

Marais erläutert die Aufführungshinweise, die er verwendet, im Vorwort des Solo-Stimmenheftes⁵. Wir fassen sie in der untenstehenden Tabelle zusammen. In der ersten Zeile steht jeweils die Originalbezeichnung.

Wir danken Monika Schwamberger und Richard Sutcliffe für das wertvolle Korrekturlesen unserer Entwürfe.

Günter und Leonore von Zadow
Heidelberg, Juni 2014



Tremblement
Triller
Trill



La plainte
Vibrato mit der ganzen Hand
Vibrato with the hand



Pincé ou flatement
Vibrato mit dem Nebenfinger
Vibrato with the next finger



Batement
Mordent
Mordent



Doigt couché [ou Barrée]
Barrégriff mit dem ersten Finger
Barré with the first finger



Tirez d'archet
Abstrich
Pull bow, down bow



Poussé d'archet
Aufstrich
Push bow, up bow



Tenüe
Liegenlassen des angegebenen Fingers
Hold the finger indicated

Introduction

“*Marais, an incomparable French viola da gambist in Paris, whose works are known throughout Europe.*” – Thus the beginning of the entry on Marin Marais in Johann Gottfried Walther’s *Musicalisches Lexicon* of 1732.⁶ In fact, even for many today, Marais’s music represents the pinnacle of French viol literature. His five books with suites for one and two viols with thoroughbass, which were published in Paris between 1686 and 1725, contain thirty-nine suites with a total of almost six hundred individual movements.

Edition Güntersberg is planning to issue selected suites from this trove in modern practical editions. The suites for two viols and basso continuo published here are divided between two volumes:

G258 – Suite in D Minor and Tombeau de M^r. Meliton
G259 – Suite G in Major

These suites are from the First Book.⁷ The solo partbook has 120 pages and appeared in 1686 under the title *PIECES de VIOLES Composées par M. Marais ordin.^{re} de la musique de La Chambre du Roy*. The associated bass partbook has 101 pages and appeared in 1689 with the title *Basse-continuës de pièces a*

⁵ Englische Übersetzung siehe *The Instrumental Works*, S. 189. Deutsche Übersetzung siehe Albert Erhard, *Jean Rousseau’s „Traité de la Viole“* (München Salzburg: Katzbichler, 1980) S. 97.

⁶ Johann Gottfried Walther, *Musicalisches Lexicon oder Musicalische Bibliothec* (Leipzig, 1732).

⁷ The designation “First Book” is lacking on the title pages. Only the following books are correspondingly labeled.

une et a deux Violes. Avec une augmentation de plusieurs pièces particulieres en partition. The dates 1686 and 1689 refer to the first printing. In fact, the partbooks were repeatedly reprinted during the course of the years, whereby Marais time and again altered details in the solo parts, while the bass partbook remained unchanged.⁸ Our edition is based on a facsimile of the two partbooks that is distributed by the Basel Academy of Music. On the basis of Marais's address in the solo partbook (Rue du Jour proche St. Eustache du côté de la rue Montmartre), we know that the original of our solo partbook was printed in mid 1689 and essentially represents the composer's final version.⁹

The notation, which contains very many performance instructions, such as embellishments, bow strokes, and fingerings, was executed by the Parisian music engraver Hierôme Bonneuil. The printed music has its own aesthetic charm and is in itself a distinctive work of graphic art.

Our editions follow the original musical texts very precisely. All performance instructions have been taken over. However, for reasons of better legibility, we have placed many signs, for example, most of the fingerings, outside the staff. We observe today's usual convention, according to which an accidental is valid until the end of the respective bar. Accidentals added as suggestions, that is to say, in accordance with the conventions in the original, are given in parentheses. We have retained the original clefs; however, in the score with the continuo realization, in the bass part we have dispensed with alto clef. We have retained the at times unusual beaming of the original, since in many cases it underscores the composer's musical intentions. The repeat signs and the transitions have been changed to conform to today's usual form. Where this necessitated altering the note values in the final measures, the changes were made without comment. Under the movement title at the beginning of each movement, we indicate where the beginning of the respective movement is found in the original: "[I: 75, 52]," for example, means: first book, solo partbook p. 75, bass partbook p. 52.

In the preface of the solo partbook, Marais provides explanations of the performance instructions employed.¹⁰ They are summarized in the table on page III, with the original designation given in the respective first line.

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Günter and Leonore von Zadow
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Translation by Howard Weiner

Introduction

« *Marais*, incomparable violiste français de Paris, dont les œuvres sont connues dans toute l'Europe... » écrit Johann G. Walther dans son *Musicalisches Lexicon* (1732)¹¹. Aujourd'hui encore, la musique de Marin Marais représente pour beaucoup le sommet du répertoire français pour viole de gambe. Ses cinq livres de « suites » pour une et deux violes de gambe avec basse continue, imprimés à Paris entre 1686 et 1725, comportent au total 39 suites, soit environ 600 pièces.

⁸ See Marin Marais, *The Instrumental Works*, vol. 1, ed. by John Hsu (New York: Broude, 1980), p. 165.

⁹ *Ibid.*, p. 167.

¹⁰ For an English translation, see *ibid.*, p. 189.

¹¹ Johann Gottfried Walther, *Musicalisches Lexicon oder Musicalische Bibliothec*, Leipzig 1732.