

# MARIN MARAIS



COUPLETS DE FOLIES  
Urtext



# LES FOLIES D'ESPAGNE

32 Variations for Viola da Gamba & Basso Continuo (1701)  
by Marin Marais

transcribed by Alan Bonds

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3.

B<sub>3</sub> ♯ B<sub>3</sub>

4.

B<sub>3</sub> ♯ B<sub>3</sub>

5.

B<sub>3</sub> ♯ B<sub>3</sub>

6.

B<sub>3</sub> ♯ B<sub>3</sub>

7.

B<sub>3</sub> ♯ B<sub>3</sub>

This sheet music consists of seven staves, each containing two measures of musical notation. The top staff uses a treble clef for the upper line and a bass clef for the lower line. The bottom staff uses a bass clef for both lines. The time signature is B<sub>3</sub> throughout. Measure 3 starts with a treble clef on the top line and a bass clef on the bottom line. Measures 4 through 7 start with a bass clef on both lines. The notation includes various note heads (solid black, hollow white, and solid black with a dot), stems, and grace notes indicated by small vertical strokes above or below the main note heads. Measure 3 has a dynamic of ♯. Measures 4-6 have a dynamic of B<sub>3</sub>. Measure 7 has a dynamic of ♯. Measure 7 ends with a repeat sign and a double bar line.

8.

9.

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11.

12.

The image shows a page of sheet music for a three-part composition. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the basso continuo. The music is in common time and consists of six systems. The notation includes various note heads (solid, hollow, with stems up or down), beams, and rests. Articulation marks like 'tr' (trill) and 'v' (vibrato) are present. Measure numbers 8 through 12 are indicated on the left side of each system. The basso continuo staff features large, bold note heads and includes bassoon slurs and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo).

13.

13.

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15.

16.

17.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

18.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

19.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

20.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

Bassoon: Common time, Bass clef. Piano: Common time, Bass clef.

Musical score page 21, measures 1-4. The score consists of two staves. The top staff is in bass clef and has a tempo marking of  $\frac{1}{8}$ . The bottom staff is also in bass clef. The music features eighth-note patterns and sixteenth-note figures.

Musical score page 21, measures 5-8. The score continues with two staves. Measure 5 starts with a dynamic  $\text{f}$ . Measures 6-8 show a continuation of the melodic line with various note heads and rests.

Musical score page 21, measures 9-12. The score continues with two staves. Measures 9-10 show eighth-note patterns. Measure 11 begins with a dynamic  $\text{f}$ . Measure 12 ends with a fermata over the bass clef staff.

Musical score page 22, measures 1-4. The score consists of two staves. The top staff is in bass clef and has a tempo marking of  $\frac{1}{8}$ . The bottom staff is also in bass clef. The music features eighth-note patterns and sixteenth-note figures.

Musical score page 22, measures 5-8. The score continues with two staves. Measures 5-6 show eighth-note patterns. Measures 7-8 show a continuation of the melodic line with various note heads and rests.

Musical score page 22, measures 9-12. The score continues with two staves. Measures 9-10 show eighth-note patterns. Measure 11 begins with a dynamic  $\text{f}$ . Measure 12 ends with a fermata over the bass clef staff.

Musical score page 23, measures 1-4. The score consists of two staves. The top staff is in bass clef and has a tempo marking of  $\frac{1}{8}$ . The bottom staff is also in bass clef. The music features eighth-note patterns and sixteenth-note figures.

Musical score page 23, measures 5-8. The score continues with two staves. Measures 5-6 show eighth-note patterns. Measures 7-8 show a continuation of the melodic line with various note heads and rests.

Musical score page 23, measures 9-12. The score continues with two staves. Measures 9-10 show eighth-note patterns. Measure 11 begins with a dynamic  $\text{f}$ . Measure 12 ends with a fermata over the bass clef staff.

25.

Bassoon: 3/4 time, treble clef, key signature of one sharp. Measures 25-27 show a continuous line of sixteenth-note patterns. The bassoon part consists of two staves: the top staff uses a treble clef and the bottom staff uses a bass clef. Measure 25 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 26 and 27 continue with similar sixteenth-note patterns, with measure 27 concluding with a sixteenth-note pattern followed by a bass note.

26.

Bassoon: 3/4 time, treble clef, key signature of one sharp. Measures 26-28 show a continuous line of sixteenth-note patterns. The bassoon part consists of two staves: the top staff uses a treble clef and the bottom staff uses a bass clef. Measure 26 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 27 and 28 continue with similar sixteenth-note patterns, with measure 28 concluding with a sixteenth-note pattern followed by a bass note.

27.

Bassoon: 3/4 time, treble clef, key signature of one sharp. Measures 26-28 show a continuous line of sixteenth-note patterns. The bassoon part consists of two staves: the top staff uses a treble clef and the bottom staff uses a bass clef. Measure 26 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 27 and 28 continue with similar sixteenth-note patterns, with measure 28 concluding with a sixteenth-note pattern followed by a bass note.

28.

Bassoon: 3/4 time, treble clef, key signature of one sharp. Measures 26-28 show a continuous line of sixteenth-note patterns. The bassoon part consists of two staves: the top staff uses a treble clef and the bottom staff uses a bass clef. Measure 26 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 27 and 28 continue with similar sixteenth-note patterns, with measure 28 concluding with a sixteenth-note pattern followed by a bass note.

The image shows four staves of musical notation for cello and piano, spanning pages 29 through 32. The top two staves are for the cello, and the bottom two are for the piano. The music consists of mostly eighth-note patterns. Measure 29 starts with a dynamic of  $\text{f}$ . Measures 30 and 31 feature sixteenth-note patterns. Measure 32 begins with a dynamic of  $\text{f}$ , followed by a section with a bassoon-like line. Measure 33 concludes with a dynamic of  $\text{f}$ .