

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

# LES VENDANGEUSES

Hautbois d'amour et basse continue



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AI TG 006

## Louis de Caix d'Hervelois

(circa 1680 – 1759)

Although Louis de Caix d'Hervelois was one of the greatest French viol *virtuosi* of his day, very little is known of his origins or his personal life. It is widely accepted that he studied with the great Marin Marais. He is known chiefly for eight published collections of pieces: five for (one and two) viols and three for flute (*à un dessus*: 'for upper wind instrument') with figured bass. Of these, the five collections '*Pièces de viole*' (published over a period of some thirty years) are his most important legacy. Caix did not hold a court appointment unlike other members of the Lyon branch of the Caix family to which he may have been related. He remained an independent musician and composer who earned his living through the patronage of nobles and his own composition, performance and teaching. Le Blanc (1740) situated him next to Marin Marais (1656 – 1728) and the elder Forqueray (Antoine Forqueray 1671 –1745) in order of ranking in '*l'empire de la viole*'.

Recent research establishes his birth *circa* 1680 in Amiens (northern France) and his death, 1759, in Paris at his apartment in the Rue du Jour (opposite the portals of *l'église de Saint-Eustache*), where he had been living for more than thirty years. Here, his home was in the same building as that of his great friend, the prolific composer and flautist (also a musette<sup>❖</sup> player of note) Joseph Bodin de Boismortier (1689 – 1755). He too was an independent musician and the first French composer to employ the Italian *concerto* form. Caix appears to have remained an adept of the artists' quarter of Paris between the *Rue Saint-Honoré* and *l'église des Halles* for all his years in the capital. This district was a hive of artistic creativity in which dancers, musicians, artists and dealers (in both art and music manuscripts) lived and worked. The two friends obviously influenced each other's work. The *virtuoso* string player would edit the manuscripts written by the *virtuoso* wind player and *vice versa*.

Caix' graceful melodic music lies well within the French tradition of character pieces of this period. In his first two books, he still reflects Marais' influence and

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❖ At this time musette implied the *musette de cour* (or Baroque musette), a member of the bagpipe family of instruments. Subsequently the chanter was used alone with a double reed inserted directly (*hautbois de Poitou*). Around 1830 it started to be known as the 'oboe musette', subsequently 'piccolo oboe', even 'piccoloboe'. Today it is known, for the most part, as the 'musette'. It is a confusing word; a dance, well-liked at the Courts of both Louis XIV and XV, bore the same name. This musette was a gentle *Gavotte*, pastoral in nature, which imitated a bagpipe above a drone. From ballet, it also proliferated in keyboard music.

predilection for *grandeur*, a fashion inherited from the previous century. He really found his true style when reflecting the new taste for what is known as '*la petite manière*'. With the accession of the young Louis XV, a new elegance founded upon fleeting pleasures and sophistication saw its day in all things artistic: from music to fashion and art; from interior decoration and furniture to demeanour, everything became more intimate. Music followed suit with shorter movements mirroring the human spirit in descriptive sketches. Fashion was ornate, theatrical, detailed and *trompe l'oeil* was at its zenith. Caix was in his element. His genius for painting the miniature (even the ironical caricature) in music blossomed. Nature in all its beauty and matters pastoral were celebrated and extolled.

Jennifer Paull  
1997



## Les Vendangeuses

Hautbois d'amour et basse continue

ATG 006

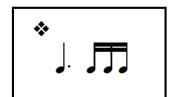
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755), the celebrated flautist and fruitful composer. Each wrote for the other's instruments and noted on their scores that yet more could be employed for their interpretation, as was the custom. Undoubtedly, apart from the letters and verses they penned to each other (which still exist), the close friends played much chamber music. It is known that Boismortier's work for viol (dedicated to Marin Marais) was edited by Caix d'Hervelois. Thus the friends' complicity is an established fact.

According to the practice of the time, the performer was free to adapt the '*Pièces de viole*' to suit other suitable instruments and their inherent possibilities. From the wealth of material available, I have selected a variety of movements ideally suited to the members of the *Bande de hautbois* (an instrumental ensemble, including bassoons, that originated at the Court of Louis VIX). My choice to

repeat one of these movements, with differing ornamentation, is entirely within the stylistic tradition. The titles of the movements are original. I have simply chosen one to depict the suite in portraiture, rather in the manner of Jean-Antoine Watteau (1684 –1721) who specifically created the *fête galante* style in Art. The French word *vendanges* means ‘grape harvest’. *Les Vendangeuses* were the grape-picking peasant girls.

The double dot was not yet in existence. The (single) dotted note was customarily held longer than today: somewhat similarly to the manner of the present double dot - although less precisely mathematical and more open to personal interpretation. The following semiquavers (*sixteenth notes*) or demisemiquavers (*thirty-second notes*) were played as an up beat to the next note of importance. I find our present notations (with the figure 3 to indicate a triplet), therefore, to be incorrect and too precise.

I have chosen to adopt the style of the time to give the feeling of a held note from which one moves forward<sup>♦</sup> rather than notate it in the precise manner of today<sup>♦</sup> (naturally, this also applies to other proportions of these note values). For today’s interpretation of a single dot, the word *inégal* (uneven) was often inserted as a directive. The opposite, *égal*, implied playing the notes evenly (as written).



To quote Michel de l’Affilard (*circa* 1656-1708) in his book ‘*Principes très faciles pour bien apprendre la musique*’ (a most successful work published in fourteen editions between 1697 to 1747),

*One learns better by example than by any written dissertation.*

I trust, therefore, that the *nuances* of *inégalité* and ornamentation will be more easily followed on my recording than by lengthy technical explanation on this page.

Naturally, performers are totally at liberty to create their own improvisations. Our interpretation is written out for those who are not specialists in this domain. Those who are will be able to improvise their own versions from the bass line and figures. The realisation by Christine Sartoretti was based upon the composer’s original figured bass. In 2010 I re-edited my original versions for oboe d’amore and cor anglais, enlarging the possibilities to four instruments of this court ensemble. I took this opportunity to develop elements of

ornamentation accordingly. Ian K. Harris revised the figured bass to include the modifications necessary for the various transpositions in this new edition. *Les Vendangeuses* is published in three transpositions for four instruments of the *Bande de hautbois*.

The series of French Baroque music published by **Amoris International** is entitled '*Les Tableaux galants*'.

Jennifer Paull  
2010



### Revised Edition 2010

*Les Vendangeuses* - Caix d'Hervelois A TG 005 Oboe & b.c.  
Caix d'Hervelois A TG 006 Oboe d'amore & b.c.  
Caix d'Hervelois A TG 007 Cor anglais & b.c.  
Caix d'Hervelois A TG 007 Basson & b.c.

*Les Vendangeuses* is recorded by

Jennifer Paull, Oboe d'amore  
Christine Sartoretti, Harpsichord  
Stefano Canuti, Bassoon

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# LES VENDANGEUSES

Louis de Caix d'Hervelois

(circa 1680 - 1759)

Realisation: Christine Sartoretti

Revised Ian K. Harris 2010

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Revised 2010

## I

### Prélude

*Lento, quasi un recitativo*

❖ Oboe d'amore

Continuo

The musical score is written for Oboe d'amore and Continuo. The Oboe part begins with a treble clef and a key signature of one sharp (F#). It starts with a dynamic of *p* and a tempo marking of *Lento, quasi un recitativo*. The Continuo part is written for a lute-style instrument with a bass clef and a key signature of one sharp. It features a series of chords and single notes, with fingerings indicated below the staff. The score includes various musical notations such as notes, rests, dynamics (*p*, *mf*, *mp*, *diminuendo*), and fingerings (6, 7, 5, #, 4, 3, 6, 5, 6, 5, 4, 7, 9, 8, 7, 6, 5). The Oboe part has several trills and slurs, while the Continuo part has a steady accompaniment of chords and single notes.

❖ In Concert Pitch

AI TG 006



## II

### Menuet en majeur

The musical score is for a Minuet in Major, II, consisting of four systems of piano and violin staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 4, 5, and 6. Dynamics include *f* (forte), *p* (piano), and *crescendo*. The score is divided into measures, with measure numbers 6, 12, and 17 marked at the beginning of their respective systems. The piano part features a steady accompaniment of chords and single notes, while the violin part includes more melodic lines with trills and slurs.

System 1 (Measures 1-5):  
Violin: *f* (forte)  
Piano: *f* (forte)  
Fingerings: 6, 5, 6, 5, 6

System 2 (Measures 6-11):  
Violin: *p* (piano)  
Piano: *p* (piano)  
Fingerings: #4, 6, 6, 6, 5, 6, 5

System 3 (Measures 12-16):  
Violin: *f* (forte)  
Piano: *f* (forte)  
Fingerings: 6, #4, 6, 6, 6

System 4 (Measures 17-21):  
Violin: *crescendo*  
Piano: *crescendo*  
Fingerings: 6, 6, 6

23 *tr* *diminuendo* *mp*

28 *f*

33 *p*

38 *crescendo* *mp*

43 *f*

4 7 #

6 6 6 4 7

6 5 6 5 6

# 4 6 6

# 6 6 4 7

Detailed description: This is a musical score for a piece in D major, spanning measures 23 to 43. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The tempo is marked 'Allegretto' (AI TG 006). The score includes various musical notations such as trills, slurs, and dynamic markings. The piano part features chords and arpeggiated figures. The melodic line includes trills and slurs. The score is divided into five systems, each with a measure number at the beginning. The piano part includes fingering numbers (4, 7, 6, 5, 6, 5, 6, #4, 6, 6, 6, 6, 4, 7) and a sharp sign (#) at the end of the first system. The melodic line includes a trill (tr) and a crescendo marking. The piano part includes a piano (p) marking. The melodic line includes a mezzo-piano (mp) marking. The piano part includes a forte (f) marking. The melodic line includes a mezzo-piano (mp) marking. The piano part includes a forte (f) marking. The score ends with a double bar line.

### III

## La Sache

Gravement

*mp inégal*  
Gravement

*inégal*

#6 6 6 7 #

*mf*

*diminuendo* *mp*

7 6 5 7 # #

12 *p*

7 # #6 6 6 7 #

Detailed description: This is a musical score for a piece titled 'La Sache', marked 'III'. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The tempo/style is 'Gravement'. The score is divided into four systems. The first system includes markings for 'mp inégal' and 'Gravement' in the piano part, and 'p' in the melody. The second system includes 'mf' in the melody. The third system includes 'diminuendo' and 'mp' in the piano part. The fourth system includes 'p' in the melody. The piano part features a series of chords, some of which are marked with 'inégal' (unequal). The melody features various ornaments (trills, mordents) and dynamic markings. The score ends with a double bar line and a 4/4 time signature.

*Vif*  
*f inégal*  
*Vif*  
*inégal*

# # #6 6 5

*p*

6 5 6 5 4 7 #

6 5 # 6 5 4 7 #

*f* *p* *f*


5 5 5

System 1, measures 28-30. The right hand features a melodic line with eighth and sixteenth notes, marked *p* at measure 28 and *crescendo* at measure 30. The left hand provides harmonic support with chords and moving lines. Measure numbers 28, 29, and 30 are indicated at the start of their respective measures. Fingering numbers 6 and 5 are shown below the left hand in measures 28 and 30.

System 2, measures 31-33. The right hand continues the melodic development. The left hand features chords and moving lines. Measure numbers 31, 32, and 33 are indicated at the start of their respective measures. Fingering numbers 6, 5, 7, 6, 5, and 7 are shown below the left hand in measures 31, 32, and 33.

System 3, measures 34-36. The right hand features a melodic line with eighth and sixteenth notes, marked *tr* at measure 36. The left hand provides harmonic support with chords and moving lines. Measure numbers 34, 35, and 36 are indicated at the start of their respective measures. Fingering numbers #, #, 6, #4, 3, #, 6, and # are shown below the left hand in measures 34, 35, and 36.

System 4, measures 37-39. The right hand features a melodic line with eighth and sixteenth notes, marked *p* at measure 37, *crescendo* at measure 38, and *mf* at measure 39. The left hand provides harmonic support with chords and moving lines. Measure numbers 37, 38, and 39 are indicated at the start of their respective measures. Fingering numbers #, 6, #5, #, #6, 6, and #5 are shown below the left hand in measures 37, 38, and 39.



40 *diminuendo* *mp*

5 6 4 7

This system contains measures 40 to 43. The right hand features a melodic line with slurs and a trill at measure 40. The left hand provides harmonic support with chords and single notes. Fingerings 5, 6, 4, and 7 are indicated for the left hand in measures 41 and 42.




*Gravement* *mp inégal* *Gravement* *inégal*

43

#6 6 6 7

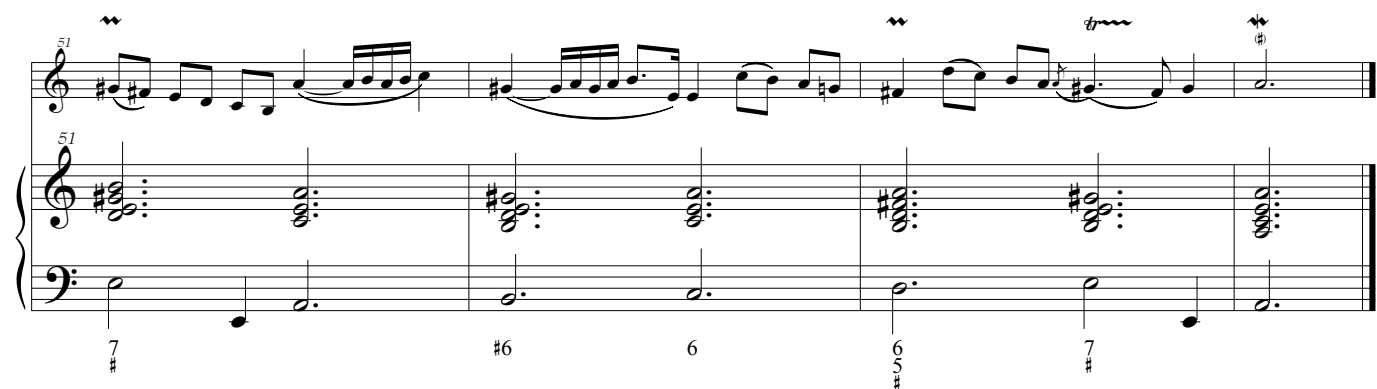
This system contains measures 43 to 46. The tempo/mood is marked *Gravement*. The right hand has a melodic line with a trill at measure 43. The left hand features chords and single notes. Fingerings #6, 6, 6, and 7 are indicated for the left hand in measures 43 and 44.



47

7 6 7

This system contains measures 47 to 50. The right hand has a melodic line with a trill at measure 47. The left hand features chords and single notes. Fingerings 7, 6, and 7 are indicated for the left hand in measures 47 and 48.



51

7 #6 6 6 7

This system contains measures 51 to 55. The right hand has a melodic line with slurs and a trill at measure 51. The left hand features chords and single notes. Fingerings 7, #6, 6, 6, and 7 are indicated for the left hand in measures 51 and 52.

# IV

## Musette

Musical score for "The Rose Tree" in E major, 6/8 time. The score is in three systems, each with a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo is marked "Allegretto". The score includes dynamics such as *f*, *p*, *mf*, and *mp*, and articulation marks like accents and slurs. The piano part features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. The vocal line is a simple melody with a final "segue" marking.

# V

## L'Inconstant

*f inégal*  
*inégal*  
 6 6 5 7 6 6 5 -  
 7 6 5 7 6  
 14 14 *mf* *crescendo*  
 6 5  
 20 20 *f* *diminuendo* *mp* *crescendo*  
 6 6 6 7  
 4 5



This musical score is for a piece in A major, spanning measures 28 to 57. It is written for a single melodic line and a piano accompaniment.

**Measure 28:** The melodic line begins with a half note A4, followed by a quarter note B4, a quarter note C#5, and a half note D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

**Measure 35:** The melodic line features a series of eighth notes: A4, B4, C#5, D5, E5, D5, C#5, B4, A4. The piano accompaniment continues with the eighth-note pattern in the right hand and a half-note bass line in the left hand.

**Measure 42:** The melodic line starts with a half note A4, followed by a quarter note B4, a quarter note C#5, and a half note D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

**Measure 49:** The melodic line begins with a half note A4, followed by a quarter note B4, a quarter note C#5, and a half note D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

**Measure 57:** The melodic line starts with a half note A4, followed by a quarter note B4, a quarter note C#5, and a half note D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

**Performance Markings:**

- Measure 28:** *tr* (trill) over the first A4.
- Measure 35:** *tr* (trill) over the first A4.
- Measure 42:** *mp* (mezzo-piano) marking at the start of the measure.
- Measure 49:** *p* (piano) marking at the end of the measure.
- Measure 57:** *mf* (mezzo-forte) marking at the start of the measure.

**Figured Bass:**

- Measure 28: #, 6, #, 6
- Measure 35: 5, 6, 6, 5
- Measure 42: 6, 6, 4, 5
- Measure 49: 7
- Measure 57: 6, 6, 5, 6, 6, 5



This musical score is for a piano piece, spanning measures 17 to 33. It is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The score is divided into five systems, each with a piano (p) or forte (f) dynamic marking.

**System 1 (Measures 17-20):** The piano part features a series of chords in the right hand and single notes in the left hand. The melody in the right hand starts with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The bass line consists of a half note G#2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3.

**System 2 (Measures 21-24):** The piano part continues with a series of chords in the right hand and single notes in the left hand. The melody in the right hand starts with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The bass line consists of a half note G#2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3.

**System 3 (Measures 25-28):** The piano part features a series of chords in the right hand and single notes in the left hand. The melody in the right hand starts with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The bass line consists of a half note G#2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3.

**System 4 (Measures 29-32):** The piano part continues with a series of chords in the right hand and single notes in the left hand. The melody in the right hand starts with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The bass line consists of a half note G#2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3.

**System 5 (Measures 33-36):** The piano part features a series of chords in the right hand and single notes in the left hand. The melody in the right hand starts with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The bass line consists of a half note G#2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3.

# VII

## Menuet en mineur

mf inégal

inégal

p

f

f

5 6 5 4 7 6

7 5 6 6 7 5

13 13

10 10

5 6 5 6 5

[illegible]

The musical score is for a piece titled "Gaiment" in 2/4 time, featuring piano (p) and forte (f) dynamics. The score is written for a single melodic line and a piano accompaniment. The key signature is three sharps (F#, C#, G#).

**First System:** The melodic line begins with a forte (f) dynamic. The piano accompaniment consists of chords and single notes. The first measure of the piano part has a 6/5 fingering. The second measure has a 6 fingering. The third measure has a 6 #4 fingering. The fourth measure has a 6 fingering. The fifth measure has a 6 fingering.

**Second System:** The melodic line continues with a piano (p) dynamic. The piano accompaniment continues with chords and single notes. The first measure of the piano part has a 5 fingering. The second measure has a 6 fingering. The third measure has a 6 fingering. The fourth measure has a 4 fingering. The fifth measure has a 7 # fingering. The sixth measure has a 6 fingering. The seventh measure has a 5 fingering.

**Third System:** The melodic line continues with a piano (p) dynamic. The piano accompaniment continues with chords and single notes. The first measure of the piano part has a 6 fingering. The second measure has a 6 #4 fingering. The third measure has a 6 fingering. The fourth measure has a 6 fingering. The fifth measure has a 6/5 fingering. The sixth measure has a 6 fingering.

**Fourth System:** The melodic line continues with a forte (f) dynamic. The piano accompaniment continues with chords and single notes. The first measure of the piano part has a 6/5 fingering. The second measure has a 4 fingering. The third measure has a 7 # fingering. The fourth measure has a # fingering.

Measures 20-24 of a musical score. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has three sharps (F#, C#, G#). Measures 20-24 feature a melody in the treble staff with trills and slurs. The grand staff provides harmonic support with chords and moving lines. Performance markings include *diminuendo*, *poco*, *a*, and *poco*. Fingering numbers 5, 4, 3, 4, 3 are indicated below the grand staff.

Measures 25-29 of a musical score. The system consists of a single treble staff and a grand staff. The key signature has three sharps. Measures 25-29 continue the melodic and harmonic development. Performance markings include a trill and a fermata. Fingering numbers 6 and 6/5 are indicated below the grand staff.

Measures 30-34 of a musical score. The system consists of a single treble staff and a grand staff. The key signature has three sharps. Measures 30-34 feature a melody with trills and slurs. Performance markings include *crescendo*, *poco*, *a*, and *poco*. Fingering numbers 5, 4, 3 are indicated below the grand staff.

Measures 35-39 of a musical score. The system consists of a single treble staff and a grand staff. The key signature has three sharps. Measures 35-39 continue the melodic and harmonic development. Performance markings include a fermata and a forte (*f*) dynamic. Fingering numbers 6/5, 4, 3, 6, 6/5 are indicated below the grand staff.

# LES VENDANGEUSES

Oboe d'amore

Louis de Caix d'Hervelois

(circa 1680 - 1759)

Realisation: Christine Sartoretti

Edited: Jennifer I. Paull

Revised Ian K. Harris 2010

Revised 2010

## I

### Prélude

*Lento, quasi un recitativo*

*p inégal*

*mf* *diminuendo*

*mp*

*diminuendo* *mf*

*mp* *diminuendo*

## II

### Menuet en majeur

*f*

*p*



12 *tr*

17 *crescendo* *f* *tr*

25 *diminuendo* *mp* *f* *tr*

33 *p* *tr*

41 *crescendo* *mp* *f* *tr*

## III

## La Sache

*Gravement*

*mp inégal* *p*

3 *tr* *mf*

7 *tr* *diminuendo* *mp*

11 *p* *tr*

*Vif*

*f inégal*

16

18

21

*p*

23

26

*f* *p* *f*

28

*p* *crescendo*

31

34

37

*p* *crescendo* *mf*

40

*diminuendo* *mp*

*Gravement* 43

*mp inégal*

47

51

# IV

## Musette

*f* *p*

6

*mp*

12

*mf* *mp*

19

*f* *segue*

V  
L'Inconstant

*f inégal*

8

15 *mf* *crescendo* *f*

22 *diminuendo* *mp* *crescendo*

29

36

43 *mp* *p*

50 *crescendo* *mf*

58

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (*f*) dynamic and an *inégal* (uneven) articulation. The score is divided into measures by bar lines, with measure numbers 8, 15, 22, 29, 36, 43, 50, and 58 marked at the beginning of their respective staves. Various musical notations are used, including eighth notes, quarter notes, half notes, and rests. Trills are indicated by a double wavy line above a note. Crescendos and diminuendos are marked with the words *crescendo* and *diminuendo*. Dynamics range from *f* (forte) to *p* (piano). The piece concludes with a double bar line at the end of the ninth staff.

# VI

## Musette

Musical score for VI Musette, measures 1-36. The score is written in treble clef, 2/4 time, and consists of nine staves. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings (*mf*, *p*, *f*) and articulation marks (accents, slurs, and wavy lines). Measure numbers 4, 9, 13, 17, 21, 25, 28, and 32 are indicated at the start of their respective staves.

Measure 1: *mf*

Measure 4: *p*

Measure 9: *p*

Measure 13: *p*

Measure 17: *p*

Measure 21: *p*

Measure 25: *f*

Measure 28: *p*

Measure 32: *f*

# VII

## Menuet en mineur

*mf inégal*

*p*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

# VIII

## Les Vendangeuses de Monguichet

*Gaïment*

The musical score is written for a single melodic line in 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo/mood is indicated as 'Gaïment'. The first staff starts with a forte (*f*) dynamic. The second staff begins with a measure rest and a 5-measure rest, followed by a piano (*p*) dynamic. The third staff ends with a forte (*f*) dynamic. The fourth staff contains trills. The fifth staff includes the markings 'diminuendo', 'poco', 'a', and 'poco'. The sixth staff ends with a 'crescendo' marking. The seventh staff includes 'poco', 'a', and 'poco'. The eighth staff begins with a forte (*f*) dynamic and ends with a double bar line.

*f*

5

*p*

11

*f*

17

22

*diminuendo poco a poco*

27

*crescendo*

31

*poco a poco*

36

*f*

# LES VENDANGEUSES

Basso Continuo

Louis de Caix d'Hervelois  
(circa 1680 - 1759)

Realisation: Christine Sartoretti  
Revised Ian K. Harris 2010

Edited: Jennifer I. Paull  
Revised 2010

## I Prélude

*Lento, quasi un recitativo*



## II

### Menuet en majeur





### III

## La Sache

*Gravement*



*Vif*

16



*f inégal*

21



26



33



38



*Gravement*

43



*mp inégal*

49



# IV

## Musette

Musical score for *Musette*, measures 1 through 18. The piece is in 2/4 time and A major. The notation is in bass clef.
 

- Measure 1: *f*
- Measure 5: *mp*, *fp*, *fp*, *fp*
- Measure 12: *mf*, *fp*
- Measure 18: *fp*, *fp*, *segue*

# V

## L'Inconstant

Musical score for *L'Inconstant*, measures 1 through 53. The piece is in 3/4 time and A major. The notation is in bass clef.
 

- Measure 1: *f inégal*
- Measure 11
- Measure 25
- Measure 38
- Measure 53

## VI

### Musette II

*mf*

7 *fp fp fp*

17 *fp fp fp*

25 *fp fp fp*

32

## VII

### Menuet en mineur

*mp inégal*

9 *p*

18

27 *p*



## VIII

### Les Vendangeuses de Monguichet

*Gaiment*

