

Luigi HUGUES

Terzetto

in La maggiore

per tre flauti

Partitura

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I Manoscritti di Luigi Hugues: la Musica da camera

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Terzetto in La maggiore per tre flauti

Il “Terzetto in la maggiore per tre flauti” di Hugues è una composizione che fino ad oggi è rimasta inedita e completamente sconosciuta. Grazie al ritrovamento dell’archivio musicale di Hugues fatto da Bruno Raiteri è venuto alla luce insieme ad altri cinque brani per lo stesso organico, tutti composti di quattro movimenti. Questa scoperta è particolarmente importante perché non erano mai stati trovati brani di Hugues per tre flauti e si pensava che avesse scritto solo i duetti didattici della *Scuola del Flauto op. 51* e i *Tre Duetti op. 109*.

Inoltre il genere del Terzetto, nato all’inizio del Settecento a Parigi e diventato molto popolare in Europa a partire dalla fine del secolo, aveva avuto il suo periodo di massimo splendore nella prima metà dell’Ottocento. E’ quindi interessante vedere come Hugues abbia scritto sei terzetti di ampie proporzioni e ottima qualità musicale quando l’interesse per il genere stava andando diminuendo. E’ quindi probabile che lo abbia fatto per uso personale col fratello Felice e l’amico Costantino Nigra.

Nell’archivio è presente una sola copia completa formata dalle tre parti staccate manoscritte dei tre flauti ognuna formata da una pagina d’intestazione con l’indicazione “*Flauto 1° (Flauto 2° o Flauto 3°)*” e il titolo “*Terzetto / (in La) / per tre Flauti / di / Luigi Hugues*” seguita da 13 o 14 pagine col testo musicale suddiviso in quattro movimenti: “Allegro giusto” in La maggiore (pp. 2-6, C, 211 mm.), “Andante mosso” in Fa diesis minore (pp. 6-8, 3/4, 105 misure), “Allegretto mosso” in Si minore (pp. 8-9, 2/4, 117 mm.) e “Allegro moderato” in La maggiore (pp. 10-14, 6/8, 248 mm.). Le tre parti sono composte da 8 carte con le ultime pagine vuote e va notato che quella del terzo flauto ha una pagina in più di testo, così ripartito: “Allegro giusto” (pp. 2-6), “Andante mosso” (pp. 7-8), “Allegretto mosso” (pp. 8-10) e “Allegro moderato” (pp. 10-15). La carta è di formato verticale (300 x 235 mm.) da 10 pentagrammi con l’indicazione “Torino – Tip. Bellardi e Appiotti, via Garibaldi, 32”.

Esiste anche una partitura manoscritta formata da 17 carte di formato oblungo (235 x 305 mm.) da 12 pentagrammi che però è danneggiata dall’umidità. Ha la stessa intestazione delle parti staccate e i quattro movimenti sono così ripartiti: “Allegro giusto” (pp. 2-12, sulla p. 13 è indicato “Segue Andante”), “Andante mosso” (pp. 14-18, la p. 19 è vuota), “Allegretto mosso” (pp. 20-23) e “Allegro moderato” (pp. 24-32). Anche la carta della partitura è della Tipografia Bellardi e Appiotti e l’indirizzo in via Garibaldi 32 ci permette di stabilire che il brano sia stato scritto dopo il 1882 quando la via Dora Grossa prese il nuovo nome in onore di Garibaldi dopo la sua scomparsa.

Terzetto in A major for three flutes

Hugues's “Terzetto in A major for three flutes” is a composition that until now remained unpublished and completely unknown. Thanks to the discovery of Hugues's musical archive by Bruno Raiteri, it was brought to light along with five other pieces for the same instrumentation, all composed of four movements. This discovery is particularly important because no pieces by Hugues for three flutes had ever been found before, and it was thought he had written only the didactic duets of the *Scuola del Flauto op. 51* and the *Tre Duetti op. 109*.

Furthermore, the terzetto genre, born in the early 18th century in Paris and becoming very popular in Europe from the end of the century onward, had reached its peak in the first half of the 19th century. It is therefore interesting to see how Hugues wrote six large-scale trios of excellent musical quality when interest in the genre was waning. It is therefore likely that he did so for personal use with his brother Felice and his friend Costantino Nigra.

The archive contains only one complete copy consisting of the three separate handwritten parts for the three flutes, each consisting of a header page with the indication “*Flauto 1° (Flauto 2° o Flauto 3°)*” and the title “*Terzetto / (in A) / for three flutes / by / Luigi Hugues*” followed by 13 or 14 pages with the musical text divided into four movements: “Allegro giusto” in A major (pp. 2-6, C, 211 measures), “Andante mosso” in F sharp minor (pp. 6-8, 3/4, 105 measures), “Allegretto mosso” in B minor (pp. 8-9, 2/4, 117 measures) and “Allegro moderato” in A major (pp. 10-14, 6/8, 248 measures). The three parts are composed of 8 cards with the last pages blank and it should be noted that the one for the third flute has an extra page of text, divided as follows: “Allegro giusto” (pp. 2-6), “Andante mosso” (pp. 7-8), “Allegretto mosso” (pp. 8-10) and “Allegro moderato” (pp. 10-15). The card is vertical in format (300 x 235 mm) with 10 staves and the indication “Turin – Tip. Bellardi e Appiotti, via Garibaldi, 32”.

There also exists a manuscript score consisting of 17 oblong sheets (235 x 305 measures) of 12 staves, which, however, has been damaged by humidity. It has the same heading as the separate parts, and the four movements are divided as follows: “Allegro giusto”(pp. 2-12, p. 13 indicates “Segue Andante”), “Andante mosso” (pp. 14-18, p. 19 is blank), “Allegretto mosso” (pp. 20-23), and “Allegro moderato” (pp. 24-32). The score paper is also from the Bellardi e Appiotti printing house, and the address, Via Garibaldi 32, allows us to establish that the piece was written after 1882, when Via Dora Grossa was renamed in honour of Garibaldi after his death.

La partitura presenta numerose battute cancellate in tutti i movimenti ma anche tutte le indicazioni necessarie per la stampa (articolazioni, indicazioni dinamiche e lettere di riferimento): la composizione era quindi pronta per l'esecuzione e la pubblicazione che però non ebbe luogo. Le parti staccate sono la bella copia e sono state utilizzate come riferimento per la nostra edizione tenendo però presente anche alcune indicazioni che compaiono solo nella partitura. I quattro movimenti sono molto sviluppati e Hugues tratta i tre flauti alla pari utilizzando una scrittura contrappuntistica che li alterna continuamente nel ruolo solistico.

Nel Fondo Hugues sono presenti anche le trascrizioni per due violini e viola dei primi tre movimenti. La prima è incompleta ma le altre due sono complete e Hugues li inserisce nella raccolta inedita intitolata "Sei piccole composizioni originali per due violini e viola" coi numeri 5 e 6. Il secondo movimento è però trascritto una terza minore sotto.

Ugo Piovano

The score features numerous deleted bars in all movements, as well as all the necessary markings for printing (articulations, dynamic markings, and rehearsal letters). The composition was therefore ready for performance and publication, which, however, never materialized. The separate parts are a fair copy and were used as a reference for our edition, while also taking into account some markings that appear only in the score. The four movements are very developed, and Hugues treats the three flutes equally, using a contrapuntal style that continually alternates them in solo roles.

The Hugues Collection also contains transcriptions for two violins and viola of the first three movements. The first is incomplete, but the other two are complete, and Hugues included them in the unpublished collection entitled "Six small original compositions for two violins and viola" under numbers 5 and 6. The second movement, however, is transcribed a minor third lower.

Ugo Piovano
(English version by S.V.)

Terzetto in La per tre flauti

Luigi HUGUES

I - Allegro giusto

Allegro giusto

The musical score is written for three flutes in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro giusto'. The score is divided into four systems of three staves each. The first system (measures 1-4) begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in triplets. The second system (measures 5-8) starts with a mezzo-forte (*mf*) dynamic and includes the instruction 'con grazia'. The third system (measures 9-12) continues with a mezzo-forte (*mf*) dynamic. The fourth system (measures 13-15) concludes with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

42

Musical score for measures 42-46. The system consists of three staves. The top staff features a melodic line with triplets and slurs. The middle and bottom staves provide harmonic accompaniment with various rhythmic patterns and slurs.

47

Musical score for measures 47-51. The system consists of three staves. The top staff has a melodic line with slurs and dynamics of *mf*. The middle and bottom staves have accompaniment with dynamics of *mf*.

52

Musical score for measures 52-56. The system consists of three staves. The top staff has a melodic line with dynamics of *mf* and *pp*, and a *cresc.* marking. The middle and bottom staves have accompaniment with dynamics of *mf* and *pp*.

57

Musical score for measures 57-63. The system consists of three staves. A section marker 'C' is placed above the first measure. The top staff has a melodic line with dynamics of *f* and *p*. The middle and bottom staves have accompaniment with dynamics of *f* and *p*.

64

Musical score for measures 64-68. The system consists of three staves. The top staff has a melodic line with dynamics of *fp* and *p*. The middle and bottom staves have accompaniment with dynamics of *fp* and *p*.

159

Musical score for measures 159-162. The system consists of three staves. The key signature has three sharps (F#, C#, G#). Measure 159 starts with a piano (*p*) dynamic and a triplet of eighth notes. The music features complex rhythmic patterns with many beamed notes and slurs. The piano part has a triplet of eighth notes in measure 160.

163

Musical score for measures 163-166. The system consists of three staves. The music continues with complex rhythmic patterns and slurs. The piano part has a triplet of eighth notes in measure 164.

167

Musical score for measures 167-170. The system consists of three staves. The music features complex rhythmic patterns and slurs. The piano part has a triplet of eighth notes in measure 168. The dynamic marking *cresc.* (crescendo) is present in measures 169 and 170.

171

Musical score for measures 171-174. The system consists of three staves. The music features complex rhythmic patterns and slurs. The dynamic marking *f* (forte) is present in measures 172 and 173. The piano part has a triplet of eighth notes in measure 173.

175

Musical score for measures 175-178. The system consists of three staves. The music features complex rhythmic patterns and slurs. The piano part has a triplet of eighth notes in measure 176.

200

p cresc.

p cresc.

p cresc.

204

stentate

ff vivo

stentate

ff vivo

stentate

ff vivo

II - Andante mosso

Andante mosso

con grande espressione

p

p

voce piena

cresc. e poco affrett.

cresc. e poco affrett.

cresc. e poco affrett.

Musical score for measures 94-99. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three staves. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff has a bass line with slurs and accents.

Musical score for measures 100-105. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three staves. The first staff has a melodic line with slurs and accents, marked *pp*. The second staff has a melodic line with slurs and accents, marked *pp*. The third staff has a bass line with slurs and accents, marked *pp*.

III - Allegretto mosso

Allegretto mosso

Musical score for measures 1-7. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three staves. The first staff has a melodic line with slurs, accents, and trills, marked *p con grazia*. The second staff has a melodic line with slurs and accents, marked *p*. The third staff has a bass line with slurs and accents, marked *p*.

Musical score for measures 8-14. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three staves. The first staff has a melodic line with slurs, accents, and trills, marked *cresc.* and *f*. The second staff has a melodic line with slurs and accents, marked *f*. The third staff has a bass line with slurs and accents, marked *f*.

A

15

legger.
p *legg.* *f*
p *legg.* *f*

21

p *f* *p*
p *f* *p*

27

cresc. *f*
cresc. *f*
cresc. *f*

33

B

39

p *tr*

IV - Allegro moderato

Allegro moderato

The musical score is written for three staves in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro moderato'. The score is divided into four systems of six measures each. The first system (measures 1-6) features a dynamic range from *ff* to *p*. The second system (measures 7-12) continues with dynamics from *p* to *mf*. The third system (measures 13-18) includes markings for *mf*, *dimin.*, *p*, and *dolce*. A boxed letter 'A' is placed above the first staff at measure 15. The fourth system (measures 19-24) shows a consistent *p* dynamic. The notation includes various note values, rests, and phrasing slurs.

200

dimin. p

dimin. p

p

Detailed description: This system contains measures 200 to 205. It features three staves. The top staff has a melodic line with slurs and a fermata at the end of measure 204. The middle and bottom staves provide harmonic support. Dynamics include *dimin.* and *p*. A *vso.* marking is present at the end of measure 204.

206

mf con grazia

mf

mf

Detailed description: This system contains measures 206 to 211. It features three staves. The top staff has a melodic line with slurs. The middle and bottom staves provide harmonic support. Dynamics include *mf* and *con grazia*.

212

cresc. f p

cresc. f p

cresc. f p

Detailed description: This system contains measures 212 to 217. It features three staves. The top staff has a melodic line with slurs. The middle and bottom staves provide harmonic support. Dynamics include *cresc.*, *f*, and *p*.

218

L

Detailed description: This system contains measures 218 to 222. It features three staves. The top staff has a melodic line with slurs. The middle and bottom staves provide harmonic support. A box containing the letter 'L' is positioned above the top staff in measure 219.

223

cresc. f p cresc.

cresc. f p cresc.

cresc. f p cresc.

Detailed description: This system contains measures 223 to 227. It features three staves. The top staff has a melodic line with slurs. The middle and bottom staves provide harmonic support. Dynamics include *cresc.*, *f*, and *p*.