The Doubles in Jacques Hotteterre’s
Airs et brunettes (ca. 1721)

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Introduction
The name of Jacques Hotteterre “le Romain” (1674-1763) is well known to woodwind players today. A flautist at the court of Louis XIV, he published the first method for the Baroque type of transverse flute (and included instructions for the recorder and oboe), wrote another method for the musette and a treatise on the art of preluding, and composed some attractive chamber music that blended elements of the French and Italian styles. It is less well known that around 1721, after he had finished writing this fairly progressive music, he published a collection of songs arranged for the flute under the title *Airs et brunettes à deux et trois dessus pour les flutes traversieres tirez des meilleurs auteurs, anciens et modernes, ensembles les airs de Mrs. Lambert, Lully, De Bousset, &c les plus convenables a la flute traversiere seule, ornez d’agremens par Mr. Hotteterre le Romain et recueillis par M. ++++.* This means: airs and brunettes for two and three melody lines for flutes, taken from the best composers, old and new; together with airs by Lambert, Lully, De Bousset; etc. best suited to the flute alone, embellished with ornaments by Hotteterre le Romain and collected by Monsieur X.

One of the songs in this purely French-style collection, “Si c’est un crime que l’aymer,” was originally published as early as 1621, but most appeared in the period 1690-1710. Still, even the most recent song, Jean-Baptiste de Bousset’s “Vous qui faites vôtre modelle,” was ten years old in 1721, and the collection has a more retrospective cast than Hotteterre’s other music. One would be tempted to think that its late appearance had something to do with its having been collected by the anonymous Monsieur ++++, presumably an aristocrat, whose name could therefore not be mentioned. But Hotteterre himself was partly responsible for its publication (along with the well-known Parisian publisher Boivin). Moreover, some of the same brunettes, also with ornamental variations, appear in two other French flute collections of about the same date — Michel Pignolet de Montéclair, *Brunettes anciennes et modernes appropriées à la flûte traversiere avec une basse d’accompagnement ... Premier recueil contenant douze suites qui peuvent aussi se jouer sur la flûte à bec, sur le violon, haubois, et autres instruments* (Paris: Boivin, ca. 1720) and Mr. R**, Brunettes ou petits airs à deux dessus, à l’usage de ceux qui veulent apprendre à jouer de la flûte traversière (Paris: Boivin, Le Clerc, 1725) — and even in a collection of thirty years later: Michel Blavet, *Premier recueil de pièces, petits airs, brunettes, menuets, etc.: avec des doubles et variations, accomodé pour les flûtes traversières, violons, pardessus de viole, &c* (Paris: composer, Boivin, Le Clerc, ca. 1750).

As the title suggests, the majority of pieces in Hotteterre’s collection (all notated in the French violin clef) are for two melody lines, with a few for three lines, grouped into five suites by key: D major/minor, G major/minor, Bb minor, E minor/major, and C minor. The texts of many of the songs are underlaid. At the beginning of the first suite, a note states that the treble clef may be used to transpose it into B=, “pour s’accorder avec les voix de dessus” (to accord with soprano voices), indicating that one or more lines could in fact be sung rather than, or as well as, played on the flute. The third suite has an indication that it could be similarly transposed into G.

At the end of the collection comes a series of twenty-one pieces “Pour la Flute Seule” (for flute alone), grouped into three sets by key: G major/minor, D major/minor, and C minor — although this time they are not actually labeled “suites.” Again many of the words are underlaid. Four times a transposition into the soprano clef is given at the beginning of a piece, but here this seems to indicate only the notation and key of the original song, since the transposed versions would be below the range of the flute. As the title says, these songs were ornamented by Hotteterre. Sometimes Hotteterre transcribes the vocal ornamentation
of the song; at other times he invents ornamentation more idiomatic for the flute. In fourteen cases he also supplies doubles, or ornamental variations of the entire song. Three of the doubles — for “Dans ces deserts,” “De mes soupirs,” and “Nicolas va voir Jeanne” — are similar to the doubles supplied by the songs’ composers. All Hotteterre’s arrangements are valuable examples of the French style of woodwind ornamentation of the early 18th century.

The songs that Hotteterre arranged for solo flute are of two types: airs de cour and brunettes. 

James R. Anthony has written that For almost 200 years the air de cour served French composers as a primary model for their vocal music. Lully consulted it rather than Italian aria and recitative for the airs and dialogues of his court and comedy ballets and his tragédies lyriques; the récits of many seventeenth-century motets were nourished by it; and, in combination with dance measures, its influence was felt in instrumental music.... Its restricted range and generally conservative harmony acted as a deterrent to the adoption of Italian vocal techniques throughout much of the grand siècle.... The formal structure of most airs de cour is simple. Short stanzas made up of four or six lines are arranged musically in a variety of binary forms; AB, AAB, or AABB are the most common.... Where meter signs appear, they have no metric significance and may be viewed merely as a convenient way of grouping time units; they must never be interpreted as depicting strong or weak accents. 

A mid-17th century composer wrote that “the air proceeds in a free though serious measure and movement and thus is more proper for the expression of love and the tender emotions of pain or of joy that it wakens in the heart....” Toward the end of the 17th century, collections of airs tended to be intermixed with songs in lighter vein, including the brune. The latter generally has a more popular style of melody; the words tend to be pastoral and amorous, often indeed celebrating the eponymous brune.

Hotteterre on Ornaments

Before we discuss the ornamentation in the doubles of the airs et brunettes, it is worth summarizing what Hotteterre wrote about ornaments, or agréments as he called them. In the Principes de la flûte traversière, ou flûte d’allemagne, de la flûte a bec, ou flûte douce, et du haut-bois: divisez par traitées (Paris, 1707), he discussed seven different ornaments: tremblement, double cadence, flattement, battement, port-de-voix, and coulement.

In the 1715 preface he remarked that the tremblement, tremblement, and battement should all be made faster or slower according to the tempo and character of the piece. He also gave advice on where some of his ornaments should be added when they are not marked by the composer. The flattement should be made on almost all long notes. The tremblement must be made on almost all accident sharps (except on very short notes such as eighths and sixteenths). The double cadence is often made when you ascend one note after a tremblement. The coulement must be made in all descending thirds. Finally, the accent is normally made at the end of a dotted quarter note followed by an eighth note at the same pitch; also rarely on certain long notes.

In the Principes, Hotteterre said nothing about the length, accentuation, and placement of the port-de-voix and coulement, leaving their performance up to the elusive goût (good taste) that was all-important in the French music of the era. Of course, contemporaries had the benefit of having their taste shaped by hearing these ornaments performed, whereas we have only vague instructions, by Hotteterre and others. From all these instructions one gets the impression that for woodwind instruments such ornaments were usually performed short, unstressed, and before the beat. The airs et brunettes, however, suggest that this is not always the case.

Ornaments in the airs et brunettes

In order to help readers understand both
ornaments and freer ornamentation in Hotteterre's *Airs et brunettes*, the examples at the end of this article reproduce all of the pieces that have *doubles*. I have transposed these examples in order to make them more suitable for playing on the alto recorder. Hotteterre himself recommended playing flute pieces a minor third higher on the recorder. But this sometimes results in difficult keys (such as Bb minor), so in those cases I have transposed by a major second or major third. Hotteterre's key — and, where known, the original key of the song — are stated in each case. For "Dans ces deserts," "De mes soupirs," and "Nicholas va voir Jeanne," I have included the *doubles* from the original songs, so you can readily see that Hotteterre retained most of them, generally only altering the rhythm here and there.

Hotteterre intended that these songs should be played unaccompanied. In my edition I added the bass lines from the original songs, with bass figures when they were available, so that the pieces could be played with an accompaniment if desired. (I have also given the bass lines here, except for the two pieces I did not include in my edition, "Je suis aimé de celle que j'adore" and "Ruisseau qui dans la pleine.") In studying the *doubles*, however, it is worth bearing in mind that the ornamentation might be affected by the intended absence of this bass line.

I have also added symbols to indicate the various ornaments and ornamental devices that Hotteterre uses in his *doubles* (see the list of abbreviations below). These indications are meant to be helpful rather than definitive: each time I go through the pieces I spot another ornament, or one that can be conceived in another way. If they stimulate your own thinking about ornaments, they will have served their purpose.

**Port-de-voix**

As in his writings, Hotteterre generally notates the *port-de-voix* with the sign V. In both duple and triple meters, the favored position is on the first beat (25 and 28 times, respectively). In duple meters the ornament also occurs about half that number of times on the third beat (14 times) and occasionally on the fourth beat (3 times); in triple meters the ornament also occurs about one-third that number of times on the third beat (10 times) and occasionally on the second beat (4 times).

As well as notating the ornament with a V, Hotteterre writes it out as a small quarter note in three situations, always on the first beat:

1. leading to a dotted half note, half note, or dotted quarter note with a notated *battement* ("Rochers, je ne veux point," 2; "L'amour," 25; "Si c'est un crime," 25; "Le beau berger Tircis," 1, 6);
2. leading to a dotted quarter note or quarter note ("Rochers, je ne veux point," 13; "Dans ces deserts," 10; "L'autre jour," 9; "Le beau berger Tircis," 9); and
3. leading to a sixteenth note ("Rochers, je ne veux point," 7). Less frequently, he writes it out in regular notation as an eighth note before the beat, leading to a half note or quarter note ("Rochers, vous êtes sourds," 10-11; "Dans ces deserts," 8-9; "Si c'est un crime," 16-17; "Berger prend soin," 8-9).

**Port-de-voix double**

This ornament is found a few times, leading to *tremblements* ("L'autre jour," 20, 28; "Si c'est un crime," 20) and also to plain notes ("L'autre jour," 2, 6; "Ah! vous ne voulez pas," 3).
Coulement
Hotteterre only once notates the coulement with the inverted V, and it occurs in a descending second, not a third ("L’autre jour," 3). There it may be intended to be performed short and strong. That also seems to be the case with the instance of a coulement notated as a quarter note leading to a quarter note on a fourth beat, but where the double has a notated dotted sixteenth note ("Berger prend soin," 9).

Otherwise, the short and weak interpretation seems frequent, when the ornament is notated as a small quarter note leading to a half note on the third beat ("Ah! vous ne voulez pas," 4); to a quarter note on the first beat ("Si c’est un crime," 13); "Le beau berger Tircis," 7); to a quarter note on the second beat or pulse ("Rochers, je ne veux point," 7; "Dans ces deserts," 13); to a quarter note on the third beat (Air, 8); and to a quarter note on the fourth beat ("Berger prend soin," 4). The same interpretation seems almost certain when the coulement is notated as a small sixteenth note leading to a quarter note or dotted eighth note ("L’amour," 4; "Nicolas va voir Jeanne," 9), and especially when it leads to the eighth-plus-two-sixteenths figure which Quantz says should be played short, soft, and before the beat in the French style of playing ("Le beau berger Tircis," 6).12

Sometimes, however, the positioning of the ornament suggests a long and strong interpretation: a quarter note leading to a dotted half note on the first beat ("L’autre jour," 4, 8; the double has a notated eighth note in same position); a quarter note leading to a quarter note on the third beat in duple meter ("Berger prend soin," 9); a quarter note leading to a dotted eighth note on a trill ("Dans ces deserts," 18); and an eighth note leading to a half note on the first beat ("Rochers, vous êtes sourds," 7). Another instance might also qualify: a coulement notated as a quarter leading to a dotted half note on the first beat ("Rochers, je ne veux point," 4), except that the double has a tremblement at this point in a rhythm that suggests the shortest of appoggiaturas.

The coulement also occurs once leaping a third ("Berger prend soin," 9).

"Coulement double"
Like the port-de-voix double, this ornament consists of two little notes rather than one. Hotteterre does not mention it in his writings, but he uses it twice in the doubles of these Airs et brunettes: on its own ("Si c’est un crime," 18) and leading to a tremblement ("De mes soupirs," 13).

Accent
Recall that the accent is a little note that Hotteterre says is found in dotted figures and at the end of certain long notes. Here it is found twice at the end of a long note ("L’autre jour," 2, 6) and once anticipating a tremblement ("Si c’est un crime," 13). It is also found descending rather than ascending in four places ("Dans ces deserts," 16; "Ah! vous ne voulez pas," 5; "De mes soupirs," 10; "Le beau berger Tircis," 5, 8). The ascending type is written out in regular notation in the double to "Rochers, je ne veux point, 5.

"Accent double"
A kind of double accent is found in "L’autre jour," 2; also, followed by a regular coulement, in "De mes soupirs," 5, and "Berger prend soin," 10.

Turns
In his doubles Hotteterre writes out two different types of turn: four notes ("Ah! vous ne voulez pas," 18) and five notes ("Rochers, je ne veux point," 7; "Le beau berger Tircis," 13).

Freer Ornamentation in the Airs et brunettes
The doubles in the Airs et brunettes are generally so free that they have almost the impression of improvisations. The oldest song, "Si c’est un crime" (Boesset, 1621?), which has more long notes than the others, gives rise to the freest ornamentation. Hotteterre was not alone in this approach to ornamentation. After studying all the surviving 17th-century doubles for keyboard and lute, Stuart Cheney wrote: "It is unlikely that we shall ever know whether doubles are primarily the result of careful composition or are improvisations recorded in notation. What evidence there is leans toward a third possibility — some combination of these two, a kind of ideal improvisation... We can safely assume that composers... took care with those doubles they presented in printed editions to the public, applying the science of composition in order to polish what may have originated spontaneously in performance." In any case, this freedom of expression means that Hotteterre’s ornamentation procedures cannot be generalized into any method à la Telemann. Yet a number of useful points can be made.

Appoggiaturas
We have seen above that it is possible to make a tentative classification of Hotteterre’s port-de-voix into short and weak, short and strong, and long and strong. Fortunately, no such indecision exists with his notation of long appoggiaturas in his doubles. He makes effective use of such ornaments a number of times, generally an eighth note in length: "Rochers, je ne veux point," 9, 14, 15, 16 (eighth, eighth, eighth, passing dotted eighth); "Dans ces deserts," 7 (eighth); "Si c’est un crime," 16
(dotted eighth); "L'amour," 15, 17 (sixteenth, eighth); "Ah! vous ne voulez pas," 2, 7 (eighth, quarter); "De mes soupirs," 4, 6 (eighth, quarter); and "Berger prend soin," 13 (quarter). Four times he uses what I can only describe as a kind of double appoggiatura, both below and above the following note ("Rochers, je ne veux point," 7, 11; "L'autre jour," 27; "Nicolas va voir Jeanne," 1, 8).

Neighbor Tones and Passing Tones
As one would expect, neighbor tones and passing tones are common ornamental devices in the doubles. The neighbor tones are particularly striking when repeated, as in "L'autre jour," 7, 10, or in "Dans ces deserts," 17 (when they could be considered a repeated accent).

Chord Tones
Chord tones, too, are common. They make a telling effect when unexpected (as in "Dans ces deserts," 2, 17; "L'autre jour," 12, 14, 20, 22, 26; "Si c'est un crime," 19; "L'amour," 17; "Ah! vous ne voulez pas," 8) or a seventh is added to the chord ("Si c'est un crime," 18; "L'amour," 22).

Thirds
Hotteterre rarely creates a pure leap of a third involving a non-chord tone, the one in "Berger prend soin," 6b, being an anticipation of a similar figure in the song a measure later. But filled-in thirds are common in Hotteterre's vocabulary, generally with short-short-long rhythm ("Rochers, je ne veux point," 8; "Rochers, vous êtes sours," 10, 25; "Dans ces deserts," 6; "Si c'est un crime," 15; "L'amour," 19; "Berger prend soin," 9), sometimes a variant of long-short-short ("Si c'est un crime," 4; "Ah! vous ne voulez pas," 8; Air, 7; "Berger prend soin," 4), sometimes in even rhythm ("De mes soupirs," 9). An attractive figure, filling in a third down then a third up, is found in "Rochers, je ne veux point," 9.

Larger Intervals
Hotteterre is adept at filling in larger intervals, whether they already exist in the melody or he creates them as part of the ornamentation. Even when the melodic material is strictly scalar, he is often inventive with rhythms and articulations ("Rochers, je ne veux point," 13; "Rochers, vous êtes sours," 15, 22; "Dans ces deserts," 2, 8, 9, 16-17; "L'amour," 3-4, 10, 11-12, 16; "Ah, vous ne voulez pas," 3, 10-11, 14-15; "Le beau berger Tircis," 5, 13; "Berger prend soin," 10). Often, he adds a twist or two to the melodic material ("Rochers, je ne veux point," 10, 18; "Dans ces deserts," 14; "L'autre jour," 3, 7, 12, 14, 20, 22; "Si c'est un crime," 9, 13; "De mes soupirs," 5).

Escape Tones
A prominent feature of Hotteterre's ornamentation language is the use of echappés, or escape tones: non-chord tones which are resolved in the opposite direction from that in which they were approached. The escape tone is generally, but not always, higher than the previous note. Sometimes the resolution is made directly to a chord tone ("Rochers, vous êtes sours," 12; "Dans ces deserts," 7; "L'autre jour," 26; "Si c'est un crime," 1; "L'amour," 19; "Ah! vous ne voulez pas," 17; "De mes soupirs," 3, 5; "Nicolas va voir Jeanne," 7; Air, 8, 13; "Le beau berger Tircis," 7; "Berger prend soin," 2, 5, 13). But sometimes an appoggiatura intervenes ("Rochers, je ne veux point," 15; "Rochers, vous êtes sours," 19-20; "Si c'est un crime," 13; "Ah! vous ne voulez pas," 4; "Le beau berger Tircis," 3) or there is a more complex resolution ("Rochers, je ne veux point," 13, 18; "Rochers, vous êtes sours," 19; "Nicolas va voir Jeanne," 11). Hotteterre is also fond of a kind of "escape-tone turn" ("Rochers, je ne veux point," 19; "Dans ces deserts," 11; "Si c'est un crime," 16; "L'amour," 5, 17; "Ah! vous ne voulez pas," 11).

Other Non-chord Tones
In two cases, Hotteterre's non-chord tones are so striking that they may well be engraving mistakes ("L'autre jour," 4, 9; "L'amour," 23). The d" in "Dans ces deserts," 13, is an anticipation of the same note two beats later and certainly works well without a bass line, when the pieces are played solo as Hotteterre primarily intended. The a" and f# in the second double of "Le beau berger Tircis," 9, seem to be conceived as a displacement of the same notes a beat earlier in the first double. The a' at the beginning of "Si c'est un crime," 7, also works well without a bass line, and the whole measure can be seen as an ornamentation of the A-C interval, preceded and followed by A's in the melody. The two non-chord tones in "Ah! vous ne voulez pas," 17, are perhaps best seen as the beginning of an extended messanza followed by a continuation of the melodic arc — again, fine without a bass line. The dissonant g" in "De mes soupirs," 9, also makes sense as part of a melodic arc.

Compound Ornaments
There are a number of instances of the four-note figures that William Pepper found in Telemann's *Methodical Sonatas*:\(^2\) the gruppetto ("L'amour," 7; "Nicolas va voir Jeanne," 1, 5, 7), the half-circle ("Rochers, je ne veux point," 4; "Dans ces deserts," 10, 18; "L'autre jour," 20; "Si c'est un crime," 12; "Ah! vous ne voulez pas," 8; "De mes soupirs," 13; "Le beau berger Tircis," 3; "Berger prend soin," 2, 11), the messanza ("Rochers, je ne veux point," 11, 17; "Dans ces deserts," 4; "L'autre jour," 26, 28; "Si c'est un
crime,” 2, 28; “L’amour,” 12, 23; “Ah! vous ne voulez pas,” 5, 17), and the open circle (“Dans ces deserts,” 2).

Playing with Rhythms
For Hotteterre, the rhythms of small figures are fair game for transformation. For example, in “L’autre jour,” 11/19, 15/23, short-long figures are changed to long-short, and dotted to undotted or vice versa.

Pauses
Hotteterre’s doubles for “L’autre jour” (4-7, 11-12, 14-16, 19-20, 22-24) are noteworthy for his continual use of expressive pauses. Some of them (mm. 6, 16) are similar to François Couperin’s aspiration — literally, “breath” — a cutting short of a long note.16 The rest do behave like the snatching of breath within a phrase (see also “Ah! vous ne voulez pas,” 11).

Rhythmic Displacement
Perhaps the most interesting feature of Hotteterre’s ornamentation style is his rhythmic displacement of song notes in his doubles. (I have marked all such occurrences with diagonal lines in the musical examples.) For example, in “Rochers, je ne veux point,” the f” and eb” in m. 4 are both delayed by a beat; and in m. 9 the f#” is delayed by a beat and the g” by half a beat. There are two particularly fine examples: In the second double of “Le beau berger Tircis,” the opening five notes are all displaced by half a beat or a beat. In “Ah! vous ne voulez pas,” 10-11, the opening of the phrase “to express to you my desires”17 is delayed by a beat, then Hotteterre further stretches out the phrase with a filled-in third, a pause, and an escape-tone turn. Less frequently, notes are displaced before their position in the song (“Si c’est un crime, 1-2, 8-9), or even both before and after in a kind of prolongation (“Rochers, je ne veux point,” 15).

Divisions
Several times Hotteterre literally makes divisions by dividing a note (or part of it) into two or three parts on the same pitch (“Rochers, je ne veux point,” 4; “Rochers, vous êtes sourds,” 6, 7, 18, 23; “Ah! vous ne voulez pas,” 5; “De mes soupirs,” 2, 8; “Le beau berger Tircis,” 4; “Berger prend soin,” 8).

Conclusions
The doubles in Jacques Hotteterre’s Airs et brunettes are fascinating examples of ornamental variations in a free, almost improvisatory manner. They provide some insight into where agréments can be added. Even more helpfully, they show how an ornamented melody can be built up from a combination of agréments and a vocabulary of appoggiaturas, neighbor tones and passing tones, thirds, chord tones, escape tones and other non-chord tones, filled-in intervals, and compound ornaments. For me, the most interesting feature of Hotteterre’s ornamentation style is his use of rhythmic displacement, in which the original notes are moved earlier or later in the bar, often to great expressive effect.

I hope that the transposed versions of Hotteterre’s pieces I have provided will encourage recorder players to perform and program them — and of course, teachers to use them in lessons. A selection of ornamented airs and brunettes, perhaps in conjunction with a singer, should provide a welcome change from the usual diet of sonatas and suites.

As an exercise in analysis, I leave you the two extra songs without a bass line, “Je suis aimé de celle que j’adore” and “Ruisseau qui dans la pleine.” You and your students could supply a bass line and try to identify the ornamental devices in the doubles.

As further exercises, you can make up your own doubles to any of the songs. It might be helpful to first use Betty Bang Mather’s method of taking one type of ornamental device at a time — e.g., neighbor tones and passing tones; chord tones — and seeing how it can be applied to a whole song. When you have these devices at your fingertips, you can then use a judicious selection of them along with agréments to produce a pleasing and tasteful double.

Texts and Translations
Rochers, je ne veux point que votre Eco fidele
Redise les malheurs dont je me plains a vous
Iris est si charmante et ma flame est si belle
Qu’en decouvrant ce que je sens pour elle
Vous me feriez mille jaloux.

Rocks, I don’t want to be only your faithful echo
Tell me again the woes about which I complain to you
Iris is so charming and my passion is so beautiful
That in discovering what I feel for her
You would make me jealous a thousand times.

Rochers, vous êtes sourds, vous n’avez rien de tendre
Et sans vous ebranler vous m’ecoutez icy.
L’ingrat dont je me plains est un rocher aussy
Mais helas il s’en fuit pour ne me pas entendre.

Rocks, you are deaf, you have nothing of the tender
And without shaking you, you listen to me here.
The ingrate of whom I complain is also a rock
But alas he runs away so as not to hear me.
Das ces deserts paisibles,  
Rochers, que votre sort est doux.  
Vous êtes insensible;  
Trop heureux qui l’est comme vous.

In these peaceful deserts,  
Rocks, how sweet your fate is.  
You are without feeling;  
Too happy, whoever is like you.

L’autre jour ma Cloris,  
Pour que mon coeur soupire,  
Avec un doux sourire,  
S’en vient tout bas me dire:  
Mon berger, mes amours,  
M’aimerez-vous toujours?

The other day my Cloris,  
For whom my heart sighs,  
With a sweet smile,  
Bent very low to ask me:  
My shepherd, my love,  
Will you love me always?

Si c’est un crime que l’aymer,  
L’on en doit justement blamer  
Que les beautes que sont en elle.  
La faute en est aux Dieux  
Qui la firent si belle,  
Mais non pas a mes yeux.

If it’s a crime that I love,  
One must rightly blame  
How beautiful she is.  
The fault is with the Gods  
Who made her so beautiful,  
Not with my eyes.

L’amour, le seul amour est cause  
Que je negligence mon troupeau;  
Mais comme il est le moindre du hameau,  
On dira que c’est peu de chose:  
Ah! quand j’aurois tous le moutons  
Des bergers de nos cantons  
Je les negligerois encore  
Pour le bergere que j’adore.

Love, only love is the cause  
That I neglect my flock;  
But as it is the meagerest hamlet  
People will say that it’s nothing:  
Ah! if I had all the sheep  
Of the shepherds of our cantons  
I would neglect them still  
For the shepherdess whom I adore.

Ah! vous ne voulez pas entendre  
Le langage de mes soupirs:  
L’amour n’en a point de plus tendre  
Pour vous exprimer mes desirs.

Ah! you don’t want to hear  
The language of my sighs:  
Love has nothing more tender  
To express to you my desires.

De mes soupirs, de ma langueur,  
Ecoutez le tendre langage:  
Rien ne scouroit exprimer davantage  
Tout l’amour que vos yeux font sentir a mon coeur.  
De mes soupirs, &c

Of my sighs, of my languor,  
Listen to the language of tenderness:  
Nothing more could express  
All the love that your eyes make felt by my heart.  
Of my sighs, etc.

Nicolas va voir Jeanne,  
Et Jeanne dormez-vous?  
Je ne dors, ny ne veille,  
Et ne pense point a vous;  
Vous y perdez pas, Nicolas;  
Sont tous pas perdus pour vous.

Nicholas is going to see Jeanne,  
And Jeanne, are you sleeping?  
I’m neither sleeping nor waking,  
And I’m not thinking of you;  
You’re not losing anything. Nicholas,  
By not having what you want.  
Le beau berger Tircis,  
Pres de sa chere Annette:  
Sur les bords du Loir assis,  
Chantoit dessus sa muzette;  
Ah! petite bruneette,  
Ah! tu me fais mourir!

The handsome shepherd Tircis,  
Near to his dear Annette:  
Sitting on the banks of the Loir,  
Playing on his musette:  
Ah! little brunette,  
Ah! you make me die!

Berger, prend soin de mon troupeau,  
Amour me donne trop d’affaires:  
Je vais attendre sous l’ormeau  
La plus ingratte des bergeres:  
Ah! quand on est bien amoureux,  
Tout autre soin paroit facheux.

Shepherd, take care of my flock,  
Love is giving me too much trouble:  
I’m going to wait under the young elm  
For the most ungrateful of shepherdesses:  
Ah! when you are really in love,  
Every other care appears unfortunate.
Je suis aimé de celle que j'adore
C'est un secret charmant qui n'est sceu que de nous
Nos plaisirs sont dautant plus doux
Que tous le monde les ignore
Et que nous trompons les jaloux.

I am loved by the one I adore
It's a charming secret that's only ours
Our pleasures are all the sweeter
Because everyone is ignoring them
And we are deceiving the jealous.

Ruisseau qui dans la pleine
Precipite ton cours
De la part des amours
Va dire a Celimeine
Les maux que ses beaux yeux
Ont cause dans ces lieux.

Stream who into the plain
Rushes onwards
On behalf of love
Go to tell Celimeine
The harm that her beautiful eyes
Have caused in these parts.

Key to Abbreviations for Musical Examples
A appoggiatura
Ac accent
asp aspiration
C chord tone
D double appoggiatura (not Hotteterre's port-de voix double)
div divided note
E échappe (escape tone)
G gruppetto
H half-circle
M messanza
N neighbor tone
O open circle
P passing tone
S suspension
T turn
X non-chord tone

Notes
2. His writings are:
   * The preface to his Premier livre de pièces pour la flûte-traversière, et autres instruments avec la basse ... Oeuvre second. Nouvelle édition.... (Paris, 1715).
3. One surviving copy of the original print gives no address for Hotteterre; but another copy has "rue de Seine a l'Hotel d'Arras," which is also found on his arrangement of duets by Robert Valentine, dated 1721. Yet other publications of Hotteterre's, including one from 1719 and one from 1722, use the address "rue dauphine au coin de la rue contrescarpe." Thus around 1721 he seems to have been using a temporary address, which in this case gives us our best information on the dating of the *Airs et brunettes*. For diplomatic transcriptions of the appropriate title pages, see Gregory Paul Dikmans, "The Performance Practice of Early 18th-Century French Flute Music: A Critical Translation of Jacques Hotteterre's *Principes de la flûte traversière*, Commentary and Recording of Selected Works," M.A. thesis, La Trobe


4. I owe this idea to Donald Fader.

5. Hotteterre's collection is full of engraving errors, large and small, so he clearly did not supervise the publication carefully. For doubles of "Le beau berger Tircis" by Mr. R** and Montéclair, and of "L'autre jour" by Mr. R** and Blavet, see Betty Bang Mather and David Lasocki, Free Ornamentation in Woodwind Music, 1700-1775: An Anthology with Introduction (New York: McGinnis & Marx, 1976), 120-28.

6. This paragraph and the two following are based on the preface to my edition.

7. When I published my edition, I did not realize that the photocopy I was working from was lacking pp. 75-76. As a result, my edition is missing three pieces, two of which have doubles: "Je suis aime de celle que j'adore," "Ruisseau qui dans la pleine," and "On a beau feindre." Transposed versions of the two of these with doubles will be found in the musical examples in this present article.


14. Hotteterre never uses the Italian term appoggiatura, only the French port-de-voix. But I find appoggiatura convenient for distinguishing between the long ornament in regular notation and the indeterminate ornament in small notation.


17. The text of the double at this point is actually "vous l'apprendre par mon trepas" (you will learn it by my demise), an even more expressive phrase.

I: Rochers, je ne veux point
Benigne de Bacilly (?)
Original key: G major
Hotteterre's key: G major
rant ce que je sens pour elle

F E S F A C E C

16

iez mille jaloux vous me fer-

Ac N A C M F SEC

18

iez mille jaloux.

C P F C E S C P ET
2: Rochers, vous êtes sourds

Michel Lambert
Lambert’s key: C minor
Hotteterre’s key: G minor
25

17

un rocher aus-sy Mais he-las il s'en fuit

A C div N A E A E A C

21

pour ne me pas en-ten-dre mais he-las il s'en

F div N

25

fuit pour ne me pas en-ten-dre.

F C A C F C

33
3: Dans ces deserts paisibles

Jean-Baptiste Lully
Lully's key: C minor
Double probably by Michel Lambert
Hotteterre's key: G minor

Dans ces deserts paisibles, Rochers,
que votre sort est doux.
es-tes in-sen-si-ble; Trop heu-eux, trop heur-

Tendrement
- eux qui l'est comme vous; vous êtes insen-
- si - ble; Trop heureux, trop heureux qui

l'est comme vous.
4: L’autre jour

Original key: Bb major
Hotteterre’s key: D major

L’autre jour ma Clo - ris, Pour qui mon coeur sou - pi - re;

L’autre jour ma Clo - ris, Pour qui mon coeur sou - pi - re, Avec un doux sou - ris,
4: L’autre jour (continued)

20

bas me di - re: Mon ber -

H C asp F

D C

22

ger, mes amours, M'ai - me - rez vous tou -

asp F C asp asp asp

F

25

jours?

[F] [Petite reprise]

F N M extended C E C D M
5: Si c'est un crime
Antoine Boesset
Hotteterre's key: D major
5: Si c’est un crime (continued)

6: L’amour

Michel Lambert
Hotteterre’s key: D major
quand j'aurai ete

meau, On dira que c'est peu de choses: La se:

Ah! quand j'aurais tous les mots Des bergers de nos cantons

Je les neglige rois encore

Pour le berger que j'ai adore

Pour le berger que j'ai adore
7: Ah! vous ne voulez pas
Michel Lambert (?)
Hotteterre's key: D major

Ah! vous ne voulez pas entendre

Le langage de mes soupirs:

Pour vous examiner mes desirs.

Pour vous examiner mes desirs.
Pour vous exprimer mes désirs. L'asirs.
8: De mes soupirs

Jean-Baptiste de Bousset
Bousset’s key: G major
Hotteterre’s key: D major

Graces D.C. only

Composer’s Double

Fine
tangerge Tout l'amour que vos
yeux font sentir a mon coeur.

D.C. al Fine
9: Nicolas va voir Jeanne

Original key: A minor
Hotteterre’s key: D minor

Gay

Hotteterre’s
Double

Original
Double

3

Jeanne dormez-vous?

Et ne pensez point a vous;

46
IO: Air

On joue cet air par Echo
Hotteterre's key: D major

---

dez pas Nicolas; Sont tous pas per dus pour vous.

---

continued page 48
I0: Air (continued)

II: Le beau berger Tircis

Hotteterre's key: C minor
Chant des sus sa muzette; Ah! petite brune,

Ah! tu me fais mourir!
I2: Berger, prend soin de mon troupeau

Hotteterre's key: C minor

Berger, prend soin de mon troupeau, A-

mour me donne trop d'affaires: Berger prendres: Jevais at-

ten-dre sous l'ormeau La plus ingrate des bergers; Ah!

quand on est bien amouroux Tout autr-
I3: Je suis aimé

Michel Lambert
Lambert’s key: G minor
Hotteterre’s key: D minor
13: Je suis aimé (continued)

doux que tous le monde les ignorer Et

que nous trompons les jaloux