

Marin  
Marais  
(1656 — 1728)

## Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Paris 1692

Modern clefs



Marin  
Marais  
(1656 — 1728)

## Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Paris 1692

Modern clefs

VistaMare Musica

148 20

# # 6 4+  
3

158 21

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

168 22

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

174 23

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

184 24

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

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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>).

103

113

122

132

140

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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.

# 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 7<sup>b</sup>

38

7<sup>b</sup> 7 6 6 7 # 6 <sup>b</sup> 6 6 7 #

55

# 7 6 # 6 6 7 7 6 # 6 6 # 6 6 6<sup>#</sup> 5 6 6

67

7 4 # 6 6 6<sup>#</sup> 5 6 6 4 #

76

6 6 6 # 6<sup>#</sup> 6 6 #

84

6 6 6 # 6<sup>#</sup> 6 6 # 7 6 3 7 5<sup>#</sup> 6 7 6 # 7 6 3 7

94

5<sup>#</sup> 6 7 6 # # 6 6 6<sup>#</sup> # # 6 6 6<sup>#</sup>

Pieces en Trio, 1692

# La desolée

Marin Marais (1656 — 1728)

ou passacaille lente

1er Dessus  
2me Dessus  
Basse Continue

II

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

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

4 # 6 6 b #

24 4 5

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

5# 6 6 4# 6 6 6 # 6# 6 4# 6 6 6 # 6 6 4# 2 4 #

33 6

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

45 7

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

48 7 8

98 9 8 7 6 98 9 8 7 6 6

59 9

7 7 # 6 7 7 # 6 9 7 6 3

69 10

6 9 7 6

77 II

6 b 6 7 6 6 # 6 7 7 #

85 12 13

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

98 14

#

107 15

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

116 16

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

126 17

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

133 18

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

84 12

654# 6 5 65# 6 6 7 6 4# 6 6

95 13

7 6 # 6 # 7 # 6 6 6 6 # 6 # 65 # 6 # 6 6 #

105 14

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

112 15

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

121 16

6 7 5 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

5 — 7 7 # 5 — 7 7 7 # — 6 6#

65 9 10

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

75 11

6 65 # 6 6 6 6 # 6 5 5

140 19

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

147 20

b 6 # 6 b 6 # —

154

7 7 # 6 # 7 7 # — 6 6 4 #

161 21

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

168 22

#

176 <sup>23</sup>

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

185 <sup>24</sup>

193 <sup>25</sup> <sup>26</sup>

6 7 6 # 6 7 6 6 5 #

202 <sup>27</sup>

7 6 6# 6

212 <sup>28</sup>

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

Pièces en Trio, 1692

# Passacaille

Marin Marais (1656 — 1728)

1er Dessus <sup>2</sup>

2me Dessus

Basse Continue

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

10

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

18 <sup>4</sup>

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

26

6 6# # 6 6# #

33 <sup>5</sup>

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# 6 3

283 37

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

54 8

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

60 9

# 6 6 4 #

65 10

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

78 11

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

Pieces en Trio, 1692

# Petite Passacaille

Marin Marais (1656 — 1728)

1er Dessus

2me Dessus

Basse Continue

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

10

6 # 7 6 5 6 # #

18

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

26

5 9 8 # 5 9 8 #

34

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

299

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

309

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

318

6 6# 7 4 3 4 3 7

325

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

333

3 6 3 4 5 6

Pieces en Trio, 1692

# Passacaille

Marin Marais (1656 — 1728)

1er Dessus

2me Dessus

Basse Continue

10

19

27

35

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

194

202

212

224

236

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

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

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

146 20

6 7 6 7 6 7 6 7 6 7 6b

156 21

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

168 22

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

180 23

# 6 6# 6 6 # 6 6#

187 24

6 6 # # b # b 6 6

41 6 7

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

51 8

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

60 9

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

70 10

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

76

# 7 6 5 6 7 6 6 6 #

81 II

6 6 7 6 6 4 # 6

86 12

6 7 6 6 4 #

91

# 6 #

94 13

# 6 # 6

98

6 7 6 # 6 6 7 6 #

105 14

6 6 #

109 15

6 6 #

114 16

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

125 17

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

136 18 19

4 # 6b 4 2 7 6 6 6 # 6b 4 2 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 consists of ten staves of music. Measure numbers 9, 16, 24, 33, 42, 57, 68, 75, and 80 are indicated at the beginning of their respective staves. Various musical notations are used, including eighth and sixteenth notes, rests, and accidentals. Some measures contain circled numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and some have a '+' sign above them, likely indicating specific performance techniques or ornaments.

Musical score for the second system of the Chaconne, measures 96-185. 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 ten staves of music. Measure numbers 96, 102, 118, 127, 136, 144, 154, 162, 169, 175, and 185 are indicated at the beginning of their respective staves. Various musical notations are used, including eighth and sixteenth notes, rests, and accidentals. Some measures contain circled numbers (13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24) and some have a '+' sign above them, likely indicating specific performance techniques or ornaments.

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. There are 12 numbered boxes (1-12) indicating specific measures or groups of notes. The notation includes various note values, rests, and ornaments.

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. There are 11 numbered boxes (13-23) indicating specific measures or groups of notes. The notation includes various note values, rests, and ornaments.

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.

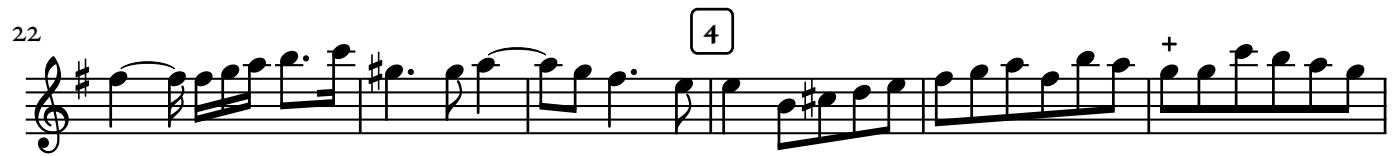
114 16 Musical staff 114-121, continuing the melodic line with similar rhythmic patterns and articulations.

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

Pièces en Trio, 1692

# Passacaille

Marin Marais (1656 — 1728)



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 numbers 11, 17, 23, 31, 37, 58, 65, 81, and 84 are marked at the beginning of their respective staves.

Musical score for the second system of the Passacaille, measures 61-127. The score continues in the same key signature and time signature. It includes measures 61, 64, 73, 85, 99, 107, 114, and 127. Fingerings and ornaments are indicated throughout. A decorative flourish is present at the end of the system, after measure 127.

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. The system ends at measure 58.

Musical score for the second system of 'Petite Passacaille'. It consists of eight staves of music, continuing from the first system. The notation includes various rhythmic patterns, rests, and fingerings. The system ends at measure 174.

189 24 8 25 8 26

Musical staff 189-200: Treble clef, key signature of one flat. Measures 189-200. Measure 189 has a fermata. Measures 190-191 are marked with '8' and measure numbers 24 and 25. Measures 192-200 contain a melodic line with various accidentals and a fermata at the end.

213 27

Musical staff 213-220: Treble clef, key signature of one flat. Measures 213-220. A continuous melodic line with eighth and sixteenth notes.

221 28

Musical staff 221-228: Treble clef, key signature of one flat. Measures 221-228. Melodic line with slurs and accents (+) above notes.

229 29

Musical staff 229-236: Treble clef, key signature of one flat. Measures 229-236. Melodic line with slurs and accents (+) above notes.

237 30

Musical staff 237-244: Treble clef, key signature of one flat. Measures 237-244. Melodic line with slurs and accents (+) above notes, ending with a double bar line.





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. A circled number '15' is positioned above the staff. There are several '+' signs above the notes.

118 16



Musical staff 118-128. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '16' is positioned above the staff. There are several '+' signs above the notes.

129 17



Musical staff 129-135. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '17' is positioned above the staff. There is a '4' symbol above the staff.

136 18 19



Musical staff 136-151. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '18' is positioned above the staff, followed by a circled number '19'. There are '+' signs and a '7' symbol above the staff.

152 20



Musical staff 152-160. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '20' is positioned above the staff. There are '+' signs above the notes.

161 21



Musical staff 161-168. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '21' is positioned above the staff.

169 22 23



Musical staff 169-178. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '22' is positioned above the staff, followed by a circled number '23'. There are '+' signs above the notes.

179 24



Musical staff 179-186. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '24' is positioned above the staff. There are '+' signs above the notes.

187



Musical staff 187-192. The staff contains a sequence of notes in a treble clef with a key signature of two flats. There are '+' signs above the notes.

193 25 26



Musical staff 193-201. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '25' is positioned above the staff, followed by a circled number '26'. There are '+' signs above the notes.

202 27



Musical staff 202-208. The staff contains a sequence of notes in a treble clef with a key signature of two flats. A circled number '27' is positioned above the staff. There are '+' signs and a '7' symbol above the staff.

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 91-100. Fingerings are indicated by numbers 1-5 in boxes, and ornaments by '+' signs.

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 79-85. Fingerings are indicated by numbers 1-8 in boxes, and ornaments by '+' signs.

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 measures contain a '+' sign, likely indicating a performance instruction. 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 '+' signs indicating performance instructions. The piece ends with a final cadence on the eighth staff.



Marin  
Marais  
(1656 — 1728)

## Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Basse Continue

Modern clefs ( $\text{C}$ ,  $\text{F}$  and  $\text{C}$  clefs)

# 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 # 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 7 6 6

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

6 4+ 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 4+ 5 5 #

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

29 5 6# 9 8 6 6 6# 6 # 6# 6 6 6 6 # 6# 6 6 6 6 #

40 6 7 6 4+ 4+ 4 # 6 6 6 6 5 # 6 6 6 6 5 # 6 6 b

51 8 2 4+ 4+ 4 # 6 6 6 6 5 # 6 6 6 6 5 # 6 6 b

61 9 4+ 4+ 4 # 7 6 # 6 6 6 7 6 6 # 6 6 6 7

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# 6# 6 6 # 6 6 6 #

96 13 6# 6 6 # 7 6 3 7 5# 6 7 6 # 7 6 3 7 5# 6 7 6 #

5 4 # 5 4 # 5 4 # 5 4 #

# 6 6 6# # 6 6 6# #

4+ 4+ 2

83 12 # 6 7 7 # 6 7 6 6 # 6 b 4 # 6 # 5 6 6# 6 b 6 # 6 6#

94 13 14 6 6# 6 4 # # 6 6 6 6 # # 4+ 4+ 4

III 15 16 6 6 6 6 # 7 5 # 6 7 7 5 # 4+ 7 # 4+ 3

122 17 6b 6 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+

149 20 6 b 6 # 7 7 # 6 # 7

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

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

193 25 26  
6 7 6 # 6 7 6 6 5 #  
4+ 4 4

202 27 28  
7 6 6# 6 7 4 # 7 6 6# 6 b # # # #

219 29  
7 6 # # # 6 6 5 # 7 5 9 8 7 # 7  
4+ 5# 7 6

229 30  
7 5 9 8 6 6 # # # 6 7 6# 4 3  
5# 7 6 4

238 31  
6 7 4 3 6 6# 6 6 7 7 6 6#  
4+ 4+

246 32  
6 6 6 4 3 6

252 33  
4 3 6 4 3

259  
6# 6#

65 9 10  
b # 5 6 6 # 6 6 # b # 5 6 6 # 6 6 5 #  
4+ 4+

74  
6 6 6 5 # 6 6 6 6 #

81 11 12  
6 5 6 5 4 # 6 5 6 5 # 6 6 3  
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 2# 4 b 4

104 14  
# # 6 6# 6# 6 6 # 6 # # b # 6 6# 6# 6 6

III 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

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

13

3

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

24

4

6 # 6 6# # 6

31

5

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

38

6

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

44

7

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

51

8

# 6 4 # 7 # 6 # 6 4 # 7 — — 7 7

60

# 5 — 7 7 # — 6 6#

265

34

6 4 3 6 6 6 4 3

273

35

6 7 4

279

36

6 7 6 3 7 7 7 7 6 3 7 7 7

289

37

38

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

299

40

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

312

41

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

321

42

4 3 4 3 7 4 3

327

43

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)

2

14

27

35

41

50

61

73

69

79

87

95

103

110

116

125

Pieces en Trio, 1692

# Petite Passacaille

Marin Marais (1656 — 1728)

2

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

12

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

21

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

30

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

40

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

51

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

62

6 4 # 6 7b 9 b

88

6 # 4

92

# 6 #

95

# 6 # 6 6 7 6 # 6 6

103

7 6 # 6 6 #

110

6 6 # 6 7 # 6

120

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

129

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

139

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

149

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

162 21 22

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

4 4 4 4 4 4 4 4

173 23

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

5 5 5 5

183 24

6 6 # 6 6# 6 6 #

b b

190

# b # b 6 6 # b # b

196 25

6 9 8 9 8 7 # 9 8 9 8

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

204 26 27

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

b # #

214 28

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

# # #

225 29

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

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

237 30

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)