

Unsere Edition folgt dem originalen Notentext äußerst genau. Alle Aufführungshinweise wurden übernommen. Allerdings haben wir zur besseren Lesbarkeit manche Zeichen, z.B. die meisten Fingersätze, außerhalb des Notensystems platziert. Wir verwenden die heute gebräuchliche Vorzeichenkonvention, bei der ein Vorzeichen bis zum Ende des Taktes gilt. Vorzeichen, die wir zusätzlich unter Berücksichtigung der Konventionen im Original vorschlagen, stehen in Klammern. Die originalen Schlüssel haben wir beibehalten. Jedoch

verzichten wir in der Gambenstimme auf den Violin-schlüssel (der einmal vorkommt), und in der Bassstimme auf den gelegentlichen Alt- oder Tenorschlüssel.

Wir danken Sofia Böttger Diniz für die Einführung und das Korrekturlesen unserer Ausgabe³.

Günter und Leonore von Zadow
Heidelberg, Februar 2018.

Introduction

Jacques Morel was one of many excellent musicians active in France during the ‘golden period’ encompassing both the Grand-Siècle of Louis XIV, the subsequent Régence, and extending on through most of the 18th century. Due to a scarcity of contemporary sources, we know very little about Morel’s life and the simultaneous existence of other musicians of the same name further confuses matters. It is possible that we are in the presence of a musical dynasty, a common occurrence during this period, though it is not easy to establish connections between the various Morels that appear at this time. Beside Jaques Morel, who describes himself as ‘Page de la Musique du Roy’ there is another (or the same?) ‘Sieur Morel’, former organist at Soissons who in 1749 announces a *Livre de pièces ajustées au pardessus [de viole] à cinq cordes*; Antoine Morel, an opera singer; and Morel ‘de la Ferronnerie’, a composer, and even a later Morel, harpsichord maker active in Paris in the 1770s.

Jacques Morel left us a very small collection of compositions, all of excellent quality. Today his small fame rests on one single piece, his exquisite Chaconne for flute, viol and continuo, often played by students and amateurs in school concerts and summer courses, while his other pieces are, undeservedly, little known and seldom played. Besides his book of viol pieces he also left us a very interesting and rare example of a *Te Deum* setting in French, the *Traduction Française du Te Deum mise en musique*, published in 1706, and a solo cantata, *Les Tuilleries*’ from 1717. The first of these works is just as lavish as the customary *Te Deum* settings in Latin, composed in France to celebrate military victories, political alliances and family events, and is written for various soloists, a four-part choir and orchestral accompaniment. Surprisingly, for this musical genre, there is a small but exquisite solo for soprano with ‘accompagnement de viole’. In the later cantata, a setting of an allegoric text referring to the presence of the French Court

at the Tuileries Palace during Louis XV’s childhood, Morel and his librettist appeal to the imagination through rich allusions to the beauty of the palace and gardens. Once more Morel includes passages for solo viol exploiting the full range of the instrument.

The precise publication date of Morel’s first and only book of viol pieces which is presented in this edition, is unknown although it certainly occurred shortly after the royal privilege given on the 9th of March, 1709, at Versailles, allowing him to ‘engrave, sell and distribute his Viol Pieces and other musical works, both vocal and instrumental, for a period of 8 years’. This very same privilege was renewed in 1730 and it is probable that the book was reprinted at this later date.

The collection is dedicated to Marin Marais, ‘Ordinary of the King’s Chamber Music’, the most famous and influential of all the French viol players. From this dedicatory we learn that Morel studied with Marais for many years and held his teacher and his works in the highest esteem. The compositions of Marais became his principle points of reference and Morel considered his own pieces a pale reflection of the splendid taste and style of his teacher. Fortunately for Morel, according to the same text, his composing activity was approved and encouraged by Marais, or as Morel humbly put it: ‘my first essays did not meet with your disapproval’. Talking about his teacher’s works but at the same time clearly indicating his own preferences, Morel praises the mix of the ‘naturel’ (naturalness here being seen as synonymous with sincerity, effortless and simplicity or, more fundamentally, the ‘imitation de la Nature’, quintessentially the most praised quality of art according to all French theorists and the general public alike); and the ‘agrément’, a reference to the sense of refinement and elegance.

Following on from the dedication, the *Avertissement* (a set of performance instructions), informs the reader

³ Morels vier Suiten und die *Chaconne en Trio* wurden 2017 von Sofia Diniz, Josep Maria Martí, Fernando Miguel Jalôto und Peter

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that the extremely detailed (but indispensable!) printed indications such as bowing, fingering, ornamentation, and articulation markings precisely follow the models and teachings of Marais. It is also clear that Morel is not only concerned with reaching the largest possible public but is especially concerned with the amateurs who certainly constituted his most important customers. To avoid writing pieces which were technically too demanding he uses chords (the so-called ‘Jeu d’Harmonie’ favoured by Du Buisson and Demachy) as little as possible and instead aims to exploit the ‘singing quality’ of the viol (the ‘Jeu de Mélodie’ preferred by Sainte Colombe and his students Jean Rousseau and Marin Marais). This said, Morel does not fail to include some pieces with more chords in order to please ‘those who love harmony’. He also justifies his choice of publishing the work in score format rather than the customary set of parts as a reflection of his concern for the amateur market: not only does it facilitate the task of the less experienced accompanist but it also enables the pieces to be played on solo harpsichord.

Morel’s collection comprises of four Suites for a seven-string bass viol with thorough-bass accompaniment. The chosen tonalities - A minor, D minor, D major and G major - are some of the most commonly used in French music of the period and also happen to be some of the most effective for the viol providing the most resonance and variety in chordal writing. The layout - two suites in the minor mode and two suites in the major mode culminating with the generous chaconne at the end - provides a sense of balance which is further assisted by the *Prélude* of the first suite in the shape of a French overture which provides a suitable beginning for the complete collection. Another testimony to this careful organisation is the way each suite follows the same order: *Prélude*, *Allemande*, *Courante*, *Sarabande* and *Gigue*. This order, familiar to us today as the most typical ‘baroque suite’ was at that time seldom used in France. In each suite this sequence is slightly altered to allow for the inclusion of smaller dances (the *Menuet* and *Gavotte*) and, normally after the *Gigue*, of character pieces. The third and fourth suites also include an extra virtuosic movement (a *Boutade* and *Fantasie*) immediately after the respective *Préludes*, which they serve to complete.

Most of the dances show the most typical characteristics of their genre and, stylistically, are distinctively French although some discreet Italian influences are noticeable and a *Gigue à l’Angloise* and *Gigue à l’Italienne* are to be found in the third and fourth suites respectively. Some of the dances have titles following the contemporary French practice (*Sarabande L’Agréable* in the first suite; *Allemande La Jolie*, *Courante La Dacier* and

Gigue L’Inconstante in the second; *Allemande La Brillante* and *Sarabande L’Aurore* in the third; *Rondeau Dauphin* in the fourth). Character pieces are often large rondeaus (*La Bretonne*, *Le Folet*, *Rondeau Dauphin*) with rather complex structures due to a multitude of repeats and varied refrains although some others are short pieces with obvious dance traits (both *La Fanchonnette* and *La Guérandoise* are rather straight-forward Gavottes). Such short movements like *Menuets* and *Gavottes* are models of conciseness and seem quite suitable for actual dancing.

A few movements are less reliant on dance patterns and are used to explore different technical features or expressive resources. The *Boutade de Saint Germain* of the third suite is clearly based on such movements defined by Johann Mattheson as compositions ‘bound to nothing but the imagination’ of a clearly improvisatory nature similar to other *Boutades* by Marais, Caix d’Hervey and Rebel. The *Fugue* is a complex virtuosic movement exploring the polyphonic and harmonic capacities of the viol. *Échos de Fontainebleau* obviously plays with dynamic contrasts that are very similar to those of the *Échos* from Couperin’s second *Concert Royale*. Finally, there is the *Fantasie*, a brief improvisatory movement exploring complex string-crossing.

Despite a few virtuosic movements, Morel’s pieces are generally not much concerned with technical display but instead are more focused on an eloquent rendition of human feelings through a refined, delicate and sophisticated approach of the instrument. Accordingly, subtle ornamentation and variation techniques are used such as in the ornamented reprises of the typically French double (*Allemande La Brillante*, *La Guérandoise*), in the rondeau’s refrains with ornamented reprises (*La Bretonne*, *Le Folet*, *Rondeau Dauphin*), or in ornamented petite-reprises (*Sarabande* of the second suite).

Sofia Böttger Diniz
Hürth, February 2018

Our Edition

Our edition of the four suites by Jacques Morel is based on the two prints in the Bibliothèque nationale de France with the title *I. LIVRE DE PIÈCES DE VIOLLE | AVEC UNE CHACONNE EN TRIO. | Pour une Flûte traversière, une Violle, et la Basse Continuë. | COMPOSÉES PAR M^r. MOREL...PARIS [1709]*.¹ The four suites occupy 38 pages of music. The *Chaconne en trio* which is not part of this edition follows on pages 39 through 44.² All music is in score format.

¹ For a complete facsimile of the original print see: Jacques Morel, *Première livre de pièces de violle* (Genève: Minkoff 1980). See also [gallica.bnf.fr].

² Jacques Morel, *Chaconne en Trio*, eds. G. and L. v. Zadow (Heidelberg: Güntersberg, 2002), G038.

Our edition follows the original musical texts very precisely. All performance instructions have been taken over. However for reasons of better legibility, we have placed several signs, for example most of the fingerings, outside the staff. We observe today's convention, according to which an accidental is valid until the end of the respective bar. Accidentals added in accordance with the conventions in the original, are given in parenthesis. We have retained the original clefs; however in the viol part we have dispensed with the treble clef (appearing

only once) and in the bass part with the occasional alto or tenor clef.


We like to thank Sofia Böttger Diniz for her introduction and her proofreading of our edition.³


Günter and Leonore von Zadow
Heidelberg, February 2018.

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise des Originals, wenn diese von unserer Edition abweicht. T1 = Takt 1, N1 = Note 1

We indicate the original reading, if it differs from our edition. T1 = bar 1, N1 = note 1

I Prelude T62 VdG N6	explizit fis <i>explicitly f sharp</i>
I Prelude T76 VdG N2	AA
I Prelude T89 VdG N1	Fingersatz 2 <i>fingerings 2</i>
I Allemande T1 VdG N2–3	Fingersatz 2 4 <i>fingerings 2 4</i>
I Allemande T8.1 VdG N8	Fingersatz 3 <i>fingerings 3</i>
I Allemande T11 VdG N8–13	
I Gigue T30 VdG N2	Fingersatz 2 <i>fingerings 2</i>

I La Bretonne T6 VdG N1	d ohne Punkt <i>d without dot</i>
I La Bretonne T41 VdG	
I La Bretonne T94 VdG N2	Fingersatz 4 <i>fingerings 4</i>
II Prelude T18 VdG N1	Fingersatz 1 und 4 <i>fingerings 1 and 4</i>
II Prelude T24 VdG N2	Fingersatz 3 <i>fingerings 3</i>
II Allemande T3 VdG N8	ohne tirez <i>without tirez</i>
II Allemande T20 B	ganze Note <i>whole note</i>
II Courante T14 B	Ziffern 5b <i>figures 5b</i>
II Le Folet T57 VdG N5	Fingersatz 2 <i>fingerings 2</i>
II La Fanchonette T7 N1+3	mit tirez <i>with tirez</i>



Jacques Morel, I. Livre de Pieces de Violle, Originaldruck, Beginn der ersten Suite
Jacques Morel, I. Livre de Pieces de Violle, original print, beginning of the first suite

³ Morel's four suites and the *Chaconne en Trio* have been recorded 2017 by Sofia Diniz, Josep Maria Martí, Fernando Miguel Jalóto

and Peter Holtslag. The CD *La Lyre d'Apollon* by Conditura Records (conrec009) will be released in 2018.