

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Paris 1692

Modern clefs

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VistaMare Musica

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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.
- All rehearsal marks are editorial additions.
- In the source, the continuo figures were above the staff; in this edition they have been moved below the staff, which is more common in modern editions.
- 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 ² ³

5 9 8 7 7 5 9 8 7

18 ⁴

6 ⁴⁺ 6 5 4 3 6 ⁴⁺ 6 5 6

27 ⁵

6 6 6 7 6 7^b

38 ⁶

7^b 7 6 ⁴⁺₂ 6 7 # 6 # 6 ⁴⁺₂ 6 7 #

48 7 8

9 8 9 8 9 8 6

7 6 7 6

59 9

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

69 10

6 9 7 6

77 11

6 b 6 7 6 6 # 6 7 7 #

85 12 13

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

98

#

107

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

116

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

126

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

133

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

140 19

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

147 20

b 6 # 6 b 6 #

154

7 # 6 # 7 # 6 6 4 #

161 21

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

168 22

#

176 23

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

185 24

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

193 25 26

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

202 27

7 6 6# 6

212 28

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

22I 29

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

23I 30

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

24O 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 3/4

283 37

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

291 38

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

299 40

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

4 4+ 4+ 5

309 41

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

318 42

6 6# 7 4 3 4 3 7

325 43

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

4 2

333

3 6 3 4 5 6

4 2

Pieces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

1er Dessus

2me Dessus

Basse Continue

IO

19

27

35

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

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

41 6 7

6 6 6 6 6 6 6 6 6 6 6 6

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

51 8

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

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

60 9

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

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

70 10

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

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

76

7 6 5 6 7 6 6 6 6

7 6 5 6 7 6 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 #

IO5 14

6 6 #

109

6 6 #

II 4

16

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

125

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

136

18

19

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

194 25

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

202 26

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

212 27 28

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

224 29

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

236 30

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

45 7

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

54 8

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

60

6 6 4

65 9 10

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

78 11

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

88

12

♭ 6 # 4 2 6 # 6 7 7 7 6 #

97

13

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

106

14

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

115

15

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

125

16

7 # 9 # 8 ♭ 7 # 7 # 9 # 8 ♭ 6 #

Pièces en Trio, 1692

Passacaille

Marin Marais (1636 — 1728)

1er Dessus

2me Dessus

Basse Continue

II

20

28

36

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

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

6 4 # 6 5 6 6 # 6 6 #

6 6 # # b # 6 7 6 6

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

43 7

7 6 6 7 $\flat$ # 7 7 6 5 6 # 5

50 8

6 # 6 4 # 5 # 6 # 6 4 # 5 — — 7

59 9

7 # 5 — 7 # 7 7 # — 6 6 # $\flat$ # — 5 6 6 $\sharp$

67 10

6 6 # $\flat$ # 5 6 6 $\sharp$ # 6 6 5 # 6 6

76 11

65 # 6 6 6 6 # 6 5 6 5 4 #

85 12

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

94 13

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

105 14

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

112 15

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

120 16

6 7 5 6 5 # 7 5 6 5

Pièces en Trio, 1692

La desolée

ou passacaille lente

Marin Marais (1636 — 1728)

1er Dessus

2me Dessus

Basse Continue

II

24

33

45

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

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

4 # 6 6 b #

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

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

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

55 8 9

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

$\frac{7}{4+}$ $\frac{6}{b}$ $\frac{6}{4}$ $\frac{7}{\#}$ $\frac{7}{4+}$ $\frac{6}{4}$ $\frac{6}{\#}$ $\frac{6}{b}$

67 10

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

$\frac{7}{b}$ $\frac{4}{\#}$ $\frac{6}{b}$ $\frac{6}{\#}$ $\frac{5}{b}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{4}{\#}$

76 11

6 6 6 # 6# 6 6 #

$\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$

84 12

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

$\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{7}{\#}$ $\frac{6}{\#}$ $\frac{3}{\#}$ $\frac{7}{\#}$ $\frac{5}{\#}$ $\frac{6}{\#}$ $\frac{7}{\#}$ $\frac{6}{\#}$ $\frac{7}{\#}$ $\frac{6}{\#}$ $\frac{3}{\#}$ $\frac{7}{\#}$

94 13

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

$\frac{5}{\#}$ $\frac{6}{\#}$ $\frac{7}{\#}$ $\frac{6}{\#}$ $\frac{\#}{\#}$ $\frac{6}{\#}$ $\frac{6}{4+}$ $\frac{6}{\#}$ $\frac{\#}{\#}$ $\frac{\#}{\#}$ $\frac{6}{\#}$ $\frac{6}{4+}$ $\frac{6}{\#}$

IO3

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

II3

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

I22

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

I32

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

I40

7 6 3 7 6 b # # #

148 20

6 4+
3

158 21

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

168 22

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

174 23

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

184 24

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

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Premier Dessus

Modern clef ()

Premier dessus

Pieces en Trio, 1692

Chaconne

Marin Marais (1656 — 1728)

9 2

16 3

24 4

33 5 6

42 7 7

57 8 9

68 10

75

80 II 12 7

97 13

104 14

113 15 16 7

129 17

135 18

142 19

149 20

157 21

164 22

171 23 7

185 24

190 25

197 26

206 27

214 28 29

229 30

238 31 32

255 33

265 34

273 35 7 36 +

289 37 7 38 8 40 +

312 41 + + + + +

321 42 + + + + +

329 43 + + + + +



Pieces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

Musical score for the first staff of the Passacaille. The score is written in 3/4 time and one flat key signature. It includes various musical notations such as notes, rests, and accidentals. Measure numbers are indicated at the beginning of each line: 11, 17, 23, 31, 37, 58, 65, 81, and 84. There are also measure numbers in boxes: 2, 3, 4, 5, 6, 7, 8, 9, 10. The score includes repeat signs and a double bar line at the end of the first staff.

87

12

95

13

100

105

14

15

16

123

17

18

138

19

147

20

156

21

165

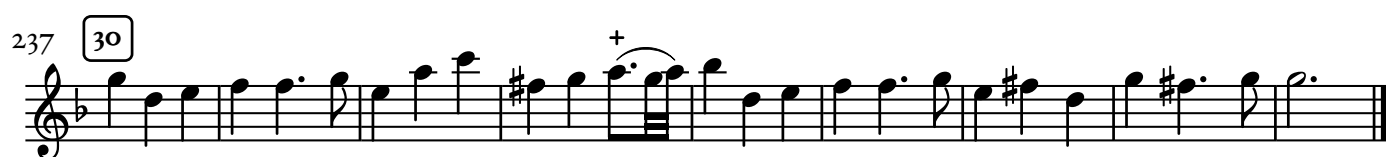
22

174

23

7

Detailed description: This block contains the musical notation for the first staff of a piece, spanning measures 87 to 174. The notation is in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Several measures are marked with a circled number in a box: 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23. Some measures also contain a '+' sign, indicating a specific performance instruction. A 7-measure rest is present in measure 105 and measure 123. The staff ends with a 7-measure rest in measure 174.





Pieces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

The musical score for 'Petite Passacaille' is written for a single melodic line in 3/4 time. The key signature has one flat (B-flat). The score consists of eight staves of music, with measures numbered 9, 15, 28, 35, 44, 53, and 58. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Ornaments, indicated by a '+' sign, are placed above certain notes. Fingerings are indicated by numbers 2, 3, 4, 5, 6, 7, and 8 in boxes. The piece concludes with a final cadence on the eighth staff.

61

64

73

85

99

107

114

127



Pièces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

Measures 1-8 of the first staff. The key signature is one sharp (F#). The time signature is 3/4. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are two fermatas over measures 4 and 7. A plus sign (+) is placed above the final note of measure 8.

Measures 9-15 of the second staff. Measure 9 starts with a boxed number '2'. The melody continues with eighth and sixteenth notes. There are two fermatas over measures 12 and 14. A plus sign (+) is placed above the final note of measure 15.

Measures 16-21 of the third staff. Measure 16 starts with a boxed number '3'. The melody continues with eighth and sixteenth notes. There are two fermatas over measures 18 and 20. A plus sign (+) is placed above the final note of measure 21.

Measures 22-27 of the fourth staff. Measure 22 starts with a boxed number '4'. The melody continues with eighth and sixteenth notes. There are two fermatas over measures 24 and 26. A plus sign (+) is placed above the final note of measure 27.

Measures 28-33 of the fifth staff. Measure 28 starts with a boxed number '5'. The melody continues with eighth and sixteenth notes. There are two fermatas over measures 30 and 32. A plus sign (+) is placed above the final note of measure 33.

Measures 34-41 of the sixth staff. Measure 34 starts with a boxed number '6'. The melody continues with eighth and sixteenth notes. There are two fermatas over measures 36 and 38. A plus sign (+) is placed above the final note of measure 41.

Measures 42-48 of the seventh staff. The melody continues with eighth and sixteenth notes. There are two fermatas over measures 44 and 46. A plus sign (+) is placed above the final note of measure 48.

49 7

58 9

68 10 7 11 8 12

91 13

100 14

107 15

114 16

122

The musical score is written for the first part (Premier dessus) of the Chaconne and Passacailles by Marin Marais. It is in G major, indicated by one sharp (F#). The score consists of eight staves of music, each starting with a measure number and a box containing a number. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures are marked with a '+' sign, indicating a specific rhythmic value. The score ends with a double bar line at measure 122.

Pièces en Trio, 1692

La desolée

ou passacaille lente

Marin Marais (1656 — 1728)

II

22

30

41

51

66

74

80

87

2

3

4

5

6

7

8

9

10

12

96 13

102 14 15

118 16

127 17

136 18

144 19 20

154 21

162 22

169

175 23 24

185

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)

11 2

22 3

32 4 5 6 7

48 7 8

58 9

67 10

75

81 II 12 13

99 14

108

118

129

136

152

161

169

179

187

193

202

15

16

17

18

19

20

21

22

23

24

25

26

27

217 28 29

226 30

236 31

250 32

256 33 34 35

277 36

287 37

295 38

302 40 41 42

324 43

333

Pièces en Trio, 1692

Paßacaille

Marin Marais (1656 — 1728)

9 2

16 3

23 4 7 5 8 6

46 7

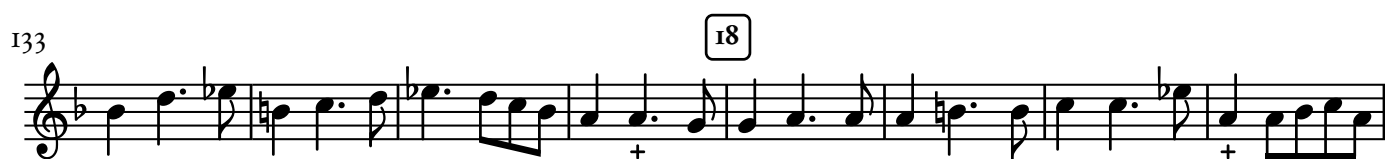
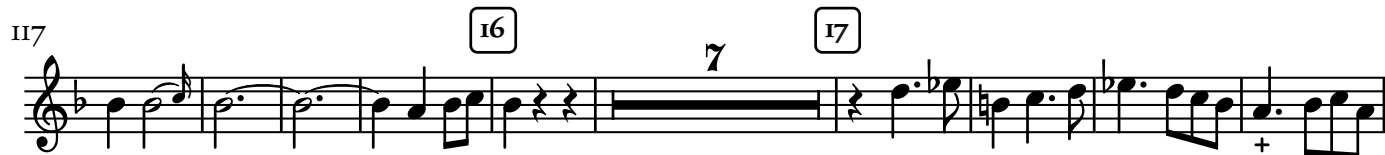
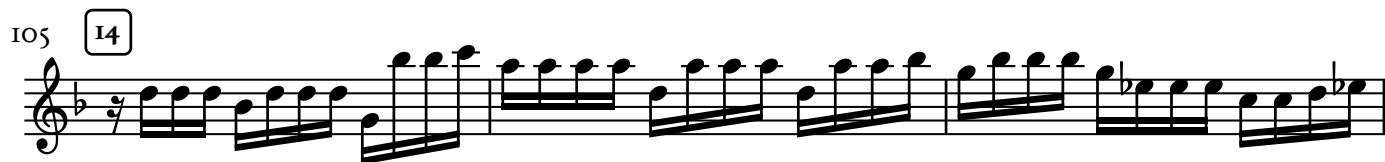
56 8

63 9

72 10

75

78 11 7



180 23

185 24

190 25

200 26 27 7 8

221 28 8 29 30

238



Pièces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

8

2

14

3

21

4

28

5

35

6

44

7

51

8

55



Pièces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

8

2

15

3

21

4

27

33

5

39

6

46

7

8

60 9

67 10

75 11

83

89 12 13

100 14 15

115 16

122

Pièces en Trio, 1692

La desolée

ou passacaille lente

Marin Marais (1656 — 1728)

3 2 3

15 3 4

25

31 5 6

41 7

52 8

62 9 10

76 11

83 12

90 13 14

105 15

114 16

123 17 18

137 19

145 20

154 21

162 22

170 23

178 24

187

Marin
Marais
(1656 — 1728)

Chaconne & Passacailles

D'APRES LES *PIÈCES EN TRIO*

Basse Continue

Modern clefs (,  and  clefs)

Basse Continue

Pieces en Trio, 1692

Chaconne

Marin Marais (1656 — 1728)

6 6 4 3 6 6

2

10 3

♯ 9 8 7 7 ♯ 9 8 7 6 4+

19 4

6 ♯ 4 3 6 4+ 6 ♯ 6 6 6

31 5 6

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

43 7

7 ♯ 6 b 6 4+ 6 7 ♯ 9 8 9 8 7 6 9 8 9 8 7 6

56 8

6 7 7 ♯ 6 7 7 ♯

65 9 10

6 9 7 6 4 3 6 9 7

75 II

6 6 b 6 7 6 6 b

83

12

94

13

14

III

15

16

122

17

132

18

140

19

149

20

159

21

22

177

23

24

193 25 26

202 27 28

219 29

229 30

238 31

246 32

252 33

259

265 34

273 35

279 36289 37

299 _____

40

3I2 4I

32I 42

327  43

Pièces en Trio, 1692

Passacaille

Marin Marais (1656 — 1728)

2

14

27

35

41

50

61

73

10

11

$\flat \sharp$ $\flat$ $7 \ 6 \ \sharp$ $\flat \ \sharp$ $\flat$ $7 \ 6 \ 6 \ \sharp$ $6 \ 5 \ 6$ $6 \ 4 \ 6 \ \sharp$ 6
 4_+ 4_+ 3 $\flat$

$5 \ 6$ $6 \ 4 \ 6$ $6 \ \sharp$ $\flat \ \sharp \ 7 \ \flat$ $6 \ \sharp$ 7 $\flat \ \sharp \ 7 \ \flat$ $6 \ \sharp$ $\flat \ \sharp$ $6 \ 6$
 4_+ 3 $\flat \ \sharp \ 4$

$\flat$ 6 $6 \ 5 \ 7$ $\flat \ \sharp$ 6 $\flat$ 6 $6 \ 5 \ 7$ 6 6 6
 4_+ 4 $\sharp$ 4_+ 5 $\sharp$

6 $\sharp$ $6 \ 6 \ \sharp$ $6 \ \sharp \ 6$ 6 6 $\sharp$ 6 $\sharp$
 4_+

6 6 6 $\flat$ $5 \ 6 \ 7$ 6 6 6 $\flat$ 4 $\sharp$
 4_+ 2 4 4 $\sharp$ 4_+ 2

$6 \ 6$ $6 \ 6$ $7 \ 4 \ \sharp$ $6 \ 6$ $6 \ 6$ $7 \ 4 \ \sharp$ $6 \ \sharp$ $\sharp$ $6 \ \sharp$
 4_+ 4_+ 4_+ 4_+ $\flat$

$6 \ \sharp$ $\sharp$ $6 \ \sharp$ $\flat \ 7$ $\sharp \ \flat$ $4 \ 6$ $6 \ 6 \ \sharp$ $\flat \ 7$ $\sharp \ \flat$ $4 \ 6$ $6 \ 5 \ \sharp$
 $\sharp$ 2 $\flat \ 4$ $\sharp$ 2 4

$6 \ 5 \ 6$ $7 \ 6 \ \sharp$ 7 $6 \ 5 \ 6$ $7 \ 6 \ 6$ $6 \ \sharp$ 6 6 7 6 $6 \ \sharp$ 6 6 $7 \ 6$
 $\flat \ 4$ 4

88 12

92

95 13

103 14

110 15

120 16

129 17 18

139 19

149 20

162 21 22

173 23

183 24

190

196 25

204 26 27

214 28

225 29

237 30

Figured bass notation (Fingerings):

- Measure 162: 6, 6, 6 5 #, #, 6, 6 6 6 #, 6 6, 6 6 5, 6 6
- Measure 173: 7 #, 6 7 5 #, 6 6 #, #, 7 #, 6 7 5 #, 6 6 #, #, 6, 6 #
- Measure 183: 6, 6 b, #, 6, 6 #, 6, 6 b, #
- Measure 190: # b, # b, 6, 6, # b, # b
- Measure 196: 6, 9 8 #, 9 8, 7 #, 9 8 #, 9 8
- Measure 204: 7 #, 6 #, 6, 7 4 x, 6 6 #, 6, 6 #, 6, 7 4 x, 6 6 #, 4 #, 6
- Measure 214: 7 6 7, 6 # #, 6 7 6 7, 6 # #, 6, 7 #, 6 #, 6 4 #
- Measure 225: 6, 7 #, 6 #, 6 b 4 #, 9 8 #, 9 8, 6 #, 9 8 #, 9 8, 6 #
- Measure 237: 7 #, # 6 5 #, 6 6 #, 7 #, #, 6 #



Pieces en Trio, 1692

Petite Passacaille

Marin Marais (1656 — 1728)

2

12

21

30

40

51

62

69

10



79

11



87

12



95

13



103

14



110



116

15



125

16



65 9 10

74

81 II 12

91 13

104 14

III 15

121 16

104

14

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

II2

15

5 4 3 6 4 # 5 4 3 6

II9

16

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

128

17

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

136

18

7 6 3 7 6 b 4 # 7 6 3

142

19

7 6 b # #

150

20

21

3

3

6 4+ 6 6 6 #

164

22

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

173

23

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

183

24

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