

The Transcription for Flute and Keyboard of Selections from  
*Suite d'un Goût Étranger* by Marin Marais

By

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## ABSTRACT

This 119-page document consists of the transcription for flute and keyboard of 17 pieces from Marin Marais' *Suite d'un Goût Étranger* (1717). Historical information has been included on Marais, the viol, the baroque flute, and ornamentation. The adaptation for flute and the realization of the figured bass have been detailed. Performance ideas for this work are also suggested. A comprehensive bibliography lists recordings of this work as well as available editions of Marais' pieces for the flute. A recording by Erin E.K. Murphy, flute and Kirstin Ihde, piano of these works on March 13 and 15, 2013 in Madison, Wisconsin, has been included.

## CHAPTER 1

### THE LIFE AND WORKS OF MARIN MARAIS

During the late 17th and early 18th centuries, France's most well-known and revered viol composer and performer was Marin Marais (1656-1728). He came from humble beginnings; however, he enjoyed great success and notoriety during his lifetime. His father, Vincent Marais, was a Parisian shoemaker and his mother, Catherine Bellanger, died when he was young. After her death, his uncle Louis Marais took an interest in his education and assisted him in entering the choir school of St. Germain-l'Auxerrois in 1667.<sup>1</sup> Marin Marais remained at the choir school until 1672, receiving a superior music education under François Chaperon. Many scholars believe that he began studying the viola da gamba while attending the choir school, which makes his legendarily quick mastery of the viol more believable than if he began studying it after his time there. Marais continued his studies on the viol with the celebrated player Monsieur de Sainte-Colombe. Famously, Marais' biographer Titon du Tillet stated: "Saint-Colombe dismissed Marais after six months when he realized that his pupil had surpassed him."<sup>2</sup> Marais was seen as the greatest bass viol player of his era. Reports describe Marais playing 'like an angel' and being 'an incomparable French violdigambist.'<sup>3</sup> By all accounts, Marais was a viol virtuoso and one of the first French instrumental soloists to leave a significant impression on music history. His "pleasing tone had a rare power, thanks to an 'airy' style of playing which made full use of open strings and their harmonics."<sup>4</sup>

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<sup>1</sup> Jérôme de La Gorce and Sylvette Milliot, *Marin Marais*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17702> (Feb. 2013), 1.

<sup>2</sup> Gordon J. Kinney, *Six Suites for Viol and Thoroughbass* (Madison, WI: A-R Editions, 1976), vii.

<sup>3</sup> Clyde H. Thompson, "Marin Marais's Pieces de Violes," *The Musical Quarterly*, Vol. 46, No. 4 (Oct., 1960): 484.

<sup>4</sup> de La Gorce, 2.

Marais married Catherine Damicourt in 1676, the same year of his first performance at the royal court at Versailles. Titon du Tillet credits Marais with nineteen children, however, there are only public records supporting the existence of six sons and four daughters.<sup>5</sup> By 1675, Marais was playing in the Opéra Orchestra in Paris where he came into contact with Jean-Baptiste Lully, the director of the Opéra. From Lully, he received excellent instruction in composition, and soon became a celebrated composer himself. Succeeding the death of the viola da gambist Gabriel Caignet in the court of Louis XIV, Marais was appointed the ‘viol player in ordinary of the King’s Chamber Music’ in 1679, a position he held until three years before his death.

At the end of the 17th Century, musical styles popular in Italy threatened to influence and change traditional French music. Lully strove to maintain French musical ideals in both his own compositions and in the court of Louis XIV. After Lully’s death in 1687, the friction between the Italian and French musical styles became increasingly heated, continuing through the classical era. The main differences in musical styles between the countries were their preparation and treatment of key changes, as well as their adherence to the long-standing traditions of music composition. On one hand, the French “aimed at the soft and easy, the flowing and coherent” and “if they sometimes ventured to change key, they did it with many preparations.”<sup>6</sup> Contrasting this were the Italians, who frequently changed course from major to minor keys with little or no preparation, often employing riotous cadences and irregular dissonances. Staying true to the traditions Lully upheld, Marais never embraced this Italian trend and “preferred to develop the

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<sup>5</sup> Gordon J. Kinney, *Six Suites for Viol and Thoroughbass* (Madison, WI: A-R Editions, 1976), vii.

<sup>6</sup> Annamari Polho, “The Suite to Suit Strange Tastes,” *Suite d'un Goût Étranger by Marin Marais*. Toronto, Canada: Marquis Classics, 1997, 1.

expressive possibilities of the model bequeathed him by his ‘benefactor’.”<sup>7</sup> He was a spirited supporter of French musical traditions and did not allow his viol students to play Italian sonatas.<sup>8</sup> According to de La Gorce and Milliot, Marais’ musical ideals were “grandeur without ostentation, virtuosity without vanity and sensitivity without exaggeration.”<sup>9</sup> These convictions he upheld in his own performance and music instruction.

Lully’s influence seems to have significantly guided Marais in his compositional choice of opera, as he “occasionally had the honor of ‘beating the measure’ in performances of Lully’s operas” and later composed four operas of his own after the master’s death.<sup>10</sup> Each of Marais’ operas are five-act *tragédies en musique* and contain similarities to Lully’s masterpieces. Marais collaborated with Lully’s son Louis on his first opera, *Alcide, ou le Triomphe d’Hercule* (1693). His second opera, *Ariadne et Bacchus*, written in 1696, received the least success of his operatic works. Trying his hand again, Marais wrote two more operas, *Alcione* (1706) and *Sémélé* (1709), which turned out to be great achievements. *Alcione* was “famed for its realistic storm scene” and “enjoyed a revival in 1719 with four others following in 1730, 1741, 1757, and 1771.”<sup>11</sup>

Most significant were Marin Marais’ five volumes of pieces for bass viol with basso continuo accompaniment. In the baroque period, the roles of composer and performer were closely linked and “soloists concentrated almost exclusively on playing their own works at concerts.”<sup>12</sup> Marais was no exception and only played his own compositions at his numerous

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<sup>7</sup> Jérôme de La Gorce and Sylvette Milliot, *Marin Marais*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17702> (Feb. 2013), 1.

<sup>8</sup> Annamari Polho, “The Suite to Suit Strange Tastes,” *Suite d’un Goût Étranger by Marin Marais*. Toronto, Canada: Marquis Classics, 1997, 2.

<sup>9</sup> de La Gorce, 2.

<sup>10</sup> Gordon J. Kinney, *Six Suites for Viol and Thoroughbass* (Madison, WI: A-R Editions, 1976), vii.

<sup>11</sup> Kinney, vii.

<sup>12</sup> de La Gorce, 2.

performances. In constant demand as a popular virtuoso soloist, Marais composed a vast number of works for the viol. He wrote many pieces that highlighted his mastery of difficult viol techniques, showcasing his talent and skill on the instrument. These pieces total a great number of works – 596. Marais’ viol pieces were composed in five volumes of 39 suites titled *Pièces de viole*. Of these suites, two were written for three viols. These collections were originally printed in 1686, 1701, 1711, 1717, and 1725, respectively.

Additionally, Marais wrote 45 unpublished pieces found in the Panmure Collection in Edinburgh (c1680), one of the first trio compositions in France - *Pièces en trio pour les flutes, violons et dessus de viole* (1692), and *La gamme et autres morceaux de symphonie pour violon, viole et clavecin* (1723). The *Pièces en trio* contain six suites for flute, violin, and continuo that would also work well for two flutes and continuo, suggested by Marais in his “*Advertissement*”, or preface. These trios are currently available as facsimiles of the original part book printing in 1692, and as a critical score edition of Marais’ instrumental works edited by John Hsu in a seven-volume publication by Broude Trust (2001). Several modern editions comprised of scores and instrumental parts are also available.<sup>13</sup>

The suites within the five volumes of the *Pièces de viole* contain a range of 7 to 41 simple movements, contrasted by more elaborate offerings with variations. Dance suites were extremely popular in France at this time, and many of the pieces in these suites are familiar dance movements. Some pieces demand more of the performer, such as the fantasias, *bourrasques*, caprices, and *Couplets de folie* (32 variations on a theme). Character pieces that deal with diverse subject matters and descriptions of contrasting cultures are also found in these works. Lastly, some contain autobiographical subject matter, such as his *tombeaux*, which were dedicated to

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<sup>13</sup> A listing of available editions can be found in the bibliography at the end of this work.

Marais' past mentors Sainte-Colombe and Lully. Most odd must be his *Tableau de l'opération de la taille*, which describes the removal of a bladder stone complete with spoken word narration. Scholars believe Marais suffered from this affliction, causing him to use this subject as a compositional source.<sup>14</sup> Each of these pieces are “interesting for their freedom of inspiration, harmonic effects, rapid modulations and discreet but genuine sensitivity.”<sup>15</sup> Marais' life work resulted in his description as the “Chopin of the viol”, and his pieces form the basis of every viol player's repertoire.<sup>16</sup>

Although Marais was greatly celebrated and regarded as a viola da gamba master, he did have his share of spirited competition. Two other musicians emerged from a new generation of violists: Caix d'Hervelois and Antoine Forqueray.<sup>17</sup> Forqueray began as a page in the royal orchestra, and was appointed chamber musician and viola da gambist to the Dukes of Burgundy and Orleans in 1689. He proved to be “an excellent musician whose genius is comparable to that of Marin, sixteen years his senior.”<sup>18</sup> Both men succeeded in tandem in their own spheres at court, differing in their musical styles. Marais upheld the traditional royal style that was introduced by Lully, while Forqueray pushed a more contemporary style, which he hoped would show the viol as having equal capacity for virtuosity as the violin.

Many of Marais' descendants were professional bass viol players. Of all his children, the most well-known is Roland Marais. Roland studied the viol with his father, and performed in

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<sup>14</sup> Clyde H. Thompson, “Marin Marais's Pieces de Violes,” *The Musical Quarterly*, Vol. 46, No. 4 (Oct., 1960): 498.

<sup>15</sup> Jérôme de La Gorce and Sylvette Milliot, *Marin Marais*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17702> (Feb. 2013), 2.

<sup>16</sup> Annamari Polho, “The Suite to Suit Strange Tastes,” *Suite d'un Goût Étranger by Marin Marais*. Toronto, Canada: Marquis Classics, 1997, 2.

<sup>17</sup> Antoine Forqueray (le père), 1672-1745.

<sup>18</sup> David-Mathieu Maurer, “Marin Marais, the Angel of the Viol,” *Pièces de Caractère by Marin Marais*, Georgsmarienhütte: CPO, 2004, 13.

Louis XIV's court alongside him with two other brothers. He was also revered for his excellent viol playing, and published two books of *pièces de viole* in 1735 and 1738. Marin's eldest son, Vincent, succeeded him in the *chambre du roi* from 1725 and was also described as having excellent viol technique.<sup>19</sup> However, he acquired many debts and "was judged 'not very musical'" and "his irregular way of life prevented his making a career as a virtuoso."<sup>20</sup> Marin's grandson, Nestor-Marin, also received a position at court in 1747.

After Louis XIV died in 1715, Marais withdrew from public society. The former glory days spent in performances at court were over, yet he continued to play music, instruct, and compose and publish viol pieces. Marais died on August 15, 1728 in Paris. Although the last years of his life were secluded, society had not forgotten him. The newspaper *Mercure de France* wrote, "Death has taken a very famous musician recently, one who will infinitely be missed by all gamba players . . . He took this instrument to a high degree of perfection . . . he had remarkable talent for composition."<sup>21</sup> Marais was highly praised for his virtuosity and sensitivity. He influenced countless viola da gamba players, and left the world hundreds of remarkable pieces that have made a lasting impact on music history.

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<sup>19</sup> Jérôme de La Gorce and Sylvette Milliot, *Marin Marais*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17702> (Feb. 2013), 2.

<sup>20</sup> de La Gorce and Milliot, 2.

<sup>21</sup> David-Mathieu Maurer, "Marin Marais, the Angel of the Viol," *Pièces de Caractère by Marin Marais*, Georgsmarienhütte: CPO, 2004, 14.

## CHAPTER 2

### THE VIOL AND THE BAROQUE FLUTE

The long history of bowed instruments can be traced to beginning sometime during the 10th century in Central Asia. Also during the same time period, plucked stringed instruments were in existence in Western Europe and the concept of bowing was applied to them. Five types of bowed instruments had evolved by the 15th century: the viol, lyra, rebec, crwth, and trumpet marine.<sup>22</sup> Each of these instruments was unique in their structure, physical strings, and playing technique. Because of a desire for polyphonic music with similar tone quality, families of instruments were created from the viols and rebecs.

The generic instrument name “viola da gamba” referred to as many as nine different sizes of instruments. *Viola da gamba* is the Italian name for the viol family, and translates as “leg viol” since all the instruments in this family, except the contrabass, are played vertically between the knees. All viols are “played with a light, out-curved bow held in the palm-under position.”<sup>23</sup> The instrument that Marin Marais played was the small bass of the viol family, which was smaller than our modern day violoncello. Also contrasting our modern violoncello, the viol has seven frets placed a semitone apart and six or seven strings.<sup>24</sup> The strings are made of gut, and the lowest three are wrapped in silver wire. In his *Traité de la viole* of 1687, Jean Rousseau attributes the wrapping of strings in wire and the addition of a seventh string to the bass viol to

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<sup>22</sup> Gordon J. Kinney, *Six Suites for Viol and Thoroughbass* (Madison, WI: A-R Editions, 1976), viii.

<sup>23</sup> Kinney, ix.

<sup>24</sup> Clyde H. Thompson, “Marin Marais's Pieces de Violes,” *The Musical Quarterly*, Vol. 46, No. 4 (Oct., 1960): 484.

Sainte-Colombe.<sup>25</sup> The viol's body is constructed of very thin wood, with a flat back, similar to a guitar.

For centuries, the *viola da gamba* and *viola da braccio* ("arm viol" family) existed together. From each instrument family, one instrument became the most popular for solo playing – the bass viol and the treble violin. The mid-17th century served as the pinnacle of viol consort performances and the "last fantasies for viol consort of any importance were those composed in 1680 by Henry Purcell."<sup>26</sup> The solo bass viol was often used to accompany singers, superior to the lute in its ability to sustain notes. It is important to note that the bowing technique of the viol is opposite the violin. Since the viol bow is held with an underhand grip, the up-bow is the strong stroke while the down-bow is weaker.<sup>27</sup> The repercussions of this distinction as indicated in Marais' works will be discussed later.

The repertoire of late French baroque pieces written for flute is somewhat limited and frequently overlooked in the modern day. During J.S. Bach's Cöthen years (1717-1723), Quantz described the available pieces for the flute in Germany: "there were few compositions written especially for the flute. One had to make do for the most part with compositions for the oboe and violin, which one had to arrange as well as possible for one's purpose."<sup>28</sup> Luckily, there were more pieces written especially for the flute in France. Of those, the most well known pieces today are by Jacques Hotteterre, Michel Blavet, Joseph Bodin de Boismortier, Jean Baptiste Loeillet, and Jean-Marie Leclair. A majority of the pieces written by these composers do not

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<sup>25</sup> Gordon J. Kinney, *Six Suites for Viol and Thoroughbass* (Madison, WI: A-R Editions, 1976), ix.

<sup>26</sup> Kinney, ix.

<sup>27</sup> John Hsu, "The use of the Bow in French Solo Viol Playing of the 17th and 18th Centuries," *Early Music* (1978): 526.

<sup>28</sup> Ardal Powell, "Flute Issue: Bach and the Flute: The Players, the Instruments, the Music," *Early Music* (1995): 10.

offer great technical challenge or place demands on the advanced modern flutist. Written for the baroque flute, there were obvious compositional limitations placed on composers of this era writing for this early instrument. Hotteterre redesigned the baroque flute in 1660, adding the D# key to a previously keyless instrument. Now a one-keyed flute, this instrument was based on the D major scale, had a little over two octaves, challenging intonation, and many difficult cross fingerings.<sup>29</sup>

These confines help explain the flute pieces from this era that are perhaps limiting to the contemporary flutist with a modern Boehm system instrument. A baroque flutist would have great difficulties in playing many of Marais' demanding virtuosic pieces. However, our modern system flutes make this great music accessible. By transcribing selections from a suite by Marais, another grand French baroque work will further bolster flute repertoire choices from this era.

The difference in the ranges of the bass viol versus the modern flute is vast. Marais' pieces are written in the bass and alto clefs. The bass viol's range spans from F below the bass staff to D above the bass staff, one octave plus a sixth. The flute's range spans from B just below middle C to D two octaves above the treble staff, resulting in a range roughly twice as extensive as the bass viol.

Despite Marais' vast contribution to the viol repertoire and his extraordinary virtuosity, he and the viol were largely forgotten for an entire century.<sup>30</sup> In the late 19th century, "Durand et fils began publishing transcriptions of his music for piano or viola and piano."<sup>31</sup> These pieces are well suited to the characteristics of the viol, however, in the prefaces to the 2nd through 5th books, Marais suggested "his pieces could also be performed by other instruments and explicitly

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<sup>29</sup> Nancy Toff, *The Flute Book* (New York: Oxford University Press, 1996), 44.

<sup>30</sup> Julie Anne Vertrees Sadie, "Marin Marais and His Contemporaries," *The Musical Times* (Aug., 1978): 672.

<sup>31</sup> Sadie, 672.

mentions organ, harpsichord, theorbo, violin, and transverse flute” as good contenders.<sup>32</sup> The tradition of composers stating a range of alternative instruments in the title pages or prefaces was a common baroque practice, which frequently enabled more copies to be sold to a wider audience.<sup>33</sup> Capitalizing on this suggestion, *Les Folies d’Espagne*, from Marais’ second book of *pièces de viole*, was transcribed in the 20th century for flute with basso continuo accompaniment and solo flute. There are several modern printed editions available of this popular work. In the Bärenreiter edition, Hans-Peter Schmitz explained his transcription technique:

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 . . . double stopping has been resolved into arpeggio figures and the necessary octave transpositions have been carried out.<sup>34</sup>

Marais’ *Les Folies* variations, based on a famous theme, remains a cornerstone of the French baroque flute repertoire, and is currently part of the standard repertoire for modern flutists playing western Boehm-style flutes. By delving into Marais’ works for viol, I hope to reveal many more of his important pieces, thereby adding to the virtuosic offerings available to current flutists.

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<sup>32</sup> Ernst Kubitschek, *Suite Aus Pièces De Violes, (2. Buch): Für Blockflöte Und Basso Continuo* (Wien: Doblinger, 2001), 2.

<sup>33</sup> Robert Donington, “The Choice of Instruments in Baroque Music,” *Early Music* (Jul., 1973): 131.

<sup>34</sup> Hans-Peter Schmitz, *Les Folies d’Espagne: for Solo Flute* (Kassel: Bärenreiter, 1956): postface.

## CHAPTER 3

PIÈCES DE VIOLES, BOOK IV, PART 2: *SUITE D'UN GOÛT ÉTRANGER*

In Marin Marais' fourth book of *Pièces de Violes* he composed very different pieces from his other collections. Within this book, there are 33 intriguing character pieces that make up the *Suite d'un Goût Étranger*. This suite represents the culmination of the French baroque genre, and was written explicitly for use by virtuosi. Originally for viol and basso continuo, I believe these pieces adapt especially nicely for the flute. Of Marais' fourth collection of *Pièces à une et à trios violes*, Clyde H. Thompson states it is "the most diversified and, in this respect, the most interesting of the five [collections]."<sup>35</sup> Marais wrote his *Suite d'un Goût Étranger* for "advanced players who do not like easy pieces and who have respect only for works of extraordinary difficulty."<sup>36</sup> Meant to challenge his viol-playing comrades, these pieces place high demands on the performer. *Suite d'un Goût Étranger* differs greatly from Marais' other suites in that only ten pieces were composed from the standard dance movements. Besides those ten, the other twenty-three pieces bear names such as *Fête Champêtre* (Country/Rustic Party), *Le Labyrinthe*, and *La Reveuse* (The Dreaming Girl). These titles distinguish these movements as some of the first character pieces; thus, Marais has been credited with being one of the earliest composers of program music.<sup>37</sup> Another key difference between this suite and his others is his use of more adventurous keys. His other suites stay firmly in one tonality, while *Suite d'un Goût Étranger* uses several contrasting keys and both the major and minor modes. He also employs adventurous chord progressions and unexpected dissonances that push the envelope of the usual

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<sup>35</sup> Clyde H. Thompson, "Marin Marais's Pieces de Violes," *The Musical Quarterly*, Vol. 46, No. 4 (Oct., 1960): 492.

<sup>36</sup> Thompson, 494.

<sup>37</sup> Curt Sachs, *Our Musical Heritage*, (New York: Prentice-Hall, 1955): 212.

compositional technique found within the late baroque period.<sup>38</sup> Due to the length of this suite, musicologists such as Clyde Thompson believe Marais did not intend this work to be performed in its entirety, “rather, he offered a collection of compositions from which a performer could select a smaller group of contrasting works, or which he could use as a repository of assorted pieces in any manner that seemed appropriate.”<sup>39</sup> This flexibility led to my conclusion that it is appropriate to choose selections from this suite that are best suited for the flute, creating a cohesive collection from those works.

The pieces contained in *Suite d'un Goût Étranger* are historically exceptionally significant. Marin Marais' works “constitute the full flowering of an established French music tradition, the culmination of an art that had its origins in the 16th century” and they ‘form one of the most important documents in the history of French instrumental music’.<sup>40</sup> This suite contains character pieces with interesting titles and subject matter, contrasting key areas, surprising modulations and dissonances, and technical complexity. One of the movements is even titled *La Bizarre!* What did Marin Marais want to suggest to his audience by titling this collection *Suite d'un Goût Étranger*? Some movements nod towards other cultures, like *La Tartine* (The Tartars – an ethnic group in present-day Russia) and *L'Américaine* (The Native American Girl). Paris was a cosmopolitan place, and Marais was likely exposed to many contrasting cultures. Did he intend to conjure styles from other cultures, thus translating “*étranger*” as foreign? Or, since these pieces challenge the popular tastes in French baroque music, would the title translate better as *Suite in a Strange Style*? Yong Hao Pan translates the title as “Suite in an unfamiliar style” in

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<sup>38</sup> Late baroque period, c. 1660 – c. 1725.

<sup>39</sup> Clyde H. Thompson, “Marin Marais's Pieces de Violes,” *The Musical Quarterly*, Vol. 46, No. 4 (Oct., 1960): 487.

<sup>40</sup> Thompson, 498.

his 2006 dissertation.<sup>41</sup> Two currently available CD recordings interpret this phrase as “Suite to suit strange tastes”<sup>42</sup> and “Suite with Strange Preferences.”<sup>43</sup> John Hsu’s introduction to his collection of all of Marais’ instrumental works delves into this translation question as well:

Perhaps a more accurate description of this suite would be “étrange” instead of “étranger,” for what pervades it is less a “foreign” style or taste than a general “strangeness,” both in its makeup and in its individual pieces. Consisting of 33 pieces in thirteen different keys, it is the only suite by Marais in which the pieces are not all in the same key. Many of the pieces have been given descriptive titles, and all possess some degree of “strangeness” of character.<sup>44</sup>

Each movement’s title was clearly meant to suggest some depiction of the music, to a varying degree and depending on the piece. No. 64. *Le Tourbillon* (The Whirlwind) contains incessant sixteenths that weave and cascade, just like its namesake. No. 74. *Le Labyrinthe* is the longest piece in all five collections and “features abrupt modulations, unexpected juxtaposition of contrasting melodic ideas, and seemingly random sectional divisions” and “after wandering in an improvisatory manner through fourteen tonalities, it ends surprisingly with a chaconne in the original key of A major of the final section.”<sup>45</sup> These opinions, coupled with my experience working with this sometimes very unusual music, has led me to envision the suite more as “strange” than as “foreign” in both style and character.

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<sup>41</sup> Yong H. Pan, “The Transcription for Two Double Basses of Selections from Pièces De Violes, Quatrième Livre, Deuxième Partie: Suite D'un Goût Etranger by Marin Marais” (D.M.A. Dissertation, Louisiana State University, 2006), 21.

<sup>42</sup> Annamari Polho, “The Suite to Suit Strange Tastes,” *Suite d'un Goût Étranger by Marin Marais*. Toronto, Canada: Marquis Classics, 1997, 2.

<sup>43</sup> David-Mathieu Maurer, “Marin Marais, the Angel of the Viol,” *Pièces de Caractère by Marin Marais*, Georgsmarienhütte: CPO, 2004, 14.

<sup>44</sup> John Hsu, *The Instrumental Works: Pour Le Flutes, Violon & Dessus de Viole (1692)* (New York: Broude Trust, 2001), xv.

<sup>45</sup> Hsu, xv.

At the beginning of each of Marais' five volumes, he included an "*Advertissement*", or preface, for the performer. Book IV includes a preface that gives us many suggestions for performance practice:

In order to satisfy the different tastes of the public regarding the viol, I thought it apropos to divide this fourth book into three parts, and to diversify the pieces within, so that everyone can find therein what will suit him best.

In the first part I have taken care to work for the people who prefer pieces that are easy, melodious, and not filled with chords, to pieces that are difficult.

In the second, those who are advanced on the viol will find pieces that at first appear to them to be difficult, but that after some thought and practice will become simple. I have composed them thus in order to exercise the skill of those who do not like easy pieces, and who often have esteem only for pieces that are difficult to perform. One will find in the second part a number of character pieces that will certainly give pleasure when one masters their style and spirit, for they do not have an obvious melodic line. In rondeaus, my maxim is to vary the refrains as much as possible. One will perhaps find some to be of great difficulty. In such cases one can omit them and substitute those that one decides are more within one's ability. Composers will notice that in some pieces where one meets with four-part writing, I have overlooked the ordinary rules [of voice-leading]. For example, in the Arabesque [No. 80], second couplet, I have all the parts ascend at the same time [in mm. 18-19, resulting in parallel fifths and parallel octaves on the downbeats]. I took this liberty because the effect seemed agreeable, and moreover, this simplifies the hand position on the instrument.

The third part is unusual in that it is comprised of pieces for three viols, a type of piece not yet done in France. In fact, those [pieces] at the end of my first book are only for two viols, the continuo part there having been added and being derived most often from the first and second viol parts. Instead, the ones here are always for three different parts.

These same pieces, in the absence of two viols, can be played by two treble violins or two treble viols, or even by two transverse flutes. One can also mix one instrument with another, such as transverse flute with treble violin or treble viol, which makes a most agreeable chamber group.

I have not been able to refuse the strong entreaties of some persons to insert here my Second Musette from the third book because of the counter melody that I added to it afterwards.

I shall not repeat in this volume the signs from my previous books, being persuaded that everyone knows them. I shall satisfy myself only by saying that notes with double stems are for unisons. I have notated several, but it is possible still to do more of them at many places where I have not so marked them. One can do them with discernment, observing

that it is always done on a half note, quarter note, or dotted quarter note, and perhaps on eighth notes, which is very rare.

Since some individuals have complained to me that in my previous books no difference was made between the curved line that indicated first and second endings and the ordinary slur for the bow stroke, I have found it appropriate to change my way of notating them and to avail myself of a method that was formerly in use.



The engraver sometimes used a different marking, but it means only the same thing.<sup>46</sup>

This lengthy preface contains a wealth of information about these works, which provides us with an unusual glimpse into how Marais perceived his own pieces, and how he thought they should be played. In his first book, the preface includes the note “I have finally decided to present them [his works] in the manner in which I [myself] play them, with all the embellishments that ought to accompany them.”<sup>47</sup> In other prefaces, Marais’ details his specific ornamental indications, which will be discussed in detail later in this work. Marais certainly gave his public and future generations a gift by taking so much care in the preparation of his scores and prefaces.

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<sup>46</sup> John Hsu, *The Instrumental Works: Pour Le Flutes, Violon & Dessus de Viole (1692)* (New York: Broude Trust, 2001), appendix (original and translation).

<sup>47</sup> Gordon J. Kinney, “Marin Marais as Editor of His Own Compositions,” *Journal of the Viola Da Gamba Society of America* (1966): 7.

## CHAPTER 4

### ORNAMENTATION IN *SUITE D'UN GOÛT ÉTRANGER*

Marais' *Pièces de Violes* are rich with detailed editing and ornamental indications, exceptional for a piece from the late 17th and early 18th centuries. The composer took "great pains not only to edit music for a bowed instrument in exhaustive detail but also to provide the performer with verbal explanations of his marking and in some instances with specific instructions in regard to technical procedures."<sup>48</sup> Instead of writing a separate treatise for the viol, Marais' extensive prefaces detail the playing of ornaments, the realization of the continuo part, and fingering and bowing notation. The system of symbols he created was the most widely used and adopted by his contemporaries and successors, as evidenced by being "specifically mentioned in the preface to their own viol compositions."<sup>49</sup>

It is apparent that Marais was very specific about how he intended his pieces to be played, which is evident in his highly ornamented engravings (Example 1). Celia Pond describes his degree of ornamentation: "the skill of the performer is revealed in his ability to counteract the adverse effects of such profuse ornamentation."<sup>50</sup> Perhaps the reason for Marais' specificity of ornamentation can be found in the preface of his third book: "the loveliest pieces lose so very greatly in elegance if they are not played with the taste that is just fitting for them."<sup>51</sup> Leaving nothing to chance by relying on musicians' fine tastes alone, Marais meticulously wrote in every ornament that he intended to be performed. When reprinting his pieces, Marais altered the plates

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<sup>48</sup> Gordon J. Kinney, "Marin Marais as Editor of His Own Compositions," *Journal of the Viola Da Gamba Society of America* (1966): 5.

<sup>49</sup> Gordon J. Kinney, "Problems of Melodic Ornamentation in French Viol Music," *Journal Of The Viola Da Gamba Society Of America* (1968): 38.

<sup>50</sup> Celia Pond, "Solo Bass Viol Music In France C. 1680-1740. Ornamental Style And The Virtuoso," *Early Music* (1978): 517.

<sup>51</sup> Pond, 515.

for his viol books in minute detail, implying that he was “very much – if not obsessively – concerned with how every detail would sound during a performance of one of his works.”<sup>52</sup> In *Suite d'un Goût Étranger* there are eighteen unique editorial style symbols, many of them ornaments of some kind. A list is provided below of Marais’ ornaments with definitions<sup>53</sup>:



Pousser, Tirer: These letters indicate up-bow and down-bow respectively.



Harpègement: This sign accompanies a chord which must be arpeggiated from the lowest note upward.



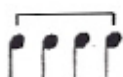
Enflé: Indicates a swell of the bow stroke; the swell begins softly and continues until the end of the bow stroke. The placement of the "e" above a note indicates where the swell is to begin.



Dots above slurred notes indicate the notes are to be played with the same bow stroke but articulated as if they were being played with separate bow strokes.



This marking indicates that a note is to be played on an open string.



Tenue: The horizontal bracket indicates that the finger playing the note above which the bracket begins is to be held down on the fingerboard until the completion of the note above which the bracket terminates.



Coulé du doigt: The sliding of the finger from one note to the next, a semitone higher.



Doigt couché: Holding down two or more strings on the same fret.



The number of dots indicates the string number on which the note is to be played.

<sup>52</sup> Ronald Broude, “Composition, Performance, and Text in Solo Music of the French Baroque,” *Text* (2003): 28.

<sup>53</sup> John Hsu, *The Instrumental Works: Pour Le Flutes, Violon & Dessus de Viole (1692)* (New York: Broude Trust, 2001), introduction.



Flatement: Two-finger vibrato.



Plainte: One-finger vibrato.



Tremblement: A short or long trill.



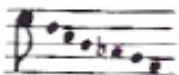
Batement: A mordent.



Port de voix: An ornament borrowed from French vocal practice; the grace note may be played either before or on the beat and with or without stress.



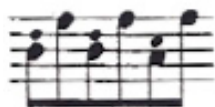
Coulade: An ornamental run.



Dots or small note-heads in a melodic line indicate an optional *coulade*.



Dots above or below a series of notes forbid the application of *notes inégales* where the practice would be appropriate.



Dots or small note-heads above a note suggest that the harmony is to be filled in.

As you can see, Marais used a plethora of indications to guide the viol player in the proper performance of his pieces. All these indications, especially those dealing with trills, mordents, and dynamics serve to guide any musician in the proper performance of his works.

## CHAPTER 5

### THE TRANSCRIPTION FOR FLUTE AND PIANO

I chose 17 selections from the 33 total pieces contained in Marin Marais' *Suite d'un Goût Étranger* that I thought were best suited for the flute. These pieces total approximately an hour of music, if all repeats are observed. Transposing the viol part to the correct range for the flute was my first step. Often, I chose to change the octave Marais originally indicated, to ease its execution on the flute. This practice of adapting a piece to a different instrument was prevalent in the baroque period, and I have stayed as close to the original as possible. Below, I have detailed the ways in which I typically addressed challenges in my transcription, outlining my adaptations and solutions for the flute.

- 1) DOUBLE/MULTI-STOPS: Much like the already transcribed *Les Folies d'Espagne*, these pieces contain many double-stops for the viol. Whenever a chord was indicated, I changed this to an ornamental run, indicated by sixteenth-note graces before the main note. In order to keep time, the run should be played before the beat and the regular-sized note on the beat. Example 2 shows the original, and the adapted version in ms. 1-8 of *March tartare*.
- 2) FINGERING: Sometimes, it became necessary to delete a note or two from a chord I adapted into an arpeggiation. If the lowest note was a middle-C and the movement indicated a faster tempo, due to the difficulty in playing a low note involving the footjoint quickly, I made the choice to delete this note to preserve ease in execution. Example 3 depicts the original and adapted version in the *Allemande*, ms. 2.
- 3) CHORDS WITH ORNAMENTS: If an additional ornament was indicated at the same time as a chord, I made a choice as to which I believed more important to the original score.

Example 4 shows the original *La Tartine*, ms. 1-4. Here, presented with double-stops and ornaments, I chose to use a grace note on the large beats of each group. Executing both grace notes and mordents would have been impossible at this speed.

4) QUICK TEMPI RESTRICTIONS: In fast passages, I have omitted some double-stops that are not possible at the tempo indicated. Example 5 shows the original and adapted versions of *Le Labyrinthe*, ms. 285-295. Arpeggiations were implemented only on the downbeats in this section.

5) GRACE NOTES: Original score grace notes, *port de voix*, remain in my adaptation throughout. Example 6 depicts grace note ornaments in the *Sarabande*, ms. 7 and 22.

6) BOWINGS/VIBRATO: I omitted bowings and *plainte/flattement* (vibrato) indications.

Twentieth century flutists traditionally play with vibrato on longer notes, which should be performed as desired, but the indication seemed to clutter the score unnecessarily.

7) ORNAMENTAL SYMBOLS: I have standardized the original symbols employed by Marais with modern ones so that the flutist does not have to learn a new ornamentation system.

8) MORDENTS: All the mordents from the original score have been preserved. In the baroque period, mordents were always performed beginning on the indicated note, *descending* a tone or semitone, and returning to the first note.<sup>54</sup> I agree with Gordon Kinney in that the “best procedure is to use the one [tone or semitone] lying in the scale of the key prevailing at the moment . . . when the decorated note is the keynote (whether the mode is major or minor) . . . the semitone should always be used.”<sup>55</sup>

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<sup>54</sup> Kenneth Kreitner, "Ornaments," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49928pg7> (Jan. 2013).

<sup>55</sup> Gordon J. Kinney, "Problems of Melodic Ornamentation in French Viol Music," *Journal Of The Viola Da Gamba Society Of America* (1968): 45.

- 9) TRILLS: Marais indicated all trills, long or short, with a comma after the note. All the trills Marais' indicated have been preserved in my edition by the modern symbol "*tr*". An upper grace note preceding trills would be appropriate for the performer to add in accordance with baroque performance practice. Trills also serve as an opportunity for experimentation – traditionally, 'the longer the trill, the slower the beginning of the trill.'<sup>56</sup>
10. DYNAMICS: Marais indicated dynamics in this suite occasionally with the words *doux* and *fort*. I have translated these dynamics in my edition as "piano" and "forte", indicating them with contemporary markings in my score. All the dynamics indicated without parentheses in my score are Marais' originals. In order to give the performer ideas for possible additional dynamics, crescendi, and decrescendi, I have added my own in parentheses and as dashed symbols throughout.
11. ARTICULATION: The articulations in the flute part are Marais' originals for viol unless they are dashed, or there is a star and editorial note indicating they have been changed. It is thought that Marais' articulations indicate legato or detached performance instead of just bowings, therefore, I preserved them wherever possible.<sup>57</sup> I have added some slurs to ease in flute performance, such as in example 7. *Le Tourbillon* can be executed more easily with the addition of some slurs. When adding slurs, I kept to the baroque flute tradition of slurring notes that are in close proximity of one another. In contrast, when there are bigger leaps, the baroque flutist would have aimed for a detached style.
- Example 8 details an instance where I have deleted the previous slurs indicated by Marais

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<sup>56</sup> Sarah Freiberg, "Play: Master Class - 5 Tips on Approaching French Baroque Music," *Strings* (2010): 46.

<sup>57</sup> Gordon J. Kinney, *Six Suites for Viol and Thoroughbass* (Madison, WI: A-R Editions, 1976), xix.

to stay true to the flute performance style of his time. Our current understanding of articulations in the baroque era supports the four-note group patterns of tongue one, slur three; slur three, tongue one; slur two, slur two; or slur four. The slur two, tongue two and tongue two, slur two patterns were used more prevalently in the classical era.

12. NOTES INÉGALES: Another vital aspect of this style can be seen in the treatment of the *notes inégales*. In his pieces, Marais sometimes indicated when he desired them not to be used, such as in the theme that returns in *Le Labyrinthe*. Above these notes, the words *coups égaux* indicate that the rhythm should be played as written. In other instances, the use of *notes inégales* would have been customary. The performer may try adding this feature to step-wise slurred pairs of notes.<sup>58</sup> The first note of the group is always the longer, and the rhythm should be lilting or dotted. In Marais' music, the practice of using *notes inégales* is most appropriate in *sarabandes*, *chaconnes*, *menuets*, *gavottes*, and similar pieces in a moderate tempo.<sup>59</sup> Listening to recordings of other musicians performing these works can also be helpful for interpretive ideas. A list of available recordings is cataloged in my bibliography. When played properly, the notes treated this way should have 'a smooth, swung, flexible jazzy inflection of the rhythm.'<sup>60</sup> Example 9 details several instances where the use of *notes inégales* would be a pleasing effect. The examples shown are taken from *Marche tartare* (ms. 9, 11, and 13), *Le Labyrinthe* (ms. 220, 224, 232, and 233), and *La Reveuse* (ms. 47).

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<sup>58</sup> Gordon J. Kinney, *Six Suites for Viol and Thoroughbass* (Madison, WI: A-R Editions, 1976), xix.

<sup>59</sup> Kinney, xix.

<sup>60</sup> Sarah Freiberg, "Play: Master Class - 5 Tips on Approaching French Baroque Music," *Strings* (2010): 46.

13. BASSO CONTINUO REALIZATION: The basso continuo part has graciously been realized by my collaborator, pianist and harpsichordist Kirstin Ihde. Grateful thanks for additional insight from harpsichordist and UW-Madison Professor John Chappell Stowe. Marais' original basso continuo part and figured bass symbols may be found in the bass clef of the piano part throughout my edition. Where Marais' original figures do not clearly indicate the harmony, figures in parentheses have been added. The figure 5 with a slash through it calls for an interval of a diminished fifth above the bass, the figure 4x an augmented fourth, # a major third, and ♭ a minor third. The intervals indicated by the 2 and 7 are not fixed and may indicate a major or minor interval, depending on the scale step to which it is assigned. Furthermore, when the figure 6 or 7 has been indicated with a # (x after figure 6) or ♭, no fixed interval is called for and the keyboardist should raise or lower the 6th or 7th by a half-step above the bass note.<sup>61</sup> The right-hand of the piano part is Ihde's realization for keyboard. Baroque traditions have guided this realization, and we have tried to create a part that does not unduly compete with or cover the flute part, unless the flute takes an accompanimental role in that section. In Saint Lambert's *Nouveau traité de l'accompagnement du clavecin* (Paris, 1707), he stated his clear views on the tradition of realization:

The realization is intended to support the melody, and never to suffocate or distort it by an unpleasant racket. There are some continuo players who think so highly of themselves that they seem to value themselves above the rest of the ensemble, and strive to shine above all the other players. They burden the bass line with extra notes, they realize elaborate figurations and do a hundred other things which are perhaps extremely beautiful in themselves; but which in this context are extremely injurious to the ensemble, and serve only to show the keyboard player's ability to create cunning effects. Anyone who

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<sup>61</sup> John Hsu, *The Instrumental Works: Pour Le Flutes, Violon & Dessus de Viole (1692)* (New York: Broude Trust, 2001), xvvi.

plays in an ensemble should play for the honour and perfection of the ensemble and not for his particular honour.<sup>62</sup>

Staying true to the idioms of Marais served as our ultimate goal throughout this process of keyboard realization.

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<sup>62</sup> Lucy Robinson, "Six Suites for Viol and Thoroughbass by Marin Marais and Gordon Kinney," *Early Music* (July, 1980): 619.

## CHAPTER 6

### PERFORMANCE SUGGESTIONS

The French baroque style requires a unique approach in interpretation and performance. Jean-Baptiste Lully greatly shaped the music of this time period and influenced Marais' compositions directly while in the court of King Louis XIV. Due to this connection, Lully and Marais' styles are entwined. Georg Muffat states "Lullists' played the first note of every measure on a down bow, with less emphasis on the ensuing up bow."<sup>63</sup> Downbeat emphasis in French baroque music is of the utmost importance. Example 10 shows ms. 1-8 from *Le Badinage*. Properly stressing each downbeat creates a sense of structure within each measure and the larger phrase. Influenced by language, or rhetoric, and Lully's operas, this style also capitalizes on small phrase groups, as opposed to longer phrase lines that we see in the later musical time periods. Example 11 depicts a typical phrase length in Marais' pieces found in the *Sarabande*, ms. 1-8. This eight-measure phrase is comprised of two small four-measure phrases. This phrase starkly contrasts longer phrase lengths seen in more modern works, such as Carl Reinecke's *Sonata "Undine"*, ms. 1-17. Here, we have a long 17-measure phrase, comprised of smaller phrase groupings (4+4+4+5). Marais' works rely on bringing out the shorter phrases that are characteristic of baroque music. Other general rules of baroque music apply to this subgenre as well. When playing smaller intervals and scalar passages, smooth, legato articulation is necessary. When given larger intervals, the composer intended a more detached, articulate

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<sup>63</sup> Sarah Freiberg, "Play: Master Class - 5 Tips on Approaching French Baroque Music," *Strings* (2010): 46. Here, Freiberg speaks of violinists, as the underhanded viol stroke has the opposite emphasis in bow direction.

style.<sup>64</sup> Also, “following the landscape of the phrase, rising as it rises, falling as it descends” remains important.<sup>65</sup>

When selecting pieces from this suite for performance, a suggestion would be to perhaps group them by key. Or, the flutist could provide the audience with a nice sampling of dance movements in different tempi contrasted with character pieces. *Le Labyrinthe* is the most performed movement from this suite, and could stand on its own on a program with other works. It is not necessary to perform the suite in its entirety; nor did Marais mean for them to be performed this way. Traditionally, viol players would choose their favorites at-will from a long suite such as this, performing in the order that fancied them.

My edition has been adapted for flute and piano. However, the ensemble one chooses to use is completely open and could produce beautiful results. Instead of piano, this piece could easily be played on the harpsichord if one is available. Also, a viola da gamba, violoncello, or bassoon performing off the basso continuo part would be an excellent addition to the flute and keyboard. I have also heard recordings with theorbo or guitar, which also works quite successfully.

All repeat signs in the score, as well as *del segno* and *da capo* markings, are Marais’ original indications. Repeat signs can be observed as desired. If the performer repeats a section, there are many options available for making the second time different and fresh. On this second pass, a flutist could vary their articulation, dynamics, or add additional ornamentation. All these options would be desirable and properly aligned with baroque performance practice.

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<sup>64</sup> Sarah Freiberg, "Play: Master Class - 5 Tips on Approaching French Baroque Music," *Strings* (2010): 47.

<sup>65</sup> Freiberg, 47.

Using these guidelines, as well as listening to recordings of these pieces, will hopefully result in a positive experience for the flutist and their chosen ensemble. Marin Marais was an incredible musician who left future performers an encyclopedia of great works. Having new works of his available to the contemporary flutist can be positive and valuable towards our education as better players. Gordon Kinney wrote in his preface to *Six Suites for Viol and Thoroughbass* that he hoped “the present publication will draw attention to the superior qualities of this music, so long neglected, and play some part in the merited and long overdue valuation of Marin Marais as one of the greatest composers of all time.”<sup>66</sup> I also support this view of Marais’ works as being of the highest value. The incredible writing in this suite was well before its time with regard to both subject matter and harmony. It is my wish that flutists will embrace this newly transcribed work, adding a significant work by Marin Marais to our French baroque repertoire.

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<sup>66</sup> Gordon J. Kinney, *Six Suites for Viol and Thoroughbass* (Madison, WI: A-R Editions, 1976), xx.

**CHAPTER 7**

**SELECTIONS FROM *SUITE D'UN GOÛT ÉTRANGER* BY MARIN MARAIS  
TRANSCRIBED AND EDITED BY ERIN E.K. MURPHY,  
BASSO CONTINUO REALIZATION BY KIRSTIN IHDE**

# Suite d'un Goût étranger

## 55. Marche tartare

Marin Marais

(1656-1728)

arr. by Erin E.K. Murphy

continuo realized by Kirstin Ihde

Flute

(mf)

Piano

\* 6      9 8      7      5

Fl.

tr

Pno.

7      6<sup>b</sup>      4      #      b

Fl.

*p*      *f*      *p*      *f*

Pno.

6      6      #

14

Fl. *p* *f* *tr*

Pno.

6 7 4 #

18

Fl.

Pno.

6 5 7

22

Fl.

Pno.

6 5 4 3

25

Fl. *(mp)*

Pno.

6 5 4 3

29

Fl.

Pno.

31

Fl.

Pno.

6

6  
5

4

3

\* The figured bass symbols throughout are Marais' originals. For details about the significance of these symbols, please refer to Chapter 5 of my dissertation under the basso continuo realization section.

# 56. Allemande

Flute

Piano

5 9 8 6 7 6 7 6

Fl.

*p* *f*

7 6 7 6 7 6 7 6 6x 4 # 9 8 7 6

Fl.

*tr*

3 4x 6 4 #

Fl.

*(p)* *p* *f* *p* *f* *p* *f* *p*

7 6 7 6x 4 # 7 6 3 6 7 6 7 6 7 6 6 5 9 8 6

13

Fl.

*f p f p f*

Pno.

9 8 6 5 9 8 5 5 6 5 6 5 6 5

16

Fl.

Pno.

7 6 4x 6 4 3

# 57. Sarabande

Flute

(mp) (mf)

Piano

Fl.

Pno.

Fl.

Pno.

p f

Fl.

Pno.

3 (mp) (mf) (3x: p)

22

Fl.

Pno.

9 8 6 4x 6 4 3

1. 2. 3.

tr

tr

1. 2. 3.

1. 2. 3.

# 58. La Tartine\*

36

Flute

1x: (f)  
2x: (p)

1x: (f)  
2x: (mf)

Piano

7 6 5 6

Fl.

tr

Pno.

5 6 6 # 5

Fl.

tr

Pno.

6 6

Fl.

Pno.

7 6 4 3 7 6 4 3

# 59. Double\*

Flute

Piano

(mp)

7 6 5

Fl.

Pno.

(mp)

tr

6 5 6

Fl.

Pno.

(mp)

tr

6 5 5

Fl.

Pno.

(f)

tr

6 6

13

Fl.

Petite reprise pour la 2e fois

38

Fin

Pno.

7 6 5

4 3

7 6 5

4 3

(p)

Fin

\* Flute: Repeat the petite reprise two or three times with accompaniment, then once alone. Articulations have been added ms. 1-7 and 8-11.

\* Note: First, play through La Tartine with repeats. Next, play the 1st half of La Tartine without repeat, then the 1st half of the Double - #59. Last, play the 2nd half of La Tartine without repeats, then the 2nd half of the Double. This results in a composed-out ornamentation of the La Tartine theme.

# 60. Gavotte

Légerement

Flute

*f*  
Légerement

Piano

5 4 3 9 8 5 4 3 7 6

Fl.

Pno.

5 4 3 9 8 # 6 4 #

3

Fl.

Pno.

6 6 6 7 6x

Fl.

Pno.

6 6 7 6 # b 7

7

20

Fl. *(mp)* *(mf)* *tr*

Pno.

6 5 9 — 3 6 4 3

25

Fl. *(mp)* *tr*

Pno.

6 5

26

Fl. *(f)* *tr*

Pno.

9 — 3 6 4 3

# 61. Fête champêtre

## 1st Couplet

Flute

Piano

*(f)*  
*(3x: p)*

6 7 6 4 # 6

## 2nd Couplet

Fl.

Pno.

*(mf)*

9 8 6 4 # 6

Fl.

Pno.

6 6 6 6 6 6

## 3rd Couplet

Fl.

Pno.

D.C.

4 3 # 6 6x 4x 6 7 6x

20

Fl.

*p* *f*

Pno.

25

Fl.

5 6 7 6 6 #

tr

Pno.

6 7 6 4 # 6

30

Fl.

4th Couplet

*f*

Pno.

34

Fl.

*p* *f* *p*

Pno.

38

Fl. *f p f p f p*

Pno.

7 6 — 7 6 — 7 6 — 7 6

42

Fl.

Pno.

7 6 6x #

46

Fl. *tr*

Pno.

6 7 6 4 # 6

50

Fl. *(f)*

Pno.

9 8 6 4 # 6

5th Couplet

54

Fl. *(p)* *(mf)*

Pno.

# 6 6 6 6 6 6 6

58

Fl. *p*

Pno.

6 6 6 6 6x 6

62

Fl. *f* *p* *f* *p* *f*

Pno.

7 7 7 7b 7 6 4x 6

66

Fl. *p* *tr*

Pno.

6 3 6/4 3 6 6 4 3

71

Fl.

Pno.

*tr* *tr*

76

Fl.

Pno.

Muzette

*(p)*

80

Fl.

Pno.

*p*

9 8 6 5 4 # 3 7x 4 2

85

Fl.

Pno.

3 4 2 3 6 4 3 4 2 3 7x 4 2 3 4 2

3 6 4 4 2 3 7x 4 2

90

Fl.

Pno.

95 Tambourin

Fl.

Pno.

(1x: *f*)  
(2x: *p*)

100

Fl.

Pno.

(1x: *f*)  
(2x: *p*)

104

Fl.

Pno.

7x  
4  
2

3

109 *tr*

Fl.

Pno.

6  
4

3

*tr*

113

Fl.

Pno.

1. 2.

*pp* *pp* *f*

1. 2.

3

117 *tr*

Fl.

Pno.

6 7 6 # 6

*tr*

121

Fl.

Pno.

9 8 6 4 # 3

*(mp)*

125

Fl.

Pno.

6 7 6 4 # 6

*(mf)* *tr*

Detailed description: This system contains measures 125 through 128. The Flute part (top staff) begins with a melodic line of eighth notes in measure 125, followed by a trill in measure 126, and a final melodic flourish in measure 128 marked *(mf)*. The Piano accompaniment (bottom staff) features chords in the right hand and a bass line with notes G, F, E, D, C, B, A, G in measures 125-128. Fingerings 6, 7, 6, 4, #, 6 are indicated below the piano part.

129

Fl.

Pno.

9 8 5 4 # 6

*(f)* *(tr)*

Detailed description: This system contains measures 129 through 132. The Flute part (top staff) starts with a rest in measure 129, followed by a melodic line in measure 130, and a trill in measure 132 marked *(tr)*. The Piano accompaniment (bottom staff) continues with chords and a bass line. Fingerings 9, 8, 5, 4, #, 6 are indicated below the piano part.

# 62. Gigue. La Fleselle.

**Légèrement**

Flute

(mf)

Piano

**Légèrement**

3 — # 5 6 6 6

6

Fl.

1.

Pno.

1.

# — 6 6 7 6 6 7 6 #

11

Fl.

2.

Pno.

2.

7 6 6 7 6 #

14

Fl. *(mp)*

Pno.

7 6 6 7 6 # # 6 #

18

Fl.

Pno.

3 # 6 # 3 s 7b

23

Fl. *(p)*

Pno.

6 4 5 4 3 s # s #

29

Fl.

*(mf)*

*tr*

7 6 5 9 8 # 6<sub>b</sub> x #

34

Fl.

*(mp)*

4x 6 4 # # 6 # 3

39

Fl.

# 6 # 3 5 7<sub>b</sub> 6 4 5 4 3

44

Fl.

Pno.

*(mf)*

5 6

49

Fl.

Pno.

*(mp)*

tr.

7 6 5 9 8 # 6x

53

Fl.

Pno.

Petite reprise

1. 2.

*(f)*

# 4x 6 4 #

# 64. Le Tourbillon

**Vite \***

Flute

**Vite**

Piano

4

Fl.

Pno.

7

Fl.

Pno.

10

Fl.

Pno.

# 6 6x

b 6 #

6 7/5 6 7 6x

# 6 6 6x/5

13

Fl.

Pno.

4 # # #

16

Fl.

Pno.

19

Fl.

Pno.

6 6 # 3

22

Fl.

Pno.

6 6 4 3 5

25

Fl.

Pno.

# 5 # 6 4x

28

Fl.

Pno.

31

Fl.

Pno.

6 6 7 6 7x 6

7 6x #

34

Fl.

Pno.

6 4 # 3

\*Flute articulations have been added.

# ♩ 68. L'Américaine

**Légèrement** 1st Couplet

Flute

Piano

6 7 6x

5 2nd Couplet

Fl.

Pno.

10

Fl.

Pno.

6 6 7 7

15 3rd Couplet

Fl.

Pno.

4 # b 7b 6 3 6

20

Fl.

Pno.

6 4 3 6 7 6 # 5

Detailed description: This system contains measures 20 through 24. The Flute part (Fl.) is written in a treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth and sixteenth notes, including slurs and accents. The Piano part (Pno.) is written in a grand staff (treble and bass clefs) with the same key signature. It provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5 below the notes. A sharp sign (#) is placed below the piano part in measure 23.

25

Fl.

4th Couplet

Pno.

6 7 6 7 6x 7b

Detailed description: This system contains measures 25 through 29, labeled as the '4th Couplet'. The Flute part (Fl.) continues the melodic line with slurs and accents. The Piano part (Pno.) provides accompaniment. Fingerings are indicated by numbers 1-5 below the notes. A double bar line is present between measures 27 and 28. A sharp sign (#) is placed above the piano part in measure 27. The system ends with a 7b fingering in the bass clef of measure 29.

30

Fl.

Pno.

7 6 6 7 6 5 4 # 6 7 6

Detailed description: This system contains measures 30 through 34. The Flute part (Fl.) continues the melodic line with slurs and accents. The Piano part (Pno.) provides accompaniment. Fingerings are indicated by numbers 1-5 below the notes. A sharp sign (#) is placed below the piano part in measure 32.

5th Couplet

35

Fl.

Pno.

*tr*

*(mf)*

7 6 7 6 7 6 #

40

Fl.

Pno.

*(p)*

5 9 8 5 9 8

44

Fl.

Pno.

*(mf)*

6 6 3 6

48

Fl. *p* *f*

Pno.

6/4 6/4 3/4

52

Fl. *tr*

Pno.

6 7 6x

55

Fl. *tr*

Pno.

6 6 4 3

# 69. Allemande pour le sujet; et gigue pour la basse

**Gai**

Flute

Piano

Fl.

Pno.

Fl.

Pno.

Fl.

Pno.

8

Fl. *tr*

Pno.

1. *tr* 2. *tr*

3 3

10

Fl. *tr* *tr* *tr*

Pno.

6 6 6 3 6 7 7

4x

12

Fl. *tr* *p* *f* *tr* *tr*

Pno.

4x 6 5 6x 6 4 # b



21

Fl.

1. *tr*

2. *tr*

Pno.

The image shows a musical score for Flute (Fl.) and Piano (Pno.). The Flute part is written in a single staff with a treble clef and a key signature of one sharp (F#). It consists of two measures, each with a first ending (1.) and a second ending (2.). The first ending of the flute part includes a trill (tr) on the first note. The Piano part is written in two staves (treble and bass clefs) with a key signature of one sharp (F#). It also consists of two measures, each with a first ending (1.) and a second ending (2.). The piano accompaniment features chords in the right hand and a melodic line in the left hand. The score is in G major and 4/4 time.

# 70. Allemande. L'Asthmatique

Très gai

Flute

Piano

*f*  
Très gai

5 6 6 7 7 7

Fl.

Pno.

# 6 7 6 7 6 7 6 7 6 # 6 5

Fl.

Pno.

6x 6 5 # 6 5 4 # 3

Fl.

Pno.

6 7 6 7 6 7 6x # 6 4 #

15

Fl. *tr* *(mp)* *(f)*

Pno.

b 6 4x 6 4 3

18

Fl. *(mp)*

Pno.

6 6 7 6 7 6

21

Fl. *tr* *tr* *tr* 1. 2.

Pno.

6 5 4 3 3

# 72. Muzette

66

Flute

(1x: *mf*)  
(2x: *p*)

Piano

Fl.

(*mp*)

Pno.

Fl.

(*mf*)

Pno.

Fl.

*p*

Pno.

21 *f*

Fl.

Pno.

7/4/2 3 7/4/2 3

27 *(mf)* *tr* *tr* 30 *(p)*

Fl.

Pno.

31 34 *(f)*

Fl.

Pno.

7/4/2 3 7/4/2 3

35

Fl.

Pno.

7  
4  
2

3

6  
4

7  
4  
2

3

39

Fl.

Pno.

7<sup>x</sup>  
4  
2

3

7<sup>x</sup>  
4  
2

3

4

7<sup>#</sup>

6

43

Fl.

Pno.

6

47

Fl. *p* *f* *tr*

Pno.

6 4 3 6 4 3 6 4 3

52

Fl.

Pno.

6

55

Fl.

Pno.

6

# 74. Le Labyrinthe

70

**Gaiement**  
Coups égaux *tr*

Flute

**Gaiement**  
Coups égaux

Piano

4x 6 5 6 6

8

Fl.

*tr* *(p)* *tr*

Pno.

6 6/5 4 6 6x 6 # 7 7

16

Fl.

*(mf)*

Pno.

6/5 7 6/4 6/4x 6 6 5

22

Fl.

*(mp)*

Pno.

7 6 4x 6 6/5 6x # # 6

29

Fl.

Pno.

6 6 6 6 4 # b s #

(mf)

36

Fl.

Pno.

6 6x # s 4x s 4x 6

43

Fl.

Pno.

9 6 # # — 6 6 6 7 b

(mp)

51

Fl.

Pno.

# — 4x 6 6x # 6 — 6 7 6

(f)

56

Fl.

Pno.

7 6 7 6<sub>4</sub> 7 6 7 6

60

Fl.

(mp)

Pno.

♩ b 6 7 6 7 6 # 6

67

Fl.

(p)

tr

Pno.

6 # # 6 # #

74

Fl.

(mp)

(p)

Pno.

5 4x 2x (6) 4 # # 5 4x 2x (6) 4 #

81 Coups égaux

Fl. *(mf)* *tr*

Pno.

Fl.

Pno.

Fl. **Gravement** *(mf)* **Gravement**

Pno.

Fl.

Pno.

98

Fl. *(mp)*

Pno.

100

Fl. *tr*

Pno.

6/5 — 6/4x/3 — 6/5 — 6/4x/3 — 6/5

104

Fl.

Pno.

6 — 6/5 — 5/4 — 6/4x/3 — 5/4

107

Fl. *(mp)*

Pno.

6/5 — 6/4x/3 — 6/5 — 6/4x/3 — 6/5

109 Fl. *tr.* *tr.* *tr.* 3

Pno.

113 Fl. 4 *tr.* 3 6x

Pno. 6 b 7 6b 4 7 b

117 Fl. *tr.* 3

Pno. 4x 6 6 4 #

121 **Vivement** *(mf)* **Vivement**

Fl. *(mf)*

Pno.

Coups égaux

124

Fl.

Pno.

127

Fl.

Pno.

5 6 7 6 5 5 6

131

Fl.

Pno.

134

Fl.

Pno.

5 6 6 6 6

(mp)

7 6x b 6 4x 6

138

Fl.

Pno.

7 6 7 6 7 6 4x 6 7 6 7 6

143

Fl.

*p*

Pno.

6 5 9 8 7 6 5 9 8 7 6 5 6

148

Fl.

*f*

tr

Pno.

4x 2 6 6

152

Fl.

Pno.

7  
6  
4<sup>b</sup>  
5  
4  
3

156

Fl.

Pno.

6  
6  
6  
6  
7  
6x

160

Fl.

Pno.

*(mf)* *p*

7<sup>b</sup>  
6  
4  
3  
6  
4

165 **Gai** Coups égaux

Fl. *f*

Pno. **Gai** *f* 4x 6 5

3 6/4 2 3 6/4 2 3 7/4 2 3

171 *tr* *w*

Fl.

Pno. 4x 6 6 6 6 6

177 **Grave**

Fl.

Pno. **Grave** 6 4x 6 4 3 6

181

Fl.

Pno.

6x —  $\frac{5}{2}$  6 7 6 7 6 4x

185

Fl.

Pno.

# — 6

187

Fl.

Pno.

$\frac{7}{2}$  6x 6 6

190

Fl.

Pno.

4x 6 — 7 4 #

194

Fl. *p*

Pno.

197 **Gai** Coups égaux *tr*

Fl. *f*

Pno. **Gai** *f*

4 6 5 6

203

Fl. *tr*

Pno.

7 6 7 6 7 6 7 6 4 3 b 4 3 7 6 7 6

212

Fl. *tr* *tr* *tr* *tr* *tr*

Pno.

7 6 7 6 4x 6 6 6 6 5 6 4 3

220 Chaconne

Fl. *(mp)* *(mf)* *tr*

Pno.

Fl. *tr* 6 5 4 3 6

Pno. 5 4 3 7b 6 5 6x 4 3

Fl. *tr* *tr*

Pno. 7b 6 5 6 4 3

Fl. *p* *f* *tr* *tr* *p* *f*

Pno. 6 4 6x 6 5 4 3 6 4 6 4 6

243

Fl. *tr*

Pno.

6 5 4 3 5 6 7 6 7 6 7 5 6

249

Fl. *tr* Coups égaux  
(mf)

Pno.

7 6 7 6 4 3 3

254

Fl. (p)

Pno.

6 5 7 3

258

Fl. (mp)

Pno.

6 5 7 7b 7 6 3

263

Fl. *(mf)*

Pno.

6 4 3 7<sup>b</sup> 7 6 3

267

Fl.

Pno.

6 6 3 6 9/7 8

271

Fl.

Pno.

4 3 6 9/7 8

275

Fl. *tr.*

Pno.

4 3 7<sup>b</sup> 7 6 6 4 3

281

Fl.

Pno.

7<sup>b</sup> 7 6 6 4 3 7 9 8

287

Fl.

Pno.

4 3 7 6 4 7 7<sup>b</sup> 7 6 4<sup>x</sup> 6 4 3

293

Fl.

Pno.

7 9 8 4 3 7 6 4 7 7<sup>b</sup> 7 6 4<sup>x</sup>

299

Fl.

Pno.

*(mp)* *(mf)*

6 4 3 6 6<sup>x</sup> 5 6 6 # b

305

Fl. *tr*

Pno.

7 7 6x 4 3 6 6x 5 6 6

312

Fl. *tr*

Pno.

# b 7 7 6x 4 3 6

317

Fl.

Pno.

5 6 6 6 4x 6 6 5 7

320

Fl.

Pno.

6 5 6 4x

323

Fl.

Pno.

6 6 7 6 7b 7 6 4x 6 7 7

328

Fl.

Pno.

6 6 7b 7 6 4x 6 4 3

Légèrement

# 80. L'Arabesque

88

1st Couplet

Flute

(mf)

Piano

Fl.

(p)

(mf)

tr

8 2nd Couplet

Pno.

Fl.

p

f

tr

Pno.

Fl.

tr

Pno.

18

Fl.

Pno.

7b

7

6

6

22

Fl.

*p* *f*

3rd Couplet *tr*

Pno.

6/4

3

4

7/3

27

Fl.

*tr*

29

Pno.

4

7/3

6

6x

6

31

Fl.

Pno.

7 6 7 6

6

7b

35

Fl.

Pno.

*tr*

3

38

Fl.

Pno.

*p*

*f*

7

6

6

4th Couplet

(f)

41

Fl.

Pno.

*p*

*f*

*p*

6

4

3

7<sup>b</sup>

7

46

Fl.

Pno.

*f*

6

4

3

6

4

2

7<sup>4</sup>

4

2

3

6

50

Fl.

Pno.

*p*

7 $\flat$  7 6 6

55

Fl.

Pno.

*f*

1. 2. 5th Couplet

1. 2.

6/4 3 6(b)

59

Fl.

Pno.

6 6 4 3 6 6

63

Fl.

Pno.

*p*

# 6 6 4 # # 7/4 3

67

Fl.

Pno.

*f*

tr.

6 4 7 6 4 3 6 7b

72

Fl.

Pno.

(mf) p

7 6 6

76

Fl.

Pno.

*f*

1. 2.

1. 2.

6 4 3

# 82. La Reveuse

## 1st Couplet

Flute

(mp)

6 6 6x 6 6 4 #

## 2nd Couplet

5

Fl.

tr

1. 2.

Pno.

1. 2.

6 6 6x — 6 4 # 4x 6

11

Fl.

tr

tr

Pno.

7 6b 7(b)6 7 6 # b 6 5 — b

15

Fl.

Pno.

# 6 6 5 4 # # 6 b 6 6x 6 6 b

20

Fl.

Pno.

*(p)*

4 # b 6 6 6x 6 4 #

25

Fl.

Pno.

3rd Couplet

*(mf)*

3 6x 6 7

30

Fl.

Pno.

b 6 b 6 5 5 4 3

34

Fl.

Pno.

5 6 b 6 6x 6 5 4 #

38

Fl.

Pno.

b 6 6x — 6 4 # 6 4 #

4th Couplet

44

Fl.

Pno.

3 4x 6 5 9 8 6

48

Fl.

Pno.

# 7 6 4

52

Fl.

Pno.

6 6 6x 6 5 4

56

Fl.

(p) (mp)

tr tr

Pno.

6 6 6x — 6 4 #

# 87. Le Badinage

## 1st Couplet

Flute

*(mp)* \* this ornament last time only  
*(last time: ff)* -----

Piano

6 5 9 7 8 6

Detailed description: This system contains the first six measures of the 1st Couplet. The Flute part begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/2 time signature. It features a series of eighth-note runs with slurs and a trill-like ornament marked with an asterisk. The Piano part consists of a grand staff with treble and bass clefs, providing harmonic accompaniment with chords and single notes. Below the piano part, the numbers 6, 5, 9, 7, 8, and 6 are written, likely indicating fingering or breath marks.

Fl.

Fin

Pno.

# 6 6 5 9 8 6 5 4 #

Detailed description: This system contains measures 7 through 12 of the 1st Couplet. The Flute part continues with eighth-note runs and includes a trill (tr) and a fermata. The Piano part continues with harmonic accompaniment. The system concludes with a double bar line and the word 'Fin'. Below the piano part, the numbers #, 6, 6, 5, 9, 8, 6, 5, 4, and # are written.

## 2nd Couplet

Fl.

*(mf)* *(mp)*

Pno.

3 6 4 5 4 3 6 7 6x 3 6b 4

Detailed description: This system contains measures 13 through 18 of the 2nd Couplet. The Flute part begins with a treble clef, a key signature of three sharps, and a 3/2 time signature. It features eighth-note runs with slurs and ornaments. The Piano part continues with harmonic accompaniment. Below the piano part, the numbers 3, 6, 4, 5, 4, 3, 6, 7, 6x, 3, 6b, and 4 are written.

13 **D.C.** 3rd Couplet

Fl. *(mf)*

Pno. **D.C.**

7<sup>b</sup> 4 3—6 7 6x # 6

18

Fl. *(f)*

Pno.

4 # 7 7 6/4 7/5 4 3

22 **D.C.** 4th Couplet

Fl. *(f)*

Pno. **D.C.**

5 4x 6 6 4 3

27

Fl. *p* *f* .....

Pno.

31 6 5 6 5 6 6x **D.C.** 5th Couplet\* *(mp)*

Fl. **D.C.**

Pno. **D.C.**

36 8/6 7/5 6/4 6/4 6 6

Fl.

Pno.

40 **D.C.**

Fl. **D.C.**

Pno. **D.C.**

7 6 # 6 # #

6th Couplet

44 Fl. *(mf)* *tr* *(mf)*

Pno.

6 6x 5 6

47 Fl. *(mp)*

Pno.

7 6 7 6x 6 #

50 Fl.

Pno.

b 6 3 6 # 6 4

53 Fl.

Pno.

7 6 7 6 7 6 7 6

55

Fl.

Pno.

*tr*

D.C.

7 6 7 6 #

\* Slurs present in the original have been deleted in the 5th couplet.

## MUSICAL EXAMPLES

1) Excerpt from Marais' *Suite d'un Goût Étranger* (original 1717 engraving).

79.  
*La Fougade*  
76.  
*Legerement.*

*Douc.*

*P*

This is a page from an original 1717 engraving of a musical score. It features six staves of music. The top staff is the melody, marked 'Legerement.' and 'P'. The lower staves provide harmonic support. The score includes various musical notations such as clefs, time signatures, notes, rests, and ornaments. The piece is titled 'La Fougade' and the specific measures shown are 76, 77, 78, and 79. The tempo is 'Legerement' and the dynamics are 'P' (piano) and 'Douc.' (dolce).

2) Double/multi-stops: 55. *Marche tartare* – ms. 1-8 shown in the original and adapted versions.

55. Suite d'un goût étranger. Marche Tartare. 55. DEUXIÈME PARTIE.

1 (mf) 3 5 7 tr

3) Deletions due to awkward fingering: 56. *Allemande* (ms. 2) – the lowest note of the run has been deleted in the adapted version.

Allemande 5.6.

tr 3 3

- 4) Ornament with double-stops: 58. *La Tartarine* (ms. 1-4) – double-stops were preserved in ms. 1-2 without the addition of the mordent. The mordent and trills in ms. 3-4 were not altered from the original.



53.  
La.  
Tartarine. 58.

1x: (f)  
2x: (p)

- 5) Omission of double-stops within fast tempi: 74. *Le Labyrinthe* (ms. 285-295).



285

290

6) Grace notes: 57. *Sarabande* – preservation of original grace notes (ms. 7 and 22).

*Sarabande*  
57.

*p* *Doux.* *Fort.* *Fur.* *Pete reprise pour la 2e fois.*

7

*tr*

22

7) Articulation: 64. *Le Tourbillon* – addition of slurs to ease in execution on the flute.

*Le Tourbillon*  
64.

*vite.* *Tournez pour la reprise.*

Vite

5

8

11

8) Articulation: 87. *Le Badinage* (ms. 35-39) - deletion of original slurs to preserve a more baroque flute articulation in sections with large intervals.

92

35 5th Couplet 37 39

9) *Notes inégales*: Examples of excellent places to use this French baroque practice -

55. *Marche tartare* (ms. 9, 11, and 13)



74. *Le Labyrinthe* (ms. 220, 224, and 232-233)



82. *Le Badinage* (ms. 47)



10) Downbeat emphasis: Properly stressing each downbeat emphasizes the proper feeling of meter in baroque pieces such as 87. *Le Badinage* (ms. 1-8).

1st Couplet

(mp) \* this ornament last time only  
(last time: ff)

5 Fin

11) Phrase lengths: Short phrases as seen in Marin Marais' 57. *Sarabande* (ms. 1-8), contrasted with a much longer phrase in Carl Reinecke's *Sonata "Undine"* (ms. 1-17).

(mp) (mf)

7

CARL REINECKE  
(1824-1910)

1 Allegro.

p

8 pp cresc.

16

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