

FAC-SIMILÉS & ENSEIGNEMENT

# Flûte traversière

1<sup>er</sup> cycle

Volume 1



réalisé par

Philippe Allain-Dupré  
et Annie Ploquin-Rignol



Éditions  
*fixeau*  
classique

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62 Rigaudon dans Zoroaste.

Musical score for '62 Rigaudon dans Zoroaste'. It consists of four staves of music in treble clef with a 2/4 time signature. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes, with various ornaments and trills. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show more complex rhythmic figures and ornaments, including a trill in the third staff and a sixteenth-note run in the fourth.

44 Bourée.

Musical score for '44 Bourée'. It consists of four staves of music in treble clef with a 2/4 time signature. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is marked 'Vivement.' and features a lively, rhythmic melody with many sixteenth and thirty-second notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show more complex rhythmic figures and ornaments, including a trill in the third staff and a sixteenth-note run in the fourth.

I<sup>re</sup> Mufette dans les fêtes Greques.

25

The image displays two musical pieces for the flute, each consisting of two staves. The first piece, 'I<sup>re</sup> Mufette dans les fêtes Greques', is marked with a '2' in a circle, indicating a second ending. It features a key signature of one flat (B-flat) and a common time signature. The second piece, 'II<sup>e</sup> Mufette', is also in one flat and common time. Both pieces include various musical notations such as slurs, accents, and dynamic markings like 'f.' and 'ff.'. The score concludes with the instruction 'A la premiere.' and a final measure marked with a '5'.



BLAVET Michel

Ilme recueil de pièces, petits airs, brunettes, menuet, etc., Paris, 1757  
Ilme recueil de pièces, petits airs, brunettes, menuet, etc., Paris, 1744

# 18 Gavottes d'Hypolite et Aricie.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a treble clef, a key signature change to one flat, and a common time signature. The music is marked with a double asterisk (\*\*) and the instruction "Gracieusement." below the staff. The lower staff is in bass clef with a key signature of one flat and a common time signature. It begins with a bass clef, a key signature change to one flat, and a common time signature. The music is marked with a double asterisk (\*\*) and the instruction "Mineur." below the staff. Both staves contain a series of rhythmic patterns, including eighth and sixteenth notes, with various ornaments and accents.

## Tambourin.

The Tambourin section consists of two systems of two staves each. The upper staff of each system is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with a key signature of one flat and a common time signature. The music is marked with a double asterisk (\*\*) and the instruction "Tambourin." above the first staff. The notation includes rhythmic patterns, eighth and sixteenth notes, and various ornaments and accents.

SUITE en E, si, mi.

68 Air tendre.

30 A l'ombre d'un ormeau.

HOTTETERRE (Jacques, le Romain)  
Airs et brunettes à deux et trois voix.  
Paris, c. 1722.

28

*Doux Sommeil endormez les amans miserables*



Gay. *a 2. Flutes.*

*I. Rec. 2. Suite.*

15

Je jure par tes yeux, Je jure par tes yeux, Serment qui m'est plus cher Que

*Pour la voix.*

de jurer les Dieux, Que si tu m'aime bien, Je t'aime encore mieux.

*Double.*

Double.

PHILIDOR François-Danican  
Pièces pour la flûte traversière.  
Paris, 1716.

# S U I T E E N E. S I M I.

43

## S A R A B A N D E.

VIOLON OU FLUTE.

The first system of the Sarabande consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth and sixteenth notes, with some triplets and slurs. The second staff continues the melody, featuring a prominent sixteenth-note triplet and a final cadence.

The second system continues the Sarabande melody. It features a treble clef and a bass clef. The music is characterized by a steady eighth-note pattern with occasional sixteenth-note triplets and slurs. The key signature remains one sharp (F#).

The third system of the Sarabande continues the melody. It features a treble clef and a bass clef. The music is characterized by a steady eighth-note pattern with occasional sixteenth-note triplets and slurs. The key signature remains one sharp (F#).

M E N U E T.

RONDEAU

VIOLON OU FLUTE.

On reprend le Rondeau jusqu'au mot FIN.

A ij





CHAUVON François  
Tibaldiés, nouveau genre de pièces.  
Paris, 1717.

*Legement.*

*Les Tourbillons.*

*Reprise.*

The musical score is presented in two systems, each with a treble and bass staff. The first system is marked 'Legement.' and 'Les Tourbillons.' It begins with a treble staff containing a complex melodic line with many sixteenth notes, followed by a bass staff with a simpler accompaniment. The second system is marked 'Reprise.' and contains similar musical notation. The score includes various musical symbols such as asterisks (\*), plus signs (+), and numbers (5, 6, 7, 8) indicating specific notes or measures. The notation is characteristic of 18th-century French lute tablature.