

LOUIS DE CAIX D'HERVELOIS

Les Tableaux galants

Edited and ornamented by Jennifer I. Paull

LES VENDANGEUSES

Basson et basse continue



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AI TG 008

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

Basson et basse continue

ATG 008

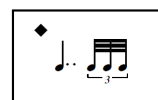
This suite is selected freely from Louis de Caix d'Hervelois' five books of '*Pièces de viole*' (collections of viol music with figured bass), for the most part from the second and fifth. Caix d'Hervelois lived for many years at the same address as his close friend Joseph Bodin de Boismortier (1689-1755),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

Bassoon

Continuo

p in  gal

in  gal

mf

diminuendo

mp

diminuendo

mf

mp

diminuendo

6 7 6 4 6 4

7 3 6 5 6 6 5 4 6 5

7 6 5 4 7 6 5 4 7 6

11 11 9 7 8 6 7 6 7 4

II

Menuet en majeur

[illegible]

23 *diminuendo* *mp*

23 4 7

28 *f*

28 6 6 6 4 7

33 *p*

33 6 5 6 5 6

38 *crescendo* *mp*

38 4 6 6

43 *f*

43 6 6 6 4 7

AI TG 008

Vif

f inégal
Vif

inégal

10

16

6 5

19

10

p

21

6 5

6 5 4 7

6

22

22

6 5

6 5 4 7

f

20

p

f

20

6 5

6 5

6 5

28

p *crescendo*

6 5 6 5 #

31

6 5 7 6 5 7 #

34

6 # 6

37

p *crescendo* *mf*

6 5 # 6 6 5 5

40

diminuendo *mp*

6 5 6 4 7

Gravement

43

mp inégal *Gravement* *inégal*

6 6 6 7

47

7 6 7

51

7 6 6 6 7

IV

Musette

5

f *p*

5

mp

11

mf *mp*

17

f *segue*

6 6 5 7 6 4 3 4 7

V

L'Inconstant

7

f inégal

inégal

6 6 5 7 6 6 5 -

7

7

6 6 5 7 6

14

mf *crescendo*

14

6 5

20

f *diminuendo* *mp* *crescendo*

20

6 6 5 7

[illegible]

VI

Musette II

musical score for Musette II, VI, featuring a piano and a solo line. The score is written in C major, 2/4 time, and consists of four systems of music.

The first system begins with a piano introduction marked *mf*. The piano part features a series of chords and a descending eighth-note line in the bass. The solo line (bass clef) starts with a series of eighth notes and a final note with a fermata.

The second system continues the piano introduction and the solo line. The piano part includes a series of chords and a descending eighth-note line in the bass. The solo line continues with eighth notes and a final note with a fermata.

The third system shows the piano introduction and the solo line. The piano part includes a series of chords and a descending eighth-note line in the bass. The solo line continues with eighth notes and a final note with a fermata.

The fourth system concludes the piece. The piano part includes a series of chords and a descending eighth-note line in the bass. The solo line continues with eighth notes and a final note with a fermata.

Key features of the score include:

- Time signature: 2/4
- Key signature: C major
- Tempo: Moderato
- Dynamic: *mf* (mezzo-forte)
- Instrumentation: Piano and Solo (Bass Clef)
- Form: Minuet

This musical score is for a piano piece, spanning measures 12 to 33. It is written for a single melodic line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4.

Measures 12-16: The melodic line begins with a half note G2, followed by a quarter note A2, and then a half note Bb2. The piano accompaniment consists of a steady eighth-note pattern in the bass clef (G1, A1, Bb1, C2) and a half-note pattern in the treble clef (D2, E2, F2, G2). Measure 17 is marked with a *p* (piano) dynamic.

Measures 17-20: The melodic line continues with a half note C3, followed by a quarter note D3, and then a half note E3. The piano accompaniment continues with the same eighth-note pattern in the bass clef and a half-note pattern in the treble clef.

Measures 21-24: The melodic line begins with a half note F3, followed by a quarter note G3, and then a half note A3. The piano accompaniment continues with the same eighth-note pattern in the bass clef and a half-note pattern in the treble clef.

Measures 25-28: The melodic line begins with a half note Bb3, followed by a quarter note C4, and then a half note D4. The piano accompaniment continues with the same eighth-note pattern in the bass clef and a half-note pattern in the treble clef.

Measures 29-32: The melodic line begins with a half note E4, followed by a quarter note F4, and then a half note G4. The piano accompaniment continues with the same eighth-note pattern in the bass clef and a half-note pattern in the treble clef.

Measure 33: The melodic line ends with a half note A4. The piano accompaniment continues with the same eighth-note pattern in the bass clef and a half-note pattern in the treble clef.

Performance markings include *p* (piano) at measure 17 and *f* (forte) at measure 25. Fingering numbers (1-5) are provided for the right hand in measures 17, 21, 25, 29, and 33. A trill is marked in the right hand in measures 17, 21, 25, 29, and 33.

VII

Menuet en mineur

mf inégal

inégal

7

p

13

f

19

6 5 6 6 7 6

6 5 6 6 7 6

6 5 6 6 7 6

6 5 6 6 7 6

This musical score is for a piece in B-flat major, spanning measures 25 to 51. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line includes various melodic phrases, some with trills and slurs. Fingerings are indicated by numbers 1-5, and dynamics like *p* (piano) are marked. Measure numbers 25, 32, 39, 45, and 51 are placed at the start of their respective systems.

Measures 25-31: Vocal line begins with a melodic phrase. Piano accompaniment features a steady eighth-note bass line and chords. Measure 32: Vocal line has a trill. Piano accompaniment has a *p* dynamic. Measures 33-38: Vocal line continues with melodic phrases. Piano accompaniment has a steady eighth-note bass line and chords. Measure 39: Vocal line has a trill. Piano accompaniment has a *p* dynamic. Measures 40-44: Vocal line continues with melodic phrases. Piano accompaniment has a steady eighth-note bass line and chords. Measure 45: Vocal line has a trill. Piano accompaniment has a steady eighth-note bass line and chords. Measures 46-50: Vocal line continues with melodic phrases. Piano accompaniment has a steady eighth-note bass line and chords. Measure 51: Vocal line ends with a final note. Piano accompaniment has a steady eighth-note bass line and chords.

VIII

Les Vendangeuses de Monguichet

Score for "Les Vendangeuses de Monguichet" (VIII). The score is written for voice and piano in 2/4 time. The key signature has one sharp (F#).

The score is divided into four systems, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with the instruction *Gaiment*. The piano accompaniment begins with the instruction *f* and *Gaiment*. The piano part features a series of chords and moving lines in both hands.

System 2: The vocal line continues with a melodic line. The piano accompaniment continues with chords and moving lines. The piano part features a series of chords and moving lines in both hands.

System 3: The vocal line continues with a melodic line. The piano accompaniment continues with chords and moving lines. The piano part features a series of chords and moving lines in both hands.

System 4: The vocal line continues with a melodic line. The piano accompaniment continues with chords and moving lines. The piano part features a series of chords and moving lines in both hands.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (*f*, *p*, *f*).

20

diminuendo *poco* *a* *poco*

6 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

Bassoon

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

The musical score is written for a bass line in 6/4 time. It consists of four staves. The first staff begins with the tempo marking 'Gravement' and the dynamic 'mp inégal'. The second staff features the dynamic 'p' at the end. The third staff includes the dynamic 'mf' and the instruction 'diminuendo'. The fourth staff starts with 'p' and ends with a double bar line and a 4/4 time signature. The music is characterized by flowing eighth and sixteenth notes, often beamed together, with various articulations such as slurs, accents, and trills. Dynamics range from piano (p) to mezzo-forte (mf).

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

mf

4

9

13

p

17

21

25

f

28

p

32

f

VII

Menuet en mineur

mf inégal

7

p

14

f

21

27

33

p

39

p

45

51

VIII

Les Vendangeuses de Monguichet

Gaiement

f

5

p

11

f

17

22

diminuendo *poco* *a* *poco*

27

crescendo

31

poco *a* *poco*

36

f

The musical score is written for a single melodic line in bass clef with a 2/4 time signature. It consists of eight staves of music. The first staff begins with the tempo marking 'Gaiement' and the dynamic 'f'. The second staff starts at measure 5 and includes a 'p' dynamic. The third staff starts at measure 11 and includes an 'f' dynamic. The fourth staff starts at measure 17. The fifth staff starts at measure 22 and includes the markings 'diminuendo', 'poco', 'a', and 'poco'. The sixth staff starts at measure 27 and includes a 'crescendo' marking. The seventh staff starts at measure 31 and includes 'poco', 'a', and 'poco' markings. The eighth staff starts at measure 36 and includes an 'f' dynamic. The score features various musical notations including eighth and sixteenth notes, rests, trills, and slurs.

LES VENDANGEUSES

Basso Continuo

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

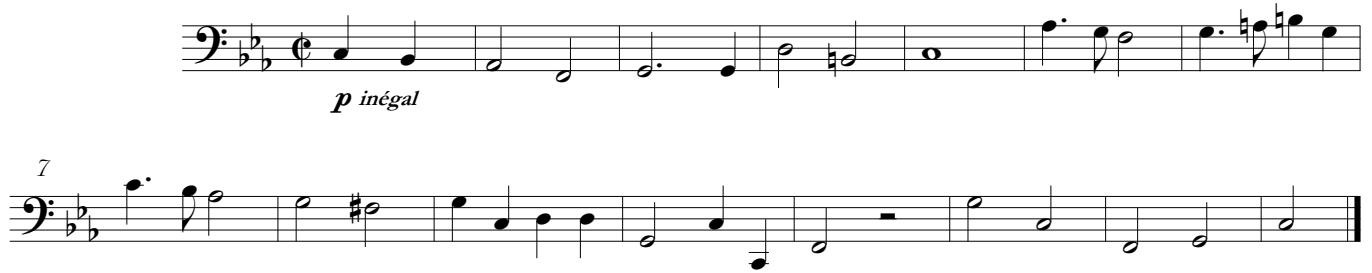
Realisation: Christine Sartoretti
Revised Ian K. Harris 2010

Edited: Jennifer I. Paull
Revised 2010

I

Prélude

Lento, quasi un recitativo



II

Menuet en majeur



III

La Sache

Gravement



8



Vif

16



f *inégal*

21



26



33

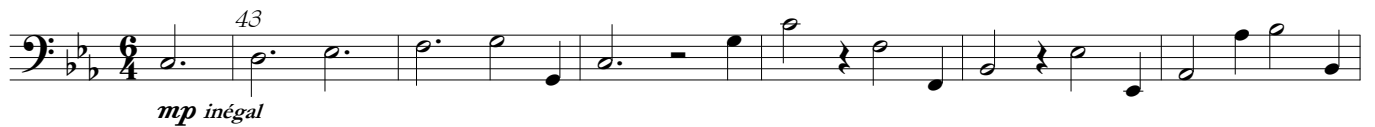


38



Gravement

43



mp *inégal*

49



IV

Musette

5

f

mp *fp* *fp* *fp*

12

mf *fp*

18 *fp* *fp* segue

V

L'Inconstant

f inégal

11

25

38

53

VI

Musette II

Musical score for Musette II, VI. The score is written in bass clef with a common time signature (C). It consists of five staves of music. The first staff begins with a *mf* dynamic. The second staff has a measure rest at measure 7, followed by three measures of whole notes with *fp* dynamics. The third staff has measure rests at measures 17 and 18, followed by three measures of whole notes with *fp* dynamics. The fourth staff has measure rests at measures 25 and 26, followed by three measures of whole notes with *fp* dynamics. The fifth staff begins 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 with a 3/4 time signature. It consists of four staves of music. The first staff begins with a *mp inégal* dynamic. The second staff begins at measure 9 and has a *p* dynamic. The third staff begins at measure 19 and has a *p* dynamic. The fourth staff begins at measure 27 and has a *p* dynamic.



VIII

Les Vendangeuses de Monguichet

Gaiement

