

PREFACE

François Philidor (1689–1718) was a son of André Philidor (c. 1647–1730), and was one of an illustrious family of French musicians who flourished in the late seventeenth and early eighteenth centuries. Many members of the family were gifted instrumentalists, particularly as wind players, although the range of their activities as composers covered works for the theatre and the church as well as sets of instrumental pieces.

Towards the end of his short life, in 1716, François Philidor published his

PIECES / POUR LA FLÛTE / TRAVERSIÈRE, / QUI PEUVENT AÎSSÉ SE / S'ENFANTER / EN BRANCOIN
PHILIDOR, *Orahme de la Musique du Roy.* / DE L'IMPRIMERIE / De J.-B.-CHASLON, / au Commerce du Nég.
pour la Musique, / à Paris, rue Saint Jean de Beauvais, au Mont - Paris. / 1762

This collection contained four suites which were designed to be suitable either for the flute or the violin, although in fact they all work very well on either instrument. In the original edition the solo part was notated in a G clef on the bottom line of the staff.

In the present edition all markings in brackets or in small type are editorial, as also are dotted stems and ties. Two obvious errors in the text have been corrected without comment.

TEXTUAL NOTES

Suite No. 1 in G

Prelude, bar 4, beats 1 and 2 have been transcribed as eighth notes, as given in J. 177. This and the whole would be transcribed as eighth notes, as given in J. 177. This and the whole would be transcribed as eighth notes, as given in J. 177.

Allemande, Le Bâlin and Le Pâleur.
None of the original has been preserved.

has been adjusted as follows:

La Musette, in the basement of the Westin Hotel, gets its stars 3 and 40, and the first two are a surprise. It is just possible that the first two are concerned the performance of a local band, but the second by a

Section 24b

Let us assume that the two plants are two flutes, but in view of the fact that the flute has some figures and others not, we will call them *flutes* and *flutes with figures*. The performance is given here with the

Experiments 1 and 2 were identical to the original (cf. bar 6).

As the original has no key signature, a key signature of one sharp was used, here with the note B adjusted as necessary in the course of the movement.

Bar 24 is editorial. Bar 31, 1st beat: the bass line from the original (making consecutive fifths with soprano in 1st beat).

VORWORT

François Philidor (1699–1719) war ein Sohn André Philidor (1647–1730), ein Sproß einer bedeutenden holländischen Familie, die im späten 17. und frühen 18. Jh. in vieler Hinsicht. Viele Mitglieder der Familie waren große Instrumentenbauer, besonders auf Blasinstrumenten. Der bekannteste und besten umfällte sowohl Werke für Flöte und Oboe als auch Sammlungen instrumentaler Musik. Er starb am 1. April 1716, gegen Ende seiner Kindheit.

[illegible]

↓

Im Original steht 1. ♪ ♪
Hier wurden hier modernisiert.

Aktuelle Notation und Le-Fachbind, die Tonartvorzeichnung mit einem b, aber modernisiert und die Note E wenn notwendig

... in diesem Satz stand in Takt 8 und in Takt 40 das ... obwohl die *Figure* in Takt 32 steht. Er ist allerdings ... dass der Komponist in diesem Stück eine längere (von ... Takt 40) *Reprise* vorsah.

Suite Nr. 2 in D

Le Papillon, Philidor schrieb dieses Stück für 2 Querflöten; aber im Hinblick darauf, daß die tiefere Stimme beziffert ist, wurde hier eine Alternativfassung, in der die zweite Stimme eine Oktave tiefer ist, versehen.

Beispiel, Takt 22: statt der Ziffer 7 steht im Original eine 6 (vgl. Takt 6).

La Mignonne, keine Tonartvorzeichnung im Original. Die hier gewählte Tonartvorzeichnung adjustiert H, wenn nötig.

La Villageoise. Takt 24b ist vom Herausgeber. Takt 31, 1. Schlag: Die Bassnote im Original ist A (das führt zu Quintparallelen mit dem vorhergehenden Schlag).

Pièces pour la Flûte traversière

Suite I

Edited by/Herausgegeben von
Gwilym Beechey

François Philidor
(1689-1718)

PRÉLUDE Tendrement

Flûte
traversière
ou
Violon

Basse
continue

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MENUET

Rondeau

Measures 1-11 of the Menuet Rondeau. The score is in 3/4 time, key of D major. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked with a 'P' (Piano) and a 'C' (Crescendo). The word 'FIN' appears above measure 11. A large diagonal watermark 'PREVIEW Low Resolution' is overlaid across the score.

On reprend le Rondeau,
jusqu'au mot FIN
[D.C.]

SARABANDE

Measures 1-6 of the Sarabande. The score is in 3/4 time, key of D major. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked with a 'P' (Piano) and a 'C' (Crescendo). A large diagonal watermark 'PREVIEW Low Resolution' is overlaid across the score.

PREVIEW Low Resolution

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6 6 5⁺ # 5⁺ 6 #6

6 6 6 6 6 4

6 7 6 6 4



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PREVIEW Low Resolution

This musical score is for guitar and piano. It consists of five systems of staves. The first system (measures 7-13) features a guitar melody in the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in the bass clef. A large, diagonal watermark reading 'PREVIEW Low Resolution' is overlaid across the middle of the page. The second system (measures 14-19) continues the melody and accompaniment. The third system (measures 20-25) shows the guitar melody continuing, with the piano accompaniment providing harmonic support. The fourth system (measures 26-31) features a more complex guitar melody with many beamed sixteenth notes. The fifth system (measures 32-37) concludes the piece with a final guitar melody and piano accompaniment. Fingering numbers (1-5) are indicated below the notes in the piano part.

ALLEMANDE

This image displays a musical score for a piece titled "ALLEMANDE". The score is written for a single melodic line and a keyboard accompaniment. The melodic line is in treble clef, and the keyboard part is in grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 4, 7, and 11 indicated. A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page, and the text "Low Resolution" is written below it. The musical notation includes various notes, rests, and accidentals, with some measures containing a "+" sign. The keyboard part includes fingering numbers (4, 5, 6, 7) and a sharp sign (#) in the bass line.