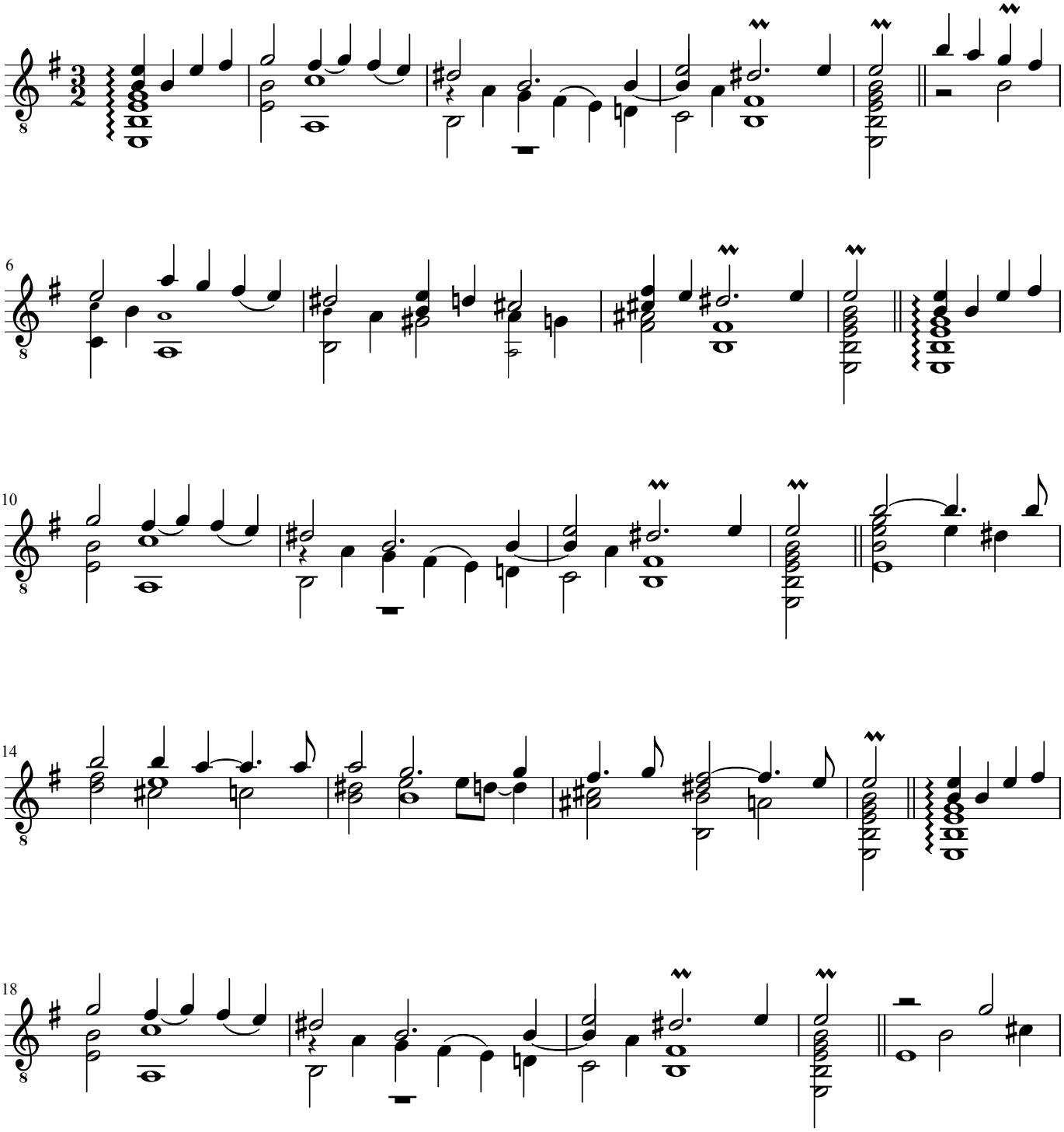
Passacaille

From Livre de pièces pour la guitare (Paris, 1686)

Robert de Visée
(1655-1733)



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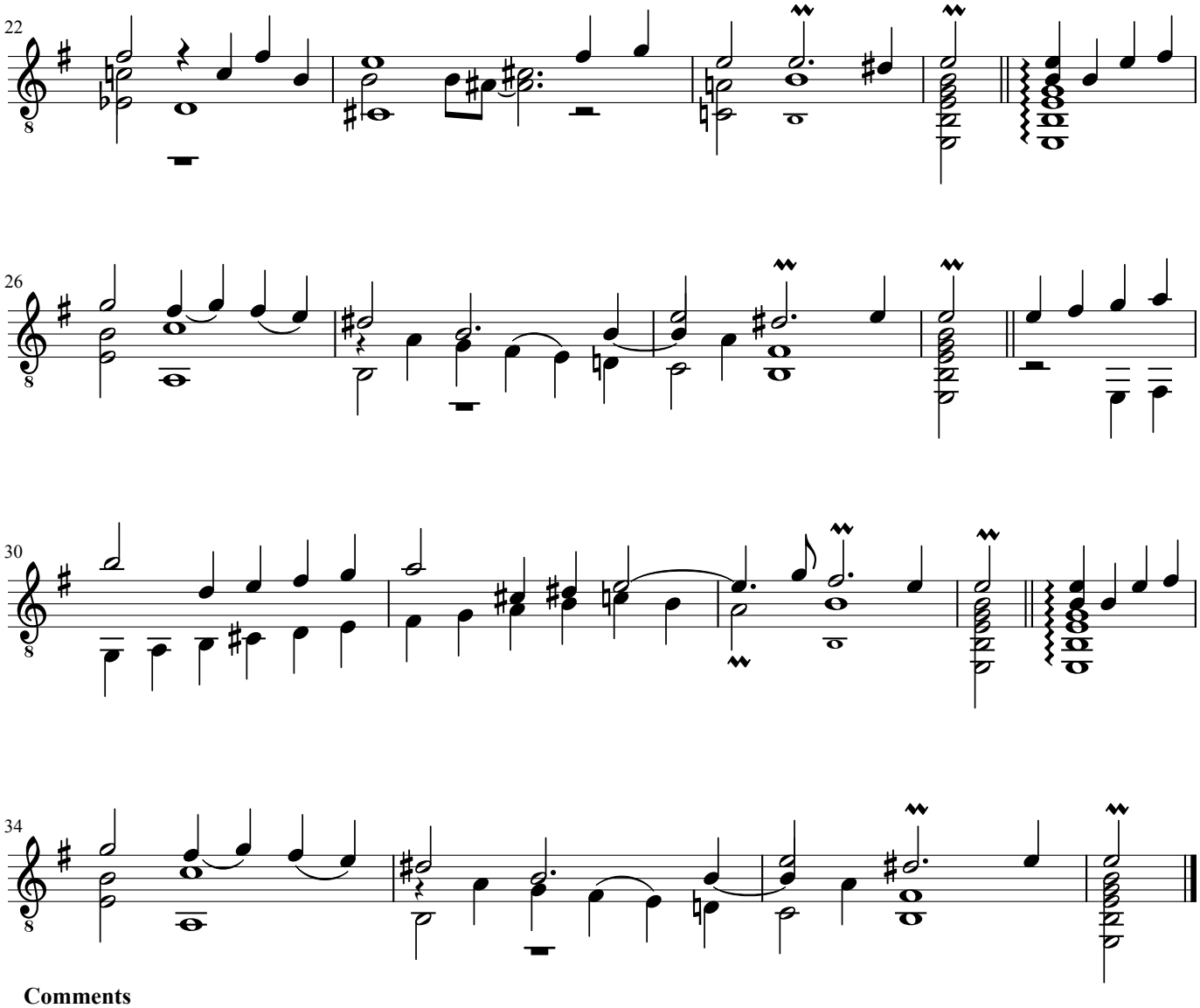

Comments

- I have replaced all repeats with double bar lines, repeat each section or just the variations.
- All slurs are from the original tablature.
- All ornaments are from the original but should be freely interpreted. The mordent symbol has been used to represent trills, appoggiaturas, mordents, or any other type of ornament. Visee generally used one symbol for all ornaments.
- Visee did not have a 6th string so the range has been expanded for the strummed chords, final E chord, and logical musical lines that nicely fit the lower octave of the modern guitar. I generally try to leave the rest in the original octave.

- Bar 2 - The B has been raised an octave to place the chord in root position.
- Bar 4 - The B has been lowered by an octave, the F sharp on the 4th string is the original bass note. I use an appoggiatura from E to D sharp or a cross-string trill, but feel free to barre 4th position as in the original for a closed trill.
- Bar 5 - The ornament on the E minor chord could be an appoggiatura from D# to E on the 4th string.
- Bar 6-7 - The smaller notes are not in the original but nicely fit the musical lines.
- Bar 16 - Rewritten for voice leading, the F sharp (2nd beat) and the A natural (3rd beat) have been raised an octave.
- Bar 24 - The low B is an editorial addition.
- Bar 29-30 - The bass voice has been lowered by an octave to create the continuous rising line not possible with 5 strings.
- Bar 32 - The final quarter note, the original shows an eighth with a hollow notehead which I consider a misprint.
- Bar 32 - The low B is an editorial addition.

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