Les Tableaux Galants
A series devised, edited and ornamented by
Jennifer Paull

MARIN MARAIS

LES FOLIES d'ESPAGNE

Cor Anglais and Continuo

AMORIS INTERNATIONAL
www.amoris.com

AI TG 006

Les Tableaux Galants

lll. Les Folies d'Espagne

This suite is taken from *'Couplets de Folies'* in the second *'Livre des pieces de viole'*, Paris 1701.

Marin Marais (1665-1728) was the central figure in the French School of the bass viol performer-composers that flourished in Paris during the late Xllth and ealy Xllth centuries. A pupil of Sainte-Colombe, Marais is said to have surpassed his celebrated master. Although most of his *oeuvre* was intended in the first instance for his own instrument, Marais took great pains to explain that he had endeavoured to make his music playable on other instruments, including 'an oboe'.

At that time, it was usual for the *'Bande des hautboios'* to play different members of the oboe family of instruments together as an ensemble. When playing solo, as in this piece, the oboist chose the instrument best suited to its demands. He was entirely free, according to Marais' texts, to transpose the theme and adapt his ornamentation and performance to suit his chosen instrument. The adaptation of these variations for Oboe d'Amore (Cor anglais) and *basso continuo* is entirely my own, as are the titles I have given to each of them. I was inspired by the amazing *palette* of colours in this ever-changing kaleidoscope that are, collectively, 'Les Folies d'Espagne'. This style of encapsulating *'tableaux'* and thus adding a theatrical dimension to the music was very popular at the time and was known as the 'Fêtes gallants'.

The double dot was not yet in existence at the time of this composition. The dotted note was customarily held longer, and the following 16^{th} or 32^{nd} notes were played as an upbeat to the next note of importance.

To quote M. de l'Affilard in his 'Principes' (1705) on ornamentation, 'One learns better by example than by any written dissertation.' Christine Sartoretti and I have recorded this, our version of 'Les Folies d'Espagne' on **The Oboe d'Amore Collection Volume l, AI SC Vl** (Amoris International, **www.amoris.com).** We trust that our *nuances* of *inegalité* and ornamentation will be more easily followed by the listener to our interpretation, than by lengthy technical explanations on this page.

Jennifer Paull
(1997)

LES FOLIES d'ESPAGNE

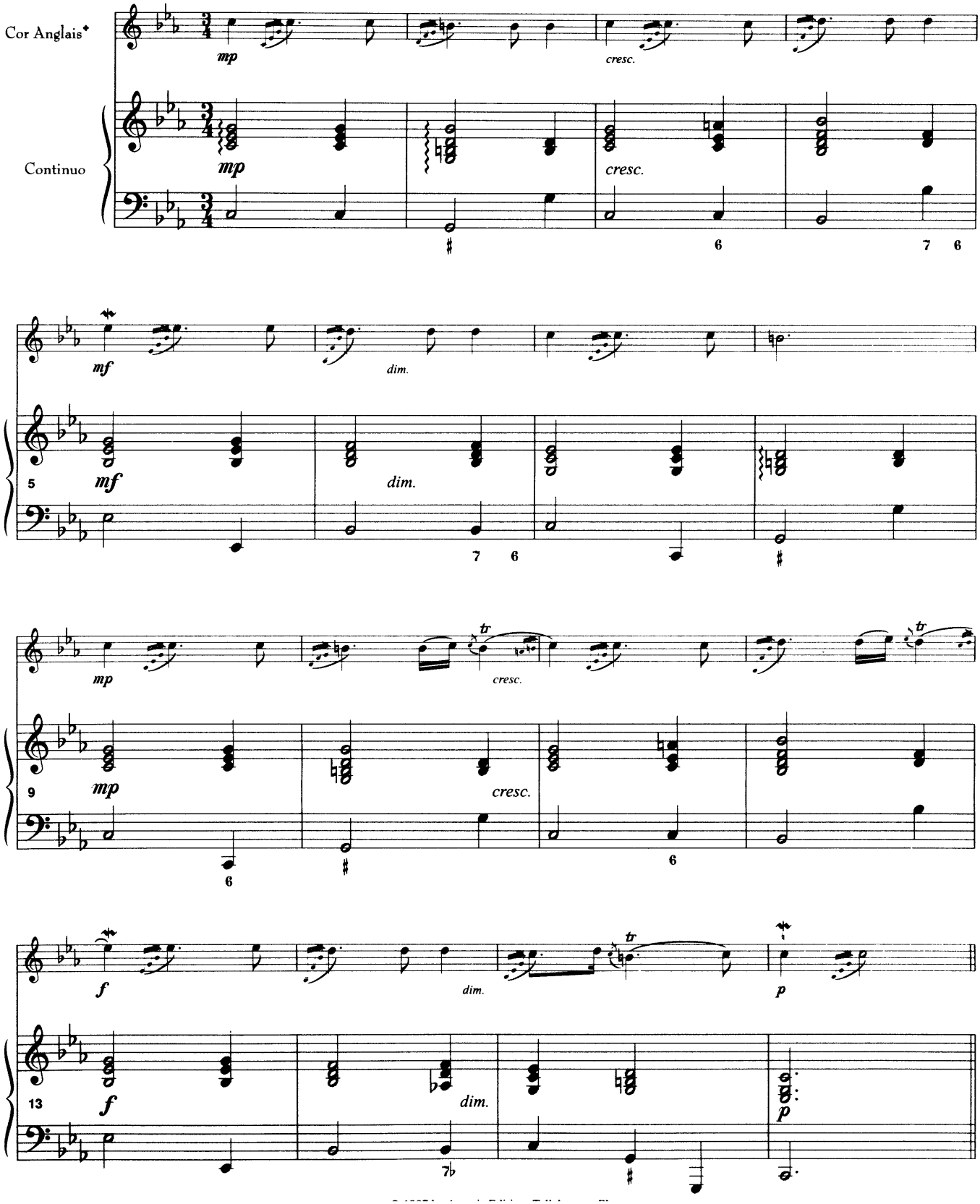
Edited and Ornamented for Cor Anglais and Continuo by Jennifer Paull
Realization by Christine Sartoretti

AI TG 006

I

Noble, gracieuse (Thème)

Marin Marais
(1680-1760)

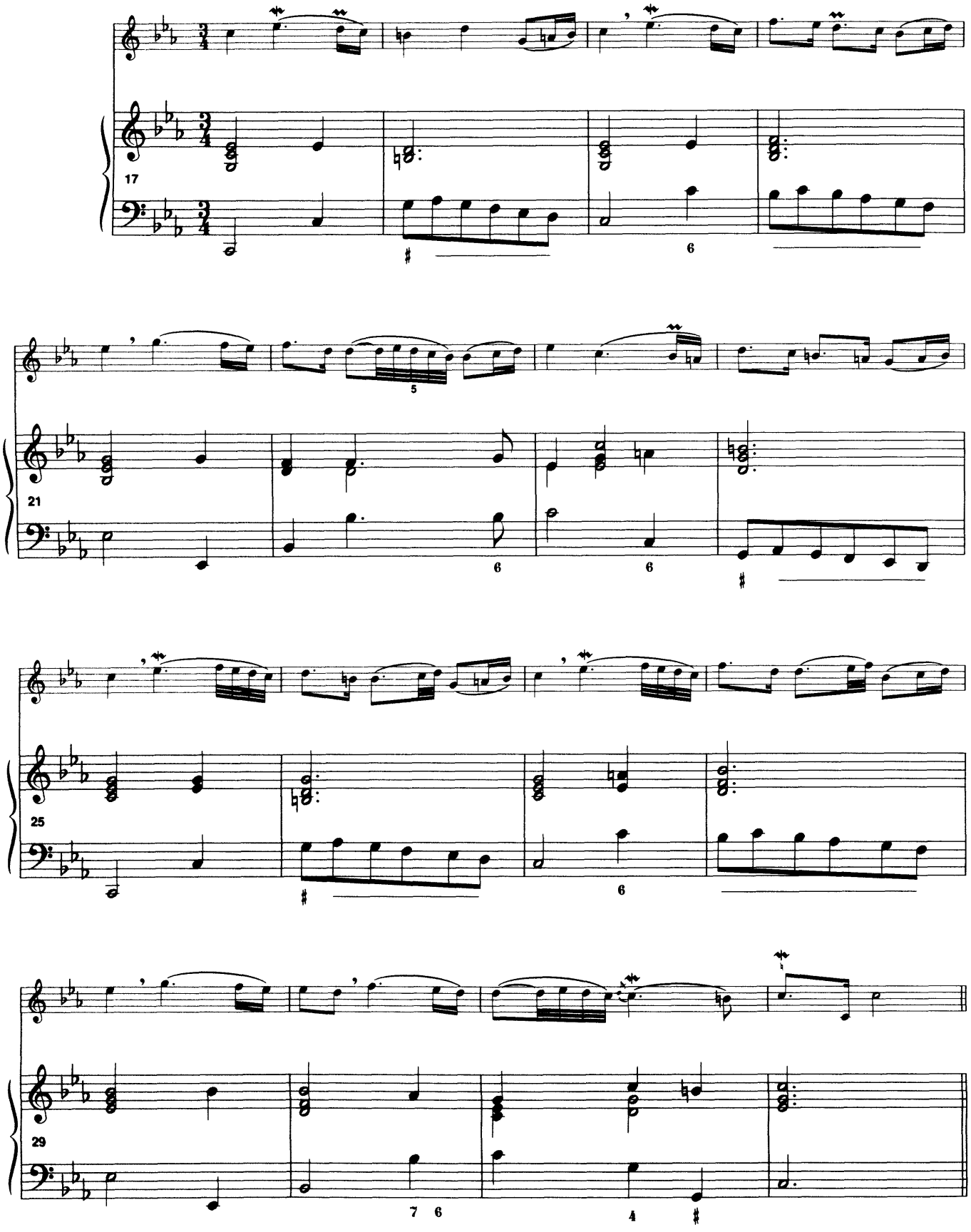


◆ in concert pitch

II

Belle, mais triste ◆

(Beautiful, but sad)



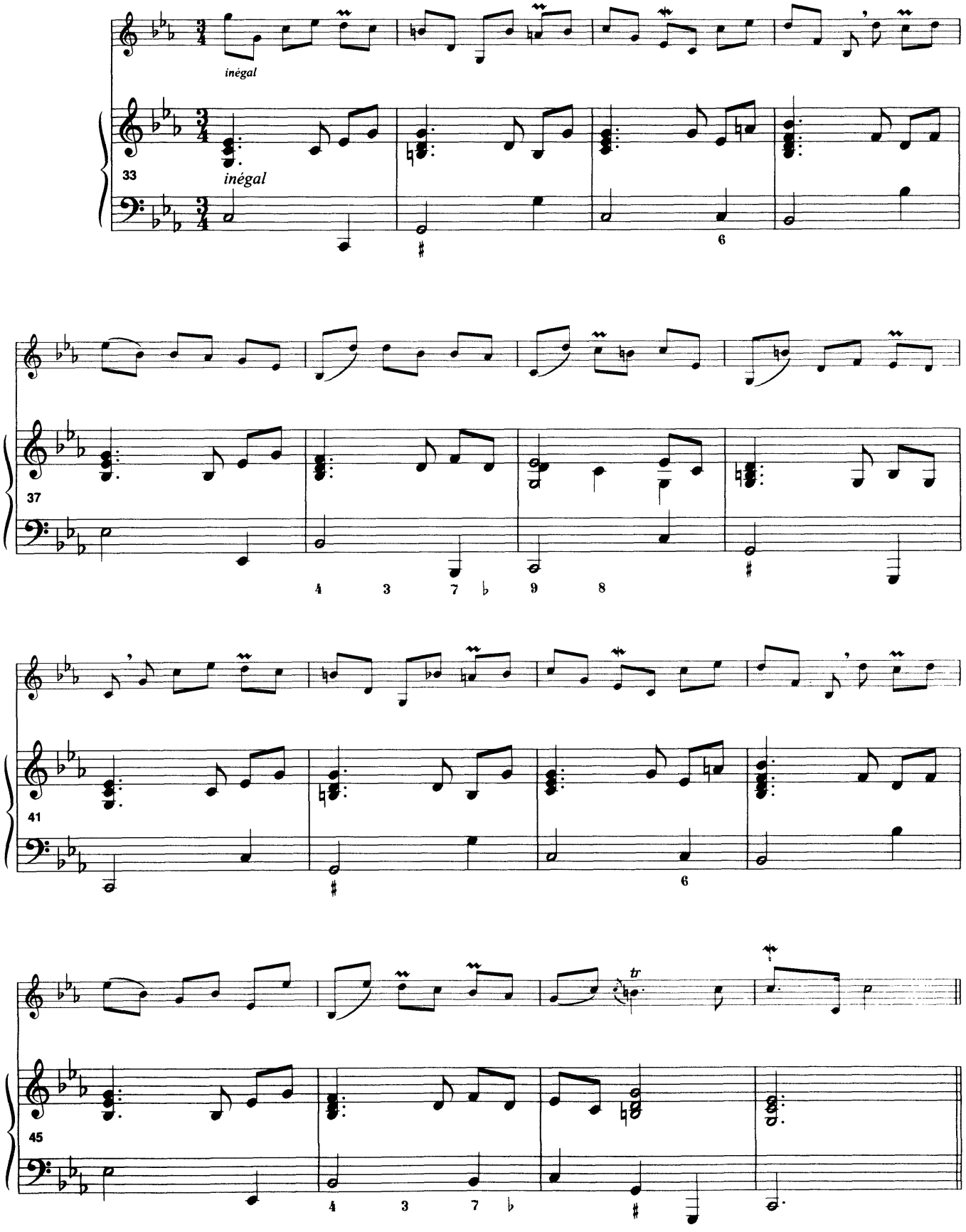
◆ Tempi e dinamiche secondo il senso dei titoli

(tempi and dynamics follow the sense of the titles)

III

Doucement provocatrice

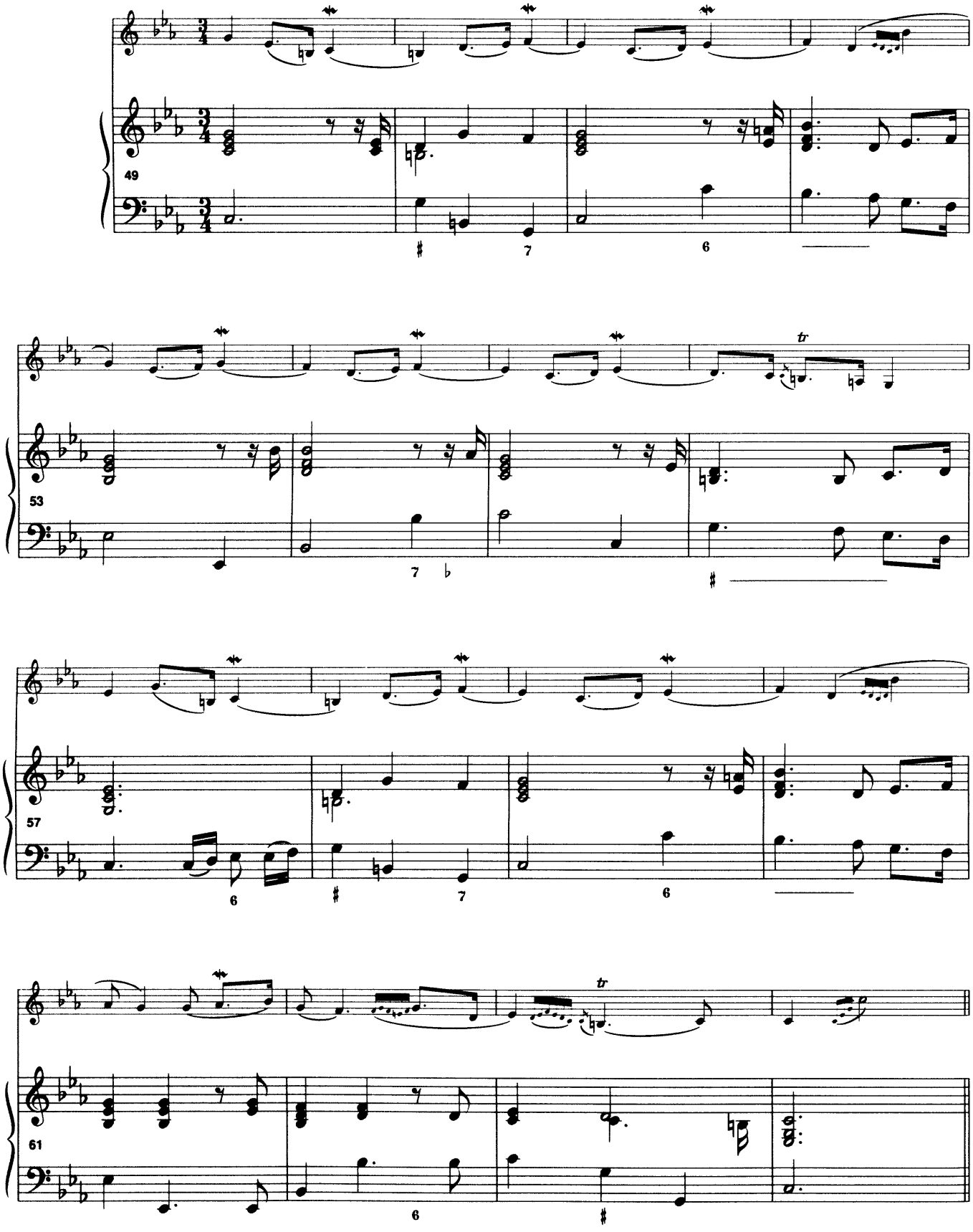
(Gently provocative)



IV

Avec chagrin

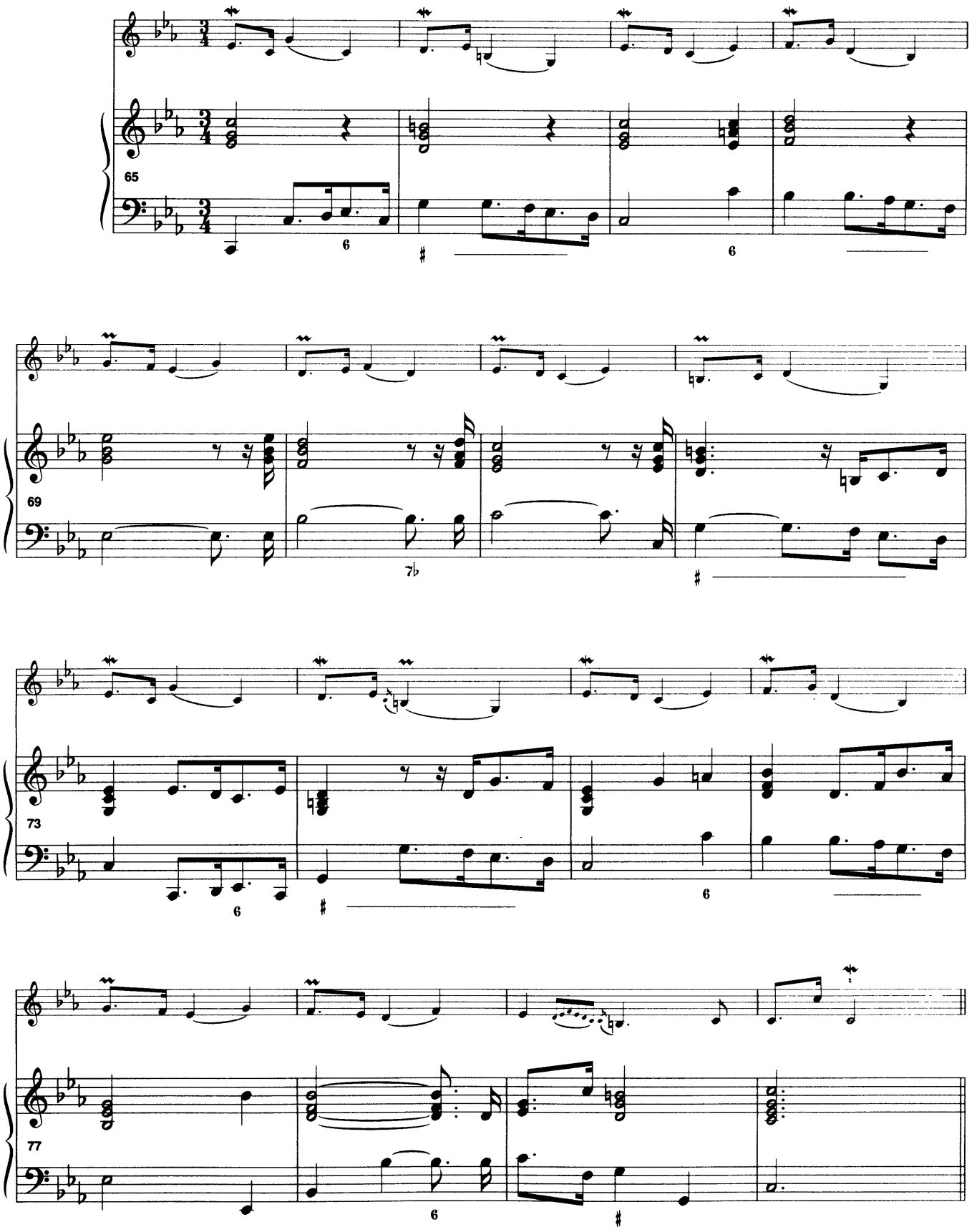
(With grief)



V

En soupirant

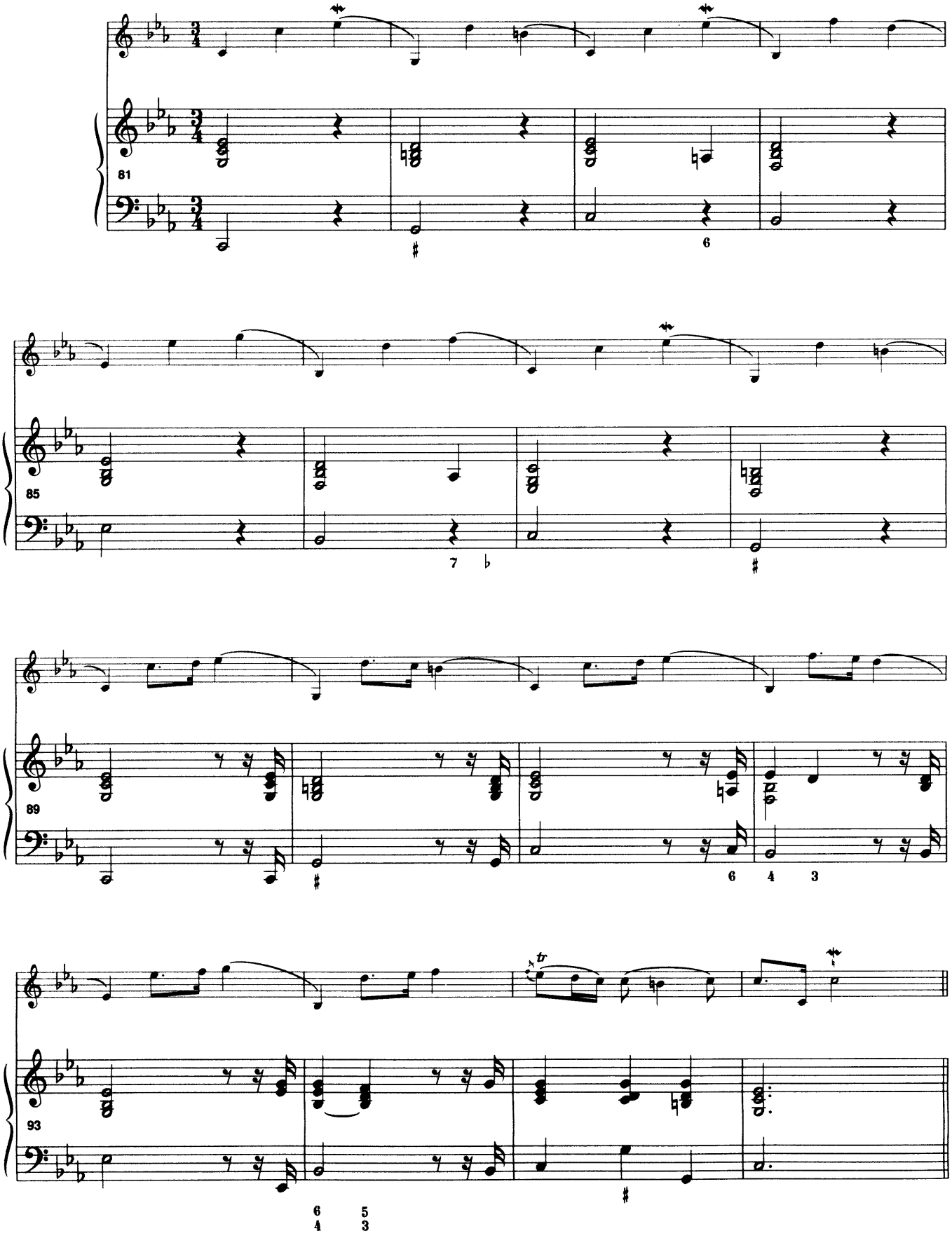
(Sighing)



VI

En portant un fardeau

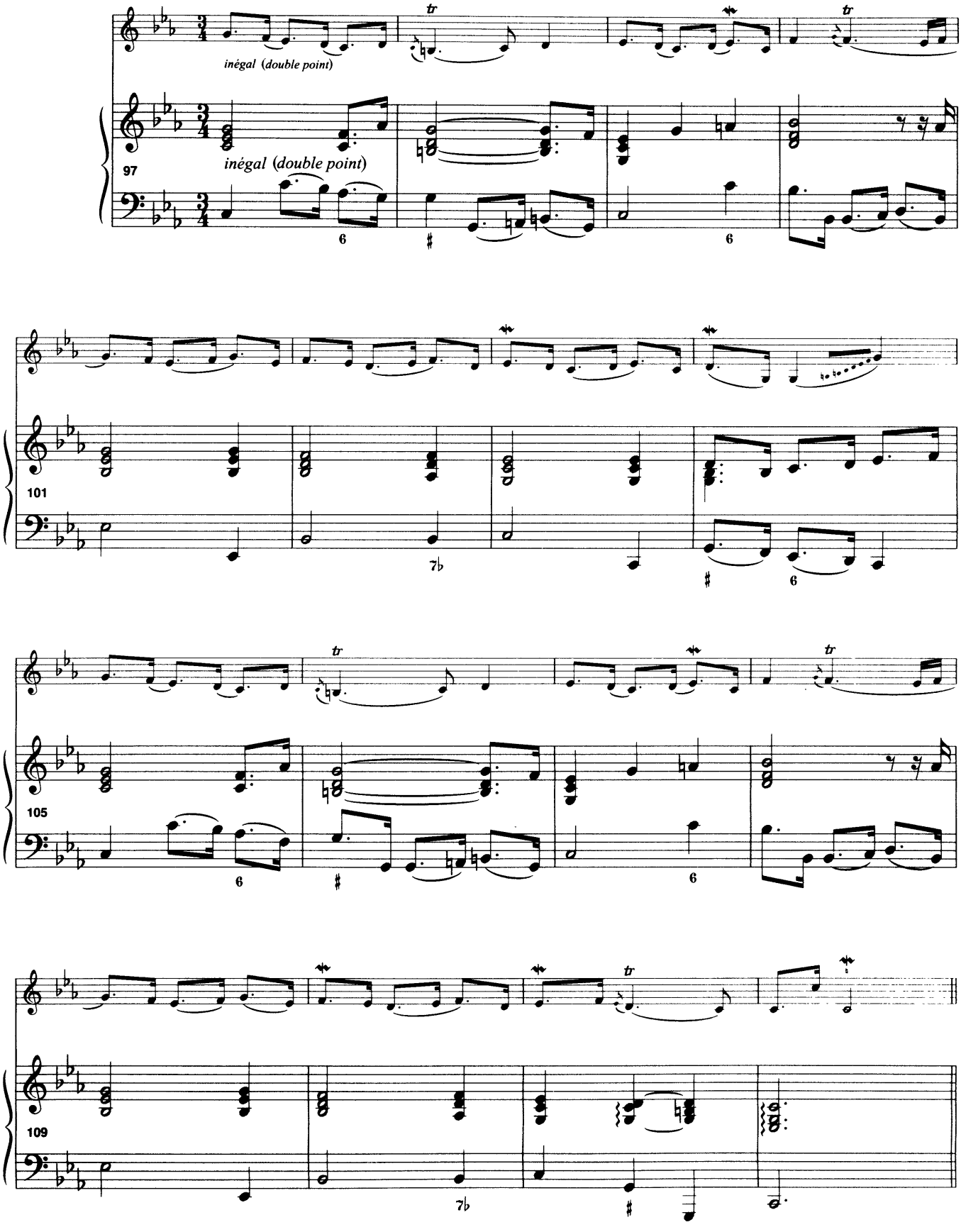
(Carrying a burden)



VII

Une danse élégante

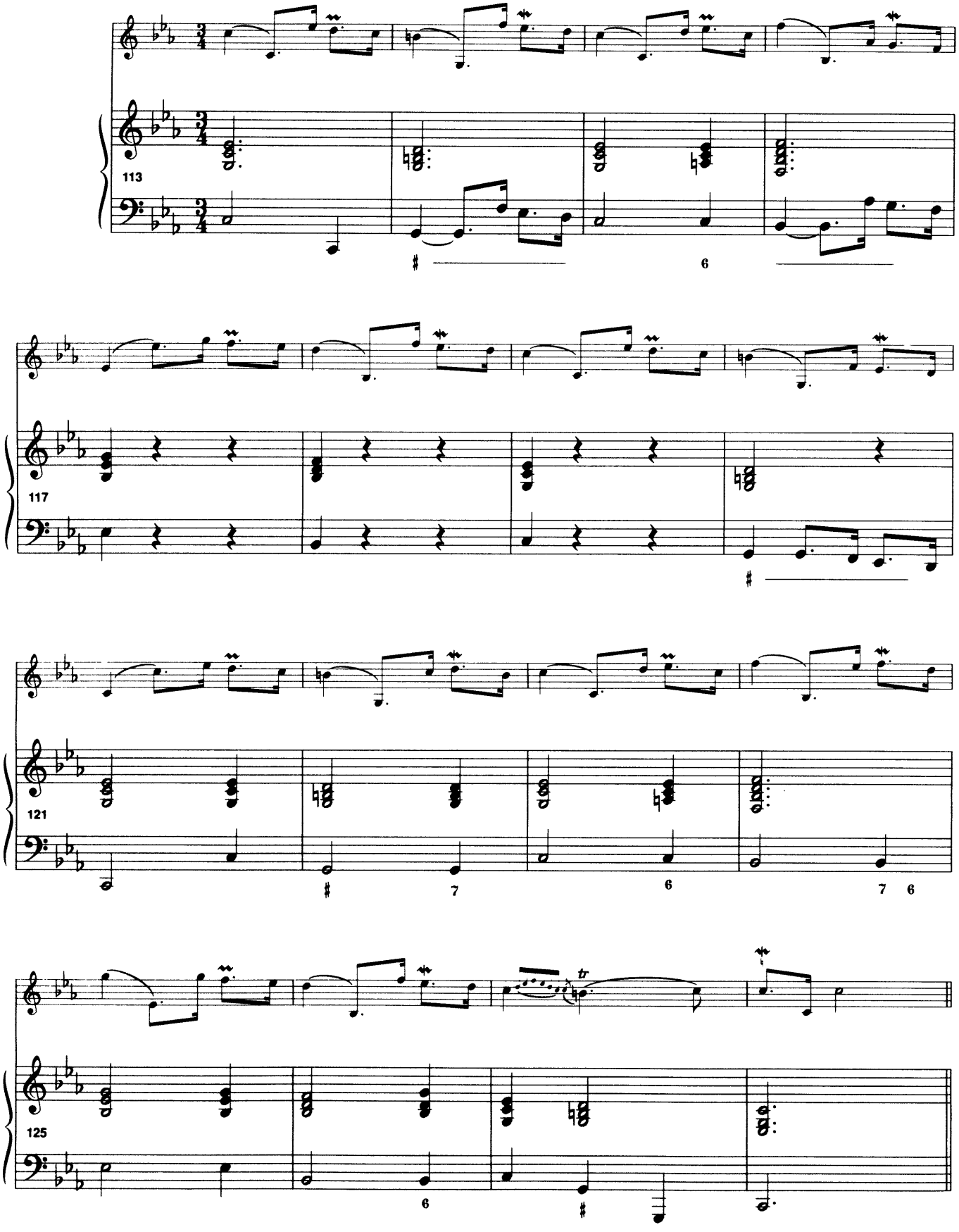
(An elegant dance)



VIII

Une danse avec des révérences

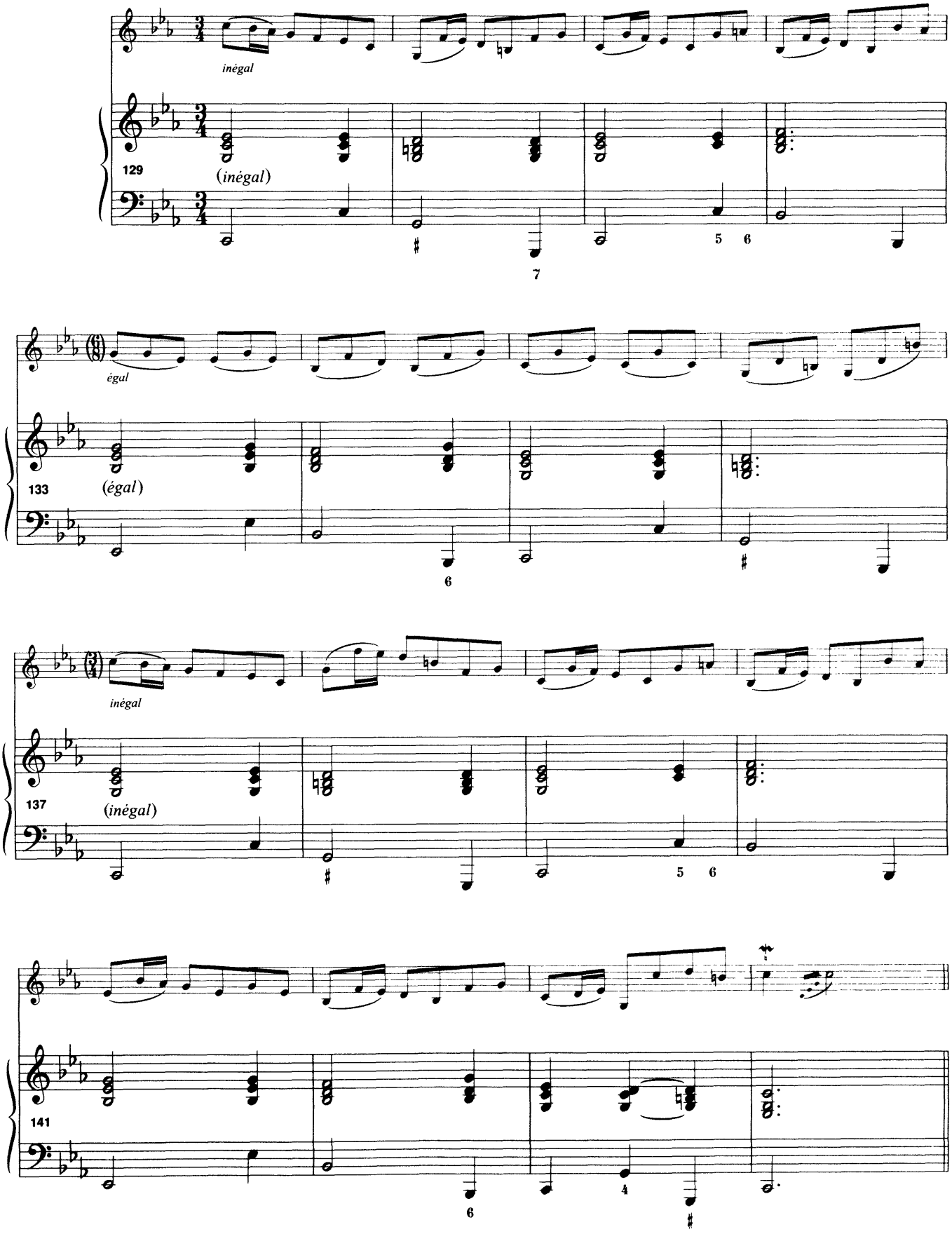
(A dance with curtsies)



IX

Elégante, positive, fière

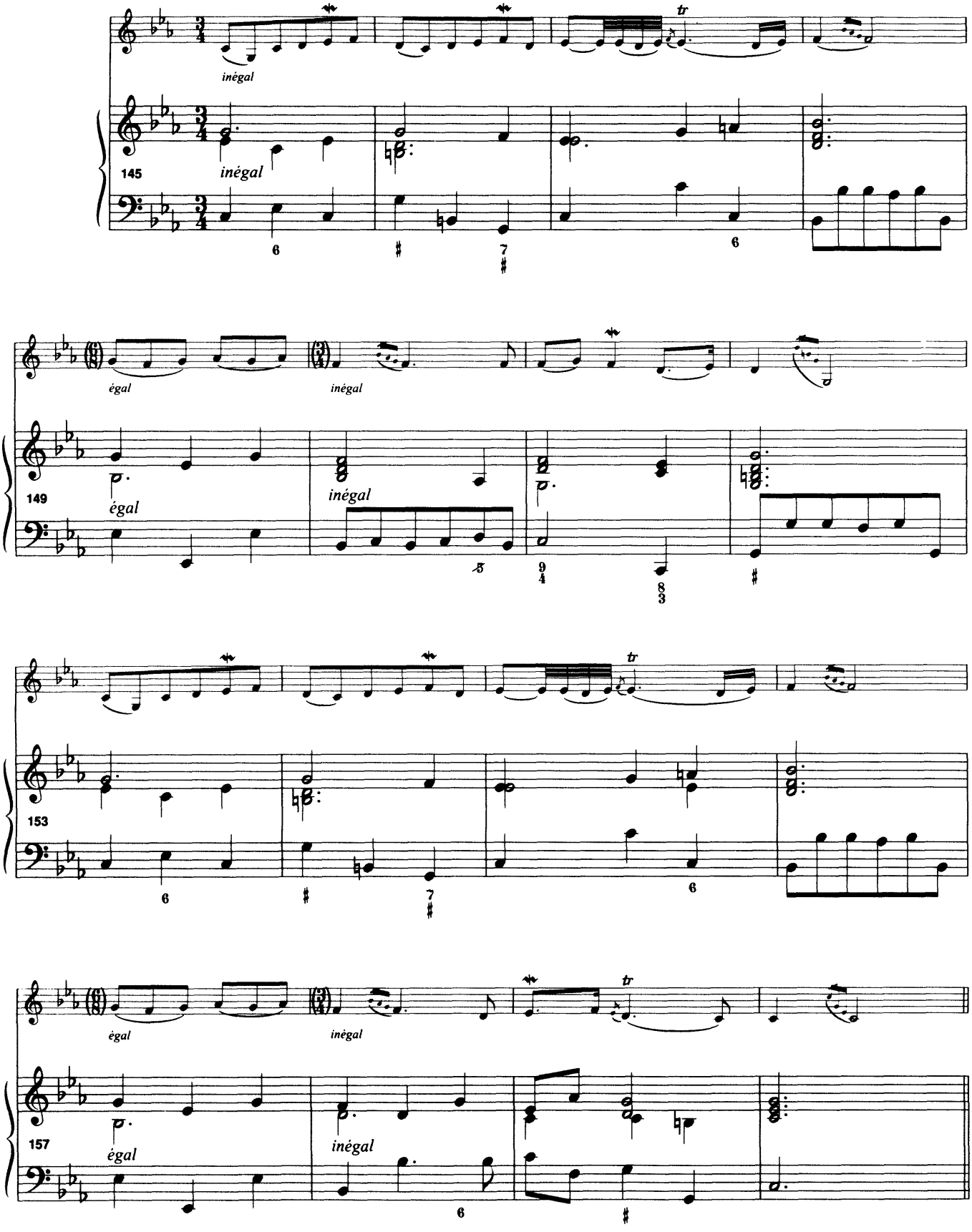
(Elegant, positive, proud)



X

Séduisante, captivante

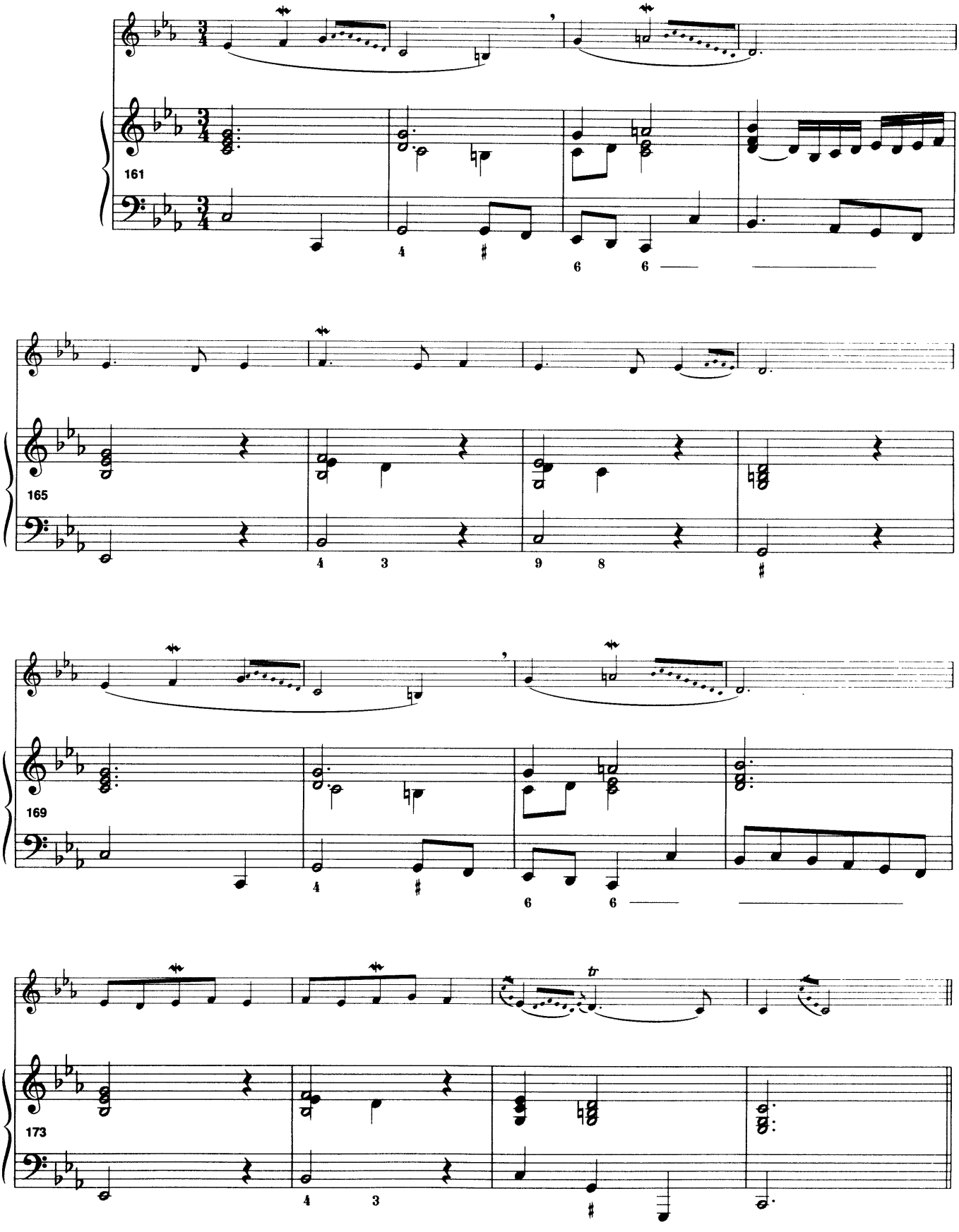
(Coquette, winsome)



XI

Nostalgique, avec le mal du pays

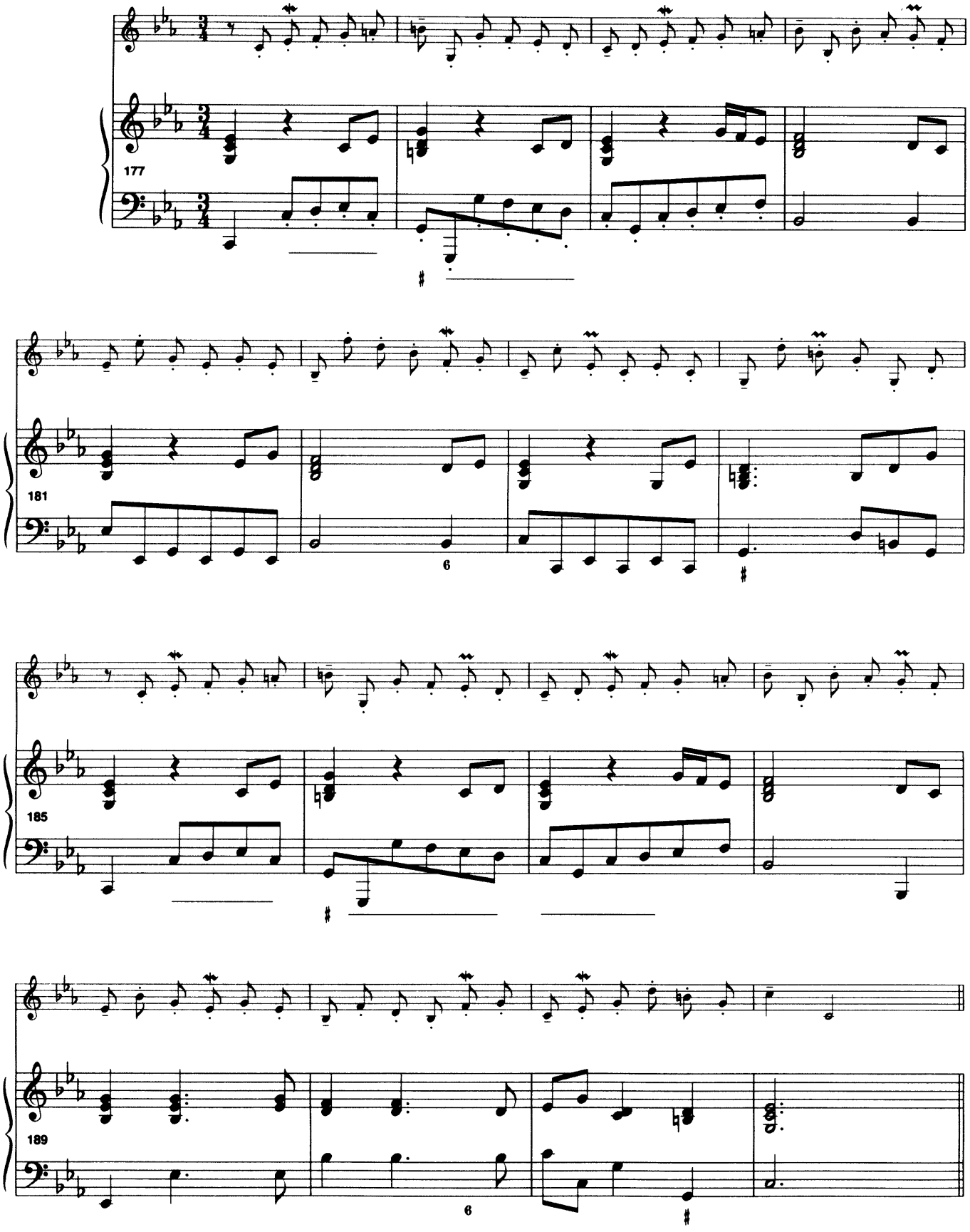
(Nostalgic, homesick)



XII

Sur la pointe des pieds, avec espièglerie

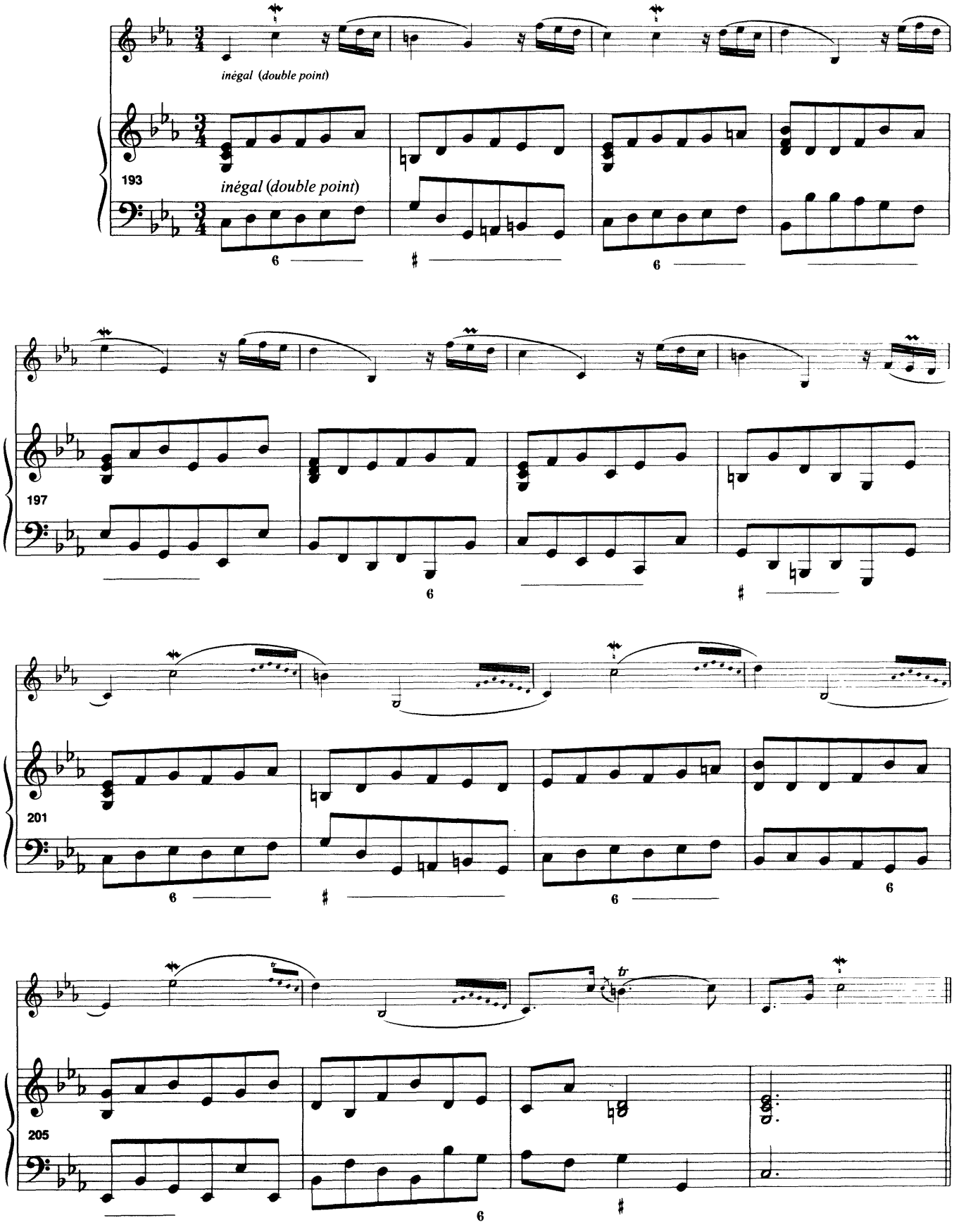
(On tiptoe, cheekily)



XIII

Dramatique, en suppliant

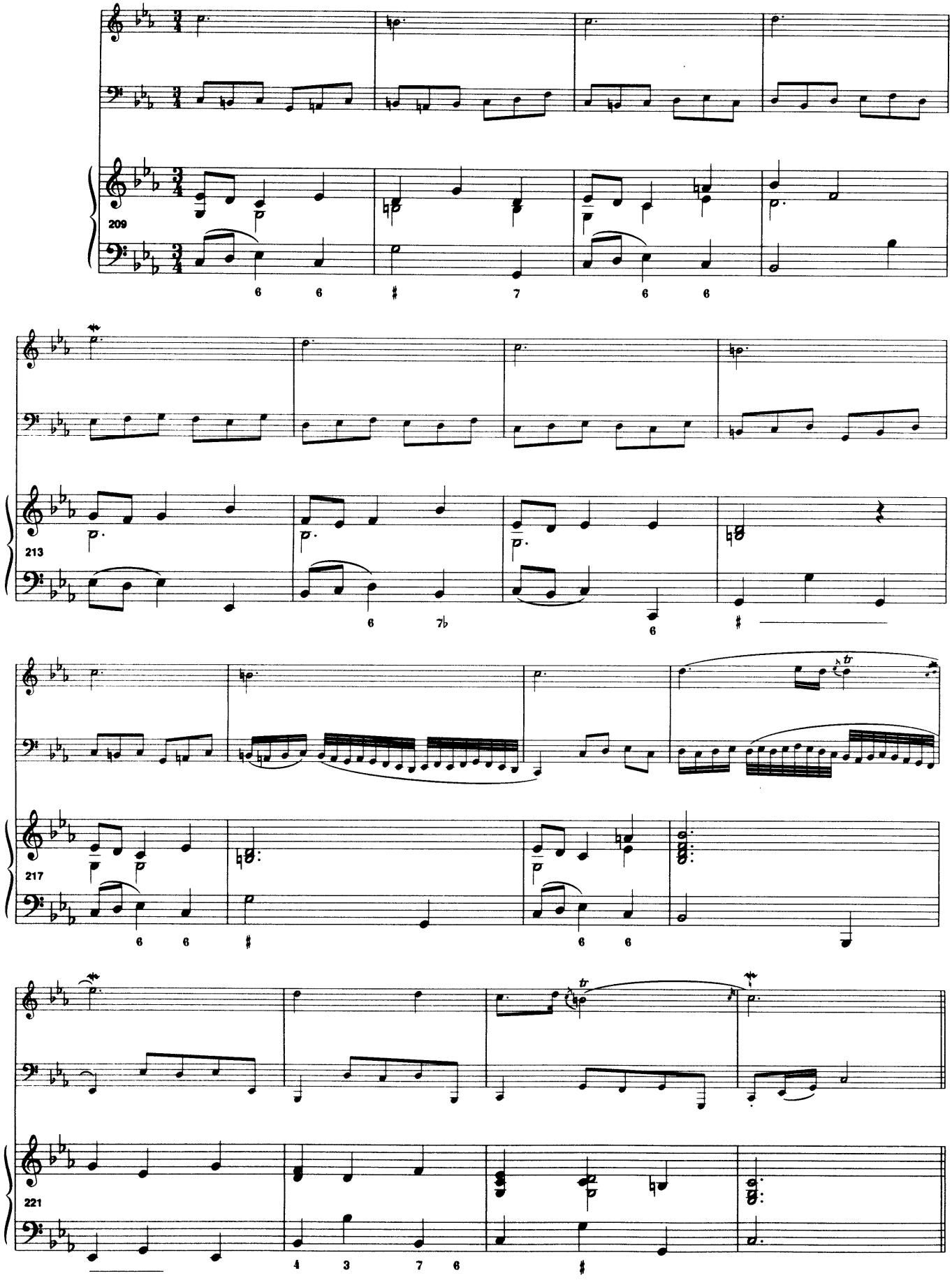
(Dramatic, pleading)



XIV

Avec intrigue

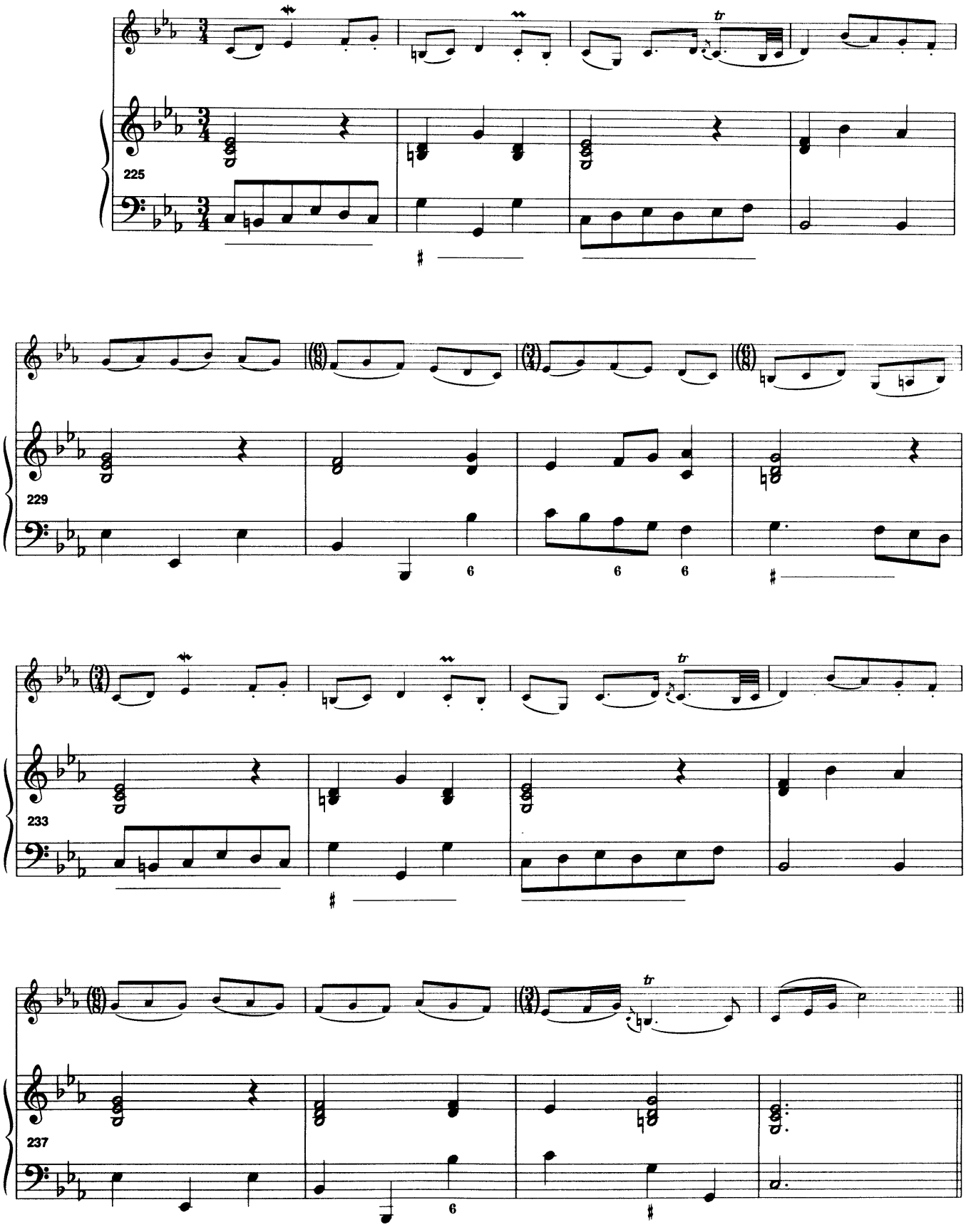
(With intrique)



XV

Avec regret

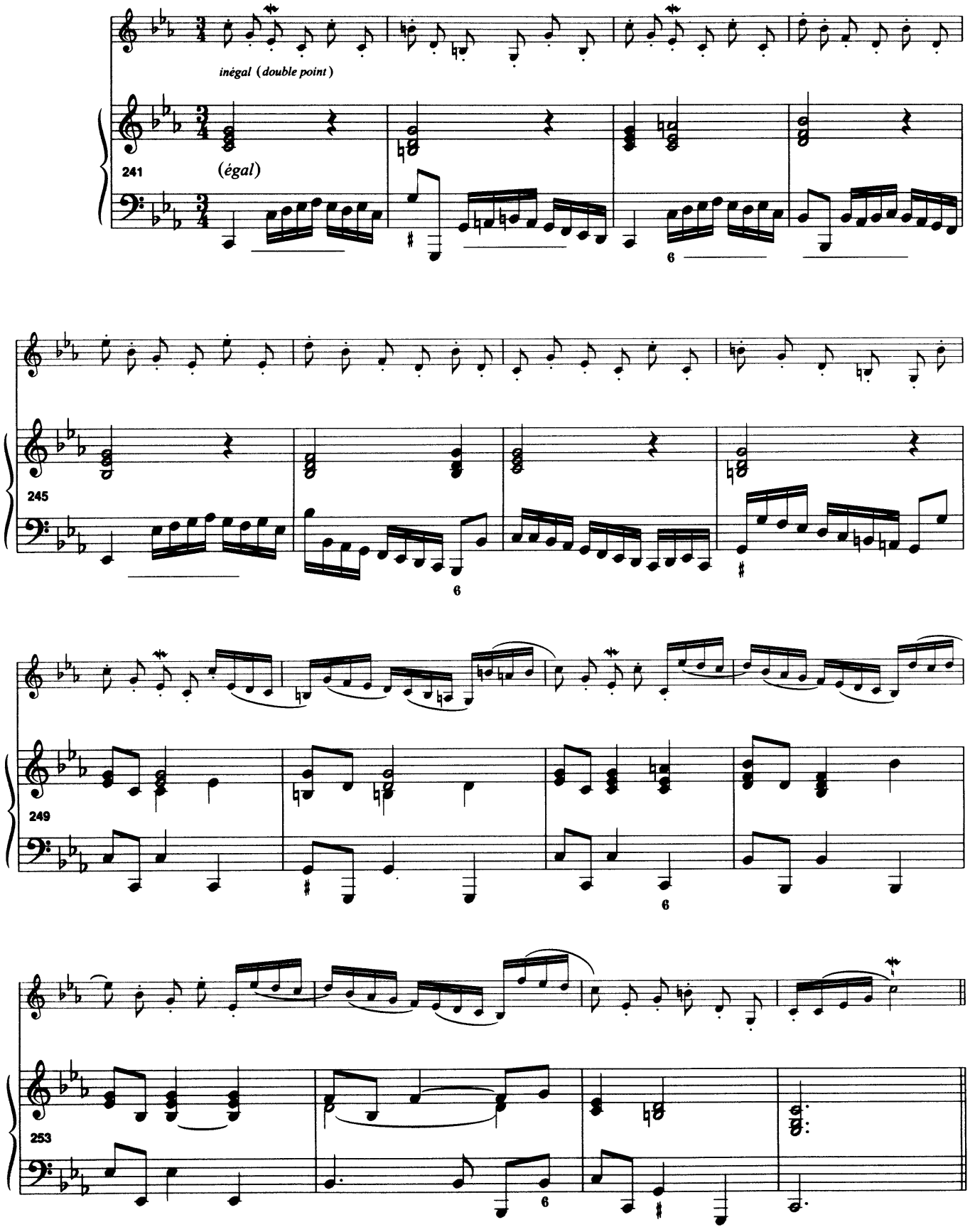
(With regret)



XVI

Les jacasses bavardent en chuchotant

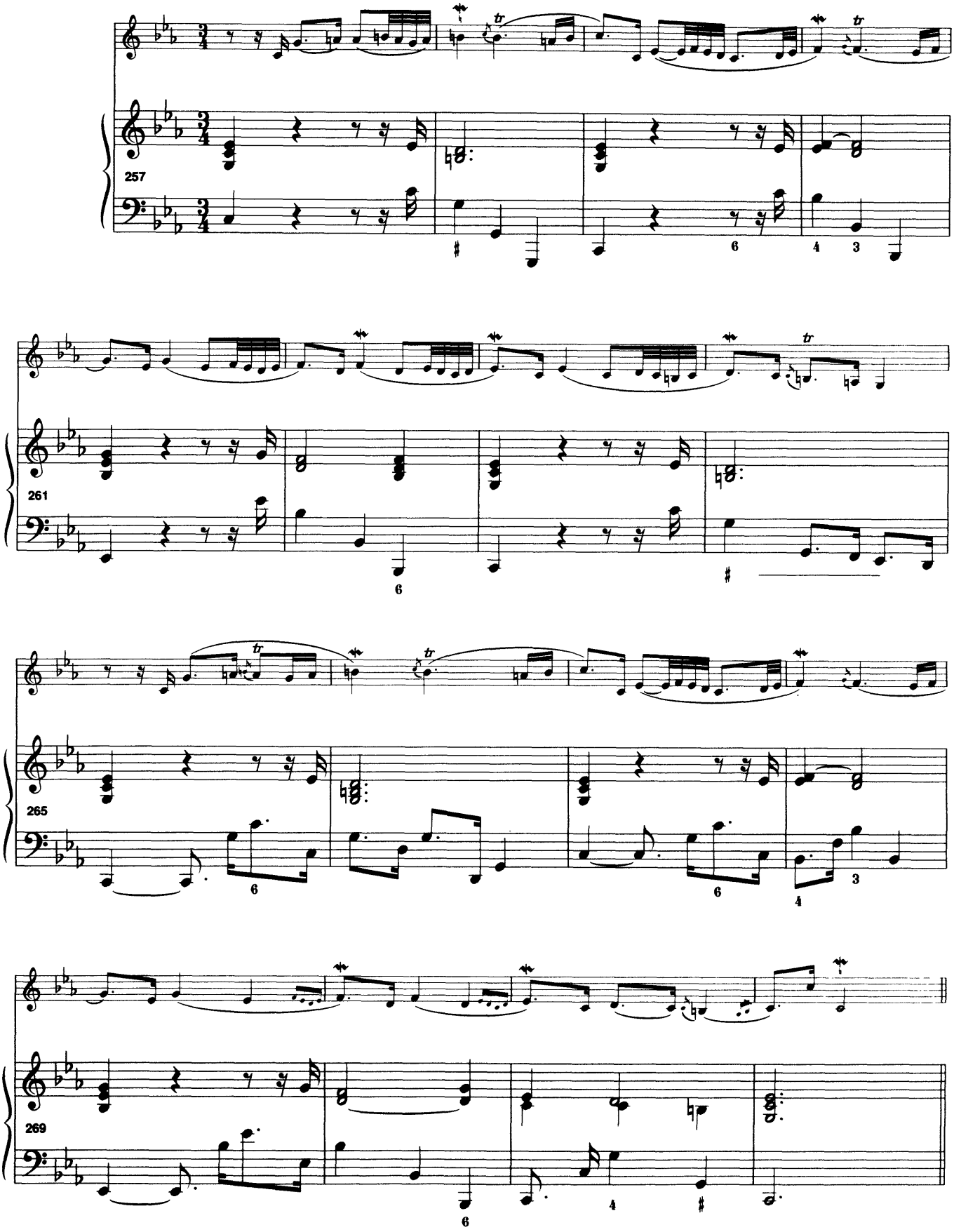
(The chattering gossips whisper together)



XVII

Avec supplication

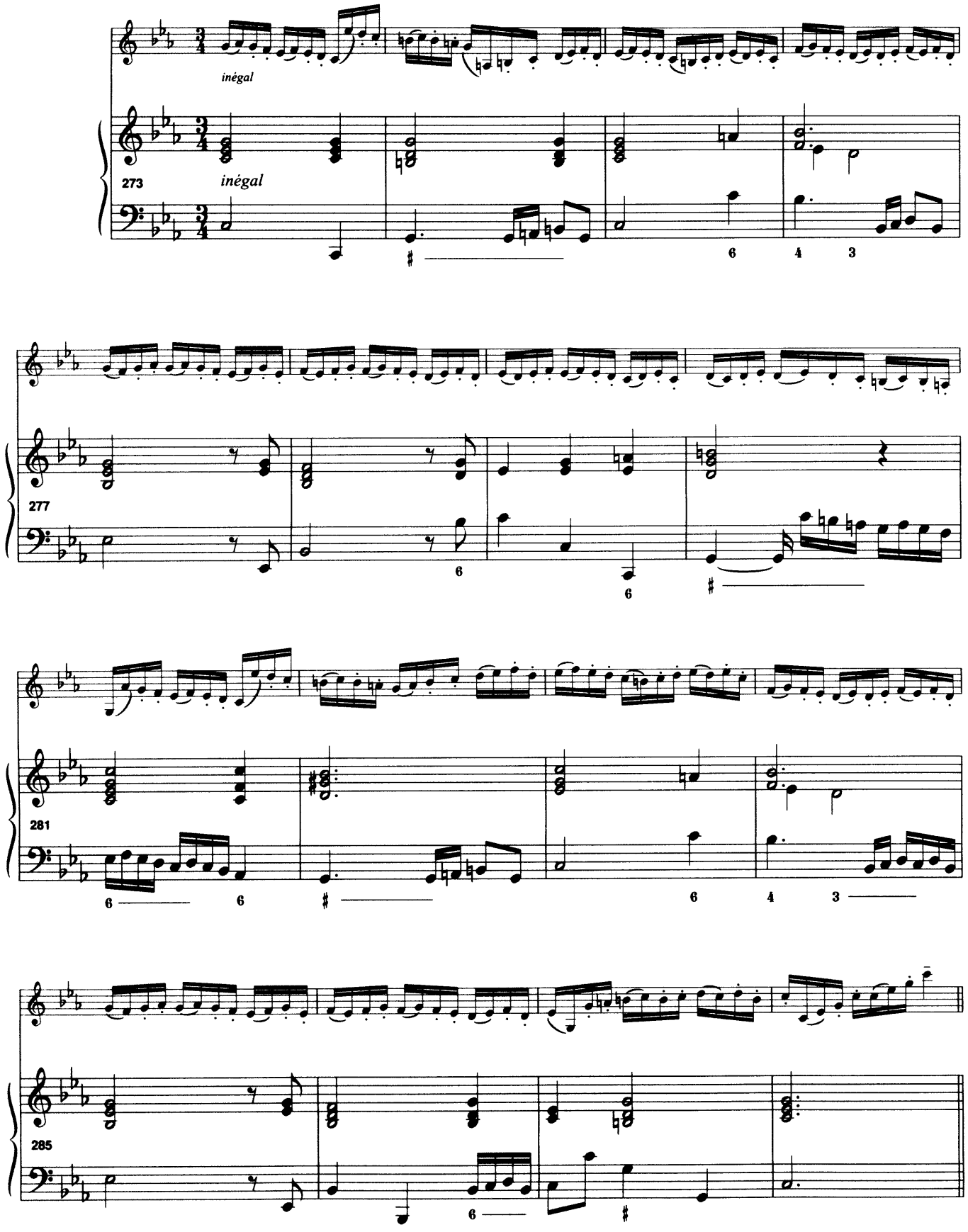
(With supplication)



XVIII

Positivement

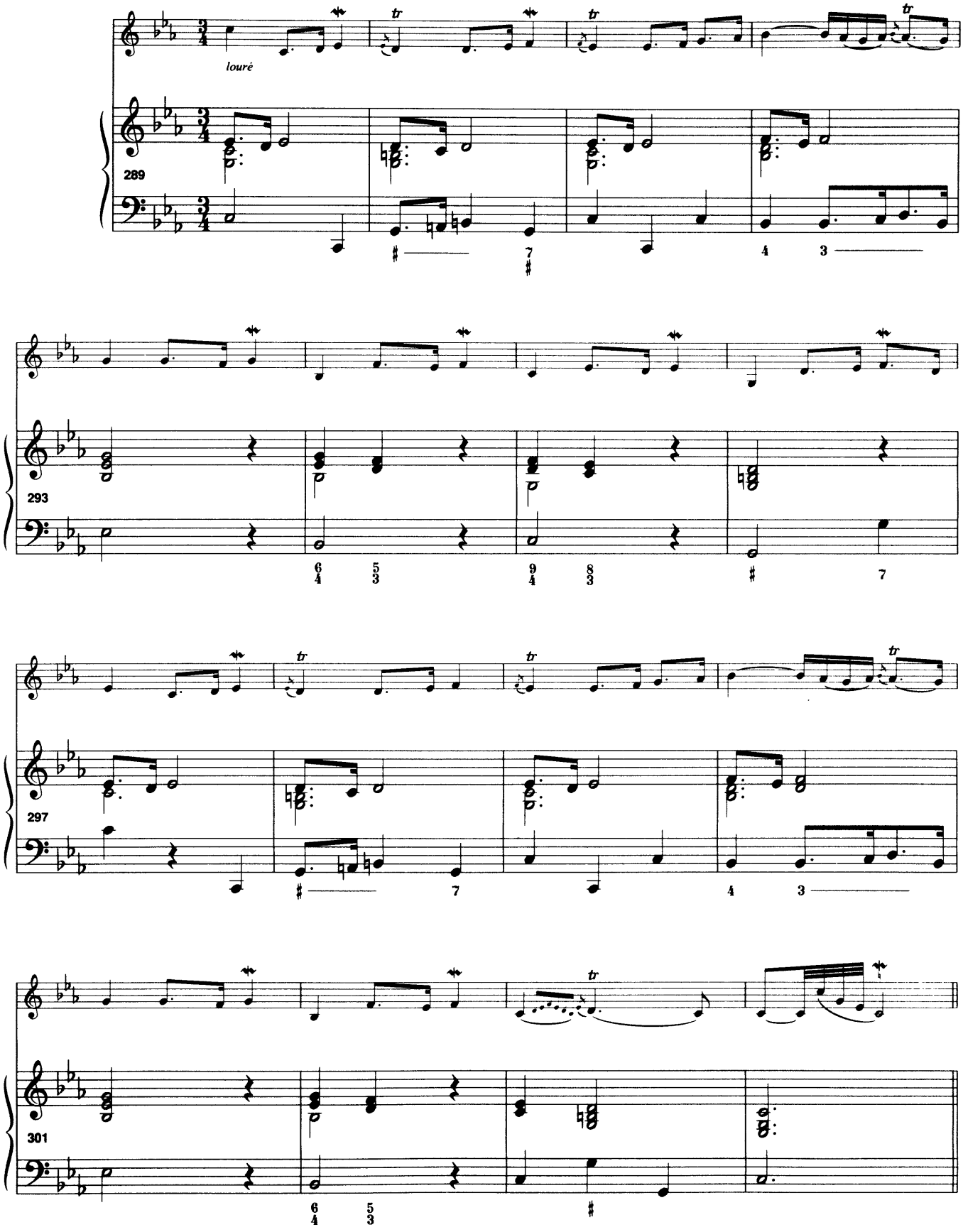
(Positively)



XIX

Avec joie

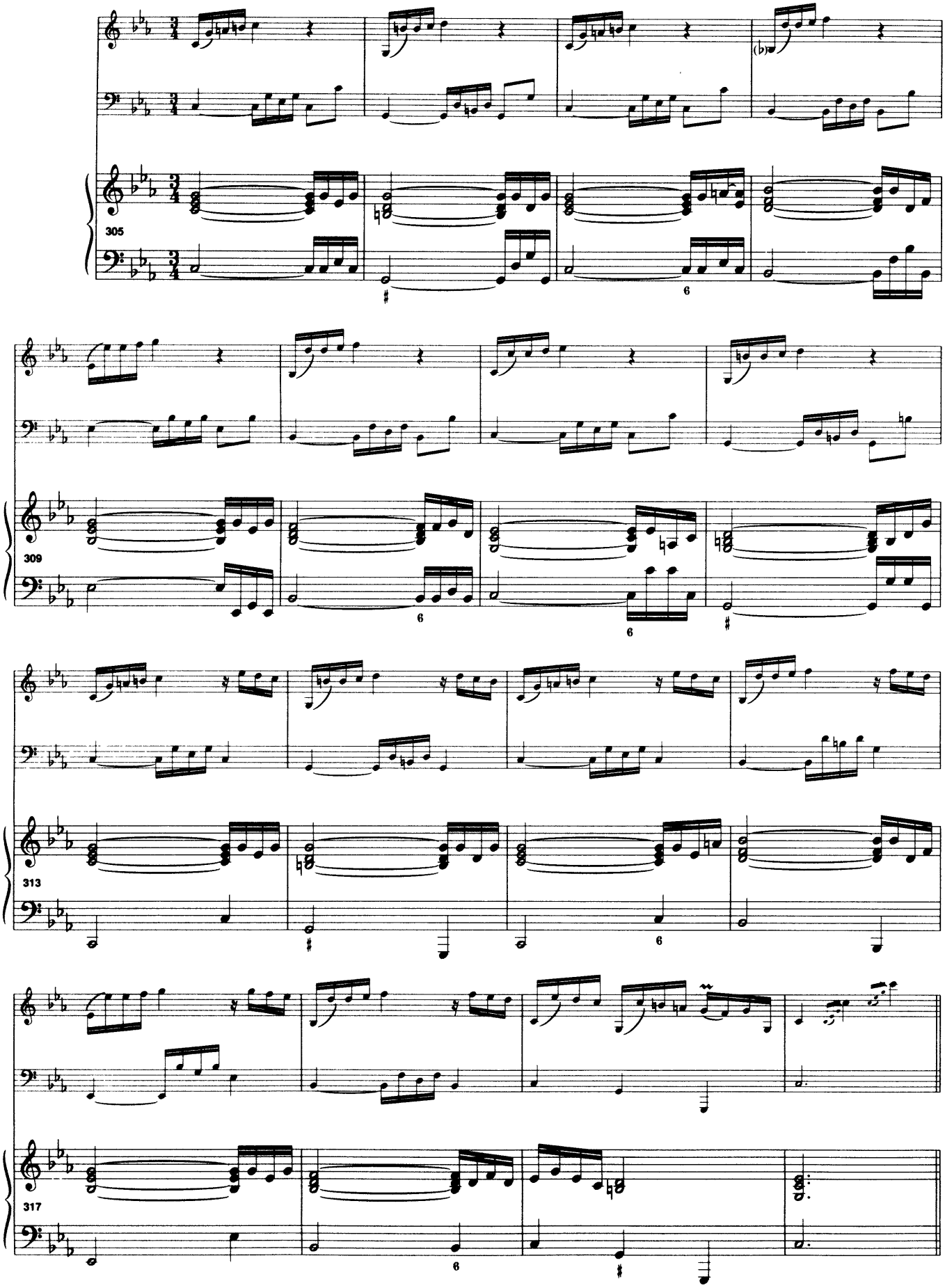
(With happiness)



XX

Avec conspiration

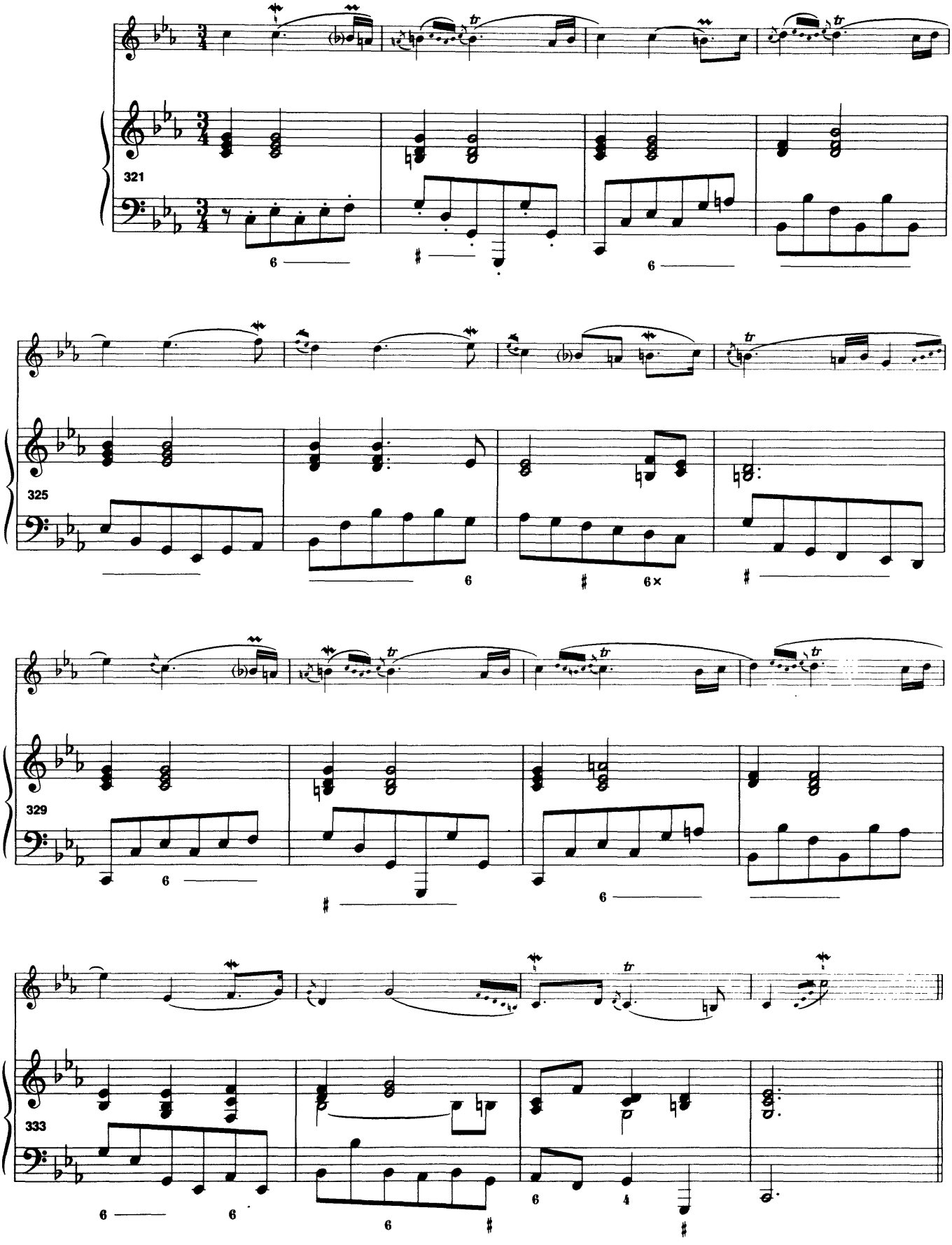
(With conspiracy)



XXI

Avec amour et sensualité

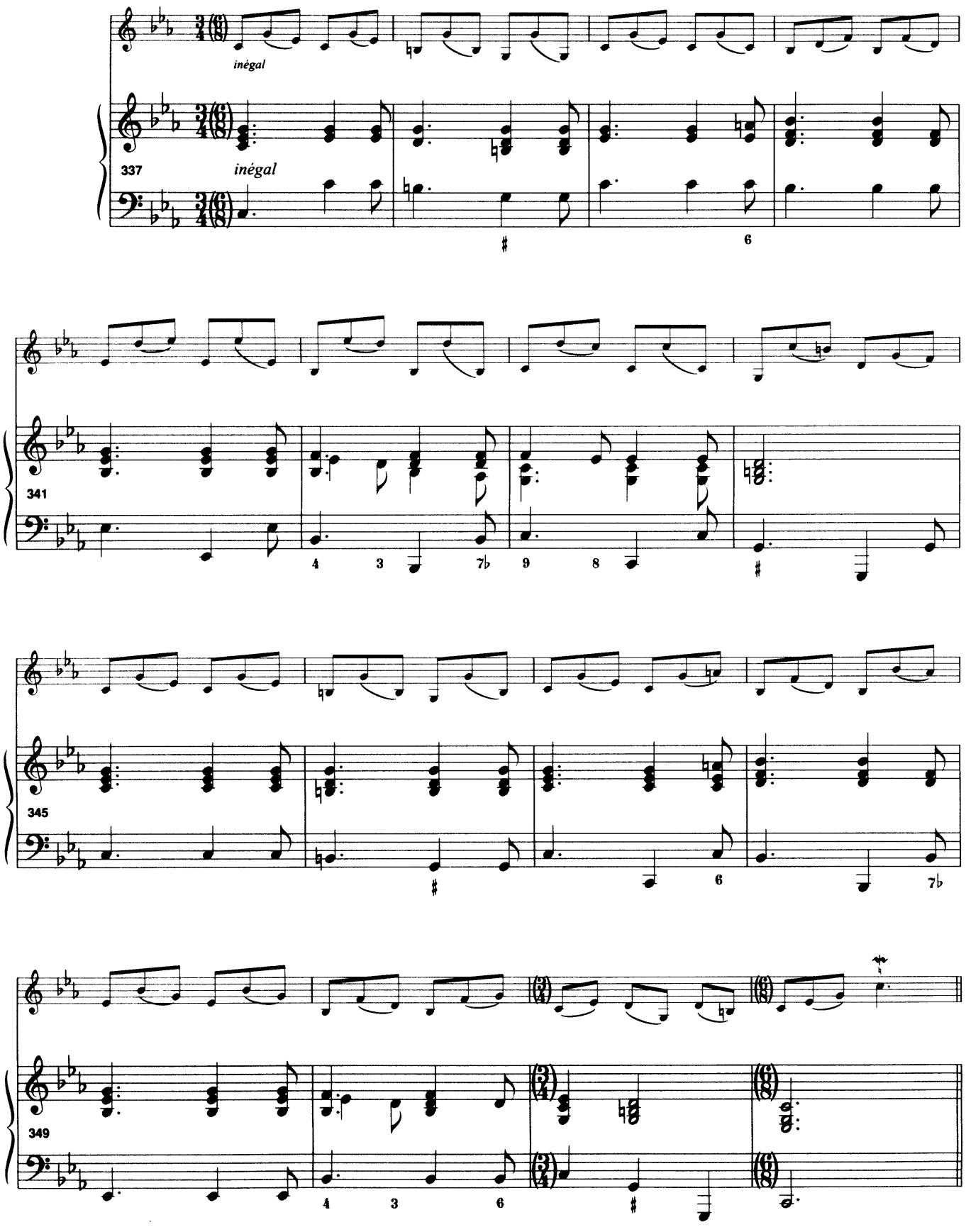
(With love and sensuousness)



XXII

Avec une douce ironie

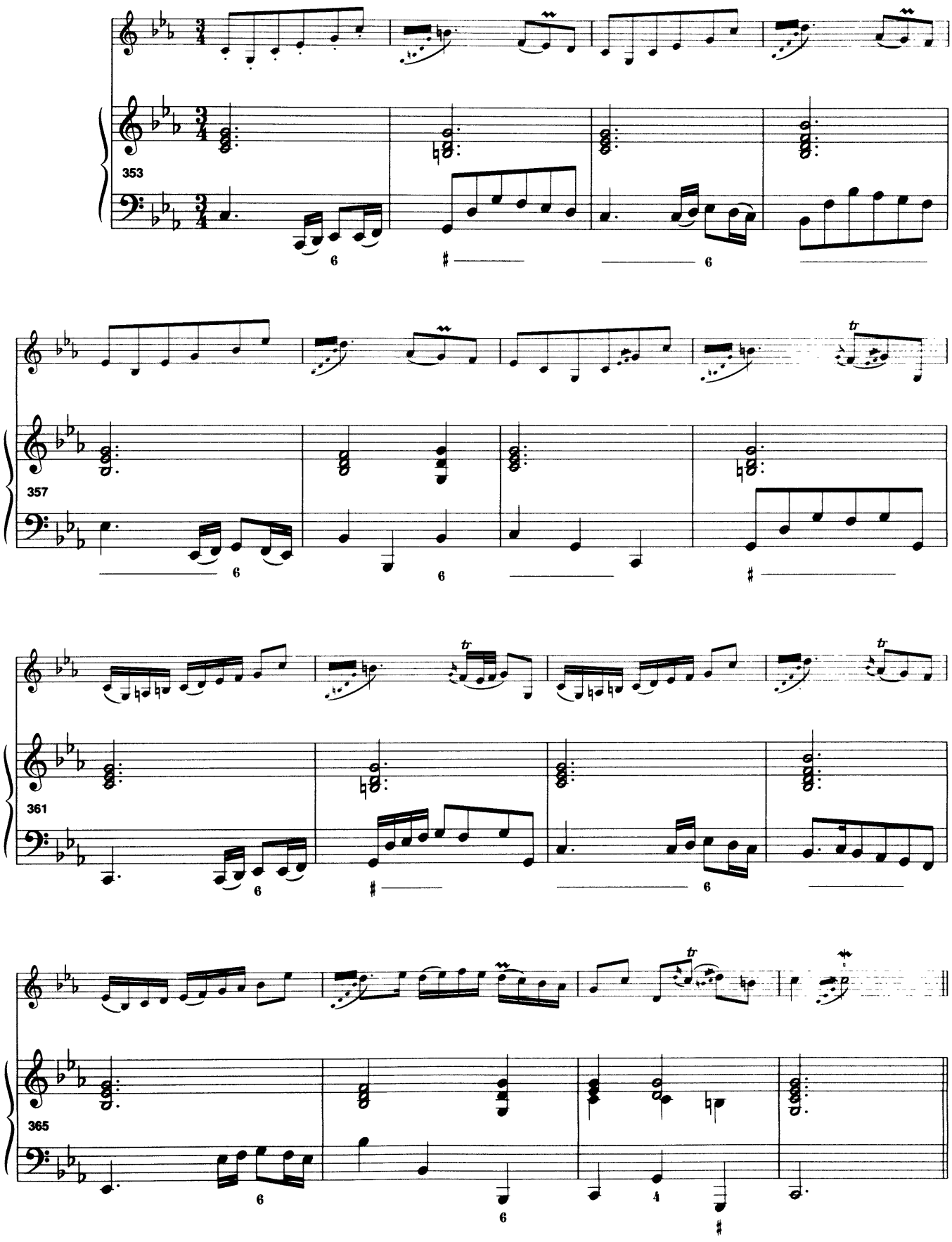
(With gentle humour)



XXIII

Avec outrage

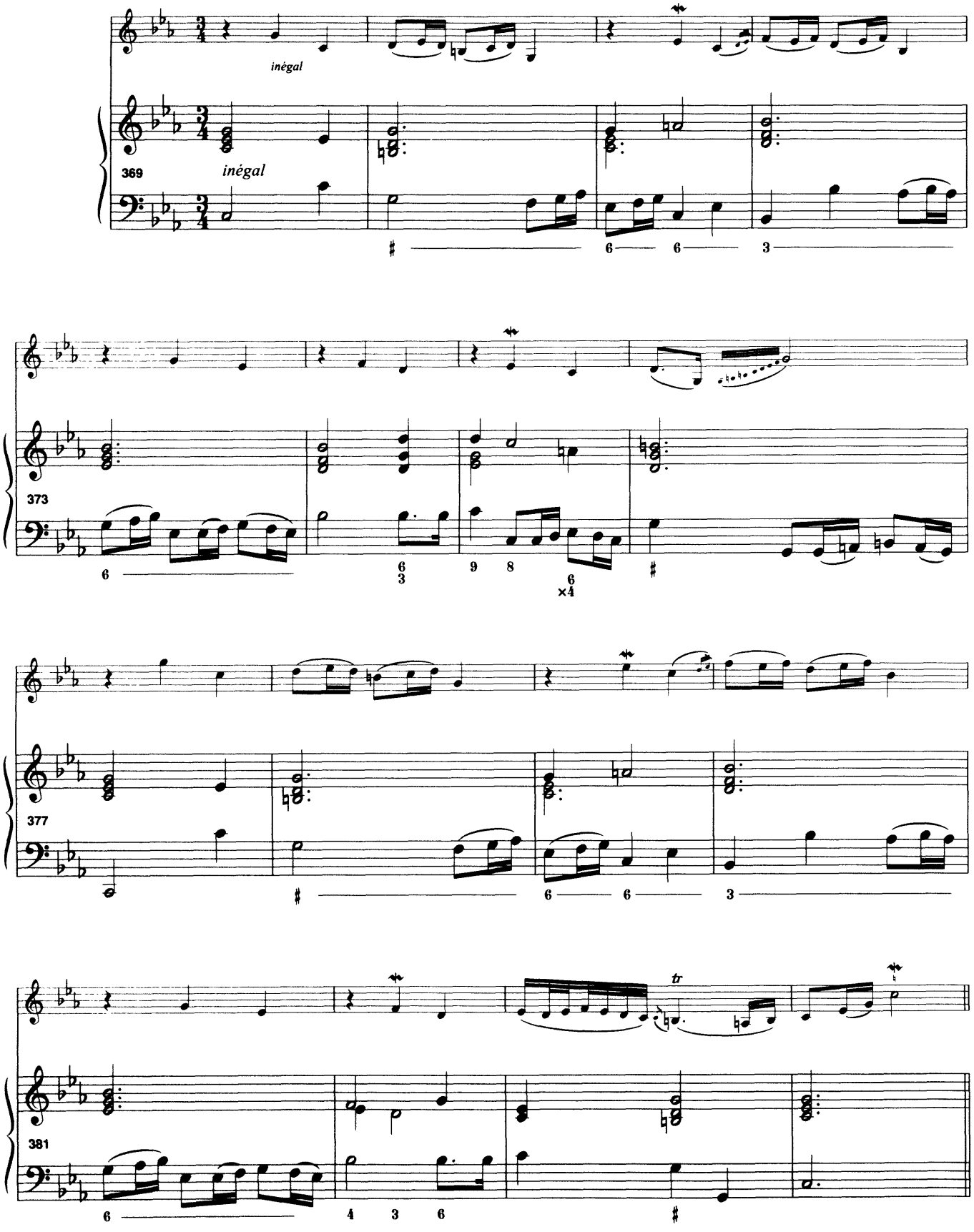
(With outrage)



XXIV

Avec résignation et inévitabilité

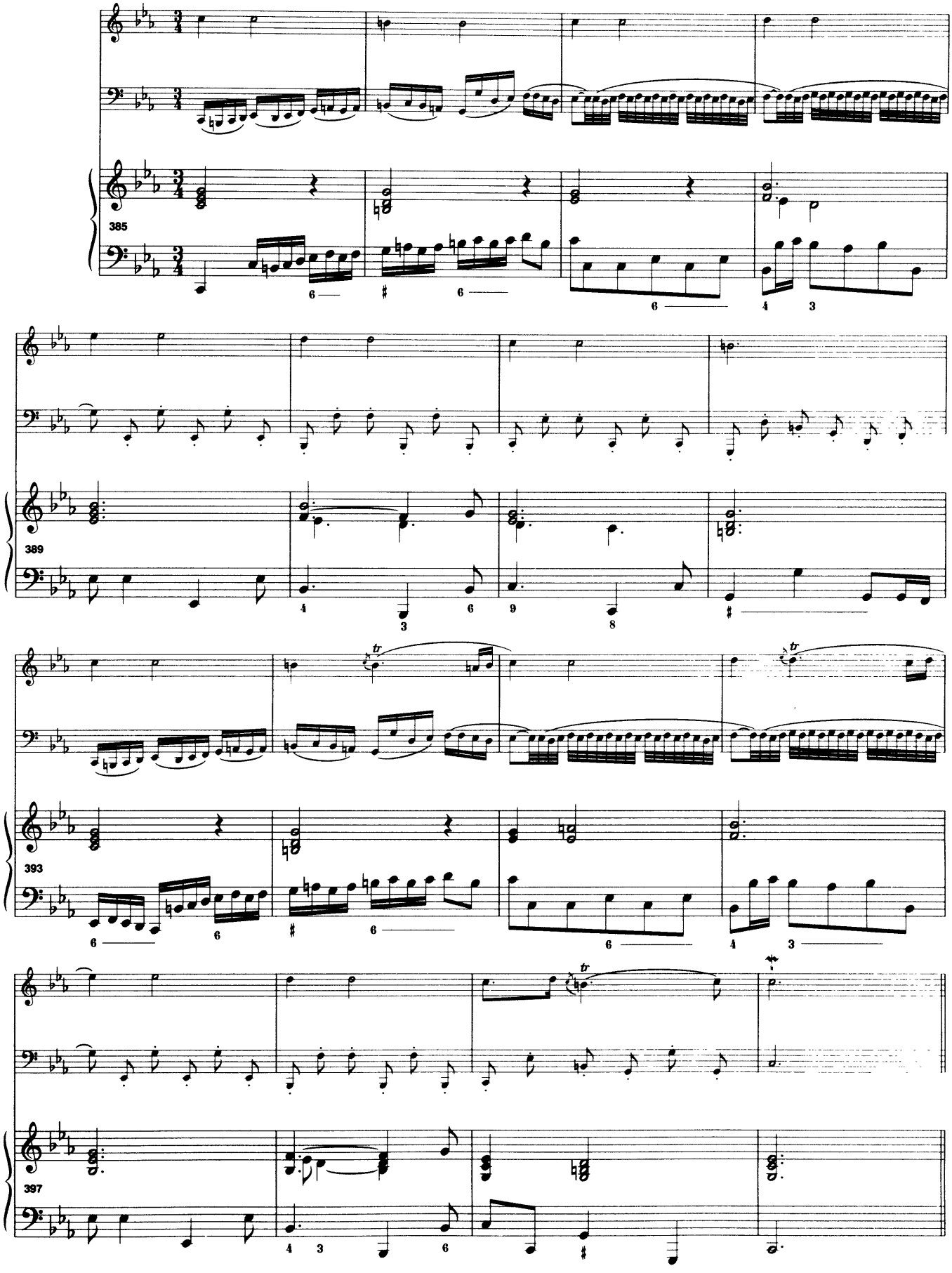
(With resignation and inevitability)



XXV

Avec insolence

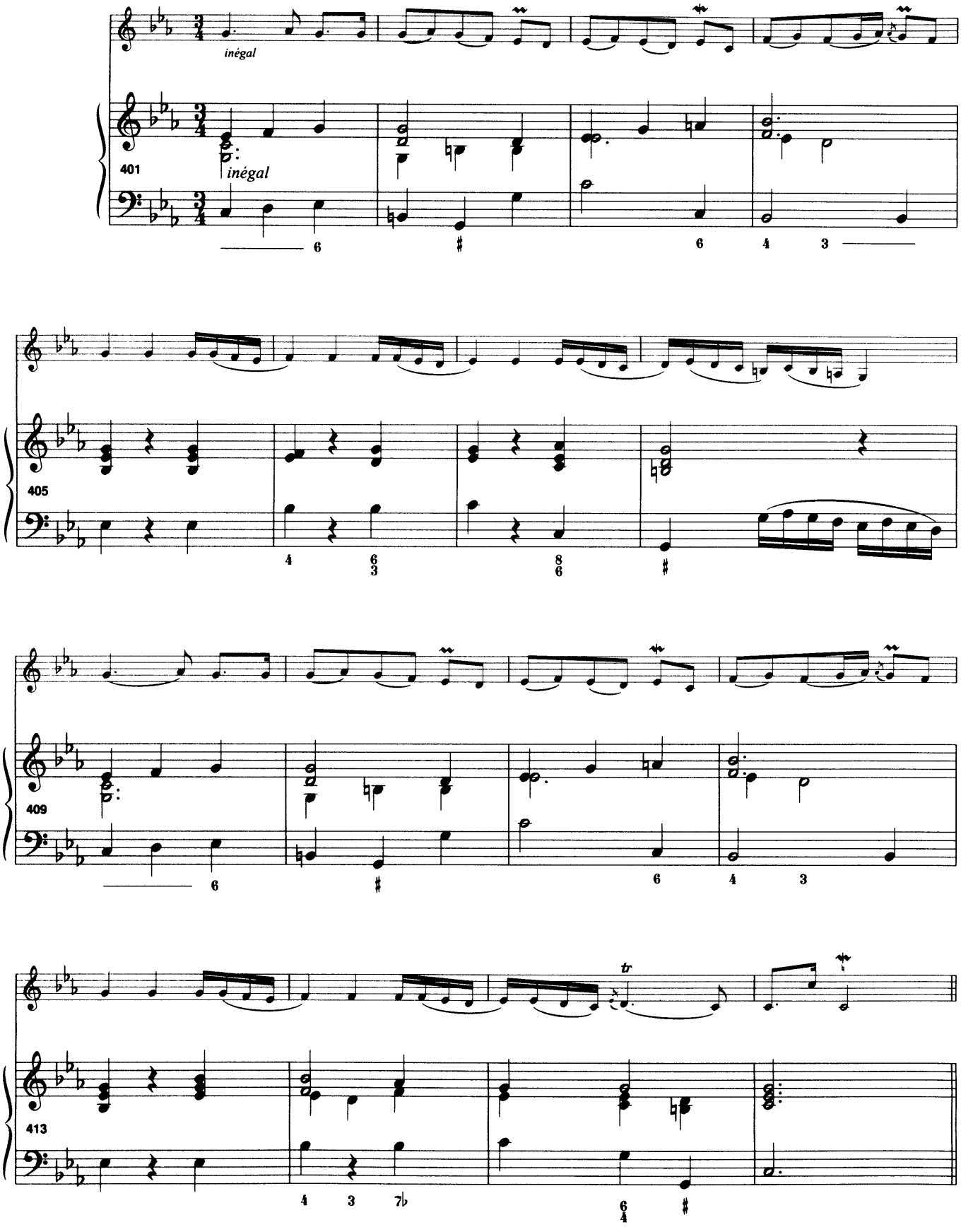
(With insolence)



XXVI

Avec tendre séduction

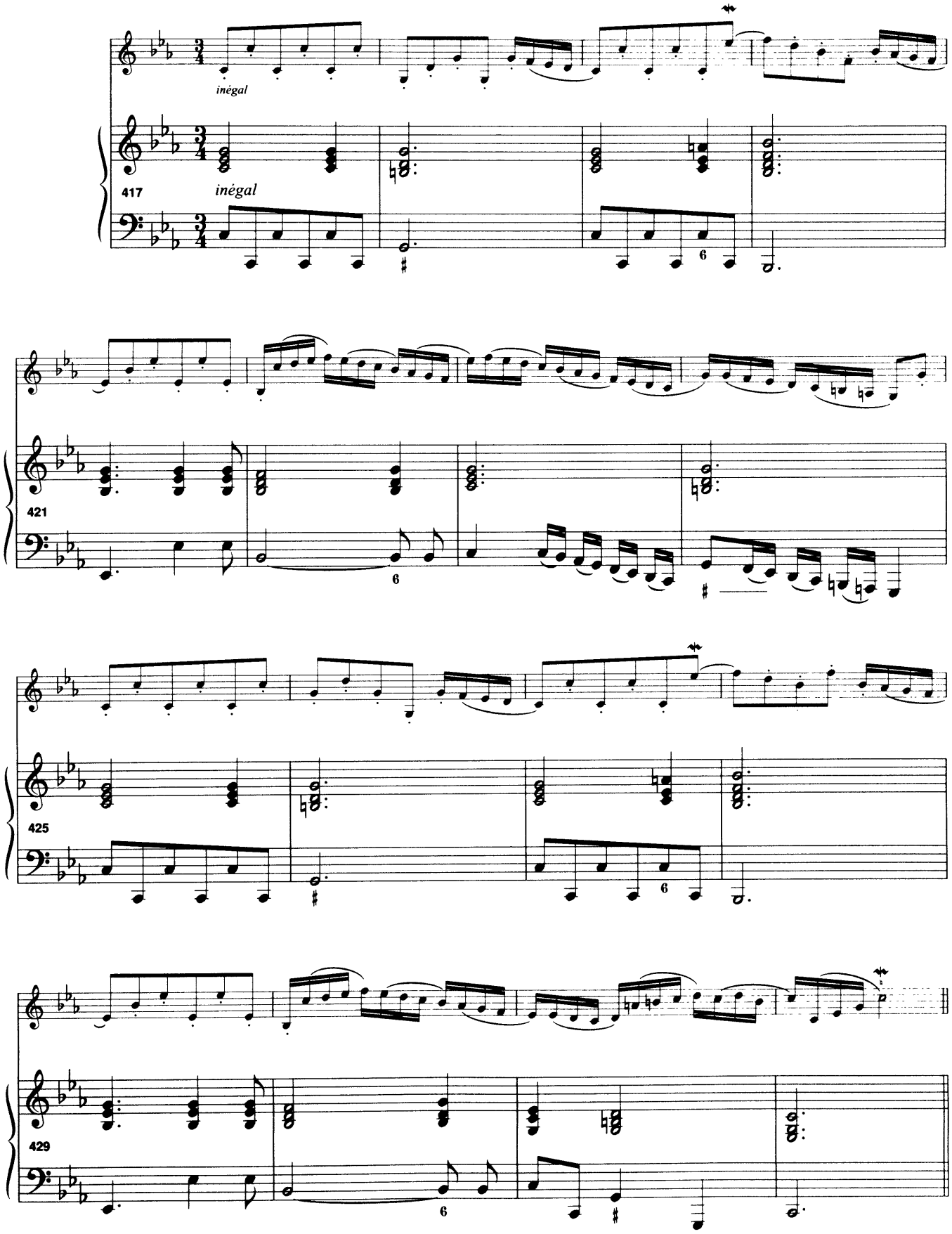
(With tender seduction)



XXVII

Dimanche matin, au petit galop

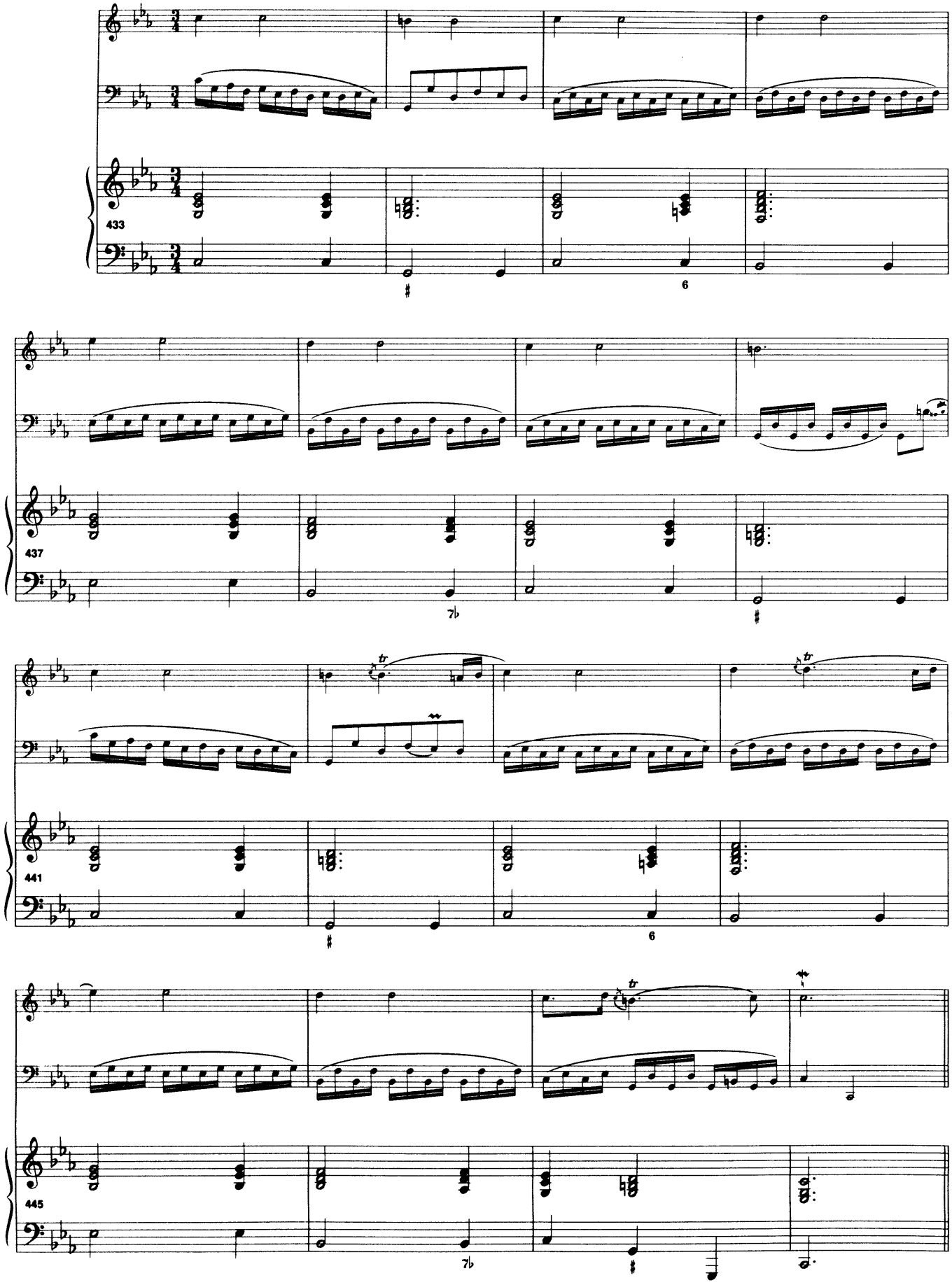
(A Sunday morning canter)



XXVIII

Avec insistance et colère

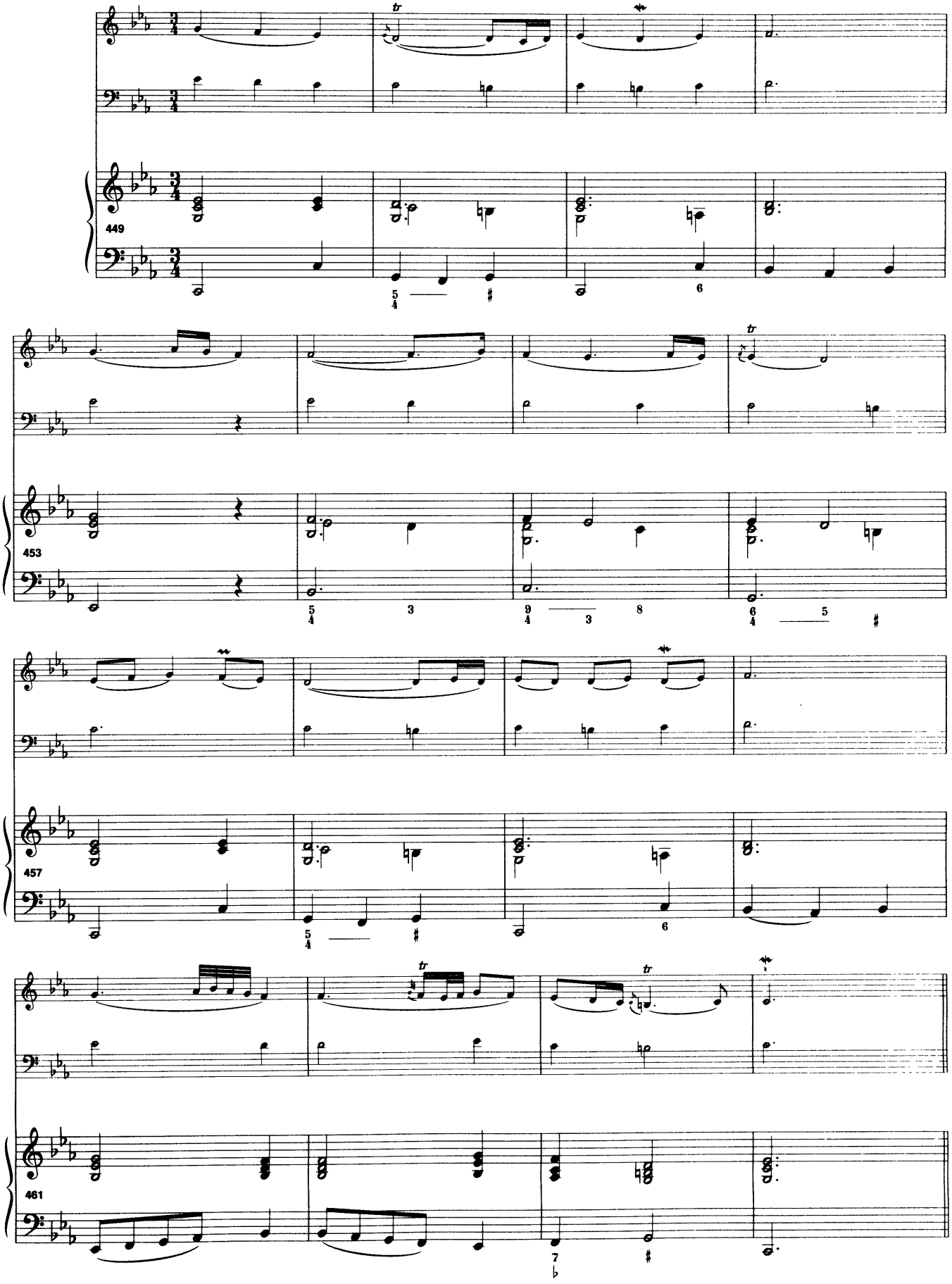
(With insistence and anger)



XXIX

En parallèle solitude

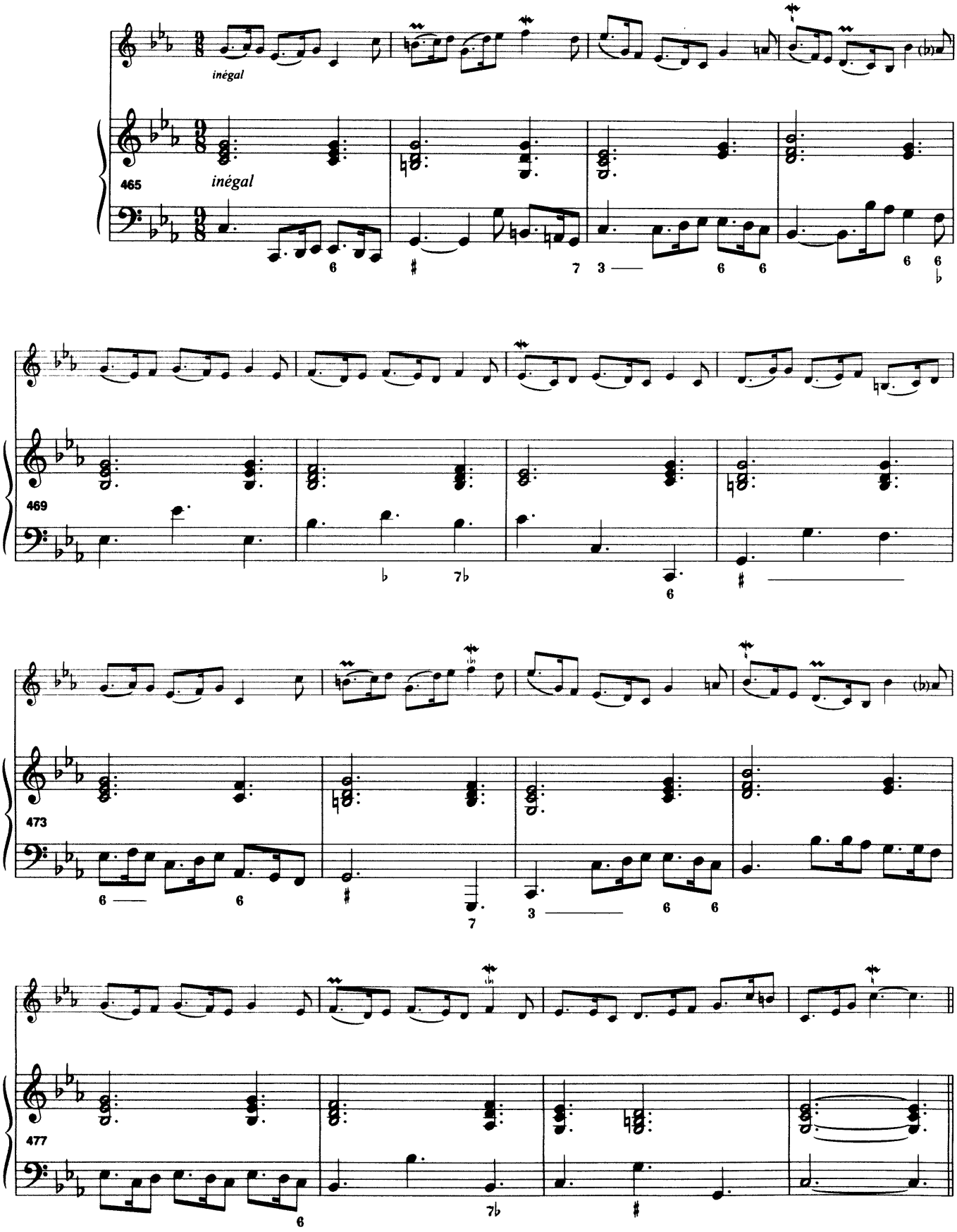
(In parallel solitude)



XXX

Dans les jardins à minuit

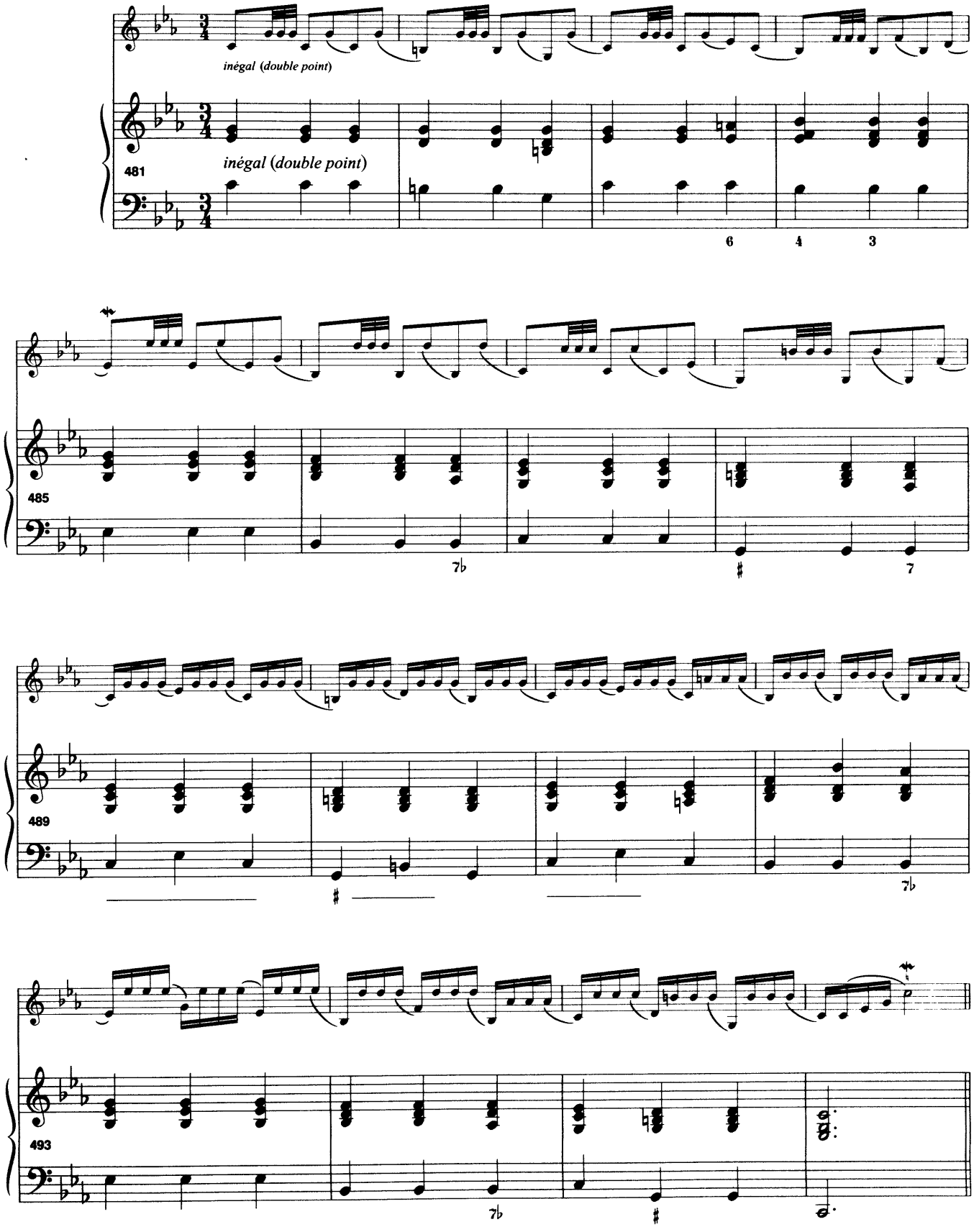
(In the gardens at midnight)



XXXI

Autour du manège

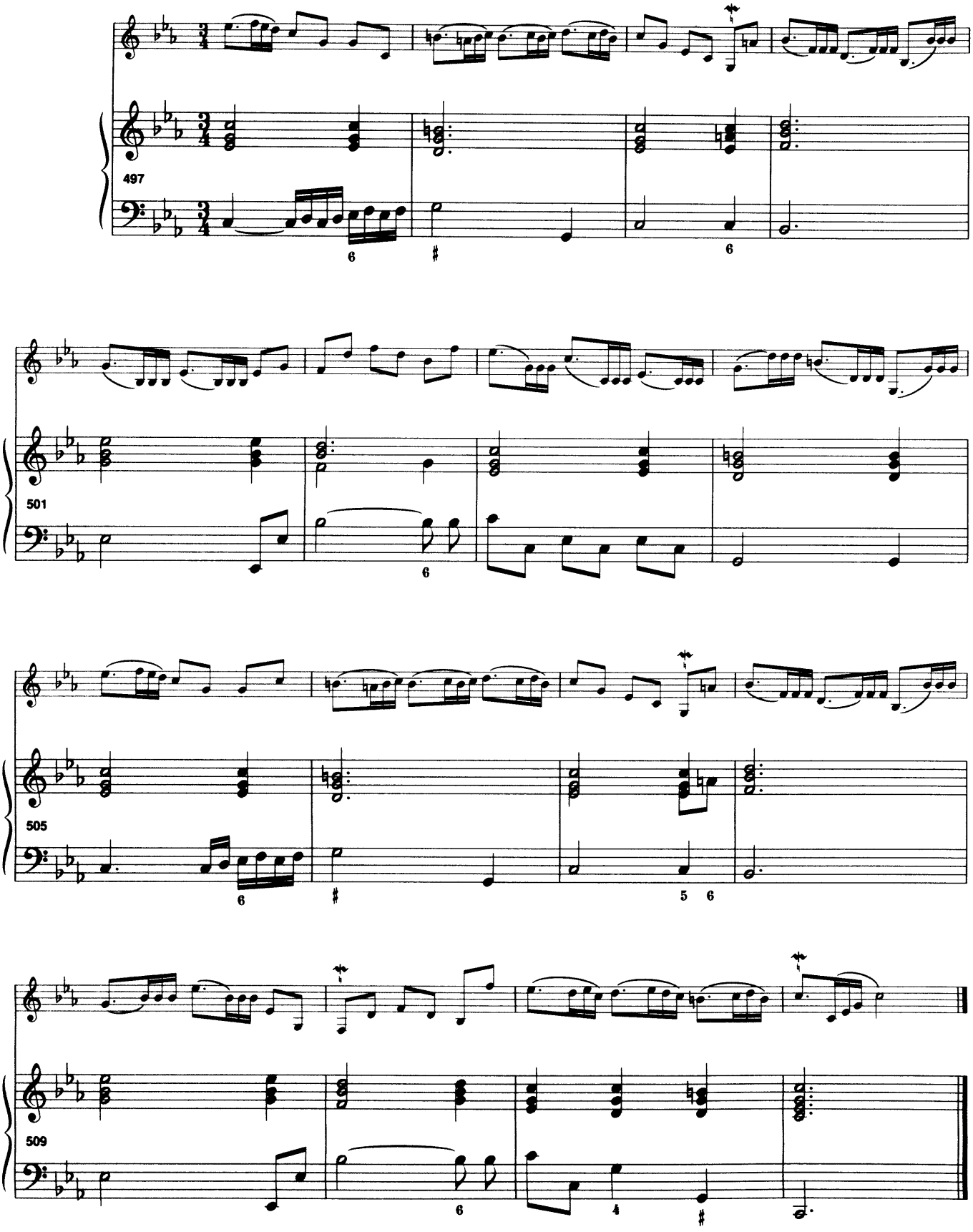
(Riding round the manège)



XXXII

En se pavanant fièrement à la maison

(Proudly strutting home)



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Cor Anglais

Marin Marais
(1680-1760)

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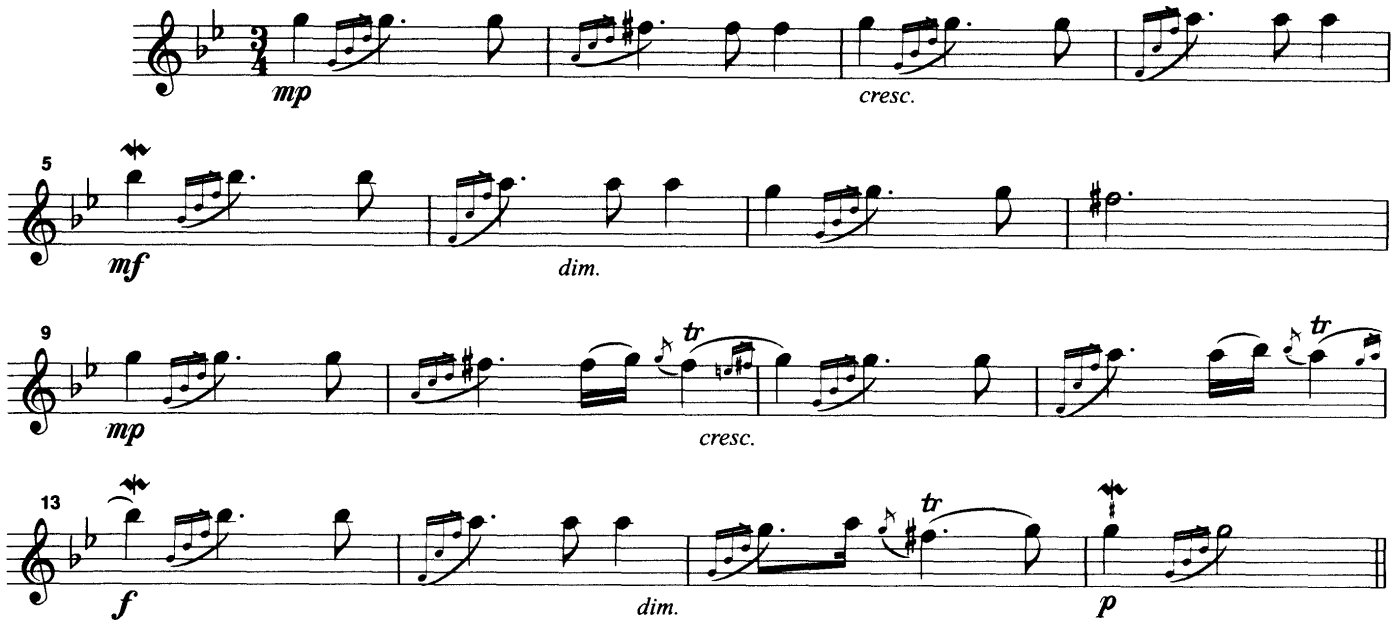
Noble, gracieuse (Thème)



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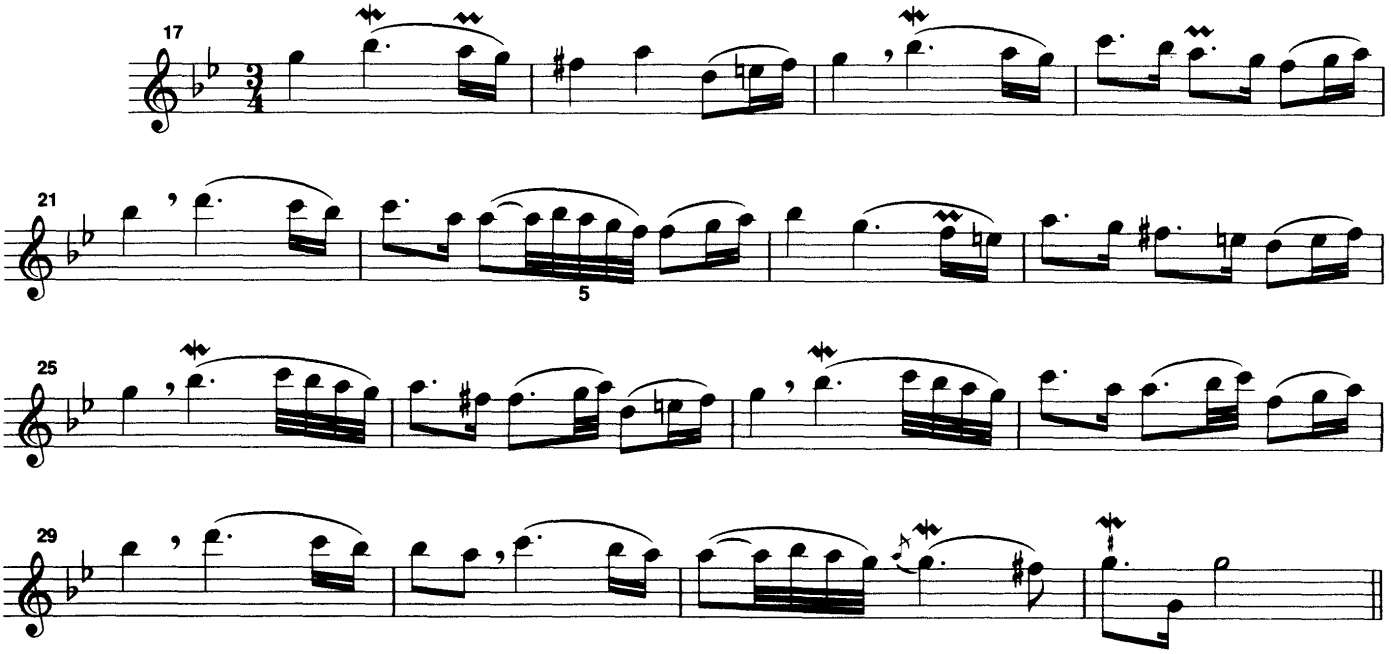
Belle, mais triste ❖
(Beautiful, but sad)



❖ Tempi e dinamiche secondo il senso dei titoli
(tempi and dynamics follow the sense of the titles)

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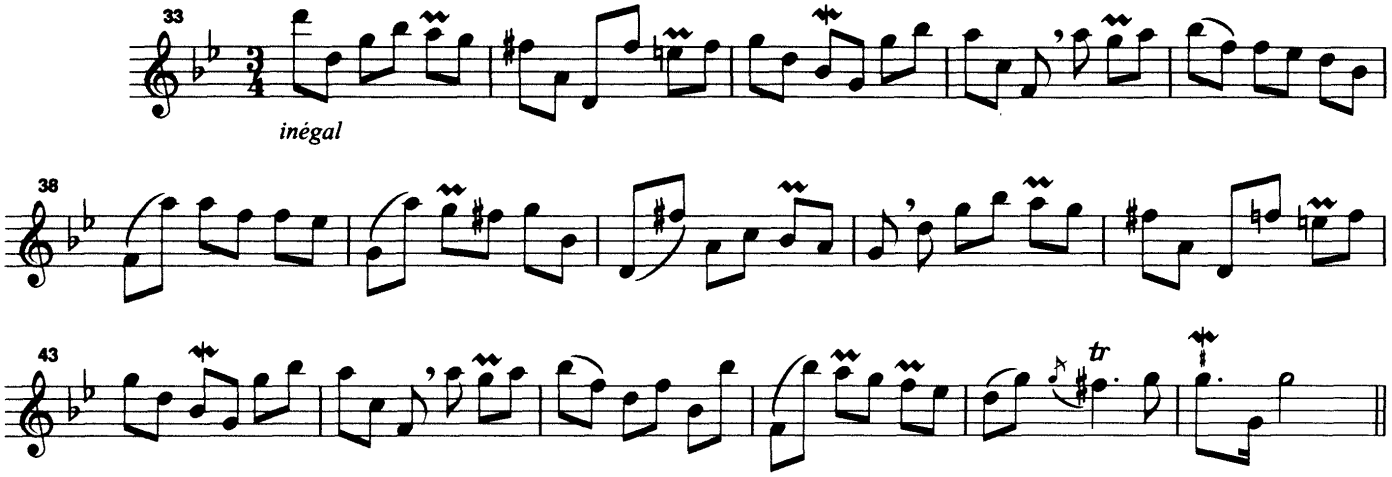
Doucement provocatrice

(Gently provocative)



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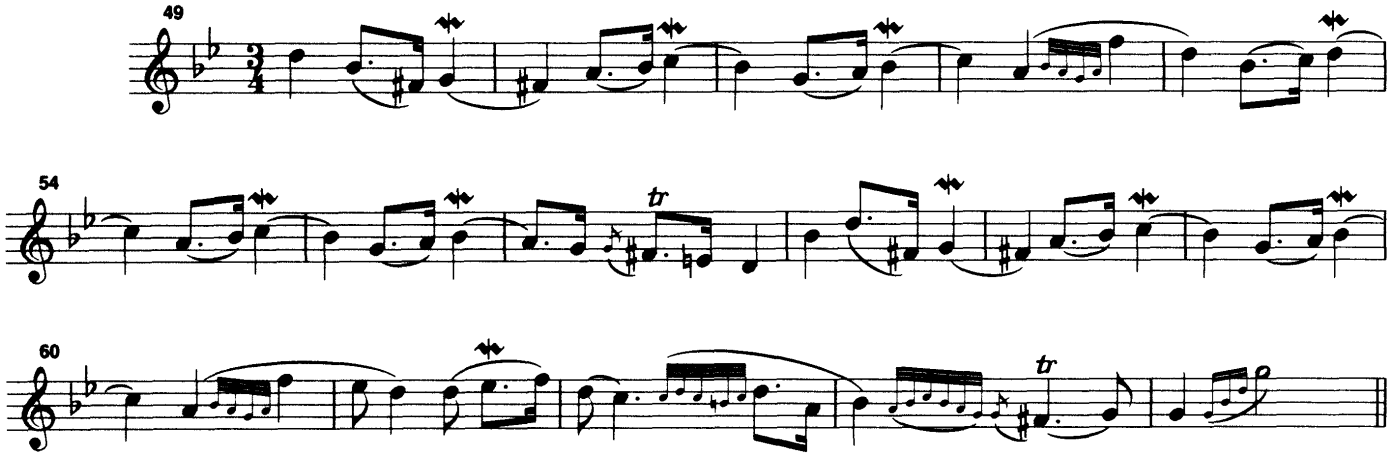
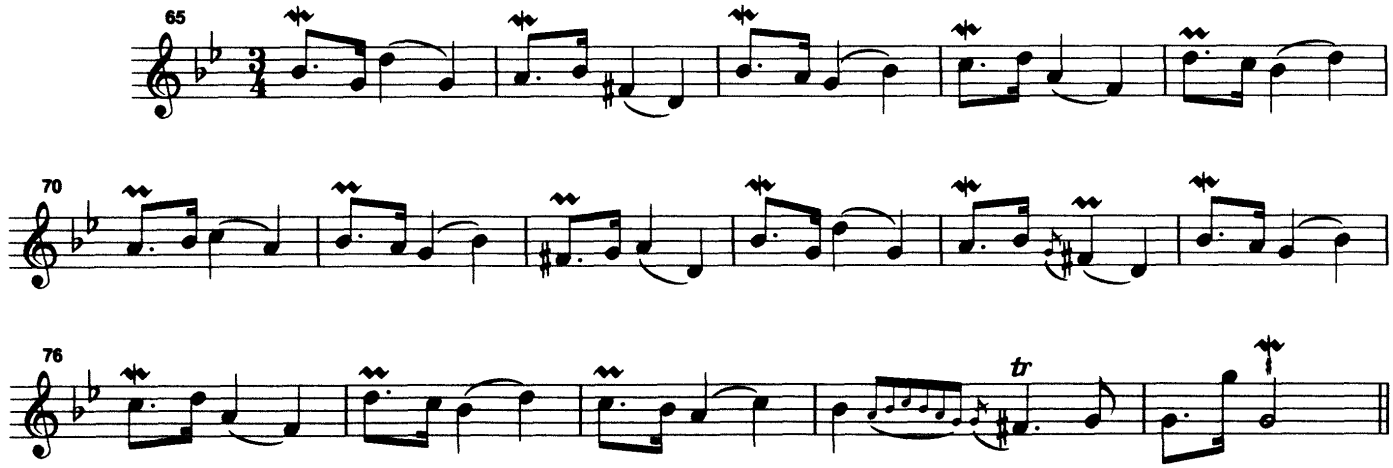
(With grief)



V

En soupirant

(Sighing)



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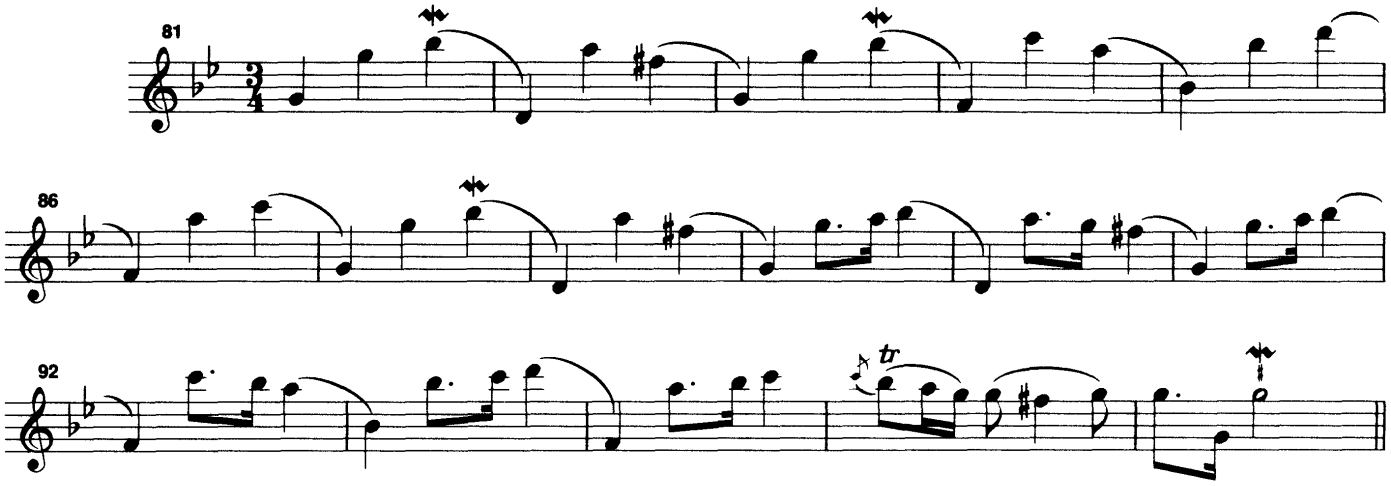
En portant un fardeau

(Carrying a burden)



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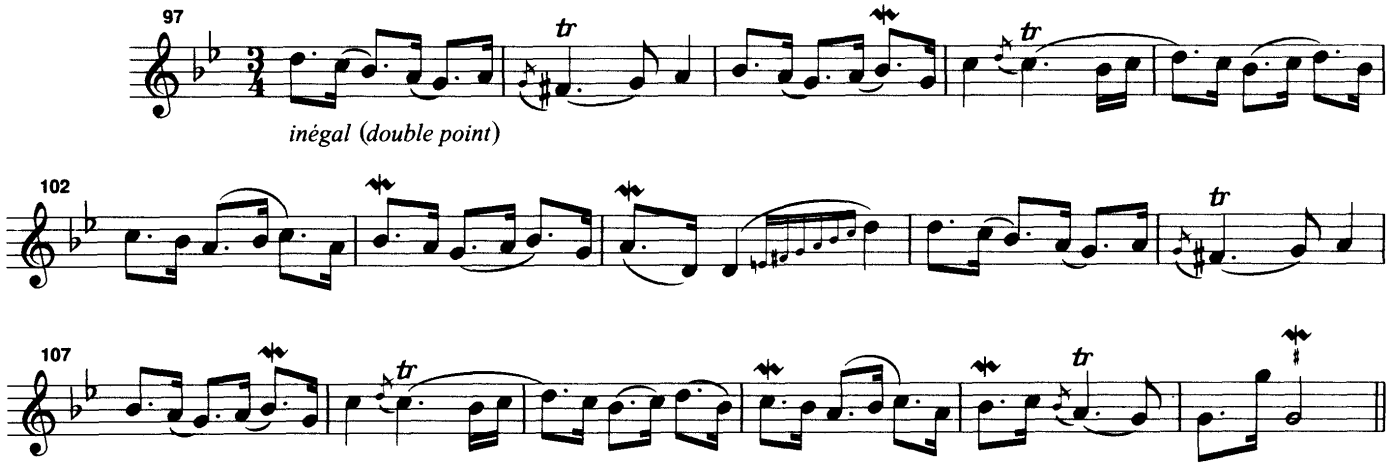
Une danse élégante

(An elegant dance)



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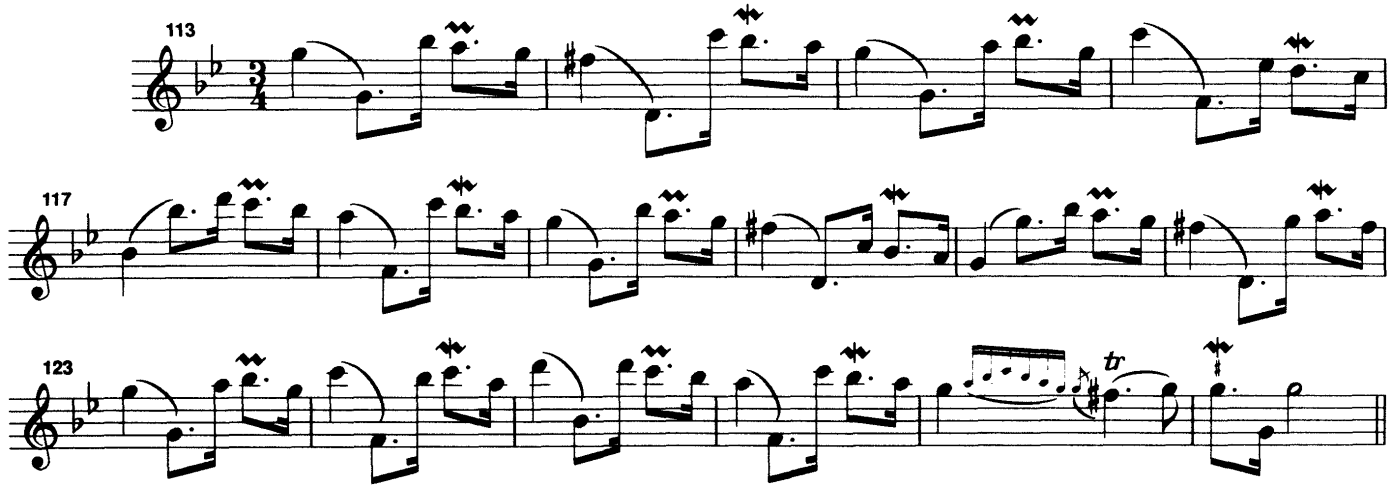
Une danse avec des révérences

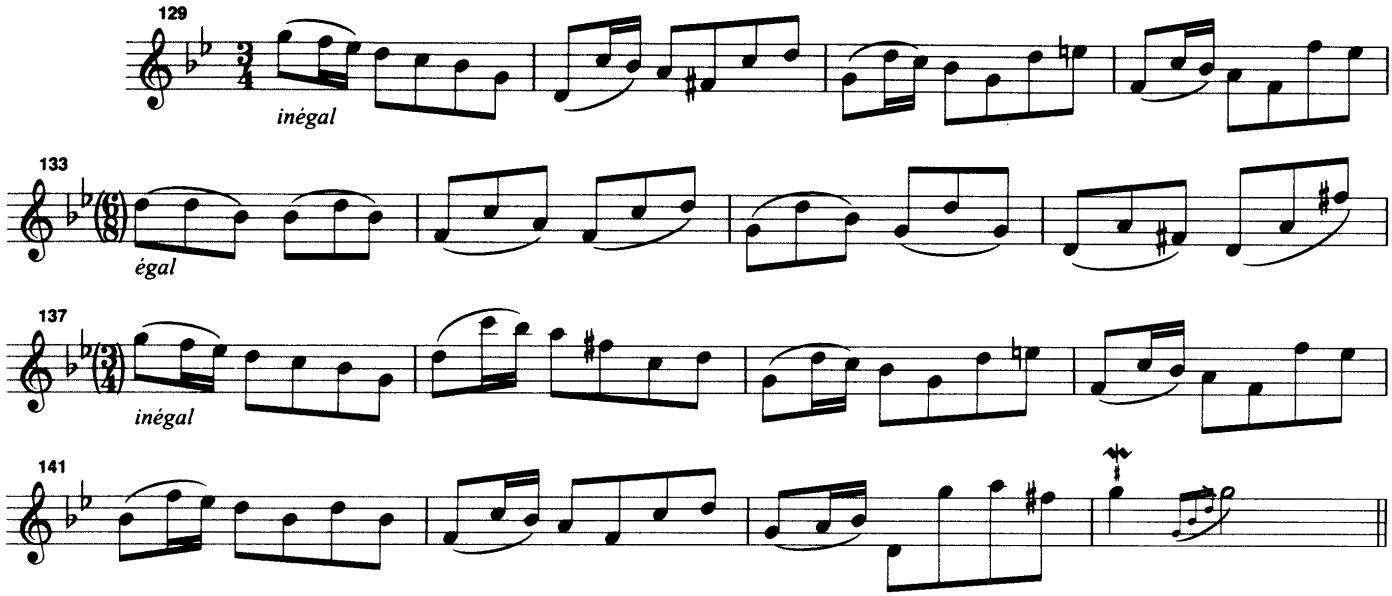
(A dance with curtsies)



IX

Elégante, positive, fière

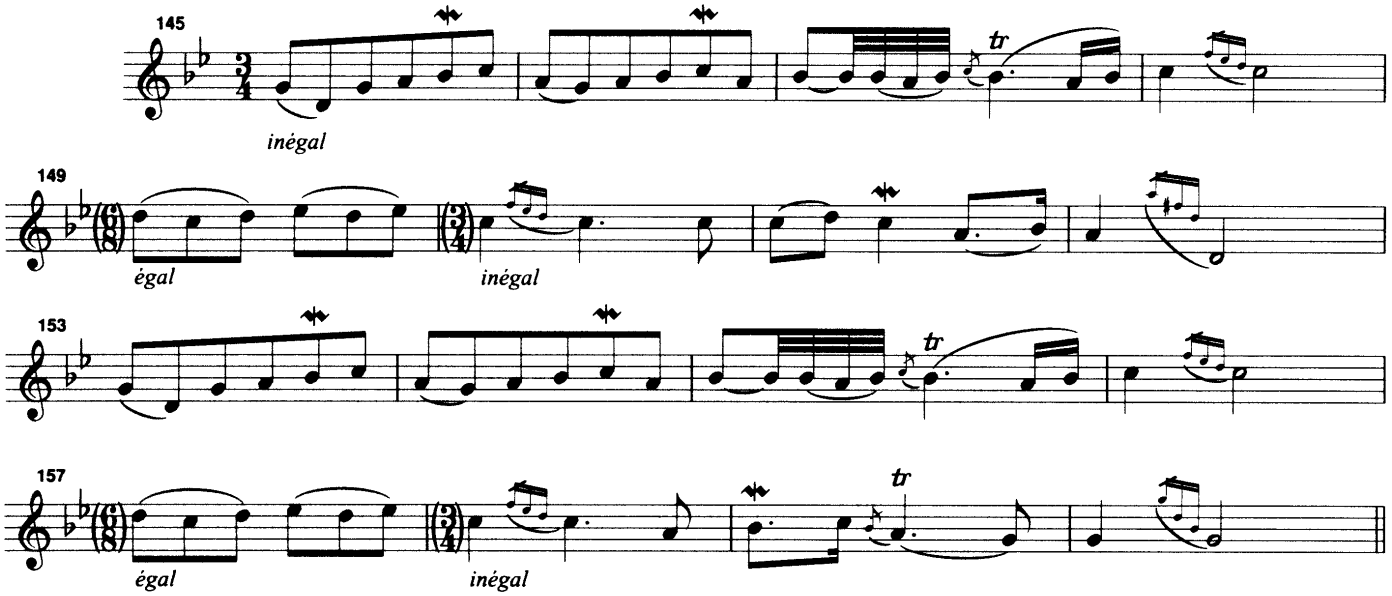
(Elegant, positive, proud)



X

Séduisante, captivante

(Coquette, winsome)



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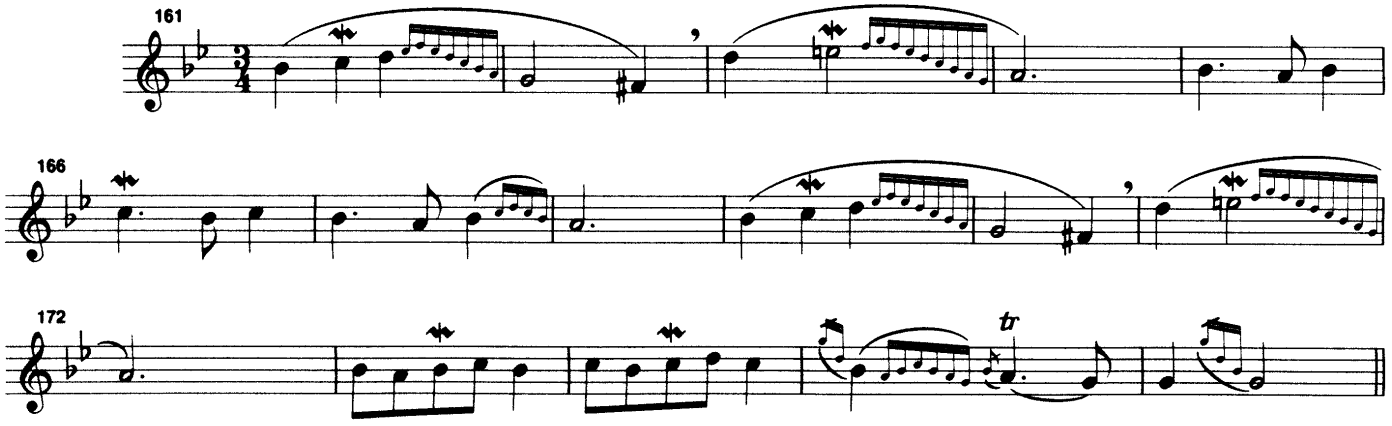
Nostalgique, avec le mal du pays

(Nostalgic, homesick)



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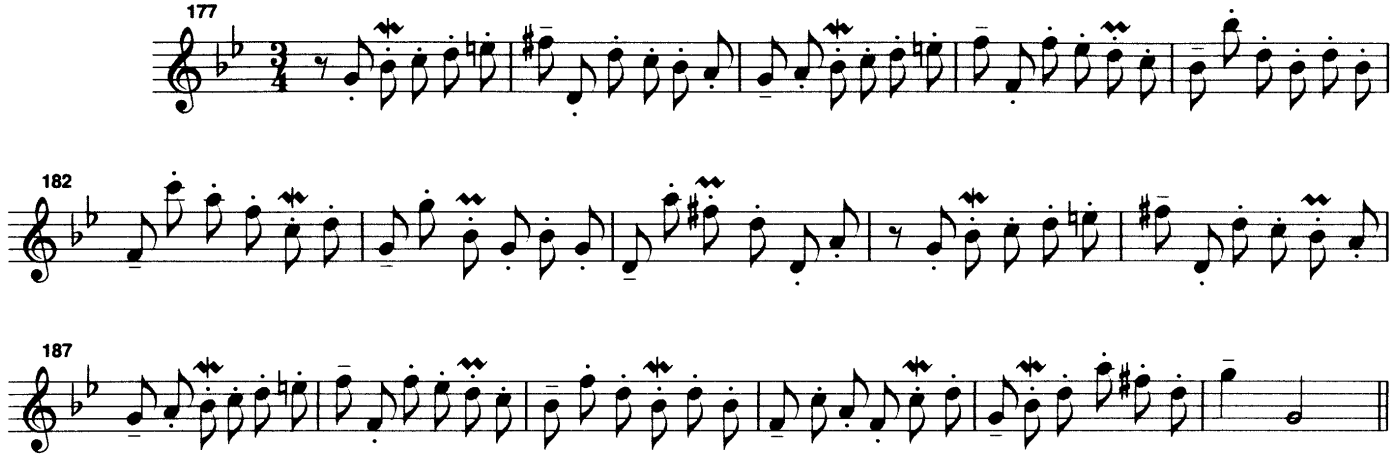
Sur la pointe des pieds, avec espièglerie

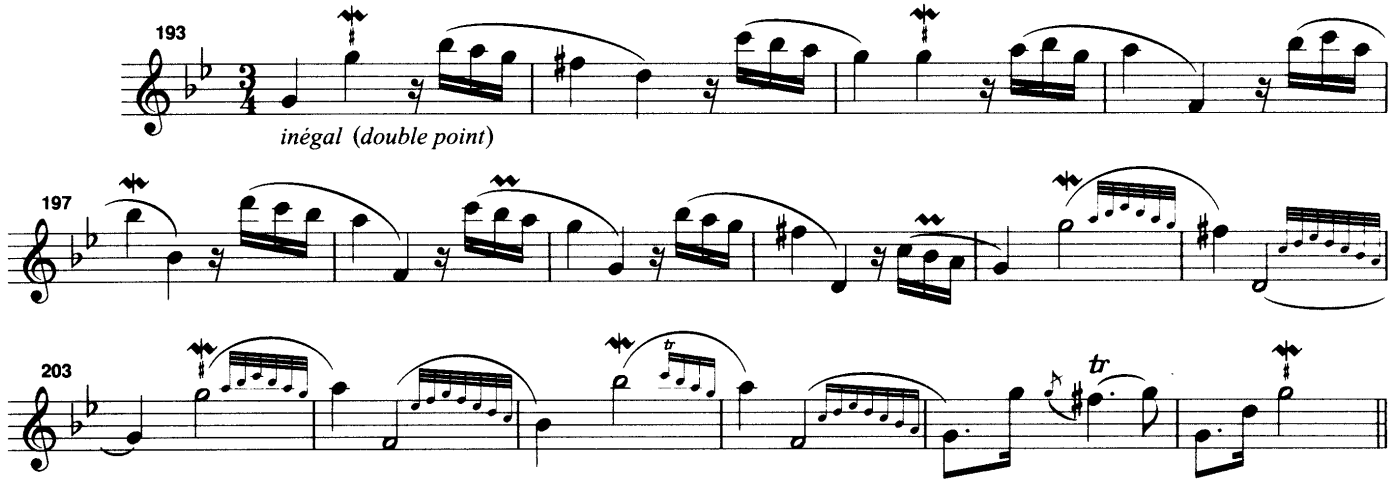
(On tiptoe, cheekily)



XIII

Dramatique, en suppliant

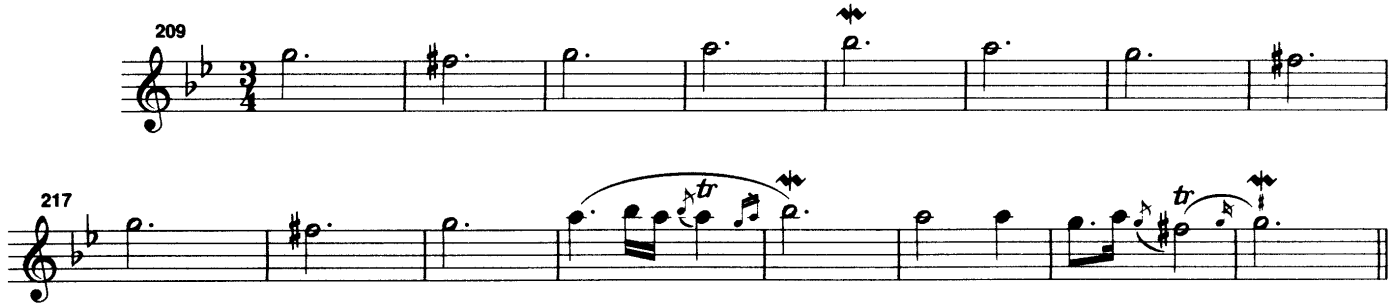
(Dramatic, pleading)



XIV

Avec intrigue

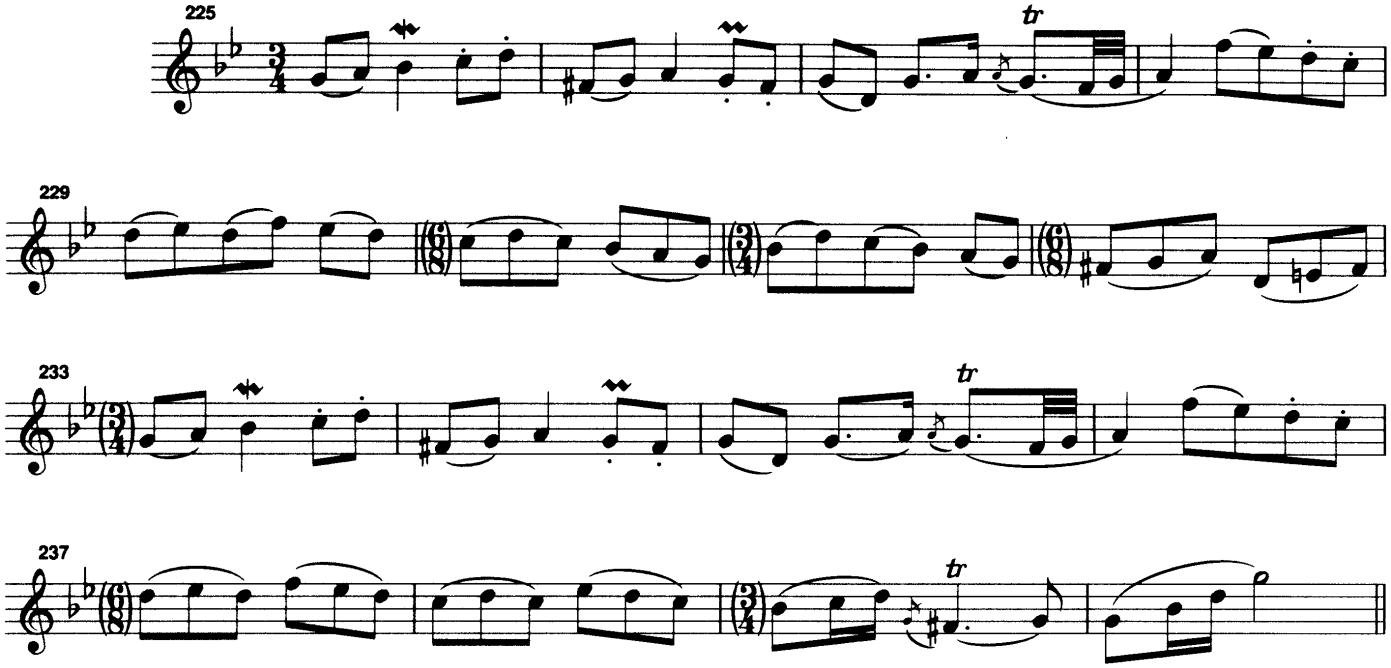
(With intrigue)



XV

Avec regret

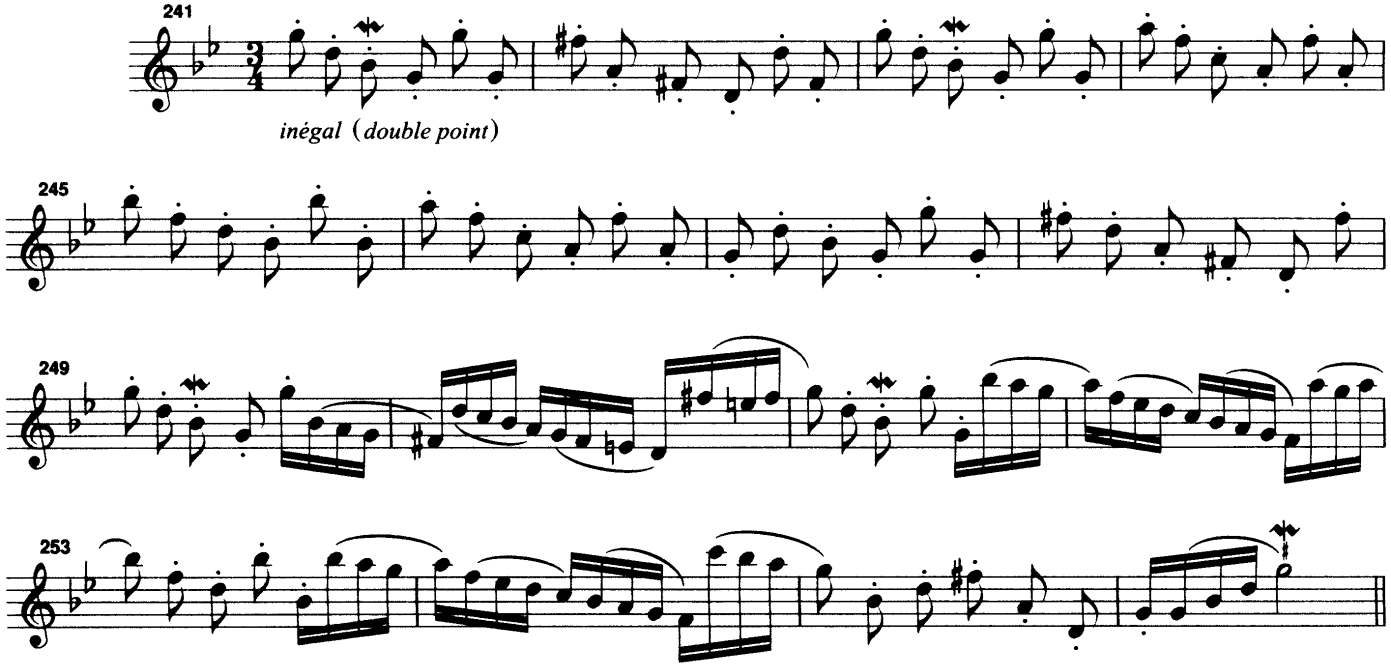
(With regret)



XVI

Les jacasses bavardent en chuchotant

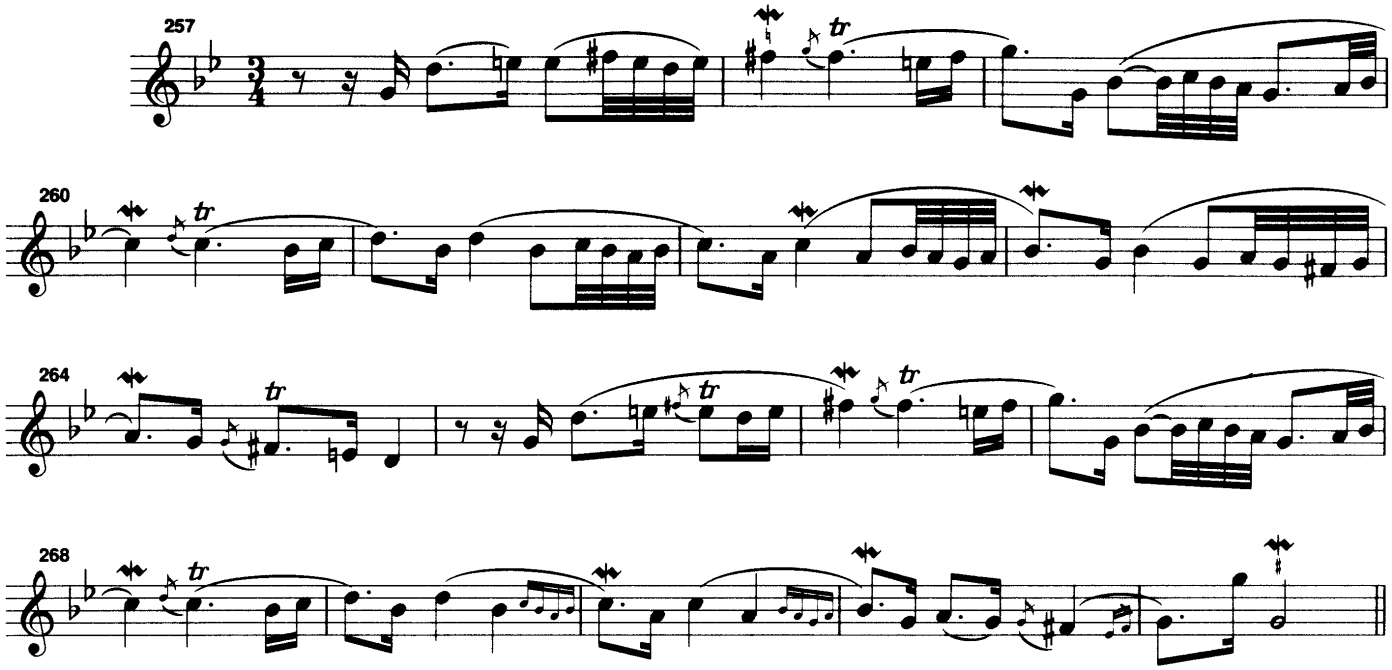
(The chattering gossips whisper together)



XVII

Avec supplication

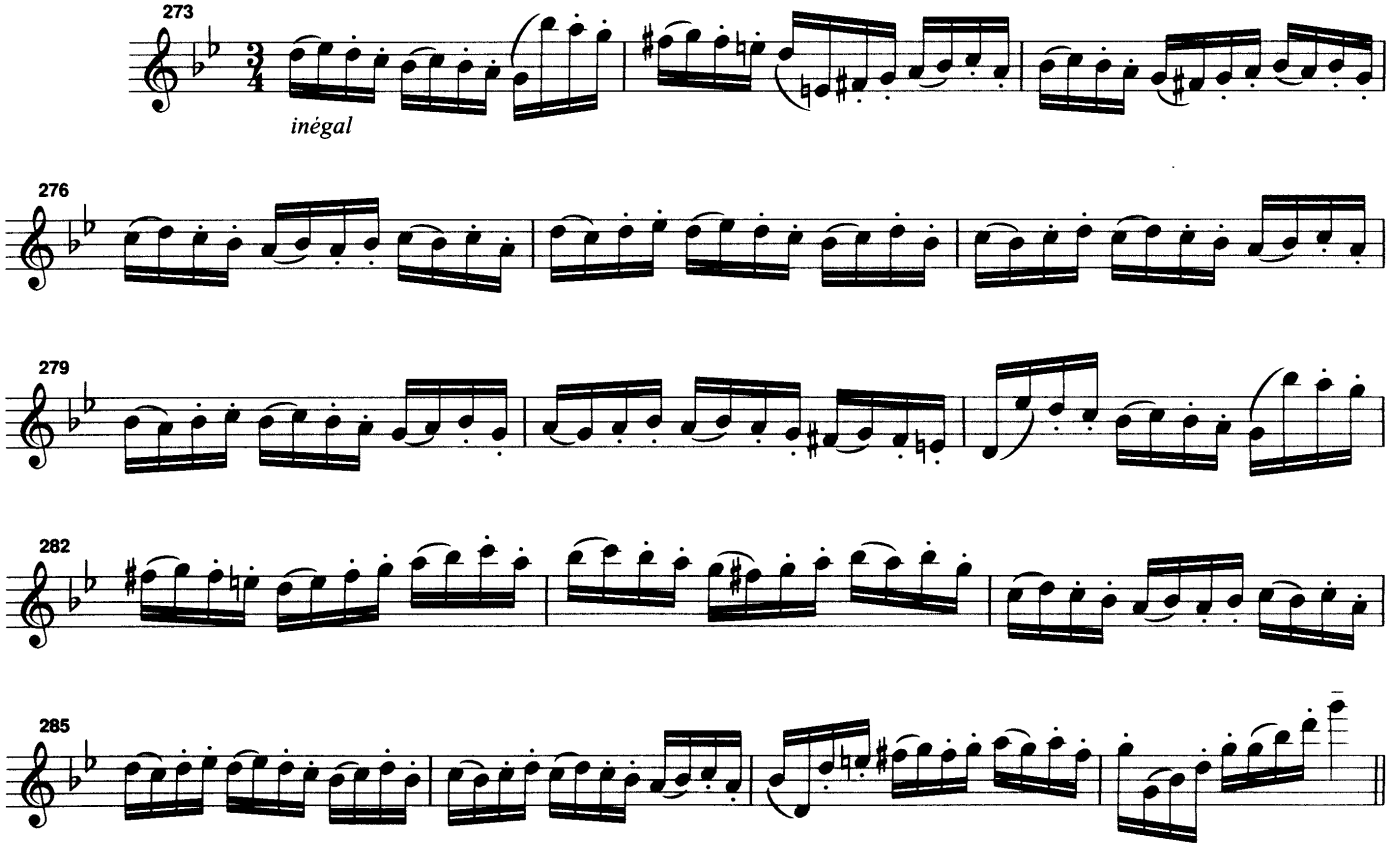
(With supplication)



XVIII

Positivement

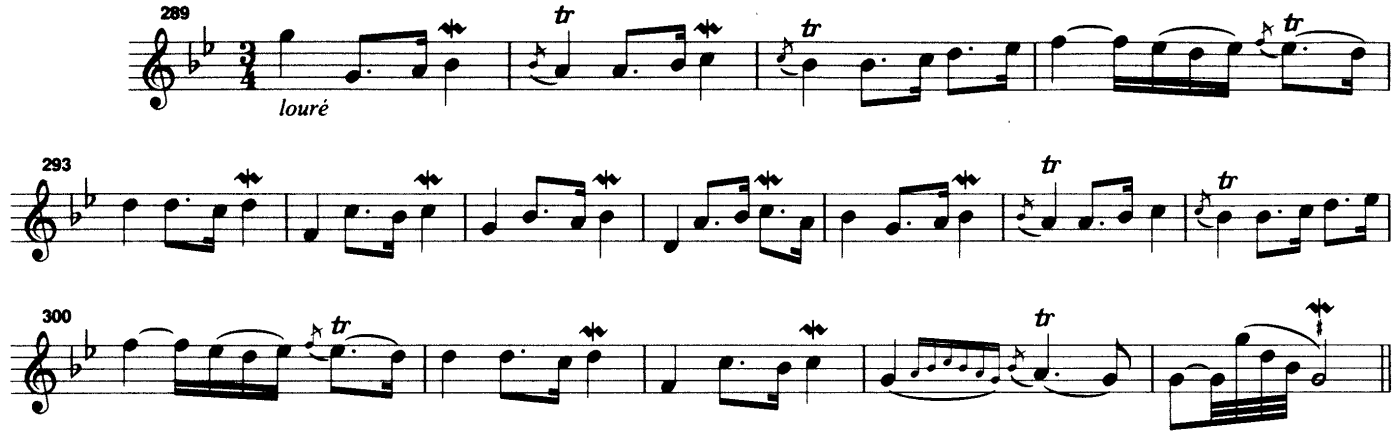
(Positively)



XIX

Avec joie

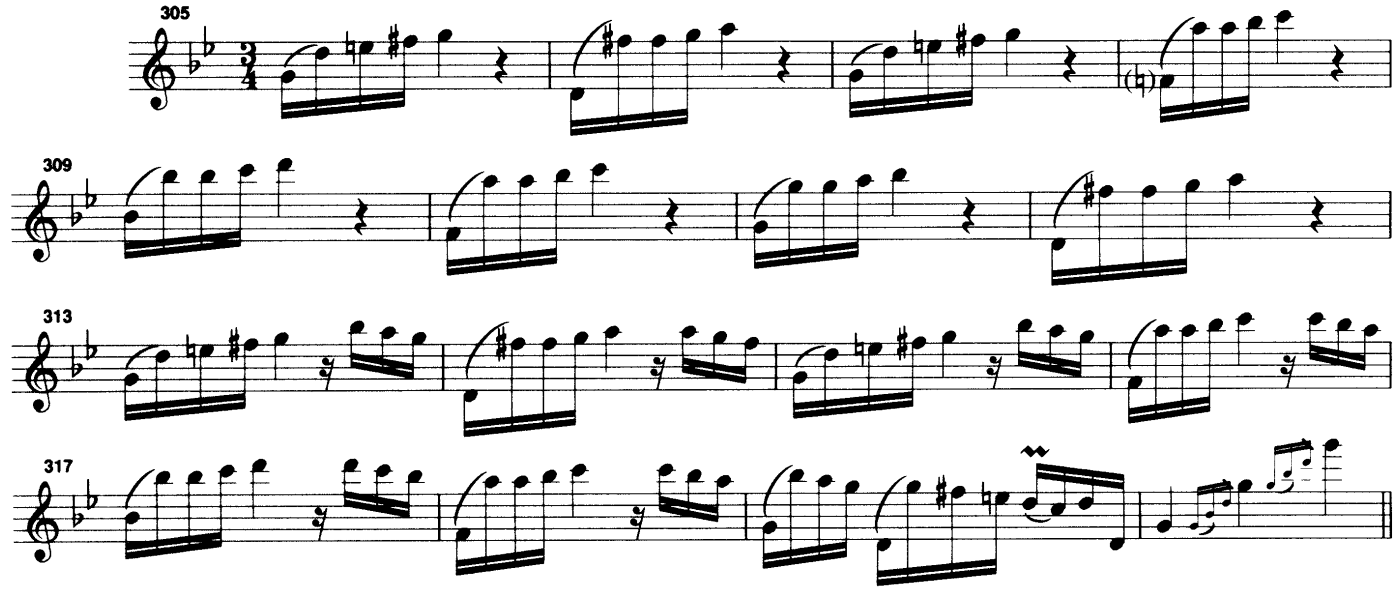
(With happiness)



XX

Avec conspiration

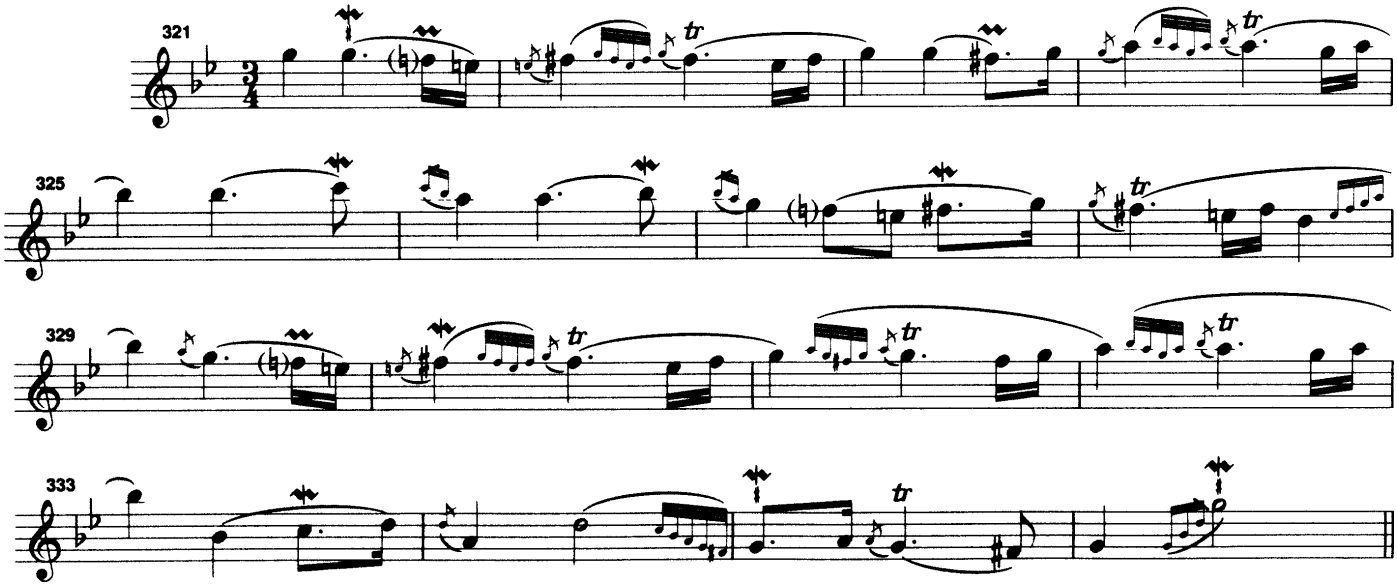
(With conspiracy)



XXI

Avec amour et sensualité

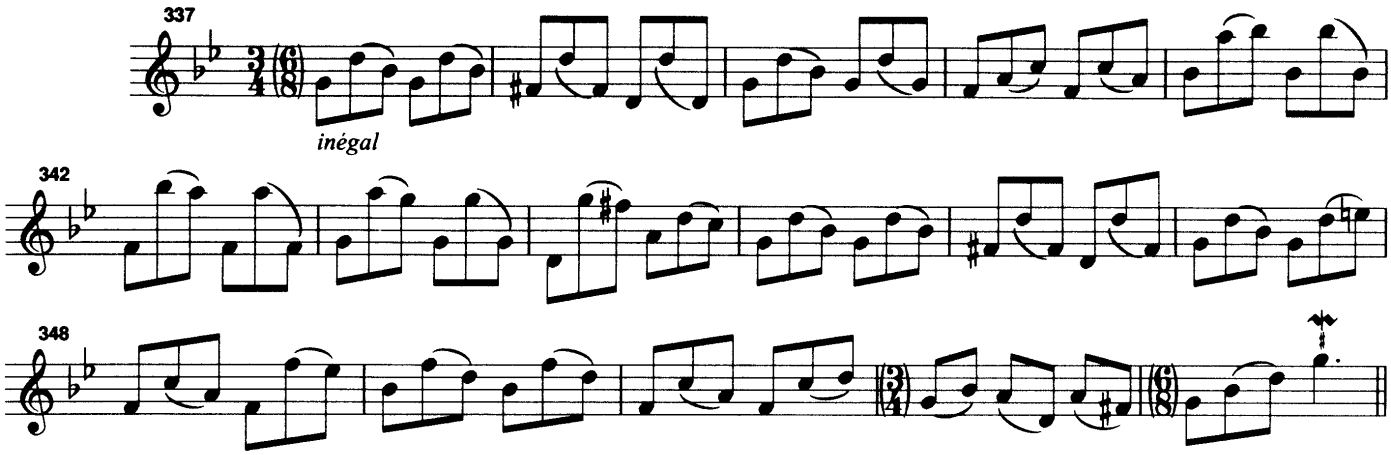
(With love and sensuousness)



XXII

Avec une douce ironie

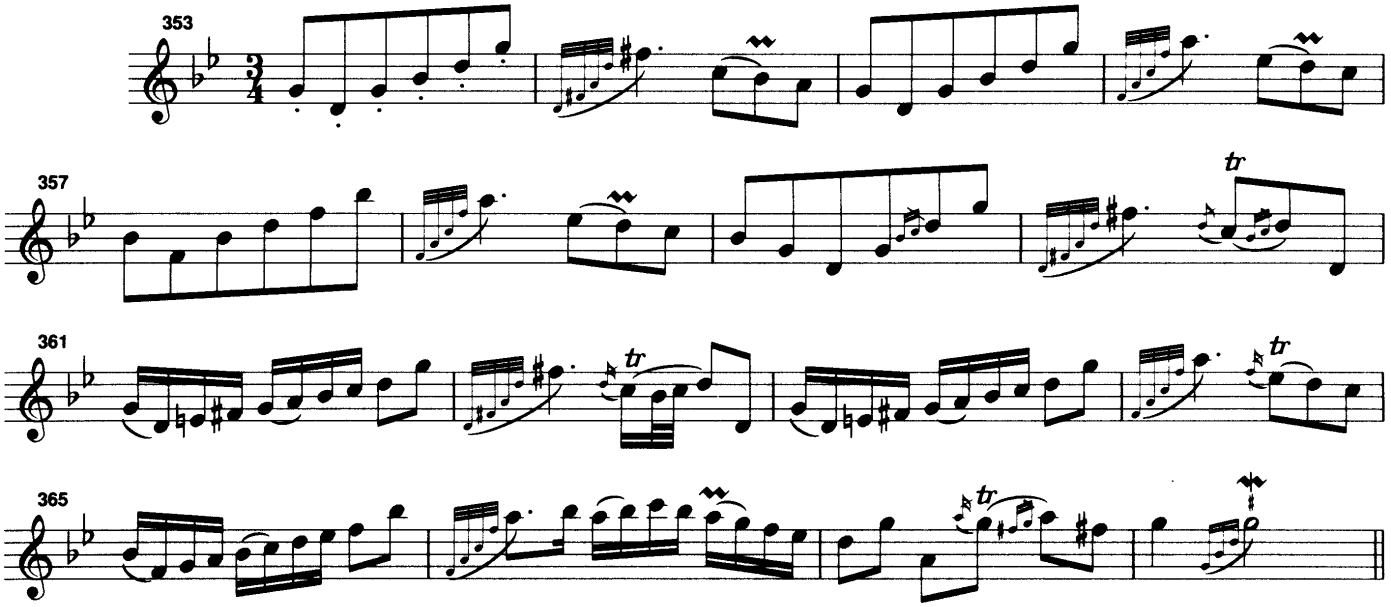
(With gentle humour)



XXIII

Avec outrage

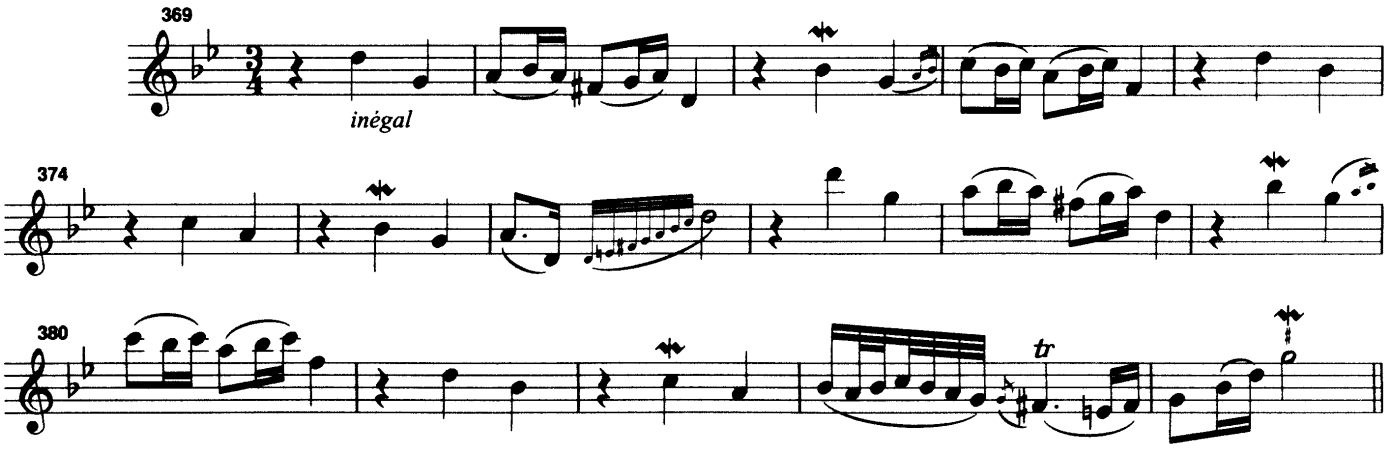
(With outrage)



XXIV

Avec résignation et inévitabilité

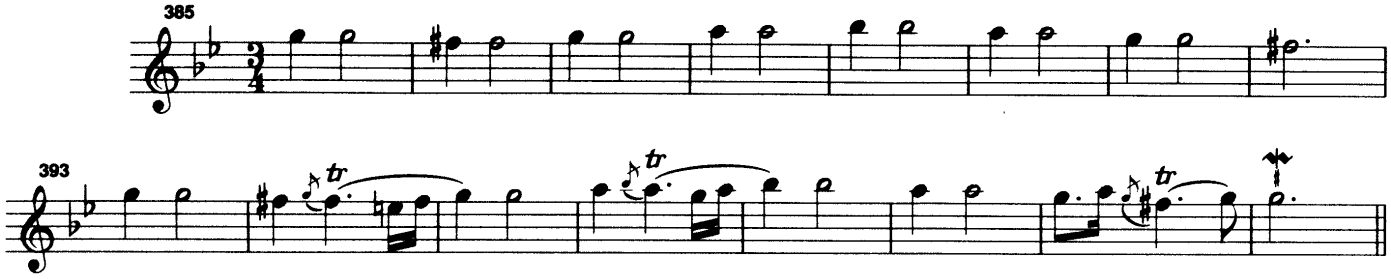
(With resignatoin and inevitability)



XXV

Avec insolence

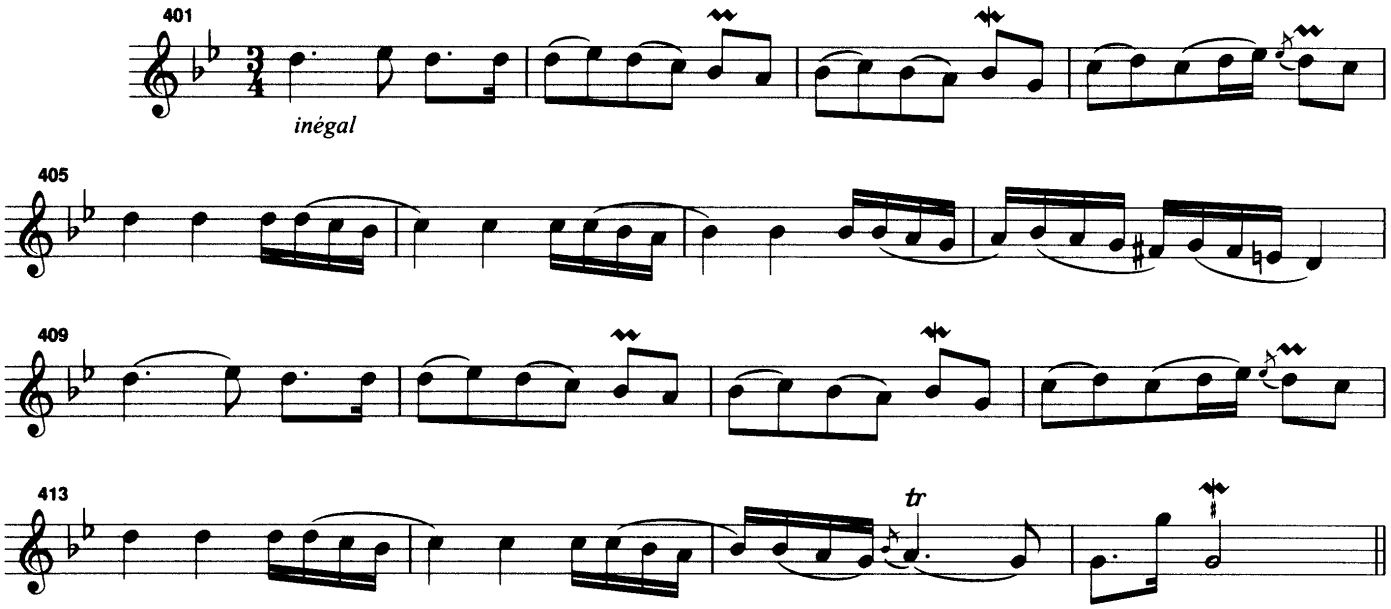
(With insolence)



XXVI

Avec tendre séduction

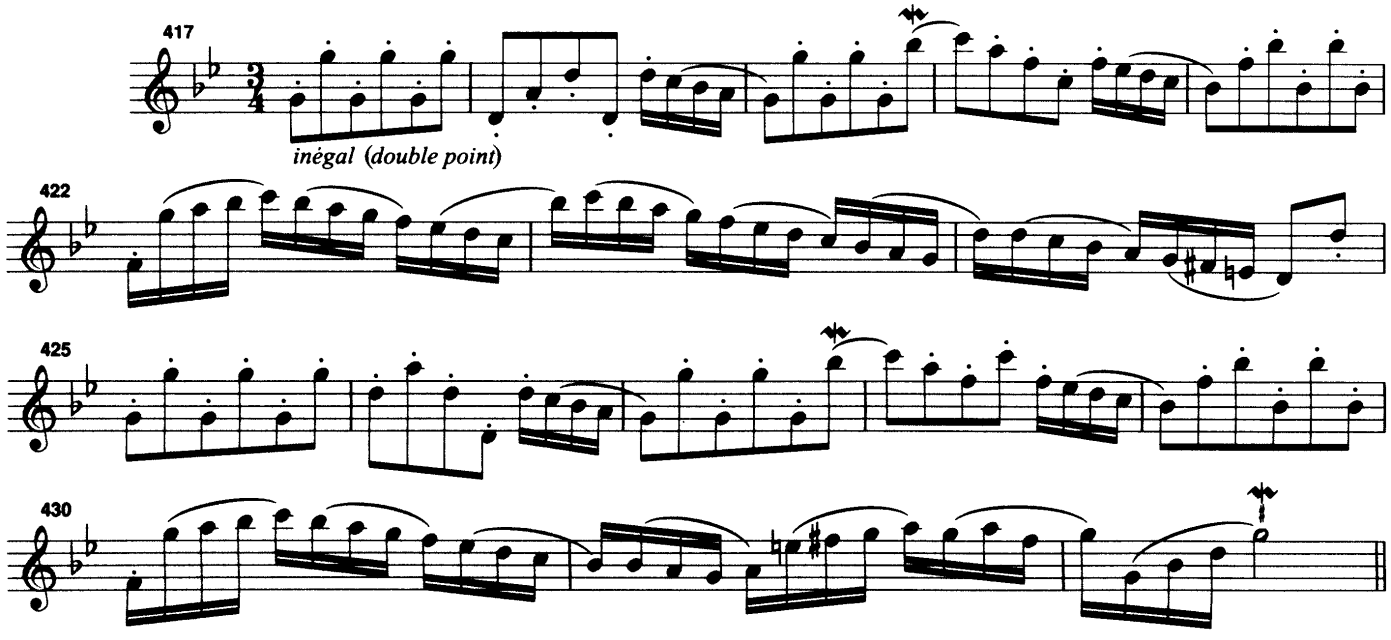
(With tender seduction)



XXVII

Dimanche matin, au petit galop

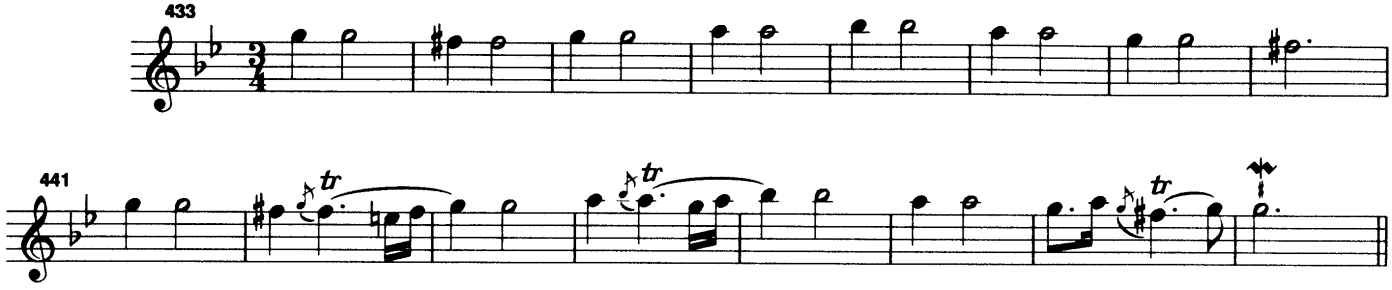
(A Sunday morning canter)



XXVIII

Avec insistance et colère

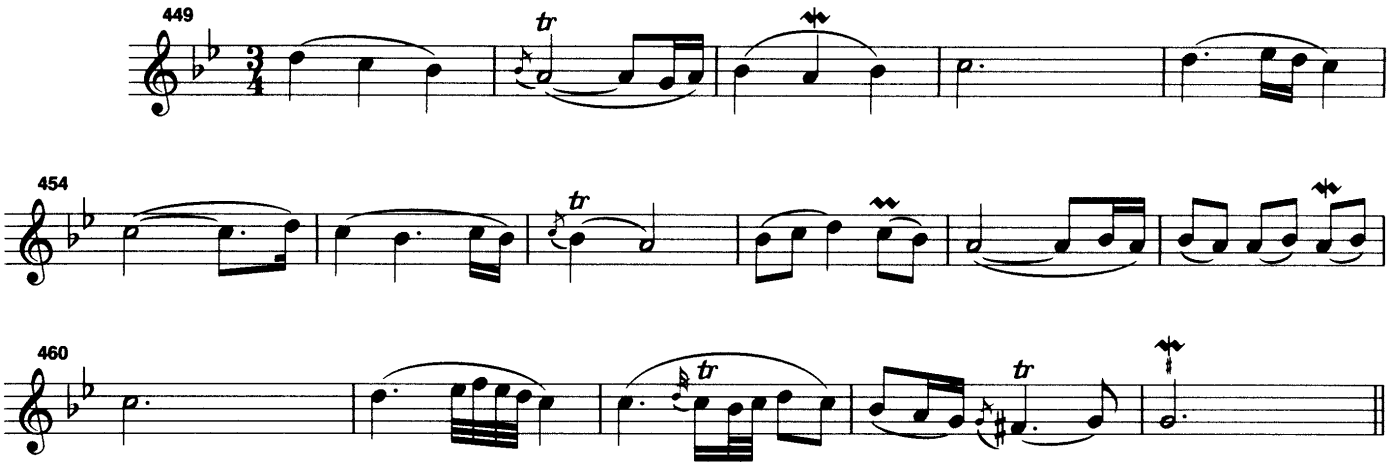
(With insistance and anger)



XXIX

En parallèle solitude

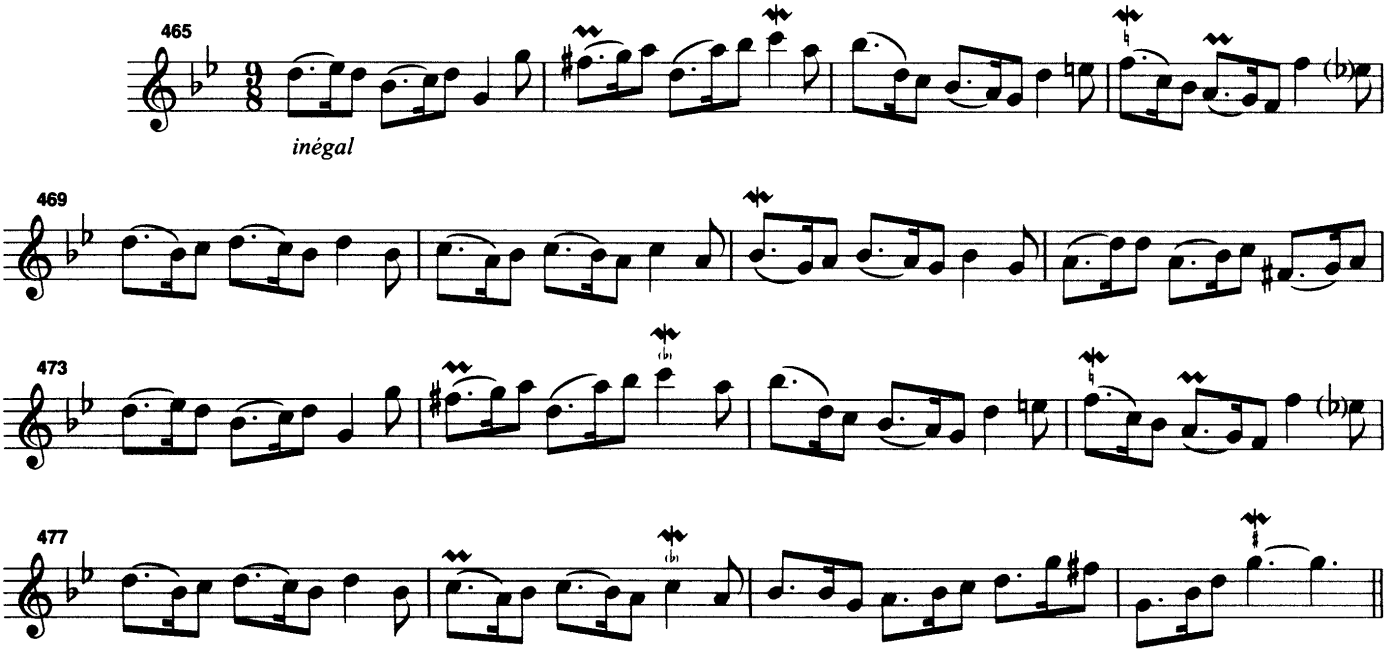
(In parallel solitude)



XXX

Dans les jardins à minuit

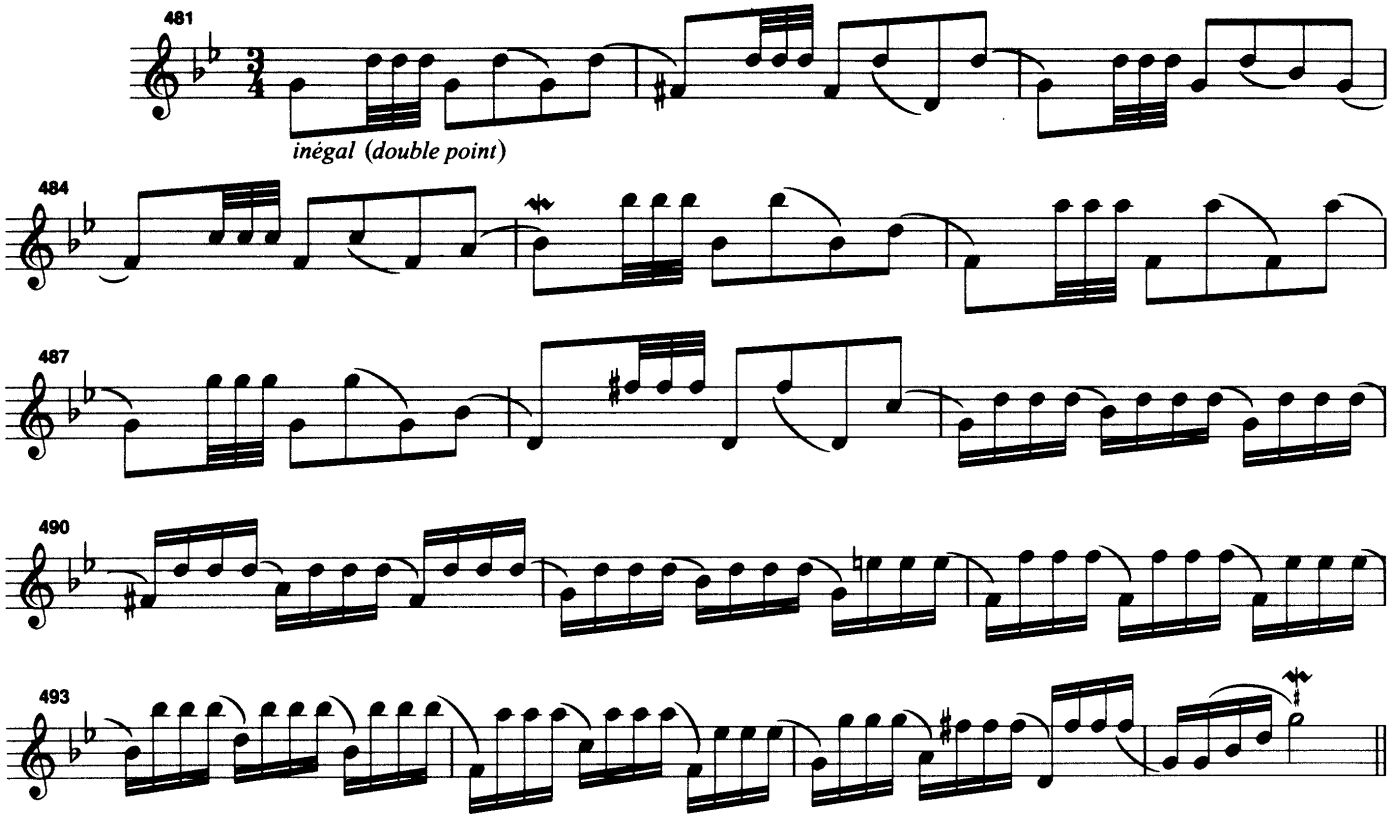
(In the gardens at midnight)



XXXI

Autour du manège

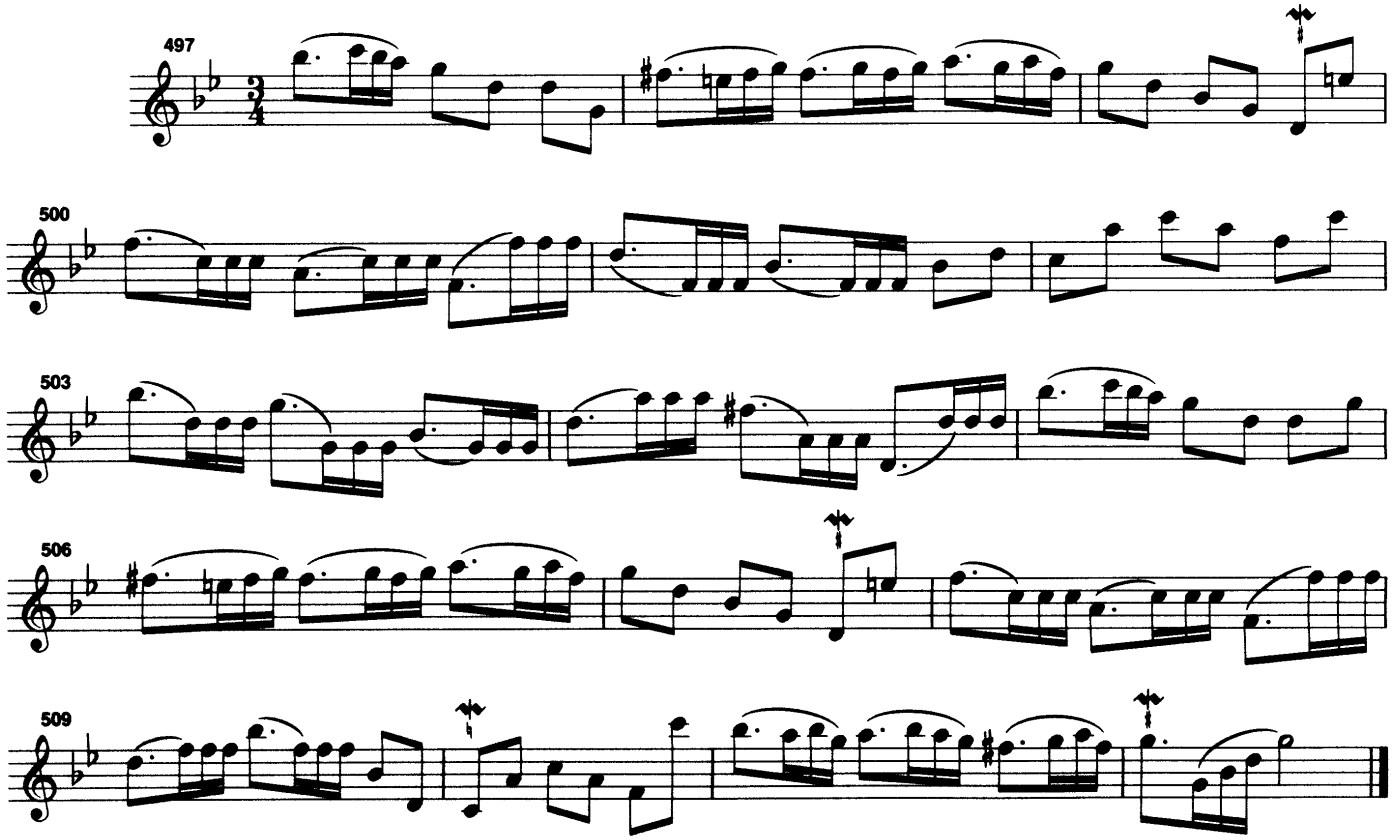
(Riding round the manège)



XXXII

En se pavanant fièrement à la maison

(Proudly strutting home)



LES FOLIES d'ESPAGNE

Edited and Ornamented for Cor Anglais and Continuo by Jennifer Paull

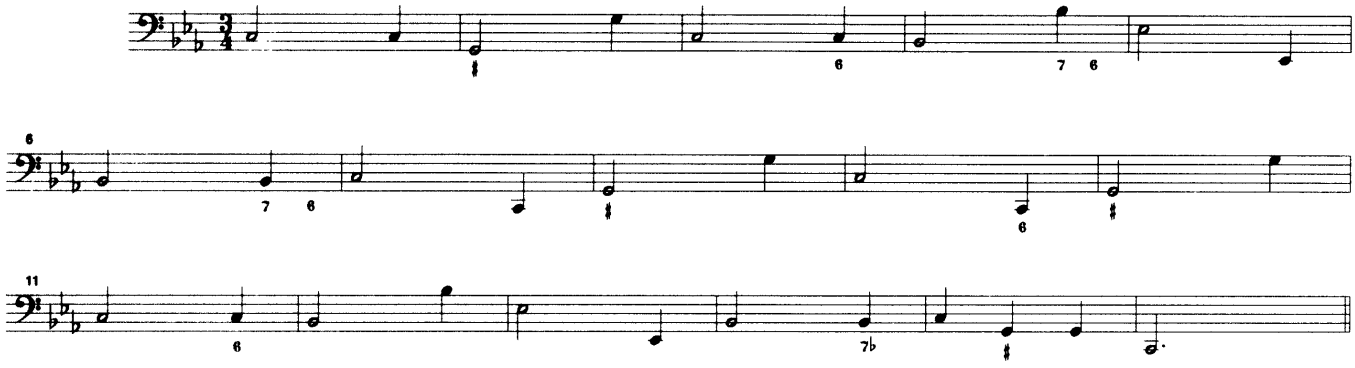
Realization by Christine Sartoretti

Basso Continuo

I

Noble, gracieuse (Thème)

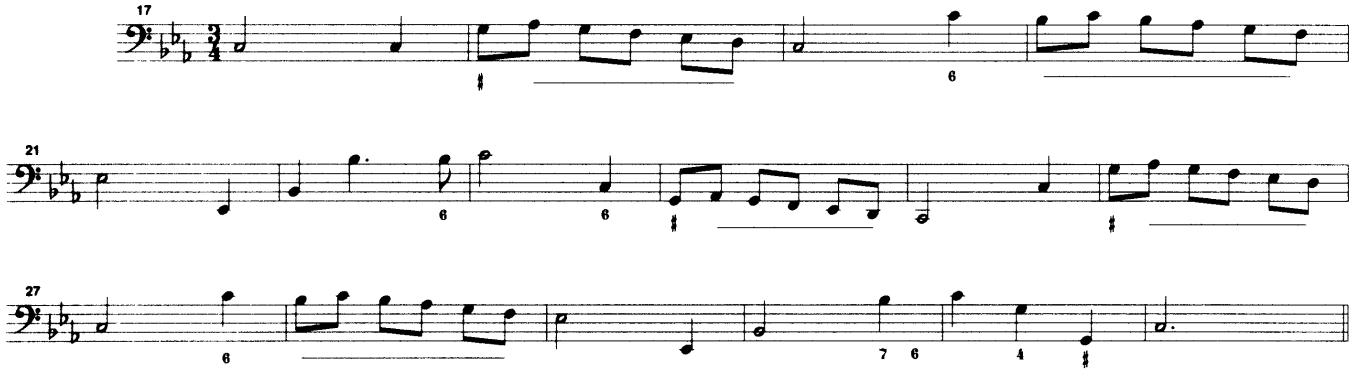
Marin Marais
(1680-1760)



II

Belle, mais triste ❖

(Beautiful, but sad)

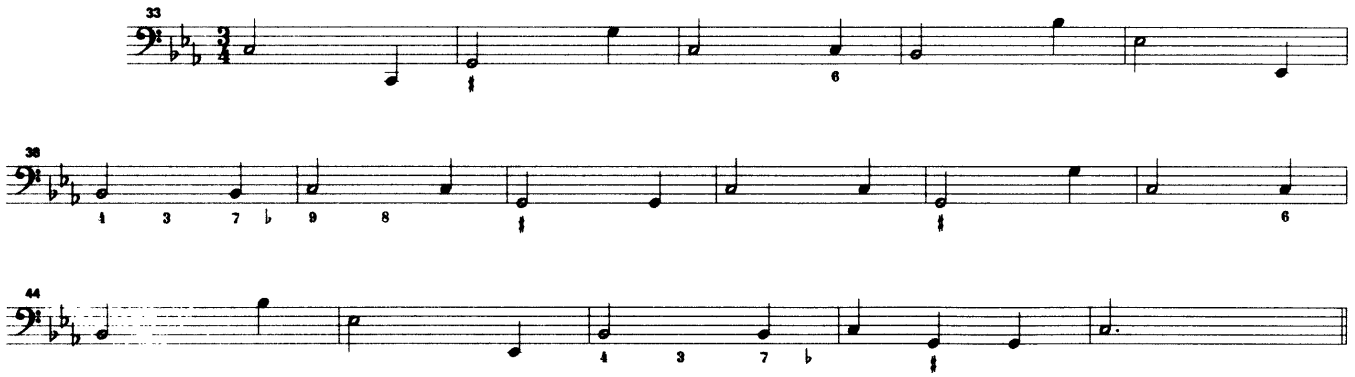


❖ Tempi e dinamiche secondo il senso dei titoli
(tempi and dynamics follow the sense of the titles)

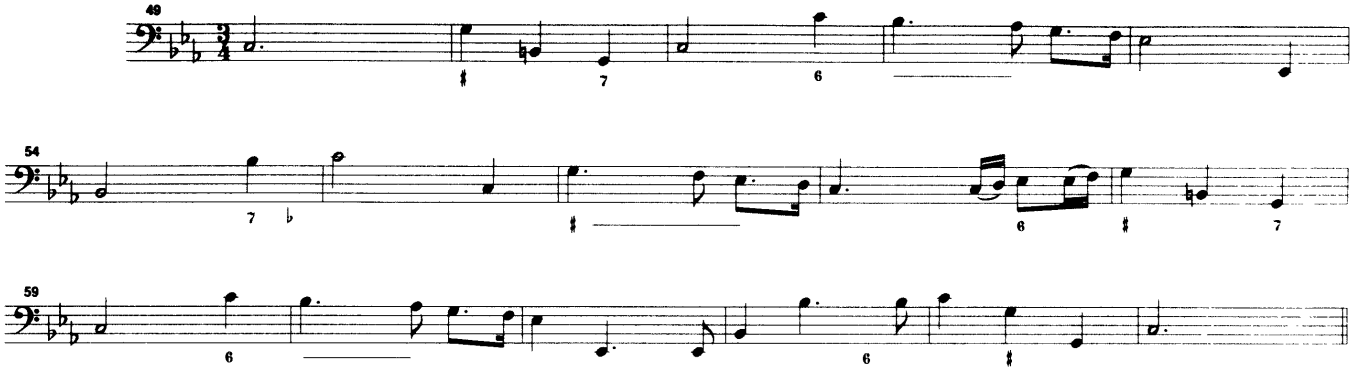
III

Doucement provocatrice

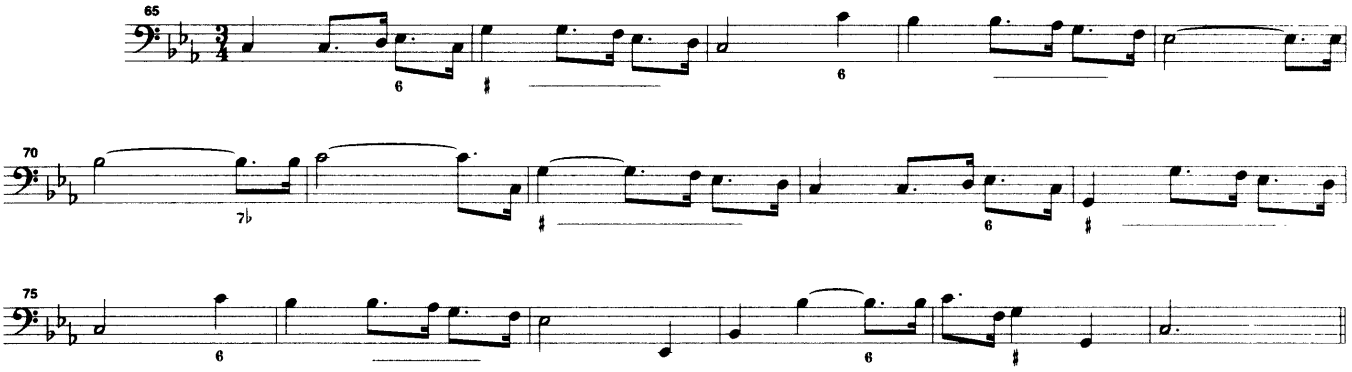
(Gently provocative)



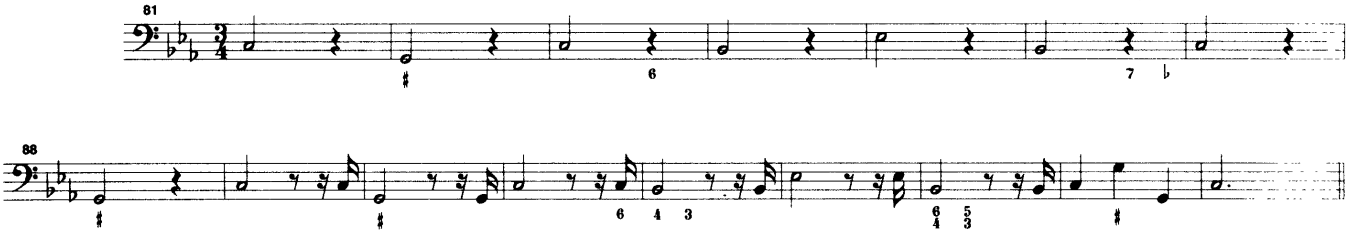
IV
Avec chagrin
(With chagrin)



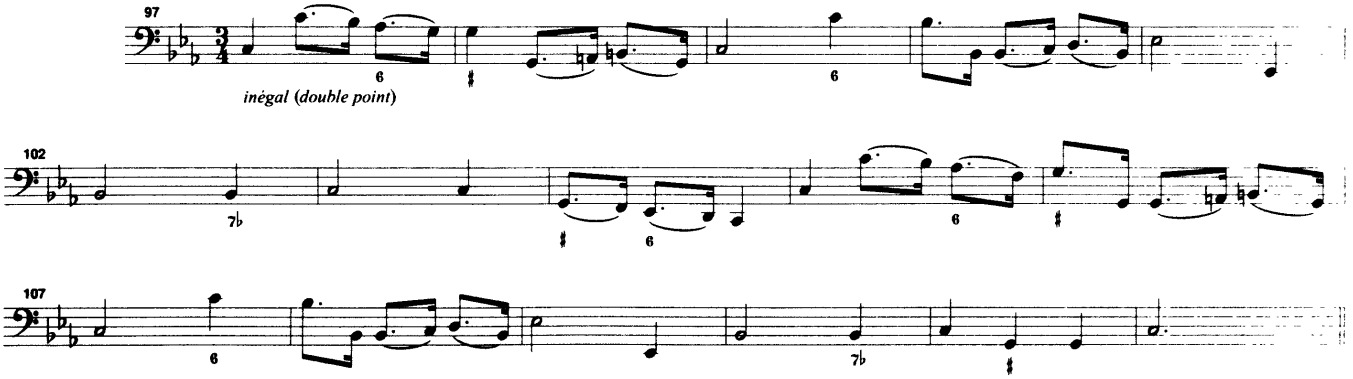
V
En soupirant
(Sighing)



VI
En portant un fardeau
(Carrying a burden)



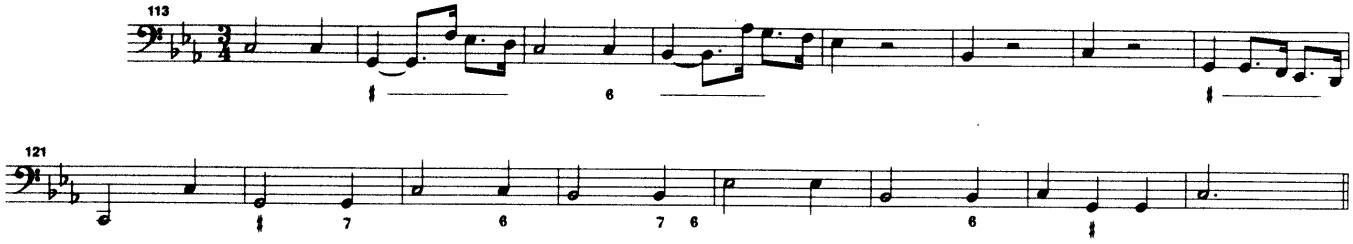
VII
Une danse élégante
(An elegant dance)



VIII

Une danse avec des révérences

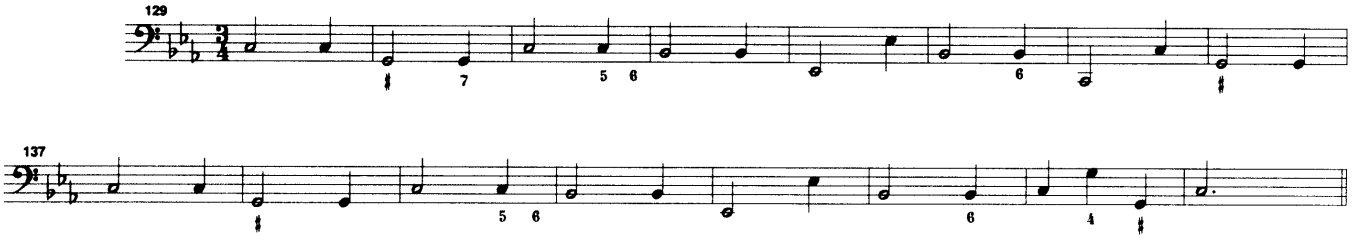
(A dance with curtsies)



IX

Elégante, positive, fière

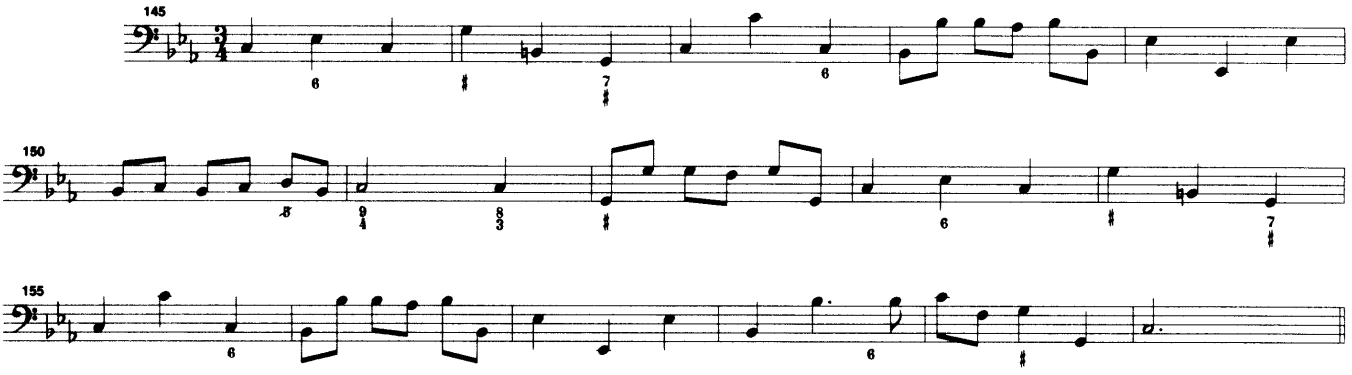
(Elegant, positive, proud)



X

Séduisante, captivante

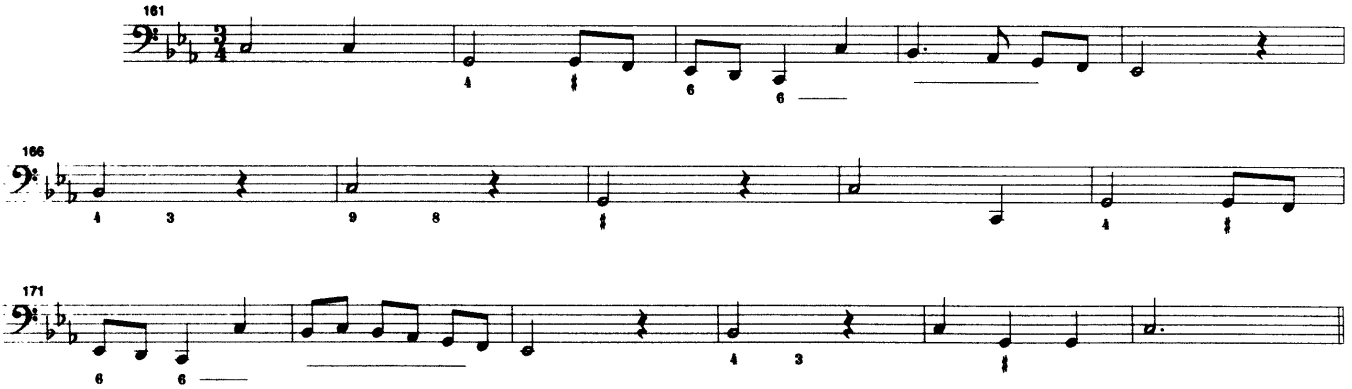
(Coquette, winsome)



XI

Nostalgique, avec le mal du pays

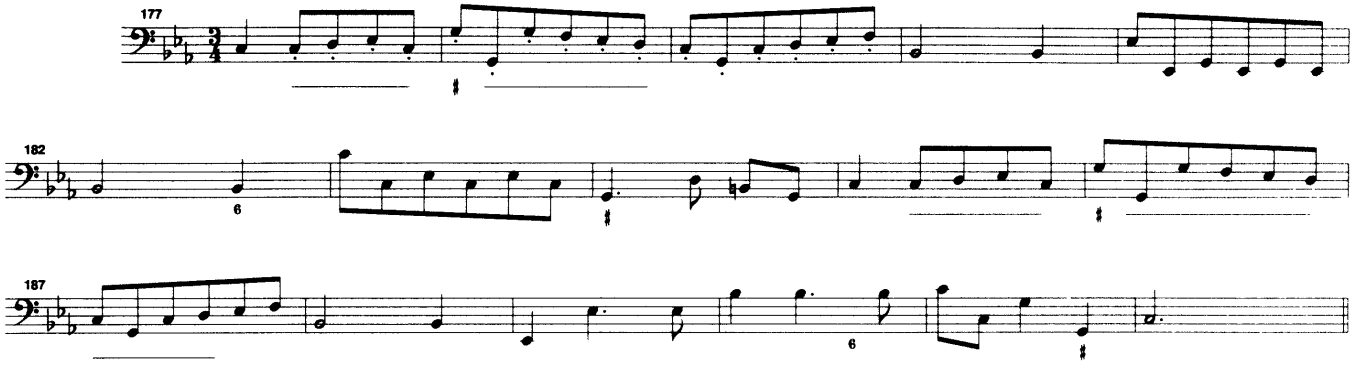
(Nostalgic, homesick)



XII

Sur la pointe des pieds, avec espièglerie

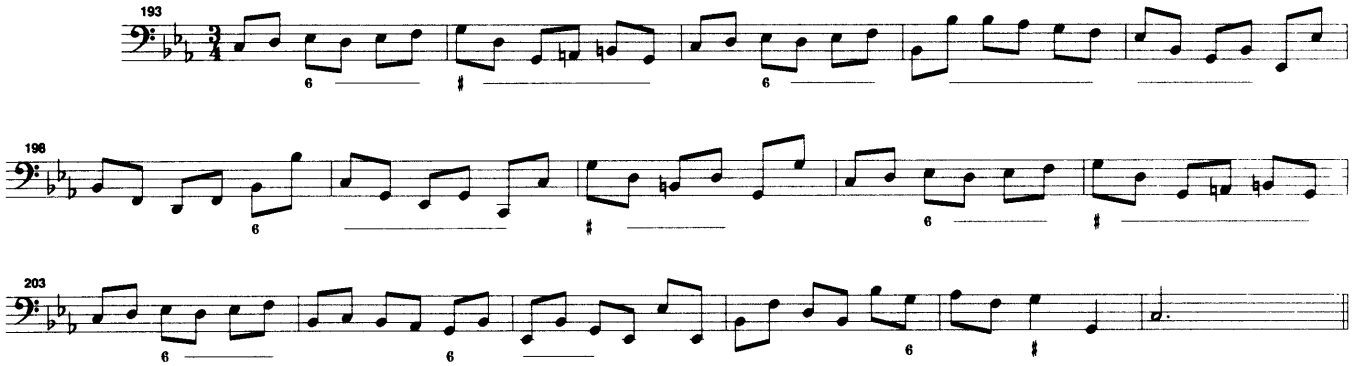
(On tiptoe, cheekily)



XIII

Dramatique, en suppliant

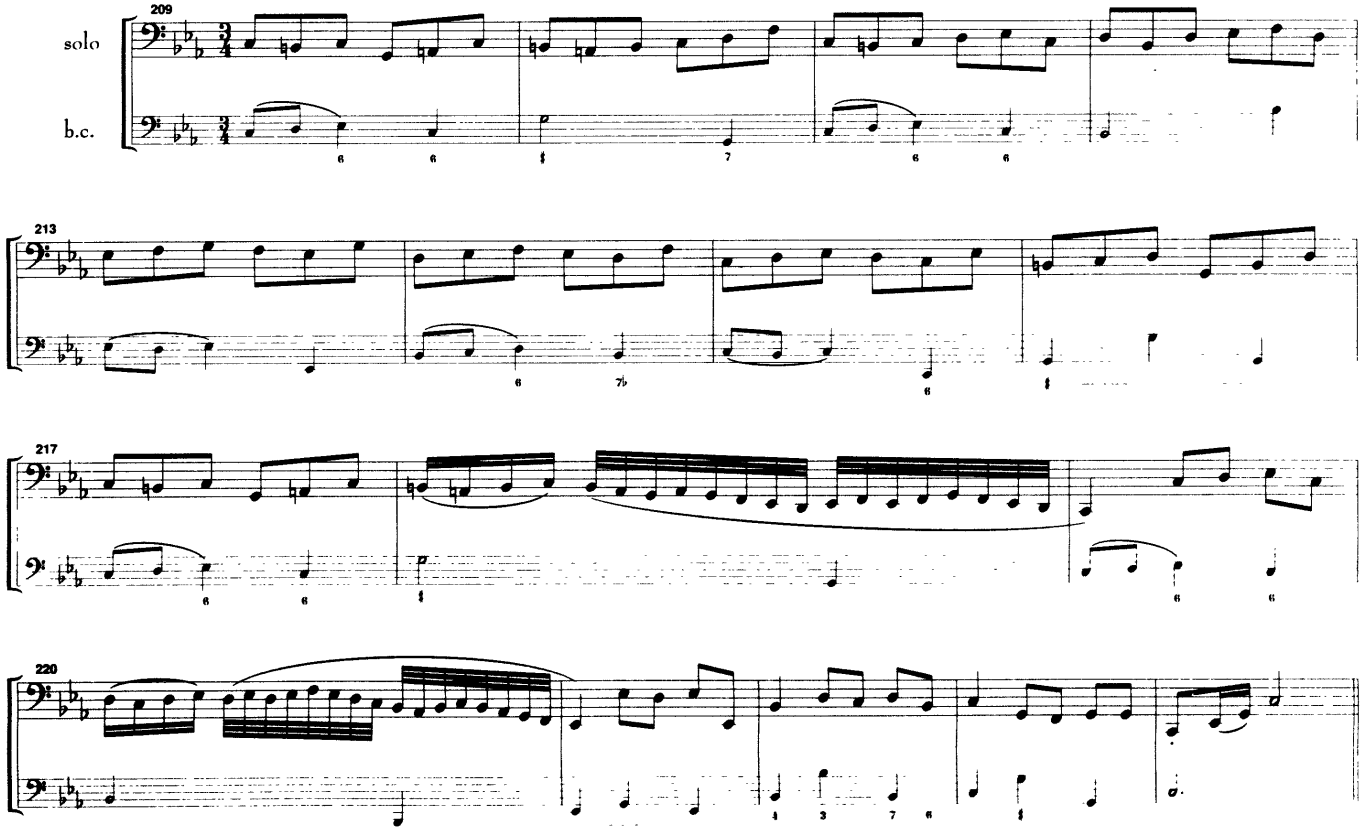
(Dramatic, pleading)



XIV

Avec intrigue

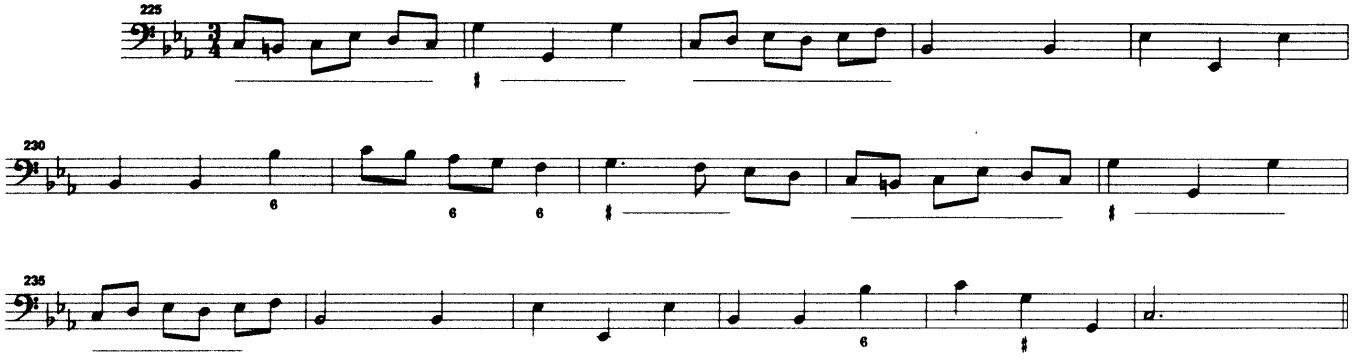
(With intrigue)



XV

Avec regret

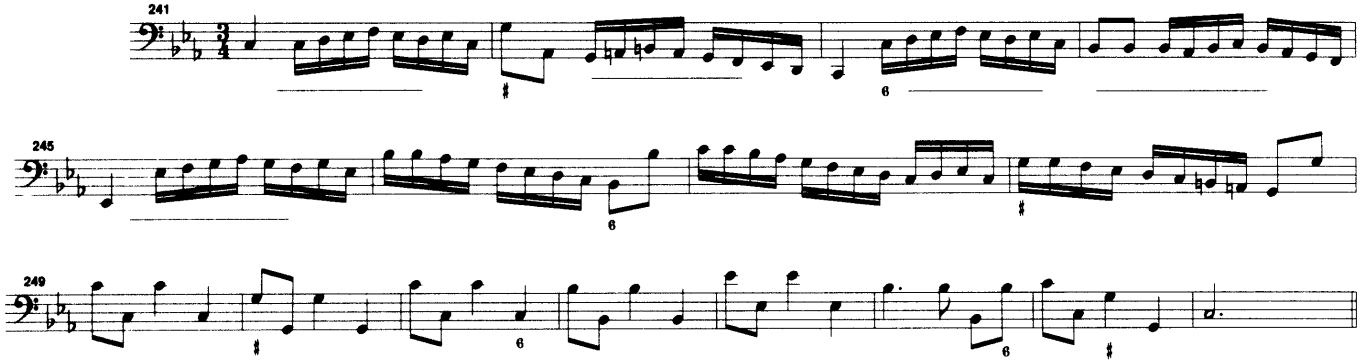
(With regret)



XVI

Les jacasses bavardent en chuchotant

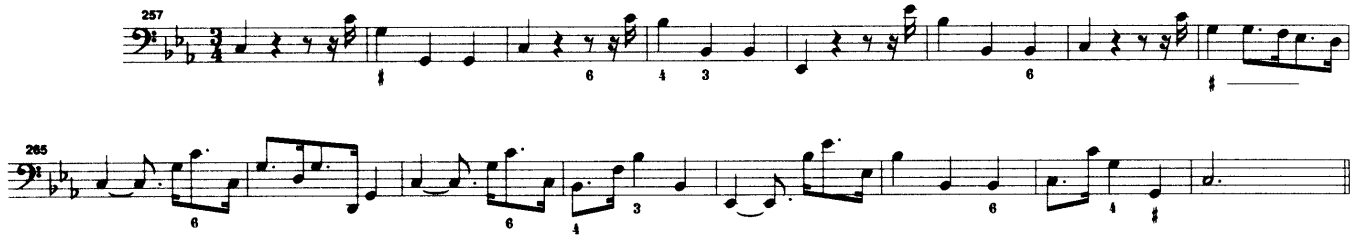
(The chattering gossips whisper together)



XVII

Avec supplication

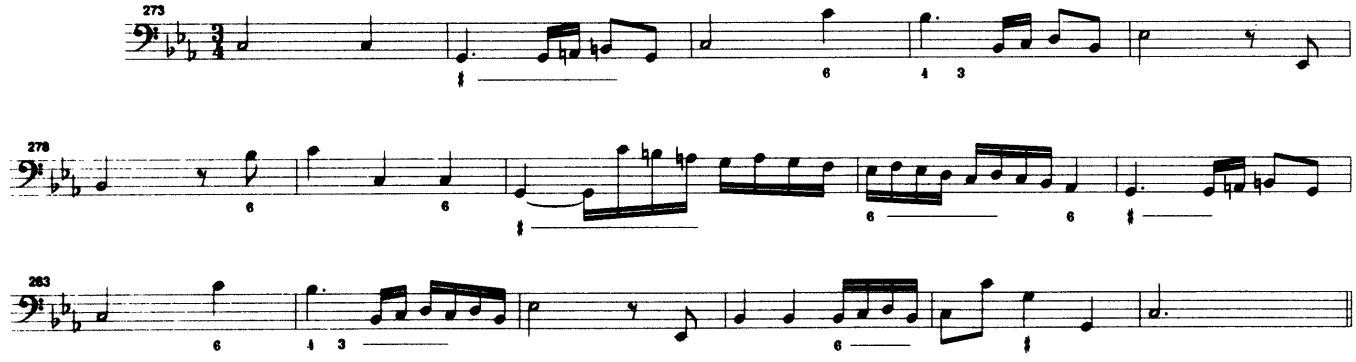
(With supplication)



XVIII

Positivement

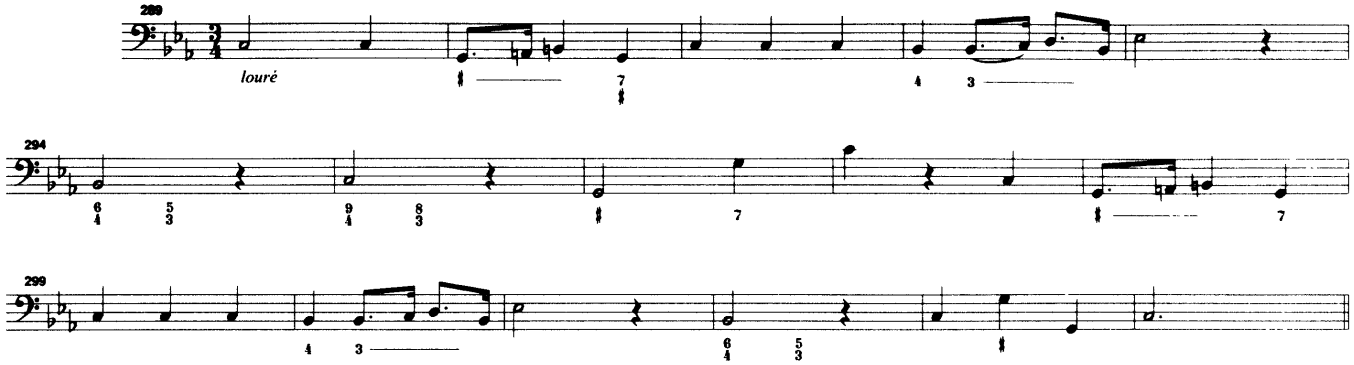
(Positively)



XIX

Avec joie

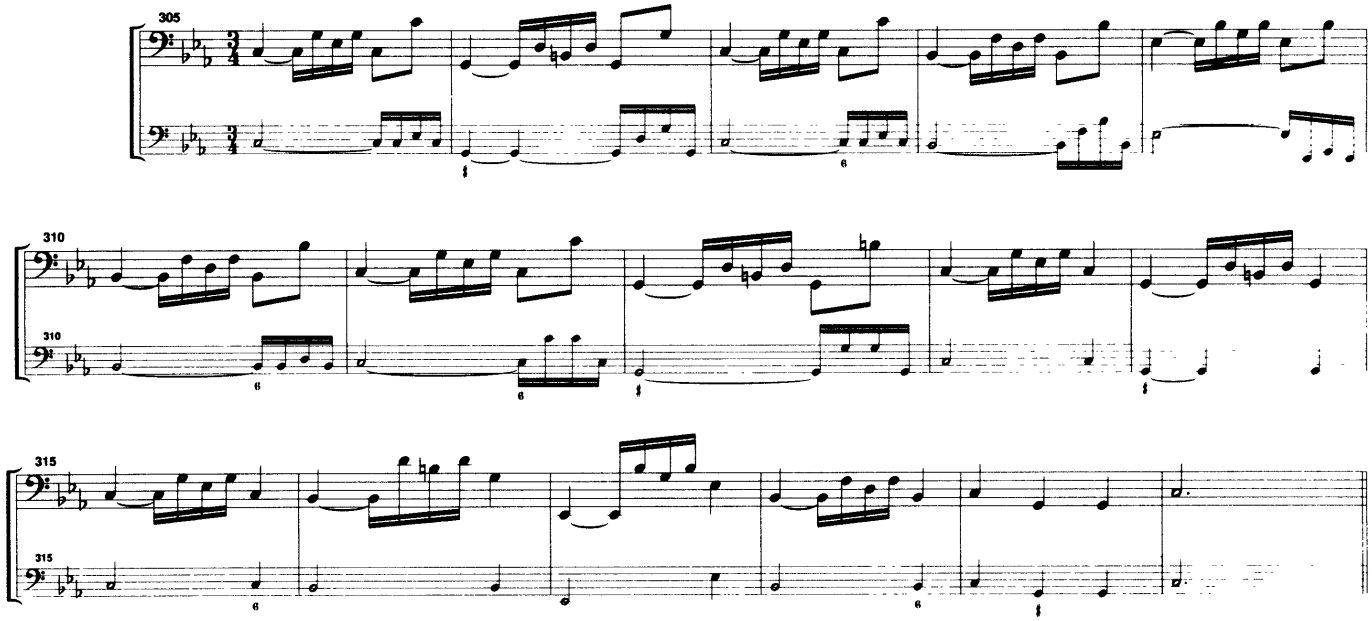
(With happiness)



XX

Avec conspiration

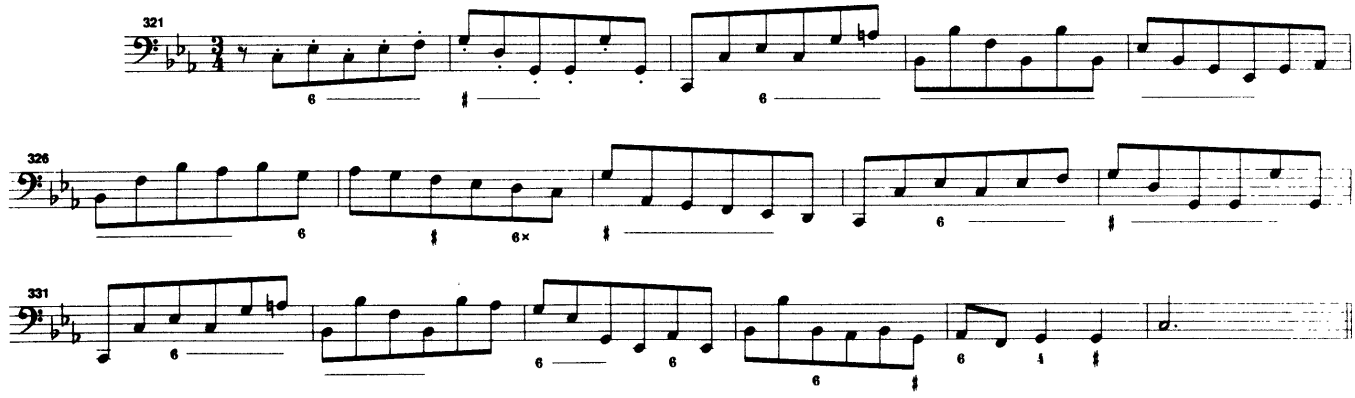
(With conspiracy)



XXI

Avec amour et sensualité

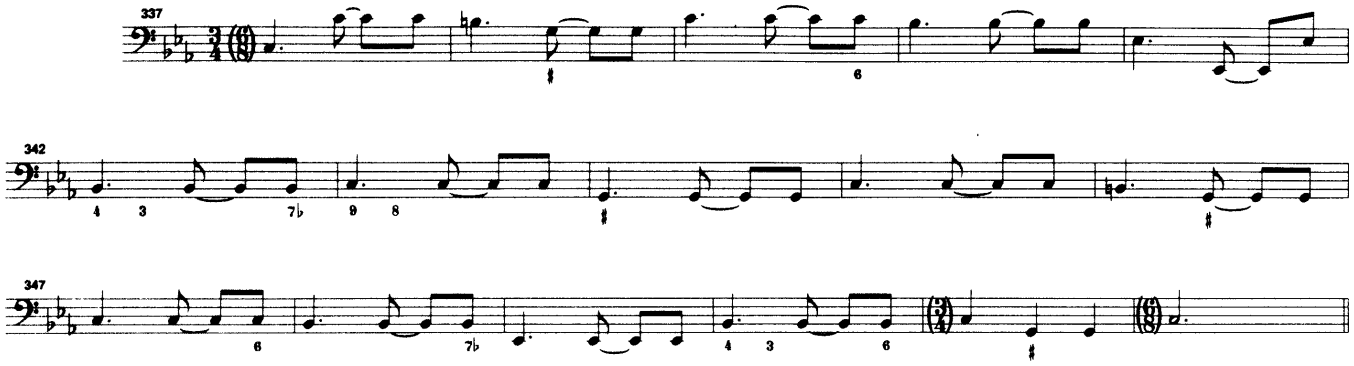
(With love and sensuousness)



XXII

Avec une douce ironie

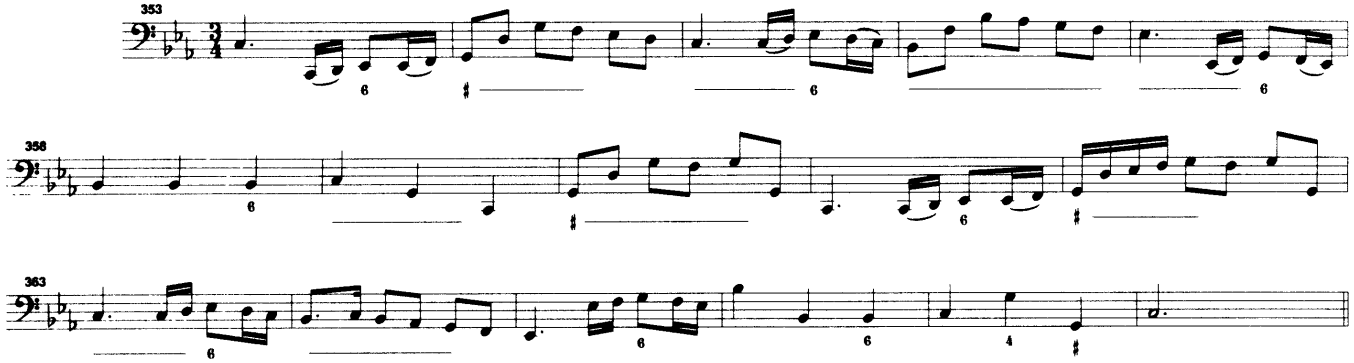
(With genle humour)



XXIII

Avec outrage

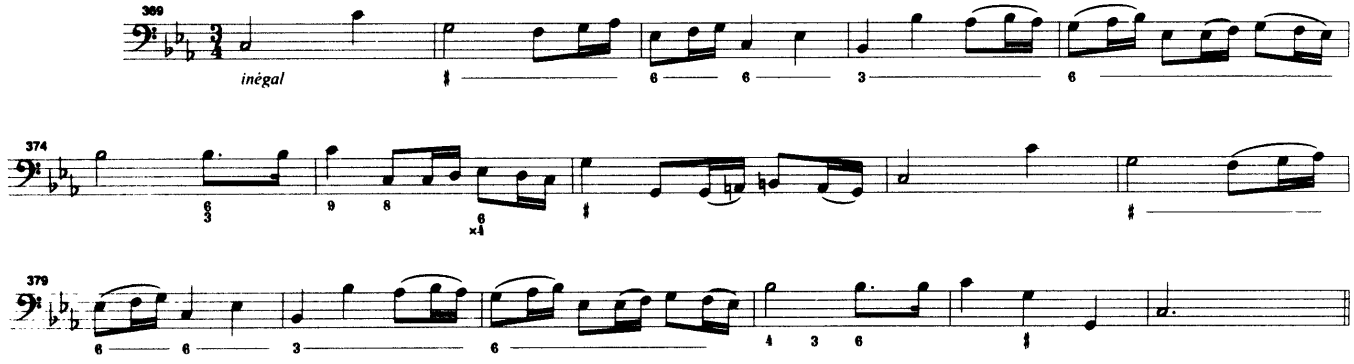
(With outrage)



XXIV

Avec résignation et inévitabilité

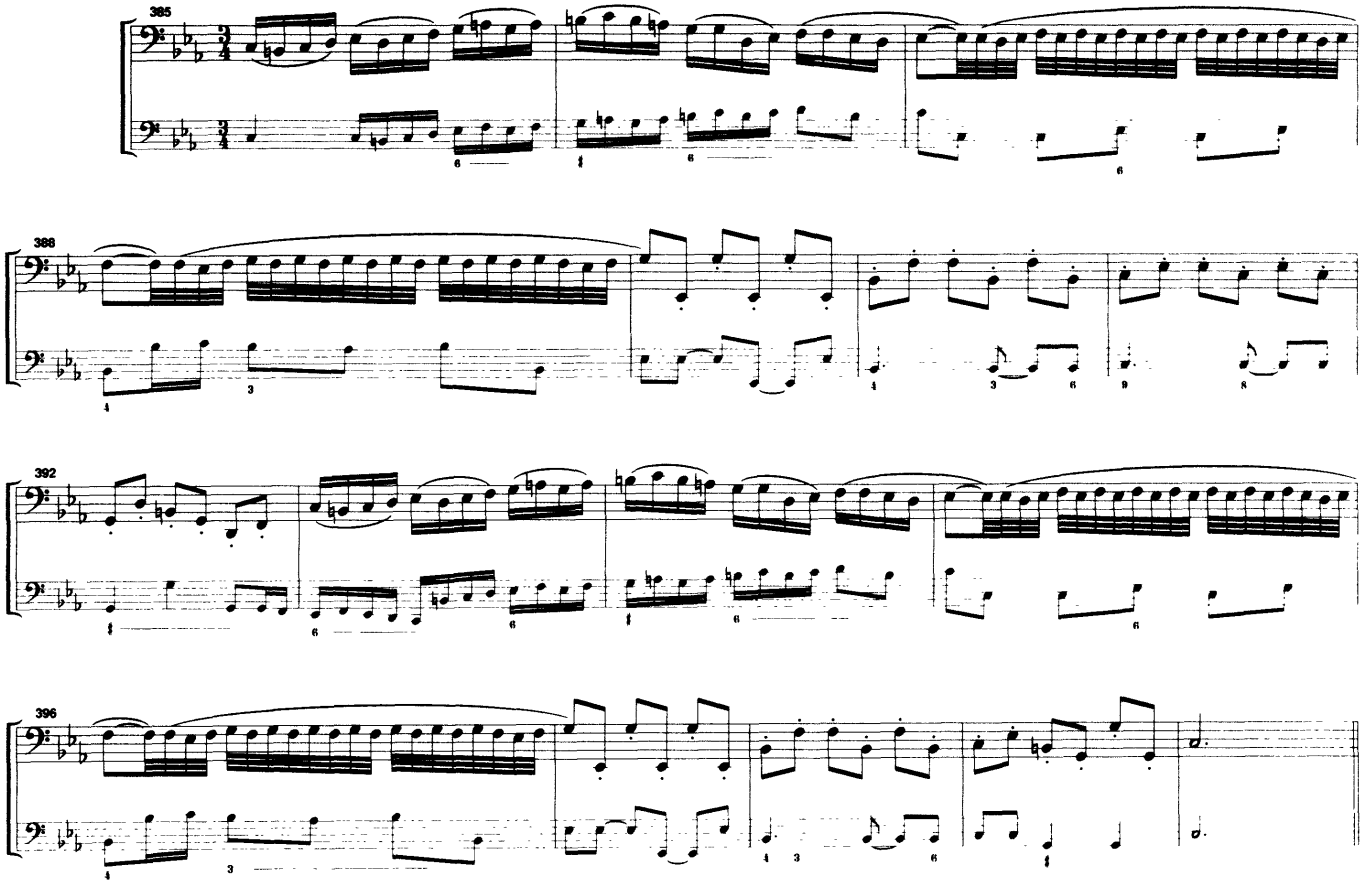
(With resignation and inevitability)



XXV

Avec insolence

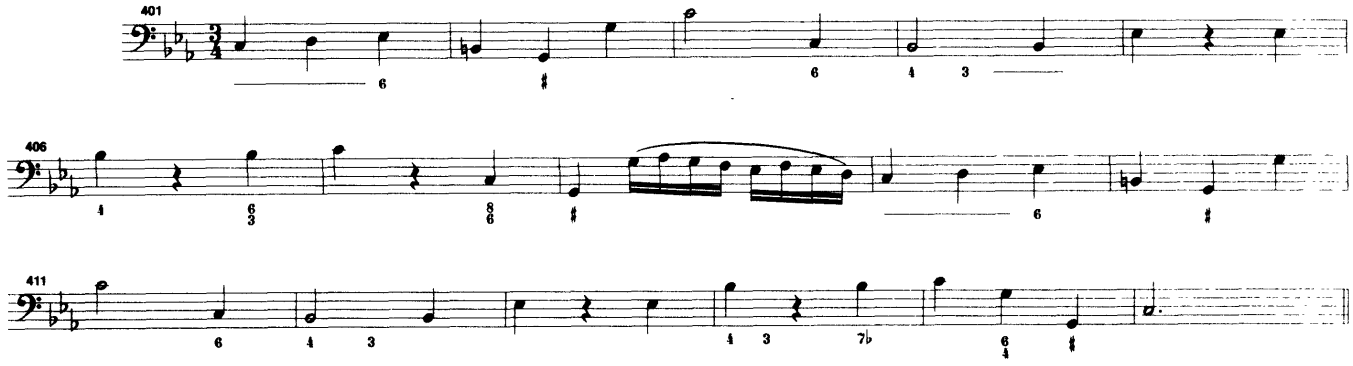
(With insolence)



XXVI

Avec tendre séduction

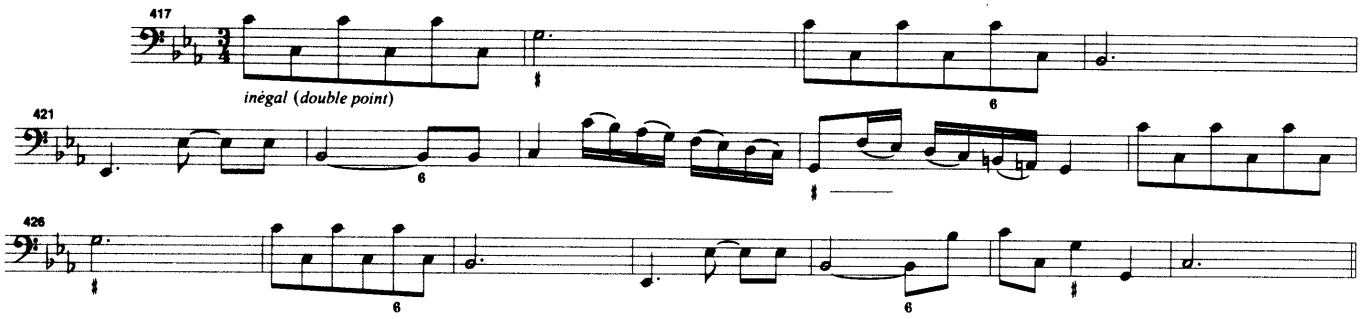
(With tender seduction)



XXVII

Dimanche matin, au petit galop

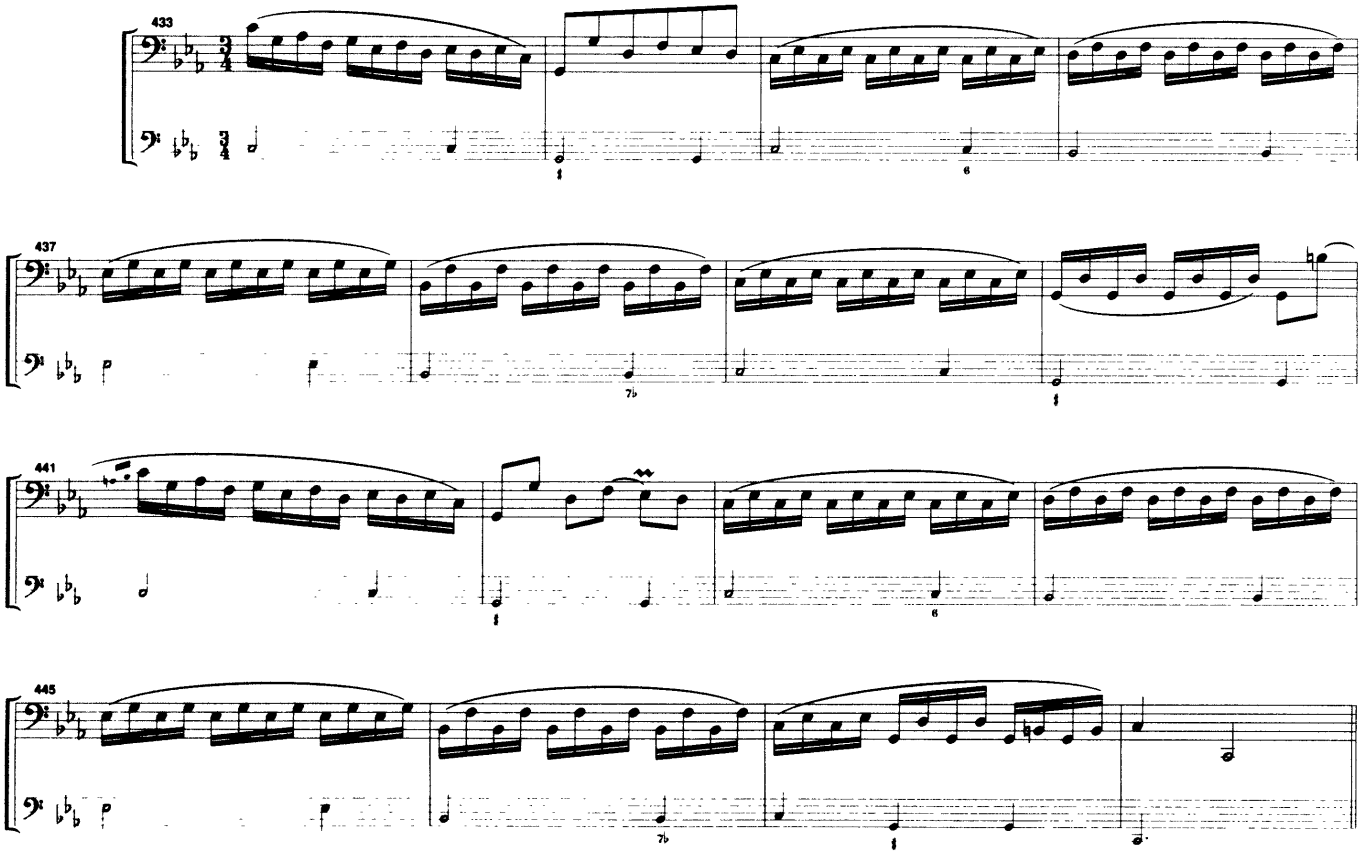
(A Sunday morning canter)



XXVIII

Avec insistance et colère

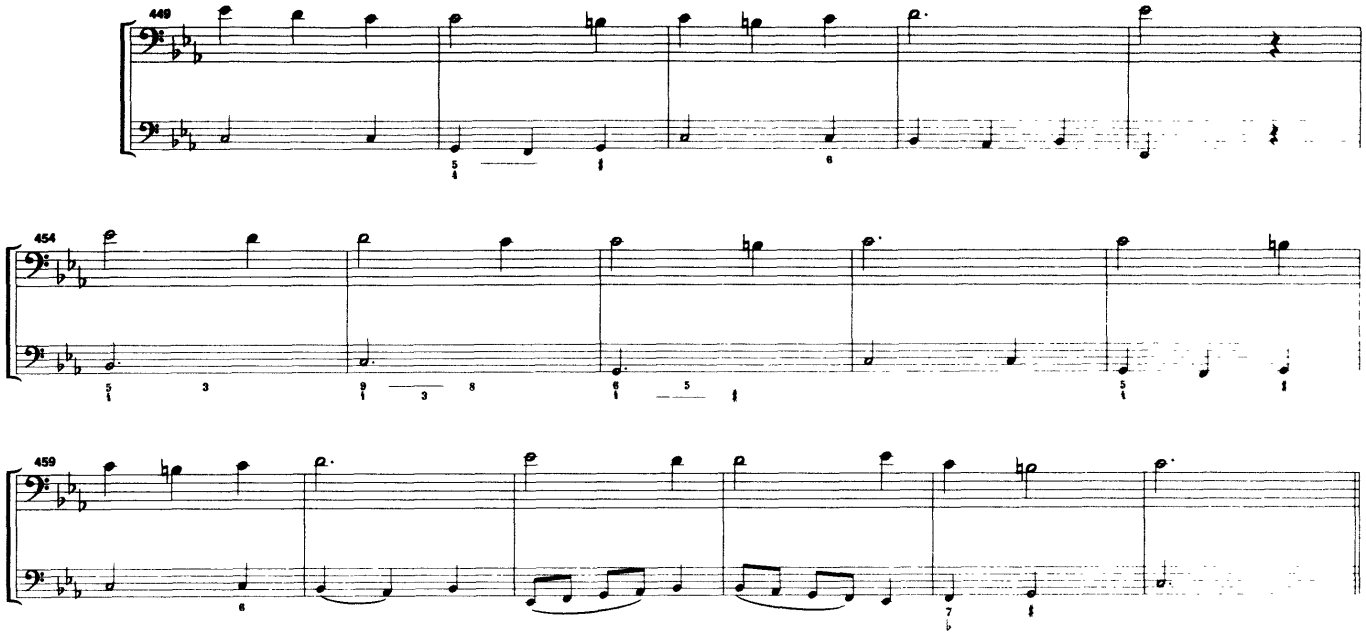
(With instance and anger)



XXIX

En parallèle solitude

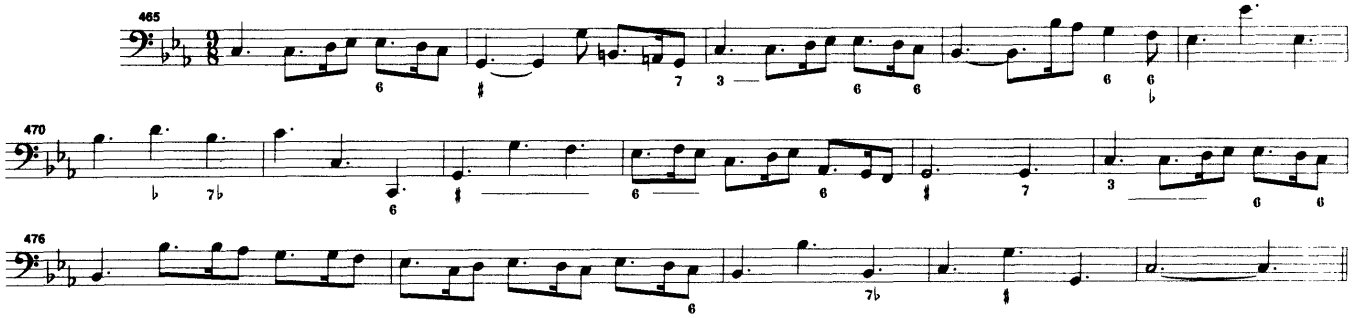
(In parallel solitude)



XXX

Dans les jardins à minuit

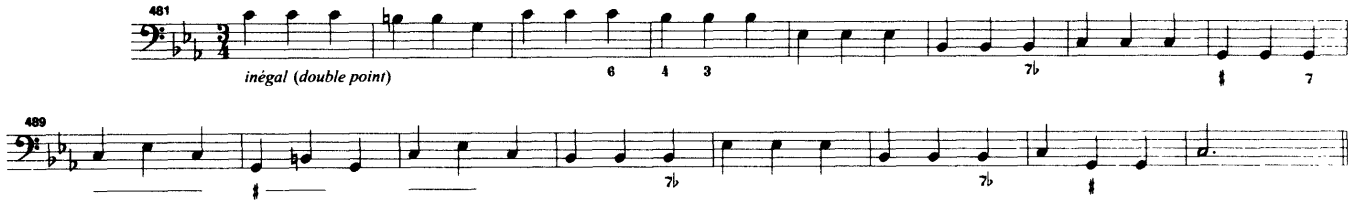
(In the gardens at midnight)



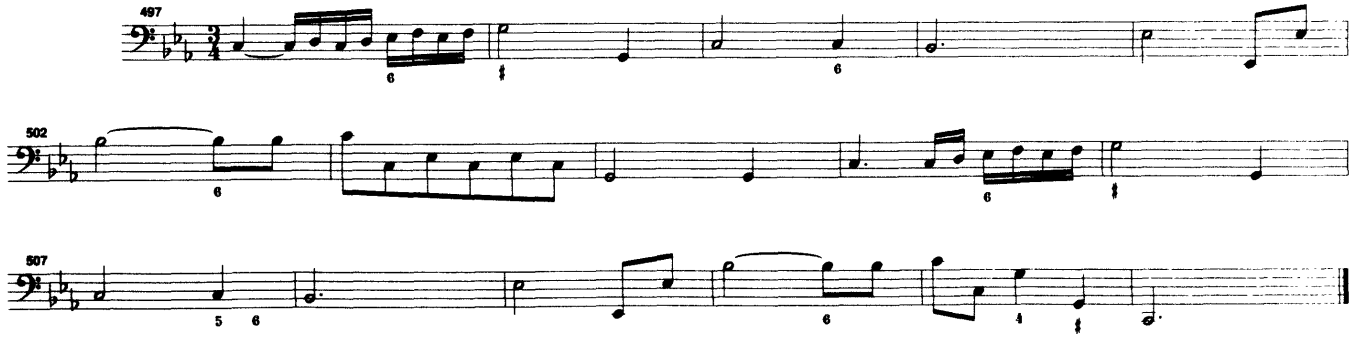
XXXI

Autour du manège

(Riding round the manège)



XXXII

En se pavanant fièrement à la maison

(Proudly strutting home)