MARIN MARAIS

Les Tableaux galants

Edited and Ornamented by Jennifer I. Paull

LES FOLIES D'ESPAGNE

Basson et basse continue

AMORIS INTERNATIONAL
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A TG 012

Marin Marais

(1656-1728)

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

Marais lived his entire life in Paris, for the most part in royal service. He was first appointed *Ordinaire de la musique de la chambre du roi* in 1685 about the same time that he became a member of the orchestra of the *Académie royale de musique*. He illumined the court of Louis XIV, continuing in his position during the regency of Philippe, duc d'Orléans. The new (five-year-old) King Louis XV's great-uncle retired from the position of Regent on the 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.

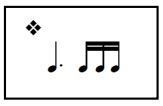
The adaptation of these Variations is entirely my own, as are the directives I have chosen to give them. I was inspired by the extensive range of moods and ambience within the work, each variation bringing a *tableau* to my mind. I imagined these in the Rococo style of the period as *'Tableaux galants'*.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

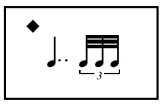
After the death of Louis XIV (1715), the aristocrats of the French court abandoned the grandeur of the *Château de Versailles* for the more intimate townhouses of neighbouring Paris. Dressed in the most elegant of apparel they could entertain and be entertained, flirt and improvise scenes from Italy's *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 VIX). I took this opportunity to develop elements of ornamentation accordingly. The realisation by Christine Sartoretti was based upon the composer's original figured bass. Ian K. Harris has revised this to include the modifications necessary for the key changes

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

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

Jennifer Paull
2009

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Revised Edition 2009

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

Les Folies d'Espagne is recorded by

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

(*A* SC VI)

Les Tableaux galants published by Amoris International include

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

Les Vendengeuses Caix d'Hervelois *A* TG 005 Oboe & b.c.
Caix d'Hervelois *A* TG 006 Oboe d'amore & b.c.
Caix d'Hervelois *A* TG 007 Cor anglais & b.c
Caix d'Hervelois *A* TG 008 Basson & b.c.

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In loving memory of Paul Peter Paull

LES FOLIES D'ESPAGNE

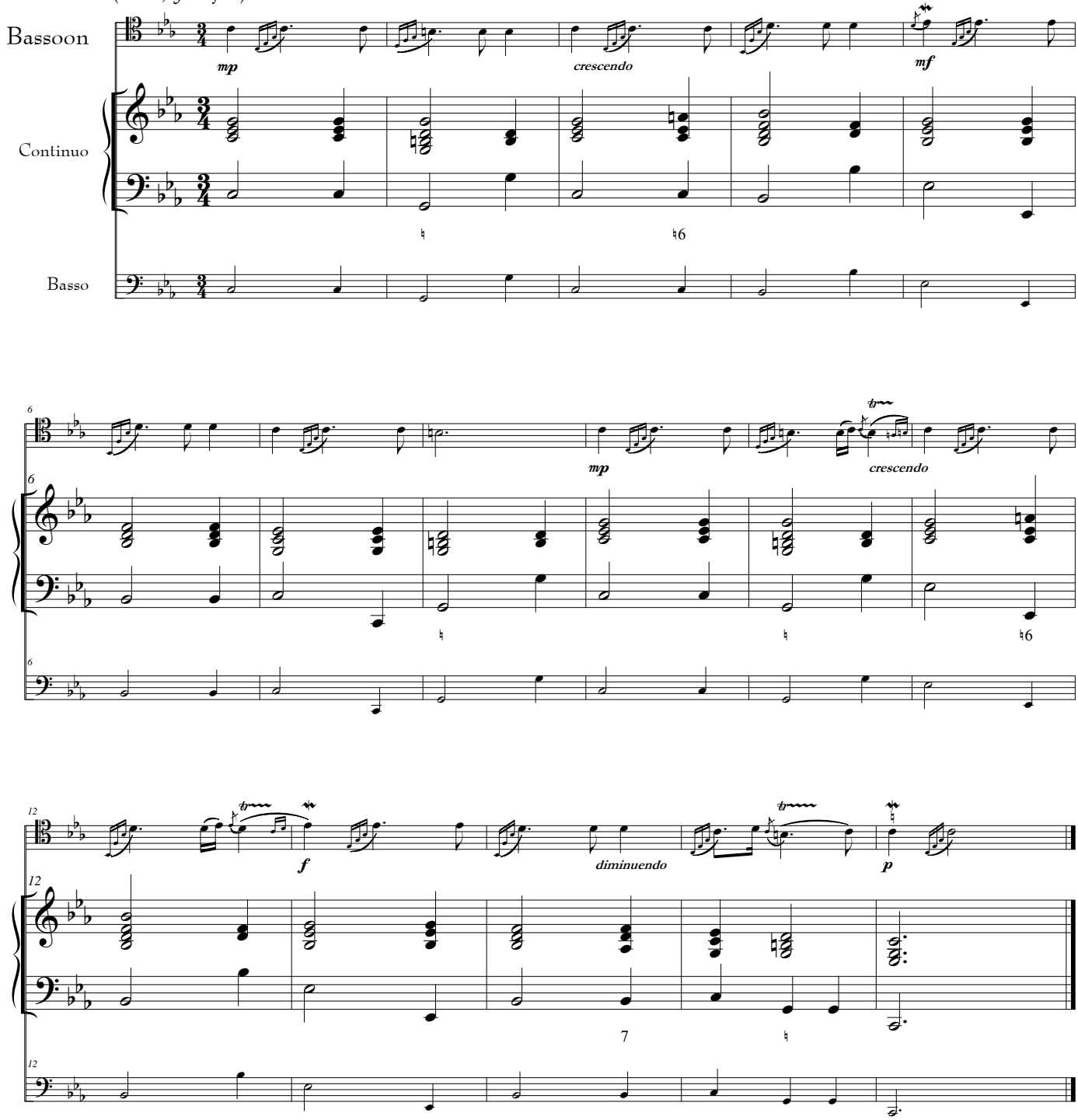
Marin Marais
(1680 - 1760)

Realisation: Christine Sartoretti
Revised Ian K. Harris 2009

Edited: Jennifer I. Paull
Revised 2009

Thema

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



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

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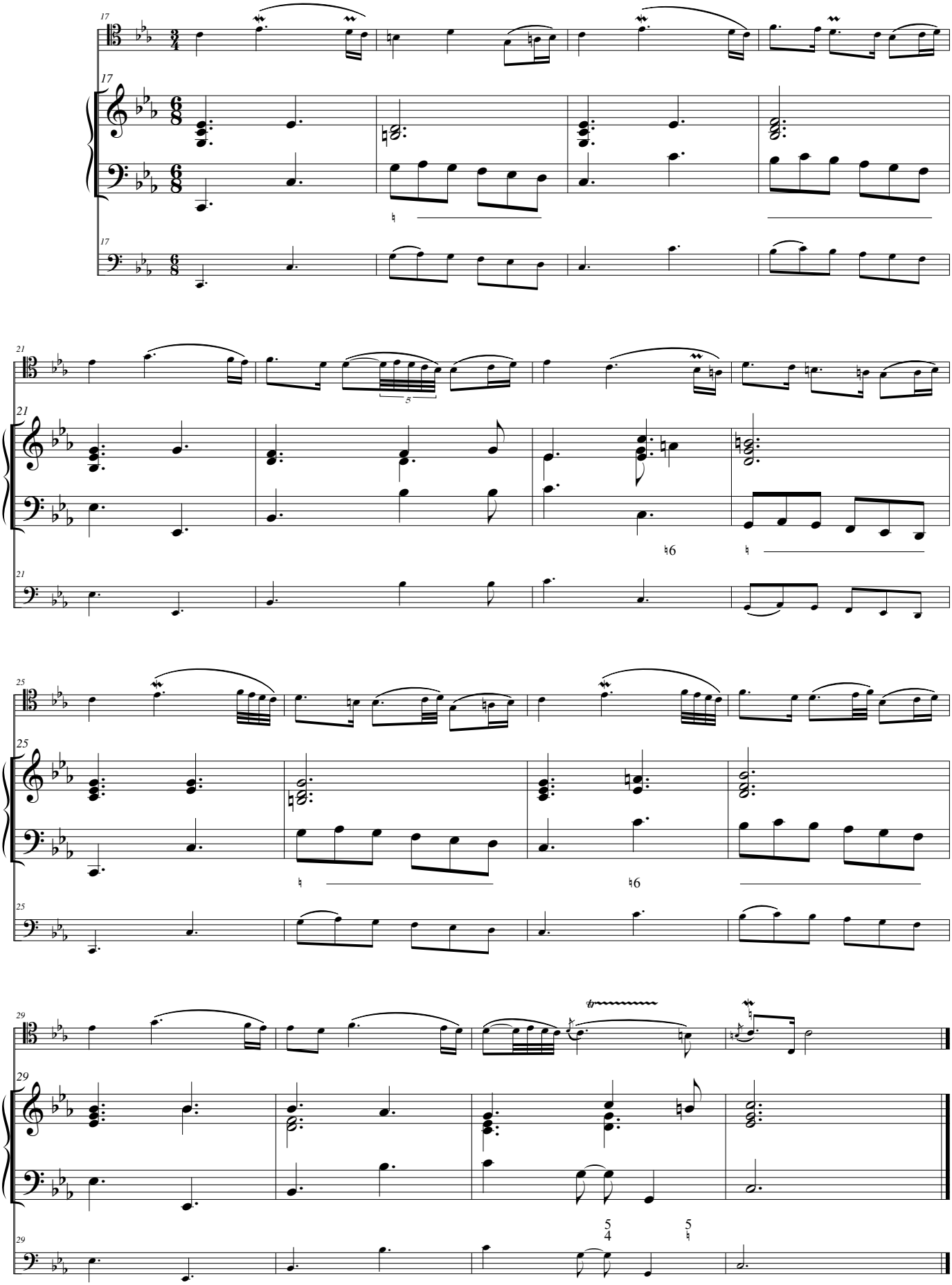
I

belle mais triste

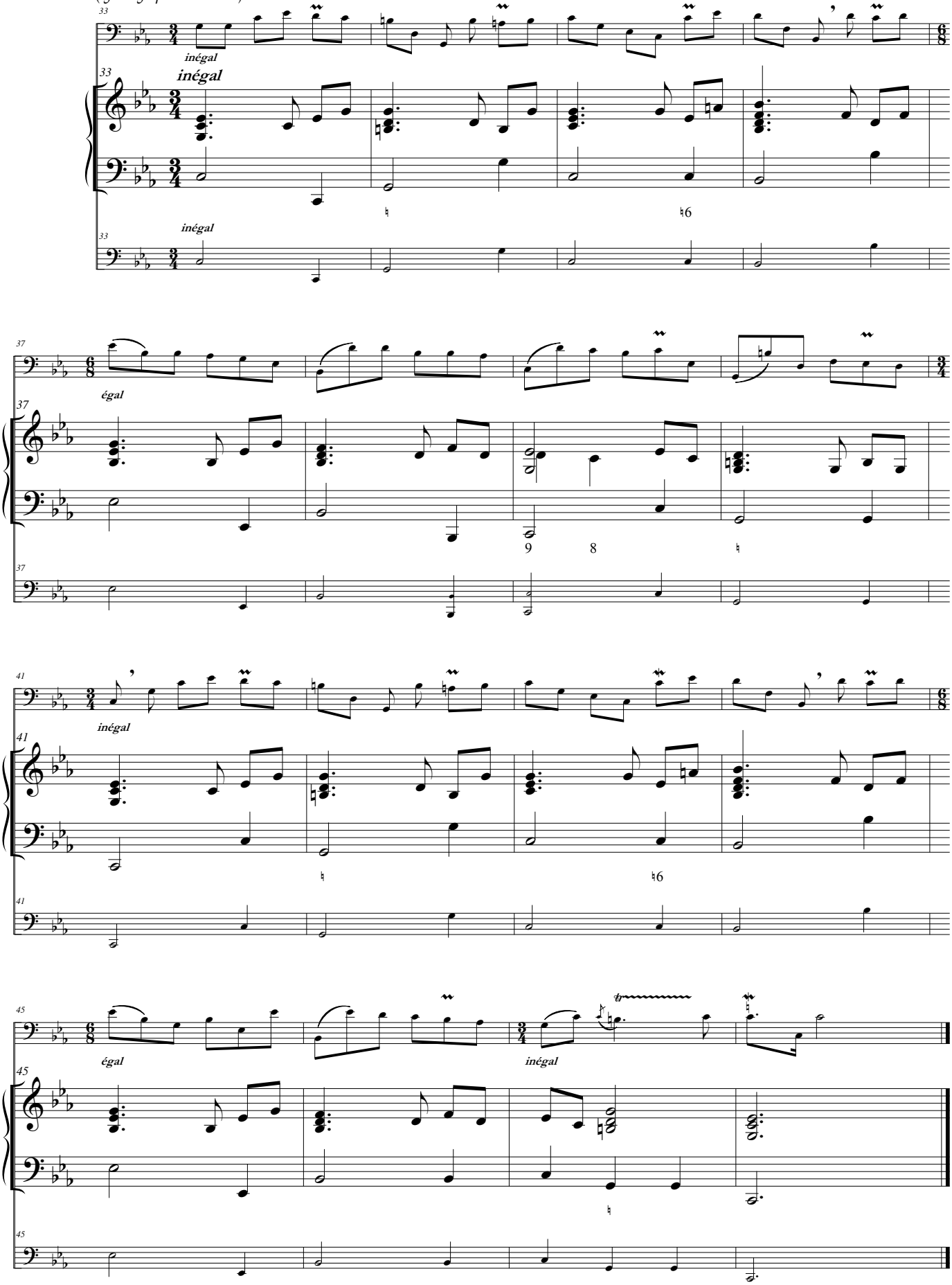
(beautiful but sad)



II

doucement provocatrice

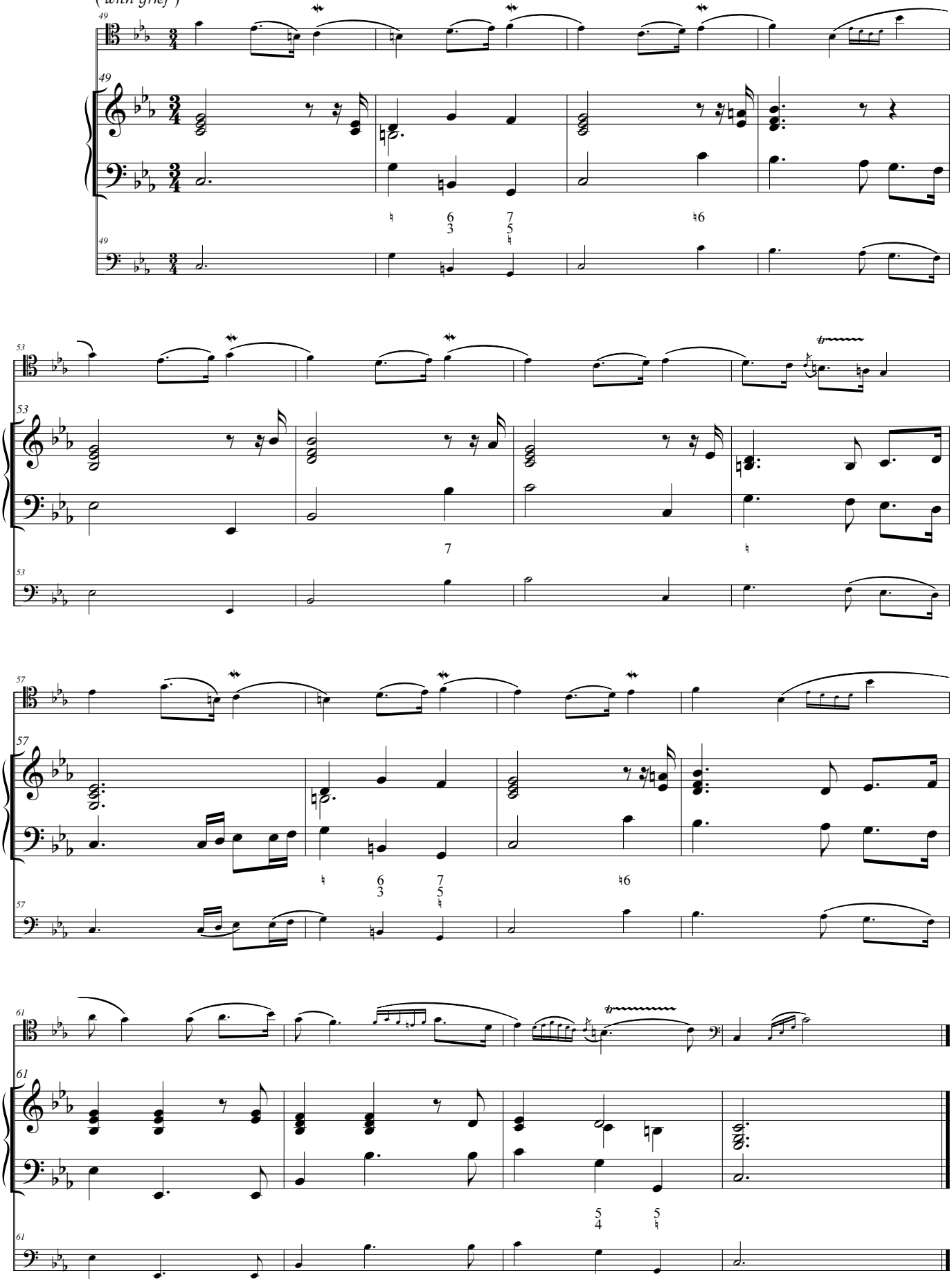
(*gently provocative*)



III

avec chagrin

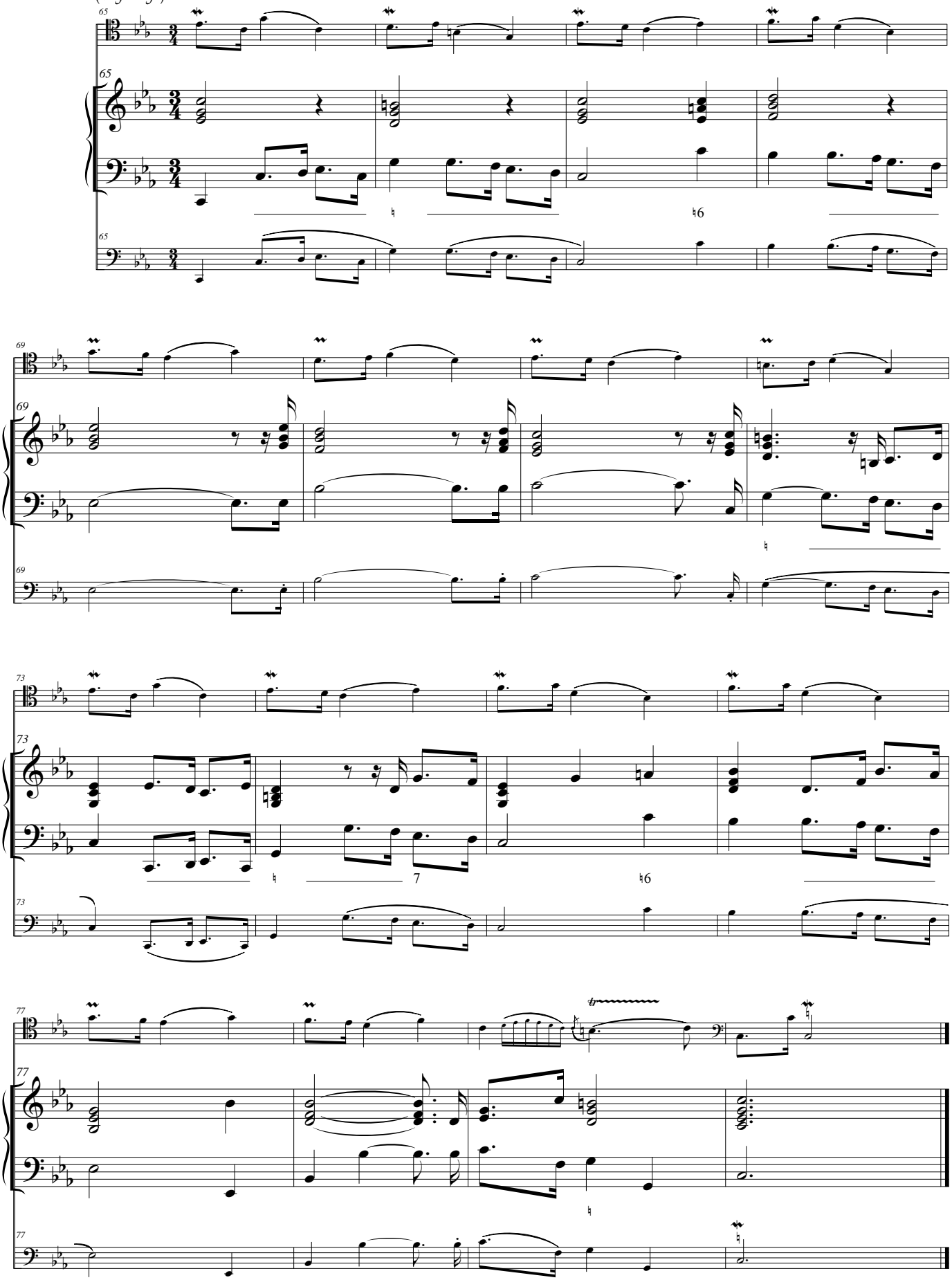
(with grief)



IV

en soupirant

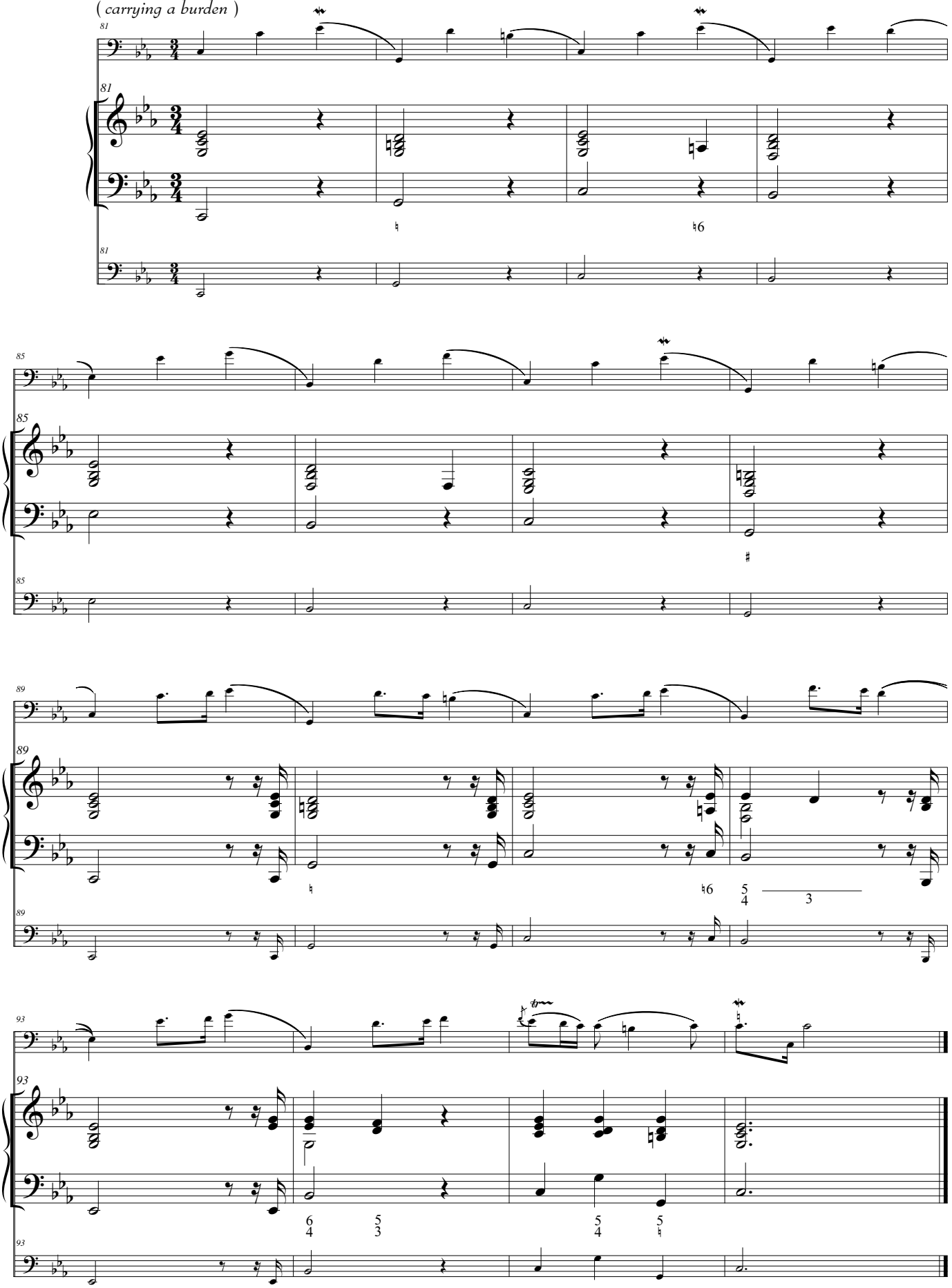
(sighing)



V

en portant un fardeau

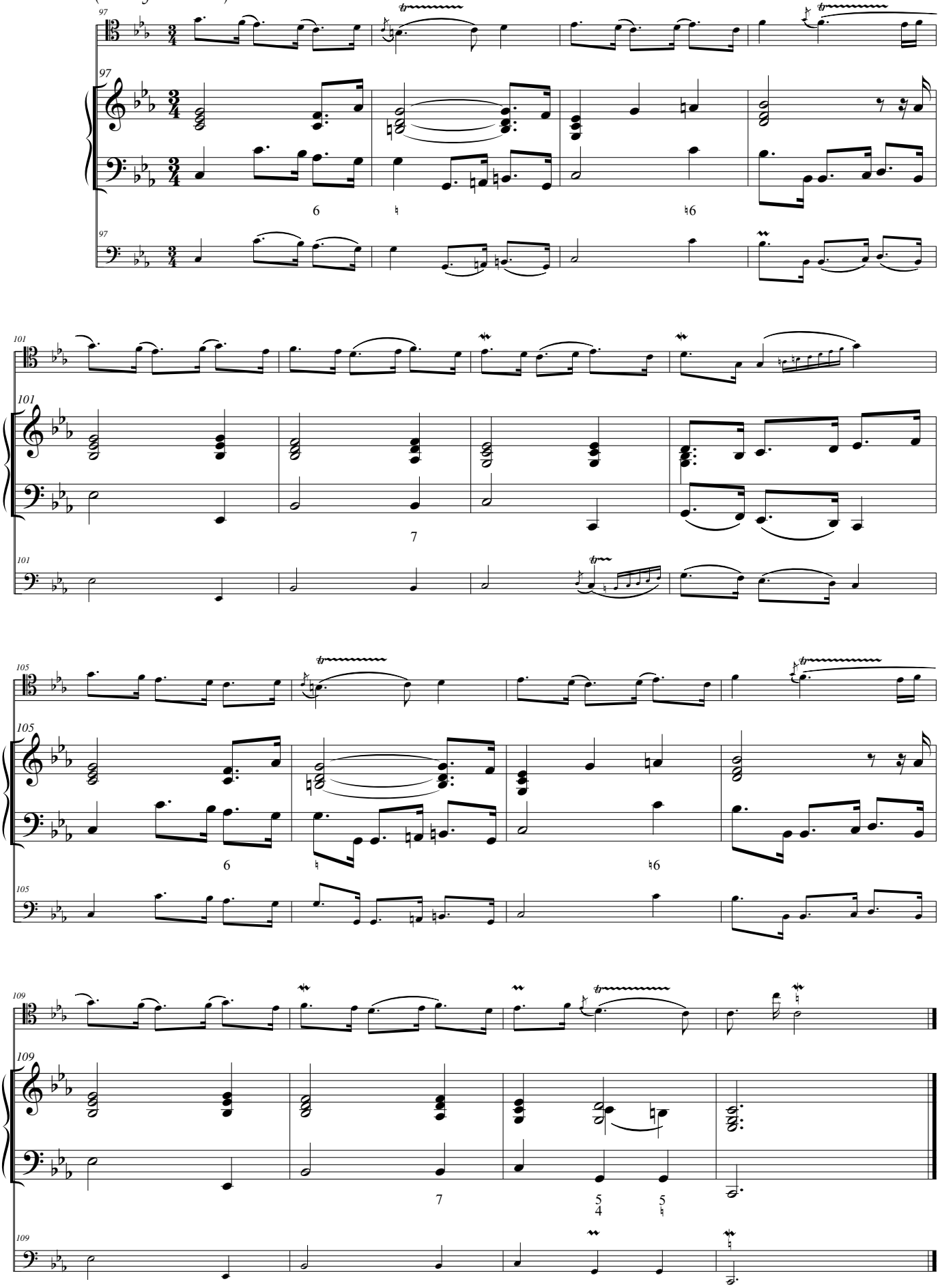
(*carrying a burden*)



VI

une danse élégante

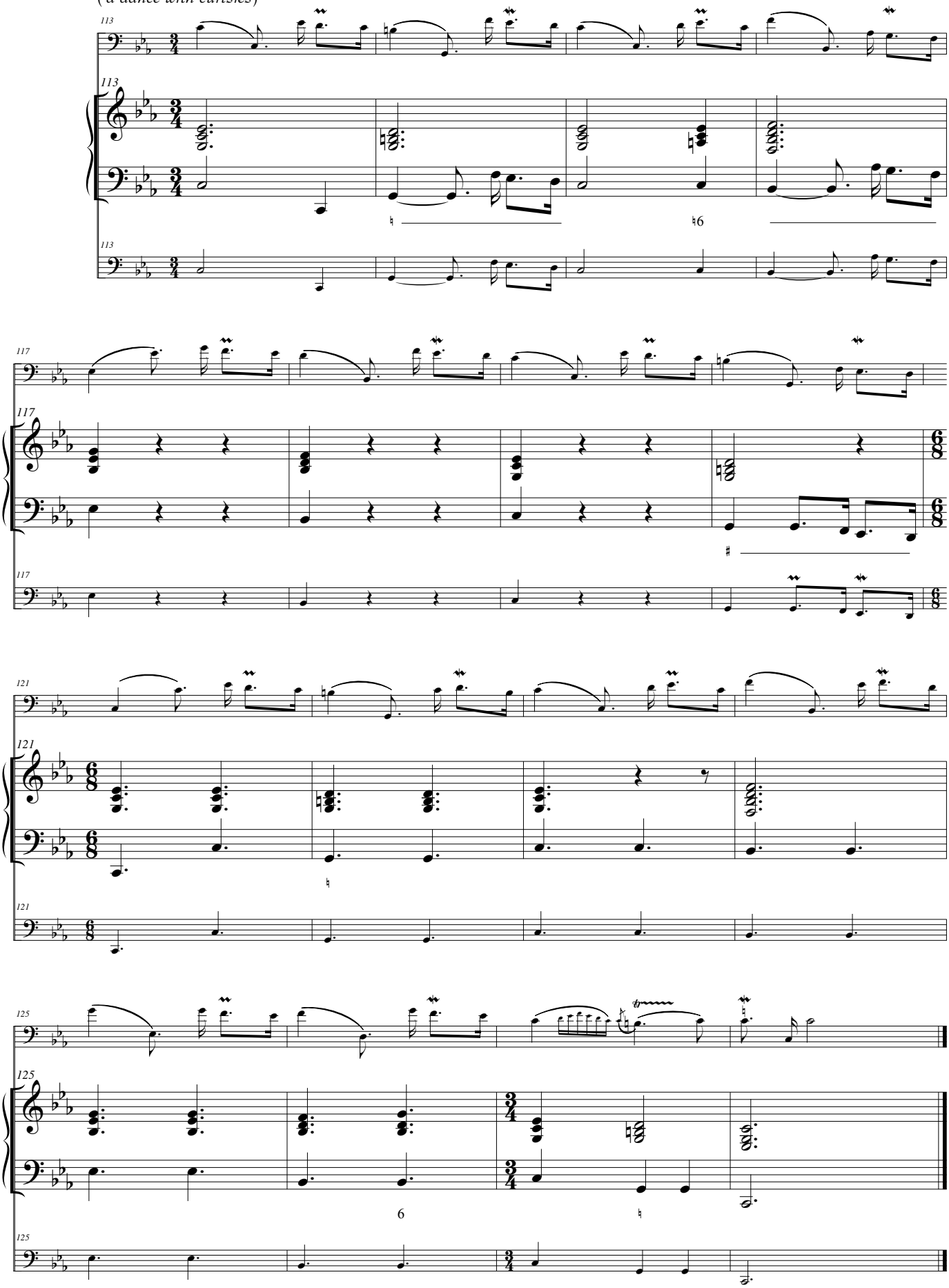
(an elegant dance)



VII

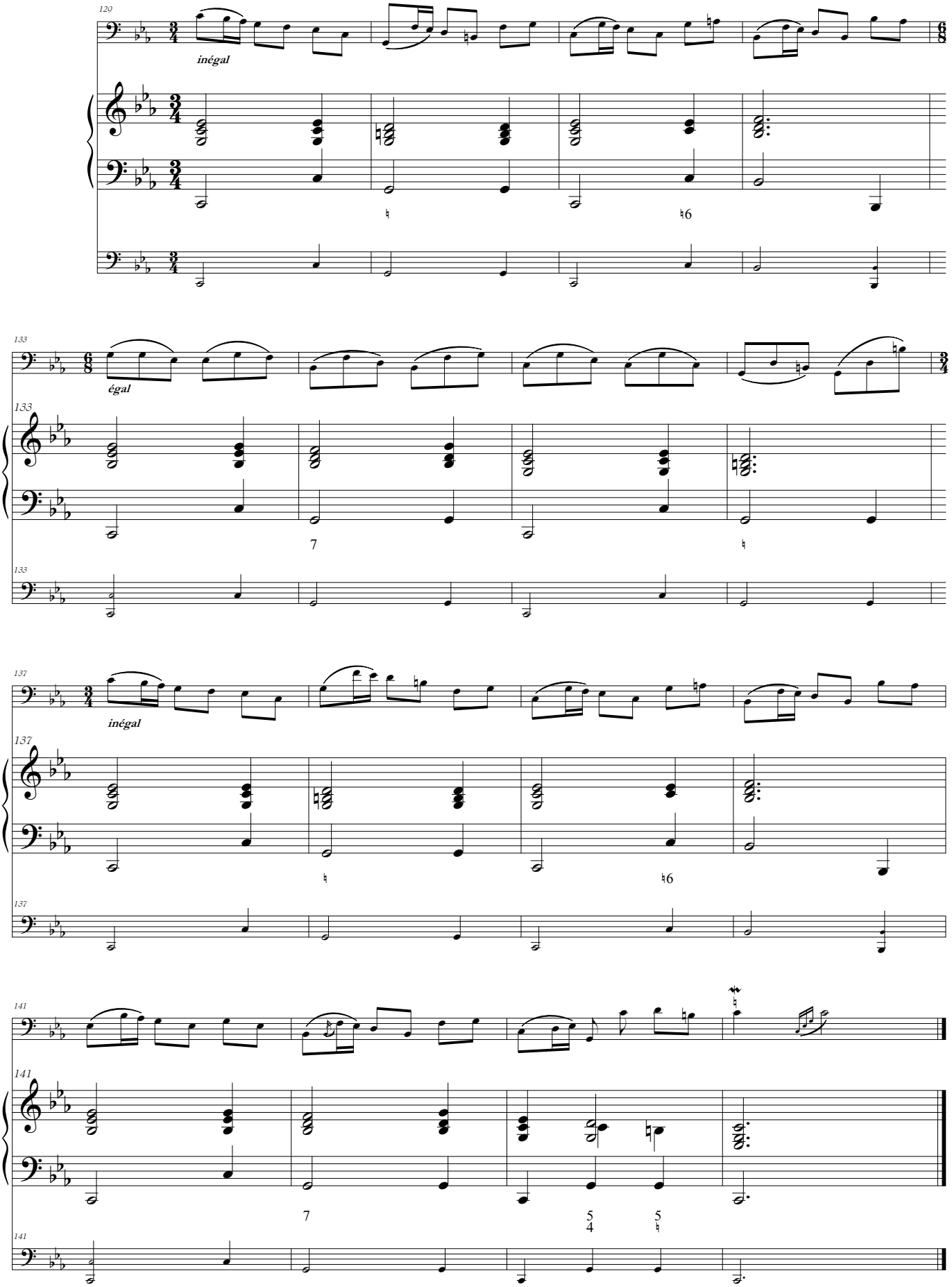
une danse avec des révérences

(*a dance with curtsies*)



VIII

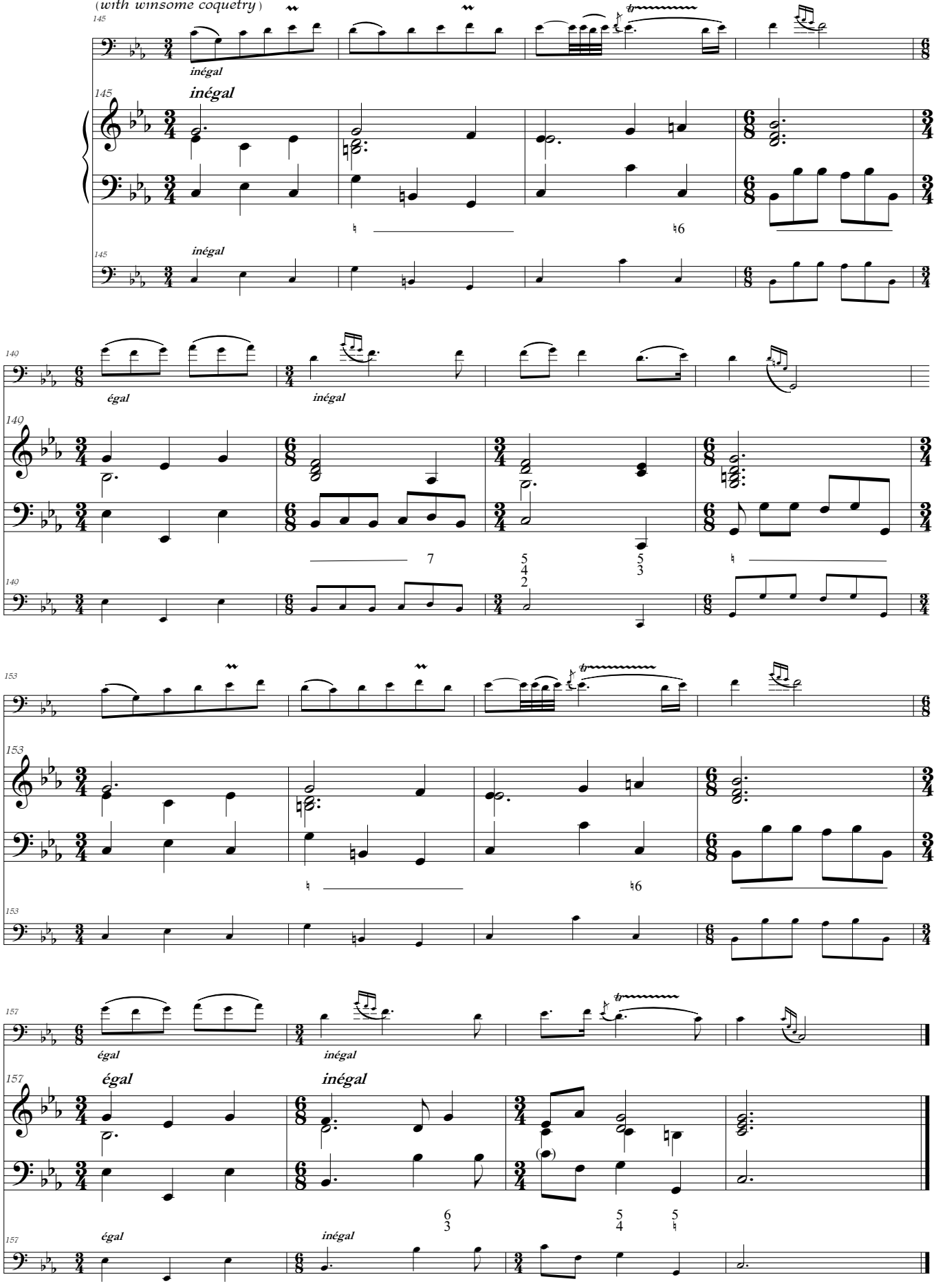
élégante, positive, fière
(*elegant, positive, proud*)



IX

séduisante, captivante

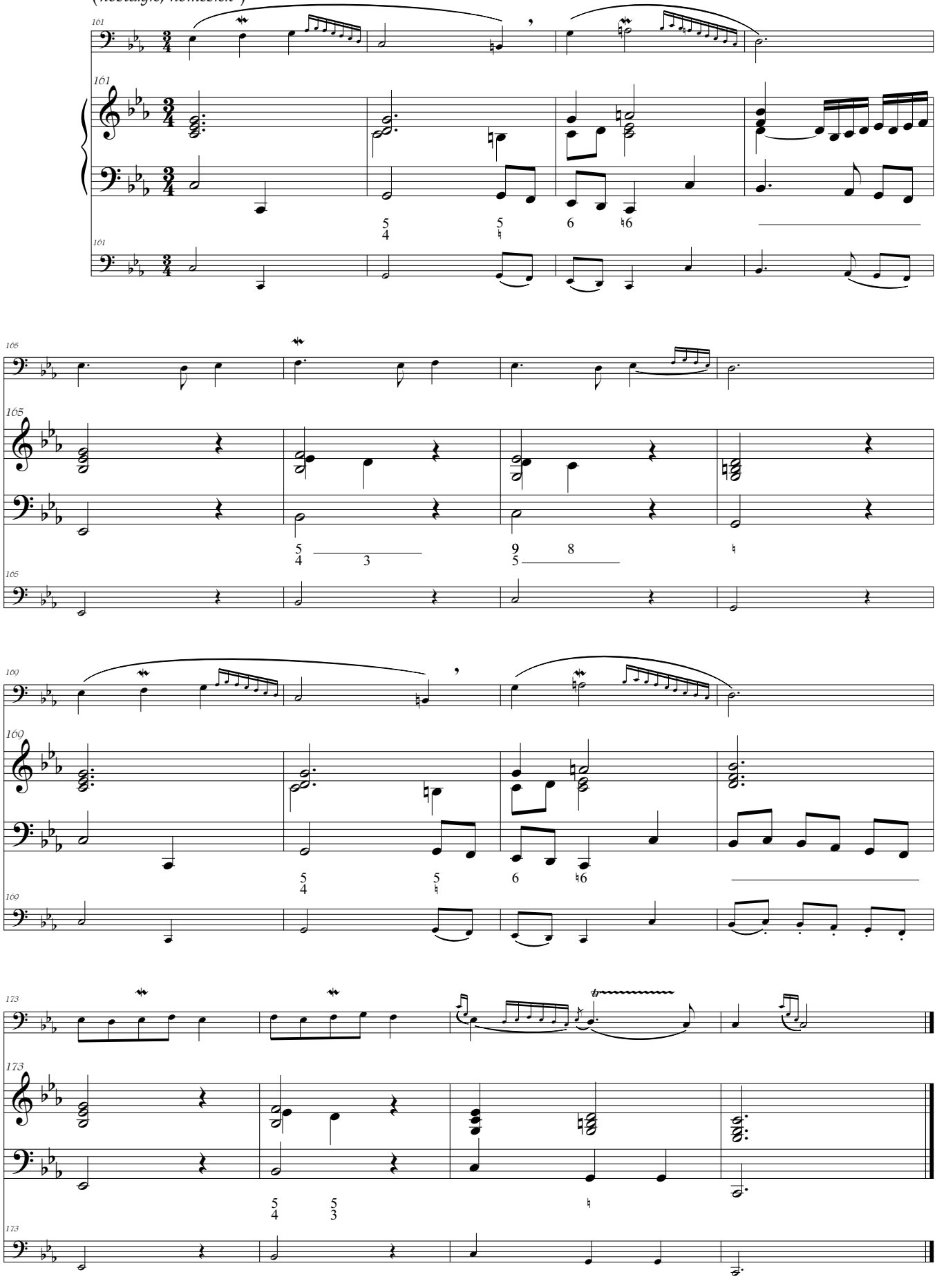
(with winsome coquetry)



X

nostalgique avec mal du pays

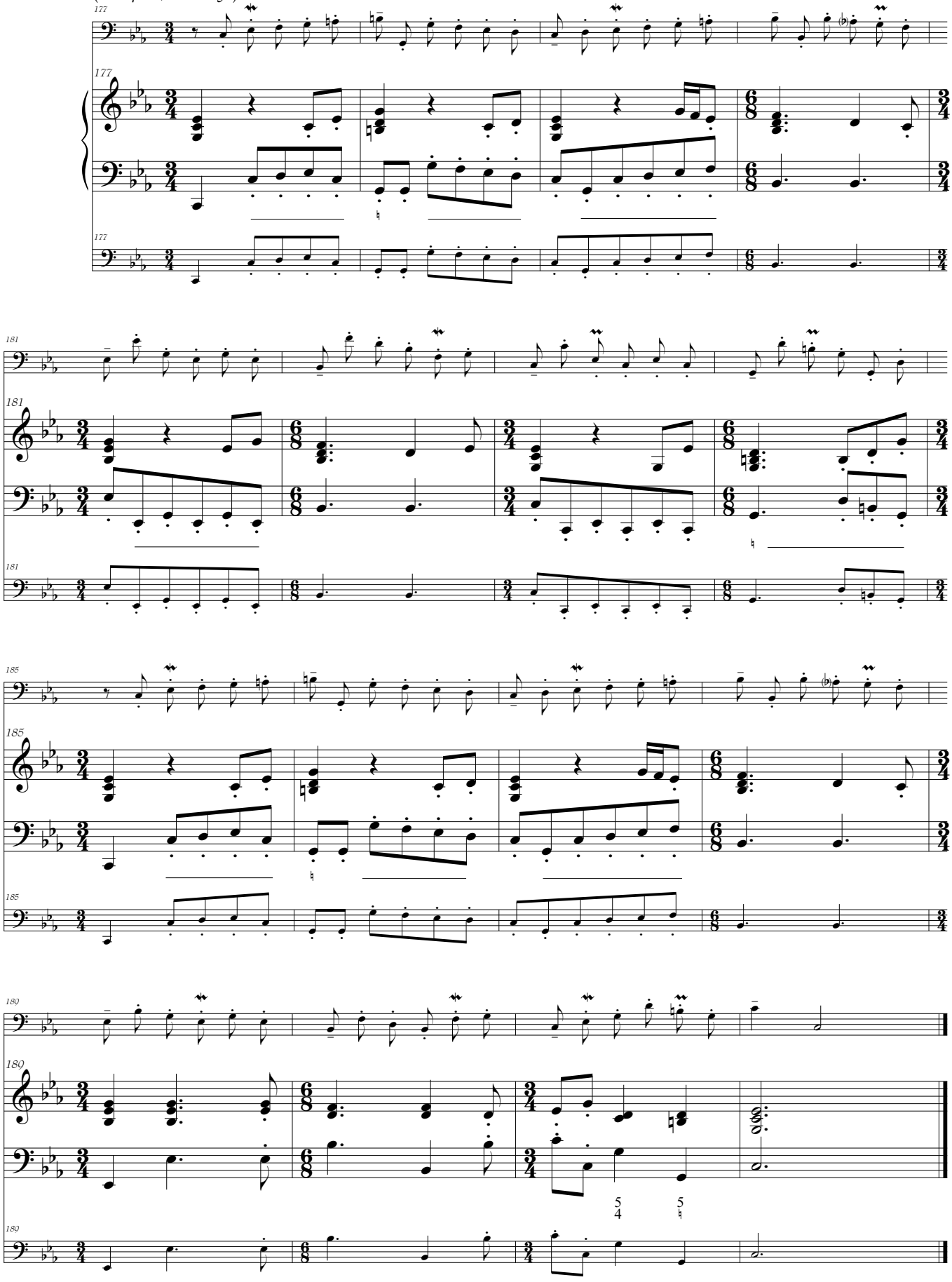
(*nostalgic, homesick*)



XI

sur la pointe des pieds avec espièglerie

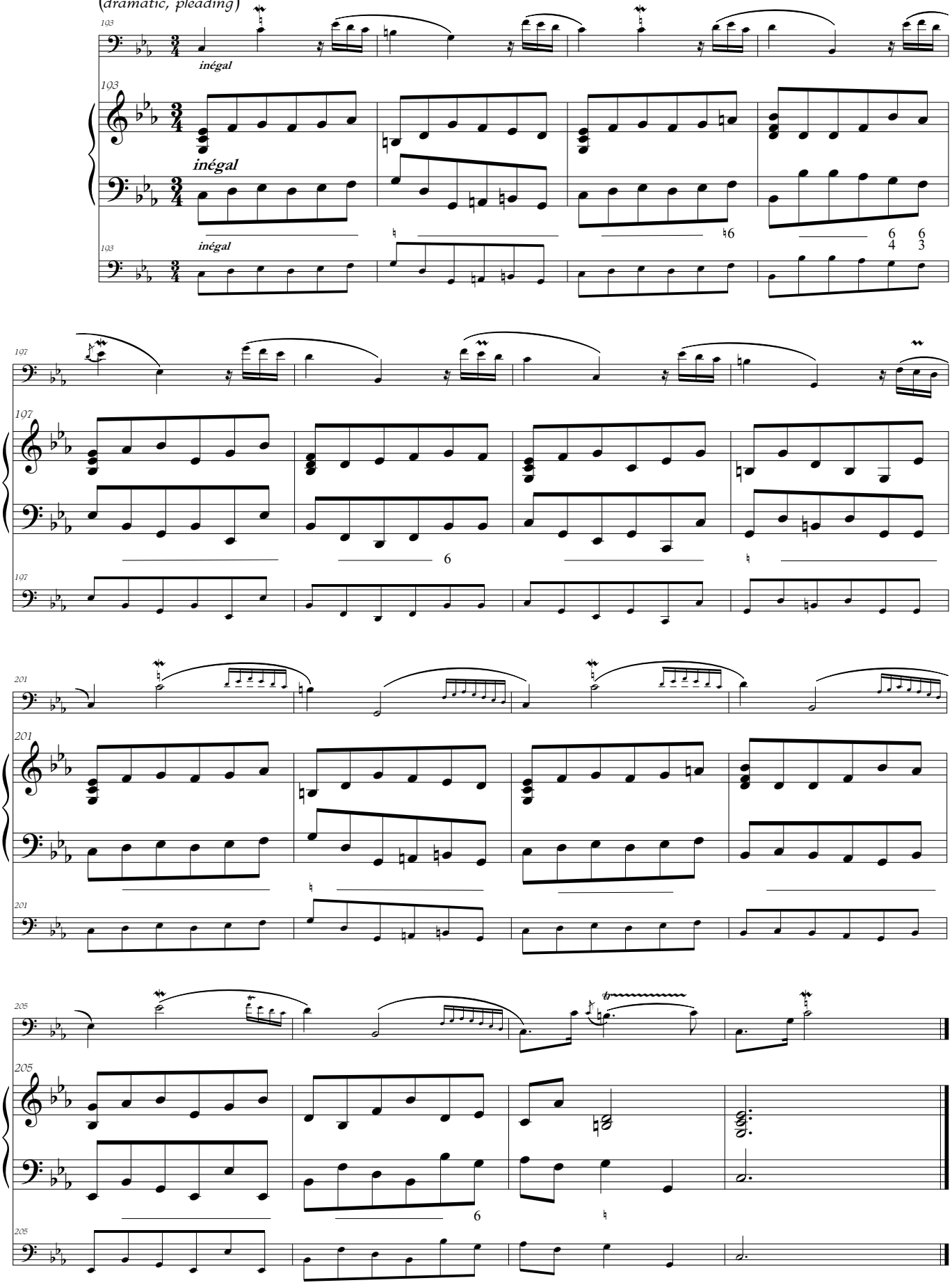
(*on tiptoe, cheekily*)



XII

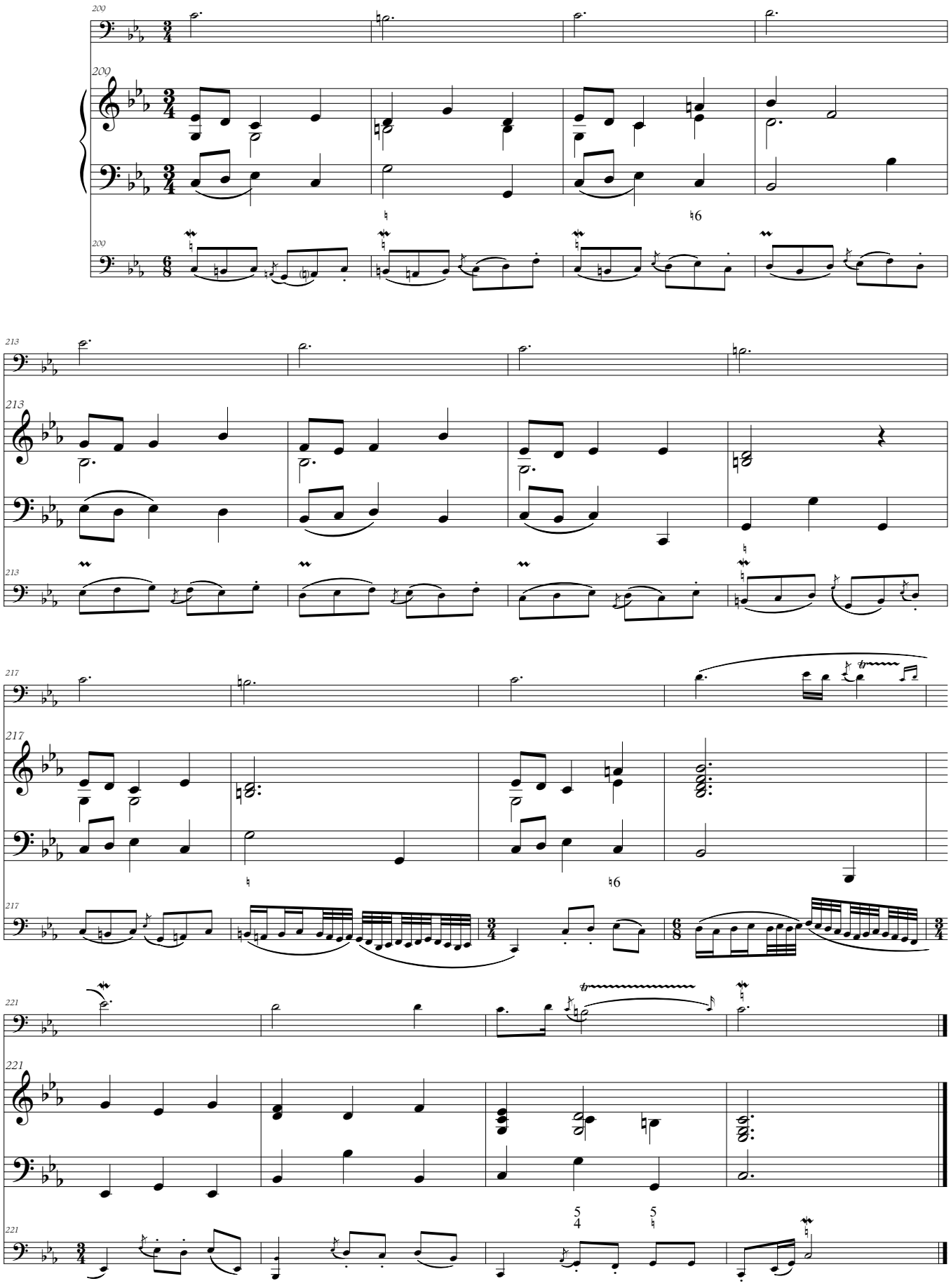
dramatique, en suppliant

(*dramatic, pleading*)



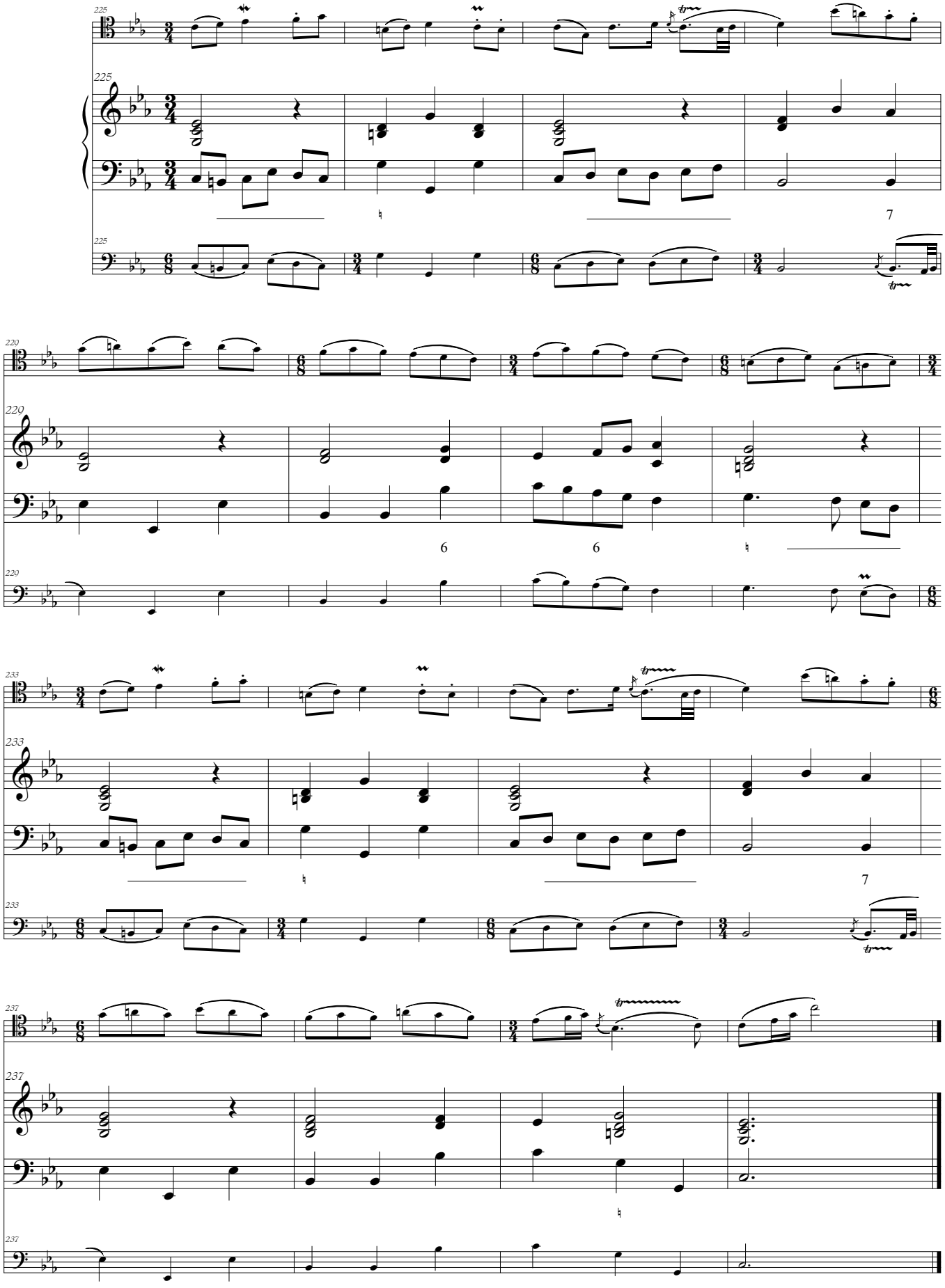
XIII

avec intrigue
(*with intrigue*)



XIV

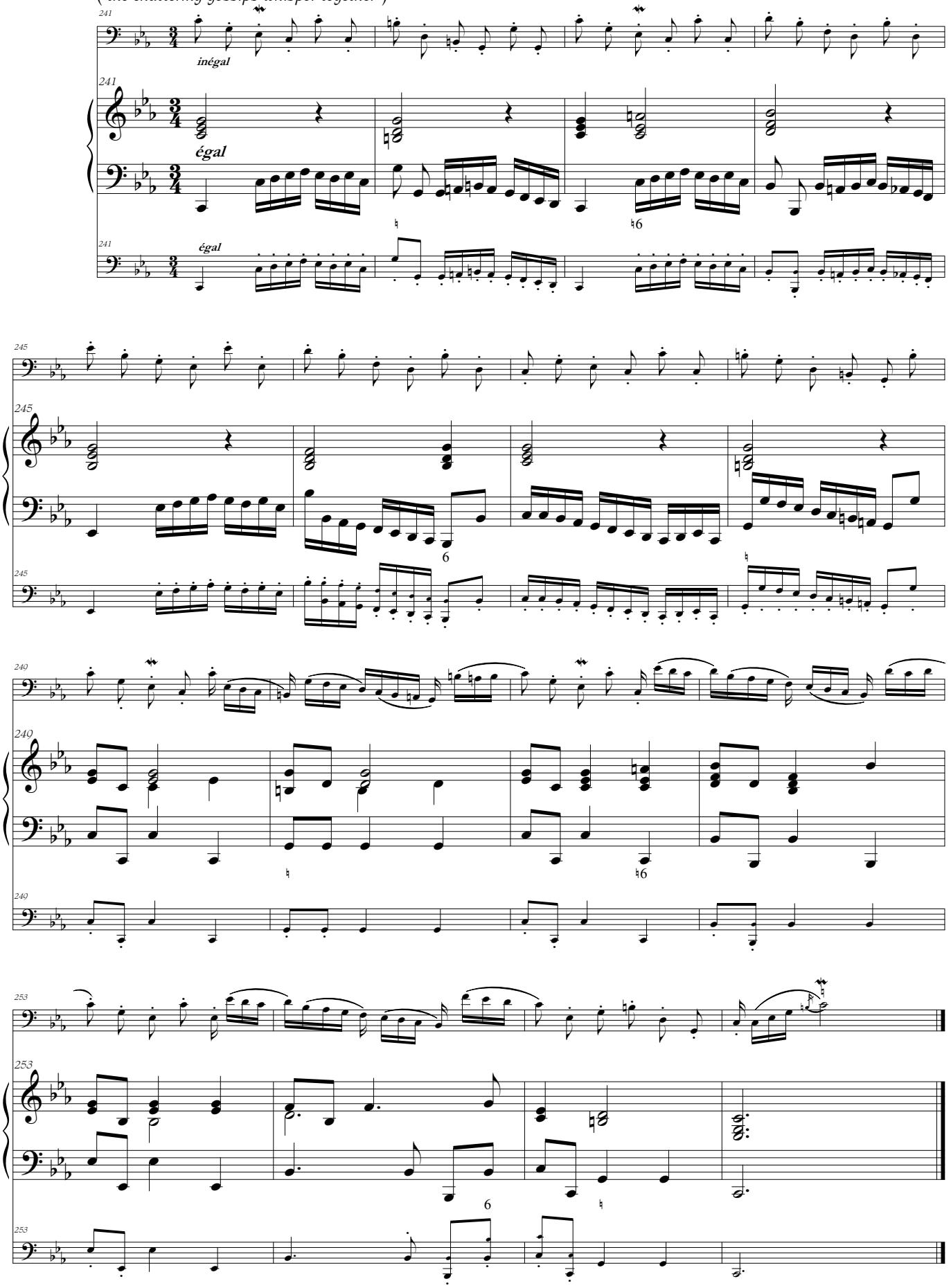
avec regret
(*with regret*)



XV

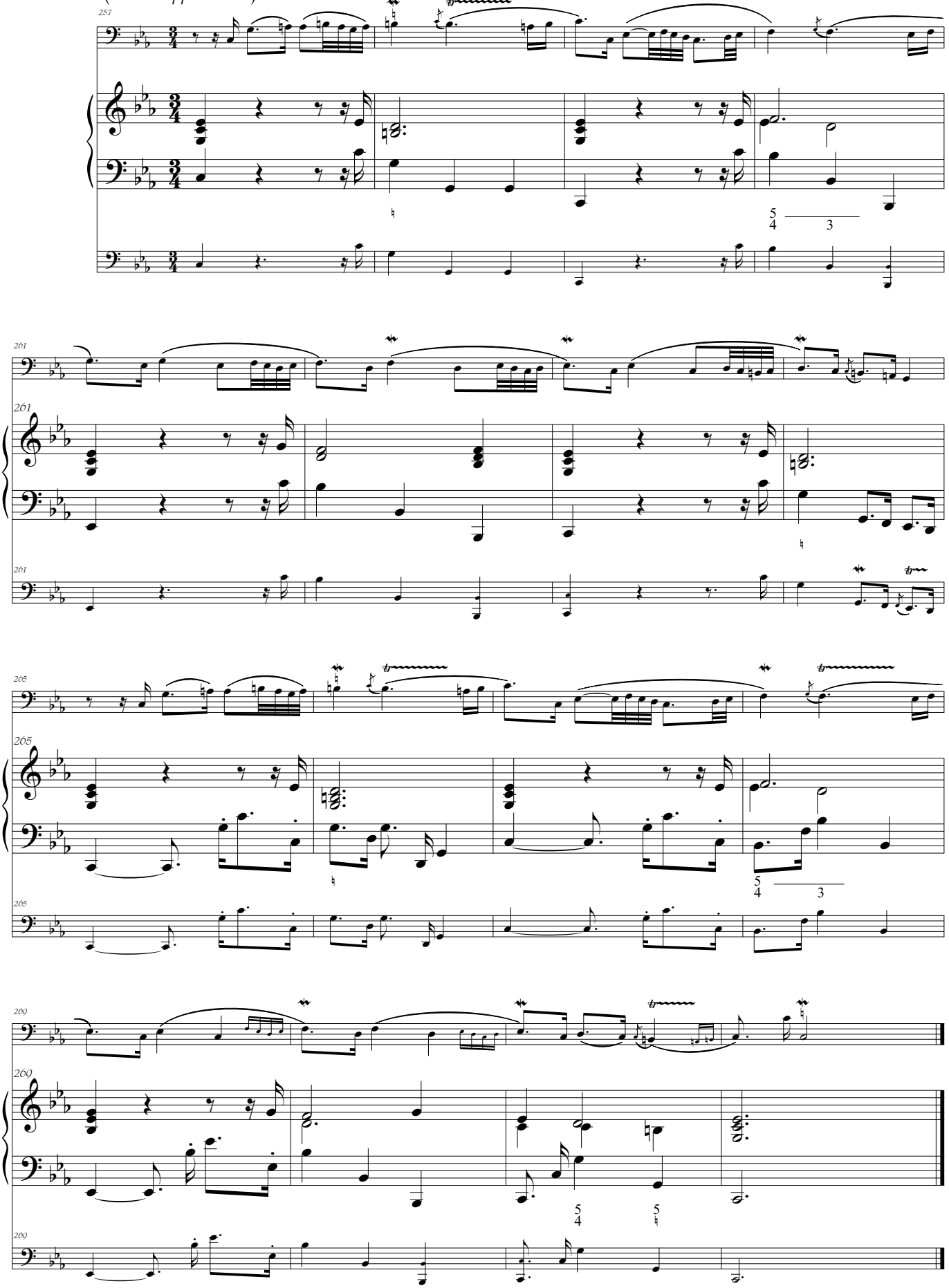
les jacasses bavardent en chuchotant

(*the chattering gossips whisper together*)



XVI

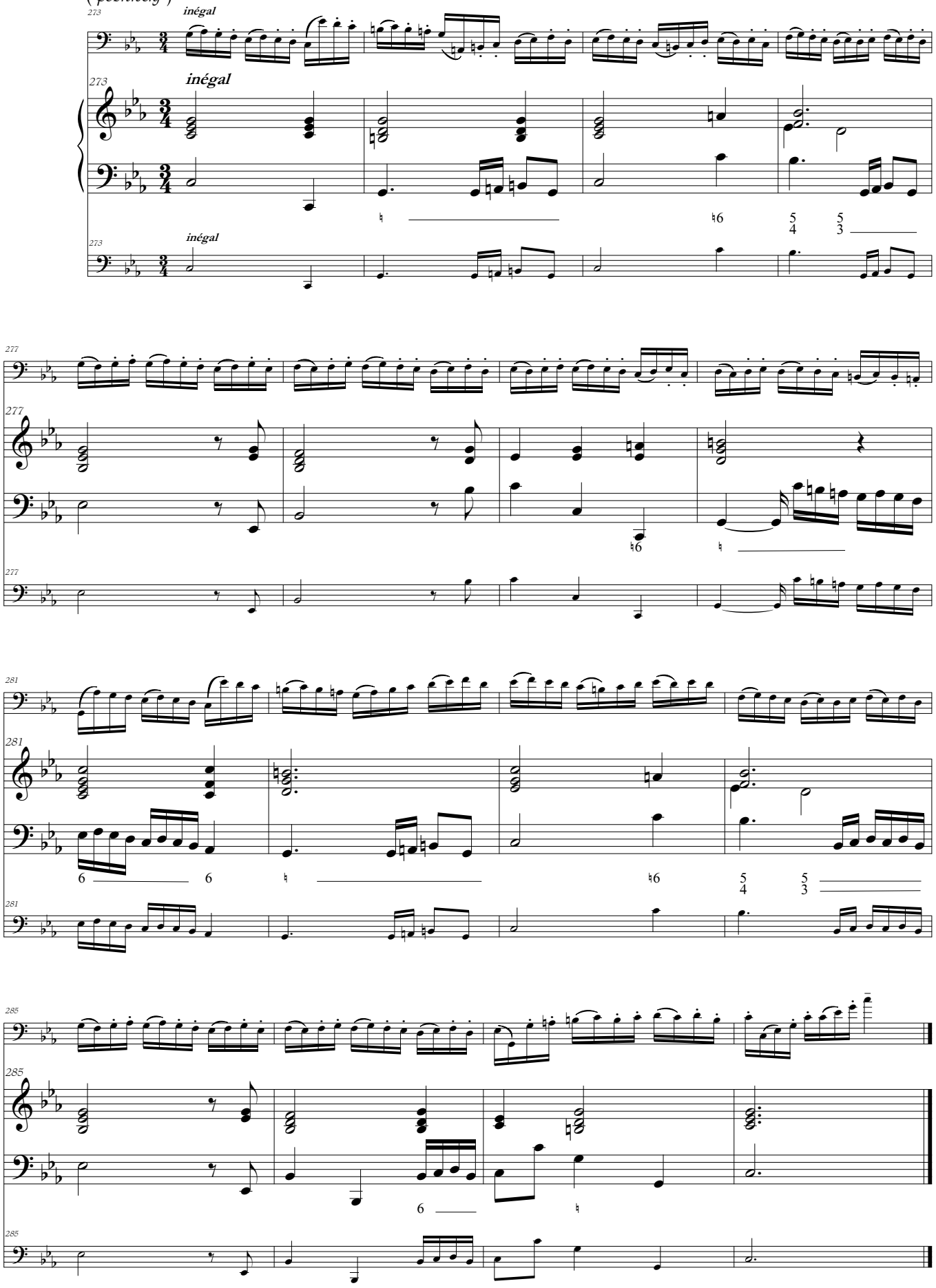
avec supplication
(*with supplication*)



XVII

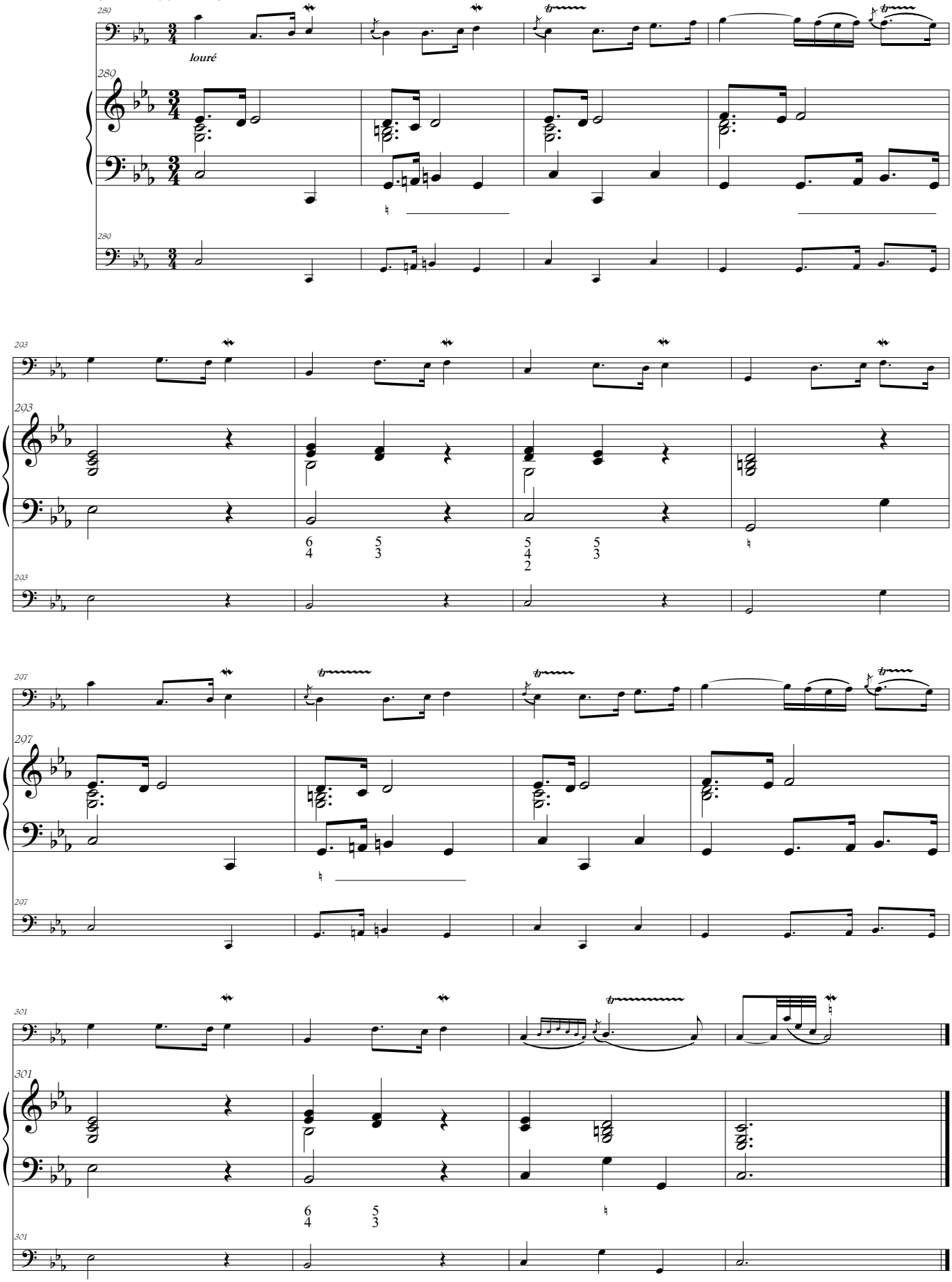
positivement

(*positively*)



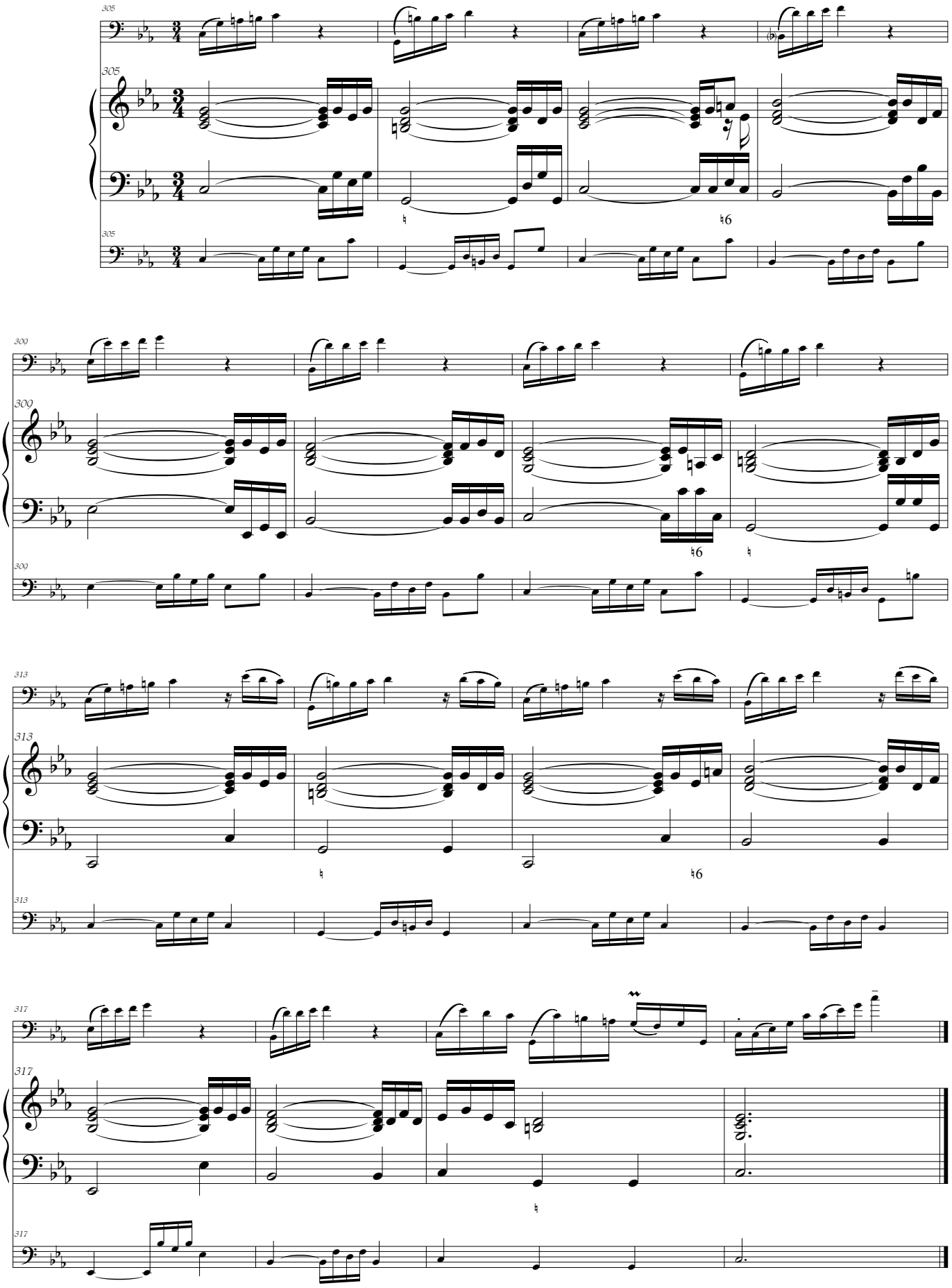
XVIII

avec joie
(*with happiness*)



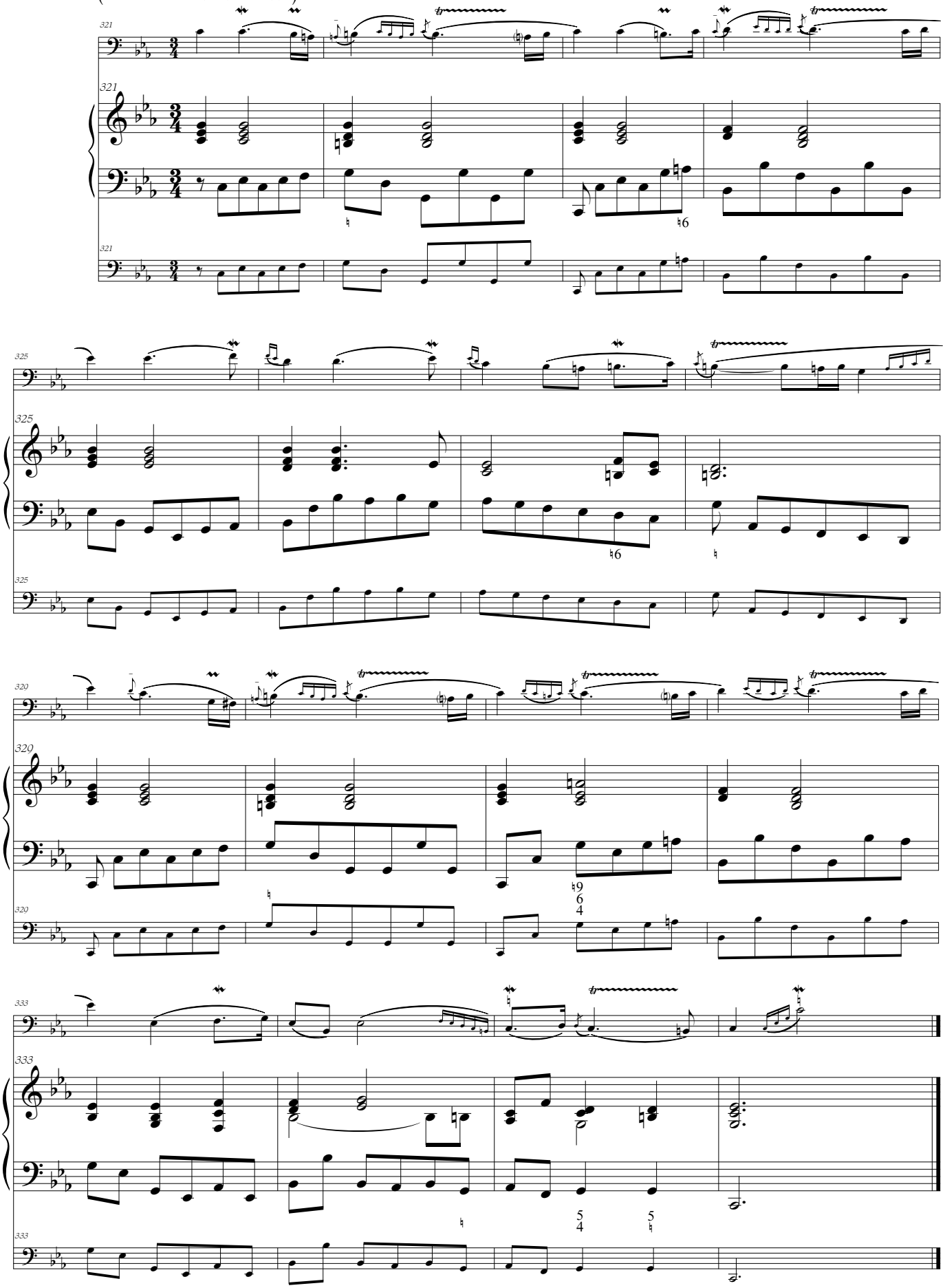
XIX

avec conspiration
(with conspiracy)



XX

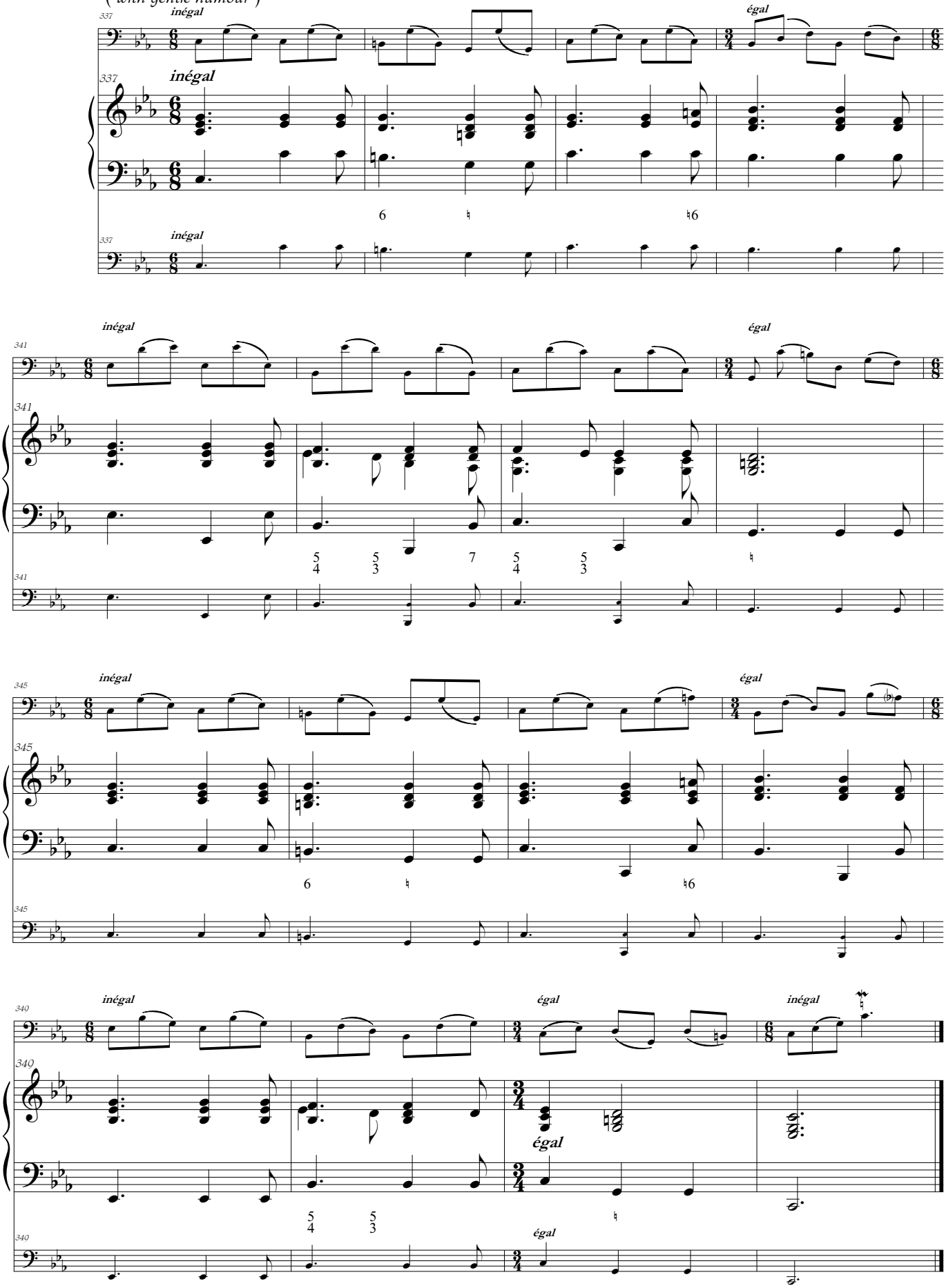
avec amour et sensualité
(with love and sensualness)



XXI

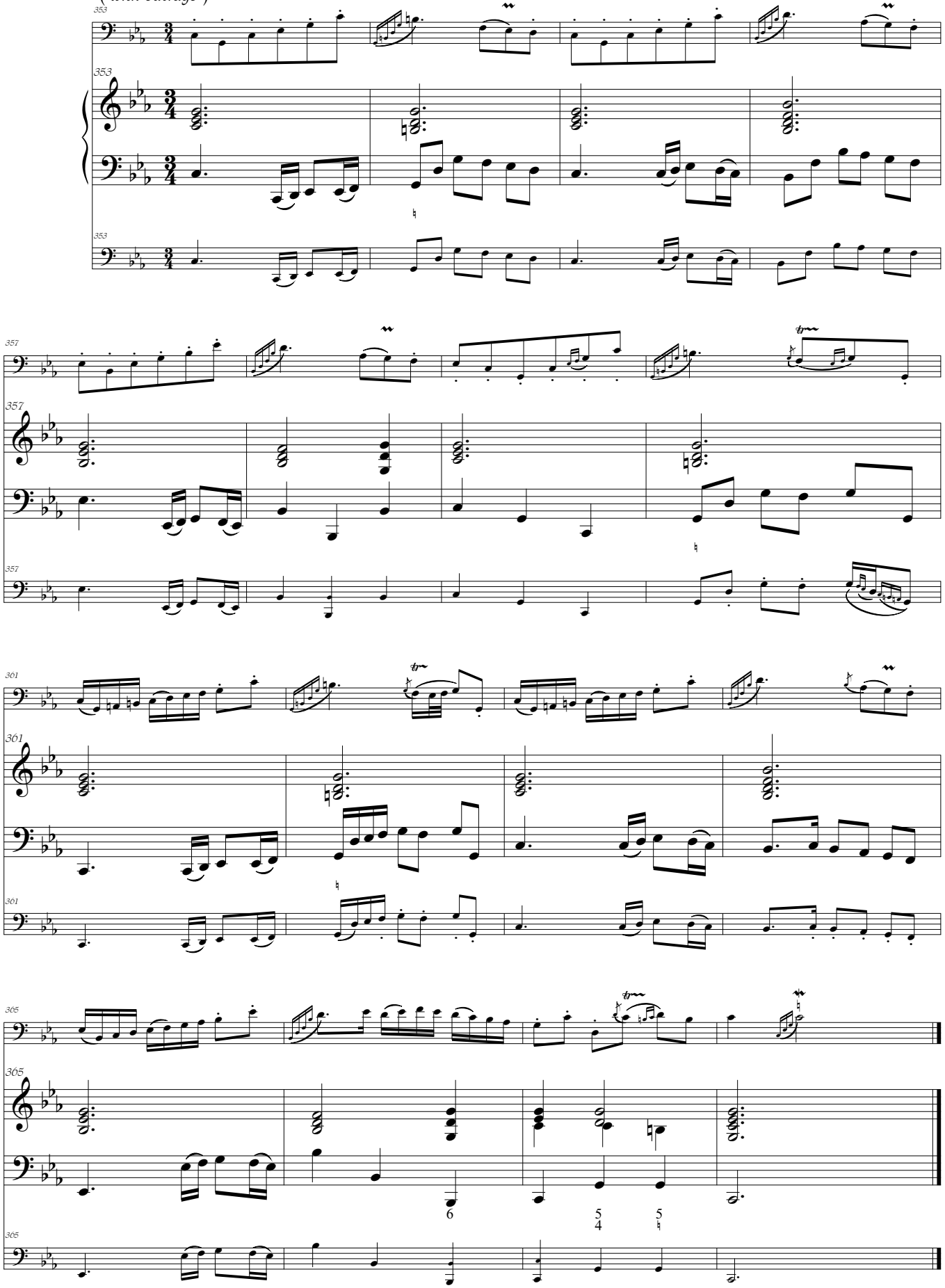
avec une douce ironie

(with gentle humour)



XXII

avec outrage
(*with outrage*)

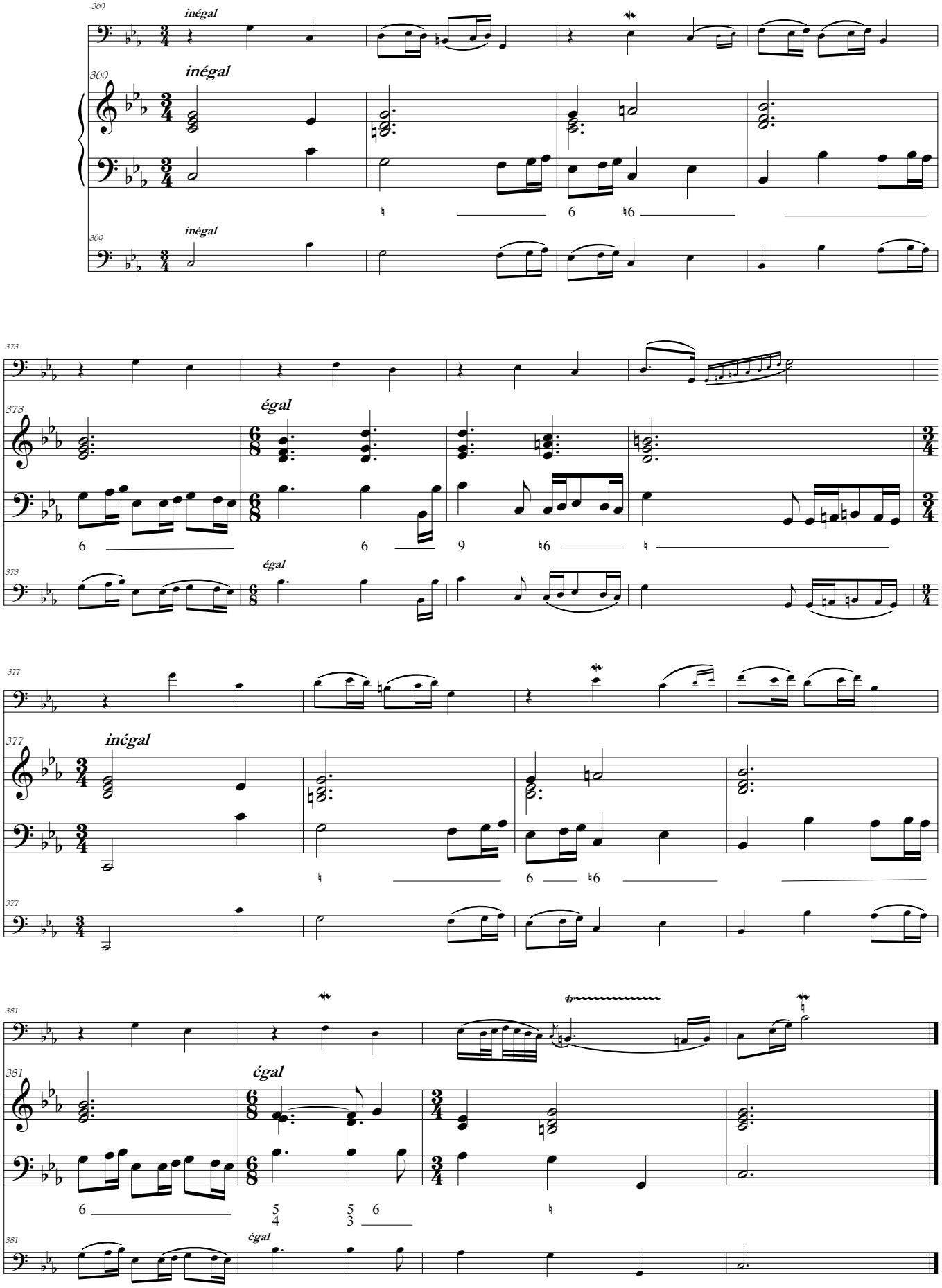


AI TG 012

XXIII

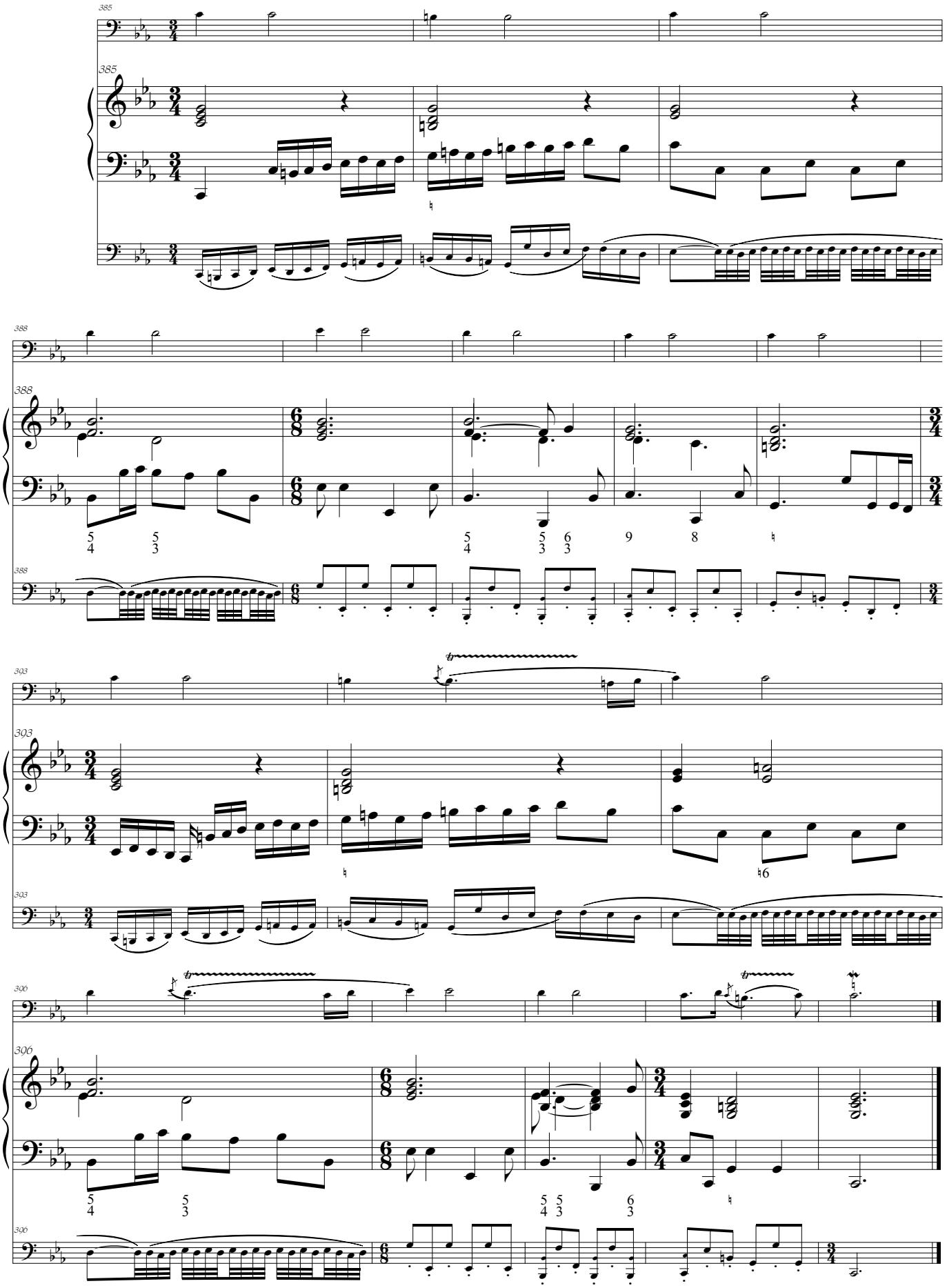
avec résignation devant l'inéluctable

(*with resignation and inevitability*)



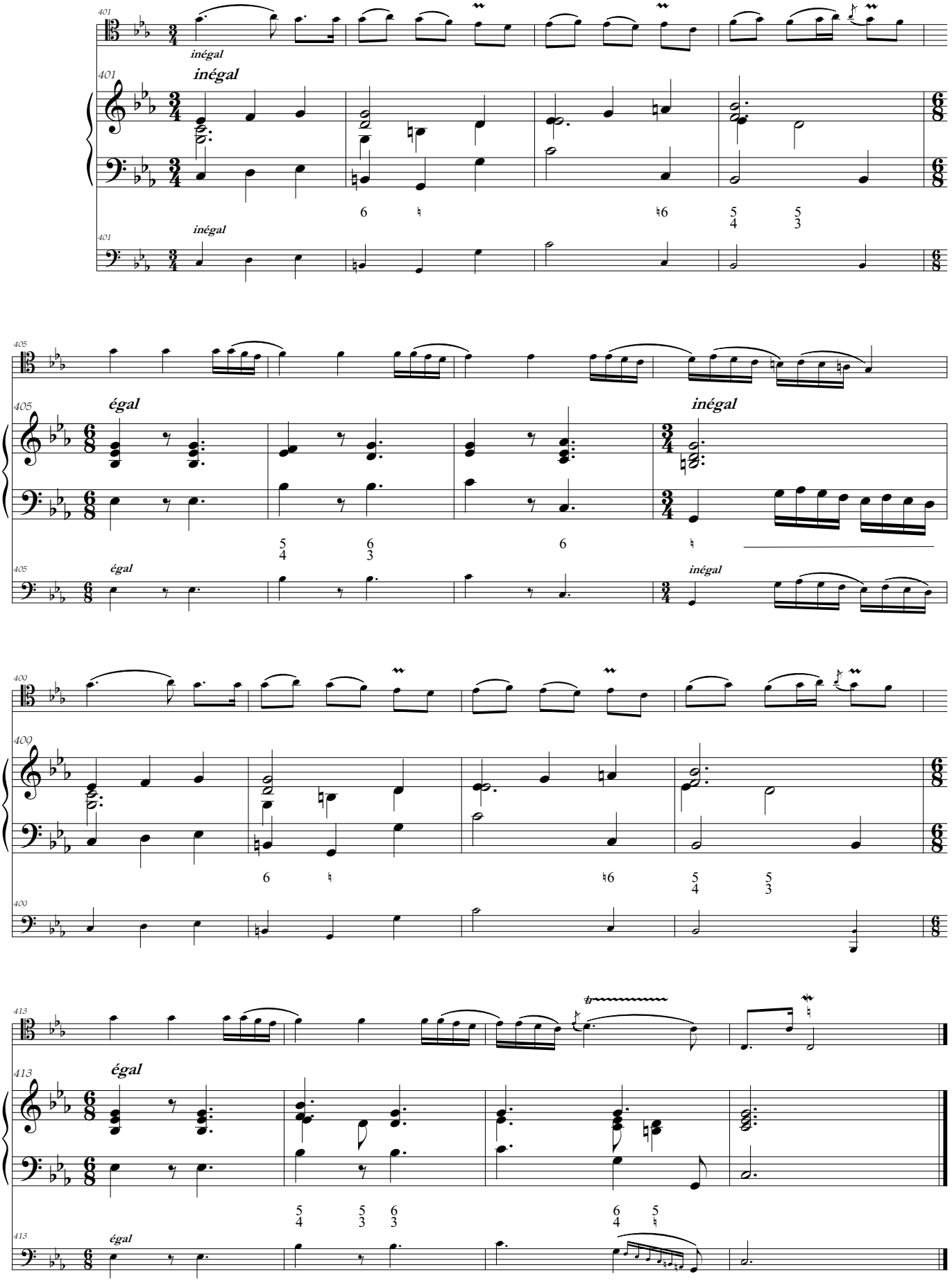
XXIV

avec insolence
(*with insolence*)



XXV

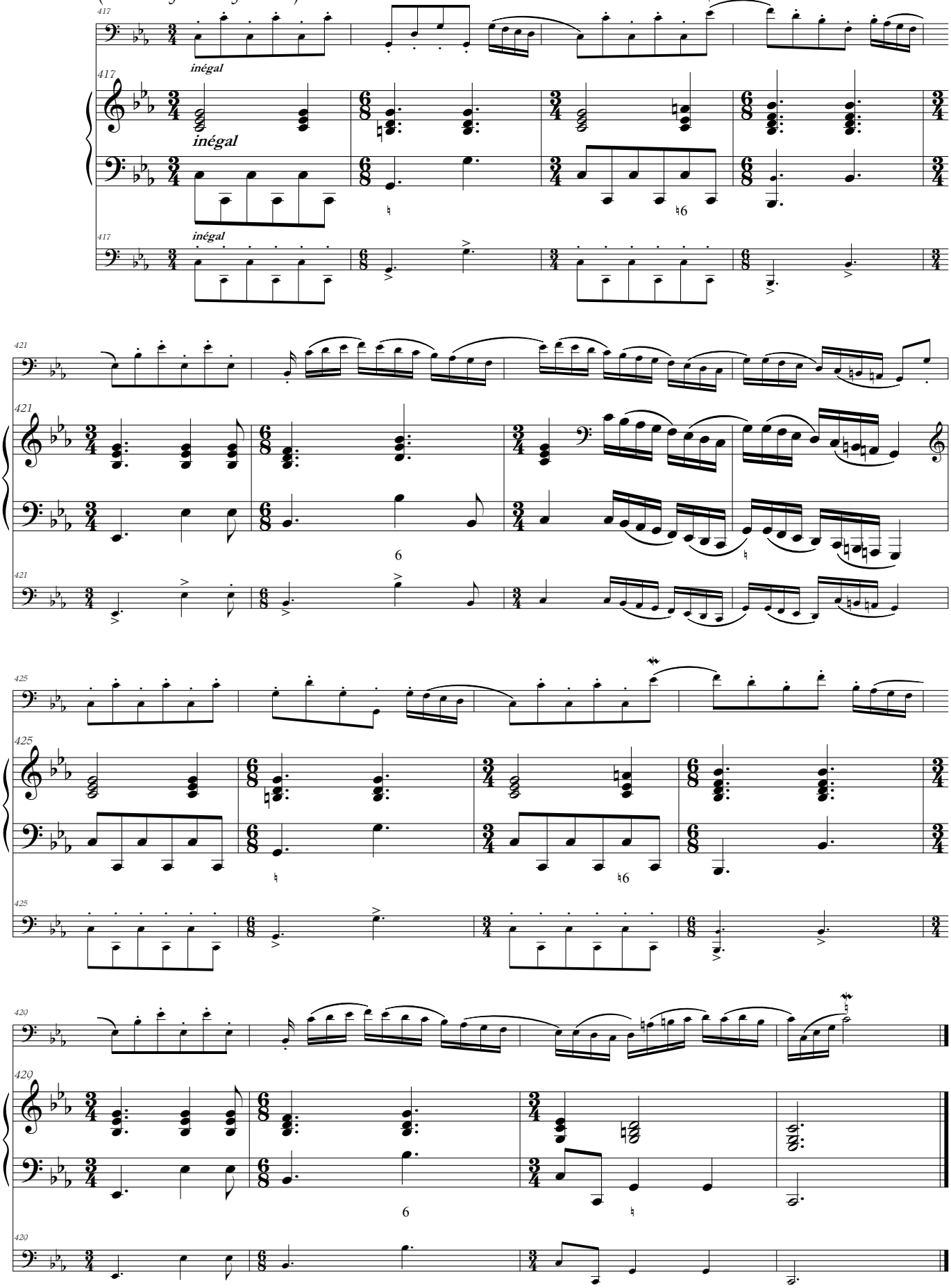
avec tendresse et séduction
(*with tenderness and seduction*)



XXVI

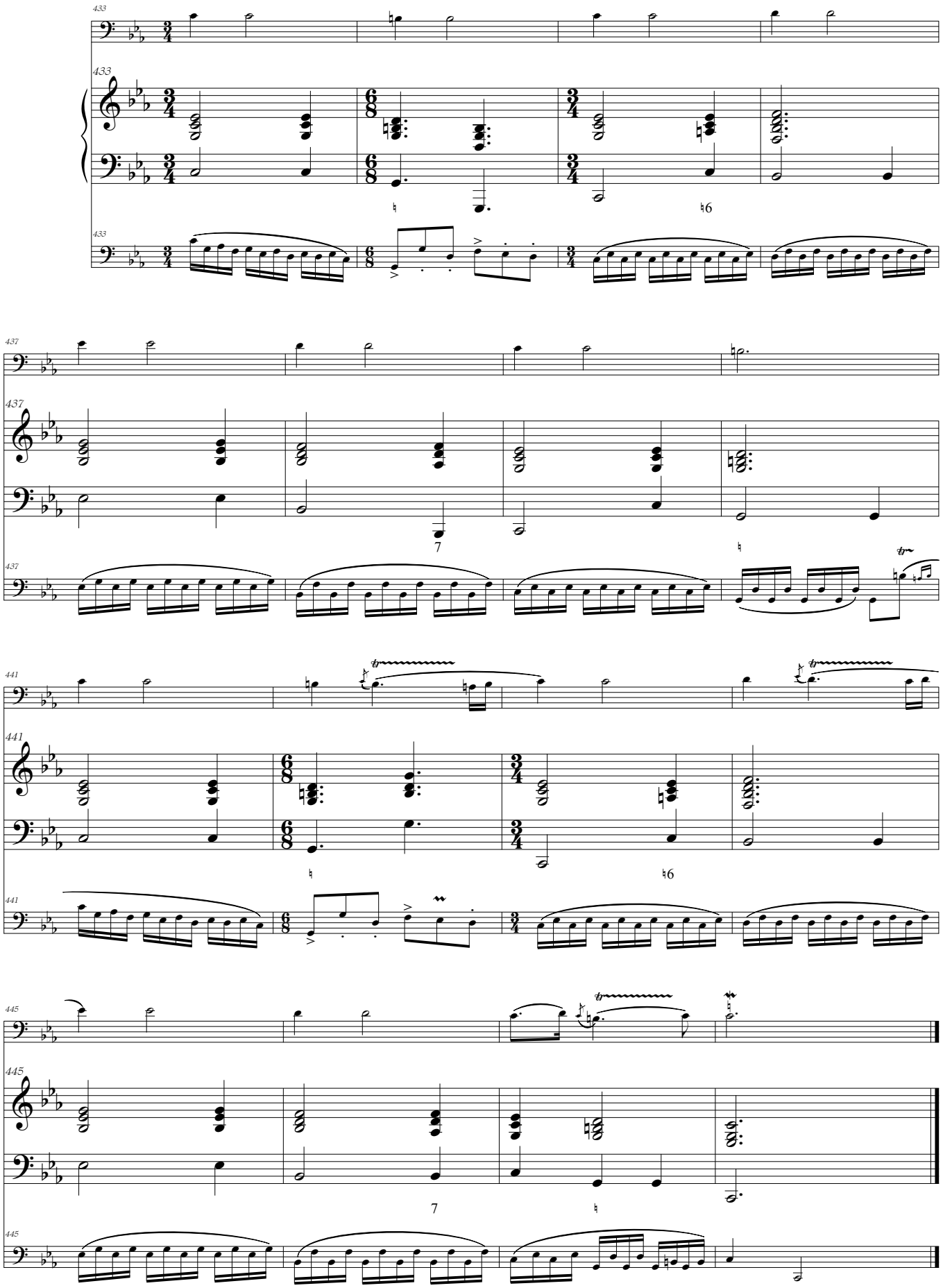
dimanche matin, au petit galop

(a Sunday morning canter)



XXVII

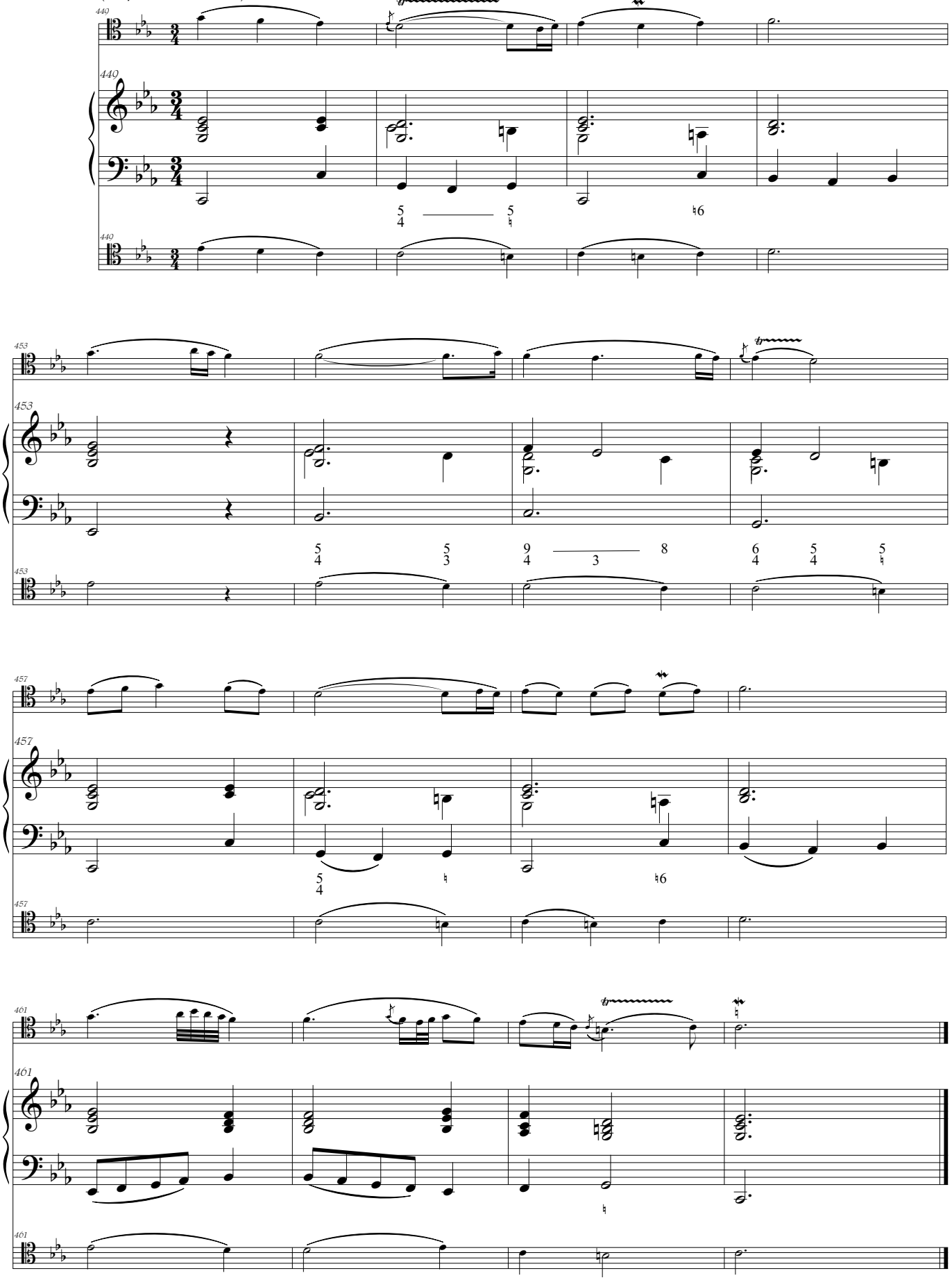
avec insistence et colère
(*with insistence and anger*)



XXVIII

en parallèle solitude

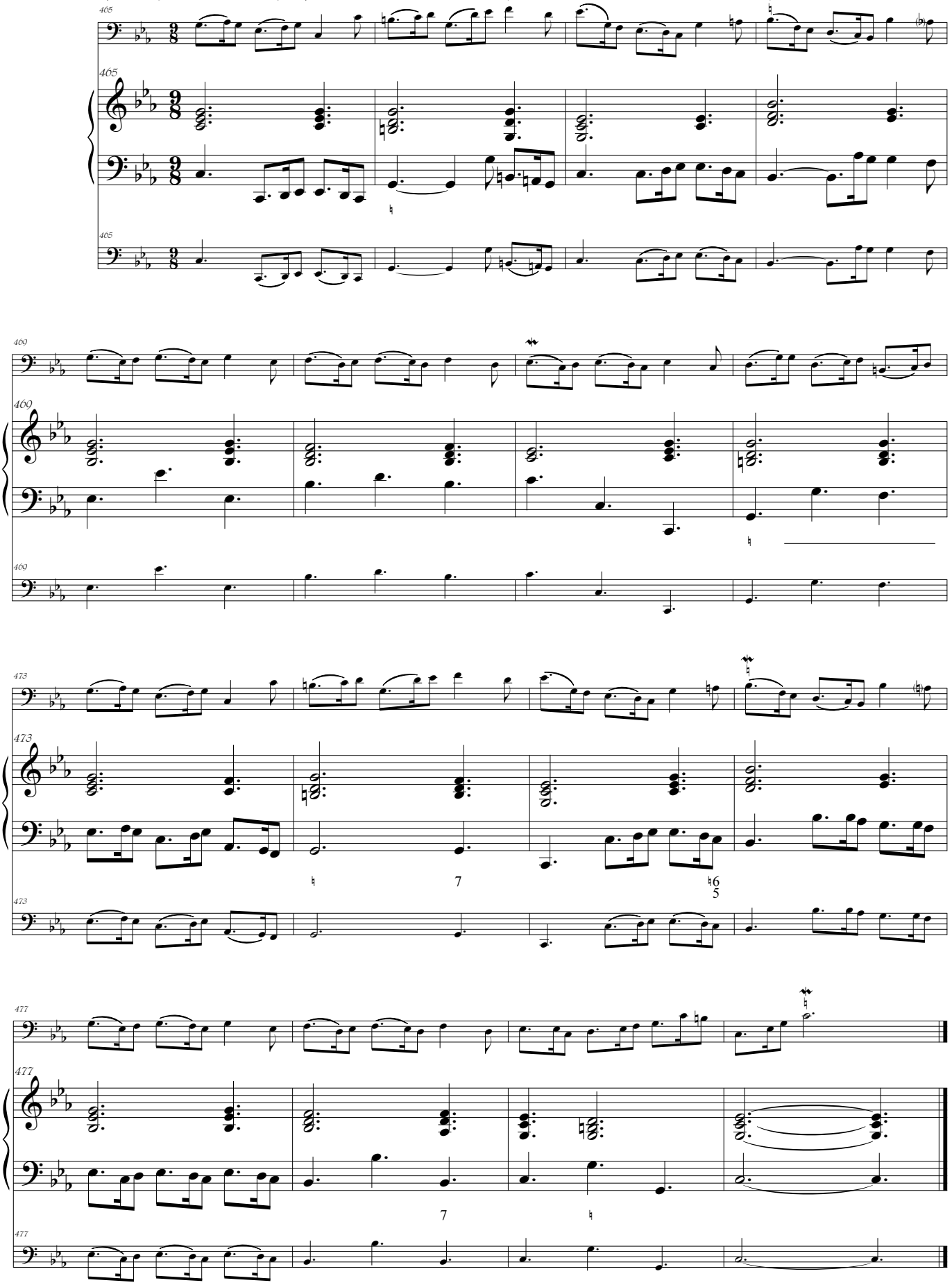
(*in parallel solitude*)



XXIX

dans les jardins à minuit

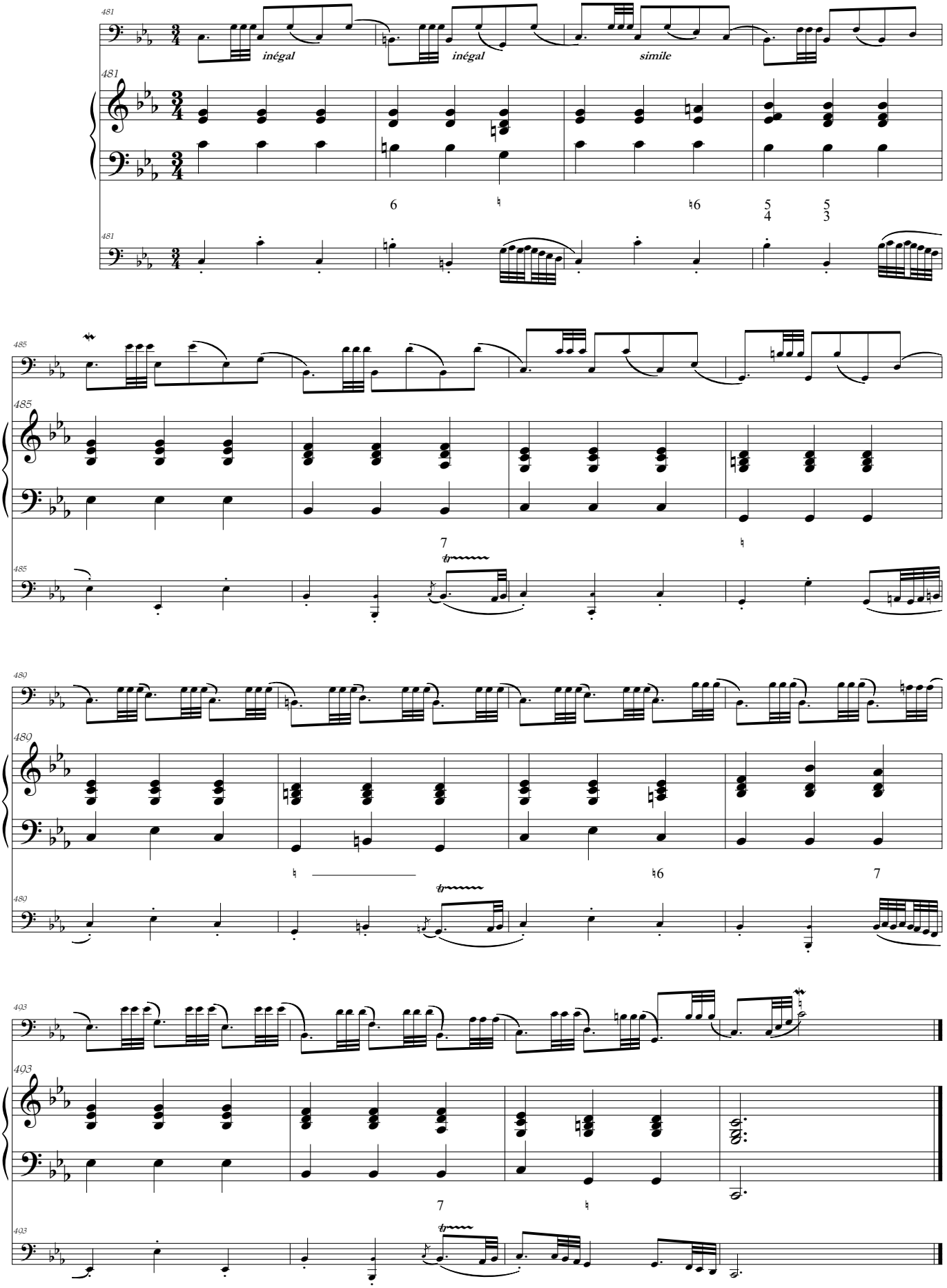
(*in the gardens at midnight*)



XXX

autour du manège

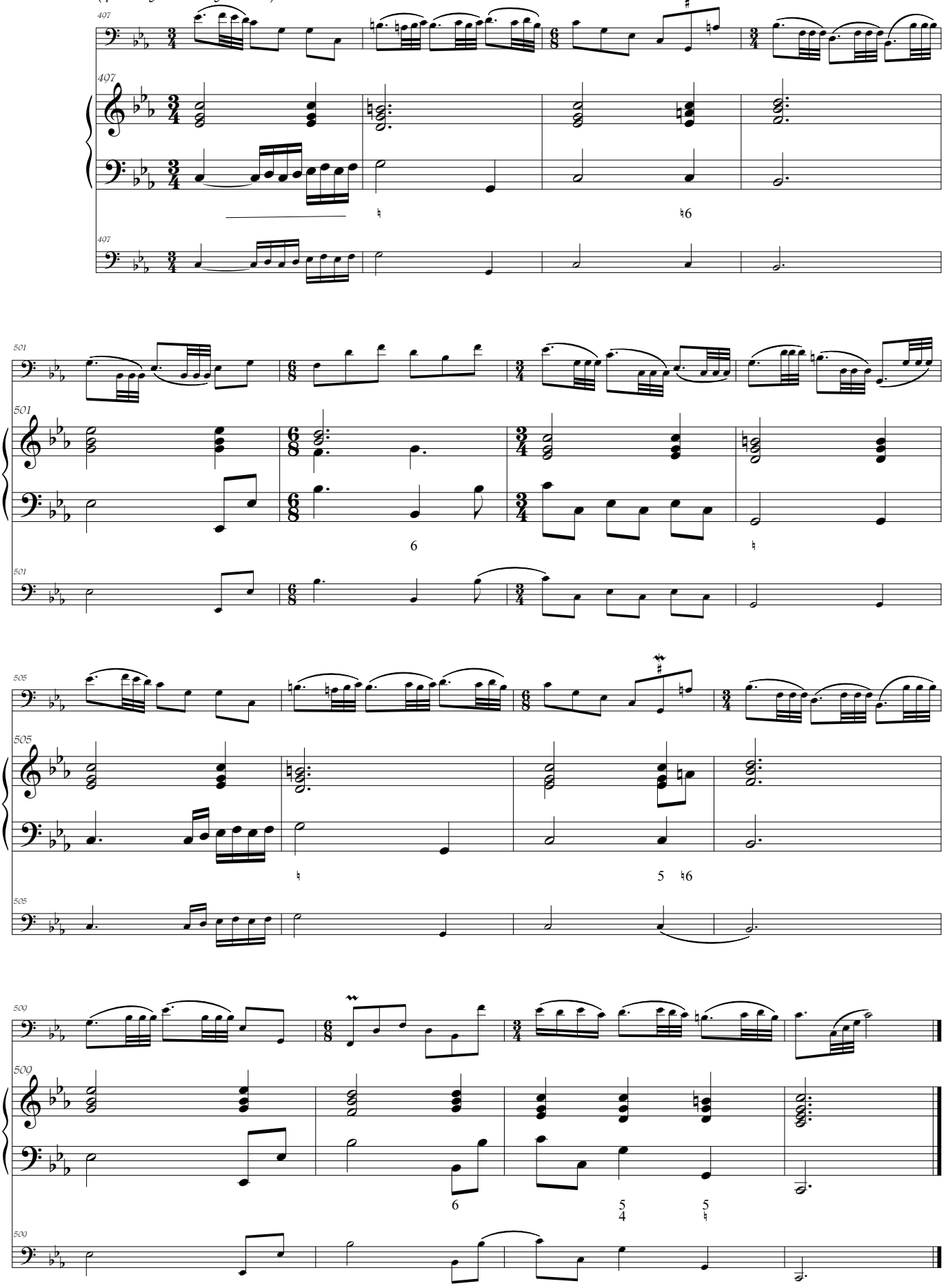
(*riding around the manège*)



XXXI

en se pavanant fièrement à la maison

(*proudly strutting home*)



In loving memory of Paul Peter Paull

LES FOLIES D'ESPAGNE

Bassoon

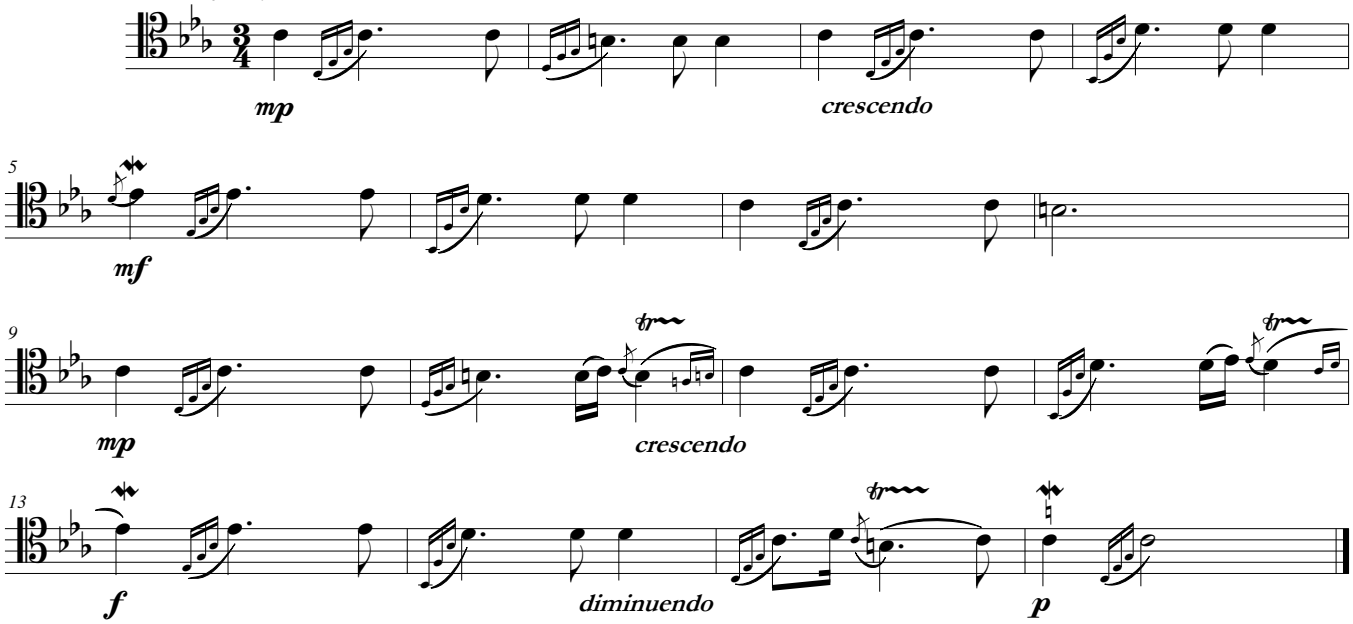
Marin Marais
(1680 - 1760)

Realisation: Christine Sartoretti
Revised Ian K. Harris 2009

Edited: Jennifer I. Paull
Revised 2009

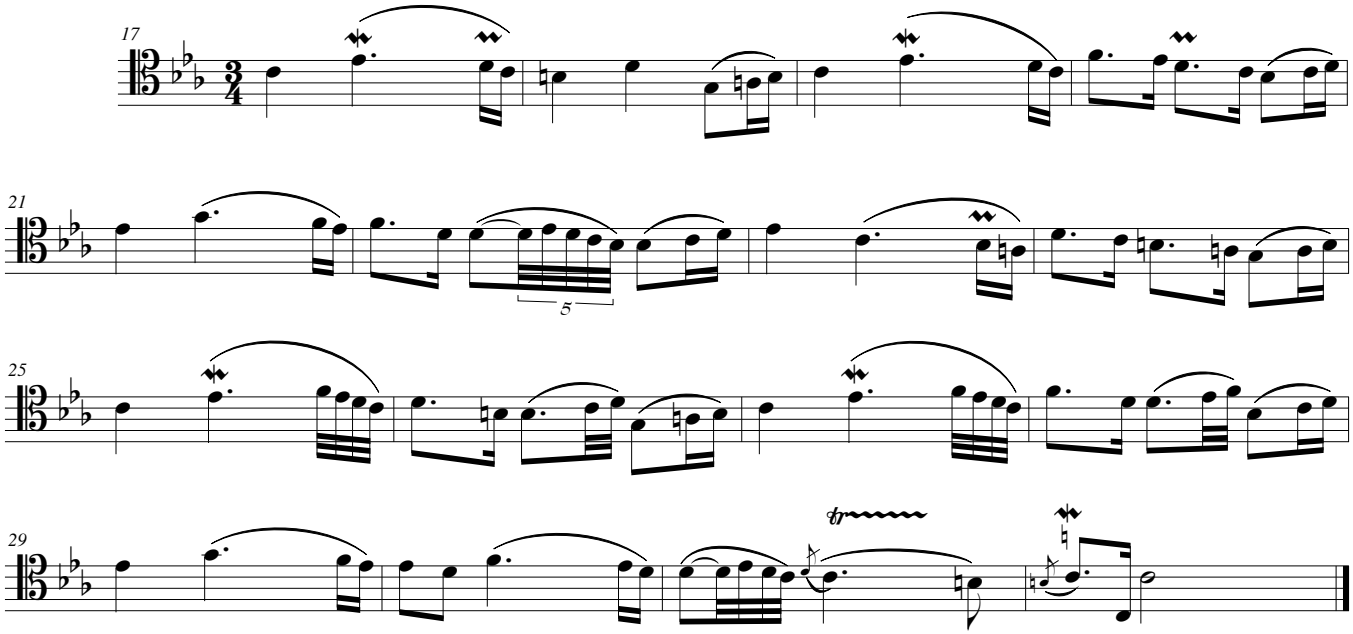
Thema

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



I

belle mais triste
(*beautiful but sad*)



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

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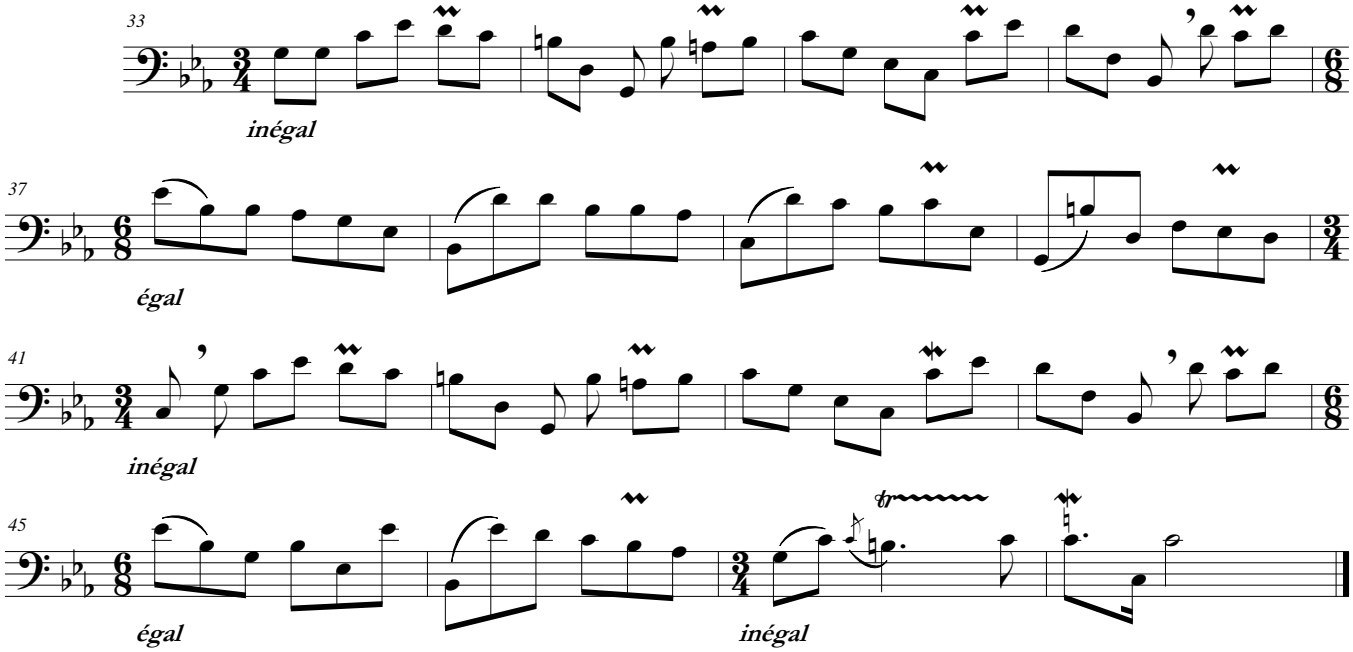
II

doucement provocatrice

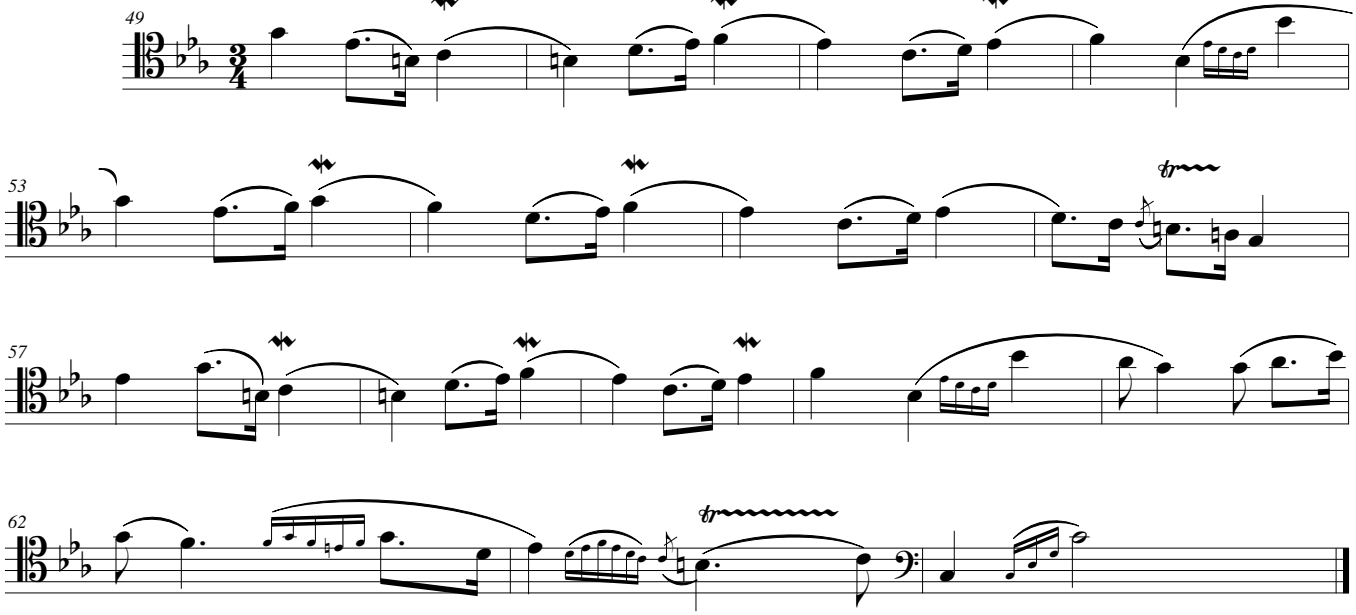
(*gently provocative*)



III

avec chagrin

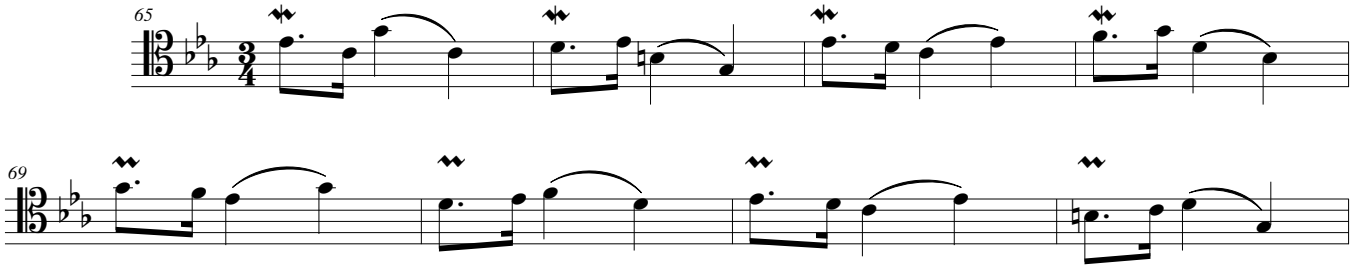
(*with grief*)

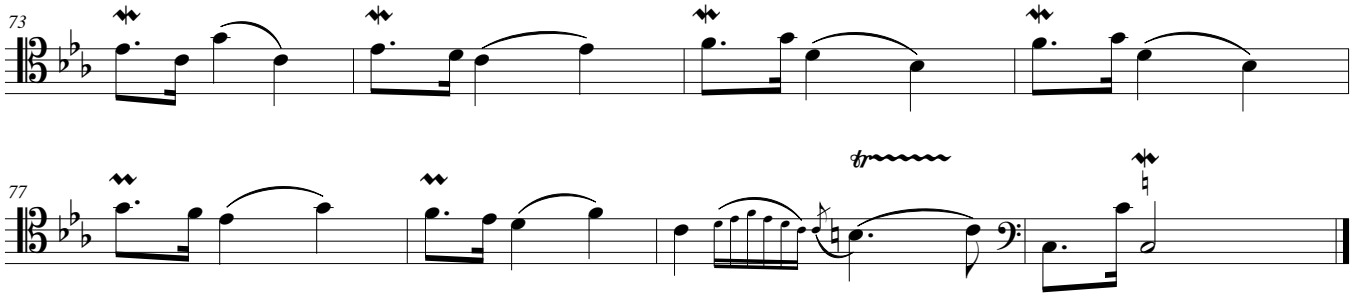


IV

en soupirant

(*sighing*)

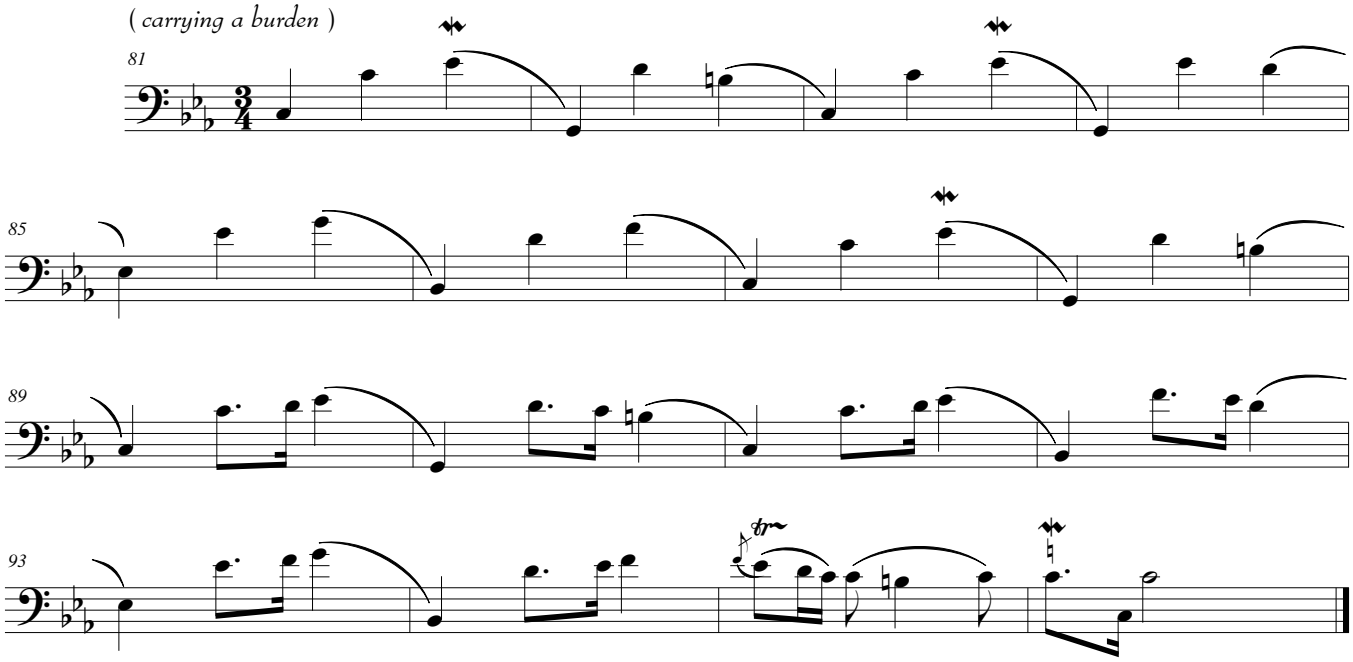




V

en portant un fardeau

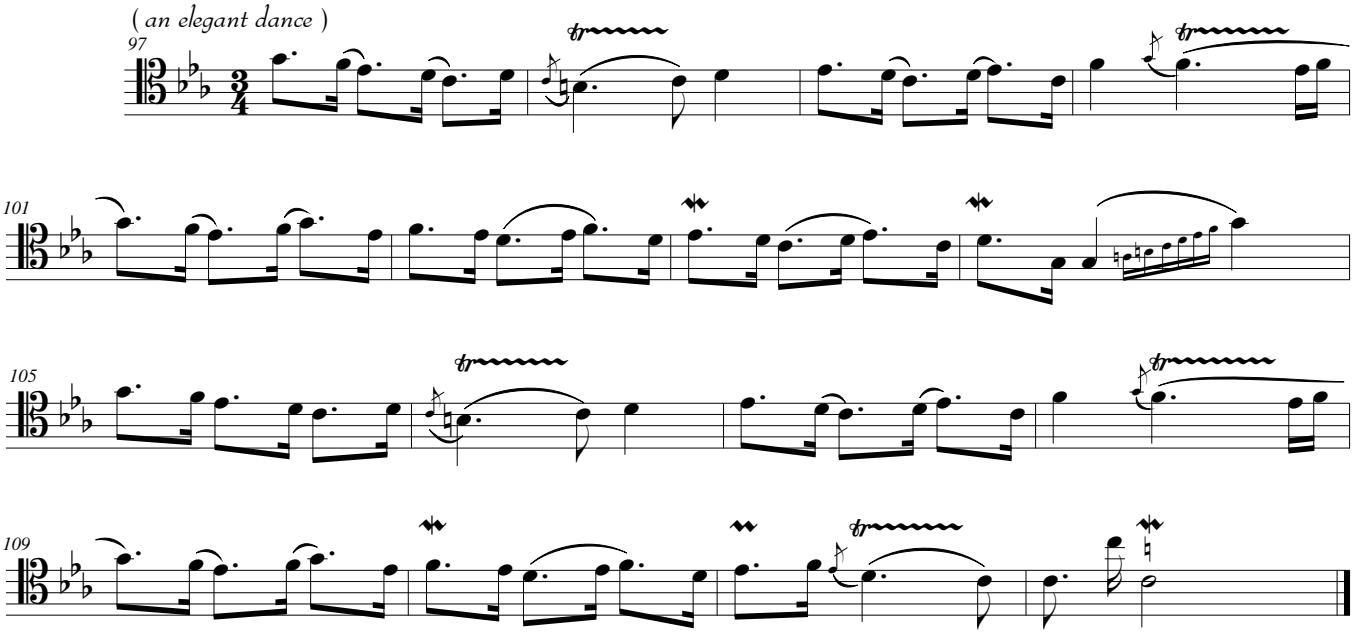
(*carrying a burden*)



VI

une danse élégante

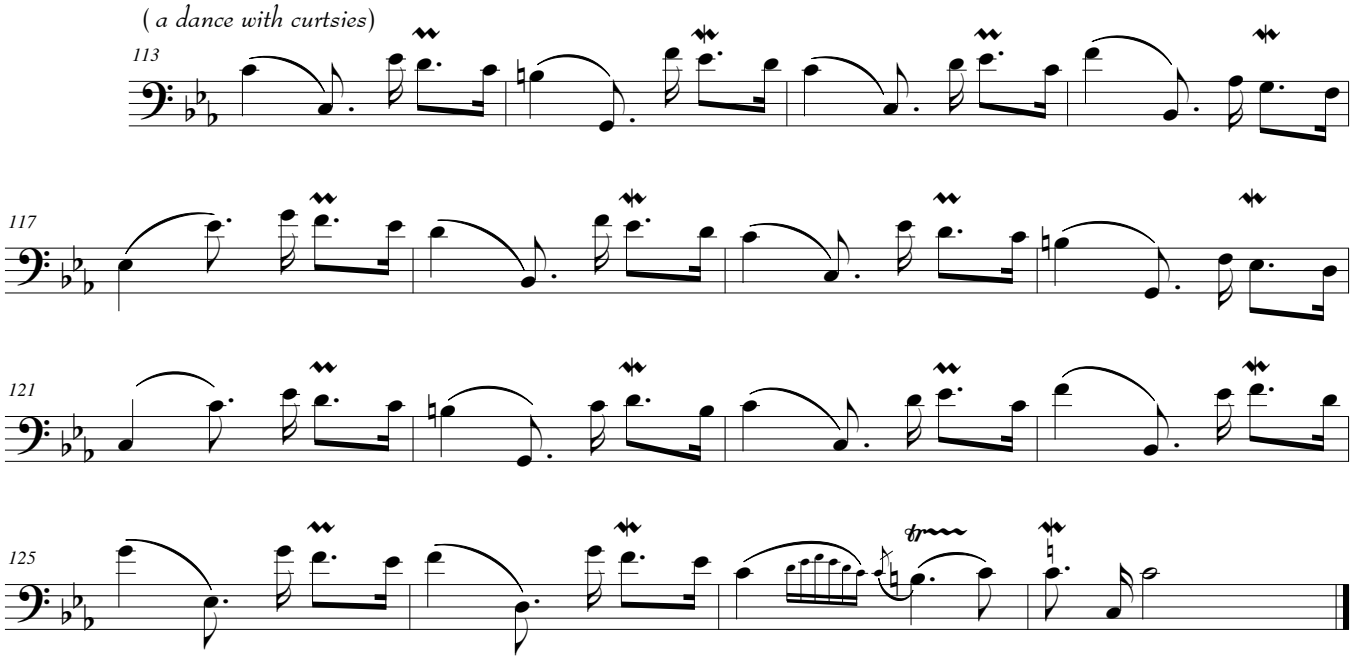
(*an elegant dance*)



VII

une danse avec des révérences

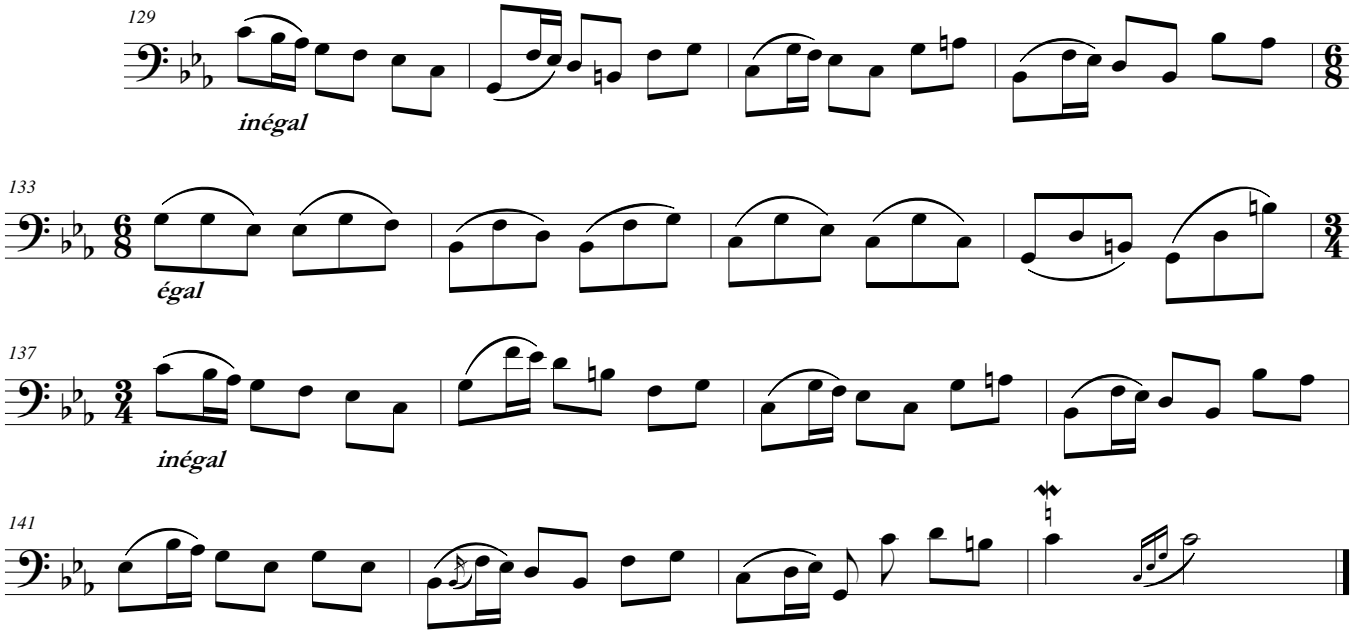
(*a dance with curtsies*)



VIII

élégante, positive, fière

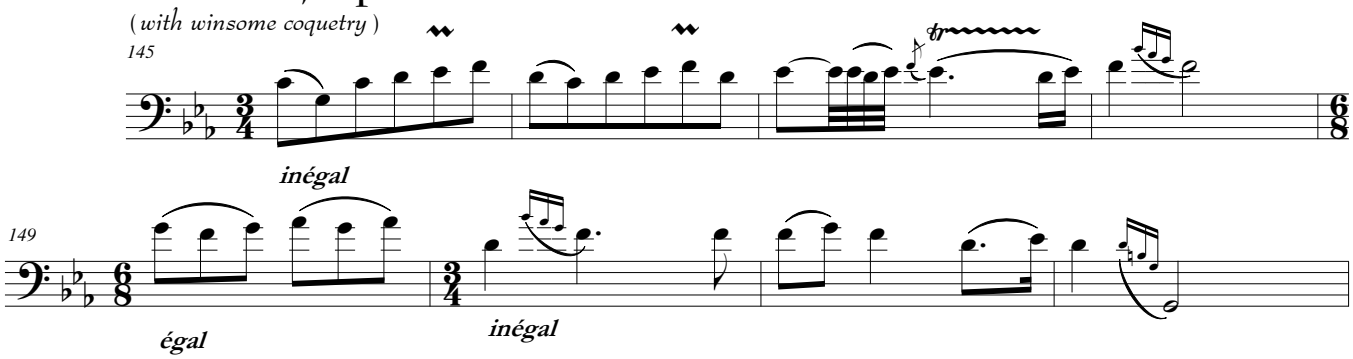
(*elegant, positive, proud*)



IX

séduisante, captivante

(*with winsome coquetry*)



153

157

égal *inégal*

X

nostalgique avec mal du pays

(*nostalgic, homesick*)

161

165

169

173

XI

sur la pointe des pieds avec espièglerie

(*on tiptoe, cheekily*)

177

181

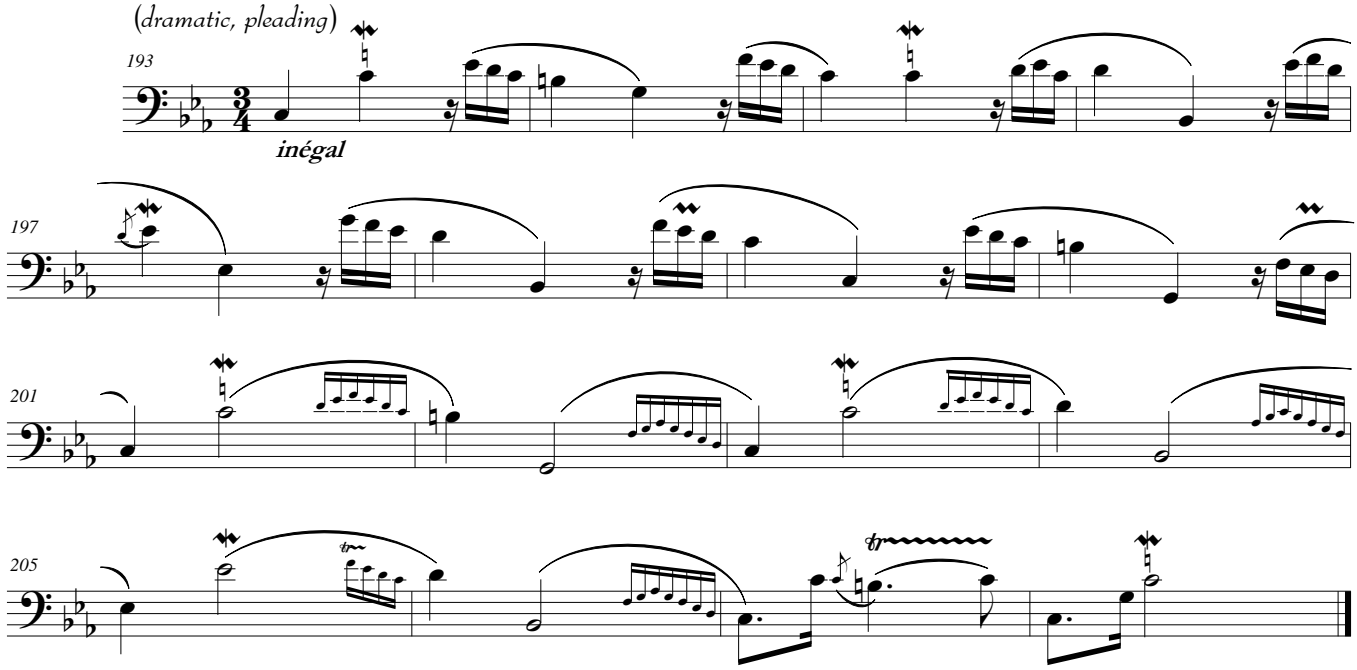
185

189

XII

dramatique, en suppliant

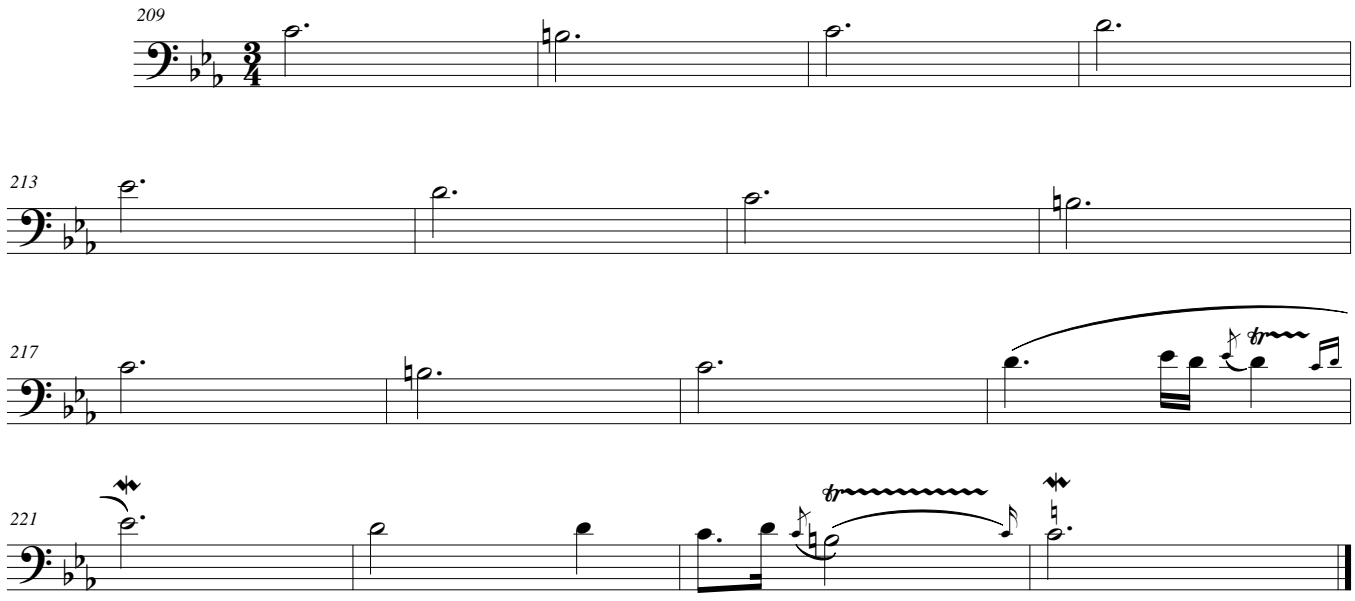
(*dramatic, pleading*)



XIII

avec intrigue

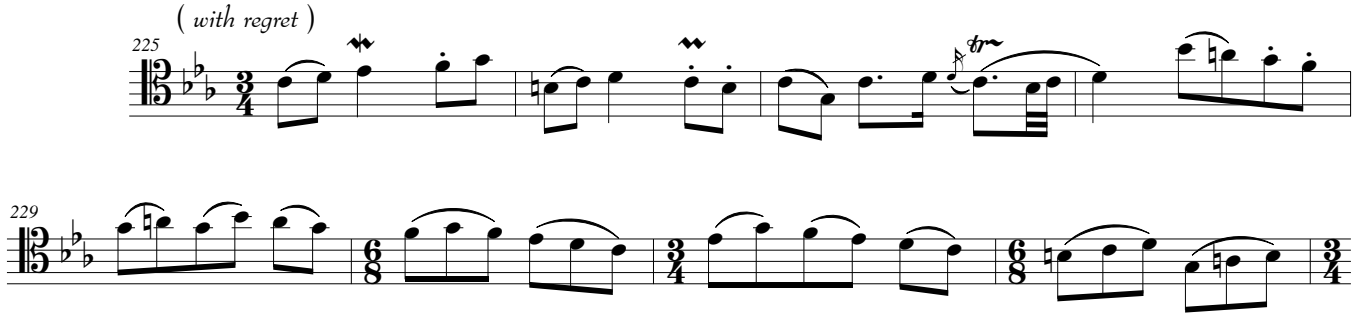
(*with intrigue*)

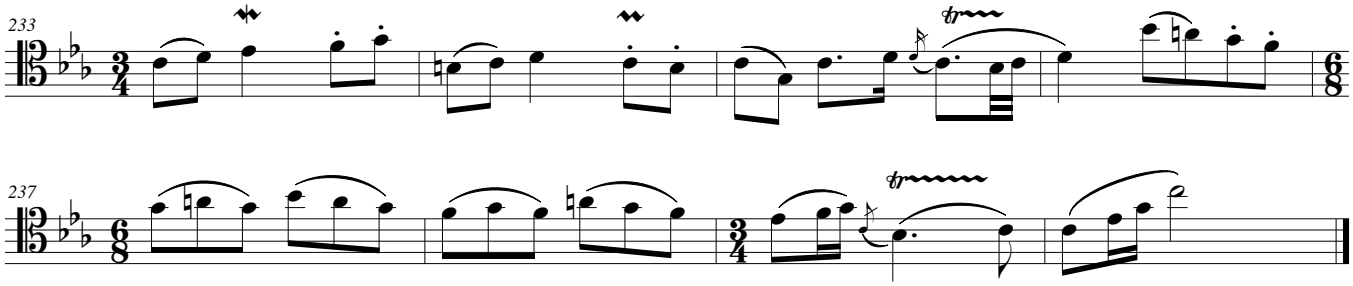


XIV

avec regret

(*with regret*)

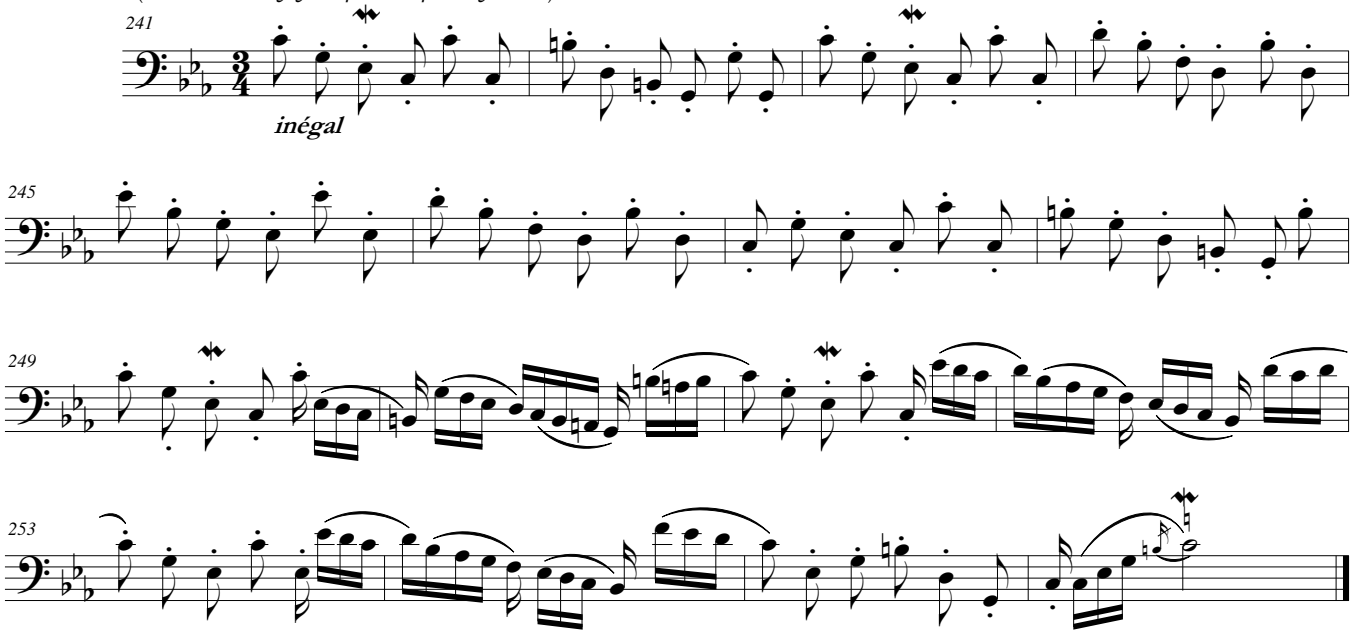




XV

les jacasses bavardent en chuchotant

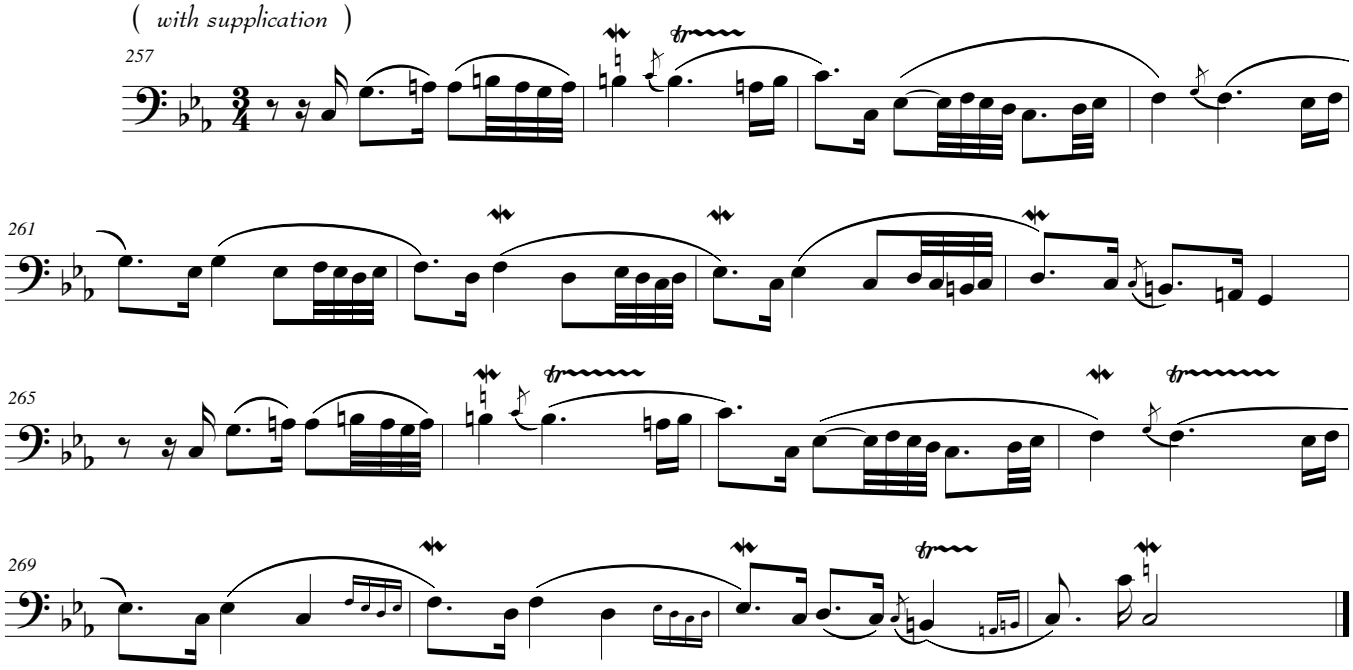
(*the chattering gossips whisper together*)



XVI

avec supplication

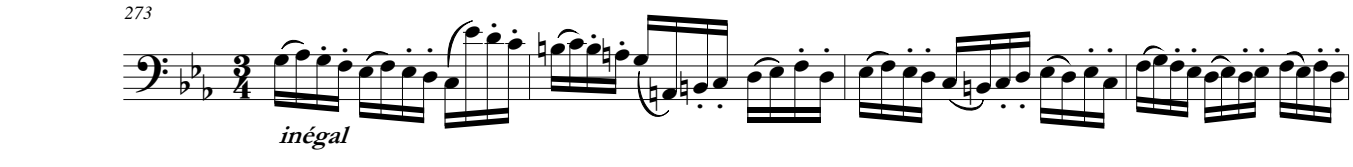
(*with supplication*)



XVII

positivement
(*positively*)

273



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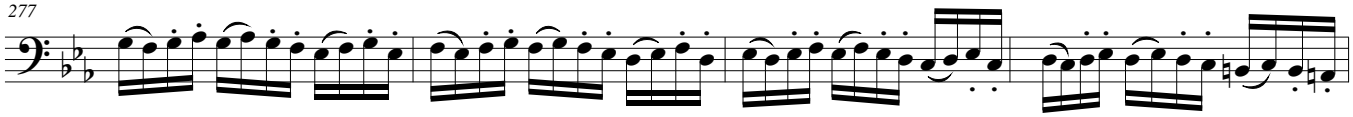
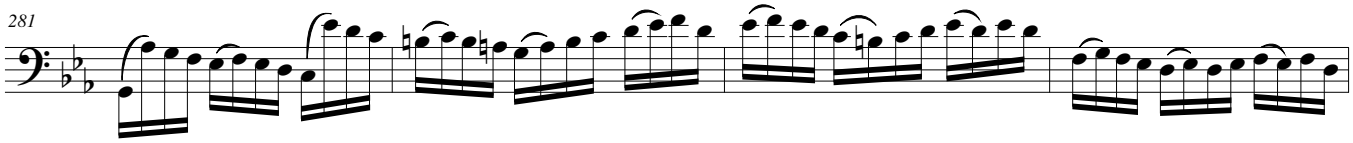


281



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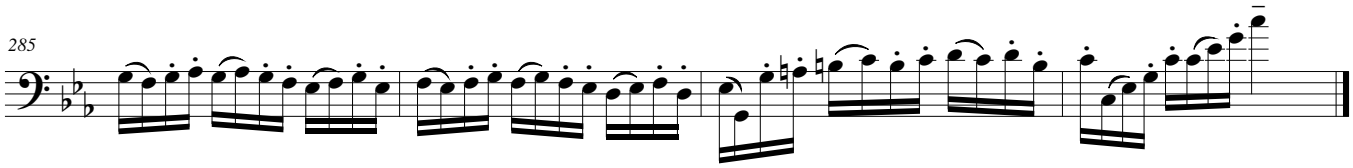
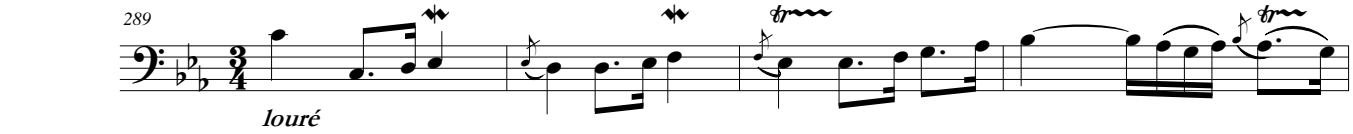


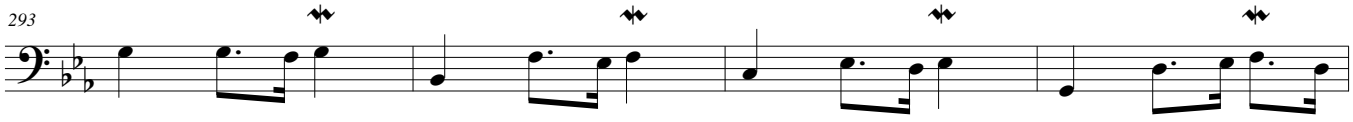
XVIII

avec joie
(*with happiness*)

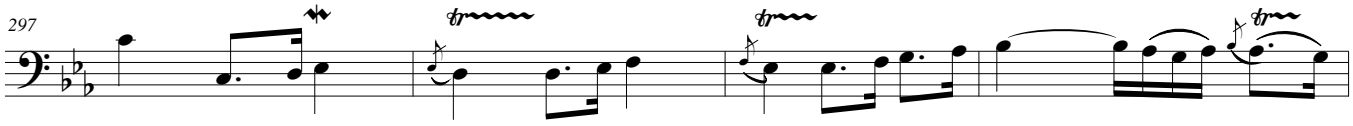
289



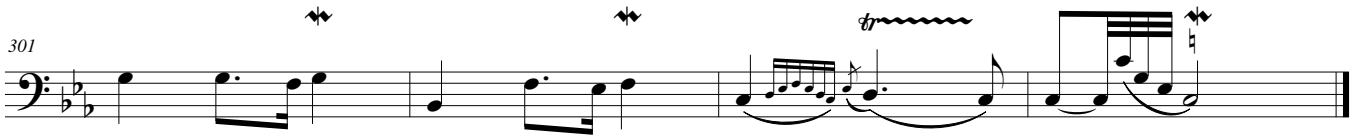
293



297



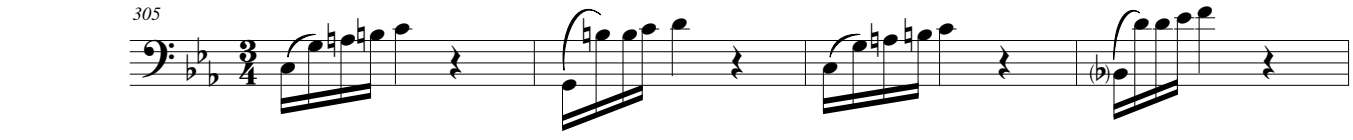
301



XIX

avec conspiration
(*with conspiracy*)

305



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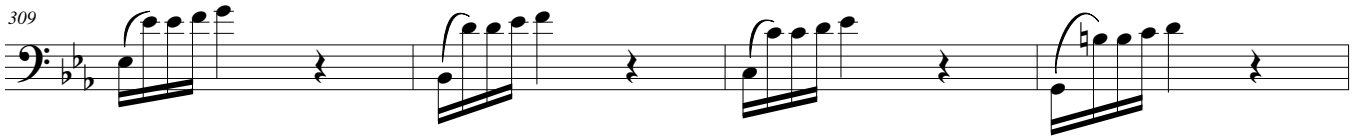
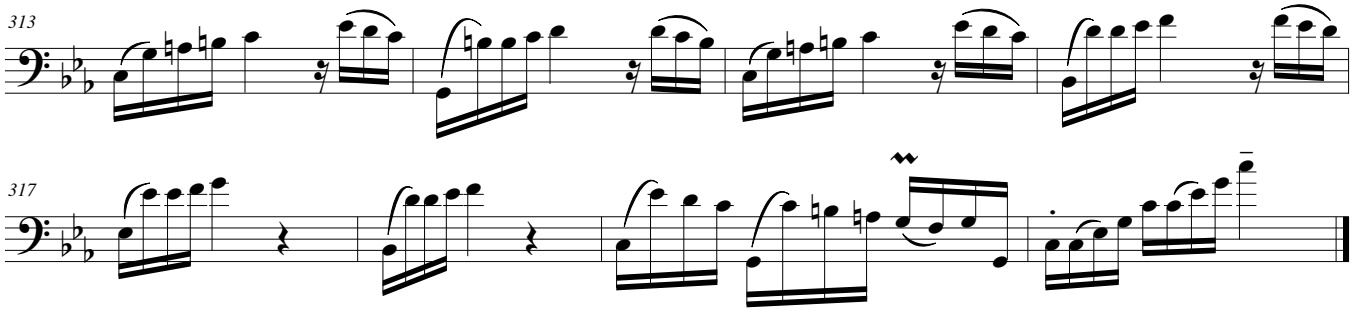
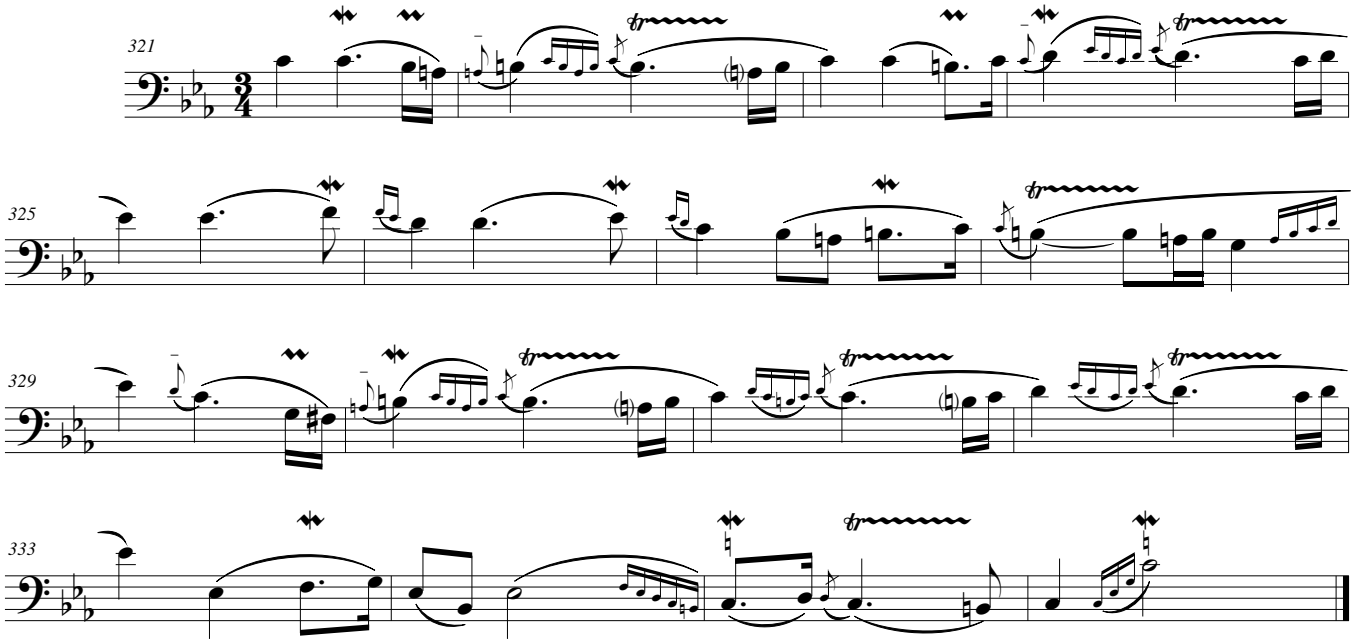




XX

avec amour et sensualité

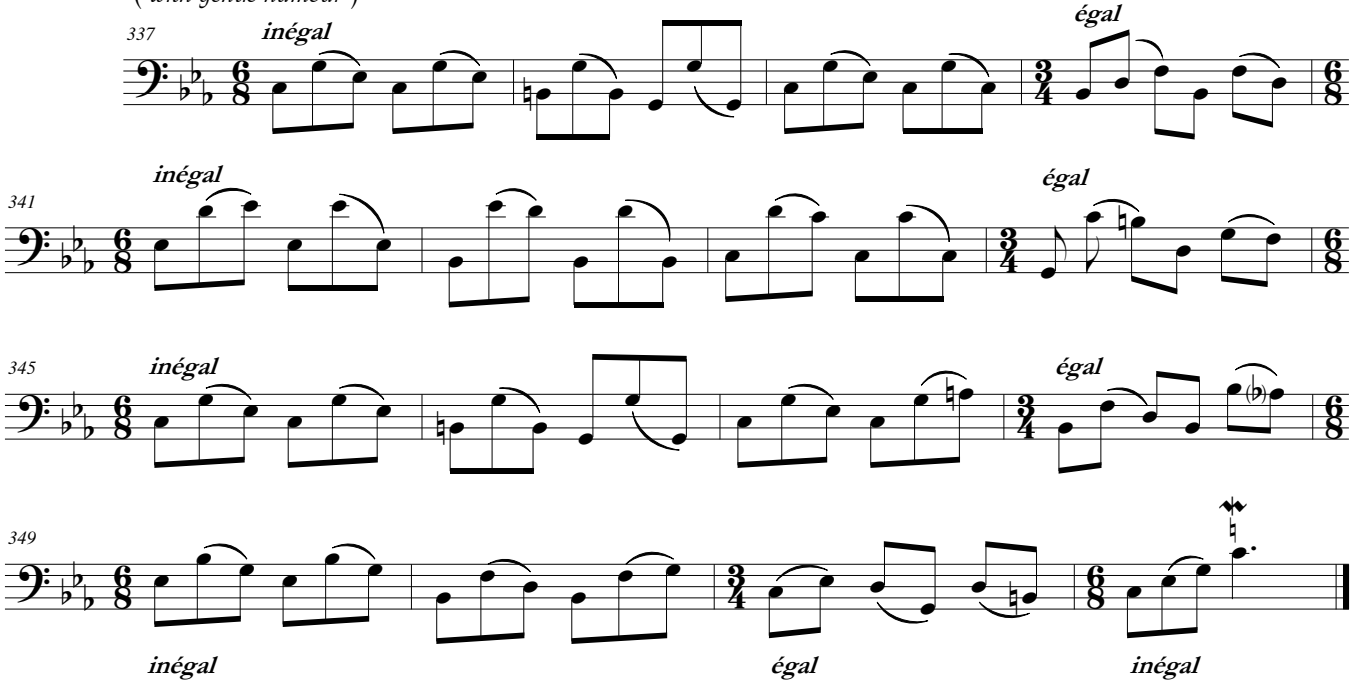
(*with love and sensualness*)



XXI

avec une douce ironie

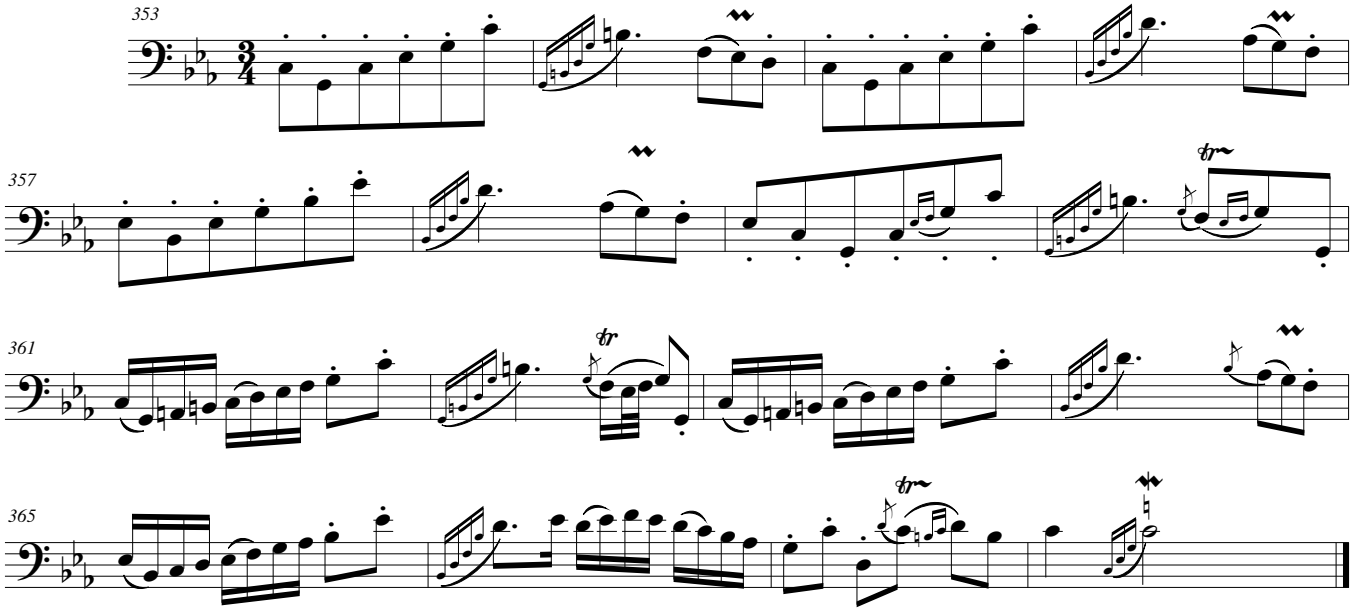
(*with gentle humour*)



XXII

avec outrage

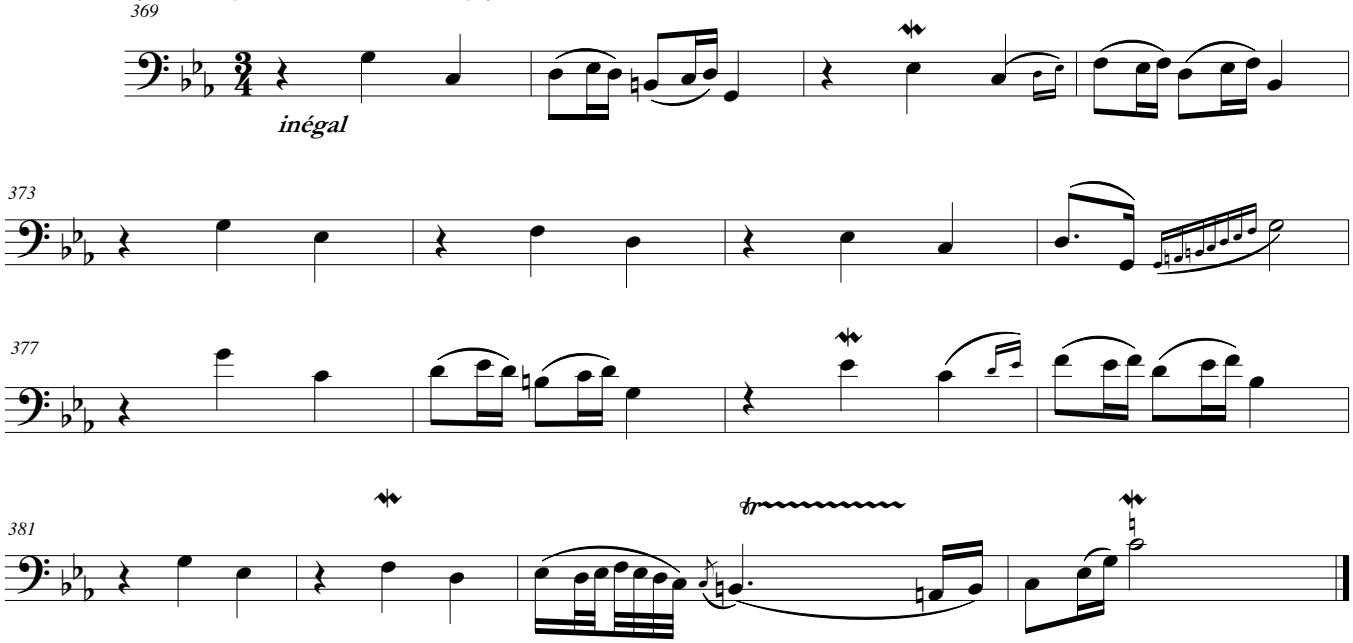
(*with outrage*)



XXIII

avec résignation devant l'inéluctable

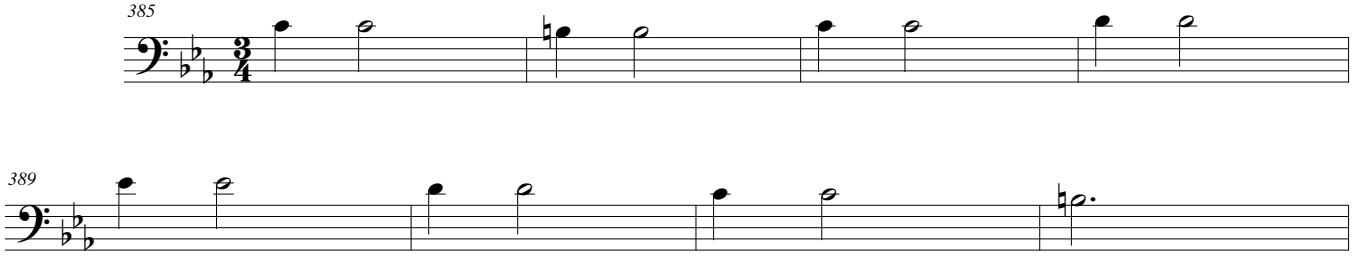
(*with resignation and inevitability*)

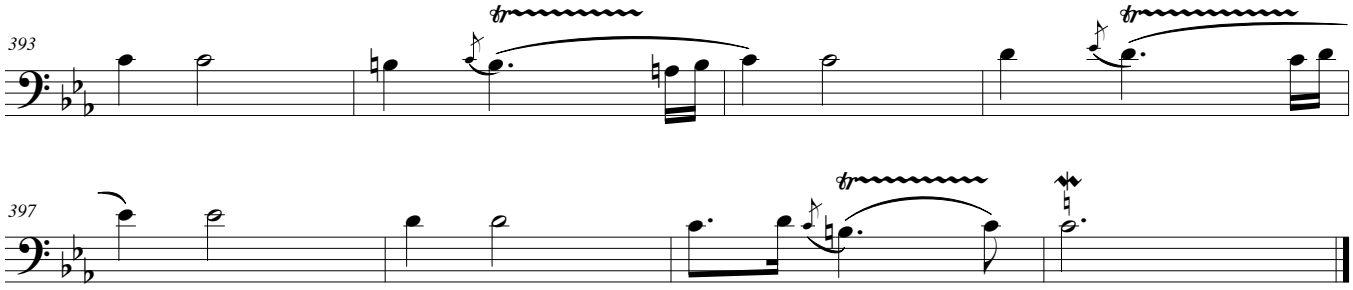


XXIV

avec insolence

(*with insolence*)

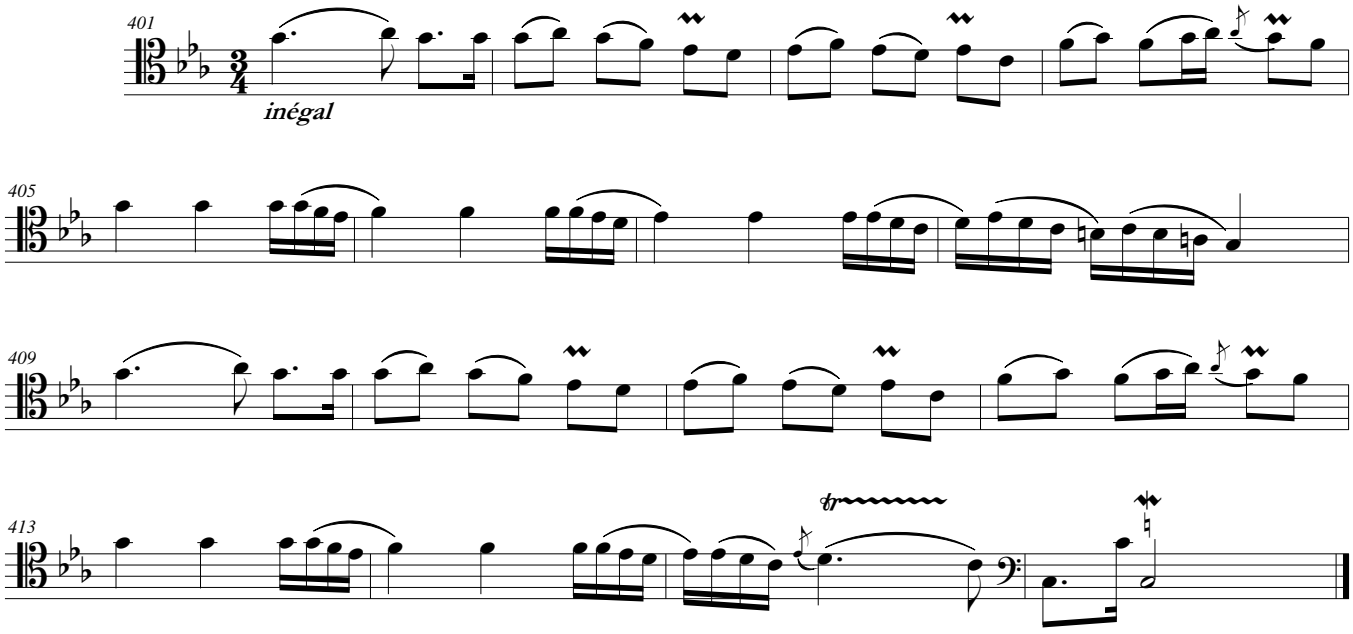




XXV

avec tendresse et séduction

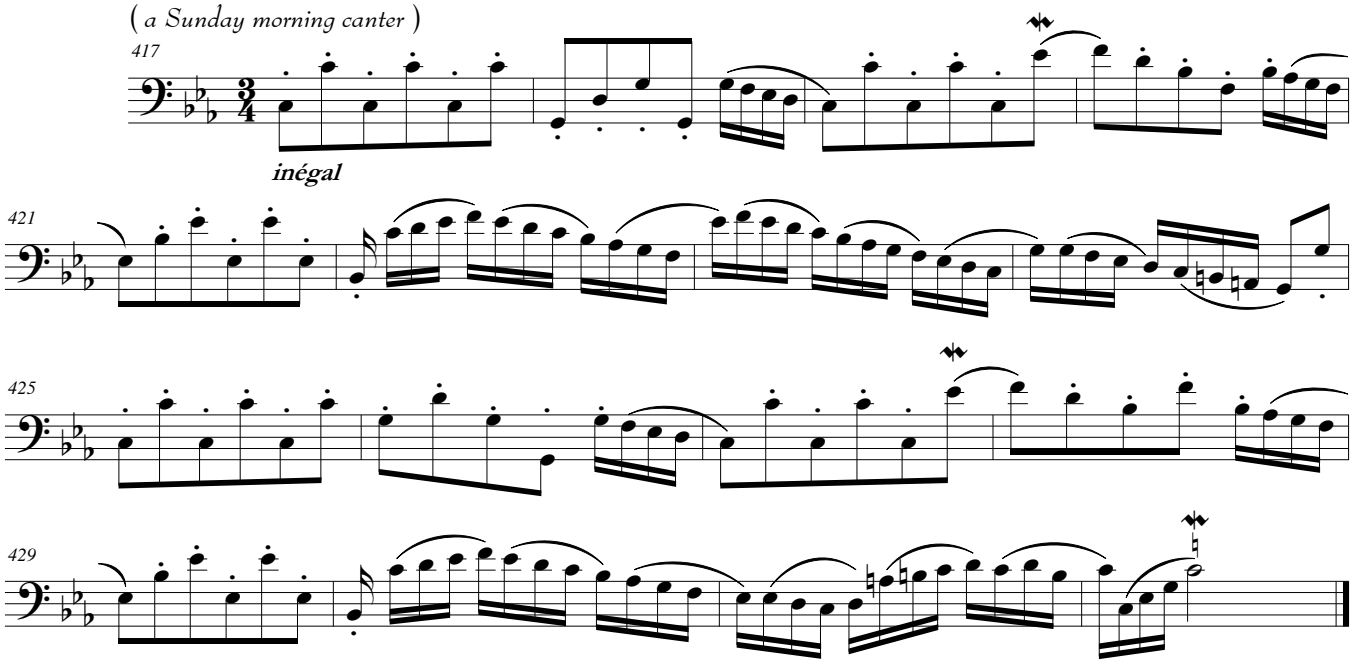
(*with tenderness and seduction*)



XXVI

dimanche matin, au petit galop

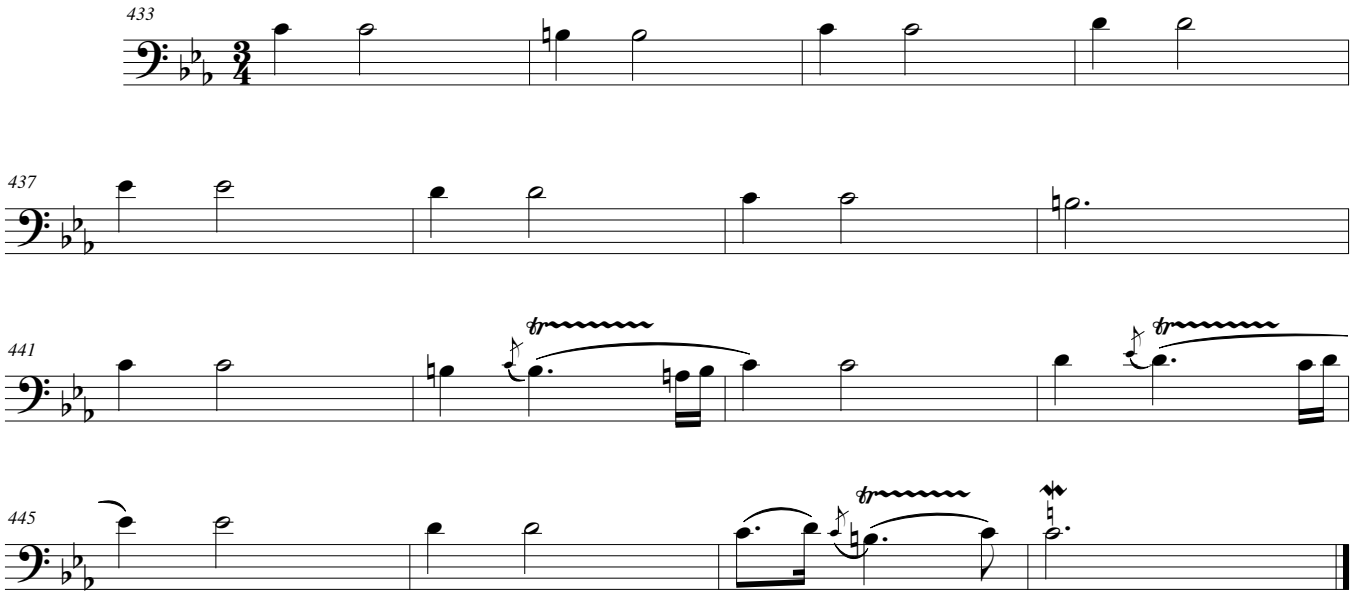
(*a Sunday morning canter*)



XXVII

avec insistence et colère

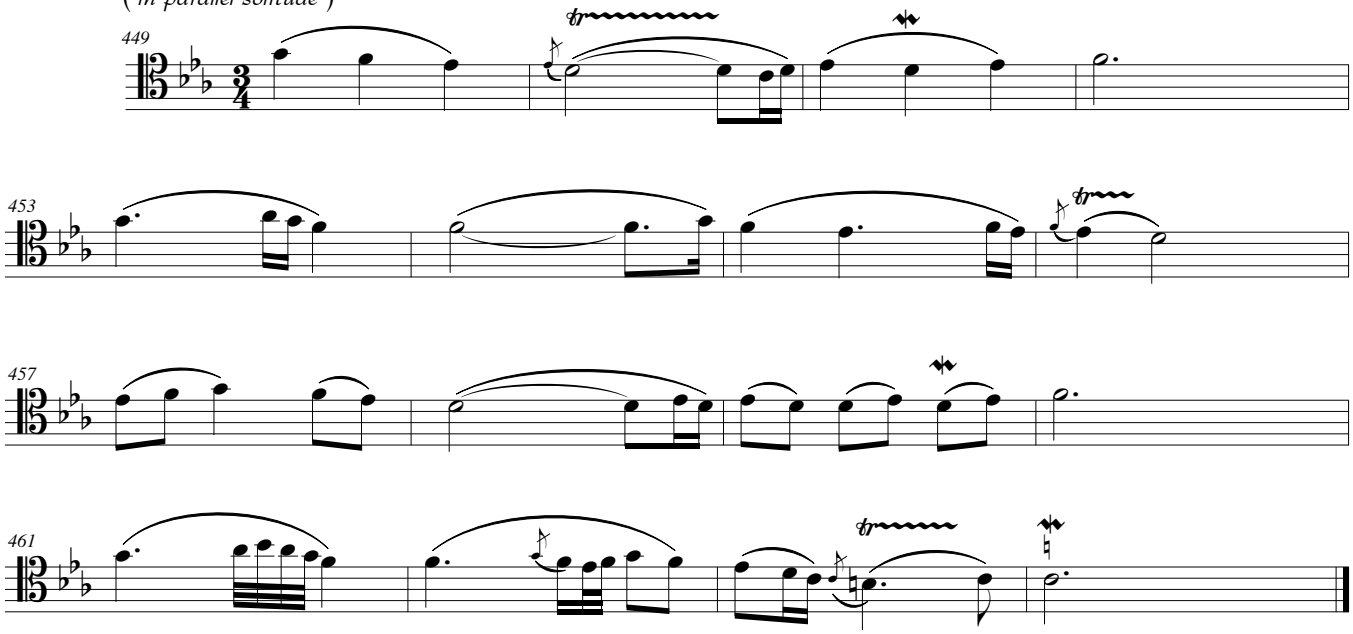
(*with insistence and anger*)



XXVIII

en parallèle solitude

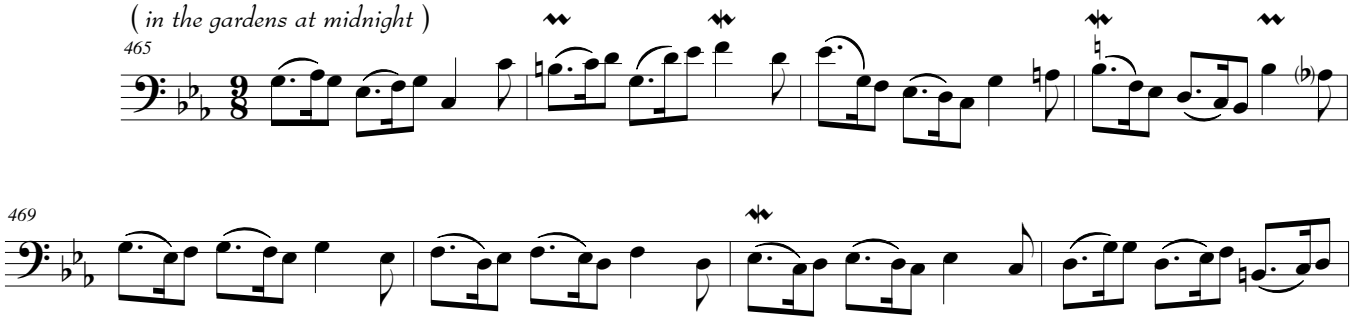
(*in parallel solitude*)



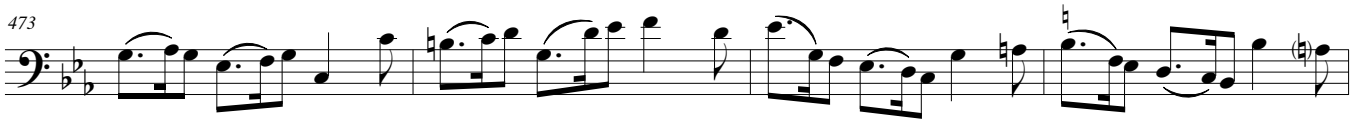
XXIX

dans les jardins à minuit

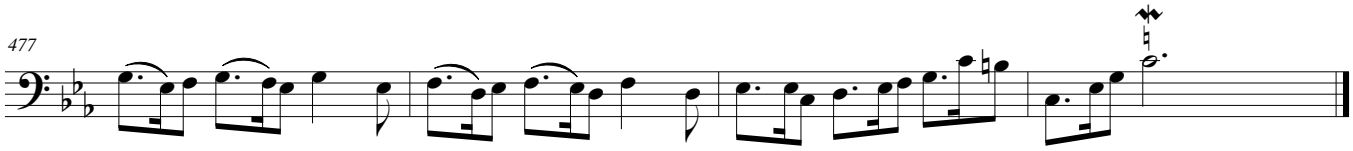
(*in the gardens at midnight*)



473



477

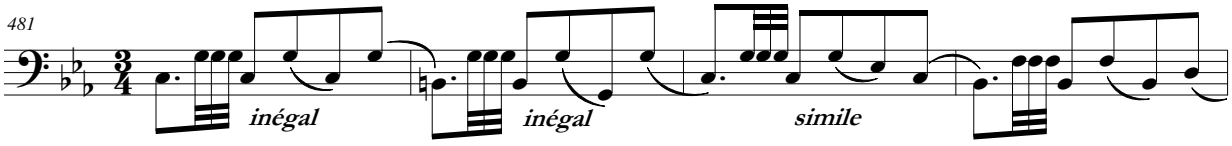


XXX

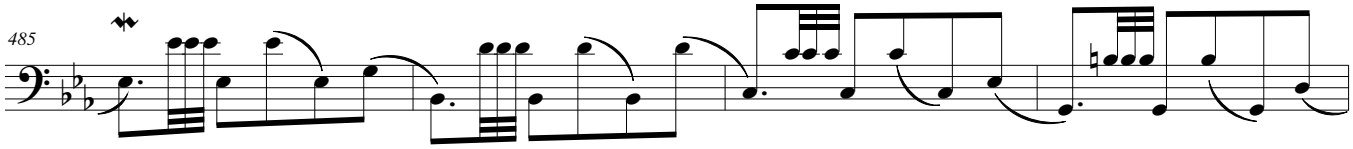
autour du manège

(*riding around the manège*)

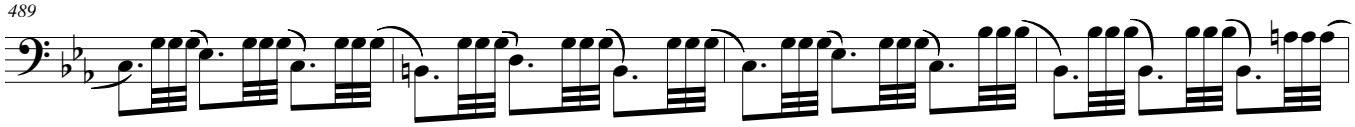
481



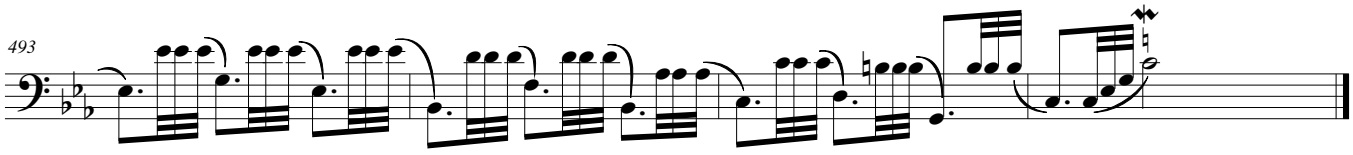
485



489



493

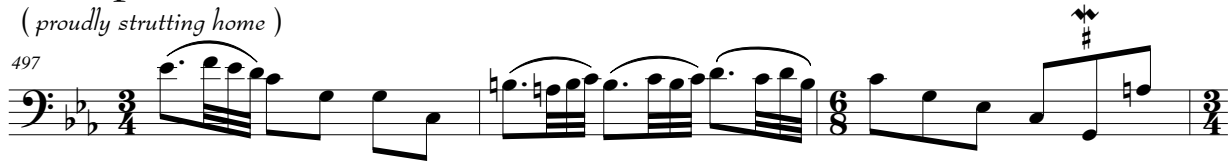


XXXI

en se pavanant fièrement à la maison

(*proudly strutting home*)

497



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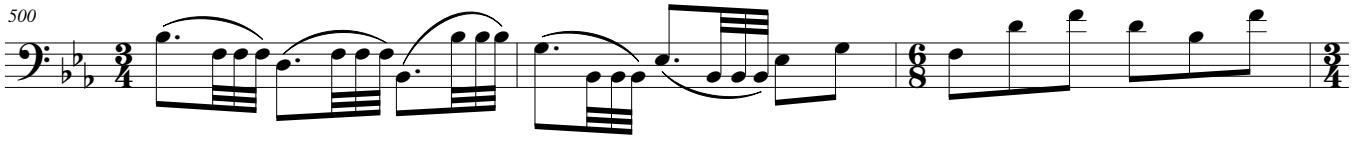

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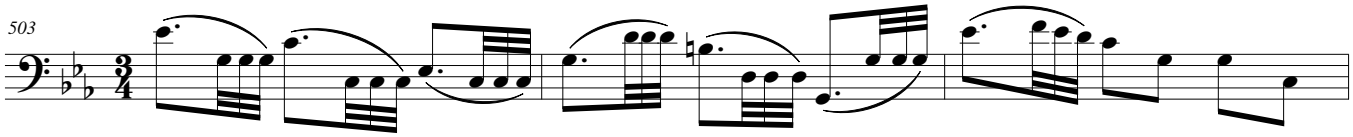
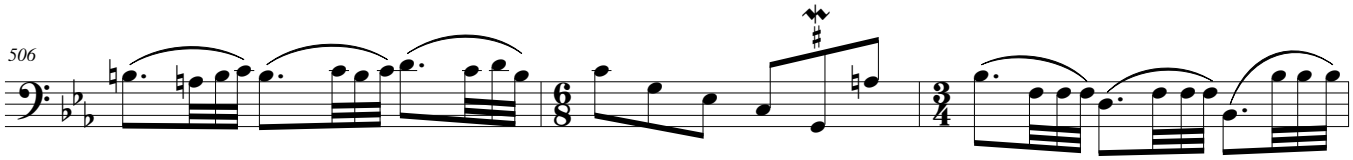


506



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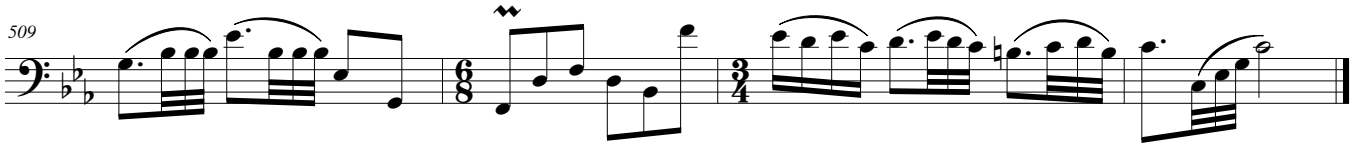


LES FOLIES D'ESPAGNE

Basso Continuo

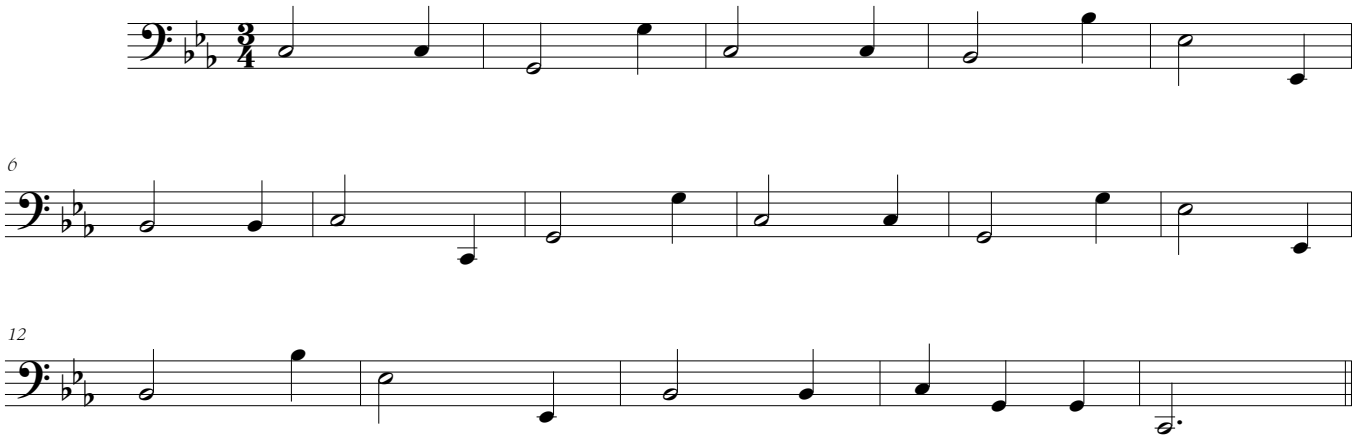
Marin Marais
(1680 - 1760)

Realisation: Christine Sartoretti
Revised Ian K. Harris 2009

Edited: Jennifer I. Paull
Revised 2009

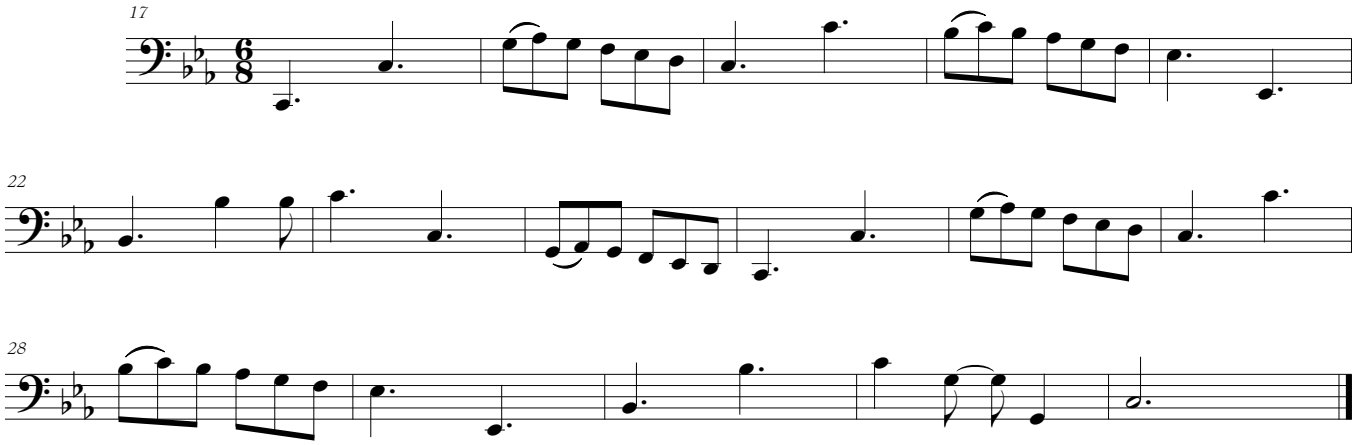
Thema

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



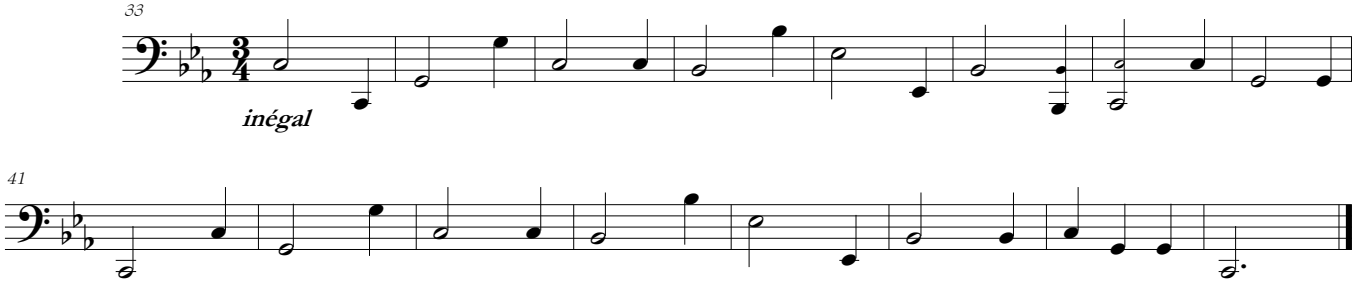
I

belle mais triste
(*beautiful but sad*)



II

doucement provocatrice
(*gently provocative*)



❖ *I tempi e le dinamica seguonoil senso dei direttivi.*

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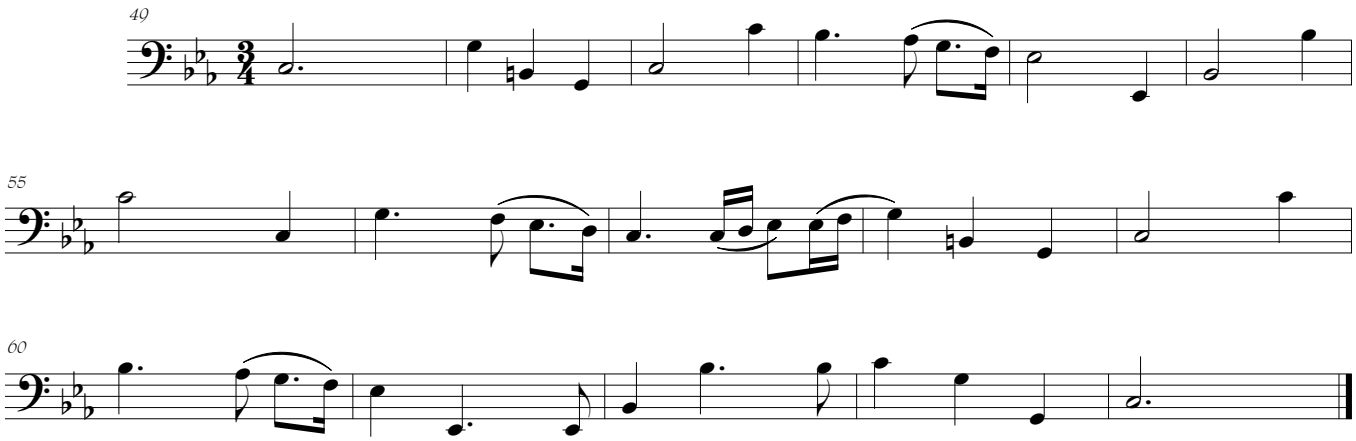
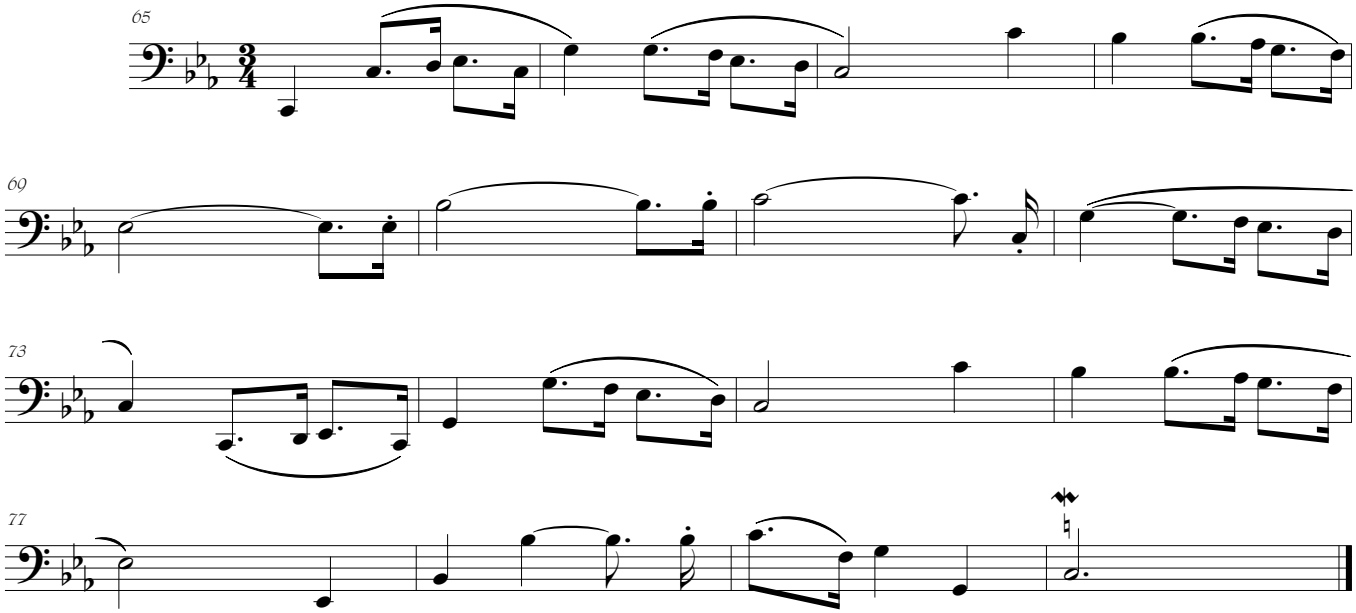
III

avec chagrin
(*with grief*)



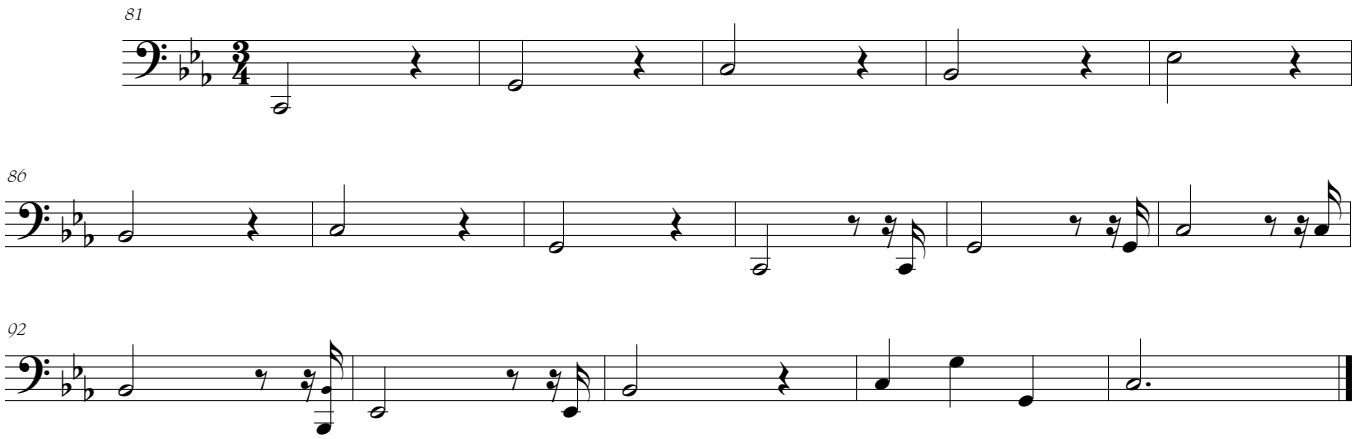
IV

en soupirant
(*sighing*)



V

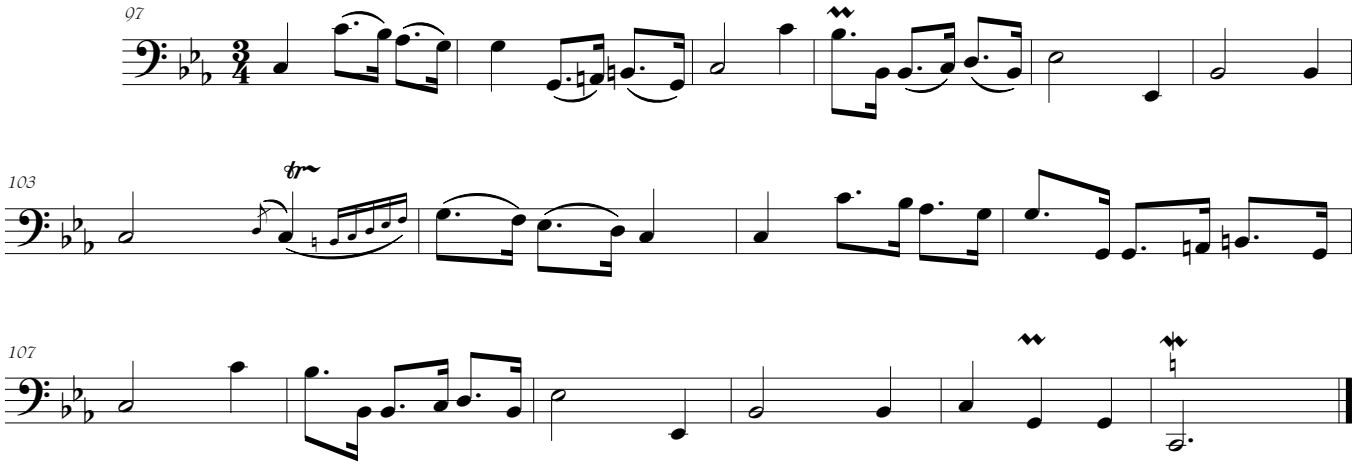
en portant un fardeau
(*carrying a burden*)



VI

une danse élégante

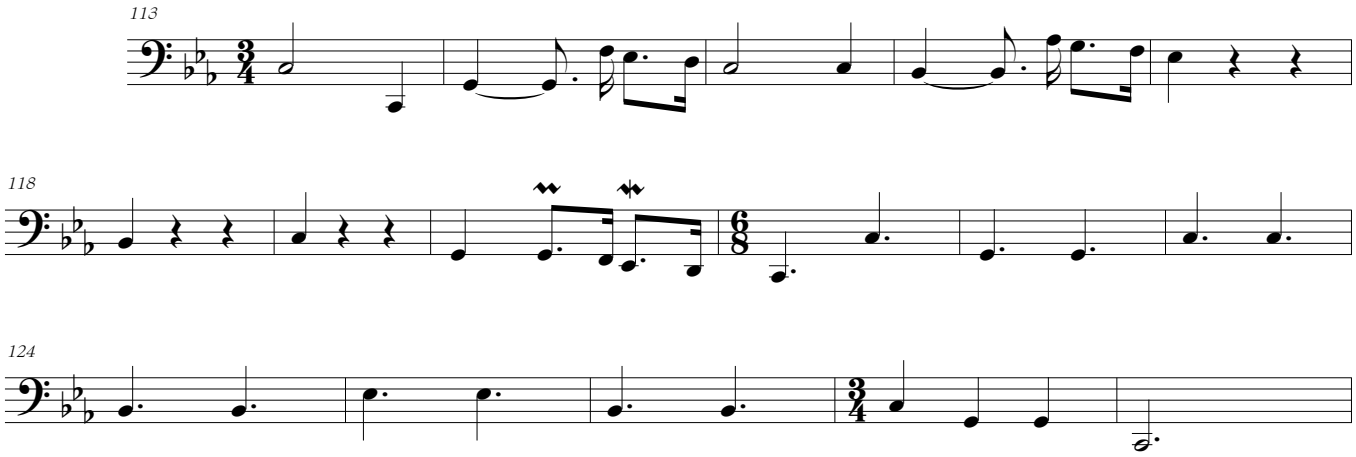
(*an elegant dance*)



VII

une danse aves des révérences

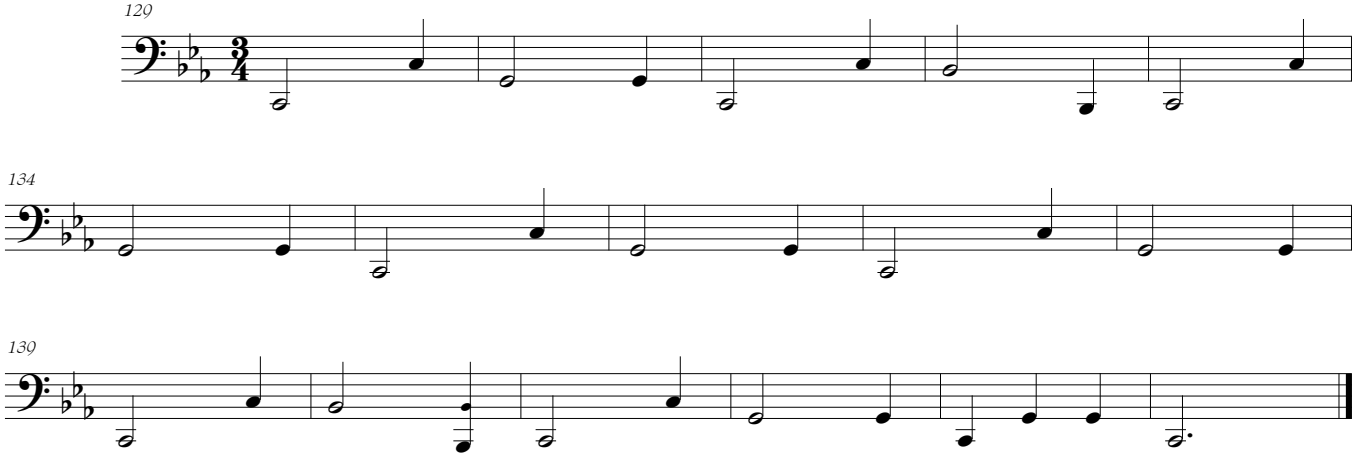
(*a dance with curtsies*)



VIII

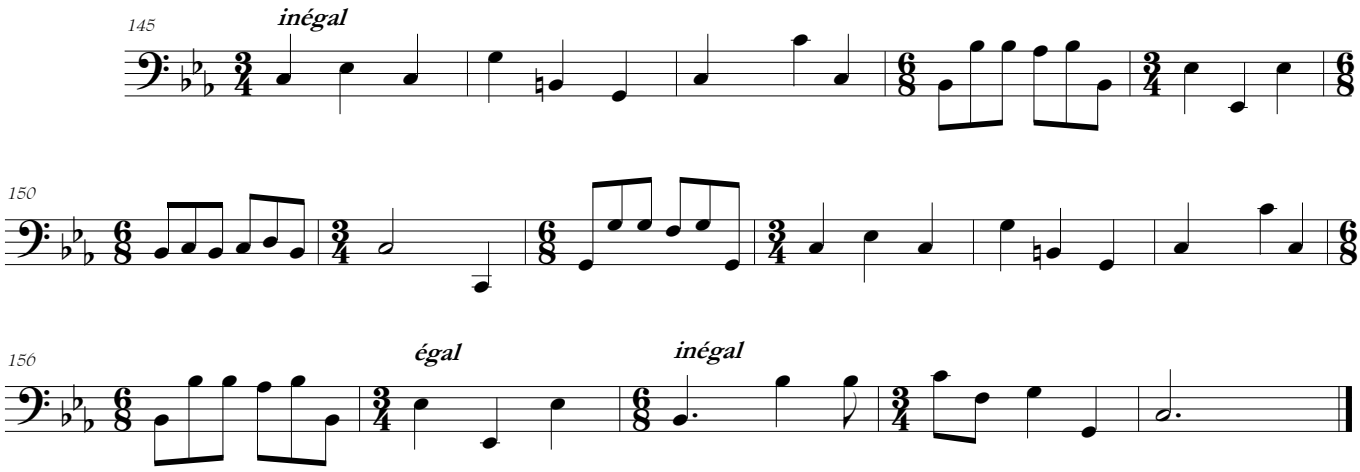
élégante, positive, fière

(*elegant, positive, proud*)



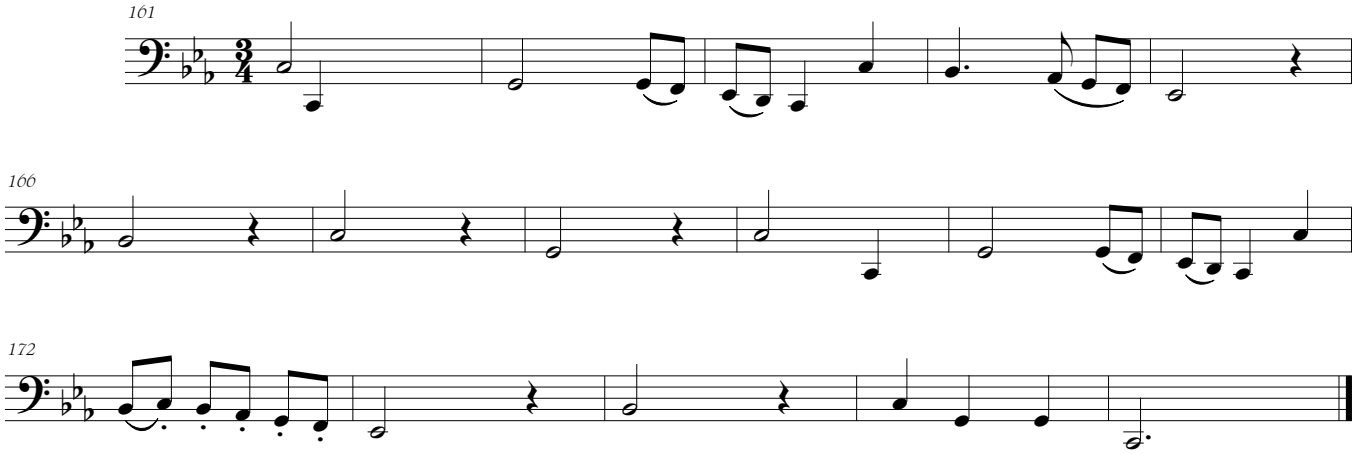
IX

séduisante, captivante
(*with winsome coquetry*)



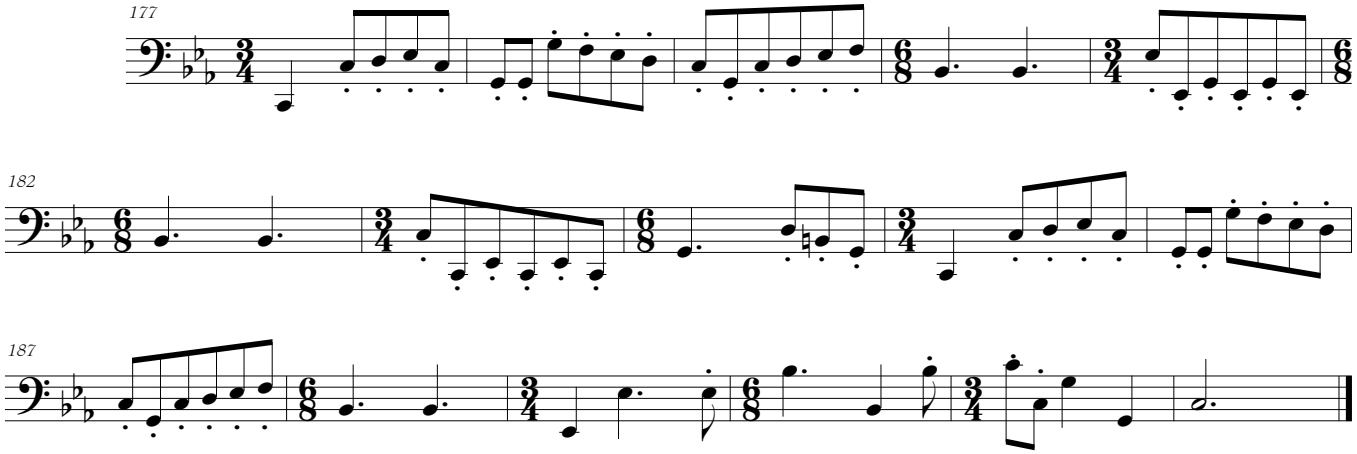
X

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



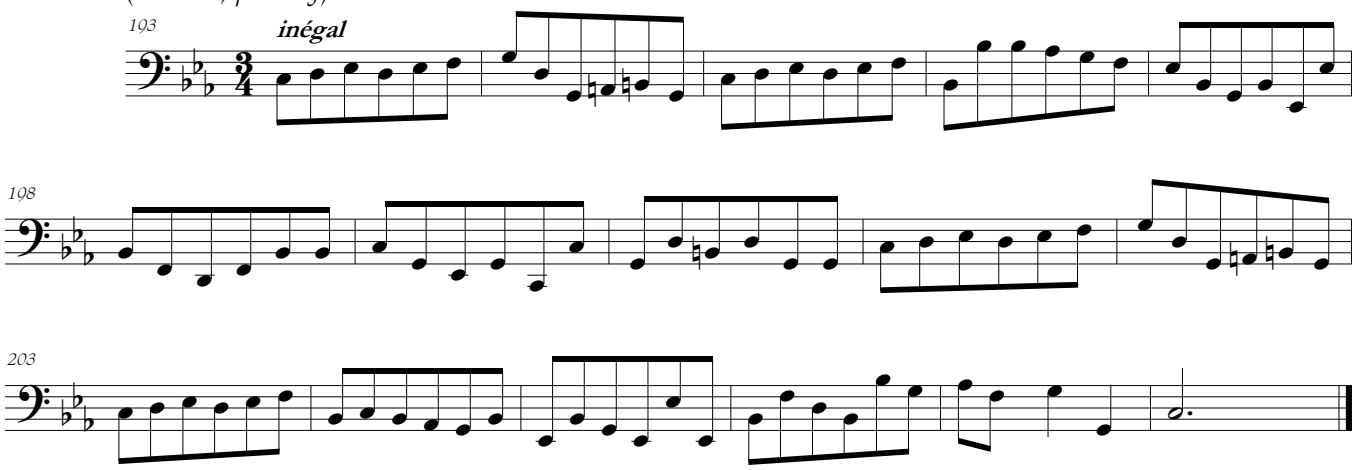
XI

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



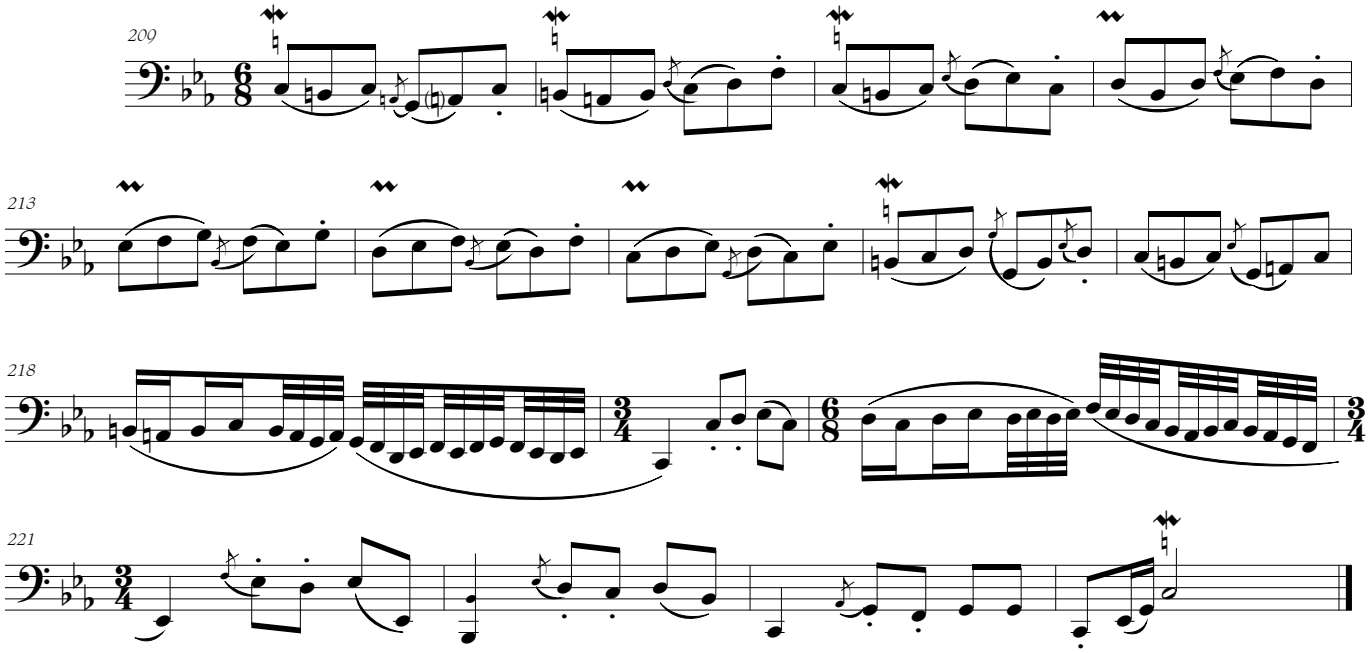
XII

dramatique, en suppliant
(*dramatic, pleading*)



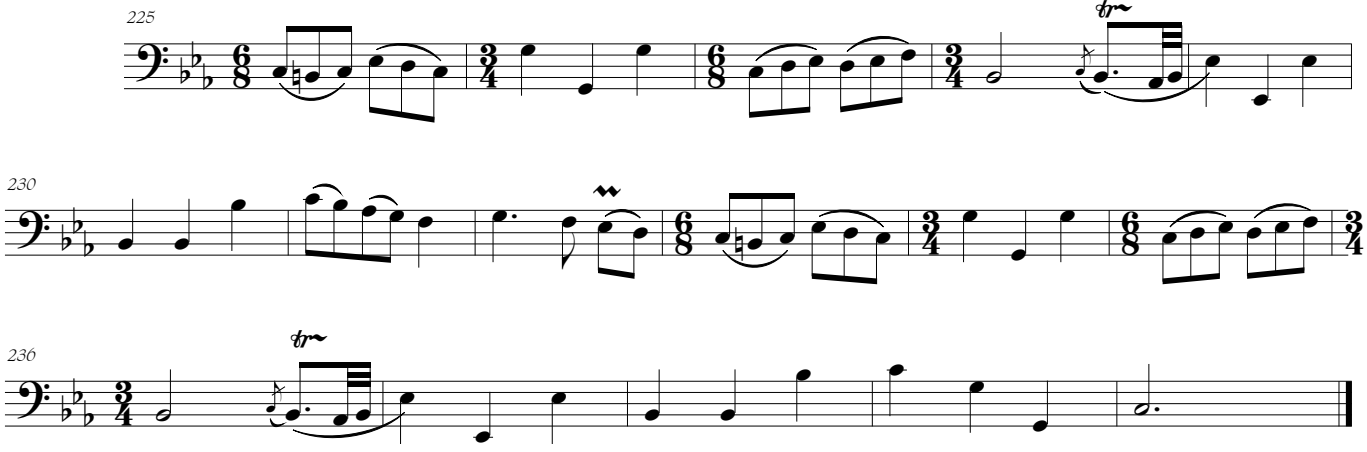
XIII

avec intrigue
(*with intrigue*)



XIV

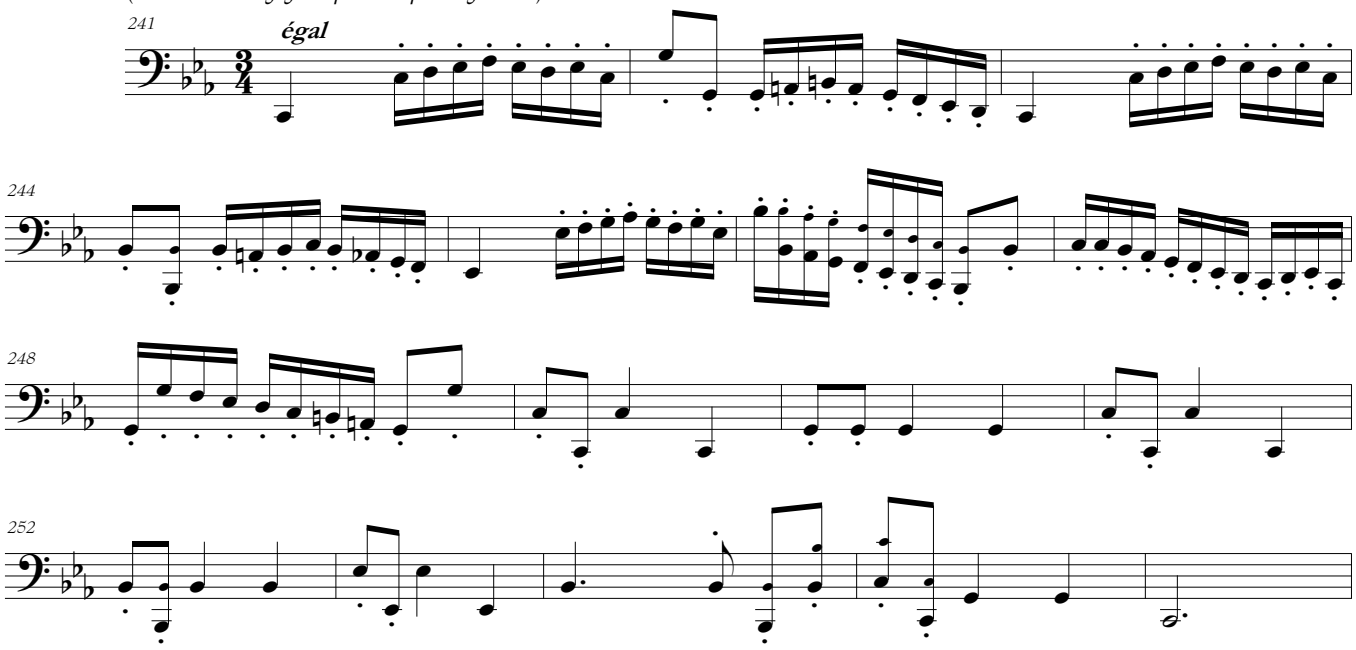
avec regret
(*with regret*)



XV

les jacasses bavardent en cuchotant

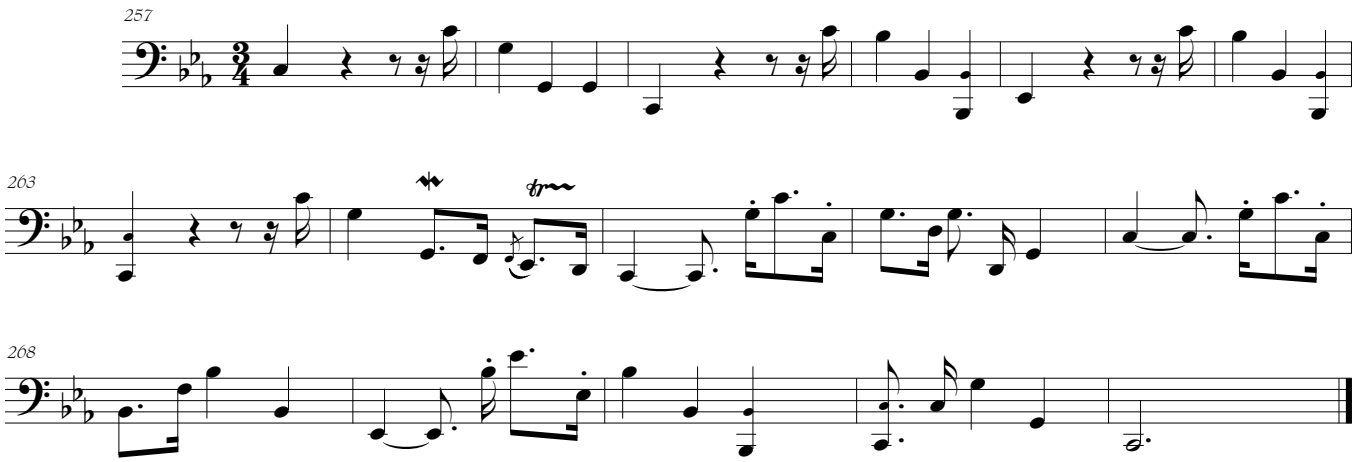
(*the chattering gossips whisper together*)



XVI

avec supplication

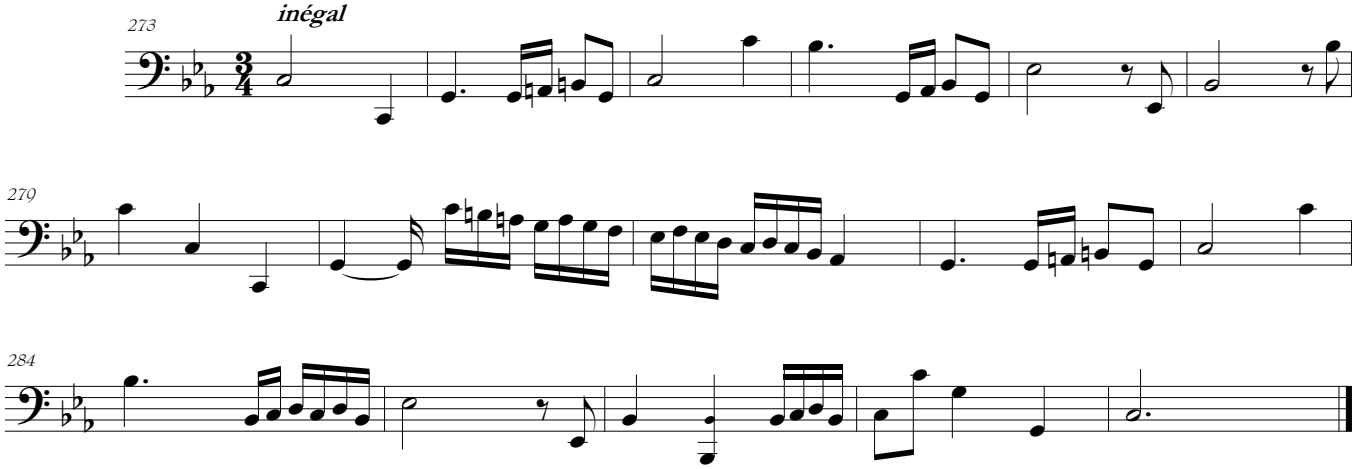
(*with supplication*)



XVII

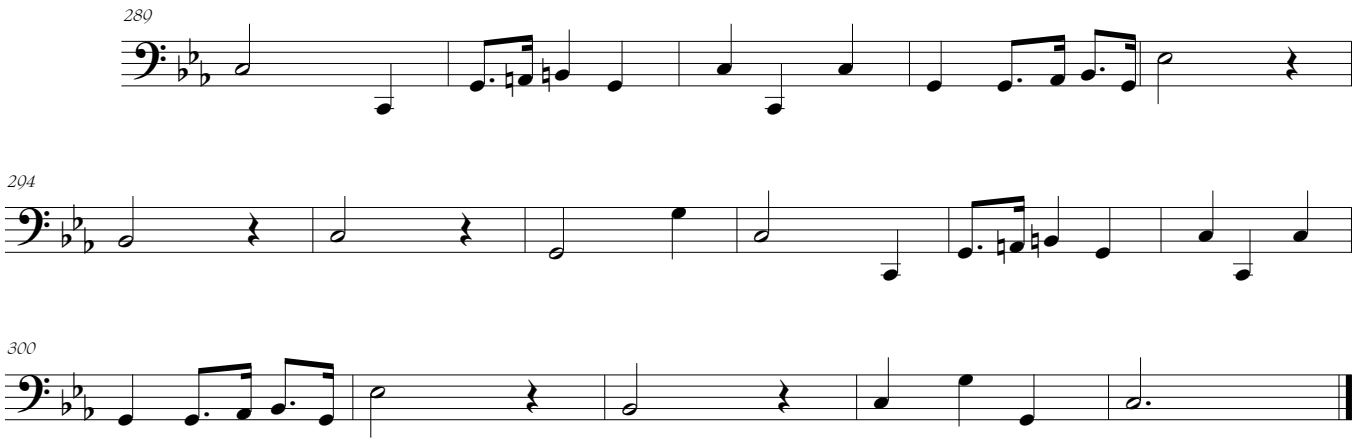
positivement

(*positively*)



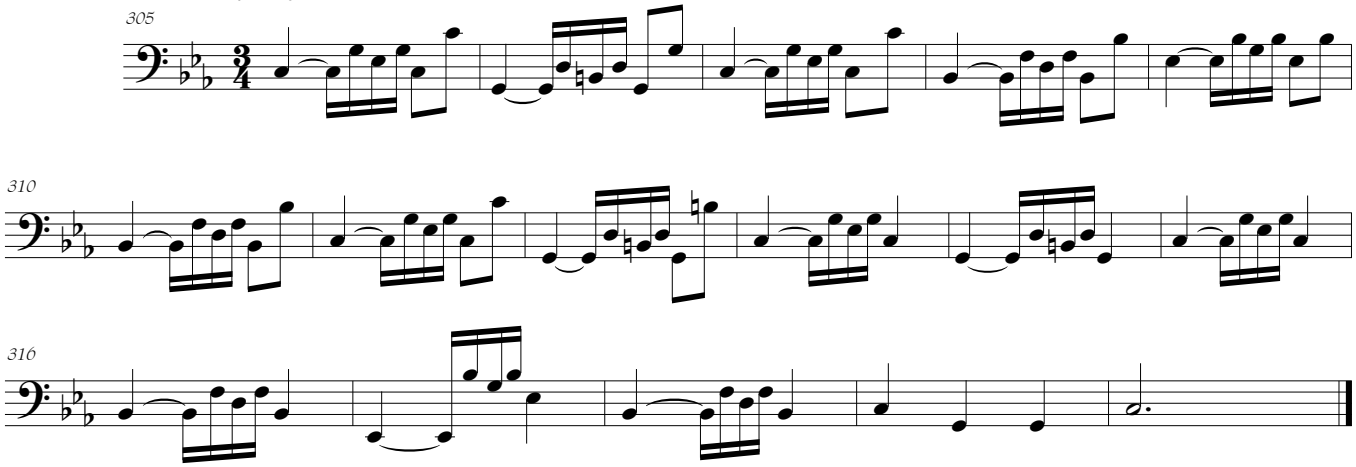
XVIII

avec joie
(*with happiness*)



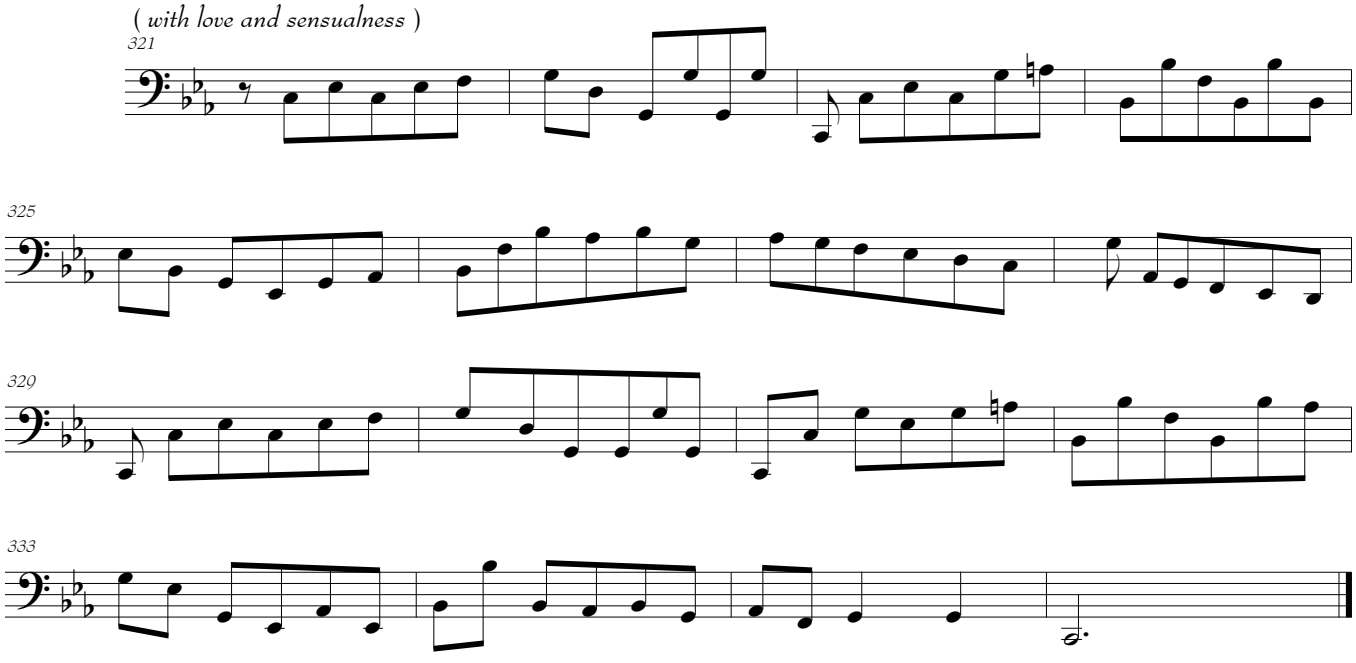
XIX

avec conspiration
(*with conspiracy*)



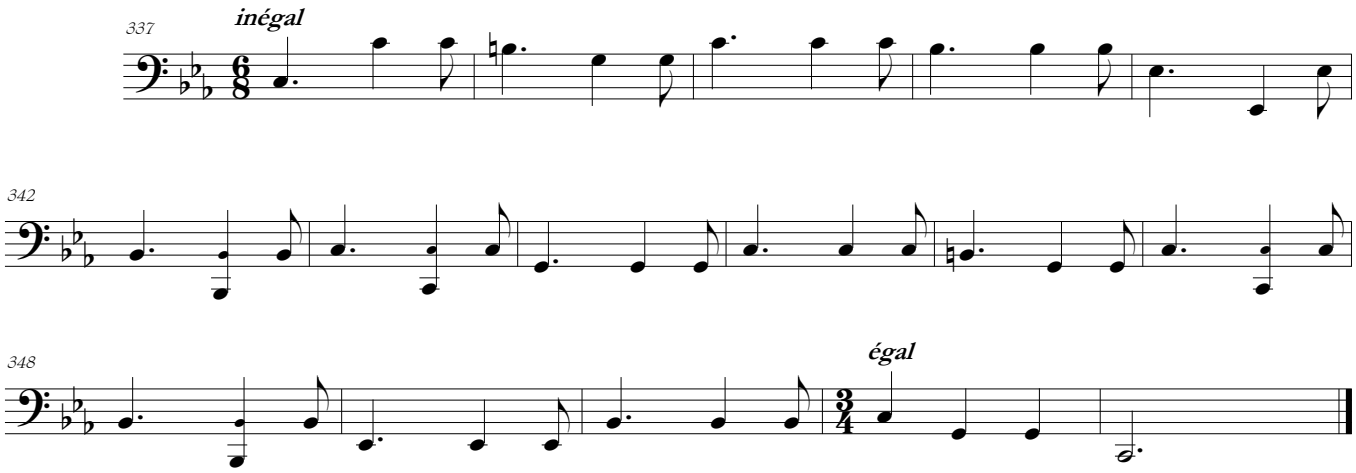
XX

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



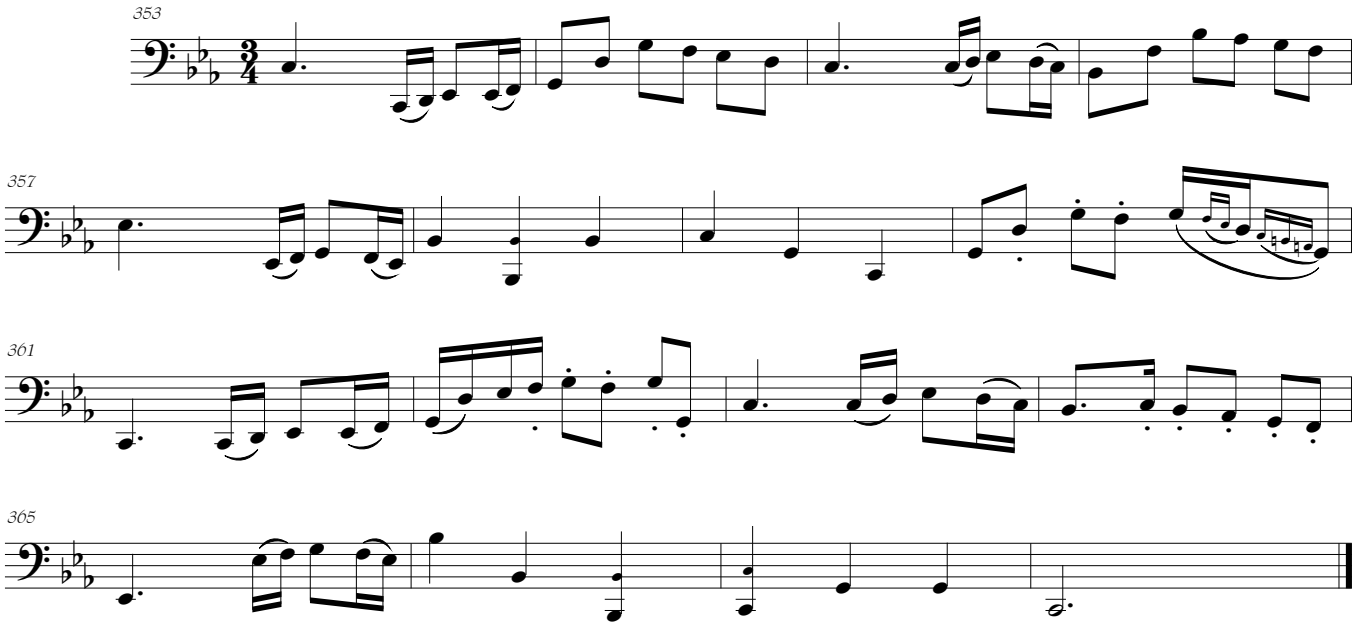
XXI

avec une douce ironie
(with gentle humour)



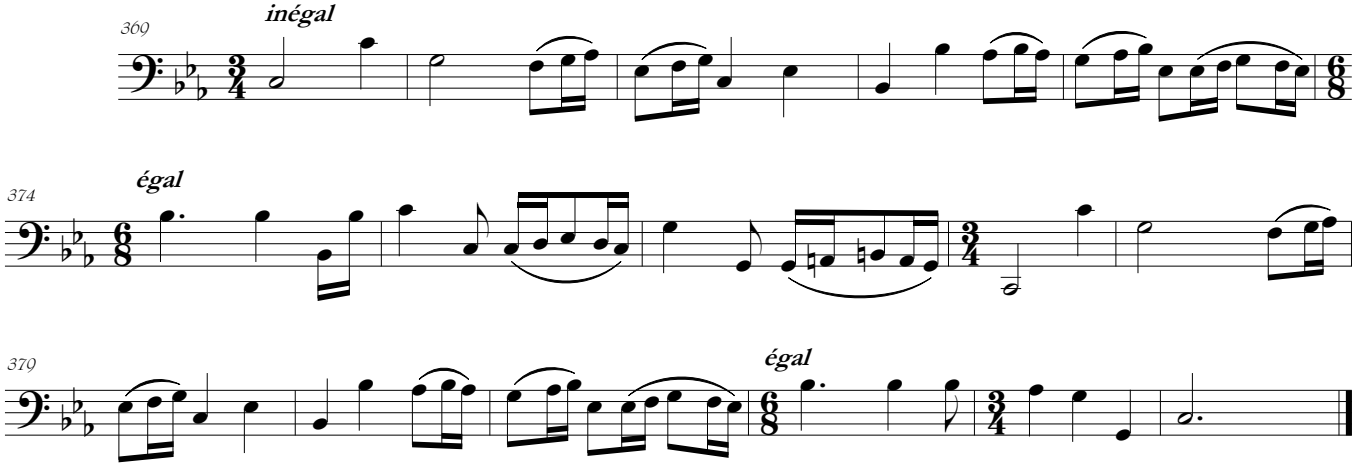
XXII

avec outrage
(with outrage)



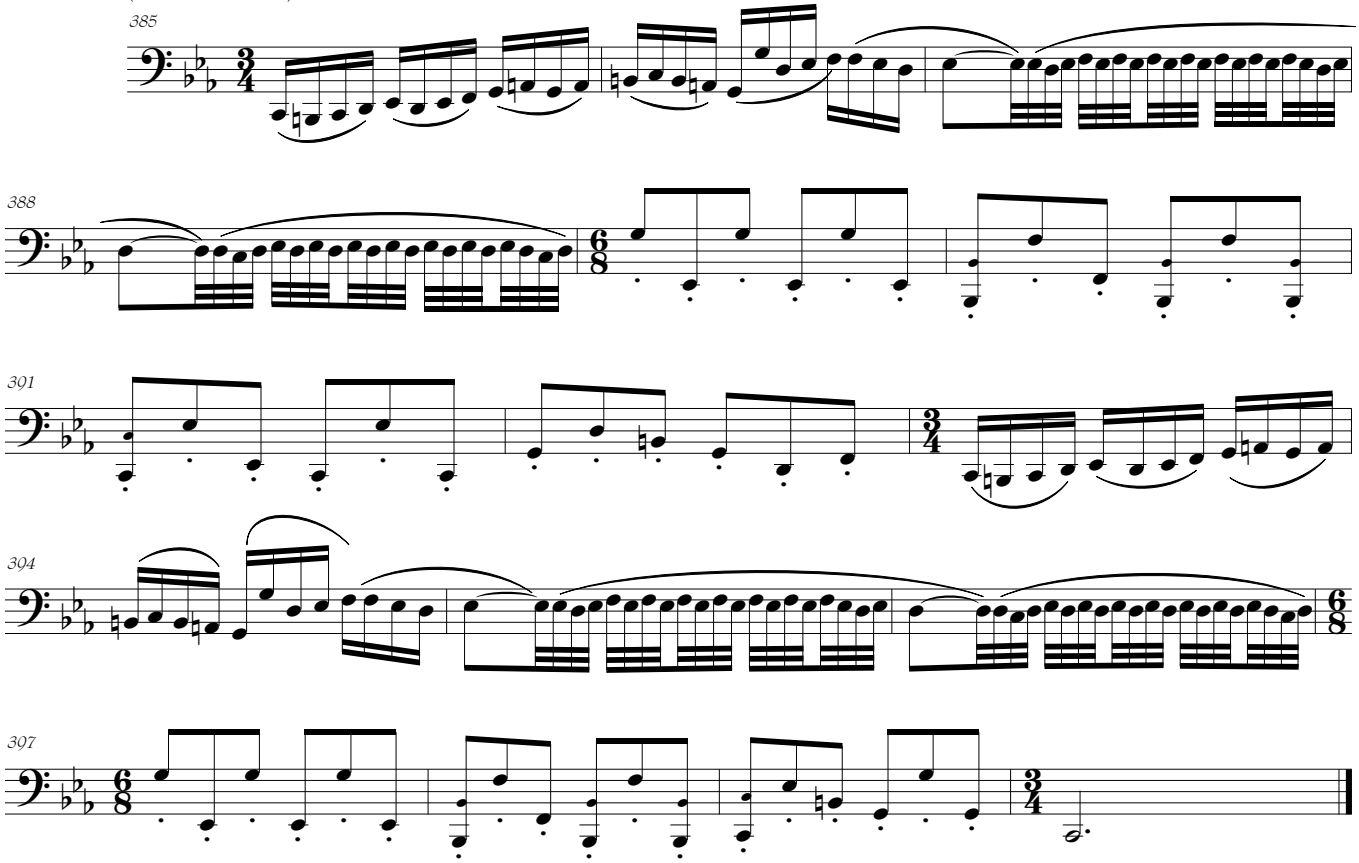
XXIII

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



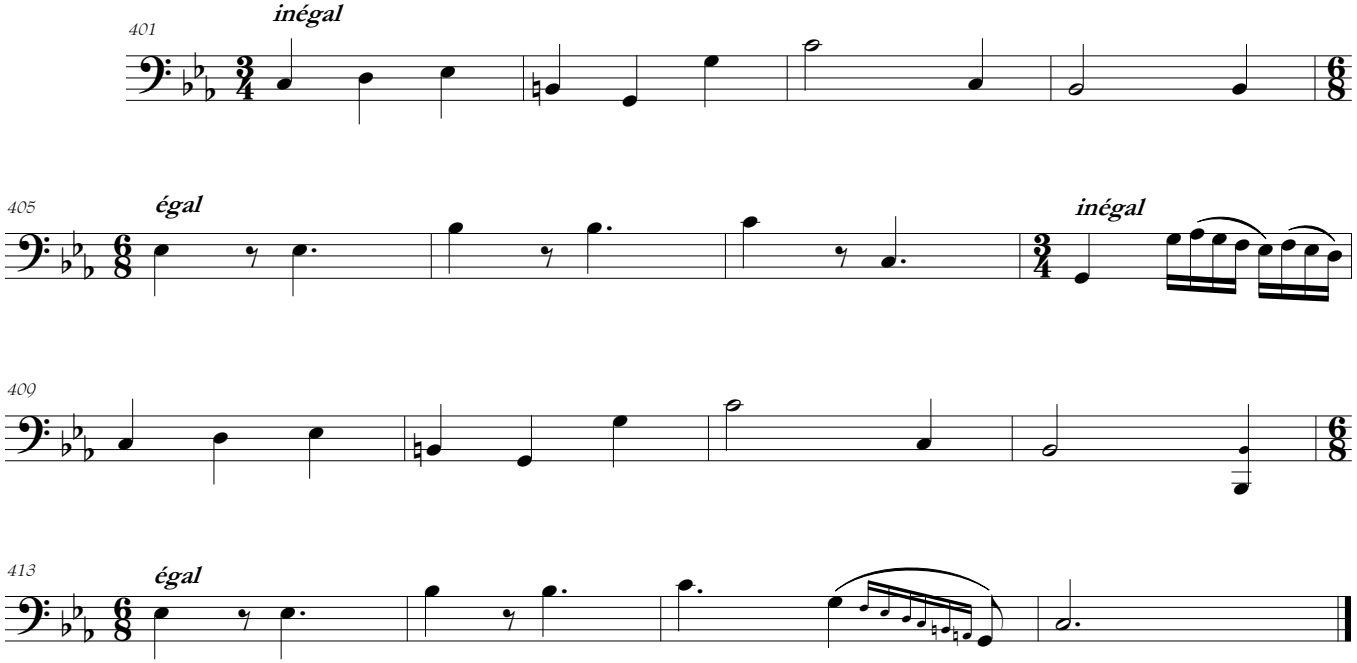
XXIV

avec insolence
(*with insolence*)



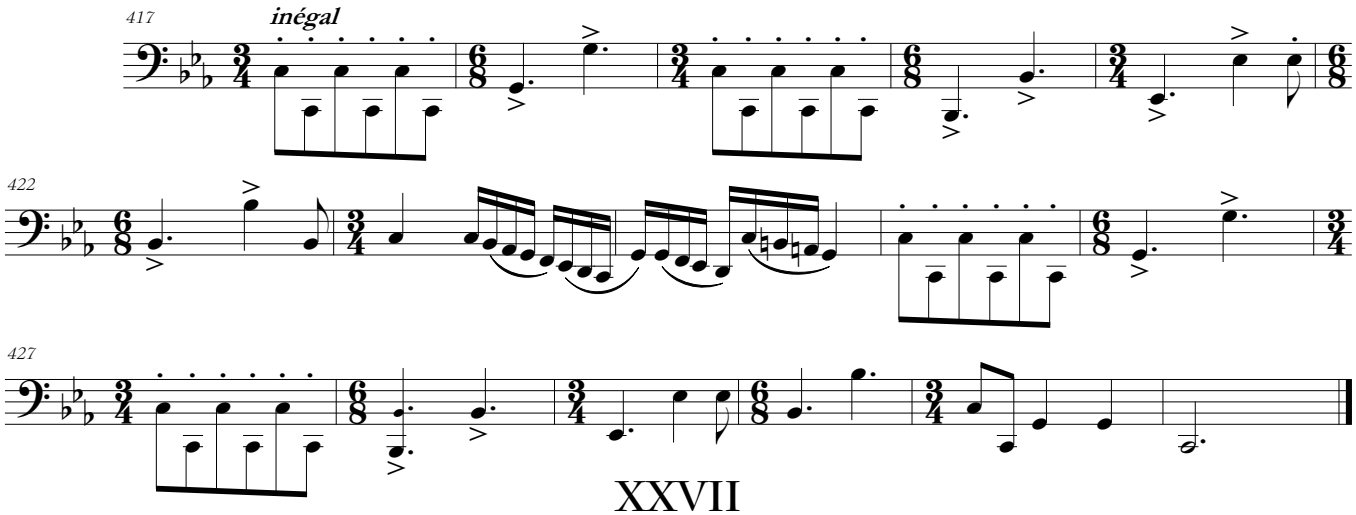
XXV

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



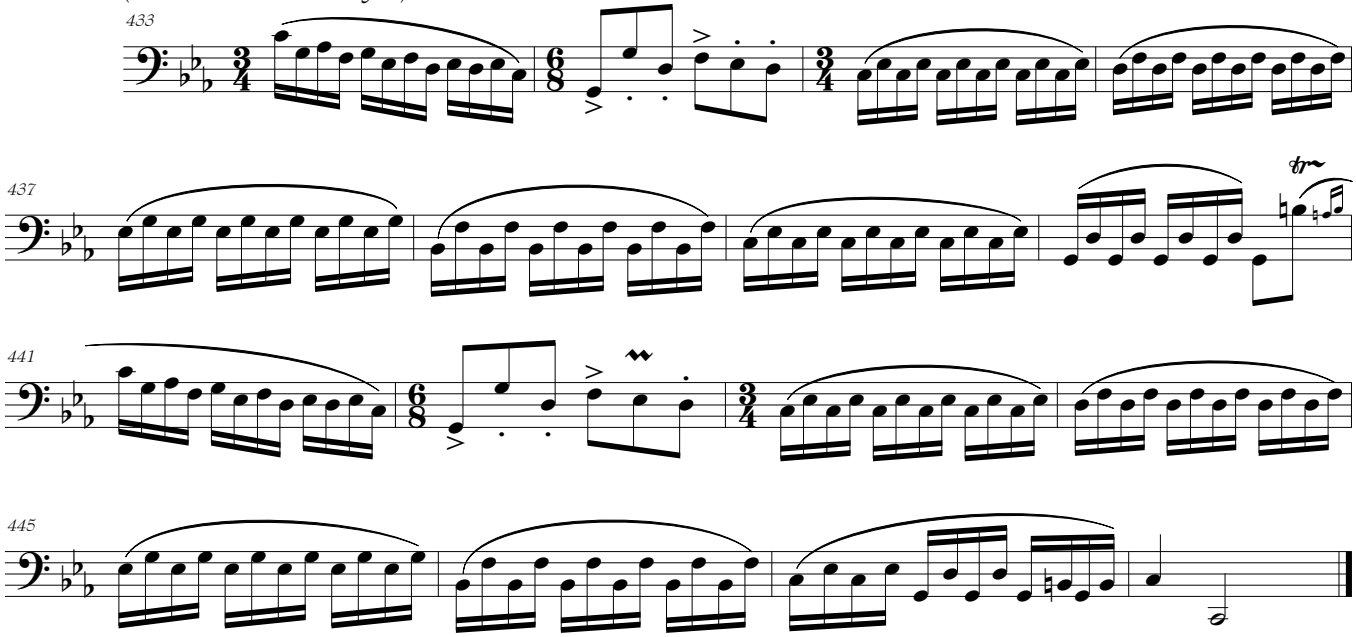
XXVI

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



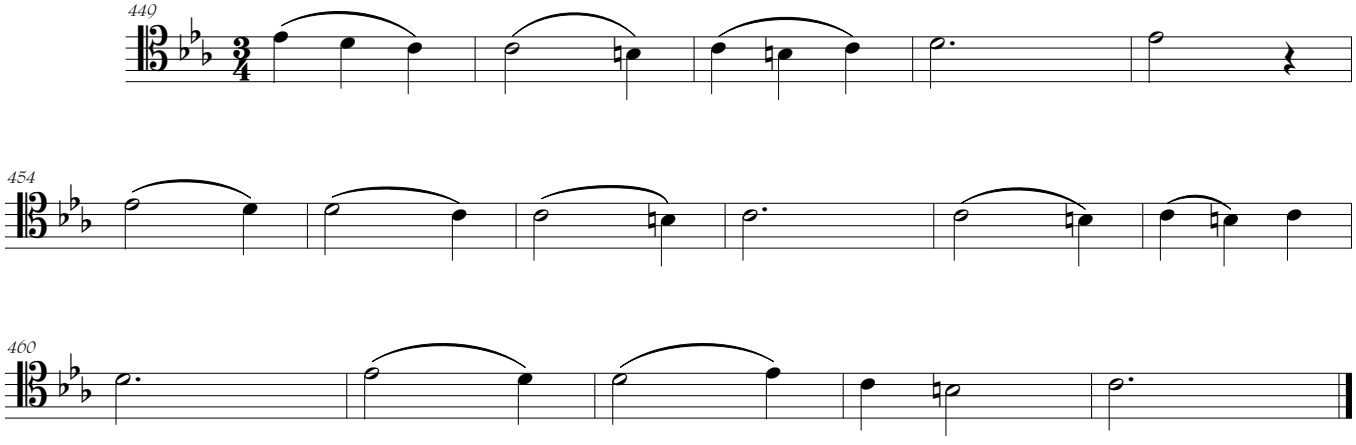
XXVII

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



XXVIII

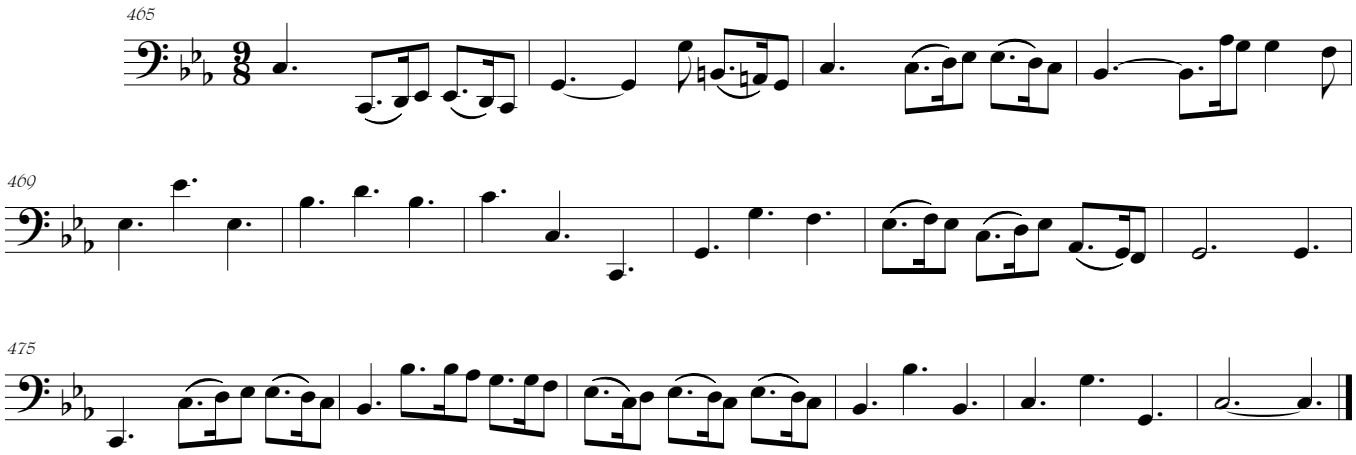
en parallèle solitude
(*in parallel solitude*)



XXIX

dans les jardins à minuit

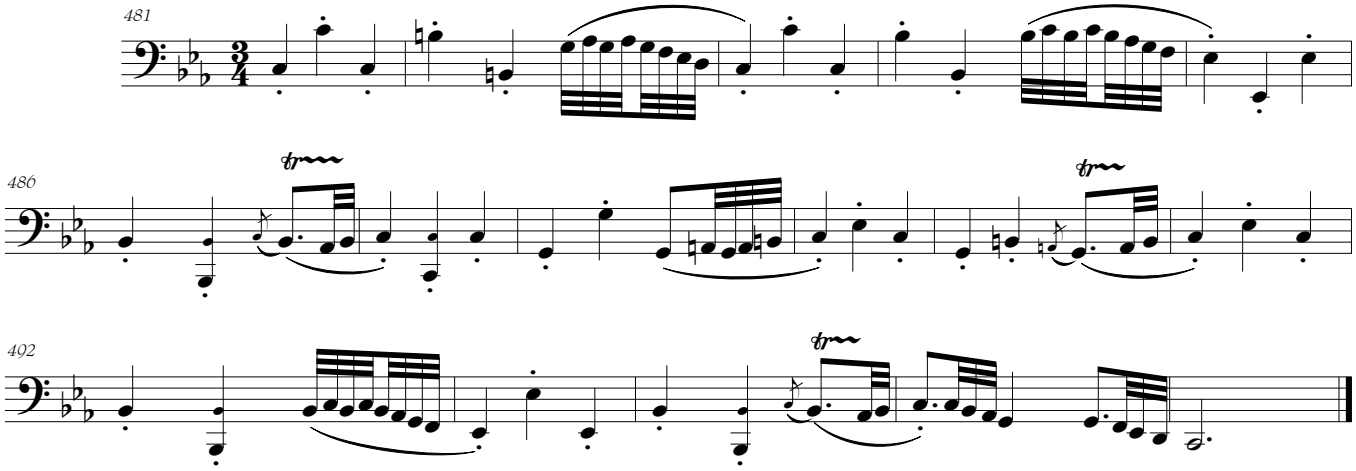
(*in the gardens at midnight*)



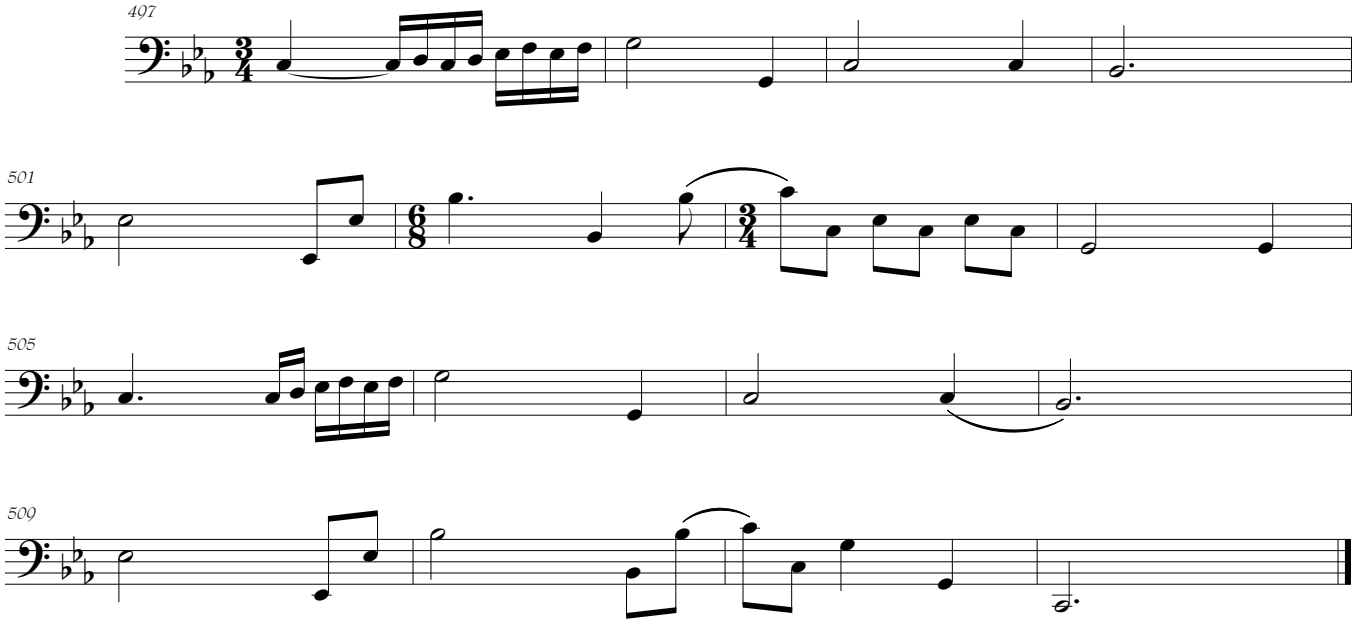
XXX

autour du manège

(*riding around the manège*)



XXXI

en se pavanent fièrement à la maison

(*proudly strutting home*)