

Charles Dieupart
(† um 1740)

Suite II F-Dur

für Altblockflöte (Querflöte, Violine) und Cembalo (Klavier)
Violoncello (Viola da gamba) ad lib.

herausgegeben von
Hugo Ruf

Partitur und zwei Stimmen

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MOECK VERLAG CELLE

Charles Dieupart war gebürtiger Franzose. Über sein Leben und Wirken ist leider nur wenig bekannt. Er ging zu Beginn des 18. Jahrhunderts nach England, wo er nach anfänglich gescheiterten Versuchen als Opernunternehmer bald als Geiger und Cembalist zu einigem Ansehen kam. Er war besonders als Cembalolehrer sehr beliebt. Dieupart starb ca. 1740 in London. Von seinen Kompositionen sind, soviel bekannt ist, nur wenige Orchesterwerke (handschriftlich) und die bei Estienne Roger in Amsterdam erschienenen beiden Fassungen seiner großartigen Suiten* für Cembalo oder ein generalbassbegleitetes Soloinstrument erhalten geblieben.

In der Solostimme der Stimmenausgabe der sechs Suiten hat Dieupart Transpositionsvorschriften für *flûte de voix* = Blockflöte in d' (Suiten I-IV) und *flûte du quatre* = Blockflöte in c" (Suiten V und VI) gemacht. *Flûtes de voix* werden heute nicht mehr gespielt. Deshalb wurden die vier ersten Suiten nicht für die im 18. Jahrhundert besonders in England beliebte *flûte de voix* eingerichtet, sondern in Befolgung der Anweisungen des Hotteterre le Romain in die der Altblockflöte in f' gemäßen Tonarten gebracht. Damit ist, wie wir glauben, die Literatur der Altblockflöte in f' um wertvolle Werke bereichert worden, Werke, die selbst einen Johann Sebastian Bach so beeindruckten, dass er sich zwei dieser Suiten eigenhändig abschrieb.

Hugo Ruf

Charles Dieupart was born in France. Unfortunately few details of his life are known. At the beginning of the 18th century he went to England, where, after the failure of his attempts to establish himself as an operatic impresario, he soon gained a reputation as a violinist and harpsichordist. He was particularly popular as a teacher of the harpsichord. Dieupart died in London at about 1740. Of his compositions there survive, as far as we know, only a few orchestral works (in manuscript) and the two versions of his magnificent suites* for harpsichord or solo instrument with thorough bass accompaniment, which were published by Estienne Roger in Amsterdam.

In the solo part of the instrumental edition of the six suites Dieupart gave transposition instructions for the *flûte de voix* = recorder in d' (Suites I-IV) and *flûte du quatre* = recorder in c" (Suites V and VI). *Flûtes de voix* are no longer played today. Therefore the first four suites have been issued not for the *flûte de voix*, which was so popular in England in the 18th century, but, in accordance with instructions given by Hotteterre le Romain, in the keys which are suitable to the treble recorder in f'. Thus, I think, the literature of the treble recorder in f' has been enriched by several valuable compositions – compositions by which even Johann Sebastian Bach was so much impressed that he copied two of them by hand.

Hugo Ruf

* Vollständiger Titel (Exemplar der Herzog-August-Bibliothek, Wolfenbüttel): · Complete title (of the copy in the Herzog-August-Bibliothek, Wolfenbüttel): *SIX / SUITES de CLAVESSIN / Divisées en / Ouvertures, Allemandes, Courantes, Sarabandes, Gavottes / Menuets, Rondeaux & Giges / Composées & Mises en Concert / Par / MONSIEUR DIEUPART / Pour un Violon & Flûte avec une Basse / de Viole & un Archilut / Dédiées à / MADAME LA COMTESSE DE SANDWICH / A AMSTERDAM / Chez ESTIENNE ROGER Marchand libraire*

SUITE II

Ouverture (Lentement)

Charles Dieupart († um 1740)

Flauto dolce

Generalbass: Hugo Ruf

Cembalo (Pianoforte)

6 7 6 $\frac{1}{4}$ 6 $\frac{3}{4}$

5

6 $\frac{1}{4}$ 6 $\frac{2}{5}$ 6 5 $\frac{1}{4}$

9

6 7 $\frac{1}{4}$

13

17 (Vivement)

Musical score for measures 17-24. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 17 starts with a repeat sign. The piano accompaniment in the grand staff begins in measure 25. A finger number '6' is written below the bass staff in measure 24.

Musical score for measures 25-31. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat. The piano accompaniment in the grand staff begins in measure 25. Finger numbers '4', '6', and '4' are written below the bass staff in measures 25, 26, and 27 respectively.

Musical score for measures 32-38. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat. The piano accompaniment in the grand staff begins in measure 32. A finger number '6' is written below the bass staff in measure 32.

Musical score for measures 39-45. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat. The piano accompaniment in the grand staff begins in measure 39. Finger numbers '6', '4', and '#' are written below the bass staff in measures 39, 40, and 41 respectively.

Musical score for measures 46-47. The system consists of two staves: a single treble clef staff at the top and a single bass clef staff below. The key signature has one flat.

Allemande

6 5 6 6 6 6 6 5 4 3

3

1.

4 6 6 5 7 6 7 4 4 4

2.

7

4 6 5

9

6 6#

12

Courante

6 4 3 6 6 6 6 6 6

6 7 4 6 6 6 4 4

7 6 5

13

Sarabande

6 4 4 6 6 5 4 4 6 6

6 6 4 3 6 5 6 6

6 7 6 6

Gavotte

6

6

Passepied

The first system of the musical score for 'Passepied' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff (treble and bass clefs) providing harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 3/8. The first measure of the piano accompaniment includes a '6' below the bass staff. The second measure includes a '7' below the bass staff. The third measure includes a '6#' below the bass staff.

The second system of the musical score for 'Passepied' consists of three staves. The top staff continues the melody. The bottom two staves continue the piano accompaniment. The first measure of the piano accompaniment includes a '6' below the bass staff. The second measure includes a '7' below the bass staff. The third measure includes a '6#' below the bass staff. A double bar line with repeat dots is present at the end of the system.

The third system of the musical score for 'Passepied' consists of three staves. The top staff continues the melody. The bottom two staves continue the piano accompaniment. The first measure of the piano accompaniment includes a '#' below the bass staff. The second measure includes a '4' below the bass staff. The third measure includes a '#' below the bass staff. The fourth measure includes a '6' below the bass staff.

The fourth system of the musical score for 'Passepied' consists of three staves. The top staff continues the melody. The bottom two staves continue the piano accompaniment. The first measure of the piano accompaniment includes a '6' below the bass staff.

Gigue

The beginning of the musical score for 'Gigue' is shown on a single treble clef staff. The key signature has one flat (B-flat).

7

6 6 7 4 4 6 7 7

12

4 7 6 6 6

16

6 6 5 #

22

4 6

28