

*John Come Kiss Me* is presented here in 3 guises. The first is a facsimile copy of the original in the Gallot Guitar Book. The fret characters sit above the string they apply to. a = open string. b = fret 1. r = fret 2. d = fret 3. e = fret 4, and so on. (Why was "r" used instead of "c" in French tablature? Dunno. The text shows that their r's and c's - like ours - were quite distinct from each other.) A rhythmic value stays in effect until a different one comes along. Strums are indicated by rhythm stems attached to the top line. A stem below the line means to strum toward string 1. A stem attached above the line means to strum toward string 5. A trill is indicated by a comma after the fret character. Short vertical lines indicate simultaneous, non-strummed notes. Rhythm stems with no associated fret letters indicate to play the previously notated chord again. (See measure 2, beat 3.)

The second is a faithful rewriting of the original using modern type and musical symbols.

The third is a conversion into a modern, easy-to-read, tablature. Kinda takes the sport out of it, eh? Numbers are used for frets. Spaces - rather than lines - represent the strings. A universal 6-string tablature is used even though the Baroque guitar has only 5 courses. Strums and their direction are indicated by arrowheads. Trills are indicated by a ~ in front of the note. The quarter note is the longest rhythmic value used. If a stem shows no frets and no arrowhead, simply sustain the previously played chord or note.

In Baroque guitar tablature, only the fingered notes of a chord might be shown. You may strum open strings that are part of the chord. (E.g., measure 2, beat 1 is a full C chord. M11 bt3 is a 3- or 4-string G chord.)

The bar chord form starting measure 9 appears very frequently in Baroque guitar music. For me, it has always been a bugaboo. (I call it the "flying wedge.") I generally play the chord 2 frets higher, which gives it the form of a 2nd position D major bar chord. Don Sauter

1684

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Gallot d'Irlande

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