Nicolas Vallet

Pieces for 4 Lutes

edited by
Anne Bailes

TREE EDITION

NICOLAS VALLET

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TREE EDITION
Albert Reyerman

to my pupils

Barbara, Ursula
Didier and Marcus

Contents

Title	Ballet
	Ballet
	Est-Ce Mars
	Courante de Mars
	Un Jour de la Semaine
	Allon aux noches
	Gaillarde

INTRODUCTION

The seven lute quartets by Nicolas Vallet were first published in „ Het tweede boeck / Van de/ Luyt-Tablatuer / Ghenoemt/Het Gheheymenisse der Sangh-Goddinnen..Amsterdam.. 1616“. They were subsequently reprinted in the french edition „Le second Livre/De/TABLATURE DE LUTH;/ Intitulè / Le Secret des Muses : ... 1618 „ * , and in a later french edition dated 1619.

All of the publications, however , predate the first known mention of Vallet’s professional quartet, namely its founding in Amsterdam in 1626. Whether these seven lute pieces would have formed part of the ensemble's repertoire we cannot say, but their technical demands require at least competant players for the lower parts and a lutenist skilled in division-playing for the superius. However, the presence of many errors (conflicting harmonies) would speak against these pieces having been performed prior to publication.

The purpose of this edition is to present a playable version of Vallet’s seven quartets. In much lute ensemble music one is faced with the decision of what to correct and what to leave alone. Many of the dissonances are often more disturbing to the eye than to the ear, for the divisions which on paper collide with each other, when played, simply jostle for attention as butterflies in the summer sun. What offends one ear may pass unnoticed by another: speed and the quick decay of the lute’s sound also help soften the dissonances. It then follows that this solution is a possible one, but not the only one.

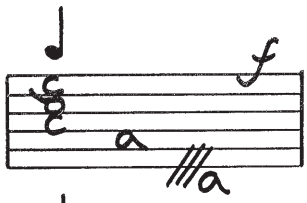
As it has not been possible to add a facsimile of the original, those who wish to see what has been corrected, should consult the original.

The four lutes used are :

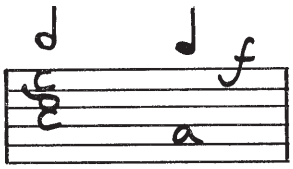
Superius	lute in d''
Contratenor	lute in a'
Tenor	lute in g'
Bassus	lute in d

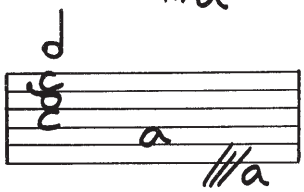
Although these pieces were written with 10-course instruments in mind, only the bass part of the second Ballet makes use of all ten. It is perfectly possible to make use of lutes with fewer courses - granted, it is stylistically better to have low bass notes, particularly at cadences providing one plays certain bass notes up an octave, viz :

* In the three copies that Anne Bailes has consulted, each title page bears the printed date 1616 which has been changed by hand to 1618 .

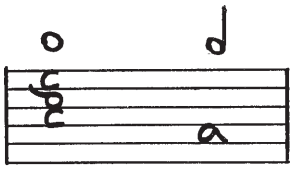


could be played





could be played



The following signs are used:

index finger

middle finger

use the first fingers only, not the thumb
(first finger on the lowest note)

hold sign

appogiatura from above

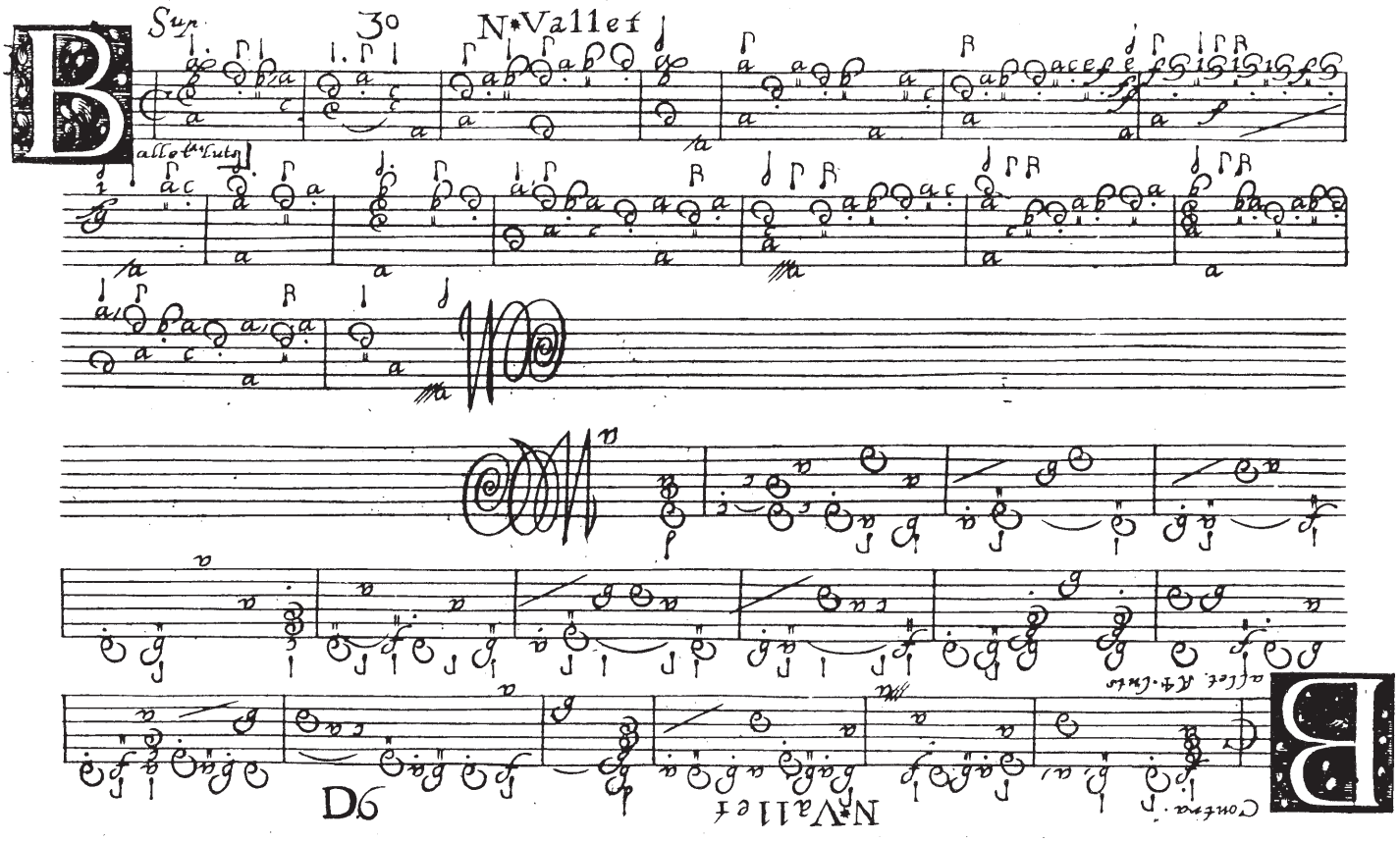
trill from above

repeat from this sign

TOURNEZ turn the page

Right-hand fingering is as in the original. Where corrections have been made or bars added, they have been left unfingered. ANTHONY BAILES

I wish to thank my mother, Gusta Goldschmidt, for providing her score of the parts - without which my work would have been twofold - and to my husband, Anthony Bailes, for his generous help and advice in the preparation of this edition. ANNE BAILES



Facsimile: Ballet A 4 Lutes, le Second Livre...

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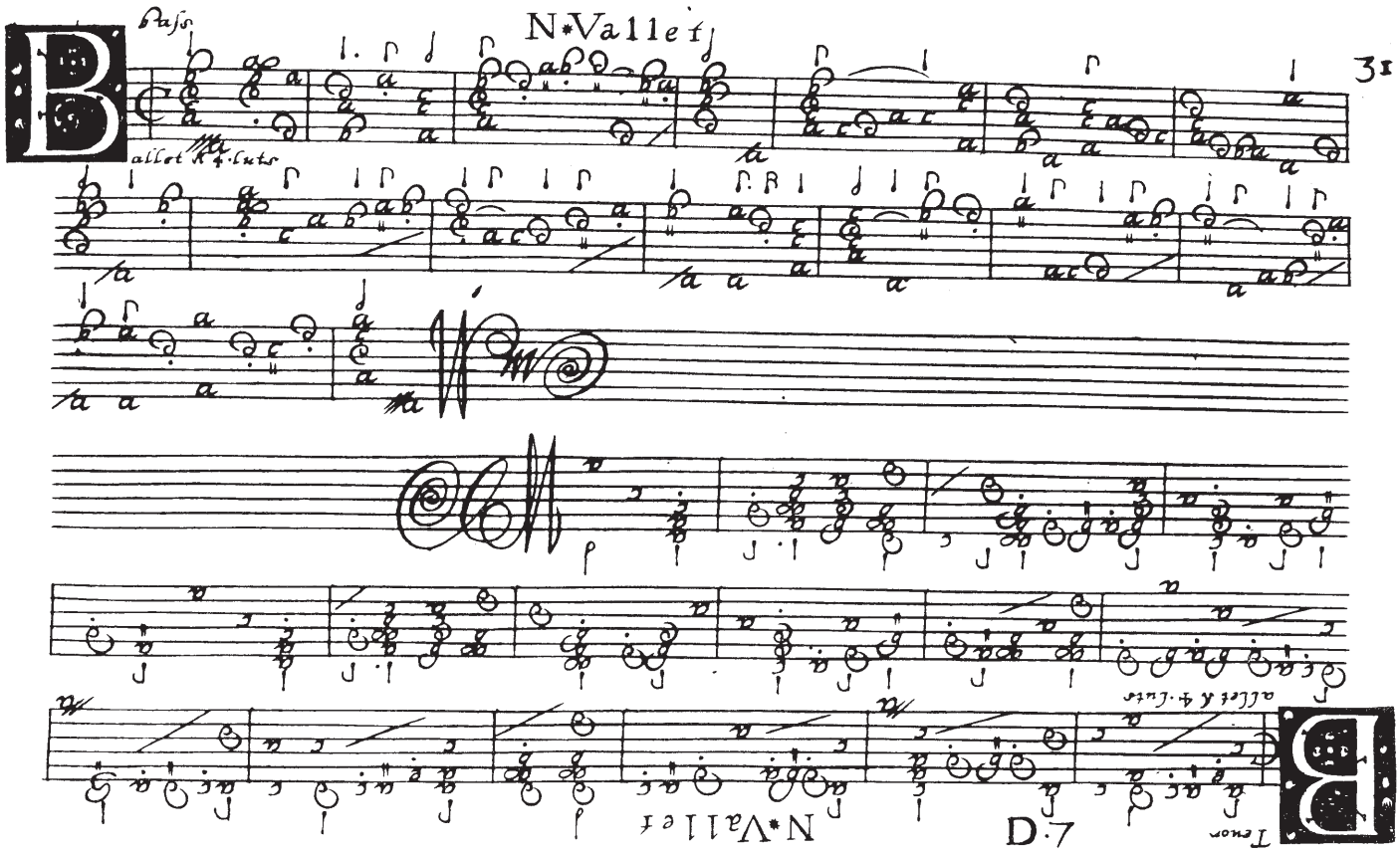
Musikabteilung, BERLIN


Bass
N*Vallet
allet & 4 luts
D.7
Tenor

BALLET Contratenor

BALLET Superius

BALLET Tenor

BALLET Bassus

BALLET Contratenor

BALLET Superius

BALLET Tenor

BALLET Bassus

EST CE MARS Contratenor

EST CE MARS Superius

EST CE MARS Tenor

EST CE MARS Bassus

COURANTE DE MARS Contratenor

COURANTE DE MARS Superius

COURANTE DE MARS Tenor

COURANTE DE MARS Bassus

UN JOUR DE LA SEMAINE Contratenor

UN JOUR DE LA SEMAINE Superius

UN JOUR DE LA SEMAINE Tenor

UN JOUR DE LA SEMAINE Bassus

ALLON AUX NOCES Superius

ALLON AUX NOCES Tenor

ALLON AUX NOCES Bassus

TOURNEZ

GAILLARDE Contratenor

GAILLARDE Superius

TOURNEZ

TOURNEZ

GAILLARDE Tenor

GAILLARDE Bassus

TOURNEZ

TOURNEZ

Contratenor

Superius

TOURNEZ

TOURNEZ

Tenor

Bassus

TOURNEZ

Contratenor

Superius

Tenor

Bassus

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