MARIN MARAIS

Les Tableaux galants

Edited and Ornamented by Jennifer I. Paull

# LES FOLIES D'ESPAGNE

Hautbois d'amour et basse continue

AMORIS INTERNATIONAL
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A TG 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

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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 violes'* 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 livre de 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.

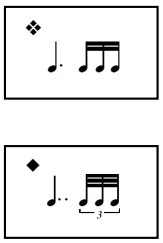
The adaptation of these Variations is entirely my own, as are the directives I have chosen to give them. I was inspired by the extensive range of moods and ambience within the work, each variation bringing a *tableau* to my mind. I imagined these in the Rococo style of the period as *'Tableaux galants'*.

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 (16ths) or demisemiquavers (32nds) 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 in this context.

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.***

Christine Sartoretti and I have recorded our version of these charming Variations. We trust that our *nuances* of *inégalité* and ornamentation will be more easily followed by the listener 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*. I took this opportunity to develop elements of ornamentation accordingly.

It is perfectly 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 its *reprise* as I find it adds a beautiful symmetry to the whole piece and a satisfying conclusion.

Jennifer Paull
2009

The series of French Baroque music published by Amoris International is entitled *'Les Tableaux galants'*. *Les Folies d'Espagne* is published in three transpositions for four instruments of the *Bande de hautbois*, each with figured bass.

***Revised Edition 2009***

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

*Les Folies d'Espagne* is recorded by

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

Amoris International CD,
AI SC VI

Amoris International
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*In loving memory of Paul Peter Paull*

# LES FOLIES D'ESPAGNE

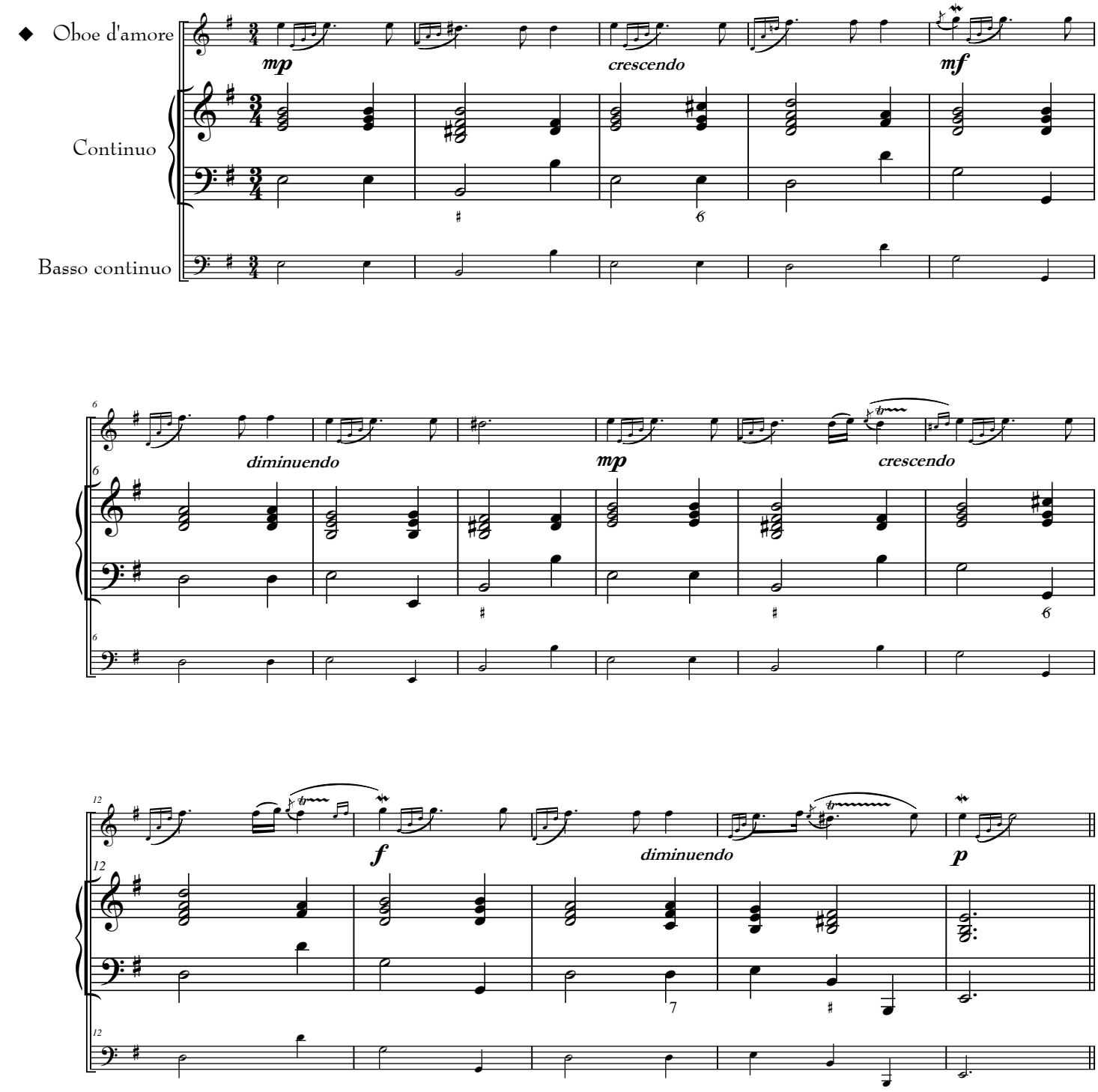
**Marin Marais**
(1680 - 1760)

Realisation: Christine Sartoretti

Edited: Jennifer I. Paull
*Revised 2009*

## Thema

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




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

◆ In Concert Pitch

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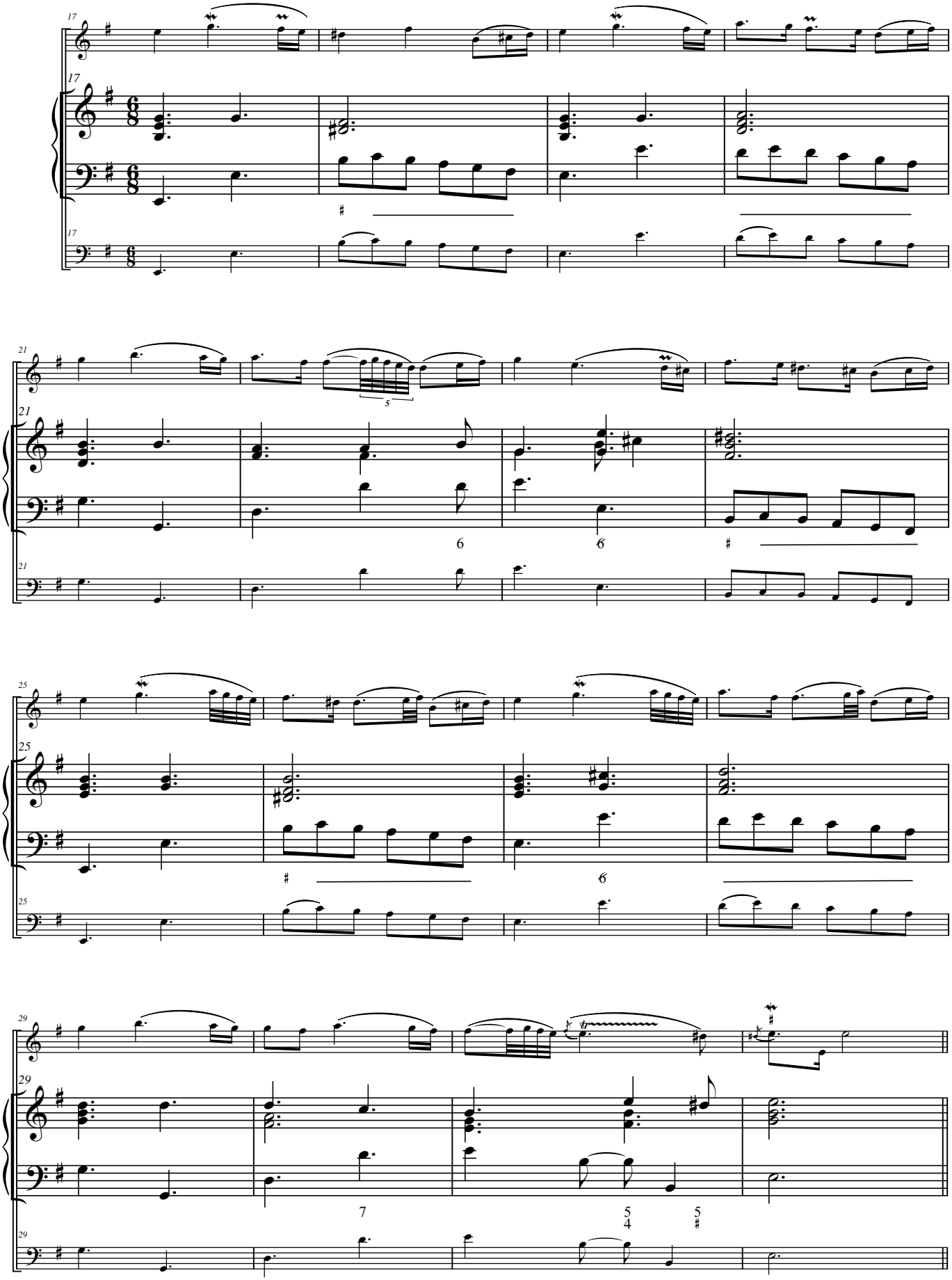
# I

**belle mais triste**

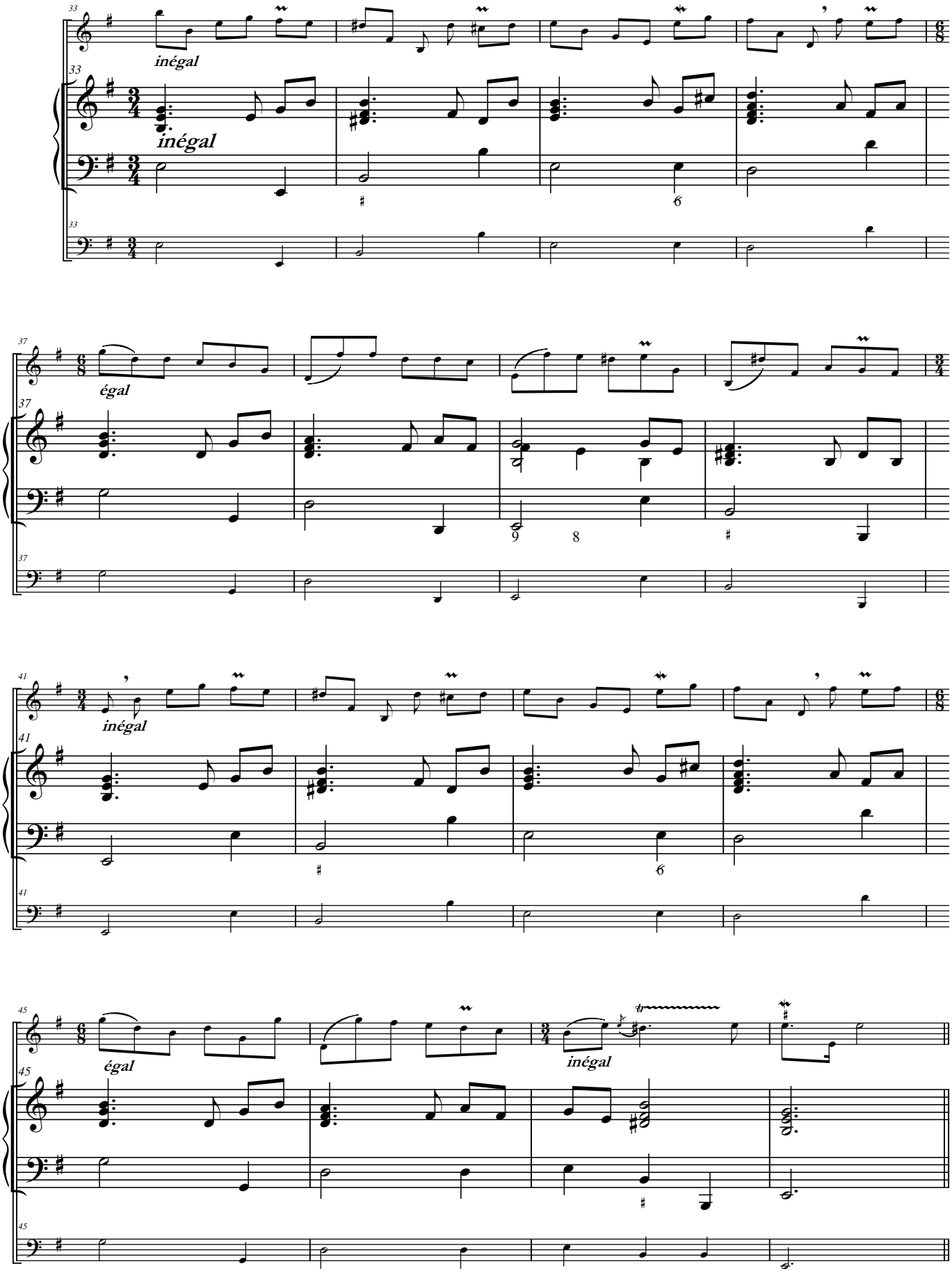
( *beautiful but sad* )



# II

**doucement provocatrice**

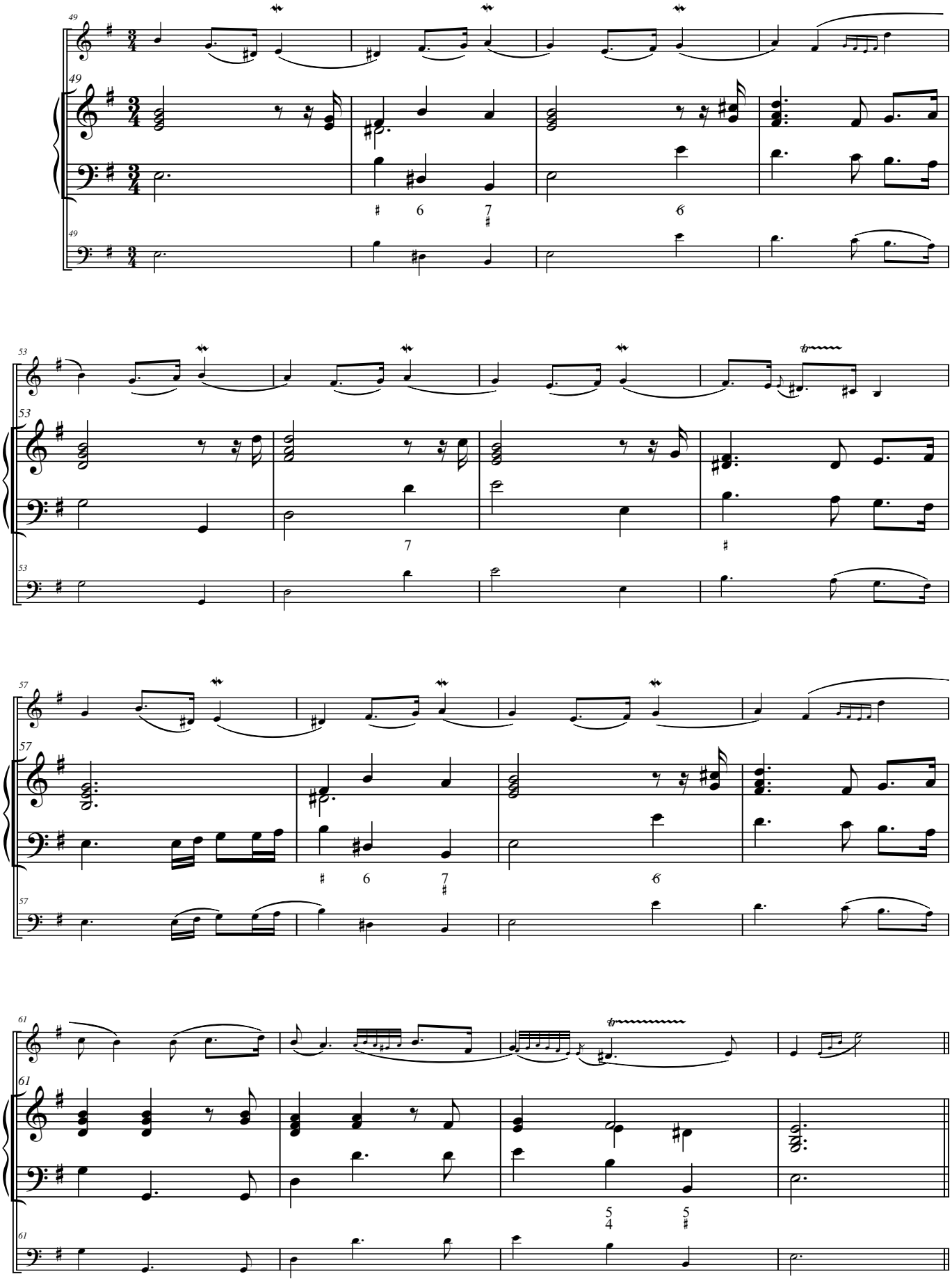
( *gently provocative* )



# III

**avec chagrin**

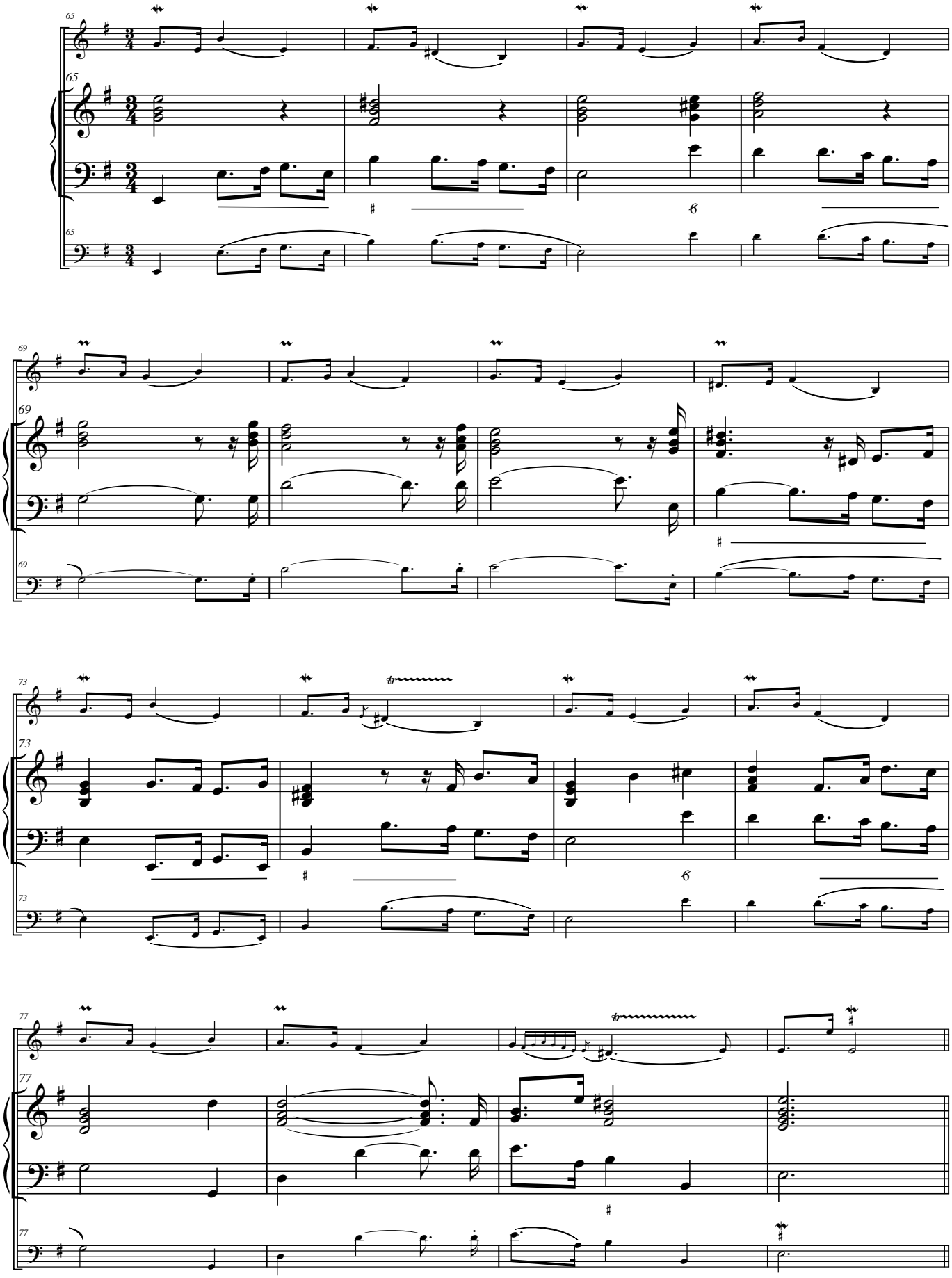
( *with grief* )



# IV

**en soupirant**

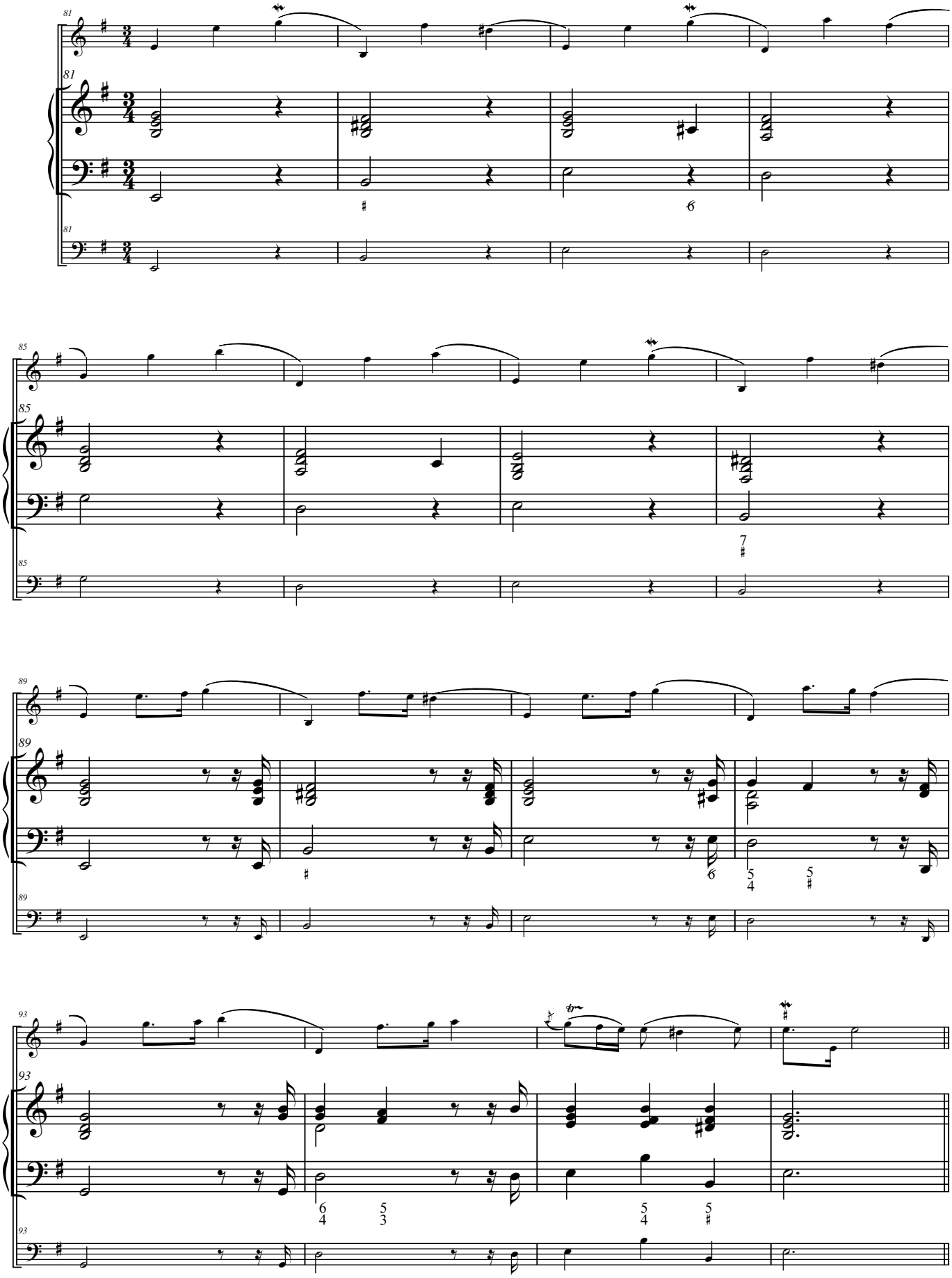
( *sighing* )



# V

**en portant un fardeau**

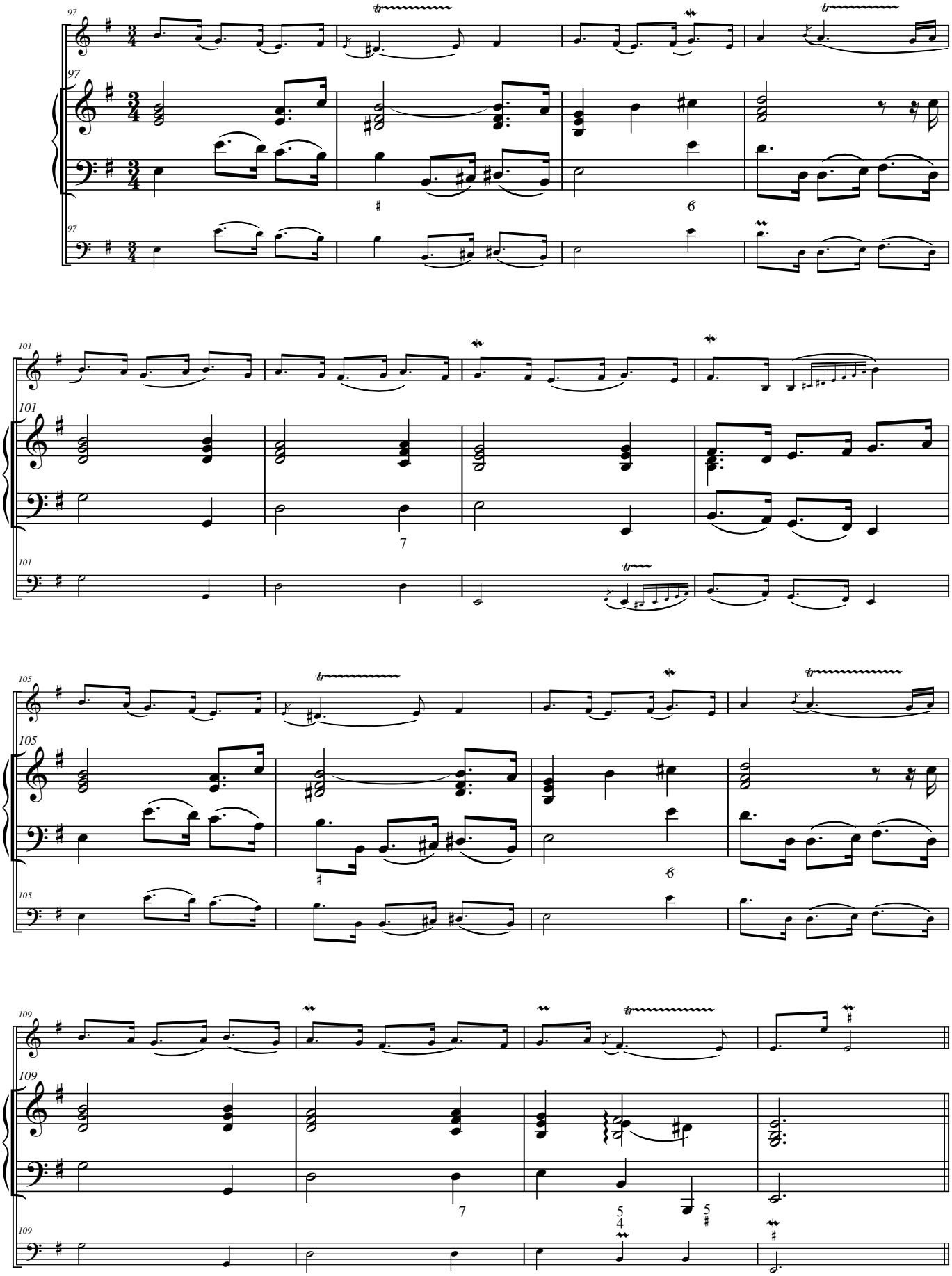
( *carrying a burden* )



# VI

**une danse élégante**

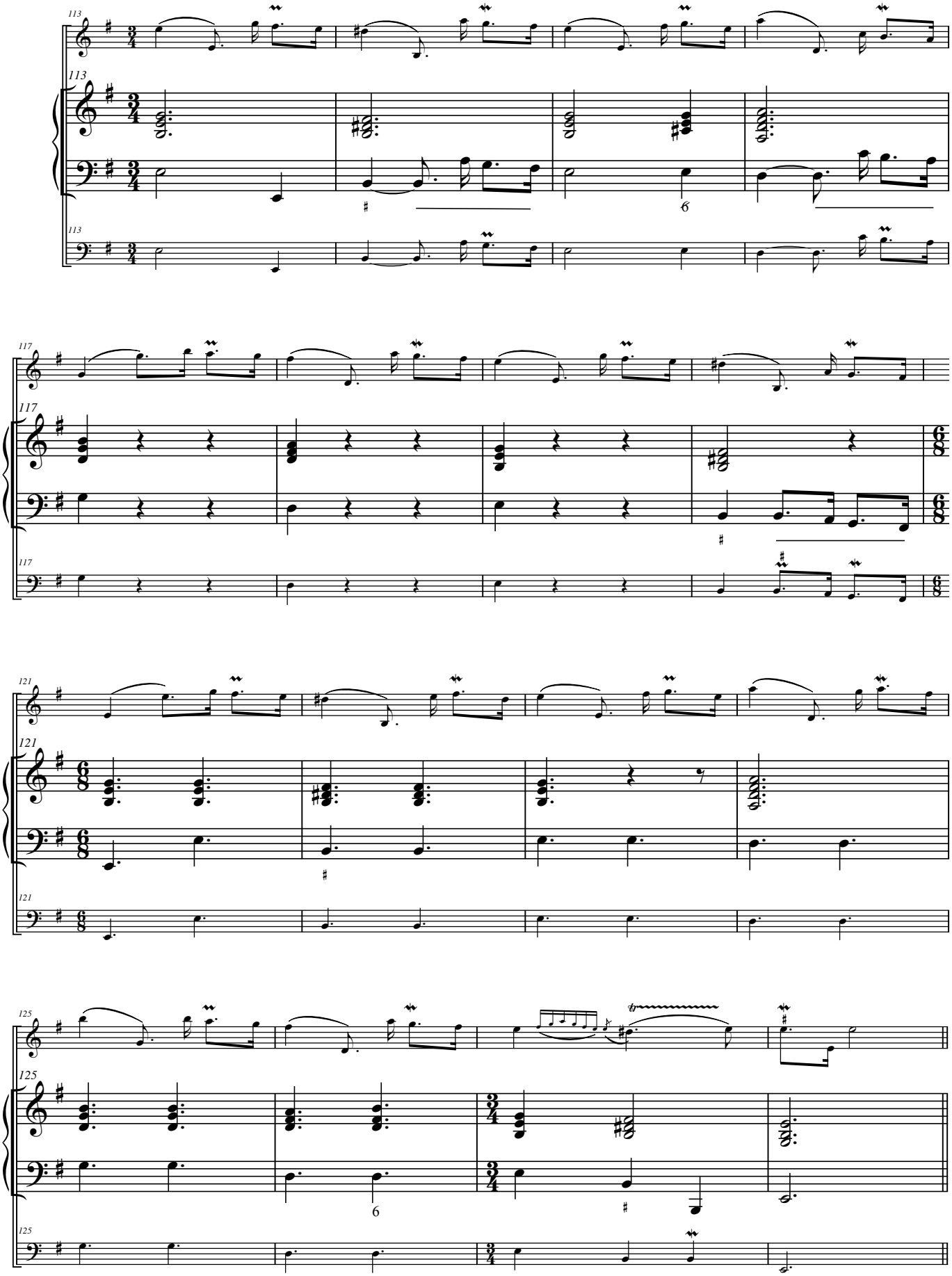
*( an elegant dance )*



# VII

**une danse avec des révérences**

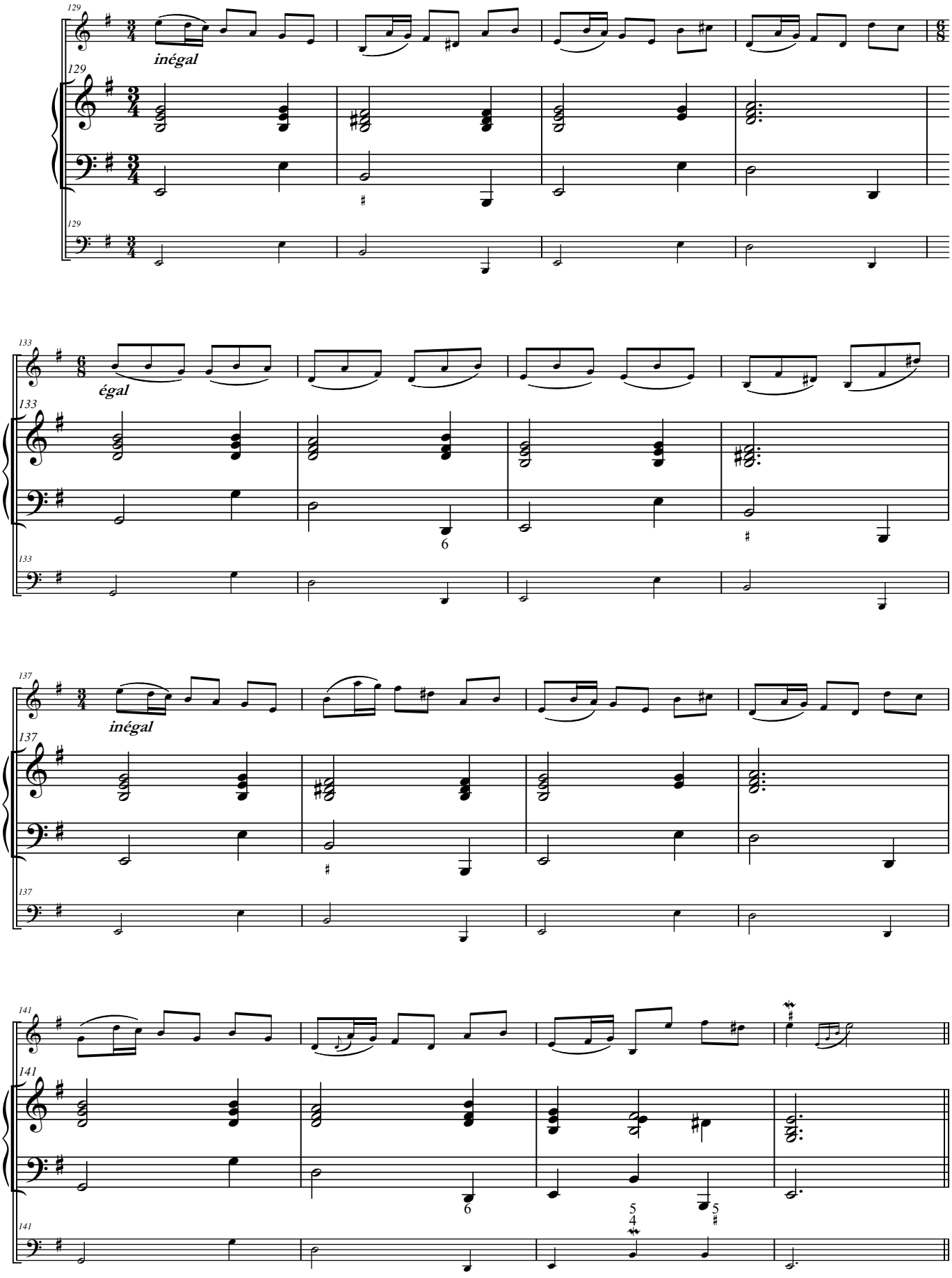
( *a dance with curtsies* )



# VIII

**élégante, positive, fière**

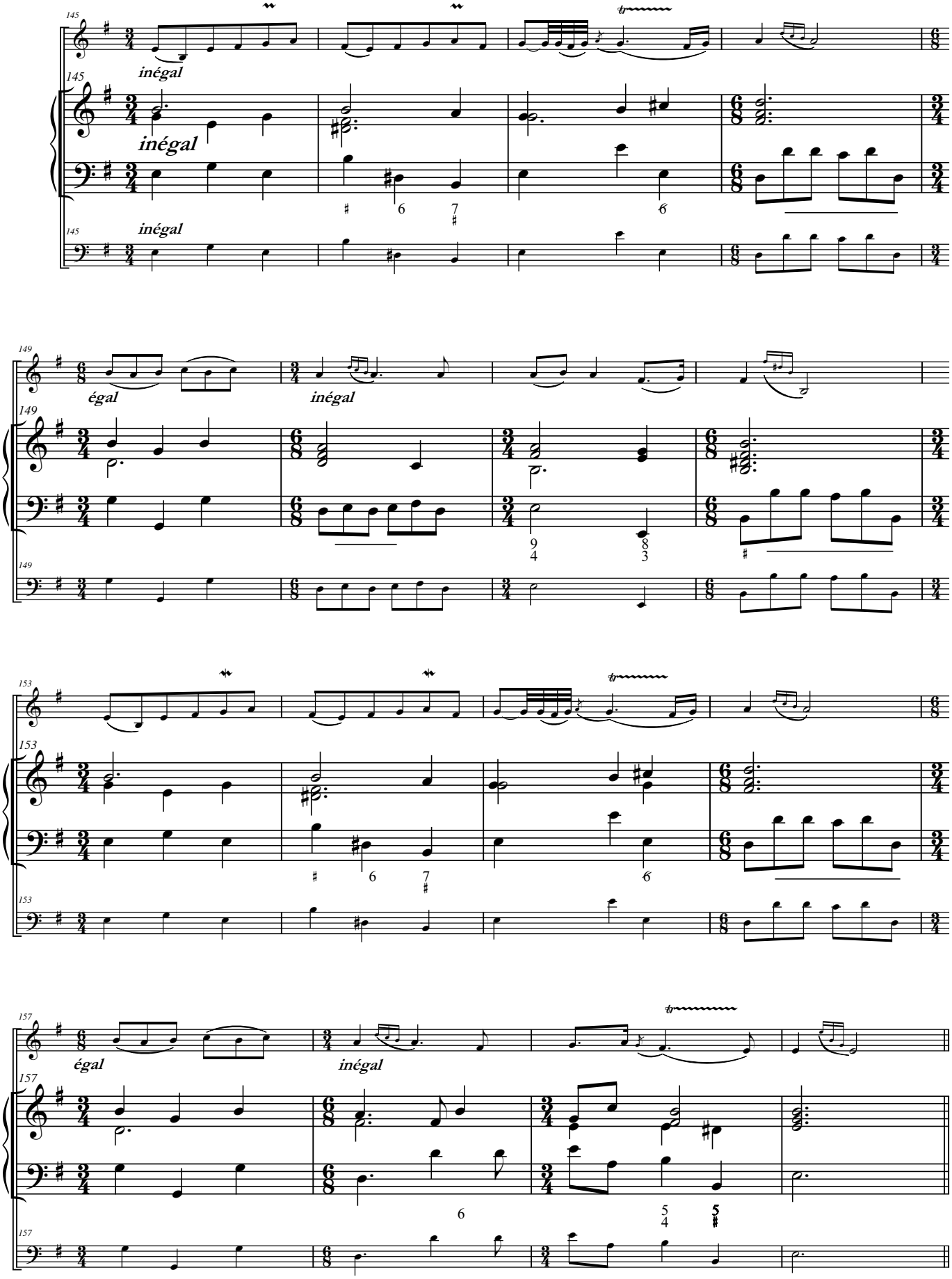
( *elegant, positive, proud* )



# IX

**séduisante, captivante**

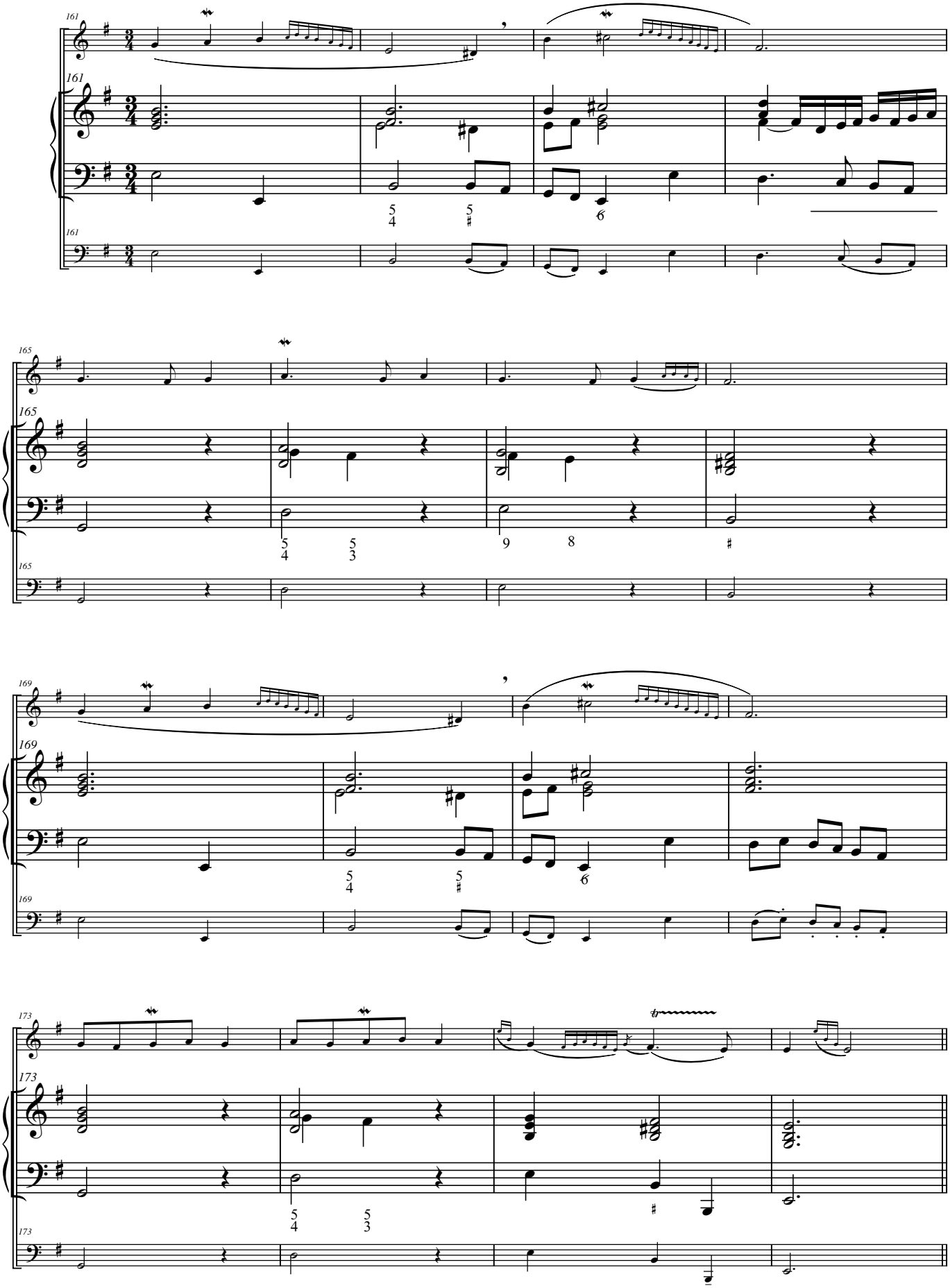
*( with winsome coquetry )*



# X

**nostalgique avec le mal du pays**

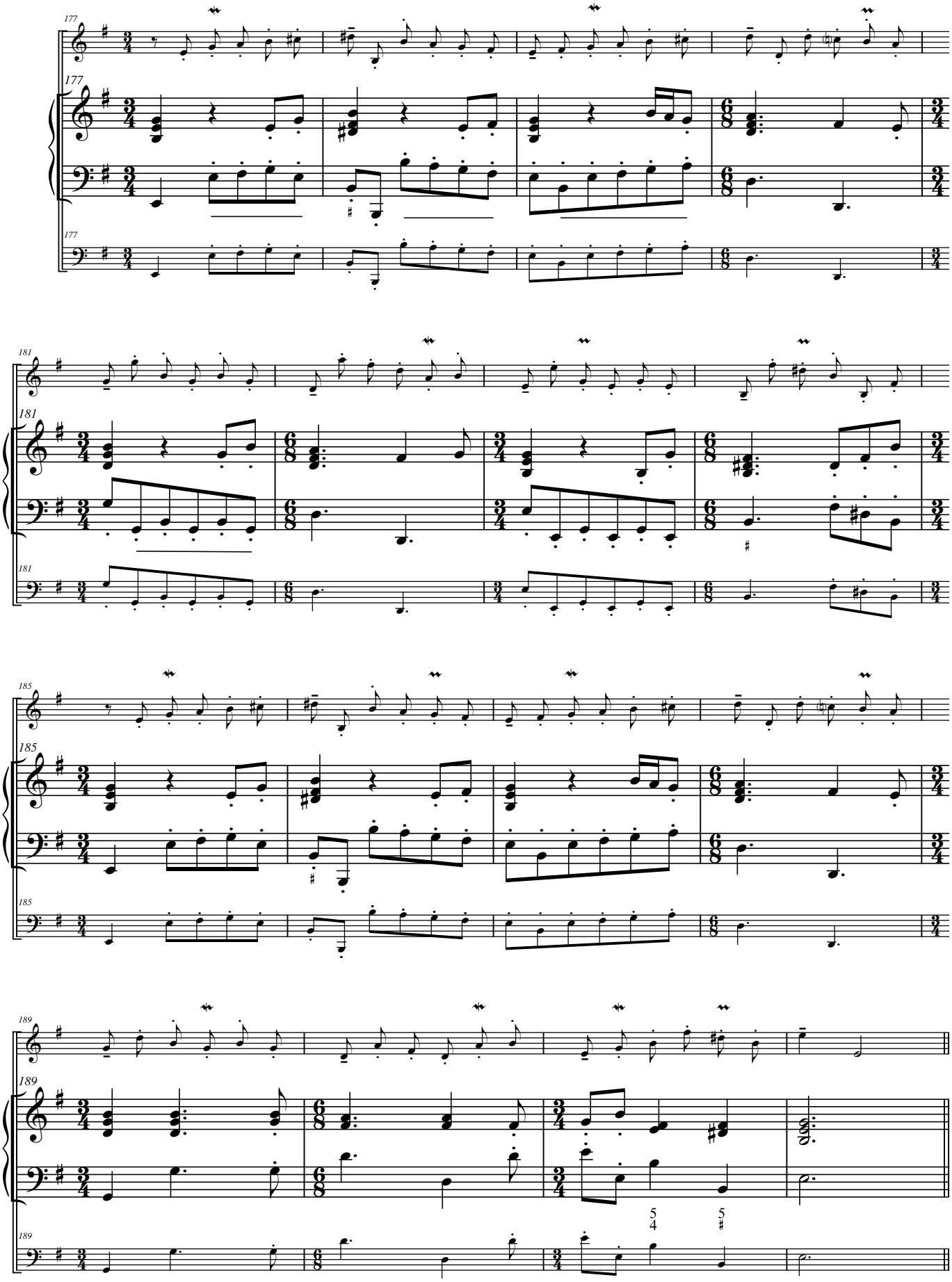
( *nostalgic, homesick* )



# XI

**sur la pointe des pieds avec espièglerie**

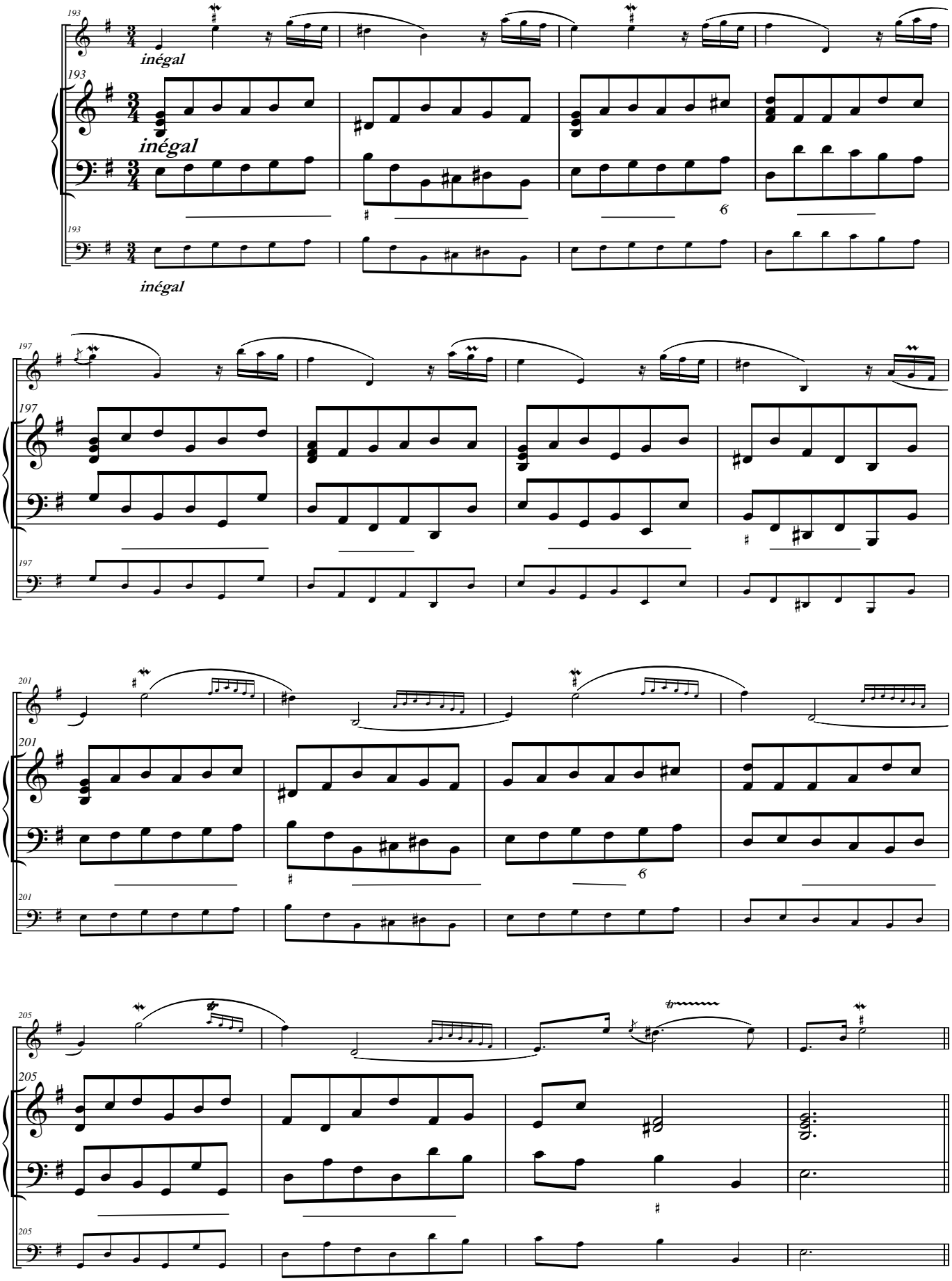
( *on tiptoe, cheekily* )



# XII

**dramatique, en suppliant**

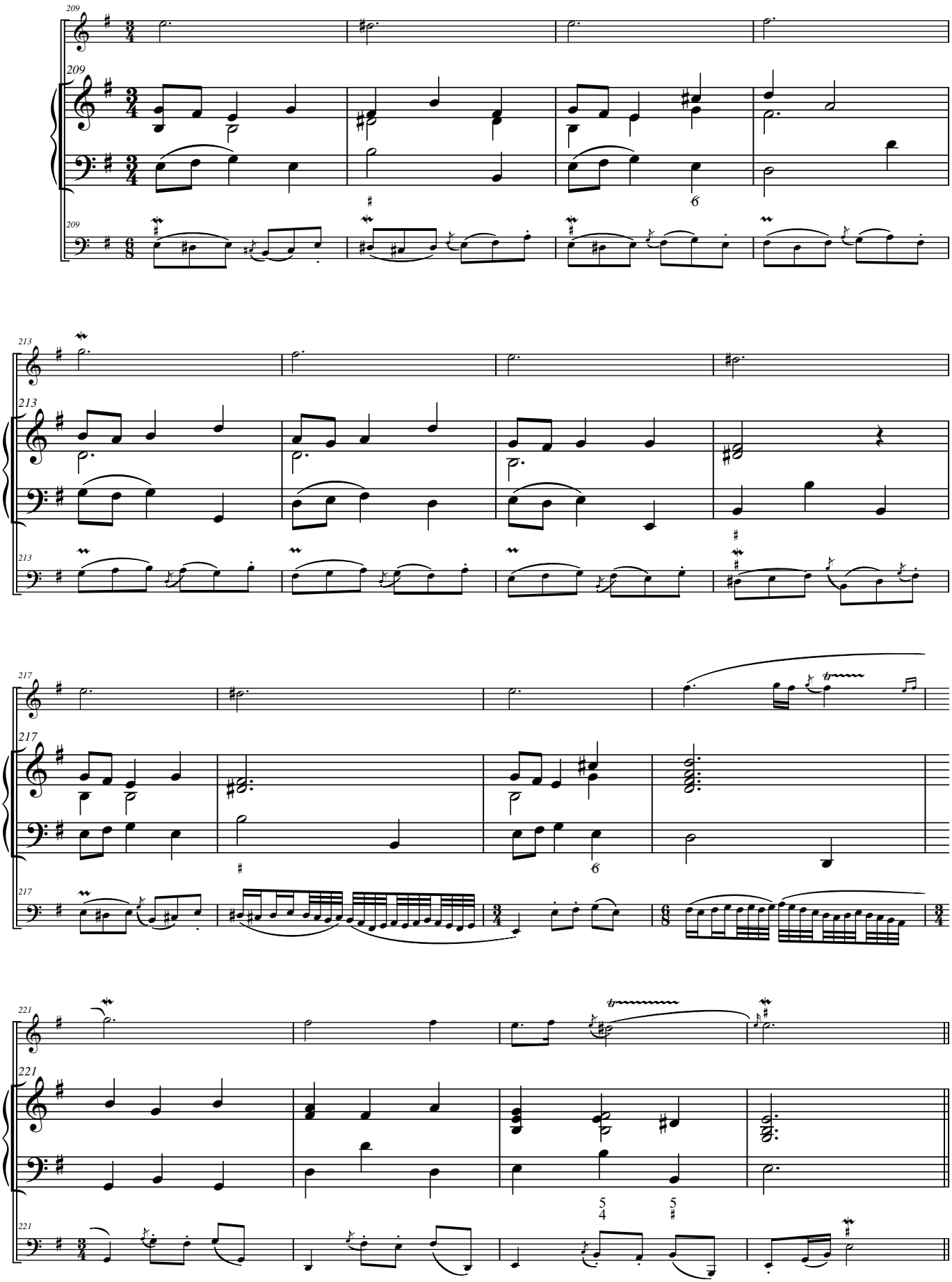
( *dramatic, pleading* )



# XIII

**avec intrigue**

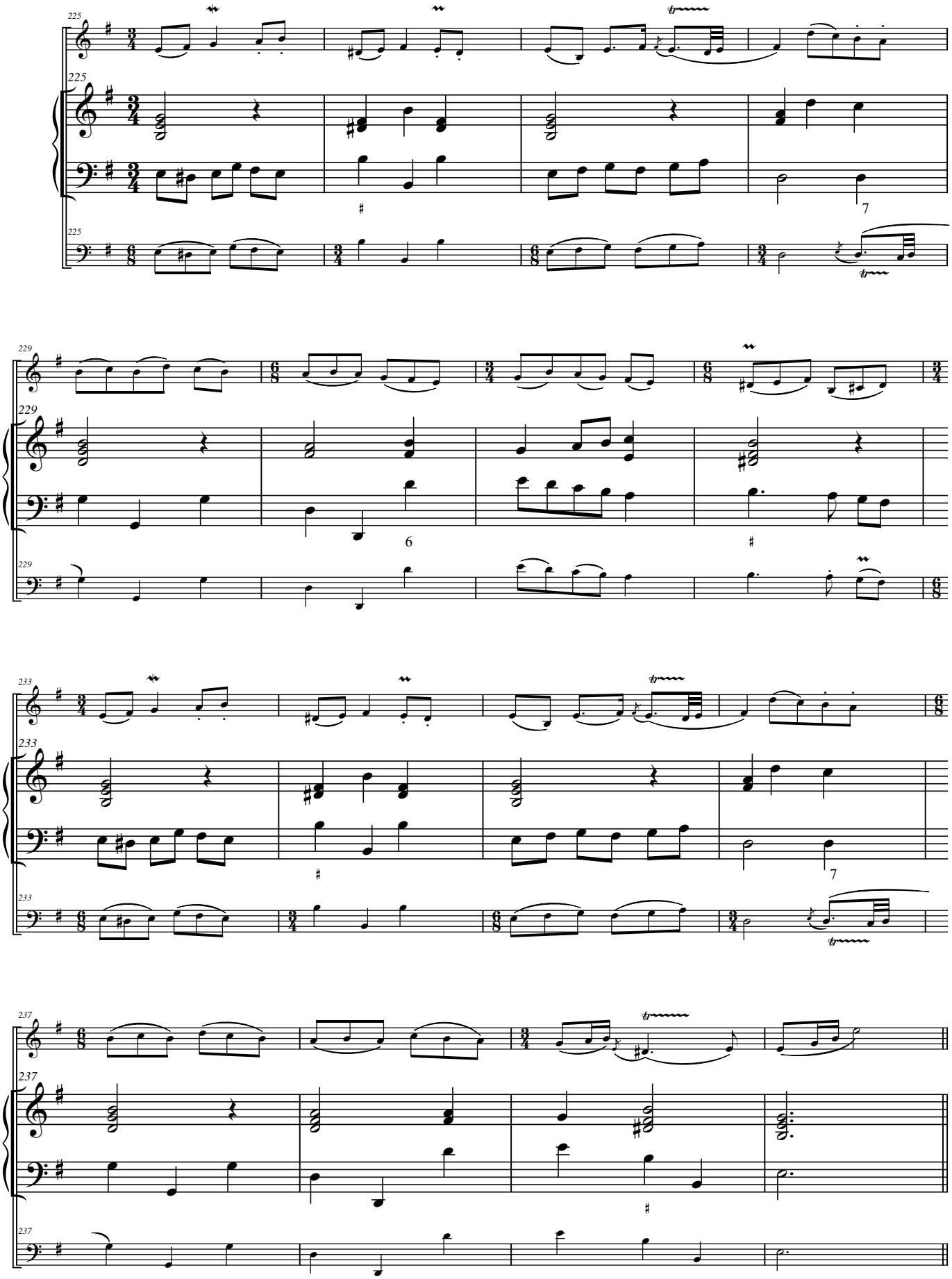
( *with intrigue* )



# XIV

**avec regret**

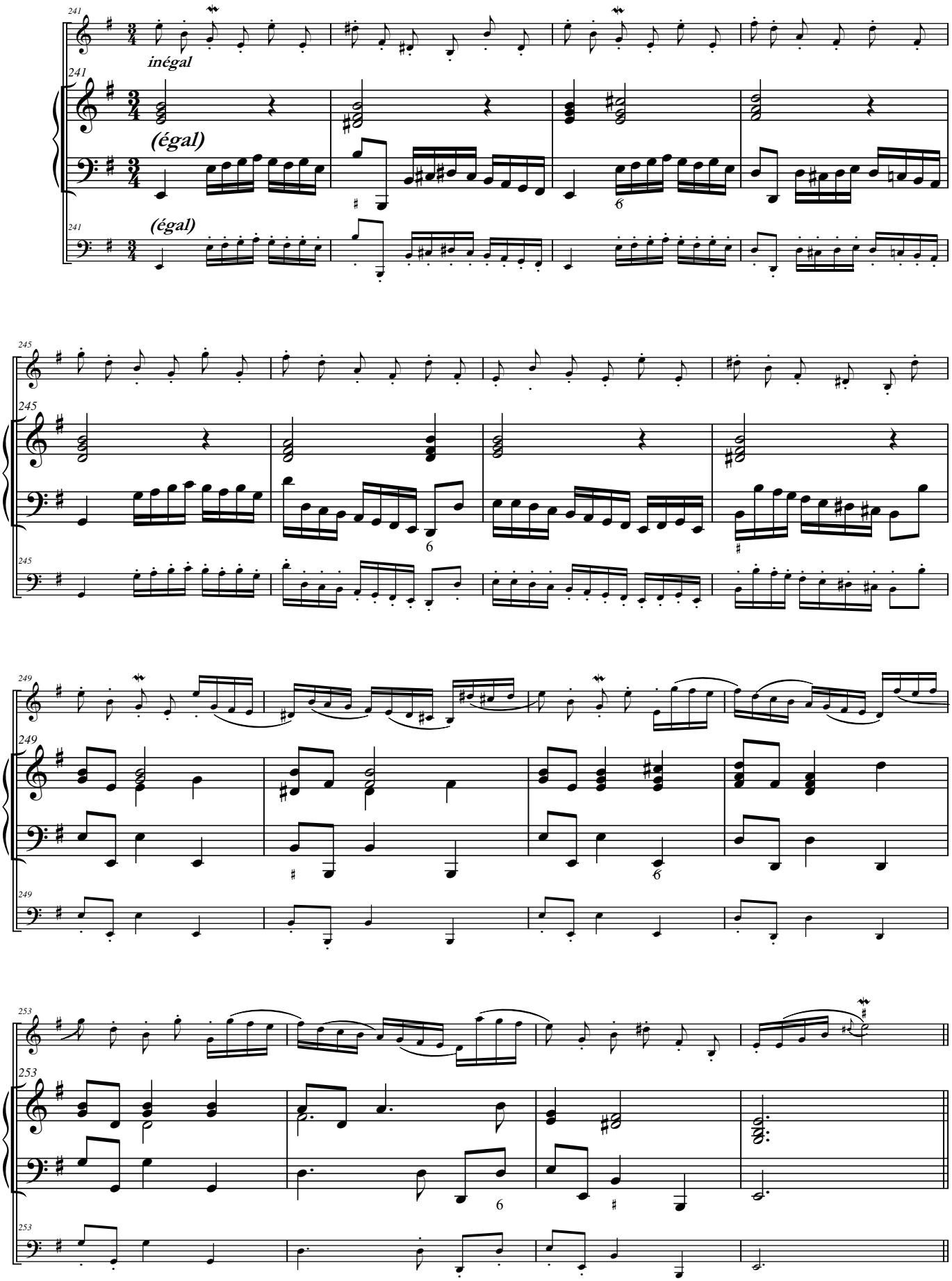
( *with regret* )



# XV

## les jacasses bavardent en chuchotant

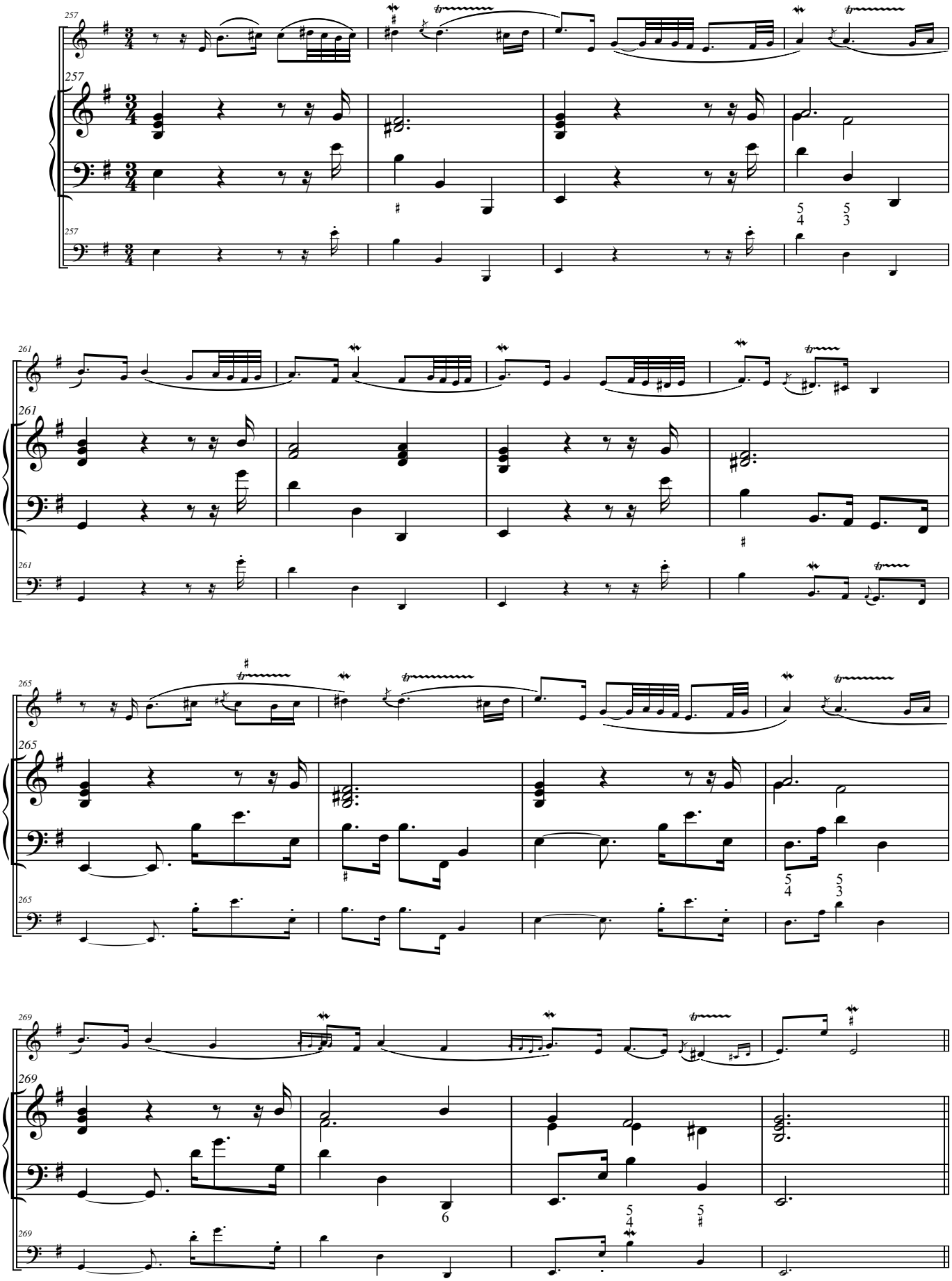
( *the chattering gossips whisper together* )



# XVI

**avec supplication**

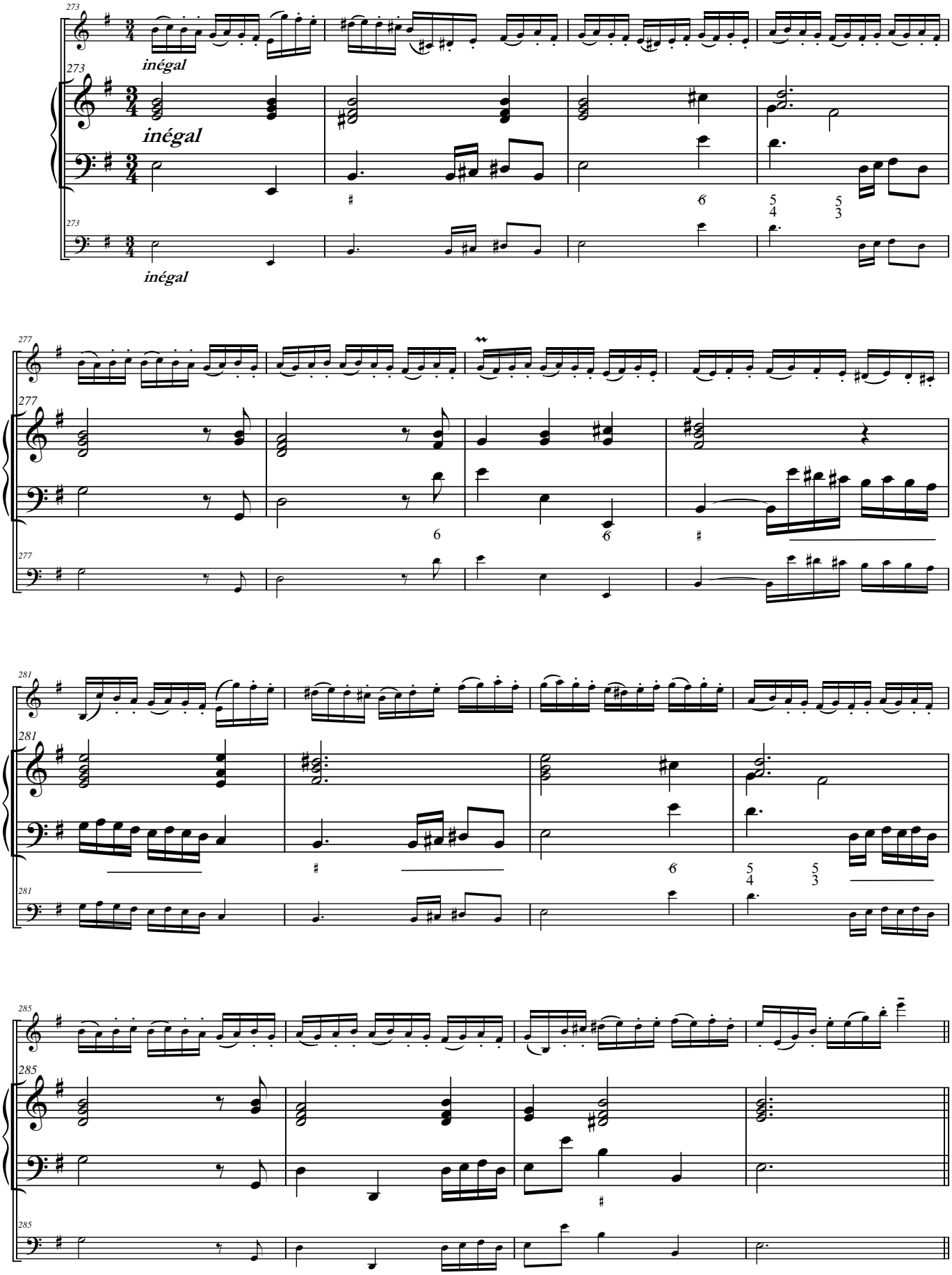
( *with supplication* )



# XVII

**positivement**

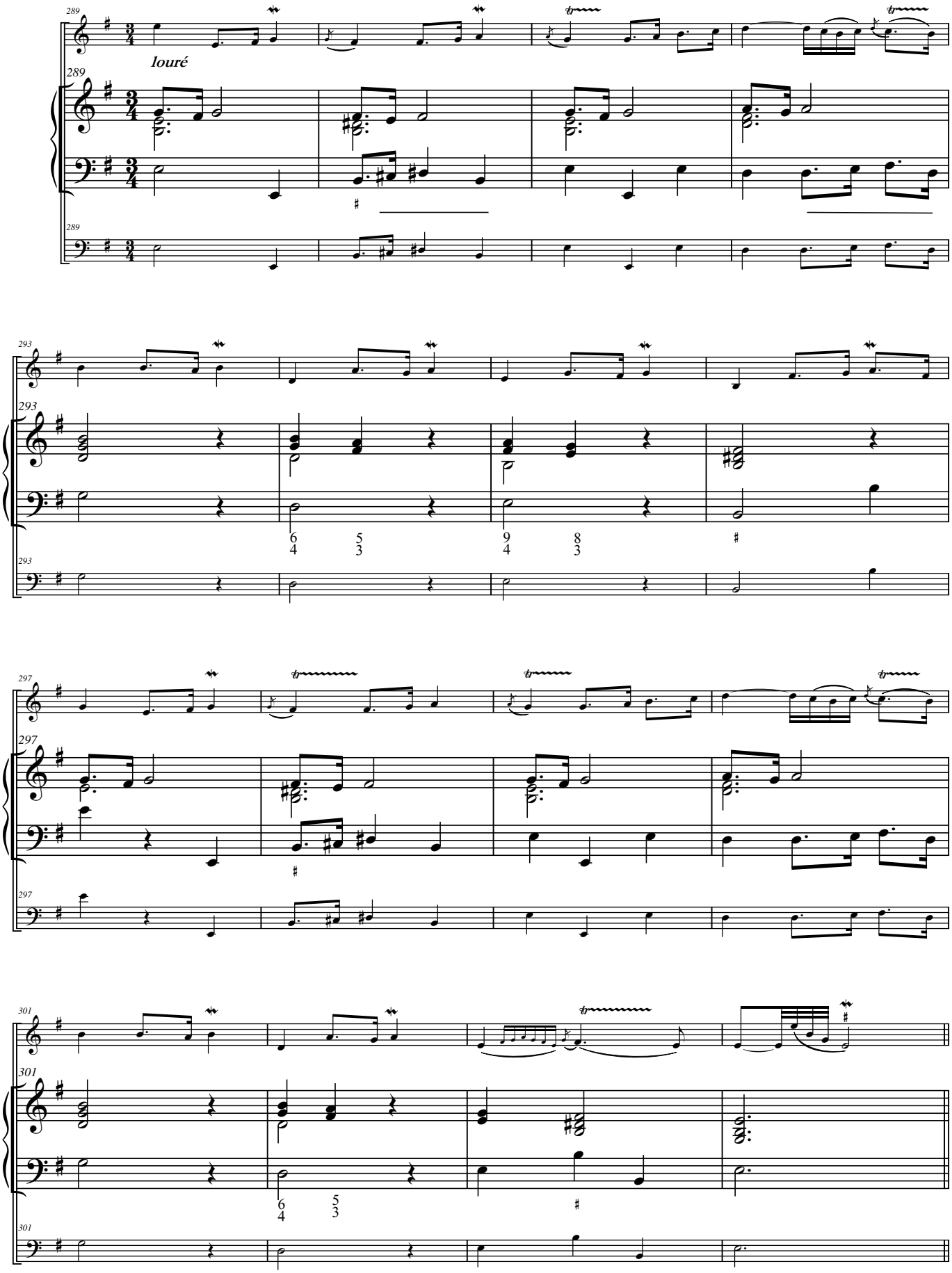
( *positively* )



# XVIII

**avec joie**

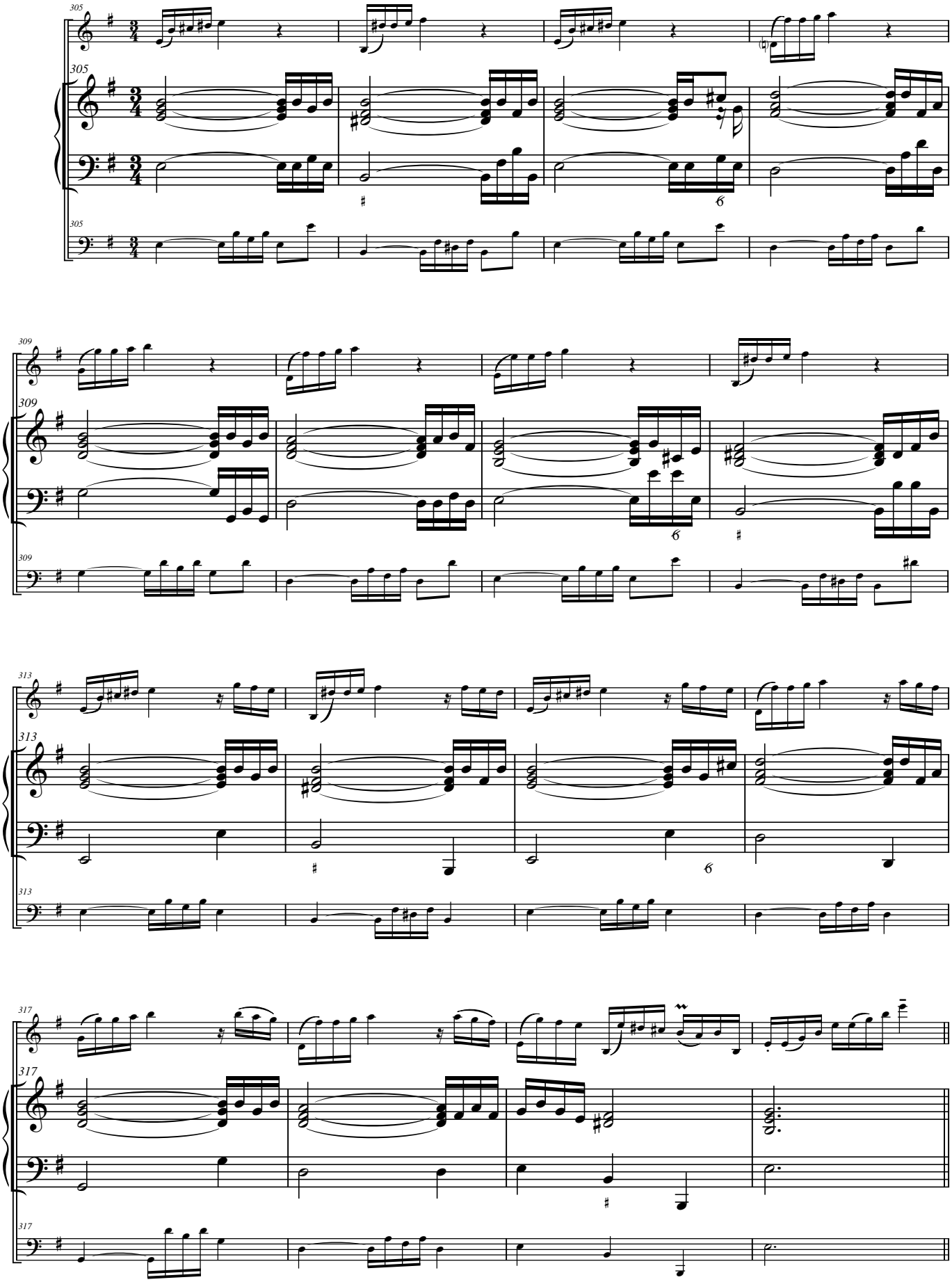
*( with happiness )*



# XIX

**avec conspiration**

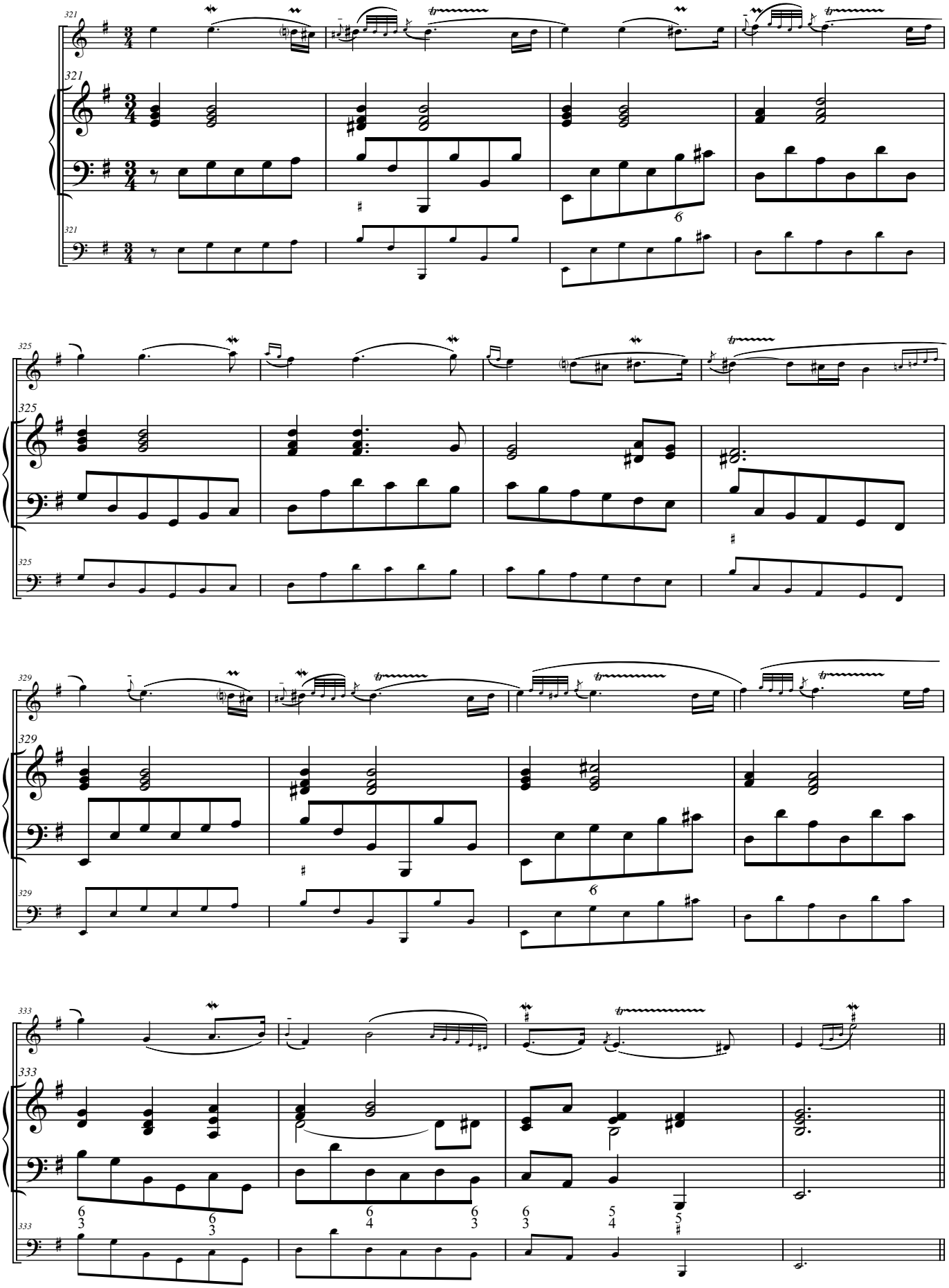
( *with conspiracy* )



# XX

**avec amour et sensualité**

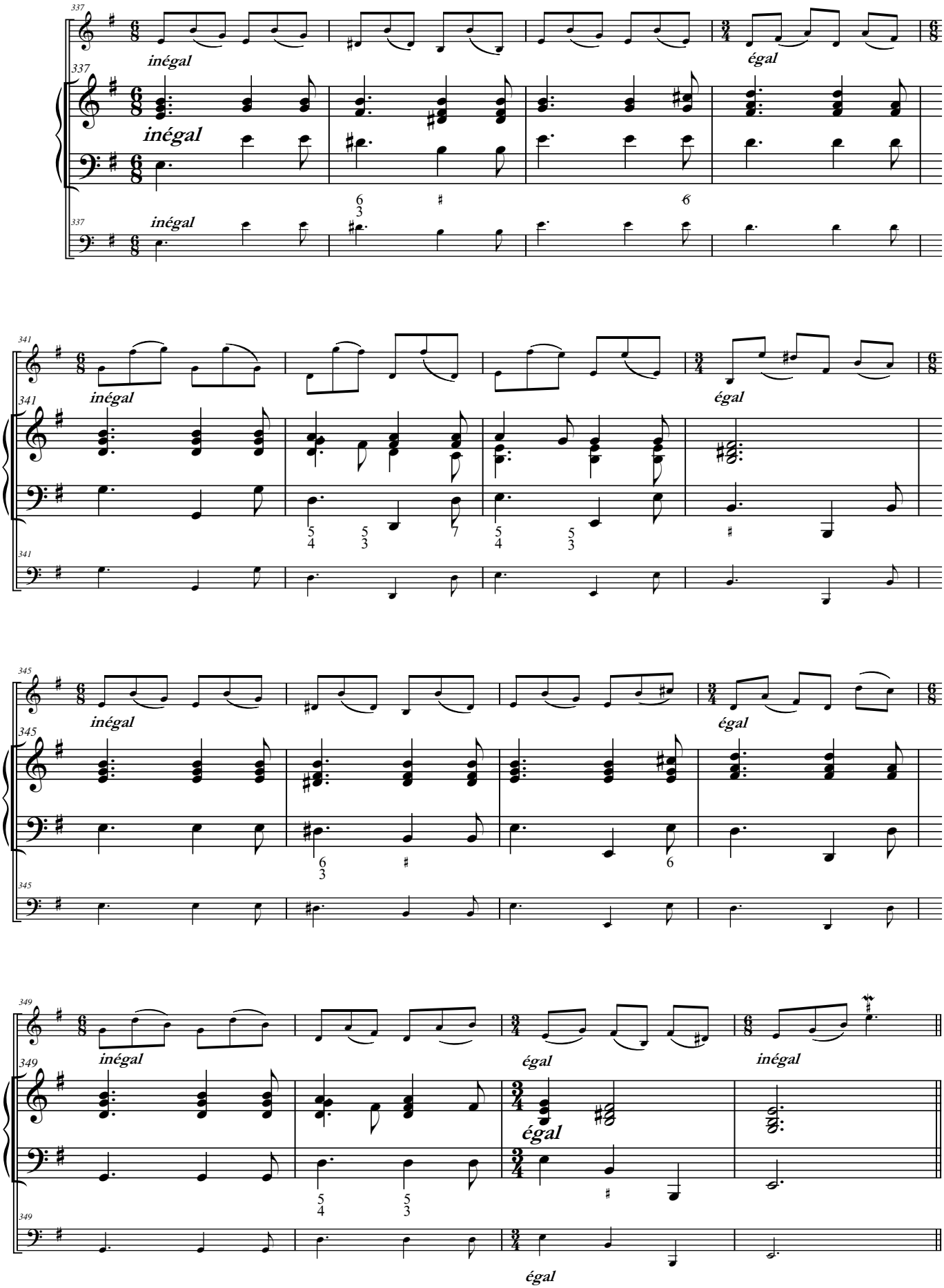
( *with love and sensualness* )



# XXI

**avec une douce ironie**

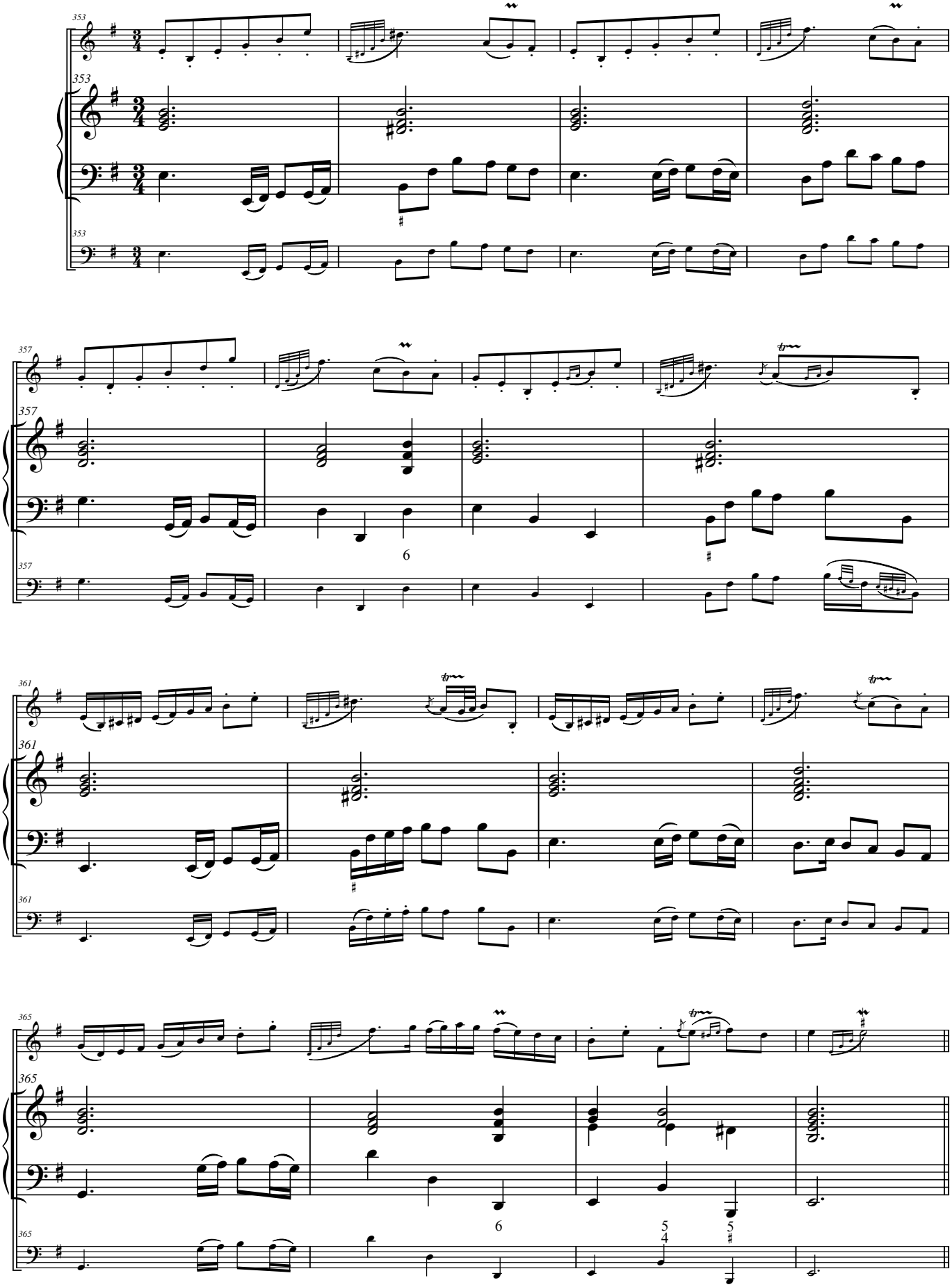
( *with gentle humour* )



# XXII

**avec outrage**

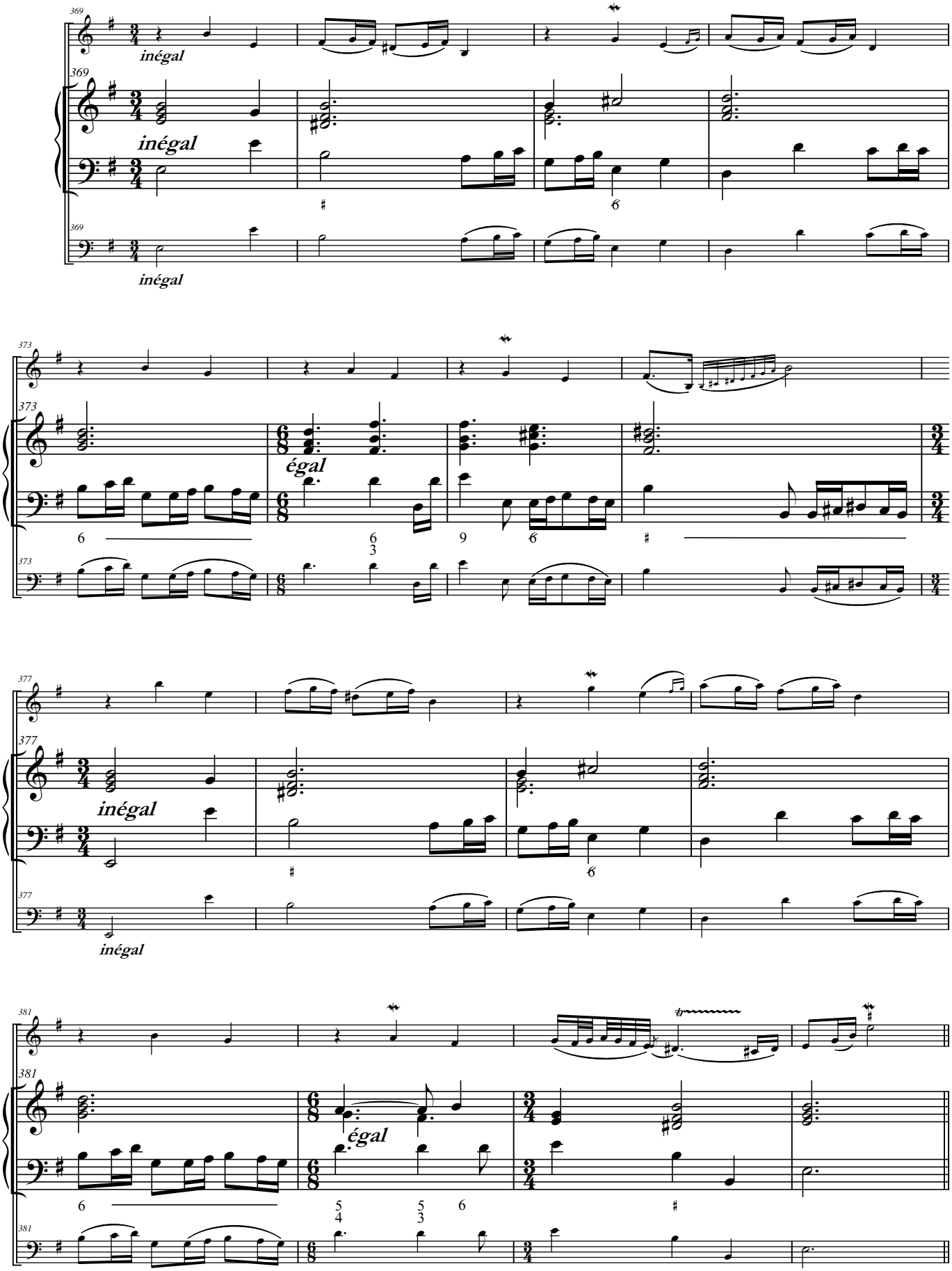
( *with outrage* )



# XXIII

**avec résignation devant l'inéluctable**

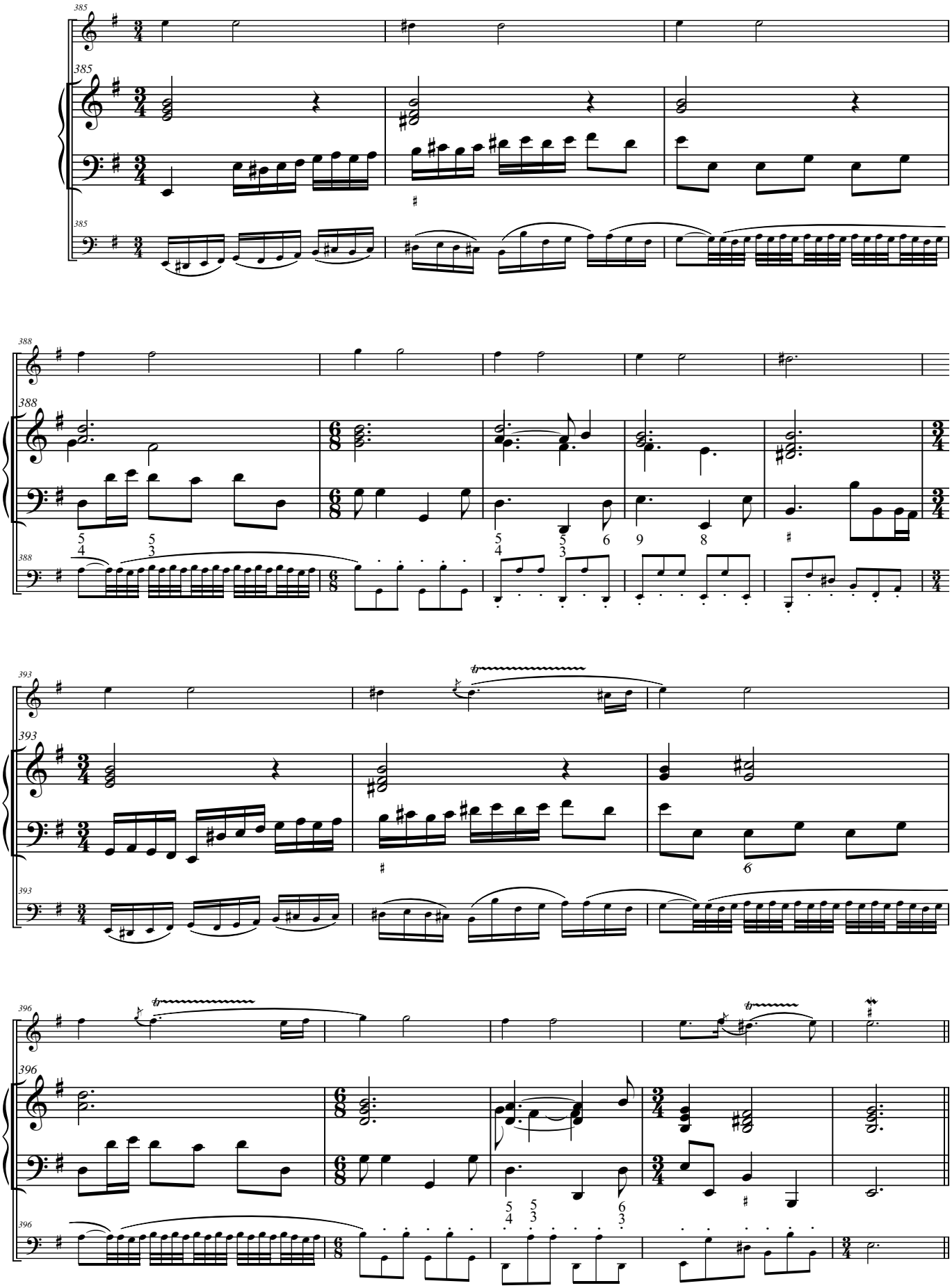
*( with resignation and inevitability )*



# XXIV

**avec insolence**

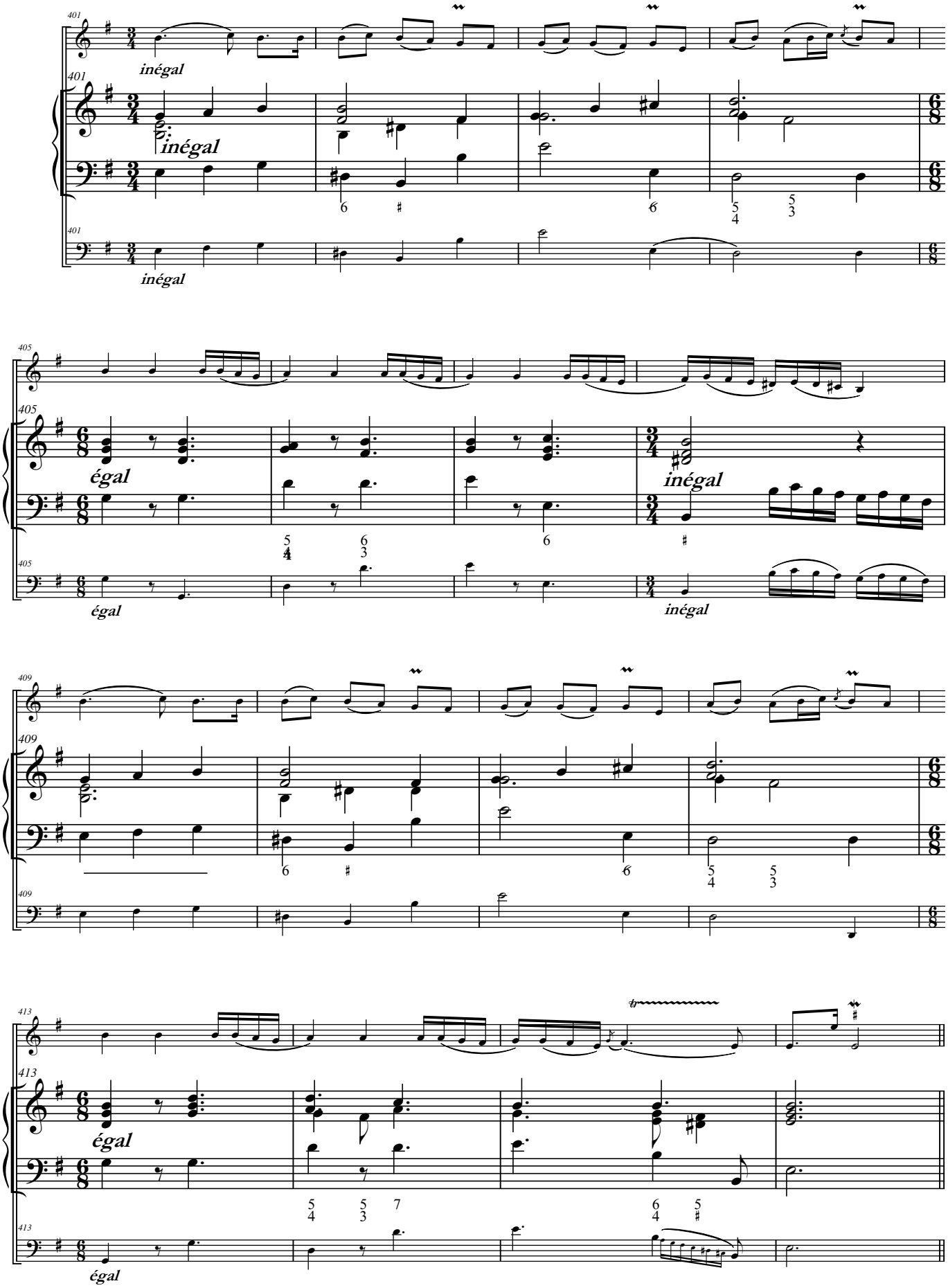
( *with insolence* )



# XXV

**avec tendresse et séduction**

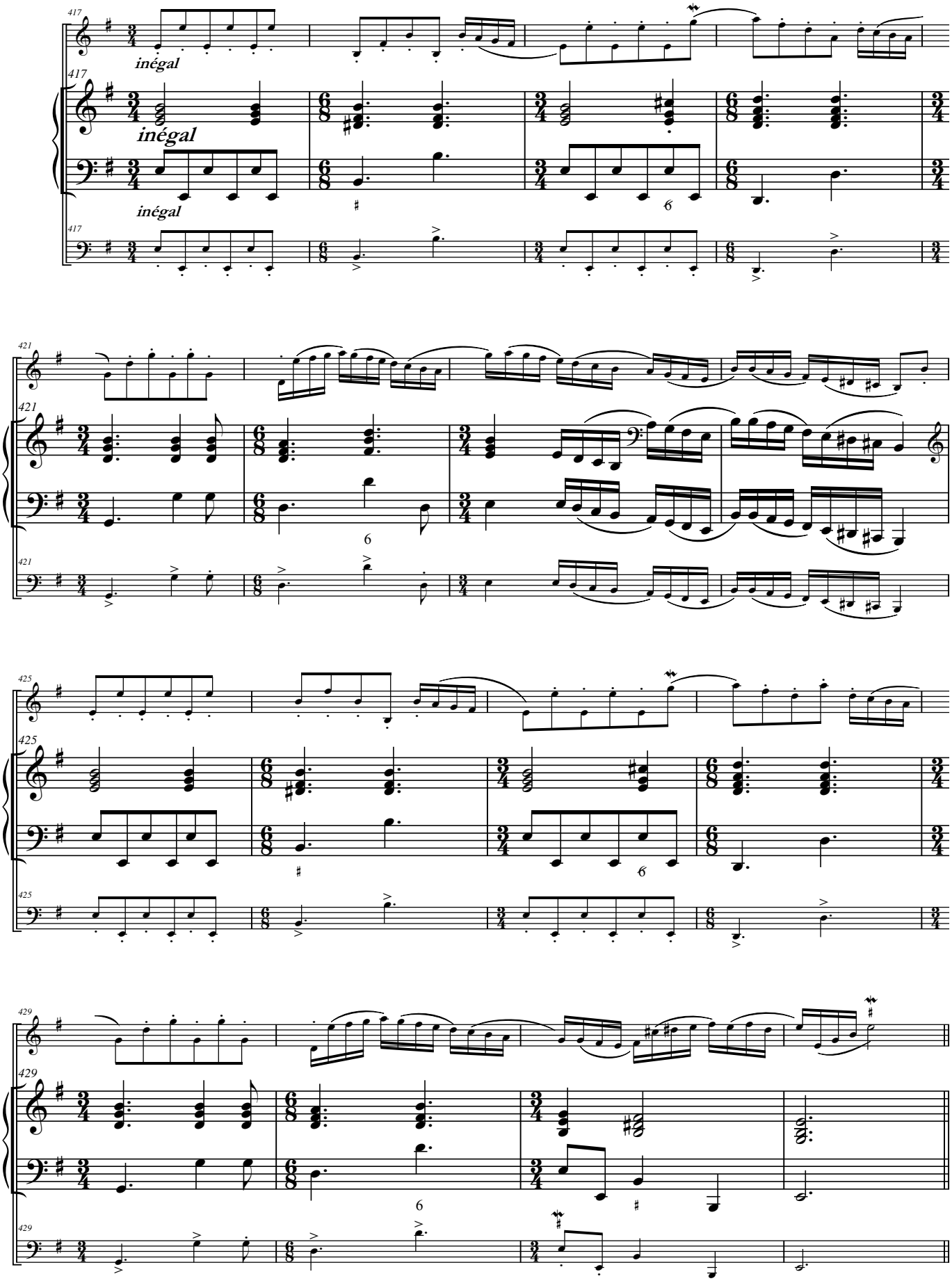
*( with tenderness and seduction )*



# XXVI

**dimanche matin, au petit galop**

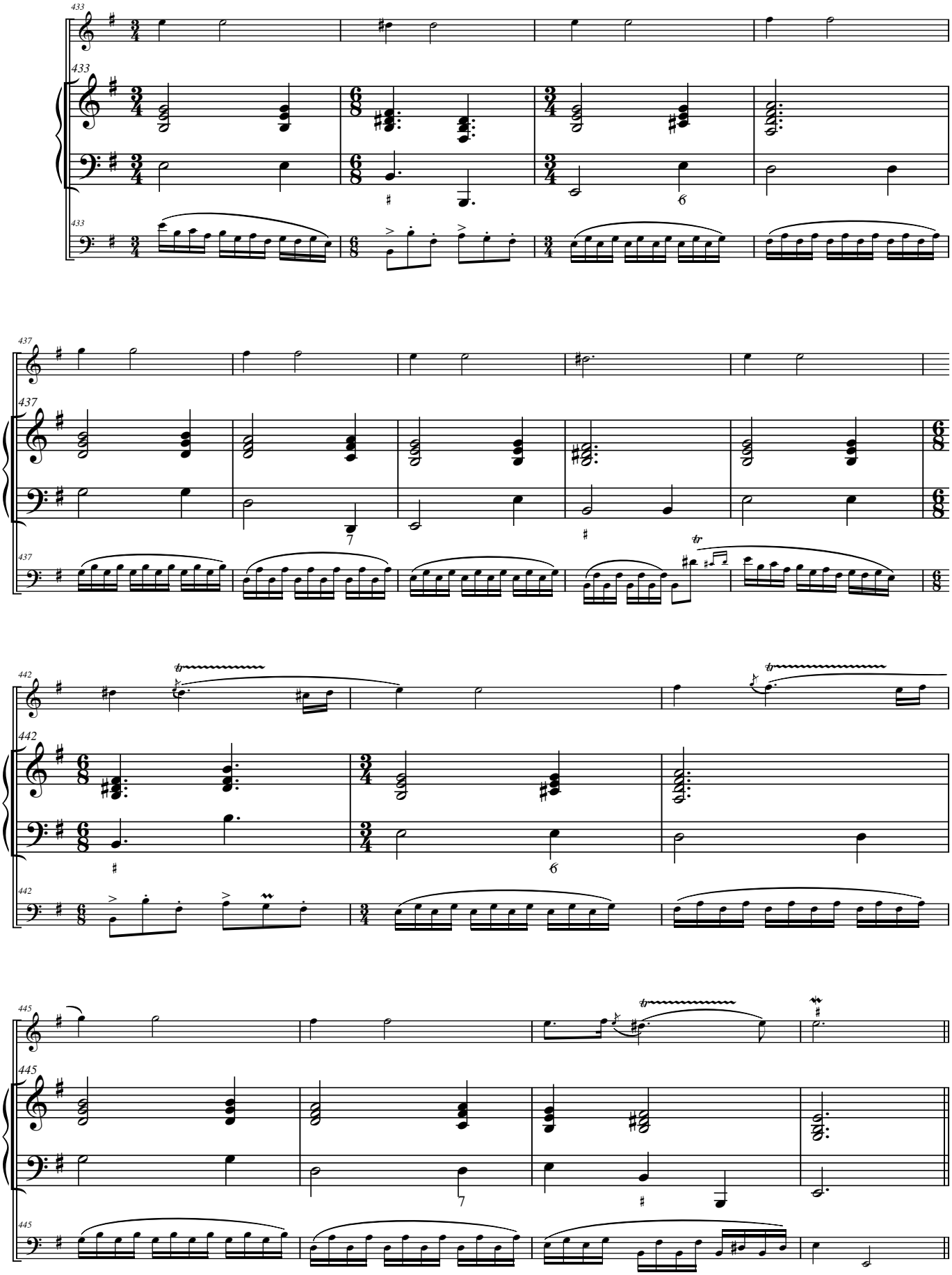
( *a Sunday morning canter* )



# XXVII

**avec insistence et colère**

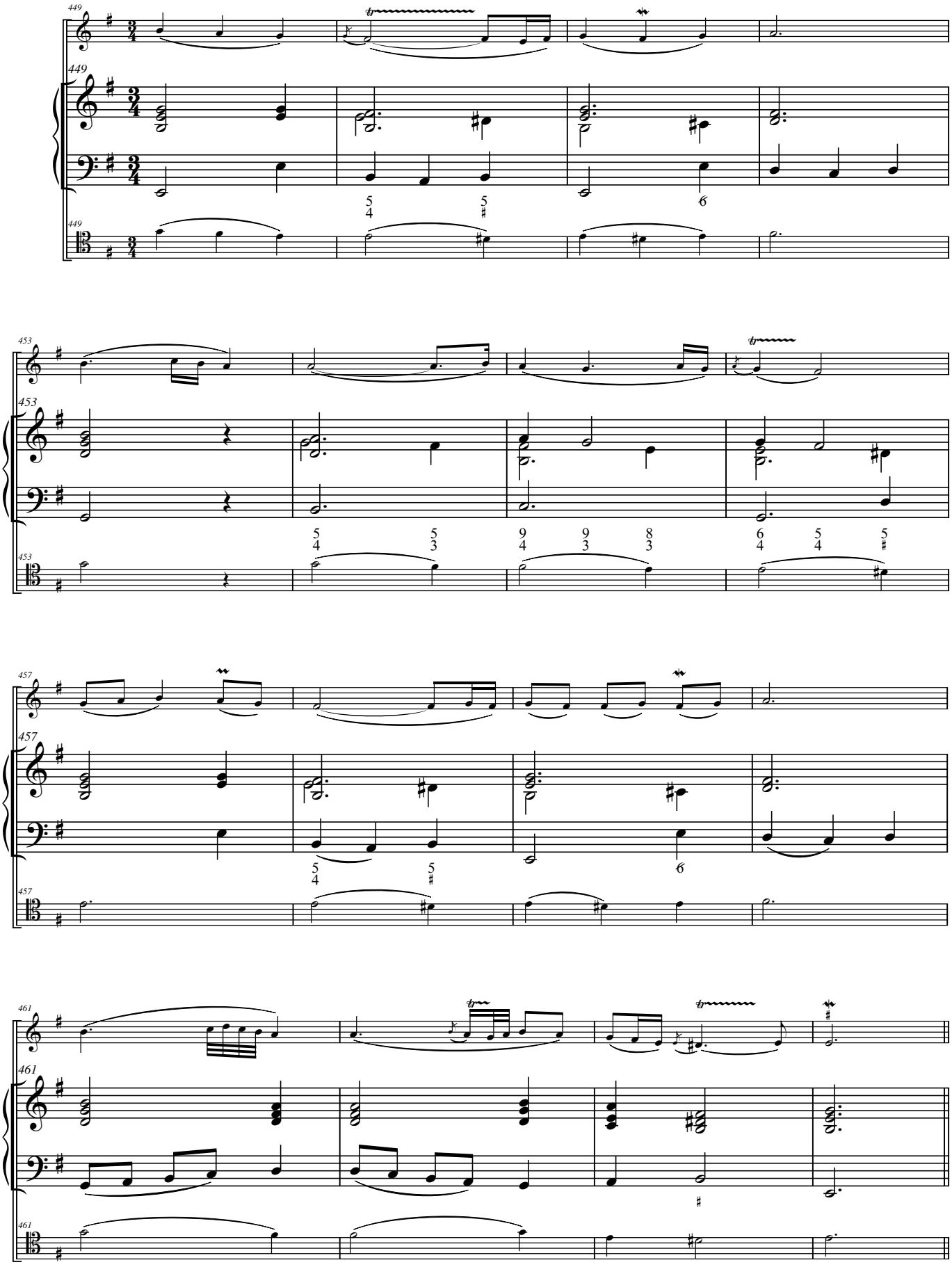
( *with insistence and anger* )



# XXVIII

**en parallèle solitude**

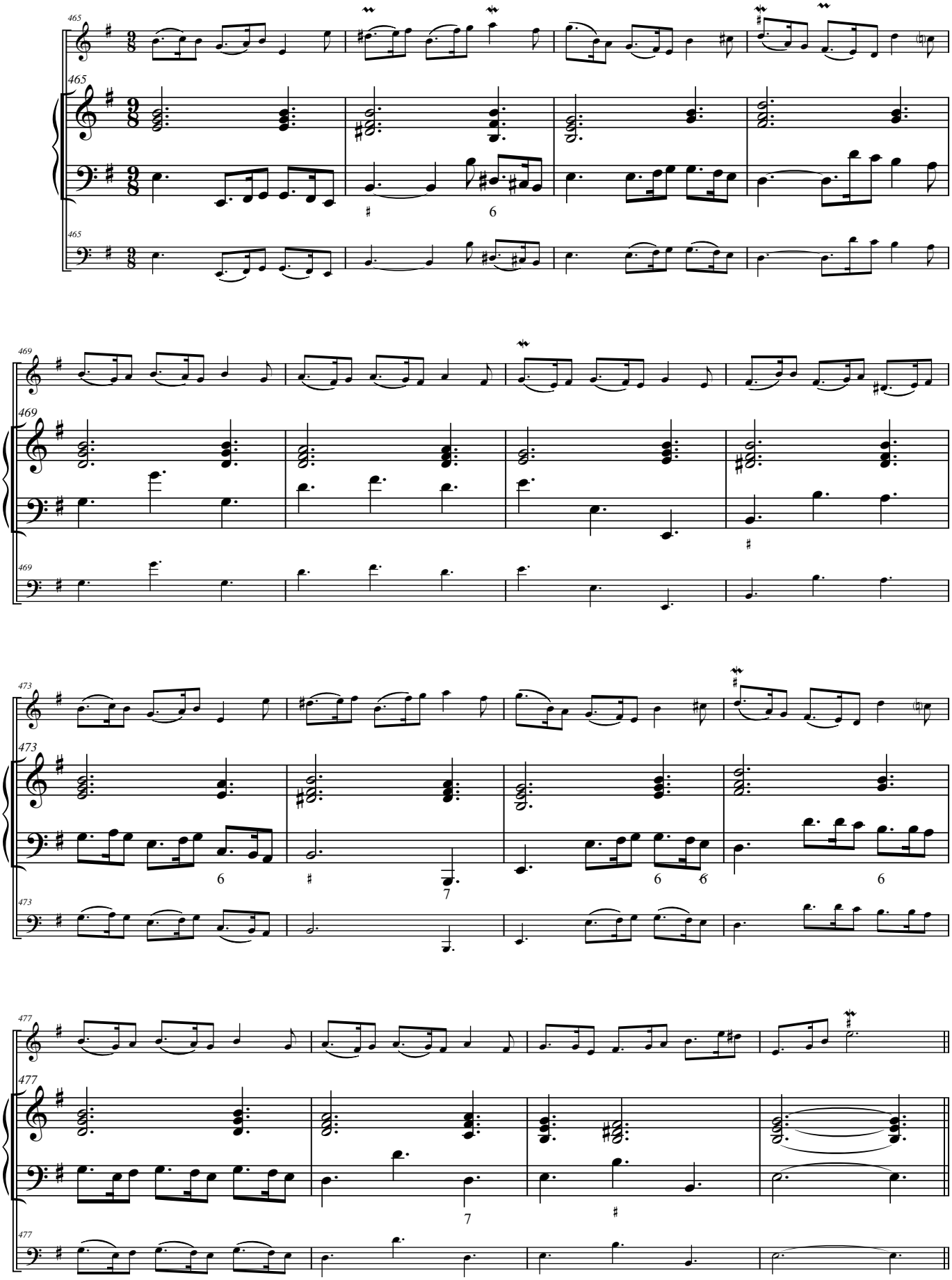
( *in parallel solitude* )



# XXIX

**dans les jardins à minuit**

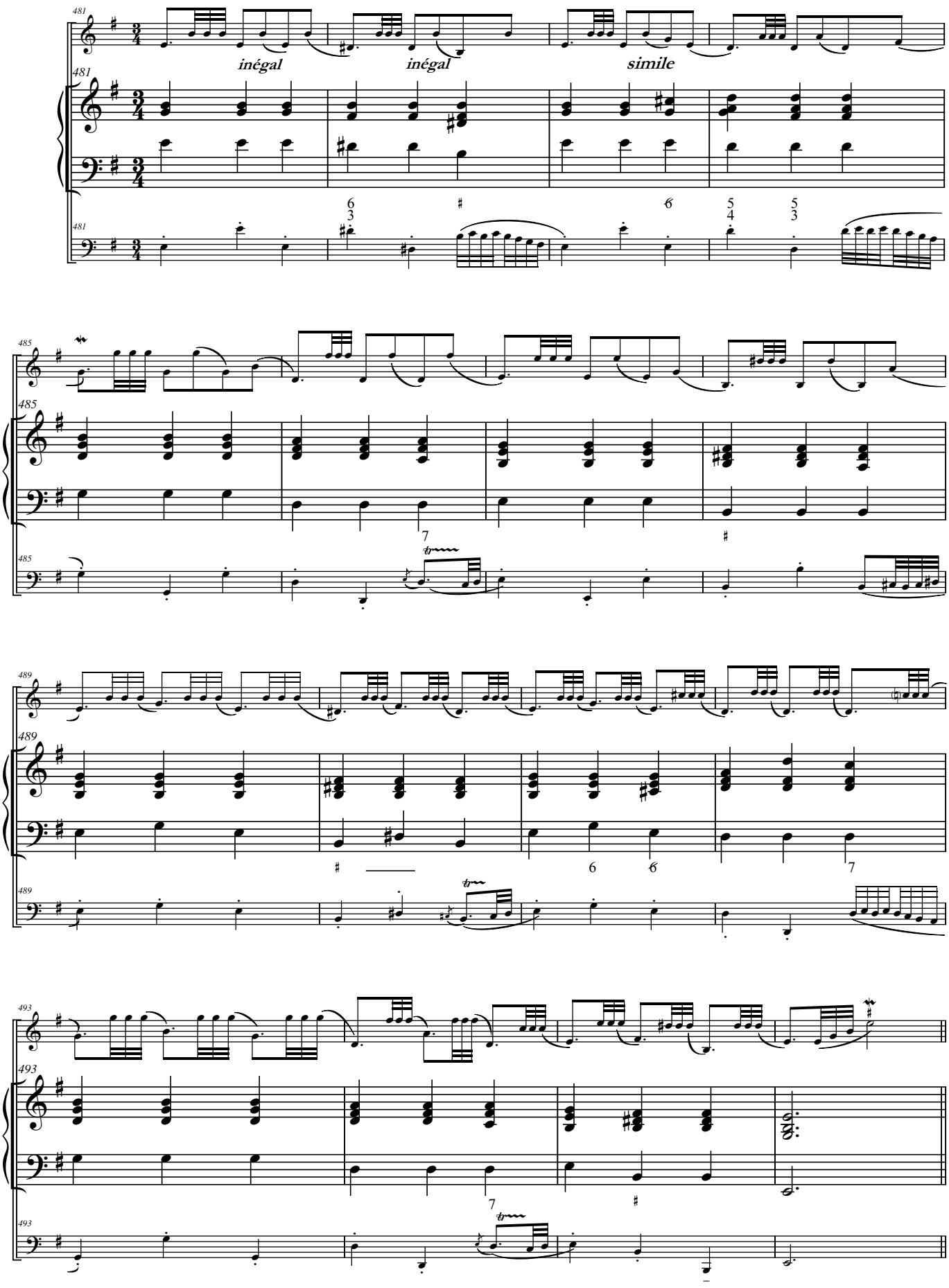
( *in the gardens at midnight* )



# XXX

**autour du manège**

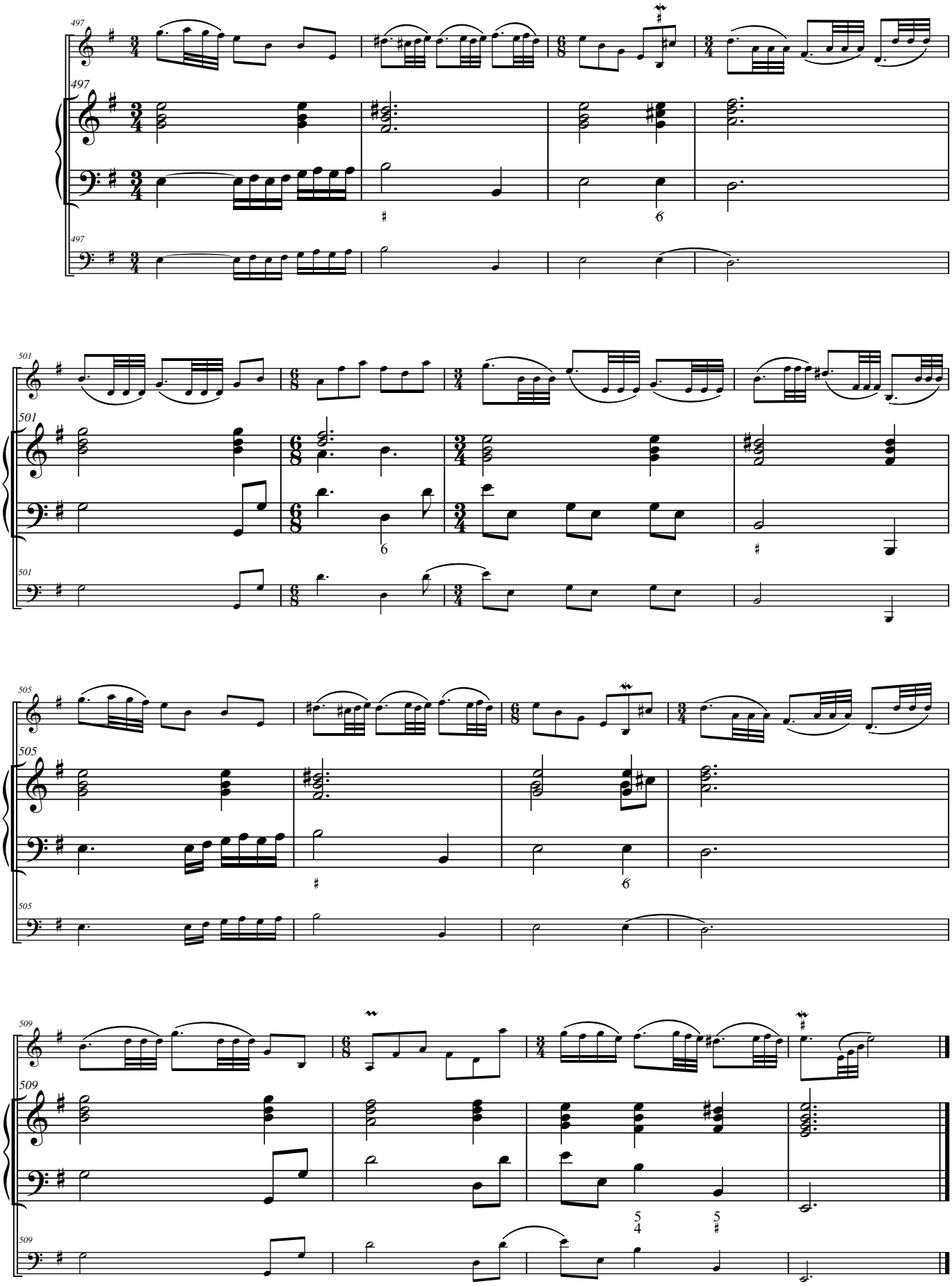
( *riding around the manège* )



# XXXI

**en se pavanant fièrement à la maison**

( *proudly strutting home* )



*In loving memory of Paul Peter Paull*

# LES FOLIES D'ESPAGNE

Oboe d'amore

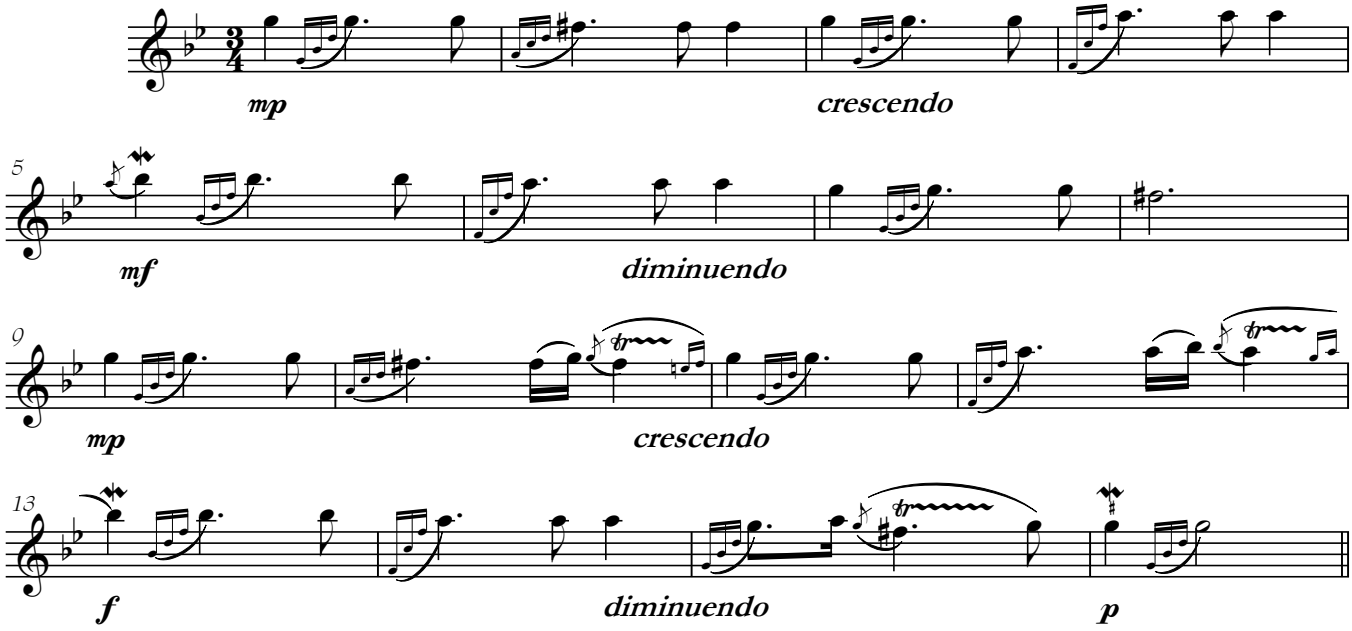
Realisation: Christine Sartoretti

**Marin Marais**
(1680 - 1760)
Edited: Jennifer I. Paull

***Revised 2009***

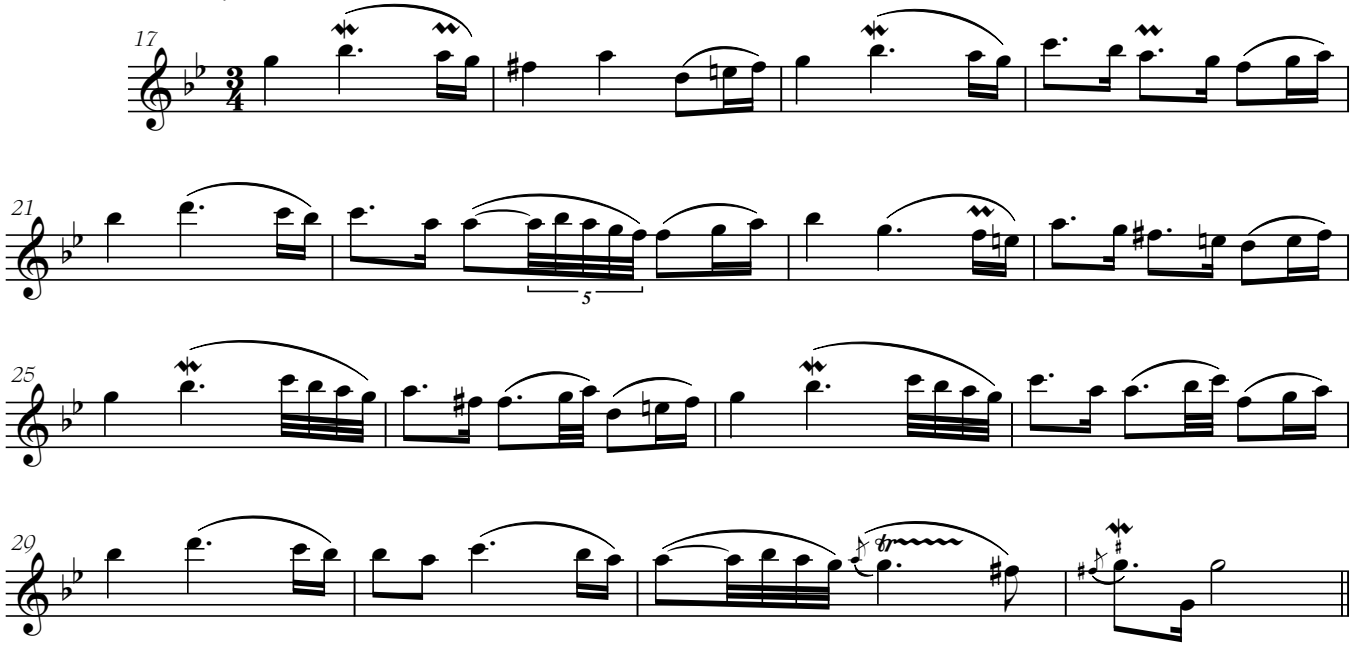
## Thema

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




## I

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




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

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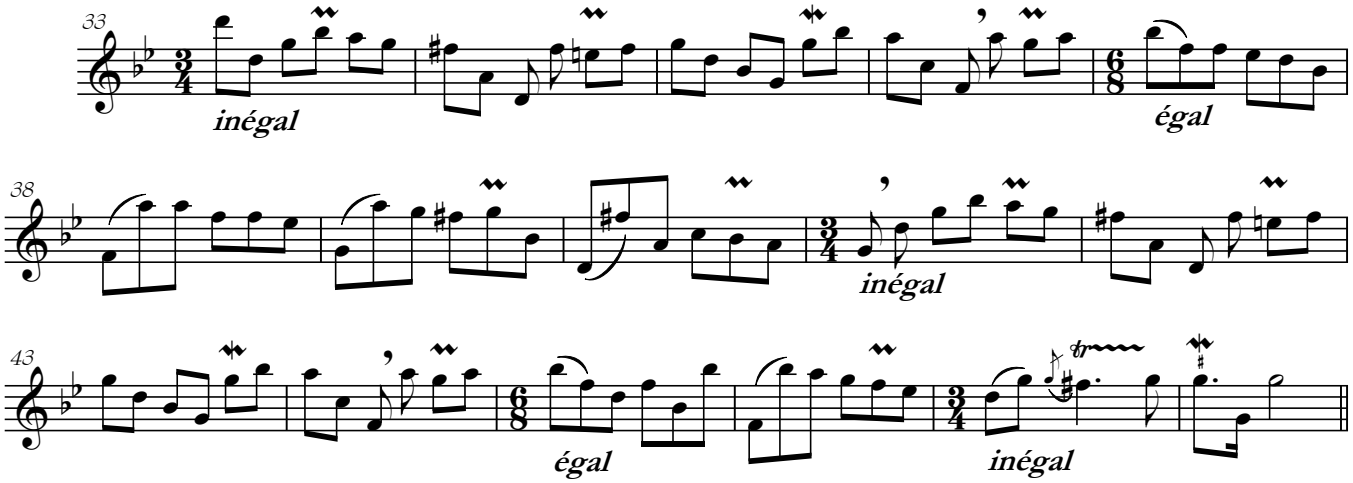
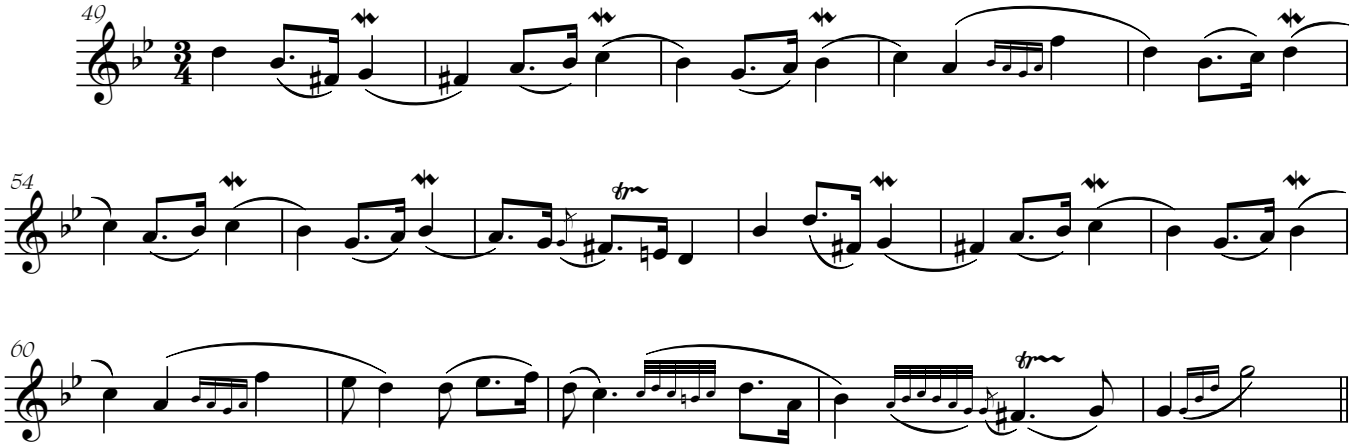
## II

**doucement provocatrice**
( *gently provocative* )



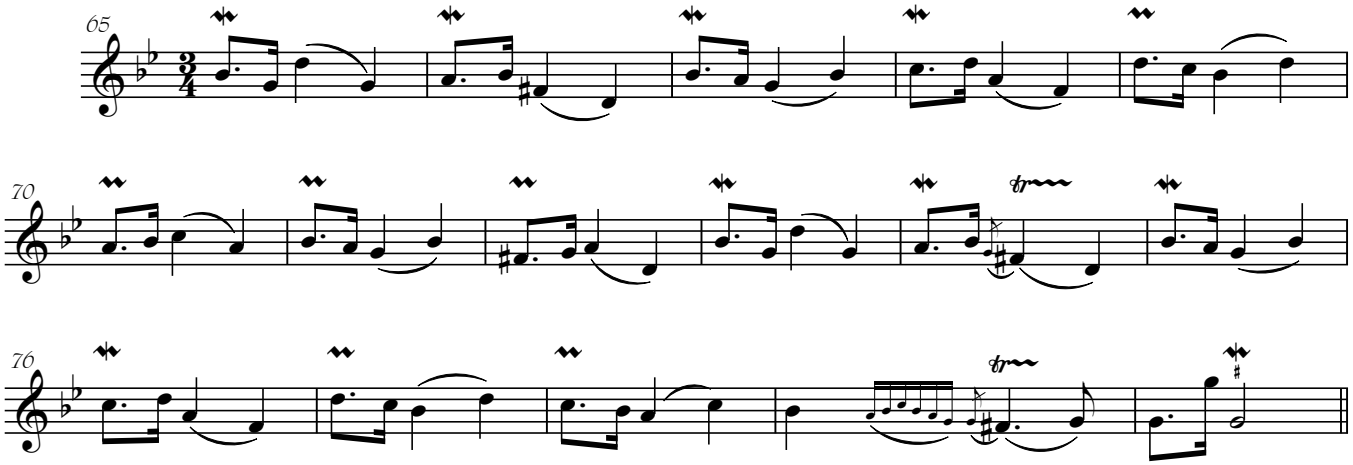

## III

**avec chagrin**
( *with grief* )



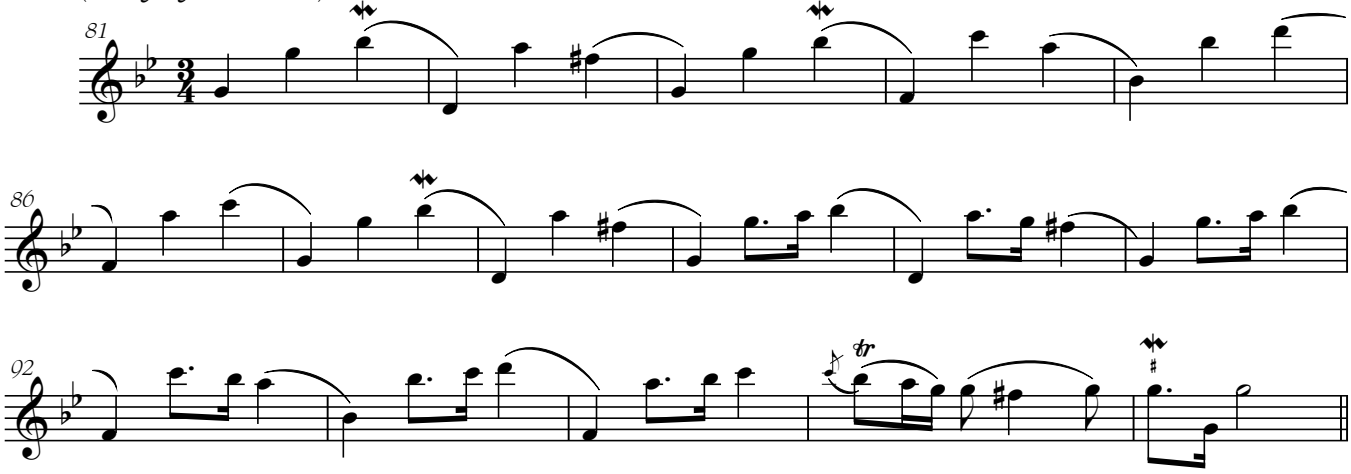

## IV

**en soupirant**
( *sighing* )



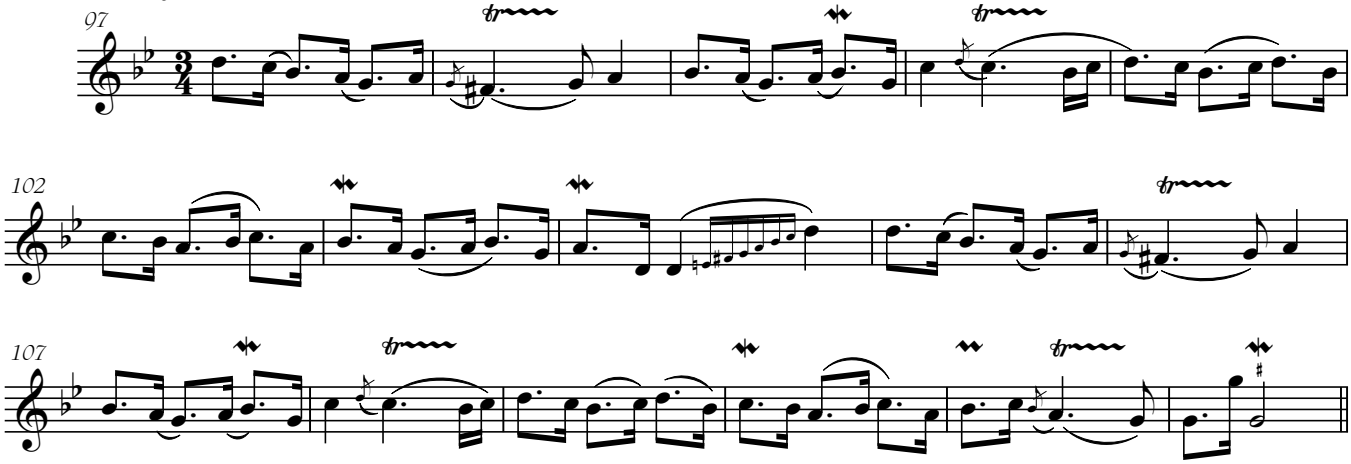
## V

**en portant un fardeau**
( *carrying a burden* )



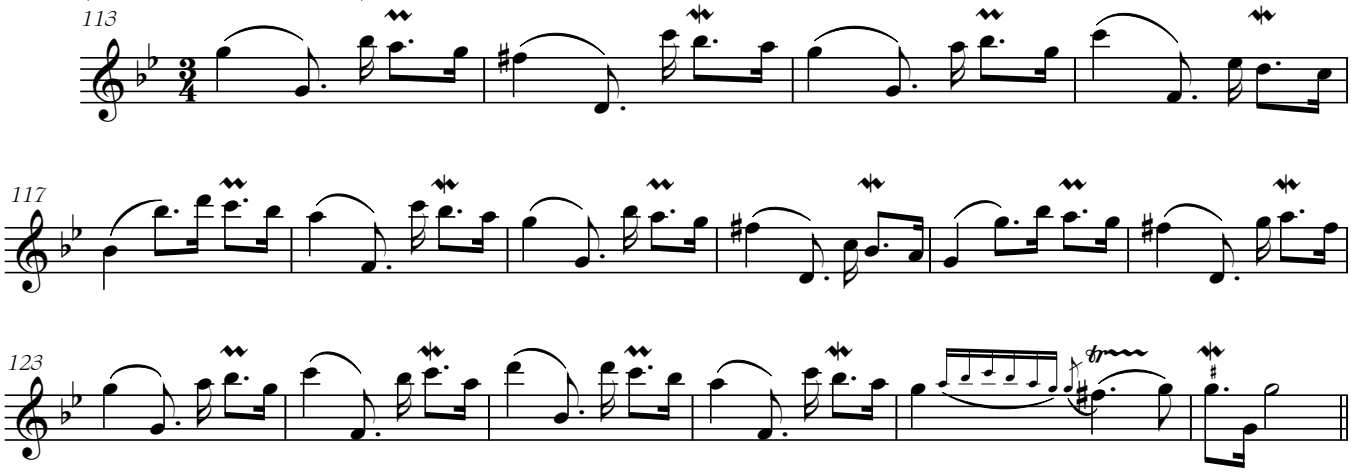

## VI

**une danse élégante**
( *an elegant dance* )




## VII

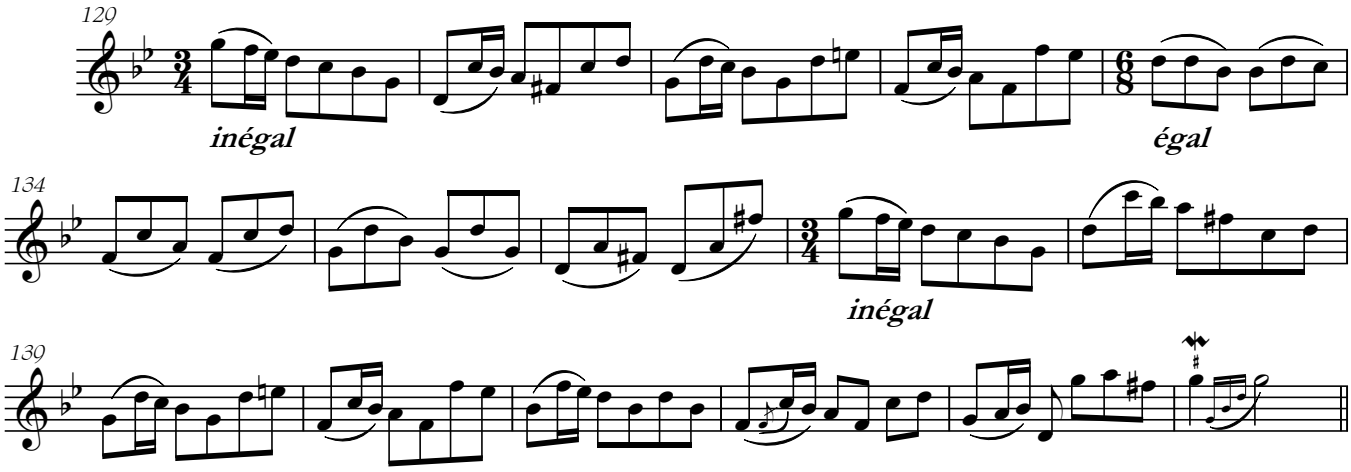
**une danse avec des révérences**
( *a dance with curtsies* )



## VIII

**élégante, positive, fière**

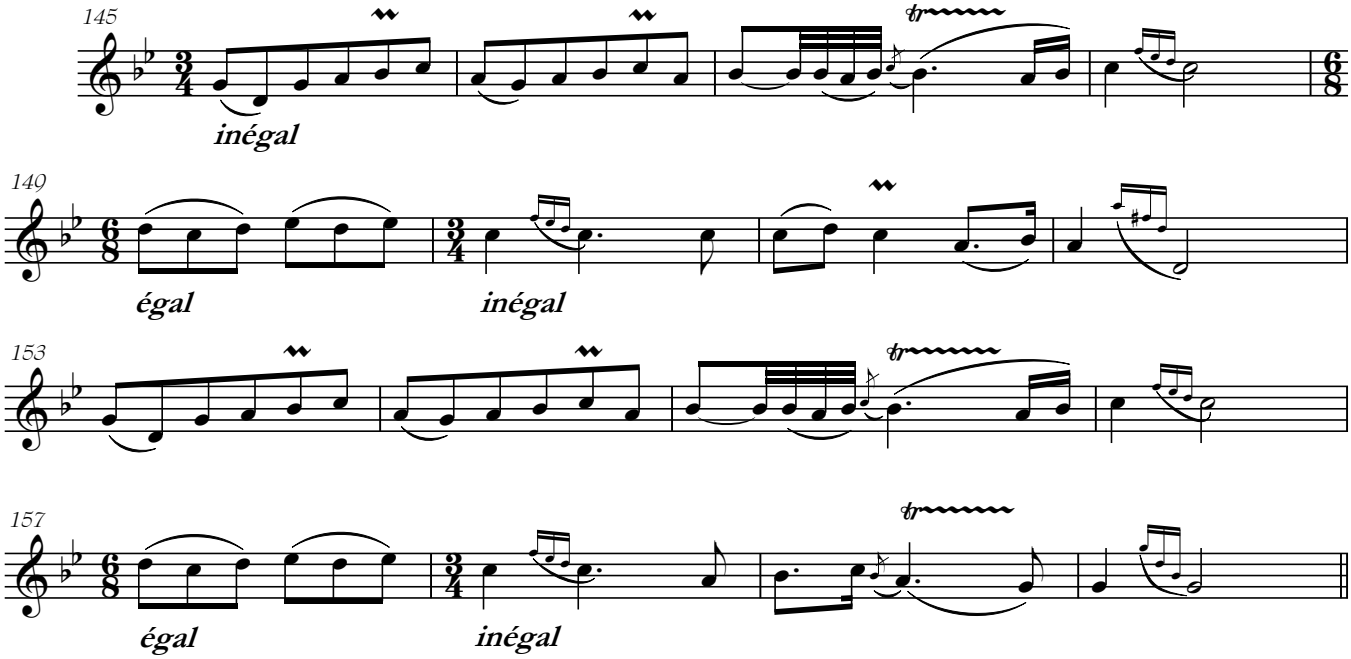
( *elegant, positive, proud* )




## IX

**séduisante, captivante**

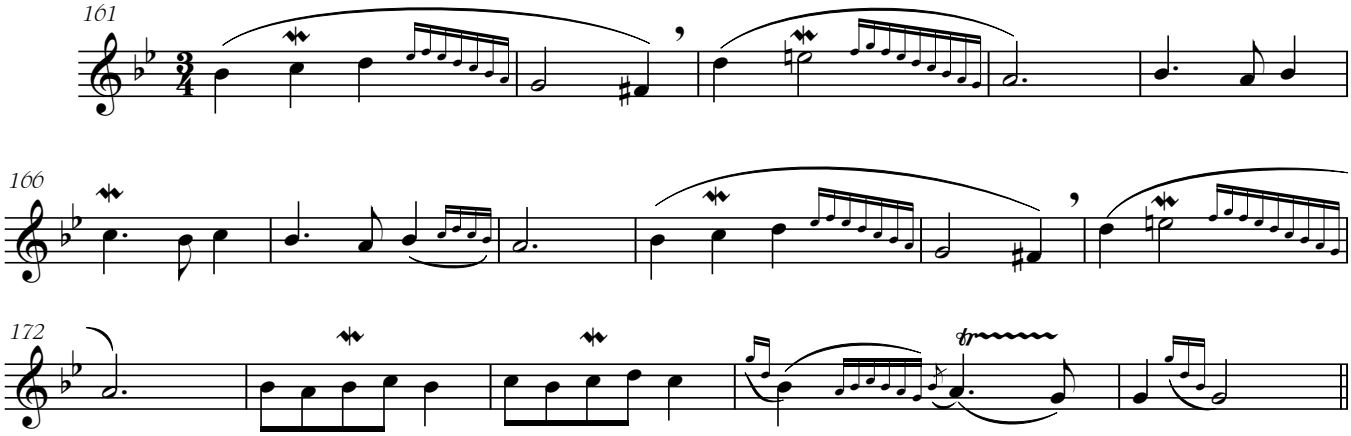
( *with winsome coquetry* )




## X

**nostalgique avec le mal du pays**

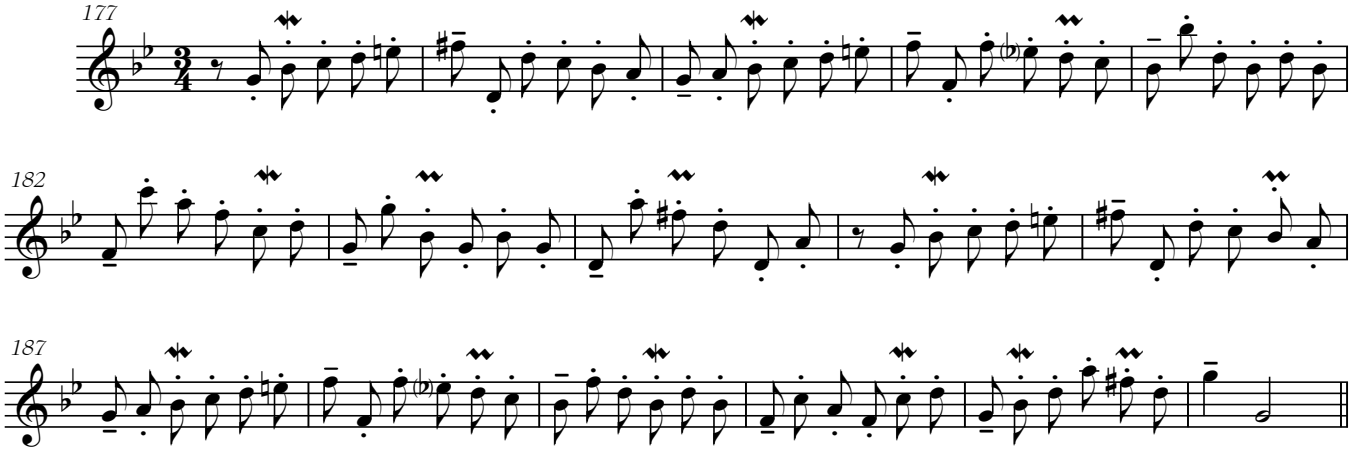
( *nostalgic, homesick* )



## XI

**sur la pointe des pieds avec espièglerie**

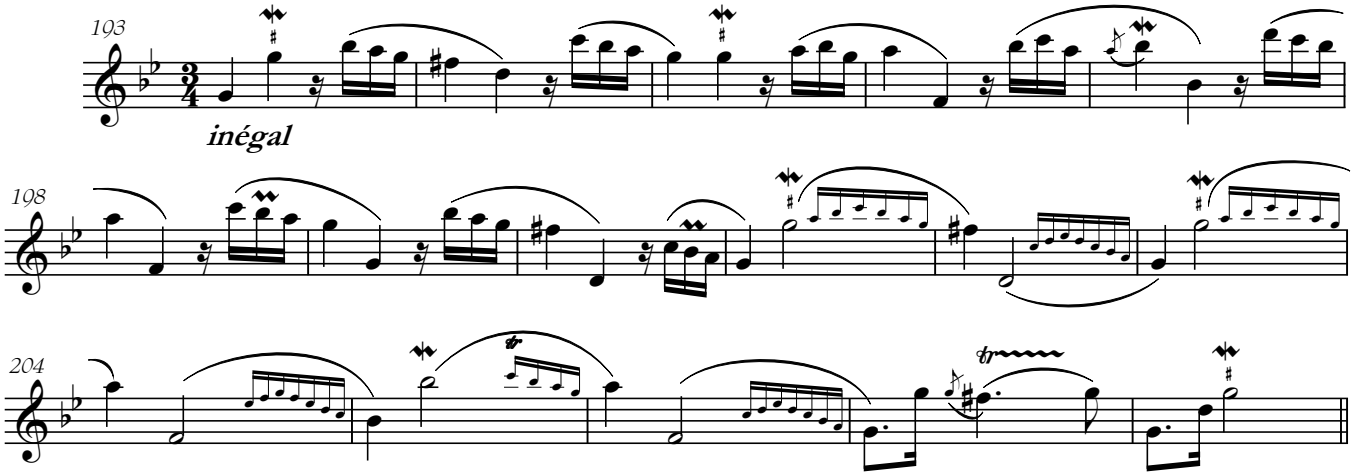
( *on tiptoe, cheekily* )




## XII

**dramatique, en suppliant**

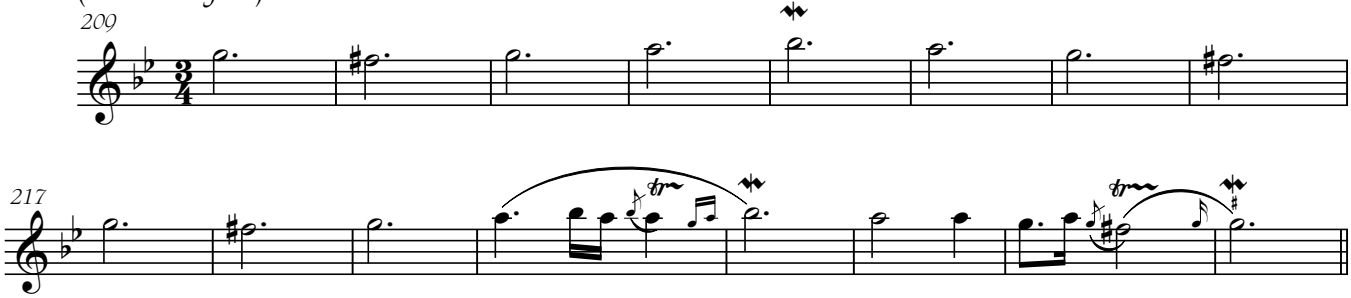
( *dramatic, pleading* )




## XIII

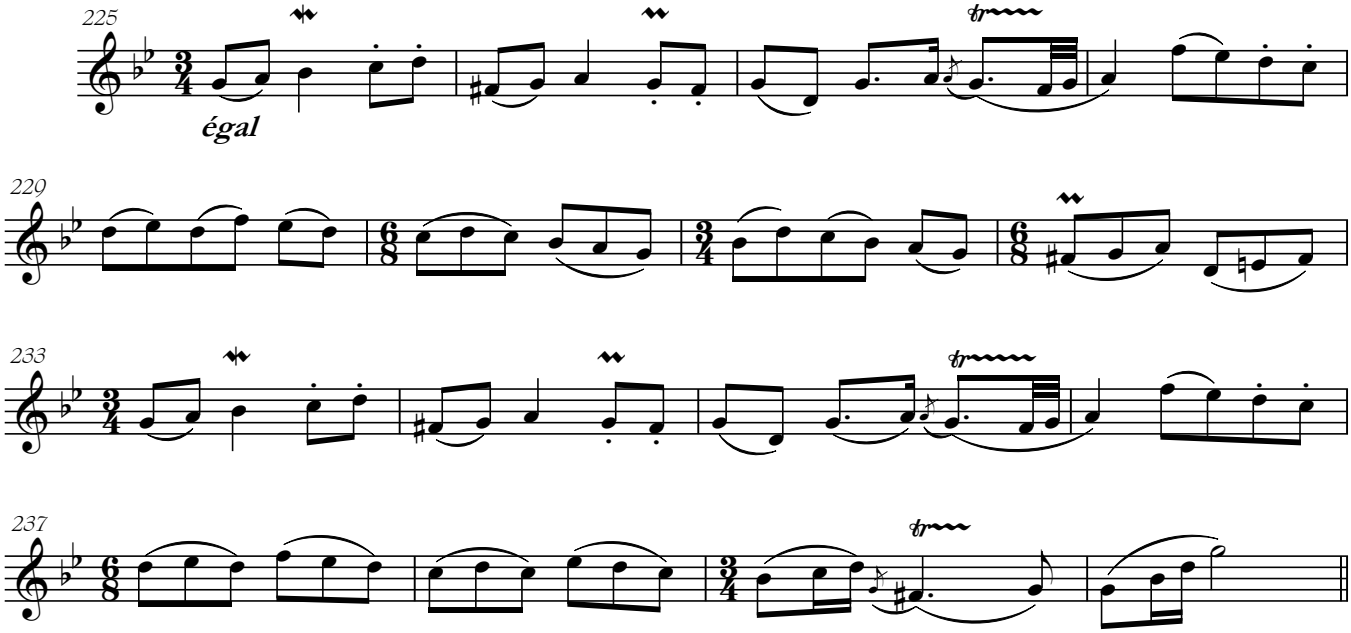
**avec intrigue**

( *with intrigue* )



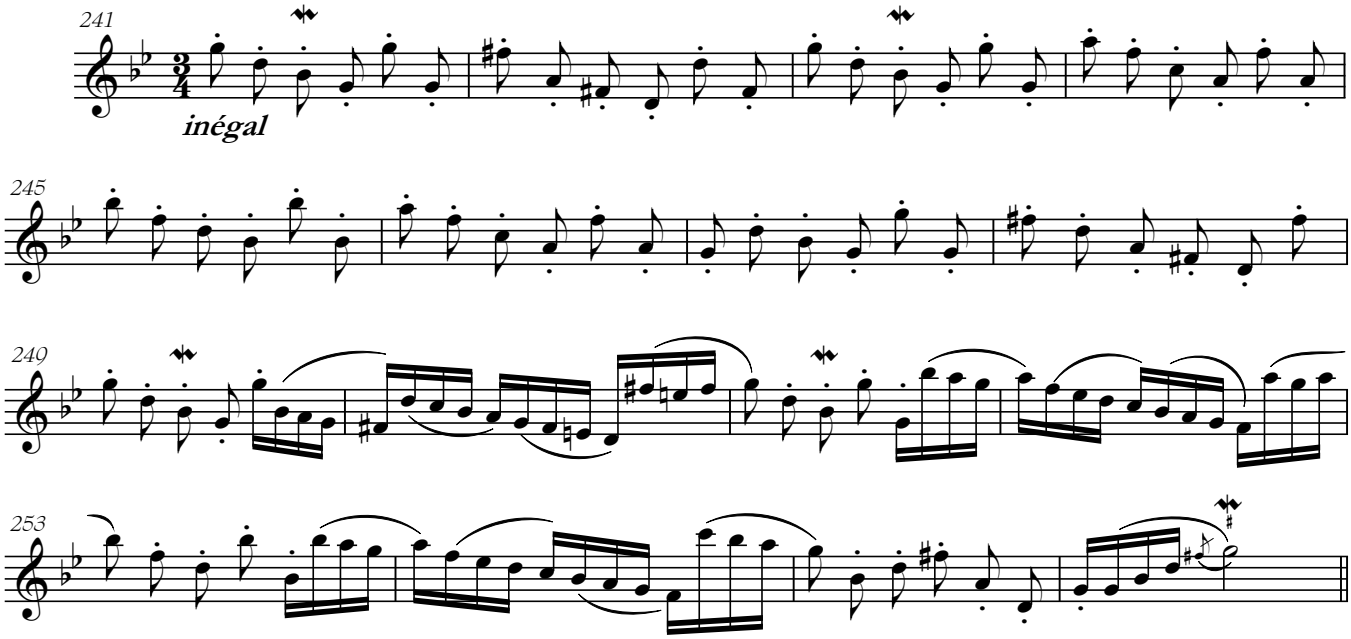
## XIV

**avec regret**
( *with regret* )



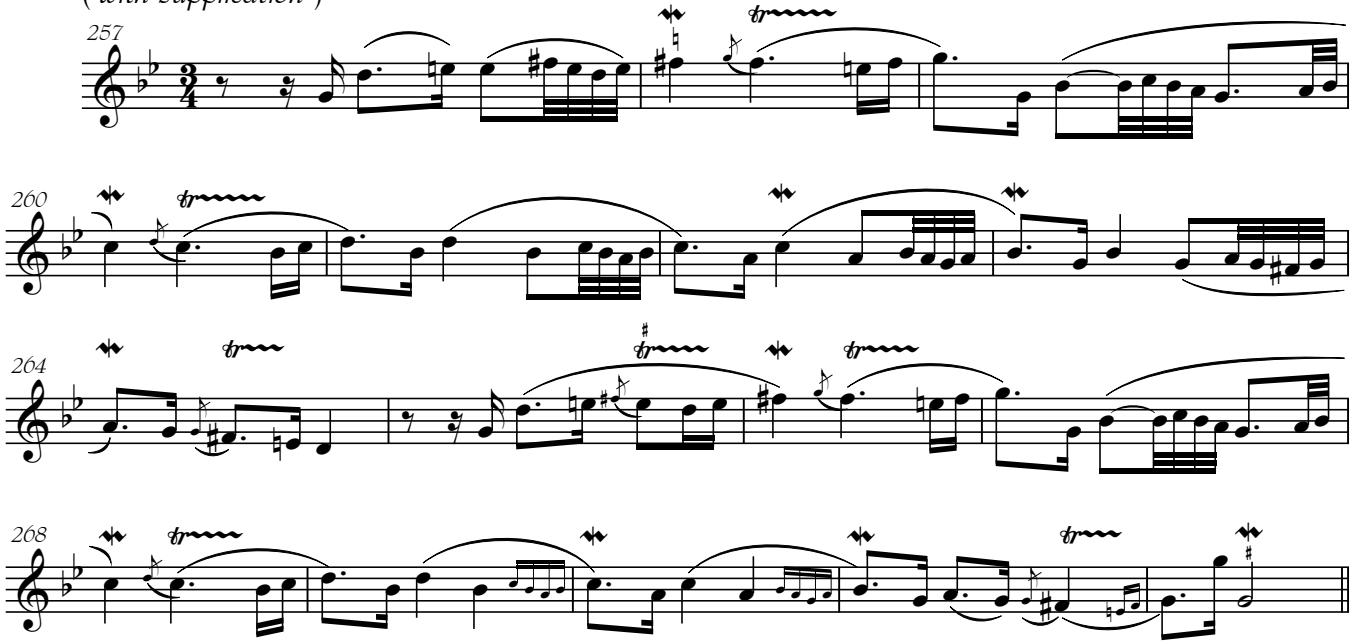

## XV

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



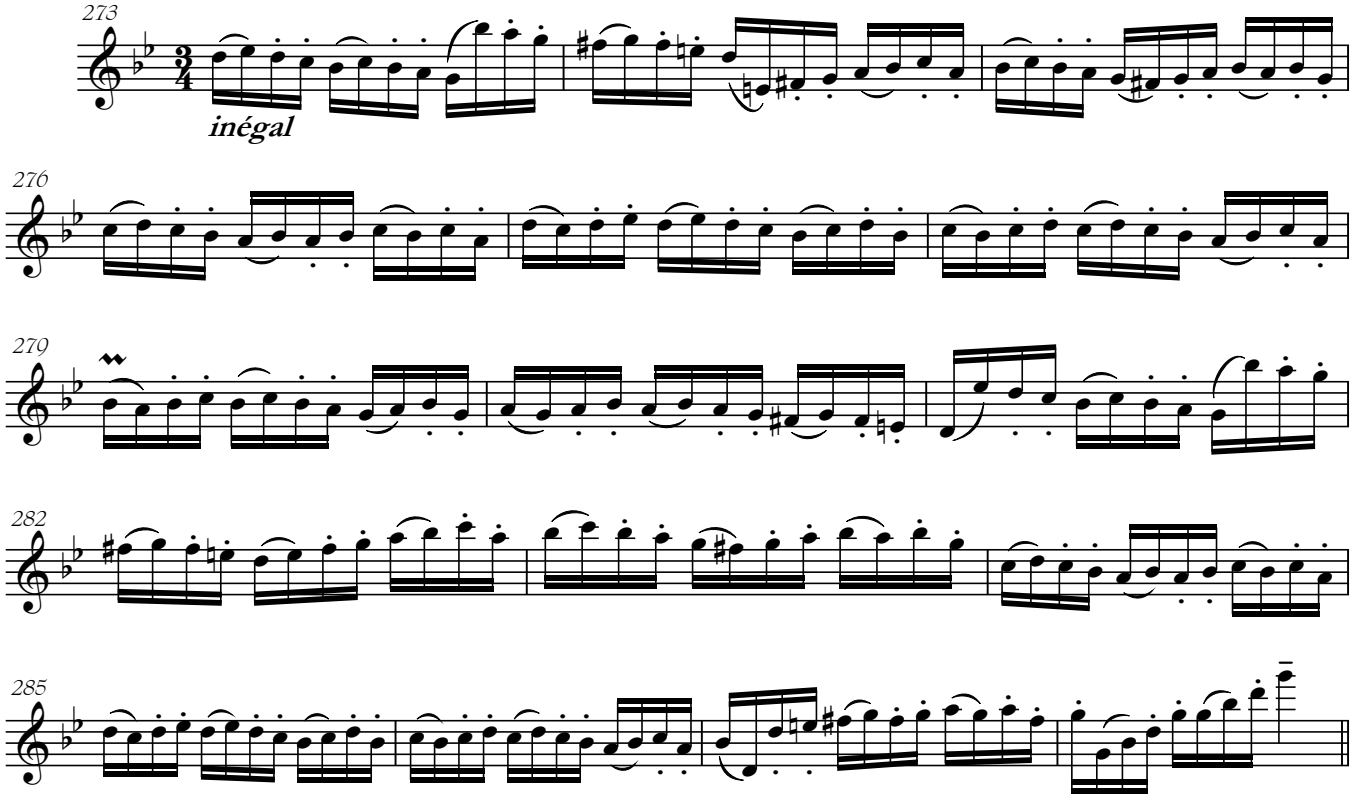
## XVI

**avec supplication**
( *with supplication* )



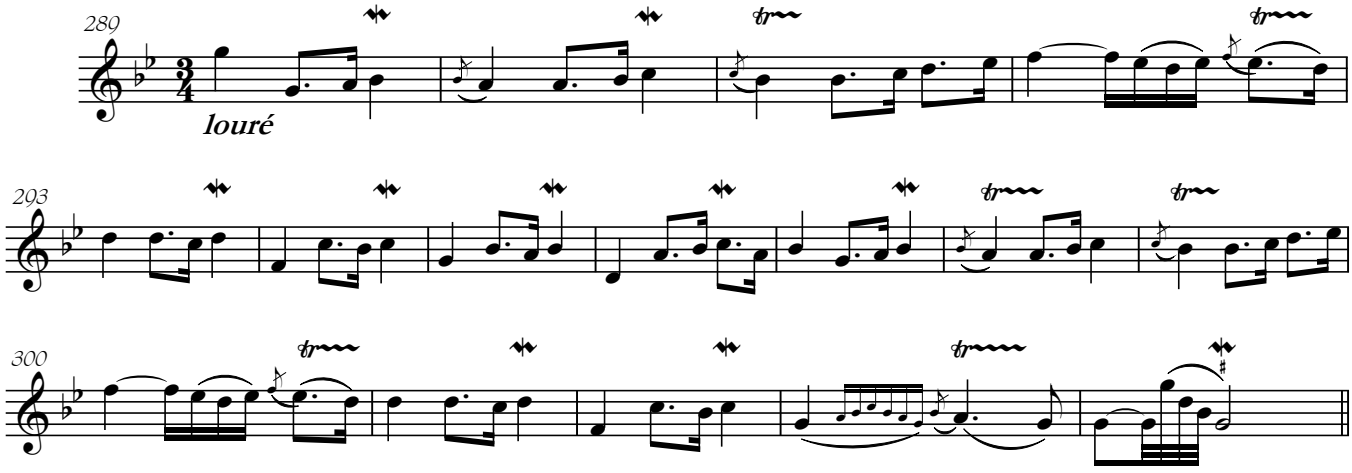

## XVII

**positivement**
( *positively* )



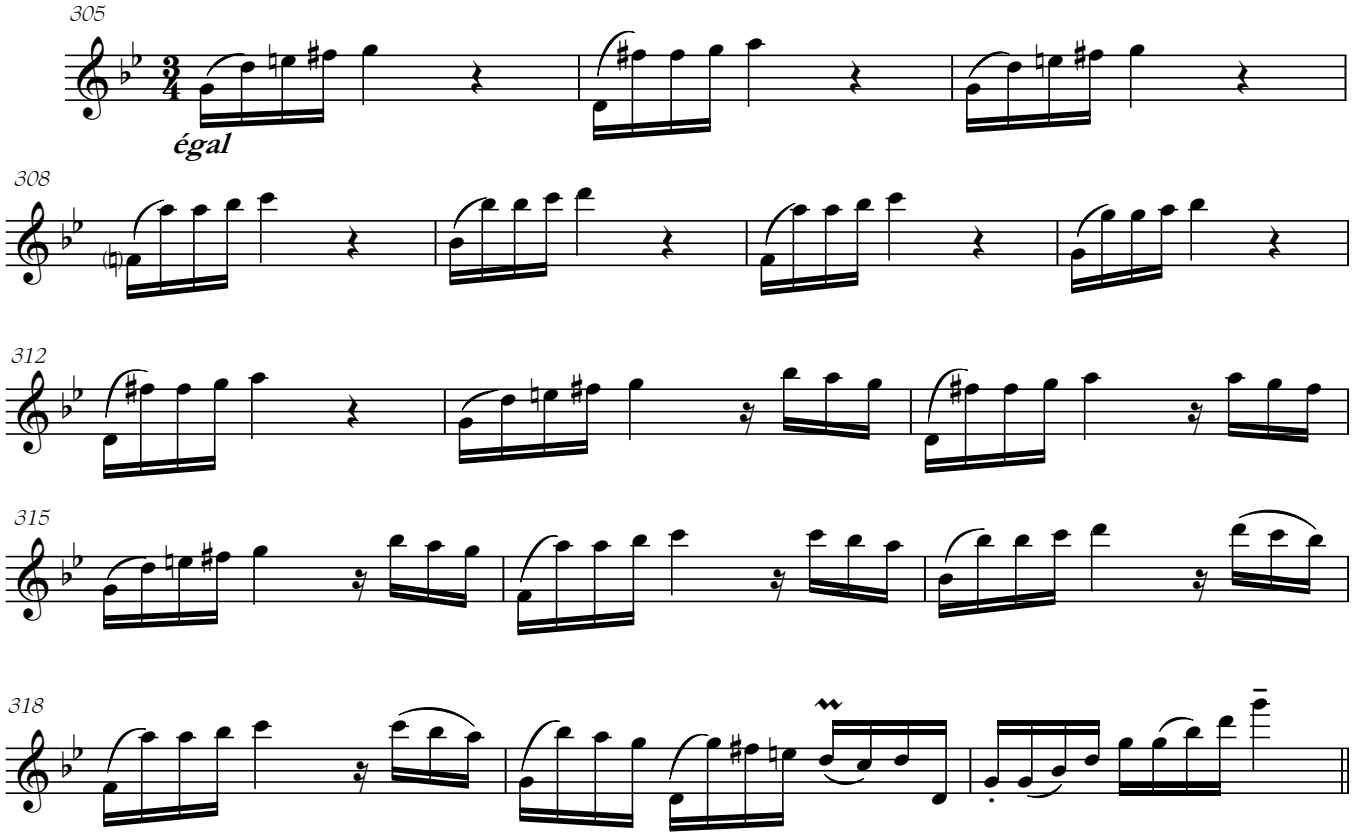
## XVIII

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



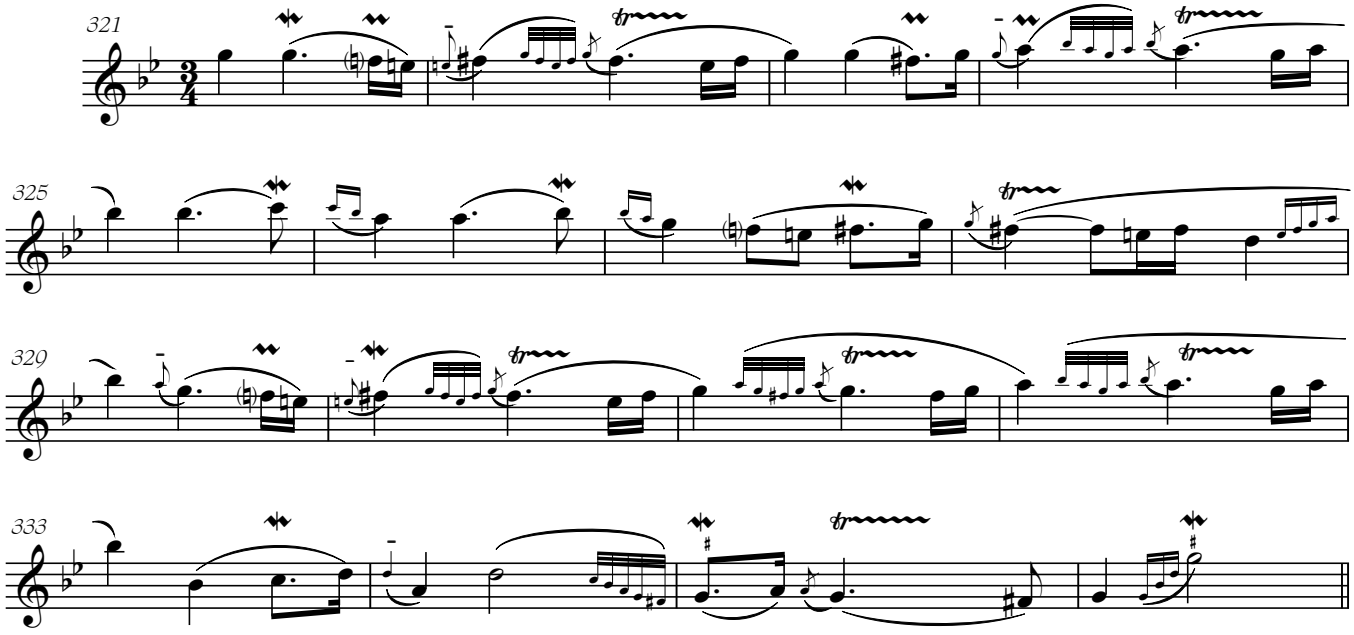

## XIX

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



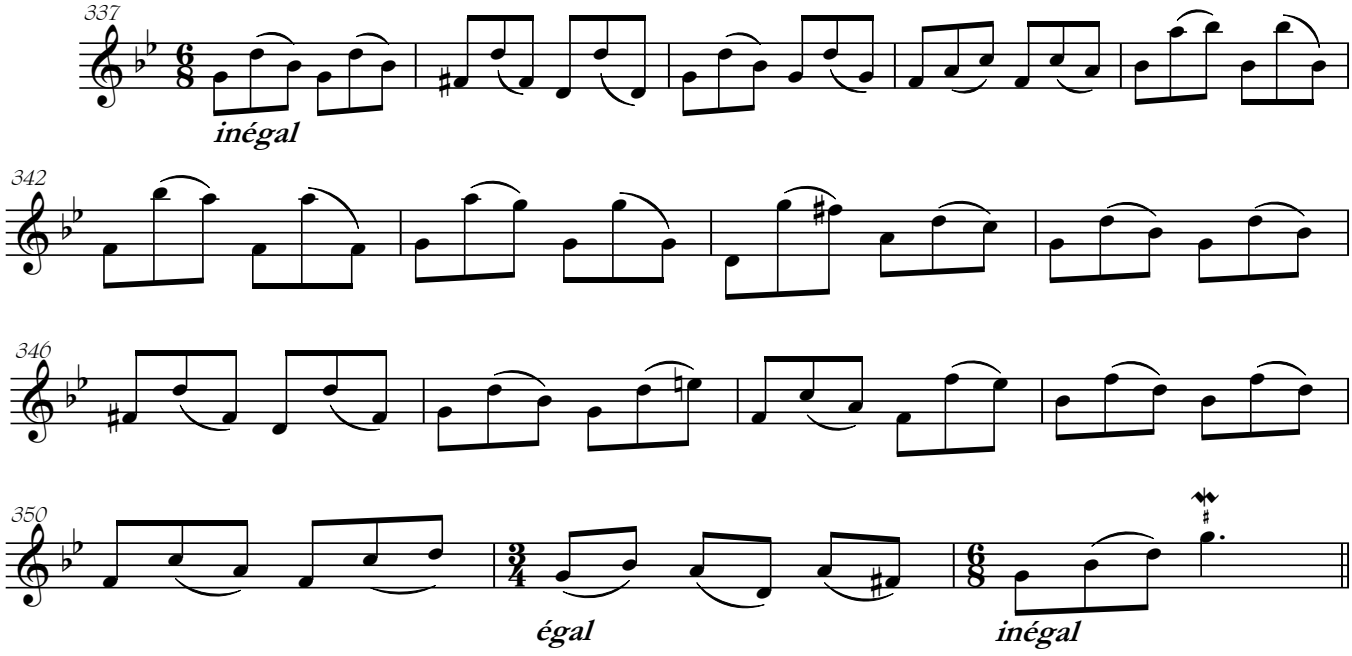
## XX

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



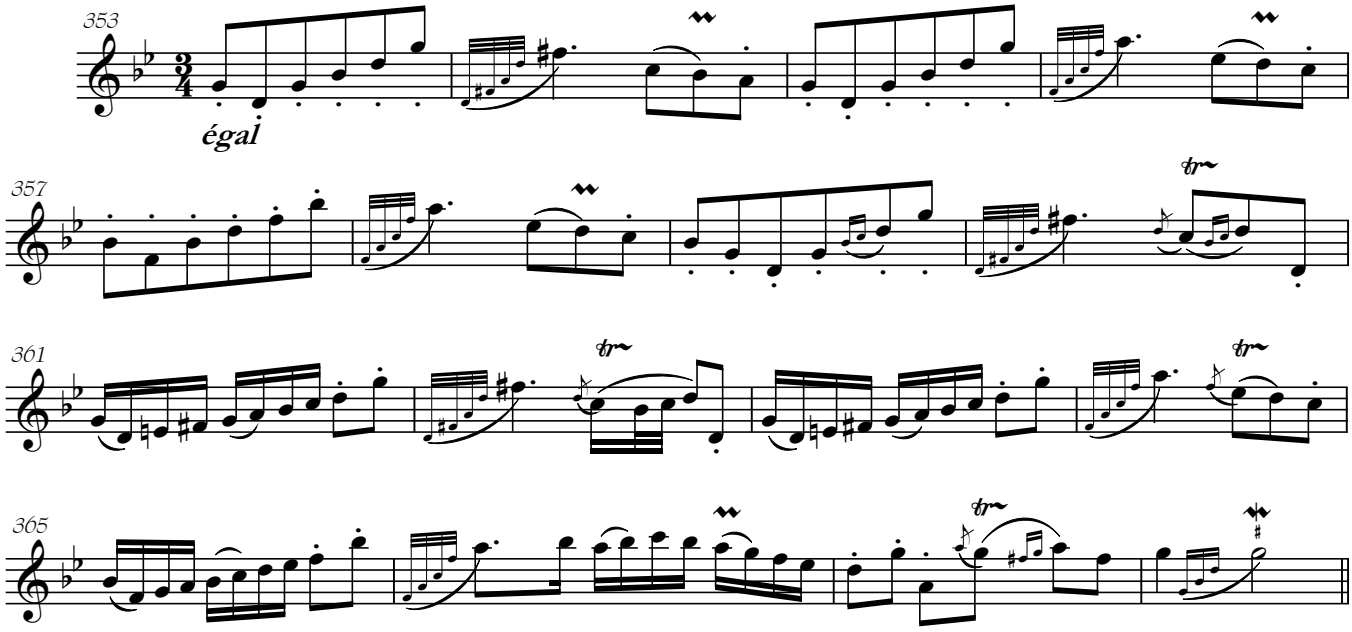

## XXI

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



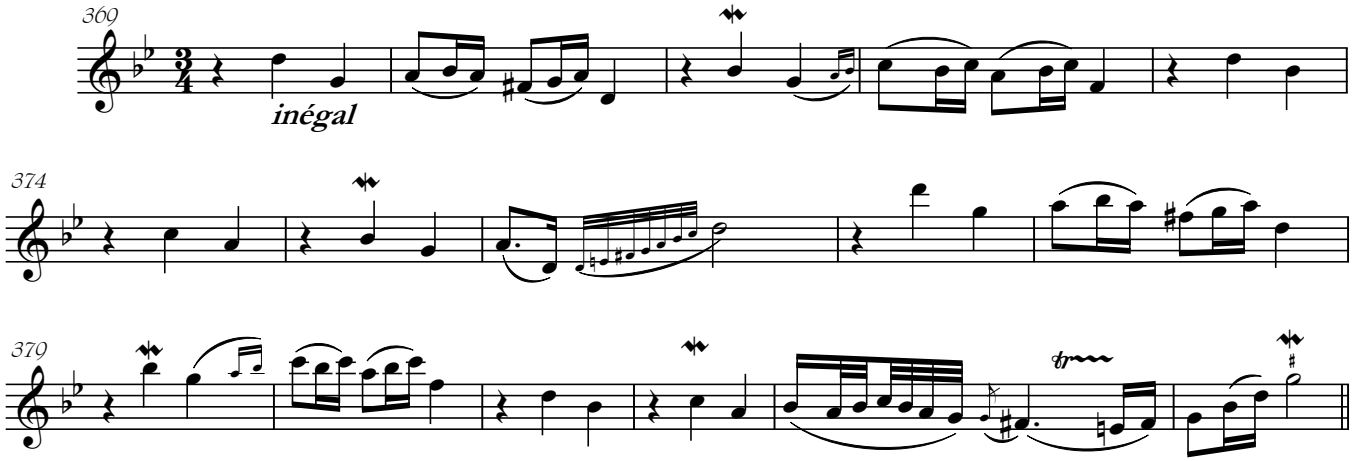
## XXII

**avec outrage**
( *with outrage* )



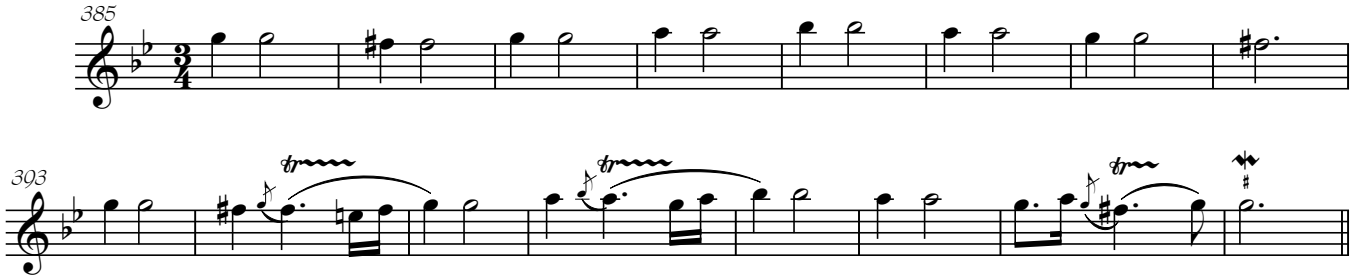

## XXIII

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



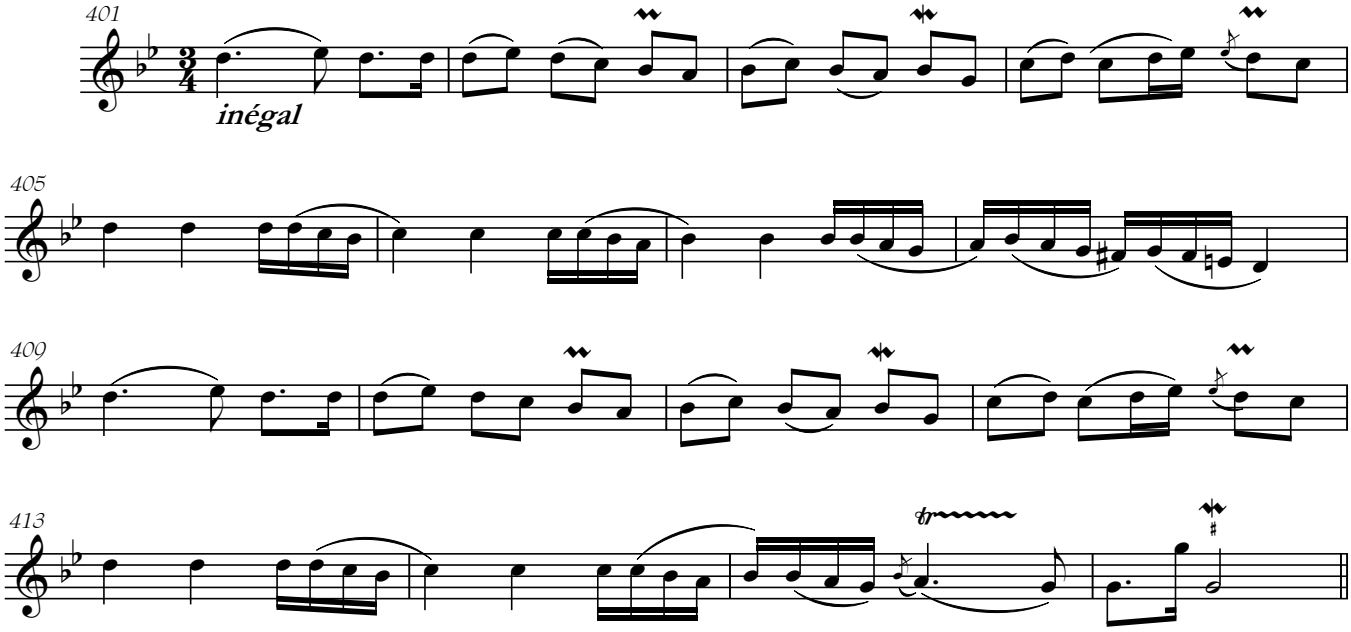

## XXIV

**avec insolence**
*(with insolence)*



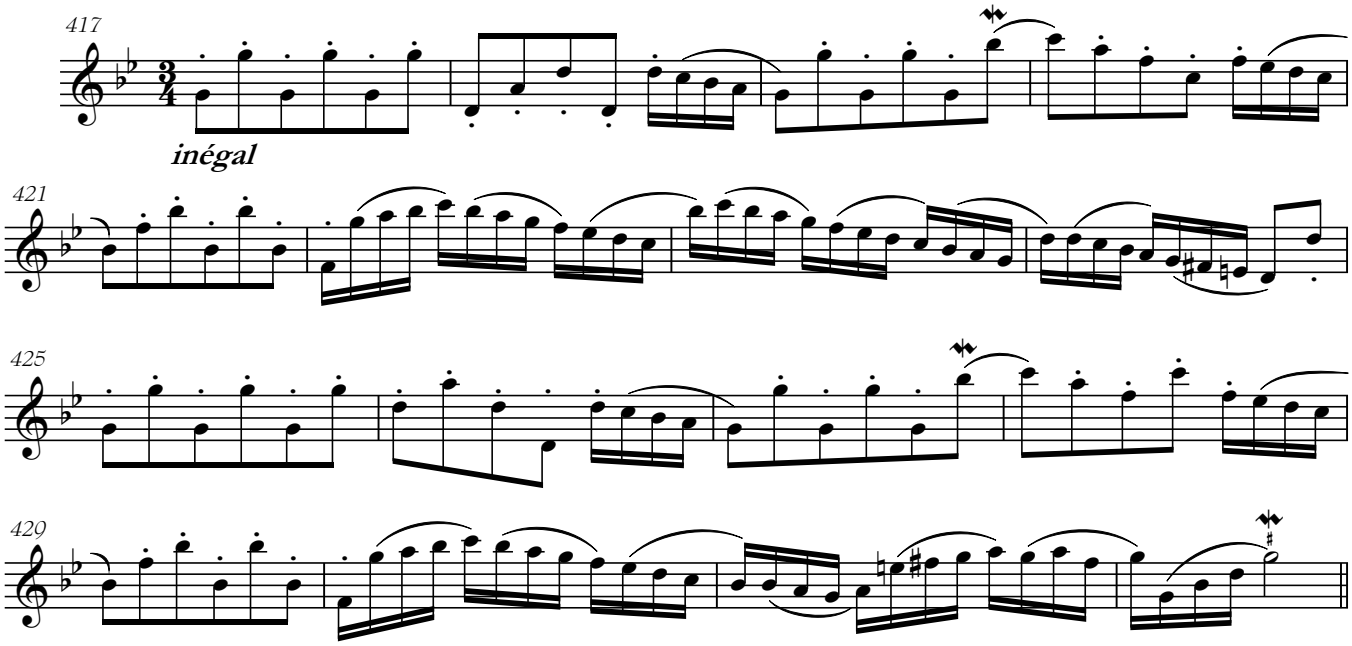
## XXV

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



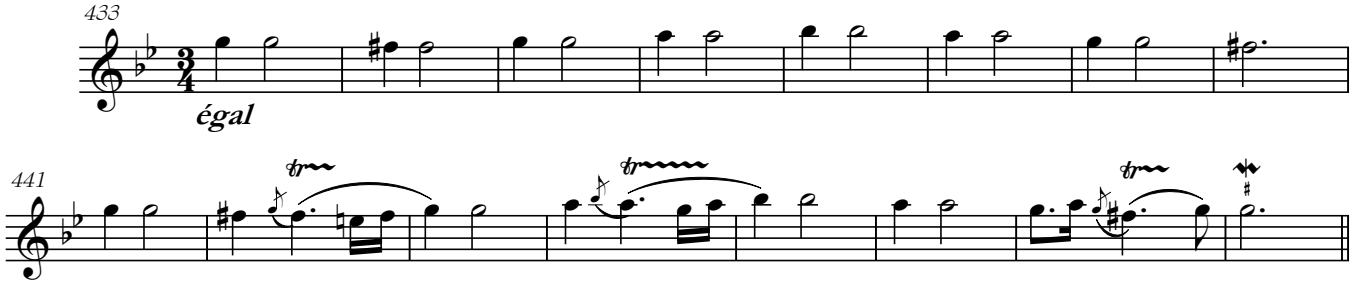

## XXVI

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



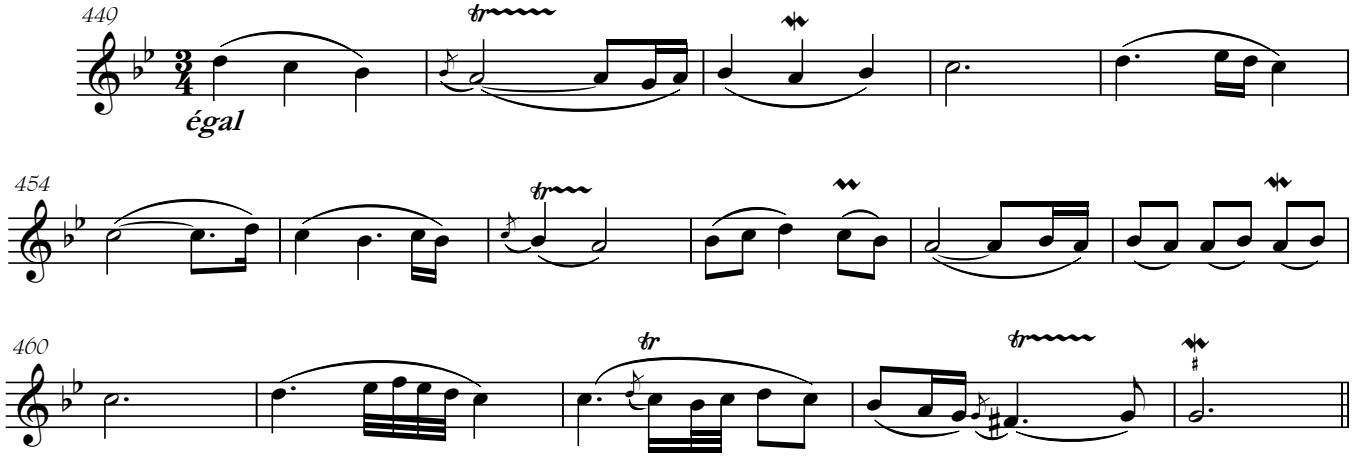
## XXVII

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



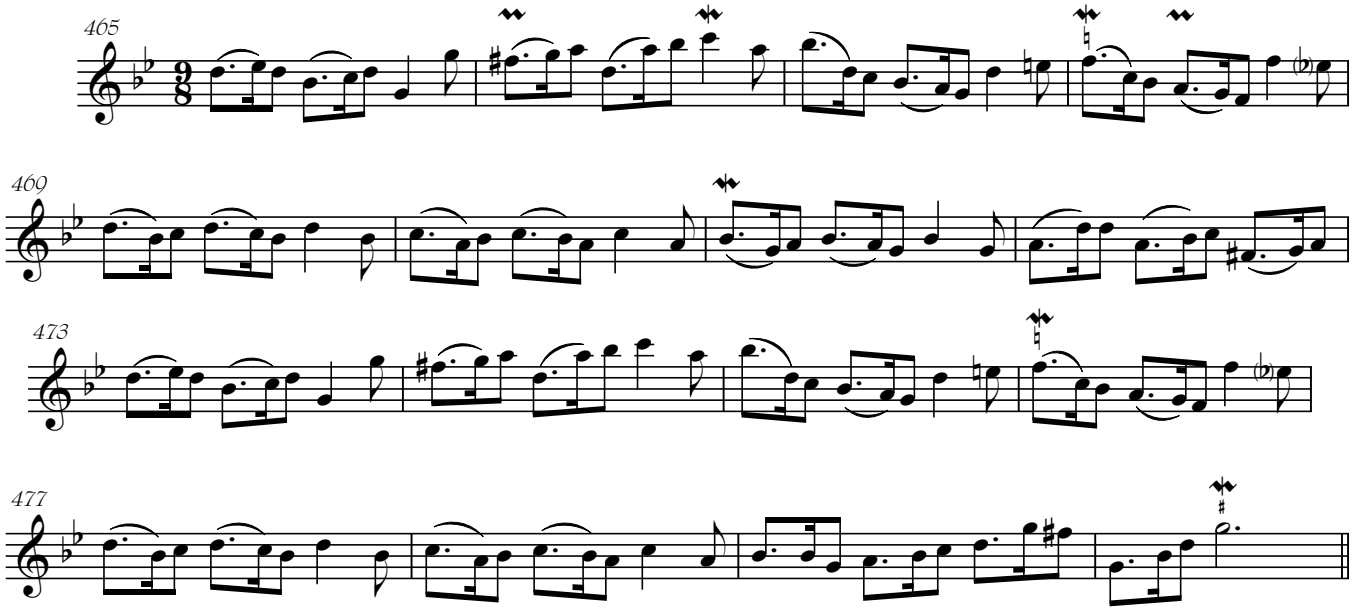

## XXVIII

**en parallèle solitude**
( *in parallel solitude* )




## XXIX

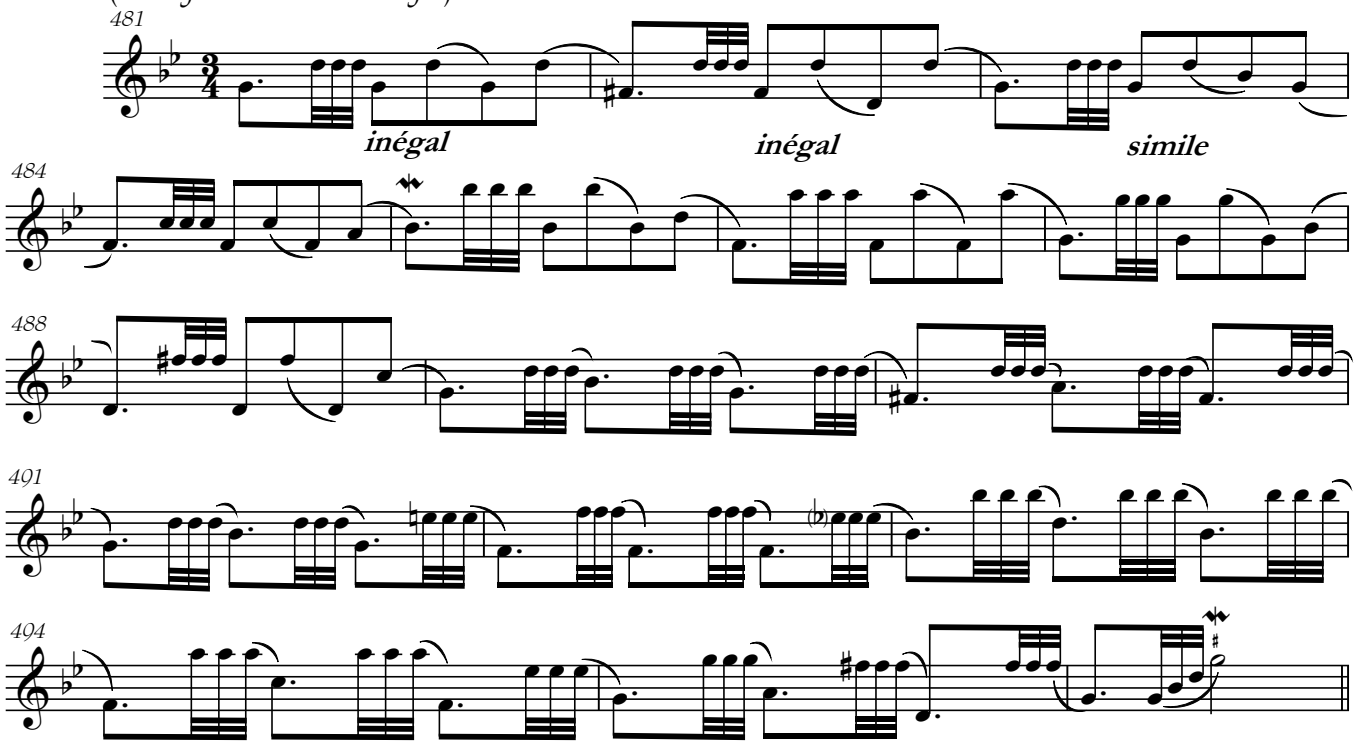
**dans les jardins à minuit**
( *in the gardens at midnight* )



## XXX

**autour du manège**

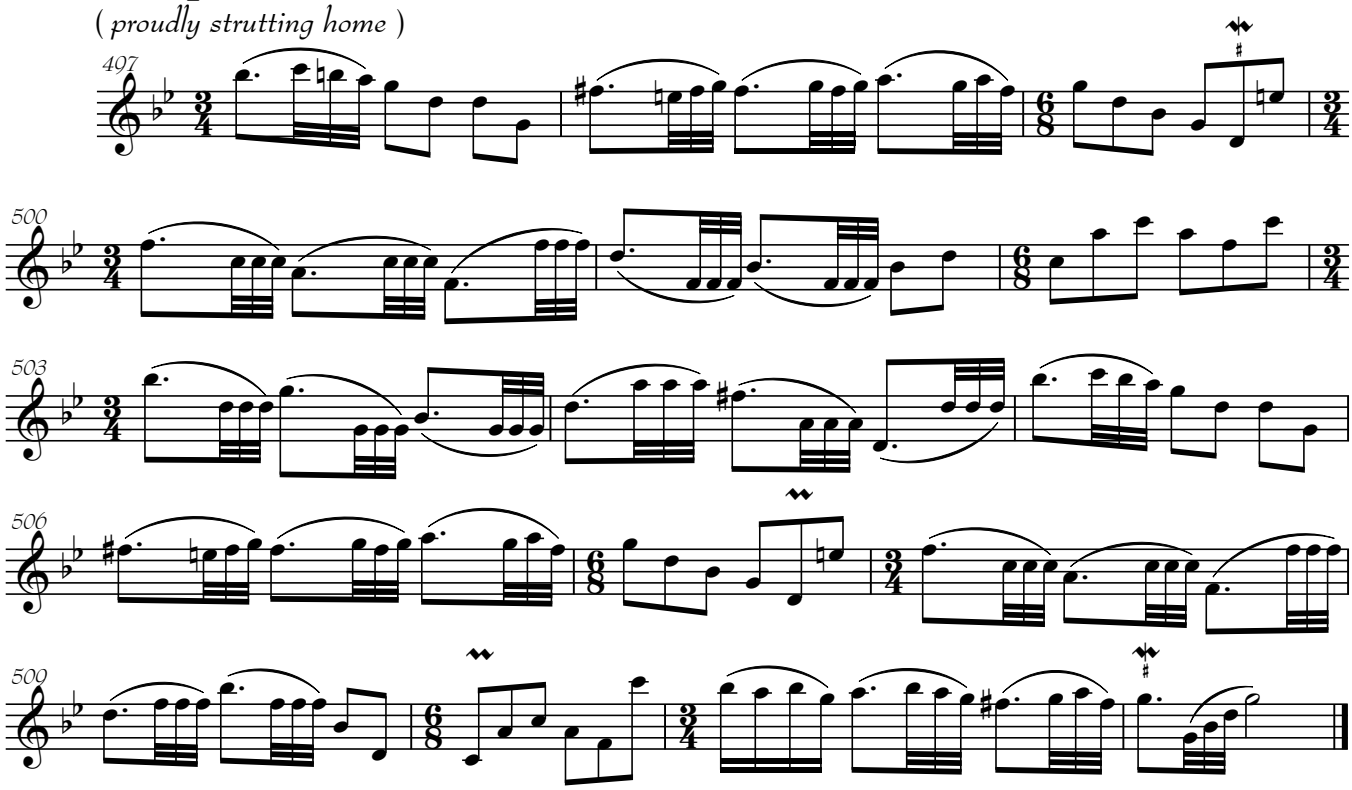
( *riding around the manège* )




## XXXI

**en se pavanant fièrement à la maison**

( *proudly strutting home* )



*In loving memory of Paul Peter Paull*

# LES FOLIES D'ESPAGNE

**Marin Marais**
(1680 - 1760)

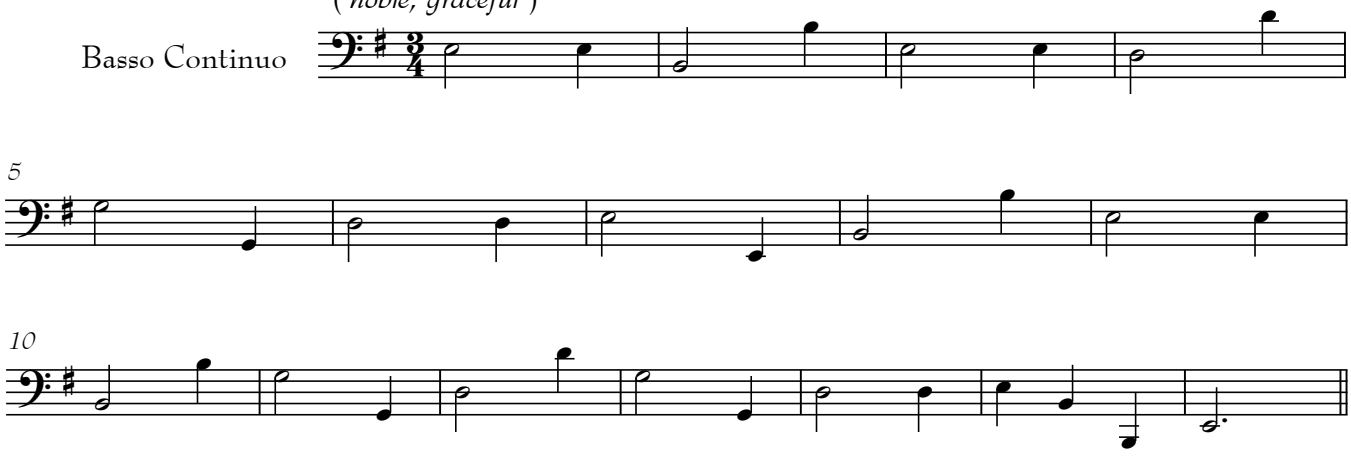
Realisation: Christine Sartoretti

Edited: Jennifer I. Paull
***Revised 2009***

## Thema

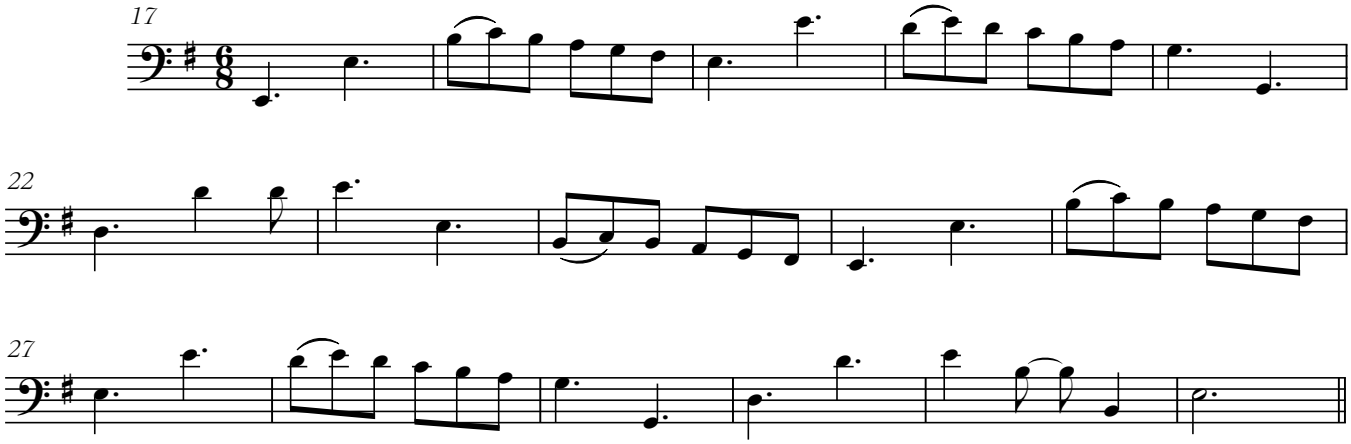
**noble, gracieuse**
( *noble, graceful* )

Basso Continuo



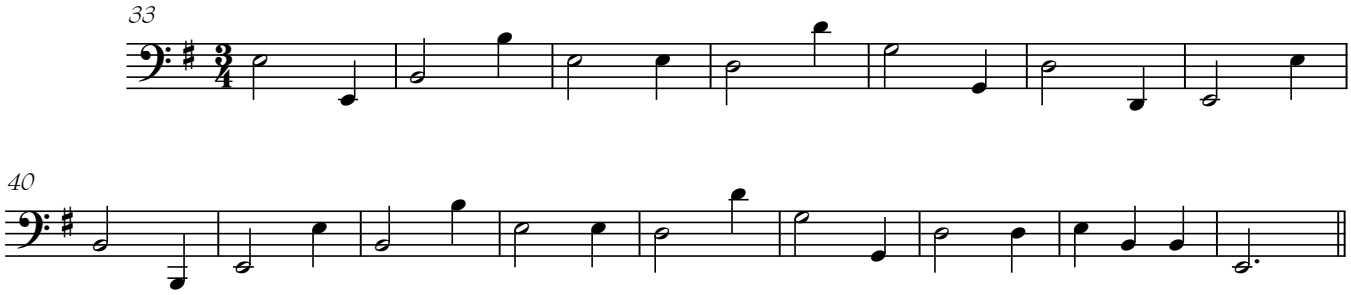
## I

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



## II

**doucement provocatrice**
( *gently provocative* )



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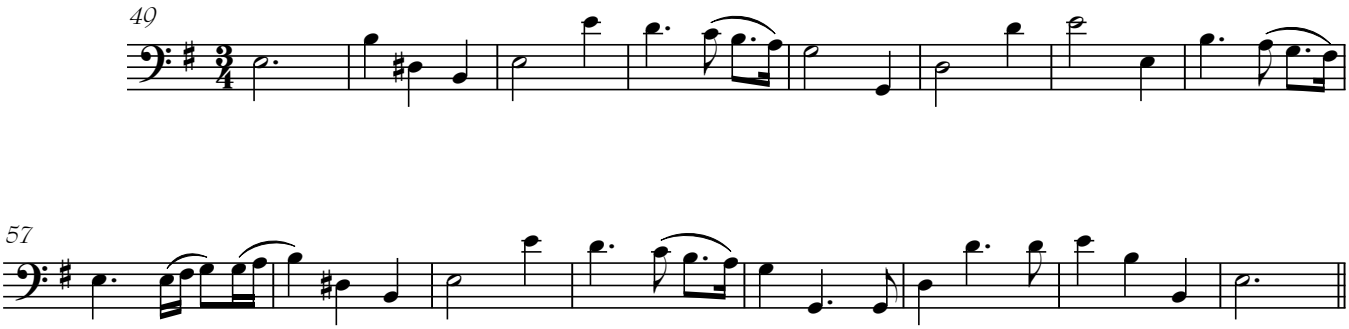
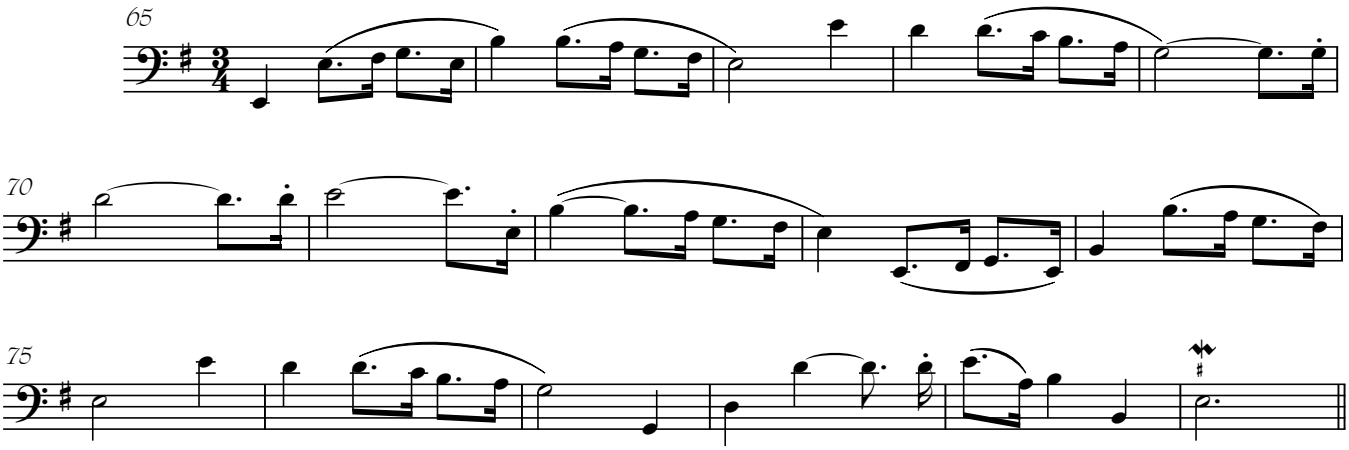
## III

**avec chagrin**
( *with grief* )



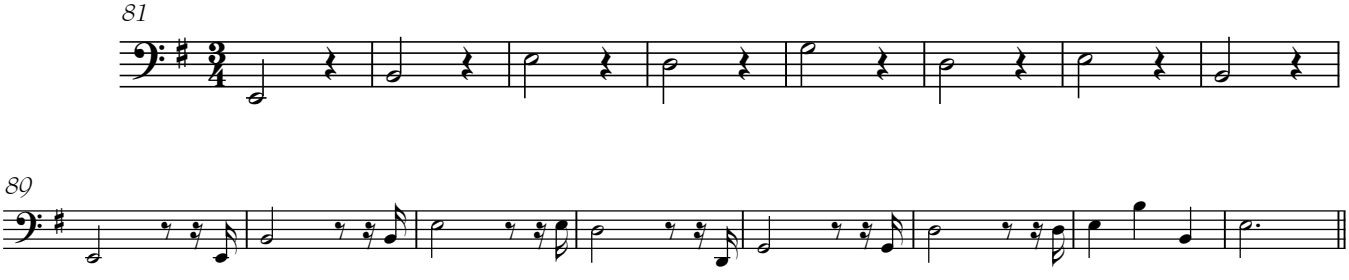

## IV

**en soupirant**
( *sighing* )




## V

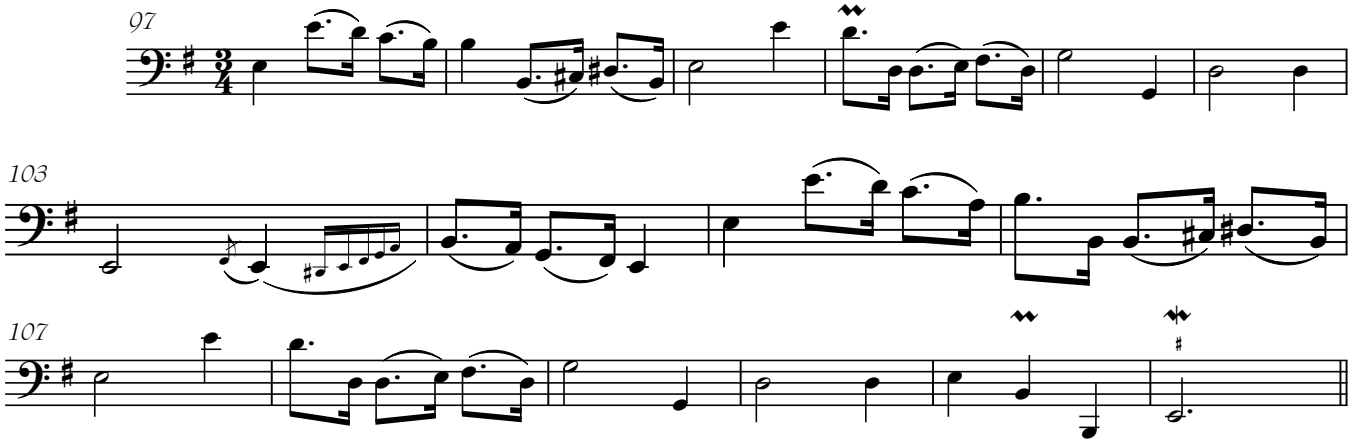
**en portant un fardeau**
( *carrying a burden* )



## VI

**une danse élégante**

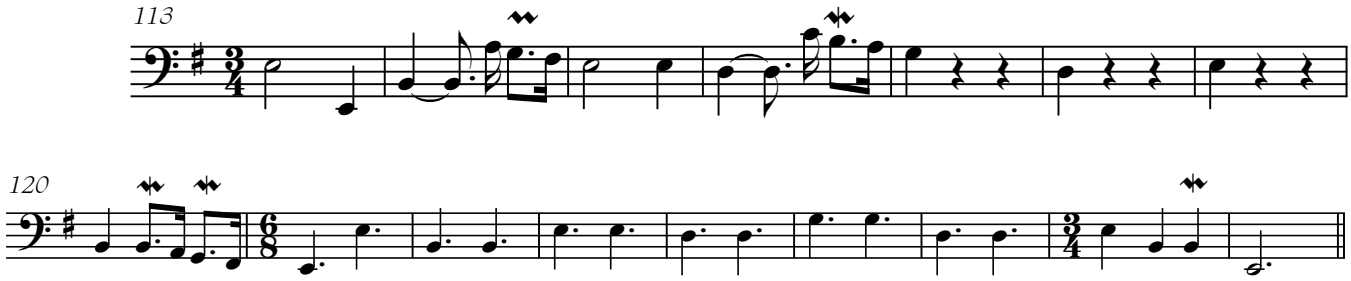
( *an elegant dance* )




## VII

**une danse avec des révérences**

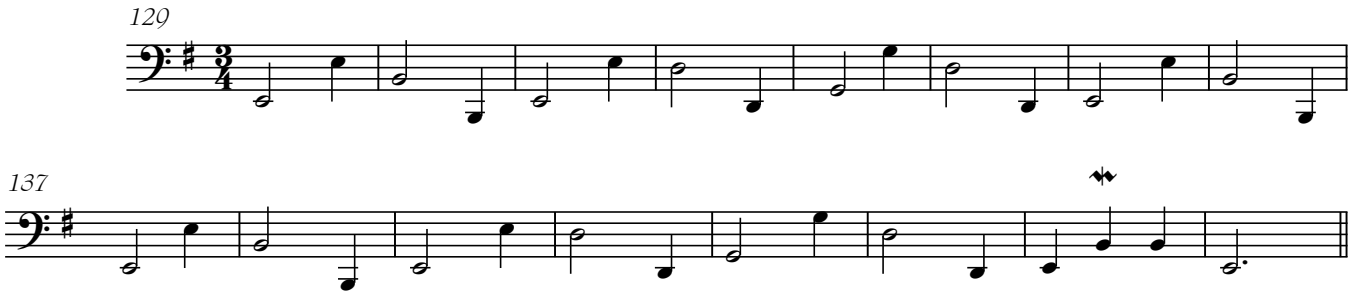
( *a dance with curtsies* )




## VIII

**élégante, positive, fière**

( *elegant, positive, proud* )

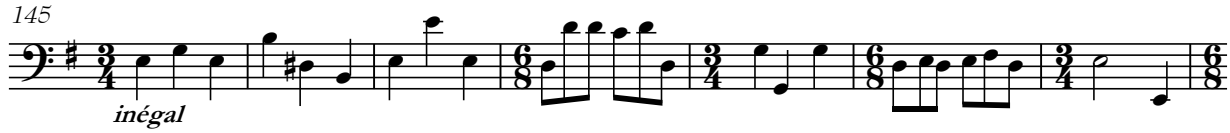


## IX

**séduisante, captivante**

( *with winsome coquetry* )

145

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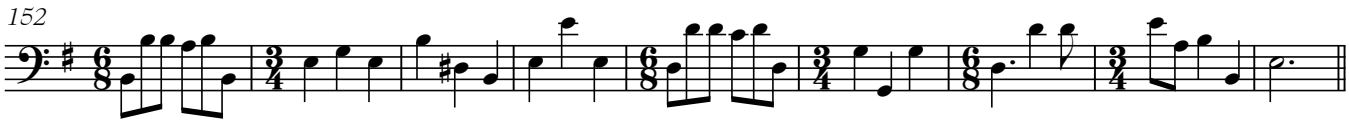
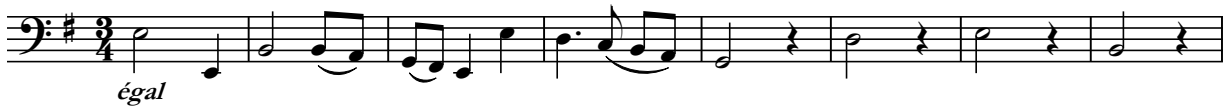


## X

**nostalgique avec le mal du pays**

( *nostalgic, homesick* )

161

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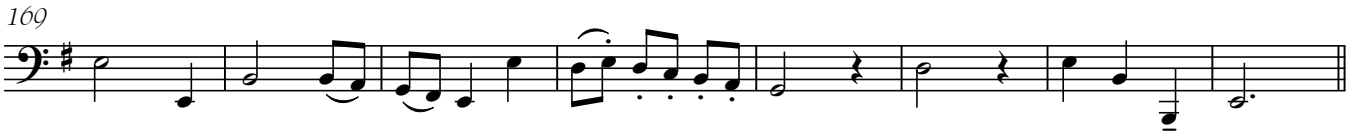
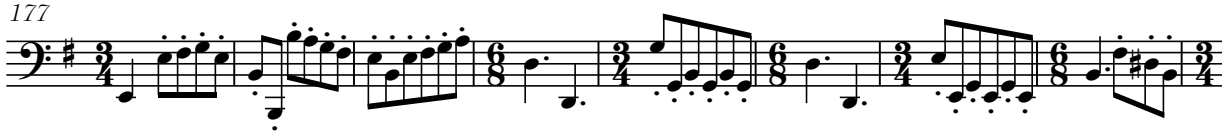


## XI

**sur la pointe des pieds avec espièglerie**

( *on tiptoe, cheekily* )

177



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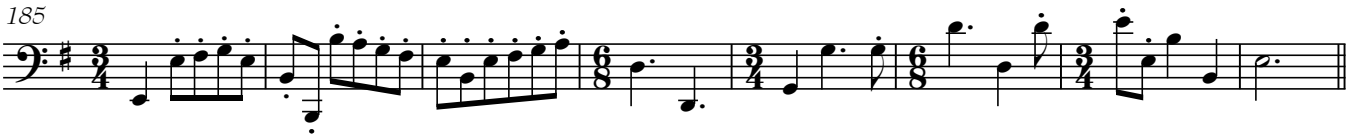
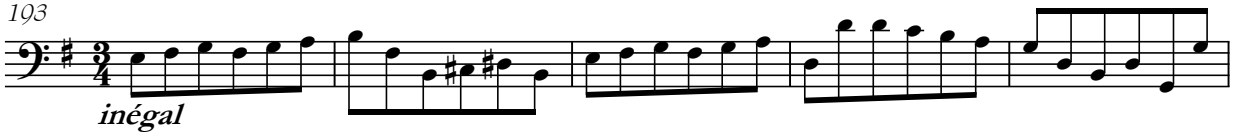


## XII

**dramatique, en suppliant**

( *dramatic, pleading* )

193

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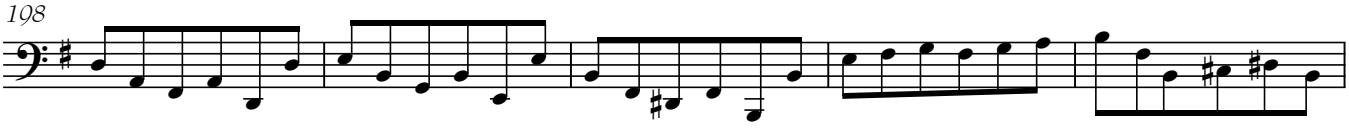

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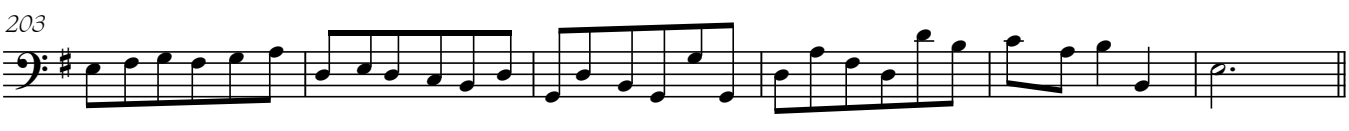
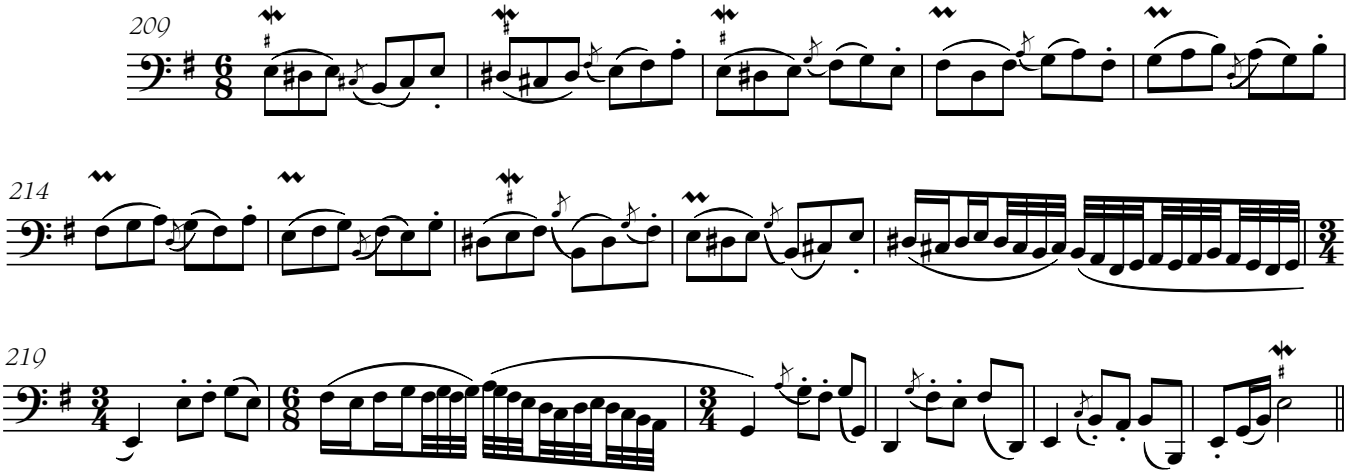


## XIII

**avec intrigue**

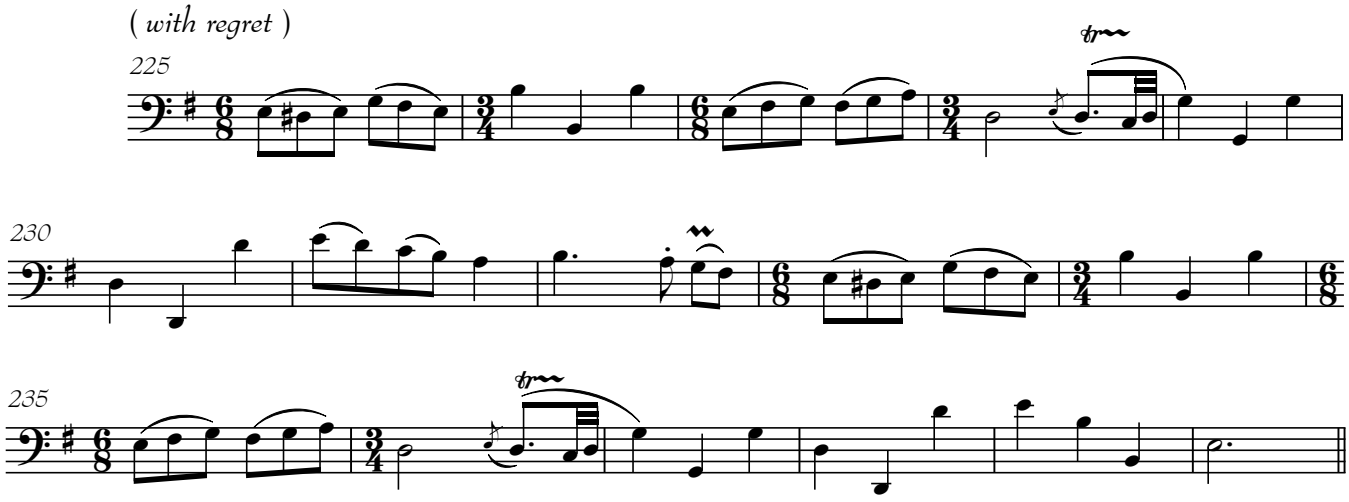
( *with intrigue* )




## XIV

**avec regret**

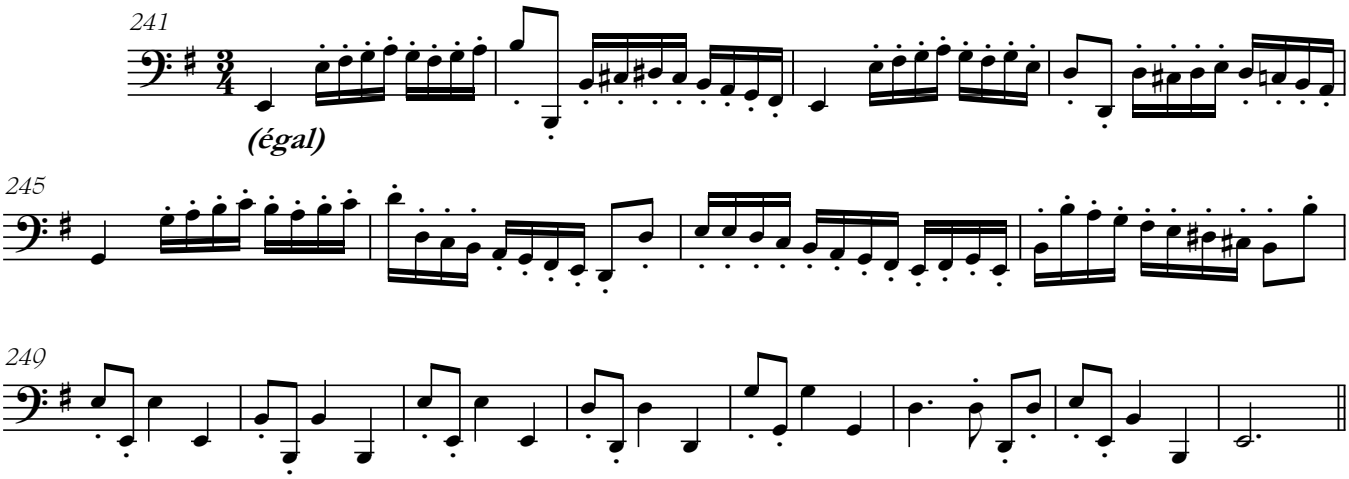
( *with regret* )




## XV

**les jacasses bavardent en chuchotant**

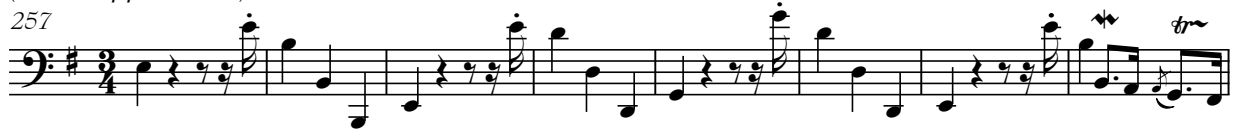
( *the chattering gossips whisper together* )



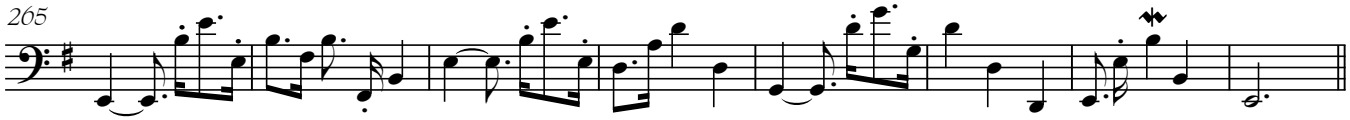
## XVI

**avec supplication**
( *with supplication* )

257



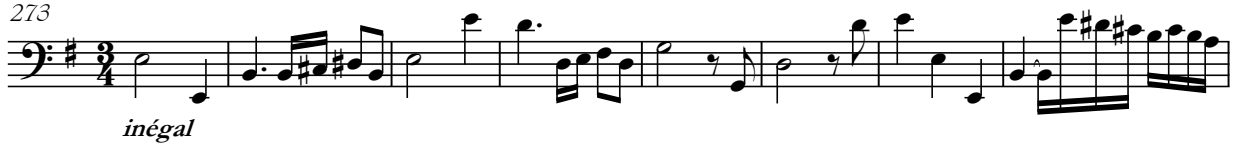
265



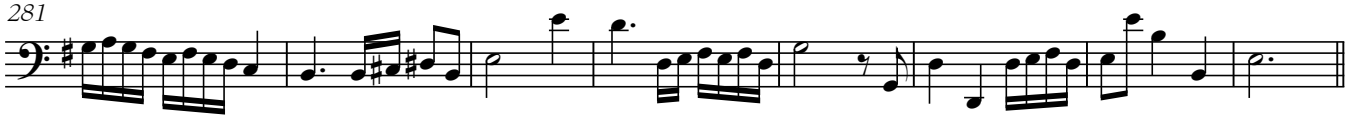
## XVII

**positivement**
( *positively* )

273



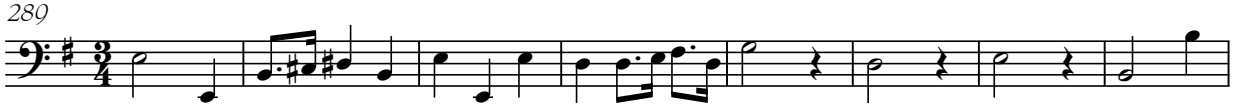

281



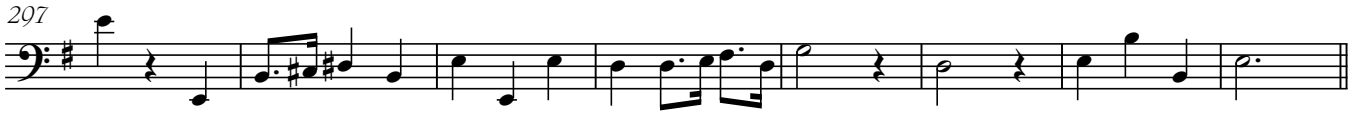
## XVIII

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

289



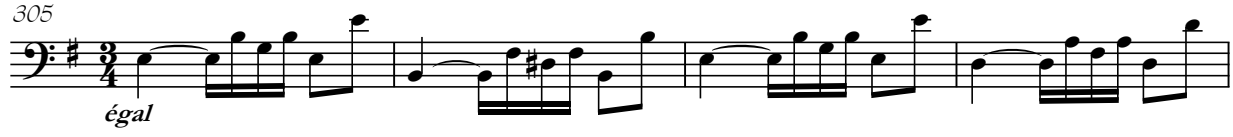
297



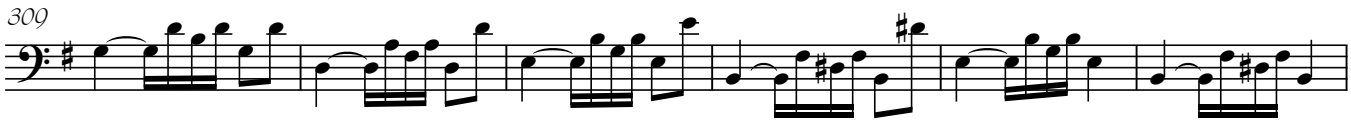
## XIX

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

305




309

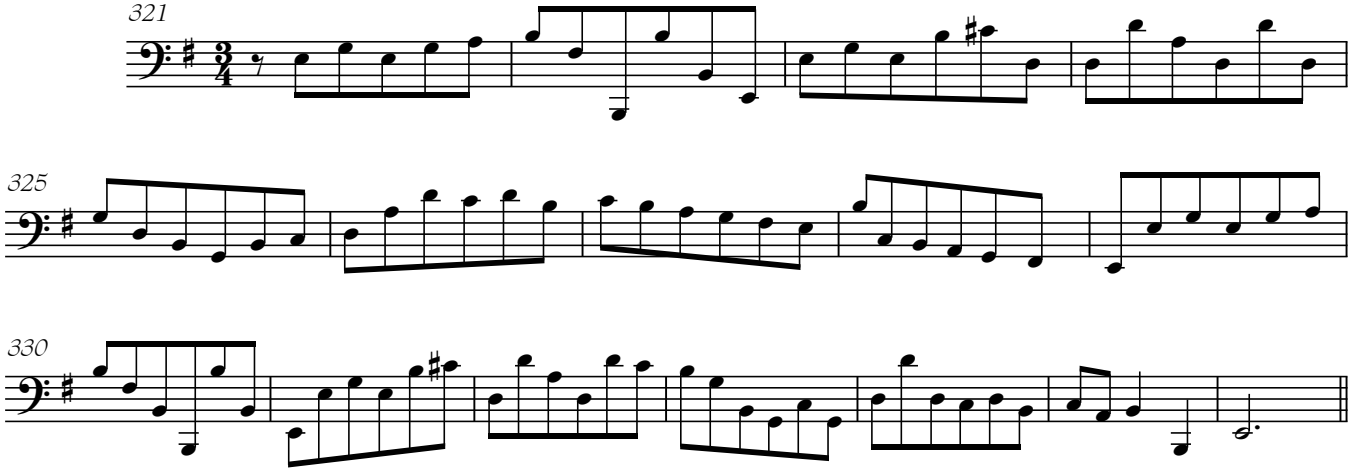


315

## XX

**avec amour et sensualité**

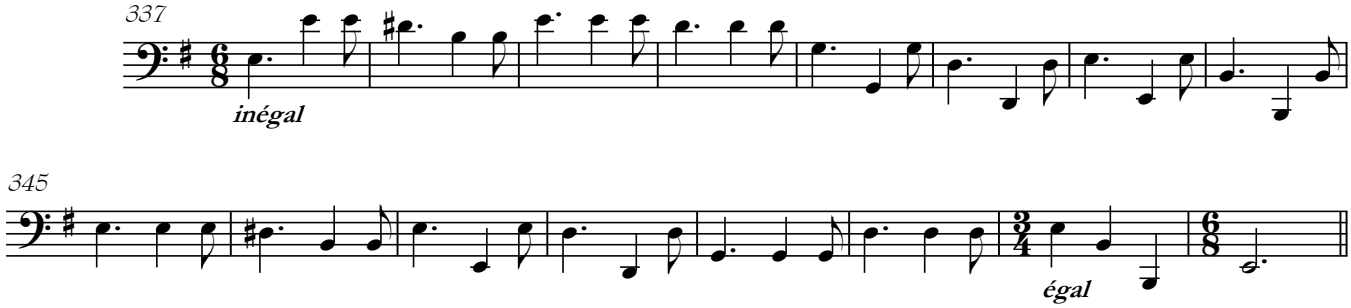
( *with love and sensualness* )




## XXI

**avec une douce ironie**

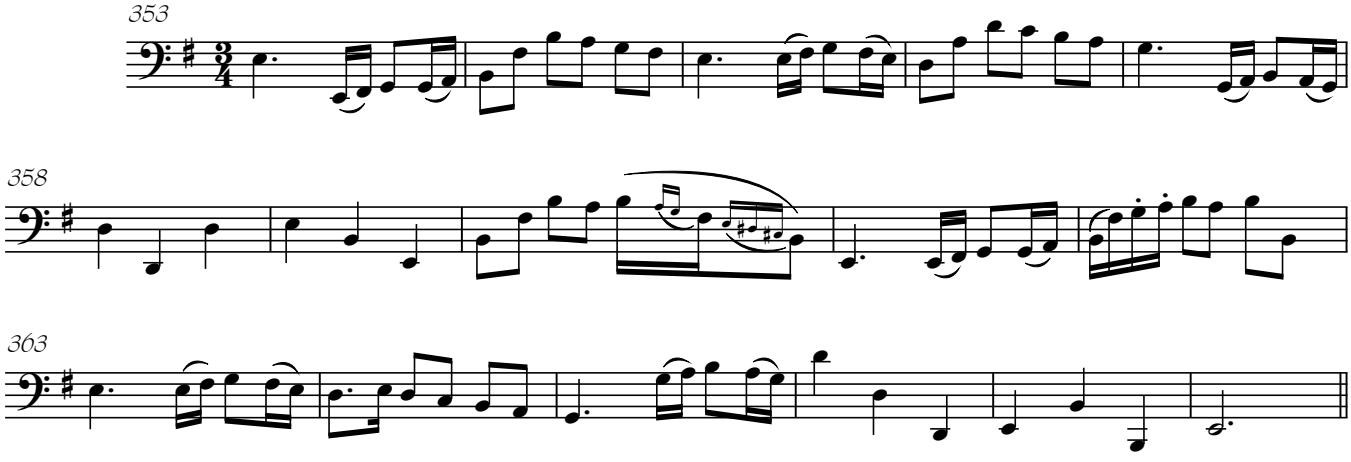
( *with gentle humour* )




## XXII

**avec outrage**

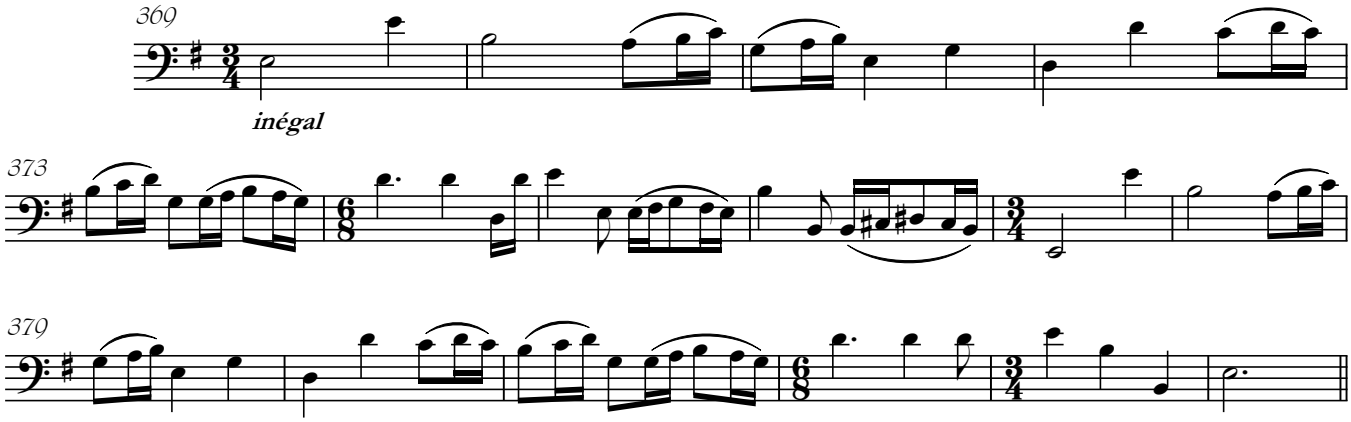
( *with outrage* )



## XXIII

**avec résignation devant l'inéluctable**

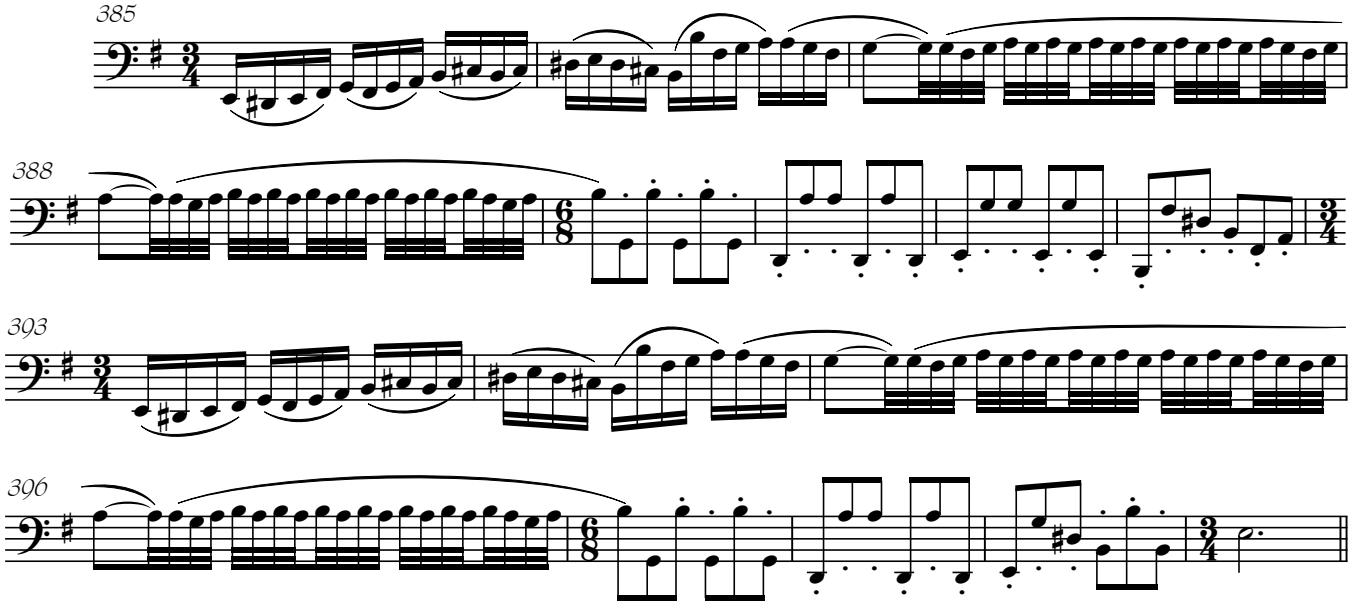
( *with resignation and inevitability* )




## XXIV

**avec insolence**

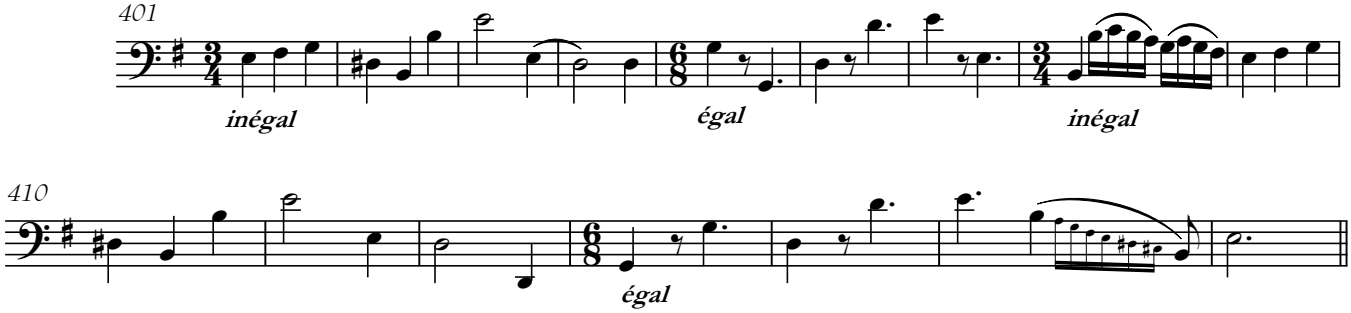
( *with insolence* )




## XXV

**avec tendresse et séduction**

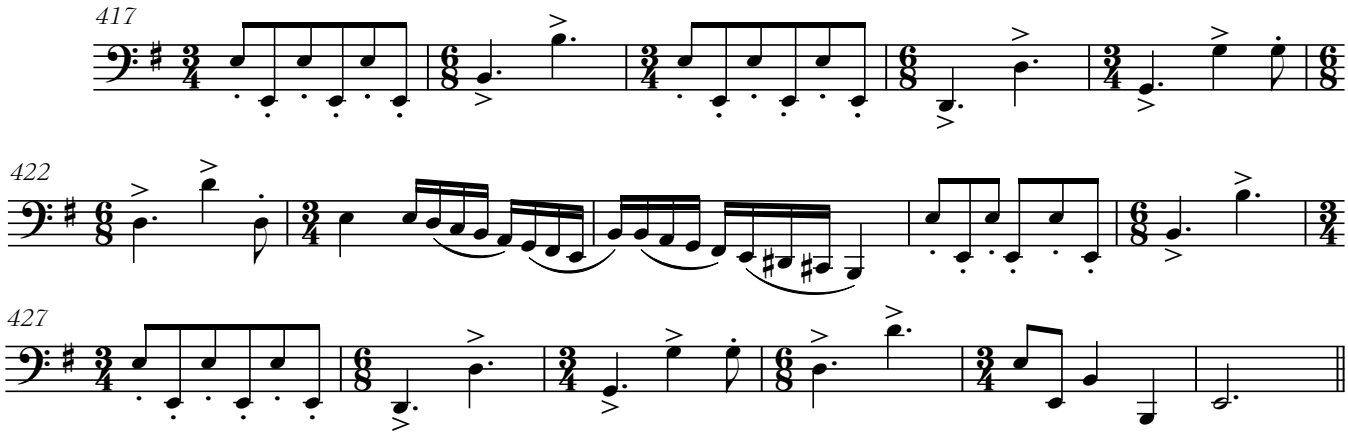
( *with tenderness and seduction* )



# XXVI

**dimanche matin, au petit galop**

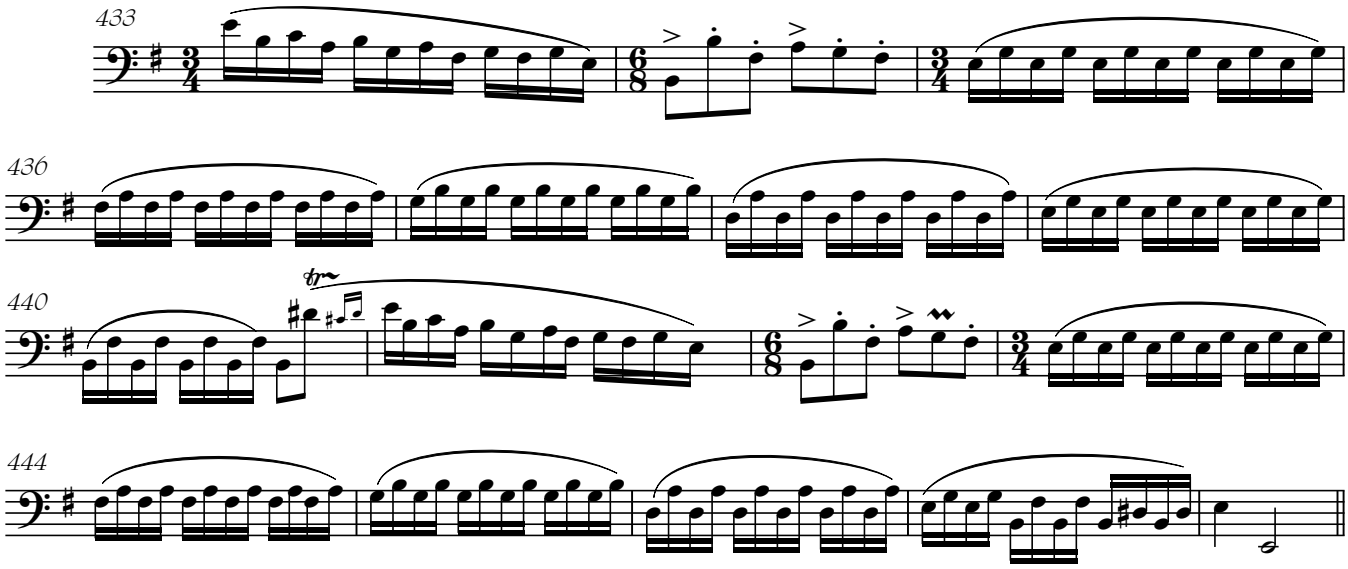
( *a Sunday morning canter* )




# XXVII

**avec insistence et colère**

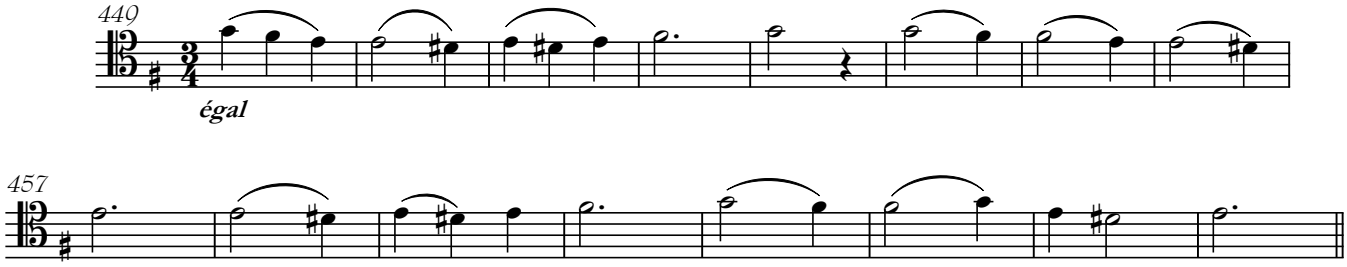
( *with insistence and anger* )




# XXVIII

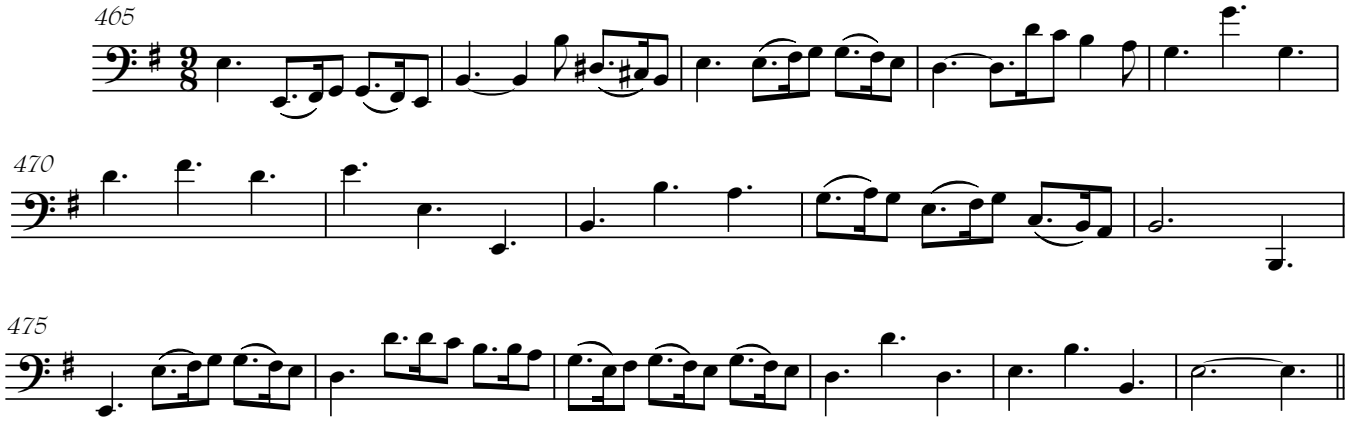
**en parallèle solitude**

( *in parallel solitude* )



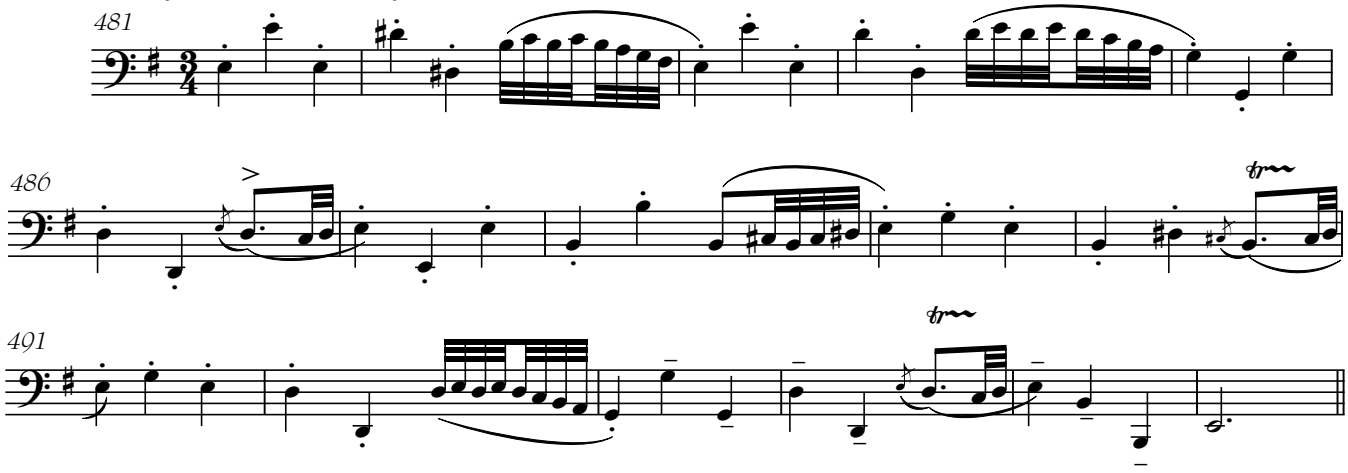
## XXIX

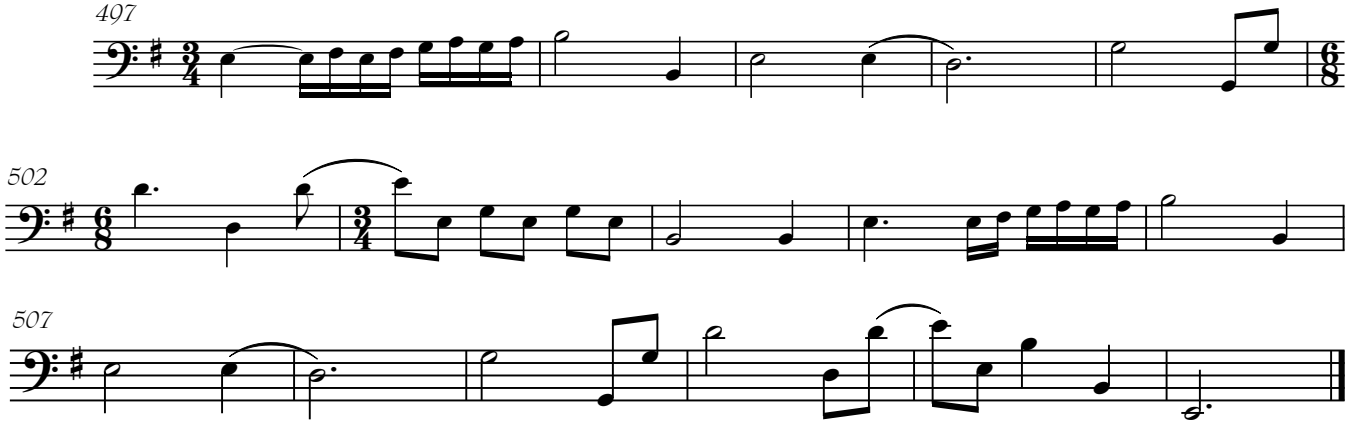
**dans les jardins à minuit**
( *in the gardens at midnight* )




## XXX

**autour du manège**
( *riding around the manège* )




## XXXI

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