

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Paris 1692

Original clefs

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Paris 1692

Original clefs

VistaMare Musica

149 20

6 4+ 6 6
3 4 4+

159 21 22

6 # 6 4+ 6 6 6 # 6b3
3 4 4+ 4

169

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

175 23 24

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

185

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

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 Engraved 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 6 # 5 4 3 6

114 16

4 # 5 4 3 6 4 # — 6 6# 6 5 b 6 4+ 3

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 basse 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 2 3

5 9 8 7 7 5 9 8 7

18 4

6 6 5 4 3 6 6 5 6

27 5

6 6 7 6 7 6 7b

38 6

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

55 8 9

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

67 10

7 4 # 6 6 6 # 5 6 4 #

77 II

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

85 12

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

95 13

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

Pieces en Trio, 1692

La desolée

Marin Marais (1656 — 1728)

ou passacaille lente

1er Dessus

2me Dessus

Basse Continue

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

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

II

4 # 6 6 b #

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

5#6 7 6 7 6 4 4 #

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

b b 4 b b 4 4+ 2 4

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

4+ 2 4 4+ 4+ 6 b

98 98 98 98 6 7 7 #

7 6 7 6 4

6 7 7 # 6 9 7 6 3

4 4

6 9 7 6

6 b 6 7 6 6 # 6 7 7 6

b #

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

b

98 14

#

107 15

#

116 16

#

125 17

#

133 18

#

82 12

#

92 13

#

104 14

#

114 15

#

120 16

#

40 6

b 7 # 7 7 6 6 7 # b

46 7

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

54 8

6 # 6 4 # 5 — — 7 7 # 5 — 7 7

63 9

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

73 10 11

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

139 19

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

146

6 b 6 4+ # 6 b 6 4+ # —

153 20

7 7 # 6 # 7 7 # — 6 6 4 #

161 21

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

168 22

#

177 23

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

186 25

194 26

6 7 6 # 6 7 6 6 5 #

203 27

7 6 6# 6 7 4 #

213 28

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

Pieces 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 4# 6 5

18 4

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

26 5

6 6# # 6 6# #

33 5

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

87 12

97 13

106 14

115 15

125 16

223 29

232 30

240 31

249 32

256 33

263 34

6# 6 4 3 6 6 6 4 3

270 35

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

276 36

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

283 37

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

291 38

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

47 7

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

55 8

7 # 6/4 # 7 # 6 6

60 9

6 6

64 9

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

76 10 11

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

Pieces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

I

1er Dessus
2me Dessus
Basse Continue

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

II

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

19

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

27

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

36

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

299

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

308

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

316

6 6# 6 6# 7 4 3

323

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

330

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 #

9

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

17

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

24

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

31

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

195

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

203

9 8 7 # 6 # 6 7 4 x 6 6 # 6 6 # 6 7 4 x 6 6 # 4 # 6

214

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

225

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

236

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

168 22

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

180 23

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

188 24

b # b 6 6 # b

37 6

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

45 7

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

56 8

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

65 9 10

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

74

6 5 6 7 6 # 7 6 5 6

79 II

7 6 6 6 # 6 6 7 6 6 #

85 12

6 6 7 6 6 #

90

6

94 13

6 # 6

98

6 7 6 # 6 6 7 6 #

105 14

6 6 #

109 15

6 6 #

115 16

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

126 17

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

137 18 19

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

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Premier Dessus

Original clef (♯)

Premier dessus

Pièces en Trio, 1692

Chaconne

Marin Marais (1656 — 1728)

Musical score for the first system of the Chaconne, measures 1-80. 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. Measures 1-8 are marked with a circled '2'. Measures 9-16 are marked with a circled '3'. Measures 17-24 are marked with a circled '4'. Measures 25-32 are marked with a circled '5'. Measures 33-40 are marked with a circled '6'. Measures 41-48 are marked with a circled '7'. Measures 49-56 are marked with a circled '8'. Measures 57-64 are marked with a circled '9'. Measures 65-72 are marked with a circled '10'. Measures 73-80 are marked with a circled '11'. There are several plus signs (+) above notes throughout the system, indicating specific performance instructions.

Musical score for the second system of the Chaconne, measures 96-184. 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. Measures 96-102 are marked with a circled '13'. Measures 103-109 are marked with a circled '14'. Measures 110-116 are marked with a circled '15'. Measures 117-123 are marked with a circled '16'. Measures 124-130 are marked with a circled '17'. Measures 131-137 are marked with a circled '18'. Measures 138-144 are marked with a circled '19'. Measures 145-151 are marked with a circled '20'. Measures 152-158 are marked with a circled '21'. Measures 159-165 are marked with a circled '22'. Measures 166-172 are marked with a circled '23'. Measures 173-179 are marked with a circled '24'. There are several plus signs (+) above notes throughout the system, indicating specific performance instructions.

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 3/4 time, starting with a treble clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and ornaments. Measure numbers 11, 22, 31, 42, 52, 68, 75, 80, and 87 are indicated at the beginning of their respective staves. Circled numbers 2 through 12 are placed above specific measures, likely indicating fingerings or ornaments. A double bar line with repeat dots is used at the end of the system.

Musical score for the second system of 'La desolée'. It consists of ten staves of music in 3/4 time, continuing from the first system. The score includes various musical notations such as notes, rests, and ornaments. Measure numbers 90, 104, 113, 129, 136, 143, 150, 159, 166, and 173 are indicated at the beginning of their respective staves. Circled numbers 13 through 23 are placed above specific measures, likely indicating fingerings or ornaments. A double bar line with repeat dots is used at the end of the system.

185 24
Musical staff starting at measure 185, containing measures 185-190. It features a treble clef, a key signature of one flat, and a 7/8 time signature. The music consists of eighth and sixteenth notes with various articulations.

190 25
Musical staff starting at measure 190, containing measures 190-197. It continues the melodic line with similar rhythmic patterns.

197 26
Musical staff starting at measure 197, containing measures 197-206. The melody continues with some rests and slurs.

206 27
Musical staff starting at measure 206, containing measures 206-214. It includes a measure with a whole rest.

214 28 29
Musical staff starting at measure 214, containing measures 214-229. It features a measure with a whole rest and a '7' above the staff.

229 30
Musical staff starting at measure 229, containing measures 229-238. It continues with eighth and sixteenth notes.

238 31 32
Musical staff starting at measure 238, containing measures 238-255. It includes a measure with a whole rest and a '7' above the staff.

255 33
Musical staff starting at measure 255, containing measures 255-265. The melody continues with eighth notes.

265 34
Musical staff starting at measure 265, containing measures 265-274. It ends with a final cadence.

49 7
Musical staff starting at measure 49, containing measures 49-57. It features a treble clef, a key signature of one sharp, and a 7/8 time signature.

57 8 9
Musical staff starting at measure 57, containing measures 57-68. It includes a measure with a whole rest.

68 10 11 12
Musical staff starting at measure 68, containing measures 68-91. It features a measure with a whole rest and a '7' above the staff.

91 13
Musical staff starting at measure 91, containing measures 91-100. It continues the melodic line.

100 14
Musical staff starting at measure 100, containing measures 100-107. It includes a measure with a whole rest.

107 15
Musical staff starting at measure 107, containing measures 107-114. It continues with eighth and sixteenth notes.

114 16
Musical staff starting at measure 114, containing measures 114-122. It includes a measure with a whole rest.

122 16
Musical staff starting at measure 122, containing measures 122-131. It ends with a final cadence.

Pièces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

Musical notation for measures 1-8. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 8 ends with a fermata over a quarter note G4.

Musical notation for measures 9-15. Measure 9 starts with a boxed number '2' above the first measure. Measure 15 ends with a fermata over a quarter note G4.

Musical notation for measures 16-21. Measure 16 starts with a boxed number '3' above the first measure. Measure 21 ends with a fermata over a quarter note G4.

Musical notation for measures 22-27. Measure 22 starts with a boxed number '4' above the first measure. Measure 27 ends with a fermata over a quarter note G4.

Musical notation for measures 28-33. Measure 28 starts with a boxed number '5' above the first measure. Measure 33 ends with a fermata over a quarter note G4.

Musical notation for measures 34-40. Measure 34 starts with a boxed number '6' above the first measure. Measure 40 ends with a fermata over a quarter note G4.

Musical notation for measures 41-43. Measure 41 starts with a boxed number '6' above the first measure. Measure 43 ends with a fermata over a quarter note G4.

Musical notation for measures 273-288. Measure 273 starts with a boxed number '35' above the first measure. Measure 288 ends with a fermata over a quarter note G4.

Musical notation for measures 289-311. Measure 289 starts with a boxed number '37' above the first measure. Measure 311 ends with a fermata over a quarter note G4.

Musical notation for measures 312-319. Measure 312 starts with a boxed number '41' above the first measure. Measure 319 ends with a fermata over a quarter note G4.

Musical notation for measures 320-328. Measure 320 starts with a boxed number '42' above the first measure. Measure 328 ends with a fermata over a quarter note G4.

Musical notation for measures 329-336. Measure 329 starts with a boxed number '43' above the first measure. Measure 336 ends with a fermata over a quarter note G4.



Pieces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

Musical score for the first system of the Passacaille, measures 1-82. 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 single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 11, 18, 24, 32, 38, 60, 68, and 82 are indicated at the start of their respective staves. Circled numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 are placed above specific measures, likely indicating fingerings or breath marks. Plus signs (+) are placed above certain notes, possibly indicating accents or breath marks. The piece concludes with a decorative flourish.

Musical score for the second system of the Passacaille, measures 60-127. The score continues from the first system, maintaining the same musical notation and key signature. Measure numbers 60, 63, 71, 84, 99, 107, 114, and 127 are indicated at the start of their respective staves. Circled numbers 9, 10, 11, 12, 13, 14, 15, and 16 are placed above specific measures. Plus signs (+) are placed above certain notes. The piece concludes with a decorative flourish.

Pieces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

189 24 8 25 8 26

Musical staff 189-200: Treble clef, key signature of one flat. Measures 189-200. Measure 189 has a circled number 24. Measures 190 and 191 have an '8' above them. Measures 192-193 have a circled number 25. Measures 194-200 have a circled number 26. The staff contains eighth and sixteenth notes with various accidentals.

213 27

Musical staff 213-220: Treble clef, key signature of one flat. Measures 213-220. Measure 213 has a circled number 27. The staff contains eighth and sixteenth notes with various accidentals.

221 28

Musical staff 221-228: Treble clef, key signature of one flat. Measures 221-228. Measure 221 has a circled number 28. The staff contains eighth and sixteenth notes with various accidentals and plus signs (+) below some notes.

229 29

Musical staff 229-236: Treble clef, key signature of one flat. Measures 229-236. Measure 229 has a circled number 29. The staff contains eighth and sixteenth notes with various accidentals and plus signs (+) below some notes.

237 30

Musical staff 237-244: Treble clef, key signature of one flat. Measures 237-244. Measure 237 has a circled number 30. The staff contains eighth and sixteenth notes with various accidentals and plus signs (+) below some notes.



Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES PIÈCES EN TRIO

Deuxième Dessus

Original clef (♯)

Deuxième dessus

Chaconne

Marin Marais (1656 — 1728)

Pieces en Trio, 1692

9 2

19 4

28 5 6

45 7

55 8

64 9 10

74

80 11 12 13

98 14

107 15

117 16

128 17

135 18 7 19

151 20

161 21

168 22

177 23

185 24

192 25

201 26 27 7

The musical score consists of ten staves of music in a single system. Each staff begins with a measure number on the left and a measure number in a box above the staff. The music is written in a treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, accidentals, and articulation marks such as plus signs (+) and slurs. Some staves contain rests and a fermata, notably at measures 135-136 and 201-202.

217 28

227 30 7 31

242 32

251 33

258 7 34 8 35 36

283 37

292 38

300 40 7 41 8 42

323 43

332

105 15

114 16

123 17 7 18

137 19

145 20

154 21

162 22

170 23

177 24

186

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 15, 25, 31, 41, 52, 62, 76, 83, and 90. Fingerings are indicated by numbers 2 through 14 in boxes. Ornaments are marked with a '+' sign. The piece concludes with a final measure marked with a '7'.

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 9, 16, 23, 46, 56, 63, 72, 75, and 78. Fingerings are indicated by numbers 2 through 12 in boxes. Ornaments are marked with a '+' sign. The piece concludes with a final measure marked with a '7'.

89 12

105 14

108

111 15

117 16 17

133 18

141 19 20 21 22

171

60 9

67 10

75 11

83

89 12 13

100 14 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

199 26 7

213 27 8 28 8 29

237 30



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 (Bb) and a 3/4 time signature. It consists of eight measures, each marked with a circled number from 1 to 8. Measure 1 starts with a fermata and a circled '8' above it. Measures 2 through 8 contain various rhythmic patterns, including eighth and sixteenth notes, with some measures featuring a '+' sign below the staff.

Musical score for the second page of 'Petite Passacaille'. The score continues from the first page and consists of sixteen measures, each marked with a circled number from 9 to 16. Measure 9 starts with a circled '9' above it. Measures 10 through 16 contain various rhythmic patterns, including eighth and sixteenth notes, with some measures featuring a '+' sign below the staff. Measure 15 includes a circled '7' above it, possibly indicating a measure rest or a specific rhythmic value.

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Basse Continue

Original clefs (♭, ♯, ♮ and ♯♮ clefs)

Basse Continue

Pieces en Trio, 1692

Chaconne

Marin Marais (1656 — 1728)

6 6 4 3 6 6

9 2 5 9 8 7 7 5 9 8 7

17 3 6 6 5 4 3 6 6 5

25 4 5 6 6 6 6 7 6 7b

37 6 7b 7 6 6 6 7 # 6 b 6 6 7 #

48 7 8 9 8 9 8 7 6 6 7 # 8 2

59 7 7 # 6 7 7 # 6 9 7

68 6 3 6 9 7 6

76 II 6 b 6 7 6 6 # 6

102 14 6 6# # 6 6 6 6 6 6# 6 b 7 7 6 6 6 6 6 6# 6 6 4+

111 15 6 # 5 4 3 6 4 # 5 4 3 6

118 16 4 # 6 6# 6 5 b 6 4+ # 6 6# 6 5 b 6 6 # 4+

128 17 18 # 6# 6 b 6 5 # # 6# 6 b 6 5 # 4

137 7 6 3 7 6 b 4 # 7 6 3 7 6 4+

143 19 b # # # #

151 20 21 3 6 4+ 6 6 6 # 3 4 4+

165 22 6 4+ 6 6 6 # 6b 3 7 6 3 7 6 3 7 6b 3 3 4 4+

173 23 7 6 3 7 6 3 # 5 # # 6 # 5 # # 6 # 4+

184 24 # 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 # 6 6

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

30 9 8 6 6 6# 6 # 6# 6 6 6 6 # 6# 6 6 6 6 #
7 6 4 4+ b 4 4+ b 4

40 6 6 6 6 5 # 6 6 6 6 5 # 6
4+ 4+ 4 4+ 4 4

50 6 b # 6 6 b # 7 6 # 6 6 6 7
4+ 4+ 4+ 4 # 4+ b 4 #

61 7 6 # 6 6 # 6 6 6# 5 6 6 7 4 # 6 6 6# 5 6 6
4+ 4 # 4 # b b # b

71 4 # 6 6 6 # 6# 6 6 #

84 6 6 6 # 6# 6 6 # 7 6 3 7 5# 6 7 6 #
5 4 # 5 4 # 4

92 7 6 3 7 5# 6 7 6 # # 6 6 6# # # 6
5 4 # 5 4 # 4+ 2

84 7 7 6 7 6 6 # 6 b 4 # 6 # 5 6 6# 6 b 6 # 6 6#

94 6 6# 6 4 # # 6 6 6 6 #
4+ 4+ 4

110 # 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 4 #

128 4 # # 4+ 6 6 6 6 # # 4+ 6 6
2# 4+ 4

136 6 6 # 7 6 4+ 6 6# 6 # 7 6 4+
4 # 3

143 6 6# 6 # 6 b 6 #
4+

150 6 b 6 # 7 7 # 6 # 7
4+

159 7 # 6 6 # 6 7 6 7 7 4# 6 7 6 7 7 #
4 # 4+ # b

169 7 6 3 7 5# 6 7 6 # # 6 6 6# # # 6
5 4 # 5 4 # 4+ 2

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+ 4 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
4+

245 32
6 6# 6 6 6 4 3 6
4+

252 33
4 3 6 4 3

259
6# 6#

59
7 # 5 7 7 7 # 6 6#

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

73 10
6 6 6 5 # 6 6 6
4

80 11
6 6 5 6 5 4 # 6 5
4 # 5

88 12 13
6 5 # 6 6 7 6 4 # 6 6 7 6 # 6 # 7 # 6 6 6 6
4 3 4 3 4 3 4 2# 4

100 14
6 # 6 5 # 6 # 6 6 # # 6 6# 6# 6 6 # 6
4 4

108 15
b # 6 6# 6# 6 6 # 6 # 6 5

115 16
5 # 7 7 # 6 5 # 5 # 6 7 5
5 4

123
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 5 9 8 7 4#

13

3

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

22

4

6 5# 6 6 # 6 6# #

29

5

6 6# # b # 6 4+

35

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

41

6

7 # 7 7 6 6 7 #

45

7

b # 7 7 6 5 6 # 5 # 6

51

8

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

265

34

35

6 4 3 6 6 6 4 3

274

6 7 4

280

36

37

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

290

38

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

300

40

4 3 6 7 6 6 6 7 6 4 7 3 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)

6
b # b 7 6 # b # b 7 6 6 # 6 5 6 6 4+6
12 # 6 5 6 6 4+6 6 # b # 7 b 6 # 7 b # 7 b 6 #
25 b # 6 6 b 6 6 5 7 b # 6 b 6 6 5 7
33 6 6 6 6 4+ # 6 6# 6 #6
38 6 6 # 6 4 # 6 6 4+ 6 b
44 5 6 7 6 6 4+ 6 b 4 # 6 6 6 6 7 4 #
54 6 6 6 6 7 4 # 6# # 6 # 6#
63 # 6 # b 7 # b 4+6 6 6 # b 7 # b 4+6 6 5 # 6 5 6
75 7 6 # 7 6 5 6 7 6 6 6 # 6 6 7 6 6 # 6 6 7 6

76 5 6 9 8 6 # 5 6 9 8 6 # 7 6 # 5
79 6 6 5 # 7 6# 6 6 5 #
87 4+ 6 b 6 # 4+ 6 # 6
95 7 7 7 6 # 7 7 7 6 # 7
103 6 5# b # 7 6 5# 6 #
110 6b 6 6 6# 5 7 7 6b 6 6 6# 6
116 7 4 # 7 6 5 6 # 7 6 5 6 #
125 7 # 9 8 b 7 # 7 # 9 8 b 6 #

Pieces en Trio, 1692 **Petite Passacaille** Marin Marais (1656 — 1728)

Musical staff 1 (measures 1-12) with figured bass notation: 6# 6 6 5 # 6# 6 6 # 5 6 6 # 7

Musical staff 2 (measures 13-20) with figured bass notation: 6 5 6 # # 6b 6 4+ 6 6# b 4 #

Musical staff 3 (measures 21-29) with figured bass notation: 6b 6 4+ 6 6# b # 5 9 8 #

Musical staff 4 (measures 30-39) with figured bass notation: 5 9 8 # # 7b 4 3 6 4 # 7b 4 3 6

Musical staff 5 (measures 40-49) with figured bass notation: 4 # 6 6 b 7 6 # 6 6 b 7 6 # 3 6b 3 6

Musical staff 6 (measures 50-58) with figured bass notation: 7 # 6 6 6 # 3 6b 6 7 6 # 7 # 6 6

Musical staff 7 (measures 59-67) with figured bass notation: 6 # 6 6 4 # 6 6 7b 9 b

Musical staff 8 (measures 68-77) with figured bass notation: 6 # 4

Musical staff 9 (measures 78-87) with figured bass notation: # 6 #

Musical staff 10 (measures 88-97) with figured bass notation: # 6 # 6 6 7 6 # 6

Musical staff 11 (measures 98-107) with figured bass notation: 6 7 6 # 6 6 #

Musical staff 12 (measures 108-117) with figured bass notation: 6 6 # 6 7 #

Musical staff 13 (measures 118-127) with figured bass notation: 6 7 # 6# 6 6 6 6# 6 6# 6 6 4+

Musical staff 14 (measures 128-137) with figured bass notation: 6 # 4+ 6 6# b 6 4 7 4+ 6 6# b 6 4 # 6b 4 2

Musical staff 15 (measures 138-147) with figured bass notation: 7 6 6 6 # 6b 4 2 7 6 6 6 #

Musical staff 16 (measures 148-157) with figured bass notation: 6 7 6 7 # 6 7 6 7 #

Musical staff 17 (measures 158-167) with figured bass notation: 7 6 7 6b 4 7 6 4 7 6 # 6 6 6 5 # # 6 6 6 4 4x

168 21

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

179 22

6 6# # 6 6# 6 6 # 6

186 23

6# 6 6 # # b # b

192

6 6 # b # b 6

197 24 25

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

206 26

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

216 27

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

225 28

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

236 29

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)