

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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ATG 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[❖] 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 d'amour et basse continue

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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 XIV). 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 ATG 005 Oboe & b.c.
Caix d'Hervelois ATG 006 Oboe d'amore & b.c.
Caix d'Hervelois ATG 007 Cor anglais & b.c.
Caix d'Hervelois ATG 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

(ASC VI)

Also published by **Amoris International**

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



www.amoris.com

for Jérémie Ross

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

Prelude

Lento, quasi un recitativo

The musical score consists of two staves. The top staff is for the Oboe d'amore, and the bottom staff is for the Continuo. The score is in common time, with key signatures changing throughout. Measure numbers are indicated below the continuo staff. The Oboe part begins with a melodic line, while the Continuo part provides harmonic support with sustained notes and chords. Various dynamics and performance instructions like 'inégal' and 'diminuendo' are included.

Measures 1-10:

- Oboe d'amore: *p*, *inégal*. Continuo: *inégal*.
- Measure 6: Key signature changes from C major to A major.
- Measure 7: Key signature changes from A major to D major.
- Measure 8: Key signature changes from D major to E major.
- Measure 9: Key signature changes from E major to F# major.
- Measure 10: Key signature changes from F# major to G major.

Measures 11-18:

- Oboe d'amore: *mf*, *diminuendo*. Continuo: *diminuendo*.
- Measure 12: Key signature changes from G major to A major.
- Measure 13: Key signature changes from A major to B major.
- Measure 14: Key signature changes from B major to C major.
- Measure 15: Key signature changes from C major to D major.
- Measure 16: Key signature changes from D major to E major.
- Measure 17: Key signature changes from E major to F# major.
- Measure 18: Key signature changes from F# major to G major.

Measures 19-26:

- Oboe d'amore: *mp*, *mf*. Continuo: *mf*.
- Measure 20: Key signature changes from G major to A major.
- Measure 21: Key signature changes from A major to B major.
- Measure 22: Key signature changes from B major to C major.
- Measure 23: Key signature changes from C major to D major.
- Measure 24: Key signature changes from D major to E major.
- Measure 25: Key signature changes from E major to F# major.
- Measure 26: Key signature changes from F# major to G major.

Measures 27-34:

- Oboe d'amore: *mp*, *diminuendo*. Continuo: *diminuendo*.
- Measure 28: Key signature changes from G major to A major.
- Measure 29: Key signature changes from A major to B major.
- Measure 30: Key signature changes from B major to C major.
- Measure 31: Key signature changes from C major to D major.
- Measure 32: Key signature changes from D major to E major.
- Measure 33: Key signature changes from E major to F# major.
- Measure 34: Key signature changes from F# major to G major.

❖ In Concert Pitch
AI TG 006

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II

Menuet en majeur

3

f

6 5 6 5

6

6

p

#4 6 6 6 5 6

12

12

6 #4 6 6

17

crescendo

17

f

6 6 6

33

23

diminuendo

mp

4 7

28

f

6 6 4 7

33

p

6 5 6 5 6

38

crescendo

mp

#4 6 6

43

f

6 6 4 7

III La Sache

Gravement

mp inégal *Gravement*

#6 6 6 5 7 #

#6 6 6 7 #

7 6 7 — # — #

7 6 5 6 7

12 p 12 6 6 5 6 7 #

Vif

f inégal

Vif

inégal

10

16

#6 6 — 6 5

10

p

6 5 6 4 7 # # #6

22

6 — 6 5 # 6 5 4 7

20

f

p

f

6 5 6 5 6 5

28

p

crescendo

6 5 6 5 #

31

6 5 7 6 6 7 #

34

6 6 #
6 6

37

p

crescendo

mf

6 6 # # 6 6
6 6

40

diminuendo

5 6 4 7

mp

41

Gravement

43

mp inégal

Gravement

43

6 6 7 #

inégal

6 7 #

47

7 6 7 #

51

7 #6 6 6 7 #

IV

Musette

The image shows four staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *f*, followed by a dynamic of *p*. The second staff starts with a dynamic of *g*. The third staff begins with a dynamic of *p*. The bottom staff begins with a dynamic of *p*. Measure numbers 6, 5, 7, 11, and 17 are indicated below the staves. Various dynamics such as *mf*, *mp*, and *f* are marked throughout the piece. Harmonic changes are indicated by Roman numerals (6, 5, 6, 4, 7, 3) and time signatures (6, 4, 7). The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests.

V

L'Inconstant

f inégal

6 6 7

6 6 -

6 6 7 6

14

mf *crescendo*

6

20

f *diminuendo* *mp* *crescendo*

6 6 6 7

28

28

35

42

40

57

6 # 6 5 6 6 4 6 5

mp

crescendo

mf

VI
Musette II

mf

6 ————— 6 ————— 5

5

6 ————— 6 ————— 5

9

7

13

6 ————— 6 ————— 6 4 5 4 7

17

7

21

6 6 - 4 7

25

6 — 6 — 5

29

f

7

33

6 6 - 4 7

VII

Menuet en mineur

mf inégal

inégal

p

f

tr.

The musical score consists of five systems of music, each with three staves: Treble, Bass, and Middle. The key signature is minor (one sharp). Measure numbers are indicated below the bass staff in each system. Dynamic markings include *mf inégal*, *inégal*, *p*, *f*, and *tr.*. Measure 13 starts with a treble clef, while measures 10 and 5 start with a bass clef.

25

25

32

30

45

51

VIII

Les Vendangeuses de Monguichet

Gaiment

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Gaiment

p

5 6 6 4 7 6

10 11 12 13 14 15

f

6 4 7 — — —

20

diminuendo poco a poco

5 4 3 a 4 3

25

6 6 5

30

crescendo poco a poco

5 4 3

35

6 4 3 6 6

for Jérémie Ross

LES VENDANGEUSES

Oboe d'amore

Realisation: Christine Sartoretti

Revised Ian K. Harris 2010

Louis de Caix d'Hervelois

(circa 1680 - 1759)

Edited: Jennifer I. Paull

Revised 2010

I

Prélude

Lento, quasi un recitativo

diminuendo

mp

mf

diminuendo

mf

mp

diminuendo

II

Menuet en majeur

f

p

12

17 *crescendo*

25 *diminuendo* *mp*

33 *p*

41 *crescendo* *mp*

f

III

La Sache

Gravement

mp inégal

3

7

11 *p*

mf

diminuendo

mp

Vif

f inégal

18

p

21

f *p* *f*

23

p *crescendo*

26

p

31

p

34

p *crescendo* *mf*

37

diminuendo

40

mp

Gravement

43

mp inégal

47

51

IV

Musette

V

L'Inconstant

f inégal

8

15 *mf* *crescendo* *f*

22 *diminuendo* *mp* *crescendo*

36

43 *mp* *p*

50 *crescendo* *mf*

58

VI
Musette

The sheet music consists of six staves of musical notation for a single instrument. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The dynamics and performance markings include:

- Staff 1:** Dynamics: *mf*. Measure numbers: 1-3.
- Staff 2:** Measure number: 4.
- Staff 3:** Measure number: 9.
- Staff 4:** Measure number: 13. Dynamics: *p*.
- Staff 5:** Measure number: 17.
- Staff 6:** Measure number: 21.
- Staff 7:** Dynamics: *f*. Measure number: 25.
- Staff 8:** Dynamics: *p*. Measure number: 28.
- Staff 9:** Dynamics: *f*. Measure number: 32.

VII

Menuet en mineur

mf inégal

7

14

21

27

33

39

45

51

VIII

Les Vendangeuses de Monguichet

Gaiment

f

5 *p*

11 *f*

17

22 *diminuendo* *poco* *a* *poco*

27 *crescendo*

31 *poco* *a* *poco*

36 *f*

for Jérémie Ross

LES VENDANGEUSES

Basso Continuo

Realisation: Christine Sartoretti

Revised Ian K. Harris 2010

Louis de Caix d'Hervelois

(*circa* 1680 - 1759)

Edited: Jennifer I. Paull

Revised 2010

I

Prélude

Lento, quasi un recitativo

Musical score for the first section of the prelude. The music is in basso continuo style, indicated by the bass clef and the bass staff. The key signature is common time (C). The dynamic is **p** *inégal*. The score consists of two measures of music.

Continuation of the musical score for the prelude. The key signature changes to one sharp (F# major). The dynamic is **f**. The score consists of four measures of music.

II

Menuet en majeur

Musical score for the start of the minuet. The key signature is two sharps (G major). The dynamic is **f**. The score consists of four measures of music.

Continuation of the musical score for the minuet. The key signature remains two sharps (G major). The score consists of four measures of music.

Continuation of the musical score for the minuet. The key signature remains two sharps (G major). The score consists of four measures of music.

Continuation of the musical score for the minuet. The key signature remains two sharps (G major). The score consists of four measures of music.

Continuation of the musical score for the minuet. The key signature remains two sharps (G major). The score consists of four measures of music.

Continuation of the musical score for the minuet. The key signature remains two sharps (G major). The score consists of four measures of music.

III

La Sache

Gravement

mp inégal

8

Vif

16

f inégal

21

26

33

38

Gravement

43

mp inégal

49

IV
Musette

Musical score for the 'Musette' section, featuring a single bass clef staff in G major (two sharps). The score consists of four staves of music, each starting with a dynamic marking below the staff.

- Staff 1 (measures 1-4): Dynamic **f**. Measures 1-3 show eighth-note patterns, measure 4 shows sixteenth-note patterns.
- Staff 2 (measures 5-8): Dynamics **mp**, **fp**, **fp**, **fp**. Measures 5-7 show eighth-note patterns, measure 8 shows sixteenth-note patterns.
- Staff 3 (measures 9-12): Dynamic **mf**. Measures 9-11 show eighth-note patterns, measure 12 shows sixteenth-note patterns.
- Staff 4 (measures 13-16): Dynamics **fp**, **fp**, **fp**, **segue**. Measures 13-15 show eighth-note patterns, measure 16 shows sixteenth-note patterns.

V

L'Inconstant

Musical score for the 'L'Inconstant' section, featuring a single bass clef staff in G major (two sharps). The score consists of five staves of music, each starting with a dynamic marking below the staff.

- Staff 1 (measures 1-4): Dynamic **f inégal**. Measures 1-3 show eighth-note patterns, measure 4 shows sixteenth-note patterns.
- Staff 2 (measures 5-8): Measures 5-7 show eighth-note patterns, measure 8 shows sixteenth-note patterns.
- Staff 3 (measures 9-12): Measures 9-11 show eighth-note patterns, measure 12 shows sixteenth-note patterns.
- Staff 4 (measures 13-16): Measures 13-15 show eighth-note patterns, measure 16 shows sixteenth-note patterns.
- Staff 5 (measures 17-20): Measures 17-19 show eighth-note patterns, measure 20 shows sixteenth-note patterns.

VI
Musette II

Musical score for Musette II, featuring five staves of bassoon music. The key signature is E major (two sharps). The tempo markings include *mf*, *fp*, and *fp*. Measure numbers 1 through 32 are indicated above the staves.

VII

Menuet en mineur

Musical score for Menuet en mineur, featuring five staves of bassoon music. The key signature is A minor (no sharps or flats). The tempo marking is *mp inégal*. Measure numbers 1 through 27 are indicated above the staves.



VIII

Les Vendangeuses de Monguichet

Gaiment

