

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LES VENDANGEUSES

Cor anglais et basse continue



AMORIS INTERNATIONAL

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ATG 007

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

Cor anglais et basse continue

ATG 007

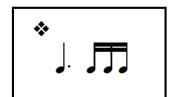
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755),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

Edited: Jennifer I. Paull

Revised 2010

Realisation: Christine Sartoretti

Revised Ian K. Harris 2010

I

Pr  lude

Lento, quasi un recitativo

❖ Cor anglais

Continuo

The musical score is written for Cor anglais and Continuo. The Cor anglais part is in the treble clef, and the Continuo part is in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into five systems, each with a measure number (3, 7, 11) at the beginning. The Cor anglais part includes various musical markings such as *p*, *in  gal*, *mf*, *diminuendo*, and *mp*. The Continuo part includes figured bass notation (6, 7, 6 5, 4, 6 4, 7 3, 6 5, 6, 6 5, 6, 6 5, 4 7, 9 7, 8 6 5, 7, 6 5, 7 4) and various musical markings such as *in  gal*, *mf*, *diminuendo*, and *mp*. The score ends with a double bar line.

❖ In Concert Pitch

AI TG 007

II

Menuet en majeur

6 5 6 5 6

6 6 6 6 6 6 6 5 5

12 12 6 4 6 6 6

17 17 *crescendo* *f* 6 6 6

The musical score is for a Minuet in Major, II, in 3/4 time. It consists of four systems of music. The first system starts with a piano (p) dynamic and features a trill in the right hand. The second system includes a piano (p) dynamic and a trill. The third system includes a piano (p) dynamic and a trill. The fourth system includes a piano (p) dynamic and a trill. The score is written for piano and includes fingerings (6, 5, 6, 5, 6) and dynamics (p, f, crescendo). The key signature is one flat (B-flat) and the time signature is 3/4.

23 *diminuendo* *mp*

28 *f*

33 *p*

38 *crescendo* *mp*

43 *f*

The musical score is written for piano, spanning measures 23 to 43. It features a single melodic line in the right hand and a supporting accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 4, 7, 6, 5, and 4 in the left hand. The piece concludes with a double bar line at measure 43.

III

La Sâche

Gravement
mp inégal
Gravement
inégal

p

mf

diminuendo
mp

p

6 6 6 7 6 6 6 7 7 6 6 7

Vif
f inégal
Vif
inégal

10

10 16 6 6 5

10

10

p

5 6 4 7 6

22

22

6 6 5 6 5 4 7

f
26
p
f

26

6 5 6 5

28

28

p

crescendo

6 5

6 5

31

31

6 5 7

6 5 7

34

34

5

6 4

37

37

p

crescendo

mf

6 5

6 5

40 *diminuendo* *mp*

6 5 6 5 4 7

Gravement *mp inégal* *Gravement* 43

6 6 6 5 7

47

7 6 5 7

51

7 6 6 6 7

IV

Musette

5

f *p*

6 — 6 — 5 —

5

mp

6 — 6 — 5 — 7

11

mf *mp*

6 — 6 — 4 — 7 — 7

6 4 3

17

f *segue*

6 — 6 — 4 — 7 —

6 4 3

V

L'Inconstant

f inégal

inégal

6 5 7 6 5 -

7

7

6 5 7 6

14

14

mf *crescendo*

6 5

20

20

f *diminuendo* *mp* *crescendo*

6 6 6 7

4 3 5

This musical score is for a piano piece, spanning measures 28 to 57. It is written in a key with one flat (B-flat) and a 4/4 time signature. The score consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a steady bass line with chords in the right hand. The vocal line includes various melodic phrases, some with trills and slurs. Dynamics include *mp* (mezzo-piano) and *p* (piano). A *crescendo* marking is present in measure 40. The score ends with a double bar line in measure 57.

Measures 28-34: Vocal line starts with a trill on G4, followed by a melodic phrase. Piano accompaniment provides harmonic support with chords and a moving bass line.

Measures 35-41: Vocal line continues with a melodic phrase, including a trill on G4. Piano accompaniment maintains the harmonic structure.

Measures 42-48: Vocal line features a melodic phrase with a trill on G4. Piano accompaniment includes a *mp* dynamic marking in measure 42 and a *p* dynamic marking in measure 48. The piano part has a *crescendo* marking in measure 40.

Measures 49-56: Vocal line continues with a melodic phrase, including a trill on G4. Piano accompaniment maintains the harmonic structure.

Measure 57: The piece concludes with a final chord in the piano accompaniment and a double bar line in the vocal line.

VI

Musette II

Musical score for "The Rose Tree" by Robert Schumann, Op. 155, No. 1. The score is in G major, 3/4 time, and consists of three systems. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal note and piano accompaniment. The score is marked with "mf" (mezzo-forte) and includes various musical notations such as notes, rests, and fingerings.

This musical score is for a piano piece, spanning measures 17 to 33. It is written in a key with one flat (B-flat) and a 4/4 time signature. The score is presented in two systems, each with a vocal line and a piano accompaniment.

Measure 17: The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a series of chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, and G4-Bb4.

Measure 21: The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a series of chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, and G4-Bb4.

Measure 25: The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a series of chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, and G4-Bb4.

Measure 29: The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a series of chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, and G4-Bb4.

Measure 33: The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a series of chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, and G4-Bb4.

The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The piano accompaniment is written in a style that suggests a specific harmonic progression, with chords and single notes.

VII

Menuet en mineur

7

7

13

13

19

19

mf *inégal*

inégal

p

f

6 6 6 7 6

6 5 6 4 7 6

6 6 6 7 6

5 6 6 5 6

This musical score is for a piece in E-flat major, spanning measures 25 to 51. It is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into six systems, each with a measure number at the beginning of the melodic staff.

Measure 25: The melodic line begins with a half note E-flat, followed by a quarter note D-flat, a quarter note C, and a half note B-flat. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a half-note pattern in the right hand.

Measure 32: The melodic line features a half note E-flat, a quarter note D-flat, a quarter note C, and a half note B-flat. The piano accompaniment continues with the same eighth-note pattern in the left hand and a half-note pattern in the right hand.

Measure 39: The melodic line starts with a half note E-flat, followed by a quarter note D-flat, a quarter note C, and a half note B-flat. The piano accompaniment maintains the eighth-note pattern in the left hand and the half-note pattern in the right hand.

Measure 45: The melodic line begins with a half note E-flat, followed by a quarter note D-flat, a quarter note C, and a half note B-flat. The piano accompaniment continues with the eighth-note pattern in the left hand and the half-note pattern in the right hand.

Measure 51: The melodic line starts with a half note E-flat, followed by a quarter note D-flat, a quarter note C, and a half note B-flat. The piano accompaniment maintains the eighth-note pattern in the left hand and the half-note pattern in the right hand.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p* for piano). The piano accompaniment features a consistent eighth-note pattern in the left hand and a half-note pattern in the right hand, providing a steady harmonic foundation for the melodic line.

VIII

Les Vendangeuses de Monguichet

Gaïment

f

Gaïment

p

f

This musical score is for a piece titled 'Les Vendangeuses de Monguichet', marked as 'VIII'. The tempo is 'Gaïment' (lively). The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into four systems, each with a measure number (5, 10, 15) at the beginning of the melodic line. The piano accompaniment consists of chords and moving lines in both hands. Fingerings are indicated by numbers 1-5. Dynamics include 'f' (forte) and 'p' (piano). The score ends with a fermata over the final measure.

5 6 6 4 6 6

5 6 6 5 4 6 5

6 6 4 6 6 6 5 6

6 5 4 7 6 6 6 6

20

diminuendo poco a poco

5 4 3 4 3

25

6 6 5

30

crescendo poco a poco

5 4 3

35

f

6 5 4 3 6 6 5

LES VENDANGEUSES

Cor anglais

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

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

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 dynamics are marked as follows: *mf* (measures 1-3), *p* (measures 13-15), *f* (measures 25-27), and *p* (measures 28-30). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs, ties, and trills.

Measures 1-3: *mf*

Measures 4-8: *p*

Measures 9-12: *p*

Measures 13-15: *p*

Measures 16-20: *p*

Measures 21-24: *p*

Measures 25-27: *f*

Measures 28-30: *p*

Measures 31-36: *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 and grace notes. 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



8



Vif

f inégal



Gravement

mp inégal



49



IV

Musette

Musical score for *Musette*, measures 1 through 18. The piece is in bass clef, 2/4 time, and B-flat major. It begins with a forte (*f*) dynamic. Measures 1-4 show a descending eighth-note pattern. Measures 5-8 continue this pattern. Measures 9-12 feature a change in dynamics to mezzo-piano (*mp*) and fortissimo-piano (*fp*). Measures 13-18 conclude with a fortissimo-piano (*fp*) dynamic and a *segue* marking.

V

L'Inconstant

Musical score for *L'Inconstant*, measures 1 through 53. The piece is in bass clef, 3/4 time, and B-flat major. It begins with a forte (*f*) dynamic and is marked *inégal*. Measures 1-10 show a steady eighth-note pattern. Measures 11-24 continue this pattern. Measures 25-37 feature a change in dynamics to mezzo-piano (*mp*) and fortissimo-piano (*fp*). Measures 38-53 conclude with a fortissimo-piano (*fp*) dynamic.

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 starts with a *mf* dynamic. The second staff has a measure rest at measure 6, followed by three *fp* dynamics. The third staff has measure rests at measures 15 and 16, followed by three *fp* dynamics. The fourth staff has a measure rest at measure 24, followed by a *fp* dynamic. The fifth staff has measure rests at measures 30 and 31, followed by two *fp* dynamics.

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 starts with a *mp inégal* dynamic. The second staff starts with a *p* dynamic. The third staff has a measure rest at measure 18, followed by a *p* dynamic. The fourth staff has a measure rest at measure 27, followed by a *p* dynamic.

37



48



VIII

Les Vendangeuses de Monguichet

Gaiment



9



17



26



34

