

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LES VENDANGEUSES

Hautbois et basse continue



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AI TG 005

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[❖] 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

❖ 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 et basse continue

ATG 005

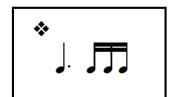
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755), 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[♦] rather than notate it in the precise manner of today[♦] (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

The Oboe d'amore Collection Volume I

(A SC VI)

Also published by **Amoris International**

La Gracieuse- Caix d'Hervelois A TG 001 Oboe & b.c.
Caix d'Hervelois A TG 002 Oboe d'amore & b.c.
Caix d'Hervelois A TG 003 Cor anglais & b.c.
Caix d'Hervelois A TG 004 Bassoon



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LES VENDANGEUSES

Louis de Caix d'Hervelois

(circa 1680 - 1759)

Realisation: Christine Sartoretti

Revised Ian K. Harris 2010

Edited: Jennifer I. Paull

Revised 2010

I

Pr  lude

Lento, quasi un recitativo

The musical score is written for Oboe and Continuo. The Oboe part is in the treble clef, and the Continuo part is in the bass clef. The key signature is two flats (B   and E  ), and the time signature is common time (C). The tempo/mood is marked "Lento, quasi un recitativo". The score is divided into four systems, each with a measure number (3, 7, 11) at the beginning of the Oboe staff. The Oboe part includes various musical notations such as slurs, trills, and dynamic markings (p, mf, mp, diminuendo). The Continuo part includes fingerings (6, 7, 6 5, 4, 6 4, 7 3, 6 5, 6, 6 5, 6, 4, 7, 6 5, 9 7, 8 6 5, 7, 6 5, 7) and dynamic markings (mf, mp, diminuendo). The score ends with a double bar line.

II

Menuet en majeur

6 5 6 5 6

6 6 6 6 6 5 5

12 12 6 6 6 6 6

17 17 *crescendo* *f* 6 6 6

#

23 *diminuendo* *mp*

28 *f*

33 *p*

38 *crescendo* *mp*

43 *f*

The musical score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). Measure numbers 23, 28, 33, 38, and 43 are indicated at the start of each system. The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics include *diminuendo*, *mp*, *f*, *p*, *crescendo*, and *f*. Fingerings are indicated by numbers 4, 7, 6, 5, 6, 5, 6, 4, 6, 6, 6, 4, 7, and 6. A key signature change to one sharp (F#) occurs at measure 43. The piece concludes with a double bar line at the end of measure 43.

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Vif

f inégal
Vif

16

12 13 14 15 16

19

19

p

17 18 19

22

22

20 21 22

f

26

p

f

23 24 25 26

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system continues the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The lyrics "The Rose Tree" are written below the piano accompaniment in the second system. The score includes various musical notations such as notes, rests, and fingerings.

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 1-4) features a treble staff with a melody in G-flat major (one flat) and a piano accompaniment in the grand staff. The melody includes a trill on the first measure and a fermata on the fourth. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) concludes the piece with a final cadence. The piano part uses chords and single notes to support the melody. The key signature is one flat (B-flat major), and the time signature is 4/4.

[illegible]

40

diminuendo

mp

40 41 42 43

6 5 6 4 7

Gravement

mp inégal

Gravement

43

inégal

43 44 45 46

6 6 6 7 4

47

47 48 49 50

7 6 7 4

51

51 52 53 54

7 6 6 7 4

IV

Musette

6 — 6 — 5

5

5

6 — 6 — 5 7

11

11

6 — 6 4 3 4 7 7

17

17

6 — 6 4 3 4 7

segue

segue

V

L'Inconstant

Musical score for "L'Inconstant" by V. The score is in 3/4 time and consists of four systems of staves. The first system shows a melody in the treble clef and a piano accompaniment in the grand staff. The melody is marked *f inégal* and the piano part is marked *inégal*. The second system continues the melody and piano accompaniment. The third system starts at measure 14 and includes dynamics *mf* and *crescendo*. The fourth system starts at measure 20 and includes dynamics *f*, *diminuendo*, *mp*, and *crescendo*. The piano accompaniment features various chords and arpeggios, with some measures marked with 6, 6/5, 7, and 6.

[illegible]

VI

Musette II

Musical score for **Musette II**, VI. The score is in 3/4 time and consists of four systems. The first system is marked *mf* and includes a fingering $6 \text{ --- } 5$ at the end. The second system includes a fingering 5 at the beginning. The third system includes a fingering 7 at the beginning. The fourth system includes a fingering 13 at the beginning and a complex fingering $6 \text{ --- } 6 \text{ --- } 4 \text{ --- } 3 \text{ --- } 6 \text{ --- } 5 \text{ --- } 4 \text{ --- } 7$ at the end. The score features a melody in the right hand and a piano accompaniment in the left hand.

This musical score consists of five systems, each with a vocal line and a piano accompaniment. The systems are numbered 7, 6, 25, 20, and 33, indicating measure numbers. The piano part features various chords and melodic lines, with some measures containing fingerings (6, 4, 7) and dynamic markings (p, f). The vocal line includes various notes, rests, and ornaments (trills, grace notes). The score is written in a standard musical notation with a treble and bass clef for the piano part.

System 7: Measures 17-21. Piano part starts with a chord of G4, B4, D5. Vocal line starts with a trill on G4. Measure 21 has a trill on G4.

System 6: Measures 21-25. Piano part has a sequence of chords: G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5. Vocal line has a trill on G4.

System 25: Measures 25-29. Piano part has a sequence of chords: G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5. Vocal line has a trill on G4.

System 20: Measures 29-33. Piano part has a sequence of chords: G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5. Vocal line has a trill on G4.

System 33: Measures 33-37. Piano part has a sequence of chords: G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5; G4, B4, D5. Vocal line has a trill on G4.

VII

Menuet en mineur

musical score for Menuet en mineur, VII, showing measures 1-6, 7-12, 13-18, and 19-24. The score is written for piano (p) and features a 3/4 time signature. The key signature is one flat (B-flat).

The score is divided into four systems, each with a treble and bass staff. The first system (measures 1-6) includes the dynamic marking *mf inégal* and the second system (measures 7-12) includes the dynamic marking *p*. The third system (measures 13-18) includes the dynamic marking *f*. The fourth system (measures 19-24) includes the dynamic marking *f*.

The score includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-5 below the notes. The score is marked with *inégal* in the first system and *f* in the third and fourth systems.

This musical score is for a piano piece, spanning measures 25 to 51. It is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is presented in a grand staff format, with a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes, often in a descending or ascending scale-like pattern. The melodic line consists of eighth and sixteenth notes, often with slurs and grace notes. The score includes several dynamic markings, including *p* (piano) at measures 32, 39, and 45. There are also several fingering numbers (1-7) and breath marks (indicated by a wavy line) throughout the piece. The piece concludes with a double bar line at measure 51.

25

25

32

32

39

39

45

45

51

51

20

diminuendo *poco* *a* *poco*

6 5 4 3 4 3

25

6 6 5

30

crescendo *poco* *a* *poco*

5 4 3

35

6 5 4 3 6 6 5

LES VENDANGEUSES

Oboe

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

mf

mp *diminuendo*

II

Menuet en majeur

f

p



III

La Sache



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

mp inégal

43

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

VI

Musette II

musical score for Musette II, VI, featuring a single melodic line in treble clef. The score is divided into measures, with measure numbers 4, 9, 13, 17, 21, 25, 28, and 32 indicated. Dynamics include *mf*, *p*, *f*, and *mf*. Articulations include slurs, accents, and trills.

4 *mf*

9

13 *p*

17

21

25 *f*

28 *p*

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 treble clef, 2/4 time. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and a 'Gaïment' (cheerful) tempo marking. The melody is characterized by eighth and sixteenth notes, often beamed together. The score includes various musical ornaments such as trills and grace notes. Dynamics fluctuate throughout, with markings for *f*, *p*, *diminuendo*, *poco*, *a*, *crescendo*, and *f* again. The piece concludes with a final double bar line on the eighth staff.

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



8



Vif

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 bass clef with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various dynamic markings: *f* (forte) at measure 1, *mp* (mezzo-piano) at measure 7, and *fp* (fortissimo-piano) at measures 8, 9, 10, and 17. Measure numbers 5, 12, and 18 are indicated at the start of their respective staves. The piece concludes with a *segue* marking at the end of measure 18.

V

L'Inconstant

Musical score for *L'Inconstant*, measures 1 through 53. The piece is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes a dynamic marking of *f inégal* (forte, unequal) at measure 1. Measure numbers 11, 25, 38, and 53 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of measure 53.

VI

Musette II

Musical score for Musette II, VI. The score is written in bass clef, 2/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff starts at measure 7 and includes three fortissimo-piano (*fp*) markings. The third staff starts at measure 17 and includes three *fp* markings. The fourth staff starts at measure 25 and includes three *fp* markings. The fifth staff starts at measure 32 and ends with a double bar line.

VII

Menuet en mineur

Musical score for Menuet en mineur, VII. The score is written in bass clef, 3/4 time, and B-flat minor. It consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) and *inégal* marking. The second staff starts at measure 9 and includes a piano (*p*) marking. The third staff starts at measure 18 and includes a piano (*p*) marking. The fourth staff starts at measure 27 and includes a piano (*p*) marking.



VIII

Les Vendangeuses de Monguichet

Gaiment

