

MARIN MARAIS

Les Tableaux galants

Edited and Ornamented by Jennifer I. Paull

# LES FOLIES D'ESPAGNE

Basson et basse continue



AMORIS INTERNATIONAL

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ATG 012

## Marin Marais

(1656-1728)

Marin Marais can justly be considered the central figure of the French School of bass viol performer-composers that burgeoned in Paris during the late XVII and early XVIII centuries. He studied opera with Jean-Baptiste de Lully (1632 – 1687) and the viola da gamba with *Monsieur* (Jean) de Sainte-Colombe (ca. 1640 - 1700). His virtuosity is said to have surpassed that of his celebrated master. In 1701 Marais composed '*Tombeau pour Monsieur de Sainte-Colombe*' in homage.

Marais lived his entire life in Paris, for the most part in royal service. He was first appointed *Ordinaire de la musique de la chambre du roi* in 1685 about the same time that he became a member of the orchestra of the *Académie royale de musique*. He illumined the court of Louis XIV, continuing in his position during the regency of Philippe, duc d'Orléans. The new (five-year-old) King Louis XV's great-uncle retired from the position of Regent on the 15<sup>th</sup> of February 1723, the date of Louis' thirteenth birthday. Louis XV then assumed formal personal control of government. Marais remained in his court service until 1725.

We know little about the personal adult life of Marin Marais. He married a Parisian, Catherine d'Amicourt, in 1676. They had nineteen children together, several of whom became important figures in French musical life.

Although most of his *oeuvre* was intended in the first instance for his own instrument, Marais left four operas and much chamber music. He endeavoured to make his compositions playable by instruments other than his own, including 'an oboe'. At that time the meaning of 'oboe' routinely implied a selection of variously pitched double reed instruments not simply the soprano oboe, which subsequently became the most familiar.

Jennifer Paull  
1997



# Les Folies d'Espagne

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Marais wrote five books of collective works containing over five hundred and fifty compositions for one, two, and three bass viols with figured bass. He originally published all five books himself. These '*Pièces de viole*' represent an achievement of great compass and originality. Historically, they comprise the blossoming of an established French musical tradition, the zenith of an art that had roots as far back as the XVI century.

The second book of '*Pièces de viole*' was published in 1701. It includes the variations '*Les Folies d'Espagne*'. In his foreword, Marais wrote:

*These pieces are written in a different way to those of my first volume. I have taken great care to compose them in such a manner that they can be played by all kinds of instruments, amongst them organ, harpsichord, lute, violin and flute. I venture to declare that this plan has succeeded, since I have played them out on both the latter instruments myself.*

At the time, the court's *Bande de hautbois* comprised an array of variously pitched double reed instruments (including bassoons). When playing a solo work, as in this instance, the musician (according to Marais' texts) was at liberty to transpose the themes and thus vary performance (ornamentation) appropriately for the instrument of predilection.

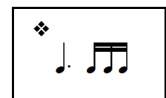
The adaptation of these Variations is entirely my own, as are the directives I have chosen to give them. I was inspired by the extensive range of moods and ambience within the work, each variation bringing a *tableau* to my mind. I imagined these in the Rococo style of the period as '*Tableaux galants*'. I chose to give this as a title to the series of French Baroque music published by Amoris International.

After the death of Louis XIV (1715), the aristocrats of the French court abandoned the grandeur of the *Château de Versailles* for the more intimate townhouses of neighbouring Paris. Dressed in the most elegant of apparel they could entertain and be entertained, flirt and improvise scenes from Italy's *Commedia dell'arte* inside what became known as the *Fêtes galantes*.

Jean-Antoine Watteau (1684 –1721) was perhaps *the* definitive painter of the Rococo Age. He specifically created the *fête galante* style in art: an important component of this period, although the lush outdoor settings of *fête galante* paintings were often inspired by earlier works; in particular, those from Venice (Italian paintings of the XVI century) and the Netherlands (Dutch paintings of the XVII century). The focus of European Arts thus moved away from the hierarchical, regimented grandeur of the royal court towards an appreciation of personal pleasures.

The double dot was not yet in existence. The (single) dotted note was customarily held longer than today: somewhat similarly to the manner of the present double dot - although less precisely mathematical and more open to personal interpretation. The following semiquavers (*sixteenth notes*) or demisemiquavers (*thirty-second notes*) were played as an up beat to the next note of importance. I find our present notations (with the figure 3 to indicate a triplet), therefore, to be incorrect and too precise.

I have chosen to adopt the style of the time to give the feeling of a held note from which one moves forward<sup>♦</sup> rather than notate it in the precise manner of today<sup>♦</sup> (naturally, this also applies to other proportions of these note values). For today's interpretation of a single dot, the word *inégal* (uneven) was often inserted as a directive. The opposite, *égal*, implied playing the notes evenly (as written).



To quote Michel de l'Affilard (*circa* 1656-1708) in his book '*Principes très faciles pour bien apprendre la musique*' (a most successful work published in fourteen editions between 1697 to 1747),

*One learns better by example than by any written dissertation.*

I trust, therefore, that the *nuances* of *inégalité* and ornamentation will be more easily followed on my recording than by lengthy technical explanation on this page.

In 2009 I re-edited my original versions for oboe d'amore and cor anglais expanding to four instruments of the *Bande de hautbois* (an instrumental ensemble originating at the Court of Louis VIX). I took this opportunity to develop elements of ornamentation accordingly. The realisation by Christine Sartoretti was based upon the composer's original figured bass. Ian K. Harris has revised this to include the modifications necessary for the key changes

required by the instruments in this new edition. *Les Folies d'Espagne* is published by **Amoris International** in three transpositions for four instruments of the *Bande de hautbois*.

It is within the style of the period to repeat the original *Thema* after the final variation. I did not mark this inside the score, as it is optional. I recorded the work with this *reprise*, as I find it adds a beautiful symmetry to its conclusion.

Jennifer Paull  
2009



### Revised Edition 2009

Marin Marais *A TG 009* Oboe & b.c.  
Marin Marais *A TG 010* Oboe d'amore & b.c.  
Marin Marais *A TG 011* Cor anglais & b.c.  
Marin Marais *A TG 012* Bassoon & b.c.

*Les Folies d'Espagne* is recorded by

Jennifer Paull, Oboe d'amore,  
Christine Sartoretti, Harpsichord  
Stefano Canuti, Bassoon

(*A SC VI*)

Les Tableaux galants published by Amoris International include

*La Gracieuse* Caix d'Hervelois *A TG 001* Oboe & b.c.  
Caix d'Hervelois *A TG 002* Oboe d'amore & b.c.  
Caix d'Hervelois *A TG 003* Cor anglais & b.c.  
Caix d'Hervelois *A TG 004* Bassoon & b.c.

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Caix d'Hervelois *A TG 006* Oboe d'amore & b.c.  
Caix d'Hervelois *A TG 007* Cor anglais & b.c.  
Caix d'Hervelois *A TG 008* Basson & b.c.

A

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# LES FOLIES D'ESPAGNE

Marin Marais

(1680 - 1760)

Realisation: Christine Sartoretti

Revised Ian K. Harris 2009

Edited: Jennifer I. Paull

Revised 2009

## Thema

❖ **noble, gracieuse**  
(noble, graceful)

Bassoon

Continuo

Basso

The first system of the musical score for 'Thema' features three staves. The top staff is for Bassoon, the middle for Continuo, and the bottom for Basso. The Bassoon part begins with a mezzo-piano (mp) dynamic, followed by a crescendo leading to a mezzo-forte (mf) dynamic. The Continuo and Basso parts provide harmonic support with sustained chords and a steady bass line. The key signature has two flats, and the time signature is 3/4.

The second system continues the musical piece. The Bassoon part has a mezzo-piano (mp) dynamic and a crescendo. The Continuo and Basso parts continue their harmonic and bass support. The system ends with a repeat sign.

The third system of the musical score concludes the piece. The Bassoon part starts with a forte (f) dynamic, followed by a diminuendo leading to a piano (p) dynamic. The Continuo and Basso parts provide the final harmonic and bass support. The system ends with a repeat sign.

❖ I tempi e le dinamiche seguono il senso dei direttivi

## I

**belle mais triste**  
( beautiful but sad )

17

21

25

29

5

6

5

4

5



## II

## doucement provocatrice

(gently provocative)

33 *inégal*

33 *inégal*

33 *inégal*

37 *égal*

37

37

41 *inégal*

41

41

45 *égal*

45 *inégal*

45

## III

avec chagrin  
(with grief)

49

49

49

53

53

53

57

57

57

61

61

61

6

3

7

5

4

6

5

4

## IV

en soupirant

(sighing)

The musical score is written for a voice and piano. It consists of four systems of staves, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is marked with measure numbers 65, 69, 73, and 77. The vocal line features a melodic line with a sighing motif, characterized by a long, sustained note followed by a descending scale. The piano accompaniment provides a harmonic and rhythmic foundation, with the right hand often playing chords and the left hand playing a more active, moving line. The score concludes with a final cadence in the piano part.

65

65

65

69

69

69

73

73

73

77

77

77

## V

## en portant un fardeau

(carrying a burden)

81

81

81

85

85

85

89

89

89

93

93

93

6

5 4 3

6 4 5 3 5 4 5

## VI

## une danse élégante

( an elegant dance )

97

97

97

101

101

101

105

105

105

109

109

109

6

6

6

7

7

7

5

4

5

## VII

## une danse avec des révérences

*(a dance with curtsies)*

113

113

113

117

117

117

121

121

121

125

125

125

6

## VIII

élégante, positive, fière  
(elegant, positive, proud)

120

*inégal*

133

*égal*

133

7

133

*inégal*

137

*inégal*

137

7

5 4 5

141

141

141

## IX

séduisante, captivante  
(with winsome coquetry)

145 *inégal*

145 *inégal*

145 *inégal*

140 *égal* *inégal*

140

140

153

153

153

157 *égal* *inégal*

157 *égal* *inégal*

157 *égal* *inégal*



## X

nostalgique avec mal du pays  
(nostalgic, homesick)

101

161

101

105

165

105

109

160

109

173

173

173

5 4

5 4

6 6

5 4

3

9 8

5 4

5 4

5 3

## XI

sur la pointe des pieds avec espièglerie  
*(on tiptoe, cheekily)*

177

181

185

189

5/4

## XII

dramatique, en suppliant  
(dramatic, pleading)

The musical score is written for a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked "inégal". The score is divided into four systems, each starting with a measure number (103, 197, 201, 205). The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings. The vocal line features a melodic line with a wavy line indicating a tremolo or a similar effect. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings.

103 *inégal*

197

201

205

## XIII

avec intrigue  
(with intrigue)

200

200

200

213

213

213

217

217

217

221

221

221

5 4 5

Detailed description: This musical score is for a piece titled 'XIII' and is marked 'avec intrigue (with intrigue)'. It consists of three systems of staves. The first system (measures 200-212) features a bass line with half notes, a piano with eighth and quarter notes, and a cello/bass line with eighth notes. The second system (measures 213-216) continues the piano and cello/bass lines, with the piano part ending in a whole note chord. The third system (measures 217-221) includes a vocal line with a melodic phrase and a trill, a piano part with chords, and a cello/bass line with eighth notes. The score concludes with a double bar line at measure 221. The key signature has two flats, and the time signature is 3/4.

## XIV

avec regret  
(with regret)

The musical score for XIV, measures 225-237, is presented in three systems. Each system consists of three staves: a vocal line (soprano clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The tempo/mood is marked 'avec regret' (with regret). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system covers measures 225-229, the second system covers measures 230-234, and the third system covers measures 235-237. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is characterized by a melodic line with some grace notes and a final cadence in measure 237.

225

225

225

230

230

230

233

233

233

237

237

237

## XV

**les jacasses bavardent en chuchotant**  
(the chattering gossips whisper together)

241 *inégal*

241 *égal*

241 *égal*

245

245

245

249

249

249

253

253

253

## XVI

avec supplication  
( with supplication )

257

261

265

269

201

205

209

5 4 3

5 4

5 4

Detailed description: This is a musical score for a piece titled 'XVI'. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into measures, with measure numbers 257, 261, 265, and 269 marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). There are also performance instructions like 'avec supplication' and '( with supplication )'. The score concludes with a double bar line at the end of measure 269.

## XVII

positivement

(positively)

273 *inégal*

273 *inégal*

273 *inégal*

273 *inégal*

6 5 3

277

277

277

277

6 5

281

281

281

281

6 5 3

285

285

285

285

6 5



## XVIII

avec joie  
(with happiness)

280

*louré*

280

280

203

203

203

207

207

207

301

301

301

6 4 5 5 2 5

6 4 5

Detailed description: This is a musical score for a piece titled 'XVIII'. The tempo/mood is 'avec joie (with happiness)'. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into measures, with measure numbers 280, 203, 207, and 301 marked at the beginning of their respective systems. The first system (measures 280-283) includes the instruction 'louré' under the first measure. The second system (measures 203-206) features a complex rhythmic pattern in the bass line of the grand staff, with notes marked with '6', '4', '5', '5', '2', and '5'. The third system (measures 207-210) continues the melodic and harmonic development. The fourth system (measures 301-304) concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'tr' (trill) and 'trm' (trill with mordent).

## XIX

**avec conspiration**  
(with conspiracy)

This musical score is for a piece titled "avec conspiration (with conspiracy)". It is written for three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four systems, each starting with a measure number: 305, 309, 313, and 317. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. There are also some markings like "h" and "h6" below the bottom staff in the first system, and "h6" and "h" below the middle staff in the second system. The piece concludes with a double bar line at the end of the fourth system.

## XX

avec amour et sensualité  
(with love and sensuality)

The musical score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into four systems, each with three staves: a vocal staff, a piano staff, and a bass staff. The piano staff includes a complex bass line with a 6/4 time signature change and a 5/4 time signature change. The vocal line features various ornaments and trills. The piano accompaniment includes a complex bass line with a 6/4 time signature change and a 5/4 time signature change. The score is marked with measure numbers 321, 325, 329, and 333. The piece concludes with a final cadence in the piano staff.

## XXI

avec une douce ironie  
( *with gentle humour* )  
*inégal*

[illegible]

353

353

The image displays a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system has a single bass staff. The second system has a grand staff with a treble and bass staff. The third system has a single bass staff. The music is in 4/4 time and the key of B-flat major. The melody is written in the bass staff of the first system and the bass staff of the third system. The accompaniment is written in the grand staff of the second system. The score includes a key signature of two flats (B-flat major) and a time signature of 4/4. The melody is a simple, folk-like tune. The accompaniment consists of chords and a bass line. The score is for a single melodic line and a piano accompaniment.

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a single melodic line in bass clef, featuring a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody is marked with a "301" at the beginning and includes various musical notations such as eighth and sixteenth notes, rests, and a fermata. The middle staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. It contains a harmonic accompaniment with chords and moving lines in both hands. The bottom staff is a single melodic line in bass clef, also marked with a "301" and featuring a similar melodic pattern to the top staff. The entire score is presented in a clean, black-and-white format with standard musical notation.

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a single melodic line in bass clef, featuring a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The middle staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The bottom staff is a single melodic line in bass clef, also in 3/4 time. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The score is divided into measures by vertical bar lines, and the key signature and time signature are clearly indicated at the beginning of each staff.

## XXIII

avec résignation devant l'inéluctable  
(with resignation and inevitability)

The musical score is divided into three systems, each starting with a measure number (309, 373, 377, 381) and a tempo/mood marking (*inégal* or *égal*).

**System 1 (Measures 309-360):** The piano part (top staff) features a series of chords and single notes. The bass part (middle staff) has a melodic line with some grace notes. The third staff (bottom) shows fingerings: 6, 6, 6, 6.

**System 2 (Measures 373-424):** The piano part (top staff) continues with chords. The bass part (middle staff) has a melodic line. The third staff (bottom) shows fingerings: 6, 6, 9, 6, 6.

**System 3 (Measures 427-478):** The piano part (top staff) continues with chords. The bass part (middle staff) has a melodic line. The third staff (bottom) shows fingerings: 6, 5, 4, 5, 6.

385

The image shows a musical score for the song "The Rose Tree". It consists of four staves. The top staff is a vocal line in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The second staff is a vocal line in treble clef, also in 3/4 time and two flats. The third and fourth staves are piano accompaniment in bass clef, 3/4 time, and two flats. The piano part features a rhythmic melody in the right hand and a bass line in the left hand. The score includes a key signature change from two flats to one flat (B-flat) in the middle of the piece, indicated by a double bar line and a key signature change symbol. The tempo is marked "Allegretto".

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The melody is simple, with notes corresponding to the lyrics. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a guitar accompaniment with a single treble clef and a key signature of one flat. It uses a complex, arpeggiated pattern. The lyrics "The Rose Tree" are written below the vocal staff. The score is divided into measures by vertical bar lines. The first measure of the vocal line is marked with a "1" above it. The first measure of the piano accompaniment is marked with a "5" below it. The first measure of the guitar accompaniment is marked with a "5" below it. The score ends with a double bar line and a repeat sign.

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is the vocal line, featuring a melody with a long, wavy line above it indicating a sustained note or a specific vocal style. The middle staff is the piano accompaniment, showing a complex rhythmic pattern with many sixteenth notes. The bottom staff is the guitar accompaniment, featuring a series of chords and a rhythmic pattern. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked "Allegretto". The score is for a single system, with the first measure of the vocal line starting on a whole note G4.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal melody on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The second system continues the melody with a half note C5, followed by a quarter note D5, and then a half note E5. The third system concludes the melody with a half note F5, followed by a quarter note G5, and then a half note A5. The accompaniment is written for piano on a grand staff (treble and bass clefs). The first system shows a bass line with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The second system continues the bass line with a half note C4, followed by a quarter note D4, and then a half note E4. The third system concludes the bass line with a half note F4, followed by a quarter note G4, and then a half note A4. The score is written in a common time signature (C) and a key signature of one flat (B-flat).

## XXV

avec tendresse et séduction  
(with tenderness and seduction)

401 *inégal*  
*inégal*

405 *égal* *inégal*

409 *égal* *inégal*

413 *égal*

6 4 6 5 4 5

5 4 6 6 4

6 4 5 4



## XXVI

dimanche matin, au petit galop  
(a Sunday morning canter)

417 *inégal*

421 *inégal*

425 *inégal*

429 *inégal*

## XXVII

avec insistance et colère  
(with insistence and anger)

This musical score is for a piece titled "XXVII" and is marked "avec insistance et colère" (with insistence and anger). The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into measures, with measure numbers 433, 437, 441, and 445 indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "f" (forte) and "sfz" (sforzando), and articulation marks such as accents and slurs. The score concludes with a double bar line at the end of measure 445.

## XXVIII

en parallèle solitude  
(in parallel solitude)

440

440

440

453

453

453

457

457

457

461

461

461

## XXIX

dans les jardins à minuit  
(in the gardens at midnight)

405

405

405

460

460

460

473

473

473

477

477

477

7

6

5

7

## XXX

autour du manège  
(riding around the manège)

481

*inégal* *inégal* *simile*

6 5 4 3

485

7

489

6 7

493

7

## XXXI

en se pavanant fièrement à la maison  
(proudly strutting home)

The musical score is presented in three systems, each consisting of three staves: a top staff (likely for a vocal line), a middle grand staff (treble and bass clef), and a bottom staff (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes measure numbers 407, 501, 505, and 509. The lyrics are in French, with an English translation in parentheses. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff includes some numerical markings (6, 5, 6, 6, 5, 4, 5) that may be fingerings or performance instructions.

407

407

407

501

501

501

505

505

505

509

509

509

6

5 6

6 5 4 5

# LES FOLIES D'ESPAGNE

Bassoon

Marin Marais

(1680 - 1760)

Realisation: Christine Sartoretti

Revised Ian K. Harris 2009

Edited: Jennifer I. Paull

Revised 2009

## Thema

❖ noble, gracieuse

( noble, graceful )

First section of the musical score for Bassoon. It consists of four staves of music in 3/4 time, key of B-flat major. The first staff starts with a mezzo-piano (*mp*) dynamic and a crescendo. The second staff starts with a mezzo-forte (*mf*) dynamic. The third staff starts with a mezzo-piano (*mp*) dynamic and a crescendo. The fourth staff starts with a forte (*f*) dynamic, followed by a diminuendo and ends with a piano (*p*) dynamic. The music features various ornaments and slurs.

## I

belle mais triste

( beautiful but sad )

Second section of the musical score for Bassoon, marked 'I'. It consists of four staves of music in 3/4 time, key of B-flat major. The first staff starts at measure 17. The second staff starts at measure 21 and includes a quintuplet. The third staff starts at measure 25. The fourth staff starts at measure 29 and includes a wavy line indicating a trill. The music features various ornaments and slurs.

❖ I tempi e le dinamiche seguono il senso dei direttivi

## II

doucement provocatrice

*( gently provocative )*

33 *inégal*

37 *égal*

41 *inégal*

45 *égal* *inégal*

## III

avec chagrin

*( with grief )*

49

53

57

62

## IV

en soupirant

*( sighing )*

65

69



73

77

## V

en portant un fardeau

( carrying a burden )

81

85

89

93

## VI

une danse élégante

( an elegant dance )

97

101

105

109

## VII

## une danse avec des révérences

*( a dance with curtsies )*

113

117

121

125

## VIII

## élégante, positive, fière

*( elegant, positive, proud )*

129

*inégal*

133

*égal*

137

*inégal*

141

## IX

## séduisante, captivante

*( with winsome coquetry )*

145

*inégal*

149

*égal*

*inégal*

153

157

*égal* *inégal*

X

nostalgique avec mal du pays  
( *nostalgic, homesick* )

161

165

169

173

XI

sur la pointe des pieds avec espièglerie  
( *on tiptoe, cheekily* )

177

181

185

189

## XII

dramatique, en suppliant

(dramatic, pleading)

193

*inégal*

197

201

205

## XIII

avec intrigue

(with intrigue)

209

213

217

221

## XIV

avec regret

(with regret)

225

229

233

237

# XV

les jacasses bavardent en chuchotant

( the chattering gossips whisper together )

241

245

249

253

# XVI

avec supplication

( with supplication )

257

261

265

269

## XVII

**positivement**  
( *positively* )

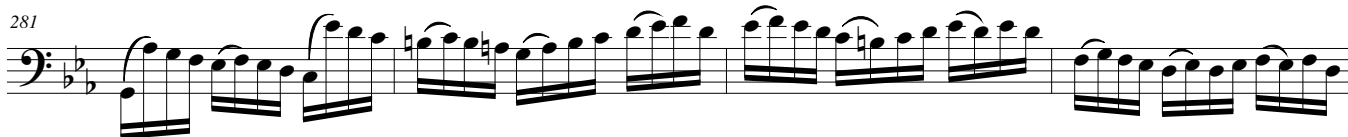
273



277



281



285



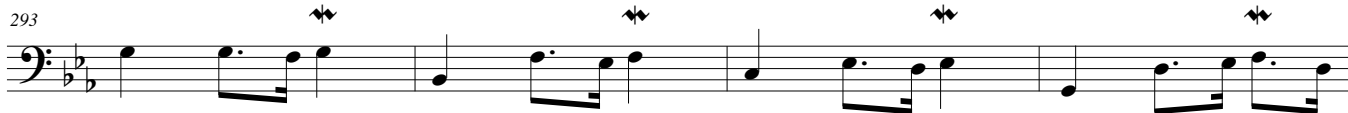
## XVIII

**avec joie**  
( *with happiness* )

289



293



297



301



## XIX

**avec conspiration**  
( *with conspiracy* )

305



309





## XXII

avec outrage

*( with outrage )*

353

357

361

365

## XXIII

avec résignation devant l'inéluctable

*( with resignation and inevitability )*

369

*inégal*

373

377

381

## XXIV

avec insolence

*( with insolence )*

385

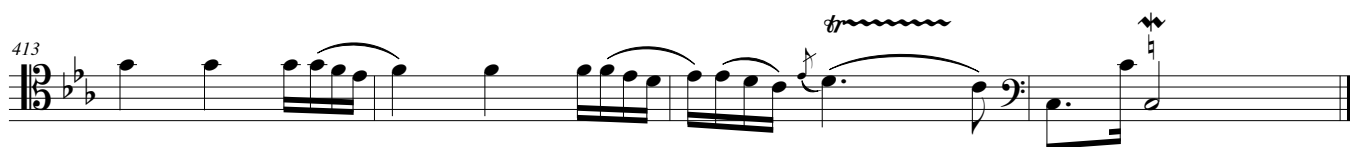
389





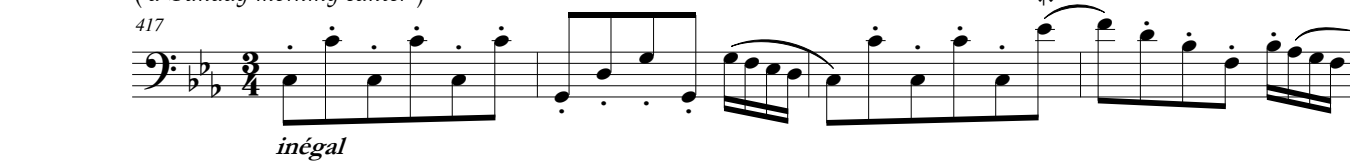
## XXV

avec tendresse et séduction  
( with tenderness and seduction )



## XXVI

dimanche matin, au petit galop  
( a Sunday morning canter )

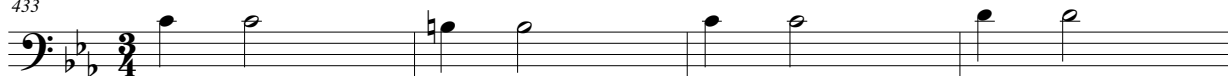


## XXVII

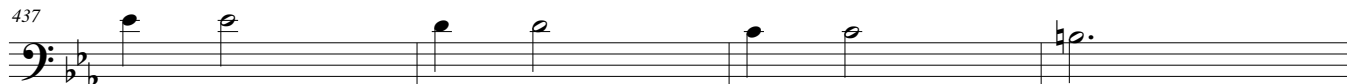
avec insistance et colère

*(with insistence and anger)*

433



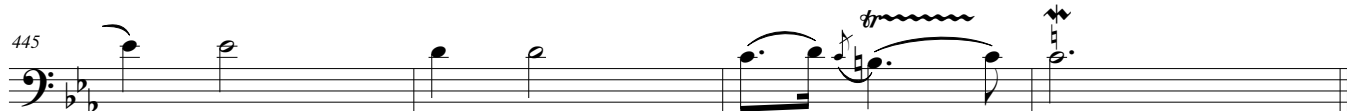
437



441



445



## XXVIII

en parallèle solitude

*(in parallel solitude)*

449



453



457



461

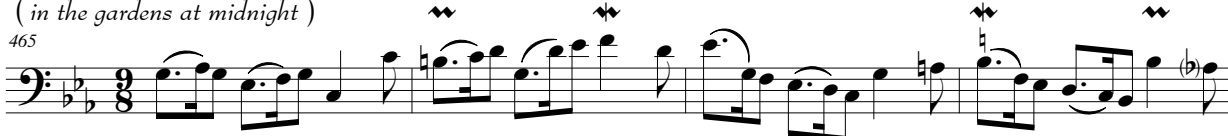


## XXIX

dans les jardins à minuit

*(in the gardens at midnight)*

465



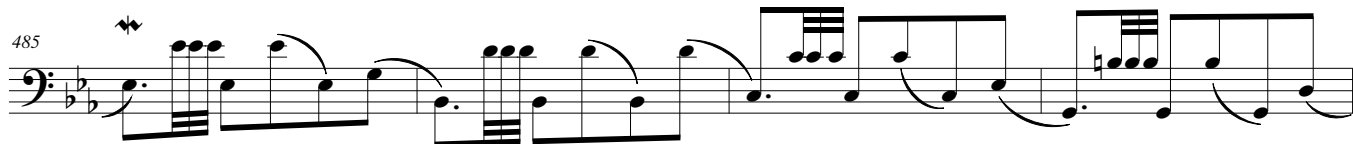
469





autour du manège  
( riding around the manège )

XXX



XXXI

en se pavanant fièrement à la maison  
( proudly strutting home )



## LES FOLIES D'ESPAGNE

Basso Continuo

Marin Marais

(1680 - 1760)

Realisation: Christine Sartoretti

Revised Ian K. Harris 2009

Edited: Jennifer I. Paull

Revised 2009

## Thema

❖ noble, gracieuse  
( noble, graceful )

## I

belle mais triste  
( beautiful but sad )

## II

doucement provocatrice  
( gently provocative )❖ *I tempi e le dinamica seguono il senso dei direttivi.*

## III

avec chagrin

*( with grief )*

49

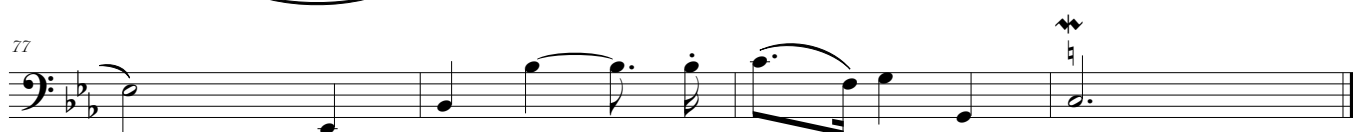
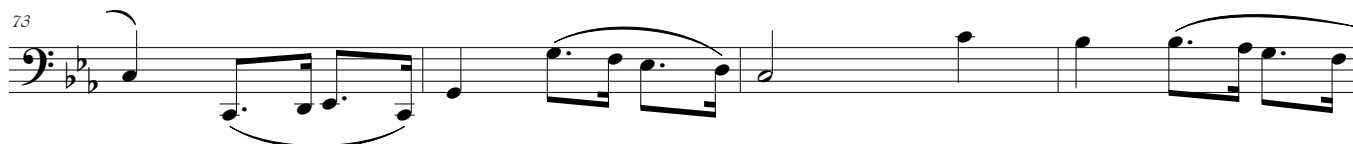


## IV

en soupirant

*( sighing )*

65



## V

en portant un fardeau

*( carrying a burden )*

81



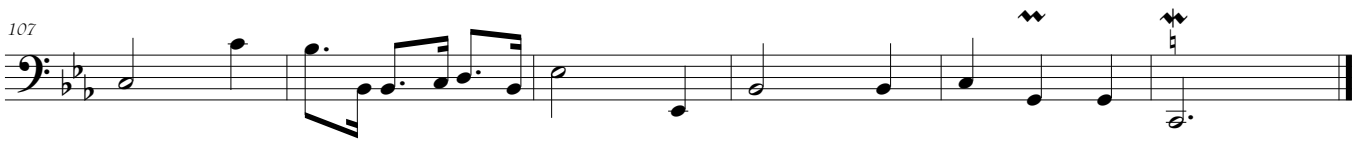
97



103



107



## VII

( a dance with curtsies )

113



118



124



## VIII

( *elegant, positive, proud* )

129



134



139



## IX

séduisante, captivante

( with winsome coquetry )

145

*inégal*

## X

nostalgique avec mal du pays

( nostalgic, homesick )

161

## XI

sur la pointe des pieds avec espièglerie

( on tiptoe, cheekily )

177

## XII

dramatique, en suppliant

*(dramatic, pleading)*

193

*inégal*

## XIII

avec intrigue

*(with intrigue)*

209



## XIV

avec regret

*(with regret)*

225





## XV

les jacasses bavardent en cuchotant

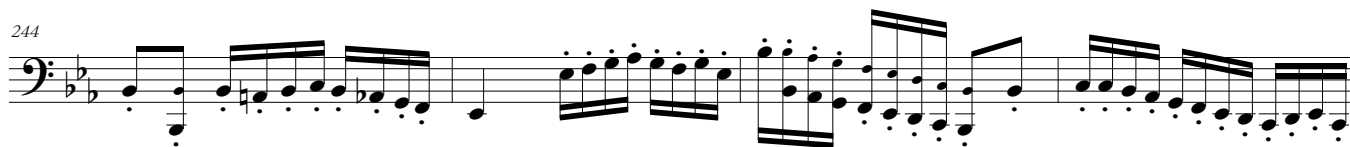
( the chattering gossips whisper together )

241

*égal*



244



248



252



## XVI

avec supplication

( with supplication )

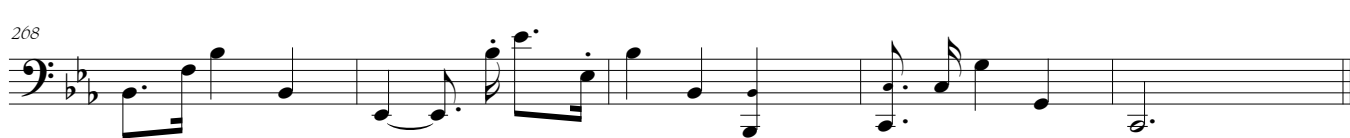
257



263



268



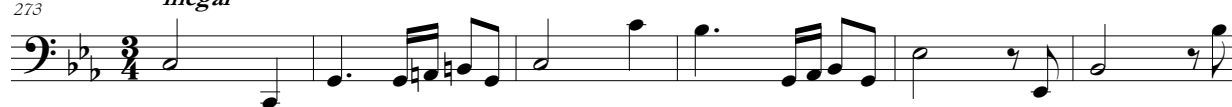
## XVII

positivement

( positively )

273

*inégal*



279



284



## XVIII

**avec joie**  
( *with happiness* )

280



294



300



## XIX

**avec conspiration**  
( *with conspiracy* )

305



310



316



## XX

**avec amour et sensualité**  
( *with love and sensuality* )

321



325



329



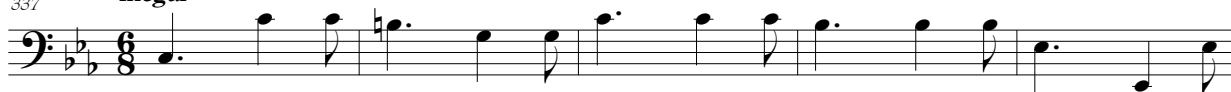
333



## XXI

avec une douce ironie  
( with gentle humour )

337 *inégal*



## XXII

avec outrage  
( with outrage )

353



## XXIII

avec résignation devant l'inéluctable  
( with resignation and inevitability )

369 *inégal*



## XXIV

avec insolence  
(with insolence)

385

Measures 385-397 of XXIV. The score is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 385 is in 3/4 time. Measures 386-387 are in 6/8 time. Measure 388 is in 6/8 time. Measure 389 is in 3/4 time. Measure 390 is in 3/4 time. Measure 391 is in 3/4 time. Measure 392 is in 3/4 time. Measure 393 is in 3/4 time. Measure 394 is in 3/4 time. Measure 395 is in 3/4 time. Measure 396 is in 3/4 time. Measure 397 is in 3/4 time.

## XXV

avec tendresse et séduction  
(with tenderness and seduction)

*inégal*

401

Measures 401-413 of XXV. The score is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 401 is in 3/4 time. Measure 402 is in 3/4 time. Measure 403 is in 3/4 time. Measure 404 is in 3/4 time. Measure 405 is in 3/4 time. Measure 406 is in 3/4 time. Measure 407 is in 3/4 time. Measure 408 is in 3/4 time. Measure 409 is in 3/4 time. Measure 410 is in 3/4 time. Measure 411 is in 3/4 time. Measure 412 is in 3/4 time. Measure 413 is in 3/4 time.

## XXVI

## dimanche matin, au petit galop

( a Sunday morning galop )

417 *inégal*

422

427

## XXVII

## avec insistance et colère

( with insistance and anger )

433

437

441

445

## XXVIII

## en parallèle solitude

( in parallel solitude )

449

454

460

## XXIX

dans les jardins à minuit  
( in the gardens at midnight )

465



469



475



## XXX

autour du manège  
( riding around the manège )

481



486



492



## XXXI

en se pavanent fièrement à la maison  
( proudly strutting home )

497



501



505



509

