

MARIN MARAIS

Les Tableaux galants

Edited and Ornamented by Jennifer I. Paull

LES FOLIES D'ESPAGNE

Cor anglais et basse continue



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ATG 011

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 illuminated 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

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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.

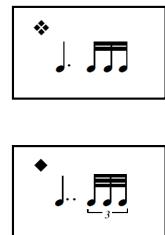
The adaptation of these Variations is entirely my own, as are the directives I have chosen to give them. I was inspired by the extensive range of moods and ambience within the work, each variation bringing a *tableau* to my mind. I imagined these in the Rococo style of the period as '*Tableaux galants*'. 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♦ 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 XIV). 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 ATG 009 Oboe & b.c.
Marin Marais ATG 010 Oboe d'amore & b.c.
Marin Marais ATG 011 Cor anglais & b.c.
Marin Marais ATG 012 Bassoon & b.c.

Les Folies d'Espagne is recorded by

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

(ASC VI)

Les Tableaux galants published by Amoris International include

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

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Caix d'Hervelois ATG 007 Cor anglais & b.c.
Caix d'Hervelois ATG 008 Basson & b.c.



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In loving memory of Paul Peter Paull

LES FOLIES D'ESPAGNE

Marin Marais

(1680 - 1760)

Edited: Jennifer I. Paull
Revised 2009

Realisation: Christine Sartoretti
Revised Ian K. Harris 2009

Thema

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

• Cor anglais

The musical score consists of three staves. The top staff is for the Cor anglais, starting with a dynamic of *mp*. The middle staff is for the Continuo, featuring a basso continuo part with a bassoon line below it. The bottom staff is for the Basso. The key signature changes from B-flat major to A major (indicated by a sharp sign) at the beginning of the third measure. The time signature is 3/4 throughout. The score includes dynamics *mp*, *crescendo*, and *mf*.

6

diminuendo

mp

crescendo

6

10

16

Musical score for orchestra and piano, page 12, measures 12-13. The score consists of three staves. The top staff is for the orchestra, featuring woodwind parts with dynamic markings *tr*, *f*, *diminuendo*, and *p*. The middle staff is for the piano, showing harmonic changes and bass notes. The bottom staff is also for the piano, continuing the harmonic pattern. Measure 12 ends with a fermata over the piano's bass note. Measure 13 begins with a forte dynamic *f* in the orchestra.

- ❖ *I tempi e le dinamica seguono il senso dei direttivi*
 - ◆ In Concert Pitch

I

belle mais triste

(beautiful but sad)



Musical score page 1, measures 18-19. Treble and bass staves in 8/8 time, key signature one flat. The treble staff has eighth-note chords. The bass staff has eighth-note patterns.

Musical score page 1, measures 19-20. Treble and bass staves in 8/8 time, key signature one flat. The treble staff has eighth-note patterns. The bass staff has eighth-note chords.

Musical score page 2, measures 21-22. Treble and bass staves in 3/4 time, key signature one flat. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note chords.

Musical score page 2, measures 22-23. Treble and bass staves in 8/8 time, key signature one flat. The treble staff has eighth-note chords. The bass staff has eighth-note patterns.

Musical score page 2, measures 23-24. Treble and bass staves in 8/8 time, key signature one flat. The treble staff has eighth-note patterns. The bass staff has eighth-note chords.

Musical score page 2, measures 25-26. Treble and bass staves in 3/4 time, key signature one flat. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note chords.

Musical score page 2, measures 26-27. Treble and bass staves in 8/8 time, key signature one flat. The treble staff has eighth-note chords. The bass staff has eighth-note patterns.

Musical score page 2, measures 27-28. Treble and bass staves in 8/8 time, key signature one flat. The treble staff has eighth-note patterns. The bass staff has eighth-note chords.

Musical score page 2, measures 29-30. Treble and bass staves in 3/4 time, key signature one flat. The treble staff has eighth-note patterns with grace notes. The bass staff has eighth-note chords.

Musical score page 2, measures 30-31. Treble and bass staves in 8/8 time, key signature one flat. The treble staff has eighth-note chords. The bass staff has eighth-note patterns.

Musical score page 2, measures 31-32. Treble and bass staves in 8/8 time, key signature one flat. The treble staff has eighth-note patterns. The bass staff has eighth-note chords.

II

doucement provocatrice
(gently provocative)

33 *inégal*

33 *inégal*

33 *inégal*

33 *inégal*

33 *inégal*

37 *égal*

37 *égal*

37 *égal*

37 *égal*

41 *inégal*

41 *inégal*

41 *inégal*

41 *inégal*

45 *égal*

45 *égal*

45 *inégal*

45 *inégal*

III

avec chagrin
(with grief)

Musical score for piano solo, page 4, measures 49-52. The score consists of two staves: treble and bass. The key signature is three flats. Measure 49 starts with a single note followed by eighth-note pairs. Measures 50 and 51 show chords and bass notes. Measure 52 concludes with a melodic line.

Musical score for piano solo, page 4, measures 53-56. The score consists of two staves: treble and bass. The key signature changes to one flat. Measures 53 and 54 feature eighth-note pairs in the treble staff. Measures 55 and 56 show chords and bass notes.

Musical score for piano solo, page 4, measures 57-60. The score consists of two staves: treble and bass. The key signature changes back to three flats. Measures 57 and 58 show eighth-note pairs in the treble staff. Measures 59 and 60 show chords and bass notes.

Musical score for piano solo, page 4, measures 61-64. The score consists of two staves: treble and bass. The key signature changes to five flats. Measures 61 and 62 show eighth-note pairs in the treble staff. Measures 63 and 64 show chords and bass notes.

IV

en soupirant
(sighing)

Musical score for piano, three staves. Key signature: B-flat major (two flats). Time signature: 3/4. Measure 65: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 66: Treble staff has quarter notes in a sustained harmonic; Bass staff has eighth-note pairs. Measure 67: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 68: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs.

Musical score for piano, three staves. Key signature: B-flat major (two flats). Time signature: 3/4. Measure 69: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 70: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 71: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 72: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs.

Musical score for piano, three staves. Key signature: B-flat major (two flats). Time signature: 3/4. Measure 73: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 74: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 75: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 76: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs.

Musical score for piano, three staves. Key signature: B-flat major (two flats). Time signature: 3/4. Measure 77: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 78: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 79: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs.

V

en portant un fardeau
(carrying a burden)

81

81

81

81

85

85

85

89

89

89

93

93

93

V

VI

une danse élégante
(an elegant dance)

97

97
98
99
100

101

101
102
103
104

105

105
106
107
108

109

109
110
111
112

VII

une danse avec des révérences
(a dance with curtsies)

113

113

116

113

117

117

120

117

121

121

124

121

125

125

128

125

6

VIII

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

129

inégal

7

133

égal

133

7

133

137

inégal

137

7

137

141

141

7

5 4 5

141

IX

séduisante, captivante

(with winsome coquetry)

(with winsome coquetry)

145 *inégal* $\sim\!\sim$ $\sim\!\sim$ $\text{tr}\!\!\!\sim\!\sim\!\sim$

145 *inégal*

146

140

égal

inégal

140

140

7

5

5

6

140

7

5

5

6

153

153

153

X

nostalgique avec mal du pays
(nostalgic, homesick)

161

161

162

5 4 5 6 6

163

164

165

165

166

5 3 5 8 5

167

168

169

169

170

5 4 5 6 6

171

172

173

173

174

5 3 5

175

176

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

The musical score consists of five systems of piano music:

- System 1:** Measures 177-180. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: ff, p, ff.
- System 2:** Measures 181-184. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 3/4, 6/8, 3/4, 6/8, 3/4. Dynamics: ff, ff, ff.
- System 3:** Measures 185-188. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: ff, ff, ff.
- System 4:** Measures 189-192. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 3/4, 6/8, 3/4. Dynamics: ff, ff, ff.
- System 5:** Measures 193-196. Treble and bass staves. Key signature: B-flat major (two flats). Time signature: 3/4. Dynamics: ff, ff, ff.

XII

dramatique, en suppliant
(dramatic, pleading)

103 *inégal*

103 *inégal*

103 *inégal*

107

107

107

201

201

201

205

205

205

XIII

avec intrigue
(with intrigue)

The musical score consists of four staves of piano music. The top staff uses treble clef and 3/4 time. The second staff uses bass clef and 3/4 time. The third staff uses bass clef and 6/8 time. The bottom staff uses bass clef and 3/4 time. Measure 209 starts with a single note followed by a half note. Measure 200 begins with a eighth-note chord. Measure 209 continues with eighth-note chords. Measure 213 starts with eighth-note chords. Measure 213 continues with eighth-note chords. Measure 217 starts with eighth-note chords. Measure 217 continues with eighth-note chords. Measure 217 concludes with a sixteenth-note run. Measure 221 starts with eighth-note chords. Measure 221 continues with eighth-note chords. Measure 221 concludes with a sixteenth-note run.

XIV

avec regret
(with regret)

The musical score consists of four staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat throughout. Measure 225 starts with a 3/4 time signature. Measures 226 and 227 continue in 3/4. Measure 228 begins a section in 6/8 time, indicated by a bracket under the measures. Measures 229 and 230 return to 3/4 time. Measure 231 starts another section in 6/8 time. Measures 232 and 233 return to 3/4 time. Measure 234 begins another section in 6/8 time. Measures 235 and 236 return to 3/4 time. Measure 237 starts another section in 6/8 time. Measures 238 concludes the piece.

XV

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

241 *inégal* ♫

241 ♪

241 *égal* ♪

241 *égal* ♪

245 ♪

245 ♪

245 ♪

249 ♪

249 ♪

249 ♪

253 ♪

253 ♪

253 ♪

XVI

avec supplication
(with supplication)

Musical score page 1. The score consists of four staves. The top staff shows a melodic line with grace notes and slurs. The second staff contains chords. The third staff contains chords. The bottom staff shows a melodic line. Measure numbers 257, 260, and 261 are visible.

Musical score page 2. The score consists of four staves. The top staff shows a melodic line with grace notes and slurs. The second staff contains chords. The third staff contains chords. The bottom staff shows a melodic line. Measure numbers 261, 262, and 263 are visible.

Musical score page 3. The score consists of four staves. The top staff shows a melodic line with grace notes and slurs. The second staff contains chords. The third staff contains chords. The bottom staff shows a melodic line. Measure numbers 265, 266, and 267 are visible.

Musical score page 4. The score consists of four staves. The top staff shows a melodic line with grace notes and slurs. The second staff contains chords. The third staff contains chords. The bottom staff shows a melodic line. Measure numbers 268, 269, and 270 are visible.

XVII

positivement
(positively)

273 *inégal*

273 *inégal*

273 *inégal*

277

277

277

277

281

281

281

281

285

285

285

285

XVIII

avec joie
(with happiness)

280 *louré*

280

280

293

293

293

293

293

297

297

297

301

301

301

301

XIX

avec conspiration
(with conspiracy)

The musical score consists of four staves of music for orchestra and piano. The staves are as follows:

- Staff 1 (Top):** Treble clef, 3/4 time, key signature of two flats. Measures 305-308 show eighth-note patterns. Measure 309 begins with sixteenth-note patterns.
- Staff 2 (Second from Top):** Treble clef, 3/4 time, key signature of one flat. Measures 305-308 show eighth-note chords. Measure 309 begins with sixteenth-note chords.
- Staff 3 (Third from Top):** Bass clef, 3/4 time, key signature of one flat. Measures 305-308 show eighth-note patterns. Measure 309 begins with sixteenth-note patterns.
- Staff 4 (Bottom):** Bass clef, 3/4 time, key signature of one flat. Measures 305-308 show eighth-note patterns. Measure 309 begins with sixteenth-note patterns.

Measure numbers are indicated above each staff: 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318. Measure 317 concludes with a fermata over the bass line.

XX

avec amour et sensualité
 (with love and sensuality)

321

321

321

325

325

325

320

320

320

333

333

333

XXI

avec une douce ironie
 (with gentle humour)

337 *inégal*

337 *inégal*

6 16

337 *inégal*

341 *inégal*

341 *égal*

$\frac{5}{4}$ $\frac{5}{3}$ 7 $\frac{5}{4}$ $\frac{5}{3}$ 16

345 *inégal*

345 *égal*

6 16

345

349 *inégal*

349 *égal*

$\frac{5}{4}$ $\frac{5}{3}$ 16

349 *inégal*

XXII

avec outrage
(with outrage)

The musical score consists of four staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The time signature changes between common time (indicated by '4') and 3/4 time.

- Staff 1 (Treble):** Measures 353-355. The melody consists of eighth-note patterns. Measure 355 features a melodic line with eighth-note pairs and sixteenth-note grace notes.
- Staff 2 (Treble):** Measures 355-357. The melody continues with eighth-note patterns. Measure 357 includes a dynamic instruction 'tr' (trill) over the first note of the measure.
- Staff 3 (Bass):** Measures 353-355. The bass line provides harmonic support with sustained notes and eighth-note chords.
- Staff 4 (Bass):** Measures 355-357. The bass line continues with eighth-note chords and rhythmic patterns.
- Staff 1 (Treble):** Measures 357-361. The melody becomes more complex with sixteenth-note patterns and grace notes. Measure 361 features a dynamic instruction 'tr' over the first note of the measure.
- Staff 2 (Treble):** Measures 361-365. The melody continues with sixteenth-note patterns. Measure 365 includes a dynamic instruction 'tr' over the first note of the measure.
- Staff 3 (Bass):** Measures 357-361. The bass line provides harmonic support with eighth-note chords and rhythmic patterns.
- Staff 4 (Bass):** Measures 361-365. The bass line continues with eighth-note chords and rhythmic patterns. Measure 365 concludes with a harmonic progression indicated by Roman numerals: 6, 4, 5, 5.

XXIII

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

The musical score consists of five systems of piano music:

- System 1:** Measures 360-369. Treble and bass staves. Key signature changes from B-flat to A major at measure 360. Measure 360: 3/4, inégal. Measure 361: 3/4, inégal. Measure 362: 3/4, inégal. Measure 363: 3/4, inégal.
- System 2:** Measures 373-378. Treble and bass staves. Measure 373: 3/4. Measure 374: 6/8, égal. Measure 375: 6/8. Measure 376: 9/8. Measure 377: 6/8. Measure 378: 3/4.
- System 3:** Measures 379-384. Treble and bass staves. Measure 379: 3/4, égal. Measure 380: 3/4. Measure 381: 3/4. Measure 382: 3/4.
- System 4:** Measures 385-390. Treble and bass staves. Measure 385: 3/4. Measure 386: 6/8, inégal. Measure 387: 6/8. Measure 388: 5/4. Measure 389: 5/4.
- System 5:** Measures 391-396. Treble and bass staves. Measure 391: 3/4, égal. Measure 392: 3/4. Measure 393: 3/4. Measure 394: 3/4.

XXIV

avec insolence
(with insolence)

The musical score consists of four staves of piano music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a bass clef. The key signature is one flat throughout. Measure 385 starts with a single note on each staff. Measure 385 begins with a bass note followed by a series of eighth-note patterns. Measure 388 shows a transition with changes in time signature (from 3/4 to 6/8) and harmonic progression. Measure 393 continues the rhythmic pattern established in the previous measures. Measure 396 concludes the section with a final harmonic cadence.

XXV

avec tendresse et séduction
 (with tenderness and seduction)

401 *inégal*

401 *inégal*

6 5 4 3

401 *inégal*

405

405 *égal*

5 6 4 3

405 *égal*

6 5 4 3

405 *inégal*

400

400

6 5 4 3

400

6 5 4 3

413

413 *égal*

5 6 4 5

413 *égal*

XXVI

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

The musical score consists of four systems of piano music. The first system (measures 417-418) features a treble staff with eighth-note patterns and a bass staff with sixteenth-note patterns. The second system (measures 419-420) shows a mix of eighth-note chords and sixteenth-note patterns. The third system (measures 421-422) contains eighth-note chords and sixteenth-note patterns. The fourth system (measures 423-424) features eighth-note chords and sixteenth-note patterns. Measure numbers 417, 419, 421, and 423 are indicated at the beginning of each system. The score uses a variety of time signatures, including 3/4, 6/8, and 3/8. Dynamic markings like 'inégal' and 'v.' are present. The piano part is divided into two staves: treble and bass.

XXVII

avec insistance et colère
 (with insistence and anger)

433

433

433

437

437

441

441

441

445

445

445

XXVIII

en parallèle solitude
(in parallel solitude)

The musical score consists of four systems of piano music, each with two staves (treble and bass). The score is in common time, with a key signature of one flat. The music includes dynamic markings such as ff , f , p , pp , and mf . Time signatures change frequently, including $3/4$, $4/4$, $5/4$, $6/4$, and $9/4$. Harmonic changes are indicated by Roman numerals (e.g., 5 , 3 , 4 , 6 , 8) and a circled 3 . The score concludes with a final dynamic of ff .

449
449
449
449
453
453
453
453
457
457
457
457
461
461
461
461

XXIX

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

The musical score consists of four staves of piano music. The top staff is treble clef, the second is bass clef, and the third and fourth are bass clef. Measure 405 starts with a treble clef, followed by a bass clef in measure 406, another bass clef in measure 407, and a bass clef in measure 408. Measure 409 begins with a treble clef. Measure 410 starts with a bass clef, followed by a treble clef in measure 411, another bass clef in measure 412, and a bass clef in measure 413. Measure 414 begins with a treble clef. Measure 415 starts with a bass clef, followed by a treble clef in measure 416, another bass clef in measure 417, and a bass clef in measure 418. Measure 419 begins with a treble clef. Measure 420 starts with a bass clef, followed by a treble clef in measure 421, another bass clef in measure 422, and a bass clef in measure 423. Measure 424 begins with a treble clef. Measure 425 starts with a bass clef, followed by a treble clef in measure 426, another bass clef in measure 427, and a bass clef in measure 428. Measure 429 begins with a treble clef.

XXX

autour du manège
(riding around the manège)

The musical score consists of six staves of music for two voices. The top two staves are soprano voices, and the bottom four staves are bass voices. The music is in common time, primarily in B-flat major, with some changes indicated by key signatures and sharps. Measure numbers 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, and 491 are visible. Dynamic markings include 'inégal' (irregular), 'simile' (similar), and 'tr.' (trill). Measure 481 shows a transition from 3/4 to 2/4 time. Measures 482-484 show a sequence of chords. Measures 485-487 feature eighth-note patterns. Measures 488-490 show sustained notes and chords. Measures 491-493 conclude with eighth-note patterns.

XXXI

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

The musical score consists of four staves of music for piano, arranged in two systems. The first system starts at measure 407 and ends at measure 501. The second system starts at measure 505 and ends at measure 599. The music features a variety of dynamics, including forte, piano, and accents. Time signatures change frequently, including 3/4, 2/4, 6/8, and 3/8. Measures 407-411 show a melodic line in the treble staff with eighth-note patterns. Measures 412-416 show chords in the bass staff. Measures 417-421 show a melodic line in the treble staff. Measures 422-426 show chords in the bass staff. Measures 427-431 show a melodic line in the treble staff. Measures 432-436 show chords in the bass staff. Measures 437-441 show a melodic line in the treble staff. Measures 442-446 show chords in the bass staff. Measures 447-451 show a melodic line in the treble staff. Measures 452-456 show chords in the bass staff. Measures 457-461 show a melodic line in the treble staff. Measures 462-466 show chords in the bass staff. Measures 467-471 show a melodic line in the treble staff. Measures 472-476 show chords in the bass staff. Measures 477-481 show a melodic line in the treble staff. Measures 482-486 show chords in the bass staff. Measures 487-491 show a melodic line in the treble staff. Measures 492-496 show chords in the bass staff. Measures 497-501 show a melodic line in the treble staff. The second system begins at measure 505. Measures 505-509 show a melodic line in the treble staff. Measures 510-514 show chords in the bass staff. Measures 515-519 show a melodic line in the treble staff. Measures 520-524 show chords in the bass staff. Measures 525-529 show a melodic line in the treble staff. Measures 530-534 show chords in the bass staff. Measures 535-539 show a melodic line in the treble staff. Measures 540-544 show chords in the bass staff. Measures 545-549 show a melodic line in the treble staff. Measures 550-554 show chords in the bass staff. Measures 555-559 show a melodic line in the treble staff. Measures 560-564 show chords in the bass staff. Measures 565-569 show a melodic line in the treble staff. Measures 570-574 show chords in the bass staff. Measures 575-579 show a melodic line in the treble staff. Measures 580-584 show chords in the bass staff. Measures 585-589 show a melodic line in the treble staff. Measures 590-594 show chords in the bass staff. Measures 595-599 show a melodic line in the treble staff.

In loving memory of Paul Peter Paull

LES FOLIES D'ESPAGNE

Cor anglais

Marin Marais

(1680 - 1760)

Realisation: Christine Sartoretti

Revised Ian K. Harris 2009

Edited: Jennifer I. Paull

Revised 2009

Thema

❖ noble, gracieuse

(noble, graceful)

1 5 9 13 17

mp mf mp f crescendo

crescendo diminuendo crescendo diminuendo p

I

belle mais triste

(beautiful but sad)

17 21 25 29

❖ I tempi e le dinamica 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

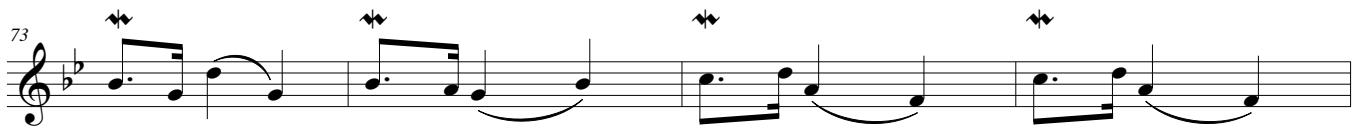
IV

en soupirant

(*sighing*)

65

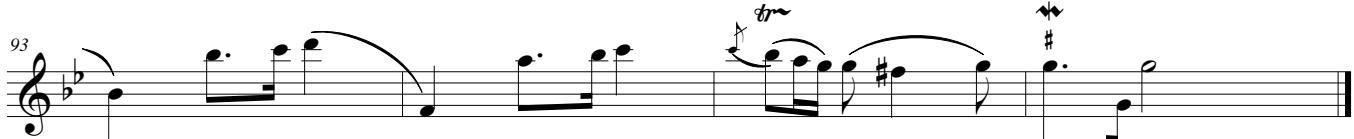
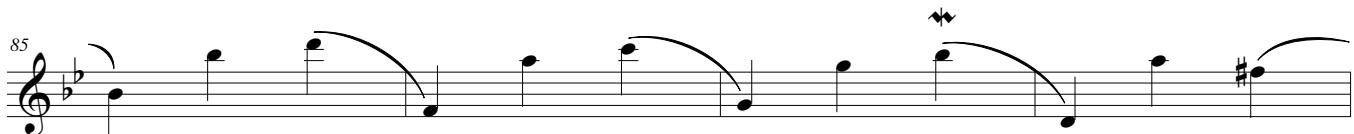
69



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*

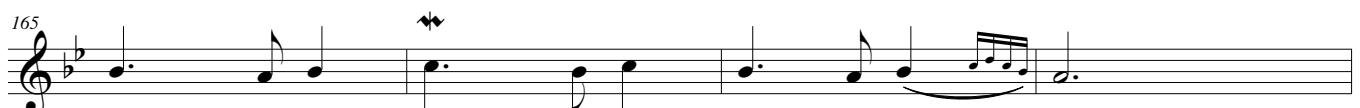


157

égal *inégal*

X

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



XI

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

traverses



XII

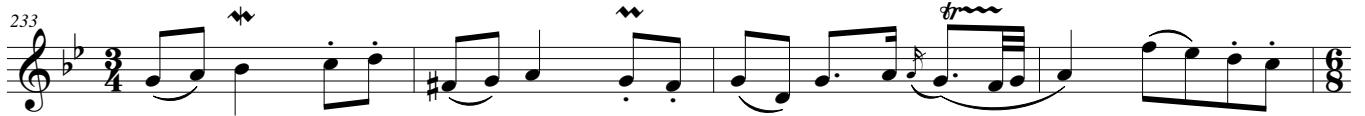
dramatique, en suppliant
(dramatic, pleading)

XIII

avec intrigue
(with intrigue)

XIV

avec regret
(with regret)



XV

les jacasses bavardent en chuchotant

(*the chattering gossips whisper together*)



XVI

avec supplication

(*with supplication*)



XVII

positivement(*positively*)

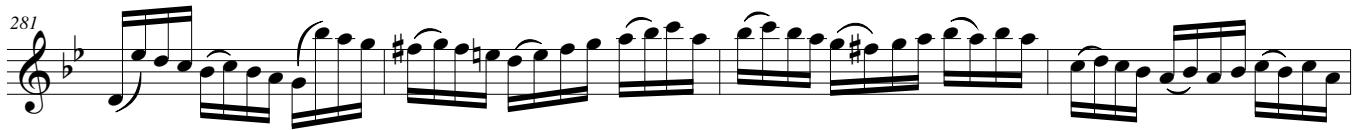
273



277



281



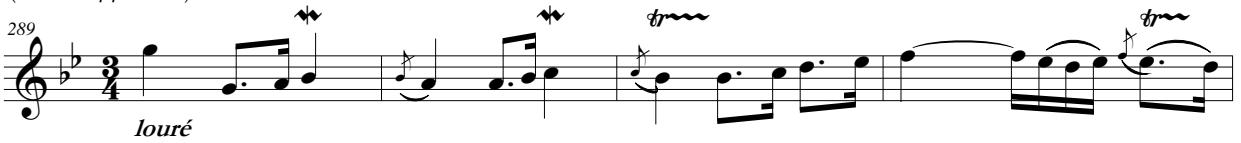
285



XVIII

avec joie(*with happiness*)

289



293



297



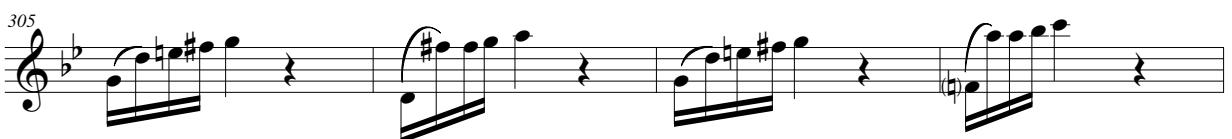
301



XIX

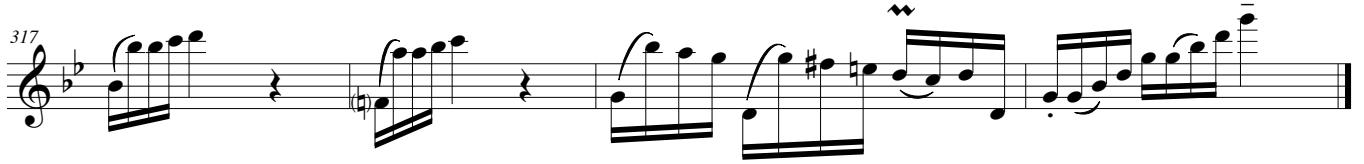
avec conspiration(*with conspiracy*)

305

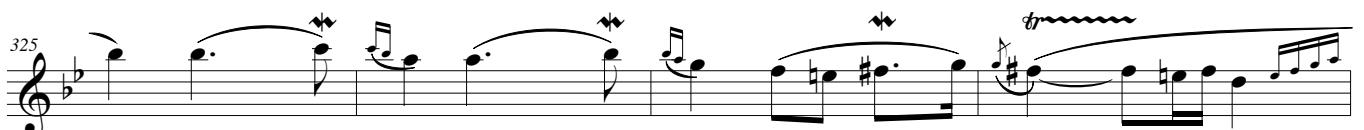


309

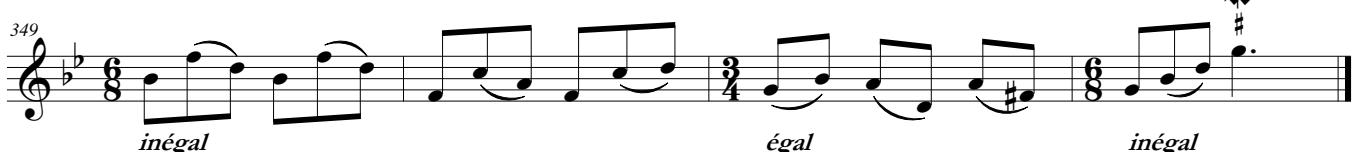
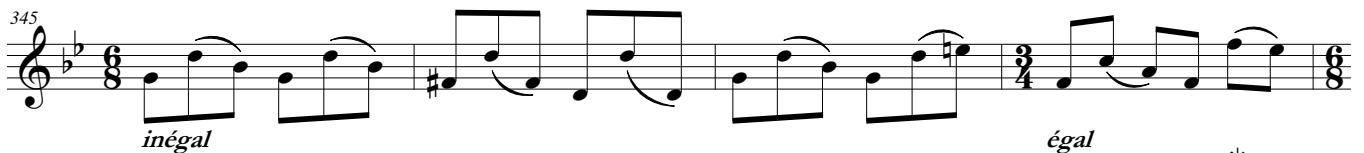
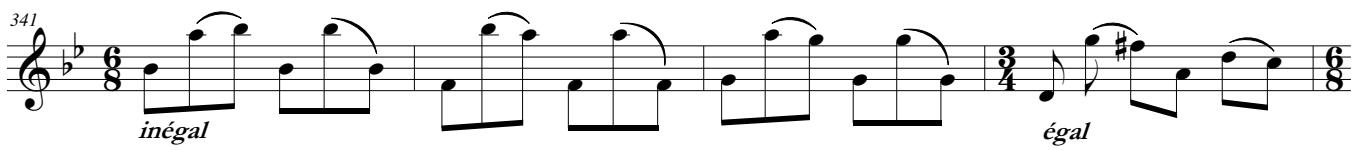
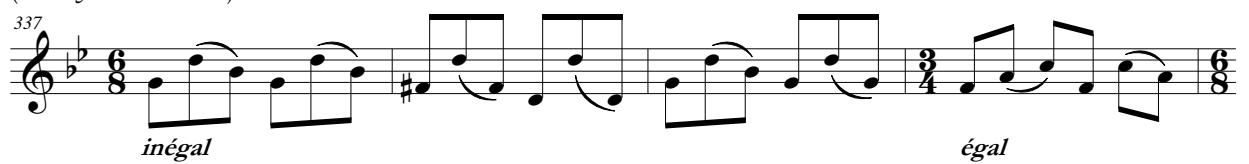




XX

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

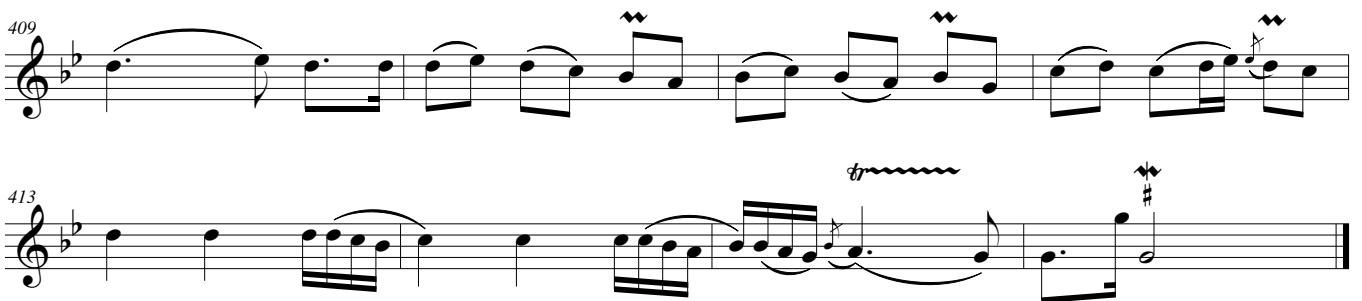
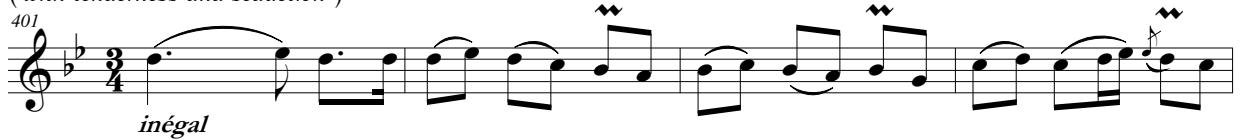
avec insolence*(with insolence)*

385

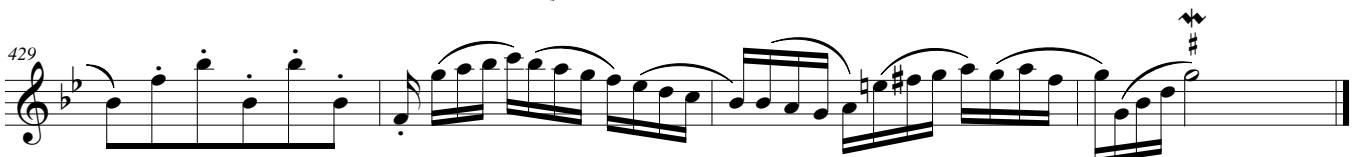
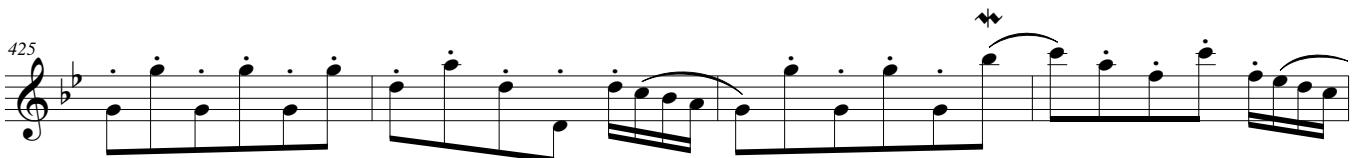
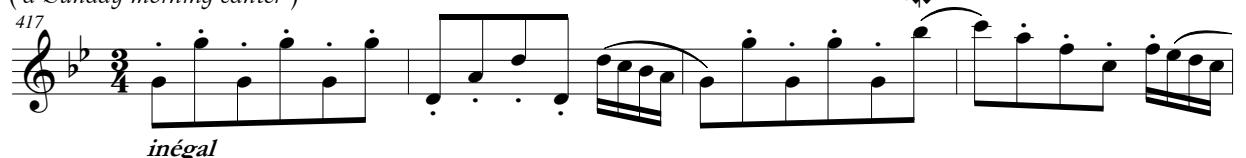
389



XXV

avec tendresse et séduction*(with tenderness and seduction)*

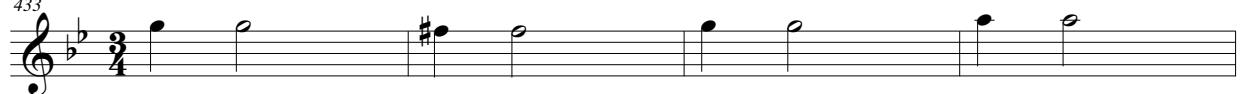
XXVI

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

XXVII

avec insistance et colère*(with insistence and anger)*

433



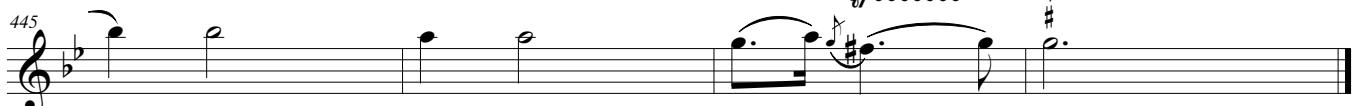
437



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

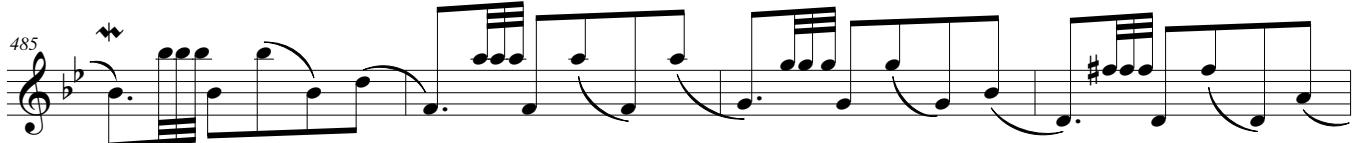
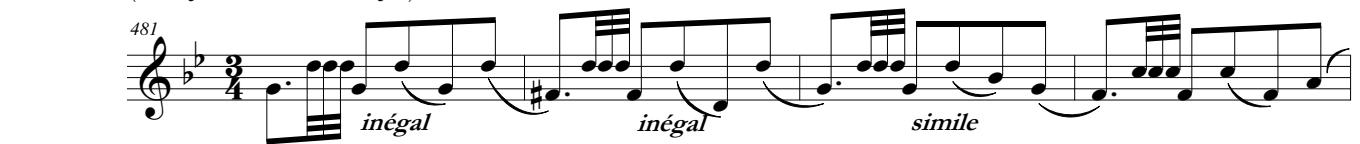


469

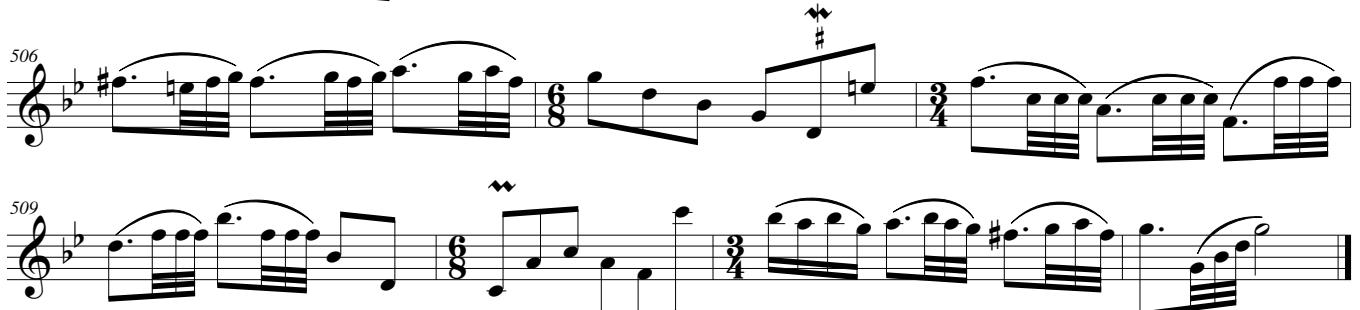
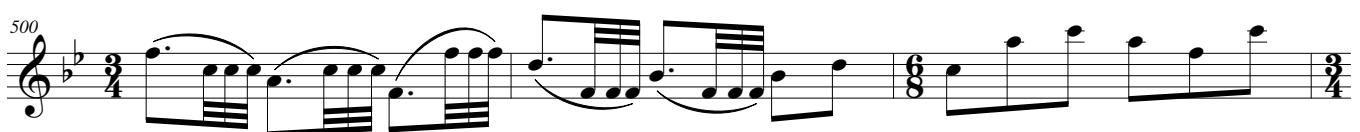




XXX

autour du manège*(riding around the manège)*

XXXI

en se pavant 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*)



6

A continuation of the musical score for basso continuo. Measures 6 through 11 show a repeating pattern of eighth notes and sixteenth-note pairs, with some eighth-note pairs grouped together by a brace. The bassoon part continues with a similar rhythmic pattern of eighth and sixteenth notes.

12

A continuation of the musical score for basso continuo. Measures 12 through 16 show a repeating pattern of eighth notes and sixteenth-note pairs, with some eighth-note pairs grouped together by a brace. The bassoon part continues with a similar rhythmic pattern of eighth and sixteenth notes.

belle mais triste
(*beautiful but sad*)

I

17

A continuation of the musical score for basso continuo. Measures 17 through 21 show a repeating pattern of eighth notes and sixteenth-note pairs, with some eighth-note pairs grouped together by a brace. The bassoon part continues with a similar rhythmic pattern of eighth and sixteenth notes.

22

A continuation of the musical score for basso continuo. Measures 22 through 26 show a repeating pattern of eighth notes and sixteenth-note pairs, with some eighth-note pairs grouped together by a brace. The bassoon part continues with a similar rhythmic pattern of eighth and sixteenth notes.

28

A continuation of the musical score for basso continuo. Measures 28 through 32 show a repeating pattern of eighth notes and sixteenth-note pairs, with some eighth-note pairs grouped together by a brace. The bassoon part continues with a similar rhythmic pattern of eighth and sixteenth notes.

II

doucement provocatrice
(*gently provocative*)

33

A continuation of the musical score for basso continuo. Measures 33 through 37 show a repeating pattern of eighth notes and sixteenth-note pairs, with some eighth-note pairs grouped together by a brace. The bassoon part continues with a similar rhythmic pattern of eighth and sixteenth notes. The word "inégal" is written below the staff.

41

A continuation of the musical score for basso continuo. Measures 41 through 45 show a repeating pattern of eighth notes and sixteenth-note pairs, with some eighth-note pairs grouped together by a brace. The bassoon part continues with a similar rhythmic pattern of eighth and sixteenth notes.

❖ *I tempi e le dinamica seguono il senso dei direttivi.*

III

avec chagrin*(with grief)*

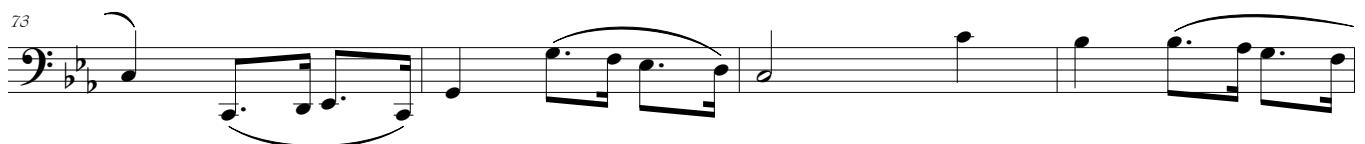
49



IV

en soupirant*(sighing)*

65



V

en portant un fardeau*(carrying a burden)*

81



VI

une danse élégante*(an elegant dance)*

97



VII

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

113



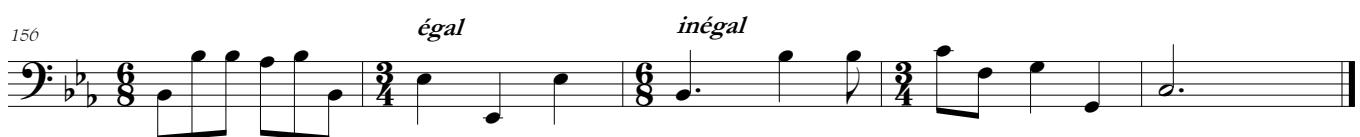
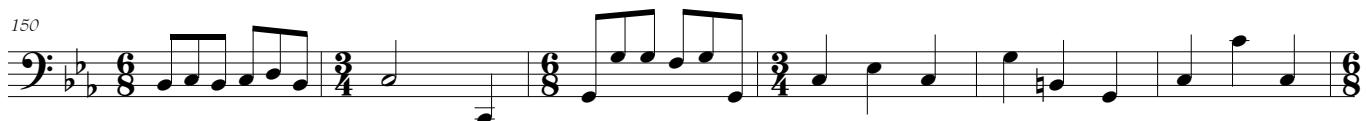
VIII

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

129



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)

200



XIV

avec regret

(with regret)

225



XV

les jacasses bavardent en cuchotant
(the chattering gossips whisper together)

241 *égal*

XVI

avec supplication
(with supplication)

257

XVII

positivement
(positively) *inégal*

273

XVIII

avec joie
(with happiness)

289



294



300



XIX

avec conspiration
(with conspiracy)

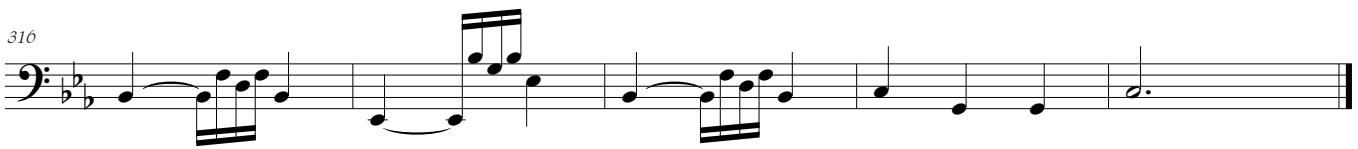
305



310



316



XX

avec amour et sensualité
(with love and sensuality)

321



325



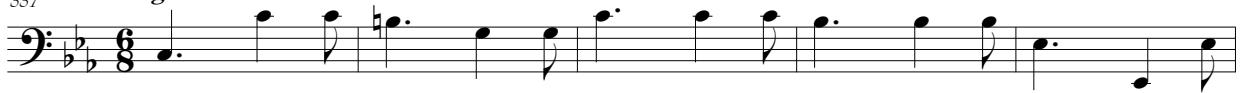
329



333



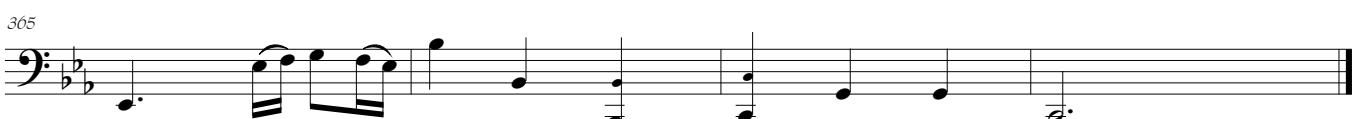
XXI

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



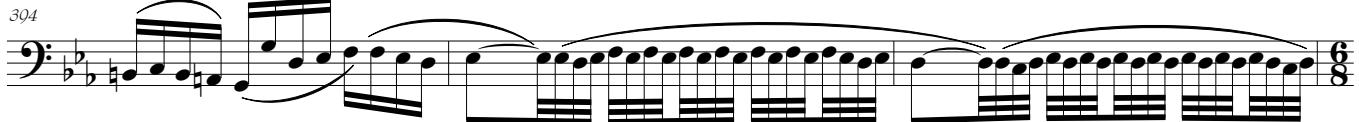
388



391



394



397



XXV

avec tendresse et séduction

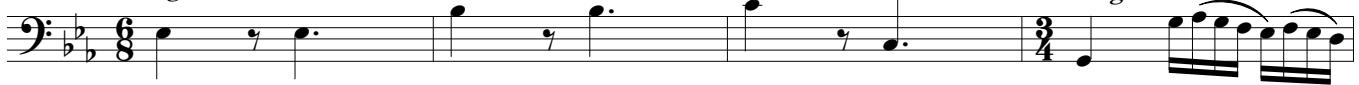
(with tenderness and seduction)

inégal

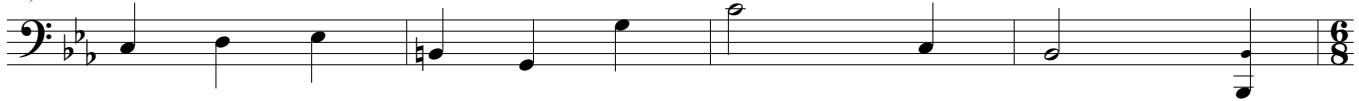
401



405

*égal**inégal*

409



413

égal

XXVI

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

417 *inégal*

422

427

XXVII

avec insistance et colère
(with insistence 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



409



475



XXX

autour du manège
(riding around the manège)

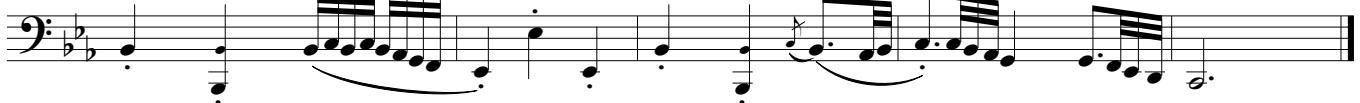
481



480



492



XXXI

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

497



501



505



509

