

E. GAULTIER

Suite in D Minor

from Perrine - Pièces de Luth en Musique (1680)

Transcription: Josinaldo Costa

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First digital & paperback edition October 2020

ISMN 9790902262002

Catalog n.: XE2007

Xeno Music Publishing
Sydney - Australia
www.xenofone.com.au
www.josinaldocosta.com

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A catalogue record for this
work is available from the
National Library of Australia

Editorial Notes

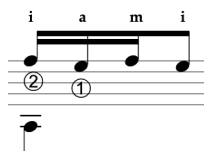
While widely acknowledged for its elegance and beauty, seventeenth century French lute music is a part of the Baroque plucked string repertory also known for its esoteric notational practice. This idiosyncrasy was problematic in its own time, and addressing this issue is Perrine's main objective in his *Pieces de Luth en Musique* of 1680. Providing several favourite works by Ennemond and Dennis Gaultier in fully realised standard notation, this publication made these works available to an audience (such as clavichnists) that was not familiarised with tablature notation. This is of course particularly useful to the contemporary musician, being also an important source for the comparative study of concordances. Moreover, Perrine provides an intelligible description of the use of *séparée/brisé* and *notes inégales* in the preface, a relevant primary source of performance practice information.

Within the selection of pieces transcribed here, two examples of seventeenth century giges in binary metre are found. The unusual metrical choice is a carryover from mensural notation and performers should "alter or dot the notes so as to produce triplet rhythm."¹ This procedure is also applicable to the courantes, as the ambiguity between major and minor prolation (simple, compound meter) is a defining musical characteristic of this dance in the seventeenth century.

A list of concordances is provided alongside this edition's contents, and a translation of Perrine's remarks regarding *séparée* follows below. Although the original musical text is presented here without substantial alteration, this edition is primarily intended as a performance score. It does not include any critical information and should not be used for reference purposes.

Additionally:


- All slurs indicate suggested technical legatos (hammer-on, pull-offs).
- Position changes are noted with roman numerals in most instances. Some shifts are implied by the string/fingerings provided.
- Guide fingers are marked by dashed numbering. Brackets indicate partial and full bars. Pivot bars are indicated (piv.).
- A variety of single string and cross-string fingerings for the trills/mordents are given to allow the type of resonance possible on an 11-course lute. These should be obvious within the context of the fingerings provided. In some instances, cross string ornamentation to a lower open string is needed, a suggestion for the execution of such ornaments is provided below:















¹ McIntyre, Ray. "On the Interpretation of Bach's Giges." *The Musical Quarterly*, vol. 51, no. 3, 1965, pp. 478–492. JSTOR, www.jstor.org/stable/740836. p. 481. Further discussion regarding these so-called *allemande giguée* can be found in the *Gigue* entry by Meredith Little in the Grove Dictionary.

- Perrine does not distinguish between mordents, inverted mordents and trills (all indicated by a + sign). In general, longer notes receive a trill rather than a mordent.
- An effort has been made to optimise the layout. Select pages can be copied (indicated in footer) to avoid page turns within movements.

Translation of Perrine's Preface (pp. 8-9)

The oblique line between notes such as  indicates that they should be played one after the other. More precisely:

- I. A chord of two notes of the value of one quaver such as  should be performed as 
- II. A chord of two notes of the value of one dotted quaver such as  should be performed as 
- III. A chord of two notes of the value of one crotchet such as  should be performed as 
- IV. A chord of three notes of the value of one dotted quaver such as  should be performed as 
- V. A chord of three notes of the value of one crotchet such as  should be performed as 
- VI. A chord of three notes of the value of one dotted crotchet such as  should be performed as 

These are, in general, all the different possibilities of chords found in all sorts of pieces for the lute that should be separated. The only exception to the list above is the chord of four notes in the value of a crotchet found in pieces in simple binary meters. These should also be separated as thus: as four semiquavers; or one dotted quaver on the bass with the remaining notes spread throughout the remainder of the beat.

Finally, the first part of the beat, or the first part of every subdivision of the beat, are to be considered longer than the others.

Contents and Concordances

CLFVGa: From the content list published in the *Corpus de Luthistes Français*. These invariably direct to the *Barbe Manuscript* (RISM B/VII p. 266) available online through the Bibliothèque nationale de France.

GaultierLivre: Gaultier - Livre de Tablature des Pièces de Luth

1. Courante "L'Imortelle" - CLFVGa N°66
2. Allemande "Tombeau de Mezangeau" - GaultierLivre / 8
3. Allemande "Testament du V.G." - CLFVGa N°57, GaultierLivre / 10
4. Gigue "Testament du V.G." - CLFVGa N°57, GaultierLivre / 10
5. Courante - GaultierLivre n. 14
6. Courante - CLFVGa N°13, GaultierLivre / 16
7. Canaris - CLFVGa N°67, GaultierLivre / 18
8. Allemande - CLFVGa N°63
9. Gigue "La Poste" - CLFVGa N°63
10. Courante - CLFVGa N°68
11. Courante - CLFVGa N°69
12. Gigue "Le Carrillon" - CLFVGa N°72

Suite in D Minor

Perrine: Pieces de Luth en Musique (1680)

Ennemond "Vieux" Gaultier

Transc.: Josinaldo Costa

1. Courante "L'Imortelle"

The musical score for "Courante 'L'Imortelle'" is written in D minor and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of two flats. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Ornaments (wavy lines) are placed above several notes. The second staff starts at measure 5 and includes a circled '2' above a note. The third staff starts at measure 9 and includes a circled '1' above a note. The fourth staff starts at measure 14 and includes a circled '3' above a note. The fifth staff starts at measure 19 and includes a circled '4' above a note. The sixth staff starts at measure 23 and includes a circled '4' above a note. The seventh staff starts at measure 27 and includes a circled '3' above a note. The piece concludes with a double bar line and repeat dots.

2. Allemande "Tombeau de Mezangeau"

Musical score for Allemande "Tombeau de Mezangeau". The score is written in G minor (one flat) and 3/4 time. It consists of eight staves of music, numbered 1 through 23. The notation includes treble clef, a key signature of one flat, and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 on the right hand and 1-5 on the left hand. There are several trills and ornaments marked with a double wavy line. A repeat sign with first and second endings is present between measures 10 and 13. A fermata is placed over a measure at the end of the piece. The score concludes with a double bar line and repeat dots.

ISMN 979-0-9022620-0-2



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