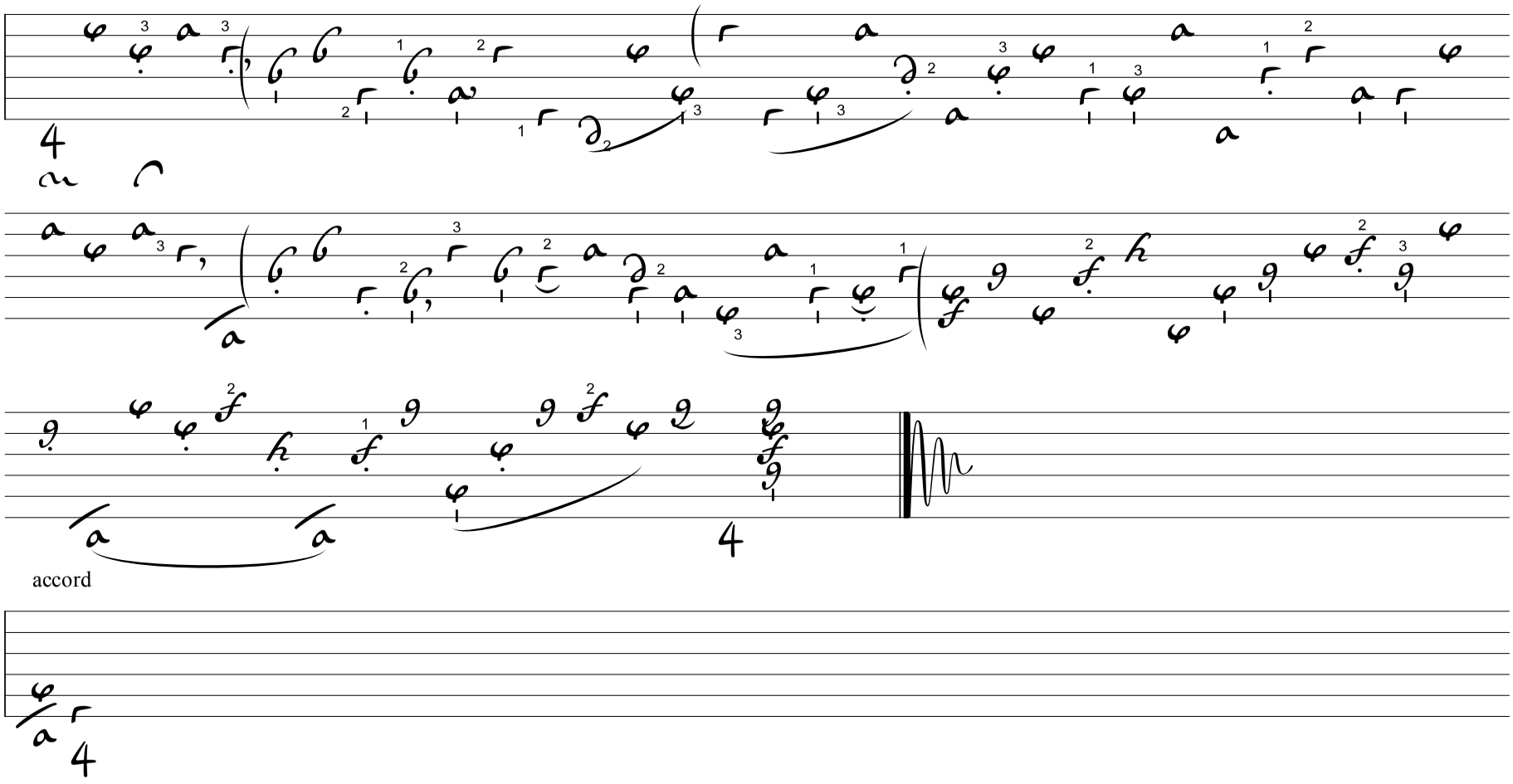
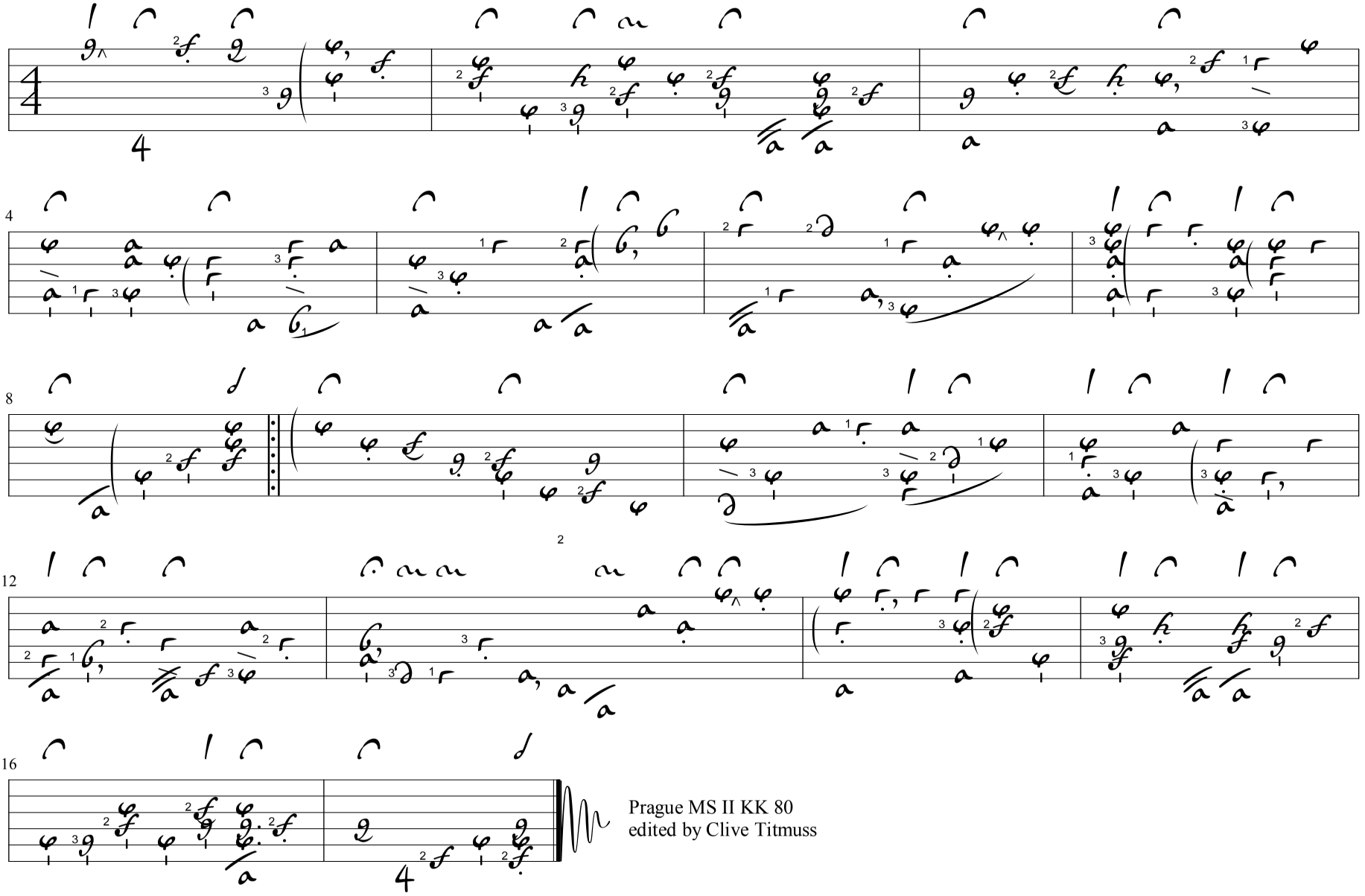
Prelude Mouton

[Charles] Mouton
MS II KK 80 p. 107
edited by Clive Titmuss

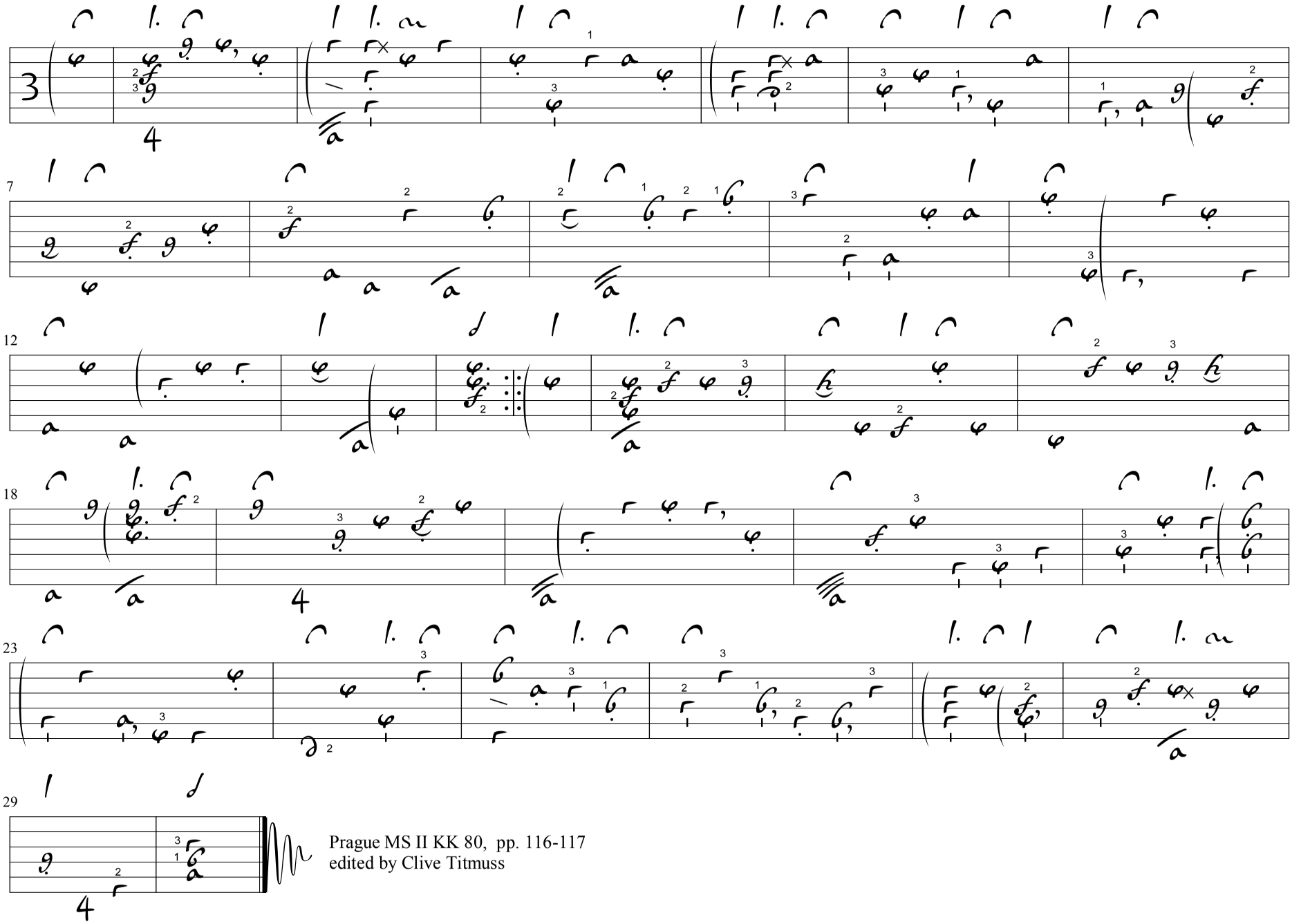


Allemande de Mouton



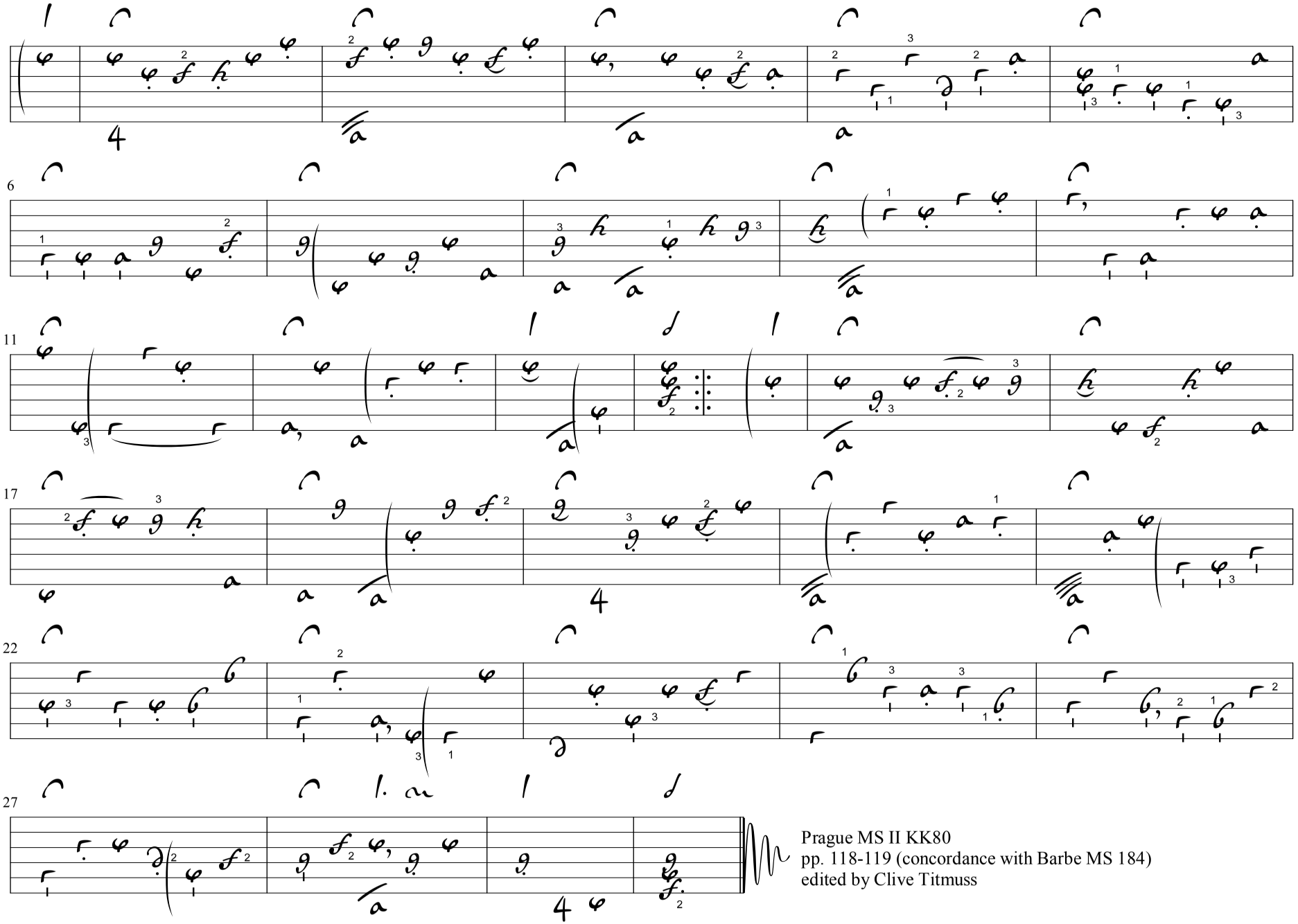
Prague MS II KK 80
edited by Clive Titmuss

[Courante Mouton]



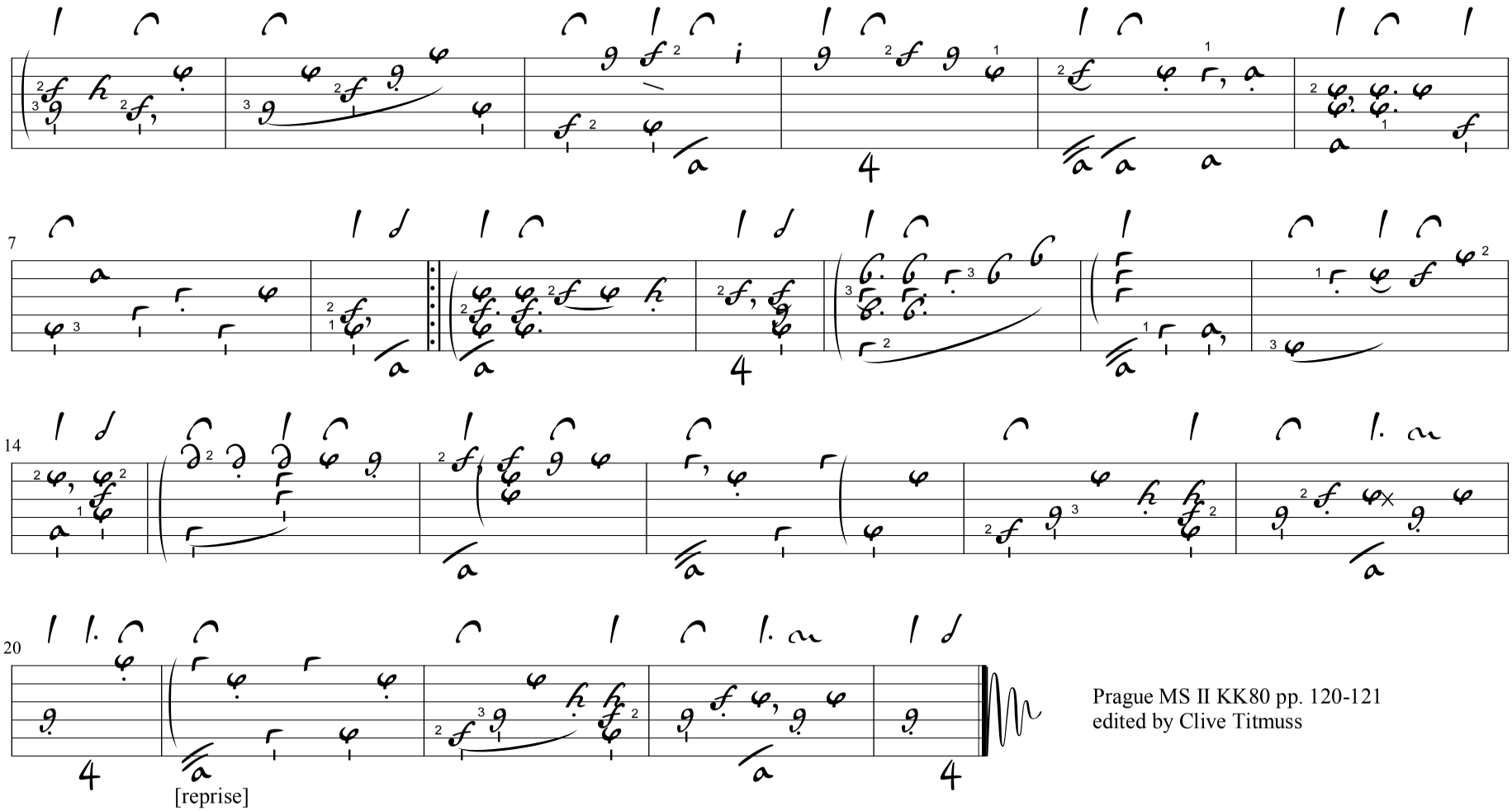
Prague MS II KK 80, pp. 116-117
edited by Clive Titmuss

Double



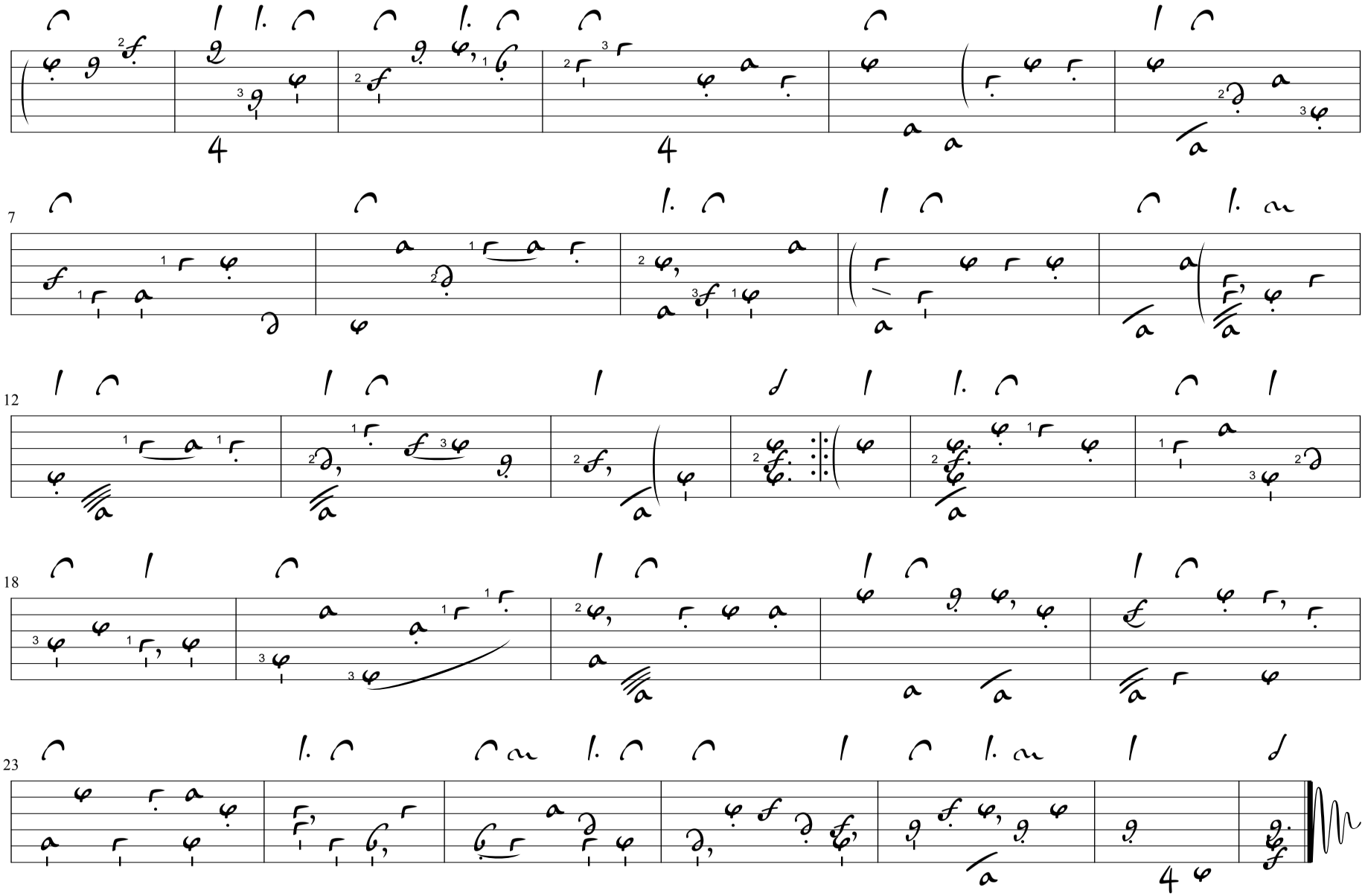
Prague MS II KK80
pp. 118-119 (concordance with Barbe MS 184)
edited by Clive Titmuss

La Belle Melancolique, Sarabande de Mouton



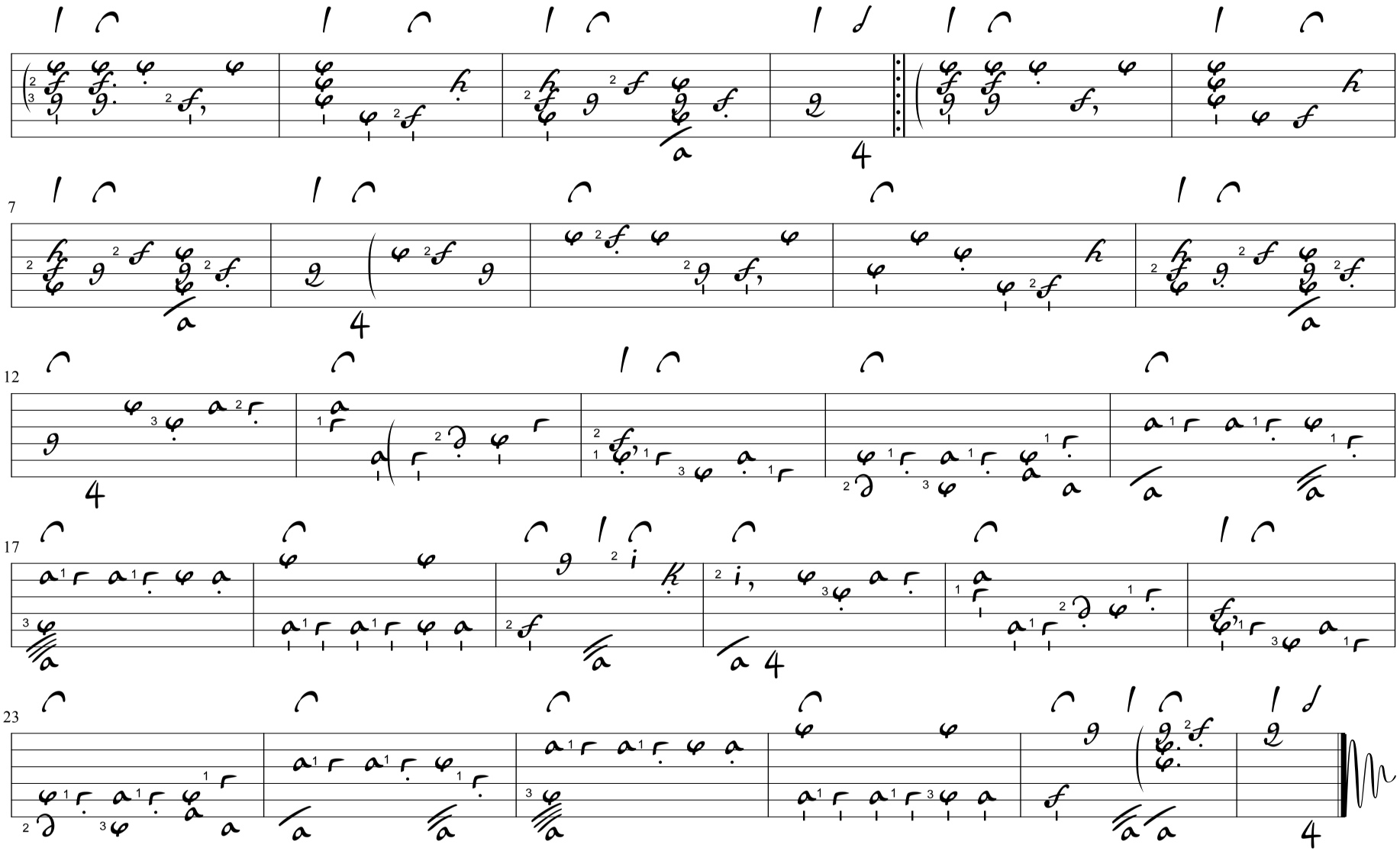
Prague MS II KK80 pp. 120-121
edited by Clive Titmuss

L'heureuse rencontre, courante de Mouton



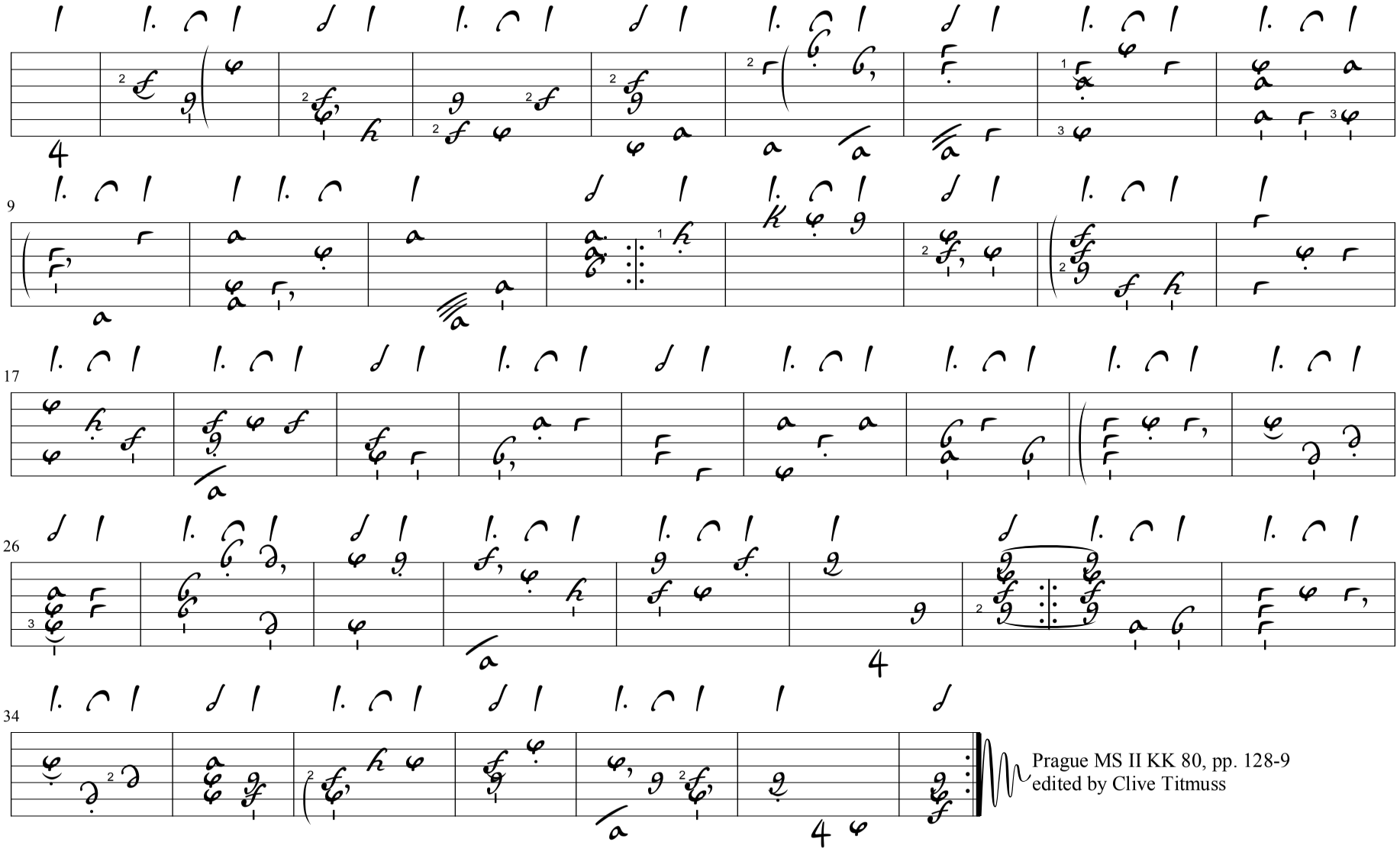
Prague MS II KK 80, pp. 124-5
edited by Clive Titmuss

Les jumaux, jaconne de Mouton



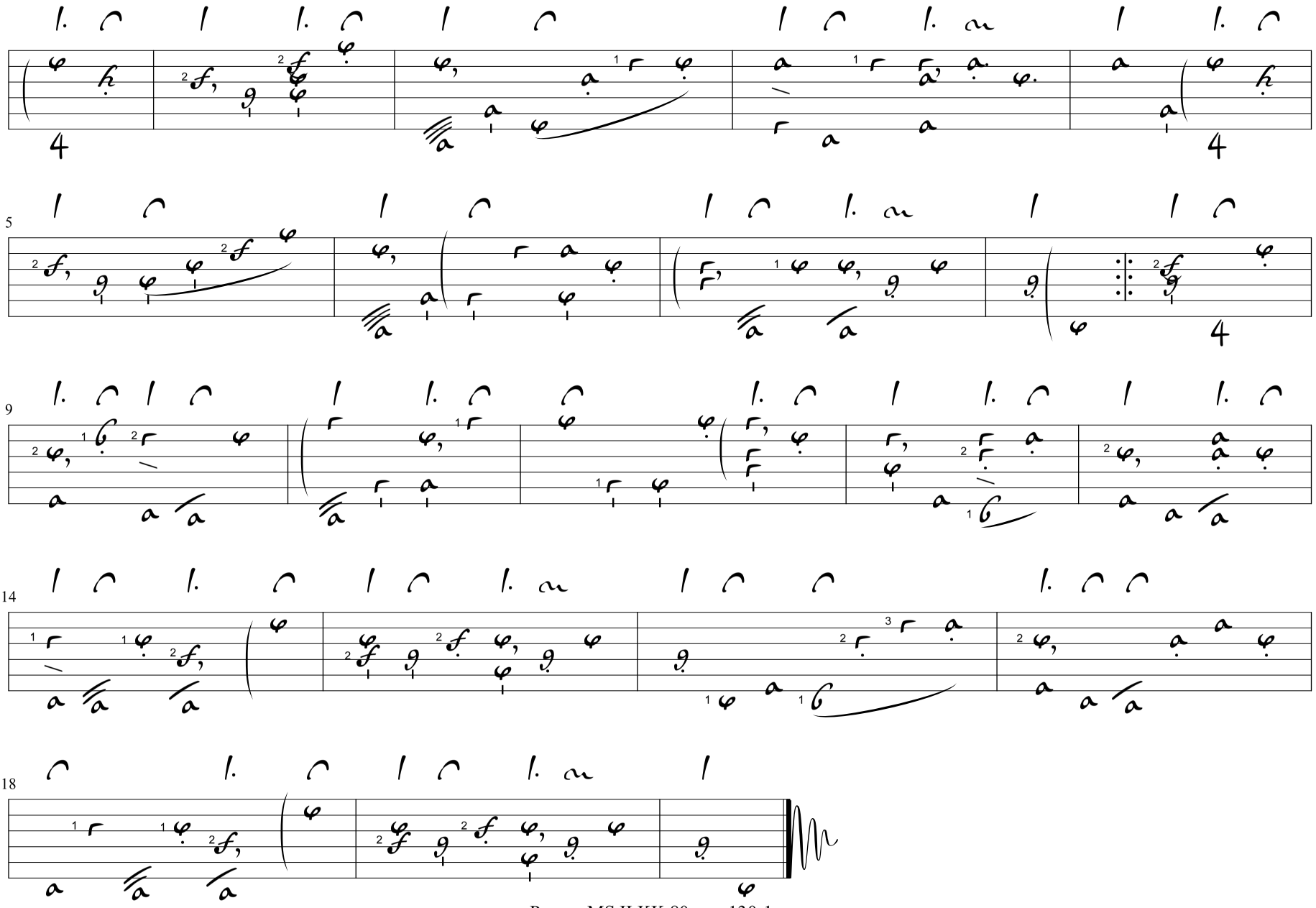
Prague MS II KK 80, pp. 126-7
edited by Clive Titmuss

L'agreablé, Canarie de Mouton



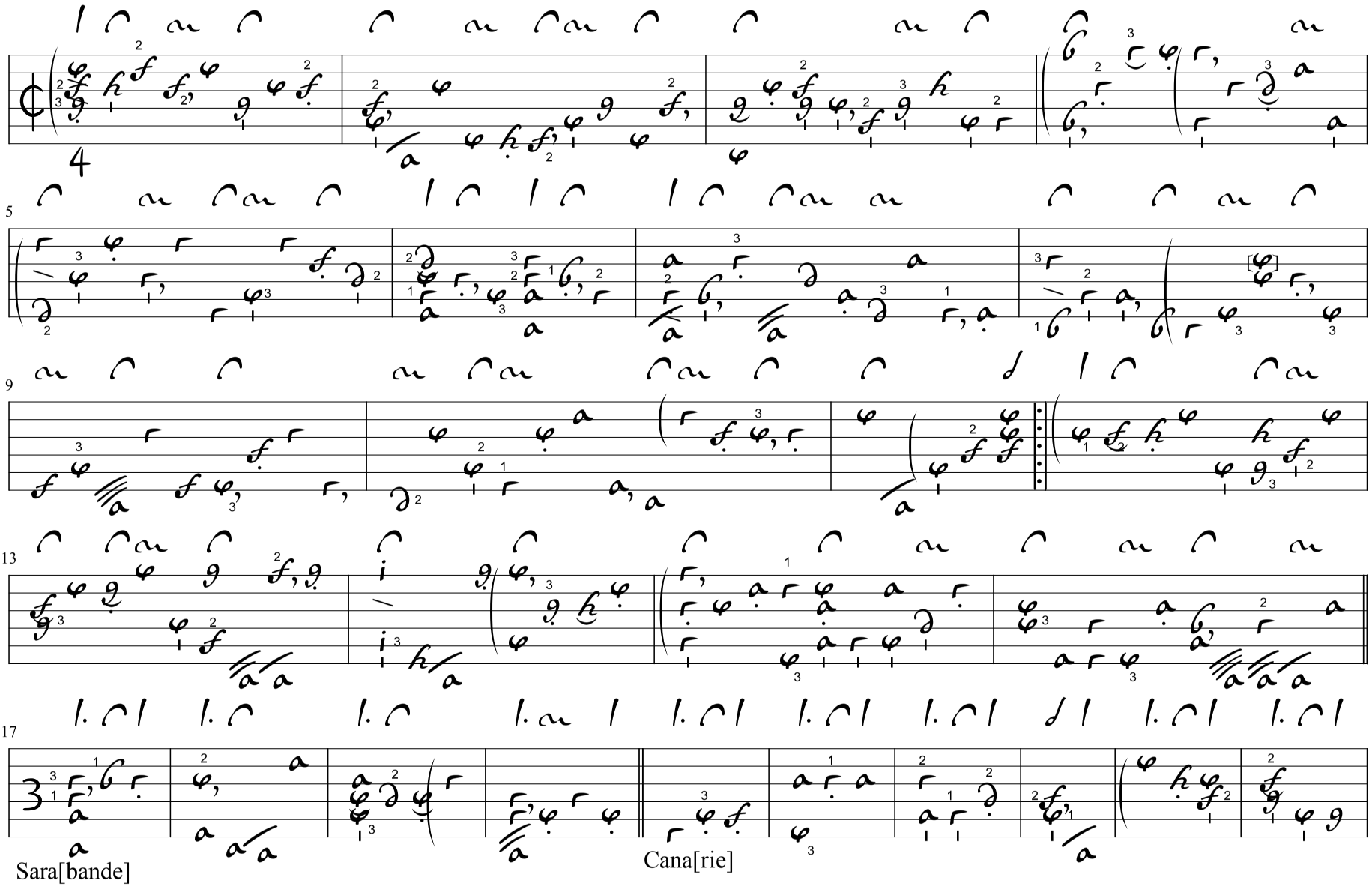
Prague MS II KK 80, pp. 128-9
edited by Clive Titmuss

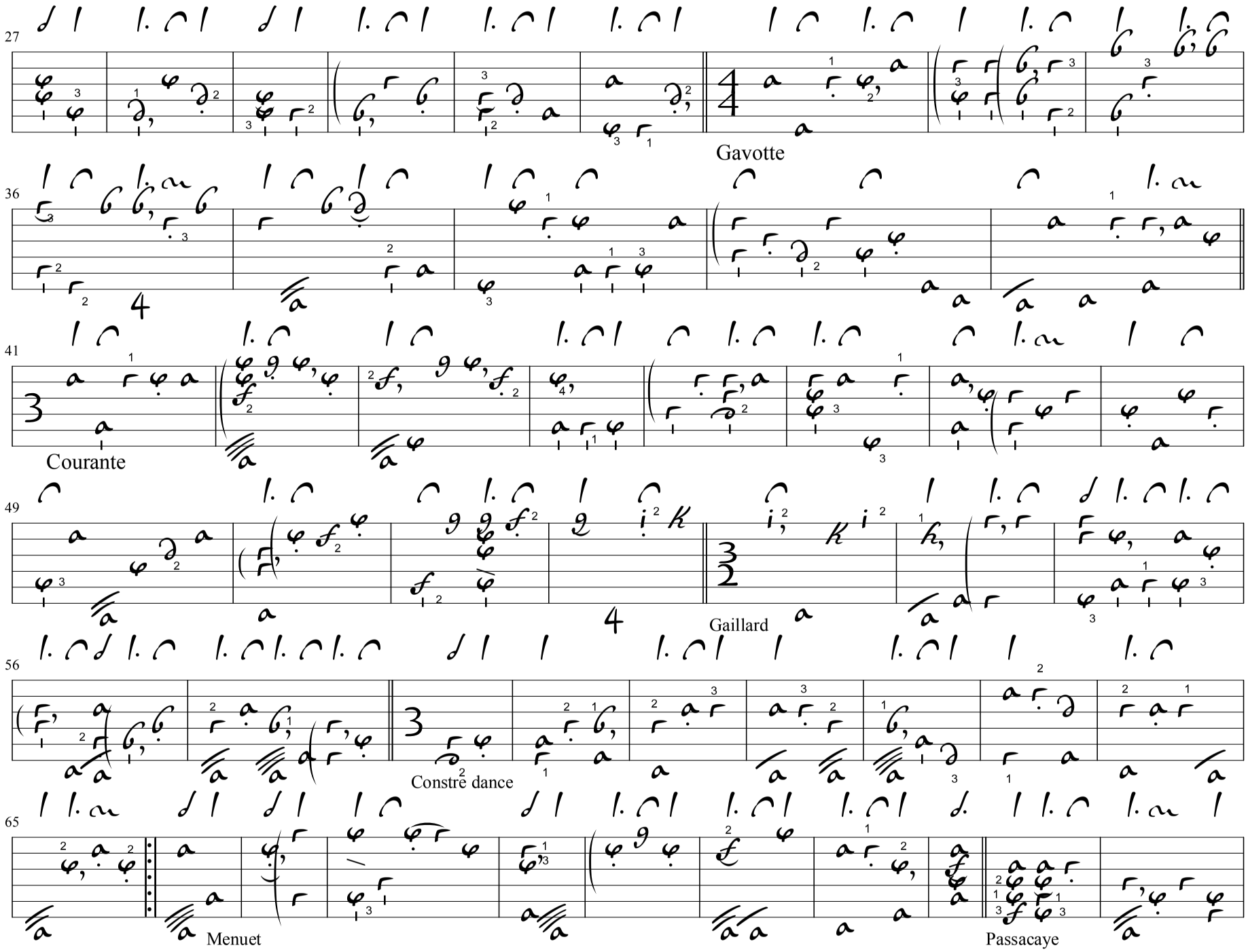
La Sincerre, gavotte de Mouton

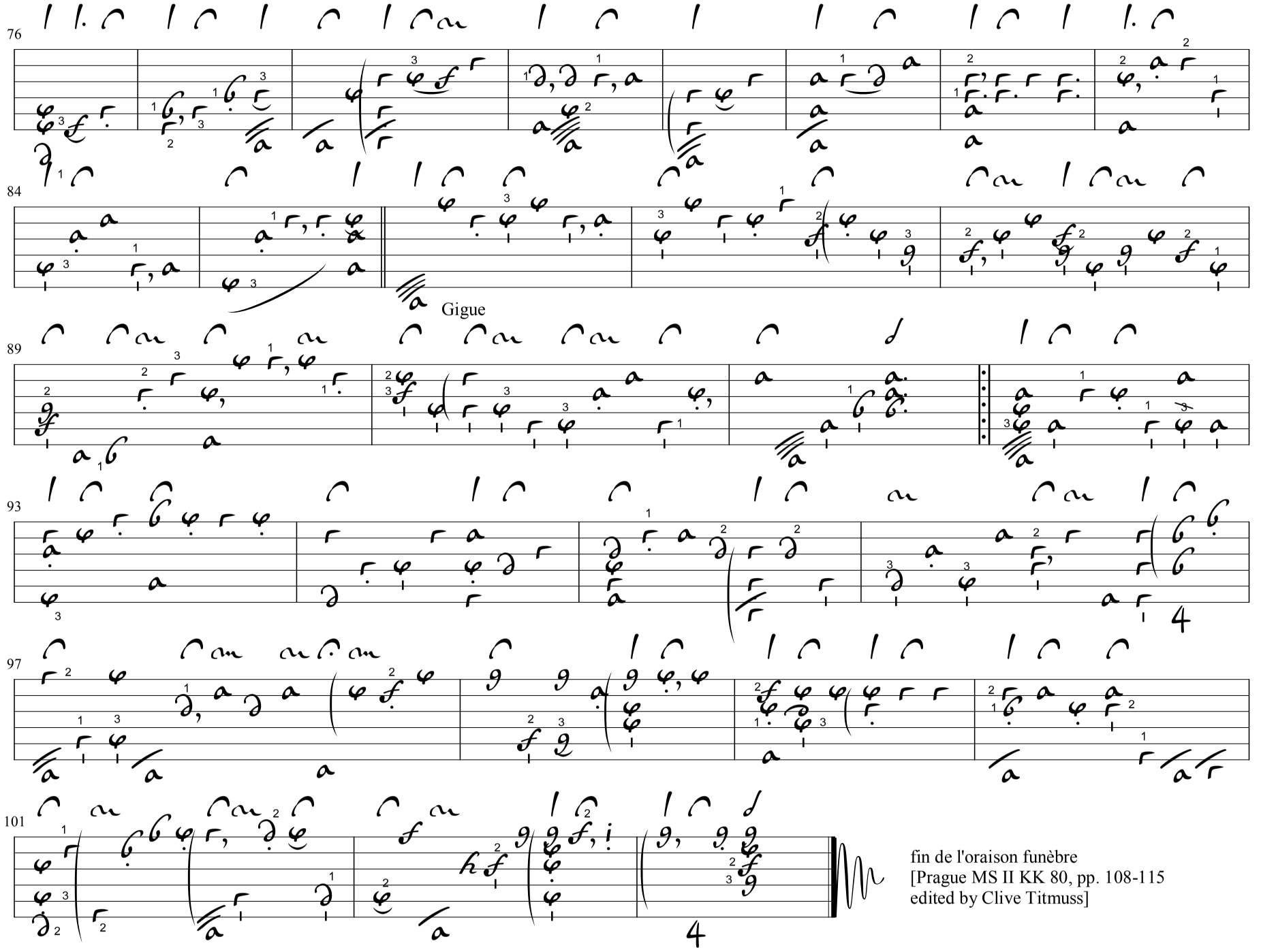


Prague MS II KK 80, pp. 130-1
edited by Clive Titmuss

L'Oraison Funèbre de Mr. Gautier, par Mouton




27
Gavotte
36
41
Courante
49
Gaillard
56
Constre dance
65
Menuet
Passacaye



fin de l'oraison funèbre
[Prague MS II KK 80, pp. 108-115
edited by Clive Titmuss]

Foreword to Pieces in B minor from the Prague MS KK 80

By Charles Mouton

Edited by Clive Titmuss

The pieces from the large Prague MS collection of music for 11-course lute are likely to be those which Mouton never managed to publish. It's also possible that they had been published, but have since been lost. (My copy of a foreword to the second book by Michael Schäffer mentions that a catalogue by Etienne Roger, Amsterdam, 1716 lists four books.) Having published two books (*Pièces de Luth sur différents Modes*, undated, probably 1698 or '99), is seems likely that this MS would form the basis of another, as the modes, with the exception of C minor, are not used in the other books. The first book contains pieces in A minor and C minor, the second, pieces in F sharp minor and A major.

The Prague MS contains pieces in C minor (including Mouton's versions of unique C minor pieces by Denis Gaultier, many with doubles), G minor, and a remarkable group of pieces in B minor. This key requires the tuning of the lowest string of the lute to B, and because of it's particular harmonic vocabulary, it requires many stopped notes on the second and fourth frets, resulting in frequent bar positions. This feature, combined with the generally low tessitura, colours the sound of the instrument in a way that was significant for other composers as well, beginning with Dufaut (the great *Pavanne* in the Saizenay MS) and Denis Gaultier.

The latter's pieces, found as the last works in the second of Gaultier's two lute books (*Livres de Tablature des Pièces de Luth*, c. 1680) form a significant model for Mouton's B minor pieces. The funereal atmosphere is found in both composer's works, with Gaultier's *Allemande Grave*, and *Gigue, ou Tocxin* being notable examples. Mouton obviously sought to honour his esteemed teacher in his choice of texture and material in writing the extraordinary *L'Oraison funèbre de Mr. Gautier* (the funeral oration for M. Gautier). This piece begins as an Allemande in the form of a Tombeau, then presents short segments in each of the common dance forms of the lute music of the period: Sarabande, Canarie, Gavotte, Courante, Gaillard, Menuet, Passacaye, Gigue. The piece modulates through a closely related cycle of keys, incorporating the sophisticated melodic and harmonic features which we associate with Mouton.

The style of the music is coherent and abstract, with finely judged formal and melodic details, a profusion of ornaments and subtle features unique to Mouton. In the other pieces in the group, Mouton appears to anticipate a re-union with Gautier in the after-life in *L'heureuse rencontre*, perhaps remembering old times in *Les jumaux, jaconne de Mouton* (the twins, chaconne), commiserating in *La Belle Melancolique* (the beautiful melancholy one), concluding with a final Gavotte, *La Sincerre*, attesting to the heartfelt friendship.

In editing this music I have tried to create what might be called a typeset facsimile. While the common process of making photographic reproductions of lute MSS and prints produces a great feeling of oneness with the medium and message of the composer, it has drawbacks. In the case of the Prague MS, the script is usually clear and precise, but not always easy to decipher rhythmically. I tried to clarify this editorially on occasion without indicating it. Though the music has been published in an edition by CNRS (viz.), such a large collection does not suit everyone.

The classical economy of means which Mouton employs mean that one must know that he never notates the use of the fourth finger of the left hand. Any note which is not otherwise fingered or open is played with that finger. The original copyist was almost always consistent in this. If not, I have not disturbed the original. Similarly, I did not change any of the fingerings or ornaments. In the Allemande de Mouton, m. 3, between the third and fourth beats, there was a superfluous letter c on the the sixth course. This is only outright error in the tablature. Any other that you may find would be mine.

The notation of bar positions, ornaments and other technical features is exemplary. Taking other French lute books as a model, I have used a landscape orientation and a font taken from a contemporary source. The music is much easier to read and enjoy when the notation is perfectly clear, so I felt it was worth the effort to produce this edition.

Clive Titmuss, September, 2005