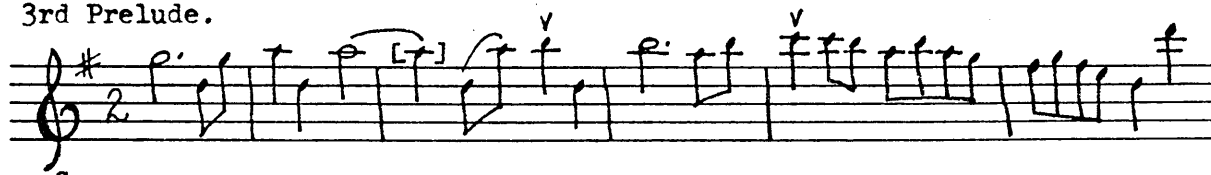


Musical notation for the 2nd Prelude. The staff is a treble clef with a sharp sign (F#) on the second line. The key signature is one sharp (F#). The time signature is 2/4. The notation includes a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are various ornaments and slurs.

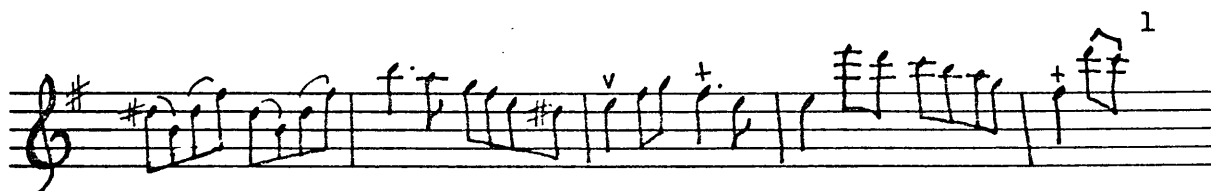
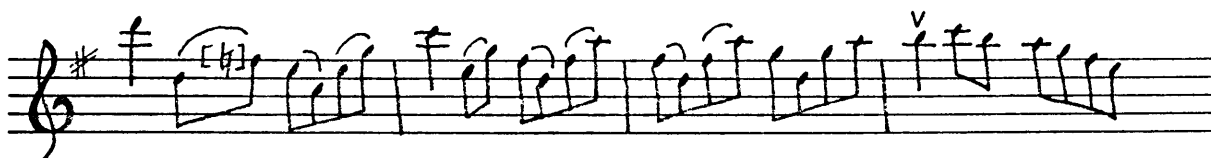
Animé




3rd Prelude.

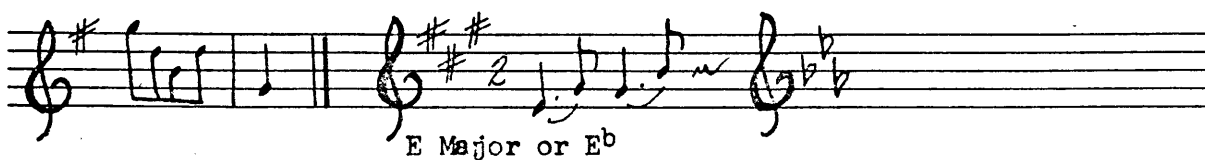


Gay



¹Hotteterre uses the sign  to indicate that the articulation "tu, ru" should be used if the passage is played on the recorder. See page 111. He discusses articulation in Chapter 8 of his Principes de la Flute Traversiere . . . (Paris: Christophe Ballard, 1707). In simple 2 time, as in this example, he says there that "tu, ru" should be used for eighths which move by step, but that only "tu" should be used for eighths which move by leap. (Page 27.) See this same passage in Principles of the Flute, Recorder and Oboe, trans. David Lasocki (New York: Praeger Publishers, 1969), p. 59-60, and also Mr. Lasocki's

Clef on the 2nd Line.

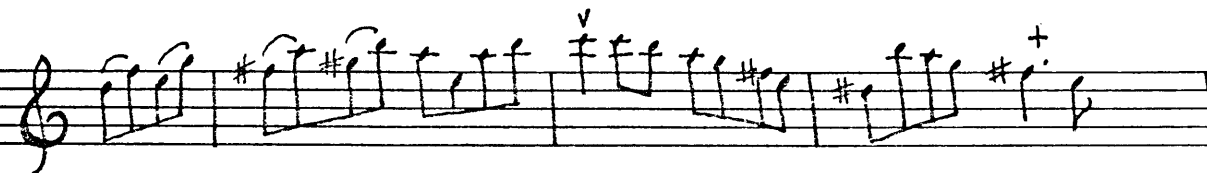
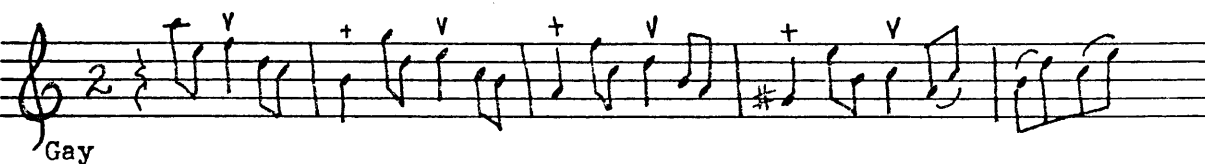


A Minor

1st Prelude.



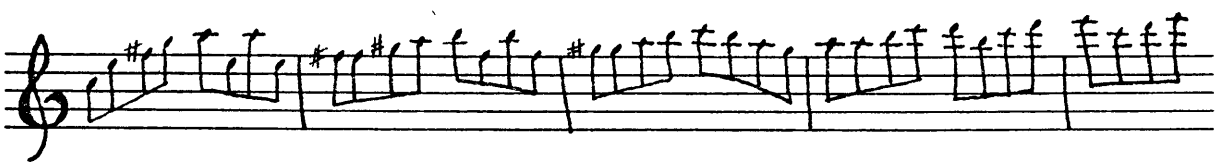
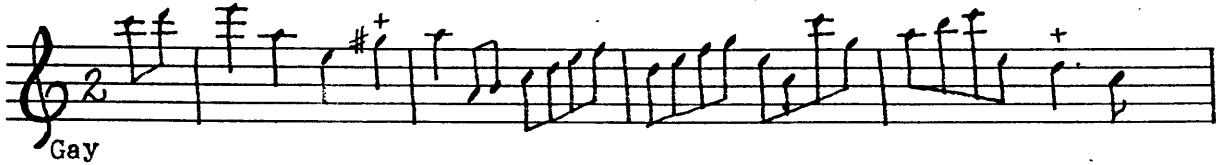
2nd Prelude.



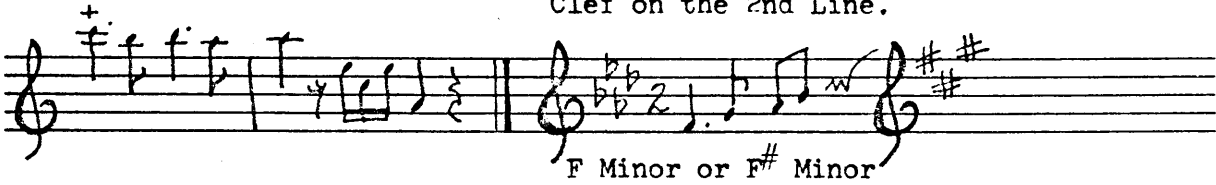
discussion of pronunciation and articulation in his introduction to the translation, pp. 19-23. The use of "tu, ru" bears some relationship to the practice of rhythmic alteration, but Hotteterre does not make this clear.



3rd Prelude.



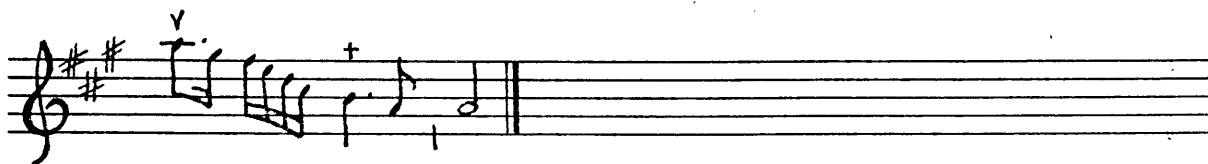
Clef on the 2nd Line.



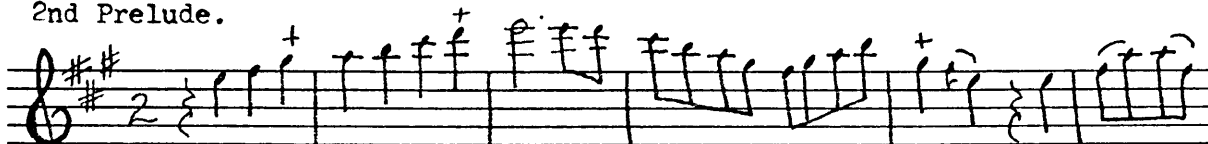
A Major

1st Prelude.

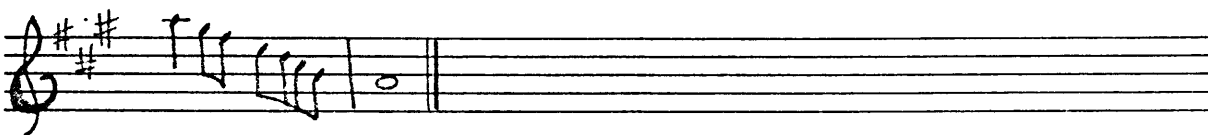




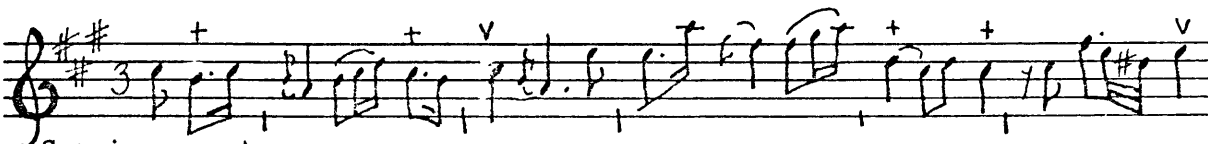
2nd Prelude.



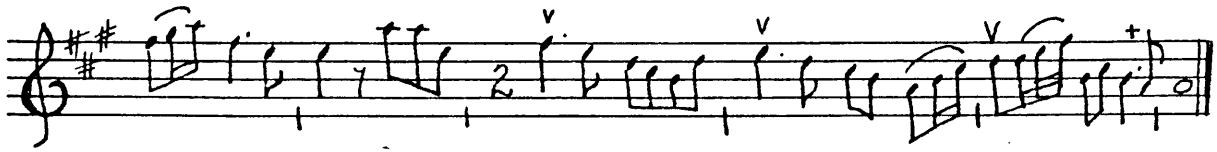
Gay



3rd Prelude.



Gracieusement



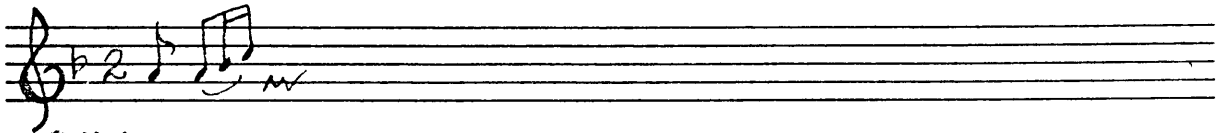
4th Prelude.



Gay



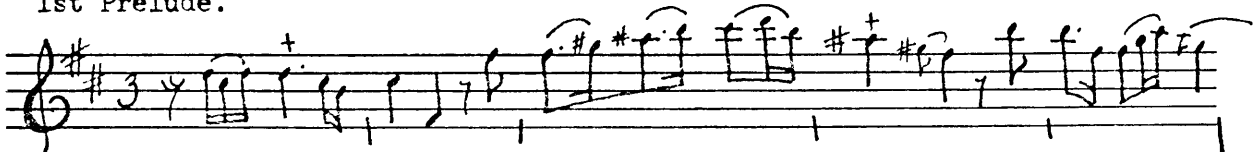
Clef on the 2nd Line.



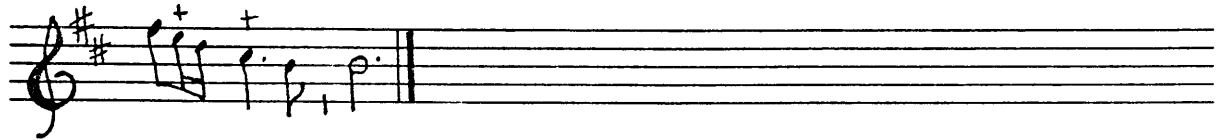
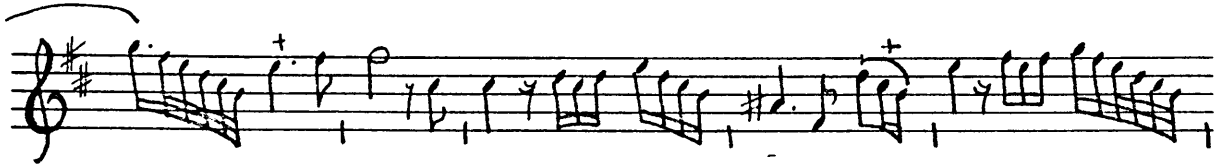
F Major

B Minor

1st Prelude.



Tendrement



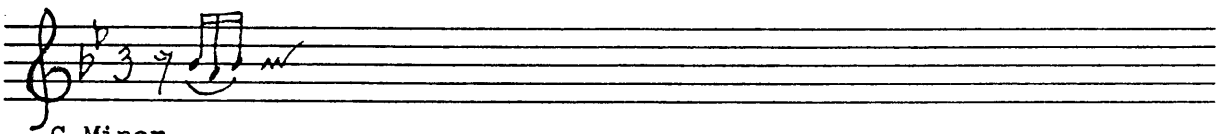
2nd Prelude.



Gay



Clef on the 2nd Line.



G Minor

¹In the Library of Congress copy, the sign for a trill (+) appears on the F[#] rather than on the A[#] as it does in the other two editions.

B^b Major

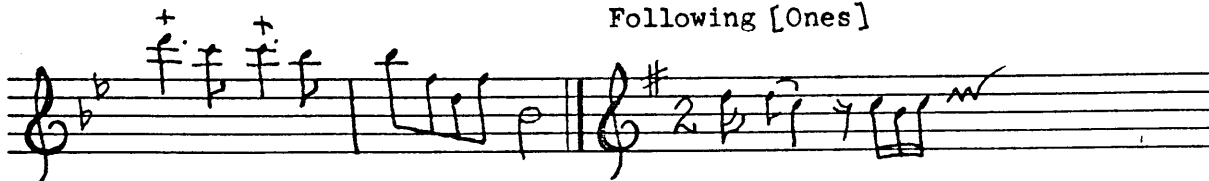
1st Prelude.

Musical score for the 1st Prelude in B^b Major, Moderé. The score is written in treble clef with a key signature of two flats (B^b Major) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo marking "Moderé" is placed below the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (v) and plus signs (+). The piece concludes with a double bar line.

2nd Prelude.

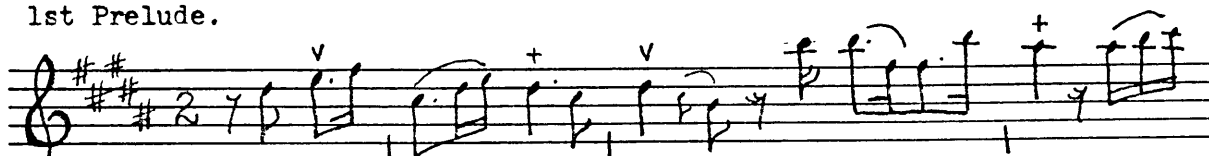
Musical score for the 2nd Prelude in B^b Major, Gay. The score is written in treble clef with a key signature of two flats (B^b Major) and a 2/4 time signature. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo marking "Gay" is placed below the first staff. The music is characterized by a lively, rhythmic pattern of eighth notes. There are several dynamic markings, including accents (v) and plus signs (+). The piece concludes with a double bar line.

Clef on the 2nd Line for the Two
Preceding Preludes and the Two
Following [Ones]

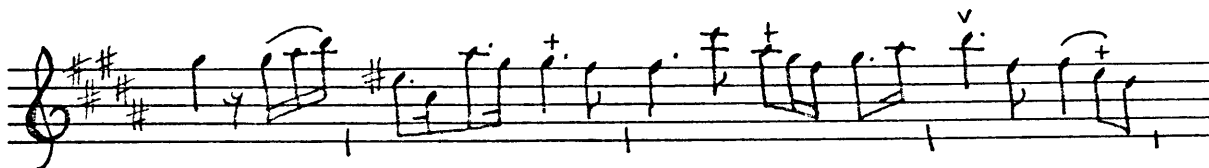


B Major

1st Prelude.



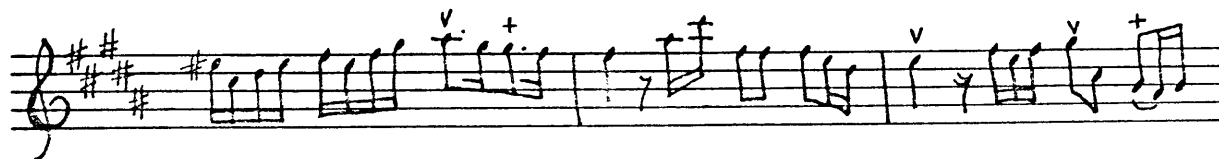
Gracieusement

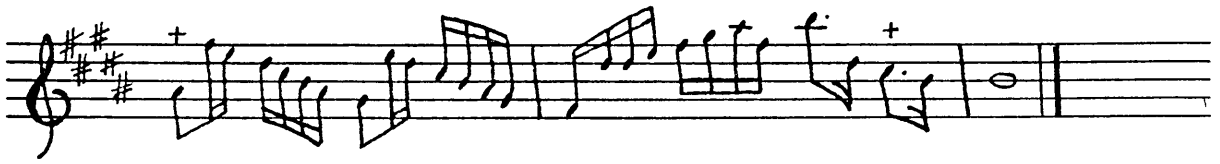


2nd Prelude.

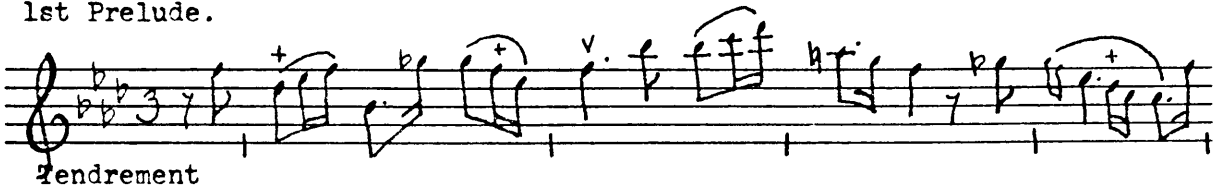


Gay. And Eighth Notes Equal.

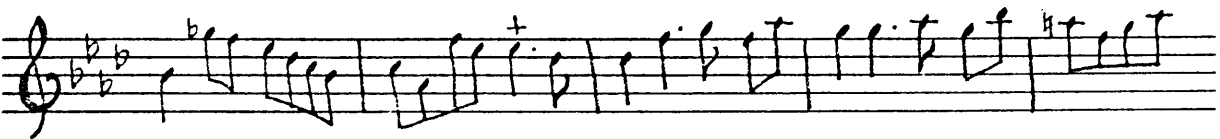


B^b Minor

1st Prelude.

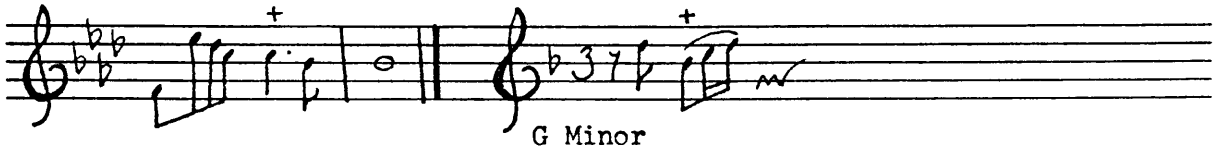


2nd Prelude.





Clef on the 2nd Line.



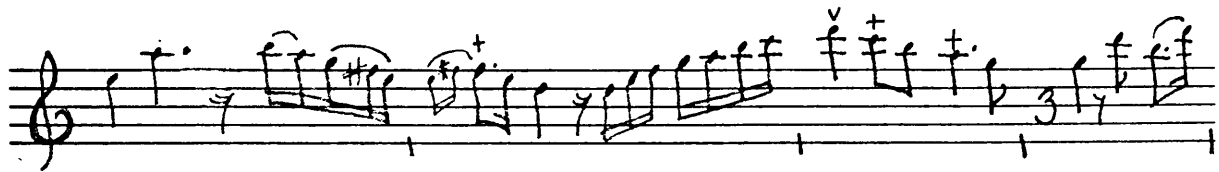
G Minor

C Major

1st Prelude.



Moderé



2nd Prelude.

Gay

Clef on the 2nd Line.

A Major

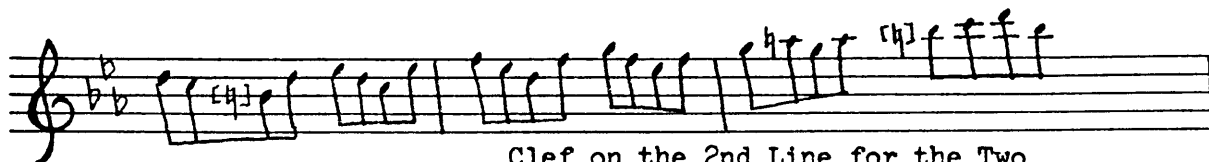
C Minor

1st Prelude.

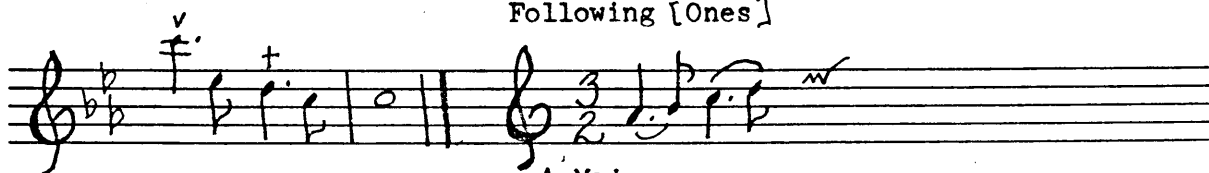
Tendrement

2nd Prelude.

Gay



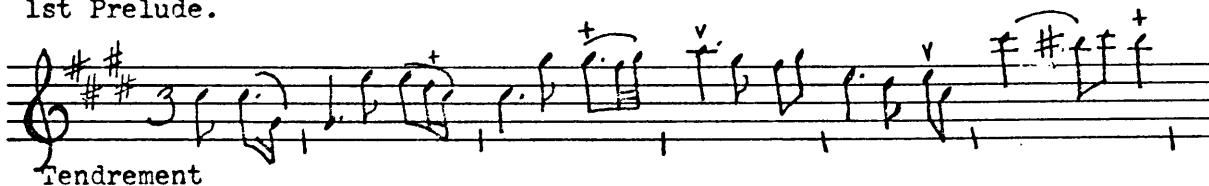
Clef on the 2nd Line for the Two
Preceding Preludes and the Two
Following [Ones]



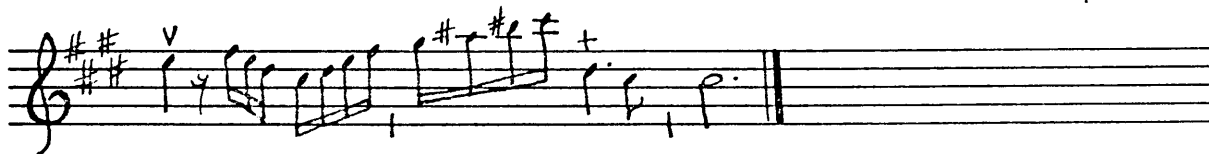
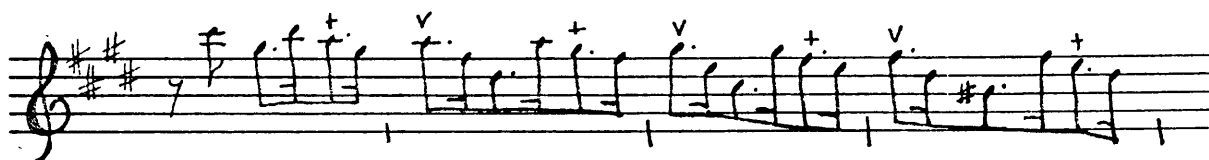
A Major

C# Minor

1st Prelude.



Tendrement



2nd Prelude.



Gay

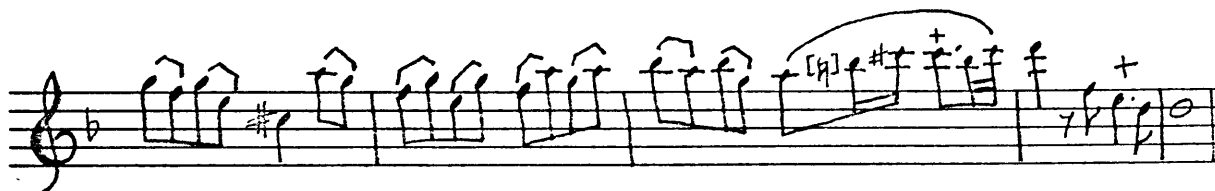
Two staves of musical notation in G major. The first staff contains a melodic line with eighth and sixteenth notes, including a trill and a fermata. The second staff continues the melody with a trill and ends with a double bar line.

D Minor

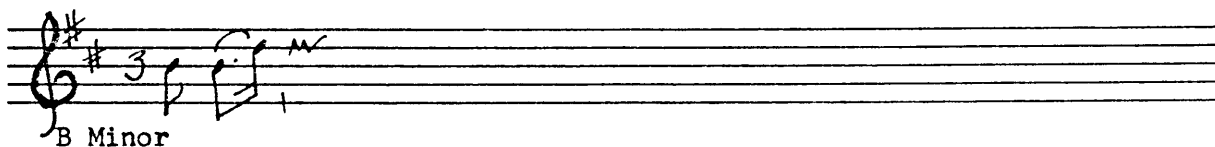
1st Prelude.

Four staves of musical notation for the 1st Prelude in D minor, 3/4 time. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' and 'v'. The first staff is marked 'Rondement'.


2nd Prelude.



Clef on the 2nd Line.



B Minor

This mark,  signifies that it is necessary to pronounce "tu, ru" on the two notes which it embraces if one is playing the recorder.

D Major

1st Prelude.

Lentement

2nd Prelude.

Gay

Clef on the 2nd Line.



Musical notation for B Major, featuring a treble clef on the second line, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes a quarter rest followed by a pair of beamed eighth notes (B4 and C#5).

B Major

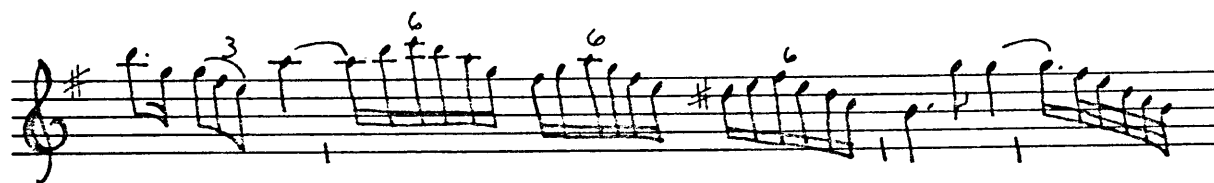
E Minor

1st Prelude.



Musical notation for the 1st Prelude in E Minor, Moderé. It begins with a treble clef on the second line, a key signature of one sharp (F#), and a 3/4 time signature. The piece features a series of sixteenth-note patterns, including triplets and sixteenth-note runs.

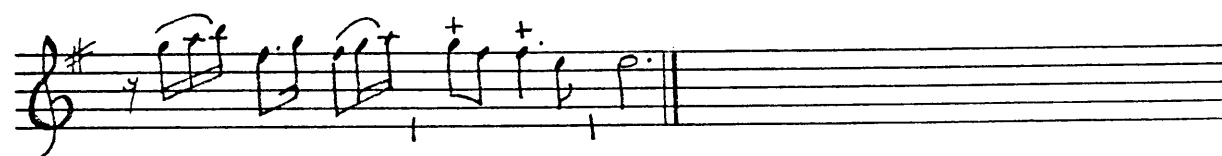
Moderé



Continuation of the 1st Prelude in E Minor, Moderé, showing further sixteenth-note patterns and triplet figures.




Continuation of the 1st Prelude in E Minor, Moderé, featuring sixteenth-note runs and triplet patterns.



Continuation of the 1st Prelude in E Minor, Moderé, ending with a final sixteenth-note run and a double bar line.

2nd Prelude.



Musical notation for the 2nd Prelude in E Minor, Gay. It begins with a treble clef on the second line, a key signature of one sharp (F#), and a 2/4 time signature. The piece features a series of sixteenth-note patterns, including triplet figures and sixteenth-note runs.

Gay



Clef on the 2nd Line.



C Minor

E Major

1st Prelude.



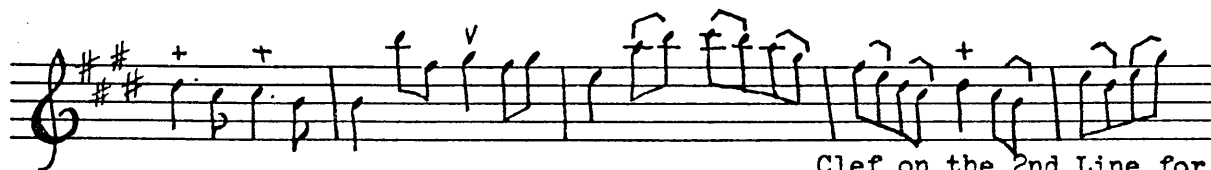
Tendrement



2nd Prelude.



Gay

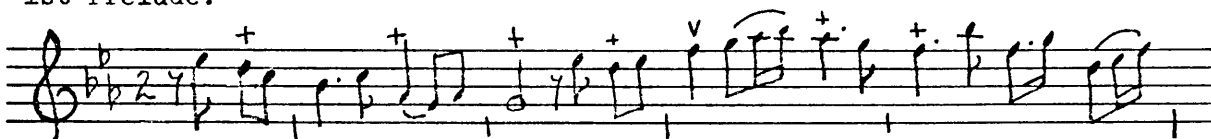


Clef on the 2nd Line for
the Preceding Set and
for the Following [One]



E^b Major

1st Prelude.



Gracieusement

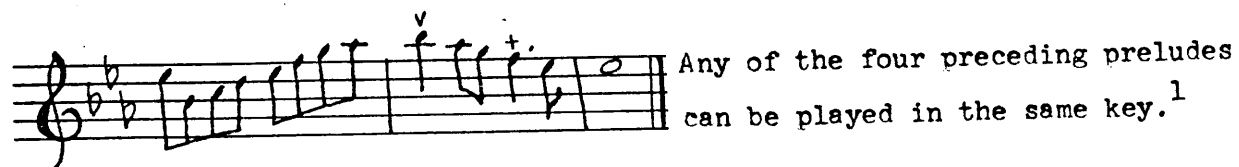


2nd Prelude.

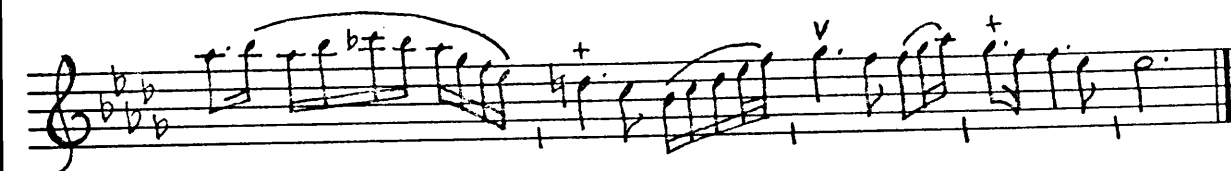
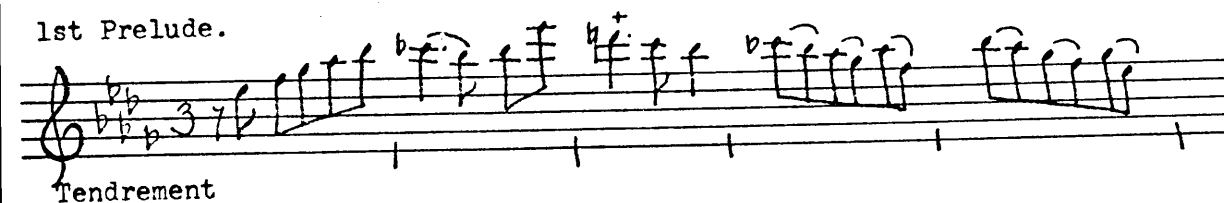


Rondement

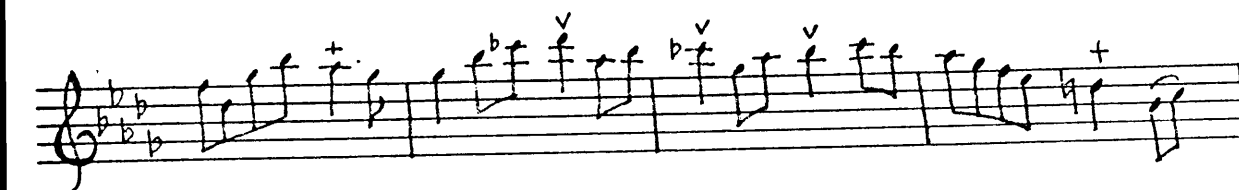


E^b Minor

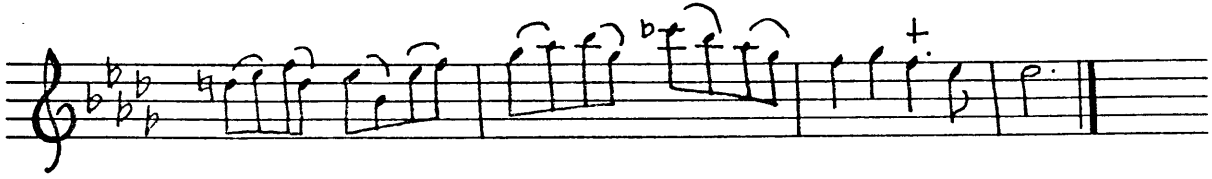
1st Prelude.



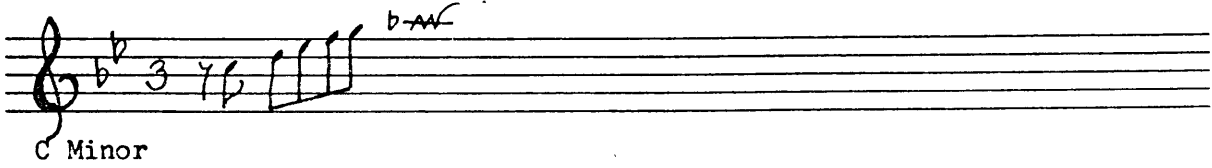
2nd Prelude.



¹Les 4. Preludes precedent peuvent se jouer indifferement dans le
même Mode.



Clef on the 2nd Line.



C Minor

End of the preludes for the recorder.

CHAPTER VI

PASSAGES FOR THE RECORDER

F Major

1st Passage.

Marqué leger

2nd.

Rondement

3rd.

Arpeggio

Clef on the 2nd Line.

Key [of] D Major

G Minor

1st Passage.

Gay

2nd.

Rapide

3rd.

Sautillé

Arpeggio

Clef on the 2nd Line.

E Minor

G Major

1st Passage.

Moderé

2nd.

3rd.

A musical staff in G major (one sharp) and 2/4 time. The piece is titled 'Sautillé'. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth-note patterns, including triplets and sixteenth-note runs, characteristic of a sautillé exercise.

Sautillé

4th.

A musical staff in G major (one sharp) and 3/4 time. The piece is titled 'Arpeggio'. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth-note patterns, including triplets and sixteenth-note runs, characteristic of an arpeggio exercise.

Arpeggio

A musical staff in G major (one sharp) and 3/4 time. The piece consists of a series of eighth-note patterns, including triplets and sixteenth-note runs.

A musical staff in G major (one sharp) and 3/4 time. The piece consists of a series of eighth-note patterns, including triplets and sixteenth-note runs.

A musical staff in G major (one sharp) and 3/4 time. The piece consists of a series of eighth-note patterns, including triplets and sixteenth-note runs. It ends with a key signature change to E major (two sharps) and a fermata over the final note.

Clef on the 2nd Line.

E Major

A Minor

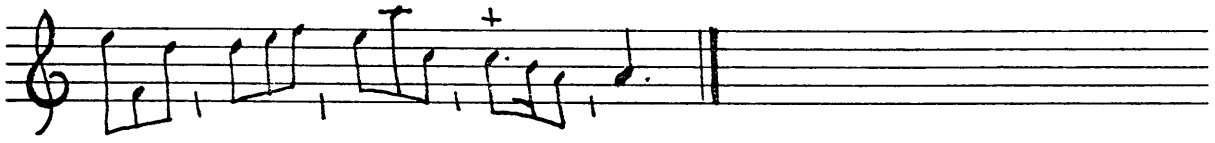
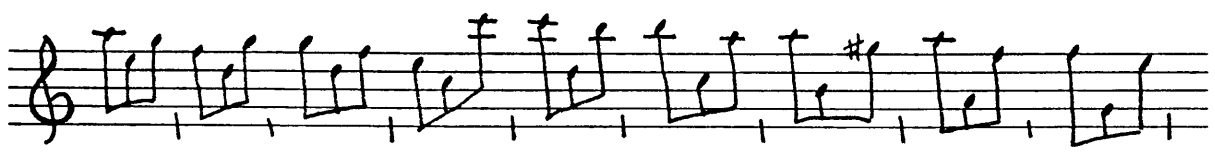
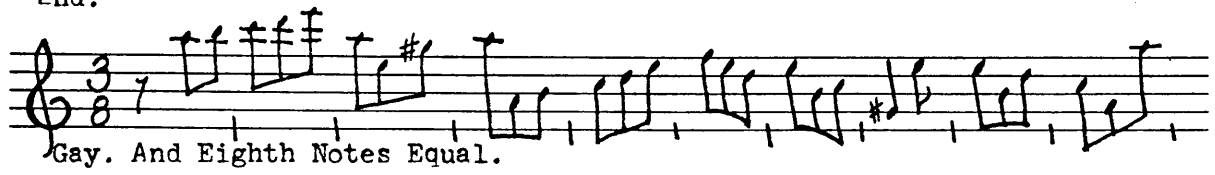
1st Passage.

A musical staff in A minor (no sharps or flats) and 3/4 time. The piece is titled '1st Passage'. It begins with a treble clef and a key signature of no sharps or flats. The music consists of a series of eighth-note patterns, including triplets and sixteenth-note runs.

Gravement



2nd.¹



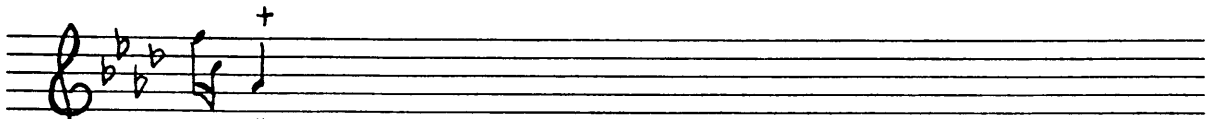
3rd.



¹The bar lines are editorial.

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Clef on the 2nd Line.



F Minor or F[#] Minor

A Major

1st Passage.



Rapide

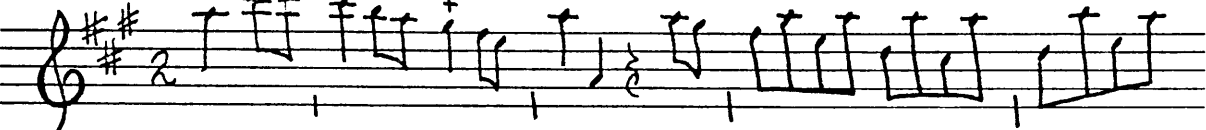
2nd.



Leger



3rd.



Gay



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Clef on the 2nd Line.

F Major

B^b [Major]

1st Passage.

Rondement

2nd.

Vivement

3rd.

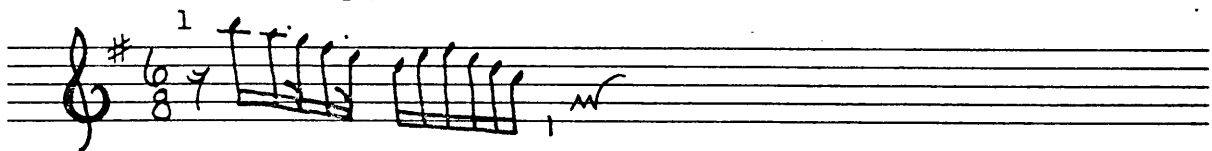
Arpeggio

¹Original: 7 7

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Clef on the 2nd Line for the Preceding Set and for the Following [One]



B Major

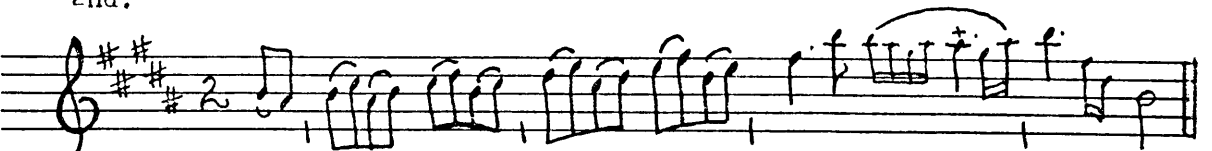
1st Passage.



Moderé



2nd.



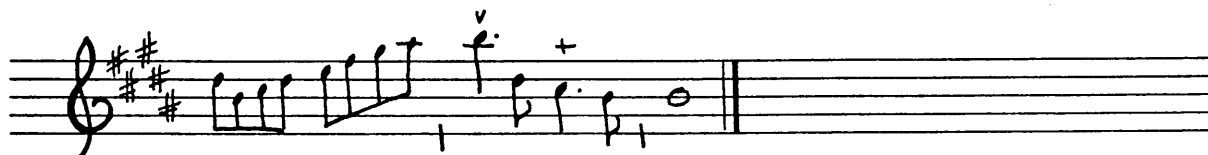
Gay

Original: 77

3rd.



Animé



B Minor

1st Passage.



Rondement

2nd.



Animé



3rd.

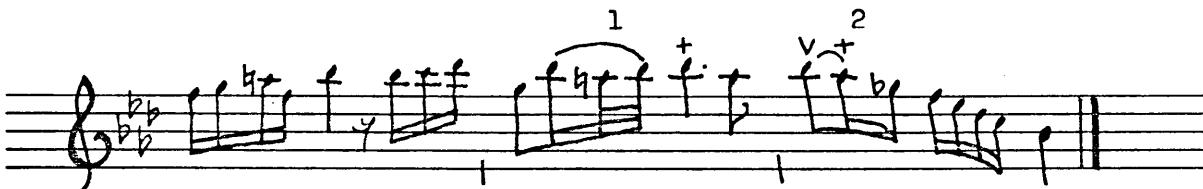


Gay

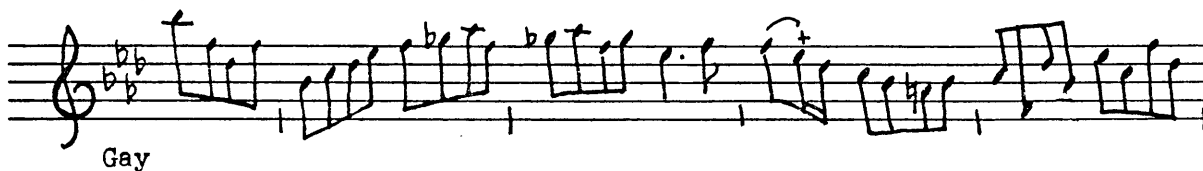
Clef on the 2nd Line.

B^b Minor

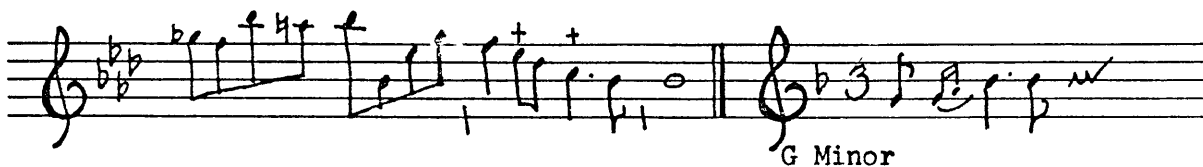
1st Passage.



2nd.



Clef on the 2nd Line.



¹A natural sign is added above the A in the Bibliothèque Nationale and the Gemeente Museum copies.

²A cautionary flat appears on the A in the Bibliothèque Nationale and the Gemeente Museum copies.

C Major

1st Passage.

Musical notation for the first passage in C Major, Rondement, 3/4 time signature. The melody features a series of eighth-note runs and chords, with dynamic markings like *v.* and *+*.

Continuation of the first passage in C Major, Rondement, 3/4 time signature. The melody continues with eighth-note runs and chords, ending with a double bar line.

2nd.

Musical notation for the second passage in C Major, Rapide, 2/4 time signature. The melody is characterized by a fast, rhythmic eighth-note pattern.

3rd.

Musical notation for the third passage in C Major, Animé, 3/4 time signature. The melody features a series of chords and eighth-note runs, with dynamic markings like *+* and *v.*

Animé

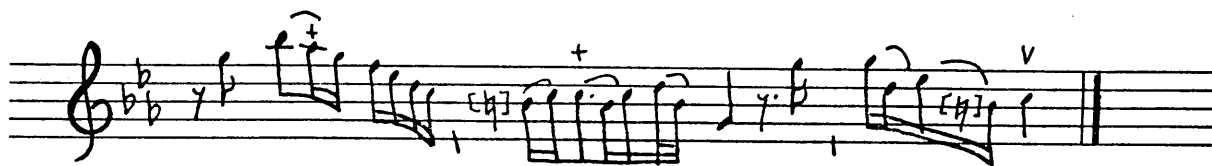
Clef on the 2nd Line.

Musical notation for the fourth passage in C Major, A Major, 3/4 time signature. The melody is in the key of A Major, indicated by two sharps (F# and C#), and features a series of eighth-note runs.

C Minor

1st Passage.

Musical notation for the first passage in C Minor, Rondement, 3/4 time signature. The melody features a series of eighth-note runs and chords, with dynamic markings like *p*, *[3]*, and *[b]*.

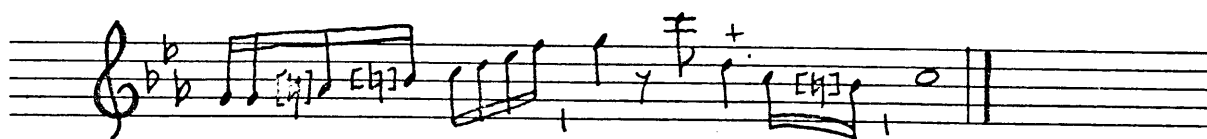


Ordinarily, one does not put an A^b in the key signature in this key at all.

2nd.



Gay



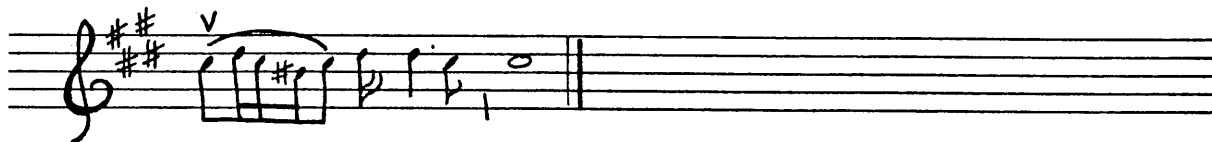
The arpeggio which is in C minor, page 77, can be joined to the preceding passages. It can be played in major and in minor.

C# [Minor]

1st Passage.



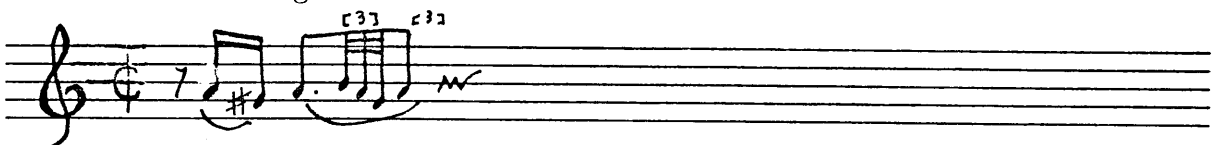
Moderé



2nd.

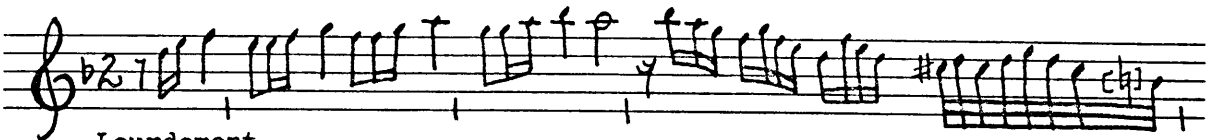


Rondement

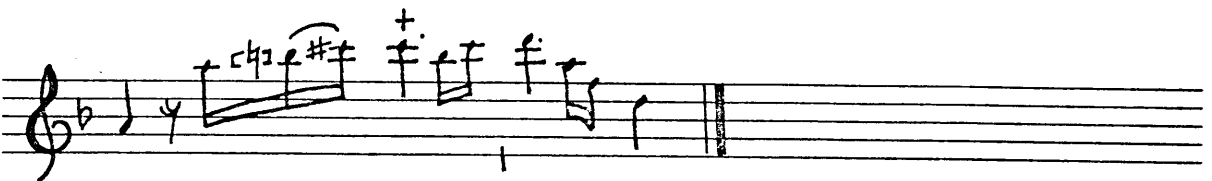
Clef on the 2nd Line for
the Two Preceding Sets

D Minor

1st Passage.



Lourdement



2nd.

Rondement

3rd.

Arpeggio

Clef on the 2nd Line.

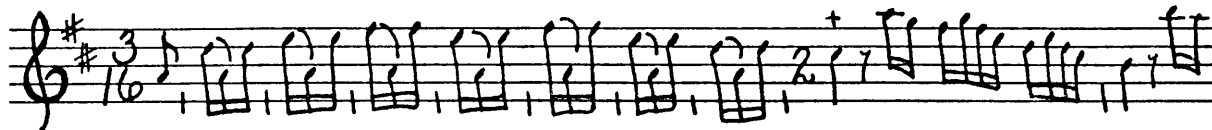
B Minor

D Major

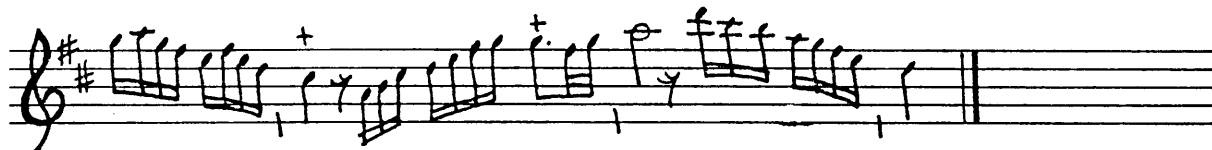
1st Passage.

Vif

2nd.



Badinez



3rd.



Gay. And Eighth Notes Equal.

Clef on the 2nd Line.



B^b [Major]

E Minor

1st Passage.



Moderé

2nd.



Rondement

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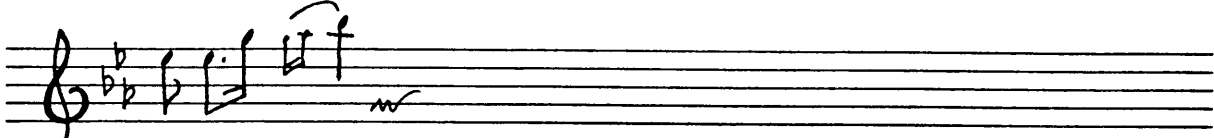
3rd.

Gay

4th.

Rondement

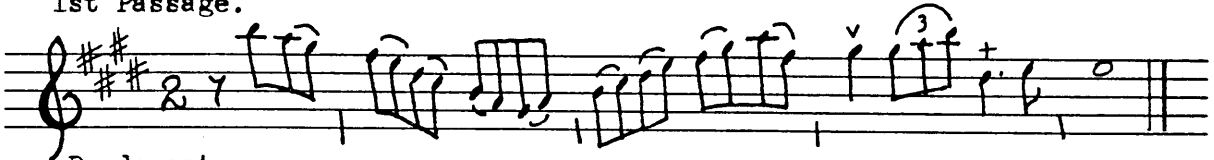
Clef on the 2nd Line.



C Minor

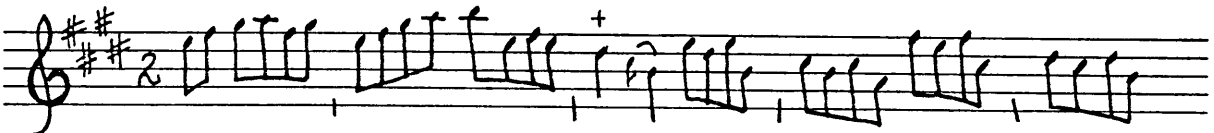
E Major

1st Passage.



Rondement

2nd.



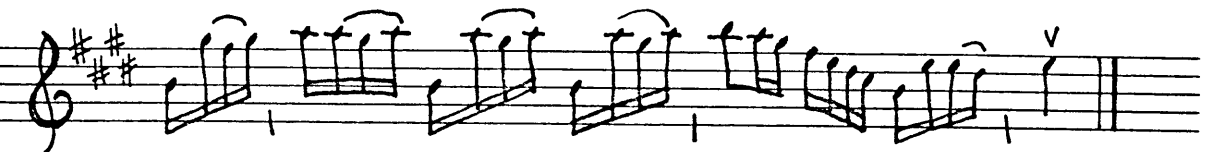
Gay



3rd.



Leger



Clef on the 2nd Line.

C Major

The three preceding passages can be played in this key.

E^b Minor

1st Passage.

Tendrement

2nd.

Gay

Clef on the 2nd Line.

C Minor

ALIAS SYSTEM - INSTRUMENTAL FOR ALIAS SYSTEM

F# Minor

1st Passage.

Moderé

2nd.

Gay

Clef on the 2nd Line.

D Minor

End of the passages for the recorder.

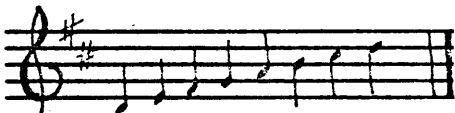
CHAPTER VII

OF THE LEADING TONE AND THE RULES WHICH ONE MUST OBSERVE IN THE PRELUDE

That which is called the leading tone of the key is the major seventh, as I began to relate in the first chapter. But as it is not naturally major in all keys, a sharp is put here in those [keys] where it is naturally minor. For example, in the key of D, the C, which is the seventh, must be sharpened; in the key of E, the D must be sharpened; in the key of F, it is naturally major; in the key of G, the F must be sharpened; in the key of C, it is naturally major. These notes are sharpened by means of an accidental, except for F in the key of G, which is ordinarily sharpened in the key signature.¹

These keys of which I have just spoken are the natural modes. Now let us see what the others are and how they are treated. I begin again, then, with the seven scales² of the octave in their most usual transpositions, which I find comes to eleven. I shall give an example of each in particular.

Examples.
D Major.

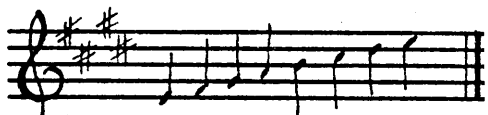


One sees that the 7th is sharpened
in the key signature.

¹la clef.

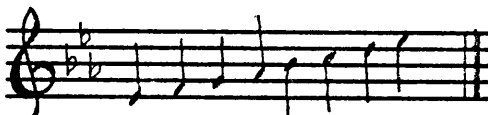
²les 7 Modes de l'Octave.

E Major.

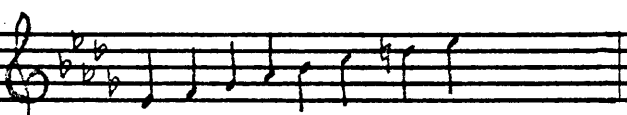


The 7th is sharpened in the key signature.

This key, as well as that of B, has four variations, or transpositions.

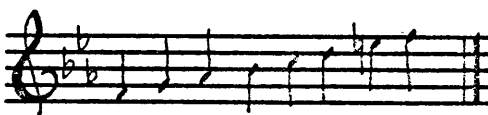
E^b Major.

The 7th is naturally major.

E^b Minor. This key is little used.

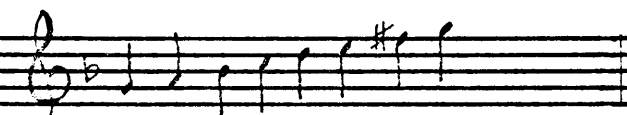
One puts a \natural on the 7th to cancel the b which is in the key signature.

F Minor.



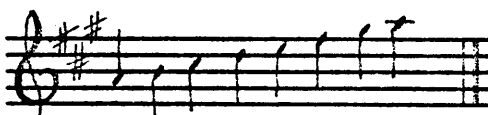
One puts a \natural to cancel the b .

G Minor.

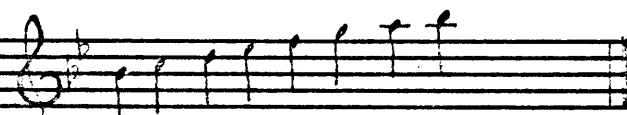


One sharpens the 7th in this key.

A Major.

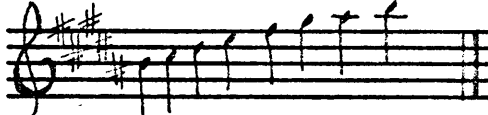


The 7th is sharpened in the key signature.

B^b Major.

It is naturally major.

B Major.

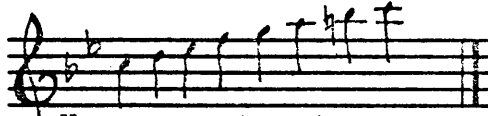


It is sharpened in the key signature.

B^b Minor

Here one puts a \natural .

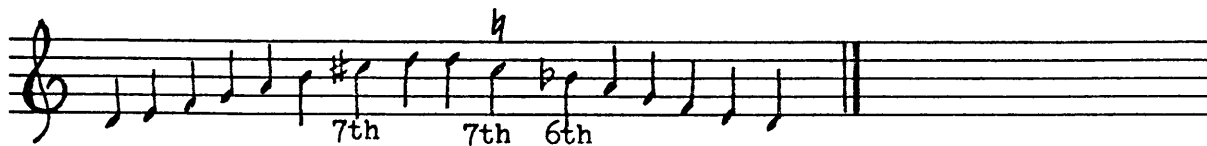
C Minor.



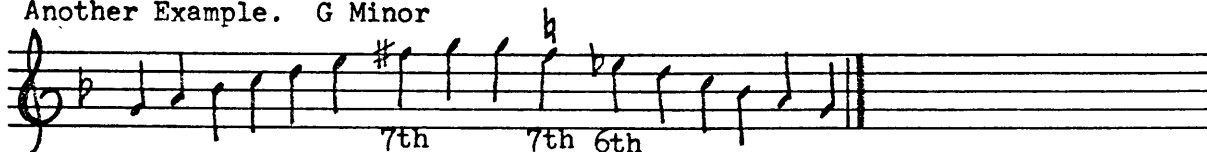
Here one puts a \natural .

By these examples, one sees that in any key whatsoever, the seventh must always be major, especially in ascending to the tonic. We observe simply that in minor keys,¹ the seventh is more frequently minor than major in descending, as is the sixth, also.

Example. D Minor

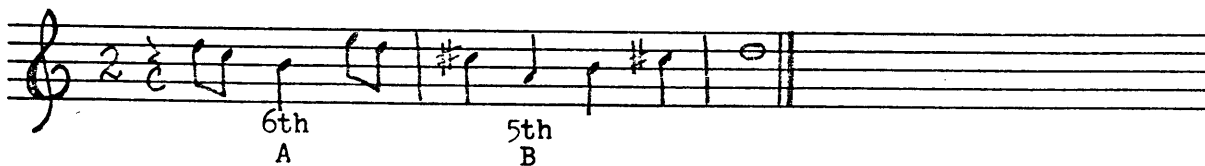


Another Example. G Minor

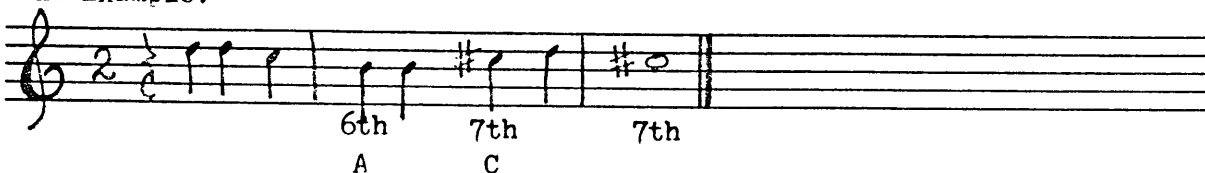


Nevertheless, if one doesn't go beyond the sixth, A, in descending, or even the fifth, B, and if he must ascend again immediately after that, then the sixth, and sometimes also the seventh, D, may be major. Furthermore, if one stops on the seventh, C, in descending, it must always be made major.

1st Example. D Minor

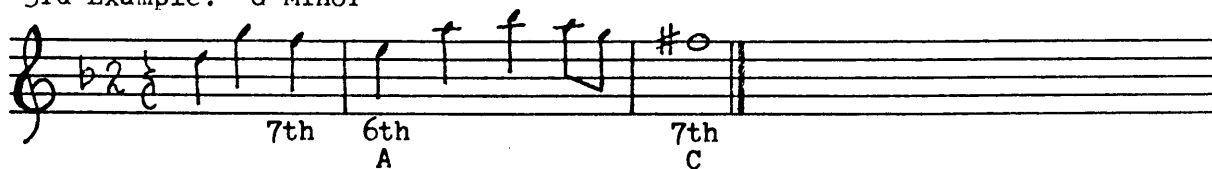


2nd Example.



¹les tons dont la 3^{ce} est mineure.

3rd Example. G Minor

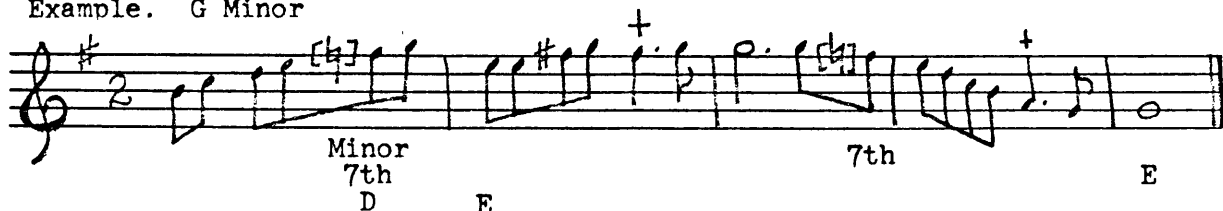


Another Example. Taken from the 3rd Variation in Minor, page 29.
In G.



The seventh is also sometimes minor in descending in major keys
as one can see in the following.

Example. G Minor



Although the 7th, D, seems to ascend, it descends nevertheless to the 6th, E.

Another Example. C Major



But it is essential to make it major in ascending in any key
whatsoever, because if one were to make it the opposite, he would fall
into a completely different modulation although the notes are in the same
order.

Examples.

G Major C Major

7th 4th

1st Proof, G Major 2nd Proof, C Major

I am going to continue this same project with some observations and some remarks. I shall make it modulate¹ in the key of G major, I shall introduce a cadence on D which is the fifth of the key, [and] then I shall make it return to its key in order to finish.

Example. Prelude in G

These four measures are in the key of G; to change the key it is necessary to bring in a leading tone from another key.

Example.

D

This C#—D—causes me to enter the key of D because it is the leading tone of it. Let us follow the same prelude up to the cadence in this key.

+ Cadence on D

¹ je le feray moduler.

The cadence on D is made here; now it is necessary to return to the key of G in order to finish.

The first staff shows a melodic line in G major. It starts with a quarter note G, followed by eighth notes A and B, then a quarter note C. Above the C is a '+' sign. This is followed by a quarter note D, then eighth notes E and F, then a quarter note G. Above the G is a '+' sign. The line continues with eighth notes A and B, then a quarter note C. Above the C is a '+' sign. This is followed by a quarter note D, then eighth notes E and F, then a quarter note G. Above the G is a '+' sign. The line ends with eighth notes A and B, then a quarter note C. Above the C is a '+' sign. The second staff shows a melodic line in G major. It starts with eighth notes A and B, then a quarter note C. Above the C is a '+' sign. This is followed by eighth notes D and E, then a quarter note F. Above the F is a '+' sign. The line ends with eighth notes G and A, then a quarter note B. Above the B is a '+' sign. The line ends with a double bar line.

Major
7th in G

E

+ Final Cadence

7th

I returned to my key and my final cadence without hardly turning aside, yet I touch upon an F natural—E—which could have taken me to the key of C if I had wished to prolong my prelude and to vary it some more, as one sees by the following example, where I once again take this same F natural—E—and close with a cadence in C.

Example.

Cadence on C. It is the 4th of the Key.

The first staff shows a melodic line in G major. It starts with a quarter note G, followed by eighth notes A and B, then a quarter note C. Above the C is a '+' sign. This is followed by a quarter note D, then eighth notes E and F, then a quarter note G. Above the G is a '+' sign. The line continues with eighth notes A and B, then a quarter note C. Above the C is a '+' sign. This is followed by eighth notes D and E, then a quarter note F. Above the F is a '+' sign. The line ends with eighth notes G and A, then a quarter note B. Above the B is a '+' sign. The second staff shows a melodic line in G major. It starts with eighth notes A and B, then a quarter note C. Above the C is a '+' sign. This is followed by eighth notes D and E, then a quarter note F. Above the F is a '+' sign. The line ends with eighth notes G and A, then a quarter note B. Above the B is a '+' sign. The line ends with a double bar line.

Minor 7th of G
or 4th of C
E

Major 7th
of G

One will notice by this example, then, that the minor seventh can lead to a cadence on the fourth of the key.

The cadence on C is in the key of G, although it does not fall on one of the cordes of the key; I shall explain this further in the following chapter.

But as I have established that one cannot move from one key to another without a leading tone, and yet there seems to be none in the last example at the place where I introduced the cadence on C, I will say, to explain this problem, that this leading tone which does not appear is nevertheless in the harmony, and that if one were to compose a bass beneath the F natural—E—which precedes this cadence, a B would necessarily occur in its accompaniment, or even in the bass itself.

Example.

It is the 3rd which is the leading tone.

It is [in] the bass itself.

One will perhaps be pleased to see the same idea worked out¹ in C.

I shall introduce a cadence on G, which is the fifth of the key.

Example. Prelude in C

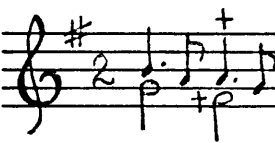


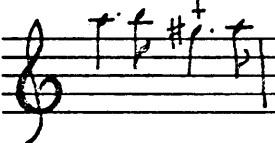
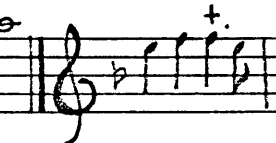
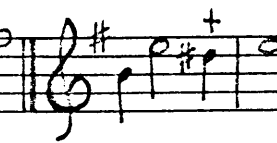
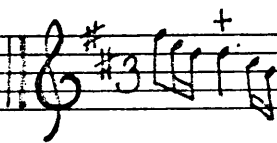
¹module.



CHAPTER VIII

EXPLANATION OF CADENCES AND OF THE DISTRIBUTION WHICH ONE MUST MAKE OF THEM IN MAJOR AND MINOR KEYS

As it seems to have happened that many persons were not instructed in what are called cadences, I shall say that in reference to composition, or modulation, this term means "falling," that is to say that the modulation, having for some space of time run over the cordes of a certain key, comes to fall on its tonic and finishes. Then, again taking another, it proceeds in this manner, from cadence to cadence, to that which at last forms the final cadence of the piece¹ of music. Here are several examples of some of them.

Cadence on G.	On C.	On D.	
			
On A.	On F.	On E.	On B.
			

These cadences are called perfect or final [cadences], and there are a certain number of them within the extent of a prelude or piece. Each key has its appropriate cadences. For example, in minor keys, cadences are

¹morceau.

made on the 3rd, on the 5th, on the 4th, and sometimes on the 7th, [and] then the final. There is hardly any piece, unless it be a long one, which contains this number of cadences. In major keys, cadences are made on the fifth, on the sixth, on the second, and on the fourth, [and] then the final. The cadence on the fourth is put in place of that on the third, which is only very rarely made in major keys.

There is yet another sort of cadence which is called [an] imperfect [cadence]. Some of them can be seen in the following example from an opera overture by Mr. Lully. It is from Thesée.¹

Example.

¹Jean-Baptiste Lully, Thesée, Tragedie Mise en Musique . . ., Seconde Edition (Paris: Ballard, 1720), prologue, overture, treble part, measures 1-16. Hotteterre's example varies in some details of ornamentation. Modern edition in Les chefs d'oeuvres classiques de l'opera français, 40 vols., Jean B. Weckerlin, et. al., eds. (Leipzig: Breitkopf & Hartel, [1880]; reprint ed., New York: Broude Brothers, 1971), vol. 26, p. 1. (Les chefs d'oeuvre classiques is hereafter cited as CF.) The example is transcribed here as it appears in Hotteterre's book, with the treble part in the G clef on the first line, so that this example, like the examples in Chapter XI, may more readily be compared with its original source.

Imperfect
Cadence

Perfect

Imperfect

What will help in distinguishing between imperfect and perfect cadences is that the latter ones always fall on the tonic—or sometimes, but rarely, on the third—of the modulation which precedes them, whereas the imperfect ones are treated in a different way, as one can see above. For example, the cadence—A—ends on E, but it is not preceded by a modulation to that key since the D, which is the seventh, is not sharped. Therefore, it is imperfect. In the same manner, the cadence—B—falls on D, but the C natural which precedes it proves that it is not in the key of D. The bass is also treated differently in one and the other because in the perfect cadences, the note which precedes the tonic¹ absolutely must be

¹That is, the note which precedes the tonic in the bass.

the fifth of the key, and in the imperfect [cadence], it is not the same.

We will note two things here. First, that one sometimes finds cadences of a type which are not placed in the class of true cadences, as for example, the one which may be seen in the preceding example at C, which according to the modulation of the treble has completely the form of an imperfect cadence, and according to the bass could not pass for such at all. But these examples are rare, and it even seems that in this excerpt the celebrated composer has affected a unique turn of modulation for which the work indeed deserves admiration because of the variety contained within such a limited extent.

The second remark which we have to make is that perfect cadences which end on the third seem to suspend the tune more than to bring it to a perfect conclusion. Also, one sees hardly any of these endings¹ except in Airs de Trompettes. Here are some examples.

The key of the piece is C.

This cadence is on G.

The musical notation shows three examples of cadences in C major. The first cadence is on G, the second is on G, and the third is on C. Each cadence is marked '3rd' and 'Trompette'. The notation includes treble clefs, time signatures (2/4 and 3/4), and various musical symbols like '+' and '||'.

I shall not speak here at all of the third sort of cadence which is called "broken cadence,"² because the difference is only in the bass.

There is an explanation of all the types of cadences which ordinarily are introduced into the prelude or other type of music. In

¹finales.

²Cadence rompue.

practice, then, one can distribute the perfect [cadences] according to the order which I followed in the list of them which I made above.¹ As for the imperfect [cadences], they place themselves as they are introduced by the tune. Both sorts of them will be found in the preludes contained in this book, by which one can be guided; in addition, one will consult the works of the best composers. At the end of this book, I shall give two lengthy² preludes in which I shall introduce cadences on all the degrees of the octave, which is something out of the ordinary.

¹See p. 145-146.

²grands.

CHAPTER IX

METHOD FOR DISCERNING AT THE BEGINNING OF A PIECE

IN WHAT KEY IT IS, WITH AN EXPLANATION

CONCERNING THE MINOR THIRD

AND THE MAJOR THIRD

It is not easy for those who are not accomplished in music to know at the beginning of a piece what key it is in; this requires much practice, or even a smattering of composition. Here I shall explain this subject as clearly as I can,¹ and I shall say that the first note of a piece (as I have already said) must be the tonic or one of the cordes of the key, which are the third and the fifth. But since the cordes of one key may also be those of another, one can often misinterpret these signs; for example, D may be the tonic of D. It may also be the third of B, or even the fifth of G. Thus, of all these, it is any one in particular. Therefore, the first note is not enough to determine the key of a piece. In addition, it is necessary to run over the first several measures and to observe the intervals which are found there, which usually must be the cordes of the key. The leading tone is also found here often enough, which is why it is necessary to notice if there is a sharped note— [shown] either in the key signature or with an accidental—because it is almost certain to be this note. But it is not easy to discover it in the key of C and in that of F, where (as I have observed elsewhere) it is natural and has no sharp which

¹je donneray icy les explications les plus claire que je pourray sur ce sujet.

could make it noticeable. This same difficulty will exist also in the keys of B^b , E^b , and some others; that is why in these keys one will judge only by the intervals. Here I shall give simply these two examples.

Air.



Air.

And again,
this.



Therefore if one finds an air which modulates at the beginning as this first [example does], it will not be difficult to know that it is in C, seeing that it begins with G, which is the fifth of C, then falls¹ on the third, then on the tonic, rises again to the fifth, then to the octave, strikes the leading tone, falls to the fifth, etc. The key of C is found to be established without question.

As for the second [example], it begins on D, then strikes all the cordes of the key, comes to fall on $C^\#$, which is the leading tone, and returns to the tonic, which is sufficient to establish the key.

One will also apply one's self to notice what is in the key signature,² and he will be able to read a good indication of it, because if there is a single flat, it can only be G minor or F natural, [or] sometimes, but rarely, D. If there are two of them, meaning one on B and the other on E, it can only be B^b major, C minor, [or] sometimes, but rarely, also G minor. If there is a sharp on F, it can only be G major or E minor, [or] sometimes A major. And in the same manner, other keys of which some examples can be seen in the chapter on the leading tone, page 137, and in

¹ tombe.

² ce qui accompagne la clef.

the preludes, page 3⁴ and following. There one will also notice that when there are neither sharps nor flats in the key signature, it can only be C major, D minor, or A minor. It is true that not all airs indicate their key as clearly as these of which I have given examples above; I find, for example, that those of which the beginning goes by the intervals of the second or the fourth and [which] form chûtes of the sixth on the notes—which are not at all the cordes of the key—will not puzzle those who have experience, but for the others, they will go over it further until they will have discovered what they are searching, and as it is use¹ which gives this experience, they will in this way acquire the most of it they can. I shall also say that these types of airs are not the most numerous. One will perhaps be well pleased to see some examples of them.

Overture from the Opera Béllerophon²
In the Key of C.



¹l'habitude.

²Lully. Béllerophon, Tragédie Mise en Musique . . . (Paris: Christophe Ballard, 1679), prologue, overture, treble part, measures 1-5. Rhythm in measure 4 occurs as ♩. ♩. ♩. ♩ . Differs also in a few details of ornamentation from Hotteterre's example. Modern edition in CF, vol. 19, p. 1.

Air from Cadmus¹
Same Key.

From the Same Opera²
Same Key.



Air from the Opera Proserpine³



Air from Le Temple de la Paix⁴
Same Key.

Overture from the Opera Roland⁵



¹Lully, Cadmus et Hermione, Tragedie Mise en Musique . . . (Paris: J-P Christophe Ballard, 1719, act 1, sc. 3, duo, "Serons-nous dans le silence," part for la Nourrice, measures 1-2. The melody is also that of the following gavotte which is played before the second verse is sung. Modern edition in Oeuvres complètes de J-B Lully, ed. Henry Prunières, vol. 1, Cadmus et Hermione, pp. 191 & 192.

²Apparently from Lully's Cadmus et Hermione. I have been unable to identify this exactly, however.

³Lully, Proserpine (18th-century MS copy, Library of Congress, M1500/.L95), p. 415, act 5, sc. 6, "Premier Air," treble part, measures 1-3. Modern edition in CF, vol. 24, p. 355.

⁴Lully, Ballet du Temple de la paix . . . (Paris: Ballard, 1685), prologue, "Preparons-nous pour la Feste nouvelle," voice part, measures 1-2.

⁵Lully, Roland, Tragedie Mise en Musique . . . (Paris: Christophe Ballard, 1685), p. j, prologue, overture, treble part, measures 1-4. Has additional signs for trills (t, tr) not given by Hotteterre.

It frequently happens, as one can see by these examples, that the second measure modulates to the fourth. This is why we make note of it. Sometimes one begins an air with a note which is not one of the chordes of the key; but these are [artistic] licenses and are rarely found. One [example] of this type can be seen on page [s] 169-170.

I will be told, perhaps, that in order to discern the key of a piece without giving one's self so much trouble, one has only to look at the last note¹ and he will see it at once. I agree with that, although the rule is, nevertheless, not without some exceptions; but I shall answer that among those people who apply themselves to the sciences, there are some who content themselves to run over the surface of them, and others who cannot examine them thoroughly enough to satisfy their taste.² But it is for these latter ones that I have written this, and not for the others.

I shall end this chapter with an explanation of what is [a] minor third and [a] major third within a key. In order to prepare one's self to do this, it is first necessary to know that between one tone and another there is a more or less considerable interval. As for example, from D to E there is a whole-step, and from E to F there is only a half-step, etc., in the same way as is demonstrated in the first example, page 26. Thus once one knows how to calculate it, it will be easy to know the third of any key whatsoever; he will bear in mind only that the minor third is made up of a [whole]-step and a half-step, and the major third, of two

¹la note finale.

²et autres qui ne peuvent a leur gré assez les approfondir.

whole-steps. I wish to know, for example, of what sort is the third of D.¹ For that, I begin to count from D, which is my tonic, going up to E, and I find a whole-step; I continue my calculation to F, which is the third of D, and find only a half-step; this tells me, therefore, that the key of D has a minor third because it is made up of only a [whole-] step and a half-step. In the same manner, I wish to know the third of C; I find that from C to D, it is a whole-step, and from D to E, a whole-step, which makes two [whole-] steps; so the key of C has a major third.

One may apply this observation to all sorts of music, assuring himself first of the key. He will also pay attention to the sharps and flats which are often found in the key signature [and] which change the third according to the lines or spaces on which they are placed, since as one must know, the sharp raises by a half-step, and the flat lowers by as much. The preludes which I have given in this book will be particularly suitable to put these principles into practice.

¹D, la, re, naturel.

CHAPTER X

METHOD FOR LEARNING TO TRANSPOSE IN ALL THE

CLEFS AND ALL THE KEYS

The most commonly used clef for instruments which play the treble is the G clef; it has two positions, one on the first line, and the other on the second. It is the former position which is the most usual in French Simphonies. It is also the most suitable for flutes and oboes, seeing that it divides the range equally enough, and that one is not obliged to draw a great many lines above the usual five as is done in some foreign countries where this clef is used only on the second line, and where the pieces which are played on these instruments—and principally on the recorder—are sometimes so high that they cannot be notated without drawing three and four lines above the staff while those on the bottom are never used. I am not attempting here to condemn nor to reform this practice, but rather to give some instructions for learning to play in all the clefs in their various positions.

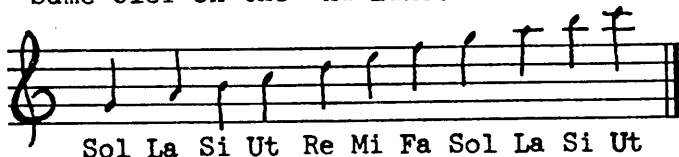
Therefore, I will begin with that of G on the second line, taking for granted that one has complete mastery of it on the first line. And I will say that this clef, being thus transposed two degrees, likewise transposes all the notes which it governs, so that the G which one was accustomed to find on the first line will be henceforth on the second.

Example. G Clef on the 1st Line.

First Line 

Sol La Si Ut Re Mi Fa Sol La Si Ut

Same Clef on the 2nd Line.



Sol La Si Ut Re Mi Fa Sol La Si Ut

Therefore, one will endeavor to imagine that the line from above is moved below the others.

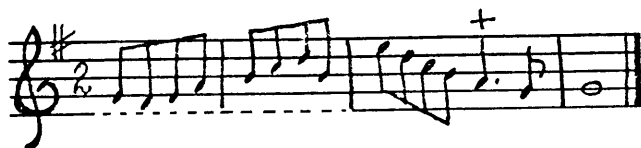
Example on the 1st Line.

The Same Notes on the 2nd Line.



Or else one will suppose for a while that it is not there at all.

Example. The Same Notes as Before.



This is nearly all that one can say—[and said], I believe, in the most intelligible and concise [manner]—concerning this position, but one cannot become familiar with it without much use, which is why one will practice sufficiently. To this end, one can make use of the preludes from this same book by playing them in this clef, as one will find at the end of each set.

We shall go on now to the C clef. We shall direct our attention first of all to its most usual position, which is on the first line, and we shall make two observations. The first is that one can play in this clef making the notes precisely what they are in relation to the clef, which the following demonstrates.

re mi fa sol la si ut re mi fa sol la

One can put this demonstration into practice with the following examples in the C clef.

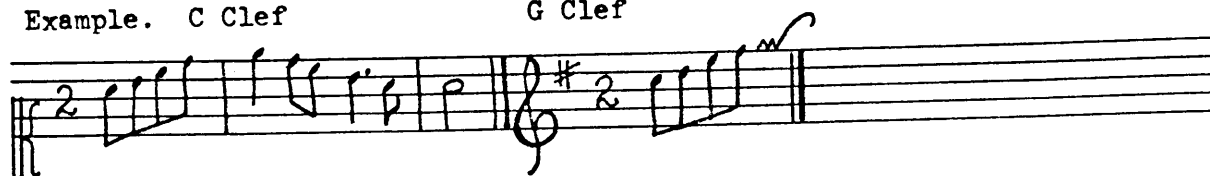
One must therefore assume that the G clef is on the third line—as above, placed before the C clef—and he must endeavor to imagine that the two top lines, written with small dots, are moved below—where one sees two others, also written with dots, and marked "first," and "second." These assumptions, together with practice, can soon make this transposition familiar.

As for the second observation which we have to make, it is that one can play in this clef as in that of G on the first line, provided that he follows the following remarks exactly. That will transpose [it] a fifth higher.

First remark. When the key is without flats or sharps in the C clef, one must imagine a sharp on F in the G clef.

Example. C Clef

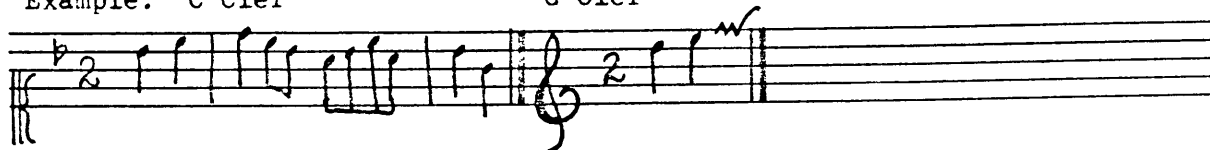
G Clef



Second. When there is a flat on the fourth line in the C clef, one must make all the notes natural.

Example. C Clef

G Clef



Third. If there are two flats, one makes only one of them, on B.

Example. C Clef

G Clef



Fourth. If there are three flats, one makes them on B and on E, etc.¹

¹It is not particularly clear what Hotteterre intends by his "&c," but it is obvious that he does not mean that any more than two flats should be used in the transposition.

Example. C Clef

G Clef



Fifth. When there is a sharp, one imagines [one of] them on F and [one] on C.

Example. C Clef

G Clef



Sixth. If there are two of them, one sharps F, C, and G.

Example. C Clef

G Clef



And in the same manner, the others which may occur.

This last operation presents no difficulty in comparison to that which precedes it, to which one must apply himself quite a lot because it leads to the ability to play airs at their true pitch and in unison with the voice.

We still have three positions of the same clef, which are firstly, on the second line; secondly, on the third; and thirdly, on the fourth. The first of these three is but little used except for the violas.¹ Nevertheless,

¹les tailles de Violon.

I shall not neglect to give the rules for it after I have spoken of the other two.

As concerns the position on the third line, with which I am going to begin, it will be well to make one's self better acquainted with it. Here is the computation that must be made: the C clef is set on the third line; as a result, the note which is on this line will be a C; in this way, this C, as well as all the other notes, will be found a degree higher than in the G clef on the first line. Therefore, in my head, I must imagine all of them a degree lower than they are in this clef until I have become used to this transposition.

Example. C Clef.

The Same Notes in the G Clef.

Sol La Si Ut Re Mi Fa Sol La Si Ut Sol La Si Ut

One can practice this rule on the following examples notated in the C clef.

One can also play in this clef as if it were that of G by observing the changes which will be seen demonstrated here. That will be found a second higher according to our plan.¹

C Clef.

G Clef.

C Clef.

G Clef.

¹Here, and throughout the rest of the chapter, Hotteterre discounts the octave transpositions which result from his comparisons of the C and G clefs. Here, for example, the notes will be found a ninth, rather than a second, higher in the G clef.

C Clef. G Clef.

C Clef. G Clef.

C Clef. G Clef.

C Clef. G Clef.

In order to follow the outline which I set myself, I will now discuss the position on the fourth line, and I will say that the note which is found on this line—following the rule established—becomes a C, and that transposes C, and as a result all the other notes, four degrees higher¹ than in the G clef on the first line.

The Same Notes in the G Clef.

Example.

Re Mi Fa Sol La Si Ut Re Mi Fa Sol

Re Mi Fa Sol La Si

¹Hotteterre is mistaken. He should say "three," rather than "four degrees higher." He is correct, however, in the next paragraph when he says that the notes will be transposed a fourth higher (again discounting the octave transposition).

If one wishes to play in this clef as in that of G, here are the changes it will be necessary to make. That will transpose the notes a fourth higher.

Examples.

C Clef.

G Clef.

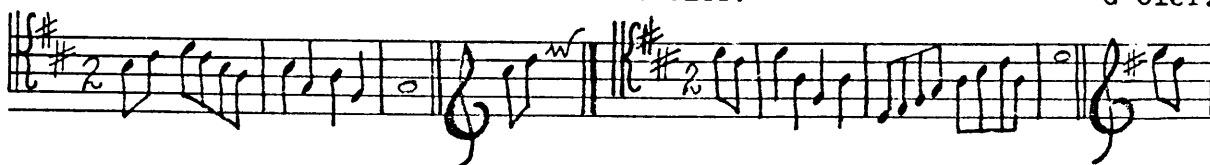


C Clef.

G Clef.

C Clef.

G Clef.



C Clef.

G Clef.



C Clef.

G Clef.



C Clef.

G Clef.



I return to the position of this clef on the second line as I promised. Here, then, are the comparisons which one will make with the G clef on the first line.

Example.

The Same Notes in the G Clef.

Sol La Si Ut Re Mi Fa Sol La Si Ut Sol La Si Ut

Here also is the manner of playing in this clef as in that of G.

That will lower all the notes by a whole-step.

Examples.

C Clef.

G Clef.

C Clef.

G Clef.

C Clef.

G Clef.

C Clef.

G Clef.

C Clef.

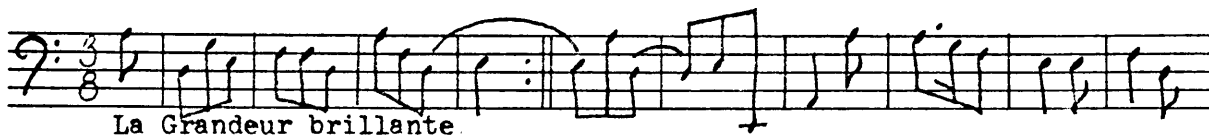
G Clef.

There is the plan which to me seems the simplest and the most intelligible for the various positions [of the C clef]; it is only necessary to use them and to practice a great deal on these transpositions if one wishes to become familiar with them.

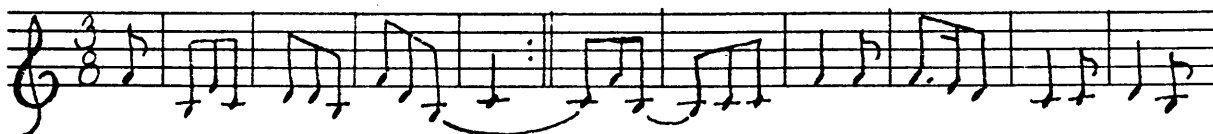
So as not to omit anything, I shall give some information concerning the F clef. Although this clef is never used for the transverse flute, one may, nevertheless, find it of some use, as in playing basses which do not have too great a range, and also pleasing vocal airs.¹ The operation is simple enough, as one will see. It will be necessary, then, to play in the F clef on the fourth line in the same manner as in the G clef on the first, with this difference, that one always puts the notes an octave lower than they are,² as long as that can be done without making a poor melody.³ One will also take care to play only above middle D, except in rare instances. Here I shall give some examples.

Examples.

Bass of an Air from the Prologue to the Opera *Persée*⁴



Application of the Rules Above,
Or the Manner of Playing the Same Bass on the Flute

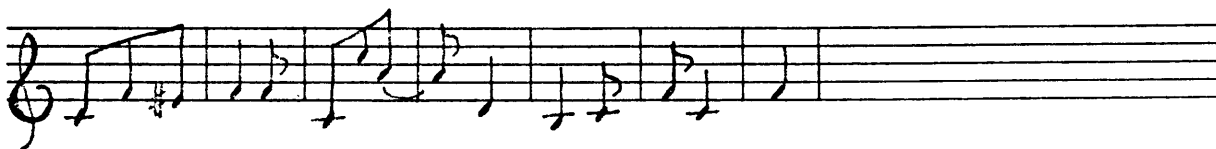
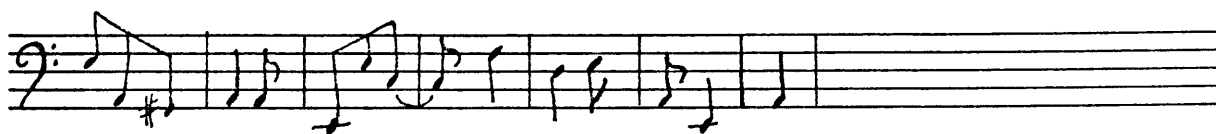


¹d'un chant gracieux.

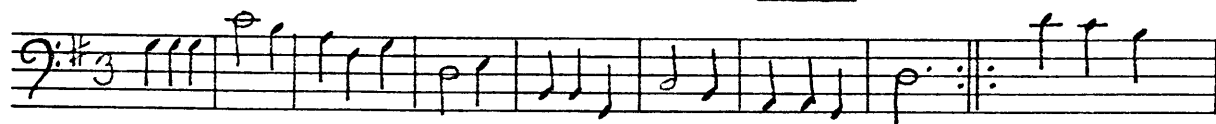
²i.e. an octave lower than they appear to be. In this way, passages will be played generally an octave, rather than two octaves, higher than the original.

³faire de mauvais chant. That is, this octave transposition may be used so long as it does not require awkward skips to accommodate the range of the instrument.

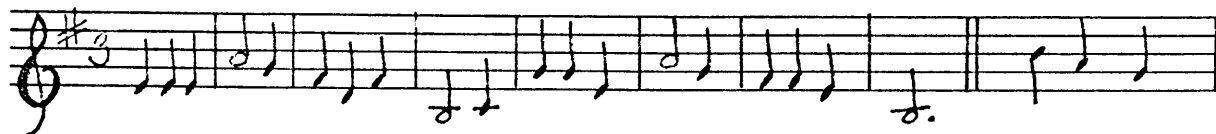
⁴Lully, *Persée, Tragedie Mise en Musique . . .* (Paris: Christophe Ballard, 1682), pp. xij-xiij, prologue, duet for Megathyme and Pronime, bass line, measures 1-31. Measure 31 is [d.] , rather than as in Hotteterre's example. Modern edition in CF, vol. 22, p. 13-15 (some variants).



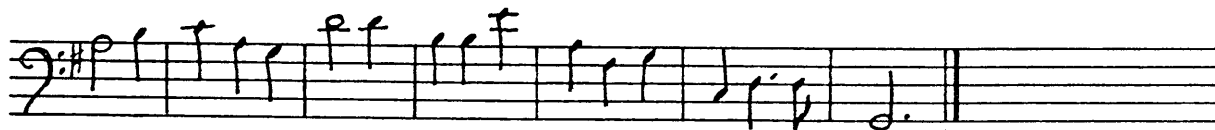
Bass of an Air from the Prologue to the Opera Amadis¹



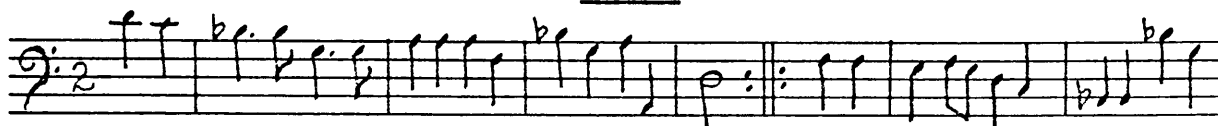
Application of the Rules to the Same Air



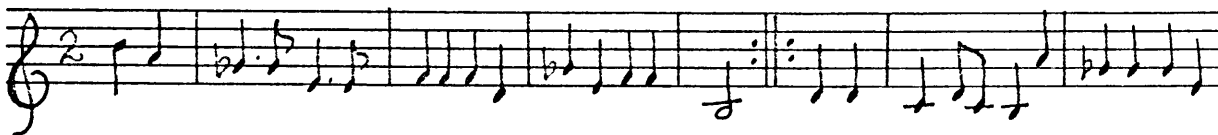
¹Lully, Amadis, Tragedie Mise en Musique . . . (Paris: Christophe Ballard, 1684), pp. xxxix-ix, prologue, chorus for "une des suivantes d'Urgande & le Choeur." Modern edition in Oeuvres complètes de J-B Lully, vol. 3, Amadis, p. 34.



[Sic]

Air from the Prologue to the Opera Roland¹

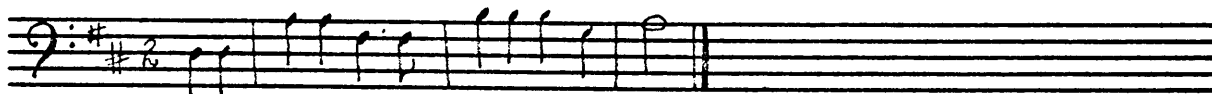
Application of the Rules to the Same Air



¹Lully, Roland, pp. xxxix-xlj, prologue, second entrée, "C'est l'Amour qui nous menace," vocal bass line, beginning measure 1. Varies slightly from Hotteterre's example.

If one wishes to play a vocal air which is in this clef and which descends below D on the third line, it will be necessary, in order to put it in an appropriate range, to suppose it [to be] in the C clef on the first line, or in that of G on the second line.

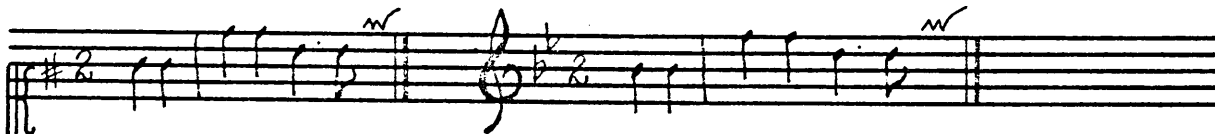
This excerpt descends to B.
It is from the opera Roland.¹



Triophez charmante Reyne

In the C Clef

In the G Clef on the Second Line



With regard to this last clef, one will be guided for the various keys by the preludes of this book, at the end of each one of which I have put one of them.²

The F clef is sometimes found on the third line, which moves all the notes two degrees lower. Thus, one will make a special study of this which consists of setting the F on the third line and all the notes in proportion [to it] as follows.

Example.

The Same Notes.

The Same Notes
on the Flute.



Re Mi Fa Sol La Si Ut Re

¹Lully, Roland, p. 35, act 1, sc. 6. "Triomphez charmante Reyne," voice part, measures 1-4.

²Hotteterre should say that he has put one at the end of each set of preludes, not at the end of each prelude. Cf. p. 157.

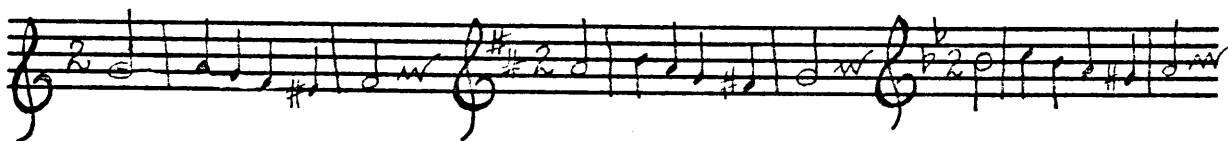


Note that the 3rd does not change at all.

In A

In B Minor

In C Minor



In D

In E Minor

In F Minor



One sees that this air is transposed to [each of] the seven degrees [of the octave], always moving up by a whole-step. Thus, one can follow this method to transpose all sorts of music providing that he observes that the notes are all in the same interval as the original subject. One can also transpose by half-steps, but as this leads to extremely odd and rarely used modulations,¹ I will not give a method for it. Nevertheless, one will be able to do it according to the same principles which I have just discussed if he has much inclination.

¹i.e. Keys.

CHAPTER XI

OF THE VARIOUS SORTS OF METERS,¹ WITH EXPLANATIONS OF THE EIGHTH NOTES, ETC.

What is most problematical when one begins to beat time is the number of signs which distinguish the different sorts of [meters]. There are eleven sorts of them of which I am going to give examples and explanations.

Meter of Four Slow Beats

This meter is marked by a **C**. It is made up of four quarter notes or the equivalent; it is beaten in four beats, and ordinarily very slowly. Eighth notes are equal and [are] as long as quarter notes in other meters; sixteenth notes are pointed, that is, one long and one short. It is used in vocal and instrumental [music] alike, as are nearly all the other meters. For example, in this first sort, it is much used in recitative in general, as also in many airs, whether from motets or cantatas, rarely in French opera, but frequently in Italian opera. In instrumental [works], it is suitable for preludes or first movements of sonatas, for allemands, adagios, fugues, etc., but little for Airs de Ballet.

¹Mesures. See the discussion of meter in the Introduction, page 10.

Examples.

Recitative from the Opera Roland¹

Ah! que mon coeur est agite!

Air from [a] Motet by Mr. Campra, Book 2² Recitative from a Cantata
by Mr. Clerambault, Book 2³

Prelude from a Sonata
by Sign^r Corelli, Op. 5⁴Allemande by the Same⁵

Largo Allegro

¹Lully, Roland, p. 2, act 1, sc. 1, recitative for Angelique, "Ah! que mon coeur est agite," measures 1-2. Rhythm varies slightly.

²André Campra, "II. Motet a voix seule, et deux dessus de violons," from Motets A I, II, et III. voix, et instruments avec la basse continue. . Livre Second (Paris: Christophe Ballard, 1700), included in Recueil des Motets Mis en Musique par Monsieur Campra (Paris: Christophe Ballard, 1703), book 2, p. 23, "Florete parata," voice part, measures 5-6. This is marked "Gravement." Beaming and slurring differ slightly in Hotteterre's example.

³Louis Nicholas Clerambault, "Léandre et Hero, Cantate II. A voix seule et simphonie," from Cantates Françoises Mellées de Simphonies. . . Livre II^e (Paris: l'Autheur et Foucault, 1713), p. 19, voice part, measures 22-23.

⁴Archangelo Corelli, Parte prima (seconda) sonata a violino e violone o cimbalò, Op. 5 (Rome, 1700), Sonata 9, first movement, "Preludio, Largo," violin part, measure 1. Modern edition in Les Oeuvres de Archangelo Corelli, ed. by J. Joachim and F. Chrysander (London: Augener, Ltd., [1888-91]), hereafter cited as Les Oeuvres, vol. 3, p. 80.

⁵Corelli, Op. 5, p. 76, Sonata 10, second movement, "Allemande. Allegre," violin part, measure 1. Modern edition in Les Oeuvres, vol. 3, p. 86.

It will be quite apropos in all the meters to give notice of the tempo as almost always practiced by the Italians where the same sort is sometimes very lively and sometimes very slow.

Meter of Barred C

This meter, indicated by the sign "C," is made up in the same way as the preceding, of four quarter notes, etc. Eighth notes must be strictly equal unless the composer has put dots there. Its tempo is usually [in] four light and easy or two slow beats. The Italians use it but little except for what they call Tempo di Gavotta and Tempo di Capella, or Tempo alla breve. In this last, it is beaten in two light and easy beats.

Examples.

By Sign^r Stuck[sic], Book 1¹

By Sign^r Corelli, Op. 5²

The image shows two musical staves. The first staff, labeled 'Tempo di Capella', features a treble clef, a barred 'C' time signature, and a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes. The second staff, labeled 'Tempo di Gavotta', features a treble clef, a barred 'C' time signature, and a key signature of two sharps (D major). The melody consists of quarter notes and eighth notes.

¹Jean-Baptiste Stuck, "Cantate III avec deux Violons," from Cantates Françoises a voix seule, avec Symphonies . . . (Paris: Christophe Ballard, 1706), pp. 40-41, fourth air, marked "air guay," measures 15-18.

²Corelli, Op. 5, p. 74. Sonata 9, third movement, "Tempo di Gavotta, Allegro," violin part, measures 1-3. Modern edition in Les Oeuvres, vol. 3, p. 83.

By the Same, in Op. 3¹By Mr. Clerambault, Book 2²

Mr. Lully used it in his operas somewhat indifferently with that of simple 2. One finds there much unevenness, as in [the works of] many others. It seems to me enough in its true character in the Tempo di Gavotta of the Italians and in the two following examples.

1st Example.

From the Opera Alceste ³

2 Slow Beats

2nd Example.

From Armide ⁴

4 Light Beats



One may conclude that this meter occupies the middle between the four beats marked with a C and the two beats marked with a simple 2, as we are going to see.

¹Corelli, Sonate à tre' due violini e violone ò Arcileuto col Basso per l'organo . . . Op. 3. (Bologna: Pier-Maria Monti, 1695), Violin I part, p. 14, Sonata 4, fourth movement, "Presto," measures 1-2. Modern edition in Les Oeuvres, vol. 1-3, p. 146.

²Clerambault, "La Musette, Cantate III^e a voix seule et avec une Musette," from Cantates Françaises . . . Livre II^e, p. 50, "Air gay," voice part, measures 6-8 (also measures 14-16).

³Lully, Alceste. Tragedie Mise en Musique . . . , Premier Edition (Paris: H. de Baussen, 1708), p. 121, act 3, sc. 5, "Pompe funèbre," treble part, measure 1-4. Modern edition in Oeuvres complètes, vol. 2, p. 197.

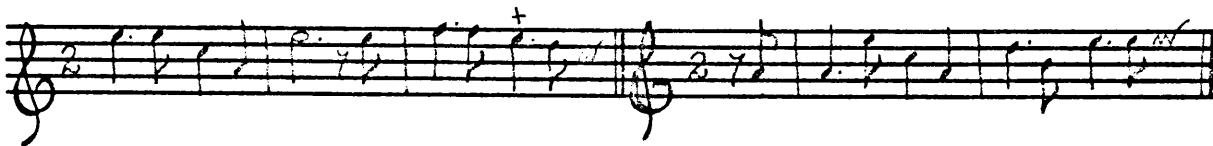
⁴Lully, Armide, Tragedie Mise en Musique . . . Seconde Edition (Paris: Ballard, 1713), p. 59, act 1, sc. 4, measures 24-25, duo for Hiraot and Armide, Hiraot's part. Modern edition in Robert Eitner, ed., Publikationen aelterer praktischer und theoretischer Musikwerke (Leipzig: Breitkopf & Härtel, 1885; reprint ed., New York: Brode Brothers, 1966), vol. 14, p. 68.

Meter of Two Beats

This meter is marked with a simple 2. It is made up of two half notes or the equivalent; it is beaten in two equal beats. It is ordinarily lively and staccato. It is used in the beginnings of opera overtures, in entrées of ballets, marches, bourées, gavottes, rigaudons, branles, cotillons, etc. Eighth notes are pointed. It is unknown in Italian music.

Examples.

Overture from the Opera Phaëton¹ Entrée from the Same Opera²



March from the Same³ Bourée from the Same⁴



¹Lully, Phaëton, Tragedie Mise en Musique, . . . Troisième Edition (Amsterdam: Pierre Mortier, 1711), p. 1, prologue, overture, measures 1-3. The rhythm in measure 2 appears as $\underline{d} \underline{j} \underline{b}$ rather than as in Hotteterre's example. Modern edition in CF, vol. 23, p. 1.

²Lully, Phaëton, p. 47, prologue, "Air pour les suivants de Saturne," treble part, measures 1-2. Modern edition in CF, vol. 23, p. 33.

³Lully, Phaëton, p. 193, act 3, sc. 4, "Marche, où dansent les Peuples qui portent des presens à Isis," treble part, measures 1-3. Modern edition in CF, vol. 23, p. 185. (Some variants.)

⁴Lully, Phaëton, p. 49, prologue, "Bourée pour les Suivants de Saturne, & les Suivantes d'Astree," treble part, measures 1-2. Modern edition in CF, vol. 23, p. 34.

Gavotte from the Opera Roland¹Rigaudon from L'Europa Galante²

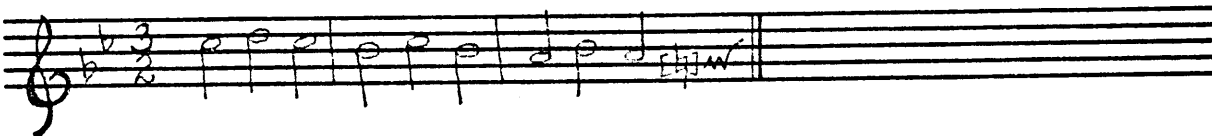
If one uses it for slow pieces, he must give a notice. One can say, besides, that this meter is properly that of C divided in two, and [with] the eighth notes changed to quarters.

Major Triple, or Double Triple Time

This meter is marked with the sign " $\frac{3}{2}$." It is made up of three half notes, etc. It is usually beaten in three slow beats; the quarter notes are pointed, like eighth notes in the others. It is used in pathetic and tender excerpts, like *sommeils*, *plaintes*, *cantatas*, *graves* in *sonatas*, and for *courantes* for dancing.

Examples.

"Sommeil de Protée," in Phaëton³



¹Lully, Roland, p. xxxvij, prologue, second entrée, "Gavotte," treble part, measures 1-3.

²Campra, L'Europa Galante . . . (Paris: Jean-Baptiste Christophe Ballard, 1724; facsimile reprint ed., Farnborough, Hants., England: Gregg Press Ltd., 1967), p. 93, second entrée, sc. 3, "Premier Rigaudon," treble part, measures 1-2.

³Lully, Phaëton, p. 96, act 1, sc. 5, air, "Heureux qui peut voir du rivage," treble part, measures 118-120. Not included in CF.

Another, from the Opera Persée¹

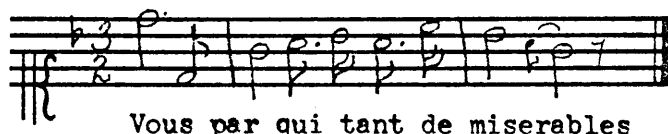
Duo in Phaëton²



Helas! une chaine si belle

Air from the 1st Cantata of Mr. Bernier³

It is also notated
in this way.



Vous par qui tant de miserables

Passacaille From the Opera Armide⁴

Chaconne From Phaëton⁵



The tempo of it is slow.

The tempo of it is gay.

¹Lully, Persée, act 3, sc. 3, treble of interlude before entrance of Meduse with words "O tranquille sommeil," measures 1-4. Measure 4 is $\text{♩} \cdot \text{♪} \text{♪} \text{♪}$ rather than as in Hotteterre's example. Modern edition in CF, vol. 22, p. 181.

²Lully Phaëton, act 5, sc. 3, air for Lybie and Epaphons beginning "O rigoureux martyre!," Lybie's part, measures 68-71. Does not include the trill on the first beat of measure 1 shown by Hotteterre. Modern edition, CF, vol. 23, p. 289. This same example is cited by Saint-Lambert in his Les principes du clavecin (1702) as a situation in which quarter notes in three-two time would be performed unequal. For the passage by Saint-Lambert and a discussion of it, see Powell, pp. 113-115.

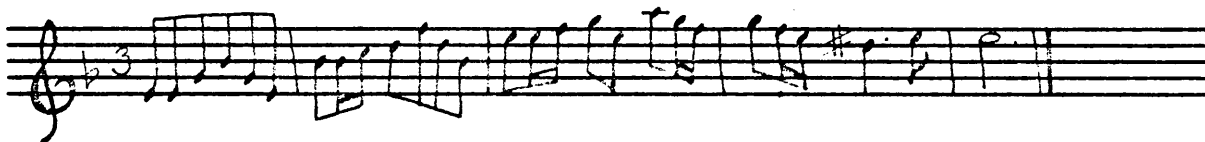
³Probably Nicholas Bernier, from whose works Hotteterre cites other examples. I have been unable to identify this passage, however.

⁴Lully, Armide, p. 161, act 5, sc. 1, Passacaille, treble part, measures 1-3 (also measures 5-7). Measure 3 (7) has a trill marked on the first note. Modern edition, CF, vol. 17, p. 277.

⁵Lully, Phaëton, p. 160, act 2, sc. 5, "Chaconne, où dansent une troupe d'Egyptiens et Egyptiennes. Une troupe d'Ethiopiens et d'Ethiopiennes. Une troupe d'Indiens et d'Indiennes," treble part, measures 1-3. The first beat of measure 1 and of measure 2 each has "+" marked above it. Modern edition in CF, vol. 23, p. 151. Michel Corrette cites this passage in his Methode, theorique et pratique, pour apprendre en peu de tems le violoncelle dans sa perfection (Paris: l'auteur, 1741), p. 5. For the passage by Corrette and a discussion of it, see Powell, pp. 165-66.

Sarabande From Issé¹Air de Ballet. It is from Persée.²Air de Demons. It is from Thésée.³ Menuet. It is from Roland.⁴

Example of this same type of meter with equal eighth notes.

Couplet of the Passacaille from Armide⁵

¹André-Cardinal Destouches, Issé, Pastorale Heroique . . . Nouvelle Edition, augmentée de deux Actes (Paris: Christophe Ballard, 1708), act 4, sc. 2, "Sarabande," marked "Lentement," treble part, measures 1-3. This edition gives this passage the rhythm $\downarrow \downarrow \downarrow | \downarrow \downarrow | \downarrow + \downarrow \downarrow$. Another edition published by Ballard [1697?] gives the rhythm as $\downarrow \downarrow + \downarrow | \downarrow \downarrow | + \downarrow \downarrow$. Modern edition in CF, vol. 10, p. 191 (variants).

²Lully, Persée, act 5, sc. 3, "Air pour les sacrificeurs," treble part, measures 1-3. Varies slightly from Hotteterre's example. Modern edition in CF, vol. 22, p. 291.

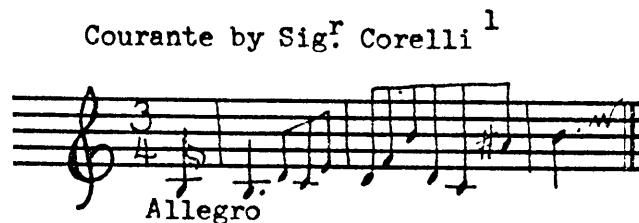
³Lully, Thésée, p. 155, act 3, sc. 7, "Seconde Air," listed in the "Table—Airs a jouer" as "Deuxieme Air, pour les memes [i.e. pour les Demons]," treble part, measures 1-2.

⁴Lully, Roland, p. 236, act 4, sc. 2, treble part, measures 1-3 of p. 236.

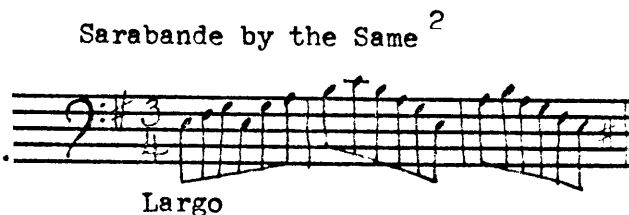
⁵Lully, Armide, pp. 162-163, act 5, sc. 1, "Passacaille," treble part, measures 61-65. Michel Corrette cites this passage as an example of one in which eighth notes are played equal. For this passage by Corrette and a discussion of it, see Powell, pp. 164-165; 167. Modern edition in CF, vol. 17, p. 279.

What makes the eighth notes equal in this instance is first that they leap by intervals and more importantly, that they are mixed with sixteenth notes.

Other examples in Italian music,
with equal eighth notes.



Basses of sarabandes of the
Italians when they are all eighths.



$\frac{3}{8}$ Time, Called Minor Triple

This meter is made up of a dotted quarter note, etc. It is beaten in one beat when it is in its true tempo, which must be lively. Some composers have used it, nevertheless, in very slow airs; then it is beaten in three beats, like simple triple or even major triple. It is suitable for light airs like canaries, passepieds, etc. Eighth notes are equal, and sixteenth notes, pointed.

¹Corelli, Op. 5, p. 64, Sonata 7, second movement, "Corrente. Allegro," violin part, measures 1-3. The passage begins with an eighth note, rather than with a sixteenth note, as in Hotteterre's example. Modern edition in Les Oeuvres, vol. 3. p. 71.

²Corelli, Op. 5, p. 47, Sonata 8, third movement, bass line, measures 1-3. The last note of this example is an E in the edition of 1700, which corresponds to what Hotteterre has given; in later editions, the note is D. Modern edition in Les Oeuvres, vol. 3, p. 78.

Air de Forgerons. In Isis¹Canaries. From the Same Opera²Passepied. From The Temple de la Paix³ By Sig.^r Corelli, Op. 5⁴By the Same, in Op. 3⁵

$$\frac{9}{8} \text{ Time}$$

This meter is made up of three dotted quarter notes, etc. It is beaten in three beats; eighth notes are equal, and sixteenth notes, pointed.

¹Lully, Isis (Paris: J-B Christophe Ballard, 1719), p. 228, act 4, sc. 3, "Entrée des Forgerons," treble part, measures 1-3. Modern edition in CF, vol. 21, p. 301.

²Lully, Isis, p. 228, act 5, sc. 3, "Deuxième et Dernier Air," treble part, measures 1-3. Modern edition in CF, vol. 21, p. 377.

³Lully, Ballet du Temple de la paix, p. 125, "Entrée de Bretons et Bretonnes, Passapied," treble part, measures 1-3.

⁴Corelli, Op. 5, p. 82, Sonata 11, fourth movement, violin part, measures 1-3. Modern edition in Les Oeuvres, vol. 3, p. 94.

⁵Corelli, Op. 3, Violin I part, p. 13, Sonata 4, third movement, "Adagio," measures 1-3. Modern edition in Les Oeuvres, vol. 1-2, p. 145.

It is sometimes used in cantatas, but more often in sonatas, and especially in giges. It has been commonly used in France for only a short time.

Examples.

In the 1st Cantata by Mr. Bernier¹ Gigue by Sig.^r Masciti²



Sometimes one puts three eighth notes for a beat in simple triple time, which amounts to the same thing.

Example.

From the 3rd Cantata by Mr. Clerambault³



¹Nicholas Bernier, "pre Cantate, Diane," from Cantates Françaises ou Musique de Chambre a voix seule, Avec Simphonie et Sans Simphonie. Avec Basse Continue . . . Premier Livre (Paris: Foucault, n.d.), p. 11, 3rd air, "Respectons l'Amour," voice part, measures 4-5.

²Michele Masciti, Sonata da Camera A Violino Solo col Violone o Cembalo . . . Opera Terza (Amsterdam: Estienne Roger, n.d.), Sonata 11, fourth movement, "Allegro," violin part, measure 1. Has additional slurs marked not shown by Hotteterre.

³Clerambault, "Orphee, Cantate III^e," from Cantates Françoises A I. et II. voix. Avec Simphonie et sans Simphonie . . . Livre Premier (Paris: L'Auther and Foucault, 1710), p. 42, "Air gay," "Chantes la victoire," violin part, measures 1-2.

6
4 Time

This meter is made up of two dotted half notes, etc. It is most commonly beaten in two beats, that is, three quarters on beating, and three on raising. Some call it a meter of six slow beats; nevertheless, one sees few slow airs composed in this meter, and one sees, on the contrary, many lively and light ones. Eighth notes are pointed. It is used in the reprises of opera overtures, in loures, giges, forlanes, and in some Airs de Ballet de caracteres, etc. It is rarely seen in Italian music.

Examples.

Reprise of the Overture to Armide¹ Another [Overture] From Proserpine²

Loure. It is from Thétis.³

Gigue. From Roland⁴

The loure is slow.
It can be beaten in 4 unequal beats.

¹Lully, Armide, p. 2, prologue, overture, treble part, measures 11-12. A trill is indicated on the downbeat of measure 12. Modern edition in Publikation aelterer praktischer und theoretischer Musikwerke, vol. 14, p. 2.

²Lully, Proserpine, p. 2, prologue, overture, treble part, measures 13-14. Modern edition in CF, vol. 24, p. 1-2, reduced to six-eight.

³Pascal Colasse, Thetis et Pélée (Library of Congress, ML1500/.C69T⁴), p. 96, act 1, sc. 4, "Danse de Divinigex de la Mer," marked "Loure," treble part, measures 1-2. Modern edition in CF, vol. 9, p. 63.

⁴Lully, Roland, p. xxxv, prologue, second entrée, "Gigue," treble part, measure 1.

Forlane from L'Europa Galante¹

"Air des Vents"
From Le Triomphe de l'Amour²



6
8 Time

This meter is made up of two dotted quarter notes, etc. It is beaten in two beats. Eighth notes are equal, and sixteenth notes, pointed. It is used generally enough, but principally in cantatas and in sonatas; it is particularly suitable for giges, etc.

Examples.

Air from the
1st Cantata by Mr. Clerambault³

Gigue by Sig.^r Corelli, Op. 5⁴



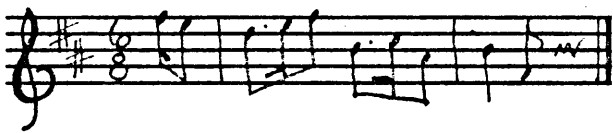
Sous les loix de la jeune Flore Allegro

¹Campra, L'Europa Galante, fourth entrée, sc. 2, "La Forlana," treble part, measure 1.

²Lully, Le Triomphe de l'Amour, Ballet Royal . . . (Paris: Ballard, 1681), p. 65, "Air pour l'entre de borée et des quatres vents," treble part, measure 1.

³Clerambault, "L'Amour piqué par une arbeille, Cantate I^e," from Cantates Françaises . . . Livre Premier, p. 2, "Air," marked "Grasieusement et loure," voice part, measures 5-7.

⁴Corelli, Op. 5, Sonata 7, third movement, violin part, measures 1-3. Modern edition in Les Oeuvres, vol. 3, p. 74.

Gigue from the Opera Persée¹

It returns in $\frac{6}{4}$. It is only the shapes of the notes which are different.

 $\frac{12}{8}$ Time

This meter is made up of four dotted quarter notes, etc. It is beaten in four beats; eighth notes are equal, etc.² It is more commonly used in instrumental music than in vocal [music]; it is especially suitable for giges. The use of it is somewhat new in France.

In the 6th Cantata by Mr. Bernier³

Gigue by Sig.^r Corelli, Op. 5⁴



Fiers vainqueurs de la terre

Allegro

Sometimes one puts three eighth notes on a beat in C or barred $\frac{6}{8}$ time, which amounts to the same thing.

¹Lully, Persée, act 4, sc. 6, "Gigue," treble part, measures 1-2. Modern edition in CF, vol. 22, p. 260.

²i.e., and sixteenth notes are pointed.

³Bernier, "6^e Cantate, Les Forges de Lemnos," from Cantates Françaises . . . Premier Livre, p. 91, "Air Gracieus," voice part, measures 9-10.

⁴Corelli, Op. 5, p. 32, Sonata 5, fifth movement, "Giga. Allegro," violin part, measure 1. Modern edition in Les Oeuvres, vol. 3, p. 56.

Example.
Fragment in the Same Work ¹



$\frac{2}{4}$ Time

This meter is made up of two quarter notes, etc. It is beaten in two light and easy beats; eighth notes are usually equal, and sixteenth notes, pointed. It is suitable for light and staccato airs. It is used in cantatas and sonatas more than in motets or operas. Considered strictly, it is properly nothing but a meter of four beats cut in two.

Examples.

In the 1st Cantata by Mr. Clerambault ²



Qu'a votre gloi - - - re tout conspire

¹Corelli, Op. 5, p. 26, Sonata 4, fifth movement, "Allegro," violin part, measures 5-6. Modern edition in Les Oeuvres, vol. 3, p. 46.

²Clerambault, "L'Amour piqué par une arbeille," p. 91, "Air gay," voice part, measures 8-11.

In the 3rd (Cantata) by the Same¹
With the Eighth Notes Pointed

From a Sonata by S. Masciti²



Some composers have marked it in this manner.

"Air de Pastres"
Mr. Lully, in Roland³

"3^e Air de Matelots"
Mr. Marais, in Alcionne⁴



One can still multiply the sorts of meters according to the style he invents. For example, a famous composer of our time introduces one of $\frac{12}{16}$. It is composed of four dotted eighth notes, [and] by consequence, of twelve sixteenth notes, and it is beaten in four beats. Sixteenth notes are equal.

¹Clerambault, "Orphée," p. 32, "air gay," voice part, measures 11-13. A trill is indicated on the second eighth note of measure 12 which is not shown by Hotteterre.

²Masciti, Op. 3, p. 16, Sonata 4, fourth movement, violin part, measures 1-4. Differs in some details of ornamentation from Hotteterre's example.

³Lully, Roland, p. 246, act 4, sc. 3, "Entrée de Pastres, de Pastourelles, de Bergers & de Bergeres," marked "fort gay," treble part, measures 1-2. This has the time signature eight-four rather than four-eight as Hotteterre has it, correctly, in his example.

⁴Marin Marais, Alcionne, Tragedie Mise en Musique . . . (Library Congress, M1500/.M25A5), p. 131, act 3, sc. 2, "3. Air des Matelots," treble part, measures 1-2. Differs in some details from Hotteterre's example.

Example.
 Piece for Clavecin by Mr. Couperin¹



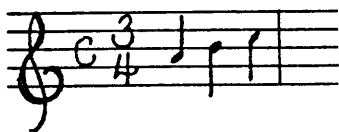
One can also make use of $\frac{2}{8}$ time which would be made up of two equal eighth notes or four unequal sixteenth notes, and would be beaten in one very leisurely beat. This meter would be suitable for certain Airs de Tambourin, and others of the same character.

One will no longer be frightened of all these signs when he knows that in practice, they are reduced to two types, that is to say, the four beats and the three beats. One will be able to convince himself of this by examining them with attention to the relations there are among them. One will find in my previous works and in this [work] all types of them except $\frac{12}{16}$ and $\frac{2}{8}$.

Some composers (and principally the Italians) put a C before all the signs of which I have spoken above, beginning with major triple. They even mark simple triple [time] with $\frac{3}{4}$. Here is how this addition must be understood: they suppose that there is only one true meter, which is that shown with a C, and [that] from it all the others are derived. They say then, for example, the meter of three beats is made up of only three quarter notes, but it derives from that of four beats which has four of them. Thus, it is three for four, [or] otherwise, three-quarters.

¹François Couperin, Pieces de Clavecin . . . premier livre (Paris: L'auteur and Foucault, 1713), p. 29, second ordre, "La Florentine," marked "D'une légèreté tendre," treble part, measures 1-2.

Example.



In the same way, the meter of $\frac{6}{8}$ is made up of only six eighth notes, but it derives from that for four beats, which has eight of them. Thus, it is six for eight, [or] otherwise, six-eighths.

Example.



I will add here to the subject of the meter of $\frac{12}{16}$, which I cited above, that three others may be made, which are $\frac{9}{16}$, $\frac{6}{16}$, and $\frac{3}{16}$. One will find this first [one] used on pages 83 and 132 of this work. One will also find the second and third on the same page 132. As for the rest, although the discussion which is the subject of this chapter is not at all of the essence of the prelude, I thought that for all that, one would not be displeased to find it here. One will be able to use it in the preludes of this book, all [of] which I have measured, partly with this intention. Many are completely barred, and as for the others, one will notice the little lines of the engraver on the bottom line which divide the measures.

PRELUDE IN D MAJOR

With Cadences on All the Degrees of the Octave¹

the 5th of the key

¹Editorial additions or corrections of figures for the figured bass are all shown in brackets.

²Original: | 1 4. ~~~

On the 2nd

Handwritten musical notation for the first system. The treble staff features a key signature of one sharp (F#) and a common time signature. It contains several chords, some with a '+' sign above them, and is annotated with 'E3' and 'V'. The bass staff shows a sequence of notes with fingerings '6', '5', and '6', and a sharp sign '#'. The system concludes with a double bar line.

Handwritten musical notation for the second system. The treble staff continues with chords and notes, including a '+' sign and an 'E3' annotation. The bass staff features notes with fingerings '6', '4', and '5', and a sharp sign '#'. The system concludes with a double bar line.

On the 6th

Handwritten musical notation for the third system. The treble staff contains chords and notes with a '+' sign and an 'E3' annotation. The bass staff shows notes with fingerings '6', '4', and '7', and a sharp sign '#'. The system concludes with a double bar line.

On the 4th

Handwritten musical notation for the first system, consisting of a treble and bass staff. The treble staff contains several chords with "37" and "+" markings. The bass staff contains notes with "5", "[b]7", "5", "43", and "6" markings.

Handwritten musical notation for the second system, consisting of a treble and bass staff. The treble staff contains several chords with "37" and "+" markings. The bass staff contains notes with "6", "#", "x4", "[6]", "#", and "[#]6 5" markings.

On the 3rd

Handwritten musical notation for the third system, consisting of a treble and bass staff. The treble staff contains several chords with "37" and "+" markings. The bass staff contains notes with "#", "6", "x6", "6", "[#]6 5", "4", and "#" markings.

Original: 7

On the 7th

On the 2nd

Imperfect

On the 4th

¹The G₄ in the bass is editorial.

On the
Tonic

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note F#, an eighth note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. There are two '+' signs above the notes: one above the A and one above the B. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. Above the first four notes (F#, G, A, B) are the numbers 6, 5, 4, and 3 respectively. A fermata is placed over the final note (G) in both staves.

Handwritten musical notation for the second system. The top staff is in treble clef with a key signature of one flat (Bb). It contains a sequence of notes: a quarter note Bb, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note Ab, and a quarter note Bb. The bottom staff is in bass clef with a key signature of one flat (Bb). It contains a sequence of notes: a quarter note Bb, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note Ab, and a quarter note Bb. A fermata is placed over the final note (Bb) in both staves.

PRELUDE IN G MINOR

With Cadences on All the Degrees of the Octave

Cadence on
the 5th of
the key

Original: | p. |

On the 4th

Handwritten musical notation for the first system, labeled "On the 4th". It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments (v, +) and a complex chordal passage. The bass staff contains a bass line with a sharp sign (#) and a "5" indicating a fifth interval.

Handwritten musical notation for the second system. It consists of a treble clef staff and a bass clef staff. The treble staff features complex chordal structures with markings like [33], [37], and [c3]. The bass staff has a bass line with a "2" and a "5" indicating intervals.

On the 6th

Handwritten musical notation for the third system, labeled "On the 6th". It consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with ornaments (v, +) and a complex chordal passage. The bass staff contains a bass line with markings like 5/6, 4/3, 4, b, and 5/6.

On the 7th

Handwritten musical notation for the first system, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a bass line with chordal figures and accidentals.

Handwritten musical notation for the second system, consisting of a treble and bass staff. The treble staff continues the melodic line with more complex ornaments. The bass staff continues the bass line with various chordal figures.

On the 3rd

Handwritten musical notation for the third system, consisting of a treble and bass staff. The treble staff features a melodic line with many ornaments. The bass staff features a bass line with various chordal figures and accidentals.

On the 2nd

On the 4th

Original: | 7 [E3] [E3] |

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with various ornaments and accidentals. The bass clef staff contains a bass line with chordal figures and accidentals.

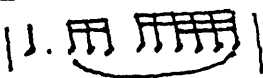
On the
tonic

Handwritten musical notation for the second system. The treble clef staff shows a melodic line with a '+' sign above it. The bass clef staff shows a bass line with a '+' sign above it.

Handwritten musical notation for the third system. The treble clef staff contains a melodic line with a '+' sign above it. The bass clef staff contains a bass line with a '+' sign above it.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a first ending bracket labeled '1' and a second ending bracket labeled '13'. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line with a few notes and a fermata.

End

Original: | 1.  |

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APPENDIX A

PHOTOCOPY OF HOTTETERRE'S L'ART DE PRELUDE

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L'ART DE PRELUDER SUR LA FLÛTE TRAVERSIÈRE

Sur la Flûte-a-bec, Sur le Hauboïs,
et autres Instrumens de Debus.

Avec des Preludes sur tous les Tons dans differens mouvemens et differens caractères, accompagnés de leurs agrémens de plus de difficultés propres à exercer et à fortifier l'ensemble des Principes de modulation et de transposition; en outre une Dissertation instructive sur toutes les différentes especes de Mesures, &c.

PAR M.^R HOTTE TERRÉ, J. ROUSIN.

Flûte de la Chambre du Roy.

ŒUVRE VII.^e

SE VEND À PARIS.

CHEZ { (L'Auteur, rue dauphine au coin de la rue contrescarpe - }
dans la maison de Mons.^r le Commissaire chaud. } *Prix, 4th sol. en blanc.*
(Le S.^r FOUCAULT marchand, rue S.^t Honoré à la regle d'or.)
Avec Privilège du Roy. 1719.

P R E F A C E.

Le nom de Prelude s'explique assez de luy même, et est assez généralement connu, sans qu'il soit nécessaire d'en donner icy aucune définition. Je diray seulement qu'en fait de Musique l'on peut considérer deux différentes especes de Preludes, l'une est le Prelude composé qui est ordinairement la premiere Piece de ce que l'on appelle Suite, ou Sonate, et qui véritablement est une Piece dans les formes; De cette especce sont aussi les Preludes que l'on place dans les Opera et dans les Cantates, lesquels precedent et annoncent quelque fois ce qui doit estre chanté. L'autre especce est le Prelude de caprice qui est proprement le véritable Prelude, et c'est dont je traiteray dans cet Ouvrage. M. Bachery de le reduire en Regles et d'en donner des Principes certains et clairs, ce que personne n'a ce que je croy, n'a veit entrepris jusqu'icy, soit que l'on ait negligé cette recherche, ou soit qu'on l'ait jugée inutile, et difficile à traiter. En effet comme le Prelude doit estre produit sur le champ sans aucune preparation, et que d'ailleurs il comprend une variété infinie, il semble qu'il ne puisse estre susceptible de regles ny de Methode; Cependant ayant examiné que ces Caprices ne se savent point absolument au hazard, et qu'ils doivent estre même fondés sur une Modulation très réguliere. J'ay conçu le dessein de cet Ouvrage, et me suis flatté en même tems qu'il pourroit estre d'une grande utilité à ceux qui veulent s'instruire et se perfectionner dans cette science. On trouvera donc icy des instructions touchant la forme que l'on doit donner au Prelude dans les Regles de la vraye Modulation. J'y donneray ausy des Preludes tous faits sur tous les Sons, lesquels serviront de modelles pour en faire de genie. J'en donneray même plusieurs sur chaque Ton dans differens mouvemens et differens caracteres. Et ausy des Traits detachés semblables à ceux que pourroit produire un homme consommé dans cet Art. On y verra une explication de ce que l'on appelle la note sensible du Ton, chose importante pour se mettre au fait de la Modulation. On en trouvera pareillement une sur les Cadences et sur la distribution que l'on en doit faire dans le Prelude. J'y enseigneray de plus à connoître l'on d'une Piece ou autre Ouvrage de Musique en ne voyant que le commencement. Et ausy ce que c'est que la 3^e Mineure, et la 3^e Majeure. Plus une Methode pour transposer sur toutes les clefs et sur tous les Tons. En outre une dissertation sur les différentes especes de Mesures et la maniere de passer les croches dans chacune. Et enfin deux Preludes étendus et travaillés, l'un dans le Ton Majeur et l'autre de le Ton Min^{or} avec de Cadences sur tous les degrez de l'8^{ve} aux quels j'ay même joint la Basse pour la satisfaction de ceux qui aiment l'harmonie. Il reste les personnes qu'on n'ont point d'habitude sur la Clef de Sol en l^r ligne en trouver une sur la 2^{de} a la fin de chaque Suite de l^r les Preludes. C'est en ce Livre

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(A. mi, la.....)	(F. ut, fa.....)
(B. fa, si.....)	(G. re, sol.....)
(C. sol, ut.....)	(A. mi, la.....)
(D. la, re.....)	(B. fa, si.....)
(E. si, mi.....)	(C. sol, ut.....)
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(A. mi, la.....)	(F. ut, fa.....)
(B. fa, si.....)	(G. re, sol.....)
(C. sol, ut.....)	(A. mi, la.....)
(D. la, re.....)	(B. fa, si.....)
(E. si, mi.....)	(C. sol, ut.....)
(F. ut, fa.....)	(D. la, re.....)
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<i>Canevas sur tous les Tons</i>	<i>Ordre des Preludes.</i>
<i>sur la clef de sol en 1^{re} ligne.</i>	<i>sur la clef de sol en 2^e ligne.</i>
(F. ut, fa.....)	(D. la, re.....)
(G. re, sol.....)	(E. si, mi.....)
(A. mi, la.....)	(F. ut, fa.....)
(B. fa, si.....)	(G. re, sol.....)
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CHAPITRE PREMIER.

De la connoissance des degres de l'octave, et des cordes par ou l'on doit commencer et finir le Prelude.

Il sera bon avant toutes choses d'apprendre à connaître les proportions et les noms des degres de l'octave; c'est par ou je vais commencer.

1^o EXEMPLE

Ces degres, comme on le voit, sont distingués par la note du ton, puis la seconde, la tierce, la 4^e, la 5^e, la 6^e, la 7^e, 8^e. Ces on voit aussy quelles sont les proportions qui se trouvent entre chacun d'eux. J'ay mis un * sur la 7^e du ton, parce que ce degre doit toujours être majeur dans quelq; ton que ce soit, c'est dont je donneray une explication dans le Chapitre 7. à parler de la notesensible.

La regle la plus essentielle du Prelude est qu'il soit modulé dans le ton que l'on se propose, principalement en commençant et en finissant. Pour entendre ce que c'est que modulation il faut sçavoir que tout ce qui se compose en Musique, soit Clair, Symphonie, Cantate, Sonate, &c. est dans un certain Mode ou Ton et doit finir par la note de ce ton absolument: la premiere note doit même estre celle du ton ou une des cordes de son accord parfait, lesquelles sont la 3^e, la 5^e, et l'octave, et ces mêmes regles s'observent également à l'égard du Prelude.

Ayant donc commencé mon Prelude par une des cordes du ton que je me suis proposé, je parois pendant quelq; espace de tems les notes qui luy sont familières, j'entens celles qui dans les differens chants que je produis conservent toujours la modulation de ce même ton, après-joy je viens tomber à la cadence finale, et si le Prelude est long je passe avant de finir par quelques-unes des cadences qui luy sont propres; c'est dont nous verrons des exemples dans les Chap. suivants.

CHAPITRE DEUXIEME.

Des Elemens du Prelude, avec quelques Variations dans le Mode de G. re. sol.

Quoy que le 1^o Exemple de ce Chapitre soit en 3^e majeure, on pourra si l'on veut le rendre mineur, et aussy 3 des variations y adjointant des b. mol sur les si, et observant ceux que j'ay mis au dessous de quelques notes, ils sont de cette façon, b. les fa resteront toujours dièzes.

1^o EXEMPLE

Cet Exemple represente les cordes principales du ton de G, re, sol, et se peut considerer comme un canevas sur lequel sont travaillés presque tous les preludes qui se font dans ce ton; En effet, il n'y a pas de sçavoir plus car entre ces notes des traits chanteurs et variés et ton en formera plusieurs Preludes; venons à la preuve.

1^{re} Variation. *Andante.* *Finale.*
 Cadence finale.
 2^e Variation.
 3^e Variation. *Andante.*
 4^e Variation. *Andante.*
 5^e Variation. *Allegro.*

Voilà quelques Variations formées sur Le 1^{er} Canevas: voyons en un second autrement figure.

II. EXEMPLE ou CANEVAS
 des notes qui se déplacent
 en forme de Triplet.
 1^{re} Variation. Réduction.
 2^e Variation.
 3^e Variation.
 4^e Variation.
 5^e Variation.

On voit que plusieurs notes qui ne sont point les cordes du ton se trouvent icy par degrés de joints sans cependant sortir du ton: cela vient de ce qu'elles y retombent toujours successivement: et viennent enfin passer la 7^e majeure qui détermine le ton. Ce 2^e Canevas et ses Variations ne sont même autre chose que les 8. degrés de l'octave ainsi qu'on le peut voir en suivant les notes au dessous desquelles j'ay mis des petits crocs. Je vais donner un Exemple par lequel on verra comment on peut quelque fois s'écarter du ton sans presser son apparence.

EXEMPLE

Cet Exemple qui commence et finit comme les précédents n'est pourtant point dans le même ton, et ce qui en fait la différence est que depuis la seconde mesure jusqu'à la fin il est modale en C sol, et ce qu'on voit que la dernière note soit un sol, elle n'est point dans le ton de G, re, sol, a, si, ny n'est elle pas note finale puisque pour achever ce Prélude il faudroit qu'il finit par un ut.

La Modulation de la 1^{re} mesure peut être équivoque, mais ce qui est précis est absolu, en C, sol, ut.

5

EXEMPLE

Prélude en C sol, ut.

Il faut donc bien se reconnaître l'oreille à la vraie modulation afin de ne se point égarer en préjudice, voyons quelques autres variations sur notre second canevas.

On peut descendre ainsi

On peut descendre ainsi

Ces exemples peuvent servir pour donner une idée des principes du Prélude, non seulement dans ces Modes, mais dans tous, se donnera icy des Canevas sur quelques uns, et on trouvera les autres Page 27.

Canevas sur quelques Modes.

B. b, c, e, 3^e mineure, et 3^e majeure.

E. f, a, 3^e mineure, et 3^e majeure.

B. b, f, 3^e mineure, et 3^e majeure.

C. sol, ut, diez, 3^e naturelle, et 3^e mineure.

On peut mettre un b. mol à la Clef sol, ut, et prendre ainsi.

Voyez à la page 27 les Modes qui manquent icy. Je vais donner dans le Chapitre suivant des modèles de Préludes par le moyen desquels on pourra commencer à se former le genre.

CHAPITRE TROISIEME.

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 dans tous ces Preludes, a moins que l'on ne trouve un avertissement du contraire: j'en mettray celui-ci a la tête de ceux qui se pourront joier sur la Flûte-a-bec, et lorsqu'il y aura quelque changement a faire a son egard je les mettray par renvoy avec ce signe, &c. ces mêmes Preludes pourront aussi se joier sur le Hautbois excepté ceux qui requièrent beaucoup sur le ton haut. Au reste quoy que j'aye mesuré la pluspart de ces Preludes, on ne doit point pas s'assujétir a y battre la mesure quand on voudra les joier de memoire.

1.^e Prelude. modéré simplement

Modéré.
Musical notation for the first prelude, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece is marked 'modéré' and 'simplement'.

2.^e Prelude. modéré simplement.

Grave.
Musical notation for the second prelude, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece is marked 'modéré' and 'simplement'.

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

Modéré.
Musical notation for the third prelude, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece is marked 'modéré' and 'avec une cadence a la quinte'.

4.^e Prelude, avec une cadence a la 5.^e et a la 6.^e

Modéré.
Musical notation for the fourth prelude, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece is marked 'modéré' and 'avec une cadence a la 5.^e et a la 6.^e'.

P R E L U D E S

Clavier facile et agréable pour le commencement de l'étude.

G. R. Sol, 3^e Mineure.

1. Prelude, modéré, simplement.

2. Prelude, modéré, simplement.

3. Prelude, modéré, simplement.

4. Prelude.

Clavier facile et agréable pour le commencement de l'étude.

A. M. La, 3^e Naturelle.

1. Prelude, modéré, simplement.

P R E L U D E S .

8th Prelude, modéré simplement.
 Tenor, court sans trépois.

3^e Prelude, avec une cadence a la 3^e.

Cadence a la 3^e.

7^e Prelude, avec une cadence a la 3^e.
 Moderément.

Clef sur la seconde ligne.
 le fausset et naturel, 2^e main ou 1^{re} droite.

A. M. C. 1^{re}, 2^e, 3^e Maitence.

1^{er} Prelude, modéré simplement.

2^e Prelude, avec une cadence a la 3^e.
 Moderé.

10 3^e Prélude, avec une cadence à la 5^e. P R E L U D E S.

Moderato.
cadence à la 5^e.

Clef sur la 2^e ligne.

1^{er} Prélude, avec une cadence impromptue à la 5^e. B. Fa, Si Naturel, 3^e Naturelle.

Mouvement.
cadence impromptue.

le Ton, Sol naturel.

2^e Prélude.

Allegretto et détaché.
Gracieusement.

3^e Prélude.

Gay.

P R E L U D E S.

4. Prelude. *Andante.*

Clef sur la 2^e ligne.
Sol, 3^e Mineur.

B. Fa, Si, Naturel, 3^e Mineure.

1^{re} Prelude. *Andante.*

2^e Prelude. *Andante.*

Clef sur la 2^e ligne.
Sol, 3^e mineure, ou naturelle.

B. Fa, Si, b. mol, 3^e Mineure.

1^{re} Prelude. *Andante.*

2^e Prelude. *Andante.*

Clef sur la 2^e ligne.
Sol, 3^e Mineure.

12

P R E L U D E S
1^{re} Prelude. C. Sol, ut, Fierce Naturelle.

Musical notation for the first system of the first prelude, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The music is marked with a 'v' (vivace) and includes a fermata over a note.

Impetuosamente et Crebrius yale.

Musical notation for the second system of the first prelude, continuing the piece with various rhythmic patterns and dynamic markings.

2^{de} Prelude.

Musical notation for the first system of the second prelude, marked 'Lento e moderato' and featuring a treble clef and a common time signature.

Musical notation for the second system of the second prelude, showing a continuation of the melodic and harmonic themes.

3^{de} Prelude.

Musical notation for the first system of the third prelude, marked 'Crescendo yale' and featuring a treble clef and a common time signature.

Musical notation for the second system of the third prelude, including a key signature change to one flat (Bb) and a common time signature.

Clef sur la 2^e ligne.

C. Sol, Ut, 3^{de} Mineure.

Musical notation for the first system of the fourth prelude, marked 'Lento e moderato' and featuring a treble clef and a common time signature.

Musical notation for the second system of the fourth prelude, concluding the piece with a fermata and a final note.

On ne met point ordinairement dans ce mode de b. ni le la, ni la Cif.

P R E L U D E S :

2^e Prelude.

*Non più mosso
e cacciati spique*

3^e Prelude.

Moderato.

Clef sur la 2^e ligne.

le Ton, Lib. Naturel.

D. La, Re, 3^e Naturelle.

1^{re} Prelude.

Andante.

*On met rarement dans ce
Mode un b. mot a la clef*

2^e Prelude.

Clef sur la 2^e ligne.

Moderato.

3^e Prelude.

Allargando.

Clef sur la 2^e ligne.

le Ton, Lib. Naturelle.

P R E L U D E S.

D. La, Re, Tierce Majeure.

1^{er} Prelude.
Allegretto
 2^{es} Prelude.
Allegro

3^{es} Prelude.
Allegretto

Les deux Preludes precedents et les deux suivants peuvent se jouer dans ce Mode sur la deux^e ligne.

4^{es} Prelude.
Allegretto
 5^{es} Prelude.
Allegretto

Claf. sur la 2^e ligne.
 Ton 2^{is} mod^e 3^e naturelle
 ou si naturel 3^e mai^{or}.

E. Si, Mi, 3^{es} Naturelle.

1^{er} Prelude.
Allegretto
 2^{es} Prelude.
Allegretto

Claf. sur la 2^e ligne.
 Ton 2^{is} mod^e 3^e naturelle
 ou si naturel 3^e mai^{or}.

P R E L U D E S.

16

3^e Prelude.

Andante

4^e Prelude.

Batterie

Clef pour le 2^e ligne.

Tom. III, p. 3.

Musique.

E. Si, Mi, 3^e Majeure.

1^{er} Prelude.

Andante sans timbre.

2^e Prelude.

Crescendo.

Le Prelude pour Violon et Violoncelle.

Chambres peuvent se jouer dans ces deux.

3^e Prelude.

Tendrement.

Clef au 2^e ligne.

Pour les Violons.

Haute, et p^o le Violoncelle.

4^e Prelude.

Tendrement.

P R E L U D I S
F. Si, mi, b. mol, 3^e Naturelle.

1^{er} Prelude.

2^e Prelude.

3^e Prelude.

4^e Prelude.

5^e Prelude.

F. Ut, Fa, 3^e Naturelle.

1^{er} Prelude.

2^e Prelude.

Obtenir le plus grand effet de l'exécution
il faut avoir soin de bien marquer les notes.

1^{er} Rondo.
2^e Prelude.
3^e pour armoire.

P R E L U D E S.

17

3^e Prélude.

F. Ut, Fa dieze, 3^ee Naturelle.

1^{er} Prélude

2^e Prélude

F. Ut, Fa naturel, 3^ee mineure.

1^{er} Prélude.

2^e Prélude.

FIN DES PRÉLUDES A LA CLARINETTE.

18 CHAPITRE IV.

Contenant plusieurs Traits sur tous les Tons.

J'ay donné le nom de Traits aux fragmens que l'on trouvera dans ce Chapitre; non intention-
a été de les caractériser dans le goût des Caprices que l'on produit lorsqu'on ne fait pour ainsi
dire que badiner sur un Instrument. Comme ce ne sont que des morceaux détachés on les peut
commencer par d'autres cordes que celles du Ton. J'en mettray quelques-uns de difficiles
qui ne serviront proprement que pour l'étude.

G. Re, Sol, 3^e Majéure.

1^{er} Trait.

Parlements

3^e

4^e

5^e

6^e

7^e

8^e

9^e

Contenance

Bachins

Arpegg.

Les deux clefs de violon, qui se trouvent dans le Chapitre, ont introduit
 a été de les caractériser dans le goût des Caprices que l'on produit lorsqu'on n'a fait que
 dire que badine sur un instrument. Comme ce sont que des morceaux détachés on les peut
 commencer par d'autres cordes que celles du Ton, l'en mettray quelques uns de difficiles
 qui ne serviront proprement que pour l'étude.

G. Re, Sol, 3^e Majeuve.

1^{er} Trait
 2^e
 3^e
 4^e
 5^e
 6^e
 7^e

(Duplicate copy of Hotteterre's page No. 18 is included here to give a clear print of all portions of the page.)

T R A I T S.

1^{re} partie finale.

6^{te}

7^{es}

trilles sync.

1^{re} sur 4

2^{de} ligne.

G. Re, Sol, 3^{es} Mineure.

1^{er} Trait.

Quelques passages dans ce Mode au 3^{es} Mineure. a la clef sur le Mi.

Moderato

3^{es}

4^{es} Modero

a l'italienne.

6^{te}

7^{es}

Fin

TRAIT 8.

20

8^e
Clude.

1^{re}
Clef sur la
2^e ligne.
Mi Naturel.

A. Mi, La, Naturel.

1^{er} Trait
Grave.

2^e
Moderé.

3^e
Joy.

4^e
Rondement.

Clef sur la
2^e ligne.
Mi Naturel.

A. Mi, La, 3^e Majeure.

1^{er} Trait
Rondement et avec équilibre.

piques.

I R A I T S.

2^c 3^c 4^c 5^c 6^c 7^c 8^c 9^c 10^c 11^c 12^c 13^c 14^c 15^c 16^c 17^c 18^c 19^c 20^c 21^c 22^c 23^c 24^c 25^c 26^c 27^c 28^c 29^c 30^c 31^c 32^c 33^c 34^c 35^c 36^c 37^c 38^c 39^c 40^c 41^c 42^c 43^c 44^c 45^c 46^c 47^c 48^c 49^c 50^c 51^c 52^c 53^c 54^c 55^c 56^c 57^c 58^c 59^c 60^c 61^c 62^c 63^c 64^c 65^c 66^c 67^c 68^c 69^c 70^c 71^c 72^c 73^c 74^c 75^c 76^c 77^c 78^c 79^c 80^c 81^c 82^c 83^c 84^c 85^c 86^c 87^c 88^c 89^c 90^c 91^c 92^c 93^c 94^c 95^c 96^c 97^c 98^c 99^c 100^c

1^{er} Trait. *Très, et croches égales.*

2^c 3^c 4^c 5^c 6^c 7^c 8^c 9^c 10^c 11^c 12^c 13^c 14^c 15^c 16^c 17^c 18^c 19^c 20^c 21^c 22^c 23^c 24^c 25^c 26^c 27^c 28^c 29^c 30^c 31^c 32^c 33^c 34^c 35^c 36^c 37^c 38^c 39^c 40^c 41^c 42^c 43^c 44^c 45^c 46^c 47^c 48^c 49^c 50^c 51^c 52^c 53^c 54^c 55^c 56^c 57^c 58^c 59^c 60^c 61^c 62^c 63^c 64^c 65^c 66^c 67^c 68^c 69^c 70^c 71^c 72^c 73^c 74^c 75^c 76^c 77^c 78^c 79^c 80^c 81^c 82^c 83^c 84^c 85^c 86^c 87^c 88^c 89^c 90^c 91^c 92^c 93^c 94^c 95^c 96^c 97^c 98^c 99^c 100^c

4^c *Clé sur la 2^e ligne.*

Fa naturel.

B. Fa, Si b. mol, 3^{es} Naturelle.

1^{er} Trait. *On arpege aussi longtemps et aussi vite que l'on peut.*

2^{es} *Clé sur la 2^e ligne.*

Clé sur la 2^e ligne.

3^{es} *Clé sur la 2^e ligne.*

Clé sur la 2^e ligne.

B. Fa, Si, Naturel.

1^{er} Trait. *Randani. et croches égales.*

2^{es} *Clé sur la 2^e ligne.*

Clé sur la 2^e ligne.

3^{es} *Clé sur la 2^e ligne.*

Clé sur la 2^e ligne.

T R A I T S.

1^{er} Quadr. Trait
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

1^{er} Trait.
B. Fa, Si Naturel, 3^e Majeure.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

2^e Trait.
B. Fa, Si, b. mol, 3^e Mineure.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

3^e Trait.
B. Fa, Si, b. mol, 3^e Mineure.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

4^e Trait.
B. Fa, Si, b. mol, 3^e Mineure.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

5^e Trait.
C. Sol, Ut Naturel.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

6^e Trait.
C. Sol, Ut Naturel.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

7^e Trait.
C. Sol, Ut Naturel.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

8^e Trait.
C. Sol, Ut Naturel.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

9^e Trait.
C. Sol, Ut Naturel.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

10^e Trait.
C. Sol, Ut Naturel.
Grave
Cl. sur la 2^e ligne.
Sol, 3^e mineure

T R A I T S .

Bandoneon

3.^e *On appuie tant que l'on veut.*

4.^e *Appuie.*

Randement.

Appuie.

Clef sur la 2^e ligne.

2^e Tr. La, 3^e Mag. Jean.

C. Sol, Ut, 3^e Mineure.

1.^{er} *Trait.*

Ferrement.

3.^e *Tendrement.*

4.^e *Gay.*

5.^e *Appuie.*

Clef sur la 2^e ligne.

Tr. 1^{er} 2^e 3^e 4^e 5^e

TRAITS.

24
1^{er} Trait
D. La, Re, 3^e Naturelle.

1^{er} Trait
D. La, Re, 3^e Naturelle.

Ritardando
Crescendo et croches égales.

4.
Allegro

5.
Ritardando

6.
Allegro

Crescendo
Fin

25
1^{er} Trait
D. La, Re, 3^e Majeure.

25
1^{er} Trait
D. La, Re, 3^e Majeure.

Moderato
Modéré

4.
Allegro

5.
Allegro

6.
Allegro

Fin

TRAITS.

25

7^e Double du précédent.

E. Si, Mi, Naturel.

1^{er} Trait.

2^e Gay et enchaîné égalée.

3^e Double, notes égales.

Clef sur la 2^e ligne.

E. Si, Mi, Naturel, 3.^e Majeure.

26
Premier Trait
Andante.
2.^e
Clef sur la 2.^e ligne pour la suite précédente, et pour la suivante.
Ut, Naturel.

E. Si, Mi, b. mol, 3.^e Naturelle.

2.^e
Clef sur la 2.^e ligne pour la suite précédente, et pour la suivante.
Ut, Naturel.

F. Ut, Fa, Naturel.

1.^{er} Trait.
Grazioso.
F. Ut, Fa, Naturel.

F. Ut, Fa, Naturel.

1.^{er} Trait.
Grazioso.
F. Ut, Fa, Naturel.

2.^e Rapidement.

2.^e
Rapidement.
3.^e

3.^e Moderato.

3.^e
Moderato.
4.^e
Clef sur la 2.^e ligne.
3.^e Majeure.

F. Ut, Fa, 3.^e Mineure.

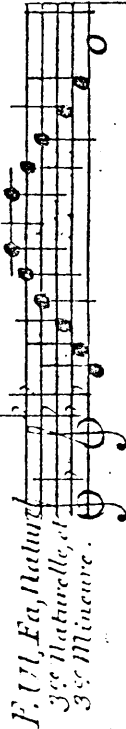

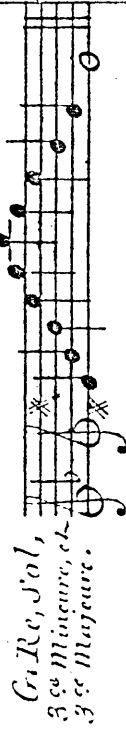
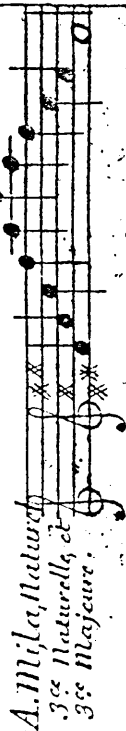
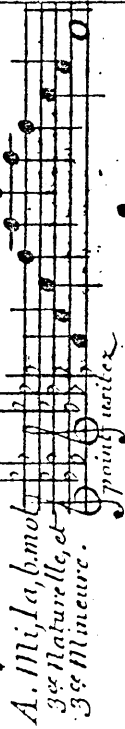

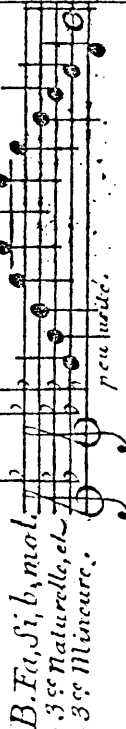
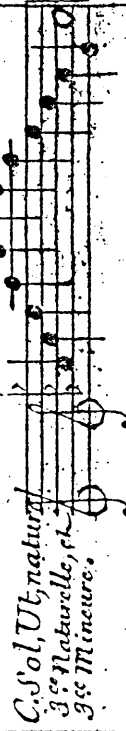
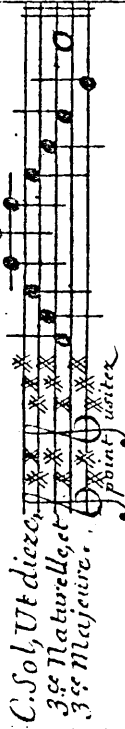

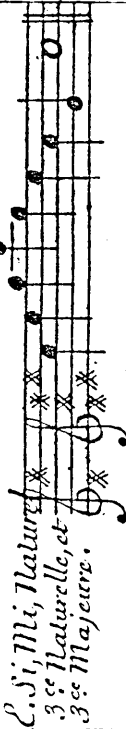
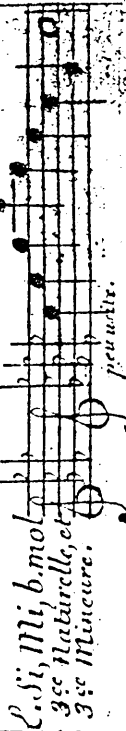
1.^{er} Trait.
Gravement.
F. Ut, Fa, 3.^e Mineure.
le Trait précé- dent et le suivant ne sont exécutés que dans ce mode.

2.^e
Clef sur la 2.^e ligne.
3.^e Majeure.

FIN DES TRAITTS POUR LA FLÛTE-TRAVERSIERE.

Preldes pour la Flûte-a-bec.

Plusieurs de ces Preldes pourront se jouer sur la Flûte-Traversiere ainsy qu'ils sont notez icy, c'est à dire, sur la Clef en premiere ligne, mais ils y conviendront tous sans exception en les jouant sur la Clef en seconde ligne; on la trouvera toujours a la fin de chaque Suite comme cy devant. Plusieurs conviendront aussi au Hautbois sur l'une et sur l'autre clef. Je vais commencer par des CANEVAS SUR TOUS LES TONS.

<p>F. Ut, Fa, Naturel, 3^{es} Naturelle, et 3^{es} Mineure.</p> 	<p>F. Ut, Fa, diez, 3^{es} Naturelle, et 3^{es} Majeure.</p> <p><i>peu usitez</i></p> 
<p>G. Re, Sol, 3^{es} Mineure, et 3^{es} Majeure.</p> 	<p>A. Mi, La, Naturel, 3^{es} Naturelle, et 3^{es} Majeure.</p> 
<p>A. Mi, La, b, mol, 3^{es} Naturelle, et 3^{es} Mineure.</p> <p><i>peu usitez</i></p> 	<p>B. Fa, Si, Naturel, 3^{es} Naturelle, et 3^{es} Majeure.</p> 
<p>B. Fa, Si, b, mol, 3^{es} Naturelle, et 3^{es} Mineure.</p> <p><i>peu usitez</i></p> 	<p>C. Sol, Ut, naturel, 3^{es} Naturelle, et 3^{es} Mineure.</p> 
<p>C. Sol, Ut diez, 3^{es} Naturelle, et 3^{es} Majeure.</p> <p><i>peu usitez</i></p> 	<p>D. La, Re, 3^{es} Mineure, et 3^{es} Majeure.</p> 
<p>E. Si, Mi, Naturel, 3^{es} Naturelle, et 3^{es} Majeure.</p> 	<p>E. Si, Mi, b, mol, 3^{es} Naturelle, et 3^{es} Mineure.</p> <p><i>peu usitez</i></p> 

Flûte - and. ec.

PRELUDES.
F. Ut, Fa, Naturel.

1^{re} Prelude.
2^e Prelude.

Clef Scala 2: ligne pour la suite progressive.

Clef et Re. 3^e ligne pour la suite progressive.

F. Ut, Fa, Naturel, 3^e Mineure.

1^{re} Prelude.
2^o Prelude.
3^o Prelude.

Clef mineur ligne.

Re Naturel.

Flûte-à-bec. 29

PRELUDES.

F. Ut, Fa, dixce, 3^{ce} Mineure.

1^{er} Prelude.
Andant.
Concitant.
 2^{es} Prelude.
Allegro.
 2^{es} Signa.
 Re, natural

G. Re, Sol, 3^{ce} Mineure.

1^{er} Prelude.
Moderato.
 2^{es} Prelude.
Moderato.
 3^{es} Prelude.
Allegro.
 4^{es} Prelude.
Moderato.

P R E L U D E S.

G. Re, Sol, 3^{es} Majeure.

Flûte à bec.

1^{er} Prelude.

Musical staff for the first prelude, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes various rhythmic values and articulation marks such as slurs and accents.

2^{es} Conclusion.

Musical staff for the second prelude, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'v' and a tempo marking 'Allegretto'.

2^{es} Prelude.

Musical staff for the third prelude, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'v' and a tempo marking 'Allegretto'.

3^{es} Prelude.

Musical staff for the fourth prelude, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'v' and a tempo marking 'Allegretto'.

4^{es} Guy.

Musical staff for the fifth prelude, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'v' and a tempo marking 'Allegretto'.

Clef de la 2^{es} clef.

en Mi, b. mol.

A. Mi, La, Naturel.

1^{er} Prelude.

Musical staff for the first prelude of the second section, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'v' and a tempo marking 'Moderato'.

2^{es} Prelude.

Musical staff for the second prelude of the second section, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'v' and a tempo marking 'Allegretto'.

Guy.

Musical staff for the third prelude of the second section, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'v' and a tempo marking 'Allegretto'.

3^e Prélude.
Flûte. a. bec. 3^e
Coy.

Clef Sur la 2^e ligne.
1^a, naturel 3^e ligne, ou Fa dièse, 3^e naturelle.

A. Mi, La, 3^e Majeure.

1^{er} Prélude.
Moderc.

2^e Prélud^e
Coy.

3^e Prélude.
Gracieuement.

4^e Prélude.
Coy.

Clef Sur la 2^e ligne.
1^a, naturel 3^e ligne, ou Fa dièse, 3^e naturelle.

32 Flûte à bec.

PRELUDES

1^{er} Prélude. B. Fa, Si, Naturel.

1^{er} Prélude. B. Fa, Si, Naturel.

2^e Prélude.

2^e Prélude.

1^{er} Prélude. B. Fa, Si, b. mol, 3^e Naturelle.

1^{er} Prélude. B. Fa, Si, b. mol, 3^e Naturelle.

2^e Prélude.

2^e Prélude.

1^{er} Prélude. B. Fa, Si, Naturel, 3^e Majeure.

1^{er} Prélude. B. Fa, Si, Naturel, 3^e Majeure.

Clef pour la 2^e ligne pour les 2^e Préludes précédents et les 2^e parties.

Viol. 3^e majeure.

Flûte à bec. 33

PRELUDE S.
of Prelude.

Gay, et Charles Eyache.

B. Fa, Si, b, mol, 3^e Mineure.

1^{re} Prelude.

Touchevive.

2^e Prelude.

Gay.

Clef sur la 2^e ligne.

Sol 3^e Mineure.

C. Sol, Ut, Naturel.

1^{re} Prelude.

Moder.

PRELUDES.

1^{re} Flûte à bec.

2^e Prélude.

C. Sol, Ut, 3^e Mineure.

1^{er} Prélude.

2^e Prélude.

Flûte à bec. 35

PRELUDES.
C. Sol, Ut, dièze, 3^e Mineure.

1^{er} Prelude.
Tendrement.

2^e Prelude.
Moy.

1^{er} Prelude.
Rondement.

D. La, Re, 3^e Mineure.

1^{er} Prelude.
Rondement.

2^e Prelude.
Gay.

1^{er} Prelude.
Tendrement.

2^e Prelude.
Moy.

1^{er} Prelude.
Tendrement.

Cette marque signifie qu'il faut faire un sur les 2 notes quelle embrasse, si l'on joue de la flûte à bec.

Clef sur la 2^e ligne
de la flûte à bec.

38

Flûte à bec

CHAPITRE VI.

Traits pour la Flûte à bec.

F. Ut, Fa, Naturel. 2^c

Premier Trait
Méd. quêt.
1^{er} 2^e
3^e
4^e
5^e
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40. Flûte à bec.

TRAITS.

1^{er} Trait.

B. Fa, Si, b. mol.

Allegro.

Clef Sup-lin: ligne pour la suite précédente, et + pour la suivante.

1^{er} Trait.

B. Fa, Si, Naturel, 3^e Majeure.

1^{er} Trait.

B. Fa, Si, Naturel.

1^{er} Trait.

B. Fa, Si, b. mol, 3^e Mineure.

Clef Sup-lin: 2^e ligne.
Sol. 3^e mineure.

TRAIT S.

Fa#-a-bec.

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Clef sur la 2^e ligne.
Sol, 3^e Mineure.

1^{er} Trait.
C. Sol, Ut, Naturel.

2^e Trait.
C. Sol, Ut, 3^e Mineure.

3^e Trait.
C. Sol, Ut, Dieze.

4^e Trait.
D. La, Re, Naturel.

On ne met point
d'ornement sur
ce qui est déjà
orné. On ne met
point d'ornement
sur la 2^e ligne.
On ne met point
d'ornement sur
la 3^e ligne.

Il n'y a point de
trilles sur la 2^e
lign. On ne met
point d'ornement
sur la 2^e ligne.
Il n'y a point de
trilles sur la 3^e
lign. On ne met
point d'ornement
sur la 3^e ligne.

Clef sur la 2^e ligne.
La, 2^e Mineure.

Lourdement.

TRAITS.

42 Flûte à bec.

3^e clepsage.

Rondement.

Clef sur la 2^e ligne.

D. La, Re, 3^e Majeure.

1^{er} Trait.

Batterie

3^e

Gr. 2^e doubles croches, esp.

E. Si, Mi, Naturel.

1^{er} Trait

2^e

Rondement.

3^e

4^e

Rondement.

CHAPITRE VII ème

Dé la Note sensible et des regles de modulation que l'on doit observer dans le Prelude.

Ce que l'on appelle la Note sensible du Ton, c'est la 7. majeure, ainsi que j'ay commencé à le dire dans le I. Chapitre; mais comme elle ne se trouve pas naturellement majeure dans tous les Modes on y met un dieze dans ceux où elle est naturellement mineure; par exemple, dans le Mode de D. La, re, l'Ut, qui en est la 7. doit estre diezé; dans le Mode d'E. Si, Mi, le Re, doit estre diezé; dans le Mode d'F. Ut, Fa, elle se trouve naturellement majeure; dans le Mode de G. Re, Sol, le Fa, doit estre diezé; dans le Mode de A. mi, La, le Sol doit estre diezé; dans le Mode de B. fa, si, le La, doit estre diezé; et dans le Mode de C. Sol, Ut, elle se trouve naturellement majeure. Ces notes se diezent accidentellement; l'exception du Fa dans le Mode de G. Re, Sol, 3. majeure qui est ordinairement diezé à la Clef. Ces Modes dont je viens de parler sont les Modes naturels, voyons à present quels sont les autres et comment ils se traitent. Je reprends donc les 7 Modes de l'Octave dans leurs transpositions les plus ordinaires, laquelle je trouve se monter au nombre de onze. Je donneray un exemple de chacun en particulier.

EXEMPLES.

The musical examples are arranged in three rows, each with two staves. The first staff of each row shows a mode with its name and classification (e.g., 3^{re} majeure). The second staff shows a transposition of that mode with its name and classification (e.g., 3^{re} mineure).

Row 1:
 D. La, Re, 3^{re} majeure. E. Si, Mi, 3^{re} majeure. E. Si, Mi, b. mol, 3^{re} naturelle. E. Si, Mi, b. mol, 3^{re} mineure.
 Note: C'est un b. que l'on est diezé à la Clef. L'7 est diezé à la Clef. C'est un b. que l'on est naturel. C'est un b. que l'on est naturel.

Row 2:
 F. Ut, Fa, naturel, 3^{re} mineure. G. Re, Sol, 3^{re} majeure. A. Mi, La, 3^{re} majeure. B. Fa, Si, naturel, 3^{re} mineure.
 Note: On dieze la 7. dans ce Ton. Elle est naturelle dans ce mode.

Row 3:
 B. Fa, Si, b. mol, 3^{re} mineure. C. Sol, Ut, 3^{re} mineure.
 Note: On y met un b. carre. On dieze la 7. dans ce Ton.

On voit par ces exemples, que dans quelq. ton que l'on soit la 7. doit toujours estre majeure, sur tout en rapport à la note du Ton; nous observons seulement, que dans les tons dont la 3. est mineure la 7. est pl. souv. mineure; majeure en descendant, et même la 6. &c.

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Cadence de D. Re. re.

Voicy la cadence de D. Re. re. faite; il faut y joindre le ton de Sol, Ut, et se présente retourner dans le ton de Sol, Ut.

7^e mineure de Sol.

+ Cadence finale.

Je suis revenu dans mon ton et a ma cadence final sans presque me detourner, cependant j'ay touché un Fa naturel E. qui auroit pu me conduire dans le ton de C. Sol, ut, si j'avois voulu prolonger mon Prelude et le varier davantage comme on le peut voir par l'Exemple suivant, où se reprend de ce même Fa naturel E. et achève la cadence de C. Sol, Ut.

Exemple.

Cadence de C. Sol, Ut, et de la 4^e du ton.

7^e mineure de Sol.

ou 4^e de Ut.

On remarquera donc par cet Exemple que la 7^e mineure peut conduire à faire la cadence à la quarte du ton.

La cadence de C. Sol, Ut, est du Moide de G. Re, Sol, quoy quelle ne tombe pas sur une des cordes du ton; J'expliqueray cery plus amplement dans le Chapitre suivant. Mais comme j'ay établi que l'on ne pouvoit passer d'un ton dans un autre sans une note sensible et que cependant il n'en paroist point dans le dernier Exemple à l'endroit où j'ay introduit la Cadence de C. Sol, Ut; je diray pour expliquer cette difficulté que cette note sensible, qui ne paroist point, est néanmoins dans l'harmonie, et que si l'on fait soit une Basse sous le Fa naturel qui precede cette cadence il y auroit necessairement un si dans son accompagnement, au bien cette Basse seroit elle même un si. Ex. Basse.

Exemple.

Cadence de C. Sol, Ut, qui est la quarte sensible.

7^e mineure de Sol.

On sera peutêtre bien aise de voir le même dessein modulé en C. Sol, Ut.

Exemple.

Prelude de C. Sol, Ut.

7^e de Ut.

Cadence de Sol.

J'y introduiray une cadence en G. Re, Sol, qui est la 5^e du ton.

CHAPITRE VIII.

Explication sur les Cadences, et sur la distribution que l'on en doit faire dans les Modes Maj. et Mineur.

Come il pourroit arriver que plusieurs personnes ne seroient pas instruites de ce que l'on appelle Cadences, j'edray qu'en matiere de Composition ou de modulation ce ternis, signifie, chute, c'est à dire que la modulation ayant parcouru pendant quelque espace de temps les cordes d'un certain ton, vient tomber sur sa note finale et se termine, puis en prend un autre et procede ainsi de cadence en cadence jusqu'à ce quelle forme en fin la cadence finale du Morceau de musiq; En voicy quelq; Ex.

Cadence en C. Re, Sol. En C. Sol, Ut. En D. La, Re. En A. Mi, La. En F. Ut, Fa. En E. Si, Mi. En B. Fa, Si.

The image shows five staves of musical notation, each representing a different mode and its corresponding cadence. The notes are written on a five-line staff with a treble clef. The modes are: C major (C, D, E, F, G, A, B), C minor (C, D, E-flat, F, G, A, B-flat), D major (D, E, F, G, A, B, C), D minor (D, E, F, G, A, B, C), and E major (E, F, G, A, B, C, D). Each staff ends with a cadence figure, typically a half note followed by a quarter note, with a plus sign indicating the final note.

Ces cadences s'appellent, parfaites, ou finales, et il en entre un certain nombre dans l'etude d'un Prelude ou d'une Piece. Chaque Mode a ses Cadences propres; par Ex. dans le Mode mineur on pratique les Cadences a la 3^e, a la 5^e, a la 4^e; et quelq; fois a la 7^e; puis la finale; il ny a guere de on pratique les Cadences a la 5^e, a la 6^e, a la 2^e, et a la 4^e; puis la finale; la Cadence a la 4^e, 5^e, met a la place de celle a la 3^e que l'on ne pratique que tres rarement dans les Tons Majeurs.

Il y a encore une autre sorte de cadence que l'on appelle imparfaite; On en peut voir quelque unes dans l'Exemple suivant tiré d'une Ouverture d'Opera de Mons^r. de Lully, c'est celle de l'Opera

Exemple.

Cadence Imparfaitte. Parfaite.

BASSE.

The image shows a musical example from an opera overture by Lully. It consists of two staves of musical notation. The top staff is labeled 'Cadence Imparfaitte' and the bottom staff is labeled 'Parfaite'. The bottom staff is also labeled 'BASSE'. The notation shows a sequence of notes with a cadence figure at the end, marked with a plus sign.

Ce qui pourra contribuer à faire distinguer les Cadences imparfaites d'avec les parfaites, c'est que ces dernieres tombent toujours sur la note du ton de la modulation qui les precede ou quelque

48 fois a la 3^e mais rarement, au lieu que les imparfaites se traitent d'une autre façon comme on peut le remarquer cy devant; par Exemple, la Cadence A. suit sur le Mi, mais elle n'est point précédée par la modulation de ce ton, puis que le Re qui en est la 7^e n'est point diézé, elle est donc imparfaite. De même la Cadence B. tombe sur le Re, mais l'Ut naturel, qui la précède prouve qu'elle n'est point dans le ton de D. La, Re. On traite aussi la Basse différemment sous l'une et sous l'autre, car aux Cadences parfaites la note qui précède la finale doit estre absolument la 5^e du ton, et aux imparfaites il n'en est pas de même.

Nous remarquerons icy deux choses, la 1^{re} qu'il se trouve quelquefois des especes de Cadences lesquelles ne sont point mises au rang des véritables Cadences, cōme par ex. celle q; l'on peut voir dans l'Exemple cy devant C. laquelle, selon la modulation du Desus, a toute la forme d'une Cadence imparfaite, et selon la Basse, ne peut point passer pour telle; mais ces exemples sont rares, et il parait même q; dans ce morceau le celebre Autheur a affecté un tour de modulation singulier dont en effet le travail est digne d'admiration par la variété que contient une etendue si bornée.

La seconde remarque que nous avons à faire c'est que les Cadences parfaites qui finissent a la 3^e semblent suspendre le chant, plutôt que de le conduire a une parfaite conclusion, ainsi n'en voit-on gueres de finales que dans quelques Uirs de Trompettes; voici quelques Exemples.

Cette cadence est en G. Re, Sol. G. Re, Sol. C. Sol. Ut. +

Le Ton de la Piece est C. Sol. Ut.

Je ne parleray point icy d'une 3^e sorte de Cadence que l'on appelle Cadence rompie, pour ce que la différence ne consiste que dans la basse.

Voila une explication de toutes les especes de Cadences qui peuvent entrer ordinairement dans le Prelude ou autre genre de musique; on pourra donc dans la pratique distribuer les parfaites, suivant l'ordre que j'ay observé dans le denombrement; que j'en ay fait cy devant. A l'égard des imparfaites, elles se placent suivant qu'elles se trouvent amenees à propos par le chant, mais elles sont moins fréquentes; on en trouvera de l'une et l'autre espece dans les Preludes contenus en ce Livre sur lesquelles on pourra se regler, et on consultera de plus les Ouvrages des meilleurs Autheurs. Je donneray à la fin de ce Livre, deux grands Preludes, dans lesquels j'introduiray des Cadences sur tous les degrez de l'octave, ce qui est chose non ordinaire.

CHAPITRE IX.

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Methode pour connoître au commencement d'une Piece en quel Ton elle est, avec une explication touchant la 3^e mineure, et la 3^e majeure.

Il n'est pas facile aux personnes qui ne sont pas consommées dans la musique de connoître au commencement d'une Piece en quel ton elle est, il faut pour cela beaucoup de pratique ou même quelque teinture de composition; je donneray icy les explications les plus claires que je pourray sur ce sujet, et je diray que la 1^{re} note d'une Piece ainsi que je l'ay déjà dit) doit estre ou la note du ton, ou l'une des cordes du ton, qui sont la 3^e et la 5^e; mais comme les cordes d'un ton peuvent aussi estre celles d'un autre on pourroit souvent se meprendre à ces marques; par Ex. le Re peut estre la note du ton de D. La, Re, Il peut estre aussi la 3^e de B. Fa, Si, ou bien la 5^e de G. Re, Sol, il en est de même de toutes les notes chacune en particulier. Ce n'est donc pas assez de la 1^{re} note pour déterminer le ton d'une Piece, il faut outre cela parcourir quelques-unes des premieres mesures et remarquer les intervalles qui s'y trouvent lesquelles doivent estre pour l'ordinaire les cordes du ton; La note sensible s'y trouve aussi assez souvent, c'est pourquoy il faut remarquer s'il y a une note dièze ou soit à la clef ou accidentellement, car il est presque inmarquable que ce ne soit celle note, Mais il ne sera pas facile de la decouvrir dans le ton de C. Sol, Ut, et dans celui d'F. Ut, Fa, où (comme je l'ay déjà observé ailleurs) elle est naturelle et n'a point de dièze qui puisse la faire remarquer: cette même difficulté sera aussi dans les tons de B. Fa, Si, b. mol, D. E. si, mi b. mol, et quelques autres, c'est pourquoy dans ces modes on jugera seulement par les intervalles. Je donneray icy simplement ces deux Exemples.

Si l'on trouve donc un Air qui modale en commençant comme ce 1^{er} il ne doit pas estre difficile de connoître qu'il est en C. Sol, Ut, puis qu'il commence par le Sol qui est la 5^e de Ut, puis tombe sur la 3^e, ensuite sur la note du ton, renvoie à la 5^e; puis à l'octave, frappe la note sensible, tombe à la 5^e; etc. Le mode d'Ut s'y trouve absolument. A l'égard du second, il commence par le Re, frappe ensuite toutes les cordes de ce mode, vient tomber sur l'Ut dièze qui en est la note sensible et revient à la note du ton, ce qui suffit pour en déterminer le mode. On s'attachera aussi à remarquer ce qui accompagne la clef et on en pourra tirer une sorte d'indication car s'il y a un b. mol seul, ce ne peut estre que G. Re, Sol 3^e mineure, ou F. Ut, Fa naturel, Quelquefois

D. La, Re, mais rarement; s'il y en a deux, sçavoir un sur le Si, et l'autre sur le Mi, ce ne peut estre que B. Fa, Si, b mol, 3^e naturelle, ou C. Sol, Ut, 3^e mineure, quelques fois aussi G. Re, Sol, 3^e mineure, mais rarement. S'il y a un dieze sur le Fa, ce ne peut estre que G. Re, Sol, 3^e majeure, ou F. Si, Mi naturelle. S'il y en a deux, sçavoir un sur le Fa, et l'autre sur l'Ut, ce ne peut estre q^d D. la, 3^e maj^{or}; ou B. fa, si naturel; quelques fois A. mi, la, 3^e maj^{or}; et ainsi des autres notes, dont on peut voir des Exemples au Chapitre de la note sensible page 44. et dans les Preludes page 6. et suivantes; on y remarquera aussi que l'on qu'il y a ny diezes ny b. niols a la Clef, ce ne peut estre que C. Sol, Ut, D. Ia, Re, ou A. Mi, la, naturel. Il est vray que tous les Airs n'indiquent pas leur ton aussi clairement que ceux dont j'ay donné des Exemples cy devant, j'en trouve par Ex. qui des le commencement vont par interualle à la seconde ou a la 4^e; et sont des chüites de la 6^e. sur des notes, qui ne sont point les cordes du ton, cela pourtant n'emburasse point ceux qui ont de la pratique, mais pour les autres ils pourroient plus avant jusqu'à ce qu'ils ayent decouvert ce qu'ils cherchent, et comme c'est l'habitude qui donne cette experience, ils en acqueriront en cela le plus qu'ils pourront; Je diray aussi que ces sortes d'Airs ne sont pas dans le plus grand nombre. On sera peutêtre bien aise d'en voir quelques Exemples.

Ouverture de l'Opera de Bellerophon. *Même Ton.*
 Airs de l'Opera de Proserpine. *Même Ton.*
 Ouverture de l'Opera de Roland. *Même Ton.*

Il arrive souvent, comme on le peut voir par ces Exemples, que la 2^e mesure module à la 4^e; c'est pourquoy nous en fer^{ons} une de nos remarques. Quelques fois on fait comenc^{er} un Air par une note qui n'est point une des cordes du ton; mais ce sont des licieux et cela se trouve rarement; on en peut voir un de cette espece page 56. On me dira peutêtre que sans se donner tant de peine pour connoître le mode d'une Piece, l'on n'a qu'à regarder la note finale et qu'on le verra tout d'un coup; je conviens de cela, quoy que cette règle ne soit pourtant pas sans quelque exception; mais je reprendray qu'il dans le nombre des personnes qui s'appliquent aux sciences il y en a qui se contentent d'en effleurer la superficie, et d'autres qui ne peuvent a leur gre asies les approfondir; Or c'est pour ces derniers que j'ay écrit cecy et non pour les autres.

Je finiray ce Chapitre par une explication de ce que l'on appelle dans un Mode tierce mineure et tierce majeure. Pour se mettre au fait de ce qu'il faut sçavoir 1^o. que d'un son a un autre il y a une intervalle plus ou moins considerable, comme par Ex. du Re au Mi, il y a un ton entier et du Mi au Fa il n'y a qu'un demi-ton. 2^o. aussy qu'on le voit demonstrier dans le 1^{er}. Ex. page 3. lors donc que l'on sçaura faire ce calcul il sera aisé de connoistre la 3^o. d'un Mode quel qu'il soit, on se souviendra seulement que la 3^o. mineure est composée d'un ton et d'un demi ton et la 3^o. majeure de deux tons entiers. Je veux donc sçavoir par Exem. comment est la 3^o. de D. La, Re naturel, pour cela je commence à compter du Re (qui est mon ton) en montant au Mi et je trouve un ton entier, je continue mon calcul jusqu'au fa, qui est la 3^o. du Re et je ne trouve qu'un demi ton, me voila donc instruit que le Mode de D. La, Re naturel a sa 3^o. mineure puis qu'elle est composée que d'un ton et d'un demi ton. De même je veux connoistre la 3^o. de C. Sol, Ut, je trouve que de Ut au Re il y a un ton entier et du Re au Mi un ton entier ce qui fait deux tons, ainsy le Mode de C. Sol, Ut naturel a sa 3^o. majeure. Non pourra appliquer cette observation a toute sorte de musique en voyant de quel du ton, l'on sera aussy attention aux dièzes et aux b. m. d. s. qui se trouvent souvent a la Clef. 1^o. et 2^o. changeant la 3^o. suivant les lignes ou les espaces sur lesquels ils sont posés, puis que comme on doit le sçavoir, le dièze hausse d'un demi ton et le b. mol baisse d'autant. Les Preludes que j'ay donnés dans ce livre conviendront fort pour mettre ces Principes en pratique.

C H A P I T R E X.

Methode pour apprendre a transposer sur toutes les Clefs et sur tous les Tons.

Les Clefs la plus en usage pour les Instrumens qui joient le Dessus, est celle de G. re, sol, elle a deux positions, l'une sur la 1^{re}. ligne et l'autre sur la seconde. C'est celle premiere position qui est la plus usitée dans les Symphonies Françaises, elle est aussy la plus convenable pour les Flûtes et les Hautbois, attendu qu'elle en partage l'étendue avec assez d'égalité, et que l'on n'est point obligé de tirer plusieurs lignes au dessus des cinq ordinaires comme il se pratique en quelques pays étrangers, ou l'on n'a usage de celle Clef que sur la deuxième ligne, et ou les Places que l'on joue sur ces Instrumens, et principalement sur la Flûte a bec, sont quelquefois si hautes que l'on ne peut les noter sans tirer trois et quatre lignes au dessus des portées, pendant que celle d'en bas ne sert jamais. Je n'entreprend point icy de condamner ny de reformer cet usage, mais bien de donner des instructions pour enseigner a joier sur toutes les différentes positions des Clefs. Je commenceray donc par celle de G. re, sol sur la seconde ligne, en supposant qu'on la possède entièrement sur la 1^{re}. et je diray que

celle clef étant ainsi transposée de deux degrez, transposera pareillem^t toutes les notes quelle gouverne, de sorte que le Sol que l'on étoit accoutumé de trouver sur la 1^{re} ligne sera dorenavant sur la seconde.

Exemple.

Clef de G. Re, Sol sur la 1^{re} ligne. *Exemple.*
Même Clef sur la deuxième ligne.

On tâchera donc de s'acquiescer sur la 1^{re} ligne. *Exemple.* Ou bien l'on supposera pendant quelque temps quelle n'y soit point du tout. *Exemple.* Les mêmes notes que l'on voit devant.

Voilà a peu près ce que l'on peut dire je croy de plus intelligible et de plus concis touchant cette position, mais on ne peut se la rendre familière sans une grande habitude c'est pourquoy on s'y exercera suffisamment. On pourra pour cet effet se servir des Preludes de ce même Livre en les joüant sur cette clef que l'on trouvera a la fin de chaque Suite. Nous passerons maintenant a la Clef de C. Sol, Ut, nous nous attacherons d'abord a sa position l'ordinaire qui est sur la 1^{re} ligne et nous observerons deux choses, la 1^{re} que l'on peut joüer sur cette Clef en faisant les notes précédentes. ce quelles sont par rapport a la Clef, en voicy une demonstration.

Exemple.

Clef de C. Re, Sol. *Exemple.* On peut mettre cette demonstration en pratique par les Exemples cy dessous sur la Clef d'Ut.

Il faut donc supposer que la Clef de G. Re, Sol est sur la 3^e ligne, ainsy qu'on la voit cy de dessus posée avant celle de C. Sol, Ut, et tâcher encore de s'imaginer que les 2. lignes d'en haut, decrites par des points, sont transposées en bas ou l'on en voit deux autres decrites ausy par des points et distinguées par 1^{re} et 2^e. Ces suppositions jointes a la pratique pourront bientôt mettre au fait de cette transposition. A l'égard de la seconde observation que nous avons a faire c'est que l'on peut joüer sur cette Clef comme sur celle de C. Re, Sol en 1^{re} ligne, pourvu que l'on suive exactement les remarques cy après. Cela

1^{re} Remarque. *Exemple.* *Clef de Sol.* *Exemple.* *Clef de Sol.*

1^{re} Remarque. *Exemple.* *Clef de Sol.* *Exemple.* *Clef de Sol.*

Quand le *Ut* est naturel a la Clef de C. Sol, Ut, il faut supposer un *Ut* naturel sur la 1^{re} ligne a la Clef de G. Re, Sol, Ut, pour faire tous les tons naturels. *Exemple.* *Clef de Sol.* *Exemple.* *Clef de Sol.*

2^e Remarque. *Exemple.* *Clef de Sol.* *Exemple.* *Clef de Sol.*

Quand il y a un *Ut* naturel sur la 4^e ligne a la Clef de C. Sol, Ut, il faut faire tous les tons naturels. *Exemple.* *Clef de Sol.* *Exemple.* *Clef de Sol.*

3.^e Exemple. *S'il y a deux b. mais on en fait plus sur le 2.^e seulement.* *Clef de Sol.*

4.^e Exemple. *S'il y a 3. b. mais on en fait sur le 2.^e et sur le 3.^e mineur.* *Clef de Sol.*

5.^e Exemple. *Quand il y a un b. mais on ne suppose sur le 2.^e et sur l'Ut.* *Clef de Sol.*

6.^e Exemple. *S'il y en a deux on desc. le Fa, Ut, et le Sol.* *Clef de Sol.*

Cette dernière operation ne renferme aucune difficulté en comparaison de celle qui la precede, a laquelle on doit beaucoup s'attacher, parce qu'elle conduit a pouvoir joier les Clés dans leur véritable ton, et a l'unissio de l'auoir Nous avons en cor trois positions de cette même Clef, qui sont 1.^o sur la deux.^e ligne, 2.^o sur la troisième, et 3.^o sur la quatrième. La 1.^o de ces trois n'est gueres en usage que pour les tailles de Violon, je ne l'ayseray pas neanmoins den donner des Regles apres que j'auray parle des deux autres. A l'égard de la position sur la 3.^e ligne, par laquelle je vais commencer, il sera bon de s'y fortifier, voicy la supputation qu'il faudra faire. La Clef de C. Sol, Ut est posée sur la 3.^e ligne, par conséquent la note, qui sera sur cette ligne sera un Ut, ainsi cet Ut se trouvera un degré plus haut qu'il n'est a la Clef de G. R. e, Sol en 1.^o ligne, ainsi bien que toutes les autres notes, je dois donc les supprimer dans mon idée toutes un degré plus bas qu'elles ne sont sur cette Clef, jusqu'à ce que j'aye acquis l'habitude de cette transposition

Exemple. *les mêmes notes sur la Clef de G. R. e, Sol.* *Clef de C. Sol.*

Sol, Fa, Si, Ut, Ré, Mi, Fa, Sol, La, Si, Ut.

On peut aussy joier sur cette Clef, si c'estoit celle de G. R. e, Sol, en observant les changem. que l'on verra demontres icy. Cela se trouvera une 2.^e plus haut suivant notre plan.

Exemple. *Clef de Sol.*

Exemple. *Clef de Sol.*

Exemple. *Clef de Sol.*

Exemple. *Clef de Sol.*

On peut pratiquer cette Regle sur les Exemples cy, apres notées a la Clef d'Ut.

54 Pour suivre l'ordre que j'en suis prescrit je parleray maintenant de la position en 4. ligne, et j' diray que la note qui se trouve sur cette ligne, sous la regle établie, devoit un Ut, ce qui se pose l'U. 4. degrés plus haut qu'il n'est à la Clef de Sol en l' 1. re ligne, et par consequent toutes les autres notes.

Exemple.

Les mêmes notes sur la Clef de Sol.

Re, Mi, Fa, Sol, La, Si, Ut, Ré, Mi, Fa, Sol, La, Si, Ut.

Si l'on veut jouer sur cette Clef comme sur celle de Sol, Doicy les changemens qu'il faut faire. Cela transposera les notes une 4. te plus bas.

Je reviens à la position de cette Clef sur la deuxième ligne ainsy que je l'ay promis, voyez donc la comparaison que l'on en fera avec celle de G. re, Sol en première ligne.

Exemple.

les mêmes notes sur la Clef de Sol.

Sol, La, Si, Ut, Ré, Mi, Fa, Sol, La, Si, Ut, Ré, Mi, Fa, Sol, La, Si, Ut.

Doicy aussy la maniere de jouer sur cette Clef comme sur celle de G. re, Sol. Cela baissera toutes les notes d'un ton.

Voila le plan qui me paroît le plus simple et le plus intelligible pour ces différentes positions, il ne faut que le mettre en pratique et s'exercer beaucoup sur ces transpositions si l'on veut se les rendre familières.

55
 Pour ne rien omettre je donneray aussi une intelligence touchant la Clef d'F. Ut, Fa. Quoy que-
 elle Clef ne soit point en usage pour la Flûte-Traversiere, on en pourra cependant tirer quelq; utilité
 en de joier les Basses qui n'ont pas une trop grande etendue, et aussi les Airs a chanter qui sont d'un-
 chant gracieux. L'Operation en est assez simple, comme on le va voir. Il faudra donc joier sur la
 Clef d'F. Ut, Fa en 4. ligne de même que sur la Clef de G. Re, Sol en 1.^{re} avec cette difference que
 l'on mettra toujours les notes une octave plus bas qu'elles ne sont, autant que cela se pourra
 faire cependant sans faire de mauvais chant. On observera aussi de ne monter que rarement
 plus haut que le Re du milieu. J'en donneray icy quelques Exemples.

E X E M P L E S.

Air de l'Opera de Persée.
 En un acte de ballet.

Pratique des Regles cy dessus, ou Maniere de joier la même Basse sur la Flûte-Traversiere.

Basse d'un Air du Prologue de l'Opera d'Alcide.
 Sur un Air d'Amour.

Pratique des Regles sur le même Air.

Air du Prologue de l'Opera de Roland.
 C'est l'Amour qui nous mercede.

Pratique des Regles sur le même Air.

Si l'on veut jouer quel qu'il soit sur cette Clef et qui descendi plus bas que le Re de la 3^e ligne il faudroit p. le mettre a une portée convenable le supposer sur la Clef de C. Sol, Ut en l'ou sur celle de Sol en 2^e.

Ce morceau descend jusqu'à *Exemple.*

Si l'on est de l'Opera de l'opéra

Sur la clef de C. Sol

A l'égard de cette dernière Clef on se reglera pour les differens Tons sur les Precludes de ce livre a la fin de chacun desquels j'en ay mis une.

Exemple. les mêmes notes sur la Flûte. Transposées

La Clef de F. Ut. En se trouvant quels fois sur la 3^e ligne, ce qui transporte toutes les notes 2. degrés pl. bas, on en fera donc une étude particulière, laquelle consiste a poser les notes a proportion, car cy apres

Je vais demontrer que par le moyen des differentes positions des Clefs, une même note peut se placer sur toutes les lignes et sur tous les espaces, ce qui donnera une idée de la diversité des transpositions.

8^{ve}

Tous ces Sol repandent a celui des bas de la Flûte. Transposés, a l'exception des deux que j'ay marqués 8^{ve} Lesquels repandent a celui d'en haut suivant notre plan

Il me reste encore a traiter de la maniere dont on peut transposer un Air d'un Ton a un autre, car il n'y en a point qui ne puisse se jouer dans tous les Modes, ainsi que j'en vais donner la demonstration, je choisiray pour cela celle ancienne Brunelle connue de tout le monde. Elle est en 3^e mineure.

Air, ou Brunelle.

Dans le Ton de C. Re, Sol.

Le beau Neveu de Tris.

Remarque que la Flûte a deux points change

En D. Fa, Si, naturel. En C. Sol, Ut, 3^e mineure. En D. La, Re. En C. Si, Mi, naturel. En F. Vi, Fa 3^e mineure

On voit que cet Air est transposé dans les 7. degrés en le montant toujours d'un ton entier, on pourra donc suivant cette methode transposer toute sorte de Musique, pourvu que l'on observe que les tons soient par tout dans un même intervalle du 1^{er} sujet. On pourroit aussi transposer par demi-tons: mais comme cela conduiroit a des modulations fort bizarres et point usités je n'en donneray point de methode. On pourra néanmoins s'en faire une sur les mêmes principes que je viens de traiter, si l'on en a bien envie.

CHAPITRE XI

Des différentes espèces de Mesures, avec des explications sur les Croches, &c.

Ce qui embarrasse le plus quand on comence a battre la mesure est la quantité des Signes qui en distinguent les différentes espèces. Il y en a de onze sortes dont je vais donner des exemples et des explications.

Mesure a 4. temps lents.

Cette Mesure se marque par un C. elle est composée de 4. noires ou de l'équivalent, elle se bat a 4. temps et pour l'ordinaire tres lentem. les croches y sont égales et sont aussi longues que les noires dans les autres Mesures, les doubles croches y sont pointées et a dire une longue et une breve. On l'employe également dans la vocale et dans l'instrumentale, ainsi que presq. toutes les autres mesures, par ex. dans cette 1^{re} espèce elle est fort en usage dans le Recitatif en general, comme aussi dans beaucoup d'airs, soit de Motets ou de Cantates, rarement d'Opera François, mais frequemment d'Opera Italiens. Dans l'instrumentale elle convient aux Preludes ou Tr. Pieces des Sonates, aux Allemandes, aux Adagio, aux Figues &c. mais peu aux Aires de Ballet.

Exemples.

Musical notation for 'Recitatif de Cantate' and 'Prelude de Sonate' with tempo markings like 'Allegro' and 'Lento'.

Mesure du C. barré.

Cette Mesure se marque par ce signe C. elle est composée ainsi que la precedente de 4. noires, et les croches y doivent estre égales dans la regularité a moins que le Compositeur n'y mette des points. Son mouvement ordinaire est 4. temps legers ou 2. temps lents. Les Italiens ne la plaçent gueres que dans ce qu'ils appellent Tempo di Capella, ou Tempo alla breve, dans ce dernier elle se bat a 2. temps legers.

Multiple musical examples for 'Tempo di Capella' and 'M. de Lulli' with various tempo markings and annotations.

Mesure a 2. temps.

Cette Mesure se marque par un 2. simple, Elle est composée de 2 blanches ou de l'équivalent; elle se bat a 2 temps egaux. Elle est ordinairement vive et piquée. On l'emploie dans le debut des Ouvertures d'Opera, dans les Entrées de Ballet, les marches, les bourées, gavottes, rigaudons, branles, cotillons &c. les croches y sont pointées. On ne la connoit point dans les Musiques Italiennes.

Exemples: *Entrée du même Opera.* + *Marche de l'opéra.* + *Bourée du même.* + *Rigaudon de l'opéra.*

Si on l'emploie dans des Pièces lentes on doit y mettre un avertissement: On peut dire au reste que cette Mesure est proprement celle du C. partagée en deux, et les croches changées en noires.

Mesure du Triple majeur, ou Triple double.

Cette Mesure se marque par ce signe 3. elle est composée de 3. blanches &c. Elle se bat a trois temps lents pour l'ordinaire, les noires y sont pointées comme les croches dans les autres Mesures, on l'emploie dans les morceaux patétiques et tendres, comme sommets, plaintes, Cantates, Graves dans les Sonates, et pour les Courantes a danse, &c.

Exemples.

Chœur de l'opéra de Paris. + *Duo dans Phœton.* + *Chœur de l'opéra de Paris.*

Mesure du Triple simple.

Cette Mesure se marque par un 3. ou quelque fois 3. Elle est composée de trois noires, &c. Elle se bat a trois temps. Elle est quelque fois lente et quelque fois vive. Les croches y sont presque toujours pointées dans la musique française. On l'emploie pour les passacalles, les Chaconnes, les Sarabandes, les Airs de ballet, les Courantes a l'Italienne, les Menuets, &c.

Exemples.

Passacaille le mouvement est grave. + *Chaconne le mouvement est vif.* + *Sarabande.* + *Air de ballet.* + *Courante.* + *Air de l'opéra de l'opéra.*

Exemple.

de cette mesure espèce de mesure avec les croches égales

Ce qui fait que les croches sont égales dans cette occasion, est principalement le régime qui se fait par intervalles, et par dessus cela de ce qu'elles sont mêlées avec des doubles croches.

Courante du Sig. Corelli. *Sarabande du même.*

Les Bâses des Sarabâdes Italiennes quand elles sont toutes crochées.

Mesure de 3. appellé Triple mineur.

Cette Mesure est composée d'une noire pointée, &c. Elle se bat a un temps quand elle est dans son veritable mouvement, qui doit estre *vis*: Quelques Cuthours l'ont cependant employée dans des Airs tres lents, alors on la bat a trois temps, ainsi que le Triple simple, ou même que le Triple majeur. Elle convient aux Airs legers, cœ Canaries, Passépieds, &c. les croches simples y sont egales, et les doubles pointées.

Canaries. du Temple de la Paix. *Violace. de la même.*

du Sig. Corelli, Op. 54. dans l'Op. 3.

Mesure a 8.

Cette Mesure est composée de 3. noires pointées, &c. Elle se bat a trois temps; les croches simples y sont egales, et les doubles pointées. On l'employe quelque fois dans les Cantates, mais plus souvent dans les Sonates, et sur tout dans les Giguës. On ne la pratique communément en France que depuis quelque temps.

Gigue du Sig. Mascchi. *Exemple.*

du Sig. Corelli, Op. 54. dans l'Op. 3.

On met quelque fois 3 croches pour un temps dans la Mesure du Triple simple, ce qui revient a cellecy.

Mesure de 6.

Cette Mesure est composée de deux blanches pointées, &c. Elle se bat dans la plus grande pratique a deux temps, c'est trois noires en sautant, et trois en levant: Quelques-uns la nomment la Mesure a Six temps graves, cependant on voit peu d'Airs lents composés dans cette mesure, et on en voit au contraire beaucoup de vis et de legers. Les croches y sont pointées. On l'employe dans les Reprises d'Opera, dans les Loures, les Giguës, les Forlans, dans quelques Airs de Ballet de caracteres, &c. On la voit rarement dans la Musique Italienne.

Exemples. *Libret de l'Ouverture d'Armide.* *Forlans.* *Air des vents.*

la Loure est grave: elle se peut battre a deux temps. *Gigue.*

du Sig. Corelli, Op. 54. dans l'Op. 3. *de Roland.* *de l'Europe Galante.*

Mesure a. 8

Cette Mesure est composée de deux noires pointées, &c. Elle se bat a deux temps; les croches simples y sont égales, et les doubles pointées. On l'employe assez généralement, mais principalement dans les Cantates et dans les Sonates; elle convient particulièrement aux Giges, &c.

Exemples.

Cantate
Cantate au 4. il y a que les figures des notes qui sont différentes.

Mesure a. 12

Cette Mesure est composée de 4 noires pointées, &c. Elle se bat a quatre temps; les croches simples y sont égales, &c. On l'employe plus ordinairement dans la musique Instrumentale que dans la vocale; elle convient sur tout aux Giges. L'usage en est assez nouveau en France.

Exemples.

Cantate
Cantate au 4. il y a que les figures des notes qui sont différentes.

Mesure a. 4



Cette Mesure est composée de 2 noires, &c. Elle se bat a 2 temps lagers; les croches simples y sont égales, pour l'ordinaire, et les doubles pointées. Elle convient aux Chans lagers et piques. On l'employe dans les Cantates et Sonates, plus que dans les Motets, ny dans les Opéra a la bien considerer; ce n'est proprement que la mesure a 4 temps lagers coupée en deux.

Exemples.

Cantate
Cantate au 4. il y a que les figures des notes qui sont différentes.

On peut multiplier encore les especes de ces Mesures selon le caractère que l'on imagine, par ex. un Aulheur celebre de notre temps en a introduit une a 12. Elle est composée de 4 croches pointées, par conséquent de 12 doubles croches, et elle se bat a quatre temps; les doubles croches y sont égales. On pourroit aussi se servir de 3 qui seroit composé de 2 croches égales, ou 4 doubles croches inégales, et se batroit a un temps tres lager. Cette Mesure convient a certains Chans de Tambourin, et autres de m. carabin.

On ne sera plus effrayé de tous ces Signes, et de toutes ces différentes Mesures, quand on sçaura que dans la pratique elles se réduisent à deux especes, sçavoir, le 4^{te} temps, et le 3 temps. C'est dont on pourra se convaincre en examinant avec attention les rapports qu'elles ont entr'elles. On en trouvera dans mes Oeuvres précédents, et dans celui-cy, de toutes les especes, excepté 12 et 8.

Quelques Compositeurs (et principalement les Italiens) mettent un C. avant tous les Signes dont j'ay parlé cy devant, à commencer du Triple majeur; ils marquent même le Triple simple par 3. Voicy comme on doit entendre cette addition; ils supposent qu'il n'y a qu'une véritable Mesure qui est celle marquée par C. et en font descendre toutes les autres. Ils disent donc, par exemple, la Mesure a 3 temps n'est composée que de trois noirs; mais elle derive de celle a 4^{te} temps qui en a quatre, ainsi c'est 3. pour 4. autrement, 3 quarts. Ex.  De même, la Mesure a 8. n'est composée que de 6 croches; mais elle derive de celle a 4^{te} temps, qui en a huit, ainsi c'est 6. pour 8. autrement, 6 huitièmes. Ex.  et ainsi des autres. J'ajouteray icy au sujet de la Mesure a 12 que j'ay citée cy devant; Que l'on en peut former trois autres, qui sont 12. 16. et 20. On trouvera aussi la 2^e et la 3^e employée dans les pages 25. et 42. de cet Oeuvre, On trouvera aussi la 2^e et la 3^e dans la même page 42. Au reste, Quoy que la dissertation qui fait le sujet de ce Chapitre ne soit point de l'essence du Prelude, j'ay cru néanmoins que l'on ne seroit pas fâché de la trouver icy; On pourra la mettre en pratique sur les Preludes de ce Livre lesquels j'ay mesurés tous, en partie dans cette intention. Plusieurs sont entièrement barrés, et à l'égard des autres, On remarquera sur la ligne d'en bas de petits traits de burin qui partagent les mesures.

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Prelude en Dièse

3^e Majeures

Avec des Cadences sur tous les degrés de l'Octave.

The musical score consists of two systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in a flowing, sixteenth-note style. Below the treble staff is a bass clef staff with a simplified bass line. Annotations include 'Gravement.' and various fingering numbers (1-5) and symbols (v, *, +, x6). The second system continues the piece with similar notation, including a 'Sur la 6^e' annotation and a 'Cadence sur les 5^e du Ton.' annotation. The score concludes with a final cadence in the bass staff.

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Sur la 1^e

Sur la 2^e

Sur la 3^e

Sur la 4^e

Sur la 5^e

Sur la 6^e

le Tour est B.Fa, Si, b, mol.

Il faut le jouer en 2/4

(Reproduced from the copy in the Gemeente Museum.)

Gravement.

Prelude en G.Ré.Sol
3^e Mineure.
Avec des Cadences sur tous
les degrés de l'octave.

(Reproduced from the copy in the Gemeente Museum.)

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and performance markings such as 'v', 'x6', and asterisks. The lyrics are written below the notes. The score is organized into two systems of five staves each. The first system includes the lyrics 'Sur la terre' and 'Sur la Finale.'. The second system includes 'Clg' sur la 2e ligne.' and 'le Ton est F. 3e, III.'. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

(Reproduced from the copy in the Gemeente Museum.)

APPENDIX B

REPRODUCTIONS OF TITLE AND "COPIE DE PRIVILEGE"

PAGES FROM THE BIBLIOTHEQUE NATIONALE COPY

OF HOTTETERRE'S L'ART DE PRELUDE

[The image shows a highly degraded and noisy scan of a historical document. The text is extremely faint and illegible due to the quality of the scan. It appears to be a page from a book, possibly containing a privilege or a legal document, as suggested by the caption below. The text is arranged in two columns, with a larger block of text on the left and a smaller block on the right. The right-hand block contains several lines of text, possibly a signature or a date, but the characters are too obscured to be transcribed accurately.]

(Copie du Privilège from the Bibliothèque Nationale copy.)

APPENDIX C

REPRODUCTIONS OF TITLE AND "COPIE DE PRIVILEGE"

PAGES FROM THE GEMEENTE MUSEUM COPY

OF HOTTETERRE'S L'ART DE PRELUDE

L'ART DE PRELUDER SUR LA FLÛTE TRAVERSIERE

Sur la Flûte-à- bec, Sur le Hauboïs;
et autres Instrumens de Dessus.

Avec des Preludes tous faits sur tous les Tons dans differens mouvemens, et differens caractères, accompagnés de leurs agrémens et de plus de difficultés propres à exercer et à fortifier l'ensemble des Principes de modulation et de transposition; En outre une Dissertation instructive sur toutes les différentes especes de Mesures, &c.

PAR M. HOTTETERRE ^{1^{er} Romain.}

Ordinaire de la Musique de la Chambre du Roy.

ŒUVRE VII^e.

SE VEND À PARIS.

(L'Auteur, rue de saïnt-André la Halle.)

(Le Sieur Bourcier Marchand, rue St. Hovon à la Madeleine.)

Avec Privilège du Roy (1710).

(Title page from the Gemeente Museum copy.)

APPENDIX D

PRELUDES FROM HOTTETERRE'S

MÉTHODE POUR LA MUSETTE

(1737)

PRELUDES FROM HOTTETERRE'S

MÉTHODE POUR LA MUSETTE

1st Prelude in C Major.

Animé

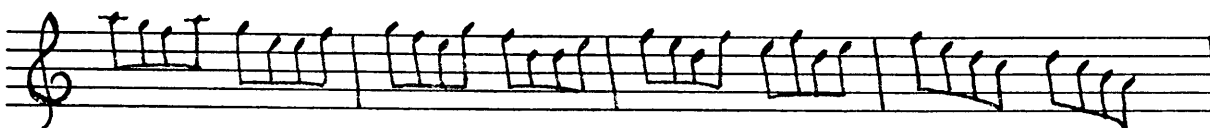
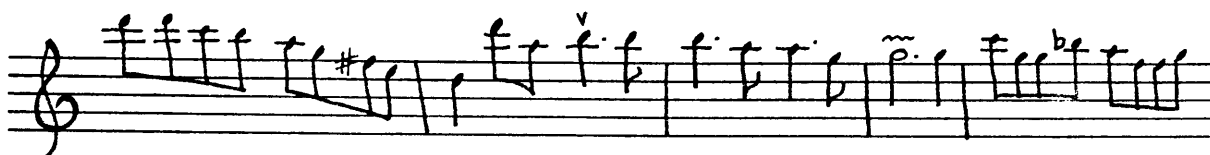
2nd.

Marqué

3rd.



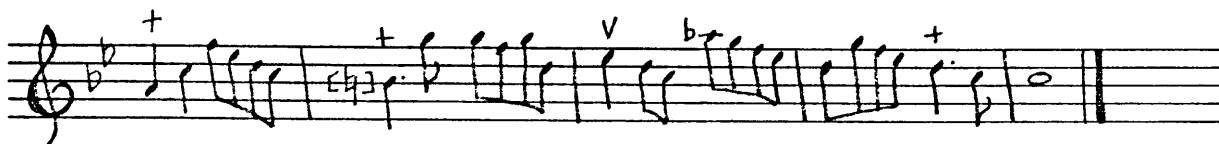
Vivement



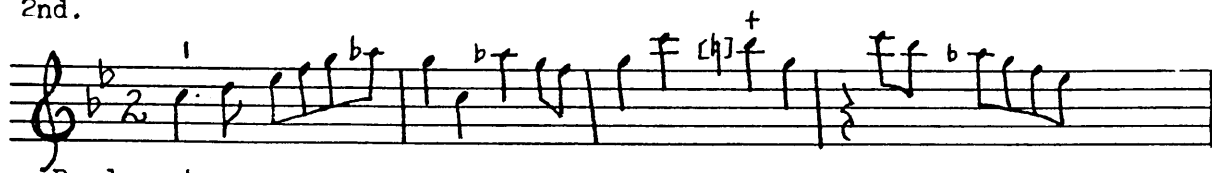
1st Prelude in C Minor



Moderé



2nd.



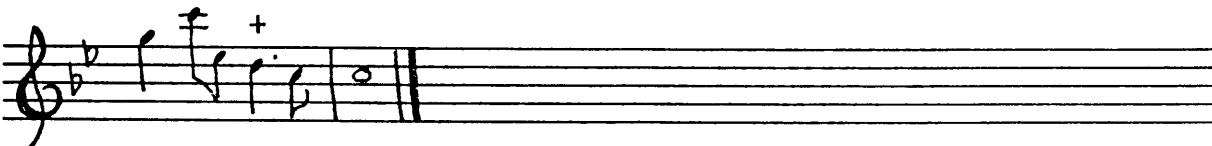
Rondement



3rd.



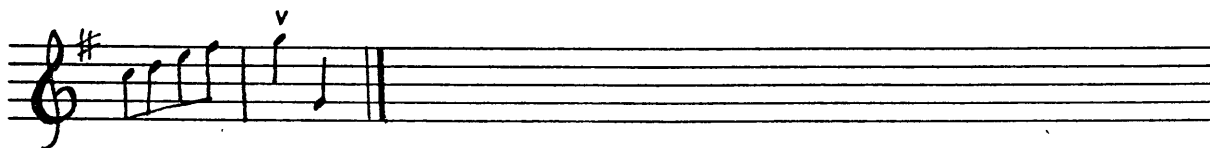
Rondement



1st Prelude in G Major



Moderé



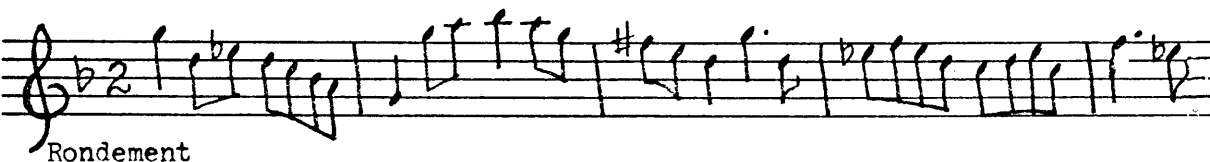
2nd.



Marqué



1st Prelude in G Minor.



Rondement



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