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 convience of

reproduction. This tablature was set using Francesco Tribioli's program *Fronimo* using the Gavotta tablature font: I think this admirably preserves the aesthetics of the orginal. 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 Fench 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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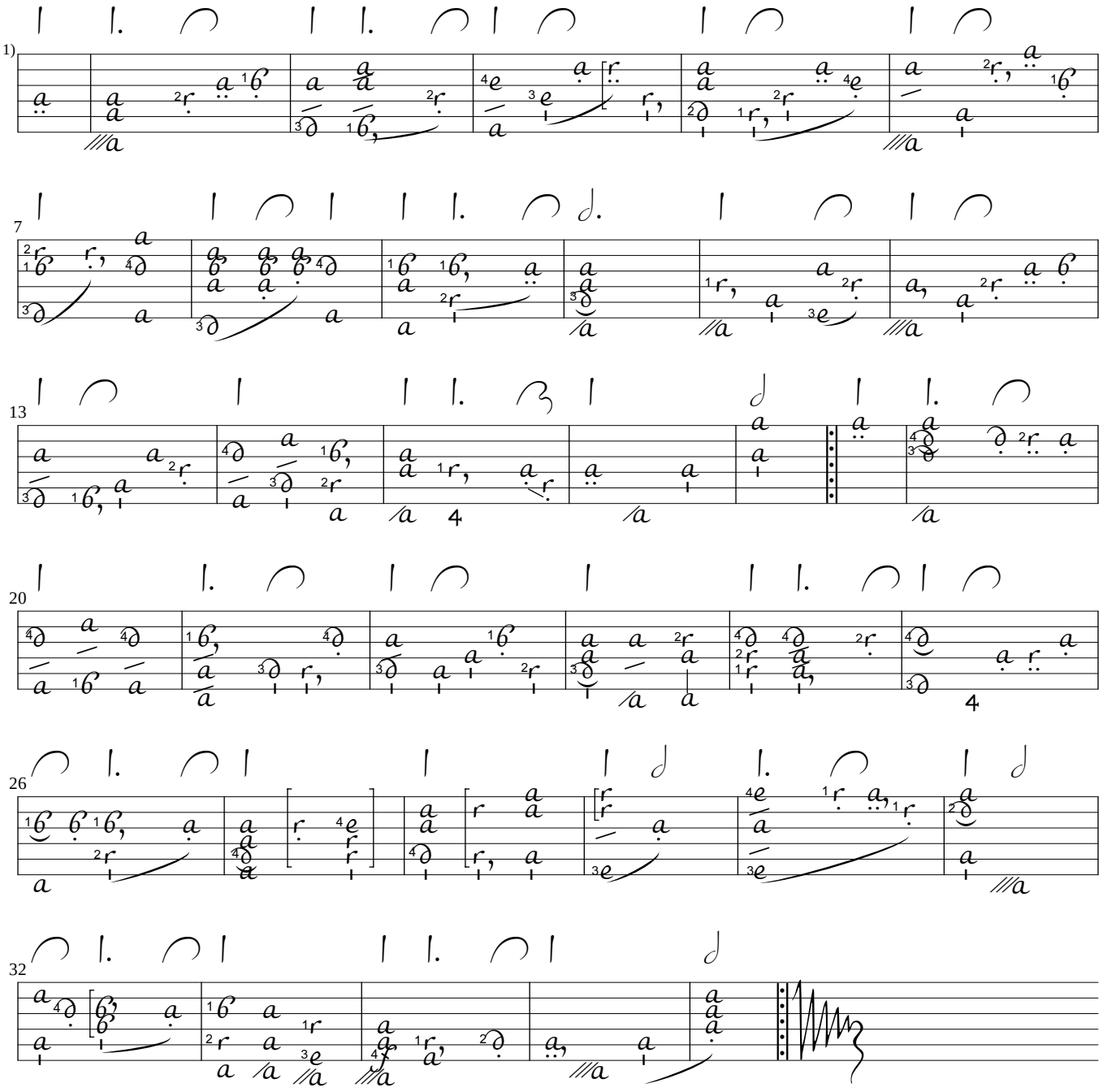
Courante [La belle magnifique]

Barbe, pg. 14 (d minor)

Jacques Gallot

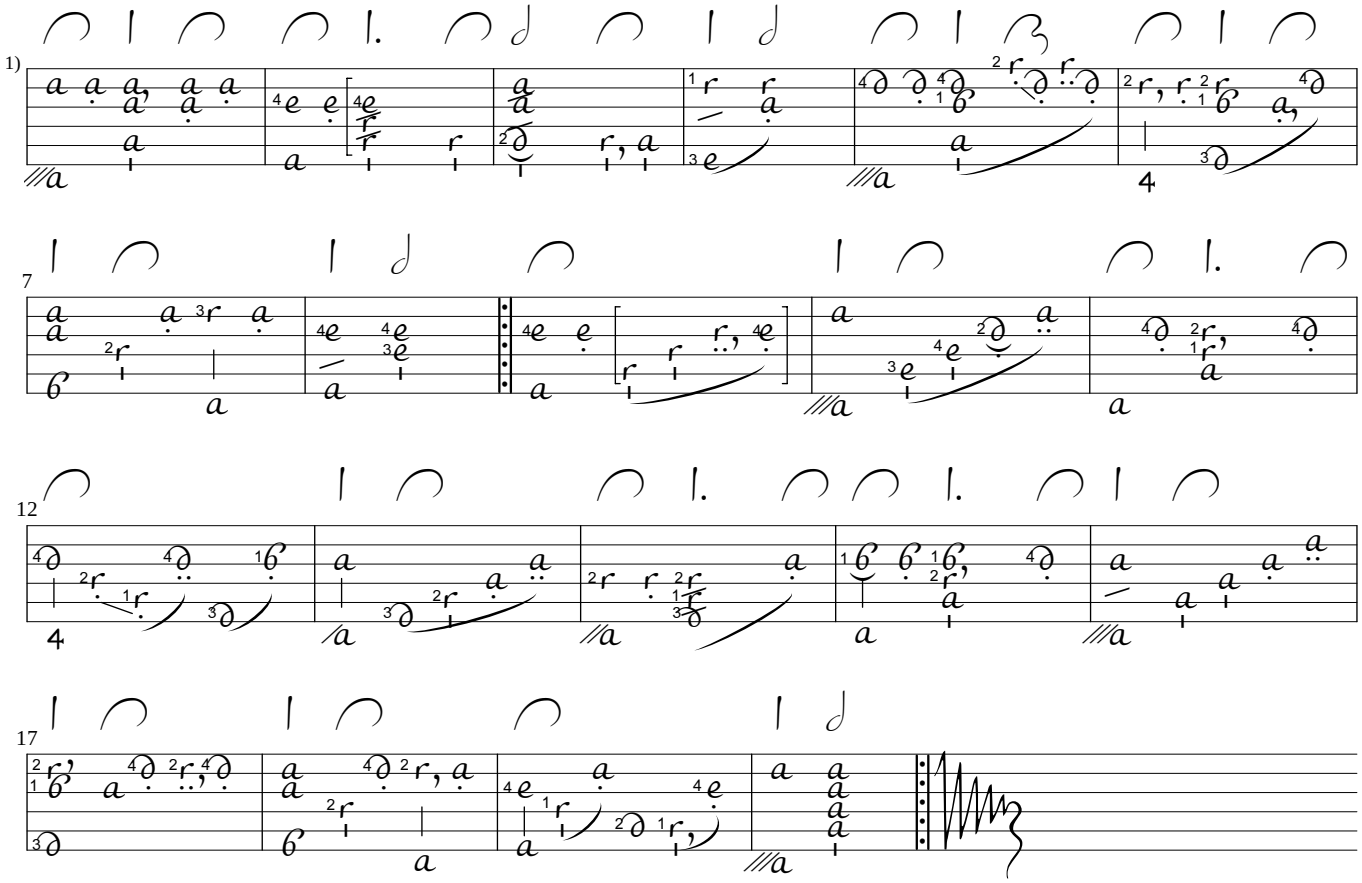


1) Version in Leipzig II.6.14, 18v

[Sarabande] L'Altesse Royale

Barbe, pg. 15 (d minor)

Jacques Gallot



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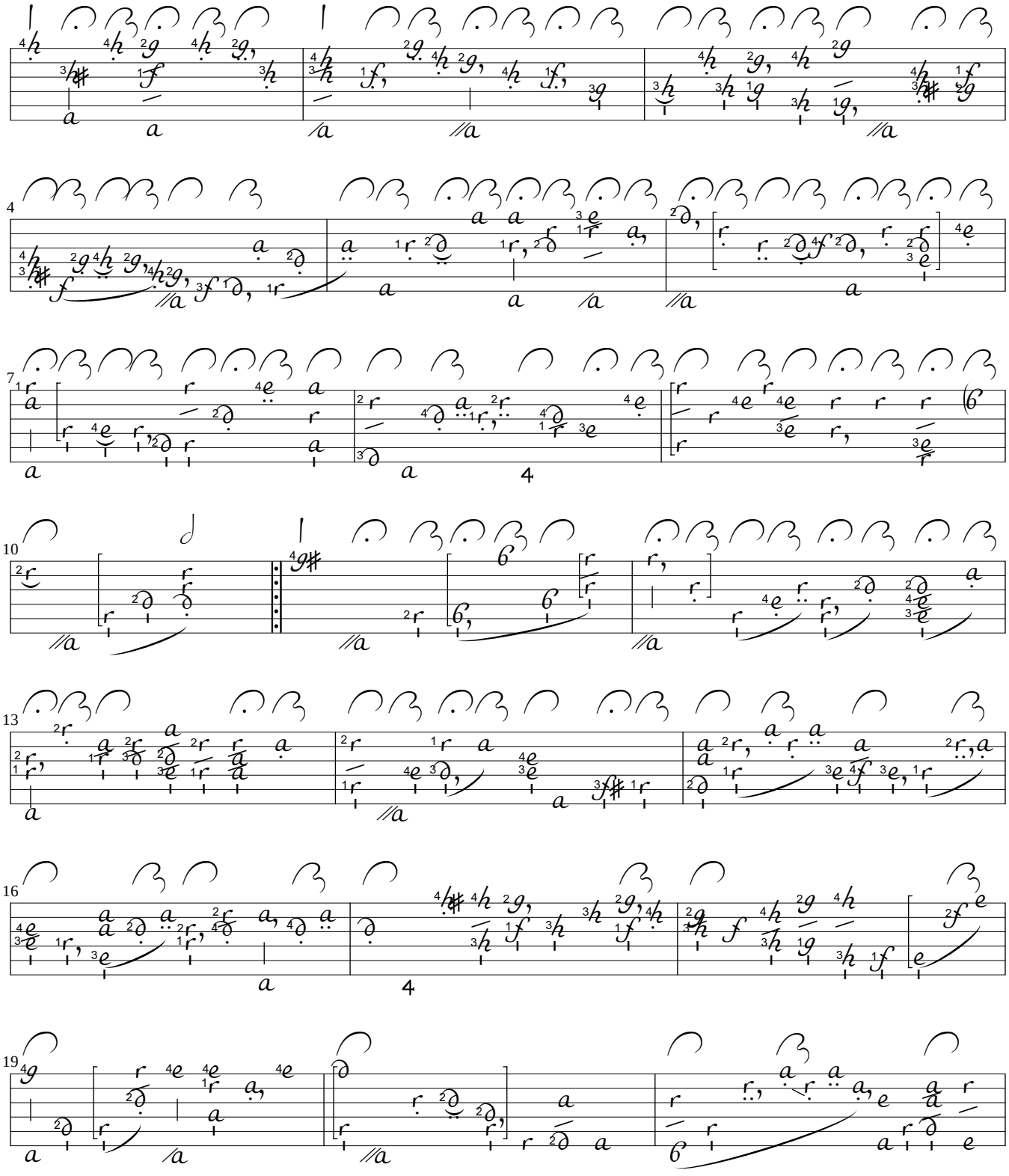
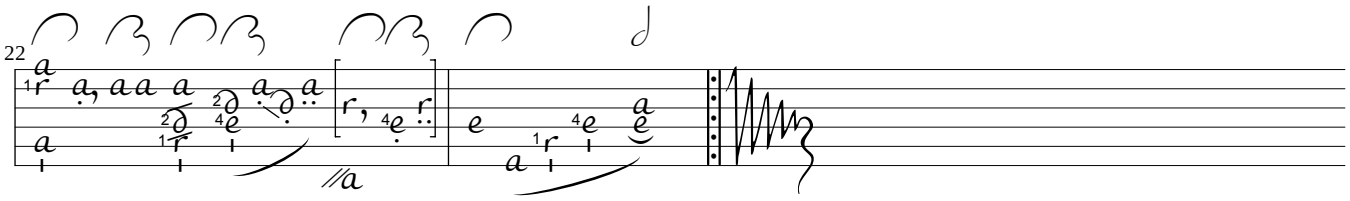
[Allemande] La Psiché [ou Les plaintes de Psichér]

Barbe, pg. 32 (a minor)

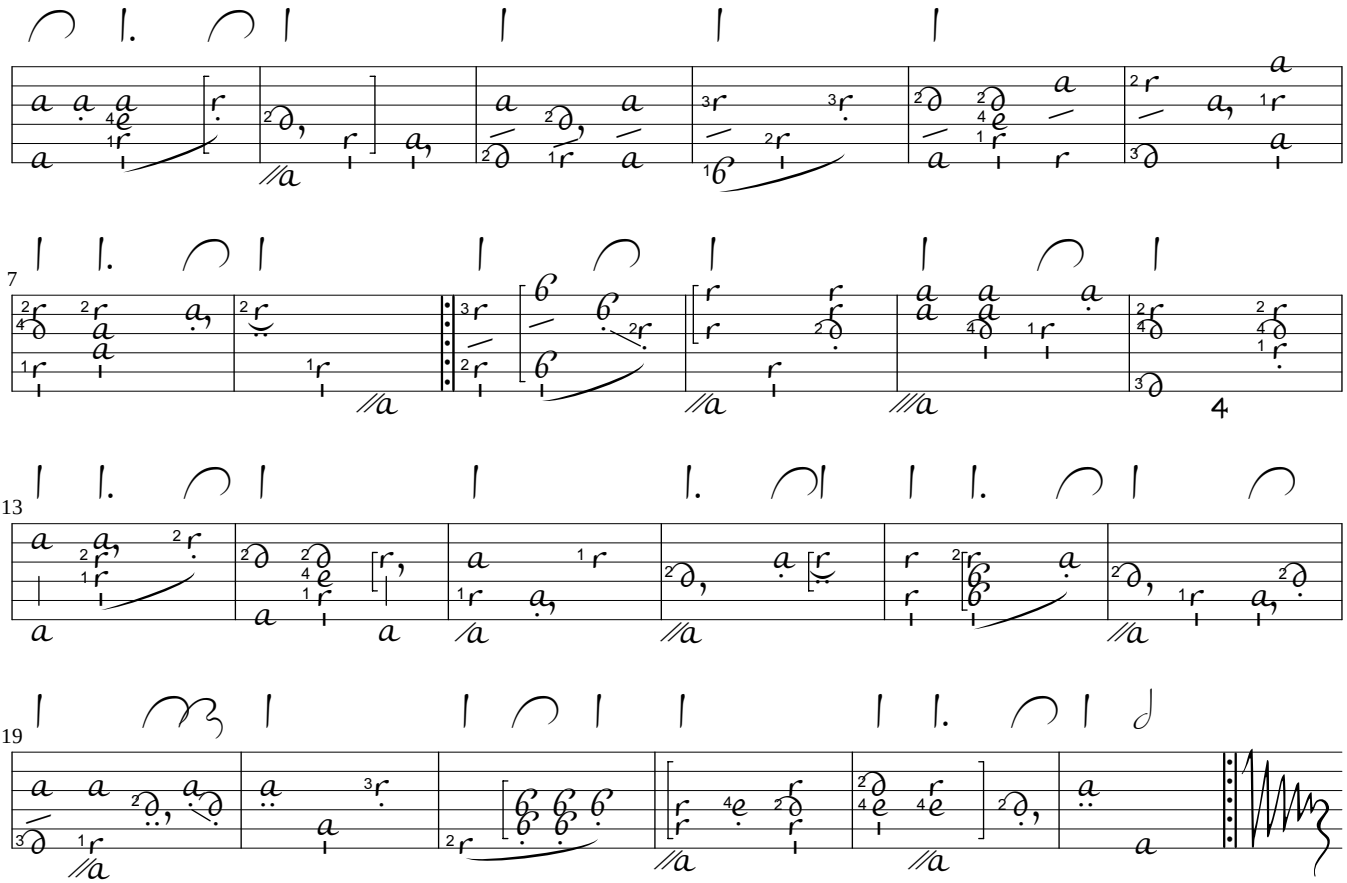
Jacques Gallot




22

Courante [recte: Sarabande La pièce de huict heurs]
Barbe, pg. 34 (a minor)

Jacques Gallot



[Canarie] Les Castagnettes
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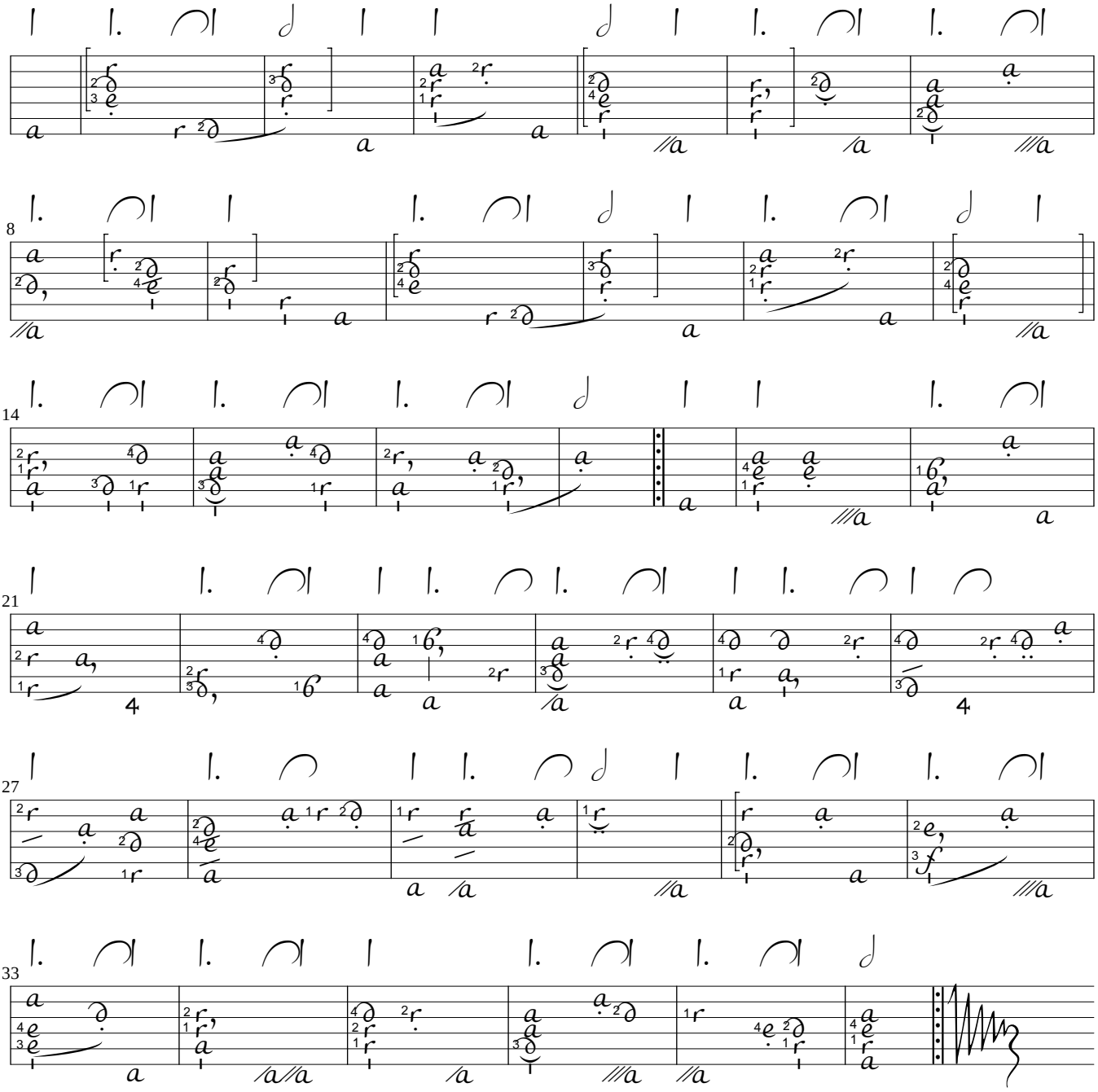
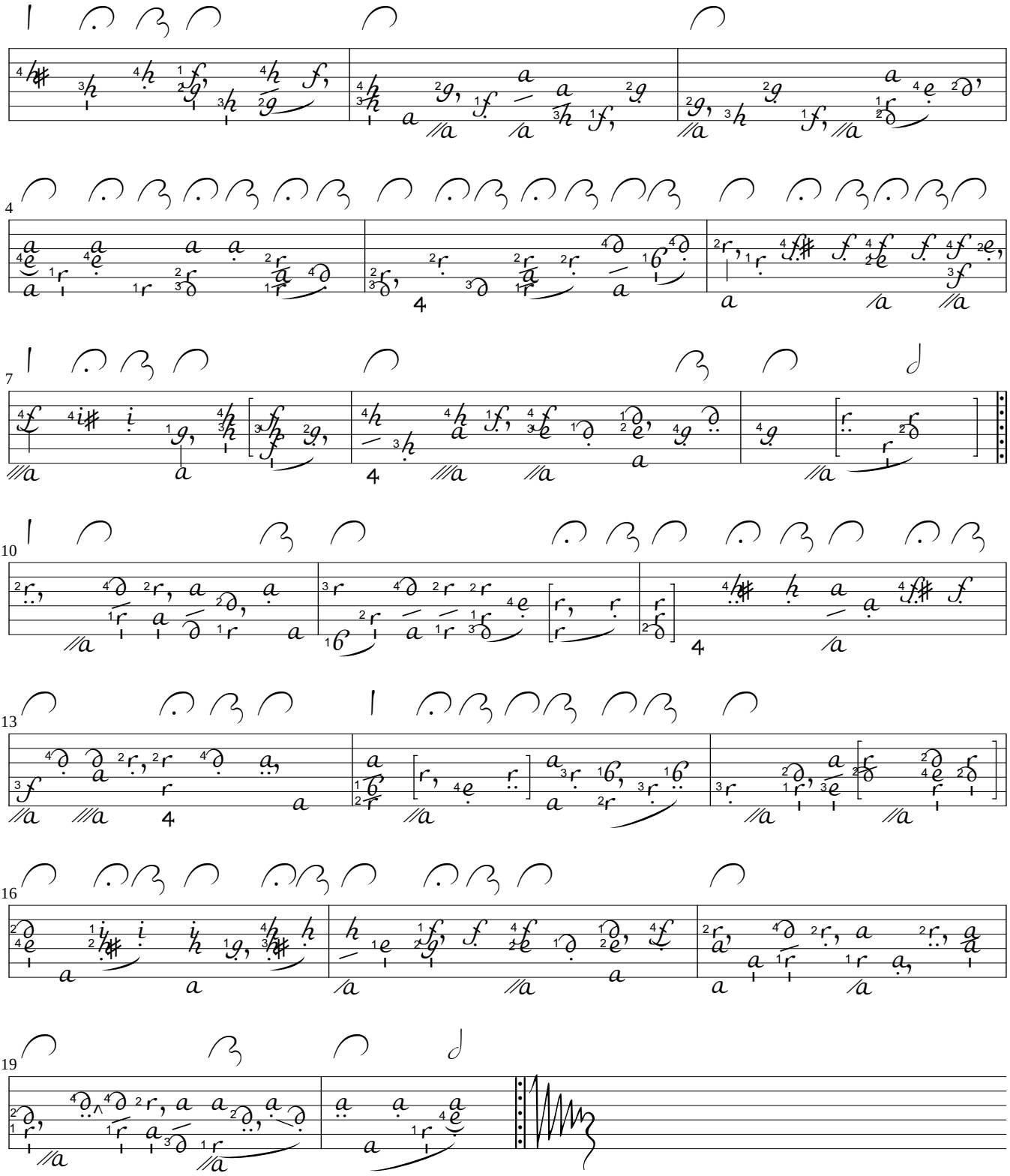
Jacques Gallot



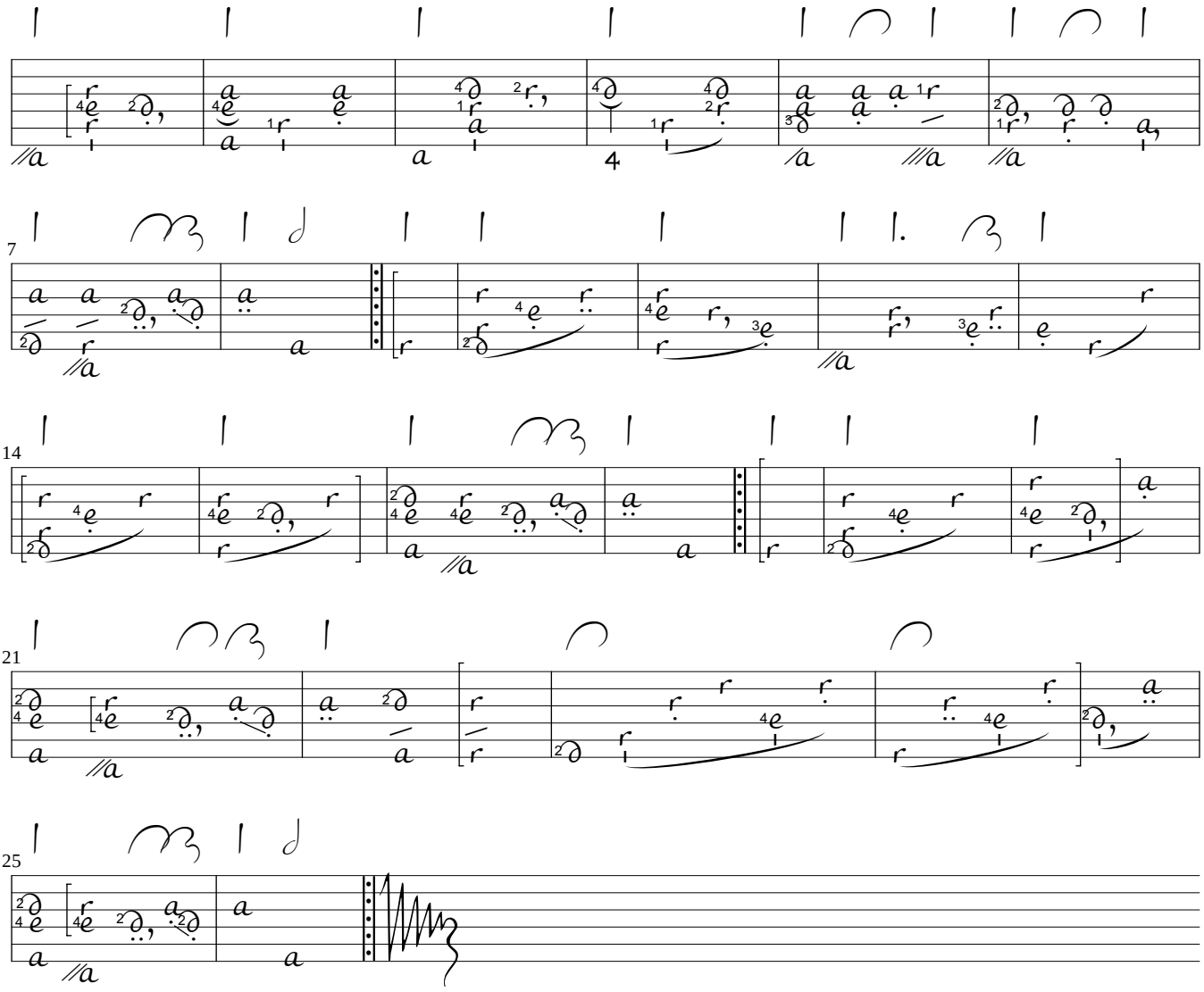
[Allemande] L'Amant malheureux
Barbe, pg. 36 (a minor)

Jacques Gallot



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

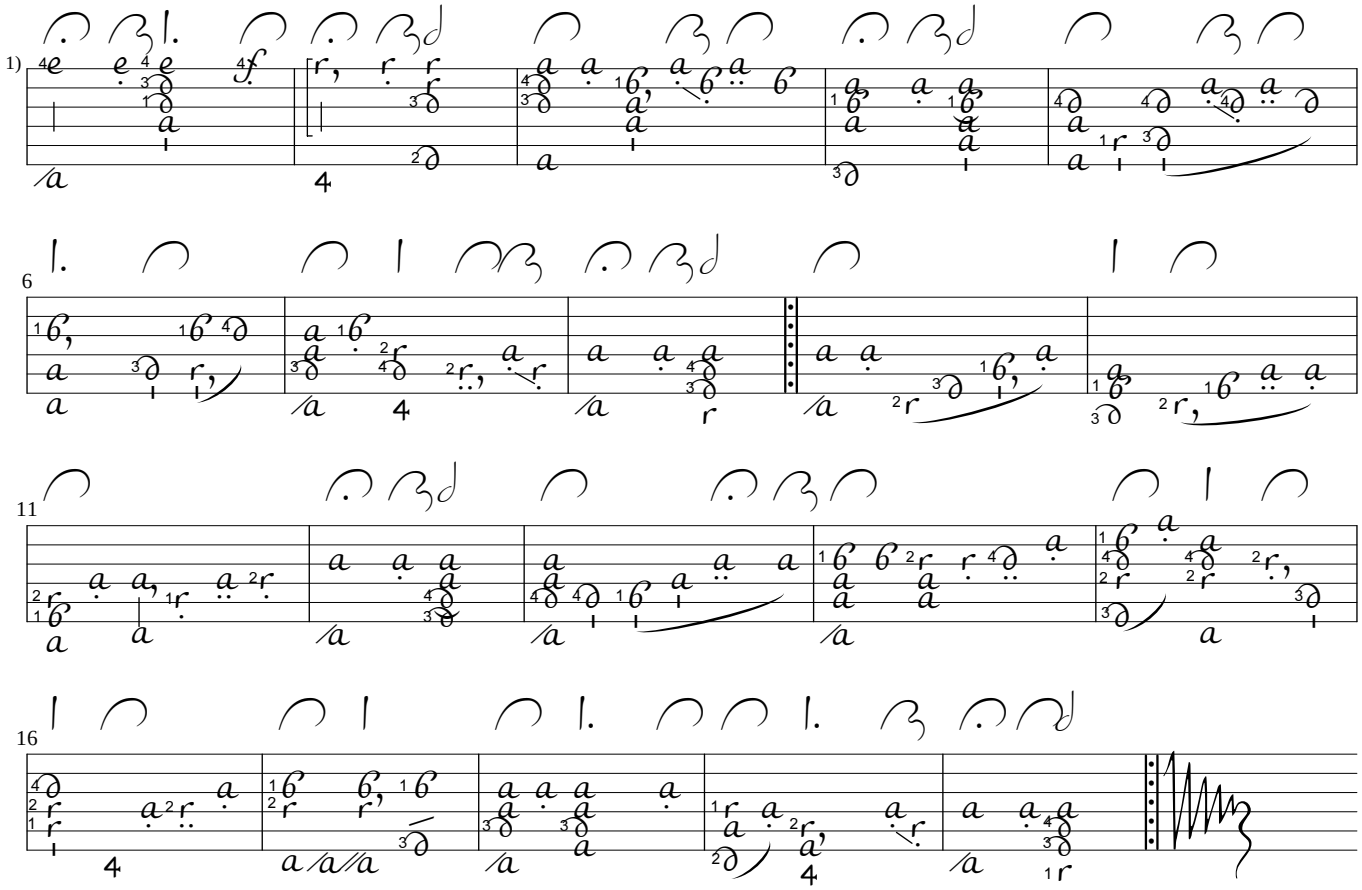
Jacques Gallot



[Sarabande] Les Larmes

Barbe, pg. 68 (F Major)

Jacques Gallot



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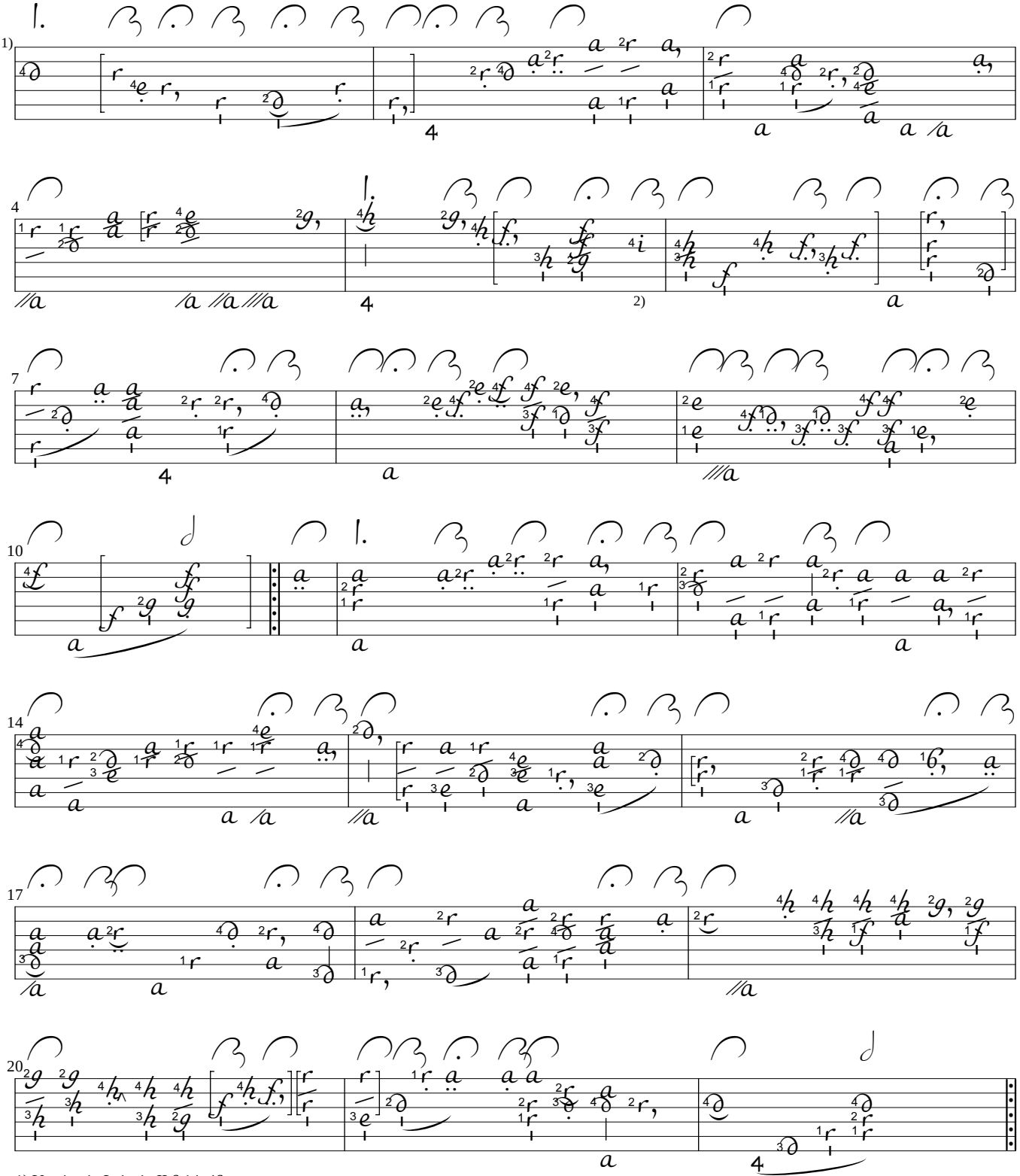
Allemande Tombeau de Mr de Thurenne [ou Tombeau de Mars]

Barbe, pg. 82 (C Major)

Jacques Gallot



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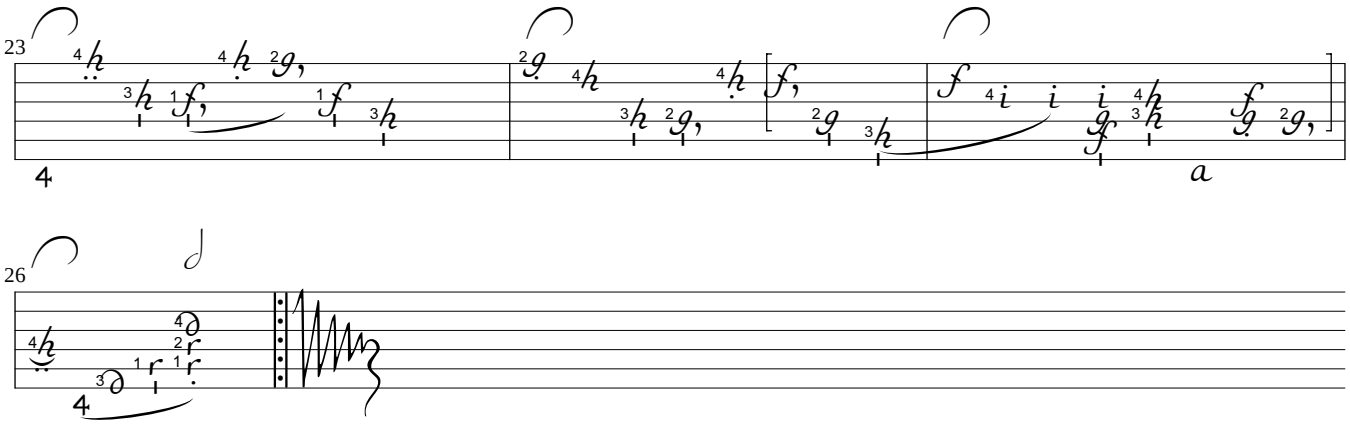
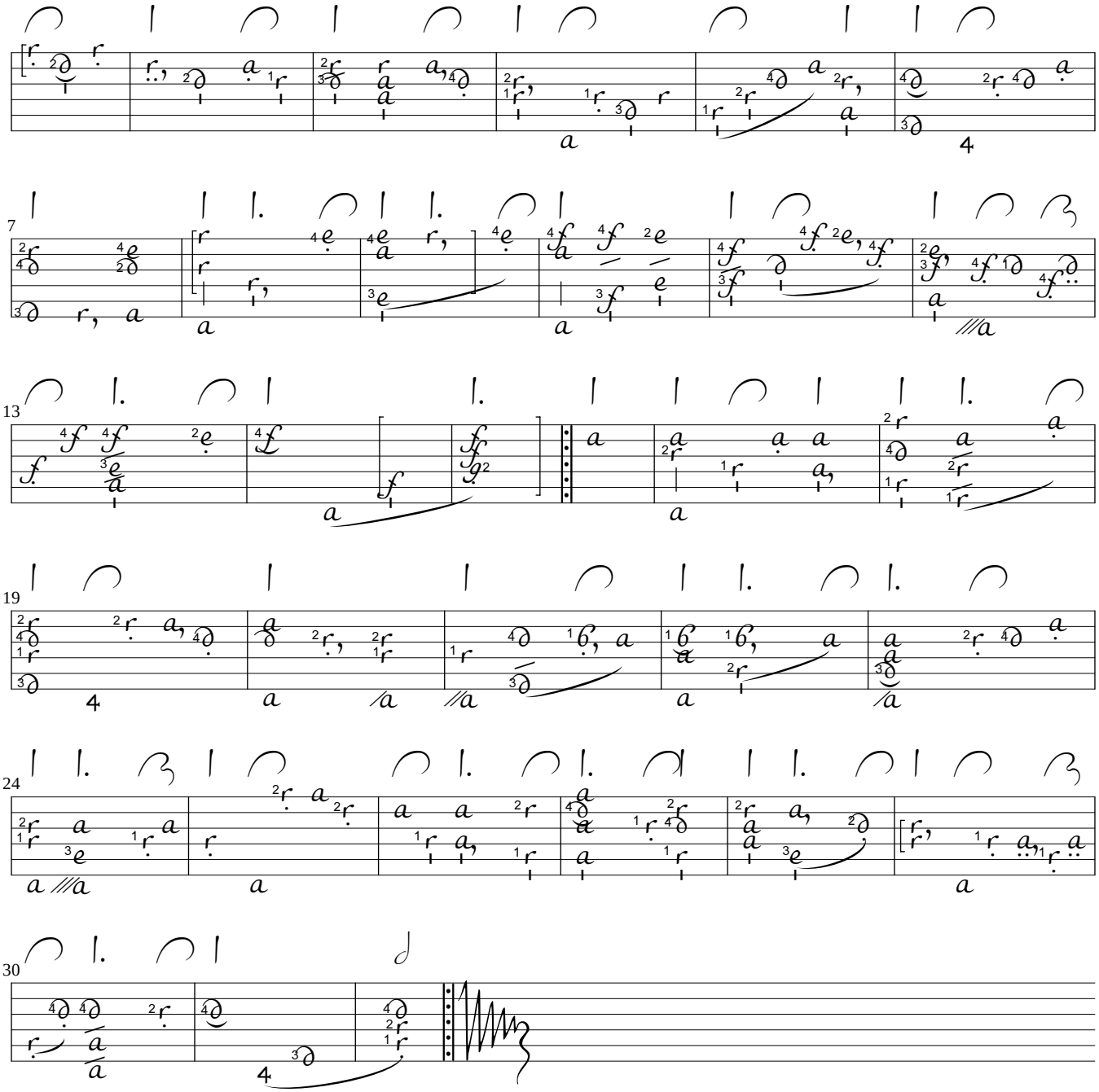
2) Missing from Barbe. From Leipzig


23
4
a
26

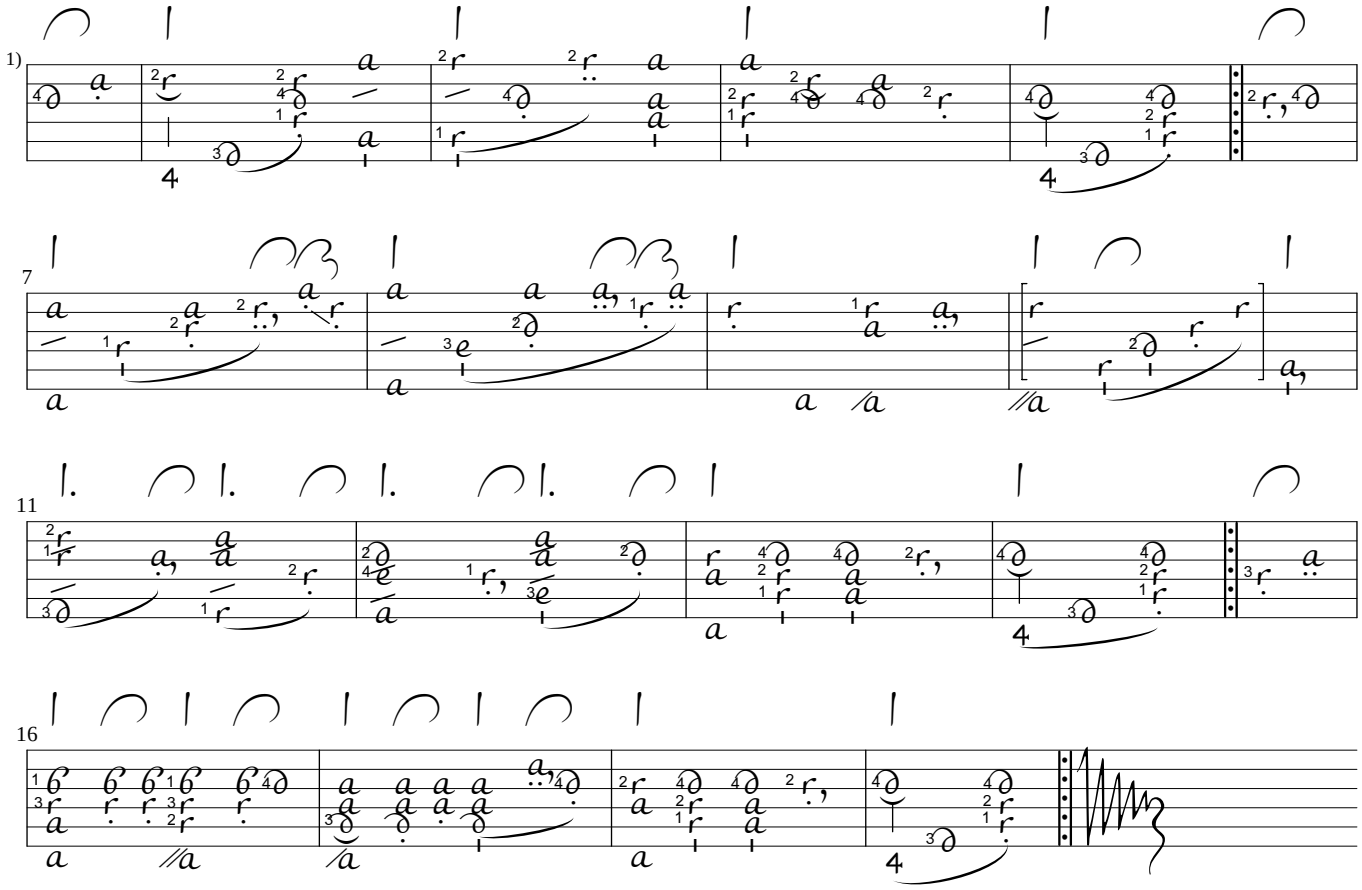
[Courante] La Coquette [ou La Grondeuse]
Barbe, pg. 84 (C Major)

Jacques Gallot



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

Jacques Gallot



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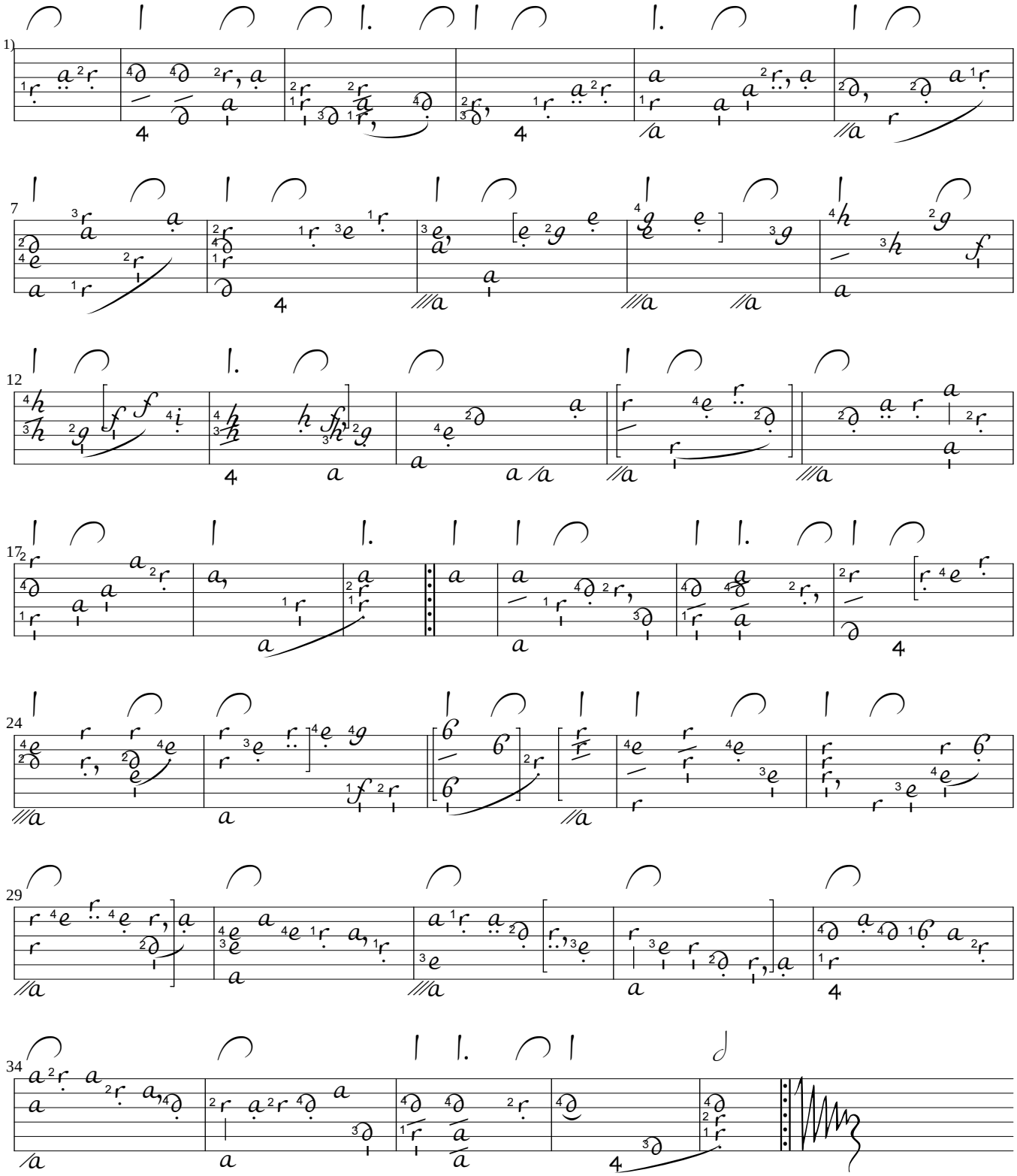
[Courante] L'homme à bonne fortune

Barbe, pg. 86 (C Major)

Jacques Gallot



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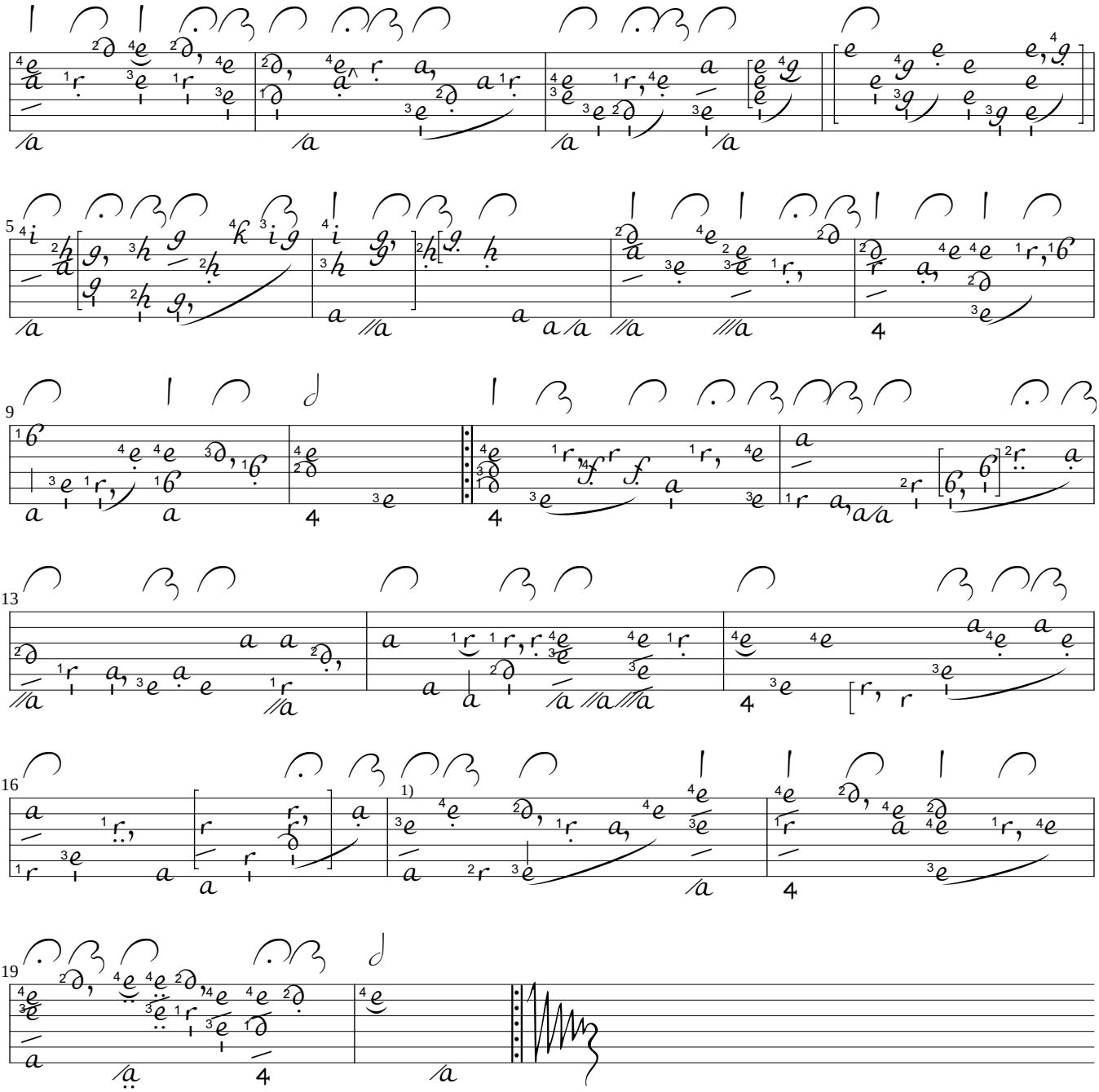
[Allemande] La [belle] Lucrece

Barbe, pg. 134 (f# minor)

Jacques Gallot

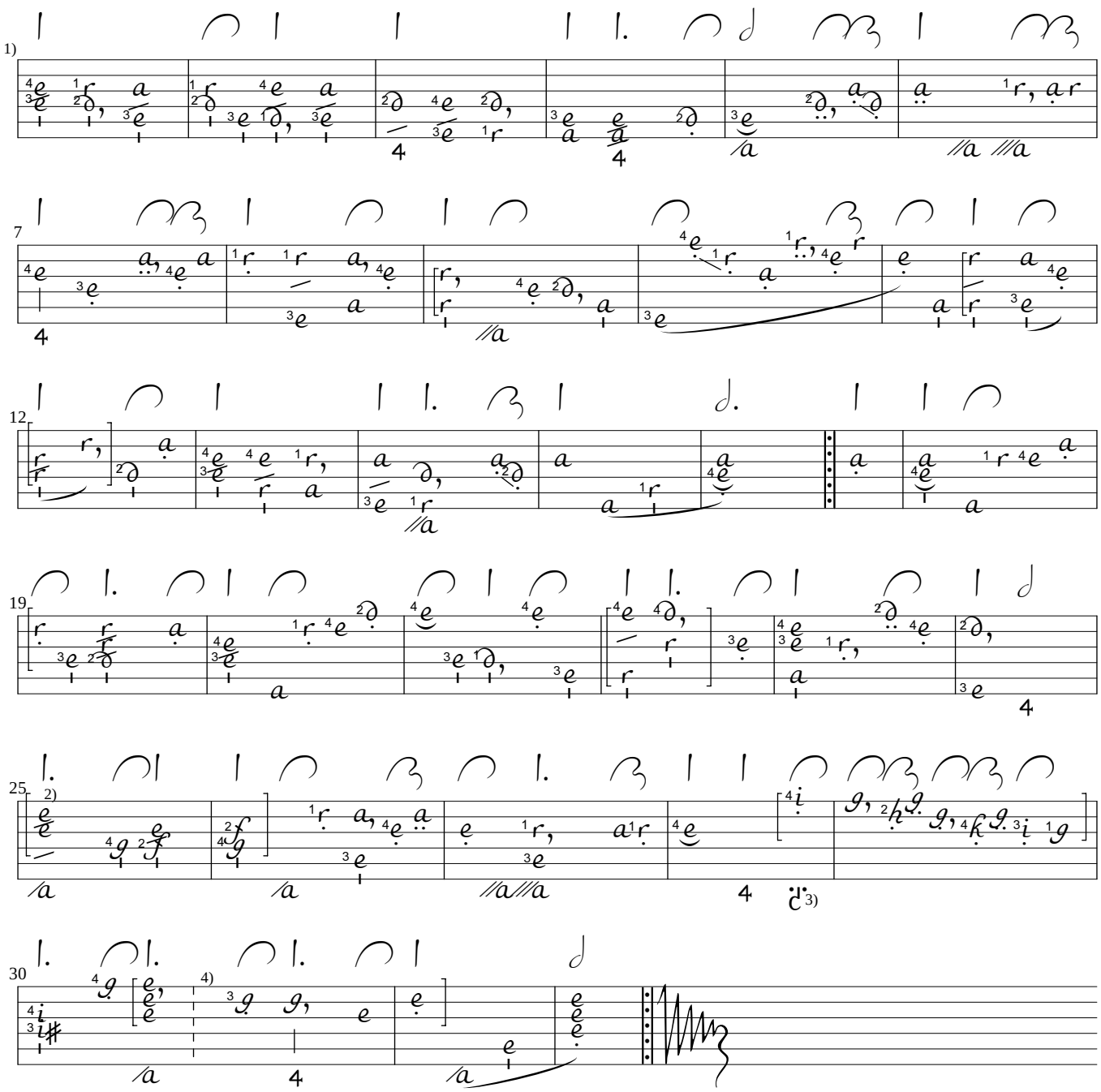


1) Original ambiguous on rhythm throughout measure

[Courante] La [belle] Villette

Barbe, pg. 136 (f# minor)

Jacques Gallot

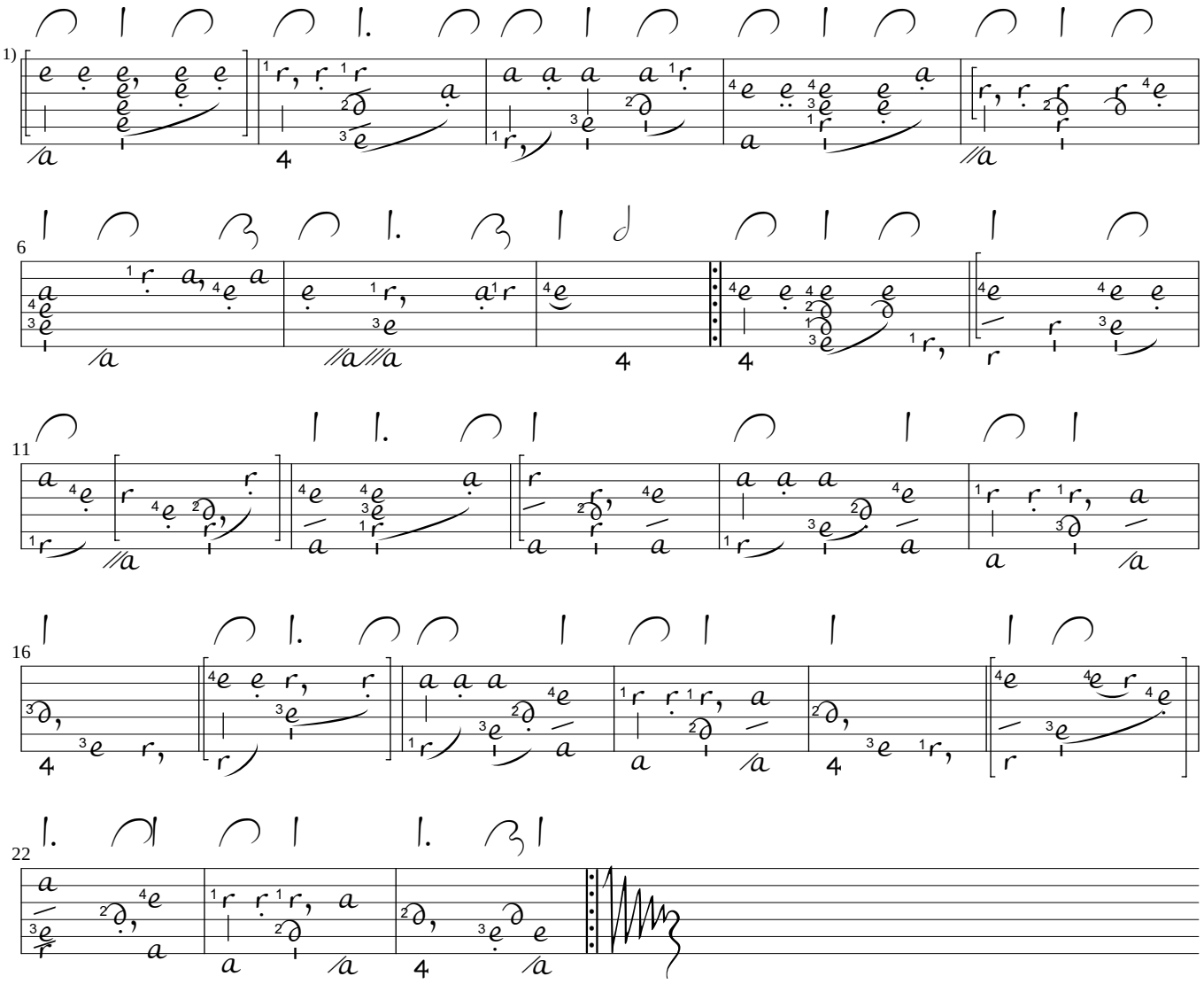


1) Version in Leipzig II.6.14, 33v
2) Dot presumed missing
3) Reprise in Leipzig 11.6.14
4) Barline missing to compensate for hemiola, but in Leipzig 11.6.14

[Sarabande] La Religieuse Portugaise

Barbe, pg. 137 (f# minor)

Jacques Gallot



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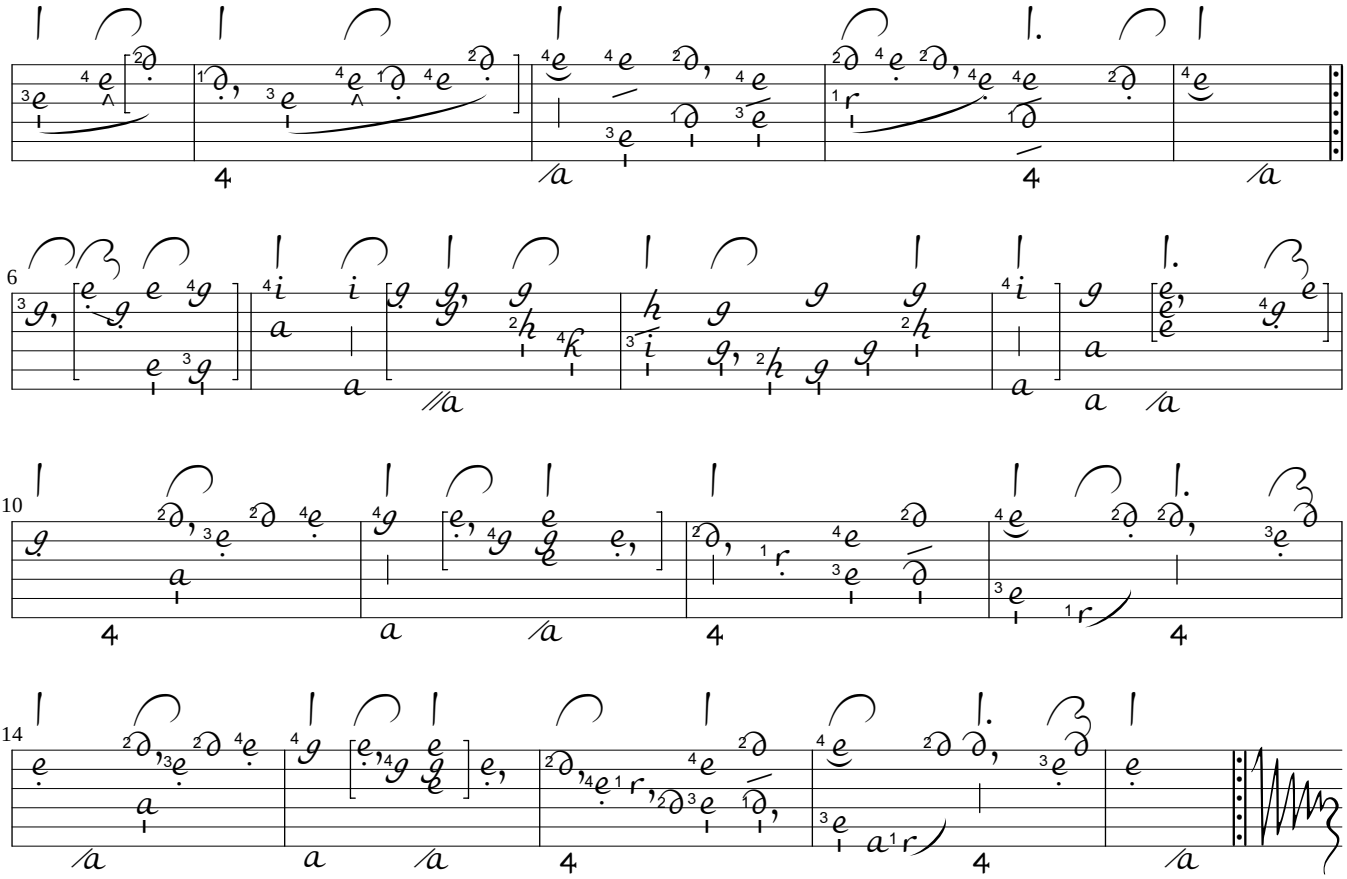
[Gavotte] La Dauphine
Barbe, pg. 138 (f# minor)

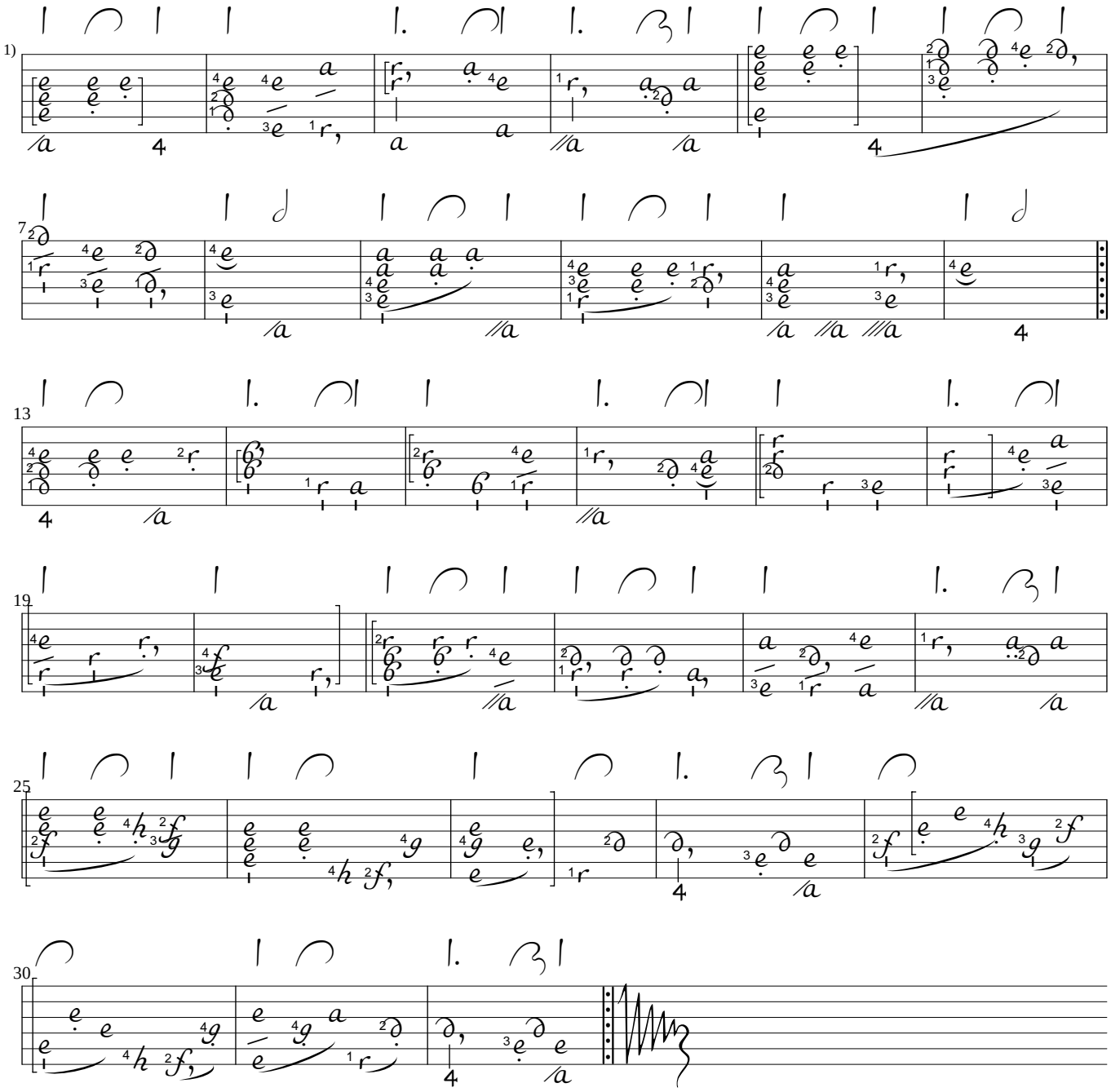
Jacques Gallot



Sarabande [La Royalle]

Barbe, pg. 139 (f# minor)

Jacques Gallot



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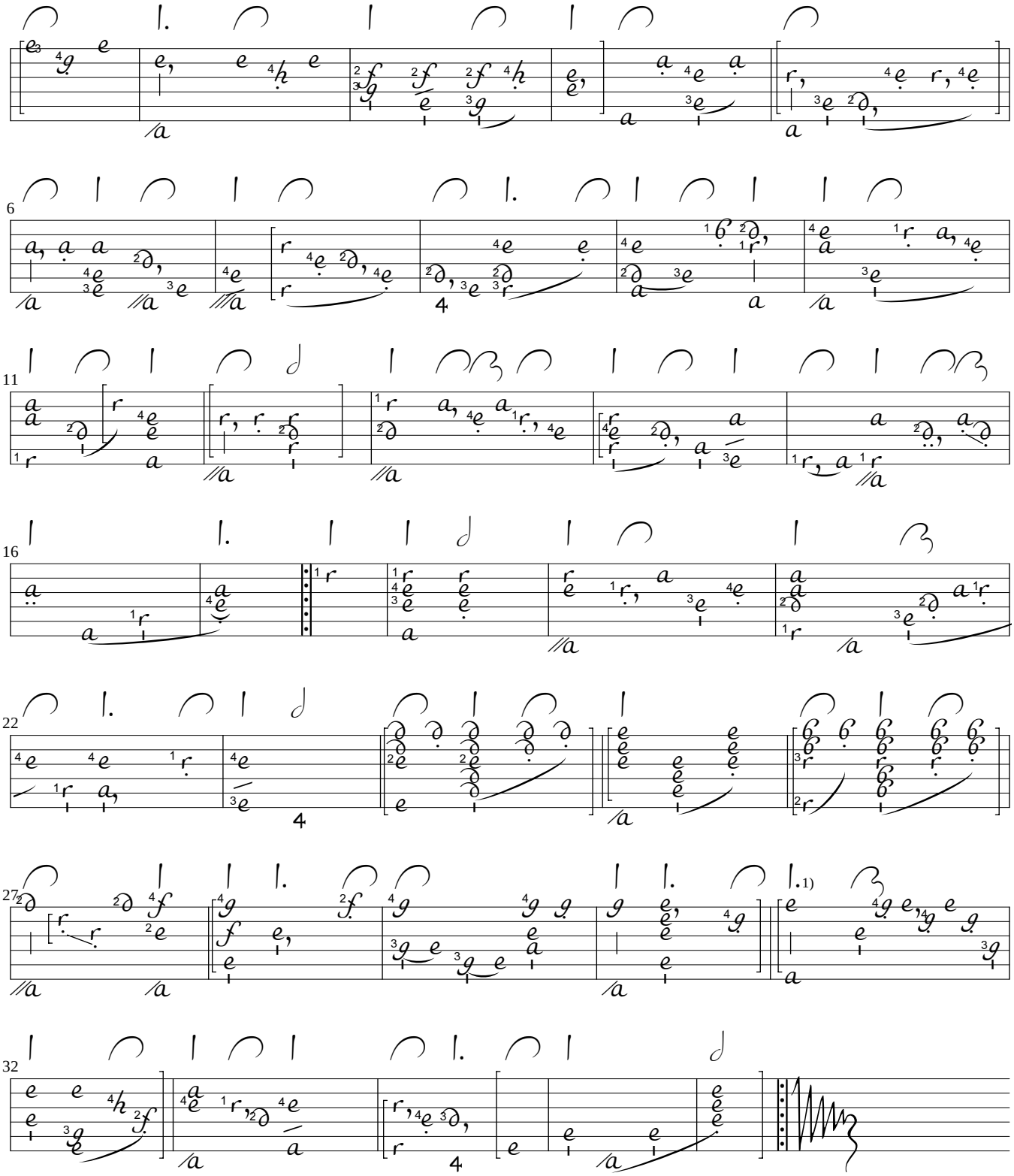
[Courante] L'Eternelle
Barbe, pg. 140 (f# minor)

Jacques Gallot

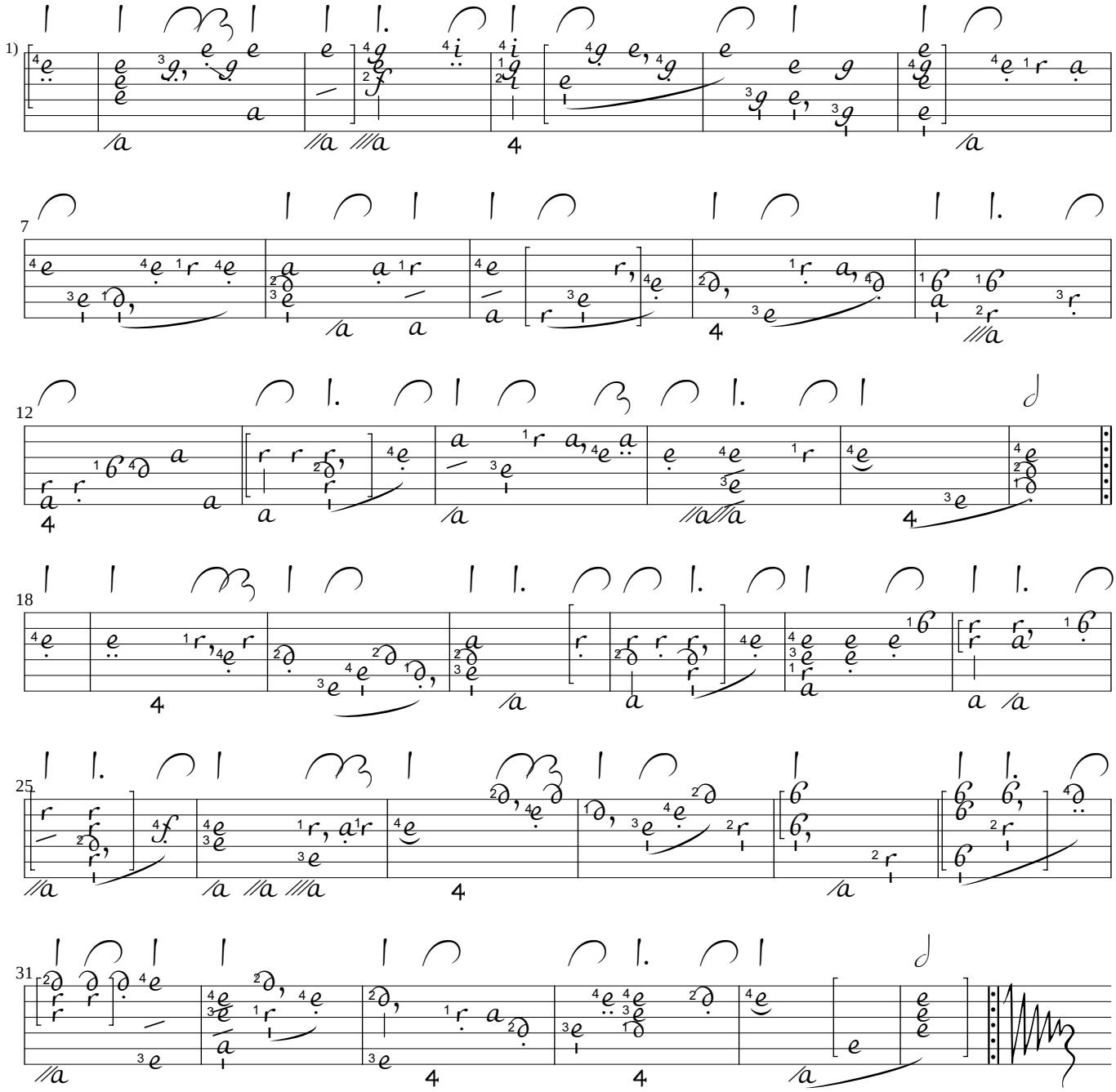


1) Rhythm is inexact

[Courante] La [fidelle] Tourterelle

Barbe, pg. 141 (f# minor)

Jacques Gallot



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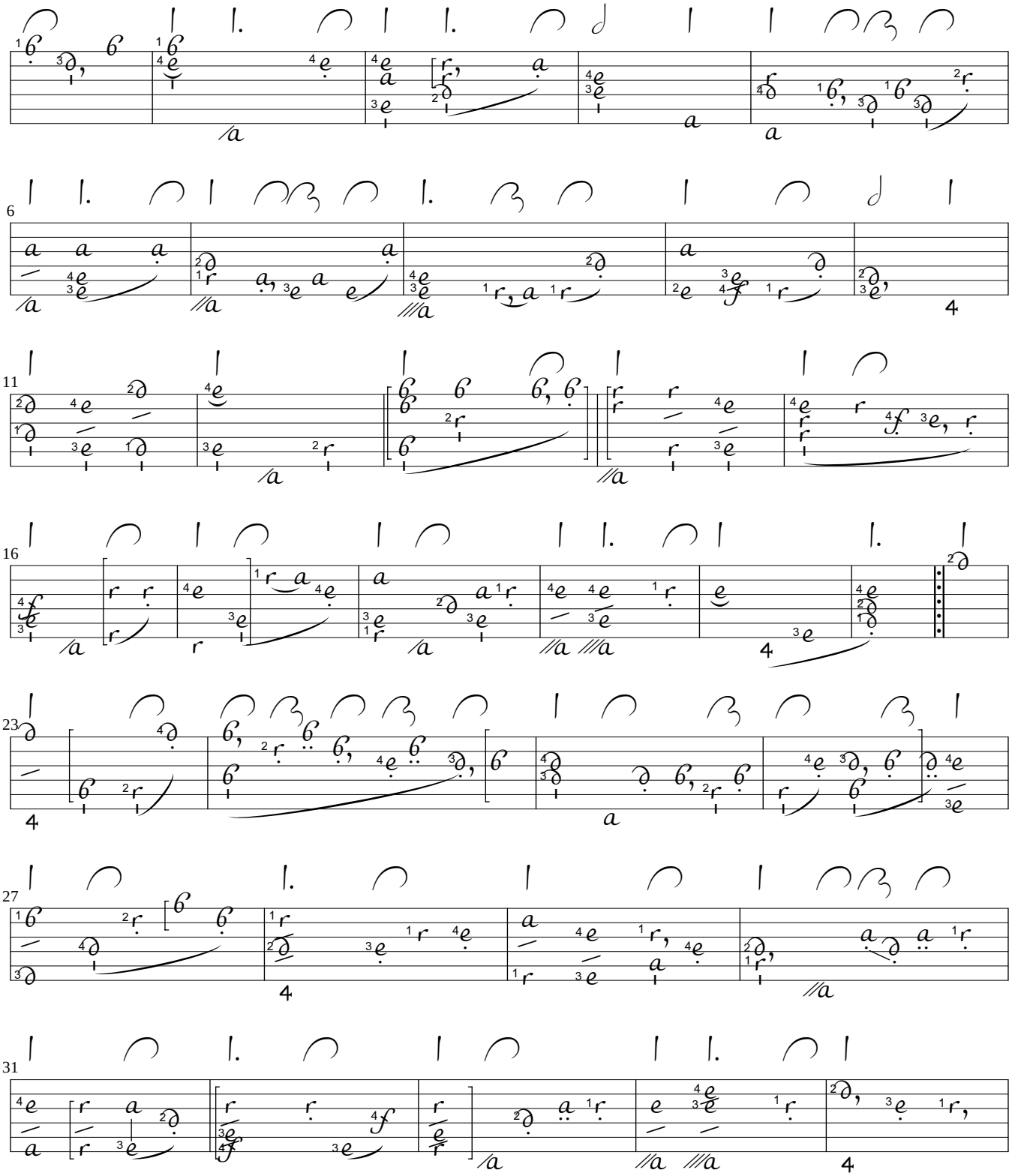
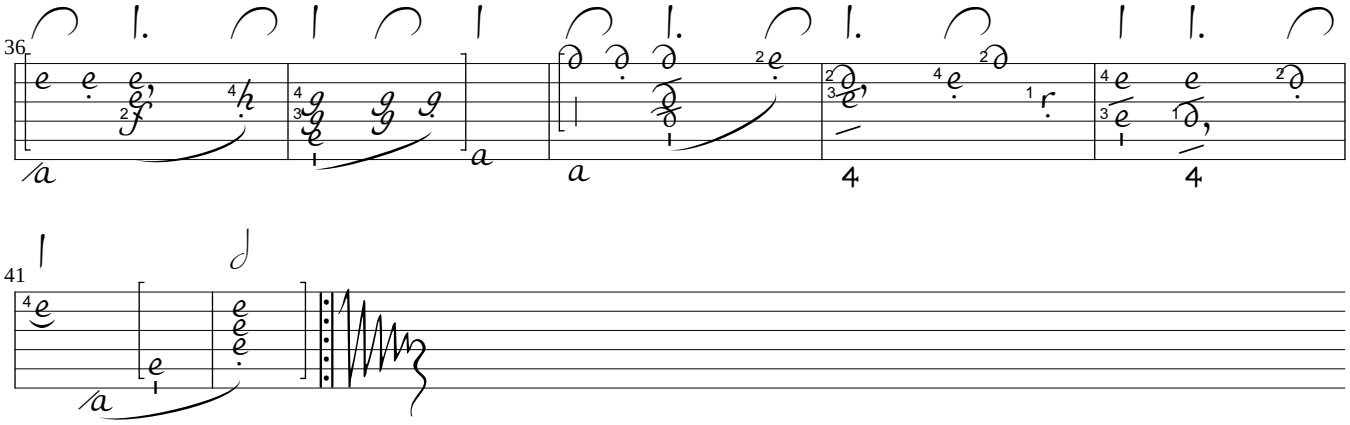
[Courante] La Nonpareille
Barbe, pg. 142 (f# minor)

Jacques Gallot

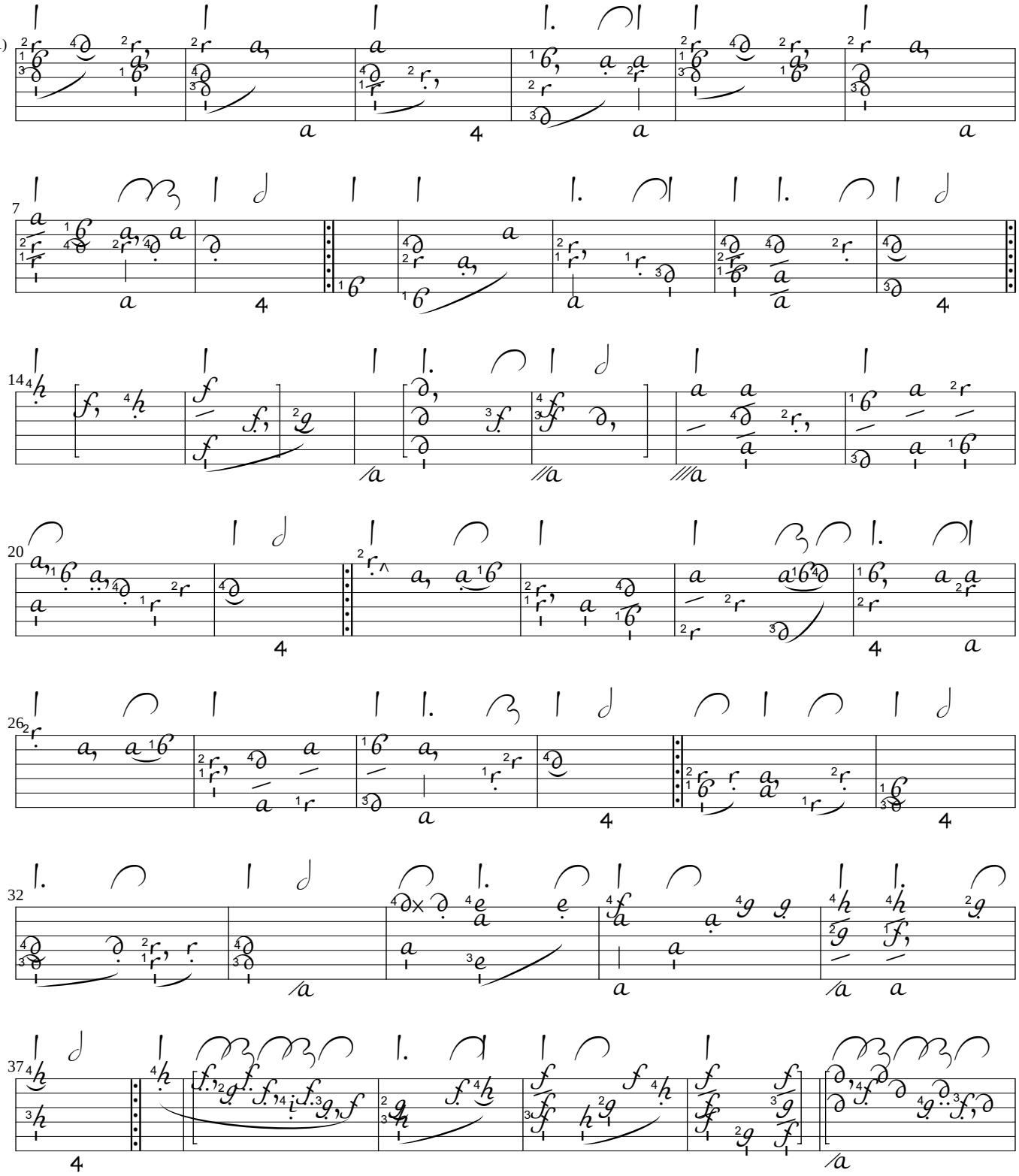



36
41

Dialogue [ou La Mouche, Chaconne]

Barbe, pg. 190 (c minor)

Jacques Gallot



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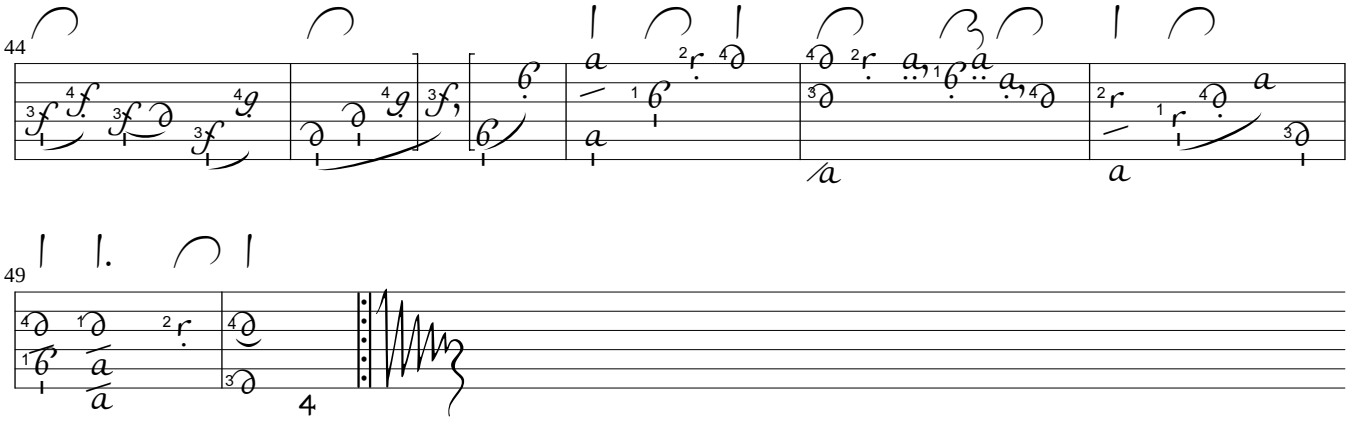
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