

Rebel

Pièces pour le violon

VOL. 1

Première et Troisième suites

JFR. 27 et 29

MUSIQUE DE CHAMBRE

Cambiv
éditions

Jean-Féry
Rebel 1666-1747
Pièces pour le violon

Première suite en sol majeur

JFR. 27

Troisième suite en ré majeur

JFR. 29

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HÔTEL DES MENUS-PLAISIRS
22, avenue de Paris
F-78000 Versailles
+33 (0)1 39 20 78 18
editions@cmbv.com
www.cmbv.fr

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DU PATRIMOINE MUSICAL FRANÇAIS
DES XVII^e ET XVIII^e SIÈCLES**

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INTRODUCTION

Jalon important dans le développement de la sonate pour violon française, les *Pièces pour le violon* de Rebel furent publiées en 1705 par Ballard. Les caractères d'imprimerie musicale et les clés françaises (clé de sol 1^{re} ligne et diverses clés d'*ut* dans la partie de dessus) rendent souvent peu lisibles certains éléments complexes du jeu du violon ; la partition qui en résulte est malaisée à déchiffrer, surtout pour un instrumentiste habitué à la notation moderne. Pour faciliter la lecture et l'exécution de l'œuvre, les éditions du Centre de musique baroque de Versailles ont donc choisi d'en présenter une édition dans une notation modernisée. Celle-ci comprend également des parties séparées pour le violon et la basse continue, et une réalisation de celle-ci, à l'usage des claviéristes ne la maîtrisant pas.

NOTES BIOGRAPHIQUES

Jean-Féry Rebel (1666-1747), violoniste et compositeur, fut un des précurseurs de l'école française de violon. Troisième représentant d'une dynastie de musiciens attachée à la cour, il reçut son éducation musicale de son père Jean, chantre de la Chapelle royale, et de Lully qui remarqua très tôt ses dons et lui enseigna le violon et la composition. Il accéda rapidement à des hautes charges dans tous les grands corps de musique, à la ville comme à la cour. Aux alentours de 1700, il débuta à l'Académie royale de musique comme violoniste puis en devint le batteur de mesure en 1714. En 1705, il entra à la Chambre du Roi comme membre des vingt-quatre violons puis obtint, en survivance, la charge de compositeur en 1718, charge qu'il occupa pleinement à la mort de Lalande en 1726. En outre, de 1718 à 1725, il fut symphoniste de la Chapelle royale.

Rebel est l'archétype du virtuose-compositeur du XVIII^e siècle, dont l'œuvre reflète l'activité d'interprète. Il fut parmi les premiers, vers 1695, à composer des sonates en France, qu'il ne publia, comme Couperin, que des années plus tard (*Sonates à deux et trois parties* en 1712, *Sonates à violon seul* en 1713). En 1705, il avait déjà publié un premier livre de *Pièces pour le violon avec la basse continue*, classiques dans leur forme de suites de danse, mais particulièrement innovantes pour leurs modes de jeu. Pour l'Académie royale de musique, il composa une tragédie lyrique en 1703, *Ulysse*, et fut le premier à concevoir de la musique chorégraphique indépendante d'une action dramatique, forme hybride mêlant des danses françaises, des symphonies descriptives et des mouvements de sonate à l'italienne : *Caprice* (1711), *Les Caractères de la danse* (1715), *Fantaisie* (1729), *Les Plaisirs champêtres* (1734), *Les Éléments* (1737). Les qualités musicales de ces ballets, associées au talent des danseuses qui les firent connaître, assurèrent à Rebel sa renommée de compositeur.

NOTES HISTORIQUES

Le lecteur pourra se référer, pour une analyse complète de la vie et de l'œuvre de Jean-Féry Rebel, à l'ouvrage publié par Catherine Cessac en 2007¹, à la thèse de doctorat de Vladia Kunzmann², ainsi qu'à l'ouvrage de Lionel de La Laurencie³. Les premières traces de la carrière de compositeur de Rebel remontent à 1695 : à cette date, il fit paraître cinq airs dans le *Recueil* annuel d'*airs sérieux et à boire* de Ballard⁴, et il vendait également sous forme manuscrite des sonates correspondant aux livres imprimés en 1713⁵. En effet, cette décennie 1690 correspond au développement progressif de la littérature purement instrumentale pour violon, avec Marais (*Pièces en trio pour les Flûtes, Violon & Dessus de Viole*, 1692) ou Montéclair (*Sérénade en Concert, Divisé en trois Suites de Pièces pour les Violons, Flûtes & Hautbois*, 1697) notamment, encore que cet instrument restât perçu avec circonspection dans ce rôle, et qu'on lui préférât le clavecin ou la viole⁶. Rebel profita de ses talents de violoniste pour s'inscrire dans ce mouvement de développement du jeu soliste du violon en France, en ajoutant une touche française nette à l'influence italienne : il était de fait musicien à l'Académie royale en 1700⁷, et entra aux Vingt-Quatre Violons en 1705⁸. En publiant, en 1705, les *Pièces pour le violon*, qui constituaient sa première œuvre imprimée pour violon soliste, Rebel fit preuve de prudence en n'employant pas la forme de la sonate, mais plutôt celle de la « suite de [danses classées par] tons », abondamment pratiquée au clavecin ou à la viole, et en précisant d'ailleurs sur la page

1. Catherine Cessac, *Jean-Féry Rebel, 1666-1747. Musicien des Éléments*, Paris, CNRS Éditions, 2007, 192 p.

2. Vladia Kunzmann, *Jean-Féry Rebel, 1666-1747, and His Instrumental Music*, thèse de doctorat, université Columbia, New York, 1993, 1076 p.

3. Lionel de La Laurencie, *L'école française de violon, de Lully à Viotti. Études d'histoire et d'esthétique*, Paris, Delagrave, 1922, vol. 1, pp.94-96.

4. Catherine Cessac, *op. cit.*, p.39.

5. *Ibid.*, pp.62-63.

6. *Ibid.*, p.58.

7. *Ibid.*, p.17.

8. *Ibid.*, p.20.

INTRODUCTION

A milestone in the development of the French violin sonata, the *Pièces pour le violon* by Rebel were published in 1705 by Ballard. The printed musical symbols and French clefs (G clef on the first line [also called French violin clef] and various C clefs in the treble part) often render certain complex features of the violin part difficult to read; as a result, the score is challenging to interpret, especially for an instrumentalist accustomed to modern notation. In order to facilitate reading and performance of the work, the *éditions du Centre de musique baroque de Versailles* have therefore chosen to present it in an edition with modern notation. This edition also includes separate parts for the violin and basso continuo, as well as a realization of the latter for the use of keyboardists who may not have mastered playing from a figured bass.

BIOGRAPHICAL NOTE

Jean-Féry Rebel (1666-1747) was a violinist and composer, and one of the pioneers of the French violin school. He was the third generation in a familial dynasty of court musicians, and received his musical education from his father Jean, a Royal Chapel *chantré* (cantor), and from Lully, who recognized Rebel's talents very early and taught him violin and composition. He quickly moved through the ranks, attaining the highest positions in all the important musical institutions, both in Paris and at court. He joined the Royal Music Academy as a violinist around 1700 then became the *batteur de mesure* (conductor) in 1714. In 1705, he joined the *Chambre du Roi* (King's chamber) as one of the *vingt-quatre violons* (the King's 24 violins), then, upon his father's retirement in 1718, he was appointed composer *en survivance* (as a legacy), which became his solely upon Lalande's death in 1726. In addition, he was a Royal Chapel instrumentalist from 1718 to 1725.

Rebel is the archetype of the eighteenth-century virtuoso-composer, and his work reflects his experience as a musician. Around 1695, he was among the first in France to compose sonatas, which, like Couperin, he only published years later (*Sonates à deux et trois parties* in 1712, *Sonates à violon seul* in 1713). In 1705, he had already published a first book of *Pièces pour le violon avec la basse continue*, which were traditional in the dance suite genre, but particularly innovative in their playing techniques. In 1703, he composed *Ulysse, a tragédie en musique*, for the Royal Academy of Music, and was the first to conceive of choreographic music that was independent from dramatic action, creating a hybrid form that blended French dances, descriptive instrumental music, and Italian-style sonata movements: *Caprice* (1711), *Les Caractères de la danse* (1715), *Fantaisie* (1729), *Les Plaisirs champêtres* (1734), and *Les Éléments* (1737). These ballets' musical qualities, together with the talents of the dancers who performed them, cemented Rebel's reputation as a composer.

HISTORICAL NOTE

For a complete analysis of the life and work of Jean-Féry Rebel, the reader may refer to the book published by Catherine Cessac in 2007,¹ the doctoral thesis by Vladia Kunzmann,² as well as the work of Lionel de La Laurencie.³ The first evidence about the career of the composer Rebel goes back to 1695: in that year, five of his airs appeared in the annual collection of *Airs sérieux et à boire* (serious airs and drinking songs) published by Ballard,⁴ and he also sold manuscript copies of sonatas that correspond to those that were engraved in 1713.⁵ Indeed, the decade of the 1690s corresponds to the gradual development of a purely instrumental literature for violin, especially with Marais (*Pièces en trio pour les Flutes, Violon & Dessus de Virole*, 1692) or Montéclair (*Sérénade en Concert, Divisé en trois Suites de Pièces pour les Violons, Flûtes & Hautbois*, 1697), even though this instrument continued to be perceived with circumspection in that role, and the harpsichord and viol were still preferred for solo music.⁶ Rebel profited from his talent as a violinist by engaging in this current development of solo violin playing in France and adding a specifically French touch to Italian influence: he was actually a musician in the Académie royale in 1700,⁷ and he joined the *vingt-quatre violons* in 1705.⁸ With the publication of his *Pièces pour le violon* in 1705, which constituted his first printed collection for solo violin, Rebel gave proof of his restraint by not using sonata form but rather that of the "suite of [dances grouped according to] keys," regularly used for the harpsichord or viol, and in

1. Catherine Cessac, *Jean-Féry Rebel, 1666-1747. Musicien des Éléments* (Paris: CNRS Éditions, 2007), 192 pp.

2. Vladia Kunzmann, *Jean-Féry Rebel, 1666-1747, and His Instrumental Music*, Ph.D. dissertation (New York: Columbia University, 1993), 1076 pp.

3. Lionel de La Laurencie, *L'école française de violon, de Lully à Viotti. Études d'histoire et d'esthétique* (Paris: Delagrave, 1922), vol. 1, pp.94-96.

4. Catherine Cessac, *op. cit.*, p.39.



5. *Ibid.*, pp.62-63.

6. *Ibid.*, p.58.

7. *Ibid.*, p.17.

8. *Ibid.*, p.20.

NOTES CRITIQUES / CRITICAL NOTES

Mesure. note <i>Bar.note</i>	Portée <i>Staff</i>	Note critique	<i>Critical Note</i>	Cf. /see
Première suite en sol/majeur				
titre/ <i>title</i>		E: « PREMIERE SUITE, EN G RE SOL »	<i>E: "PREMIERE SUITE, EN G RE SOL"</i>	
3. Courante				
10.7	Vn	E: + placée à la deuxième voix (erreur)	<i>E: + placed on the second voice (error)</i>	
19.1	Vn	E: la \sharp_2 au lieu de do \sharp_3 (erreur)	<i>E: a\sharp instead of c\sharp (error)</i>	
4. Sarabande				
3.1 7.1 31.1	Bc	E: chiffre placé sur le troisième temps	<i>E: figuring placed on the third beat</i>	Vn
5. Gigue				
titre/ <i>title</i>		E: « GIGUE. RONDEAU », mais le morceau est de forme binaire; nous supprimons donc « rondeau »	<i>E: «GIGUE. RONDEAU», but the piece is in binary form; we have therefore deleted "rondeau"</i>	
9.1	Bc	E: chiffres superposés $\overset{6}{\#}$	<i>E: figuring placed vertically $\overset{6}{\#}$</i>	
20.3	Bc	E: 	E: 	
27.3	Bc	E: chiffre placé sur la note précédente (erreur)	<i>E: figuring placed on the preceding note (error)</i>	
28.1	Bc	E: 7	<i>E: 7</i>	Vn
28.2	Bc	E: chiffre placé sur la note suivante (erreur)	<i>E: figuring placed on the following note (error)</i>	
6. Chaconne				
61.1	Vn	E: le point manque	<i>E: the dot is missing</i>	mes./b. 56
73.1	Vn	E: sol $_2$ au lieu de la $_2$ (erreur)	<i>E: g instead of a (error)</i>	
80.5	Bc	E: chiffre placé sous la note précédente	<i>E: figuring placed under the preceding note</i>	mes./b. 100, 105
100.5	Bc	E: chiffre placé sous la note suivante	<i>E: figuring placed under the following note</i>	mes./b. 100, 105
123.1-3	Bc	E: barre de prolongation placée sur les deux premières notes	<i>E: continuation line placed on the first two notes</i>	mes./b. 124, 125, 128, 129
7. Bourrée en rondeau				
50.2-3	Bc	E: chiffres placés sous 50.3-4 (erreur)	<i>E: figuring placed under 50.3-4 (error)</i>	mes./b. 48
63.4	Bc	E: $\overset{6}{\#}$ (erreur)	<i>E: $\overset{6}{\#}$ (error)</i>	

PREMIÈRE SUITE
en *sol* majeur

JFR. 27

[1.] Prélude

Violon

Basse continue

5 6 9 6
7

Detailed description: This system contains the first six measures of the piece. The Violin part (top staff) begins with a whole note chord of G4 and B4, followed by a half note G4, and then a quarter note G4. The Bass Continuo part (bottom staff) features a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piano accompaniment (middle staff) consists of chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, and G4-B4.

7

9 5b
7 # #

Detailed description: This system contains measures 7 through 12. The Violin part (top staff) has a half note G4, a quarter note A4, and a quarter note B4. The Bass Continuo part (bottom staff) continues with eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, 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B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363,

Première suite en sol majeur

24

4 5 6 6 5^b 6

29

6 7 6 4 3

[5.] Gigue

Violon

Basse continue

7

5

7 # [6] 7 6 7 6

TROISIÈME SUITE

en *ré* majeur

JFR. 29

[1.] Prélude

Violon

Basse continue

6 6

4

6 9 8 9 8

8

9 5b 9 5 9 7 3

11

6 4 3# 6# 6

Detailed description: This is a musical score for a violin and a basso continuo. The score is in the key of D major (two sharps) and 3/4 time. It consists of 11 measures. The violin part features a melodic line with eighth and quarter notes, including a trill in measure 11. The basso continuo part provides harmonic support with chords and a bass line. Fingerings are indicated by numbers 1-5. Some notes in the basso continuo part are marked with a sharp sign (#) or a flat sign (b). Measure numbers 4, 8, and 11 are placed at the beginning of their respective systems. The piece concludes with a repeat sign in measure 11.

Troisième suite en ré majeur

[9.] Les Cloches

Violon

fort

Basse continue

fort

6

doux

fort

doux

fort

5 6 6

11

fort

doux

doux

fort

16

doux

doux