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**Flûte d'Amour**

English translation by  
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## 1 Flûte d'Amour

### What is a Flûte d'Amour?

In searching for the answer to the question ‘what is a flûte d’amour’, many music dictionaries and other sources give the answer that it is a flute tuned a minor third lower than a regular flute. This is a correct, if not complete, answer. The flûte d’amour is not only a flute tuned a minor third lower than a regular flute, there are also two other sizes of flûte d’amour: one is tuned a major third lower, the other, a major second lower. Johann Joachim Quantz is one of the few 18<sup>th</sup> century sources where the instrument and its tuning are mentioned. In his *Versuch einer Anweisung, die Flöte traversiere zu spielen* (Berlin 1752); he mentions only the flûte d’amour, which is, tuned a minor third lower.

Besides the usual transverse flutes, there are various other less usual kinds, both larger and smaller in size. There are low *Quartflöten*, *flutes d’amour*, little *Quartflöten*, &c. The first type is a fourth, the second a minor third lower than the ordinary flute, while the third type is a fourth higher. Of these, the *flutes d’amour* are still the best. At present, however, none approaches the regular transverse flute in trueness and beauty of tone. But if anyone wishes to practice upon one of these uncommon flutes, he has only to imagine a different clef for the notes; he then can manage everything else as upon the regular transverse flute.<sup>1</sup>

Occasionally, the term ‘alto flute’ is used for flûte d’amour, which implies that the regular flute is a soprano instrument. The lowest note, or note of the sixth finger, of the 18<sup>th</sup> century flute was d’, which would better classify it as a tenor instrument.

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<sup>1</sup> Quantz, 1752/1985, 34.

In the 16<sup>th</sup> century, and into the beginning of the 17<sup>th</sup> century, there were three sizes of transverse flutes: 1) bass, with g as its lowest note, 2) tenor, with d' as its lowest note, and 3) alto or descant, with a' as the lowest note. It is also known that there were G-descant flutes<sup>2</sup> in use. All of these flutes were used mainly in flute ensembles or mixed chamber groups. In the 17<sup>th</sup> century the tenor flute also began to develop as a solo instrument. Since the flûte d'amour is tuned lower than this tenor flute, it really cannot be called an alto flute. Alto instruments are always tuned a fourth or fifth lower than higher soprano or descant instrument.

In the 17<sup>th</sup> century, the one-piece renaissance flute developed into a two-pieced instrument, and its cylindrical bore began the change towards a conical bore. Of course, there were two-pieced flutes in existence before the 17<sup>th</sup> century - mostly bass flutes. In the later half of the 17<sup>th</sup> century, the flute became three-pieced, when the long lower half was separated into a body- and footjoint, and a key was added to the footjoint. Later, in the 18<sup>th</sup> century, the middle body joint was again divided into two parts, so that the flute had four parts, and it stayed in this form throughout the 18<sup>th</sup> century. This flute is a direct continuation from the renaissance D-tenor flute.

## Instrument Names

The oldest source that mentions flûte d'amour by name is Gottfried Heinrich Stölzel's cantata *Der hinunter gefahren ist*, from his cantata annual of 1720/1721. In this cantata, Stölzel refers to the instrument as *flutte amour*, he uses the same name in another cantata from the same cantata annual, *Ich will wieder kommen und euch zu mir nehmen*<sup>3</sup>. The next mention of the instrument can be found in George Frideric Handel's opera, *Riccardo Primo* from 1727, where it is called *traversa bassa*<sup>4</sup>. It is

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<sup>2</sup> The pitch name is written as a capital when the octave is not specified.

<sup>3</sup> Koch 1980, 48–50. According to Koch, there are also two flûtes d'amour in the cantata *Ich will meinen Geist ausgießen*, but, according to Thalheimer (1983, 337), the instruments in question are *flauto di voce* recorders, and not flûtes d'amour.

<sup>4</sup> According to van Acht, at the turn of the 18th century, the flute builders of Amsterdam referred to the flûte d'amour by the name bass flute (*basfluyt*). van Acht 1988, 86.

next found in Georg Philipp Telemann's opera *Die Last-tragende Liebe, oder Emma und Eginhard* of 1728. In this opera, there are two arias where flûtes d'amour are used. In the first of the arias, the instrument is named *flauto traverso grosso*<sup>5</sup>, in the second, Telemann refers to the instrument simply as *flauto traverso*<sup>6</sup>. In spite of the fact that Stölzel uses the term amour to refer to this flute, the name was not consistently adopted until the 1720s, and the 'd'amour' suffix still later. Even then, the form and spelling of the term varied widely.

There were d'amour versions of several other instruments as well. According to Johann Gottfried Walther's *Musicalisches Lexicon* (1732), the *hautbois d'amour* (oboe d'amore) was born in 1720. *Hautbois d'amour* is tuned in A, a minor third lower than the regular oboe, and its lowest note is a. The date Walther gives is not, however, an accurate account of when the *hautbois d'amour* and its name<sup>7</sup> began to be used. Today, the Italian form of the name, oboe d'amore, has become the accepted form. Christoph Graupner used the oboe d'amore in his cantatas as early as 1717, and he seems to be the first to write for this instrument.<sup>8</sup> Telemann also wrote for the oboe d'amore before the date that Walther mentions. The French also had a similar instrument, tuned in A, called the *haute-contre de hautbois* which was already in use at the end of the 17<sup>th</sup> century.<sup>9</sup>

Instruments related to the flute d'amour can also be found noticeably earlier than 1720. Many of the instruments of this era that have survived are a major second lower than a regular flute, which means their lowest, 6<sup>th</sup> finger note is c'. Stölzel's *flutte amour* is a minor third lower than the regular flute of that time. Perhaps this

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<sup>5</sup> Telemann also used the term *grosse hoboe* for the oboe d'amore.

<sup>6</sup> The range of the flute part in Telemann's second aria: b–b'' reveals that the instrument in question must be flûte d'amour.

<sup>7</sup> There were several other names used as well. For example, J.S. Bach and G.P. Telemann used at least the following names: *hautbois d'amour*, *oboe solo d'amour*, *hautbois d'amore*, *hautbois amour*, *hautb. d'amour*, *hautbois de amour*, *obboe d'amour*, *hautb.*, *hautbois d'amoure*, *grosse hoboe*, *grosse oboe*, *liebes hoboe* and *hoboe d'amour*. Haynes 1992.

<sup>8</sup> Haynes 1992, 148–150.

<sup>9</sup> Harris-Warrick 1990, 97–106.

minor third lower B-flute was developed at the same time as the oboe d'amore, which might explain the reason for the amour, d'amour or d'amore suffix?

Mixed language names for this instrument, such as *flauto d'amour*, *fluit d'amour*, *flöte d'amour* and *flöte d'amore* are not uncommon. The different names for the flûte d'amour are listed in appendix 1.

The meaning of the use of the word amour or amore, and what it might say about the instrument it is attached to has not really been possible to explain. It could be that it has something to do with the soft, pleasing, intimate tonal quality of these instruments. The viola d'amore, from the end of the 17<sup>th</sup> century, is most likely oldest of the d'amour instruments. It was a very popular instrument during the 18<sup>th</sup> century, and its popularity did not completely disappear during the next century. During the 18<sup>th</sup> and 19<sup>th</sup> centuries, there were numerous other d'amour instruments<sup>10</sup>, including the *cembal d'amour*<sup>11</sup>, developed by Gottfried Silbermann at about the same time as the birth of the flûte d'amour, and the oboe d'amore, around 1720.

### **Size and Tuning of Flûte d'Amour**

Most of the literature concerning the flûte d'amour suggests that it is tuned in A, making it a minor third lower, B-flute. Even Quantz wrote that the flûte d'amour was specifically a minor third lower than the regular flute, in other words, a B-flute. It is interesting that Quantz does not mention the possibility that the flûte d'amour was, or could have been, also a major third lower than the regular flute. In that case, the lowest, or 6<sup>th</sup> finger note would be Bb, making it, in other words, a Bb-flute. There is an example of this type of two-keyed flute located in the Händelhaus in Halle<sup>12</sup>, with

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<sup>10</sup> Sachs mentions *basson d'amour*, *clarinette d'amour*, *oboè d'amore*, *clavesin d'amore*, *chitarra d'amore*, *guitare d'amour*, *violon d'amour*, *basse de viola d'amour*, *gamba d'amore* and *viola d'amore*. Sachs 1913/1962.

<sup>11</sup> The only known surviving example of a Silbermann's cembal d'amour is located in the Finnish National Museum, in Helsinki (artefact no. KM 44017).

<sup>12</sup> Händelhaus MS-577, instrument catalogue no. 86.

Bb as its lowest note, and it is generally considered that Quantz himself, or one of the flute builders he was closely acquainted with, built this instrument<sup>13</sup>.

Most of the pieces that have survived for the flûte d'amour are written for a Bb-instrument tuned in Ab. There are also two pieces written for a C-flute tuned to Bb. When I refer to a Bb-, B- or C-flute, this is referring to the lowest (6<sup>th</sup> finger) note of the instrument. I will explain this more later. The instruments that have survived are also Bb-, B, or C-flutes.

So there are three sizes of flûtes d'amour. There are different opinions on how these flutes should be named. Modern tradition is to name instruments 'not tuned in C' by their transposition note. So for example, when a clarinet that sounds a Bb when fingering a C, it is called a Bb-clarinet. If the fingered note is an A, it is an A-clarinet, etc. If we were to use the same process in naming the flûte d'amour, we would end up with a confusing situation: we would refer to a Ab-flute when talking about a flute with the lowest, basic note of Bb. The lowest, basic note of the flute is the note that sounds when all six finger holes are covered. The base scale of this flute would be Bb major, which is a good argument for calling it a Bb-flute or Bb-flûte d'amour, rather than an Ab flute, even though that is the transposition of the instrument. This same argument works for the flute that is a minor third lower than a regular flute, technically, tuned in A. But, since the lowest note of this flute is B, and the basic scale of the flute is B major, the name of this instrument is the B-flute, or B-flûte d'amour. The third type of flûte d'amour has C as its lowest note and basic scale. This flûte d'amour is called the C-flute, or C-flûte d'amour.

Most flutists and flute builders considered this way of naming the flute, according to its basic scale and the lowest note, as the best solution. This type of naming makes it immediately clear which flute is being referred to. Renaissance flutes were also named according to their lowest note: G-bass, D-tenor, A-alto or descant flute.

In some cases, referring to the flute by its transposition helps to make things clearer: Bb-flute (in Ab), B-flute (in A), or C-flute (in Bb). This is advisable if there

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<sup>13</sup> Oleskiewicz 1998a, 80 and 604.

are other transposing instruments in the same ensemble, for example Eb-French horn (corno in Eb).

The long middle section of the three-part transverse flute was further divided into two parts around 1720.<sup>14</sup> This made it possible to use different length left-hand midsections (*corps de rechange*). Wide differences in pitch standards, sometimes found even within the same town, were particularly problematic for wind players of the time. Being able to switch between midsections of differing lengths and pitch allowed players to adjust for even large changes in pitch standards. When the pitch was lower, a longer midsection could be used, and a shorter section for a higher pitch. Some flutes also had a *corps d'amour* section, which allowed the change of a regular flute to a flute tuned a major second lower, or even a minor third lower *flûte d'amour*. These flutes were also called *flûte d'amour*.<sup>15</sup> These midsections did not, unfortunately, provide the flute with the same tonal quality as an actual *flûte d'amour*.

Since the *corps d'amour* was noticeably longer than the other interchangeable midsections (*corps de rechange*), its use easily caused problems with intonation, in part because the right hand midsection and footjoint would have been too short for the long, left hand *corps d'amour*. Occasionally different, longer right-hand midsections and footjoints were made for these flutes.<sup>16</sup>

The 18<sup>th</sup> century flute normally had six finger holes and one key (D#). In the second half of the 18<sup>th</sup> century more keys began to be added to the flute. The addition of keys especially made it easier to produce notes and tones that would otherwise have been produced by cross-fingerings. These cross-fingered tones are often weak and quiet, and the addition of keys brought them more strength and clarity. There were also models of *flûte d'amour* produced with multiple keys.

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<sup>14</sup> Quantz 1752/1985, 31.

<sup>15</sup> An example from Pietro Locatelli's (1695–1764) estate's auction catalogue: "...Dwarsfluit met een Zilveren Klep, waaraan ook een Fluit d'Amour, bestaande in tien Stukken..." (Transverse flute with one silver key, that is also a *Flûte d'Amour*, with ten parts). Dunning 1981, 195.

<sup>16</sup> Jeremias Schlegel's flute in Paris is this type of flute. Instrument catalogue no. 108.

## Use of the Flute d'Amour

Though the earliest mention by name of flûte d'amour (*flutte amour*) was in the cantata from Stölzel's cantata annual of 1720/1721, flutes tuned lower than the regular flute were already in existence in the 16<sup>th</sup>, 17<sup>th</sup> and beginning of the 18<sup>th</sup> century. Many instruments from this time have survived and can be found in museums and collections. I would mention in particular a C-flute made around 1670 by Richard Haka<sup>17</sup>, and another C-flute from around 1700 made by Pierre Naust<sup>18</sup>. There is also a tenor flute<sup>19</sup> from the 1500s, built by Rafi<sup>20</sup>, which is a major second lower than regular D-tenor flute<sup>21</sup>, meaning it could be called C-flute. Slightly later, in early 18<sup>th</sup> century Germany, for a time there were, for a time, regular D-flutes made with a C-footjoint, so that the instruments lowest note was c'. One of these flutes, built by Jacob Denner can be found in the National Museum in Nuremberg<sup>22</sup>, and it has both a D- and C-footjoint. Later, Denner also made flutes with a *corps d'amour*, so that the instrument could also be used as a C-flûte d'amour.<sup>23</sup>

What were these C-flutes used for? It was very common in the 18<sup>th</sup> century for flutists to play music written for other instruments. According to Quantz, flutists playing the normal D-flute in the beginning of the 18<sup>th</sup> century played music written for oboe or violin, since there were only a few pieces written specifically for flute.<sup>24</sup> Since the basic scale of the C-flute is C major, the same as the oboe, it is very easy to play all music written for oboe on the C-flute.

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<sup>17</sup> Ehrenfeld collection, Utrechth. Instrument catalogue no. 43.

<sup>18</sup> F-Paris, artefact no. 710. Instrument catalogue no. 80.

<sup>19</sup> Accademia Filharmonica Verona no. 13287.

<sup>20</sup> G. or Claude Rafi.

<sup>21</sup> Puglisi 1995, 38.

<sup>22</sup> D-Nürnberg, GNM MI 566.

<sup>23</sup> Instrument catalogue no. 33. The same type of flute, built by Crone, is no. 30.

<sup>24</sup> Quantz 1754/1951, 289.



In 1727, Händel used a C-flûte d'amour in his opera *Riccardo Primo*. The next year (1728), Telemann included the B-flûte d'amour in two of the arias in his opera *Emma und Eginhard*. Neither composer refers to the instruments as flûte d'amour, however. The flute part (*traversa bassa*) in the arioso "Morte, vieni! ma in van ti chiamo" from Handel's opera is transposed so that it can be seen to have been written for a C-flute. This is the only known piece where Handel used this particular instrument. The range of the flute part (*flauto traverso grosso*) in the first aria in Telemann's opera is fairly narrow (d#'-a"), but the name he uses points towards a flûte d'amour. Telemann also referred to oboe d'amore by the name *grosse hoboe*. The text of the aria, which is singing about love, points towards the use of a flûte d'amour.<sup>25</sup> The key of the aria, A-major, is the same key that he uses for his concerto for flûte d'amour. The range of the flute part (*flauto traverso*) of this opera's second aria in D-major (b-b') reveals that it was written for a B-flute.

From 1730, Christoph Graupner used flûte d'amour in nine of his cantatas, two concertos, and in at least four orchestra suites. It is difficult to give the exact number of orchestra suites, because their instrumentation is sometimes unclear. We next find the instrument in Johann Helmich Roman's *Sinfonia* (ca. 1740), Johann Melchior Molter's (ca. 1742) and Johann Adolf Hasse's (ca. 1750) concertos, as well as Ignaz Jacob Holzbauer's oratorio *La Passione di Gesu Cristo* (1754).

The next piece written for flûte d'amour is found in the Breitkopf publishing catalog from the year 1763. This concerto was written by Telemann or some other unknown composer. It is difficult to be sure who the composer is.<sup>26</sup> The next incidence of music composed for flûte d'amour is a collection of French songs titled *Collection D'Airs Choisie*<sup>27</sup>, which are accompanied by flûte d'amour. It's very unlikely that no music was written for the instrument in the 20 years between the

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<sup>25</sup> "Mich kützelt die Hoffnung mit süßem Versprechen, / denn zu meinem Liebes-Glücke / zeigen sich die ersten Blicke / ungemein geneigt und hold".

<sup>26</sup> Catalogue of works, no. 3 and 170.

<sup>27</sup> Catalogue of works, no. 14.

concertos and the song collection, especially since flûtes d’amour were being built during this time. Pieces from this time period have either been lost, or pieces written for regular flute or other instruments were played on the flûte d’amour.

The flûte d’amour was very popular in Vienna at the end of the 18<sup>th</sup> century into the beginning of the 19<sup>th</sup> century, when there was a great deal of chamber music written for the instrument.

The fingering charts found in the flute methods by Toussain Bordet, from 1755 (Example no. 1) and Antoine Mahaut from 1759 (Example no. 2) both have a caption next to the highest fingerings, that they are specifically adapted for use on the flûte d’amour and bass flute.<sup>28</sup> It is noticeably easier to produce the flute’s third octave notes on the flûte d’amour or bass flute than on the regular flute. This is because the bore of the lower flutes is relatively narrow, compared to their length. When playing music written for the regular flute, the flûte d’amour would have often been needed particularly to produce those third octave notes.

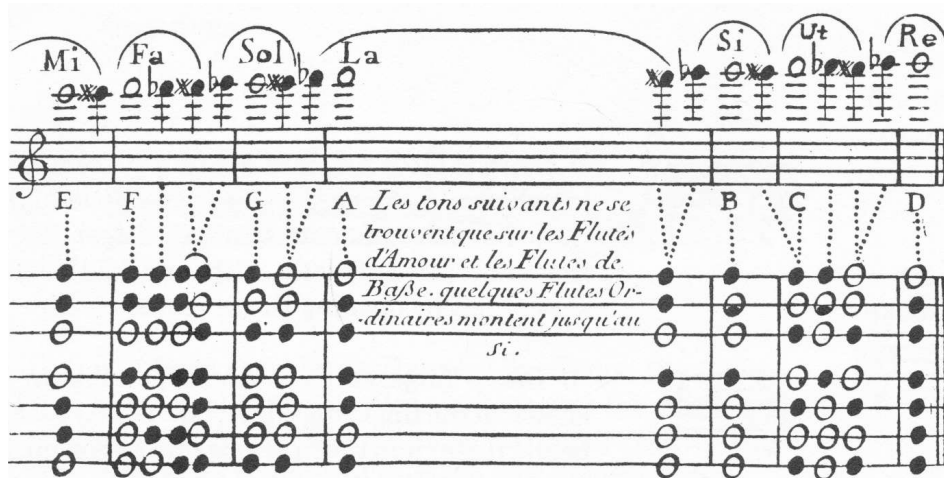
*Tons point usités*

Si Ut Re

*Les tons si, ut, re de la 3<sup>e</sup> 8<sup>ve</sup> ne se font pas également sur toutes les Flutes, plus elles sont basses plus il est facile de les y faire, on les tirera aisément avec un corps d'Amour et encore plus aisément avec une Basse de Fl. traversière.*

Example 1. Bordet, *Méthode raisonnée* (1755)

<sup>28</sup> “...on les tirera aisément avec un corps d’Amour et encore plus aisément avec une Basse de Flute traversière.” Bordet 1755/1993, 17. “Les tons suivants ne se trouvent que sur les Flutes d’Amour et les Flutes des Basse...” Mahaut 1759/1989, 7.



Example 2. Mahaut, *Nouvelle Méthode pour apprendre en peu de tems à jouer de la flûte traversière* (1759)

In his flute method of 1791, Johann George Tromlitz mentions the minor third lower flûte d'amour along with two other rare sizes of flute. The other two flutes were third flutes, also called fourth flutes, which were pitched a minor third higher than the regular flute and piccolos (*octavflöten*).<sup>29</sup> He also says that these are not very common, even though they were used in the same way as regular flutes.

In the 1790's in Vienna, there were many works written or arranged for flûte d'amour. Most of these were meant for the Bb-flute, which seems to be the most popular of the d'amour flutes played in Vienna. The Italian name for these flutes, *Flauto d'Amore* was most often used. This instrument was very popular, especially with flutist Alois von Gulielmo (1763–1823) and his flute ensemble. The flûte d'amour was a regular part of this ensemble<sup>30</sup>, where it was used to play the lowest part in the score. The compositions that were part of Gulielmo's collection also make up the largest part of this catalogue of works. Even though the Bb-flute is clearly the most used flute in these works, there are several examples of works that call for B-flutes.

There are also three works in this catalogue that include A-flute (in G). The first is an arrangement of Beethoven's French horn sonata in F-major, op. 17 for four

<sup>29</sup> Tromlitz 1791/1991, 39.

<sup>30</sup> Thalheimer 1999, 91–100.

flutes.<sup>31</sup> The title *Quartetto per due Flauti e due Flauti in g* shows that this piece includes two flutes tuned in G, both with the lowest, 6<sup>th</sup> finger note of A (concert A). There are two other works in Gulielmo's collection that use these A-flutes: a work by an unknown composer, and Sechter's *Quartett* for three flutes and A-flute.<sup>32</sup> According to Thalheimer<sup>33</sup>, it is most likely that the lowest instruments in this work were Bb-flutes, and the regular flutes would have been so called military flutes, which were pitched a half-step higher than the normal pitch. In this case, when playing Bb-flutes with flutes pitched a half-step higher than normal, their relative pitch difference means that the Bb-flutes would have become A-flutes. It is for this reason that these pieces are included in the list of works for flûte d'amour.

Christopher Addington wrote two articles<sup>34</sup> describing the popularity of the flûte d'amour particularly in the 18<sup>th</sup> century Germany, and makes a case for its important status. He feels that the flûtes d'amour may have been as popular as the regular flute.<sup>35</sup> He bases this premise in part on the fact that the ratio of flûtes d'amour to regular flutes made before 1750 and surviving to this day is 1:2.<sup>36</sup> According to Addington, of Bach's flute sonatas, at least BWV 1020, 1031, 1032 and 1035, along with the (trio) *Sonata* in c minor BWV 1079 where originally written for flûte d'amour.

In spite of the fact that there are a lot of good and interesting points in Addington's writing and theories, they do seem unrealistic at times. When one looks at the real number and ratio of flûtes d'amour and regular flutes that survive, it is hard to believe Addington's ratio. Also, the small number of original works for flûte d'amour compared to the regular flute, as well as the limited number of mentions

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<sup>31</sup> Catalogue of works no. 11.

<sup>32</sup> Catalogue of works no. 10 and 158.

<sup>33</sup> Thalheimer 1999, 94.

<sup>34</sup> Addington 1984 and 1985.

<sup>35</sup> Addington 1985, footnote 272.

<sup>36</sup> Addington 1985, footnote 270.

made of the instrument in the literature of the 18<sup>th</sup> century speaks against Addington's claims.

### **What Music was Played on Flûte d'Amour?**

Naturally, works written specifically for the flûte d'amour were played on the instrument. There are 193 such pieces listed in the catalogue of works. Most of those works are chamber or orchestral works. There are no known original solo or sonata works written specifically for the flûte d'amour. This does not necessarily mean that none were written, but they have not survived to the present, nor is there information about them available.

We also know that pieces written for other instruments, such as the regular flute, were played on the flûte d'amour. Quantz writes about this practice in the first chapter of his flute method (see the quote from the first paragraph 'What is a Flûte d'Amour?').

Next I will give examples of how music written for regular flute or other instruments was played on the flûte d'amour.

### **B-Flûte d'Amour**

When playing music for an instrument pitched in C on an instrument pitched in B, it is necessary to transpose.

Since the B-flute is a minor third lower than the concert pitch, the transposing ratio is a minor third. In practice, this means that when playing a piece written in concert E major, the flutist playing a B-flute should use the fingerings of G major in

order for the flute part to sound in E major. The flutist can either write the part out in G major, or read the E major part as if it were written with a G1 clef.<sup>37</sup> Quantz gives the same advice “...he has only to imagine a different clef for the notes; he then can manage everything else as upon the regular transverse flute.” For flutists who are familiar with the baroque flute and its literature, this should not provide any kind of problem, since almost all French flute music from the end of the 17<sup>th</sup> into the beginning of the 18<sup>th</sup> century is written in G1 clef.

One example of this type of clef change can be found in the beginning of the first movement of Johann Sebastian Bach’s flute sonata BWV 1035. Originally the G clef is on the second line, but the clef of the flute part is moved to the first line for the *flûte d’amour*, so that the concert b’ change to a fingered d’’, while still sounding as b’. The flute player plays this E major part in G major. See Example 3.

Example 3. Bach, Flute Sonata E major (BWV 1035), Adagio ma non tanto

It is also possible to write the B-flute part directly to a G2 clef, as in Example 4, so that no clef change is needed. This is a more familiar way of transposing today.

<sup>37</sup> A G1 clef indicates g’ on the first line of the staff, while the G2 clef indicates it on the second line.

Example 4. Flute part transposed to G major with a G2 clef

A third method of transposing would be to keep the flute part as in the original, and to transpose all the other parts, for example the continuo part a minor third lower. The musical example of this type of transposition method is the Andante part of Georg Philipp Telemann's *Sonata sesta*, where the flûte d'amour plays in the original key of C major, but since it sounds in A major, the continuo part is transposed a minor third lower. See Example 5.

Example 5. Telemann, *Sonata sesta* (Methodische Sonaten, 1732), Andante (ornamented version)

## Bb-Flûte d'Amour

The Bb-flute must transpose in the same way as the B-flute, in relation to instruments pitched in concert C. This flute sounds a major third lower than the written pitch.

There are also three different transposition methods for the Bb-flute. The first method would be to change the G2 clef to a G1 clef. The musical example of this is Jacques Hotteterre's *Berger prend soin de mon troupeau* from the collection *Airs et brunettes* (ca. 1723). See Example no. 5a.

The musical score for Example 5a consists of three staves. The top staff is for Flûte traversière / Flûte d'amour, the middle for Double, and the bottom for Basse. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingering (e.g., 6, 4, 3). There are also dynamic markings like 'V' and '1.' and '2.' indicating first and second endings.

Example 5a. Hotteterre, *Berger prend soin de mon troupeau*

If the clef is not changed, it is also possible to transpose the flute part a major third higher and write it in a G2-clef, in the same way as Example 4.

The third method would be to keep the flute part as in the original, and to transpose the other parts a major third lower, as in the next example. A harpsichord part in g minor of J.S. Bach's *Sonata* in b minor (BWV 1030) has survived. The only clue we have as to what purpose this part served comes from the title page: *Sonata al Cembalo obligato e Flauto traverso composta da Giov. Seb. Bach*. No g minor solo part has survived. It is possible that there never was a solo part in g minor, but that



the flute part would have been played on a Bb-flute, in b minor, just as it would have been fingered on the regular D-flute. In that case, the sonata would sound in g minor, and only the cembalo part would have been transposed. In Example no. 6 is the first three lines of both the existing b minor and g minor cembalo parts. The bottom line is the flute part written out as it sounds when it is played on the Bb-flute in b minor.

The image displays a musical score for Example 6, consisting of four staves. The top staff is for the Flauto traverso / Flûte d'amour, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are for the Cembalo obbligato, with the upper staff in treble clef and the lower staff in bass clef, both sharing the one sharp key signature and common time. The bottom staff is for the Flûte d'amour (concert pitch), written in treble clef with a key signature of two flats (Bb) and a common time signature (C). The notation includes various rhythmic values, accidentals, and articulation marks across all staves.

Example 6. Bach, Sonata b/g minor (BWV 1030), Andante

### C-Flûte d'Amour

The C-flute is a major second from a concert pitched instrument. In this case, it is not possible to transpose by changing the position of the clef, as with the B- or Bb-flutes, so the part should be written out at a major second higher, or the player needs to transpose as they play. Example no. 7 is the first movement, Largo, from William Babell's Eb major sonata.<sup>38</sup> Here the flute part is transposed to F major, but it sounds in the original key of Eb major.

<sup>38</sup> XII Solos for a Violin or Hautboy with a Bass, figured for the Harpsichord... Part the First (ca. 1725).

The image shows a musical score for two instruments: Flûte d'amour and Basso continuo. The score is in E-flat major (three flats) and 3/4 time, marked Largo. The Flûte d'amour part is written in a treble clef and features a melodic line with various ornaments, including trills (tr) and grace notes. The Basso continuo part is written in a bass clef and uses figured bass notation to indicate fingerings and accidentals. The score is divided into two systems, with the second system starting at measure 5. The piece concludes with a double bar line and repeat dots.

Example 7. Babel, Sonata Eb major, Largo

## Finally

Even though we have no surviving solo or sonata pieces for flûte d'amour, there is still an unlimited amount of possible music for the instrument when the above-mentioned playing or transposition methods are used. Most of the works written for flute or other instruments from the 18<sup>th</sup> century repertoire that have survived are suitable for arrangement for the flûte d'amour.

This translation is for a chapter “Flûte d’amour” (pages 17–34) in book:

FLÛTE D’AMOUR

Musiikki ja soittimet

The Instrument and its Music

The complete book can be download for free:

[http://ethesis.siba.fi/files/puhakka\\_flute\\_damour.pdf](http://ethesis.siba.fi/files/puhakka_flute_damour.pdf)

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