

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Paris 1692

Modern clefs - 'low bass'

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Paris 1692

Modern clefs - 'low bass'

VistaMare Musica

149 20

6 4+ 6 6
3 4 4+

159 21

6 # 6 4+ 6 6 6 #
3 4 4+

168 22

6^b 3 7 6 3 7 6 3 7 6^b 3 7 6 3
4 4+ # 4+ # 4 4+

174 23

7 6 3 # 5 # # 6 # 5 # # 6 #
4+ 4+ 4+ 4+

184 24

7 6 7 # 6 6 # # 7 6 7 # 6 6 #
#

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 Egraved with MuseScore (<http://musescore.org/>). Texts set in EB Garamond (<http://www.georgduffner.at/ebgaramond/>) and
 Libertinus Sans (<https://github.com/alerque/libertinus>).

104 14

6 6 666 6 6# 6 b 7 7 # 6 6 666 6 6# 6 6 # 5 4 3 6

114 16

4 # 5 4 3 6 4 # — 6 6# 6 5 b 6 4+

123 17

— 6 6# 6 5 b 6 6 # — # 6# 6 b — 6 5 # — # 6#

134 18

6 b — 6 5 # 7 6 3 7 6 b 4 #

141 19

7 6 3 7 # 6 b # # #

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PREFACE

This edition reproduces verbatim the five ‘iterative’ pieces from Marais’ *Pièces en Trio*: a *Chaconne* and four *Passacailles*, as published by Marais himself (but probably printed by Bonneuil) in 1692: a very good print in separate parts. The copy used for this edition is in the *Bibliothèque nationale de France* in Paris.

EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original clefs, key signatures, time signatures, note values, ties, slurs, beamings and bar lines have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernised’ when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.
- Two additional versions have been provided editorially:
 - a version using only clefs common in the modern practice (treble clef for the *dessus* and bass and tenor clefs for the continuo)
 - a version where the continuo has been transposed an octave below where clefs higher than bass have been used in the source, to help playing the continuo on instruments for which the wide viola da gamba range assumed in the original part is unpractical or anachronistic.

Pieces en Trio, 1692

Chaconne

Marin Marais (1656 — 1728)

1er Dessus
2me Dessus
Basse Continue

6 6 4 3 6 6

9

5 9 8 7 7 5 9 8 7

18

6 6 5 4 3 6 6 5 6

27

6 6 6 7 6 7b

38

7b 7 6 6 4 6 7 # 6 b 6 4 6 7 #

57

7 6 # 6 6 6 7 7 6 # 6 6 # 6 6 6 # 5 6 6 7 4 # 6

69

6 6 # 5 6 6 4 #

77

6 6 6 # 6 # 6 6 # 6 6

85

6 # 6 # 6 6 # 7 6 3 7 5 # 6 7 6 # 7 6 3 7 5 # 6

95

7 6 # # 6 6 4 6 # # # 6 6 4 6 # #

Pièces en Trio, 1692

La desolée

Marin Marais (1656 — 1728)

ou passacaille lente

1er Dessus
2me Dessus
Basse Continue

9 7 6 6# 6 6 7 9 6 6# 6 6 7 6 6 b

4 # 6 6 b #

5 6# 9 7 8 b 4 # 5 6# 9 8 6 6 6# 6 # 5# 6 4 #

6# 6 6 4+ 6 6 6 # 6# 6 6 4+ 6 6 6 # 6 6 6 4+ 6 5 # 6 4+

6 6 6 4+ 6 6 5 # 6 6 b # 6 4+ 6 b #

98 98 98 98 6 7 7 # 7 6 7 6 4

6 7 7 # 6 9 7 6 3 4

6 9 7 6

6 b 6 7 6 6 # 6 7 7 # 6 7 6 6 # 6 b

4 # 6 # 5 6 6# 6 b 6 # 6 6# 6 6 # 6 6# 6 4 #

100

6 6 6 6 #
4+ 4+ 4

109

6 6 6 6 # 7 5 # 6 7 7 5
4+ 4+ 4 5 4+ # 5

119

4+ 7 # 6b 6 5 4 7 6b 6 5
3 # # # # #

128

4 # # 4+ 6 6 6 6 # #
2# 4+ 4 4

135

4+ 6 6 6 6 # 7 6 4+ 6 6# 6 #
2# 4+ 4 4 3

85

6 5 6 5 # 6 6 7 6 4# 6 6 7 6
4 3 4 3 4 3

96

6 # 7 # 6 6 6 6 # 6 # 6 5 # 6 # 6 6 # # 6 6#
4 2# 4 b 4 4 4 # # # # #

106

6# 6 6 # 6 # # b # 6 6# 6# 6 6 # 6 # 6 5
#

114

5 # 7 7 # 6 5 # 5 # 6 7 5
5 4 # # # # #

123

6 5 # 7 5 6 5 # #
#

40 6

b 7 # 7 76 6 7 # b # 7

47 7

76 56 # 5 # 6 # 6 4 # 5 # 6 # 6 4 #

57 8 9

5 — 7 7 # 5 — 7 7 7 # — 6 6# b # —

66 10

56 6 # 6 6 # b # 56 6 # 6 65 # 6 6

76 11

65 # 6 6 6 6 # 6 5 654#

141 19

7 6 3 4+ 6 6# 6 # 6 b 6 4+

148 20

6 b 6 4+ # 7 7

156

6 # 7 7 # 6 6 4 #

161 21

6 7 6 7 7 4# 6 7 6 7 7 b

168 22

#

176 ²³

6 6 6# b # 6 6 6# b #

185 ²⁴

193 ²⁵ ²⁶

6 7 6 # 6 7 6 6 5 #

202 ²⁷

7 6 6# 6

212 ²⁸

7 4 # 7 6 6# 6 b # # # 7 6 #

Pièces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

1er Dessus ²

2me Dessus

Basse Continue

6 7 6 3 7 6 # 6 7 6 3 7 6 6 5 6# 6

10 ³

5 9 8 7 4# 6# 6 5 9 8 6 6# 6 5

18 ⁴

6 5# 6 6 # 6 6 5# 6 6 #

26

6 6# # 6 6# #

33 ⁵

b # 6 7 6 6# 6 5 # b # 6 7 6 6#

89 12

4+
2 6 # 6 7 7 7 6 #
4

98 13

7 7 7 6 # 7 5# 6 # 7 5#

107 14

6 5# 6 # 6b 6 6 6# 5 7 7 # 6b 6 6

115 15

6# 6 7 4 # 7 6 5 6 # 7 6 5 6

124 16

7 # 9 8 b 7 # 7 # 9 8 b 6 #

221 29

6 6 5 # 7 5 9 8 7 # 7 7 5

231 30

9 8 6 6 # # # 6 7 6# 4 3 6

240 31

7 4 3 6 6# 6 6 7 7 6 6# 6 6 6 4 3

249 32

6 4 3 6

256 33

4 3 6#

263 34

6# 6 4 3 6

270 35

6 6 4 3

276 36

6 7/4 6 7/4 3

283 37

7 5 7 7/4 3 7 5 7 6/4 7/5 6

291 38

7 4 # 7 6/4 7/5 6 7 4 # 6/4 7 6/4+

45 7

6 6/5 b 7/4 # 3 6b/4 2 3 6 b 7 # 6/4 6/4+ 6 # 3 6b/4 2

54 8

6 b 7 # 6/4 # 7 # 6 6 6 6

60 9

6 6 4

65 10

6 7b 9 b 5 6 9/5 8/5 # 5 6 9/5 8/5 #

78 11

7 6 # 5 6 6 5 # 7 6 # 6 6 5 # 4+ 6 b 6/4 #

Pieces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

1er Dessus

2me Dessus

Basse Continue

6# 6 6 5 6 5 # 6# 6 6 5 6 # 5 6

6 # 7 6 5 6 # #

6b 4 2 6 4+ 6 6# b 4 # 6b 4 2 6 4+ 6 6# b #

5 9 8 # 5 9 8 # #

7b 4 3 6 4 # # 7b 4 3 6 4 # 6 6 b 7 6 #

299

309

318

325

334

7 6# 4 3 6 7 6 6 6 7 6 4 7 3

6 7 4 3 6 6# 6 6# 6 6# 6 6#

6 6# 7 4 3 4 3 7

4 3 4 3 7 3 6 3 4 5 6 6 3 6 3

4 5 6

Pieces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

1er Dessus

2me Dessus

Basse Continue

b # b 7 6 # b # b 7 6 6 # 6

5 6 6 4+ 6 # 6 5 6 6 4+ 6 6 # b # 7

b 6 # 7 b # 7 b 6 # b # 6 6

b 6 6 5 7 b # 6 b 6 6 5 7 6 6 6

6 # 6 6# 6# 6 6 # 6 # 6

194

202

214

226

239

b # b 6 9 8 9 8 7

9 8 9 8 7 # 6# 6 7 4x66# 6 6# 6 7 4x66# 4 # 6

7 6 7 6# # 6 7 6 7 6# # 6 7 # 6# 6 4# 6

7 # 6# 6 b 4# 9 8 5 9 8 6 # 9 8 5 9 8 6 # 7

6 5 # 6 6# 7 # 6 # 6

146 20

6 7 6 7 6 7 6 7

156 21

7 6 7 6 4 7 6 4 7 6 6 6 5 6 6 6 4 4 6 6 4 4 x

168 22

6 6 6 6 5 6 6 7 6 7 6 6 6 7 6 6 6 7 6 6 6

180 23

6 6# 6 6 # 6 6#

187 24

6 6 # # b # b 6 6

42 7

6 6 b 5 6 7 6 6 6 b 4 # 6 6 6 6 7 4 #

53 8

6 6 6 6 7 4 # 6# # 6 #

62 9

6# # 6 # b 7 # b 4 6 6 6 # b 7 # b 4 6

72 10

6 5 # 6 5 6 7 6 # 7

77 11

6 5 6 7 6 6 6 # 6

82

6 7 6 6 # 6 6

87

7 6 6 #

91

6

94

6 # 6

98

6 7 6 # 6 6 7 6 #

105

6 6 #

109

6 6 #

114

6 7 # 6 7 # 6# 6 6 6 6 6#

125

6 6# 6 6 6 # 4+ 6 6# b 6 4 7 # 4+ 6 6# b 6

136

4 # 6b 7 6 6 6 # 6b 7 6 6 6 #

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Premier Dessus

Modern clef (♩)

Premier dessus

Pièces en Trio, 1692

Chaconne

Marin Marais (1656 — 1728)

Musical score for the first system of the Chaconne, measures 1-89. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are indicated in small boxes above the staff. Some measures contain a '+' sign, likely indicating a breath mark or a specific performance instruction. The piece concludes with a final measure containing a 7-measure rest.

Musical score for the second system of the Chaconne, measures 96-185. The score continues in the same key signature and time signature as the first system. Measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are indicated in small boxes above the staff. The piece concludes with a final measure containing a 7-measure rest.

Pieces en Trio, 1692

La desolée

ou paßacaille lente

Marin Marais (1656 — 1728)

Musical score for the first system of 'La desolée'. It consists of ten staves of music in G minor, 3/4 time. The score includes measure numbers 11, 22, 30, 41, 51, 66, 74, 80, and 87. Various musical notations such as accidentals, slurs, and dynamic markings are present. Boxed numbers 2 through 12 indicate specific measures or groups of measures. A repeat sign with a first ending bracket is used at measure 87.

Musical score for the second system of 'La desolée'. It consists of ten staves of music in G minor, 3/4 time. The score includes measure numbers 97, 104, 113, 129, 135, 142, 149, 157, 164, and 171. Various musical notations such as accidentals, slurs, and dynamic markings are present. Boxed numbers 13 through 23 indicate specific measures or groups of measures. A repeat sign with a first ending bracket is used at measure 171.

185 24 Musical staff 185-189, starting with a treble clef and a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

190 25 Musical staff 190-196, continuing the melodic line with similar rhythmic patterns and articulations.

197 26 Musical staff 197-205, featuring a mix of eighth and sixteenth notes with some rests.

206 27 Musical staff 206-213, showing a continuation of the piece with various note values and slurs.

214 28 7 29 Musical staff 214-228, including a measure with a '7' above it, possibly indicating a fingering or a specific rhythmic pattern.

229 30 Musical staff 229-237, continuing the melodic development with various articulations.

238 31 7 32 Musical staff 238-254, featuring a measure with a '7' above it and various rhythmic patterns.

255 33 Musical staff 255-264, showing a continuation of the piece with various note values and slurs.

265 34 Musical staff 265-274, concluding the section with various articulations and note values.

49 7 8 Musical staff 49-57, starting with a treble clef and a key signature of one sharp. It contains a sequence of eighth and sixteenth notes with various articulations like slurs and accents.

58 9 Musical staff 58-67, continuing the melodic line with similar rhythmic patterns and articulations.

68 10 7 11 8 12 Musical staff 68-77, including measures with '7', '11', '8', and '12' above them, possibly indicating fingerings or specific rhythmic patterns.

91 13 Musical staff 91-100, continuing the melodic development with various articulations.

100 14 Musical staff 100-106, showing a continuation of the piece with various note values and slurs.

107 15 Musical staff 107-113, featuring a measure with a '15' above it and various rhythmic patterns.

114 16 Musical staff 114-121, continuing the melodic line with similar rhythmic patterns and articulations.

122 Musical staff 122-128, concluding the section with various articulations and note values.

Pièces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 1-8. Includes a fermata over measure 7 and a plus sign (+) above measure 8.

Musical staff 2: Measures 9-15. Includes a circled number '2' above measure 9 and a plus sign (+) above measure 15.

Musical staff 3: Measures 16-21. Includes a circled number '3' above measure 16 and plus signs (+) above measures 17, 18, and 21.

Musical staff 4: Measures 22-27. Includes a circled number '4' above measure 22 and plus signs (+) above measures 25 and 27.

Musical staff 5: Measures 28-33. Includes a circled number '5' above measure 33 and plus signs (+) above measures 28, 30, and 33.

Musical staff 6: Measures 34-41. Includes a circled number '6' above measure 41 and plus signs (+) above measures 34, 36, 38, and 41.

Musical staff 7: Measures 42-48. Includes plus signs (+) above measures 42, 45, and 48.

Musical staff 8: Measures 273-34. Includes circled numbers '35' and '36' above measures 273 and 34 respectively, and a circled number '7' above measure 274. Plus signs (+) are above measures 33 and 34.

Musical staff 9: Measures 289-36. Includes circled numbers '37', '38', and '40' above measures 289, 38, and 40 respectively, and a circled number '8' above measure 290. Plus signs (+) are above measures 35 and 36.

Musical staff 10: Measures 312-39. Includes a circled number '41' above measure 312. Plus signs (+) are above measures 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339.

Musical staff 11: Measures 321-38. Includes a circled number '42' above measure 321. Plus signs (+) are above measures 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338.

Musical staff 12: Measures 329-36. Includes a circled number '43' above measure 329. Plus signs (+) are above measures 329, 330, 331, 332, 333, 334, 335, 336.



Pieces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

Musical score for the first system of the Passacaille, measures 1-84. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a series of eighth-note patterns with various ornaments and fingerings indicated by numbers in boxes (2, 3, 4, 5, 6, 7, 8) and Roman numerals (II). Measure 84 ends with a decorative flourish.

Musical score for the second system of the Passacaille, measures 61-127. The score continues the eighth-note patterns from the first system, including measures 61, 64, 73, 85, 99, 107, 114, and 127. It contains various ornaments, fingerings (9, 10, 12, 13, 14, 15, 16), and Roman numerals (II). Measure 127 ends with a decorative flourish.

Pieces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

Musical score for the first system of 'Petite Passacaille'. It consists of eight staves of music in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 in boxes. Accents are marked with '+' signs. A 7-measure rest is present at measure 15. The system ends at measure 58.

Musical score for the second system of 'Petite Passacaille'. It consists of eight staves of music in 3/4 time, continuing from the first system. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 in boxes. Accents are marked with '+' signs. A 7-measure rest is present at measure 105. The system ends at measure 174.

189 24 8 25 8 26

Musical staff 189-200. It begins with two measures of whole rests, each marked with an '8'. The third measure starts with a quarter rest followed by a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This sequence is repeated in the fourth measure. The fifth measure continues with the sequence: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

213 27

Musical staff 213-220. It contains eight measures of music. The first four measures consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. The last four measures consist of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

221 28

Musical staff 221-228. It contains eight measures of music. The first four measures consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. The last four measures consist of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are '+' signs above the notes in measures 223, 225, 227, and 228.

229 29

Musical staff 229-236. It contains eight measures of music. The first four measures consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. The last four measures consist of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There are '+' signs above the notes in measures 231, 233, 235, and 236.

237 30

Musical staff 237-244. It contains eight measures of music. The first four measures consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. The last four measures consist of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There is a '+' sign above the notes in measure 239.



Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Deuxième Dessus

Modern clef (♭)

Deuxième dessus

Pieces en Trio, 1692

Chaconne

Marin Marais (1656 — 1728)

2

11

22

32

48

58

67

75

81

99

108 15



Musical staff 108-117. The staff contains a sequence of notes in a treble clef with a key signature of two flats. Measure 108 starts with a circled number 15. There are several plus signs (+) above the notes in measures 108, 110, 112, and 114.

118 16



Musical staff 118-128. The staff continues the sequence of notes. Measure 118 starts with a circled number 16. There are plus signs (+) above the notes in measures 119, 121, 123, and 125.

129 17



Musical staff 129-135. The staff continues the sequence of notes. Measure 129 starts with a circled number 17. There is a plus sign (+) above the notes in measure 131.

136 18 19



Musical staff 136-151. The staff continues the sequence of notes. Measure 136 starts with a circled number 18. Measure 137 has a circled number 19. There are plus signs (+) above the notes in measures 138, 140, 142, 144, 146, and 148. A fermata is placed over measure 137.

152 20



Musical staff 152-160. The staff continues the sequence of notes. Measure 152 starts with a circled number 20. There are plus signs (+) above the notes in measures 153, 155, 157, and 159.

161 21



Musical staff 161-168. The staff continues the sequence of notes. Measure 161 starts with a circled number 21.

169 22 23



Musical staff 169-178. The staff continues the sequence of notes. Measure 169 starts with a circled number 22. Measure 173 has a circled number 23. There are plus signs (+) above the notes in measures 170, 172, and 174.

179 24



Musical staff 179-186. The staff continues the sequence of notes. Measure 179 starts with a circled number 24. There are plus signs (+) above the notes in measures 180, 182, and 184.

187



Musical staff 187-192. The staff continues the sequence of notes. There are plus signs (+) above the notes in measures 188, 190, and 192.

193 25 26



Musical staff 193-201. The staff continues the sequence of notes. Measure 193 starts with a circled number 25. Measure 198 has a circled number 26. There are plus signs (+) above the notes in measures 194, 196, and 200.

202 27



Musical staff 202-208. The staff continues the sequence of notes. Measure 202 starts with a circled number 27. There is a plus sign (+) above the notes in measure 204. A fermata is placed over measure 208.

217 28

226 29

236 30

250 31

256 32 33 34 35

277 36

287 37

295 38

302 40 41 42

324 43

333

106 15

114 16

123 17 18

137 19

145 20

154 21

162 22

170 23

178 24

187

Pièces en Trio, 1692

La desolée

ou passacaille lente

Marin Marais (1656 — 1728)

Musical score for 'La desolée' in 3/4 time, featuring a single melodic line with various ornaments and fingerings. The score is divided into measures 1-14, 15-24, 25-30, 31-40, 41-51, 52-61, 62-75, 76-82, 83-90, and 91-94. Fingerings are indicated by numbers 1-5 in boxes, and ornaments are marked with a '+' sign.

Pièces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

Musical score for 'Passacaille' in 3/4 time, featuring a single melodic line with various ornaments and fingerings. The score is divided into measures 1-8, 9-15, 16-22, 23-35, 36-45, 46-55, 56-62, 63-71, 72-76, 77-78, and 79-84. Fingerings are indicated by numbers 1-8 in boxes, and ornaments are marked with a '+' sign.

89 12 + + + + 13 7

105 14

108

III 15

117 16 7 17

133 18

141 19 7 20 9 21 7 22

171

60 9

67 10

75 11

83

89 12 + + + 13

100 14 7 15 +

115 16

122

Pièces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

8 2

15 3

21 4

27

33 5

39 6

46 7 8

180 23

185 24

190 25

200 26 27 8

221 28 29 30

238



Pièces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

Musical score for the first page of 'Petite Passacaille'. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of nine staves of music, each starting with a measure number in a box: 8, 14, 21, 28, 35, 44, 51, and 55. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '+' sign, likely indicating fingerings or breath marks. The piece concludes with a final cadence on the ninth staff.

Musical score for the second page of 'Petite Passacaille'. The score continues from the first page and consists of eight staves of music, each starting with a measure number in a box: 60, 66, 76, 84, 92, 99, 106, and 120. The notation includes various rhythmic figures and rests, with some notes marked with a '+' sign. The piece ends on the eighth staff with a final note and a bar line.

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Basse Continue

Low version (♭ only clef)

Basse Continue

Pieces en Trio, 1692

Chaconne

Marin Marais (1656 — 1728)

6 6 4 3 6 6

5 9 8 7 7 5 9 8 7 6 4+

6 5 4 3 6 6 5 6 6 6

6 7 6 7b 7b 7 6 6 6

7 # 6 b 6 6 7 # 9 8 9 8 9 8 9 8

6 7 7 # 6 7 7 #

6 9 7 6 3 6 9 7 6

6 b 6 7 6 6 # 6 7 7

6 6 6 6 6 6 # 6 b 7 7 6 6 6 6 6 6 # 6 6 # 5

4 3 6 4 # 5 4 3 6 4 # 6 6 #

6 5 b 6 4+ # 6 6 # 6 5 b 6 6 # # 6 # 6 b

6 5 # # 6 # 6 b 6 5 # 7 6 3

7 6 b 4 # 7 6 3 7 6 b #

6 4 4 # # 6 # 6 b 6 5 # 7 6 3 7 # 6 b #

6 4+ 6 6 6 # 6 4+ 6 4+ 3

6 6 6 # 6b 3 7 6 3 7 6 3 7 6b 3 7 6 3

7 6 3 # 5 # # 6 # 5 # # 6

7 6 7 # 6 6 # # 7 6 7 # 6 6

Pieces en Trio, 1692

La desolée

ou paſacaille lente

Marin Marais (1656 — 1728)

9 6 6# 6 6 7 9 6 6# 6 6 7 6 6 b 4 #
 7 4+ 5 5 7 7 4+ 5 5 7 6 6

12 3 4 7 6 6 b # 5 6# 9 8 b 4 # 7 6 5#

29 5 6 6 6 6 6 6 # 6# 6 6 6 6 # 6# 6 6 6 6 #

40 6 7 6 6 6 6 # 6# 6 6 6 6 # 6# 6 6 6 6 #

50 6 6 6 6 5 # 6 6 6 6 5 # 6 6 6 6 6 6 #

61 6 b # 6 6 b # 7 6 # 6 6 6 7 4+ 4 #

72 10 11 7 6 # 6 6 # 6 6 6# 5 6 6 7 4 # 6 6 6# 5 6 6 4 #

86 12 6 # 6 6 # 7 6 3 7 5# 6 7 6 # 7 6 3 7 5# 6 7 6 #

96 13 # 6 6 6# # # 6 6 6# #

85 12 6 7 6 6 # 6 b 4 # 6 # 5 6 6# 6 b 6 # 6 6# 6 6#

96 13 14 6 4 # # 6 6 6 6 # # 6 6 6 6 # 4+4+ 4 4+4+ 4

113 15 16 7 5 # 6 7 7 5 # 4+ 7 # 6b 6 4+ # 3

123 17 5 4 7 6b 6 5 4 # # 4+ 6 6 2# 4+

132 18 6 6 # # 4+ 6 6 6 6 # 7 6 4+ 6 6# 2# 4+

140 19 6 # 7 6 4+ 6 6# 6 # 6 b 6 4+

148 20 # 6 b 6 # 7 7 # 6 # 7 4+

159 21 22 7 # 6 6 # 6 7 6 7 7 4# 6 7 6 7 7 # 4+ 4+ b #

177 23 24 6 6 6# b # 6 6 6# b # 7

193 25 26 7

6 7 6 # 6 7 6 6 5 #
4+ 4 4

209 27 28

7 6 6 # 6 7 4 # 7 6 6 # 6 b # # # # 7 6 #
b 4+

221 29

6 6 5 # 7 5 9 8 7 # 7 7 5
4 4 5 # 7 6 5 #

231 30

9 8 6 6 # # # 6 7 6 # 4 3 6
7 6 5 # b 4

240 31

7 4 3 6 6 # 6 6 7 7 6 6 # 6 6
4+ 4+

248 32

6 4 3 6 4 3 6

254 33

4 3 6 #

260 34

6 # 6

65 9

b # 5 6 6 # 6 6 # b # 5 6 6 # 6 6 5 #
4+ 4+

73 10

6 6 6 5 # 6 6 6 6 #
4 4

81 11 12

6 5 6 5 4 # 6 5 6 5 # 6 6
5 4 3

91 13

7 6 4 # 6 6 7 6 # 6 # 7 # 6 6 6 6 # 6 # 6 5 # 6 # 6 6
4 3 4 3 4 3 4 # 4 4 4 4 4 4 4 4

104 14

6 6 # 6 # 6 6 # 6 # # b # 6 6 # 6 # 6 6

111 15

6 # 6 5 # 5 # 7 7 # 6 5 # 5 #
5 4

121 16

6 7 5 6 5 # 7 5 6 5 # #

Pieces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

2

14 3

25 4

33 5

41 6

47 7

57 8

266 35

274

281 36 37

291 38

303 40 41

314

321 42

328 43

Pieces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

2

14

27

35

41

51

62

74

3

4

5

6

7

8

9

10

II

b# b 7 6 # 4+ # b# b 7 6 6 # 4+ 4 6 5 6 6 4+ 6 # 3 b 6

5 6 6 4+ 6 6 # 4+ 3 b # 4 b # 7 b 6 # 7 b # 7 b 6 # b # 6 6

b 6 6 5 7 b # 6 b 6 6 5 7 6 6 6

6 # 6 6 # 6 # 6 6 6 # 6 4 #

6 6 6 6 b 5 6 7 6 6 6 6 b 4 # 6 6 4+ 2

6 6 7 4 # 6 6 6 6 7 4 # 6 # # 6 #

6 # # 6 # b 7 # b 4+ 6 6 6 # b 7 # b 4+ 6 6 5 # 2 b 4 #

6 5 6 7 6 # 7 6 5 6 7 6 6 6 # 6 6 7 6 6 # 6 6 7 6 6 # 6 4

68

79

87

95

103

110

116

125

10

II

12

13

14

15

16

5 6 9 8 6 # 5 6 9 8 6 # 7 6 # 5

6 6 5 # 7 6 # 6 6 5 #

4+ 6 b 6 # 4+ 6 # 6

7 7 7 6 # 7 7 7 6 # 7 5

6 5 # b # 7 5 6 5 # b #

7 4 # 7 6 5 6 # 7 6 5 6 #

7 # 9 8 b 7 # 7 # 9 8 b 6 # 4

Pieces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

2

6# 6 6 6 5 # 6# 6 6 6 # 5 6 6 # 7

6 5 4 6 5 4

13

6 5 6 # # 6b 6 4+ 6 6# b 4 #

6 5 2 6 5 2

21

6b 6 4+ 6 6# b # 5 9 8 #

6 5 2 6 5 2

30

5 9 8 # # 7b 4 3 6 4 # # 7b 4 3 6

6 5 2 6 5 2

40

4 # 6 6 b 7 6 # 6 6 b 7 6 # 3 6b 3 6

6 5 2 6 5 2

51

7 6 6 6 # 3 6b 6 7 6 # 7 # 6 6

6 5 2 6 5 2

59

6 # 6 6 4 # 6 7b 9 b

6 5 2 6 5 2

89

12

92

6

95

13

6 # 6 6 7 6 # 6 6

103

14

7 6 # 6 6 #

110

15

6 6 # 6 7 #

119

16

6 7 # 6# 6 6 6 6 6# 6 6# 6 6 6 #

6 5 2 6 5 2

129

17

18

4+ 6 6# b 6 4 7 # 4+ 6 6# b 6 4 # 6b 4 2

6 5 2 6 5 2

138

19

7 6 6 6 # 6b 7 6 6 6 # 6

6 5 2 6 5 2

147

20

7 6 7 # 6 7 6 7 # 7 6b 7 6

6 5 2 6 5 2

158 21

7 6 \flat 4 7 6 4 7 6 # 6 6 6 5 # # 6 6 6 6 #

169 22

6 6 6 6 5 6 6 7 6 7 # 6 6# # 7 6 7 5

179 23

6 6# # 6 6# 6 6 # 6 6#

187 24

6 6 # # \flat # \flat 6 6

194 25

\flat # \flat 6 9 8 9 8 7 # 7 6# 7 6 5#

201 26

9 8 9 8 7 # 6# 6 7 # 4x6 6# 6 6# 6 7 #

211 27 28

4x6 6# 4 # 6 7 6 7 6# # 6 7 6 7 6# # 6 7 #

223 29

6# 6 4 # 6 7 # 6# 6 \flat 4 # 9 8 5 9 8 6 # 7 6# 5#6 5

234 30

9 8 5 9 8 6 # 7 # 6 5 # 6 6# 7 # 6 #



A3 Printing Instructions

The A3 versions of the PDF files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized paper (typically A3) in your printer.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm”.
4. Print each of the page ranges listed below (*recto* and *verso*).

This generates some sections to fold in the middle (and bind together, if you like).

Hint: if your printer does not have double-side printing capability (*recto* and *verso* in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Score – Cover	A3	1–2 (1 sheet)
Score	A3	3–16 (7 sheets)
Premier Dessus	A3	17–24 (4 sheets)
Deuxième Dessus	A3	25–32 (4 sheets)
Basse Continue	A3	33–40 (4 sheets)