

MARIN MARAIS

Les Tableaux galants

Edited and Ornamented by Jennifer I. Paull

LES FOLIES D'ESPAGNE

Hautbois d'amour et basse continue



AMORIS INTERNATIONAL

www.amoris.com

ATG 010

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 15th 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

Hautbois d'amour et basse continue

ATG 010

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[♦] rather than notate it in the precise manner of today[♦] (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.

Les Vengeuses Caix d'Hervelois *A* TG 005 Oboe & b.c.
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.



www.amoris.com

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)

♦ Oboe d'amore

Continuo

Basso

mp crescendo mf

diminuendo mp crescendo

f diminuendo p

❖ I tempi e le dinamiche seguono il senso dei direttivi

♦ In Concert Pitch

I

belle mais triste

(beautiful but sad)

17

21

25

29

32

II

doucement provocatrice
(gently provocative)

33 *inégal*

33 *inégal*

33 *inégal*

37 *égal*

37 *égal*

37 *inégal*

45 *égal* *inégal*

45 *égal* *inégal*

45 *égal* *inégal*

III

avec chagrin
(with grief)

49

53

57

61

7

6

3

5

6

5

4

IV

en soupirant
(sighing)

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each starting with a measure number (65, 69, 73, 77). The vocal line features a melodic line with a sighing motif, characterized by a half note followed by a quarter note, often with a fermata. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the fourth system.

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

#

#

#6

5 4 3

6 4 5 5 4 #5

VI

une danse élégante
(an elegant dance)

97

101

105

109

6

#

#6

7

5

4

#

#

The musical score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each starting with a measure number (97, 101, 105, 109). The first system (measures 97-100) features a melody in the top staff with trills and slurs, and accompaniment in the grand staff. The second system (measures 101-104) continues the melody and accompaniment. The third system (measures 105-108) includes a trill in the top staff and a slur in the grand staff. The fourth system (measures 109-112) concludes the piece with a final chord in the grand staff. Fingerings are indicated by numbers 6, #, #6, 7, 5, and 4. A sharp sign (#) is used to indicate a key change or a specific note.

VII

une danse avec des révérences
(*a dance with curtsies*)

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is for the vocal melody, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is marked with measure numbers 113, 114, 115, 116, and 117. The middle staff is for the piano accompaniment, written in grand staff (treble and bass clefs). It includes chords and single notes, with measure numbers 113, 114, 115, 116, and 117. The bottom staff is for the bass line, written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes measure numbers 113, 114, 115, 116, and 117. The music is in 3/4 time and features a mix of eighth and quarter notes, with some measures containing rests.

[illegible]

The image displays a musical score for the song "The Rose Tree". It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is one sharp (F#), and the time signature is 6/8. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment features a grand staff with treble and bass clefs, a key signature of one sharp, and a 6/8 time signature. The bass line is a single staff with a bass clef, a key signature of one sharp, and a 6/8 time signature. The score includes various musical notations such as notes, rests, and bar lines, indicating the melody and harmony of the piece.

The image displays a musical score for the song "The Rose Tree". It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts at measure 125, marked with a bracket and the number 125. It features a treble and bass clef with a key signature of one sharp. The bass line also starts at measure 125, marked with a bracket and the number 125, and uses a bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, and a double bar line at the end of each staff.

VIII

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

120

inégal

133

égal

133

137

inégal

137

141

141

7

#

#6

7

5

4

#5

IX

séduisante, captivante
(with winsome coquetry)

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/style is indicated as "séduisante, captivante (with winsome coquetry)".

The score is divided into four systems, each starting with a measure number:

- System 1 (Measures 145-149):** The vocal line begins with a measure of 145. The piano accompaniment includes markings for "inégal" (unequal) and "égal" (equal) rhythms. The piano part features a sequence of chords and single notes, with a final measure of 149.
- System 2 (Measures 140-144):** The vocal line continues with a measure of 140. The piano accompaniment includes markings for "égal" and "inégal" rhythms. The piano part features a sequence of chords and single notes, with a final measure of 144.
- System 3 (Measures 153-157):** The vocal line continues with a measure of 153. The piano accompaniment includes markings for "égal" and "inégal" rhythms. The piano part features a sequence of chords and single notes, with a final measure of 157.
- System 4 (Measures 157-161):** The vocal line continues with a measure of 157. The piano accompaniment includes markings for "égal" and "inégal" rhythms. The piano part features a sequence of chords and single notes, with a final measure of 161.

The piano accompaniment includes various rhythmic patterns and dynamic markings such as "égal" and "inégal". The score is divided into four systems, each starting with a measure number (145, 140, 153, 157).

X

nostalgique avec mal du pays (nostalgic, homesick)

101

161

5 4 5 6 #6

105

165

5 4 3 9 5 8 #

160

160

5 4 5 6 #6

109

173

173

5 4 3 #

173

XI

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

177

177

177

181

181

181

185

185

185

189

189

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 one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each starting with a measure number: 103, 107, 201, and 205. The vocal line is marked with 'inégal' (unequal) and features various ornaments and slurs. The piano accompaniment includes complex chordal textures and melodic lines, with some measures marked with '6' and '4' indicating fingerings. The piece concludes with a final cadence in the piano part.

XIII

avec intrigue
(with intrigue)

200

200

200

213

213

213

217

217

217

221

221

221

5 4

The musical score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures, with measure numbers 200, 213, 217, and 221 marked at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals (sharps, naturals), and dynamic markings (piano, forte). There are also some specific markings like #6 and 5 4. The score ends with a double bar line at measure 221.

XIV

avec regret
(with regret)

This musical score is for a piece titled "XIV", marked "avec regret (with regret)". It consists of four systems of music, each with three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a basso continuo line (bass clef). The key signature is one sharp (F#). The time signature changes from 3/4 to 6/8 and back to 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *dim* and *pp*. Measure numbers 225, 220, 233, and 237 are indicated at the start of their respective systems. The piece concludes with a double bar line at the end of the fourth system.

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)

The musical score is written for a voice and piano. It consists of four systems of music, each with three staves: a vocal staff in treble clef, a piano staff in treble clef, and a piano staff in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system starts at measure 257 and ends at measure 260. The second system starts at measure 261 and ends at measure 264. The third system starts at measure 265 and ends at measure 268. The fourth system starts at measure 269 and ends at measure 272. The score includes several trills and slurs, and the piano accompaniment features a steady rhythmic pattern in the bass line.

257

261

261

261

265

265

265

269

269

269

XVII

positivement
(positively)

273 *inégal*

273 *inégal*

273 *inégal*

277

277

277

281

281

281

285

285

285

6 # 6 5 4 3

6 # 5 4 3

6 #

6 #

Detailed description: This is a musical score for a piece titled 'XVII'. The tempo/mood is 'positivement' (positively). The score is written for three staves: Treble, Piano, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each starting with a measure number: 273, 277, 281, and 285. The first system (measures 273-276) is marked 'inégal' on all three staves. The second system (measures 277-280) continues the 'inégal' marking. The third system (measures 281-284) also continues the 'inégal' marking. The fourth system (measures 285-288) concludes the piece. Fingerings are indicated by numbers 1-5 and 6. Accents are marked with a '#' symbol. The piano part features complex chordal textures and arpeggiated figures. The bass part has a more rhythmic, walking line. The treble part is highly melodic and technically demanding, with many sixteenth and thirty-second notes.

280

Louré

289

289

203

The Rose Tree

203

203

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 297-300) features a vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody includes a trill on the second measure and a sixteenth-note run on the fourth measure. The piano accompaniment is shown in grand staff (treble and bass clefs). The second system (measures 301-304) continues the vocal melody and piano accompaniment. The piano part includes a bass line with a 6/4 time signature and a 5/3 time signature. The third system (measures 305-308) concludes the piece with a final vocal phrase and piano accompaniment. The score is written for a single voice and piano.

XIX

avec conspiration
(with conspiracy)

305

305

305

300

300

300

313

313

313

317

317

317

The musical score is written for three staves: a single melodic line at the top, and a grand staff (treble and bass clef) below it. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each starting with a measure number (305, 300, 313, 317). The notation includes various musical symbols such as notes, rests, accidentals (sharps, naturals, and a #6), and dynamic markings. The piece concludes with a double bar line at the end of the third system.

XX

avec amour et sensualité
(with love and sensuality)

The musical score consists of four systems, each with three staves (Vocal, Piano Right Hand, and Piano Left Hand). The key signature is one sharp (F#) and the time signature is 3/4.

- System 1 (Measures 321-324):** The vocal line begins with a measure marked 321, featuring a half note D5 with a mordent, followed by a half note E5 with a mordent, and then a half note F#5 with a mordent. The piano accompaniment starts with a measure marked 321, featuring a half note D4 with a sharp sign, followed by a half note E4 with a sharp sign, and then a half note F#4 with a sharp sign. The piano left hand has a walking bass line.
- System 2 (Measures 325-328):** The vocal line continues with a half note G5 with a mordent, followed by a half note A5 with a mordent, and then a half note B5 with a mordent. The piano accompaniment starts with a measure marked 325, featuring a half note D4 with a sharp sign, followed by a half note E4 with a sharp sign, and then a half note F#4 with a sharp sign. The piano left hand has a walking bass line.
- System 3 (Measures 329-332):** The vocal line continues with a half note C6 with a mordent, followed by a half note D6 with a mordent, and then a half note E6 with a mordent. The piano accompaniment starts with a measure marked 320, featuring a half note D4 with a sharp sign, followed by a half note E4 with a sharp sign, and then a half note F#4 with a sharp sign. The piano left hand has a walking bass line.
- System 4 (Measures 333-336):** The vocal line continues with a half note F#6 with a mordent, followed by a half note G6 with a mordent, and then a half note A6 with a mordent. The piano accompaniment starts with a measure marked 333, featuring a half note D4 with a sharp sign, followed by a half note E4 with a sharp sign, and then a half note F#4 with a sharp sign. The piano left hand has a walking bass line.

XXI

avec une douce ironie
(with gentle humour)

337

inégal

égal

inégal

6 # #6

341

inégal

égal

inégal

5 4 5 7 5 4 5 #

345

inégal

égal

inégal

6 #6

349

inégal

égal

inégal

égal

5 4 5 #

349

égal

XXII

avec outrage
(with outrage)

353

357

361

365

6

5

4

3

The musical score is for a piece in 3/4 time, marked 'avec outrage' (with outrage). It consists of four systems of staves. Each system has three staves: a single treble staff for the vocal line, and a grand staff (treble and bass) for the piano accompaniment. The key signature is one sharp (F#). The score begins at measure 353 and ends at measure 365. The piano part features a consistent eighth-note accompaniment in the bass line. The vocal line is characterized by slurs and accents, indicating a passionate and expressive performance. The score concludes with a double bar line at measure 365.

XXIII

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

The musical score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

System 1 (Measures 300-309): The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The tempo marking *inégal* is present.

System 2 (Measures 373-376): The vocal line continues with a series of eighth notes. The piano accompaniment shows a change in the right hand, with chords and a more complex rhythmic pattern. The tempo marking *égal* is present.

System 3 (Measures 377-380): The vocal line features a series of eighth notes. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The tempo marking *inégal* is present.

System 4 (Measures 381-384): The vocal line concludes with a series of eighth notes. The piano accompaniment shows a final change in the right hand, with chords and a more complex rhythmic pattern. The tempo marking *égal* is present.

385

385

The image shows a musical score for 'The Rose Tree'. It consists of three staves. The top staff is a single melodic line in treble clef, key of D major (one sharp), and 3/4 time. The middle staff is a piano accompaniment in grand staff (treble and bass clefs). The bottom staff is a single melodic line in bass clef. The score is divided into three measures. The first measure shows the vocal melody and piano accompaniment. The second measure shows the vocal melody and piano accompaniment. The third measure shows the vocal melody and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bottom staff has a melodic line that follows the vocal melody.

388

388

388

5 4 5 3 5 4 5 3 6 3 9 8 #

388

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second system shows the piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The third system continues the piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte).

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 300-305) features a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. The melody includes a long, flowing line with a wavy hairpin indicating a crescendo. The second system (measures 306-311) is for piano accompaniment, showing both treble and bass staves. The bass line includes fingerings (5, 4, 3, 5, 4, 3, 6) and a wavy hairpin indicating a crescendo. The third system (measures 312-317) continues the piano accompaniment, with the bass line featuring a complex rhythmic pattern of sixteenth notes and a final measure with a 3/4 time signature change.

XXV

avec tendresse et séduction
(with tenderness and seduction)

The musical score is divided into four systems, each containing three staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The key signature is one sharp (F#) and the time signature is 3/4.

- System 1 (Measures 401-404):** The melody in the top staff is marked *inégal*. The grand staff accompaniment is also marked *inégal*. The bass staff includes fingering numbers: 6, #, #6, 5, 4, 5, 3.
- System 2 (Measures 405-408):** Measures 405-407 are marked *égal*, while measure 408 is marked *inégal*. The grand staff accompaniment for measure 408 features a rapid sixteenth-note run. The bass staff includes fingering numbers: 5, 4, 6, 3, 6, #.
- System 3 (Measures 409-412):** The melody in the top staff is marked *inégal*. The grand staff accompaniment is marked *inégal*. The bass staff includes fingering numbers: 6, #, #6, 5, 4, 5, 3.
- System 4 (Measures 413-416):** Measures 413-415 are marked *égal*. Measure 416 features a trill in the melody, indicated by a wavy line and a sharp sign. The grand staff accompaniment for measure 416 includes a rapid sixteenth-note run. The bass staff includes fingering numbers: 5, 4, 5, 6, 6, 4, 5, #.

XXVI

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

417 *inégal*

417 *inégal*

417 *inégal*

421

421

421

425

425

425

420

420

420

XXVII

avec insistance et colère
(with insistence and anger)

This musical score is for a piece titled "XXVII", marked "avec insistance et colère" (with insistence and anger). The score is written for three staves: a single melodic line at the top, and a grand staff (treble and bass clef) below it. The key signature is one sharp (F#), 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 notation includes various musical symbols such as notes, rests, accidentals (sharps, naturals), and dynamic markings. The bottom staff features a continuous, rhythmic pattern of eighth notes, often beamed together in groups of four or six. The middle staff contains chords and single notes, with some measures marked with a "7" or a "#6". The top staff contains a single melodic line with some trills and slurs. The score ends with a double bar line at 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 # #6 5 4 5 3

485

7

489

6 7

493

7

Detailed description: This is a musical score for a piece titled 'autour du manège' (riding around the manège). The score is divided into four systems, each containing three staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 481-484) includes the markings 'inégal', 'inégal', and 'simile' above the first three measures. Fingerings are indicated by numbers 6, #, #6, 5, 4, 5, and 3. The second system (measures 485-488) features a '7' with a wavy line above the fourth measure. The third system (measures 489-492) includes a '#' above the second measure, a '6' above the fifth measure, and a '7' above the sixth measure. The fourth system (measures 493-496) includes a '7' above the second measure. The score concludes with a double bar line at the end of the fourth system.

XXXI

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

The musical score is divided into four systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is G major (one sharp). The time signature is 3/4. The score includes various musical notations such as notes, rests, and accidentals. The first system starts at measure 407. The second system starts at measure 501. The third system starts at measure 505. The fourth system starts at measure 509. The score concludes with a double bar line at the end of the fourth system.

407

407

407

501

501

501

505

505

505

509

509

509

LES FOLIES D'ESPAGNE

Oboe d'amore

Marin Marais

(1680 - 1760)

Realisation: Christine Sartoretti

Revised Ian K. Harris 2009

Edited: Jennifer I. Paull

Revised 2009

Thema

❖ noble, gracieuse

(noble, graceful)

mp *crescendo*

mf *diminuendo*

mp *crescendo*

f *diminuendo* *p*

I

belle mais triste

(beautiful but sad)

17

21

25

29

❖ 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

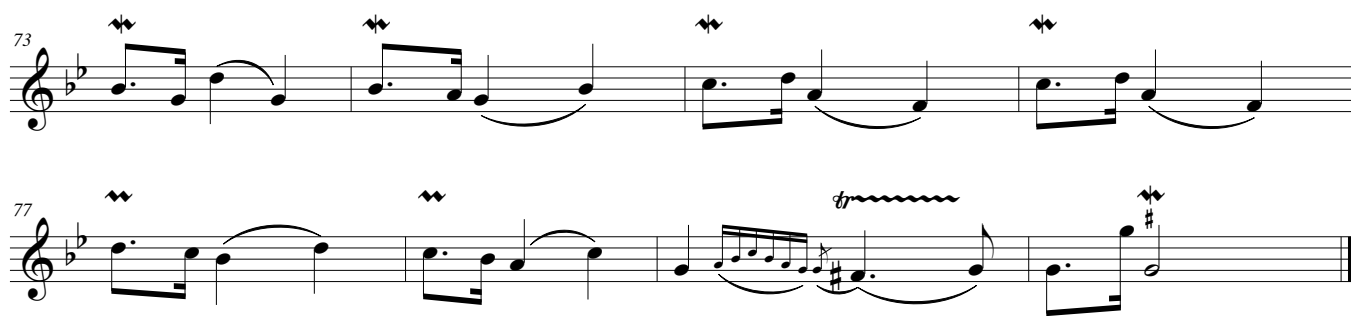
IV

en soupirant

(sighing)

65

69



V

en portant un fardeau

(carrying a burden)



VI

une danse élégante

(an elegant dance)



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

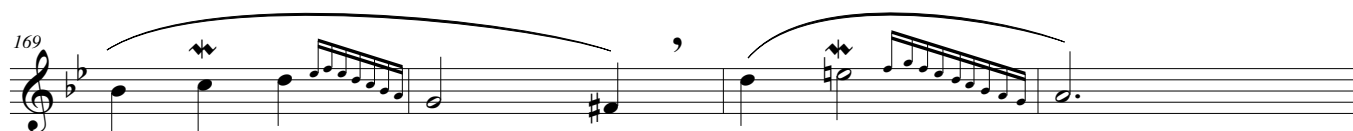
égal

inégal



X

nostalgique avec mal du pays
(nostalgic, homesick)



XI

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



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



XV

les jacasses bavardent en chuchotant

(the chattering gossips whisper together)



XVI

avec supplication

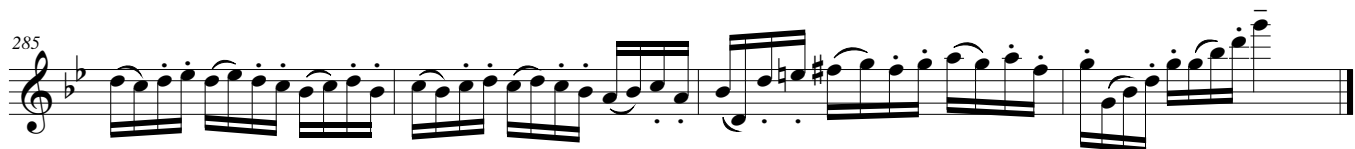
(with supplication)



XVII

positivement
(*positively*)

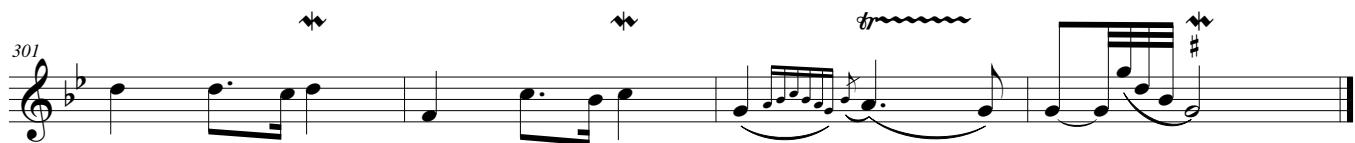
273



XVIII

avec joie
(*with happiness*)

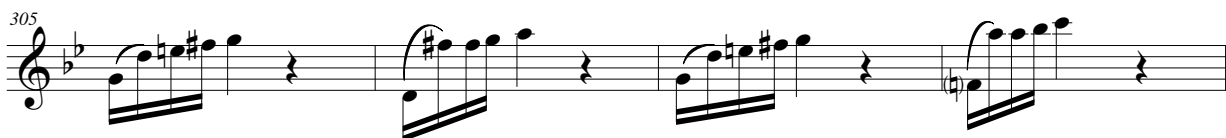
289



XIX

avec conspiration
(*with conspiracy*)

305





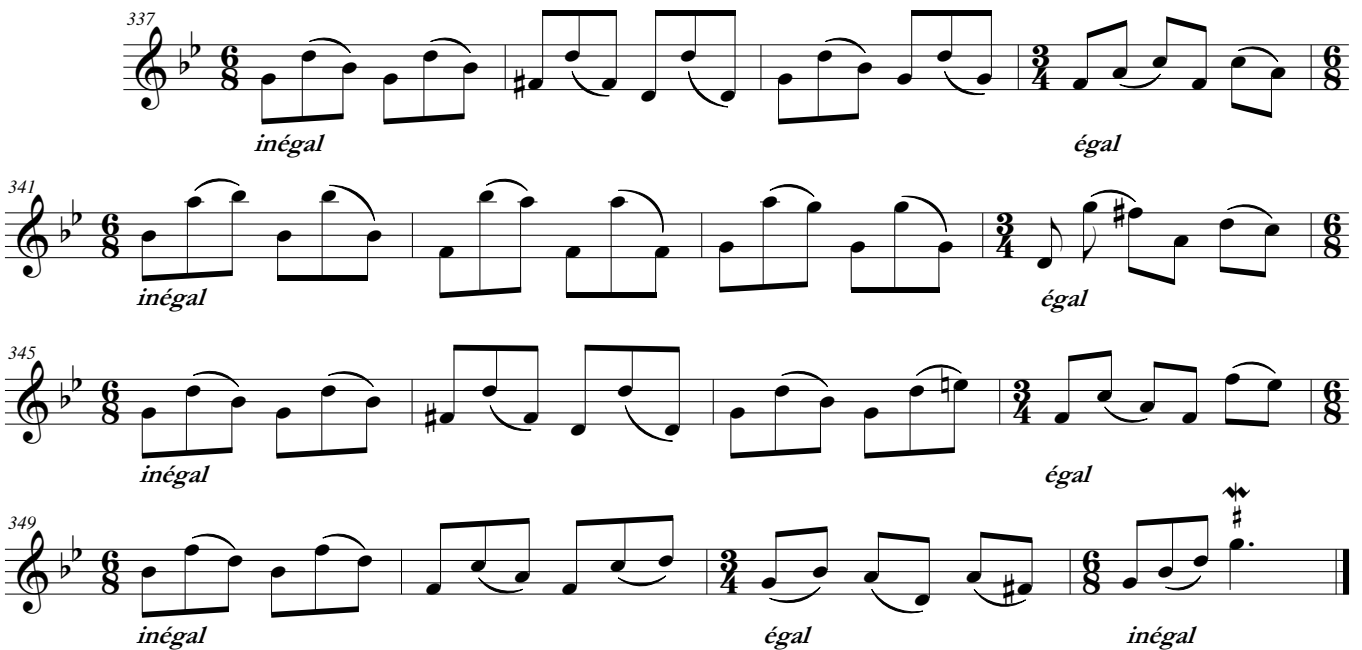
XX

avec amour et sensualité
(with love and sensuality)



XXI

avec une douce ironie
(with gentle humour)



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

393

397

XXV

avec tendresse et séduction
(with tenderness and seduction)

401

inégal

405

409

413

XXVI

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

417

inégal

421

425

429

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)

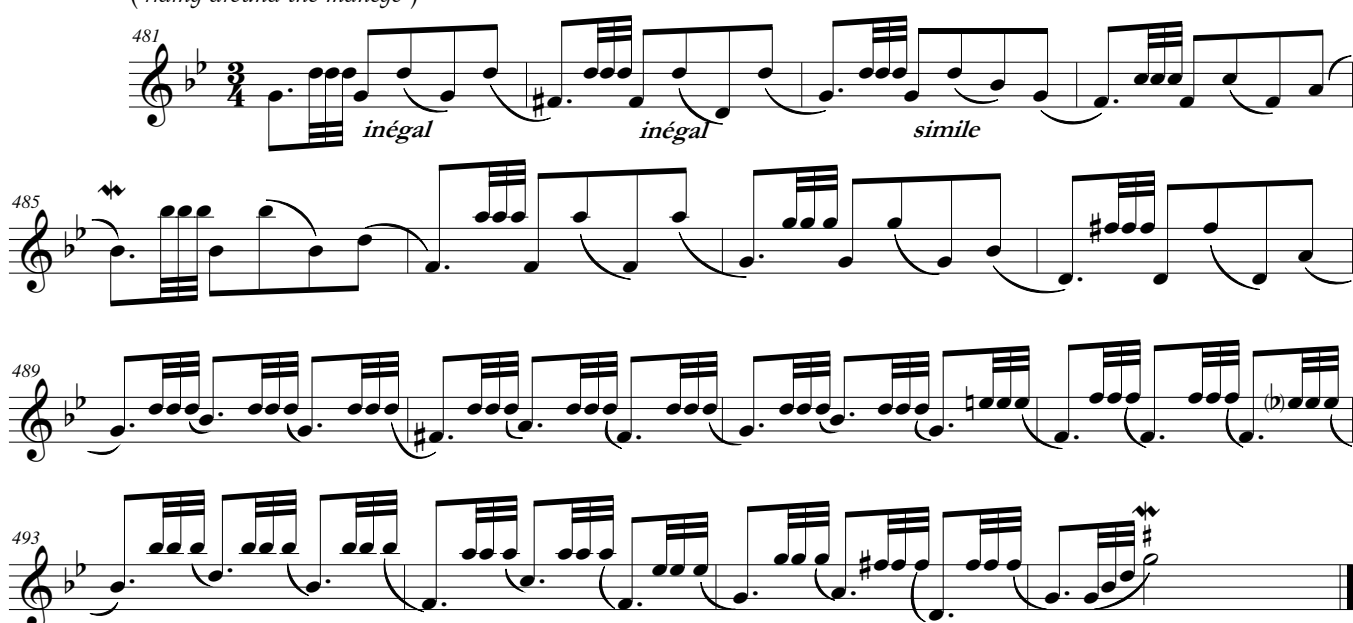
465

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)

Measures 1-12 of the first section of the Thema. The notation is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes, ending with a double bar line at measure 12.

I

belle mais triste
(beautiful but sad)

Measures 13-28 of the second section of the Thema. The notation is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody features eighth and sixteenth notes, ending with a double bar line at measure 28.

II

doucement provocatrice
(gently provocative)

Measures 29-41 of the third section of the Thema. The notation is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes, ending with a double bar line at measure 41.

❖ *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



VI

une danse élégante
(an elegant dance)

97

103

107

VII

une danse avec des révérences
(a dance with curtsies)

113

118

124

VIII

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

129

134

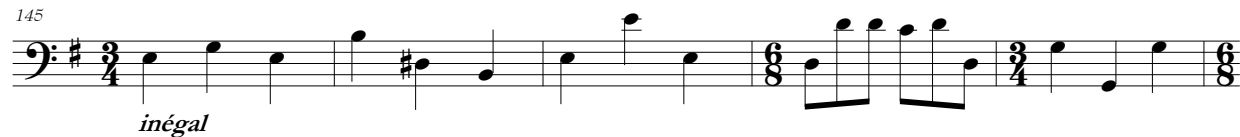
139

IX

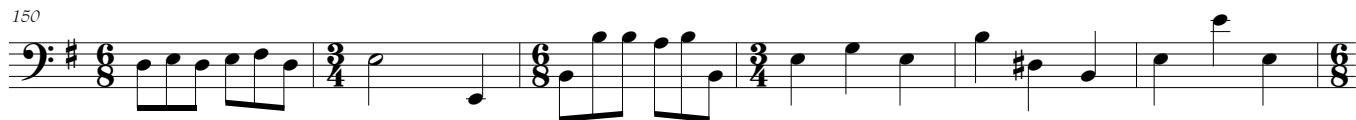
séduisante, captivante

(with winsome coquetry)

145

*inégal*

150



156

*égal**inégal*

X

nostalgique avec mal du pays

(nostalgic, homesick)

161



166



172

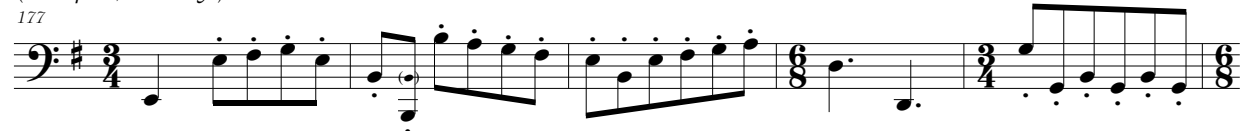


XI

sur la pointe des pieds avec espièglerie

(on tiptoe, cheekily)

177



182



187

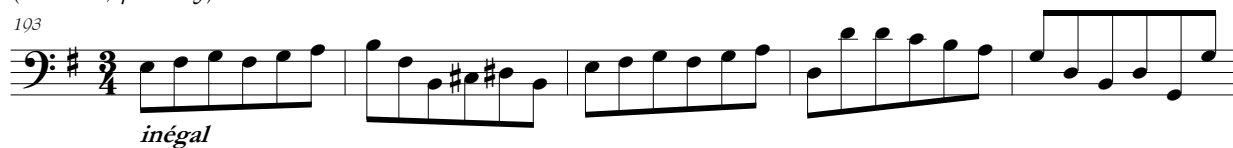


XII

dramatique, en suppliant

(dramatic, pleading)

193



XIII

avec intrigue

(with intrigue)

209



XIV

avec regret

(with regret)

225

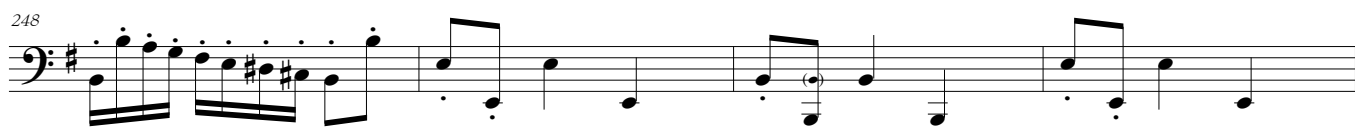


XV

les jacasses bavardent en cuchotant

(the chattering gossips whisper together)

241



XVI

avec supplication

(with supplication)

257

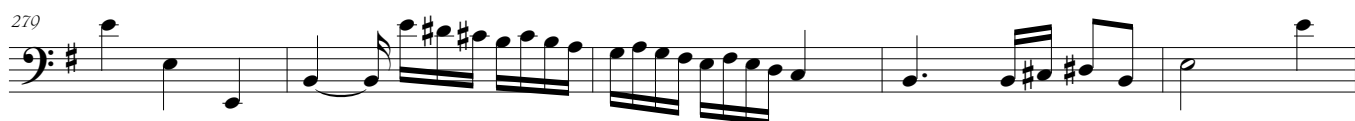
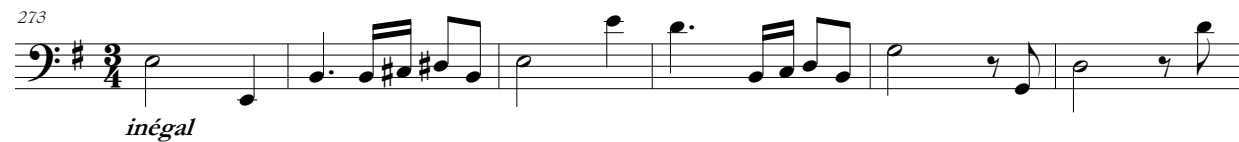


XVII

positivement

(positively)

273



XXI

avec une douce ironie
(with gentle humour)

337



inégal

342



348



égal

XXII

avec outrage
(with outrage)

353



inégal

357



361



365



XXIII

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

369



inégal

374



égal

379



égal

XXIV

avec insolence
(with insolence)

385

388

391

394

397

XXV

avec tendresse et séduction
(with tenderness and seduction)

401

405

409

413

inégal

égal

inégal

égal

XXVI

dimanche matin, au petit galop

(a Sunday morning galop)

417



XXVII

avec insistance et colère

(*with insistence and anger*)

433



XXVIII

en parallèle solitude

(in parallel solitude)

449



XXIX

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

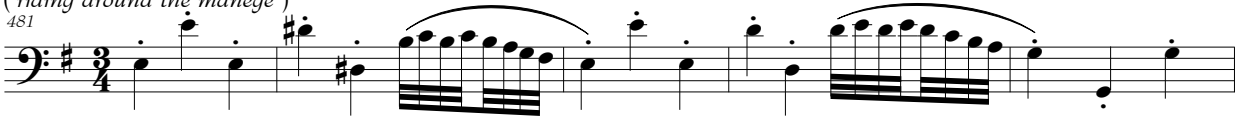
465



XXX

autour du manège
(riding around the manège)

481



XXXI

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

507

