



# Thomas Müller

Arranger, Composer

Germany

## About the artist

I was born in 1951 and live in Germany. My first musical influences came from Rock & Roll and the music from the Beatles era. Later I turned towards classical music and studied music in Frankfurt/Main. At the same time I played in non-professional rock groups.

I was a teacher for music and physics at a grammar school until my retirement in 2012.

My instruments are flute (formerly), piano and guitar. My musical background lies somewhere between rock music, jazz and classical music. In my compositions I try to unite these styles.

Another focus of my work are note-for-note transcriptions of jazz and pop pieces. Unfortunately they cannot be posted here due to copyright restrictions. Please contact me if you are interested.

**Artist page :** <http://www.free-scores.com/Download-PDF-Sheet-Music-thmu51.htm>

## About the piece



**Title:** La pigeonne [La colomba]  
**Composer:** Gallot, Jacques  
**Arranger:** Müller, Thomas  
**Copyright:** Copyright © Thomas Müller  
**Publisher:** Müller, Thomas  
**Instrumentation:** Guitar solo (standard notation)  
**Style:** Baroque  
**Comment:** Transcription from the lute tablature, arranged for guitar in two versions (E Minor / A minor). Respighi used this composition in "Gli uccelli (The Birds)".

Thomas Müller on [free-scores.com](http://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

# Jacques de Gallot

c. 1625 – c. 1695

## **La pigeonne** **(Courante)**

*aus / from*

"PIÈCES DE LVTH  
Composées sur differens Modes"

Aus der Tabulatur übertragen  
und für Gitarre bearbeitet von

*Transcribed from the tablature  
and adapted for guitar by*

Thomas Müller

Die Lautenkomposition "La pigeonne" von Jacques (de) Gallot (auch: Vieux Gallot de Paris) ist, unter dem italienischen Titel "La colomba", bekannt durch Respighis Bearbeitung in "Gli uccelli". Im Original steht das Stück in der ungewöhnlichen Tonart fis-Moll (übertragen von der G-Stimmung der Laute auf die E-Stimmung der Gitarre wäre das dis-Moll), und es verwendet eine ebenso ungewöhnliche Skordatur. Kemer Thomson bezeichnet diese Stimmung als "goat tuning" (Vorwort zu "Music of Gallot le Vieux"), allerdings erwähnt er nur die Umstimmung der Bordunsaiten, nicht die einen Ganzton höher gestimmten Saiten 5 und 6. Gallot fügte dem Titel hinzu: "sans chanterelle", was bedeutet, dass die höchste Saite nicht verwendet wird. Deshalb ist die Tonlage des Stückes vergleichsweise tief, wohl um die tiefe Stimme der Taube darzustellen.

*The lute composition "La pigeonne" by Jacques (de) Gallot (also: Vieux Gallot de Paris) is known from Respighi's "Gli uccelli" (The Birds), under the Italian name "La colomba". Originally the piece is written in the unusual key F# minor (transposed from the G tuning of the lute to the E tuning of the guitar this equates D# minor), and it uses a just as unusual scordatura. Kemer Thomson calls this tuning the "goat tuning" (preface to "Music of Gallot le Vieux"), but he refers only to the scordatura of the bourdons, not to the strings 5 and 6 which are tuned a whole tone higher. Gallot added the annotation "sans chanterelle" to the title, which means that the highest string is not used. So the range of the piece is rather deep, corresponding to the deep voice of the dove.*

Die Standardstimmung der Renaissancelaute in G:  
The standard tuning of the renaissance lute in G:



Gallots Stimmung bei "La pigeonne":  
Gallot's tuning for "La pigeonne":



übertragen auf die E-Stimmung:  
transposed to the E tuning:



Im Internet gibt es ein Faksimile der originalen Tabulatur ([www.musicaneo.com](http://www.musicaneo.com)) sowie eine transponierte Tabulatur von "Wayne Cripps Lute Page". Beides half mir, eine Bearbeitung für die moderne Gitarre vorzunehmen. In der Bearbeitung von Cripps wird alles einen Halbton höher gegriffen, also in der leichter spielbaren Tonart g-Moll bzw. e-Moll.

*In the Internet there is a facsimile of the original tablature ([www.musicaneo.com](http://www.musicaneo.com)) as well as a transposed tablature from "Wayne Cripps Lute Page". Both helped me to make an arrangement for the modern guitar. In Cripps' adaptation the whole fingering is a semitone higher, in the easier playable key G minor respectively E minor.*

Ich habe zwei Versionen für die Gitarre erstellt: Die erste in e-Moll, dabei mussten viele Basstöne oktaviert werden; die zweite in a-Moll. Hier konnte ich die originale Bassstimme beibehalten, allerdings nicht das vom Komponisten beabsichtigte tiefere, weichere Klangbild. Der Aufbau ist im Original: A – A – B – B, gefolgt vom Double A' – A' – B' – B'. Ich habe, wie schon Cripps, die Variationen anstelle der Wiederholungen eingebaut: A – A' – B – B'.

*I have transcribed the piece in two versions: The first in E minor, here many of the bass notes had to be transposed an octave up; the second in A minor. Here I could keep the original bass line, but not the deeper and softer sound which the composer had intended. The original structure is: A – A – B – B, followed by the Double A' – A' – B' – B'. I have, like Cripps, inserted the variations instead of the repetitions: A – A' – B – B'.*

# La pigeonne (Courante)

Jacques de Gallot

Version 1

transcribed for guitar by Thomas Müller

**A**

8

5

9

13

17 **A' (Double)**

21

25

29

\* originally F#

originally

originally

(v)

(v)

see m.14

33 **B**

8 1 \* originally D-B-G

37

8 originally D1-D2-G-F#

41

8

46

8 2

51 **B' (Double)**

8 3 4 0

55

8 (γ)

59

8 1 2 3 4

64

8 2 3

## La pigeonne (Courante)

Jacques de Gallot

Version 2

transcribed for guitar by Thomas Müller

**A**

**A' (Double)**

8 8 8 8 8 8 8 8

ad lib.

(w)

**B**

33

8

37

8

41

8

45

8

**B' (Double)**

51

8

55

8

59

8

64

8

\* originally

\* originally