

Jacques  
Morel  
(fl. 1700 — 1740)

I<sup>r</sup> Livre de  
Pièces de Violle

AVEC UNE CHACONNE EN TRIO

Paris 1709

Volume 1: Suite 1 (La min.)  
Suite 2 (Ré min.)



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Egraved with MuseScore (<http://musescore.org/>). Texts set in EB Garamond (<http://www.georgduffner.at/ebgaramond/>) and  
Libertinus Sans (<https://github.com/khaledhosny/libertinus>).

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## PREFACE

This edition follows as faithfully as possible the 1709 Paris edition; it is an engraved edition, originally in score format. The source used for the edition is the copy in the *Bibliothèque Nationale de France* (Paris). The title page reads:

### I<sup>r</sup> LIVRE DE PIÈCES DE VIOLLE

AVEC UNE CHACONNE EN TRIO.

Pour une Flûte traversière, une Violle, et la Basse Continue

COMPOSÉES PAR M<sup>r</sup> MOREL.

Cy devant Page de la Musique du Roy.

PARUTION EN QUARTO.

*SE VEND À PARIS.*

CHEZ L'Auteur

La Veuve Morel, Marchande Libraire, au 2<sup>e</sup> pilier dans la grande salle du Palais au grand Cesar.  
Foucaut Marchand, rue Saint Honore, a la regle d'or, Avec une traduction du Te Deum du même.  
Chiquelier Maître Facteur d'Instruments de musique. Rue tiquetonne. A la Quittarre.

AVEC PRIVILÈGE DU ROI.

Gr(a)ve per M. Barlion.

## EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original time signatures, note values, ties, slurs, bar lines and beamings have been retained. Original clefs are kept in the score; in the separate parts they have been occasionally adjusted.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernised' when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.

## CRITICAL NOTES:

1. Original: ♯ ♯
2. Original fingering: 2.
3. Source has F instead of E.
4. Original fingering: 1 instead of 2.
5. Original: ♯
6. Original has end of repeat.
7. Unreadable fingering on third string.
8. Repeat indicated with the use of %.

### A MONSIEUR MARAIS

Ordinaire de la Musique de la Chambre du Roy.

Monsieur,

C'est estre bien hardi que d'ôser donner au public des pieces de Violle apres celles dont vous l'avez enrichi, et qui font tous les jour le charme des oreilles les plus delicates. Mais, Monsieur, j'ai eu le precieux avantage d'estre vostre Ecolier, et je me suis applique longtemps a etudier ce genie incomparable que vous avez receu du Ciel. J'ay donc cru que les transports que vous m'avez causés, auroient pû exciter en moy quelque petite partie de cet enthousiasme qu'on admire en vous, et qui a produit ces chants merveilleux, et si dignes de la Lyre d'Apollon même. Mais ce qui m'a le plus encouragé, Monsieur, c'est que vous n'avez pas desaprouvé ces premiers essais, er qu'on peut esperer que ce qui ne vous a pas deplu aura de quoi plaire a tout le monde. Si les chants que j'ai trouvés ont quelq(ue) agrement, et quelque naturel, c'est a vous que je le dois, et je vous les consacre pour vous marquer ma reconnaissance, et pour donner un temoignage public de l'admiration que j'ai pour vous, et du respect avec lequel je suis,

Monsieur,

Vostre tres humble et tres obeissant serviteur MOREL

### AVERTISSEMENT

Je me suis ataché a donner mes pieces le moins chargées d'accords qu'il m'a été possible, aimant mieux m'arrester au chant que de le rendre difficiles. Cependant pour satisfaire ceux qui aiment l'harmonie j'en ay mis quelques unes plus chargées que les autres.

J'ay jugé a propos de le metre en partition, tant pour faciliter l'accompagnement, que pour le commodité de ceux qui voudront les jouer sur le Clavecin.

Pour les agréments, je mets les mêmes caracteres dont Monsieur Marais s'est servy, ne pouvant mieux faire que de me conformer a sa maniere.

Le pousser d'archet se marque dessous la notte de cette maniere.....p

Le tirer se marque aussi sous la notte par ce carractere.....t

Les liaisons qui se rencontrent au dessus, ou au dessous des nottes signifient qu'il faut les faire du même coup d'archet, et se marquent ainsi.....

Les tenuës signifient qu'il faut laisser le doit qui se trouvera marqué dessus le commencement de la tenuë jusques a ce qu'elle sois finie.....

Les doigts se marquent par le chiffres.....1 2 3 4

on ne compte point le pouce, parce qu'il se trouce sous le manche. Le premier doit couché se marque.....1

Le tremblement, ou candence se marque après la notte sur laquelle il faut trembler de cette maniere. ' . '

Le battement se marque avant la notte qui doit estre battuë.....x

La plainte se marque avant la notte sur laquelle il faut la faire.....}

Le pincé, ou flatement se marque au dessus de la notte de cette maniere.....~

Les points qui se trouvent entre les accords ou batteries marquent l'endroit ou l'on doit placer les doigts pour remplir l'harmonie.

On se sert encore d'autres points plus petits qui se mettent au dessus ou au dessous des chiffres des doigts pour marquer le rang des cordes qui doivent estre touchées. Par exemple, la deuxième corde se marquera par deux points.....4

il en sera de même des autres. Pour marquer qu'il faut toucher la corde a vide on met un.....0

42 8)

46

50 4 4

56 2 2 2 2

### La Fanchonnette

7 2 4 4

**Le Folet**

The score consists of five systems of music, each with a treble clef staff (violin) and a bass clef staff (viola). Fingerings are indicated by numbers 1-4 above notes. Trills are marked with 't'. A figured bass line is provided below each system, using numbers and accidentals to indicate fingerings and pitch bends. The piece concludes with a double bar line and repeat dots.

6

10

21

28

35

*Pieces de Violle*

# Suite premiere

J. Morel (fl. 1700 — 1740)

## Prelude. *Lentement.*

6# — 6 5 5 6 7 6

# 4# 6 6 6 # 4#

6 4# 6 6 4 # 7b 5 6

4# 6 6 5 6# 6 7 6

7 6 7 6 # 6 7b 6 6

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

# 4# — 6# — 6 5 7 3b 6 6 — 6

7 3b 7 6 7 # b 6 6

# 6 6 7 4 3# #





Sarabande

3 4 2 1 4

6 5 # 6b 6 7 6 #

6 5 3b # # 6 3b 7b # 3b

6 7 6 7 6# 6 5 #

petite reprise 1 4 3 4 4 Fin

6 7 6# 6 5 #

Gigue. l'Inconstante

6b 5 6 5 # 6 7 6 5 4 3#

6 6 6 5 # 6 6 7 4 3#

44

4 3# 6 6 6 6 6 6

51 2 3 1 3 3 2 4 1 2 3 3 4 3 3 4

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

60 1) 3 4 4

6 # 6 6# 4 3# 6# 5

66 2 3 1 2 1 3 1 3 4 3 1 0 3 0 3 2

# # 6 6# 5 6 6 6# 4 3# #

73 1 3 1 2 1 4 3 1 4 3 2 2 4 2 0

# 6 7 6 7 6 7 6# # 5

82 3 4 4

6 6 6 6 4 3# 6 5 # 6

88 1 3 4 2) 3 4 3 1 3 1 3 1 4 3 1 3 1 3 1 3)

5 4 3# 6

Allemande

4 2 1 2 4 0 4 6 5 6 5

4 # 6 # 7 4#

6 5 6 5 # 6 6# # #

9 4 3 4 4 3 # 4 3

12 2 1 2 2 4

15 6 5 # 4 2 6 4# 6 7 7 #

18 1. 0 2. Fin.

Courante. La Dacier

4 4 6 5 4# 6 6 4 3# #

5 6 5 4# 3 # 6 6 4 3# #

11 4 3 1 4 3 3 4

18 7 7 # 7 3b 5 4# 6 6 4 3#

26 petite reprise. 2. 1 7 # 7 3b 6b 5

30 4# 6 6 6 3# 6)

Allemande. La Jolie

Musical score for Allemande. La Jolie, measures 1-18. The score is written for a single staff in G major, 3/4 time. It includes fingerings (1-4), bowings (2, 4), and trills (t). Fingering numbers are placed below the notes.

Measures 1-4: 6, 6#, 6 6 6 5 4 3# 3b, 7 # #

Measures 5-8: 6 7 6 7 6b 7b 6 6# 6 # #

Measures 9-13: # 6# 6 5 3b 6 4 3#

Measures 14-17: 7# 6 6 4 3 7b 6

Measures 18: # 6 6# 6 5 7b #

Courante

Musical score for Courante, measures 1-17. The score is written for a single staff in G major, 3/4 time. It includes fingerings (1-4), bowings (2, 4), and trills (t). Fingering numbers are placed below the notes.

Measures 1-4: 5 6 # # 6

Measures 5-8: 6 6 4 3 6# 5

Measures 9-12: # 6 5 6# # #

Measures 13-16: 5 # 4# 6 6 # 4#

Measures 17: 6 6 5 # 4# 6 4 3#

### Sarabande. l'Agreable

Musical score for Sarabande. l'Agreable, measures 1-27. The score is in 3/4 time and G major. It features a treble and bass staff with various musical notations including slurs, ties, and ornaments. Fingerings are indicated by numbers 1-4. A 'petite repr.' section begins at measure 21. Fingering numbers below the staff include: 4 0 4, 4 5 7 6 # 6 6 4# 1 2 3 6# 4 # #, 3 4 5 4# 6 6 7 6, 7 6 7 3 6 5b 6 # 6 7, 7 # 7b # 9 7, 7 # 7b #.

### Gigue

Musical score for Gigue, measures 1-8. The score is in 6/8 time and G major. It features a treble and bass staff with various musical notations including slurs, ties, and ornaments. Fingerings are indicated by numbers 1-4. Fingering numbers below the staff include: 6 5 4 # 6 5 5 4 # #, 6 6 6 6 6 3 7 6 5 # 6# 4# 7 6 7 # #.

### Suite deuxième

J. Morel (fl. 1700 – 1740)

### Prelude

Musical score for Prelude, measures 1-25. The score is in 2/4 time and G major. It features a treble and bass staff with various musical notations including slurs, ties, and ornaments. Fingerings are indicated by numbers 1-4. Fingering numbers below the staff include: 7# 6b 2, 3 7 6b 6 6# # 6, 3b 6 7 6, 5 4 2 3 # 6 4# 7 #, 7 # # 6 7 # 6 7 # 6 7 # 4, 3b 6 4# 3# # 6 4 7b 5 6 #.

### Menuet

Measures 1-8 of the Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering numbers: #, 6 6 6 #, 6 6#, 6 6 6 #.

Measures 9-14 of the Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering numbers: #, 5 6 4 7, 6 6 5.

Measures 15-18 of the Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering numbers: 6 6#, 6 6#, 4#, 6 6 4 3#. Ends with *Fin*.

### Autre Menuet

Measures 1-8 of the Other Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering numbers: 6 # 6 7, #.

Measures 9-12 of the Other Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering number: 5.

Measures 13-16 of the Other Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *Doux*. Fingering number: 5. Ends with a double bar line and repeat sign.

Measures 15-21 of the Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering numbers: 4 2, 1 4 1, 2 3, b, 6, 6, 6, 7b, 6, 4#, 6, 7 #.

Measures 22-27 of the Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering numbers: 3 4, 6, 4#, 6, 6.

Measures 28-33 of the Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering numbers: 3, 2, 2, 2, 0, 6, 7, 6, 7, 6.

Measures 34-40 of the Minuet. Treble clef, 3/4 time. Bass clef accompaniment. Dynamic marking *p*. Fingering numbers: 3 4, 2, 1, 4, 7 6, 6 6#, 6 6#, 5, 4, 3#.



La Bretonne. Gracieusement

Musical notation for measures 12-13. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. A trill 't' is marked above the first note of measure 12. Below the staves, the following sequence of notes is written: 7 6 6 5 3 # 6 # 7 6 7 6.

Musical notation for measures 13-25. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. A trill 't' is marked above the first note of measure 13. A repeat sign with first and second endings is present. Below the staves, the following sequence of notes is written: 7 6 7 6 7 6# # # 6 6 6 6# # 4# 6.

Musical notation for measures 25-37. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. A trill 't' is marked above the first note of measure 25. Below the staves, the following sequence of notes is written: 7 6# 7 6 7 6# # 7.

Musical notation for measures 37-49. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. Trills 't' are marked above notes in measures 37, 38, 39, and 40. Below the staves, the following sequence of notes is written: 6 5 # 6 # # 7 6 7 6 7 6 7 6 7 6# #.

Musical notation for measures 49-61. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. A trill 't' is marked above the first note of measure 49. Below the staves, the following sequence of notes is written: 7 6 6 6# 4# 6 6 6 6.

Musical notation for measures 61-72. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. A trill 't' is marked above the first note of measure 61. Below the staves, the following sequence of notes is written: 6 6 5 6 5 # 7 6 6 6 5.

Musical notation for measures 72-82. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. A first ending bracket '1.' is shown above the final measure. Below the staves, the following sequence of notes is written: # 6 # 7 6 7 6 7 6 7 6 7 6# #.

Musical notation for measures 82-89. The system consists of two staves. The upper staff is in bass clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. Trills 't' are marked above notes in measures 82, 83, 84, 85, 86, 87, 88, and 89. Below the staves, the following sequence of notes is written: 5 6 # 4# 6 6 5.

Musical notation for measures 89-96. The system consists of two staves. The upper staff is in bass clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. Trills 't' are marked above notes in measures 89, 90, 91, 92, 93, 94, 95, and 96. Below the staves, the following sequence of notes is written: 4 3# 7 4# 6 5 4 3.

Musical notation for measures 96-106. The system consists of two staves. The upper staff is in bass clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. Trills 't' are marked above notes in measures 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, and 106. Below the staves, the following sequence of notes is written: 6 5 # # 7 6 6 5 #.

Musical notation for measures 106-113. The system consists of two staves. The upper staff is in bass clef with a 3/4 time signature. The lower staff is in bass clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. Trills 't' are marked above notes in measures 106, 107, 108, 109, 110, 111, 112, and 113. Below the staves, the following sequence of notes is written: 6 # 7 6 7 6 7 6 7 6 7 6# #.



## A3 Printing Instructions

The A3 versions of the PDF files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized paper (typically A3) in your printer.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm”.
4. Print each of the page ranges listed below (*recto* and *verso*).
5. Load single-sized paper (typically A4) in you printer.
6. In Acrobar Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
7. Under “Page Setup...”, select “A4 210 x 297 mm”.
8. *Print the last page range (also recto and verso).*

This generates some sections to fold in the middle (and bind together, if you like).

*Hint:* if your printer does not have double-side printing capability (*recto* and *verso* in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

### Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Score I – Cover	A3	1–2 (1 sheet)
Score I	A3	3–14 (6 sheets)
Parts I – Viole	A3	1–6 (3 sheet)
Parts I – Basse	A3	7–14 (4 sheets)
Score II – Cover	A3	1–2 (1 sheet)
Score II	A3	3–16 (7 sheet)
Parts II – Flûte	A3	1–2 (1 sheets)
Parts II – Viole	A3	3–12 (5 sheets)
Parts II – Basse	A3	13–24 (6 sheets)
Parts II – Foldouts	A4	25 & 26 (2 sheets)

### Glueing

(all page numbers refer to the numbers printed on the pages)

Glue page no.:	To page no.:
Flûte 3	Flûte 2
Viole 18	Viole 19