

# Music of Gallot le Vieux

From the Barbe Manuscript, ca. 1690

*Edited by Kemer Thomson*

*Tablature set using Fronimo, by Francesco Tribioli*

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# The Barbe Manuscript

Of the numerous surviving lute manuscripts of 17th Century France, arguably the greatest is known today as the "Barbe Manuscript," named after its presumed first owner, Jean-Baptiste Barbe (1675-1759). This collection, written in a clear and consistent hand throughout, contains a broad survey of the greatest lutenists of the century: a total of 180 pieces. Equally important is the fact that the music is extensively annotated for performance-obviously by a master lutenist of the day. Detailed fingering for both the left and right hands demonstrates not only the technique, but the interpretive gestures of performance of this music. This collection really represents a musical retrospective: much of the music was over forty years old at the time of compilation. This manuscript shows how such "golden oldies" might have been performed at the end of the century.

The importance or popularity of Jacques Gallot's music is suggested by the relative number of pieces found in the Barbe Manuscript: works of Denis Gaultier ("le Jeune") represent the largest contribution to the collection, followed by Pierre Dubut, and then Jacques Gallot ("Gallot le Vieux"): 21 complete works by Gallot le Vieux. Eleven of these are also found in the Leipzig II.6.14 manuscript; this is of special interest because the Leipzig manuscript is an important source of Gallot's music and provides a useful comparison.

Details of Jacques Gallot's life are sketchy, at best. He was born around 1625 and apparently died sometime after 1690. He studied with Ennemond Gaultier (Gaultier le Vieux) and by the age of 30 was considered to be one of the foremost French lutenists. Claude Chauvel writes of Gallot,

Jacques Gallot seems to have preferred his independence to any official office. He was indeed in great demand as a teacher among members of "high society"; ... Compared to that of his contemporaries, Gallot's music is immediately striking in its originality, even though it adopts the usual framework of dance movements to which lutenists were traditionally attached.

The Barbe Manuscript is carefully organized by key, beginning with those keys that require no special tuning: d-minor, a-minor, F-major and C-major, representing 80 of the 180 pieces in the manuscript. Twelve of the pieces in this collection of Gallot's music require no special tuning of the bourdons. Eight of them-perhaps the finest pieces here-are in the "goat tuning" of f# minor, which requires that the bourdons be tuned C#, D, E, F# and G#. The final piece is in c minor, requiring only an Eb.

My editorial approach has been to be as non-invasive as possible. The manuscript is remarkably clear and there are few ambiguities. No time signatures are given and alternate endings at the repeats assume the player will adjust appropriately for any anacrusis. All fingerings and *tenues* have been preserved. The biggest change is in indications for the *barré*: the original indicates this with a beginning left bracket and a line extending to the approximate end of the *barré*. This does not reproduce very well without color; so, I have chosen to use Mouton's approach that notates the *barré* by opening and closing brackets.

A facsimile of the Barbe Manuscript is published by Éditions Minkoff: an attractive, if somewhat expensive, edition that reproduces the original's two colors (black with red annotations). There are some nuances of this hand annotation that can't be recreated. Ideally, the performer would refer to the facsimile; this modern "edition" has the advantage of both improved clarity and convenience of

reproduction. This tablature was set using Francesco Triboli's program *Fronimo* using the Gavotta tablature font: I think this admirably preserves the aesthetics of the original. Because it is electronically set, corrections are easily made and I would like to encourage readers to send any corrections to me at kemer.thomson@gmail.com.

Finally, I would like to refer everyone interested in the Barbe Manuscript specifically, and the performance of seventeenth-century French lute music in general, to George Torres' brilliant doctoral dissertation, referenced in the bibliography below. This book-sized document provides extensive information and commentary on the Barbe Manuscript, along with detailed references to performance practice. It is readily available through UMI Dissertation Services for less than the cost of a hardbound book: it is a treasure-trove of information not readily available in English.

Kemer Thomson  
August, 2006

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*Courante [La belle magnifique]*

Barbe, pg. 14 (d minor)

Jacques Gallot

1) Version in Leipzig II.6.14, 18v

[Sarabande] L'Altesse Royale  
Barbe, pg. 15 (d minor)

Jacques Gallot

1) 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 |

12 | 13 | 14 | 15 | 16 | 17 |

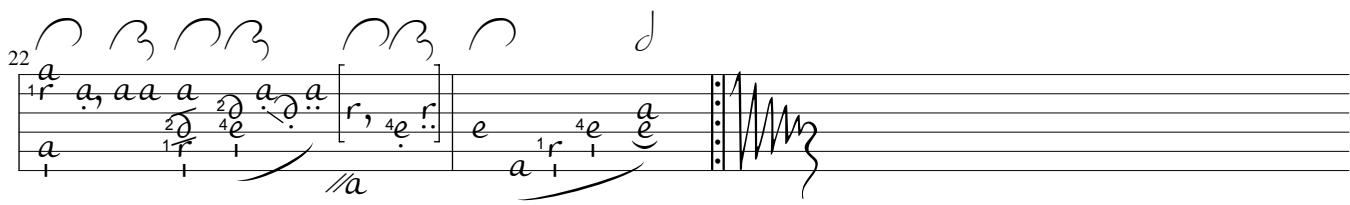
1) Version in Leipzig II.6.14, 27v

[Allemande] *La Psiché [ou Les plaintes de Psichér]*

Barbe, pg. 32 (a minor)

Jacques Gallot

The musical score consists of six staves of handwritten notation. The notation uses a combination of note heads (circles, triangles, squares) and rests, with some notes having stems and others not. The first staff begins with a 4th position note (h), followed by a 2nd position note (g), another 4th position note (h), and a 2nd position note (g). The second staff begins with a 4th position note (h), followed by a 2nd position note (g), a 3rd position note (h), and a 2nd position note (g). The third staff begins with a 4th position note (h), followed by a 2nd position note (g), a 3rd position note (h), and a 2nd position note (g). The fourth staff begins with a 4th position note (h), followed by a 2nd position note (g), a 3rd position note (h), and a 2nd position note (g). The fifth staff begins with a 4th position note (h), followed by a 2nd position note (g), a 3rd position note (h), and a 2nd position note (g). The sixth staff begins with a 4th position note (h), followed by a 2nd position note (g), a 3rd position note (h), and a 2nd position note (g).



*Courante [recte: Sarabande La pièce de huict heurs]*

Barbe, pg. 34 (a minor)

Jacques Gallot

Handwritten musical score for a three-part Courante in a minor, featuring basso continuo, violins, and violins. The score includes various rhythmic patterns like eighth and sixteenth notes, rests, and grace notes. Measure numbers 1 through 19 are indicated above the staves. The music is written on five-line staves with a basso continuo staff at the bottom.

[Canarie] *Les Castagnettes*  
Barbe pg. 35 (a minor)

Barbe, pg. 35 (a minor)

Jacques Gallot

[Allemande] L'Amant malheureux

Barbe, pg. 36 (a minor)

Jacques Gallot

The score consists of six staves of handwritten musical notation for a six-string guitar. The notation includes various symbols such as circles, dots, and numbers (e.g., 1, 2, 3, 4) above or below the strings to indicate specific fingerings and techniques. The lyrics are written in a cursive script above the notes. The first staff begins with a 4th position major chord (F#), followed by a 3rd position minor chord (Dm), and then a 4th position major chord (F#). The second staff continues with a 3rd position minor chord (Dm), followed by a 4th position major chord (F#), and then a 3rd position minor chord (Dm). The third staff begins with a 4th position major chord (F#), followed by a 3rd position minor chord (Dm), and then a 4th position major chord (F#). The fourth staff begins with a 3rd position minor chord (Dm), followed by a 4th position major chord (F#), and then a 3rd position minor chord (Dm). The fifth staff begins with a 4th position major chord (F#), followed by a 3rd position minor chord (Dm), and then a 4th position major chord (F#). The sixth staff begins with a 3rd position minor chord (Dm), followed by a 4th position major chord (F#), and then a 3rd position minor chord (Dm).

[Chaconne] La Montespan  
Barbe, pg. 47 (a minor)

Jacques Gallot

The musical score is handwritten in black ink on six staves of five-line music notation. The key signature is a minor, indicated by a single sharp sign (F#) at the beginning of each staff. Measure numbers are placed above the staves: 1, 2, 3, 4, 5, 6, 7, 14, 21, and 25. The music features a variety of note heads, including 'r', 'e', 'd', 'a', and 'z', with corresponding stems and dots indicating pitch and rhythm. Measures 1-4 show a pattern of eighth and sixteenth notes. Measures 5-6 continue this pattern. Measures 7-13 show a more complex rhythmic structure with sixteenth-note patterns and rests. Measures 14-20 show a continuation of the rhythmic patterns. Measures 21-25 conclude the section with a final rhythmic pattern.

[Sarabande] *Les Larmes*  
Barbe, pg. 68 (F Major)

Jacques Gallot

1) Version in Leipzig II.6.14, 60v

*Allemande Tombeau de Mr de Thurenne [ou Tombeau de Mars]*

Barbe, pg. 82 (C Major)

Jacques Gallot

1. 

1) Version in Leipzig II.6.14, 46v  
 2) Missing from Barbe. From Leipzig

Musical score for string instruments, page 23, measures 23-24. The score consists of two systems of four staves each. Measure 23 starts with a forte dynamic. Measure 24 begins with a piano dynamic. The music includes various slurs, grace notes, and dynamic markings like  $f$ ,  $p$ , and  $\text{f} \text{ f}$ .

Handwritten musical notation on a staff. The first measure starts with a circled '26' above a fermata over a note. The second measure begins with a 'd'. The third measure shows a bass clef, a '4h' with a wavy line, a '3d' with a wavy line, a '1r' with a wavy line, and a '1r' with a wavy line. The fourth measure starts with a '4' under a wavy line.

[Courante] La Coquette [ou La Grondeuse]

Barbe, pg. 84 (C Major)

Jacques Gallot

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having numbers (1, 2, 3, 4) indicating pitch or rhythm. The first staff starts with a circle, followed by several vertical strokes and a square with a diagonal line. The second staff begins with a square with a diagonal line, followed by a circle with a horizontal line, and so on. The third staff starts with a circle, followed by several vertical strokes and a square with a diagonal line. The fourth staff begins with a square with a diagonal line, followed by a circle with a horizontal line, and so on. The fifth staff starts with a circle, followed by several vertical strokes and a square with a diagonal line. The sixth staff begins with a square with a diagonal line, followed by a circle with a horizontal line, and so on.

[Bourréé] La Nopce  
Barbe, pg. 85 (C Major)

Jacques Gallot

1) Version in Leipzig II.6.14, 51

[Courante] L'homme à bonne fortune  
Barbe, pg. 86 (C Major)

Jacques Gallot

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including circles, squares, and triangles, often with numbers (1, 2, 3, 4) and dots indicating pitch or rhythm. The first staff begins with a circle, followed by a vertical bar, another circle, a vertical bar, and so on. The second staff starts with a circle, followed by a vertical bar, and then continues with a series of notes and rests. The third staff begins with a vertical bar, followed by a circle, and then continues with a series of notes and rests. The fourth staff begins with a vertical bar, followed by a circle, and then continues with a series of notes and rests. The fifth staff begins with a vertical bar, followed by a circle, and then continues with a series of notes and rests. The sixth staff begins with a vertical bar, followed by a circle, and then continues with a series of notes and rests.

1) Version in Leipzig II.6.14, 48v

[Allemande] La [belle] Lucrece  
Barbe, pg. 134 (f# minor)

Jacques Gallot

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads (circles, squares, triangles) and stems (upward or downward). Rhythmic values are indicated by numbers (1, 2, 3, 4) above or below the stems. Measure endings are marked with circled numbers (1), (2), and (3). The lyrics 'a' are placed under certain notes. The score is in f# minor.

1) Original ambiguous on rhythm throughout measure

## *[Courante] La [belle] Villette*

Barbe, pg. 136 (f# minor)

Jacques Gallot

1) | C | C | C | C | C | C | C | C |

7 | C | C | C | C | C | C | C | C |

12 | C | C | C | C | C | C | C | C |

19 | C | C | C | C | C | C | C | C |

25 | C | C | C | C | C | C | C | C |

30 | C | C | C | C | C | C | C | C |

- 1) Version in Leipzig II.6.14, 33v
  - 2) Dot presumed missing
  - 3) Reprise in Leipzig 11.6.14
  - 4) Barline missing to compensate for hemiola, but in Leipzig 11.6.14

[Sarabande] *La Religieuse Portugaise*  
Barbe, pg. 137 (f# minor)

Jacques Gallot

1) Version in Leipzig II.6.14, 39v

[Gavotte] *La Dauphine*  
Barbe, pg. 138 (f# minor)

Jacques Gallot

The sheet music consists of four staves of musical notation for a string instrument. The notation includes various slurs, grace notes, and dynamic markings. The first staff starts with a grace note followed by a quarter note 'e'. The second staff begins with a grace note 'g'. The third staff starts with a grace note 'g'. The fourth staff begins with a grace note 'e'. Measures are separated by vertical bar lines, and some measures have numerical sub-divisions (e.g., '4'). The music concludes with a series of eighth-note chords.

*Sarabande [La Royale]*  
Barbe, pg. 139 (f# minor)

Jacques Gallot

1) Version in Leipzig II.6.14, 38v

[Courante] L'Eternelle  
Barbe, pg. 140 (f# minor)

Jacques Gallot

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

1) Rhythm is inexact

[Courante] La [fidelle] Tourterelle  
Barbe, pg. 141 (f# minor)

Jacques Gallot

The score consists of six staves of handwritten musical notation. The notation includes various note heads (e, g, a, r) with stems and numbers (1, 2, 3, 4) indicating pitch and rhythm. The staves are separated by vertical bar lines and some horizontal lines. The first staff starts with a note 'e'. The second staff starts with a note 'g'. The third staff starts with a note 'a'. The fourth staff starts with a note 'r'. The fifth staff starts with a note 'e'. The sixth staff starts with a note 'a'. The notation is dense and requires careful reading to interpret correctly.

1) Version in Leipzig II.6.14, 34v

[Courante] *La Nonpareille*  
Barbe, pg. 142 (f# minor)

Jacques Gallot

The musical score consists of six staves of handwritten notation for a single instrument. The notation includes various note heads (circles, ovals, etc.), stems, and rests. The first staff begins with a circled '6' and a circled '3d'. The second staff starts with a circled '4e'. The third staff begins with a circled 'a'. The fourth staff starts with a circled '2d'. The fifth staff begins with a circled 'r'. The sixth staff begins with a circled '4e'. Measure numbers 1 through 31 are indicated above the staves. The music is in common time, and the key signature is f# minor.

Sheet music for guitar, measures 36-40. The staff shows sixteenth-note patterns with various slurs and grace notes. Fingerings like 1., 2., 3., 4., and 5. are indicated above the notes. The bass line consists of eighth-note patterns with slurs and grace notes, also featuring fingerings. Measures 36-39 end with a repeat sign and a double bar line, leading into measure 40.

Musical score for guitar, page 41, measures 1-2. The score shows a staff with six horizontal lines. Measure 1 starts with a single vertical bar line. Measure 2 begins with a bracketed eighth-note pair (eighth note on the first line, sixteenth note on the second line). Measure 3 starts with a double bar line. Measure 4 begins with a wavy line indicating a dynamic change.

*Dialogue [ou La Mouche, Chaconne]*

Barbe, pg. 190 (c minor)

Jacques Gallot

1) Version in Leipzig II.6.14, 10v

A handwritten musical score for guitar, page 44, featuring ten measures of music. The score includes fingerings and dynamic markings such as  $f$ ,  $ff$ , and  $\text{diminuendo}$ . Measures 1-3 show a descending scale pattern. Measures 4-5 feature a rhythmic pattern of eighth and sixteenth notes. Measures 6-7 continue the melodic line with eighth and sixteenth notes. Measures 8-9 conclude the section with a final melodic phrase. Measures 10-11 provide a brief ending or transition.

Musical score for guitar, page 49, measures 1-4. The score consists of four measures. Measure 1: An open string (A) followed by a dot (.) and a curved弓 (arc). Measure 2: An open string (A) followed by a dot (.) and a curved弓 (arc). Measure 3: An open string (A) followed by a dot (.) and a curved弓 (arc). Measure 4: An open string (A) followed by a dot (.) and a curved弓 (arc). The staff has six horizontal lines and one vertical bar line. The measure numbers 1, 2, 3, and 4 are placed below the staff.