

# Passacaille

Robert de Visée

Teil } I  
Part } I

Teil } II  
Part } II

Teil } III  
Part } III

VII V IV III II

Teil } IV  
Part } IV

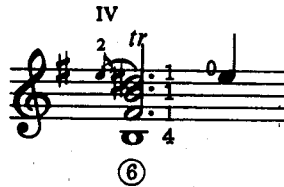
Teil } V  
Part } V

# Passacaille

In de Visée's book of guitar pieces (1686) this passacaille follows the minuet transcribed on page 22, and may be paired with it for contrast in performance.

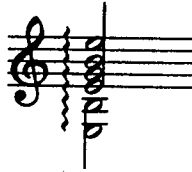
It is a very strong piece which lends itself to colorful interpretation. The original statement and its repetitions should be positive so as to throw into relief the more delicate couplets which intervene. Technically quite simple, this is a most rewarding piece to play.

① In the original there is a trill between the E and the D#. For those who wish to play it, the closest approximation to de Visée's intention would probably be:—



The same situation applies each time this measure is repeated.

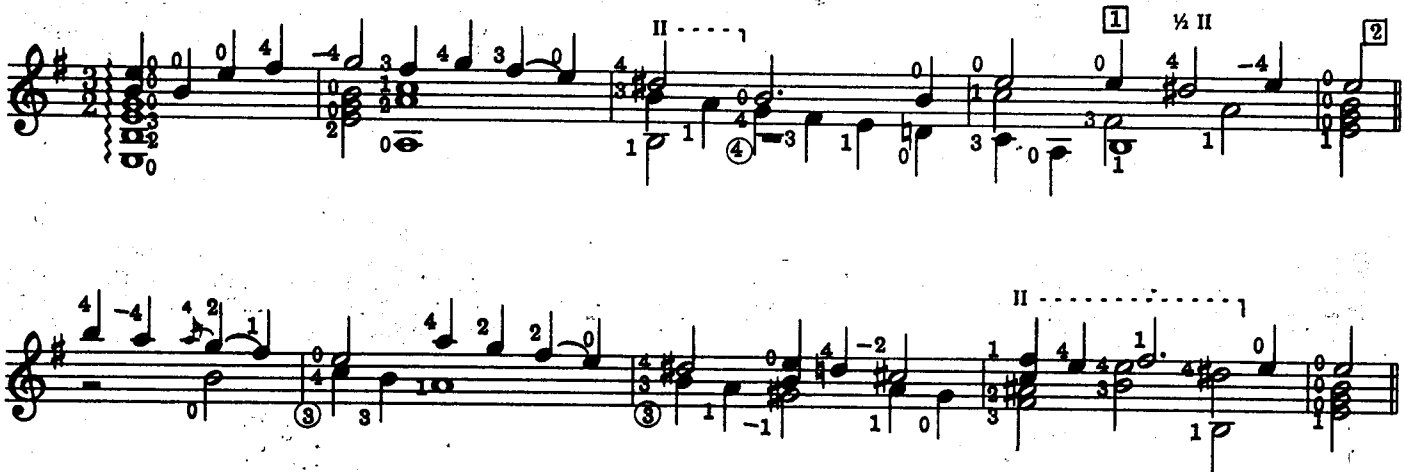
- ② There is a repeat at the end of each couplet, marked here by the double bar. I feel that this should be left optional to the player.
- ③ The tablature gives the E and D in the lower voice as eighth notes, the following G as a quarter note. This appears to be a simple printer's error from the logic of the passage.
- ④ For the final cadence players may wish to play the full E minor chord, i.e.



The French passacaille was a type of rondeau, consisting of a repeated refrain interspersed with varied sections known as "couplets." It should be distinguished from the Passacaglia described in the note on p. 90, and the Passacaille on page 118 of Leopold Weiss which in spite of its French title follows the same general form as the piece on p. 90.

The suggested tempo is ♩ = 80.

Robert de Visée



II-----,  $\frac{1}{2}$  II

$\frac{1}{2}$  VII -----,  $\frac{1}{2}$  V  $\frac{1}{2}$  IV  $\frac{1}{2}$  III -----,  $\frac{1}{2}$  II -----, [3]

II-----,  $\frac{1}{2}$  II

$\frac{1}{2}$  II

II-----,  $\frac{1}{2}$  II

$\frac{1}{2}$  II

II-----,  $\frac{1}{2}$  II [4]