

MUSIC SUPPLEMENT TO LUTE NEWS 42 (JUNE 1997): A SELECTION OF LUTE SOLOS IN VIEIL TON TUNING ASCRIBED TO GAUTHIER

There were a number of French lutenists named Gauthier, also spelt Gautier, Gaultier, Gothier, Gottier, Goutie, Gautie, Gwaltier, Cautier and Haultier [cf. New Grove]. Jacques Gautier or 'Gautier d'Angleterre' lived in England from 1617 until after 1660 and was probably unrelated to any of the Gauthiers below. Ennemond Gauthier [1575-1651] was known as 'Gaultier de Lyon' as he was born near Lyon, 'Gautier de Vienne' or as 'le vieux Gautier' to distinguish him from his cousin Denis Gauthier [1603-1672] who was called 'Gaultier le jeune' or 'Gaultier de Paris'. Ennemond visited England in 1630 and played before Charles I. The other lutenist of the period was Pierre Gauthier [I] also known as 'Gautier de Marseille' and Gaultier de Rome'. Over 200 of their lute solos survive in many manuscript and a few printed sources mainly for baroque lute. Interestingly, nearly fifty solos survive in renaissance [vieil ton] tuning, listed below - please inform me if you have any additions or corrections. Unfortunately, they are all ascribed simply to Gaultier [or other spelling] without reference to which one [except #21, which is ascribed 'Old Cautier' in Sibley, indicating Ennemond, and #44 uses the same title as another piece by Denuis Gauthier]. The tuning and the dating of the earlier of the sources would suggest that most of these are by Jacques or Ennemond, but the similarity in the style of the pieces doesn't help to decide between these two. It has been assumed that those in English sources are by Jacques, and by implication that the pieces in continental sources are by Ennemond. Indeed, the Herbert pieces largely don't overlap with those from the other major sources, Aegidius, Dolmetsch and Swan and the minor continental sources. But the exceptions to this rule render it very unreliable: #6 is found in Swan and Aegidius as well as Herbert; #15 and #18 are in both Swan and Herbert. Furthermore, the lack of divisions to the pieces in Herbert, unlike Aegidius, Dolmetsch and Swan, make stylistic comparisons difficult.

The selection of ten pieces in this supplement were chosen to illustrate the 39 courantes, in several keys, one of the six voltes and the 'Cloches' or 'Bells of Paris' I have chosen examples from Aegidius and Herbert to allow a comparison of pieces that might previously have been assumed to be by Ennemond and Jacques, respectively. All but one do not duplicate anything in modern editions. It is assumed that the ascriptions to Ballard [nos.13, 18 & 27] are original compositions by Gauthier used by Ballard, and that the attribution of no. 34 to DB [DuBut?] in Rostock is an error. It seems likely that there must be many more lute solos by the Gauthiers not ascribed in the surviving sources.

Draft complete inventory with concordances and cognates of lute solos in vieil ton tuning by Gauthier ordered by key [I have not checked for cognates in other tunings]:

1. *Courante Gothier* [G], Aegidius [Prague IV.G.18, c.1623], f. 22v; *Courante*, Dolmetsch II.B.1 [c.1620], f. 238v
- *2. *Courante Gothier* [G], Aegidius ff. 67v-68r [10 course, F,Eflat,D,C; A14, A'14, B14, B'14]
3. *Corente* [G], Swan [St. Petersburg Ms.O No.124, c.1640], ff. 67v-68r; *Corr: franc.*, Doni, p. 99; cf. *Courante de Gauthier*, Basel F.IX.53, ff. 18v-19r; *Courente*, Torino IV.23/2, ff. 10v-11r
4. *Courante par gautie* [a flat], Moy 1631, f. 17r/sig. N4r
5. *Courante Gothier* [a], Aegidius, f. 52r
- 6a. *Courante Gauthier son Adieu / La Redouble* [Bflat] (divisions), Herbert [Cambridge Fitzwilliam Museum Mus.Ms.689, c.1624-40], ff. 49v-50r; *Mathews melancholy good night*, Mathew 1652, pp. 35-38; *Courante*, Schele, p. 89 ii; *A Dieu de Gothier*, Swan, ff. 74v-75r; *Courante*, Aegidius, f. 162v; *Courante Transp G.M.* [c], Aegidius, ff. 118v-119r
- 6b. *Courante. Gauthier* [B flat], Herbert, f. 50r i; *Secunda Pars*, Swan, f. 75v
7. *Courante Gothier* [B flat] (divisions), Aegidius, ff. 163v-164r; cf. *Courante*, Basel F.IX.53, ff. 5r-6r
8. *Courante Gauthier* [B flat] (divisions), Herbert, f. 46v i; (Moun)sieur de (Ga)utier (Co)urante, Danzig 4022, f. 12r; *Corant*, ML, f. 22r ii; (untitled), Swan, ff. 73v-74r; cf. *almond goutie flat* (french flat tuning), Wemyss, ff. 35v-36r; untitled, Basel F.IX.53, ff. 53v-54r
- *9. *Courante Gauthier* [B flat], Herbert, f. 46v ii; *Corändt*, Nürnberg 33.748 I, [c.1610] f. 45r [10c; F,Eflat,D,Bflat; A16, B16] Paul O'Dette plays this on his Lord Herbert CD, Harmonia Mundi HMU 907068, 1992.
10. *Courante Gauthier sur J'astois brise mes fers* [B flat], Herbert, f. 50r ii.
11. *Courante par gautie* [B flat], Moy 1631, f. 11v/sig. M2v
Courante L'espine, Herbert, f. 50v; untitled fragment, Herbert, f. 51r; *Courante*, Dolmetsch, ff. 274v-275r; *Courante*, Aegidius, ff. 153v-154r
12. *Courante par gautie* [B flat/G], Moy 1631, f. 20v/sig. O3v
- *13. *Courante Gothier* [c] (divisions), Aegidius, ff.100v-101r; *Courante Gothier* (divisions), Dolmetsch, ff. 215v-216r; *Corandt Einsdem* (Ballardt), Nürnberg I, f. 47r (CNRS Ballard II p. 80) [10c; F,Eflat,D,C; A12, A'12, B12, B'12]
14. *Courante Gothier* [c], Aegidius, f. 109r
15. (untitled) [c] (divisions), Swan, ff. 28v-29r; *Courante Gauthier* [f] (divisions), Herbert, f. 37r i; (untitled) (divisions), Swan, ff. 58v-59r; cf. *Corrente francese con le sue parte doppie* [guitar], Foscari (1632/R1640), p. 42
16. *Courante Gauthier* [c], Herbert, f. 61v i
17. *Courante Gauthier* [c], Herbert, f. 62r i
18. *Courante Gauthier* [c], Herbert, f. 62r ii; *Cor: de Ballardt*, Nürnberg I, f. 46v (CNRS Ballard II p. 79); *Courante* (divisions), Schele, pp. 82-83; (untitled) (divisions), Swan ff. 26v-27r; *Courante par gautie* Moy 1631, f. 12r
19. *Courante Gauthier* [c] (divisions), Herbert, ff. 71v-72r
20. *Courante Gauthier* [c] (divisions), Herbert, f. 72r iii; *Volt 3* (divisions) R Dowland 1610, sig. S1r
21. (untitled) [c] (divisions), Swan, ff. 24v-25r; cf. *Courante, ton commun*, Aix-en-Provence 17 [Reynaud Lutebook], ff. 101v-102r; (untitled), Cortot 7.Q.5, p. 167; *Courante*, Paris Vmf.48, ff. 124v-125r; (untitled), Paris Vmf.51, ff. 26v-27r; *Co: old Cautier* [Ennemond], Tabley, p. 43; *Courante* (mandora), Ulm Smr.133b, ff. 91v-92r; *Courante* (set by) *Laroussiere* [mandora], Ulm Smr.239, ff. 36v-37r
22. (untitled) [c] (divisions), Swan, ff. 32r-31v; *Corrente Gautier* (divisions), Montbuysson, f. 89v; *Curante*, Stobaeus, f. 51v
23. *Courante par gautie* [c], Moy 1631, f. 16/sig. N3r; (Bon)tade (de) Bal(lard), Danzig 4022, f. 11v; *La Bontade de Ballard*, Dolmetsch, ff. 189v-190r; *Courante*, Dolmetsch, ff. 60v-61r; *Cour.*, Kremsmünster L81, f. 151r; *Courante*, ML, f. 25v; *Couranta* 69, Werl, f. 74r; *Courante de la Reyne. Cinquiesme*, Ballard I 1611, pp. 44-45; *Courante 3*, Fuhrmann 1615, p. 163 i; cf. (untitled), Königsberg f. 75r
24. (Gau?)ltier (?)lenzon (corante?) [c], Danzig 4022, f. 15v
- *25. *Courante Gauthier* [C], Herbert, f. 65r ii. [9c; F,E,C; A15, B15]
26. *Courante Gauthier* [C], Herbert, f. 65v i
27. *Courante gothier* [E flat], Aegidius, f. 27r; *Courante Gothier*, Dolmetsch, f. 273r; *Cor.*, Nürnberg I, f. 44v; *Courante de la Reyne. Huitiesme*, Ballard I 1611, pp. 50-51; cf. *Courante R.M.F.* (tuned as Melii III 1616), Aegidius, f. 197r
- *28. *Courante Gauthier* [E flat], Herbert, f. 40v i [8?c; F,Eflat; A22, B22]
- *29. *Courante du mesme* [Gauthier] [E flat], Herbert, f. 40v ii [8?c; (F),Eflat; A20, B18]
30. *Courante Gothier* [f], Aegidius, f. 7r
- *31. *Courante Gothier* [f] (divisions), Aegidius, ff. 19v-20r [10c; F,(Eflat),(D),C; A12, A'12, B12, B'12]
32. *Courante Gothier* [f] (divisions), Aegidius, ff. 20v-21r; *Courante*, Dresden 297, p. 82r; *Current Cor.*, D-LEm II.6.15, p. 264; *Ich habe mein Liebchen zum Tantz geffuret Curant*, Stobaeus, ff. 49v-50r; *Cor.*,

- Swan, f. 35r; *Courante Francoyse*, Valerius 1626, pp. 270-271; cf. *Courante*, Basel F.IX.53, ff. 13v-14r; (untitled), Bern 123, p. 123; *Courante*, Turin, ff. 12v-13r; cf. versions for mandora, recorder.
33. *Courante Gothier* [f], Aegidius, f. 21,; (untitled), Swan, f. 55r; *Courante*, Moy 1631, f. 32v/sig. R3v
- *34. *Courente Gothier* [F] (divisions), Aegidius, ff. 3v-4r; *Courante de Gauthier* (divisions), Dolmetsch, ff. 183v-184v; (untitled) (divisions), Swan, ff. 47v-48r; cf. *Courante D.B.* [CNRS DuBut], Rostock XVII-54, pp. 252-253 [10c; F,E,(D),C; A16, A'16, B16, B'16]
35. *Courante Gothier* [F], Aegidius, f. 7v; *Courante Gothier*, Dolmetsch, f. 278r; *Corant*, Aegidius, ff. 64v-65r; *Corant*, Aegidius, ff. 85v-86r
36. *Volte Gothier* [g], Aegidius, ff. 68v-69r; *Volte*, Dolmetsch, ff. 270v-271r; *Corante*, Swan, f. 68v
37. *Volte Gauthier* [c], Herbert, f. 70v i
38. *Volte Gauthier* [E flat], Herbert, ff. 49v i; *Volt 4*, Varietie 1610, sig. S1v
- *39. *Volte Gauthier* [E flat], Herbert, f. 42v ii. [8?c, F,Eflat, but uses 'a' for F and '/'/'a' for Eflat; A12, A'12, B12, B'12]
40. *Volte gothier* [f], Aegidius, f. 10v; *Volte Gothier / sine quinta*, Dolmetsch, f. 272v
41. *Pauan Gauthier* [c], Herbert, f. 71v i
- 42a. *Balletto di Gothier* [B flat], Aegidius, f. 91v; (untitled), Sibley, p. 41; (untitled), Swan, ff. 71v-72r; *Ballet du grand Turq* (mandora), Ulm 133b, ff. 55v-56r
- 42b. *Seconda parta* [B flat], Aegidius, ff. 92-92v; *Duple* (mandora), Ulm 133b, ff. 56v-57r
- 42c. *La Terza parta* [B flat], Aegidius, ff. 92v-93r; *Air* (mandora), Ulm 133b, ff. 61v-62r
- 42d. *La quarta parta* [B flat], Aegidius, ff. 93r-93v
- *43. *Cloches Mr. Gauthier* (ab fin) [E flat], Herbert, f. 42r ii [8?c; F,Eflat; 21 bars, final bar added editorially]
Campanae Parisiensis Incerti authoris, Besard 1617, no. 47 ii
44. *Les Larmes de Gautier* [e flat], Herbert, f. 87 ii. [The allemande *Andromède* by Denis Gauthier from *La Rhétorique des Dieux*, also called *Le Tombeau de Blanrocher Allemande de Gattier P.* in Oxford Bodleian Ms.Mus.Sch.G 617, pp. 96-97, is titled *Lais larme de Gauthier* in Krakow 40626, ff. 55v-56r, but I don't know if it is the same piece as this one in *vieil ton* tuning in Herbert].
- Doubtful attribution:
45. *Cor*: [F], Swan, f. 48v; *Autre du mesme ton*, Dolmetsch, f. 185; cf. *Courante* (mandora), Ulm Smr.133b, ff. 40v-41r, no. 60.
46. *Autre du mesme ton* [F], Dolmetsch, ff. 185v-186r; *Corrente*, Nürnberg I, f. 53v; *Corante*, Per Brahes, f. 25r
- [45 & 46 are preceded by *Courante de Gauthier* but followed by *Autre du mesme ton de Mesangeau*, also in F, in Dolmetsch, suggesting *du mesme* refers to the key not the composer.]
47. *Courante par de moy / Courante par de gautie* [E flat/c], Moy 1631, ff. 12v-13r/sigs. M3v-M4r [Moy's printer headed f. 12v *Courante par de moy* and f. 13r *Courante par gautie*, clearly a continuation of the same piece. On the grounds of style, it is likely to be by Moy.]
48. *Courante D.G.* [A] [Denis Gauthier or Galilei?], Dolmetsch, f. 205v
49. *Volte D.G.* [B flat] [Denis Gauthier or Galilei?], Aegidius, f. 166r
- Addendum:
50. [Saraba]nda de Gaultier, Jacobides no. 9; *Courante la Princesse*, Autogr. Hove 1, ff. 29v-30r; *Sarabande* 2, Swan, ff. 14v-15r [unrelated to the *Courante la Princesse* in Ballard 1611]

John H Robinson - April 1997 / revised June 2016

Gauthier 39. Volte

GB-Cfm 689, f. 42v

1

9

17

26

35

42

10

16

22

29

38

45

51

Gauthier 43. Cloches

GB-Cfm 689, f. 42r

1

8

15

35

42

a/a //a ///a a/a //a ///a

Gauthier 29. Courante

GB-Cfm 689, f. 40v ii

3

/a /a

10

/a

21

/a

30

/a

Gauthier 31. Courante

CZ-Pnm G.IV.18, ff. 19v-20r

Measures 1-7 of the piece. The notation shows a single staff with a 3/4 time signature. The melody is written in a single line with various note values and rests. Fingering numbers (1-5) are indicated below the notes. The key signature has one flat (B-flat).

Measures 8-14 of the piece. The notation shows a single staff. Measure 8 is marked with a '3' in a circle. The notation continues with various note values and rests. Fingering numbers are indicated below the notes. The key signature has one flat (B-flat).

Measures 15-19 of the piece. The notation shows a single staff. The notation continues with various note values and rests. Fingering numbers are indicated below the notes. The key signature has one flat (B-flat).

Measures 20-26 of the piece. The notation shows a single staff. Measure 20 is marked with a '20'. The notation continues with various note values and rests. Fingering numbers are indicated below the notes. The key signature has one flat (B-flat).

Measures 27-34 of the piece. The notation shows a single staff. Measure 27 is marked with a '27'. The notation continues with various note values and rests. Fingering numbers are indicated below the notes. The key signature has one flat (B-flat).

Measures 35-41 of the piece. The notation shows a single staff. Measure 35 is marked with a '35'. The notation continues with various note values and rests. Fingering numbers are indicated below the notes. The key signature has one flat (B-flat).

42

Gauthier 9. Courante

GB-Cfm 689, f. 46v ii

3

9

17

25

Gauthier 34. Courante

CZ-Pnm G.IV.18, ff. 3v-4r

3

9

17

25

33

41

49

57

Gauthier 25. Courante

GB-Cfm 689, f. 65r

11

21

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

10

18 19 20 21 22 23 24 25 26

18

27 28 29 30 31 32 33 34 35

27

36 37 38 39 40 41 42 43 44

36