

Flötenmusik

Flute Music · Musique pour Flûte

Marin Marais

Les Folies d'Espagne

für Flöte allein
for solo flute
pour flûte seule

Herausgegeben von / Edited by / Publiées par
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BA 3311

VI

VII

APFA

VIII

IX

APFA

X

Les Folies d'Espagne *)

mordent 14

Marin Marais

I

(f)

(p)

II

(f)

III

(p)

Rit.

IV

(f)

V

(mf)

XI

(f)

XII

ACCP

(p)

XIII

(p)

XIV

(f)

XV

(pp)

g

g

XVI

(f)

ДІСКОЛО РҮОМКА
АРҒА

XVII

(p)

tr.

tr.

tr.

tr.

XVIII

Musical staff for exercise XVIII, first line. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes with slurs and accents. The dynamic marking *(mf)* is placed below the first few notes.

Musical staff for exercise XVIII, second line. It continues the melodic line from the first line, ending with a dynamic marking *(f)* below the final notes.

Musical staff for exercise XVIII, third line. It concludes the exercise with a double bar line and repeat dots.

XIX

Musical staff for exercise XIX, first line. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes sixteenth-note runs and slurs. The dynamic marking *(f)* is placed below the first few notes.

Musical staff for exercise XIX, second line. It continues the sixteenth-note runs and melodic lines from the first line.

Musical staff for exercise XIX, third line. It concludes the exercise with a double bar line and repeat dots.

XX

Musical staff for exercise XX, first line. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of sixteenth-note runs with slurs. The dynamic marking *(mf)* is placed below the first few notes.

Musical staff for exercise XX, second line. It continues the sixteenth-note runs and includes first and second endings, marked with "1." and "2." above the staff.

XXI

Musical staff for exercise XXI, first line. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth-note runs with slurs and accents. The dynamic marking *(p)* is placed below the first few notes.

Musical staff for exercise XXI, second line. It continues the eighth-note runs and includes first and second endings, marked with "1." and "2." above the staff. The second ending concludes with a trill, marked with "tr" above the notes.

XXII

Musical score for XXII, measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic. The music consists of eighth-note patterns. The second staff contains measures 5-8, with a first ending bracket over measures 5-7 and a second ending starting at measure 8. A trill (*tr*) is marked above the final note of the second ending.

XXIII

Musical score for XXIII, measures 1-16. The piece is in 3/8 time with a key signature of one sharp (F#). The first staff begins with a piano (*p*) dynamic. The music features dotted rhythms and slurs. The second staff contains measures 5-8, and the third staff contains measures 9-12. The fourth staff contains measures 13-16, ending with a trill (*tr*) over the final note.

XXIV

Musical score for XXIV, measures 1-16. The piece is in 3/4 time with a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic. The music features sixteenth-note patterns and slurs. The second staff contains measures 5-8, and the third staff contains measures 9-12. The fourth staff contains measures 13-16, featuring triplets in measures 13, 14, and 15.

XXV

Les Folies d'Espagne

I

NACHWORT

Im Avertissement des zweiten Buches seiner Pièces de Violes (Paris 1701), dem diese Variationen entnommen sind, schreibt der auch als Opernkomponist bekannte Gambenvirtuose am Hofe Ludwigs XIV. und Ludwigs XV., *Marin Marais* (1656—1728): er wäre darauf bedacht gewesen, diese Stücke in der Weise zu komponieren, daß sie nicht nur auf der Gambe, sondern auch auf anderen Instrumenten — wie auf der Flöte — gespielt werden könnten. Ganz im Sinne einer Zeit, die den Begriff der absoluten musikalischen Buchstabentreue nicht kannte und in der ein jeder Instrumentist angehalten war, ursprünglich für andere Instrumente gedachte Stücke sich dadurch für sein Instrument zurechtzulegen, daß er gegebenenfalls die Tonart, die Oktavlage, die Artikulation wie auch gerade die Verzierungen von sich aus jeweils abänderte, also ganz im Sinne der Besetzungs- und Aufführungs-Freizügigkeit der ersten Hälfte des 18. Jahrhunderts sind in der vorliegenden Ausgabe von den in der Gambenfassung in d-moll stehenden 32 Variationen über die damals sehr beliebte und häufig verwendete Sarabandenmelodie der Folia die Couplets 6, 11, 17, 19, 24 und 27 nicht übertragen, Doppelgriff-Notierungen (wie im Thema und bei den Schlüssen) in Arpeggierfiguren aufgelöst und die sich als notwendig erweisenden Oktavversetzungen vorgenommen worden.

Berlin, März 1956

Hans-Peter Schmitz

POSTFACE

In the Avertissement of the second Book of his Pièces de Violes (Paris 1701) from which these Variations are taken, *Marin Marais*, (1656—1728) the gamba virtuoso at the court of Louis XIV. and Louis XV. who was also famous as an opera composer, wrote that he had been intent on composing these pieces so that they could be played not only on the gamba but on other instruments as well — including the flute.

In accordance with the outlook of an age which was ignorant of the concept of absolute fidelity to the letter in music and in which every instrumentalist was stimulated to adapt pieces originally intended for other instruments by modifying the key, the octave positions, the articulation and the ornaments wherever necessary, in accordance with the freedom of instrumentation and performing methods of the first half of the 18th century, in the present edition the Couplets 6, 11, 17, 19, 24 and 27 of the 32 Variations in D minor for gamba on the Folia, the sarabande melody which was very popular at the time and frequently used, have not been arranged, double stopping has been resolved into arpeggio figures and the necessary octave transpositions have been carried out.

Berlin, March 1956

Hans-Peter Schmitz

EPILOGUE

Dans l'avertissement du deuxième livre de ses Pièces de Violes (Paris, 1701), dont on a extrait ces variations, *Marin Marais* (1656—1728), virtuose de la viole de gambe à la Cour de Louis XIV et de Louis XV, connu également comme compositeur d'opéras, écrit qu'il a pensé à composer ces pièces de telle sorte qu'elles puissent non seulement être jouées sur la viole de gambe, mais également sur d'autres instruments — comme la flûte.

Conforme à l'esprit d'une époque où l'on n'avait pas l'habitude de suivre à la lettre le texte musical et où chaque instrumentiste était tenu d'adapter à son instrument des pièces écrites pour d'autres instruments, de sorte que le cas échéant il changeait de lui-même la tonalité, la tonalité originale, l'articulation, tout comme l'ornementation, entièrement conforme donc à cette liberté de distribution et d'exécution de la première moitié du 18e siècle, les couplets 6, 11, 17, 19, 24 et 27 des 32 variations pour violes de gambes en do mineur, sur le thème de la sarabande de la Folia, très populaire en ce temps, n'ont pas été transcrites dans l'édition suivante; les notations en accord (comme on les trouve dans le thème et les parties finales), ont été décomposées en arpèges et l'on a effectué les changements de tonalité originale qui s'imposaient.

Berlin, mars 1956

Hans-Peter Schmitz

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