

FRANÇOIS MARTIN
PIÈCES DE GUITAIRE, À BATTRE ET À PINSER
(PARIS, 1663)

Edited by
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INTRODUCTION

Little is known of the life and career of François Martin (fl. second half of seventeenth century).¹ He received a royal *privilège* to print music on December 28, 1658, by which time he had entered the household of Philippe I, Duke of Orléans, as *ordinaire de la musique*.² He is later described as a “noble homme” in a separate royal *privilège* dated October 8, 1661.³ By 1680 he had acquired the additional title of *secrétaire de la Chambre du Roi*.⁴ Martin’s first publication appears to be a song in the first volume of Robert Ballard’s *Livre d’airs de différents auteurs*, published in 1658.⁵ In 1668 Ballard printed the *Airs de François Martin*, a collection of twenty songs dedicated to *Son Altesse Royale Mademoiselle*, the six-year-old Marie Louise d’Orléans.⁶ If we are to believe the laudatory verse found within the publication, Martin was a singer of some ability.⁷ He was also a guitarist, and it may have been as one that he first entered service for the duke. As Hélène Charnassé, Rafael Andia, and Gérard Rebours have noted, the guitar was often heard at the court of Philippe d’Orléans. Both his wives, Henriette d’Angleterre and Charlotte-Élisabeth de Bavière, played the instrument, as did his daughter Élisabeth-Charlotte d’Orléans, who owned a guitar made by Jean-Baptiste Voboam.⁸

Martin’s *Pièces de guitairre, à battre et à pinser*, engraved by Nicolas Bonnard, was first printed on January 15, 1663, according to the *privilège* (reproduced in Appendix B).⁹ There is one extant copy of the work, held by the Bibliothèque Sainte-Geneviève in Paris (*F-Psg*).¹⁰ Two

1. Don Fader has provided the fullest account of Martin’s career; see his “Music in the Service of the King’s Brother: Philippe I d’Orléans (1640–1701) and Court Music outside Versailles,” *Journal of Seventeenth-Century Music* 19, no. 1 (2013; published 2017): <https://sscm-jscm.org/jscm-issues/volume-19-no-1/music-in-the-service-of-the-kings-brother-philippe-i-dorleans-1640-1701-and-court-music-outside-versailles/>

2. Fader, par. 5.2.1.

3. The *privilège* is that appended to the *Pièces de guitairre, à battre et à pinser* (Paris: Nicolas Bonnard, 1663). See Appendix B below.

4. Françoise Gaussen, “Actes d’état-civil de musiciens français, 1651–1681,” *Recherches sur la musique française classique* 1 (1960): 190.

5. Anne-Madeleine Goulet names Martin as the possible composer of “Beaux yeux vous m’attaquez” in her *Paroles de musique (1658–1694): Catalogue des “Livres d’airs de différents auteurs” publiés chez Ballard* (Wavre: Mardaga, 2007), 163. Martin also contributed a song to the next entry in the series, published in 1659. See Appendix 3 of Fader’s “Music in the Service of the King’s Brother” for music attributed to members of the Martin family.

6. François Martin, *Airs de François Martin, Ordinaire de la musique de Monsieur Frère unique du Roy* (Paris: Robert Ballard, 1668).

7. The sonnet, signed by “Descarrières,” claims that Orpheus himself would have been humbled to hear Martin sing. A number of songs from the 1670s and 1680s previously attributed to François Martin are more likely compositions by his sons, François *fils* and Jean. These include four songs published in the *Mercure galant*: “Rossignols que prétendez-vous” (April 1678, pp. 71–73, attributed to “Mr Martin le Fils”); “Dans ces lieux rêvons à loisir” (November 1688, pp. 136–38); “Sans flèches sans carquois” (April 1689, pp. 76–78); and “De mes filets” (April 1689, pp. 317–20). As David Tunley notes, the volume *Premier livre d’airs sérieux et à boire, à deux, trois et quatre parties ... par Monsieur Martin* (Paris: Christophe Ballard, 1688) is probably the work of Jean. See Tunley, in *Grove Music Online*, s.v. “Martin, J.,” published 2001.

8. Hélène Charnassé, Rafael Andia, and Gérard Rebours, *Robert de Visée, Les deux livres de guitare, Paris 1682 et 1686: La guitare en France à l’époque baroque: Transcription de la tablature et interprétation* (Paris: Éditions Transatlantiques, 1999), 18.

9. The spelling “guitairre” is rare, especially so in the second half of the century, when “guitarre” emerged as the standard spelling.

10. RISM A/I M 760. Martin’s title page states “premier livre,” but no second book is known to exist.

epigrams by a certain Bardou precede the music; these are reproduced in the Appendix A.¹¹ There is no dedicatee or introduction. Martin divided his brief collection into two suites, the first almost entirely strummed (“à battre”) and the second plucked in the manner of the lute (“à pincer”). Scholars differ in their assessment of the music’s quality. James Tyler and Paul Sparks write that the collection exhibits a “high degree of finesse” and compares favorably to the work of Francesco Corbetta.¹² Charnassé, Andia, and Rebours, on the other hand, describe the musical interest of the collection as “bien mince,” or paltry.¹³ While competent and often charming, much of the music requires only moderate technical ability to perform; an amateur audience seems likely.

The *Pièces de guitairre* is the inaugural publication of the small but rich corpus of seventeenth-century French solo guitar composition (see Table 1). By 1663 the Baroque guitar had long been a popular instrument in France.¹⁴ Luis de Briçeno published a collection of Spanish song texts with guitar accompaniment in Paris in 1626, while Étienne Moulinié included *airs de cour* with guitar accompaniment in his third book of songs published three years later. Aside from two dances reproduced by Marin Mersenne in his *Harmonie universelle* (1636), however, no solo music for the instrument appeared in print before Martin’s collection.¹⁵ Two developments may have spurred its publication. First, a number of Italian guitarists arrived in Paris at mid-century to teach and perform.¹⁶ Italians took the guitar seriously as a solo instrument, and these players might have inspired their French colleagues to do the same.¹⁷ Second, the young Louis XIV’s enthusiasm for the instrument sparked a fad among court denizens, who, wishing to ape their fashionable prince, needed music to play.¹⁸ Martin’s role within the duke’s household meant that he was well positioned to provide this music.

The first suite of Martin’s collection reflects an earlier tradition of strummed performance practice popular throughout Western Europe in the first half of the century for dances and song accompaniment.¹⁹ All the publications for Baroque guitar issued in France prior to the *Pièces de guitairre* are in this style. The lute-like texture of the second suite is more progressive. Instead of

11. The poet is perhaps Jean Bardou (1621–1668), who published a translation of the *Enchiridion* of Augustine of Hippo in Paris in 1658.

12. James Tyler and Paul Sparks, *The Guitar and Its Music: From the Renaissance to the Classical Era* (Oxford: Oxford University Press, 2002), 109.

13. Charnassé, Andia, and Rebours, *Robert de Visée, Les deux livres de guitare*, 20.

14. In sixteenth-century France, the Renaissance four-course guitar was often seen and heard. The Paris printing firms Granjon-Fezandat and Le Roy-Ballard published several books of music for the instrument in the 1550s. While no music for the four-course guitar was published in France during the seventeenth century, the instrument likely continued to be played.

15. Mersenne included an allemande and sarabande for guitar to demonstrate the instrument’s notation. Interestingly, these pieces are attributed to a “Monsieur Martin.” As Fader remarks, the Martin referred to by Mersenne is probably not François but, perhaps, an older relative. See Mersenne, *Harmonie universelle, contenant la theorie et la pratique de la musique*, vol. 3, *Livre second des instrumens à cordes* (Paris: Sebastien Cramoisy, 1636; reprint, Paris: Centre National de la Recherche Scientifique, 1965), fols. 96v–97r; Fader, “Music in the Service of the King’s Brother,” par. 5.2.1.

16. Francesco Corbetta arrived in Paris sometime in the 1650s; see Richard T. Pinnell, *Francesco Corbetta and the Baroque Guitar: With a Transcription of His Works*, vol. 1 (Anne Arbor: UMI Research Press, 1980), 120–22. Angelo Michele Bartolotti resided in Paris from ca. 1662 to his death ca. 1682; see Charnassé, Andia, and Rebours, *Robert de Visée, Les deux livres de guitare*, 17.

17. For a recent survey of the Baroque guitar in seventeenth-century Italy, see Lex Eisenhardt, *Italian Guitar Music of the Seventeenth Century: Battuto and Pizzicato* (Rochester: University of Rochester Press, 2015).

18. On Louis XIV and the instrument’s popularity, see Pinnell, *Francesco Corbetta*, 94–95; Richard Keith, “The Guitar Cult in the Courts of Louis XIV and Charles II,” *Guitar Review* 26 (June 1962): 3–9.

19. This style is called *battuto* in Italian and *rasgueado* in Spanish.

strumming chords, players pluck individual strings with the right-hand fingertips, allowing for counterpoint. Martin appears to be the first French guitarist to compose and publish for the instrument in such a way, although Italian guitarists had pioneered the style. Considered together, Martin's two suites anticipate the better-known works of Antoine Carré, Rémy Médard, and especially Robert de Visée, in whose sophisticated music the strummed and plucked performance practices freely mix.

Table 1 Music Published for Five-Course Guitar in Seventeenth-Century France

Year	Publication
1626	Luis de Briçeno, <i>Metodo mui facilissimo para aprender a tañer la guitarra a lo español</i> (Paris: Ballard)
1629	Étienne Moulinié, <i>Airs de cour avec la tablature de luth et de guitarrre</i> (Paris: Ballard)
1636	A sarabande and allemande by “Monsieur Martin” in Marin Mersenne, <i>Harmonie universelle, contenant la theorie et la pratique de la musique</i> , vol. 3, <i>Livre second des instrumens à cordes</i> (Paris: Cramoisy, 1636), fols. 96v–97r
1663	François Martin, <i>Pièces de guitairre, à battre et à pinser</i> (Paris: Bonnard)
1671	Francesco Corbetta, <i>La guitarra royalle, dédiée au Roy de la Grande Bretagne</i> (Paris: Bonneüil)
1671	Antoine Carré, <i>Livre de guitarrre contenant plusieurs pièces ... Avec la manière de toucher sur la partie ou basse continüe</i> (Paris: s.n.)
1674	Francesco Corbetta, <i>La guitarra royalle dediée au Roy</i> (Paris: Bonneüil)
1670s[?]	Antoine Carré, <i>Livre de pièces de guitarrre et de musique</i> (Paris[?]: s.n.)
1676	Rémy Médard, <i>Pièces de guitarrre</i> (Paris: Ganière)
1680	Henry Grenerin, <i>Livre de guitarrre et autres pièces de musique, meslées de simphonies, avec une instruction pour jouer la basse continüe</i> (Paris: Bonneüil)
1682	Robert de Visée, <i>Livre de guitarrre</i> (Paris: Bonneüil)
1686	Robert de Visée, <i>Livre de pièces pour la guitarrre</i> (Paris: Bonneüil)
1699	Nicolas Derosier, <i>Nouveaux principes pour la guitarrre, avec une table universelle de tous les accords qui se trouvent dans la basse-continüe sur cet instrument</i> (Paris: Ballard)

Acknowledgments

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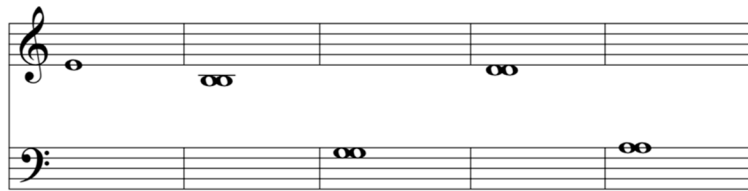
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EDITORIAL REPORT

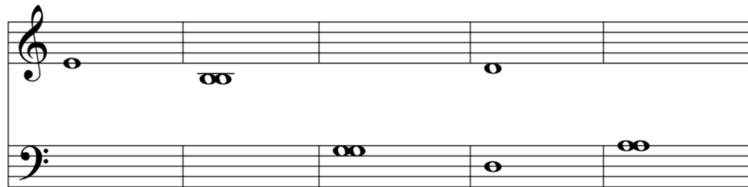
Tuning

Like the lute, the Baroque guitar is double strung. Each of its five courses comprises two strings, although the first course is typically strung with one. Several different tunings coexisted for the instrument in the seventeenth century; the three most common are reproduced below. These schemes differ on whether or not the fourth and fifth courses are strung with a “bourdon,” or lower octave.

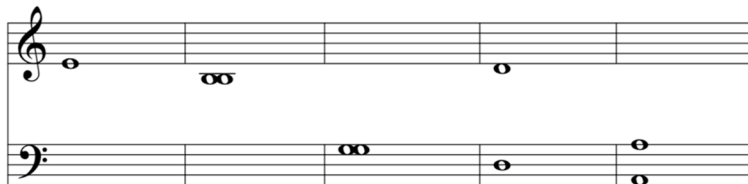
Example 1a: Re-entrant tuning



Example 1b: Semi re-entrant tuning



Example 1c: Conventional tuning



It is not always possible to deduce the intended tuning of a guitar composition from its notation alone, although different tunings predominated at different times in certain geographic areas. In France in the first half of the seventeenth century, evidence suggests that a re-entrant scheme (Example 1a) was most common. Luis de Briceño recommended it in the preface to his *Metodo mui facilissimo*, as did Marin Mersenne in his *Harmonie universelle*.²⁰ Monica Hall has shown that manuscript sources from the middle of the century continued to employ re-entrant

20. Luis de Briceño, *Metodo mui facilissimo para aprender a tañer la guitarra a lo español* (Paris: Pierre Ballard, 1626), preface; Marin Mersenne, *Livre second des instruments à cordes*, fols. 95r–95v. In an unpublished manuscript dating from ca. 1640, Pierre Trichet recommends bourdons on the fourth and fifth courses. His is the only seventeenth-century French source to indicate this tuning scheme. According to Monica Hall, his comments “do not necessarily represent French practices.” Trichet does not appear to have played guitar and likely based his recommendations on Spanish or Italian sources. See Hall, “The Stringing of the 5-Course Guitar,” self-published PDF accessible at <https://monicahall.co.uk/stringing/>, last modified March 2012, 46–47.

tuning.²¹ By the 1670s, however, guitarists in France had begun to use the semi re-entrant scheme with a fourth-course bourdon (Example 1b). Francesco Corbetta was the first to call for this tuning in a collection published in Paris in 1671.²² Robert de Visée stipulated the semi re-entrant tuning in his 1682 book of guitar music, as did Nicolas Derosier in his brief tutor published in 1699.²³ The third scheme, with bourdons on both the fourth and fifth courses (Ex. 1c), was current in Italy but probably not in France until the following century.

It is unclear which tuning scheme Martin intended for the *Pièces de guitairre*, for he does not state or imply a preference. At issue is whether Martin was an early proponent of the semi re-entrant tuning or a late adherent to the fully re-entrant scheme. According to Tyler and Sparks, the presence of “cascading scale passages” across the instrument’s strings suggests a re-entrant tuning for the book.²⁴ Example 2 is one such passage of *campanella* (melodies or scalar runs played across multiple courses) where a fourth-course bourdon would seem to intrude. As Michael David Murphy notes, however, similar passages are by no means rare in music known to be in semi re-entrant tuning.²⁵ At other times, a bourdon would introduce inelegant voice-leading; in measures 10 and 11 of the sarabande from Martin’s first suite, for example, the dissonant *g*’ would be doubled at the lower octave and “resolve” both down to *f*’ and up to *a*. But such “errors” were common to much guitar music of the seventeenth century, whatever the tuning.²⁶

The issue is further complicated by the possibility that, in semi re-entrant tuning, guitarists plucked only one of the two strings composing the fourth course depending on which octave best fit the musical context. Gary Boye and James Tyler, among others, have advocated for this solution to the problems raised by bourdons, and it has proved popular with modern performers.²⁷ There is little historical evidence for the practice, however, and the technique might have been advanced for the average guitarist in Paris. Whether the average guitarist actually concerned himself with the minutiae of bourdons is another question altogether.

21. Hall, “The Stringing of the 5-Course Guitar,” 47.

22. According to Lex Eisenhardt, Corbetta probably used bourdons on both the fourth and fifth courses. If so, his specification of the semi re-entrant scheme in 1671 might have represented a compromise with a French audience accustomed to the totally re-entrant tuning scheme. See Eisenhardt, *Italian Guitar Music*, 147–48.

23. It can be assumed that Corbetta’s book of 1674 and de Visée’s of 1686 used the same semi re-entrant tuning of the earlier works. Rémy Médard, who studied with Corbetta and published a book of music in 1676, may have employed semi re-entrant tuning as well. The issue is less clear for the music of Antoine Carré and Henry Grenerin. See Hall, “The Stringing of the 5-Course Guitar,” 47–53.

24. Tyler and Sparks, *The Guitar and Its Music*, 109.

25. Michael David Murphy, “Elements of Style in French Baroque Guitar Music: A Survey of the Printed Sources 1663–1705, with Transcriptions and Analyses of Selected Works” (DMA thesis, Shenandoah University, 2006), 28.

26. In 1682 Robert de Visée asked those who “understand well the art of composition” not to be scandalized when he breaks rules with his music, for the instrument demands it. See the preface to Robert de Visée, *Livre de guitairre* (Paris: Bonneüil, 1682), 4. “Et je prie ceux qui scaurons bien la composition, et qui ne connoistreront pas la Guittare, de n’estre point scandalizez, s’ils trouvent que je m’escarte quelque fois des regles, c’est l’Instrument qui le veut, et Il faut satisfaire l’oreille preferablement a tout.” One additional consequence of a fourth-course bourdon is the frequent inversion of chords. In Martin’s first suite, for example, every piece would conclude with an A-minor chord in second inversion. While this would seem to argue against using a bourdon, Thomas Christensen notes that “The rich and percussive resonance of the guitar courses allowed a chord’s functional sonority to remain essentially constant no matter which particular note happened to be on the bottom.” See his “The Spanish Baroque Guitar and Seventeenth-Century Triadic Theory,” *Journal of Music Theory* 36, no. 1 (Spring 1992): 3.

27. Gary Boye, “Performing Seventeenth-Century Italian Guitar Music: The Question of an Appropriate Stringing,” in *Performance on Lute, Guitar and Vihuela: Historical Practice and Modern Interpretation*, ed. Victor A. Coelho (Cambridge: Cambridge University Press, 1997), 180–94; James Tyler, *A Guide to Playing the Baroque Guitar* (Bloomington: Indiana University Press, 2011), 25.

In the end, nothing in Martin’s music or notation conclusively settles the question of tuning, and my transcription reflects this ambiguity. I have transcribed notes sounded on the fourth course as though it were strung with a bourdon, but I have notated the lower octave with smaller note heads to distinguish them from the more certain pitches.

Example 2: François Martin, “Alemande,” from *Pièces de guitairre* (p. 14), m. 18.

The image displays two musical staves. The upper staff is a five-line French tablature system. It features a single melodic line with notes marked with letters 'g', 'i', 'g', 'f', 'i', 'g', 'f', 'a', 'a', 'a', 'd', 'b', 'a'. Some notes are beamed together, and there are slurs over groups of notes. The lower staff is a standard musical staff with a treble clef on the top line and a bass clef on the bottom line. It contains a melodic line in the treble clef and a bass line with a few notes, including a whole note in the bass clef.

Transcription

Martin used five-line French tablature in the *Pièces de guitairre*. Baroque guitar music has traditionally been transcribed onto a single staff with octave treble clef. However, some recent publications, notably the complete guitar works of Robert de Visée, give the music at pitch on a grand staff in the manner of lute transcriptions.²⁸ These editions, I believe, are generally easier to read, especially for non-guitarists. Strummed pieces also benefit from separation into two staves. For these reasons I have followed suit. I have also elected to realize the polyphony implied by the tablature. Martin’s music rarely exceeds two independent voices, and his frequent use of articulations (discussed below) helps to clarify the contrapuntal texture.

Ornamentation

Martin employed two signs for ornamentation: a cross and a comma (see Figure 1). Both are often encountered in French guitar music, where they usually indicate a *tremblement* (trill) and a *martellement* (lower mordent), respectively. (Their meanings are occasionally reversed, however, as in Robert de Visée’s books of 1682 and 1686.) Martin did not define his symbols, but it is clear from their placement throughout the collection that the cross signals a *martellement* and the comma a *tremblement* in the *Pièces de guitairre*. The exact realization of each ornament would have depended on tempo, length of ornamented note, and other contextual factors. As Charnassé, Andia, and Rebours remark, the Baroque guitar utilized fewer ornament signs than most other instruments, and a single sign was often employed to express several variants of an ornament type. Guitarists had to be alert to the context in which a sign appeared in order to perform the appropriate flourish.²⁹ This is especially true for the *tremblement*. There existed a “dazzling variety” of trills in

28. Charnassé, Andia, and Rebours, *Robert de Visée, Les deux livres de guitare*.

29. See the discussion of this issue in the guitar music of de Visée in Charnassé, Andia, and Rebours, *Robert de Visée, Les deux livres de guitare*, 57–72.

seventeenth-century France, and Martin's parsimonious notation can only hint at what might have been heard in performance.³⁰

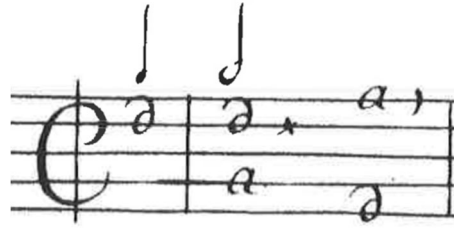


Figure 1: François Martin, “Bourrée,” from *Pièces de guitairre* (p. 19), m. 1.

Rhythm, Articulations, and Related Markings

A handful of additional markings appear in the *Pièces de guitairre*. Again, Martin did not define these symbols, but their meanings can be deduced from musical context and the work of other guitarists. Since the two suites use similar markings in different ways, I will discuss them in turn, beginning with the more conventional second suite.

Suite 2

In the second suite, rhythm is notated above the staff, as in lute music. Both the straight slash and curved line indicate tenuto, or that a pitch or chord should sustain through the notes sounded around it; see Example 3, which shows both. It may be that the slash indicates sustainment of lower pitches while the curved line indicates sustainment of higher pitches, but the two marks are not used consistently.³¹

Example 3: François Martin, “Alemande,” from *Pièces de guitairre* (p. 13), m. 3.

30. Kah-Ming Ng, in *Grove Music Online*, s.v. “Ornaments: French Baroque, ii (b),” published 2001.

31. In the gavotte of the second suite, for example, mm. 9–10 are meant to repeat mm. 5–6. Two straight slashes present in the earlier measures, however, are replaced by curved lines in the repetition, suggesting that the marks are interchangeable.

In this suite (and the first), a curved line, when connecting two or more individual notes played on the same course, denotes slurring; see Example 2 above.

Suite 1

In the first, mostly strummed suite, rhythmic markers appear in the staff instead of above it. This manner of notating strummed rhythm is standard in the seventeenth century. The direction of the stem indicates how the player ought to strum the chord: if the stem points downward, the player strums the chord with the hand moving toward the ground; if upward, the strumming hand moves in the opposite direction. (Since the tablature records these strumming patterns, I do not reproduce them in the transcription.)

Martin often used a curved line to connect chords to individual notes in the first suite. This notational shorthand indicates that the pitches of the chord should be re-struck where possible, with the new pitch incorporated into the sonority; this, for instance, is the meaning of the symbol in the work of Carré (1671) and Corbetta (1674), where it is called “la tenüe.” Example 4 shows Martin’s use of the curved line in the allemande.

Example 4: François Martin, “Alemende,” from *Pièces de guitairre* (p. 3), m. 5.

The image displays two musical staves for Example 4. The upper staff is a tablature staff with six lines. It contains the following letters from left to right: d, e, d, d, f, f, f, d, e, c, c. A curved line (slur) connects the first four notes (d, e, d, d). Another curved line connects the last three notes (e, c, c). The lower staff is a standard musical staff with a treble clef on the top line and a bass clef on the bottom line. It shows a sequence of chords and individual notes corresponding to the tablature above. The first four notes (d, e, d, d) are grouped together with a slur. The last three notes (e, c, c) are also grouped together with a slur. The notation includes stems and flags for individual notes, and block chords for the other notes.

Martin also used a straight dash to connect strummed chords to individual notes in the first suite, but the meaning of this symbol is less obvious. If it means here what it does in the second suite, it suggests that the strummed chord (or parts of it) should sustain beneath the following plucked note; see this interpretation of the symbol in Example 5. However, in this example and elsewhere, Martin notated the rhythm of the individual note in the tablature staff (which indicates strumming) instead of above it (which would indicate plucking). If the player is meant to strum these notes, the straight dash would appear to mean the same thing as the curved line, i.e., the previous chord should be re-struck with the following note included.

Example 5: François Martin, “Sarabande,” from *Pièces de guitairre* (p. 6), m. 6.

The image shows a musical score for Example 5. The top part is a guitar tablature with three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a C-clef. The notes are: first staff (B-flat, D, F), second staff (B-flat, D, F), and third staff (B-flat, D, F). A curved line connects the notes in the second and third staves. The bottom part is a piano transcription with two staves. The top staff has a treble clef and a 3/4 time signature. The bottom staff has a bass clef and a 3/4 time signature. The notes are: first staff (B-flat, D, F), second staff (B-flat, D, F). A curved line connects the notes in the second and third staves.

The ambiguous nature of the straight dash in the first suite permits two conflicting interpretations:

1. In the first suite, the curved line and the straight dash represent different practices. The former indicates that notes of a chord should be re-struck where possible, while the latter indicates that a chord should sustain (but not be re-struck) under the following, plucked note. For whatever reason, Martin notated the rhythm for these plucked notes in the staff instead of above it. Example 6 shows a measure from the allemande transcribed according to this interpretation.
2. In the first suite, the curved line and the straight dash represent the same practice. Both indicate that the notes of a chord should be re-struck where possible. For whatever reason, Martin used two different symbols to represent the same practice. Example 7 shows the same measure from the allemande transcribed according to this interpretation.

Example 6: François Martin, “Alemende,” from *Pièces de guitairre* (p. 3), m. 4.

The image shows a musical score for Example 6. The top part is a guitar tablature with three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a C-clef. The notes are: first staff (B-flat, D, F), second staff (B-flat, D, F), and third staff (B-flat, D, F). A curved line connects the notes in the second and third staves. The bottom part is a piano transcription with two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The notes are: first staff (B-flat, D, F), second staff (B-flat, D, F). A curved line connects the notes in the second and third staves.

Example 7: François Martin, “Alemende,” from *Pièces de guitairre* (p. 3), m. 4.

Arguing against interpretation two is the fact that it would lead to several unlikely chord formations in the player’s left hand. In Figure 2, for example, the chord formed at the asterisk would be extremely difficult for the average guitarist. It would be more natural to pluck the note at the asterisk while sustaining some of the pitches from the previous chord. For this reason, I have followed interpretation one when transcribing the collection.

Figure 2: François Martin, “Alemende,” from *Pièces de guitairre* (p. 3), m. 3.

Occasionally, Martin neglected to notate a curved line or straight dash where musical context suggests one ought to be. I have restored these missing symbols in dashed line.

Chords

In general, Martin notated only the fretted pitches of a strummed chord as he assumed that players would know which open strings to include. (He made an exception for open strings carrying *tremblements*.) For a few chords, Martin placed x’s on one or more lines of tablature, indicating that these courses should not be strummed. I have included all open strings in my transcription of strummed chords unless they are dissonant or crossed out by Martin. Uncertainty arises, however, with certain cadential formulas employed in the collection. These are notated sometimes with and sometimes without crossed-out courses. Examples 8 and 9 demonstrate the inconsistency. Did Martin forget to include the x in Example 9, or did he mean for these two cadences to be played

differently? Without guidance from the composer, I have chosen to reproduce Martin's notation literally and suppress only those courses explicitly crossed out by the composer.

Example 8: François Martin, "Passacaille," from *Pièces de guitairre* (p. 9), mm. 7–8.

Example 9: François Martin, "Passacaille," from *Pièces de guitairre* (p. 9), mm. 3–4.

Petite Reprise

For reasons of space, I have placed the petite reprise symbol above the tablature staff instead of below, where it appears in the original source.

Repeats

Nearly every section of each piece in the collection concludes with a double bar line enclosing four stacked dots. The two exceptions are the sarabandes, whose B sections conclude with the double bar line alone. If the dotted double bar line signals repeat, it would mean that both preludes should be repeated. Since this is unlikely, the dotted bar line is better read as ornamental. I have opted to repeat each section of the dances while leaving the preludes unrepeated.

CRITICAL NOTES

Suite 1

Prelude

Martin did not notate rhythm for this piece. Instead, he specified that “Il faut battre [*sic*] quatre coups en bas a chaque acord [*sic*].” (“Four downward strums are required for each chord.”) Not every note belongs to a chord, however, and there is considerable ambiguity over how such passing tones should be rendered. To account for the ambiguity, I offer two versions of the prelude. In Prelude A, I reproduce Martin’s tablature and transcribe the pitches into modern notation below it. This version records only the pitch content of Martin’s tablature; it does not account for rhythm or the articulations present in the original engraving. In Prelude B, I offer a possible rendition of Martin’s prelude as it might have sounded in performance. In this version, I assume that the “four downward strums” prescribed by the composer refer to four equal quarter notes. I also assume that the passing tones indicated by the tenuto signs are meant to be plucked as they are elsewhere in the suite. (For more on tenuto signs and their meaning, see the Editorial Report.) I assign passing tones one quarter note of rhythm and include them within the four beats allotted to each chord. If a chord is followed by one passing tone, the tone occurs on the fourth beat of the measure; if a chord is followed by two passing tones, the tones occur on beats three and four. Needless to say, Prelude B is but one of many possible realizations of Martin’s vague instructions.

This prelude may have influenced the guitarist Rémy Médard. In his book of guitar music published in 1676, Médard included a “prelude d’accors Cromatiques” (p. 26) preceded by the following remark: “Battez deux ou trois coups sur chaque accord.” (“Strum each chord two or three times.”) Médard’s instructions suggest leeway in the performance of rhythm in this and perhaps other strummed preludes composed in France.

Allemande

m. 1, beat 3: Dotted eighth note in original.

m. 2, beat 3.5: This idiosyncratic rhythmic notation is found nowhere else in the printed French guitar repertory outside Martin’s collection. It would seem to indicate that the three pitches preceding the notated rhythmic value should occupy a quarter note’s time in total. I have interpreted this to mean triplets, but other rhythmic divisions are possible.

m. 9, beat 1: Quarter note in original.

m. 18, beat 4: This striking and unusual chord progression is not a mistake, for it also appears in this suite’s gavotte.

Sarabande

m. 5, beat 3.5: Unlikely chord. The tablature letter D on the fourth course (pitch=*f*) should perhaps be read as an F (pitch=*g*).

m. 7, beat 1: See discussion of this rhythmic notation in the note for this suite’s allemande, m. 2.

m. 11, beat 2: Quarter note in original.

Gavotte

m. 11, beat 2: Sixteenth notes would seem to be the most plausible interpretation of this notation; see the discussion of similar rhythmic notation in the note for this suite’s allemande, m. 2.

m. 12, beat 1: This striking and unusual chord progression is not a mistake, for it also appears in this suite’s allemande.

Gigue

- m. 3, beat 2: See discussion of this rhythmic notation in the note for this suite's allemande, m. 2.
m. 9: I have replaced the straight slash notated in the original source with a more idiomatic curved line.
m. 10, beat 3: Ornament originally notated on the fourth course. I have moved it to its more likely position on the second course.

Chiacone

- m. 4, beat 1: Quarter note in original.

Suite 2*Prelude*

As written, this piece contains 45.5 quarter-note beats. If the common-time meter designation is accurate, it suggests that at least half a beat—and perhaps as many as two and a half quarter notes—are missing from the piece. (Of course, it is also possible there are one and a half superfluous beats.) Martin notated incorrect rhythms elsewhere in the collection, as these critical notes demonstrate. In this piece, however, there are no bar lines to help locate where exactly the mistake(s), if any, occurred. There are many locations in the prelude where one could conceivably add or remove time. Rather than elevate one interpretation over another, I have opted to reproduce Martin's edition without alteration.

Courante

- m. 9, beat 3: Quarter note in original.
m. 10, beat 1: Original does not mark a change of rhythm here.

Gigue

- m. 10, beat 1: Quarter note in original.

Sarabande

- m. 17, beat 1: Trill not present in original.

APPENDIX A

Verse by [Jean?] Bardou on p. 2 of *Pièces de guitairre*.

A Monsieur Martin

EPIGRAMME.

Martin qui testablit [*sic*] une gloire infinie,
Par la nature et l'Art de tes Divins accords
Ne doit on pas juger que si ton harmonie,
Fait desja sur nos sens de si puissans efforts,
Ainsy qu'un autre Orphée au son de ta Guiterre,
Tes airs vont attirer tous les Cœurs de la Terre

AUTRE.

Martin, de ta douce Guiterre
Les accors si delicieux
Nous font gouster dessus la Terre
Toute la musique des Cieux.

To Monsieur Martin

EPIGRAM

Martin, who establishes for yourself an infinite glory
By the nature and art of your divine chords,
Must we not judge that if your harmony
Already produces such powerful feats upon our senses,
Like another Orpheus to the sound of your guitar
Your songs will attract all the hearts of earth.

ANOTHER

Martin, from your sweet guitar
The so-delicious chords
Let us taste below on earth
All the music of the heavens.

APPENDIX B

Extract of royal privilege for *Pièces de guitairre*.

Extraict du Privilege du Roy

Par grace et Privilege du Roy, signée Bardon, et scellés du grand sceau de sire Jeaulne, Il est permis a noble homme François Martin ord^{re} de la musique de Monseigneur le Duc d'Orleans, de faire Graver Imprimer Vendre et debiter, les Livres, et œuvres de musique, tant Vocalles qu'Instrumentalles par luy composees, et ce pendant cinq années entieres et accomplies à commancer du jour qu'elles seront achevées, deffences sont faictes a toutes personnes de quelque qualité et conditions quelles soient, d'Imprimer ou f[aire] Imprimer les d[ites] œuvres de musique, et mesme de vandre d'autre Impression que de celle du d[it] exposant, et de s'ayder du tiltre d'jceux Livres pour en f[aire] d'autre, sur peine aux contrevenans de cinq cens livres d'amende confiscation de tous exemplaires, et de tous despens damages, et Interestz ainsy qu'il est porté plus au long es d[ites] Lettres de Privileges accordées par sa Majesté donnée a Fontainebleau, le 28^{me}. Jour d'octobre 1661 et du Regne le 18^{me}.

Achevé de Graver, et Imprimer la premiere fois, le 15^{me}. janvier. 1663.

Extract of the King's privilege

By grace and privilege of the King, signed Bardon, and sealed with the great seal of yellow wax, it is permitted to the nobleman François Martin, *ordinaire de la musique* for Monseigneur the Duke of Orléans, to have engraved, printed, sold, and produced books and works of music, as much vocal as instrumental, by him composed, and this for five entire and completed years to begin from the day that they are finished; it is prohibited to all persons of whatever quality and condition to print or have printed the said works of music, and even to sell another printing other than that of the exhibitor, and to use the title of these books to make others of them, on pain to the transgressors of a fine of five-hundred livres, confiscation of all examples, and of all legal costs, damages, and interest as recorded at greater length in the Letters of Privilege granted by his Majesty, given at Fontainebleau, the 28th day of October 1661 and of the reign the 18th [year].

Engraving completed and printed for the first time the 15th of January 1663.